

Shadowlight

Kevin Krumenauer

Instrumentation

Piccolo
4 Flutes
2 Oboes
Eb Clarinet
3 Bb Clarinets
Bb Bass Clarinet
Bb Contrabass Clarinet
2 Bassoons
Contrabassoon

Soprano Sax
Alto Sax
Tenor Sax
Bari Sax
Bass Sax
4 French Horns
4 Bb Trumpets
2 Trombones
Bass Trombone
Euphonium
Tuba

Timpani
4 Percussion
Piano

Percussion 1
crotales

Percussion 2
tubular bells
snare drum
large gong
bass drum
cymbal

Percussion 3
glockenspiel
marimba
xylophone

Percussion 4
vibraphone

note: in the absence of a bass sax, the bass sax part has been cross-cued in the bass clarinet and contrabass clarinet

Program Note

“Where words fail, music speaks.”

-Hans Christian Andersen

Scott Smedinghoff, June 15, 1987 - January 13, 2016

In January of 2016, Scott was in his fourth year as a PhD candidate in mathematics in the field of Noncommutative Geometry. Officially a student at Dartmouth College, many in the music department viewed Scott as a colleague, and to the undergraduate students, a mentor. Scott was a natural and gifted teacher. His desire to share his knowledge and passions with others was very much a part of his generous nature, and a skill into which he placed a great deal of effort. While, achieving at the highest levels in his declared field of mathematics, Scott was a truly outstanding musician of unique ability. His massive intellect and strength in mathematical reasoning, combined with his deep passion for the modern, avant-garde and most technically challenging repertoire, allowed Scott to stand out in the field of music.

Scott was a relatively quiet, introverted soul, with a fantastic sense of humor, sharp wit, and infectious laugh, but it was through musical collaborations that he connected with people on a very deep level, quickly earning their respect, admiration and love. Scott worked professionally as a collaborative pianist and organist, serving a number of churches and for several community choral organizations, work that continued during his graduate studies. His passion for contemporary music is what drew Scott into the wind ensembles at both Williams and Dartmouth Colleges, allowing him to connect with an even larger community of musicians.

There are never enough words to describe the life of someone who means so much to so many people. That is why where our words fail, we allow our music to speak.

Matthew Marsit
Director of Bands, Dartmouth College

I met David Maslanka in 1997, but I had played his music earlier at an All-State honor band led by Gary Green. I was immediately impressed and drawn to his music. To me, he was someone who knew how to write for wind band. It was music that had a depth and a power that I had not experienced before. I made the decision as a senior in high school to write to him, but I didn't. It would be a few years before his music would enter my life again.

I re-encountered David at Georgia State University where he was brought in once a year or so by Thom Wubbenhorst, the director of bands during my time at State. After a few meetings and individual composition lessons I made the decision that I wanted to study with him. So I approached Dr. Wubbenhorst and asked for David's contact info. That began a twenty-year relationship that started off as an informal mentorship and grew into a close friendship. David never gave up on me, even during the times I had given up on myself. He was always there, gently pushing, bringing me back again to my music. He was a man of humor, great intellect, deep passion and, of course, enormous patience. His passing has left a space that will not soon be filled.

When I was asked by Matthew Marsit to step in and fulfill a commission that was left open by David's passing, I was honored, and humbled, and quite honestly scared. I am not David, nor can I try to be. One lesson David taught me was to be, unequivocally, yourself and that your voice is the most important thing you possess. In his music, David often had a fondness for two things, the chorale melodies harmonized by J.S. Bach and the theme and variation process. It seemed fitting to use them here to memorialize not only David, but more importantly, the person to whom the work is dedicated Scott Smedinghoff.

The title refers to the seeming duality of existence. There is light, there is darkness, but there is also light beyond the veil. Shadowlight refers to this idea, that though the person may be gone from our everyday, immediate access, they are not gone completely. There is still light beyond the veil that separates the living from the dead and that, though we mourn the passing, we celebrate the life and the joy of the person. So this piece has become in a sense a double-memorial, to the lives of those we lose too soon and to the memory of all that they have left behind in this world; that we can still see and grasp and know the daily evidence that they were here and that we are the better for it.

