

# Message Symphony

for large Symphony Orchestra  
and Organ

opus 30

~ Canadian Edition 2009 ~

Hidayat I. Khan

Published by:  
International Headquarters Sufi Movement

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## Music by:

Hidayat I. Khan

## Orchestration:

Piccolo

Flute 1 and 2

Oboe 1 and 2

Cor Anglais 1 and 2

Clarinet (si b) 1 and 2

Bassoon 1 and 2

Horn (fa) 1, 2, 3 and 4

Trumpet (do) 1, 2 and 3

Trombone 1, 2 and 3

Harp 1 and 2

Timpani

Cymbali

Celesta

Tam-tam

Chinese block

Petite caisse

Grosse caisse

Petite cloches

Campana (tubes)

Triangle

Xylophone

Organ

Violin 1a and 1b

Violin 2a and 2b

Alto a and b

Violoncello a and b

Contrabass a and b

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The Netherlands

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# Message Symphony

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opus 30

**Hidayat I. Khan**

***To the Message of 'Love, Harmony and Beauty'***

*Let us never ignore the unstruck music which is ringing constantly in our hearts, and may we venture to love the charm of its celestial melody, so as to be in harmony with the call of Nature's Grace in all beings, becoming thereby real and true expressions of God's Beauty.*

*Hidayat Inayat Khan*

## Music of East and West

Classical Western Harmony consists of standard classifications of modulative resolutions, as well as a certain amount of extended correlations between sound intervals, according to determined principles which have been deposited all down the ages as being basic regulations governing most polyphonic constructions.

In the East, music is fundamentally conceived according to various emotions which are determined by melodic formula's called Raga's and in the light of which specific states of mind are brought to an expression. The ascendant and the descendant range of varied intervals comprised in these numerous Raga's are constant and immutable in each case, whereas these are at the same time extremely varied and are always of a sacred character. The meditative experience revealed through the Raga's is expressed as being the process of the 'Tuning of the Heart'.

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opus 30

**Hidayat I. Khan**

## Movements

- I. Mysterious Pilgrimage in the Sacred Worlds of Esoterism
- II. Praise to the Sources of the Elements in Nature
- III. We greet each other in true Brother- and Sisterhood
- IV. ...to soothe Body, Heart and Soul
- V. That which resounds henceforth in the Temple of all Religions

# Musical Analysis

## **Movement I - *Mysterious Pilgrimage in the Sacred Worlds of Esoterism***

(10-12 minutes)

This movement is composed in the classical A-B-A form, ending with a coda.

The A-section is opened by the oboes playing theme 1, followed by a reversed aspect of the initial theme, played by the strings and harps. Theme 2 in the A-section is played by the trombones, ending with a long coda which is determined by the pizzicato in the strings.

The B-section is recognizable by the majestic character of the basic theme played by the organ and later the violins.

The return to the A-section is introduced by the violins reproducing theme 1, followed by the horns reproducing theme 2 of that initial section. The reversed aspect of theme 1 is now reproduced by the trombones.

The coda takes off on a presto with the violins and strings reproducing theme 2 of the A-section, followed by the majestic theme of the B-section developed in the strings.

## **Movement II - *Praise to the Sources of the Elements in Nature***

(5-6 minutes)

The entire movement is based on one single theme. This specific theme is presented in the opening section by the celli, followed later by the trombones, horns and bassoons.

In the middle section a rhythmic pattern of variations on the basic theme introduces a certain aspect of mobility in the unfoldment of the thematic structure, entrusted to the wood winds ensemble.

The coda, closing section or re-exposition, emphasizes a return to the initial peaceful aspect of the opening section, characterized by tremolo effects in the strings and the wood winds.

## **Movement III - *We greet each other in true Brother- and Sisterhood***

(6-7 minutes)

This movement consists of a group of five characteristic dances, listed as follows:

1	Reverences to all welcomed	celli, organ, flutes
2	Folkloric March	wood winds, organ
3	Dance of the Heroes	horns
4	Dance in the Village	trumpets, strings, wood winds
5	Dance of the Kings	organ, trumpets, trombones, strings
Coda		strings

## **Movement IV - ...to soothe Body, Heart and Soul**

(9-10 minutes)

The classical A-B-C-A form is predominant in this movement and can be explained as follows:

A-section	Refrain	flutes
	Theme 1	harps
B-section	Refrain	english horn
	Theme 2	trumpet solo
C-section	Variations on the thematic elements of the refrain	trumpet solo
A-section	Refrain (coda)	strings, flutes

## **Movement V - That which resounds henceforth in the Temple of all Religions**

(9-10 minutes)

This movement is dedicated to the 'Sacred Song', which is also the only thematic element exposed after a brief pathetic introductory opening. Then, just before the coda section, there is a short 'moment of meditation', which emphasizes the pathos of the inner aspect hereby illustrated. The various thematic developments are explained as follows:

Introduction	organ, timpani
Theme 'Sacred Song'	trombones
Thematic elements	strings
Thematic elements	organ
Return of theme	strings
Thematic elements	trumpets
Thematic elements	strings, organ, trumpets, wood winds
Moment of meditation	organ solo
Coda	organ
	trumpets
	organ

*Let Thy wish become my desire,  
let Thy will become my deed,  
let Thy word become my speech, Beloved,  
and Thy love become my creed.*

*Let my plant bring forth Thy flowers,  
let my fruits produce Thy seed,  
let my heart become Thy lute, Beloved,  
and my body Thy flute of reed.*

*From the Vadan, or 'Divine Symphony'  
by Pir-o-Murshid Inayat Khan*



# Message Symphony

## I.

Hidayat Khan (opus 30)

**Soutenu** (♩ = 92)

Oboe 1  
Oboe 2  
Clarinet 1 in B $\flat$   
Clarinet 2 in B $\flat$   
Trumpet 1, 2 in C  
Trumpet 3 in C  
Trombone 1, 2  
Trombone 3  
Timpani  
Violin 1  
Violin 2  
Viola  
Violoncello  
Contrabass

**Soutenu** (♩ = 92)  
mute  
*p*  
mute  
*p*  
mute  
*p*  
mute  
*p*  
*p*  
*pp*  
*p*  
**Soutenu** (♩ = 92)  
mute  
*mf*  
*dim.*  
*p*  
*mf*  
*f*  
mute  
*mf*  
*dim.*  
*p*  
*mf*  
*f*  
*mf*  
arco portato  
*mf*  
*mf*  
*dim.*  
*p*  
*f*



16

**2** rall. . . . .

Fl.1 *mf*

Fl.2 *mf*

Ob.1 *mf*

Ob.2 *mf*

Cl.1 *f* *mf* *f* *p*

Cl.2 *f* *mf* *f* *p*

Bsn.1 *f* *mf* *f* *p*

Bsn.2 *f* *mf* *f* *p*

Hn.1,3 unis. *mf* *p*

Hn.2,4 unis. *mf* *p*

C.Tpt.1,2 *ff* *f* *mf* *p* 1. solo

Timp. *f* *mf* *p*

Perc. Cymbals *p* *mf* *p* *pp* To Tam-Tam *p* *pp*

**2** rall. . . . .

Vln.1 arco *ff* *f* *mf*

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

Vla. pizz. *mf* arco *mf* *p* pizz. *mf*

Vc. pizz. *mf* arco *mf* *p* pizz. *mf* arco *f* *espressivo*

Cb. pizz. *mf* arco *mf* *p* pizz. *mf* arco *f* *espressivo*

*f* *espressivo*

23 Plus allant (♩ = 92)

3

f ff mf p

f ff mf p

f ff mf p

f ff mf p

mf p f mf p

mf p f mf p

Bsn.1 f mf p

Bsn.2 f mf p

Plus allant (♩ = 92)

3

Hn. 1 mute open p

Hn. 2 mute open p

Chimes mf

23 Plus allant (♩ = 92)

3

Harpes jusque à 2 mesures après "3" jouer une octave plus basse et très arpeggié

ff mf

Hp. 1 & 2 (sempre unis.)

Plus allant (♩ = 92)

3

arco f mf

arco f mf

arco f mf

arco f mf

arco f mf f

arco f mf f

Vc. f mf f mf

Vc. b f mf f mf

cb. f mf

34 Trumpet 1 solo

ff

2. solo ff

Tam-Tam

mf

mf

mf

mf

Cymbales

f

mf = p

Chimes

4

rall.

