



The Arrival of Spring

Part 1 – January - February

for wind quintet

Part for Alto Flute in G

Nigel Morgan

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ISMN 979-0-57043-242-4 (Full score in C)
ISMN 979-0-57043-243-1 (Full score transposed)
ISMN 979-0-57043-244-8 (Parts)

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About The Piece

The Arrival of Spring in Woldgate, East Yorkshire in 2011 (twenty-eleven) is the full title of 52 images by the artist David Hockney. 51 images were created on an iPad and printed on paper (67.3 x 50.2 cm) and there is one oil painting on 32 canvases (each 91.4 x 121.9 cm) 365.8 x 975.4 cm.

The Arrival of Spring for woodwind quintet is presented here as part 1 January & February, a musical rendering of just 11 of the iPad images. Lasting around 17 minutes it is about one quarter of the projected duration of the final work, a duration somewhat unusual in the repertoire of the woodwind quintet.

The project was a response to the establishment of a permanent exhibition of the 51 iPad images in a gallery at Salts Mill, Saltaire, West Yorkshire, UK, a location already well known for its large collection of work by David Hockney. A performance is imagined taking place in this fine space with the audience able to paramulate informally amongst the images. In other locations it is hoped that the audience will bring their own tablets or iPad computers and follow the work on screen as it evolves.

The Arrival of Spring as a musical score is in three separate parts that may be performed in different combinations to assist conventional concert recital programmes. Part 1 (January and February) requires an ensemble able to field instrumental doubling: flute with alto-flute, oboe with english horn, clarinet with bass clarinet. Part 2 (March and April) expands the conventional compass to higher registers and so will include doublings for flute with piccolo, and clarinet in Bb with clarinet in E flat. Part 3 (May and early June) uses the standard instrumentation with no doublings. A single and optional extra movement is devoted to Hockney's vast oil painting made on multiple canvases. This requires the participation of any number of amateur wind players and a 5-part vocal ensemble

that sing, as a conclusion, *A Primavera*, the 5-part Italian Madrigal by Heinrich Schutz.

Each iPad image is recognised and indicated in the score by the date on which the image was drawn *en plein air*. The music during the January images usually presents a three-part form for each image: a 5-part chordal background begins and ends with an inner section between usually devised directly from this harmonic material. This formal plan reflects something of the traditions of the ‘harmoniemusik’ for wind ensembles popular in the time of Mozart: a recreational music for outdoor or large indoor spaces.

Performance Suggestions

Although the work is for the most part notated exactly, players are invited to explore more personal responses to the score: utilising multiphonics, adding colourful timbre effects (vibrato, extreme changes of tone, glissandi and intricate or novel tonguing), ornaments, tremelando on sustained pitches, and ‘ghost notes’ where the performer ‘plays’ the gesture of a note or pitch grouping but without sounding the result. Markings for articulation and dynamics in the score are suggested as starting points, no more. Furthermore, transpositions may be applied in either direction as appropriate. This is in line with the performance practice found in many instrumental scores by Nigel Morgan where a limited tessitura is employed – to enable such player-owned interpretations. Tempo and expressive markings are there to give an initial guide and should not be considered as obligatory.

At the opening the players are asked to find an appropriate balance between the noise of their breath and the pitched note, a form of sound production to be gradually transformed to a normal pitch focused balance as the music proceeds through the eight images of January.