Kevin Krumenauer
April 30, 2018

In loving memory of Scott Smedinghoff.
by the Dartmouth College Wind Ensemble, Matthew Marsit, conductor
Shadowlight

Duration ca. 19'20"

Kevin Krumenauer (ASCAP)

Adagio $\text{♩} = 56$
Jesu meine freude

2 3 4 5 6 7 8 9 **10**

Piccolo

Flute 1
2

Oboe 1
2

Clarinet in E \flat

Clarinet in B \flat 1

Clarinet in B \flat 2
3

Bass Clarinet in B \flat

Contrabass Clarinet in B \flat

Bassoon 1
2

Contrabassoon

Soprano Saxophone *p*

Alto Saxophone *p*

Tenor Saxophone *p*

Baritone Saxophone *p*

Bass Saxophone

Horn in F 1
3

Horn in F 2
4

Trumpet in B \flat 1
2

Trumpet in B \flat 3
4

Trombone 1
2

Bass Trombone

Euphonium

Tuba

Timpani

Percussion 1

Percussion 2

Percussion 3

Percussion 4

Adagio $\text{♩} = 56$ **10**

Piano

Shadowlight

2

20

11 12 13 14 15 16 17 18 19 20 21

Picc.

Fl. 1
2

Ob. 1
2

E♭ Cl.

Cl. 1
solo
p

Cl. 2
3
p

B. Cl.

Cb. Cl.

Bsn. 1
2
p

Cbsn.
p

Sop. Sax. long pause

Alto Sax. long pause

Ten. Sax. long pause

Bari. Sax. long pause

Bass Sax.

Hn. 1
3

Hn. 2
4

Tpt. 1
2

Tpt. 3
4

Tbn. 1
2

B. Tbn.

Euph.

Tba.

Timp.

Perc. 1 crotales
p

Perc. 2 tubular bells
p

Perc. 3 glockenspiel
p

Perc. 4 vibraphone
p

Pno.
p

Shadowlight

22 23 24 25 26 27 28 29 **30** 31 32 3

Picc. 1 2

Fl. 1 2

Ob. 1 2

E♭ Cl.

Cl. 1 2 3

B. Cl.

Cb. Cl.

Bsn. 1 2

Cbsn.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Bass Sax.

Hn. 1 3

Hn. 2 4

Tpt. 1 2

Tpt. 3 4

Tbn. 1 2

B. Tbn.

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

Shadowlight

49 **50** 51 52 53 54 55

Picc. -

Fl. 1 -
2 -

Ob. 1 -
2 -

E♭ Cl. -

Cl. 1 -
2 -
3 -

B. Cl. -

Cb. Cl. -

Bsn. 1 -
2 -

Cbsn. -

Sop. Sax. *p*

Alto Sax. *p*

Ten. Sax. -

Bari. Sax. -

Bass Sax. -

Hn. 1 -
3 -

Hn. 2 -
4 -

Tpt. 1 *straight mute*
2 *p*

Tpt. 3 *straight mute*
4 *p*

Tbn. 1 -
2 -

B. Tbn. -

Euph. -

Tba. -

Timp. -

Perc. 1 -

Perc. 2 -

Perc. 3 *p*

Perc. 4 -

50
Pno. *p*

Shadowlight

63 64 65 66 67 68 69

Picc.

Fl. 1
2

Ob. 1
2

E♭ Cl.

Cl. 1
2
3

B. Cl.

Cb. Cl.

Bsn. 1
2

Cbsn.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Bass Sax.

Hn. 1
3

Hn. 2
4

Tpt. 1
2

Tpt. 3
4

Tbn. 1
2

B. Tbn.

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

p

Shadowlight

8

70 71 72 73 74 75 76 77 78

Picc.

Fl. 1 2

Ob. 1 2

E♭ Cl.

Cl. 1 2 3

B. Cl.

Cb. Cl.

Bsn. 1 2

Cbsn.

Sop. Sax.

Alto Sax. *mf*

Ten. Sax. *mf*

Bari. Sax.

Bass Sax.

