

**Malcolm Dedman**

# **Nine-Pointed Star**

**An Oratorio about Progressive Revelation**

**for Soprano, Mezzo-soprano, Tenor, Baritone and  
Bass soloists, SATB Chorus and Orchestra**

**2019-2020**



**Total Duration: 1 hour 45 minutes**

## Orchestration for 'Nine-Pointed Star'

2 Flutes, 2nd doubling Piccolo  
 2 Oboes  
 2 Clarinets in B $\flat$ , 1st doubling Clarinet in E $\flat$   
 Bass Clarinet in B $\flat$   
 Alto Saxophone in E $\flat$ , doubling Tenor in B $\flat$   
 2 Bassoons, 2nd doubling contra-bassoon

4 Horns in F  
 2 Trumpets in B $\flat$   
 2 Tenor Trombones, 2nd doubling Bass Trombone  
 Tuba

Timpani (suggested sizes: 32", 28", 25" & 23")  
 3 Percussion, see below\*  
 Celesta

Harp

Soprano solo  
 Mezzo-soprano solo  
 Tenor solo  
 Baritone solo  
 Bass solo

SATB Chorus

Strings (NB, Basses require low C)

*\* Instruments required by the 3 percussionists:*

### Part 1

1. Marimba, Crotales, Pair of Bongos, Set of 5 Tom-toms, Tubular Bells.
2. High Djembe, Glockenspiel, Tambourine, Pair of Congas.
3. Low Djembe, Maracas, Large Suspended Cymbal, Tam-tam.

### Part 2

1. Marimba, Vibraphone, Three Gongs ('semi-pitched'), Crotales, Pair of Bongos.
2. High Djembe, Glockenspiel, Cabasa, Bass Drum, Pair of Congas.
3. Low Djembe, Finger Cymbals (unpitched), Maracas, Tam-tam, Large Suspended Cymbal, Pair of Timbales.

### Part 3

1. Marimba, Tubular Bells, Vibraphone (cello bow needed), Pair of Bongos, Set of 5 Tom-toms, Wood Block.
2. High Djembe, Glockenspiel, Pair of Congas, Side Drum, Cabasa, Tambourine.
3. Low Djembe, Tam-tam, Triangle, Large Suspended Cymbal, Pair of Timbales, Maracas.

### All Parts (complete)

1. Marimba, Crotales, Pair of Bongos, Set of 5 Tom-toms, Tubular Bells, Vibraphone, Three Gongs ('semi-pitched'), Wood Block.
2. High Djembe, Glockenspiel, Tambourine, Pair of Congas, Cabasa, Bass Drum, Side Drum.
3. Low Djembe, Maracas, Large Suspended Cymbal, Tam-tam, Finger Cymbals (unpitched), Pair of Timbales, Triangle.

***All instruments are written in their respective transpositions.***

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### Brief Programme Note for 'Nine-Pointed Star'

This oratorio shows the progress of religion from Hindu to Bahá'í. The Bahá'í Faith claims that all true religion is one, so the composer has selected texts to show not only the similarities in the teachings of the major religions, but also to show that religious teaching is progressive, hence 'progressive revelation'. It is, unfortunately, people of the different Faiths that have caused division through misunderstanding and incorrect or misleading translations. It is the composer's wish that these texts will bring about greater understanding of religious Faith in general.

The major teachers ('Messengers' or, more correctly, 'Manifestations of God') are represented by a nine-pointed star, one of the symbols of the Bahá'í Faith. The three parts of the oratorio represent three different phases: 'The Early Years' (Hindu, Judaism and Zoroastrian); 'The Age of Enlightenment, Son of Man and the Seal of the Prophets', (Buddhism, Christianity and Muslim); and 'A New Universal Cycle - the Cycle of Fulfilment', as expressed by the three major figures of the Bahá'í Faith (The Báb, Bahá'u'lláh and 'Abdu'l-Bahá). The composer has supplemented the religious texts with comments and typical questions in which the quotes provide some answers.

The major points of focus which show the similarity between the teachings of these religions are: they show that there is only one Creator-God; they all teach about love and they all believe humans move onto another form of life after the physical body has died. By accepting and focussing on these similarities and not on the differences, through a greater understanding, society can begin to evolve a civilisation of peace. This is the promise of 'The Most Great Peace' as expressed by the Writings of the Bahá'í Faith.

## Texts for 'Nine-Pointed Star'

Note, all texts with no reference are written by the composer.  
All quotes from the Holy Bible, Old and New Testaments, are from the English Standard Version.

### Part 1: The Early Years

#### 1. Prelude

*Chorus (spoken):* IN THE NAME OF OUR LORD, THE EXALTED, THE MOST HIGH.  
*Bahá'u'lláh, The Kitáb-i-Iqán, p1*

*Chorus (sung):* Know of a certainty that, in every Dispensation, the light of Divine Revelation hath been vouchsafed to men in direct proportion to their spiritual capacity.  
*Gleanings from the Writings of Bahá'u'lláh, p87*

#### 2. Krishna

*Chorus:* Krishna, Krishna, the first point of the star, Krishna!

*Tenor:* Essence and symbol of Divine Love, with human life and love as a reflection of the Divine.

*Mezzo-soprano:* So did Pandu's Son behold  
All this universe enfold  
All its huge diversity  
Into one vast shape, and be  
Visible, and viewed, and blended  
In one Body - subtle, splendid,  
Nameless - th' All-comprehending  
God of Gods, the Never-Ending Deity!  
*Bhagavad Gita 11:13, (translated by Edwin Arnold)*

*Chorus:* What of Love?

*Tenor & Baritone:* I am alike for all! I know not hate,  
I know not favour! What is made is Mine!  
But them that worship Me with love, I love;  
They are in Me, and I in them!  
*Bhagavad Gita 9:29, (translated by Edwin Arnold)*

*Chorus:* What happens after death?

*Bass & Chorus:* And thus it has been said elsewhere: He who has his senses hidden as in sleep, and who, while in the cavern of his senses, but no longer ruled by them, sees, as in a dream, with the purest intellect, Him who is called Pranava, the leader, the bright, the sleepless, free from old age, from death, and sorrow; he is himself also called Pranava, and becomes a leader, bright, sleepless, free from old age, from death, and sorrow.  
*Upanishads vol. 2, Maitrayana-Brahmaya-Upanishad, v25*

*Chorus chants 'Aum' from the word 'Pranava'.*

Note: 'Aum' is pronounced slowly with a gradual change to each vowel and final hum - 'A - U - M'

### 3. Abraham and Moses

- Chorus:* The second and third points of the star are Abraham and Moses, Divine Manifestations of the Jews.
- Baritone:* I am the LORD your God, who brought you out of the land of Egypt, out of the house of slavery. You shall have no other gods before me.  
*Exodus 20:2-3*
- Chorus:* Abraham, the father of the Covenant; prototype of all believers and a link in the chain of prophets. Abraham was instructed by God:
- Bass:* As for you, you shall keep my Covenant, you and your offspring after you throughout their generations.  
*Genesis 17:9*
- Tenor:* Hear, O Israel: The LORD our God, the LORD is one. You shall love the LORD your God with all your heart and with all your soul and with all your might.  
*Deuteronomy 6:4-5*
- Chorus:* Moses, the leader of the Israelites to the Promised Land, the Lawgiver.
- Baritone & Bass:* Go and gather the elders of Israel together and say to them, "The LORD, the God of your fathers, the God of Abraham, of Isaac, and of Jacob, has appeared to me, saying, "I have observed you and what has been done to you in Egypt, and I promise that I will bring you up out of the affliction of Egypt to the land of the Canaanites, the Hittites, the Amorites, the Perizzites, the Hivites, and the Jebusites, a land flowing with milk and honey."  
*Exodus 3:16-17*
- Chorus:* The Law has been summarised:
- Soprano:* What is hateful to you, do not do to your fellowman. This is the entire Law; all the rest is commentary.  
*Talmud for the Shabbath 31a*
- Chorus:* What of death? What happens after death?
- Tenor:* And many of those who sleep in the dust of the earth shall awake, some to everlasting life, and some to shame and everlasting contempt.  
*Daniel 12:2*
- Chorus:* ... the dust returns to the earth as it was, and the spirit returns to God who gave it.  
*Ecclesiastes 12:7*

### 4. Zoroaster

- Chorus:* The fourth point of the star: Zoroaster. Zoroastrians worship one God, Whom they call Ahura Mazda, meaning 'Wise Lord'. They say He claims:
- Bass:* I am the Keeper; I am the Creator and the Maintainer; I am the Discerner; I am the Most Beneficent Spirit.  
*The Teachings of Zoroaster, by S.A. Kapadia*
- Soprano & Female Chorus:* According to the ritual we worship Ahura Mazda; according to the ritual we worship the Bountiful Immortals; and we sacrifice to the sacrificial word correctly spoken, and to every Mathra as to a sacred word of reason.  
*The Zend-Avesta - Visperad 13:1*
- Chorus:* All that is created must be treated with love and respect.
- Mezzo-soprano:* And so thou, O youth of good thoughts, good words, and good deeds, of good religion! Didst love me for that greatness, goodness, fairness, sweet-scentedness, victorious strength, and freedom from sorrow, in which I appear to thee.  
*The Zend-Avesta, Fragments (Sacred Books of the East, 2:11)*
- Chorus:* And what of death? It is said Zoroastrians believe that when a person dies, it is the body that dies and the spiritual components continue to exist in the spiritual existence.
- Tenor & Baritone:* I will speak of that which the Holiest declared to me as the word that is best for mortals to obey; while he said: "they who for my sake render him obedience, shall all attain unto Welfare and Immortality by the actions of the Good Spirit".  
*The Zend-Avesta, Avesta - Yasna 45:5*

## Part 2: The Age of Enlightenment, Son of Man and the Seal of the Prophets

### 5. Interlude

*Chorus (spoken):* IN THE NAME OF THE ONE TRUE GOD.  
*Bahá'u'lláh, Tabernacle of Unity, p3*

### 6. The Buddha

*Chorus:* The Buddha, the fifth point of the star, taught his followers that the highest aim is the state of Nirvana, a state of ultimate peace, the release of all suffering.

*Baritone:* Pluck out your desire, like one does an autumn lotus with one's hand. Devote yourself to the path of peace, the Nirvana proclaimed by the Blessed One.  
*Dhammapada 20:13 (translated by J. Richards)*

*Chorus:* So what is the 'Noble Eightfold Path'?

*Bass:* Following this Path you will put an end to suffering. I have taught you the Way after realising the removal of the arrow myself.  
*Dhammapada 20:3 (translated by J. Richards)*

*Chorus:* What do Buddhists say about love?

*Soprano & Mezzo-soprano:* Let one live in love;  
let one be adept in one's duties;  
then joyfully one will see the end of sorrow.  
*Dhammapada 25:17 (translated by J. Richards)*

*Chorus:* If Nirvana is our goal, can there be immortal life?

*Tenor and Male Chorus:* Awareness is the path of immortality;  
thoughtlessness is the path of death.  
Those who are aware do not die.  
The thoughtless are as if dead already.  
*Dhammapada 2:1 (translated by J. Richards)*

*Basses of the chorus use overtone singing and tenors and basses chant 'Aum'.*

Note: For pronunciation of 'Aum', see page iv

## 7. Jesus

*Semi-chorus:* The sixth point of the star is Jesus. The Christ Spirit came to earth in the form of Jesus, a Jew, to give us a greater understanding of the Law of God, of neighbourly love and immortality. Through His death, He could save us from our sins.

*Mezzo-soprano, Tenor and Baritone:* (Setting of 'Kyrie' by Guillaume Dufay)

*Soprano:* After the lapse of time the Israelites deteriorated and became subject to the Romans and the Greeks. Then the brilliant Star of Jesus rose from the horizon upon the Israelites, brightening the world, until all sects and creeds and nations were taught the beauty of unity. There cannot be any better proof than this that Jesus was the Word of God.

*'Abdu'l-Bahá in London, p42*

*Chorus:* Jesus announced His commandments:

*Baritone:* The most important is, 'Hear, O Israel: The Lord our God, the Lord is One. And you shall love the Lord your God with all your heart and with all your soul and with all your mind and with all your strength.' The second is this: 'You shall love your neighbour as yourself.' There is no other commandment greater than these.

*Mark 12:29-31*

*Chorus:* Jesus said of love:

*Mezzo-soprano & Tenor:* You have heard that it was said, 'You shall love your neighbour and hate your enemy.' But I say to you, Love your enemies and pray for those who persecute you, so that you may be sons of your Father who is in heaven. For He makes His sun rise on the evil and on the good, and sends rain on the just and on the unjust.

*Matthew 5:43-45*

*Chorus:* Christ, the Son of God, says of eternal life:

*Bass:* Truly, truly, I say to you, whoever hears My Word and believes Him who sent Me has eternal life. He does not come into judgment, but has passed from death to life. Truly, truly, I say to you, an hour is coming, and is now here, when the dead will hear the voice of the Son of God, and those who hear will live.

*John 5:24-25*

## 8. Muhammad

*Chorus:* The seventh point of the star is Muhammad, founder of Islam.

*Tenor:* Muhammad recognised the sublime grandeur of Christ and the greatness of Moses and the prophets.

*'Abdu'l-Bahá, Paris Talks, pp48-49*

*Chorus:* Muhammad reaffirmed the Laws revealed by Moses and summarised by Jesus:

*Baritone:* If ye love God, then follow me: God will love you and forgive your sins, for God is Forgiving, Merciful.

*The Qur'an, Sura 3:29 (translated by Rodwell)*

*Mezzo-soprano:* Worship God, and join not aught with Him in worship. Be good to parents, and to kindred, and to orphans, and to the poor, and to a neighbour, whether kinsman or new-comer, and to a fellow traveller, and to the wayfarer, and to the slaves whom your right hands hold...

*The Qur'an, Sura 4:40 (translated by Rodwell)*

*Chorus:* So we are taught to love our Lord God and fellow humans.

*Soprano:* Desire not the world, and God will love you; and desire not what men have, and they will love you.

*Gail - Six Lessons on Islam, p. 21*

*Chorus:* On the subject of death, Muhammad declares:

*Bass:* No one can die except by God's permission, according to the Book that fixeth the term of life. He who desireth the recompense of this world, we will give him thereof; And he who desireth the recompense of the next life, we will give him thereof! And we will certainly reward the thankful.

*The Qur'an Sura 3:139 (translated by Rodwell)*

### Part 3: A New Universal Cycle - the Cycle of Fulfilment

#### 9. Interlude

*Chorus:* In the name of God, the One, the Incomparable, the All-Powerful, the All-Knowing, the All-Wise.  
*Bahá'u'lláh, Epistle to the Son of the Wolf, p1*

#### 10. The Báb and Bahá'u'lláh

*Chorus:* The last two points of the Star represent The Báb and Bahá'u'lláh, forerunner and founder of the Bahá'í Faith.

*Mezzo-soprano:* His Holiness the Prophet Muhammad made a covenant concerning His Holiness The Báb, and The Báb was the One promised by Muhammad, for Muhammad gave the tidings of His coming.  
*'Abdu'l-Bahá, Bahá'í World Faith - 'Abdu'l-Bahá Section, p. 358*

*Soprano:* Indeed God is but one God, and far be it from His glory that there should be aught else besides Him. All those who shall attain unto Him on the Day of Resurrection are but His servants, and God is, of a truth, a sufficient Protector.  
*Selections from the Writings of the Báb, p61 (translated by Habib Taherzadeh)*

*Chorus:* The path to guidance is one of love and compassion, not of force and coercion. This hath been God's method in the past, and shall continue to be in the future!  
*Selections from the Writings of the Báb, p77 (translated by Habib Taherzadeh)*

*Tenor & Bass:* Bear thou witness that verily He is I, Myself, the Sovereign, the Omnipotent. He is the One Who ordaineth life and death and unto Him shall all return. Indeed there is none other God but Him and all men bow down in adoration before Him.  
*Selections from the Writings of the Báb, p9 (translated by Habib Taherzadeh)*

*Chorus and soloists:* The Báb was indeed the One promised but, more importantly, He foretold the coming of a far higher station, Bahá'u'lláh, - 'He whom God shall make manifest'. Bahá'u'lláh, confirmer of past Holy Teachings; Writer of new truths that will lead humanity to peace, has shown the unity of all religion:

*Baritone:* If thou be of the inmates of this city within the ocean of divine unity, thou wilt view all the Prophets and Messengers of God as one soul and one body, as one light and one spirit, in such wise that the first among them would be last and the last would be first.  
*Bahá'u'lláh, Gems of Divine Mysteries, p33 (translated by Javáhiru'l-Asrár)*

*Tenor:* For they have all arisen to proclaim His Cause and have established the laws of divine wisdom.  
*Bahá'u'lláh, Gems of Divine Mysteries, p33 (translated by Javáhiru'l-Asrár)*

*Tenor & Baritone:* They are, one and all, the Manifestations of His Self, the Repositories of His might, the Treasuries of His Revelation, the Dawning-Places of His splendour and the Daysprings of His light.  
*Bahá'u'lláh, Gems of Divine Mysteries, p33 (translated by Javáhiru'l-Asrár)*

*Soprano, Mezzo-soprano & Female Chorus:* Through them are manifested the signs of sanctity in the realities of all things and the tokens of oneness in the essences of all beings. And since in their inmost Beings they are the same Luminaries and the self-same Mysteries, thou shouldst view their outward conditions in the same light, that thou mayest recognise them all as one Being, nay, find them united in their words, speech, and utterance.  
*Bahá'u'lláh, Gems of Divine Mysteries, pp33-34 (translated by Javáhiru'l-Asrár)*

*Note:* To pronounce Báb and Bahá'u'lláh, sing the 'á' as 'ah' (as in 'car'). The 'a' is pronounced as in 'cat' Báb is therefore 'Barb' and Bahá'u'lláh is 'Bahar-oo-larh'. Bahá'í is pronounced 'Bahar-ee'.

'Abdu'l-Bahá (next page) is pronounced 'Abdool-Baharh',



## 11. 'Abdu'l-Bahá

*Chorus:* Bahá'u'lláh's son, 'Abdu'l-Bahá, re-enforced His Father's many teachings. He also had a clear vision for the future of mankind.

*Bass:* Praise be to God! the mediaeval ages of darkness have passed away and this century of radiance has dawned, -- this century wherein the reality of things is becoming evident, -- wherein science is penetrating the mysteries of the universe, the oneness of the world of humanity is being established and service to mankind is the paramount motive of all existence.

*'Abdu'l-Bahá, Bahá'í World Faith - 'Abdu'l-Bahá Section, p279*

*Tenor:* Shall we remain steeped in our fanaticisms and cling to our prejudices? Is it fitting that we should still be bound and restricted by ancient fables and superstitions of the past; be handicapped by superannuated beliefs and the ignorances of dark ages, waging religious wars, fighting and shedding blood, shunning and anathematising each other? Is this becoming?

*'Abdu'l-Bahá, Bahá'í World Faith - 'Abdu'l-Bahá Section, p279*

*Soprano and Mezzo-soprano:* Is it not better for us to be loving and considerate toward each other? Is it not preferable to enjoy fellowship and unity; join in anthems of praise to the most high God and extol all His prophets in the spirit of acceptance and true vision? Then indeed this world will become a paradise and the promised Day of God will dawn.

*'Abdu'l-Bahá, Bahá'í World Faith - 'Abdu'l-Bahá Section, p280*

*Chorus:* 'Abdu'l-Bahá affirms His vision of the future; God's promise:

*Mezzo-soprano, Tenor & Baritone:* The gift of God to this enlightened age is the knowledge of the oneness of mankind and of the fundamental oneness of religion. War shall cease between nations, and by the will of God the Most Great Peace shall come; the world will be seen as a new world, and all men will live as brothers.

*'Abdu'l-Bahá in London, p19-20*

## 12. Postlude

*Chorus and Soloists:* Praise be to God, the Eternal that perisheth not, the Everlasting that declineth not, the Self-Subsisting that altereth not. He it is Who is transcendent in His sovereignty, Who is manifest through His signs, and is hidden through His mysteries.

