

# Birds of the Hearts

Bahá'u'lláh

Zografov

Piano introduction in common time (C). The right hand features a triplet of eighth notes (G4, A4, B4) followed by a half note (C5), then a quarter note (B4), and another triplet of eighth notes (A4, G4, F4). The left hand plays a steady eighth-note accompaniment starting on G3, with chords in the right hand.

5

Vocal and piano accompaniment for the first line of lyrics. The vocal line consists of four staves (Soprano, Alto, Tenor, Bass). The piano accompaniment consists of two staves (Right and Left Hand). The lyrics are: "Too high\_ Too high art". The piano accompaniment features a steady eighth-note accompaniment in the left hand and chords in the right hand.

Piano accompaniment for the second line of lyrics. The right hand features a half note (C5), a quarter note (B4), and a half note (A4). The left hand continues the eighth-note accompaniment from the previous section.

# Birds of the Hearts

9

Thou Too high Too high art

Thou Too high Too high art

Thou Too high Too high art

Thou Too high Too high art

The piano accompaniment includes a triplet of eighth notes in the right hand and a similar triplet in the left hand.

13

Thou for the praise of those who are

Thou for the praise of those who are

Thou for the praise of those who are

Thou for the praise of those who are

The piano accompaniment continues with chords and moving lines in both hands.

# Birds of the Hearts

17

nigh un - to Thee \_\_\_\_\_ to as - cend un - to the  
nigh un - to Thee \_\_\_\_\_ to as - cend un - to the  
nigh un - to Thee \_\_\_\_\_ to as - cend un - to the  
nigh un - to Thee \_\_\_\_\_ to as - cend un - to the

The piano accompaniment consists of a right-hand part with chords and a left-hand part with a moving bass line.

21

hea - ven \_\_\_\_\_ of Thy near - ness, \_\_\_\_\_  
hea - ven \_\_\_\_\_ of Thy near - ness, \_\_\_\_\_  
hea - ven \_\_\_\_\_ of Thy near - ness, \_\_\_\_\_  
hea - ven \_\_\_\_\_ of Thy near - ness, \_\_\_\_\_

The piano accompaniment continues with a right-hand part of chords and a left-hand part of a moving bass line.

# Birds of the Hearts

25

or for the birds of the hearts

or for the birds of the hearts

or for the birds of the hearts

or for the birds of the hearts

or for the birds of the hearts

7 3

Detailed description: This block contains the musical score for measures 25 through 28. It features five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano accompaniment staff. The lyrics 'or for the birds of the hearts' are repeated under each vocal line. The piano part includes a triplet of eighth notes in the final measure of the system.

29

or for the birds of the hearts

or for the birds of the hearts

or for the birds of the hearts

or for the birds of the hearts

or for the birds of the hearts

Detailed description: This block contains the musical score for measures 29 through 32. It features five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano accompaniment staff. The lyrics 'or for the birds of the hearts' are repeated under each vocal line. The piano part continues with accompaniment for the vocal lines.

# Birds of the Hearts

33

— of them who are de - vo - ted to Thee to at - tain to the

— of them who are de - vo - ted to Thee to at - tain to the

— of them who are de - vo - ted to Thee to at - tain to the

— of them who are de - vo - ted to Thee to at - tain to the

38

door of Thy gate. \_\_\_\_\_ to the

door of Thy gate. \_\_\_\_\_ to the

door of Thy gate. \_\_\_\_\_ to the

door of Thy gate. \_\_\_\_\_ to the

# Birds of the Hearts

42

door of Thy gate. I tes - ti - fy

door of Thy gate. I tes - ti - fy

door of Thy gate. I tes - ti - fy

door of Thy gate. I tes - ti - fy

47

— that Thou hast been sanc-ti-fied a - bove all

— that Thou hast been sanc-ti-fied a - bove all

— that Thou hast been sanc-ti-fied a - bove all

— that Thou hast been sanc-ti-fied a - bove all

52

at - tri butes\_ and ho - ly a - bove all names.

at - tri butes\_ and ho - ly a - bove all names.

at - tri butes\_ and ho - ly a - bove all names.

at - tri butes\_ and ho - ly a - bove all names.

at - tri butes\_ and ho - ly a - bove all names.

