

Between the shadows

Suite for Choir

Mark Van Overmeire

in Full Score



KRAMÚSICA

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Suite for Choir

1. When all is said and done
2. I come to you
3. In your dreams
4. Where we live together
5. Hiding between the shadows

Duration: circa 23 minutes

INSTRUMENTATION

Soprano

Alto

Tenor

Bass

Music and lyrics by Mark Van Overmeire

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Between the shadows

1. When all is said and done

Don't stop. Go on. Don't stop. To find your own way.
Don't stop. Believe. Don't stop. Go on.
Don't stop. So, no need to stay. Don't stop. It's not real.

Don't stop. Go on. Don't stop. To find your own way.
Don't stop. Believe. Don't stop. Just leave.

No need to stay. No need to betray.
So, don't stop now. Just don't stop now.
So, don't stop now. Time moves on.

You don't hear it. The shadow talks to me here.
It's far and shallow. It comes closer. Hear?
Why don't you see?

Between the shadows. I see the light.
Between the shadows. Night turns to day.

I will try to hear it.

Do you hear it? You have to try.
Do you not hear it? You will not cry.

I will find a way out.
There's nothing to hold me back here. It is time to go.

So, don't stop. Go on. Don't stop. To find your own way.
Don't stop. Believe. Don't stop. Go on.
Don't stop. So, no need to stay. Don't stop. It's not real.

Don't stop. Go on. Don't stop. To find your own way.
Don't stop. Believe. Don't stop. Just leave.

No need to stay. No need to betray.
So, don't stop now. Just don't stop now.
So, don't stop now. Don't stop.

Between the shadows

2. I come to you

No way out. Is this a dream? No way out. Hard to believe.

Broad daylight. High walls around me. I only follow my shadow.
Talking to myself and walking in circles. I'm staring at the meadow.

No way out and so I ask. Is this a dream?
There's no way out and so it is just hard to believe.

Look up.

So, no need to get lost inside me.
Better to catch up and light up my soul to get out.
Better not to give up.

Like a frozen statue.
Lost in time and turned to blue.

There's no way out and so I ask. Is this a dream?
Still no way out and so it is just hard to believe.

Broad daylight and high walls around me. I only follow my shadow.
Talking to myself, walking in endless circles. Close to the meadow.

Do what you have to do. Go on. I will be here and say what's true.
Go on. Do what you have to do. I will not give up.

No way out and so I ask. Is this a dream?
There's no way out and so it is just hard to believe.

Broad daylight and high walls around me. I only follow my shadow.
Talking to myself, walking in endless circles. Staring at the meadow.

No way out and so I ask. Is this a dream?
Still no way out and so it is just hard to believe.

Between the shadows

3. In your dreams

Dream on. Dream on.
I see your face A warm embrace.

Dream on. Dream on. Dream on.

I see your face and dream away.

Tell me. Why me?
Tell me. Why me?
Tell me. Why me?
Tell me. Why me?

Dream on. Dream on.

I see your face A warm embrace.
I see your face and dream away.

I see your face. Gone with no trace.
I see your face. Gone without a trace.

Dream on. Dream on. Dream on.

I see your face A warm embrace.
I see your face and dream away.

Tell me. Why me?
Tell me. Why me?
Tell me. Why me?
Tell me. Why me?

Between the shadows

4. Where we live together

In this song a tale of love is waiting to be told.
But the shades of gray in this story might leave you in the cold.
When it all began the sun was high the breeze light and fair.
But as day turns night you sensed and felt one had to beware.

It was on a day like any when our gaze made it clear.
We were meant to be together, and it was for all to hear.
Holding hands and feeling high, nothing stood in our way.
It sure was for all to see that our love was here to stay.

Life was grand with joy around the sky was blue and clear.
Then one day dark clouds came by and a crack starts to appear.
Tension rose and words were told it ended with a cry.
If not for our endless love, we would've said goodbye.

