

concert music

# Shades of Morning

## for Woodwind Quintet and Live Electronics

peter gilbert

# Shades of Morning

## Notes to the Performers:

- The piece is homorhythmic throughout and the group should sound like a single, multi-timbral instrument. That being said, there are many places where the dynamic shapes are *not* synchronized. The overall effect should be of a unified, blended sound that is mobile and elastic.
- The tempo is flexible throughout and should feel free and impulsive. The conception for this piece is that it's really a solo, or rather a recitative but for a "group soloist."
- Backwards-pointing arrows indicate a slight pulling back. Forwards-pointing arrows indicate a slight pushing forward. These are local inflections of time which last only for the duration indicated by the figure. It should be noted that the manipulation of tempo need not be limited to these spots. The group is encouraged to be very flexible with time in general.
- The live electronics are performed via a Max-MSP based Mac OS application with cues triggered via a computer or midi keyboard. Instructions for operation of the patch are included within the application.
- It is desirable to have the quintet amplified slightly so that the sound of the quintet and the sound of the electronics blend well in the speakers.

## Program Note:

As veils of deep damp green lift from yawning fronds  
the dew begins its long journey back to the stream now flowing across stretching stones.  
Hues emerge across the surface of leaves  
and light makes its way, slowly, down the canopy.

Pause  
a moment  
and be a part of the coming into being.  
Absorb the sound and the smell of all this  
which will later bid us goodnight  
when the next growths begin beyond our watch.

- Peter Gilbert (Darmstadt, 2013)

# Shades of Morning

Peter Gilbert  
(2013/2016)

for Woodwind Quintet with Live Electronics

Transposed Score

**Gentle, Tender** ( $\text{♩} = 64$ )  
*very legato throughout, moving freely with unison rubato*

Flute  
Oboe  
Clarinet  
Bassoon  
Horn  
Live Elec.

6

**19**

Fl.  
Ob.  
Cl.  
Bs.  
Hn.  
Live Elec.

19

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←

**21** non vib. *mf > p* non vib. *ppp*

**25** **Piu Mosso** ( $\text{♩} = 76-80$ )  
with emotion  $[2+2+3]$

**rall.**  $(\text{♩} = 60)$

Fl  
Ob  
Cl  
Bs  
Hn

(12) (13) (14) (15) (16) (17)

**31**

G.P.  $mp$

G.P.  $mp$

G.P.  $mp$

G.P.  $mp$

G.P. Bsn.  $mf$

**lunga**  $p$  *ppp*

**lunga**  $p$  *ppp*

**lunga**  $p$  *ppp*

**lunga**  $p$  *ppp*

**lunga**  $pp$  *ppp*

**G.P.**

(18) (19) (20) (21) (22)

**36 Piu Mosso** ( $\text{♩} = 72-76$ )  
increasingly assertive

Flute  
Oboe  
Clarinet  
Bassoon  
Horn

(23) (24) (25) (26) (27)

**45** accel.

Flute  
Oboe  
Clarinet  
Bassoon  
Horn

(28) (29) (30) (31)

**50** ( $\text{♩} = 88$ )

**58** Growing ( $\downarrow = 88$ )  
*a bit brighter  
but still very legato*

Musical score for Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bs), and Horn (Hn) in section 63. The score consists of five staves. Measure 60 starts with Flute playing a sixteenth-note pattern. Measures 61-62 show the instruments playing eighth-note patterns with dynamic markings: *pp*, *mf*, and *ff*. Measures 63-64 continue with eighth-note patterns, with measures 63 and 64 ending with *ff*. Measure 65 begins with a sixteenth-note pattern. The score includes various performance instructions like slurs, grace notes, and dynamic markings. Measure numbers 38, 39, and 40 are indicated at the bottom.

### Shades of Morning- Score

Musical score for Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bs), and Horn (Hn). The score consists of five staves. Measure 67 starts with a forte dynamic (ff) and a grace note. Measures 68-70 show the instruments playing eighth-note patterns with dynamics ff, fff, and ffff. Measures 71-73 continue with eighth-note patterns and dynamics fff. Measures 74-76 show sixteenth-note patterns with dynamics ffff. Measures 77-79 show eighth-note patterns with dynamics ffff. Measures 80-82 show sixteenth-note patterns with dynamics ffff. Measures 83-85 show eighth-note patterns with dynamics ffff. Measures 86-88 show sixteenth-note patterns with dynamics ffff. Measures 89-91 show eighth-note patterns with dynamics ffff. Measures 92-94 show sixteenth-note patterns with dynamics ffff. Measures 95-97 show eighth-note patterns with dynamics ffff. Measures 98-100 show sixteenth-note patterns with dynamics ffff.

