

# Symphony of Light and Shadow

## 6. THE DARK TARN

Text: Alice V. Stuart (1899-1983)

Huub de Lange (\*1955)

$\text{♩} = 90$

The musical score is arranged in a standard orchestral format. It includes the following parts:

- Vocalists:** Soprano, Alto, Tenor, and Bass. All parts are currently silent, indicated by whole rests.
- Woodwinds:** Piccolo, Flute, Soprano Recorder, and Bassoon. The Piccolo, Flute, and Soprano Recorder parts feature melodic lines starting in the fourth measure, marked *mp* and ending with a *decresc.* dynamic. The Bassoon part has a single note in the fifth measure marked *p*.
- String Ensemble:** Piano, Violin I, Violin II, Viola, Violoncello, and Double Bass. The Piano and Violin I parts feature a melodic line starting in the first measure, marked *mp*, and sustained with a long slur across the entire passage. The other string parts are silent.

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6

Picc.

Fl.

S. Rec.

S. Sx.

Pno. I

Vln. I

*mp*

*mp*

*mp*

12

Picc.

Fl.

S. Rec.

S. Sx.

Pno. I

Vln. I

D.B.

*decresc.*

*decresc.*

*decresc.*

*mp*

18 *mf*

S  
A  
T  
B  
D.B.

Slip - ping my self as a bath - er strips his clothes,

24 *mf*

S  
A  
T  
B  
S. Sx.  
Bsn.  
Vla.  
D.B.

Night - ly I plunge in - to the dark tarn, the lone, *mf*  
e - bon, glas - sy,

30

S

A

T

B

deep, *mf*

sunk be-neath cliffs of sleep.

S. Sx.

Bsn.

Vla.

Vc.

D.B.

*mf*

36

S I stum - ble to it drow-si-ly up ma-zy slopes of dream, \_\_\_\_\_

A I stum - ble to it drow-si-ly up ma-zy slopes of dream, \_\_\_\_\_

T I stum - ble to it drow-si-ly up ma-zy slopes of dream, \_\_\_\_\_ Then

B I stum - ble to it drow-si-ly up ma-zy slopes of dream, \_\_\_\_\_

Bsn. I stum - ble to it drow-si-ly up ma-zy slopes of dream, \_\_\_\_\_

Pno. 1 *mf*

Vc. *mf*

D.B. *mf*

41

S \_\_\_\_\_

A \_\_\_\_\_

T plunge, plunge and am lost, im - mersed,

B \_\_\_\_\_

Bsn. \_\_\_\_\_ drowned, be - yond

D.B. \_\_\_\_\_

46

S

A

T

B

Bsn.

D.B.

reach of sight or sound, of con-scious-ness my spark doused, dou - ted,

51

S

A

T

B

Fl.

Bsn.

D.B.

quenched in the dark.

Slow - ly e-mer - gent

*mf*

56 *f*

S the sun - stream from on

A Slow - ly e - mer - gent to the cheer - ful light,

T 8 Slow - ly e - mer - gent Slow - ly e - mer - gent to the cheer - ful light,

B

56 *mf*

Picc.

Fl.

S. Sx. *mf*

Bsn. *mf*

56

Pno. I

56

Vln. I *mp*

Vln. II *mp*

D.B.

Detailed description: This page of a musical score, page 7, contains measures 56 through 60. It features vocal parts for Soprano (S), Alto (A), Tenor (T), and Bass (B), and an orchestral section including Piccolo (Picc.), Flute (Fl.), Saxophone (S. Sx.), Bassoon (Bsn.), Piano I (Pno. I), Violin I (Vln. I), Violin II (Vln. II), and Double Bass (D.B.). The vocal parts have lyrics: 'the sun - stream from on' for Soprano; 'Slow - ly e - mer - gent to the cheer - ful light,' for Alto and Tenor; and 'Slow - ly e - mer - gent' for Bass. The orchestral parts include dynamics such as *f*, *mf*, and *mp*. The score is written in a key with one sharp (F#) and a common time signature.

61

S  
high, this not - I, once-more I, day's traf-fick-ings, day's loves re-sumes with

A

T

B

Picc.

Fl.

S. Sx.

Bsn.

Pno. I

Vln. I

Vln. II

Vla.  
*mp*

D.B.

66

S sense and sight.

A

T

B

66

Picc.

Fl.

S. Sx.

Bsn.

66

Pno. 1

66

Vln. I

Vln. II

Vla.

Vc.

D.B.

*decresc.*

*decresc.*

*decresc.*

*decresc.*

*mf*

*mp*

71

Pno. 1

Vc.

D.B.

76

*mf*

S  
But one day, ah, some day as yet out-with my ken, — I shall

A

T  
*mf*  
But one day, ah, some day as yet out-with my ken, — I shall

B

Fl.