Love takes time, it does take time to love, let us not pretend.
Love should go, it should go on, this is not the end.
Love takes time, it does take time to love, let us not pretend.
Love should go, it should go on, this is not the end.

Time went by and my beauty wilted just like a flower.
It felt like my mind was locked up in an ivory tower.
Promise made, a bond forged, and we went all the way.
All could see our union and it was here to stay.

Life went on with chores around the sky less blue and clear.
Year by year and day by day, the past yearns to appear.
Feelings hurt when words were told but we won't and will not cry.
It is fate that led us here and we will never say goodbye.

I hear your voice so loud and clear. I feel it and it's hard to bear.

Love takes time, it does take time to love, let us not pretend.
Love should go, it should go on, until the end.

Between the shadows

5. Hiding between the shadows

Follow me.
And you will see.
Shades of blue.
So clear and true.

Hold my hand.
Take a stand.
Follow the tide.
No need to hide.

Come to me.
Listen and see.
A world so bright.
It turns dark to light.

Follow the tide.
No need to hide.
Between the shadows.
Between the shadows..

Between the shadows

1. When all is said and done

Between the shadows

Mark Van Overmeire

Andante moderato ³
mf

Soprano
Go on. To find your own wa - y. Be - lieve. Don't. Go on. Don't stop. Don't stop. It is not real. Do - n't Go

Alto
mf
Don't stop. Go on. Don't stop. Find your own way. Don't stop. Be - lieve. Don't stop. Go on. Don't No need to stay. Don't stop. It's not real. Don't stop. Go

Tenor
mf
Don't stop. Go on. Don't stop. Find your own way. Don't stop. Be - lieve. Don't stop. Go o - n. Don't stop. So, no need to stay. Don't stop. It's not real. Don't stop.

Bass
mf
Don't stop. Go o - - n. Don't stop. Don't stop. Be - lie - ve. Don't stop. Go on. Don't stop. No need to stay. Don't stop. It's not real. Don't stop. Go

S.
27 28 29 30 31 32 33 34 35 36 37 38 39 40 C 42 43 44 45 46 47 48 mp 50 51
on. Do - n't To find your own wa - y. Be - lieve. Don't Just lea - ve. No need to no need to stay. No need to no need to be - tray. So, don't stop now.

A.
on. Don't stop. Find your own way. Don't stop. Be - lieve. Don't stop. Just leave. No need. Need. Stay. No need need Be - tray. Don't stop now.

T.
Go on. Don't stop. Find your own way. Don't stop. Be - lieve. Don't stop. Leave. No need to no need to sta - y. No need to no need to Be - tray. Don't stop now.

B.
o - - n. Don't stop. Don't stop. Be - lie - - ve. Don't stop. Just leave. Need. Need. Stay. Need Need Be - tray. Don't stop now.

When all is said and done

52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 68 69 70 71 72 73 74 75

rit......
E a tempo *mf*

S. Just don't stop now. So don't stop now. Ti - me moves on. You don't hear it. The sha - - dow talks to me

1 Don't stop now. Don't stop now. On. You hear it. Sha dow talks to me

A. 2 Don't stop now. Don't stop now. On. You hear it. Sha dow talks to me

3 Don't stop now. Don't stop now. On. You hear it. Sha dow talks to me

T. Don't stop now. Don't stop now. On.

B. Don't stop now. Don't stop now. On.

ppp *mf* *mp* *mf* *pp* *mf*

76 78 79 80 81 82 83 84 85 86 87 89 90

F *pp < mf* *pp* *mf* **G**

S. here. Far. Sha llow. Comes clo - ser. Hear? Why don't you see. Be - twe - - en the sha - dows

1 here. Far. Sha llow. It comes clo - ser. Hear? Why don't you see. I see the light.

A. 2 here. Far. Sha llow. It comes clo - ser. Hear? Why don't you see. I see the light.

3 here. Far. It comes clo - ser. Hear? Why don't you see. I see the light.

