

**Malcolm Dedman**

# **Healing the Planet**

**for Trumpet in C, Percussion,  
Soprano, Tenor and Bass soloists,  
Choir (SATB) and Organ**

**2010/11**

**List of Percussion:** Set of 4 Tom-toms, Marimba, Large Suspended Cymbal, Maracas,  
Set of Crotales (E<sup>b</sup><sub>5</sub>, F<sub>5</sub>, G<sub>5</sub>, B<sup>b</sup><sub>5</sub> & C<sub>6</sub>), Tubular Bells (A<sup>b</sup><sub>4</sub>, B<sup>b</sup><sub>4</sub>, C<sub>5</sub>, D<sub>5</sub>, E<sup>b</sup><sub>5</sub>) and Vibraphone.

- |                         |                                   |      |
|-------------------------|-----------------------------------|------|
| 1. State of Crisis      | <i>(soprano and chorus)</i>       | p 3  |
| 2. Change of Heart      | <i>(tenor and chorus)</i>         | p 11 |
| 3. Spiritual Revelation | <i>(soprano, bass and chorus)</i> | p 21 |
| 4. Vision of the Future | <i>(Tutti)</i>                    | p 34 |

**Total Duration: 20 mins 15 secs**

# Healing the Planet

## 1. State of Crisis

*Soprano:* Look at what's happening.  
Look at what our world has become!  
Oh, this fragile globe, what have we done?

*Chorus:* We are cutting down rainforests.  
We are emitting gasses that harm our protective ozone.  
We indiscriminately discard our waste.  
We are burning our oil and coal for energy.  
We are using too much energy; we are using far too much energy for the good of our planet.

*Soprano:* Enough, enough! We must stop; else our planet will be destroyed.  
Earth is our home and we must treat it with care.  
Soon, climate change will make our food resources scarce.

*Chorus:* The people are lamenting.  
The globe itself is lamenting.

*Soprano and Chorus:* We must heal our planet, our home.

*Chorus:* But some politicians say that to change is too expensive, that we need time.

*Soprano:* Time is running out.  
The cost of not changing is far, far greater.  
We must act, and act now.

## 2. Change of Heart

*Tenor:* We need a change of heart, a reframing of all our conceptions and a new orientation of our activities.  
The inward life of man as well as his outward environment has to be reshaped if human salvation is to be secured. (1)

*Chorus:* But what must we do? How do we change?

*Tenor:* We cannot segregate the human heart from the environment outside us and say that once one of these is reformed everything will be improved.  
Man is organic with the world. His inner life moulds the environment and is itself also deeply affected by it. The one acts upon the other and every abiding change in the life of man is the result of these mutual reactions. (2)

*Chorus:* You say we are linked to our environment.  
We make changes to improve our conditions, yet these improvements can cause damage to our planet and, in time, this damage may be irreversible.  
It appears that rediscovering and developing our spiritual qualities is now the central issue itself.

## 3. Spiritual Revelation

*Bass:* I hope that the lights of the Sun of Reality will illumine the whole world so that no strife and warfare, no battles and bloodshed remain.  
May fanaticism and religious bigotry be unknown, all humanity enter the bond of brotherhood, souls consort in perfect agreement, the nations of earth at last hoist the banner of truth and the religions of the world enter the divine temple of oneness, for the foundations of the heavenly religions are one reality. (3)

*Chorus:* But this is such a huge undertaking.  
How difficult this will be for us.  
What are we up against? Oh!

*Soprano:* Ah! I understand your dilemma, but try not to be complacent and self-satisfied.  
We are being asked to tolerate and respect all people, wherever they are from, and to accept the diversity of humanity.  
We are being asked to liberate ourselves from the curse of war and its miseries.  
Let us universally recognise one God and one common Revelation.

*Chorus:* It seems that good intentions and practical knowledge are not enough.

*Soprano:* Let us engage government leaders and all in authority, so that global co-operation between the family of nations is established.

*Chorus and Soprano:* Let us also collaborate with those interested in improving the environment.  
We can then be assured that our endeavours to conserve the environment will blend with the rhythm of life of our community.

