

**Soprano**

Musical notation for the Soprano voice part. It consists of two systems of music. The first system has a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 4/4 time signature. The melody is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (half). The second system has a whole rest in the first measure, followed by the same melody: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (half). The lyrics "Lis- ten to the sound" are written below the notes.

**Lis- ten to the sound**

**Lis- ten to the sound**

**Alto**

Musical notation for the Alto voice part. It consists of two systems of music. The first system has a treble clef, a key signature of three flats, and a 4/4 time signature. The melody is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (half). The second system has a whole rest in the first measure, followed by a measure rest, then the melody: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (half). The lyrics "Lis- ten to the sound" are written below the notes.

**Lis- ten to the sound**

**Lis- ten to the sound**

**Tenor**

Musical notation for the Tenor voice part. It consists of two systems of music. The first system has a treble clef, a key signature of three flats, and a 4/4 time signature. The melody is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (half). The second system has a whole rest in the first measure, followed by the same melody: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (half). The lyrics "Lis- ten to the sound" are written below the notes.

**Lis- ten to the sound**

**Lis- ten to the sound**

**Bass**

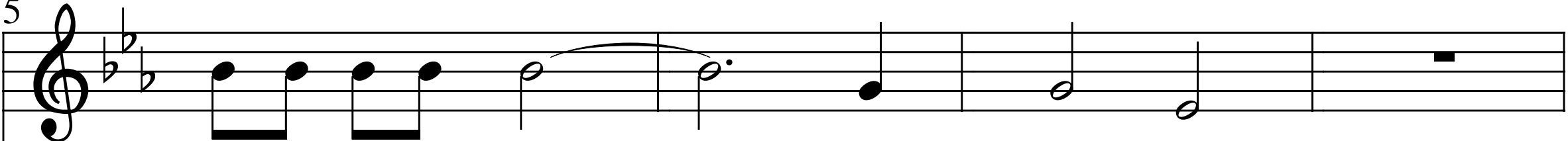
Musical notation for the Bass voice part. It consists of two systems of music. The first system has a bass clef, a key signature of three flats, and a 4/4 time signature. The melody is: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), D4 (half). The second system has a whole rest in the first measure, followed by the same melody: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), D4 (half). The lyrics "Lis- ten to the sound" are written below the notes.

**Lis- ten to the sound**

**Lis- ten to the sound**

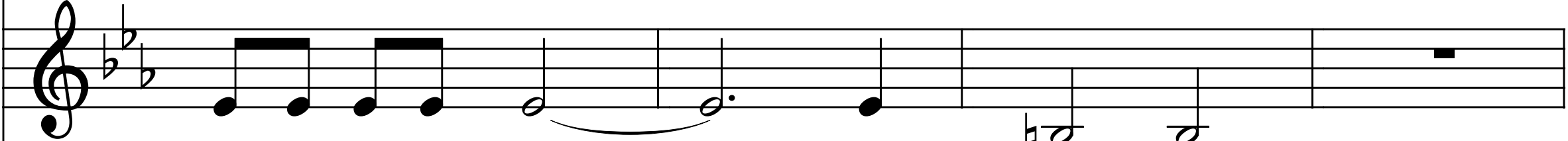
5

**Soprano**



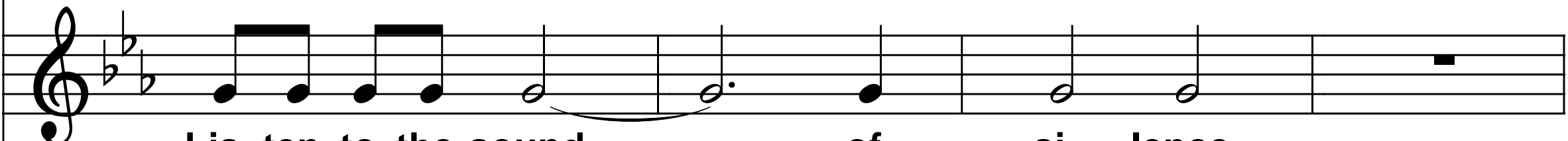
Lis-ten to the sound of si- lence

**Alto**




Lis-ten to the sound of si- lence

**Tenor**



Lis-ten to the sound of si- lence

**Bass**



Lis-ten to the sound of si- lence

Detailed description: This image shows a four-part vocal score for Soprano, Alto, Tenor, and Bass. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The Soprano part begins with a treble clef and a '5' above the staff. The lyrics are 'Lis-ten to the sound of si- lence'. The Alto part also uses a treble clef. The Tenor part uses a treble clef. The Bass part uses a bass clef. The lyrics for all parts are 'Lis-ten to the sound of si- lence'. The music features various note values including quarter notes, eighth notes, and half notes, with some notes beamed together. There are also rests and a fermata-like symbol at the end of each line.

9

**Soprano**

**Hel- lo dark- ness my old friend I've come to talk with you a-**

**Alto**

**Hel- lo dark- ness my old friend I've come to talk with you a-**

**Tenor**

**Hel- lo dark- ness my old friend I've come to talk with you a-**

**Bass**

**Hel- lo dark- ness my old friend I've come to talk with you a-**

Detailed description: This image shows a four-part vocal score for Soprano, Alto, Tenor, and Bass. The music is in 3/4 time with a key signature of two flats (B-flat and E-flat). Each part begins with a treble clef (except for the Bass part which has a bass clef) and a key signature signature. The lyrics are: "Hel- lo dark- ness my old friend I've come to talk with you a-". The Soprano part starts on a whole note G4, followed by a half note G4 and a quarter note G4. The Alto part starts on a whole note G3, followed by a half note G3 and a quarter note G3. The Tenor part starts on a whole note G3, followed by a half note G3 and a quarter note G3. The Bass part starts on a whole note G2, followed by a half note G2 and a quarter note G2. The lyrics are aligned with the notes: "Hel- lo dark- ness my old friend" under the first two measures, and "I've come to talk with you a-" under the third measure.

Soprano



gain Be-cause a vi-sion soft-ly creep- ing

The Soprano part begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a common time signature. The first measure contains a whole note G4. The second measure starts with a quarter rest, followed by quarter notes A4, B4, and C5. The third measure contains a half note D5. The fourth measure contains a half note E5. The lyrics are: gain Be-cause a vi-sion soft-ly creep- ing.

Alto



gain Be-cause a vi-sion soft-ly creep- ing

The Alto part begins with a treble clef, a key signature of three flats, and a common time signature. The first measure contains a quarter note G4 and a quarter rest. The second measure starts with a quarter rest, followed by quarter notes A4, B4, and C5. The third measure contains a half note D5. The fourth measure contains a half note E5. The lyrics are: gain Be-cause a vi-sion soft-ly creep- ing.

Tenor



gain Be-cause a vi-sion soft-ly creep- ing

The Tenor part begins with a treble clef, a key signature of three flats, and a common time signature. The first measure contains a whole note G4. The second measure starts with a quarter rest, followed by quarter notes A4, B4, and C5. The third measure contains a half note D5. The fourth measure contains a half note E5. The lyrics are: gain Be-cause a vi-sion soft-ly creep- ing.