22 January from the 51-part iPad drawing series, *The Arrival of Spring in Woldgate, East Yorkshire in 2011 (twenty-eleven)*, Version 3, 2011-13, printed on four sheets of paper, 93 x 70" overall

Alto Flute in G

The Arrival of Spring

cold and indistinct ♩ = 50

Alto Flute in G

1 January

mp *p* *ppp* *p*

(balancing breath noise with pitch in equal measure)

(slightly unstable ☐ in pitch and rhythm)

7

11

15

p *mp* *p*

A pure and simple ♩ = 60

22

2 January

p *ppp* *mp*

(with a hollow timbre - no vibrato)

29

34

p *mp*

39

mp *p* *mp*

44

B *bleak and veiled* ♩ = 65

The musical score for 'bleak and veiled' is written on a single staff. It begins with a treble clef and a 2/4 time signature. The first measure contains a quarter rest, followed by a half note G4. The second measure has a 3/4 time signature and contains a dotted half note G4. The third measure has a 4/4 time signature and contains a half note G4. The fourth measure has a 4/4 time signature and contains a quarter note F#4. The fifth measure has a 4/4 time signature and contains a quarter rest. The sixth measure has a 4/4 time signature and contains a whole rest. The seventh measure has a 3/4 time signature and contains a half note G#4. The eighth measure has a 2/4 time signature and contains a quarter note G#4. The ninth measure has a 3/4 time signature and contains a dotted half note G#4. The piece ends with a double bar line. Dynamics include *p* (piano) at the start, *pp* (pianissimo) in the fourth measure, *p* (piano) in the seventh measure, and *mp* (mezzo-piano) in the ninth measure. A crescendo hairpin is shown between the fourth and fifth measures, and another between the seventh and eighth measures. A box labeled 'B' is above the first measure, and a box labeled '3 January' is below the sixth measure.

p *pp* *p* *mp*

3 January

50

Example 10

56

62

mp mf

68

mp *p* *pp* *mf* *mp* *p*

C cold and bleak ♩ = 50

4 January

75 *with careful movement* ♩ = 55

p *pp* *pp* *p*

81

p

85

mp

89 $\text{♩} = 50$

93

mp *mp* *p* *pp* *p*

D changing light and colour ♩ = 70

8 January

99 *poco accelerando a mm = 80* **D1** careful blending ♩ = 80

poco a poco cresc *mf* *p* (ensemble as one instrument)

104 *mp* *p* *mp* *p*

110 *p* *mp* *p* *pp* *mp*

114 **D2** *mp*

119 **D3** *poco a poco rit.* *p*

124 ♩ = 70 *mp* *mf*

129 *poco a poco rit.* *poco a poco dim.* *p* **E** like a pastorale ♩ = 60 *mp*

134 **E1** *mf*

139 *3*

146 *3*

151 *3*

155 **E2**

160

mp

164 **F** brittle and hard-edged ♩ = 55

18 January *p* (*poco sotto voce sempre*)

168 **F1** ♩ = 50

p (*distant*)

173

178 **F2**

183

poco a poco cresc

189 **F3**

poco a poco cresc

194

f

199 **G** relaxed ♩ = 60

poco a poco accel.

