

Sacred Refrains:

Arabic and Persian *Dhikrs* in the Bahá'í Community

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Introduction

Dhikr is an Arabic word meaning an act of remembering, a reminder, or a practice that engenders remembering or reminding. *Dhikr* could refer to a spiritual service, an invocation, the Qur'an, or even a religious prophet, all acting as reminders of the divine. *Dhikr* is also the term used for a type of repeated invocation found in the Islamic and Bahá'í¹ sacred traditions. Although the term refers particularly to Islamic practices, *dhikr* practices are similar to spiritual practices in other cultures, such as chanting mantras in Hindu traditions. The use of repeated phrases and invocations that includes chanting or singing of sacred phrases has been considered as a form of concentrative meditation (Naranjo and Ornstein 1971, 46-49).

Dhikr can mean, then, to remember, remind, mention, and invoke. In an Islamic context, it refers to remembering God and to remembering who we are and what we are called to be by God (quranreading.com n.d.). As a form of meditation or prayer, it also refers to a specific type of remembrance, such as the repetition of the names of God or short spiritual or sacred phrases as a spiritual practice. This specific form of *dhikr* can be done silently, spoken, sung, or even danced, employing musical instruments as well, particularly percussion instruments. This repetition in certain contexts may induce a trance-like state believed to heighten spiritual awareness and a sense of presence of and communion with God (Naranjo and Ornstein 1971, 30-31, 47-48, 156).

Though practice of the repetition of short sacred phrases exists in other traditions as well, the term and concept of *dhikr* itself grew out of an Arabic language and religious tradition. *Dhikr* has been and continues to be a powerful spiritual and communal practice in Islam, and its influence has continued into the Bábí and Bahá'í Faiths, particularly noticeable in the early beginnings during which time the followers faced overwhelming religious opposition and persecution. Historical references show the use of this practice of repeating sacred verses during sieges of the early Bábís by the Persian government, and during torture, imprisonment, and execution, and it was practiced as a means fortifying the followers' spirits and strength in the face of tremendous hardships and difficulties and uniting them as a community. Even after the difficulties of nineteenth century Persia in regard to these fervent believers, the practice of *dhikr* has continued, not only in daily repetition of verses, but in group occasions and worship practices. Juliet Thompson in her *Diary*, in the early twentieth century, illustrates the practice of *dhikr* by a group when she was in 'Akka², on her Bahá'í pilgrimage, where she witnessed seventy believers approaching on foot while chanting. They had walked for three months from Persia to visit 'Abdu'l-Bahá, the son of Bahá'u'lláh, the Prophet Founder of the Bahá'í Faith. She mentioned that one of the seventy pilgrims recited a chant for them at dinner, which the seventy had sung as they journeyed that long way (Thompson 1983, 107-110):

¹ The Bahá'í Faith was founded in nineteenth century Iran, emerging from the Bábí religion in 1863 in Baghdad when Mirzá Ḥusayn-'Alí Núrí Bahá'u'lláh declared He was the Messenger of God predicted by Siyyid 'Alí Muḥammad Shírání the Báb as well as by other religions. The Writings of the Báb, Bahá'u'lláh, and his son 'Abdu'l-Bahá are considered sacred literature.

² In Israel, formerly Palestine.

Praise be to thee, powerful
Hand of ‘Abdu’l-Bahá
May my life be a sacrifice to the mighty
Hand of ‘Abdu’l-Bahá!

The purpose of this present work is not as a scholarly treatise per se or analysis of dhikr, but rather to make available and accessible a selection of recordings of dhikrs using Bahá’í sacred texts in Arabic and Persian languages. These particular dhikrs can be sung individually or in groups, as they are rhythmically measured³ and melodically composed. They are often categorized in Persian contexts as group dhikr, or *dhikr-i dast-i jam’i*, due to their fixed melody and steady beat that facilitates group practice. Although the recorded examples included are primarily composed and designed for group singing, they may also be sung by individuals.

In this work, the presented recordings, texts, and musical transcriptions are included primarily for purposes of learning the dhikrs themselves, as well as for learning something about them and their historical contexts. The recorded selections include more commonly known and practiced dhikrs within the Bahá’í community, as well as others that have been recorded by groups or individuals. These recorded examples, then, are a presentation of dhikrs that are available primarily in online formats, and thus would not necessarily be considered either a comprehensive or a representative selection of types that are widely used, as this may vary according to times, places, and communities. While a certain amount of scholarship and historical content is presented to support this collection, these aspects are included more as illustration where available, and are not meant to represent an exhaustive study of dhikr history or practice in Bahá’í contexts.

Although as an ethnomusicologist specializing in Persian music I have academic and experiential background in the study and practice of Persian classical music, until recently I had not focused on chanting or singing of sacred texts within Persian culture. In casual exposure, I had not distinguished song forms or anthems from repetitions of invocations or sacred verses. Neither had I distinguished the chanting of prayers from the singing of prayers and invocations. Singing composed melodies in steady measured rhythm seemed to me to be simply another form of spiritual hymn or song, for example. I had not yet realized that singing repetitions of short phrases could be considered a distinct type of spiritual practice, whether done by an individual or by a group.

One question at the onset is to examine what may distinguish a dhikr from the recitation of a prayer or singing an anthem (*sorud*). In reviewing the recordings collected and their designations, I found that a short prayer when repeated could be labelled as a prayer or as a dhikr, though dhikrs were traditionally brief invocations or short phrases excerpted from longer prayers. In terms of dhikr itself, the question occurs as to whether there is a difference between individual practice and group practice. We can consider that an individual does have the freedom to repeat phrases silently, or to chant or sing them aloud, whether in an improvised free style rhythmically and melodically or in a composed or fixed format.

³ Based on steady pulses or beats.

I started this project of gathering dhikrs in Arabic and Persian available in the Bahá'í communities using Bahá'í sacred writings while hosting a Bahá'í devotional gathering on Zoom during the Covid pandemic. An Iranian friend asked me if I could find recordings of a list of 15 texts she was given called dhikr (in Persian pronounced *zehr* and in Arabic *dhakar* or *dhikr*). These were dhikr using Bahá'í sacred writings from the Báb, Bahá'u'lláh, and 'Abdu'l-Bahá. Most of these were short phrases, most of which were in Arabic. I already knew a few of these dhikrs: “Allahumma,” “Subbúhun Quddús,” and “Hal Min Mufarrijin” and had heard them sung in Bahá'í gatherings.

Through the process of reviewing this material, I became aware that the repetition of the Greatest Name, Alláh-u-Abhá (God is Most Glorious) 95 times a day has been considered a dhikr, the repetition of the names of God having also been practiced in Islam, particularly in Sufi circles. I discovered further that dhikr may be repeated silently, spoken out loud, intoned, chanted, or sung. There is great freedom in reciting a dhikr by oneself in terms of style and form. However, when it comes to intoning dhikr in a group, for the most part there needs to be agreement on tempo, rhythm, melody, and form as well as other elements of music to keep the group together. In reviewing the background of dhikr in Islamic practice, particularly reviewing and audio and video recordings of dhikr, it also appeared that in Islamic tradition, movement and even dance, as well as percussive rhythm, have been common elements of the performance of group dhikr as well.

I was able to find recordings of all 15 dhikr I was given to research, presumably at the time serving as a list of dhikr in common usage in Iranian communities, as I later found this same list on a number of online sites, with the addition of one more dhikr in Persian, for a total of 16. During my inquiry, I also found other recordings labelled as dhikr using Bahá'í sacred texts, primarily available online. In order to choose examples to study and to introduce them to those who might wish to learn to sing them, my criteria for inclusion, in addition to the original 16, was the availability of a recording or someone I could record, the use of a sacred Bahá'í text, and the source's labelling of the piece on the recording as a dhikr. Eventually I became able to recognize dhikr characteristics even if the dhikr was not labelled as such. For all but two of the dhikrs I also found official references and texts, particularly in the Bahá'í Reference Library⁴ (<https://reference.bahai.org/fa/>). There was also one dhikr from a hadith⁵, and others with phrases from the Qur'an.

While dhikr as a practice has existed within the Bábí and Bahá'í communities, particularly prevalent during the early era of Bahá'í history in the mid-nineteenth century, its practice continues today in devotional and other gatherings, intermingled with chanted or recited prayers and other sacred writings. That dhikr practices were a part of the early Bábí and Bahá'í heritage can be observed in historical documents and accounts. To what extent its form, definition, and usages correspond to the dhikr practices in Islam, particularly in Sufism, or to early Bábí and Bahá'í history is subject to further study and analysis.

⁴ کتابخانه مراجع و آثار بهائی.

⁵ Traditions containing the words and actions of the Prophet Muhammad.

The recordings themselves represented in this collection do show similarities as well as variations and differences with Sufi dhikr practices and forms, the intensive study of which is not the intended purpose of this work. As an initial observation, it appears that, at least with the recordings presented here, some short invocations in use in Bahá'í contexts are similar and may compare with invocations to names and attributes of God found in Islamic tradition. However, in addition there are dhikrs using longer passages from Bahá'í prayers and tablets, even a complete short prayer, such as the “Remover of Difficulties” prayer, which have been labelled as dhikr in recordings. Given the emphasis on avoidance of ritual practices in the Bahá'í Writings, variations, as well as other developments of the practice of dhikr itself may be expected.

In the first portion of this treatise and compilation, I present a short background on the dhikr tradition in Islamic and Bahá'í contexts and in the second part I present and discuss the individual sung dhikr examples themselves, including the Writings they are from as well as, in some cases, historical context of usage. For general presentation and discussion of texts, I used the standard transliteration guidelines found in Bahá'í publications, but the pronunciation guide for the dhikr examples themselves follow the pronunciation style as found in the recordings.

The second portion, which represents the bulk and focus of the document, includes specific examples of Arabic and Persian dhikrs from the Writings of the Báb, Bahá'u'lláh, and ‘Abdu'l-Bahá⁶ (as well as the few examples using excerpts from the Qur'an). The presentation of the dhikrs may include a brief description or history of the material, the Arabic or Persian script, a translation, a Romanized pronunciation guide based on the recordings, as well as music notation and links to recorded examples. The musically notated dhikr examples include chord suggestions, pronunciation guide, and an English version as well as the original Arabic or Persian. The English use authorized translations where available or provisional translations, occasionally modified to fit the melody of the Arabic or Persian language dhikr recording. For the versions in English there also would be slight variations in the rhythm and melody. Though the music notation and chording for either the original language or translated versions do not always fit comfortably into Western rhythmic and melodic notation and chording, nonetheless, the notations and chord suggestions may be useful for studying and learning the dhikrs themselves as a supplement to listening to the recordings. The recordings themselves are grouped together in a separate playlist.

These melodic renderings of dhikrs have been composed or formed by traditional practices as well as by individuals and some have come into common usage. Individuals are able to compose a dhikr on sacred text, whether chanted or sung, repeating short phrases selected from the Bábí or Bahá'í Writings, whether they do so spontaneously in an improvised or composed fashion. The examples presented, in most cases, do not indicate names of composers or even performers, as these were usually not found on the labels and descriptions of these recordings.

In creating a dhikr, what is possible for an experienced singer to perform by themselves as a soloist may be different from what a group of amateur or even professional singers are able to perform in a group setting. As a solo singer, one may take great liberties in rhythmic and melodic

⁶ The son of Bahá'u'lláh.

nuances that would not only be difficult in a group rendition but may detract from the unity and clarity of the dhikr sound itself. Songs composed with indefinite and flexible melodies and rhythms and nuances that may be suitable for an individual may create a muddled and vague impression in group singing or performance.

Thus, individualistic nuances of ornamentation, slides, rhythmic variation, range of notes, as well as melodic intervals and nuances of melody are more limited in this group style of singing. Both the melody and the rhythm also need to be distinct and steady enough to be remembered and repeated consistently. With simple and steady rhythm, the group is bound together as a community in word, melody, and rhythm, creating a unifying sound and performance experience. When there is a well-known repertoire of dhikrs that are stylistically suited for group singing, one may more readily create a group experience of common energy and bonding by numerous repetitions of well-known dhikrs.

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Intoning Sacred Text

The importance of music in promoting spiritual consciousness and development is mentioned in various passages in the Bahá'í⁷ Sacred Writings. The following succinct passage from a Tablet by 'Abdu'l-Bahá illustrates and introduces the role and impact of chanting sacred texts (Research Department 2019, 2):

The Word of God may be likened to the life-giving breezes of the divine springtime. When chanted in spiritual tones, it bestoweth the breath of life and granteth true salvation. It bringeth forth a garden of roses from the pure soil, and wafteth its musk-laden fragrance throughout the world. ('Abdu'l-Bahá, from a Tablet—translated from the Persian)

Although music in an Islamic context in the past was subject to much debate and controversy as to its “lawfulness” and merit, Bahá'u'lláh has made it clear, in His book of laws, the profound spiritual effects of music on an individual's soul (Bahá'u'lláh, *The Kitáb-i-Aqdas* 1992, 38):

We have made it lawful for you to listen to music and singing. Take heed, however, lest listening thereto should cause you to overstep the bounds of propriety and dignity. Let your joy be the joy born of My Most Great Name, a Name that bringeth rapture to the heart, and filleth with ecstasy the minds of all who have drawn nigh unto God. We, verily, have made music as a ladder for your souls, a means whereby they may be lifted

⁷ Included are Writings of The Báb.

up unto the realm on high; make it not, therefore, as wings to self and passion. Truly, We are loath to see you numbered with the foolish.

Part of what is important and distinctive about the presentation and discussion of music in this book of laws and ordinances, is the bringing of music not only into the status of an acceptable form of practice and worship, but one with inestimable value, and bringing to an end the cloud of suspicion that has caused centuries of dispute over the lawfulness of the practice of music in Islamic traditions. In the past, even the repetitive chanting of the names and attributes of Allah, along with ritual dance and spiritual concerts that were associated with Sufi mystical orders, and which often led to a communal ecstatic state, have carried with them undertones of this same lingering association with that which is unworthy or unlawful. While reading and reciting silently or reading aloud is considered meritorious, the practice of chanting the verses melodiously or singing individual or group *dhikr* may unconsciously carry along with it traces of stigma from these past attitudes and beliefs. This practice as a result may be viewed by some as outmoded, ritualistic, esoteric, or even unseemly when associated with ecstatic states. Lest the presentation and discussion of the *dhikrs* presented in this document be a mere curiosity, something for solo performers, or relics from another era or culture, I find it important to address this issue directly. Thus, the following quotation from the book of laws, *The Most Holy Book*, explicitly spells out recitation “in the most melodious of tones”

Writings in the Bahá'í Faith speak of the salutary effects of intoning, reciting, chanting, and singing spiritual verses. A paragraph from *The Kitáb-i-Aqdas: The Most Holy Book* describes succinctly and powerfully, some of these effects, including the ability to transport the reciter into spiritual worlds beyond which they can perceive in ordinary reality (Bahá'u'lláh, *The Kitáb-i-Aqdas* 1992, 61: para. 116) :

They who recite the verses of the All-Merciful in the most melodious of tones will perceive in them that with which the sovereignty of earth and heaven can never be compared. From them they will inhale the divine fragrance of My worlds—worlds which today none can discern save those who have been endowed with vision through this sublime, this beauteous Revelation. Say: These verses draw hearts that are pure unto those spiritual worlds that can neither be expressed in words nor intimated by allusion. Blessed be those who hearken.

Emphasis is placed in the Bahá'í Sacred Writings on intoning, chanting, and singing the sacred texts in a beautiful voice, describing the effect this has in reinforcing the power and internalization of the words, as in the following quote from Bahá'u'lláh, in English (Bahá'u'lláh, *Gleanings* 1990, 295), and then in the original Arabic (Bahá'u'lláh, *Muntabikhat-i az Ásár-i Haḍrat-i Bahá'u'lláh* n.d., #136:189-190):

Intone, O My servant, the verses of God that have been received by thee, as intoned by them who have drawn nigh unto Him, that the sweetness of thy melody may kindle thine own soul, and attract the hearts of all men. Whoso reciteth, in the privacy of his chamber, the verses revealed by God, the scattering angels of the Almighty shall scatter abroad the fragrance of the words uttered by his mouth, and shall cause the heart of every righteous

man to throb. Though he may, at first, remain unaware of its effect, yet the virtue of the grace vouchsafed unto him must needs sooner or later exercise its influence upon his soul. Thus have the mysteries of the Revelation of God been decreed by virtue of the Will of Him Who is the Source of power and wisdom.

ان اقرأ يا عبد ما وصل اليك من آثار الله بربوات المقرّبين لتستجذب بها نفسك و
تستجذب من نعماتك افئدة الخلائق اجمعين و من يقرأ آيات الله في بيته وحده لينشر
نفحاتها ملائكة النّاشرات الى كلّ الجهات و ينقلب بها كلّ نفس سليم ولو لن يستشعر في
نفسه ولكن يظهر عليه هذا الفضل في يوم من الأيام كذلك قدرّ خفيّات الأمر من لدن
مقدّر حكيم

Another selection emphasizes the effect of the sound vibrations of music ('Abdu'l-Bahá, Selections from the Writings of 'Abdu'l-Bahá 1978, 145:#129):

It is even as a voice wondrously sweet, or a melody played: although sounds are but vibrations in the air which affect the ear's auditory nerve, and these vibrations are but chance phenomena carried along through the air, even so, see how they move the heart. A wondrous melody is wings for the spirit, and maketh the soul to tremble for joy.

It is encouraged, nay enjoined, in The Most Holy Book, to teach children sacred verses that they may recite them musically, “in most melodious tones”, in the places of worship while in a transported state inspired by one's connection with the Almighty (Bahá'u'lláh, Kitáb-i Aqdas 1992, 74: para.150)

Teach your children the verses revealed from the heaven of majesty and power, so that, in most melodious tones, they may recite the Tablets of the All-Merciful in the alcoves within the Mashriqu'l-Adhkárs. Whoever hath been transported by the rapture born of adoration for My Name, the Most Compassionate, will recite the verses of God in such wise as to captivate the hearts of those yet wrapped in slumber. Well is it with him who hath quaffed the Mystic Wine of everlasting life from the utterance of his merciful Lord in My Name—a Name through which every lofty and majestic mountain hath been reduced to dust.

Here Mashriqu'l-Adhkár, which means “the Dawning-place of the praise of God”, is the name of the Bahá'í House of Worship and its dependencies (Bahá'u'lláh, The Kitáb-i-Aqdas 1992, 253). It is to be noted that *adhkár* is the plural for the word *dhikr*, meaning mention, remembrance. Abdu'l-Bahá refers to a pure heart as the dawning-place of the mention of God (Research Department 2017, 17):

Truly, pure and radiant hearts are the dawning-places of the mention of God from which the melodies of supplication and prayer continually reach the Concourse on high. I beg of God to make each of your hearts a divine temple in which the lamp of the Most Great Guidance may be lit. Should the hearts receive a bounty such as this, they would assuredly exert the utmost endeavour and become fully determined to build the

Mashriqu'l-Adhkár, so that the outward frame may reveal the inward reality and the outer form give tidings of the inner meaning.

As to the nature of the music that forms part of the worship in these Houses of Worship, a number of passages from the statement prepared by the Research Department of the House of Justice based on excerpts from the Bahá'í Writings include vocal music based on sacred writings (Research Department 2017, 5):

Such worship may also include vocal music. In letters written on its behalf, the House of Justice clarifies that lyrics sung in the House of Worship should be “based upon Bahá'í or other sacred writings”, including the Writings and talks of ‘Abdu’l-Bahá, should “contain Bahá'í themes, may involve “the repetition of verses from prayers or selections from the Writings”, and may allow for “slight alterations in the text . . . to conform with musical requirements.” “The musical style of the piece can be determined by the composer, provided that he or she bears in mind the spiritual obligation to treat the Sacred Texts with the propriety, dignity and reverence due them.”

At times, there may still linger questions related to the allowability of music in a sacred context. I have heard, for example, questions about whether group singing of prayers is considered congregational prayer and therefore not allowed according to Bahá'í precepts. There exists guidance from the Bahá'í Universal House of Justice that may be appropriately applied to this question (Hornby 1999, 412)⁸ :

It is entirely proper to set prayers to music, and the friends are free to sing prayers in unison.... Singing by a congregation present at a service in the House of Worship should not be confused with congregational prayer prescribed by Bahá'u'lláh for the dead.

Similarly, in another letter from the Universal House of Justice in 1975 ((Hornby 1999, 461) is stated:

You have asked whether it is permissible for the friends to chant a prayer collectively. There is a difference between chanting a prayer collectively and congregational prayer.

Finally, two Tablets from ‘Abdu’l-Bahá summarize the spiritually uplifting nature of singing and playing music with sacred texts. A Tablet from ‘Abdu’l-Bahá written to a renowned Persian court musician⁹ addresses the issue of various cautionary beliefs about music in the past and how music indeed is food for the soul ('Abdu'l-Bahá, Selections from the Writings of 'Abdu'l-Bahá 1978, 112:#74):

O bird that singeth sweetly of the Abhá Beauty! In this new and wondrous dispensation the veils of superstition have been torn asunder and the prejudices of eastern peoples stand condemned. Among certain nations of the East, music was considered reprehensible, but in this new age the Manifest Light hath, in His Holy Tablets, specifically proclaimed that music, sung or played, is spiritual food for soul and heart.

⁸From a letter of the Universal House of Justice to the National Spiritual Assembly of Australia, February 6, 1973..

⁹ Mirza ‘Abdollah.

The musician's art is among those arts worthy of the highest praise, and it moveth the hearts of all who grieve. Wherefore, O thou Shahnáz, play and sing out the holy words of God with wondrous tones in the gatherings of the friends, that the listener may be freed from chains of care and sorrow, and his soul may leap for joy and humble itself in prayer to the realm of Glory.

Again, in another passage, is a Tablet written by 'Abdul'Bahá on the spiritual power of music, written to this same court musician (The Universal House of Justice 1996, 5) (Caton 2021, 373-374):

O servant of Bahá! Music is regarded as a praiseworthy science at the Threshold of the Almighty, so that thou mayest chant verses at large gatherings and congregations in a most wondrous melody and raise such hymns of praise at the Mashriqu'l-Adhkár as to enrapture the Concourse on High. By virtue of this, consider how much the art of music is admired and praised. Try, if thou canst, to use spiritual melodies, songs and tunes, and to bring the earthly music into harmony with the celestial melody. Then thou wilt notice what a great influence music hath and what heavenly joy and life it conferreth. Strike up such a melody and tune as to cause the nightingales of divine mysteries to be filled with joy and ecstasy. (From a Tablet to an individual believer- translated from the Persian)

Dhikr as a Form of Spiritual Practice

Though one may set these sacred verses to music and perform them in a gathering, what about the use of these verses set to music as a spiritual practice per se? To what extent can melodious recitation of spiritual verses serve as a meditation practice, whether by an individual or in a group setting, particularly with group singing of these verses? Meditation as a form of spiritual practice is encouraged, but the method is in the main left up to the individual. It is, however, at the same time, enjoined to "Recite the verses of God every morn and eventide" (Bahá'u'lláh, The Kitáb-i-Aqdas 1992, 73).

'Abdu'l-Bahá has talked about the benefits of meditation, in that it uses the power of insight to bring forth hidden mysteries and connect the meditator to spiritual realities ('Abdu'l-Bahá, Paris Talks 1972, 175):

Meditation is the key for opening the doors of mysteries. In that state man abstracts himself; in that state man withdraws himself from all outside objects; in that subjective mood he is immersed in the ocean of spiritual life and can unfold the secrets of things-in-themselves. To illustrate this, think of man as endowed with two kinds of sight; when the power of insight is being used the outward power of vision does not see. This faculty of meditation frees man from the animal nature, discerns the reality of things, puts man in touch with God.

As quoted in the previous section on intoning sacred text, the admonition found at the beginning of a compilation of Bahá'í prayers is to intone the verses of God with a sweet melody (Bahá'í

Prayers 1991, v)¹⁰: “Intone, O My servant, the verses of God that have been received by thee, as intoned by them who have drawn nigh unto Him, that the sweetness of thy melody may kindle thine own soul, and attract the hearts of all men.” Then one might consider to what extent may intoning sacred verses, whether chanting or singing, be used or serve as a spiritual practice.

Claudio Naranjo groups meditation practices into three categories: the way of forms, the negative way, and the expressive way. In distinguishing these types, focus varies from concentration on symbols and objects to that of reflecting on what arises from within the meditator. He places dhikr, from the Islamic tradition, in the first category, that of concentrative meditative practice, as it focuses on a name or attribute of God through repetition, as with the mantras of the Hindu and Buddhist traditions (Naranjo and Ornstein 1971, 16-17, 47-48).

The necessity of remembering God is mentioned numerous times in the Qur’an. There have been differences among practitioners as to method. Among Sufi orders, dhikr, remembrance, is viewed as a means for achieving communion with God. They have distinguished three stages or levels of dhikr practice, dhikr of the tongue, the heart, and the innermost being (Geels 1993, 56-57).

F. Masumian discusses in her chapter on mantra meditation the power of the use of sacred formulas and the names of God throughout many religious practices, including for concentration, strength, healing, and courage. In its role in the Bahá’í Faith, she places particular emphasis on and presents numerous quotations from the Bahá’í writings on remembrance of The Greatest Name as a daily practice as well as calling upon its power in times of difficulty (F. Masumian 2013, 73-92).

Alláh’u’Abhá is considered a form of the Greatest Name of God, which is Bahá, or Glory. One can observe, then, at the outset, the enjoining of the recitation of “Alláh’u’Abhá” (God the All-Glorious) 95 times a day. As to the frequency and importance of its use, ‘Abdu’l-Bahá exhorts (U.S. Supplement Bahá’ News No. 80 1964, 2):

The Greatest Name should be found upon the lips in the first awakening moment of early dawn. It should be fed upon by constant use in daily invocation, in trouble, under opposition, and should be the last word breathed when the head rests upon the pillow at night. It is the name of comfort, protection, happiness, illumination, love and unity.

In the Kitáb-i Aqdas the phrase in English is “repeat ‘Alláh-u-Abhá’ ninety-five times” (Bahá’u’lláh, The Kitáb-i-Aqdas 1992, 26). In the original Arabic, the Arabic word used for the translation “repeat” is يذكر (*yodhkaró*), which is a variation on the word dhikr (mention), and may be thought of as “repeatedly mention” or “mentioning” (Bahá’u’lláh, Kitáb-i Aqdas 1992, 18-19, para. 18).

The following are links to three recorded examples of 95 repetitions of “Alláh’u’Abhá”, ranging from simple to complex, the first two sung by an individual and the third an example of a group performance. The first example is a chant-like, simple melody repeated 95 times, accompanied

¹⁰ <https://www.bahai.org/library/authoritative-texts/prayers/bahai-prayers/1#521936016>

by a drone instrument, an Indian tambura¹¹, centered around a single recitation tone, with inflection below and above <https://www.youtube.com/watch?v=4uV1J81Anzs> . The second version, performed by Roya Bauman, is sung solo and unaccompanied. It is organized into 5 repeated groups of 19 Alláh'u'Abhá phrases, each phrase consisting of two different 5-note melodic sets of either four or five phrases, each of which is repeated within each 19-phrase section (5+5+4+4+1), This is an example of a composed or fixed melody with measured rhythm organized in a complex way. Whether or not one would choose this relatively complex set as a daily practice is yet another question: <https://www.youtube.com/watch?v=ifYJ0ibQKDU> . A third example is a fusion performance group from London, The Shoreless Sea (formerly known as gyenyame), which also arranges the invocations into five groups of 19 each, based on a simple melody more akin to our first example. However, as a group performance piece, it introduces more complex melodies, harmonies, and rhythms, as well as adding another form of the Greatest Name, Yá Bahá'u'l-Abhá. It includes accompaniment by an orchestra consisting of *santur*¹², *daf*¹³, violin, cello, and 6- and 12- string guitars: <https://www.youtube.com/watch?v=8qk0jHXDmcM> .

Beyond the use of repetitions of the Greatest Name in one's daily practice, other dhikrs have been created and used in individual and group practices in a Bábí and Bahá'í context. Examples of these are included in this compilation. Documentation may include examples of the use of dhikr in difficult and extreme circumstances, particularly in the Bábí era, including reciting specific names of God or specific verses from the Báb or from the Qur'an to bolster, assuage, and sustain the believers under extreme circumstances of deprivation, torture, and danger. When reading these historical accounts, the power of this practice becomes evident.

Beyond the early beginnings of the Bahá'í era, the practice of dhikr has continued, using phrases from The Báb's and Bahá'u'lláh's Writings as well as those by 'Abdu'l-Bahá, and is still being practiced to an extent among Arabic and Persian speakers. Certain dhikrs are known to non-Arabic and non-Persian speakers as well, though they might be viewed by some as a repeated song rather than as a dhikr. Dhikr, aside from its larger meaning of "mention" or "remember," in practice commonly refers to repeated invocations or short repeated phrases from larger tablets or prayers. Translation of dhikrs or other repetitive chants into English or other languages are practiced to an extent, particularly the recitation of the short Remover of Difficulties prayer (See "Hal Min Mufarrijin").

A question may arise as to the benefit of chanting in the original language versus using a translation. In some traditions, such as in the traditions of *japa*¹⁴ meditation, which uses repetition of mantras, placing emphasis on the quality of the sound vibration and pronunciation of the mantras is considered essential. The belief is that the mantras are constructed from combinations of the sounds from the sacred language of Sanskrit, for example. The Sanskrit names of God are believed to carry the ability to evoke the deity of the particular mantras that

¹¹ Long-necked plucked string instrument.

¹² A hammered dulcimer.

¹³ A large frame-drum with rings.

¹⁴ Meditative repetition of a mantra, a sacred name or phrase.

carries this name (Devananda 1981, 44, 51). Thus, in the traditional understanding of Hindu mantra chanting it is often thought that the effect of the mantra derives from the vibrational sound properties of the language itself (Lee 2020, 12).

As has been mentioned, in the Islamic tradition, Arabic is the language of revelation as it is the language of the Qur'an, Islam's holy book. Because of Arabic's station as the language of revelation, as well as other factors, the daily obligatory prayers, the *salat*, which originate from the Qur'an, are generally recited in Arabic regardless of the person's country or native tongue, partly, though, as a way of unifying the Islamic community (Anwaar 2017). Of consideration is that in addition to the difficulty of keeping the exact meaning in translating from one language to another, the Qur'an in Arabic is seen as the word of Allah and any translation then becomes an interpretation by a human being (Sheriff n.d.). It is to be noted that in The Most Holy Book of the Bahá'í Faith, The Kitáb-i-Aqdas, the ordinance that is given to daily repeat the Greatest Name of God uses the Arabic phrase, Allah-u-Abhá (God the All-Glorious) (Bahá'u'lláh, The Kitáb-i-Aqdas 1992, 180: n33).

One of the aspects of *dhikr* practice that has been found in Judaism, Christianity, and Islamic practice is the existence over time and practice of the build-up of an altered state, what Rouget calls communion trance, an ecstatic trance state, as opposed to possession or identificatory trance. The intent of this practice is communication and communion with God, invoking and experiencing the presence of God (Sonneborn 1995, 38). One may quietly experience a meditative state, a sense of peace and communion with these repetitions, or experience a more ecstatic state as found in the Sufi spiritual concerts (*samá'*). Group *dhikr* can bring about not only an amplification of sound, a centering, a sense of community, and an experience of support, but an ecstatic trance state that has been known and observed to overcome pain and extreme hardship.

Referred to in a Bahá'í context, the mere repetition of verses is not what is indicated in this practice, but that the verses should be recited with joy and radiance (Bahá'u'lláh, The Kitáb-i-Aqdas 1992, 73-74: para. 149)

Pride not yourselves on much reading of the verses or on a multitude of pious acts by night and day; for were a man to read a single verse with joy and radiance, it would be better for him than to read with lassitude all the Holy Books of God, the Help in Peril, the Self-Subsisting.

As to the relevance of *dhikr*, as in the previous section, “the repetition of verses from prayers or selections from the Writings” are among the suggested forms. Further, ‘Abdu'l-Bahá has referred to joint singing as a devotional practice (Research Department 2019, 7: #32):

As for devotions other than obligatory prayer, if these be chanted jointly and with a pleasant and affecting melody, this would be most acceptable.

Music in Islam

Historically in Islam, music in general was considered problematic and, in many instances, unlawful, though this status and its parameters varied according to the atmosphere and the predominance and power of the Islamic clergy and jurists at various times and contexts. The practice of intoning and chanting the Qur'an was considered the model for what was sacred and allowable and, was called *qará'at*, reading, as opposed to *ghiná'*, or music. What became a distinguishing characteristic as to what was considered music and thus unlawful, was the presence of melodic characteristics such as ornamentation which excited the performers and listeners, inducing a state of secular ecstasy known as *ṭarab*. Another characteristic that defined music and thus *ṭarab* was the presence of musical instruments, particularly those used in the context of places where illicit activities were common, such as in drinking houses. Over time, there has been a certain relaxation of this prohibition, if the instruments were used for religious purposes, such as the ceremonial instruments used in the Shi'i passion plays, which used drums and horns, or in certain religious songs particularly used in mourning ceremonies, which also use drums and horns.

In some Islamic mystical orders, certain instruments were considered allowable or sacred, such as the *tanbur*, a long-necked stringed lute, and the *daf*, a large frame-drum. Many others permitted only the *daf*.

Although religious chanting tended to follow the modes of the classical Arabic and Persian music system, for example, the melodies were much simpler, and more word based, that is, one tone per syllable with minimal or no ornamentation. You can see with the examples provided in the next section with the *shahadá*¹⁵, that the melodic range is limited as well.

Over time a hierarchy of what is considered ideal developed (reciting of the Qur'an), what is preferred, what is permissible, and what is not permissible. Criteria include sacred or spiritual text vs. secular, attitude and profession of the performers and listeners, as well as purpose, location, and context of the performance. Even in the mystical orders that permit and use music as a form towards elevating consciousness and providing union with the divine, these characteristics and criteria apply to an extent, though in some cases there is allowance for more expressiveness in terms of melody and instruments. Further, the concept of religious ecstasy, or *wajd*, is applied as opposed to the secular, emotional, or physical excitement of *ṭarab*.

Islamic jurists spent centuries debating the merits and legality of the use of music, particularly in sacred settings. Further, they discussed diverse types of trance states, debating whether it was a spiritually altered state or a hedonistic trance depending on how they viewed the appropriateness of the music involved. Most often it was the individual performer and listener themselves as well as the context and intent of the performance venue that was the origin of how the music was perceived and processed (Caton 2021, 113-115).

¹⁵ In Islam, the declaration of faith.

Recitation of the names and attributes of God, as in a dhikr, has been considered an allowable practice, as the general term and concept of dhikr as remembering, reminding, and mentioning is enjoined multiple times in the Qur'an and in the traditions of Islam (*hadith*). This repetition is designed to remind the person of their connection to God and to the Covenant with God and their purpose for living. By tradition, it can be done silently, aloud, alone or in a group. In its most basic form, dhikr is typically associated with repetitive chanting of one of the names or attributes of God (The Contemplative Life n.d.). In practice, one may chant different words for God, such as Allah or Hu, may recite the names of God, may praise God, recite a part of a sacred writing, or even, as in Islam, reciting the entire Qur'an may be considered as dhikr. The *tasbih*, a particular form of dhikr, is a short phrase glorifying God, for a specified number of repetitions, using prayer beads or a specific way of counting on the hands. In Islam, tasbih is known as the 33 repetitions of *Subhánalláh*, meaning Glorified is God (Tasbih 2021).

Historical Considerations and Examples

Dhikr as discussed in this work refers to remembrance of God, whether done silently, in action, or aloud. The dhikr I am particularly focused on here is dhikr that uses sound, dhikr that is intoned, with a defined melody and measured rhythm, intended more for group expression, though may be practiced by an individual as well. The existence of dhikr circles or groups (*halq-i-yi dhikr*) in mystic orders of Islam are also found in different forms among different global traditions, that is, group repetition of sacred names and phrases to heighten spiritual awareness and communion with the divine. The Islamic dhikr practices may range from simple intonation of the word, *Hú* (He is) to elaborate coordinated rituals with uniforms and musical instruments. I'll refer to recorded examples of Sufi practices of group dhikr.

Traditionally, dhikr in an Islamic Sufi context seeks to induce a meditative and even trance-like state through various methods (Geels 1993, 78), including repetition of phrases, repetition of body movements along with those phrases, emphasis on breathing techniques, and often measured repetitive rhythms and drumming. In the dhikr examples, the use of back-and-forth movement of the body often accompanies the vocal repetitions, which lends itself to a duple or compound duple meter based on back-and-forth movement patterns. Though not given the name dhikr, religious cultures besides Islamic Sufism make use of music, rhythm, trance, and dance practiced individually or in a group in order to connect with a deeper part of themselves and with the divine. Certainly, when you have repetitive drum patterns, repetition of music and words along with its focused and sacred meaning, as well as intention, you can create this trance-like communion state, but whether it leads to a sense of spiritual elevation and communal consciousness raising, may be up to the individual, their intention, and the nature of the group setting.

The following includes a Sufi example of a dhikr on “Hú,” creating a continuous sound, through staggered breathing. *Hú* is the pronoun for God, referring to the essence of God. The seated group begins with the dhikr of “Hú” and then proceeds to group repetition of a dhikr that is a short phrase, *'Astaghfirulláh* (I seek forgiveness from Allah), coordinated and led by the leader, the *shaykh*. This is performed by members of a Naqshbandi Nazimiyya Order, led by Shaykh

Nurjan Mirahmad¹⁶. The Hú is intoned with staggered breathing, so that the sound is in effect continuous, while the short phrase that follows is intoned in unison with a simple melody and measured binary rhythm (2/4 time). Between Hú and the dhikr phrase are three repetitions of the *shahada*¹⁷, the Islamic creed, first by the shaykh alone and the second and third by the group as a whole¹⁸: <https://www.youtube.com/watch?v=cLBKa1Rl8D8>.

In another example, a group of female Sufis from Duisi, a village in the Pankisi Gorge in Georgia, in the Caucasus Mountains, sing the first part of the shahada, *la ilaha illallah* (There is no God but Allah), which is commonly used as a dhikr in Islam. One singer sings a lead phrase, and the group responds by intoning the dhikr refrain, in an overlapping call and response format, accompanying themselves with hand clapping, again with a simple melody and measured binary rhythm¹⁹: <https://vimeo.com/230304421>, <https://eurasianet.org/georgia-female-sufi-mystics-offer-alternative-example-of-religious-devotion>.

In a film scene from “Beyond Words,” Qadiri dervishes in Iranian Kurdistan recite several phases in a dhikr session. In the first phase, the circle, while sitting, starts slowly, chants the first part of the shahada, as in the Georgian women example, then proceeds to a faster dhikr, on “Allah.” In the seated phase, the *khalifa*, the leader, walks in the middle, leading the chanting and counting on his beads. He calls them to stand and while they are standing, they start with a slower pace, and eventually increase it. They are accompanied by drums, particularly large frame-drums, daf. Movement is a part of this practice, starting slow and subtle, and then while standing the movement increases and becomes faster, as they move to the beat of the dhikr²⁰: <https://www.youtube.com/watch?v=1kPtJxE03qo>

A more elaborate dhikr session shows a choreographed multi-part ceremony, all designed with the same goal in mind as with simpler and more informal groups of meditative concentration and communion with the divine. This Turkish group is from the Ushshaki branch of the Khalwatiyya order of Sufism. They perform in sections. There are two inner circles, those in tan vests, with their shaykh, who executes the short dhikr phrases. There are two partial outer double circles, those in red vests, who do the melismatic singing, chanting, and drumming, often accompanying the inner circles’ dhikr chanting of short phrases. The drums consist of four daf (large frame-drum) and one *naqáre* (small double kettledrum). A group of five men dressed in black coats and trousers form an inner circle near the end of the ceremony. There are three men who perform the spinning meditation, one in white dress, two in red. The session, as in the previous example, begins with all seated, chanting slower dhikr, eventually increasing speed, and then standing up and performing more movements and chanting dhikr with the background of the singers in red vests. Note the coordinated movements of the participants to the beat of dhikr. The inner circles in tan, most often are chanting short dhikr, such as *la ilaha illallah*, Hú, Allah, and *Allah Háyy*²¹, particularly with a special kind of vocalization called a saw dhikr (*zikh-i erre*),

¹⁶ Dhikr of HUUUU-The Healing Power of Sufi Meditation; Sufi Meditation Center; Vancouver, Canada.

¹⁷ I testify that there is no God but Allah and I testify that Muhammed is the messenger of Allah.

¹⁸ Dhikr of HUUUU-The Healing Power of Sufi Meditation Sufi Meditation Center.

¹⁹ Georgia: Female Sufi Mystics Offer Alternative Example of Religious Devotion.

²⁰ Scene from "Beyond Words."

²¹ God is the Ever-Living.

where through a breathing technique they create a sound likened to the sawing of wood (Tosun 2016). As with the previous example, the ceremony builds in tempo, volume, and movement until it reaches a climax, with the addition in succession of spinning dervishes, the inner circle of men in black trousers with more exaggerated movements, and eventually winding the two circles of dhikr performers in tan vests into one packed layered circle with the *shaykh* in the middle before they stop and perform the closing²²:

<https://www.youtube.com/watch?v=MG7U1ZO7yeQ>

One can study these mystical Islamic forms of dhikr in great detail, but the purpose in presenting them here is to provide examples of dhikr traditions that preceded and/or were concurrent with the performance of dhikr in the Bábí and Bahá'í traditions.

Sufi dhikr sessions and ceremonies have also performed on stage for concert audiences. The Roohtaf Ensemble, affiliated with the Ahl-e Haqq mystical order from western Iran, is comprised of both men and women, led by Seyed Arash Shahriari. It uses musical instruments, particularly the *tanbur*, a fretted stringed instrument, considered a sacred symbol, even likened to the voice of God (Tanbur 2016, 50-51). In this example, they are performing a composition based on the dhikr that is the opening to the Islamic creed, “la ilaha illallah”, with Hu added, thus, “la ilaha illallah hu”²³: https://www.youtube.com/watch?v=_Jjg70wQcos.

Formal Aspects of Dhikr

A dhikr in a Bahá'í context could be composed of any of the names of God, invocations such as *Huvalláh*, or short phrases taken from the Bahá'í sacred Writings, or even from Islamic Writings or Traditions that have been incorporated. There are well-known dhikrs in Arabic that have found currency in Bahá'í communities even outside of Iran and have even been performed by Bahá'í choirs around the world. One of the common characteristics of singing dhikr in groups is the use of musically measured rather than flexible or word-based rhythms. Thus, in the Sufi tradition, for example, this type of rhythm is often kept and emphasized using hand clapping, foot stomping, or large frame-drums that accompany the repetitions of the dhikr.

Particularly in the early phase of the Bábí and Bahá'í religions, this practice of repeating sacred names and phrases was a recognized part of religious life, especially of those who came from a Sufi (mystical Islamic) tradition. I find it important to understand and refer to surrounding and antecedent Islamic traditions that were prevalent in Persia during the emergence of this new religion, particularly as it concerns the practice of dhikr, which was also practiced in the Bábí and Bahá'í religions²⁴. Although the attitudes toward the music may differ, the musical style of that time was the matrix out of which the musical practices emerged in this new religion.

²² Sufi Zikir, Sufi Dhikr (Halvet-i Uşşaki).

²³ Roohtaf Ensemble - Lâ ilâhe İlla Hû.

²⁴ The Bábí religion is considered antecedent to the Bahá'í Faith. The Bahá'í calendar is dated from the beginning of the Bábí religion.

The practice of the repetition of sacred phrases was endorsed by both the Báb and Bahá'u'lláh. Bábís chanted dhikr for hours every night in the dungeon of the Black Pit (Síyáh Chál) when they were imprisoned and awaiting execution (Nabil, *The Dawn-Breakers* 1932, 631-632)²⁵. Bahá'u'lláh on one occasion encouraged the recitation of the Remover of Difficulties prayer 500 or 1000 times, 'that haply the Countenance of Glory may be unveiled to their eyes, and tiers of light descend upon them' (Effendi, *God Passes By* 1979, 119)²⁶. The repetition of Alláh'u'Abhá 95 times is part of Bahá'í daily obligatory devotional practice (Bahá'u'lláh, *The Kitáb-i-Aqdas* 1992, 26)²⁷. In special circumstances, a specific number of repetitions of prescribed short sacred verses are provided in place of the obligatory prayer as well as for ablutions (Bahá'u'lláh, *The Kitáb-i-Aqdas* 1992, 23-24).²⁸ For further reading on the topic of dhikr in the context of the Bábí and Bahá'í religions, refer to the article by Steven Scholl (Scholl 1983)²⁹ and another by Juan Cole (Bahá'u'lláh, *Tablet of the Sacred Night* 1982)³⁰.

As mentioned, the dhikrs in common usage in Islam are in the Arabic language, the language of revelation in Islam, that is, the language of the Qur'an. Islamic tradition has required the ritual prayers, the salat, to be performed in Arabic throughout the Islamic community. Even a remnant of this appears in the Baha'i Faith with the invocation of the Greatest Name (Alláh'u'Abhá) in the original language of Arabic, also with Arabic as the language of the Most Holy Book, the Kitáb-i-Aqdas. The question remains open as to whether the language of revelation has a numinous and vibratory quality that can carry the person beyond the utilitarian use of language, even bypassing the conscious mind. Though the caveat to this is that if a person does not understand what they are saying or chanting, whether this vibratory quality of the sound of the language may be enough to be effective in itself or whether it becomes pure imitative repetition. To what extent this makes the recitation of dhikr in Arabic or Persian more numinous with more vibratory influence than the translated phrases may vary.

Most of the original language dhikrs I have found in Bahá'í contexts are also in Arabic, with some in Persian, both considered languages of revelation in the Bahá'í Faith (Masumian and Zein 2020, 2). This leads again to the question of whether Arabic is preferred or has a special significance. However, except for the use of the Greatest Name in Arabic, Alláh'u'Abhá, as a greeting, in the daily recitation 95 times, as well as its part in the Long Obligatory Prayer and the Prayer for the Dead (Bahá'u'lláh, *The Kitáb-i-Aqdas* 1992, 254) (T. B.-B. Bahá'u'lláh 1991, 10, 41), Bahá'í Writings are translated in as well as recited in many different languages.

As dhikr practices came out of Islamic and Middle Eastern traditions, it may be expected as practiced more in those countries by Bahá'ís whose common language is Arabic and/or Persian, though the practice of repeating verses and sacred phrases in other languages as well is found

²⁵ <https://reference.bahai.org/en/t/nz/DB/db-45.html.utf8?query=dawn-breakers%7C631&action=highlight#pg631>

²⁶ www.bahai.org/r/510226625

²⁷ Paragraph 18 in <https://www.bahai.org/library/authoritative-texts/bahauallah/kitab-i-aqdas/5#425697371>

²⁷ Paragraph 18 in <https://www.bahai.org/library/authoritative-texts/bahauallah/kitab-i-aqdas/5#425697371>

²⁸ Paragraphs 10, 13, and 14 in <https://www.bahai.org/library/authoritative-texts/bahauallah/kitab-i-aqdas/5#425697371>

²⁹ https://bahai-library.com/scholl_dhikr_remembrance_god

³⁰ http://bahai-library.com/bahauallah_layla_quds_cole

among Bahá'ís of different language backgrounds. The focus of this study, however, is on the dhikr recordings in the original languages of the Writings, Arabic and Persian.

Dhikr Categories and Examples

The basic practice of dhikr in Islam is to invoke one or more of the 99 names of God by mentioning and repeating them (Dhikr n.d.). The 99 names of Allah are known collectively as *Al-Asma-ul-Husna* (The Most Beautiful Names)³¹. It has been noted that the Qur'an, in which many of the names are written, itself is a remembrance, a dhikr, of God, and a reminder of our true natures (Hulusi 2014). In the Qur'an, it is stated (7:180): “The Most Excellent Names belong to God: use them to call on Him” (Muhammad 2016). There is a well-known tradition (*hadith*) that the Prophet Muhammad stated there were 99 names of Allah and those who counted them would enter Paradise (at-Tirmidhi n.d.). Different translations and interpretations include having the words “enumerated” or “memorized” in place of “counted”, but the intention has been interpreted as indicating that repetition of the names would bring the person closer to God (Gonzalez 2017, 99).

The Islamic repetition of the 99 names of God as a group does not necessarily include repetition of just the quality attributed to God, such as the Mercy of God (*Rahmán Alláh*) but may have variations in the form, either stating the quality as a name of God, as in, The Merciful One (*al-Rahmán*), or invoking, for example, the merciful God; O Thou Merciful One (*Yá Rahmán*). The 99 names of Alláh as a whole can also be performed as a dhikr in Islam (sevapp 2020), the pattern and focus of the litany itself creating the repetitive rhythmic formula that can induce the suggestive state associated with dhikr (99 Names Of Allah God 2011). Islamic prayer beads are usually designed with 99 beads, for these names and attributes.

The following rendition repeats the 99 names of God, e.g., The Merciful One, using a steady duple metric rhythm (2/4), with a more through-composed melody with two groups of male voices, the lower voices acting as a reinforcing drone at octave or other intervals. That is, instead of repeating the same short melody for each name, it could be considered more of a chant-like melody, following a modal melodic framework:

https://www.youtube.com/watch?v=ta_tTZrarE0.

The practice of reciting the “Al-Asma-ul-Husna” as a group may well be considered to resemble a litany, which is defined as a resonant or repetitive chant, a lengthy recitation or enumeration, with possible inclusion of a repetitive responsorial (Merriam-Webster 2020). In both the examples presented in the links below of the recitation of the 99 names of Allah, the performances include repeated words, such as Allah, or *Subhánaka* (Glorified art Thou). In these two examples, calling this recitation a dhikr would adhere to the basic definition of dhikr, which is a reminder or mention of God's name or names. Both pieces are labelled as dhikr, though the second example is also categorized as a *nasheed*, an Islamic song, traditionally considered to be

³¹ الأسماء الحسنى

sung without instrumental accompaniment other than percussion, which is usually a daf, (Wikipedia 2020).

While the basic practice of considering something as a dhikr as a repetitive chant, such as *la ilaha illallah*, or Allah, or one of the names of Allah, a litany enumerating the names of Allah also has a repetitive form, whether accompanied by a refrain or intermittent responsorial such as Allah or *Subḥānaká*, or each name being preceded by an invocation such as *Yá* (O). The unified theme of naming in a series may be considered a repetition in its form and rhythm as well as in its theme and content. Repetition of melody, even if only as a longer phrase of several motifs or short phrases, would add to the unification and repetitive nature of the performance. With a strong binary (as in 2/4) drumbeat, the hypnotic foundation for body and/or head movement swaying back and forth is reinforced. The association of repetitive elements; including rhythm, melody, and words creates the suggestive atmosphere for those repeating and listening to go into a meditative or alternate state that Rouget refers to as communion or “communal” trance (Rouget 1985, 26).

Dhikr on the *Al-Asma-ul-Husna* in the first of these two examples is preceded by a repetition of “*la ilaha illallah*” (There is no God save Allah), and uses repetitions of words and phrases, such as “*Subḥānaká*” (Glory Be to Thee), with the inclusion of the invocation of *Yá* (O) before each name, as in “Praised be to Thee, O Thou the Merciful.” This recitation is sung with a unison male choir accompanied by drum in binary rhythm, with a subdued instrumental background punctuated occasionally by a flute: <https://www.youtube.com/watch?v=qmsaRQl2W2I> (Damas Cultural Society n.d.)³². The second example is considered a dhikr that is a *nasheed*, an Islamic hymn, using Allah as a periodic responsorial, again with a unison male chorus, in a call and response format, accompanied by drum (*Al-Alāwī* 2017)³³: <https://www.youtube.com/watch?v=R-S01Qcd30I>.

We might look at examples of Bahá’í dhikr that are more in the style of a litany, or series. The Long Healing Prayer by Bahá’u’lláh includes a lining out of names of God, followed in each case by a refrain that is the same for each verse series, which, in itself is a series of names, as responsorial refrain. This refrain has appeared as a sung dhikr as part of a rendition of this prayer (See “*Antal Káfi*”). Other dhikrs from prayers consist of or include a series of names and attributes (See “*Yá Manán*,” “*Yá Núr al-Núr*”).

What also might be considered as analogous to the Islamic litany on the 99 Names of Allah, would be a recitation of the names of the 19 months of the Bádí calendar. Each of the names of the Bahá’í 19 months are for qualities that represent one of the attributes of God, and each day of a particular month also has the name that corresponds to the name of the number of the corresponding month. For example, the eighth day of the month is *Kamál*, corresponding to the name of the eighth month. The first month is *Bahá*. The daily invocation of “*Alláh’u’Abhá*” corresponds to the name of the first month and the first day of each month (bahaiq n.d.). Steven Scholl mentions in his article on dhikr, that the Báb incorporated the Bádí (Bahá’í) calendar in

³² Names of Allah.

³³ *Esma'a al-Hûsnâ Zikr-Dhikr - 99 Names of ALLAH (sbwt) - Islamic Nasheed.*

daily devotions, that each day should include an invocation of God by reciting one of the names of God 95 times. On three particular days the name was specified and on the other days were left up to personal choice. His recitation of “Allah’u’Abhá” on the first day of every month was carried through into the Baha’i revelation as a daily invocation. (Scholl 1983).

The collection of dhikr recordings with Bahá’í texts in this work I have grouped into five categories, first, more traditional Names and Attributes of God, then the categories of Praise and Thanks, Reliance and Trust, Aid and Assistance, and Nearness and Love. Included with each dhikr is a pronunciation guide, links to recordings, melodic transcription, a translation, and the text they are from as well as references to historical use of a particular dhikr, where available. If a person wishes to use instrumental accompaniment, the musical key and chords correspond to the musical key of the recording they are from. The chords indicated are suggestions.

The criteria for selection of these dhikrs were that they had either been designated as dhikrs on the recording or were included in a collection of texts or recordings that had been labelled as dhikr, they were in measured rhythm³⁴, and that there was one or more accessible examples of recordings that were suitable for singing by both by amateurs and professionals either individually or in a group. Thus, I was able to discern that while there were recordings that could well fall into a traditional category of reciting the names and attributes of God, there were also examples of excerpts or even whole prayers that were labelled as dhikr, with an essential identifying characteristic of the presence of repetition. These other categories of dhikr were often more elaborate than the first category in length and form. There are a few recordings that had repetitive qualities and that could be modified or shortened to be sung as a dhikr.

Two interesting examples of dhikr are associated with the Babi chanting in the Síyáh Chál, the windowless underground dungeon called the Black Pit, where two rows of men used a simple call and response pattern sustained over many hours. Other examples extended beyond the narrower tradition of reciting the names of God, combining that with praise, gratitude, trust, supplication, or love, most of which were phrases of longer prayers or tablets. Many edged into a category of religious song or prayer, while still retaining at least some aspects of the chantlike repetitive nature of the traditional dhikr invocation of names and attributes of God.

Bowering mentions three types of dhikrs found in Sufi practice, classified according to number of beats in a rhythmic group. A two-beat dhikr, known as *dhikr haykali* or *hamáyeli* is accompanied by body movements. A three-beat dhikr is performed without visible movement or sound. A four-beat type is described with four movements of the head (Bowering 2011). I would say that reviewing the dhikr examples included in this present work, for the most part they have a duple feel, whether simple (2/4) or compound (4/4, 6/4, 6/8), and could be conducive to the back-and-forth motion of the breath as well as the body, as in the first type presented in this study below (Names and Attributes).

In the video examples of Sufi dhikr, body movement, even body percussion as well as drums are used regularly as part of this type of dhikr. Often the dhikr itself makes the in and out quality of the breath part of the dhikr experience, even to the extent of exaggerating the sound, as in the

³⁴ i.e., suitable for group singing.

Turkish example. While this is not necessary for the practice of dhikr, nonetheless it can be reinforcing and helps in keeping a group together rhythmically. The use of repetitive drumming or other percussion such as hand clapping or foot stamping has been associated with inducing a person or group into a receptive and even a suggestive or an altered (trance) state. This state has been associated with a sense of peace, communion, and the presence of God through invoking the names and attributes of God with melody, repetitive rhythm, breathwork and body movement associated with this type of dhikr. As mentioned, the dhikr presented in this collection fall into this repetitive rhythmic framework, conducive to group dhikr and may be conducive to reinforcing body movement and breathwork, some more than others. It has been noted that trance does not causally occur with the music, but is primarily culturally conditioned (Herbert 2011, 204)

Whether one chooses to learn dhikrs in this work in their original language or in translation is, in most cases, up to the individual. Dhikr itself, though part of the Islamic tradition, as a mantra or concentrative practice has been an active and vital part of many cultures as well as in the Bábí and Bahá'í tradition and is still part of Bahá'í practice, at the least, in the daily repetition of the Greatest Name in the original language, as well as with the encouragement to repeat the short Remover of Difficulties prayer as well as the powerful dhikr “Yá Alláhu'l-Mustagháth” (O Thou God Who Art Invoked) in times of difficulties.

The dhikrs below are presented both in the original Arabic or Persian script with authorized translation when available or as provisional translations by scholars. Recordings, music transcriptions and chord suggestions as well as pronunciation guides are also included along with the original text and context when available. A total of 74 recordings are based on 58 different texts. The numbering system is based on these 58 different texts. The texts which use different melodies would be listed, for example, as 1-1 and 1-2, respectively. There are examples where the melody is the same but the performers and some stylistic features are different. These would be listed, for example, as 1a and 1b. The playlist of recordings are found at: https://bahai-library.com/caton_music/. Also included are recordings of the music transcription with suggested chords.

Five categories of Dhikrs using Bahá'í Sacred Texts

I have grouped the recordings of the dhikrs used in this treatise into five broad categories, that of Names and Attributes of God, Praise and Gratitude, Reliance and Trust, Aid and Assistance, and Nearness and Love. The presentation of recordings in each section will include a short title of the dhikr, the Arabic script of the text of the dhikr, the Arabic script of some of all of the text surrounding the dhikr if the dhikr was excerpted from a larger prayer or tablet, a translation of the dhikr into English, historical usage if available, and a musical transcription of the part of the recording that includes the dhikr, as well as links to online sources of the recordings. While almost all the recordings make use of texts from Sacred Writings of the Báb, Bahá'ulláh, and 'Abdu'l-Bahá, a few incorporate excerpts from the Qur'an or hadith.