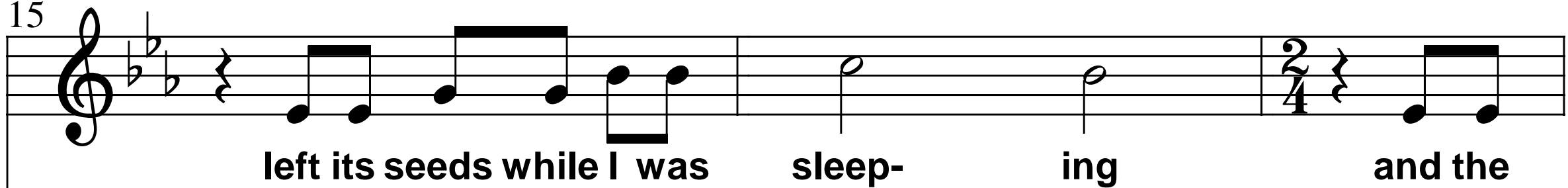
Bass



gain Be-cause a vi-sion soft-ly creep- ing

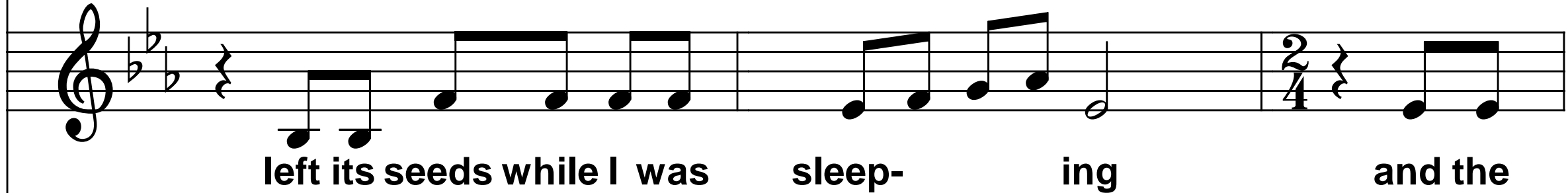
The Bass part begins with a bass clef, a key signature of three flats, and a common time signature. The first measure contains a whole note G3. The second measure starts with a quarter rest, followed by quarter notes A3, B3, and C4. The third measure contains a half note D4. The fourth measure contains a half note E4. The lyrics are: gain Be-cause a vi-sion soft-ly creep- ing.

Soprano



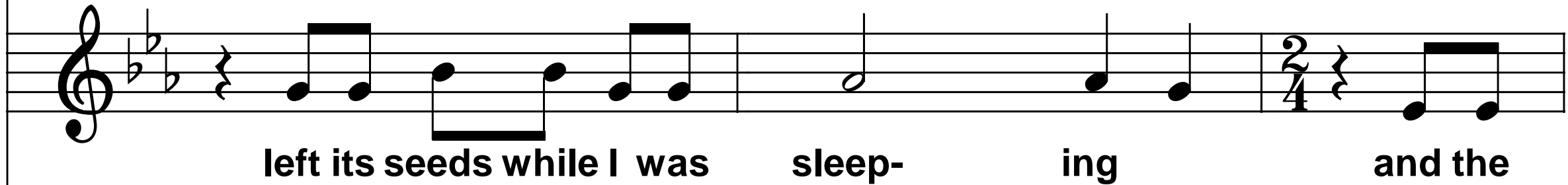
left its seeds while I was sleep- ing and the

Alto



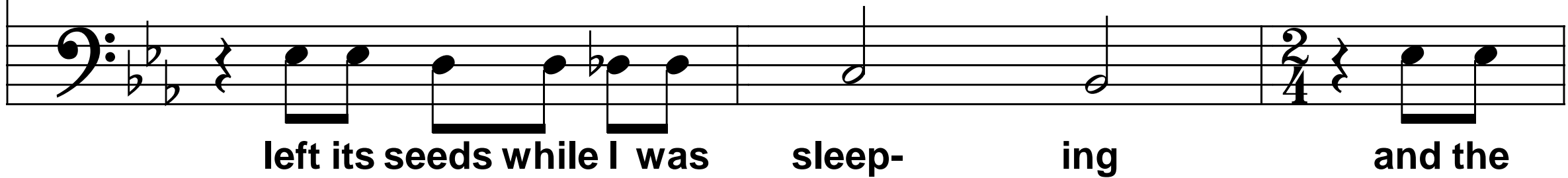
left its seeds while I was sleep- ing and the

Tenor



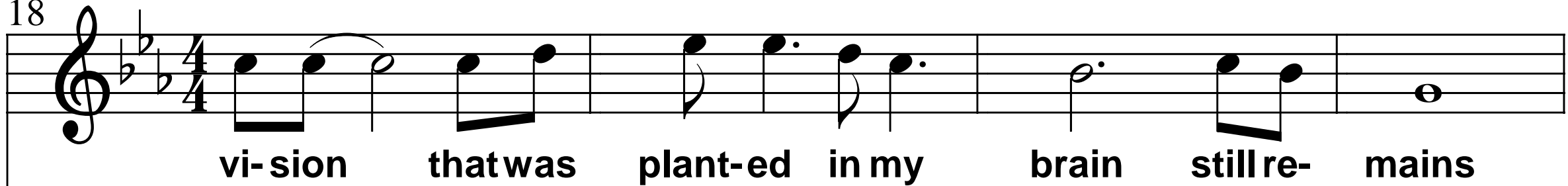
left its seeds while I was sleep- ing and the

Bass



left its seeds while I was sleep- ing and the

Soprano



vi-sion that was plant-ed in my brain still re- mains

Alto



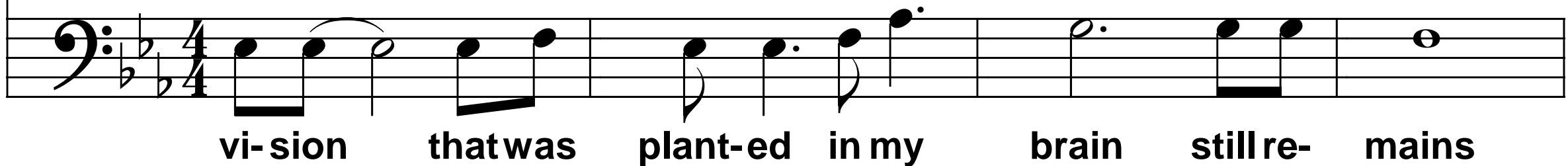
vi-sion that was plant-ed in my brain still re- mains

Tenor



vi-sion that was plant-ed in my brain still re- mains

Bass



vi-sion that was plant-ed in my brain still re- mains

Soprano

with- in the sound

Detailed description: The Soprano part is written on a treble clef staff. It begins with a 2/4 time signature, then changes to 4/4, and returns to 2/4. The melody starts with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note Bb4. A slur covers the next two measures, containing a half note C5. The final measure contains a quarter note Bb4.

Alto

with- in the sound

Detailed description: The Alto part is written on a treble clef staff. It begins with a 2/4 time signature, then changes to 4/4, and returns to 2/4. The melody starts with a whole rest, followed by another whole rest. The third measure begins with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note Bb4. A slur covers the next two measures, containing a half note C5.

Tenor

with- in the sound

Detailed description: The Tenor part is written on a treble clef staff. It begins with a 2/4 time signature, then changes to 4/4, and returns to 2/4. The melody starts with a whole rest, followed by a quarter rest, a quarter note G4, an eighth note A4, and a quarter note Bb4. A slur covers the next two measures, containing a half note C5.

Bass

with- in the

Detailed description: The Bass part is written on a bass clef staff. It begins with a 2/4 time signature, then changes to 4/4, and returns to 2/4. The melody starts with a whole rest, followed by another whole rest. The third measure begins with a quarter rest, followed by a quarter note G2, an eighth note A2, and a quarter note Bb2.

