

Malcolm Dedman

Messengers of Light

**for orchestra,
with obbligato contralto (or countertenor) solo**

2005, rev. 2010

Duration: 20 mins

Orchestration for 'Messengers of Light'

Piccolo
2 Flutes
2 Oboes
Cor Anglais
2 Clarinets in B \flat
Bass Clarinet in B \flat
2 Bassoons
Contrabassoon

4 Horns in F
4 Trumpets in B \flat
2 Tenor Trombones
Bass Trombone
Tuba

Timpani

2 Percussion players
1: Large Suspended Cymbal, Marimba, set of Crotales (C5 to C6),
Side Drum, Tenor Drum, 2 Bongos, Triangle and Maracas
2: Tam-tam, Bass Drum, 5 Temple Blocks, 4 Tom-toms, Cabasa (or Shaker),
Vibraphone and Tubular Bells

Celesta (doubling piano in last movement, forming a piano duet)

Piano

Contralto (or Countertenor) solo (in fourth movement)

Strings

All instruments are written in their respective transpositions.

The Reality of the divine Religions is one, because the Reality is one and cannot be two. All the prophets are united in their message, and unshaken. They are like the sun; in different seasons they ascend from different rising points on the horizon. Therefore every ancient prophet gave the glad tidings of the future, and every future has accepted the past.

('Abdu'l-Bahá, 'Abdu'l-Bahá in London, p. 27)

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The Fourth movement sets the following text:

O Fleeting Shadow! Pass beyond the baser stages of doubt and rise to the exalted heights of certainty. Open the eye of truth, that thou mayest behold the veiless Beauty and exclaim: Hallowed be the Lord, the most excellent of all creators!

- Hidden Words number 9, from the Persian, by Bahá'u'lláh.

Messengers of Light

for orchestra, with obligato contralto (or countertenor) solo

2005 rev. 2010

1. The Messenger

Malcolm Dedman

Moderato, $\text{♩} = 80$ 5

The score is divided into several systems of staves. The first system includes Piccolo, 2 Flutes, 2 Oboes, Cor Anglais, 2 Clarinets in B \flat , Bass Clarinet in B \flat , 2 Bassoons, and Contrabassoon. The second system includes Horns 1 & 2 in F, Horns 3 & 4 in F, Trumpets 1 & 2 in B \flat , Trumpets 3 & 4 in B \flat , 2 Trombones, Bass Trombone, and Tuba. The third system includes Timpani, Percussion 1 (Large Suspended Cymbal and Tam-tam), and Celesta. The fourth system includes Piano and Contralto Solo. The fifth system includes Violin 1, Violin 2, Viola, Violoncello, and Double Bass. Dynamics include *pp*, *ppp*, and *con sord.*. Performance instructions include *div.* and *con sord.*. The tempo is marked *Moderato* with a quarter note equal to 80 beats per minute.

Picc. *p*

Fls. *p*

Cls. *pp* *p* *pp*

B. Cl. *pp* *p* *pp*

Bsns. *pp* *p* *pp*

Perc. 1 Large Suspended Cymbal *pp* *p*

Cel. *ppp* *pp*

Vln. 1 *div.* *gliss.*

Vln. 2 *div.* *con sord.* *gliss.*

Vla. *ppp* *div.* *con sord.*

Vc. *div.* *ppp*

35

C. A. *mf*

Cls. *non legato*

B. Cl. *p*

Bsns.

Perc. 1 Marimba *p* *non trem.*
5 Temple Blocks *mf*

Cel. *mf*
tr

Pno. *p* *mf*

Vln. 1 *mf* senza sord. tutti (unis.)

Vln. 2 unis. senza sord. *p*

Vla. *mf* unis. senza sord.

Vc. *p* div.

Db. *p*

Detailed description: This page of a musical score covers measures 35 to 40. It features a variety of instruments including Clarinet in A, Clarinet in B, Bassoon, Percussion (Marimba and Temple Blocks), Cymbal, Piano, Violin I and II, Viola, Violoncello, and Double Bass. The score includes dynamic markings such as *mf*, *p*, and *mf*, as well as performance instructions like *non legato*, *non trem.*, *senza sord.*, *tutti (unis.)*, and *div.*. Measure 35 is marked with a box containing the number 35. The music consists of complex rhythmic patterns, including triplets and sixteenth-note runs, with some instruments playing sustained notes or chords.

40 45

Picc. *mf*

Fls. *mf*

Obs. *mf*

C. A. *mf*

Clis. *mf*

Bsns. *mf* *non legato*

Timp. *mf* Hard sticks

Perc. 1 Marimba *mf*

Cel. *mf*

Pno. *mf* * *Ed*

Vin. 1 *mf* *div.* *p*

Vin. 2 *mf* *div.* *p*

Vla. *mf* *div.* *mp*

Vc. *mf* *div.* *mp*

Detailed description: This page of a musical score covers measures 40 to 45. It features a full orchestral ensemble. The woodwinds (Piccolo, Flutes, Oboes, Clarinet in A, Clarinet in Bb, Bassoons) and strings (Violins 1 & 2, Violas, Violoncello) play melodic lines with various articulations and dynamics, primarily marked *mf*. The percussion section includes Timpani (played with hard sticks) and Marimba, both marked *mf*. The Piano part features a complex accompaniment with triplets and chords, marked *mf*. The strings play a rhythmic pattern with triplets, starting at *mf* and ending at *p* or *mp*. The score includes performance instructions such as *non legato* for the bassoons and *Hard sticks* for the timpani. Measure numbers 40 and 45 are indicated in boxes at the top of the first and last staves, respectively.

