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**Title**

O Shadows and Light

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# Of Shadows and Light

for large ensemble

by

Diane Berry

### Instrumentation

Flute  
Clarinet in Bb  
Percussion - Cymbals, Mark Tree, Wood block  
Piano  
Violin  
Viola  
Cello  
Double Bass

### Of Shadows and Light

The concept for this piece came from the idea of subtle harmonic and colour changes. Entrances and changes of notes are made very quietly so the listener only becomes aware of them as they grown in volume, in much the same way shadows change slowly as the sun moves. Through the piece there are quick elements that stand out, like light patterns through windows, through trees or with passing clouds.

### Notes for Performers

Through the piece there are a lot of specific dynamic changes, beginnings of long notes should be started very quietly (mostly marked) and ended very quietly so the change from one note to the next is imperceptible, as if it was being controlled through a mixer. In bars 26-30, then again in 68-70, there are tied eighth notes with a fall marking on the second eighth. The first note should be held, then the fall should start at the beginning of the second eighth.

# Of Shadows and Light

Diane Berry

**Flute**  
**Clarinet in Bb**  
**Cymbals**  
**Violin**  
**Viola**  
**Violoncello**  
**Double Bass**

*niente* *mf* 0 *mf* 0 *mf*

*niente* *mf* 0 *mf* 0 *mf*

*pp* < *mp* > *pp*

*niente* *mf* 0 *mf* 0

*niente* *mf* 0 *mf* 0 < *mf* > 0

*niente* *mf* 0 *mf* 0

*niente* *mf* 0 *mf* 0 < *mf* > 0

*niente* *mf* 0 *mf* 0 < *mf* > 0

**Fl.**  
**Cl.**  
**Cym.**  
**Vln. 1**  
**Vla.**  
**Vc.**  
**Db.**

8

0 *mf* 0 *mf* 0 *mf*

0 *mf* 0 *mf* 0 *mf*

*pp* < *mp* > *pp*

*mf* 0 *mf* 0 *mf*

*mf* 0 *mf*

0 *mf* 0 *mf*

*mf* 0 *mf* 0 *mf*

13

Fl. *p*

Cl. *p*

Cym. *p*

Pno. *pp* *mf* *pp* *p* *gliss.*

8<sup>va</sup>

strum high strings inside piano

Ped.

Vln. 1 *p*

Vla. *p*

Vc. *p*

Db. *p*

16

Fl. *mp* *mf* *mf*<sup>3</sup> *pp* *mp*

Cl. *mp* *mf* *pp* *mp* *pp* *mp* *pp* *mp*

Cym. l.v. *p* l.v.

M tree l.v. *gliss.* l.v. *gliss.*

Pno. *mf* *mp* *mf* *pp* *mp* *pp* *mp* *pp* *mp*

strum high strings inside piano

Ped.

Vln. 1 *mp* *pp* *mf* *mp* *pp* *mp* *pp*

Vla. *mf*<sup>3</sup> *mp* *pp* *mp* *pp* *mp* *pp*

Vc. *mf* *pp* *mp* *pp* *mp* *pp* *mp*

Db. *pp* *mp* *pp* *mp* *mf* *mp*

22

Fl. *pp* *mp* 0 0 0 *mp* 0

Cl. *pp* 0 0 *mp* 0 *mp*

W.B. *mf*

Pno. *mp* *mf* *mf*

Vln. 1 *mp* 0 0 *mf* 0 *mp*

Vla. *mp* 0 *mf* 0 *mf* 0

Vc. *mp* 0 *mf* 0 *mf* 0

Db. *pp* 0 0 *mf* 0

27

Fl. *mp*

Cl. 0 *mp* *p*

Cym. *mf*

W.B. *mf*

Pno. *mf* *mp*

Vln. 1 *p* *mp* *mp*

Vla. *mp*

Vc. *mp*

Db. *mp* *p*

*p*

33

Fl. *mf*  $\rightarrow$  *mp*

Cl. *mp*  $\rightarrow$  *p* *gliss.*

M tree

Pno. *mp* *mf*

Vln. 1 *mf*  $\rightarrow$  *mp*

Vla. *mp*  $\rightarrow$  *p*

Vc.

Db.



36

Fl. *mf* *p*

Cl. *p*  $\leftarrow$  *mf*  $\rightarrow$  *p* *p*

Cym. *p*  $\leftarrow$  *mf*  $\rightarrow$  *p* *mf* l.v.