Vln. 1

spiccato

8va

ff

f

Vln. 2

ff

f

Vla.

ff

Vc.

pizz.

f

mf

Cb.

pizz.

f

mf



43 Rythmé (♩ = 92)

Cl. 1

Rythmé (♩ = 92)

f

mute

mf

open

C.Tpt. 3

mf

Timp.

Triangle

p

Cymbals

p

Hp. 1 & 2 (sempre unis.)

43 Rythmé (♩ = 92)

f

mf

p

Vln. 1

Rythmé (♩ = 92)

santillé

f

Vln. 2

santillé

mf

Vla.

f

sautillé

f

Vc.

pizz.

mf

pizz.

mf

Message Symphony

50

5

*f* *mf* *f*

Fl.1

Fl.2

Ob.1

Ob.2

E.H.

Cl.1

Cl.2

5

Timp.

Perc.

*cresc. poco a poco* *mf*

santillé

5

*f* *mf* *cresc.*

Vln.1

*mf*

Vln.2

Vla.

Vc.

Cb.

*pizz.* *mf*

*pizz.* *mf*

57 **Andante** (♩ = 92)

**6**

Fl.1  
Fl.2  
Ob.1  
Ob.2  
E.H.  
Cl.1  
Cl.2  
Hn. 1,3  
Hn. 2,4  
C.Tpt. 1,2  
C.Tpt. 3  
Tbn. 1,2  
Tbn. 3  
Timp.  
Perc.  
Hrp. 1 & 2 (sempre unis.)

**Andante** (♩ = 92)

**6**

Vln. 1  
Vln. 2  
Vla.  
Vcl.  
Cb.





8

Fl.1  
Fl.2  
Cl.1  
Cl.2

8

Hn. 1,3  
Hn. 2,4

C.Tpt. 1,2  
C.Tpt. 3

Timp.

8

Hp. 1 & 2  
(sempre unis.)

8

Vln. 1  
Vln. 2  
Vla.  
Vc.  
Cb.





Message Symphony

104 -

Rythmé (♩ = 92)

F.2 *f*

Ob.2 *f* *sempre staccato*

Bsn.2 *mf*

C Tpt. 3 *mf* (mute) Rythmé (♩ = 92)

Perc. *p* Petite caisse *tr*

Chimes *mf* *p* (tr)

Hp. 1 & 2 (sempre unis.) *mf* Rythmé (♩ = 92)

Cel. *mf*

Vln. 1 Rythmé (♩ = 92)

Vln. 2

Vla. *f* *pizz. - trem.*

Vc. *f* *ff* *f* *pizz. - trem.*

Cb. *f* *ff* *f* *pizz. - trem.*

**11**  
(Flute)

Picc.  
Fl.1  
Fl.2  
Ob.1  
Ob.2  
Bsn.2

**11**  
2. (mute)

C.Tpt.1,2  
C.Tpt.3  
Perc.

**11**  
Hp. 1 & 2  
(sempre unis.)

Cel.

**11**  
Vln.1  
Vln.2  
Vla.  
Vc.  
Cb.

12 (Flute)

Picc.

Fl.1

Ob.1

E.H.

Cl.1

Bsn.1

Bsn.2

C.Tpt.12

Perc.

Hp. 1 & 2  
(sempre unis.)

Cel.

Vln.1

Vln.2

Vla.

Vc.

Cb.

*f*

*ff*

*sfz*

*arco a la corde mute, desk by desk*

12

12

12

12

123

Picc. *f*

Fl. 2 *f*

E.H.

Cl. 1

Bsn. 1

C.Tpt. 1, 2 *Trpt. 1 & 2 open*

C.Tpt. 3

Timp. (bagnettes brosse) *p* *tr* *tr* *tr* *tr*

Perc. *tr* *tr* *tr*

123

Hp. 1 & 2 (sempre unis.)

Cel. *8va*

Vln. 1 *8va* *ff* *f* *ff*

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

Vla. *ff* *f* *ff* *arco a la corde* *mute desk by desk*

Vc. *ff* *f* *ff*

Cb. *ff* *f* *ff*

130 **13**

Picc. *f*

Fl. 2 *f*

E.H.

Cl. 1

Cl. 2 *f*

Bsn. 1

Hn. 1 *f* **13** Hn. 1 mute

Hn. 3 *f*

C.Tpt. 1,2

C.Tpt. 3

Timp. (tr) tr tr tr tr tr tr tr tr

130 **13**

Hp. 1 & 2 (sempre unis.)

Vln. 1 *f* **13** *ff* *f* *ff*

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

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

Vc. *f* *ff* *f* *ff*  
arco a la corde  
mute desk by desk

Cb. *f* *ff* *f* *ff*  
arco a la corde  
mute desk by desk



137 **accelerando poco a poco** 14

Picc. *f*

Fl.1 *f*

Fl.2

Ob.1

Ob.2

Cl.1

Cl.2 *f*

Bsn.1

Bsn.2

**accelerando poco a poco** 14

Hn.1,3 *mf*

Hn.2,4 *mf*

Trpt. 1 open *f*

Trpt. 2 (open) *f*

Trb. 1 open *mf*

Trb. 3 open *mf*

Timp. *(tr)*

Perc. Cymbals (wooden mallets)

**accelerando poco a poco** 14

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

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

Vla. *f* *ff* *f*

Vc. *f* *ff* *f*

Cb. *f* *ff* *f*

143

Fl.1

Fl.2

Ob.1

Ob.2

Cl.1

Cl.2

Bsn.1

Bsn.2

Hn. 1,3

Hn. 2,4

C Tpt. 1,2

C Tpt. 3

Tbn. 1,2

Tbn. 3

Trb. 2

Trp. 2

Timp.

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

8va

ff

f

mutes off little by little





Plus allant (♩ = 92)

176

**f**

Fl.1

Fl.2

**f**

Ob.1

**mf**

Ob.2

**mf**

E.H.

**mf**

Cl.1

**mf**

Cl.2

**mf**

Plus allant (♩ = 92)

18

C Tpt.1,2

**pp**

mute

3

C Tpt.3

**pp**

mute

3

Perc.

Petite caisse

**mf**

tr

Plus allant (♩ = 92)

176

**f**

Hp. 1 & 2 (sempre unis.)

Cel.

**ff**

Plus allant (♩ = 92)

18

Vln.1

**f**

**ff**

**f**

**ff**

Vln.2

**f**

**ff**

**f**

**ff**

Vla.

pizz.

**mf**

Vc.

pizz.

**mf**

Cb.

pizz.

**mf**



190 **19**

Fl.1 *p*

Fl.2 *p*

Cl.1 *f*

Cl.2 *mf*

Bsn.1 *mf*

Bsn.2 *mf*

Hrn.1,3 *ff f ff f ff f ff*

C.Tpt.1,2 *mf (mute)*

C.Tpt.3 *mf (mute)*

Tbn.1,2 *p (open)*

Tbn.3 *p (open)*

Perc. *t*

Hrp. 1&2 (sempre unis.)

Cel.

Org. (Horn 1 & 3)

**19**

Vln.1 *ff f mf mf*

Vln.2 *ff f*

Vla. *mf f* arco - sautillé

Vc. *mf f* arco

Cb. *mf ff*







21

21

21

205

Pcc.

Fl.1

Fl.2

Ob.1

Ob.2

E.H.

Cl.1

Cl.2

Bsn.1

Bsn.2

Org.

Vln.1

Vln.2

Vla.

Vc.

Cb.

*f*

*ff*

*mf*

212

Picc. *f*

Fl.1 *f*

Fl.2 *mf*

Ob.1 *f*

Ob.2 *f*

Cl.1

Cl.2 *staccato sempre*

Bsn.1

Bsn.2

Hn.1 *f*

CTpt.1,2 *f*

Org.

Vln.1 *mf*

Vln.2 *mf*

Vla.

Vc.

Cb.







24

238

Fl.1

Fl.2

Ob.1

Ob.2

Cl.1

Cl.2

Bsn.1

Bsn.2

24

Hn. 1

Hn. 1,3

Hn. 2,4

Hn. 1

Hn. 2

Timp.

Perc.

Chimes

Tuber / Rohre

24

238

Hp. 1 & 2 (sempre unis.)

24

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Cb.

pizz.

ff

pizz.

ff

pizz.

ff

pizz.

ff









26

vs.

Hn. 1,3

Hn. 2,4

C Tpt. 1,2

C Tpt. 3

Tbn. 1,2

Tbn. 3

Timp.

Perc.

26

Hp. 1 & 2 (sempre unis.)

I 60 1 Pouce  
brass, strings, flutes  
clavier

Org.