S. Rec.

Bsn.  
*mf*

76

Pno. 1

Vla.  
*mp*

Vc.

D.B.

81

S. sink to un-plumbed deeps \_\_\_ be-yond dred-ging net of men, \_\_\_

A.

T. sink to un-plumbed deeps \_\_\_ be-yond dred-ging net of men, \_\_\_

B.

Fl.

S. Rec.

S. Sax. *mf*

Bsn.

81

Pno. 1 *mf*

Vln. II *mp*

Vla.

Vc.

D.B. *mp*

86

S

A

T

B

Fl.

S. Sx.

Bsn.

Pno. I

Vln. II

Vla.

Vc.

D.B.

*mf*

from that un-der-wa-ter world

91

S

A

T

B

Fl.

S. Sx.

Bsn.

Vln. I

Vln. II

Vla.

Vc.

D.B.

of time-less sleep ne-ver to rise, ne-ver to rise,

*mp*

Detailed description of the musical score: The score is for a vocal ensemble and orchestra. It begins at measure 91. The vocal parts (Soprano, Alto, Tenor, Bass) are mostly silent, with the Alto part having lyrics: "of time-less sleep ne-ver to rise, ne-ver to rise,". The Alto part features two triplet markings over eighth notes. The orchestral parts include Flute, Saxophone (S. Sx.), Bassoon (Bsn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The Flute, Saxophone, and Bassoon parts have triplet markings. The Violin I part starts with a dynamic marking of *mp* and plays a rhythmic pattern of eighth notes. The Violin II, Viola, and Violoncello parts play a similar rhythmic pattern. The Double Bass part plays a sustained bass line with a long note value.

96 *mp* <sup>3</sup>

S ne-ver to rise to up-per day a - gain.

A ne-ver to rise to up-per day a - gain.

T

B

Fl. *mp* <sup>3</sup> *p*

S. Sx. *mp* <sup>3</sup> *p*

Bsn. *mp* <sup>3</sup> *p*

96

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

D.B. *p*

101

Picc. *mf*

S. Rec. *mf*

S. Sx. *mp*

Pno. 1 *mp*

Vln. I

Vln. II

Vla.

Vc.

D.B.

Detailed description: This page of a musical score covers measures 101 to 106. The Piccolo and Soprano Recorder parts play a melodic line starting on measure 101 with a mezzo-forte (*mf*) dynamic. The Saxophone part is mostly silent, with a mezzo-piano (*mp*) chord in measure 106. The Piano part is silent until measure 106, where it plays a mezzo-piano (*mp*) chord. The Violin I and II parts play a rhythmic eighth-note pattern. The Viola and Violoncello parts play a similar rhythmic pattern. The Double Bass part plays a steady eighth-note bass line. The score is written in a key with one sharp (F#) and a common time signature.

107

Picc. *mp*

S. Rec. *mp*

S. Sx.

Bsn. *mp*

Pno. I

Vln. I

Vln. II

Vla.

Vc.

D.B.

This musical score page covers measures 107 to 112. It features a woodwind section with Piccolo, Soprano Recorder, Soprano Saxophone, and Bassoon, all playing a melodic line in the first two measures before resting. The Piano I part has a rhythmic accompaniment of eighth notes in the right hand and rests in the left. The string section (Violins I and II, Viola, Violoncello, and Double Bass) plays a consistent eighth-note accompaniment throughout the six measures. The key signature has one sharp (F#) and the time signature is 4/4. Dynamics include *mp* (mezzo-piano) for the woodwinds.

113

Picc.

Fl.

S. Rec.

S. Sax.

Bsn.

113

Pno. I

113

Vln. I

Vln. II

Vla.

Vc.

D.B.

Detailed description of the musical score: The score is arranged in three systems. The first system (measures 113-118) features Piccolo and Soprano Recorder with a melodic line, and Soprano Saxophone and Bassoon with harmonic accompaniment. The second system (measures 113-118) features Piano I with a rhythmic accompaniment. The third system (measures 113-118) features Violin I and II with a rhythmic accompaniment, Viola and Violoncello with a rhythmic accompaniment, and Double Bass with a harmonic accompaniment. The key signature is one sharp (F#) and the time signature is 4/4.

119

Picc. *mp* *decresc.*

Fl. *mp* *decresc.*

S. Rec.

S. Sax. *decresc.*

Bsn. *decresc.*

Pno. 1

119

Vln. I *decresc.*

Vln. II *decresc.*

Vla. *decresc.*

Vc. *decresc.*

D.B. *decresc.*

Detailed description: This page of a musical score covers measures 119 to 124. It features ten staves for various instruments. The woodwinds (Piccolo, Flute, Saxophones, Bassoon) play a melodic line starting at measure 119 with a mezzo-piano (*mp*) dynamic, which then decrescendos (*decresc.*) through measures 120-124. The strings (Violins I & II, Viola, Violoncello, Double Bass) provide a rhythmic accompaniment of eighth notes, also decrescendo from measure 119. The Piano 1 part has a few notes in measures 119 and 120. The score is written in a key with one sharp (F#) and a common time signature.

