Performance Notes

Both the opening of the 1st movement and the clarinet and oboe solos in the 2nd movement should be played freely - the notated rhythms are only guides for the player. In the solo sections, the player can take as many liberties as they want, and in the opening the oboe and clarinet players should look at each other and coordinate their rhythms. This does not apply to the fast and somewhat atonal figures played by the flute at the end of the second movement - those should be played exactly as written.

Rests in the 2nd movement and the first half of the 3rd movement (until rehearsal D) should be very pronounced. Listeners should be able to feel a piece missing when instruments cut out (for example: measure 156). Staccatos in the bassoon part should be very pronounced as well.

Transposing instruments are written at sounding pitch here, in the full score, though in parts they would be transposed.

Program Notes

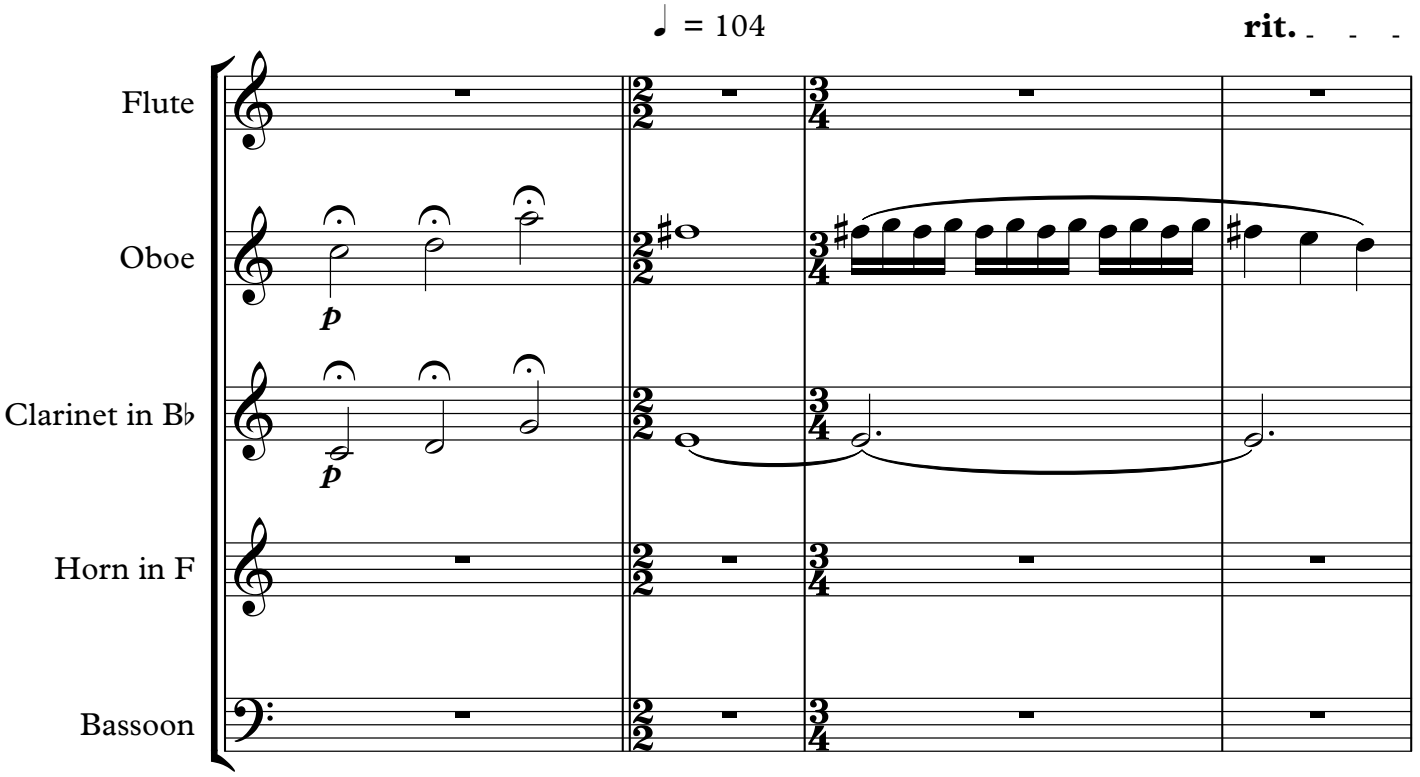
This piece is meant to reflect the cycle of day and night. The quiet, slow, and somewhat dissonant opening is the world waking up, followed by the fast-paced, upbeat sections of the 1st movement, the daylight. This is where people are working, animals are playing, and the plants can absorb the sunlight. The flute and the horn, with their bright and mellow sound, are featured prominently. This mood persists until the minor modulation, which depicts the sunset, and sets up the next movement and ends the 1st.

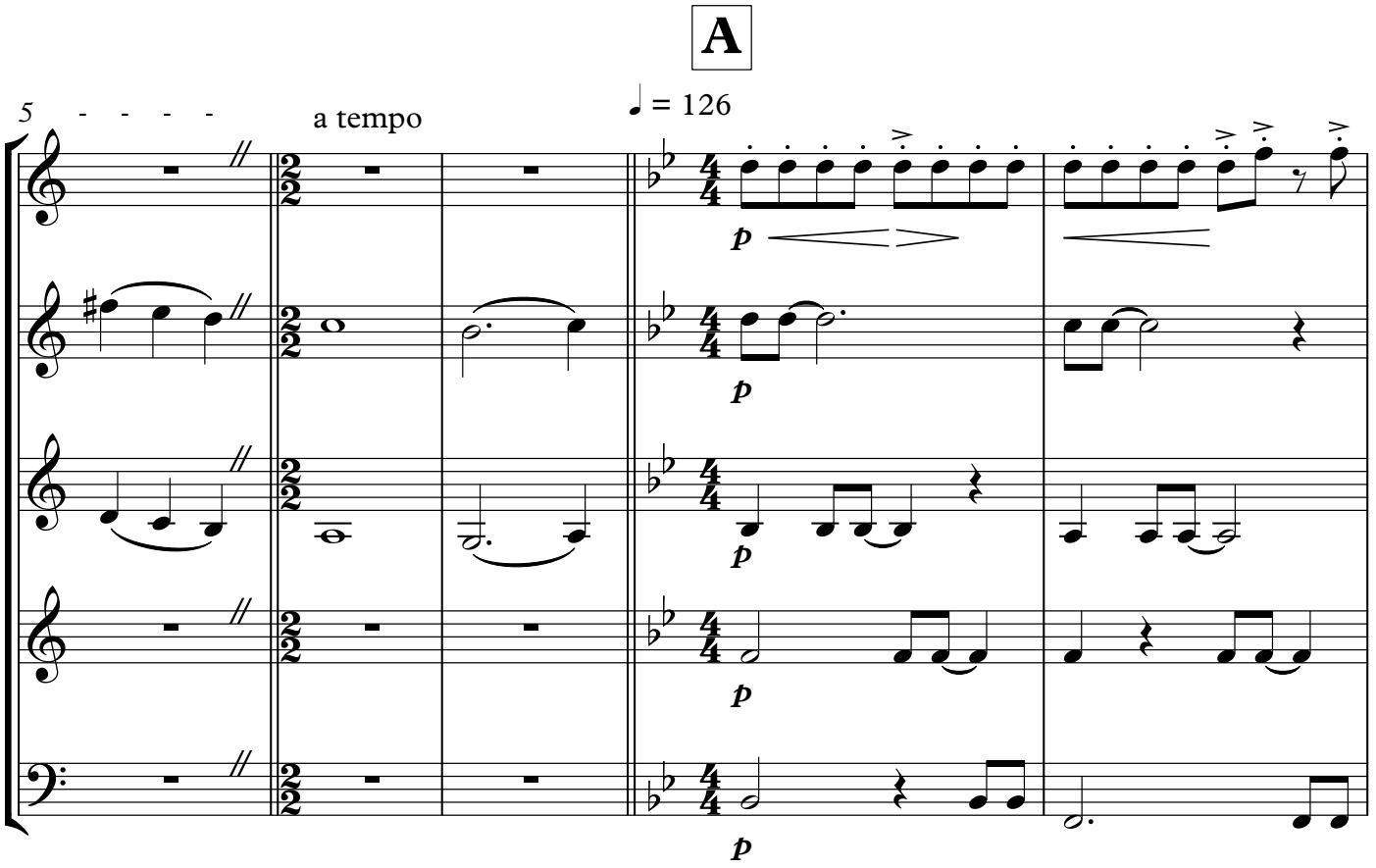
The day becomes the night in the 2nd movement. The world does not go to sleep as soon as the night starts. When the moon rises, the world takes on a different nature, one of mystery and delight. The night is an exciting time when compared to the relative monotony of the day. This excitement is portrayed by the eccentric and unusual textures of the oboe and clarinet. However this too must end, and when the clarinet plays alone the activities of the night have ended. Sleep is what remains as we drift off to our dreams.

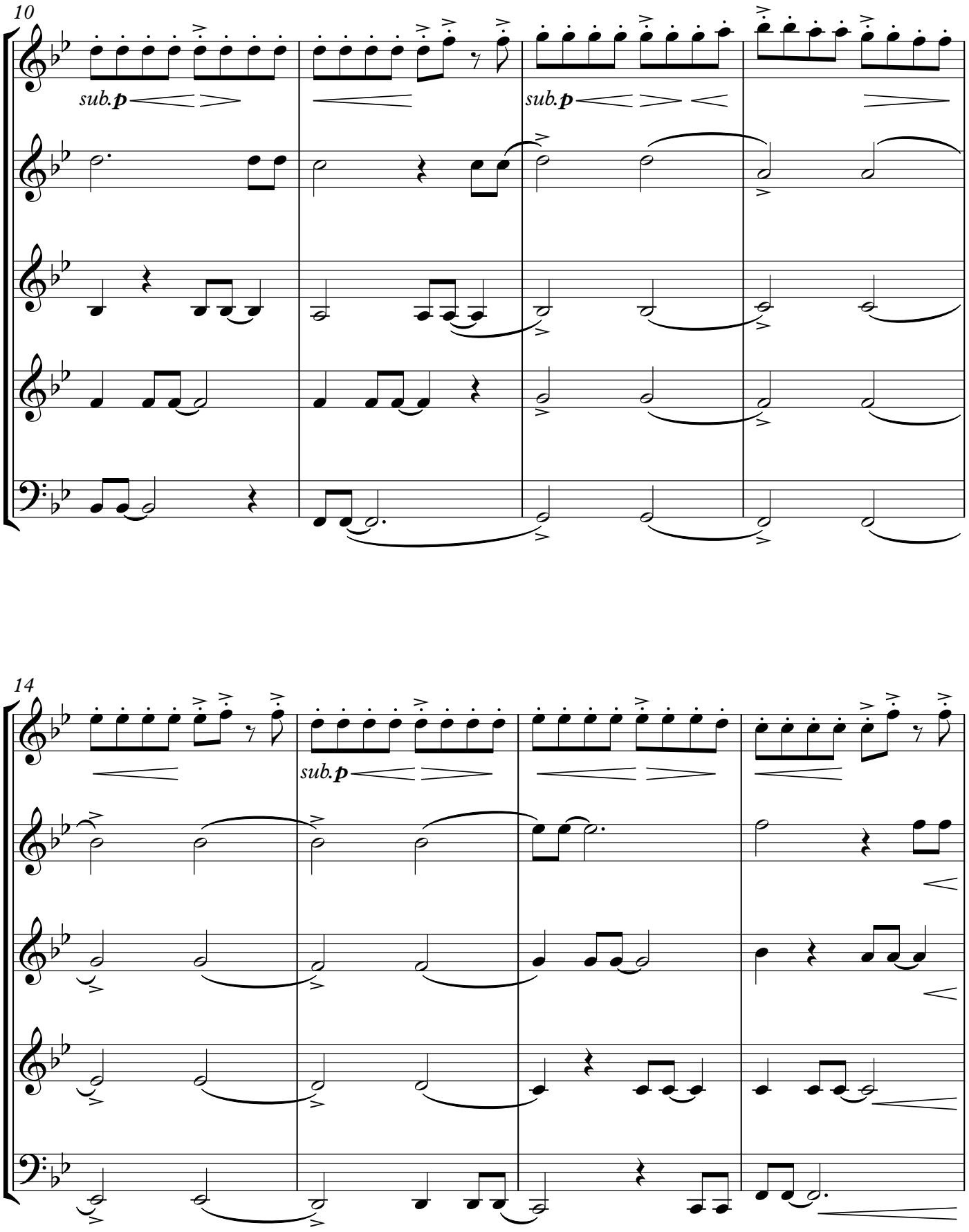
The 3rd movement is representative of the quiet hours after midnight, when darkness is all that can be seen. The world takes on a somber character - highlighted through the melancholy tone of the bassoon and the enigmatic sound of the flute and bassoon playing together. As the movement progresses, time continues forward until eventually the sun rises once more. Then the bassoon takes on a more triumphant color in its melodies as light returns to the world and the cycle continues.

Quintet of Day and Night

Matthew Flynn



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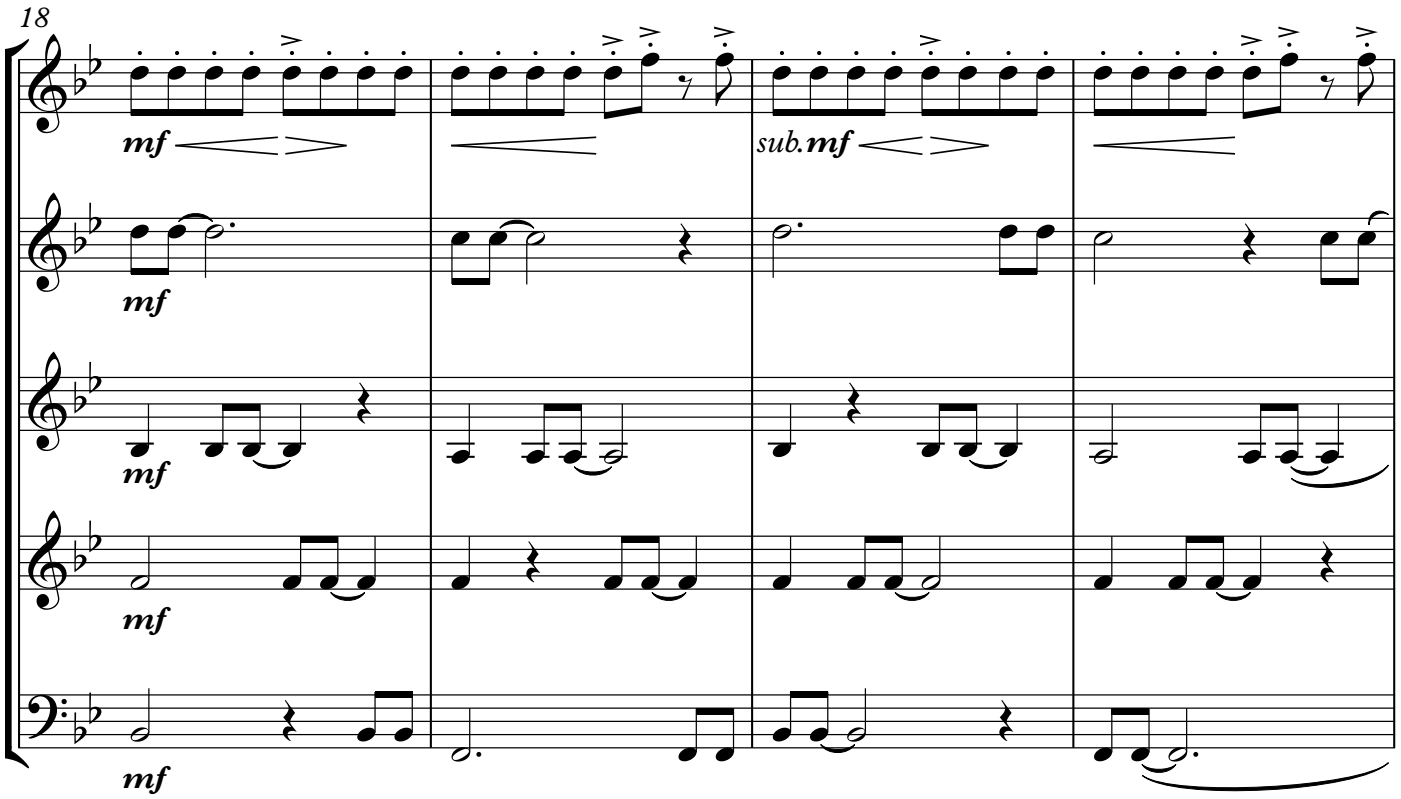
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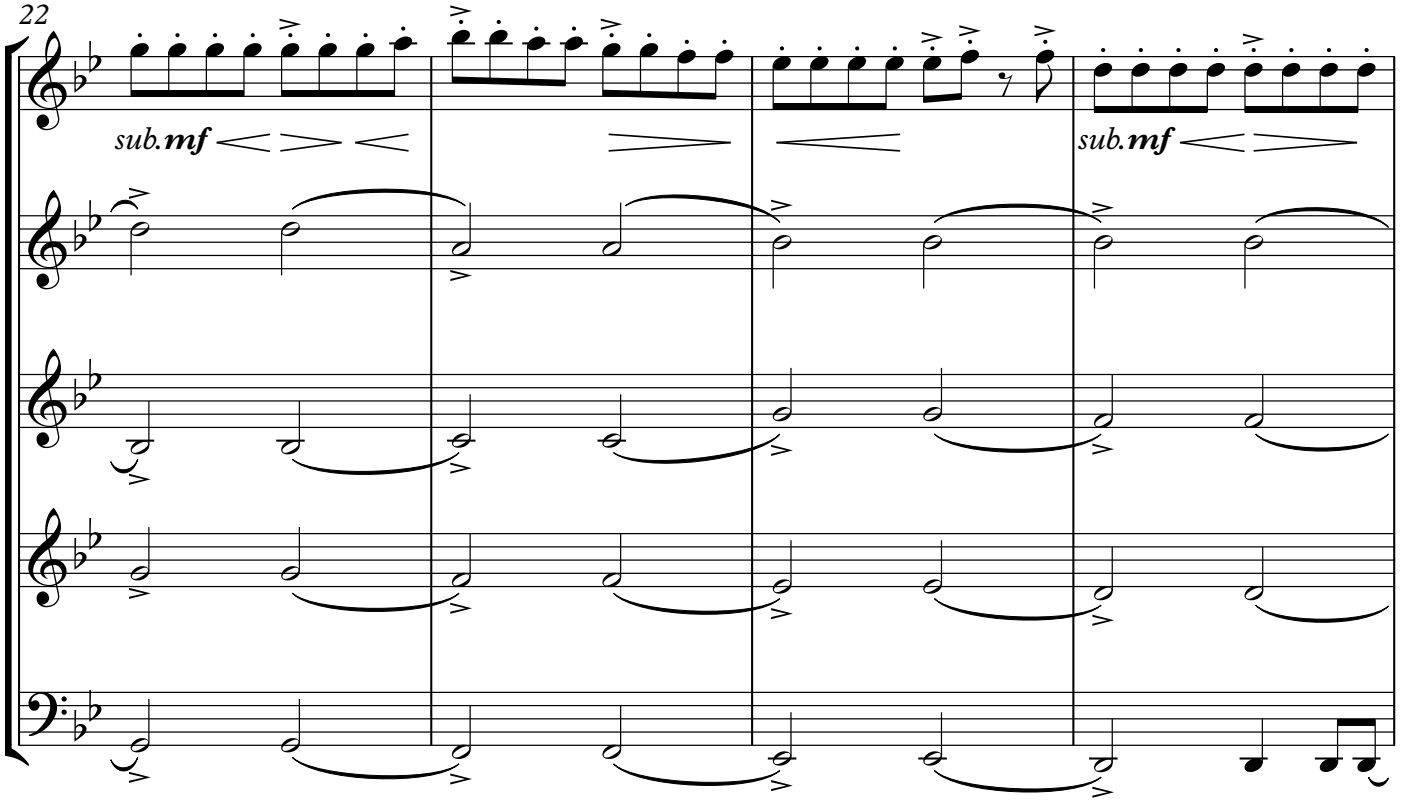
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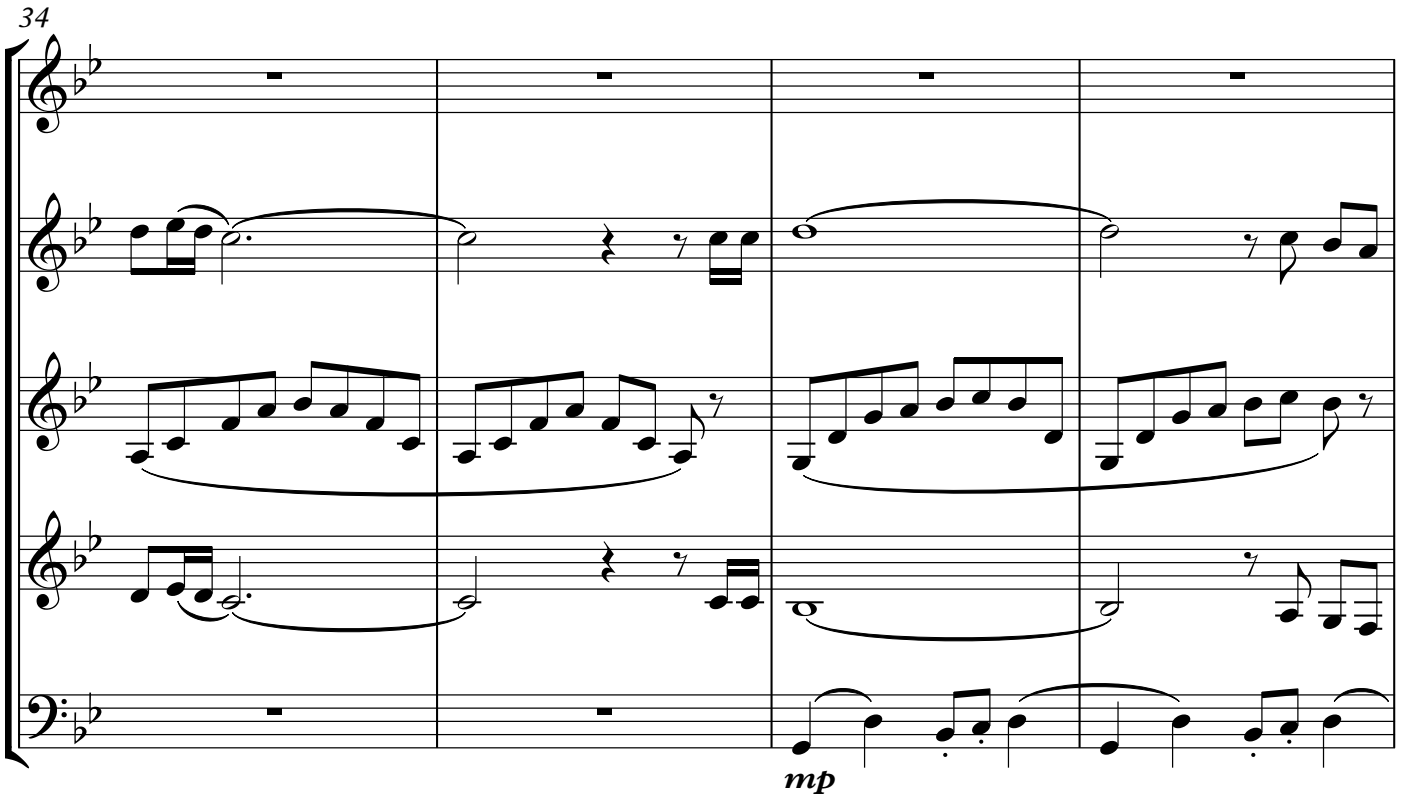
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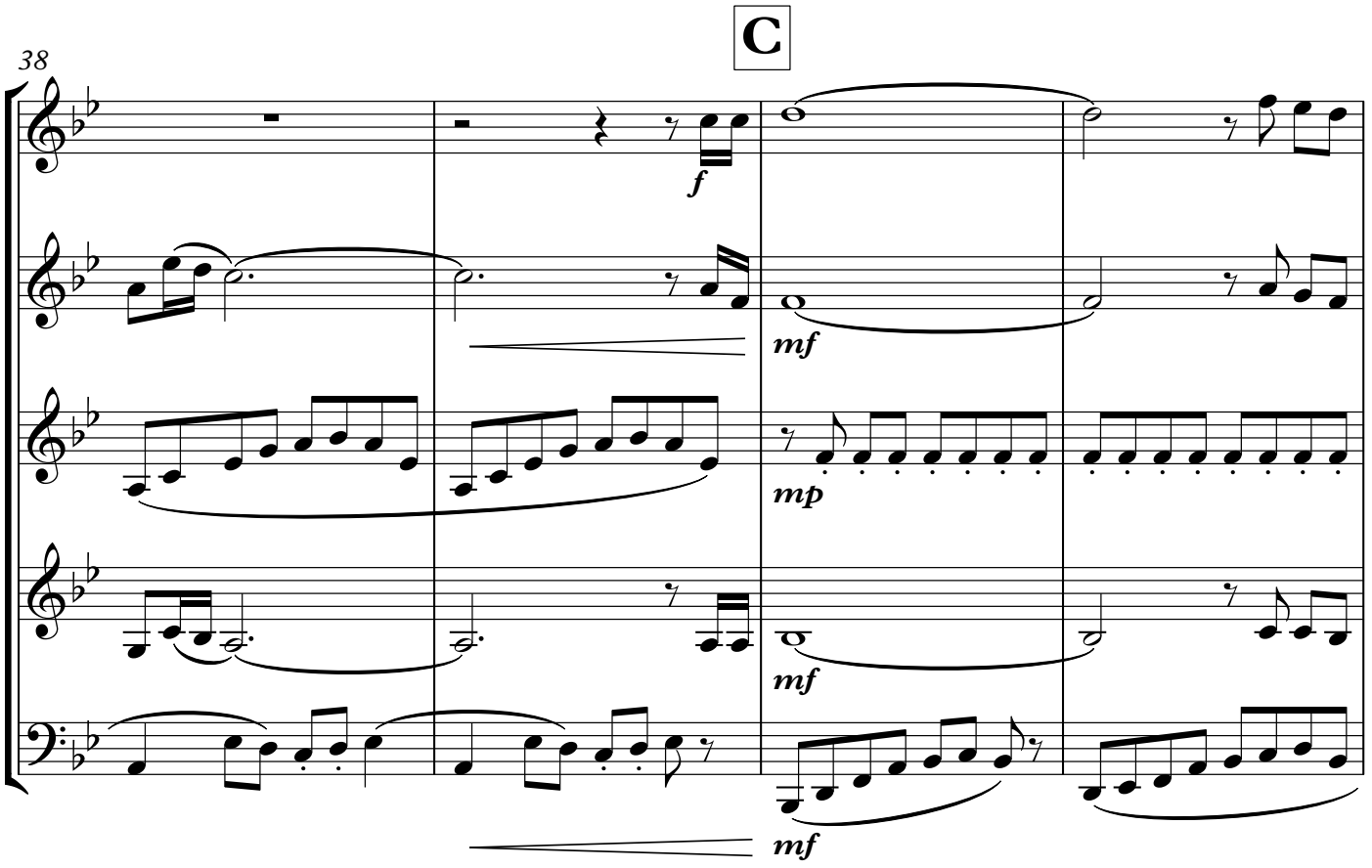
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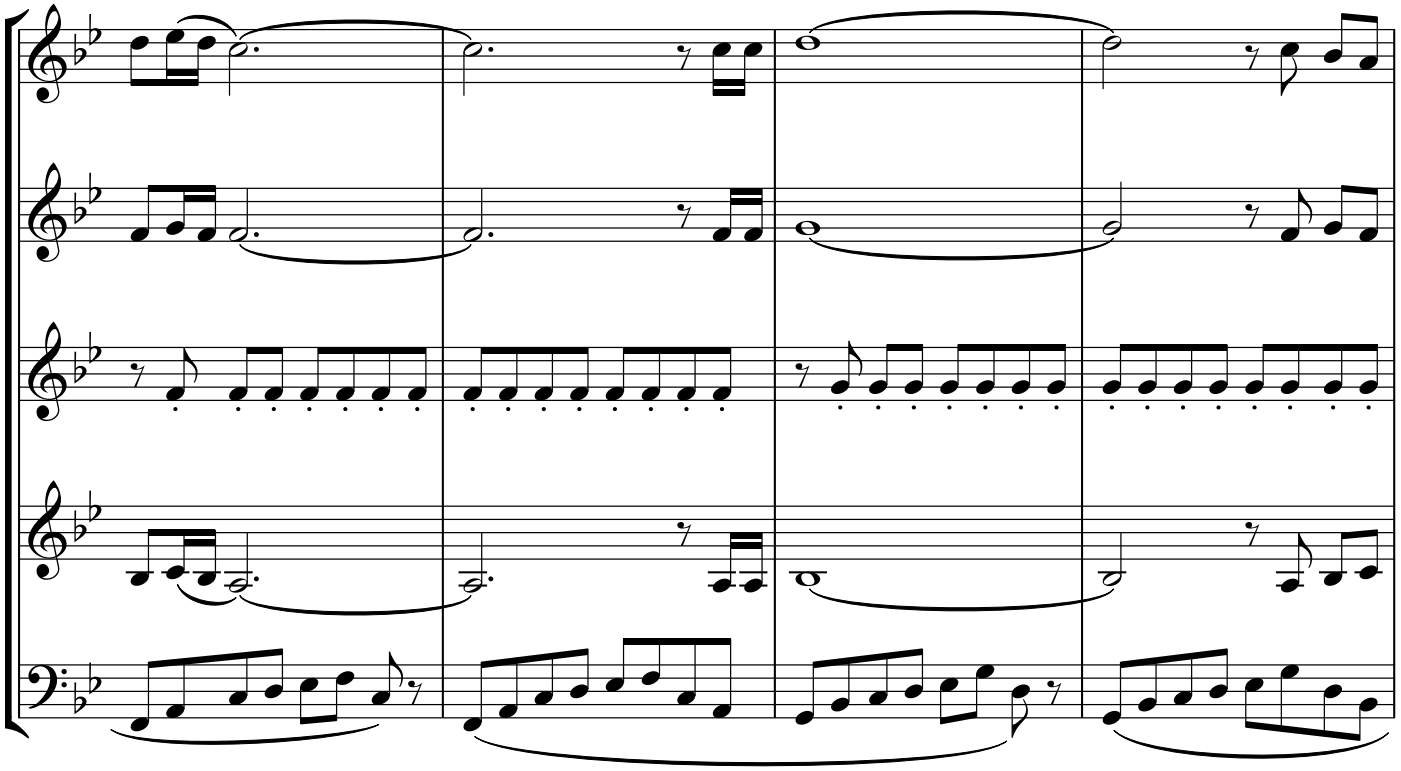