Soprano

of si- lence In rest- less dreams I walked a- lone

Alto

of si- lence In rest- less dreams I walked a- lone

Tenor

of si- lence a- lone

Bass

sound of si- lence a- lone



Soprano

Musical notation for the Soprano voice part, measures 29-32. The staff is in treble clef with a key signature of two flats (B-flat and E-flat). The melody begins with a rest, followed by quarter notes for 'nar-row streets of cob- bled', a half note for 'stone', and another rest followed by quarter notes for ''Neath the ha- lo of a'.

nar- row streets of cob- bled stone 'Neath the ha- lo of a

Alto

Musical notation for the Alto voice part, measures 29-32. The staff is in treble clef with a key signature of two flats. The melody follows the same pattern as the Soprano part, with rests and quarter notes for 'nar-row streets of cob- bled', a half note for 'stone', and another rest followed by quarter notes for ''Neath the ha- lo of a'.

nar- row streets of cob- bled stone 'Neath the ha- lo of a

Tenor

Musical notation for the Tenor voice part, measures 29-32. The staff is in treble clef with a key signature of two flats. The melody starts with a quarter note for 'cob-', a quarter note for 'bled', a half note for 'stone', a quarter note for 'of', and a quarter note for 'a'. A slur is placed under the 'cob- bled stone' and 'of a' phrases.

cob- bled stone of a

Bass

Musical notation for the Bass voice part, measures 29-32. The staff is in bass clef with a key signature of two flats. The melody follows the Tenor part, with a quarter note for 'cob-', a quarter note for 'bled', a half note for 'stone', a quarter note for 'of', and a quarter note for 'a'. A slur is placed under the 'cob- bled stone' and 'of a' phrases.

cob- bled stone of a

32

Soprano



street lamp I turned my col- lar to the cold and damp

The Soprano part begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The melody starts on a dotted quarter note, followed by a half note. The lyrics are: "street lamp" (first measure), "I turned my col- lar to the" (second measure), and "cold and damp" (third measure).

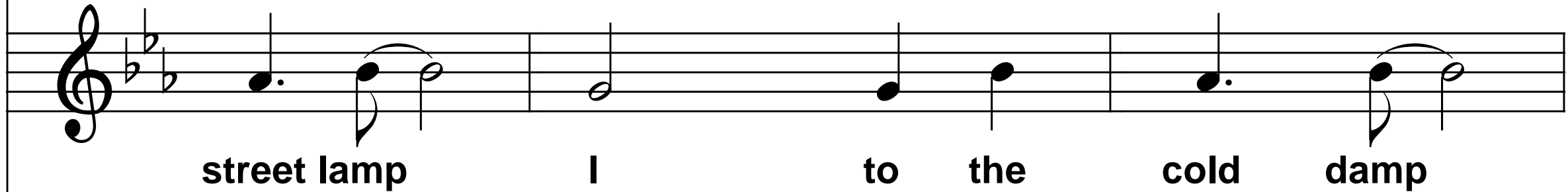
Alto



street lamp I turned my col- lar to the cold and damp

The Alto part begins with a treble clef, a key signature of two flats, and a common time signature. The melody starts on a dotted quarter note, followed by a half note. The lyrics are: "street lamp" (first measure), "I turned my col- lar to the" (second measure), and "cold and damp" (third measure).

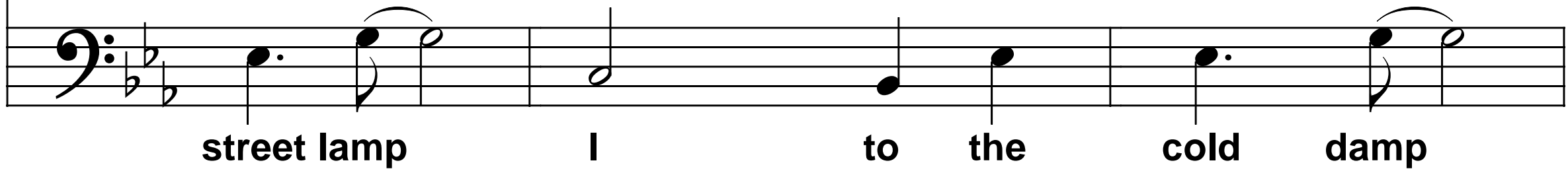
Tenor



street lamp I to the cold damp

The Tenor part begins with a treble clef, a key signature of two flats, and a common time signature. The melody starts on a dotted quarter note, followed by a half note. The lyrics are: "street lamp" (first measure), "I" (second measure), "to" (third measure), "the" (fourth measure), "cold" (fifth measure), and "damp" (sixth measure).

Bass



street lamp I to the cold damp

The Bass part begins with a bass clef, a key signature of two flats, and a common time signature. The melody starts on a dotted quarter note, followed by a half note. The lyrics are: "street lamp" (first measure), "I" (second measure), "to" (third measure), "the" (fourth measure), "cold" (fifth measure), and "damp" (sixth measure).

Soprano

when my eyes were stabbed by the flash of a ne- on

The Soprano part is written on a treble clef staff. It begins with a 2/4 time signature and a key signature of three flats (B-flat, E-flat, A-flat). The melody starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The next measure has a quarter note C5, a quarter note B4, and a quarter note A4. The following measure has a quarter note G4, a quarter note F4, and a quarter note E4. The final measure has a quarter note D4, a quarter note C4, and a quarter note B3.

Alto

when my eyes were stabbed by the flash of a ne- on

The Alto part is written on a treble clef staff. It begins with a 2/4 time signature and a key signature of three flats. The melody starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The next measure has a quarter note C5, a quarter note B4, and a quarter note A4. The following measure has a quarter note G4, a quarter note F4, and a quarter note E4. The final measure has a quarter note D4, a quarter note C4, and a quarter note B3.

Tenor

when my eyes were stabbed by the flash of a ne- on

The Tenor part is written on a treble clef staff. It begins with a 2/4 time signature and a key signature of three flats. The melody starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The next measure has a quarter note C5, a quarter note B4, and a quarter note A4. The following measure has a quarter note G4, a quarter note F4, and a quarter note E4. The final measure has a quarter note D4, a quarter note C4, and a quarter note B3.

Bass

when my eyes were stabbed by the flash of a ne- on

The Bass part is written on a bass clef staff. It begins with a 2/4 time signature and a key signature of three flats. The melody starts with a quarter rest, followed by a quarter note G3, a quarter note A3, and a quarter note B3. The next measure has a quarter note C4, a quarter note B3, and a quarter note A3. The following measure has a quarter note G3, a quarter note F3, and a quarter note E3. The final measure has a quarter note D3, a quarter note C3, and a quarter note B2.

Soprano

light that split the night and touched the sound of

Alto

light that split the night and touched the sound of

Tenor

light that split the night and touched the sound of

Bass

light that split the night and touched the sound of

Soprano

si- lence. saw

Alto

si- lence. saw

Tenor

si- lence. And in then na- ked light I saw

Bass

si- lence. And in then na- ked light I saw

**Soprano**

Musical staff for Soprano voice part, measures 45-48. The staff begins with a treble clef and a key signature of two flats (B-flat and E-flat). The melody starts with a half note G4 (B-flat) and a half note F4 (E-flat), tied across the first two measures. In measure 47, there are two quarter notes: G4 (B-flat) and F4 (E-flat). In measure 48, there is a whole note G4 (B-flat).

may be more

**Alto**

Musical staff for Alto voice part, measures 45-48. The staff begins with a treble clef and a key signature of two flats (B-flat and E-flat). The melody starts with a half note G4 (B-flat) and a half note F4 (E-flat), tied across the first two measures. In measure 47, there are two quarter notes: G4 (B-flat) and F4 (E-flat). In measure 48, there is a whole note G4 (B-flat).

may be more

**Tenor**

Musical staff for Tenor voice part, measures 45-48. The staff begins with a treble clef and a key signature of two flats (B-flat and E-flat). The melody starts with a half note G4 (B-flat) and a half note F4 (E-flat), tied across the first two measures. In measure 47, there are four eighth notes: G4 (B-flat), A4 (B-flat), G4 (B-flat), and F4 (E-flat). In measure 48, there is a whole note G4 (B-flat).

ten thou- sand peo- ple, may be more.

