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 Italain Madrigal by Heinrich Schutz.

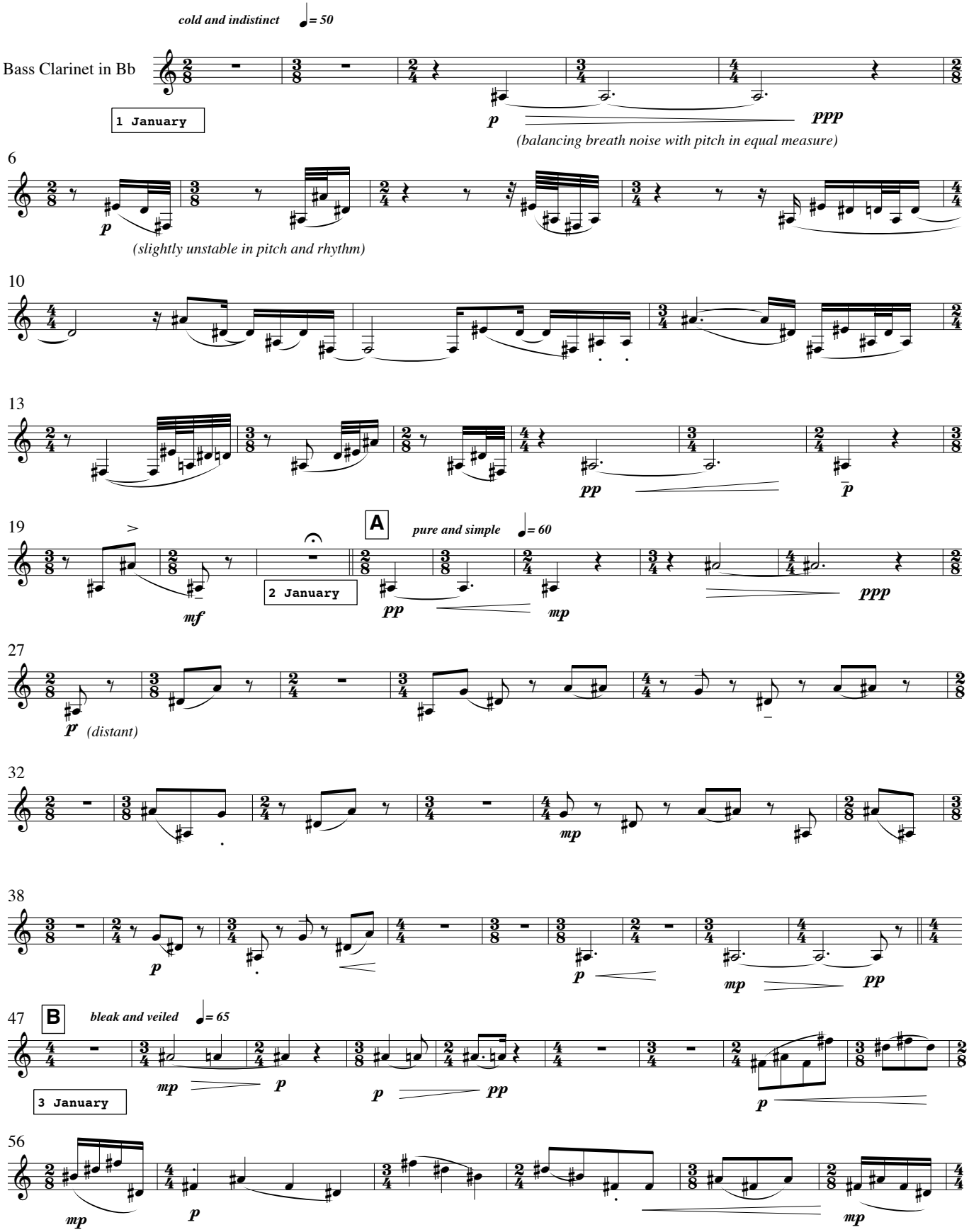
Each iPad image is recognised and indicated in the score by the date on which the image was drawn *en plein air*. The music during the January images usually presents a three-part form for each image: a 5-part chordal background begins and ends with an inner section between usually devised directly from 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.

