

Chiaroscuro
GP-C013
SATB div., opt. crotales

Jennifer Lucy Cook

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Chiaroscuro

for SATB div. choir with opt. bowed crotales



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Text:

Ah, chiaroscuro

A filament, a wire
The element of fire
A filament, a wire
Hope in sorrow

One is never without the other
Though I favor the brightest color
One is never without the other:
Light and shadow
Light and shadow
Light and shadow

A votive lit with muttered prayer
Charged the current in the air
Electric candles overhead
Lightbulb moment: living dead

A filament, a wire
The element of fire
A filament, a wire
Almost holy

Near the luminous gilded halo
There's a gloom at the edges waiting
Near the luminous gilded halo
Shadows follow

Minimal, but not alone
A double-sided monochrome
Any glow that I pursue
Brings an umbral partner, too

And though my muscles know the fight,
I cannot sever dark from light
And though my muscles know the fight,
I cannot sever dark from light
I cannot sever dark from light

Ah, chiaroscuro
Chiaroscuro
Chiaroscuro

- Jennifer Lucy Cook

Program Notes:

“Chiaroscuro” literally means “light and shadow” in Italian, and is often used to describe paintings that use extreme contrasts of dark and light. Artists like Caravaggio, da Vinci, and Rembrandt famously employ chiaroscuro techniques, and I am completely captivated by the way these extremes coexist in art to create dramatic beauty.

As always, life imitates art in the way these extremes coexist. Ignoring pain in favor of pleasure is a fool's errand, just as depicting light without shadow results in blankness. “Any glow that I pursue brings an umbral partner too.”

Throughout this piece, I explore the extremes of dynamic as you'd expect in a piece about contrast. At the same time, not every “light” is consonant, nor is every “shadow” dissonant, just as life's binaries are not clean cut. In the middle of the piece, the sections of the choir each have repeating patterns, like gears in machine that might produce a glow from a lightbulb. I imagine a dramatic lighting display accompanying the varying textures made by the choir and the bowed crotales, and by the end of “Chiaroscuro” I hope to find a bit more peace with both the light and the shadow.

- Jennifer Lucy Cook

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Chiaroscuro

Commissioned by Cantorum Chamber Choir, artistic director Steve Durisch

for SATB div. choir with opt. bowed crotales

Words and music by
Jennifer Lucy Cook

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Freely, with great extremes $\text{♩} = 60$
bowed throughout**

The musical score is arranged in a standard SATB format with an optional Crotales part and a Piano accompaniment. The Crotales part is marked *ff* and *f*. The vocal parts (Soprano, Alto, Tenor, Bass) are marked *mf*, *ff*, and *f*. The Piano part is marked *mf* and *f*. The score includes dynamic markings, glissando markings, and a tempo of 60 bpm. A large watermark 'Graphite' is overlaid on the score.

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*Gliss. over two beats

**Onsets to sound as written. Rests to be observed as written.

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6

Crot.

mf *p*

S

mf *p* *solo mp* *tutti p*

Chi - a - ro - scu - ro ooh ³ ³ A fil - a - ment, a wire, -

A

mf *p* *p*

Chi - a - ro - scu - ro zh A - fil - a - ment, a wire,

T

mf *p* *pp*

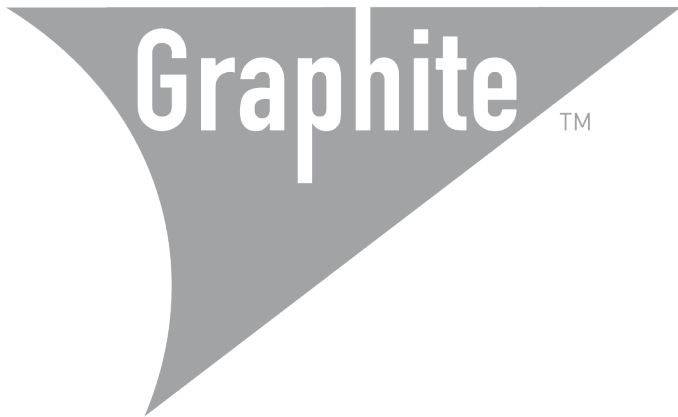
Chi - a - ro - scu - ro zh

B

mf *p* *pp*

Chi - a - ro - scu - ro zh

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S the el - e - ment of fire A fil - a - ment, a wire Hope in sor - row

A the el - e - ment of fire A fil - a - ment, a wire Hope in sor - row

T zh zh

B zh zh

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f

p

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S zh

A One is nev - er with - out the oth - er Though I fav - or the bright - est col - or

T One is nev - er with - out the oth - er Though I fav - or the bright - est col - or

