



The Arrival of Spring

Part 1 - January - February

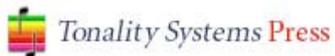
for wind quintet

Part for Horn in F

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](#).



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)

The Arrival of Spring

for wind quintet

Nigel Morgan

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 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

Horn in F

The Arrival of Spring

Horn in F

cold and indistinct ♩ = 50

1 January

p *ppp*

(balancing breath noise with pitch in equal measure)

6

p (slightly unstable in pitch and rhythm)

11

15

pp *p* *mf*

A *pure and simple* ♩ = 60

21

pp *mp* *ppp*

28

2 January

p (distant but with an edgy tone)

33

mp

38

p

B *bleak and veiled* ♩ = 65

45

mp *pp* *pp* *mp*

3 January

51 *Bass.cl*

mf *p* *mp*

57 *Hn*

pp *p* *p*

64 *Bass cl.* *Hn*

mp *mp* *p* *pp*

72 **C** *cold and bleak* ♩ = 50 *with careful movement* ♩ = 55

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

4 January

79 *Bass Cl.*

mp

84 *Bass Cl.*

mp

87 *Hn.*

mp *p*

92

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

98 **D** *changing light and colour* ♩ = 70 *poco accelerando a mm = 80* **D1** *careful blending* ♩ = 80

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

8 January

104

mp *p* *mp* *p* *mp*

162

162 *mp*

F

brittle and hard-edged ♩ = 55

166

166 *p* (*poco sotto voce sempre*)

18 January

171

F1

♩ = 50

171 *mf*

175

175 *mp* *f* *mf*

179

F2

179 *f* *mf*

184

184 *poco a poco cresc* *f* *pp* *mp*

188

188 *mf* *mp* *mf* *p*

192

F3

192 *poco a poco cresc* *mp*

195

poco a poco accel.

195 *mf* *f* *mf* *mp*

201

G

relaxed ♩ = 60

201 *p* *mp* *p* *mp*

29 January

208

Musical notation for measures 208-213. The piece is in treble clef with a key signature of one sharp (F#). The time signature changes from 2/8 to 3/8, then 2/4, 3/4, 4/4, 2/4, and finally 3/8. The dynamics are marked *mf* at the beginning and *p* towards the end of the section. The notation includes eighth and quarter notes, rests, and a fermata.

214

Musical notation for measures 214-219. The time signature changes from 3/8 to 2/4, 3/4, 4/4, 2/8, 3/8, and 2/4. A triplet of eighth notes is indicated in measure 215. The dynamics are marked *mf* at the beginning.

220

Musical notation for measures 220-226. The time signature changes from 2/4 to 3/4, 4/4, 3/8, 3/8, 2/4, 3/4, and 4/4. The dynamics are marked *p* and *mp* at the end of the section.

227

Musical notation for measure 227. The time signature is 4/4. The measure contains a quarter rest followed by a whole note chord consisting of F#4, A4, and C5. The dynamics are marked *mf*.

123

351 **J** brooding and confined ♩ = 55
Horn in F

pp *p*

25 February

356

pp *p*

J1

362

p *mp* *pp* *p*

368

pp

J2

373

p

378

pp *p*