*Bahá'u'lláh, Epistle to the Son of the Wolf, p1*

# Nine-Pointed Star

## Part 1: The Early Years

### 1. Prelude

Malcolm Dedman and Various Scriptures

Malcolm Dedman

Allegro, ♩ = 120

5

This musical score is for the prelude of 'The Early Years' from the 'Nine-Pointed Star' suite. It is written for a large ensemble and includes the following parts:

- Woodwinds:** 2 Flutes, 2 Oboes, 2 Clarinets in B $\flat$ , Bass Clarinet in B $\flat$ , Alto Saxophone, 2 Bassoons, 2 Horns 1 & 2 in F, 2 Horns 3 & 4 in F, 2 Trumpets in B $\flat$ , 2 Tenor Trombones, and Tuba.
- Timpani:** Includes a tuning section at the beginning.
- Percussion:** Percussion 1 (Marimba), Percussion 2 (High Djembe), and Percussion 3 (Low Djembe). The djembe parts feature complex rhythmic patterns with slaps, tones, and bass notes, marked with dynamics like *ff*, *p*, and *ff*.
- Other Percussion:** Celesta and Harp.
- Vocalists:** Soprano Solo, Mezzo-soprano solo, Tenor Solo, Baritone Solo, and Bass Solo.
- Choir:** Soprano, Alto, Tenor, and Bass.
- String Ensemble:** Violin 1, Violin 2, Viola, Violoncello, and Double Bass.

The score is in 4/4 time and marked 'Allegro, ♩ = 120'. The key signature has one sharp (F#). The percussion parts are particularly detailed, showing specific techniques like 'Slap Tone' and 'Bass' for the djembes, and 'Marimba' for the marimba. Dynamics range from *p* (piano) to *ff* (fortissimo).

Per. 1 Marimba *ff* [10] *p* [15]

Per. 2 High Djembe *p* *ff* *p*

Per. 3 Low Djembe *p* *ff* *p*

S. *ff* THE MOST

A. *più f* *ff* THE EX - AL - TED, THE MOST

T. Spoken *f* *più f* *ff* IN THE NAME OF THE LORD, THE EX - AL - TED, THE MOST

B. Spoken *f* *più f* *ff* IN THE NAME OF THE LORD, THE EX - AL - TED, THE MOST

This musical score page, numbered 20, features a variety of instruments. At the top, the Clarinet in B-flat (B. Cl.) and Bassoon (Bsn.) parts are shown, with dynamics of *ff* and *p*. Below them are three percussion parts: Marimba (Per. 1), High Djembe (Per. 2), and Low Djembe (Per. 3), all marked with *ff*. The vocal section includes Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) parts, each with a "HIGH." line. The string section consists of Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The strings play a complex rhythmic pattern of triplets, with dynamics ranging from *mf* to *p*. The woodwinds and percussion provide a rhythmic accompaniment, with the woodwinds playing sustained notes and the percussion playing rhythmic patterns.

Fl. *p* *ff* *ffp* *ff* *ff* *p*

Ob. *p* *ff* *ffp* *ff* *ff* *p*

Cl. *p* *ff* *ffp* *ff* *ff* *p*

Per. 2 High Djembe *ff*

Per. 3 Low Djembe *ff*

S. *ff* Know of a cer-tain-ty that, in e - ve-ry Dis-pen - sa - tion, ... the light *p*

A. *ff* Know of a cer-tain-ty that, in e - ve-ry Dis-pen - sa - tion, ... the light of Di- *p*

T. *ff* Know of a cer-tain-ty that, in e - ve-ry Dis-pen - sa - tion, ... *p*

B. *ff* Know of a cer-tain-ty that, in e - ve-ry Dis-pen - sa - tion, ... the *p*

Vln. 1 *ff* *p* div.

Vln. 2 *ff* *p* div.

Vla. *ff* *p* div.

Vc. *ff* *p* div.

Db. *ff* *p*

Fl. *f* *mf* *p*

Cl. *mf* *p*

S. *mf* *f* *p* of Di-vine Re-ve la - tion hath been vouch - safed to men in di - rect pro-por-tion to their spi-ri-tu - al ca - pa - ci - ty.

A. *mf* *f* *p* vine Re-ve la - tion hath been vouch - safed to men in di - rect pro-por-tion to their spi-ri-tu - al ca - pa - ci - ty.

T. *p* *mf* *f* *p* the light of Di-vine Re - ve - la - tion hath been vouch - safed to men in di - rect pro-por - tion to their spi-ri-tu - al ca - pa - ci - ty..

B. *mf* *f* *p* light of Di - vine Re-ve - la - tion hath been vouch - safed to men in di - rect pro-por - tion to their spi-ri-tu - al ca - pa - ci - ty..

Vln. 1 *mf* *f* *p*

Vln. 2 *mf* *f* *p*

Vla. *p* *f* *p* div.

Vc. *f* *p*

45

Ob.  
Cl.  
B. Cl.  
Bsn.  
Hn. 1 & 2  
Hn. 3 & 4  
Tpt.  
Tbn.  
Tba.  
Per. 1 Marimba  
Per. 2 High Djembe  
Per. 3 Low Djembe  
S.  
A.  
T.  
B.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Db.

con sord.  
*pp*  
con sord.  
*pp*  
con sord.  
*pp*  
con sord.  
*pp*  
con sord.  
*pp*  
con sord.  
*pp*  
Marimba  
High Djembe  
Low Djembe  
unis.  
*pp* *mf* *p* *ff*  
unis.  
*pp* *mf* *p* *ff*  
unis.  
*pp* *mf* *p* *ff*  
unis.  
*pp* *mf* *p* *ff* *ff*

Fl. *ff* [50]

Ob. *ff* [50]

Cl. *ff* [50]

Hn. 1 & 2 *ff* senza sord. [50]

Hn. 3 & 4 *ff* senza sord. [50]

Tpt. *ff* senza sord. [50]

Per. 1 Marimba *p* *ff*

Per. 2 High Djembe *p* *ff* *mf* *f*

Per. 3 Low Djembe *p* *mf* *f*

Vln. 1 *p* *ff*

Vln. 2 *p* *ff*

Vla. *p* *ff*

Vc. *p* *ff*

Db. *ff*

[55]

Ob. *p* *ff* [60]

Cl. *p* *ff*

B. Cl. *ff*

Bsn. *p* *ff*

Per. 1 Marimba *ff* To Crotales

Per. 2 High Djembe *ff* To Glockenspiel

Per. 3 Low Djembe *ff* To Maracas

### 2. Krishna

**Andante Semplice, ♩ = 72**

Percussion 1: Crotales

Percussion 2: Glockenspiel

Soprano: *p* Krish-na, *mp* Krish-na,

Alto: *p* Krish-na, *mp* Krish-na,

Tenor: *p* Krish-na, *mp* Krish-na,

Bass: *p* Krish-na, *mf* Krish-na, *mp* Krish-na, *p* Krish-na,

Violin 1: *pp* div., *pp* div.

Violin 2: *pp*

Viola: *mf*, *mp*, *p*

the first point of the star, the star of the

**rit. . . . Poco Meno mosso, ♩ = 60**

Fl.: *mf*, *f*

Ob.: *p*

Per. 1: Crotales *p*

Per. 2: Glockenspiel *p*, *pp*

Per. 3: Maracas *pp*, *p*, *mf*, *p*

Hp.: *p*, *pp*, *pp*, *mf*, *p*, *mf*

T. Solo: *mf*, *f*, *mf*

S.: *whispered pp* Krish-na,

A.: *whispered pp* Krish-na,

T.: *whispered pp* Krish-na,

B.: *pp* star,

Vln. 1: *pp*

Vln. 2: *pp*

Vla.: *pp*

Es-sence and sym-bol of Di-vine Love, with hu-man life and



Fl. *mf* *f* *mf* **Moderato, ♩ = 92** *mf* **20** **25**

Ob. *p* *mf* *p*

Alto Sax. *mf* *cantabile*

Per. 1 Crotales *f* To Pair of Bongos Pair of Bongos *mf*

Per. 2 Glockenspiel *mf* *p*

Per. 3 Maracas *p* *mf* *p* To Large Suspended Cymbal *mf* *p*

Hp. *p* *f*

T. Solo *p* *mf* *f* **Moderato, ♩ = 92**

Vln. 1 *mf* *solo dolce* *f* *mf* **Moderato, ♩ = 92**

love as a re - flec - tion of the Di - vine.

Alto Sax. *f* *mf* *f* *mf* **30** **35**

Per. 1 Pair of Bongos *mf*

Vln. *f* *mf*

Vln. 2 unis. *p*

Vla. *p* non vib.

Cl. *cantabile* *p* *mf* *f* **40** **45**

Alto Sax. *mf* *f*

Per. 1 Pair of Bongos *mf*

M-S. solo *mf* *f* *mf* *f* *mf*

So did Pan-du's Son be-hold All this u-ni verse en-fold All its huge di-ver-si-ty In-to one vast shape, and be

Vln. 2 *p*

Vla. *mf* *p*

50 55

Cl. *mf*

Alto Sax. *mf*

Pair of Bongos

Per. 1

Glockenspiel

Per. 2 *mf* *p*

M-S. solo  
Vi-si-ble, and viewed, and blen - ded\_\_\_ In one Bo-dy - sub-tle, splen - did, Name - less - th' All-com-pre-hen-ding God of Gods, *mf* *f*

Vln. 1 *p* *mf* *f* *tutti*

Vln. 2 *p* *mf* *f* non vib.

Vla. *p* *mf* *p*

Vc. *mf* *p* non vib.

60

Fl. *f* *p* *pp*

Alto Sax. *p*

Pair of Bongos

Per. 1 *p* *pp*

Glockenspiel

Per. 2 *p* *pp*

M-S. solo  
the Ne - ver - En - ding De - i - ty! *p*

Vln. 1 *p*

Vln. 2 *p* *mp* *pp*

Vla. *p* *pp*

Vc. *p* *pp* non vib.

Db. *p* *pp*

65 rit. 70 Adagio, con tenerezza, ♩ = 60 75

Fl. *pp*

Cl. *pp*

B. Cl. *pp*

Alto Sax. *mf* *f* *pp*

Glockenspiel To Tambourine

Per. 2

Vln. 1 *pp* *pp* *f* *pp*

Vln. 2 *pp* *f* *pp*

Vla. *pp* *f* *pp*

Vc. *pp* *f* *pp*

Db. *pp* *f* *pp*

rit. Adagio, con tenerezza, ♩ = 60

80 85 Adagio, ♩ = 60 90 Allegretto, con spirito, ♩ = 112

Fl. *pp* *f* *pp* *f* *p*

Ob. *pp* *f* *pp* *f* *p*

Cl. *pp* *f* *pp* *f* *p*

B. Cl. *pp* *f* *pp* *f* *p*

Bsn. *pp* *f* *pp* *f* *p*

S. *pp* *f* *pp* *f* *p* *mf* *f*

A. *pp* *f* *pp* *f* *p* *mf* *f*

T. *pp* *f* *pp* *f* *p* *mf* *f*

B. *pp* *f* *pp* *f* *p* *mf* *f*

What of Love? What of Love? What of Love? What of Love?

Molto accel Adagio, ♩ = 60 Allegretto, con spirito, ♩ = 112

Vln. 1 *pp* *p* *mf* *f*

Vln. 2 *pp* *p* *mf* *f*

Vla. *pp* *p* *mf* *f*

Vc. *pp* *p* *mf* *f*

Db. *pp* *p* *mf* *f*

Molto accel Adagio, ♩ = 60 Allegretto, con spirito, ♩ = 112

95 100

Fl.

Cl.

Per. 2  
Tambourine Tap on edge

Vln. 1 unis. p

Vln. 2 p

Vla. unis. p

Vc. p

105 110

Fl.

Ob.

Cl.

Bsn.

Per. 2  
Tambourine Shake

Hp. F# to F# | Bb to Bb | C# to C# | E#F#G#A# | B#C#D#

T. Solo mp

Bar. Solo

Vln. 1 mf p

Vln. 2 mf p

Vla. mf p div.

Vc. pizz. mf p

Db. mf p

115 120

Fl. *mf*

Ob. *mf*

Cl. *mf*

B. Cl. *mf*

Per. 1 Pair of Bongos *mf*

Hp. *mf*

T. Solo *mf* *f*

Bar. Solo *mp* *mf* *f*

Vln. 1 *mf* *p* *f*

Vln. 2 *mf* *p* *f*

Vla. *mf* *p* *f*

Vc. *mf* *f*

am a - like for all I know not hate,

I am a - like for all I know not hate,

125 130

Fl. *p* *pp* *mf* *p*

Ob. *p* *pp* *mf* *p*

Cl. *p* *pp* *mf* *p*

B. Cl. *p* *pp* *mf* *p*

Bsn. *p* *mf*

Tpt. *p*

Tbn. *p* senza sord.

Tba. *p* senza sord.

Per. 1 Pair of Bongos *p* *pp* *mf* *p*

Per. 2 Tambourine *p* *mf*

Vln. 1 *mf* *f* unis.

Vln. 2 *mf* *f* unis.

Vla. *f* unis.

Vc. *p* *pp* *mf* *p*

Db. *p* *pp* *mf* *p*

135 140

Fl. *p*

Ob. *p*

Cl. *p*

B. Cl. *p*

Bsn. *p*

Hn. 1 & 2 *p*

Tpt. *p*

Tbn. *p*

Tba. *p*

Per. 2 Tambourine *p*

Hp. *p* *mf*

Ex: F# G# A#  
B# C# D#

Bb to Bb

F# to F#

C# to C#

T. Solo *mf* *f*

Bar. Solo *mf* *f*

Vln. 1 *p* *mf* *p* *f*

Vln. 2 *p* *mf* *p* *f*

Vla. *p* *mf* *p* *f*

Vc. *mf* *p* *f*

I know not fa - vour! What is made is Mine, is Mine!

I know not fa - vour! What is made is Mine, is Mine!

div. *p* *mf* *p* *f*

div. *p* *mf* *p* *f*

div. *p* *mf* *p* *f*

*mf* *p* *f*

145 **G.P.** 150

Fl. *f* *ff*

Ob. *f* *ff*

Cl. *ff*

Alto Sax. *détaché* *f* *ff*

Bsn. *f* *ff*

Hn. 1 & 2 *f* *ff*

Hn. 3 & 4 *ff*

Tpt. *f* *ff*

Tbn. *f* *ff*

Tba. *f* *ff*

Hp. **G.P.** *B<sub>1</sub> to B<sub>1</sub>* *F<sub>1</sub> to F<sub>1</sub>* *E<sub>1</sub>F<sub>1</sub>G<sub>1</sub>A<sub>1</sub>* *B<sub>1</sub>C<sub>1</sub>D<sub>1</sub>* *p* *mf*

T. Solo **G.P.** *p* *mf*  
But them that wor - - - ship

Bar. Solo *p* *mf*  
But tem that wor - - - ship

Vln. 1 **G.P.** *mf* unis.

Vln. 2 *mf* unis.

Vla. *p* *mf*

Vc. *p* *mf*

155 160

Fl.

Ob.

Cl.

Per. 2 Tambourine

Hp.

T. Solo  
Me with love, I love;

Bar. Solo  
Me with love, I love;

Vln. 1

Vln. 2

Vla.

Vc.

165 170 rit. . . . . A tempo

Fl.

Cl.

Alto Sax.

Bsn.

Per. 1 Pair of Bongos  
Tambourine To Glockenspiel

Per. 2 To Crotales

T. Solo  
They are in

Bar. Solo  
They are

Vln. 1

Vln. 2

Vla.

Vc.



175 180 **Meno mosso, ♩ = 90** 185 rit. . . .

Fl. *pp*

Ob. *pp*

Cl. *pp*

Crotales *pp*

Per. 1 *mf*

T. Solo Me, and in them! in them!

Bar. Solo in Me, and in them! in them!

Vln. 1 *div.* *p* *mf* *f* *ff* **Meno mosso, ♩ = 90** rit. . . .

Vln. 2 *mf* *f* *ff*

Vla. *mf* *f* *ff*

Vc. *mf* *f* *ff*

Db. *mf* *f* *ff*

**Adagio Mesto, ♩ = 60** 190 195

Hn. 1 & 2 *p* *ff*

Hn. 3 & 4 *p* *ff*

Tpt. *p* *ff*

Tbn. *p* *ff* *pp*

Tba. *p* *ff* *pp*

Per. 1 *pp* *p*

Crotales *pp* *p*

S. **Adagio Mesto, ♩ = 60** *p* *mf* *p* *mf* *ff*  
 What hap-pens af-ter death, af-ter death?

A. *p* *mf* *p* *mf* *ff*  
 What hap-pens af-ter death, af-ter death?

T. *p* *mf* *p* *mf* *ff*  
 What hap-pens af-ter death, af-ter death?

B. *p* *mf* *p* *mf* *ff*  
 What hap-pens af-ter death, af-ter death?

**Adagio Mesto, ♩ = 60** unis.

Vln. 1 *pp* *mf* *fp* *ff*

Vln. 2 *pp* *mf* *fp* *ff*

Vla. *pp* *mf* *fp* *ff*

Vc. *pp* *mf* *fp* *ff*

Db. *mf* *fp* *ff* *pp*



230 235

Fl. *più f* *p* *ff*

Ob. *f* *più f* *p* *ff*

Cl. *f* *più f* *p* *ff*

B. Cl. *f* *più f* *p* *ff*

Bsn. *f* *più f* *p* *ff*

Hn. 1 & 2 *f* *p* *ff*

Hn. 3 & 4 *f* *p* *ff*

Tpt. *f* *più f* *p* *ff*

Tbn. *p* *ff*

Tba. *f* *p* *ff*

Timp. *p* *f* *p* *ff*

Per. 1 Crotales To Marimba *ff*

Hp. *p* *pp*

B. Solo *dolce* *mf* *p*  
 - row; he is him-self al-so called Pra - na - va,

S. u - m, \_\_\_\_\_

A. \_\_\_\_\_ *pp*  
 A -

T. m, \_\_\_\_\_

B. \_\_\_\_\_ *pp*  
 A - u -

Vln. 1 *pp* *f* non div. *p* *ff*

Vln. 2 *pp* *f* non div. *p* *ff*

Vla. *pp* *f* non div. *p* *ff*

Vc. *pp* *f* *p* *pp*

Db. *pp* *f* *p* *ff*

B. Solo *mp* [240] *mf* *p* *mf* *f* *p* [245]

and be - comes a lea - der, bright, sleep - less, free from old age and death, and sor -

S. *pp* *p* *pp*

A. *p* *mf* *pp*

T. *pp* *p* *mf* *pp*

B. *p* *mf* *pp*

A - u - m, A - u - m, A - u - m, A - u - m, A - u - m, A - u - m, A - u - m, A - u - m,

Fl. *pp* [250] 2nd Flute take Piccolo

Ob. *pp*

Cl. *pp*

Timp. *pp*

Hp. *p*

B. Solo - row.

S.

A.

T.

B.

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *pp* pizz.

Db. *pp*

### 3. Abraham and Moses

Adagio,  $\text{♩} = 60$

2 Oboes  
2 Clarinets in B $\flat$

Marimba

Percussion 1

Percussion 2  
Tambourine

Percussion 3  
Large Suspended Cymbal

Violin 1  
Violin 2

Viola

Violoncello

1 5 70

*pp* *p* *pp*

*pp*

non trem. trem. non trem. trem.

*mf* *mf* *p*

*fpp*

*fpp*

pizz. *f* *mf*

pizz. *mf*



15 20 25

Picc.

Ob.

Cl.

Marimba

Per. 1

Per. 2  
Tambourine

Per. 3  
Large Suspended Cymbal

Vln. 1

Vln. 2

Vla.

Vc.