26

Vln. 1

Vln. 2

Vla.

Vc.

Cb.



273

Fl.1

Fl.2

Ob.1

Ob.2

Cl.1

Cl.2

Bsn.1

Bsn.2

Hn.1,3

Hn.2,4

C Tpt.1,2

C Tpt.3

Tbn.1,2

Tbn.3

Harp 1 & 2 (sempre unis.)

Vln.1

Vln.2

Vla.

Vc.

Cb.



285 *accel. poco a poco*

Fl.1 *ff*

Fl.2 *ff*

Ob.1

Ob.2

E.H.

Cl.1

Cl.2

Bsn.1

Bsn.2

Hn.1,3 *mf*

Hn.2,4 *f*

C.Tpt.1,2 *ff*

C.Tpt.3 *ff*

Tbn.1,2

Tbn.3

Timp.

Perc.

Hrp. 1 & 2 (sempre unis.)

Vln.1 *mf*

Vln.2 *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

*accel. poco a poco*

*mf*

*f*

*mf*

*f*

*mf*

*f*

*mf*

*f*

*mf*

*f*







# II.

**Très lent (♩ = 60)**

Horn 1, 3 in F unis. *pp* unis. *pp* unis.

Horn 2, 4 in F *pp* *pp*

Timpani *pp* *mf* *pp* *pp* *mf* *pp*

Harp 1 & 2 (sempre unis.) *mf* *mf*

Violin 1 *p* pizz. arco *mf* pizz. arco

Violin 2 *p* arco *mf* pizz. arco

Viola *mf* tremolo pizz. *mf* tremolo pizz.

Violoncello *p* *p*

Contrabass *p* *p*



**1** **2**

Fl. 1 *p* *mf*

Fl. 2 *p* *mf*

Cl. 1 *p* *mf*

Cl. 2 *p* *mf*

Perc. triangle *p* **1** **2**

Harp 1 & 2 (sempre unis.) *mf* **1** **2**

Vln. 1

Vln. 2

Vla. *p* arco *p* arco

Vc. *p* arco *p* arco

Cb. *p* *p*



23

Fl.1 *p*

Fl.2 *p*

Ob.1 *p*

Ob.2 *p*

E.H. *f*

Cl.1 *p*

Cl.2 *p*

Bsn.1 *f*

Bsn.2 *f*

Hn.1,3 *f* unis.

Hn.2,4 *f* unis.

C.Tpt.1,2 *p* trpt. 1 mute

Tbn.1,2 *mf* (open)

Tbn.3 *mf* (open)

Vln.1 *mf* pizz. sempre

Vln.2 *mf* pizz. sempre

Vla. *mf* pizz. sempre

Vc. *mf* pizz. sempre

Cb. *mf* pizz. sempre

3





5

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E.H.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

C Tpt. 1, 2

C Tpt. 3

Tbn. 1, 2

Tbn. 3

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

5

6

56

Fl. 1

Fl. 2

Ob. 1

Ob. 2

E.H.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 3

Hn. 2, 4

C Tpt. 1, 2

C Tpt. 3

Tbn. 1, 2

Tbn. 3

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

6

6

64

Fl.1

Fl.2

Ob.1

Ob.2

E.H.

Cl.1

Cl.2

Bsn.1

Bsn.2

Hn. 1,3

Hn. 2,4

CTpt. 1,2

CTpt. 3

Tbn. 1,2

Tbn. 3

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

71 **7** *Rall.* *A tempo*

Fl.1 *f* *f*

Fl.2 *f* *f*

Ob.1 *f* *mf* *3*

Ob.2 *f* *mf* *3*

E.H. *f* *mf* *3*

Cl.1 *f* *f*

Cl.2 *f* *f*

Bsn.1 *f* *mf* *3*

Bsn.2 *f* *mf* *3*

Hn. 1,3 *f* *Rall.* *A tempo*

Hn. 2,4 *f*

C.Tpt. 1,2 *f*

C.Tpt. 3 *f*

Tbn. 1,2 *f*

Tbn. 3 *f*

Perc. *ff* *Rall.* *A tempo*

71 (Trumpet 1 & 2) *mf*

Hp. 1 & 2 (sempre unis.) *mf*

71 **7** *Rall.* *A tempo*

Vln. 1 *mf* arco - mute

Vln. 2 *mf* arco - mute *Div.*

Vla. *p* arco - mute *3*

Vc. *ff* *p* *3*

Cb. *ff* *mf* *3*



8

Fl.1

Fl.2

Ob.1

Ob.2

E.H.

Cl.1

Cl.2

Bsn.1

Bsn.2

8

Hp.1 & 2  
(sempre unis.)

8

Vln.1

Vln.2

Vla.

Vc.

Cb.





Message Symphony

III.

**Allegrente (♩ = 98)**

Piccolo *mf*

Flute 1 *mf*

Flute 2 *mf*

Oboe 1

Oboe 2

English Horn

**Allegrente (♩ = 98)**  
Chinese Block

Percussion

**Allegrente (♩ = 98)**

Celesta *mf*

(brassy)

Organ *pp*

**Allegrente (♩ = 98)**  
mute

Violoncello *p*

*pizz.*  
*p*

Contrabass *pizz.*  
*p*

Message Symphony

This page of the musical score for 'Message Symphony' (opus 30, Movement III) features a variety of instruments. The top section includes Piccolo (Picc.), Flute 1 (Fl.1), and Flute 2 (Fl.2), all playing rapid sixteenth-note passages with slurs and accents. Below them are Oboe 1 (Ob.1), Oboe 2 (Ob.2), and English Horn (E.H.), which play a more melodic line with slurs and accents. The Percussion part features a rhythmic pattern with a '1' marking above a long note. The Clarinet (Cl.) part has a melodic line with a '1' marking above a note. The Organ part consists of two staves with complex rhythmic patterns and slurs. The Violoncello (Vc.) part has a melodic line with a '1' marking above a note and includes dynamic markings like 'p' and 'V'. The bottom section includes a Bassoon (Cb.) part with a rhythmic pattern.

# Message Symphony

The musical score for page 52 of 'Message Symphony' is arranged in two systems. The first system includes parts for Piccolo (Picc.), Flute 1 (Fl.1), Flute 2 (Fl.2), Oboe 1 (Ob.1), Oboe 2 (Ob.2), English Horn (E.H.), Percussion (Perc.), and Cello (Cel.). The second system includes parts for Organ (Org.), Violin (Vc.), and Contrabass (Cb.). The score is marked with a '2' in a box, indicating a second ending or measure. The music features complex rhythmic patterns and melodic lines across various instruments.

This page of the musical score for 'Message Symphony' (Movement III) features the following instruments and parts:

- Picc.** (Piccolo): Three staves, starting at measure 23, playing a complex melodic line with many slurs and ties.
- Fl.** (Flutes): Two staves, Flute 1 and Flute 2, mirroring the Piccolo's melodic line.
- Ob.1** (Oboe 1) and **Ob.2** (Oboe 2): Two staves, playing a rhythmic accompaniment of eighth notes.
- E.H.** (English Horn): One staff, playing a rhythmic accompaniment of eighth notes.
- Perc.** (Percussion): One staff, playing a rhythmic accompaniment of eighth notes.
- Cel.** (Cello/Double Bass): Two staves, with the Cello part playing a rhythmic accompaniment and the Double Bass part being mostly silent.
- Org.** (Organ): Two staves, playing a complex melodic line with many slurs and ties.
- Vc.** (Violin): Two staves, Violin 1 and Violin 2, playing a complex melodic line with many slurs and ties.
- Cb.** (Cello/Double Bass): Two staves, Cello and Double Bass, playing a rhythmic accompaniment of eighth notes.

Message Symphony

This page of the musical score for 'Message Symphony' features a variety of instruments. At the top, three flutes (Fl. 1, 2, and 3) play a complex, rhythmic melody with many slurs and ties. Below them are two oboes (Ob. 1 and 2) and a horn (H. 1), each playing a simpler, more melodic line. The percussion part (Perc.) has a distinct rhythmic pattern. The cello (Cel.) part is mostly silent, with some notes in the upper register. The organ (Org.) plays a dense, rhythmic accompaniment. At the bottom, a violoncello (Vc.) and a double bass (Cb.) provide a solid harmonic and rhythmic foundation. A large number '3' in a box is placed at the beginning of several staves, likely indicating a rehearsal mark or a specific measure.