## 4. Vision of the Future

*Chorus (with soloists):* The Lord of all mankind has fashioned this human realm to be a Garden of Eden, an earthly paradise. If, as it must, it finds the way to harmony and peace, to love and mutual trust, it will become a true abode of bliss, a place of manifold blessings and unending delights. Therein shall be revealed the excellence of humankind, therein shall the rays of the Sun of Truth shine forth on every hand. (4)

Words by the composer, with the following quotations:

1. Secretary to Shoghi Effendi, from a letter dated 27 May 1932
2. Secretary to Shoghi Effendi, from a letter dated 17 February 1933
3. 'Abdu'l-Bahá, Bahá'í World Faith, p. 256
4. 'Abdu'l-Bahá, Selections from the Writings of 'Abdu'l-Bahá, p. 275

# Healing the Planet

for Trumpet in C, Percussion,  
Soprano, Tenor and Bass soloists,  
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## 1. State of Crisis

Text by Malcolm Dedman

Malcolm Dedman

Con moto, ♩ = 92

Trumpet in C

Percussion 4 Tom-toms

Soprano Solo

SOPRANO

ALTO

TENOR

BASS

Organ

GT: Full *ff*

Full Ped + GT to Ped

Pedals

*ff*

Look

Note: Although registrations for organ are indicated, these are to be used wherever possible, but when not available, use a close match that balances well with the musical texture.



Tpt.

S. Solo

at what's hap-pe-ning. Look at what our world has be-

15 4 Tom-toms

Perc. *ff* *p* *mf*

S. Solo *p* *mf* Non-pitched  
 come! Oh, this fra-gile globe, what have we done?

Org. *ff*

Ped. *ff*

Allegro, ♩ = 120

4 Tom-toms

25

Perc. *p*

S. Solo

S.

A. Spoken \* *p*  
 We are e - mit-ting gas-ses that harm our pro-tec-tive oz - one.

T. Spoken \* *p*  
 We

B. Spoken \* *p*  
 We are cut-ting down rain - for - ests.

Org. SW: 8' Salicional + *p*  
 4' Flute

Ped. SW to Ped + 16' Bourdon *p*

\* Crossed note heads indicate relative pitch for these spoken passages.

4 Tom-toms

Perc. *mf*

Spoken  
(see footnote on previous page) *p* *mf*

S. *mf*  
We are bur-ning our oil and coal for e-ner-gy.

A. *mf*  
We are e-mit-ting

T. *mf*  
in-dis-cri-mi-nate-ly dis-card our waste.

B. *mf*  
We are cut-ting down rain - for-ests.

Org. *mf*

Ped. *mf*

4 Tom-toms

Perc. *f*

S. *f*  
We are bur-ning our oil and coal for e-ner-gy.

A. *f*  
gas-ses that harm our pro-tec-tiveoz - one. We are e-mit-ting

T. *mf*  
We in - dis cri-mi-nate-ly dis-card our waste.

B. *f*  
We are cut - ting down rain - for-ests.

SW: Add 8' Stopped Diapason

Org. *f*

Ped. *f*

35 4 Tom-toms

Perc. *cresc.*

S. *cresc.*  
We are bur-ning our oil and coal for e-ner-gy.

A. *cresc.*  
gas - ses that harm our pro - tec-tive oz - one. We are e - mit - ting gas - ses that

T. *f* *cresc.*  
We in - dis - cri-mi-nate-ly dis - card our waste. We in - dis - cri-mi-nate-ly dis -

B. *cresc.*  
We are cut-ting down rain - for - ests.

Org. *cresc.*

Ped. *cresc.*

Perc. 4 Tom-toms **40**  
*ff*

S. *ff*  
We are bur-ning our oil and coal oil for e ner-gy. We

A. *ff*  
harm our pro - tec-tive oz - one. We are us-ing too much

T. *ff*  
card our waste. We are us-ing too much e-ner-gy;

B. *ff*  
We are us - ing too much e-ner-gy,

Org. *ff*

Ped. *ff*

Tempo primo, ♩ = 92

45

Tpt.

S. Solo

S.

A.

T.

B.

E - nough, e - nough!

are us - ing far too much e - ner - gy for the good of our pla - net.

e - ner - gy; we are us - ing far too much e - ner - gy for the good of our pla - net.

we are us - ing far too much e - ner - gy for the good of our pla - net.

we are us - ing far too much e - ner - gy for the good of our pla - net.

*ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff*



50

Andante, ♩ = 80

Tpt.

Perc.

S. Solo

Org.

SW: 8' Flute

*f* *ff* *f* *ff* *f* *ff* *pp*

We must stop; else our pla - net will be des - troyed.



55

60

Tpt.

S. Solo

Org.

