

TWO POINTS OF LIGHT

M. L. DANIELS
(b. 1931)

FOR STRING ORCHESTRA

Full Score

Instrumentation

1 Full Score
8 Violin 1
8 Violin 2
5 Viola
5 Violoncello
5 Double Bass

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About the Composer

M. L. Daniels was born in Cleburne, Texas. He did his undergraduate music degree at Abilene Christian University, and his doctorate at the University of North Texas, where he studied composition with Samuel Adler and William Latham. After 4 years of teaching at the high school level, Dr. Daniels went to Abilene Christian in 1959 where he taught music theory, orchestration, and composition until his retirement in 1993.

For several years he worked as a staff arranger for Warner Bros. Music. He has pieces published for a variety of ensembles, but has been most interested in music for young orchestras, and his work in this field has brought him many awards. Dr. Daniels is a five-time winner of the NSOA Composition Contest, and is the co-winner of the 1999 and winner of the 2019 TODA Composition Contests. He has directed all-region and all-city orchestras, and continues to compose and serve as a music festival adjudicator throughout Texas. When not involved with music, Dr. Daniels may be found on the golf course.

Performance Suggestions

These two works will sound best if the bow is kept on the string for a connected, legato sound, except where otherwise notated with specific articulations. The first movement has a gentle lilt, while the second movement is much more intense, with scrubby 16th notes.

Program Notes

These two contrasting works, *Dancing Sunlight* and *Laser Beams*, are perfect for achieving different sounds from your orchestra. *Dancing Sunlight* is in 6/8 and floats dreamily between major and minor modes. *Laser Beams* is much more direct, with running 16th-note passages for everyone and much more counterpoint between the sections. First violins will use 3rd position and solid counting skills are a definite plus!

TWO POINTS OF LIGHT

M. L. Daniels (ASCAP)

I. Dancing SunlightModerately $\text{♩} = 78-84$

Violin 1 *mf*

Violin 2 *mf*

Viola *mf*

Violoncello *mf*

Double Bass *mf*

7

11

mp

mp

mp

mp

mp

14

19

mf

f

mf

mp

mf

f

p

mp

mf

f

mf

f

21

Musical score for measures 21-26. The score is written for five staves (Treble, Treble, Alto, Bass, Bass) in G major. Measures 21-22 are marked *mp*. Measures 23-26 are marked *f*. A large red watermark "Legal Use Requires Purchase" is overlaid diagonally across the score.

27

Musical score for measures 27-32. The score is written for five staves (Treble, Treble, Alto, Bass, Bass) in G major. Measures 27-30 are marked *mf*. Measures 31-32 are marked *f*. A tempo change instruction "Suddenly slower ♩ = 60" is written above the staff in measure 31. A large red watermark "Legal Use Requires Purchase" is overlaid diagonally across the score.

33

Tempo I

Musical score for measures 33-38. The score is written for five staves (Treble, Treble, Alto, Bass, Bass) in G major. Measures 33-34 are marked *mf*. Measures 35-36 are marked *mp*. Measures 37-38 are marked *f*. A large red watermark "Legal Use Requires Purchase" is overlaid diagonally across the score.

41

mf *mp* *mf* *mp* *mf* *mp*

49

mf *mf* *mf* *mf* *mf* *mf*

57

Suddenly slower $\text{♩} = 60$

mf *f* *f* *f* *f* *f*

(optional: use cues instead of violas)

II. Laser Beams

With focused intensity ♩ = 84-88

50255176

The musical score is written for five staves, likely representing a string quartet or a similar ensemble. The key signature has one flat (B-flat), and the time signature is 4/4. The tempo is marked 'With focused intensity' with a metronome marking of ♩ = 84-88. The score is divided into three systems. The first system (measures 1-4) features a strong, rhythmic pattern in the upper staves, with dynamics marked *f* (forte). The second system (measures 5-8) continues the pattern, with dynamics marked *mf* (mezzo-forte) and *f*. The third system (measures 9-12) shows a more complex rhythmic structure, with dynamics marked *mf* and *f*. A 'pizz.' (pizzicato) marking is present in the final measure of the third system. A large red watermark 'Preview Use Requires Purchase' is overlaid diagonally across the entire page.

