

# Different kinds of shadows

for SSAA choir

Melissa Dunphy  
Text by Lola Ridge

4:30 min

2015

Commissioned by Women's Ensemble and Bella Voce  
from Acalanes High School, Lafayette, CA (Bruce Lengacher, director)  
and Ancora from the Piedmont East Bay Children's Choir, Oakland, CA (Robert Geary, director)  
for Volti's Choral Institute for High School Singers, January 2016.

*Different kinds of shadows* was commissioned by Women's Ensemble and Bella Voce from Acalanes High School, Lafayette, CA (Bruce Lengacher, director) and Ancora from the Piedmont East Bay Children's Choir, Oakland, CA (Robert Geary, director) for Volti's Choral Institute for High School Singers, January 2016.

There are different kinds of shadows.  
The blind ones  
are the shadows of things.  
These are the tame shadows—  
they love to play on the wall with you  
and follow you about like cats and dogs.  
Sometimes  
they hiss at you softly  
like snakes that do not bite,  
or swish like women's dresses,  
but if you poke a candle at them  
they pull in their heads and disappear.

But there is a shadow  
that is not the shadow of a thing...  
it is a thing itself.  
When you meet this shadow  
you must not look at it too long...  
it grows with your looking at it...  
till you are all alone  
with nothing around you...  
nothing... nothing... nothing...  
but a shadow  
with its eyes full of black light.

—From *Sun-Up [IV. Betty]* by Lola Ridge (1920)



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# Different kinds of shadows

Lyrics by Lola Ridge

Melissa Dunphy

**Moderato** ♩ = 60

*mp*

Soprano 1  
There are diff-erent kinds, diff-erent kinds of sha - dows,

*mp*

Soprano 2  
There are diff-erent kinds, diff-erent kinds of sha -

*mp*

Alto 1  
There are diff-erent kinds, diff-erent kinds of sha - dows,

*mp*

Alto 2  
There are diff-erent kinds of sha - dows,

7

S1  
diff-erent kinds of sha - dows, sha - dows. There are diff-erent kinds, there are

S2  
- dows, diff-erent kinds of sha - dows. There are diff-erent kinds,

A1  
diff-erent kinds of sha - dows, sha - dows. There are diff-erent kinds, diff-erent

A2  
diff-erent kinds of sha - dows. There are diff-erent kinds of

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2

13

S1 diff'rent kinds of sha - dows, diff'rent kinds of sha - dows. The blind ones.

S2 diff'rent kinds of sha - dows, diff'rent kinds of sha - dows. The blind

A1 kinds of sha - dows, diff'rent kinds of sha - dows. The blind ones.

A2 sha - dows, diff'rent kinds of sha - dows.

20

S1 are the sha-dows of things. O these are the tame

S2 ones, are the sha-dows of things. O these are the tame

A1 are the sha-dows of things. These are the tame

A2 Sha - dows, the sha - dows of things.

26

S1 sha - dows— they love to play on the wall with you and fol-low you a -

S2 sha dows— they love to play on the wall with you and fol-low

A1 sha - dows— they love to play on the wall with you and fol-low

A2 they love to play on the wall with you and fol-low you a -

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32

*p*

S1  
 bout like cats and dogs, cats and dogs. Some - times they hiss at you soft-ly

S2  
 you a - bout like cats and dogs. Some - times they hiss at you soft - ly like

A1  
 you a - bout like cats and dogs. Some - times they hiss at you soft-ly

A2  
 bout like cats and dogs. Some - times they hiss at you soft - ly like

39

*mf*

S1  
 like snakes that do not bite, or swish like

S2  
 snakes that do not bite, or swish like wo-men's

A1  
 like snakes that do not bite, swish, they hiss,

A2  
 snakes that do not bite, or swish, hiss, or

44

*f*

S1  
 wo-men's dres-ses, but if you poke a can-dle at them,

S2  
 dres - ses, but if you poke a can-dle at them,

A1  
 or swish, they hiss, they hiss, or swish, they hiss, or swish, shh

A2  
 swish, or swish, they hiss, they hiss, they swish, they hiss, or shh

*niente*

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49

S1 *p* they pull in their heads and dis-ap - pear, and dis-ap -

S2 *p* they pull in their heads and dis-ap - pear, and dis-ap - pear,

A1 *p* they pull in their heads and dis-ap - pear, and dis-ap - pear.