*p* *mf* *p* *mf* *mf*

Earth is our home and we must treat it with care. Soon,

65

Tpt. *f*

S. Solo *f*  
cli - mate change... will make our food re - sour - ces... scarce.

S. *pp*  
The peo - ple are la - men -

A. *pp*  
The peo - ple are la - men

Org. *f* *pp*  
SW: add Nazard (Twelfth) 2½'

70

con sord.

Tpt. *pp*

S. *pp*  
ting. The globe it - self is la - men - ting.

A. *pp*  
ting. The globe it - self is la - men - ting.

Org.

75

80

rit.

Tpt. *p* *pp*

S. Solo *pp* *p* *pp*  
We must heal, heal our pla - net, our home.

S. *p* *pp*  
Heal our pla - net our home.

A. *p* *pp*  
Heal our pla - net our home.



**Allegro, ♩ = 120**

4 Tom-toms

85

Perc. *ff* *mf*

Org. *mf*  
SW: 8' Salicional +  
8' Stopped Diapason +  
4' Flute

Ped. *mf*  
SW to Ped +  
16' Bourdon

4 Tom-toms

90

Perc. *f*

T. *f* But

B. *f* But... some po-li - ti - cians

Org. *f*

Ped. *f*

4 Tom-toms

95

Perc. *ff*

T. *ff* some po-li - ti - cians say that to change... is too ex - pen - sive, that we

B. *ff* say, but... some po - li - ti - cians say that to change... is too ex - pen - sive, that we

Org.

Ped.

Con moto, ♩ = 92 [100] senza sord.

Tpt. *ff*

S. Solo Spoken (see footnote on page 4) *ff*  
Time is run-ning out. The cost of

T. need time.

B. need time.

Org. GT: Full *ff*  
Full Ped + GT to Ped

Ped. *ff*

[105]

Tpt. *fff*

Perc. 4 Tom-toms *fff*

S. Solo *fff*  
not chan-ging is far, far grea-ter. We must act, and act now.

Org.

Ped.

[110] rit. . . . .

Tpt.

Perc. 4 Tom-toms To Maracas

Org. Add SW to GT (Full SW) *fff*

Ped. *fff*

3 mins 45 secs

## 2. Change of Heart

Text by Shoghi Effendi and Malcolm Dedman

Moderato, ♩ = 92 5

Trumpet in C

Percussion { Maracas Shaken *ff > p* Twirled *mp > pp*

Tenor Solo

SOPRANO

ALTO *pp* *p*  
Aw\* → Ah

TENOR

BASS

Organ { SW: 8' Oboe *f* *p* *mf* *pp*

Pedals

10 15

Perc. { Maracas *pp < mf > pp* To Marimba Marimba *p*

T. Solo *p*  
We need a change of

S. *pp < p*  
Aw\* → Ah

A. Ah

Org.

\* Gradually change vowel as slide up glissando.

20

Marimba

Perc. *mf* *p*

T. Solo *mf* *p*

S. *p* Aw → Ah

A. *p* Aw → Ah

heart, a re - fra - ming of all our con - cep - tions and a new o - ri - en - ta - tion of our ac - ti - vi - ties. The

25

Marimba

Perc. *mf*

T. Solo *mf*

S. Ah

A. Ah Ah

in - ward life of man as well as his out - ward en - vir - on - ment has to be re - shaped if hu - man sal -

30

Tpt.

Marimba

Perc. *p* *fp* *mf* *f*

T. Solo *p*

S. Ah

A.

Org. GT: 8' Diapason + III Mixtures *f*

va - tion is to be se - cured.

poco accel. . . . Più mosso, ♩ = 108

35

Tpt. *ff* *f* *cresc.*

Perc. Marimba *ff*

S. *f* *cresc.*  
But what must we do? But what must we do?

A. *f* *cresc.*  
But what must we do? But what must we

T. *f* *cresc.*  
But what must we do? But what must we do? But what must we

B. *f* *cresc.*  
But what must we do? But what must we do? But

Org. *cresc.*  
GT to Ped + 16' Reed Use 'Grand Crescendo' Pedal

Ped. *f* *cresc.*

poco rit. . . . Tempo primo 40

Tpt. *ff*

Perc. Marimba *ff* *f* *mf*

T. Solo *mf*  
We can-not

S. *ff*  
What must we do? How do we change?—

A. *ff*  
do? How do we change?—

T. *ff*  
do? How do we change?—

B. *ff*  
what must we do? How do we change?—

Org. *ff* *mf*  
SW: 8' Clarinet + Tierce 13/5'

Ped. *ff*

Marimba

Perc. *f* *mf*

T. Solo *f* *mf*  
seg - re-gate the hu-man heart from the en - vi - ron-ment out - side us and say that once one of

Org. *p* *mf* *p*

Marimba

50

Perc.