**76** Still & Quieted ( $\bullet = 104$ )  
*somewhat mysterious*

*Somewhat mysterious*

Fl G.P. *pp* 3 2 3 2

Ob G.P. *pp* 3 2 3 2

Cl G.P. *pp* 3 2 3 2

Bs G.P. *pp* 3 2 3 2

Hn G.P. *pp* 3 2 3 2

(46) 3 (47) 2 (48) 3 (49) 2

## 88 A bit slower but flowing ( $\bullet = 96\text{--}100$ )

95

*poco a poco accel.*

Musical score for Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bs), and Horn (Hn). The score consists of five staves. Measure 90 starts with a dynamic *p*. Measures 91-92 show various rhythmic patterns with sixteenth-note figures. Measure 93 begins with a dynamic *p*, followed by a section marked *poco a poco accel.* Measures 94-95 continue the rhythmic patterns. Measure 96 concludes with a dynamic *mf*. Measure 97 starts with a dynamic *p*. Measures 98-99 show sixteenth-note figures. Measure 100 concludes with a dynamic *mf*.

**99 Faster, more flowing ( $\text{d} = 112$ )**

*very legato*

**102 Slower ( $\text{d} = 92-96$ )**

98

Fl Ob Cl Bs Hn

100

101

102

103

(57) (58)

**104**

*rall.*

**107**

*lunga*

*accel.*

*poco a poco*

**108**

*lunga*

*poco a poco*

*lunga*

*poco a poco*

*lunga*

*poco a poco*

**109**

*lunga*

*poco a poco*

*mf*

104

Fl Ob Cl Bs Hn

105

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**111 Grand & Broad (•=104) rit.**

(• = 80)

117 Sweetly & delicately

rall. - - - - - (• = 64)

(• = 64)

Flute (Fl) 115 (sempre legato) G.P. 3 5 2  
 Oboe (Ob) (sempre legato) G.P. 3 5 2  
 Clarinet (Cl) (sempre legato) G.P. 3 5 2  
 Bassoon (Bs) (sempre legato) G.P. 3 5 2  
 Horn (Hn) (sempre legato) G.P. 3 5 2

(61) (62) (63) (64) (65) 5 2

**127** Serene, Reflective ( $\text{♩} = 64$ )

poco accel. —————— rall. ——————

G.P.

G.P.

G.P.

G.P.

G.P.

G.P.

Bsn.

(66)      (67)      (68)      (69)      (70)      (71)      (72)      (73)

**136** Poco meno mosso ( $\text{♩} = 60$ )

non vib. —————— G.P.

sub. pp —————— mp ——————

non vib. —————— G.P.

sub. pp —————— mp ——————

non vib. —————— G.P.

sub. pp —————— mp ——————

non vib. —————— G.P.

sub. pp —————— mp ——————

G.P.

G.P.

G.P.

G.P.

G.P.

(70)      (71)      (72)      (73)

143

Musical score for page 143. The score consists of five staves: Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bs), and Horn (Hn). The time signature changes from 9/8 to 4/4. Dynamic markings include *pp*, *mp*, *p*, *mf*, and *ppp*. Performance instructions like "non vib.", "G.P.", and "lontano" are present. Measure numbers 74, 75, 76, and 77 are indicated at the bottom.

151

Musical score for page 151. The score consists of five staves: Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bs), and Horn (Hn). The time signature changes between 4/4 and 3/4. Dynamic markings include *pp*, *ppp*, *p*, and *pppp*. Performance instructions like "non vib.", "lontano", and "\* alternative" are present. Measure numbers 77, 78, 79, 80, and 81 are indicated at the bottom.

Musical score for orchestra, page 166, measures 161-167. The score includes parts for Flute (Fl), Oboe (Ob), Clarinet (Cl), Bassoon (Bs), and Horn (Hn). Measure 161 starts with a dynamic *p*. Measures 162-163 show sustained notes with grace marks. Measures 164-165 continue with sustained notes and grace marks. Measures 166-167 conclude with sustained notes and grace marks. Measure numbers 82 through 87 are indicated at the bottom.

176

vib. espressivo *slowing* → non vib.

Fl. 173 3 | 3  $\frac{3}{4}$  p | 4 | 4 | vib. espressivo *slowing* → non vib.

Ob. 3 | 3  $\frac{3}{4}$  p | 4 | 4 | vib. espressivo *slowing* → non vib.

Ci. 3 | 3  $\frac{3}{4}$  p | 4 | 4 | vib. espressivo *slowing* → non vib.

Bs. 3 | 3  $\frac{3}{4}$  p | 4 | 4 | vib. espressivo *slowing* → non vib.

Hn. 3 | 3  $\frac{3}{4}$  p | 4 | 4 | vib. espressivo *slowing* → non vib.

(88)