Since there are numerous recordings, if one were intended to choose some to learn, they might begin with basic dhikrs and those more commonly known in the Bahá'í communities: “Alláh'u'Abhá”, “Subbúhun Quddús”, Yá Alláhu'l-Mustagháth”, “Yá Bahá'u'l-Abhá”, “Subhánaka Yá Hú”, “Hal Min Mufarrijin”, “Qul Alláh-u Yakfí”, and “Allahumma”,

The romanization of the Arabic and Persian script for purposes of the titles of the dhikrs will appear according to the transliteration system advocated by the Guardian Shoghi Effendi, which may be found in the volumes of *The Bahá'í World* (Momen 1991). A guide to this system may be found in the following link: <https://www.bahai.org/library/transliteration/1#691938942> (Bahá'í Reference Library n.d.). The actual pronunciation guide is written according to the sung versions in the recordings. For example, the Arabic short “i” is pronounced with a short “e” sound and the Arabic long “í” is pronounced as “i” in most of the recordings.

Names and Attributes of God

Often, simple invocations, such as the names and attributes of God, as with ar-Raḥmán (All-Compassionate) or Alláh'u'Raḥmán (Allah is the Most Merciful) or calling on God by a particular name, such as Yá Raḥmán, O the All-Merciful, have been commonly used as dhikr. The dhikrs in this section generally follow this pattern of naming and addressing the attributes of God, with variations as to whether one or more names appear with or without an additional descriptor, and whether God is being described or invoked.

Most of the dhikr recordings in this first section are more analogous to traditional invocational practices found in Islamic, particularly Sufi, traditions. The short invocations with repetitive melodies are usually easier to learn and follow by those not previously exposed to the practice of repetitive singing of short phrases. A few, however, while short in text, are more difficult in melodic composition and thus more difficult to learn.

Many of the dhikr recordings in the other four sections in this compilation have longer texts and sometimes more complex and sophisticated melodic and/or rhythmic patterns and require more practice. Nonetheless, many of these compositions are quite beautiful and inspiring and worth the effort involved in learning them. A few, in particular, have gained popularity in Bahá'í contexts, where people may already know the words and the melodies. These include “Subhánaka Yá Hú,” “Subbúhun Quddús,” “Hal Min Mufarrijin,” “Allahuma,” “Qul Alláh-u Yakfí,” and “Huva Hasbí.”

The following paragraphs delineate names and attributes that are included in these simpler, more traditional dhikrs. They may include invocation, possessives, actions, directives, or litany.

Names and Attributes

“Alláh’u’Abhá” is an example of describing an attribute of God as the All-Glorious, i.e., with the attribute of the Most Glorious or All-Glorious, as in “God the All-Glorious”³⁵.

“Ta’álá Man Azhar” names God as The Exalted One, and then elaborates, He Who hath revealed Himself: “The Exalted One, He Who hath revealed Himself.”

Invocation

“Yá Bahá’u’l-Abhá” is calling on or invoking as well as describing God, as “O Thou Glory of Glories.”

The powerful invocation “Yá Alláhu’l-Mustagháth” both addresses God with “O” and then specifically invokes God: “O Thou God Who Art Invoked.”

“Yá Núrassamávátí v’al-ArRaḍín” is an invocation that addresses a name of God (Light) with a descriptor (of the heavens and earth), similar to the style of “Alláh’u’rabbuná”: “O Thou the Light of the heavens and earth.”

Possessives

“Alláh’u’Rabbuná” names God with the possessive, our or thy Lord. and then adds the additional descriptor of what He is lord of, the Mighty Throne, as in “God, thy God, Lord of the Mighty Throne.

In “Subbúhun Quddús,” God is called Lord, and what He is Lord of is mentioned and described, with the possessive “our” in “our Lord,” as well in “the Lord of the angels and the spirits.” The descriptor “holy” precedes this enumeration: “Holy, holy, the Lord our God, the Lord of the angels and the spirit .”

Actions

“Qad Atál-Málik” stretches the name or attribute of God further, the attribute or quality being “the Sovereign Lord of all” by announcing that “He Who is” this attribute has arrived, is here: “He Who is the sovereign Lord of all is come.”

Directives

“Qul Alláh’u’Záhir” directs us to say or mention this quality, i.e., “Say: God is manifest above all things.”

³⁵³⁵ Underlining is not in the original, and is used here for illustration and emphasis.

Litany

The concept of a litany implies a series or list and has often been associated with a series of invocations by a leader, with an alternating response or responsorial by a group. “Ant al-Káfi,” the Long Healing Prayer, is a type of litany in that there is indeed a series of different invocations alternating with a refrain, which is kept the same throughout. The verse contains invocations to three attributes or names of God and three attributes of God in the refrain. The invocation “I call on Thee O” in the first verse is joined together with, “Exalted One, O Faithful One, O Glorious One,” with the refrain continuing the attributes of “Sufficing, Healing, and Abiding.” With the last attribute the refrain adds an additional invocation or calling upon, “O Thou the Abiding One.” In both the English recording and the Arabic recording, a group is indeed alternating with a leader. Of course, in personal prayer, one recites both the invocation and the refrain oneself and even in a group the leader can join in the refrain, or the invocation could be sung by one group and the refrain by another. The litanies here included are also invocations.

“Yá Mannán” addresses God with a litany of five different attributes, invoking each one separately: “O Benefactor, O Revealer of the Bayan and Countenance of the All-Praised and Creator of the contingent world.”

“Yá Núr An-Núr” is a similar litany of qualities, invoking each one separately with the invocation “O” (Yá): “O Thou Light of Light! O Thou Light above all Lights! O Thou Revealer of every Manifestation! O Thou the Compassionate! O Thou the Merciful!”

1 Alláh’u’Abhá (الله أبهى) God the All-Glorious

The Báb enjoined His followers to mention a name of God in every city 95 times each day of the month. On the first day of the Bádí calendar month, “Alláh’u’Abhá” was to be mentioned 95 times between the rising and setting of the sun (Scholl 1983) (Bab 1913, 49-50).

Bahá’u’lláh enjoined His followers to recite the Greatest Name, “Alláh’u’Abhá,” 95 times a day. In Note 33 of the *Kitáb-i-Aqdas*, explains (Bahá’u’lláh, The *Kitáb-i-Aqdas* 1992, 180):

“Alláh-u-Abhá” is an Arabic phrase meaning “God the All-Glorious.” It is a form of the Greatest Name of God (see note 137.) In Islám there is a tradition that among the many names of God, one was the greatest, however, the identity of this Greatest Name was hidden. Bahá’u’lláh has confirmed that the Greatest Name is “Bahá.”

Bahá in the *abjad*³⁶ system of the Arabic alphabet has a numerical value of nine (9) (abahaiglossary.org 2020). There are derivatives of the name Bahá, which means light or glory. *Abhá* is a derivative that means most glorious (A. Q. Faizi 1968). Nader Saiedi describes how 95 times is the abjad number value of the word *Lilláh*, “for God”, indicating that all actions must be done for the sake of God (Saiedi 2008, 311-323, 333).

³⁶ Arabic system of assigning a numerical value to letters of the alphabet:

After the martyrdom of the Báb in Tabriz, Iran in 1850, an account by Husayn Hamadani relates that in Zanjan, Bábís were besieged by regiments sent by the Prime Minister. Behind the barricades each night they chanted Alláh-u-Abhá 92 times (Hamadani 1893, 157):

Now the followers of Mullá Muḥammad ‘Alí had nineteen barricades, and in each barricade were stationed nineteen men. When it was night one of them used to cry '*Alláhu Abhá*' ninety-two times, according to <the number of> the name Muhammad, and the other eighteen used simultaneously to respond '*Alláhu Abhá*,' and ere morning they used five times to chant the sacred texts of the new dispensation with melodious voice, and till the morning they were occupied with prayer.

The following are two different recorded examples of *dhikr* on Alláh’u’Abhá. The first version appears in the refrain of a Persian Bahá’í song and the second is a more Americanized version that was included with Yá Bahá’u’l-Abhá. Other recorded examples are mentioned in the section on *dhikr* as a spiritual practice (above).

Alláh’u’Abhá 1-1 (الله أبهى) God the All-Glorious

Recording, online link³⁷: https://bahai-library.com/caton_music/1_Allah-u-Abha_1.mp3

Transcription demo, online link³⁸: https://bahai-library.com/caton_music/sacred_refrains_demos/1_Allah-u-Abha_1_demo.mp3

الله أبهى

Moderato
A D A

Al - lá - ho Ab - há, Al - lá - ho - Ab - há, Al - lá - ho Ab - há, Al - lá - ho Ab - há.

Al-lá-ho Ab-há



³⁷ Sources: Recitation of 95 Alláh'u'Abhá: https://www.youtube.com/watch?v=RBPUnG_uNKE; Allah'u'Abha (Baha'i song): <https://www.youtube.com/watch?v=Y0CJ-H68C54>; Ay_Yad-I-Toh.mp3, 5/3/2018: <https://t.me/Naqamaterooh>

³⁸ Recording of the musical transcription below of the melody and suggested chords.

Alláh-u-Abhá, Yá Bahá'u'l-Abhá 1-2 (يا بهاء الأبهي الله أبهى ٢) God the All-Glorious, O Thou Glory of Glories

Recording, online link³⁹: https://bahai-library.com/caton_music/1_Allah-u-Abha_Ya_Baha-ul-Abha_2.mp3

Transcription demo, online link: https://bahai-library.com/caton_music/sacred_refrains_demos/1_Allah-u-Abha_Ya_Baha-ul-Abha_2_demo.mp3

يا بهاء الأبهي الله أبهى

Allegro

Yá Ba-há-'o'l-Ab - há, Yá Ba-há-'o'l-Ab - há. há. Al - láh-o-Ab-há, Al -

lá-ho-Ab-há Al - lá-ho-Ab-há, Al - lá-ho-Ab-há. Al - lá-ho-Ab-há.

Yá Ba-há-'o'l-Ab-há, Al-lá-ho Ab-há

2 Alláh'u'Rabbuná (الله رَبُّنَا) God, Thy Lord

The expression “God, thy Lord, the Lord of the Mighty Throne” is mentioned frequently in the writings of Bahá'u'lláh. For example, it appears in the *Ṭarázát*, in the fourth *Ṭaráz*: “We will now mention unto thee Trustworthiness and the station thereof in the estimation of God, thy Lord, the Lord of the Mighty Throne.” (Tablets of Bahá'u'lláh 1978, 37)⁴⁰. This same passage is found in *Epistle to the Son of the Wolf* (Bahá'u'lláh, *Epistle to the Son of the Wolf* 1988, 136)⁴¹. This expression also appears in the writings of the Báb at the end of *Tablets and Addresses*.

The passage *الله رَبُّنَا وَرَبُّ الْعَرْشِ الْعَظِيمِ* (Alláh'u'Rabbuná va Rabb'al-'Arsh al-'Azím) appears at the end of a prayer of Bahá'u'lláh published in several books and collections, including the collection titled *Nasá'imu'r-Rahmán* (Bahá'u'lláh 1993, 37-38) available in the Arabic version of the Bahá'í Reference Library at <https://reference.bahai.org/ar/t/c/NR1/nr1-36.html>.⁴²

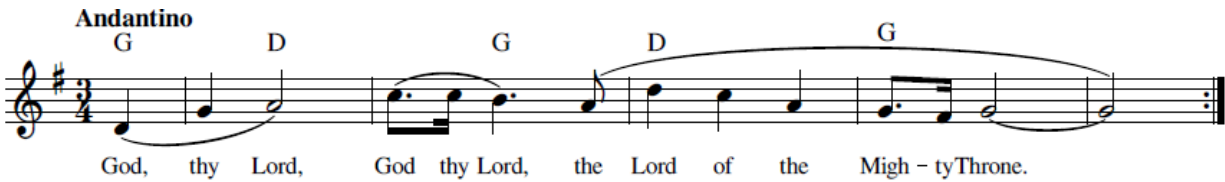
³⁹ Performed by Dale Nomura and Peggy Caton.

⁴⁰ <https://www.bahai.org/library/authoritative-texts/bahauallah/tablets-bahauallah/2#580894915>

⁴¹ <https://reference.bahai.org/en/t/b/ESW/esw-7.html#pg136>

⁴² Per Omid Ghaemmghami, June 8, 2020.

God, thy Lord, the Lord of the Mighty Throne



3 Ant al-Káfi (لوح انت الكافي) Thou the Sufficing

“The Long Healing Prayer” by Bahá’u’lláh (Lawḥ-i Ant al-Káfi) (T. B.-B. Bahá’u’lláh 1991, 91-98)⁴⁶ (Bahá’u’lláh, Ad’iyyih-yi Hadrat-i-Mahbub 1920, 183)⁴⁷ has a refrain throughout most of the prayer: “Thou the Sufficing, Thou the Healing, Thou the Abiding, O Thou Abiding One!” This refrain has been used in a *dhikr*-like fashion by the London fusion group The Shoreless Sea (formerly gyenyame), as they go through most of the verses of the prayer. The following links are to three different presentations. The first one is live, so that you may see how the performers interact with each other with vocalists, guitar, and polyrhythmic percussion to create this hypnotic pastiche (gyenyame 2007):

Recordings;

<https://www.youtube.com/watch?v=LJdl98lh5hk>

<https://soundcloud.com/the-shoreless-sea/the-sufficing-the-healing-the-abiding>

<https://www.bahai.org/music/recording-artist/the-sufficing-the-healing-the-abiding-the-shoreless-sea/>

In Arabic the refrain of this prayer is:

أنت الكافي وأنت الشافي وأنت الباقي يا باقي

In the Arabic rendition, most of “The Long Healing Prayer” is sung in a call-and-response style, with a soloist singing a verse in Arabic that calls on three names of God, each verse with a different three, followed by a refrain sung by a male chorus in unison that repeats the same three names of God: the Sufficing, the Healing, the Abiding. The melody of the verse uses different themes which follow a Middle Eastern style modal framework, while the refrain repeats a cadential formula each time. Most of the prayer is sung with measured rhythm except for the opening phrase, sections where the verse portion is read with a sung measured refrain background, and for the final solo chanted portion. Throughout, the vocalists are accompanied by a Persian instrument, the *tár*, a long-necked plucked lute. The refrain is sung by a male chorus accompanied by *tár* and by *daf*, a large frame-drum. As mentioned, about half-way through, the sung style alternates with two sections where the chanter reads the first part of each section and

⁴⁶ <https://reference.bahai.org/en/t/c/BP/bp-80.html>

⁴⁷ <https://reference.bahai.org/fa/t/b/AHM/ahm-183.html#pg183>

the refrain is sung continually in the background, before it returns to the original form of call and response singing. When the prayer reaches the part that has no refrain, the *tár* provides a measured ostinato background accompaniment to the vocalist who chants the rest of the prayer in non-measured rhythm in a traditional style of Arabic and Persian chanting.

For anyone wishing to follow along with this performance of the long healing prayer, Daniel Pschaida has provided a delineation of this prayer with English translation, Romanized transliteration, and Arabic script for each verse (Pschaida 2019): https://bahai-library.com/pschaida_healing_prayer_notes. A comment on the prayer and the recording is to note the *dhikr*-like quality of the entire prayer, which is in the form of a kind of litany, an enumeration and invocation of names and attributes of God.

In the style of most of the prayer, there is a verse and refrain, the format of which is itself repeated. The actual format within each verse is also repeated, in that “I call on Thee” begins each verse, which is then followed by three names or qualities of God, after which a (repeated) refrain of three qualities are named, ending with an appeal to the name of God which is the last attribute name, “O Thou Abiding One!” This in itself matches the format of calling on the names of God found in the “verse.” This overall form or formula lends itself to the call and response pattern found in both English and the Arabic performances, and in itself has many aspects of the kind of repetition found in a traditional *dhikr*, with the same hypnotic effect of form, concepts, and words. Further analysis of the format and content of this prayer can be found in Pschaida’s more recent article (Pschaida, Bahá'u'lláh's 'Long Healing Prayer' ("Lawḥ-i-Anta'l-Káfi") in Light of a Metaphysics of Unity 2022).

Recording, online link⁴⁸: https://bahai-library.com/caton_music/3_Ant_al-Kafi.mp3

Transcription demo, online link: https://bahai-library.com/caton_music/sacred_refrains_demos/3_Ant_al-Kafi_demo.mp3

أنت الكافي وأنت الشافي وأنت الباقي يا باقي

Andantino
Cm Gm Fm Cm G


An - tal - ká - fi, van - tash - shá - fi, van - tal - bá - qi, ya bá - qi.

An-tal- ká-fi, van-tash- shá-fi, van-tal- bá-qi, yá bá-qi

⁴⁸ Sources: دعای انت الكافی به زبان عربی https://www.youtube.com/watch?v=LAz-b1ta_wg; دعای انت الكافی, 3/17/2020, <https://t.me/niaayesh>

Thou the Sufficing, Thou the Healing, Thou the Abiding, O Thou Abiding One!⁴⁹

Andantino
Cm Gm Fm Cm G



Thou the Suf-fi - cing, Thou the Hea - ling, Thou the A-bi - ding, O Thou A-bi-ding One.

4 Qad Atá'l-Málik (قد اتى المالك) He Who is the Sovereign

This descriptive declaration is taken from paragraph 78 of the *Kitáb-i-Aqdas*, where Bahá'u'lláh is addressing the kings of the earth. The Arabic and English are as follows (Bahá'u'lláh, *Kitáb-i-Aqdas* 1992, 75, para. 78)⁵⁰ (Bahá'u'lláh, *The Kitáb-i-Aqdas* 1992, 48) :

يا معشر الملوك قد اتى المالك و الملك لله المهيمن القيوم. الآ تعبدوا الآ الله توجّهوا
بقلوب نورآ الى وجه ربكم مالك الاسماء هذا امر لا يعادله ما عندكم لو انتم تعرفون.

O kings of the earth! He Who is the sovereign Lord of all is come. The Kingdom is God's, the omnipotent Protector, the Self-Subsisting. Worship none but God, and, with radiant hearts, lift up your faces unto your Lord, the Lord of all names. This is a Revelation to which whatever ye possess can never be compared, could ye but know it.⁵¹



⁴⁹ Refrain from the Long Healing Prayer by Bahá'u'lláh.

⁵⁰ <https://reference.bahai.org/fa/t/b/KA/ka-105.html#pg75>

⁵¹ Paragraph 78 of the *Kitáb-i-Aqdas*: www.bahai.org/r/671336235

Recording, online link⁵²: https://bahai-library.com/caton_music/4_Qad_Atal-Malik.mp3

Transcription demo, online link: https://bahai-library.com/caton_music/sacred_refrains_demos/4_Qad_Atal-Malik_demo.mp3

قد اتى الملك و الملك لله المهيمن القيوم

$\text{♩} = 65$

$B\flat$ $A\flat$ Fm $B\flat$

Qad a-tál - má - lek val - mol - ko le - lá - hel - mo - hay - ma - nel - qay - yum,

7 $A\flat$ $B\flat$ Cm $A\flat$

Qad a-tál - má - lek val - mol - ko le - lá - hel - mo - hay - ma - nel - qay - yum.

13 Gm Fm $B\flat$ $E\flat$

Qad a-tál - má - lek val - mol - ko le - lá - hel - mo - hay - ma - nel - qay - yum.

Qad a-tál- má-lek val- mol-ko le-lá-hel- mo-hay-ma-nel- qay-yum



⁵² Sources: <http://acenebahai.org/fa/node/4447/%D8%A7%D8%B0%DA%A9%D8%A7%D8%B1-%D8%B4%D9%85%D8%A7%D8%B1%D9%87-%DB%B3%DB%B4> (not secure); قد اتى الملك; 1/18/2018: <https://t.me/nourmusic>

He Who is the sovereign Lord of all is come

$\text{♩} = 65$

B \flat A \flat Fm B \flat

He Who is the sove-reign Lord of all is come.

7 A \flat B \flat Cm A \flat

He Who is the sove-reign Lord of all is come.

13 Gm Fm B \flat E \flat

He Who is the sove-reign Lord of all is come.

5 Qul Alláh'u'Záhir (قل الله ظاهر) God is Manifest

This selection is from a Tablet of Bahá'u'lláh to Salmán (I, paragraph 16), in a collection of Bahá'u'lláh's Tablets, published in Cairo in 1920 (*Majmu'ih-'i Matbu'ih* 1920, 143)⁵³. This Tablet, called *Lawḥ-i Salmán* was revealed in Adrianople in honor of Sheikh Salmán, one of Bahá'u'lláh's dedicated followers, who served as a messenger for His Tablets and correspondence with His followers. This Tablet includes an elucidation (*tafsir*) on a line from a poem by Rumi (Taherzadeh, Tablet to Salman I 2005). The original in Arabic follows:

ای سلمان * قل الله ظاهرٌ فوقَ كلِّ شئی و الملك يومئذ لله ثمَّ ذرِّ النَّاسِ بما عندهم *
 باری معارف قبل را بقبل بگذار * موسی که از انبیای اعظم است بعد از ثلاثین یوم
 که بقول عرفا در عشره اوّل افعال خود را در افعال حق فانی نمود * و در عشره ثانی
 صفات خود را در صفات حق * و در عشره ثالث ذات خود را در ذات حق * و
 گفته‌اند چون بقیّه هستی در او باقی بود لذا خطاب لَنْ تُرانی شنید * و حال لسان الله
 ناطق و میفرماید یکبار آرنی گو و صد هزار بار بزیارت نوالجلال فائز شو * کجا
 است فضل این ایام و ایام قبل

A provisional translation of this paragraph, by Juan Cole, is provided (Bahá'u'lláh, Commentary on a Verse of Rumi 2019):⁵⁴

⁵³ Per communication with Vahid Rafati. <https://reference.bahai.org/fa/t/b/MR/mr-144.html#pg143>

⁵⁴ Provisional translation by Juan Cole.

[16] Salman, say: "God is manifest above all things and that day the dominion is God's. Leave the people to what is with them." Yes, leave the sciences of the past to the past. According to the mystics, Moses, who is among the greatest of prophets, during the first ten of thirty days annihilated his own deeds in the deeds of God. In the next ten days he annihilated his own attributes in those of God. In the final ten days he annihilated his own essence in the essence of God. They said that since a remnant of being remained in him, therefore God said to him, "You shall never see me." Now the tongue of God is speaking. Say, "Show me!" once, and attain to the presence of the All-Glorious a hundred thousand times! Compare the grace inherent in these days with that of the past.

Recording, online link⁵⁵: https://bahai-library.com/caton_music/5_Qul_Allah-u-Zahir.mp3

Transcription demo, online link: https://bahai-library.com/caton_music/sacred_refrains_demos/5_Qul_Allah-u-Zahir_demo.mp3

قل الله ظاهر فوق كل شيء

♩ = 57 Gm D

Qo - le lá - ho zá - he - ro faw - qa ko - le shay, Qo - le lá - ho zá - he - ro

4 Gm Cm D Gm

faw - qa ko - le shay, Qo - le lá - ho zá - he - ro faw - qa ko - le shay.

Qo-le lá-ho zá-he-ro faw-qa ko-le shay



⁵⁵ Source: 09 قل الله ظاهر.mp3, Jan. 18, 2018: <https://t.me/nourmusic>

Say: God is manifest above all things⁵⁶

♩ = 57 Gm D

Say God is ma - ni - fest a - bove allthings, Say God is ma ni -

4 Gm Cm D Gm

fest a - bove allthings, Say God is ma ni - fest a - bove all things.

6 Subbúhun Quddús (سُبُّوحٌ قُدُّوسٌ) Holy, Holy⁵⁷

This *dhikr* is found in Islamic devotional practice. It is taken from the hadith on the Authority of Aisha, a wife of the Prophet Mohammed, as a saying of the Prophet in his kneeling and prostration (Aisha 2006)⁵⁸:

عن عائشة - رضي الله عنها - أن رسول الله - صلى الله عليه وسلم - كان يقول في ركوعه
«سُبُّوحٌ قُدُّوسٌ رَبُّ الْمَلَائِكَةِ وَالرُّوحِ». وسجوده:

‘Ā’ishah (may Allah be pleased with her) reported that the Messenger of Allah (may Allah’s peace and blessings be upon him) used to recite in his bowing and prostration:
"You are the Most Glorious, the Most Holy, and the lord of the angels and of the Spirit."

This phrase leaves out the word “Rabbuná” that is found in the Bábí version, but the variant “va Rabbuná” is found also in Islamic texts and chants. The following links show examples of Islamic *dhikr* that include “va rabbuná”: <https://www.youtube.com/watch?v=tjjryziDIJA> and [YouTube - مكرر 1000 مرة - الحاج حسين غريب "سبوح قدوس ربنا ورب الملائكة والروح" الذكر](https://www.youtube.com/watch?v=1000).

As narrated in *The Dawn-Breakers*, this *dhikr* was recited as a greeting for Quddús !” (Nabil, *The Dawn-Breakers* 1932, 352):⁵⁹

Quddús, as he rode along in their midst, appeared as the day-star that shines amidst its satellites. As the company slowly wended its way towards the fort, there broke forth the hymn of glorification and praise intoned by the band of his enthusiastic admirers. “Holy, holy, the Lord our God, the Lord of the angels and the spirit!”

The whole passage from which this is taken shows the ceremony and respect which Quddus was given by the occupants of the fort of Ṭabarsí in Persian (Nabil, *Tárikh-i Nabil* 1991, 318-319) and English (Nabil, *The Dawn-Breakers* 1932, 352):

⁵⁶ Provisional translation by Juan Cole

⁵⁷ This *dhikr* is found in Islamic devotional practice.

⁵⁸ <https://hadeethenc.com/ar/browse/hadith/6015>

⁵⁹ <https://reference.bahai.org/en/t/nz/DB/db-38.html#pg352>

بهر حال اصحاب قلعه چون مژده تشریف فرمائی قُدّوس را بقلعه شنیدند بجوش و خروش آمدند جناب قُدّوس چون نزدیک قلعه رسیدند یکنفر را بقلعه فرستادند که ورود ایشانرا باصحاب اعلان کند این مژده قوای اصحاب را تجدید کرد جناب ملاً حسین با شور و نشاط شدیدی بهمراهی صد نفر از اصحاب به پیشباز قُدّوس رفتند این صد نفر هر کدام دو شمع در دو دست خود گرفتند جناب ملاً حسین بشخصه آن شمعها را روشن کردند و باصحاب فرمودند به پیشباز قُدّوس بروند روشنائی شمعها تاریکی شب را از بین برد در وسط جنگل مازندران چشم اصحاب به طلعت قُدّوس افتاد با کمال اشتیاق بحضورش شتافتند اطراف اسب قُدّوس حلقه زدند و اظهار خضوع و عبودیت نمودند همان طور که شمعها را در دست داشتند از دنبال قُدّوس روان شدند همه اصحاب پیاده بودند تا بقلعه رسیدند جناب قُدّوس در بین اصحاب مانند ماه در بین ستارگان میدرخشیدند اصحاب در ضمن سیر، اشعار میخواندند، بمدح و تمجید لب میگشودند و همه با هم با کمال فرح و نشاط جمله " سُبْحُ قُدّوس رَبِّنا و رَبِّ الملائكة و الرّوح " را بصدای بلند تکرار میکردند جناب ملاً حسین قبل از همه این جمله را میفرمودند و سایرین جواب میدادند صدای اصحاب از میان جنگل منعکس میشد همینطور سیر میکردند تا بقلعه رسیدند جناب قُدّوس پیاده شدند تکیه بضریح مقبره طبرسی کرده فرمودند " بقیّة الله خیرٌ لکم ان کنتم مؤمنین " (قرآن ۸۹:۱۱) اول بیان جناب قُدّوس بتلاوت همین آیه شروع شد و آنچه را که حضرت رسول (ص) بشارت داده بودند در این مقام مصداقش کاملاً ظاهر شد زیرا حدیثی هست که حضرت رسول (ص) فرمودند وقتی که مهدی ظهور میکند پشت خودش را به قلعه میدهد و بسیصد و سیزده نفر از اصحابش که دورش حلقه زده اند می فرماید " بقیّة الله خیرٌ لکم ان کنتم مؤمنین " (قرآن ۸۹:۱۱).

The news of the impending arrival of Quddús bestirred the occupants of the fort of Ṭabarsí. As he drew near his destination, he sent forward a messenger to announce his approach. The joyful tidings gave them new courage and strength. Roused to a burst of enthusiasm which he could not repress, Mullá Ḥusayn started to his feet and, escorted by about a hundred of his companions, hastened to meet the expected visitor. He placed two candles in the hands of each, lighted them himself, and bade them proceed to meet Quddús. The darkness of the night was dispelled by the radiance which those joyous hearts shed as they marched forth to meet their beloved. In the midst of the forest of Mázindarán, their eyes instantly recognized the face which they had longed to behold. They pressed eagerly around his steed, and with every mark of devotion paid him their tribute of love and undying allegiance. Still holding the lighted candles in their hands, they followed him on foot towards their destination. Quddús, as he rode along in their midst, appeared as the day-star that shines amidst its satellites. As the company slowly wended its way towards the fort, there broke forth the hymn of glorification and praise intoned by the band of his enthusiastic admirers. "Holy, holy, the Lord our God, the Lord of the angels and the spirit!" rang their jubilant voices around him. Mullá Ḥusayn raised

the glad refrain, to which the entire company responded. The forest of Mázindarán echoed to the sound of their acclamations.

Also, Mullá Ḥusayn repeated this verse when he circled around the shrine where Quddús was sleeping, in Persian (Nabil, *Tárikh-i Nabil* 1991, 320) and English (Nabil, *The Dawn-Breakers* 1932, 353-354)⁶⁰:

اغلب اوقات میدیدم که شبها جناب ملاً حسین در اطراف مکانیکه حضرت قدّوس
خوابیده بود گردش میکردند نیمه‌های شب جناب ملاً حسین از اطاق خودشان بیرون
میآمدند و آهسته بمحلّی که حضرت قدّوس خوابیده بودند توجّه میکردند و جملهء
سَبُوْحُ قَدّوسُ رَبَّنَا وَ رَبِّ الْمَلَائِكَةِ وَ الرُّوحِ را در آن احوان تکرار میفرمودند

“Many a night I saw Mullá Ḥusayn circle round the shrine within the precincts of which Quddús lay asleep. How often did I see him emerge in the mid-watches of the night from his chamber and quietly direct his steps to that spot and whisper the same verse with which we all had greeted the arrival of the beloved visitor!”

This *dhikr* is mentioned in two additional places in the course of this narrative. One is during a Naw-Rúz⁶¹ celebration inside the fort of Tabarsi (Nabil, *Tárikh-i Nabil* 1991, 354-355) (Nabil, *The Dawn-Breakers* 1932, 389)⁶²:

در ضمن اینکه دشمنان بتهیّهء حملهء جدیدی مشغول بودند، اصحاب جناب قدّوس
بمشکلات و مصائب وارده بنظر بی‌اعتنائی مینگریستند و مشغول تهیّهء لوازم انعقاد
جشن نوروز بودند، در جریان جشن بشکر خداوند متعال پرداختند که آنها را مورد
فضل و احسان خویش قرار داده و برکات خود را بآنان مبذول داشته با اینکه گرسنه
بودند تمام مصیبت‌ها و بلایات را فراموش کرده بودند و بخواندن اشعار سرگرم بودند
هنگام شب صدای اصحاب قلعه باطراف می‌پیچید و در ساعات روز فریاد آنان که
جملهء (سَبُوْحُ قَدّوسُ رَبَّنَا وَ رَبِّ الْمَلَائِكَةِ وَ الرُّوحِ) را میگفتند بگوش قریب و بعید
میرسید تکرار این جمله که پیوسته و مستمرّ بود باعث اشتعال شجاعت و اطمینان در
وجود اصحاب بود

Whilst their enemies were preparing for yet another and still fiercer attack upon their stronghold, the companions of Quddús, utterly indifferent to the gnawing distress that afflicted them, acclaimed with joy and gratitude the approach of Naw-Rúz. In the course of that festival, they gave free vent to their feelings of thanksgiving and praise in return for the manifold blessings which the Almighty had bestowed upon them. Though oppressed with hunger, they indulged in songs and merriment, utterly disdaining the danger with which they were beset. The fort resounded with the ascriptions of glory and praise which, both in the daytime and in the night-season, ascended from the hearts of

⁶⁰ <https://reference.bahai.org/en/t/nz/DB/db-38.html#pg353>

⁶¹ Bábí and Bahá'í new year, ca. March 21, i.e., spring equinox.

⁶² <https://reference.bahai.org/en/t/nz/DB/db-39.html#pg389>

that joyous band. The verse, “Holy, holy, the Lord our God, the Lord of the angels and the spirit,” issued unceasingly from their lips, heightened their enthusiasm, and reanimated their courage.

The last mention is at the final siege of Ṭabarsí (Nabil, *Tárikh-i Nabil* 1991, 368) (Nabil, *The Dawn-Breakers* 1932, 403-404)⁶³:

آنگاه بجانب قلعه روان شدند هر چه یافتند غارت کردند و قلعه را با خاک یکسان نمودند بعد باقی اصحاب را احاطه کردند و گلوله باران نمودند اگر از میان اصحاب کسی هدف گلوله نشده بود با شمشیر صاحب منصبان و اسلحهء سربازان بشهادت رسید اصحاب جناب قدّوس در حین مفارقت جان از بدن زبانشان بجملهء سبّوح قدّوس ربّنا و ربّ الملائكة و الرّوح ناطق بود این همان زکری بود که با کمال شجاعت در اوقات شادی و سرورشان میگفتند در حین وفات هم با همان شجاعت این کلمات را میگفتند شهادت آن نفوس مقدّسه باکلیل افتخار جاودانی مکمل گشت.

From this savage act they turned their attention to the fort, plundered it of its contents, and proceeded to bombard and demolish it completely. They then immediately encompassed the remaining companions and opened fire upon them. Any who escaped the bullets were killed by the swords of the officers and the spears of their men. In the very throes of death, these unconquerable heroes were still heard to utter the words, “Holy, holy, O Lord our God, Lord of the angels and the spirit,” words which in moments of exultation had fallen from their lips, and which they now repeated with undiminished fervour at this crowning hour of their lives.



⁶³ <https://reference.bahai.org/en/t/nz/DB/db-39.html#pg403>

Subbúhun Quddús 6-1 (سُبُوحٌ قُدُّوسٌ) Holy, Holy

Recording, online link⁶⁴: https://bahai-library.com/caton_music/6_Subbuhun_Quddus_1.mp3

Transcription demo, online link: https://bahai-library.com/caton_music/sacred_refrains_demos/6_Subbuhun_Quddus_1_demo.mp3

سُبُوحٌ قُدُّوسٌ رَبُّنَا وَ رَبُّ الْمَلَائِكَةِ وَالرُّوحِ

♩ = 59
Em Am Em Dm Em Am F Dm Am Dm E



Sob - bu - hon, qod - dus, rab - bo - nā va rab - bol, ma - lá - 'e - ka - te va' r - ruh.

Sob-bu-hon, qod-dus, rab-bo-nā va rab-bol, ma-lá-'e-ka-te va'r-ruh

Holy, holy, the Lord our God, the Lord of the angels and the spirit.

♩ = 59
Em Am Em Dm Em Am F Dm Am Dm E



Ho - ly, Ho - ly, the Lord our God, the Lord of the an - gels and the spi - rit.



⁶⁴ Sources: سُبُوحٌ قُدُّوسٌ رَبُّنَا وَ رَبُّ الْمَلَائِكَةِ وَ الرُّوحِ <https://www.youtube.com/watch?v=RYsDSu0qrpg>; 07 سُبُوحٌ قُدُّوسٌ.mp3, 1/18/2018, <https://t.me/nourmusic>

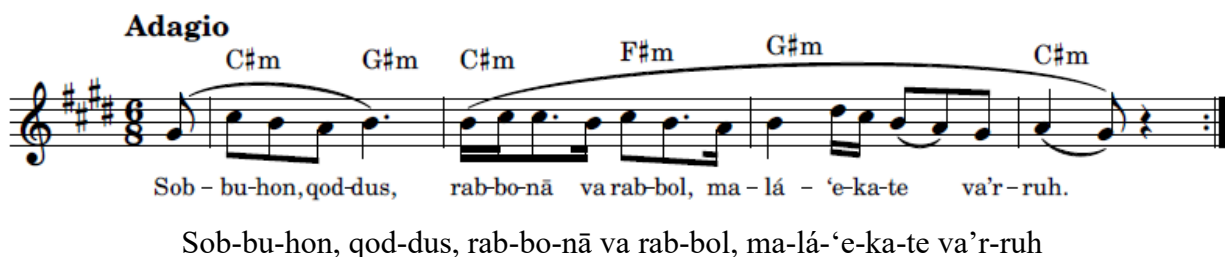
Subbúhun Quddús 6-2 (سُبُوْحُ قُدُّوس) Holy, Holy⁶⁵

Recording, online link⁶⁶: https://bahai-library.com/caton_music/6_Subbuhun_Quddus_2.mp3

Transcription demo, online link: https://bahai-library.com/caton_music/sacred_refrains_demos/6_Subbuhun_Quddus_2_demo.mp3

سُبُوْحُ قُدُّوسُ رَبُّنَا وَ رَبُّ الْمَلَائِكَةِ وَالرُّوحِ

Adagio




Sob - bu-hon, qod-dus, rab-bo-nā va rab-bol, ma - lá - 'e-ka-te va'r - ruh.

Sob-bu-hon, qod-dus, rab-bo-nā va rab-bol, ma-lá-'e-ka-te va'r-ruh

Holy, holy, the Lord our God, the Lord of the angels and the spirit

Adagio



Ho - ly Ho-ly, the Lord our God the Lord of the an - gels and the spi - rit.

7 Ta'álá Man Azhar (تعالى من اظهر) The Exalted One

The text of “Ta'álá Man Azhar” appears as تعالى من اظهر نفسه in a few Tablets of Bahá'u'lláh⁶⁷, for example, in the Afnan Library Online (fourth line) (Majmú'ih-i Áthár-i Qalam-i 'Alá n.d., 91). According to Steven Phelps, it is a commentary on the Fire Tablet (Phelps 2020, 10: BH100018). There is a brief commentary on this Tablet in Adib Taherzadeh's Revelation of Baha'u'llah, volume 3 (Taherzadeh, The Revelation of Bahá'u'lláh: 'Akká, The Early Years, 1868-77 1984). The same example is found in *Ishráqát va Chand Lawḥ-i-Dígar*, found in the Bahá'í Reference library (Ishráqát va Chand Lawḥ-i-Dígar n.d., 2):

هو الظاهر الناطق المقتدر العليم الحكيم
الحمد لله الذي اظهر بسلطانه ما اراد و زين اليوم بنسبته اليه
و سماه في كتب السماء بيوم الله و فيه ظهر ما بشر به رسله و كتبه
و زبره فلما اتى الوعد اشرق نير الظهور انه هو مكلم الطور بسلطان

⁶⁵ This *dhikr* is found in Islamic devotional practice

⁶⁶ Source: سُبُوْحُ قُدُّوس.mp3, December 3, 2017: <https://t.me/Naqamaterooh>

⁶⁷ Source: Vahid Rafati.

ما حوّفته شوكة العلماء و الامراء و ما منعته سطوة الجبابرة و لا
ظلم الفراعنة قام امام الوجوه و قال تالله انا المكنون و انا المخزون
و انا الذي بذكري تزيتت سماء البرهان بانجم البيان
و الامكان بنور العرفان تعالى من اظهر نفسه و انزل برهانه
و اسمع الكل آياته البهاء و التكبير على ايادي امره بين عباده
الذين جعلهم تراجمة وحيه و ما انزله في كتابه و بهم ماج بحر العرفان

A provisional translation in English is offered by Masumian (Adib Masumian 1/20/22):

He is the Manifest, the Lord of Utterance, the AllPowerful, the All-Knowing, the All-Wise Praise be to God, Who hath manifested, through His sovereign might, what He hath willed; beautified this Day through His relationship to it; and named it, in the heavenly Scriptures, “the Day of God,” wherein appeared that which His Messengers and Books have heralded. And when the promise was fulfilled, the Daystar of Revelation shone forth; He it is, in truth, Who conversed on Sinai, invested with such sovereignty that He is neither afraid of the majesty of the divines and rulers, nor deterred either by the ascendancy of tyrants or the oppression of Pharaohs. He arose before the faces of men and declared, “By God! I am the Hidden One! I am the Treasured One! I am He through Whose mention the firmament of proof was adorned with the stars of utterance, and the contingent realm embellished with the light of understanding!” Exalted be He Who manifested His Self, revealed His Testimony, and enabled all to hear His verses of glory! And salutations be upon them who are the Hands of His Cause among His servants, whom He hath made the conveyors of His revelation and whatever He hath set down in His Book. Through them hath the sea of recognition surged . . .

Another Provisional translation⁶⁸:

He is The Manifest, The Eloquent, the Omnipotent, The All-Knowing, the All-Wise! Praise be to God, who has manifested by His sovereignty what He willed and has graced the day thereby and He called it in the Book of Heaven, “The Day of God” and on it appeared that which was promised in His books and by His Messengers. And when the promise appeared, the light of appearance shone with authority. The contention of scholars and rulers did not frighten Him, nor did the tyranny of the oppressors impede Him. The oppression of the Pharaohs rose before Him and he spoke, I am the Hidden and the Treasure and I am the One Whose mention adorned the sky of proof with the star of eloquence and possibility with the light of gnosis, the Exalted One, the One Who hath revealed Himself and sends down His proof. Listen to the verses of glory, and the magnifying of His commands among His servants Whom he made the exemplars of His revelation and what He revealed in His book and with them the sea of knowledge billowed.

⁶⁸ By author.

Recording, online link⁶⁹: https://bahai-library.com/caton_music/7_Taala_Man_Azhar.mp3

Transcription demo, online link: https://bahai-library.com/caton_music/sacred_refrains_demos/7_Taala_Man_Azhar_demo.mp3

تعالى من اظهر نفسه

Musical score for the song "تعالى من اظهر نفسه". The score is in 4/4 time with a tempo of 100 Gm. The melody is written on a treble clef staff. The lyrics are: Ta-'á - lá man az - ha - ra naf - sa - hu, Ta - 'á - lá man az - ha - ra naf - sa - hu, Ta - 'á - lá man az - ha - ra naf - sa - hu. The chords are Gm, D, Cm, and Gm.

Ta-'á-lá man az-ha-ra naf-sa-hu

The Exalted One, He Who hath revealed Himself

Musical score for the song "The Exalted One, He Who hath revealed Himself". The score is in 4/4 time with a tempo of 100 Gm. The melody is written on a treble clef staff. The lyrics are: The Ex - al - ted One He Who hath re - vealed Him - self, The Ex - al - ted One He Who hath re - vealed Him - self, The Ex - al - ted One He Who hath re - vealed Him - self. The chords are Gm, D, Cm, and Gm.

8 Yá Alláhu'l-Mustagháth (يا الله المُسْتَعَاث) O Thou God Who art Invoked⁷⁰

“Yá Alláhu'l-Mustagháth” is an invocation revealed by the Bab to be recited in times of trouble and difficulty (great need). The word Mustagháth, according to Shoghi Effendi, is translated as “He Who is invoked for help.” It refers to Bahá’u’lláh and the time of Bahá’u’lláh’s dispensation. The Universal House of Justice has mentioned two ways to write it in Roman script. It can be transliterated as Yá Ilahá’l-Mustagháth, which is “O Lord of the time of Mustagháth” or as Yá Alláhu'l-Mustagháth, translated as “O Thou God Who art invoked” (The Universal House of Justice 2001):

⁶⁹ Source: 05 تعالى من اظهر نفسه.mp3; November 28, 2017: <https://t.me/niaayesh>

⁷⁰ The Báb.

Beyond this translation, the word Mustagháth has other meanings and implications. The Báb referred to Mustagháth as the time when God's Manifestation of each age will be revealed, and specifically referring to the revelation of the next Manifestation, Bahá'u'lláh (Saiedi 2008, 356-357). The Báb prescribed repeating this invocation 2098 times (T. Báb, *Amr va Khalq* 1986, 4:58) when in great need. Later, 'Abdu'l-Bahá in one Tablet said it was to be repeated 95 times and in another, 81 times. Still later, Shoghi Effendi indicated that the number of repetitions is left up to the individual (The Universal House of Justice 2001).

The abjad numerical value for the word Mustagháth is 2001 (Saiedi 2008, 357). In a summary of the Báb's Persian Bayan, Vahid VII Chapter 10, E.G. Browne states that no name among the names of God equals this name in number (2001) and that it is "the supreme fruit of the Names which has reached the Extreme of Manifestation." Further, that the limit of time between the appearance of Manifestations should not exceed the number of Mustagháth, though the phrase, "if God please," is included in this statement (Browne 1987).

In the Tablet of Letters, the Báb explained the mystery of the Mustagháth, which some took to refer to the science of divination (*jaf'r*) (Nabil, *The Dawn-Breakers* 1932, 304-305)⁷¹. Baha'u'lláh refers to the time of Mustagháth as the time of the One Who is destined to be made manifest: "We, moreover, swear fealty to the One Who, in the time of Mustagháth, is destined to be made manifest, as well as to those Who shall come after Him till the end that hath no end" (Bahá'u'lláh, *Gleanings* 1990, 73). In the Tablet of Letters, the Báb, alluding to the 19 years that would elapse between the Báb's and Bahá'u'lláh's declaration, refers to 19 temples, the last of which is the named the *Huva 'l-Mustagháth*, the name of Him Whom God shall make manifest (Saiedi 2008, 357).

Anecdotes have been recorded about how 'Abdu'l-Bahá recited this prayer during difficulties and these stories continue to be circulated, particularly those conveyed by 'Ali Kuli Khan and his wife Florence Breed, who heard them directly either from 'Abdu'l-Bahá or from Shoghi Effendi. While these stories are conveyed to us as personal experiences, they have helped create a mystique around this invocation and its power. The invocation itself has been revealed by the Báb and has continued to be part of the Bahá'í Faith, confirmed by 'Abdu'l-Bahá and Shoghi Effendi, as well as the Universal House of Justice, in official communications. The following story has been relayed by Muriel Ives Barrow Newhall (Newhall 1998, 8):

It was in 1912 that Dr Ali Kuli Khan—preparing for the visit of 'Abdu'l Bahá to Washington—began to consider the questions he would ask Him upon His arrival. And, thinking it over, Dr Khan realized that the one thing he wanted most to know was some prayer he might utter quickly and from deep within his heart, when the moment came when, as the representative of his country (then Persia) in Washington he must make some instant diplomatic decision. When these moments came, as they did frequently—Dr Khan felt that while he always sincerely did his best, his wisdom was very limited and finite. If only he might have a prayer that would draw to him a greater wisdom. Ah, if he

⁷¹ <https://reference.bahai.org/en/t/nz/DB/db-36.html#pg304>

only might have such a prayer. So the day came when ‘Abdu’l-Bahá was to arrive and Dr Khan, accompanied by the Washington believers, drove to the station to meet Him. The greeting was warm and deeply moving, and Khan’s heart was still filled with this one question he wanted most to ask the Master. And they were perhaps halfway back, driving up Pennsylvania Avenue, when ‘Abdu’l Bahá suddenly told Khan this story: It had happened when Bahá’u’lláh had been gone from Baghdad for some two years. At that time no one knew where He was and all hearts were sick with the fear that they never would see Him again. At this time ‘Abdu’l-Bahá was a small boy, and the continued absence of His Beloved Father had become unendurable. So, one night, all night long, the little boy (whom, even then, Bahá’u’lláh referred to as The Master) paced restlessly up and down saying, shouting, beseeching, Yá Alláhu’l-Mustagháth! Yá Alláhu’l-Mustagháth! all night long. And in the morning, when dawn was breaking, a messenger came to the door to say that a stranger was at the city gate and had sent word to the Family that He wished them to bring to Him fresh raiment and water to bathe in So ‘Abdu’l-Bahá knew His beloved Father had returned. And Dr Khan knew the cry that he, too, might utter in his moments of need: Yá Alláhu’l-Mustagháth (which I am told means Oh, Thou help me in my extremity!). This was told me by Ali Kuli Khan at Green-Acre in 1933.

Marzieh Gail relates a story told by her mother, Florence Breed, the wife of ‘Ali Kuli Khan (Gail 1991, 310):

Shoghi Effendi also had the burden of the believers’ personal griefs. Florence once asked him for a very powerful prayer, and he answered, ‘What could be better than Yá Alláhu’l-Mustagháth?’ This is rendered ‘O God, the One Who is invoked’—its implication being, Who is called upon in times of extreme distress and peril. It was her understanding that this was the prayer repeated over and over by the Master, as He paced His garden when the Turkish ship was coming to take Him away.

This story dovetails with the account in Shoghi Effendi’s *God Passes By* on page 271, when ‘Abdu’l-Bahá narrowly escaped from being taken aboard a ship by a Commission of officers from the Turkish government, and where He had been observed pacing the night before in His courtyard (Effendi, *God Passes By* 1979, 271).

Though this is not an exhaustive discussion of the concept of Mustagháth, nor of the power of this invocation, it may well indicate the benefit of intoning this short prayer when needed.

Video Recording: In Hawaii, Aziz Yazdi shared remembrances of ‘Abdu’l-Bahá, which includes a story about this dhikr: Remembrances of Abdu'l-Baha by Aziz Yazdi:

<https://www.youtube.com/watch?v=hkyXFJfD5y8>

Recording, online link⁷²: https://bahai-library.com/caton_music/8_Ya_Allah-ul-Mustaghath.mp3

Transcription demo, online link: https://bahai-library.com/caton_music/sacred_refrains_demos/8_Ya_Allah-ul-Mustaghath_demo.mp3

يا الله المُسْتَعَاث

Lento
Dm Gm A Dm

Yá Al-lá - hol - Mos - ta-ghás, Yá Al-lá - hol - Mos - ta-ghás, Yá Al-lá - hol - Mos - ta-ghás.

Yá Al-lá-hol- Mos-ta-ghás
O Thou God Who art invoked

Lento
Dm Gm A Dm

O Thou God Who art in-voked, O Thou God Who art in-voked, O Thou God Who art in-voked.

9 Yá Bahá'u'l-Abhá (يا بهاء الأبهى) O Thou Glory of Glories

O that I could travel, even though on foot and in the utmost poverty, to these regions, and, raising the call of "Yá Bahá'u'l-Abhá" in cities, villages, mountains, deserts and oceans, promote the divine teachings! This, alas, I cannot do. How intensely I deplore it! Please God, ye may achieve it. ('Abdu'l-Bahá, Tablets of the Divine Plan 1993, 41-42)

This invocation means "O Thou Glory of Glories" and is considered as one of the forms of the Greatest Name, the Greatest Name being Bahá (Bahá'u'lláh, The Kitáb-i-Aqdas 1992, 180, N.33)⁷³. Shoghi Effendi wrote that "Concerning the Greatest Name; this term refers both to "Alláh-u-Abhá" and to "Yá Bahá'u'l-Abhá." The first is a form of Bahá'í greeting and should be used, while the other is an invocation, meaning "O Thou Glory of Glories!" These two words are both referred to as the Greatest Name." (Effendi, Letter 1936, 15-17).

⁷² Sources: يا الله المستعاث 95 مرتبه يا الله المستعاث ذكر <https://www.youtube.com/watch?v=5cp5OAbLGKs>; (Nour group) 17 يا الله المستعاث.mp3, 1/18/2018, <https://t.me/nourmusic>

⁷³ <https://reference.bahai.org/en/t/b/KA/ka-50.html>

Yá Bahá'u'l-Abhá 9-1 (يا بهاء الأبهي) O Thou Glory of Glories

Recording, online link⁷⁴: https://bahai-library.com/caton_music/9_Ya_Baha-ul-Abha_Ya_Ali-ul-Allah.mp3

Transcription demo, online link: https://bahai-library.com/caton_music/sacred_refrains_demos/9_Ya_Baha-ul-Abha_1_demo.mp3

يا بهاء الأبهي

♩ = 70
E A E A E C#
Yá Ba-há - ol - Ab - há, Yá Ba-há - ol - Ab - há, Yá Ba-há - ol -
6 F#m B E B E
Ab - há, Yá Ba-há - ol - Ab - há, Yá Ba-há - ol - Ab - há

Yá Bahá-ol-Ab-há

Yá Bahá'u'l-Abhá, Yá 'Alí'u'l-Alláh 9-2 (يا بهاء الأبهي يا علي الله)

The triumphal cry Yá Bahá'u'l-Abhá resoundeth on every side, and the call Yá 'Alíyyu'l-Alá ringeth throughout all regions. No stir is there in the world save that of the Glory of the One Ravisher of Hearts, and no tumult is there save the surging of the love of Him, the Incomparable, the Well-Beloved. ('Abdu'l-Bahá, Selections from the Writings of 'Abdu'l-Bahá 1978, 233)

These two phrases are invocations to Bahá'u'lláh and to the Báb, meaning “O Thou Glory of Glories” (or “O Glory of the All-Glorious”) and “O Exalted of the Most Exalted One.” Hand of the Cause Abu'l-Qásim Faizi wrote about this invocation, indicating its role as inspiration during a particular time in Bahá'í history (A. Faizi 1968):

Yá Bahá'u'l-Abhá—This is an invocation. It means “O Glory of the All-Glorious.” In this connection we recall the soul stirring message of the Guardian in 1953 to the Intercontinental Conferences where he refers to “Yá Bahá'u'l-Abhá” and Yá 'Aliyyu'l-

⁷⁴ Sources: Bahai Melody - Ya Baha'u'l-Abha <https://www.youtube.com/watch?v=bDNZrW60aoo>; Ya Baha'u'l-Abha https://www.youtube.com/watch?v=ofPOI_Ajul0; Yabaha_U_LI_Abha, Conferance1992.mp3, 12/3/2017, <https://t.me/Naqamateroooh>

‘Alá” as the “battle cry” of the pioneers and teachers in the many fields of this world-embracing spiritual Crusade. The first, as already stated, means “O Glory of the All Glorious,” while the second means “O Exalted of the Most Exalted One.” (The Báb) There is nothing in the Writings which says we have to repeat such an invocation a specific number of times each day. However, what a thrill it would be for us in times of dire need, to seek God’s guidance, His support and strength, by addressing Bahá’u’lláh and the Báb directly with these beautiful invocations!

Recording, online link⁷⁵: https://bahai-library.com/caton_music/9_Ya_Baha-ul-Abha_Ya_Ali-ul-Allah.mp3

Transcription demo, online link: https://bahai-library.com/caton_music/sacred_refrains_demos/9_Ya_Baha-ul-Abha_Ya_Ali-ul-Allah_2_demo.mp3

يا بهاء الأبهى يا علي الله

♩ = 55
Em D Em

Yá Ba-há-ol-Ab - há, Yá 'A - li-yol-Al - láh, Yá Ba-há-ol-Ab - há, Yá 'A - li-yol-Al - láh.

Yá Ba-há-ol-Ab-há, Yá 'A-li-yol-Al-láh

10 Yá Mannán (يا مَنَّان) O Benefactor

The text of “Yá Mannán” is from the Tablet of the Sacred Night (Lawḥ-i-Laylatu'l-Quds⁷⁶) revealed by Bahá’u’lláh, dedicated to the night of the Báb’s declaration of His station as a Messenger of God. Cole refers to ‘Abdu’l-Hamid Ishraq-Khavari’s comments that Bahá’u’lláh revealed a number of tablets on the Sacred Night with the intention that dervish or Sufi Bahá’ís should read those Tablets on that night (The Universal House of Justice 1996).

The *dhikr* has made adaptations to the original text, which is from the last paragraph of this Tablet (Bahá’u’lláh, Lawḥ-i-Laylatu'l-Quds n.d.):

فَسُبْحَانَكَ يَا إِلَهِي أَسْأَلُكَ بِاسْمِكَ الَّذِي بِهِ تَمَوَّجَتْ بُحُورُ أَسْمَائِكَ فِي مَلَكُوتِ صِفَاتِكَ لِتَسْتَشْرِقَ
شَمْسُ تَقْدِيرِكَ مِنْ أَفْقِ قَضَائِكَ وَاسْتَظْهَرَ بَدْرُ تَدْبِيرِكَ عَنْ شَطْرِ امْضَائِكَ بِأَنْ تَجْمَعَ يَا مَحْبُوبِي
هُؤُلَاءِ فِي ظِلِّ شَجَرَةِ وَحْدَانِيَّتِكَ ثُمَّ ارْزُقْهُمْ يَا إِلَهِي سِرًّا مِنْ بَدَائِعِ نِعْمَاءِ عِزِّ فَرْدَانِيَّتِكَ لِيَسْتَظْجِعُوا
بِهَا كَمَا اسْتَظْهَرُوا جَهْرَةً مِنْ بَدَائِعِ آلاءِ عِزِّ صَمْدَانِيَّتِكَ ثُمَّ أَنْزِلْ يَا مَحْبُوبِي فِي قُلُوبِهِمْ مَا يُطَهِّرُهُمْ
عَنْ دُونِكَ وَيُقَرِّبُهُمْ إِلَى مَكْمَنِ رِضَائِكَ وَمَنْبَعِ إِرَادَتِكَ حَتَّى لَا يَتَكَلَّمُوا إِلَّا بِحُبِّكَ وَلَا يَتَنَفَّسُونَ إِلَّا

⁷⁵ Same recording(s) for 9-1 and 9-2.