Hn. 1 3 *mf*

Hn. 2 4

Tpt. 1 2 *mp* harmon mute, no stem

Tpt. 3 4 *mp* harmon mute, no stem

Tbn. 1 2 *mf*

B. Tbn.

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4 *mf*

70

Pno. *mf*

Shadowlight

This page of the musical score, titled "Shadowlight", is page 90. It contains the following parts and markings:

- Rehearsal Mark 80:** Located at the beginning of the page, it includes dynamic markings *f* and *ff*, and a sixteenth-note triplet.
- Rehearsal Mark 90:** Located towards the end of the page, it includes the marking *accel.*
- Instrumentation:** Piccolo, Flute 1 & 2, Oboe 1 & 2, English Horn, Clarinet 1 & 2, Bass Clarinet, Contrabass Clarinet, Bassoon 1 & 2, Contrabassoon, Soprano Saxophone, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Bass Saxophone, Horn 1 & 2, Trumpet 1 & 2, Trumpet 3 & 4, Trombone 1 & 2, Baritone Trombone, Euphonium, Tuba, Timpani, Percussion 1, 2, 3, and 4, and Piano.
- Performance Instructions:** Includes *ff* (fortissimo), *f* (forte), and *accel.* (accelerando). Some parts have "open" written above them.
- Musical Notation:** Features various rhythmic patterns, including sixteenth-note triplets and sixteenth-note runs, and dynamic markings.

Shadowlight

10

91 92 93 108 94 95 96 97 98 accel. 99 100 101 116 102

Picc.

Fl. 1 2

Ob. 1 2

E♭ Cl.

Cl. 1 2 3

B. Cl.

Cb. Cl.

Bsn. 1 2

Cbsn.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Bass Sax.

Hn. 1 3 2 4

Tpt. 1 2 3 4

Tbn. 1 2

B. Tbn.

Euph.

Tba.

Timp.

Perc. 1 2 3 4

Pno.

crotales

harmon mute, stem in div.

harmon mute, stem in

ff

f

a2

108

accel.

100

116

Shadowlight

103 104 105 106 107 108 109 110 111 112

Picc.

Fl. 1
2

Ob. 1
2

E♭ Cl.

Cl. 1
2
3

B. Cl.

Cb. Cl.

Bsn. 1
2

Cbsn.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Bass Sax.

Hn. 1
3
2
4

Tpt. 1
2
3
4

Tbn. 1
2

B. Tbn.

Euph.

Tba.

Timp.

Perc. 1
2
3
4

Pno.

110

Shadowlight

12

113

114

115

rall.

♩ = 100 Very Forceful

120

121

122

123

124

long pause, hold until piano starts to fade

muted solo *p*

solo muted *p*

large gong *ff*

rall.

♩ = 100 Very Forceful

120

Shadowlight

125 126 127 $\text{♩} = 60$ molto rubato 128 129 **130** 131 132 133 134 135 136 137 138 13

Picc. 1 2
Fl. 1 2
Ob. 1 2
Eb Cl. 1 2
Cl. 1 2 3
B. Cl. 1 2
Cb. Cl. 1 2
Bsn. 1 2
Cbsn. 1 2
Sop. Sax. 1 2
Alto Sax. 1 2
Ten. Sax. 1 2
Bari. Sax. 1 2
Bass Sax. 1 2
Hn. 1 3 2 4
Tpt. 1 2 3 4
Tbn. 1 2
B. Tbn. 1 2
Euph. 1 2
Tba. 1 2
Timp.
Perc. 1 2 3 4
Pno.

$\text{♩} = 60$ molto rubato very free **130**

p *pp* *f* *mf* *f* *mf*

Shadowlight

14

139 140 141 142 143 144 145 146 147 148 149 150 151 152 153

Picc. 1 2

Fl. 1 2

Ob. 1 2

E♭ Cl.

Cl. 1 2 3

B. Cl.

Cb. Cl.

Bsn. 1 2

Cbsn.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Bass Sax.

Hn. 1 3

Hn. 2 4

Tpt. 1 2

Tpt. 3 4

Tbn. 1 2

B. Tbn.

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

Shadowlight

154 155 156 157 158 159 160 161 162 163 164 165 166 167 168

Picc. *ff*

Fl. 1 2

Ob. 1 2 *ff* Just a blind rage

E♭ Cl.

Cl. 1 2 3

B. Cl.

Cb. Cl.

Bsn. 1 2 *ff* *p* *ff* *mf f* *mf* *pp*

Cbsn. *ff* *mf f* *mf* *pp*

Sop. Sax. *ff* Just a blind rage

Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

Bass Sax. *ff*

Hn. 1 3 1. *p* *mf f* *mf* *pp*

Hn. 2 4 2. *p* *mf f* *mf* *pp*

Tpt. 1 2 harmon mute, no stem *p* *mf f* *mf* *pp*

Tpt. 3 4 2. harmon mute, no stem *p* *mf f* *mf* *pp*

Tbn. 1 2 1. straight mute *p*

B. Tbn.

Euph.