T. It's far and sha - llow. It comes clo - ser. Hear? Why d - on't you see Be - twe - - en the sha -

B. Sha llow. Comes clo - ser. Hear? Why don't you see.

pp < mf *pp* *mf* *mp* *mf* *mp* *mf* *mp*

91 92 93 94 95 **H** 97 98 99 100 101 102 103

S. Be tween the sha dows. I will try to hear it. You

A. Night turns to day. I see the light. Night turns to day. Do you hear it. You have to try. Do you not hear it. You

T. dow. Do you hear it. You have to try. Do you not hear it. You

B. Night to day. Night to day. Do you hear it. You have to try. Do you not hear it. You

mp *pp* *p* *mp* *mf* *pp* *p* *mp* *mf* *p* *mp* *mf*

104 105 106 **I** 108 109 110 111 112 113 114 115 116 117 118 119 **J**

S. will not cry. I will find a way out. There's no - thing to hold me back here. It's time to go to go to go to go So, don't.

A. will not cry. Will. A way out. No - thing to hold me_ back here. Time Go Go Go Go Don't

T. will not cry. I will A way out. There's no - thing to hold me back here. Time to go to go to go to go So, don't

B. will not cry. Will. A way out. Hold back here. Time Go Go Go Go Don't

mp *mp* *mf* *pp* *mf*

121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 **K** 145

S. Go on. Do - n't. To find your own wa - y. Be - lieve. Don't. Go on. Don't stop. Do - n't stop. It is no - t re - al. Do - n't. Go

A. stop. Go on. Don't stop. Find your own way. Don't stop. Be - lieve, Don't stop Go on. Don't stop. No need to stay. Don't stop. It's not real. Don't stop. Go

T. stop. Go on. Don't stop. Find your own way. Don't stop. Be - lieve. Don't stop Go o - n. Do - n't stop. So, no need to stay. Don't stop. It's not real. Don't stop.

B. stop. Go o - - n. Don't stop. Don't stop. Be - lie - ve. Don't stop Go on. Don't stop. No need to stay. Don't stop. It's not real. Don't stop. Go

When all is said and done

146 147 148 149 150 151 152 153 154 155 156 157 158 159 **L** 161 162 163 164 165 166 167 **mp** 169 170 **M**

S. on. Do - n't To find your own wa - y. Be - lieve. Don't Just lea - ve. No need to no need to stay. No need to no need to be - tray. So, don't stop now.

A. on. Don't stop. Find your own way. Don't stop. Be - lieve. Don't stop. Just leave. No need. Need. Stay. No need need Be - tray. Don't stop now. **mp**

T. Go on. Don't stop. Find your own way. Don't stop. Be - lieve. Don't stop. Leave. No need to no need to sta - y. No need to no need to Be - tray. Don't stop now. **mp**

B. o - - n. Don't stop. Don't stop. Be - lie - - ve. Don't stop. Just leave. Need. Need. Stay. Need Need Be - tray. Don't stop now. **mp**

171 172 173 174 175 176 177 178 179 **rit.**..... **a tempo**

S. Just don't stop now. So, don't stop now. Do - - - - - n't stop. **p** **mf** **mf**

A. Just don't stop now. Don't stop now. Do - - - - - n't stop. **p** **mf** **mf**

T. Just don't stop now. Don't stop now. Do - - - - - n't stop. **p** **mf** **mf**

B. Just don't stop now. Don't stop now. Do - - - - - n't stop. **p** **mf** **mf**

2. I come to you

Between the shadows

Mark Van Overmeire

Moderato *mf*

1 2 3 4 5 6 7 8 9 10 11 12 13 14 **A** a tempo 16 17 18 19

rit.....

1 Way out. Is this a dream? Way out. Hard to be - lie - ve. Broad day-light. High walls a - round me. I on - ly fo - llow my sha - dow.

2 *mf* 1 Way out. Is this a dream? Way out. Hard to be - lie - ve. Broad day-light. High walls a - round me. I on - ly fo - llow my sha - dow.

