

Symphony of Light and Shadow

2. THE LITTLE BLACK BOY

Text: William Blake (1757-1827)

Huub de Lange (*1955)

$\text{♩} = 95$

The musical score consists of 15 staves, each representing a different instrument or voice part. The instruments listed from top to bottom are: Soprano, Alto, Tenor, Bass, Piccolo, Flute, Soprano Recorder, Soprano Sax., Bassoon, Piano, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is in common time (indicated by '♩'). The piano staff has a dynamic marking 'mf' and a tempo marking '♩ = 95'. The violins play eighth-note patterns, while the other instruments play sustained notes. The piano staff features a melodic line with eighth-note patterns and a harmonic bass line.

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8

Picc. *mp*

Fl. *mp*

S. Rec.

Pno. 1 *mp*

This section consists of five staves. The first three staves (Picc., Flute, Bassoon) play eighth-note patterns. The piano part (Pno. 1) has sustained notes with grace notes. Measure 14 ends with a fermata over the piano part.

15

S

A

T *mf*
My mo-ther bore me in the

B

15 My mo-ther bore me in the

Picc.

Fl.

S. Rec.

Bsn. *mf*

Pno. 1 *mf*

15 *8va* - - - - -

This section includes vocal parts (Soprano, Alto, Tenor, Bass) and instrumental parts (Picc., Flute, Bassoon, Piano 1). The vocal parts sing a simple melody. The piano part provides harmonic support with eighth-note chords. Measures 16-17 show the vocal line continuing. Measure 18 begins with a forte dynamic in the piano part, indicated by a large 'mf' and a dynamic arc.

20

Soprano (S) C clef, 2 measures of common time, then 3 measures of common time, then 2 measures of common time, then 3 measures of common time.

Alto (A) C clef, 2 measures of common time, then 3 measures of common time, then 2 measures of common time, then 3 measures of common time. Dynamics: *mf*

Tenor (T) C clef, 2 measures of common time, then 3 measures of common time, then 2 measures of common time, then 3 measures of common time. Lyrics: "White as an sou -thern wild, And I am black, but oh! my soul is white. White as an sou -thern wild, And I am black, but oh! my soul is white. White as an"

Bass (B) C clef, 2 measures of common time, then 3 measures of common time, then 2 measures of common time, then 3 measures of common time. Lyrics: "White as an sou -thern wild, And I am black, but oh! my soul is white. White as an sou -thern wild, And I am black, but oh! my soul is white. White as an"

Flute (Fl.) C clef, 2 measures of common time, then 3 measures of common time, then 2 measures of common time, then 3 measures of common time. Dynamics: *mf*

Bassoon (Bsn.) C clef, 2 measures of common time, then 3 measures of common time, then 2 measures of common time, then 3 measures of common time.

Piano 1 (Pno. 1) C clef, 2 measures of common time, then 3 measures of common time, then 2 measures of common time, then 3 measures of common time.

24

Soprano (S) C clef, 2 measures of common time, then 2 measures of common time, then 3 measures of common time.

Alto (A) C clef, 2 measures of common time, then 2 measures of common time, then 3 measures of common time. Lyrics: "an - gel is the Eng - lish child, But I am black as if be - reaved of light."

Tenor (T) C clef, 2 measures of common time, then 2 measures of common time, then 3 measures of common time. Lyrics: "an - gel is the Eng - lish child, But I am black as if be - reaved of light."

Bass (B) C clef, 2 measures of common time, then 2 measures of common time, then 3 measures of common time. Lyrics: "an - gel is the Eng - lish child, But I am black as if be - reaved of light."

Piccolo (Picc.) C clef, 2 measures of common time, then 2 measures of common time, then 3 measures of common time. Dynamics: *mf*

Flute (Fl.) C clef, 2 measures of common time, then 2 measures of common time, then 3 measures of common time.

Bassoon (Bsn.) C clef, 2 measures of common time, then 2 measures of common time, then 3 measures of common time.

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mf

28

S (mm...) be-reaved of light.