T. Solo

S.

A.

T.

B.

Org.

*f* *mf* *f* *mf* *f*

these is re-formed e- ve-ry-thing will be im-proved. Man is or-

*mf*

Aw → Ah

*mf*

Aw → Ah

*mf*

Ah

Marimba

55

Perc.

T. Solo

S.

A.

T.

B.

*ff* *ff* *f* *f* *mf*

ga-nic with the world. His in-ner life moulds the en-vi-ron - ment and is it - self al-so deep-ly af-

*f* *mf*

Aw → Ah

Marimba

60

Perc.

T. Solo

fec - ted by\_\_ it. The one\_\_ acts up - on the o - ther and e - ve - ry a - bi - ding

S.

A.

T.

B.

Ah

Ah

Ah

65

Tpt.

Marimba

Perc.

T. Solo

change in the life of man is the re - sult\_\_ of these mu - tu - al re - ac - tions.

S.

B.

70

Tpt.

Marimba

Perc.

S.

A.

Org.

Ped.

SW: 8' Salicional + 4' Flute

SW to Ped + 16' Bourdon

You

You

You



Marimba 75

Perc. *p* *mf*

S. *mf* *p* *mf*  
 say we are linked to our en - vi - ron - ment. We make chan - ges to im -

A. *mf* *p* *mf*  
 say we are linked to our en - vi - ron - ment. We make chan - ges to im -

T. *p* *mf*  
 You say we are linked to our en - vi - ron - ment. We make

B. *p* *mf*  
 You say we are linked to our en - vi - ron - ment. We make

Org. *mf*  
 SW: Add 8' Stopped Diapason

Ped. *mf*

80

Tpt.

Marimba *mf*

Perc. *mf* To Large Suspended Cymbal

S. *mf*  
 prove our con - di - tions, yet these im - prove - ments can cause da - mage

A. *mf*  
 prove our con - di - tions, yet these im - prove - ments can cause da - mage

T. *mf*  
 chan - ges to im - prove our con - di - tions, yet these im - prove - ments can cause da - mage to our

B. *mf*  
 chan - ges to im - prove our con - di - tions, yet these im - prove - ments can cause da - mage to our

Org. *mf*

Ped. *mf*

accel. ----- Più mosso, ♩ = 120

85

Tpt. *f* *ff*

Perc. Large Suspended Cymbal *mf* *f* *mf* *ff* To Maracas i.v.

S. *f* *ff*  
to our pla-net and, in time, this da-mage may be ir-re-ver-si-ble.

A. *f* *ff*  
to our pla-net and, in time, this da-mage may be ir-re-ver-si-ble...

T. *f* *ff*  
pla-net and, in time, this da-mage may be ir-re-ver-si-ble.

B. *f* *ff*  
pla-net and, in time, this da-mage may be ir-re-ver-si-ble.

Org. *f* *ff*  
Add GT to SW: (Full 8' and 4' in GT)

Ped. *f* *ff*



90

Tpt. *f* *mf* *p*  
rit. ----- A tempo ----- rit. 95



A tempo (♩ = 92)

100

Tpt. *mf* *pp* *mf* *pp*

Perc. Maracas Twirled *mf* *pp* *mp* *pp*

A. *p*  
It ap-pears that re-dis-co-ve-ring and de-

105

Tpt. *p* *pp*

Perc. Maracas *mf* *pp*

S. *p*  
It ap - pears that re - dis - co - ve - ring and de - ve - lo - ping our

A. *mf* *p*  
ve - lo - ping our spi - ri - tu - al qua - li - ties is now the cen - tral is - sue it -

110

Perc. Maracas *mf* *pp* To Marimba

S. *mf* *p* *mf*  
spi - ri - tu - al qua - li - ties is now the cen - tral is - sue it - self.

A. self.

B. *p*  
It ap

Org. SW: 8' Oboe + Tierce 13/5' *p*

115

Perc. Marimba *p*

T. *p*  
It ap - pears that re - dis -

B. *mf* *p*  
pears that re - dis - co - ve - ring and de - ve - lo - ping our spi - ri - tu - al qua - li - ties is now.

