

Symphony of Light and Shadow

8. PAINTING OF A COMMUNION

Text: Alice V. Stuart (1899-1983)

Huub de Lange (*1955)

The musical score is for a symphony movement. It features a vocal quartet (Soprano, Alto, Tenor, Bass) with five-measure rests. The woodwinds include a Soprano Recorder with a five-measure rest and a Bassoon with a melodic line starting on a half note, moving to a dotted quarter note, and then a half note, with a *mf* dynamic. The piano part has a five-measure rest in the right hand and a melodic line in the left hand starting on a half note, moving to a dotted quarter note, and then a half note, with a *mp* dynamic. The strings include Violin I and Violin II with five-measure rests, Viola with a five-measure rest and a half note on the fifth line with a *mp* dynamic, Violoncello with a five-measure rest and a melodic line starting on a half note, moving to a dotted quarter note, and then a half note, with a *mp* dynamic, and Double Bass with a five-measure rest. The tempo is marked with a quarter note equal to 92 beats per minute.

♩ = 92

Soprano

Alto

Tenor

Bass

Soprano Recorder

Bassoon

Piano

Violin I

Violin II

Viola

Violoncello

Double Bass

6

Bsn.

Pno.

Vla.

Vc.

11

Bsn.

Pno.

Vc.

16

S. Rec.

mf

Pno.

Vc.

Detailed description of the musical score: The score is written for four instruments in the first system: Bsn. (Bassoon), Pno. (Piano), Vla. (Viola), and Vc. (Violoncello). The second system continues with Bsn., Pno., and Vc. The third system introduces S. Rec. (Soprano Recorder) and continues with Pno. and Vc. The key signature has one sharp (F#). The time signature is not explicitly shown but appears to be 4/4. The first system starts at measure 6. The second system starts at measure 11. The third system starts at measure 16. The S. Rec. part begins with a melodic line marked 'mf' (mezzo-forte). The Pno. and Vc. parts provide harmonic support with various rhythmic patterns and accidentals.

21

Pno.

Vln. I

Vln. II

Vla.

Vc.

mp

mp

mf

mp

26

Bsn.

Pno.

Vln. I

Vln. II

Vc.

mf

mf

36

S

T

B

mf

mf

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

36

Pno.

Vc.

41

S

A

T

B

year, in May and No-vem-ber.

41

Pno.

41

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

mp

46

Bsn.

46

D.B.

51

S

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

A

T

8

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

B

Bsn.

51

Pno.

Vc.

55

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

A

T 8 as I sit— and par - take, I look at the pa - tient fa - ces,

B

Pno.

Vla. *mf*

Vc.

D.B. 55

59

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

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

T 8 row up - on row, lined with life's cares, and loo - king,

B

Bsn. *mp*

Vc.

63

S. like the fa-ces you see ranged in the

A. like the fa-ces you see ranged in the

T. 8 from the strips of sno-wy li-nen li-ning the pew-boards, like the fa-ces you see ranged in the

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

S. Rec. *mf*

Bsn. *mf*

63

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc.

63

D.B. *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.

mf

mp

mp

75

S. Rec.

Bsn.

Pno.

Vla.

Vc.

mp

79

S. Rec.

Bsn.

Pno.

Vla.

Vc.

D.B.

mp

79

79

79

79

79

79

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. *mf*

83

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc.

83

D.B. *mf*

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.

mf

mp

mp

Measures 91-95. S. Rec. has a half note G4. Bsn. has a whole note G2. Pno. has a half note G2. Vc. has a half note G2. D.B. has a half note G2. The score includes dynamic markings *mf* and *mp*.

96

S. Rec.

Pno.

Vla.

Vc.

mp

Measures 96-100. S. Rec. has a half note G4. Pno. has a half note G2. Vla. has a half note G2. Vc. has a half note G2. The score includes a dynamic marking *mp*.

101

Bsn.

101

Pno.

Vln. II

Vla.

Vc.

101

D.B.

107

Bsn.

mp

107

Pno.

107

D.B.

p

poco rit.

This musical score shows measures 107 through 114 for three instruments: Bassoon (Bsn.), Piano (Pno.), and Double Bass (D.B.). The key signature has one flat (B-flat), and the time signature is 3/4. The Bassoon part consists of whole notes: B-flat (107), D-flat (108), F (109), B-flat (110), D-flat (111), F (112), and B-flat (113). The Piano part features a sustained chord of B-flat and D-flat in the right hand, and a single note in the left hand: B-flat (107), D-flat (108), F (109), B-flat (110), D-flat (111), F (112), and B-flat (113). The Double Bass part plays a rhythmic eighth-note pattern: B-flat (107), D-flat (108), F (109), B-flat (110), D-flat (111), F (112), and B-flat (113). The tempo marking 'poco rit.' appears at the end of measure 113.

Symphony of Light and Shadow

8. PAINTING OF A COMMUNION

Text: Alice V. Stuart (1899-1983)

Soprano Recorder

Huub de Lange (*1955)

$\text{♩} = 92$

The musical score is written for Soprano Recorder in treble clef, common time (C). It consists of six staves of music. The first staff (measures 1-20) begins with a tempo marking of quarter note = 92. It features a 16-measure rest followed by a half note G4, a quarter note A4, a half note B4, and a 20-measure rest. The second staff (measures 21-40) starts with a 24-measure rest, followed by a half note G4, and then a series of eighth and sixteenth notes. The third staff (measures 41-68) begins with a 4-measure rest, followed by a half note G4, and then a series of eighth and sixteenth notes. The fourth staff (measures 69-81) continues the melodic line with eighth and sixteenth notes. The fifth staff (measures 82-86) features a series of eighth and sixteenth notes. The sixth staff (measures 87-100) begins with a 4-measure rest, followed by a half note G4, and then a series of eighth and sixteenth notes. The score includes dynamic markings of *mf* (mezzo-forte) at measures 10, 21, 41, 69, and 87. The piece concludes with a double bar line at measure 100.

