

Shadows and Light

Music by JOHN PETERSON

I : In Visible Darkness

Allegro molto e agitato (♩ = c. 128 - 132)

(Symphonic Chorus only)

Score for Symphonic Chorus and Orchestra, measures 1 to 10.

Vocal Parts:

- Soprano
- Alto
- Tenor
- Bass

Instrumental Parts:

- Timpani: *f*
- Percussion
- Violin I: *div.*, *ff*, *unis.*
- Violin II: *div.*, *ff*, *unis.*
- Viola: *div.*, *ff*, *unis.*
- Cello: *ff*
- Double Bass: *ff*

The score is in 4/4 time. The vocal parts are currently silent. The instrumental parts feature a driving, rhythmic pattern with frequent accents and dynamic markings of *ff* (fortissimo). The strings play a complex, syncopated melody with many accidentals. The woodwinds and brass parts are not visible in this excerpt.

7

S

A

T

B

Timp.

Perc.

7

Vln. I

Vln. II

Vla.

Vc.

Db.

f

Tam tam *l.v.*
mp

div.

div.

div.

div.

pizz.

sul pont. (press very hard with the bow)

ffp

ffp

55 *unis.* **D** *ff* *mf*

S Chris - - - te. Chris - te. e - lei - - - son,

A *unis.* *div.* *ff* *mf*

Chris - - - te Chris - te. e - lei - - - son,

T *f* *ff* *mf*

these are dark days, wai - ting. wai - ting to ex - - - plode,

B *f* *ff* *mf*

these are dark days, wai - ting wai - ting to ex - - - plode,

Timp. *mf* *f*

Perc.

55 **D** *unis.* *ff* *f*

Vln. I *unis.* *(mf)* *f* *ff* *f*

Vln. II *unis.* *(mf)* *f* *ff* *f*

Vla. *div.* *unis.* *f* *ff* *f*

Vc. *f* *ff* *f*

Db. *f* *ff* *f*

II Where Light in Darkness Lies

Adagio (♩ = c. 72)

Soprano solo

Tenor solo

(SATB Semi-Chorus)

Soprano

Alto

Tenor

Bass

Percussion

Vibraphone (soft sticks)

(with pedal)

Adagio (♩ = c. 72)

con sord.

Violin I

Violin II

Viola

Cello

Double Bass

pp *mp* *p* *pp* *mp* *p* *pp* *mp* *p*

pp *mp* *pp* *mp* *mf* *p* *mf* *mf* *p*

pp *mp* *pp* *mp* *mf* *p* *mf* *mf* *p*

p *mp* *mp* *mf* *mp*

p *mp* *p* *mp* *mf* *mp*

7 **A** *poco tempo rubato* (♩ = c. 56)

Sopr. solo

Ten. Solo

Sopr. *pp* * *mp* (*mp*) ** *mf* *p* *mf* *mp*

Alto *pp* * *mp* (*mp*) *mf* *mp*

Ten. *pp* * *mp* *pp* *mp*

Bass *pp* * *mp* *pp* *mp* *dim.*

Perc. (Vibraphone) *pp* *mp* *p* *L.v.*

7 **A** *poco tempo rubato* (♩ = c. 56)

Vln. I *p* *pp* *a niente*

Vln. II *p* *pp* *a niente*

Vla. *mp* *p* *a niente*

Vc. *(pizz.)* *p*

Db. *(pizz.)* *p*

* "a" should be sung as in 'far'.

** This melody is adapted from the Japanese folksong "Sado Okesa"

Shadows and Light

poco rall. **F** *a tempo*

52

mp *mf* *(mf)*

Sopr. solo Where is the key to this my - - - ste - ry? it is the ma - gic of sha - - - - - dows, if

Ten. Solo Where is the key to this my - - - ste - ry? It is the ma - gic of sha - - - - - dows, if

Sopr.

Alto

Ten.

