

Behold

1. Hear Then

James F. Rickley

♩ = 84

The musical score is arranged in systems. The first system includes the Choir (treble and bass clefs), Handbells (treble and bass clefs), and Organ (treble and bass clefs). The second system includes Ch. (treble and bass clefs), HB (treble and bass clefs), and Org. (treble and bass clefs). The tempo is marked as quarter note = 84. The key signature is one flat (B-flat major/D minor). The time signature is 4/4. The organ part features a prominent accompaniment with a melodic line in the right hand and a harmonic accompaniment in the left hand. The handbell part has a melodic line in the right hand and a rhythmic accompaniment in the left hand. The choir part is currently silent.

Behold

11

Ch.

HB

Org.

Musical score for measures 11-15. The Ch. part is silent. The HB part features vocal lines in both staves. The Org. part has a complex melodic line in the right hand and a harmonic accompaniment in the left hand.

16

Ch.

HB

Org.

Musical score for measures 16-20. The Ch. part is silent. The HB part is silent. The Org. part continues with a melodic line in the right hand and a harmonic accompaniment in the left hand.

Behold

22

Ch.

HB

Org.

27

Ch.

mf Hear then, hear then, O house of Da - vid, hear then. hear

Hear then,

HB

27

Org.

Behold

33

Ch. then, O house of Da - vid, hear then. Be - hold, a

HB

Org.

Detailed description: This system covers measures 33 to 37. The Chorus part (Ch.) has a vocal line with lyrics and a piano accompaniment. The Organ part (Org.) features a melodic line with a 'cresc.' marking and a final 'f' dynamic. The Harp part (HB) is mostly silent, with some chords appearing in the later measures.

38

Ch. child, a son, I - man - u - el.

HB

Org.

Detailed description: This system covers measures 38 to 42. The Chorus part (Ch.) continues with the lyrics 'child, a son, I - man - u - el.' The Organ part (Org.) has a melodic line that rises in the final measure. The Harp part (HB) remains silent throughout this system.

Behold

44

Ch.

Be - hold, be - hold.

HB

mf

Org.

mf

Detailed description: This system covers measures 44 to 47. The Chorus part (Ch.) has a vocal line with lyrics 'Be - hold, be - hold.' The Organ part (Org.) has a melodic line in the right hand and a harmonic accompaniment in the left hand. Dynamics include *mf*.

48

Ch.

HB

Org.

Detailed description: This system covers measures 48 to 51. The Organ part (Org.) has a melodic line in the right hand and a harmonic accompaniment in the left hand.

Behold

53

Ch. *mf* Be - hold, be - hold, — O house of Da - vid, be - hold!

53

HB

53

Org.

59

Ch.

59

HB

59

Org.

Behold

2. Immanuel

James F. Rickley

$\text{♩} = 92$

The musical score is arranged in a system with the following parts from top to bottom:

- Soprano:** Treble clef, 4/4 time signature. Six measures of whole rests.
- Alto:** Treble clef, 4/4 time signature. Six measures of whole rests.
- Tenor:** Treble clef, 4/4 time signature. Six measures of whole rests.
- Bass:** Bass clef, 4/4 time signature. Six measures of whole rests.
- Alto Recorder:** Treble clef, 4/4 time signature. Six measures of whole rests.
- Handbells:** Treble and Bass clefs, 4/4 time signature. The treble part begins with a *mf* dynamic and contains a melodic line with a sharp sign in the fifth measure. The bass part contains a sustained accompaniment.
- Organ:** Treble and Bass clefs, 4/4 time signature. Six measures of whole rests.

Behold

7

S

A

T

B

A. Rec.

HB

Org.

mp Im - ma - nu - el, _____ Im -

with growing focus and intensity

mp Im - ma - nu - el, _____

with growing focus and intensity

Behold

13

S

A

T

B

A. Rec.

HB

Org.

with growing focus and intensity

mp Im - ma - nu *mf* el.

ma - nu - el, Im - ma - nu - *mf* el.

Im - ma - nu - el. *mf*

ff

f

Behold

19 *mf* Im - ma - nu - el.

A Im - ma - nu - el, Im - ma - nu - el.

T 8 Im - ma - nu - el, Im - ma - nu - el, Im - ma - nu - el, Im - ma - nu - el.

B Im - ma - nu - el, Im - ma - nu - el, Im - ma - nu - el.

