

ANGEL OF THE NIGHT

Mixed choir and chamber-orchestra

Text: Alfred Tennyson (1809-1892)

'In Memoriam A. H. H.' - poem 69

Huub de Lange (* 1955)

$\text{♩} = \text{c. } 135$

Soprano

Alto

Tenor

Bass

Flute

Oboe

Bassoon

Horn in F

Timpani

Violin I

Violin II

Viola

Cello

Contrabass

ANGEL OF THE NIGHT (Huub de Lange)

9

Ob. 1

Bsn. 1

Timp.

Vla.

Cb.

17

Fl. 1

Fl. 2

Ob. 1

Bsn. 1

Hn. 1

Vla.

ANGEL OF THE NIGHT (Huub de Lange)

3

25

Fl. 1
Fl. 2
Ob. 1
Bsn. 1
Hn. 1
Timp.

This section begins with sustained notes from Flute 1 and Oboe 1. Flute 2 and Bassoon 1 play eighth-note patterns. Horn 1 enters with a melodic line, followed by Timpani providing rhythmic support. Measure 32 concludes with sustained notes from all instruments.

33

Bsn. 1
Hn. 1
Timp.
Cb.

Bassoon 1 and Horn 1 play eighth-note patterns. Timpani provides rhythmic support with eighth-note patterns. Cello plays sustained notes throughout the measure.

41

Bsn. 1
Cb.

Bassoon 1 and Cello play sustained notes with grace notes. The bassoon's grace notes are marked with a 'p' dynamic.

49

Bsn. 1
Cb.

Bassoon 1 and Cello play sustained notes with grace notes. The bassoon's grace notes are marked with a 'p' dynamic.

ANGEL OF THE NIGHT (Huub de Lange)

53

Soprano (S) vocal line starts with a rest, followed by a melodic line with a dynamic marking *mf*. The lyrics are: "I dream'd there would be Spring no more," with a long melodic line spanning three measures.

Bassoon 1 (Bsn. 1) has a rhythmic pattern of eighth and sixteenth notes.

Cello (Cb.) provides harmonic support with sustained notes.

57

Soprano (S) continues the melodic line with the lyrics: "That Na - ture's an - cient po - wer was lost:"

Bassoon 1 (Bsn. 1) provides harmonic support.

Cello (Cb.) provides harmonic support with sustained notes.

61

Soprano (S) begins a rhythmic pattern of eighth and sixteenth notes with the lyrics: "The streets were black with smoke and frost,"

Oboe 1 (Ob. 1) provides harmonic support.

Cello (Cb.) provides harmonic support with sustained notes.

65

Soprano (S) begins a rhythmic pattern of eighth and sixteenth notes with the lyrics: "They chat - ter'd trif - les at the door:

Oboe 1 (Ob. 1) provides harmonic support.

Cello (Cb.) provides harmonic support with sustained notes.

ANGEL OF THE NIGHT (Huub de Lange)

A *mf*
 I wan - der'd from the noi - sy town

T *mf*
 8 I wan - der'd from the noi - sy town

Ob. 1

Cb.

A *mf*
 I found a wood with thor - ny boughs

T
 8

B
 72

Ob. 1

Cb.

T *mf*
 8 I took the thorns to bind my brows,

B *mf*
 76 I took the thorns to bind my brows,

Ob. 1

Cb.

ANGEL OF THE NIGHT (Huub de Lange)

Soprano (S) vocal line:
I wore them like a ci - vic crown:
Alto (A) vocal line:
I met with scoffs, I
Tenor (T) vocal line:
I met with scoffs, I
Bass (B) vocal line:
I met with scoffs, I

Instrumental parts:
Ob. 1 (Oboe 1)
Vln. I (Violin I)
Vln. II (Violin II)
Vla. (Cello)
Vc. (Double Bass)
Cb. (Double Bass)

Dynamics: *mf*, *f*, *p*

84

A met with scorns From youth and babe and hoa - ry hairs: They call'd me in the

84

T met with scorns From youth and babe and hoa - ry hairs: They call'd me in the

84

B met with scorns From youth and babe and hoa - ry hairs: They call'd me in the

I

Vln.

II

Vla.

Vc.

Cb.

ANGEL OF THE NIGHT (Huub de Lange)

88

A pu - blic squares The fool ³ that wears a crown of thorns:

T pu - blic squares The fool ³ that wears a crown of thorns:

B pu - blic squares The fool ³ that wears a crown of thorns:

I Vln. pu - blic squares The fool ³ that wears a crown of thorns:

II Vla. pu - blic squares The fool ³ that wears a crown of thorns:

Vcl. Cb.

91

S They called me fool, they called me child: I found an

Ob. 1

Bsn. 1

Cb.

95

S an - gel of the night; The voice was low, the look was

Ob. 1

Bsn. 1

Cb.

99

S bright; He look'd up - on my crown and smiled:

Ob. 1

Bsn. 1

Cb.