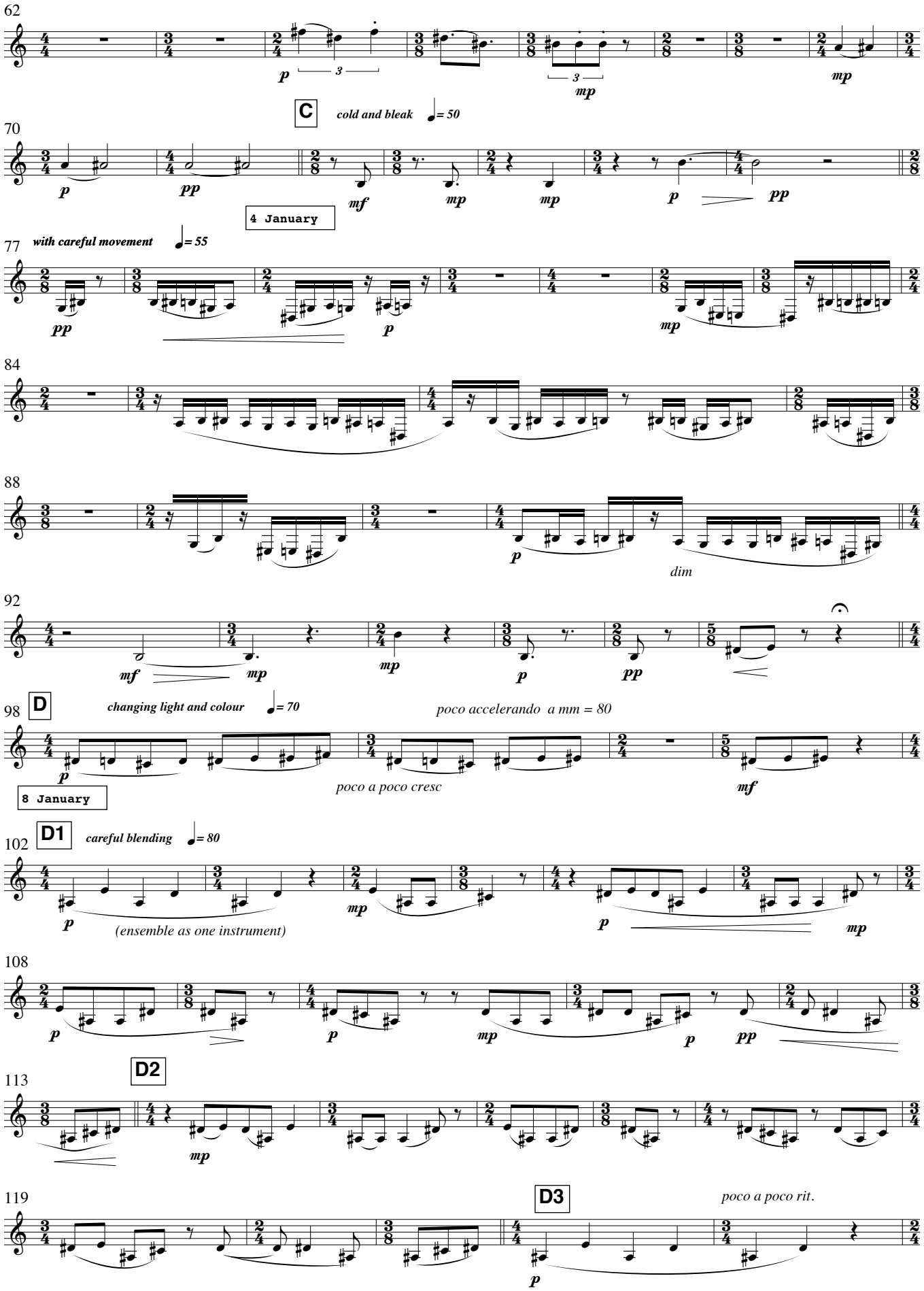
Performance Suggestions

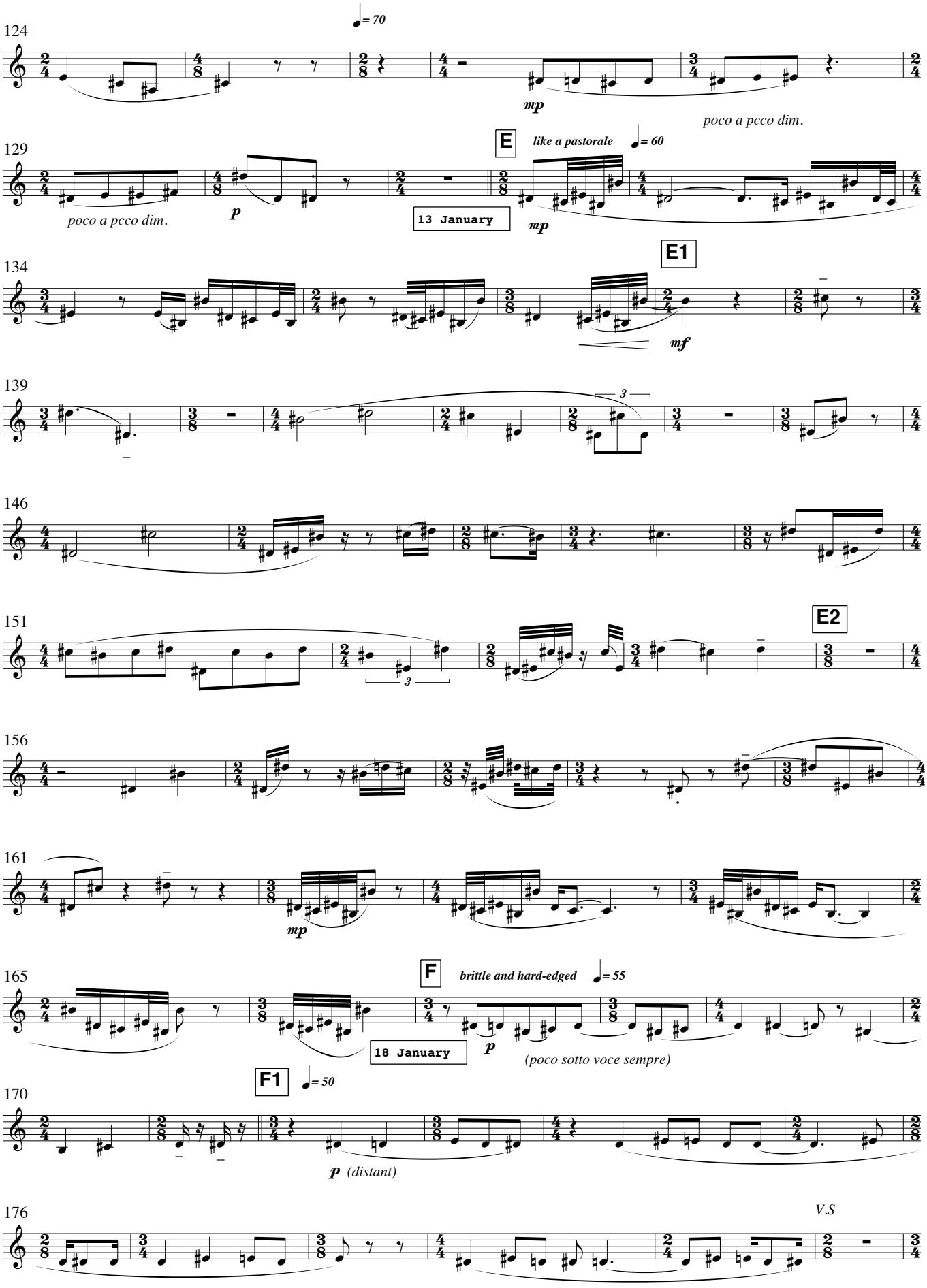
Although the work is for the most part notated exactly, players are invited to explore more personal responses to the score: utilising multiphonics, adding colourful timbre effects (vibrato, extreme changes of tone, glissandi and intricate or novel tonguing), ornaments, tremelando on sustained pitches, 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.