A. Rec.

19 *mp*

19 *mp*

Org.

Detailed description: This page of a musical score is titled "Behold" and contains measures 19 through 23. It features seven staves: Soprano (S), Alto (A), Tenor (T), Bass (B), Recorder (A. Rec.), Harpsichord (HB), and Organ (Org.). The vocal parts (S, A, T, B) enter in measure 19 with the lyrics "Im - ma - nu - el". The Soprano part is marked *mf* and has a crescendo hairpin. The Alto part has a similar hairpin. The Tenor part has a crescendo hairpin and a fermata in measure 23. The Bass part has a crescendo hairpin. The Recorder part is silent. The Harpsichord part begins in measure 19 with a *mp* dynamic, playing a melodic line with a *mf* crescendo. The Organ part is silent.

Behold

25 *mf* *f*

S God is with us. God has been with us.

A *mf* *f*

A God is with us. God has been with us.

T *mf* *f*

T God is with us. God has been with us.

B *mf* *f*

B God is with us. God has been with us.

A. Rec. *espress.*

mp *mf*

HB

Org.

Detailed description: This page of a musical score is titled "Behold" and contains measures 25 through 28. It features six staves: Soprano (S), Alto (A), Tenor (T), Bass (B), Recorder (A. Rec.), and Organ (Org.). The vocal parts (S, A, T, B) are written in treble clef with lyrics: "God is with us. God has been with us." Dynamic markings include *mf* (mezzo-forte) and *f* (forte). The Recorder part (A. Rec.) is in treble clef, marked *espress.* (espressivo), with dynamics *mp* (mezzo-piano) and *mf*. The Harpsichord (HB) and Organ (Org.) parts are in treble and bass clefs, respectively, and are currently silent, indicated by rests on all staves.

Behold

subito pp

S
God is for - ev - er - more. Im - ma - nu - el, Im - ma - nu -

subito pp

A
God is for - ev - er - more. Im - ma - nu - el, Im - ma - nu - el, Im - ma - nu -

subito pp

T
8 God is for - ev - er - more. Im - ma - nu - el, Im - ma - nu - el, Im - ma - nu - el, Im -

subito pp

B
God is for - ev - er - more. Im - ma - nu - el, Im - ma - nu - el, Im -

A. Rec.

30

HB
mf

30

Org.

30

Behold

36

S
el, Im - ma - nu - el.

A
el, Im - ma - nu - el.

T
8
ma - nu - el, Im - ma - nu - el.

B
ma - nu - el, Im - ma - nu - el.

A. Rec.

36

HB

36

Org.

mf

Behold

3. O Paradox

James F. Rickley

♩ = 68

rit. *a tempo*

rit. *a tempo*

The score is written for Soprano, Alto, Alto Recorder, Handbells (T.C.), Organ, and vocal parts (Soprano, Alto, Alto Recorder, Handbells, Organ). The time signature changes from 3/4 to 4/4 and back to 3/4. The organ part includes triplets and dynamic markings like *mf* and *pp*. The vocal parts include lyrics: "O, pa-ra-dox of Je - sus Bless-ed In - fant God. The vast-ness of your pow'r is".

Behold

rit. *a tempo*

S
sha - dowed by the con - fine - ment of these sta - ble walls. O

A

A. Rec.

H.B.

Org.

S
God of all time, in - fant of mere hours, what in't rest have you in lowly man to step down from your throne and

A

A. Rec.

H.B.

Org.

Behold

rit. a tempo rit. a tempo rit.

20

S
live as one of us. _____

A

A. Rec.

H.B.

Org.

25 *a tempo*

S
O, pa-ra-dox of Je - sus. Bless-ed in - fant God. *rit.*

A

A. Rec.

H.B.

Org.

The musical score is arranged for Soprano (S), Alto (A), Alto Recorder (A. Rec.), Horns (H.B.), and Organ (Org.). It consists of two systems of staves. The first system begins at measure 20 and ends at measure 24. The second system begins at measure 25 and ends at measure 29. The organ part features several triplet patterns, indicated by '3' above the notes. The lyrics are: 'live as one of us. _____' for the first system, and 'O, pa-ra-dox of Je - sus. Bless-ed in - fant God.' for the second system. Tempo markings are *rit.* and *a tempo*. The key signature has one flat (B-flat), and the time signature changes between 3/4 and 4/4.