⁷⁶ لوح ليلة القدس

يُؤدِّكَ وَلَا يَتَوَجَّهُوا إِلَى جَهَّةٍ إِلَّا بِشَطْرِ رَحْمَتِكَ وَجُودِكَ وَلَا يَرْفَعُوا أَيْدَاهُمْ إِلَّا إِلَى سَمَاءِ عِزِّكَ
وَإِكْرَامِكَ وَلَا يَفْتَحُوا عُيُونَهُمْ إِلَّا إِلَى بَدَائِعِ إِشْرَاقِ أَنْوَارِ بَهْجَتِكَ أَيَّ مَحْبُوبِي فَأَشْرِبُهُمْ مِنْ كَأْوَسِ
الْحَيَوَانِ مِنْ يَدِ هَذَا الْعَلَامِ فِي هَذَا الرَّضْوَانِ لِيَنْقَطِعَهُمْ عَنْ هَيْكَلِ الشَّيْطَانِ وَيَتَّقُونَ عَلَى أَمْرِكَ فِي
هَذَا الْأَحْيَانِ وَيَذْكُرُونَكَ فِي الْعَشِيِّ وَالْإِشْرَاقِ فِي ظِلِّ عِنَابَتِكَ يَا مَنَّانُ وَيَا مُنْزَلَ الْبَيَانِ وَمَظْهَرَ
السُّبْحَانِ وَمُوجِدَ الْإِمْكَانِ ثُمَّ أَسْأَلُكَ يَا مَحْبُوبِي بَأَنَّ تَرْفَعِ الْاِخْتِلَافَ بَيْنَ هَؤُلَاءِ ثُمَّ أَفْصِحْهُمْ عَنْ
قَمِيصِ عِنَابَتِكَ وَخَلِّعِ أَلْطَافَكَ بِحَيْثُ لَا يَحْكُونَ إِلَّا عَنْ بَدَائِعِ آثَارِ عِزِّ قَبِيُومِيَّتِكَ وَلَا يَهْبُ مِنْهُمْ إِلَّا
يُهْدَى بِهِ الْمُمْكِنَاتُ إِلَى سَاحَةِ عِزِّ مَحْبُوبِيَّتِكَ لَعَلَّ يَتَعَارَجُنَّ إِلَى هَوَاءِ قُرْبِ تَوْحِيدِكَ وَيَصْعَدْنَ إِلَى
قَضَاءِ قُدْسِ تَقَرُّيدِكَ وَلَعَلَّ بِذَلِكَ يَتَّحِدُونَ فِي جَوَارِ رَحْمَتِكَ وَيَكُونُنَّ كَنَفْسٍ وَاحِدَةٍ تَلْقَاءَ مَدِينِ عِزِّ
كِبْرِيَاكَ ثُمَّ أَسْأَلُكَ يَا إِلَهِي بَأَنَّ تُطَهِّرَ قُلُوبَهُمْ عَنْ عَجَاجِ الْمُمْكِنَاتِ وَغُبَارِ الْكَائِنَاتِ لِتُصَفِّيَ بِذَلِكَ
مَرَايَا أَفْئِدَتِهِمْ لِيَنْطَبِعَ فِيهَا بَدَائِعِ إِشْرَاقِ أَنْوَارِ جَمَالِكَ الْمُنِيرِ وَإِنَّكَ أَنْتَ الْمُعْطِي الْقَائِمُ الْحَبِيزُ وَإِنَّكَ
أَنْتَ عَلَى كُلِّ شَيْءٍ قَدِيرٌ.

A provisional translation of the last paragraph is as follows (Bahá'u'lláh, Tablet of the Sacred Night 1982):

Praise be to Thee, O my god. I beseech Thee by Thy Name whereby the oceans of Thy names have swelled in the realm of Thine attributes, so that the sun of Thy decree might appear in the East above the horizon of Thy judgment; and whereby the moon of Thy Plan hath striven to rise above the horizon of the realm of Thy command, to gather these persons together, O my Beloved, under the shade of the tree of Thy Oneness. Then nourish them in secret, O my God, with the wonders of the favor bestowed by Thy uniqueness; that they may taste thereof, just as they sought aid publicly from the wonders of the bounties of Thy divinity. Then send down upon their hearts, O my Beloved, what will purify them from all else save Thee and bring them nigh unto the hidden sanctuary of Thy good-pleasure and the source of Thy Will, that they might not speak save with love for Thee nor draw a breath save with devotion to Thee nor turn their faces toward any direction save the realm of Thy compassion and generosity, nor raise their hands save toward the heaven of Thy glory and nobility, nor open their eyes save to the marvels of the effulgence of the lights of Thy joy. Yes, my Beloved: give them to drink of the cup of life from the hand of this Youth in this garden, that they may be severed from the temple of Satan and be agreed upon Thy Cause in these times, and may make mention of Thee at eventide and sunrise in the shade of Thy grace, O Benefactor, O Revealer of the *Bayan* and Countenance of the All-Praised and Creator of the contingent world. Then I beseech Thee, O my Beloved, to remove all contention from among them, and clothe them in the garment of Thy loving-kindness and the robe of Thy kindness, in such wise that they shall not speak save of the wonders of the tokens of Thy Self-subsistence, nor shall there waft from them anything save that by which contingent beings will be guided to the court of Thy love, that they might ascend into the atmosphere of nearness to Thy Unity and soar into the expanse of Thy sacred uniqueness; and that they might thereby be united in the precincts of Thy mercy, becoming as one soul before the city of Thy Grandeur. Then I beseech Thee, O my God, to cleanse their hearts from the grime of contingent things, and the dust of beings so that the mirrors of their hearts might be polished and therein can

be reflected the marvels of the light of Thy scintillating Beauty. Verily, Thou art the Giving, the Unshakeable, the Omniscient, and Thou art Powerful over all things.

In the text of the *dhikr*, “Yá” (O), which is an invocation in front of the first two attributes of the Báb, is substituted for the “and”, or “va”, in front of the subsequent two attributes and Yá Bahá’u’lláh is added at the end, perhaps as an invocation and also acknowledgement of His revealing of the Tablet. As well, the order of two of the phrases has been reversed.

Recording, online link⁷⁷: https://bahai-library.com/caton_music/10_Ya_Mannan.mp3

Transcription demo, online link: https://bahai-library.com/caton_music/sacred_refrains_demos/10_Ya_Mannan_demo.mp3

Original text: يَا مَنَّانُ وَيَا مُنْزَلَ الْبَيَانِ وَمَظْهَرَ السُّبْحَانَ وَمُوجِدَ الْإِمْكَانِ

يا ممان ، يا منزل البيان ، يا موجد الامكان ، يا مظهر السبحان ، يا بهالله

Larghetto
E♭

Yá man - nán, yá mon-ze-lal - ba-yán, yá mow-je-dal - em - kán,
11 yá maz - ha - ral - sob - hán, yá Ba - há - ol - láh.

Yá ma-nán, yá mon-ze-lal- ba-yán, yá mow-je-dal- em-kán,
yá maz-ha-ral- sob-hán, yá Ba-há-ol-láh



⁷⁷ Sources: Ya Mannan - Bahai Prayer - دعای دسته جمعی بهایی یا ممان
<https://www.youtube.com/watch?v=2nAOtUQjCDM>; 3/4/2020, یا ممان.mp3: <https://t.me/niaayesh>

O Benefactor, O Revealer of the Bayan. O Countenance of the All-Praised,
O Creator of the contingent world, O Thou Glory of Glories⁷⁸

O, Gracious, O, Source of the Bayán, O, Creator of the world, O, Bearer of All Praise,
Yá Bahá'u'lláh⁷⁹

Larghetto

O, Gra - cious, O, Source of the Ba - yán, O, Cre - a - tor of the world,
O, Bea - rer of - All Praise, yā Ba - há - ol - láh.

11 Yá Núr An-Núr (يا نُورَ النُّورِ) O Light of Light

“Yá Núr An-Núr” is from a prayer for protection in Arabic revealed by Bahá'u'lláh (Majmú' iy-i-Alváh-Mubárakiy-i-hazrat-i-Bahá'u'lláh 1920 Cairo, 275) (Prayer for Protection 1996):

بِسْمِ الْعَلِيِّ الْمُتَعَالَى الْأَعْلَى
فَسُبْحَانَكَ اللَّهُمَّ يَا إِلَهِي وَ سَيِّدِي وَ مَوْلَائِي وَ مَعْتَمِدِي وَ رَجَائِي وَ كَهْفِي وَ ضِيَائِي * أَسْأَلُكَ
بِاسْمِكَ الْمَكْنُونِ الْمُخْزُونِ الَّذِي لَا يَعْلَمُهُ سِوَاكَ بِأَنْ تَحْفَظَ حَامِلَ هَذِهِ الْوَرَقَةِ مِنْ كُلِّ بَلَاءٍ وَ
وَبَاءٍ وَ مِنْ كُلِّ شَيْطَانٍ وَ شَيْطَانَةٍ وَ مِنْ شَرِّ الْأَشْرَارِ وَ كَيْدِ الْكُفَّارِ * وَ احْفَظْهُ يَا إِلَهِي مِنْ كُلِّ
أَوْجَاعٍ وَ آلامٍ يَا مَنْ بِيَدِكَ مَلَكُوتُ كُلِّ شَيْءٍ وَ أَنْتَ عَلَى كُلِّ شَيْءٍ قَدِيرٌ * تَفْعَلْ مَا تَشَاءُ وَ تَحْكُمْ مَا
تُرِيدُ * يَا مَالِكَ الْمُلُوكِ يَا سُلْطَانَ الْعَطُوفِ يَا قَدِيمَ الْإِحْسَانِ يَا ذَا الْمَنْ وَ الْكِرَمِ وَ الْإِمْتِنَانِ * يَا
شَافِيَ الْأَمْرَاضِ يَا كَافِيَ الْمَهْمَاتِ يَا نُورَ النُّورِ يَا نُوراً فَوْقَ كُلِّ نُورٍ * يَا مَظْهَرَ كُلِّ ظَهْوَرٍ *
يَا رَحْمَنَ يَا رَحِيمَ * فَارْحَمْ حَامِلَ هَذِهِ الْوَرَقَةِ بِرَحْمَتِكَ الْكُبْرَى وَ بِجُودِكَ الْعَظِيمِ يَا جَوَادِ يَا
وَهَّابِ * وَ احْفَظْهُ بِحِفْظِكَ مِنْ جَمِيعِ مَا يَكْرَهُهُ فِرَاذُهُ أَنْتَ أَقْدَرُ الْأَقْدَرِينَ * وَ أَنْمَا الْبِهَاءُ مِنْ
عِنْدِ اللَّهِ عَلَيْكَ يَا أَيْتَهُ الشَّمْسِ الطَّالِعَةِ فَاشْهَدْ عَلَيَّ مَا قَدْ شَهِدَ اللَّهُ عَلَيَّ نَفْسَهُ أَنَّهُ لَا إِلَهَ إِلَّا هُوَ
الْعَزِيزُ الْمَحْبُوبُ *

In His Name, the Exalted, the All-Highest, the Most Sublime!

Glorified art Thou, O Lord my God! O Thou Who art my God, and my Master, and
my Lord, and my Support, and my Hope, and my Refuge, and my Light. I ask of Thee, by
Thine Hidden and Treasured Name, that none knoweth save Thine own Self, to protect

⁷⁸ Provisional translation based on the translation of the original text, by Juan Cole (Tablet of the Sacred Night 1982)

⁷⁹ Provisional translation by author.

the bearer of this Tablet from every calamity and pestilence, and from every wicked man and woman; from the evil of the evil-doers, and from the scheming of the unbelievers. Preserve him, moreover, O my God, from every pain and vexation, O Thou Who holdest in Thy hand the empire of all things. Thou, truly, art powerful over all things. Thou doest as Thou willest, and ordainest as Thou pleasest.

O Thou King of Kings! O Thou kind Lord! O Thou Source of ancient bounty, of grace, of generosity and bestowal! O Thou Healer of sicknesses! O Thou Sufficer of needs! O Thou Light of Light! O Thou Light above all Lights! O Thou Revealer of every Manifestation! O Thou the Compassionate! O Thou the Merciful! Do Thou have mercy upon the bearer of this Tablet, through Thy most great mercy and Thine abundant grace, O Thou the Gracious, Thou the Bounteous. Guard him, moreover, through Thy protection, from whatsoever his heart and mind may find repugnant. Of those endued with power, Thou, verily, art the most powerful. The Glory of God rest upon thee, O thou rising sun! Do thou testify unto that which God hath testified of His own Self, that there is none other God besides Him, the Almighty, the Best-Beloved.

Recording, online link⁸⁰: https://bahai-library.com/caton_music/11_Ya_Nur_An-Nur.mp3

Transcription demo, online link: https://bahai-library.com/caton_music/sacred_refrains_demos/11_Ya_Nur_An-Nur_demo.mp3

يا نُورَ النُّورِ يا نُوراً فَوْقَ كُلِّ نُورٍ، يا مُظْهِرَ كُلِّ ظُهُورٍ يا رَحْمَنُ يا رَحِيمُ⁸¹

♩ = 60
C

F C G

4 C Yá nu - ran - nur, yá nu - ran faw - qa kol - le nur, C yá moz - he - ra

kol - le zo - hur, yá rah - mán, yá ra - him.

Yá nu-ran- nur, yá nu-ran faw-qa kol-le nur, yá moz-he-ra kol-le zo-hur, yá rah-mán, yá ra-him

⁸⁰ Sources: [يا نور النور](https://www.youtube.com/watch?v=bexAE7Twd_E) https://www.youtube.com/watch?v=bexAE7Twd_E; Nur-al-Nur.mp3, 2/29/2020: <https://t.me/niaayesh>

⁸¹ <https://reference.bahai.org/fa/t/b/RTT/rtt-232.html> . This source shows the pronunciation of مظهر to be مُظْهِرٌ rather than مَظْهِرٌ, the former meaning endorser or developer and the latter meaning appearance. This is also the way it is pronounced in the recording.

O Thou Light of Light! O Thou Light above all Lights!
 O Thou Revealer of every Manifestation!
 O Thou the Compassionate! O Thou the Merciful!

$\text{♩} = 60$
 C F C G

O Thou Light of Light!

O Thou Light a - bove all Lights!

O Thou Re-vea - ler of

4 C G C

ev - ry Ma-ni-fes - ta - tion!

O Thou Com-pas - sio - nate!

O Thou theMer - ci - ful!

12 Yá Núrassamáváti v'al-Araḍín (يا نور السماوات و الارضين) O Light of the Heavens and the Earth

“The Verse of Light” is a sentence from the Surah of Light in the Qur’an (24:35): “God is the Light of the heavens and earth.” (Muhammad 2016, 223). References to and commentaries on the Verse of Light from the Qur’an are found in a number of places in the Bahá’í Writings, notably Bahá’u’lláh’s Lawḥ-i-Áyiy-i-Núr (Tablet of the Verse of Light) (Lambden, Tafsīr al-ḥurūfāt al-muqaṭṭa’āt (Commentary on the Isolated Letters) of Baha'-Allah) 2015). This phrase is found in one of the Tablets of Bahá’u’lláh, (Bahá’u’lláh, Eqtidarát va Chand Lawh-i Digar n.d., 253) in a prayer from that Tablet (Bahá’u’lláh, Ad’iyyih-yi Mubarikih 1992, #8:27-29):

يا إلهي وسَيِّدِي وَمَحْبُوبَ فُؤَادِي وَرَجَاءَ قَلْبِي وَالْمَذْكُورَ فِي ظَاهِرِي وَبَاطِنِي، أَسْأَلُكَ بِاسْمِكَ الَّذِي أَنْفَقَ نَفْسَهُ فِي سَبِيلِكَ وَحَمَلَ الْبَلَايَا فِي حُبِّكَ وَإِظْهَارِ أَمْرِكَ بِأَنْ تُرْسِلَ عَلَيَّ هَذِهِ الدِّيَارِ نَفْحَاتِ قَمِيصِ رَحْمَتِكَ وَالْأَطْفَاكِ، أَيَّ رَبِّ هَوْلَاءِ عِبَادِكَ وَهَذِهِ دِيَارُكَ، وَلَوْ أَنَّهُمْ اخْتَجَبُوا بِأَهْوَائِهِمْ وَبِهَا مُنِعُوا عَنِ التَّوَجُّهِ إِلَيَّ شَطْرَ فَضْلِكَ وَالْإِقْبَالَ إِلَى كَعْبَةِ عِرْفَانِكَ وَلَكِنْ أَنْتَ الَّذِي سَبَقْتَ رَحْمَتَكَ

الْكَائِنَاتِ وَأَحَاطَ فَضْلُكَ الْمُمْكِنَاتِ، أَسْأَلُكَ بِاسْمِكَ الْبَاطِنِ الَّذِي ظَهَرَ بِسُلْطَانِكَ وَجَعَلْتَهُ مُهَيِّمًا عَلَيَّ مَنْ فِي أَرْضِكَ وَسَمَاوَاتِكَ بِأَنْ لَا تَدَعَّ هَوْلَاءِ بِأَهْوَائِهِمْ، فَأَنْزِلْ عَلَيْهِمْ مَا يَجْعَلُهُمْ مُقْبِلِينَ إِلَيَّ شَطْرَ عِنَايَتِكَ وَنَاطِرِينَ إِلَيَّ وَجْهَكَ، فَانظُرْ يَا إلهي بِلِحْظَاتِ رَحْمَانِيَّتِكَ وَخُذْ أَيَادِيَهُمْ بِقُدْرَتِكَ وَسُلْطَانِكَ، أَنْ أَخْرِجَ يَا إلهي مِنْ جَيْبِ عِنَايَتِكَ يَدَ قُدْرَتِكَ، وَبِهَا فَاخْرُقْ حُجُبَاتِ الَّتِي حَالَتْ بَيْنَهُمْ وَبَيْنَكَ لَيْسِرُ عَنِ الْكُلِّ إِلَى شَرِيْعَةِ قُرْبِكَ وَيَطُوفَنَّ حَوْلَ إِرَادَتِكَ وَمَشِيَّتِكَ، لَوْ تَطَرَّدَهُمْ مَنْ يُخْلِصُهُمْ مِنَ النَّارِ يَا نُورَ السَّمَاوَاتِ وَالْأَرْضَيْنِ.

This has been provisionally translated into English by Joshua Hall (Bahá'u'lláh, Supplications by Bahá'u'lláh 2017, #19: 9-10)⁸²

O my God, my Master, the Beloved and Desire of my heart, Whose remembrance and praise grace my lips and resound in the depths of my soul! I beseech Thee by Thy name, the very name of the One Who gave His life in Thy path, Who bore hardships for love of Thee and in order to establish Thy Cause, to send unto these lands the fragrant breezes carrying the perfume of Thy robe of compassion and tender mercy. 9 O Lord, these are Thy servants and these are Thy lands. Even though they have been shut out as by a veil because of their own desires and therefore hindered from orienting themselves to Thy grace and from turning toward the holy sanctuary of Thy knowledge, yet Thy mercy shall ever surpass the expanse of the universe and Thy grace shall forever embrace the whole of creation. I beseech Thee by Thy hidden name which was made manifest in Thy sovereignty and which Thou didst make supreme over all in heaven and on earth, to abandon them not to their own desires. Send down, then, upon them such as shall enable them to turn toward the direction of Thy providence and to lay their eyes upon Thy countenance. Look upon them, O my God, with the gaze of Thy mercy, and take them by the hand in Thy power and sovereignty. Draw forth, O my God, from the robe of Thy loving-kindness the hand of Thy might, and tear away the veils which have come between them and Thee, that they might all hasten on the path to the wellspring of Thy nearness and circle round Thy will and behest. Shouldst Thou cast them aside, who is there to deliver them from the Fire, O Thou the Light of the heavens and earth?



⁸² [Supplications-by-Bahauallah-1.pdf \(joshuahalltranslations.com\)](#)

Recording, online link⁸³: https://bahai-library.com/caton_music/12_Ya_Nurassamavati_val-Aradin.mp3

Transcription demo, online link: https://bahai-library.com/caton_music/sacred_refrains_demos/12_Ya_Nurassamavati_val-Aradin_demo.mp3

يا نور السموات و الارضين

Lento
Bm Em A

Yá nu - ras - sa - má - vá - te - val - á - ra - zin, Yá nu - ras - sa - má - vá - te -

6 D G F# Bm

val - á - ra - zin, Yá nu - ras - sa - má - vá - te - val - á - ra - zin.

Yá nu-ras-sa-má-vá-te-val-á-ra-zín

O Light of the heavens and earth

Lento
Bm Em A

O Light of the hea - vens and the earth, O Light of the hea - vens

6 D G F# Bm

and the earth, O Light of the hea - vens and the earth.

Praise and Thanks

While the first section on names and attributes of God describes, names, and calls upon the qualities of God, this section goes a step farther and praises and shows gratitude for these attributes. “Fasubhāna Rabb” uses the phrase “glory be to” for the attributes of mercy and grace, as “Glory be to the Lord of bountiful mercy, of infinite grace.” The last part of this text serves as

⁸³ Source: يا نور السموات.mp3, 10/26/2016: <https://t.me/niaayesh>

a closing of lines in the Qur'an. "Iláhí Iláhí, Ashkurukafí" gives both praise and thanks to God: "O God, my God! I yield Thee thanks at all times and render Thee praise under all conditions." This is the second line of a prayer of gratitude, which follows the opening line of naming the attributes of might and grandeur.

The longer dhikr, "Iláhá Ma'búdá Maliká Maqşúdá," in addition to including an invocation to four attributes of God in terms of what God means to the invoker, using the possessive "my," it also expresses thanks for what God has done for the reciter: "My God, my Adored One, my King, my Desire! What tongue can voice my thanks to Thee? I was heedless, Thou didst awaken me. I had turned back from Thee, Thou didst graciously aid me to turn towards Thee." The dhikr itself includes two expressions of what God has done for the reciter, though the complete prayer contains more descriptions and in addition is a prayer of supplication. This is an example of using the text of two opening lines of a prayer, which both address and acknowledge God..

"Iláhá Ma'búdá Maqşúdá Karímá," another longer dhikr, is included in two versions, which both start with the same invocation which names a litany of descriptors of God, praises God's power: "My God, the Object of my adoration, the Goal of my desire, the All-Bountiful, the Most Compassionate!" The first version follows the invocation with the second line of the prayer, which praises God: "All life is of Thee and all power lieth within the grasp of Thine omnipotence." This dhikr is included in two versions, The second version, after the same initial invocation, continues the praise of God's power, as well as His justice and grace. Both then use examples of opening a prayer with praising God.

"Lak il-Ĥamd," expresses both praise and thanks, indicating the place God has in the hearts of His devotees: "Praised be Thou, Who art the Desire of the world, and thanks be to Thee, O Well-Beloved of the hearts of such as are devoted to Thee!" This dhikr is part of the closing of a paragraph which is in itself a praise of the Creator. "Subĥánaka Yá Hú" is a refrain from the Tablet of the Bell which follows a series of different invocations and praises God for His essential attributes of beingness: "Praise be to Thee, O Thou Who art "He," O Thou besides Whom there is none but "He"!" "Ta'álá'l-Karím" is from an exclamation of praise following the declaration of the principle of the abolishment of holy war and refers to two attributes of God, mercy, and grace: "Glorified be the All-Merciful, the Lord of grace abounding "Tabáarak al-Ladhí" is the opening line of a prayer for protection. It praises God's power: "Hallowed be the Lord in Whose hand is the source of dominion."

As observed in these examples, the expression of praise may serve as part of the opening or salutation of a prayer as is traditional in some religious traditions, and it may also serve as part of a closing of a prayer or of a paragraph, as well as serve as a refrain that follows a statement or section.

13 Fasubhána Rabb (فَسُبْحَانَ رَبِّ) Glory Be to the Lord⁸⁴

The closing phrase, ذُو الْفَضْلِ الْعَظِيمِ, appears in the Qur'an, as a sentence ending, (quran.com n.d.), as well as in the Writings of the Báb and Bahá'u'lláh. The source of the opening phrase is currently unknown, although the words are found separately or in various combinations in the Bahá'í Writings. For example, the phrase الْفَيْضُ الْغَفُورُ الرَّحِيمُ (*Al-fayyáḍ al-ghafūr ar-raḥīm*), similar to the phrase in the *dhikr*, appears in Bahá'u'lláh's Commentary on the Fire Tablet (Bahá'u'lláh, *Isḥráqát* n.d., 35). The *dhikr* itself appears among a list found in Bahá'í sources of 15 or 16 commonly known *dhikrs* (B. 'l.-B. Báb 2017).

Recording, online link⁸⁵: https://bahai-library.com/caton_music/13_Fasubhana_Rabb.mp3

Transcription demo, online link: https://bahai-library.com/caton_music/sacred_refrains_demos/13_Fasubhana_Rabb_demo.mp3

فَسُبْحَانَ رَبِّ الْفَيْضِ الرَّحِيمِ ذُو الْفَضْلِ الْعَظِيمِ

Fa-sob - há - na rab - bel - fay - yá - zer - ra - him, zowl - faz - lel - 'a - zim.

Fa-sob-há-na rab-bel- fay-yá-zer- ra-him, zowl- faz-lel- 'a-zim

Glory be to the Lord of bountiful mercy, of infinite grace.⁸⁶

Glo - ry be to the Lord of boun - ti - ful mer - cy, of in - fi - nite grace.

14 Iláhá Ma'búdá Maliká Maqşúdá (الها معبودا ملكا مقصودا) My God, my Adored One, my King, my Desire!

“Iláhá Ma'búdá Maliká Maqşúdá” is from a prayer of gratitude and supplication revealed by Bahá'u'lláh. The original prayer in Persian is as follows (Bahá'u'lláh, *Ad'iyyih-yi Hadrat-i-Mahbub* 1920, 323-324):⁸⁷

⁸⁴ Although I could not find a source text or attribution for this *dhikr*, I have found it included in Bahá'í *dhikr* lists. The phrase ذُو الْفَضْلِ الْعَظِيمِ appears in the Writings of the Báb and Bahá'u'lláh as well as in the Qur'an.

⁸⁵ Source: Unknown Artist--Track 13.mp3.March 17, 2020: <https://t.me/niaayesh>

⁸⁶ Provisional translation by author

⁸⁷ <https://reference.bahai.org/fa/t/b/AHM/ahm-323.html#pg323>

الها معبودا ملکا مقصودا

به چه لسان تو را شکر نمایم؟ غافل بودم آگاهم فرمودی مُعرض بودم بر اقبال تأیید نمودی مرده بودم از آب حیات زندگی بخشیدی پژمرده بودم از کوثر بیان که از قلم رحمن جاری شده تازگی عطا کردی. پروردگارا وجود کلّ از جودت موجود از بحر کرمات محروم مفرما و از دریای رحمتت منع مکن. در هر حال توفیق و تأیید می طلبم و از سماء فضل بخشش قدیمت را سائلم. تویی مالک عطا و سلطان ملکوت بقا.

It has been translated into English (Bahá'u'lláh, Prayers and Meditations by Bahá'u'lláh 1987, 264-265):

My God, my Adored One, my King, my Desire! What tongue can voice my thanks to Thee? I was heedless, Thou didst awaken me. I had turned back from Thee, Thou didst graciously aid me to turn towards Thee. I was as one dead, Thou didst quicken me with the water of life. I was withered, Thou didst revive me with the heavenly stream of Thine utterance which hath flowed forth from the Pen of the All-Merciful.

O Divine Providence! All existence is begotten by Thy bounty; deprive it not of the waters of Thy generosity, neither do Thou withhold it from the ocean of Thy mercy. I beseech Thee to aid and assist me at all times and under all conditions, and seek from the heaven of Thy grace Thine ancient favor. Thou art, in truth, the Lord of bounty, and the Sovereign of the kingdom of eternity.



Recording, online link⁸⁸: https://bahai-library.com/caton_music/14_Ilaha_Mabuda_Malika_Maqsuda.mp3

Transcription demo, online link: https://bahai-library.com/caton_music/sacred_refrains_demos/14_Ilaha_Mabuda_Malika_Maqsuda_demo.mp3

الها معبودا ملکا مقصودا به چه لسان تو را شکر نمایم غافل بودم آگاهم فرمودی معرض بودم
بر اقبال تایید نمودی

E - lá - há, ma' - bu - dá, ma - le - ká, maq - su - da, be che - le - sán to rá shokr ne - má - yam, ghá - fel bu - dam

á - gá - ham far - mu - di, mo' - rez bu - dam bar eq - bál tay - id ne - mu - di.

E-lá-há, ma'-bu-dá, ma-le-ká, maq-su-dá, be che le-sán to rá shokr ne-má-yam,
ghá-fel bu-dam á-gá-ham far-mu-di, mo'-rez bu-dam bar eq-bál tay-id ne-mu-di

My God, my Adored One, my King, my Desire! What tongue can voice my thanks to Thee?
I was heedless, Thou didst awaken me, I had turned back from Thee,
Thou didst graciously aid me to turn towards Thee.

My God, my A-dored One, my King, my de-sire, what tongue can voice my thanks to

Thee? I was heed-less I had turned back from Thee, Thou didst gra - cious-ly aid me to turn to-wards Thee.

⁸⁸ Sources: <https://donyayebahai.org/sites/default/files/Avazhaye%20Khosh%20Janan%20Track%203.mp3>;
الها معبودا ملکا.mp3, 3/14/2017: <https://t.me/niaayesh>

15 Iláhá Ma'búdá Maqşúdá Karímá Raḥímá (الها معبودا مقصودا كريما رحيمًا) My God, the Object of my Adoration

The following two *dhikrs* are both from the same prayer, found in English in *Prayers and Meditations* by Bahá'u'lláh. The initial invocation is the same, both melody and text, but after that different text is used for each version. In Persian this prayer is found in *Ad'iyiyih-yi Hadrat-i-Mahbub* (Bahá'u'lláh, *Ad'iyiyih-yi Hadrat-i-Mahbub* 1920, 326-328)⁸⁹ This prayer is also found in Persian in *Lawḥ-i-ibn-I Dhib* (Bahá'u'lláh, *Lawḥ-i-ibn-i Dhib* 2001, 8)⁹⁰, *Majmúih-yi Adhkár va Idiyyih* (Bahá'u'lláh, *Majmúih-yi Adhkár va Idiyyih* n.d., #160: 169-170)⁹¹, and *Majmúih-yi Munáját-I Áthár-I Qalam-I 'Alá* (Bahá'u'lláh, *Majmú'ih-i Munáját-i Áthár-i Qalam-i 'Alá* 1966, 146-148)⁹².

الها معبودا مقصودا كريما رحيمًا

جانها از تو و اقتدارها در قبضه قدرت تو. هر که را بلند کنی از ملك بگذرد و بمقام ((و رفعا مڪاناً علياً)) رسد و هر که را بيندازی از خاك پست تر بلکه هيچ از او بهتر. پروردگارا با تباه کاری و گناهکاری و عدم پرهيزکاری مقعد صدق ميطلبيم و لقاء مليك مقتدر ميجوئيم. امر امرتوست و حكم آن تو و عالم قدرت زير فرمان تو. هر چه کنی عدل صرفست بل فضل محض. يك تجلی از تجلیات اسم رحمانت رسم عصيانرا از جهان براندازد و محو نمايد و يك نسيم از نسائم يوم ظهورت عالم را بخلعت تازه مزین فرمايد. ای توانا ناتوانانرا توانائی بخش و مردگانرا زندگی عطا فرما شايد ترا بيابند و بدریای آگاهیت راه يابند و بر امرت مستقيم مانند. اگر از لغات مختلفهء عالم عرف ثنای تو تَضَوُّع شود همه محبوب جان و مقصود روان، چه تازی چه فارسی. اگر از آن محروم ماند قابل ذکر نه، چه الفاظ چه معانی. ای پروردگار از تو ميطلبيم كلّ را راه نمائی و هدايت فرمائی. توئی قادر و توانا و عالم و بينا.

The English translation is found in *Prayers and Meditations* follows (Bahá'u'lláh, *Prayers and Meditations* by Bahá'u'lláh 1987, #160: 252-253) and in *Epistle to the Son of the Wolf* (Bahá'u'lláh, *Epistle to the Son of the Wolf* 1988, 9-10):

MY God, the Object of my adoration, the Goal of my desire, the All-Bountiful, the Most Compassionate! All life is of Thee and all power lieth within the grasp of Thine omnipotence. Whosoever Thou exaltest is raised above the angels, and attaineth the station: "Verily, We uplifted him to a place on high!"; and whosoever Thou dost abase is made lower than dust, nay, less than nothing.

O Divine Providence! Though wicked, sinful, and intemperate, we still seek from Thee a "seat of truth," and long to behold the countenance of the Omnipotent King. It is Thine to command, and all sovereignty belongeth to Thee, and the realm of might boweth before

⁸⁹ <https://reference.bahai.org/fa/t/b/AHM/ahm-326.html#pg326>

⁹⁰ <https://reference.bahai.org/fa/t/b/ESW1/esw1-9.html#pg8>

⁹¹ <https://reference.bahai.org/fa/t/b/PM/pm-165.html#pg169>

⁹² <https://reference.bahai.org/fa/t/b/MMQ1/mmq1-148.html#pg146>

Thy behest. Everything Thou doest is pure justice, nay, the very essence of grace. One gleam from the splendors of Thy Name, the All-Merciful, sufficeth to banish and blot out every trace of sinfulness from the world, and a single breath from the breezes of the Day of Thy Revelation is enough to adorn all mankind with a fresh attire.

Vouchsafe Thy strength, O Almighty One, unto Thy weak creatures, and quicken them who are as dead, that haply they may find Thee, and may be led unto the ocean of Thy guidance, and may remain steadfast in Thy Cause. Should the fragrance of Thy praise be shed abroad by any of the divers tongues of the world, out of the East or out of the West, it would, verily, be prized and greatly cherished. If such tongues, however, be deprived of that fragrance, they assuredly would be unworthy of any mention, be they words or thoughts.

We beg of Thee, O Providence, to show Thy way unto all men, and to guide them aright. Thou art, verily, the Almighty, the Most Powerful, the All-Knowing, the All-Seeing.⁹³

Iláhá Ma'búdá Maq'súdá Karímá 1 (الها معبودا مقصودا كريما رحيمًا) My God, the Object of my Adoration

Recording, online link⁹⁴: https://bahai-library.com/caton_music/15_Ilaha_Mabuda_Maqsuda_Karima_1.mp3

Transcription demo, online link: https://bahai-library.com/caton_music/sacred_refrains_demos/15_Ilaha_Mabuda_Maqsuda_Karima_1_demo.mp3

الها معبودا مقصودا كريما رحيمًا جانها از تو و اقتدارها در قبضه قدرت تو

E - lá - há, ma' - bu - dá, maq - su - dá, ka - ri - má, ra - hi - má, ján - há az to va eq - te - dár - há dar qab - ze - ye qod - ra - te to.

E-lá-há, ma'-bu-dá, maq-su-dá, ka-ri-má,
ra-hi-má, ján-há az to va eq-te-dár-há dar qab-ze-ye qod-ra-te to

⁹³ <https://www.bahai.org/library/authoritative-texts/bahauallah/prayers-meditations/6#402308779>

⁹⁴ Source: ELAHA.JANHA AZ TO.mp3, December 30, 2015: <https://t.me/niaayesh>

My God, the Object of my adoration, the Goal of my desire, the All-Bountiful,
 the Most Compassionate! All life is of Thee and all power lieth within the grasp of
 Thine omnipotence.

♩ = 65 C Dm C 3 3 Dm

My God, the Ob-ject of my a - do - ra - tion, the Goal of

3 Gm Dm C Dm

my de-sire, the All-Boun - ti - ful, the Most Com - pa - ssio-nate! All

5 Dm 3 G C Dm

life is of Thee and all po - wer li-eth wi-thin the grasp of Thine om - ni-po-tence.

English lyrics based on the paraphrased translation below:

My God, My Adored One, My Desire, Bountiful, Merciful! All life is of Thee and all power is in
 the hand of Thy Might.⁹⁵

♩ = 65 C Dm C Dm Gm Dm C Dm

My God, My A - dored One, My de - sire, Boun - ti - ful, Mer - ci - ful! All

5 Dm G C Dm

life is of Thee and all po - wer is in the hand of Thy Might.



⁹⁵ Paraphrase by author to fit the melody.

Iláhá Ma'búdá Maqşúdá Karímá 2 (الها معبودا مقصودا كريما رحيمًا) My God, the Object of my Adoration


Recording, online link⁹⁶: https://bahai-library.com/caton_music/15_Ilaha_Mabuda_Maqsuda_Karima_2.mp3

Transcription demo, online link: https://bahai-library.com/caton_music/sacred_refrains_demos/15_Ilaha_Mabuda_Maqsuda_Karima_2_demo.mp3

الها معبودا مقصودا كريما رحيمًا

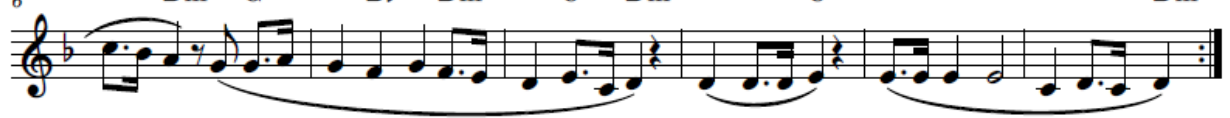
امر امر توست و حكم آن تو و عالم قدرت زير فرمان تو . هر چه كنى عدل
صرفست بل فضل محض

♩ = 65 C Dm C Dm Gm Dm C Dm C



E - lá-há, ma' - bu - dá, maq - su - dá, ka - ri - má, ra - hi - má. Amr am-re tost va hokm

6 Dm G Bb Dm C Dm C Dm



á - ne to va 'á - la - me qod - rat zi - re far - má - ne to. Har che ko - ni 'ad - le ser - fast bal faz - le mahz.

E-lá-há, ma'-bu-dá, maq-su-dá, ka-ri-má, ra-hi-má. Amr am-re tost va hokm á-ne to va 'á-la-me qod-rat zi-re far-má-ne to. Har che ko-ni 'ad-le ser-fast bal faz-le mahz



⁹⁶ Source: Amr-Amre-To (www.BahaiGlory.com).mp3, , April 7, 2016: <https://t.me/niaayesh>

Authorized English translation version:

My God, the Object of my adoration, the Goal of my desire, the All-Bountiful, the Most Compassionate! . . . It is Thine to command, and all sovereignty belongeth to Thee, and the realm of might boweth before Thy behest. Everything Thou doest is pure justice, nay, the very essence of grace.

$\text{♩} = 65$ C Dm C 3 3

My God, the Ob-ject of my a-do-ra-tion, the Goal of

3 Gm Dm C Dm

my de-siare, the All-Boun - ti - ful, the Most Com - pas - sio-nate! It is

5 3 3 3 Bb Dm

Thine to com-mand, and all sove-reign-ty be - lon-geth to Thee, and the realm of might bo-weth be-fore

8 C Dm C 3

Thy be - hest. Ev-ery-thing Thou do-est is true jus-tice, nay, the ve-ry es-sence of grace.



English lyrics are based on the paraphrased translation⁹⁷:

My God, My Adored One, My Desire, Bountiful, Merciful! Command is Thine, and rule is Thine, the realm of might boweth before Thy behest. What Thou doest is true justice, nay, pure grace.

♩ = 65 C Dm C Dm Gm Dm C Dm

My God, My A-dored One, My De-sire, Boun-ti-ful, Mer-ci-ful! Com-

5 C Dm G Bb Dm C Dm

mand is Thine, and rule is Thine, the realm of might bo-weth be-fore Thy be-hest.

9 C Dm

What Thou do-est is true jus-tice, nay, pure grace.

16 Iláhí Iláhí, Ashkuruka Fí (الهي الهى اشكر ك فى) O God, My God! I Yield Thee Thanks

This *dhikr* is from a prayer of gratitude revealed by Bahá'u'lláh. The English translation of this prayer begins with “He is God, exalted is He, the Lord of might and grandeur!” and is immediately followed by “O God, my God! I yield Thee thanks at all times and render Thee praise under all conditions” (Bahá'u'lláh, *Additional Prayers Revealed by Bahá'u'lláh* 2018).

The original prayer in Arabic is as follows (Bahá'u'lláh, *Ad'iyih-yi Hadrat-i-Mahbub* 1920, 49-52)⁹⁸:

"هو الله تعالى شأنه العظمة و الاقتدار "

الهي الهى أشكر ك فى كلّ حال و أحمدك فى جميع الاحوال * فى النعمة الحمد لك يا اله العالمين و فى فقدها الشكر لك يا مقصود العارفين * فى البأساء لك الثناء يا معبود من فى السموات و الارضين و فى الضراء لك السناء يا من بك انجذبت أفئدة المشتاقين * فى الشدة لك الحمد يا مقصود القاصدين و فى الرّخاء لك الشكر يا أيها المذكور فى قلوب المقرّبين * فى الثروة لك البهاء يا سيّد المخلصين و فى الفقر لك الامر يا رجاء الموحّدين * فى الفرح لك الجلال يا لا إله إلا أنت و فى الحزن لك الجمال يا لا إله إلا أنت * فى الجوع لك العدل يا لا إله

⁹⁷ Lyrics paraphrased by the author to fit the melody.

⁹⁸ <https://reference.bahai.org/fa/t/b/AHM/ahm-49.html>

إلا أنت و في الشّيع لك الفضل يا لا إله إلا أنت * في الوطن لك العطاء يا لا إله إلا أنت و في
 الغربية لك القضاء يا لا إله إلا أنت * تحت السّيف لك الافضال يا لا إله إلا أنت و في البيت لك
 الكمال يا لا إله إلا أنت * في القصر لك الكرم يا لا إله إلا أنت و في التّراب لك الجود يا لا إله
 إلا أنت * في السّجن لك الوفاء يا سابغ النّعم و في الحبس لك البقاء يا مالك القدم * لك العطاء يا
 مولى العطاء و سلطان العطاء و مالك العطاء أشهد أنّك محمود في فعلك يا أصل العطاء و
 مطاع في حكمك يا بحر العطاء و مبدأ العطاء و مرجع العطاء *

The following is a musical rendition of the whole prayer:

دعای شکر بهانی <https://www.youtube.com/watch?v=kV7TjZPOzkw>

The English translation is as follows (Bahá'u'lláh, Additional Prayers Revealed by Bahá'u'lláh 2018):⁹⁹

He is God, exalted is He, the Lord of might and grandeur!
O God, my God! I yield Thee thanks at all times and render Thee praise under all conditions. In prosperity, all praise is Thine, O Lord of the Worlds, and in its absence, all gratitude is Thine, O Desire of them that have recognized Thee! In adversity, all honour is Thine, O Adored One of all who are in heaven and on earth, and in affliction, all glory is Thine, O Enchanter of the hearts of those who yearn after Thee! In hardship, all praise is Thine, O Thou the Goal of them that seek after Thee, and in comfort, all thanksgiving is Thine, O Thou whose remembrance is treasured in the hearts of those who are nigh unto Thee! In wealth, all splendour is Thine, O Lord of them that are devoted to Thee, and in poverty, all command is Thine, O Thou the Hope of them that acknowledge Thy unity! In joy, all glory is Thine, O Thou besides Whom there is none other God, and in sorrow, all beauty is Thine, O Thou besides Whom there is none other God! In hunger, all justice is Thine, O Thou besides Whom there is none other God, and in satiety, all grace is Thine, O Thou besides Whom there is none other God! In my homeland, all bounty is Thine, O Thou besides Whom there is none other God, and in exile, all decree is Thine, O Thou besides Whom there is none other God! Under the sword, all munificence is Thine, O Thou besides Whom there is none other God, and in the safety of home, all perfection is Thine, O Thou besides Whom there is none other God! In the lofty mansion, all generosity is Thine, O Thou besides Whom there is none other God, and upon the lowly dust, all favour is Thine, O Thou besides Whom there is none other God! In prison, all fidelity is Thine, O Thou the Bestower of gifts, and in confinement, all eternity is Thine, O Thou Who art the ever-abiding King! All bounty is Thine, O Thou Who art the Lord of bounty, and the Sovereign of bounty, and the King of bounty! I bear witness that Thou art to be praised in Thy doings, O Thou Source of bounty, and to be obeyed in Thy behests, O Thou Ocean of bounty, He from Whom all bounty doth proceed, He to Whom all bounty doth return!

⁹⁹ <https://www.bahai.org/library/authoritative-texts/bahauallah/additional-prayers-revealed-bahauallah/199744240/1#715760313>, www.bahai.org/r/055420149

Recording, online link¹⁰⁰: https://bahai-library.com/caton_music/16_Ilahi_Ilahi_Ashkuruka_Fi.mp3

Transcription demo, online link: https://bahai-library.com/caton_music/sacred_refrains_demos/16_Ilahi_Ilahi_Ashkuruka_Fi_demo.mp3

الهی الہی اشکرک فی کل حال و احمدک فی جمیع الأحوال

♩ = 60 C G C G F G C

E-lá-hi, e-lá - hi, ash-ko-ro-ka fi ko-lehá-le va ah-ma-do-ka fi ja-mi' el-ah - vál.

E-lá-hi, e-lá-hi, ash-ko-ro-ka fi kol-le há-le va ah-ma-do-ka fi ja-mi' el-ah-vál

O God, my God! I yield Thee thanks at all times and render Thee praise under all conditions.

♩ = 60 C G C G F G

O God, my God! I yield Thee thanks at all times and

4 C

ren - der Thee praise un - der all con - di - tions.

17 Lak al-Ḥamd (لَاكُ الْحَمْدُ) Praise Be to Thou

This text of “Lak il-Ḥamd” is from Epistle to the Son of the Wolf, Persian (Bahá'u'lláh, Lawh-i-ibn-i Dhib 2001) and English (Bahá'u'lláh, Epistle to the Son of the Wolf 1988, 42-43 para 72)¹⁰¹:

يا شيخ نفحات وحى از دونش ممتاز و بيان الهى مابين كتب بمثابة أفتاب مشرق و لائح
طوبى لمن وجد و عرف و قال لك الحمد يا مقصود العالم و لك الشكر يا محبوب افئدة
المخلصين

O Shaykh! No breeze can compare with the breezes of Divine Revelation, whilst the Word which is uttered by God shineth and flasheth as the sun amidst the books of men. Happy the man that hath discovered it, and recognized it, and said: “Praised be Thou.”

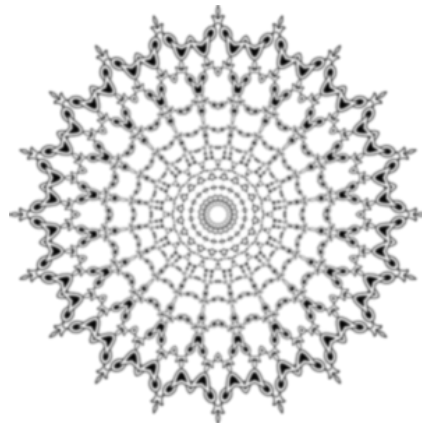
¹⁰⁰ Source: <https://t.me/niaayesh> the_hayy_ashkurka_fi_kul.mp3, 6/11/2016: <https://t.me/niaayesh>

¹⁰¹ <https://reference.bahai.org/en/t/b/ESW/esw-3.html#pg42>

Who art the Desire of the world, and thanks be to Thee, O Well-Beloved of the hearts of such as are devoted to Thee!”

This exhortation was also quoted in a paragraph from the letter of June 7, 1992 to the Baha'is of the world, from the Universal House of Justice on the occasion of the hundredth year commemoration of the ascension of Baha'u'llah (The Universal House of Justice 1992):

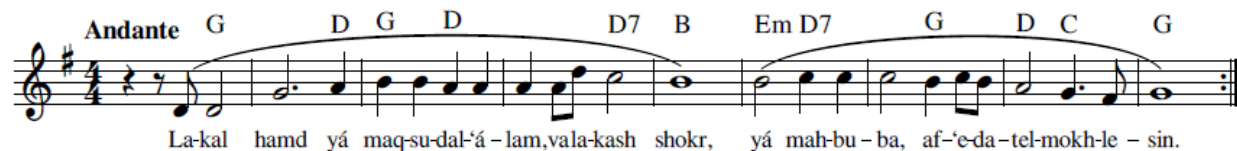
No worldly power could thwart the purpose of the Most Exalted Pen. Through the copiousness of His writings, He poured upon the planet the healing waters of the Word of God renewed. Descending upon Him like a spring rain, His Revelation comprises some one hundred volumes—“volumes replete with unnumbered exhortations, revolutionizing principles, world-shaping laws and ordinances, dire warnings and portentous prophecies, with soul-uplifting prayers and meditations, illuminating commentaries and interpretations, impassioned discourses and homilies, all interspersed with either addresses or references to kings, to emperors and to ministers, of both the East and the West, to ecclesiastics of divers denominations, and to leaders in the intellectual, political, literary, mystical, commercial and humanitarian spheres of human activity.” Foremost among His Books is His Kitáb-i-Aqdas, the charter of the future world civilization in which He has announced the Laws of God for this age. Our hearts thrill to the prospect that during the course of this centennial year, the annotated English translation of this Mother Book of Bahá'u'lláh's Revelation is to be published. We acknowledge with astonished joy the prolific legacy of this divine outpouring. And we exclaim: “Praised be Thou, Who art the Desire of the world, and thanks be to Thee, O Well-Beloved of the hearts of such as are devoted to Thee!”



Recording, online link¹⁰²: https://bahai-library.com/caton_music/17_Lak_al-Hamd.mp3

Transcription demo, online link: https://bahai-library.com/caton_music/sacred_refrains_demos/17_Lak_al-Hamd_demo.mp3

كَ الْحَمْدُ يَا مَقْصُودَ الْعَالَمِ وَ لَكَ الشُّكْرَ يَا مَحْبُوبَ أَفئِدَةِ الْمُخْلِصِينَ

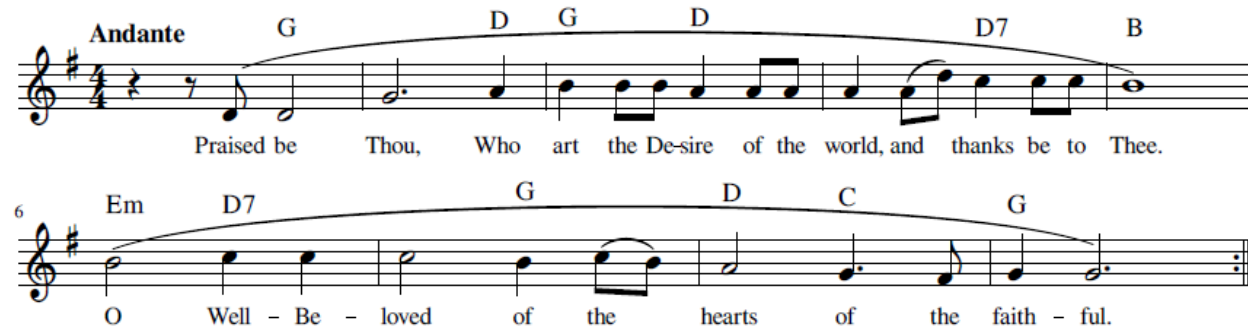


La-kal hamd yá maq-su-dal-á-lam, va la-kash shokr, yá mah-bu-ba, af-'e-da-tel-mokh-le - sin.

La-kal hamd yá maq-su-dal- 'á-lam, va la-kash-shokr,
yá mah-bu-ba, af-'e-da-tel- mokh-le-sin

Praised be Thou, Who art the Desire of the world, and thanks be to Thee,
O Well-Beloved of the hearts of such as are devoted to Thee!

The English lyrics are based on the above translation:¹⁰³



Praised be Thou, Who art the Desire of the world, and thanks be to Thee.
O Well - Be - loved of the hearts of the faith - ful.

18 Subhánaka Yá Hú (سُبْحَانَكَ يَا هُوَ) Glory Be to Thee, O Lord¹⁰⁴

Although the following three renditions may appear to be two different *dhikrs*, they are based on the same text. The second arrangement was well known in Tehran at the time I was living there in the 1970's and was performed by its composer throughout the city for Bahá'í gatherings and holy day celebrations, particularly at Riḍván¹⁰⁵.

This text is the refrain from the Tablet of the Bell, revealed by Bahá'u'lláh in 1863 in Istanbul on the anniversary of the Declaration of the Báb. The name of the Tablet comes from the phrase "Ring out the bell" in the opening section. Lambden notes references to the *náqús* (bell) in the

¹⁰² Sources: *Dhikr* and explanation, لك الحمد يا مقصود العالم <https://www.youtube.com/watch?v=9CWuOIUI2Io>; Gorúh-i Núr - 13 لك الحمد.mp3, March 18, 2020: <https://t.me/niaayesh>

¹⁰³ Paraphrased by the author to fit the melody.

¹⁰⁴ Bahá'u'lláh.

¹⁰⁵ A series of Bahá'í holy days held in April.

Bahá'í writings, and that Bahá'u'lláh describes Himself in a number of His Writings as the *náqús* (bell) that summons the faithful (Lambden, Tablet of the Bell 2003)..

Taherzadeh refers to this Tablet as conducive to group chanting (Taherzadeh, The Revelation of Bahá'u'lláh, vol. II 1977, 18-19):¹⁰⁶

Here, the matchless utterances of Bahá'u'lláh, original and profound, are possessed of such beauty and rhythm as no pen can describe. Composed in a style that lends itself to collective chanting, this Tablet creates an atmosphere of ecstasy and joy when chanted by the believers.

In his study of devotional practices in the Bahá'í community, Armstrong-Ingram mentions the chanting of The Tablet of the Bell by Haydar-'Ali and his companions in Egypt, and how hearing this Tablet was instrumental in converting Na'im to the Bahá'í Faith. He further described that he interviewed two Bahá'ís that had been brought up in the Bahá'í community in Tehran in the 1930s and 1940s, who mentioned that the verses of the tablet would be sung by one person and the rest of the group would join in the refrain (Armstrong-Ingram 1987, 21)

A talk in Persian on the Tablet of the Bell is found in the following link, along with a rendition of the *dhikr*: سبحانك يا هو <https://www.youtube.com/watch?v=rM3PP1hdgA4>.

The following are the opening paragraphs in the Arabic text of the Lawh-i-Náqús (Bahá'u'lláh, Lawh-i-Náqús n.d., 100-101)

هُوَ الْعَزِيزُ هَذِهِ رَوْضَةُ الْفِرْدَوْسِ اِرْتَفَعَتْ
فِيهَا نِعْمَةُ اللَّهِ الْمُهَيَّمِينَ الْفَيُّومِ وَ فِيهَا اسْتَقَرَّتْ حُورِيَّاتُ الْخُلْدِ مَا مَسَّهِنَّ أَحَدٌ إِلَّا اللَّهُ الْعَزِيزُ
الْقُدُّوسُ وَ فِيهَا تَعَرَّدَ عِنْدَلَيْبُ الْبَقَاءِ عَلَى أَفْنَانِ سِدْرَةِ الْمُنْتَهَى بِالنَّعْمَةِ الَّتِي تَتَحَيَّرُ مِنْهَا الْعُقُولُ
وَ فِيهَا مَا يُقَرِّبُ الْفُقَرَاءَ إِلَى شَاطِئِ الْعِنَاءِ وَ يَهْدِي النَّاسَ إِلَى كَلِمَةِ اللَّهِ وَ إِنَّ هَذَا لَحَقٌّ مَعْلُومٌ
بِسْمِكَ الْهُوَ وَ إِنَّكَ أَنْتَ الْهُوَ يَا هُوَ يَا رَاهِبَ الْأَحْدِيَّةِ اضْرِبْ عَلَى النَّاقُوسِ بِمَا ظَهَرَ يَوْمَ اللَّهِ وَ
اسْتَوَى جَمَالَ الْعِزِّ عَلَى عَرْشِ قُدْسٍ مُنْبِرٍ سُبْحَانَكَ يَا هُوَ يَا مَنْ هُوَ يَا مَنْ لَيْسَ أَحَدٌ إِلَّا هُوَ يَا
هُوَ الْحُكْمُ اضْرِبْ عَلَى النَّاقُورِ بِاسْمِ اللَّهِ الْعَزِيزِ الْكَرِيمِ بِمَا اسْتَقَرَّ هَيْكَلُ الْقُدْسِ عَلَى كُرْسِيِّ
عِزِّ مَنْبِعِ سُبْحَانَكَ يَا هُوَ يَا مَنْ هُوَ هُوَ يَا مَنْ لَيْسَ أَحَدٌ إِلَّا هُوَ يَا طَلْعَةَ الْبَقَاءِ اضْرِبْ بِأَنَامِلِ
الرُّوحِ عَلَى رِبَابِ قُدْسٍ بَدِيعِ بِمَا ظَهَرَ جَمَالَ الْهُويَّةِ فِي رِداءِ حَرِيرٍ لَمِيعِ سُبْحَانَكَ يَا هُوَ يَا مَنْ
هُوَ هُوَ يَا مَنْ لَيْسَ أَحَدٌ إِلَّا هُوَ يَا مَلَكَ النَّورِ انْفُخْ فِي الصُّورِ فِي هَذَا الظُّهُورِ بِمَا رَكِبَ

The opening paragraphs of the English translation of the Tablet of the Sacred Night illustrate the use of this *dhikr* text as a refrain (Bahá'u'lláh, Tablet of the Bell n.d., 19):

He is the All-Glorious.

This is the garden of Paradise, wherein arise the anthems of God, the Help in Peril, the Self-Subsisting; wherein ascend the soul-entrancing melodies warbled by the Nightingale of Eternity upon the twigs of the Divine Lote-Tree; wherein abide the Maids

¹⁰⁶ <https://d9263461.github.io/cl/Baha%27i/Others/ROB/V2/p001-028Ch01.html#p18>

of Heaven whom none hath touched save God, the All-Glorious, the Most Holy; and wherein lieth enshrined that which draweth the needy to the shores of the ocean of true wealth and guideth the people to the Word of God. And this, verily, is naught but the manifest truth.

By Thy name “He”! Verily Thou art “He,” O Thou Who art “He”!¹⁰⁷

O Monk of the Divine Unity! Ring out the bell, for the Day of the Lord is come and the Beauty of the All-Glorious hath ascended His blessed and resplendent throne. Praise be to Thee, O Thou Who art “He,” O Thou besides Whom there is none but “He”!

O Húd, Prophet of the Divine Decree! Sound the clarion in the name of God, the All-Glorious, the Most Bountiful, for the Temple of holiness hath been established upon the seat of supernal glory. Praise be to Thee, O Thou Who art “He,” O Thou besides Whom there is none but “He”!

O Countenance of immortality! Pluck with the fingers of the spirit the sacred and wondrous strings, for the Beauty of the Divine Essence hath appeared, arrayed in a silken vesture of light. Praise be to Thee, O Thou Who art “He,” O Thou besides Whom there is none but “He”!

Subhánaka Yá Hú 1 (سُبْحَانَكَ يَا هُوَ) Glory Be to Thee, O Lord

Recording, online link¹⁰⁸: https://bahai-library.com/caton_music/18_Subhanaka_Ya_Hu_1.mp3

Transcription demo, online link: https://bahai-library.com/caton_music/sacred_refrains_demos/18_Subhanaka_Ya_Hu_1_demo.mp3

سُبْحَانَكَ يَا هُوَ يَا مَنْ هُوَ هُوَ يَا مَنْ أَيْسَ أَحَدًا إِلَّا هُوَ

Sob - há - na - ka yá hu. Yá man ho - va hu, yá man lay - sa a - ha - don el - la hu.