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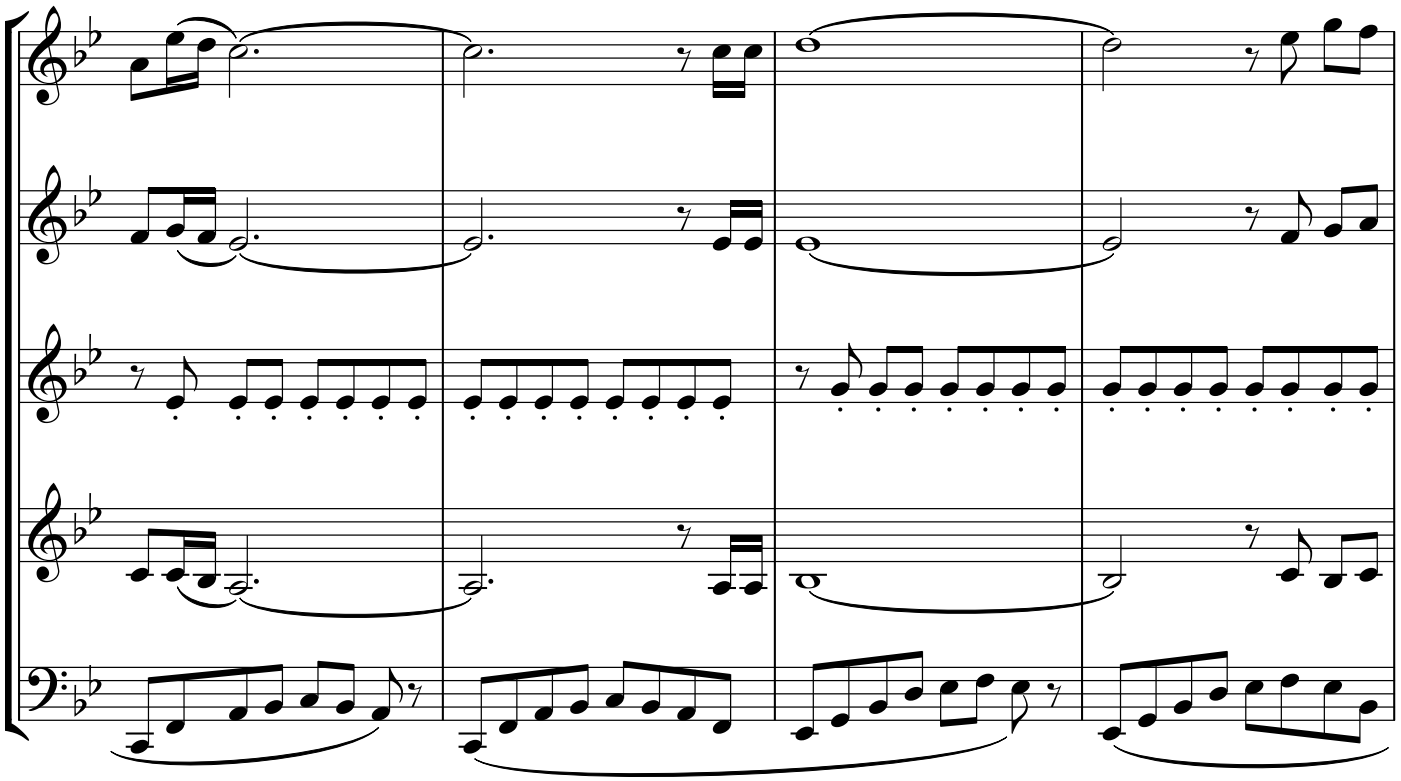

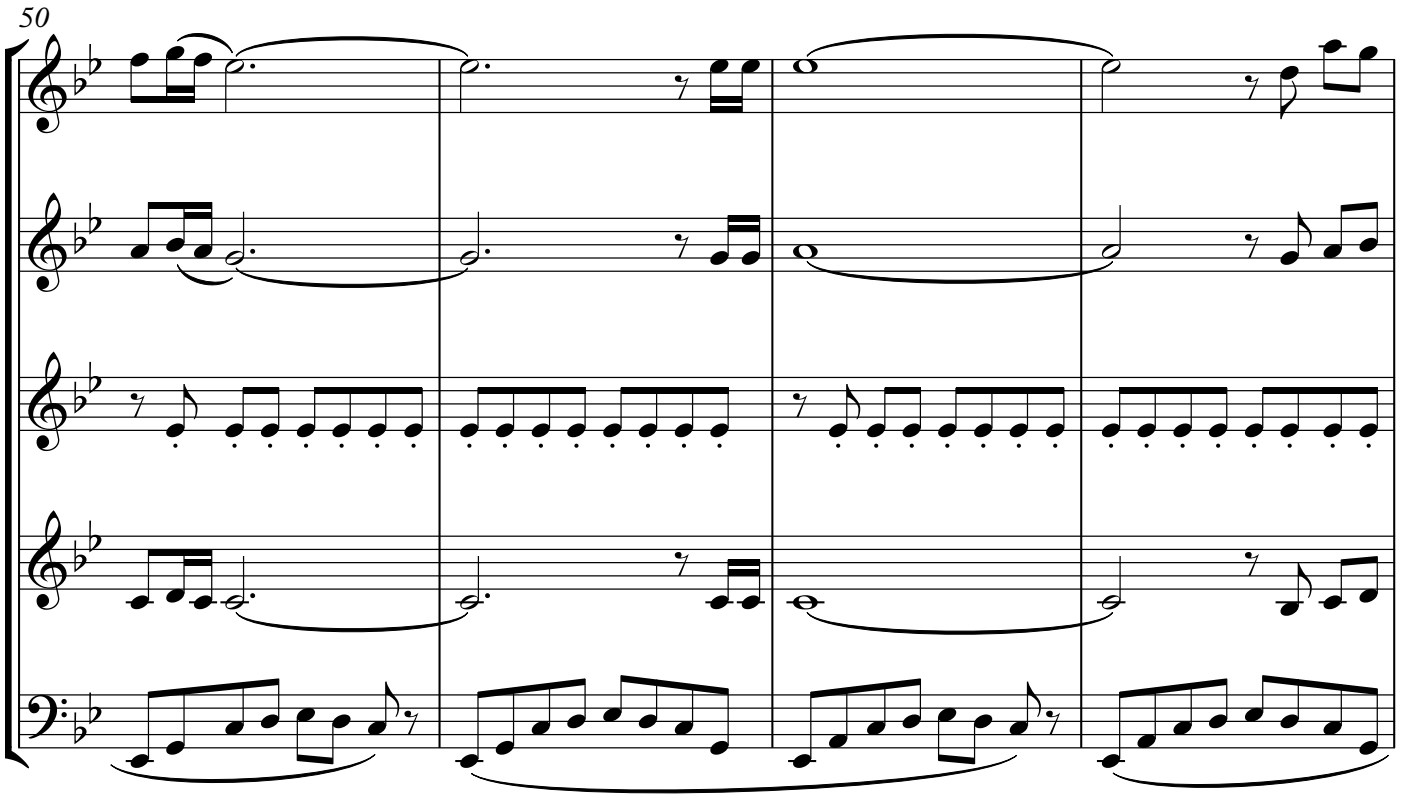
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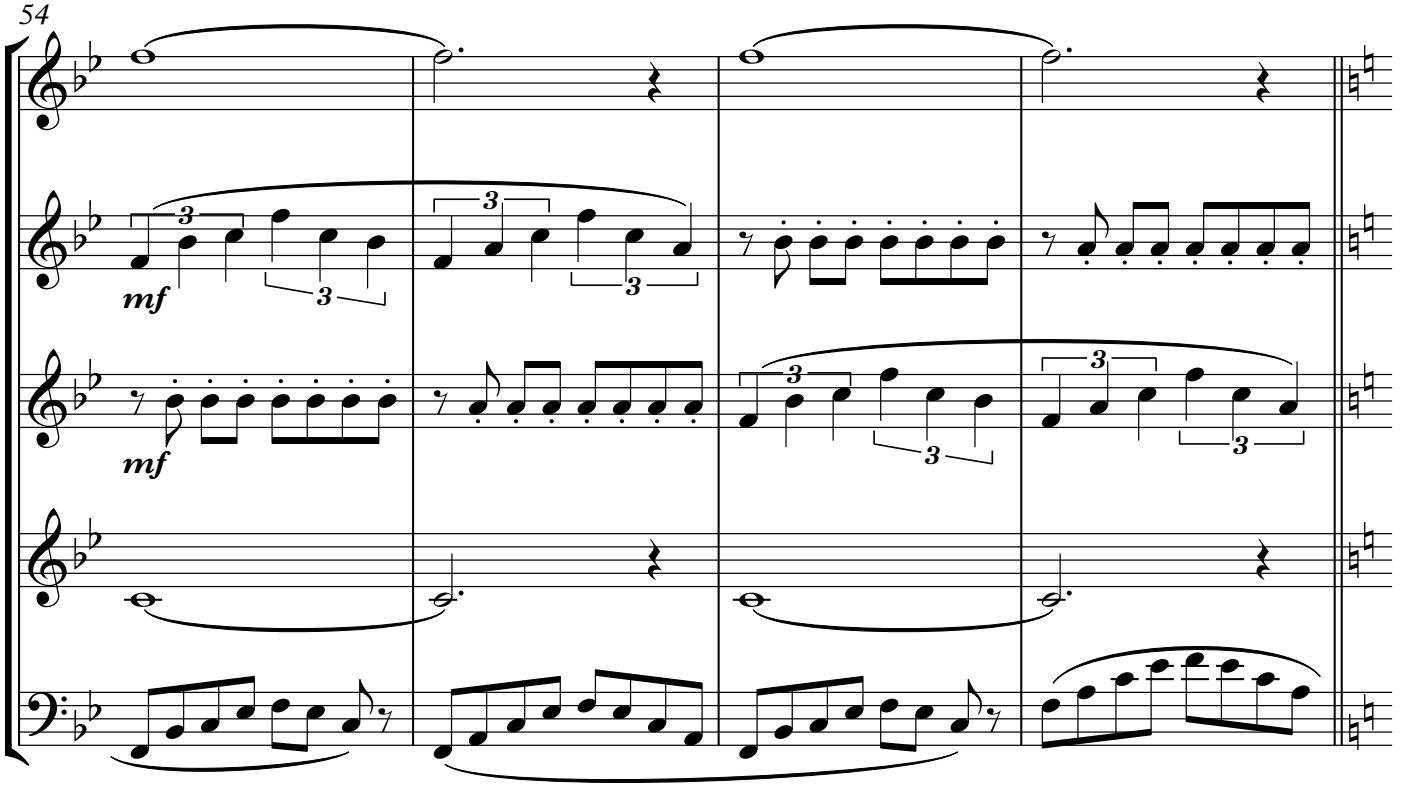
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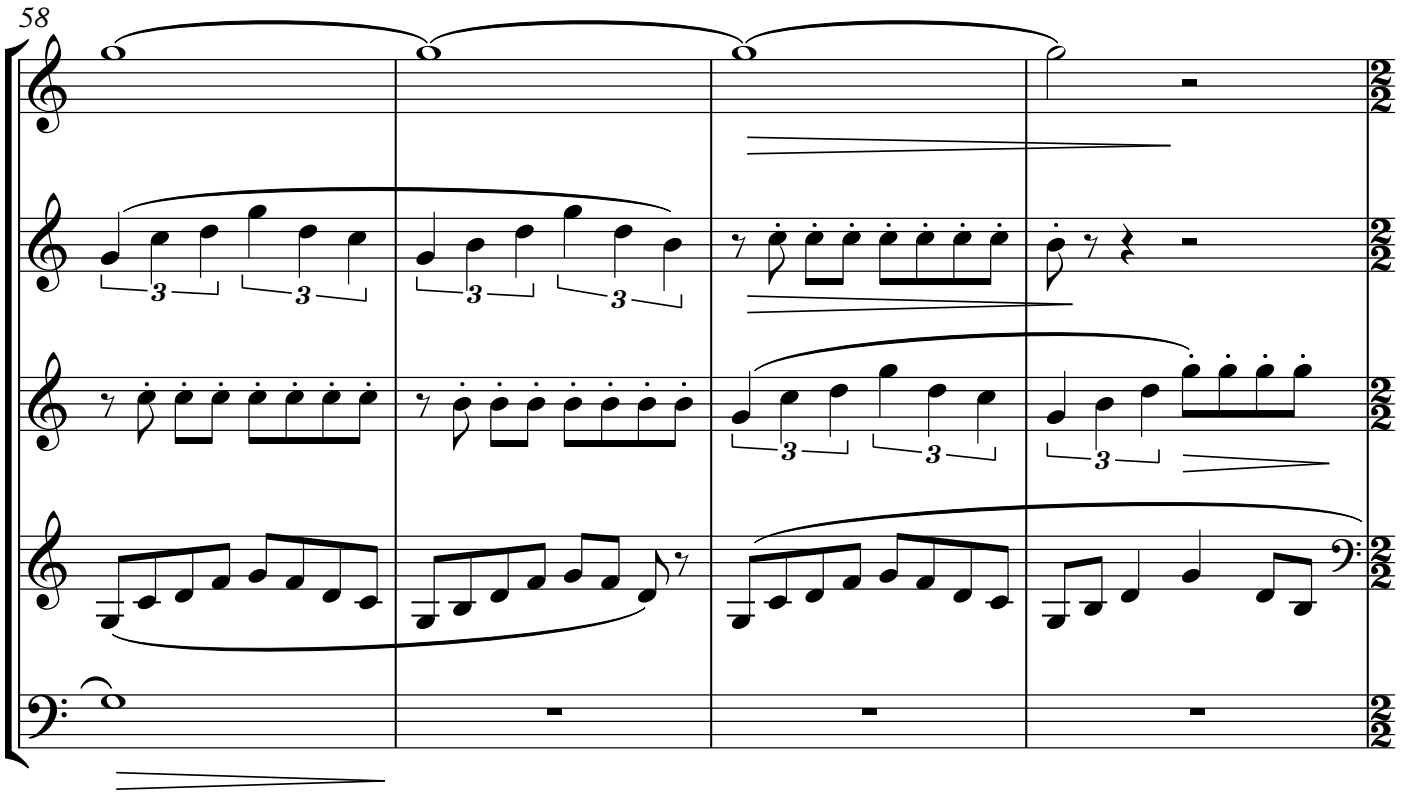
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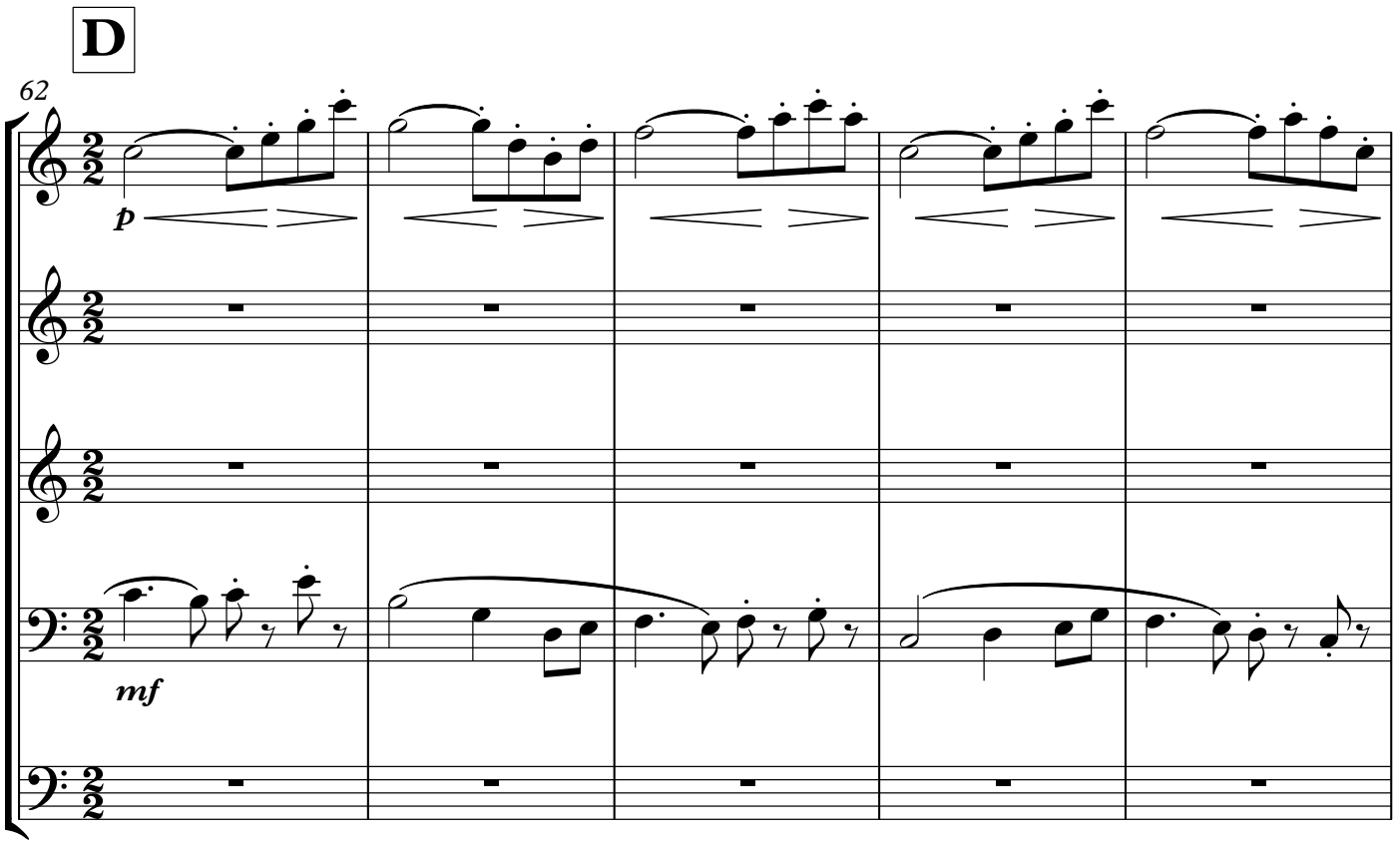
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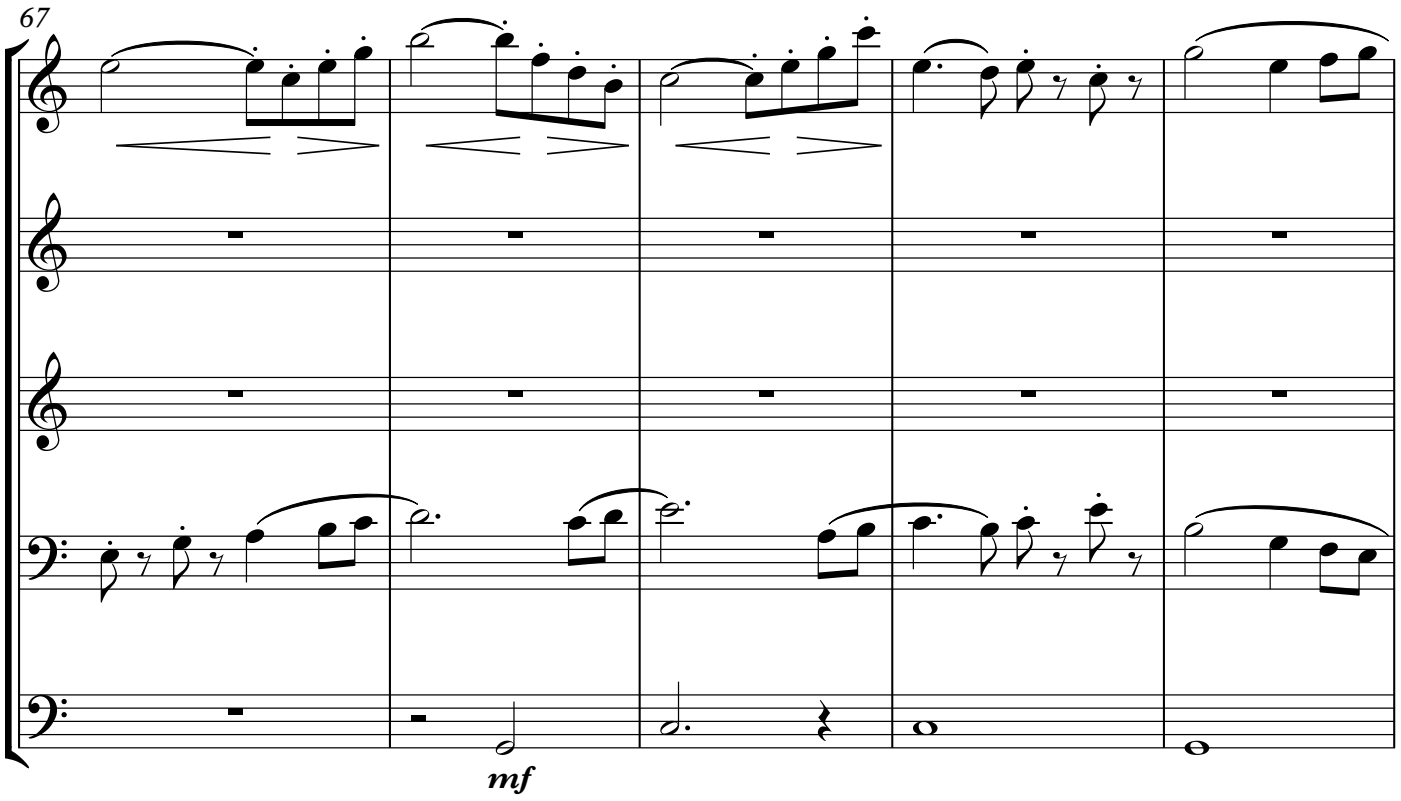