57

No God is there but Thee, but Thee, the

No God is there but Thee, but Thee, the

No God is there but Thee, but Thee, the

No God is there but Thee, but Thee, the

No God is there but Thee, but Thee, the

# Birds of the Hearts

62

Most Ex - al - ted, No God is

Most Ex - al - ted, No God is

Most Ex - al - ted, No God is

Most Ex - al - ted, No God is

67

there but Thee, but Thee, the

there but Thee, but Thee, the

there but Thee, but Thee, the

there but Thee, but Thee, the



Birds of the Hearts

70

All - - - Glo - ri - ous.

All - - - Glo - ri - ous.

All - - - Glo - ri - ous.

All - - - Glo - ri - ous.

Ped.

Soprano

# Birds of the Hearts

Ḥahá'u'lláh

Zografov

6



Too high\_ Too high art

9



Thou\_ Too high\_ Too high art

13



Thou\_ for the praise\_ of those who are

17



nigh un - to Thee\_ to as - cend un - to the

21



hea - ven\_ of Thy near - ness,

25



— or for the birds of the hearts\_ or for the birds of the hearts\_

33



— of them who are de - vo - ted to Thee to at -

37



tain to the door of Thy gate.\_ to the

42



door\_ of Thy gate.\_ I tes - ti - fy\_

47



— that Thou hast been sanc - ti - fied a - bove all\_

Soprano

Birds of the Hearts

2

52



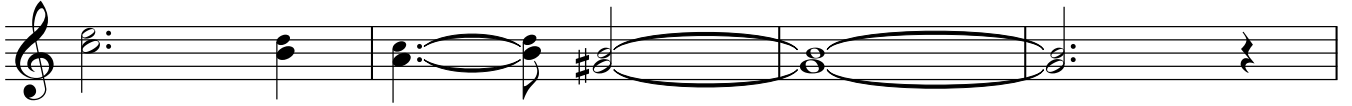
at - tri butes and ho - ly a - bove all names.

58



No God is there but Thee, but Thee, the

62



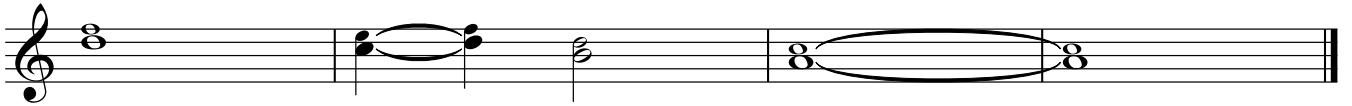
Most Ex - al - ted,

66



No God is there but Thee, but Thee, the

70



All - - Glo - ri - ous.

Alto

# Birds of the Hearts

Ḥahá'u'lláh

Zografov

6

Too high art

9

Thou Too high art

13

Thou for the praise of those who are

17

nigh un - to Thee to as - cend un - to the

21

hea - ven of Thy near - ness,

25

or for the birds of the hearts

29

or for the birds of the hearts

33

of them who are de - vo - ted to Thee to at -

37

tain to the door of Thy gate. to the

Alto

2

Birds of the Hearts

42

door\_\_\_\_\_ of Thy gate.\_\_\_\_\_ I tes - ti - fy\_

Detailed description: This block contains the first line of music, measures 42 through 46. It features a treble clef and a key signature of one flat. The melody consists of a series of quarter and eighth notes, with a long horizontal line under the lyrics 'door\_\_\_\_\_ of Thy gate.\_\_\_\_\_ I tes - ti - fy\_' indicating the vocal line.

47

— that Thou hast been sanc - ti - fied a - bove all\_\_\_\_\_

Detailed description: This block contains the second line of music, measures 47 through 51. The melody continues with quarter and eighth notes. A long horizontal line under the lyrics '— that Thou hast been sanc - ti - fied a - bove all\_\_\_\_\_'

52

— at - tri butes and ho - ly a - bove all\_\_\_\_\_ names.\_\_\_\_

Detailed description: This block contains the third line of music, measures 52 through 57. The melody includes some longer note values and rests. A long horizontal line under the lyrics '— at - tri butes and ho - ly a - bove all\_\_\_\_\_ names.\_\_\_\_'

58

No God is there but Thee, but Thee, the

Detailed description: This block contains the fourth line of music, measures 58 through 61. The melody is primarily composed of quarter notes. The lyrics are 'No God is there but Thee, but Thee, the'