**Bass**

Musical staff for Bass voice part, measures 45-48. The staff begins with a bass clef and a key signature of two flats (B-flat and E-flat). The melody starts with a half note G4 (B-flat) and a half note F4 (E-flat), tied across the first two measures. In measure 47, there are four eighth notes: G4 (B-flat), A4 (B-flat), G4 (B-flat), and F4 (E-flat). In measure 48, there is a whole note G4 (B-flat).

ten thou- sand peo- ple, may be more.

Soprano

Musical notation for the Soprano voice part, measures 47-50. The staff uses a treble clef and a key signature of two flats. The melody begins with a half note G4, followed by a quarter note F4, and a quarter note E4. In measure 48, there is a quarter rest, followed by a quarter note G4, and a quarter note A4. In measure 49, there is a quarter rest, followed by a dotted quarter note G4, and a half note F4. In measure 50, there is a quarter rest, followed by a quarter note G4, a quarter note F4, and a quarter note E4, all connected by a slur.

with- out spea- king

Alto

Musical notation for the Alto voice part, measures 47-50. The staff uses a treble clef and a key signature of two flats. The melody begins with a half note G4, followed by a quarter note F4, and a quarter note E4. In measure 48, there is a quarter rest, followed by a quarter note G4, and a quarter note A4. In measure 49, there is a quarter rest, followed by a dotted quarter note G4, and a half note F4. In measure 50, there is a quarter rest, followed by a quarter note G4, a quarter note F4, and a quarter note E4, all connected by a slur.

with- out spea- king

Tenor

Musical notation for the Tenor voice part, measures 47-50. The staff uses a treble clef and a key signature of two flats. The melody begins with a quarter rest, followed by a quarter note G4, a quarter note F4, and a quarter note E4. In measure 48, there is a quarter rest, followed by a quarter note G4, and a quarter note A4. In measure 49, there is a quarter rest, followed by a dotted quarter note G4, and a half note F4. In measure 50, there is a quarter rest, followed by a quarter note G4, a quarter note F4, and a quarter note E4, all connected by a slur.

Peo- ple talk- ing with- out spea- king

Bass

Musical notation for the Bass voice part, measures 47-50. The staff uses a bass clef and a key signature of two flats. The melody begins with a quarter rest, followed by a quarter note G3, a quarter note F3, and a quarter note E3. In measure 48, there is a quarter rest, followed by a quarter note G3, and a quarter note A3. In measure 49, there is a quarter rest, followed by a dotted quarter note G3, and a half note F3. In measure 50, there is a quarter rest, followed by a quarter note G3, a quarter note F3, and a quarter note E3, all connected by a slur.

Peo- ple talk- ing with- out spea- king

Soprano

Peo- ple with- out lis- ten- ing\

Detailed description: The Soprano part begins in measure 49 with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The melody consists of quarter notes: G4, A4, B-flat4, and C5. In measure 50, it continues with quarter notes: D5, C5, B-flat4, and A4. Measure 51 starts with a 2/4 time signature and contains a half note G4. The lyrics are aligned under the notes: "Peo- ple with- out lis- ten- ing\".

Alto

Peo- ple with- out lis- ten- ing\

Detailed description: The Alto part begins in measure 49 with a treble clef, a key signature of two flats, and a common time signature. The melody consists of quarter notes: G4, A4, B-flat4, and C5. In measure 50, it continues with quarter notes: D5, C5, B-flat4, and A4. Measure 51 starts with a 2/4 time signature and contains a half note G4. The lyrics are aligned under the notes: "Peo- ple with- out lis- ten- ing\".

Tenor

pep- ple hear- ing with- out lis- ten- ing Peo- ple

Detailed description: The Tenor part begins in measure 49 with a treble clef, a key signature of two flats, and a common time signature. It starts with a rest, followed by eighth notes: G4, A4, B-flat4, C5, D5, and E5. In measure 50, it continues with quarter notes: F5, E5, D5, and C5. Measure 51 starts with a 2/4 time signature and contains a half note G4. The lyrics are aligned under the notes: "pep- ple hear- ing with- out lis- ten- ing Peo- ple".

Bass

pep- ple hear- ing with- out lis- ten- ing Peo- ple

Detailed description: The Bass part begins in measure 49 with a bass clef, a key signature of two flats, and a common time signature. It starts with a rest, followed by eighth notes: G3, A3, B-flat3, C4, D4, and E4. In measure 50, it continues with quarter notes: F4, E4, D4, and C4. Measure 51 starts with a 2/4 time signature and contains a half note G3. The lyrics are aligned under the notes: "pep- ple hear- ing with- out lis- ten- ing Peo- ple".



Soprano

Oh Oh

Alto

Oh Oh\

Tenor

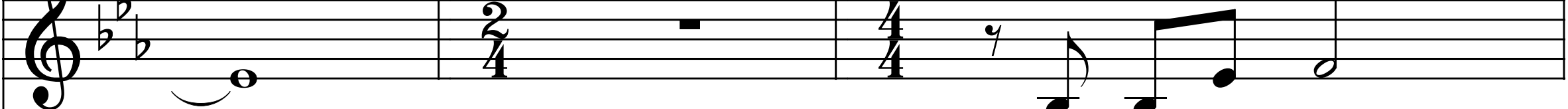
writ- ing songs that voic- es ne- ver share and no one

Bass

writ- ing songs that voic- es ne- ver share and no one

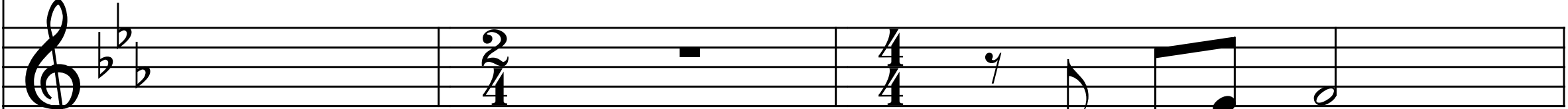
55

**Soprano**



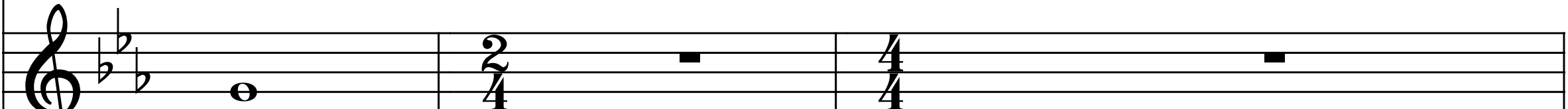
Dis- turb the sound

**Alto**



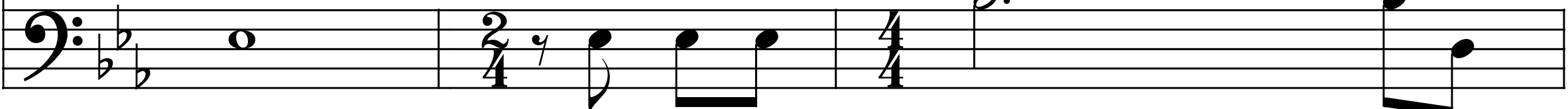
Dis- turb the sound

**Tenor**



dare\

**Bass**



dare\ Dis- turb the sound of

Detailed description: This image shows a page of musical notation for four vocal parts: Soprano, Alto, Tenor, and Bass. The page is numbered 55 in the top left corner. Each part is written on a five-line staff with a treble clef (except for the Bass part which has a bass clef). The key signature has three flats (B-flat, E-flat, A-flat). The time signature changes from 2/4 to 4/4. The Soprano and Alto parts have lyrics 'Dis- turb the sound'. The Tenor part has the lyric 'dare\'. The Bass part has lyrics 'dare\ Dis- turb the sound of'. The Soprano and Alto parts have a melodic line starting in the 4/4 section. The Tenor part has a single note in the first measure. The Bass part has a melodic line starting in the 4/4 section, with a long note in the second measure.