*pp* *p* *pp*

*pp*

*f*

*sim.* *pp*

*mf* *mf* *p*

*fpp*

*fpp*

*f* *mf*

*f*

30 35 40

Picc. *pp*

Fl. *pp*

Cl. *pp* *p*

Marimba

Per. 1 *mf*

Per. 3 Large Suspended Cymbal *ppp*

S. *p* *mf*  
The se - cond and third points of the star are Ab-ra-ham and Mo - ses,

A. *p* *mf*  
The se - cond and third points of the star are Ab-ra-ham and Mo - ses,

Vln. 1 *fpp* *div.*

Vln. 2 *fpp* *div.*

Vla. *mf* *f*

Vc. *f*



45 50

Picc. *p* *pp*

Fl. *p* *pp*

Cl. *pp*

Marimba

Per. 1 *mf* *mf* *p*

Per. 2 Tambourine *pp*

Per. 3 Large Suspended Cymbal

Vln. 1 *mf* *unis.*

Vln. 2 *mf* *unis.*

Vla. *mf* *arco* *pp*

Vc. *mf*

Ob. *pp* 60 *accel.*

Marimba *pp*

Per. 1 Large Suspended Cymbal *mf* <sup>2</sup>

Per. 3 *p* *f* *accel.*

T. *p* The se - cond and third points of the star are Ab - ra - ham and Mo - ses, *mf* *accel.*

B. *p* The se - cond and third points of the star are Ab - ra - ham and Mo - ses, *mf* *accel.*

Vln. 1 *f* *div.*

Vln. 2 *f*

Vla. *f*



**Più mosso, ♩ = 72** 65 70 2nd Bassoon take Contra-Bassoon

Bsn. *p* *f*

Hn. 1 & 2 *mf* *f*

Hn. 3 & 4 *p* *f*

Tba. *p* *f*

**Più mosso, ♩ = 72**

S. *mf* Di - vine Man-i-fes - ta - tions of the Jews, of the Jews. *f*

A. *mf* Div - vine Man-i-fes - ta - tions of the Jews, of the Jews. *f*

T. *mf* Di-vine Man-i-fes - ta - tions of the Jews, of the Jews. *f*

B. *mf* Di-vine Man-i-fes - ta - tions of the Jews, of the Jews. *f*

**Più mosso, ♩ = 72**

Vln. 1 *mf* *non div.* *arco* *pizz.* *arco* *pizz.*

Vln. 2 *mf* *arco* *ff* *pizz.* *arco* *pizz.*

Vla. *mf* *non div.* *arco* *ff* *pizz.* *arco* *pizz.*

Vc. *arco* *f* *mf* *pizz.* *div.* *non div.* *arco* *ff* *pizz.* *arco* *pizz.*

Db. *arco* *ff* *pizz.* *arco* *pizz.*

Tempo primo, ♩ = 60

Marimba

75

Largo, ♩ = 48

80

Tempo primo, ♩ = 60

Per. 1

Musical score for Percussion 1 (Marimba) with dynamics *f*, *mf*, and *p*.

Tempo primo, ♩ = 60

*ff*

*f*

*mf*

Largo, ♩ = 48

Tempo primo, ♩ = 60

Bar. Solo

I am the LORD your God, who brought you out of the land of Egypt, out of the house of slavery. You shall have no

Musical score for Baritone Soloist with lyrics and dynamics *ff*, *f*, and *mf*.

Tempo primo, ♩ = 60

Largo, ♩ = 48

Tempo primo, ♩ = 60

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Musical score for Violins, Viola, Violoncello, and Double Bass with dynamics *f*, *mf*, and *p*. Includes 'arco' markings for Viola and Double Bass.

85

Andante Animato, ♩ = 80

90

Picc.

Cl.

Hp.

Musical score for Piccolo, Clarinet, and Harp with dynamics *mf* and *f*. Includes chord diagrams for Harp: A4 to A4, C4 to C4, E4F4G4A4, B4C4D4.

*f*

*ff*

Andante Animato, ♩ = 80

Bar. Solo

o-ther gods be-fore me.

Musical score for Baritone Soloist with lyrics and dynamics *f* and *ff*.

S.

A.

T.

B.

Musical score for Soprano, Alto, Tenor, and Bass with lyrics and dynamics *mf*.

Andante Animato, ♩ = 80

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Musical score for Violins, Viola, Violoncello, and Double Bass with dynamics *mf*, *ff*, and *p*. Includes 'arco' markings for Violins and Viola.



95 100

Picc. *f*

Fl. *mf* *f*

Ob. *mf* *f*

Cl. *f*

B. Cl. *f*

Bsn. *f*

Cbsn. *f*

Hp. *f*

S. *f*  
 \_\_\_ the Fa - ther\_\_\_ of the Co-ve-nant,\_\_\_ pro - to-type of all be - lie - vers\_\_\_ and a link\_\_\_ in the chain\_\_\_ of pro - phets. \_\_\_

A. *mf* *f*  
 Ab - ra - ham,\_\_\_ the Fa - ther\_\_\_ of the Co-ve-nant,\_\_\_ pro - to-type of all be - lie - vers\_\_\_ and a

T. *f*  
 Ab - ra - ham,\_\_\_ the Fa - ther\_\_\_ of the Co-ve-nant,\_\_\_

B. *f*  
 Ab - ra - ham,\_\_\_

Vln. 1 *f* div.

Vln. 2 *f* div.

Vla. *f* div.

Vc. *f*

Picc. *f*  
 Fl. *f*  
 Ob. *f*  
 Cl. *f*  
 B. Cl. *f*  
 Bsn. *f*  
 Cbsn. *f*  
 Timp. *f*  
 Hp. *f*  
 S. *f* A - bra-ham was in-struct ed\_\_\_ by God,\_\_\_  
 A. *f* link\_\_\_ in the chain\_\_\_ of pro - phets.. A - bra-ham was in-struct ed\_\_\_ by God,\_\_\_  
 T. *f* pro - to-type of all be - lie - vers\_\_\_ and a link\_\_\_ in the chain\_\_\_ of pro - phets.\_\_\_\_  
 B. *f* \_\_\_ the Fa - ther\_\_\_ of the Co-ve-nant,\_\_\_ pro - to-type of all be - lie - vers\_\_\_ and a link\_\_\_ in the chain\_\_\_ of pro - phets.\_\_\_\_  
 Vln. 1 *f*  
 Vln. 2 *f*  
 Vla. *f*  
 Vc. *f*  
 Db. *f*

110 175 Tempo primo, ♩ = 60

Picc. *più f* *ff*

Fl. *più f* *ff*

Ob. *ff*

Cl. *più f* *ff*

B. Cl. *più f* *ff*

Bsn. *ff*

Cbsn. *ff*

Hn. 1 & 2 *più f* *ff*

Hn. 3 & 4 *ff*

Timp. *più f*

Hp. *più f* *ff* *ff* *mf*

B. Solo Tempo primo, ♩ = 60  
*ff*  
 As for you, you shall keep my Co-ve-nant,

S. *ff*  
 by God: \_\_\_\_\_

A. *ff*  
 by God: \_\_\_\_\_

T. *più f* *ff*  
 A - bra - ham was in - struc - ted by God, by God: \_\_\_\_\_

B. *più f* *ff*  
 A - bra - ham was in - struc - ted by God, by God: \_\_\_\_\_

Vln. 1 *più f*

Vln. 2 *più f*

Vla. *più f* unis. *ff* *mf*

Vc. *più f* *ff* *mf*

Db. *più f* *ff* *mf*

Tempo primo, ♩ = 60

120 rit. 125 A tempo

Picc. *pp*

Fl. *pp*

Per. 3 Large Suspended Cymbal *ppp*

Hp. *f*

A♯ to A<sub>4</sub> B<sub>4</sub> to B<sub>4</sub> C<sub>5</sub> to C<sub>5</sub> E<sub>5</sub> to E<sub>5</sub> E<sub>5</sub>F<sub>5</sub>G<sub>5</sub>A<sub>5</sub> B<sub>5</sub>C<sub>6</sub>D<sub>6</sub>

B. Solo *mf* *f* *mf* *f* rit. *mf* A tempo

you and your off-spring af-ter you through-out their ge-ne-ra-tions.

Vln. 1 unis. *fpp*

Vln. 2 unis. *fpp*

Vla. pizz. *f*

Vc. *p*

130 135 140

Picc. *p* *pp* *pp*

Fl. *p* *pp*

Cl. *p* *f* *p* *pp*

Per. 1 Marimba *mf* *mf* *p*

Per. 2 Tambourine non trem. trem. non trem. trem. non trem. trem. *pp*

Per. 3 Large Suspended Cymbal *pp*

T. Solo *p* *mf* *f*

Hear, O Is-ra-el: the LORD your God, the LORD is one. is one.

Vln. 1 *f* *pp* div.

Vln. 2 *f* *pp*

Vla. pizz. *mf* *f*

Vc. *mf* *f*

145

Picc. *p* *pp* *mf*

Cl. *p* *pp* *mf*

Marimba

Per. 1 *mf* *mf* *mf*

Per. 2 *sim.* *pp* *To Pair of Congas*

Per. 3 *mf* *f* *mf*

T. Solo You shall love the LORD your God with all your heart and with

Vln. 1 *fpp* *mf* *unis. p*

Vln. 2 *fpp* *mf* *p*

Vla. *f*

Vc. *f*



150 155 *accel.*

Picc. *f* *ff*

Fl. *f* *ff*

Cl. *ff*

Marimba *f* *ff* *To Crotales*

Per. 1 *f* *ff*

Per. 3 *p* *ff* *To Tam-tam*

T. Solo all your soul and with all your might. *accel.*

Vln. 1 *pp* *f* *ff*

Vln. 2 *f* *ff* *p*

Vla. *arco* *p* *f* *ff* *arco* *p*

Vc. *ff* *arco* *p*

Db. *pizz.* *ff* *arco* *f*

160 Andante Animato, ♩ = 80

165

Cl. *pp*

B. Cl. *pp*

Alto Sax. *ff* *mf*

Bsn. *mf* *pp*

Hp. *mf* *pp*

E♭ to E♯ A♭ to A♯ B♭ to B♯ C♭ to C♯  
E♯F♯G♯A♯ B♯C♯D♯

Andante Animato, ♩ = 80

S.

A.

T. *pp*  
Mo - ses, the lea - der of the Is-rae-lites

B.

Andante Animato, ♩ = 80

Vln. 1 *ff*

Vln. 2 *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

Db. *ff*

170 175

Picc. *mf* *f* *mf*

Fl. 1 *pp* *mf* *f*

Ob. 1 *mf* *f*

Cl. *mf*

B. Cl.

Alto Sax. *pp* *mf*

Bsn. 1 *mf* *f*

Cbsn. *mf* *f*

Hp. *mf* *f*

S. *mf* *f* *mf*  
 Mo - ses, the lea - der of the Is-rae-lites to the Pro - mised Land, the \_

A. *pp* *mf* *f*  
 Mo - ses, the lea - der of the Is-rae-lites to the Pro-mised Land, the Law - gi-ver,

T. *mf*  
 to the Pro-mised Land, the Law - gi-ver.

B. *mf* *f*  
 Mo - ses, the lea - der of the Is-rae-lites

Vln. 1 *mf* *f*

Vln. 2 *mf* *f*

Vla. *mf* *f*

Picc. Piccolo take 2nd flute

Fl. *mf* *p*

Bsn. *mf* *p*

Cbsn. *mf* Contra-Bassoon take 2nd Bassoon

Hp. *mf* *f*

Bar. Solo *f*  
Go\_\_ and ga-ther\_\_ the el- ders of\_\_ ls - ra-el

S. *mf* *p*  
Law gi-ver...

A. *mf* *p*  
to the Pro- mised Land, the Law gi-ver...

T.

B. *mf* *p*  
to the Pro-mised Land, the Law gi-ver...

Vln. 1 *mf* *p*

Vln. 2 *mf* *p*

Vla. *mf* *p*

Vc. *mf* *f* solo

Db. *mf* *f*

Hp. 190 195 rit. Tempo primo, ♩ = 60  $E_4 F_4 G_4 A_4$   $B_4 C_5 D_5$  200 *p*

Bar. Solo *mf* *p* rit. Tempo primo, ♩ = 60  
to - ge - ther and say to them...

B. Solo *mf* *p* *mp* *mf*  
"The LORD, the God of your fa-thers, the God of Ab - ra-ham of

Vc. *mf* rit. Tempo primo, ♩ = 60 tutti *pp*

Db. *pp*



205 rit. . . . A tempo 270

Hp. *mp* *p* *mf* *p*

Bar. Solo rit. . . . A tempo *p*

B. Solo *p* *mf* *p*

Vln. 1 rit. . . . A tempo *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *pp*

Db.

"I have ob - served you and what has been done to  
I - saac, and of Ja - cob, has ap - peared to me say - ing, "I have ob - served you and what has been done to

215 *mf* *f* *p* 220

Bar. Solo *mf* *f* *p*

B. Solo *mf* *f* *p*

Vln. 1 *p* *mf* *p* *pp*

Vln. 2 *p* *mf* *p* *pp*

Vla. *p* *mf* *p*

you in E - gypt, and I pro-mise that I will bring you up out of the aff - lic - tion of E - gypt,  
you in E - gypt, and I pro-mise that I will bring you up out of the aff - lic - tion of E - gypt,

225 230

Fl. *pp* *p* *mf*

Cl. *pp* *p* *mf*

Hp. *pp* *p* *mf*

Bar. Solo *mp* *mf* *f*

B. Solo *mp* *mf* *f*

to the land of the Ca - naa-nites, the Hit-tites, the A-mo-rites the Pe-riz-zites, the  
to the land of the Ca - naa-nites, the Hit-tites, the A-mo-rites, the Pe-riz-zites,

235

Fl. *p*

Cl. *p*

Tbn. *ff*

Tba. *ff*

Hp. *p* *mf* *ff*

Bar. Solo *mf* *ff*  
 Hi - vites, and the Je - bu - sites, a land flow - ing with milk and ho - ney".

B. Solo *mf* *ff*  
 the Hi - vites, and the Je - bu - sites, a land flow - ing with milk and ho - ney".

B. *mf*  
 The

Vln. 1 *mf* *ff*

Vln. 2 *div.* *p* *mf* *ff*

Vla. *p* *mf* *ff*

Vc. *mf* *ff*

Db. *mf* *ff*

240 **Andante, ♩ = 80**

Tpt. *mf* *f*

Tbn. *mf* *f*

Tba. *mf* *f*

245

S. **Andante, ♩ = 80** *mf* *f*  
 The Law has been sum-ma-rised, sum-ma-rised:

A. *mf* *f*  
 The Law has been sum-ma-rised, sum-ma-rised:

T. *mf* *f*  
 The Law has been sum-ma-rised, sum-ma-rised:

B. *f*  
 Law has been sum-ma-rised, sum-ma-rised:

Meno mosso, ♩ = 72

Ob. *ff* 250

Alto Sax. *ff* *mf* *p*

Per. 1 Crotales *ff* *mf* *p*

Per. 2 Pair of Congas *ff* *f* To High Djembe

S. Solo *ff* *mf*

What \_\_\_\_\_ is hate - ful \_\_\_\_\_ to you, \_\_\_\_\_ do not \_\_\_\_\_ do \_\_\_\_\_ to your fel - low-man, \_\_\_\_\_ This is the en - tire \_\_\_\_\_ Law,

255 rit. *mf* *p* **Tempo primo, ♩ = 60** 260 265

Ob. *mf* *p*

Alto Sax. *mf*

Per. 1 Crotales To 5 Tom-toms

S. Solo *p* *f* rit. **Tempo primo, ♩ = 60**

all \_\_\_\_\_ the rest is \_\_\_\_\_ com - men-ta-ry.

S. \_\_\_\_\_

A. \_\_\_\_\_

T. *p* What \_\_\_\_\_ of

B. *p* What \_\_\_\_\_ of

Vla. rit. **Tempo primo, ♩ = 60** *pp* *p* *mf* *f* *p*

Vc. *pp* *p* *f* *p*

Db. *pp* *p* *f* *p*

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270 275

T. Solo *f* And ma - ny of those who

S. *p* What of death?\_ *mf* What of\_ death?\_

A. *p* What of death?\_ *mf* What of\_ death?\_

T. *mf* death?\_ What\_ hap-pens\_af-ter death?\_

B. *mf* death?\_ What\_ hap-pens\_af-ter death?\_

Vln. 1 *pp* *p* *mf* *f*

Vln. 2 unis. *pp* *p* *mf* *f*

Vla. *p* *mf* *f*

Vc. *pp* *p* *mf* *f*

Db. *pp* *p* *mf* *f*

280 285

Fl. *f* *p*

Ob. *f* *p*

Cl. *p* *mf* *f* *mf*

T. Solo *p* *f* *mf* *f* *mf*

sleep. in the dust\_ of the earth shall a - wake, some to e - ver - las - ting life, and some to

Vc. *p* *f*

Db. *p*

290 295

**Andante, ♩ = 80**

Cl. *f* *p*

B. Cl. *p* *mf* *f* *p*

T. Solo *f* *p* *f* **Andante, ♩ = 80**

shame and e - ver - las - ting con - tempt.

Vla. *mf*

Vc. *mf*

Db. *mf*

300 305 310

S. *mf* ...the dust re-turns to the earth as it was, ...

A. *mf* ...the dust re-turns to the earth as it was, ...

T. *mf* ...the dust re-turns to the earth as it was, ...

B. *mf* ...the dust re-turns to the earth as it was, ...

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

315

Ob. *f*

Cl. *mf* *f*

Bsn. *mf* *f*

S. *f* and the spi - rit re - turns to God who gave it, ...

A. *f* and the spi - rit re - turns to God who gave it, ...

T. *f* and the spi - rit re - turns to God who gave it, ...

B. *f* and the spi - rit re - turns to God who gave it, ...

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

320 rit. . . . . **Meno mosso, ♩ = 60** 325

Fl. *p* *pp*

Cl. *p* *pp*

S. *p* rit. . . . . **Meno mosso, ♩ = 60**  
re- turns \_\_\_\_\_ to God \_\_\_\_\_ who gave \_\_\_\_\_ it. \_\_\_\_\_

A. *p*  
re- turns \_\_\_\_\_ to God \_\_\_\_\_ who gave \_\_\_\_\_ it. \_\_\_\_\_

T. *p*  
re- turns \_\_\_\_\_ to God \_\_\_\_\_ who gave \_\_\_\_\_ it. \_\_\_\_\_

B. *p*  
re- turns \_\_\_\_\_ to God \_\_\_\_\_ who gave \_\_\_\_\_ it. \_\_\_\_\_

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *mp* *p*

Db. *p*

# 4. Zoroaster

Andante,  $\text{♩} = 72$

2 Flutes *p* [5] [70]

Timpani E to D#, F# to E

Soprano *p*  
Zo - ro - as - ter. Zo - ro - as - ter,

Alto *p*  
Zo - ro - as - ter Zo - ro - as - ter,

Tenor *mf*  
The fourth point of the star, of the

Bass *p*  
Zo - ro - as - ter, Zo-ro-as - ter,

Violin 1 *mf* *p*

Violin 2 *p* *mf* *p*

Viola *p* *mf* *p*

Violoncello *mf* *p* *mf*

[75] [20] *accel.*

Fl. *p* *mf* *f*

Ob. *mf* *f*

Cl. *p* *f*

S. *p* *f* *mf* *accel.*  
Zo - ro - as - ter. Zo-ro-as - ter, A - hu - ra Maz - da. They

A. *p* *mf* *f* *mf*  
Zo - ro - as - ter Zo - ro - as - ter, Zo-ro - as - tri - ans wor - ship one God, Whom they call A - hu - ra Maz - da. They

T. *p* *f* *mf*  
star, Zo-ro - as - ter Zo-ro - as - ter, mea - ning 'Wise Lord'. They

B. *p* *f* *mf*  
Zo - ro - as - ter, Zo-ro - as - ter, mea - ning 'Wise Lord'. They

Vln. 1 *f* *mf* *accel.*  
div. units.

