

Malcolm Dedman

Healing the Planet

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

2010/11, orchestrated 2018

Total Duration: 20 mins 30 secs

Orchestration for Healing the Planet

2 Flutes, 2nd doubling piccolo
2 Oboes
2 Clarinets in B \flat
2 Bassoons

4 Horns in F
2 Trumpets in B \flat
2 Tenor Trombones
1 Bass Trombone
1 Tuba

Timpani (23", 25" and 28"), doubling triangle in 3rd movement
Solo Trumpet in C
Solo Percussion *

Soprano solo
Tenor solo
Bass solo

SATB Chorus

Strings

* Percussionist plays the following: Set of Four Tom-toms, Maracas, Marimba, Large Suspended Cymbal,
Set of Crotales (E \flat_5 , F $_5$, G $_5$, B \flat_5 & C $_6$),
Tubular Bells (A \flat_4 , B \flat_4 , C $_5$, D $_5$, E \flat_5) and Vibraphone.

Percussion player is to stand with solo trumpeter in front of the stage

All instruments are notated at their respective transposition

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Healing the Planet

1. State of Crisis

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

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

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

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

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

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

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

2. Change of Heart

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

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

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

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

3. Spiritual Revelation

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

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

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

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

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

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

4. Vision of the Future

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

Words by the composer, with the following quotations:

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

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1. State of Crisis

Text by Malcolm Dedman

Malcolm Dedman

Con moto, $\text{♩} = 80$ 5 10

The musical score is arranged in systems. The first system includes 2 Flutes, 2 Oboes, 2 Clarinets in B \flat , 2 Bassoons, Horn in F 1-4, 2 Trumpets in B \flat , 2 Tenor Trombones, Bass Trombone, Tuba, Timpani, Solo Trumpet in C, Solo Percussion (4 Tom-toms), Soprano Solo, Tenor Solo, and Bass Solo. The second system includes Soprano, Alto, Tenor, and Bass. The third system includes Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The score features various dynamics such as *ff* and includes lyrics for the vocal soloists: "Look ___ at what's hap-pe-ning." and "Look ___".

Allegro, ♩ = 120

15 20

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Tpt. *ff*

Tbn. *ff*

B. Tbn. *ff*

Tba. *ff*

Timp. *ff*

Solo Perc. 4 Tom-toms *ff*

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

Vin. 1 *p*

Vin. 2 *p*

Vc. *p*

DB. *p*



4 Tom-toms 25

Solo Perc. *p*

S. *Spoken* p* 3
 We are bur-ning our oil

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

T. *Spoken* p* 3
 We in-dis-cri-mi-nate-ly dis-card our waste.

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

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

Vin. 1

Vin. 2

Vc.

DB.

30

Fl.

Ob.

Bsn.

Solo Perc. 4 Tom-toms

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

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

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

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

Vln. 1

Vln. 2

Vla.

Vc.

DB.

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

35 40

Fl. *cresc.* *ff*

Ob. *cresc.* *ff*

Bsn. *cresc.* *ff*

4 Tom-toms

Solo Perc. *cresc.* *ff*

S. *cresc.* *ff* *ff*

A. *cresc.* *ff* *ff*

T. *f* *cresc.* *ff* *ff*

B. *cresc.* *ff* *ff*

Vln. 1 *cresc.* *ff*

Vln. 2 *cresc.* *ff*

Vla. *cresc.* *ff*

Vc. *cresc.* *ff*

DB. *cresc.* *ff*

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

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

We in-dis-cri-mi-nate-ly dis-card our waste. We in-dis-cri-mi-nate-ly dis-card our waste. We are us-ing too much

We are cut-ting down rain-for-ests. We are us-ing too much e-ner-gy,



Tempo primo, ♩ = 80

45

Solo Tpt. *ff*

4 Tom-toms

Solo Perc.