Sob-há-na-ka yá hu. Yá man ho-va hu, yá man lay-sa a-ha-don el-la hu



¹⁰⁷ “In the Tafsír-i-Hú Bahá’u’lláh explains that the name “He” (or *Huva*, consisting of the letters Há’ and Váv) is God’s Most Great Name, for it is a mirror in which all of God’s names and attributes are reflected together”:

<https://www.bahai.org/library/authoritative-texts/bahauallah/days-remembrance/10#129432470>

¹⁰⁸ Sources: سبحانك يا هو Prayer <https://www.youtube.com/watch?v=rJHfzkK3NRg>; سبحانك يا هو.mp3, March 3, 2020: <https://t/niayesh>

Praise be to Thee, O Thou Who art “He,”
O Thou besides Whom there is none but “He”!

Musical notation for the first piece. It is in 6/8 time with a tempo of 65. The key signature has one flat (B-flat). The melody is written on a single staff. Chords are indicated above the staff: Cm, G, Cm, G, Cm. The lyrics are: "Praised be to Thee, O Thou Who art He. O Thou besides Whom there is none but thee."

Subhánaka Yá Hú 2 (سُبْحَانَكَ يَا هُوَ ۲) Glory Be to Thee, O Lord

The refrain from Tablet of the Bell is used in both these recorded examples and both use the same melody for the refrain. The composer of the melody and the additional words is Delilah Tabibi, whom I accompanied on piano in Tehran in the early 1970's when she performed at different meetings and Holy Day celebrations leading groups in singing this dhikr. The first example is an excerpt from an such an occasion where she herself is leading a group, and includes some of her lyrics. This version was my first introduction to group dhikr singing. The second example a is different group performance just using the refrain with the same melody as the first version.

Recording, online link¹⁰⁹: https://bahai-library.com/caton_music/18_Subhanaka_Ya_Hu_2a.mp3

Recording, online link¹¹⁰: https://bahai-library.com/caton_music/18_Subhanaka_Ya_Hu_2b.mp3

Transcription demo, online link: [https://bahai-](https://bahai-library.com/caton_music/sacred_refrains_demos/18_Subhanaka_Ya_Hu_2b_demo.mp3)

[library.com/caton_music/sacred_refrains_demos/18_Subhanaka_Ya_Hu_2b_demo.mp3](https://bahai-library.com/caton_music/sacred_refrains_demos/18_Subhanaka_Ya_Hu_2b_demo.mp3)

سُبْحَانَكَ يَا هُوَ يَا مَنْ هُوَ هُوَ يَا مَنْ لَيْسَ أَحَدٌ إِلَّا هُوَ

Musical notation for the second piece, marked "Larghetto". It is in 4/4 time with a key signature of two sharps (D major). The melody is written on a single staff. Chords are indicated above the staff: Bm, Em, Bm, F#, Bm. The lyrics are: "Yá hu, yá hu, yá hu, sob-há-na-ka yá hu. Yá man ho-va hu, yá man lay-sá a-ha-don el-lá hu, yá man lay-sá a-ha-don el-lá hu."

Yá hu, yá hu, yá hu, sob-há-na-ka yá hu. Yá man ho-va hu, yá man lay-sá a-ha-don el-lá hu,
yá man lay-sá a-ha-don el-lá hu

¹⁰⁹ Source: Delilah Tabibi, Iranian Bahá'í archives tape 85, Side A-5: Yá Hú (Khanum-e Tabibi va Khanum-e Peggy)

¹¹⁰ Source: سُبْحَانَكَ يَا هُوَ.mp3, 3/10/2020: <https://t.me/niaayesh>

O Thou, O Thou, O Thou, Praise be to Thee, O Thou Who art "He."
 O Thou besides Whom there is none but "He"! (2x)

Larghetto

Bm Em Bm F# Bm

O Thou, O Thou, O Thou, Praise be to Thee, O Thou Who art "He",

8 Em F# Bm F# Bm

O Thou be-sides Whom there is none but "He"! O Thou be-sides Whom there is none but "He"!

Subhánaka Yá Hú 3 (سُبْحَانَكَ يَا هُوَ ۃ) Glory Be to Thee, O Lord

Recording, online link¹¹¹: https://bahai-library.com/caton_music/18_Subhanaka_Ya_Hu_3.mp3

Transcription demo, online link: https://bahai-library.com/caton_music/sacred_refrains_demos/18_Subhanaka_Ya_Hu_3_demo.mp3

سُبْحَانَكَ يَا هُوَ يَا مَنْ هُوَ يَا مَنْ لَيْسَ أَحَدٌ إِلَّا هُوَ

Larghetto

F C F C F C F

Sob-há-na-ka yá hu, yá man ho-va hu, yá manlay-sa a-ha-don el-lá hu.

Sob-há-na-ka yá hu, yá man ho-va hu,
 yá man lay-sa a-ha-don el-lá hu



¹¹¹Sources: سبحانك يا هو <https://www.youtube.com/watch?v=rM3PP1hdgA4>; سبحانك يا هو 06.mp3, 1/18/2018, <https://t.me/nourmusic>

Praise be to Thee, O Thou Who art "He,"
O Thou besides Whom there is none but "He"!

Larghetto C F C

Praise be to Thee, O Thou Who art "He",
O Thou be - sides Whom there is none but "He"!

19 Ta'álá'l-Karím (تَعَالَى الْكَرِيمِ) Glorified be the All-Merciful

The Bishárát is one of the Tablets revealed in 1891 by Bahá'u'lláh after the Kitáb-i Aqdas. This Tablet consists of a sequence of 15 laws and principles presented in sequential and numerical order, referred to as Glad-Tidings. It was intended as a proclamation as well as a clarification of Bahá'í teachings and was sent to a number of scholars, including the noted orientalist E.G. Browne (Ioannesyan and Buck 2010, 3)

The first Glad-Tidings from the Tablet of Bishárát, was written in celebration of the abolishing of holy war. Included is the original text in Persian (Bahá'u'lláh, Bishárát n.d.) and the translation in English (Bahá'u'lláh, Tablets of Bahá'u'lláh 1978, 21):

يا اهل ارض بشارت اول كه از امّ الكتاب در اين ظهور اعظم بجمع اهل عالم عنایت شد
محو حکم جهاد است از کتاب تعالی کریم ذو الفضل العظیم الّذی به فُتِح بابُ الفضل علی
من فی السّموات و الارضین .

O people of the earth!

The first Glad-Tidings which the Mother Book hath, in this Most Great Revelation, imparted unto all the peoples of the world is that the law of holy war hath been blotted out from the Book. Glorified be the All-Merciful, the Lord of grace abounding, through Whom the door of heavenly bounty hath been flung open in the face of all that are in heaven and on earth.¹¹²

¹¹² <https://www.bahai.org/library/authoritative-texts/bahaullah/tablets-bahaullah/2#207731241>

Recording, online link¹¹³: https://bahai-library.com/caton_music/19_Taalal-Karim.mp3

Transcription demo, online link: https://bahai-library.com/caton_music/sacred_refrains_demos/19_Taalal-Karim_demo.mp3

تَعَالَى الْكَرِيمِ ذُو الْفَضْلِ الْعَظِيمِ

Lento

Ta - 'á - lal - ka - rim zol - faz - lel - 'a - zim.

Ta-'á-lal- ka-rim zol- faz-lel-'a-zim

Glorified be the All-Merciful, the Lord of Grace Abounding

Lento

Glo - ri - fied be the All - Mer - ci - ful, the Lord of Grace A - boun - ding.

20 Tabárák'al-Ladhí (تَبَارَكَ الَّذِي) Hallowed be the Lord

The text for “Tabárák'al-Ladhí” is originally from the opening phrase of the Surah al-Mulk in the Qur'an (Al-Mulk n.d.). It is also the first sentence of a prayer for protection by the Báb (T. Báb, Muntakhibát 1978, 121)¹¹⁴:

بِسْمِ اللَّهِ الْمَتَكَبِّرِ الْمَتَجَبَّرِ

تَبَارَكَ اللَّهُ الَّذِي بِيَدِهِ الْمَلِكُ يَبْدَعُ مَا يَشَاءُ بِأَمْرِهِ كُنْ فَيَكُونُ اللَّهُ الْأَمْرُ مِنْ قَبْلِ وَمِنْ بَعْدِ يَنْصُرُ مَنْ يَشَاءُ بِأَمْرِهِ أَتَى لَقْوَى عَزِيزٍ اللَّهُ الْعَزَّةُ فِي مَلَكُوتِ الْأَمْرِ وَالْخَلْقِ وَمَا بَيْنَهُمَا وَكَانَ اللَّهُ قَوِيًّا عَزِيزٌ وَاللَّهُ الْقُوَّةُ كُلُّهَا مِنْ قَبْلِ وَمِنْ بَعْدِ وَكَانَ اللَّهُ قَوِيًّا قَوِيًّا وَاللَّهُ مَلِكُ السَّمَوَاتِ وَالْأَرْضِ وَمَا بَيْنَهُمَا وَكَانَ اللَّهُ عَلَى كُلِّ شَيْءٍ مُحِيطًا وَاللَّهُ خَزَائِنُ السَّمَوَاتِ وَالْأَرْضِ وَمَا بَيْنَهُمَا وَكَانَ اللَّهُ عَلَى كُلِّ شَيْءٍ حَفِيظًا وَاللَّهُ بَدَعَ السَّمَوَاتِ وَالْأَرْضِ وَمَا بَيْنَهُمَا وَكَانَ اللَّهُ عَلَى كُلِّ شَيْءٍ شَهِيدًا وَاللَّهُ حَكَمُ السَّمَوَاتِ وَالْأَرْضِ وَمَا بَيْنَهُمَا وَكَانَ اللَّهُ ذَا حَكْمٍ سَرِيعًا وَاللَّهُ مُقَادِيرُ السَّمَوَاتِ وَالْأَرْضِ وَمَا بَيْنَهُمَا وَكَانَ اللَّهُ عَلَى كُلِّ شَيْءٍ حَفِيظًا وَاللَّهُ مِفْتَاحُ السَّمَوَاتِ وَالْأَرْضِ وَمَا بَيْنَهُمَا يَنْفِقُ كَيْفَ يَشَاءُ بِأَمْرِهِ وَكَانَ اللَّهُ وَاسِعًا عَلِيمًا قَلَّ حَسْبِي اللَّهُ الَّذِي فِي قَبْضَتِهِ مَلَكُوتُ كُلِّ شَيْءٍ يَحْفَظُ مَنْ يَشَاءُ مِنْ عِبَادِهِ بِجُنُودِ السَّمَوَاتِ وَالْأَرْضِ وَمَا بَيْنَهُمَا وَكَانَ اللَّهُ عَلَى كُلِّ شَيْءٍ حَفِيظًا سُبْحَانَكَ اللَّهُمَّ فَاحْفَظْنَا مِنْ بَيْنِ

¹¹³ Sources: <https://donyayebahai.org/sites/default/files/6.mp3>; Gorúh-i Núr - 04 تعالی الكريم.mp3, 3/3/2020: <https://t.me/niaayesh>

¹¹⁴ <https://reference.bahai.org/fa/t/tb/SWB/swb-125.html#pg121>

ايدينا ومن خلفنا ومن فوق رؤسنا وعن ايماننا وعن شمائلنا ومن تحت ارجلنا ومن كل شطر
نسب الينا اناك لعلّى كلّ شيء حفيظ...

The English translation of this prayer for protection is found in *Selections from the Writings of the Báb* (T. Báb, Selections from the Writings of The Báb 1976, 171)¹¹⁵:

In the Name of God, the Lord of overpowering majesty, the All-Compelling.

Hallowed be the Lord in Whose hand is the source of dominion. He createth whatsoever He willeth by His Word of command “Be,” and it is. His hath been the power of authority heretofore and it shall remain His hereafter. He maketh victorious whomsoever He pleaseth, through the potency of His behest. He is in truth the Powerful, the Almighty. Unto Him pertaineth all glory and majesty in the kingdoms of Revelation and Creation and whatever lieth between them. Verily He is the Potent, the All-Glorious. From everlasting He hath been the Source of indomitable strength and shall remain so unto everlasting. He is indeed the Lord of might and power. All the kingdoms of heaven and earth and whatever is between them are God’s, and His power is supreme over all things. All the treasures of earth and heaven and everything between them are His, and His protection extendeth over all things. He is the Creator of the heavens and the earth and whatever lieth between them and He truly is a witness over all things. He is the Lord of Reckoning for all that dwell in the heavens and on earth and whatever lieth between them, and truly God is swift to reckon. He setteth the measure assigned to all who are in the heavens and the earth and whatever is between them. Verily He is the Supreme Protector. He holdeth in His grasp the keys of heaven and earth and of everything between them. At His Own pleasure doth He bestow gifts, through the power of His command. Indeed His grace encompasseth all and He is the All-Knowing.

Say: God sufficeth unto me; He is the One Who holdeth in His grasp the kingdom of all things. Through the power of His hosts of heaven and earth and whatever lieth between them, He protecteth whomsoever among His servants He willeth. God, in truth, keepeth watch over all things.

Immeasurably exalted art Thou, O Lord! Protect us from what lieth in front of us and behind us, above our heads, on our right, on our left, below our feet and every other side to which we are exposed. Verily Thy protection over all things is unfailing.

There is an explanation in the video of its source and use as a Bahá’í *dhikr*:

<https://www.youtube.com/watch?v=-HCXGFkKroU>

¹¹⁵ <https://www.bahai.org/library/authoritative-texts/the-bab/selections-writings-bab/8#497089401>

Recording, online link¹¹⁶: https://bahai-library.com/caton_music/20_Tabarak_al-Ladhi.mp3

Transcription demo, online link: https://bahai-library.com/caton_music/sacred_refrains_demos/20_Tabarak_al-Ladhi_demo.mp3

تَبَارَكَ الَّذِي بِيَدِهِ الْمُلْكُ

Ta - bá - ra - kal - la - zi be - ya - de - hel - molk.

Ta-bá-ra-kal- la-zi be-ya-de-hel- molk

Hallowed be the Lord in Whose hand is the source of dominion.

Hal - lowed be the Lord in Whose hand is the source of do - mi - nion.

Reliance and Trust

The dhikrs in this section have a slightly different focus, one of dependance and reliance on the will of God and God's power, guidance, and protection. "Aud'at-u Nafsí" is from a prayer for protection and the dhikr is a simple statement of that reliance: "I have committed myself wholly to Thy care and protection. Shelter me, then, O Protector of the Worlds." "Ay 'Alím" first invokes a name of God, then provides a disclaimer, "wayward though we be" and "though ignorant," for the statements of reliance on two of God's attributes, bounty, and wisdom: "O Thou Who art the All-Knowing! Wayward though we be, we still cling to Thy bounty; and though ignorant, we still set our faces toward the ocean of Thy wisdom."

"Dar Har Hálát Umídvár Básh" is from a letter addressed to a follower reassuring them that God's bounties never cease to flow, thus to be ever mindful of that.

The well-known short Remover of Difficulties prayer, "Hal Min Mufarrijin," does not ask for removal of difficulties per se, but rather states the position of God as the supreme remover of difficulties, and the place of humankind as dependent upon and followers of His commands: "Is there any Remover of difficulties save God? Say: Praised be God! He is God! All are His servants, and all abide by His bidding!"

"Huva Hasbí" states the uniqueness of God's sufficiency: God sufficeth and sufficeth unto all, and He alone is sufficient." "Iláhí Iláhí, Tu Bíná va Ágáhi" is another dhikr that declares the

¹¹⁶ Sources: تَبَارَكَ الَّذِي بِيَدِهِ الْمُلْكُ <https://www.youtube.com/watch?v=-HCXGFkKroU>; Gorúh-i Núr - 03 تَبَارَكَ الَّذِي <https://t.me/niaayesh>

reciter's unique reliance on God as a haven and refuge: "O God, my God! Thou seest me, Thou knowest me; Thou art my Haven and my Refuge. None have I sought nor any will I seek save Thee."

The short healing prayer, "Lawḥ-i Shafá," states what characteristics of God can address specific needs of the reciter and what actions on the reciter's part will call forth these qualities: "Thy name is my healing, O my God, and remembrance of Thee is my remedy." In their prayer, the believer elaborates on a quality of their remembrance is their love and that by and in that love they hope for closeness to God: "Nearness to Thee is my hope, and love for Thee is my companion." They then name God's mercy as a quality that would heal them: "Thy mercy to me is my healing and my succor in both this world and the world to come. Thou, verily, art the All-Bountiful, the All-Knowing, the All-Wise." The prayer, then, while not directly asking for healing emphasizes reliance on God for succor as well as healing.

"Mánand-i Morgh-i Saḥar" declares the reciter's love for God that so captures him that he is continually mentioning His name and invoking Him: "even as the bird of dawn, I may be held captive in the snare of Thy love, and lift up day and night, fervently and tearfully, the cry of "'Yá Bahá'u'l-Abhá!'" "Qul Alláh-u Yakfi" is another dhikr which encourages the believer to place their trust in God's trustworthiness, reliability, and sufficiency: "God is sufficient unto me; He verily is the All-sufficing! In Him let the trusting trust." "Qul Alláh Yakfi Min Kul-la Shay" is the complete version of the prayer that was created by putting together the opening of this prayer and a phrase from the Qur'an.

In "Tarání, Yá Iláhi," which is the refrain from a prayer for the month of fasting, the reciter declares his observable deep reliance on God's name and attributes. "Thou seest me, O my God, holding to Thy Name, the Most Holy, the Most Luminous, the Most Mighty, the Most Great, the Most Exalted, the Most Glorious, and clinging to the hem of the robe to which have clung all in this world and in the world to come."

In "Yá Man Vajhuka Ka'batí" the reciter describes how he worships and relies on a series of specific attributes of God as well as his own acts of reliance and worship: "O Thou Whose face is the object of my adoration, Whose beauty is my sanctuary, Whose court is my goal, Whose remembrance is my wish, Whose affection is my solace, Whose love is my begetter, Whose praise is my companion, Whose nearness is my hope."

21 Aud'at-u Nafsí (اودعت نفسي) I Place Myself

"Aud'at-u Nafsí" is from a prayer for protection by Bahá'u'lláh in Arabic (Bahá'u'lláh, Ad'iyyih-yi Hadrat-i-Mahbub 1920, 208-209).¹¹⁷

سبحانك اللهم لأشهدتك و كل شيء على أنك أنت الله لا إله إلا أنت لم
تزل كنت مقدساً عن ذكر شيء و بذلك تكون بمثل ما قد كنت من قبل
لا إله إلا أنت و إليك المصير * أسألك اللهم يا إلهي بأن تحفظ حامل تلك

¹¹⁷ <https://reference.bahai.org/fa/t/b/AHM/ahm-208.html#pg208>

الورقة البيضاء من شرّ و بلاء و طاعون و وباء * و انك من تشاء فاتك أحطت
كلّ شيء علماً أودعت نفسي تحت حفظك و حمايتك فاحفظه يا حفاظ العالمين

The provisional translation into English¹¹⁸ is as follows (Bahá'u'lláh, I beseech Thee, O Lord my God n.d.):

Praised be Thou, O Lord! I testify—and indeed, all things bear witness—that Thou art God, and that there is none other God but Thee. From eternity Thou hast been exalted above the praise of every created thing, and Thou wilt continue to remain the same as Thou hast always been. No God is there besides Thee, and it is unto Thee that we make our ultimate journey. I beseech Thee, O Lord my God, to protect the bearer of this snow-white Scroll from every mischief, every affliction, and every plague. Thou keepest safe whomsoever Thou willest as Thou pleasest, and Thy knowledge encompasseth all things. I have committed myself wholly to Thy care and protection. Shelter me, then, O Protector of the Worlds.

MacEoin found six prayers that had been used as talismans¹¹⁹, that is, written down and used for protection for the reader, wearer, or others. He includes this prayer among them (MacEoin 1994, 48, 139(#5)). The prayer itself refers to the scroll that it is written on and to the person who bears this prayer scroll and asks God for protection for that person. This prayer has also been referred to in the Leiden List as the Talisman of the final destination, referring to MacEoin's translation, "In Thee is our final destination" (Leiden List 1999).



¹¹⁸ Provisional translation by Adib Masumian: <https://adibmasumian.com/translations/protect-bearer-snow-white-scroll/>

¹¹⁹ A talisman is believed to give the wearer personal power and positive energy; an amulet has the power to ward off evil or negative energy (Francisco 2017).

Recording, online link¹²⁰: https://bahai-library.com/caton_music/21_Audat-u_Nafsi.mp3

Transcription demo, online link: https://bahai-library.com/caton_music/sacred_refrains_demos/21_Audat-u_Nafsi_demo.mp3

أودعت نفسي تحت حفظك و حمايتك فاحفظه يا حقاظ العالمين

Larghetto Dm Gm Dm A

Ou - da' - to naf - si tah - ta hef - ze - ka, va he -

³ Gm D

má - ya - te - ka, fáh - fa - zo yá haf - fá - zal - 'á - la - min.

Ou-da'-to naf-si tah-ta hef-ze-ka, va he-má-ya-te-ka,
fáh-fa-zo yá haf-fá-zal- 'á-la-min

I have placed myself under Thy care and protection.
Shelter me, O the Keeper of the worlds.¹²¹

Larghetto Dm Gm Dm A

I have placed my - self un - der Thy care and pro -

³ Gm D

tec - tion. Pro - tect me, O Kee - per of the worlds.



¹²⁰ Source: اودعت نفسي.mp3, 1/18/2018, <https://t.me/nourmusic>

¹²¹ Provisional translation by author.

22 Ay ‘Alím (ای علیم) O Thou Who art the All-Knowing!¹²²

“Ay ‘Alím” is from a prayer in Persian by Bahá’u’lláh (Bahá’u’lláh, Majmúih-yi Adhkár va Idiyyih n.d., 164-165)¹²³:

الها معبودا مسجودا مقتدرا
شهادت میدهم که تو بوصف ممکنات معروف نشوی و باذکار موجودات موصوف نگردی
ادراکات عالم و عقول امم بساحت قدست علی ما ینبغی راه نیابد و پی نبرد . آیا چه خطا اهل
مدینه اسما را از افق اعلایت منع نمود و از تقرّب ببحر اعظمت محروم ساخت؟ یک حرف از
کتابت امّ البیان و یک کلمه از آن موجد امکان . چه ناسپاسی از عبادت ظاهر که کلّ را از
شناسائیت باز داشتی؟ یک قطره از دریای رحمتت نار جحیم را بیفسرد و یک جذوه از نار
محبّتت عالم را برافروزد . ای علیم اگر چه غافلیم ولکن بکرمت متشبّث و اگر چه جاهلیم
ببحر علمت متوجّه. توئی آن جوادی که کثرت خطا ترا از عطا باز ندارد و اعراض اهل عالم
نعمتت را سدّ نماید . باب فضلت لازال مفتوح بوده شبندی از دریای رحمتت کلّ را بطراز
تقدیس مزین فرماید و رشحی از بحر جودت تمام وجود را بغنای حقیقی فائز نماید. ای ستّار
پرده بر مدار لازال ظهورات کرمت عالم را احاطه نموده و انوار اسم اعظمت بر کلّ تابیده .
عبادت را از بدایع فضلت محروم منما و آگاهی بخش تا بر وحدانیتت گواهی دهند و شناسائی
ده تا بسویت بشتابند. رحمتت ممکنات را احاطه نموده و فضلت کلّ را اخذ کرده از امواج بحر
بخششت بحور طلب و طمع ظاهر هر چه هستی توئی مادونت لایق ذکر نه الا بالدخول فی
ظّلك و الورود فی بساطك . در هر حال آمرزش قدیمت را میطلبیم و فضل عمیمت را
میجوئیم . امید چنان که نفسی را از فضلت محروم نسازی و از طراز عدل و انصاف منع
ننمائی . توئی سلطان کرم و مالک عطا و المهیمن علی من فی الأرض و السماء.

The English translation of this prayer by Bahá’u’lláh is as follows (Bahá’u’lláh, Prayers and Meditations by Bahá’u’lláh 1987, 245-247)¹²⁴:

My God, Thou Whom I adore and worship, Who art Most Powerful! I testify that no description by any created thing can ever reveal Thee, and no praise which any being is able to utter can express Thee. Neither the comprehension of any one in the whole world, nor the intelligence of any of its peoples, can, as it befitteth Thee, gain admittance into the court of Thy holiness, or unravel Thy mystery. What sin hath kept the inmates of the city of Thy names so far from Thine all-glorious Horizon, and deprived them of access to Thy most great Ocean? One single letter of Thy Book is the mother of all utterances, and a word therefrom the begetter of all creation. What ingratitude have Thy servants shown forth that Thou hast withheld them, one and all, from recognizing Thee? A drop out of

¹²² <https://bahaiprayers.net/Book/Full/%D9%81%D8%A7%D8%B1%D8%B3%DB%8C/5>

¹²³ <https://reference.bahai.org/fa/t/b/PM/pm-160.html#pg164>

¹²⁴ <https://reference.bahai.org/en/t/b/PM/pm-153.html#pg246>

the ocean of Thy mercy sufficeth to quench the flames of hell, and a spark of the fire of Thy love is enough to set ablaze a whole world.

O Thou Who art the All-Knowing! Wayward though we be, we still cling to Thy bounty; and though ignorant, we still set our faces toward the ocean of Thy wisdom. Thou art that All-Bountiful Who art not deterred by a multitude of sins from vouchsafing Thy bounty, and the flow of Whose gifts is not arrested by the withdrawal of the peoples of the world. From eternity the door of Thy grace hath remained wide open. A dewdrop out of the ocean of Thy mercy is able to adorn all things with the ornament of sanctity, and a sprinkling of the waters of Thy bounty can cause the entire creation to attain unto true wealth.

Lift not the veil, O Thou Who art the Concealer! From eternity the tokens of Thy bounty have encompassed the universe, and the splendors of Thy Most Great Name have been shed over all created things. Deny not Thy servants the wonders of Thy grace. Cause them to be made aware of Thee, that they may bear witness to Thy unity, and enable them to recognize Thee, that they may hasten towards Thee. Thy mercy hath embraced the whole creation, and Thy grace hath pervaded all things. From the billows of the ocean of Thy generosity the seas of eagerness and enthusiasm were revealed. Thou art what Thou art. Aught except Thee is unworthy of any mention unless it entereth beneath Thy shadow, and gaineth admittance into Thy court.

Whatever betide us, we beseech Thine ancient forgiveness, and seek Thine all-pervasive grace. Our hope is that Thou wilt deny no one Thy grace, and wilt deprive no soul of the ornament of fairness and justice. Thou art the King of all bounty, and the Lord of all favors, and supreme over all who are in heaven and on earth.



Recording, online link¹²⁵: https://bahai-library.com/caton_music/22_Ay_Alum.mp3

Transcription demo, online link: https://bahai-library.com/caton_music/sacred_refrains_demos/22_Ay_Alum_demo.mp3

ای علیم اگرچه غافلیم ولکن به کرمت متشبث و اگرچه جاهلیم به بحر علمت متوجه

Larghetto
Dm Gm A

Ay 'a-lim a-gar-che ghá-fe-lim, va lá-ken be ke-ra-mat mo-te-sha-bes,

8 Dm A Dm

va a-gar-che já-he-lim be bah-re 'el-mat mo-te-va-je,

Detailed description: This block contains the musical notation for the first two lines of the song 'Ay 'a-lim'. The first line starts with a treble clef, a 2/4 time signature, and a key signature of one flat (B-flat). The tempo is marked 'Larghetto'. The first line of music has three measures with chords Dm, Gm, and A. The second line of music starts at measure 8 and has three measures with chords Dm, A, and Dm. The lyrics are written below the notes.

Ay 'a-lim a-gar-che ghá-fe-lim, va lá-ken be ke-ra-mat mo-te-sha-bes,
va a-gar-che já-he-lim be bah-re 'el-mat mo-te-va-je

O Thou Who art the All-Knowing! Wayward though we be, we still cling to Thy bounty;
and though ignorant, we still set our faces toward the ocean of Thy wisdom.

Larghetto
Dm Gm A

O Thou Who art the All-Knowing! Way-ward though we be, we still cling to Thy boun-ty;

8 Dm A Dm

and though ig-no-rant, we still set our fa-ces toward the o-cean of Thy wis-dom.

Detailed description: This block contains the musical notation for the first two lines of the English translation of the song. The notation is identical to the Persian version above, including the 'Larghetto' tempo marking, the 2/4 time signature, the one-flat key signature, and the chord progressions (Dm, Gm, A for the first line; Dm, A, Dm for the second line). The lyrics are in English and written below the notes.

¹²⁵ Sources: <https://donyayebahai.org/sites/default/files/Avazhaye%20Khosh%20Janan%20Track%202.mp3>;
ای_علیم_اگرچه_غافلیم_1.mp3, 11/17/2016: <https://t.me/niayesh>

23 Dar Har Hálát Umídvár Básh (در هر حالت امیدوار باش) Be Thou Ever Hopeful

The text of this *dhikr* is taken from a letter from 'Abdu'l Bahá published in Selections from the Writings of 'Abdu'l-Bahá ('Abdu'l-Bahá, Muntabakhát-i az Makátib-i Hadrat-e 'Abdu'l-Bahá, 1 1979, 200,#178)¹²⁶. To be noted, the text of the letter has the word *hál* whereas the *dhikr* uses *hálát* for the third word:

یا امة الله شما که بتاریخ ۹ دسامبر ۱۹۱۸ بود رسید و از مضمون اطلاع حاصل گردید
ابدا امید را از خدا قطع ننما در هر حال امیدوار باش زیرا الطاف حق در هر حالت از انسان
منقطع نگردد اگر از جهتی قلت یابد از جهات سائره کاملست در هر صورت انسان در دریای
الطاف مستغرق است لهذا در هیچ حالتی نومید نشو امیدوار باش حضور مجالس احببا مجرد
بجهت تنبّه و تذکر و ازدیاد حبّ و تعلق بملکوت ابهی است و اگر چنانچه میل تامّ و رغبت
کلیّه برفتن به پیلزبرگ مونتانا داشته باشید مأذونید شاید سبب شوید که در میان آن گروه عمله
شمعی روشن نمائید و جمعی را متنبّه و متذکر کنید تا توجّه بخدا نمایند و استفاضه از ملکوت
الهی کنند *

The English translation is as follows ('Abdu'l-Bahá, Selections from the Writings of 'Abdu'l-Bahá 1978, 215)¹²⁷

O MAIDSERVANT of God! Thy letter dated 9 December 1918 was received. Its contents were noted. Never lose thy trust in God. Be thou ever hopeful, for the bounties of God never cease to flow upon man. If viewed from one perspective they seem to decrease, but from another they are full and complete. Man is under all conditions immersed in a sea of God's blessings. Therefore, be thou not hopeless under any circumstances, but rather be firm in thy hope.

Attendance at the gatherings of the friends is specifically to keep them alert, vigilant, loving and attracted to the divine Kingdom.

If thou hast a full and eager desire to travel to Phillipsburg, Montana, thou art permitted, perchance thou mayest be able to ignite a candle amid that group of miners and may make them awake and vigilant so that they may turn to God and may acquire a share from the Bounty of the divine Kingdom.

¹²⁶ <https://reference.bahai.org/fa/t/ab/SWA1/swa1-216.html#pg200>

¹²⁷ <https://www.bahai.org/library/authoritative-texts/abdul-baha/selections-writings-abdul-baha/7#768197896> ,
www.bahai.org/r/768197896

Recording, online link¹²⁸: https://bahai-library.com/caton_music/23_Dar_Har_Halat_Umidvar_Bash.mp3

Transcription demo, online link: https://bahai-library.com/caton_music/sacred_refrains_demos/23_Dar_Har_Halat_Umidvar_Bash_demo.mp3

در هر حالت امیدوار باش زیرا الطافِ حق در هر حالت از انسان منقطع نگردد

$\text{♩} = 86$
Am Dm Am Dm

Dar har há - lat o - mid - vár - bash zi - rá al - tá - fe

$\text{♩} = 86$
Am E Am

haq dar har há - lat az en - sán mon - qa - te' na - gar - dad.

Dar har há-lat o-mid-vár bash zi-rá al-tá-fe haq dar har há-lat az en-sán mon-qa-te' na-gar-dad

Be thou ever hopeful, for the bounties of God never cease to flow upon man.

$\text{♩} = 86$
Am Dm Am Dm

Be thou e - ver hope - ful, for the boun - ties of God

$\text{♩} = 86$
Am E Am

ne - ver cease to flow u - pon man.

24 Hal Min Mufarrijin (هَلِّ مِنْ مُؤَرِّجٍ) Remover of Difficulties

The “Remover of Difficulties” is a short prayer, well known in English as well as in Arabic. It was revealed by the Báb and is the prayer attributed as being the one the Báb gave to his wife,

¹²⁸ Source: <http://aenebahai.org/fa/taxonomy/term/365>

Khadíjih-Bagum¹²⁹. The Persian of this passage is as follows (Nabil, *Tárikh-i Nabil* 1991, 164):¹³⁰

اما حضرت حرم از اوائل حال بعظمت مقام هیکل مبارک آگاه بود در عبادت و قوت ایمان بجز حضرت طاهره نظیر و نندی نداشت. حضرت اعلیٰ جمیع وقایع آینده را تا دورهء شهادت و غیرها بمشارٌ الیها اخبار فرمودند و تأکید کردند که کلمه‌ای از این مطالب را بوالدهء حضرت اظهار نکند و سفارش فرمودند که در بلایا صبر کند و بقضای الهی راضی باشد. در ورقه‌ای مناجاتی مرقوم فرمودند و بحضرت حرم دادند و فرمودند هر وقت اضطراب و پریشانی تو زیاد شد این دعا را بخوان من در خواب بتو ظاهر میشوم و اندوه ترا زائل میسازم. حضرت حرم بعدها در هنگام پیش آمد مشکلات باین رویه عمل فرمودند و بهدایت هیکل مبارک در هر مرتبه از پریشانی و اضطراب رهائی یافتند.

The English of this passage is as follows (Nabil, *The Dawn-Breakers* 1932, 191-192):

The wife of the Báb, unlike His mother, perceived at the earliest dawn of His Revelation the glory and uniqueness of His Mission and felt from the very beginning the intensity of its force. No one except Táhirih, among the women of her generation, surpassed her in the spontaneous character of her devotion nor excelled the fervor of her faith. To her the Báb confided the secret of His future sufferings, and unfolded to her eyes the significance of the events that were to transpire in His Day. He bade her not to divulge this secret to His mother and counselled her to be patient and resigned to the will of God. He entrusted her with a special prayer, revealed and written by Himself, the reading of which, He assured her, would remove her difficulties and lighten the burden of her woes. "In the hour of your perplexity," He directed her, "recite this prayer ere you go to sleep. I Myself will appear to you and will banish your anxiety." Faithful to His advice, every time she turned to Him in prayer, the light of His unfailing guidance illumined her path and resolved her problems.

This prayer has long been in use and chanted or sung as a *dhikr*. There are different renditions of this prayer in Arabic, which vary in chanting or singing style and the use of metered (steady) and non-metered rhythm (flexible).

This prayer is found in *Selections of the Writings of the Báb* (T. Báb, *Muntakhibát* 1978, 156)¹³¹ (T. Báb, *Selections from the Writings of The Báb* 1976, 217):

هَلْ مِنْ مُفْرِجٍ غَيْرُ اللَّهِ قُلْ سُبْحَانَ اللَّهِ هُوَ اللَّهُ كُلُّ عِبَادٍ لَهُ وَكُلٌّ بِأَمْرِهِ قَائِمُونَ

Is there any Remover of difficulties save God? Say: Praised be God! He is God!
All are His servants and all abide by His bidding!

¹²⁹ <https://reference.bahai.org/en/t/nz/DB/db-28.html#pg192>

¹³⁰ <https://reference.bahai.org/fa/t/nz/DB/db-196.html>

¹³¹ <https://reference.bahai.org/fa/t/tb/SWB/swb-160.html#pg156>

Shoghi Effendi related a description of Bahá'u'lláh advocating the use of this prayer (Effendi, *God Passes By* 1979, 119)¹³²

Mírzá Áqá Ján himself has testified: "That Blessed Beauty evinced such sadness that the limbs of my body trembled." He has, likewise, related, as reported by Nabíl in his narrative, that, shortly before Bahá'u'lláh's retirement, he had on one occasion seen Him, between dawn and sunrise, suddenly come out from His house, His night-cap still on His head, showing such signs of perturbation that he was powerless to gaze into His face, and while walking, angrily remark: "*These creatures are the same creatures who for three thousand years have worshipped idols, and bowed down before the Golden Calf. Now, too, they are fit for nothing better. What relation can there be between this people and Him Who is the Countenance of Glory? What ties can bind them to the One Who is the supreme embodiment of all that is lovable?*" "I stood," declared Mírzá Áqá Ján, "rooted to the spot, lifeless, dried up as a dead tree, ready to fall under the impact of the stunning power of His words. Finally, He said: '*Bid them recite: "Is there any Remover of difficulties save God? Say: Praised be God! He is God! All are His servants, and all abide by His bidding!" Tell them to repeat it five hundred times, nay, a thousand times, by day and by night, sleeping and waking, that haply the Countenance of Glory may be unveiled to their eyes, and tiers of light descend upon them.*' He Himself, I was subsequently informed, recited this same verse, His face betraying the utmost sadness. . . . Several times during those days, He was heard to remark: '*We have, for a while, tarried amongst this people, and failed to discern the slightest response on their part.*' Oftentimes He alluded to His disappearance from our midst, yet none of us understood His meaning." (Effendi, *God Passes By* 1979, 119).

The Persian of this paragraph is as follows (Effendi, *Qarn-i Badí'* 1992, 249-250)

میرزا آقا جان شخصاً شهادت میدهد که در آن ایام چنان آثار حزنی از وجه مبارک مشهود بود که ارکان جودم بلرزه می آمد" و باز طبق آنچه در تاریخ نبیل مذکور است میرزا آقا جان نقل میکند "قبل از ایام هجرت یومی جمال مبارک را بین فجر و طلوع آفتاب مشاهده نمودم که با شب کلاه که هنوز بر رأس مبارک بود بطور بغتی از بیت خارج میشدند در این حین چنان آثار اضطراب و تشویش در هیكل اقدس مشهود بود که قدرت مواجهه با وجه مبارک از من سلب گردید. هیكل قیوم در حین مشی بکمال غضب و شدت باین بیانات قهریّه ناطق "این نفوس همان نفوسی هستند که مدّت سه هزار سال به رستش اصنام مألوف و معبودی جز عجل زرین نداشتند الحال نیز بهمان اوهام معتکف چه نسبتی بین این نفوس و اهیهء سافله و طلعت احدیّه موجود و چه ارتباطی بین این عبدهء اوثان و مقصد اعلی و غایت قصوای حبّ و شوق مشهود." (ترجمه) میرزا آقا جان میگوید "من از هیمنهء این بیانات بر جای خشک شده و گوئی روح از بدنم خارج گردید" تا آنکه بالاخره فرمودند "باین عباد بگو این ذکر را خوانند هل من مفرّج غیر الله قل سبحان الله

¹³² <https://reference.bahai.org/en/t/se/GPB/gpb-8.html#pg119>

هو الله كلّ عباد له و كلّ بامرہ قائمون. بگو این اذکار منیعه را پانصد بار بل هزار بار شب و روز در حال نوم و یقظه تلاوت نمایند شاید جمال الهی کشف نقاب کند و انوار سبحانی از مشرق اراده رحمانی بر عالم و عالمیان اشراق نماید. " بعد دریافتیم که آن وجود اقدس نیز بلسانه الاطهر همین آیه را تلاوت میفرمود در حالی که آثار حزن شدید بر وجه نورش محسوس و مشهود بود. در آن ایام هیکل مبارک غالباً ذکر فراق و جدائی میفرمودند که از جمیع کناره خواهند جست ولی احدی از احبّ مقصود و منظور مبارک را درک نمیکرد. هنگامی میفرمودند "چندی در بین این قوم مکث نمودیم ولی ادنی توجه و اقبال و کمترین تذکر و انتباهی از آنان مشاهده نگردید."

Hal Min Mufarrijin 1 (هَلْ مِنْ مُفْرِجٍ) Remover of Difficulties

Recording, online link¹³³: https://bahai-library.com/caton_music/24_Hal_Min_Mufarrijin_1.mp3

Transcription demo, online link: https://bahai-library.com/caton_music/sacred_refrains_demos/24_Hal_Min_Mufarrijin_1_demo.mp3

هَلْ مِنْ مُفْرِجٍ غَيْرُ اللَّهِ قُلْ سُبْحَانَ اللَّهِ هُوَ اللَّهُ كُلُّ عِبَادٍ لَهُ وَكُلٌّ بِأَمْرِهِ قَائِمُونَ

$\text{♩} = 70$

Cm Fm Cm G Gm Fm

Hal men mo-far - re-jen ghay - rol - lách. Qol sob - hán al - lách. Ho-va'l - lách.

5 Cm Fm Cm Fm Cm G7 Cm

Kol - lon 'e-bá - don la-hu, va kol - lon be am - re-hi qá - 'e-mun.

Hal men mo-far-re-jen ghay-rol-lách. Qol sob-hán al-lách. Ho-va'l-lách.
Kol-lon 'e-bá-don la-hu, va kol-lon be am-re-hi qá-'e-mun

¹³³ Sources: Prayer Chanted in Arabic "Is there any Remover of difficulties save God?"
<https://www.youtube.com/watch?v=HJURsgSH6I4>; اذکار بهائی [https://www.youtube.com/watch?v=T2JeLyGRAtI](https://www.youtube.com/watch?v=T2JeLyGRAtI;);
کانال نیایش ذکر هل من مفرج غیر الله.mp3; January 19, 2017: <https://t.me/niaayesh>

Is there any Remover of difficulties save God? Say: Praised be God! He is God!
All are His servants, and all abide by His bidding!

$\text{♩} = 70$

Cm Fm Cm G Gm Fm

Is there a - ny Re - mo - of dif - fi - cul - ties? Save God? Say: Praised be God!

6 Cm Fm Cm Fm Cm G7 Cm

He is God! All are Hisser - vants and all a-bide by His bid - ding!

Hal Min Mufarrijin 2 (هَلْ مِنْ مُفْرِجٍ ۲) Remover of Difficulties

Recording, online link¹³⁴: https://bahai-library.com/caton_music/24_Hal_Min_Mufarrijin_2.mp3

Transcription demo, online link: https://bahai-library.com/caton_music/sacred_refrains_demos/24_Hal_Min_Mufarrijin_2_demo.mp3

هَلْ مِنْ مُفْرِجٍ غَيْرُ اللَّهِ قُلِّ سُبْحَانَ اللَّهِ هُوَ اللَّهُ كُلُّ عِبَادٍ لَهُ وَكُلٌّ بِأَمْرِهِ قَائِمُونَ

Adagio

Cm G Cm G Fm

Hal men mo-far-re-jen ghay-rol-láh. Qol sob-hán al - láh. Ho-va'l - láh. Kol-lon 'e-

6 G Cm G Cm

bá - don la-hu, va kol - lon be am - re-hi qá - 'e - mun.


Hal men mo-far-re-jen ghay-rol-láh. Qol sob-hán al-láh. Ho-va'l-láh.
Kol-lon 'e-bá-don la-hu, va kol-lon be am-re-hi qá-'e-mun

¹³⁴ Sources: هَلْ مِنْ مُفْرِجٍ غَيْرُ اللَّهِ - [www.BahaiGlory.com] <https://www.youtube.com/watch?v=NQuHs5Gb-sA>; هل من مفرج من مفرج.mp3, March 1, 2020: <https://t.me/niaayesh>

Is there any Remover of difficulties save God? Say: Praised be God! He is God!
All are His servants, and all abide by His bidding!


Adagio

Cm G Cm



Is there a - ny Re-mo-ver of dif-fi-cul-ties save God? Say: Praised be God! He is

6 G Fm G Cm G



God! All are His ser - vants and all a-bide by His bid - ding.



Hal Min Mufarrijin 3 (هَلْ مِنْ مُفَرِّجٍ ٣) Remover of Difficulties

Recording, online link¹³⁵: https://bahai-library.com/caton_music/24_Hal_Min_Mufarrijin_3.mp3

Transcription demo, online link: https://bahai-library.com/caton_music/sacred_refrains_demos/24_Hal_Min_Mufarrijin_3_demo.mp3

هَلْ مِنْ مُفَرِّجٍ غَيْرُ اللَّهِ قُلْ سُبْحَانَ اللَّهِ هُوَ اللَّهُ كُلُّ عِبَادٍ لَهُ وَكُلٌّ بِأَمْرِهِ قَائِمُونَ

Andante

Fm C Bbm C

Hal men mo - far - re-jen ghay-rol-láh. Qol sob-hán al - láh. Ho-va'l-láh.

7 Fm C Fm C Fm C Fm C Fm C

Kol - lon 'e - bá-don la - hu, va kol-lon be am - re -

14 Fm C Fm C Fm Bbm C

hi qá - 'e - mun. Ho-va'l-láh. Kol - lon 'e - bá-don la - hu,

21 Fm C Bbm C

va kol-lon be am - re - hi qá - 'e - mun.

Hal men mo-far-re-jen ghay-rol-láh. Qol sob-hán al-láh. Ho-va'l-láh.
Kol-lon 'e-bá-don la-hu, va kol-lon be am-re-hi qá-'e-mun

¹³⁵ Sources: Prayer by The Bab (Chanted by Bahai Youth) - هل من مفرج غير الله من آثار حضرة الباب -

<https://www.youtube.com/watch?v=-CqmKdrr3X0>; مناجاة بهائي - هل من مفرج غير الله

<https://www.youtube.com/watch?v=ovDzOhvw3y4>; كاتال نيايش - هل من مفرج غير الله; كاتال نيايش - هل من مفرج غير الله.mp3; كاتال نيايش - هل من مفرج غير الله.mp3, March 2, 2019: <https://t.me/niaayesh>

Is there any Remover of difficulties save God? Say: Praised be God! He is God!
 All are His servants, and all abide by His bidding!

Andante
 Fm C Bbm

Is there a - ny Re - mo - ver of dif - fi cul - ties save God? Say: Praised be God!

6 C Fm C Fm C Fm C Fm C

He is God! All are His ser - vants, and all a -

13 Fm C Fm C Fm C Bbm

bide by His bid - ding. He is God! All are His ser -

20 C Fm C Bbm C

vants, and all a - bide by His bid - ding.

25 Huva Ḥasbī (هُوَ حَسْبِي) God is Sufficient

In 1852, there was an attempt by two Bábí youths¹³⁶ on the life of Naser al-Din Shah, after which a number¹³⁷ of Bábís, including Babá'u'lláh, were imprisoned in an underground dungeon known as the Black Pit, the Síyáh Chál. Bahá'u'lláh was imprisoned there for a period of four months. He recalled that each night the Bábís, who were chained together in two rows, would chant together till dawn, so resoundingly that the shah in his nearby palace heard them and remarked on it, though did not stop them. Nabil describes this, as told to him by Bahá'u'lláh (Nabil, *The Dawn-Breakers* 1932, 631-632):

From His own lips I have often heard the following account: “All those who were struck down by the storm that raged during that memorable year in Tihrán were Our fellow-prisoners in the Síyáh-Chál, where We were confined. We were all huddled together in one cell, our feet in stocks, and around our necks fastened the most galling of chains. The air we breathed was laden with the foulest impurities, while the floor on which we sat was covered with filth and infested with vermin. No ray of light was allowed to penetrate

¹³⁶ (Nabil, *The Dawn-Breakers* 1932, 599).

¹³⁷ Forty, according to Bahíyyih Káanum, the daughter of Bahá'u'láah (Blomfield 1940, 41).

that pestilential dungeon or to warm its icy-coldness. We were placed in two rows, each facing the other. We had taught them to repeat certain verses which, every night, they chanted with extreme fervour. 'God is sufficient unto me; He verily is the All-sufficing!' one row would intone, while the other would reply: 'In Him let the trusting trust.' The chorus of these gladsome voices would continue to peal out until the early hours of the morning. Their reverberation would fill the dungeon, and, piercing its massive walls, would reach the ears of Násiri'd-Dín Sháh, whose palace was not far distant from the place where we were imprisoned. 'What means this sound?' he was reported to have exclaimed. 'It is the anthem the Bábís are intoning in their prison,' they replied. The Sháh made no further remarks, nor did he attempt to restrain the enthusiasm his prisoners, despite the horrors of their confinement, continued to display.

The text of the *dhikr*, as presented in the Persian, differs, according to source and translation. One version of Nabil's narrative in Persian states that Bahá'u'lláh taught the Bábís to chant the *dhikr* that begins with "Qul Alláh-u Yakfí." Shoghi Effendi quotes a version of the passage in Nabil's narrative where "Huva Hasbí" is used as the *dhikr* (Effendi, *Tawqí'át-i Mubárakih--Khatáb bih Ahibá-yi Sharq* 1992, 437-438)¹³⁸:

و در تاریخ نبیل اعظم راجع بشدائد این سجن اكبر این عبارات مدوّن و مسطور: "چون بانبار رسانیدند در سیاهچالی که در قدیم خزینه حَمّام بوده جایشان دادند و زنجیر قرهکهر که در سنگینی معروف است بر گردن و بند گران بر پایشان نهادند و تا سه ۳ یوم مطلقاً نه اکلی موجود و نه شربی و نه سکونی مشهود و نه نومی"

و همچنین در تاریخ خود مینگارد "در ایام حضور بارها از لسان مبارک شنیده شد که میفرمودند جمیع این نفوسی که در فتنه سنهٔ حین بشهادت رسیدند در انبار طهران با من بودند و ماها دو دسته بودیم که روبروی یکدیگر پا در خلیلی و گردن در زنجیر بودیم من بآنها ذکری تعلیم نموده بودم که شبها بصوت بلند خوانده میشد یک دسته میگفتند هو حسبی و حسب کلّ شیء دسته دیگر در جواب میگفتند و کفی بالله حسیباً بهمین منوال در منتهای شوق و اشتعال هر شب تا نیمه‌های شب صدای ذکر مرتفع بود بحدّی که یک شب شاه در عمارت خود شنیده بود و پرسیده بود که این چه صداست گفته بودند که بابیها هر شب ذکر میکنند و این صدای ذکر آنهاست ..."

For reference are similar passages in the published Nabil's *Narrative*, in English (Nabil, *The Dawn-Breakers* 1932, 608, 631-632) and in Persian (Nabil, *Tárikh-i Nabil* 1991, 563, 576-577). The following is a provisional translation of the above passage from Shoghi Effendi¹³⁹:

And in the history of Nabil Azam, regarding the hardships of this great prison, these accounts are well known: "When they were brought to that storage place in the Black Pit that formerly was the reservoir for the bathhouse, they placed them there, and they put

¹³⁸ www.bahai.org/r/708495973 and <https://reference.bahai.org/fa/t/se/TM/tm-441.html#pg437>

¹³⁹ By author.

the chains of Qarákuhar, which is famous for its weight, on their necks, and heavy shackles on their feet, and they stayed there for three days with absolutely no food or drink and no discernible rest or sleep.”

And also in his history, he relates "During days of His presence, it was heard many times from His Blessed lips that He pronounced that all these souls who were martyred during the disturbance of that year were with Me in the dungeon of Tehran, and we were in two groups facing each other with our feet in shackles and our necks in chains. I had taught them a dhikr that nightly was sung loudly, one group would say “God sufficeth and sufficeth unto all” [*huva ḥasbi va ḥasbu kulli shai*], the other group would say in response, “and He alone is sufficient” [*va kafá billáhi hasiban*] in the same way in the height of passion and fervor, every night until the midst of the night, the sound of the dhikr was so loud to the degree that one night the king had heard it in his palace and asked what is this sound. They said that the Bábís chanted dhikr every night and that was the sound of their dhikr... “

This second account is also explained in the following video: هو حسبی و حسب كل شی
<https://www.youtube.com/watch?v=lhd1uvVgfXs>.

Bahá'u'lláh Himself gives an account of his imprisonment in which the dhikr is quoted as “Huva Hasbí” (Bahá'u'lláh, La'alyu'l-Hikmat, v. 2 1990, 281-282)¹⁴⁰:

از اهل سودان، لَعَمْرُ اللَّهِ در آیام اولیّه آنهم نبود، این
مظلوم را با سر برهنه و پای برهنه با زنجیر از نیاوران
بحبس طهران آوردند، وارد شد آنچه فوق طاقت بشر
است، مع این بلا یای وارده که دیده و شنیده و میدانند
لسان بذکر ناطق و قلب بنور فرح اکبر منور، و در حبس
باین آیه مبارکه ناطق هُوَ حَسْبِي وَحَسْبُ كُلِّ شَيْءٍ
وَكَفَى بِاللَّهِ حَسِيبًا، نفوس موقنه مطمئنه کل بان ناطق
و چون صدا مرتفع میگشت اهل سجن متحیر و متوهم
مشاهده میگشتند، و این مظلوم مکرر بحبس رفته

¹⁴⁰ <https://reference.bahai.org/fa/t/b/LH2/lh2-281.html>

Provisional translation in English:

Bareheaded, barefoot, and fettered with chains, this Wronged One was conducted from Niyávarán to the prison in Tīhrán, where befell Me what exceedeth the capacity of mankind to endure. In spite of these calamities, of which the people are apprised since they have seen and heard them, My tongue was engaged in voicing praise and My heart illumined with the light of the greatest joy. While in that prison, I would proclaim these words: "God is sufficient unto Me and unto all things; sufficient is He as a Reckoner¹⁴¹." Well-assured, believing souls would all likewise recite this verse, and as we lifted up our voices, the inmates of the prison were visibly astonished and afraid.¹⁴²

While Bahá'u'lláh explains that he taught the Bábís this *dhikr* of "Huva Hasbí," it is not clear whether He revealed this, or whether it was from another source or sources. That being said, however, the first phrase is similar to a phrase in an epistle by the Báb and the second phrase is found in the Qur'an.

The first phrase is found in an epistle addressed to Muhammad Shah written in Chihriq, the first part of which is as follows (T. Báb, *Muntakhibát* 1978, 9)¹⁴³

سبحان الذي يعلم ما في السموات وما في الارض وانه لا اله الا هو الملك القهار العظيم . هو الذي يقضي يوم الفصل بالحق وانه لا اله الا هو الفرد الجبار المنيع وهو الذي بيده ملكوت كل شيء لا اله الا هو الوتر الاحد الصمد العلي الكبير. اشهد لله حينئذ بما قد شهد الله على نفسه من قبل ان يخلق شيئاً انه لا اله الا هو العزيز الحكيم واشهد على كل ما ابداع وما يبدع بمثل ما قد شهد عليه في سلطان عزته انه لا اله الا هو الفرد القائم البديع. توكلت على الله رب كل شيء لا اله الا هو الفرد الرفيع والى الله القى نفسي واليه افوض امري لا اله الا هو الملك الحق المبين وانه هو حسبي يكفي من كل شيء ولا يكفي منه شيء في السموات ولا في الارض وانه لهو القائم الشديد.

The *Muntakhibát* is found in the English translation, *Selections from the Writings of the Báb* (T. Báb, *Selections from the Writings of The Báb* 1976, 18), with the translation of the above passages as follows¹⁴⁴:

GLORY be unto Him Who knoweth all that is in the heavens and in the earth. Verily there is no God but Him, the sovereign Ruler, the Almighty, the Great.

He is the One Who on the Day of Severing shall pass judgment through the power of Truth; indeed no God is there besides Him, the Peerless, the All-Compelling, the Exalted. He is

¹⁴¹ *Huva Hasbí va Hasb-o Koll-i Shay va Kafâ Bilâh-i Hasibâ.*

¹⁴² Provisional translation by Adib Masumian.

¹⁴³ <https://reference.bahai.org/fa/t/tb/SWB/swb-13.html#pg9>

¹⁴⁴ <https://www.bahai.org/library/authoritative-texts/the-bab/selections-writings-bab/2#036013397>

the One Who holdeth within His grasp the kingdom of all created things; there is none other God but Him, the Single, the Incomparable, the Ever-Abiding, the Inaccessible, the Most Great.

At this moment I testify unto God, even as He testified unto Himself before the creation of all things: Verily there is no God save Him, the All-Glorious, the All-Wise. And I bear witness unto whatsoever He hath fashioned or will fashion, even as He Himself, in the majesty of His glory, hath borne witness: No God is there but Him, the Peerless, the Self-Subsisting, the Most Wondrous.

In God, Who is the Lord of all created things, have I placed My whole trust. There is no God but Him, the Peerless, the Most Exalted. Unto Him have I resigned Myself and into His hands have I committed all My affairs. No God is there besides Him, the supreme Ruler, the resplendent Truth. Indeed all-sufficient is He for Me; independently of all things doth He suffice, while nothing in the heavens or in the earth but Him sufficeth. He, in very truth, is the Self-Subsisting, the Most Severe.

The second phrase, the response, is found in the Qur'an at the end of Surah 4:6 and Surah 33:39 (quran.com n.d.):

وَابْتَلُوا الْيَتَامَىٰ حَتَّىٰ إِذَا بَلَغُوا النِّكَاحَ فَإِنْ آنَسْتُمْ مِنْهُمْ رُشْدًا فَادْفَعُوا إِلَيْهِمْ أَمْوَالَهُمْ ۖ وَلَا تَأْكُلُوهَا إِسْرَافًا وَبِدَارًا أَن يَكْبَرُوا ۗ وَمَن كَانَ غَنِيًّا فَلْيَسْتَعْفِفْ ۖ وَمَن كَانَ فَقِيرًا فَلْيَأْكُلْ بِالْمَعْرُوفِ ۗ فَإِذَا دَفَعْتُمْ إِلَيْهِمْ أَمْوَالَهُمْ فَأَشْهِدُوا عَلَيْهِمْ ۗ وَكَفَىٰ بِاللَّهِ حَسِيبًا ۚ
 أَحَدًا إِلَّا اللَّهَ ۗ وَكَفَىٰ بِاللَّهِ حَسِيبًا

In the same time period as the Bábís were chanting in the Síyáh Chál, others were being tortured in the Tehran bazaars and it was noted that they too were chanting a verse, found in Note 2 on page 613 of the Dawn-Breakers (Périgord 1939, 74-75):

“On that day, a spectacle was witnessed in the streets and bazaars of Tihran which the people can never forget. Even to this very day, it remains the topic of conversation; one still feels a shocking horror which the years have not been able to lessen. The people saw marching, between executioners, children and women with deep holes cut into their flesh in which lighted wicks were inserted. The victims were dragged with ropes and goaded on with whips. Children and women went forth singing this verse: ‘In truth, we come from God and unto Him do we return.’ Their voices were raised triumphant above the deep silence of the crowd, for the citizens of Tihran were neither mean nor great believers in Islam. When one of the victims fell to the ground and they prodded him up with bayonets, if the loss of blood which dripped from his wounds had left him any strength, he would begin to dance and to cry out with even greater enthusiasm: ‘In truth, we come from God and unto Him do we return!’ ”

Because the better-known dhikr is included in the published version of Nabil’s narrative in Persian (Nabil, Táríkh-i Nabil 1991, 577) as “Qul Alláh-u Yakfí”, the presence of a different dhikr in two other sources, one from Shoghi Effendi and one from Bahá’u’lláh’s Writings,

presents an interesting conundrum. “Huva Ḥasbi,” particularly in the simple melodic version available in recordings, appears to be the one easier to chant or sing in a group in a call-and-response manner.

