

STILL MORNING
ERIC SHANFIELD

STILL MORNING

Eric Shanfield | ENS.2007.4a | 6'

poems by Yvor Winters

Soprano or Tenor

Bass Oboe

Amplified Viola

Farfisa Organ

>All grace notes are played before the beat.

>The vocalist and entire ensemble may be amplified.

>Bass oboe sounds one octave lower than written.

>Viola should be amplified with a contact mic, John Cale style. A distortion pedal may be used.

>The farfisa should have a rough sound similar to early Velvet Underground or Philip Glass.

>If bass oboe, amplified viola, and farfisa organ are not all available, the piece should not be performed.

The unusual ensemble is the entire point. There is another, acoustic version for voice with clarinet and piano (ENS.2007.4b).

It was in *Still Morning* I first found a way to fuse my interest in repetitive forms with the freer approach I'd been taking in my vocal music. At the time I was listening to a lot of Webern, whose music I love but whose harmonic and melodic approach is foreign to my own sensibilities, and as a lover of miniatures I wondered, can there be a tiny minimalism? Can Webern and Philip Glass be made to coexist?

The text is by American poet Yvor Winters, whose shockingly brief book, *The Magpie's Shadow*—an imagist collection comprised entirely of evocative six-syllable poems—is set in its entirety. Arranged into three parts following the seasons (with summer and autumn elided), the instruments mostly play in unison, though they occasionally comment on and decorate the vocal part. Nevertheless, while the vocal line ranges freely, the accompaniment is always one single line of obsessively repeated tiny musical phrases.

There are two versions of the work. There is a later, smoothed-out all-acoustic “classical” adaptation for clarinet and piano duo, but this is the original, featuring a highly unusual ensemble of bass oboe, amplified viola, and farfisa organ inspired by the Velvet Underground and early Philip Glass.

STILL MORNING
music by Eric Shanfield
poems by Yvor Winters

The Magpie's Shadow

I. In Winter

Myself
Pale mornings, and
I rise.

Still Morning
Snow air—my fingers curl.

Awakening
New snow, O pine of dawn!

Winter Echo
Thin air! My mind is gone.

The Hunter
Run! In the magpie's shadow.

No Being
I, bent. Thin nights receding.

II. In Spring

Spring
I walk out the world's door.

May
Oh, evening in my hair!

Spring Rain
My doorframe smells of leaves.

Song
Why should I stop
for spring?

III. In Summer and Autumn

Sunrise
Pale bees! O whither now?

Fields
I did not pick
a flower.

At Evening
Like leaves my feet passed by.

Cool Nights
At night bare feet on flowers!

Sleep
Like winds my eyelids close.

The Aspen's Song
The summer holds me here.

The Walker
In dream my feet are still.

Blue Mountain
A deer walks that mountain.

God of Roads
I, peregrine of noon.

September
Faint gold! O think not here.

A Lady
She's sun on autumn leaves.

Alone
I saw day's shadow strike.

A Deer
The trees rose in the dawn.

Man in Desert
His feet run as eyes blink.

Desert
The tented autumn, gone!

The End
Dawn rose, and desert shrunk.

High Valleys
In sleep I filled these lands.

Awaiting Snow
The well of autumn—dry.

STILL MORNING

I. IN WINTER

Yvor Winters

Eric Shanfield

$\text{♩} = 104$

Soprano
or Tenor

3 MYSELF

f

Pale

Bass Oboe

Viola

Farfisa Organ

4

Sop.

morn - nings, —

and I

rise. —

B. Ob.

Vla.

F. Org.

STILL MORNING - I. IN WINTER

7 STILL MORNING

Sop. *f*

Snow air my fin - gers curl.

B. Ob.

Vla.

F. Org.

11 AWAKENING

Sop. *f*

New snow, O pine of dawn!

B. Ob.

Vla.

F. Org.

15

17 WINTER ECHO

Sop.

B. Ob.

Vla.

F. Org.

19 *f*

Sop. Thin air! — My mind is gone. 7

B. Ob.

Vla.