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

S. *ff* *mf* *ff*

A. *ff* *mf* *ff*

T. *ff* *mf* *ff*

B. *ff* *mf* *ff*

E-nough, e-nough! We must stop;

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

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

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

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

50 **Andante, ♩ = 80** 55 60

Fl. *pp*

Cl. *pp*

Bsn. *pp*

4 Hn. *con sord.* I, II, III, IV *pp*

Solo Tpt. *f*, *ff*, *p*, *mf*, *p*

Solo Perc. 4 Tom-toms *f*, *ff*

S. Solo *f*, *ff*, *p*, *mf*, *mf*

else our pla-net will be des - troyed. Earth is our home and we must treat it with care. Soon,

65 70

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bsn. *pp*

4 Hn. *pp*, *f*

Tpt. *con sord.* *pp*, *f*

Solo Tpt. *f*

S. Solo *f*

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

A. *pp*
The peo - ple are la - men - ting. The globe it - self

Vln. 2 *con sord.*

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

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

con sord. 75 rit. 80

Solo Tpt. *pp* *p* *pp*

S. Solo *pp* *p*

S. *p* *pp*

A. *p* *pp*

Vln. 2 *rit.*

Vla.

Vc.

We must heal, heal our pla - net,
 men - ting. Heal our pla - net our home.
 is la - men - ting. Heal our pla - net our home.



Allegro, ♩ = 120 2nd flute to Piccolo 85

Picc. *f*

Fl. *f*

Ob. *mf* *f*

Cl. *f*

Bsn. *mf* *f*

Solo Perc. 4 Tom-toms *f* *mf* *f*

Vc. *f* senza sord. unis.

DB. *mf* *f*

90 95

Picc. *più f*

Fl. *più f*

Ob. *più f*

Cl. *più f*

Bsn. *più f*

4 Tom-toms *più f*

Solo Perc. *più f* *ff*

T. *ff* *fff*
But some po-li-ti-cians say that to change___ is too ex-pen-sive, that we need___ time.

B. *ff* *fff*
But___ some po-li-ti-cians say, but___ some po-li-ti-cians say that to change___ is too ex-pen-sive, that we need time.

Vln. 1 *più f*

Vln. 2 *più f* senza sord.

Vc. *più f*

DB. *più f*

Tempo primo, ♩ = 80

105

accel.

Picc. *ff*

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

4 Hn. *ff* senza sord.

Tpt. *ff* senza sord.

Tbn. *ff*

B. Tbn. *ff*

Tba. *ff*

Timp. *ff*

Solo Tpt. *ff* senza sord.

S. Solo *ff*

T.

B.

Time is run-ning out. The cost of not chan-ging is far, far

Spoken
(see footnote on page 5)

2. Change of Heart

Text by Shoghi Effendi and Malcolm Dedman

Moderato, ♩ = 92

Piccolo to 2nd Flute [5] [10]

2 Flutes
f *espress.* *pp* *p* *pp*

2 Oboes
f *p* *mf* *pp* *p* *pp*

2 Clarinets in B \flat
f *pp* *p* *pp*

2 Bassoons

Horn in F 1-4

2 Trumpets in B \flat

2 Tenor Trombones

Bass Trombone

Tuba

Timpani

Solo Trumpet in C

Maracas Shaken *ff > p*

Twirled *mp > p* *pp < mf > p*

Solo Percussion

Soprano Solo

Tenor Solo

Bass Solo

Soprano
pp < p
* Gradually change vowel as slide up glissando. Aw* → Ah.

Alto
pp < p
* Gradually change vowel as slide up glissando. Aw* → Ah.

Tenor

Bass

Moderato, ♩ = 92

Violin 1
f *p* *mp > pp* *pp < mf > p*

Violin 2

Viola

Violoncello

Double Bass

75 20

Ob.

Cl.

Solo Perc. *To Marimba* *Marimba*
p *mf*

T. Solo
 We need a change of heart, a re - fra - ming of all our con - cep - tions and a new o - ri - en - ta - tion of our ac

S. *p*
 Ah → Ah

A. *p*
 Ah → Ah

25

Solo Perc. *Marimba*
p *mf* *p*

T. Solo
p *mf* *p*
 ti - vi - ties. The in - ward life of man as well as his out - ward en - vir - on - ment has to be re - shaped if hu - man sal - va - tion is to be se - cured.