Vln. 2 *f* *mf*

Vla. *p* *mf*

Vc. *mf* *arco*

Moderato, con Anima, ♩ = 100

Ob. *f* *mf* *f* *mf*

5 Tom-toms *mf*

B. Solo *f* *mf*

I am the Kee-per; I am the Cre - a - tor and the Main - tai - - - ner;

S. *f*  
say He claims:...

A. *f*  
say He claims:...

T. *f*  
say He claims:...

B. *f*  
say He claims:...

Vln. 1 *f*

Vln. 2 *f*

Vla. *f* *p* *mf*

Vc. *f* *mf*

Db. *f* *mf*

25 30

35 40

Ob. *p* *mf* *f*

Cl. *p* *mf* *f*

5 Tom-toms *p* *mf* *f*

B. Solo *p* *mf* *f*

I am the Dis - cer - ner; I am the Most Be - ne - fi cent Spi - - - rit.

Vln. 1 *f*

Vla. *p* *mf* *f*

Vc. *mf* *f*



Fl. *Con Grazia* 50

Ob. *ff* *p*

Cl. *ff*

Per. 1 5 Tom-toms To Crotales *ff*

Cel. *p*

S. Solo *Con Grazia* *p*  
Ac - cor - ding.

B. Solo

Vln. 1 *Con Grazia* *ff* *con sord.* *pp* *p*

Vln. 2 *f* *ff* *con sord.* *pp*

Vla. *f* *ff* *p* *pp*

Vc. *ff* *p* *pp*

Db. *ff* *p*

Fl. 55 60 65

Cel. *mf*

Hp. *F# to F#* *E#F#G#A#* *B#C#D#* *p* *pp*

S. Solo *mf*

S. *p* *pp*  
to the ri - tu - al we wor - ship A - hu - ra Maz - da;

A. *p* *pp*  
A - hu - ra Maz - da;

Vln. 1 *mf* *p* *pp* *p*

Vln. 2 *p* *pp*

Vla. *con sord.* *pp*







145 150

Fl.

Ob.

Cl.

Bsn.

Hn. 1 & 2

Per. 1  
Crotales

M-S. solo  
— of good re - li-gion! Didst... love me for that great - ness, good - ness, fair - ness, sweet - scen-ted-ness, vic-to-ri-ous strength..

Vln. 1

Vln. 2

Vla.

Vc.

155 160

Hn. 1 & 2

Hn. 3 & 4

Tpt.

Timp.

Per. 1  
Crotales  
To 5 Tom-toms

M-S. solo  
and free-dom from sor - row, in which I ap-pear to thee, in which I ap-pear to

Vln. 1

Vln. 2

Vla.

Vc.

165 Andante Serioso, ♩ = 72

Fl. *f* *ff*

Ob. *f* *ff*

Cl. *f* *ff*

Bsn. *f* *ff*

Hn. 1 & 2 *ff*

Hn. 3 & 4 *ff*

Tpt. *ff*

Tbn. *ff*

Tba. *ff*

Timp. *f* *ff*

Per. 1 5 Tom-toms *f* *ff* To Tubular Bells

Per. 3 Tam-tam *f*

M-S. solo thee. \_\_\_\_\_ Andante Serioso, ♩ = 72

Vln. 1 *div.* *f* *ff* Andante Serioso, ♩ = 72

Vln. 2 *div.* *f* *ff*

Vla. *f* *ff* *div.*

Vc. *div.* *ff* *unis.*

Db. *ff*

175 180 185

Ob. *p*

Bsn. *p*

Timp. *pp* *p*

Per. 3 Tam-tam *pp* To Low Djembe

S. *p*  
And what of death?\_ What of death?\_

A. *p*  
And what of death?\_ what of death?\_ It is

T. *p*  
And what of death?\_ what of death?\_

B. *p*  
And what of death?\_ What of death?\_

Vln. 1 unis. *p*

Vln. 2 unis. *p*

Vla. unis. *p*

Vc. *pp* pizz. *p*

Db. *pp*



190

Cel. *p*

S. *p*  
It is said Zo - ro - as - tri-ans be - lieve that when a

A. *p*  
said Zo - ro - as - tri-ans be - lieve that when a per - son dies,

T. *p*

B. *p*  
It is

Vln. 1 *p*

Vln. 2 *p*

Vla.

Vc.

195

Cl. *p*

Cel. *p*

S. *p*  
per - son dies,  
it is the bo - dy that

A. *p*  
It is said. Zo - ro - as - tri - ans be - lieve that when a

T. *p*  
said. Zo - ro - as - tri - ans be - lieve that when a per - son dies,

B. *p*  
said. Zo - ro - as - tri - ans be - lieve that when a per - son dies,

Vln. 1 *p*

Vla. *p*

Vc. *p*



200

Fl. *p* *mf* *cresc.*

Cl. *mf* *mf* *cresc.*

Bsn. *p* *mf* *cresc.*

Cel. *p*

S. *p* *mf* *cresc.*  
it is the bo - dy that dies and the spi - ri - tu - al com - po - nents con - ti - nue to e -

A. *mf* *cresc.*  
dies and the spi - ri - tu - al com - po - nents con - ti - nue to e - xist in the spi - ri - tu - al ex -

T. *mf* *cresc.*  
per - son dies, it is the bo - dy that

B. *p* *mf* *cresc.*  
it is the bo - dy that dies and the spi - ri - tu - al com -

Vla. *p*





225 230

Ten. Sax. *mf* *f* *p*

Hp. *mf*

T. Solo *p*

Bar. Solo *mf* *f* *p*

Vln. 1 *p* *mf*

Vln. 2 *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

"They...who for my sake ren-der him o-be-dience,  
word that is best... for... mor-tals to o-bey;... while. he said:... "They...who for my sake ren-der him o-be-dience,

235

Ten. Sax. *mf* *f*

Per. 1 Tubular Bells *ff*

Hp. *p* *mf*

T. Solo *mf* *ff*

Bar. Solo *mf* *ff*

Vln. 1 *pp* *p*

Vln. 2 *pp* *p*

Vla. *pp* *p*

Vc. *pp* *p*

shall all at-tain un-to Wel-fare and im-mor-ta-li-ty by the ac-tions of the Good Spi-



# Part 2: The Age of Enlightenment, Son of Man and the Seal of the Prophets

## 5. Interlude

Allegro, ♩ = 120

5

2 Flutes

2 Oboes

2 Clarinets in B $\flat$

Bass Clarinet in B $\flat$

Alto Saxophone

2 Bassoons

Horns 1 & 2 in F

Horns 3 & 4 in F

2 Trumpets in B $\flat$

2 Tenor Trombones

Tuba

Timpani

Percussion 1

High Djembe

Percussion 2

Low Djembe

Celesta

Harp

Soprano Solo

Mezzo-soprano solo

Tenor Solo

Baritone Solo

Bass Solo

Soprano

Alto

Tenor

Bass

Violin 1

Violin 2

Viola

Violoncello

Double Bass

10

15

Fl.

Cl.

Bsn.

Marimba

Per. 1

High Djembe

Per. 2

Low Djembe

Per. 3

S.

A.

T.

B.

*ff*

*p*

*f*

*p*

*f*

*p*

*f*

*f*

*f*

*f*

Spoken *f*

IN THE NAME

IN THE NAME OF THE

IN THE NAME OF THE ONE TRUE... GOD,

IN THE NAME OF THE ONE TRUE... GOD,...

Fl. *mf*

Cl. *mf*

Bsn. *mf*

Hn. 1 & 2

Hn. 3 & 4

Tpt. *ff*

Tbn. *ff*

Per. 1 Marimba *ff* To Vibraphone

Per. 2 High Djembe *ff*

Per. 3 Low Djembe *ff*

S. *ff*  
OF THE ONE TRUE GOD, THE ONE TRUE GOD.

A. *ff*  
ONE TRUE GOD, THE ONE TRUE GOD.

T. *ff*  
THE ONE TRUE GOD.

B. *ff*  
THE ONE TRUE GOD.

Vln. 1 *f* *mf*

Vln. 2 *f* *mf*

Vla. *f* *mf*

25

Hn. 1 & 2 *f* *ff* *p*

Hn. 3 & 4 *p*

Tpt. *f* *ff* *p*

Tbn. *ff* *p*

Tba. *ff* *p*

Vibraphone *ff* *p* Motor off, hard mallets

Per. 1 *mf* *f*

Per. 2 High Djembe *p* *mf* *f*

Per. 3 Low Djembe *p* *mf* *f*

30 35

Fl. *p* *ff*

Ob. *ff*

Cl. *p* *ff*

B. Cl. *ff*

Alto Sax. *ff*

Bsn. *p* *ff*

Hn. 1 & 2 *ff* *p* *ff*

Hn. 3 & 4 *p* *ff*

Tpt. *f* *ff* *p* *ff*

Tbn. *ff* *p* *ff*

Tba. *ff* *p* *ff*

Vibraphone *f* *ff* *p* *ff*

Per. 1 *f* *ff* *p* *ff*

Per. 2 *ff* *p* *ff* To Glockenspiel

Per. 3 *ff* *p* *ff* To Finger Cymbals

### 6. The Buddha

Andantino, ♩ = 72

Vibraphone  
Motor on, soft mallets

Percussion 1: *f*, *mf*, *f*, *mf*

Percussion 2: Finger Cymbals, *mf*, *p*, *mf*, *p*

Percussion 3: *f*, *f*

Celesta: *f*, *mf*, *f*, *mf*

Harp: *mf*, *p*

Chords: E<sub>4</sub> to E<sub>4</sub>, F<sub>4</sub> to F<sub>4</sub>, G<sub>4</sub> to G<sub>4</sub>, B<sub>4</sub> to B<sub>4</sub>, E<sub>4</sub>F<sub>4</sub>G<sub>4</sub>A<sub>4</sub>, B<sub>4</sub>C<sub>4</sub>D<sub>4</sub>

Andantino, ♩ = 72

Soprano: *p*  
The Bud - dha,\_\_\_

Alto: *p*  
The Bud - dha,\_\_\_

Tenor: *p*  
The Bud - dha,\_\_\_

Bass: *p*  
The Bud - dha,\_\_\_



Fl.: *p*

Per. 1: Vibraphone, *mf*

Per. 3: Finger Cymbals, *mf*, *f*, *mf*

Cel.: *mf*

Hp.: *mf*

S.: *mf*  
the fifth\_\_point of the star,\_\_\_ state of Nir - va - na,\_\_\_

A.: *mf*  
the fifth\_\_point of the star,\_\_\_ taught His fol-low-ers that the high-est aim\_\_\_ is the state of Nir - va - na,\_\_\_

T.:  
the fifth\_\_point of the star.

B.:  
the fifth\_\_point of the star.

Vln. 1: *pp* div., *p*

Vln. 2: *pp*, *p*



15

Moderato, ♩ = 100

20

Bsn. *mp* *mf*

Vibraphone

Per. 1 *mf* *f*

Finger Cymbals

Per. 3 *p*

Cel.

Hp. *f*

Bar. Solo *f* *più f*

S. *p* *p* *f* *pp*

A. *p* *p* *f* *pp*

T. *p* *p* *f* *pp*

B. *p* *p* *f* *pp*

Vln. 1 *div.* *pp*

Vln. 2 *unis.* *p* *pp*

Vla. *p* *pp*

Vc. *f* *pp* *pizz.* *f*

Db. *f* *pp* *pizz.* *f*

Pluck out your de-sire, like one does an au - turn

a state of ul-ti-mate peace.. the re-lease of all suf-fe-ring..

25

Ob. *mf*

Bsn. *mf* *f* *mf*

Vibraphone

Per. 1 *mf* *f*

Bar. Solo *mf* *f* *mf*

Vln. 1 *con sord.* *div.* *p* *mf*

Vln. 2 *con sord.* *p* *mf*

Vla. *con sord.* *p* *mf*

Vc. *mf* *f* *mf*

Db. *mf* *f* *mf*

lo - tus with one's hand. De - vote your-self to the path of peace, the Nir-

30

35 rit. Andantino, ♩ = 72

Fl.

Ob.

Bsn.

Vibraphone

Per. 1

Glockenspiel

Per. 2

Finger Cymbals

Per. 3

Cel.

Bar. Solo

va - na pro - claimed by the Bles - sed One...

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*p*, *f*, *mf*, *pp*, *rit.*, *Andantino*, *con sord.*, *arco*



Fl. *f* *mf* *mf* *p* [55]

B. Cl. *f* *mf* *p*

Hp. *mf* *mf* *p*

B. Solo *f* *mf* *p*

re - a - li - sing the re - mo - val of the ar - row - my - self, the ar - row - my -

[60] **Adagio Sostenuto, ♩ = 60** [65] **accel.**

Fl. *mf*

Cl. *p* *pp* *mf*

B. Cl. *pp*

Hp. *p* *pp*

B. Solo self. **Adagio Sostenuto, ♩ = 60** **accel.**

S. *p* *mf*  
What do Bud-dhists say a-bout love,

A. *p* *mf*  
What do Bud-dhists say a-bout love,

T. *p*  
What do Bud-dhists say a-bout love,

B. *p*  
What do Bud-dhists say a-bout love,

Vla. *p* *pp* **Adagio Sostenuto, ♩ = 60** **accel.**

Vc. *p* *pp*

70 **Allegretto, ♩ = 112** 75

Fl. *f*

Cl. *f*

Alto Sax. *espress. mf* *f* *mf*

Bsn. *mf* *f*

Hn. 1 & 2 *p* *f*

Hn. 3 & 4 *p* *f*

Tpt. *p* *f*

**Allegretto, ♩ = 112**

S. *f*  
a - bout love? \_

A. *f*  
a - bout love? \_

T. *mf* *f*  
a - bout love? \_

B. *mf* *f*  
a - bout love? \_

**Allegretto, ♩ = 112** senza sord. pizz. unis. div.

Vln. 1 *mf*

Vln. 2 *mf*

Vla. senza sord. pizz. *mf*

80 85

Fl. *p* *mf*

Ob. *p*

Cl. *p*

Alto Sax. *f* *mf* *mf*

Per. 3 Maracas *mf*

S. Solo *dolce* *mf*  
Let one live in love; \_\_\_\_\_ Let one live in love; \_\_\_\_\_

M-S. solo *dolce* *mf*  
Let one live in love; \_\_\_\_\_ Let one live in love; \_\_\_\_\_

Vln. 1 arco *p*

Vln. 2 arco div. *p*

Vla. arco *p*

Vc. senza sord. pizz. arco *mf* *p*

90 95 100

Fl. *f*

Cl. *mf* *f*

Alto Sax. *f* *mf* *f*

Per. 2 Cabasa *f*

S. Solo *f* let one be a -

M-S. solo *f* let one

Vln. 1 pizz. unis. *mf* div. *f* arco *mf*

Vln. 2 pizz. unis. *mf* arco *f* arco div. *mf*

Vla. pizz. *mf* arco *f* arco *mf*

Vc. pizz. *f* arco *mf*

105 110

Fl. *mf* *f*

Ob. *mf* *f*

Cl. *mf* *f*

B. Cl. *mf* *f*

Tpt. *f*

Tbn. *f*

Per. 2 Cabasa *più f*

S. Solo *più f* dept\_ in one's du - ties, one's du - ties;\_

M-S. solo *più f* be a - dept\_ in one's du - ties, one's du - ties;\_

Vln. 1 pizz. *f*

Vln. 2 pizz. *f*

Vla. pizz. *f*

Vc. pizz. *f*

Db. senza sord. *mf* pizz. *f*

115 120

Fl. *f* *ff*

Ob.

Cl. *f* *ff*

Bsn. 2nd Bassoon take Contra-Bassoon

Tpt. *ff*

Tbn. 2nd Trombone take Bass Trombone

Per. 2 Cabasa *f* *ff* To Bass Drum

Per. 3 Maracas *f* *ff* To Tam-tam

S. Solo *ff* then joy-ful-ly one will see the end of sor-row, the end of

M-S. solo *ff* then joy-ful-ly one will see the end of sor-row, the end of

Vln. 1 arco *ff* *mf* *ff*

Vln. 2 arco div. *ff* *mf* *ff*

Vla. arco div. *ff* *mf* *ff*

Vc. arco div. *ff* *mf* *ff*

Db. *ff*

125 130

Fl. *mf* *p* rit. Moderato Mesto, ♩ = 100

Cl. *mf* *p*

B. Cl. *mf* *p*

S. Solo *mf* *p* rit. Moderato Mesto, ♩ = 100

M-S. solo *mf* *p* sor row.

Vln. 1 unis. *p* unis.

Vln. 2 *p*

Vc. arco *p* *pp* pizz. *p*

Db. *p* *pp* pizz. *p*

135 *p* If Nir - va - na is our goal, 140 *mf* can there

A. *p* If Nir - va - na is our goal, *mf* can there

T. *p* If Nir - va - na is our goal, *mf* can there be im - mor - - tal

B. *p* If Nir - va - na is our goal, *mf* can there be im - mor - - tal

Vln. 1 *mf* *p* *mf* *f*

Vln. 2 *mf* *p* *p* *mf*

Vla. *p* *mf* unis. pizz.

Vc. *mf*

Db. *mf*

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

Andantino,  $\text{♩} = 72$   
As in Tibetan Ceremonial Music/Chanting

B. Cl. *f* *ff* *mf* *ff* *f*

Bsn. *f* *ff* *mf* *ff* *f*

Cbsn. *f* *ff* *mf* *ff* *f*

Per. 1 Three Gongs Metal beaters on centre dome *ff* 3 3

Andantino,  $\text{♩} = 72$   
As in Tibetan Ceremonial Music/Chanting

S. *f* be im - mor - - tal life?

A. *f* be im - mor - - tal life?

T. life?

B. life?

Andantino,  $\text{♩} = 72$   
As in Tibetan Ceremonial Music/Chanting

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *f* arco

Vc. *f* arco

Db. *f* arco *ff* *mf* *ff* *f*



155 160

Cbsn. *fff* *ff* *p*

Bass Trombone (2nd trombone player)

B. Tbn. *ff* *fff* *gliss.*

Three Gongs

Per. 1 Bass Drum *fff* *ff* *f* *f*

Per. 2 Hard beater, centre Tam-tam *f > mf* *f* *mf*

Per. 3 *ff*

T. Solo *f*

Use 'overtone singing', nasal tone. Merge one note into the next. A-ware - ness is the path

B. *ff* *p* Ah Oo - oh - awe - ah - a - e - ee - e - a - ah - awe - oh - oo.

Db. *fff* *mf*

165

Cbsn. *mf* *ff* *f* *fff* *ff*

B. Tbn. *ff* *fff* *gliss.*

Three Gongs

Per. 1 Tam-tam *f* *fff* *f* *fff*

Per. 3 *f* *fff* *ff*

T. Solo *f* *ff*

of im - mor - ta - li - ty;

B. *ff* Ah

Db. *mf* *ff*

170 175

Cbsn. *p* *mf* *fff* *ff* *f*

B. Tbn. *fff* *gliss.* *f*

Three Gongs

Per. 1 Bass Drum *fff* *f*

Per. 2 Tam-tam *f > mf* *p* *f > mf*

Per. 3 *mf*

T. Solo *p* *f* *mf* *f*

thought-less-ness is the path of death. Those who

B. *p* Oo - oh - awe - ah - a - e - ee - e - a - ah - awe - oh - oo.

Vc. *f*

Db. *p* *mf* *ff*

180 185

B. Cl. Bass Trombone take 2nd Trombone *pp* *mf* *p*

B. Tbn.

Per. 1 Three Gongs *ff* *pp*

Per. 2 Bass Drum *f* To Pair of Congas

T. Solo *ff* *p* *mf* *p*  
 are a-ware do not die. The thought-less are as if dead. al - rea - dy.

T. *pp*  
 A u m.

B. *pp*  
 A u m.

Vc. *ff* *pp* con sord. div. *pp*

Db. *ff* *pp* con sord.

190 195

rit. **Meno mosso, ♩ = 60**

B. Cl. *pp*

Timp. *pp*

Per. 1 Three Gongs Normal soft beaters on edge *p* *f* *mf* *p* To Crotales

Per. 3 Tam-tam Normal soft beater on edge *pp* To Large Suspended Cymbal

Cel. *pp*

T. *pp* *f* *pp*

B. *pp* *f* *pp*

Vln. 1 con sord. div. *pp* *f* *pp*

Vln. 2 con sord. div. *pp* *f* *pp*

Vla. con sord. div. *pp* *f* *pp*

Vc. *pp* *f* *pp*

Db. *pp* *f* *pp*

rit. **Meno mosso, ♩ = 60**

rit. **Meno mosso, ♩ = 60**

7. Jesus

Moderato, ♩ = 92

2 Trumpets in B<sub>♭</sub>

2 Tenor Trombones

Percussion 1  
Crotales

Soprano  
Semi-chorus  
*f*  
The sixth point of the star is Je-sus.