60

Soprano

Musical notation for the Soprano part. Measure 60 contains a whole note G4. Measure 61 contains a quarter rest followed by six eighth notes: A4, Bb4, C5, Bb4, A4, G4.

know

si- lence, like a can- cer,

Alto

Musical notation for the Alto part. Measure 60 contains a whole note G4. Measure 61 contains a quarter rest followed by six eighth notes: A4, Bb4, C5, Bb4, A4, G4.

know

si- lence, like a can- cer,

Tenor

Musical notation for the Tenor part. Measure 60 contains a quarter rest followed by a half note G3. Measure 61 contains a half note F3, a quarter note E3, a quarter note D3, and a whole note C3.

"Fools"" said I, "you do

Bass

Musical notation for the Bass part. Measure 60 contains a quarter rest followed by a half note G2. Measure 61 contains a half note F2, a quarter note E2, a quarter note D2, and a whole note C2.

"Fools"" said I, "you do

Soprano

grows. Hear my words that I might

Alto

grows. Hear my words that I might

Tenor

like a can- cer, grows. Hear my words that I might

Bass

like a can- cer, grows. Hear my words that I might

**Soprano**



teach you. Take my arms that I might reach you"

The Soprano part begins at measure 64. It features a treble clef and a key signature of two flats (B-flat and E-flat). The melody starts with a dotted quarter note on G4, followed by a half note on F4. A fermata is placed over the first two notes. The second measure contains a quarter rest, followed by a quarter note on E4, a quarter note on D4, a quarter note on C4, and a quarter note on B3. The third measure consists of a dotted quarter note on G4 and a half note on F4, with a fermata over the final two notes.

**Alto**



teach you. Take my arms that I might reach you"

The Alto part begins at measure 64. It features a treble clef and a key signature of two flats. The melody starts with a dotted quarter note on G4, followed by a half note on F4. A fermata is placed over the first two notes. The second measure contains a quarter rest, followed by a quarter note on E4, a quarter note on D4, a quarter note on C4, and a quarter note on B3. The third measure consists of a dotted quarter note on G4 and a half note on F4, with a fermata over the final two notes.

**Tenor**



teach you. Take my arms that I might reach you"

The Tenor part begins at measure 64. It features a treble clef and a key signature of two flats. The melody starts with a dotted quarter note on G4, followed by a half note on F4. A fermata is placed over the first two notes. The second measure contains a quarter rest, followed by a quarter note on E4, a quarter note on D4, a quarter note on C4, and a quarter note on B3. The third measure consists of a dotted quarter note on G4 and a half note on F4, with a fermata over the final two notes.

**Bass**



teach you. Take my arms that I might reach you"

The Bass part begins at measure 64. It features a bass clef and a key signature of two flats. The melody starts with a dotted quarter note on G4, followed by a half note on F4. A fermata is placed over the first two notes. The second measure contains a quarter rest, followed by a quarter note on E4, a quarter note on D4, a quarter note on C4, and a quarter note on B3. The third measure consists of a dotted quarter note on G4 and a half note on F4, with a fermata over the final two notes.

67

**Soprano**

**Alto**

**Tenor**

**Bass**

But my words like si-len rain drops fell

But my words like si-len rain drops fell

But my words like si-len rain drops fell

But my words like si-len rain drops fell

71

**Soprano**

in the wells of si- lence And the

The Soprano part begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The melody starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a half note B4. A slur covers the next two measures: a half note C5 and a half note D5. The following measure contains a dotted quarter note E5. The next measure has a quarter note F5 and a quarter note G5. The final measure of the system has a quarter rest, followed by a quarter note A5 and a quarter note B5.

**Alto**

in the wells of si- lence And the

The Alto part begins with a treble clef, a key signature of two flats, and a common time signature. It starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a half note B4. A slur covers the next two measures: a half note C5 and a half note D5. The following measure contains a dotted quarter note E5. The next measure has a quarter note F5 and a quarter note G5. The final measure of the system has a quarter rest, followed by a quarter note A5 and a quarter note B5.

**Tenor**

in the wells of si- lence And the

The Tenor part begins with a treble clef, a key signature of two flats, and a common time signature. It starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a half note B4. A slur covers the next two measures: a half note C5 and a half note D5. The following measure contains a dotted quarter note E5. The next measure has a quarter note F5 and a quarter note G5. The final measure of the system has a quarter rest, followed by a quarter note A5 and a quarter note B5.

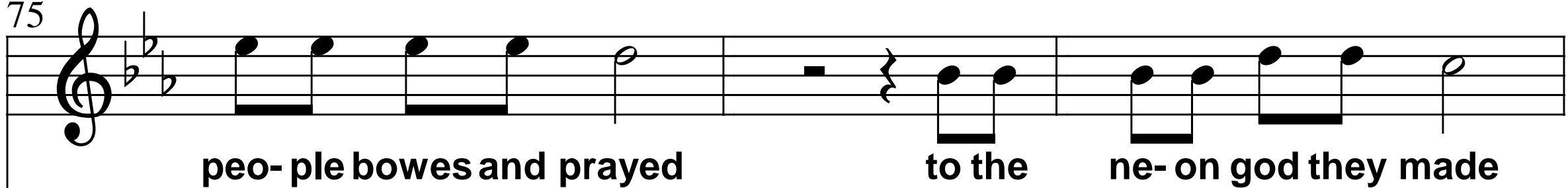
**Bass**

in the wells of si- lence And the

The Bass part begins with a bass clef, a key signature of two flats, and a common time signature. It starts with a quarter rest, followed by a quarter note G3, a quarter note A3, and a half note B3. A slur covers the next two measures: a half note C4 and a half note D4. The following measure contains a dotted quarter note E4. The next measure has a quarter note F4 and a quarter note G4. The final measure of the system has a quarter rest, followed by a quarter note A4 and a quarter note B4.

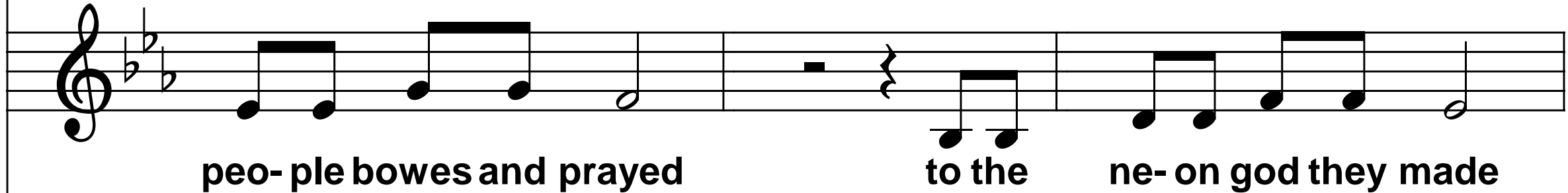


**Soprano**



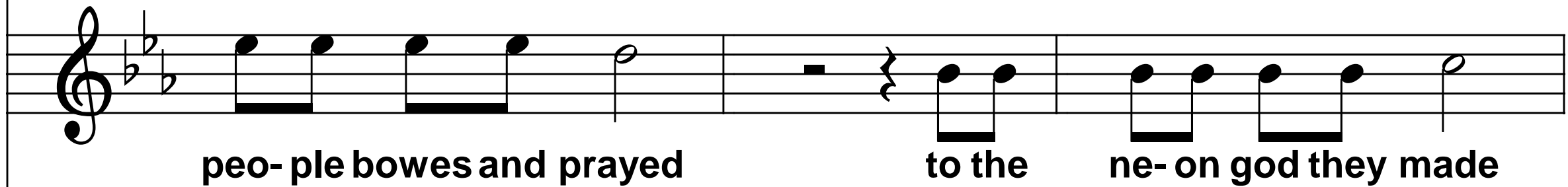
peo- ple bowes and prayed to the ne- on god they made