50

Picc. *f* *mf* *p*

Fls. *f* *mf* *p*

Obs. *f*

Cl. *p*

Hn. 1&2 *mf* *f*

Hn. 3&4 *mf* *f*

Tpt. 1&2 senza sord. *mf* *f*

Tpt. 3&4 senza sord. *mf* *f*

Timp. Soft sticks *mf* *f*

Perc. 1 Marimba *f* *ff* *f*

Perc. 2 5 Temple Blocks *f* *mf*

Cel. *f*

Pno. *mf* *p*

Vln. 1 div. *f* *mf*

Vln. 2 div. *f* *mf*

Vla. div. *f* *mf*

Vc. div. *f* *mf*

Db. arco *mf* *f* *pizz.* *f* *mf*

Violin 1, tutti

Violin 2, div a 3 first

Violin 2, div a 3 second

Violin 2, div a 3 third

Viola, div a 3 first

Viola, div a 3 second and third

Cello, div a 3 first and second

Cello, div a 3 third

* Violin 2, first third only from this note

55 1 60

Fls. *pp*

Obs. *mf*

C. A. *mf*

Clas. *pp* *p*

B. Cl. *p*

Bsns. *p* *non legato*

Cbsn. *p* *mf*

B. Tbn. *p* *senza sord.*

Perc. 1 Marimba *non trem.* *p* *To Large Suspended Cymbal*

Perc. 2 5 Temple Blocks *p* *To Tam-tam*

Pno. *p* *mf*

Vln. 1 *(unis.)* *mf*

Vln. 2 *mf* *unis.*

Vla. *p* *Viola, div a 3 first* *p* *Viola, div a 3 second and third*

Vc. *unis.* *p*

65

Tempo primo, ♩ = 80

Picc. *ff*

Fis. *mp cresc.* *ff*

Obs. *mp cresc.* *ff*

C. A. *ff*

Cl. *mp cresc.* *ff*

B. Cl. *ff*

Bsns. *ff*

Cbsn. *ff*

Tpt. 1&2 *mp cresc.* *ff*

Tpt. 3&4 *p cresc.* *ff*

Tbn. 1&2 *p cresc.* *ff*

B. Tbn. *cresc.* *ff*

Tba. *f cresc.* *ff*

Timp. *ff*

Perc. 1 Large Suspended Cymbal *p* *mf* *f* *ff* *f* *ff* To Tenor Drum

Perc. 2 Tam-tam *ff*

Pno. *ff*

Vin. 1 *cresc.* *ff*

Vin. 2 *cresc.* *ff*

Vla. unis. *mf* *cresc.* *ff*

Vc. *div.* *ff* *mf*

Db. *arco* *ff*

Tempo primo, ♩ = 80

70

Bsns. *a2* *p*

Cbsn. *p*

Hn. 1&2 *Cuivré ff 3*

Hn. 3&4 *Cuivré ff 3*

Tbn. 1&2 *f ff f*

B. Tbn. *f ff f*

Tba. *f ff f*

Perc. 2 *To Bass Drum Bass Drum To 4 Tom-toms. f ff f*

Pno. *(8).l*

Vln. 1 *div. ff*

Vln. 2 *div. ff*

Vla. *div. ff*

Vc. *div. ff*

Db. *(tr) ff*

75

Hn. 1&2
Hn. 3&4
Tpt. 1&2
Tpt. 3&4
Vln. 1 div.
Vln. 2 div.
Vla. div.
Vc. div.
Db.

mf *f* *mf*
dim. *dim.* *dim.* *dim.* *dim.* *dim.* *dim.* *dim.*
gliss. *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*
f

Detailed description: This page of a musical score covers measures 75, 76, and 77. The top section features Horns (Hn. 1&2 and Hn. 3&4) and Trumpets (Tpt. 1&2 and Tpt. 3&4) with sustained notes and dynamic markings of *mf*, *f*, and *mf*. The bottom section features a string quartet (Vln. 1, Vln. 2, Vla., Vc., and Db.) playing a complex rhythmic pattern of eighth notes with triplets. The strings include dynamic markings of *dim.* and *f*, and several glissando passages. The score is written in 3/4 time and includes various articulations and performance instructions.

Clas. *p*

B. Cl. *p*

Bsns. *p*

Hn. 1&2 *f* *p*

Hn. 3&4 *f* *p*

Timp. *f* *gliss.* *p*

Vln. 1 *div.* *f* *gliss.* *dim.*

Vln. 2 *div.* *f* *gliss.* *dim.*

Vla. *div.* *p* *gliss.*

Vc. *div.* *mp* *gliss.*

Db. *mp* *gliss.*

80

Cln. *pp*

B. Cl. *pp*

Bsns. *pp*

Cbsn. *pp*

Timp. *pp* gliss.

Vln. 1 *pp* gliss.

Vln. 2 *p* gliss.

Vc. *pp* gliss.

Db. *pp* gliss.



2. Revocation

85

Allegro, ♩ = 108

con sord., cup mute

90

Tbn. 1&2 *p*

B. Tbn. *mf* con sord., cup mute

Tba. *p* senza sord. *mf*

Perc. 2 *f* *p*

Vla. *f*

Vc. *f*

Db. *f* *p* pizz.

170

Picc. *ff*

Fls. *ff*

Obs. *ff*

C. A. *ff*

Cl. *ff* *I solo* *ff* It is permissible to improvise a short development on this solo cadenza.

B. Cl. *ff*

Bsns. *ff*

Obsn. *ff*

Hn. 1&2

Hn. 3&4

Tpt. 1&2 *ff* senza sord.

Tpt. 3&4 *ff* senza sord.

Tbn. 1&2

B. Tbn.

Tba.

Timp. *ff* *mf*

Perc. 1 Side Drum *ff*

Perc. 2 4 Tom-toms *ff* *f*

Vln. 1

Vln. 2

Vla.