S. *p*
 Ah Ah

A. *p*
 Ah Ah

30 *poco accel.* *Più mosso, ♩ = 108*

Ob.

Cl. *f*

Bsn. *f*

Tbn. *f*

Solo Tpt. *mf* *f* *ff* *f*

Solo Perc. *Marimba*
fp *mf* *f* *ff*

S. *f*
 But what must we do?

A. *f*
 But what must we

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

B. *f*
 But what must we do?

Vla. *f*

poco accel. *Più mosso, ♩ = 108*

35

40

poco rit. . . . Tempo primo, ♩ = 92

Picc. *f* *cresc.* *ff* *f*

Fl. *f* *cresc.* *ff* *f*

Ob. *f* *cresc.* *ff*

Cl. *f* *cresc.* *ff*

Bsn. *f* *cresc.* *ff*

4 Hn. *ff*

Tbn. *f* *cresc.* *ff*

B. Tbn. *ff*

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

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

T. Solo *mf* *mf*
We can-not

S. *cresc.* *ff*
But what must we do? What must we do? How do we change?__

A. *cresc.* *ff*
do? But what must we do? How do we change?__

T. *cresc.* *ff*
what must we do? But what must we do? How do we change?__

B. *cresc.* *ff*
But what must we do? But what must we do? How do we change?__

poco rit. . . . Tempo primo, ♩ = 92

Vln. 1 *f* *fff*

Vln. 2 *f* *fff*

Vla. *f* *fff*

Vc. *f* *fff*

DB. *f* *fff*

Picc. *mf* *f* *mf* Piccolo to 2nd Flute

Fl. *mf* *f* *mf*

Cl. *mf* *f* *mf*

Solo Perc. Marimba *f* *mf* *f* *mf*

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

T. *mf* Aw → Ah

B. *mf* Ah

seg - re-gate the hu-man heart from the en - vi - ron-ment out - side us and say that once one of these is re-formed e - ve-ry-thing will be im-proved.

Solo Perc. Marimba *f* *ff* *f*

T. Solo *f* *ff* *f*

S. *mf* Aw → Ah *f* *mf*

A. *f* Aw → Ah *mf*

T. *p* Ah

B.

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

Solo Tpt. *p*

Solo Perc. Marimba *mf*

T. Solo *mf*

S. *p* Ah

A. *p*

T.

B. *p* Ah

The one... acts up - on the o - ther and e - ve-ry a - bi-ding change in the life of man is the re - sult... of these mu - tu-al re -

70

75

Solo Tpt. Marimba

Solo Perc. *p* *f* *p* *mf* *p* *p*

T. Solo *p* - ac - tions.

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

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

T. *p*
You say we are

B. *p*
You say we are

Vln. 1 *p* *f* *p* sul pont nat. 3 3 3

Vln. 2 *p* 3 3 3

Vc. *p*

DB. *p*

80

Fl. *mf* 3 3 3 *f* 3 3 3

Ob. *f* 3 3 3

Cl. *mf* *f*

Bsn. *mf*

Solo Tpt. Marimba *mf* *f* 3 *mf* *f* 3

Solo Perc. *mf* *mf* *mf* To Large Suspended Cymbal

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

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

T. *mf*
linked to our en - vi - ron - ment. We make chan - ges to im - prove our con - di - tions, yet these im - prove - ments can cause da - mage to our

B. *mf*
linked to our en - vi - ron - ment. We make chan - ges to im - prove our con - di - tions, yet these im - prove - ments can cause da - mage to our

Vln. 1 *mf* 3 3 3

Vln. 2 *mf* 3 3 3

Vla. *p* *mf*

Vc. *mf*

DB. *mf*

accel. Più mosso, ♩ = 120

2nd flute to Piccolo rit.