**Alto**



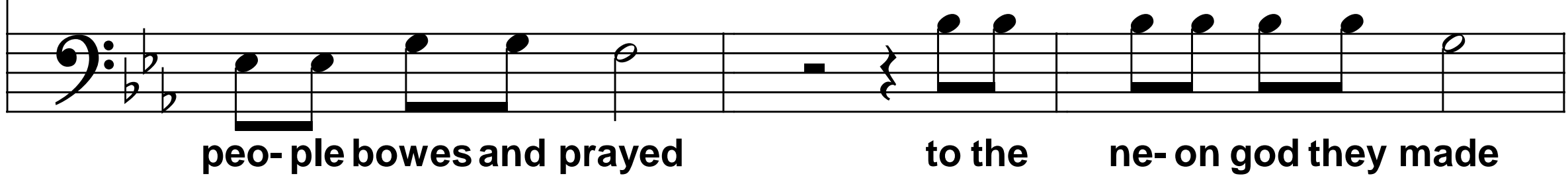
peo- ple bowes and prayed to the ne- on god they made

**Tenor**



peo- ple bowes and prayed to the ne- on god they made

**Bass**



peo- ple bowes and prayed to the ne- on god they made

**Soprano**

Musical notation for the Soprano part, measures 78-81. The staff is in treble clef with a key signature of two flats (B-flat and E-flat). Measure 78 starts with a whole rest. Measure 79 contains the lyrics "And the" and features a half note G4, a quarter note A4, and a quarter note B4. Measure 80 contains the lyrics "sign flashed out its warm- ing" and features a half note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. Measure 81 contains the lyrics "in the" and features a whole rest followed by a half note G4 and a quarter note A4.

**And the**

**sign flashed out its warm- ing**

**in the**

**Alto**

Musical notation for the Alto part, measures 78-81. The staff is in treble clef with a key signature of two flats. Measure 78 starts with a whole rest. Measure 79 contains the lyrics "And the" and features a half note G4, a quarter note A4, and a quarter note B4. Measure 80 contains the lyrics "sign flashed out its warm- ing" and features a half note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. Measure 81 contains the lyrics "in the" and features a whole rest followed by a half note G4 and a quarter note A4.

**And the**

**sign flashed out its warm- ing**

**in the**

**Tenor**

Musical notation for the Tenor part, measures 78-81. The staff is in treble clef with a key signature of two flats. Measure 78 starts with a whole rest. Measure 79 contains the lyrics "And the" and features a half note G4, a quarter note A4, and a quarter note B4. Measure 80 contains the lyrics "sign flashed out its warm- ing" and features a half note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. Measure 81 contains the lyrics "in the" and features a whole rest followed by a half note G4 and a quarter note A4.

**And the**

**sign flashed out its warm- ing**

**in the**

**Bass**

Musical notation for the Bass part, measures 78-81. The staff is in bass clef with a key signature of two flats. Measure 78 starts with a whole rest. Measure 79 contains the lyrics "And the" and features a half note G3, a quarter note A3, and a quarter note B3. Measure 80 contains the lyrics "sign flashed out its warm- ing" and features a half note C4, a quarter note B3, a quarter note A3, a quarter note G3, and a quarter note F3. Measure 81 contains the lyrics "in the" and features a whole rest followed by a half note G3 and a quarter note A3.

**And the**

**sign flashed out its warm- ing**

**in the**

**Soprano**

Musical notation for the Soprano part, measures 81-84. The staff is in treble clef with a key signature of two flats (B-flat and E-flat). The melody consists of quarter notes in measures 81-83, followed by a whole note in measure 84. A fermata is placed over the whole note in measure 84. The lyrics "words that is was for- ming" are aligned under the first four notes, and "And the" are aligned under the notes in measure 84.

**words that is was for- ming**

**And the**

**Alto**

Musical notation for the Alto part, measures 81-84. The staff is in treble clef with a key signature of two flats. The melody consists of quarter notes in measures 81-83, followed by a whole note in measure 84. A fermata is placed over the whole note in measure 84. The lyrics "words that is was for- ming" are aligned under the first four notes, and "And the" are aligned under the notes in measure 84.

**words that is was for- ming**

**And the**

**Tenor**

Musical notation for the Tenor part, measures 81-84. The staff is in treble clef with a key signature of two flats. The melody consists of quarter notes in measures 81-83, followed by a whole note in measure 84. A fermata is placed over the whole note in measure 84. The lyrics "words that is was for- ming" are aligned under the first four notes, and "And the" are aligned under the notes in measure 84.

**words that is was for- ming**

**And the**

**Bass**

Musical notation for the Bass part, measures 81-84. The staff is in bass clef with a key signature of two flats. The melody consists of quarter notes in measures 81-83, followed by a whole note in measure 84. A fermata is placed over the whole note in measure 84. The lyrics "words that is was for- ming" are aligned under the first four notes, and "And the" are aligned under the notes in measure 84.

**words that is was for- ming**

**And the**

Soprano

Musical notation for the Soprano part, measures 83-84. The staff is in treble clef with a key signature of two flats (B-flat and E-flat). The melody consists of quarter notes and eighth notes with stems pointing up. Measure 83 contains the notes G4, A4, B4, and C5. Measure 84 contains the notes D5, E5, F5, and G5.

signs said, "The words of the proph- ets are writ- ten on the

Alto

Musical notation for the Alto part, measures 83-84. The staff is in treble clef with a key signature of two flats. The melody consists of quarter notes and eighth notes with stems pointing up. Measure 83 contains the notes G4, A4, B4, and C5. Measure 84 contains the notes D5, E5, F5, and G5.

signs said, "The words of the proph- ets are writ- ten on the

Tenor

Musical notation for the Tenor part, measures 83-84. The staff is in treble clef with a key signature of two flats. The melody consists of quarter notes and eighth notes with stems pointing up. Measure 83 contains the notes G4, A4, B4, and C5. Measure 84 contains the notes D5, E5, F5, and G5.

signs said, "The words of the proph- ets are writ- ten on the

Bass

Musical notation for the Bass part, measures 83-84. The staff is in bass clef with a key signature of two flats. The melody consists of quarter notes and eighth notes with stems pointing up. Measure 83 contains the notes G3, A3, B3, and C4. Measure 84 contains the notes D4, E4, F4, and G4.

signs said, "The words of the proph- ets are writ- ten on the

**Soprano**

Musical notation for the Soprano part, measures 85-87. The staff is in treble clef with a key signature of two flats (B-flat and E-flat). Measure 85 contains a quarter note G4, a quarter note A4, and a quarter note B4. Measure 86 contains a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. Measure 87 contains a quarter rest, a quarter note G4, a quarter note F4, and a quarter note E4.

sub-way walls

and ten-e-ment halls"

And whis-pered

**Alto**

Musical notation for the Alto part, measures 85-87. The staff is in treble clef with a key signature of two flats. Measure 85 contains a quarter note G4, a quarter note A4, and a quarter note B4. Measure 86 contains a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. Measure 87 contains a quarter rest, a quarter note G4, a quarter note F4, and a quarter note E4.

sub-way walls

and ten-e-ment halls"

And whis-pered

**Tenor**

Musical notation for the Tenor part, measures 85-87. The staff is in treble clef with a key signature of two flats. Measure 85 contains a quarter note G4, a quarter note A4, and a quarter note B4. Measure 86 contains a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. Measure 87 contains a whole rest.

sub-way walls

and ten-e-ment halls"

**Bass**

Musical notation for the Bass part, measures 85-87. The staff is in bass clef with a key signature of two flats. Measure 85 contains a quarter note G3, a quarter note A3, and a quarter note B3. Measure 86 contains a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. Measure 87 contains a quarter note F3, a quarter rest, and a whole rest.

sub-way walls

and ten-e-ment halls"

**Soprano**

in the sounds

The Soprano staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The melody starts with a half note G4, followed by a quarter note A4, and a quarter note B4. A slur covers the first two notes. The third measure contains a quarter note C5, a quarter note D5, and a quarter note E5. A slur covers the last two notes. The fourth measure contains a half note F5. A slur covers the last two measures, which end with a half note G5.