This page of the musical score for 'Message Symphony' (opus 30, Movement III) features a variety of instruments. The woodwind section includes three flutes (Fl.1, Fl.2, Fl.3), two oboes (Ob.1, Ob.2), and an English horn (E.H.). The percussion part (Perc.) has a rhythmic pattern with a '4' above it. The string section includes a cello (Cel.), an organ (Org.), a viola (Vla.), a violin (Vc.), and a double bass (Cb.). The score is marked with a '4' in a box above the first measure of several staves, indicating a four-measure phrase. The music is written in a complex, rhythmic style with many sixteenth and thirty-second notes.

Message Symphony

5

47

Picc.

f

Fl.1

f

Fl.2

f

Ob.1

f

Ob.2

f

E.H.

Cl.1

mf

Cl.2

mf

Bsn.1

f

Bsn.2

f

C.Tpt.1,2

(Flute 1)

5

Perc.

Cymbals and Coquette

mf

Hp. 1 & 2  
(sempre unis.)

f

Org.

p

16'

p

16'

p

Vla.

f

f

Vc.

p sautillé

p sautillé

cb.

p sautillé

p sautillé



Message Symphony

54

Flc.1

Flc.2

Fl.1

Fl.2

Ob.1

Ob.2

Cl.1

Cl.2

Bsn.1

Bsn.2

Perc.

54

Hp.1 & 2  
(sempre unis.)

Org.

Vla.

Vc.

Cb.

Detailed description: This page of a musical score for 'Message Symphony' (opus 30, Movement III) features a variety of instruments. The woodwind section includes Piccolo (Flc.), Flute 1 (Fl.1), Flute 2 (Fl.2), Oboe 1 (Ob.1), Oboe 2 (Ob.2), Clarinet 1 (Cl.1), Clarinet 2 (Cl.2), Bassoon 1 (Bsn.1), and Bassoon 2 (Bsn.2). The percussion (Perc.) part is shown with a single staff. The harp (Hp.1 & 2) and organ (Org.) are also present. The string section includes Violins (Vla.) and Cellos (Cb.). The score is written in a common time signature and features complex rhythmic patterns, including triplets and sixteenth-note runs. The page number '54' is written at the beginning of the first and fifth staves. The title 'Message Symphony' is at the top, and the page number '57' is in the top right corner.

Message Symphony

**6**

Picc.

Fl.1

Fl.2

Ob.1

Ob.2

Cl.1

Cl.2

Bsn.1

Bsn.2

Perc.

Hp. 1 & 2 (sempre unis.)

Org.

Vla.

Vc.

Cb.

*crescendo*

*arco*

*crescendo*

*arco*

*crescendo*

*pizz.*

*ff*

*pizz.*

*ff*

68 **7**

Picc. *mf*

Fl.1 *mf*

Fl.2 *mf*

Ob.1 *mf*

Ob.2 *mf*

Cl.1 *mf*

Cl.2 *mf*

Bsn.1 *mf*

Bsn.2 *mf*

Hn. 1,3

Hn. 2,4 (open) *f*

C Tpt. 1,2 *p sempre*

C Tpt. 3 *p sempre*

Perc. *mf*

Glock. *mf*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *ff*

Vc. *ff*

Cb. *p*

# Message Symphony

74

Cl.1 *mf* *p*

Cl.2 *mf* *p*

Bsn.1 *f* *mf*

Bsn.2 *f* *mf*

Hn. 1,3 (open) *f* (open) *f* to mute

Hn. 2,4

C Tpt. 1,2

C Tpt. 3

Perc. *tr*

Glock.

Vln. 1 *mf*

Vln. 2 *mf*

Vla.

Vc. *f* arco *p* pizz.

Cb. *p* pizz. *mf* arco

Message Symphony

The musical score is divided into two systems, each containing eight measures. A large number '8' is placed above the first measure of each system, likely indicating a rehearsal mark. The instruments and their parts are as follows:

- Clarinets 1 & 2:** Play a melodic line with dynamics *mf*, *p*, and *mf*. They include a key signature change from B-flat to E-flat in the second measure of the first system.
- Bassoons 1 & 2:** Play a supporting line with dynamics *f* and *mf*.
- Horns 1,3:** Rest throughout.
- Horns 2,4:** Play a melodic line with dynamics *f*, marked '(open)'.
- Trumpets 1,2 & 3:** Play rhythmic patterns with dynamics *f*.
- Percussion:** Features a complex rhythmic pattern with trills and sustained notes.
- Clock:** Provides a steady rhythmic accompaniment.
- Violins 1 & 2:** Play a complex melodic and rhythmic line.
- Viola:** Plays a melodic line.
- Violoncello & Double Bass:** Play a melodic line, switching between *arco* (bowed) and *pizz.* (pizzicato) techniques with dynamics *f* and *mf*.

Message Symphony

9

9

9

Cl.1 *p* *mf* *p* *mf*

Cl.2 *p* *mf* *p* *mf*

Bsn.1 *mf* *f*

Bsn.2 *mf* *f*

Hn. 1,3 *f* *f* *open* *f*

Hn. 2,4 *f*

C.Tpt.1,2

C.Tpt.3

Perc. *tr*

Glock.

Vln.1 *mf* *p* *mf*

Vln.2 *mf*

Vla. *p*

Vc. *pizz.* *p* *arco* *f*

Cb. *arco* *mf* *pizz.* *p*

Message Symphony

92

Cl1  
Cl2  
Bsn.1  
Bsn.2  
Hn. 1,3  
Hn. 2,4  
C.Tpt. 1,2  
C.Tpt. 3  
Perc.  
Clock  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Cb.

*p*  
*mf*  
*f*  
*mf*  
*p*  
*f*  
*p*  
*f*  
*f*  
*mf*  
*pizz.*  
*arco V*  
*pizz.*  
*arco V*  
*p*  
*mf*  
*p*  
*mf*  
*p*  
*mf*



Message Symphony

10

99

Cl.1

Cl.2

Bsn.1

Bsn.2

*mf*

*p*

*mf*

*f*

*mf*

*f*

10

Hn.1,3

Hn.2,4

C Tpt. 1,2

C Tpt. 3

open

*f*

mute

open

*f*

Perc.

Glock.

10

Vln.1

Vln.2

Vla.

Vc.

Cb.

*mf*

*p*

*mf*

*p*

*mf*

*f*

*p*

*f*

*p*

*mf*

*p*

arco

pizz.

arco

pizz.

arco

pizz.



11

11

11

11

Message Symphony

12

113

Picc.

Fl.1

Fl.2

Ob.1

Ob.2

Cl.1

Cl.2

Bsn.1

Bsn.2

12

C Tpt. 1,2

C Tpt. 3

Temp.

Perc.

Xyl.

12

113

Hp. 1 & 2 (sempre unis.)

12

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Message Symphony

The image displays a page of a musical score for the 'Message Symphony', Movement III, page 67. The score is arranged in a standard orchestral format with multiple staves. At the top, the title 'Message Symphony' is centered, and the page number '67' is in the upper right corner. The score begins at measure 123, indicated by a bracket and the number '123' on the left. A large number '13' is placed in a box at the end of several staves, likely indicating a rehearsal mark or measure number. The instruments included are Piccolo (Picc.), Flute 1 (Fl.1), Flute 2 (Fl.2), Oboe 1 (Ob.1), Oboe 2 (Ob.2), English Horn (E.H.), Clarinet 1 (Cl.1), Clarinet 2 (Cl.2), Bassoon 1 (Bsn.1), Bassoon 2 (Bsn.2), Timpani (Timp.), Percussion (Perc.), Xylophone (Xyl.), Harp 1 & 2 (Hp. 1 & 2, sempre unis.), Cello (Cel.), Violin 1 (Vln.1), Violin 2 (Vln.2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score includes various musical notations such as notes, rests, trills, and dynamics. Performance instructions are provided throughout, including dynamics like *mf* (mezzo-forte), *f* (forte), and *p* (piano), as well as articulation like *trill* and playing techniques like *pizz.* (pizzicato) and *arco* (arco). The bottom of the page contains the text 'Message Symphony opus 30', 'Movement III - page 67', and 'Hidayat I. Khan'.

# Message Symphony

132

Picc.

Fl.1

Fl.2

Ob.1

Ob.2

E.H.

Cl.1

Bsn.1

Bsn.2

Timp.

Perc.

Xyl.

Hp. 1 & 2  
(sempre unis.)

Cel.

Vln.1

Vln.2

Vla.

Vc.

Cb.