85

90

Fl. *f* *ff* *mf* *ff*

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

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

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

4 Hn. *ff* *mf* *ff*

Tpt. *mf* *ff*

Tbn. *mf* *ff*

B. Tbn. *mf* *ff*

Tba. *mf* *ff*

Timp. *mf* *ff* Take Triangle

Solo Tpt. *ff*

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

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

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

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

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

accel. Più mosso, ♩ = 120

rit.

Vln. 1 *f* *ff*

Vln. 2 *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

DB. *f* *ff*

A tempo, ♩ = 92 rit. [95] A tempo, (♩ = 92) [100]

Solo Tpt. *f* *mf* *p* *mf* *pp* *mf* *pp*

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

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

Vln. 1 *mf* *pp* *mp* *pp*

[105] [110]

Picc. *p* *mf*

Fl. *p* *mf*

Ob. *p* *mf*

Solo Tpt. *p* *pp*

Solo Perc. Maracas *p* *mf* *p* *mf* *p* To Marimba

S. *p* *mf* *p* *mf* *p* *mf*
it ap - pears that re-dis - co - ve-ring and de - ve - lo-ping our spi - ri - tu - al qua-li-ties is now the cen-tral is -

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

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

[115] Piccolo to 2nd Flute

Picc. *p*

Fl. *p*

Ob. *p*

Solo Perc. Marimba *p*

S. *p* *mf* *p*
sue - it - self -

T. *p*
it ap - pears that re-dis - co - ve-ring and de -

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

120

Ob.

Cl.

Solo Perc. Marimba

A.

T.

B.

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

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

125

Ob.

Cl.

Solo Perc. Marimba

A.

T.

Vln. 1

Vln. 2

Vla.

rit. *mf* *pp* *pp* *pp* *pp* *pp* *pp*

Meno mosso, ♩ = 72

To Crotales

con sord. *p* *p* *p* *p* *p* *p* *p*

div. *pp* *pp* *pp*

sue it - self. sue it - self. sue it - self.

3. Spiritual Revelation

Andante, ♩ = 72 *senza misura*

2 Flutes

2 Oboes

2 Clarinets in B \flat

2 Bassoons

Horn in F 1-4

2 Trumpets in B \flat

2 Tenor Trombones

Bass Trombone

Tuba

Timpanist takes Triangle

Triangle *f* I.v. *senza misura*

Solo Trumpet in C

Solo Percussion *f* Crotales Metal beaters I.v.

Soprano Solo

Tenor Solo

Bass Solo *f* Recit., *ad lib*
I hope that the lights of the Sun of Re-a-li-ty will il - lu-mine the whole

Soprano

Alto

Tenor

Bass

Andante, ♩ = 72 *senza sord., unis.* *senza misura*

Violin 1 *div. senza sord.*

Violin 2 *f* *senza sord. div.*

Viola *f* *senza sord. div.*

Violoncello

Double Bass

5 *senza misura*

Fl. *f*

Cl. *f*

Tpt. *f*

Tbn. *f*

Tri. Triangle I.v. *senza misura*

Solo Perc. Crotales I.v. *f*

Bass Solo *Recit., ad lib*
 world so that no strife and war - fare, no bat-tles and blood - shed re - main.

Vln. 1 *senza misura*

Vln. 2 *f*

Vla. *f*



10 *senza misura* *senza misura* 15

Tpt. *f*

Tbn. *f*

Solo Perc. Crotales I.v. *mf* *senza misura* I.v. *f*

Bass Solo *mf sim.* *3* *3* *f*
 May fa-na-ti-ci-sm and re-li-gious bi-go-try be un - known, all hu-ma-ni-ty en-ter the bond of bro - ther-hood, souls



senza misura *senza misura* 20

Tpt. *f*

Tbn. *f*

Solo Perc. Crotales I.v. *f*

Bass Solo *f*
 - con-sort in per-fect ag - ree-ment, the na - tions of the earth at last hoist the ban - ner of truth and the re-

senza misura

Fl.

Cl.