Tba.

Timp.

Perc. 1 crotales *mf*

Perc. 2 Just a blind rage tubular bells *ff* *l.v.*

Perc. 3

Perc. 4 *mf*

Pno. *p* *ff* Just a blind rage Savagely

Shadowlight

18

200 201 202 203 204 205 206 207 208 209 210 211 212 213 214

Picc. *mf*

Fl. 1 2

Ob. 1 2

E♭ Cl. *mf*

Cl. 1 2 3

B. Cl.

Cb. Cl.

Bsn. 1 2

Cbsn. *mf*

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Bass Sax.

Hn. 1 3 *mf*

Hn. 2 4 *mf*

Tpt. 1 2 *mf*

Tpt. 3 4 *mf*

Tbn. 1 2 *mf*

B. Tbn.

Euph. *mf*

Tba. *mf*

Timp.

Perc. 1 *mf*

Perc. 2

Perc. 3 *mf* glockenspiel *mf*

Perc. 4 *mf* vibraphone *mf*

Pno. 200 210

Shadowlight

215 $\text{♩} = 92$ 216 217 218 219 **220** 221 222 223 $\text{♩} = 104$ 224 225

Picc. $\text{♩} = 92$

Fl. 1 2

Ob. 1 2

E♭ Cl. $\text{♩} = 92$

Cl. 1 2 3

B. Cl.

Cb. Cl.

Bsn. 1 2 *mf*

Cbsn.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Bass Sax.

Hn. 1 3 muted *mp*

Hn. 2 4 muted *mp*

Tpt. 1 2 muted *mp*

Tpt. 3 4 muted *mp*

Tbn. 1 2 *mf* = cup mute

B. Tbn.

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3 $\text{♩} = 92$

Perc. 4 $\text{♩} = 92$

Pno. $\text{♩} = 92$ **220** $\text{♩} = 104$ *mf*

Shadowlight

20

226 227 228 229 **230** 231 232

Picc. -

Fl. 1 -

Fl. 2 -

Ob. 1 -

Ob. 2 -

E♭ Cl. -

Cl. 1 -

Cl. 2 -

Cl. 3 -

B. Cl. - *mf*

Cb. Cl. - *mf*

Bsn. 1 - *mf*

Bsn. 2 - *mf*

Cbsn. - *mf*

Sop. Sax. -

Alto Sax. -

Ten. Sax. -

Bari. Sax. -

Bass Sax. - *mf*

Hn. 1 -

Hn. 2 -

Hn. 3 -

Hn. 4 -

Tpt. 1 -

Tpt. 2 -

Tpt. 3 -

Tpt. 4 -

Tbn. 1 - *mf*

Tbn. 2 -

B. Tbn. -

Euph. -

Tba. -

Timp. -

Perc. 1 -

Perc. 2 - tubular bells *mf*

Perc. 3 -

Perc. 4 -

Pno. - *f*

230

Shadowlight

240

233 234 235 236 237 238 239

Picc. -

Fl. 1 -
2 -

Ob. 1 -
2 -

E♭ Cl. -

Cl. 1 -
2 -
3 -

B. Cl. -

Cb. Cl. -

Bsn. 1 -
2 -

Cbsn. -

Sop. Sax. -

Alto Sax. -

Ten. Sax. -

Bari. Sax. -

Bass Sax. -

Hn. 1 -
3 -

Hn. 2 -
4 -

Tpt. 1 -
2 -

Tpt. 3 -
4 -

Tbn. 1 -
2 -

B. Tbn. -

Euph. -

Tba. -

Timp. -

Perc. 1 -

Perc. 2 -

Perc. 3 -

Perc. 4 -

Pno. *f*

Shadowlight

Musical score for Shadowlight, page 22, measures 241-252. The score is in 4/4 time and features a variety of instruments including woodwinds, brass, saxophones, and percussion. The key signature is three flats (B-flat major or D-flat minor). The score is divided into measures 241 through 252, with measure 250 highlighted in a box. The woodwind section (Piccolo, Flutes 1 and 2, Oboes 1 and 2, Clarinets 1, 2, and 3, Bass Clarinet, Contrabass Clarinet, Bassoon 1 and 2, and Contrabassoon) plays a rhythmic pattern of eighth notes starting in measure 244, marked with a forte (f) dynamic. The saxophone section (Soprano, Alto, Tenor, Baritone, and Bass) plays a similar rhythmic pattern, also marked with a forte (f) dynamic. The brass section (Horn 1 and 3, Horn 2 and 4, Trumpet 1 and 2, Trumpet 3 and 4, Trombone 1 and 2, Baritone Trombone, Euphonium, and Tuba) provides harmonic support with sustained notes and rests. The percussion section (Percussion 1, 2, 3, and 4) includes xylophone and vibraphone parts, marked with a forte (f) dynamic. The piano part (Piano) provides a harmonic accompaniment with a steady eighth-note pattern in the right hand and a bass line in the left hand, marked with a forte (f) dynamic. The score is marked with a forte (f) dynamic throughout.