*p* *mf* *p* *mf cresc...* *f*

*p* *ff*

Message Symphony

14

141

Picc. *mf* *tr* *ff* *ff pp*

Fl.1 *mf* *tr* *ff* *ff pp*

Fl.2 *mf* *tr* *ff* *ff pp*

Ob.1 *mf* *tr* *ff* *ff pp*

Ob.2 *mf* *tr* *ff* *ff pp*

E.H. *ff* *ff pp*

Cl.1 *ff* *ff pp*

Cl.2 *ff* *ff pp*

Bsn.1 *ff* *ff pp*

Bsn.2 *ff* *ff pp*

C.Tpt.1,2 *mf* *Open* *Mute* *pp* *open* *pp f*

C.Tpt.3 *mf* *Open* *Mute* *pp* *open* *pp f*

Tbn.1,2 *p* *Mute* *p*

Tbn.3 *p* *Mute* *p*

Temp. *mf* *mf*

Perc. *mf*

14

Vln.1 *f* *arco* *p* *mf*

Vln.2 *f* *arco* *p* *mf*

Vla. *f* *arco* *p* *mf*

Vc. *f* *arco* *p* *mf*

Cb. *f* *(Pizz.)* *p* *f*



# Message Symphony

**15**

*mf* *f* *p*

*mf* *f* *p*

*mf* *f* *p*

*mf* *f* *p*

*mf* *f* *p*

*mf* *f* *p*

*mf* *f* *p*

*mf* *f* *p*

*mf* *f* *p*

*mf* *f* *p*

*mf* *f* *p*

*mf* *f* *p*

*mf* *f* *p*

*mf* *f* *p*

*mf* *f* *p*

*mf* *f* *p*

*mf* *f* *p*

*mf* *f* *p*

*mf* *f* *p*

Message Symphony

155

16

16

16



Message Symphony

162

Picc. *p* *f*

Fl.1 *p* *f*

Fl.2 *p* *f*

Ob.1 *p* *f*

Ob.2 *p* *f*

E.H. *p* *f*

Cl.1 *p* *f*

Cl.2 *p* *f*

Bsn.1 *p* *f*

Bsn.2 *p* *f*

Hn. 1,3 *p*

Hn. 2,4 *p*

C Tpt. 1,2

C Tpt. 3

Temp.

Perc.

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

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

Vla. *f* *p* *f*

Vc. *f* *p* *f*

Cb. *f* *p* *f*

Message Symphony

17

Musical score for woodwinds and percussion. The score includes parts for Piccolo (Picc.), Flute 1 (Fl.1), Flute 2 (Fl.2), Oboe 1 (Ob.1), Oboe 2 (Ob.2), English Horn (E.H.), Clarinet 1 (Cl.1), Clarinet 2 (Cl.2), Bassoon 1 (Bsn.1), Bassoon 2 (Bsn.2), Horn 1,3 (Hn.1,3), Horn 2,4 (Hn.2,4), Trumpet 1,2 (C.Tpt.1,2), Trumpet 3 (C.Tpt.3), Trombone 1,2 (Tbn.1,2), Trombone 3 (Tbn.3), and Timpani (Timp.). The score features various dynamics such as *f*, *p*, *mf*, and *ff*, along with performance instructions like 'open' and 'muted'. A rehearsal mark '17' is present in the middle of the section.

17

Musical score for strings, including Violin 1 (Vln.1), Violin 2 (Vln.2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score features various dynamics such as *ff*, *p*, and *ff*, along with performance instructions like 'open' and 'muted'. A rehearsal mark '17' is present in the middle of the section.

# Message Symphony

18

176

Picc. *f* *p* *f*

Fl.1 *f* *p* *f*

Fl.2 *f* *p* *f*

Ob.1 *f* *p* *f*

Ob.2 *f* *p* *f*

E.H. *f* *p* *f*

Cl.1 *f* *p* *f*

Cl.2 *f* *p* *f*

Bsn.1 *f* *p* *f*

Bsn.2 *f* *p* *f*

Hn.1,3 *f* *p* *f*

Hn. 2,4 *f* *p* *f*

C.Tpt.1,2 *f* *p* *f*

C.Tpt.3 *f* *p* *f*

Tbn.1,2 *f* *p* *f*

Tbn. 3 *f* *p* *f*

Temp. *f* *p* *f*

Perc. *f* *p* *f*

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

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

Vla. *f* *p* *ff*

Vc. *f* *p* *ff*

Cb. *f* *p* *ff*

18

18

18

Message Symphony

182

Picc.

Fl.1

Fl.2

Ob.1

Ob.2

E.H.

Cl.1

Cl.2

Bsn.1

Bsn.2

Hn. 1,3

Hn. 2,4

C.Tpt. 1,2

C.Tpt. 3

Tbn. 1,2

Tbn. 3

Temp.

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*p*

*f*

*tr*

open



Message Symphony

189 **19**

Picc. *ff*

Fl.1 *ff*

Fl.2 *ff*

Ob.1 *ff*

Ob.2 *ff*

E.H. *ff*

Cl.1 *ff*

Cl.2 *ff*

Bsn.1 *ff*

Bsn.2 *ff*

**19**

Hn.1,3 *ff*

Hn.2,4 *ff*

C.Tpt.1,2 *ff*

C.Tpt.3 *ff*

Tbn.1,2 *ff*

Tbn.3 *ff*

Timp. *f*

Perc. Cymbals *f*

**19**

Org. *ff*

**19**

Vn.1 *ff (on the string)*

Vn.2 *ff (on the string)*

Vla. *ff (on the string)*

Vc. *ff (on the string)*

Cb. *ff*

Message Symphony

20

Accelerando poco a poco

Presto

Message Symphony

21

21

21

21



Message Symphony

2/3

Picc.  
Fl.1  
Fl.2  
Ob.1  
Ob.2  
E.H.  
Cl.1  
Cl.2  
Bsn.1  
Bsn.2  
Hn. 1,3  
Hn. 2,4  
C.Tpt. 1,2  
C.Tpt. 3  
Tbn. 1,2  
Tbn. 3  
Timp.  
Org.  
Vln. 1  
Vln. 2  
Vla.  
Vcl.  
Cb.

*mf* *f*

Message Symphony

22

217

Picc.

Fl.1

Fl.2

Ob.1

Ob.2

E.H.

Cl.1

Cl.2

Bsn.1

Bsn.2

Hn. 1,3

Hn. 2,4

C Tpt. 1,2

C Tpt. 3

Tbn. 1,2

Tbn. 3

Timp.

Org.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*mf*

*f*

22

22

22

Message Symphony

222

Lento (♩ = 60)

Picc. *ff* *fff*

Fl.1 *ff* *fff*

Fl.2 *ff* *fff*

Ob.1 *ff* *fff*

Ob.2 *ff* *fff*

E.H. *ff* *fff*

Cl.1 *ff* *fff*

Cl.2 *ff* *fff*

Bsn.1 *ff* *fff*

Bsn.2 *ff* *fff*

Hn. 1,3 *ff* *mf cresc.* *fff*

Hn. 2,4 *ff* *mf cresc.* *fff*

C.Tpt. 1,2 *ff* *mf cresc.* *fff*

C.Tpt. 3 *ff* *mf cresc.* *fff*

Tbn. 1,2 *ff* *mf cresc.* *fff*

Tbn. 3 *ff* *mf cresc.* *fff*

Timp. *mf* *mf cresc.* *fff*

Perc. *ff* *p* *mf* *ff* *p cresc.* *fff*

Lento (♩ = 60)

Org. *ff* *mf cresc.* *fff*

Lento (♩ = 60)

Vn. 1 *ff* *mf* *ff* *fff* *fff* *fff* *fff*

Vn. 2 *ff* *mf* *ff* *fff* *fff* *fff* *fff*

Vla. *ff* *mf* *ff* *fff* *fff* *fff* *fff*

Vc. *ff* *mf* *ff* *fff* *fff* *fff* *fff*

Cb. *ff* *mf* *ff* *fff* *fff* *fff* *fff*

## Message Symphony

## IV.

Hidayat Khan (opus 30)

**Tres lent** (♩ = 60)  
solo ad libitum  
*f molto rubato*

**Andante** (♩ = 80)  
*mf*

**Tres lent** (♩ = 60)  
*mf*

**Andante** (♩ = 80)  
*mf*

**Tres lent** (♩ = 60)  
**Andante** (♩ = 80)

**Tres lent** (♩ = 60)  
Cymbals  
*p*

**Andante** (♩ = 80)  
*mf* → *p*

**Tres lent** (♩ = 60)  
**Andante** (♩ = 80)  
mute - pizz. trem. sempre  
*mf*

**Andante** (♩ = 80)  
mute - pizz. trem. sempre  
*mf*

**Andante** (♩ = 80)  
mute - pizz. trem. sempre  
*mf*

**Andante** (♩ = 80)  
mute - pizz. trem. sempre  
*mf*

**Andante** (♩ = 80)  
mute  
*ff*

**Andante** (♩ = 80)  
mute - pizz. sempre  
*f*

Message Symphony

1 2

Fl.1 *mf*

Fl.2 *mf*

Ob.1 *mf*

Ob.2 *mf*

Cl.1 *mf*

Cl.2 *mf*

Bsn.1

Bsn.2

Hn. 1,3

Hn. 2,4

C.Tpt. 1,2

C.Tpt. 3

Tbn. 1,2

Tbn. 3

Perc.