1 No way out. Is this a dream? No way out. Hard to be - lie - ve. Broad Light and high walls. I fo - llow my sha - dow.

2 *mf* 2 No way out. Is this a dream? No way out. Hard to be - lie - ve. Broad Light and high walls. I fo - llow my sha - dow.

Tenor

Bass

20 21 22 23 24 **B** 26 27 28 29 30 31 32 33 34 35

rit.....

1 Talk - ing to my - self walk - ing in ci - r - cles. Sta - ring at the mea - dow. Way out. Is this a dre - am? Way out. Hard to be - lie -

2 Talk - ing to my - self walk - ing in ci - r - cles. Sta - ring at the mea - dow. Way out. Is this a dre - am? Way out. Hard to be - lie -

1 Talk - ing a - nd walk - ing. I'm sta - ring at the mea - dow. No way out. Is this a dre - am? There's no way out. Just hard to be - lie -

2 Talk - ing a - nd walk - ing. I'm sta - ring at the mea - dow. No way out. Is this a dre - am? There's no way out. Just hard to be - lie -

T. *mf* Way out. Is this a dre - am? Way out. It's just hard to be - lie -

B. *mf* No way out and so I ask. Is this a dre - am? There's no way out and so it is just hard to be - lie -

C

36 a tempo 38 39 40 41 42 43 3 44 3 45 3 46 3 47 3 49 50

S. - ve. Look up. No need to get lost in - side me. Be - tter to catch up and light up my soul_ to get out. Be - tter not to give up. Like a fro - zen sta - tue.

A. - ve. Look up. So, no need get lost in - side me. Catch up. up soul_ Give up. Like a fro - zen sta - tue.

T. - ve. Look up. So, no need get lost in - side me. Catch up. up soul_ Give up. Like a fro - zen sta - tue.

B. - ve. So, - No need In - side me. Light up my soul_ Give up.

D

E

51 3 52 3 53 3 54 55 57 mf 58 59 60 61 62 63 64 65 rit..... a tempo 66 67 68

S. Lost in ti - me and tu_rned to blue. Way out. Is this a dre - am? Way out. Hard to be - lie - ve. In

A. Tu - rned. There's no, there's no way out. Is this a dre - am? Still no way out. Just hard to be - lie - ve.

T. Lost in ti - me and tu - rned to blue. Way out. Is_ this a dre - am? Way out. It's just hard to be - lie - ve.

B. Lost in ti - me tu - rned to blue. There's no, there's no way out and so I ask. Is this a dre - am? Still no way out and so it is just hard to be - lie - ve.

F

G

69 70 71 72 73 74 75 76 77 79 80 81 82

S. broad light. Walls a - round me. I _____ fo - llow my sha - dow. Talk - ing to my - selfwalk - ing in end - less cir - cles. To the mea - dow. on. Do what you have to_ do.

A. Broad light. High walls a - round me. Talk - ing Andwalk - ing in end - less Clo - se The mea - dow. on. Do what you have to do.

T. Broad day - light. High walls a - round me. I on - ly fo - llow my sha - dow. Talk - ing And. In end - less cir - cles. Close to the mea - dow. on. You have to_ do.

B. Broad walls. I _____ on - ly fo - llow my sha - dow. Talk - ing In cir - cles. Clo - se to the mea - dow. on. You have to do.

I come to you

149 150 151 152 153 154 155 156

S. walls a - round me. I on - ly fo - llow my sha - - dow. Talk - ing to my - self walk - ing in ci - - r - cles. Star - ing at the mea - -

A. walls. I fo - llow my sha - - dow. Talk - ing Wal - king. Ci - - r - - cles. Star - ing at the mea - -

T. walls a - round me. I on - ly fo - llow my sha - - dow. Talk - ing to my - self walk - ing in ci - - r - cles. Star - ing at the mea - -