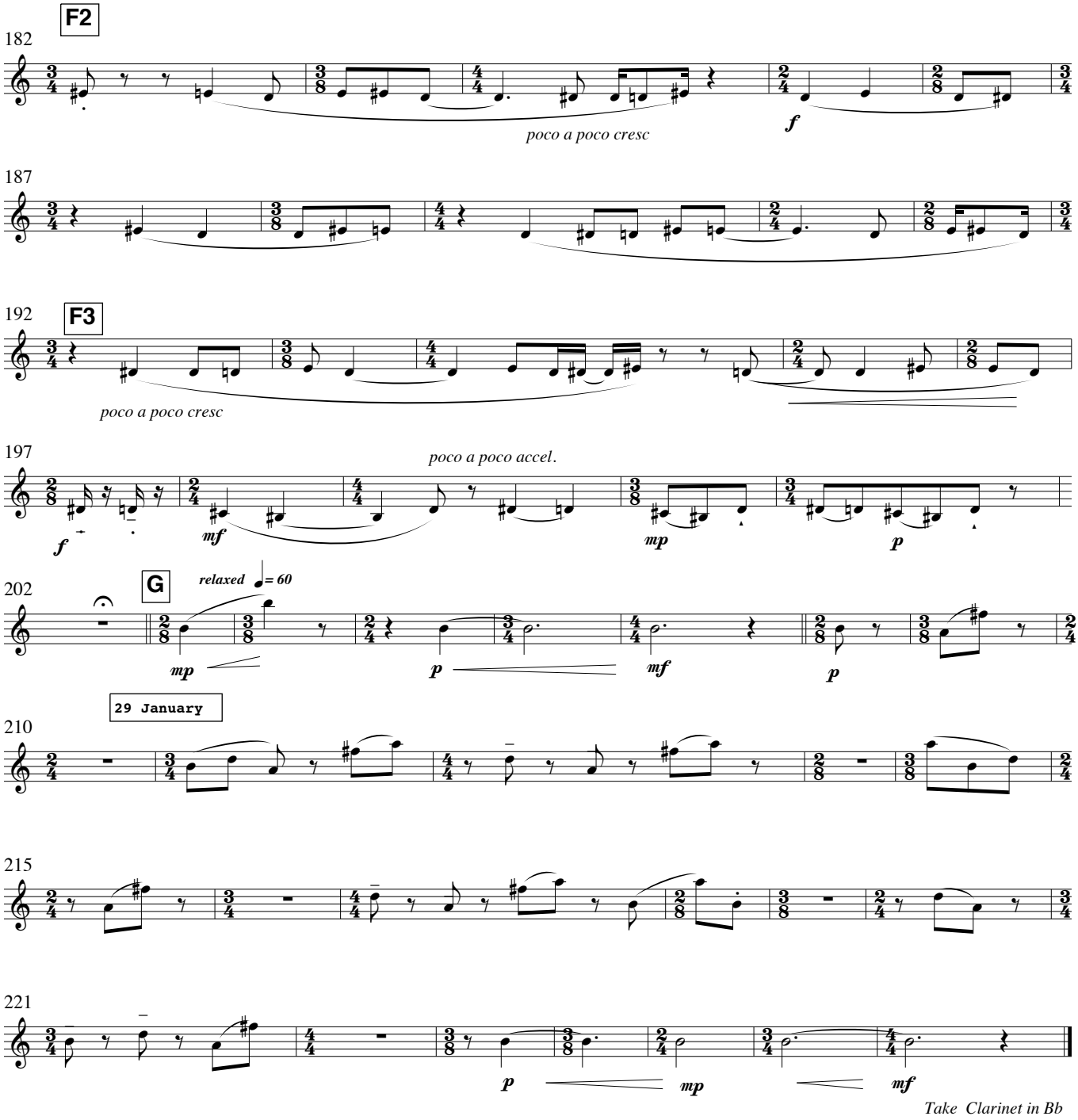
At the opening the players are asked to find an appropriate balance between the noise of their breath and the pitched note, a form of sound production to be gradually transformed to a normal pitch focused balance as the music proceeds through the eight images of January.

