



Amy Gordon

Shadows

Commissioned by Kat Anderson and dedicated to The Los Angeles Belles

Music by Amy Gordon
Text by Susan Jordan

Instrumentation: SSSAA, Piano, and Singing Bowl (with E Tuning)

Duration: 5.5 minutes

Shadows, commissioned by Kat Anderson and dedicated to The Los Angeles Belles, is a meditative piece for SSSAA, Piano, and Singing Bowl (with E tuning). Incorporating elements of minimalism, meditation practices, and modal inflections, *Shadows* creates a reflective and introspective mood. The setting of the text is meant to showcase the entire ensemble and each individual member. The text is passed around between parts, creating fun ensemble interplay.

The text describes the "lingering shadows" in "majestic purples, with touches of gray", perhaps describing the deep colors left at the end of the day, particularly at dusk. The darkness and "cold winds" described in the text allow us to experience "the power of our lust" as "two souls touch in an explosion of being". The ensemble highlights these changing moods through both subtle and surprising dynamic shifts and harmonic colors.

Shadows is a great piece for any intermediate to advanced women's ensemble.

Text

In majestic purples, with touches of gray
The shadows will linger beyond and through
The expanse of day, they will remain
Entombed in memories that seem ever changing
As we dance along the winding way
Energized by shadows, alive in thoughts
that we allow to stay

The cold wind screams in the night
Of our humanity, and shows all roads
Lead on and on, as we try to catch
The feelings that matter
To touch the bareness of our base
With radiating warmth that envelops our thoughts
And leaves u open to the beauty
of our gentleness
And the power of our lust

Two souls touch in an explosion of being
As the cold goes away, slips past us, and fades
In purple majesty, throwing shadows along our way

About the composer: Amy Gordon is an active composer, arranger, songwriter, and vocalist based in Los Angeles, CA. As a choral composer, she has worked with and been commissioned by numerous choirs, including being the composer-in-residence for Nova Vocal Ensemble. She has also scored numerous films and webcasts. She has a BA in Composition from Loyola Marymount University and an MM in Composition from California State University, Long Beach.

Shadows

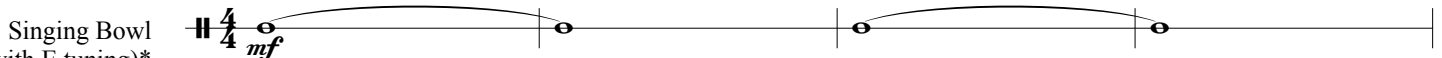
Music by: Amy Gordon
Text by: Susan Jordan

Commissioned by Kat Anderson and dedicated to The Los Angeles Belles

Meditatively ♩ = 86

let gently ring

Singing Bowl
(with E tuning)*



S 1 *p* *f* *pp* *mf* *p* *f* *pp* like a bell
do ah do ah do ah Doon** (n)

S 2 *p* *f* *pp* *mf* *p* *f* *pp* like a bell
do ah do ah do ah Doon** (n)

S 3

A 1 *p* *f* *pp* *mf* *p* *f* *pp* like a bell
do ah do ah do ah Doon** (n)

A 2 *p* *f* *pp* *mf* *p* *f* *pp* like a bell
do ah do ah do ah Doon** (n)

Pno. *pp*
pva always
Tintinnabuli (like bells)
pedal liberally

S.B. *mf* *p* *f*

* In place of a singing bowl, tibetan tingsha cymbals or a non-pitched bell instrument may be used.

** Whenever singing the syllable *doon*, close to the *nn* sound right away. The goal should be to imitate the striking of a bell.

Shadows

A Slightly Faster $\text{♩} = 92$

10

S 1 *p* < *mf* *p* < *mf* *sim.*
Do _____ do _____ do _____ do ah

S 2 *p* < *mf* *p* < *mf* *sim.*
Do _____ do _____ do _____ do

S 3 *mp* _____ *mf* _____
In ma - je - stic pur - ples, _____ with touch - es of gray _____

A 1 *p* < *mf* *p* < *mf* *sim.*
Do _____ do _____ do _____ do

A 2 *p* < *mf* *p* < *mf* *sim.*
Do _____ do _____ do _____ do

Pno. *p*

15

S 1 _____ do _____ do _____ do _____

S 2 ah _____ do _____ do _____ do _____

S 3 *mp* _____ *mf* _____
the sha - dows _____ will lin - ger _____ be - yond and through _____ the ex - pance _____ of

A 1 ah _____ do _____ do _____ do _____

A 2 ah _____ do _____ do _____ do _____

Pno.