62

Most Ex - al - ted,\_\_\_\_\_

Detailed description: This block contains the fifth line of music, measures 62 through 65. The melody features several long notes with horizontal lines underneath. The lyrics are 'Most Ex - al - ted,\_\_\_\_\_'

66

No God is there but Thee, but Thee,\_\_\_\_\_ the

Detailed description: This block contains the sixth line of music, measures 66 through 69. The melody continues with quarter notes. The lyrics are 'No God is there but Thee, but Thee,\_\_\_\_\_ the'

70

All - - Glo - ri - ous.\_\_\_\_\_

Detailed description: This block contains the seventh line of music, measures 70 through 73. The melody consists of a few notes with long horizontal lines under the lyrics 'All - - Glo - ri - ous.\_\_\_\_\_'. The piece ends with a double bar line.

Tenor

# Birds of the Hearts

Bahá'u'lláh

Zografov

6

8

Too high\_ Too high art

9

8

Thou\_ Too high\_ Too high art

13

8

Thou\_ for the praise\_ of those who are

17

8

nigh un - to Thee\_ to as - cend un - to the

21

8

hea - ven\_ of Thy near - ness,\_

26

8

or for the birds of the hearts\_

30

8

or for the birds of the hearts\_ of

34

8

them who are de - vo - ted to Thee to at - tain to the

38

8

door of Thy gate.\_ to the

42

8

door\_ of Thy gate.\_ I tes - ti - fy\_ that Thou hast been

Tenor

2

Birds of the Hearts

50

sanc - ti - fied a - bove all \_\_\_\_\_ at - tri - butes and

54

ho - ly a - bove all \_\_\_\_\_ names. \_\_\_\_\_

58

No God is there but Thee, but Thee, the

62

Most Ex - al - ted, \_\_\_\_\_

66

No God is there but Thee, but Thee, \_\_\_\_\_ the

70

All - - Glo - ri - ous. \_\_\_\_\_

Bass

# Birds of the Hearts

Bahá'u'lláh

Zografov

6

Too high\_ Too high art

9

Thou\_ Too high\_ Too high art

13

Thou\_ for the praise\_ of those who are

17

nigh un - to Thee\_ to as - cend un - to the

21

hea - ven\_ of Thy near - ness,

26

or for the birds of the hearts\_

30

or for the birds of the hearts\_ of

34

them who are de - vo - ted to Thee to at - tain to the

38

door of Thy gate.\_ to the

42

door\_ of Thy gate.\_



Bass

2

Birds of the Hearts

46



51 I tes - ti - fy that Thou hast been sanc - ti - fied a -



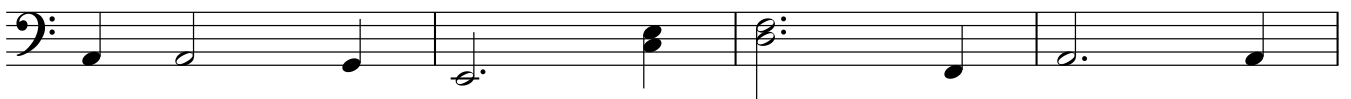
bove all at - tri - butes and ho - ly a -

55



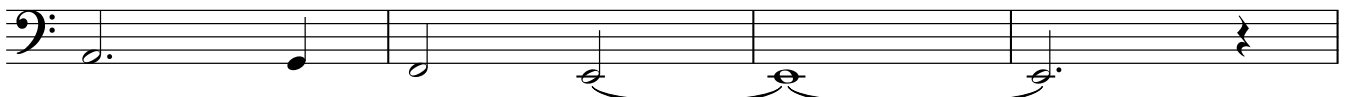
bove all names.