Bass

Perc. (Vibraphone) *mf*

52 *poco rall.* **F** *a tempo*

Vln.I *come sopra* *pp - mf*

Vln.II *tutti div. a 3 ord.* *pp - mf* (slow & random (players to be independent of each other)) *(div. a 3)* *p* *mf* *pp - mf* (slow & random (players to be independent of each other))

Vla. *div.* *p* *mf* *mp*

Vc. *unis.* *p* *mf* *mp*

Db. *(pizz.)* *(mp)* *mf* *mp*

$$(\overset{\cdot}{\bullet} + \overset{\cdot}{\bullet} + \overset{\cdot}{\bullet} + \overset{\cdot}{\bullet} + \overset{\cdot}{\bullet})$$

$(\bullet + \bullet + \bullet + \bullet + \bullet)$
dis

Sopr. *p* *mp* *mf*
Do - mi - ne, Li - be - ra me, Do - mi - ne, Li - be - ra me, Do - mi - ne, de mor - te ac - ter - na, de

A. *p* *mp* *mf*
Do - mi - ne, Li - be - ra me, Do - mi - ne, Li - be - ra me, Do - mi - ne, de mor - te ac - ter - na, de

Tcn. *p* *mp* *mf*
Do - mi - ne, Li - be - ra me, Do - mi - ne, Li - be - ra me, Do - mi - ne, de mor - - - - - te ac -

B. *p* *mp* *mf*
Do - mi - ne, Li - be - ra me, Do - mi - ne, Li - be - ra me, Do - mi - ne, de mor - - - - - te ac

Sopr.

A.

Tcn.

B.

8

Susp. cymb.
(soft sticks)

Timp./Perc.

l.v.

This musical score page contains measures 8 through 13 of the piece "The Swan" by Maurice Strakosky. The score is written for five instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

- Measure 8:** Vln. I and Vln. II play eighth-note chords. Vc. plays quarter notes. Db. has a whole rest.
- Measure 9:** All instruments continue their patterns. Dynamic markings include *p* for Vln. I, Vln. II, and Vc., and *(pizz.)* for Db.
- Measure 10:** Dynamics change to *pp* for Vln. I and Vln. II, and *mp* for Vc. and Db.
- Measure 11:** Dynamics are *pp* for Vln. I and Vln. II, and *mf* for Vc. and Db.
- Measure 12:** Dynamics are *pp* for Vln. I and Vln. II, and *mf* for Vc. and Db.
- Measure 13:** Dynamics are *pp* for Vln. I and Vln. II, and *mf* for Vc. and Db.

The score includes various musical notations such as stems, beams, slurs, and dynamic markings (*p*, *pp*, *mp*, *mf*). A large green watermark reading "Sample" is oriented diagonally across the center of the page.

176 N

f *senza rall.*

Sop. Solo
Lux ac - ter - na, Lux ac - ter - na, Lux ac - ter - na, Do - - - mi - ne.

Ten. Solo
Lux ac - ter - na, Lux ac - ter - na, Lux ac - ter - na, Do - - - mi - ne.

Sopr.
Lux ac - ter - na, Lux ac - ter - na, Lux ac - ter - na, Do - - - mi - ne.

A.
Lux ac - ter - na, Lux ac - ter - na, Lux ac - ter - na, Do - - - mi - ne.

Ten.
Lux ac - ter - na, Lux ac - ter - na, Lux ac - ter - na, Do - - - mi - ne.

B.
Lux ac - ter - na, Lux ac - ter - na, Lux ac - ter - na, Do - - - mi - ne.

Sopr.
Lux ac - ter - na, Lux ac - ter - na, Lux ac - ter - na, Do - - - mi - ne.

A.
f mis. Lux ac - ter - na, Lux ac - ter - na, Lux ac - ter - na, Do - - - mi - ne.

Ten.
f Lux ac - ter - na, Lux ac - ter - na, Lux ac - ter - na, Do - - - mi - ne.

B.
f Lux ac - ter - na, Lux ac - ter - na, Lux ac - ter - na, Do - - - mi - ne.

176 N

(Timpani)
(Bongos)

Perc.
f

Vln. I
f *senza rall.*

Vln. II
sub. f

Vla.
mis. *sub. f*

Vc.
sub. f

Db.
sub. f

f *senza rall.*