

*The*

*Paramount*

*Project*



*Devotional Songs*  
*from the*  
*Baha'i Holy Writings*  
*for*  
*Community Singing*

*by Michael Knopf*

## *The Paramount Project*

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## *Introduction*

### Purpose

The purpose of the Paramount Project is to assist community development and personal spiritual transformation by increasing the level of quality participation in communal singing within the Baha'i Community. It aims to achieve this by providing new music incorporating the Baha'i Sacred Writings suitable to a variety of abilities, and by presenting the Tonic Sol-fa system for learning music-reading skills so that its users can become gradually musically literate. The music in the Project, though aimed at Baha'i Community life, is also appropriate to any individual or group wanting to use music in devotional practice whether it be personal, in the family, or in a wider community.

*The Paramount Project* encourages principles which are seen as integral to the project.

- To provide music for devotional and community use which, in the main, has a Scriptural basis.
- To encourage the greatest use of music and particularly vocal music in Baha'i private and public life.
- To encourage the pursuit of excellence in music-making for devotional and community use, through individual and community training.
- To encourage the acquisition of music literacy in the community .
- To supplement local music creativity with original music that is flexible and suitable to a variety of circumstances.

The latter principle is one that is important, as it points out that no singular style of music-making is imposed upon the Baha'i community. Though *The Paramount Project* is based on Western musical practice, it does not attempt to narrow the musical field down. The music is varied and seeks to explore various styles and settings. There are innumerable formal and informal musical systems and aesthetics in the world, each of which will have its particular value in community life, and which contribute greatly to musical and devotional experience around the planet.

Western musical practice has advantages in that it has penetrated a great number of our diverse societies, with vocal and musical techniques and choral musical practice evident in many countries. This is much of the time adapted to local use. The Sol-fa system of sight-singing has its roots in Europe, but has spread to most parts of the world. Many teachers learn this in a rudimentary fashion so as to use it in the classroom. In addition, Western choral music is well documented and provides a useful resource. However, in keeping with the principle of musical diversity, local musical systems are just as valid, and are important to the entirety of our human experience.

### Format

This volume contains explanations of musical symbols and notation. It attempts to introduce to the reader the skills necessary to understand musical notation and the Sol-fa system so that he or she can learn simple songs. Musical symbols and notation will be introduced in conjunction with musical examples from the collection provided by this volume, so that an immediate familiarization with the music is obtained. The Appendix contains reference material including musical scales and the sol-fa associated with them.

The songs appear in a progressive order. The first are simple and brief, and are easily learned. Those towards the back of the volume are deemed more challenging and may require professional guidance and direction.

Each song is accompanied by an indication of what Sol-fa tones are used (in ascending order), and with a keyboard diagram which will help the user to find the correct tones identified by their Sol-fa names on the keyboard. As Sol-fa is flexible to use at any pitch-level, one does not need to use the exact pitches, but adjust their voice to a comfortable level and apply the Sol-fa to that area. It is recommended that an electronic keyboard with a transposition facility be used if possible, so that the key can be raised or lowered on the keyboard to the range suitable for the voices concerned.

The following pages introduce skills for learning to read music. The Cheve system of rhythmic notation (where quarter-notes/crotchets are represented by the syllable “ta” , and Eighth-notes/quavers by “ti”), and the Tonic Sol-fa system which designates syllables for each tone in the scale ( do re mi fa so la ti do). These simple systems provide useful means for learning basic music-reading. There are many resources available from local and school libraries that expand on these systems which are usually found within the Kodaly music learning context. This method includes the use of hand-signs for each Sol-fa syllable. Many Kodaly societies exist around the world, and these provide learning materials and workshops that are invaluable to both teachers and students of music.

These songs are designed for octave voices, the women and children singing the music as written in the treble clef, the men an octave below. This may not always achieve the best result when considering varied local abilities. Where a part can be sung in unison (in the same clef- all voices singing at the same pitch), and this is done comfortably, the key and thus the pitch level should be adjusted appropriately. Where there are fewer men singers, they could take the lowest part, and so on. Flexibility and conscious adaptation of the music to local needs is crucial.

All of the songs in this volume, with the exception of the Ridvan Carol and the Nawruz Song have their texts taken from the Baha’i Holy Writings. Some are portions of text (such as the invocations in My God, My Fire, and my Light) taken from a tablet or prayer, whilst others retain an entire excerpt. Sources are indicated with each song. These include *Baha’i Prayers* (U.S.1982), *Gleanings from the Writings of Baha’ u’llah*, *Tablets of Baha’u’llah*, *The Advent of Divine Justice*, *Selections from the Writings of Abdul-Baha’*, *The Kitab-i-Aqdas*, and *The Hidden Words and Selected Holy Writings* (Baha’i Publishing Trust, Malaysia) The general aim is to combine the Word of God with a crafted musical form in such a way as to retain the Word’s inherent integrity and sacredness, but allowing for the power of musical expression to enhance the experience.

Any song using the Holy Writings must be performed and enjoyed in a way that retains their dignity and sacredness. These songs, though varied in style and approach, aim to lend themselves to that end. It is hoped that they will encourage many to be diligent in learning and experiencing the wonder of singing the Holy Word.

# Learning to Read Music

Learning to read music requires that one learn a simple, mathematically-based language. The mathematics in writing music is very basic, but it still takes time to associate one's self to the symbols and system of music literacy.

In the following pages, each element of reading music is capitalised for easy reference. This will usually be followed by graphic or musical explanations and examples so that each concept is easily seen. If you can arrange a workshop/lesson with a music teacher or musician to assist you in learning the following, so much the better.

## Metre, Rhythm, & Notation

The BEAT is the most fundamental part of music. It is the underlying "pulse" that almost all music has, and it is to the BEAT that we all tap our feet when listening to music. BEATS fall into groups of predictable patterns of strong and weak units. Most songs and pieces of music use only one pattern as its underlying pattern, and this may be of groups of four beats or three or two. A group of beats sounding or being felt as -strong,weak weak- tells us that the group contains three beats, the first emphasized and the following two not. This grouping of beats into patterns is called METER.

Ex. 1

(This is an "ACCENT" symbol. Stress this beat)

Triple Meter                      Quadruple Meter

Barline                      Bar

ONE two three ONE two three four ONE two three four



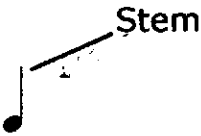







Count:

The above shows how these groups of beats can be written in time, passing from left to right. The slashes here represent the beats, and the capitalised number represents the first beat of a BAR or MEASURE. A BAR is a unit of musical time which contains a group of beats in a certain METER ( the pattern of beats - strong ,weak etc.) Bars are divided by BARLINES so that each repeat of the pattern is easily seen. This example shows two bars of a three-beat meter and two bars of a four-beat meter. The beat does not have a symbol as it is never written in music. It is felt as the series of pulses underlying the written music. The above then, is only a visualization of what is meant by beat.

The sounds that we hear in music have several primary characteristics or components. RHYTHM is concerned with the beat and the sounds that pass in time. MELODY is the sequence of various TONES or PITCHES ( high and low sounds) that follow one another. HARMONY occurs when two or more notes are heard at the same time.

The symbols below represent the sounds and silences that occur in music. Those concerned with sounds are called **NOTES**, those with silence, **RESTS**. Each of these have a value in time, and are described by how many beats or what fraction of a beat they sound for. The **QUARTER-NOTE** is the standard for a sound lasting for one beat (1 note = 1 beat). Other notes will have other values.


Ex. 2

Notes					
	Whole	Half	Quarter	Eighth	Sixteenth
Rests					

Notice that the note/rest names are fractions that correspond to half of the note before it - whole-half-quarter-etc. If a quarter-note gets one beat (or count), a half-note gets two, and the whole note gets four, and eighth notes only half a beat. It takes two eighth-notes to equal one beat. Likewise, it takes four sixteenth notes to equal one beat. (In the English/Australian system, these notes are called respectively "Semibreve, Minim, Crotchet, Quaver, and Semiquaver.) You will notice that eighth notes have a "FLAG" or "TAIL" to distinguish it from a quarter note. A sixteenth has two flags. When eighth or sixteenth notes occur on the same beat they are **BEAMED** together.

Ex. 3

Eighth-notes                  sixteenth-notes



Beam (1 for eighth-notes, 2 for sixteenth-notes)

**METER** is described by a **TIME SIGNATURE**. This sign at the beginning of the music tells you how many beats are in the bar (the top number), and what sort of note gets the beat (the bottom number). Four/Four time (also known as "common time" and represented by a large "C") means that there are four quarter-note beats in the bar. All the notes or rests written in the bar must add up to this total. A whole-note lasting 4 quarter-note beats fills the bar exactly. So does a whole-rest. 2 half-notes or 4 quarter-notes do the job, or any combination, e.g. 1 half-note, one quarter-note, and 1 quarter-rest. Eighth-notes are a half-beat each, so 8 of them fill the bar, as do 16 Sixteenth-notes. Any combination works, as long as the total adds up to 4 quarter-notes.

The example below shows sounds and rests correctly notated. Note that visually, each beat is discernable as a separate unit within the bar. Beaming eighths and sixteenths make this obvious.

Ex. 4

Time Signature

BEATS 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

To assist in learning how to "sound" these notes in time, a system of naming each note with a syllable was contrived and is known as the "CHEVE" system. Whole-notes are given the syllable "ta" sustained over four counts, or "ta-a-a-a". Half-notes are "ta-a" (or too), quarter-notes are just "ta", eighth-notes are "ti" (so 2 of them sound "ti-ti"), and sixteenth-notes are "ti-ka ti-ka" (or ti-ri ti-ri). A beat that saw an eighth and 2 sixteenths would sound "ti - ti-ka". When you try saying the examples below, be sure to tap your foot, or gently strike your thigh with your hand in a steady, unflinching beat. This will mark the time or the beat, but your voice will speak the rhythms.

Ex. 5

ta - a ti-ti ta ta ta ta (rest) ti-ti ta ti-ti ta ta - a - a - a

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Ex. 6

ta - a ta - a ta ta ti-ti ta ti-kati-ka ti-ti ta ta tikati ti-ti ta

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

(rest 1 beat)

Ex. 7

ta - a - am ta ti-ti ta ta (rest) ti ta ta ta - a

1 2 3 1 2 3 1 2 3 1 2 3



Example 7 is in three-four time with 3 quarter-note beats to the bar. Notice the DOTTED half-note in the first bar. A dot after a note or rest increases the time value of that note or rest by half of its present value. So, to a half-note which is equal to 2 quarter-note beats you add half of that, which is 1. The dotted half-note is now worth 3 beats. The song, "Praise Be to Thee" uses this rhythm.

Ex. 8 "Praise Be to Thee"

Cheve= ta ta ta ta- a- am ta ta ta ti-ti ta - a

Count/clap/tap  
1 2 3 1 2 3 1 2 3 1 2 3

Notice that when you tap your foot it has two motions; one going down and touching the floor, the other when you lift it back up. Eighth-notes are placed two on the beat as we have seen. The foot-tap then, is a good way to measure the length of time for each pair of eighth-notes. When there is a rest for half a beat (an eighth-rest) it, in effect, lasts for the time that your foot taps the floor in keeping the beat, but if followed by an eighth-note (cheve=ti), you must sound that note on the "up" part of the beat.

The following example is taken from the song "O God, Guide Me".

Ex. 9 "O God, Guide Me"

Cheve= ta ta - a ta ta (rest) ti ta ta - a

Count/clap/tap  
1 2 3 1 2 3 1 2 3

Here, you must maintain a count with your tapping and consciously be aware of the silence on the "down" part of the 3rd beat in the 2nd bar, and immediately as the foot comes up say "ti", proceeding steadily to the "ta" and "ta-a" of the next bar. Another example (Ex. 9) using an eighth-rest is the song "O God Omnipotent". This shows 2 quarter-notes (ta ta) followed by an eighth-rest and then 3 eighth-notes.

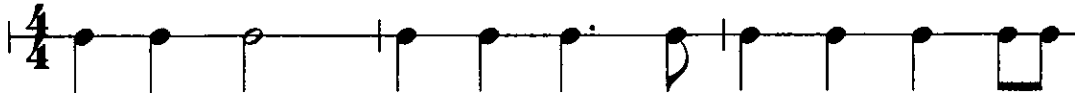
Ex. 10

Cheve= ta ta (rest) ti ti-ti ta- a- am

When a dot comes after a quarter-note, remember that the dot adds half the value of the note it follows. A dotted quarter-note (Cheve=tam or tum) is then worth 1 and a half beats. In the song "O Our Lord", the dotted-quarter-note is held from beat 3 of the bar to the first half of beat 4, and is immediately followed by the eighth (ti) on the end of that beat 4, and must then move on in time to the next bar of ta ta ta ti-ti.

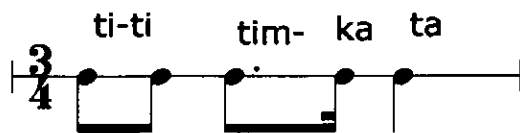
Ex.11

Cheve= ta ta ta - a ta ta tam ti ta ta ta ti-ti



Another rhythm that occurs in the songs in this volume is a DOTTED EIGHTH-NOTE followed by a sixteenth. This is known in Cheve as "tim-ka"(or tim-ri). This represents a longer sound equal to 3 sixteenth-notes, and a shorter sound equal to 1. As it most often occurs on the same beat, it is beamed as seen in this example.

Ex.12 from "Glorified Be My Lord"



### Changing Meter

Some songs in this volume have a change in time signature in the music. "Refresh and Gladden My Spirit" begins in 3/4 time at a moderate TEMPO (speed). At letter 'B' it changes to a slower 4/4 time. Here, as in all examples, it is necessary to be very aware of the change and to prepare each section carefully. Simple counting of the beats in the bar as it is being studied will help one to be conscious of the beat patterns. In "The Bab", the meter changes to 5/4. Though when it is performed it will sound 'right', be aware that at first the change will present some difficulty. "Ye Are the Fruits" begins in 4/4 and is sung freely (without too much sense of beat). But soon it changes to a 3/4 meter and "in time" (with an obvious sense of beat). Preparation and familiarization is the key to success in learning such pieces.

# Compound Meter

The Time Signatures we have looked at so far are called simple meters because they involve straight-forward counting. Compound meter (usually 6/8 time) involves the consideration of an option. You can count each bar either of two ways depending on what is more convenient. In 6/8 time, you have stwo beats to the bar, each beat having three smaller pulses represented or sounded by an eighth-note (not quarter-notes as in all previous examples). Sometimes 6/8 time moves quite fast and it is easier to group the six beats into 2 x 3 beat groups. Notice in the example below taken from "Make Haste to Love", ( the only song in this volume in 6/8), that the eighth-notes are grouped into three on each side or half of the bar. They are grouped by the beam that connects them. This means then, that you can "feel" the beat in 2 to the bar instead of 6. - ONE two three FOUR five six -

Ex. 13

6  
8

ti ta ti tam (tam) (rest) ti ta ti tam

6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

**ONE TWO ONE TWO ONE TWO**

Under the six pulses shown here with numbers, you'll see a larger and broader pulse. This shows that 6/8 time is many times "felt" in 2 broader beats. This song also uses the dotted Quarter-note, the Cheve "tam". This note equals the value of 3 eighth-notes, so in 6/8 time it lasts for a count of -ONE two three.