Shadows

20

S 1 *p* do *f* ah *p* do *f* ah *p* re - main

S 2 *p* do *f* ah *p* do *f* ah *p* main

S 3 day, *mp* They will re - main *mp* en - tombed in

A 1 *p* do *f* ah *p* do *f* ah *mp* They will re - main *mp* en - tombed in

A 2 *p* do *f* ah *p* do *f* ah *p* They re - main

Pno.

S.B.

Shadows

poco rit.-----

24

mp *f*

S 1
mo - ries that seem e - ver chang - ing ah

mp *f*

S 2
ries that seem e - ver chang - ing ah

mf *f*

S 3
me - mo - ries that seem e - ver chang - ing ah

mf *f*

A 1
me - mo - ries that seem e - ver chang - ing ah

mp *f*

A 2
me - mo - ries that seem e - ver chang - ing ah

poco rit.-----

Pno. *mp* *mf*

S.B. *f*

Shadows

B *a tempo* *mp*

28

S 1 As we dance, as we dance, dance a - long the wind - ing way

S 2 as we dance, as we dance, dance a - long the wind - ing way

S 3 as we dance, dance a - long the wind - ing way

A 1 as we dance, dance a - long the wind - ing way

A 2 as we dance dance a - long the wind - ing way

Pno. *pp*

Sub

33

S 1 en - er - gized by sha - dows a - live in thoughts

S 2 en - er - gized by sha - dows a - live in thoughts

S 3 en - er - gized by sha - dows a - live in thoughts

A 1 en - er - gized by sha - dows a - live in thoughts

A 2 en - er - gized by sha - dows a - live in thoughts

Pno. *pp* *loco*

Sub

Shadows

rubato *a tempo* *p* *f* *pp* *mf*

S 1 do ah do ah

S 2 do ah do ah

S 3 *pensively* that we al - low to stay.

A 1 do ah do ah

A 2 do ah do ah

Pno. *rubato* *a tempo*

S.B. *mf*

Shadows

C
40

S 1 *mp*
The

S 2 *mp*
The

S 3 *mp*
The

A 1 *p* *p*
Ooh ah ooh ah

A 2 *p* *p*
Ooh ah ooh ah

Pno. *p*
creating a light groove

S.B. *mp*

44

S 1
cold wind — screams in the night of our hu - man - i - ty

S 2
cold wind — screams in the night of our hu - man - i - ty

S 3
cold wind — screams in the night of our hu - man - i - ty

A 1
mp sim.
ooh — ah ooh — ah

A 2
mp sim.
ooh — ah ooh — ah

Pno.
mp

S.B.

The musical score is written in G major (one sharp) and 4/4 time. It consists of seven staves. The vocal staves (S1, S2, S3) have lyrics: "cold wind — screams in the night of our hu - man - i - ty". The accompaniment includes a piano part with a *mp* dynamic and a sub-bass part. The piano part features a melodic line with a triplet of eighth notes in the first measure of the vocal line. The sub-bass part provides a simple harmonic accompaniment with a triplet of eighth notes in the first measure.

Shadows

48

S 1
and shows all roads lead on and on

S 2
and shows all roads lead on and on

S 3
and shows all roads lead on and on

A 1
ooh ah ooh lead on and on

A 2
ooh ah ooh lead on and on

Pno.
mf

S.B.
mf *pp*

mf *poco rit.*

D *a tempo*

52

S 2 *p* < > *mp* *mp* < > *mp* < > *mp*
 as we try, as we try to catch, try to catch the feel - ings

S 3 *p* < > *mp* *mp* < > *mp* < > *mp*
 as we try, as we try to catch, try to catch the feel - ings

A 1 *p* < > *mp* *mp* < > *p* < > *mp* *mp* < > *mp* < > *mp*
 As we try, as we try to catch, try to catch, as we try, as we try to catch, try to catch the feel - ings

