

Malcolm Dedman

Should It Be !

for voices and piano

Notes on Performance

The voices may be those of children or adults. The song can be performed by a variety of different combinations, but two examples are suggested here. Firstly, the piece may be performed by two soloists, ideally one man and one woman, taking 'Voice 1' and 'Voice 2' indicated in the score.

Secondly, the men and women can be those of a small choir, in which case, Voice 1 could be men and Voice 2 women. In this case, perhaps three or four voices can be selected from bars 117 to 138. In all cases, a solo woman's or boy's voice would be ideal from bar 179 to the end.

Other possibilities and combinations can be explored, especially if involving children in the performance.

This piece was originally written in 1992 and reprinted in the current version in 2008.

Duration: 5 minutes

Should It Be !

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Words by Norman Burroughs

Would that I now glorify His Greatest Name,
 And let the wise, wise of the world proclaim
 That He is come. He reigns in every heart...
 He is the Meaning that the words impart,
 And, as I voice in wond'ring tones,
 I feel the tremble in the stones,
 I hear the singing of the birds,
 I feel the vibrancy of words...
 I know the meaning of "Rejoice!"

Could that I now glorify His Greatest Name,
 And let the wide, the wid'ning world proclaim
 That He has come. He is Horizon's Light.
 He it is Who comes, Thief of Darken'd Night,
 And, as I sing in simple tunes,
 I feel the shifting of the dunes,
 I hear the sighing of the trees,
 I feel the vibrancy in pleas...
 I know the meaning of "Rejoice!"

Should it be to glorify His Greatest Name,
 And let the tide, the surging tide proclaim
 That He has come. He is the Surging Sea.
 He it is Who holds the glorious Key,
 And, as I hush in humble prayer,
 I feel the Spirit of Him there,
 I hear the concourse singing low,
 I feel the vibrancy of Glow...
 I know the meaning of "Rejoice!"

Should it be! Should it be!

The Greatest Name.... Bahá'u'lláh!

These words extol the Founder of the Bahá'í Faith, Bahá'u'lláh, as being the Greatest Name. Not only has Bahá'u'lláh been prophesied by the leaders of all major religions, but His many writings show, amongst other things, how members of these religions can agree and how mankind can live in perfect peace. The music re-inforces these sentiments.

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1992

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Moderato ♩ = 120

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Piano

p

Ped. ad lib.

5

Detailed description: This block contains the piano introduction. It features a grand staff with a treble clef and a bass clef. The key signature is two sharps (F# and C#), and the time signature is 3/4. The music begins with a piano (*p*) dynamic. The right hand plays a series of chords and moving lines, while the left hand provides a steady accompaniment. A box with the number '5' is placed above the first measure of the right hand.

Voice 1 (Men) 10 *mf* 15 *mf*

Would that I ___ now glo-ri-fy His Great - est Name, ___ And let the wise, wise of the

mf *mf*

Detailed description: This block contains the first vocal entry and piano accompaniment. The voice part is written on a single treble clef staff, starting at measure 10. The lyrics are: "Would that I ___ now glo-ri-fy His Great - est Name, ___ And let the wise, wise of the". The piano accompaniment continues from the previous block. Dynamics include *mf* (mezzo-forte) for both parts.

20 *p subito*

world pro-claim That He has come, ___ He reigns in e - very heart...

p subito

Detailed description: This block contains the second vocal entry and piano accompaniment. The voice part starts at measure 20. The lyrics are: "world pro-claim That He has come, ___ He reigns in e - very heart...". The piano accompaniment continues. Dynamics include *p subito* (piano subito) for both parts.

25 *p* 30

He is the Mean-ing that the words im - part, ___

mf *p*

Detailed description: This block contains the final vocal entry and piano accompaniment. The voice part starts at measure 25. The lyrics are: "He is the Mean-ing that the words im - part, ___". The piano accompaniment continues. Dynamics include *p* (piano) for the voice and *mf* (mezzo-forte) for the piano.

All voices

35 *p* *mf* 40

And, as I voice in wond-ring tones, I feel the trem - ble in the stones, I

45 *f* *mf*

hear the sing - ing of the birds, I feel the vi - bran - cy of words...

50 *ff* *p* poco rit. . . . 55

I know the mean - ing of "Re - joice!"

A tempo

Voice 2 (Women)

60 *pp*

Could that I now glo-ri-fy His Great - est

pp

Red.

65 *p* *mf* 70

Name, And let the wide the wid - 'ning world pro-claim That He has come,

pp subito 75 *mf* 80

— He is Ho - ri - zon's Light, He it is Who comes, Thief of Dark - en'd

85 All voices *pp*

Night, And, as I sing in sim-ple tunes, I

90 95

feel the shif - ting of the dunes, I hear the sigh - ing of the trees, I

100 *mf*

feel the vi - bran - cy in pleas... I know the mean - ing of "Re-

105 *ff* *f* poco rit. A tempo 110

joice!"

ff *f* *mf*

Red. ad lib.

115 A few voices (both, if soloists) *mf*

Should it be to

120 *f* *mf* *f* 125

glo-ri-fy His Great - est Name, And let the tide, the surg - ing tide pro

130 *ff*

claim That He has come. He is the Surg - ing Sea.

135 *ff*

He it is Who holds the glo - rious Key,

140 *pp* *p* 145

All voices *pp* And, as I hush in hum - ble prayer, I feel the Spi - rit

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

— of Him there, I hear the con - course sing - ing low, I feel the

155 *f* *mf* Voice 1 (Men) 160

vi - bran - cy of Glow... I know the mean - ing of "Re-

165

Voice 2 (women) *ff*

I know the mean - ing of "Re - joice!"

joice!" I know the mean - ing of "Re-

170 175 *p* poco rit. . . .

of "Re - joice!" "Re - joice!"

joice!" of "Re - joice!"

A tempo Solo women's voice 180

p *mf*

Should it be! The Great-est Name... Ba - há' - u' -

185 *poco rit.* 190 ♩ = 108

p *pp*

- lláh! Ba - há' - u' - lláh!

195 *poco rit.*

mp *ppp*

Ped.