Alto  
Semi-chorus  
*f*  
The sixth point of the star is Je-sus.

Tenor  
Semi-chorus  
*mf*  
The Christ Spi-rit came to

Bass  
Semi-chorus  
*mf*  
The Christ Spi-rit came to

15 20 25

Tpt.

Tbn.

Per. 1  
Crotales  
*mf*

S.  
*mf*  
in the form of Je-sus, a Jew,

A.  
*mf*  
in the form of Je-sus a Jew,

T.  
*mf* *f*  
earth in the form of Je-sus, to give us a grea-ter un-der-stand-ing of the Law of God,

B.  
*mf* *f*  
earth in the form of Je-sus, to give us a grea-ter un-der-stand-ing of the Law of God.

30 35

Tpt.

Tbn.

Per. 1  
Crotales  
*f*

T.  
*più f* *f* *mf*  
of neigh-bour-ly love and im-mor-ta-li-ty, and im-mor-ta-li-ty.

B.  
*più f* *f* *mf*  
of neigh-bour-ly love and im-mor-ta-li-ty, and im-mor-ta-li-ty.

'Kyrie' by Guillaume Dufay

40 45 50

Ob. *mf*

Bsn. *mf*

Tpt. *f*

Tbn. *f*

Per. 1 Crotales *mf*

M-S. solo *mf* **Allegro, ♩ = 120** *mf*

T. Solo *mf* Ky - ri - e e -

Bar. Solo *mf* Ky - ri - e e -

S. *mf* Through His death He could save us from our sins.

A. *mf* Through His death He could save us from our sins.

55 60 65

Ob.

Bsn.

M-S. solo *f* le - i - son, Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son. Chris - te

T. Solo *f* le - i - son, Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son. Chris - te e -

Bar. Solo *f* le - i - son, Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son. Chris - te e -

70 75

Ob. *f* *mf*

Bsn. *f* *mf*

M-S. solo e - le - i - son, Chris - te e - le - i - son, Chris - te e - le - i - son.

T. Solo le - i - son, Chris - te e - le - i - son, Chris - te e - le - i - son.

Bar. Solo le - i - son, Chris - te e - le - i - son, Chris - te e - le - i - son.

M-S. solo *mf* [80] Ky - ri - e e - le - i - son, Ky - ri - e [85] e - le - i - son, Ky - ri - e [90] e - le - - -

T. Solo *mf* Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son, Ky - ri - e e - le - - -

Bar. Solo *mf* Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son, Ky - ri - e e - le - - -

Vc. senza sord. unis. *pp*

Db. senza sord. *pp*

Ob. *mf* [95]

Cl. *mf*

Bsn. *mf* *p*

Hn. 1 & 2 *p*

Hn. 3 & 4 *p*

M-S. solo *p* - - - i - - - son.

T. Solo *p* - - - i - - - son.

Bar. Solo *p* - - - i - - - son.

Vln. 1 senza sord. unis. *p*

Vln. 2 senza sord. unis. *p*

Vla. senza sord. unis. *pp* *p*

Vc. *p*

Db. *p*

100 2nd Flute take Piccolo 105 rit.

Fl. *f* *ff* *ffp* *ff*

Ob. *ff* *ffp* *ff*

Cl. *f* *ff* *ffp* *ff*

B. Cl. *ff* *ffp* *ff*

Bsn. *f* *ff* *ffp* *ff*

Hn. 1 & 2 *f* *ff* *ffp* *ff*

Hn. 3 & 4 *f* *ff* *ffp* *ff*

Tpt. *ff* *ffp* *ff*

Tbn. *ff*

Timp. *ff* *ffp* *ff*

Per. 2 Pair of Congas *p* *ff*

S. Solo *ff* rit. *f*  
 Af - ter the lapse of time the Is-ra-e-lites de-ter - i - or-a-ted

Vln. 1 *f* *ff* *ffp* *ff* rit.

Vln. 2 *f* *ff* *ffp* *ff*

Vla. *f* *ff* *ffp* *ff*

Vc. *mf* *f* *ff* *ffp* *ff*

Db. *ff* *ffp* *ff*

Moderato, ♩ = 92 con tenerezza

110 115

Ob. *p* *pp*

Cl. *p* *pp*

B. Cl. *p* *pp*

Alto Sax. *p* *pp* con tenerezza

Hn. 1 & 2 *mf*

Hn. 3 & 4 *mf*

Tpt. *mf*

Tbn. *mf*

Pair of Congas *f* *mf*

Moderato, ♩ = 92 con tenerezza *p*

S. Solo and be-came sub-ject to the Ro-mans and the Greeks. Then the bril-li-ant

Vln. 1 *f* *mf* pizz. arco con tenerezza *pp*

Vln. 2 *f* *mf* pizz. arco con tenerezza *pp*

Vla. *f* *mf* pizz. arco con tenerezza *pp*

Vc. *f* *mf* pizz. arco con tenerezza *pp*

Db. *f* *mf* pizz. arco con tenerezza *pp*

120 125 130

Ob. *p*

Cl. *p*

B. Cl. *p*

Alto Sax. *mf* *f* *mf*

Per. 1 Crotales

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

Star\_of Je-sus rose from the ho-ri-zon u-pon the Is-ra-e lites, brigh-te-ning the world, un-til all

Vln. 1 *p* *mf*

Vln. 2 *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

Db. *p* *mf*

135 140

Picc. *f* *ff* *mf*

Fl. *f* *ff* *mf*

Cl. *ff*

Alto Sax. *mf*

Bsn. *ff* *mf*

Hn. 1 & 2 *f* *p*

Hn. 3 & 4 *f* *p*

Tba. *f* *p*

Per. 1 Crotales *ff*

Per. 3 Large Suspended Cymbal *mf* *ff* To Finger Cymbals

S. Solo *ff*

sects\_and creeds and na-tions were taught the beau - ty of u - ni-ty.

145 150 155

rit. . . . **Meno mosso, ♩ = 80**

Picc. *p* *p* *pp*

Fl. *p* *p*

Cl. *p*

Alto Sax. *p* To Tenor Saxophone

Bsn. *p*

Hn. 1 & 2 *pp*

Hn. 3 & 4 *pp*

Tba. *pp*

Per. 1 Crotales *p*

S. Solo *mf* *p* *pp*

There can - not be a - ny bet-ter proof than this that Je - sus was the Word of God.

rit. . . . **Meno mosso, ♩ = 80**

Vln. 1 *p* *mf* *pp*

Vln. 2 *p* *mf* *pp*

Vla. *p* *mf* *pp*

Vc. *p* *mf* *pp*

Db. *p* *mf* *pp*



160 **Allegro, ♩ = 120** 165

Picc. *mf*

Per. 1 *mf*  
Crotales To Vibraphone

S. Solo **Allegro, ♩ = 120**

S. *tutti mf*  
Je-sus an-nounced His com-mand-

A. *tutti mf*  
Je-sus an-nounced His com-mand-ments com-man-

T. *tutti p mf*  
Je-sus an-nounced His com-mand-ments, Je-sus an-nounced His com-mand-

B. *tutti p mf*  
Je-sus an-nounced His com-mand-ments, Je-sus an-nounced His com-mand-

Vln. 1 **Allegro, ♩ = 120** *mf*

Vln. 2 *mf*

Vla. *p mf*

Vc. *p mf*

170 175 180

Picc. *f ff*

Fl. *f ff*

Ob. *f ff*

Vibraphone, motor off, soft mallets *f ff*

Per. 1 *f ff*  
Finger Cymbals

Per. 3 *f ff*

Bar. Solo *f ff*

S. *f*  
ments:

A. *f*  
ments:

T. *f*  
-ments:

B. *f*  
-ments:

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f ff*

The most im-port-ant is, 'Hear, O Is-ra-el: The Lord our God, the Lord is One.

185 Piccolo take 2nd Flute

rit. 190 Allegretto, ♩ = 108

195

Picc.

Fl.

Ob.

Bar. Solo *rit. con tenerezza* **Allegretto, ♩ = 108**  
 And you shall love the Lord your God with all your

Vln. 1 *div.* **Allegretto, ♩ = 108**  
*ff* *f* *mf* *p* *pp*

Vln. 2 *ff* *f* *mf* *p* *pp*

Vla. *ff* *f* *mf* *p* *pp*

Vc. *f* *mf* *p* *pp*

Db. *ff* *f* *mf* *p* *pp*

Fl. **200** **205** **210**  
*mf* *f*

Ob. *pp* *p* *mf* *f*

Cl. *pp* *p* *mf* *f*

Ten. Sax. *mf* *f* *più f*

Bsn. *pp* *p* *mf* *f*

Timp. *p* *f*

Per. 3 Finger Cymbals To Pair of Timbales *f*

Bar. Solo *mf* *f*  
 heart and with all your soul and with all your mind and with all your strength.

Vln. 1 *p* *p* *mf* *f*

Vln. 2 *p* *p* *mf* *f*

Vla. *p* *p* *mf* *f* *div.*

Vc. *p* *p* *mf* *f*

Db. *mf* *f*

Fl. *f* *ff* **Meno mosso, ♩ = 92** **A tempo**

Cl. *ff*

Ten. Sax. *ff*

Timp. *f* *ff* *f*

Per. 1 Vibraphone *ff* *f* *p* To Pair of Bongos

Bar. Solo *f* **Meno mosso, ♩ = 92** *p* *mf* *p* **A tempo**  
 The se cond is this: 'You shall love your neigh-bour as your - self.' There is no

Vln. 1 solo *ff* *f* *p* **Meno mosso, ♩ = 92** **A tempo**

Cl. **Moderato, ♩ = 92** rit. . . . . *pp*

B. Cl. *pp* To Alto Saxophone

Ten. Sax. *espress.* *pp* *p* *mf* *pp*

Bar. Solo *mf* *p* *pp* rit. . . . . **Moderato, ♩ = 92**  
 o - ther com-mand-ment grea - ter than these.

Vln. 1 tutti unis. *pp* rit. . . . . **Moderato, ♩ = 92**

Vln. 2 unis. *pp*

Vla. unis. *pp*

Vc. *pp*

Db. *pp*

245 **Allegretto, ♩ = 108** **Moderato, ♩ = 60** 250

Fl. *f*

Cl. *p* *pp* *f*

B. Cl. *p* *pp*

Hp. *f* *f* **Près de la Table**

M-S. solo **Allegretto, ♩ = 108** **Moderato, ♩ = 60**

T. Solo You have heard that it was said, *f*  
 'You shall love your neigh-bour and hate your e-ne-my'

S. *mf* *f*  
 Je - sus said of love:—

A. *mf* *f*  
 Je - sus said of love:—

T. *mf* *f*  
 Je - sus said of love:—

B. *mf* *f*  
 Said of love:—

Vc. **Allegretto, ♩ = 108** **Moderato, ♩ = 60** *mf* *f* **sul pont.**

Db. *f* **pizz.**

rit. **A tempo, ♩ = 60** 255 260

Fl. *mf* *p*

Ob. *p*

Cl. *mf* *p*

Hp. *mf* *p* *nat.*

M-S. solo *mf* *mf* **A tempo, ♩ = 60**

T. Solo *mf*

Vc. *mf* *nat.* **A tempo, ♩ = 60**

But I say to you, Love your e - ne - mies and pray for those who per - se - cute you, so that you may be  
 Love your e - ne - mies and pray for those who per - se - cute you, so that you may be

265 270

Fl. *mf* *f*

Ob. *mf* *p*

Hp. *F# to F#* *mf* *f*

M-S. solo *mf* *f*

T. Solo *mf* *f* *p*

sons\_ of your Fa-ther who is\_\_ in hea- ven... For He makes\_ His sun\_ rise\_ on the e- vil and on the good,\_\_\_

sons\_ of your Fa-ther who is\_\_ in hea- ven... For He makes His sun\_ rise\_ on the e- vil and on the good,\_\_\_ and

rit. rit.

275 280

**A tempo, ♩ = 60**

Fl. *p* *mf* *p* *pp*

Cl. *p* *pp*

Bsn. *p* *pp*

Hp. *F# to F#* *p*

M-S. solo *p* *mf* *p* *rit.* **A tempo, ♩ = 60** *rit.*

T. Solo *mf* *p*

and sends\_ rain on the just\_ and on the un- just\_

sends\_ rain on the just\_ and on the un- just\_

Vc. *rit.* **A tempo, ♩ = 60** *rit.* *con sord.* *pp*

**Moderato, ♩ = 80**

285 *pp*

S. *pp*

A. *pp*

T. *pp*

B. *pp*

Christ, the Son of

Christ, the Son of God,

Christ, the Son of God, the Son of

Christ, the Son of God, the

**Moderato, ♩ = 80**

Vln. 1 *con sord.* *pp*

Vln. 2 *con sord.* *pp*

Vla. *pp*

Vc. *pp*

*con sord.*

290

S. *p* God, *pp* the Son of God, says of e -

A. *p* the Son, *pp* the Son of God, says of e -

T. *p* God, *pp* the Son of God, says of e -

B. *p* Son of God, *pp* the Son of God, says of e -

Vln. 1

Vln. 2

Vla.

Vc.

295

300

Fl.

Ob.

Cl.

Hp.

B. Solo

S. *p* *pp* ter - nal life:

A. *p* *pp* ter - nal life:

T. *p* *pp* ter - nal life:

B. *p* *pp* ter - nal life:

Vln. 1

Vln. 2

Vla.

Vc.

Db. *con sord. arco*

*G<sub>4</sub> to G<sub>5</sub>* *C<sub>4</sub> to C<sub>5</sub>* *D<sub>4</sub> to D<sub>5</sub>* *E<sub>4</sub>F<sub>4</sub>G<sub>4</sub>A<sub>4</sub> B<sub>4</sub>C<sub>5</sub>D<sub>5</sub>*

*p* *mf* *mf > p* *mf* *p*

Tru - ly - tru - ly, I say - to you,



330 335

Tba. *p* *pp* *mf*

B. Solo *mf* *p* *f* *p*

and is now here, and is now here, when the dead will hear the voice, the voice of the Son of God, and

Vln. 1 *p* *pp*

Vln. 2 *p* *pp*

Vla. *p* *pp*

340

Fl. *p* *mf*

Cl. *p* *mf*

B. Cl. *p* *mf*

Tba. *p* *pp*

Cel. *p* *mf*

B. Solo *mf* *p*

those who hear will live.

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

345 350 rit.

Fl. *mf* *p* *pp*

Cl. 1st Clarinet take Clarinet in E

B. Cl. *mf* *p* *pp*

Cel. *mf* *p* *pp*

Vln. 1 *mf* *p* *pp*

Vln. 2 *mf* *p* *pp*

Vla. *p* *mf* *p* *pp*

Vc. *mf* *p* *pp*

Db. *mf* *p* *pp*



### 8. Muhammad

Andante, ♩ = 80

**Harp**  
*p* *mf* *p* *pp* *mf*<sup>3</sup> *p* *mf*<sup>3</sup> *p* *mf*

**Soprano**  
*pp*  
*hum*

**Alto**  
*p* *pp*  
 Mu-ham - mad, \_

**Tenor**  
*pp* *p* *pp*  
 The se - venth point of the star is Mu-ham - mad, \_

**Bass**  
*pp*  
*hum*

Andante, ♩ = 80

**Violin 1**  
 unis. senza sord. non vib.  
*pp*

**Violin 2**  
 senza sord. non vib.  
*pp*

**Viola**  
 senza sord. non vib.  
*pp* non vib.

**Violoncello**  
 senza sord. non vib.  
*pp*

Près de la Table <sup>8<sup>va</sup></sup>

[70] (8) ----- 1

**Harp**  
*p* *mf* *p* *pp* *mf*<sup>3</sup> *p* *mf*<sup>3</sup> *p*

**Soprano**  
*pp* *p*  
 The se - venth point of the star is Mu - ham - mad, \_

**Alto**  
*pp*  
 Mu -

**Tenor**  
*hum*

**Bass**

**Violin 1**  
*pp* *mp* *pp*

**Violin 2**  
*pp*

**Viola**

Près de la Table <sup>8<sup>va</sup></sup>

Più mosso,  $\text{♩} = 92$

Fl. 20 25

Hp. *mf* *p* *mf* *p* nat. *mf* *p*

S. *p* *mf* *p*

A. *p* *mf* *p*

T. *p*

B. *p*

Vln. 1 *p* *mf* *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *pp* *pp*

Db. *pp* senza sord.

Four - der of Is - lam. ham - mad, Four - der of Is - lam. Four - der of Is - lam. Four - der of Is - lam.

Più mosso,  $\text{♩} = 92$

Fl. 30 35

Hp.

T. Solo *f* *mf* *f* *mf*

Vln. 1

Db.

Freely, like a call to prayer *f*

Mu - ham - mad, Mu - ham

T. Solo *mf* *f*

mad re - cog - nised the sub - lime gran - deur of Christ and the great - ness of Mo - ses and the pro - phets.

Fl. 45 50

Ob. *f* *più f* *mf* *f* *mf* *p*

T. Solo *f* *mf* *f* *mf*

Vln. 1 *f* *mf* *f* *mf*

Vln. 2 non div. *p* *f* *mf*

**Allegro con brio, ♩ = 120** [55] [60]

Ob. *mf* *f* *mf* *3*

Per. 1 Pair of Bongos *mf* *f* *mf*

Per. 2 Pair of Congas *mf* *f* *mf*

Vln. 1 *mf* *f* *mf* solo

Vln. 2

Vc. pizz. *p*

Db. pizz. *p*

[65]

Ob.

Per. 1 Pair of Bongos

Per. 2 Pair of Congas

Per. 3 Pair of Timbales *p* *mf* *f*

S. *mf* *3* *f*  
Mu-ham - mad\_ Mu-ham - mad\_ re - af - firmed the Laws\_ re-vealed\_ by Mo - ses and sum-mar

A. *mf* *3* *f*  
Mu-ham - mad\_ Mu-ham mad\_ re - af - firmed the Laws\_ re - vealed by Mo - ses

T. *p* *mf* *f*  
Mu - - ham - mad\_ re - affirmed the Laws re-vealed\_ by Mo - ses

B. *p* *f*  
Mu - - ham - mad\_ re - af - firmed the Laws re - vealed\_

Vln. 1 *tutti* *mf*

Vln. 2 *p* *mf*

Vc.

Db.

70

E♭ Cl. *f*

Per. 1 Pair of Bongos

Per. 2 Pair of Congas

Per. 3 Pair Timbales *p*

S. *mf*  
rised by Je - sus:

A. *mf*  
and sum-ma-rised by Je - sus:

T. *mf*  
and sum-ma-rised by Je - sus:

B. *mf*  
by Mo - ses and sum-ma-rised by Je - sus:

Vln. 1 *p*

Vln. 2

Vla. *pizz.* *p* *mf*

Vc. *p* *mf*

75

80

E♭ Cl. *mf* *f* *mf*

Cl. *p*

B. Cl. *p*

Bsn. *mf* *p*

Per. 1 Pair of Bongos

Per. 2 Pair of Congas

Per. 3 Pair of Timbales *f* *mf*

Bar. Solo *mf* *f* *mf* *f*  
If ye love God, then fol-low me: God will love

Vln. 1 *pizz.* *p* *mf*

Vln. 2 *pizz.* *p*

Vla. *p* *mf*

Vc. *p* *mf*

85 rit.

*f* *p* *mf* *p* *rit.*

—you and for-give—your sins, — for God is For - gi - ving, Mer - ci - ful, Mer - ci -

arco non div. *p* *rit.* *pp*

arco non div. *p* *pp*

arco *p* *pp*

arco *p* *pp*

90 A tempo, con Grazia, ♩ = 120

Alto Saxophone

95

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

A tempo, con Grazia, ♩ = 120

ful. —

A tempo, con Grazia, ♩ = 120

*p*

*p*

(pizz.) *p*

100 105

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

Wor - ship — God, — Wor - ship — God, and join not

*p* *pizz.* *p*

110

Fl.