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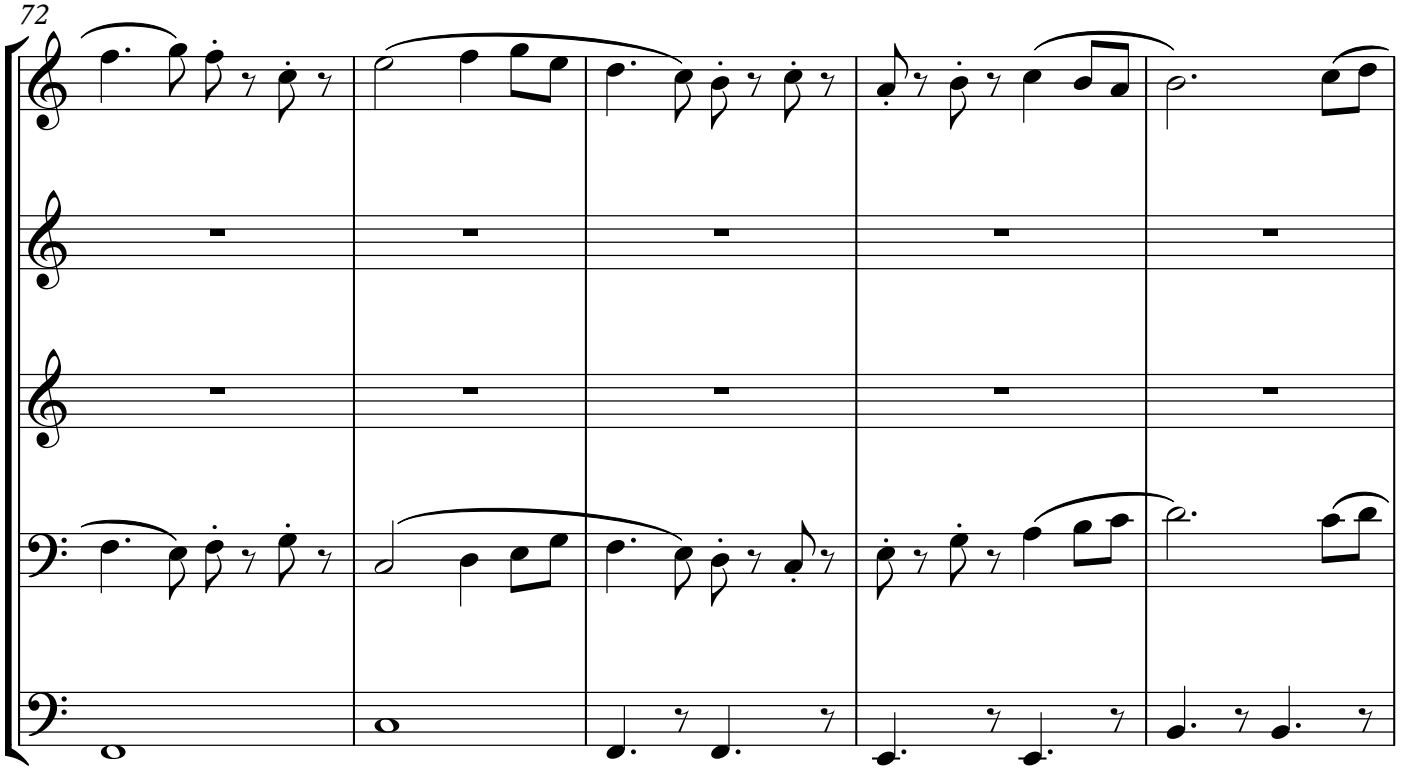
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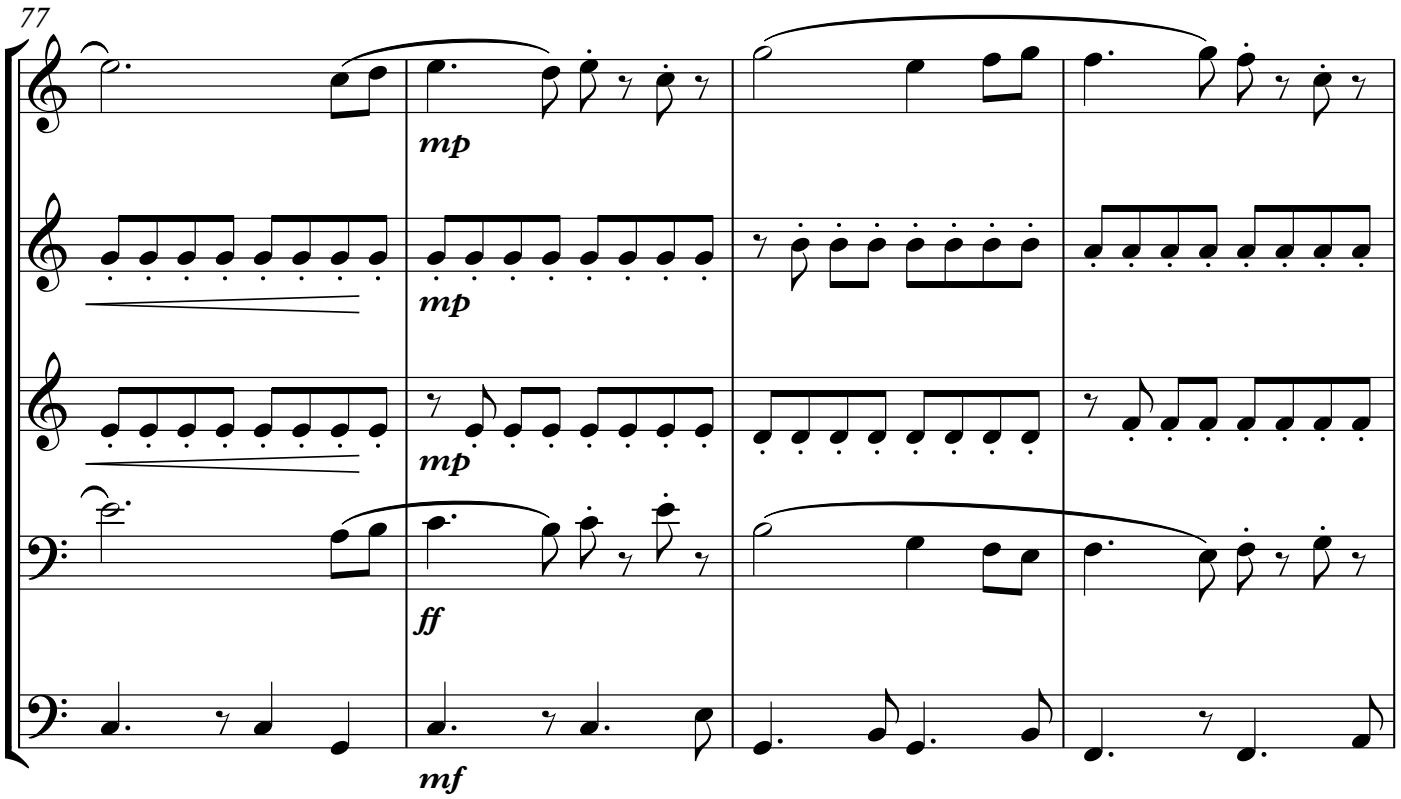
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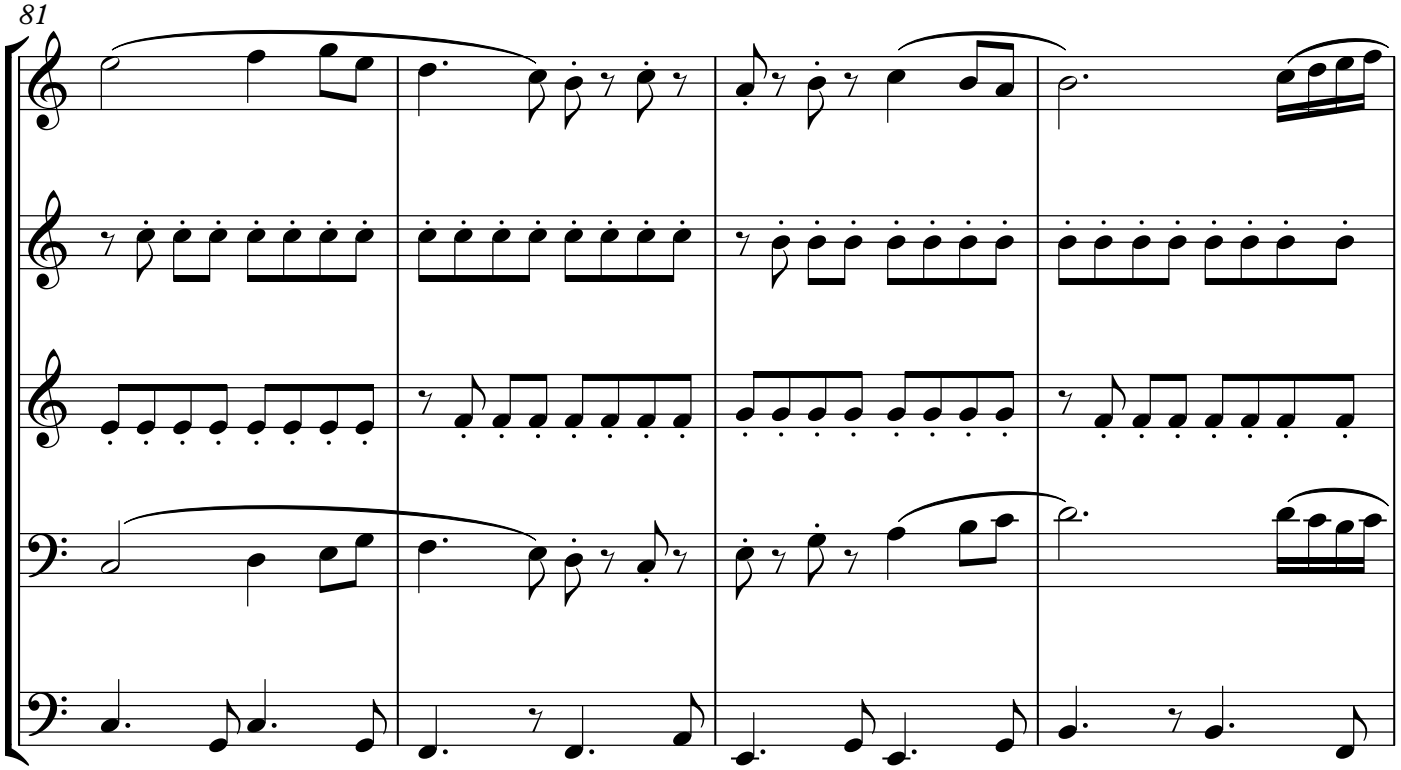
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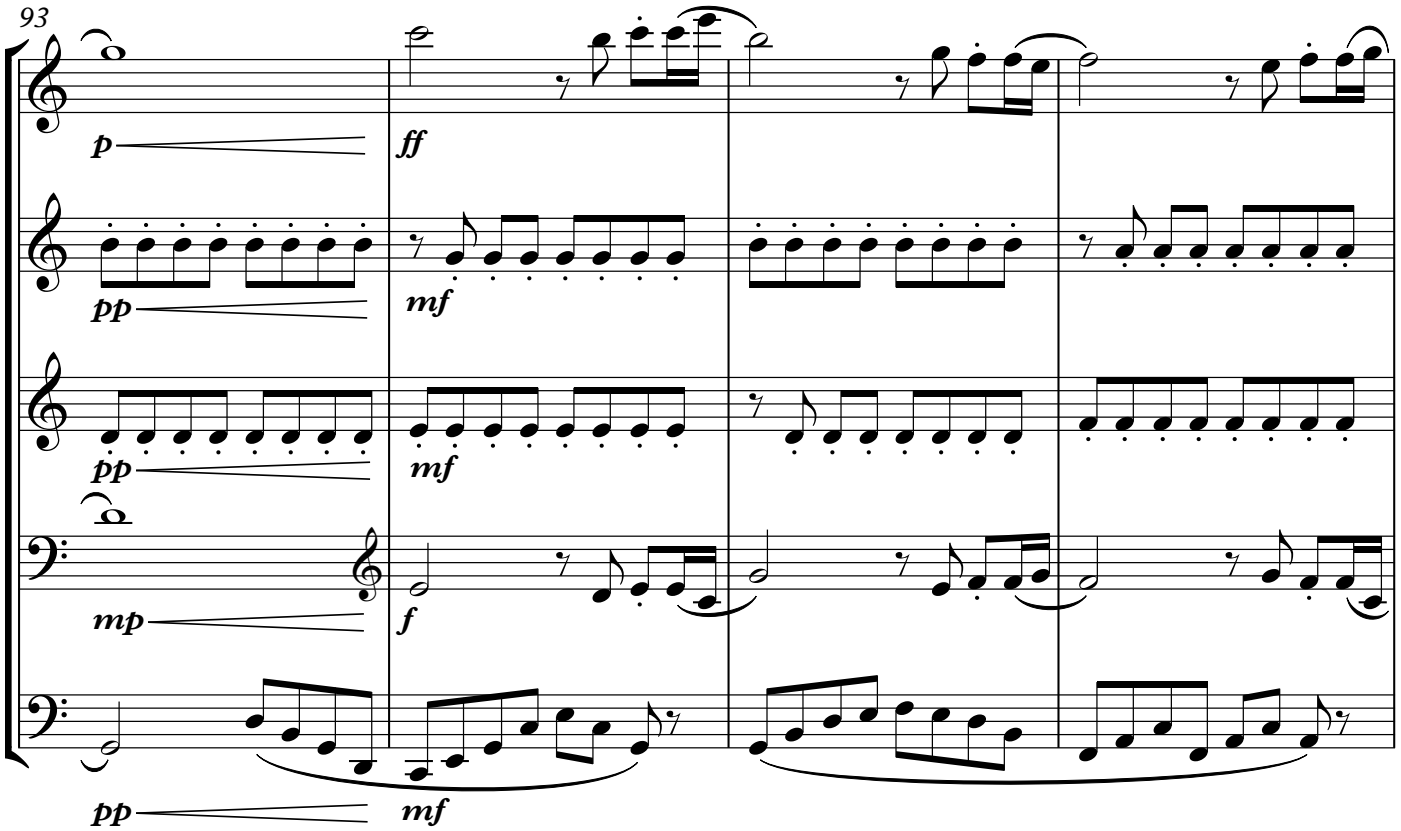
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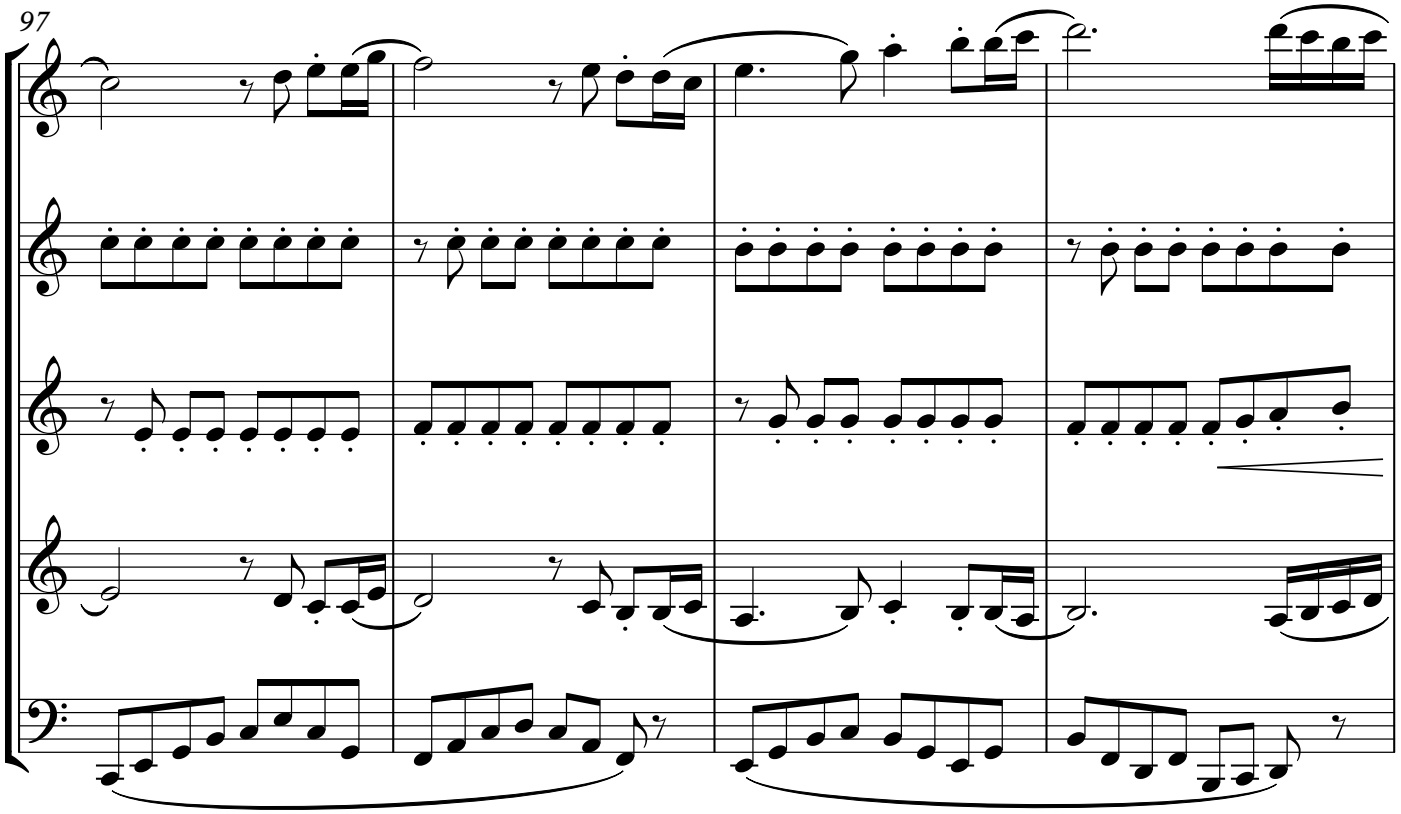
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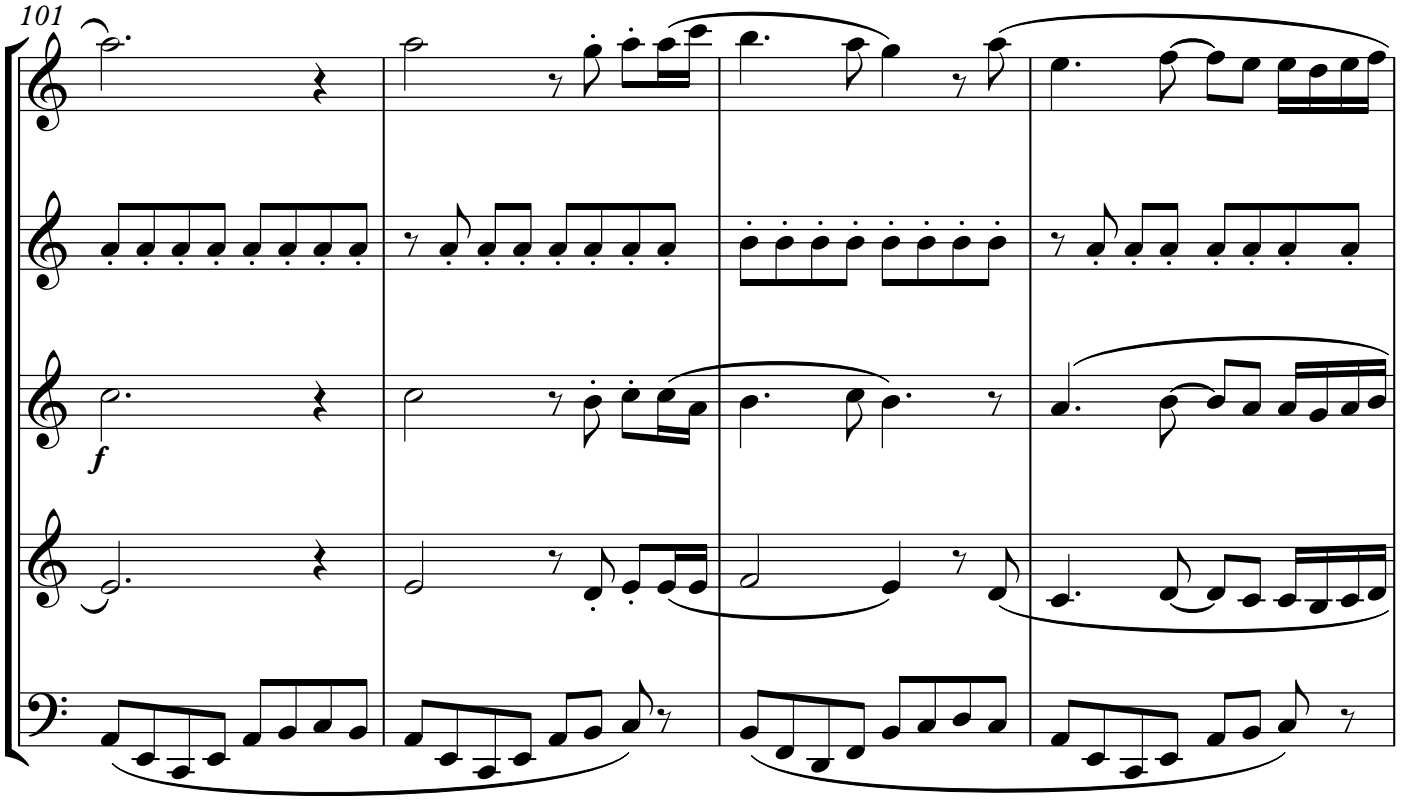