A (mm...) be-reaved of light. My mo-ther taught me un-der - neath a tree, And, sit-ting

T 8 (mm...) be-reaved of light. My mo-ther taught me un-der - neath a tree, And, sit-ting

B My mo-ther taught me un-der - neath a tree, And, sit-ting

Picc.

Fl.

S. Rec.

28

Pno. 1

D.B.

32

S

A down be - fore the heat of day, She took me on her lap and kissed

T down be - fore the heat of day, She took me on her lap and kissed

B down be - fore the heat of day, She took me on her lap and kissed

Pno. 1

D.B.

36

S

A me, And poin-ting to the east be - gan to say: (mm... ...) be - gan to

T me, And poin-ting to the east be - gan to say: (mm... ...) be - gan to

B me, And poin-ting to the east be - gan to say: (mm...) be - gan to

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40

Soprano (S): "Look on the rising sun,"
Alto (A): "Look on the rising sun,"
Tenor (T): "Look on the rising sun,"
Bass (B): "Look on the rising sun,"
Bassoon (Bsn.): "Look on the rising sun,"
Piano 1 (Pno. 1): Harmonic support, measure 44 ends with a fermata.

45

Soprano (S): "live _____ And gives his light, and gives his heat a-way; And flo-wers and"
Alto (A): "light, heat a-way; And flo-wers and"
Tenor (T): "And flo-wers and"
Bass (B): Harmonic support
Piano 1 (Pno. 1): Harmonic support

50

S trees and beasts and men re - ceive Com - fort in

A trees and beasts and men re - ceive Com - fort in

T trees and beasts and men re - ceive Com - fort in

B

Pno. 1

Vln. I

Vla.

D.B.

50

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55

S mor - ning, joy in the noon - day. And we are put on earth a

A mor - ning, joy in the noon - day. (mm...)

T 8 mor - ning, (mm...)

B mor - ning, (mm...)

Fl.

Pno. 1

Vla.

Vc.

D.B.

59

S
litt - le space That we may learn to bear the beams of love; And these black bo-dies and this sun - burnt
(mm...)

A

T
8

B
(mm...)

Picc.

Fl.

59

Pno. 1
(mm...)

Vln. I
mf

Vln. II
mf

Vla.

Vc.
p.

D.B.
p.

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Musical score for orchestra and choir, page 10. The score consists of two systems of music. The first system starts with a vocal quartet (Soprano, Alto, Tenor, Bass) in G major, 6/8 time, with dynamic 63. The lyrics are: "face is but a cloud, and like a sha-dy grove. For and like a sha-dy grove. For like a sha-dy grove. For". The vocal parts are followed by a piccolo (Picc.), flute (Fl.), soprano recorder (S. Rec.), and soprano saxophone (S. Sx.). The second system begins with a piano (Pno. 1) in G major, 6/8 time, with dynamic 63. It is followed by violin I (Vln. I), violin II (Vln. II), viola (Vla.), and cello (Vc.). The vocal parts continue their melodic line throughout both systems.

63
S face is but a cloud, and like a sha-dy grove. For
A and like a sha-dy grove.
T 8 like a sha-dy grove. For
B like a sha-dy grove.
63 Picc.
Fl.
S. Rec.
S. Sx.
63 Pno. 1
63 Vln. I
Vln. II
Vla.
Vc.

67

S when our souls have learned the heat to bear The cloud will va - nish, we shall hear his
A (mm...)

T 8 when our souls have learned the heat to bear The cloud will va - nish, we shall hear his
B (mm...)

Picc.

Fl. f

S. Rec.

S. Sx.

Bsn. f

67

Pno. 1 f

Vln. I f

Vln. II f

70

S voice Say-ing: 'Come out from the grove, my love and care, And round my
A — (mm...
T 8 voice Say-ing: 'Come out from the grove, my love and care, And round my
B — (mm...
70
Picc.
Fl.
S. Rec.
S. Sx.
Bsn.
70
Pno. 1
Vln. I
Vln. II
Vla.
Vc.
D.B.