Shadowlight

260

23

253 254 255 256 257 258 259 260

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1

Ob. 2

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Bsn. 1 *f*

Bsn. 2 *f*

Cbsn. *f*

Sop. Sax. *f*

Alto Sax.

Ten. Sax. *f*

Bari. Sax. *f*

Bass Sax. *f*

Hn. 1 *f* open

Hn. 3 *f* open

Hn. 2 *f* open

Hn. 4 *f* open

Tpt. 1 harmon mute, stem in

Tpt. 2 harmon mute, stem in

Tpt. 3 harmon mute, stem in

Tpt. 4 harmon mute, stem in

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Euph. *f*

Tba. *f*

Timp.

Perc. 1

Perc. 2 tubular bells *f*

Perc. 3 *f*

Perc. 4 *f* vibraphone

Pno. *f*

Shadowlight

24

Musical score for Shadowlight, measures 261-266. The score is arranged in a standard orchestral layout with multiple staves for woodwinds, brass, saxophones, percussion, and piano.

Measures 261-266:

- Picc.:** Rapid sixteenth-note runs in both hands.
- Fl. 1 & 2:** Rapid sixteenth-note runs in both hands.
- Ob. 1 & 2:** Rests.
- E♭ Cl.:** Rests.
- Cl. 1 & 2:** Rests.
- B. Cl. & Cb. Cl.:** Sustained notes with accents.
- Bsn. 1 & 2:** Rests.
- Cbsn.:** Sustained notes with accents.
- Sop. Sax.:** Rapid sixteenth-note runs in both hands.
- Alto Sax.:** Rests.
- Ten. Sax.:** Rests.
- Bari. Sax. & Bass Sax.:** Sustained notes with accents.
- Hn. 1 & 2:** Sustained notes with accents.
- Tpt. 1, 2, 3 & 4:** Rests.
- Tbn. 1 & 2:** Rests.
- B. Tbn. & Euph.:** Sustained notes with accents.
- Tba.:** Sustained notes with accents, including a *solo* section.
- Timp.:** Rests.
- Perc. 1 & 2:** Sustained notes with accents.
- Perc. 3 & 4:** Rapid sixteenth-note runs in both hands.
- Pno.:** Rapid sixteenth-note runs in both hands.

Measure 266:

- Tbn. 1 & 2:** *1. solo open* (first horn) and *mf* (second horn).

Shadowlight

26

278 279 280 281 282 283 284 285 286 287 288 289 290 291

Picc. *f* *ff*

Fl. 1 *f* *ff*

Fl. 2

Ob. 1

Ob. 2

E♭ Cl. *ff*

Cl. 1 *ff*

Cl. 2 *a2* *ff*

Cl. 3

B. Cl. *ff*

Cb. Cl. *ff*

Bsn. 1 *a2* *ff*

Bsn. 2

Cbsn. *ff*

Sop. Sax. *ff*

Alto Sax. *ff*

Ten. Sax. *f* *ff* *ff*

Bari. Sax. *ff*

Bass Sax. *ff*

Hn. 1 *a2* *f* *ff*

Hn. 2 *f* *ff*

Hn. 3 *f* *ff*

Hn. 4

Tpt. 1 *f* *open*

Tpt. 2 *f* *open*

Tpt. 3 *f* *a2* *ff*

Tpt. 4

Tbn. 1 *f* *ff*

Tbn. 2

B. Tbn. *ff*

Euph. *ff*

Tba. *ff*

Timp.

Perc. 1

Perc. 2 bass drum *f*

Perc. 3 xylophone *f*

Perc. 4

Pno. *f* *ff*

280 290

Shadowlight

292 293 294 295 296 297 298 299 **300** 301 302 303 304 305 306

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eb Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Bass Sax.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Pno.