Org.

120

Marimba

Perc. *mf* *pp*

A. *pp*  
is now the

T. *mf* *pp*  
co - ve - ring and de - ve - lo - ping our spi - ri - tu - al qua - li - ties is now the

B. *pp*  
the cen - tral is - sue it - self.



125

Marimba

Perc. *p* *pp* rit. . . . . **Meno mosso, ♩ = 72** To Crotales

A. *p* *pp*  
cen - tral is - sue it - self.

T. *p* *pp*  
cen - tral is - sue it - self.

Org. *pp*  
SW: Tierce 1 3/5' off

5 mins 10 secs

### 3. Spiritual Revelation

Text by 'Abdu'l-Bahá and Malcolm Dedman

Andante, ♩ = 80

Trumpet in C

Percussion *Crotales Metal beaters*

Soprano Solo

Bass Solo

SOPRANO

ALTO

TENOR

BASS

Organ *GT: Gamba + Carillons + 4' Flute*

Pedals



*senza misura*  
i.v. Crotales

5

Recit., *ad lib*

hope\_ that the lights of the Sun of Re-a-li-ty will il - lu-mine the whole\_ world\_ so that

Perc.

B. Solo

Org.

*senza misura*  
Crotales I.v.

Perc.

10

Recit., *ad lib* *mf*

B. Solo

no\_\_strife and war-fare, no\_\_bat-tles and blood-shed re - main. May

Org.

*f*

*senza misura*  
Crotales *senza misura*

Perc.

*mf*

B. Solo

*sim.* 3 3

\_ fa-na-ti-ci-sm and re - li-gious bi-go-try be un - known, all hu-ma-ni-ty en-ter the bond of

Crotales 15 *senza misura* *senza misura*

Perc.

*f*

B. Solo

*f*

bro - ther-hood, souls con-sort in per-fect ag - ree-ment, the na - tions of the

Org.

Crotales 20 *senza misura*

Perc.

B. Solo

*f*

earth at last hoist the ban - ner of truth and the re - li - gions of the world

Org.

Crotales

Perc.

B. Solo

en-ter the di-vine\_\_\_ tem-ple of one-ness,\_\_\_ for\_\_\_ the four-

Org.

*mf*

*f*

25 *senza misura*  
Crotales

Perc.

B. Solo

da-tions of the hea-ven-ly re-li-gions are one\_\_\_ re-a-li-ty. \_\_\_

Org.

30 *accel.*

Tpt.

Crotales

Perc.

To Large Suspended Cymbal

GT: 4' Flute off

GT: Carillons off

Org.

*mf*

*p*

Più mosso, ♩ = 112 *accel.* Presto, ♩ = 144

35

Tpt.

Large Suspended Cymbal

Hard sticks

S.

A.

But this is such a

But this is such a huge\_\_\_ un-der-ta-king.

Tpt.

Perc. Large Suspended Cymbal

S. huge un-der-ta-king. But this is such a huge *cresc.*

A. But this is such a huge un-der-ta-king. *cresc.*

T. But this is such a huge un-der-ta-king. *mf*

B. But this is such a huge un-der-ta-king. *mf* But this is such a *cresc.*



40

Tpt. *cresc.* *f*

Perc. Large Suspended Cymbal *piu f* *f*

S. un-der-ta-king. How dif-fi-cult this will be for us. *f* 3

A. How dif-fi-cult this will be for us. *f* 3

T. But this is such a huge un-der-ta-king. How dif-fi-cult this will *f* 3

B. huge un-der-ta-king. How dif-fi-cult this will be for us. *f* 3

Org. GT: 8' Diapason + 4' Flute

Ped. GT to Ped + 16' Reed *f*



45

Tpt. *ff*

Perc. { Large Suspended Cymbal *ff*

S. *ff*  
What are we up ag- ainst? What are we up ag- ainst? What are we up ag- ainst?

A. *ff*  
What are we up ag- ainst? What are we up ag- ainst? What are we up ag- ainst?

T. *ff*  
be for us. What are we up ag- ainst? What are we up ag- ainst? What are we up ag- ainst?

B. *ff*  
What are we up ag- ainst? What are we up ag- ainst? What are we up ag- ainst?

Org. *f* *ff*

Ped. Use 'Grand Crescendo' Pedal *ff*

Meno mosso, ♩ = 108

50

Tpt. *f* *mf*

Perc. Large Suspended Cymbal Soft sticks To Crotales

S. Solo *ff* *f* *mf*

S. Oh! \_\_\_\_\_

A. Oh! \_\_\_\_\_

T. Oh! \_\_\_\_\_

B. Oh! \_\_\_\_\_

Org. GT: Full

Ped.