The musical score consists of 18 staves. The top four staves are for voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The vocal parts sing a melody with lyrics. The piano part (Pno. 1) provides harmonic support. The strings (Vln. I, Vln. II, Vla., Vc., D.B.) play sustained notes or simple patterns. Dynamics like forte (f) and piano (p) are indicated throughout the score.

73

S gol-den tent like lambs re - joice!''' Thus did my

A gol-den tent like lambs re - joice!'''

T 8 gol-den tent like lambs re - joice!''' Thus did my

B lambs re - joice!'''

Picc.

Fl.

S. Rec.

S. Sx.

Bsn.

Pno. 1

Vln. I

Vln. II

Vla.

Vc.

D.B.

77

S mo-ther say, and kissed me; And thus I say to litt-le English boy:

A

T 8 mo-ther say, and kissed me; And thus I say to litt-le English boy:

B

Bsn. *mf*

D.B. *mf*

81

S

A When I from black and he from white cloud free, And round the tent of God like lambs we

T 8 When I from black and he from white cloud free, And round the tent of God like lambs we

B

Fl. *mf*

Bsn.

85

Soprano (S) vocal line starts with a rest, followed by a melodic line in 3/4 time. Dynamics: *mf*. Text: (mm...) like lambs we joy,

Alto (A) vocal line follows, also in 3/4 time. Text: joy, (mm...) like lambs we joy,

Tenor (T) vocal line follows, also in 3/4 time. Text: joy, (mm...) like lambs we joy, I'll shade him from the heat till

Bass (B) vocal line follows, also in 3/4 time. Text: I'll shade him from the heat till

Piccolo (Picc.) vocal line follows, also in 3/4 time.

Flute (Fl.) vocal line follows, also in 3/4 time.

Soprano Recorder (S. Rec.) vocal line follows, also in 3/4 time.

Bassoon (Bsn.) vocal line follows, also in 3/4 time.

Double Bass (D.B.) vocal line follows, also in 3/4 time.

89

S
A
T
B
Picc.
Fl.
S. Rec.
D.B.

And then I'll stand and stroke his sil - ver
 he can bear to lean in joy up - on our Fa - ther's knee; (mm...
 he can bear to lean in joy up - on our Fa - ther's knee; (mm...
 89
 hair, And be like him, and he will
 him,
 him,
 him,

93

S
A
T
B
Picc.
Fl.
S. Rec.

hair, And be like him, and he will
 him,
 him,
 him,
 him,

97

S then loves me. (mm...)

A loves me. (mm...)

T 8 loves me. (mm...)

B loves me. (mm...)

Bsn.

Pno. 1

D.B.

mf

101

S poco rit. (mm...)

A poco rit. (mm...)

T poco rit. (mm...)

B (mm...)

Bsn.

Pno. 1

D.B.

mp

poco rit.

mp poco rit.

mp

Symphony of Light and Shadow

2. THE LITTLE BLACK BOY

Piccolo

Text: William Blake (1757-1827)

Huub de Lange (*1955)

The musical score consists of eleven staves of piccolo music. The tempo is indicated as $\text{♩} = 95$. The score begins with a dynamic of mp . The first staff starts with a measure in 3/4. Subsequent staves feature various time signatures including 2/4, 3/4, 4/4, and 21/4. Dynamics such as mf and f are used throughout. Measure numbers 14, 22, 30, 40, 68, 75, 88, and 102 are marked above the staves. The score concludes with a long sustained note on staff 11.

Symphony of Light and Shadow

2. THE LITTLE BLACK BOY

Text: William Blake (1757-1827)

Flute

Huub de Lange (*1955)

The sheet music consists of 12 staves of musical notation for flute. The music begins with a dynamic of *mp* at measure 1. Measure 14 features a dynamic of *mf*. Measure 39 includes a dynamic of *f*. Measure 62 includes a dynamic of *f*. Measure 79 includes a dynamic of *mf*. Measure 86 includes a dynamic of *f*. Measure 101 includes a dynamic of *f*.

