
J. GILL

CIRCLES

for wind quintet

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The quotations found in the score are from the essay of the same name by Ralph Waldo Emerson. They serve only to inspire the performers to a fuller understanding of the music, and should not be included in any printed programs on which the present work appears. Beginning in measure 129, the chorale tune “Das alte Jahre vergangen ist” is heard; J.S. Bach’s harmonization of the tune is quoted verbatim in measures 135-137.

Duration: 12’00”
Score is Transposed

to Richard Killmer
CIRCLES
for wind quintet

J. Gill
(2001)

1 "The life of man is a self-evolving circle, which, from a ring imperceptibly small, rushes on all sides outwards to new and larger circles, and that without end."

$\text{♩} = 126$

Flute

Oboe

Clarinet in B \flat

Horn in F

Bassoon

$\text{♩} = 126$

4

9

mf, *sf*, *p*, *cresc. molto*, *sub. p*, *p*, *cresc. molto*, *p*, *f*, *cresc.*, *sf p*, *sf p*, *sf p*, *cresc.*, *sf*, *f*

24

mp cresc. *rubato* *tempo* *p espr.*
espr.
non rubato *tempo* *ff* *f*

28

mp *sempre p* *mp* *f* *possible*

32

mp *f*

35 *tr* *b* *tr* *b*

mp cresc.

p sempre

5 5 10 10

37 *non rubato* *più* *rubato* *tempo*

f *poco* *p espr.* *più p*

pp *p* *espr.* *più p*

5 7 7

3/4 4/4 3/4 4/4

4 "Everything looks permanent until its secret is known."

Meno mosso (♩ = 52)

42

pp non espr.

pp non espr.

sord. *p*

pp non espr.

3/4 4/4 3/4 4/4 3/4 4/4

48 $\text{♩} = 126$ ♯^{\flat}

ff *ff* *ff* *ff*

ff *ff* *ff* *ff*

ff *mf* *ff* *mf*

ff *mf* *ff* *mf*

ff *mf* *ff* *mf*

ff *mf* *ff* *mf*

senza sord.

52 ♯^{\flat}

ff *ff* *sub. p* *molto* *p*

ff *ff* *sub. p* *molto* *fp*

ff *mf* *mf* *fp*

ff *mf* *mf* *p*

56 ♯^{\flat}

ff *ff* *ff* *ff*

ff *mf* *f* *mf* *f* *mf* *f* *mf* *f*

ff *f* *sonore* *f*

ff *mf* *ff* *mf*

ff *mf* *ff* *mf*

ff *mf* *ff* *mf*

ff *mf* *ff* *mf*

60

ff

ff

ff

mf *f* *mf* *f* *mf* *f* *sub. p*

f

ff *mf* *ff* *mf* *ff* *mf*

"...the heart refuses to be imprisoned;
 in its first and narrowest pulses, it already
 tends outward with a vast force, and to
 immense and innumerable expansions."

5

$\text{♩} = 92$

63

p cresc.

mp cresc.

mf cresc.

p

molto

f

cuivré

68

f

f

f

rit. - - - ♩ = 60

76

Musical score for measures 76-84. The score is written for five staves. The first staff (treble clef) starts with a *mf* dynamic and features a complex rhythmic pattern of eighth notes. The second staff (treble clef) is mostly silent, with some notes appearing later. The third staff (treble clef) has a *p* dynamic. The fourth staff (treble clef) has a *p* dynamic. The fifth staff (bass clef) has a *p* dynamic. The tempo marking *rit.* and $\text{♩} = 60$ is present at the top right.

85

♩ = 92

Musical score for measures 85-91. The score is written for five staves. The first staff (treble clef) has a *f* dynamic. The second staff (treble clef) has a *f* dynamic. The third staff (treble clef) has a *f* dynamic. The fourth staff (treble clef) has a *f* dynamic. The fifth staff (bass clef) has a *f* dynamic. The tempo marking $\text{♩} = 92$ is present at the top left.

92

Musical score for measures 92-98. The score is written for five staves. The first staff (treble clef) has a *f* dynamic. The second staff (treble clef) has a *f* dynamic. The third staff (treble clef) has a *f* dynamic. The fourth staff (treble clef) has a *f* dynamic. The fifth staff (bass clef) has a *f* dynamic. The dynamic *piu f* is marked in the fourth staff towards the end of the system.

99

meno f *dim.* *p*

meno f *dim.*

meno f *dim.* *p*

dim. *p*

meno f *dim.*

109

f *più f*

f *più f* *f*

pp *f* *più f*

f *f*

p *f* *più f* *f*

6 "The Greek sculpture is all melted away, as if it had been statues of ice; here and there a solitary figure or fragment remaining."

$\text{♩} = 60$

116

f *fltz.*

molto *sf*

molto

f *sf molto*

p

7 "The new continents are built out of the ruins of an old planet; the new races fed out of the decomposition of the foregoing."