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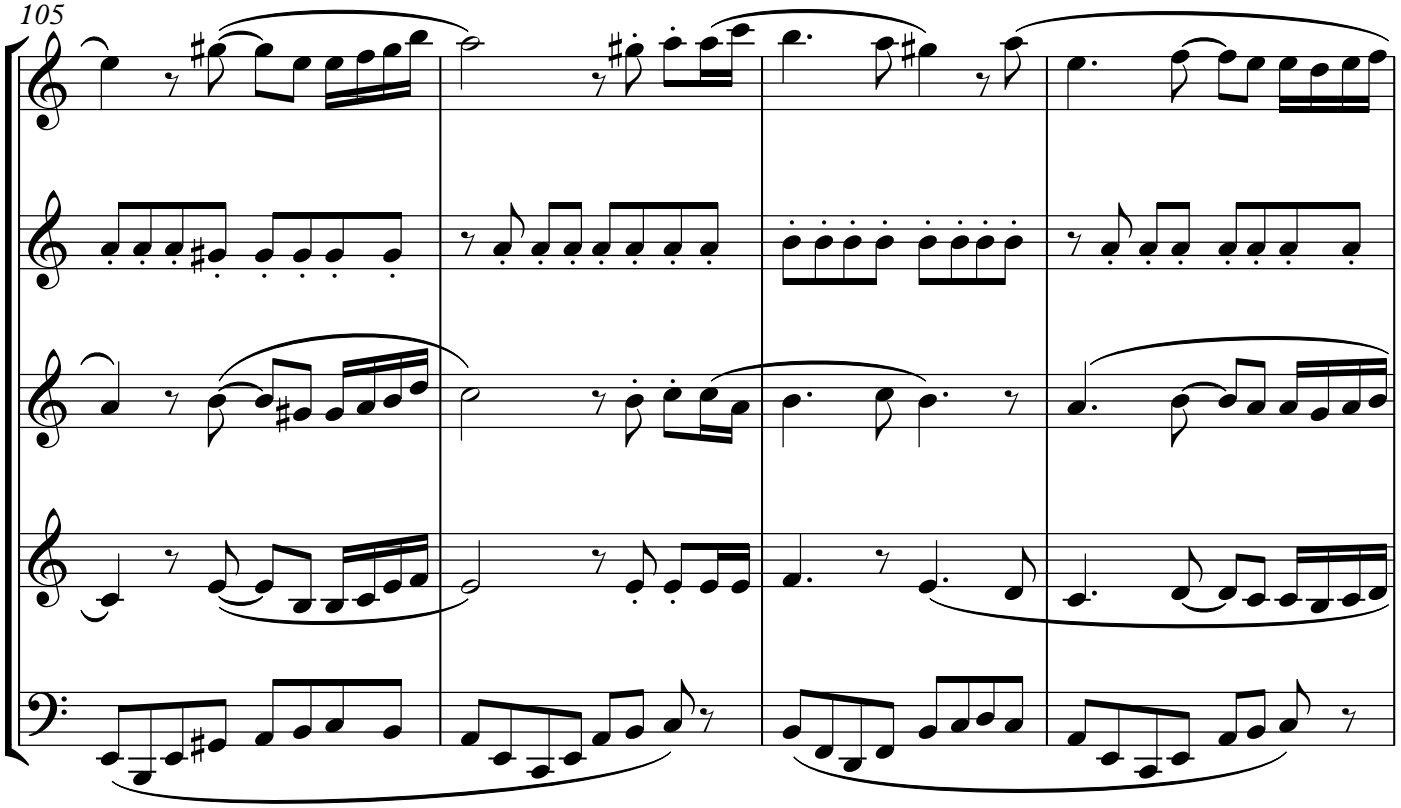