## Some Other Music Symbols

The curved line joining the notes in Ex. 13 is called a TIE, as it "ties" one note to another or more so that they become one continuous sound. (In this instance the sound equals 7 smaller pulses.)

There are a host of other music symbols which have definite meanings. Those dealing with the softness or loudness of the music are: *p mp mf f* for the Italian words piano (soft), mezzo-piano (moderately soft) mezzo-forte (moderately loud) and forte (loud). The following example shows the FERMATA or PAUSE, which means to hold the sound for an unspecified time (a conductor usually signals the end of this, or it is decided by the solo performer), and the REPEAT MARKS which consist of heavy barlines with two dots, one on either side of the middle staff line indicating that music between the two sets of dots must be repeated.

Ex. 14

Fermata (pause)

Repeat Marks

Other useful musical symbols are what are known as 1st and 2nd ENDINGS. These are used when you need to repeat a section of music that must end a different way the second time. Example 15 shows these signs in combination with repeat marks. As you read this music you move left to right to the repeat mark/sign under the first-ending line and return to the 1st bar and repeat. When you reach the 4th bar of the example, you do not do the 1st ending, but skip it and perform the music in the bar with the 2nd ending indication (the number 2 above the line).

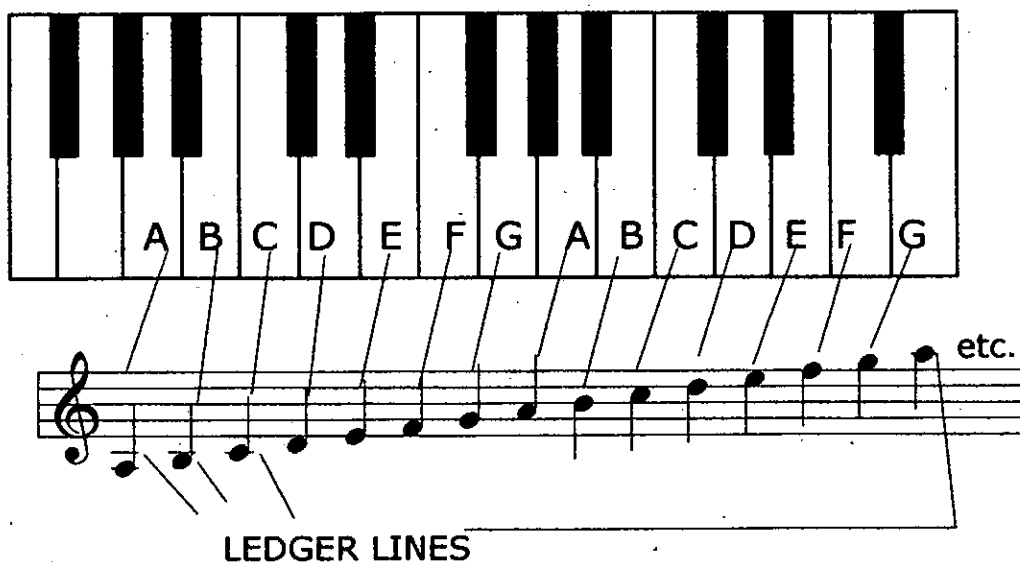
Ex.15 "Ye Are the Fruits"



## Musical Pitch & Melody

Melodies are streams of pitched tones which we describe as being high or low. To specific tones (like on a piano) we give a TONE NAME using a letter in combination with other musical terms. In the Western musical system we have 12 tones that are duplicated in higher or lower OCTAVES. However, we only use seven alphabet names (adding other terms to alter them) which are A B C D E F G. The eighth in this series (hence the term Octave) begins again with A and so on. On the piano diagram below, you will see how this pattern is repeated. Each letter-named tone towards the right is a higher sound than the one preceding it. Likewise, the notes on the left-hand of the keyboard are lower notes. Notice also the pattern of 3 & 2 black keys which helps to visualize where you are on the keyboard.

Ex. 16

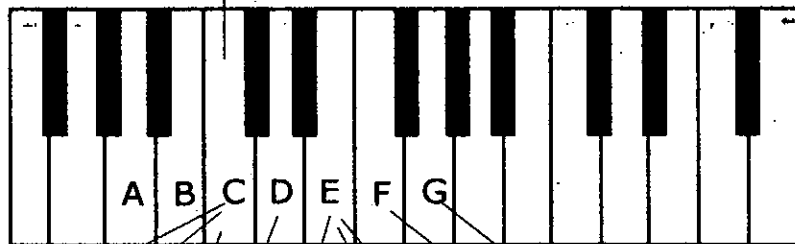


Notice that in the STAFF of 5 lines, each space and line represent a different note. The lines correspond to E,G,B,D,F & spaces to F,A,C,E. LEDGER LINES expand the range of high and low notes of the staff so that you are not limited to only the few notes that can be indicated on 5 lines.

The "C" note (to the immediate left of 2 black keys) in the middle of the keyboard is called MIDDLE C. In voices, this note marks the beginning of the upper part of men's voice range and the lower area of women's and children's voice range. It is an important reference point on the keyboard. In the following example, the range of the notes in the treble staff is much higher than what can usually be sung by male voices, so in this example, men will sing the same notes but at a lower octave.

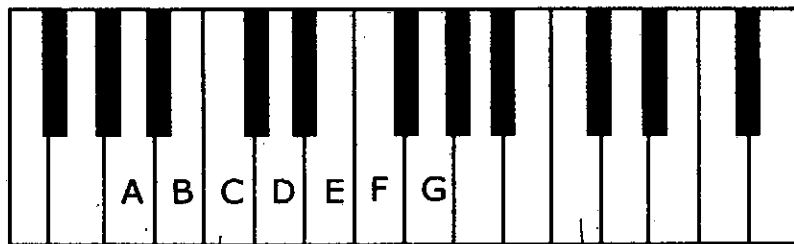
Ex. 17

Middle C Women's & Children's voices from middle C



My God, my A-dored One, my King, myDe-sire...

Cheve= ta ta - a ti-ti ta ta ti-ti ta - a ti-ti ta - a



Middle C

Men sing from here (on the C below middle C)

If you have a keyboard, try playing the above musical example. Also, have a look at the curved line on the notes above the word "my". When this curved line was encountered before, it was a "tie", tying two or more notes together to create a longer sound. Here however, it is a "SLUR" which joins notes of different pitch (here E and F) and indicates to sing or play them smoothly. It is used in vocal music to show when a single syllable is to be sung over several different tones.

On the keyboard, the white keys are known as "NATURAL" notes. In our music system we use the names of seven alphabetical letters (A G B D E F G) which are repeated on every eighth key (remember the octave). Our music system however, has actually twelve notes to the octave and these other five notes are described as "ACCIDENTALS". A "SHARP" raises the note one key which equates to the distance from one note to the next higher note. The distance between these keys/notes is called a "SEMITONE". Two keys or two semitones represent the distance or "INTERVAL" of a "TONE". A "FLAT" lowers the note a semitone ( or to the adjacent left-hand side black key). So, each black key on the keyboard represents usually two spellings of the same sound, a flat and a sharp.

C sharp/Dflat    D sharp/ E flat    A sharp/ Bflat

F sharp/ Gflat    G sharp/A flat

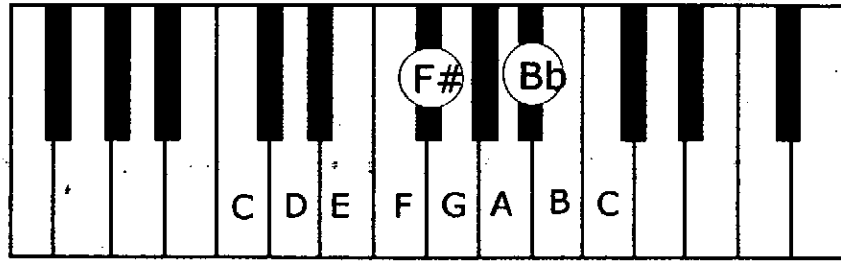
Ex. 18

sharp    flat    natural

Note that the sharp,flat or natural sign precedes the note-head.

Example 19 shows the use of a KEY SIGNATURE. This indicates the use of one or more flats or sharps in the "KEY" of the song. (Key is the use of a particular series of notes using all the letter names, and corresponding to a pattern of black and white keys on the keyboard.) Here the key signature shows the flat signs placed on the line or space of the staff to indicate which note (alphabetical name) is altered, in this case lowered a semitone. Since the "B" line and the "E" space are flattened, all notes of those names will be lowered a semitone. In the example below, (O God, Guide Me), the "B" note is played as a flat (black key).

Ex. 19

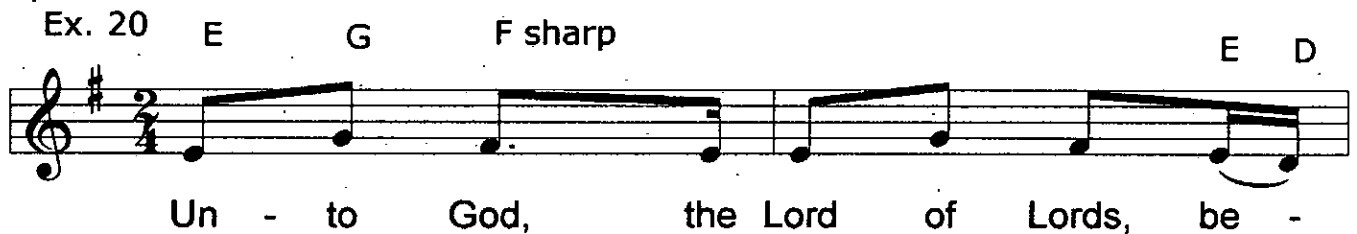


B is flattened



...make of me a shi-ning lamp, and a bril-liant star...

In the next example (Unto God), the key signature indicates with a sharp on the top line that all "F"s in the piece are to be played "sharp", that is raised a semitone to the black key just to the right of F on the keyboard. Find the written notes on the keyboard diagram above.



Open to the song "I Have Turned My Face". Look at the symbols and directions given at the very beginning. You will see the standard treble clef, some verbal instructions as to the tempo or speed of the music, the time signature and the key signature. The key signature tells you that all "B"s in the music will be flattened as in the example above. All the other notes will remain "natural" ( i.e. the white keys). The notes in the music itself must become in time, familiar to you so that you can recognize them on sight as C E E F F F G A F D.C. The keyboard diagram on each page will help you find these notes on a keyboard so that you can get the correct pitches and hear how the notes sound. There are specific key signatures for every major and minor key.

## Tonic Sol-fa Music Reading

Tonic Solfa is a system of learning to read music by recognizing the interval or distance between any two tones using characteristic syllables. Through practice, one learns to sing correctly the various tones of the MAJOR SCALE in relation to each other. These syllables are do (dough), re (ray), mi (me), fa (as in far), so (so or sew), la, ti (Tee), and do again for the octave. In practising singing these syllables, one becomes aurally aware of the individual relationships between any pair of syllables and their place in the scale. In notating sol-fa, lower case letters are always used and are placed in this volume above the staff. The " ' " sign is used when a sol-fa letter indicates a note above the original octave. The " , " sign is used when the sol-fa used is below the original octave.

To get an idea of how this scale sounds, play all the white notes on the keyboard from "C" to its octave "C" whilst singing each note with its sol-fa syllable. (C= do, D= re, E= mi, F= fa, G= so, A= la, B= ti, and C octave = do'.)

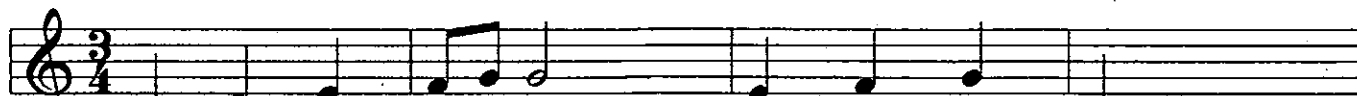
All of the music in this book is accompanied by either a line above the staff which shows the sol-fa used, or by the sol-fa letters only appearing above the written notes. For the sake of this volume then, one can choose to learn the pitch of the notes in the melodies by using either the normal music notation and a keyboard, or the sol-fa syllables, or even better, with a combination of both.

For example, in the song "The Greatest Name", the solfa line above enables you to hear and sing the correct note. After learning the sound of the melody, you can then sing the same notes using the lyrics of the song. Practice first singing the notes of the sol-fa scale from "do" to "so". Then follow the sol-fa indication above the staff, changing the pitch of your voice to the syllable required. (Keep in mind that this cannot be done overnight. However, repeatedly singing the "do re mi fa so la ti do" SCALE and experimenting with the order of the syllables will increase your awareness of pitch and the relationships between them.)

Ex. 21



Sing d r m f s s m f s d



He is All - Glo-rious, Al - lahu' ab - ha  
Cheve= ta ta ta ti-ti ta - a ta ta ta ta- a- am



One of the main characteristics of the Tonic Sol-fa system is that the "do" is moveable. It can be placed on any note and the do-re-mi scale can be sung. (This scale is known as the "MAJOR" scale.) MOVEABLE "DO" is useful for when you don't have an instrument to find a pitch. You simply sing "do" where it is comfortable and begin your song. In using this volume, this means that you can learn many of the songs by using the following steps:

1. Become aurally familiar with the do-re-mi scale by singing it several times.
2. Sing the sol-fa syllables given above the song slowly and try to be aware of their changes, ensuring accuracy by reviewing the scale as you learn the syllables of the song.
3. Learn the song by singing the sol-fa syllables provided in time, tapping your foot slowly as the basic beat.
4. Sing the words of the song after having learned and retained the melody in your aural memory.

For instance, in the previous example (Ex. 21), you would learn the song by firstly reviewing the rhythm using the Cheve system, then finding a comfortable "do", then singing the do-re-mi (major) scale to fix the syllable relationships in your ear, then singing the syllables given above the music -- d r m f s s , and finally singing them in time (slowly at first and keeping in mind how the quarter-notes and eighth-notes sound in the duration of the sound.) As you practice, you become more proficient and more confident. When the syllables have served their purpose in learning the melody, you sing the text of the song.