Ah! \_\_\_\_\_ I un-der - stand, I un-der - stand your di - lem - ma, but



55

rit.

Tpt. *p*

S. Solo *p*

Org. GT: 8' Viol + 4' Flute *p*

Ped.

try not to be com-pla - cent and self - sa - tis - fied.

Andante, ♩ = 80

60

Tpt.

S. Solo *espress. p* *mp* *mp*  
 We are be-ing asked to to-le-rate and res-pect all peo-ple, wher-e-ver

Org. SW: 8' Violin Diapason *p*

Ped. SW to Ped *p*



65

Tpt. *espress. mf*

S. Solo *p* *mf* *mf*  
 they are from, and to ac-cept the di-ver-si-ty of hu-ma-ni-ty.

Org. *mf* *p*  
 Add SW to GT

Ped. *mf* *p*



70

Tpt.

S. Solo *f*  
 We are be-ing asked to li-be-rate our-selves from the curse of war and its

Org. *mf* *f*

Ped. *mf* *f*

75

Tpt. *mf* *mf*

S. Solo mi - - - se-ries...

Org. *mf* *p*

Ped. *mf* *p*

80

Tpt. *p* *mf*

S. Solo *p* *mp* *p* *mf* *mf*  
Let us u - ni-ver-sal-ly re - cog-nise one God

Org. *p* *mf*

Ped. *p* *mf*

rit. . . . . Moderato, ♩ = 92

85

Tpt. *p* *p* *f*

Perc. Crotales *f*

S. Solo *p* *mf* *p* *f*  
and one com-mon Re - - ve-la - tion...

Org. *p* *p*

Ped. *p*

SW to GT off

90

Tpt. *p*

Perc. Crotales *p* *mf*

S. *p* *mf*  
It seems that good in - ten-tions and prac-ti-cal know-ledge are

A. *p* *mf*  
It seems that good in - ten-tions and prac-ti-cal know-ledge are

T. *p* *mf*  
It seems that good in - ten-tions and prac-ti-cal know-ledge are not e- nough.

B. *p* *mf*  
It seems that good in - ten-tions and prac-ti-cal know-ledge are not e- nough.

Org. *f* *p*  
SW: 8' Salicional +  
8' Stopped Diapason +  
4' Flute



95

Perc. Crotales *mf* *f* *senza misura*

S. Solo *mf* *f*  
Let us en - gage go - vern - ment lea - ders and all in au - tho - ri - ty

S. *mf*  
not e - nough.

A. *mf*  
not e - nough.

Org. *mf* *pp* *Colla Parte*

100

Crotales *senza misura*

Perc.

S. Solo *mf* *mf* *f* *mf*

so that glo-bal co-o-pe-ra-tion... bet-ween the fa-mi-lies of na-tions is es-

Colla Parte

Org. *mf* *pp*

105

Crotales

Perc.

S. Solo *f*

tab-lished. Co-la-bo-

S. *mf* *f*

Let us al-so col-la-bo-rate with those in-te

A. *mf* *f*

Let us al-so col-la-bo-rate with those in-te

T. *mf* *f*

Let us al-so col-la-bo-rate with those in-te-res ted in im-

B. *mf* *f*

Let us al-so col-la-bo-rate with those in-te-res ted in im-

Org. *mf* *p* *mf* *f*

Ped. *mf* *p* *mf* *f*

SW to Ped + 16' Bourdon

Crotales

110

Perc.

S. Solo

*più f*

*f*

rate with those in - te - res - ted in im - pro - ving the en - vi - ron -

S.

res - ted in im - pro - ving the en - vi - ron - ment.

A.

res - ted in im - pro - ving the en - vi - ron - ment.

T.

pro - ving the en - vi - ron - ment.

B.

pro - ving the en - vi - ron - ment.

Org.

Ped.

Andante, ♩ = 80  
con sord.

115

A tempo

rit.