Recording, online link¹⁴⁵: https://bahai-library.com/caton_music/25_Huva_Hasbi.mp3

Transcription demo, online link: https://bahai-library.com/caton_music/sacred_refrains_demos/25_Huva_Hasbi_demo.mp3

هُوَ حَسْبِي وَحَسْبُ كُلِّ شَيْءٍ وَكَفَى بِاللَّهِ حَسِيبًا

This *dhikr* has 19 beats and 19 syllables. The first phrase, the call, has 10 beats and the second phrase, the response, has 9 beats.

Adagio
Em Dm Em Dm Em Dm Em Dm Em

Ho-va has - bi va has - bo kol - le shay, - va ka - fá bel - lá - he ha - si - bá.

Ho-va has-bi va has-bo kol-le shay va ka-fá bel-lá-he ha-si-bán

God is sufficient unto Me and unto all things; sufficient is He as a Reckoner.¹⁴⁶

God sufficeth and sufficeth unto all, and He alone is sufficient.¹⁴⁷

Adagio
Em Dm Em Dm Em Dm Em Dm Em

God suf fi - ceth and suf - fi - ceth un - to all, - and He a - lone is suf - fi - cient.

26 Iláhí Iláhí, Tu Bíná va Ágáhí (إلهى إلهى تو بينا و آگاهى)

This *dhikr* is found in the first line of a prayer by ‘Abdu’l-Bahá (Persian text of the prayer) (‘Abdu’l-Bahá, *Majmuih-yi-Munajatha* 1992, #26, page 27)¹⁴⁸:

¹⁴⁵ Sources: <https://www.youtube.com/watch?v=lhd1uvVgfXs>; <https://donyayebahai.org/sites/default/files/11.mp3>; 16 هو حسبى .mp3, 1/18/2018, <https://t.me/nourmusic>.

¹⁴⁶ Provisional translation by Adib Masumian

¹⁴⁷ Provisional translation by author.

¹⁴⁸ This *dhikr* is from an earlier published edition of this prayer.

هُوَ الْحَقُّ الْقَيُّ

إلهی تو بینا و آگاهی که ملجأ و پناهی جز تو نجسته و نجویم و به غیر از سبیل محبتت راهی نیموده و نپویم در شبان تیره نومیدی دیده ام به صبح امید الطاف بی نهایتت روشن و باز و در سحر گاهی این جان و دل پژمرده به یاد جمال و کمالت خرم و دمساز هر قطره ای که به عواطف رحمانیتت موفّق بحریست بیکران و هر ذرّه ای که به پرتو عنایتت مُمُؤید آفتابیت درخشنده و تابان پس ای پاک یزدان من این بنده پر شور و شیدا را در پناه خود پناهی ده و بر دوستی خویش در عالم هستی ثابت و مستقیم مدار و این مرغ بی پر و بال را در آشیان رحمانی خود و در شاخسار روحانی خویش مسکن و مأوانی عطا فرما . ع ع

The following is the English translation of this prayer (Bahá'í Prayers 1991, 107)¹⁴⁹:

He is the Compassionate, the All-Bountiful! O God, my God! Thou seest me, Thou knowest me; Thou art my Haven and my Refuge. None have I sought nor any will I seek save Thee; no path have I trodden nor any will I tread but the path of Thy love. In the darksome night of despair, my eye turneth expectant and full of hope to the morn of Thy boundless favor and at the hour of dawn my drooping soul is refreshed and strengthened in remembrance of Thy beauty and perfection. He whom the grace of Thy mercy aideth, though he be but a drop, shall become the boundless ocean, and the merest atom which the outpouring of Thy loving kindness assisteth, shall shine even as the radiant star.

Shelter under Thy protection, O Thou Spirit of purity, Thou Who art the All-Bountiful Provider, this enthralled, enkindled servant of Thine. Aid him in this world of being to remain steadfast and firm in Thy love and grant that this broken-winged bird attain a refuge and shelter in Thy divine nest that abideth upon the celestial tree. 'Abdu'l-Bahá



¹⁴⁹ <https://reference.bahai.org/en/t/c/BP/bp-22.html.utf8?query=Compassionate%2C%7CAIIBountiful%21&action=highlight#gr1>


Recording, online link¹⁵⁰: [https://bahai-library.com/caton_music/26 Ilahi Ilahi Tu Bina va Agahi.mp3](https://bahai-library.com/caton_music/26_Ilahi_Ilahi_Tu_Bina_va_Agahi.mp3)

Transcription demo, online link: [https://bahai-library.com/caton_music/sacred_refrains_demos/26 Ilahi Ilahi Tu Bina va Agahi demo.mp3](https://bahai-library.com/caton_music/sacred_refrains_demos/26_Ilahi_Ilahi_Tu_Bina_va_Agahi_demo.mp3)

إلهی تو بینا و آگاهی که ملجأ و پناهی جز تو بجسته و بجویم


Andante

D A



E - lá - hi, e - lá - hi, to bi - ná va á - gá - hi, keh mal - jai va pa - ná -

5 D A D



hi, joz to na - jos - te va na - ju - yam, joz to na - jos - te va na - ju yam.

E-lá-hi, e-lá-hi, to bi-ná va á-gá-hi, keh mal-jai va pa-ná-hi,
joz to na-jos-te va na-ju-yam



¹⁵⁰ Sources: Performed by Maha Neakakhtar: Maha Record20200902161737.mp3; إلهی تو بینا و آگاهی
<https://www.youtube.com/watch?v=YWxzD6eDoVo>

O God, my God! Thou seest me, Thou knowest me; Thou art my Haven and my Refuge.
None have I sought nor any will I seek save Thee.

Andante D

O God, A my God! Thou se - est
me Thou know-est me; Thou art my Ha - ven and my Re fuge. None have I sought
nor a - ny will I seek save Thee. None have I sought nor a - ny will I seek save Thee.

27 Lawḥ-i Shafá (لوح شفا) (Tablet of Healing)

This dhikr is from the well-known short healing prayer. The complete prayer in English is (Bahá'u'lláh, Prayers and Meditations by Bahá'u'lláh 1987, 262-263)¹⁵¹ :

Thy name is my healing, O my God, and remembrance of Thee is my remedy. Nearness to Thee is my hope, and love for Thee is my companion. Thy mercy to me is my healing and my succor in both this world and the world to come. Thou, verily, art the All-Bountiful, the All-Knowing, the All-Wise.

The prayer in Arabic follows (Bahá'u'lláh, Majmuih-yi Adhkár va Idiyyih n.d., 176: #170)¹⁵²:

يا إلهي اسمك شِفائي وَذِكْرُكَ دَوَائِي وَقُرْبُكَ رَجَائِي وَحُبُّكَ مُؤْنِسِي وَرَحْمَتُكَ طِبِّيبِي
وَمُعِينِي فِي الدُّنْيَا وَالْآخِرَةِ وَإِنَّكَ أَنْتَ الْمُعْطِ الْعَلِيمُ الْحَكِيمُ.

Lawḥ-i Shafá 1 (لوح شفا ١) (Tablet of Healing)

يا إلهي اسمك شِفائي وَذِكْرُكَ دَوَائِي وَقُرْبُكَ رَجَائِي وَحُبُّكَ مُؤْنِسِي

Though included in an album (آلبوم یا نورالنور) (Album Yá Nur al-Nur) of recognizable dhikr, this version is not likely a dhikr per se, but does have some dhikr-like qualities, particularly in the musical rendition, such as a series of like phrases of the same structure and approximate length, beginning with “Yá Illáhi” and ending with a rhyming attribute, as in, for example:

¹⁵¹ <https://reference.bahai.org/en/t/b/PM/pm-170.html>

¹⁵² <https://reference.bahai.org/fa/t/b/PM/pm-172.html>

Yá e-lá-hi, es-mo-ka she-fá-i,
Yá e-lá-hi, ze-kro-ka da-vá-i

The first section then, could be used as a *dhikr*. The following is a shortened version of the recording, only going to the end of the second line (*munesi*) and repeating. Note in the recording the initial “Yá Illáhi” (O my God) is repeated before each phrase instead of *va* (and).

Recording, online link¹⁵³: https://bahai-library.com/caton_music/27_Lawh-i_Shafa_1.mp3

Transcription demo, online link: https://bahai-library.com/caton_music/sacred_refrains_demos/27_Lawh-i_Shafa_1_demo.mp3

يا إلهي اسمك شيفائي وذكرك دوائي وفؤرك رجائي وحُبك مؤنسي

$\text{♩} = 68$

Db Gb Db Bbm Ebm Ab Ebm Ab Gb Db

Yá e-lá-hi, es - mo-ka she - fá - i, Yá e-lá-hi, ze - kro-ka da - vá - i,

7 Gb Db Ebm Ab Db Ab Gb Db

Yá e-lá-hi, qor - bo-ka ra - já - i, Yá e-lá-hi, hob - bo-ka mu - ne-si,

Yá e-lá-hi, es-mo-ka she-fá-i, yá e-lá-hi, ze-kro-ka da-vá-i,
yá e-lá-hi, qor-bo-ka ra-já-i, yá e-lá-hi, hob-bo-ka mu-ne-si



¹⁵³ Source: لوح شفا.mp3, 1/18/2018: <https://t.me/nourmusic>

O my God, Thy name is my healing, O my God, remembrance of Thee is my remedy.
 O my God, nearness to Thee is my hope, O my God, love for Thee is my companion.

The version in English like the Arabic version can be furthered shortened by ending with the word “comparison” and repeating from the beginning:

♩ = 68

O my God, Thy name is my hea - ling, O my God, Re -
 mem-brance of Thee is my re - me-dy, O my God, near-ness to Thee is
 my hope, O my God, love for Thee is my com - pa - ion.

The following is a transcription of the complete recording of the prayer. The remedies are repeated and then the last sentence provides the ending.

يا إلهي اسمك شفائي وذكرك دوائي وقربك رجائي وحُبك مؤنسي ورحمتك
 طبيبي ومعيي في الدنيا والآخرة وإنت المِعْطِ الْعَلِيمُ الْحَكِيمُ.

Yá e-lá-hi, es-mo-ka she-fá-i, yá e-lá-hi, ze-kro-ka da-vá-i,
 yá e-lá-hi, qor-bo-ka ra-já-i, yá e-lá-hi, hob-bo-ka mu-ne-si,
 yá e-lá-hi, rah-ma-to-ka ta-bi-bi va mo-'i-ni feyd- don-yá
 val- á-khe-rat. Vaen-na-ka an-tal- mo'-tel 'a-li-mol -ha-kim

O my God, Thy name is my healing, O my God, remembrance of Thee is my remedy.
 O my God, nearness to Thee is my hope, O my God, love for Thee is my companion.

O my God, Thy mercy to me is my healing and my succor in both this world
 and the world to come. Thou, verily, art the All-Bountiful, the All-Knowing, the All-Wise.

Lawḥ-i Shafá 2 (لوح شفا ٢) (Tablet of Healing)

This second version of the healing prayer is a complete rendition of the text, keeping to the original version of the text, that is, using “and” (va) to begin each phrase after the opening phrase, which shortens it and makes it more manageable as a dhikr.

Recording, online link¹⁵⁴: https://bahai-library.com/caton_music/27_Lawh-i_Shafa_2.mp3

Transcription demo, online link: https://bahai-library.com/caton_music/sacred_refrains_demos/27_Lawh-i_Shafa_2_demo.mp3

يا إلهي اسمك شِفائي وَذِكْرُكَ دَوَائِي وَقُرْبُكَ رَجَائِي وَحُبُّكَ مُؤْنِسِي وَرَحْمَتُكَ
طَبِيبِي وَمُعِينِي فِي الدُّنْيَا وَالْآخِرَةِ وَإِنَّكَ أَنْتَ الْمُعْطِ الْعَلِيمُ الْحَكِيمُ.

♩ = 76

B♭m E♭m B♭m E♭m B♭m

Yá e-lá - hi, es-mo-ka she - fá - i va ze-kro-ka da - vá - i va

9 F B♭m F B♭m

qor-bo-ka ra - já - i va hob-bo-ka mu-ne - si va rah-ma-to - ka ta -

17 F B♭m F B♭m E♭m

bi - bi va mo - 'i - ni feyd - don - yá val - á - khe - rat, va - en - na - kan - tal mo' -

26 B♭m F B♭m E♭m B♭m F

ti-el 'a - li - mol - ha - kim, va - en - na - kan tal - mo' ti-el 'a - li - mol - ha -

35 1. B♭m 2. B♭m

kim. Yá e - lá - hi, yá e - lá - hi, kim.

Yá e-lá-hi, es-mo-ka she-fá-i va ze-kro-ka da-vá-i
va qor-bo-ka ra-já-i va hob-bo-ka mu-ne-si
va rah-ma-to-ka ta-bi-bi va mo-'i-ni feyd- don-yá
val- á-khe-rat, va-en-na-kan-tal- mo'-ti-el 'a-li-mol -ha-kim

¹⁵⁴ Performed and melody composed by Maha Neakakhtar: ya illahi.mp3.

O my God, Thy name is my healing, O my God, remembrance of Thee is my remedy.
 O my God, nearness to Thee is my hope, O my God, love for Thee is my companion.
 O my God, Thy mercy to me is my healing and my succor in both this world
 and the world to come. Thou, verily, art the All-Bountiful, the All-Knowing, the All-Wise.

♩ = 76

B♭m E♭m B♭m E♭m B♭m

O my God, Thy name is my hea-ling and re-mem-brance is my re-me-dy,

8 **F B♭m F**
 and near-ness is my hope, and love for Thee is my com-pa - nion,

15 **B♭m F B♭m F**
 and Thy mer-cy to me is my hea - ling and my suc - cor in both this world

22 **B♭m E♭m E♭m F**
 and the world to come. Thou ve-ri-ly art the All - Boun-ti-ful, the All Kno-wing, the All-

29 **B♭m E♭m B♭m F B♭m**
 Wise. Thou ve-ri-ly art the All - Boun-ti-ful, the All kno-wing, the All-Wise. O my God,

37 **2. B♭m**
 O my God, kim.

28 Mánand-i Morgh-i Saḥar (مانند مرغ سحر) Even As the Bird of Dawn

This text, which is part of a prayer by ‘Abdu'l-Bahá, has been performed as a measured song as a complete prayer (example 1) as well as the last part as dhikr (example 2). An excerpt of the recorded full version of the prayer can be used as a dhikr (see example 1).

The following is the original prayer in Persian (‘Abdu'l-Bahá, *Majmuih-yi-Munajatha* 1992, 39: #38)¹⁵⁵:

هُوَ اللهُ

ای خداوندِ مهربان، این دل را از هر تَعَلُّقی فارغ نما و این جان را به هر بشارتی شادمانی
بخش، از قیدِ آشنا و بیگانه آزاد کن و به محبَّتِ خویش گرفتار نما تا بگُلّی شیدایِ تو گردم و
دیوانهٔ تو، جز تو نخواهم و جز تو نجویم و به غیر از تو نیویم و بجز راز تو نگویم، مانند
مرغِ سحر در دامِ محبَّتِ تو گرفتار گردم و شب و روز بنالم و بزارم و بگَرم و بگویم: یا
بهاءِ‌الابهی

The complete provisional translation of the prayer in English is as follows (‘Abdu'l-Bahá, O Thou kind Lord! n.d.):

O Thou kind Lord! Sever this heart from all attachments, and with every one of Thy joyful tidings bestow gladness upon this soul. Free me from the fetters of friend and stranger alike, and captivate me with Thy love, that thereby I may grow completely crazed and maddened for Thee, such that I may neither desire nor seek aught else but Thee; that I may search for no other path but Thine, and refrain from uttering aught else but Thy mystery; and that, even as the bird of dawn, I may be held captive in the snare of Thy love, and lift up day and night, fervently and tearfully, the cry of “Yá Bahá’u’l-Abhá!”¹⁵⁶

Mánand-i Morgh-i Saḥar 1a (مانند مرغ سحر ۱) Even As the Bird of Dawn

Recording, online link¹⁵⁷: https://bahai-library.com/caton_music/28_Manand-i_Morgh-i_Sahar_1a.mp3

Transcription demo, online link: https://bahai-library.com/caton_music/sacred_refrains_demos/28_Manand-i_Morgh-i_Sahar_1a_demo.mp3

¹⁵⁵ <https://reference.bahai.org/fa/t/ab/MMA/mma-42.html#pg39>

¹⁵⁶ Provisional translation by Adib Masumian: <https://adibmasumian.com/translations/abdul-baha-prayer-detachment-from-all-but-god/>

¹⁵⁷ Sources: این دل را از هر تعلق فارغ نما <https://www.youtube.com/watch?v=jZIxGeL4roA>; Monajate Doaye Del (www.BahaiGlory.com).mp3, November 29, 2018: <https://t.me/niaayesh>

Larghetto

A E D

Ho - val-láh, ay kho-dá - van-de meh-re-bán, in del rá az har ta'-a - lo-qi fá-regh na-

5 A E D A

má, va in ján rá beh har be-shá - ra-ti shád-má-ni bakhsh, az qey-de

11 F#m C#m D A

á-she-ná va bi - gá-neh á - zád kon va mo-hab-ba-tekhish ge-ref-tár na-

15 F#m C#m D A

má tá beh ko - li shey-dá - ye to gar-dam va di - vá - neh-ye to, joz

20 F#m C#m F#m C#m

to na-khá-ham va joz to na-ju-yam va beh gheyr az to na - pu-yam va beh joz rá-ze to na-gu-

25 F#m C#m

yam, má-nan-de mor-ghe sa-har dar dá - me mo-hab-ba-te to ge-ref-

29 F#m C#m F#m Bm₃

tár gar-dam va shab va ruz be - ná-lam va be - zá-ram va be-ger-yam-va be-gu-

34 E A

yam: yá ba-há-ol - ab - há. 'ayn 'ayn

Ho-val-láh, ay kho-dá-van-de meh-re-bán, in del rá az har ta-‘a-lo-qi fá-regh na-má, va in ján rá
beh har be-shá-ra-ti shád-má-ni bakhsh,

az qey-de á-she-ná va bi-gá-neh á-zád kon va beh mo-hab-ba-te khish ge-ref-tár na-má
tá beh ko-li shey-dá-ye to gar-dam va di-vá-neh-ye to, joz to na-khá-ham va joz to na-ju-yam va
beh gheyr az to na-pu-yam va be joz rá-ze to na-gu-yam,

má-nan-de mor-ghe sa-har dar dá-me mo-hab-ba-te to ge-ref-tár gar-dam va shab va ruz be-ná-
lam va be-zá-ram va be-ger-yam va be-gu-yam: yá ba-há-ol- ab-há

‘ayn ‘ayn’

Mánand-i Morgh-i Saḥar 1b (مانند مرغ سحر) Even As the Bird of Dawn

The *dhikr* transcription below was excerpted from a melodic and rhythmically measured version of the entire prayer by ‘Abdu’l-Bahá, the transcription of which follows.

Recording, online link¹⁵⁸: https://bahai-library.com/caton_music/28_Manand-i_Morgh-i_Sahar_1b.mp3

Transcription demo, online link: https://bahai-library.com/caton_music/sacred_refrains_demos/28_Manand-i_Morgh-i_Sahar_1b_demo.mp3

مانند مرغ سحر در دام محبت تو گرفتار گردم و شب و روز بنالم و بزارم و بگرم و
بگویم یا بهاءالابهی

Má-nan-de mor-ghe sa-har dar dá-me mo-ha-ba-te to ge-ref-tár gar-dam, va shab va ruz be-
ná-lam, va be-zá-ram, va be-ger-yam va be-gu-yam, yá ba-há-ol - ab - há.

Má-nan-de mor-ghe sa-har dar dá-me mo-ha-ba-te to ge-ref-tár gar-dam,
va shab va ruz be-ná-lam, va be-zá-ram, va be-ger-yam va be-gu-yam: yá ba-há-ol-ab-há

¹⁵⁸ Performed by Maha Neakakhtar: manande murgh az sahar.mp3.

Even as the bird of dawn, I may be held captive in the snare of Thy love,
and lift up day and night, fervently and tearfully, the cry of “Yá Bahá’u’l-Abhá!”¹⁵⁹

E-ven as the bird of dawn, I may be held cap-tive in the snare of Thy love, and lift up day
and night, fer - vent-ly and tear-ful-ly, the cry of: yá Ba-há-ol - Ab - há.

Mánand-i Morgh-i Saḥar 2 (مانند مرغ سحر ۲) Even As the Bird of Dawn

Recording, online link¹⁶⁰: https://bahai-library.com/caton_music/28_Manand-i_Morgh-i_Sahar_2.mp3

Transcription demo, online link: https://bahai-library.com/caton_music/sacred_refrains_demos/28_Manand-i_Morgh-i_Sahar_2_demo.mp3

مانند مرغ سحر در دام محبت تو گرفتار گردم و شب و روز بنالم و بزارم و بگرم و
بگویم یا بهاءالابهی

Má-nan-de mor-ghe sa-har dar dá-me mo-ha - ba-te to ge-ref-tár gar-dam, va shab va
ruz be-ná-lam, va be-zá - ram, va be-ger-yam va be-gu-yam: yá ba - há - ol - ab - há.

Má-nan-de mor-ghe sa-har dar dá-me mo-ha-ba-te to ge-ref-tár gar-dam,
va shab va ruz be-ná-lam, va be-zá-ram, va be-ger-yam va be-gu-yam: yá ba-há-ol-ab-há

¹⁵⁹ Provisional translation by Adib Masumian: <https://adibmasumian.com/translations/abdul-baha-prayer-detachment-from-all-but-god/>

¹⁶⁰ Sources: بخشی از مناجاتی از حضرت عبداله‌اء <https://soundcloud.com/user-182036575/gvkhk2nddfco>; به همراهی پیانو در مایه ی اصفهان January 14 2018: <https://t.me/Naqamaterooh>

Even as the bird of dawn, I may be held captive in the snare of Thy love,
and lift up day and night, fervently and tearfully, the cry of “Yá Bahá’u’l-Abhá!

$\text{♩} = 76$
Cm Fm Cm G

E-ven as the bird of dawn, I may be held cap-tive in the snare of Thy love, and lift up

5 Cm G Cm G Cm G Cm

day and night, fer-vent-ly and tear-ful-ly, the cry of: yá Ba - há - ol-Ab-há.

29 Qul Alláh-u Yakfí (قُلْ اللهُ يَكْفِي) God is Sufficient

This well-known *dhikr* has been referred to in Eshraq Khavari’s translation into Persian of Nabil’s *Dawn-Breakers* as the text that the Bábís chanted in the Síyáh Chál while awaiting execution, though there are other texts that indicate that it was the *dhikr* “Huva Hasbí” (See 24 “Huva Hasbí”). The melody for the recording is the same one that has been used for the English words found in English in the *Dawn-Breakers* (Nabil, *The Dawn-Breakers* 1932, 632)¹⁶¹.

In the Persian translation by Eshraq Khavari, the version of the *dhikr* is “Qul Allah Huyak Fí,” as follows (Nabil, *Tárikh-i Nabil* 1991, 576-577)¹⁶²

در خصوص سایر اشخاصی که با حضرت بهاءالله در سیاه چال محبوس بودند مطالب ذیل را از حضرت بهاءالله شنیدم فرمودند: نفوسی که در آن سال در آن سامان بشهادت رسیدند با من در سیاه چال محبوس بودند هوای آن زندان بی اندازه متعفن و سنگین و زمینش مرطوب و کثیف و مملو از حشرات موزیه و فضایش تاریک و نور آفتاب را بهیچ وجه در آن راهی نبود جمیع ما را در یک محل محبوس نمودند پای ما در زنجیر و گردن ما در اغلال بود ما در دو صف رو بروی هم نشسته بودیم نزدیک طلوع فجر در هر شب ذکری بآنها میگفتیم که بصدای بلند میخواندند صف اول میگفتند قُلْ اللهُ يَكْفِي مِنْ كُلِّ شَيْءٍ صَفِ دِيْغَرِ جَوَابِ مِيْدَادَنْدِ وَ عَلَيَّ اللهُ فَلَيَتَوَكَّلِ الْمُتَوَكِّلُونَ (قرآن ۱۴: ۱۶) زندان بقصر شاه نزدیک بود صدای اذکار مؤمنین بگوش ناصر الدین شاه میرسید و با وحشت میپرسید این صدا چیست و از کیست؟ میگفتند صدای ذکر بابیان است

¹⁶¹ <https://reference.bahai.org/en/t/nz/DB/db-45.html#pg632>

¹⁶² <https://reference.bahai.org/fa/t/nz/DB/db-608.html#pg576>

According to the scholar Adib Masumian¹⁶³, this translation was made from ‘Abdu'l-Jalíl Bey Sa‘d’s Arabic translation of *The Dawn-Breakers*, from which Eshraq Khavari translated it into Persian, and contains the following text of this verse (Zarandi 1888, 506)¹⁶⁴:

بجاس زائد وكان أحد الصغين يرتل (قل إن الله هو الكافي وهو الذي يكفي من كل شيء)
ويجيب الصف الثاني (وعلى الله فليتوكل المتوكلون) وكان ترتيل هؤلاء المسجونين وارتفاع

The first half of this *dhikr* consists of the first part of a prayer by the Báb. The following version of this prayer has a slight variation in that ‘*an*’ is used in place of *min* Arabic (T. Báb, Nasá‘im al-Rahmán 1993, 5)¹⁶⁵ and English (Bahá’í Prayers 1991, 29)¹⁶⁶ as follows:

قُلِ اللهُ يَكْفِي عَنِ كُلِّ شَيْءٍ وَلَا يَكْفِي عَنِ اللهِ
رَبِّكَ مِنْ شَيْءٍ لَا فِي السَّمَوَاتِ وَلَا فِي الْأَرْضِ
وَلَا بَيْنَهُمَا إِنَّهُ كَانَ عَلَماً كَافِياً قَدِيراً.

قُلِ اللهُ يَكْفِي عَنِ كُلِّ شَيْءٍ وَلَا يَكْفِي عَنِ اللهِ رَبِّكَ مِنْ شَيْءٍ لَا فِي السَّمَوَاتِ وَلَا فِي
الْأَرْضِ وَلَا بَيْنَهُمَا إِنَّهُ كَانَ عَلَماً كَافِياً قَدِيراً¹⁶⁷.

Say: God sufficeth all things above all things, and nothing in the heavens or in the earth but God sufficeth. Verily, He is in Himself the Knower, the Sustainer, the Omnipotent.

The Persian Bayan contains the opening that is the same as the first half of this *dhikr* (T. Báb, INBA vol. 62 (Iranian National Bahá’í Archives) Persian Bayán 1976) :

قُلِ اللهُ يَكْفِي مِنْ كُلِّ شَيْءٍ وَلَا يَكْفِي عَنِ اللهِ رَبِّكَ مِنْ شَيْءٍ لَا فِي السَّمَوَاتِ
وَلَا فِي الْأَرْضِ وَلَا مَا بَيْنَهُمَا إِنَّهُ كَانَ عَلَماً كَافِياً قَدِيراً

The second part of this *dhikr* is from the Qur’an, Surah 14 Ayah 12 (Muhammed, Surah 14. Ibrahim, Ayah 12 n.d.):

وَمَا لَنَا أَلَّا نَتَوَكَّلَ عَلَى اللَّهِ وَقَدْ هَدَانَا سُبُلَنَا وَلَنَصْبِرَنَّ عَلَى مَا آذَيْتُمُونَا وَعَلَى
اللَّهِ فَلْيَتَوَكَّلِ الْمُتَوَكِّلُونَ

¹⁶³ January 29, 2021.

¹⁶⁴ <https://reference.bahai.org/ar/t/nz/DB/db-561.html#pg506>

¹⁶⁵ <https://reference.bahai.org/fa/t/c/NR1/nr1-3.html#pg5>

¹⁶⁶ <https://www.bahai.org/library/authoritative-texts/prayers/bahai-prayers/3#956545707>

¹⁶⁷ <https://oceanoflights.org/bab-pub04-03-ar/>

How should we not put our trust in Allah when He hath shown us our ways? We surely will endure that hurt ye do us. In Allah let the trusting put their trust!

In *The Dawn-Breakers*, the words to this dhikr are translated as in the following quote (Nabil, *The Dawn-Breakers* 1932, 632):

We were placed in two rows, each facing the other. We had taught them to repeat certain verses which, every night, they chanted with extreme fervour. ‘God is sufficient unto me; He verily is the All-sufficing!’ one row would intone, while the other would reply: ‘In Him let the trusting trust.’

Mentioned in a number of sources is the story of a Shirazi youth (Nabil, *The Dawn-Breakers* 1932, 633-634) (Balyuzi 1980, 94-98) (Zarqání 1998, 141-142), who was one of the martyrs from the Black Pit in Tehran. Juliet Thompson describes ‘Abdu’l Bahá’s telling of the story of how this martyr went to his death singing and dancing (Thompson 1983, 320-321)

The Master’s whole aspect suddenly changed. It was as though the spirit of the martyr had entered into Him. With that God-like head erect, snapping His fingers high in the air, beating out a drumlike rhythm with His foot till we could hardly endure the vibrations set up, He triumphantly sang “The Martyr’s Song.”

“I have come again, I have come again, By way of Shiraz I have come again! With the wine cup in My hand! Such is the madness of Love!”



Qul Alláh-u Yakfí 1 (قُلْ اللهُ يَكْفِي ١) God is Sufficient

Recording, online link¹⁶⁸: https://bahai-library.com/caton_music/29_Qul_Allah-u_Yakfi_1a.mp3

Recording, online link¹⁶⁹: https://bahai-library.com/caton_music/29_Qul_Allah-u_Yakfi_1b.mp3

Transcription demo, online link: https://bahai-library.com/caton_music/sacred_refrains_demos/29_Qul_Allah-u_Yakfi_1b_demo.mp3

قُلْ اللهُ يَكْفِي مِنْ كُلِّ شَيْءٍ وَعَلَى اللهِ فَلْيَتَوَكَّلِ الْمُتَوَكِّلُونَ¹⁷⁰

$\text{♩} = 75$
Gm D Gm Cm D Gm

Qol al - lá - ho yak fi, min kol - le shay - yen, qol al - lá -

6 D Gm Cm D Gm Cm Gm D

ho yak fi, min kol - le shay - yen, va a - la - lál - he fal, ya - ta - vak - ka - lel

11 Gm D 1. Gm 2. Gm

mo - ta - vak - ke - lun, ya - ta - vak - ka - lel mo - ta - vak - ke - lun. mo - ta - vak - ke - lun.

Qol al-lá-ho yak fi, min¹⁷¹ kol-le shay-yen,
va a-la-láh-he fal, ya-ta-vak-ka-lel mo-ta-vak-ke-lun



¹⁶⁸ Sources: Ghol Allah O Yakfi <https://www.youtube.com/watch?v=dIbdN3nda3U>; Bahai Prayer.mp3, 3/8/21: <https://t.me/niaayesh>

¹⁶⁹ Source: قُلْ اللهُ يَكْفِي 10.mp3, 3/9/2019: <https://t.me/niaayesh>

¹⁷⁰ Page 577 of the Dawn-breakers translated into Persian.

¹⁷¹ Note that here *min* is substituted for the '*an*' in the recording.

God is Sufficient unto me; He verily is the All-Sufficing!
 In Him let the trusting trust¹⁷²

The English lyrics were adapted to the melody of the Arabic version:

$\text{♩} = 75$
 Gm D Gm Cm D Gm D Gm Cm D

God is suf - fi - cient un - tome. He is the All - Suf - fi - cing. God is suf - fi - cient un - tome, He is the All - Suf - fi - cing. Let the trus - ting trust Him, let the trust - ting trust, Let the trus - ting trust, Let the trus - ting trust, Let the trus - ting trust.

1. Gm G | 2. Cm

Qul Alláh-u Yakfí 2 (قُلِ اللَّهُ يَكْفِي ٢) God is Sufficient

Recording, online link¹⁷³: https://bahai-library.com/caton_music/29_Qul_Allah-u_Yakfi_2.mp3

Transcription demo, online link: https://bahai-library.com/caton_music/sacred_refrains_demos/29_Qul_Allah-u_Yakfi_2_demo.mp3

قُلِ اللَّهُ يَكْفِي عَنْ كُلِّ شَيْءٍ وَعَلَى اللَّهِ فَلْيَتَوَكَّلِ الْمُتَوَكِّلُونَ

$\text{♩} = 106$
 Dm C Dm C Dm

Qu - li' l - lá - hu yak - fi 'an kul - la shay, w'a - al - l'a - lá - hi fal - ya - ta - wak - kal - lil mow - ta - wa - kal - lun.

Qu-li'l-lá-hu yak-fi 'an kul-la shay. W'al-la-lá-hi fal-ya-ta-wak-kal-lil mu-ta-wa-kal-lun

¹⁷² Page 632 of the Dawn-breakers in English.

¹⁷³ Source : https://almunajat.com/chanting_collection_2.htm #44

God is sufficient unto me. He verily is the All-sufficing! In Him let the trusting trust.

$\text{♩} = 106$
Dm C Dm

Say: God is Suf - fi - cient un to me;. He is

4 C Dm

ve - ri - ly the All - Suf - fi - cing! In Him let the trus - ting trust.

30 Qul Alláh Yakfí Min Kul-la Shay (قُلِ اللَّهُ يَكْفِي مِنْ كُلِّ شَيْءٍ) God is Sufficient in All Things

This *dhikr* appears in the Bab's Persian Bayan, at the end of the sixth gate of the ninth Vahid (T. Báb, INBA vol. 62 (Iranian National Bahá'í Archives) Persian Bayán 1976, 326/322):

بود وفانی محض است این است معنی آیه شریفه اگر در معرفت او بنور انیت نظر کنی قل
یکفی من کلشی و لایکفی عن الله ربك من شیء لانی السموات و لانی الارض و لایما بینهما
انکه کان علاماً کافیا قدیراً و از برای هیچ مطلب این آیه را تلاوت نمائی بعد اسم قدیر مگر
انکه مشاهده اجابت نمائی از مبدء امر زیرا که خداوند بوده اقرب بتو از نفس تو بتو و قادر بود
بر هر شیئی و عالم بوده و هست بر هر شیئی که اسم شیت بر آن تعلق گیرد بعد از انکه از لسان کینوت
خواندی او را حروف این آیه در ملک او بوده و هست سبب میگرد که ظاهر نمایند اسباب
اجابت را از قبل او ولی نظر کن الای الله که کل ما دون او خلق او است و الله غنی

این است معنی آیه شریفه اگر در معرفت او بنور انیت نظر کنی
قل الله یکفی من کلشی و لایکفی عن الله ربك من شیء لانی السموات
و لانی الارض و لایما بینهما انکه کان علاماً کافیاً قدیراً
و از برای هیچ مطلب این آیه را تلاوت نمائی بعد اسم قدیر (314)
مگر انکه مشاهده اجابت نمائی از مبدء امر زیرا که خداوند بوده اقرب
بتو از نفس تو بتو و قادر بوده بر هر شیئی و هست بر هر شیئی که اسم

شیئیت بر آن تعلق گیرد بعد از آنکه از لسان کینونیت خواندی او را حروف این
آیه در ملك او بوده و هست سبب میگردد که ظاهر نمایند اسباب اجابت را از قبل او
ولی نظر مکن الا الی الله که کلّ مادون او خلق او است و الله غنی منبع

The following is a provisional translation of this passage:

This is the meaning of the holy Verse if you view its wisdom with a luminous eye. *God sufficeth in all things, and nothing in the heavens or in the earth or in whatever lieth between them but God, thy Lord, sufficeth. Verily, He is in Himself the Knower, the Sustainer, the Omnipotent.* And you do not recite this Verse for any matter to the number of Qadir (314) without beholding a response from Him Who is the Dayspring of Revelation, as God is closer to you than you are to yourself, and is powerful over all things, and was and is mindful of all things that bear the name of being. After you recite it in the tongue of the divine Essence, the letters of this Verse in His kingdom from everlasting unto everlasting cause the means of His answer to appear. Take heed that you look not to anything but God, for all of the least of it is His creation. And God is the Self-Subsisting, the Most High.

The pronunciation is according to the recording (Arabic pronunciation). Changes to the text as sung in this recording is made to conform to the text in the Bayan: *min* for '*an* (first line) and add *má* before *lá* in line three.

Although made for the text in the Seven Proofs, the following recording can help with the Arabic pronunciation: <https://theutteranceproject.com/2020/12/30/say-god-sufficeth/>



Recording, online link¹⁷⁴: https://bahai-library.com/caton_music/30_Qul_Allah_Yakfi_Min_Kul-la_Shay.mp3

Transcription demo, online link: https://bahai-library.com/caton_music/sacred_refrains_demos/30_Qul_Allah_Yakfi_Min_Kul-la_Shay_demo.mp3

قُلِ اللَّهُ يَكْفِي مِنْ كُلِّ شَيْءٍ وَلَا يَكْفِي عَنْ اللَّهِ رَبِّكَ مِنْ شَيْءٍ لَا فِي السَّمَوَاتِ وَلَا فِي الْأَرْضِ وَلَا مَا بَيْنَهُمَا إِنَّهُ كَانَ عَلَماً كَافِياً قَدِيرًا¹⁷⁵.

♩ = 93

Gu-li'l-lá - hu yak - fi min kul-la shay-'ín, wa lá yak - fi 'an il - lá-hi rab-bi-
 4 ka min shay-'in lá fí's-sá-ma-wa - ti wa lá fí'l ar - ði wa lá má bay- na hu-má.
 7 In - na-hu ká - na'l - lá - man ká - fí - yan qa - dí - rá.

Gu-l'il-lá-hu yak-fi min kul-la shay-in, wa lá yak-fi 'an il-lá-hi rab-bi-ka min shay-'in,
 lá fí's-sá-ma-wa-ti wa lá fí'l ar-ði wa lá má bay-na hu-má.
 in-na-hu ká-na'l-lá-man ka-fí-yan qa-dí-ra.



¹⁷⁴ Source: <https://www.youtube.com/watch?v=CNZNcMAq9nA>

¹⁷⁵ <https://oceanoflights.org/bab-pub04-03-ar/>

Say: God sufficeth in all things¹⁷⁶, and nothing in the heavens or in the earth
 or whatever lieth between them but God, thy Lord, sufficeth.
 Verily, He is in Himself the Knower, the Sustainer, the Omnipotent.

♩ = 93

D A D G

Say: God suf-fi - ceth in all things, And no-thing in the hea-vens or in the

4 D G D A D

earth or what - e - ver li-eth be-tween them but God, thy Lord, suf - fi - ceth.

7 3 A D

Ve - ri - ly, He is the Know-er, the Sus - tain - er, the Om - ni - po - tent.

An example of a dhikr on the complete prayer can be heard in the following links:

From the Bayan:

1. <https://www.youtube.com/watch?v=CNZNCMAq9nA>
2. <https://www.youtube.com/watch?v=GTNz4CGD9Z8>
3. <https://www.facebook.com/watch/?v=505745607495797>

From the Seven Proofs

1. <https://www.facebook.com/watch/?v=325225385897620> b.
2. <https://www.youtube.com/watch?v=PBs1ZD3t1J8>
3. https://t.me/Alvah_O_Asare_Elahi_June_21_2022
4. <https://www.youtube.com/watch?v=AgvSAb4cweg>
5. [« Say: God Sufficeth » – by The Báb – in Arabic with English Subtitles – The Utterance Project](#)



¹⁷⁶ First line is a provisional translation by author.

31 Qul Alláh Yakfí Kul-la Shay ‘An Kul-la Shay

(قُلْ اللَّهُ يَكْفِي كُلَّ شَيْءٍ عَنْ كُلِّ شَيْءٍ) God Sufficeth All Things Above All Things

This dhikr is a Verse or Prayer from the Seven Proofs very similar to the Verse in the Persian Bayan and appears in Selections from the Writings of the Báb with Verse in Arabic and explanation in Persian (T. Báb, Muntakhibát 1978, 87-88) (T. Báb, Selections from the Writings of The Báb 1976, 123):

منقطع شو از ما سوی الله و مستغنی شو بخدا از ما دون او و این آیه را تلاوت کن
قُلْ اللَّهُ يَكْفِي كُلَّ شَيْءٍ عَنْ كُلِّ شَيْءٍ وَلَا يَكْفِي عَنْ اللَّهِ رَبُّكَ مِنْ شَيْءٍ لَا فِي السَّمَوَاتِ وَلَا فِي
الْأَرْضِ وَلَا مَا بَيْنَهُمَا إِنَّهُ كَانَ عَلَماً كَافِياً قَدِيراً
و کفایت الله را موهوم تصوّر ننموده که آن ایمان تو است در هر ظهوری بمظهر آن ظهور
و آن ایمان تو را کفایت میکند از کلّ ما علی الارض و کلّ ما علی الارض تو را کفایت نمیکند
از ایمان اگر مؤمن نباشی شجره حقیقت امر بافناء تو میکند و اگر مؤمن باشی کفایت میکند تو
را از کلّ ما علی الارض اگر چه مالک شیء نباشی...

RID thou thyself of all attachments to aught except God, enrich thyself in God by dispensing with all else besides Him, and recite this prayer:

Say: God sufficeth all things above all things, and nothing in the heavens or in the earth or in whatever lieth between them but God, thy Lord, sufficeth. Verily, He is in Himself the Knower, the Sustainer, the Omnipotent.

Regard not the all-sufficing power of God as an idle fancy. It is that genuine faith which thou cherishest for the Manifestation of God in every Dispensation. It is such faith which sufficeth above all the things that exist on the earth, whereas no created thing on earth besides faith would suffice thee. If thou art not a believer, the Tree of divine Truth would condemn thee to extinction. If thou art a believer, thy faith shall be sufficient for thee above all things that exist on earth, even though thou possess nothing.

The pronunciation is according to the Arabic pronunciation in the recording. There is a pronunciation guide that is useful in helping to learn this Verse:

<https://theutteranceproject.com/2020/12/30/say-god-sufficeth/>



Recording, online link¹⁷⁷: https://bahai-library.com/caton_music/31_Qul_Allah_Yakfi_Kul-la_Shay_An_Kul-la_Shay.mp3 (The recording leaves out the *má* between the *lá* and *baynáhumá* and is added in the transcription.)

Transcription demo, online link: https://bahai-library.com/caton_music/sacred_refrains_demos/31_Qul_Allah_Yakfi_Kul-la_Shay_An_Kul-la_Shay_demo.mp3

قَلَّ اللهُ يَكْفِي كُلَّ شَيْءٍ عَنِ كُلِّ شَيْءٍ وَلَا يَكْفِي عَنِ اللَّهِ رَبِّكَ مِنْ شَيْءٍ لَا فِي السَّمَوَاتِ وَلَا فِي
الْأَرْضِ وَلَا مَا بَيْنَهُمَا إِنَّهُ كَانَ عَلَماً كَافِئاً قَدِيرًا

$\text{♩} = 73$ C G F G C

Gu-l'il - lá - hu yak - fi kul-la shay' 'an kul-li shay', wa lá yak - fi 'an il - lálh, rab-bi-

8 F C G C G

ka min shay'. Lá fí's - sá-ma - wát wa lá fí'l - arḍ, wa lá má bay -

15 C G C

na - hu - má. In-na - hu ká - na 'al - lá - man ká - fí - yan qa - dí - ran.

Gu-l'il-lá-hu yak-fi kul-la shay'in 'an kul-li shay,' wa lá yak-fi 'an il-lálh rab-bi-ka min shay.'
Lá fí's-sa-ma-wát wa lá fí'l arḍ wa lá má bay-na-hu-má.
In-na-hu ká-na 'al-lá-man ká-fí-yan qa-dí-ran



¹⁷⁷ Source: y2mate_com_Qul_Allahu_Yakfi_Cover_by_Saba_Jaberi قَلَّ اللهُ يَكْفِي كُلَّ شَيْءٍ عَنِ كُلِّ شَيْءٍ وَلَا يَكْفِي عَنِ اللَّهِ رَبِّكَ مِنْ شَيْءٍ لَا فِي السَّمَوَاتِ وَلَا فِي الْأَرْضِ وَلَا مَا بَيْنَهُمَا إِنَّهُ كَانَ عَلَماً كَافِئاً قَدِيرًا
https://t.me/Alvah_O_Asare_Elahi_June_21,_2022; <https://www.youtube.com/watch?v=PBs1ZD3t1J8>

Say: God sufficeth all things above all things, and nothing in the heavens or in the earth or in whatever lieth between them but God, thy Lord, sufficeth. Verily, He is in Himself the Knower, the Sustainer, the Omnipotent.

♩ = 73 C G F G C

Say God su-fi - ceth all things a-bove all things, and no-thing in the hea-vens or in the

8 F C 3 G 3 C 3 G

earth or in what - e-ver li-eth in - be-tween them but God, thy Lord, su-fi - ceth. Ve-ri-

15 C 3 G C

ly He is in Him-self the Know-er, the Sus - tai - ner, the Om - ni - po - tent.

32 Tarání, Yá Iláhí (ترانى يا الهى) Thou Seest Me, O My God

The text of “Tarání, Yá Iláhí”, is the refrain of a Bahá’í prayer by Báha’u’lláh for the month of fasting, the first part of which is presented below in Arabic (Bahá’u’lláh, Majmuih-yi Adhkár va Idiyyih n.d., 192-193)¹⁷⁸ and then in English (Bahá’u’lláh, Prayers and Meditations by Bahá’u’lláh 1987, 288-289)¹⁷⁹:

اللَّهُمَّ إِنِّي أَسْأَلُكَ بِالْآيَةِ الْكُبْرَى وَظُهُورِ فَضْلِكَ بَيْنَ الْوَرَى أَنْ لَا تَطْرُدَنِي عَنْ بَابِ مَدِينَةِ لِقَائِكَ وَلَا تُخَيِّبَنِي عَنْ ظُهُورَاتِ فَضْلِكَ بَيْنَ خَلْقِكَ، تَرَانِي يَا إِلَهِي مُتَمَسِّكًا بِاسْمِكَ الْأَقْدَسِ الْأَنْوَرِ الْأَعَزِّ الْأَعْظَمِ الْعَلِيِّ الْأَبْهَى وَمُتَشَبِّهًا بِذِيْلٍ تَشَبَّهَتْ بِهِ مَنْ فِي الْأَخِرَةِ وَالْأُولَى، اللَّهُمَّ إِنِّي أَسْأَلُكَ بِبِدَائِكَ الْأَحْلَى وَالْكَلِمَةِ الْعُلْيَا أَنْ تُقَرِّبَنِي فِي كُلِّ الْأَحْوَالِ إِلَى فِنَاءِ بَابِكَ وَلَا تُبْعِدَنِي عَنْ ظِلِّ رَحْمَتِكَ وَقِيَابِ كَرَمِكَ، تَرَانِي يَا إِلَهِي مُتَمَسِّكًا بِاسْمِكَ الْأَقْدَسِ الْأَنْوَرِ الْأَعَزِّ الْأَعْظَمِ الْعَلِيِّ الْأَبْهَى وَمُتَشَبِّهًا بِذِيْلٍ تَشَبَّهَتْ بِهِ مَنْ فِي الْأَخِرَةِ وَالْأُولَى،

I beseech Thee, O my God, by Thy mighty Sign, and by the revelation of Thy grace amongst men, to cast me not away from the gate of the city of Thy presence, and to disappoint not the hopes I have set on the manifestations of Thy grace amidst Thy creatures. Thou seest me, O my God, holding to Thy Name, the Most Holy, the Most Luminous, the Most Mighty, the Most Great, the Most Exalted, the Most Glorious, and

¹⁷⁸ <https://reference.bahai.org/fa/t/b/PM/pm-188.html>

¹⁷⁹ <https://reference.bahai.org/en/t/b/PM/pm-177.html>

clinging to the hem of the robe to which have clung all in this world and in the world to come.

I beseech Thee, O my God, by Thy most sweet Voice and by Thy most exalted Word, to draw me ever nearer to the threshold of Thy door, and to suffer me not to be far removed from the shadow of Thy mercy and the canopy of Thy bounty. Thou seest me, O my God, holding to Thy Name, the Most Holy, the Most Luminous, the Most Mighty, the Most Great, the Most Exalted, the Most Glorious, and clinging to the hem of the robe to which have clung all in this world and in the world to come.

Recording, online link¹⁸⁰: https://bahai-library.com/caton_music/32_Tarani_Ya_Ilahi.mp3

Transcription demo, online link: https://bahai-library.com/caton_music/sacred_refrains_demos/32_Tarani_Ya_Ilahi_demo.mp3

ترانی یا الہی مُتَمَسِّكاً بِاسْمِكَ الْاَقْدَسِ الْاَنْوَرِ الْاَعَزِّ الْاَعْظَمِ الْعَلِيِّ الْاَبْهِيِّ وَ مُتَشَبِّهًا
بِدَيْلٍ تَشَبَّهَتْ بِهِ مَنْ فِي الْاٰخِرَةِ وَ الْاُولٰی

♩ = 62

Am E Am E Am

Ta - rá - ni, yá e - lá - hi, mo - ta - mas - se - kan bes - me - kal - aq - da -

8 E Am E Am E Dm

sel, - an - va - rel - 'az - zel, - 'a - za - mel, - 'a - li - yel - ab - há, va mo - ta - shab - be - san, be -

16 Am Bdim Am E 1. Am 2. Am

zay - le ta - sha - ba - sa be - hi, man fel - á - khe - ra - te, val - u - lá. lá.

Ta-rá-ni, yá e-lá-hi, mo-ta-mas-se-kan bes-me-kal-, aq-da-sel,-
an-va-rel- 'az-zel,- 'a-za-mel,- 'a-li-yel- ab-há,
va mo-ta-shab-be-san, be-zay-le ta-sha-ba-sa be-hi, man fel- á-khe-ra-te, val- u-lá.

¹⁸⁰ Sources: [A Bahai prayer for Fasting - YouTube](#); [مناجات ایام صیام از آثار حضرت بهاءالله](#)

Doaye Ayyame Siyam دعای ایام صیام <https://www.youtube.com/watch?v=TvOZcFBu7dw>; کانال نیایش - ذکر ترانی یا <https://t.me/niaayesh>
الهی.mp3, 3/14/2020:

Thou seest me, O my God, holding to Thy Name, the Most Holy, the Most Luminous, the Most Mighty, the Most Great, the Most Exalted, the Most Glorious, and clinging to the hem of the robe to which have clung all in this world and the world to come

$\text{♩} = 62$

Thou se - est me, O my God, hold - ing to Thy Name, the Most Ho - ly, the Most Lu - mi - nous, the

9 Most Might - ty, the Most Great, the Most Ex - al - ted, the Most Glo - ri - ous, and cling - ing to the hem of

17 the robe to which have clung all in this world and the world to come. come.

33 Yá Man Vajhuka Ka'batí (يا مَنْ وَجْهَكَ كَعْبَتِي) O Thou Whose Face

This *dhikr* is from the last part of a prayer by Bahá'u'lláh, Arabic (Bahá'u'lláh, *Majmuih-yi Adhkár va Idiyyih* n.d., 111-112)¹⁸¹ and English version follow (Bahá'u'lláh, *Prayers and Meditations* by Bahá'u'lláh 1987, #98:163-164)¹⁸²:

سُبْحَانَكَ يَا مَنْ فِي قَبْضَتِكَ زَمَانُ أَفْنِدَةِ الْعَارِفِينَ وَفِي يَمِينِكَ مَنْ فِي السَّمَوَاتِ وَالْأَرْضِينَ،
تَفْعَلُ مَا تَشَاءُ بِقُدْرَتِكَ وَتَحْكُمُ مَا تُرِيدُ بِإِرَادَتِكَ، كُلُّ ذِي مَشِيئَةٍ مَعْدُومٌ عِنْدَ ظُهُورَاتِ مَشِيئَتِكَ، وَكُلُّ
ذِي إِرَادَةٍ مَقْفُودٌ لَدَى سُنُونَاتِ إِرَادَتِكَ، أَنْتَ الَّذِي بِكَلِمَتِكَ اجْتَدَبْتَ قُلُوبَ الْأَصْفِيَاءِ عَلَى شَأْنِ انْقِطَعُوا
فِي حُبِّكَ عَمَّا سِوَاكَ، وَأَنْفَقُوا أَنْفُسَهُمْ وَأَرْوَاحَهُمْ فِي سَبِيلِكَ وَحَمَلُوا فِي حُبِّكَ مَا لَا حَمْلَهُ أَحَدٌ مِنْ
بَرِيَّتِكَ، أَيُّ رَبِّ أَنَا أُمَّةٌ مِنْ إِمَائِكَ تَوَجَّهْتُ إِلَى مَدِينِ رَحْمَتِكَ وَأَرَدْتُ بَدَائِعَ أَلطَافِكَ، لِأَنَّ كُلَّ
جَوَارِحِي تَشْهَدُ بِأَنَّكَ أَنْتَ الْكَرِيمُ ذُو الْفَضْلِ الْعَظِيمِ، يَا مَنْ وَجْهَكَ كَعْبَتِي وَجَمَالَكَ حَرَمِي وَشَطْرَكَ
مَطْلَبِي وَذِكْرَكَ رَجَائِي وَحُبُّكَ مُؤَيِّسِي وَعَشْفَاكَ مُوجِدِي وَذِكْرَكَ أُنَيْسِي وَقُرْبُكَ أَمَلِي وَوَسْلَاكَ غَايَةَ
رَجَائِي وَمُنْتَهَى مَطْلَبِي، أَسْأَلُكَ أَنْ لَا تُخَيِّبَنِي عَمَّا قَدَّرْتَهُ لِحَيْرَةِ إِمَائِكَ، ثُمَّ ارْزُقْنِي خَيْرَ الدُّنْيَا
وَالْآخِرَةِ وَإِنَّكَ أَنْتَ سُلْطَانُ الْبَرِيَّةِ لَا إِلَهَ إِلَّا أَنْتَ الْغَفُورُ الْكَرِيمُ.

Magnified be Thy name, O Thou in Whose grasp are the reins of the souls of all them that have recognized Thee, and in whose right hand are the destinies of all that are in heaven and all that are on earth! Thou doest, through the power of Thy might, what Thou willest, and ordainest, by an act of Thy volition, what Thou pleasest. The will of the most resolute of men is as nothing when compared with the compelling evidences of Thy will, and the determination of

¹⁸¹ <https://reference.bahai.org/fa/t/b/PM/pm-107.html>

¹⁸² <https://reference.bahai.org/en/t/b/PM/pm-98.html#pg164>

the most inflexible among Thy creatures is dissipated before the manifold revelations of Thy purpose.

Thou art He Who, through a word of Thy mouth, hath so enraptured the hearts of Thy chosen ones that they have, in their love for Thee, detached themselves from all except Thyself, and laid down their lives and sacrificed their souls in Thy path, and borne, for Thy sake, what none of Thy creatures hath borne.

I am one of Thy handmaidens, O my Lord! I have turned my face towards the habitation of Thy mercy, and have sought the wonders of Thy manifold favors, inasmuch as all the members of my body proclaim Thee to be the All-Bounteous, He Whose grace is immense.

O Thou Whose face is the object of my adoration, Whose beauty is my sanctuary, Whose court is my goal, Whose remembrance is my wish, Whose affection is my solace, Whose love is my begetter, Whose praise is my companion, Whose nearness is my hope, Whose presence is my greatest longing and supreme aspiration! Disappoint me not, I entreat Thee, by withholding from me the things Thou didst ordain for the chosen ones among Thy handmaidens, and supply me with the good of this world and of the world to come.

Thou art, verily, the Lord of creation. No God is there beside thee, the Ever-Forgiving, the Most Bountiful.



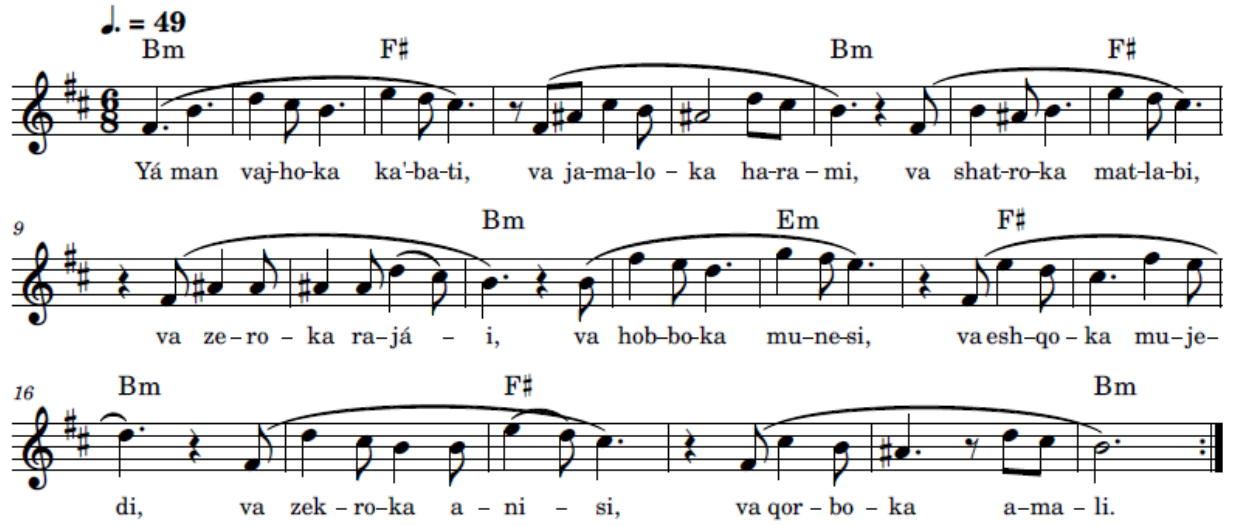
Recording, online link¹⁸³: https://bahai-library.com/caton_music/33_Ya_Man_Vajhuka_Kabati_a.mp3

Transcription demo, online link: https://bahai-library.com/caton_music/sacred_refrains_demos/33_Ya_Man_Vajhuka_Kabati_a_demo.mp3

Recording, online link¹⁸⁴: https://bahai-library.com/caton_music/33_Ya_Man_Vajhuka_Kabati_b.mp3

يَا مَنْ وَجْهَكَ كَعَبْتِي وَجَمَالَكَ حَرَمِي وَشَطْرُكَ مَطْلَبِي وَذِكْرُكَ رَجَائِي
وَحُبُّكَ مُؤْنِسِي وَعِشْقُكَ مُوجِدِي وَذِكْرُكَ أَنْيْسِي وَقُرْبُكَ أَمْلِي

♩ = 49



Yá man vaj-ho-ka ka'-ba-ti, va ja-ma-lo - ka ha-ra - mi, va shat-ro-ka mat-la-bi,
9 va ze-ro - ka ra-já - i, va hob-bo-ka mu-ne-si, va esh-qo - ka mu-je-
16 di, va zek - ro-ka a - ni - si, va qor - bo - ka a-ma - li.