B. walls. I fo - llow my sha - - dow. Talk - ing Wal - king. Ci - - r - - cles. Star - ing at the mea - -

157 159 160 161 162 163 164 165 166 167 168 169

S. **L** - dow. Way out. Is this a dre - - am? Way out. Hard to be - lie - ve. *rit.*

A. - dow. No way out. Is this a dre - - am? Still no way out. Just hard to be - lie - ve.

T. - dow. Way out. Is this a dre - - am? Way out. It's just hard to be - lie - ve.

B. - dow. No way out and so I ask. Is this a dre - - am? Still no way out and it is just hard to be - lie - ve.

3. In your dreams

Between the shadows

Mark Van Overmeire

Adagio *pp*

Soprano: Oh Oh Oh I see your

Alto 1: Dream on. Dream on. I see your face. A warm em - brace. Dream on. Dream on. Dream on. I see your

Alto 2: Dream on. Dream on. I see your face. A warm em - brace. Dream on. Dream on. Dream on. I see your

Tenor: I see your face. A warm em - brace. I see your

Bass: I see your face. A warm em - brace. I see your

Measures 1-19. Includes dynamic markings *pp* and *ppp*, and rehearsal marks A and B.

rit. *p* *mp* *mf* *ppp* *a tempo* *f* *p* *pp* *a tempo*

Soprano: face and dream a - way. Why me? Why me? Why me? Why me? Dream on. Dream on.

Alto 1: face and dream a - way. Why me? Why me? Why me? Why me? Dream on. Dream on. I

Alto 2: face and dream a - way. Why me? Why me? Why me? Why me? Dream on. Dream on. I

Tenor: face and dream a - way. Tell me. Tell me. Tell me. Tell me. Why me? I

Bass: face and dream a - way. Tell me. Tell me. Tell me. Tell me. Why me? I

Measures 21-40. Includes dynamic markings *p*, *mp*, *mf*, *ppp*, *f*, *p*, *pp*, and rehearsal marks C and D.

In your dreams

41 42 43 *p* 44 45 46 47 48 49 50 **E** *mp* 52 53 54 55 56 57 *mf* 58 59

S. — Your face. Em - brace. Your face and dream a - way. A A A A

A. see your face. A warm em - brace. I see your face and dream a - way. A A A A A A

T. see your face. A warm em - brace. I see your face and dream a - way. A A A A A A

B. see your face. A warm em - brace. I see your face and dream a - way. A A A A A A

60 61 62 63 **F** *a tempo* *pp* 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79

S. — A A Your face. A trace. I see your face. Gone with - out a trace. Dre - am

1
A. — A A I see your face. Gone with no trace. I see your face. Gone with - out a trace. 1 Dream on. Dream

2
A. — A A I see your face. Gone with no trace. I see your face. Gone with - out A trace. 2 Dream on. Dream

T. — A I see your face. Gone with no trace. I see your face. Gone with - out a trace.

B. — A A A A I see your face. Gone with - out a trace.

In your dreams

80 81 82 83 84 85 86 87 88 89 90 91

G *mp* *mp* *mf* *rit.*

S. on. Dream on. I see yo - ur fa - - ce. A warm em - brace. I see yo - ur fa - - ce and dream a - way.

1. on. Dream on. I see your face. A warm em - brace. I see your face and dream a - way.

A. on. Dream on. I see your face. A warm em - brace. I see your face and dream a - way.

2. on. Dream on. I see your face. A warm em - brace. I see your face and dream a - way.

T. I see your face. A warm em - brace. I see your face and dream a - way.

B. I see your face. A warm em - brace. I see your face and dream a - way.

92 93 94 95 96 97 98 99 100 101 102 103 104

H *ppp* *a tempo* *f* *ppp* *rit.* *ppp*

S. Why me? Why me? Why me? Why me?

1. Why me? Why me? Why me? Why me?

A. Why me? Why me? Why me? Why me?

2. Why me? Why me? Why me? Why me?

T. Tell me. Tell me. Tell me. Tell me. Why me?

B. Tell me. Tell me. Tell me. Tell me. Why me?

4. Where we live together

Between the shadows

Mark Van Overmeire

Moderato

2 3 4 5 6

Soprano

Alto

Tenor

Bass

mf

In this song a tale of love__ is wai - ting to be told. But the shades of gray in this sto - ry might leave you in the cold. When it all be - gan the sun_was high the breeze light and fair.

