

Symphony of Light and Shadow

8. PAINTING OF A COMMUNION

Text: Alice V. Stuart (1899-1983)

Huub de Lange (*1955)

♩ = 92

Soprano

Alto

Tenor

Bass

Soprano Recorder

Bassoon *mf*

Piano *mp*

Violin I

Violin II

Viola *mp*

Violoncello *mp*

Double Bass

6

Bsn.

Pno.

Vla.

Vc.

This section of the score covers measures 6 through 11. The Bassoon (Bsn.) part remains silent throughout. The Piano (Pno.) part begins with a sustained note at the start of measure 6, followed by a series of eighth-note chords. The Violin (Vla.) part has a single eighth-note at the beginning of measure 6. The Cello (Vc.) part enters in measure 7 with eighth-note chords. Measures 8 and 9 show more complex piano chords and bassoon entries. Measure 10 features a sustained note from the piano, and measure 11 concludes with a sustained note from the cello.

II

Bsn.

Pno.

Vc.

This section covers measures II through V. The Bassoon (Bsn.) part has a single eighth-note in measure II. The Piano (Pno.) part continues its harmonic progression with eighth-note chords. The Cello (Vc.) part joins in measure III with eighth-note chords. Measures IV and V show sustained notes from the piano and bassoon, with the cello providing harmonic support.

16

S. Rec.

Pno.

Vc.

This section covers measures 16 through 19. The Soprano Recorder (S. Rec.) part enters in measure 16 with a melodic line, marked *mf*. The Piano (Pno.) part provides harmonic support with eighth-note chords. The Cello (Vc.) part joins in measure 17 with eighth-note chords. Measures 18 and 19 continue with sustained notes from the piano and recorder, with the cello maintaining harmonic function.

21

Pno.

Vln. I

Vln. II

Vla.

Vc.

This section of the score covers measures 21 through 24. It features five staves: Piano (top), Violin I, Violin II, Cello, and Bassoon (bottom). Measure 21 starts with the piano playing eighth-note chords. Measures 22 and 23 show the violin parts with eighth-note patterns, while the piano continues its harmonic foundation. Measure 24 concludes with the bassoon taking a prominent role, providing a rhythmic pulse with eighth-note chords.

26

Bsn.

Pno.

Vln. I

Vln. II

Vc.

This section covers measures 26 through 29. The bassoon (Bsn.) begins measure 26 with a melodic line. The piano (Pno.) provides harmonic support with sustained notes. Measures 27 and 28 continue this pattern. In measure 29, the violin parts (Vln. I and Vln. II) enter with eighth-note patterns, adding texture to the harmonic framework established by the bassoon and piano.

31

Bsn.

Pno.

Vc.

36

S

T

In the church of my fa - thers the ta - ble is spread on-ly twice in the

B

In the church of my fa - thers the ta - ble is spread on-ly twice in the

36

Pno.

Vc.

41

S

A

T year, in May and No-vem-ber.

B year, in May and No-vem-ber.

Pno.

Vln. I

Vln. II *p*

Vla. *p*

Vc.

D.B. *p* *mp*

46

Bsn. The bassoon part consists of a single bass clef staff. It starts with a rest, followed by a dynamic 'mf' and a series of eighth notes: F# (sharp), E, D, C, B (flat), A, G, F.

46

D.B. The double bass part consists of a single bass clef staff. It starts with a rest, followed by a series of eighth notes: D, C, B, A, G, F, E, D.

51

S The soprano part consists of a single treble clef staff. It starts with a rest, followed by a series of eighth notes: B (flat), A, G, F, E, D, C, B (flat).

With each re-cur-ring sea-son, high spring-tide, the on - set of win-ter,

A The alto part consists of a single treble clef staff. It starts with a rest, followed by a series of eighth notes: rest, rest, rest, rest.

T The tenor part consists of a single treble clef staff. It starts with a rest, followed by a series of eighth notes: B (flat), A, G, F, E, D, C, B (flat).

8 With each re-cur-ring sea-son, high spring-tide, the on - set of win-ter,

B The bass part consists of a single bass clef staff. It starts with a rest, followed by a series of eighth notes: rest, rest, rest, rest.

Bsn. The bassoon part consists of a single bass clef staff. It starts with a dynamic 'f' and a series of eighth notes: C, B (flat), A, G, F, E, D, C.

51

Pno. The piano part consists of two staves: treble and bass. The treble staff has a dynamic 'f' and a series of eighth notes: rest, rest, rest, rest. The bass staff has a dynamic 'f' and a series of eighth notes: B (flat), A, G, F, E, D, C, B (flat).

Vc. The cello part consists of a single bass clef staff. It starts with a rest, followed by a series of eighth notes: rest, rest, rest, rest.

55

S as I sit— and par-take, I look at the pa-tient fa-ces,

A

T as I sit— and par-take, I look at the pa-tient fa-ces,

B

Pno.

Vla. *mf*

Vc.

D.B.

59

S in the clear white light re-frac-ted,

A row up-on row, lined with life's cares, and loo-king,

T row up-on row, lined with life's cares, and loo-king,

B

Bsn. *mp*

Vc.