Vc. *ff* arco

Db. *ff* arco

115 120

Cls. *fff* *ff* *f* *mf*

Hn. 1&2 *mf*

Hn. 3&4 *mf*

Vln. 1 *col legno battuto* *mf*

Vln. 2 *col legno battuto* *mf*

Vla. *pizz.* *mf*

Vc. *pizz.* *mf*

Db. *pizz.* *mf*

125

Bsns. *f* *a2*

Hn. 1&2 *f*

Hn. 3&4 *f* *III*

Tpt. 1&2 *mf* *f*

Tpt. 3&4 *f*

Tbn. 1&2 *mf* *f*

B. Tbn. *f*

Tba. *f*

Vln. 1 *f* *mf*

Vln. 2 *f* *mf*

Vla. *f* *mf* *f*

Vc. *f* *f*

Db. *f* *f*

This page contains the musical score for measures 139 through 144. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwind section includes Piccolo (Picc.), Flute (Fls.), Oboe (Obs.), Clarinet in A (C. A.), Clarinet in Bb (B. Cl.), Bassoon (Bsns.), and Contrabassoon (Cbsn.). The brass section includes Horns in 1&2 (Hn. 1&2), Horns in 3&4 (Hn. 3&4), Trombone in 1&2 (Tbn. 1&2), Baritone Trombone (B. Tbn.), and Tuba (Tba.). The percussion section includes Tom-toms (4 Tom-toms), Side Drum, Bass Drum, Tenor Drum, Large Suspended Cymbal, and Hard Sticks. The string section includes Violin 1 (Vin. 1), Violin 2 (Vin. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The piano part (Pno.) is also included. The score features various dynamics such as *ff* (fortissimo) and *mf* (mezzo-forte), and includes performance instructions like *ord.* (order), *pizz.* (pizzicato), and *arco* (arco). The woodwinds and strings play melodic lines, while the brass and percussion provide rhythmic support. The piano part features a complex harmonic accompaniment.

145 150

Picc. *fff*

Fls. *fff* *a2*

Obs. *fff* *a2*

C. A. *fff*

Cls. *fff* *a2*

B. Cl. *fff*

Bsns. *fff* *a2*

Cbsn. *fff*

Hn. 1&2 *fff*

Hn. 3&4 *fff*

Tpt. 1&2 *fff* *a2*

Tpt. 3&4 *fff* *a2*

Tbn. 1&2 *fff*

B. Tbn. *fff*

Tba. *fff*

Timp. *fff*

Perc. 1 Tenor Drum *fff* To Large Suspended Cymbal

Perc. 2 Bass Drum *f* To Tam-tam *fff* Tam-tam *f* *fff* I.v.

Pno. *fff*

Vln. 1 *fff*

Vln. 2 *fff*

Vla. *fff*

Vc. *fff*

Db. *fff*

155

160

rit. A tempo

Picc.

Fls.

Cls.

I solo It is permissible to improvise a short development on this solo cadenza.

Tpt. 1&2 *fff* *f* *ff* *fff* rit. A tempo

Timp. *f*

Perc. 2 To 5 Temple Blocks

Vln. 1 rit. A tempo

Vln. 2

Vla. pizz. *f*

Vc. pizz. *f*

165

Picc. *più f*

Fls. *più f*

Obs. *f* *più f* *mp*

C. A. *f* *più f* *mp*

Cls. *più f*

B. Cl. *più f*

Bsns. *f* *più f* *p*

Cbsn. *p*

Tpt. 1&2 *p*

Perc. 1 Large Suspended Cymbal with wire brush *p*

Perc. 2 5 Temple Blocks *ff* *mf* *p*

Vln. 1 *più f*

Vln. 2 *più f*

Vla. *più f*

Vc. *più f*

Db. *più f* *pizz. div.* *p*

170 175

Picc. *mf*

Fis. *mf*

Cls. *mf*

B. Cl. *mf*

Bsns. *mf*

Cbsn. *mf*

Hn. 1&2 *mf*

Tpt. 1&2 *mf*

Perc. 1 Large Suspended Cymbal *mf*

Perc. 2 5 Temple Blocks *mf*

Db. *mf*

180

Picc. *f*

Fis. *f*

Obs. *f*

Cls. *f*

B. Cl. *f*

Bsns. *f*

Cbsn. *f*

Hn. 1&2 *f*

Perc. 1 Large Suspended Cymbal *mf* with wire brush *f*

Perc. 2 5 Temple Blocks *f* To 4 Tom-toms *f*

Pno. *f* *staccato* *mf*

Vin. 1 *f* *mf*

Vin. 2 *f* *mf*

Vc. *mf* *pizz.* *f*

Db. *mf* *pizz. unis.* *f*

185

190

Picc.

Fls.

Obs.

Cls.

B. Cl.

Bsns.

Cbsn.

Hn. 1&2

Hn. 3&4

Tpt. 1&2

Tpt. 3&4

Tbn. 1&2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Vln. 1

Vln. 2

Vla.

Vc.

Db.

con sord., cup mute

III con sord., cup mute

con sord., cup mute

con sord., cup mute

con sord., cup mute

con sord., cup mute

Large Suspended Cymbal

4 Tom-toms

To 2 Bongos

arco

pizz.

arco, div.

unis.

f

ff

195

The musical score consists of five staves. The top staff is for Timpani (Timp.), showing a rhythmic pattern of eighth notes with a dynamic marking of *mf* and a *cresc.* instruction. The second staff is for Percussion 1 (Perc. 1), labeled '2 Bongos', with a dynamic marking of *ff* and a *cresc.* instruction. The third staff is for Percussion 2 (Perc. 2), labeled '4 Tom-toms', with a dynamic marking of *mf* and a *cresc.* instruction. The fourth staff is for Piano (Pno.), with a dynamic marking of *ff* and a *cresc.* instruction. The fifth staff is for Double Bass (Db.), with a dynamic marking of *mf* and a *cresc.* instruction. The bottom two staves are for Viola (Vla.) and Violoncello (Vc.), both with a dynamic marking of *f* and a *cresc.* instruction. The Viola part includes an *arco* marking and a *piu f* instruction. The Violoncello part includes an *arco* marking and a *f* marking. The Double Bass part includes a *pizz.* marking and an *arco* marking.

[200]

Picc.

Fls.

Obs.

C. A.

Cls.

B. Cl.

Bsns.

Cbsn.

