

**SOLD**  
**(A Musical Composition for Voice and the Piano)**

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**1. Introduction**

Sold is an excerpt from the book “From Pit to Palace: Joseph’s Journey.” It is an operatic composition that explains the extreme work of jealousy and hate in Joseph's life from his brethren. The composition features every act in the movement of Joseph from his father Jacob into slavery in different segments, ranging from solos, duets, and choruses. The composition is built on the diatonic major scale.

**Pre-compositional Consideration**

Title: Sold  
Key: C major  
Time signature: 4/4  
Tempo: Adagio, Moderato, and Allegro  
Length: 126 bars  
Texture: Through composed

Sections	A	B	C	D	E
Bars	1-33	34-56	57-88	89-116	117- 126
Modulations	G major	C major	D major	C major	C manor

Texture: Monophonic/Homophonic  
Media: Voice with piano accompaniment  
Scale: Diatonic  
Mood: Anxiously, Soberly  
Dynamic: f, rit  
Language: English  
Audience: Church and Concert hall  
Genre: Opera

**Performance Interpretation**

For the optimal performance of this work, the following should be considered.

- A good musical interpretation of the text.
- A good breath control.
- A good articulation of words.
- Proper costume for the composition

# SOLD

Adagio  $\text{♩} = 40$  Moderato Dr. Giami B. Evangeline

Soprano

Alto

Tenor Joseph  
fa-ther.

Bass Jacob  
Jo - seph, Jo - seph.

Piano

7

Go, I pray thee to thy bre-thren and the flocks and see if all is well with them and \_ bring me

13 **Allegro**

Yes, fa-ther.  
word

19 **Adagio** ♩ = 40 **G Moderato**

Where are they? where are they! I seek my bre-thren, tell me, I pray thee where they feed their  
A man  
What seek-est thou?

25

flocks, I pray.  
A Man  
Go to Do-than, go to Do-than, for so I heard them say.

31

*C Lento* *Allegro*

Simeon The dream-er,  
Be-hold the dream-er cometh, the dream-er

37 **Moderato**

Brethren

the dream-er. Let us slain him, slain him, cast him to thy pit and say some e - vil

The dream-er. Let us slain him, slain him, cast him to the pit and say some c - vil

43 **Spirito**

beast de-voured him and see what be-come of his dream. Rueben

beast de-voured him and see what be-come of his dream. Shell no

49



blood let us not kill our blood, but cast him in to wil-der-ness pit and lay no hand on him.

55



57

D Judah  
Let's sell him to the Ish - meal-lite, what

63

pro - fit? what pro - fit? if we killed our bro - ther? oh yes.  
Tutti Judah  
oh yes

69 **Moderato**

Hel-lo, hel-lo, we have a sale right here, a slave,  
Ishmealite

Yes a sale, what is the sale? How much?

73 **C**

tween-ty piece-s of sil - ver.

Take it and bring the boy.

81 **Allegro**

Rueben

The boy, the boy, is not not in the pit, and where shall I go, shall I go.

Detailed description: This block contains the musical score for measures 81 to 86. It features a vocal line for 'Rueben' and piano accompaniment. The tempo is marked 'Allegro'. The lyrics are: 'The boy, the boy, is not not in the pit, and where shall I go, shall I go.' The vocal line starts with a rest, followed by a series of notes and rests corresponding to the lyrics.

87

Simeon

Let us slain a goat and put the child's coat in blood, and tell his fa-ther he was de -

Detailed description: This block contains the musical score for measures 87 to 92. It features a vocal line for 'Simeon' and piano accompaniment. The tempo is 'Allegro'. The lyrics are: 'Let us slain a goat and put the child's coat in blood, and tell his fa-ther he was de -'. The vocal line starts with a rest, followed by a series of notes and rests corresponding to the lyrics.

93

voured by e - vil beast

*Lento*

101

*Adagio* ♩ = 40

Brethren

This have we found, look if it be, thy son's own - coat.

This have we found, look if it be, thy son's own - coat.

Jacob

This have we found, look if it be, thy son's own - coat. It

Moderato

109

is, it is, it is, my son's, my son's coat, oh! my dear son.

116

Adagio

Be con-fort-ed, be con-fort-ed, be con-fort-ed we pray thee, be

Be con-fort-ed, be con-fort-ed, be con-fort-ed we pray thee, be

Be con-fort-ed, be con-fort-ed, be con-fort-ed we pray thee, be

Be con-fort-ed, be con-fort-ed, be con-fort-ed we pray thee, be

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122

con - fort-ed, be con - fort-ed, be con - fort-ed fa - ther we pray thee.

con - fort-ed, be con - fort-ed, be con - fort-ed fa - ther we pray thee.

con - fort-ed, be con - fort-ed, be con - fort-ed fa - ther we pray thee.

con - fort-ed, be con - fort-ed, be con - fort-ed, fa - ther we pray thee.