58



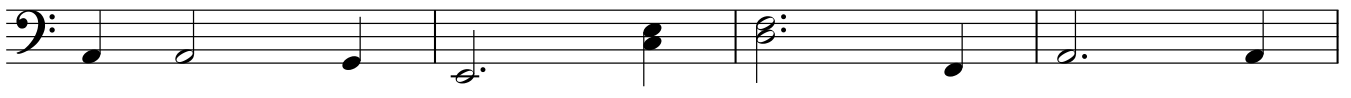
No God is there but Thee, but Thee, the

62



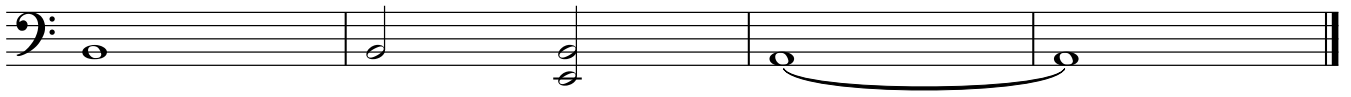
Most Ex - al - ted,

66



No God is there but Thee, but Thee, the

70



All - - Glo - ri - ous.

Piano

# Birds of the Hearts

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Musical notation for measures 1-4. The piece is in common time (C). Measure 1 has a treble clef and a 7-measure rest, with a triplet of eighth notes in the bass clef. Measures 2-4 show a melody in the treble clef and accompaniment in the bass clef. Measure 4 features a triplet of eighth notes in the treble clef.

Musical notation for measures 5-8. Measure 5 starts with a treble clef and a 5-measure rest. Measures 6-8 continue the melody and accompaniment. Measure 8 ends with a double bar line.

Musical notation for measures 9-12. Measure 9 starts with a treble clef and a 7-measure rest, with a triplet of eighth notes in the bass clef. Measures 10-12 continue the melody and accompaniment. Measure 12 ends with a double bar line.

Musical notation for measures 13-16. Measure 13 starts with a treble clef and a 13-measure rest. Measures 14-16 continue the melody and accompaniment. Measure 16 ends with a double bar line.

Musical notation for measures 17-20. Measure 17 starts with a treble clef and a 17-measure rest. Measures 18-20 continue the melody and accompaniment. Measure 20 ends with a double bar line.

Musical notation for measures 21-24. Measure 21 starts with a treble clef and a 21-measure rest. Measures 22-24 continue the melody and accompaniment. Measure 24 ends with a double bar line.

Piano

Birds of the Hearts

2 25

Musical notation for measures 25-28. The system consists of two staves, Treble and Bass. Measure 25 begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The bass line features a steady eighth-note accompaniment. Measure 28 includes a triplet of eighth notes in the treble staff.

29

Musical notation for measures 29-32. The system consists of two staves, Treble and Bass. Measure 29 continues the eighth-note accompaniment in the bass. Measure 32 features a wide interval in the bass line, with a slur over the notes.

33

Musical notation for measures 33-37. The system consists of two staves, Treble and Bass. Measure 33 shows a change in the treble staff with a new melodic line. The bass line continues with eighth notes.

38

Musical notation for measures 38-41. The system consists of two staves, Treble and Bass. Measure 38 features a more active treble staff with eighth-note patterns. The bass line remains consistent with eighth notes.

42

Musical notation for measures 42-45. The system consists of two staves, Treble and Bass. Measure 42 shows a change in the treble staff with a new melodic line. The bass line continues with eighth notes.

46

Musical notation for measures 46-48. The system consists of two staves, Treble and Bass. Measure 46 features a more active treble staff with eighth-note patterns. The bass line remains consistent with eighth notes.

49

Musical notation for measures 49-52. The system consists of two staves, Treble and Bass. Measure 49 shows a change in the treble staff with a new melodic line. The bass line continues with eighth notes.

52

Musical notation for measures 52-56. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The music features a complex texture with many beamed notes and chords in both hands. Measure 54 includes a fermata over a chord in the right hand.

57

Musical notation for measures 57-61. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The music features a complex texture with many beamed notes and chords in both hands. Measure 59 includes a fermata over a chord in the right hand.

59

Musical notation for measures 62-65. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The music features a complex texture with many beamed notes and chords in both hands. Measure 64 includes a fermata over a chord in the right hand.

62

Musical notation for measures 66-70. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The music features a complex texture with many beamed notes and chords in both hands. Measure 69 includes a fermata over a chord in the right hand.

66

Musical notation for measures 71-75. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The music features a complex texture with many beamed notes and chords in both hands. Measure 74 includes a fermata over a chord in the right hand.

70

Musical notation for measures 76-80. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The music features a complex texture with many beamed notes and chords in both hands. Measure 79 includes a fermata over a chord in the right hand. The piece concludes with a double bar line and the instruction "Ped." (Pedal) below the bass staff.