Behold

4. Wisdom Felt

James F. Rickley

♩ = 64

The musical score is written in 4/4 time with a tempo of ♩ = 64. It features the following parts:

- Soprano:** Rests in the first two measures, then enters in the third measure with the lyrics "Be - hold!" in *mf*.
- Alto:** Rests throughout the entire passage.
- Tenor:** Rests throughout the entire passage.
- Baritone:** Rests throughout the entire passage.
- Alto Recorder:** Rests in the first two measures, then enters in the third measure with a melodic line in *p*.
- Handbells (T.C.):** Plays a rhythmic pattern of eighth notes in the first two measures (*f*), then rests in the third measure.
- Organ:** Rests in the first two measures, then enters in the third measure with a harmonic accompaniment in *mf*.

Behold

4

S

A

T

B

mf Im - ma - nu - el.

mf Im - ma - nu - el.

4

A. Rec.

4

H.B.

4

Org.

Detailed description: This musical score is for the piece 'Behold'. It features seven staves. The vocal parts (Soprano, Alto, Tenor, Bass) are mostly silent, with the Tenor and Bass parts entering in the third measure with the lyrics 'Im - ma - nu - el.' in a mezzo-forte (*mf*) dynamic. The Recorder (A. Rec.) part begins in the fourth measure with a melodic line. The Harp (H.B.) part features a sustained chord in the first measure and a melodic flourish in the second measure. The Organ (Org.) part provides a harmonic accompaniment throughout, with a complex texture in the first measure and a more rhythmic accompaniment in the subsequent measures.

Behold

8

S

A

T

B

A. Rec.

H.B.

Org.

mf God is with us.

Detailed description: This musical score is for the piece 'Behold'. It features a vocal quartet (Soprano, Alto, Tenor, Bass), a Recorder (A. Rec.), Horns (H.B.), and an Organ (Org.). The score is divided into four measures. The vocal parts (S, A, T, B) and the Recorder part (A. Rec.) have rests in the first three measures. The Alto part (A) has a melodic line in the fourth measure, starting with a fermata and the lyrics 'mf God is with us.' The Horns part (H.B.) has a melodic line in the first measure, starting with a fermata and a slur over a sequence of notes. The Organ part (Org.) provides a harmonic accompaniment throughout, with a key signature of one flat and a common time signature. The organ part features a complex texture with multiple voices in both hands, including chords and moving lines.

Behold

12

S

A

T

B

mf Christ is born.

mf God has been with us.

A. Rec.

H.B.

Org.

Detailed description: This musical score is for a piece titled "Behold". It features five vocal parts: Soprano (S), Alto (A), Tenor (T), Bass (B), and Alto Recorder (A. Rec.). There is also a Harp (H.B.) and Organ (Org.) part. The score begins at measure 12. The vocal parts (S, A, T, B) have rests in measures 12 and 13. In measure 14, the Alto and Bass parts enter with the lyrics "Christ is born." and "God has been with us." respectively, both marked with a mezzo-forte (*mf*) dynamic. The Organ part provides accompaniment throughout, with a complex texture of chords and moving lines in both hands. The Harp part has rests in measures 12 and 13. The Alto Recorder part has rests in measures 12 and 13. The time signature changes from 3/4 to 4/4 between measures 13 and 14. The key signature has one sharp (F#).

Behold

16

S

mf God is for - ev - er - more.

A

T

8 mf God is come.

B

A. Rec.

H.B.

Org.

16

16

16

Detailed description: This is a musical score for the hymn 'Behold'. It features five vocal parts and an organ. The Soprano (S) part begins at measure 16 with a rest, followed by the lyrics 'God is for - ev - er - more.' in measure 17. The Alto (A) part has rests in measures 16-17. The Tenor (T) part has a melodic line in measure 16 and rests in measures 17-18. The Bass (B) part has rests in measures 16-17. The Organ part provides accompaniment throughout, with a dynamic marking of *mf* (mezzo-forte) in measure 16. The organ part consists of two staves, with the right hand playing chords and moving lines, and the left hand playing a steady bass line with chords. The score is written in a common time signature and includes various musical notations such as rests, notes, and accidentals.

