

Towards the Light

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Symphony in Five Movements for Soloists, Treble Choir, Chorus and Orchestra

Until the day break, and the shadows flee away

TOWARDS THE LIGHT

Bass Trumpet in B♭



Symphony for soloists, chorus and orchestra.

1. Prelude
2. 'Awake!'
3. The death of Socrates
4. 'They are all gone into the world of light'
5. The First Morn

3 Flutes (3 also piccolo)
2 Oboes
C. Anglais
3 Clarinets (3 also Eb clt.)
2 bassoons
Double bassoon
4 Horns (should be doubled if at all possible in sections marked ff)
3 Trumpets (plus 4th in last movement doubling Bass trumpet (if available))
2 tenor trombones
Bass trombone
Bass tuba

Timpani
Percussion (triangle, crotales,
glockenspiel, tubular bells,
xylophone, susp. cymbals,
crash cymbals, tam-tam, tenor
drum, snare drum, 2 tom-toms,
bass drum)

Celesta
2 Harps

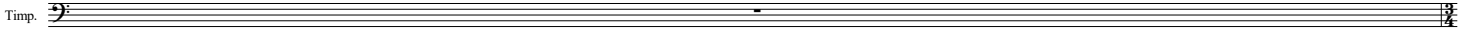
Organ

Soprano, Tenor, Baritone soloists
Treble choir
Chorus

Strings

Score in C. Duration c. 50 minutes.

'Until the day break, and the shadows flee away.....'



1. Prelude

Then arose the spirit of Krishna, and spoke to Arjuna his friend,
who, with eyes full of tears, thus had sunk into despair and grief:

'Whence this lifeless dejection, Arjuna, in this hour, the
hour of trial?

Strong men know not despair, Arjuna,
for this wins neither heaven nor earth.'

(Arjuna) 'In the dark night of my soul, I feel desolation; I am thy
disciple, come to thee in supplication.

Be a light unto me in the path of my duty.'

Krishna smiled, and said to Arjuna:

'Thy tears are for those beyond tears; And are thy words words of wisdom?

The wise grieve not for those that live, and they grieve not for those
who die. For life and death shall pass away.

For we all have been for all time, and we all shall be for all time,
we all, for ever and ever.

For all things born in truth must die; and out of death in truth comes life.

Face to face with what must be, cease thou from sorrow.'

Bhagavad Gita

1. Prelude

Laurence
Armstrong
Hughes
1993/2002

Allegro assai
♩ = c.138

3

Picc. *f*

Flutes 1 & 2 *unis.*

Oboes 1 & 2 *unis.*

C. A.

Clarinet 1 & 2 *f* (unison)

B. Cl.

1st Bsn. *f*

2nd Bsn. *f*

Bsns 1 & 2

Cbsn.

1st Hn. *ff* (sim.)

2nd Hn. *ff* (sim.)

3rd Hn. *ff* (sim.)

4th Hn. *ff* (sim.)

1st Tpt. *f*

2nd Tpt. *f*

3rd Tpt. *f*

Bass Tpt. *f*

Ten. Tbns. *f*

B. Tbn. *f*

Tba. *f*

Timp. *f*

T.-t. *f* *unis.*

2Hps. *f* Harp 2 8ve below

Tenor solo

Choir T. B.

Org. *L.H. sostenuto sempre*

Ped. 16', 32'

Allegro assai
♩ = c.138

Vln I *f*

Vln II *f*

Vla. *f*

Vc. *f*

Db. *f*

11 (8)

Picc. *f*

Flutes 1 & 2 *f*

Oboes 1 & 2 *f*

C. A.

Clarinets 1 & 2 *f*

B. Cl.

Bsns 1 & 2 *f marcato*

Cbsn.

1st Hn. (8)

2nd Hn.

3rd Hn.

4th Hn.

1st Tpt.

2nd Tpt.

3rd Tpt.

Bass Tpt.

Ten. Tbns.

B. Tbn.

Tba.

Timp.

T. D.

2Hps.

Tenor solo

T. *f* Then a - rose the spi - rit of Krish - na And spoke to

B. *f* Then a - rose the spi - rit of Krish - na And spoke to

Org.

Vln I.

Vln II.

Vla.

Vc.

Db.

20 (8)

Picc.

Flutes 1 & 2

Oboes 1 & 2

Clarinets 1 & 2

Bsns 1 & 2

Cbsn

1st Hn

2nd Hn

3rd Hn

4th Hn

Bass Tpt.

Ten. Tbns.

B. Tbn.

Tba

Timp.

T. D.

Tenor solo

T.

B.

Org.

Vc.

Db.

Ar - ju - na his friend, Who, with eyes full of tears, Thus had sunk in - to de -

27 (8)

Picc. *mf* *sim.*

Flutes 1 & 2 *mf* *sim.*

Oboes 1 & 2

Clarinets 1 & 2 *mf* *sim.*

Bsns 1 & 2

Cbsn *f*

1st Hn *f*

2nd Hn *f*

3rd Hn *f*

4th Hn *f*

1st Tpt *mf sostenuto*

Bass Tpt. *mf sostenuto*

Ten. Tbns.