F. Org.

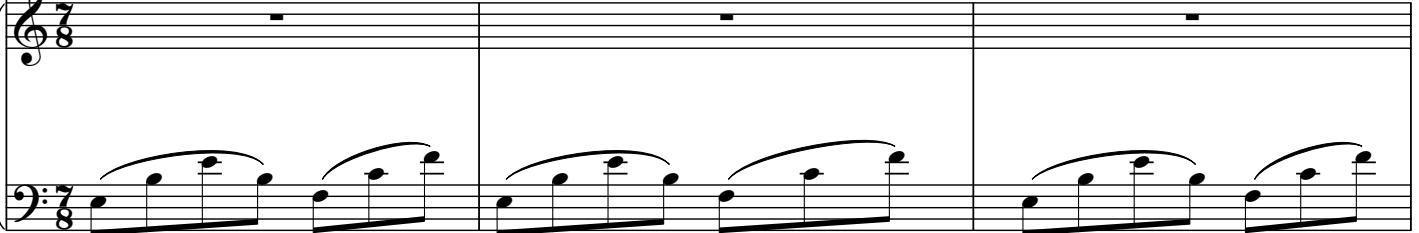
STILL MORNING - I. IN WINTER

23 THE HUNTER

Sop. 

B. Ob. 

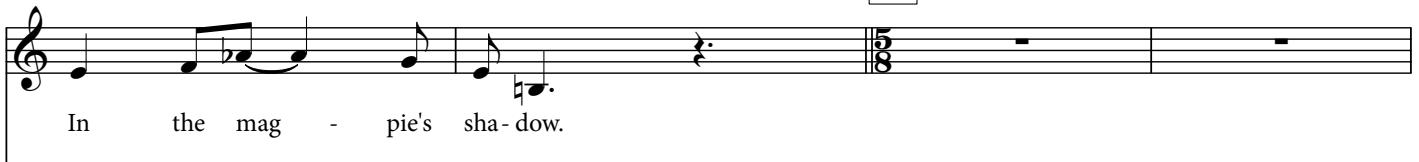
Vla. 

F. Org. 

Run!

26

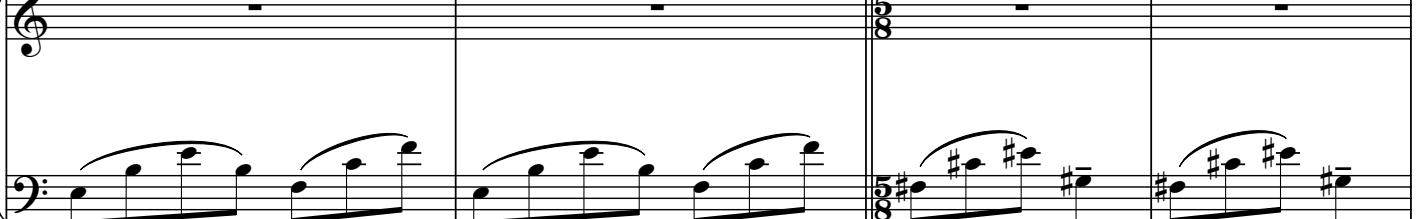
28 NO BEING

Sop. 

In the mag - pie's sha - dow.

B. Ob. 

Vla. 

F. Org. 

30

Sop. *f*

B. Ob.

Vla.

F. Org.

I, _____ bent.

Measure 30: Soprano sings "I," followed by a vocal line with sustained notes and grace notes. Bassoon, Oboe, and Viola play eighth-note patterns. Double bassoon part consists of sustained notes with grace notes.

Measure 31: Continuation of the vocal line and instrumentals.

Measure 32: Continuation of the vocal line and instrumentals.

Measure 33: Continuation of the vocal line and instrumentals.

34

Sop.

B. Ob.

Vla.

F. Org.

Thin nights re - ce - ding. _____

Measure 34: Soprano sings "Thin nights re - ce - ding." Bassoon, Oboe, and Viola play eighth-note patterns. Double bassoon part consists of sustained notes with grace notes.

Measure 35: Continuation of the vocal line and instrumentals.

Measure 36: Continuation of the vocal line and instrumentals.

Measure 37: Continuation of the vocal line and instrumentals.

STILL MORNING

II. IN SPRING

Yvor Winters

Eric Shanfield

$\text{♩} = 132$

3 SPRING

Soprano
or Tenor

Bass Oboe

Viola

Farfisa Organ

4

Sop.

B. Ob.

Vla.

F. Org.

walk out the world's door.

STILL MORNING - II. IN SPRING

9

8 MAY

Sop. *f*

B. Ob.

Vla.

F. Org.

11

14 SPRING RAIN

Sop. *p*

B. Ob.

Vla.

F. Org.

STILL MORNING - II. IN SPRING

15

Sop. *f*

B. Ob.

Vla. *p cresc.*

F. Org.

19

Sop. smells of leaves.