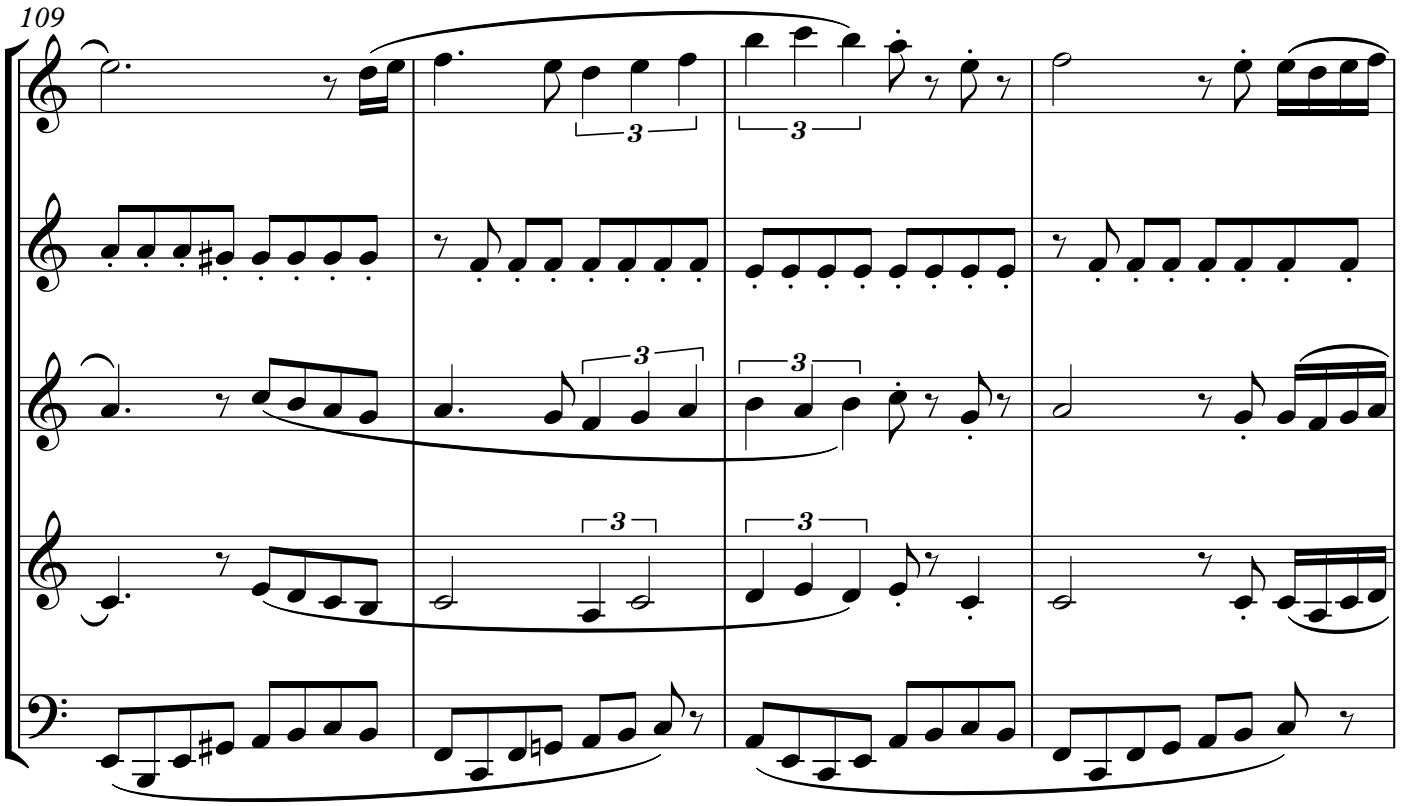
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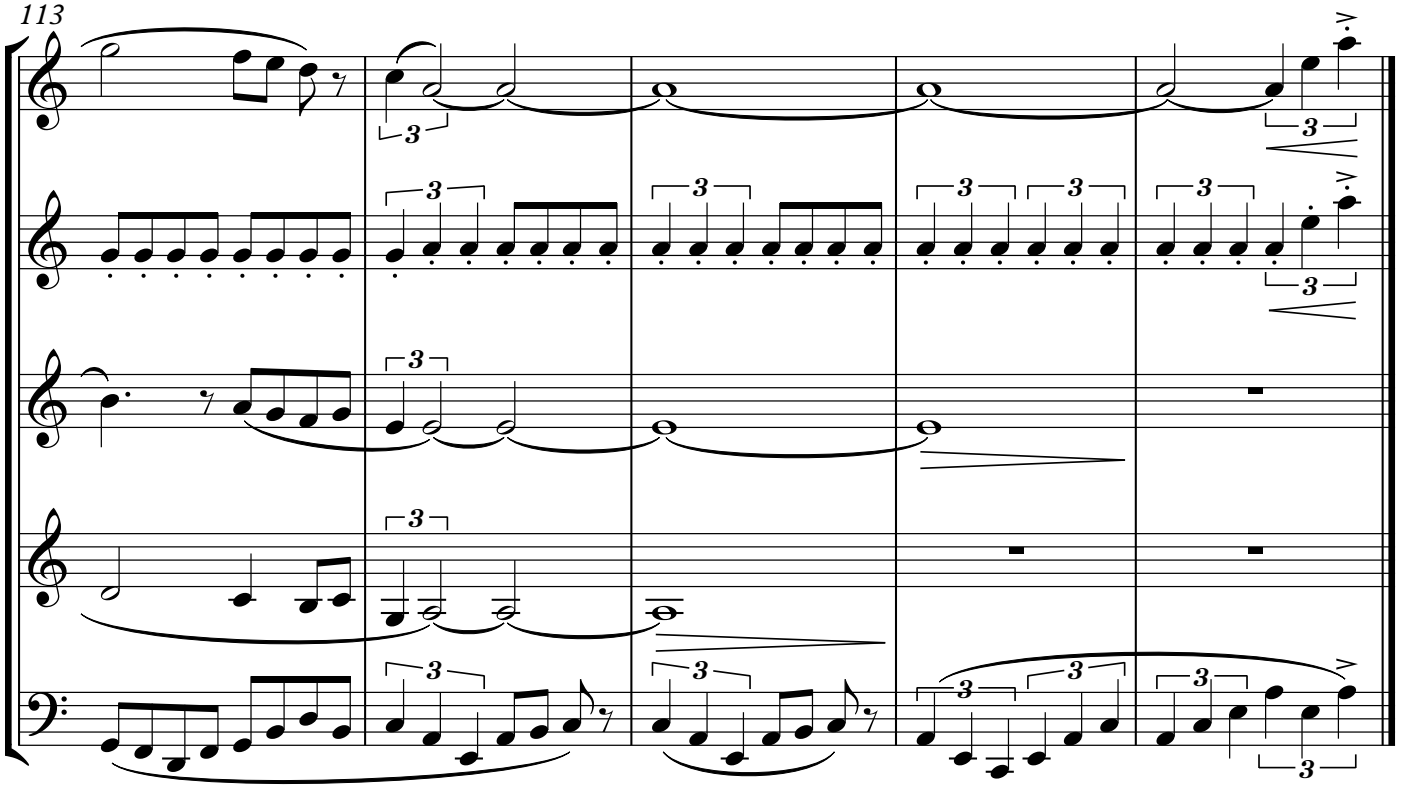
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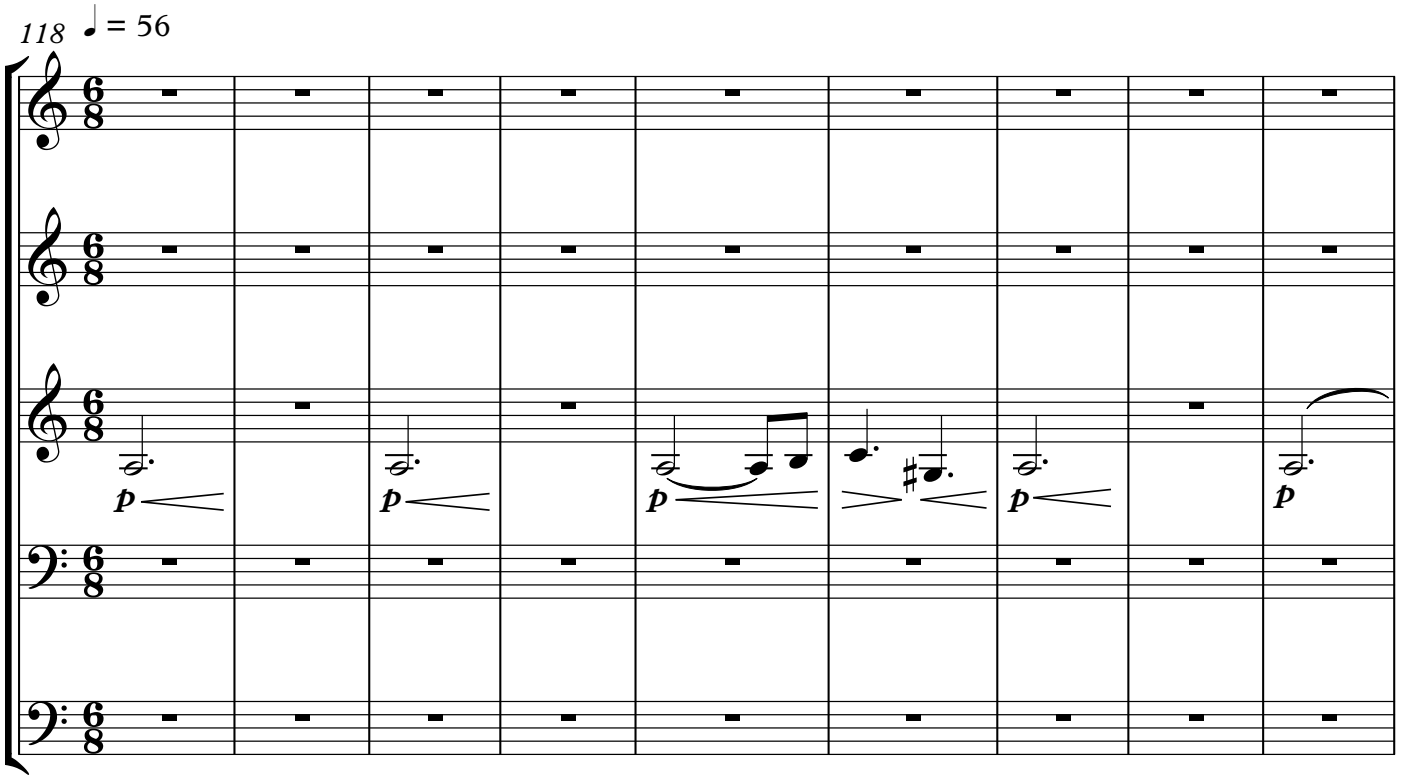

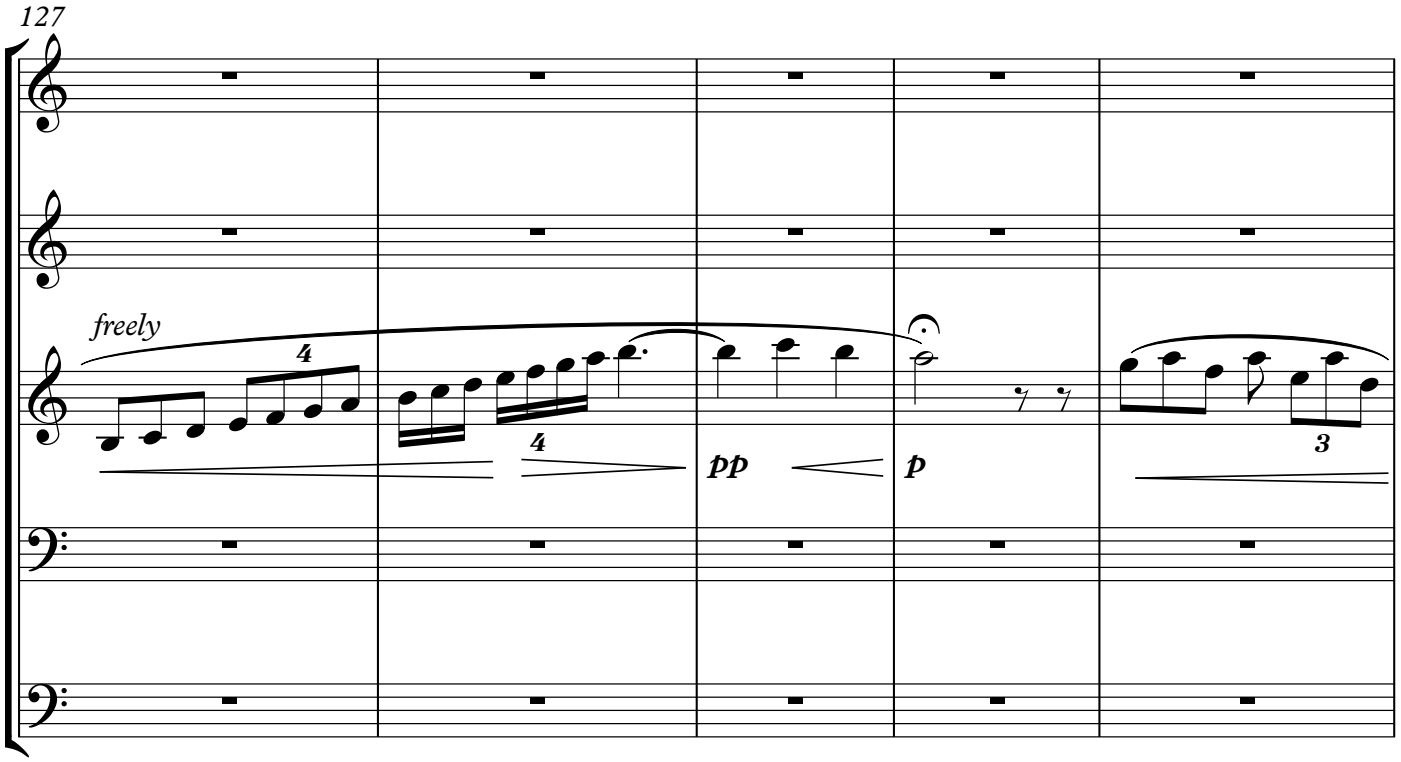

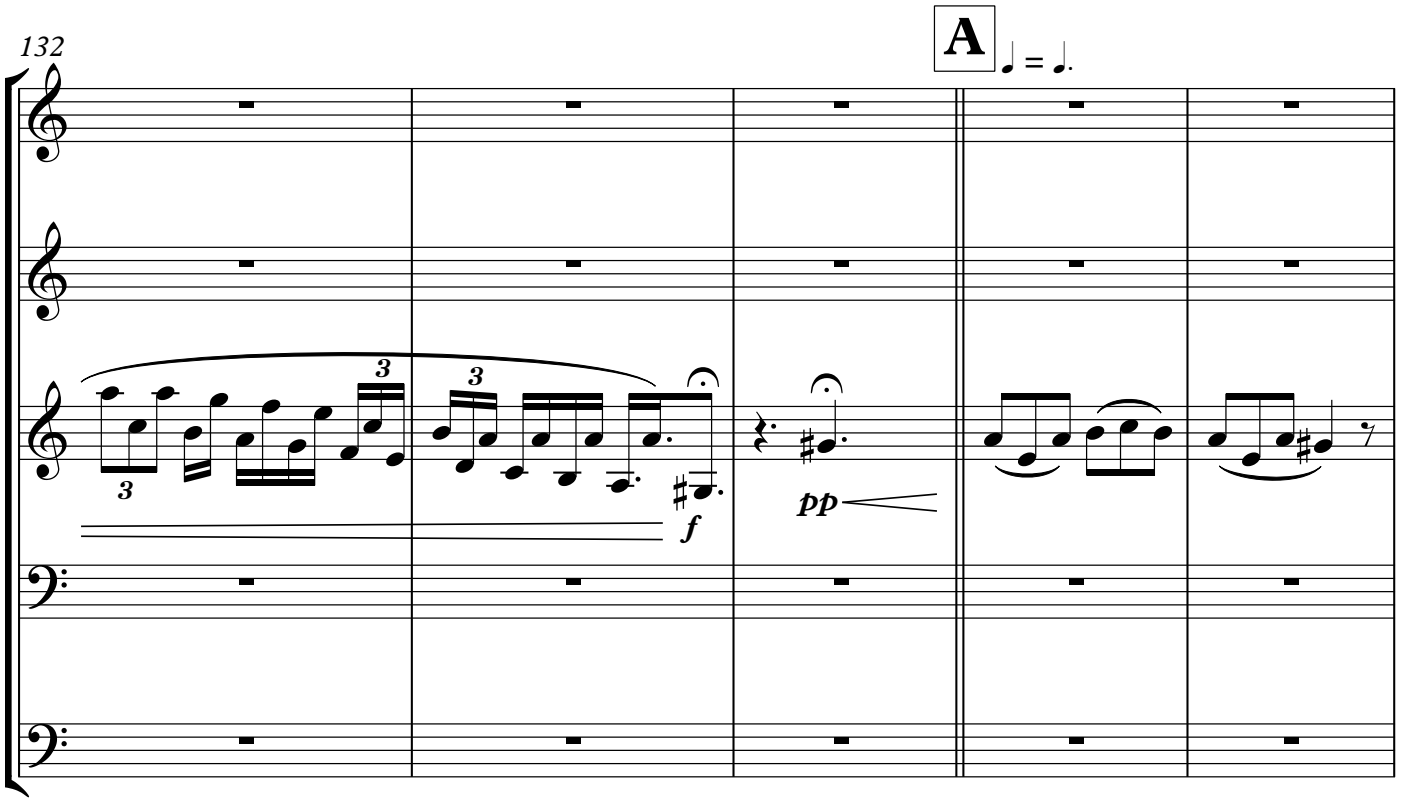
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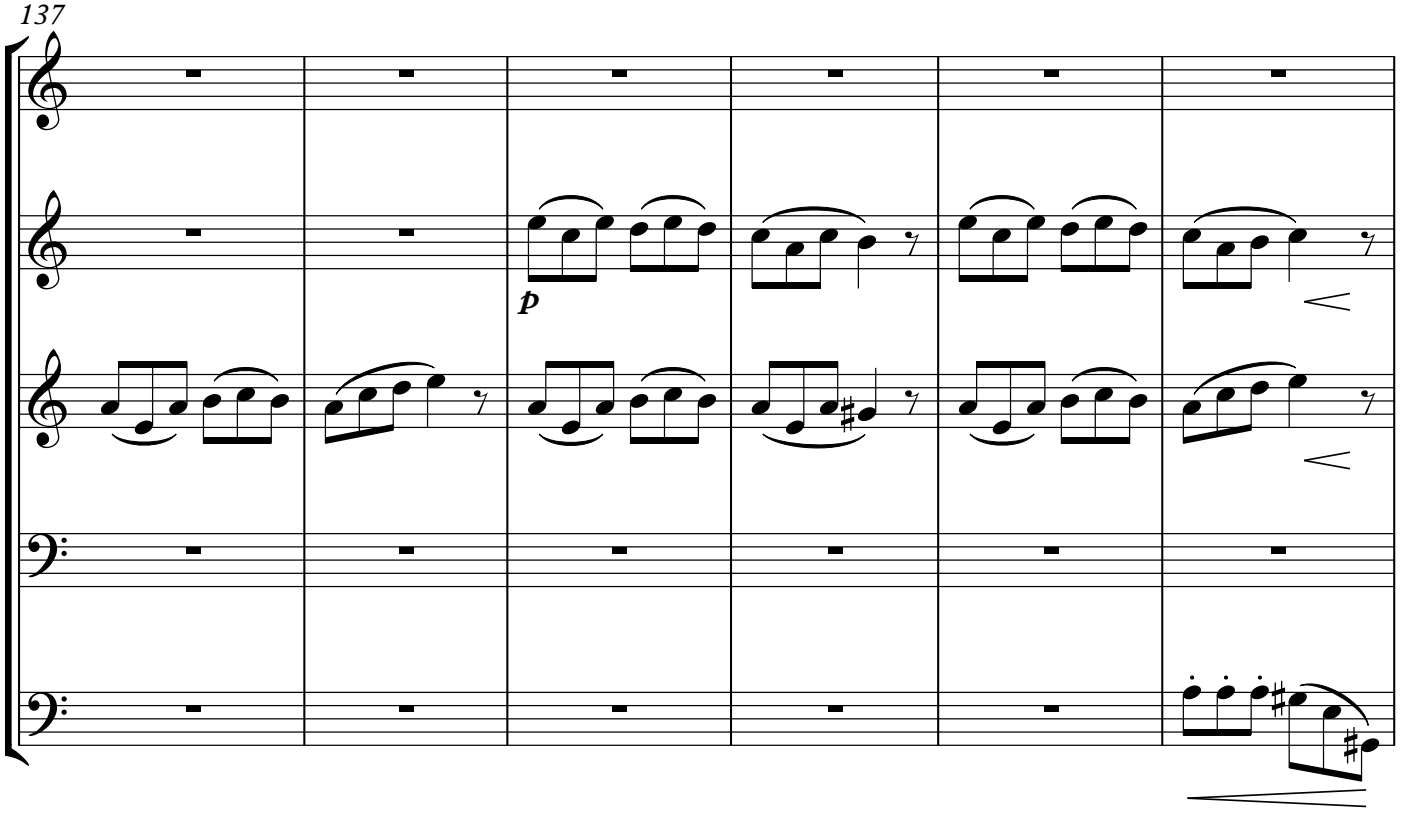
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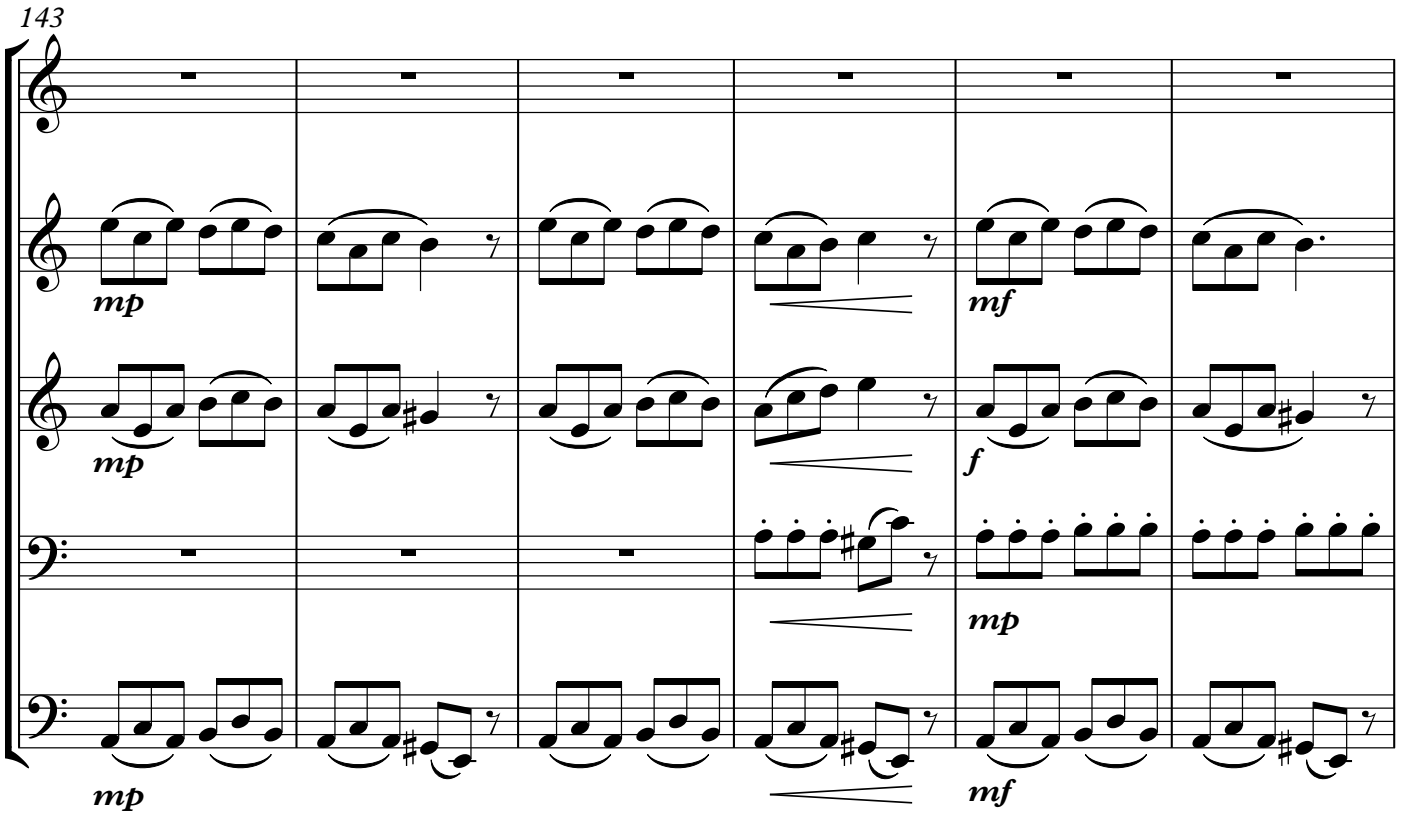
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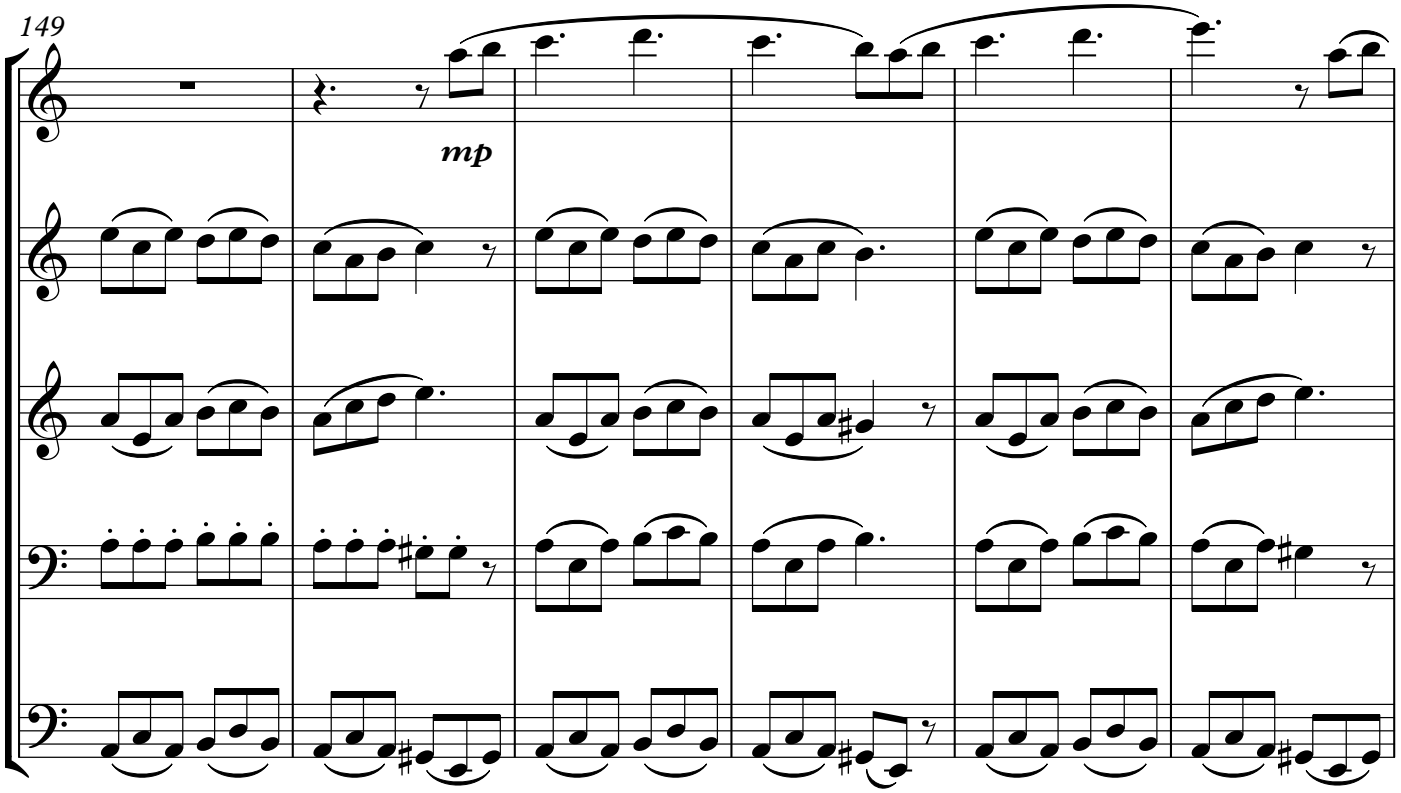
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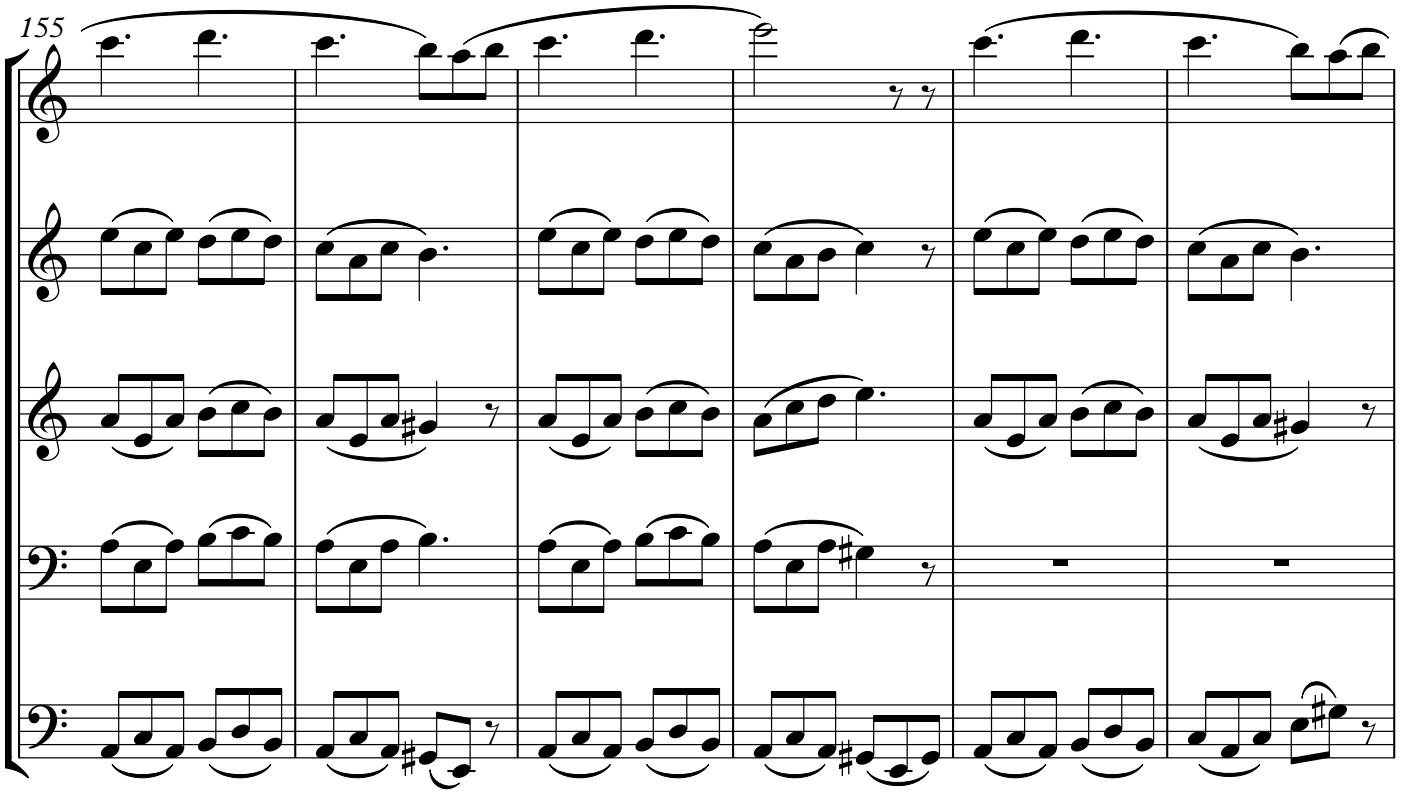
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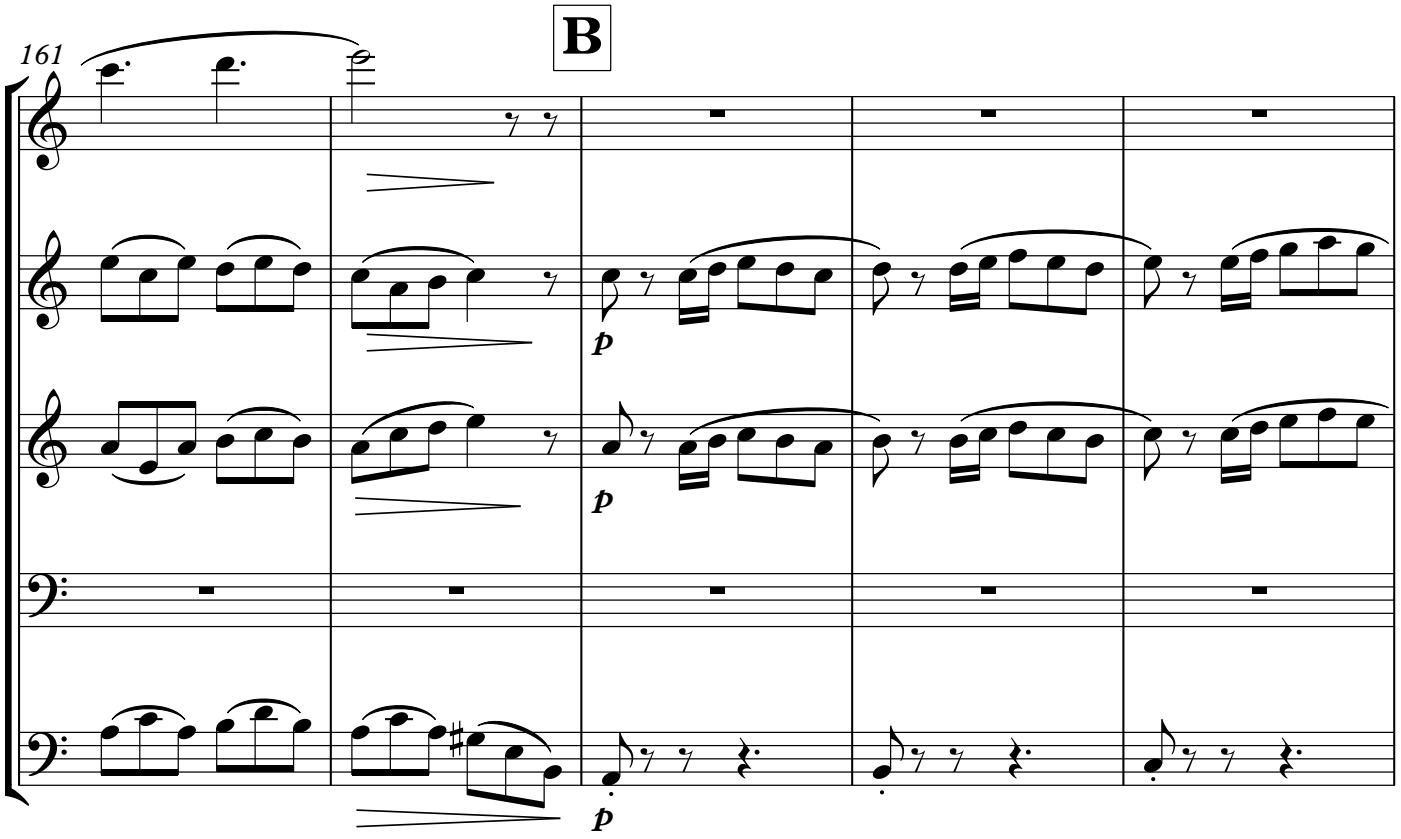
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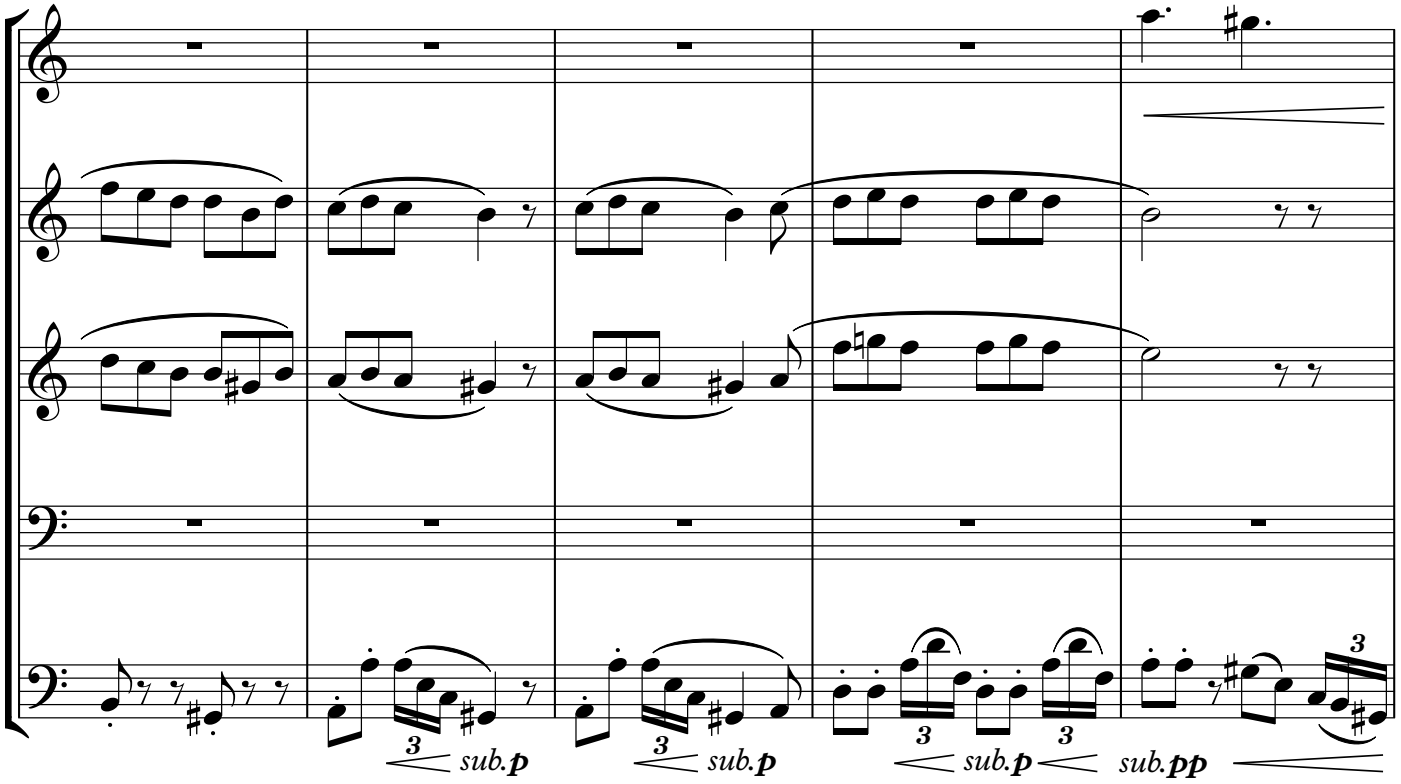