Musical score for orchestra and choir, page 8. The score consists of ten staves. The top five staves are vocal parts: Soprano (S), Alto (A), Tenor (T), Bass (B), and Soprano Recitation (S. Rec.). The bottom five staves are instrumental parts: Bassoon (Bsn.), Violin I (Vln. I), Violin II (Vln. II), Cello (Vcl.), and Double Bass (D.B.). The vocal parts sing a hymn-like text. The instrumentation includes woodwind, brass, and string sections. Measure numbers 63, 8, and 63 are indicated above the staves.

63

S

A

T

B

S. Rec.

Bsn.

Vln. I

Vln. II

Vcl.

D.B.

like the fa-ces you see ranged in the
like the fa-ces you see ranged in the
from the strips of sno-wy li-nen li-ning the pew-boards, like the fa-ces you see ranged in the
from the strips of sno-wy li-nen li-ning the pew-boards, like the fa-ces you see ranged in the
mf

mf

mf

mf

mf

67

S Dutch-man's pain-tings, Rem-brandt, who loved hu-man-kind.

A Dutch-man's pain-tings, Rem-brandt, who loved hu-man-kind.

T Dutch-man's pain-tings, Rem-brandt, who loved hu - man-kind.

B Dutch - man's pain-tings, Rem-brandt, who loved hu - man-kind.

S. Rec.

Bsn.

Pno. *mf* *mp*

Vln. I

Vln. II

Vla.

Vc.

D.B. *mp*

71

S. Rec.

Bsn.

Pno.

Vc.

This section contains four staves. The first staff (S. Rec.) has a treble clef and rests for most of the measure. The second staff (Bsn.) has a bass clef and begins with a dotted half note followed by eighth notes. The third staff (Pno.) has a bass clef and includes a dynamic marking *mp*. The fourth staff (Vc.) has a bass clef and consists of continuous eighth notes. Measure 71 ends with a fermata over the piano's eighth-note pattern.

71

S. Rec.

Bsn.

Pno.

Vc.

This section continues the musical score from the previous page, showing the same four staves and measures 71-74.

75

S. Rec.

Bsn.

Pno.

Vla.

Vc.

This section contains five staves. The first four staves (S. Rec., Bsn., Pno., Vc.) show eighth-note patterns with various dynamics like *p*, *f*, and *mf*. The fifth staff (Vla.) has a bass clef and rests for most of the measure. The sixth staff (Vc.) has a bass clef and begins with a dotted half note followed by eighth notes, with a dynamic marking *mp*.

Musical score for orchestra and piano, page 11, measures 79-80.

The score consists of six staves:

- S. Rec. (Soprano Recorder): Playing eighth-note patterns.
- Bsn. (Bassoon): Playing sustained notes.
- Pno. (Piano): Playing eighth-note patterns.
- Vla. (Viola): Playing eighth-note patterns.
- Vc. (Cello): Playing sustained notes.
- D.B. (Double Bass): Playing eighth-note patterns, dynamic *mp*.

Measure 79 starts with S. Rec., Bsn., Pno., Vla., and D.B. playing eighth-note patterns. Vc. joins in with sustained notes. Measure 80 continues with similar patterns, with Vc. maintaining its sustained notes throughout.

83

S like the fa-ces you see ranged in the Dutch-man's pain-tings,

A like the fa-ces you see ranged in the Dutch-man's pain-tings,

T like the fa-ces you see ranged in the Dutch-man's pain-tings,

B like the fa-ces you see ranged in the Dutch-man's pain-tings,

S. Rec.

Bsn.

83

Vln. I

Vln. II

Vla.

Vc.

83

D.B.

87

S Rem-brandt, who loved hu-man-kind.

A Rem-brandt, who loved hu-man-kind.

T Rem-brandt, who loved hu-man-kind.

B Rem-brandt, who loved hu-man-kind.

S. Rec.

Bsn.

Pno. *mf* *mp*

Vln. I

Vln. II

Vla.

D.B. *mp*

91

S. Rec.

Bsn.

Pno.

Vc.

D.B.

This musical score page contains two staves of music. The top staff includes Soprano Recorder (S. Rec.) and Bassoon (Bsn.). The bottom staff includes Piano (Pno.), Double Bass (D.B.), and Cello (Vc.). Measure 91 begins with a rest followed by a sustained note in S. Rec. and a dynamic marking *mf*. Measures 92 and 93 show various rhythmic patterns and dynamics (e.g., *mp*) across the instruments.

96

S. Rec.

Pno.

Vla.

Vc.

This musical score page contains four staves of music. The top staff includes Soprano Recorder (S. Rec.). The bottom staffs include Piano (Pno.), Double Bass (Vla.), and Cello (Vc.). Measure 96 shows a sustained note in S. Rec. followed by a dynamic marking *fp*. Measures 97 and 98 show rhythmic patterns and dynamics (e.g., *mp*) across the instruments.

101

Bsn.

Pno.

Vln. II

Vla.

Vc.