Hn. 1&2

Hn. 3&4

Tpt. 1&2

Tpt. 3&4

Tbn. 1&2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Pno.

Vin. 1

Vin. 2 div.

Vla.

Vc.

Db.

ff

f

senza sord.

a2

To Tenor Drum

Tenor Drum

To Bass Drum

Bass Drum

To Tam-tam

Tam-tam

205

This page contains the musical score for measures 205 through 208. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwind section includes Piccolo, Flute, Oboe, Cor Anglais, Clarinet, Bass Clarinet, Bassoon, and Contrabassoon. The brass section includes Horns (1&2 and 3&4), Trumpets (1&2 and 3&4), Trombones (1&2 and 3&4), and Tuba. The percussion section includes Timpani, Percussion 1 (with instruction 'To 2 Bongos'), and Percussion 2 (with instruction 'Stop sound dead'). The string section includes Violin 1, Violin 2 (div.), Viola, Violoncello, and Double Bass. Dynamics are marked with *fff* (fortississimo) and *ff* (fortissimo). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as accents and slurs. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4.

Picc. *fff* *ff* *fff*

Fls. *fff* *ff* *fff*

Obs. *fff* *ff* *ff* *fff*

C. A. *fff* *ff* *ff* *fff*

Cls. *fff* *ff* *ff* *fff*

B. Cl. *fff* *ff* *ff* *fff*

Bsns. *fff* *ff* *ff* *fff*

Obsn. *fff* *ff* *ff* *fff*

Hn. 1&2 *fff* *ff*

Hn. 3&4 *fff* *ff*

Tpt. 1&2 *fff* *ff*

Tpt. 3&4 *fff* *ff*

Tbn. 1&2 *fff* *ff*

B. Tbn. *fff* *ff*

Tba. *fff* *ff*

Timp. *fff* *ff*

Perc. 1 To 2 Bongos 2 Bongos *fff* *ff*

Perc. 2 Stop sound dead *fff* *f* *ff* *f* *sim.* *f*

Pno. *fff* *ff* *fff*

Vln. 1 *fff* *ff* *fff*

Vln. 2 div. *fff* *ff* *fff*

Vla. *fff* *ff* *fff*

Vc. *fff* *ff* *fff*

Db. *fff* *ff* *fff*

3. Renewal

Adagio, ♩ = 66

215

220

accel. Moderato, ♩ = 80

accel.

Timp. Large Suspended Cymbal Soft sticks

Perc. 1 5 Temple Blocks

Perc. 2

Vln. 1 3 soli

Vln. 2 div. a 4 sul pont.

Vla.

Vc. pizz. div. arco

Adagio, ♩ = 66

accel. Moderato, ♩ = 80

accel.

Più mosso, ♩ = 96

225

230

Fls.

Cls.

B. Cl.

Bsns.

Perc. 1 To Marimba Marimba

Perc. 2 To Cabasa

Cel.

Vln. 1 tutti, div.

Vln. 2 div. a 2 ord.

Vla. div. ord.

Vc. div. pizz. arco

To Crotales

Più mosso, ♩ = 96

235

The musical score for measures 235-240 includes the following parts and markings:

- Picc.**: *mf*, dynamic marking at the start of the phrase.
- Fls.**: *mf*, dynamic marking at the start of the phrase.
- Obs.**: *mf*, dynamic marking at the start of the phrase.
- C. A.**: *mf*, dynamic marking at the end of the phrase.
- Clis.**: *mf*, dynamic marking at the start of the phrase.
- B. Cl.**: *mf*, dynamic marking at the start of the phrase.
- Bsns.**: *p* (piano) and *mf* (mezzo-forte) markings, with triplets and slurs.
- Cbsn.**: *mf*, dynamic marking at the end of the phrase.
- Hn. 1&2** and **Hn. 3&4**: *mf*, dynamic marking at the start of the phrase.
- Cel.**: *mf*, dynamic marking at the start of the phrase, with a *3* (triple) marking.
- Vln. 1** and **Vln. 2**: *mf* and *pizz.* (pizzicato) markings, with *div.* (divisi) markings.
- Vla.**: *mf* and *pizz.* markings, with *div.* markings.
- Vc.**: *mf* and *pizz.* markings, with *div.* markings.
- Db.**: *mf* and *pizz.* markings.

This page of a musical score covers measures 240 to 245. The instruments and their parts are as follows:

- Picc.**: Piccolo, starting with a forte (*f*) dynamic in measure 240 and moving to mezzo-forte (*mf*) and fortissimo (*ff*) in measure 245.
- Fis.**: Flute in F, starting with *f* and moving to *mf* and *ff*.
- Obs.**: Oboe, starting with *f* and moving to *mf* and *ff*.
- C. A.**: Clarinet in A, starting with *f* and moving to *mf* and *ff*.
- Cls.**: Clarinet in B-flat, starting with *f* and moving to *mf* and *ff*.
- B. Cl.**: Bass Clarinet, starting with *f* and moving to *mf* and *ff*.
- Bsns.**: Bassoon, starting with *f* and moving to *mf* and *ff*.
- Cbsn.**: Contrabassoon, starting with *f* and moving to *mf* and *ff*.
- Hn. 1&2** and **Hn. 3&4**: Horns, playing a melodic line with dynamics ranging from *p* to *ff*.
- Tpt. 1&2** and **Tpt. 3&4**: Trumpets, playing a melodic line with dynamics ranging from *p* to *ff*. The 3&4 part includes the instruction "con sord." (con sordina).
- Tbn. 1&2**: Trombones, playing a melodic line with dynamics ranging from *f* to *p*.
- B. Tbn.**: Baritone Trombone, playing a melodic line with dynamics ranging from *p* to *f*.
- Tba.**: Tuba, playing a melodic line with dynamics ranging from *p* to *f*.
- Perc. 1**: Crotales, playing a rhythmic pattern with dynamics ranging from *f* to *ff*.
- Perc. 2**: Cabasa, playing a rhythmic pattern with dynamics ranging from *mf* to *ff*. A note in measure 245 is marked "To Vibraphone".
- Pno.**: Piano, playing a melodic line with dynamics ranging from *f* to *ff*. A fermata is present in measure 240.
- Vin. 1** and **Vin. 2**: Violins, playing a melodic line with dynamics ranging from *p* to *ff*.
- Vla.**: Viola, playing a melodic line with dynamics ranging from *p* to *ff*.
- Vc.**: Violoncello, playing a melodic line with dynamics ranging from *p* to *ff*.
- Db.**: Double Bass, playing a melodic line with dynamics ranging from *p* to *ff*.

