

Texts and Composer Notes  
used in vocal works of Dr. Michael D. Knopf  
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## I. Choral Works using Bahai Texts or Themes

### ~Subu'hun Quddu'sun -for SATB choir

#### TEXTS:

*Subu'hun Quddu'ssun Rabaná va rabímaláikátih va ru'h. Ho-ly Ho-ly the Lord our God, Lord of the an-gels, and of the spi-rit. Holy, Holy, the Lord our God, Lord of the angels, and of the spirit.*

#### COMPOSER'S NOTES

The text used in this work is from the Sacred Writings of the Báb, the Herald-Prophet of the Bahá'í Faith. It's particular significance comes from its use in an event in the Faith's early history. It was sung in a welcoming procession of great reverence for the foremost disciple of the Báb whose title was Quddus. He had been released from his persecution and arrived at the fort of Shaykh Tabarsi in Mazindarán. He arrived in the night and his fellows greeted him in the surrounding forest with a candle in each hand and their voices raised in a unison chant not too far removed from the melody used in this piece. The melody is based on what was learned from a Persian Baha'i who sang it for the composer.

The transliteration used in this piece is standard. Below is a guide to the pronunciation.

Subu'hun sounds like So boo hone

Quddus'sun sounds like Ko doos sewn (K is really a guttural 'Q' sound)

Rabaná sounds like ra(rap) ba (bat) gnaw

va as in vat

rabíl ra (as in rap ) beel

maláikátiḥ ma ( mat) law ; i ( as in it) ka ( as in caw) tiḥ (short 'I' sound with aspirated 'H' at the end)

va ru'h. sounds like roo with an aspirated 'H' at the end

**SCORE INCLUSIONS:** PDF AND FINALE FILES

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## **~O Ye Rich Ones On Earth! -for SATB choir**

**TEXTS:** Hidden Words Of Baha'u'llah no. 54

O YE RICH ONES ON EARTH! The poor in your midst are My trust; guard ye My trust, and be not intent only on your own ease.

### **COMPOSER'S NOTES**

Composed somewhen around 1998, this piece is a choral admonition to the rich who ignore the less fortunate of the world. My approach was to make the opening a clarion call followed by emotional appeal.

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## **~A Thousand Ways I Tried - for 3 part treble choir**

**TEXTS:** Abdul- Baha

A thousand ways I tried My love to hide. But how could I, upon that pyre, not catch fire?

### **COMPOSER'S NOTES**

**SCORE INCLUSIONS:** PDF AND FINALE FILES

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## **~ If I, Like Abraham, Through Flames Must Go for SATB choir and Soloist 2003**

**TEXTS:** Abdul- Baha

If I, like Abraham, through flames must go, Or yet like John a bloodstained road must run; If, Joseph-like, Thou'd cast me in a well, Or shut me up wi-thin a prison cell, or make me e'en as poor as Mary's Son- I will not go from Thee, But ever stand My soul and body bowed to Thy command.

**COMPOSER'S NOTES**

This score is in SATB piano reduction style. The soloist might be male or female as suits the choir and director. The reductions itself may serve as piano accompaniment to a soloist.

**SCORE INCLUSIONS:** PDF and Finale Files

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**~ This Handful of Dust for SATB choir ca. 2001**

**TEXTS:** Baha'u'llah

This handful of dust, the world, is one home. Let it be in unity.

**COMPOSER'S NOTES**

**SCORE INCLUSIONS:** PDF and Finale Files

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**~ Dream Song - for SATB choir and 2 soprano soloists**

**TEXTS:** by Roger White from "Dream Song"

Mother, hold me to your breast, I saw the sun rise in the West, A pauper raised and crowned in gold, A noble exiled, home-ess, cold, A shepherd penning history, A lover burning in the sea.

M-ther, clasp me in your arms, My heart grows faint with quaint -larms, I saw a child who tutored priest, A man who had his heart for feast, A queen neglected in the dust, Divines and Judges none would trust.