# Symphony of Light and Shadow

## 6. THE DARK TARN

Text: Alice V. Stuart (1899-1983)

### Piccolo

Huub de Lange (\*1955)

♩ = 90

3

*mp*

*decresc.*

3

10

*mp*

*decresc.*

45

*mf*

60

66

*decresc.*

30

101

*mf*

107

2

*mp*

114

6

*mp*

*decresc.*

Detailed description: This is a musical score for Piccolo in 3/4 time. The tempo is marked as quarter note = 90. The score consists of seven staves of music. The first staff (measures 1-9) begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It features a triplet of eighth notes, followed by a melodic line with dynamics *mp* and *decresc.*, and ends with another triplet. The second staff (measures 10-54) starts with a melodic line in *mp*, followed by *decresc.*, and ends with a melodic phrase in *mf*. The third staff (measures 60-65) contains a continuous eighth-note pattern. The fourth staff (measures 66-95) features a melodic line with *decresc.* and a 30-measure rest. The fifth staff (measures 101-106) has a melodic line in *mf*. The sixth staff (measures 107-113) includes a 2-measure rest and a melodic line in *mp*. The seventh staff (measures 114-118) starts with a melodic line, followed by a 6-measure rest, and ends with a melodic phrase in *mp* and *decresc.*

# Symphony of Light and Shadow

## 6. THE DARK TARN

Text: Alice V. Stuart (1899-1983)

Flute

Huub de Lange (\*1955)

♩ = 90

2

*mp*

*decresc.*

3

*mp*

10

*decresc.*

41

*mf*

58

64

*decresc.*

71

9

*mf*

85

4

3

94

3

*mp*

*p*

20

120

*mp*

*decresc.*

# Symphony of Light and Shadow

## 6. THE DARK TARN

Text: Alice V. Stuart (1899-1983)

### Soprano Recorder

Huub de Lange (\*1955)

The musical score is written for Soprano Recorder in 3/4 time. It begins with a tempo marking of quarter note = 90. The score is divided into six systems, each starting with a measure number. Measure numbers 9, 81, 102, 108, and 114 are placed at the beginning of their respective systems. The score includes various musical notations such as slurs, ties, and dynamic markings. The dynamics used are *mp* (mezzo-piano), *decresc.* (decrescendo), and *mf* (mezzo-forte). There are also numerical markings (2, 3, 67, 16, 2, 10) above the staff, which likely indicate fingerings or specific performance instructions. The key signature has one sharp (F#).

# Symphony of Light and Shadow

## 6. THE DARK TARN

Soprano Sax.

Text: Alice V. Stuart (1899-1983)

Huub de Lange (\*1955)

The musical score is written for Soprano Saxophone in 3/4 time, with a key signature of two sharps (D major). The tempo is marked as quarter note = 90. The score consists of ten staves of music, with measure numbers 14, 31, 58, 64, 71, 90, 96, 107, 113, and 119 indicated at the beginning of their respective staves. The music features various dynamics including *p*, *mf*, *mp*, and *decresc.*, as well as articulations such as slurs, accents, and fingerings (e.g., 5, 12, 22, 11, 4, 3, 6). The piece concludes with a *decresc.* marking.

# Symphony of Light and Shadow

## 6. THE DARK TARN

Text: Alice V. Stuart (1899-1983)

Bassoon

Huub de Lange (\*1955)

♩ = 90

28 *mf*

34

40

46

52 *mf* 6

64 *decresc.* 5 *mf*

77

83 4

92 *mp* 3

98 *p* 12 *mp*

117 *decresc.*

# Symphony of Light and Shadow

## 6. THE DARK TARN

Piano

Text: Alice V. Stuart (1899-1983)

Huub de Lange (\*1955)

♩ = 90

*mp*

9 24 24 *mf*

41 18 18

65 *mf*

72 *mp*

80 *mf*

89

16

*mp*

16

Detailed description: This system of music covers measures 89 to 104. It begins with a treble clef and a key signature of one sharp (F#). Measure 89 contains a quarter note G4, a quarter note A4, and a quarter rest. Measure 90 has a whole rest in the treble and a whole rest in the bass. Measures 91-104 feature a melodic line in the treble consisting of quarter notes G4, A4, B4, and C5, each with a sharp sign above it. These notes are beamed together in pairs (G-A, B-C) and then in groups of four. The bass line consists of whole rests throughout this system. A dynamic marking of *mp* is placed below the first measure of the melodic sequence. The number '16' appears above the first measure and below the first measure of the bass line.