Tub. B. *mf > p*

Hps.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

1 2

# Message Symphony

23

Fl.1

Fl.2

mf

mf

mf

mf

mf

mf

Ob.1

Ob.2

mf

mf

mf

mf

Cl.1

Cl.2

mf

mf

Bsn.1

Bsn.2

Hn. 1,3

Hn. 2,4

C Tpt. 1,2

C Tpt. 3

Tbn. 1,2

Tbn. 3

Tub. B.

Hps.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Message Symphony

30

3

F1.1 *mf*

F1.2 *mf*

Ob.1 *mf*

Ob.2 *mf*

Cl.1 *mf*

Cl.2 *mf*

Bsn.1

Bsn.2

Hn. 1,3

Hn. 2,4

C Tpt. 1,2

C Tpt. 3

Tbn. 1,2

Tbn. 3

3

Tub. B. *mf* *p*

Hps.

3

Vln. 1 *p*

Vln. 2 *p*

Vla. *arco (w/ mute)* *ff* *pizz. trem. sempre* *p*

Vc. *mf* *pizz. trem. sempre* *p*

Cb. *p*



# Message Symphony

**Tres lent** (♩ = 60) 4 **rall.** **Andante** (♩ = 80)  
(clar. cue)

Picc. *f*

Fl.1

Fl.2

Ob.1

Ob.2

E.H. *solo - tempo ad libitum*  
*f* *p*

Cl.1

Cl.2 *f*

Bsn.1

Bsn.2 *f*

Hn. 1,3 **Tres lent** (♩ = 60) 4 **rall.** **Andante** (♩ = 80)  
*mf* *molto espressivo, molto rubato* *p* *f*

Hn. 2,4 *mf* **Horn II**

C.Tpt.1,2

C.Tpt.3

Tbn.1,2

Tbn.3 **Tres lent** (♩ = 60) 4 **rall.** **Andante** (♩ = 80)  
*mf* **II.**

Perc. **Cymbals**  
*p*

Hps.

Vln.1 **Tres lent** (♩ = 60) 4 **rall.** **Andante** (♩ = 80)

Vln.2

Vla. *(mute)*  
*ff* *molto espressivo*  
*(mute)*

Vc. *f*  
*(pizz. - mute)*

Cb. *f*  
*(pizz. - mute)*





Message Symphony

60

6

Fl.1

Fl.2

Ob.1

Ob.2

Cl.1

Cl.2

Bsn.1

Bsn.2

mf

f

6

Hn. 1,3

Hn. 2,4

open

open

open

mf (mute)

mf (mute)

mf

C.Tpt. 1,2

C.Tpt. 3

open

f

solo

f

Tbn. 1,2

Tbn. 3

6

Vln. 1

Vln. 2

f

f

Vla.

mf

mf

Vc.

mf

mf

Cb.

mf









# Message Symphony

93

85

*molto rall.*

F1.1

F1.2

Ob.1

Ob.2

E.H.

Cl.1

Cl.2

Bsn.1

Bsn.2

*mf*

*molto rall.*

Hn. 1,3

Hn. 2,4

*p*

*p*

*p*

C.Tpt. 1,2

C.Tpt. 3

*molto rall.*

Perc.

Hps.

*molto rall.*

Vln. 1

*mf*

Vln. 2

*mf*

*ff*

*mf*

Vla.

Vc.

*mf*

Cb.

*mf*

mute - arco

Message Symphony

91 **9** Lento (♩ = 98)

Picc. *mp*

Fl.1 *pp*

Fl.2

Ob.1 *pp*

Ob.2 *pp*

E.H. *pp*

Cl.1 *pp*

Cl.2 *pp*

Bsn.1 *pp*

Bsn.2 *pp*

Hn.1,3 **9** Lento (♩ = 98)

Hn.2,4 *pp* *mute*

C.Tpt.1,2 *pp* *mute*

C.Tpt.3 *p* *mute*

Perc. **9** Lento (♩ = 98) Triangle *p*

Hps. *simile*

Vln.1 *pp* *pizz. (mute)*

Vln.2 *pp* *pizz.*

Vla. *pp* *pizz.*

Vc. *pp* *pizz.*

Cb. *pp* *pizz.*

*(mp sempre)*

*solo*

*p* *mf* *p*

Message Symphony

97

10

Picc.

Fl.1

Fl.2

Ob.1

Ob.2

E.H.

Cl.1

Cl.2

Bsn.1

Bsn.2

10

Hn.1,3

Hn.2,4

C.Tpt.1,2

C.Tpt.3

10

Perc.

Hps.

10

Vln.1

Vln.2

Vla.

Vc.

Cb.

Message Symphony

11

103

Picc.

Fl.1

Fl.2

Ob.1

Ob.2

E.H.

Cl.1

Cl.2

Bsn.1

Bsn.2

Hn. 1,3

Hn. 2,4

C.Tpt. 1,2

C.Tpt. 3

Hps.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

11

11

11

11

11

*mf* *p* *p* *mf*

Message Symphony

109

Flc.1  
Flc.2  
Ob.1  
Ob.2  
E.H.  
Cl.1  
Cl.2  
Bsn.1  
Bsn.2  
Hn. 1,3  
Hn. 2,4  
C Tpt. 1,2  
C Tpt. 3,4  
Hps.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Cb.

Message Symphony

115 **12**

Picc. -

Fl.1 *pp*

Fl.2 *pp*

Ob.1 *pp*

Ob.2 *pp*

E.H. *pp*

Cl.1 *p*

Cl.2 *p*

Bsn.1 *p*

Bsn.2 *p*

**12**

Hn. 1,3 *mp*

Hn. 2,4

C.Tpt. 1,2 (solo) *p* *mf* *f* *mf* *f*

C.Tpt. 3 *mp*

Perc. **12** (Triangle) *p*

Hps. *mp*

**12**

Vln.1 *mf* *div. arco* *mf*

Vln.2 *mf* *div. arco* *mf*

Vla. *mf* *arco* *mf*

Vc. *mf* *arco* *mf*

Cb. *mf*

13 Message Symphony

121

Fl.1

Fl.2

Ob.1

Ob.2

E.H.

Cl.1

Cl.2

Bsn.1

Bsn.2

Hn.1,3

Hn.2,4

C.Tpt.1,2

C.Tpt.3,4

Hps.

Vln.1

Vln.2

Vla.

Vc.

Cb.

13

13

13

13

mf

f

mf

f

mf



Message Symphony

14

127

Fl.1

Fl.2

Ob.1

Ob.2

E.H.

Cl.1

Cl.2

Bsn.1

Bsn.2

Hn. 1,3

Hn. 2,4

C.Tpt.1,2

C.Tpt.3

Hps.

Vln.1

Vln.2

Vla.

Vc.

Cb.

14

14

14

14

14

mf

f

mf

f

mf

f

mf

Message Symphony

133

Picc.

Fl.1

Fl.2

Ob.1

Ob.2

E.H.

Cl.1

Cl.2

Bsn.1

Bsn.2

Hn.1,3

Hn.2,4

C.Tpt.1,2

C.Tpt.3,5

Hps.

Vln.1

Vln.2

Vla.

Vc.

Cb.

*mf* *f* *mf*

*f*  
*f on the string*

*f*  
*f on the string*

*pizz.*  
*f on the string*

*pizz.*

*pizz.*



Message Symphony

145

16

pp

16

p

p

mf

p

p

mf

p

16

16

Message Symphony

17

151

*pp*

Fl.1

Fl.2

Ob.1

Ob.2

E.H.

Cl.1

Cl.2

Bsn.1

Bsn.2

Hn.1,3

Hn.2,4

C.Tpt.1,2

C.Tpt.3

Hps.

Vln.1

Vln.2

Vla.