Behold

20

S *mf* Wis-dom felt as an au - ra spread-ing a-cross the

A *mf* Wis-dom felt as an au - ra spread-ing a-cross the

T *mf* Wis-dom felt as an au - ra spread-ing a-cross the

B *mf* Wis-dom felt as an au - ra spread-ing a-cross the

A. Rec.

H.B.

Org.

Detailed description: This page of a musical score is titled "Behold" and contains measures 20 through 23. It features five vocal parts: Soprano (S), Alto (A), Tenor (T), Bass (B), and a Recorder (A. Rec.). The vocal parts are written in treble clef with lyrics: "Wis-dom felt as an au - ra spread-ing a-cross the". The lyrics are repeated for each part. The vocal lines include triplet markings and dynamic markings of *mf*. The Recorder part (A. Rec.) is in treble clef and has a few notes in measure 23. The Harp (H.B.) part is in treble clef and has a few notes in measure 20. The Organ (Org.) part is in grand staff (treble and bass clefs) and has a few notes in measure 20. The page number 24 is at the bottom right.

Behold

24

S
earth, *f* a warm fog en - vel - op - ing the souls ___ of

A
earth, *f* a warm fog en - vel - op - ing the souls of

T
8 earth, *f* a warm fog en - vel - op - ing the souls ___ of

B
earth, *f* a warm fog en - vel - op - ing the souls ___ of

A. Rec.
24

H.B.
24

Org.
24

Detailed description: This is a page of a musical score for the piece 'Behold'. It features five vocal parts: Soprano (S), Alto (A), Tenor (T), Bass (B), and a Recorder (A. Rec.). There are also parts for Horns in B-flat (H.B.) and Organ (Org.). The score begins at measure 24. The vocal parts have lyrics: 'earth, f a warm fog en - vel - op - ing the souls ___ of'. The Soprano part has a fermata over the final note. The Alto part ends with a period. The Tenor part has a fermata over the final note. The Bass part has a fermata over the final note. The Recorder part has a few notes in measure 24. The Horns in B-flat part has a few notes in measure 24. The Organ part has a few notes in measure 24. The page number 25 is at the bottom right.

Behold

God is come.

29

S
all — who al - low you to touch them say - ing, be hold! *mf*

A
all who al - low you to touch them say - ing, be - hold! *mf*

T
8
all — who al - low you to touch them say - ing, be - hold! *mf*

B
all — who al - low you to touch them say - ing, be - hold! *mf*

A. Rec.

H.B.

Org.

Christ is born.

Behold

35

S
Lis - ten!

A
Lis - ten!

T
Lis - ten!

B
Lis - ten!

A. Rec.

H.B.

Org.

40

Org.

Detailed description: This is a page of a musical score, page 27, featuring a vocal quartet (Soprano, Alto, Tenor, Bass) and an organ. The score is divided into two systems. The first system, starting at measure 35, contains the vocal parts and the organ accompaniment. The vocal parts are in treble clef, and the bass part is in bass clef. The organ part is in grand staff (treble and bass clefs). The music is in a key with one sharp (F#) and a common time signature. The tempo is marked '35'. The vocal parts have the lyrics 'Lis - ten!' under the first measure. The organ part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The second system, starting at measure 40, continues the organ part. The organ part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The music is in a key with one sharp (F#) and a common time signature. The tempo is marked '40'. The organ part features a melodic line in the right hand and a harmonic accompaniment in the left hand.

Behold

5. Homage

James F. Rickley

♩ = 68

The musical score is arranged in a system with the following parts from top to bottom:

- Solo Soprano
- Solo Alto
- Solo Bass
- Soprano
- Alto
- Tenor
- Bass
- Handbells (T.C.)
- Organ

The organ part is written in a grand staff (treble and bass clefs) and begins with a mezzo-forte (*mf*) dynamic marking. The tempo is indicated as ♩ = 68. The score is divided into four measures, with time signatures of 4/4, 3/4, 4/4, and 4/4 respectively. The vocal parts (Solo Soprano, Solo Alto, Solo Bass, Soprano, Alto, Tenor, Bass) and Handbells (T.C.) are currently silent, indicated by horizontal lines with dashes.

Behold

5
S Sop

S Alt

5
S Bs

S

A

T

B

H.B.