Alto Sax.

Hp.

M-S. solo

Vln. 1

Vln. 2

Vla.

Vc.

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

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

*p* *mf* *p*

*mf* *p*

*mf* *p* *pizz.* *mf*

*p* *mf*

ought with Him in wor - ship. Be - good to pa - rents, and to

115

120

Fl.

Ob.

Alto Sax.

Hp.

M-S. solo

Vla.

Vc.

2nd Flute take Piccolo

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

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

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

*mf* *p* *mf* *p* *più f* *p* *mf* *f* *mf* *p*

*p*

kind - dred, and to or - phans, and to the poor, and to a neigh - bour, whe - ther kins - man or new - co - mer, and to a fel - low tra - vel - ler,

125

130

Ob.

Alto Sax.

M-S. solo

Vln. 1

Vln. 2

Vc.

Db.

*p* *mf* *f* *mf* *p* *mf* *p*

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

*mf* *p* *mf* *p* *arco* *p*

*mf* *p* *p*

and to the way - fa - rer, and to the slaves whom your right hands hold...

135

Musical score for orchestra, measures 135-140. The score includes parts for Piccolo, Flute, Oboe, E♭ Clarinet, Clarinet, Bassoon, Horns 1 & 2, Horns 3 & 4, Violin 1, Violin 2, Viola (arco), Violoncello, and Double Bass. The key signature is one sharp (F#) and the time signature is 3/4. The score features various dynamics including *mf*, *mp*, and *p*, and includes articulation marks such as accents and slurs. A box containing the number 135 is located above the Piccolo staff. The Piccolo, Flute, and Oboe parts begin with a *mf* dynamic and play a melodic line with a triplet. The E♭ Clarinet and Clarinet parts also feature melodic lines with triplets and accents. The Bassoon part has a *p* dynamic. The Horns 1 & 2 and Horns 3 & 4 parts have a *p* dynamic. The Violin 1, Violin 2, and Viola parts have a *p* dynamic. The Violoncello part has a *p* dynamic. The Double Bass part has a *mf* dynamic.

140 145 Piccolo take 2nd Flute

Picc. *f* *ff*

Fl. *f* *ff*

Ob. *f* *ff*

E♭ Cl. *f* *ff* Clarinet in E♭ take 1st Clarinet

Cl. *f* *ff*

B. Cl. *f* *ff*

Alto Sax. *f* *ff*

Bsn. *f* *ff*

Hn. 1 & 2 *f* *mf* *ff*

Hn. 3 & 4 *f* *mf* *ff*

Tpt. *f* *ff*

Tbn. *mf* *ff*

Tba. *mf* *ff*

Timp. *ff* *f* *mf*

Per. 1 Pair of Bongos *f*

Per. 2 Pair of Congas *ff* *f* *mf*

Per. 3 Pair of Timbales *ff* *f*

Vln. 1 *f* *ff* *f*

Vln. 2 *f* *ff* *f*

Vla. *f* *ff* *f*

Vc. *f* *ff* *f*

Db. *arco* *ff* *f*



rit. . . . . **Andante con Tenerezza, ♩ = 80** 150 155

Timp. *p*

Per. 1 Pair of Bongos *mf* To Marimba

Per. 2 Pair of Congas *mf* To High Djembe

Per. 3 Pair of Timbales *mf* To Low Djembe

Hp. *p* *pp*

E♭ to E♭ A♭ to A♭  
E♭F♯G♯A♭  
B♭C♯D♭

S. *pp* *p* *pp*  
So we are taught to love our Lord... God,...

A. *pp* *p* *pp*  
So we are taught to love our Lord... God,...

T. *pp* *p* *pp*  
So we are taught to love our Lord... God,...

B. *pp* *p* *pp*  
So we are taught to love our Lord... God,...

Vln. 1 *mf* *pp* *p*

Vln. 2 *mf* *pp* *p*

Vla. *mf* *pp* *p*

Vc. *mf* *pp* *p*

Db. *mf* *pp* *p*

160 165

Fl. *p* *mf* *p*

Ob. *p* *mf* *p*

Cl. *p* *mf* *p*

Bsn. *p* *mf* *p*

Hp. *mf* *p* *p*

S. Solo *p* De - sire

S. *p* *mf* *p* *p* *pp*  
So we are taught to love our Lord God and fel - low hu - mans.

A. *p* *mf* *p* *pp*  
So we are taught to love our Lord God and fel - low hu - mans.

T. *p* *mf* *p* *pp*  
So we are taught to love our Lord God and fel - low hu - mans.

B. *p* *mf* *p* *pp*  
So we are taught to love our Lord God and fel - low hu - mans.

Vln. 1 *pp* *p* *pp* *div.*

Vln. 2 *pp* *p* *pp*

Vla. *pp* *p* *pp*

Vc. *pp* *p* *pp*

Db. *pp* *p* *pp*

170 con sord., detached 175 180

Tpt. *p* *mf* *p* *mf*

Hp. *mf*

S. Solo *mf* *p* *mf*  
not the world, and God will love you; and de - sire not what men have, and they will love

Vln. solo *p* 2 solo *mf* *p* *mf*

185 **Moderato Mesto, ♩ = 100** 190 195

Hn. 1 & 2

Tpt.

Hp.

S. Solo

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

*p* *pp* *f* *pp*

*p* *pp* *Moderato Mesto, ♩ = 100*

you. ...

*pp* On the

*pp* On the sub-ject of death, ...

*tutti* *p* *mf* *pp* *Moderato Mesto, ♩ = 100* *non vib.*

*p* *mf* *pp* *non vib.*

*p* *mf* *pp* *non vib.*

*p* *mf* *pp*

*p* *mf* *pp*

200 205

Hn. 1 & 2

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

*mf* *pp* *p* *pp*

sub-ject of death, ... Mu - ham-mad de - clares: ...

*pp* On the sub-ject of death, ... Mu - ham-mad de - clares: ...

*pp* On the sub-ject of death, ... Mu - ham-mad de - clares: ...

*pp* *p* *pp* *mf* On the sub-ject of death, ... Mu - ham-mad de - clares: ...

*div.* *un.*

*div.* *un.*

*pp*

Allegro Appassionato, ♩ = 120

215

B. Cl. *mf*

Bsn. *p* *f*

Hn. 1 & 2 *p* *f*

Hn. 3 & 4 *p* *f*

B. Solo *mf*  
No one can die ex -

Vln. 1 *f* *mf*

Vln. 2 *f* *p* *mf*

Vla. *f*

Vc. *f*

Allegro Appassionato, ♩ = 120

220

B. Cl. *mf* *f* *mf*

Cel. *mf* *mf*

B. Solo *f* *mf*  
cept by God's per - mis - sion, ac - cor - ding to the

Vln. 1 *f* *mf*

Vln. 2 *f* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

225

230

B. Cl. *mf* *p*

Cel. *mf* *mf*

B. Solo *f* *mf* *p*  
Book that fix-eth the term of life.

Vln. 1 *p* *mf* *p*

Vln. 2 *p* *mf* *p*

Vla. *f* *mf*

Vc. *f* *mf*

235

B. Cl. *mf* *mf* *p*

B. Solo He who de - sir - eth the re-com-pense of this world, we will give him there -

Vln. 1 *mf* *p*

Vln. 2 *mf* *p*

Vla. *p*



240

245

Fl. *f* *mf*

B. Cl. *mf* *f* *mf*

Cel. *p* *p* *f* *mf*

B. Solo of, And

Vln. 2 *mf*

Vla. *mf*

Vc. *p* *mf*



250

255

Fl. *f* *mf*

Cl. *mf* *f*

B. Cl. *mf* *p*

Cel. *mf*

B. Solo he who de - si - reth the re - com - pense of the next life, we will give him there -

Vln. 1 *mf* *p*

Vln. 2 *mf* *p*

Vla. *p*

Vc. *p*

265

Meno mosso, ♩ = 92      accel. . . . A tempo, ♩ = 120

260

B. Cl. *mf*

Cel. *f*

B. Solo *p* *mf* *f*  
*off.* And we will cer-tain-ly, cer-tain-ly re-ward the thank -

Meno mosso, ♩ = 92      accel. . . . A tempo, ♩ = 120

Vln. 1 *f* *ff* *p*

Vln. 2 *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*



270

Cl. *p* *rit.*

B. Cl. *pp*

Cel. *mf* *pp*

Hp. *mf* *p* *pp*

B. Solo *mf* *p* *rit.*  
*ful.* the thank - ful.

Vln. 1 *pp* *rit.*

Vln. 2 *pp* *rit.*

Vla. *pp* con sord. div.

Vc. *pp* con sord. div.

Db. *pp* con sord. div.

Fl. *p* *mf*

Cl. *p*

B. Cl. *p* *mf*

Hn. 1 & 2 *con sord.* *pp* *mp* *p* *mf*

Cel. *mf*

Hp. *p*

Vln. 1 *Meno mosso, ♩ = 100* *con sord. div.* *pp*

Vln. 2 *con sord. div.* *pp*

Vla. *pp*

Vc. *pp*

Db. *pp*

Fl. *p*

Cl. *mf* *p*

B. Cl. *p* *pp*

Hn. 1 & 2 *(con sord.)* *pp*

Tpt. *p* *mf* *pp*

Cel. *p* *pp*

Hp. *mf* *p*

Vln. 1 *rit.* *ppp*

Vln. 2 *ppp*

Vla. *pizz* *ppp*

Vc. *unis. pizz* *ppp*

*ppp*

# Part 3: A New Universal Cycle - the Cycle of Fulfilment

## 9. Interlude

Allegro, ♩ = 120

5

2 Flutes

2 Oboes

2 Clarinets in B $\flat$

Bass Clarinet in B $\flat$

Alto Saxophone

2 Bassoons

Horns 1 & 2 in F

Horns 3 & 4 in F

2 Trumpets in B $\flat$

2 Tenor Trombones

Tuba

Timpani

Percussion 1

High Djembe

Percussion 2

Low Djembe

Celesta

Harp

Soprano Solo

Mezzo-soprano solo

Tenor Solo

Baritone Solo

Bass Solo

Soprano

Alto

Tenor

Bass

Violin 1

Violin 2

Viola

Violoncello

Double Bass



10 15

Timp. *ff* *p*

Per. 1 Marimba *ff* *p*

Per. 2 High Djembe *p* *f*

Per. 3 Low Djembe *p* *f*

S. *f* *più f*  
In the name \_\_\_ of God, \_\_\_

A. *f* *più f*  
In the name \_\_\_ of God, \_\_\_ of God, \_\_\_

T. *mf* *f* *più f*  
In the name \_\_\_ of God, \_\_\_ in the name \_\_\_ of God, \_\_\_ in the name \_\_\_ of God, \_\_\_

B. *mf* *f* *più f*  
In the name \_\_\_ of God, \_\_\_ in the name \_\_\_ of God, \_\_\_ in the name \_\_\_ of God, \_\_\_

Vln. 1 senza sord. unis. *f* *più f*

Vln. 2 senza sord. unis. *f* *più f*

Vla. senza sord. arco, unis. *mf* *f* *più f*

Vc. senza sord. arco *mf* *f* *più f*

Fl. *f* *mf* *mf* *p*

Ob. *mf* *p*

Cl. *f* *mf* *mf* *p*

Bsn. *f* *mf*

Timp. *f* *p* *f* *mf*

Marimba *f* *p* *f* *mf*

High Djembe *p*

Low Djembe *p*

S. *f* *ff* *mf* *p*  
the One, the In-com-pa-ra-ble, the All - Po-wer-ful, the All-Know-ing, the All - Wise.

A. *f* *ff* *mf* *p*  
the One, the In-com-pa-ra-ble, the All - Po-wer-ful, the All-Know-ing, the All - Wise.

T. *f* *ff* *mf* *p*  
the One, the In-com-pa-ra-ble, the All - Po-wer-ful, the All-Know-ing, the All - Wise.

B. *f* *ff* *mf* *p*  
the One, the In-com-pa-ra-ble, the All - Po-wer-ful, the All-Know-ing, the All - Wise.

Vln. 1 *div.* *ff* *mf*

Vln. 2 *div.* *ff* *mf*

Vla. *div.* *ff* *mf* *unis.* *p*

Vc. *p*

20 25

C to D, F to F#

Musical score for measures 30-35. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Timpani (Timp.), Marimba, High Djembe, Low Djembe, Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.).

Measure 30 is marked with a box containing the number 30. The woodwind parts (Fl., Ob., Cl., Bsn.) and Timp. enter in measure 30 with a forte (*f*) dynamic. The Marimba part begins in measure 29 with a mezzo-forte (*mf*) dynamic and continues through measure 35. The High Djembe part has a mezzo-forte (*mf*) dynamic in measure 29, a piano (*p*) dynamic in measure 30, and a forte (*f*) dynamic in measure 31. The Low Djembe part has a mezzo-forte (*mf*) dynamic in measure 29, a piano (*p*) dynamic in measure 30, and a forte (*f*) dynamic in measure 31. The string parts (Vln. 1, Vln. 2, Vla., Vc.) enter in measure 29 with a mezzo-forte (*mf*) dynamic. The Violin 1 part has a unison (*unis.*) marking in measure 30 and a forte (*f*) dynamic in measure 31. The Viola and Violoncello parts have a pizzicato (*pizz.*) marking in measure 31. The string parts end in measure 35 with a forte (*f*) dynamic. The text "To Tam-tam" is written above the Low Djembe part in measure 35.

35 40

Fl.

Ob.

Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt.

Tbn.

Tba.

Timp.

Per. 2 High Djembe

Per. 3 Tam-tam

Vln. 1

Vln. 2

Vla.

Vc.

Db.

senza sord.

*f* *fp* *ff*

B $\flat$  to B $\natural$ , F# to E

*p* *mf*

To Low Djembe Low Djembe

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

*ff* *fp* *ff*

*ff* *fp* *ff*

arco *ff* *fp* *ff* *mf*

arco *ff* *fp* *ff*

senza sord. unis. *ff* *fp* *ff*

The musical score for page 100, measures 45-48, features the following instruments and parts:

- Fl.:** Flute part, starting in measure 45 with a dynamic of *ff*.
- Ob.:** Oboe part, starting in measure 45 with a dynamic of *ff*.
- Cl.:** Clarinet part, starting in measure 45 with a dynamic of *ff*.
- B. Cl.:** Bass Clarinet part, starting in measure 45 with a dynamic of *ff*.
- Alto Sax.:** Alto Saxophone part, starting in measure 45 with a dynamic of *f*, moving to *ff* in measure 46.
- Bsn.:** Bassoon part, starting in measure 45 with a dynamic of *ff*.
- Hn. 1 & 2:** Horns 1 and 2 part, starting in measure 45 with a dynamic of *f*, moving to *ff* in measure 46.
- Hn. 3 & 4:** Horns 3 and 4 part, starting in measure 45 with a dynamic of *f*, moving to *ff* in measure 46.
- Per. 1:** Marimba part, starting in measure 45 with a dynamic of *f*, moving to *ff* in measure 46.
- Per. 2:** High Djembe part, starting in measure 45 with a dynamic of *f*, moving to *ff* in measure 46.
- Per. 3:** Low Djembe part, starting in measure 45 with a dynamic of *f*, moving to *ff* in measure 46.
- Vln. 1:** Violin 1 part, starting in measure 45 with a dynamic of *f*, moving to *ff* in measure 46.
- Vln. 2:** Violin 2 part, starting in measure 45 with a dynamic of *f*, moving to *ff* in measure 46.
- Vla.:** Viola part, starting in measure 45 with a dynamic of *f*, moving to *ff* in measure 46.

(8)

Fl.

Ob.

Cl.

B. Cl.

Alto Sax.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt.

Tbn.

Tba.

Timp.

Per. 1  
Marimba

Per. 2  
High Djembe

Per. 3  
Low Djembe

Vln. 1

Vln. 2

Vla.

Vc.

Db.

To Tubular Bells

To Glockenspiel

To Triangle

*p* *ff* *fff* *mf*

10. The Báb and Bahá'u'lláh

10a. The Báb

Andantino, ♩ = 72

Percussion 1: Tubular Bells, *f*

Percussion 2: Glockenspiel, *mf*

Percussion 3: Triangle, *f*

Celesta: *f*

Harp: *mf*

Box: G♯ to G♯, B♭ to B♭, E1F1G♯A1, B♭C♯D♯

Per. 1: Tubular Bells, *p*, *mf*

Per. 2: Glockenspiel, *mf*

Per. 3: Triangle

Cel.: *p*, *mf*

Hp.: *p*

S.: *p*, *mf*, *p*

A.: *p*, *mf*, *p*

T.: *p*, *mf*, *p*

B.: *p*, *mf*, *p*

Vln. 1: *p*, *mf*

Vln. 2: *p*

Vla.: *p*

Vc.: *p*

Db.: *p*

Lyrics: The last two points of the Star re - pre - sent The Báb and Ba - há' - u' - lláh,

20 Allegretto, ♩ = 108

25

30

Fl. *mf* *f* *mf*

Ob. *mf* *f* *mf*

Cl. *mf* *f* *mf*

Bsn. *mf* *f* *mf*

Per. 1 Tubular Bells

Allegretto, ♩ = 108

S. *mf* *f* *mf*  
fore - run - ner and foun - der of the Ba - há' - í Faith. \_\_\_\_\_

A. *mf* *f* *mf*  
fore - run - ner and foun - der of the Ba - há' - í Faith. \_\_\_\_\_

T. *mf* *f* *mf*  
fore - run - ner and foun - - der of the Ba - há' - í Faith. \_\_\_\_\_

B. *mf* *f* *mf*  
fore - run - ner and foun - - der of the Ba - há' - í Faith. \_\_\_\_\_

Allegretto, ♩ = 108

Vln. 1 *mf* unis.

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*



35 40 45

Fl. *p* *pp* *p* *mf* *p*

Cl. *p* *pp* *p* *mf* *p*

B. Cl. *p* *pp* *p* *mf* *p*

Hn. 1 & 2 *p*

Hn. 3 & 4 *p*

Tpt. *p* *mf* *p* *mf*

Tba. *p* *mf* *p* *mf*

Per. 2 Glockenspiel *p* *mf* *p* *mf*

M-S. solo *p* *mf* *p* *mf*

Vln. 1 *p* *p* *mf*

Vln. 2 *p* *p* *mf*

Vla. *p* *p* *mf*

Vc. *p* *p* *mf*

Db. *p* *mf*

His Ho - li - ness the Pro - phet Mu - ham - mad

50 55

Fl. *mf* *mf* *p*

Ob. *mf* *mf* *p*

Cl. *mf* *mf* *p*

B. Cl. *mf* *mf* *p*

Tpt. *f* *mf* *p*

Per. 2 Glockenspiel *f* *mf* *p*

M-S. solo *f* *f* *p*

made a co - ve - nant con - cer - ning His Ho - li - ness The Báb, and The Báb was the One pro - mised by Mu - ham - mad,

Vln. 1 *f* *mf* *p*

Vln. 2 *f* *mf* *p*

Vla. *f* *mf* *p*

Vc. *f* *mf* *p*

Db. *f* *mf* *p*

60 **Meno mosso, ♩ = 88** 65 **A tempo, ♩ = 108** 70

Ob. *p* *mf*

Cl. *p* *mf*

B. Cl. *p* *mf*

Tpt. *p* *mf*

Per. 1 Tubular Bells *pp*

Glockenspiel *p* *pp*

Per. 2 *pp*

M-S. solo **Meno mosso, ♩ = 88** **A tempo, ♩ = 108**  
 for Mu - ham - mad gave the ti - dings of His co - ming.