Tri. Triangle

Solo Perc. Crotales

Bass Solo

li- gions of the world en- ter the di- vine tem- ple of one- ness, for the four-

Vln. 1

Vln. 2

Vla.



25 senza misura

Fl.

Cl.

Bsn.

Tri. Triangle

Solo Tpt.

Solo Perc. Crotales

Bass Solo

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

Vln. 1

Vln. 2

Vla.

To Timpani

30 *accel.* . . . *Più mosso*, ♩ = 112 *accel.* . . . *Presto*, ♩ = 144 35

Ob. *p*

Cl.

Bsn.

Solo Tpt. *p* *f* *mf*

Solo Perc. Crotales To Large Suspended Cymbal Large Suspended Cymbal Hard sticks *mf*

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

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

T. *mf* But this

B. *mf* But this is such a huge

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

Vln. 1 *pizz.* *mf*

Vln. 2 *pizz. unis.* *mf*

Vla. *pizz. unis.* *mf*

Vc. *pizz.* *mf*

40

B. Tbn. 

Tba. 

Solo Tpt. 

Large Suspended Cymbal 

Solo Perc. 

S. 

But this is such a huge un-der-ta-king. How dif-fi-cult this will be for us.

A. 

But this is such a huge un-der-ta-king. How dif-fi-cult this will be for us.

T. 

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

B. 

un-der-ta-king. But this is such a huge un-der-ta-king. How dif-fi-cult this will be for us.

Vln. 1 

Vln. 2 

Vla. 

Vc. 

DB. 

Meno mosso, $\text{♩} = 108$

Fl. *f* *ff* *fff*

Ob. *f* *ff* *fff*

Cl. *ff* *fff*

Bsn. *f* *ff* *fff*

4 Hn. *f* *ff* *fff*

Tpt. *f* *ff* *fff*

Tbn. *f* *ff* *fff*

B. Tbn. *ff* *fff*

Tba. *ff* *fff*

Timpani *ff* *fff*

Solo Tpt. *ff* *fff*

Solo Perc. Large Suspended Cymbal *ff* Soft sticks *fff* To Crotales *f*

S. Solo *fff* Ah! I un-der-stand, I un-der

S. What are we up ag-ainst? What are we up ag-ainst? What are we up ag-ainst? Oh!

A. What are we up ag-ainst? What are we up ag-ainst? What are we up ag-ainst? Oh!

T. be for us. What are we up ag-ainst? What are we up ag-ainst? What are we up ag-ainst? Oh!

B. What are we up ag-ainst? What are we up ag-ainst? What are we up ag-ainst? Oh!

Meno mosso, $\text{♩} = 108$

Vln. 1 *ff* *fff*

Vln. 2 *ff* *fff*

Vla. *ff* *fff*

Vc. *ff* *fff*

DB. *f* *ff* *fff* unis.

50 55 rit.

Fl. *p*

Solo Tpt. *f* *mf* *p*

S. Solo stand_ your di - lem - ma, but try ___ not ___ to be com - pla - cent and self - sa - tis - fied. *p*

Vln. 1 rit. *p*



Andante, ♩ = 80 60

Fl. *p*

Ob. *p*

Bsn. *p*

Solo Tpt.

S. Solo *espress. p* *mp* *mp* *p*
We are be - ing asked to to - le - rate and res - pect ___ all ___ peo - ple, ___ wher - e - ver they are from, and to ac - cept the di - ver -

Vln. 1 *legato*

Vln. 2 *legato* *p*

Vla. *legato* *p*

Vc. *legato* *p*

65 70

Fl. *mf* *p* *f*

Ob. *mf* *p* *f*

Cl. *f*

Bsn. *mf* *p* *f*

4 Hn. *p* *mf*

Solo Tpt. *espress.* *mf* *f*

S. Solo *mf* *f*
 - si - ty of hu - ma-ni-ty. We are be-ing asked to li - be-rate our-selves from the curse of

Vln. 1 *mf* *p*

Vln. 2 *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

75

Fl. *mf*

Ob. *mf* *p*

Cl. *mf* *p*

Bsn. *mf* *p*

4 Hn. *p*

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

S. Solo *mf* *mf* *p* *p*
 war and its mi - se-ries. Let us

Vln. 1 *legato* *p*

Vln. 2 *legato* *p*

Vla. *legato* *p*

Vc. *legato* *p*

80 85 rit.