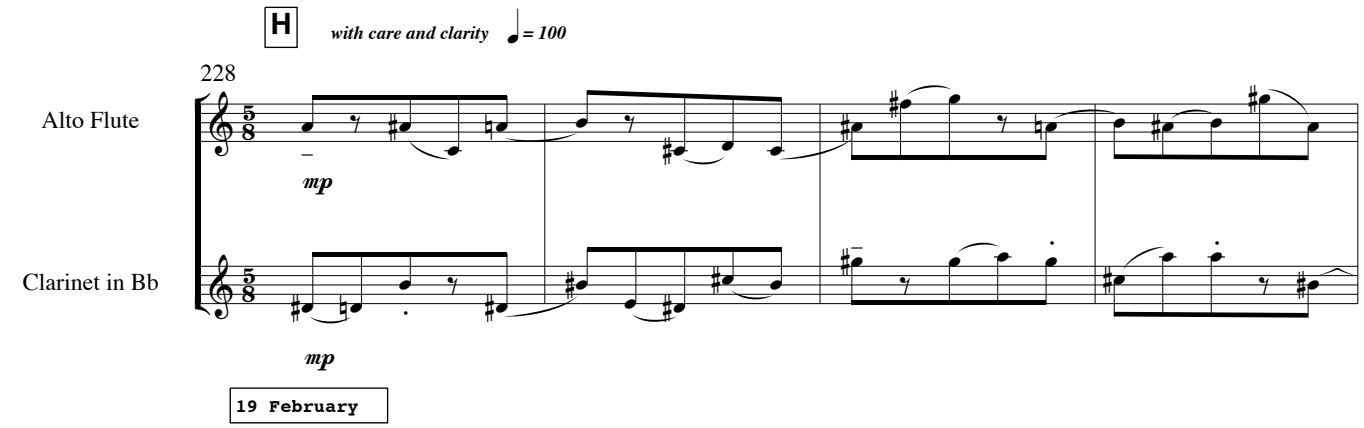
22 January from the 51-part iPad drawing series, *The Arrival of Spring in Woldgate, East Yorkshire in 2011 (twenty-eleven)*, Version 3, 2011-13, printed on four sheets of paper, 93 x 70" overall

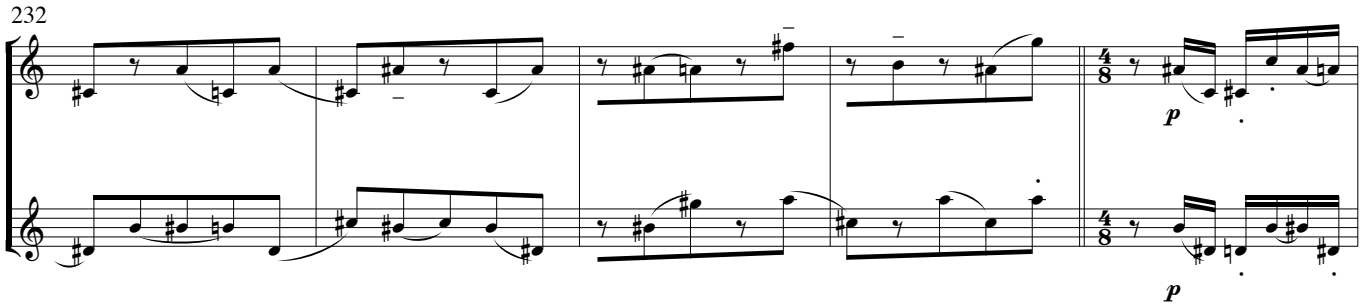

cold and indistinct
= 50
Bass Clarinet in Bb
1 January
p
ppp
(balancing breath noise with pitch in equal measure)
6
p
(slightly unstable in pitch and rhythm)
10
13
pp
p
19
A
pure and simple
= 60
mf
2 January
pp
mp
ppp
27
p
(distant)
32
mp
38
p
p
mp
pp
47
B
bleak and veiled
= 65
3 January
mp
p
p
pp
p
56
mp
p
mp

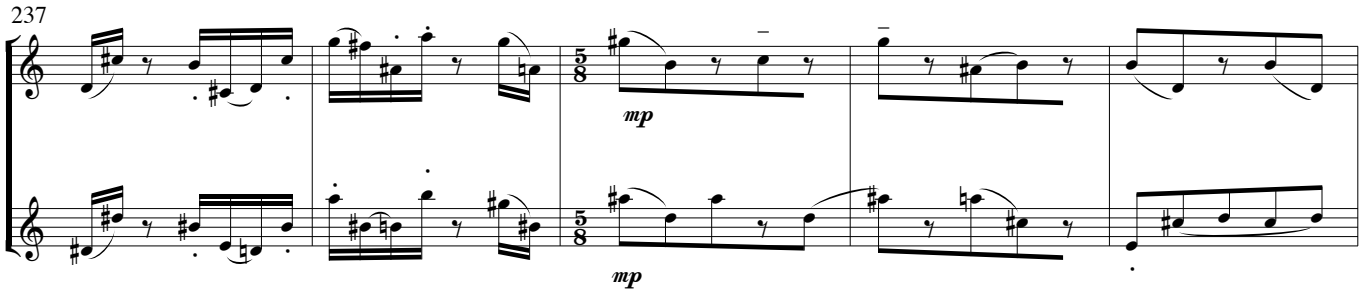

62
C
cold and bleak
= 50
70
4 January
77
with careful movement
= 55
84
88
dim
92
98
D
changing light and colour
= 70
poco accelerando a mm = 80
poco a poco cresc
8 January
102
D1
careful blending
= 80
(ensemble as one instrument)
108
D2
113
119
D3
poco a poco rit.

