

This Is the Day

A text from the Bahá'í Scriptures

Bahá'u'lláh (1817-1892)

Stanford E. Scriven

mp ♩ = c. 60

S This, this is the Day in

A This is the Day, this is the Day

T This is the Day, this is the Day

B This is the Day, this is the Day

for rehearsal only

mp ♩ = c. 60

5

mf which God's *p* fa - vors have been

mf in which God's most ex-cel-lent fa - vors

mf in which God's most ex-cel-lent fa - vors

mf in which God's most ex-cel-lent fa - vors

mf *p*

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poured out up-on men, up on, up-on
p poured out up-on men, up on
p poured out up-on men, up on
p poured out up-on men, up on
p poured out up-on men, up on

cresc. *rit.*
cresc. *rit.*
cresc. *rit.*
cresc. *rit.*

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men. Ooh might-y
 men. Ooh might-y
 men. Ooh might-y
 men. In which His most might-y grace,
 men. In which His most might-y grace,

f *pp*
f *pp*
f *pp*
f *mf faster, speech-like*
f *mf faster, speech-like*

grace, _____

grace, _____

grace _____ hath been in - fused in - to all cre - at - ed

_____ His most might - y grace hath been in - fused in - to all cre - at - ed

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rit.

rit.

cresc. rit. *mf*

things, in - to all, in - to all cre - at - ed things._____

cresc. rit. *mf*

things, in - to all cre - at - ed things._____

cresc. rit. *mf*

25 $\text{♩} = \text{♩}$
mf *cresc.*
 It is in - cum-bent up - on all peo - ples of the
mf *cresc.*
 It is in - cum-bent up - on all peo - ples of the

The first system of the score consists of four staves. The top two staves are vocal staves for two voices, both in treble clef with a key signature of three sharps (F#, C#, G#). The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The music is in 4/4 time. The first measure is marked with a tempo of quarter note = quarter note and a dynamic of *mf*. The second measure is marked with *cresc.* and features a change in the piano accompaniment.

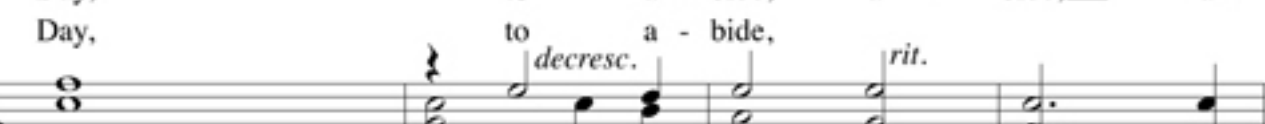
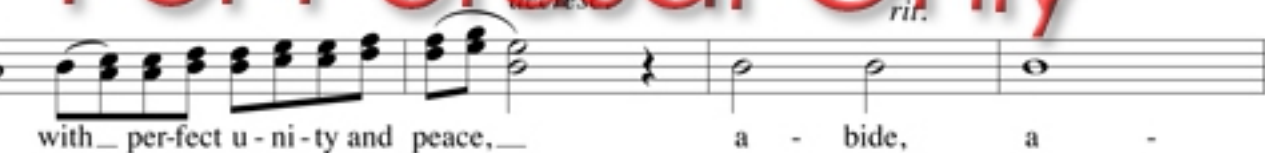
For Perusal Only one or two singers

mp *rit.* *sf*
 earth, all peo-ples of the earth, all peo-ples of the earth
mp *rit.* *sf*
 earth, all peo-ples of the earth, all peo-ples of the earth
rit. *mp*
 All peo-ples of the earth,
rit. *mp*
 All peo-ples of the earth,
mp *rit.* *mp*

The second system of the score consists of four staves. The top two staves are vocal staves for two voices, both in treble clef with a key signature of three flats (Bb, Eb, Ab). The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The music is in 4/4 time. The first measure is marked with a tempo of quarter note = quarter note and a dynamic of *mp*. The second measure is marked with *rit.* and features a change in the piano accompaniment. The third measure is marked with *sf* and features a change in the piano accompaniment. The fourth measure is marked with *rit.* and features a change in the piano accompaniment.

ff a tempo*ff a tempo**ff a tempo**ff a tempo*

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of His care and lov - ing kind - ness. This, 47 *a tempo*
 of His care and lov - ing kind - ness. This is the *a tempo*
 bide, care and lov - ing kind - ness. This is the *a tempo*
 bide, care and lov - ing kind - ness. This is the *a tempo*

rit. *pp* *a tempo*
rit. *pp* *a tempo*
rit. *pp* *a tempo*
rit. *pp* *a tempo*

The musical score is for a piece in B-flat major, 4/4 time. It features five staves: four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "Day, this is the Day, the Day. Day, this is the day, the Day. Day, this is the day, the Day. Day, this is the day, the Day." The score includes a *rit.* (ritardando) marking above the first and third vocal lines. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand.

About the composer

Stanford E. Scryven, b. 1988, grew up in Beaverton, Oregon, and is now entering his junior year at St. Olaf College in Northfield, Minnesota, where he is pursuing a Bachelor of Music degree in both Vocal Performance and Music Education. He is an avid composer as well as performer, and currently sings in the St. Olaf Choir. Stanford was the 2008-2009 recipient of the Minnesota Music Educators Association Collegiate Composer of the Year Award.

Note from the composer

The inspiration for *This is the Day* originated with a friend of mine, Khashiar Shahbazi, who with great excitement shared this passage he had read as part of his daily devotional. I was instantly touched by the sheer magnitude and power of the message, as well as its elegance and grace. This piece is my best musical translation of that sensation.

The first part of the piece (mm. 1-33) was composed with a sense of awe at God's power, and should be sung accordingly. The latter part of the piece is meant to give a sense of peaceful rest to the singer and listener, with an air of intimacy in mm. 40-46.

This is the Day in which God's most excellent favors have been poured out upon men, the Day in which His most mighty grace hath been infused into all created things. It is incumbent upon all the peoples of the world to reconcile their differences, and, with perfect unity and peace, abide beneath the shadow of the Tree of His care and loving-kindness.

From *Gleanings from the Writings of Bahá'u'lláh*,
a scripture of the Bahá'í faith

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