Example 22. shows a song in a different key (F major instead of the previous song's key of C major). Again, this does not present a problem to those who don't have an instrument or who do not feel they understand how to respond to this fact. Since we use a moveable "do", you can sing this in any key that is comfortable for you. The music is written in a specific key as a guide, but one of the purposes of this volume is to empower the user to adapt each song to his or her own voice. The process here is the same as before.

Note the single-lined staff labelled "Tonic Line". The TONIC is the central pitch or note of a scale or a piece of music. Often the music "gravitates" or "rests" on this sound in our ears. In a major key, the tonic is always "do", so this line

Ex. 22    s, t,    t,    d d    d d r    m m    d l, l, s,

I have turned my face un-to Thy King-dom of one-ness

Note that the sol-fa for this piece indicates the use of "so", "la", and "ti" below the tonic of "Do". These are written with the use of the small vertical dash at the bottom of the syllable. To find these pitches, sing "do" and go backwards to "so," (d t, l, s,). Then practice singing these in various combinations to become familiar with their relationship to "do". Then sing the sol-fa up to "so" above the "do". Once familiar with these, try singing them in the order given keeping in mind the note durations. (If it helps you to write the Cheve rhythmic language below the notes, do so! (e.g. ti-ti/ti-ti ta-a ti-ti/ta-a-a ti-ti/ ta-a-a etc.)

Up until this point, we have dealt with songs in major keys. MINOR keys are also to be considered. There is a generalized view of these two as having a primary emotional or psychological association. Usually, major represents a brighter and happier sound. Minor usually sounds dark and sad. Though this is an exaggeration, it is sometimes helpful to accept this association until one is thoroughly acquainted with their distinctions.

Example 23 is from the song "Be United". It begins in the key of G minor (G is the tonic) but ends in Bb major. You'll note that the key signature stays the same. This is because every major key has a relative minor. The tonic of the major key is "do" , the minor key uses the same notes but starting from a different tonic, that of "la".

Ex. 23 Be United

l d t l s l f s m d m s s

Let each morn be bet-ter than its eve, and each mor-row...

## Accidentals Within Keys

Although each key has its own sharps or flats or natural notes, other ACCIDENTALS occur in melodies and these can add welcome change and colour to the music. The following example shows how this can occur. Note also, that there are sol-fa syllable names for these in each key as well.

Ex. 24 Be Ye As a Mountain

d f s s ma f ta l t t d' d'

Be ye as a moun-tain in the Cause of your Lord,

Notice that in the previous example, the normal "mi" sol-fa sound was lowered a semitone to "ma" (the E flat instead of E natural). Similarly, the "ti" was flattened a semitone to a "ta" (B to Bb), and then altered up a semitone and returned to B natural. These "accidentals" allow flexibility with pitch within the context of a dominantly major or minor sound.

Ex. 25 shows how the use of an accidental can allow the music to switch between minor and major sounds. The third note of the scale usually defines major or minor, and in this example we see "E", the 3rd note of the C major scale, flattened a semitone to Eb, the 3rd note of the C minor scale. The result is an effective one. When learning pieces using accidentals, you will need to hear them by playing them on a keyboard as they are not as easy to learn, being outside the basic sol-fa scale of do-re-mi.

Ex. 25

d   d   r   m   ma

Do-min - ion   is   God's,   the

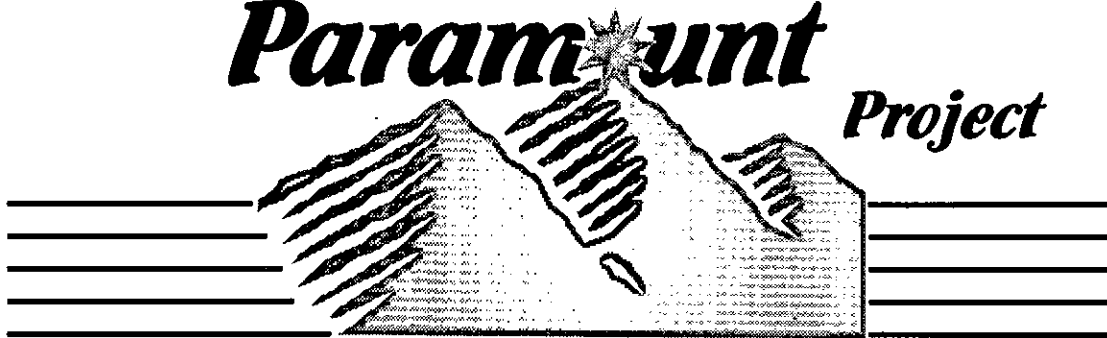
Other songs in this volume use accidentals and unusual scales. These must be taken on by careful use of a keyboard and repetitive learning in regard to the sounds used in the pieces.

## Rounds and Part-learning

ROUNDS are songs that are sung in two or more groups singing the same melody but entering at different times. Some of the songs in this volume can be sung as rounds ("The Greatest Name", the top line to "Unto God", etc.). It is important for all to be very familiar with the melody so that it is sung with precision within each group, and ensuring clear entries. The song "Prayer for the Fast" uses a device similar to the round known as CANON. The first part is sung in unison/octaves, but the titles of God (the Most Holy, etc.) can be sung by groups following each other one bar behind. If this is the case, the entire passage must be clearly learned by all first so that the exact pitches of each bar are clearly sung. The result is a harmony that will provide a deeper experience of the music.

Part-singing is learned with diligence and persistence. Some of the songs in this volume have simple parts (e.g. "My God, My Fire" which uses only the changing of one or two note in each group, and a simple contrasting line in the second section), and others have more challenging ones, (e.g. "Let Us Burn Away", having an independent character for the 2nd part.) Some of the more difficult pieces then, require someone to direct your group efforts.

*The*  
**Paramount**  
*Project*



***The Songs***

# Praise be to Thee

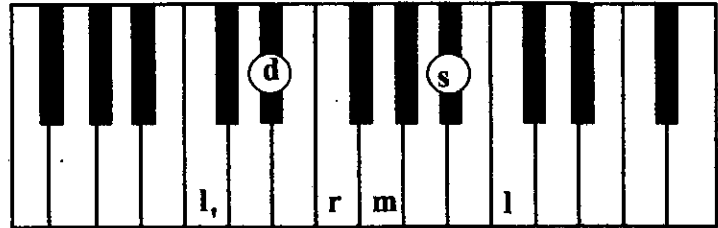
SOL-FA - l, d r m s l

Source = Baha'u'llah Baha'i Prayers U.S. p 164

This simple song uses the pentatonic scale, (in Sol-Fa, d r m s l), which is used in songs of many cultures.

Key of Eb Major

Eb is the tonic of the key.



*Calmly*

Sol-Fa

3/4

Tonic Line

s m l s s m r m s s

Praise be to Thee, O Lord My Best-Be-loved!

Sol-Fa

s m l s m d l, d r d

Praise be to Thee, O Lord My Best-Be-loved!

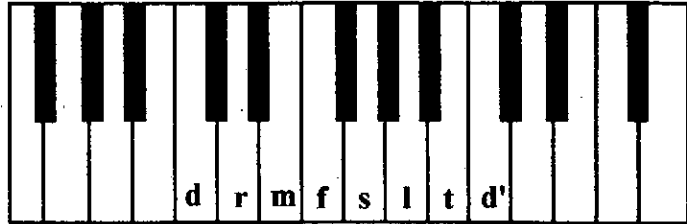
# My God, My Adored One

SOL-FA - d r m f s l t d'

Source = Baha'u'llah Baha'i Prayers U.S. p19

This is a simple piece that uses all the notes of the C major scale in a rising and falling melody. It can be sung as a two-part round with the second part entering when the first part reaches the end of bar 4 (on the word "What", 2nd part sings the beginning "My ")

Key of C major



## Walking Pace

Sol-Fa

$\frac{3}{4}$

d d d r m m m f s s f s s

Tonic Line

My God, my A - dored One, my King, my De - sire! What

Sol-Fa

l l t d' l s f m f s m r d d

tongue can voice my thanks to Thee? ...My God... My

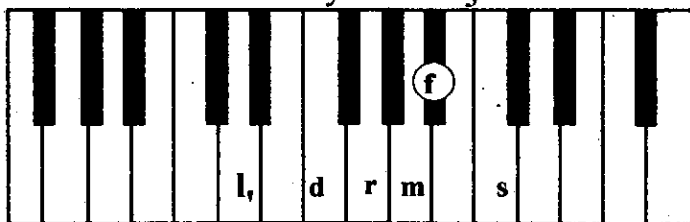
# I Am a Little Child

Source = Abdul-Baha Baha'i Prayers U.S. p36-7

SOL-FA - 1, d r m f s

This is a children's song, though it could be performed by a group in unison/octaves as a call and response. All would sing "O Thou kind Lord!" and hum under a soloist singing the other parts. A breath can be taken after each fermata sign (pause).

Key of F major



*Peacefully*

Sol-Fa

4/4 Tonic Line

d m r ḍ d l, d r r ḍ d m m m d

O Thou kind Lord! I am a lit-tle child, ex-alt me by ad-

Sol-Fa

r r r m f ṣ ṣ d m r ḍ d l, d r ḍ

mit-ting me to the king-dom. O Thou kind Lord! I am earth-ly,

Sol-Fa

d m m f ṣ d m r ḍ d d l, d r ḍ

make me hea-ven-ly; O Thou kind Lord! I am of the world be-

Sol-Fa

l, l, d r m m d m f ṣ ṣ d m r ḍ d l, d r r ḍ

low, let me be-long to the realm a-bove;...O Thou kind Lord! I am a lit-tle child,

# Glorified Be My Lord

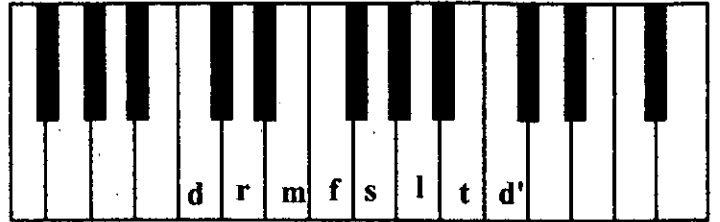
SOL-FA - d r m f s l t d'

Source = Baha'u'llah Tablet of the Holy Mariner

This can be sung as a solo, in unison/octaves, or in three parts following each other after one bar.

(When Part 1 reaches bar 2, part 2 begins on bar 1, and when part 2 reaches bar 2, part 3 begins on bar 1. The following page shows this written out with an arranged ending.)

Key of C major



*Andante Moderato*

Sol-Fa

$\frac{3}{4}$  d d d d r m m m m f s

Glo-ri-fied be my Lord, Glo-ri-fied be my Lord,

Sol-Fa

s s s s l d' d' d' t d' d'

Glo-ri-fied be my Lord, Glo-ri-fied be my Lord,

Sol-Fa

l f s s s f r m m m r f s t d'

the All-Glo-ri-ous! the All-Glo-ri-ous! the All-Glo-ri-ous!



d d d d r m m m m m f s

Glo-ri-fied be my Lord, Glo-ri-fied be my Lord,

d d d d r m m m m m f

Glo-ri-fied be my Lord, Glo-ri-fied be my

s s s s l d' d' d' d' t d' d'

Glo-ri-fied be my Lord, Glo-ri-fied be my Lord,

s s s s l d' d' d' d' t d' d'

Lord, Glo-ri-fied be my Lord, Glo-ri-fied be my

m m m m f s s s s l d' d' d' d' t d' d'

Glo-ri-fied be my Lord, Glo-ri-fied be my Lord,

l f s s s f r m m m r f s t d'

the All - Glo-ri - ous! the All - Glo-ri - ous! the All - Glo-ri - ous!

d' d' d' t d' d' l f s s s

Lord, the All - Glo-ri - ous! the All - Glo-ri - ous!

Glo - ri - fied be my Lord, the All - Glo-ri - ous!

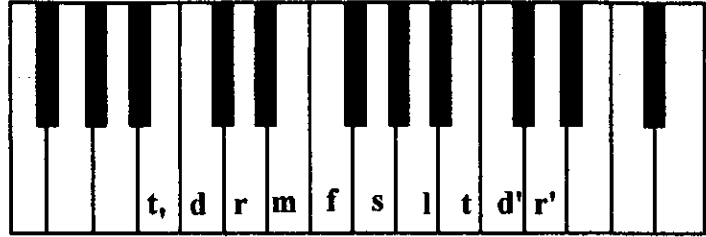
# He is God!

SOL-FA - t, d r m f s l t d' r'

Source = Abdul- Baha Baha'i Prayers U.S. p.202-3

Sing this song beginning with the refrain followed by verse 1, the refrain, and verse 2. End with the refrain. The refrain can be sung as a round in itself by up to four groups, each entering one bar behind the group preceding them.

Key of C major/A minor



**Refrain**

*Moderately*

Sol-Fa *4/4* d' r' t d' l s l f m m r t, d

Ho-va - llah! He is God! Ho-va-llah! He is God! END

Sol-Fa d d s s s t d' l s s

O Lord, my God, my Well-Be-loved! ...O Lord, (2). Ex-

**Verse 1**

Sol-Fa l s d' t s l l t d' r' t s l

These are ser-vants of Thine that have heard Thy Voice, gi-ven

To refrain

Slowing

Sol-Fa      t d' d' l f s s t t s f m t l

ear to Thy Word and hear-kened to Thy Call....have heard thy Voice...

Verse 2

Sol-Fa      l s d' t s l l t d' r' t s l

alt by them Thy Cause,... ...Un - loose their tongues ..ll -

To refrain

Slowing

Sol-Fa      t t d' l l f f s t s f m t l

lu-mine their fa-ces.. ...and per - fect their joy... per - fect their joy...

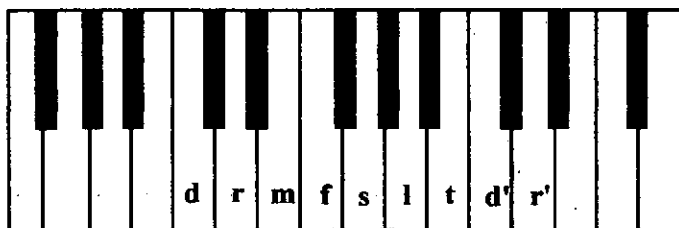
# O Sun of Bounty

SOL-FA - d r m f s l t d' r'

Source = HW & SHW (BPT Mal) p 102

This song has two sections,  
the second rising to the  
octave. It may be sung twice  
through.

Key of C major



**A**

*At a moderate pace & reverently*

Sol-Fa  $\frac{3}{4}$  d d m s s t s m f s l r

O Sun of Boun-ty, send down a shaft of light. ...a

Sol-Fa m f s s s l f f f s m m f

shaft of light. Grant us pi-ty, grant us grace. Grant us

Sol-Fa r r m r d **B** d' t r' d' d'

pi - ty, grant us grace. By Thy beau - ty, we

Sol-Fa

t i s l t t l s l l s f m f s s

come with no pro-vi-sion but our sins, with no good deeds to tell of,

Sol-Fa

s l f f s m m f r r r m d

on-ly hopes. ...on-ly hopes. Grant us pi-ty, grant us grace.