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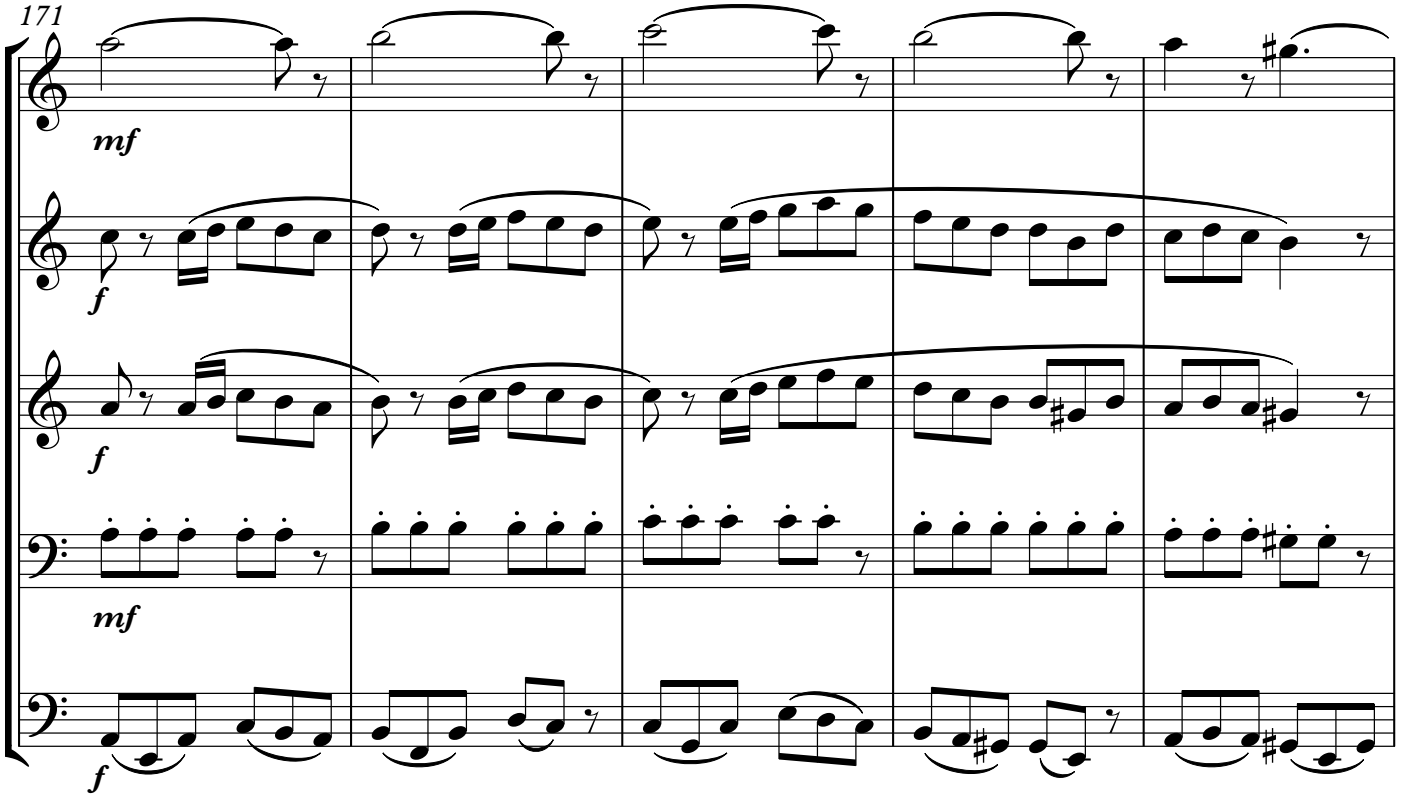

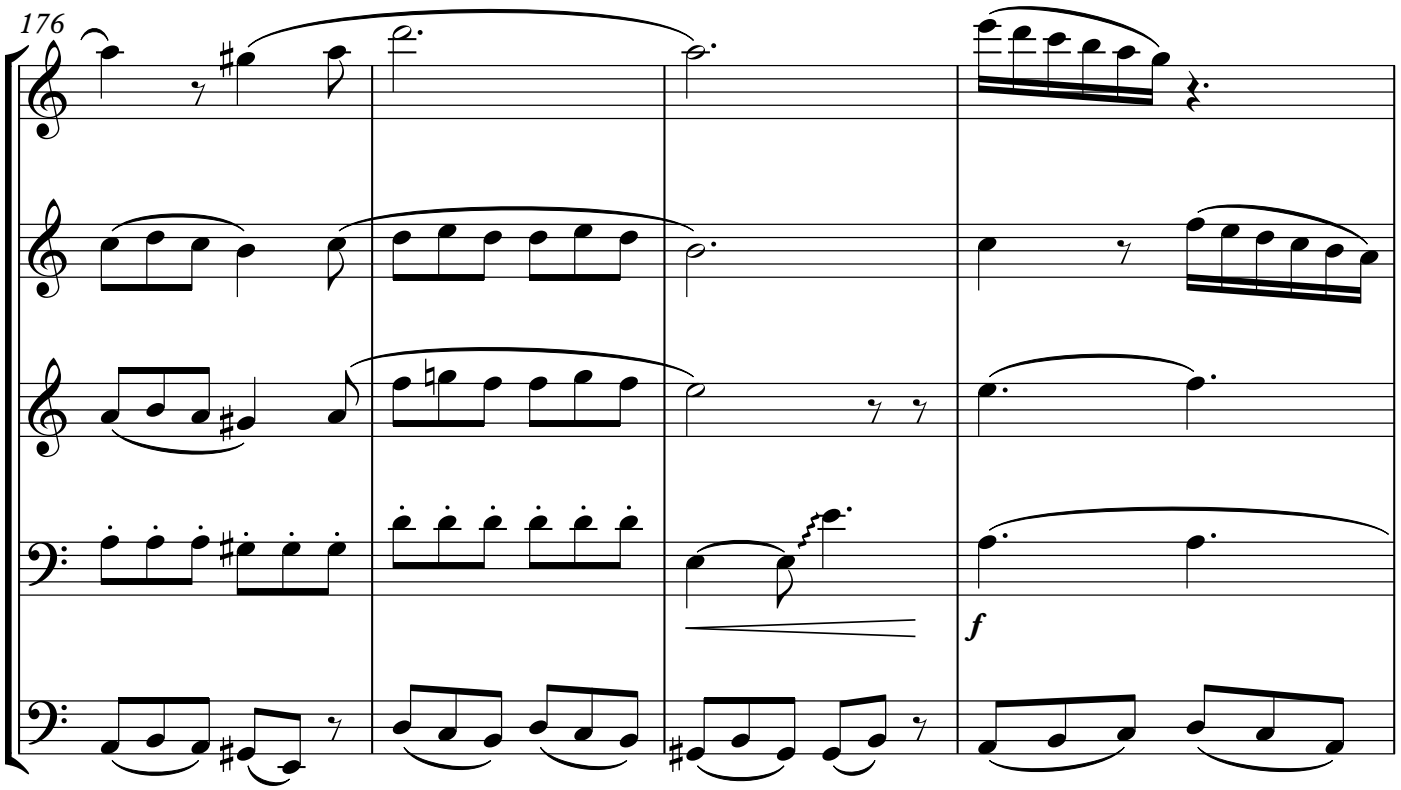
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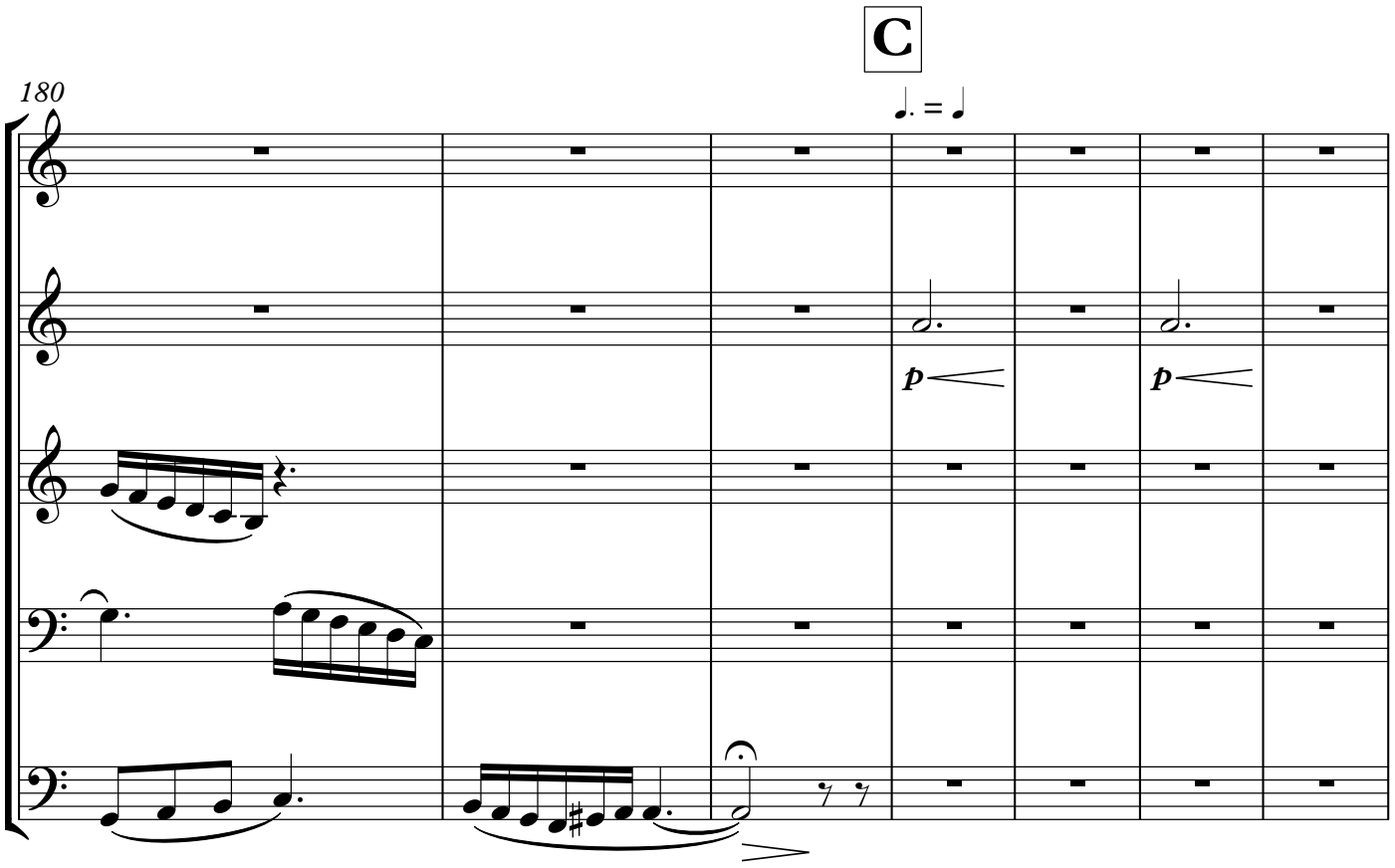
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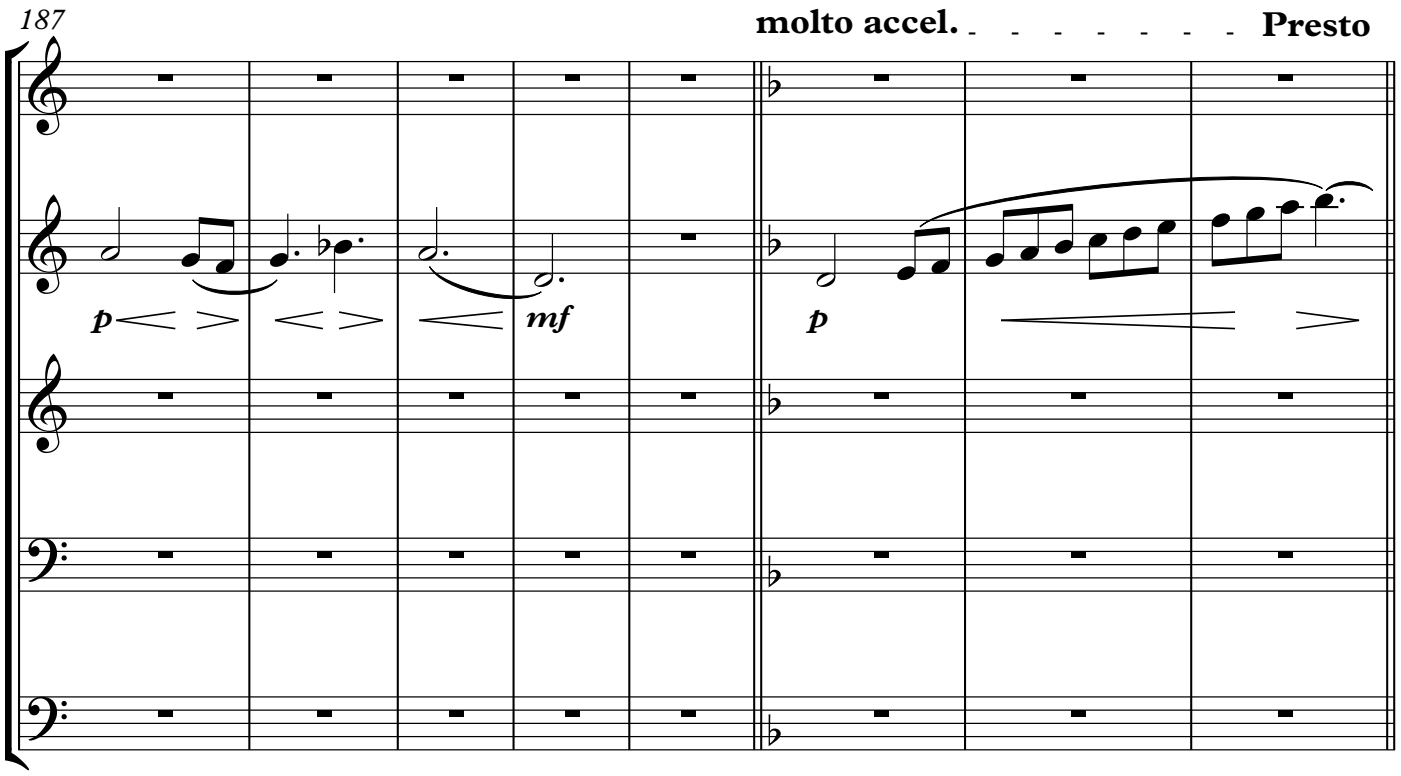
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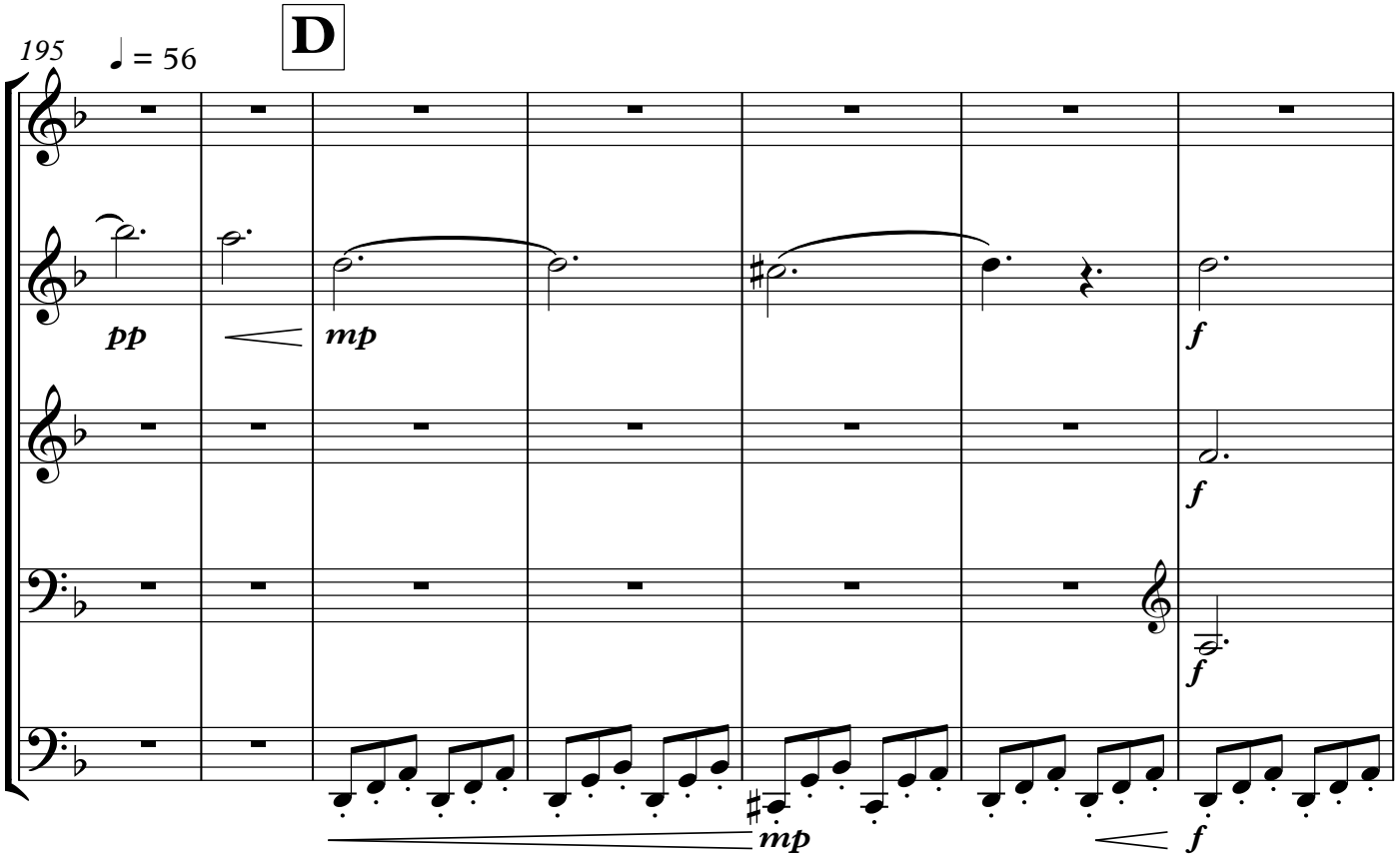
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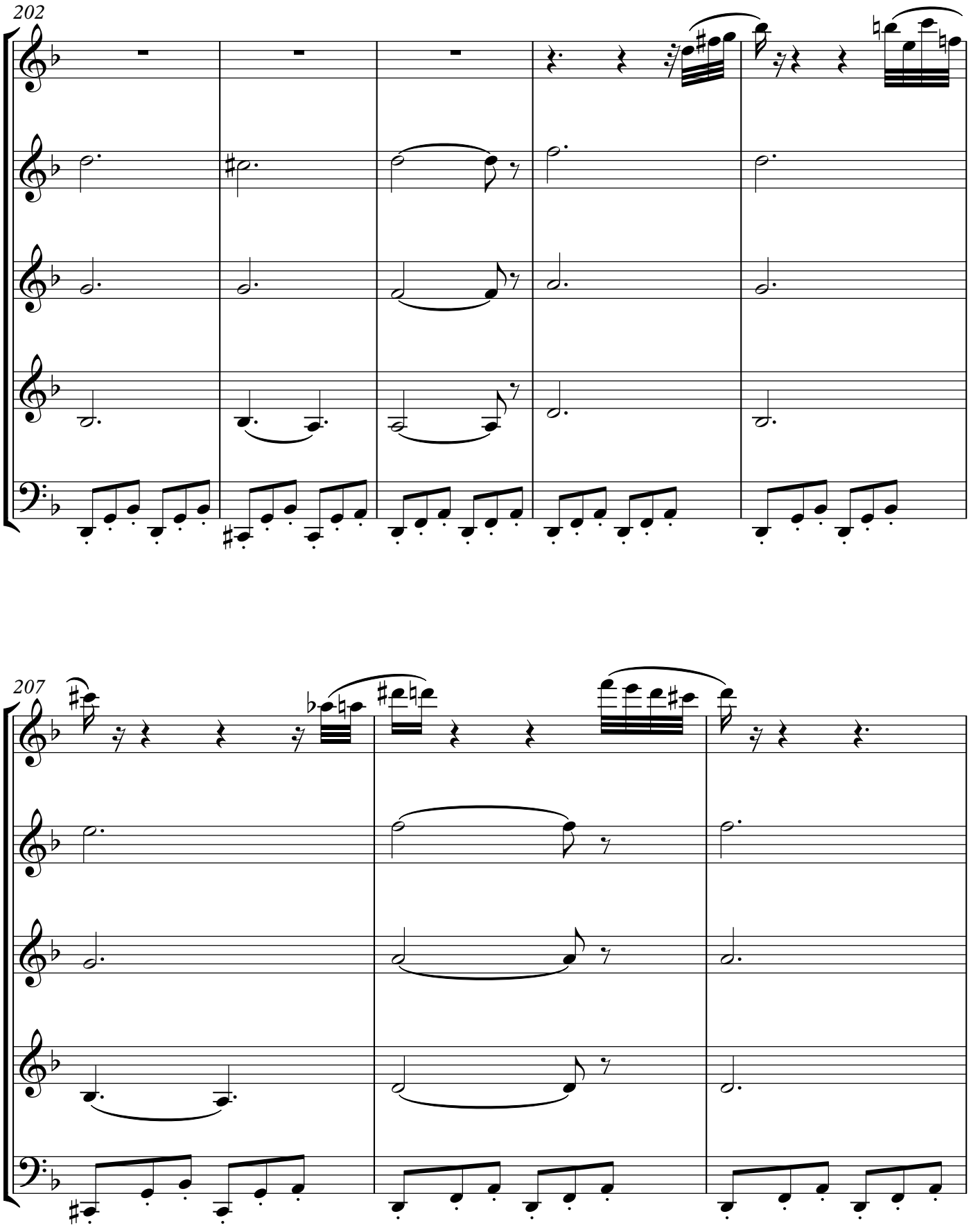
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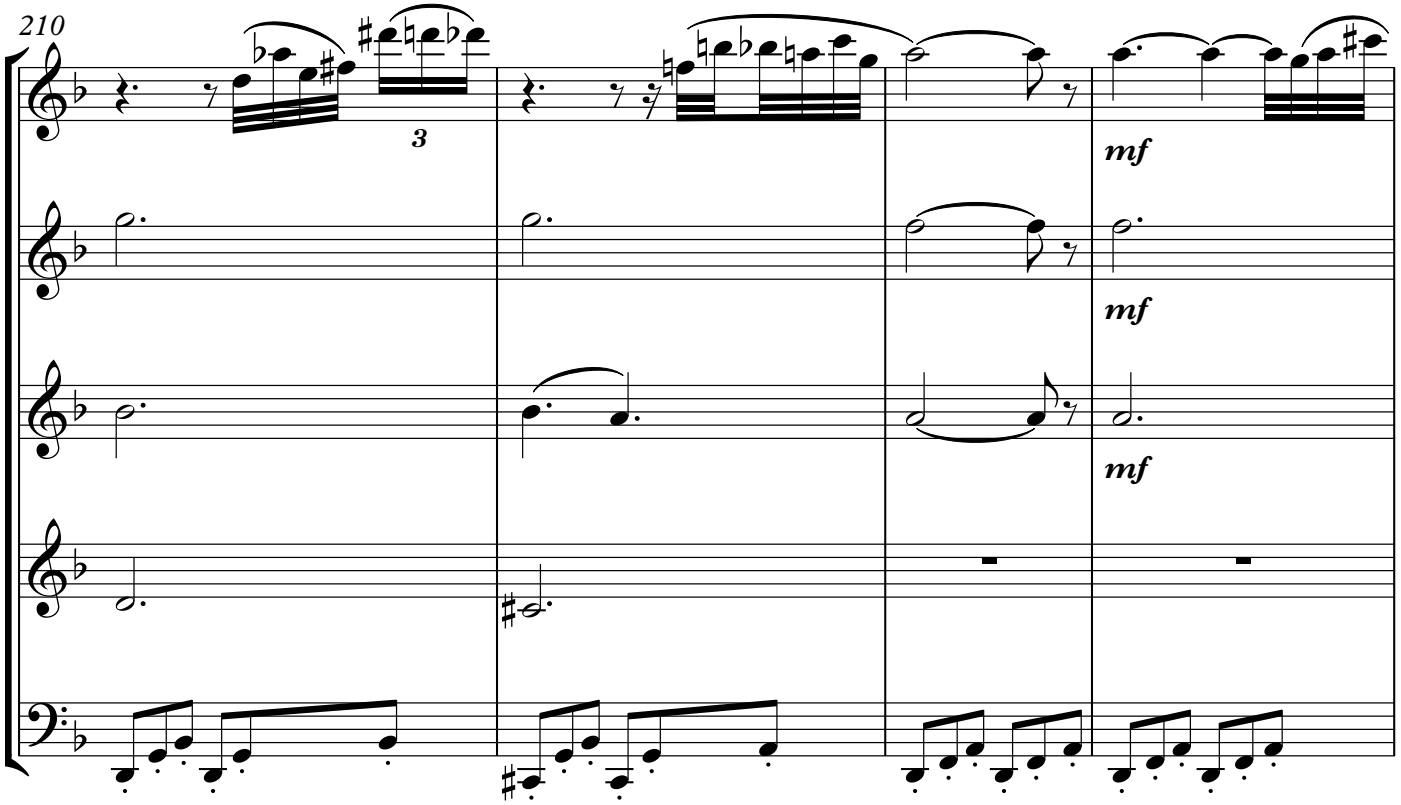
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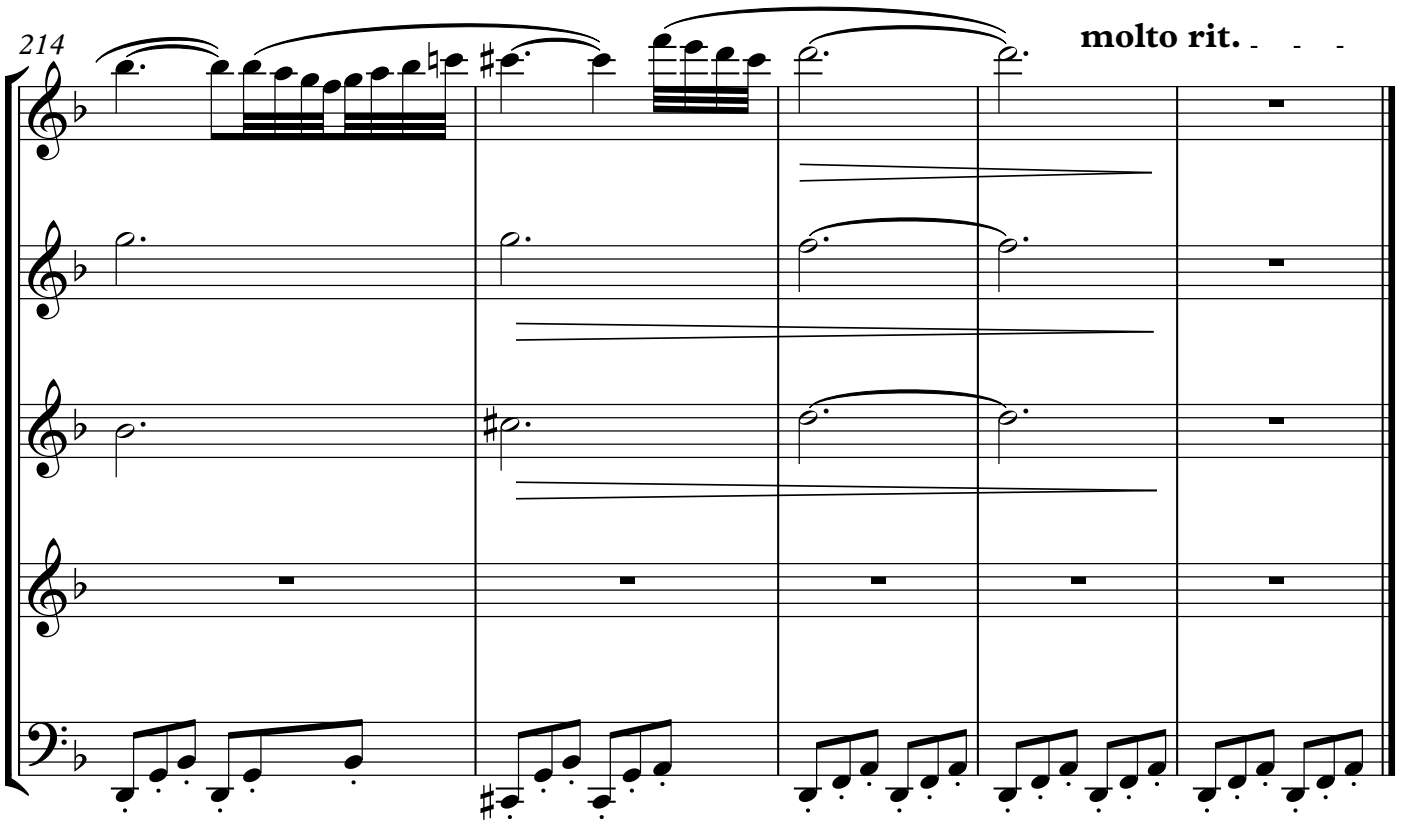
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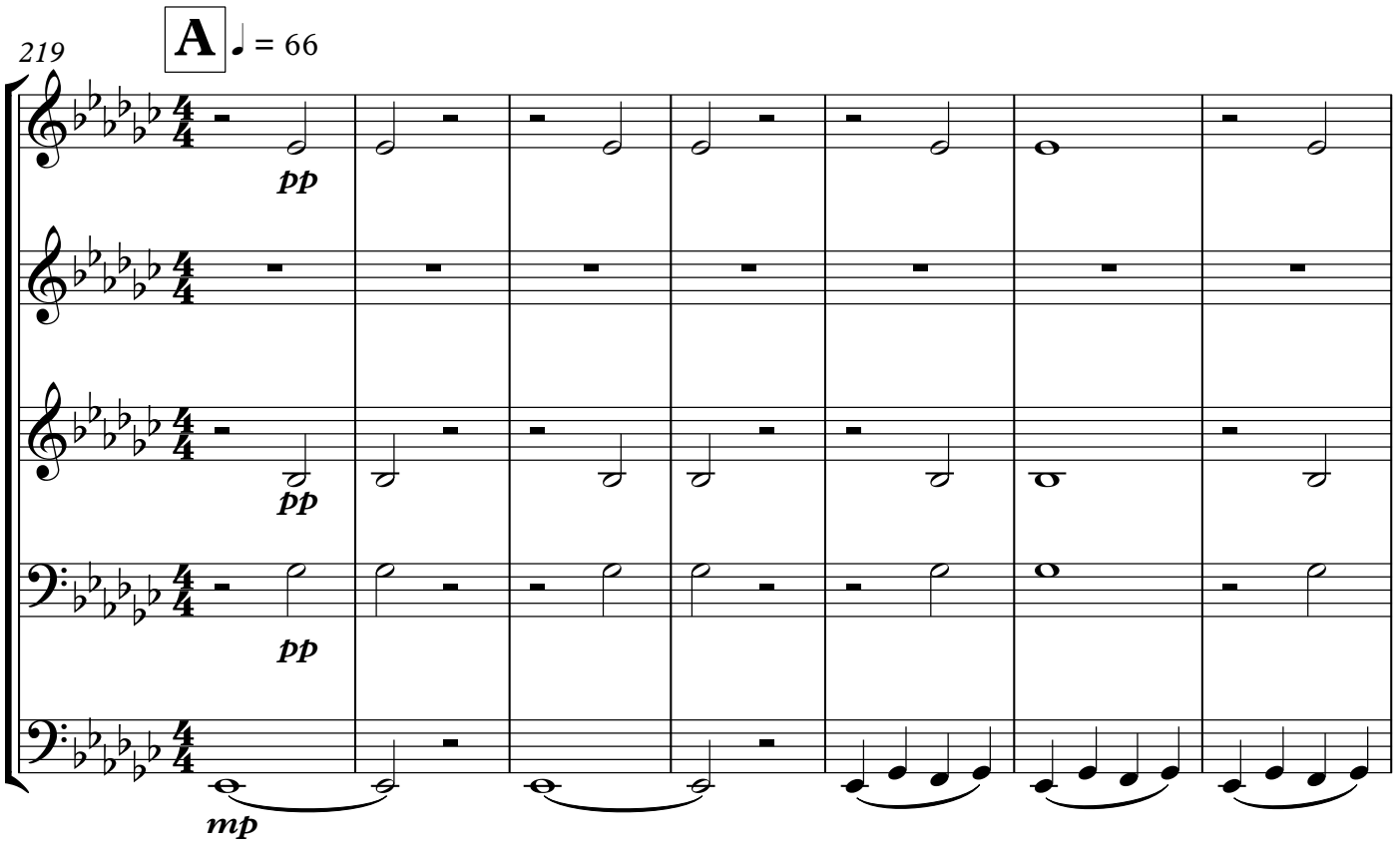

