

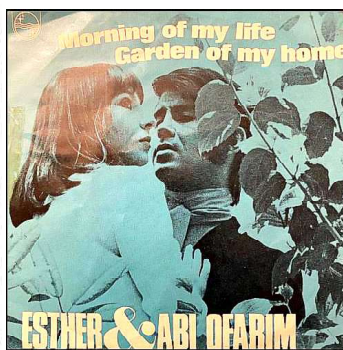
1558. Morning Of My Life



Backgrounds Of S. Radic

"Morning of My Life" (originally known as "In the Morning") is a BEE GEES song written by Barry Gibb in 1965 in the town of Wagga Wagga, Australia, and later recorded by the Bee Gees and several other artists. It was recorded in 1966 during the sessions for the Bee Gees album *Spicks and Specks* and later released as the opening track on the *Inception/Nostalgie* compilation in 1970. The first recording of the song released by an artist was by Ronnie Burns, first as a B-side to his single "Exit, Stage Right" in June 1967 and a month later on his *Ronnie LP*. In 1969, Barry and Maurice Gibb performed an acoustic version with their sister Lesley in a BBC Two special made at the time when Robin Gibb had left the group to pursue his solo career.

Esther & Abi Ofarim version. The Israeli duo Esther & Abi Ofarim recorded the song in 1967. Although they had been recording for many years, this song was their first release in the UK. It was released as a single on Philips Records in September 1967 and became a hit single in Germany, reaching number 2 and number 9 in Austria. The B-side "Garden of My Home" was written by all three Gibb brothers. Both tracks were produced by Robert Stigwood, the orchestral arrangement was by Phil Dennys (who also arranged some songs on the Bee Gees' first album). The single was released in mono and the song also appeared on the Ofarims' album 2 in 3.



Bee Gees - Morning Of My Life (live in Las Vegas 1997)



Morning of My Life Song from Esther & Abi Ofarim

**In the morning when the moon is out to trust
You will see me at the time I love the best
Watching rainbows play on sunlights
Pools of water
Ice stream cold nights
In the morning
It is the morning of my life**

**In the daytime I will meet you as before
You will find me waiting by the ocean floor
Building castles in the shifting sands
In a world that no-one understands
In the morning
It is the morning of my life**

**In the morning of my life
The minutes takes so long to drift away
Please be patient with your life
It's only morning
and you've still to live your day**

**In the evening I will fly to the moon
To the topright hand corner
of the ceiling in my room
Where we'll stay until the sun shines
Another day to swing on the clothes lines
May I be yawning
It is the morning of my life
It is the morning of my life
In the morning, In the morning...**

Slow-8Beat, T=85

The musical score is divided into two main sections: **Main 1** (measures 1-4) and **Main 2** (measures 5-8). The instruments and their parts are as follows:

- Flute:** Features a melodic line with a triplet in measure 3. It includes a solo in Main 1 and a fill-in spread over two bars in Main 2.
- Bells:** Plays a rhythmic triplet pattern in measure 3, which is repeated in Main 2.
- Adv. Strings:** Provides harmonic support with chords, switching between two intervals of different heights.
- Guitar:** Plays a steady accompaniment pattern.
- Bass:** Provides a steady bass line.
- Drums:** Features a unique beat with HH-cl. (Hi-Hat closed), BD (Bass Drum), DSD (Disco Snare Drum), and Rimshot.

Vertical arrows on the right side of the score indicate the structure: **Main 1** spans measures 1-4, and **Main 2** spans measures 5-8.

Programming instruction

A slow 8beat from the 60s is the order of the day here. At that time, one always tried to provide a hit arrangement with a special, musical phrase, which then ensures that one recognizes the upcoming song after the first bars. In the case of Esther & Abi-Version these are the two instruments, flute and bells. The Bells' one-bar backing phrase (reinforced with guitar) plays that phrase steadily from beginning to end. On top of that there was a flute intro solo and later a short flute fill-in spread over two bars after each chord change, which really shouldn't be missing in any style as "title-related". For the song passages without the flute fill-in, you'll switch back to Main1, and so on and so forth. The other accompaniment parts in Main1 and Main 2 are identical. The drums programming of the beat follow-up is also particularly interesting: This does not just come "beat-like" on 2 and 4 - but on 3 (DSD, disco snare) and on 4 (rimshot, snare edge). This makes the style look very "plastic" and unusually different! The strings-chord surface consists of only two different intervals of different heights - can then be played full grip by switching off Adv.!