B. Tbn.

Tba

Timp. (8)

T. D.

2Hps *sfz* *f*

Tenor solo *f*

T. spair and grief.

B. spair and grief.

Org. *mf*

Vln I *f* *mf*

Vln II *f* *mf*

Vla *f*

Vc. *f* *mf*

Db. *f* *mf*

Krishna

Whence this life - less de - jec - tion, Ar - ju - na, in this

53

Flutes 1 & 2 *mp*

Oboes 1 & 2 *mp* *mf*

C. A. *mf*

Clarinets 1 & 2 *mf*

Bsns 1 & 2 *poco* *mf*

1st Hn *mf*

2nd Hn *mf*

3rd Hn *mf*

4th Hn *mf*

Ten. Tbns. *poco sfz* *mp*

B. Tbn. *poco sfz* *mp*

Tba *poco sfz*

Timp. *poco*

2Hps. *poco sfz*
2 Harps, unis.

Tenor solo

B. *poco*
I am thy dis - ci - ple, _____ come to thee in sup - pli - ca - tion; _____ Be a light un - to

Org. *p.*

Vln I *f*

Vln II *div.* *f*

Vla *f*

Vc. *f*

Db. *f*

rall. Poco meno mosso
♩ = c.120

Picc. *mf* *poco*

Flutes 1 & 2 *mf* *poco*

Oboes 1 & 2

C. A. *mf sost.* *poco* *f*

Clarinets 1 & 2 *poco*

Bsns 1 & 2

1st Hn. *mf sost.* *poco* *f*

2nd Hn. *mf*

3rd Hn. *mf*

4th Hn. *mf*

Ten. Tbn. *mp*

B. Tbn.

Tba.

Timp. *mf* *p*

2Hps. *poco sfz*

Tenor solo

B. *me on the path of my du - ty.*

Org. (ped.)

rall. Poco meno mosso
♩ = c.120

Vln I *mf sost.* *poco* *f*

Vln II

Vla. *mf sost.* *poco* *f*

Vc.

Db.

A tempo

Tempo primo

♩ = c.138

105

1st Tpt. *mf*

2nd Tpt. *mf*

3rd Tpt. *mf*

Ten. Tbns. *mf*

Timp. *p*

Hp. 1

Hp. 2 *f*

Tenor solo *f*

death shall pass a - way. For we all have been for all... time,

S. *mf*

We all have been for

A. *mf*

We

Org. *mp*

Vln I *mf*

A tempo

Tempo primo

♩ = c.138

Vln II *mf*

div.

Vla.

Vc.

Db. *pizz.* *arco*

114

Flutes 1 & 2

Oboes 1 & 2

Clarinets 1 & 2

Bsns 1 & 2

1st Hn

3rd Hn

Timp.

Tenor solo

S.

A.

Org.

Vln I

Vln II

Vla

Vc.

Db.

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

(1 only)

(tr)

And we all shall be for ev - er, we all for ev - - er and ev -

all_ time, for all_ time, We all shall be for ev - - - - -

all have been for all_ time, We all shall be for ev - ver, we all shall be for

Largamente

♩ = c.108

Picc. *fff* *f* *mp*

Flutes 1 & 2 *fff* *f* *mp*

Oboes 1 & 2 *fff* *f* *mp*

C. A. *fff* *f* *mp*

Clarinet 1 & 2 *fff* *f* *mp*

B. Cl. *fff* *f* *mp*

Bsns 1 & 2 *fff* *f* *mp*

Cbsn *fff* *f* *mp*

1st Hn *fff* *mf* *mp*

2nd Hn *fff* *mf* *mp*

3rd Hn *fff* *mf* *mp*

4th Hn *fff* *mf* *mp*

1st Tpt *fff* *mf* *mp*

2nd Tpt *fff* *mf* *mp*

3rd Tpt *fff* *mf* *mp*

Bass Tpt *fff* *mf* *mp*

Ten. Tbns *fff* *mf* *mp*

B. Tbn. *fff* *mf* *mp*

Tba *fff* *mf* *mp*

Timp. *fff* *mf* *mp*

T. D. *fff* *mf* *mp*

T-t. *fff* *mf* *mp*

2Hps *fff* *mf* *mp* Harp 1 only

S. *fff* *mf*
truth comes life! Face to face with what must be, cease thou from

A. *fff* *mf*
truth comes life! Face to face with what must be, cease thou from

T. *fff* *mf*
truth comes life! Face to face with what must be, cease thou from

B. *fff* *mf*
truth comes life! Face to face with what must be, cease thou from

Org. *fff* *mp*

Largamente

♩ = c.108

Vin I *fff* *mf* *mp*

Vin II *fff* *mf* *mp*

Vla *fff* *mf* *mp*

Vc. *fff* *f* *mf*

Db. *fff* *f* *mf*

149 Poco Rall.

Flutes 1 & 2 *p*

Bsns 1 & 2 *p*

Cbsn *p*

1st Hn

2nd Hn

3rd Hn

4th Hn

Timp. *p* *f*

T.-t. *pp* *mp*

Hp. I

Org. $16' + 32' (+ 64')$ *p* *pp*

Vln I *p*

Vln II *p*

Vla *p*

Vc. *p*

Db. *p*

158

Timp. *pp*

Org. *pp*

Vln I *p* *pp*

Vln II *p* *pp*

Vla *p* *pp*

Vc. *p* *pp*

Db. *p* *pp*

Detailed description: This is a page of a musical score, page 20, starting at measure 158. The score is for a symphony or orchestra and includes parts for Timpani (Timp.), Organ (Org.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (Db.). The music is written in a common time signature. The Timpani part features a rhythmic pattern of eighth notes. The Organ part has a sustained chord. The string parts (Violins, Viola, Cello, and Bass) play a sustained chord with a dynamic of *p* (piano) in measure 158, which then changes to *pp* (pianissimo) in measure 159. The Organ part also changes from *pp* in measure 158 to a slightly louder *pp* in measure 159. The score concludes with a double bar line at the end of measure 160.