B. Ob. *f*

Vla. *f*

F. Org.

The musical score consists of two systems of four staves each. The top system starts at measure 15. The soprano (Sop.) staff has a treble clef and a key signature of one sharp. The bassoon (B. Ob.) staff has a treble clef. The violin (Vla.) staff has a bass clef and a key signature of one sharp. The double bassoon (F. Org.) staff has a bass clef and a key signature of one sharp. The soprano sings "My door - frame". The bassoon rests. The violin plays a sustained note with a crescendo. The double bassoon plays eighth-note chords. The bottom system starts at measure 19. The soprano sings "smells of leaves.". The bassoon plays eighth-note chords. The violin plays sustained notes with a decrescendo. The double bassoon plays eighth-note chords. The soprano continues singing in the next measure.

23 SONG

f

Sop.

B. Ob.

Vla.

F. Org.

28

Sop.

B. Ob.

Vla.

F. Org.

STILL MORNING

III. IN SUMMER AND AUTUMN

Yvor Winters

Eric Shanfield

Soprano or Tenor

Bass Oboe

Viola

Farfisa Organ

Sop.

B. Ob.

Vla.

F. Org.

3 SUNRISE
mp

Pale _____ bees! _____

spicc.
mp

7
O whi - ther now?

Copyright © 2007 Eric Shanfield

12 FIELDS

mf

Sop. I did not pick a flow - er.

B. Ob. *mf*

Vla. norm. *mf*

F. Org. *mf*

16 AT EVENING

mf

Sop. Like leaves. my feet passed by..

B. Ob. *#*

Vla. *#*

F. Org. *mf*

21

23 COOL NIGHTS

Sop. *mf*

B. Ob.

Vla.

F. Org.

At night

26

Sop. bare feet

B. Ob.

Vla.

F. Org.

30

Sop. **33** SLEEP *mf*

B. Ob.

Vla.

F. Org.

on flow - ers! Like

35

Sop. winds my eye - lids fall.

B. Ob.

Vla. *mf*

F. Org.

STILL MORNING - III. IN SUMMER AND AUTUMN

40 THE ASPEN'S SONG

Sop. *mf*
The sum-mer holds me here.
B. Ob. *mf*
Vla. pizz.
F. Org.

This musical score page shows measures 40 through 48. It features four staves: Soprano (vocal), Bassoon, Violin (Viola), and Double Bass (Double Bassoon). Measure 40 begins with a rest followed by the vocal line. Measure 41 starts with a bassoon solo. Measure 42 begins with a violin solo. Measures 43-48 show the vocal line continuing with 'here.' The bassoon continues its rhythmic pattern. The violin has pizzicato strokes. The double bass provides harmonic support throughout.

48 THE WALKER

45
Sop.
B. Ob. arco
Vla. arco
F. Org.

This musical score page shows measures 45 through 48. It features four staves: Soprano, Bassoon, Violin (Viola), and Double Bass. Measures 45-47 consist of sustained notes from the bassoon and violin. Measure 48 begins with a bassoon solo. The violin then enters with an arco stroke. The double bass provides harmonic support throughout.

50

Sop. *mf*

In dream my feet

B. Ob.

Vla.

F. Org.

57

59 BLUE MOUNTAIN *mf*

Sop. are still. A

B. Ob.

Vla.

F. Org.

STILL MORNING - III. IN SUMMER AND AUTUMN

61

Sop. deer walks that moun - tain.

B. Ob.

Vla.

F. Org.

65 GOD OF ROADS

Sop. - - - - 7

B. Ob. f - - - - mf 7

Vla. f - - - - mf 7

F. Org. f - - - - mf 7

69

Sop.

B. Ob.

Vla.

F. Org.

73

Sop.

B. Ob.

Vla.

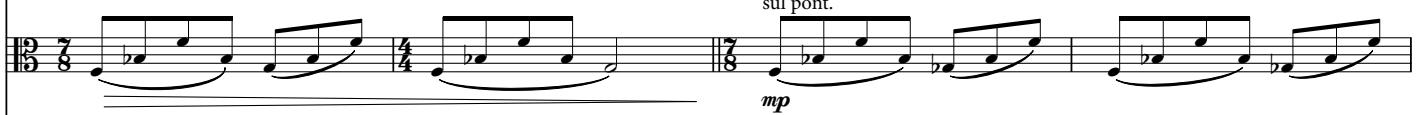
F. Org.