123

p *pp* *poco sf* *p possible* *p possible*

G.P. G.P. G.P. G.P. G.P.

"Das alte Jahre vergangen ist"

130 tempo = ♩

134

(←♩ = ♩→) rit. tempo "Meno mosso" (♩ = 52)

pp non espr. *pp non espr.* *pp non espr.* *pp non espr.*

Allegro con brio (♩ = 120)

140

147

150

Adagio molto espressivo (♩ = 63) rit. tempo rit.

158 $\text{♩} = 100$

8 "Step by step we scale this mysterious ladder."
un poco più mosso ($\text{♩} = 56$)

pp f > p ff mf

p pp p ff mf mf

ff p f pp p cresc. mf

mf ff p pp p cresc. mf

p cresc. mf

$\text{♩} = 126$ rit. - - - - - $\text{♩} = 56$ $\text{♩} = 126$ rit. - - - - - $\text{♩} = 56$

164

fp fp p p p

fp fp p p

p p p p

p p

9 "Each new step we take in thought reconciles twenty seemingly discordant facts, as expressions of one law."

169

cresc. mf p

cresc. mf

cresc. mf p

f dim.

mf dim.

172

sord.
p

176

179

p espr.
cresc.

183

p

f dim.

This system contains measures 183, 184, and 185. The first staff has a melodic line starting with a half note, followed by eighth notes, and ending with a quarter note. The second staff is mostly empty. The third staff has a complex rhythmic pattern with many sixteenth notes, marked with a '5' above the staff. The fourth staff has a few notes, including a sharp sign. The fifth staff has a few notes. Dynamic markings include *p* in the first measure and *f dim.* at the bottom left.

186

p

p espr.

This system contains measures 186, 187, and 188. The first staff has a melodic line with many sixteenth notes, marked with a '5' above the staff. The second staff is mostly empty. The third staff has a complex rhythmic pattern with many sixteenth notes, marked with a '5' above the staff. The fourth staff has a few notes, including a sharp sign. The fifth staff has a few notes. Dynamic markings include *p* in the third measure and *p espr.* at the bottom left.

189

p cresc.

n.

This system contains measures 189, 190, 191, and 192. The first staff has a melodic line with many sixteenth notes, marked with a '5' above the staff. The second staff has a complex rhythmic pattern with many sixteenth notes, marked with a '5' above the staff. The third staff has a few notes, including a sharp sign. The fourth and fifth staves have notes and rests. Dynamic markings include *p cresc.* in the first measure and *n.* in the fourth measure.

10 "...all nature is the rapid efflux of goodness executing and organizing itself."

191 $\text{♩} = 60, \text{un poco accel.}$ rit.

f dim. *p cresc.* *f cant.*
dim. *p cresc.* *senza sord.* *p sempre* *p cresc.*

196 un poco accel. rit.

f cant. *p cresc.* *mp* *mf* *mf*
p sempre *p cresc.* *mp* *mf*

più mosso *poco rit.* *molto rit.*

203 $\text{a tempo} (\text{♩} = 60), \text{non accel.}$ rit. . . . tempo "Meno mosso" ($\text{♩} = 52$)

pp *non espr.* *pp non espr.* *pp non espr.*
p sempre *p sempre* *poco* *p* *p sempre* *pp non espr.*

11 "Nothing great was ever achieved without enthusiasm."

poco a poco accel. al

$\text{♩} = 76$

Musical score for measures 210-219. The score is in 3/4 time and features five staves. The first three staves are in treble clef, and the last two are in bass clef. The music is marked with dynamics *f* and *ff*. The tempo is indicated as *poco a poco accel. al* with a metronome marking of $\text{♩} = 76$. The key signature has one sharp (F#). The score includes various rhythmic patterns, including triplets and sixteenth notes.

12 "Good as is discourse, silence is better, and shames it."

Musical score for measures 220-223. The score is in 3/4 time and features five staves. The first two staves are in treble clef, and the last three are in bass clef. The music is marked with dynamics *f cant.* and *mf*. The score includes various rhythmic patterns, including triplets and sixteenth notes.

Musical score for measures 224-227. The score is in 3/4 time and features five staves. The first two staves are in treble clef, and the last three are in bass clef. The music is marked with dynamics *f*. The score includes various rhythmic patterns, including triplets and sixteenth notes.

228

mp

f

f

mp

f

236

p

p

f

f

240

f

f

f

mp

mp

(*ossia &^{bb}*)

ff sempre

246

p *f* *sonore*

3

f *sonore*

f *sonore*

f *sonore*

f *sonore*

253

p *dim. a niente*

p *pp* *pp*

p *pp* *pp*

p *dim. a niente*

pp

259

pp *pppp* *pppp*

ppp *pppp*

pp *pppp*

pp