Solo Tpt.

S. Solo

Vln. 1

Vln. 2

Vla.

Vc.

mp *p* *mf* *mf* *p* *p*

u - ni-ver-sal-ly re - cog-nise one_ God_ and one_ com-mon Re - ve - la - tion_

Moderato, ♩ = 92 90 95

Ob.

Cl.

Solo Tpt.

Solo Perc.

S. Solo

S.

A.

T.

B.

Vln. 1

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

Crotales

Let us en

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

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

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

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

Moderato, ♩ = 92 sul pont.

100

Ob.

Cl.

Solo Tpt.

Solo Perc.

S. Solo

Vln. 1

Vln. 2

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

Crotales I.V.

gag-e go-vern-ment lea-ders and all_ in au - tho - ri-ty_ so that glo-bal co-o-pe-ra - tion_ bet-ween the fa-mi-lies of na-tions is es-sen-tial.

105 110

Fl. *f* *ff*

Ob. *f* *ff*

Cl. *f* *ff*

Crotales

Solo Perc. *l.v.*

S. Solo *f* *più f* *f*
 tab - lished. Co - la - bo - rate with those in - te - res - ted. in im -

S. *mf* *f*
 Let us al - so col - la - bo - rate with those in - te - res - ted. in im - pro - ving the en -

A. *mf* *f*
 Let us al - so col - la - bo - rate with those in - te - res - ted. in im - pro - ving the en -

T. *mf* *f*
 Let us al - so col - la - bo - rate with those in - te - res - ted. in im - pro - ving the en - vi - ron - ment.

B. *mf* *f*
 Let us al - so col - la - bo - rate with those in - te - res - ted. in im - pro - ving the en - vi - ron - ment.

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

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

Vla. *f* *ff*

Vc. *mf* *f*

DB. *mf* *f*

Andante, ♩ = 80 175 rit. A tempo

Fl. *f* *f* *p*

Ob. *f* *p*

Cl. *f* *f*

Bsn. *mf* *p*

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

Solo Perc. *f* To Tubular Bells

S. Solo *mf*

S. *pp* Ah,

A. *pp* Ah,

T. *pp* Ah,

B. *pp* Ah,

Vln. 1 *f* *rit. A tempo*

Vln. 2 *f* *div.*

Vla. *f* *div.*

Vc. *p*

DB. *p*

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

vi - ron - ment.

vi - ron - ment.

vi - ron - ment.

vi - ron - ment.

unis.

Fl. **120**

Ob. **mf**

Tubular Bells

Solo Perc. **mf**

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

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

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

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

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



Fl. **125** **Molto accel.**

Ob.

Tubular Bells **f** **mf** **p** **pp cresc.** **ff**

Solo Perc. **senza misura** **Freely** **Molto accel.** **attacca**

S. Solo **f** **mf** **p** **senza misura** **attacca**
rhythm of life of our com-mu-ni-ty

S. **mf** **pp**
Ah, Ah

A. **mf** **pp**
Ah, Ah

T. **mf** **pp**
Ah, Ah

B. **mf** **pp**
Ah, Ah

Vln. 1 **senza misura** **con sord. non vib. div.** **attacca** **pp**

4. Vision of the Future

Text by 'Abdu'l-Bahá

Lento, ♩ = 60

Begin when Tubular Bells dynamic reaches just below *p*

5

10

2 Flutes
2 Oboes
2 Clarinets in B \flat
2 Bassoons
Horn in F 1-4
2 Trumpets in B \flat
2 Tenor Trombones
Bass Trombone
Tuba