STILL MORNING - III. IN SUMMER AND AUTUMN

77

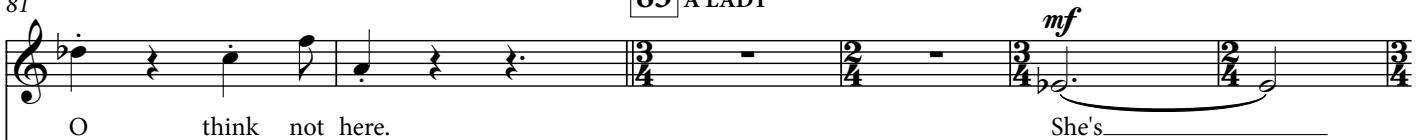
Sop. 

B. Ob. 

Vla. 

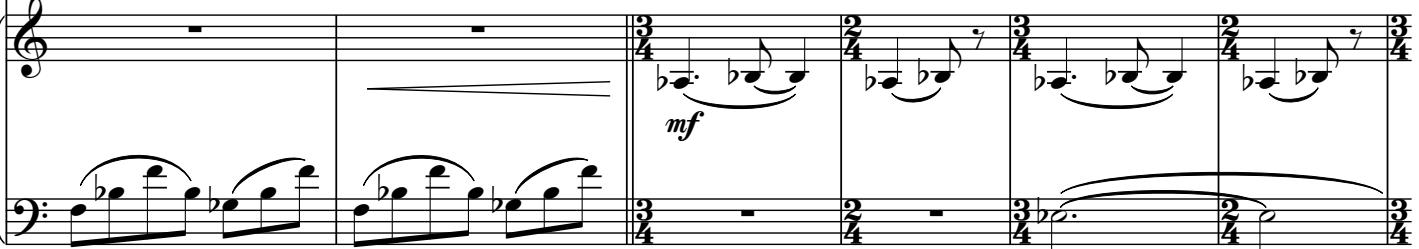
F. Org. 

81

Sop. 

B. Ob. 

Vla. 

F. Org. 

87

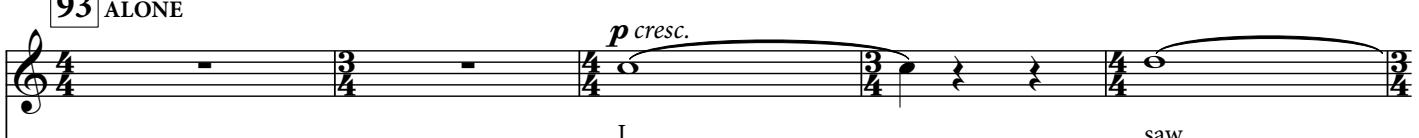
Sop. 

B. Ob. 

Vla. 

F. Org. 

93 ALONE

Sop. 

B. Ob. 

Vla. 

F. Org. 

STILL MORNING - III. IN SUMMER AND AUTUMN

98

Sop. 101 A DEER

B. Ob.

Vla.

F. Org.

103

Sop. *mf*

B. Ob.

Vla.

F. Org.

The trees *mf* rose in the dawn.

B. Ob.

Vla.

F. Org.

109 MAN IN DESERT

Sop. *mf*

B. Ob.

Vla.

F. Org. *mf*

114

117 DESERT

Sop.

B. Ob.

Vla.

F. Org. *f*

STILL MORNING - III. IN SUMMER AND AUTUMN

119 *f*

Sop. The tent - ed au - tumn, gone! | 6

B. Ob.

Vla.

F. Org.

123 THE END

Sop. *ff* Dawn rose, and | 6

B. Ob. *ff*

Vla. *ff* *espress.*

F. Org.

127 *cresc.*

Sop. de - - - sert shrunk.

B. Ob. *cresc.* *fff*

Vla. *cresc.* *fff*

F. Org. *cresc.* *fff*

131 HIGH VALLEYS

Sop. *p*

In

B. Ob. *p*

Vla. *p norm.*

F. Org. *p sub.*

STILL MORNING - III. IN SUMMER AND AUTUMN

137

Sop. sleep I filled these lands.

B. Ob.

Vla.

F. Org.

142 AWAITING SNOW

Sop. The well

B. Ob. cresc.

Vla. col legno f p f p f p f p f p f p

F. Org. cresc.

145

Sop. *mp*

B. Ob. *mp decresc.*

Vla. *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

F. Org. *mp decresc.*

148 *rit.* *pp*

Sop. *pp*

B. Ob. *pp* *6* *5* *mp* *pp*

Vla. *arco* *molto sul pont.* *norm.* *pp* *mp* *pp*

F. Org. *pp*

ens 3.29.07 - 4.2.07