mp

29 January

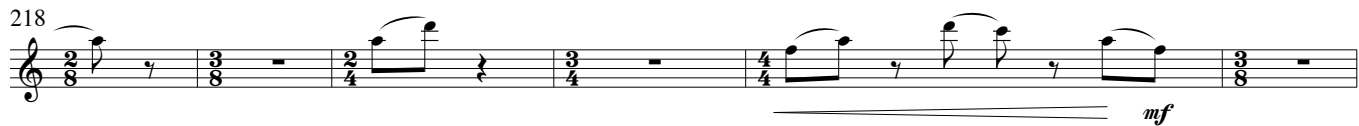
205



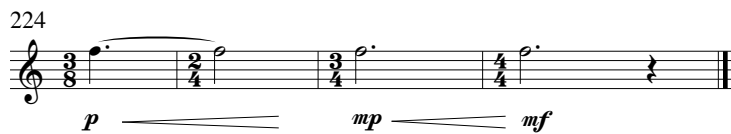
212



218



224



H with care and clarity ♩ = 100

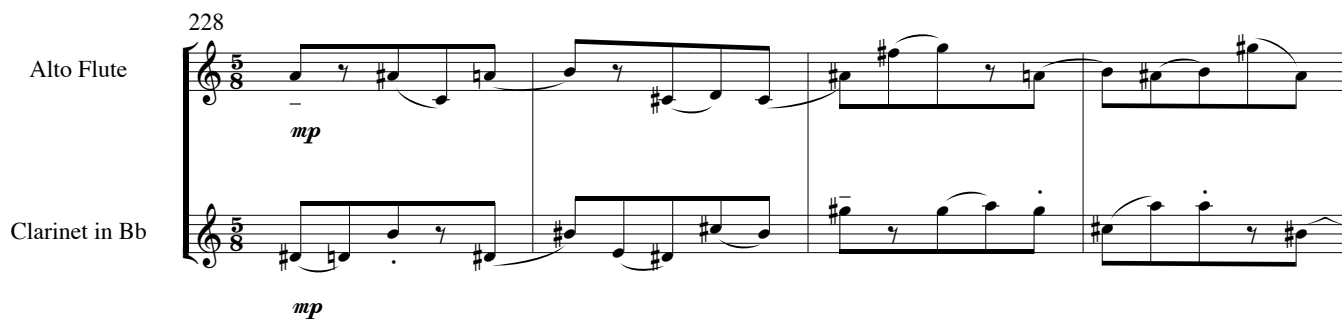
228

Alto Flute

mp

Clarinet in Bb

mp

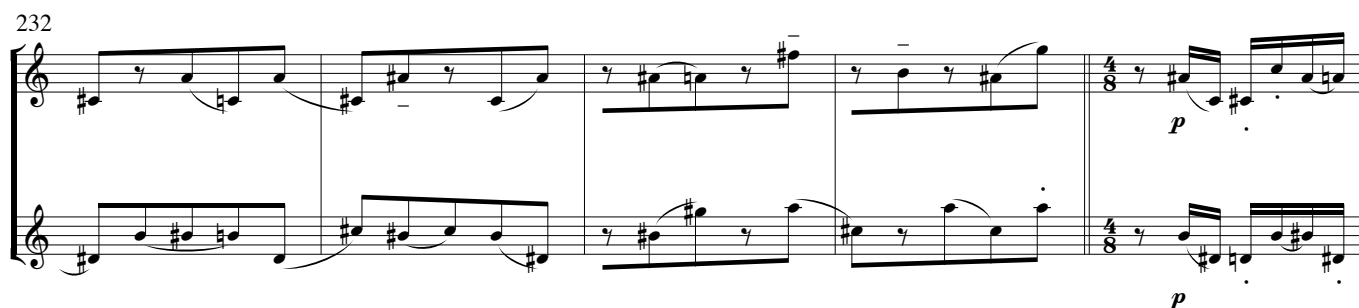


19 February

232

p

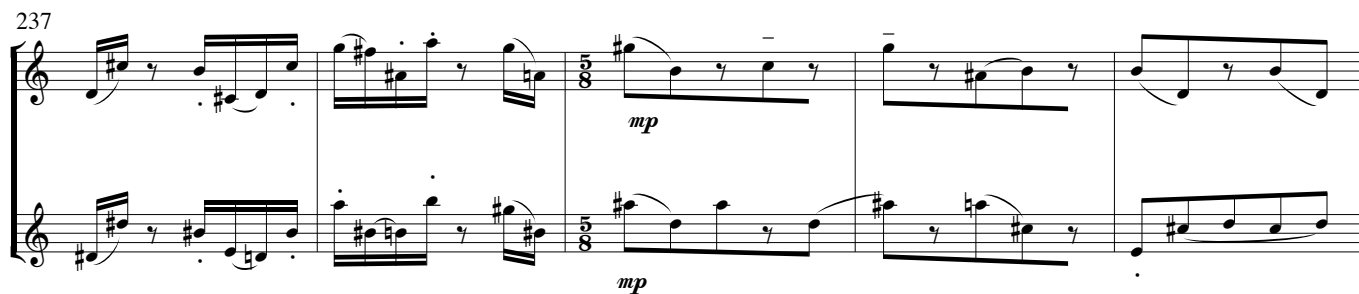
p



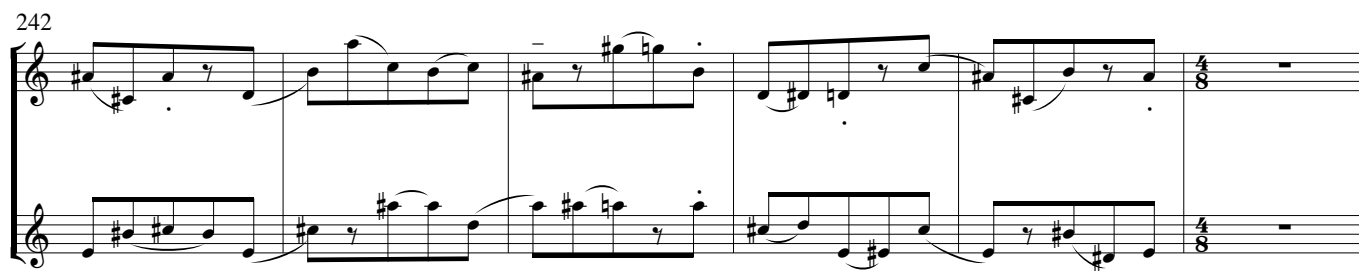
237

mp

mp



242



248 H1

p *mf*

253

258 H2

mp *mp*

264

269

p *mp* *cresc.*

p *mp* *cresc.*

274

mf

mf

279

poco a poco diminuendo

H3

285 *direct without expression* ♩ = 90 *poco a poco ritardando a mm 60*

mp

mp

289 *intimate* ♩ = 60

p

p

poco a poco ritardando a mm 45

292

Two staves of music. The top staff begins with a whole rest, followed by a half note G#4, and then a sixteenth-note triplet ascending from A4 to B4. The bottom staff begins with a half note G#3, followed by a half note A3, and then a sixteenth-note triplet ascending from B2 to C3. Both staves have a fermata over the final measure.

294

H4

very distant and still ♩ = 45

Two staves of music. The top staff begins with a whole rest, followed by a half note G#4, and then a sixteenth-note triplet ascending from A4 to B4. The bottom staff begins with a half note G#3, followed by a half note A3, and then a sixteenth-note triplet ascending from B2 to C3. Both staves have a fermata over the final measure. The tempo marking *pp* is present below both staves.