112

Detailed description: This system of music covers measures 112 to 119. It continues with the same treble clef and key signature. Measures 112-119 feature a melodic line in the treble consisting of quarter notes G4, A4, B4, and C5, each with a sharp sign above it. These notes are beamed together in pairs (G-A, B-C) and then in groups of four. The bass line consists of whole rests throughout this system.

120

3

3

Detailed description: This system of music covers measures 120 to 123. It continues with the same treble clef and key signature. Measures 120-122 feature a melodic line in the treble consisting of quarter notes G4, A4, B4, and C5, each with a sharp sign above it. These notes are beamed together in pairs (G-A, B-C) and then in groups of four. The bass line consists of whole rests throughout this system. The number '3' appears above the first measure and below the first measure of the bass line. The system concludes with a double bar line.

# Symphony of Light and Shadow

## 6. THE DARK TARN

Text: Alice V. Stuart (1899-1983)

### Violin I

Huub de Lange (\*1955)

The musical score for Violin I is written in 3/4 time. It begins with a tempo marking of quarter note = 90. The first staff (measures 1-7) features a melodic line with a long slur and a dynamic marking of *mp*. The second staff (measures 8-15) continues the melodic line with a slur and a dynamic marking of *mp*. The third staff (measures 16-23) consists of dotted quarter notes with a slur and a dynamic marking of *mp*. The fourth staff (measures 24-31) features a series of eighth notes with a slur and a dynamic marking of *mp*. The fifth staff (measures 32-39) continues the eighth-note pattern with a dynamic marking of *p*. The sixth staff (measures 40-47) continues the eighth-note pattern. The seventh staff (measures 48-55) continues the eighth-note pattern. The eighth staff (measures 56-63) continues the eighth-note pattern. The ninth staff (measures 64-71) continues the eighth-note pattern. The tenth staff (measures 72-79) continues the eighth-note pattern. The eleventh staff (measures 80-87) continues the eighth-note pattern. The twelfth staff (measures 88-95) continues the eighth-note pattern. The thirteenth staff (measures 96-103) continues the eighth-note pattern. The fourteenth staff (measures 104-111) continues the eighth-note pattern. The fifteenth staff (measures 112-119) continues the eighth-note pattern. The sixteenth staff (measures 120-127) continues the eighth-note pattern and ends with a final note marked *decresc.*

# Symphony of Light and Shadow

## 6. THE DARK TARN

Text: Alice V. Stuart (1899-1983)

### Violin II

Huub de Lange (\*1955)

Violin II score, measures 51-120. The score is written in treble clef with a 3/4 time signature. It begins with a tempo marking of quarter note = 90 and a dynamic of *mp*. A first ending bracket covers measures 51-60. The second ending, starting at measure 65, features a *decresc.* marking. A second first ending bracket covers measures 71-80, with a dynamic of *mp*. The remainder of the piece (measures 84-120) consists of a continuous eighth-note pattern, with a dynamic of *p* starting at measure 99. The score concludes with a *decresc.* marking at the final measure.

# Symphony of Light and Shadow

## 6. THE DARK TARN

Text: Alice V. Stuart (1899-1983)

Viola

Huub de Lange (\*1955)

♩ = 90

28 *mf* 27

61 *mp* *decresc.* 6

77 *mp*

84

91

97 *p*

103

109

115

121 *decresc.*

Detailed description: This is a musical score for the Viola part of the sixth movement, 'The Dark Tarn', from the 'Symphony of Light and Shadow'. The score is written in 3/4 time and consists of 121 measures. It begins with a tempo marking of quarter note = 90. The first system (measures 28-27) starts with a mezzo-forte (*mf*) dynamic and features a melodic line with slurs. The second system (measures 61-6) is marked mezzo-piano (*mp*) and includes a decrescendo (*decresc.*) instruction. The third system (measures 77-77) is also marked *mp*. The fourth system (measures 84-84) continues the melodic pattern. The fifth system (measures 91-91) shows a continuation of the melodic line. The sixth system (measures 97-97) is marked piano (*p*). The seventh system (measures 103-103) continues the melodic line. The eighth system (measures 109-109) continues the melodic line. The ninth system (measures 115-115) continues the melodic line. The tenth system (measures 121-121) ends with a decrescendo (*decresc.*) instruction.

# Symphony of Light and Shadow

## 6. THE DARK TARN

Text: Alice V. Stuart (1899-1983)

Violoncello

Huub de Lange (\*1955)

$\text{♩} = 90$

33 *mf*

38 *mp*

69

76

82

88

94 *p*

100

106

112

119 *decresc.*

# Symphony of Light and Shadow

## 6. THE DARK TARN

Text: Alice V. Stuart (1899-1983)

### Double Bass

Huub de Lange (\*1955)

• = 90

17

*mp*

24

33

*mf*

42

52

61

71

81

*mp*

90

*p*

100

110

120

*decresc.*