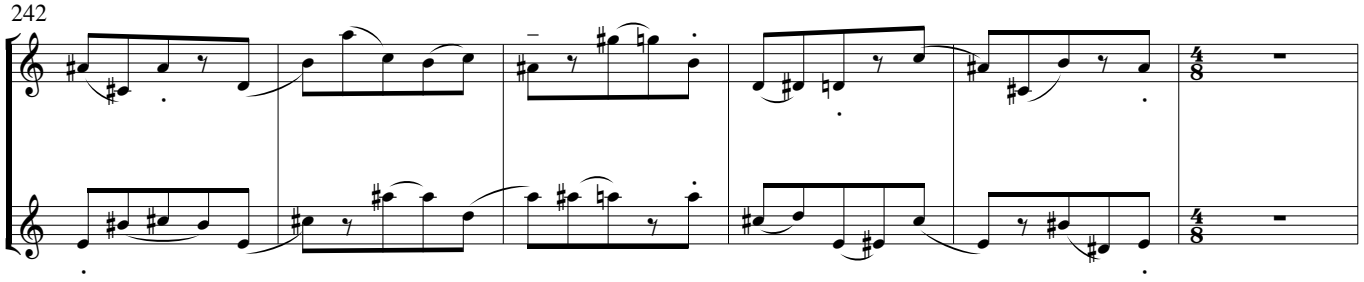

124
♩= 70
mp
poco a pcco dim.
129
E
like a pastorale
♩= 60
poco a pcco dim.
p
13 January
mp
134
E1
mf
139
3
146
151
E2
3
156
161
mp
165
F
brittle and hard-edged
♩= 55
18 January
p
(poco sotto voce sempre)
F1
♩= 50
170
p (distant)
176
V.S

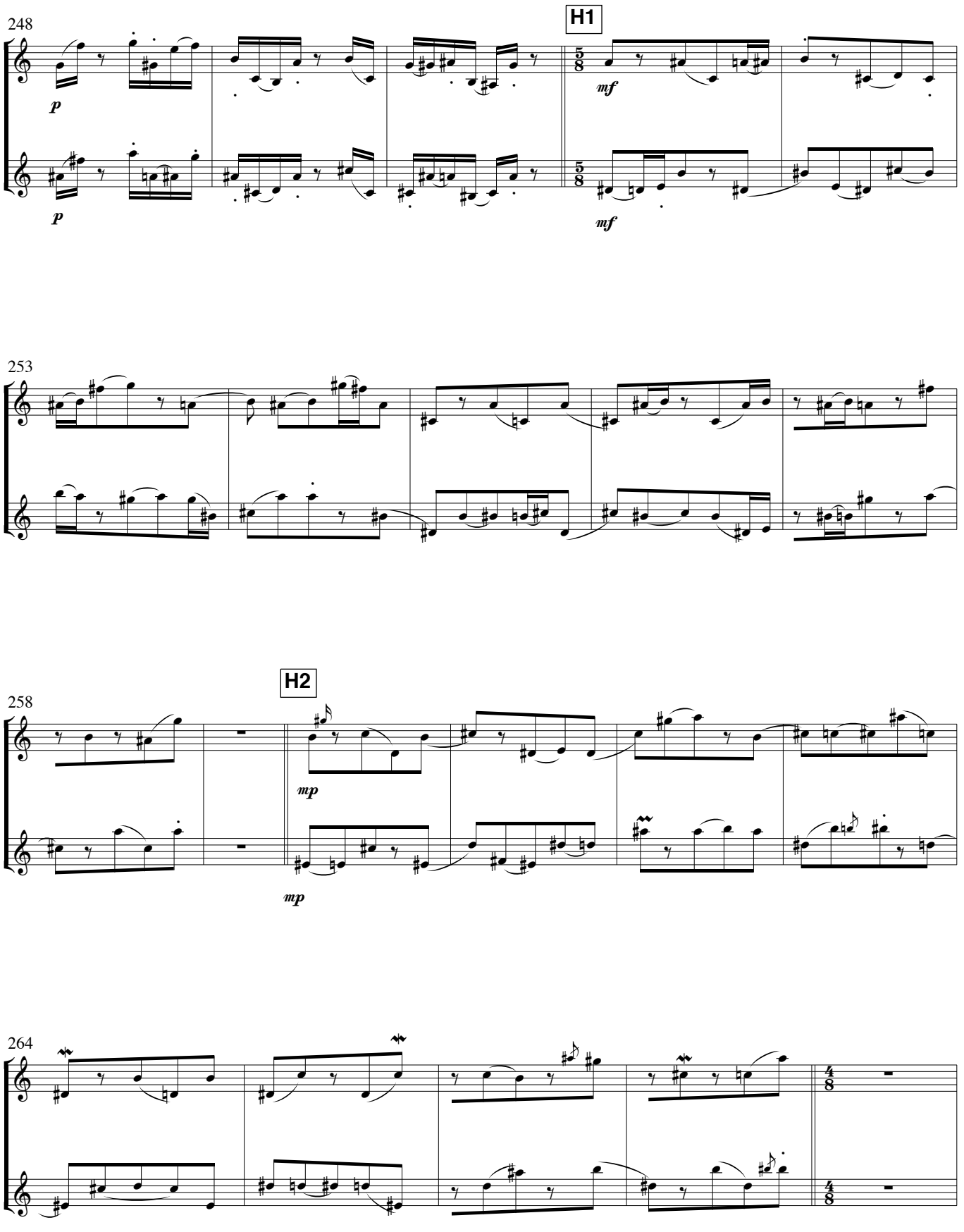

F2
182
poco a poco cresc
f
187
F3
192
poco a poco cresc
197
poco a poco accel.
f
mf
mp
p
G
202
relaxed ♩= 60
mp
p
mf
p
29 January
210
215
221
p
mp
mf
Take Clarinet in Bb

