

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 a horizontal line with a bar.
- 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 is silent.
- 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 fourth measure, marked *mp*. The Violin II, Viola, Violoncello, and Double Bass parts are silent.

The score is written in 3/4 time and includes dynamic markings such as *mp* (mezzo-piano) and *p* (piano), as well as performance instructions like *decresc.* (decrescendo).

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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 dowsed, 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

Picc. *mf*

Fl. *mf*

S. Sx. *mf*

Bsn. *mf*

Pno. I

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), along with an orchestral ensemble including Piccolo (Picc.), Flute (Fl.), Saxophone (S. Sx.), Bassoon (Bsn.), Piano 1 (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

Picc.

Fl.

S. Sx.

Bsn.

Pno. I

Vln. I

Vln. II

Vla.

Vc.

D.B.

decresc.

decresc.

decresc.

decresc.

mf

mp

Detailed description: This page of a musical score, numbered 66, features vocal and orchestral parts. The vocal section includes Soprano (S), Alto (A), Tenor (T), and Bass (B) parts. The lyrics 'sense and sight.' are written under the Soprano line. The instrumental section includes Piccolo (Picc.), Flute (Fl.), Saxophone (S. Sx.), Bassoon (Bsn.), Piano I (Pno. I), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score shows a melodic line for the vocalists and woodwinds, and a rhythmic accompaniment for the piano and strings. Dynamic markings such as *decresc.*, *mf*, and *mp* are present throughout the page.

71

Pno. 1

Vc.

D.B.

76

mf

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

A

mf

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

B

Fl.

S. Rec.

Bsn.

76

Pno. 1

Vla.

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. The vocal parts (Soprano, Alto, Tenor, Bass) are in the upper system. The Alto part has lyrics: 'of time-less sleep ne-ver to rise, ne-ver to rise,'. The instrumental parts are in the lower system. The Flute, Saxophone, and Bassoon parts feature triplet patterns. The Violin I part has a dynamic marking of *mp*. The Viola, Violoncello, and Double Bass parts provide a steady accompaniment.

96 *mp* ³
S ne-ver to rise to up-per day a - gain.

96 *mp* ³
A ne-ver to rise to up-per day a - gain.

T

B

Fl. *mp* ³ *p*

S. Sx. *mp* ³ *p*

Bsn. *mp* ³ *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*) note in measure 106. The Piano 1 part is silent until measure 106, where it plays a short melodic phrase. The Violin I and II parts play a steady eighth-note accompaniment. The Viola and Violoncello parts play a similar eighth-note accompaniment. The Double Bass part plays a simple bass line with half notes.

107

Picc. *mp*

S. Rec. *mp*

S. Sx.

Bsn. *mp*

Pno. I

Vln. I

Vln. II

Vla.

Vc.

D.B.

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, Flute, Soprano Recorder, Soprano Saxophone, and Bassoon. The Piccolo and Soprano Recorder play a melodic line with eighth notes and a slur. The Soprano Saxophone and Bassoon play a harmonic line with dotted half notes. The second system (measures 119-124) features Piano I, with a melodic line in the right hand and a bass line in the left hand. The third system (measures 125-130) features Violin I, Violin II, Viola, Violoncello, and Double Bass. 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 harmonic line with dotted half notes.

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 part (Pno. 1) 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, dynamics *mp* and *decresc.*, and ends with a dynamic of *mf*. The third staff (measures 60-65) contains a continuous eighth-note pattern. The fourth staff (measures 66-95) features a melodic line with dynamics *decresc.* and a 30-measure rest. The fifth staff (measures 101-106) has a melodic line with dynamics *mf*. The sixth staff (measures 107-113) includes a 2-measure rest and a dynamic of *mp*. The seventh staff (measures 114-118) starts with a melodic line, a 6-measure rest, and ends with dynamics *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)

Musical score for Soprano Recorder, measures 1-114. The score is written in treble clef, 3/4 time, with a tempo marking of quarter note = 90. The key signature has one sharp (F#). The score consists of six staves of music. Measure numbers 9, 81, 102, 108, and 114 are indicated at the start of their respective staves. Dynamics include *mp*, *decresc.*, and *mf*. Rehearsal marks with repeat signs are present at measures 2, 67, 16, and 10.

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 the key of D major (two sharps) and 3/4 time. It begins with a tempo marking of 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 start of their respective staves. The music features various dynamics including piano (*p*), mezzo-forte (*mf*), mezzo-piano (*mp*), and piano (*p*), as well as articulation like *decresc.* (decrescendo). Fingerings of 5 and 12 are specified for certain notes. The score includes several slurs, ties, and triplet markings. The piece concludes with a final decrescendo.

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

Musical score for measures 89-94. Measure 89 starts with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter note G4, followed by quarter notes A4 and B4, and a quarter rest. A fermata is placed over the first two notes. Measure 90 contains a whole rest in the treble and a whole rest in the bass. Measure 91 features a melody starting with a quarter rest, followed by quarter notes C5, D5, and E5, with a fermata over the last two notes. The bass line has a whole rest. Measures 92-94 continue with the same melody in the treble and whole rests in the bass. The dynamic marking *mp* is placed below the first note of measure 91.

112

Musical score for measures 112-117. Measure 112 starts with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter note G4, followed by quarter notes A4 and B4, and a quarter rest. A fermata is placed over the first two notes. Measure 113 contains a whole rest in the treble and a whole rest in the bass. Measure 114 features a melody starting with a quarter rest, followed by quarter notes C5, D5, and E5, with a fermata over the last two notes. The bass line has a whole rest. Measures 115-117 continue with the same melody in the treble and whole rests in the bass.

120

3

3

Musical score for measures 120-123. Measure 120 starts with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter note G4, followed by quarter notes A4 and B4, and a quarter rest. A fermata is placed over the first two notes. Measure 121 contains a whole rest in the treble and a whole rest in the bass. Measure 122 features a melody starting with a quarter rest, followed by quarter notes C5, D5, and E5, with a fermata over the last two notes. The bass line has a whole rest. Measure 123 concludes with a triplet of quarter notes G4, A4, and B4 in both the treble and bass staves, indicated by a '3' above and below the notes. The piece ends 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)

$\text{♩} = 90$
mp

8 *mp* 47

62 *decresc.*

70 *mp* 22

96 *p*

101

106

111

116

121 *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*. The music features a series of half notes and quarter notes, with a decrescendo marking at measure 65. A 10-measure rest is indicated at measure 71. The dynamic changes to *p* at measure 99. The piece concludes with a decrescendo marking at measure 120.

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' by Huub de Lange. 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 consistent rhythmic pattern. The sixth system (measures 97-97) is marked piano (*p*). The seventh system (measures 103-103) continues the pattern. The eighth system (measures 109-109) continues the pattern. The ninth system (measures 115-115) continues the pattern. 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.