16 20

mf

41 24

mf

69 4

mf

77

82

87 4

mf

95 14

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8. Painting of a Communion

Bassoon

Text: Alice V. Stuart (1899-1983)

Huub de Lange (*1955)

• = 92

mf

10

17

mf

32

4

mp

41

6

mf

52

5

mp

62

4

mf

70

mp

75

5

84

mf

89

13

mf

106

2

mp

Symphony of Light and Shadow

8. PAINTING OF A COMMUNION

Piano

Text: Alice V. Stuart (1899-1983)

Huub de Lange (*1955)

♩ = 92

mp

6

3

3

14

21

28

3

3

3

3

2/4

2/4

40

2 2 2 2 5

mp

51

mp

57

9 9

mf

71

mp

78

5 5

mf

88

mp

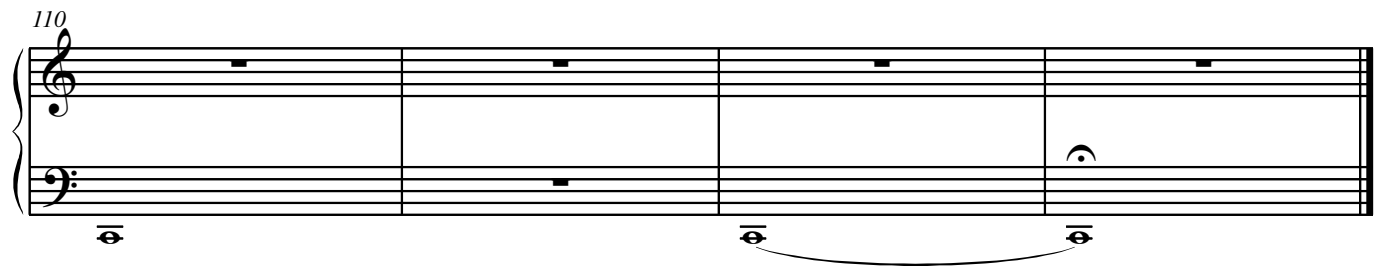
94



100



110



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8. PAINTING OF A COMMUNION

Text: Alice V. Stuart (1899-1983)

Violin I

Huub de Lange (*1955)

The musical score for Violin I is presented in three systems. The first system begins with a tempo marking of 92 and a dynamic of *mp*. It contains measures 24, 12, and 25. The second system, starting at measure 66, features a *mf* dynamic and contains measure 15. The third system, starting at measure 85, also features a *mf* dynamic and contains measure 25. The score is written in treble clef with a key signature of one flat (B-flat). Measure numbers are placed above the staves, and dynamics are placed below the staves.

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8. PAINTING OF A COMMUNION

Text: Alice V. Stuart (1899-1983)

Violin II

Huub de Lange (*1955)

• = 92

24 12

mp

42 21

p *mf*

68 15

mf

87 12 10

mp

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8. PAINTING OF A COMMUNION

Text: Alice V. Stuart (1899-1983)

Viola

Huub de Lange (*1955)

♩ = 92

The musical score for the Viola part consists of six systems of music. Each system begins with a measure number in the left margin. The notation is in treble and bass staves joined by a brace. Measure rests are indicated by horizontal lines with numbers above them. Dynamics are marked with *mp*, *mf*, and *p*. The key signature has one sharp (F#). The time signature is common time (C). The score ends with a double bar line at measure 100.

Measures 1-13: *mp* (measure rest 4), *mf* (measure rest 13)

Measures 22-31: *p* (measure rest 16)

Measures 43-51: *mf* (measure rest 9)

Measures 57-63: *mf* (measure rest 7)

Measures 69-76: *mp* (measure rest 8), (measure rest 4)

Measures 85-92: *mf* (measure rest 8), *mp*

Measures 98-100: (measure rest 10)

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8. PAINTING OF A COMMUNION

Text: Alice V. Stuart (1899-1983)

Violoncello

Huub de Lange (*1955)

♩ = 92

2

mp

9

16

23

mp

30

37

10

53

3

62

4

mp

72

2

79

3

8

mp

94

100

9

This is a musical score for the Violoncello part of the 'Symphony of Light and Shadow', specifically the movement '8. PAINTING OF A COMMUNION'. The score is written in bass clef with a common time signature (C). The tempo is marked as ♩ = 92. The score consists of 10 staves of music, with measure numbers 9, 16, 23, 30, 37, 53, 62, 72, 79, 94, and 100 indicated at the beginning of their respective staves. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. There are several dynamic markings, including 'mp' (mezzo-piano) and 'mp' (mezzo-piano). The score includes various musical notations such as accidentals (sharps, flats, naturals), slurs, and repeat signs. The piece concludes with a final measure marked with a double bar line.

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8. PAINTING OF A COMMUNIUN

Text: Alice V. Stuart (1899-1983)

Double Bass

Huub de Lange (*1955)

• = 92

39

p *mp*

45

51

5 8

mf

68

9 4

mp

85

mf *mp*

91

12

108

p *poco rit.* 