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The Assumption

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The Assumption

For string orchestra

Henrique Coe

Duration: approximately 9'15"

Composed in 2016

The Assumption

Program Note

The piece "**The Assumption**", for string orchestra, was composed in 2016 in the context of my residence for the University of Toronto Chamber Orchestra. Its duration is of approximately 9'15".

The piece refers to the extraordinary event in which God has taken to heaven the Blessed Virgin Mary, body and soul.

966 "Finally the Immaculate Virgin, preserved free from all stain of original sin, when the course of her earthly life was finished, was taken up body and soul into heavenly glory, and exalted by the Lord as Queen over all things, so that she might be the more fully conformed to her Son, the Lord of lords and conqueror of sin and death."⁵⁰⁸ The Assumption of the Blessed Virgin is a singular participation in her Son's Resurrection and an anticipation of the resurrection of other Christians:

In giving birth you kept your virginity; in your Dormition you did not leave the world, O Mother of God, but were joined to the source of Life. You conceived the living God and, by your prayers, will deliver our souls from death."⁵⁰⁹

(Catechism of the Catholic Church)

Resembling a sonata form, the piece starts by quoting the Gregorian chant "Assumpta est Maria in caelum" (Mary hath been taken to heaven), the first Antiphon of the Vespers of the Feast of the Assumption (August 15). Vespers is an evening prayer that priests and religious pray or chant daily. Then, a second theme appears on the cello and becomes very important in the development of the piece, which also features a third theme with an upward motion, bringing an idea of going up. At the end, the three themes are stated again in the recapitulation and a coda with the Gregorian melody concludes the piece, which ends with harmonics.

The piece was premiered on November 29, 2016 at the Faculty of Music of the University of Toronto by the University of Toronto Chamber Orchestra conducted by Paul Widner.

May 22, 2018.

Henrique Gomes Coe

Score

Duration: approx. 9'15"
(Composed in 2016)

The Assumption

Henrique Coe

Andante Moderato (♩ = c. 100)

Musical score for the first section, Andante Moderato (♩ = c. 100). The score is for Violin I, Violin II, Viola, Cello, and Contrabass. The time signature changes from 4/4 to 3/4 and back to 4/4. Dynamics include *mf* and *non vib.*



A Largo (♩ = c. 40) (♩ = c. 80)
rall.

Vln. I: Divisi - half on harmonics and half on pitch

Musical score for the second section, Largo (♩ = c. 40) (♩ = c. 80), marked *rall.*. The score is for Violin I, Violin II, Viola, Cello, and Contrabass. The time signature changes from 4/4 to 3/4 and back to 4/4. Dynamics include *pp*, *mf dolce*, and *p*. Performance instructions include *non vib.*, *vib.*, *sul pont.*, *ord.*, *sul tasto*, and *sul pont.*

The Assumption

21 ord. → sul pont. → ord. → sul pont. → ord.

Vln. I

Vln. II

Vla.

Vc.

Cb. *sul tasto* → *sul pont.* → *sul tasto* → *sul pont.* → *sul tasto*

31 *sul pont.* → ordinario vib. (♩=♩)

Vln. I *p* *mf* *pp*

Vln. II *p* *pp* *mf*

Vla. *p* *pp* *mf*

Vc. *p* *pp* *mf*

Cb. *sul pont.* → ordinario vib. *p* *mf* *p*

B

38

Vln. I
Vln. II
Vla.
Vc.
Cb.

mf
p
mf
p
mf
p



45

Vln. I
Vln. II
Vla.
Vc.
Cb.

p
ff
ff
ff
ff

C

The Assumption

50

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mp

mp

mp

pizz.

mp

54

D

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

f

p

f

f

p

f

f

p

E

59

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

arco

f

F

63

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

f *espress.*

pizz.

G

5/4

5/4

5/4

5/4

5/4

I

Musical score for measures 83-88. The score includes five staves: Vln. I, Vln. II, Vla., Vc., and Cb. The key signature has one flat (B-flat). The time signature is 4/4. The dynamics are marked as *mf*, *p*, and *f*. The Vln. I part features a melodic line with a crescendo from *mf* to *f*. The Vln. II part has a similar melodic line. The Vla. part provides harmonic support with a melodic line. The Vc. part has a bass line with a crescendo from *mf* to *f*. The Cb. part has a bass line with a crescendo from *mf* to *f*. A double bar line is present at the end of measure 88.

J

Musical score for measures 90-94. The score includes five staves: Vln. I, Vln. II, Vla., Vc., and Cb. The key signature has one flat (B-flat). The time signature is 4/4. The dynamics are marked as *p* and *(p)*. The Vln. I part features a melodic line with a crescendo from *p* to *f*. The Vln. II part has a similar melodic line. The Vla. part provides harmonic support with a melodic line. The Vc. part has a bass line with a crescendo from *(p)* to *f*. The Cb. part has a bass line with a crescendo from *p* to *f*. A double bar line is present at the end of measure 94.

102 L

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*



107

Vln. I

Vln. II

Vla.

Vc.

Cb.

121

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

ff

ff

ff



126

Vln. I

Vln. II

Vla.

Vc.

Cb.

accel.

p

f

p

f

p

f

p

f

arco

N Andante Moderato (♩ = c. 100)

132

Vln. I

Vln. II

Vla.

Vc.

Cb.



138

rall.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

ff

ff

ff

ff

O Largo (♩ = c. 40) (♩ = c. 80)

145

Vln. I

Vln. II

Vla.

Vc.

Cb.

Gregorian chant "Assumpta est Maria in caelum"

Solo

p



P

155

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *mf* *pp* *mf dolce*

p *mf* *pp* *mf dolce*

p *mf* *pp* *mf dolce*

Tutti

Q

165

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

mp > pp

pp

pp

p



R Andante Moderato (♩ = c. 100)

accel.

175

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

p

p

p

non vib.

non vib.

non vib.

non vib.

non vib.

rall. *a tempo*

185

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

ff

ff

ff

ff

rall.

195

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

ppp

pp

ppp

pp

pp