A2 *p* they pull in their heads and dis-ap - pear, and dis-ap -

56

S1 *pp* pear, and dis-ap - pear. But there is a

S2 *pp* and dis-ap - pear, and dis-ap - pear,

A1 *pp* But there is a

A2 *pp* pear. But there is a

63

S1 sha - dow that is not the sha-dow of a thing...

S2 dis - ap - pear. There is a sha dow... it

A1 sha - dow that is not the sha-dow of a thing...

A2 sha - dow that is not the sha-dow of a thing...

69

S1 *p* ————— *mf* > ————— *p* —————  
 it is a thing it - self. When you meet this sha dow

S2 ————— *mf* > ————— *p* —————  
 is a thing it - self. When you meet this

A1 *p* ————— *mf* > ————— *p* —————  
 it is a thing it - self. When you meet this sha dow

A2 *p* ————— *mf* > ————— *p* —————  
 it is a thing it - self. When you meet this

77

S1 ————— *p* —————  
 you must not look at it too long...

S2 ————— *p* —————  
 sha - dow you must not look at it too

A1 ————— *p* —————  
 you must not look at it too long...

A2 ————— *p* —————  
 sha - dow you must not look at it too

82

S1 *mp* ————— *f* —————  
 it grows, grows, grows...

S2 ————— *mp* ————— *f* —————  
 long... it grows, grows...

A1 *mp* ————— *f* —————  
 it grows, grows, grows with your look - ing at it...

A2 *mp* ————— *f* —————  
 long... it grows, it grows, it grows with your look - ing at it...

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87

S1 *p* till you are all a - lone. *pp* There is a

S2 *p* till you are all a - lone. *pp* There is a

A1 *p* till you are all a - lone. *pp* There is a

A2 *p* till you are all a - lone. *pp* There is a

93

S1 *mf* sha - dow that is not the sha-dow of a thing... it grows, grows,

S2 *mf* sha - dow, a sha - dow that is not the sha-dow of a thing... grows, grows,

A1 *mf* sha - dow that is not the sha-dow of a thing... it grows, grows,

A2 *mf* sha - dow that is not the sha-dow of a thing... grows, grows,

101

S1 *ff* grows, grows... *poco rit.* *a tempo p* no thing, no thing,

S2 *ff* grows, grows... *p* no thing, no thing,

A1 *ff* grows till you are all a - lone with no-thing, no-thing,

A2 *ff* grows till you are all a - lone with no-thing, no-thing,



109

S1  
no- thing a - round you... no- thing... no- thing... no- thing... no -

S2  
no- thing a - round you... no- thing, no- thing, no- thing

A1  
no-thing a - round you... no-thing, no-thing, no-thing a -

A2  
no-thing a - round you... no-thing, no-thing, no-thing a -

114 *f broadly*

S1  
thing... no - thing... no - thing... no - thing... no - thing... no - thing... no - thing...

S2  
a - round you... no - thing, no - thing, no - thing

A1  
round you... no - thing, no - thing, no - thing a -

A2  
round you... no - thing... no - thing...

118 *poco rit. . . . . p*

S1  
no - thing... no - thing... no - thing... no - thing... but a

S2  
a - round you... no- thing... no- thing... no- thing...

A1  
round you... no-thing, no-thing, no-thing a - round but a

A2  
no - thing... no - thing... no - thing...

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123 **Andante** ♩=56

Musical score for measures 123-127. It features four vocal parts: S1, S2, A1, and A2. The lyrics are: S1: sha - dow, a sha - dow with its eyes; S2: but a sha - dow, a sha - dow with its eyes; A1: sha - dow, a sha - dow with its eyes; A2: but a sha - dow, a sha - dow with its eyes. Dynamics include *p* and *pp*. There are hairpins and slurs over the notes.

Musical score for measures 128-133. It features four vocal parts: S1, S2, A1, and A2. The lyrics are: S1: full of black light, black light,; S2: full of black light, black light,; A1: full of black light, black light,; A2: full of black, black light, black light,.

Musical score for measures 134-138. It features four vocal parts: S1, S2, A1, and A2. The lyrics are: S1: black light, black light.; S2: black light, black light.; A1: black light, black light.; A2: black light, black light. Dynamics include *pp*. There are hairpins and slurs over the notes.