Dearest mother, comfort me, I saw tears flow from every tree, In crowded streets as if entranced A li-ing candelabrum danced, I saw a fair bride couched a-one, In silent well to drown in stone.  
Mother, mother, hold my hand, I saw gardens bloom in desert sand, A singing man who had been dumb, A bell that pealed without a tongue, A witless scholar once well versed- Whose Order yields a world reversed?  
In dreams, the future seeks rehearsal. Mark well the world's, the heart's reversal.

**COMPOSER'S NOTES**

This piece uses two soprano soloists with SATB choir written in two staves. In the final section, sat singers divide into scalar pitches to provide polychromatic chord. Each singer may have their own pitched tuning fork to find their pitch.

**SCORE INCLUSIONS:** PDF and Finale Files

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**~ Let Thy Should Glow - for SATB choir 1992-96**

**TEXTS:** Baha'ullah

**COMPOSER'S NOTES**

**SCORE INCLUSIONS:** PDF

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**~ Be As Brilliant As the Light - for SS S/A AA choir 1992-96**

**TEXTS:** Baha'u'llah

**COMPOSER'S NOTES** This piece a demanding work for singers which requires pan-diatonicsm accuracy throughout. The technique results in lush cluster chords by accretion of voices between the parts.

SCORE INCLUSIONS: PDF from scanned manuscript

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**~Blessed Are They That Hearken - for SATB choir and Soprano Soloist**

**TEXTS:** Baha'u'llah

Blessed is he who directeth his steps toward the Mashriqul Adhkar at the hour of dawn, communing with Him, attuned to His remembrance, imploring forgiveness. And having entered there in let him sit in silence to hearken unto the verses of God, the Sovereign, the Almighty. The All Praised. And those who chant the verses of the Merciful in most melodious toners will attain thereby unto that which the kingdoms of earth and sea en can never compare. And they will inhale there from the fragrance of my realms which none discern in this day save those who have been granted vision by this sublime Beauty. Say, verily the verses of the Merciful uplift the stainless hearts unto those realms of the spirit which cannot be described in words or expressed in symbols. Blessed are they that hearken.

**COMPOSER'S NOTES**

This work is for SATB choir and Soprano Soloist. It was composed to be used in the Baha'i Temples. The choir plays a supportive role to the soloist. All parts have divisi areas and the score features boxed non metrical phrasings within measures or fermati, so a larger choir is recommended or at least, 4 high level choristers in each SATB section allowing divisi of two singers.

**SCORE INCLUSIONS:** PDF typeset file only (from defunct software "Personal Composer")

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**~ He Is the All-Glorious - for SATB choir (With divisi) and soprano soloist**

**TEXTS:** Allah u' abha'. He Is the All- Glorious

**COMPOSER'S NOTES**

The choral treatment uses echo effect in parts beginning with divided soprano and Alto parts in low tessitura (middle "d"). In general, the melodic approach is chant-like with limited range.

**SCORE INCLUSIONS:** PDF of scanned manuscript

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**~ Incline your hearts - for SATB choir**

**TEXTS:** Baha'u'llah

**COMPOSER'S NOTES**

**SCORE INCLUSIONS:** PDF of scanned manuscript (with piano reduction for rehearsal)

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**~ Kindle the Fire of Love - for SATB choir - 1993**

**TEXTS:** Baha'u'llah

**COMPOSER'S NOTES**

The SATB parts are introduced from the sopranos down with a chant-like melody.

**SCORE INCLUSIONS:** PDF of scanned manuscript

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**~ The World is Like the Vapor in the Desert - for SSAA choir - 1992**

**TEXTS:** Allah u' abha'. He Is the All- Glorious

**COMPOSER'S NOTES**

Symbolising the bleakness of the text, the lower alto voices enter with a static recitation of the title's text followed by the sopranos in open fourths. The latter voices maintain this openness between 4ths, 5ths and 6ths.

**SCORE INCLUSIONS:** PDF typeset file only (from defunct software "Personal Composer")

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**~ Intone- for SATB choir - 1992**

**TEXTS:** Baha'u'llah

**COMPOSER'S NOTES**

**SCORE INCLUSIONS:** PDF typeset file only (from defunct software "Personal Composer")

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