

Close Your Eyes

Words of Bahá'u'lláh

Adagio

Alan Manifold

A

Soprano
O ye dis - cern - ing ones! Close your eyes — to rac-ial

Alto
O ye dis - cern - ing ones! Close your eyes — to rac-ial

Tenor
O ye dis - cern - ing ones! Close your eyes — to rac-ial

Bass
O ye dis - cern - ing ones! Close your eyes — to rac-ial

5

S
diff-ren - ces, close your eyes, and wel - come all with the light of one - ness.

A
diff-ren - ces, close your eyes, and wel - come all with the light of one - ness.

T
diff-ren - ces, close your eyes, and wel - come all with the light of one - ness.

B
diff-ren - ces, close your eyes, and wel - come all with the light of one - ness.

12

B

S
— The words which have des - cen - ded from the hea-ven of the will of God are the

A
— The words which have des - cen - ded from the hea-ven of the will of God are the

T
— The words which have des - cen - ded from the hea-ven of the will of God are the

B
— The words which have des - cen - ded from the hea-ven of the will of God are the

Close Your Eyes

2
17

S source of u - ni - ty and har - mo - ny for the world. —

A source of u - ni - ty and har - mo - ny for the world. —

T source of u - ni - ty and har - mo - ny for the world. —

B source of u - ni - ty and har - mo - ny for the world. —

24

S — Close your eyes — to rac - ial diff' - ren - ces, close your eyes, and wel - come

A — Close your eyes — to rac - ial diff' - ren - ces, close your eyes, and wel - come

T — Close your eyes — to rac - ial diff' - ren - ces, close your eyes, and wel - come

B — Close your eyes — to rac - ial diff' - ren - ces, close your eyes, and wel - come

30

S all with the light of one - ness. — That all na - tions should be - come one and all

A all with the light of one - ness. — That all na - tions should be - come one and all

T all with the light of one - ness. — That all na - tions should be - come one and all

B all with the light of one - ness. — That all na - tions should be - come one and all

Close Your Eyes

36

S men be-come as bro - thers; that the bonds of u - ni - ty and a - fec -

A men be-come as bro - thers; that the bonds of u - ni - ty and a - fec -

T men be-come as bro - thers; that the bonds of u - ni - ty and a - fec -

B men be-come as bro - thers; that the bonds of u - ni - ty and a - fec -

42

S tion should be strength-ened. _____ **E** Close your eyes _____ to rac-ial diff'-ren - ces,

A tion should be strength-ened. _____ Close your eyes _____ to rac-ial diff'-ren - ces,

T tion should be strength-ened. _____ Close your eyes _____ to rac-ial diff'-ren - ces,

B tion should be strength-ened. _____ Close your eyes _____ to rac-ial diff'-ren - ces,

48

S close your eyes, and wel - come all with the light, _____ with the light, the

A close your eyes, and wel - come all with the light, _____ with the light, the

T close your eyes, and wel - come all with the light, _____ with the light, the

B close your eyes, and wel - come all with the light, _____ with the light, the

Close Your Eyes

4

55

S
light of one - ness.

A
light of one - ness.

T
light of one - ness.

B
light of one - ness.

Detailed description: This is a musical score for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The score is for measure 55, which is the fourth measure of a four-measure phrase. The key signature is two sharps (F# and C#), and the time signature is 4/4. The lyrics for all voices are "light of one - ness." The Soprano part starts on a half note G4, followed by quarter notes A4, B4, and a dotted half note C5. The Alto part starts on a half note F#4, followed by quarter notes G4, A4, and a dotted half note B4. The Tenor part starts on a half note E4, followed by quarter notes F#4, G4, and a dotted half note A4. The Bass part starts on a half note C3, followed by quarter notes D3, E3, and a dotted half note F#3. Each voice part has a slur over the final two notes, and a fermata over the final note.