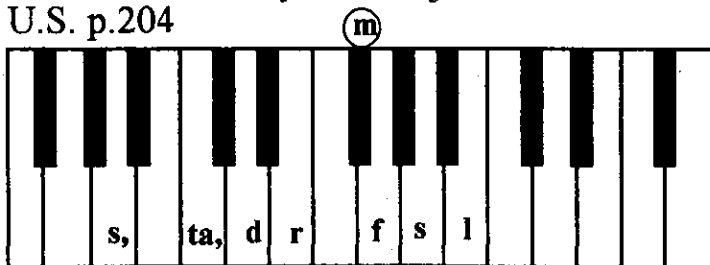
# Unite the Hearts of Thy Servants

SOL-FA - s, ta, d r m f s l

Key of D major

Source = Baha'u'llah Baha'i Prayers U.S. p.204

This prayer is set in a hymn-like form with three verses and a refrain which is repeated after each verse. End on the refrain.



## Verse 1

*At a slow pace*

D G ta, D D

s, d r m r d f l s s s m f m r d r

U - nite the hearts of Thy ser-vants, and re - veal to them Thy

A7 D

r r r s, s, d d r r m d d d

great pur- pose. May they fol- low Thy com- mand- ments and a -

G D C D

f f l s s s f m r d ta, d d ,

## Refrain

bide in Thy law. U - nite the hearts O my God!

D D D G D A

s l l m f s l f s m f s f m r m r

O my God! U - nite the hearts U-nite the hearts... O my God! U -

D G D Bmin D C D

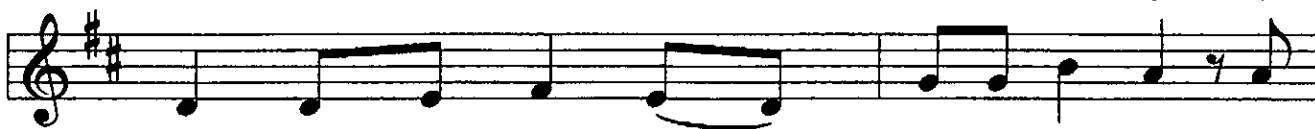
d l t d' t l d' l s s f s l s f m r ta, d d s,

nite... U-nite the hearts of Thy servants, O my God! U-nite the hearts... O my God!

3...but

Verse 2

D G D  
d d r m r d f f l s s



Help them, O God, in their en-dea-vor, and

D A7 D  
m f m r d r r r s, d d r m r d d



grant them strength to serve Thee. O God! Leave them not to them-

G D C D  
f | s s s f m r d ta, d d ,



selves, U - nite the hearts O my God!

Verse 3

D G D  
d r m d d f f l l s s



guide their steps by the light of Thy knowledge, and

D A7 D  
m f m r d r r r d d r m d



cheer their hearts by Thy love. Thou art their Hel-per

G D C D  
f l s s s f m r d ta, d d ,



and their Lord. U - nite the hearts O my God!

# I Have Turned My Face

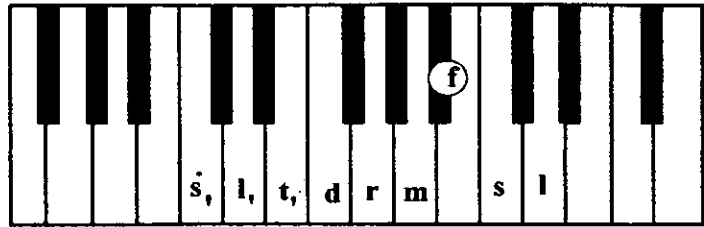
(From a prayer for evening)

Source = Abdul-Baha' Baha'i Prayers U.S. p61-62

SOL-FA -s, l, t, d r m f s

Key of F major

This song is much like the "Spirituals" of the past, and should be sung slowly with much feeling and expression.



*Slowly and reverently*

Sol-Fa *4/4* s, t, t, d d d d r m m d l, l, s,

Tonic Line

F

...I have turned my face un-to Thy king-dom of one-ness

Sol-Fa s, t, d d r d l, f m f r t, d r

F B $\flat$  F C7

and amim-mersed in the sea of Thy mer - cy.

Sol-Fa s s f m d r f m d l, s, f f

F B $\flat$

...en-ligh - ten my sight... ...O Lord,... ...by be-





Refrain

Sol-Fa

m d l, s, d l, t, d      d r m d r

hold-ing Thy lights in this dark night,...      ...O Lord, I have

Sol-Fa

m m m r m f r m f m r r m f s m f

turned my face... O Lord, en - ligh-ten my sight... O Lord, I have

Sol-Fa

s m d l s f m r d      s d r d

turned my face... O Lord, make me hear Thy call,....O call,....

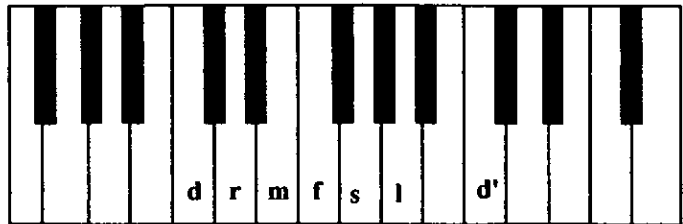
# O Thou Kind Lord! Unite All.

SOL-FA - d r m f s l d'

Source = Abdul-Baha' Baha'i Prayers U.S. p103

This song requires only a limited vocal range. It is in a brisk tempo felt in one larger beat to the bar (ONE two three). This can be performed with up to three groups. At first, one group sings the 1st refrain/ostinato whilst another group sings the verse. All join on the 2nd refrain and then split for the 2nd verse as before. Each 4-bar phrase in the 2nd verse can be followed by 4 bars rest as the ostinato group continues. When these 4 lines are completed, all split into three groups for the last refrain sung repeatedly. Each part enters on its own in the order 2nd, 1st, and 3rd. End with all on 2nd line.

Key of C major



*Brightly*

Refrain & Ostinato



O Thou kind Lord! U-nite all. O Thou kind Father, U-nite all.

Verse 1



Let the re - li - gions a - gree and



make the na-tions one, so that



they may see each o - ther



as one fa - mi - ly



and the whole earth



and the whole earth as one home.

Refrain 2



O Thou kind Father, God! O Thou kind Lord! U-nite all.

Verse 2



Glad-den our hearts through the fra-grance of Thy love.  
Bright-en our eyes through the Light of Thy Gui-dance.  
De-light our ears with the me-lo-dy of Thy Word,  
...shel-ter us all in the Strong-hold of Thy Pro-vi-dence.

(Follow each line with 4 bars rest)



May they all live to-ge-ther in per-fect har-mo-ny.



O Thou kind Lord! U-nite all. O Thou kind Fa-ther, U-nite all.



O Thou kind Lord! U-nite all.

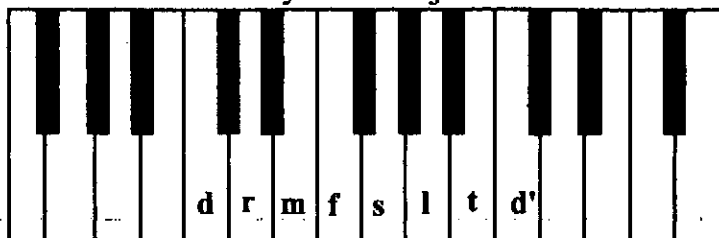
# Ye Are the Fruits

SOL-FA - d r m f s l t d'

Source = Baha'u'llah Gleanings p 288

Key of C major

This is a song suited to a caller singing the sections marked A and C, with all singing sections B and D. Whilst the caller sings his or her part, all might hum on "doh". End on the 3rd ending.



**A** *Freely*

In time and faster

s s s s s f l t s d r m f l s m m f

Sol-Fa

The utterance of God is a lamp, whose light is these words: Ye are the

**B**

s m l s f m r d r m m m f

Sol-Fa

fruits of one tree, and the leaves of one branch. Ye are the

2nd, 3rd, & FINAL

**C** *Freely -Like the beginning*

m s s f s f l t l t l t s l t d'

Sol-Fa

branch. So power-ful is the light of u-nity that it can il-

END

In time and faster

To letter B, 3rd ending, then letter D

Sol-Fa

d' t l t l s m m f

lu mi - nate the whole - earth. All Ye are the

Detailed description: This system contains two staves. The top staff is a Sol-Fa line with notes for d', t, l, t, l, s, m, m, f. The bottom staff is a piano line in treble clef with lyrics: 'lu mi - nate the whole - earth. All Ye are the'. The word 'All' is written above the piano staff.

Slower & expressive

D

Sol-Fa

d t d' l s t l

All Ye are the fruits of one tree,

Detailed description: This system contains two staves. The top staff is a Sol-Fa line with notes for d, t, d', l, s, t, l. The bottom staff is a piano line in treble clef with lyrics: 'Ye are the fruits of one tree,'. The word 'All' is written above the piano staff.

To letter B and end

Sol-Fa

d t d' l s t l m m f

and the leaves of one branch. Ye are the In time and faster

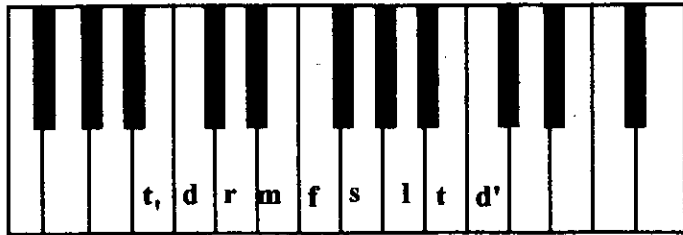
Detailed description: This system contains two staves. The top staff is a Sol-Fa line with notes for d, t, d', l, s, t, l, m, m, f. The bottom staff is a piano line in treble clef with lyrics: 'and the leaves of one branch. Ye are the In time and faster'. The words 'In time and faster' are written below the piano staff.

# O Our Lord

SOL-FA - t, d r m f s l t d

Source = Abdul-Baha Baha'i Prayers U.S. p.140

Key of C major



*Slowly with reverence*

Sol-Fa  $\frac{4}{4}$  d t, m r d f m s r m m r r r d<sub>3</sub> f

O our Lord! We are weak, and Thou art the Migh - ty, the Po-wer-

Sol-Fa s d t, m f f m l l f f m l t

ful. We are life-less, ...We are lifeless, and Thou art the great

Sol-Fa d' t l r' t t l s d' l l s f m l l d t, m

life-giv-ing Spi-rit. ...life-giving Spirit. ...great life-giv-ing Spi-rit. ...O ourLord!

Sol-Fa f l s f t, d r r d t, r d

...We are need-y, and Thou art the Sustain- er, the Po-wer - ful.

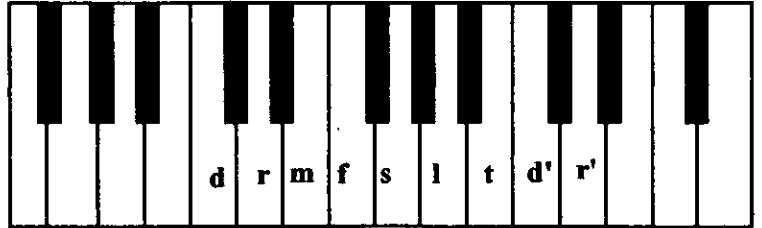
# O God Omnipotent

SOL-FA - d r m f s l t d' r'

Source = Abdul' Baha' SWA p.312-13

This two-part song can be sung also as a solo by singing the top line followed by the second line, and then repeating the first.

Key of C major



*At a Moderate Pace*

d s d d s s s s l t l l t d' t l l  
 O God Omnipotent, do Thou shield us and be our refuge and,  
 d r m d d s s l s d d d r f m f s r r  
 Vouch - safe, O Best-Be-loved O Best-Beloved of the World, a  
 r r l l r r l l l t d' d' r' d' t l s t d' t  
 O Lord of Being, ... Om-ni-potent.. show forth Thy might and Thy do-minion.  
 l s f r l l f f s s f m r m f s s  
 ray from Thy Splen-dour. ...the light of Thy Coun - te - nance.

Repeat as desired

Ending

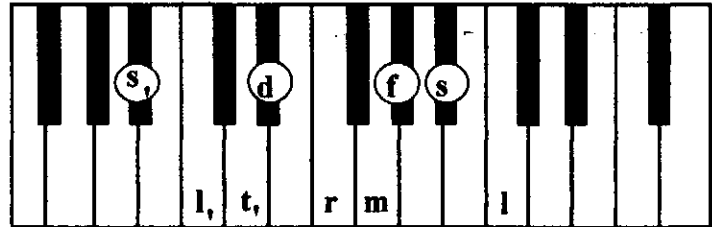
d s  
 O God  
 d God  
 O God

# Ya Baha!

SOL-FA - s, l, t, d r m f s l

This piece can be sung in one part, or as a round within the sections. The second group must enter when the first group has finished singing two bars. At the end of the 1st & 2nd sections, the 2nd group must finish at the point signaled by the arrow. After singing the C section, return to A and finish.

Key of Eb major/C minor



**A** Moderately Slow

Sol-Fa

4/4

d r m f d r m f s l s f

Ya' Ba - ha'ul ab - ha' Ya' Ba - ha'ul ab - ha'

Sol-Fa

d r m f d r d m f s l s f s

Ya' Ba - ha'ul ab - ha' Ya' Ba - ha'ul ab - ha'

Sol-Fa

s f m r t, d d r d s, l,

Ya' Ba - ha'ul ab - ha' Ya' Ba - ha'ul ab - ha' End



**B**

Sol-Fa

l, m r d t, l,      l s f m r m

Ya' Ba - ha'ul ab - ha'      Ya' Ba - ha'ul ab - ha'

Sol-Fa

l, m r d t, l,      m d t, l, s, l,

Ya' Ba - ha'ul ab - ha'      Ya' Ba - ha'ul ab - ha'

(May be performed as a round in 2 to 4 parts)

**C**

Sol-Fa

l s l f m f r d r l, s, l,

Ya' Ba 'ha'      Ya' Ba 'ha'      Ya' Ba 'ha'      Ya' Ba 'ha'

To "A" and end

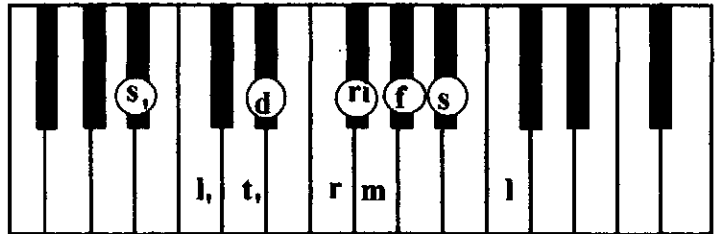
# My God, my Fire, and My Light

SOL-FA -s, l t d r m f f i s

Source = Baha'u'llah Baha'i Prayers U.S. p236-7

These invocations are taken from the prayer for Ayyam i Ha. This song can be sung solo using only the top line. If sung in three groups, the 3rd group sings and holds the vowel in "God"; the 2nd group holds the vowel on "Fire"; the 1st group sings through to "my Light" holding this for 4 beats. Repeat each section as desired. The first 4 bars are in C minor, the second 4 bars are in Eb major-related keys. At sections C and D, all must divide into two groups. After singing each section with the desired repetition, return to the A section, repeat and end together.