Yá man vaj-ho-ka ka'-ba-ti, va ja-má-lo-ka ha-ra-mi,
va shat-ro-ka mat-la-bi, va ze-kro-ka ra-já-i,
va hob-bo-ka mu-ne-si, va esh-qo-ka mu-je-di,
va zek-ro-ka a-ni-si, va qor-bo-ka a-ma-li

¹⁸³ Source: ذكر مبارك مخصوص أيام صيام [https://www.youtube.com/watch?v=DHkFTSamFYA](https://www.youtube.com/watch?v=DHkFTSamFYA;);
low, March 3, 2020 https://t.me/Alvah_O_Asare_Elahi

¹⁸⁴ Source: Performed by Adeel Neakakhtar: Bahai Arabic Prayer Cover (Zikr)
<https://www.youtube.com/watch?v=4jHmclJvOgg>

O Thou Whose face is the object of my adoration, Whose beauty is my sanctuary,
 Whose court is my goal, Whose remembrance is my wish,
 Whose affection is my solace, Whose love is my begetter,
 Whose praise is my companion, Whose nearness is my hope.

♩ = 49

O Thou Whose face is the ob-ject of my a-do-ra-tion, Whose beau-ty is my san-tu - a-ry, Whose
 court is my goal, Whose re-mem-brance is my wish, Whose af - fec-tion is my so - lace,
 Whose love is my be-get - ter, Whose praise is my com - pan-ion, Whose near-ness is my hope.

Aid and Assistance

This section involves dhikrs which include a petition from the reciter, asking for help with various needs, including protection, removing difficulties, forgiveness, and freedom from attachment. The requests vary from asking God to address a specific need to helping the petitioner become more faithful and detached from all but God.

“Allahumma” begins with invoking God and naming attributes of God, then follows with asking for God to favor the reciter by dispelling their difficulties, and then concludes with describing God as clement and beneficent: “O God, praised and holy! O God, merciful and bountiful! Dispel our difficulties by Thy grace and favor. Verily, Thou art the Clement, the Beneficent.” Elements of the previous types of dhikrs are present here, including invoking God by name, praising God, mentioning God’s attributes, building on all that are included in the previous types of examples, with the addition of supplicating, beyond mentioning their reliance upon Him.

“Ay Ghaffár az Má Beh Júdat” calls upon God as the Pardoner and Concealer and asks God to forgive them, to cover them, and grant them His favor: “O Thou the Forgiver! Deal with us charitably by Thy beneficence. O Thou the Concealer! Cover our transgressions through Thy generosity. O Thou the Bounteous! Deny us not Thy grace.” “Ay Karím Ín ‘Abd Rá Beh Khawd” invokes an attribute of God, asking Him not to leave him alone and concludes also with two of God’s names: “O Most Generous, leave not this servant to himself, Thou Who art the Powerful and Mighty.” “Ay Parvardigár Ín ‘Álam-i Zolmání” calls on a name of God, and then requests God’s light: “O Thou Provider, turn this dark world of gloom into a world of light.”

In “Ay Rabb Asqani Kas, ” the petitioner calls upon God directly and makes four requests, each related to an attribute or capacity of God: “Lord! Give me to drink from the chalice of selflessness; with its robe clothe me, and in its ocean immerse me. Make me as dust in the pathway of Thy loved ones.” “Ay Rabb-a Faj’al Rizgí Jamálíka ” invokes God and asks for God to make the petitioner able to remember and rely on God’s attributes: “O my Lord! Make Thy beauty to be my food, and Thy presence my drink, and Thy pleasure my hope, and praise of Thee my action, and remembrance of Thee my companion, and the power of Thy sovereignty my succorer.”

“Ay Rabb-a Tahhir Ádhán al-‘Ibád” requests God to clear his ears of the past so that the reciter would be able to hear the Words of God’s Revelation: “O Lord, cleanse the ears of Thy servants of all tales of the past, so they may hearken unto the melodies sung by the nightingale of Thy Revelation.” “Huvá Hú, Ay Maḥbúb-i Man, ” which is taken from three parts of a Tablet, addresses and asks God to help the petitioner to focus only on God: “He is God! O my Beloved, I call on Thee to cause my sorrowful heart to be heedless of all but Thee and to be involved only with Thee.” “Iláhá Ma’búdá ‘Ibádat ” invokes God and asks for a share of God’s abundance: “O God, O Adored One, deprive not Thy servant of the fruit of existence and grant a portion from the sea of Thy bounty.”

“Iláhi Iláhi Dast-i Quدرات ” invokes God and asks for freedom from attachment to the world: “Draw forth the hand of power from the stronghold of might and free these souls mired in the clay of the world.” “Ináyatí Farmá va Mawhabatí” after an opening invocation asks for God’s assistance in His followers’ efforts to strive and elevate their efforts in serving God and elevating themselves and humanity.

“Muḥtájím va Muntaziri Tá’id-i Tu ” simply states the seeker’s need and asks for help, illustrating the expansive effect it would have on him: “We are in need and looking for Thy help. If Thy favor does appear, the drop becomes the ocean, the spark becomes the sun.” In “Qalban Ṭáhiran, ” the reciter asks simply for purity of heart: “Create in me a pure heart, O my God.” “Rabba Yassiril Umúr ” asks God for relief and upliftment: “Ease our affairs, O Lord, and gladden our hearts. Show us such beneficence as is born of Thine abundant bounty.”

“Subḥáníka al-Lahumma Yá Iláhi ” is a lengthy dhikr with a list of appeals, amounting to helping the petitioner focus only on God: “Praised be Thou, O Lord my God! Sanctify mine eye, and mine ear, and my tongue, and my spirit, and my heart, and my soul, and my body, and mine entire being from turning unto anyone but Thee. Give me then to drink from the cup that brimmeth with the sealed wine of Thy glory.”

34 Allahumma (اللَّهُمَّ) O God

“Allahumma” is one of the best known of the Arabic *dhikrs*, aside from that of the Greatest Name, and has been sung by national and international Bahá’í choirs. It is based on an Arabic prayer by the Báb (T. Báb, *Nasá’im al-Rahmán* 1993, 5)¹⁸⁵.

Allahumma 1 (اللَّهُمَّ ١) O God


Recording, online link¹⁸⁶: https://bahai-library.com/caton_music/34_Allahuma_1.mp3

Transcription demo, online link: https://bahai-library.com/caton_music/sacred_refrains_demos/34_Allahuma_1_demo.mp3

اللَّهُمَّ يَا سُبُّوحُ يَا قُدُّوسُ يَا رَحْمَنُ يَا مَنَّانُ. فَرِّجْ لَنَا بِالْفَضْلِ وَالْإِحْسَانِ إِنَّكَ رَحْمَنٌ مَنَّانٌ¹⁸⁷

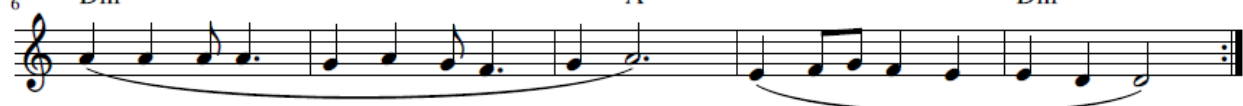
$\text{♩} = 86$

Dm Gm A Dm



Al - lá - hom - ma yá sob - bu - hon, yá qod - dus, yá rah - má - no, yá man - nán,

6 Dm A Dm



Far - rej la - ná bel - faz - le val - eh - sán, en - na - ka rah - má - no man - nán.

Al-lá-hom-ma yá sob-bu-hon, yá qod-dus, yá rah-má-no, yá man-nán.
Far-rej la-ná bel-faz-le val-eh-sán,
en-na-ka rah-má-no man-nán

O God, praised and holy! O God, merciful and bountiful!
Dispel our difficulties by Thy grace and favor.
Verily, Thou art the Clement, the Beneficent.¹⁸⁸

¹⁸⁵ <https://reference.bahai.org/ar/t/c/NR1/nr1-3.html#pg5>

¹⁸⁶ Sources: اللهم يا سبوح يا قدوس يا رحمن يا منان <https://www.youtube.com/watch?v=FG-qPfkfD9o>; 01 اللَّهُمَّ يَا سُبُّوحُ mp3, 3/12/2019: <https://t.me/niaayesh>

¹⁸⁷ Note: *Hannān* that is often sung is incorrect; It is *Rahmān*. (see Reference above).

¹⁸⁸ Provisional translation by Adib Masunian (T. Báb, O God, praised and holy! n.d.).

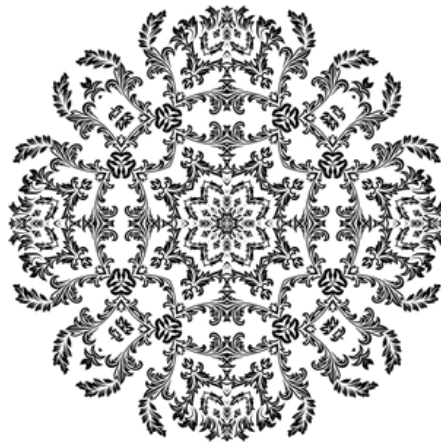
O God, my God! O Praised! O Holy! Merciful and Bountiful! Comfort us by Thy grace and favor. Thou art the Clement, Generous.¹⁸⁹

$\text{♩} = 86$
Dm Gm A Dm

O God, my God! O Praised! O Ho - ly! Mer - ci - ful and Boun - ti - ful!

6 Dm Gm A Dm

Com - fort us by Thy grace and fa - vor. Thou art the Cle - ment, Ge - ne - rous.



¹⁸⁹ Provisional translation by author.

Allahumma 2 (اللَّهُمَّ ٢) O God

Recording, online link¹⁹⁰: https://bahai-library.com/caton_music/34_Allahuma_2.mp3

Transcription demo, online link: https://bahai-library.com/caton_music/sacred_refrains_demos/34_Allahuma_2_demo.mp3

اللَّهُمَّ يَا سُبُّوحُ يَا قُدُّوسُ يَا رَحْمَنُ يَا مَنَّانُ. فَرِّجْ لَنَا بِالْفَضْلِ وَالْإِحْسَانِ إِنَّكَ رَحْمَنٌ مَنَّانٌ

$\text{♩} = 62$

Bm Em Bm Em Bm Em Bm

Al-lá - hom - ma, yá sob - bu - ho, yá qod - du - so,

13 Em Bm A Bm Bm

yá rah - má - no yá man-nán. Far - rej la -

23 Em Bm Em Bm Em Bm Em Bm

ná bel-faz - le val - eh - sán, far - rej la - ná bel-faz - le val - eh -

36 Em Bm Em Bm Em Bm Em Bm

sán, en-na - ka rah - mán, en-na - ka rah - má - no man-nán,

47 A Bm

rah - má - no man - nán.

Al-lá-hom-ma yá sob-bu-hon, yá qod-dus, yá rah-má-no, yá man-nán.
Far-rej la-ná bel-faz-le val-eh-sán,
en-na-ka rah-má-no man-nán

¹⁹⁰ Source: [اللَّهُمَّ يَا سُبُّوحُ يَا قُدُّوسُ](https://t.me/Naqamaterooh).mp3, September 27, 2019: <https://t.me/Naqamaterooh>

O God, praised and holy! O God, merciful and bountiful!
 Dispel our difficulties by Thy grace and favor.
 Verily, Thou art the Clement, the Beneficent.¹⁹¹

O God, my God! O Praised! O Holy! Merciful and Bountiful! Comfort us by Thy grace and favor. Thou art the Clement, Generous.¹⁹²

J = 62

O God, praised and ho - ly! O God,
 Mer - ci - ful and Boun - ti - ful! Dis - pel our
 di - fi - cul - ties with Thy grace and fa - vor. Dis - pel our dif - fi - cul - ties with Thy
 grace and fa - vor. Ve - ri - ly Thou art the Cle - ment, Ve - ri - ly Thou art the Cle -
 ment, the Be - ne - fi - cent. Cle - ment Be - ne - fic - cent.

35 Ay Ghaffár az Má Beh Júdat Dargodhar (ای غفار از ما به جودت درگذر) O Pardoner, Forgive Us

¹⁹¹ Provisional translation by Adib Masunian (T. Báb, O God, praised and holy! n.d.).

¹⁹² Provisional translation by author.

Ay Ghaffár is from the last part of a prayer revealed by Bahá'u'lláh (Bahá'u'lláh, Ad'iyyih-yi Hadrat-i-Mahbub 1920, 341-343)¹⁹³:

الها بی نیازا کریم رحیما ملکا مالکا
همه عباد تواند و از کلمه تو از عدم بوجود آمدند و معترفند بر فقر خود و غنای تو و جهل
خود و علم تو و ضعف خود و اقتدار تو و عجز خود و سلطان تو . ای کریم ما را از امطار
سماء رحمتت محروم منما و از امواج بحر کرمت منع مکن . این نهالهای وجود بید عنایت تو
غرس شده حال وقت ترقی و نمو است و منتظر نیسان عنایت تو و ربیع مکرمت تو بوده و
هست از آب « و جعلنا من الماء کلّ شیء حیّ » ما را منع منما . آثار کرمت از قبل در دانی
و قاصی و مطیع و عاصی مشاهده شد و حال موجود و مشهود . پس بیرهان ثابت شد کرمت
محدود نبوده و عفو توفیق نکرده و جودت از موجودات منع نشده . در هر حال آثار فضل بی
منتهایت بابصار عدل و انصاف مشاهده شده و میشود . نزد بحر غفران عصیان این عباد
مذکور نه و در عرصه ثروت و غنا فقر و احتیاج این عباد را مقداری نه . از بدایع عطایت
میطلبیم و دست رجا ببارگاه عظمتت بلند نموده ایم . ای غفار از ما بجودت درگذر و ای ستار
بکرمت ستر نما و ای فضال فضلّت را باز مدار . مجرمیم و لکن از توایم محروم منما . بعیدیم
و لکن بساط قربت را آمل و سائلیم ما را منع مکن . توئی راه نما و احب عطا . لا اله الا انت
ربّ العرش و الثّری و مالک الآخرة و الاولی .

A provisional translation into English is provided below¹⁹⁴:

My God, independent of all things, most generous and merciful, my Sovereign supreme!

All are Thy servants, and through Thy Word did they come from nonexistence into being. They confess to their poverty and Thy wealth, to their ignorance and Thy knowledge, to their weakness and Thy strength, to their helplessness and Thy sovereign might. Deprive us not, O Bountiful One, of the rain of the heaven of Thy mercy, neither do Thou debar us from the waves of the sea of Thy munificence. These saplings of existence were planted by the hand of Thy loving-kindness. Now is the time for them to grow and develop; they have anticipated and continue to await the vernal showers of Thy grace and the springtime of Thy favor. Withhold not from us that water whereof it is said: "We have made every living thing out of water" [Qur'án 21:30]. The signs of Thy generosity have been formerly observed in both the near and the far, in the obedient and the rebellious alike, and today they are present and apparent. It is thus proven that Thy bounty hath never been limited, that Thy pardon hath never ceased, and that Thy generosity hath never been refused any living thing. Under all circumstances have the tokens of Thine endless benevolence been beheld with the eyes of justice and fairness. Before the ocean of Thy forgiveness, the rebellion of these servants is unworthy of mention, and in the realm of Thine abundant wealth, the poverty and need of these thralls amount to nothing whatever. We seek the wonders of Thy bestowal, and have lifted up the hands of our hope unto the court of Thy grandeur.

¹⁹³ <https://reference.bahai.org/fa/t/b/AHM/ahm-341.html>

¹⁹⁴ Provisional translation provided by Adib Masumian, 1/27/22.

O Thou the Forgiver! Deal with us charitably by Thy beneficence. O Thou the Concealer! Cover our transgressions through Thy generosity. O Thou the Bounteous! Deny us not Thy grace. Sinners are we, yet from Thee have we come; leave us not bereft. Distant are we, yet to the precincts of Thy nearness do we imploringly aspire; prevent us not therefrom. Thou art He Who showest the way, the Possessor of gifts. No God is there but Thee, Lord of the throne on high and of earth below, King of this world and the world to come.

Recording, online link¹⁹⁵: https://bahai-library.com/caton_music/35_Ay_Ghaffar_az_Ma_Beh_Judat_Dargodhar.mp3

Transcription demo, online link: https://bahai-library.com/caton_music/sacred_refrains_demos/35_Ay_Ghaffar_az_Ma_Beh_Judat_Dargodhar_demo.mp3

ای غفار از ما به جودت درگذر و ای ستار، به کرمت ستر نما و ای فضل، فضلت را باز مدار

$\text{♩} = 70$

Dm Gm Dm Gm Dm A

Ay ghaf - fár, az má behju - dat dar go-zar, va ay sat - tár, beh ka-ra-

5 Dm A Dm

mat satr ne-má, va ay faz - zál, faz - lat rá báz ma-dár.

Ay ghaf-fár, az má beh ju-dat dar go-zar, va ay sat-tár, beh ka-ra-mat satr ne-má,
va ay faz-zál, faz-lat rá báz ma-dár



¹⁹⁵ Sources: <https://donyayebahai.org/sites/default/files/Avazhaye%20Khosh%20Janan%20Track%2010.mp3>; ای غفار.mp3, 4/23/2016: <https://t.me/niaayesh>

O Pardoner, in Thy bounty forgive us and, O Concealer, in Thy kindness cover us,
and O Gracious One, grant us Thy favor¹⁹⁶

$\text{♩} = 70$

Dm Gm Dm Gm Dm

O par-don-er, through Thy boun-ty for-give us, and O con-cea-ler, through Thy kind-ness co-ver

10 A Dm A Dm

us, and O gra-cious One, grant us Thy fa-vor.

36 Ay Karím Ín ‘Abd Rá Beh Khawd Vá Magodhár

(ای کریم این عبد را به خود وا مگذار) O God, Leave Not This Servant to Himself

The text for “Ay Karím Ín ‘Abd Rá Beh Khawd Vá Magodhár” is found near the end a prayer by Baha’u’llah. The following is the Persian (Bahá'u'lláh, Ad'iyyih-yi Hadrat-i-Mahbub 1920, 348-350)¹⁹⁷ and then the English translation (Bahá'u'lláh, O Thou Who art the All-Merciful n.d.)¹⁹⁸:

کریم رحیما
گواهی میدهم به وحدانیت و فردانیت تو و از تو میطلبم آنچه را که بدوام ملک و ملکوت باقی
و پاینده است. توئی مالک ملکوت و سلطان غیب و شهود. ای پروردگار مسکینی ببحر غنایت
توجه نموده و سائلی بذیل کرمیت اقبال کرده او را محروم منما. توئی آن فضالی که ذرات
کائنات بر فضلت گواهی داده توئی آن بخشنده ئی که جمیع ممکنات بر بخششت اعتراف
نموده. این بنده از کلّ گذشته و بحال جود و اذیال کرمیت تمسک و تشبث جسته و در جمیع
احوال بتو ناظر و ترا شاکر. اگر اجابت فرمائی محمودی در امر و اگر ردّ نمائی مُطاعی در
حکم. توئی آن مقتدری که کلّ نزد ظهورش عاجز و قاصر مشاهده شوند. ای کریم این عبد
را بخود وا مگذار توئی قادر و توانا و مالک جود و عطا.

O Thou Who art the All-Merciful, the Most Compassionate! I bear witness to Thy oneness and Thy singleness, and I seek from Thee that which shall last for as long as the dominions of earth and heaven will endure. Thou art the Lord of the Kingdom, the Sovereign of the seen and the unseen.

O divine Providence! This poor one hath set his face toward the ocean of Thy wealth, and this lowly suppliant hath turned to the hem of Thy generosity; deprive him not thereof. Thou art that All-Gracious One unto Whose bounteousness the atoms of all beings have

¹⁹⁶ Provisional translation by author.

¹⁹⁷ <https://reference.bahai.org/fa/t/b/AHM/ahm-349.html>

¹⁹⁸ Provisional translation by Adib Masumian.

testified. Thou art that Bestower Whose beneficence every living thing hath acknowledged. This servant hath renounced everything, holding fast the cord of Thy favor and cleaving tenaciously to the robe of Thy munificence. His gaze is fixed on Thee at all times, and he yieldeth Thee thanks under every circumstance. Shouldst Thou deign to answer him, Thou art to be praised in Thy behest, and shouldst Thou choose to reject him, Thou art to be obeyed in Thy decree. Thou art that All-Powerful One before Whose revelation all things are powerless. Leave not this servant to himself, O Most Generous One!

Thou art the Almighty, the Most Powerful, the Lord of grace abounding.

Recording, online link¹⁹⁹: https://bahai-library.com/caton_music/36_Ay_Karim_In_Abd_Ra_Beh_Khawd_Va_Magodhar.mp3

Transcription demo, online link: https://bahai-library.com/caton_music/sacred_refrains_demos/36_Ay_Karim_In_Abd_Ra_Beh_Khawd_Va_Magodhar_demo.mp3

ای کریم این عبد را به خود وا مگذار تویی قادر و توانا

$\text{♩} = 70$
Fm Eb Fm Eb Fm Eb Bbm Eb Bbm Eb Fm

Ay ka-rim, in 'abd rá bekhod vá ma-go-zár, to-i qá-der va ta-vá-ná.

Ay ka-rim, in 'abd rá be khod vá ma-go-zár, to-i qá-der va ta-vá-ná

O Most Generous, leave not this servant to himself, Thou Who art the Powerful and Mighty²⁰⁰

$\text{♩} = 70$
Fm Eb Fm Eb Fm Eb Bbm Eb Ebm Eb Fm

O Ka-rim, leave not this ser-vant to him-self, Thou Who art the Po-wer-ful and Migh-ty.



¹⁹⁹ Sources: <https://donyayebahai.org/sites/default/files/Avazhaye%20Khosh%20Janan%20Track%2011.mp3>; کنال
نیایش ای کریم این عبد را.mp3, 3/6/2020: <https://t.me/niaayesh>

²⁰⁰ Provisional translation by author.

37 Ay Parvardigár Ín ‘Álam-i Zolmání (ای پروردگار این عالم ظلمانی) O Lord, This World of Darkness

“Ay Parvardigár Ín ‘Álam-i Zolmání” is the first part of a prayer by ‘Abdu’l-Bahá ('Abdu'l-Bahá, Majmúih-yi-Munajatha 1992, 270-271)²⁰¹:

هُوَ اللهُ

ای پروردگار این عالم ظلمانی را جهان انوار فرما و مظاهر شیطانی را ابرار و اخیار کن ابر
رحمت بلند فرما و باران موهبت بیار و نسیم جانپور بوزان و انوار شمس حقیقت ساطع فرما
تا این گیاه پژمرده طراوت و لطافت یابد و درختان بی برگ و شکوفه سبز و خرم گردد کوران
بینا شوند و کران شنوا گردند نادانان دانا گردند و جاهلان واقف اسرار یزدان شوند توئی مقتدر
و مقدر و مصوّر و مهربان ائک انت العزیز الکریم المّان . ع ع

A provisional translation into English is as follows²⁰²

O Thou Provider, turn this dark world of gloom into a world of light, purify and sanctify satanic allusions, raise the cloud of mercy and rain down Thy blessings upon us and waft the life-animating breeze and radiate the light of the sun of truth so that this drooping plant may become fresh and tender, and barren trees become verdant and blossoming, the blind become sighted and the deaf hearing, the foolish wise and the ignorant aware of the Divine secrets. Thou art the Powerful, the Ordainer, the Fashioner, and the Compassionate. Verily, Thou art the Exalted, the Generous, and the Beneficent.



²⁰¹ <https://reference.bahai.org/fa/t/ab/MMA/mma-273.html>

²⁰² Provisional translation by author.

Recording, online link²⁰³: https://bahai-library.com/caton_music/37_Ay_Parvardigar_In_Alam-i_Zolmani.mp3

Transcription demo, online link: https://bahai-library.com/caton_music/sacred_refrains_demos/37_Ay_Parvardigar_In_Alam-i_Zolmani_demo.mp3

ای پروردگار این عالم ظلمانی را جهان انوار فرما

Ay par-var-de-gár, in 'ál-la-me zol-má-ni rá ja-há-ne an-vár far-má.

Ay par-var-de-gár, in 'ál-lam-e zol-má-ni rá ja-há-ne an-vár far-má

O Thou Provider, turn this dark world of gloom into a world of light.²⁰⁴

O Pro-vi-dence, turn this dark world of gloom in-to a world of light.

38 Ay Rabb Asqani Kás (أَيُّ رَبِّ اسْقِنِي كَأْسَ الْفَنَاءِ) Lord! Give me to Drink

This *dhikr* is from the Tablet of Visitation (*Munáját-al-Leqá'*) of 'Abdu'l-Bahá ('Abdu'l-Bahá, Nasá'im al-Rahmán 1993, 123-124)²⁰⁵:

هُوَ الْأَبْهَى

إِلَهِي إِلَهِي إِنِّي أَبْسُطُ إِلَيْكَ أَكْفَ النَّضْرُعِ وَالنَّبْتُلِ وَالْإِبْتِهَالِ وَأَعْفِرْ وَجْهِي بِشَرَابِ عَتَبَةٍ تَقَدَّسَتْ عَنْ
إِدْرَاكِ أَهْلِ الْحَقَائِقِ وَالشُّعُوتِ مِنْ أَوْلِي الْأَبَابِ أَنْ تَنْظُرَ إِلَى عَبْدِكَ الْخَاضِعِ الْخَاشِعِ بَبَابِ أَحَدِيَّتِكَ
بِلِحْظَاتِ أَعْيُنِ رَحْمَانِيَّتِكَ وَتَغْمِرَهُ فِي بَحَارِ رَحْمَةِ صَمَدَانِيَّتِكَ. أَيُّ رَبِّ إِنَّهُ عَبْدُكَ الْبَائِسُ الْفَقِيرُ
وَرَقِيفُكَ السَّائِلُ الْمُتَضَرِّعُ الْأَسِيرُ، مُبْتَهَلٌ إِلَيْكَ مُتَوَكِّلٌ عَلَيْكَ مُتَضَرِّعٌ بَيْنَ يَدَيْكَ يُنَادِيكَ وَيُنَاجِيكَ
وَيَقُولُ: رَبِّ أَيِّدْنِي عَلَى خِدْمَةِ أَحِبَّائِكَ وَقَوِّنِي عَلَى عُبُودِيَّةِ حَضْرَةِ أَحَدِيَّتِكَ وَنَوِّرْ جَبِينِي بِأَنْوَارِ
التَّعْبُدِ فِي سَاحَةِ قُدْسِكَ وَالنَّبْتُلِ إِلَى مَلَكُوتِ عَظَمَتِكَ وَحَقِّقْنِي بِالْفَنَاءِ فِي فَنَاءِ بَابِ الْوَهْيَتِكَ وَأَعْنِي
عَلَى الْمُوَظَّابَةِ عَلَى الْإِنْعَادِ فِي رَحْبَةِ رُبُوبِيَّتِكَ. أَيُّ رَبِّ اسْقِنِي كَأْسَ الْفَنَاءِ وَالْبُسْنِي تَوْبَ الْفَنَاءِ

²⁰³ Sources: <https://www.youtube.com/watch?v=cdkuKD99WVo>; <https://donyayebahai.org/sites/default/files/In%20Alame%20Zolmani.mp3>; <https://t.me/niaayesh>

²⁰⁴ Provisional translation by author.

²⁰⁵ <https://reference.bahai.org/fa/t/c/NR1/nr1-122.html>

وَأَعْرِفْنِي فِي بَحْرِ الْفَنَاءِ وَاجْعَلْنِي غُيْبًا فِي مَمَرِّ الْأَحْبَاءِ وَاجْعَلْنِي فِدَاءً لِلْأَرْضِ الَّتِي وَطِنْتُهَا أَقْدَامُ
 الْأَصْفِيَاءِ فِي سَبِيلِكَ يَا رَبِّ الْعِزَّةِ وَالْعُلَى. إِنَّكَ أَنْتَ الْكَرِيمُ الْمُتَعَالَى. هَذَا مَا يُنَادِيكَ بِهِ ذَلِكَ الْعَبْدُ فِي
 الْبُكُورِ وَالْأَصَالِ. أَيُّ رَبِّ حَقَّقَ أَمَالَهُ وَتَوَرَّ أَسْرَارَهُ وَأَشْرَحَ صَدْرَهُ وَأَوْقَدَ مِصْبَاحَهُ فِي خِدْمَةِ أَمْرِكَ
 وَعِبَادِكَ. إِنَّكَ أَنْتَ الْكَرِيمُ الرَّحِيمُ الْوَهَّابُ وَإِنَّكَ أَنْتَ الْعَزِيزُ الرَّؤُوفُ الرَّحْمَنُ. (عبدالبهاء عباس)

The following is the English translation of the Tablet of Visitation revealed by ‘Abdu’l-Bahá²⁰⁶:

He is the All-Glorious!

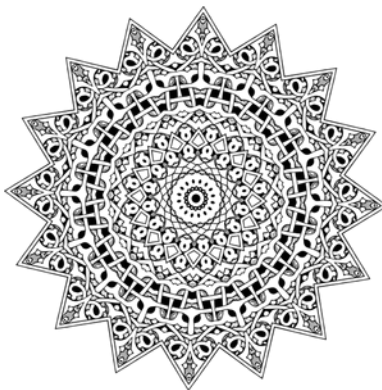
O God, my God! Lowly and tearful, I raise my suppliant hands to Thee and cover my face in the dust of that Threshold of Thine, exalted above the knowledge of the learned, and the praise of all that glorify Thee. Graciously look upon Thy servant, humble and lowly at Thy door, with the glances of the eye of Thy mercy, and immerse him in the Ocean of Thine eternal grace.

Lord! He is a poor and lowly servant of Thine, enthralled and imploring Thee, captive in Thy hand, praying fervently to Thee, trusting in Thee, in tears before Thy face, calling to Thee and beseeching Thee, saying:

O Lord, my God! Give me Thy grace to serve Thy loved ones, strengthen me in my servitude to Thee, illumine my brow with the light of adoration in Thy court of holiness, and of prayer to Thy kingdom of grandeur. Help me to be selfless at the heavenly entrance of Thy gate, and aid me to be detached from all things within Thy holy precincts. Lord! Give me to drink from the chalice of selflessness; with its robe clothe me, and in its ocean immerse me. Make me as dust in the pathway of Thy loved ones, and grant that I may offer up my soul for the earth ennobled by the footsteps of Thy chosen ones in Thy path, O Lord of Glory in the Highest.

With this prayer doth Thy servant call Thee, at dawn-tide and in the night-season. Fulfill his heart’s desire, O Lord! Illumine his heart, gladden his bosom, kindle his light, that he may serve Thy Cause and Thy servants.

Thou art the Bestower, the Pitiful, the Most Bountiful, the Gracious, the Merciful, the Compassionate.



²⁰⁶ <https://www.bahai.org/library/authoritative-texts/prayers/bahai-prayers/5#485843095>


Recording, online link²⁰⁷: https://bahai-library.com/caton_music/38_Ay_Rabb_Asqani_Kas.mp3

Transcription demo: https://bahai-library.com/caton_music/sacred_refrains_demos/38_Ay_Rabb_Asqani_Kas_demo.mp3

أَيُّ رَبِّ اسْقِنِي كَأْسَ الْفَنَاءِ وَالْأَيْسِنِي تَوْبَ الْفَنَاءِ وَأَغْرُقْنِي فِي بَحْرِ الْفَنَاءِ وَاجْعَلْنِي غُبَارًا فِي مَمَرِ
الْأَجْبَاءِ


Larghetto

Gm D Cm Gm D Cm



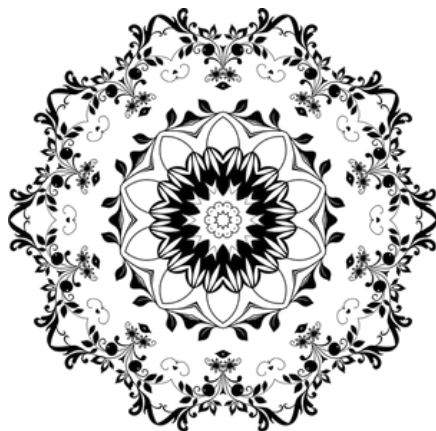
Ay rab-bas-qa-ni ka-sal-fa-ná va al - bes - ni so - bal-fa-ná va agh-req - ni fi

6 D Cm D



bah - rel - fa-ná va ja'l - ni gho-bá - ran fi ma-mar - rel - a-heb - bá

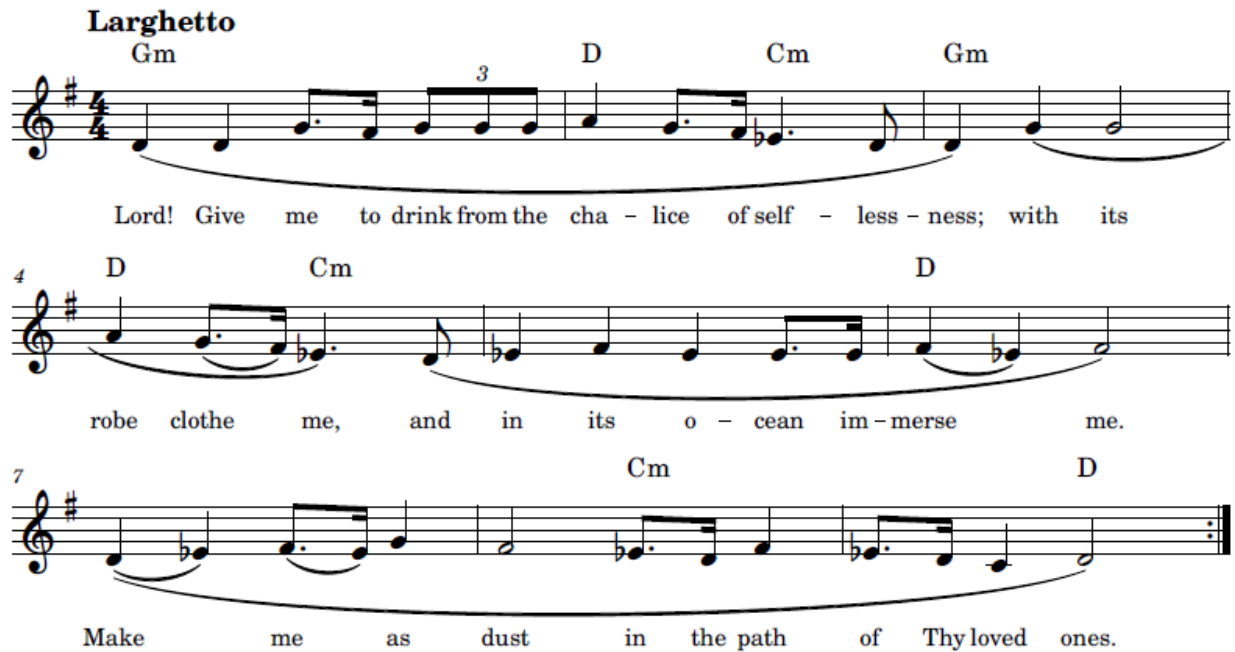
Ay rab-bes- qa-ni ka-sal- fa-ná va al-bes-ni so-bal- fa-ná va agh-req-ni fi bah-rel- fa-ná
va ja'l-ni gho-bá-ran fi ma-mah-rel- a-heb-bá



²⁰⁷ Sources: «مناجات لقاء» In the Máye of Shushtari (in the dastgáh of Homáyun, *dhikr* is 5+ minutes in): <https://www.youtube.com/watch?v=uygmiuG4Oco>; Zekr Daste Jamie (az monajate legha), December 3, 2017: <https://t.me/Naqamaterooh>; ای رب اسقنی... January 5, 2019: <https://t.me/niaayesh>

Lord! Give me to drink from the chalice of selflessness; with its robe clothe me, and in its ocean immerse me. Make me as dust in the pathway of Thy loved ones.

Larghetto



Lord! Give me to drink from the cha - lice of self - less - ness; with its
robe clothe me, and in its o - cean im - merse me.
Make me as dust in the path of Thy loved ones.

39 Ay Rabb Faj'al Rizqí Jamálíka (أَي رَبِّ فَاجْعَلْ رِزْقِي جَمَالَكَ) O my Lord! Make Thy Beauty to Be My Food

“Ay Rabb Faj'al Rizqí Jamálíka” is from a prayer by Bahá'u'lláh, Arabic (Bahá'u'lláh, Majmúih-yi Adhkár va Idiyyih n.d., 175)²⁰⁸ and English (Bahá'u'lláh, Prayers and Meditations by Bahá'u'lláh 1987, 339)²⁰⁹ as follow:

أَي رَبِّ فَاجْعَلْ رِزْقِي جَمَالَكَ وَشَرَابِي وَصَالَكَ وَأَمَلِي رِضَائِكَ وَعَمَلِي تَنَائِكَ وَأَنْبِيئِي
ذِكْرَكَ وَمُعِينِي سُلْطَانِكَ وَمُسْتَقْرِّي مَقْرَكَ وَوَطْنِي الْمَقَامَ الَّذِي جَعَلْتَهُ مُقَدَّسًا مِنْ حُدُودَاتِ
الْمُحْتَجِبِينَ وَإِنَّكَ أَنْتَ الْمُقْتَدِرُ الْعَزِيزُ الْقَدِيرُ.

O my Lord! Make Thy beauty to be my food, and Thy presence my drink, and Thy pleasure my hope, and praise of Thee my action, and remembrance of Thee my companion, and the power of Thy sovereignty my succorer, and Thy habitation my home, and my dwelling-place the seat Thou hast sanctified from the limitations imposed upon

²⁰⁸ <https://reference.bahai.org/fa/t/b/PM/pm-171.html#pg175>

²⁰⁹ [https://reference.bahai.org/en/t/b/PM/pm-](https://reference.bahai.org/en/t/b/PM/pm-168.html)

[168.html.utf8?query=O%7Cmy%7CLord%21%7CMake%7CThy%7Cbeauty%7Cbe%7Cmy%7Cfood&action=highlight#gr1](https://reference.bahai.org/en/t/b/PM/pm-168.html?query=O%7Cmy%7CLord%21%7CMake%7CThy%7Cbeauty%7Cbe%7Cmy%7Cfood&action=highlight#gr1)

them who are shut out as by a veil from Thee. Thou art, verily, the Almighty, the All-Glorious, the Most Powerful.

Recording, online link²¹⁰: https://bahai-library.com/caton_music/39_Ay_Rabba_Fajal_Rizqi_Jamalika.mp3

Transcription demo, online link: https://bahai-library.com/caton_music/sacred_refrains_demos/39_Ay_Rabba_Fajal_Rizqi_Jamalika_demo.mp3

أَيُّ رَبِّ فَاجْعَلْ رِزْقِي جَمَالَكَ وَشَرَابِي وَصَالَكَ وَأَمْلِي رِضَائِكَ وَعَمَلِي ثَنَائِكَ وَأَنْيْسِي ذِكْرَكَ
وَمُعِينِي سُلْطَانِكَ

♩ = 70

Gm D Gm D Gm Cm D



Ayrab-ba faj-'al rez-qi ja-má-la-ka, va sha-rá-bi ve-sá-la-ka, va a-ma-li re-zá-'a-ka, va 'a-ma-li

5 Gm D Gm



sa-ná - 'a-ka, va a-ni - si ze - kra-ka, va mo-'i - ni sol-tá - na-ka.

Pronunciation and translation:

| | |
|---------------------------------------|---|
| Ay rab-ba faj-'al rez-qi ja-má-la-ka, | O my Lord! Make Thy beauty to be my food, |
| va sha-rá-bi ve-sá-la-ka, | and Thy presence my drink, |
| va a-ma-li re-zá-'a-ka, | and Thy pleasure my hope, |
| va 'a-ma-li sa-ná-'a-ka, | and praise of Thee my action, |
| va a-ni-si ze-kra-ka, | and remembrance of Thee my companion, |
| va mo-'i-ni sol-tá-na-ka. | and the power of Thy sovereignty my succorer. |



²¹⁰ Sources: Bahai Prayer - Ay Rabe Fajal Rezghi - اي رب فاجعل رزقي جمالكَ - https://www.youtube.com/watch?v=0B_Inp9rxQ; AY RABE FAJAL REZGHI JAMALAKA. Mp3: March 9, 2019, <https://t.me/niaayesh>

♩ = 72
Gm D Gm D Gm Cm

O my Lord! Make Thy beau-ty to be my food, and Thy pre-sence my drink, and Thy plea-sure

4 D Gm D
my hope, and praise of Thee my ac - tion, and re-mem-brance my com-pan-ion, and the po - wer of

7 Gm
Thy sove - reign - ty my suc - co - rer.

40 Ay Rabb Tahir Ádhán al-‘Ibád (أى رَبِّ طَهِّرْ آذَانَ الْعِبَادِ) O Lord, Cleanse the Ears

The text of “Ay Rabb Tahir Azán al- ‘Ibád” is from a lengthy prayer by Bahá’u’lláh (Bahá’u’lláh, Ad’iyyih-yi Hadrat-i-Mahbub 1920, 22-23)²¹¹ an excerpt of which is below:

* أَى رَبِّ نَوْرَ أَبْصَارِ قُلُوبِهِمْ
ليعرفنّ ما قدّرت لهم بجودك و احسانك و يعلمنّ باتّك ما أردت ضرّاً أحبّائك الّا لبلوغ عبادك الى ذروة العرفان يا من بيدك جبروت الامر و ملكوت الخلق لا إله الا أنت العزيز المقنن المان.

أَى رَبِّ طَهِّرْ آذَانَ الْعِبَادِ عَنِ الْقِصَصِ الْقَبْلِ كُلِّهَا لِيَسْتَمِعْنَ نِعْمَاتِ الَّتِي تَتَعَنَّى بِهَا وَرِقَاءَ أَمْرِكَ فِي سِرِّ كُلِّ الْاَشْيَاءِ لِنَلَّا يِقَاسُوا أَمْرِكَ بِمَا عِنْدَهُمْ مِنْ تَوْهَمَاتِ الَّذِينَ كَفَرُوا بِكَ وَ بآيَاتِكَ وَ يَلْقُونَ الشَّبَهَةَ فِي افئدة بريتك. لآئى أجد أكثر عبادك منعوا عنك بما تمسكوا بالنّمائيل الّتي كانت بينهم و القصص الّتي سمعوا من آبائهم * أَى رَبِّ فَاجْعَلْهُمْ خَلْقاً بَدِيعاً ثُمَّ أَسْمِعْهُمْ مَا أَرَدْتَ وَ أَنْتَ الْاَلْمَقْتَدِرُ عَلَى مَا تَشَاءُ لَا آلَهَ اِلَّا أَنْتَ الْعَزِيزُ الْكَرِيمُ

A provisional translation of this paragraph in English is provided below²¹²:

O Lord, illumine the eyes of their hearts so that they may know what Thou hast intended for them through Thy bounty and kindness, and also to know that Thou didst not want to harm Thy lovers, just for your worshipers to reach the peak of mystic knowledge, O Thou

²¹¹ <https://reference.bahai.org/fa/t/b/AHM/ahm-23.html#pg23>

²¹² Provisional translation by author with consultation with Ismael Velasco and others from Tarjuman.

in Whose hand is the power of command and the kingdom of creation. There is no god but Thee, the Mighty, the All-Powerful, the Gracious.

O Lord, cleanse the ears of Thy servants of all tales of the past, so [use of “that” means redoing the lyrics] they may hearken unto the melodies sung by the nightingale of Thy Revelation of the secret of all things, lest they measure Thy Cause against the idle fancies of those who disbelieved in Thee and in Thy verses and instilled doubt into the hearts of Thy creatures. Inasmuch as I find most of Thy worshipers have been held back from Thee, clinging to the idols among them and the tales of the Ancients, cause them, O Lord, to become a new creation and to hearken to Thy Will. Verily, powerful art Thou to do whatsoever Thou willest. There is no god but Thee, the Mighty, the Generous.

Recording, online link²¹³: https://bahai-library.com/caton_music/40_Ay_Rabba_Tahhir_Adhan_al-Ibad.mp3

Transcription demo, online link: https://bahai-library.com/caton_music/sacred_refrains_demos/40_Ay_Rabba_Tahhir_Adhan_al-Ibad_demo.mp3

أى ربّ طهّر آذان العباد عن قصص القبل كلّها ليستمعنّ نغمات الّتى تنغنى بها ورقاء أمرك

♩ = 76

Dm Gm Dm Gm

Ay rab - be tah - her á - zá - nal - 'e-bád 'an qe-sa-sel - qa - ble

6 Dm Gm Dm Gm Dm

kol - le-há ley-as - ta-me'en - na na-ghe-má - tel - la - ti ta - ta-qan -

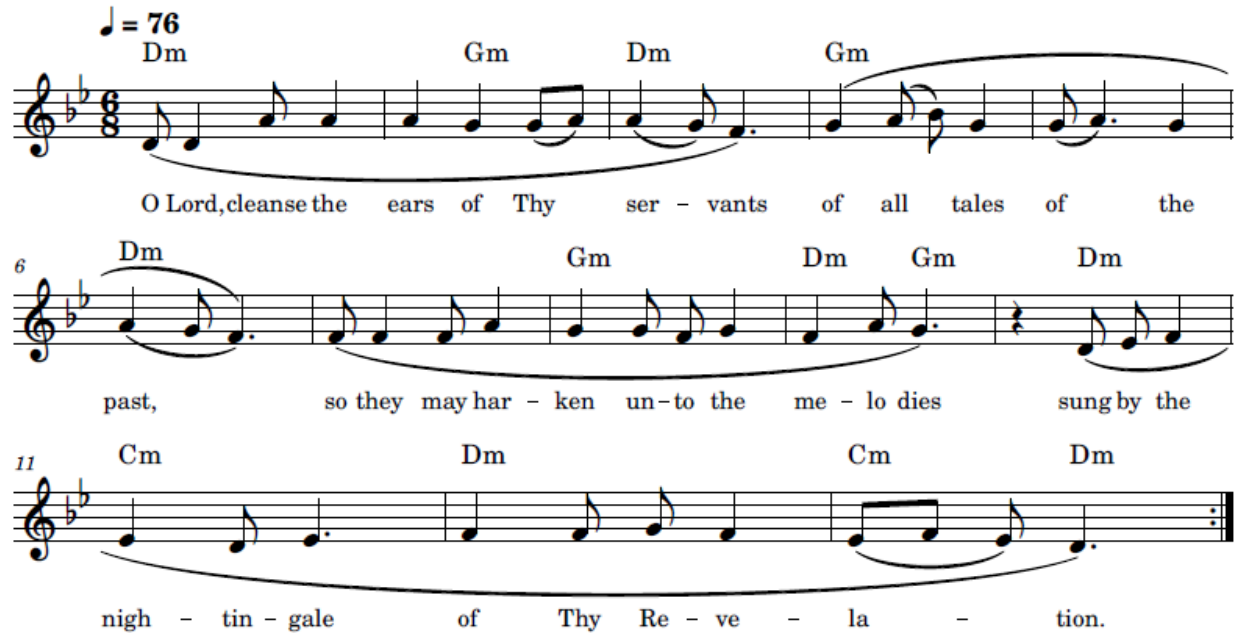
11 Cm Dm Cm Dm

Ay rab-ba tah-her á-zá-nal-'e-bád 'an qe-sa-sel- qa-ble kol-le-há
ley-ast ma-'on-na na-ghe-má-tel- la-ti ta-ta-qan-ná be-há var-qá-'o am-re-ka

²¹³ Sources: Baha'i Prayer - آذان العباد أى ربّ طهّر آذان <https://www.youtube.com/watch?v=vYNzQMkeEw4>; أى رب طهر آذان العباد.mp3, December 28, 2015: <https://t.me/niaayesh>; أى رب طهر آذان العباد.mp3, December 3, 2017: <https://t.me/Naqamaterooh>

O Lord, cleanse the ears of Thy servants of all tales of the past,
so they may hearken unto the melodies sung by the nightingale of Thy Revelation.²¹⁴

♩ = 76



O Lord, cleanse the ears of Thy ser - vants of all tales of the past,
so they may har - ken un - to the me - lo dies sung by the
nigh - tin - gale of Thy Re - ve - la - tion.

41 Huvá Hú, Ay Maḥbúb-i Man (هُوَ هُوَ ، اى محبوب من) He is God, my Beloved

The text of “Huvá Hú” is taken from three parts of a long Tablet revealed by Bahá’u’lláh (Bahá’u’lláh, Ad’iyyih-yi Hadrat-i-Mahbub 1920, 219, 270, 275)²¹⁵. This Tablet has eight sections, each in Arabic with a Persian explanation. As the Tablet is addressed to God, it also is in the form of a prayer (Waldrige 1996). It covers pages 217-285, with the actual Tablet starting on p. 219. The Tablet is the Musíbat-i-Hurúf-i-’Álín, or the Suffering of the Exalted Letters revealed during the Baghdad period after the death of his cousin Muhammad Vazir and addressed to his cousins Maryam and Havvá, the sister and wife of Muhammad, respectively. By “letter” is meant a believer, particularly the Letters of the Living²¹⁶, as well as all followers. This lengthy Tablet includes themes covering life’s journey toward perfection, its sufferings and hardships, and eventual death and loss of loved ones. Joshua Hall mentions that this Tablet is often recited at funerals of Bahá’ís of Eastern backgrounds. A more expanded summary as well as translation can be found on his website (Hall 2017).

Illustrated below are three sections from which the dhikr text was excerpted. *Huvá Hú* is from the first part of the Tablet (in Arabic) (Section I, pp. 219-220):

ص ۲۱۹

²¹⁴ Provisional translation with assistance from Ismael Velasco, Ruwa Pokorny, and Shahrokh Monjazeb.

²¹⁵ <https://reference.bahai.org/fa/t/b/AHM/ahm-219.html#pg219>

²¹⁶ The first eighteen followers of the Bábí Faith.

(هو هو)

سبحانك اللهم يا الهى كيف يتحرك القلم و يجرى المداد بعد ما انقطعت نسائم الوداد و اشرفت
شمس القضاء من أفق الامضاء و خرج سيف البلاء من غمد البداء و ارتفعت سماء الاحزان و
نزل من حاب القضاء رماح الافتتان و سهام الانتقام . بحيث افلت أنجم السرور فى قلوب
احبائك و انعدمت مقادير البهجة فى افئدة أصفياك و تتابعت
ص ٢٢٠

الرزايا حتى وصلت الى مقام لن يقدر أحد أن يحملها ولن تطيق نفس أن تقرّ بها. بحيث أغلقت
أبواب الرجاء و انقطعت نسائم الوفاء و هاجت روائح الفناء. و عزّتك يبكى القلم و يضحّ المداد
و انصعق اللوح و ارتعشت الابدان و انهدمت الاركان . فآه آه عمّا قضى و امضى و ذلك من
عنايتك الأولى .

He is that He is

Glory be unto Thee, O Lord my God! How is the pen to write and the ink to flow, inasmuch as the gentle breezes of affection have been stilled, the daystar of the divine decree hath arisen from the horizon of fulfillment, the sword of tribulation hath been unsheathed from the scabbard of creation, the firmament of sorrow hath been upraised, and the arrows of hardship and the darts of trials have rained down from the clouds of fate, in such wise that the stars of joy in the hearts of Thy loved ones have fallen, every measure of happiness in the souls of Thy chosen ones hath been effaced, and successive tribulations have waxed so severe that no man hath the power to bear them, nor any soul the ability to withstand them. For the doors of hope have been slammed shut, the sweet-scented breezes of fidelity have ceased to waft, and the odours of extinction have been diffused. I swear by Thy glory! The pen weepeth, the ink crieth aloud, the Tablet hath swooned away, bodies have trembled, and pillars have quaked. Alas, alas, for what hath been decreed and come to pass! Verily, this is the first token of Thy loving Providence.²¹⁷

The last section (VIII) was specifically revealed for Maryam and Havvá (Yazdani 2007, 6). The opening in Arabic is (263-264)

ص ٢٦٣

وانك أنت يا الهى و محبوبى و رجائى تعلم بأن الرزايا قد اشرفت من أفق القضاء واحاطت
الامكان و ما فيه و غلبت الاكوان و ما لها و بها و لكن اختصتها فى هذه الزمان للطلعتين و
سميت أولاهما باسم التى اختصتها و جعلتها أم الخلائق اجمعين و الأخرى باسم التى
اصطفيتها على

ص ٢٦٤

نساء العالمين

O my God, my Beloved and mine Aspiration, Thou knowest full well that these hardships have arisen from the horizon of Thy decree and have encompassed the contingent realm

²¹⁷ Provisional translation by Joshua Hall: <https://joshuahalltranslations.com/the-suffering-of-the-most-exalted-letters/>

and whatsoever abideth therein. They have overcome all created things and all that pertaineth unto them. But Thou hast chosen in these times two women: the first Thou hast named after her whom Thou hadst singled out and made to be the mother of all creation, and the second Thou hast named after her whom Thou hadst chosen above all the women in the world.²¹⁸

The next part of text of the *dhikr, Ay Maḥbūb-i Man*, is from the Persian (Section 8), first from the opening (270-271):

و بدرستیکه تو ای محبوب من مشاهده میفرمائی که رزایا و بلایا از مشرق قضا ظاهر گشته و امطار قهر از جمیع جهات باریدن گرفت و اریاح حزن بوزیدن آمد . بسی جانهای بیشمار که در راه دوست نثار شد و چه سرهای نامدار که بر دار مرتفع گشت و در آنی راحتی دست نداد و در شبی عیشی میسر نشد. کمند عشق تو سرهای عارفان را بسته و تیر حبّ تو جگرهای عاشقان را خسته .

The provisional translation of the opening paragraph of the Persian explanation is as follows²¹⁹:

Verily, Thou, O my Beloved, bear witness that hardships and calamities emerged from the dawning-place of misfortune, and the rain of animosity began to pour from all sides, and the winds of sorrow began to blow. Countless souls were sacrificed in the path of the Friend, and what renowned heads who were raised on the gallows, and not for a moment was comfort obtained nor at night the possibility of ease. The lasoo of Thy affection captured the heads of the mystics and the arrow of Thy love pierced the hearts of the lovers.

The third part of the text of the *dhikr* is the eighth section Persian explanation is from the following context in the interior of this section (274-277):

بسی غلّها که در صدور پنهان گشته و چه بغضها که در قلوب کتمان شده . از حبس ظاهر بیرون آمده و بسجن نفوس مشرکه مسجون گشته و تیرهای ظنونات از کلّ جهات میریزد و اسیاف حسد از جمیع اطراف بمثل باران ریزنده میبارد. و لکن با همه این بلایا و محن و رزایای محکم متقن امید هست که از خدمت باز نماند و رجل از استقامت نلغزد و عیون بجای پا بخدمت بایستند. در اینوقت که دموع از خدّم جاری و دم حمرا از قلبم ساریست ندا میکنم ترا که قلب حزینم را از غیر خود غافل گردانی و بخود مشغول نمائی تا از همه مقطوع شود و بتو در بندد زیرا که بسته تو هرگز نگسلد و مقبول تو هرگز مردود نشود سلطان است اگر چه محکوم عباد شود و منصور است اگر چه نفسی او را یاری ننماید و محبوبست اگر چه مردود باشد. در اینوقت مشعل توحید برافروزد و مرآت تفرید از هیکل تجرید حکایت نماید و مزار عراقی بلحن حجازی آیه (کلّ شیء هالک الا وجهه) بنوازد زیرا که دستهای عارفین کوتاه و

²¹⁸ Provisional translation by Joshua Hall. Ibid.

²¹⁹ Provisional translation by author.

تو در مکن بلند عزّت مستقرّ و قلوب عاشقین مضطرب و تو در کمال استقلال بر مخزن
رفعت مستقیم. خیال کجا راه یابد تا در آن سماء با فضا طیران نماید و فکر کجا بار یابد تا در
عرصه فناء قدس قدم گذارد؟ توهمات عباد بمنزله غبار است، و غبار تیره مکدر کجا بذیل
قدس مطهر رسد و یا نظره محدود بر روی منیر تو وارد آید؟

A provisional translation of the excerpt from the Persian is as follows²²⁰:

So much rancor was concealed in their breasts and what hatreds were hidden in their hearts. They emerged from their confinement and were imprisoned in the jails of the unbelievers, and the arrows of doubt were fired from every side and the swords of envy fell from all around like rain. However, with all these afflictions and suffering and tribulations, there is hope that this will not hinder endeavors and the foot will not falter in perseverance and the eyes will stand in the place of the foot on the path of service.

In this time that tears flow from my cheeks and a trail of red streams from my heart, I call on Thee to cause my sorrowful heart to be heedless of all but Thee and to be involved only with Thee till it is cut off from all and is tethered to Thee; who is bound to you will never fail, and who is accepted by Thee will never be rejected. He is sovereign, although condemned by Thy servants, and is victorious, although no soul holds him dear, and beloved, although he be rejected.