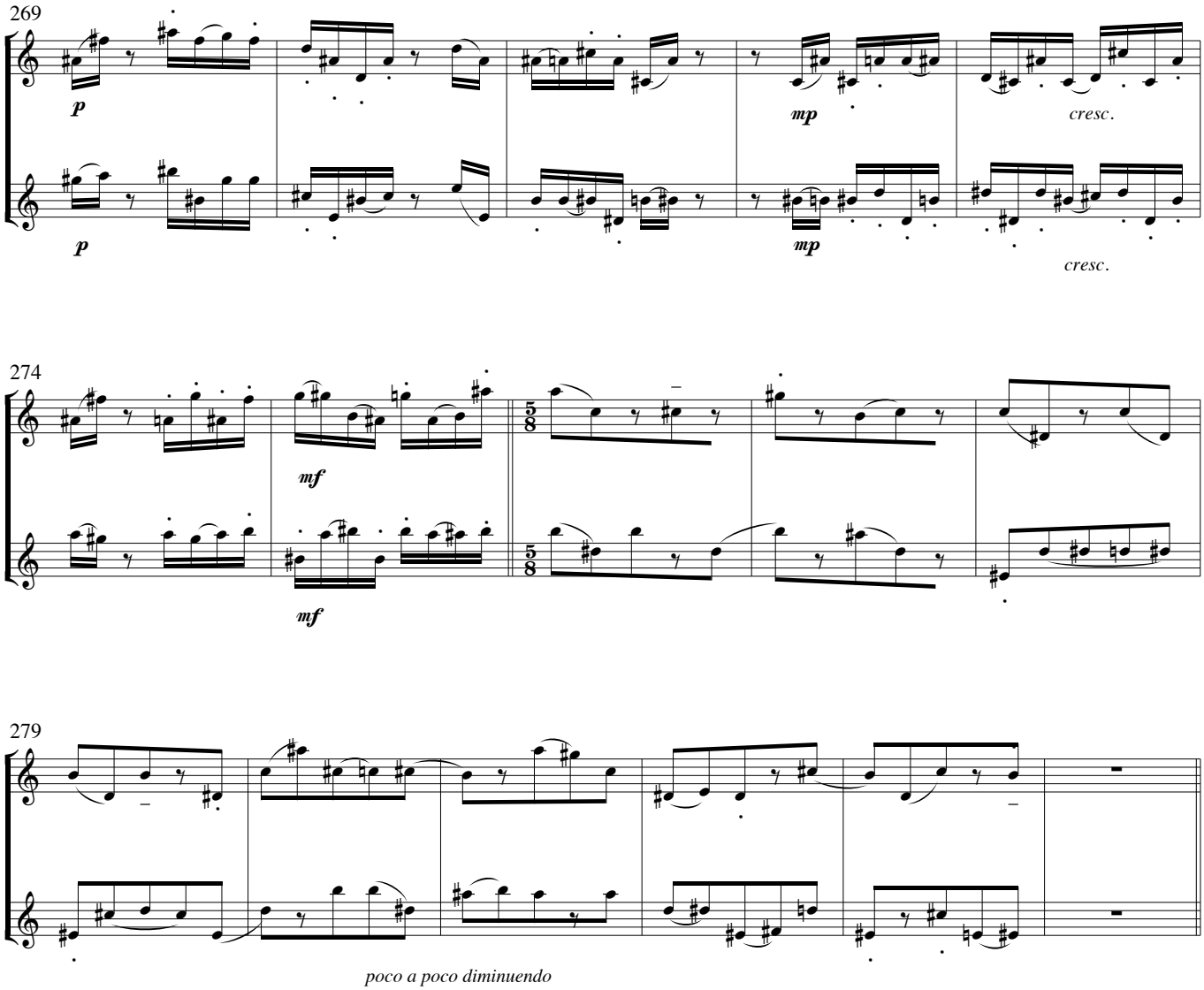

H
with care and clarity
= 100
228
Alto Flute
Clarinet in Bb
mp
mp
19 February


232
p
p


237
mp
mp

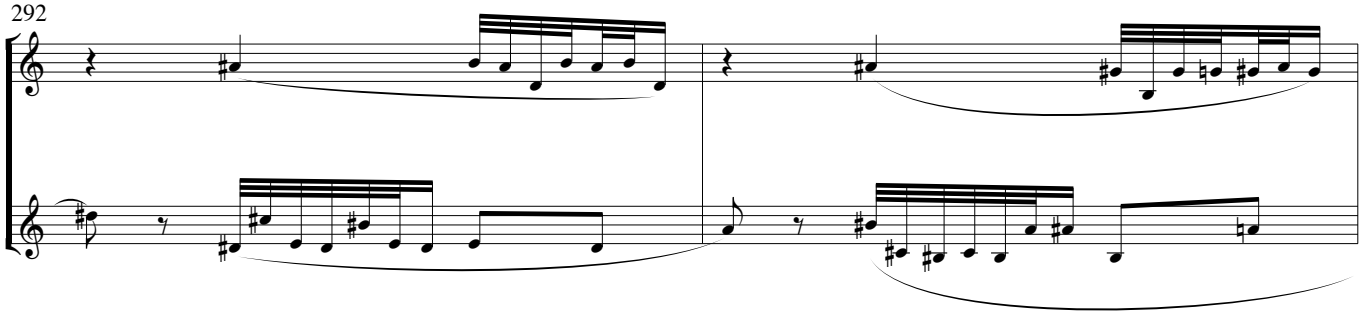

242


248
H1
p
p
mf
mf
253
H2
258
mp
mp
264


269
p
p
mp
mp
cresc.
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