Key of C minor/Eb major



**A**

1 | l | l | t d | d r i m m | l d |  
 My God, my Fire and my Light! My (going to B)

2 | l | l | t d | d | l d |  
 My God, my Fire My (going to B)

3 | l | l | | | | |  
 My God, My (going to B)

**B**

1 | d r m m f s s | d |  
 God, my Fire and my Light! (My) (going to C)

2 | d r m m | l d |  
 God, my Fire (My) (going to C)

3 | d | d |  
 God, (My) (going to C)

**C** (This line may also be sung up an octave.)

1 | | | s, | | | | s, | | s, |

...O Thou the King of kings... ...O Thou Who art the King of names,...

2 | | | t d d ri m m | | | | d

God, my Fire and my Light! My (going to D)

**D**

1 d d d t d d d d d t d d t d

O Thou the King of kings... ...O Thou Who art the King of names,...

2 d r m m f s s d

God, my Fire and my Light! My

1 2 d t d l

2 King of names, ... My going to A as before

2 | | | | |

My

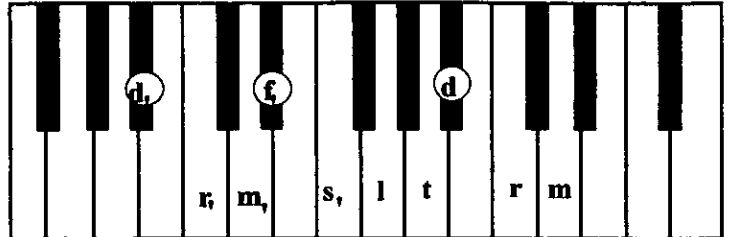
# Be United

SOL-FA - l t d r m s, f, m, r, d,

Source - Tablets of Baha'u'llah p. 138

This song is in G minor though at the end of the refrain it gravitates to the relative major key of B flat. It can be sung as written and repeated, or it can be sung in two parts with all singing the first 6 bars together, then half of the group repeating the first 6 bars whilst the other group continues with the second 6 bars. The arrow shows where this division of singers takes place. The refrain is sung together in unison/octaves.

Key of G minor



**Verses** *Flowingly*

Sol-Fa

4/4 l d t l s, l f, s, m, d, m, s, s,

Let each morn be bet-ter than its eve and each mor-row  
Glo-ry not in love for your coun-try, but in love...

Sol-Fa

f, l m, d t l i. d m r d t d l t

ri-cher than its yes-ter-day. Let each morn be bet-ter than its  
...but in love for all man-kind. Glo-ry not in love for your coun-

Sol-Fa

s, m, s, t t l d t l s, l i d t

eve and each mor-row ri-cher than its yes-ter-day. Be u-  
try, but in love... ..but in love for all man-kind.

**Refrain**

Sol-Fa

l t s, l l d t l t s, l l s,  
ni - ted in coun-sel, be one in thought. Be u -

Sol-Fa

*Slowing .....*

f, s, m, f, f, f, m, r, d,  
ni - ted in coun-sel, be one in thought.

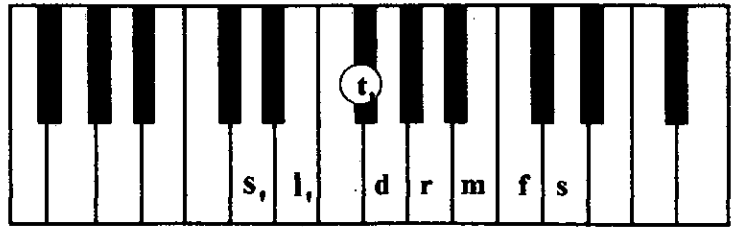
# Refresh and Gladden My Spirit

SOL-FA - s, l, t, d r m f s l

Source= Abdul-Baha' Baha'i Prayers U.S. 152

Key of G major

This song is provided with chord symbols for those who wish to use a guitar or piano. The B section should be taken a bit slower. Take note of the change in the time signature from 3 to 4 beats to the bar.



*Moderately*

**A** G C G G C

s, m l, f l, s f m f f f

O God! Re-fresh and glad-den my spi - rit.  
O God! Thou art more friend to me

*Last time to Coda*

Amin7 Bmin7 C D C

l, f f m r s d l s f m r r s, f m r d

Pu-ri-fy my heart. Il - lu-mine my po-wers. I lay all my af-  
than I am to my - self. I de-di-cate my-self to Thee, O

Bmin7 Amin7 D7 C Emin

t, d r r l, t, d B l,

fairs in Thy hand. Thou art my Guide

Amin7 D **B** Emin Amin7 Emin Amin7

l, t, d t, m t, m f m r m d t, d r

and my Re - fuge. I will no lon-ger be sor-row-ful and grieved;

G C G D C Amin7  
 d s, d r r d l, d r r d l s d f m

I will be a happy and joy-ful being. O God! ...O God!

Emin Amin7 Emin Amin7G C G D  
 m t, m f m r m t, d t, d r d s, d r r m f m r

I will no longer be full of an-xi-e-ty, nor will I let trou-ble ha - rass me.

C Emin B Amin7 D7 To "A"  
 l, t, d l, l, l, l, l, t, d t,

I will not dwell on the un - plea-sant things of life.

**CODA** Slowing.....

Amin7 D7 G  
 l, t, d d

Lord.

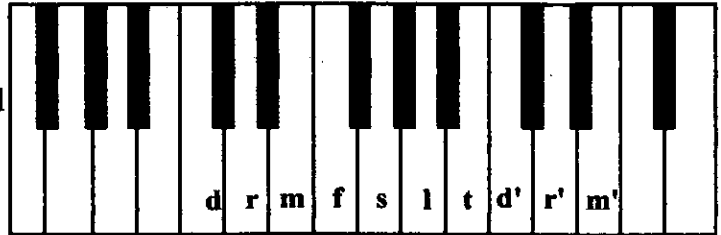
# The Song of God

Source = Abdul'Baha' SWA p.93

SOL-FA - d r m f s l t d r'

This song is sung in unison for the 1st section and then splits into 2 and then 3 parts. It can also be sung solo or with unison/octave voices using the A section and the top line from the B and C sections.

Key of C major



**A** *Andante*

Sol-Fa

4/4 7

d d l s d s l t s m s t s d' t l

But know ye this: save for this song of God, no song will stir the world,

Sol-Fa

7

d d l s s l t s m f s s l t s d' t l

and save for this nigh-tin-gale - cry of truth from the Gar-den of God,

Sol-Fa

7

l l t d' r' m' d' l t t d' t m m t l

no me-lo-dy will lure a-way the heart.

...and save for this...

Sol-Fa

7

t r' t s t d' l f m f s

no me - lo - dy will lure a - way the heart.



*Joyfully*

**B** Divide into two groups

Repeat as desired

'Glo - ry be to my Lord, the All - Glo - ri - ous!'

'Glo - ry be to my Lord, the All - Glo - ri - ous!'

**C** Divide into three groups

Repeat as desired

(1st entry) Glo-ry be to my Lord,

(2nd entry) (on repeat) s s f s f s

(3rd entry) m r d m r

Lord, 'Glo-ry be to my

*Slowing*

the All - Glo - ri - ous!

the All - Glo - ri - ous!

Lord, the All - Glo - ri - ous!

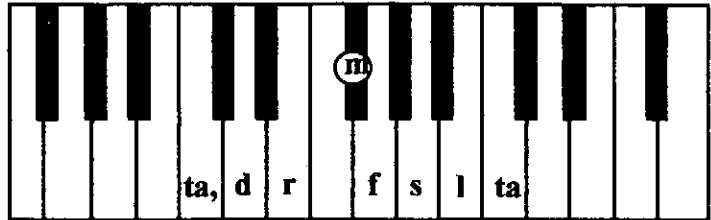
# Prayer for Healing

SOL-FA - ta, d r m f s l ta

Source = Baha'i Prayers (U.S.) p.91-98

The Long Healing Prayer is perhaps too long to sing as a community devotional piece. However, it might be desirable to sing together the refrain, with an individual calling out chant-like, the varying verses. These might be confined to the few given. Others would need to be prepared in a similar manner. The verses on the second page might be sung/chanted in unison, gradually fading out. You may wish to have a small group humming on the tonic(D).

Key of D major (scale is mixolydian w/flat 7th)



*Slowly and with reverence*

Introduction: All sing

d d d r r ta, ta, d d ta, d r m m r ta, d d d r ta, d d d



He is the Healer, the Suf-fi-er, the Hel-per, the All-For-giv-ing, the All Mer-ci-ful.

Caller

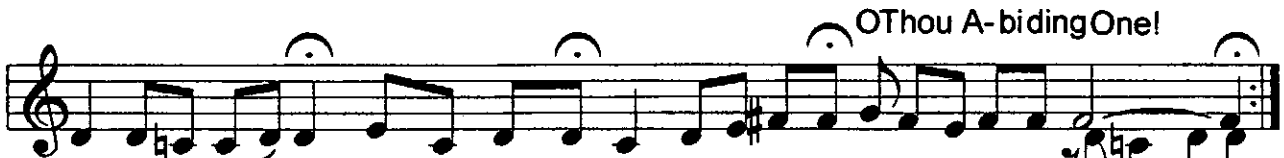
s s f s f s l f s f s l s s ta l s f s



I call on Thee O Ex - al - ted One, O Faith-ful One, O Glo-ri-ous One!  
 O Sove - reign, O Up - rai - ser, O Judge!  
 O Peer-less One, O Eter - nal One, O - Sin - gle One!  
 O Most Praised One, O Ho - ly One, O Hel - ping One!  
 O Om - nis-cient, O Most Wise, O Most Great One!

Refrain: All sing

d d ta, ta, d r ta, d d ta, d r m m f m r m m m



Thou the Suf-fi- cing, Thou the Heal-ing, Thou the A- bi-ding,

A- bi- ding One!

Ending Verses- sung in unison/octaves

d d ta, d d d r ta, d d d ta, d

O Suf - fi - cer, I call onThee, O Suf - fi - cer!

d ta, d d r ta, d d ta, d

O Heal-er. I call onThee, O Heal-er!

d d ta, d d r ta, d d d ta, d

O A - bi - der, I call onThee, O A - bi - der!

d d d d d ta, d d d d r ta, d

Thou the E-ver-A-bid-ing, O Thou A - bid-ingOne!

# Be Ye As a Mountain

SOL-FA - d r ma f s l ta t d' r'

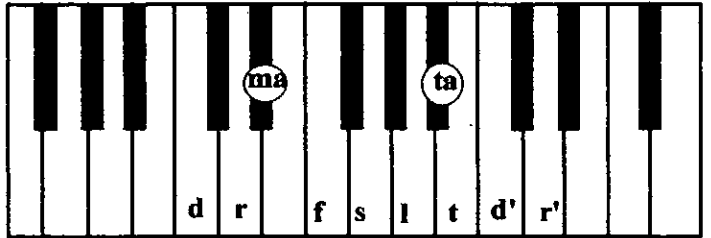
Source= Baha'u'llah HW & SHW (BPT Mal) p.68

This music is based on an Indian scale named "Bahar".

It is chant-like, and should be sung slowly with an inaudible breath taken after each pause (fermata).

The scale is unusual and the sol-fa should be practised to accustom the ear to the sounds. After the B section, return to the A section and finish. It may also be sung in the form of call-and-response with a group singing the first bar and another answering with the second, and so on.

Key of C Major



**A** *At a walking pace*

Sol-Fa

6/4 d f s s ma f ta l t t d' d' ta s f s

Be ye as a moun-tain in the Cause of your Lord, the Al- migh - ty,

Sol-Fa

f ma f r d f f r d **B** s d' r' r' ta d'

The All- Glo - ri - ous, the Un- con - strained. ...I swear by My life!

Sol-Fa

d f s s ma f f f f ta l t t d' d' s d' r' r' ta d'

No-thing save that which pro-fi-teth them can be fall My loved ones...I swear by My life!

# Prayer for the Fast

SOL-FA - d ra m f s si t d' ra'

Source = Baha'u'llah Baha'i Prayers U.S. p238

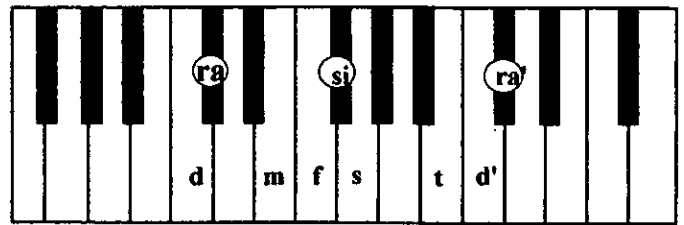
This piece uses an Eastern-sounding scale of C Db E F G Ab B C. All should sing the 1st part to become familiar with these sounds. Repeat as desired. If singing in two parts perform as follows:

-All sing the A section top line only

- Then sing the B section in two or more parts in canon entering after one bar. All hold on the last note.

-Return to the A section with the higher voices on the 2nd part. Repeat 2 or 3 times ending on the B section.

Key of C



**A** *Slowly and Prayerfully*

1 m m f s si f s s s si t s  
 Thou se-estme, O my God, hol-ding to Thy Name,  
 d' ra' ra' d' d' t d' ra' d' si t s si  
 the Most Glo - rious,... ...Glo ri - ous... the Most Glo-ri-

**B** *Crescendo.....*

1 s f m f ra m d ra ra d d m m f m m  
 ...hol-ding to Thy Name,... the Most Ho - ly, the Most Lu - mi-nous,  
 2 s si t d ra ra d d  
 ous,... ...Glo - ri... the Most Ho - ly,

1 s si si s s d' t d' si s si si s m m ra ra d d  
 the Most Migh - ty, the Most Great, the Most Ex-al - ted, the Most Glo-ri-ous...  
 2 m m f m m s si si s s d' t d' si s si si s m  
 the Most Lu-minous, the Most Migh-ty, the Most Great, the Most Ex-al - ted,

# O Ye Beloved of the Lord

SOL-FA - D minor s, l t d r m f s l'

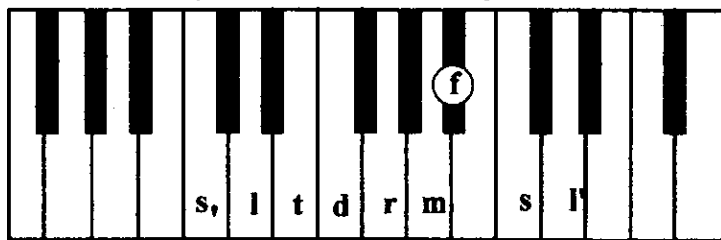
SOLFA C major d r m f s l t d'

Source = Abdul Baha' SWA p. 280

The two sections in this piece are in different keys. The A section is in D minor and the B section in C major. The A section ends with its "so" which corresponds to C major's "do" and this will ready the ear for the new key. Guitar chord symbols are provided.