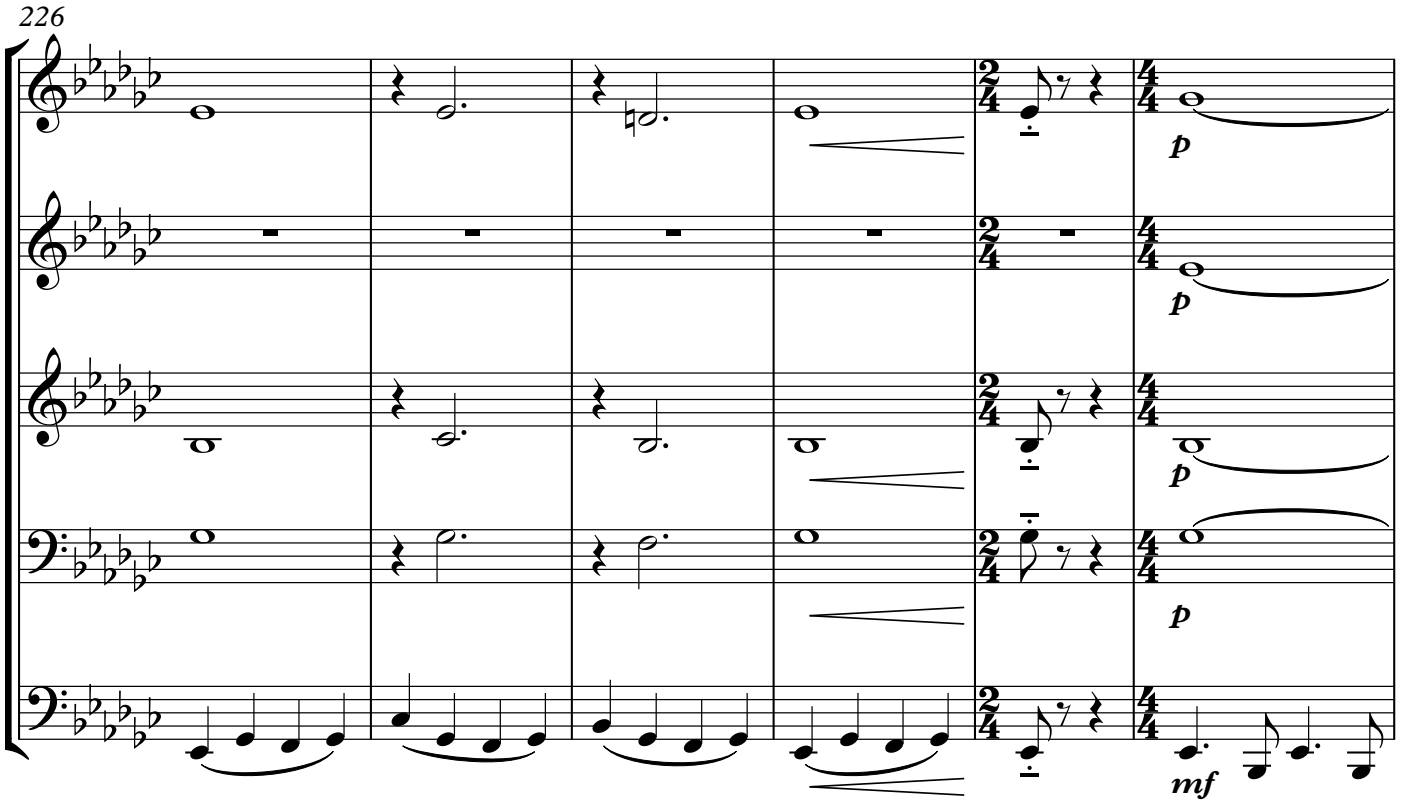

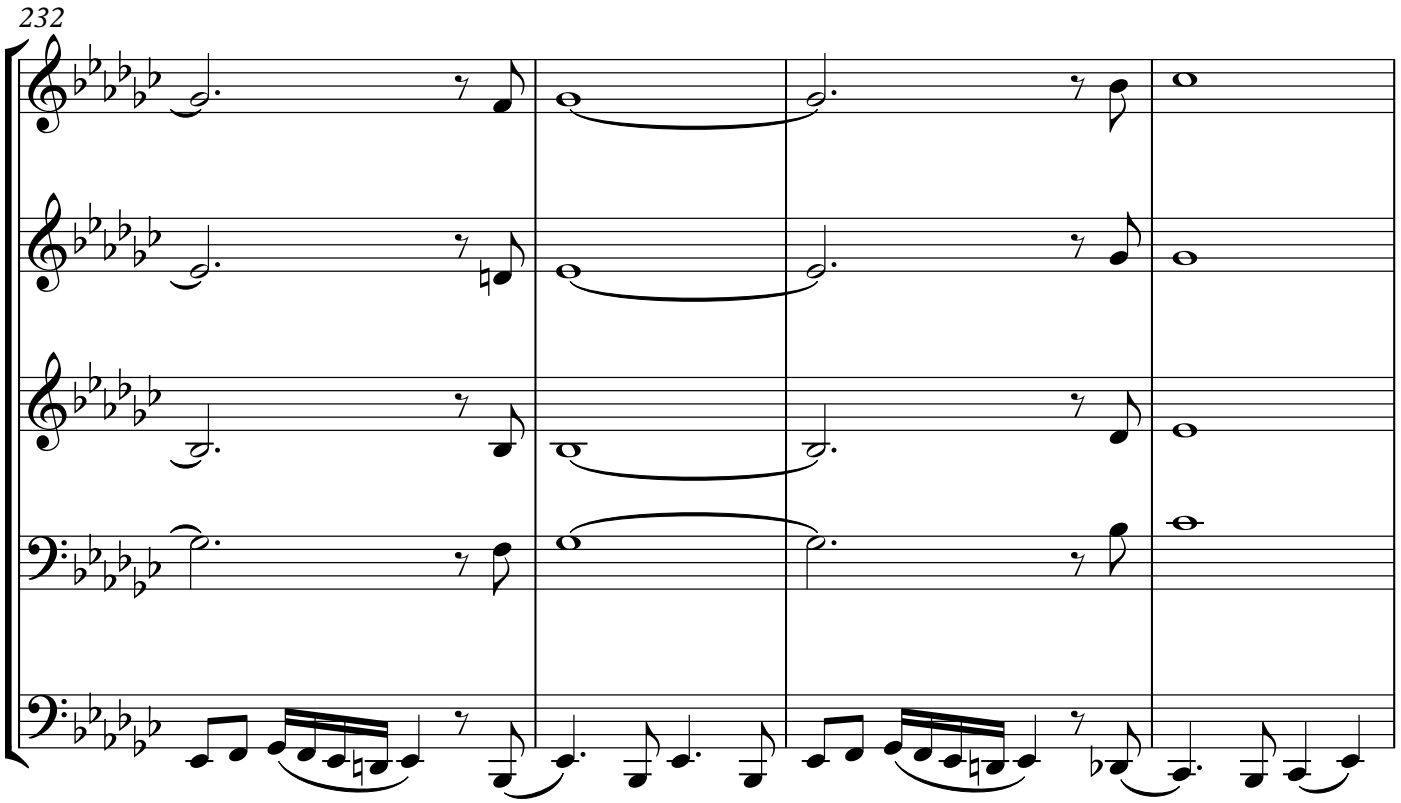
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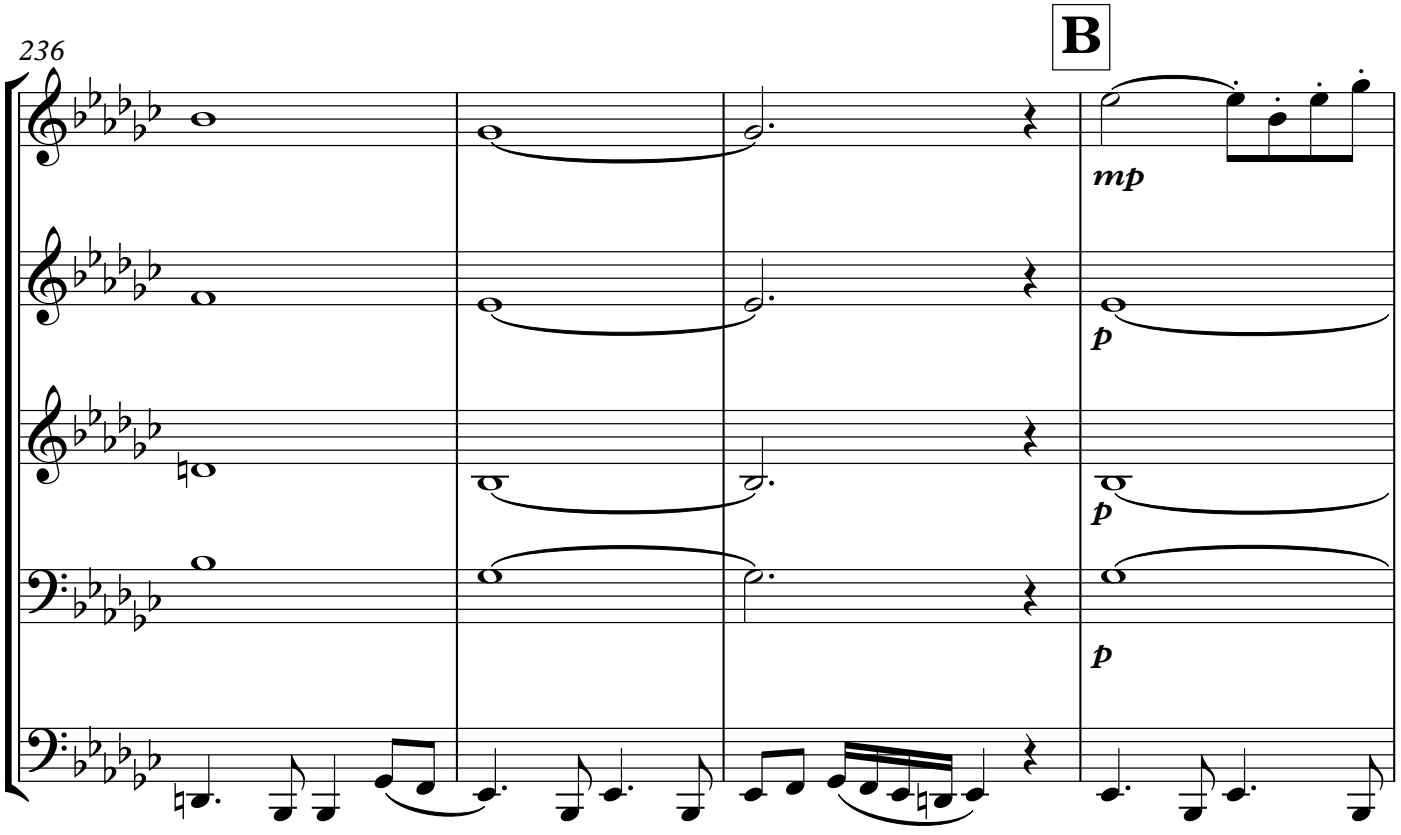
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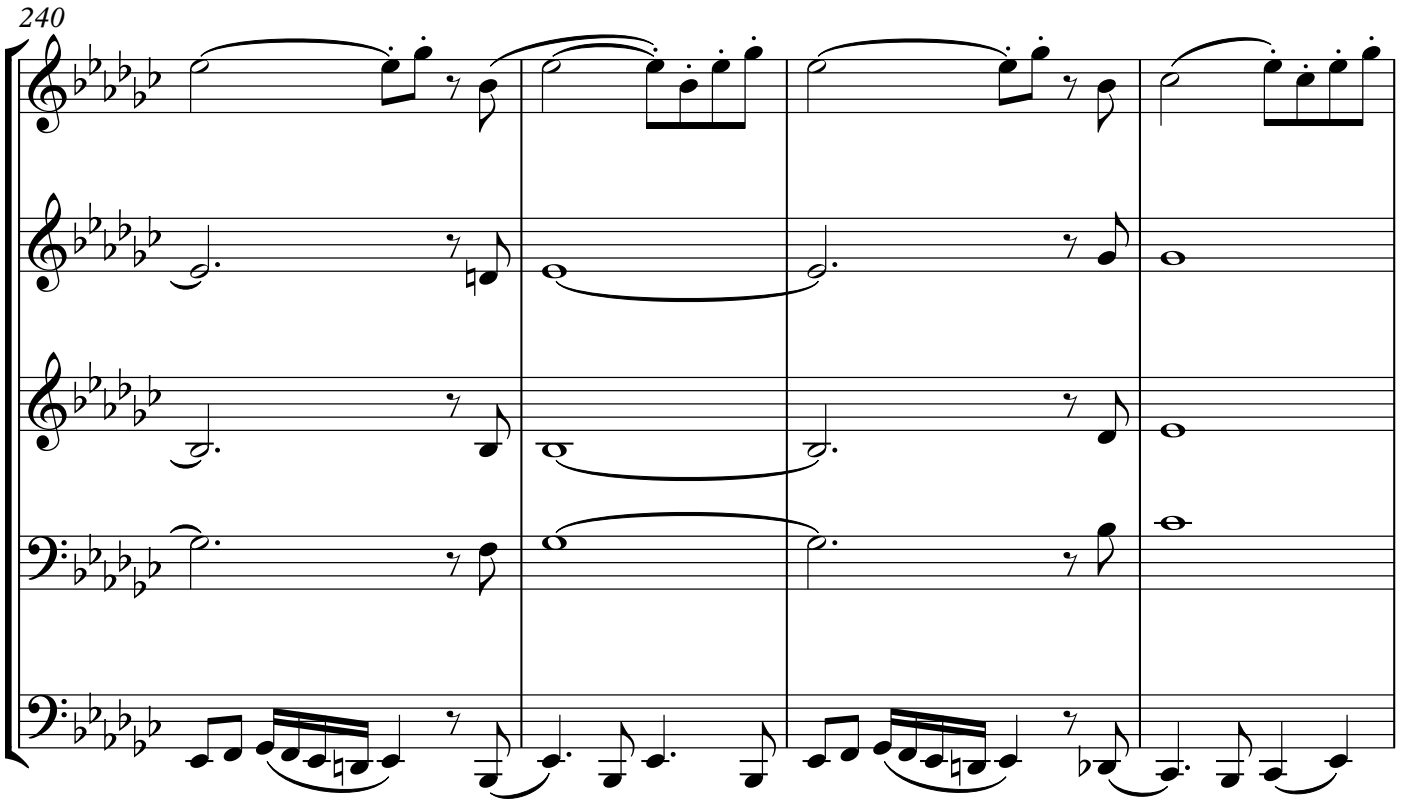
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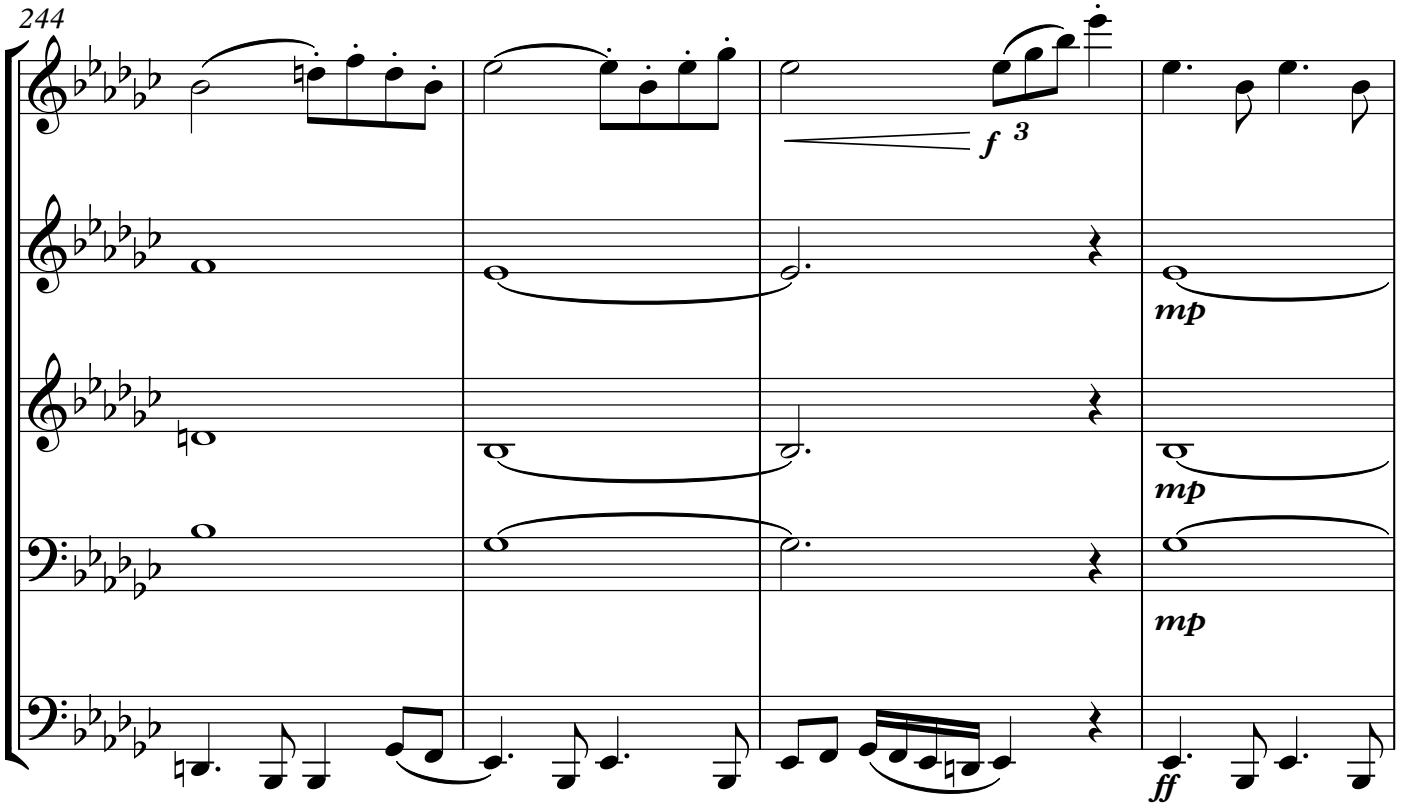
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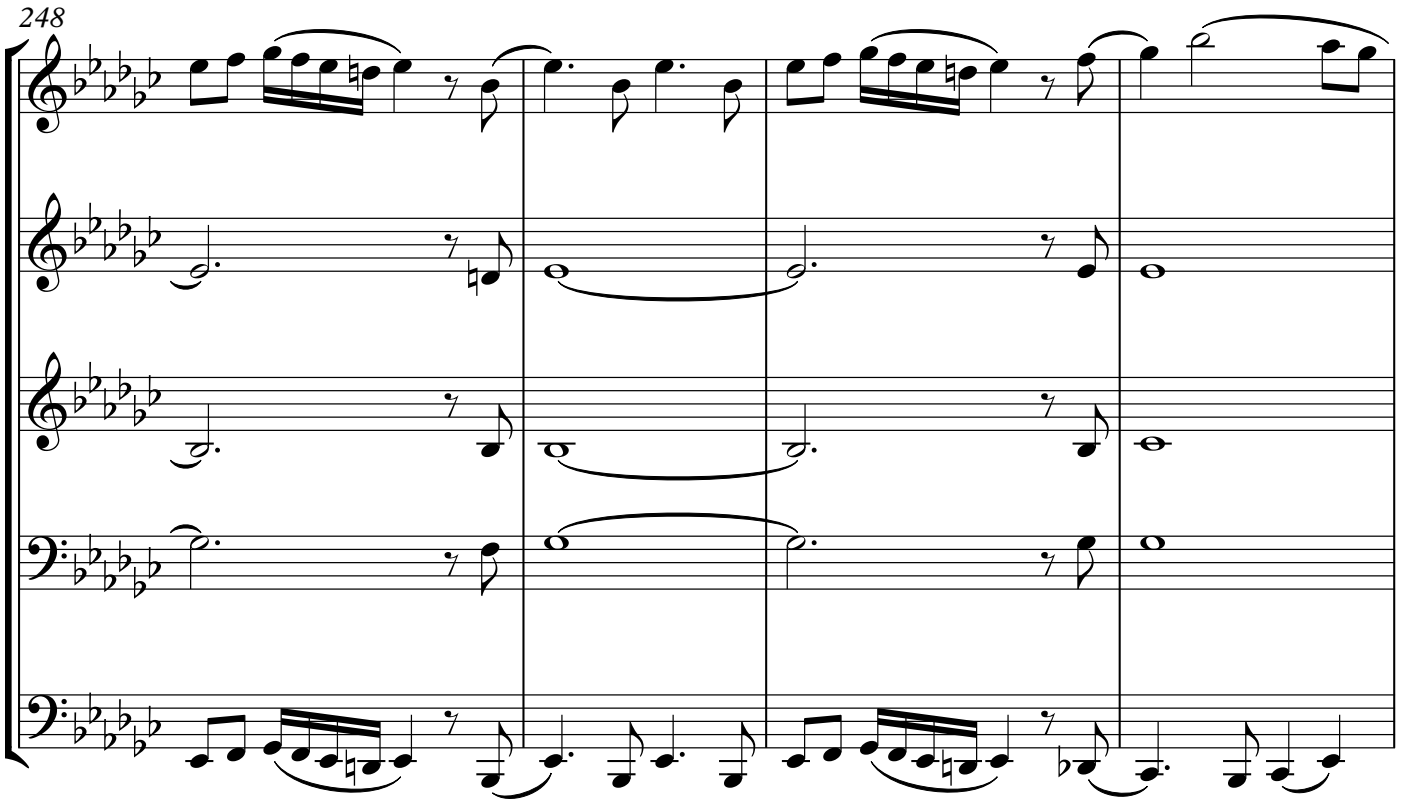
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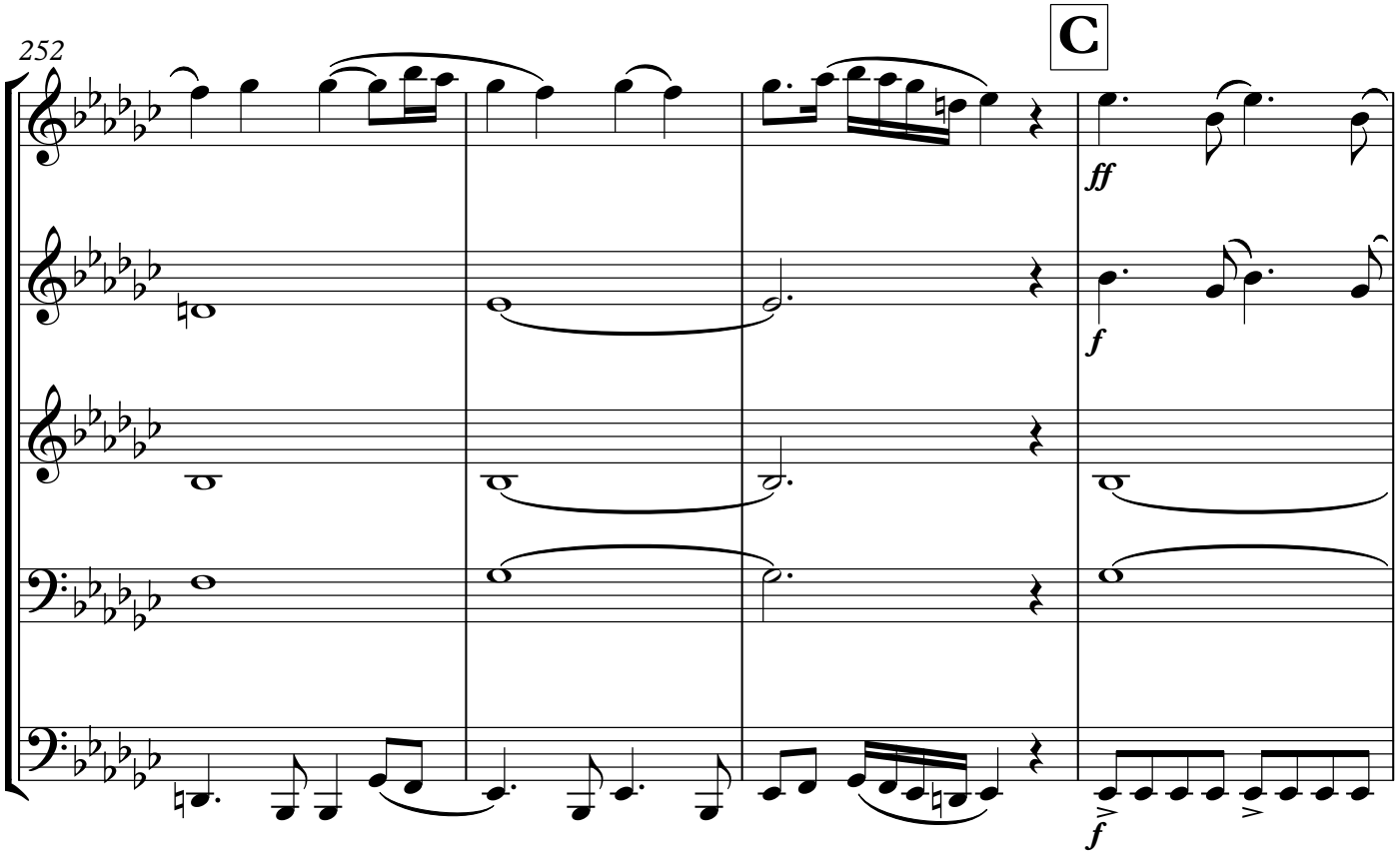
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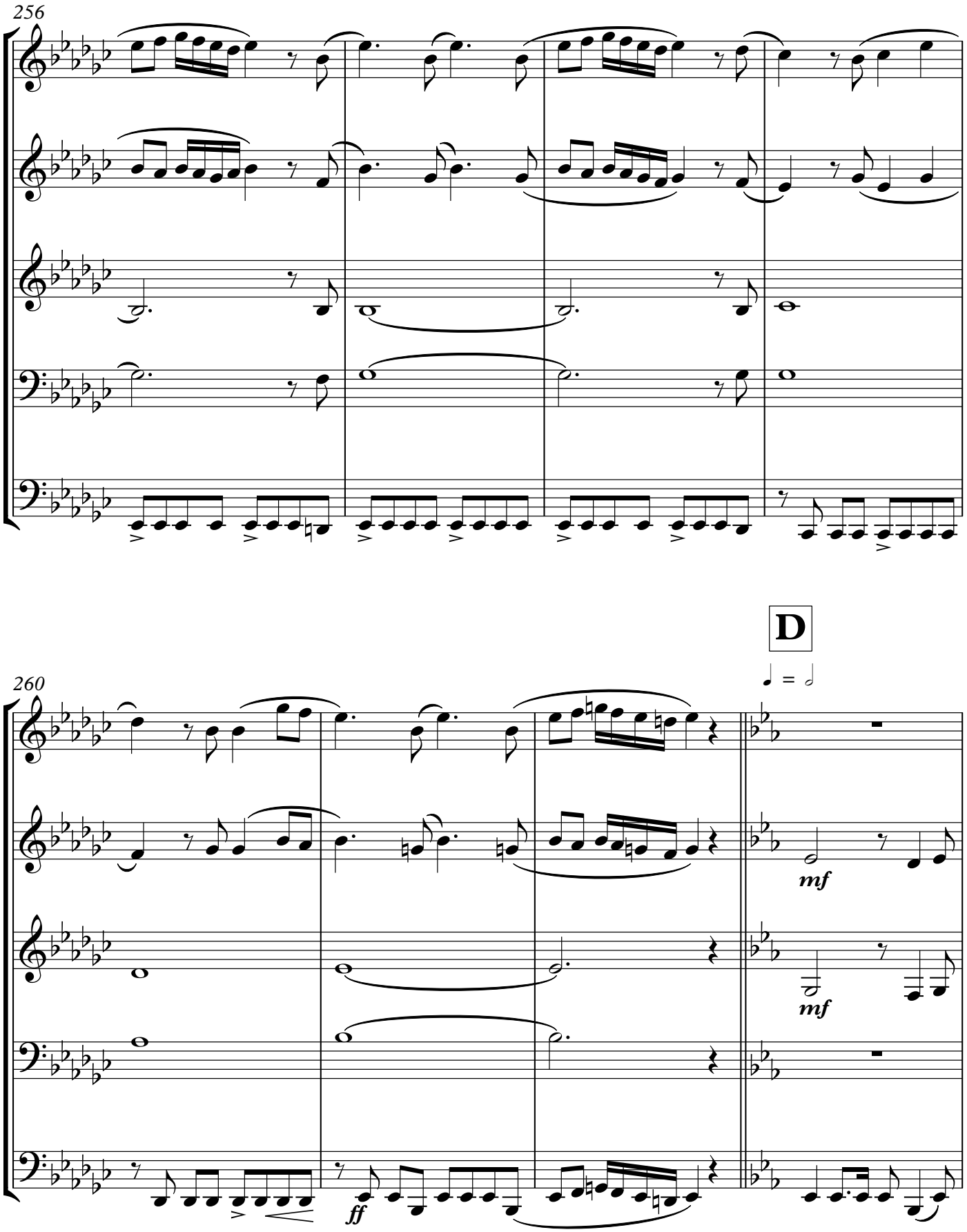
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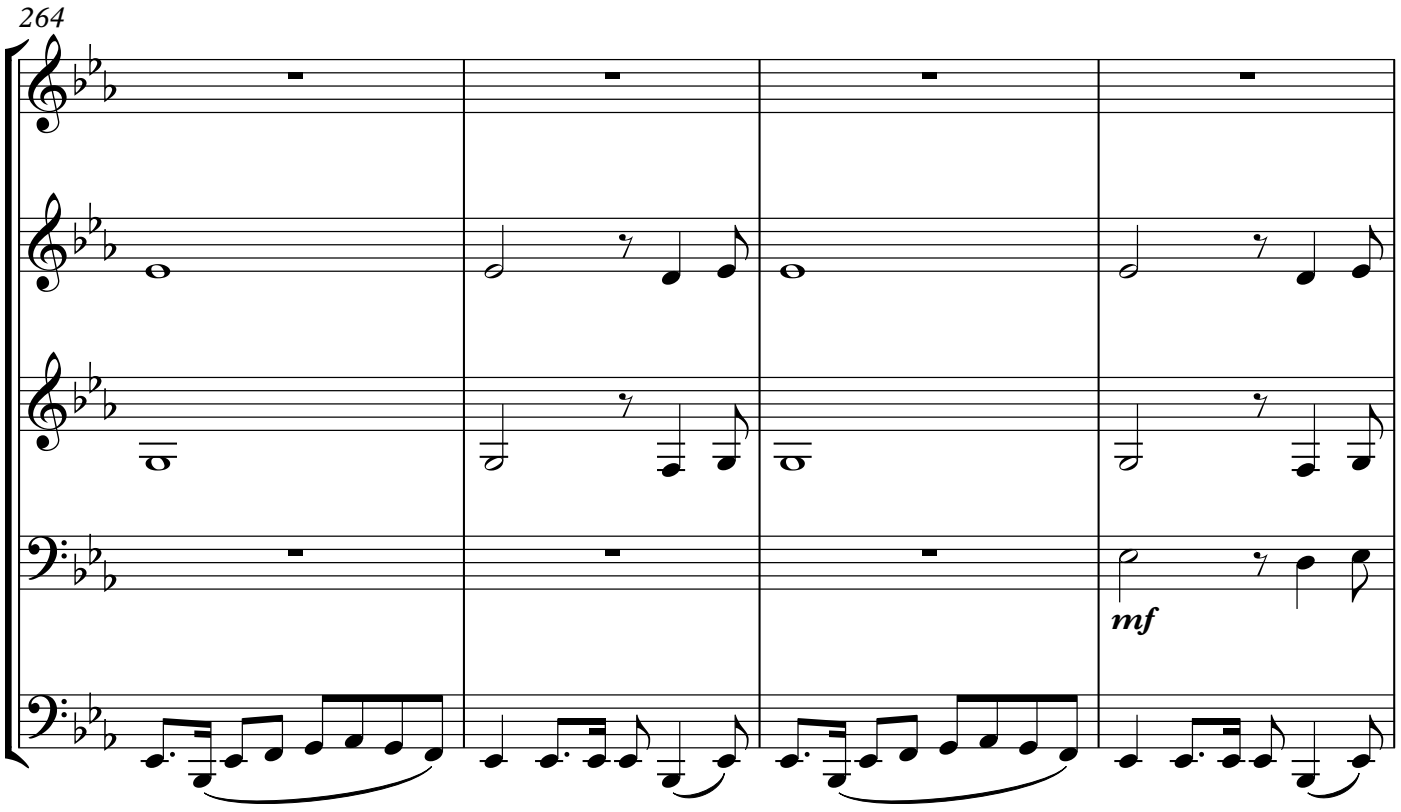
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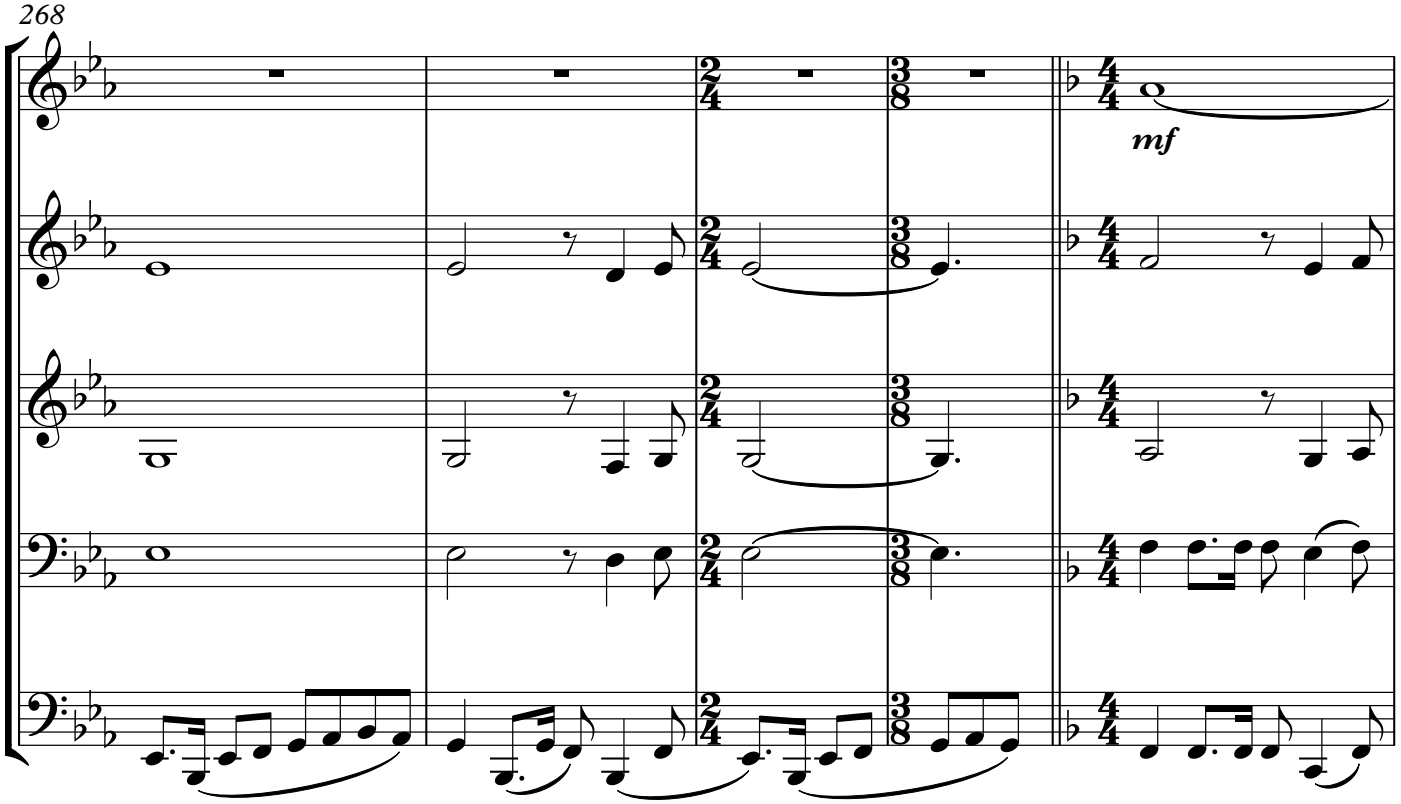