Measures 240 and 245 are specifically marked with their measure numbers in boxes at the top of the page.

Picc.

Fls.

Obs.

C. A.

Cl. s.

B. Cl.

Bsns.

Cbsn.

Tpt. 1&2

Tpt. 3&4

B. Tbn.

Tba.

Timp.

Perc. 1

Cel.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

con sord.

Crotales

gliss.

ff, *f*, *mf*, *p*

260

The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Picc.**: Piccolo part, starting with a *pp* dynamic and moving to *p* later in the piece.
- Fls.**: Flute part, featuring *mf* dynamics and trills.
- Obs.**: Oboe part, marked *cantabile* and *pp*, with *mp* and *mf* dynamics.
- C. A.**: Clarinet in A part, with *p* and *mf* dynamics.
- Cel.**: Cello part, with *p* and *mf* dynamics.
- Vln. 1**: Violin 1 part, *div.* (divisi), *p* dynamic, *sul E* (sul tasto).
- Vln. 2**: Violin 2 part, *div.* (divisi), *p* dynamic, *sul tasto*.
- Vla.**: Viola part, *solo cantabile*, *mf* dynamic.
- Db.**: Double Bass part, *pp* dynamic.

The score includes various musical notations such as *mf* (mezzo-forte), *p* (piano), *pp* (pianissimo), *mp* (mezzo-piano), *cantabile*, *sul tasto*, *sul E*, and *solo*. It also features trills and triplets.

265 270

Picc. *f p f p*

Fls. *f p f sempre f mf f f*

Obs. *p p f p*

C. A. *p f p*

Cls. *p f p f*

Perc. 1 Crotales *f*

Cel. *p f*

Pno. *f*

Vln. 1 *div. (8) ord. ^{8va} cantabile ff*

Vln. 2 *div. ord. ^{8va} cantabile ff*

Vla. *tutti mf f*

Vc. *pizz. f*

Detailed description: This page of a musical score covers measures 265 to 270. It features a full orchestral and string ensemble. The woodwinds (Piccolo, Flutes, Oboes, Clarinet in A, Clarinet in C) and strings (Violins 1 & 2, Viola, Violoncello) are active throughout. The percussion section includes Crotales and Cymbals. The score is marked with various dynamics such as *f* (forte), *p* (piano), *mf* (mezzo-forte), and *ff* (fortissimo), along with performance instructions like *sempre f*, *cantabile*, *div.* (divisi), and *tutti*. Measure numbers 265 and 270 are indicated in boxes at the top. The key signature has one sharp (F#), and the time signature is 4/4.

275

This page contains the musical score for measures 275 through 280. The instruments and parts are as follows:

- Cls. (Clarinets):** Measure 275 has a dynamic of *f*. Measure 276 has *mf*. Measure 277 has *p*.
- Hn. 1&2 (Horns):** Measure 275 is silent. Measure 276 has *pp*. Measure 277 has *pp*.
- Hn. 3&4 (Horns):** Measure 275 is silent. Measure 276 has *pp*. Measure 277 has *pp*.
- Tpt. 1&2 (Trumpets):** Measure 275 is silent. Measure 276 has *mf*. Measure 277 has *ff*. Measure 278 has *pp*. The instruction "senza sord." is present above the staff.
- Tpt. 3&4 (Trumpets):** Measure 275 is silent. Measure 276 has *mf*. Measure 277 has *ff*. Measure 278 has *pp*. The instruction "senza sord." is present above the staff.
- Tbn. 1&2 (Tenor Trombones):** Measure 275 is silent. Measure 276 has *mf*. Measure 277 has *ff*. Measure 278 has *pp*.
- B. Tbn. (Baritone Trombone):** Measure 275 is silent. Measure 276 has *ff*. Measure 277 has *pp*.
- Tba. (Tuba):** Measure 275 is silent. Measure 276 is silent. Measure 277 has *pp*.
- Perc. 1 (Percussion):** Measure 275 has *ff* for Crotales. Measure 276 has *ff*. Measure 277 has "To Triangle".
- Cel. (Cymbals):** Measure 275 has *ff*. Measure 276 has *mf*. Measure 277 has *ff*. Measure 278 has *p*. Measure 279 has *f*. Measure 280 has *p*.
- Pno. (Piano):** Measure 275 has *ff*. Measure 276 has *mf*. Measure 277 has *ff*. Measure 278 has *mf*. Measure 279 has *f*. Measure 280 has *p*.
- Vln. 1 (Violin I):** Measure 275 has *f*. Measure 276 has *ff*. Measure 277 has *ff*. Measure 278 has *ff*. Measure 279 has *f*. Measure 280 has *p*. The instruction "unis." is present above the staff.
- Vln. 2 (Violin II):** Measure 275 has *f*. Measure 276 has *ff*. Measure 277 has *ff*. Measure 278 has *ff*. Measure 279 has *f*. Measure 280 has *p*. The instruction "unis." is present above the staff.
- Vla. (Viola):** Measure 275 is silent. Measure 276 is silent. Measure 277 has *f*. Measure 278 has *f*. Measure 279 has *p*. Measure 280 has *p*.
- Vc. (Violoncello):** Measure 275 has *f*. Measure 276 has *ff*. Measure 277 has *f*. Measure 278 has *f*. Measure 279 has *f*. Measure 280 has *f*. The instruction "arco" is present above the staff.
- Db. (Double Bass):** Measure 275 has *f*. Measure 276 has *ff*. Measure 277 has *f*. Measure 278 has *f*. Measure 279 has *f*. Measure 280 has *pp*. The instruction "arco con sord." is present above the staff.

