

All Glory Be to This Day

Words: Bahá'u'lláh, *Gleanings from the Writings of Bahá'u'lláh*, p 13

Music: Barb Qualls

Soprano
Alto
Tenor
Bass

1 All glo - ry — be to this Day, the Day in which the fra-gran-ces of
3
All glo - ry — be to this Day, the Day in which the fra-gran-ces of
3
8 All glo - ry — be to this Day, the Day in which the fra-gran-ces of
3
All glo - ry — be to this Day, the Day in which the fra-gran-ces of

7 S mer - cy have been waf - ted o - ver all cre - a - ted things, a Day so
A mer - cy have been waf - ted o - ver all cre - a - ted things, a Day so
T 8 mer - cy have been waf - ted o - ver all cre - a - ted things, a Day so
B mer - cy have been waf - ted o - ver all cre - a - ted things, a Day so

14 S blest that past a - ges and cen-tur-ies can nev-er hope to ri - val it, All
A blest that past a - ges and cen-tur-ies can nev-er hope to ri - val it, All
T 8 blest that past a - ges and cen-tur-ies can nev-er hope to ri - val it, All
B blest that past a - ges and cen-tur-ies can nev-er hope to ri - val it, All



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21

S glo - ry — be to this Day, a Day in which the coun-ten-ance of the An-cient of

A glo - ry — be to this Bay, a Day in which the coun-ten-ance of the An-cient of

T glo - ry — be to this Day, a Day in which the coun-ten-ance of the An-cient of

B glo - ry — be to this Day, a Day in which the coun-ten-ance of the An-cient of

28

S Days — hath turned towards His ho - ly seat. There-up-on__ the voi-ces of

A Days — hath turned towards His ho - ly seat. There-up-on__ the voi-ces of

T Days — hath turned towards His ho - ly seat. There-up-on__ the voi-ces of

B Days — hath turned towards His ho - ly seat. There-up-on__ the voi-ces of

35

S all__ cre-a - ted things, and be-yond them the Con-course on high, were heard call-ing "Haste thee,

A all__ cre-a - ted things, and be-yond them the Con-course on high, were heard call-ing "Haste thee,

T all__ cre-a - ted things, and be-yond them the Con-course on³ high, were heard call-ing "Haste thee,

B all__ cre-a - ted things, and be-yond them the Con-course on high, were heard call-ing "Haste

42

S O Car - mel, _____ for ³the light of ³the coun - ten-ance of God, _____

A O Car - mel, _____ for ³the light of ³the coun - ten-ance of God, _____

T O Car - mel, _____ for ³the light of ³the coun ³- ten-ance of God, _____

B thee, O Car - mel, for the coun ³- ten-ance of God, _____ the

49

S Ooh. _____ Ooh. _____ Ooh. _____ hath been

A Ooh. _____ Ooh. _____ and Fash-ion-er ³of the hea - vens, hath been

T Ooh. _____ ³the King-dom of Names Ooh. _____ hath been

B Rul - er of ³the Kingdom, Ooh. _____ Ooh. _____ hath been

55

S lift - ed up - on thee." All glo ³ry be to this Day. All glo - ry

A lift - ed up - on thee." All glo - ³ry be to this Day. All glo - ry

T lift - ed up - on thee." All glo - ry be to this Day. All glo - ry

B lift - ed up - on thee." All glo - ³ry Haste thee, O Car-mel.

Musical score for four voices (Soprano, Alto, Tenor, Bass) in G major, common time. The vocal parts are:

- Soprano (S):** be to this Day. Haste, Haste, Haste thee, O ³ Car - mel!
- Alto (A):** be to this Day. Haste, Haste, Haste thee, O ³ Car - mel!
- Tenor (T):** be to this Haste thee, O ³ Car - mel. Haste, Haste, Haste thee, O ³ Car - mel!
- Bass (B):** - Haste thee, O ³ Car - mel. Haste, Haste, Haste thee, O ³ Car - mel!

The score includes lyrics for each section, with some sections starting on a different measure (e.g., Tenor starts at measure 8). Measure numbers 62 and 8 are indicated above the staves.