Measure 1: *mp*, *95*, *7*
Measure 14: *mf*
Measure 22: *2*
Measure 29: *4*
Measure 39: *f*, *17*
Measure 62: *f*, *3*
Measure 71: *2*
Measure 79: *mf*, *2*
Measure 86: *4*, *5*
Measure 101: *4*

Symphony of Light and Shadow

2. THE LITTLE BLACK BOY

Text: William Blake (1757-1827)

Soprano Recorder

Huub de Lange (*1955)

The sheet music for Soprano Recorder features eight staves of musical notation. The tempo is marked as $\text{♩} = 95$. The key signature starts in C major (one sharp) and changes frequently throughout the piece. Measure 1 begins with a single note followed by eighth-note patterns. Measure 14 introduces a bassoon part with eighth-note patterns. Measure 23 features a dynamic marking *mf*. Measure 33 includes a dynamic marking *f*. Measure 67 shows a melodic line with grace notes. Measure 75 includes a dynamic marking *mf*. Measure 88 includes a dynamic marking *5*. Measure 102 concludes the piece.

Symphony of Light and Shadow

2. THE LITTLE BLACK BOY

Soprano Sax.

Text: William Blake (1757-1827)

Huub de Lange (*1955)

The musical score consists of five staves of Soprano Saxophone music. Staff 1 starts at tempo 95, with measures 19, 4, and 3 indicated above the staff. Staff 2 starts at tempo 28, with measure 3 above the staff. Staff 3 starts at tempo 39, with measure 25 and dynamic *f* above the staff. Staff 4 starts at tempo 70, with measure 2 above the staff. Staff 5 starts at tempo 78, with measures 6, 15, and 4 indicated above the staff.

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2. THE LITTLE BLACK BOY

Text: William Blake (1757-1827)

Bassoon

Huub de Lange (*1955)

The musical score consists of six staves of bassoon music. Staff 1 (measures 17-21) starts at 95 BPM with a tempo marking, featuring a mix of 3/4 and 2/4 time signatures and dynamic markings like *mf*. Staff 2 (measures 22-26) shows a transition through various time signatures (3/4, 2/4, 3/4, 2/4, 3/4, 2/4) ending on a forte dynamic. Staff 3 (measures 31-35) includes a section where the time signature changes every measure between 2/4 and 3/4. Staff 4 (measures 41-45) begins with a dynamic *f*, followed by a measure of silence (measure 23), and ends with a dynamic *f*. Staff 5 (measures 72-76) features a melodic line with a dynamic *mf*. Staff 6 (measures 81-85) concludes with a dynamic *mp*.

Piano

Symphony of Light and Shadow

2. THE LITTLE BLACK BOY

Text: William Blake (1757-1827)

Huub de Lange (*1955)

A musical score for piano, featuring two staves. The top staff uses treble clef and 3/4 time, starting at measure 95. The bottom staff uses bass clef and 2/4 time. The score consists of six systems of music. Measure 95 starts with a dynamic of *mf*. Measure 16 begins with a dynamic of *mf*. Measure 27 begins with a dynamic of *mf*. Measure 38 begins with a dynamic of *f*. Measure 46 begins with a dynamic of *f*. Various time signatures are used throughout, including 3/4, 2/4, and 5/4. Measures 16-20 show a transition from 3/4 to 2/4 time. Measures 27-31 show a transition from 2/4 to 3/4 time. Measures 38-42 show a transition from 3/4 to 5/4 time. Measures 46-50 show a transition from 5/4 back to 2/4 time.

Symphony of Light and Shadow - 2 THE LITTLE BLACK BOY (Huub de Lange) - Piano

Musical score for piano, page 2, featuring five staves of music:

- Staff 1 (Measures 58-60):** Treble clef, common time. The melody consists of eighth-note pairs. Measure 58 ends with a fermata over the first note of the next measure. Measure 60 ends with a fermata over the first note of the next measure.
- Staff 2 (Measures 58-60):** Bass clef, common time. The bass line provides harmonic support.
- Staff 3 (Measures 67-69):** Treble clef, common time. Dynamics include **f** (fortissimo). Measures 67-69 feature eighth-note patterns.
- Staff 4 (Measures 72-74):** Treble clef, common time. Measures 72-74 show eighth-note patterns. Measure 74 ends with a fermata over the first note of the next measure.
- Staff 5 (Measures 78-80):** Treble clef, common time. Measures 78-80 show eighth-note patterns. Measure 80 ends with a fermata over the first note of the next measure.
- Staff 6 (Measures 101-103):** Treble clef, common time. Measures 101-103 show eighth-note patterns. Measure 103 ends with a fermata over the first note of the next measure.