Shadowlight

316 317 318 319 320 321 322 29

Picc. 1 2

Fl. 1 2

Ob. 1 2

E♭ Cl.

Cl. 1 2 3

B. Cl.

Cb. Cl.

Bsn. 1 2

Cbsn.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Bass Sax.

Hn. 1 3 2 4

Tpt. 1 2 3 4

Tbn. 1 2

B. Tbn.

Euph.

Tba.

Timp.

Perc. 1 2 3 4

Pno.

grotales

f

320

Shadowlight

30

Musical score for Shadowlight, page 30, measures 323-329. The score is written for a large ensemble including woodwinds, brass, saxophones, percussion, and piano. The key signature is three flats (B-flat major or D-flat minor) and the time signature is 4/4. The tempo is marked as quarter note = 116. The score features various dynamics such as *f* (forte) and *ff* (fortissimo). The woodwind section includes Piccolo, Flute (1 and 2), Oboe (1 and 2), English Horn, Clarinet (1 and 2), Bass Clarinet, Contrabass Clarinet, Bassoon (1 and 2), and Contrabassoon. The brass section includes Horn (1 and 2), Trumpet (1, 2, 3, and 4), Trombone (1 and 2), Baritone Trombone, Euphonium, and Tuba. The percussion section includes four different percussion parts, with specific notation for snare drum. The piano part is also included at the bottom of the score.

Shadowlight

330 331 332 333 334 335 31

Picc.

Fl. 1
2

Ob. 1
2

E♭ Cl.

Cl. 1
2
3

B. Cl.

Cb. Cl.

Bsn. 1
2

Cbsn.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Bass Sax.

Hn. 1
3
2
4

Tpt. 1
2
3
4

Tbn. 1
2

B. Tbn.

Euph.

Tba.

Timp.

Perc. 1

Perc. 2
tubular bells
ff

Perc. 3

Perc. 4

Pno.

330

Shadowlight

32 336 337 338 339 340 341

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eb Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Bass Sax.
Hn. 1
Hn. 3
Hn. 2
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Pno.

glockenspiel
vibraphone
f

340

Shadowlight

342 343 344 345 346 347 348 349 33

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eb Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Bass Sax.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Pno.

a2

(6)

Shadowlight

34

350

351

352

353

354

355

356

357

358

359

360

This page contains the musical score for measures 350 through 360 of the piece "Shadowlight". The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments included are Piccolo, Flutes (1 and 2), Oboes (1 and 2), English Horn, Clarinets (1 and 2), Bass Clarinet, Contrabass Clarinet, Bassoon (1 and 2), Contrabassoon, Soprano Saxophone, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Bass Saxophone, Horns (1 and 2), Trumpets (1, 2, and 3), Trombones (1 and 2), Euphonium, Tuba, Timpani, Percussion (1, 2, 3, and 4), and Piano. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Measure numbers 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, and 360 are clearly marked at the top of the page. The piano part at the bottom of the page includes a "1. solo" marking in measure 360.

Shadowlight

361 362 363 364 365 366 367 368 369 **370** 371

Picc.

Fl. 1
Fl. 2

Ob. 1
Ob. 2

E♭ Cl.

Cl. 1
Cl. 2
Cl. 3

B. Cl.

Cb. Cl.

Bsn. 1
Bsn. 2

Cbsn.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Bass Sax.

Hn. 1
Hn. 3

Hn. 2
Hn. 4

Tpt. 1
Tpt. 2

Tpt. 3
Tpt. 4

Tbn. 1
Tbn. 2

B. Tbn.

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

ff

Shadowlight

378 379 **380** 381 382 383 384 385 37

Picc. *f*

FL. 1 2

Ob. 1 2 *f*

E♭ Cl. *f*

Cl. 1 *f*

Cl. 2 3 *f*

B. Cl.

Cb. Cl.

Bsn. 1 2

Cbsn. *f*

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Bass Sax.

Hn. 1 3 *f*

Hn. 2 4 *f*

Tpt. 1 2 *f*

Tpt. 3 4 *f* open

Tbn. 1 2 *f* open

B. Tbn.

Euph.

Tba. *f*

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

380

Pno.

Shadowlight

38 386 387 388 389 390 391 392 393 394 395

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eb Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Bass Sax.
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Pno.

390

glockenspiel
vibraphone
f

390

Shadowlight

396 397 398 399 **400** 401 402 403 39

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Cb. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Bass Sax.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Pno.