Key of C major

d r m f s l t d'



Key of D minor

## A *At a Walking Pace*

Sol-Fa

l d m f r r d m d d m s f

**Tonic = "la"**

Dmin Gmin Dmin F

O ye be - loved of the Lord, be - stir your - selves,... do

Sol-Fa

m r f f m d t l d m d d m s l

Gmin Dmin F

all in your pow-er to be as one, to live in peace, ...to

Sol-Fa

m f r m r d t l i s, d m f

*End last time*

Gmin A7 Dmin C

live in peace, each with the o - thers: ...for ye are

Tonic = "doh"

B

Sol-Fa

s f m r d r r m m m f

C

all the drops from but one o - cean, the

Sol-Fa

s s s f m d r s l t d' t l s

G Emin F

foi - lage of one tree, the pearls from a sin - gle

Sol-Fa

f l l s t d' l s s t d' l

Dmin Emin F G F G

shell, the flo - wers and sweet herbs

Sol-Fa

s t f l s s d m f s m f r d d r

Emin F G C E F G C Dmin

from the same one gar - den...for ye are from the same one gar - den.

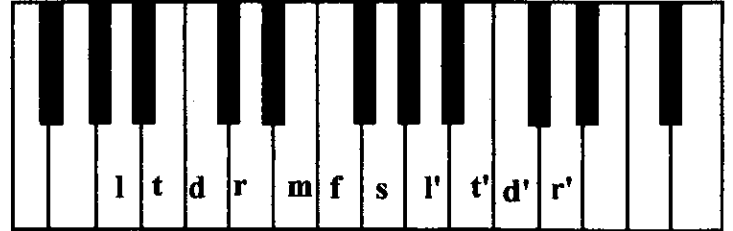
# Mortal Charm Shall Fade Away

SOL-FA - l t d r m f s l' t' d' r'

Source = Abdul-Baha SWA p.204

The 1st line may be sung solo or in unison/octaves. A 2nd part is provided if needed, but the first 8 bars should be sung together. An optional repeated pattern is also provided on the next page which can be used as an accompaniment for the entire piece. (You might use only the 1st line.) If sung by all in unison/octaves, and fading gradually, it will provide an effective end to the song.

Key of A minor



*Andante*

l' s f s s f m f m r r m f d d'

Part 1

Mor-tal charm shall fade a-way, ro-ses shall give way to thorns, and

d' t' r' d' t' t' l' si l' l' s f m f s l'

1

Slowing

beau-ty and youth shall live their day, ...shall live their day,... and be no more.

l' t' d' d' d' t' l' s l' t' s s f m r d'

1

Mor-tal charm shall fade a-way, ro-ses shall give way to thorns, and

f s m f m s f m f r m m r d t

2

Mor-tal charm shall fade a-way, ro-ses shall give way to thorns,



Slowing

1 d' t' r' d' t' t' l' si l' l' s f m f s l'

beau-ty and youth shall live their day, ...shall live their day,... and be no more.

2 f m r s f m m r d r d d d t l

and beau - ty and youth shall live their day, and be no more.

The following might be used as an ostinato by a third group singing repeatedly the first four bars. It may also be used then as an ending to the entire piece, sung by all in unison/octaves. The low "a" is hummed by a group.

Mor tal charm shall fade a - way,

ro - ses shall give way to thorns,

beau - ty and youth shall live their day,

Repeat as desired & fade to complete silence

1 be no more.

2 f s l' m

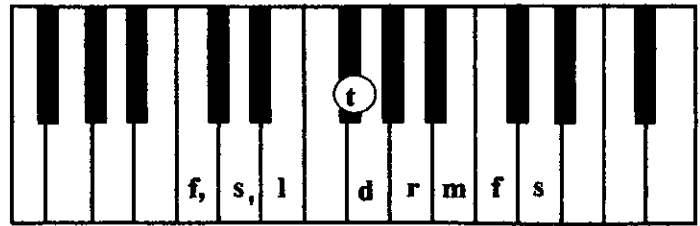
be no more. ...and

# Unto God

SOL-FA - f, s, l t d r m f s Source = Baha'u'llah The Tablet of Carmel

This song is in three parts but can be sung solo if one sings the 1st, 2nd, and 3rd lines in sequence. If sung in three parts, begin with 1st group singing once through followed by the 2nd entering, and then the 3rd. Repeat as desired and end with all singing the 1st line, and proceeding to the ending provided at the bottom of the page. The first line can be sung by itself, and as a round with the 2nd part entering when the 1st part begins the 3rd bar.

Key of E minor



*Slow march*

1 | d t , | l | l d t , | s,

1 'Un - to God, the Lord of Lords, be -  
m f s , r r m f m f s s m

2 ...Ve-ri - ly this is the Day in which both land and

3 ...this is the Day in which both

1 f, m f m r d d m r m ,  
long the king - doms of earth and hea - ven.'

2 d d l , s, d t l ,  
sea re - joice... ...land and sea...

3 l m f f s ,  
land and sea re - joice...

END

1 | d t l | s, l

1 'Un-to God the Lord of Lords,

# Rely Upon God

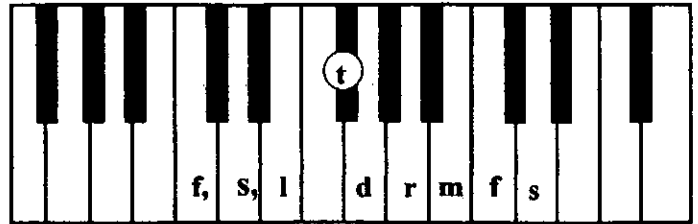
This song can be sung using the following options:

- Solo or in unison/octaves singing each line (1,2,&3) in succession,
- In 2-parts- 1 singing the first line repeatedly, and the 2nd singing the 2nd line and then the 3rd.
- In 3 parts, beginning with the 1st line and on the repeat the 2nd part enters and then on its repeat, the 3rd part enters and repeats. This should then be followed with all singing the 1st part in unison/octaves once through to the end.

SOL-FA - f,s, l t d r m f s

Source = Abdul-Baha SWA p178

Key of E minor



Part 1  
 Re - ly u-pon God. Trust in Him. Praise Him, and

Part 2  
 He ve-ri-ly tur-neth trou - ble in-to ease, and

Part 3  
 and toil ...and toil in - to ...toil in-to utter peace.

1  
 call Him...and call Him con - tin-ual-ly to mind. Re -

2  
 sor - row ...and sor - row in-to so - lace,

3  
 He ve - ri - ly hath do-min-ion o-ver all things. and Re-

Last Time

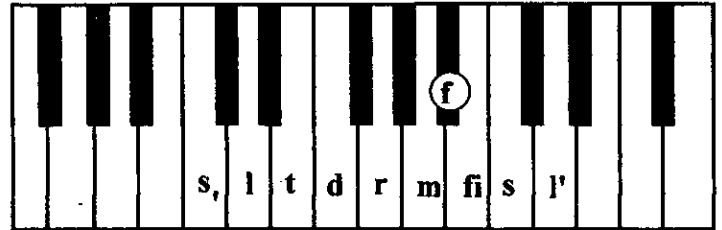
# O Thou Kind Lord!

SOL-FA - s, l t d r m f fi s l'

Source = Abdul-Baha SWA p232-233

Key of D minor

This piece is designed to be sung by two groups in a form of call-and-response. The first group may be substituted with a solo voice. The entire piece may also be sung as a solo or duet. Note the use of the b natural (fi) in the second intro which provides a different colour to the passage. Section C might be performed with individuals or groups singing one of the names of God (or two groups echoing each other) and maintaining the last note as a hum to the end.



## Intro 1 *Prayerfully*

## A Caller (or Group 1)

1st time, Caller (or Group 1)-2nd time, All (or Group 2)

l m s m l' f s l' s l'

O Thou kind Lord! We are ser-vants of Thy  
make us such that we shall  
...ut-ter on - ly Thy

f r m f m f f m r

Thres - hold, tak-ing shel-ter at Thy ho - ly Door.  
love ...we shall love but Thy good plea - sure,...  
praise, fol-low on - ly the path-way of truth,...  
All (or Group 2)

l t d r l t d r l t d r

Pro - tect us, bless us, sup - port us,

## Intro 2 Caller (or Group 1)

## All (or Group 2)

l m s s fi m l m s s fi m

O Thou Pro - vid - er, O Thou For - giv - er!

**B** Caller (or Group 1)

Musical notation for section B, first line. Treble clef, key signature of one flat. The melody consists of quarter and eighth notes. Dynamics markings 'f' and 'm' are present above the notes.

Grant us Thy grace and lov - ing -  
 ...that we may at - tain ...that we may at - tain our

All (or Group 2)

Musical notation for section B, second line. Treble clef, key signature of one flat. The melody continues with quarter and eighth notes. Dynamics markings 'f' and 'm' are present above the notes.

kind - ness, Thy gifts and Thy bes - towals, ...sus tain - us,  
 goal. Pro - tect us, bless us, sup - port us,

**C** All (or Group 2)

Musical notation for section C, first line. Treble clef, key signature of one flat. The melody consists of quarter and eighth notes. Dynamics markings 's', 'f', and 'm' are present above the notes.

Thou art the Pow - er - ful, the Ab - le, the Know - er, the

All (or Group 2)

Musical notation for section C, second line. Treble clef, key signature of one flat. The melody continues with quarter and eighth notes. Dynamics markings 's', 'f', and 'm' are present above the notes.

Caller (or Group 1) Seer; and ver - i - ly and ver - i - ly

Mer - ci - ful, Thou art the E - ver - For - giv - ing, ...  
 and ve - ri - ly

Musical notation for section C, third line. Treble clef, key signature of one flat. The melody continues with quarter and eighth notes. Dynamics markings 's', 'f', and 'm' are present above the notes.

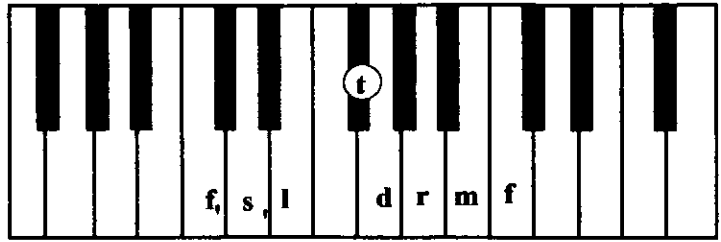
# O People of Baha!

SOL-FA - f, s, l t d r m f

Source = Baha'ullah ADJ U.S. p75-76

This song can be sung as a solo though an accompanying harmony for a choir of singers in octaves is provided at section B. If sung as a solo or in unison/octave voices, this accompaniment (2nd line) at letter "B" can be sung freely between each segment of melody on the top line.

Key of E minor



**A** *Moderately Flowing*

l d m r t s, l d m r t s, l | END

*mp* Ye are the stars of the hea-ven of un-der-stand - ing,

f, l r d t r r f m r d t l

...the breeze that stir-reth at the break of day, the

l d m r t s, l d m r r t t s, l l l f,

soft flow-ing wa-ters u - pon which must de-pend the ve-ry life of all men, ...the

f, l r d l f, s, t r r d l

let - ters in - cribed u - pon His sa-cred scroll.

**B**

l d m r t s,

...Ye are the breez-es of

d d d t d r

*mf* O peo-ple of Ba - ha'!

l d d m m r t s, l

spring that are waf-ted o-ver the world. ...the

d d d t d r

O peo-ple of Ba - ha!

l d m r t s, s, s, l l

breeze that stir-reth at the break of day,

l l d m r r t s,

The ri-ver that is Life indeedhath

d d d t d d

*mp* O peo-ple of Ba - ha!

l d m r t s, s, f, l ,

flowed for your sakes. Quaff ye in My name,...

t s, s, f, l ,

Quaff ye in My name,...

Return to 1st line to end in unison.

Slowly

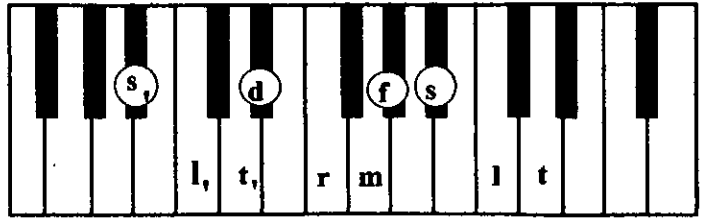
# Make Haste To Love

SOL-FA - l, t, d r m f s l t

Source = Abdul' Baha' SWA p.273

Key of Eb major

This song is in two parts and will need someone to conduct to cue the entries in both A and B sections. The second section is slower and tranquil.



*Merrily*

A

s s m s s s l s

Make haste to love! Make haste to trust!

d s, d r m s,

(on repeat) Make haste to love! Make

s s l t l

Make haste to give! To

d r m s m f s f

haste to trust! Make haste to give! To

Slowing

s f s l s s s f m

gui-dance come! Make haste Make gui-dance come! *Fine*

m r d s f m d m r d

gui-dance come! To gui-dance come! gui-dance come!



B

(Sing in unison/octaves)

*Andante*

l, t, d r d t, m m m f s f m l, t, d r d t, f

Come ye for harmony! To be-hold the Star of Day! Come here for kind-li-ness, for

m l s f m f s m r d r m f m s

ease! Come here for a-mi-ty and peace! Come here for a-mi-ty

r d C l s t s s l s l s l

and peace! Come and cast down your weapons of wrath, till

d r m f s m m d r m f m f

Come and cast down your wea - pons of wrath, till

t s m r m f s, l s t s l s l s l

u-ni-ty is won! Come and in the Lord's true path each

m m d t, l, , d r m f s m d r m f m f

u-ni-ty is won! Come and in the Lord's true path each

t s m f s l t s m r d *(Original Tempo)*

one help each one. ...till u-ni-ty is won! Make

m d r m f s m d t, d

one help each one. ...till u-ni-ty is won!