In this time the torch of Oneness is ignited, and the mirrors of Unity tell the tale from the body of Singleness. And the Iraqi flute plays the Verse (everything will be destroyed except His face²²¹) in the tune of Hejaz. Because the reach of the mystics is short and Thou in residing art deep ever-abiding grandeur and the hearts of the lovers are confounded and Thou art standing still in absolute autonomy. Where does imagination find way to soar in that spacious heaven and where does thought go to find entry to set foot in the court of the Holy Divinity? The illusions of the worshiper are like dust, and where does the dark dust of gloom reach the sanctuary of Holiness or a limited vision take in Thy radiant face?

The following is a provisional translation by Adib Masumian:²²²

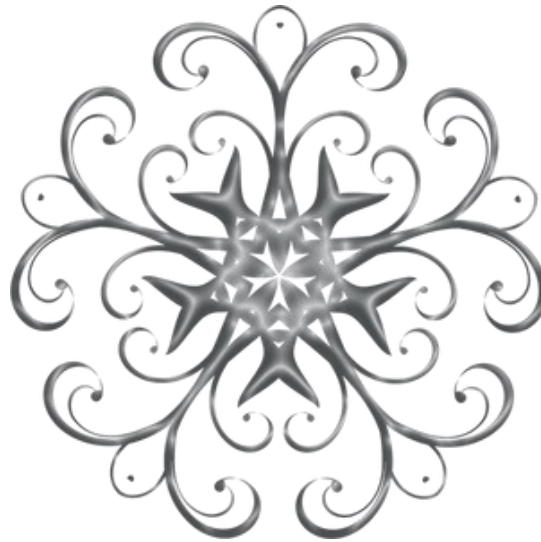
How numerous are the jealousies that lie hid in the breasts of men, and what enmities are concealed in their hearts! He hath left the outward dungeon [the *Síyáh-Chál*] only to be confined to the prison of the ungodly. The arrows of idle fancies are falling from every angle, and the swords of envy, even as a copious shower, are raining down on all sides. And yet, notwithstanding all these dire calamities and grievous afflictions, there is still hope that He may not be deterred from His service—that His feet may not falter in His perseverance, and His eyes fix themselves on servitude in their stead. At this time when tears stream down My cheeks, and crimson blood floweth from My heart, I call on Thee

²²⁰ Provisional translation by author.

²²¹ Surah 28: 88.

²²² Provisional translation by Adib Masumian, provided 3/19/2022.

to make My sorrow-stricken soul oblivious of all but Thyself and engrossed in Thee alone, that it may be severed from aught else and bound only to Thee, for Thy captive shall never separate himself from Thee, nor can anyone who hath met with Thine approval ever be truly rejected. Such a one is a king, condemned by mankind though he may be; he is victorious, although none render him aid; he is loved, even should he be an outcast. At this juncture, the Torch of Divine Unity blazeth forth; the Mirror of Singleness reflecteth the Temple of Oneness; and the Persian flute playeth, in Arabian tones, the verse “All on the earth shall pass away, but the face of thy Lord” [Qur’án 28:88], for the hands of the mystics can scarcely stretch out, while Thou art established in the lofty habitation of glory, and the hearts of the lovers are vexed, while Thou, with the utmost independence, standest firm in the treasury of sublimity. What way can be imagined by which to soar in that spacious heaven, what means conceived through which to set foot in the realm of holiness? The vain imaginings of men are like unto dust. How can the darksome dust ever smirch Thy spotless hem of sanctity, or the limited glance ever fall upon Thy luminous Face?



Recording, online link²²³: https://bahai-library.com/caton_music/41_Huva_Hu_Ay_Mahbub-i_Man.mp3

Transcription demo, online link: https://bahai-library.com/caton_music/sacred_refrains_demos/41_Huva_Hu_Ay_Mahbub-i_Man_demo.mp3

هُوَ هُو ، اى محبوب من ندا مى كنم تو را كه قلب حزينم را از غير خود غافل گردانى و به خود مشغول نمايى

$\text{♩} = 60$

Ho-vá hu, ay mah - bu - be man, ne-dá mi - ko - nam to - rá keh qal - be ha - zi - nam rá,
10 az ghay - re khod ghál - fel gar - dá - ni, va behkhod mash - ghul ne - má - i.

Ho-vá hu, ay mah-bu-be man, ne-dá mi-ko-nam to-rá keh qal-be ha-zi-nam rá,
az ghay-re khod ghál-fel gar-dá-ni, va beh khod mash-ghul ne-má-i

He is God! O my Beloved, I call on Thee to cause my sorrowful heart to be heedless of all but Thee and to be involved only with Thee²²⁴.

$\text{♩} = 60$

He is God! O my Be - lo - ved, I call on Thee to cause my sor - row - ful heart to be
10 heed - less of all but Thee and to be in - volved on - ly with Thee.

42 Iláhá Ma'búdá 'Ibádat (الها معبودا عبادت) O God, O Adored One, Your Servant

²²³ Source: hova hoo.neda mikonam to ra ke ghalbe hazinam.mp3, 11/1/2017: <https://t.me/niaayesh>

²²⁴ Provisional translation by author.

This dhikr is taken from the first part of a prayer in Persian by Bahá'u'lláh (Bahá'u'lláh, Ad'iyiyih-yi Hadrat-i-Mahbub 1920, 307-308)²²⁵:

إِلَٰهَا مَعْبُودَا

عبادت را از ثمره وجود محروم منما و از بحر جودت قسمت عطا فرما. توئی مقتدری که قوت عالم قوتت را ضعیف ننمود و شوکت امرای ارض تو را از مشیتت باز نداشت. از تو می‌طلبم فضل قدیمت را و عنایت جدیدت را. توئی فضال و توئی غفار و توئی بخشنده و توانا.

The provisional translation in English is as follows,²²⁶

O God, O Adored One, deprive not Thy servant of the fruit of existence and grant a portion from the sea of Thy bounty. Thou art the All-Powerful, Whom the strength of the world does not weaken Thy might and the splendor of the princes of the world does not deter Thy command. I seek from Thee Thy ancient grace and present favor. Thou art the Beneficent and Thou art the Pardoner and Thou art the Generous and Able.

Recording, online link²²⁷: https://bahai-library.com/caton_music/42_Ilaha_Mabuda_Ibadat.mp3

Transcription demo, online link: https://bahai-library.com/caton_music/sacred_refrains_demos/42_Ilaha_Mabuda_Ibadat_demo.mp3

إِلَٰهَا مَعْبُودَا عِبَادَت رَا اَز ثَمْرَه جُودِ مَحْرُومِ مَنَّمَا وَاَز بَحْرِ جُودَتِ قَسْمَتِ عَطَا فَرَمَا

E - lá - há ma' - bu - dá, 'e - bá - dat rá az sa - ma - re - ye vo - jud,
 mah - rum ma - ne - má, va az bah - re ju - dat qes - mat 'a - tá far - má.

E-lá-há ma'-bu-dá, 'e-bá-dat rá az sa-ma-re-ye vo-jud, mah-rum ma-ne-má,
 va az bah-re ju-dat qes-mat 'a-tá far-má

²²⁵ <https://reference.bahai.org/fa/t/b/AHM/ahm-307.html#pg307>

²²⁶ Provisional translation by author.

²²⁷ Sources: <https://donyayebahai.org/sites/default/files/Avazhaye%20Khosh%20Janan%20Track%201.mp3>;
 عبادت_إِلَٰهَا مَعْبُودَا.mp3, 1/14/2017: <https://t.me/niaayesh>

O God, O Adored One, deprive not Thy servant of the fruit of existence
and grant a portion from the sea of Thy bounty²²⁸

O God, O A-dored One, de-privе not Thy ser - vant of the fruit
of ex - ist - tence and grant a por - tion from the sea of Thy boun - ty.

43 Iláhí Iláhí Dast-i Quдрat (الهی الهی دست قدرت) O God, my God, Draw Forth the Hand of Power

This *dhikr* is from a prayer by Bahá'u'lláh (Bahá'u'lláh, Ad'iyyih-yi Hadrat-i-Mahbub 1920, 358-359)²²⁹ (Bahá'u'lláh, Majmú'ih-i Munáját-i Áthár-i Qalam-i 'Alá 1966, 168-169)²³⁰:

این مظلوم عوض کلّ استغفار مینماید و یقو

الهی الهی اولیای خود را حفظ فرما. توئی آن کریمی که عفوت عالم را احاطه نموده بر عبادت رحم فرما و تأیید نما بر اعمال و اخلاق و اقوالی که لایق ایّام توست . بیک کلمه علیا بحر بخششت مّواج و بیک اشراق نیّر امر آفتاب جود و غفران ظاهر و هویدا . همه بندگان تواند و بامید کرمت زنده اند . دست قدرت از جیب قوّت بر آر و این نفوس در گل مانده را نجات ده . توئی مالک اراده و سلطان جود لا اله الا أنت العزیز الوهاب

²³¹This wronged One imploreth pardon on behalf of all, and saith:

O God my God! Protect Thy loved ones. Thou art the All-Bountiful Whose forgiveness hath encompassed all humanity. Have mercy on Thy servants, and confirm those actions, virtues, and speech that are worthy of Thy Days. With one exalted Word, the Ocean of Thy generosity hath surged, and through a single ray from the Day-Star of Thy Revelation, the Sun of Thy bounty and forgiveness is manifest and evident. All are Thy servants and live through the hope of Thy beneficence. Draw forth the hand of power from the stronghold of might and free these souls mired in the clay of the world. Thou

²²⁸ Provisional translation by author.

²²⁹ <https://reference.bahai.org/fa/t/b/AHM/ahm-358.html>

²³⁰ <https://reference.bahai.org/fa/t/b/MMQ1/mmq1-170.html>

²³¹ Provisional translation with assistance from Adib Masumian and Shahrokh Monjazeб.


art, in truth, the Lord of creation and the King of bounty. No God is there but Thee, the Mighty, the Bestower.

Recording, online link²³²: https://bahai-library.com/caton_music/43_Ilahi_Ilahi_Dast-i_Qudrat.mp3

Transcription demo, online link: https://bahai-library.com/caton_music/sacred_refrains_demos/43_Ilahi_Ilahi_Dast-i_Qudrat_demo.mp3


الهی الهی دست قدرت از جیب قوت برآر و این نفوس در گل مانده را نجات ده

Adagio Em B Em B



E - lá - hi, E-lá - hi, das - te qo - drat az jay - be qov - vat bar-

4 Em B Em B




ár va in no-fu - se dar gel mán - de rá ne-ját deh.

E-lá-hi. e-lá-hi, das-te qo-drat az jay-be qov-vat bar-ár
va in no-fu-se dar gel mán-de rá ne-ját deh

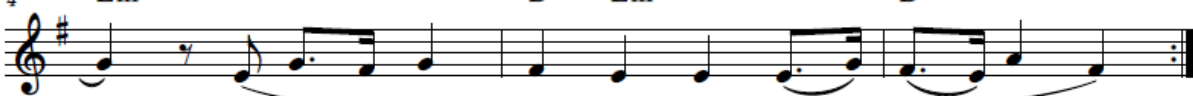
O God, my God! Draw forth the hand of power from the stronghold/place/source of might
and free these souls mired in the clay of the world.²³³

Adagio Em B Em B



O God my God, Draw forth the hand of po - wer from the place of

4 Em B Em B



Might and free these souls mired in the clay of the world.

²³² Source: elahi. Daste ghodrat.mp3, October 25, 2017: <https://t.me.niaayesh>

²³³ Provisional translation.

44 'Ináyatí Farmá va Mawhabatí (عنایتی فرما و موہبتی بنما) Grant us Thy Favor and Show Us Thy Bounty

This this dhikr is taken from a prayer by 'Abdu'l-Baha ('Abdu'l-Bahá, Majmúih-yi-Munajatha 1992, 42,#42)²³⁴

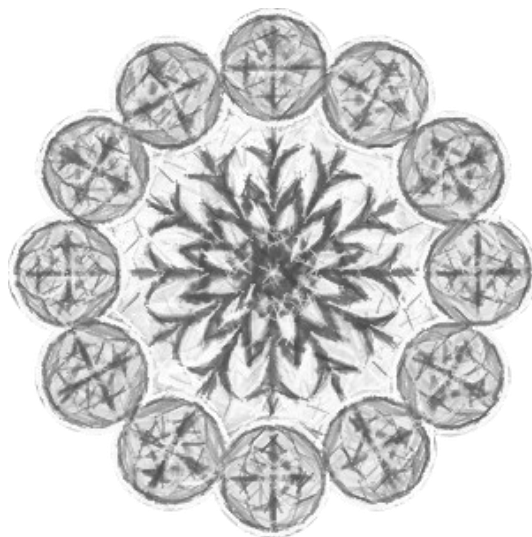
هُوَ الْإِلَهِيُّ

ای خداوند مهربان، عنایتی فرما و موہبتی بنما تا ہمت این بینوایان بلند گردد و بندها بگسلیم
و از بیگانگان بیزار شویم و به تو دل بندیم و به تمامی در دام عشقت گرفتار شویم، آتشی در
دل بر فروزیم و حُجباتِ ماسوی بسوزیم و چشم از مادون بدوزیم و به مشاهده جمال در
ملکوتِ ابہایت باز کنیم. ع ع

A provisional translation in English²³⁵: .

He is the All-Glorious!

O kind Lord, grant us Thy favor and show us Thy bounty so that the effort of these poor ones will rise up and we will break our chains and become weary of strangers and we will fasten our hearts to Thee and we will be completely caught in the snare of Thy love, we will ignite a flame in our hearts and burn the veils of all else and close our eyes to the world and open them to behold the beauty of the Kingdom of Glory.



²³⁴ <https://reference.bahai.org/fa/t/ab/MMA/mma-45.html>

²³⁵ See also the translations for Tablets 164 and 167 on the Nayriz: <https://nayriz.org/template.php> .

Recording, online link²³⁶: https://bahai-library.com/caton_music/44_Inayati_Farma_va_Mawhabati.mp3

Transcription demo, online link: https://bahai-library.com/caton_music/sacred_refrains_demos/44_Inayati_Farma_va_Mawhabati_demo.mp3

عنايتی فرما و موهبتی بنما تا همت این بینوایان بلند گردد

Larghetto

Cm G

E - ná-ya-ti far - má va mow-he-ba-ti be-ne - má tá hem-ma-te

6 Cm G Cm

in bi - na - vá - yán bo - land gar-dad.

‘E-ná-ya-ti far-má va mow-he-ba-ti be-ne-má tá hem-ma-te in bi-na-vá-yán bo-land gar-dad
Grant us Thy favor and show us Thy bounty so that the effort of these poor ones will rise up.²³⁷

Larghetto

Cm G

Grant us Thy fa - vor and show us Thy boun - ty so that the ef - fort

6 Cm G Cm

of these poor ones will rise up.

45 Muhtájím va Muntaziri Tá'id-i Tu (محتاجیم و منتظر تائید تو) We are In Need and Looking for Thy Help

²³⁶ Sources: https://www.youtube.com/watch?v=e_6cDQouWk;
<http://aenebahai.org/fa/taxonomy/term/365?page=1>

²³⁷ Provisional English translation by author.

“Muhtájim va Muntaziri” is from a prayer by ‘Abdu’l-Bahá, the complete text in Persian ('Abdu'l-Bahá, Majmúih-yi-Munajatha 1992, 46)²³⁸ is as follows:

هُوَ اللهُ

خداوند مهربان ، این جمع در ظلّ رحمت تو اند و این نفوس متوجّه به ملکوت تو. خدایا ،
بندگانیم کرم عنایت کن . فقرائیم از کنز آسمانی بخش . نادانیم به حقایق اشیاء دلالت کن .
ضعیفیم قوت آسمانی رسان . فانی هستیم به عالم بقا در آر . محتاجیم و منتظر تأیید تو. اگر
عنایتت رسد قطره دریا شود ، ذره آفتاب گردد . اگر از الطافت محروم ماند از هر چیز بی
بهره و نصیب شود . پس عنایت کن و مرحمت فرما تا علم وحدت عالم انسانی بلند نمائیم و
نورانیّت آسمانی شرق و غرب را احاطه کند . جمیع احزاب متحد شوند و حیات ابدی جویند و
ترویج وحدت عالم انسانی نمایند و صلح عمومی انتشار دهند . توئی کریم توئی معطی توئی
مهربان . ع ع

²³⁹He is God!

O kind Lord! This gathering is beneath the shelter of Thy mercy and these souls are turning toward Thy kingdom. O God, we are servants, grant us favor. We are poor, bestow upon us heavenly treasure. We are ignorant, show us the truths of existence. We are weak, bring us heavenly strength. We are mortal, show us the realm of eternity. We are in need and are looking for Thy help. If Thy favor [does appear?] appears, the drop becomes the ocean, the spark becomes the sun. If one is deprived of kindness, he will be without a portion and a share of all things. Then aid us and bestow mercy upon us so that we will raise the banner of the unity of the world of humanity and heavenly illumination may surround the East and the West. All parties become united and seek eternal life, and promote the oneness of humankind, and advance universal peace. Thou art generous, Thou are ever-giving, Thou art kind. ‘Abdu’l-Bahá ‘Abbásocal



²³⁸ <https://reference.bahai.org/fa/t/ab/MMA/mma-49.html>

²³⁹ Provisional translation by author.

Recording, online file²⁴⁰: https://bahai-library.com/caton_music/45_Muhtajim_va_Muntaziri_Taid-i_Tu.mp3

Transcription demo, online link: https://bahai-library.com/caton_music/sacred_refrains_demos/45_Muhtajim_va_Muntaziri_Taid-i_Tu_demo.mp3

محتاجيم و منتظر تائيد تو؛ اگر عنايتت رسد قطره دريا شود، ذره آفتاب گردد

Musical score for the song "Muhtajim va Montazere Taide to". The score is in 4/4 time, marked "Andante". The first line of music starts with a treble clef and a key signature of one sharp (F#). The tempo is "Andante". The first line of music is marked with "Am" and "G" chords. The second line of music is marked with "G" and "C" chords. The lyrics are written below the notes.

Moh - tá - jim va mon - ta - za - re tá - 'i - de to; a - gar 'e - ná - yat - at re - sad
qa - treh dar - yá sha - vad, za - reh áf - táb gar - dad.

Moh-tá-jim va mon-ta-za-re tá-'i-de to; agar 'e-ná-ya-tet re-sad qa-treh dar-yá sha-vad,
za-reh áf-táb gar-dad

We are in need and looking for Thy help. If Thy favor does appear, the drop becomes the ocean,
the spark becomes the sun.²⁴¹

Musical score for the song "Qalban Tahiran". The score is in 4/4 time, marked "Andante". The first line of music starts with a treble clef and a key signature of one sharp (F#). The tempo is "Andante". The first line of music is marked with "Am" and "G" chords. The second line of music is marked with "G" and "C" chords. The lyrics are written below the notes.

We are in need and loo-king for Thy help. If Thy fa-vor does ap-pear,
the drop be-comes the o-cean, the spark be - comes the sun.

46 Qalban Ṭáhiran (قلباً طاهراً) Create in me a Pure Heart

“Qalban Ṭáhiran” is from a prayer by Baha’u’llah. This recording might not be considered a dhikr, but it was included in an album of dhikr, though not labelled as such. Since it is not chanted, but rather sung, and the first line is repeated once, with a similar melody in the first two

²⁴⁰ Sources: <https://donyayebahai.org/sites/default/files/Mohtajim%20va%20Montazere%20Taeed%20to.mp3>; Mohtajim va montazere taide to.mp3, 3/2/2020: <https://t.me/niayesh>

²⁴¹ Provisional translation by author.

phrases, this could become a dhikr by just using the first two phrases, as above. The Arabic²⁴² (Bahá'u'lláh, Ad'iyiyih-yi Hadrat-i-Mahbub 1920, 57-58) and English texts (Bahá'u'lláh, Prayers and Meditations by Bahá'u'lláh 1987, 248)²⁴³ of the complete prayer are as follows:

قلْباً طَاهِراً فَاخْلُقْ فِيَّ يَا إِلَهِي سِرّاً سَاكِناً جَدِّدْ فِيَّ يَا مُنَائِي وَبِرُوحِ الْقُوَّةِ ثَبِّتْ عَلَيَّ أَمْرَكَ يَا مَحْبُوبِي
وَبِنُورِ الْعِظَمَةِ فَأَشْهَدْنِي عَلٰنِصْرَاطِكَ يَا رَجَائِي وَبِسُلْطَانِ الرَّفْعَةِ إِلَى سَمَاءِ قَدْسِكَ عَزِّجْنِي يَا أَوْلَى
وَبِأَرْيَاحِ الصَّمْدِيَةِ فَأُبْهَجْنِي يَا آخِرِي وَبِنِعْمَاتِ الْأَزَلِيَّةِ فَاسْتَرْحِنِي يَا مُؤَنِّسِي وَبِغِنَاءِ طَلْعَتِكَ الْقَدِيمَةِ
نَجِّنِي عَنِ دُونِكَ يَا سَيِّدِي وَبِظُهُورِ كَيِّنُونَتِكَ الدَّائِمَةِ بَشِّرْنِي يَا ظَاهِرَ فَوْقِ ظَاهِرِي وَالْبَاطِنَ دُونَ
بَاطِنِي.

Create in me a pure heart, O my God, and renew a tranquil conscience within me, O my Hope! Through the spirit of power confirm Thou me in Thy Cause, O my Best-Beloved, and by the light of Thy glory reveal unto me Thy path, O Thou the Goal of my desire! Through the power of Thy transcendent might lift me up unto the heaven of Thy holiness, O Source of my being, and by the breezes of Thine eternity gladden me, O Thou Who art my God! Let Thine everlasting melodies breathe tranquillity on me, O my Companion, and let the riches of Thine ancient countenance deliver me from all except Thee, O my Master, and let the tidings of the revelation of Thine incorruptible Essence bring me joy, O Thou Who art the most manifest of the manifest and the most hidden of the hidden!

Qalban Ṭáhiran 1 (قلْباً طَاهِراً ١) Create in me a Pure Heart

Recording, online link²⁴⁴: https://bahai-library.com/caton_music/46_Qalban_Tahiran_1.mp3

Transcription demo, online link: https://bahai-library.com/caton_music/sacred_refrains_demos/46_Qalban_Tahiran_1_demo.mp3

قلْباً طَاهِراً فَاخْلُقْ فِيَّ يَا إِلَهِي

Larghetto
Em Am | 1. B | 2. Em

Qal-ban tá - he-ran fākh-loq fi - ya yá e-lá - hi, ya yá e-lá - hi.

Qal-ban tá-he-ran fākh-loq fi-ya yá e-lá-hi

²⁴² <https://reference.bahai.org/fa/t/b/AHM/ahm-57.html>

²⁴³ <https://reference.bahai.org/en/t/b/PM/pm-155.html>

²⁴⁴ Source: قلْباً طَاهِراً.mp3, 1/18/2018: <https://t.me/nourmusic>

Create in me a pure heart, O my God

Larghetto
Em Am 1. B 2. Em

Cre - ate in me a pure heart, O my God heart, O my God.

Qalban Ṭáhiran 2 (قلباً طاهراً ٢) Create in me a Pure Heart

Recording, online link²⁴⁵: https://bahai-library.com/caton_music/46_Qalban_Tahiran_2.mp3

Transcription demo, online link: https://bahai-library.com/caton_music/sacred_refrains_demos/46_Qalban_Tahiran_2_demo.mp3

قَلْبًا طَاهِرًا فَاخْلُقْ فِيَّ يَا إِلَهِي، سِرًّا سَاكِنًا جِدِّدْ فِيَّ يَا مُنَائِي

$\text{♩} = 56$
Bm F# (Bm)

Qal - ban tá - he-ran fakh - loq fi - ya yá e - lá - hi,
6 Bm F# Bm
ser - ran sá - ke-nan jad - dad fi - ya yá mo - ná - i.

Qal-ban tá-he-ran fakh-loq fi-ya yá e-lá-hi, ser-ran sá-ke-nan jad-dad fi-ya yá mo-ná-i



²⁴⁵ Source: <http://aenebahai.org/fa/taxonomy/term/365?page=1>

Create in me a pure heart, O my God, and renew a tranquil conscience within me, O my Hope!

♩ = 56
Bm

F#

(Bm)

Cre - ate in me a pure heart, O my God, and re -

6 Bm

Bm

new a tran - quil con - science with - in me, O my hope.

The image shows a musical score for a prayer. It consists of two staves of music in G major (one sharp) and 2/4 time. The tempo is marked as ♩ = 56. The first staff starts with a Bm chord and ends with an F# chord. The second staff starts with a Bm chord and ends with a Bm chord. The lyrics are: 'Cre - ate in me a pure heart, O my God, and re - new a tran - quil con - science with - in me, O my hope.'

47 Rabba Yassiri'l Umúr (رَبِّ يَسِّرِ الْأُمُورِ) Ease our Affairs, O Lord

This dhikr is taken from a prayer by 'Abdu'l-Bahá ('Abdu'l-Bahá, Majmuih-yi-Munajatha 1992, 294: #294)²⁴⁶ :

هو الله
رَبِّ يَسِّرِ الْأُمُورِ وَ اشرحِ الصَّدُورِ وَ اسمحِ بِالْفَضْلِ الْمَوْفُورِ وَ ادخلنا
فِي جَنَّةِ السَّرُورِ وَ الحبورِ بِرَحْمَتِكَ يَا عَزِيزَ يَا غَفُورَ . ع ع

A provisional translation into English is as follows²⁴⁷:

Ease our affairs, O Lord, and gladden our hearts. Show us such beneficence as is born of Thine abundant bounty, and cause us, by Thy mercy, to enter the Paradise of blissful joy, O Thou the Almighty, O Thou the Ever-Forgiving.



²⁴⁶ <https://reference.bahai.org/fa/t/ab/MMA/mma-297.html#pg294>

²⁴⁷ Provisional translation by Adib Masumian: <https://adibmasumian.com/translations/abdul-baha-prayer-ease-affairs/>

Recording, online link²⁴⁸: https://bahai-library.com/caton_music/47_Rabba_Yassiril_Umur.mp3

Transcription demo, online link: https://bahai-library.com/caton_music/sacred_refrains_demos/47_Rabba_Yassiril_Umur_demo.mp3

رَبِّ يَسِّرْ الْأُمُورَ وَ اشرحِ الصَّدُورَ وَ اسمحِ بِالْفَضْلِ الْمَوْفُورِ

♩ = 61
Em Am B Em

Rab-ba yas-se-rel - lo-mur vash ra-hes- so-dur vas-mah bel-faz-lel - mo - fur.

Rab-ba yas-se-rel- lo-mur vash ra-hes- so-dur vas-mah bel-faz-lel- mo-fur

East our affairs, O Lord, and gladden our hearts. Show us such beneficence as is born of Thine abundant bounty²⁴⁹

O Lord, ease our affairs, gladden our hearts. Bless us with Thine abundant bounty.²⁵⁰

♩ = 61
Em Am B Em

O Lord, ease our af-fairs, and gla-den our hearts. Bless us with Thine a-bun-dant boun-ty.

48 Subhánika al-Lahumma Yá Iláhí (سبحانك اللهم يا إلهي) Praised Be Thou, O Lord

This prayer is found near the end of a Tablet Surah al-'Ibád (Surah of the Servants)²⁵¹ by Bahá'u'lláh, a passage of which follows (Bahá'u'lláh, Surat al-'Abád 2002):

ثُمَّ اعْلَمْ بِأَنَّ حَضْرَ بَيْنِ يَدَيْنَا لَوْحًا وَفِيهِ نَادَى أَحَدٌ مِنَ الْمُحِبِّينَ رَبَّهُ الْمَنَّانَ الْمُقْتَدِرَ الْعَزِيزَ الْجَمِيلَ
قُلْ إِنَّا سَمِعْنَا نِدَائَكَ وَأَجْبَنَّاكَ بِهَذِهِ الْكَلِمَاتِ الْمُقَدَّسَةِ الْمَحْبُوبَةِ لِتَشْكُرَ اللَّهُ فِي نَفْسِكَ ثُمَّ فِي لِسَانِكَ
وَتَكُونَ مِنَ الَّذِينَ بِآيَاتِ اللَّهِ لَا يَسْتَهْزِئُونَ أَنْ اسْتَقَمَّ يَا عَبْدَ فِي حَبِّكَ مَوْلِيكَ وَلَا تَضْطَرِبَ إِذَا أَتَاكَ
أَمْرٌ مَحْتَمٌ وَلَا تَخَفْ مِنْ أَحَدٍ فَتَوَجَّهْ بِوَجْهِ رَبِّكَ وَتَوَكَّلْ عَلَى نَفْسِنَا الْمَهِيْمِنِ الْقَيُّومِ وَقُلْ سُبْحَانَكَ

²⁴⁸ Sources: دعای دسته جمعی <https://www.youtube.com/watch?v=LYyD7KXw4Xw>; گشایش و عزت در امور: جدید.mp3 December 20, 2019: <https://t.me/Andishebahai>

²⁴⁹ Provisional translation by Adib Masumian.

²⁵⁰ Provisional translation by author.

²⁵¹ (Lambden, The Surat al-'Ibad n.d.).

اللَّهُمَّ يَا إِلَهِي طَهَّرْ عَيْنِي ثُمَّ أُذُنِي ثُمَّ لِسَانِي ثُمَّ رُوحِي ثُمَّ قَلْبِي ثُمَّ نَفْسِي ثُمَّ جَسْمِي ثُمَّ جَسَدِي عَنِ
التَّوَجُّهِ إِلَى غَيْرِكَ ثُمَّ أَشْرَبْنِي عَنِ كَأْسِ عَزِّكَ الْمُخْتَوِّمِ قَلَّ تَاللَّهِ قَدْ ظَهَرَ عَيْنَ الْكَافِرِ فِي هَذَا
الظُّهُورِ وَانْفَجَرَ التَّنْسِيمِ فِي هَذَا السَّلْسَبِيلِ الَّذِي كَانَ عَلَى هَيْئَةِ الْغَلَامِ الْمَشْهُودِ أَنْ يَا عَبْدَ فَادْخُلْ
يَدَكَ فِيهِ وَلَا تَرُدَّهَا إِلَى نَفْسِكَ خَالِيَا وَلَوْ تَقَطَّعَ بِسَيُوفِ الَّذِينَ هُمْ كَانُوا بِآيَاتِ اللَّهِ هُمْ مَعْرُضُونَ
فَاسْتَعْنِ فِي كُلِّ أَمْرٍ بِاسْمِي الْعَزِيزِ الْمُقْتَدِرِ الْمَحْبُوبِ ثُمَّ اشْرَبْ مِنْهُ فِي سِرِّكَ ثُمَّ ابْذُلْ عَلَى الَّذِينَ
تَجِدُ فِي قُلُوبِهِمْ نَفْحَاتِ الرُّوحِ وَكَانُوا مِنَ الَّذِينَ هُمْ بِآيَاتِ اللَّهِ هُمْ مَهْتَدُونَ وَكَذَلِكَ أَذْكَرْنَاكَ فِي اللَّوْحِ
وَصَرَّفْنَا لَكَ الْآيَاتِ لِتَتَوَقَّنَ فِي نَفْسِكَ بِأَنَّ نَعَطِي كُلَّ شَيْءٍ مَا يَغْنِيهِ عَنِ الَّذِينَ هُمْ كَفَرُوا وَأَشْرَكُوا
وَكَانُوا بِرَبِّهِمْ أَنْ يَشْرَكُونَ

This is an example of a prayer that has been turned into a *dhikr*. The English of this prayer is found in *Additional Prayers Revealed by Bahá'u'lláh* (Bahá'u'lláh, *Additional Prayers Revealed by Bahá'u'lláh* 2018)²⁵²:



²⁵² <https://www.bahai.org/library/authoritative-texts/bahauallah/additional-prayers-revealed-bahauallah/182178792/1#533738942>

Recording, online link²⁵³: https://bahai-library.com/caton_music/48_Subhanika_al-Lahumma_Ya_Ilahi.mp3

Transcription demo, online link: https://bahai-library.com/caton_music/sacred_refrains_demos/48_Subhanika_al-Lahumma_Ya_Ilahi_demo.mp3

سبحانك اللهم يا إلهي طهر عيني ثم أذني ثم لساني ثم روحي ثم قلبي ثم نفسي ثم جسمي ثم
جسدي عن التوجه إلى غيرك ثم أشربني عن كأس عزك المختوم

Adagio

Am Dm Am Dm Am Am Dm Am

Sob-há - na-ka al-lá-hom-ma yá e-lá - hi, tah-her ay-ni, som-ma 'o-za-ni,

4 Dm Am E Am E Am

som-ma le-sá - ni, som-ma ru-hi, som-ma qal-bi, som-ma naf-si, som-ma jes-mi,

7 Dm Am Dm Am E7

som-ma ja-sa-di, 'an et-ta-vaj-jo-he, e-lá ghay-rek som-ma'ash-reb-ni 'an ká-se

10 Am E7 Am

'ez - za-kal-makh-tum. som-ma'ash - reb - ni 'an ká - se 'ez - za-kal-makh-tum.

Sob-há-na-ka al-lá-hom-ma yá e-lá-hi, tah-er ay-ni, som-ma o-za-ni,
som-ma le-sá-ni, som-ma ru-hi, som-ma qal-bi, som-ma naf-si, som-ma jes-mi, som-ma ja-sa-di,
'an et-ta-vaj-jo-he, e-lá ghay-rek som-ma'ash-reb-ni 'an ká-se 'ez-za-kal-makh-tum.

²⁵³ Sources: “Subhanika al-Lahum” is labelled as a group prayer in the recording (*du'á-i dast-i jam'i*). Refer particularly to the rhythmic sound of the daf with its rings. دعای دسته جمعی، سُبْحانَكَ اللهُمَّ يا إلهي. [https://www.youtube.com/watch?v=tAZc8V7r_v4&list=PLaDxiO1rZxMdhvN34iaZwiPtgu9TDyXYl&index=6](https://www.youtube.com/watch?v=tAZc8V7r_v4&list=PLaDxiO1rZxMdhvN34iaZwiPtgu9TDyXYl&index=6;); https://www.youtube.com/watch?v=tAZc8V7r_v4&list=PLaDxiO1rZxMdhvN34iaZwiPtgu9TDyXYl&index=6; سُبْحانَكَ اللهُمَّ يا إلهي طهر عيني.mp3, 1/14/2021: <https://t.me/niaayesh>

Praised be Thou, O Lord my God! Sanctify mine eye, and mine ear,
and my tongue, and my spirit, and my heart, and my soul, and my body, and mine entire being
from turning unto anyone but Thee. Give me then to drink from the cup that brimmeth
with the sealed wine of Thy glory.²⁵⁴

Adagio

Am Dm Am Dm Am Am Dm Am

Praised be Thou, O Lord my God! Sanc-ti - fy mine eye and my ear,

4 Dm Am E Am E Am

and my tongue, and my spi-rit and my heart, and my soul, and my bo-dy,

7 Dm Am Dm Am E7

and my en-tire be-ing from tur-ning un-to a - ny-one but Thee. Give me then to drink from the cup that

10 Am E7 Am

brim - mith with the sealed wine of Thy glo - ry.

Nearness and Love

This section focuses on love of God, nearness to God and may include supplications to that effect.

“Ay Dilbár-i Abhá, Ay Maḥbúb-i Yiktá” begins with an invocation to his Beloved and states that he has withdrawn all attachment and devotion of anyone or anything but God.

“Ay Dúst dar Rawḍih-i Qalb,” from the Persian Hidden Words, may be an invocation and an admonition for His followers, to humanity, to plant and foster love in their hearts, only.

“Ay Khudávand, Tu Sháhíid va Ágáhí” begins with an invocation and then expresses the lovers whole-hearted devotion to God.

²⁵⁴ <https://www.bahai.org/library/authoritative-texts/bahauallah/additional-prayers-revealed-bahauallah/182178792/1#533738942>

“Ay Maḥbúb-i Qadím va Yár-i Dilnishín-i Man” again addresses God as a Beloved and laments his feeling of remoteness, appealing to and asking God how long must he remain this state as one might appeal to a Beloved he wishes to be close with.

“Himmatí Báýad,” from the Valley of Search states to humanity the requisites to attaining reunion with God, namely effort and wholehearted devotion and love.

“Iláhá Karímá Raḥímá, Beh Dhikrat” addresses God by His name and attributes and states that he lives through remembering and praising Him as well as the hope of reunion.

“Iláhá Parvardegár Rá Maḥbúbá Maqṣúdá” addresses God by four different names and asks to be admitted, rather, not to be barred from, His presence: “My God, my Provider, my Beloved, my Desire! Deprive not Thy servants thereof, and debar them not from the court of Thy holiness and nearness.”

“Parvardigará, Har Ánchi Qalb-i Mará” begins with an invocation, then an appeal to God to remove anything that separates the follower from God.

“Yá Maḥbúb al-‘Áshiqín” is an invocation to a beloved, which could as well be placed under the category of names and attributes, but speaks more specifically about the relationship and feeling of His followers toward Him and appreciation of the love He bears for them.

“Yá Maḥbúbí va Maqṣúdí” opens with an invocation to the Beloved and then appeals to that Beloved to remove all barriers and veils in the lover that separate him from His Beloved.

49 Ay Dilbar-i Abhá, Ay Maḥbúb-i Yiktá (ای دلبر ابھی ای محبوب یکتا) O most Radiant Beauty, O Matchless Beloved

This dhikr text is from a prayer by ‘Abdu’l-Bahá (‘Abdu’l-Bahá, Majmúih-yi-Munajatha 1992, 37-38: #36)²⁵⁵:

هو الله

ای دلبر ابھی ای محبوب یکتا، دل از هر دو جهان برداشتیم چون علم محبت برافراشتیم، رخ از عالم و عالمیان برتافتیم چون روی دلجوی تو یافتیم، چشم از غیر تو بستیم چون به جمال تو گشودیم. ای معشوق حقیقی، پرتوی در دلها افکن و جلوه‌ای در قلوب بنما تا از هر قیدی آزاده گردیم و بکلی گرفتار تو شویم، شعله میثاق گردیم و نجوم بازغه از مطلع اشراق ع ع

The following is a provisional translation in English:

He is God!

O most radiant Beauty, O matchless Beloved, we took our heart from both worlds when we raised the banner of love, we turned our face away from the world and its inhabitants when we

²⁵⁵ <https://reference.bahai.org/fa/t/ab/MMA/mma-40.html>

found Thy pleasing Face, we closed our eyes from other than Thee when we opened them to Thy beauty. O true Beloved, cast a ray of light into our hearts and make it glow so that we may be freed from all bonds and become completely captured by Thee, become flame of the Covenant and stars rising from the Horizon of illumination. A.A.

Recording, online link²⁵⁶: https://bahai-library.com/caton_music/49_Ay_Dilbar-i_Abha_Ay_Mahbub-i_Yikta.mp3

Transcription demo, online link: https://bahai-library.com/caton_music/sacred_refrains_demos/49_Ay_Dilbar-i_Abha_Ay_Mahbub-i_Yikta_demo.mp3

ای دلبر ابھی ای محبوب یکتا، دل از هر دو جهان برداشتیم چون علم محبتت برافراشتیم

$\text{♩} = 64$ Dm A Dm Gm

Ay, del - bá-re ab - há, ay mah-bu - beyek - tá, del az har do ja-hán
6 bar - dásh - tim chun 'a-la-me mo-hab-ba-tat bar af - rásh - tim.

Ay, del-bá-re ab-há, ay mah-bu-be yek-tá, del az har do ja-hán bar-dásh-tim
chun 'a-la-me mo-hab-ba-tat bar af-rásh-tim

O most radiant Beauty, O matchless Beloved, we took our heart from both worlds
when we raised the banner of love.

$\text{♩} = 64$ Dm A Dm Gm

O, most ra-di - ant Beau-ty, O match-less Be-lo - ved, We took our heart from
6 both worlds when we raised the ban-ner of love.

²⁵⁶ Sources: <https://www.youtube.com/watch?v=CLnZkCWPCb4>;
<https://www.facebook.com/watch/?v=1054296461998827>; <http://acenebahai.org/fa/taxonomy/term/365?page=2>

50 Ay Dúst dar Rawḍih-i Qalb (ای دوست در روضه قلب) O Friend! In the Garden of thy Heart

This dhikr is from the Hidden Words of Bahá'u'lláh, number 3 (Bahá'u'lláh, Kalimát-i Maknunih-i Fársí n.d., 504, #3):

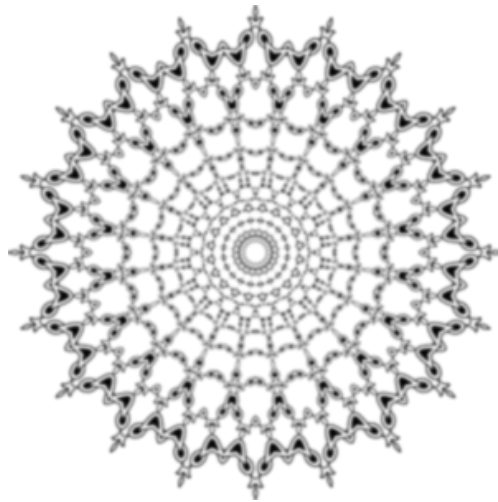
ای دوست

در روضه قلب جز گل عشق مکار و از ذیل بلبل حبّ و شوق دست مدار مصاحبت ابرار را
غنیمت دان و از مرافقت اشرار دست و دل هر دو بردار

The English translation is as follows (Bahá'u'lláh, The Persian Hidden Words n.d., 8, #3)²⁵⁷

O Friend!

In the garden of thy heart naught but the rose of love, and from the nightingale of affection and desire loosen not thy hold. Treasure the companionship of the righteous and eschew all fellowship with the ungodly.



²⁵⁷ www.bahai.org/r/607855955

Recording, online link²⁵⁸: https://bahai-library.com/caton_music/50_Ay_Dust_dar_Rawdih-i_Qalb.mp3

Transcription demo, online link: https://bahai-library.com/caton_music/sacred_refrains_demos/50_Ay_Dust_dar_Rawdih-i_Qalb_demo.mp3

ای دوست در روضهٔ قلب جز گل عشق مکار

♩ = 64



Ay dust! Dar row-ze-he qalb joz go-le 'eshq ma-kár. Ay

5 dust! Dar row-ze-he qalb joz go-le 'eshq ma-kár. Ay dust! Dar row-ze-he

10 qalb joz go-le 'eshq ma-kár. Ay dust! Dar row-ze-he qalb joz go-le

15 'eshq ma-kár Ay dust! dar row-ze-he qalb joz go-le 'eshq ma-kár.

Ay dust! Dar row-ze-he qalb joz go-le 'eshq ma-kár.



²⁵⁸ Source: <http://aeenebahai.org/fa/taxonomy/term/365?page=2>

O Friend! In the garden of thy heart plant naught but the rose of love.

The image shows a musical score for the song 'O Friend! In the garden of thy heart...'. The score is written in treble clef with a key signature of two sharps (D major) and a 4/4 time signature. The tempo is marked as quarter note = 64. The lyrics are: 'O Friend! In the garden of thy heart plant naught but the rose of love. O Friend! In the garden of thy heart plant naughty but the rose of love. O Friend! In the garden of thy heart plant naught but the rose of love. O Friend! In the garden of thy heart plant naught but the rose of love. O Friend! In the garden of thy heart plant naught but the rose of love.' The score consists of five staves of music, each with its corresponding lyrics underneath. Chord symbols (D, G, A) are placed above the notes to indicate the harmonic structure.

51 Ay Khudávand, Tu Sháhíd va Ágáhí (ای خداوند، تو شاهد و آگاهی) O Lord, Thou dost See and Know

This *dhikr* is the first line of a prayer from ‘Abdu’l-Bahá ('Abdu'l-Bahá, Majmúih-yi-Munajatha 1992, 41: #41)²⁵⁹:

هُوَ الْإِلَهِيُّ

ای خداوند، تو شاهد و آگاهی که در دل و جان جز آرزوی رضای تو مُرادِی ندارم و جز در بزم میثاق راهی و کامی نجویم، شب و روز دردمندِ دردِ توام و روز و شب مجروح تیغ و خدنگِ تو، جز به مَلْکُوتِ ابهائیت ناله و فغانی نکنم و جز در پناه احدیّت امن و امان نجویم، بیزار از هر بیگانه‌ام و به یگانگی تو دل بسته‌ام، از غیر تو بیزارم و از مادونت در کنار. ای

²⁵⁹ <https://reference.bahai.org/fa/t/ab/MMA/mma-44.html#pg41>

پروردگار، موقّق بدار تا از سودائیان تو گُردم و از شیدائیان تو شوم، سر دفتر مجنونان روی تو گُردم و رسوائیان کوی تو، این موهبت را شایان فرما و این عنایت را رایگان کن. توئی پروردگار و توئی آمرزگار. ع ع

The provisional translation into English is as follows:

He is the All-Glorious!

O Lord, Thou dost see and know that I have no desire in my heart and soul except to obtain Thy good pleasure, and I seek no way or pursuit but the banquet of Thy Covenant. Night and day I am afflicted with the Thy pain and day and night wounded by Thy sword and arrow. I do not wail and lament except for Thy Glorious Kingdom and seek no refuge and security except in the sanctuary of Thy Unity. I am tired of every stranger and my heart holds fast to Thy Oneness. I am weary of other than you and have put aside that which is inferior to Thee. O Lord, grant me success so that I may become one of your passionate and distracted admirers, head of the rank of those lost in Thy love and infamous in Thy courtyard. Make possible this blessing and grant this divine favor. Thou art the Provider and Thou art the Merciful. ‘A. ‘A.

Recording, online link²⁶⁰: https://bahai-library.com/caton_music/51_Ay_Khudavand_Tu_Shahid_va_Agahi.mp3

Transcription demo, online link: https://bahai-library.com/caton_music/sacred_refrains_demos/51_Ay_Khudavand_Tu_Shahid_va_Agahi_demo.mp3

ای خداوند، تو شاهد و آگاهی که در دل و جان جز آرزوی رضای تو مُرادی ندارم

$\text{♩} = 104$

Ay kho-dá-vand, To shá-hed va á-gá-hi ke dar del va ján

joz á-re-zu-ye re-zá-ye To mo-rá-di na-dá-ram.

Ay kho-dá-vand, To shá-hed va á-gá-hi ke dar del va ján
joz á-re-zu-ye re-zá-ye to mo-rá-di na-dá-ram

²⁶⁰ Sources: <https://www.youtube.com/watch?v=JesGcMrIEhg>; <http://acenebahai.org/fa/taxonomy/term/365?page=2>

O Lord, Thou dost see and know that I have no desire in my heart and soul
except to obtain Thy good pleasure.

$\text{♩} = 104$

C Dm C

O Lord, Thou dost see and know that I have no de-sire

4 in my heart and soul ex - cept to ob - tain Thy good plea - sure.

52 Ay Maḥbúb-i Qadím va Yár-i Dilnishín-i Man

(ای محبوب قدیم و یار دلنشین من) O my Eternal Beloved and my Adored Friend!

The text of this *dhikr* is from a prayer of ‘Abdu’l-Bahá (‘Abdu’l-Bahá, Bíst va Shish Munáját 2021, #4):

هو الله
ای محبوب قدیم و یار دلنشین من تا چند اسیر حرمان و مبتلای هجران گردم بخلوتگاه ملکوت
راه بنما و در جلوه‌گاه لاهوت مشمول عین عنایت کن ای یزدان سلیمانیم رحمانیم کن امکانیم لا
مکانیم نما آفاقیم اشراقیم کن خاکدانیم آسمانیم فرما تا جانفشانی کنم و کامرانی نمایم تاج
موهبت بر سر نهم و نعره یا بهاءالله الابهی بلند کنم ع ع

The English translation is as follows (‘Abdu’l-Bahá, Twenty-Six Prayers Revealed by ‘Abdu’l-Bahá 2021, #4)²⁶¹

O my eternal Beloved and my adored Friend! How long shall I remain bereft of Thy presence and sorely afflicted by remoteness from Thee? To the retreats of Thy heavenly Kingdom lead me, and at the scene of the appearance of Thy supernal Realm cast upon me the glance of Thy loving-kindness.

O Thou Omnipotent Lord! Number me among the denizens of the Kingdom. This mortal world is my abode; grant me a habitation in the realms of the Placeless. To this earthly plane I pertain; shed upon me the effulgence of Thy glorious light. In this world of dust I dwell; make me an inmate of Thy heavenly realm, so that I may lay down my life in Thy path and attain to my heart’s desire, may crown my head with the diadem of divine favour and raise the triumphal cry of “O Glory of God, the Most Glorious!”

²⁶¹ <https://www.bahai.org/library/authoritative-texts/abdul-baha/prayers-abdul-baha/2#874596006> , www.bahai.org/r/874596009

Recording, online link²⁶²: https://bahai-library.com/caton_music/52_Ay_Mahbub-i_Qadim_va_Yar-i_Dilnishin-i_Man.mp3

Transcription demo, online link: https://bahai-library.com/caton_music/sacred_refrains_demos/52_Ay_Mahbub-i_Qadim_va_Yar-i_Dilnishin-i_Man_demo.mp3

ای محبوب قدیم و یار دلنشین من تا چند اسیر حرمان و مبتلای هجران گُردم

♩ = 64

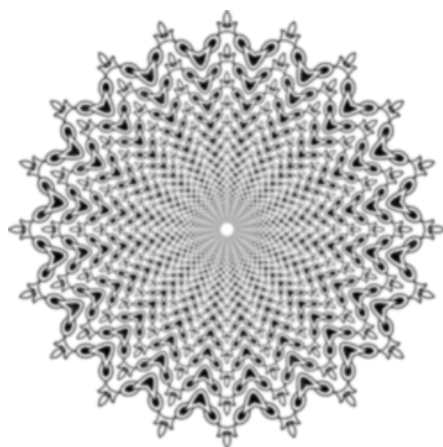
Cm F Ab Cm F

Ay mah-bu - be qa-dim va yá - re del-ne-shi-ne man tá chand a-si - re her-mán

3 Db Eb Cm

va mob - te - lá - ye hej - rán gar - dam.

Ay mah-bu-be qa-dim va yá-re del-ne-shi-ne man tá chand a-si-re her-mán
va mob-te-lá-ye hej-rán gar-dam



²⁶² Source : <http://aenebahai.org/fa/taxonomy/term/365?page=3>

O my eternal Beloved and my adored Friend! How long shall I remain bereft of Thy presence and sorely afflicted by remoteness from Thee?

$\text{♩} = 64$
Cm F Ab Cm F

O e - ter - nal Be - lo - ved and my a - dored Friend! How long shall I re - main be - reft of Thy

3 Db Eb Cm

pre - sence and sore - ly af - flic - ted by re - mote - ness from Thee.

53 Himmatí Báýad (همّتی باید) Labour is Needed

This *dhikr* is taken from the Valley of Search from Bahá'ulláh's Seven Valleys (Bahá'u'lláh, *Haft Vádí* n.d., 4)²⁶³. The text on the recording has one word change that is not in the original text, that is, in the second phrase *sháyad* is put in place of *báýad*. Báýad is the correct word there.

طالب صادق جز وصال مطلوب چیزی نجوید و حبیب را جز وصال محبوب مقصودی نباشد و این طلب طالب را حاصل نشود مگر بنثار آنچه هست یعنی آنچه دیده و شنیده و فهمیده همه را بنفی لا منفی سازد تا بشهرستان جان که مدینه الا است واصل شود همّتی باید تا در طلبش کوشیم و جهدی باید تا از شهد وصلش نوشیم اگر از این جام نوش کشیم عالمی فراموش کنیم

The English translation of this paragraph (Bahá'u'lláh, *The Call of the Divine Beloved* 2018, 17) (Bahá'u'lláh, *The Seven Valleys* n.d.) (Bahá'u'lláh, *The Seven Valleys* n.d.)²⁶⁴

The true seeker hunteth naught but the object of his quest, and the sincere lover hath no desire save reunion with his beloved. Nor shall the seeker reach his goal unless he sacrifice all things. That is, whatever he hath seen, and heard, and understood—all he must set at naught with “no God is there”, that he may enter into the realm of the spirit, which is the city of “but God.”²¹ Labour is needed, if we are to seek Him; ardour is needed, if we are to drink the nectar of reunion with Him; and if we taste of this cup, we shall cast away the world.

²⁶³ <https://reference.bahai.org/fa/t/b/SV/sv-4.html#pg4> , <https://www.bahai.org/fa/library/authoritative-texts/bahauallah/seven-valleys-four-valleys/2#953962732> , www.bahai.org/r/953962732

²⁶⁴ <https://www.bahai.org/library/authoritative-texts/bahauallah/call-divine-beloved/4#128047120> , www.bahai.org/r/324331174

Recording, online link²⁶⁵: https://bahai-library.com/caton_music/53_Himmati_Bayad.mp3

Transcription demo, online link: https://bahai-library.com/caton_music/sacred_refrains_demos/53_Himmati_Bayad_demo.mp3

همتی باید تا در طلبش کوشیم و جهدی باید تا از شهد وصلش نوشیم

♩ = 95
Gm Cm Gm Cm

Hem - ma-ti bá - yad tá dar ta-la-bash ku - shim va jah - di bá -

6 D Gm

yad tá az shah - de vas - lash nu - shim.

Hem-ma-ti bá-yad tá dar ta-la-bash ku-shim
va jah-di bá-yad tá az shah-de vas-lash nu-shim.

Labour is needed, if we are to seek Him; ardour is needed,
if we are to drink the nectar of reunion with Him.

♩ = 95
Gm Cm Gm Cm

La - bour is nee - ded if we are to seek Him, and ar - dour is

6 D Gm

nee - ded, if we are to drink of the nec-tar of re - u - nion with Him.

54 Iláhá Karímá Raḥímá, Beh Dhikrat Zindiham (الها کریم رحیما، به ذکر ت زندهام)
My God, the Most Generous, the Most Compassionate! I am Alive through
Thy Praise

This *dhikr* is from the opening and a phrase near the end of a prayer of Bahá'lláh (Bahá'u'lláh, Ad'iyyih-yi Hadrat-i-Mahbub 1920, 362)²⁶⁶:

²⁶⁵ Sources: <http://aeenebahai.org/fa/taxonomy/term/365?page=2>

²⁶⁶ <https://reference.bahai.org/fa/t/b/AHM/ahm-362.html#pg362>

هُوَ النَّاصِرُ الْمُعِينُ

(إِلَهَا كَرِيمًا رَحِيمًا)

به تو توجّه نموده‌ام و به حبل عنایتت متمسکم و به ذیل کرمّت مُتَشَبِّث. تویی آن گریمی که یک قطره از دریای عُفْرانت عِصیان عالمیان را مَحَو نماید و یک کلمه از فَم عنایتت آب حَیوان بر اهل امکان مبذول دارد. ای بخشنده یکتا، عبادت را محروم منما و از بحر رحمتت قسمتی عطا نما و از دریای جودت نصیبی مقدر فرما. السُن عالم قابل ذکر است نه و أفنده أَم لایق ادراک هستت نه. هستی تو و رای إدراکِ عَقول و فوق عرفانِ نفوس بوده و هست. به کمال عجز و ابتهال بخشش قدیمت را می‌طلبم و فضلِ عمیمت را می‌جویم. تو دانا و آگاهی، به ذکر ت زنده‌ام و به امید لقاییت موجود و پاینده، آن کن که سزاوار بخشش تو است نه لایق ذکر و ثنای من. لا إله إلا أنت العفورُ الكَرِيمُ. الْحَمْدُ لَكَ أَنْتَ مَقْصُودُ الْقَاصِدِينَ

A provisional translation into English by Adib Masumian is as follows (Bahá'u'lláh, My God, the Most Generous n.d.):

He is the Helper, the Giver of victory

My God, the Most Generous, the Most Compassionate! I have turned my face unto thee, holding fast to the cord of Thy loving-kindness and clinging to the hem of Thy munificence. Thou art that All-Bountiful One a single drop from the ocean of Whose pardon washeth away all the world's sins, and one from the mouth of Whose grace bestoweth the water of life unto all humanity.

O peerless Giver! Deprive not Thy servant; grant him a portion from the ocean of Thy mercy, and ordain for him a share from the sea of Thy generosity. The tongues of the world are not fit to render Thee praise, and the hearts of men are unworthy of apprehending Thy reality, which hath ever lain beyond the comprehension of their minds and transcended the ken of their understanding. In a state of utmost helplessness and ardent supplication, I beseech Thine ancient grace and seek Thine all-pervasive bounty. Thou are well aware that I am alive through Thy praise, and that I exist through the hope of standing in Thy presence. Do that which beseemeth Thy grace, and what befitteth my glorification of Thee.

No God is there but Thee, the Ever-Forgiving, the Most Generous. Praise be unto Thee; Thou art the Goal of every searching soul.

Recording, online link²⁶⁷: https://bahai-library.com/caton_music/54_Ilaha_Karima_Rahima_Beh_Dhikrat.mp3

Transcription demo, online link: https://bahai-library.com/caton_music/sacred_refrains_demos/54_Ilaha_Karima_Rahima_Beh_Dhikrat_demo.mp3

الها کریمہ رحیمہ، بہ ذکر ت زندہ ام و بہ امید لقایت موجود و پایندہ

$\text{♩} = 74$ Cm G Cm

E - lá - há ka - ri - má ra - hi - má, beh zek - rat zen - de - am

8 Fm Cm G Cm

va beh o - mi - de le - qá - yat mow - jud va pá - yan - deh.

E-lá-há ka-ri-má ra-hi-má, beh zek-rat zen-de-am
va beh o-mi-de le-qá-yat mow-jud va pá-yan-deh

My God, the Most Generous, the Most Compassionate! I am alive through Thy praise,
and I exist through the hope of standing in Thy presence.²⁶⁸

$\text{♩} = 74$ Cm G Cm

My God, the Most Ge - ne - rous, the most Com - pas - sio - nate! I am a - live through Thy

7 Fm Cm G Cm

praise, and I ex - ist through the hope of stan - ding in Thy pre - sence.

²⁶⁷ Source : <http://aeenebahai.org/fa/taxonomy/term/365?page=2>

²⁶⁸ Removal of the word “that” due the context of the excerpt.