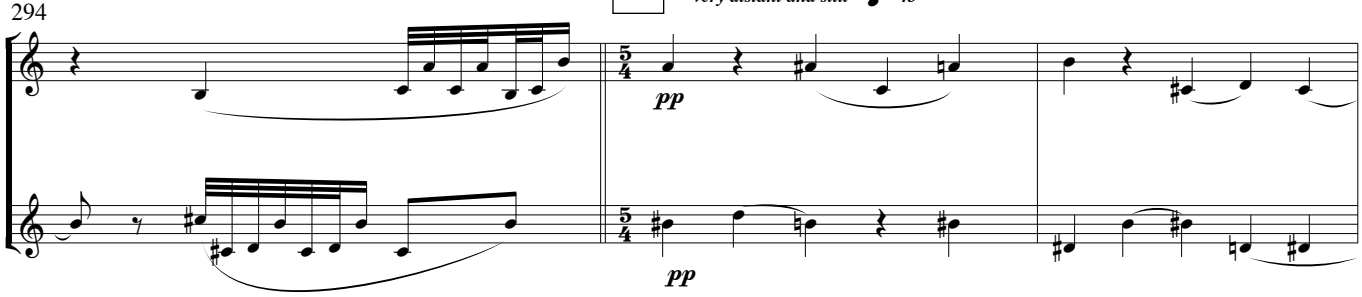
poco a poco ritardando a mm 45

292

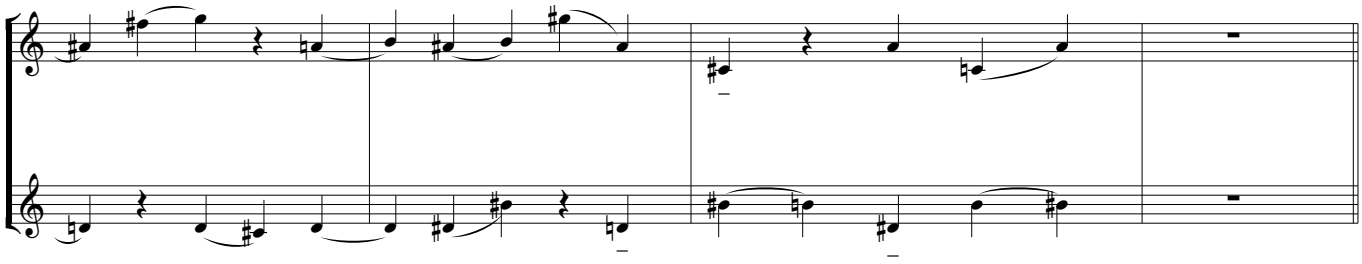


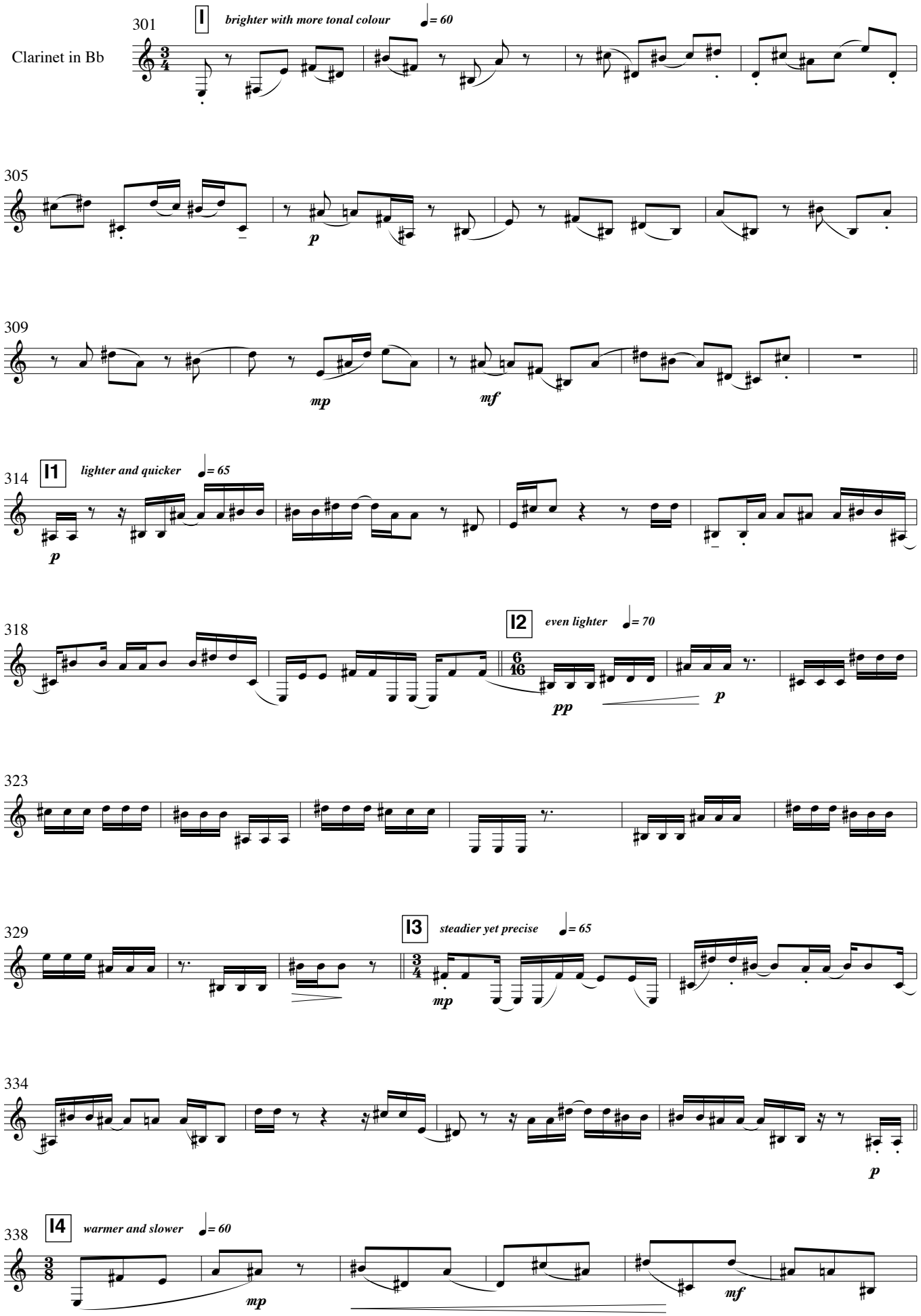
294

H4 *very distant and still* ♩ = 45

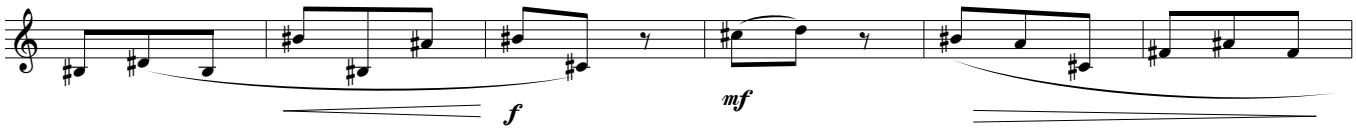


297

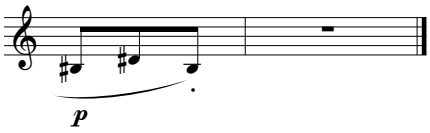