*D.S. al Fine*

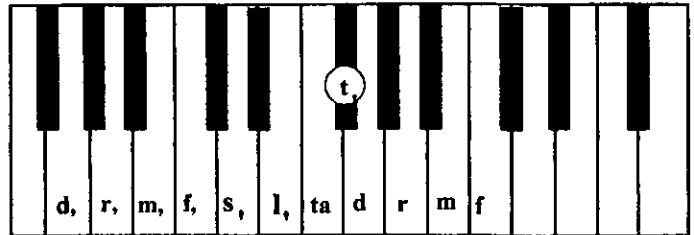
# A Ridvan Carol

SOL-FA - (parts 2 & 3) d ta, r--m, f, s, r, d,t,

SOL FA Part one = ta, d r m f s,

This song uses the G mixolydian scale and is sung at a bright tempo. Guitar chord-symbols are provided. Parts 1 & 2 can be sung by children and ladies, and lower voices sing the 3rd part.(Or all can sing in octaves.)

Key of G major



*Brightly (in "1")*

**Intro** G G7 G Gadd2

Part 2  
 d ta d r  
 Rid - van Rid - van  
 m, f, s, f, m, r, s,

Part 3  
 Rid van Rid van

1 G G7 G d

2 d ta d r d  
 Rid - van Rid - van  
 m, f, s, f, m, r, d

3 Rid van Rid van

3.In  
 4.The

**Verses** G Gsus4 G Gsus4

1 d d d ta d r d s, d  
 1.Days filled with green leaves and sun - light Of  
 2.War - bling of night - birds in star - light  
 twelve days a new life is stir - ring, In  
 Day - star of bliss - ful - ness shi - neth And

2 d r  
 Rid - van Rid - van  
 m, f, s, f, m, r, s,

3 Rid van Rid van

1 
  
 Him were the trees whis - per - ing  
 Sweet per - fumes drift on the air runs. The  
 all of cre - a - tion it runs.  
 all the earth warmed with His rays

2 
  
 Rid - van Rid - van

3 
  
 Rid - van Rid - van

1 
  
 Birds flashed their co - lours in swift flight To  
 Chan - ting of soft songs at mid - night The  
 ban - ner of u - nion un - fur - ling The  
 Lift up your voi - ces and spi - rits For

2 
  
 Rid - van Rid - van

3 
  
 Rid - van Rid - van

1 
  
 ro - ses did night - in - gales sing.  
 Souls are trans - por - ted in prayer.  
 Fa - ther in Glo - ry has come!  
 here is the King of All Days!

2 
  
 Rid - van Rid - van

3 
  
 Rid - van Rid - van

**Refrain**

1 *G* *C*/*G* *G* *D*/*G*  
*d r m* *r m f* *m r d* *r*  
 Rid - van Rid - van Pa - ra - dise  
 d s, f, l, s, l, ti,  
 In the pre - sence of the King,  
 Listen - ing to the Ho - ly One,  
 s, s, f, f, s, f, s,

2  
 In the pre - sence of the King,  
 Listen - ing to the Ho - ly One,

3  
 In the pre - sence of the King,  
 Listen - ing to the Ho - ly One,

*G* *C*/*G* *D*/*G* *G* *To Intro & then to verses*  
*d r m* *r m f* *m r d d*  
 Rid - van Rid - van Gar - den of life  
 d s, f, l, s, d d  
 songs of Pa - ra - dise we sing.  
 'midst the Ti - gris dawns the Sun.  
 d s, f, l, s, f, m,  
 songs of Pa - ra - dise we sing.  
 'midst the Ti - gris dawns the Sun.

*End with 1st verse repeated to "Fin" gradually becoming softer*

# Dominion is God's

SOL-FA - ta, d r m ma f s si ta d'  
 Source = Kitab i Aqdas p. 172 N.18

This is the verse to be recited in times of threatening natural events. 2 ostinato patterns begin the song, the main text entering along with the lower ostinato (Dominion). These repeated patterns provide a mysterious backdrop to the melody. Close attention is to be given to staying in tune, and in beat as the tonality shifts from C major to C minor (the E natural to E flat--solfa=di-do). End by holding the last notes of the ostinati.

*At a Moderate Pace*

Ostinati *m m m f s f m*

Sol-Fa

...the Lord of cre - a - tion...

Do - min-ion is God's, Do -

Key of C minor

l t di r m

l l t di d l

Do - min - ion is God's, the

l t d di r m r di

Lord of the seen and the un - seen,

d l m f r m m

the Lord of cre - a - tion.

End last time

m m f s f m l

the Lord of cre - a - tion. Do -

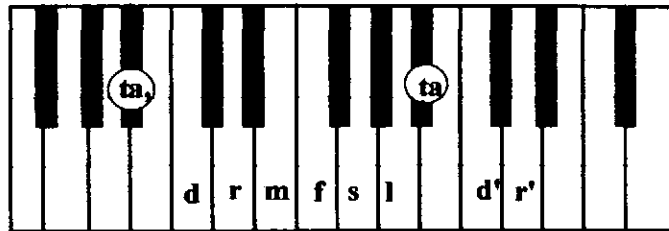
# Song for Nawruz

SOL-FA - d r m f s l ta d'

This song uses alternating time signatures of 9 and 10 beats to the bar. These bars, in turn, are subdivided into accented groups of 2, 2, 2, and 3 beats and 2, 2, 2, and 4 beats. The accent marks & dotted vertical lines indicate these grouping patterns. Instruments might also play the melody.

Clapping hands on every beat and accenting with the melody may help all to learn the song. Additional local verses might be composed as well. You may wish to begin with the refrain or use it between sections (A B A C A) or as written.

Key of C major (mixolydian scale)



## A *Briskly and with vigour*

d r m d f m m f r m f s r

In the ci - ty, coun - try, all as - tir, all pre - par - ing

d r m d f m m f r m f s d

Or - na - ments and new clothes, cheer - ful eyes, pre - sents shar - ing.

## B

m f s m l s s l f s l ta f

Smiles and laugh - ter hearts touch, no more sighs, all are sing - ing.

m f s m l s s l f m f s r

Ce - le - bra - tion, sing out, spi - rits high, voi - ces ring - ing.

A



Bles - sed Spring-time, all's green, ver - dant hue, life - re-new-ing.



Sym - bol of our soul's life, all made new, life-em - bu-ing.

C



Now the New Year hour's come with the dusk, sun is sink-ing.



Fra-gran-ces of ro-ses, jas - mine, musk, cand-les wink-ing.

A



While the Earth is turn - ing, eve-ning falls peo-ple meet-ing.



Eve-ry hour that pas-ses, Naw - ruz comes, New Year's greetings.

Refrain



Hap - py New Year!  
Hap - py New Year!

Naw - Ruz has come!  
Old days are gone!

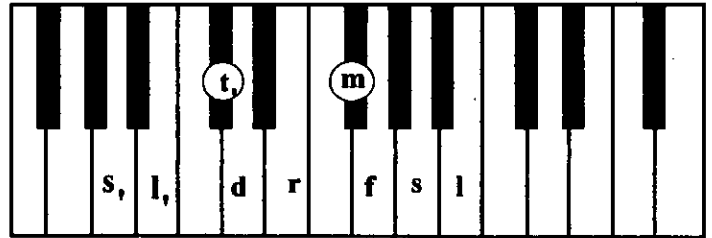
# The Bab - The Exalted One

Source = Abdu'l Baha HW & SHW (Mal) p92

SOL-FA - s, l, t, d r m f s l

Key of D major

To be sung in two parts in equal voices or in octaves. There are repeat signs with 1st and 2nd endings. Also be aware of the time signature change to 5 beats to the bar.



*Joyfully* A

s, m r d d t, l, f f m f

*mf* The Bab, the Ex - al - ted One, is the

m r d m r d d d d

The Bab, the Ex - al - ted One, the Ex -

m f s f s l m f

Morn of Truth, Whose Light Whose

d d d s, l, t, d r m f l s f m

al - ted One, is the Morn of Truth, The Bab,

l f s f s l l s f m r r s

Light shi - neth through - out all re - gions. The

s f m r f m r f m r d t, l, s, m r

The Bab, shi - neth through - out all re - gions. The



2 B

re-gions. The Bab, The Bab, The  
re - gions. Ex - al-ted One, Ex - al-ted One,

Bab, The Bab, The Bab, The  
Ex - al-ted One, Ex - al-ted One, Ex - al-ted One, The

Slowing.....

Bab, the Ex - al - ted One,  
Bab, the Ex - al - ted One,

# O My Lord!

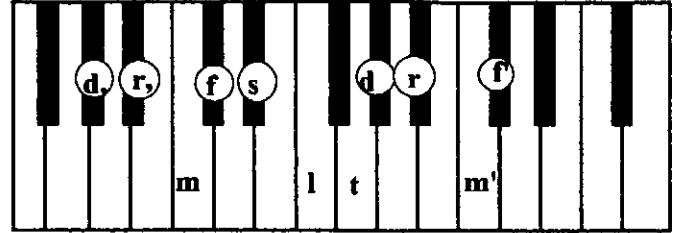
SOL-FA - d,r,m f s l t d r m' f

Source = Abdul- Baha' Baha'i Prayers U.S. p 153

This piece should be done with 1 or 2 groups singing the ostinato as both introduction to the verses, and as accompaniment to the verses. Another group should sing the verses over the ostinato groups. If only two groups are feasible, the 2nd group sings the ostinati and the 1st the introduction ostinato notated in part one, followed by the verses. The ostinato pattern and pitch level changes before the verses. The form is: Intro, Verse 1, Intro to Verse 2, Verse 2, return to Intro & Verse 1 and then to the coda and the end. The scale is c phrygian. This means that sol-fa "m" is the tonic in the A section. The B section has "s" as the tonic and is Eb mixolydian.

Key of C phrygian

a "mode" of Ab major but in octave of 'c' to 'c'



**A** **Ostinato 1** *Moderately*

Part 1  
 m f m t t l t m f m t t t l t  
 O my Lord! This is a lamp... O my Lord! ...light ed by the fire

Part 2  
 t t l t m f m t t t l t m f m

**Verse 1**

This is a lamp... O my Lord! ...light ed by the fire of Thy love

1  
 m m f s f m r, m f s l t m f s l t d r r r d

This is a lamp light-ed by the fire of Thy love...lighted by the fire of Thy love and a-

1  
 m' m' f m' r d t d d t l l s s f f m

blaze with the flame which is ig - nit-ed in the tree of Thy

1  
 f m To Coda last time

mer-cy.

**B** **Ostinato 2**

s s f s s l s r r r d r r d r s

1 This is a lamp... O my Lord! ...light ed by the fire of Thy love In -

r r r d r r d r s s f s s l t

2 ...lighted by the fire of Thy love This is a lamp... O my Lord!

**Verse 2**

s l l t l d d r d r t l t s f s s s

1 crease his en-kin-dle ment, heat and flame,..heat and flame,heat and flame,with the fire which is kin-dled in the Si - nai of Thy

**Accompanying groups use Ostinato 1 from here**

2 s f f m m m To Verse 1 and Coda

1 Man-i- fes - ta- tion.

**Coda** (Ostinato groups continue from V. 1)

m f s l f m l s f m t l s f t l s

1 Thou art the Con - fir-mer, the As-sis-ter, the Power-ful, the Gener-

(Ostinato groups fading & slowing to end.)

l s f f m m

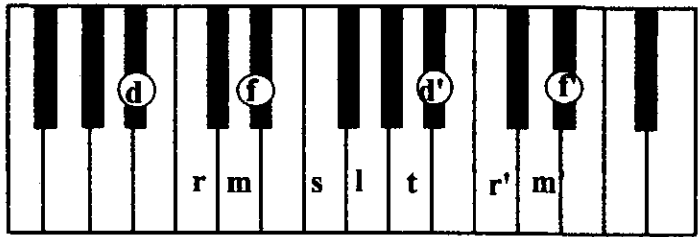
1 ous, the Lo - ving.

# Lift Up Your Heads

SOL-FA - d r m f s l t d' r' m' f  
 Source = Abdul-Baha' SWA p.258

Key of Bb major

Sing this in the form of A B A B  
 making the 1st A section in unison  
 singing the top line. After completing  
 the B section (which is sung in 2 parts)  
 return to A and sing the two parts  
 through B to finish. It can also be sung  
 in one part using the top line only.



*Moderately*

**A** s m r s s t d' l

1 The Sun of Truth is shin-ing down  
 Lift up your heads, and grow cy-press-tall

2 Sun The Sun of Truth is shin-ing down The  
 (On repeat last time only) Lift up your heads, and grow Lift

s s m m f f l s s t d'

1 from in - vi-sible skies; The Sun of  
 in these swift running streams. Lift up your

2 Sun from in - vi-sible skies; The  
 up Lift up your heads,

1 Truth heads, Lift up your

2 Sun of Truth The

**B** d' s l t d' r' d' t l d' d' t

1 heads, and grow ye cy-press-tall Lift up your

d' d' t l m f s m t l l f d' t l

2 Lift up your heads,..O ye loved ones of God! ...loved ones of God!

d' r' m' f r' d' t d' d' t

1 heads, and grow ye cy-press-tall Lift up your

f s l t t d' r' d' t l s f m s s l

2 ...O ye loved ones of God! Lift up ...Lift up your heads,

d' s l t d' r' d' t l d' d' t

1 heads, and grow ye cy-press-tall Lift up your

d' d' t l m f. s m t l l f d' t l

2 Lift up your heads,..O ye loved ones of God! ...loved ones of God!

d' r' m' f r' d' d' t d'

1 heads, and grow ye ...tall..Lift up your heads,

m f f s s s l ' m f s d

2 ...O ye loved ones of God! Lift up your heads,

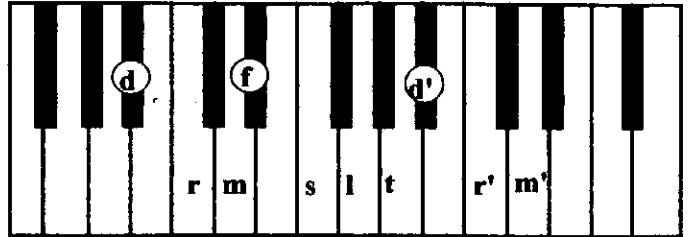
# Lo, The Nightingale

SOL-FA - d r m f s l t d' r' m'

Source = Tablet of Ahmad-Baha'i Prayers(U.S) p209

This piece is to be sung softly. Part 2 enters first and then goes to the repeat as Part 3 enters and also goes to the repeat. After these 16 bars, the 1st part begins and all continue through the repeat sign to the end. Special attention must be given to Parts 1 & 2 so that the text comes through clearly.

Key of B flat major



*Andante (At a walking pace)*

Part 1

d' t t l t l f s l s l l t d'

Lo, the Nightingale of Para-dise ...Pa ra-dise

Part 2

m f s s f s l l l s m f f m d r

He is the King, the All-Know-ing, the All Know-ing, All - Wise!