Begin when Tubular Bells dynamic reaches just below *p*

Timpani
Solo Trumpet in C



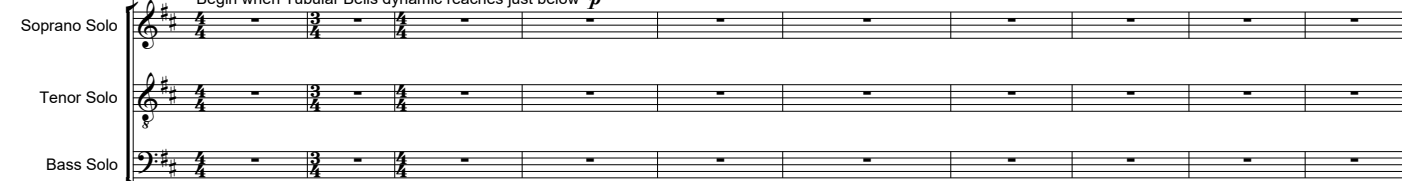
Tubular Bells *l.v.* To Vibraphone

Solo Percussion



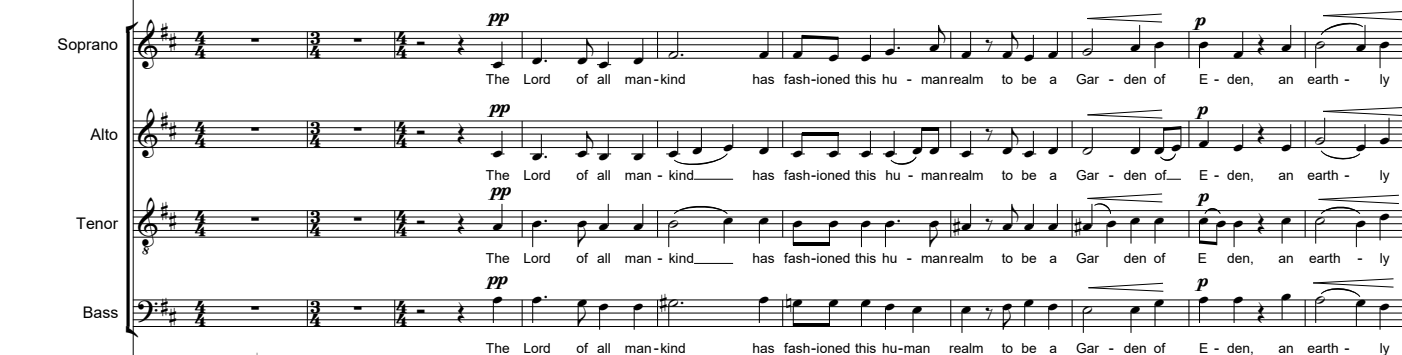
Begin when Tubular Bells dynamic reaches just below *p*

Soprano Solo
Tenor Solo
Bass Solo



Soprano
Alto
Tenor
Bass

The Lord of all man-kind has fash-ioned this hu-man realm to be a Gar-den of E-den, an earth-ly



Lento, ♩ = 60

Begin when Tubular Bells dynamic reaches just below *p*

Violin 1
Violin 2
Viola
Violoncello
Double Bass

pp con sord. non vib. div. *p* *pp*



Vibraphone

Solo Perc. 15 20

S. Solo

T. Solo

S.

A.

T.

B.

a Gar - den of E - den, an earth - ly pa - ra - dise.____

Har - mo - ny and peace,____ love____ and mu - tu - al

pa - ra - dise.____ If, as it must, it finds the way to har - mo - ny and peace,____ to love and mu - tu - al trust,____

pa - ra - dise.____ If, as it must, it finds the way to har - mo - ny and peace,____ to love and mu - tu - al trust,____

pa - ra - dise.____ If, as it must, it finds the way to har - mo - ny and peace,____ to love and mu - tu - al trust,____

pa - ra - dise.____ If, as it must, it finds the way to har - mo - ny and peace,____ to love and mu - tu - al trust,____

Solo Tpt.

Solo Perc.