295 300

Picc. *p* *pp*

Fls. *p* *pp* *p* *pp*

Obs. *p* *pp*

C. A. *p* *pp*

Cl. *p* *pp*

Cel. *p* *pp* *ppp*

con sord. sul tasto * *f* *ed* * *f* *ed* * *f* *ed* * *f* *ed* *

Vin. 1 *pp* *p* to ord. *pp* ord.

Vin. 2 *p* to ord. *pp* ord.

Vla. *p* to ord. *pp* ord.

Vc. *p* ord. *pp*

4. O Fleeting Shadow!

Lento, ♩ = 54
Vibraphone

motor on

305 370

Perc. 2

A. Solo

With purity of tone throughout

O Fleeting Sha-dow! Pass be-yond the ba-ser

Lento, ♩ = 54

Vin. 1

Vin. 2

Vla.

Vc.

pp, mf, p, senza sord., non vib., to vib., solo, gli altri

315 320

Fls.

Obs.

Cls.

Bsns.

Perc. 1 Triangle

Perc. 2 Vibraphone

A. Solo

sta-ges of doubt and rise, and rise, rise to the ex-alted heights of cer-tain-ty.

Vin. 1

Vin. 2

Vla.

Vc.

pp, mf, p, senza sord., non vib., to vib., solo, gli altri, sempre pp, div. a 2, vib., sul A, sul D

325 330

Fis. *p* *pp*

Obs. *p* *pp*

C. A. *cantabile* *pp* *p* *pp* *p*

Cls. *f* *p* *pp* *p* *pp*

Bsns. *f* *p* *pp* *p*

Perc. 1 To Large Suspended Cymbal *f* *p* *pp* Large Suspended Cymbal *pp* *p* Stroke edge with wooden beater

Perc. 2 Vibraphone *p* *f* *pp* *mp* *p* *mf* *pp* To Cab.

Vln. 1 *div. f* *p* *pp* *ppp* *mf* *pp*

Vln. 2 *div. f* *p* *pp* *ppp* *mf* *pp*

Vla. *div. f* *p* *pp* *ppp* *mf* *pp*

Vc. *div. f* *p* *pp* *ppp* *mf* *pp*

335 340

Picc. *pp* *p* *f* *mf*

Fis. *pp* *pp* *p* *f* *mf*

Obs. *pp* *pp* *p*

C. A. *pp* *pp* *p* *mp*

Cls. *pp* *p* *mp*

Bsns. *pp*

A. Solo *p* *pp* *p* *pp* *mp* *p* *f*

O - pen the eye of truth, that thou may-est be - hold the vei - less Beau - ty

Vln. 1 *div.* *ppp* *mf* *pp* *pp* *mf* *p* *f*

Vln. 2 *div.* *ppp* *mf* *pp* *pp* *mf* *p* *f*

Vla. *div.* *ppp* *mf* *pp* *pp* *mf* *p* *f*

Vc. *div.* *ppp* *mf* *pp* *pp* *mf* *p* *f*

Db. *ppp* *mf* *pp* *pp* *mf* *p* *f*

345

Picc. *f*
 Fls. *mf < f*
 Obs. *mf < f*
 Cls. *f*
 Bsns. *mf < f > p*
 Obsn. *mf < f > p*
 Hn. 1&2 *mf < f > p*
 Hn. 3&4 *mf < f > p*
 Tpt. 1&2 *p < f > p*
 Tpt. 3&4 *p < f > p*
 Tbn. 1&2 *p < f > p*
 Perc. 1 Large Suspended Cymbal
 Stroke surface with wooden beater
 To Triangle
 Perc. 2 Cabasa
 To Vibraphone
 Vibraphone
 A. Solo *mf < f*
 and ex - claim: Hal - lowed, Hal - lowed be the Lord, the most ex - cel - lent
 non vib. to vib. ...
 Vln. 1 div. *p < f > pp < p < f > mf*
 Vln. 2 div. *p < f > pp < p < f > mf*
 Vla. div. *p < f > pp < p < f > mf*
 Vc. div. *p < f > pp < p < f > mf*
 Db. *p < f*

350 355

Picc. *ff* *f* *ff* *pp*

Fls. *ff* *f* *ff* *pp* *pp*

Obs. *f* *ff* *pp*

Clars. *mf* *ff* *f* *ff* *pp*

Bsns. *mf* *ff* *pp*

Cbsns. *mf* *ff* *pp*

Hn. 1&2 *fp* *ff*

Hn. 3&4 *fp* *ff*

Tpt. 1&2 *mf* *ff* *mf* *ff*

Tpt. 3&4 *mf* *ff* *mf* *ff*

Tbn. 1&2 *mf* *ff* *mf* *ff*

B. Tbn. *mf* *ff* *mf* *ff*

Tba. *mf* *ff* *mf* *ff*

Timp. *mf* *ff*

Perc. 1 Triangle *mf* *ff* To Large Sus. Cym. Large Suspended Cymbal soft sticks *mf* *ff* Stroke edge with wooden beater *pp* *p* To Maracas *

Perc. 2 Vibraphone *p* *pp*

A. Solo *ff*
of all cre - a - tors!

Vln. 1 div. *mf* *f* *mf* *ff*

Vln. 2 div. *mf* *f* *mf* *ff*

Vla. div. *mf* *f* *mf* *ff*

Vc. div. *mf* *f* *mf* *ff*

Db. *mf* *f* *mf* *ff*

5. The Glory

In this movement, the time signature represents changing composite rhythms. It is best to conduct in 4 crotchet beats to a bar, and the players use the stress marks to represent the composite rhythm, e.g. 3+3+2 or 2+3+3.

Allegro, ♩ = 144

Musical score for Percussion 1, Percussion 2, Cymbals (Cel.), and Piano (Pno.).