Measures 396-403 are shown. Measure 400 is highlighted with a box. The score includes various musical notations such as dynamics (f, a2), articulation (accents), and performance instructions (crotales).

Shadowlight

40

404

405

406

407

408

409

410

411

412

Musical score for Shadowlight, measures 404-412. The score includes staves for Piccolo, Flutes (1 and 2), Oboes (1 and 2), E♭ Clarinet, Clarinets (1, 2, and 3), Bass Clarinet, Contrabass Clarinet, Bassoon (1 and 2), Contrabassoon, Soprano Saxophone, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Bass Saxophone, Horns (1 and 2), Trumpets (1, 2, 3, and 4), Trombones (1 and 2), Baritone Trombone, Euphonium, Tuba, Timpani, Percussion (1, 2, 3, and 4), and Piano. The score features various musical notations including dynamics (f), articulation (accents), and solo markings (1. solo, 2. solo). The key signature is B-flat major, and the time signature is 4/4. The score is arranged in a standard orchestral layout with woodwinds and strings in the upper half and brass and percussion in the lower half.

Shadowlight

Broadly

413 414 415 416 417 418 419 420 421 422 423 424 41

Picc. *f* *ff*

Fl. 1 *f* *ff*

Fl. 2 *f* *ff*

Ob. 1 *f* *ff*

Ob. 2 *f* *ff*

E♭ Cl. *f* *ff*

Cl. 1 *f* *ff*

Cl. 2 *f* *ff*

Cl. 3 *f* *ff*

B. Cl. *f* *ff*

Cb. Cl. *f* *ff*

Bsn. 1 *f* *ff*

Bsn. 2 *f* *ff*

Cbsn. *f* *ff*

Sop. Sax. *f* *ff*

Alto Sax. *f* *ff*

Ten. Sax. *f* *ff*

Bari. Sax. *f* *ff*

Bass Sax. *f* *ff*

Hn. 1 *f* *ff*

Hn. 2 *f* *ff*

Hn. 3 *f* *ff*

Hn. 4 *f* *ff*

Tpt. 1 *f* *ff*

Tpt. 2 *f* *ff*

Tpt. 3 *f* *ff*

Tpt. 4 *f* *ff*

Tbn. 1 *f* *ff*

Tbn. 2 *f* *ff*

B. Tbn. *f* *ff*

Euph. *f* *ff*

Tba. *f* *ff*

Timp. *f* *ff*

Perc. 1 *f* *ff*

Perc. 2 *f* *ff* cymbal

Perc. 3 *f* *ff*

Perc. 4 *f* *ff*

Pno. *f* *ff*

420 Broadly *ff*

Shadowlight

438 439 440 441 442 443 444 445 446 447 448 449 450 451

Picc. 1
Fl. 1 2
Ob. 1 2
E♭ Cl.
Cl. 1 2 3
B. Cl.
Cb. Cl.
Bsn. 1 2
Cbsn.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Bass Sax.
Hn. 1 3
Hn. 2 4
Tpt. 1 2
Tpt. 3 4
Tbn. 1 2
B. Tbn.
Euph.
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Pno.

div. 1

p

mf

crotales

glockenspiel

vibraphone

marimba

440 450

Shadowlight

460

Gott sei uns gnädig und barmherzig

♩=108

461

44

452

453

454

455

456

457

458

459

Picc. 1 2

Fl. 1 2

Ob. 1 2

E♭ Cl.

Cl. 1

Cl. 2 3

B. Cl.

Cb. Cl.

Bsn. 1 2

Cbsn.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Bass Sax.

Gott sei uns gnädig und barmherzig

Hn. 1 3

Hn. 2 4

Tpt. 1 2

Tpt. 3 4

Tbn. 1 2

B. Tbn.

Euph.

Tba.

solo harmon mute

cup mute

mf

Perc. 1

Perc. 2 tubular bells

Perc. 3

Perc. 4

mf

Pno.

mf

460

Gott sei uns gnädig und barmherzig

♩=108

mf

Shadowlight

rall.

470

462 463 464 465 466 467 468 469 470 471 472

Picc.

FL. 1 2

Ob. 1 2

E♭ Cl.

Cl. 1 2 3

B. Cl.

Cb. Cl.

Bsn. 1 2

Cbsn.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Bass Sax.

Hn. 1 3

Hn. 2 4

Tpt. 1 2

Tpt. 3 4

Tbn. 1 2

B. Tbn.

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

470

rall.