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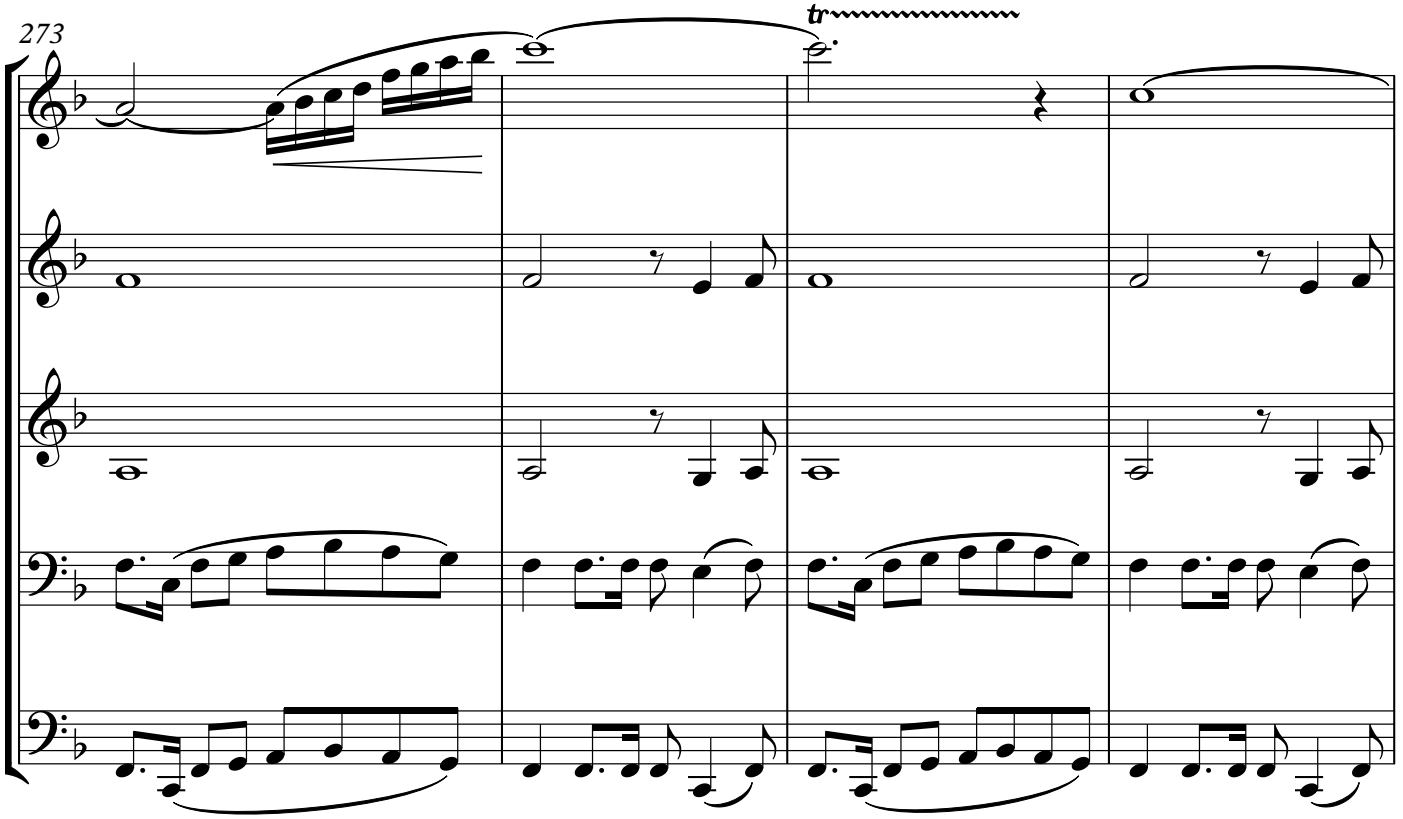
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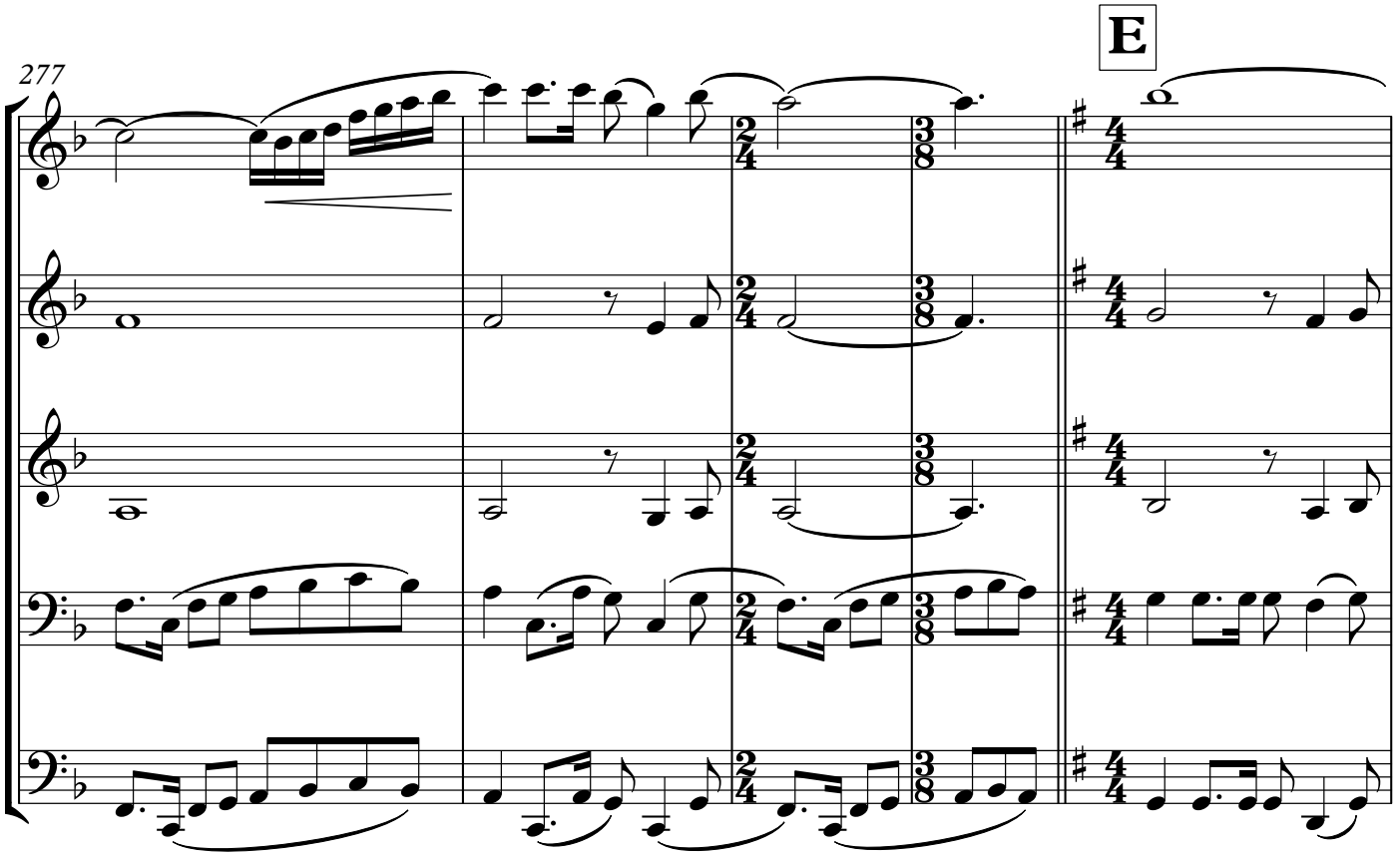
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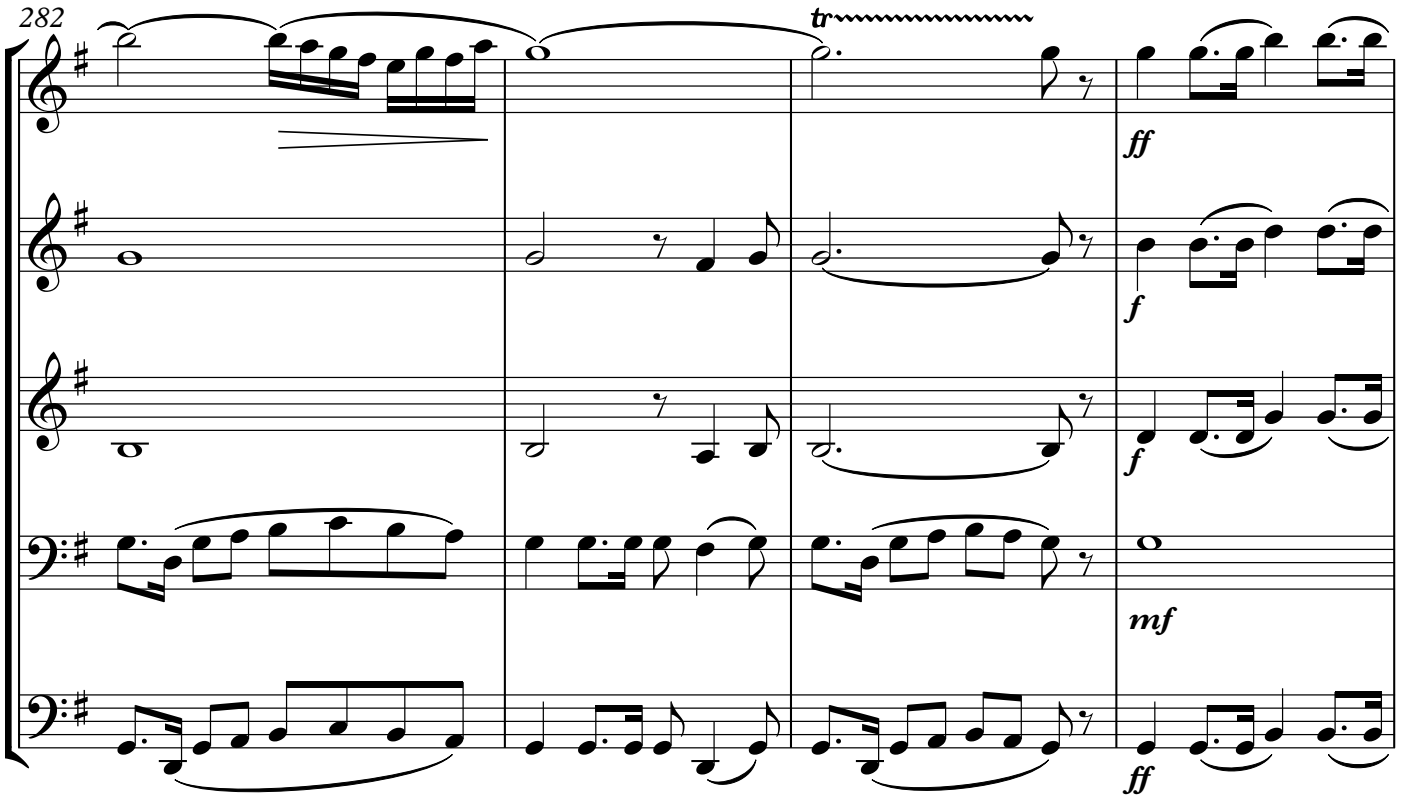
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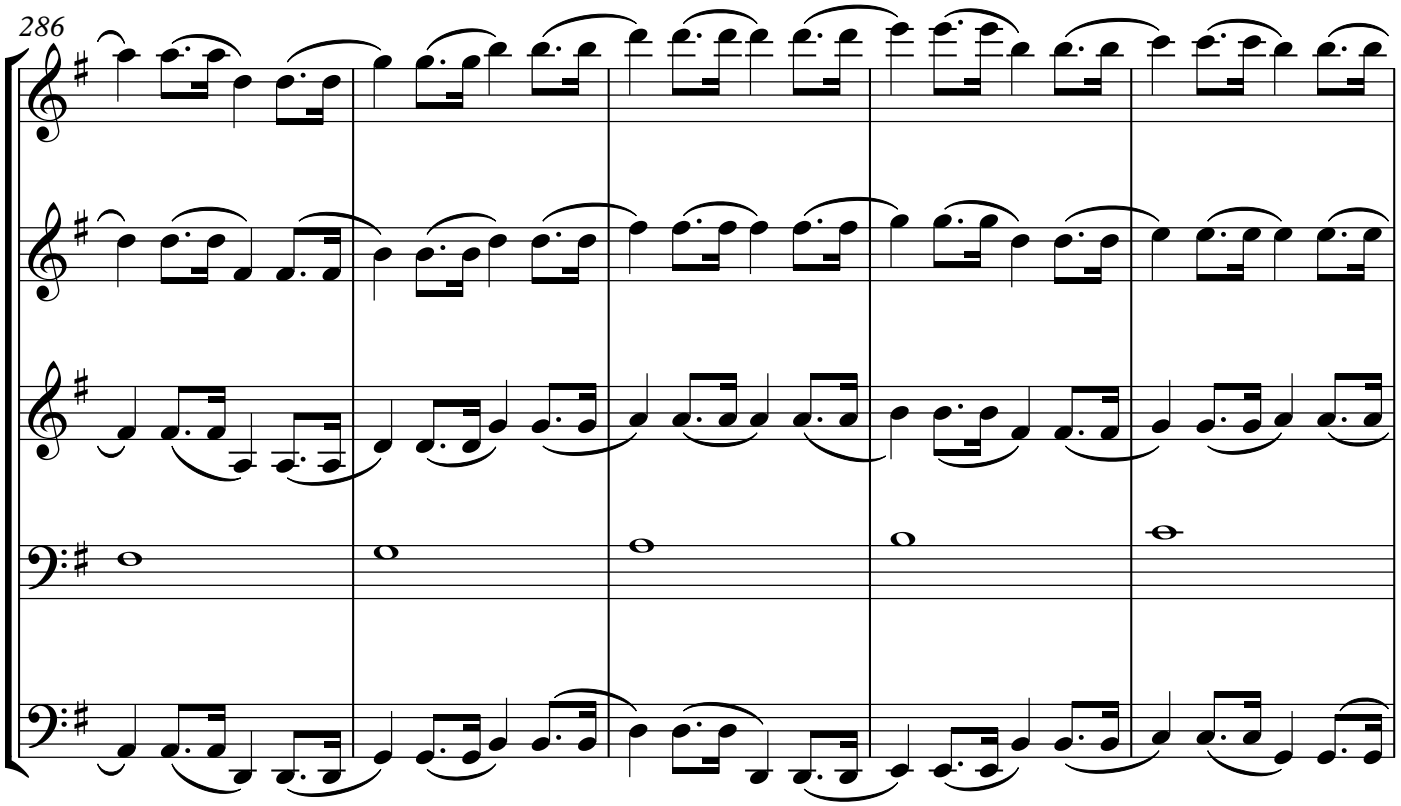
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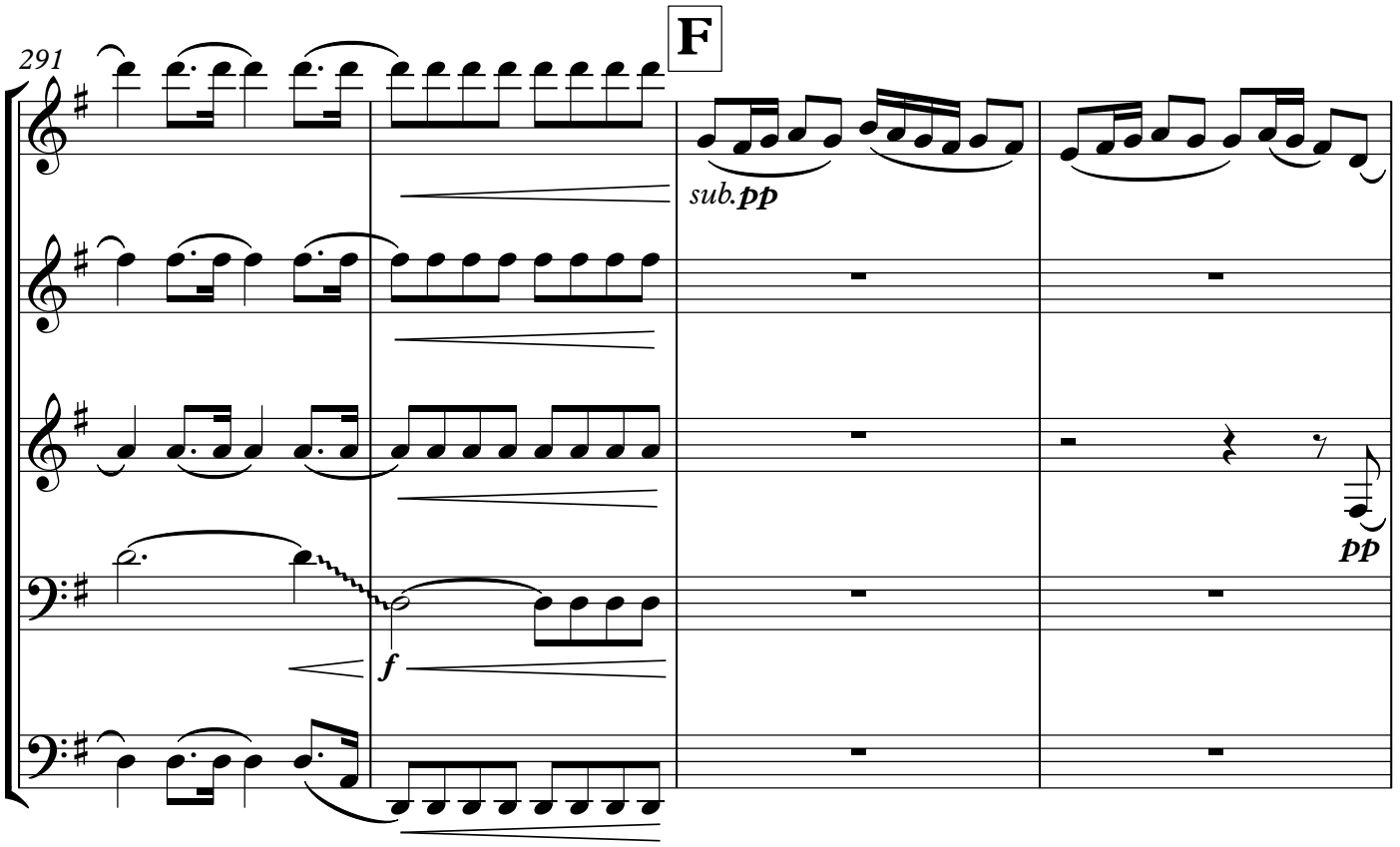
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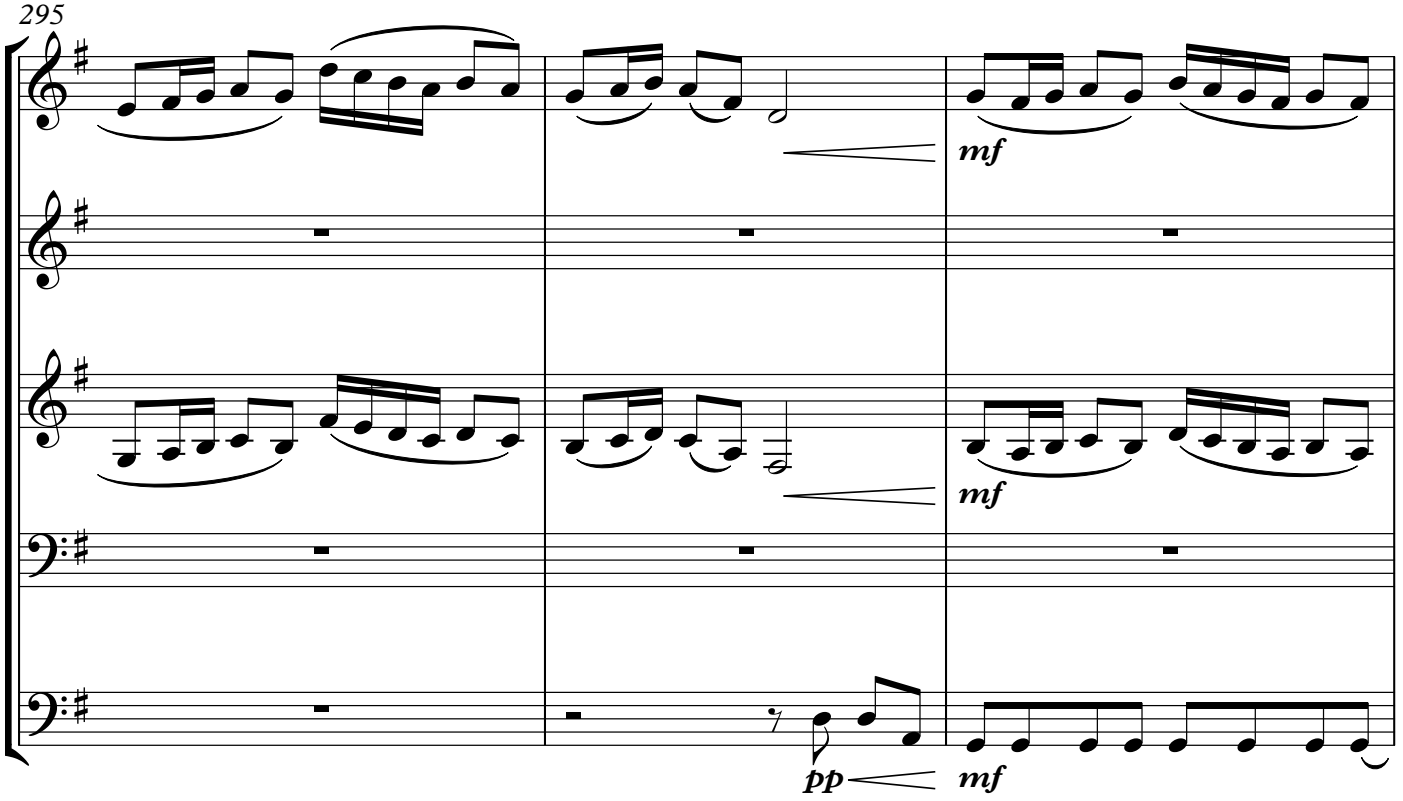
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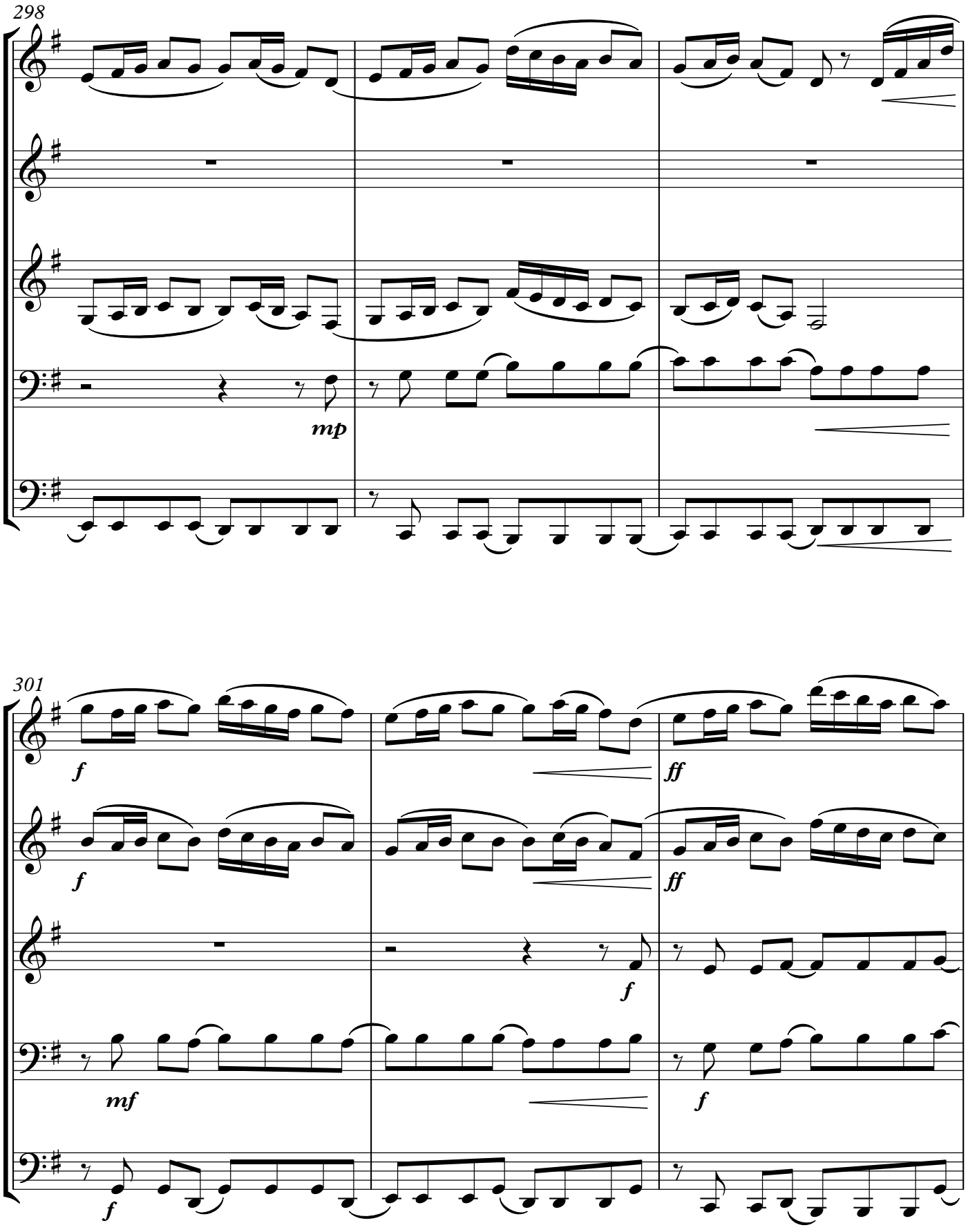
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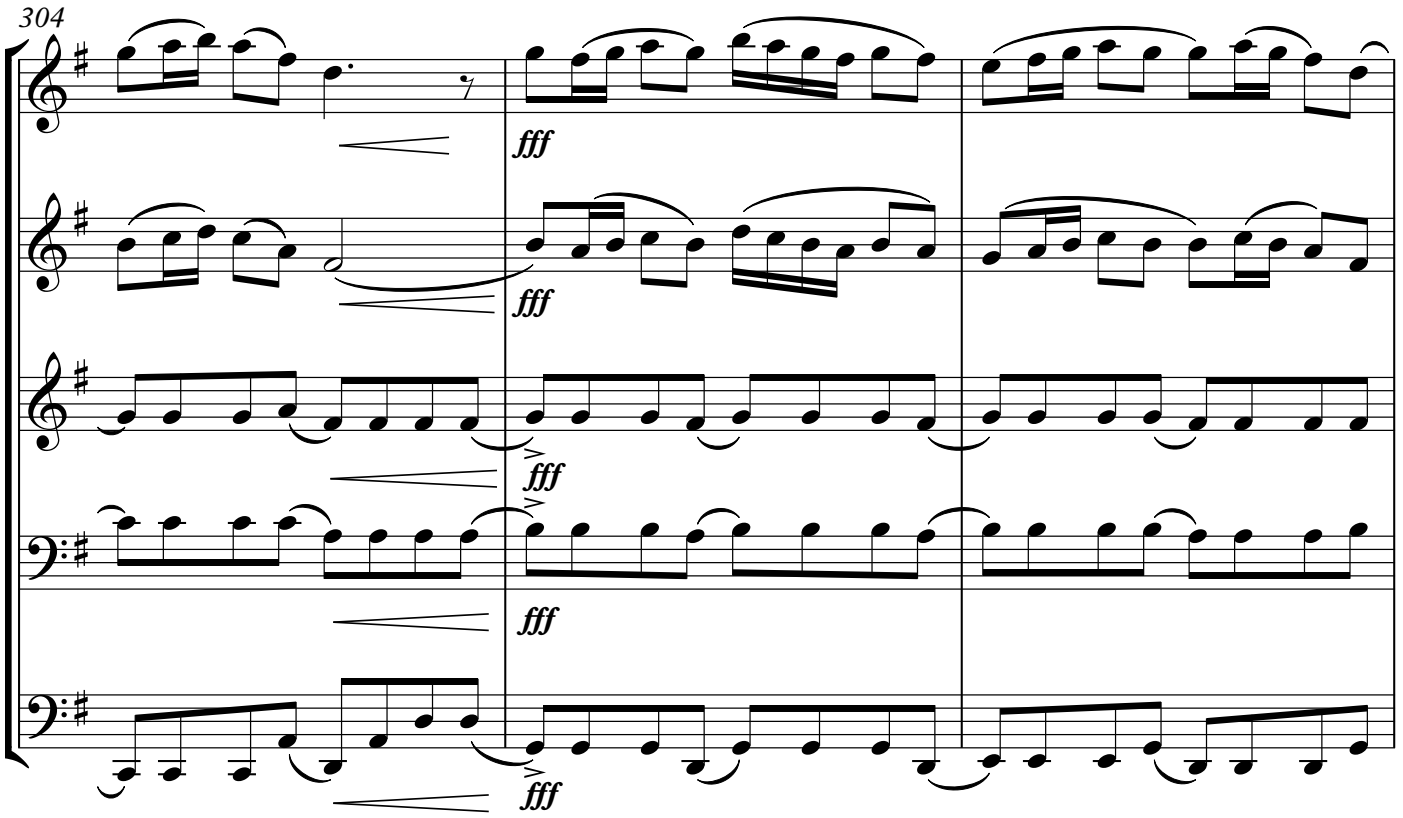
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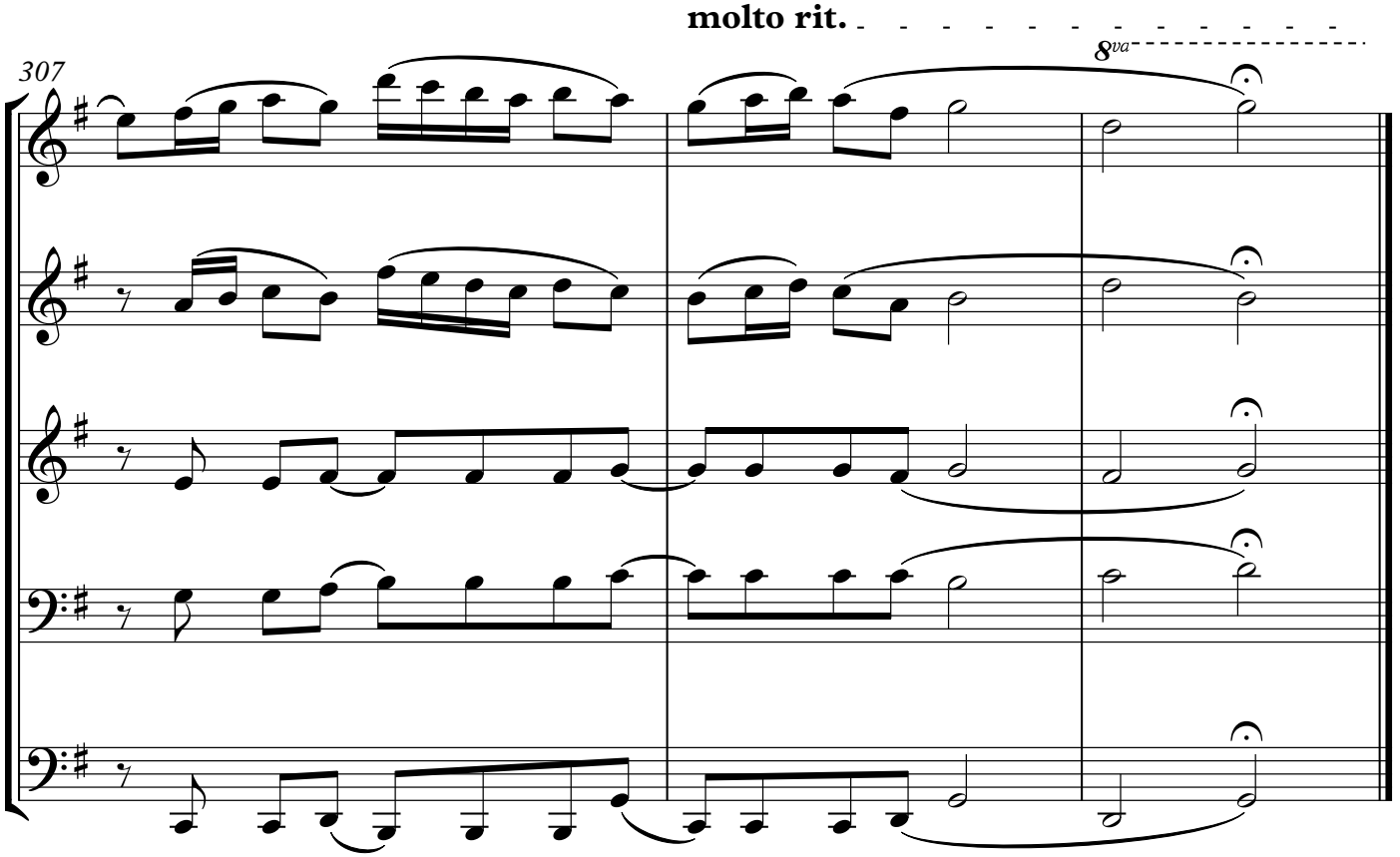
molto rit.
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307