5
Org.

mf The

The score is divided into two systems. The first system contains seven staves: S Sop, S Alt, S Bs, S, A, T, and B. The second system contains two staves: H.B. and Org. The vocal parts (S Sop, S Alt, S Bs, S, T, B) are marked with a '5' at the beginning of the first measure of each staff. The Alto part (A) has a '5' at the beginning of the first measure. The H.B. part starts with a '5' and an *mf* dynamic marking. The Org. part has a '5' at the beginning of the first measure. The time signature changes from 3/4 to 4/4 in the fourth measure of the first system. The Alto part (A) has a 'mf' dynamic marking and the word 'The' written below the staff in the fourth measure of the first system.

Behold

9

S Sop

S Alt

S Bs

S

A

T

B

H.B.

Org.

mf

mf The

hom - age _____ we bring is dwarfed, _____ is dwarfed.

Detailed description of the musical score: The score is for a piece titled 'Behold'. It features seven vocal parts and an organ. The vocal parts are Soprano (S Sop), Alto (S Alt), Bass (S Bs), Soprano (S), Alto (A), Tenor (T), and Bass (B). The organ part is marked 'mf'. The score is divided into four measures. The first measure is in 4/4 time, the second in 3/4, and the third in 4/4. The lyrics are 'hom - age _____ we bring is dwarfed, _____ is dwarfed.' The organ part consists of a continuous eighth-note pattern in the bass clef. The Soprano Alto part has a final note in the fourth measure marked 'mf' with the word 'The'.

Behold

13

S Sop *mf* The hom - age we bring.

S Alt hom - age, the hom - age we bring.

S Bs *mf* We bring.

S *mf* The

A *mf* The

T

B

H.B.

Org.

13

13

The score is written for a choir and organ. It features seven vocal staves (S Sop, S Alt, S Bs, S, A, T, B) and two organ staves (H.B. and Org.). The music is in a 4/4 time signature with a key signature of one flat (B-flat). The lyrics are: 'Behold The hom - age we bring. hom - age, the hom - age we bring. We bring. The'. Dynamic markings include *mf* (mezzo-forte). The score includes various musical notations such as rests, notes, and accidentals.

Behold

17

S Sop

S Alt

S Bs

17

S

A

T

B

mf

mf

mf

17

H.B.

17

Org.

hom - age we bring is dwarfed by the glow of your eyes, your in - fant

hom - age we bring is dwarfed by the glow of your eyes, your in - fant

mf Is dwarfed by the glow of your eyes, your in - fant

mf Is dwarfed by the glow of your eyes, your in - fant

mf Is dwarfed by the glow of your eyes, your in - fant

Behold

21

S Sop

mf The hom - age we bring, we bring hom - age we bring, we

S Alt

mf The hom - age we bring, we bring, the hom - age we bring, we

21

S Bs

mf The hom - age we bring, the hom - age we

S

eyes, the glow, *mf* the glow,

A

eyes, the glow, *mf* the glow,

T

eyes, the glow, *mf* the glow,

B

eyes, the glow, *mf* the glow,

21

H.B.

21

Org.

Behold

25

S Sop
bring.

S Alt
bring.

25
S Bs
bring.

S
the glow.

A
the glow.

T
the glow.

B
the glow.

H.B.

25
Org.

Detailed description: This is a page of a musical score for the piece 'Behold'. It features seven staves. The first three staves are for Soprano (S Sop), Alto (S Alt), and Bass (S Bs), each with the lyric 'bring.' and a whole rest in the first measure. The next four staves are for Soprano (S), Alto (A), Tenor (T), and Bass (B), each with the lyrics 'the glow.' and musical notation including eighth notes, quarter notes, and half notes with fermatas. The Soprano part has a crescendo hairpin. The Alto and Tenor parts have a decrescendo hairpin. The Bass part has a crescendo hairpin. The fifth staff is for Horns/Bassoon (H.B.) with a whole rest in the first measure and a chordal accompaniment in the second and third measures. The sixth and seventh staves are for Organ (Org.), with a whole rest in the first measure and a melodic line in the second and third measures. The score is in 2/4 time, with a 3/4 time signature change in the second measure of each system. The key signature has one flat (B-flat).

