



The Arrival of Spring

Part 1 - January - February

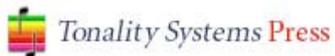
for wind quintet

Part for Bass Clarinet in Bb

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 an 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 parambulate 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

Bass Clarinet in Bb

The Arrival of Spring

cold and indistinct ♩ = 50

Bass Clarinet in Bb

1 January

p *ppp*
(balancing breath noise with pitch in equal measure)

6

p
(slightly unstable in pitch and rhythm)

10

13

pp *p*

19

A *pure and simple* ♩ = 60

2 January

mf *pp* *mp* *ppp*

27

p (distant)

32

mp

38

p *p* *mp* *pp*

47 **B** *bleak and veiled* ♩ = 65

3 January

mp *p* *p* *pp*

p

56

mp *p* *mp*

62

p *mp*

C cold and bleak ♩ = 50

70

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

4 January

77 *with careful movement* ♩ = 55

pp *p* *mp*

84

88

p *dim*

92

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

98 **D** changing light and colour ♩ = 70 *poco accelerando a mm = 80*

p *poco a poco cresc* *mf*

8 January

102 **D1** careful blending ♩ = 80

p *(ensemble as one instrument)* *mp* *p* *mp*

108

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

D2

113

mp

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

p

124 $\text{♩} = 70$

mp

129 **E** like a pastorale $\text{♩} = 60$

poco a poco dim. *p* **13 January** *mp*

134 **E1**

mf

139

3

146

151 **E2**

3

156

161 *mp*

165 **F** brittle and hard-edged $\text{♩} = 55$

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

170 **F1** $\text{♩} = 50$

p (distant)

176 V.S

182 **F2**

poco a poco cresc *f*

187

192 **F3**

poco a poco cresc

197 *poco a poco accel.*

f *mf* *mp* *p*

202 **G** *relaxed* ♩ = 60

mp *p* *mf* *p*

210 **29 January**

215

221

p *mp* *mf*

Take Clarinet in Bb

H with care and clarity ♩ = 100

228

Alto Flute

Clarinet in Bb

mp

19 February

232

p

237

mp

242

248

H1

253

H2

258

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

Musical score for measures 292-293. The score is written for two staves. The upper staff begins with a whole rest, followed by a half note G4, and then a sixteenth-note triplet of A4, B4, and C5. The lower staff begins with a half rest, followed by a half note G3, and then a sixteenth-note triplet of A3, B3, and C4. Both staves conclude with a sixteenth-note triplet of G4, F4, and E4. The music is in 2/4 time and features a key signature of one sharp (F#).

294

H4 *very distant and still* ♩ = 45

Musical score for measures 294-296. The score is written for two staves. At the beginning of measure 294, there is a box containing the text "H4" and "very distant and still" with a quarter note symbol and "= 45". The upper staff starts with a whole rest, followed by a half note G4, and then a sixteenth-note triplet of A4, B4, and C5. The lower staff starts with a half rest, followed by a half note G3, and then a sixteenth-note triplet of A3, B3, and C4. Both staves conclude with a sixteenth-note triplet of G4, F4, and E4. The music is in 5/4 time and features a key signature of one sharp (F#). The dynamic marking *pp* is present in both staves.

297

Musical score for measures 297-300. The score is written for two staves. The upper staff begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The lower staff begins with a half note G3, followed by a quarter note A3, a quarter note B3, and a quarter note C4. Both staves conclude with a half note G4 and a half note G3. The music is in 2/4 time and features a key signature of one sharp (F#).

301 **I** *brighter with more tonal colour* ♩ = 60
Clarinet in Bb

305

309

314 **II** *lighter and quicker* ♩ = 65
p

318 **12** *even lighter* ♩ = 70
pp *p*

323

329 **13** *steadier yet precise* ♩ = 65
mp

334

338 **14** *warmer and slower* ♩ = 60
mp *mf*

344

Musical notation for measures 344-349. The notation is on a single staff in treble clef. It consists of six measures. The first measure contains a quarter note G4 with a sharp sign, a quarter note A4 with a sharp sign, and a quarter note B4. The second measure contains a quarter note C5 with a sharp sign, a quarter note B4 with a sharp sign, and a quarter note A4 with a sharp sign. The third measure contains a quarter note G4 with a sharp sign, a quarter note F4 with a sharp sign, and a quarter rest. The fourth measure contains a half note G4 with a sharp sign and a quarter rest. The fifth measure contains a quarter note G4 with a sharp sign, a quarter note A4 with a sharp sign, and a quarter note B4. The sixth measure contains a quarter note C5 with a sharp sign, a quarter note B4 with a sharp sign, and a quarter note A4 with a sharp sign. A dynamic marking of *f* is placed below the first measure, and a dynamic marking of *mf* is placed below the fourth measure. A slur covers the first three measures, and another slur covers the last three measures.

350

Musical notation for measure 350. The notation is on a single staff in treble clef. It consists of two measures. The first measure contains a quarter note G4 with a sharp sign, a quarter note A4 with a sharp sign, and a quarter note B4. The second measure contains a whole rest. A dynamic marking of *p* is placed below the first measure. A slur covers the first measure, and a double bar line is at the end of the second measure.

351 **J** brooding and confined ♩=55
Clarinet in Bb
25 February
pp *p*

355
pp *p*

361 **J1**
p

367 **J2**
mp

372

376
mf *p* *mp* *p* *mf* *pp*

381