**Alto**

in the sounds in the sounds

The Alto staff begins with a treble clef, a key signature of two flats, and a common time signature. The melody starts with a half note G4, followed by a quarter note A4, and a quarter note B4. A slur covers the first two notes. The third measure contains a quarter note C5, a quarter note D5, and a quarter note E5. A slur covers the last two notes. The fourth measure contains a half note F5. A slur covers the last two measures, which end with a half note G5.

**Tenor**

whis- pered in the

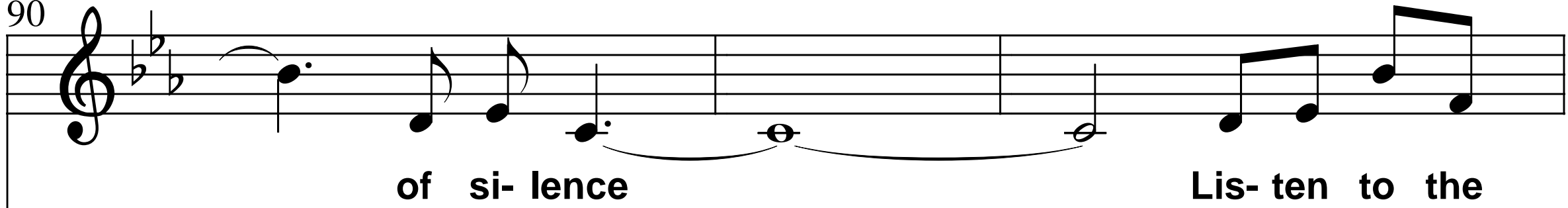
The Tenor staff begins with a treble clef, a key signature of two flats, and a common time signature. The melody starts with a quarter note G4, followed by a quarter note A4, and a quarter note B4. A slur covers the first two notes. The third measure contains a quarter note C5, a quarter note D5, and a quarter note E5. A slur covers the last two notes. The fourth measure contains a half note F5. A slur covers the last two measures, which end with a half note G5.

**Bass**

whis- pered in the sounds

The Bass staff begins with a bass clef, a key signature of two flats, and a common time signature. The melody starts with a half note G3, followed by a quarter note A3, and a quarter note B3. A slur covers the first two notes. The third measure contains a quarter note C4, a quarter note D4, and a quarter note E4. A slur covers the last two notes. The fourth measure contains a half note F4. A slur covers the last two measures, which end with a half note G4.

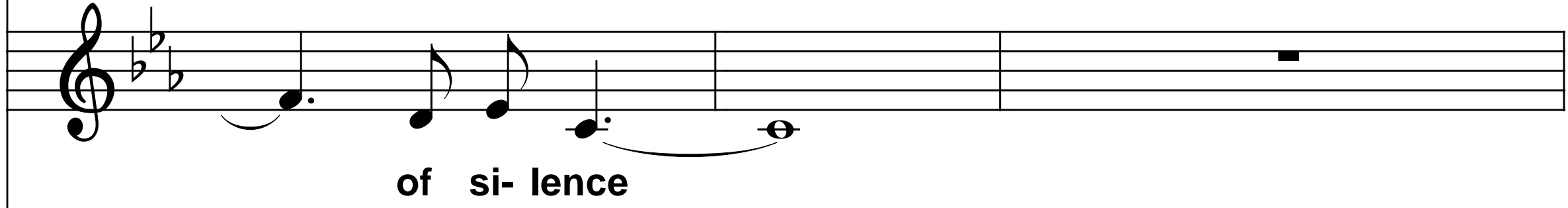
**Soprano**



of si- lence Lis- ten to the

The Soprano part is written on a treble clef staff with a key signature of three flats (B-flat, E-flat, A-flat). It begins with a treble clef, a key signature signature, and a common time signature. The melody starts with a dotted quarter note, followed by two eighth notes, a dotted quarter note, and a half note. A slur covers the last two notes. The lyrics "of si- lence" are aligned under the first four notes. The staff then has a two-measure rest, followed by a half note, a quarter note, and another quarter note. The lyrics "Lis- ten to the" are aligned under these final three notes.

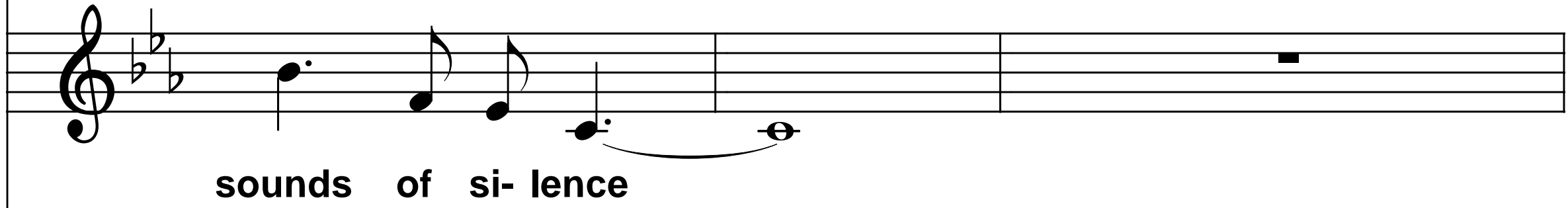
**Alto**



of si- lence

The Alto part is written on a treble clef staff with a key signature of three flats. It begins with a treble clef, a key signature signature, and a common time signature. The melody starts with a dotted quarter note, followed by two eighth notes, a dotted quarter note, and a half note. A slur covers the last two notes. The lyrics "of si- lence" are aligned under the first four notes. The staff then has a two-measure rest, followed by a whole note. The lyrics "Lis- ten to the" are aligned under this whole note.

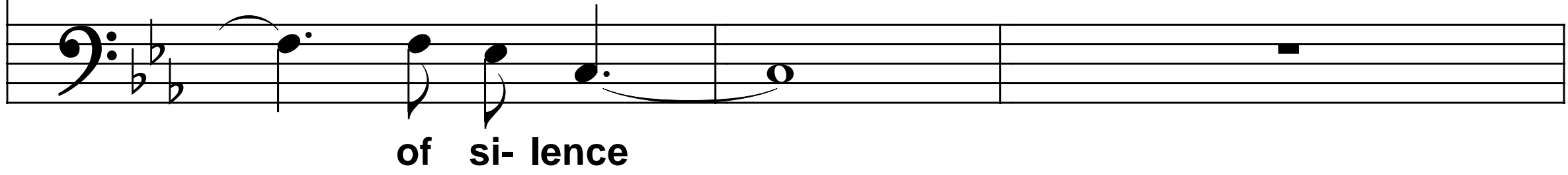
**Tenor**



sounds of si- lence

The Tenor part is written on a treble clef staff with a key signature of three flats. It begins with a treble clef, a key signature signature, and a common time signature. The melody starts with a dotted quarter note, followed by two eighth notes, a dotted quarter note, and a half note. A slur covers the last two notes. The lyrics "sounds of si- lence" are aligned under the first four notes. The staff then has a two-measure rest, followed by a whole note. The lyrics "Lis- ten to the" are aligned under this whole note.