Behold

6. Behold

James F. Rickley

$\text{♩} = 84$

The musical score is arranged in a system with seven staves. The Soprano staff begins with a treble clef and a 4/4 time signature. It contains a melodic line starting in the second measure with a quarter rest, followed by a quarter note G4, an eighth note F4, a triplet of eighth notes (E4, D4, C4), and a quarter note B3. The lyrics "The air is a - live with your pre - sence, a" are written below the notes. The other staves (Alto, Tenor, Baritone, Alto Recorder, Handbells) are mostly empty, with rests in the first and third measures. The Organ part is in the bottom two staves, starting with a treble clef and a 4/4 time signature. It features a melodic line in the treble clef and a bass line in the bass clef, both starting with a quarter rest in the first measure. The organ part is marked *mf*.

Behold

4 *rit.* *a tempo*

S
sta-tic calm.

A
mf The earth-ly e-mer-gence of God from His hea-ven is now.

T

B
mf The air is a - live with your pre-sence, a

A. Rec.

HB

Org.

Detailed description of the musical score: The score is for a piece titled 'Behold'. It features five vocal parts: Soprano (S), Alto (A), Tenor (T), Bass (B), and Recorder (A. Rec.). There are also instrumental parts for Horns (HB) and Organ (Org.). The music is in 3/4 and 4/4 time signatures. The Soprano part begins with a melodic line marked 'rit.' and 'a tempo', with the lyrics 'sta-tic calm.'. The Alto part has a melodic line with triplets and lyrics 'The earth-ly e-mer-gence of God from His hea-ven is now.'. The Bass part has a melodic line with triplets and lyrics 'The air is a - live with your pre-sence, a'. The Recorder, Horns, and Organ parts provide accompaniment. Dynamics include *mf* (mezzo-forte) and *rit.* (ritardando). The score is numbered '4' at the beginning of each staff.

Behold

7

S *mf* Not with a thun-der clap and hea-ven-ly trum-pet blast.

A The air is a-live with your pre-sence,

T *mf* Not with a thun-der clap and hea-ven-ly trum-pet blast.

B sta-tic calm. *mf* The earth-ly e-mer-gence of God from His hea-ven is now.

7

A. Rec.

7

HB

7

Org.

7

Behold

rit. *a tempo*

10

S *mf* But the vul - ne - ra - ble cry, *f* the

A — a sta - tic calm. *mf* But the vul - ne - ra - ble cry, *f* the

T *mf* But the vul - ne - ra - ble cry, *f* the

B *mf* But the vul - ne - ra - ble cry, *f* the

A. Rec.

HB

Org. *mf*

Behold

15

S
vul - ne-ra-ble cry, *ff* the vul - ne-ra-ble cry *mp* of the in - fant.

A
vul - ne-ra-ble cry, *ff* the vul - ne-ra-ble cry *mp* of the in - fant.

T
8
vul - ne-ra-ble cry, *ff* the vul - ne-ra-ble cry *mp* of the in - fant.

B
vul - ne-ra-ble cry, *ff* the vul - ne-ra-ble cry *mp* of the in - fant.

A. Rec.

15

HB

15

Org.
mf

4/4

Behold

20

S

mf The cry of the in - fant.

A

mf The cry of the in - fant.

T

8

mf The cry of the in - fant.

B

mf The cry of the in - fant.

A. Rec.

mf

HB

mf

Org.

Behold

24

S *mp* Be - hold, be - hold, ___ O house of Da - vid, be - hold.

A *mp* Be - hold, be - hold, ___ O house of Da - vid, be - hold.

T *mp* Be - hold, be - hold, ___ O house of Da - vid, be - hold.

B *mp* Be - hold, be - hold, ___ O house of Da - vid, be - hold.

A. Rec.

24

HB

24

Org.

24

Detailed description: This page of a musical score is titled "Behold". It features six staves. The top four staves are for vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). Each vocal line begins at measure 24 with a rest, followed by the lyrics "Be - hold, be - hold, ___ O house of Da - vid, be - hold." The dynamic marking *mp* is placed below the first note of each vocal line. The Soprano and Alto parts have a treble clef, the Tenor part has a treble clef with an octave 8 below the staff, and the Bass part has a bass clef. The Recorder (A. Rec.) part is on a single treble staff with a rest in measure 24. The Harp (HB) part consists of two staves (treble and bass) with a treble clef on the top staff and a bass clef on the bottom staff. The Organ (Org.) part consists of two staves (treble and bass) with a treble clef on the top staff and a bass clef on the bottom staff. The Organ part has a melodic line in the treble staff and a chordal accompaniment in the bass staff, starting in measure 24.