Vc.

Cb.

*mf*

*p*

*mf*

*p*

*mf*

*p*

*mf*

*p*

17

17

17

*mp*

*pizz.*

*pizz.*

*pizz.*

*pizz.*

Message Symphony

157

Fl.1 *mf*

Fl.2 *mp*

Ob.1 *mp*

Ob.2 *mp*

E.H. *p*

Cl.1 *mp*

Cl.2 *mp*

Bsn.1 *p*

Bsn.2 *p*

Hn.1,3 *rall.*

Hn.2,4 *p*

C.Tpt.1,2 *mf* *p* *mf* *mp* *p* *pp*

C.Tpt.3 *p*

Hps. *rall.*

Vln.1 *rall.*

Vln.2

Vla.

Vc.

Cb.

# Message Symphony

**18** *Très lent* (♩ = 60)

*p* *f* *f* *mf* *rall.*

Solo - ad libitum as a cadenza

163

Fl.1

Fl.2

Ob.1

Ob.2

E.H.

Cl.1

Cl.2

Bsn.1

Bsn.2

**18** *Très lent* (♩ = 60) *rall.*

Hn.1,3

Hn.2,4

C.Tpt.1,2

C.Tpt.3

**18** *Très lent* (♩ = 60) *rall.*

163

Timp.

Perc.

Hps.

**18** *Très lent* (♩ = 60) *rall.*

*pizz.* *pp* *mf* *pp* *ppp*

Vln.1

Vln.2

Vla.

Vc.

Cb.



# Message Symphony V.

**Grandioso** (♩ = 60)

Flute 1  
Flute 2  
Oboe 1  
Oboe 2  
Clarinet 1 in Bb  
Clarinet 2 in Bb  
Bassoon 1  
Bassoon 2  
**Grandioso** (♩ = 60)  
Horn 1, 2 in F  
Horn 3, 4 in F  
Trumpet 1, 2 in C  
Trumpet 3 in C  
Trombone 1, 2  
Trombone 3  
**Grandioso** (♩ = 60)  
Timpani  
Percussion  
Tubular Bells  
Harps (sempre unison)  
Organ  
**Grandioso** (♩ = 60)  
Violin 1  
Violin 2  
Viola  
Violoncello  
Contrabass

Message Symphony

1

*f*

*f*

*f*

*f*

Bsn.1

Bsn.2

1

1 & 3

*f*

2 & 4

*f*

Tcpt. 2

*f*

C Tpt. 3

*f*

Tbn.1,2

*f* *ff* *fff* *f* *f*

Tbn.3

*f* *ff* *fff* *f* *f*

1

Timp.

Perc.

*f*

*f*

1

Vln.1

*fff*

Vln.2

*fff*

Vla.

*fff*

Vc.

*fff*

Cb.

*fff*

Message Symphony

2

2

2

2

# Message Symphony

Fl.1  
Fl.2  
Cl.1  
Cl.2  
Hn.1,3  
Hn.2,4  
C Tpt.1,2  
C Tpt.3  
Tbn.1,2  
Tbn.3  
Perc.  
Vln.1  
Vln.2  
Vla.  
Vc.  
Cb.

# Message Symphony

111

Fl.1  
Fl.2  
Ob.1  
Ob.2  
Cl.1  
Cl.2  
Bsn.1  
Bsn.2  
Hn.1,3  
Hn.2,4  
C.Tpt.1,2  
C.Tpt.3  
Tbn.1,2  
Tbn.3  
Perc.  
Vln.1  
Vln.2  
Vla.  
Vc.  
Cb.

Message Symphony

4

35 Rhythmé (♩ = 100)

Fl.1 *ff*

Fl.2 *ff*

Ob.1 *ff*

Ob.2 *ff*

E.H. *ff*

Cl.1 *ff*

Cl.2 *ff*

Bsn.1 *ff*

Bsn.2 *ff*

Hn. 1,3 (trem. stacc.) *mf* — *fff*

Hn. 2,4 (trem. stacc.) *mf* — *fff*

C.Tpt. 1,2 (trem. stacc.) *mf* — *fff*

C.Tpt. 3 (trem. stacc.) *mf* — *fff*

Tbn. 1,2 (trem. stacc.) *mf* — *fff*

Tbn. 3 (trem. stacc.) *mf* — *fff*

35 Rhythmé (♩ = 100)

Timp. *f*

Perc. *mf* — *fff*

Vln. 1 (arco on the string) *mf* — *fff*

Vln. 2 (arco on the string) *mf* — *fff*

Vla. (arco on the string) *mf* — *fff*

Vc. *ff* pizz.

Cb. *mf* — *fff* (arco on the string)

4

# Message Symphony

5



# Message Symphony

53 Religieusement (♩ = 60)

Fl.1

Fl.2

Ob.1

Ob.2

E.H.

Cl.1

Cl.2

Bsn.1

Bsn.2

Hn.1,3

Hn.2,4

C.Tpt.1,2

Tbn.1,2

Tbn.3

53 Religieusement (♩ = 60)

Timp.

Perc.

Org.

53 Religieusement (♩ = 60)

Vln.1

Vln.2

Vla.

Vc.

Cb.

*f* *ff* *very sustained and expressive* *ff*

*f* *ff* *very sustained and expressive* *ff*

*p* *mf*

Triangle

*p* *f*

*fff* *fff*

*fff* *fff* *fff* *fff* *fff*

Message Symphony

61 **6** Grandioso (♩ = 100)

Fl.1 *f staccato sempre*

Fl.2 *f staccato sempre*

Ob.1 *f staccato sempre*

Ob.2 *f staccato sempre*

E.H. *f*

Cl.1 *f staccato sempre*

Cl.2 *f staccato sempre*

Bsn.1 *f staccato sempre*

Bsn.2 *f staccato sempre*

Hn. 1,3 *f*

Hn. 2,4 *f*

C Trpt. 1,2 *f*

Tbn. 1,2 *f*

Tbn. 3 *f*

61 **6** Grandioso (♩ = 100)

Timp. *f*

Perc. Sn. Drum *f*

61 **6** Grandioso (♩ = 100)

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

Cb. *f*

Message Symphony

7

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2, 3, 4

C Tpt. 1, 2

Tbn. 1, 2, 3

Timp.

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*f staccato sempre*

*p (staccato)*

Trpt. 2 (open)



Message Symphony

79 *rall.* **8** *A tempo* (♩ = 100)

*f*

Fl.1

Fl.2

*f*

Ob.1

Ob.2

*f*

E.H.

*f*

Cl.1

Cl.2

Bsn.1

Bsn.2

*rall.* **8** *A tempo* (♩ = 100)

Hn. 1,3

*p*

Hn. 2,4

*p*

*mf*

*mf*

C.Tpt. 1,2

*pp*

*mf*

C.Tpt. 3

*mf*

Tbn. 1,2

*p*

Tbn. 3

*p*

79 *rall.* **8** *A tempo* (♩ = 100)

*p* *pp* Sn. Drum *p*

Perc.

*mf*

Hps.

*rall.* **8** *A tempo* (♩ = 100)

*pp* *ppp* *p* *spiccato*

Vln. 1

*pp* *ppp* *p* *spiccato*

Vln. 2

*pp* *ppp* *p* *spiccato*

Vla.

*pp* *ppp* *p* *spiccato*

Vc.

*pp* *ppp* *p* *spiccato*

*pp* *ppp* *p* *spiccato*

Cb.

*pp* *ppp* *f* *(pizz. sempre)*

Message Symphony

85

Fl.1

Fl.2

Ob.1

Ob.2

E.H.

Cl.1

Cl.2

Bsn.1

Bsn.2

Hn. 1,3

Hn. 2,4

C.Tpt. 1,2

C.Tpt. 3

85

Timp.

Perc.

Hps.

Vln.1

Vln.2

Vla.

Vc.

Cb.

*mf*

*mf*

*tr*

*p*

Message Symphony

9

Fl.1  
Fl.2  
Ob.1  
Ob.2  
E.H.  
Cl.1  
Cl.2  
Bsn.1  
Bsn.2  
Hn. 1,3  
Hn. 2,4  
C.Tpt. 1,2  
C.Tpt. 3  
Timp.  
Perc.  
Hps.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Cb.



Message Symphony

Message Symphony

10

Fl.1

Fl.2

Ob.1

Ob.2

E.H.

Cl.1

Cl.2

Bsn.1

Bsn.2

Hn.1,3

Hn.2,4

C.Tpt.1,2

C.Tpt.3

Timp.