55 Iláhá Parvardigár Rá Maḥbúbá Maqṣúdá (الها پروردگارا محبوبا مقصودا) My God, My Provider, my Beloved, my Desire

The text of the *dhikr* “Iláhá Parvardigár Rá” is from a prayer by Bahá’u’lláh in Persian²⁶⁹ (Bahá’u’lláh, *Ad’iyyih-yi Hadrat-i-Mahbub* 1920, 351). The English translation follows (Bahá’u’lláh, *My God, my Provider* n.d.)²⁷⁰:

الها پروردگارا محبوبا مقصودا

بتو آمده‌ام و از تو می‌طلبم آنچه را که سبب بخشش تو است. توئی بحر جود و مالک وجود. لزال لحاظت علت ظهور بخشش و عطا. عباد خود را محروم منما و از بساط قدس و قرب منع مفرما. توئی بخشنده و مهربان. لا اله الا أنت العزيز المَنَّان.

My God, my Provider, my Beloved, my Desire! Unto Thee have I come, imploring from Thee that which is conducive to Thy grace. Thou art the Ocean of bounty, the Lord of all being. From eternity Thy glance hath been the source of beneficent bestowals. Deprive not Thy servants thereof, and debar them not from the court of Thy holiness and nearness. Thou art the Giver, the Kind. No God is there but Thee, the Almighty, the All-Bounteous.

Recording, online link²⁷¹: https://bahai-library.com/caton_music/55_Ilaha_Parvardigar_Ra_Mahbuba_Maqsuda.mp3

Transcription demo, online link: https://bahai-library.com/caton_music/sacred_refrains_demos/55_Ilaha_Parvardigar_Ra_Mahbuba_Maqsuda_demo.mp3

الها پروردگارا محبوبا مقصودا عباد خود را محروم منما و از بساط قدس و قرب منع مفرما

♩ = 76 Em B Em F# Em

E - lá - há par - var - de - gár rá mah - bu - bá maq - su - dá, 'e -

9 F# Em F# Em

ba - de - khod rá mah - rum ma - ne - má vaz be - sá - te qods va qorb man' ma - far - má.

E-lá-há par-var-de-gár rá mah-bu-bá maq-su-dá, 'e-ba-de khod rá mah-rum ma-ne-má
vaz be-sá-te qods va qorb man' ma-far-má

²⁶⁹ <https://reference.bahai.org/fa/t/b/AHM/ahm-351.html>

²⁷⁰ Provisional translation by Adib Masumian.

²⁷¹ Sources: الها پروردگارا <https://www.youtube.com/watch?v=o59ncTv4xgo>
<https://donyayebahai.org/sites/default/files/Avazhaye%20Khosh%20Janan%20Track%2012.mp3>; Elaha Parvardegara Mahbooba Maghsooda.mp3, 10/30/2018: <https://t.me/niaayesh>

My God, my Provider, my Beloved, my Desire! Deprive not Thy servants thereof,
and debar them not from the court of Thy holiness and nearness²⁷².

My God, my Provider, my Beloved, my Desire! Deny not Thy servants,
and bar them not from the court of sanctity and nearness²⁷³.

♩ = 76 Em B Em F# Em

My God, My pro - vi - der, My Be-lo - ved, My de-sire! De-

9 F# Em F# Em

ny not Thy ser-vants, and bar them not from the court of sanc - ti - ty and near - ness.

56 Parvardigará, Har Ánchi Qalb-i Mará (پروردگارا، هر آنچه قلب مرا) O Thou Provider, Whatever Distances my heart

This *dhikr* is from a short prayer that has been attributed to ‘Abdu’l-Bahá on a number of different online sites, for example, in a collection of prayers from ‘Abdu’l-Bahá (bahaiworldreligion.com n.d.). According to the research department at the Bahá’í World Centre, it is not possible to authenticate this at this time as “neither an original manuscript nor an authenticated transcription of it has been found in the Archives at the World Centre” (letter from the Department of the Secretariat, November 23, 2023).

In the recording it is sung as a round.



²⁷² Provisional translation by Adib Masumian.

²⁷³ Provisional translation by author.

Recording, online link²⁷⁴: https://bahai-library.com/caton_music/56_Parvardigara_Har_Anchi_Qalb-i_Mara.mp3

Transcription demo, online link: https://bahai-library.com/caton_music/sacred_refrains_demos/56_Parvardigara_Har_Anchi_Qalb-i_Mara_demo.mp3

هو الله

پروردگارا هر آنچه قلب مرا از قلوب یارانت دور می سازد از من بگیر. ع ع

$\text{♩} = 64$

Dm F A

Par - var - de - gá - rá, har án - che qal - be ma - rá az qo - lu - be yá -

8 rá - nat dur mi - sá - zad az man be - gir.

Par-var-de-gá-rá, har án-che qal-be ma-rá az qo-lu-be yá-rá-nat dur mi-sá-zad
az man be-gir

O Thou Provider, whatever distances my heart from the hearts of Thy loved ones,
take it from me.²⁷⁵

$\text{♩} = 64$

Dm F A

O Thou Pro - vi - der, what - e - ver dis - tan - ces my heart from the hearts of Thy

8 loved - ones take it from me, take it from me.

²⁷⁴ Sources: <https://soundcloud.com/dignified/monajat?in=manouher-amini/sets/omid>;
<http://aeenebahai.org/fa/taxonomy/term/365>

²⁷⁵ Provisional translation by author.

57 Yá Maḥbúb al-‘Áshiqín (يا محبوب العاشقين) O Beloved of them that yearn after Thee

The webpage that was the source of this recording indicated in its title that their recordings were recitations from a selection of works from Baha'u'llah. Although I could not locate the exact phrase of the dhikr text in the sources I referred to, I was able to find an expanded version of this phrase in the Tablet revealed on the Ninth Day of Ridvan (Bahá'ulláh n.d., 315-316)²⁷⁶.

فَوَعِزَّتِكَ يَا مَحْبُوبَ الْمُشْتَاقِينَ وَ مَقْصُودَ الْعَاشِقِينَ لَوْ يَنْظُرُ أَحَدٌ مِنْ أَهْلِ النَّظَرِ هَذَا اللَّوْحَ
الْأَطْهَرَ لِيَجْرَى مِنْهُ الدَّمُّ الَّذِي ذَابَ مِنْ كَيْدِي بِمَا احْتَرَقَ فِي حُبِّكَ وَ حُبِّ الَّذِينَ مُنِعُوا عَنْ لِقَائِكَ
بَعْدَ الَّذِي أَقْبَلُوا إِلَيْكَ وَ اسْتَقَرُّوا فِي الْمَدِينَةِ

The English translation of this source is found in *Days of Remembrance* (Bahá'u'lláh, Days of Remembrance: Selections from the Writings of Bahá'u'lláh for Bahá'í Holy Days 2017, #17, para. 7):

I swear by Thy glory, O Beloved of them that yearn after Thee and Desire of those who cherish Thy love! Were any man of insight to press upon this holy Tablet, he would see the blood of my heart flowing from it, a blood that hath melted for the love of Thee and of those who have been hindered from beholding Thy face after having directed their steps towards Thee and having come to abide within the city or its precincts.



²⁷⁶ www.bahai.org/r/973384268 .

Recording, online link²⁷⁷: https://bahai-library.com/caton_music/57_Ya_Mahbub_al-Ashiqin.mp3

Transcription demo, online link: https://bahai-library.com/caton_music/sacred_refrains_demos/57_Ya_Mahbub_al-Ashiqin_demo.mp3

يَا مَحْبُوبَ الْمُشْتَاقِينَ وَمَقْصُودَ الْعَاشِقِينَ²⁷⁸

$\text{♩} = 96$

Cm Fm Bb Eb Ab

Yá mah-bub al - 'á - she-qin, yá mah-bub al - 'á - she-qin, yá mah-bub al -

6 Fm Bb 1. G 2. G Cm Fm

'á - she-qin. qin. Yá mah-bub al - 'á - she-qin, yá mah-bub al -

12 Bb G7 Cm

'á - she - qin, yá mah - bub al - 'á - she - qin.

Yá mah-bub al-'á-she-qin



²⁷⁷ Source: https://almunajat.com/chanting_collection_2.htm #45

²⁷⁸ <https://oceanoflights.org/bahauallah-st-202-ar>

Paraphrased translation: O Beloved of the lovers.

$\text{♩} = 96$

O Be - lo - ved of the lo - vers, O Be - lo - ved of the lo - vers, O Be - lo - ved

6 of the lov - vers. vers. O Be - lo - ved of the lo - vers, O Be - lo - ved

12 of the lo - vers, O Be - lo - ved of the lo - vers.

58 Yá Maḥbúbí va Maqṣúdí (یا محبوبی و مقصودی) O Beloved and Desired One

The *dhikr* text is taken from two parts of the following prayer from Bahá'u'lláh (Bahá'u'lláh, Ad'iyih-yi Hadrat-i-Mahbub 1920, 371-372):²⁷⁹

در مقام مناجاة و ابتهال با غنی متعال به این کلمه ناطق شو:
 یا محبوبی و مقصودی و غایه آمالی، مشاهده مینمائی این عبد فانی را که
 بتو توجه نمود و از تو کوثر باقی طلبیده عنایت فرما آنچه سزاوار
 بزرگی توست و لایق ایام تو. سؤال میکنم ترا باسم اعظم که حجات
 عباد را خرق نمائی و باب رحمت را بر ایشان بنمائی و بگشائی نائمین را
 بید شفقت و لطف بیدار نمائی و غافلین را بنداء بزم لطیف آگاه
 سازی تا کلّ بتو توجه کنند و بتو اقبال نمایند. ای ربّ لا تحرّمهم عن
 فیوضات سحاب رحمتك و نسائم ربیع الفضل فی ایامك. أشهد أنّ
 رحمتك سبقت الكائنات و عنایتك أحاطت من فی الأرضین و
 السموات. لا اله الا أنت الغفور الکریم.

In the mode of prayer and supplication with the Almighty, speak this word:

O Beloved and Desired One and my Highest Aim, Thou seest this mortal servant who hath turned to Thee and sought from Thee the Eternal Fountain, grant that which is worthy of Thy greatness and deserving of Thy days. I ask of Thee in the Greatest Name to rend the veils of Thy servants and reveal and open to them the door of Thy mercy; with

²⁷⁹ <https://reference.bahai.org/fa/t/b/AHM/ahm-371.html#pg371>

the hand of compassion and kindness awaken those asleep and inform the heedless of the call of the divine banquet until all turn toward and rely upon Thee. O Lord, deprive them not of the bounty of the clouds of Thy mercy and the breezes of the spring of Thy grace in Thy days. I bear witness that Thy mercy hath preceded all beings and that Thy care hath encompassed those in the earth and in the heavens. There is no God but Thee, the Merciful, the Generous.²⁸⁰


Recording, online link²⁸¹: https://bahai-library.com/caton_music/58_Ya_Mahbubi_va_Maqsudi.mp3

Transcription demo, online link: https://bahai-library.com/caton_music/sacred_refrains_demos/58_Ya_Mahbubi_va_Maqsudi_demo.mp3

یا محبوبی و مقصودی و غایت آملی سوال می کنم تو را به اسم اعظم که حجبات عباد را خرق نمایی و باب رحمت را بر ایشان بنمایی و بگشایی

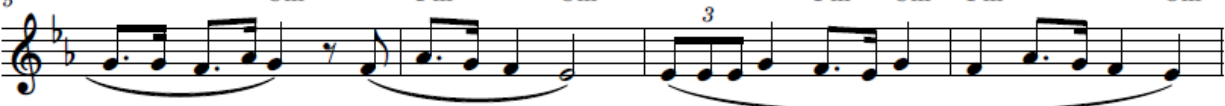
$\text{♩} = 68$

Cm Fm G Cm G Cm Fm




Yá mah - bu - bi va maq - su - di va ghá - ya - ta á - má - li so - ál

5 Cm Fm Cm 3 Fm Cm Fm Cm



mi - ko - nam to rá beh es - me 'a - zam keh ho - jo - bá - te 'e - bád rá kharq ne - má - i

9 G Cm G Cm



va bá - be rah - mat rá bar i - shán be - ne - má - i va be - go - shá - i.

Yá mah-bu-bi va maq-su-di va ghá-ya-ta á-má-li
so-ál mi-ko-nam to rá beh es-me 'a-zam keh ho-jo-bá-te 'e-bád rá kharq ne-má-i
va bá-be rah-mat rá bar i-shán be-ne-má-i va be-go-shá-i



²⁸⁰ Provisional translation.

²⁸¹ Source: <http://aeenebahai.org/fa/taxonomy/term/365>

O Beloved and Desired One and my Highest Aim,
 I ask of Thee in the Greatest Name to rend the veils of Thy servants and reveal and open to them
 the door of Thy mercy.

$\text{♩} = 68$

O Be - lo - ved and De - sired One and my high - est Aim, I ask
 of Thee in the Grea - test Name to rend the veils of Thy ser - vants
 and re - veal and o - pen to them the door of Thy mer - cy.

Special verses used in place of the Obligatory Prayer:

In Islam, it has been part of the tradition, the sunnah, to repeat particular phrases enjoined by the teachings and practices of the Prophet Muhammad based on the hadith. These dhikr go by different names, according to different wordings, such as God is Great, Allahu Akbar, or Glorified is God, Subhána-llah, the latter of which is known as tasbih (Qara'at n.d.), which also is the word for the prayer beads used for counting dhikr. The tasbih phrase may be found within longer phrases, including the mentioning of specific attributes. This tasbih is also found in two of the Bahá'í exemption verses used in place of the obligatory prayer. The exemption dhikr for travelers is very similar to the Tasbîh of Taráwîh (Scribd n.d.) used by Moslems after the last obligatory prayer of the night during their month of fasting, Ramadan (Mischler n.d.). The opening line of that dhikr is Subhána dhi 'l-mulki wa 'l-malakút.

We have commanded you to pray and fast from the beginning of maturity; this is ordained by God, your Lord and the Lord of your forefathers. He hath exempted from this those who are weak from illness or age, as a bounty from His Presence, and He is the forgiving, the Generous. (Bahá'u'lláh, The Kitáb-i-Aqdas 1992, 22-23)

Verse for Exemption (95 times) (Bahá'u'lláh, The Kitáb-i-Aqdas 1992, 23-24):

God hath exempted women who are in their courses from obligatory prayer and fasting. Let them, instead, after performance of their ablutions, give praise unto God, repeating ninety-five times between the moon of one day and the next "Glorified be God, the Lord

of Splendour and Beauty.” Thus hath it been decreed in the Book, if ye be of them that comprehend.

Glorified be God, the Lord of Splendour and Beauty

سبحان الله ذى الطلعة و الجمال²⁸²

Sob-há-nal- lá-he zit- tal-'a-te val- ja-mál (x95)

Verses while travelling (Bahá'u'lláh, The Kitáb-i-Aqdas 1992, 24):

When travelling, if ye should stop and rest in some safe spot, perform ye—men and women alike—a single prostration in place of each unsaid Obligatory Prayer, and while prostrating say “Glorified be God, the Lord of Might and Majesty, of Grace and Bounty.” Whoso is unable to do this, let him say only “Glorified be God;” this shall assuredly suffice him. He is, of a truth, the all-sufficing, the ever-abiding, the forgiving, compassionate God. Upon completing your prostrations, seat yourselves cross-legged—men and women alike—and eighteen times repeat “glorified be God, the Lord of the kingdoms of earth and heaven.” Thus doth the Lord make plain the ways of truth and guidance, ways that lead to one way, which is this Straight Path. Render thanks unto God for this most gracious favour; offer praise unto Him for this bounty that hath encompassed the heavens and the earth; extol Him for this mercy that hath pervaded all creation.

While prostrating, say a single time: Glorified be God, the Lord of Might and Majesty, of Grace and Bounty.” In Arabic it is:

سبحان الله ذى العظمة و الاجلال و الموهبة و الافضال²⁸³

Sob-há-nal- lá-he zil- 'a-za-ma-te val- ja-lál val mow-he-ba-te val- af-zál

In place of this verse, if unable to do so, say “Glorified be God”:

سبحان الله

Sob-há-nal- láh

Then seated cross legged recite 18 times: « Glorified be God, the Lord of the kingdoms of earth and heaven”, in Arabic:

سبحان الله ذى الملك و الملكوت²⁸⁴

A similar text is the opening of a Tarawih, the *tasbih* of *tarawih*. The tarawih are special prayers in Islam during Ramadan that are chanted at night after the last salat of the day (ramadhan.org.uk

²⁸² <https://reference.bahai.org/fa/t/b/KA/ka-43.html>

²⁸³ <https://reference.bahai.org/fa/t/b/KA/ka-43.html>

²⁸⁴ <https://reference.bahai.org/fa/t/b/KA/ka-44.html>

2021): سُبْحَانَ ذِي الْمَلِكِ وَالْمَلَكُوتِ. An example of chanting that includes this text is found on the following website: <https://www.ramadhan.org.uk/tarawih/> . The next example is a Qawali²⁸⁵ based on the *tasbih-i tarawih*²⁸⁶: <https://www.youtube.com/watch?v=oCgbHGV-FhY>

The following *dhikr* is adapted from the Qawali melody and rhythm (above):

Transcription demo, online link: https://bahai-library.com/caton_music/sacred_refrains_demos/59_Verse_while_traveling_demo.mp3

سبحان الله ذى الملك و الملكوت

Sob-há-nal- lá-he zil- mol-ke val- ma-la-kut

Verse for Ablution

Let him that findeth no water for ablution repeat five times the words “In the Name of God, the Most Pure, the Most Pure,” and then proceed to his devotions. Such is the command of the Lord of all worlds. (Bahá’u’lláh, *The Kitáb-i-Aqdas* 1992, 23)²⁸⁷

بِسْمِ اللَّهِ الْأَطْهَرِ الْأَطْهَرِ

Bes-mel-lá-hel- at- ha-rel- at-har.



²⁸⁵ <https://www.britannica.com/art/qawali>

²⁸⁶ A special prayer during the month of fasting in Islam.

²⁸⁷ <https://reference.bahai.org/fa/t/b/KA/ka-41.html>

Lawḥ-i-Anta'l-Káfi (The Long Healing Prayer)

The following is a transcription and arrangement of the majority of the “Long Healing Prayer,” based on the recording provided for the refrain in the main section of this work. This arrangement adds material based on the recording for those sections that are not sung in the recording, including the invocation and the 40 verses which contain the 119 names of God, as well as the refrain, though not the part that follows. The 14 verses in the beginning and the 7 verses at the end, as well as the refrain are kept as in the original recording, while material from the verses of the first 14 melodic sequences are used for the parts of the recording that were read. In all there are 6 different melodic patterns that are used for the verses. Transcription demos will be provided for each pattern, in addition to an adaptation of the invocation in measured rhythm. Variations for the last two melodic patterns are also included as well as for the final refrain.

The invocation, using the invocation that the authorized English translation is based on, is set to the melody of the recording, but within the time signature and rhythmic pattern of the verses and refrain. The music is structured loosely according to the Persian modal system, the *dastgáh* modal system, which begins on a basic or tonic note and is succeeded by melodies on successively higher and higher tonal groupings until finally returning to the tonic.

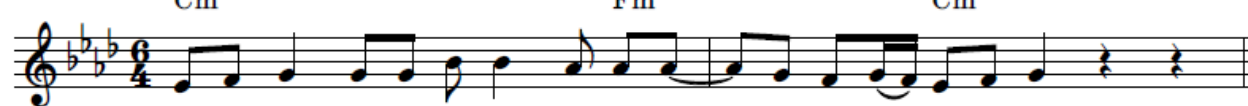
Recommended reading for an in-depth discussion of The Long Healing Prayer, in its formal aspects as well as historical and metaphysical antecedents and associations and its rhythmic and musical properties suitable for the practice of *dhikr*, is Daniel Pschaida’s article, “Bahá’u’lláh’s ‘Long Healing Prayer’ (“Lawḥ-i-Anta’l-Káfi”) in Light of a Metaphysics of Unity” (Pschaida 2021)²⁸⁸

Transcription demo, online link: https://bahai-library.com/caton_music/sacred_refrains_demos/60_Ant_al-Kafi_Invocation_demo.mp3

Invocation هُوَ الشَّافِي الكافي المَعِينُ العَفُورُ الرَّحِيم

Adagio

Cm Fm Cm



Ho-vash-Shá - fi - yol-Ká - fi - yol Mo - i - nol Gha - fu - ror Ra-him.

²⁸⁸ https://bahai-library.com/pschaida_healing_prayer_metaphysics

Transcription demo for 1A, online link: https://bahai-library.com/caton_music/sacred_refrains_demos/60_Ant_al-Kafi_Verse_1A_demo.mp3

1A بِكَ يَا عَلِيُّ بِكَ يَا وَفِيُّ بِكَ يَا بَهِيُّ أَنْتَ الْكَافِي وَأَنْتَ الشَّافِي وَأَنْتَ الْبَاقِي يَا بَاقِي

Andantino

Be-ka yá 'A-li, be-ka yá Va-fi, be-ka yá Ba-hi, An-tal-ká - fi,

5 van - tash - shá - fi, van - tal - bá - qi, yá bá - qi.

2A بِكَ يَا سُلْطَانُ بِكَ يَا رَفْعَانُ بِكَ يَا دِيَّانُ أَنْتَ الْكَافِي وَأَنْتَ الشَّافِي وَأَنْتَ الْبَاقِي يَا بَاقِي

Andantino

Be-ka yá Sol-tán, be-ka yá Raf-'án, be-ka yá Day-yán,

4 An - tal - ká - fi, van - tash - shá - fi, van - tal - bá - qi, yá bá - qi.

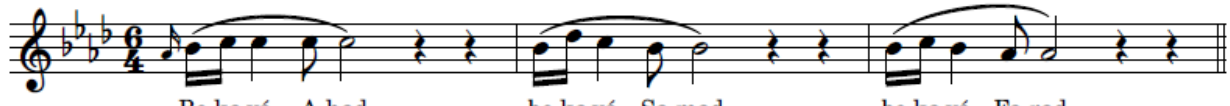


Transcription demo for 3B, online link: https://bahai-library.com/caton_music/sacred_refrains_demos/60_Ant_al-Kafi_Verse_3B_demo.mp3

بِكَ يَا أَحَدُ بِكَ يَا صَمَدُ بِكَ يَا فَرْدُ أَنْتَ الْكَافِي وَأَنْتَ الشَّافِي وَأَنْتَ الْبَاقِي يَا بَاقِي 3B


Andantino

Fm Bbm Fm



Be-ka yá A-had, be-ka yá Sa-mad, be-ka yá Fa-rad,

4 Cm Gm Fm Cm G

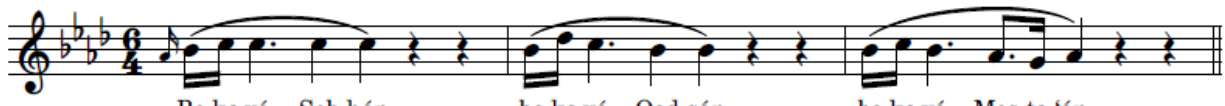


An-tal-ká - fi, van-tash-shá - fi, van-tal - bá - qi, yá bá - qi.

بِكَ يَا سُبْحَانَ بِكَ يَا قُدْسَانَ بِكَ يَا مُسْتَعَانَ أَنْتَ الْكَافِي وَأَنْتَ الشَّافِي وَأَنْتَ الْبَاقِي يَا بَاقِي 4B


Andantino

Fm Bbm Fm



Be-ka yá Sob-hán, be-ka yá Qod-sán, be-ka yá Mos-ta-'án,

4 Cm Gm Fm Cm G




An-tal-ká - fi, van-tash-shá - fi, van-tal - bá - qi, yá bá - qi.

Transcription demo for 5C, online link: https://bahai-library.com/caton_music/sacred_refrains_demos/60_Ant_al-Kafi_Verse_5C_demo.mp3

بِكَ يَا عَلِيمُ بِكَ يَا حَكِيمُ بِكَ يَا عَظِيمُ أَنْتَ الْكَافِي وَأَنْتَ الشَّافِي وَأَنْتَ الْبَاقِي يَا بَاقِي 5C


Andantino

Cm Bbm



Be-ka yá 'A-lim, be-ka-yá Ha-kim, be-ka yá 'A-zim,

4 Cm Gm Fm Cm G



An-tal-ká - fi, van-tash-shá - fi, van-tal - bá - qi, yá bá - qi.

6C بِكَ يَا رَحْمَنُ بِكَ يَا عَظْمَانُ بِكَ يَا قَدْرَانُ أَنْتَ الْكَافِي وَأَنْتَ الشَّافِي وَأَنْتَ الْبَاقِي يَا بَاقِي

Andantino

Cm Bbm

Be-ka yá Rah-mán, be-ka yá 'Az-mán, be-ka yá Qad-rán,

4 Cm Gm Fm Cm G

An-tal - ká - fi, van-tash-shá - fi, van-tal - bá - qi, yá bá - qi.

7B بِكَ يَا مَعَشُوقُ بِكَ يَا مَحْبُوبُ بِكَ يَا مَجْدُوبُ أَنْتَ الْكَافِي وَأَنْتَ الشَّافِي وَأَنْتَ الْبَاقِي يَا بَاقِي

Andantino

Fm Bbm Fm

Be-ka yá Ma'-shuq, be-ka yá Mah-bub, be-ka yá Maj-zub,

4 Cm Gm Fm Cm G

An-tal - ká - fi, van-tash-shá - fi, van-tal - bá - qi, yá bá - qi.

8B بِكَ يَا عَزِيْزُ بِكَ يَا نَصِيْرُ بِكَ يَا قَدِيْرُ أَنْتَ الْكَافِي وَأَنْتَ الشَّافِي وَأَنْتَ الْبَاقِي يَا بَاقِي

Andantino

Fm Bbm Fm


Be-ka yá 'A-ziz, be-ka yá Na-sir, be-ka yá Qa-dir,

4 Cm Gm Fm Cm G

An-tal - ká - fi, van-tash-shá - fi, van-tal - bá - qi, yá bá - qi.


بِكَ يَا حَاكِمُ بِكَ يَا قَائِمُ بِكَ يَا عَالِمُ أَنْتَ الْكَافِي وَأَنْتَ الشَّافِي وَأَنْتَ الْبَاقِي يَا بَاقِي 9C

Andantino
Cm Bbm



Be-ka yá Há-kem, be-ka yá Qá-'em, be-ka yá 'Á - lem,


4 Cm Gm Fm Cm G



An - tal - ká - fi, van - tash - shá - fi, van - tal - bá - qi, yá bá - qi.


بِكَ يَا رُوحُ بِكَ يَا نُورُ بِكَ يَا ظُهُورُ أَنْتَ الْكَافِي وَأَنْتَ الشَّافِي وَأَنْتَ الْبَاقِي يَا بَاقِي 10C

Andantino
Cm Bbm



Be-ka yá Ru - ho, be-ka yá Nu - ro, be-ka yá Zo'hu-ro,


4 Cm Gm Fm Cm G



An - tal - ká - fi, van - tash - shá - fi, van - tal - bá - qi, yá bá - qi.


بِكَ يَا مَعْمُورُ بِكَ يَا مَشْهُورُ بِكَ يَا مَسْتُورُ أَنْتَ الْكَافِي وَأَنْتَ الشَّافِي وَأَنْتَ الْبَاقِي يَا بَاقِي 11B

Andantino
Fm Bbm Fm



Be-ka yá Ma'-mur, be-ka yá Mash-hur, be-ka yá Mas-tur,

4 Cm Gm Fm Cm G



An - tal - ká - fi, van - tash - shá - fi, van - tal - bá - qi, yá bá - qi.

بِكَ يَا غَائِبُ بِكَ يَا غَالِبُ بِكَ يَا وَاهِبُ أَنْتَ الْكَافِي وَأَنْتَ الشَّافِي وَأَنْتَ الْبَاقِي يَا بَاقِي 12B

Andantino
Fm Bbm Fm

Be-ka yá Ghá-'eb, be-ka yá Ghá-leb, be-ka yá Vá-heb,

4 Cm Gm Fm Cm G

An-tal-ká - fi, van-tash-shá - fi, van-tal - bá - qi, yá bá - qi.

Transcription demo for 13D, online link: https://bahai-library.com/caton_music/sacred_refrains_demos/60_Ant_al-Kafi_Verse_13D_demo.mp3

بِكَ يَا قَادِرُ بِكَ يَا نَاصِرُ بِكَ يَا سَاتِرُ أَنْتَ الْكَافِي وَأَنْتَ الشَّافِي وَأَنْتَ الْبَاقِي يَا بَاقِي 13D

Andantino
Cm

Be-ka yá Qá-der, be-ka yá Ná-ser, be-ka yá Sá-ter,

4 Cm Gm Fm Cm G

An-tal-ká - fi, van-tash-shá - fi, van-tal - bá - qi, yá bá - qi.

بِكَ يَا صَانِعُ بِكَ يَا قَانِعُ بِكَ يَا قَالِعُ أَنْتَ الْكَافِي وَأَنْتَ الشَّافِي وَأَنْتَ الْبَاقِي يَا بَاقِي 14D

Andantino
Cm

Be-ka yá Sá-ne', be-ka yá Qá-ne', be-ka yá Qá-le',

4 Cm Gm Fm Cm G

An-tal-ká - fi, van-tash-shá - fi, van-tal - bá - qi, yá bá - qi.

بِكَ يَا طَالِعُ بِكَ يَا جَامِعُ بِكَ يَا رَافِعُ أَنْتَ الْكَافِي وَأَنْتَ الشَّافِي وَأَنْتَ الْبَاقِي يَا بَاقِي 15B

Andantino

Fm Bbm Fm

Be-ka yá Tá - le', be-ka yá Já - me' be-ka yá Rá - fe',

4 Cm Gm Fm Cm G

An - tal - ká - fi, van - tash - shá - fi, van - tal - bá - qi, yá bá - qi.

بِكَ يَا بَالِغُ بِكَ يَا فَارِعُ بِكَ يَا سَابِغُ أَنْتَ الْكَافِي وَأَنْتَ الشَّافِي وَأَنْتَ الْبَاقِي يَا بَاقِي 16B

Andantino

Fm Bbm Fm

Be-ka yá Bá - legh, be-ka yá Fá - regh, be-ka yá Sá - begh,

4 Cm Gm Fm Cm G

An - tal - ká - fi, van - tash - shá - fi, van - tal - bá - qi, yá bá - qi.



بِكَ يَا نَافِعُ بِكَ يَا مَانِعُ²⁸⁹ بِكَ يَا صَانِعُ أَنْتَ الْكَافِي وَأَنْتَ الشَّافِي وَأَنْتَ الْبَاقِي يَا بَاقِي 17C

Andantino

Cm Bbm Cm

Be-ka yá Ná-fe', be-ka yá Má-ne', be-ka yá Sá-ne', An-tal-ká - fi,

5 Gm Fm Cm G

van - tash - shá - fi, van - tal - bá - qi, yá bá - qi.

بِكَ يَا جَلِيلُ بِكَ يَا جَمِيلُ بِكَ يَا فَضِيلُ أَنْتَ الْكَافِي وَأَنْتَ الشَّافِي وَأَنْتَ الْبَاقِي يَا بَاقِي 18C

Andantino

Cm Bbm Cm

Be-ka yá Ja-lil, be-ka-yá Ja-mil, be-ka yá Fa-zil, An-tal-ká - fi,

5 Gm Fm Cm G

van - tash - shá - fi, van - tal - bá - qi, yá bá - qi.



²⁸⁹ Replaces شافع

19A بِكَ يَا عَادِلُ بِكَ يَا فَاضِلُ بِكَ يَا بَازِلُ أَنْتَ الْكَافِي وَأَنْتَ الشَّافِي وَأَنْتَ الْبَاقِي يَا بَاقِي

Andantino

Cm Fm Cm

Be-ka yá 'Á-del, be-ka yá Fá-zel, be-ka yá Bá-zel, An-tal-ká - fi,

5 Gm Fm Cm G

van - tash - shá - fi, van - tal - bá - qi, yá bá - qi.

20A بِكَ يَا قَيُّومُ بِكَ يَا دَيْمُومُ بِكَ يَا عَلُومُ أَنْتَ الْكَافِي وَأَنْتَ الشَّافِي وَأَنْتَ الْبَاقِي يَا بَاقِي

Andantino

Cm Fm

Be-ka yá Qay-yum, be-ka yá Day-mum, be-ka yá 'Al - um,

4 Cm Gm Fm Cm G

An - tal - ká - fi, van - tash - shá - fi, van - tal - bá - qi, yá bá - qi.

21B بِكَ يَا عَظُومُ بِكَ يَا قَدُومُ بِكَ يَا كَرُومُ أَنْتَ الْكَافِي وَأَنْتَ الشَّافِي وَأَنْتَ الْبَاقِي يَا بَاقِي

Andantino

Fm Bbm Fm

Be-ka yá 'Az - um, be-ka yá Qad-um, be-ka yá Kar-um,

4 Cm Gm Fm Cm G

An - tal - ká - fi, van - tash - shá - fi, van - tal - bá - qi, yá bá - qi.

22B بِكَ يَا مَحْفُوظُ بِكَ يَا مَحْفُوظُ بِكَ يَا مَحْفُوظُ أَنْتَ الْكَافِي وَأَنْتَ الشَّافِي وَأَنْتَ الْبَاقِي يَا بَاقِي

Andantino

Fm Bbm Fm

Be-ka yá Mah-fuz, be-ka yá Mah-tuz, be-ka yá Mal-huz,

4 Cm Gm Fm Cm G

An-tal-ká - fi, van-tash-shá - fi, van-tal - bá - qi, yá bá - qi.

23C بِكَ يَا عَطُوفُ بِكَ يَا رَوْوُفُ بِكَ يَا لَطُوفُ أَنْتَ الْكَافِي وَأَنْتَ الشَّافِي وَأَنْتَ الْبَاقِي يَا بَاقِي

Andantino

Cm Bbm Cm

Be-ka yá 'At-uf, be-ka yá Rau-uf, be-ka yá Lat-uf, An-tal-ká - fi,

5 Gm Fm Cm G

van - tash - shá - fi, van - tal - bá - qi, yá bá - qi.

24C بِكَ يَا مَلَأْدُ بِكَ يَا مَعَادُ بِكَ يَا مُسْتَعَادُ أَنْتَ الْكَافِي وَأَنْتَ الشَّافِي وَأَنْتَ الْبَاقِي يَا بَاقِي

Andantino

Cm Bbm

Be-ka yá Mal-áz, be-ka yá Ma'-áz, be-ka yá Mos-ta-'áz,

4 Cm Gm Fm Cm G

An-tal-ká - fi, van-tash-shá - fi, van-tal - bá - qi, yá bá - qi.

بِكَ يَا غَيَّاتُ بِكَ يَا مُسْتَعَاثُ بِكَ يَا نَفَاثُ أَنْتَ الْكَافِي وَأَنْتَ الشَّافِي وَأَنْتَ الْبَاقِي يَا بَاقِي 25B

Andantino

Fm Bbm Fm

Be-ka yá Ghay-yás, be-ka yá Mos-ta-ghás, be-ka yá Naf-fás,

4 Cm Gm Fm Cm G

An-tal-ká - fi, van-tash-shá - fi, van-tal - bá - qi, yá bá - qi.

بِكَ يَا كَاشِفُ بِكَ يَا نَاشِفُ بِكَ يَا عَاطِفُ أَنْتَ الْكَافِي وَأَنْتَ الشَّافِي وَأَنْتَ الْبَاقِي يَا بَاقِي 26B

Andantino

Fm Bbm Fm

Be-ka yá Ká-shef, be-ka yá Ná-shef, be-ka yá 'Á - tef,

4 Cm Gm Fm Cm G

An-tal-ká - fi, van-tash-shá - fi, van-tal - bá - qi, yá bá - qi.

بِكَ يَا جَانُ بِكَ يَا جَانَانُ بِكَ يَا إِيمَانُ أَنْتَ الْكَافِي وَأَنْتَ الشَّافِي وَأَنْتَ الْبَاقِي يَا بَاقِي 27C

Andantino

Cm Bbm Cm

Be-ka yá Já-án, be-ka yá Já-nán, be-ka yá I-mán, An-tal-ká - fi,

5 Gm Fm Cm G

van - tash - shá - fi, van - tal - bá - qi, yá bá - qi.

28C بِكَ يَا سَاقِي بِكَ يَا عَلِيَّ بِكَ يَا عَلِيَّ أَنْتَ الْكَافِي وَأَنْتَ الشَّافِي وَأَنْتَ الْبَاقِي يَا بَاقِي

Andantino

Cm Bbm Cm

Be-ka yá Sá-qi, be-ka yá 'Á-li, be-ka yá Ghá-li, An-tal-ká - fi,

5 Gm Fm Cm G

van - tash - shá - fi, van - tal - bá - qi, yá bá - qi.

بِكَ يَا ذِكْرَ الْأَعْظَمِ بِكَ يَا إِسْمَ الْأَكْرَمِ 290 بِكَ يَا رَسْمَ الْأَقْدَمِ وَأَنْتَ الْكَافِي وَأَنْتَ الشَّافِي وَأَنْتَ الْبَاقِي
29B يَا بَاقِي

Andantino

Fm Bbm Fm

Be-ka yá Zek-ral-'a-zam, be-ka yá Es-mal-Ak-ram, be-ka yá Ras-mal-Aq-dam,

4 Cm Gm Fm Cm G

An - tal - ká - fi, van - tash - shá - fi, van - tal - bá - qi, yá bá - qi.



290 and changed places.
الاقدم والاكرم

بِكَ يَا سُبُوْحُ بِكَ يَا قُدُّوسُ بِكَ يَا نُزُّوهُ أَنْتَ الْكَافِي وَأَنْتَ الشَّافِي وَأَنْتَ الْبَاقِي يَا بَاقِي 30B

Andantino
Fm Bbm Fm

Be-ka yá Sob-buh, be-ka yá Qod-dus, be-ka yá Noz-zuh,

4 Cm Gm Fm Cm G

An-tal - ká - fi, van-tash-shá - fi, van-tal - bá - qi, yá bá - qi.

بِكَ يَا فَتَّاحُ بِكَ يَا نَصَّاحُ بِكَ يَا نَجَّاحُ أَنْتَ الْكَافِي وَأَنْتَ الشَّافِي وَأَنْتَ الْبَاقِي يَا بَاقِي 31D

Andantino
Cm

Be-ka yá Fat-tah, be-ka yá Nas-sáh, be-ka yá Naj-jáh,

4 Cm Gm Fm Cm G

An-tal - ká - fi, van-tash-shá - fi, van-tal - bá - qi, yá bá - qi.

بِكَ يَا حَبِيبُ بِكَ يَا طَبِيبُ بِكَ يَا جَذِيبُ أَنْتَ الْكَافِي وَأَنْتَ الشَّافِي وَأَنْتَ الْبَاقِي يَا بَاقِي 32D

Andantino
Cm

Be-ka yá Ha-bib, be-ka yá Ta-bib, be-ka yá Ja-zib,

4 Cm Gm Fm Cm G

An-tal - ká - fi, van-tash-shá - fi, van-tal - bá - qi, yá bá - qi.

بِكَ يَا جَلالُ بِكَ يَا جَمالُ بِكَ يَا فَضالُ أَنْتَ الكافي وَأَنْتَ الشافي وَأَنْتَ الباقي يَا باقي 33B

Andantino

Fm Bbm Fm

Be-ka yá Ja-lál, be-ka yá Ja-mál, be-ka yá Faz-zál,

4 Cm Gm Fm Cm G

An - tal - ká - fi, van - tash - shá - fi, van - tal - bá - qi, yá bá - qi.

Transcription demo for 34E1, online link: https://bahai-library.com/caton_music/sacred_refrains_demos/60_Ant_al-Kafi_Verse_34E1_demo.mp3

بِكَ يَا وَائِقُ بِكَ يَا عاشِقُ بِكَ يَا فالِقُ أَنْتَ الكافي وَأَنْتَ الشافي وَأَنْتَ الباقي يَا باقي 34E1

Andantino

Fm Cm Cm

Be-ka yá Vá-seq, be-ka yá 'Á-sheq, be-ka yá Fá-leq, An-tal-ká - fi,

5 Gm Fm Cm G

van - tash - shá - fi, van - tal - bá - qi, yá bá - qi.

بِكَ يَا وَهَّاجُ بِكَ يَا بلاجُ بِكَ يَا بهَّاجُ أَنْتَ الكافي وَأَنْتَ الشافي وَأَنْتَ الباقي يَا باقي 35E1

Andantino

Fm Cm

Be-ka yá Vah-háj, be-ka yá Bal-láj, be-ka yá Bah-háj,

4 Cm Gm Fm Cm G

An - tal - ká - fi, van - tash - shá - fi, van - tal - bá - qi, yá bá - qi.

Transcription demo for 36E2, online link: https://bahai-library.com/caton_music/sacred_refrains_demos/60_Ant_al-Kafi_Verse_36E2_demo.mp3

36E2 بِكَ يَا وَهَّابُ بِكَ يَا عَطَّافُ بِكَ يَا رَأْفُ أَنْتَ الْكَافِي وَأَنْتَ الشَّافِي وَأَنْتَ الْبَاقِي يَا بَاقِي

Andantino

Be-ka yá Vah-háb, be-ka yá 'At - táf, be-ka yá Ra'-'áf,

4 An - tal - ká - fi, van - tash - shá - fi, van - tal - bá - qi, yá bá - qi.

Transcription demo for 37E3, online link: https://bahai-library.com/caton_music/sacred_refrains_demos/60_Ant_al-Kafi_Verse_37E3_demo.mp3

37E3 بِكَ يَا ثَابِتُ بِكَ يَا نَابِتُ بِكَ يَا ذَاوِتُ أَنْتَ الْكَافِي وَأَنْتَ الشَّافِي وَأَنْتَ الْبَاقِي يَا بَاقِي

Andantino

Be-ka yá Sá-bet, be-ka yá Ná-bet, be-ka yá Zá-vet, An-tal-ká - fi,

5 van - tash - shá - fi, van - tal - bá - qi, yá bá - qi.



بِكَ يَا نَافِدٌ²⁹¹ بِكَ يَا لَاحِظُ بِكَ يَا لَافِظُ أَنْتَ الْكَافِي وَأَنْتَ الشَّافِي وَأَنْتَ الْبَاقِي يَا بَاقِي 38E3

Andantino

Fm Cm Cm

Be-ka yá Ná-fez, be-ka yá Lá-hez, be-ka yá Lá-fez, An-tal-ká - fi,

5 Gm Fm Cm G

van - tash - shá - fi, van - tal - bá - qi, yá bá - qi.

Transcription demo for 39F1, online link: https://bahai-library.com/caton_music/sacred_refrains_demos/60_Ant_al-Kafi_Verse_39F1_demo.mp3

يَا ظَاهِرٌ مَسْتُورٌ يَا غَائِبٌ مَشْهُورٌ يَا نَاطِرٌ مَنظُورٌ أَنْتَ الْكَافِي وَأَنْتَ الشَّافِي وَأَنْتَ الْبَاقِي يَا بَاقِي
39F1

Andantino

Fm Cm Fm Cm Fm Cm

Yá Zá - he - ron mas - tur, yá Ghá - 'e - bon

4 Fm Cm Fm Cm

mash-hur, yá Ná - ze - ron man - zur, An-tal-ká - fi,

8 Gm Fm Cm G

van - tash - shá - fi, van - tal - bá - qi, yá bá - qi.

²⁹¹ Replaces حَافِظٌ.

Transcription demo for 40F2, online link: https://bahai-library.com/caton_music/sacred_refrains_demos/60_Ant_al-Kafi_Verse_40F2_demo.mp3

40F2 يَا قَاتِلَ عَشَّاقٍ يَا وَاهِبَ فُسَّاقٍ

Andantino

Fm Cm Fm Cm Fm Cm Fm Cm

Yá Qá - te - la 'Osh - sháq, yá Vá - he - ba Fos - sáq,

Transcription demo for 40Refrain, online link: https://bahai-library.com/caton_music/sacred_refrains_demos/60_Ant_al-Kafi_Verse_40Refrain_demo.mp3

40Refrain يَا كَافِي بَكَ يَا كَافِي بَكَ يَا شَافِي بَكَ يَا شَافِي بَكَ يَا بَاقِي بَكَ يَا بَاقِي أَنْتَ الْبَاقِي يَا بَاقِي

Andantino

Cm Fm Cm Cm Fm Cm

Yá Ká - fi, be - ka yá Ká - fi, yá Shá - fi, be - ka yá Shá - fi,

5 Db Cm Bbm Cm

yá Bá - qi, be - ka yá Bá - qi, An - tal - Bá - qi, yá Bá - qi.

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Playlist of Dhikr Recordings

This list of dhikr recordings runs in order of number, title, name of recording, author of text, source of text.

A. Names and Attributes of God

1. Alláh'u'Abhá, (The Báb, *Persian Bayán*, Bahá'u'lláh, *Kitáb-i-Aqdas*)
 - 1) Ay_Yad-I-Toh.mp3
 - 2) Ya Baha'ul'Abha Allah-u'Abha.mp3
2. Alláh'u Rabbuná, Alaho-rabona.mp3, (The Báb, *Muntakhibát-i yát az Ásár-e Hazrat-e Nuqtay Allah* ; Bahá'u'lláh, *Nasá'imu'r-Rahmán*)

3. Ant al-Káfi, انت الكافي دعای.mp3 (Bahá'u'lláh, *Lawh-i-Anta'l-Káfi* in *Ad'iyiyih-yi Hadrat-i-Mahbub*)
4. Qad Atá'l-Málik, 08 قد اتى الملك.mp3 (Bahá'u'lláh, *Kitáb-i-Aqdas*)
5. Qul Alláh'u'Záhir, 09 قل الله ظاهر.mp3 (Bahá'u'lláh, *Lawh-i Salmán* in *Majmu'ih-'i Matbu'ih*)
6. Subbúhun Quddús (Muhammad, *Islamic hadith*)
 - 1) سيوح قدوس 07.mp3
 - 2) سيوح قدوس.mp3
7. Ta'álá Man Azhar, 05 تعالى من اظهر.mp3, (Bahá'u'lláh, *Majmú'ih-i Áthár-i Qalam-i 'Alá*)
8. Yá Alláhu'l-Mustagháth, 17 يا الله المستغاث.mp3, (The Báb, in *Amr va Khalq*, v. 4)
9. Yá Bahá'u'l-Abhá and Yá Bahá'u'lláh Yá 'Alí'u'l-Alláh (Bahá'u'lláh, *Kitáb-i-Aqdas*; 'Abdu'l-Bahá, *Tablets of the Divine Plan and Selections from the Writings of 'Abdu'l-Bahá*), Yá 'Alí'u'l-Alláh YABAHA_U_LL_ABHA CONFERENCE1992.mp3
10. Yá Mannán, 10 ذكر يا منان.كناال نيائش.mp3, (Bahá'u'lláh, in *Tablet of the Sacred Night (Lawh-i-Laylatu'l-Quds)*)
11. Yá Núr An-Núr, Nur-al-Nur.mp3, (Bahá'u'lláh, in *Majmú'iy-i-Alváh-Mubárákiy-i-hazrat-i-Bahá'u'lláh*)
12. Yá Núrassamávátí v'al-Arađín, 12 كناال نيائش ذكر يا نور السماوات وا.كناال نيائش.mp3, (Bahá'u'lláh, in *Lawh-i-Áiy-i-Núr (Tablet of the Verse of Light)*)

B. Praise and Thanks

13. Fasubhána Rabb, Track 13.mp3, فَسُبْحَانَ رَبِّ, (second part from the Qur'an)
14. Iláhá Ma'búdá Maliká Maqşúdá, 14 كناال نيائش ذكر الها معبودا ملكا.كناال نيائش.mp3, (Bahá'u'lláh, in *Ad'iyiyih-yi Hadrat-i-Mahbub*)
15. Illáhá Ma'búdá Maqşúdá Karíma Raḥímá (Bahá'u'lláh, *Ad'iyiyih-yi Hadrat-i-Mahbub*)
 - 1) ELAHA.JANHA AZ TO.mp3,
 - 2) Amr-Amre-To_(www.BahaiGlory.com).mp3
16. Iláhi Iláhi Ashkuruka Fí, 16 كناال نيائش ذكر الهى الهى اشكرک فى كل.كناال نيائش.mp3, (Bahá'u'lláh, *Nasá'imu'r-Rahmá*)
17. Lak il-Ḥamd, 17 لك الحمد.mp3, (Bahá'u'lláh, in *Lawh-i-ibn-i Dhib*)
18. Subhánaka Yá Hú (Bahá'u'lláh, in *Ayyam-i-Tisih: Lawh-i-Náqús (Tablet of the Bell)*)
 - 1) سبحانک يا هو.mp3,
 - 2) A. Yá Hú, B. SOBHANAKA-YAHOO (2).MP3,
 - 3) سبحانک يا هو 06.mp3
19. Ta'ála'l-Karím, 19 تعالى الكريم.mp3, (Bahá'u'lláh, in *Majmúih-yi-Alvah ba'd az Kitáb-i-Aqdas: Bishárat*)
20. Tabárák'al-Ladhí, 20 تبارک الذى.كناال نيائش ذكر اى عليم اگر چه غافلیم.mp3, (The Báb, *Muntakhibát-i yát az Ásár-e Hazrat-e Nuqtay Allah*)

C. Reliance and Trust

21. Aud'at-u Nafsí, 21 اودعت نفسى.mp3, (Bahá'u'lláh, *Ad'iyiyih-yi Hadrat-i-Mahbub*)
22. Ay 'Alím, 22 كناال نيائش ذكر اى عليم اگر چه غافلیم.mp3, (Bahá'u'lláh, in *Majmúih-yi Adhkár va Idiyiyih min Áthár-i Hadrat-i Bahá'u'lláh*)
23. Dar Har Hálat Umídvár Básh, 23 در هر حالت امیدوار باش.كناال نيائش.mp3 ('Abdu'l-Bahá *Muntabakhát-i az Makátib-i Hadrat-e 'Abdu'l-Bahá, 1*)

24. Hal Min Mufarrijin (The Báb, in *Muntakhibát-i yát az Ásár-e Hazrat-e Nuqtay Allah*)
- 1) كنانال_نيایش_ذکر_هل_من_مفرج_غير_الله.mp3
 - 2) هل من مفرج 15.mp3,
 - 3) .mp3 كنانال نيایش - هل من مفرج غير الله
25. Huva Hasbí, 16 هو حسبي.mp3 (the first phrase similar to a phrase written by The Báb, in *Muntakhibát-i yát az Ásár-e Hazrat-e Nuqtay Allah (Selections from the Writings of the Báb)*: the second phrase is from the Qur'an)
26. Iláhi Iláhi Tu Bíná va Ágáhi, Maha Record20200902161737.mp3 ('Abdu'l-Bahá, *Majmuih-yi-Munajatha-Hadrat-i-Abdu'l-Baha*)
27. Lawh-i Shafá (Bahá'u'lláh, *Majmuih-yi Adhkár va Idiyyih min Áthár-i Hadrat-i Bahá'u'lláh*)
- 1) لوح شفا 14.mp3
 - 2) ya illahiii.mp3
28. Mánand-i Morgh-e Saḥar ('Abdu'l-Bahá, *Majmuih-yi-Munajatha-Hadrat-i-Abdu'l-Baha*)
- 1) Two version of the same melody, second one is the dhikr portion
 - a. Monajate Doaye Del (www.BahaiGlory.com).mp3
 - b. manande murgh az sahar.mp3
 - 2) مانند مرغ سحر.mp3
29. Qul Alláh-u Yakfi (the first phrase is from The Báb's *Persian Bayán* or the *Nasá'im al-Rahmán* and the second phrase is from the Qur'an)
- 1) Two versions of the same melody
 - A: قل الله يكفي عن كل شيء Bahai Prayer.mp3,
 - B: A²⁹²: 10 قل الله يكفي 10.mp3
 - 2) Baha_044_1
30. Qul Alláh Yakfi Min Kul-la Shay, Qol Allah Yakfi complete edited.mp3 (The Báb, *Persian Báyan*)
31. Qul Alláh Yakfi Kul-la Shay 'An Kul-la Shay, y2mate_com_Qul_Allahu_Yakfi_Cover_by_Saba_Jaberi_قل_الله_يكفي_كل_الشيء (The Báb, *Muntakhibát-i yát az Ásár-e Hazrat-i Nuqtay Allah*)
32. Tarání, Yá Iláhi, Kanál Niáish- ذكر ترانى يا الهى كنانال نيایش.mp3 (Báha'u'lláh, *Majmuih-yi Adhkár va Idiyyih min Áthár-i Hadrat-i Bahá'u'lláh*)
33. Yá Man Vajhuka Ka'batí (Bahá'u'lláh, in *Majmuih-yi Adhkár va Idiyyih min Áthár-i Hadrat-i Bahá'u'lláh*)
- 1) Two versions of the same melody
 - a. ذكر مبارك مخصوص ايام ذكر مبارك مخصوص ايام صيام.mp3
 - b. Adeel 4jHmcIJvOgg).mp3

D. Aid and Assistance

34. Allahumma (The Báb, *Nasá'im al-Rahmán*)
- 1) اللهم يا سبوح 01.mp3
 - 2) اللهم يا سبوح يا قدوس.mp3

²⁹² Alternate arrangement.

35. Ay Ghaffár az Má Beh Júdat Dargodhar, کانال نیایش - ذکر ای غفار .mp3 (Bahá'u'lláh, *Ad'iyiyih-yi Hadrat-i-Mahbub*)
36. Ay Karím Ín 'Abd Rá Beh Khawd Vá Magodhár , کانال نیایش ای کریم این عبد را , .mp3 (Bahá'u'lláh, *Ad'iyiyih-yi Hadrat-i-Mahbub*)
37. Ay Parvardigár Ín 'Álam-i Zolmání, ای پروردگار این عالم ظلمانی .mp3 ('Abdu'l-Bahá, in *Majmúih-yi-Munajatha-Hadrat-i-Abdu'l-Baha*)
38. Ay Rabb Asqani Kas, ای رب اسقتی .mp3 ('Abdu'l-Bahá, *Nasá'im al-Rahmán*)
39. Ay Rabba Faj'al Rizqí Jamálíka, AY RABE FAJAL REZGHI JAMALAKA .mp3 (Baha'u'llah, *Majmúih-yi Adhkár va Idiyyih min Áthár-i Hadrat-i Bahá'u'lláh*)
40. Ay Rabba Tahhir Ádhán al-'Ibád, ای رب طهر آذان العباد .mp3 (Bahá'u'lláh, *Ad'iyiyih-yi Hadrat-i-Mahbub*)
41. Huvá Hú, Ay Maḥbúb-i Man, hova hoo.neda mikonam to ra ke ghalbe hazinam .mp3 (Bahá'u'lláh, in *Ad'iyiyih-yi Hadrat-i-Mahbub*)
42. Iláhá Ma'búdá 'Ibádat, کانال نیایش ذکر_الها_معبودا_عبادت .mp3 (Bahá'u'lláh, *Ad'iyiyih-yi Hadrat-i-Mahbub*)
43. Iláhi Iláhi Dast-i Qudrat, elahi.daste ghodrat .mp3 (Bahá'u'lláh, *Ad'iyiyih-yi Hadrat-i-Mahbub*)
44. 'Ináyatí Farmá va Mawhabatí, عنایتی_فرما_موهبتی_بنما .mp3 ('Abdu'l-Bahá, *Majmúih-yi-Munajatha-Hadrat-i-Abdu'l-Baha*)
45. Muḥtájím va Muntazíri Tá'id-i Tu, Mohtajim va montazere taeide to .mp3 ('Abdu'l-Bahá, *Majmúih-yi-Munajatha-Hadrat-i-Abdu'l-Baha*)
46. Qalban Ṭáhiran (Bahá'u'lláh, *Ad'iyiyih-yi Hadrat-i-Mahbub*)
- 1) قلبا طاهرا .mp3
 - 2) قلبا طاهرا .mp3
47. Rabbi Yassiri'l Umúr, دعای طلب دعای دسته جمعی جدید .mp3 ('Abdu'l-Bahá, *Majmúih-yi-Munajatha-Hadrat-i-Abdu'l-Baha*)
48. Subḥánika al-Lahumma Yá Iláhi, سُبْحَانِكَ اللَّهُمَّ يَا إِلَهِي طهر_عینی .mp3 (Bahá'u'lláh, *Surat al-'Abád*)
- E. Nearness and Love**
49. Ay Dilbar-i Abhá, Ay Maḥbúb-i Yiktá, 0 ای دلبر_ابهی .mp3 ('Abdu'l-Bahá, *Majmúih-yi-Munajatha-Hadrat-i-Abdu'l-Baha*)
50. Ay Dúst dar Rawḍih-i Qalb,0 ای دوست در_روضه_قلب .mp3 (Bahá'u'lláh, *Kitábkhánih-i Maráj'i va ásár-e Bahá'í*)
51. Ay Khudávand, Tu Sháhí va Ágáhi, 0 ای خداوند_تو_شاهد_و_آگاهی .mp3 ('Abdu'l-Bahá, *Majmúih-yi-Munajatha-Hadrat-i-Abdu'l-Baha*)
52. Ay Maḥbúb-i Qadím va Yár-i Dilnishín-i Man, ای_محبوب_قدیم_و_یار_دلنشین_من .mp3 ('Abdu'l-Bahá, *Bíst va Shish Munáját az Hadrat-i 'Abdu'l-Bahá*)
53. Himmátí Báyard, همتی_باید_تا_در_طلبش_کوشیم .mp3 (Bahá'u'lláh, *Haft Vádi*)
54. Iláhá Karímá Raḥímá, Beh Dhikrat Zindiham, الها_کریمَا_رحیمَا .mpeg (Bahá'u'lláh, *Ad'iyiyih-yi Hadrat-i-Mahbub*)
55. Iláhá Parvardigár Rá Maḥbúbá Maqşúdá, Elaha Parvardegara Mahbooba Maghsooda .mp3 (Bahá'u'lláh, *Ad'iyiyih-yi Hadrat-i-Mahbub*)

56. Parvardigará, Har Ánchi Qalb-i Mará, پروردگارا_هر_آنچه_قلب_مرا.mp3 (attributed to ‘Abdu’l-Bahá, bahaiworldreligion.com)
57. Yá Maḥbúb al-‘Áshiqín, Baha_045_1.mp3 (Bahá’u’lláh, *Resálih-i Ayyám-i Tis’ih*)
58. Yá Maḥbúbí va Maqṣúdí, یا_محبوبی_مقصودی.mp3 (Bahá’u’lláh, *Ad’iyyih-yi Hadrat-i-Mahbub*)