A *mf*

T *mf*

B *mf*

103
104
105

He reach'd the glo - ry of a hand, That seem'd to touch it in - to

Fl.

2

Hn. 1

Cb.

mp

p

Soprano (S) vocal line, dynamic *mf*, lyrics: "The voice was not the voice of grief," measure 107.

Alto (A) vocal line, lyrics: "leaf:", measure 107.

Tenor (T) vocal line, lyrics: "leaf:", measure 107.

Bass (B) vocal line, lyrics: "leaf:", measure 107.

Flute (Fl.) 1st and 2nd parts, dynamic *f*.

Oboe (Ob. 1), dynamic *f*.

Bassoon (Bsn. 1), dynamic *f*.

Horn (Hn. 1), dynamic *f*.

Cello (Cb.), dynamic *p*.

Soprano (S) vocal line, dynamic *mf*, lyrics: "The words were hard to understand.", measure 111.

Alto (A) vocal line, dynamic *mf*, lyrics: "The words were hard to understand.", measure 111.

Oboe (Ob. 1), dynamic *p*.

Bassoon (Bsn. 1), dynamic *p*.

Cello (Cb.), dynamic *p*.

ANGEL OF THE NIGHT (Huub de Lange)

Musical score for measures 115-122. The score consists of three staves: Bassoon 1 (Bsn. 1), Cello (Cb.), and Flute 1 (Fl. 1). Measure 115 starts with a dynamic of $\text{f} \cdot$. The bassoon and cello play eighth-note patterns, while the flute remains silent. Measures 116-122 show the bassoon and cello continuing their eighth-note patterns, with the flute joining in at measure 123.

Musical score for measures 123-130. The score includes Flute 1 (Fl. 1), Bassoon 1 (Bsn. 1), and Cello (Cb.). Measures 123-129 show the bassoon and cello playing eighth-note patterns, with the flute joining in at measure 130. A dynamic marking mf is present in the flute part at measure 130.

Musical score for measures 131-138. The score includes Flute 1 (Fl. 1), Bassoon 1 (Bsn. 1), and Cello (Cb.). Measures 131-137 show the bassoon and cello playing eighth-note patterns, with the flute joining in at measure 138. The flute part includes a dynamic marking mf .

Musical score for measures 139-146. The score includes Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Bassoon 1 (Bsn. 1), and Cello (Cb.). Measures 139-145 show the bassoon and cello playing eighth-note patterns, with the flutes and oboe joining in at measure 146. The flute parts include dynamic markings mf .

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Text: Alfred Tennyson (1809-1892) ("In memoriam A.H.H."/poem 69)

Flute 1

Huub de Lange (* 1955)

The musical score consists of five staves of flute music. Staff 1 starts at tempo = c. 135, dynamic mp, with measure numbers 2 and 15 indicated. Staff 2 starts at measure 23. Staff 3 starts at measure 104. Staff 4 starts at measure 132. Staff 5 starts at measure 141. The music features various note heads (solid, open, dotted), stems, and slurs. Measure 15 includes a grace note. Measures 23 and 104 show eighth-note patterns. Measures 132 and 141 show sustained notes.

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Flute 2

Huub de Lange (* 1955)

The musical score for Flute 2 consists of four staves of music. Staff 1 starts with a tempo of $\text{♩} = \text{c. } 135$, dynamic $m\text{p}$, and measures 2 and 14. Staff 2 starts at measure 21, dynamic p , and continues with eighth-note patterns. Staff 3 starts at measure 27, dynamic $m\text{p}$, and includes measure 75. Staff 4 starts at measure 108, dynamic $m\text{f}$, and includes measure 34. Measures 2 and 14 feature sustained notes with grace notes. Measures 21 through 75 show a rhythmic pattern of eighth-note pairs. Measures 108 through 34 show a sustained note with a grace note.

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Oboe

Huub de Lange (* 1955)

♩ = c. 135

14

19

26

33

64

71

78

94

101

114

p

mp

mf

ANGEL OF THE NIGHT

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Bassoon 1

Huub de Lange (* 1955)

$\text{♩} = \text{c. } 135$

16

22

28

42

48

55

93

99

112

3

8

9

2

33

mf

p

mf

p

mf

mf

mf

ANGEL OF THE NIGHT (Huub de Lange)

The musical score consists of four staves of bassoon music. Staff 1 (measures 118-120) starts with a dynamic of $\text{f}.$, followed by a measure of $\text{p}.$ with a grace note. Staff 2 (measures 121-123) starts with a dynamic of $\text{p}.$. Staff 3 (measures 124-126) starts with a dynamic of $\text{p}.$. Staff 4 (measures 127-130) starts with a dynamic of $\text{p}.$. Measure 136 concludes with a dynamic of f and a repeat sign.