297

Two staves of music. The top staff begins with a half note G#4, followed by a half note A4, and then a half note B4. The bottom staff begins with a half note G#3, followed by a half note A3, and then a half note B3. Both staves have a fermata over the final measure.

301 (Fl.)

50

A single staff of music. The staff begins with a half note G#4, followed by a half note A4, and then a half note B4. The staff has a fermata over the final measure.

Alto Flute in G

351 **J** brooding and confined ♩ = 55

mp

25 February

354

358 **J1**

mp

363

p *mp* *p*

369 **J2**

mp *p*

374

mp 3

The musical score is written for Alto Flute in G. It consists of six staves of music. The first staff (measures 351-353) is marked with a box 'J' and the text 'brooding and confined' and a tempo marking '♩ = 55'. The dynamic is *mp*. A box '25 February' is placed below the staff. The second staff (measures 354-357) continues the melody. The third staff (measures 358-362) is marked with a box 'J1' and a dynamic of *mp*. The fourth staff (measures 363-368) features a series of eighth-note patterns with dynamic markings *p*, *mp*, and *p*. The fifth staff (measures 369-373) is marked with a box 'J2' and dynamic markings *mp* and *p*. The sixth staff (measures 374-376) ends with a triplet of eighth notes marked with a '3' and a dynamic of *mp*.