

Quiet Form

(after the sculpture by Barbara Hepworth)

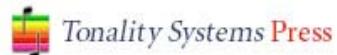
For alto flute in G, electric piano and double bass

Poem by Margaret Morgan

Music by Nigel Morgan

This study score has been downloaded from the [website archive](#) of composer Nigel Morgan. The PDF file is solely for personal study, repertoire research or educational reference. It is not intended for use in public performance except in educational situations when an extract is required for illustration purposes.

Performance scores and parts are available from Tonality Systems Press in two formats: as standard printed and bound paper copies, and as PDF electronic masters carrying a special electronic license for an unlimited number of performances over an agreed period. For more information please e-mail [Tonality Systems Press](#).



Quiet Form *(after the sculpture by Barbara Hepworth)*

For alto flute in G, electric piano and double bass

Poem by Margaret Morgan

Music by Nigel Morgan

About the music

This composition forms part of the series *Music for Sculptures* commissioned by Yorkshire Sculpture Park for the Barbara Hepworth Centenary Exhibition.

Quiet Form provides a still centre to a sequence of intensely rhythmic and contrapuntal music. Whilst no precise dynamics or articulations are marked the electric keyboard part in particular is made up of harmonic blocks whose resonance should ebb and flow. The alto flute part should be quietly expressive, savouring opportunities for colourful vibrato and articulation at a dynamic between *pianissimo* and *mezzo-piano*. The double bass part may be played *arco* or *pizz* or a mixture of the two, but predominantly *sul tasto*.

Where possible, particularly in live performance, the performers might experiment with ghosting notes, even short phrases, so that the music appears to suddenly disappear in random moments between each part, although each player might 'appear' to be sounding it.

Quiet Form was first performed by musicians from the BBC National Orchestra of Wales in 2003. Their studio recording, available to download from the composer's website, is a reliable reference for musician's seeking guidance on the possible interpretation of this piece.

More information about the *Music for Sculptures* series can be found at
<http://www.nigel-morgan.co.uk>.

Quiet Form

If I were quiet,
my form timeless
as polished marble
but fecund still,

between breast
and belly folded
arms would hide
my pierced body

where life lurks
to quicken, coiled
in shine and shiver
around the hole

through which spirit
must catch aquatic
air in mid-swim.
So quiet waits

life, quilted
in polished glow
of a stone torso,
for birth qualms.

© Margaret Morgan 2003

Quiet Form

Calm and quiet ♩ = 85

Alto Flute in G

Alto Flute in G

Electric Piano

Double Bass

sul tasto sempre

6

A musical score for piano, featuring three staves. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. Measure 5 starts with a 5/8 time signature. Measures 6-7 start with a 7/8 time signature. Measures 8-9 start with a 2/8 time signature. Measures 10-11 start with a 4/8 time signature. Measures 12-13 start with a 7/8 time signature. Measures 14-15 start with a 4/8 time signature. Measures 16-17 start with a 4/8 time signature. Measures 18-19 start with a 9/8 time signature. The score includes various dynamics like forte and piano, and performance instructions like 'riten.' and 'accel.'

12

Musical score for measures 12-16. The score consists of four staves: Treble, Alto, Bass, and a lower Bass staff. Measure 12 starts with a 9/8 time signature. Measures 13-14 show rhythmic patterns with 5/8, 9/8, 4/8, and 5/8 time signatures. Measures 15-16 continue with similar patterns, ending with a 7/8 time signature.

17

poco rit.

A *poco a poco a tempo*

Musical score for measures 17-21. The score consists of four staves. Measure 17 begins with a 7/8 time signature. Measures 18-20 show complex rhythmic patterns with various time signatures including 2/8, 3/8, 8/8, 3/4, 6/8, and 12/8. Measure 21 concludes with a 12/8 time signature.

23

12/8

12/8

12/8

12/8

This section consists of five measures. The first measure is mostly blank. The second measure starts with a 2/8 note followed by a 7/8 note. The third measure begins with a 5/8 note. The fourth measure starts with a 9/8 note. The fifth measure starts with a 3/8 note.