B zh

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p

p

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17

Crot. *mp*

S *f* *mp*

A *f* *mp*

T *f* *mp*

B *f* *mp*

zh... light and sha - dow light and sha - dow light and

One is nev - er with - out the oth - er: light and sha - dow light and sha - dow light and

One is nev - er with - out the oth - er: light and sha - dow light and sha - dow light and

light and sha - dow light and sha - dow light and

20

Crot. *mp*

S *mp*

A *mp*

T *mp*

B *mp*

sha - dow, light and sha - dow, light and sha - - dow

sha - dow light and sha - dow light and sha - - dow

sha - dow light and sha - dow light and sha - - dow A vo - tive lit with

sha - dow light and sha - dow light and sha - - dow

26

mf El - lec - tric can - dles ov - er - head

n *mf* El - lec - tric can - dles ov - er - head

mf mutt - ered prayer Charged the curr - ent in the air E - lec - tric can - dles ov - er - head

n

mf

31

Crot.

p *pp*

p *pp*

p *pp*

p *pp*

Light - bulb mo - ment: liv - ing dead. Hm hm

Light - bulb mo - ment: liv - ing dead. Hm hm

Light - bulb mo - ment: liv - ing dead. Hm TM hm

Hm hm

p *pp*

pp

36

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Crit. *p* *like a whisper ppp* *p*

S *like a whisper ppp*
Chi - a - ro - scu - ro

A *like a whisper ppp*
Chi - a - ro - scu - ro zh

T *like a whisper ppp* *p*
Chi - a - ro - scu - ro A fil - a - ment, a wire,

B *like a whisper ppp* *p*
Chi - a - ro - scu - ro A fil - a - ment, a wire,

40

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S

A *p*
zh al - most ho - ly

T *p*
the el - e - ment of fire A fil - a - ment, a wire, al - most ho - ly zh

B *p*
the el - e - ment of fire A fil - a - ment, a wire, al - most ho - ly zh

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43

Crot. *p* *mp*

S *p* *mp*
Near the lum - in - ous gild - ed ha - lo there's a gloom at the ed - ges wait - ing

A *p* *mp*
Near the lum - in - ous gild - ed ha - lo there's a gloom at the ed - ges wait - ing

T *p* *sub. mp*

B *p* *sub. mp*
zh

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45

Crot. *mf* *mf*

S *mf* *f*
Near the lum - in - ous gild - ed ha - lo shad - ows foll - ow Ah

A *mf* *f*
Near the lum - in - ous gild - ed ha - lo shad - ows foll - ow Ah

T *mf* *f* *mf*
zh Shad - ows foll - ow. Ah

B *mf* *f* *mf*
Shad - ows foll - ow. Ah

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49

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Crot. *mp* *p*

S *mp* *p*
 ah chi - a - ro - scu - ro chi - a - ro - scu - ro

A *mp* *p*
 ah chi - a - ro - scu - ro chi - a - ro - scu - ro

T *mf* *p*
 ah chi - a - ro - scu - ro chi - a - ro - scu - ro

B *mp* *p*
 ah chi - a - ro - scu - ro chi - a - ro - scu - ro

mp *p*

Very freely

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opt. solo

mp

An - y glow that

S *mp*
 An - y glow that

A

T *opt. solo mp*
 Mi - ni - mal, but not a lone A dou - ble™ Si - ded mon - o - chrome An - y glow that

B

mp

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Crot. *mp* *mf*

S1 *p with quiet intensity*
ah___ ah___ ah___ ah___ ah___ ah___ ah___

S2 *p with quiet intensity*
ah___ ah___ ah___ ah___ ah___ ah___ ah___

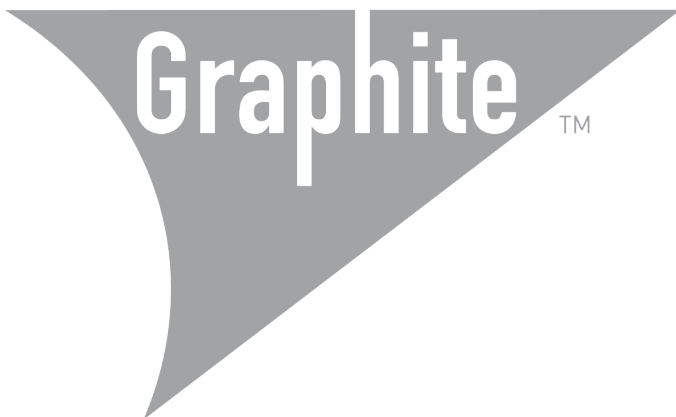
A *p with quiet intensity*
ah___ ah___ ah___ ah___ ah___ ah___ ah___

