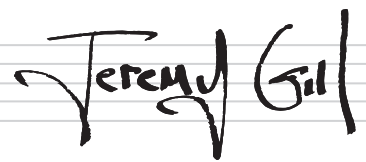


Circles

for wind quintet



Jeremy Gil

Circles

for wind quintet

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Instrumentation

flute
oboe
clarinet in B-flat
horn in F
bassoon

Duration

approximately 12 minutes

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Score is Transposed

to Richard Killmer
CIRCLES
for wind quintet

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."

J. Gill
(2001)

$\text{♩} = 126$

Flute
Oboe
Clarinet in B \flat
Horn in F
Bassoon

4

9

← ♩ = ♩ → (♩ = 63)

13

f *mp* *mp* *p* *f* *fp*

f cresc. *sf* *sf*

2 "I am God in nature; I am
a weed by the wall."

16

f sonore *mp* *mp* *f sonore* *f sonore* *f sonore* *f sonore* *f sonore*

3 "... every friend whom he loses for truth, he gains a better. O
blessed Spirit, whom I forsake for these, they are not thou!"

20

f sonore *f sonore* *f sonore* *f sonore* *f sonore* *p espr.* *f*

24

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

28

mp *mp cresc.* *sempre p* *possibile*
f

32

mp *f*
(pause) *tr* *5*

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 $\text{♩} = 126$ ♯F

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 ♯F

ff *ff* *p*

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

sub. p *molto* *fp*

mf *fp*

ff *mf* *mf* *p*

56 ♯F

ff *ff* *ff* *ff*

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

f *f* *f* *f*

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 sixteenth notes. The second staff (treble clef) is mostly silent. 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

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 *molto* *sf* *fltz.*

molto

molto

molto *sf* *molto*

p *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 possibile* *p possibile*

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

f

f

f

f

f

147

ff

ff

ff

ff

ff

repeat ad lib.

trill

Adagio molto espressivo (♩ = 63)

rit.

tempo

rit.

150

p

p

p

p

p

158 $\text{♩} = 100$

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

pp, f, >p, ff, mf, mf, ff, p, p, p cresc., mf, mf, p cresc., mf, p cresc., mf

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

164

fp, fp, 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, p, p, dim., mf, dim.

172

Musical score for measures 172-175. The score consists of five staves. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one flat. The fifth staff has a bass clef. The time signature changes from 3/4 to 4/4 and back to 3/4. The music includes various rhythmic figures, including sixteenth-note runs and eighth-note patterns. Dynamic markings include *sord.* and *p*. There are also some performance instructions like *<>* and *5* above notes.

176

Musical score for measures 176-178. The score consists of five staves. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one flat. The fifth staff has a bass clef. The time signature changes from 4/4 to 3/4 and back to 4/4. The music includes various rhythmic figures, including sixteenth-note runs and eighth-note patterns. Dynamic markings include *p*. There are also some performance instructions like *<>* and *5* above notes.

179

Musical score for measures 179-182. The score consists of five staves. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one flat. The fifth staff has a bass clef. The time signature changes from 4/4 to 5/4 and back to 3/4. The music includes various rhythmic figures, including sixteenth-note runs and eighth-note patterns. Dynamic markings include *p espr.* and *cresc.*. There are also some performance instructions like *<>* and *5* above notes.

183

p

f dim.

186

p

p espr.

189

p cresc.

p cresc.

n.

n.

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

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

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

196 un poco accel. rit. poco rit. molto rit. *f cant.* *p cresc.* *mp* *mf* *p sempre* *p cresc.* *mp* *mf*

più mosso *più mosso*

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

mp

f

236

p

f

f

240

f

mp

f

mp

mp

(*ossia &^{bb}*)

ff sempre

246

p
f sonore
f sonore
f sonore
f sonore
f sonore

This system contains five staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). It features a melodic line with a *p* dynamic and a triplet of eighth notes. The second staff has a treble clef and a *f sonore* dynamic. The third staff has a treble clef and a *f sonore* dynamic, including a triplet of eighth notes. The fourth staff has a treble clef and a *f sonore* dynamic. The fifth staff has a bass clef and a *f sonore* dynamic. The music is characterized by sustained notes and melodic lines.

253

p
dim. a niente
p
pp
pp
pp
pp

This system contains five staves of music. The first staff has a treble clef and a *p* dynamic. The second staff has a treble clef and a *p* dynamic. The third staff has a treble clef and a *p* dynamic. The fourth staff has a treble clef and a *p* dynamic. The fifth staff has a bass clef and a *pp* dynamic. The music includes time signature changes from 3/4 to 2/4 and dynamic markings such as *dim. a niente* and *pp*.

259

ppp
pppp
ppp
pppp
pp

This system contains five staves of music. The first staff has a treble clef and a *ppp* dynamic. The second staff has a bass clef and a *ppp* dynamic. The third staff has a treble clef and a *pppp* dynamic. The fourth staff has a bass clef and a *pppp* dynamic. The fifth staff has a bass clef and a *pp* dynamic. The music is characterized by very soft dynamics and sparse melodic lines.