14

15

Measures 14 and 15 of a musical score. Measure 14 starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains a whole rest followed by a half note G4. Measure 15 contains a half note G4, a half note A4, a half note B4, and a half note C5. The bass line consists of a whole note G3. Dynamics include *f* (forte) and *mf* (mezzo-forte). A red watermark 'Preview Only - Purchase Required' is overlaid on the score.

18

Measures 18, 19, 20, and 21 of a musical score. Measure 18 contains a half note G4, a half note A4, a half note B4, and a half note C5. Measure 19 contains a half note G4, a half note A4, a half note B4, and a half note C5. Measure 20 contains a half note G4, a half note A4, a half note B4, and a half note C5. Measure 21 contains a half note G4, a half note A4, a half note B4, and a half note C5. The bass line consists of a whole note G3. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). A red watermark 'Preview Only - Purchase Required' is overlaid on the score.

22

Measures 22, 23, 24, and 25 of a musical score. Measure 22 contains a half note G4, a half note A4, a half note B4, and a half note C5. Measure 23 contains a half note G4, a half note A4, a half note B4, and a half note C5. Measure 24 contains a half note G4, a half note A4, a half note B4, and a half note C5. Measure 25 contains a half note G4, a half note A4, a half note B4, and a half note C5. The bass line consists of a whole note G3. Dynamics include *f* (forte) and *mf* (mezzo-forte). A red watermark 'Preview Only - Purchase Required' is overlaid on the score.

27 30

mf *ff* *f*

31

f

35 36

mp *mf* *f* *mf*

40

f

45

mp

ff

mf

50

mf

f

ff

fff

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More Music for String Orchestra

FULL ENSEMBLE WORKS

BLACKWOOD, MICHAEL

50250129 Rogue's Revenge (Grade 1.5)

An E minor driving rock beat and two sets of parts will allow you to combine absolute beginners and second year students with great success. The easier parts are all high 2s, simple rhythms, and use limited range. Advanced parts use 4th fingers, high and low 2s, and have some longer note values for developing counting skills. Adding a drumset helps keep the ensemble together.

CHAMINADE, CECILE

Levin, Andrew

50250143 Danse Creole (Grade 4)

This charming dance features translucent harmony as only Chaminade can write. There are dramatic moments of rubato that will force your group to grow musically. There is a need for some skill in bowing and a good deal of chromaticism along with some extended range.

GRAINGER, PERCY ALDRIDGE

Longfield, Robert

50250068 Three Movements from Lincolnshire Posy (Grade 3)

Long a staple of wind band literature, Lincolnshire Posy has never been set for any other medium. Robert Longfield has crafted this stunning arrangement for strings that has all of the Grainger style and spirit.

GRIESINGER, KATHRYN

50250105 Popcorn (Grade 1)

No bows required! This unison pizzicato piece for beginning strings and piano is perfect for the very first concert. Using only quarter rests and quarter notes of the D major scale, the upbeat tune gives students the chance to "pop" up out of their chairs in the middle section of the work. A delightful treat for young musicians and audiences alike!

KOLLER, INGRID

50250144 Adeste Fiddles (Grade 1.5)

A traditional carol with a distinctly non-traditional approach! Some old-time fiddling figures combine with the carol in a comfortable key of D major. Easy parts for violin, viola, and violoncello allow students who haven't advanced to extensions perform with success.

PACHELBEL, JOHANN

Svendsen, Johan Severin

52250498 First Finger Pachelbel (Grade 1)

REZNICOW, JOSHUA

52250538 American Sketches (Grade 4)

52250372 Eclipse (Grade 2)

50250133 Phantom's Night: Legends Of Cuba Road (Grade 2.5)

Perfect for your Halloween concert, this spooky piece in G minor has a good bit of divisi in the violins. There are two cello parts, one that shifts and one that does not. Special effects such as glissandi and tremolo abound, including heavy accents and easy double stops. Basses use half position extensively and there are many chromatic notes in all sections -- plus a cello solo!