**Bass**



of si- lence

The Bass part is written on a bass clef staff with a key signature of three flats. It begins with a bass clef, a key signature signature, and a common time signature. The melody starts with a dotted quarter note, followed by two eighth notes, a dotted quarter note, and a half note. A slur covers the last two notes. The lyrics "of si- lence" are aligned under the first four notes. The staff then has a two-measure rest, followed by a whole note. The lyrics "Lis- ten to the" are aligned under this whole note.

**Soprano**

sound Lis- ten to the

The Soprano staff begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a common time signature. The first measure contains a whole note G4. The second measure contains a whole rest. The third measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The fourth measure contains a quarter note G4.

**Alto**

Lis- ten to the sound

The Alto staff begins with a treble clef, a key signature of three flats, and a common time signature. The first measure contains a whole rest. The second measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The third measure contains a quarter note G4. The fourth measure contains a whole rest.

**Tenor**

Lis- ten to the sound

The Tenor staff begins with a treble clef, a key signature of three flats, and a common time signature. The first measure contains a whole rest. The second measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The third measure contains a quarter note G4.

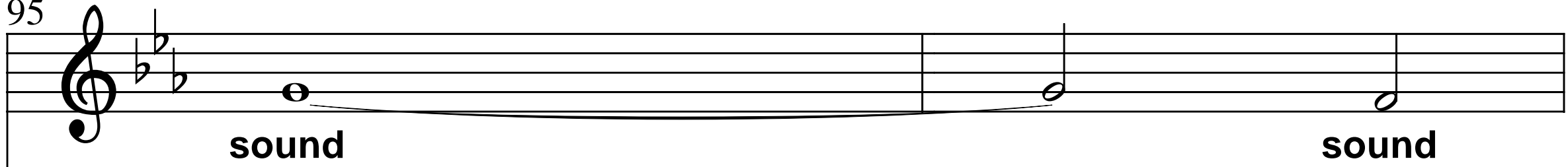
**Bass**

Lis- ten to the sound

The Bass staff begins with a bass clef, a key signature of three flats, and a common time signature. The first measure contains a quarter note G3, a quarter note A3, and a quarter note B3. The second measure contains a quarter note G3.



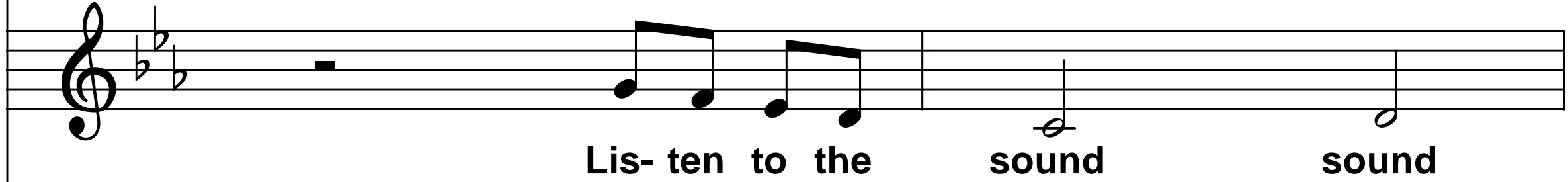
**Soprano**



sound sound

The Soprano staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It features a whole note chord on the first beat, followed by a melodic line starting on the second beat. The lyrics "sound" are placed under the first measure, and "sound" is placed under the final measure.

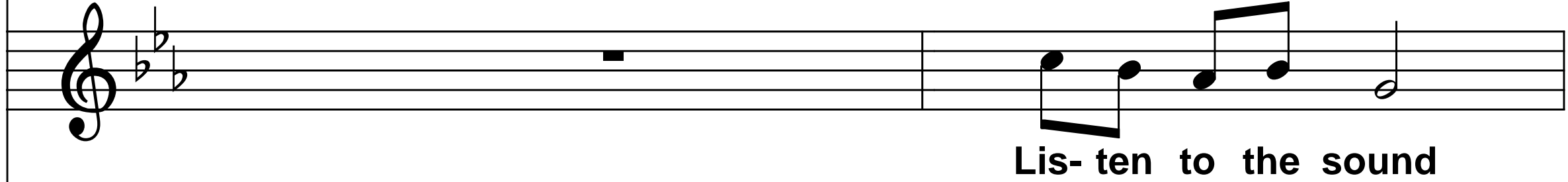
**Alto**



Lis- ten to the sound sound

The Alto staff begins with a treble clef, a key signature of two flats, and a common time signature. It features a whole note chord on the first beat, followed by a melodic line starting on the second beat. The lyrics "Lis- ten to the sound" are placed under the second measure, and "sound" is placed under the final measure.

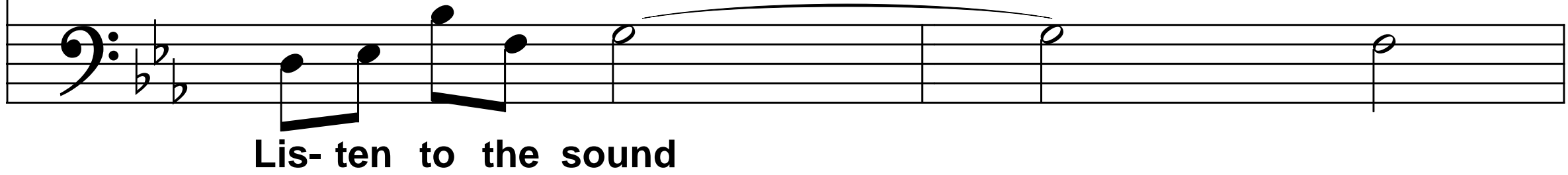
**Tenor**



Lis- ten to the sound

The Tenor staff begins with a treble clef, a key signature of two flats, and a common time signature. It features a whole note chord on the first beat, followed by a melodic line starting on the second beat. The lyrics "Lis- ten to the sound" are placed under the second measure.

**Bass**



Lis- ten to the sound

The Bass staff begins with a bass clef, a key signature of two flats, and a common time signature. It features a melodic line starting on the second beat, followed by a whole note chord on the final beat. The lyrics "Lis- ten to the sound" are placed under the second measure.

**Soprano**

of si- lence si- lence\

The Soprano part is written on a treble clef staff with a key signature of two flats (B-flat and E-flat). It begins with a fermata over a whole rest. The melody consists of quarter notes: G4, A4, B-flat4, and C5. A slur covers the notes B-flat4 and C5. The phrase "of si- lence" is aligned with the notes G4, A4, and B-flat4. The phrase "si- lence\" is aligned with the notes C5 and B-flat4. The staff ends with a fermata over a whole rest.

**Alto**

of si- lence si- lence\

The Alto part is written on a treble clef staff with a key signature of two flats. It begins with a fermata over a whole rest. The melody consists of quarter notes: G4, A4, B-flat4, and C5. A slur covers the notes B-flat4 and C5. The phrase "of si- lence" is aligned with the notes G4, A4, and B-flat4. The phrase "si- lence\" is aligned with the notes C5 and B-flat4. The staff ends with a fermata over a whole rest.

**Tenor**

of si- lence si- lence\

The Tenor part is written on a treble clef staff with a key signature of two flats. It begins with a fermata over a whole rest. The melody consists of quarter notes: G4, A4, B-flat4, and C5. A slur covers the notes B-flat4 and C5. The phrase "of si- lence" is aligned with the notes G4, A4, and B-flat4. The phrase "si- lence\" is aligned with the notes C5 and B-flat4. The staff ends with a fermata over a whole rest.

**Bass**

of si- lence si- lence\

The Bass part is written on a bass clef staff with a key signature of two flats. It begins with a fermata over a whole rest. The melody consists of quarter notes: G3, A3, B-flat3, and C4. A slur covers the notes B-flat3 and C4. The phrase "of si- lence" is aligned with the notes G3, A3, and B-flat3. The phrase "si- lence\" is aligned with the notes C4 and B-flat3. The staff ends with a fermata over a whole rest.