Tpt. *p* *f* *p* *pp*

Crotales  
To Tubular Bells

S. Solo  
ment.

S. *pp*  
Ah,

A. *pp*  
Ah,

T. *pp*  
Ah,

B. *pp*  
Ah,

GT: Gamba + Carillons + 4' Flute

Org. *f* *p*

Ped. *p*

120

Tpt. *mp*

Perc. Tubular Bells

S. Solo *p* *mf* *Red. mf*  
We can then be as-sured that our en - dea - vours to con - serve the en - vi - ron - ment will...

S. *p*  
Ah, Ah, Ah, Ah, Ah,

A. *p*  
Ah, Ah, Ah, Ah, Ah,

T. *p*  
Ah, Ah, Ah, Ah, Ah,

B. *p*  
Ah, Ah, Ah, Ah, Ah,



Tpt.

Perc. Tubular Bells

S. Solo

S.

A.

T.

B.

125 Tubular Bells

Perc. **Freely** **Molto accel.** *attacca l.v.*

S. Solo *pp* *senza misura*

S. *pp*

A. *pp*

T. *pp*

B. *pp*

Org. *SW: Voix Céleste (8')* *pp*

*attacca*

### 4. Vision of the Future

Text by 'Abdu'l-Bahá

**Lento, ♩ = 60** 5

Trumpet in C

Percussion  
Tubular Bells i.v. *p* \* To Vibraphone

Soprano Solo

Tenor Solo

Bass Solo

SOPRANO *pp*  
The Lord of all man-kind has fash-ioned this hu - man

ALTO *pp*  
The Lord of all man - kind has fash-ioned this hu - man

TENOR *pp*  
The Lord of all man - kind has fash-ioned this hu - man

BASS *pp*  
The Lord of all man-kind has fash-ioned this hu-man

Begin when Tubular Bells dynamic reaches just below *p*

Organ *(pp)* *p* *pp*

Pedals

The musical score is written for a full vocal quartet (Soprano, Alto, Tenor, Bass) and instrumental ensemble (Trumpet in C, Percussion, Organ, Pedals). The tempo is Lento, with a quarter note equal to 60 beats per minute. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into measures with a bar line every two measures. The vocal parts enter in the fifth measure with the lyrics 'The Lord of all man-kind has fash-ioned this hu - man'. The organ part begins in the fifth measure with a dynamic of *pp*, reaching *p* and then *pp* again. The percussion part features Tubular Bells in the first measure and transitions to Vibraphone in the second measure. The tempo is marked as Lento, and the quarter note is equal to 60 beats per minute. The score is numbered 5 in the top right corner.

Vibraphone 10

Perc. 

S. Solo  a Gar - den of E - den, an

S.  realm to be a Gar - den of E - den, an earth - ly pa - ra - dise. \_\_\_\_\_

A.  realm to be a Gar - den of E - den, an earth - ly pa - ra - dise. \_\_\_\_\_

T.  realm to be a Gar den of E - den, an earth - ly pa - ra - dise. \_\_\_\_\_

B.  realm to be a Gar - den of E - den, an earth - ly pa - ra - dise. \_\_\_\_\_



Vibraphone 15

Perc. 

S. Solo  earth - ly pa - ra - dise. \_\_\_\_\_

T. Solo  Har - mo - ny and peace, \_\_\_\_\_ love \_\_\_\_\_ and

S.  If, as it must, it finds the way to har - mo - ny and peace, \_\_\_\_\_ to love and mu - tu - al trust, \_\_\_\_\_

A.  If, as it must, it finds the way to har - mo - ny and peace, \_\_\_\_\_ to love and mu - tu - al trust, \_\_\_\_\_

T.  If, as it must, it finds the way to har - mo - ny and peace, \_\_\_\_\_ to love and mu - tu - al trust, \_\_\_\_\_

B.  If, as it must, it finds the way to har - mo - ny and peace, \_\_\_\_\_ to love and mu - tu - al trust, \_\_\_\_\_

Perc. *p* *Red.* *mf*

T. Solo *mf*

B. Solo *mf* *f*

S. *mf* *f*

A. *mf* *f*

T. *mf* *f*

B. *mf* *f*

mu - tu-al trust, — A - bode of bliss, — ma - ni-fold  
 it will be-come a true a - bode of bliss, — a place of ma-ni-fold bles - sings and un  
 it will be-come a true a - bode of bliss, — a place of ma-ni-fold bles - sings and un  
 it will be-come a true a-bode of bliss, — a place of ma-ni-fold bles - sings and un  
 it will be-come a true a-bode of bliss, — a place of ma-ni-fold bles - sings and un

Tpt. *f* *più f*

Perc. *f* *Red.* *più f*

B. Solo *più f* *f*

S. *più f* *f*

A. *più f* *f*

T. *più f* *f*

B. *più f* *f*

Org. *f* *più f*

senza sord. [30]

bles - sings and un - en - ding de - lights. —  
 en - ding de - lights. —  
 en - ding de - lights. —  
 en - ding de - lights. —  
 en - ding de - lights. —

SW: 8 Oboe + 4 Clarion

35

40

Tpt.