ROSENHAUS, STEVEN

50250137 Tangled Tango (Grade 2)

Don't get your fingers tangled in the chromatic fingerings! Alternating arco and pizzicato makes things even more interesting (plus some hooked bowings for the fun of it). Everyone gets the melody, with the exception of the basses, who are kept occupied laying down the tango groove.

SAINT SAENS, CAMILLE

Hall, Percy

50250003 Danse Macabre (Grade 3)

There are very few cuts made in this eerie, phantasmal tour de force. At least two solo violinists are needed because of unusual tuning. Be ready for a frightened audience!

SANZ, GASPAR

Longfield, Robert

50250109 Canarios (Grade 2.5)

The guitar music of Gaspar Sanz retains its popularity to this day. This particular excerpt crackles with rhythmic vitality and a fascinating use of hemiola.

SEITZ, PAUL

52250362 Iowa Spring (Grade 2)

SHARP, THOM

50250080 Fiddle Faddle Hoedown (Grade 1)

Your first year players will fiddle their hearts out with this foot-stomper from Thom Sharp.

SMETANA, BEDRICH

Walters, Harold L.

50250071 The Moldau (Grade 3)

Smetana's epic My Country was exceeded in popularity only by his opera The Bartered Bride. The second of the six symphonic poems in the work describes the course of the Moldau River from its beginnings as two springs to its ends as a majestic and mighty river.

SVENDSEN, R. ANNE

52250338 Arpeggio Antics (Grade 1.5)

52250346 First Finger Suite (Grade 1)

50250087 Tango Por Uno (Grade 2.5)

An open string/first finger masterpiece, this work focuses on the tango rhythm and stretching that low first finger. Harmonically, there is some lovely, shocking dissonance -- just like a real tango!

TCHAIKOVSKY, PETER

Longfield, Robert

50250013 Nutcracker: Dance of the Sugar Plum Fairy (Grade 2)

Every holiday concert needs music from Tchaikovsky's immortal ballet, The Nutcracker. Robert Longfield's masterful transcription brings Dance of the Sugar Plum Fairy into the range of grade 2 string orchestras. The celesta part has been made more 'user friendly,' having been scored for piano but can be played on celesta if one is available. The March and Waltz of the Flowers have also been adapted for use by your string orchestra.

50250014 Waltz of the Flowers (Grade 2)

As with the other Longfield arrangements from The Nutcracker, the piano adds much support to the string orchestra. The beloved Tchaikovsky melody will allow your group to 'sing' with their best tones. The March and Dance of the Sugar Plum Fairy are published separately. A classic you'll come back to time and again.

VIVALDI, ANTONIO

Frackenpohl, Steven

10250063 Allegro in D for Strings (Grade 3)

One of Ludwig's all-time best sellers, teachers and students love this work.

WOODRUFF, BUD

50250145 Cedar Hollow (Grade 1.5)

Cedar Hollow is a small valley in the Ozarks. This work captures the essence and tranquility of the area. The optional harp part will enhance the ensemble wonderfully if used, while skillful writing makes the work playable with no shifting.

SOLO STRINGS WITH ENSEMBLE

HEWSON, DAVID G.

Latham, Lynne

54260001 Baroque Fantastique (Grade 3)

An intense, 16th-note driven homage to the baroque with a thrilling solo cello part which ventures into thumb position. Reminiscent of Palladio from the diamond commercial. Orchestra grade 3; solo grade 4½.

MCMICHAEL, CATHERINE

50260005 Esperance (Hope) (Grade 3)

Esperance (Hope) ventures into the realm of French impressionism, with luscious, thick harmonies and colorful orchestration for strings and harp. An easy grade 3 for strings, it allows your harp soloist to shine through.

MIXED INSTRUMENT(S)/ VOICE(S) WITH ENSEMBLE

SHARP, THOM

50250098 Kitchen Poltergeist (Grade 2)

You can add percussionists to your orchestra. Just give them a couple wooden spoons and step back! That's because anyone can play kitchen utensils in this spooky, imaginative offering from Thom Sharp.

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