Measure numbers 3, 6, 14, 2, c, and 101 are placed above specific measures to indicate performance techniques or sections.

Dynamics and performance instructions include **f**, **poco rit.**, **mp**, and **mf**.

Symphony of Light and Shadow

2. THE LITTLE BLACK BOY

Violin I

Text: William Blake (1757-1827)

Huub de Lange (*1955)

The sheet music consists of seven staves of musical notation for violin. Staff 1 (measures 1-6) starts with a tempo of $\text{♩} = 95$. Measure 19 contains a single note followed by rests. Staff 2 (measures 7-12) shows a pattern of notes and rests. Staff 3 (measures 13-18) continues the pattern. Staff 4 (measures 19-24) includes dynamics like mf . Staff 5 (measures 25-30) features sixteenth-note patterns. Staff 6 (measures 31-36) has eighth-note patterns. Staff 7 (measures 37-42) concludes with sixteenth-note patterns.

Symphony of Light and Shadow

2. THE LITTLE BLACK BOY

Text: William Blake (1757-1827)

Violin II

Huub de Lange (*1955)

19

28

40

68

76

102

Symphony of Light and Shadow

2. THE LITTLE BLACK BOY

Viola

Text: William Blake (1757-1827)

Huub de Lange (*1955)

The musical score consists of six staves of Viola music. Staff 1 (measures 19-21) starts with a tempo of $\bullet = 95$. Staff 2 (measures 28-30) shows a change in time signature. Staff 3 (measures 40-44) includes dynamic markings *mf* and *f*. Staff 4 (measures 63-65) features a rhythmic pattern with a dynamic *f*. Staff 5 (measures 74-76) includes a dynamic *mf*. Staff 6 (measures 86-88) ends with a dynamic *f*.

Symphony of Light and Shadow

2. THE LITTLE BLACK BOY

Text: William Blake (1757-1827)

Violoncello

Huub de Lange (*1955)

The musical score consists of six staves of cello music. Staff 1 (measures 19-21) starts with a dynamic of $\text{d} = 95$. Staff 2 (measure 28) begins with a dynamic of 3. Staff 3 (measure 40) begins with a dynamic of 17 and includes a *mf* marking. Staff 4 (measure 65) begins with a dynamic of 6 and includes a *f* marking. Staff 5 (measure 75) begins with a dynamic of 2. Staff 6 (measure 85) begins with a dynamic of 15.

Symphony of Light and Shadow

2. THE LITTLE BLACK BOY

Text: William Blake (1757-1827)

Double Bass

Huub de Lange (*1955)

The musical score consists of six staves of Double Bass music. Staff 1 (measures 19-22) starts at 95 BPM with a 3/4 time signature, followed by measures in 2/4, 2/4, 3/4, 2/4, and 3/4. Staff 2 (measures 28-31) starts at 2/4, changes to 3/4 with *mf*, then back to 2/4, 3/4, 2/4, and 3/4. Staff 3 (measures 39-43) starts at 3/4, changes to 2/4, 3/4, 13/16 (with a fermata), 2/4, 3/4, 2/4, and 3/4 with *mf*. Staff 4 (measures 60-64) starts at 9/8, changes to 2/4, 3/4, 2/4, 3/4, 2/4, and 3/4 with *mf*. Staff 5 (measures 78-81) starts at 2/4, changes to 3/4, 2/4, 3/4, 2/4, and 3/4. Staff 6 (measures 90-93) starts at 8/8, changes to 2/4, 3/4, 2/4, and 3/4 with *poco rit.* and *mp*.