Vibraphone

Perc.

S.

A.

T.

B.

Org.

Ped.

*mf*

*ff*

*ff*

*p*

*p*

*p*

*p*

*p*

*p*

There-in shall be re - vealed the ex - cel - lence of

There - in shall be re - vealed the ex - cel - lence of

There - in shall be re - vealed the ex - cel - lence of

There - in shall be re - vealed the ex - cel -

SW: 8' Flute + Fifteenth

SW to Ped

Tpt. *p* *mf*

Perc. *p* *mf*

S. Solo *p* *mf*  
 There - in shall be re - vealed the ex - cel - lence of hu - man - kind,

T. Solo *p* *mf*  
 There - in shall be re - vealed the ex - cel - lence of hu - man - kind,

B. Solo *p* *mf*  
 There - in shall be re - vealed the ex - cel - lence of hu - man - kind,

S. *mf*  
 hu - man - kind, there -

A. *mf*  
 hu - man - kind, there -

T. *mf*  
 hu - man - kind, there -

B. *mf*  
 lence of hu - man - kind, there -

Org. *pp* *mf*  
 SW: 8' Stopped Fifteenth Diapason +

Ped. *pp*

Tpt.

Vibraphone

Perc.

S. Solo

T. Solo

B. Solo

S.

A.

T.

B.

Org.

Ped.

SW to Ped

*mf*

there-in shall the rays of the Sun of Truth

*mf*

there - in shall the rays

*mf*

there - in shall the rays

*f* *mf* *p*

in shall the rays of the Sun of Truth shine forth on ev - e - ry hand,

*f* *mf* *p*

in shall the rays of the Sun of Truth shine forth on ev - e - ry hand,

*f* *mf* *p*

in shall the rays of the Sun of Truth shine forth on ev - e - ry hand,

*f* *mf* *p*

in shall the rays of the Sun of Truth shine forth on ev - e - ry hand,

*p*

*mf* *p*

55

Tpt. *p*

S. Solo *p*  
shine forth on

T. Solo *p*  
of the Sun of Truth shine forth on

B. Solo *p*  
of the Sun of Truth shine forth on

S. *p*  
shine forth on ev - e -

A. *p*  
shine forth on ev - e -

T. *p*  
shine forth on ev - e -

B. *p*  
shine forth on ev - e -

Org. *p* SW: Voix Céleste (8') *mf* *p*

Ped. *p*  
SW to Ped + 8' Bourdon + 16' Sub-bass



60

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

- Tpt.** (Trumpet): Treble clef, key signature of one sharp (F#), starting with a *pp* dynamic marking.
- Perc.** (Percussion): Treble clef, key signature of one sharp (F#), including a *p* dynamic marking and a *Ped.* instruction. A vibraphone part is also indicated.
- S. Solo** (Soloist): Treble clef, key signature of one sharp (F#), with lyrics "ev - - e - ry hand." and a *pp* dynamic marking.
- T. Solo** (Soloist): Treble clef, key signature of one sharp (F#), with lyrics "ev - - e - ry hand." and a *pp* dynamic marking.
- B. Solo** (Soloist): Bass clef, key signature of one sharp (F#), with lyrics "ev - - e - ry hand." and a *pp* dynamic marking.
- S.** (Soprano): Treble clef, key signature of one sharp (F#), with lyrics "ry hand." and a *pp* dynamic marking.
- A.** (Alto): Treble clef, key signature of one sharp (F#), with lyrics "ry hand." and a *pp* dynamic marking.
- T.** (Tenor): Treble clef, key signature of one sharp (F#), with lyrics "ry hand." and a *pp* dynamic marking.
- B.** (Bass): Bass clef, key signature of one sharp (F#), with lyrics "ry hand." and a *pp* dynamic marking.
- Org.** (Organ): Treble and bass clefs, key signature of one sharp (F#), with a *pp* dynamic marking.
- Ped.** (Pedal): Bass clef, key signature of one sharp (F#), with a *pp* dynamic marking.