T. Solo

Bass Solo

S.

A.

T.

B.

25 senza sord. 30

trust,____

A - bode____ of bliss,____ ma - ni - fold bles - sings and un - en - ding de - lights.____

it will be - come a true a - bode____ of bliss,____ a place of ma - ni - fold bles - sings and un - en - ding de - lights.____

it will be - come a true a - bode____ of bliss,____ a place of ma - ni - fold bles - sings and un - en - ding de - lights.____

it will be - come a true a - bode of bliss,____ a place of ma - ni - fold bles - sings and un - en - ding de - lights.____

it will be - come a true a - bode of bliss,____ a place of ma - ni - fold bles - sings and un - en - ding de - lights.____

Fl. *più f* *mf* 35 40

Ob. *f* *più f* *mf*

Cl. *f* *più f* *mf* *p*

Bsn. *p*

4 Hn. *con sord.* *p* *pp*

Tpt. *con sord.* *più f* *mf*

Solo Tpt. *ff*

Vibraphone *ff* *ff* *2do.*

Solo Perc. *ff* *2do.*

S. Solo *p*
There -

S. shall be re - vealed the ex - cel - lence of hu - man -

A. *p*
There - in shall be re - vealed the ex - cel - lence of hu - man -

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

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

Vln. 1 *senza sord.* *mf* *ff* *unis.* *p*

Vln. 2 *senza sord.* *mf* *ff* *unis.* *p*

Vla. *senza sord.* *mf* *ff* *unis.* *p*

Vc. *mf* *ff* *p*

DB. *p*

45 50

Fl.

Ob.

Cl.

Bsn.

B. Tbn.

Tba.

Timp.

Solo Tpt.

Solo Perc.

Vibraphone

S. Solo

T. Solo

Bass Solo

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

DB.

p *mf* *f* *pp* *con sord.*

in shall be re - vealed the ex - cel - lence of hu - man - kind there - in

There - in shall be re - vealed the ex - cel - lence of hu - man - kind,

There - in shall be re - vealed the ex - cel - lence of hu - man - kind,

kind, there - in shall the rays of the Sun of Truth shine

kind, there - in shall the rays of the Sun of Truth shine

kind, there - in shall the rays of the Sun of Truth shine

kind, there - in shall the rays of the Sun of Truth shine

pp *mf* *p*

Fl.

Cl.

Bsn.

B. Tbn.

Tba.

Solo Tpt.

S. Solo
shall the rays of the Sun of Truth shine forth

T. Solo
there - in shall the rays of the Sun of Truth shine forth

Bass Solo
there - in shall the rays of the Sun of Truth shine forth

S.
forth on ev - e - ry hand, shine forth on

A.
forth on ev - e - ry hand, shine forth on

T.
forth on ev - e - ry hand, shine forth on

B.
forth on ev - e - ry hand, shine forth on

Vln. 1
div. p mf p

Vln. 2
div. p mf p

Vla.
div. mf p

Vc.

DB.

60 65

Fl. *pp*

Ob. *p* *pp*

Cl. *p* *pp*

Bsn.

4 Hn. *pp* *f* *pp*

Tpt. *pp* *f* *pp*

Tbn. *pp* *f* *pp* con sord.

B. Tbn. *pp* *f* *pp*

Tba. *pp* *f* *pp*

Timp. *pp* *f* *pp* *8^{va}*

Solo Tpt. *pp*

Solo Perc. *Vibraphone* *p* *pp*

S. Solo on ev - - e - ry hand. *pp* (3)

T. Solo on ev - - e - ry hand. *pp* (3)

Bass Solo on ev - - e - ry hand. *pp* (3)

S. ev - - e - ry hand. *pp*

A. ev - - e - ry hand. *pp*

T. ev - - e - ry hand. *pp*

B. ev - - e - ry hand. *pp*

Vln. 1 con sord. *pp*

Vln. 2 con sord. *pp*

Vla. con sord. *pp*

Vc. con sord. div. *pp*

DB. div. con sord. *pp*