7 8 9 10 11 12

S.

A.

T.

B.

mp

mf

But as day turns night you sensed and felt one had to be - wa_____ re. It was on a day like a - ny when our gaze made it clear. We were meant to be to - ge - ther and it was for all to hear.

13 14 15 16 18

S.

A.

T.

B.

mp

mp

mf

A

Love takes time let us not pre - tend. Love should go on un - til the end. A A A A A A The sky was blue and clear.

Love takes time let us not pre - tend. Love should go on un - til the end. A_____ A A_____ A A

Hol - ding hands and fee - ling high,__ no - thing stood in our way. It sure was for all to see_that our love was here to stay. Life was grand with joy around__ the sky was blue and clear.

B

19 20 22 23 24

S. *mp* A A A A A A It en - ded with a cry. A A A A A A We would' ve said good - bye.

A. *mf* A A A A A A A crack starts to a - ppear. Love takes time let us not pre - tend. Love should go on un - til the end.

T. *mp* A A A A A A Love takes time let us not pre - tend. Love should go on un - til the end.

B. Then one day dark clouds came by_ and a crack starts to a - ppear. Ten - sion rose and words were told it en - ded with a cry. If not for our end - less love we would' ve said good - bye.

D

25 26 27 28 30

S. *mf* Love takes time let us not pre - tend. Love should go on un - til the end. A A A A A A Please let us not pre - tend, *mp*

A. *mf* A A A A A A Please, let us not pre - tend. A A A A A A Please, this is not the end. Love takes time let us not pre - tend. *mp*

T. Love takes time let us not pre - tend. Love should go on un - til the end. Love takes time let us not pre - tend.

B. Love takes time, it does take time to love, let us not pre - tend. Love should go, it should go on_ this is not the end. Love takes time, it does take time to love, let us not pre - tend.

E

31 32 34 35 36

S. A A A A A A Please let me out my dear. Love takes time let us not pre - tend. Love should go on un - til the end. *mp*

A. Love should go on un - til the end. A A A A A A Just like a flo - wer. A A A A A A An i - vo - ry to - wer. Love _____ *mf*

T. Love should go on un - til the end. Lo - ve takes time let's not pre - tend. Lo - ve should last un - til the end.

B. Love should go, it should go on_ this is not the end. Time went by and my beau - ty_ wil - ted just like a flo - wer. It felt like my mind was locked up in an i - vo - ry to - wer.

Where we live together

37 **F** *mp* 38 39 40 **G** 42

S. A A A A A And we went all the way. A A A A A A And it was here to stay.

A. *mf* _____ takes time let us not pre - tend. Love _____ should go on un - til the end. *mp* Love takes time. Love takes time. We know that love takes time.

T. *mp* Love takes time let us not pre - tend. Love should go on un - til the end. *mp* Love takes time. Love takes time. We know that love takes time.

B. Pro - mise made a bond for - ged_ and we went all the way. All could see our u - nion_ and it was here to stay.

43 44 **H** *mp* 46 47

S. A A A A A A The sky less blue and clear. A A A A A A The

A. *mf* Love should go. Love should go. We know love should go on. I _____ hear your voice so loud and clear. I _____ feel it and it's

T. Love should go. Love should go. We know love should go on. I hear your voice so loud and clear. I feel it and it's

B. Life went on with chores a - round the sky less blue and clear. Year by year and day by day, the

48 **I** *mf* 50 51

S. past years to a - ppear. _____ Love takes time let us not pre - - tend. Love should go on un -

A. *mp* hard to bear. A A A A A A We won't and will not cry. A A A A A A We'll

T. *mf* hard to bear. Love takes time let us not pre - - tend. Love should go on un -

B. past years to a - ppear. Fee - lings hurt when words were told_ but we won't and will not cry. It is fate that led us here_ and we will

Where we live together

52 53 54 55 56 rit.....