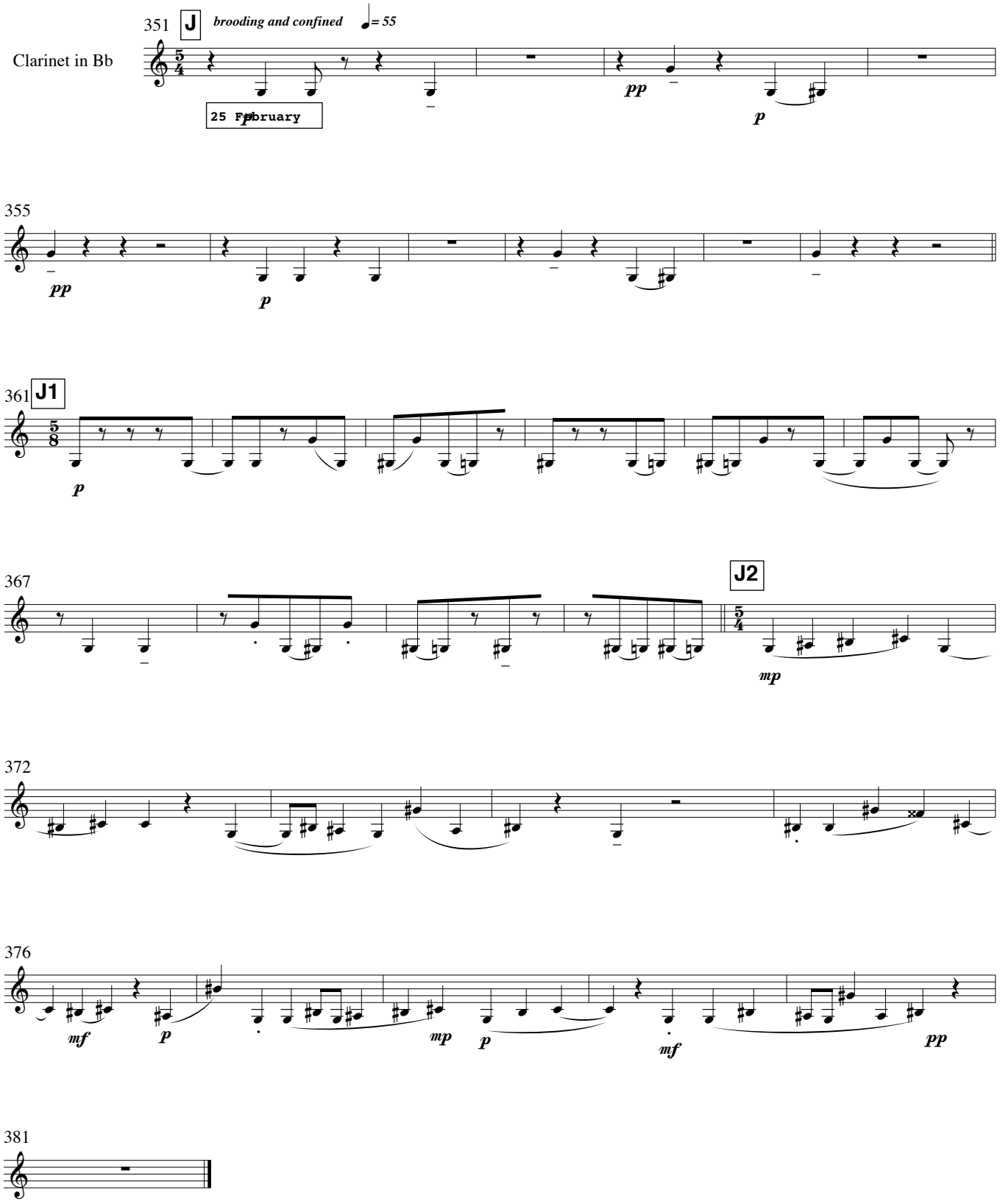

Clarinet in Bb
301
I
brighter with more tonal colour
= 60
305
p
309
mp
mf
314
I1
lighter and quicker
= 65
p
318
I2
even lighter
= 70
pp
p
323
329
I3
steadier yet precise
= 65
mp
334
p
338
I4
warmer and slower
= 60
mp
mf

344



350




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