Perc.

Hps.

Vln.1

Vln.2

Vla.

Vc.

Cb.

10

10

10

pp

mf

p

tr

Message Symphony

Fl.1  
Fl.2  
Ob.1  
Ob.2  
E.H.  
Cl.1  
Cl.2  
Bsn.1  
Bsn.2  
Hn. 1,3  
Hn. 2,4  
C.Tpt. 1,2  
C.Tpt. 3  
Timp.  
Perc.  
Hps.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Cb.

Message Symphony

11

108

Fl.1

Fl.2

Ob.1

Ob.2

E.H.

Cl.1

Cl.2

Bsn.1

Bsn.2

Hn.1,3

Hn.2,4

C.Tpt.1,2

C.Tpt.3

108

Trp.

Perc.

Hps.

Vln.1

Vln.2

Vla.

Vc.

Cb.

11

11

11

*p* *mf*

Message Symphony

113 *8<sup>va</sup>*

Fl.1

Fl.2

Ob.1

Ob.2

E.H.

Cl.1

Cl.2

Bsn.1

Bsn.2

Hn. 1,3

Hn. 2,4

C.Tpt. 1,2

C.Tpt. 3

Timp.

Perc.

Hps.

Vln.1

Vln.2

Vla.

Vc.

Cb.

*p* *mf*

The musical score is arranged in a standard orchestral format. The top section includes Flutes 1 and 2, Oboes 1 and 2, English Horn, Clarinets 1 and 2, Bassoons 1 and 2, Horns 1, 3, 4, and 2, 4, Trumpets C 1, 2 and 3, 5, Timpani, Percussion, Harpsichord, Violins 1 and 2, Viola, Violoncello, and Contrabass. The score is in 4/4 time and features complex rhythmic patterns and dynamics. The piece is marked with a tempo of 118 (6). The score includes various musical notations such as slurs, ties, and dynamic markings like *p* and *mf*. The number 12 is repeated in several boxes throughout the score, likely indicating a rehearsal mark or a specific measure.



Message Symphony

Musical score for Message Symphony, Movement V, page 127. The score includes staves for Flutes 1 and 2, Oboes 1 and 2, English Horn, Clarinets 1 and 2, Bassoons 1 and 2, Horns 1, 3 and 2, 4, Trumpets 1, 2 and 3, Percussion, Harpsichord, Violins 1 and 2, Viola, Violoncello, and Contrabass. The music is in 2/4 time and features various dynamics such as *mf* and *p*.



# Message Symphony

13

125 **Pathétique** (♩ = 100)  
(violin cue)

13

13

13

**Pathétique** (♩ = 100)

*ff* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf*

*ff* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf*

*ff* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf*

*ff pizz* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf*

*pizz ff* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf*

*pizz ff* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf*

*ff* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf*

Message Symphony

136

14

accel. poco a poco

Picc.

F1

F2

Ob1

Ob2

E.H.

Cl1

Cl2

Bsn1

Bsn2

14

accel. poco a poco

C Tpt. 1,2

C Tpt. 3

14

accel. poco a poco

Perc.

Hps.

Org.

14

accel. poco a poco

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*f* very detached

*f* very detached

146 Religieusement (♩ = 60)

Picc. *f*

Fl.1 *f*

Fl.2 *f*

Ob.1 *f*

Ob.2 *f*

E.H. *f*

Cl.1 *f*

Cl.2 *f*

Bsn.1 *f*

Bsn.2 *f*

Hn. 1,3 *ff* *mf* *fff*

Hn. 2,4 *ff* *mf* *fff*

C.Tpt. 1,2 *ff* *mf* *ff* *mf* *fff*

C.Tpt. 3,5 *ff* *mf* *ff* *mf* *fff*

Tbn. 1,2 *f* *mf* *ff* *mf* *fff*

Tbn. 3,5 *f* *mf* *ff* *mf* *fff*

Timp. *mf* *f* *mf* *p* *fff* Tam-Tam

Tub. B. *fff*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf* *fff* *fff*

Cb. *mf* *fff* *fff*

15

15

15

15

Message Symphony

154 Rythmé (♩ = 80)

Picc. Fl.1 Fl.2 Ob.1 Ob.2 E.H. Cl.1 Cl.2 Bsn.1 Bsn.2

Perc. Rythmé (♩ = 80)  
Cymbals  
*ff*

Cel. (Orgue)

Org. II - Positive-brass  
*mf*

Vln.1 Vln.2 Vla. Vc. Cb.

Rythmé (♩ = 80)  
*fff*

Message Symphony

16

159

Picc. *fff*

Fl.1 *fff*

Fl.2 *fff*

Ob.1 *fff*

Ob.2 *fff*

E.H. *fff*

Cl.1 *fff*

Cl.2 *fff*

Bsn.1 *fff*

Bsn.2 *fff*

Hn. 1,3

Hn. 2,4

C Tpt. 1,2

C Tpt. 3

159

Timp.

Perc.

Org.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

16

16

16

Message Symphony

164

Picc. *fff*

Fl.1 *fff*

Fl.2 *fff*

Ob.1 *fff*

Ob.2 *fff*

E.H. *fff*

Cl.1 *fff*

Cl.2 *fff*

Bsn.1 *fff*

Bsn.2 *fff*

Hn. 1,3 *fff*

Hn. 2,4 *fff*

C.Tpt. 1,2 *ff*

C.Tpt. 3 *ff*

164

Temp. *f*

Perc.

Vln. 1

Vln. 2

Vla. *V*

Vc. *V*

Cb. *V*

Message Symphony

170 **17**

Ficc.

Fl.1

Fl.2

Ob.1

Ob.2

E.H.

Cl.1

Cl.2

Bsn.1

Bsn.2

**17**

Hn. 1,3

Hn. 2,4

C.Tpt. 1,2

C.Tpt. 3

170 **17**

Timp.

Perc.

(Trumpet 1)

Cel.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.





Message Symphony

18

Picc. *181*

Fl.1

Fl.2

Ob.1

Ob.2

E.H.

Cl.1

Cl.2

Bsn.1

Bsn.2

Hn. 1,3

Hn. 2,4

C.Tpt. 1,2

C.Tpt. 3

18

Perc.

Cd.

18

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Message Symphony

186

Picc.

Fl.1

Fl.2

Ob.1

Ob.2

E.H.

Cl.1

Cl.2

Bsn.1

Bsn.2

Hn. 1,3

Hn. 2,4

C.Tpt.1,2

C.Tpt.3

Perc.

Cel.

Vln.1

Vln.2

Vla.

Vc.

Cb.

Message Symphony

191

Picc.

Fl.1

Fl.2

Ob.1

Ob.2

E.H.

Cl.1

Cl.2

Bsn.1

Bsn.2

Hn.1,3

Hn.2,4

C.Tpt.1,2

C.Tpt.3

191

Timp.

Perc.

Cel.

*mf cresc.*

*ff*

Vln.1

Vln.2

Vla.

Vc.

Cb.

Message Symphony

196 **Grandioso** (♩ = 120) 20

Picc. *ff*

Fl.1 *ff*

Fl.2 *ff*

Cl.1 *ff*

Cl.2 *ff*

Bsn.1 *ff*

Bsn.2 *ff*

Hn.1,5 *ff* unis.

Hn.2,4 *ff*

C.Tpt.1,2 *ff*

C.Tpt.3 *ff*

Tbn.1,2 *ff*

Tbn.3 *ff*

Timp. *f* *ff* **Grandioso** (♩ = 120) 20

Perc. *f* (Cymbals)

Hps. *ff*

Org. **Il-Go** (brass, woodwinds & strings)

Vln.1 **Grandioso** (♩ = 120) *ff* 20

Vln.2 *ff*

Vla. *ff*

Vc. *ff* staccato *marco*

Cb. *ff* staccato *marco*



# Message Symphony

203

Picc.

Fl.1

Fl.2

Cl.1

Cl.2

Bsn.1

Bsn.2

Hn.1,5

Hn.2,4

C.Tpt.1,2

C.Tpt.3

Tbn.1,2

Tbn.3

203 (tr)

Timp.

Perc.

Hps.

Org.

Vln.1

Vln.2

Vla.

Vc.

Cb.

211

Picc.

Fl.1

Fl.2

Cl.1

Cl.2

Bsn.1

Bsn.2

Hn. 1,5

Hn. 2,4

C.Tpt. 1,2

C.Tpt. 3

Tbn. 1,2

Tbn. 3

211

Trmp.

Perc.

Hps.

Org.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.