S. -til the end. Lo_____ve takes time let us not pre - - tend. Love should go on un - til the end.

A. ne - ver say good - bye. A A A A A A Love let us not pre - tend. A A A A A A Un - til the end.

T. -til the end Love takes time let us not pre - - tend. Love should go on un - til the end.

B. ne - ver say good - bye. Love takes time, it does take time_ to love, let us not pre - tend. Love should go, it should go on_____ un - til the end.

The image shows a musical score for four voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The music is in a key with one flat (B-flat) and a common time signature. The lyrics are: "-til the end. Love takes time let us not pre - - tend. Love should go on un - til the end." for Soprano and Tenor; "ne - ver say good - bye. A A A A A A Love let us not pre - tend. A A A A A A Un - til the end." for Alto; and "ne - ver say good - bye. Love takes time, it does take time_ to love, let us not pre - tend. Love should go, it should go on_____ un - til the end." for Bass. The score includes measure numbers 52 through 56 and a "rit." (ritardando) marking above measure 55. The Soprano part has a long note in measure 52 that spans across measures 52 and 53. The Alto part has a series of eighth notes in measure 52. The Tenor part has a long note in measure 52 that spans across measures 52 and 53. The Bass part has a series of eighth notes in measure 52. The Soprano part has a long note in measure 53 that spans across measures 53 and 54. The Alto part has a series of eighth notes in measure 53. The Tenor part has a long note in measure 53 that spans across measures 53 and 54. The Bass part has a series of eighth notes in measure 53. The Soprano part has a long note in measure 54 that spans across measures 54 and 55. The Alto part has a series of eighth notes in measure 54. The Tenor part has a long note in measure 54 that spans across measures 54 and 55. The Bass part has a series of eighth notes in measure 54. The Soprano part has a long note in measure 55 that spans across measures 55 and 56. The Alto part has a series of eighth notes in measure 55. The Tenor part has a long note in measure 55 that spans across measures 55 and 56. The Bass part has a series of eighth notes in measure 55. The Soprano part has a long note in measure 56 that spans across measures 56 and 57. The Alto part has a series of eighth notes in measure 56. The Tenor part has a long note in measure 56 that spans across measures 56 and 57. The Bass part has a series of eighth notes in measure 56.

5. Hiding between the shadows

Between the shadows

Mark Van Overmeire

Musical score for Soprano, Alto, Tenor, and Bass, measures 1-12. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked **Moderato**. Dynamics include **mp** (mezzo-piano) and **mf** (mezzo-forte). The lyrics are: "A... A... A... Fol - low me. A... And you will see. A... Shades of blue. A... So clear and true. A..."

Musical score for Soprano, Alto, Tenor, and Bass, measures 13-22. The score continues in 4/4 time with a key signature of two flats. Dynamics include **mf** (mezzo-forte) and **mp** (mezzo-piano). The lyrics are: "Hold my hand. A... Take a stand. A... Fo - llow the tide. A... No need to hi - - de. A... Come to me. A... Lis -". Section markers **A** and **B** are present above the Soprano staff.

23 *mp* 24 *mf* 25 *mp* *mf* 26 27 28 *mp* **C** *mf* 30 *mp*

S. -ten and see. A A world so bright. A It turns dark to light. A Fo - llow the tide A

A. A A A A A A A A

T. A A A A A A A A A A

B. A A A A A A A A A A A

31 *mf* 32 *mp* 33 *mf* 34 *mp* 35 *mf* 36 *mp* 37

S. No need to hi - de. A Be - tween the sha - dows. A Be - tween the sha - - dows. A A

A. A A A A A A A A

T. A A A A A A A A A

B. A A A A A A A A A A A

38 39 40 41 42 43 **D** 44 rit..... 45 *p*

S. A A A A A A A A A A A A A A A A

A. A A A A A A A A A A A A A A A

T. A A A A A A A A A A A A A A A A

B. A A A A A A A A A A A A A A A A