Perc. 1: Maracas (p), To Marimba (pp), Marimba (p). Measure numbers 360 and 365 are indicated.

Perc. 2: Vibraphone (p), To Cabasa, Cabasa (p).

Cel.: Cymbals (p).

Pno.: Piano accompaniment.

Musical score for Piccolo (Picc.), Flute (Fls.), Percussion 1, Percussion 2, Cymbals (Cel.), Piano (Pno.), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

Picc.: Piccolo (p).

Fls.: Flute (p, mf).

Perc. 1: Marimba (mf), Cabasa (p), To Maracas, Maracas (mf), To Vibraphone.

Perc. 2: Cabasa (p), To Vibraphone (mf).

Cel.: Cymbals (mf, p, mf).

Pno.: Piano accompaniment (mf).

Vla.: unis. pizz. (mf).

Vc.: unis. (arco) (mf, p, mf).

Db.: Double Bass (mf).

Measure number 370 is indicated.

385

390

Fls. *mf* *f* *ff*

Obs. *mf* *ff*

C. A. *ff*

Cls. *f* *ff*

B. Cl. *f* *ff*

Bsns. *mf* *f* *ff*

Cbsn. *ff*

Perc. 1 2 Bongos To Marimba Marimba *ff*

Perc. 2 Vibraphone motor on *f* *ff* To Cabasa

f *ff*

Cel.

Pno. *ff*

Vln. 1 unis. *ff*

Vln. 2 unis. *ff*

Vla. *f* *ff*

Vc. *f* *ff*

Db. pizz. *f* arco *ff* *f*

This musical score page contains measures 395 through 400. The instruments and parts are as follows:

- Fls.:** Flute part starting at measure 395 with a *f* dynamic, transitioning to *p* at measure 400.
- Obs.:** Oboe part with *f* dynamic.
- C. A.:** Clarinet in A part with *f* dynamic.
- Cls.:** Clarinet in Bb part with *f* dynamic.
- Bsns.:** Bassoon part with *f* dynamic.
- Cbsn.:** Contrabassoon part with *f* dynamic.
- Tpt. 1&2:** Trumpets 1 and 2 part with *f* dynamic and *a2* marking.
- Tpt. 3&4:** Trumpets 3 and 4 part with *f* dynamic and *a2* marking.
- Perc. 1:** Marimba and To Crotales part with *f* dynamic.
- Perc. 2:** Cabasa part with *f* dynamic.
- Pno.:** Piano part with *ff* dynamic and a *20* marking.
- Vln. 1 & 2:** Violins 1 and 2 part with *f* dynamic.
- Vla.:** Viola part with *f* dynamic, *mf* dynamic, and *p* dynamic, including *arco* and *ff* markings.
- Vc.:** Violoncello part with *f* dynamic, *mf* dynamic, and *p* dynamic, including *arco* and *ff* markings.
- Db.:** Double Bass part with *f* dynamic, *mf* dynamic, and *p* dynamic, including *arco* and *ff* markings.

Measure 395 is marked with a box containing the number 395. Measure 400 is marked with a box containing the number 400. The score includes various dynamic markings (*f*, *p*, *ff*, *mf*, *p*) and performance instructions such as *arco*, *pizz.*, and *a2*.

415 420

Hn. 1&2
Hn. 3&4
Tpt. 1&2
Tbn. 1&2
Crotales
To 2 Bongos
Cabasa
To Vibraphone
Cel.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

con sord. *p* *mf* *p* *f* *p*

mf *p* *f* *fp*

mf *p* *f* *fp*

mf *p* *f* *fp*

p *f* *fp*

425 430

Picc. *mf* *p* *f*

Fls. *mf* *p* *f*

Cls. *mf* *p* *f*

Hn. 1&2 *mp*

Hn. 3&4 *mp*

Tpt. 1&2 con sord. *p* *f* *p* *f*

Tpt. 3&4 con sord. *p* *f* *p* *f*

Tbn. 1&2 con sord. *p* *f* *p* *f*

B. Tbn. con sord. *p* *f* *p* *f*

Tba. con sord. *p* *f* *p* *f*

Timp. *mf*

Perc. 1 2 Bongos

Perc. 2 Vibraphone *mp* *ff* *mf*
motor of soft sticks
To 4 Tom-toms *ff* 4 Tom-toms *mf*

Cel. *f* *p* *f* To Piano 1 (to form piano duet)

Pno. *mf*

Vln. 1 *f* *fp* *f* *fp* *f*

Vln. 2 *f* *fp* *f* *fp* *f*

Vla. *f* *fp* *f* *fp* *f*

Vc. *f* *fp* *f* *fp* *f*

Db. *f* *fp* *f* *fp* *f* *pizz.* *f*

435 440

Picc. *ff* *f*

Fls. *f* *ff* *f*

Fls. *p* *f* *p* *f* *ff*

Obs. *f* *ff*

C. A. *p* *f* *p* *f* *ff*

Cls. *p* *f* *p* *f* *ff*

B. Cl. *p* *f* *p* *f* *ff*

Bsns. *p* *f* *p* *f* *ff*

Timp. *mf* *f* *p* *f* *ff*

Perc. 1 2 Bongos *f* *f* *To Crotales* *Crotales* *ff*

Perc. 2 4 Tom-toms *f* *f* *To Vibraphone*

Vln. 1 *pizz.* *f* *arco* *f* *< ff*

Vln. 2 *pizz.* *f* *arco* *f* *< ff*

Vla. *pizz.* *f* *arco* *f* *< ff*

Vc. *pizz.* *f* *arco* *f* *< ff*

Db. *f* *f*

445 450

Picc. *mf*

Fls. *ff* *f* *ff* *p*

Obs. *p* *ff* *p*

C. A. *mf*

Cls. *mf*

B. Cl. *p*

Bsns. *p*

Cbsn. *p* *ff* *p*

Hn. 1&2 *p* *ff* *p*

Hn. 3&4 *p* *ff* *p*

Timp. *f*

Perc. 1 Crotales *ff* Side Drum, without snares *p cresc.*
x = hit metal edge of drum, not skin