Vln. 1 *pp* *pp* *p* *mf*

Vln. 2 *pp* *pp* *p* *mf*

Vla. *pp* *pp* *p* *mf*

Vc. *pp* *pp* *p* *mf*

Db. *pp* *pp* *p* *mf*

75 80 85

Fl. *mf* *f* *ff* *f*

Ob. *f* *ff* *f*

Cl. *f* *ff* *f*

B. Cl. *f* *ff* *f*

Tpt. *f* *ff* *f*

Timp. *f* *ff* Tuning

Per. 1 Tubular Bells *f* *mf*

Glockenspiel *f* *ff*

Per. 2 *f* *ff* *f*

Per. 3 Triangle *f* *ff* To Large Suspended Cymbal

S. Solo *f* In- deed God is but

Vln. 1 non div. *f* *ff*

Vln. 2 non div. *f* *ff*

Vla. non div. *f* *ff*

Vc. *f* *ff*

Db. *f* *ff*

90

Fl. *ff* To Vibraphone

Per. 1 Glockenspiel *f* *ff*

Per. 2 *f* To Pair of Congas

S. Solo one God, and far be it from His glo - ry that there should be aught else be - sides Him.

Vln. 1 *ff* 2 soli, div spiccato

95

100

Fl. *f* *mf*

Ob. *f* *mf*

Cl. *mf*

S. Solo All those who shall at - tain un - to Him on the Day of Re - sur - rec - tion

Vln. *f* *mf*

105

110

Fl. *f*

Ob. *f*

Cl. *mf* *f* *mf*

S. Solo are but His ser - vants, and God is, of a truth, a suf - fi - cient

Vln. *mf*

115

120

Fl. *f*

Ob. *f* *mf*

Cl. *mf* *p*

B. Cl. *p*

Alto Sax. *p*

S. Solo Pro - tec - tor.

Vln. *f*

Vla. *p*

Vc. *p*

Musical score for measures 125-130. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Alto Saxophone (Alto Sax.), Bassoon (Bsn.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). The vocal parts (S., A., T., B.) have lyrics: "The path\_\_\_\_\_ to guid-ance is one of love and com-pas-sion, not of force and co - er - cion." The instrumental parts feature dynamics such as *p* and *mf*, and include performance markings like *unis., tutti*. Measure numbers 125 and 130 are indicated in boxes.

Musical score for measures 135-140. The score includes parts for Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Double Bass (Db.). The vocal parts (S., A., T., B.) have lyrics: "one of love and com-pas-sion, not of force and co - er - cion. This hath been\_ This hath been God's\_\_\_\_\_ me - thod in the past, and shall con - ti - nue to be in the fu - ture! The path\_\_\_\_\_ to guid-ance is one of love and com-pas-sion, not of force and co - er - cion. force and co - er - cion. This hath been\_ God's\_\_\_\_\_ me - thod in the past, and shall con". The instrumental parts feature dynamics such as *p* and *mf*. Measure numbers 135 and 140 are indicated in boxes.

145

150

Fl. *p*

Cl. *mf* *p*

B. Cl. *mf* *p*

Alto Sax. *p*

Bsn. *p*

S. *mf* *p*  
 God's me - thod in the past, and shall con - ti - nue to be in the fu - ture!

T. *mf* *p*  
 This hath been God's me - thod in the past, and shall con - ti - nue to be in the fu - ture!

B. *mf* *p*  
 ti - nue to be in the fu - ture!

Vln. 2 *mf* *p*

Vc. *mf* *p*

Db. *mf* *p*

rit. . . . .

155

Andante e Tranquillo, ♩ = 72

160

Fl. *f* *p*

Cl. *f* *p*

B. Cl. *f* *p*

Alto Sax. *f* *p*  
 To Tenor Saxophone

Hp. *pp* *p*  
 G<sub>4</sub> to G<sub>4</sub> C<sub>4</sub> to C<sub>4</sub> E<sub>4</sub>F<sub>4</sub>G<sub>4</sub>A<sub>4</sub> B<sub>4</sub>C<sub>5</sub>D<sub>5</sub>

Vln. 1 *pp* *p* *div.*

Vln. 2 *pp* *p* *div.*

Andante e Tranquillo, ♩ = 72

rit. . . . .

div.

Fl. *p*

Hp. *p*

Vln. 2 *pp* *p* *div.*

Vla. *pp* *p* *div.*

165

Ob. *mf*

Cl. *mf* *f*

Hp. *mf*

B. Solo *f*

Vln. 2 *mf* *f*

Vla. *mf* *f*

Bear thou wit-ness that

Tenor Saxophone 175 *mf* *p* *accel.* 180

Vibraphone  
Motor on, soft mallets  
*f* *mf* *f* *p*

B. Solo *mf* *accel.*

ve-ri-ly He is I, My-self, the So-ve-reign, the Om-ni - po-tent.

Vln. 1 *mf* *f* *p* *accel.*

Vln. 2 *mf* *f* *p*

Vla. *mf* *f* *p*

Vc. *mf* *f* *p*

Allegro, con Anima, ♩ = 120 185 *mf* *rit.*

Fl. *mf*

Cl. *mf*

Ten. Sax. *mf* *p*

Bsn. *mf*

Vibraphone *f* *mf* *3*

Hp. *f* *mf*

T. Solo *f* *mf* *rit.*

He \_\_\_ is the One Who or - dai - neth life \_\_\_ and death \_\_\_ and \_\_\_ un - to Him \_\_\_ shall all \_\_\_ re - turn.

190 **Andante e Tranquillo, ♩ = 72** 195

Ten. Sax. *p* *mf* *p*

Bsn. *p*

Vibraphone *p*

Per. 1 *p*

T. Solo *p* *mf* *p*  
In - deed there is none o-ther God but Him and

B. Solo *p* *mf* *p*  
In - deed there is none o-ther God but Him and

**Andante e Tranquillo, ♩ = 72**  
con sord. *p* div.

Vln. 1 *p* *mf* *p*

Vln. 2 *p* *mf* *p*

Vla. *p* *mf* *p*

Vc. *p* *mf* *p*

Db. *p*

200 205 **To Alto Saxophone** *mf* *p* *pp* *attacca*

Ten. Sax. *mf* *p* *pp*

Vibraphone *pp* **To Pair of Bongos**

Per. 1 *pp*

T. Solo *mf* *p* *attacca*  
all men bow down in a-dor - a - tion be - fore Him.

B. Solo *mf* *p*  
all men bow down in a-dor - a - tion be - fore Him.

Vln. 1 *pp* *pp* *pp* *attacca*

Vln. 2 *pp* *pp* *pp*

Vla. *pp* *pp* *pp*

Vc. *pp* *pp* *pp*

Db. *pp* *pp* *pp*

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10b. Bahá'u'lláh

270

Allegro Guisto, ♩ = 120

2+2+3+2

275

senza sord. pizz. *p* *mf*

senza sord. pizz. *p* *mf*

senza sord. pizz. *p*

senza sord. pizz. *p*

arco *mf*

arco *mf*

220

225

arco *mf* *f*

arco *mf*

arco *mf* *f*

*f*

*f*

230

*f* *ff*

*f* *ff*

*f* *ff*

*f* *ff*

*f* *ff*

*f* *ff*

*f* *ff*

*f* *ff*

*f* *ff*

*f* *ff*

*f* *ff*

*f* *ff*



235 240

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff* 2nd Bassoon take Contra-Bassoon *mf*

Hn. 1 & 2

Hn. 3 & 4

Tpt.

Tbn.

Tba.

Timp. *mf* B to A, C# to D

Per. 1 Pair of Bongos *mf*

Per. 2 Pair of Congas *mf*

M-S. solo *mf* The

S. *ff*  
Ba - há' - u' lláh, Ba - há' - u' lláh. \_\_\_

A. *ff*  
Ba - há' - u' lláh, Ba - há' - u' lláh. \_\_\_

T. *ff*  
Ba - há' - u' lláh, Ba - há' - u' lláh. \_\_\_

B. *ff*  
Ba - há' - u' lláh, Ba - há' - u' lláh. \_\_\_

Vln. 2 *p* div.

Vla. *p*

Vc. *mf*

245 I

Fl.

Cl.

Bsn.

Pair of Bongos

Per. 1

Pair of Congas

Per. 2

S. Solo

The Báb was in-deed the One pro-mised... He fore-told the co-coming of a far high-er

M-S. solo

Báb was in-deed the One pro-mised... He fore-told the co-coming of a far high-er

T. Solo

The Báb was in-deed the One pro-mised...

B. Solo

but, more im-por-tant-ly,

Vln. 1

Vln. 2

Vla.

Vc.

250 255

Fl. *mf* *f*

Cl. *mf* *f*

B. Cl. *mf* *f*

Per. 1 Pair of Bongos *mf* *f* *mf* To Marimba

Per. 2 Pair of Congas *mf* *f* *mf*

Per. 3 Large Suspended Cymbal *p* *f* Hard sticks

S. Solo *mf* *f* *mf*  
sta - tion, Ba - há' - u' lláh, Ba - há' - u' lláh.

M-S. solo *mf*  
sta - tion, 'He whom God shall make man - i - fest',

T. Solo *f*  
'He whom God shall make

B. Solo *mf* *f*  
'He whom God shall make man - i - fest', 'He whom God shall make

S. *mf* *f* *mf*  
Ba - há' - u' lláh, Ba - há' - u' lláh.

A. *mf* *f* *mf*  
Ba - há' - u' lláh, Ba - há' - u' lláh.

T. *mf* *f* *mf*  
Ba - há' - u' lláh, Ba - há' - u' lláh.

B. *mf* *f* *mf*  
Ba - há' - u' lláh, Ba - há' - u' lláh.

Vln. 1 unis. *mf* *f* *mf*

Vln. 2 unis. *mf* *f* *mf*

Vla. *mf* *f* *mf*

Vc. *mf* *f* *mf* *f*

Db. *mf* *f* *mf* *f*

260

Fl. *f* *ff* *mf*

Ob. *f*

Cl. *f* *ff* *mf*

B. Cl.

Marimba

Per. 1 *mf* *f*

Per. 3 *mf* *ff*

S. Solo *mf* *f* *p*  
Ba - há' - u'-lláh, Ba - há' - u' lláh, con

M-S. solo *mf* *f*  
Ba - há' - u'-lláh, Ba - há' - u' lláh,

T. Solo  
man - i - fest'.

B. Solo  
man - i - fest'.

Vln. 1 *détaché* *f* *mf*

Vln. 2 *détaché* *f* *mf*

Vla. *détaché div.* *f* *mf*

Vc. *pizz.* *f* *p*

Db. *pizz.* *f* *p*

265 270

Cl. B. Cl. Per. 3 S. Solo M-S. solo T. Solo B. Solo Vin. 1 Vin. 2 Vla. Vc. Db.

Large Suspended Cymbal Hard sticks on dome, sec.

fir - mer of past Ho-ly Tea - chings; con - fir - mer of past Ho-ly Tea - chings; Wri - ter of new truths that will lead hu-ma-ni-ty to peace, to Wri - ter of new truths that will lead hu-ma-ni-ty to

pizz. p p p p

mf mf mf

275

rit. Meno mosso, ♩ = 108 A tempo

Cl. B. Cl. Per. 1 Per. 3 S. Solo M-S. solo T. Solo B. Solo Vin. 1 Vin. 2 Vla. Vc.

Marimba Large Suspended Cymbal

has shown the u - ni-ty of all re - li - gion. has shown the u - ni-ty of all re - li - gion. peace, has shown the u - ni-ty of all re - li - gion. peace, to peace, has shown the u - ni-ty of all re - li - gion.

arco p p p p

Musical score for measures 280-285, featuring various instruments and dynamics.

**Measures 280-285:**

- Fl.:** *f* (285), *ff* (285)
- Ob.:** *f* (285), *ff* (285)
- Cl.:** *mf* (280), *f* (280), *ff* (285)
- B. Cl.:** *f* (280), *ff* (285)
- Bsn.:** *mf* (280), *f* (280), *ff* (285)
- Cbsn.:** *mf* (280), *f* (280), *ff* (285)
- Hn. 1 & 2:** *mf* (280), *f* (280), *ff* (285)
- Hn. 3 & 4:** *mf* (280), *f* (280), *ff* (285)
- Tpt.:** *f* (285)
- Tbn.:** *f* (285)
- Timp.:** *f* (285), *ff* (285)
- Per. 1 (Marimba):** *mf* (280), *f* (280), *ff* (285)

Moderato Deciso, ♩ = 92

290 295

Fl.

Ob.

Cl.

B. Cl.

Alto Saxophone

Bsn.

Cbsn. *Contra-Bassoon take 2nd Bassoon*

Hn. 1 & 2

Hn. 3 & 4

Tpt. *ff*

Tbn. *ff*

Tba. *ff*

Timp.

Marimba

Per. 1

Per. 2 *Pair of Congas* *To Side Drum*

Per. 3 *Large Suspended Cymbal* *Soft sticks, nat.* *mf* *ff* *choke*

Bar. Solo

Db. *arco* *p*

*Moderato Deciso, ♩ = 92*

*f*

If thou be of the in-mates of this ci - ty with -

300 305

Tbn.

Hp.

Bar. Solo

Vc.

Db.

*p* *mp*

*3*

*p* *pp*

*G♯ to G♯* *B♭ to B♭* *E♭F♯G♯A♯*  
*B♭C♯D♯*

in the o - cean of di - vine u - ni - ty, thou wilt view all the Pro - phets and Mes - sen - gers of God as one soul and one

310 315

Tbn.

Hp. *p* *mf* *p*

Bar. Solo *p* *mf* *p*  
bo - dy, as one light and one spi - rit, in such wise that the first a-mong them would be

Vla. *pp*

320 325 **Con Gracia**

Tbn. *mf* *mf* *f*

Hp. *mf* *f* *f*

T. Solo *f* **Con Gracia**  
For they have a-ri-sen to pro - claim His Cause

Bar. Solo *mf*  
last and the last would be first.

Vln. 1 *f* **Con Gracia**

Vln. 2 *f*

Vla. *p*

330 335

Hp. *ff*

T. Solo *mf*  
and have es - tab-lished the laws of di-vine wis - dom. They are, one and all, the Ma-ni-fes-ta-tions of His

Bar. Solo *mf*  
They are, one and all, the Ma-ni-fes-ta-tions of His

Vln. 1 *f*

Vln. 2 *f*

Vla. *f* *mf* *p*





370 *p* *pp* 375

S. Solo the signs\_ of san - cti - ty in the re - a - li - ties of all things\_ and the to - kens of one - ness\_

S. *ppp* Ah Ah Ah Ah Ah Ah

A. *ppp* Ah Ah Ah Ah Ah

Vln. 1 *poco* *ppp*

Vln. 2 *poco* *ppp*

Vla. *poco* *ppp*

Vc. *poco* *ppp*

Db. *poco* *ppp*

*G4 to G4* *E4F4G4A4* *B4C4D4* *Bisbigliando* 380

Hp. *ppp*

S. Solo in the es - sen - ces of all be - ings.

M-S. solo *pp* And since in their in - most Be - ings\_ they are the

S. Ah Ah Ah Ah

A. Ah Ah Ah Ah

Vln. 1 2 soli, div. *pp*

Vln. 2 2 soli, div. *pp*

385 *p* 390 *pp*

Hp. *p* *pp*

S. Solo thou shouldst view their out - ward con - di - tions

M-S. solo same\_ Lu - mi - na - ries\_ and the self - same Mys - te - ries, thou shouldst view their out - ward con - di - tions

Vln. *mp* *pp*

Vln. *mp* *pp*

Vla. 2 soli, div. *mp* *pp*

[395] [400]

Hp.

S. Solo  
in the same light, that thou may - est re - cog - nise them all as one Be - ing, nay, find them u - ni - ted\_

M-S. solo  
in the same light, that thou may - est re - cog - nise them all as one Be - ing, nay, find them u - ni - ted\_

S.  
Ah Ah Ah Ah

A.  
Ah Ah Ah Ah

Vln.  
pp

Vln.  
pp

Vla.  
pp

rit. . . . . **Meno mosso, ♩ = 60** [405] [410]

Cl.

Hn. 1 & 2  
con sord. pp pp f pp

Hn. 3 & 4  
con sord. pp pp f pp

Tpt.  
con sord. pp pp f pp

Tba.  
con sord. pp pp f pp

Hp.

S. Solo  
pp rit. . . . . **Meno mosso, ♩ = 60**  
in their words, speech, and ut - ter - ance.

M-S. solo  
pp  
in their words, speech, and ut - ter - ance.

Vln.  
rit. . . . . **Meno mosso, ♩ = 60** Tutti, div. ppp

Vln.  
Tutti, div. ppp

Vla.  
Tutti, div. ppp

Vc.  
div. ppp

Db.  
ppp

### 11. 'Abdu'l-Bahá

Moderato, ♩ = 72

Alto Saxophone *mf*

Timpani Tuning

Tenor *p* Ba - há' - u' - lláh's son,

Bass *p* Ba - há' - u' lláh's

Violin 1 *pp* senza sord., unis.

Violin 2 *pp*

5 70

Cl. 15 20

Alto Sax. *mf* *f* *mf*

T. *mf* *p* 'Ab - du'l-Ba - há, re - en - forced His Fa - ther's ma - ny teach - ings. —

B. *mf* *p* son, 'Ab - du'l-Ba - há, re - en - forced His Fa - ther's ma - ny teach - ings. —

Vln. 2 *pp* senza sord., unis.

Vla. *pp*

25 **Poco Meno mosso, ♩ = 66**

Cl. *mf*

Alto Sax.

S. *mf* *f* He al - so had a clear vi - sion for the fu - ture of man - kind. —

A. *mf* *f* He al - so had a clear vi - sion for the fu - ture of man - kind. —

T. *mf* *f* He al - so had a clear vi - sion for the fu - ture of man - kind. —

B. *mf* *f* He al - so had a clear vi - sion for the fu - ture of man - kind. —

Vln. 1 *f*

Vln. 2 *pp*

Vla. *pp* senza sord., unis.

Vc. *pp*

30 **Con Anima** 35 40

B. Cl. *p*

B. Solo **Con Anima** *ff* *mf*

Vln. 1 **Con Anima** *ff*

Vln. 2 *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

Praise... be to God! Praise... be to God! the me-di-ae-val a-ges\_ of dark-ness have

45 **accel.** **A tempo, ♩ = 72**

Cl. *p* *mf* *f*

B. Cl. *f*

Alto Sax. *f* *più f*

B. Solo **accel.** **A tempo, ♩ = 72** *f*

Vln. 1 **accel.** **A tempo, ♩ = 72** *pp*

Vla. *mf* *f*

passed a-way and this cen-tu-ry of ra-di-ance has dawned,

50 55

Alto Sax. *f* *mf*

Per. 1 *mf* *f*

B. Solo *mf*

Vln. 1 *mf*

Vln. 2 *pp* *mf*

Vla. *pp* *mf*

Vc. *pizz.* *f*

- this cen-tu-ry where-in the re-a-li-ty of things is be-co-ming e-vi-dent,

60 65

Alto Sax. *p* *mf*

Per. 1 *p* *mp* *p*

B. Solo *mp* *mf* *mp*

Vla. *pizz.* *p*

Vc. *p* *mp* *p*

where-in sci-ence is pe-ne-tra-ting the mys-te-ries of the u-i-verse, the one-ness of the world of hu-man-i-ty is be-ing es

Alto Sax. 70

Marimba

Per. 1

B. Solo *f*

tab - lished and ser - vice to man - kind is the pa - ra - mount mo - tive of all ex - istence.

Vln. 1 *pizz.* *mf* *arco* *f*

Vln. 2 *pizz.* *mf*

Vla. *mf*

80

rit. . . . . A tempo, ♩ = 72 Con Moto e Agitato, ♩ = 88

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. 1 & 2 senza sord. *ff*

Hn. 3 & 4 senza sord. *ff*

Tpt. senza sord. *ff*

Tbn. senza sord. *ff*

Tba. senza sord. *ff*

Timp. Hard sticks *ff*

Per. 1 Marimba To 5 Tom-toms 5 Tom-toms *ff*

Per. 2 Side Drum *f* *ff* Snares off *ff*

Per. 3 Large Suspended Cymbal *mf* *ff* To Pair of Timbales

B. Solo *ff* rit. *f* *ff* A tempo, ♩ = 72 Con Moto e Agitato, ♩ = 88

Praise be to God! Praise be to God!