A 2 *p* < > *mp* *mp* < > *p* < > *mp* *mp* < > *mp* < > *mp*
 As we try, as we try to catch, try to catch, as we try, as we try to catch, try to catch the feel - ings

a tempo
 Pno. *pp*

56

S 2 the feel - ings that mat - ter

S 3 the feel - ings that mat - ter *p*
 to

A 1 the feel - ings that mat - ter *p* < > *p*
 to touch the, to

A 2 the feel - ings that mat - ter *p* < > *p*
 to touch the, to

Pno. *p*

S.B. *p*

Shadows

60 *mp* *mp*

S 2 to touch the bare-ness — bare-ness of our base

S 3 touch the, to touch the bare-ness — bare-ness of our base

A 1 touch the, to touch the bare-ness — bare-ness of our base

A 2 touch the, to touch the bare-ness — bare-ness of our base

Pno. *mp* *> pp*

S.B. *let fully ring*

E Warmly ♩ = 80 *mf* *soaring* *mf*

65 S 1 with ra - di - a - ting warmth that en - ve-lops our

S 2 with ra - di - a - ting warmth that en - ve-lops our

S 3 *mp* with ra - di - a - ting warmth

A 1 *mp* with ra - di - a - ting warmth

A 2 *mp* with ra - di - a - ting warmth

Pno. Warmly ♩ = 80 *flowing mp*

69

S 1
— thoughts and leaves us o - pen to the beau - ty

S 2
— thoughts and leaves us o - pen to the beau - ty

S 3
en - ve - lops our thoughts and leaves us o - pen to the beau - ty

A 1
en - ve - lops our thoughts and leaves us o - pen to the beau - ty

A 2
en - ve - lops our thoughts and leaves us o - pen to the beau - ty

Pno.
f *pp* let ring

73

S 1
do ah do ah

S 2
do ah do ah

S 3
mp
of our gen - tle - ness

A 1
do ah do ah

A 2
do ah do ah

Pno.
p *mf* *p* *mf*

rallentando

f *mp* *ff*

S 1
and the po - wer of our lu - - - st.

S 2
and the po - wer of our lu - - - st.

S 3
and the po - wer of our lu - - - st.

A 1
and the po - wer of our lu - - - st.

A 2
and the po - wer of our lu - - - st.

rallentando

Pno. *f* *mp* *f*

S.B. *mp* *let fully ring*

F Slightly Faster ♩ = 92

80

S 1

S 2

S 3

A 1

A 2

Pno.

mp < >

two souls, touch two souls

mp < >

Two souls touch, two souls touch Two souls touch, two souls touch

Slightly Faster ♩ = 92

84

S 1

S 2

S 3

A 1

A 2

Pno.

mp >

Two souls touch Two souls touch Two souls touch Two souls touch

mp <

touch — touch — touch — touch —

mp <

two souls, touch two souls two souls, touch two souls

mp < >

Two souls touch, two souls touch Two souls touch, two souls touch

Shadows

88 *mp* *mf*

S 1 Two souls touch, two souls touch

S 2 *mf* *mf* *f* *mf*
Two souls touch Two souls touch Two souls touch Two souls touch

S 3 *mf* *mf* *mf* *mf*
touch touch touch touch

A 1 *mf* *mf* *mf* *mf*
two souls, touch two souls two souls, two souls touch

A 2 *mf* *mf* *mf* *mf*
Two souls touch, two souls touch Two souls touch, two souls touch

Pno.

92 *f* *molto rit.* *ff*

S 1 in an ex - plos - ion

S 2 in an ex - plos - ion

S 3 in an ex - plos - sion

A 1 in an ex - plos - ion

A 2 in an ex - plos - ion

Pno. *molto rit.* *f* *p*

89

Shadows

Meditatively ♩ = 86

p niente

S 1 of be - ing

S 2 of be - ing

S 3 of be - ing

A 1 of be - ing

A 2 of be - ing

Pno. *pp* *ppp*

S.B. *p*

G

99

p *mf* *p* *mf*

S 1 Do do

S 2 *p* *mf* *p* *mf*
Do do

S 3 *mp*
As the cold goes a - way, slips

A 1 *p* *mf* *p* *mf*
Do do

A 2 *p* *mf* *p* *mf*
do do

Pno. *p*

Shadows

102

S 1 *sim.* do do ah do

S 2 *sim.* do do ah do

S 3 *mf* past us, and fades *mp* in pur - ple ma - je - sty

A 1 *sim.* do do do

A 2 *sim.* do do do

Pno.

106

S 1 *p* do *f* do *p* do ah do

S 2 *p* do *f* do *p* do ah do

S 3 *mf* throw - ing sha - dows a - long our way.

A 1 *p* do *f* do *p* do ah do

A 2 *p* do *f* do *p* do ah do

Pno.

S.B.

Shadows

III

f *p* like a bell niente

S 1 ah Doon (n)

S 2 ah Doon (n)

S 3 Doon (n)

A 1 ah Doon (n)

A 2 ah Doon (n)

Pno. *let ring*

S.B. *p* *p* *let fully ring*