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Bassoon 2

Huub de Lange (* 1955)

A musical score for Bassoon 2. The key signature is common time (C). The tempo is indicated as c. 135 BPM. The dynamic is *mf*. The score consists of two measures. Measure 1 starts with a single note followed by a fermata. Measure 2 begins with a measure rest, followed by a note with a fermata. The measure number '2' is placed above the staff. Measure 3 starts with a note with a fermata, followed by a measure rest. The measure number '139' is placed above the staff.

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Horn in F

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The musical score consists of three staves of music for Horn in F. The key signature is one sharp (F#). The tempo is indicated as $\text{♩} = \text{c. } 135$. Measure numbers 19, 27, 35, 68, 38, and 3 are shown above the staves. Dynamics include *mf*, *mp*, and *mf*. Measure 19 starts with a dynamic *mf*. Measure 27 starts with a dynamic *mf*. Measure 35 starts with a dynamic *mp*. Measure 68 starts with a dynamic *mf*. Measure 38 starts with a dynamic *mf*. Measure 3 ends with a dynamic *mf*.

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Timpani

Huub de Lange (* 1955)

$\text{♩} = \text{c. } 135$

The musical score for Timpani consists of four staves of music. The first staff starts with a measure of two eighth notes followed by a measure of one eighth note and one sixteenth note. The second staff begins at measure 8 with a dotted half note, followed by a dotted quarter note, a dotted eighth note, and a dotted sixteenth note. The third staff begins at measure 13 with a dotted half note, followed by a dotted quarter note, a dotted eighth note, and a dotted sixteenth note. The fourth staff begins at measure 31 with a measure of eighth notes followed by a measure of sixteenth notes. Measure numbers 2, 14, and 111 are placed above the staves.

2

8

13

14

31

111

mf

mp

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Violin I

Huub de Lange (* 1955)

A musical score for Violin I. The score consists of two staves of music. The top staff starts at measure 81, indicated by a large number above the staff. The tempo is marked as c. 135 BPM. The dynamic is forte (f). The music features a series of eighth-note chords and sixteenth-note patterns. Measure 81 ends with a downward arrow symbol (v). The bottom staff begins at measure 87, indicated by a large number above the staff. It shows a continuation of the melodic line with eighth-note chords and sixteenth-note patterns. Measure 87 includes a three-measure repeat sign. Measure 55 is indicated by a large number above the staff at the end of the second line.

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Violin II

Huub de Lange (* 1955)

The musical score consists of two staves of music for Violin II. The top staff begins at measure 81 with a tempo of c. 135 BPM. It features a treble clef, common time, and a dynamic marking of *f*. Measure 81 contains six eighth-note groups. Measure 82 starts with a single eighth note followed by a sixteenth note rest, then a sixteenth note *v*, and a series of eighth notes. The bottom staff begins at measure 86, indicated by a treble clef and a key signature of one flat. It shows eighth-note patterns with slurs and grace notes. Measure 86 ends with a sixteenth-note rest. Measure 55 follows, starting with a sixteenth-note rest and ending with a sixteenth-note *v*.

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Viola

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A musical score for Viola, consisting of three staves of music. The top staff starts at measure 14, indicated by a large '14' above the staff. The tempo is marked as $\text{♩} = \text{c. } 135$. The dynamic is p (piano). The middle staff starts at measure 20, indicated by a large '20' above the staff. The dynamic is f (fortissimo). The bottom staff starts at measure 86, indicated by a large '86' above the staff. The dynamic is f (fortissimo). Measure numbers 61 and 55 are also present. Measure 14 features a melodic line with grace notes and slurs. Measures 20 and 86 show rhythmic patterns with eighth and sixteenth notes. Measure 55 concludes with a sustained note.

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Cello

$\text{♩} = \text{c. } 135$

81

Huub de Lange (* 1955)

86

55

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Contrabass

Huub de Lange (* 1955)

$\text{♩} = \text{c. } 135$

8

mp

15

18

p

39

48

57

66

75

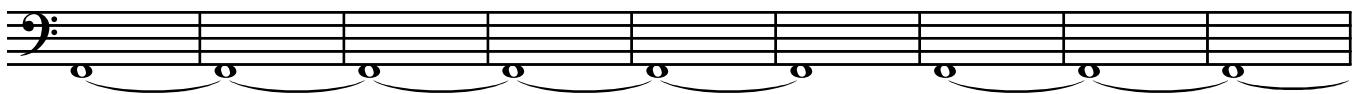
84

93

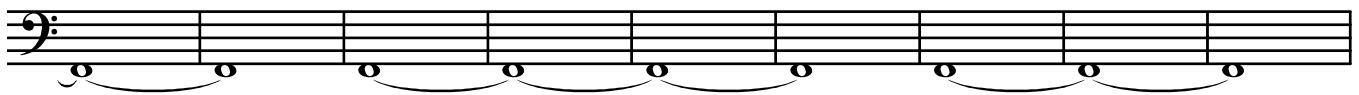
102

ANGEL OF THE NIGHT (Huub de Lange) - Contrabass

111



120



129



138