D.B.

mf

101

mp

101

107

Bsn.

Pno.

Vln. II

Vla.

Vc.

D.B.

mp

107

p

107

poco rit.

Symphony of Light and Shadow

8. PAINTING OF A COMMUNION

Text: Alice V. Stuart (1899-1983)

Soprano Recorder

Huub de Lange (*1955)

The musical score consists of eight staves of Soprano Recorder music. The tempo is indicated as $\text{♩} = 92$. The score includes the following markings and dynamics:

- Staff 1: Measure 16, dynamic *mf*; Measure 20.
- Staff 2: Measure 24, dynamic *mf*.
- Staff 3: Measure 69, dynamic *mf*.
- Staff 4: Measure 77.
- Staff 5: Measure 82.
- Staff 6: Measure 87, dynamic *mf*.
- Staff 7: Measure 95, dynamic *mf*.
- Staff 8: Measure 14.

Symphony of Light and Shadow

8. Painting of a Communion

Bassoon

Text: Alice V. Stuart (1899-1983)

Huub de Lange (*1955)

A musical score for Bassoon, featuring 12 staves of music. The score is in common time, with a key signature of one sharp. The tempo is indicated as $\text{♩} = 92$. The music includes various dynamics such as *mf*, *mp*, and *mf*. Measure numbers are present above the staff at various points, including 5, 10, 17, 32, 4, 41, 6, 52, 5, 62, 4, 70, 5, 75, 5, 84, 13, 89, and 2. The bassoon part consists of continuous melodic lines with occasional rests and dynamic changes.

Symphony of Light and Shadow

8. PAINTING OF A COMMUNION

Piano

Text: Alice V. Stuart (1899-1983)

Huub de Lange (*1955)

1

2

3

4

5

6

3

14

3

21

3

3

3

2

40

2 5

51

9

mp

71

mp

78

5

5 mf

88

mp

94

100

3

3

110

Symphony of Light and Shadow

8. PAINTING OF A COMMUNION

Violin I

Text: Alice V. Stuart (1899-1983)

Huub de Lange (*1955)

The musical score for Violin I consists of two staves of music. The first staff begins with a tempo of $\text{♩} = 92$, a common time signature, and a dynamic of mp . Measure 24 starts with a key signature of one sharp. Measures 25 and 12 follow, with measure 12 in a common time signature and measure 25 back to common time. The second staff begins at measure 66 with a dynamic of mf . Measures 85 and 15 follow, with measure 15 also in a dynamic of mf .

Symphony of Light and Shadow

8. PAINTING OF A COMMUNION

Text: Alice V. Stuart (1899-1983)

Violin II

Huub de Lange (*1955)

The musical score for Violin II consists of four staves of music. Staff 1 starts at tempo $\text{♩} = 92$, time signature 24 , dynamic mp . Staff 2 starts at tempo 42 , time signature 21 , dynamic p , followed by mf . Staff 3 starts at tempo 68 , time signature 15 , dynamic mf . Staff 4 starts at tempo 87 , time signature 12 , dynamic mp , followed by 10 .

Symphony of Light and Shadow

8. PAINTING OF A COMMUNION

Text: Alice V. Stuart (1899-1983)

Viola

Huub de Lange (*1955)

1
4
13
22
16
43
9
57
7
69
8
4
85
8
98
10

mp
p
mf
mf
mp
mf
mf
mp
mp
mf
mp

Symphony of Light and Shadow

8. PAINTING OF A COMMUNION

Text: Alice V. Stuart (1899-1983)

Violoncello

Huub de Lange (*1955)

The sheet music for Violoncello consists of 12 staves of musical notation. The key signature is C major (one sharp). The time signature varies throughout the piece, indicated by numbers above the staff (e.g., 2, 3, 4, 10, 8, 9) or by a 'C' symbol. The tempo is marked as $\text{♩} = 92$. Dynamics include *mp* (mezzo-forte), *mp* (mezzo-forte) at measure 30, and *mp* (mezzo-forte) at measure 79. Measure numbers are placed at the beginning of each staff: 9, 16, 23, 30, 37, 53, 62, 72, 79, 94, and 100. Measure 37 includes a key change to G major (no sharps or flats). Measures 79 and 94 include a key change to F major (one flat). Measures 100 and 94 include a key change back to C major (one sharp).

Symphony of Light and Shadow

8. PAINTING OF A COMMUNIUN

Text: Alice V. Stuart (1899-1983)

Double Bass

Huub de Lange (*1955)

The musical score consists of seven staves of Double Bass music. Staff 1 (measures 39-41) starts with a tempo of $\text{♩} = 92$, key signature of C major, and includes a dynamic *p*. Staff 2 (measure 45) shows a transition to a new section. Staff 3 (measure 51) features a dynamic *mf*. Staff 4 (measure 68) includes dynamics *mp* and *mf*. Staff 5 (measure 85) shows a dynamic *mf*. Staff 6 (measure 91) includes a dynamic *p*. Staff 7 (measure 108) concludes with a dynamic *p* and a performance instruction *poco rit.*.