Perc. 2 Vibraphone *mp* *ff* *mf cresc.*
 motor off hard sticks
♩ on each note

Pno. 1 *mf* *f*

Pno. 2 *ff* *ff* *mf* *f*

Vln. 1 *f* *ff* *p* *ff* *p*

Vln. 2 *f* *ff* *p* *ff* *p*

Vla. *f* *ff* *p* *ff* *p*

Vc. *f* *ff* *p* *ff* *p*

Db. *f* *ff* *p* *ff* *p*

arco

455 460

Picc. *ff*

Fls. *ff*

Obs. *ff*

C. A. *ff*

Cls. *ff*

B. Cl. *ff*

Bsns. *ff*

Cbsn. *ff*

Hn. 1&2 *ff*

Hn. 3&4 *ff*

Tpt. 1&2 *ff* senza sord.

Tpt. 3&4 *ff* senza sord.

Tbn. 1&2 *ff* senza sord.

B. Tbn. *ff* senza sord.

Timp. *ff*

Perc. 1 *ff* To Crotales Crotales *ff* To Mrcs. Maracas *ff* To Croc. Crotales *ff*

Perc. 2 *ff* To Tub. Bells Tubular Bells *ff* To Cab. *ff*

Pno. 1 *ff*

Pno. 2 *ff*

Vin. 1 *ff*

Vin. 2 *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

465 470

Picc. *f* *fff* *ff*

Fls. *f* *fff* *ff*

Obs. *a2* *f* *fff* *ff*

C. A. *f* *fff* *ff*

Cls. *f* *fff* *ff*

B. Cl. *ff*

Hn. 1&2 *f* *fff* *ff*

Hn. 3&4 *f* *fff* *ff*

Tpt. 1&2 *f* *fff* *ff*

Tpt. 3&4 *f* *fff* *ff*

Tbn. 1&2 *f* *fff* *ff*

B. Tbn. *f* *fff* *ff*

Tba. *f* *fff* *ff* senza sord.

Perc. 1 Crotales *fff* To Side Drum

Perc. 2 Cabasa *ff* To Tub. Bells Tubular Bells *fff*

Pno. 1 *ff* *fff* *ff*

Pno. 2 *ff* *fff* *ff*

Vin. 1 *ff*

Vin. 2 *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

475 480 485

Picc. *f*

Fls. *f*

Obs. *f* *mf* *f*

C. A. *f* *mf*

Cl. s. *f* *mf*

B. Cl. *f* *ff*

Bsns. *f* *ff* *f* *mf < ff*

Obsn. *f* *ff* *f* *ff*

Hn. 1&2 *f* *ff* *f* *mf < ff*

Hn. 3&4 *f* *ff* *f* *mf < ff*

Tpt. 1&2 *f* *ff* *f* *mf < ff* *f*

Tpt. 3&4 *f* *f*

Tbn. 1&2 *f* *f*

B. Tbn. *f*

Tba. *f* *f* *ff* *f* *mf < ff*

Timp. *ff*

Perc. 1 Side Drum, with snares *p* *f* *f*
x = hit metal edge of drum, not skin

Perc. 2 Tubular Bells *ff* * To 5 Temple Blocks 5 Temple Blocks *f* *f*

Pno. 1 *f*

Pno. 2 *f* *ff* * *f*

Vin. 1 *p* *ff* *f* *ff*

Vin. 2 *p* *ff* *f* *ff*

Vla. *p* *ff* *f* *ff*

Vc. *p* *ff* *f* *ff* *pizz.*

Db. *p* *ff* *f* *ff* *pizz.*

490

This page of a musical score, numbered 55, covers measures 488 through 491. The score is arranged in a standard orchestral layout with woodwinds, brass, strings, and percussion. The woodwind section includes Piccolo (Picc.), Flute (Fls.), Oboe (Obs.), Clarinet in A (C. A.), Clarinet in Bb (C. B.), Bassoon (Bsns.), and Contrabassoon (Cbsn.). The brass section includes Horns in 1&2 (Hn. 1&2) and 3&4 (Hn. 3&4), Trumpets in 1&2 (Tpt. 1&2) and 3&4 (Tpt. 3&4), Trombone (B. Tbn.), and Tuba (Tba.). The string section consists of Violin 1 (Vin. 1), Violin 2 (Vin. 2), Viola (Vla.), and Violoncello (Vc.). The percussion section includes Timpani (Timp.), Side Drum, and two Percussionists (Perc. 1 and Perc. 2). The score features a variety of dynamics, including *f* (forte) and *ff* (fortissimo), and includes articulation marks such as slurs and accents. The Percussion part includes specific instructions: "Side Drum" for Perc. 1, "5 Temple Blocks" for Perc. 2, and transitions to "2 Bongos" and "Tubular Bells". The string parts for Violin 1, Violin 2, and Viola are marked *arco* (arco). The Piccolo part begins in measure 490 with a *ff* dynamic. The woodwinds and brass parts have various dynamics and articulations throughout the measures. The strings play sustained chords, with the Violoncello part marked *arco* and *ff*.

poco rit.

This page of a musical score, numbered 56 and 495, features a variety of instruments. The woodwind section includes Piccolo, Flutes (1 and 2), Oboes, Clarinets (3 and 4), Bassoons, and Contrabassoon. The brass section consists of Horns (1 & 2 and 3 & 4), Trumpets (1 & 2 and 3 & 4), Trombones (1 & 2 and 3), and Tuba. The percussion section includes Timpani, Bongos, and Tubular Bells. The keyboard section has two Piano staves (1 and 2). The string section includes Violins (1 and 2), Viola, Violoncello, and Double Bass. The score is marked with a tempo change to 'poco rit.' and dynamic markings such as 'ff' (fortissimo) and 'f' (forte). The music is written in a common time signature and includes various musical notations such as slurs, accents, and articulation marks.