

In *Penumbra* two forms of the same musical landscape move in relation to each other. At times their relative motion mask or shadow each other whilst at others, they combine to create shifting, evolving patterns and shapes; the bass-clarinet's predominantly decorative and melismatic materials – moving between singing, melodic and dance-like rhythmic characters - enveloped and set against the spectral resonances of the computer's transformations.

The title of the work alludes in part to the timbre of the bass-clarinet's lines as well as the contrasting weights and shades of harmony and sound from the real-time processing.