28

3/8

9/8

7/8

12/8

3/8

9/8

7/8

12/8

3/8

9/8

This section consists of five measures. The first measure starts with a 3/8 note. The second measure starts with a 9/8 note. The third measure starts with a 7/8 note. The fourth measure starts with a 12/8 note. The fifth measure starts with a 9/8 note.

32

Musical score for page 4, system 1 (measures 32-36). The score consists of four staves. Measure 32 starts with a rest in 9/8 time. Measures 33-35 show complex rhythmic patterns with changing time signatures (2/8, 4/8, 9/8, 3/8) and various note heads. Measure 36 concludes the section.

37

Musical score for page 4, system 2 (measures 37-41). The score consists of four staves. Measures 37-40 feature rhythmic patterns with changing time signatures (9/8, 2/8, 9/8, 7/8, 11/8) and various note heads. Measure 41 concludes the section.

41

Treble clef
11/8 time
Key signature: one sharp

Treble clef
4/8 time
Key signature: one sharp

Bass clef
11/8 time
Key signature: one sharp

46

Treble clef
9/8 time
Key signature: one sharp

Treble clef
9/8 time
Key signature: one sharp

Bass clef
9/8 time
Key signature: one sharp

poco a poco rit.

50

B *poco a poco a tempo*

2/4 4/8 3/8 7/8 6/8 3/8 10/8

2/4 4/8 3/8 7/8 6/8 3/8 10/8

2/4 4/8 3/8 7/8 6/8 3/8 10/8

2/4 4/8 3/8 7/8 6/8 3/8 10/8

58

10/8 - | 5/8 v | 4/8 | 3/8 | 4/8 | 5/8 | 3/8 | 8/8

10/8 | 5/8 | 4/8 | 3/8 | 4/8 | 5/8 | 3/8 | 8/8

10/8 | 5/8 | 4/8 | 3/8 | 4/8 | 5/8 | 3/8 | 8/8

10/8 | 5/8 | 4/8 | 3/8 | 4/8 | 5/8 | 3/8 | 8/8

65

8 8 9 8 8 8 12 8 2 8

8 8 9 8 8 8 12 8 2 8

8 8 9 8 8 8 12 8 2 8

8 8 9 8 8 8 12 8 2 8

69

poco a poco rit.

2 8 8 11 8 8 4 12 8

2 8 8 11 8 8 4 12 8

2 8 8 11 8 8 4 12 8

2 8 8 11 8 8 4 12 8

Musical score for piano, page 74, section C. The score consists of four staves. The top staff is treble clef, 12/8 time, key signature C major (no sharps or flats). The second staff is also treble clef, 12/8 time, key signature C major. The third staff is treble clef, 12/8 time, key signature C major. The bottom staff is bass clef, 12/8 time, key signature C major. The music is labeled "poco a poco a tempo". The score includes various dynamics like crescendo and decrescendo, and measures are grouped by vertical bar lines. The bass staff has a specific instruction "(phrase with keyboard)" below it.

Musical score for piano, page 15, measures 78-82. The score consists of four staves. The top staff uses a treble clef and common time (indicated by '8'). The second staff uses a treble clef and common time. The third staff uses a treble clef and common time. The bottom staff uses a bass clef and common time. Measure 78 begins with a half note followed by eighth-note pairs. Measure 79 continues with eighth-note pairs. Measure 80 begins with a half note followed by eighth-note pairs. Measure 81 begins with a half note followed by eighth-note pairs. Measure 82 begins with a half note followed by eighth-note pairs.

83

9/8 2/8 11/8 9/8 3/8 4/8

9/8 2/8 11/8 9/8 3/8 4/8

9/8 - 2/8 - 11/8 - 9/8 - 3/8 4/8

88

4/8 8/8 7/8 2/8 5/8 7/8 4/8

4/8 8/8 7/8 2/8 5/8 7/8 4/8

4/8 8/8 7/8 2/8 5/8 7/8 4/8

94

poco a poco stringendo

100 D *poco a poco a tempo*

105

111

poco stringendo

117

piu stringendo

for Eva