Pno. *mf* *mp*  $\leftarrow$  *mf* *mf*

Vln. 1 *mf* *p* *p*

Vla. *p*

Vc. *p*  $\leftarrow$  *mf* *p*

Db. *p*  $\leftarrow$  *mf* *p*

40

Fl. *mf* 3 *pp* *mp*

Cl. *mf* 3 *mf* 3

Cym. *8va* *p* *mf* *l.v.*

Pno. *mf* *p* 3 3 3 3 *Ped.*

Vln. I *p* *mf* 3 *pp* *mp*

Vla. *f* *mp*

Vc. *p* *mf* *p* *pp* *mp*

Db. *mf* 3 *pp* *mp*



45

Fl. *pp* 6 *mp* 6 *mf* 6

Cl. *pp* 6 *mp* 6 *mf* 6

Pno. *mf* *pp* *Ped.*

Vln. I *pp*

Vc. *pp*

Db. *mp* *pp*



50

Pno. *pp* *mf* 6 6 *pp* 6 6

Vln. 1 *mf* pizz. 6 6 6 6

Vla. *mf* pizz. 6 6 6

Vc. *pp* *mf* *pp*

Db. *pp* *mf* *pp*



54

Fl. 6 6 6

Cl. *mf* 6 6 6 6

Pno. *mf* 3 3

Vln. 1 6 6 6 6

Vla. 6 6 6 6 6

Vc. *mf* pizz.

Db. *mf* pizz.

56

Fl. *mf* 6 6 6 6 6

Cl. 6 6 6 6

Cym. *mf*

W.B. 6 6

Pno. *mf* Ped.

Vln. 1 *mf* pizz. 6 6 6 6

Vla. *mf* pizz. 6 6 6

Vc. *mf* 3 3

Db. *mf* 3 3

---

58 *mf*

Fl. *f* *p*

Cl. *f* *p*

W.B. 6 6

Pno. *f* Ped. place hand on strings in piano to deaden sound \*

Vln. 1 6 6 6 6 *col legno battuto*

Vla. 6 6 6 6 *col legno battuto*

Vc. *arco*

Db. *p arco*

*p*

\* if unable to efficiently cover the strings due to beam on sounding board, change the octave.

62

Fl. *pp* *mp* *pp*

Cl. *pp* *mp* *pp*

W.B. *mf*

Pno. place hand on strings in piano to deaden sound *mf* strum gliss. down on strings

Vln. 1 *pp* *mp* *pp* arco *Ped.*

Vla. *pp* *mp* *pp* arco *col legno battuto*

Vc. *pp* *mf* *pp* *mf* arco *col legno battuto*

Db. *pp* *mf* *pp* *mf* arco *col legno battuto*

68

Fl. *mf* *mf* *p*

Cl. *mf* *mf* *p*

Cym. *mf* *mf* *mf* l.v.

M tree *mf* *mf* *mf* *gliss.* l.v.

Pno. *mf* *mf* *mf* strum gliss. down on strings *Ped.*

Vln. 1 *mf* *mf* *mf* *Ped.*

Vla. *mf* *mf* *mf* *Ped.*

Vc. *mf* *mf* *mf* *Ped.*

Db. *mf* *mf* *mf* *Ped.*

73

Fl. *ff* *pp mp* *> 0*

Cl. *ff* *pp mp* *> 0*

Cym. *ff* *l.v.*

Pno. *8va* *p* *ff* *pp*

Vln. I *mf* *0* *ff* *pp mp*

Vla. *mf* *0* *ff* *pp mp* *0*

Vc. *0* *ff* *p mp*

Db. *0* *ff* *p mp*

Detailed description: This page of a musical score covers measures 73 to 76. The instruments are Flute (Fl.), Clarinet (Cl.), Cymbal (Cym.), Piano (Pno.), Violin I (Vln. I), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).  
- Measure 73: Flute and Clarinet play a melodic line starting with a half note G4, followed by eighth notes. Dynamics are *mf*.  
- Measure 74: Flute and Clarinet play a more active eighth-note pattern. Dynamics are *ff*.  
- Measure 75: Flute and Clarinet play a descending eighth-note pattern. Dynamics are *pp*.  
- Measure 76: Flute and Clarinet play a final melodic phrase. Dynamics are *mp*.  
- Cymbal: Plays a single cymbal stroke in measure 74, marked *ff* and *l.v.* (lento vivace).  
- Piano: Features an 8va (octave) passage in measures 73-74, marked *p*. In measure 74, it plays a bass line with *ff*. In measure 75, it plays a descending eighth-note pattern with *pp*.  
- Violin I and Viola: Play a long note in measure 73, marked *mf*. In measure 74, they play a melodic line with *ff*. In measure 75, they play a descending eighth-note pattern with *pp*. In measure 76, they play a final melodic phrase with *mp*.  
- Violoncello and Double Bass: Play a long note in measure 73, marked *0*. In measure 74, they play a melodic line with *ff*. In measure 75, they play a descending eighth-note pattern with *p*. In measure 76, they play a final melodic phrase with *mp*.

78

Fl.

Cl.

W.B.

Vln. 1

Vla.

Vc.

Db.

0 mp

0 mp

3 mp

3

0 mp

0 mp

0 mp

0 mp

0 mp

0 mp

0 mp



83

Fl.

Cl.

Cym.

Pno.

Vln. 1

Vla.

Vc.

Db.

0 mp

0

mp

\* l.v.

8va

8va

15ma

mf

mp

p

0

0

0

0

0