Vln. 1 *arco* *f* *ff* *ff* A tempo, ♩ = 72 Con Moto e Agitato, ♩ = 88

Vln. 2 *f* *ff* *ff*

Vla. *arco* *f* *ff*

Vc. *f* *ff*

90 95

Hn. 1 & 2

Hn. 3 & 4

Tpt.

Tbn.

Tba.

Timp.

5 Tom-toms

Per. 1

Side Drum

Per. 2

Pair of Timbales

Per. 3

T. Solo

*ff* *f* *ff* *f* *ff*

Shall we re - main steeped in our fa - na - ti-ci-sms and cling\_\_\_ to our pre-ju - di-ces?

100 105

Ob.

Hn. 1 & 2

Hn. 3 & 4

Tpt.

Tbn.

Tba.

Timp.

5 Tom-toms

Per. 1

Side Drum

Per. 2

Pair of Timbales

Per. 3

T. Solo

*f* *ff* *ff* *ff* *ff* *f* *ff*

Is it fit-ting that we should still be bound\_\_\_and res - tric - ted\_ by an-cient fab - les\_\_\_ and su-per - sti-tions of the past;

110 115

Ob. *f*

Cl.

B. Cl.

Bsn. *f* *p*

Hn. 1 & 2

Hn. 3 & 4

Tpt. *f*

Tbn. *f*

Tba. *f*

Timp. *ff* B to C, D to E

Per. 1 5 Tom-toms

Per. 2 Side Drum *ff* *f* *mf*

Per. 3 Pair of Timbales *f* *mf*

T. Solo *f* *mf*

be han-di-capped by su - per-an-nu - a - ted\_be-liefs and the ig-no-ran-ces of dark a - ges,

120 125

Ob. *f* *ff*

Bsn. *f* *ff*

Hn. 1 & 2

Hn. 3 & 4

Tpt. *ff*

Tbn. *ff*

Tba. *ff*

Timp. *ff*

Per. 1 5 Tom-toms

Per. 2 Side Drum *ff* *mf*

Per. 3 Pair of Timbales *ff* *mf*

T. Solo *f* *ff*

wa - ging re - li-gious wars, figh-ting and shed-ding blood, shun-ning and a-na-the-ma - ti-sing each o-ther?



130

rit. . . . .

Fl.

Ob.

Cl.

Bsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt.

Tbn.

Tba.

Timp.

Per. 1 5 Tom-toms To Vibraphone

Per. 2 Side Drum To Tambourine

Per. 3 Pair of Timbales To Large Suspended Cymbal

T. Solo

Is this be-co-ming?

Vln. 1

Vln. 2

Vla.

Vc.

Db.

135

Adagio, ♩ = 60

140

Largo e Tranquillo, ♩ = 40

Ob. *tr*

Cl. *tr* *p*

Bsn. *tr* *ff* *p*

Hn. 1 & 2 *pp*

Hn. 3 & 4 *pp*

Hp. *p*

E<sub>1</sub> to E<sub>2</sub> F<sub>1</sub> to F<sub>2</sub> G<sub>1</sub> to G<sub>2</sub> B<sub>1</sub> to B<sub>2</sub> C<sub>1</sub> to C<sub>2</sub> D<sub>1</sub> to D<sub>2</sub> E<sub>1</sub>F<sub>1</sub>G<sub>1</sub>A<sub>1</sub> B<sub>1</sub>C<sub>1</sub>D<sub>1</sub>

S. Solo Adagio, ♩ = 60 Largo e Tranquillo, ♩ = 40

Vla. Adagio, ♩ = 60 Largo e Tranquillo, ♩ = 40

Vc. *p* *pp* *mf* *pp*

Db. *p* *pp*

Is it not bet-ter for\_\_

145 Vibraphone Motor off arco (cello bow) 150

Per. 1 *p* *pp* *sempre* *p* *p*

Cel. *p*

Hp.

S. Solo us to\_\_ be lo-ving and con-si - de-rate to-ward\_\_ each o - ther? Is it not pre-fe-ra-ble to en-joy\_\_ fel-low

Vibraphone 155 160

Per. 1 *p* *p* *mf* *f*

Cel. *mf* *f*

Hp. *mf* *f*

S. Solo ship and u - ni-ty,\_\_ join in an - them's of praise\_\_ to the most high God\_\_ and ex - tol\_\_ all His

165 rit. . . . . A tempo, ♩ = 40

170

Fl.

Vibraphone

Per. 1

Cel.

Hp.

S. Solo

Vln. 1

Vln. 2

*mf* *p* *p* *pp* *p*

*E<sub>b</sub> to E<sub>b</sub>* *B<sub>b</sub> to B<sub>b</sub>* *F<sub>1</sub> to F<sub>1</sub>* *E<sub>1</sub>F<sub>1</sub>G<sub>1</sub>A<sub>1</sub> B<sub>1</sub>C<sub>1</sub>D<sub>1</sub>*

pro - phets in the spi - rit of ac - cep - tance and true vi - sion?

rit. . . . . A tempo, ♩ = 40

rit. . . . . A tempo, ♩ = 40



175

Fl.

Vibraphone

Per. 1

Cel.

Hp.

S. Solo

M-S. solo

Vln. 1

Vln. 2

*pp* *p* *pp* *pp*

and the pro - mised Day of God will dawn.

Then in - deed this world will be - come a pa - ra - dise and the pro - mised Day of God will dawn.

180 **Più mosso, ♩ = 60** 185 190

Fl. *pp* *mf* *p*

Cl. *mf* *p*

Vibraphone *pp*

Hp. **F# to F#** *pp* *mf* *p*

S. Solo

M-S. solo

S. *p* *mf* *f*  
 'Ab-du'l-Ba - há\_\_\_\_\_ af - firms His vi - sion\_\_ of the fu - ture; God's pro - mise, \_

A. *p* *mf* *f*  
 'Ab-du'l-Ba - há\_\_\_\_\_ af - firms His vi - sion\_\_ of the fu - ture; God's pro - mise, \_

T. *p* *mf* *f*  
 'Ab - du'l - Ba - há\_\_\_\_\_ af - firms His vi - sion of the fu - ture; God's pro -

B. *p* *mf* *f*  
 'Ab - du'l - Ba - há\_\_\_\_\_ af - firms His vi - sion\_\_ of the fu - ture; God's pro -

200

Meno mosso e Molto Tranquillo, ♩ = 52

195

Hn. 1 & 2

Hn. 3 & 4

Tpt.

Tbn.

Tba.

*mf* *ff* *p*

Timp.

*f* *ff* *p*

Per. 3

Large Suspended Cymbal

To Pair of Timbales

*mf* *ff*

Hp.

*p*

F<sub>4</sub> to F<sub>3</sub> C<sub>4</sub> to C<sub>3</sub> E<sub>4</sub>F<sub>4</sub>G<sub>4</sub>A<sub>4</sub> B<sub>3</sub>C<sub>4</sub>D<sub>4</sub>

Meno mosso e Molto Tranquillo, ♩ = 52

Bar. Solo

*p* *mf*

The gift\_ of God\_ to this en - ligh-tened age is the know\_

S.

*ff*

God's pro - mise:

A.

*ff*

God's pro - mise:

T.

*ff*

mise, God's pro mise:

B.

*ff*

mise, God's pro - mise:

Meno mosso e Molto Tranquillo, ♩ = 52

Vln. 1

Vln. 2

Vla.

Vc.

Db.

div. sul tasto

*pp* *sempre pp*

205 270 215

Hp.

Bar. Solo

Vln. 1

Vln. 2

Vla.

Vc.

Db.

ledge of the one - ness of man - kind and of the fun-da-men-tal one - ness of re - li - gion. War shall

*p* *mf* *p* *f*

*p* *pp* *p* *pp* *p* *pp*

220

Vibraphone

Per. 1

Hp.

M-S. solo

Bar. Solo

Vln. 1

Vln. 2

Meno mosso, ♩ = 48 soft mallets, motor ON

*p* *pp* *pp*

*p* *pp* *pp*

and by the will of God the Most Great Peace, the Most Great

cease bet-ween na - tions, and by the will of God the Most Great Peace the Most Great

*sempre pp* *Meno mosso, ♩ = 48*

*sempre pp*

225 230

Vibraphone

Per. 1

M-S. solo

T. Solo

Bar. Solo

Vln. 1

Vln. 2

Vla.

Peace shall come; the world will be seen as a new world, and all men will live,

the world will be seen as a new world, and all men will live,

Peace shall come; the world will be seen as a new world, and all men will live,

*mf* *p* *pp* *mf* *p* *pp* *p*

*pp* *mf* *p* *pp* *p*

*pp* *pp* *p*

solo *p* solo *p* *pp* *p*

235 rit. . . . . A tempo

240 2nd Flute take Piccolo

Fl. *pp*

Cl. *pp*

Per. 1 *pp*

Vibraphone

Hp. *pp*

M.S. solo *pp* rit. . . . . A tempo

T. Solo *pp*

Bar. Solo *pp*

Vln. 1 *pp* rit. . . . . A tempo

Vln. 2 *pp* tutti, div.

Vla. *pp* tutti, div.

Vc. *pp* div.

Db. *pp*

Chords:  $G_4$  to  $G_4$ ,  $E_4F_4G_4A_4$ ,  $B_4C_5D_5$

Lyrics: will live as bro - thers.

245 Vibraphone

250

255 To Pair of Bongos

Per. 1 *pp*

Cel. *pp*

Hp.

Vln. 1 *pp* tutti, div.

Vln. 2 *pp*

Vla. *pp*

Vc. *pp*

Db. *pp*

### 12. Postlude

**Presto Energico, ♩ = 144**

5

Timpani  
Tuning

Percussion 1  
Pair of Bongos  
*mf*

Percussion 2  
Tambourine  
Tails up, shake.  
Tails down, hit near edge  
*mf*

Percussion 3  
Pair of Timbales  
*mf*

Violin 1  
*p* unis. 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Violin 2  
*p* unis. 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Viola  
*p* unis. 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

10

Picc.  
*mf*

Fl.  
*mf*

Ob.  
*mf*

Cl.  
*mf*

B. Cl.  
*mf*

Bsn.  
*mf*

Per. 1  
Pair of Bongos  
*mf* To Wood Block

Per. 2  
Tambourine

Per. 3  
Pair of Timbales

Vln. 1  
*mf* 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 *f*

Vln. 2  
*mf* 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 *f*

Vla.  
*mf* 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 *f*



15 20

Picc. *f* *ff*

Fl. *f* *ff*

Ob. *f* *ff*

Cl. *f* *ff*

B. Cl. *f* *ff*

Bsn. *f* *ff*

Wood Block *mf* *f* *ff*

Per. 2 Tambourine *f*

Per. 3 Pair of Timbales *f*

S. *f* *ff*  
Praise be to God, Praise be to God, to God, to God,

A. *f* *ff*  
Praise be to God, Praise be to God, to God, to God,

T. *f* *ff*  
Praise be to God, Praise be to God, to God, to God,

B. *f* *ff*  
Praise be to God, Praise be to God, to God, to God,

Vln. 1 *f* *ff* *div.* *unis.*

Vln. 2 *f* *ff* *3*

Vla. *f* *ff*

Vc. *f* *ff* *unis.*

Db. *f* *ff*



30 35

Picc. *p*

Fl. *p*

Ob. *p*

Cl. *mf* *f*

B. Cl. *p*

Alto Sax. *mf* *f*

Bsn. *p*

Per. 1 Wood Block *mf* To Vibraphone

Per. 2 Pair of Congas *mf*

Per. 3 Pair of Timbales *f* To Maracas *p* Maracas *mf*

S.

A. *f*  
the

T. *mf* *f* *mf*  
- nal that pe-ri - sheth not, the E - ver - las - ting that de -

B. *mf* *f* *mf* *ff*  
ter - - - nal that pe-ri - sheth not, the E - ver - las - ting that de - cli - neth not, -

Vln. 2 *f*

Vla. *mf*

Vc. *mf* *ff*

40 45

Picc. *ff*

Fl. *ff*

Ob. *ff*

Cl. *mf* *ff*

Pair of Congas *f*

Maracas *ff*

To Pair of Timbales

S. *f* *ff*  
the E - ver - las - ting that de - cli - neth not,\_\_\_

A. *ff*  
E - ver - las - ting that de - cli - neth not,\_\_\_

T. *ff*  
- cli - neth not,\_\_\_

B.

Vln. 1 *f* *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

50

Cl. *f* *mf*

B. Cl. *f* *mf*

S. *mf*  
the Self - Sub - sis - ting that

A. *mf*  
the Self - Sub - sis - ting that

T. *mf*  
the Self - Sub - sis - ting that

B. *mf*  
the Self - Sub - sis - ting that

Vln. 1 *ff* *f* *mf* *p*

Vln. 2 *ff* *f* *mf* *p*

Vla. *ff* *f* *mf* *p*

Vc. *p* *mf*

Moderato con Tenerezza, ♩ = 100

55

60

Picc. *f* *fp* *ff*

Fl. *f* *fp* *ff*

Ob. *f* *fp* *ff*

Cl. *f* *fp* *ff*

B. Cl. *f* *fp* *ff*

Bsn. *ff*

Timp. *f* *ff* *p*

Cel. *p*

Hp. *p*

Moderato con Tenerezza, ♩ = 100

S. *f* al - ter-eth\_ not\_

A. *f* al - ter-eth\_ not\_

T. *f* al - ter-eth\_ not\_

B. *f* al - ter-eth\_ not\_

Moderato con Tenerezza, ♩ = 100

Vc. *ff* *p*

Db. *ff* *p*

F# to F# Bb to Bb C# to C# EbF#G#Ab BbCbD#



75

Picc. *f*

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Per. 1 *mf* *f* *mf*  
Vibraphone soft mallets, motor ON

Cel. *mf*

Hp.

S. Solo *f* *più f* *mf*  
Who is ma - ni - fest through His signs,

M-S. solo *f*  
Who is ma - ni - fest through His signs,

T. Solo *f*  
Who is ma - ni - fest through His signs,

Bar. Solo *f*  
Who is ma - ni - fest through His signs,

B. Solo *f*  
Who is ma - ni - fest through His signs,

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Vibraphone 80  $\text{x} = \text{damp note with stick}$  To Wood Block 85

Per. 1

S. Solo  
and is hid - den through His mys - te - ries...

M-S. solo  
and is hid - den through His mys - te - ries...

T. Solo  
and is hid - den through His mys - te - ries...

Bar. Solo  
and is hid - den through His mys - te - ries...

B. Solo  
and is hid - den through His mys - te - ries...

Vln. 1

Vln. 2

Vla.

Vc.

**||**

Cel. 90

Hp.

Vla.

Vc.



accel. . . . . [95] . . . . . Tempo primo, ♩ = 144

Picc. *f*

Fl. *f*

Hn. 1 & 2 *mf* *f*

Hn. 3 & 4 *mf* *f*

Tpt. *f*

Tbn. *f*

Tba. *f*

Timp. *f*

Per. 3 Pair of Timbales *f*

Vln. 1 *mf* *ff*

Vln. 2 *mf* *ff*

Vla. *mf* *ff*

Detailed description: This page of a musical score, numbered 144, features a tempo change from an accelerated section to 'Tempo primo' at measure 95, with a tempo marking of ♩ = 144. The score is arranged in a standard orchestral layout. The woodwind section includes Piccolo, Flute, Horns (1 & 2, 3 & 4), Trumpets, Trombones, and Tuba. The percussion section includes Timpani and a Pair of Timbales. The string section includes Violins (1 & 2) and Viola. The score shows various dynamics such as *mf* (mezzo-forte) and *ff* (fortissimo), along with articulation marks like accents and slurs. The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support and rhythmic drive. The string parts feature prominent triplet patterns.

100 105

Picc. *mf* *f*

Fl. *mf* *f*

Ob. *mf* *f*

Cl. *mf* *f*

B. Cl. *mf* *f*

Alto Sax. *f*

Bsn. *mf* *f*

Hn. 1 & 2

Hn. 3 & 4

Tpt. *f*

Tbn. *f*

Tba. *f*

Timp. *mf* *f* C to B $\flat$

Per. 1 Wood Block

Per. 2 Pair of Congas

Per. 3 Pair of Timbales

S. *f* Praise be to God, Praise

A. *f* Praise be to God, Praise

T. *f* Praise be to God, Praise

B. *f* Praise be to God, Praise

Vln. 1 *f* div.

Vln. 2 *f*

Vla. *f*

Vc. *f*

Db. *f*



115 120

Picc. *f* *ff*

Fl. *mf* *f*

Ob. *f* *ff*

Cl. *p* *f* *ff*

B. Cl. *p* *f* *ff*

Bsn. *f* *ff*

Hn. 1 & 2 *ff* *mf*

Hn. 3 & 4 *ff* *mf*

Tpt. *ff*

Tbn. *ff*

Tba. *ff*

Timp. *ff* *mf* C to B<sub>♭</sub>

Per. 2 Pair of Congas *ff* *mf*

S. Solo *f* *ff*  
Praise be to God,

M-S. solo *mf* *f*  
Praise be to God,

T. Solo *mf* *f*  
Praise be to God,

Bar. Solo *p* *mf*  
Praise be to God,

B. Solo *p*  
Praise be to God,

T. *f*  
Praise, —

B. *f*  
Praise, —

Vln. 1 *f* *ff*

Vln. 2 *mf* *f*

Vla. *mf* *f*

Vc. *p* *mf*

Db. *p* *mf*



130 135

Picc. *ff* 3 3 3 3 3

Fl. *ff* 3 3 3 3 3

Ob. *ff*

Cl. *ff* 3 3 3 3 3

B. Cl. *ff* 3 3 3 3 3

Alto Sax. *ff*

Bsn. *ff* 3 3 3 3 3

Hn. 1 & 2 *ff* 3 3 3 3 3 *mf* *ff*

Hn. 3 & 4 *ff* 3 3 3 3 3 *mf* *ff*

Tpt. *mf* *ff*

Tbn. *mf* *ff*

Tba. *mf* *ff*

Timp. *mf* *ff* D to F, E to A<sub>b</sub>

Per. 2 Pair of Congas 3

Per. 3 Pair of Timbales 3

S. Solo  
God, Praise be to God, Praise be to God, to God,

M-S. solo  
God, Praise be to God, Praise be to God, to God,

T. Solo  
God, Praise be to God, Praise be to God, to God,

Bar. Solo  
God, Praise be to God, Praise be to God, to God,

B. Solo  
God, Praise be to God, Praise be to God, to God,

S.  
God, Praise be to God, Praise be to God, to God,

A.  
God, Praise be to God, Praise be to God, to God,

T.  
God, Praise be to God, Praise be to God, to God,

B.  
God, Praise be to God, Praise be to God, to God,

Vln. 1 *ff* 3 3 3 3 3 div. *f*

Vln. 2 *ff* 3 3 3 3 3 div. *f*

Vla. *ff* 3 3 3 3 3 *f*

Vc. *ff* 3 3 3 3 3 *f*

Db. *ff* 3 3 3 3 3 *f*



Picc. *ff*  
 Fl. *ff*  
 Ob. *ff*  
 Cl. *ff*  
 B. Cl. *ff*  
 Alto Sax. *ff*  
 Bsn. *ff*  
 Hn. 1 & 2 *f* *ff*  
 Hn. 3 & 4 *f* *ff*  
 Tpt. *ff*  
 Tbn. *ff*  
 Tba. *ff*  
 Timp. *ff*  
 Per. 1 *ff*  
 Per. 2 *piu f* *ff*  
 Per. 3 *ff*  
 S. Solo *ff* to God.  
 M-S. solo *ff* to God.  
 T. Solo *ff* to God.  
 Bar. Solo *ff* to God.  
 B. Solo *ff* to God.  
 S. *ff* to God.  
 A. *ff* to God.  
 T. *ff* to God.  
 B. *ff* to God.  
 Vln. 1 *ff*  
 Vln. 2 *ff*  
 Vla. *ff*  
 Vc. *ff*  
 Db. *ff*