Part 3

d r f m r d r f m r m f l s f t l f s l

Ah

1

t r' m' r' s t d' f s t l l s l s t t

sing - eth ...sing eth u-pon the twigs of the Tree of E - ter-ni - ty,

2

s f s s l s m f s s f m f m r

He is the King, the All - Wise! the All - Know-ing, All-Wise!

3

s f r m f m m r d d r m d r f m r r

Ah

1 d' r' d' t l t l d' l l t d' d' l t d' r'  
 Lo, the Nigh-tin-gale the Nigh-tin-gale of Para-dise

2 m f s s f s l l l s m f f m d r  
 He is the King, the All - Know-ing, the All Know - ing, All - Wise!

3 d r f m r d r f m r m f l s f t l f s l  
 Ah

1 t d' r' m' t r' d' t l d' t l r' d' t  
 sing - eth with ho - ly and sweet me - lo - dies,...

2 s f s s l s m f s s f m f m r  
 He is the King, the All - Wise! the All - Knowing, All - Wise!

3 s f r m f m m r d d r m d r f m r r  
 Ah

1 d' t t l t d'  
 Lo, the Nigh-tin-gale

2 m f s s s  
 He is the King,

3 d r f m r d d r f m r d d r f m r d  
 Ah

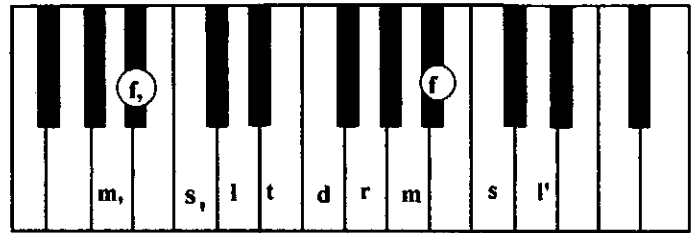
# Let us , Like Candles, Burn Away;

Source = Abdul -Baha' SWA p.236

SOL-FA - m,f,s,l t d r m f s l'

Key of D minor

This song is in two parts, and will require a conductor as it has a few starts and stops, using the "pause" sign and breath marks ( ' ).



*Andante*

Part 1  
 l d m r m  
 Let us... burn a - way...

Part 2  
 l d m r m l d m r d l  
 Let us... burn a - way... Let us... burn a - way...

**A**  
 l d m m f m r d d r m s f m r d t  
 Let us, like can-dles, burn a - way; as moths, let us scorch our wings;

1  
 Let us... burn a - way... Let us... burn a - way...

2  
 Let us... burn a - way... Let us... burn a - way...

1  
 d r m m f s f m f f r f m f m  
 as the field larks, vent our plain-tive cries;

2  
 d t l d r d t l s, l t  
 as the field larks, vent our plain-tive cries,



1 l d m f s s l' f r m f m f m  
 as the nigh - tin - gales, burst forth in la - men - ta - tions.

2 l f, s, l t d r l r r d r d r d t  
 as the nigh - tin - gales, burst forth in la - men - ta - tions.

1 l d m r m, **B** s s s l' f r m f m f r l  
 Let us... burn away... E - ven as the clouds let us shed down tears, and

2 l d m r m r r r d d t l s, f,  
 Let us... burn a - way... E - ven as the clouds..shed down tears...

1 r m m f s l' d m s l' f  
 as the light - ning fla - shes let us laugh

2 m, f, s, t d r m f m r r d  
 as the light - ning fla - shes let us laugh let us

1 s f m r d r m f  
 at our cour - sings through east and west.

2 t d t s, f, f, s, l  
 laugh let us laugh through east and west.

**C**

1 d m m f s l' i' l' s f l m f r m m f f m m'

2 l d d r m f f r d t l l d r m m r d t l s'

...let us cry out our joy, our joy, and lose our-selves in the beau - ty

...let us cry out our joy, our joy, and lose our-selves in the beau - ty

1 l d d m f f m f s f s i'

2 l l l l d r m r d r d d

of the All-Glo - ri - ous. Glo - ri - ous. Glo - ri - ous.

of the All-Glo - ri - ous. Glo - ri - ous. Glo - ri - ous.

Slowing.....

**A1**

1 l d m f m f m r d d r m s f m r d t

2 l d m r m l d m r d t r d t

Let us put a - side all thoughts of self; ...close our eyes to all on earth...

Let us... burn a - way... ...close our eyes to all on earth...

(on repeat - this bar silent 1st time)

1 m l d m r m

2 l d m r m l d m r d i'

way... Let us... burn a - way...

Let us... burn a - way... Let us... burn a - way...

Repeat as desired

*The*

***Paramount***

*Project*



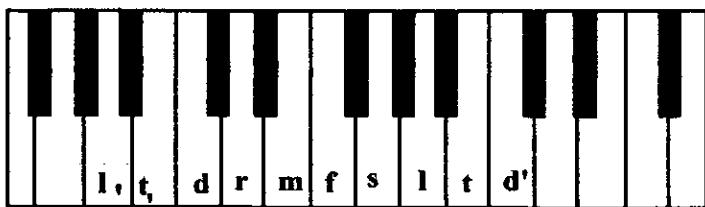
***A p p e n d i x***

***- Minor/Major Scales and Solfa***

***-The Chromatic Scales and Solfa***

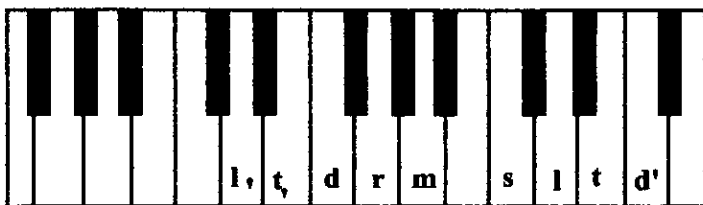
***-Keys, Solfa, and Tonic Notes***

# Major/Minor Scales & Sol-Fa



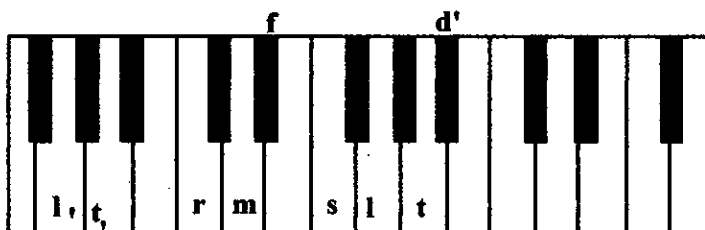
C major

A minor



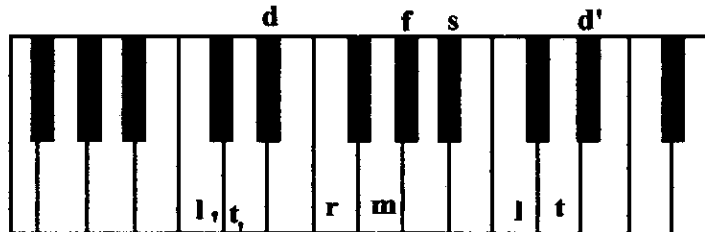
F major

D minor



B flat major

G minor



E flat major

C minor



d r f s d'

Ab major      F minor

d r m f s l t d'    l, t, d r m f s l

l, d r f s l d'

D flat major      B flat minor

d r m f s l t d'    l, t, d r m f s l

l, d r m s l d'

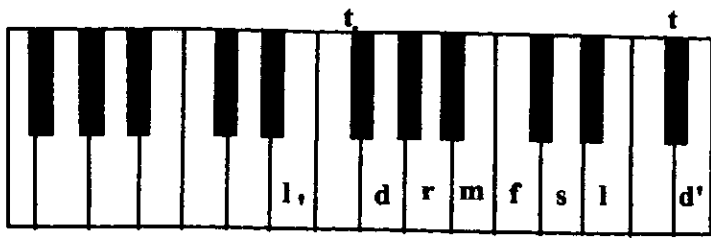
G flat major      E flat minor

d r m f s l t d'    l, t, d r m f s l

l, t, r m s l t

C flat major      A flat minor

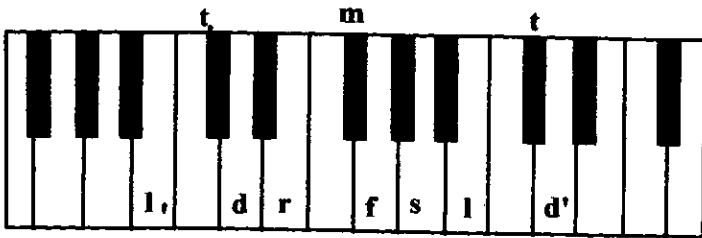
d r m f s l t d'    l, t, d r m f s l



G major

E minor

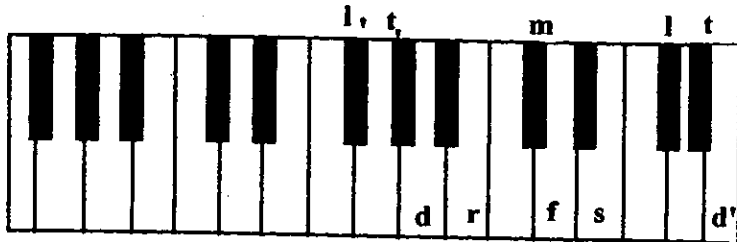
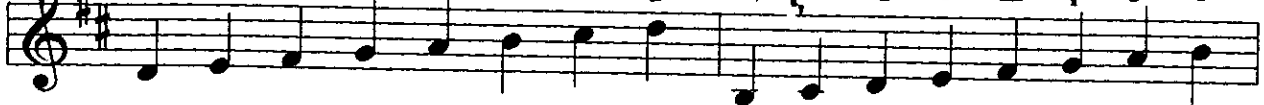
d r m f s l t d' l, t, d r m f s l



D major

B minor

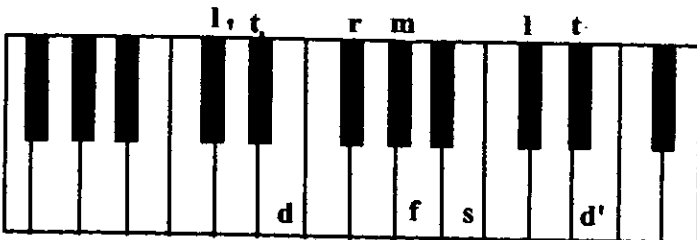
d r m f s l t d' l, t, d r m f s l



A major

F sharp minor

d r m f s l t d' l, t, d r m f s l

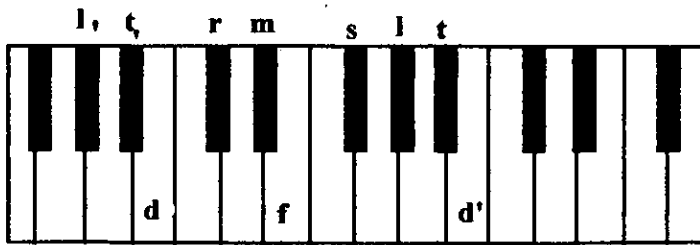


E major

C sharp minor

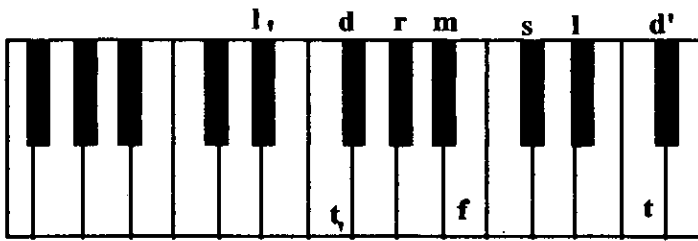
d r m f s l t d' l, t, d r m f s l





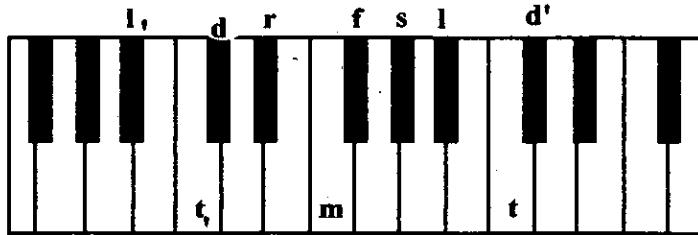
B major G sharp minor

d r m f s l t d' l, t d r m f s l



F sharp major D sharp minor

d r m f s l t d' l, t d r m f s l



C Sharp major A sharp minor

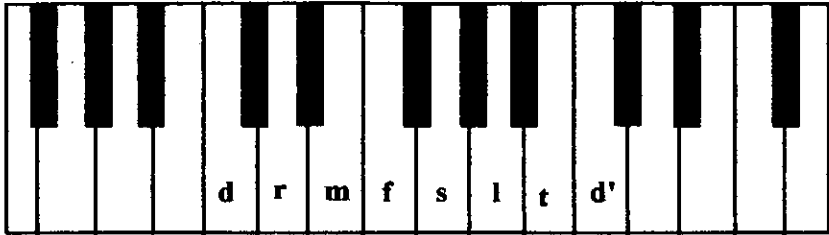
d r m f s l t d' l, t d r m f s l

# The Chromatic Scale & Sol Fa


The CHROMATIC scale uses all 12 tones in our Western "Octave". These tones can be notated as sharps or flats or naturals, and depending on circumstances, they can sometimes be both. Below is a chromatic scale beginning on middle C. Remember though, that with the tonic sol-fa system, the solfa syllables of this chromatic scale can be attributed to the relative positions of notes to the original tonic note.

Take note of the syllable sounds assigned to the accidentals (di/ra, etc.) To become familiar with sounds, play them on a keyboard simultaneously singing the syllables.

ra ma fi si ta



d di ra r ri ma m f fi s si l ta t d'





# Key Signatures

(With Sol-fa tonic notes indicated)

Major Key (do is the tonic)      Relative Minor Key (la is the tonic)

C major      A minor      F major      D minor

B flat major      G minor      E flat major      C minor

A flat major      F minor      D flat major      B flat minor

G flat major      E flat minor      C flat major      A flat minor

G major      E minor      D major      B minor

A major      F sharp minor      E major      C sharp minor

B major      G sharp minor      F sharp major      D sharp minor

C Sharp major      A sharp minor

***Michael Knopf is a professional composer and guitarist. His compositions range from pieces for solo instruments to large scale choral and orchestral music. As a guitarist, he performs music from the classical repertoire, jazz standards and originals, and spontaneously-composed improvisations.***

***The Paramount Project derives its name from a well-known quotation of Abdul-Baha' which states:***

***"In this Cause (the Baha'i Faith) the art of music is of paramount importance..."***

***The project was conceived as a community-development project aimed at assisting Baha'is and their communities in the use of music in devotional practice.***

***It provides new devotional music based on the Sacred Scriptures of the Baha'i Faith and introduces music-reading skills found within the Kodaly music-learning method.***



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