T
too___ And though my

B
And though my

p

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70

Crot. *mp*

S1 ah ah ah ah ah ah ah ah ah

S2 ah ah ah ah ah ah ah ah ah

A ah ah ah ah ah ah ah ah ah

T mus - cles know the fight, I can - not se - - ver dark from light And though my

B mus - cles know the fight, I can - not se - - ver dark from light And though my

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74

Crot.

p *mp*

S1 *mf*
ah ah ah ah ah ah notable. elevated I can not

S2 *mf*
ah ah ah ah ah ah I can - not

A *mf*
ah ah ah ah ah ah I can - not

T *mf*
8 mus - cles know the fight, I can - not sev - - er dark from light I can - not

B *mf*
mus - cles know the fight, I can - not sev - - er dark from light I can - not

mf

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78 *molto rit* *a tempo* *ff*

S sev - er dark from light* light* Ah

A sev - er dark from light* Ah

T sev - er dark from light* Ah

B sev - er dark from light* Ah

82

Crot. *ff* *f* *mf*

S Ah Chi - a - ro - scu - ro

A Ah Chi - a - ro - scu -

T Ah Chi - a - ro - scu -

B Ah Chi - a - ro - scu -

*Soften or even omit this "t" (and its preceding diphthong). The word "light" should morph seamlessly into the word "ah" by omitting the diphthong and ending consonant.

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87

Crot.

p

S

chi - a - ro - scu - ro chi - a - ro - scu - ro chi - a - ro - scu - ro chi - a - ro - scu - ro chi - a - ro - scu - ro

A

ro chi - a - ro - scu - ro chi - a - ro - scu - ro chi - a - ro - scu - ro chi - a - ro - scu - ro chi - a - ro - scu - ro

T

ro chi - a - ro - scu - ro chi - a - ro - scu - ro chi - a - ro - scu - ro chi - a - ro - scu - ro chi - a - ro - scu - ro

B

ro chi - a - ro - scu - ro chi - a - ro - scu - ro chi - a - ro - scu - ro chi - a - ro - scu - ro chi - a - ro - scu - ro

92

Crot.

mp

S. Solo

Oh oh

S

scu - ro chi - a - ro - scu - ro chi - a - ro - scu - ro chi - a - ro - scu - ro chi - a - ro - scu - ro

A

scu - ro chi - a - ro - scu - ro chi - a - ro - scu - ro chi - a - ro - scu - ro chi - a - ro - scu - ro

T

scu - ro chi - a - ro - scu - ro chi - a - ro - scu - ro chi - a - ro - scu - ro chi - a - ro - scu - ro

B

scu - ro chi - a - ro - scu - ro chi - a - ro - scu - ro chi - a - ro - scu - ro chi - a - ro - scu - ro

96

1.

Crot.

S. Solo

S

A

T

B

scu - ro chi - a - ro - scu - ro chi - a - ro scu - ro chi - a - ro - scu - ro chi - a - ro -

scu - ro chi - a - ro - scu - ro chi - a - ro scu - ro chi - a - ro - scu - ro chi - a - ro -

scu - ro chi - a - ro - scu - ro chi - a - ro scu - ro chi - a - ro - scu - ro chi - a - ro -

scu - ro chi - a - ro - scu - ro chi - a - ro scu - ro chi - a - ro - scu - ro chi - a - ro -

oh oh oh

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100

decresc. poco a poco *al niente*

Crot.

S. Solo

S

A

T

B

scu - ro chi - a - ro - scu - - - ro *oh oh oh

scu - ro chi - a - ro - scu - ro *oh oh oh

scu - ro chi - a - ro - scu - - - ro *oh oh oh

scu - ro chi - a - ro - scu - - - ro *oh oh oh

decresc. poco a poco *al niente* *pp*

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*gentle, glottal-free onsets

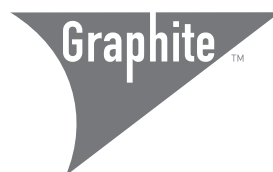
Jennifer Lucy Cook



Jennifer Lucy Cook (she/her) is a composer and lyricist based in Los Angeles. Jen specializes in music for the stage and screen, choral music, and pop songwriting. Recent choral commissions include Cantorum Chamber Choir, Choral Arts Ensemble in Minnesota, and the Utah Valley University Chamber Choir. She is the recipient of the Edwin Fissinger Composition Award, the Chorus Austin Composition Prize, and the Cantus Emerging Composer Award. She is an alumni of the Johnny Mercer Foundation Writer's Grove with Goodspeed Musicals, and her theater commissions include Full House Theatre Co., British Youth Musical Theatre, and Shakespeare's Globe Theatre in London. Her musical recaps of the Bachelor recently went viral on TikTok. She earned a Master's degree in Musical Theater Writing from Goldsmiths University in London and a Bachelor's in Media Music from Brigham Young University.

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