



***Objects of Curiosity
(The Prisoner)***

For Double Bass and String Orchestra

Orchestral Double Bass

Nigel Morgan

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Objects of Curiosity (The Prisoner)

For Double Bass and Piano

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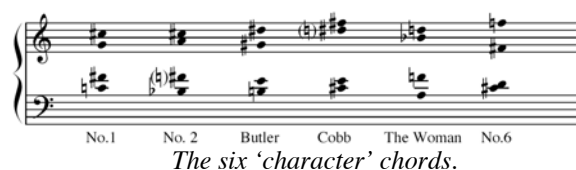
About the Music

This is the second of three projected works that carry the title *Objects of Curiosity*. The first, *Objects of Curiosity (SuperCity)*, was written in 2004 for the Kronos Quartet and focused on the work of architect extraordinaire Will Alsop. It used as a structural device an imaginary tour around Alsop's SuperCity exhibition in which 'objects of curiosity and wonder' were an important presence in his vision for a SuperCity along the M62 motorway corridor between Liverpool and Hull.

Objects of Curiosity (The Prisoner) features the work of a visionary architect from another age, William Clough-Ellis, whose legacy is largely that of his remarkable Italianate village Portmeirion on the North West coast of Wales. Just as *SuperCity* used an unusual structural device to articulate its music, so does *The Prisoner*. Here the subtitle refers to an enigmatic and allegorical British science fiction TV series of the 1960s that has in recent years has become something of a cult phenomenon with the whole 17 programme series now available on DVD. The Prisoner was shot almost entirely on location in Portmeirion and is in no small part responsible for making it a must-see visitor location for American and Japanese tourists.

This twenty-minute score follows pretty closely the scenario of 'Arrival', the first episode of The Prisoner. It in no way attempts to describe the action as 'music to picture', rather it takes the play and interaction of its main characters against its eccentric yet beautiful location as symbolic elements for an extended musical work for solo instrument with accompaniment.

The scenario of The Prisoner provides the composer with a rich collection of source material, notably a set of principal characters only known by numbers. The Prisoner is Number Six, his gaolers or guardians (we are never sure quite which) referred to as Number One and Number Two. Other characters that feature in this first episode include Cobb (another prisoner), a Young Woman and The Butler. In this musical treatment of the Prisoner the sextet of characters becomes a sequence of six chords, each chord supplying a motif for each character.



Not only is the entire pitch content of the composition built from this material, but each character is represented by distinct musical action and interaction. Although in this score the accompaniment part is for piano this part was always imagined during its composition for string orchestra with a solo string quintet. Thus, with the addition of the solo part, a solo instrument is associated with each character.

The Scenario

Whilst knowing how the music relates to the scenario is certainly not essential for the listener, performers will be rightly curious as to how the action of the characters influenced the musical structure. Such knowledge may help towards developing aspects of interpretation in this work. Here follows a short introduction to the film and its scenario. The section titles, created by the composer, serve to illustrate how the formal structure of the music was arrived at.

Introduction (bars 1 – 66)

A stern-faced man drives his sports car through the streets of London to attend a meeting. Seated at a desk, a bald man watches as the man paces back and forth, clearly raising his voice before throwing an envelope on the desk. The man drives away unaware that a hearse is following behind. The man arrives home and quickly starts packing a suitcase. Outside, a tall individual exits the hearse and approaches the man's front door.

Waking from a Drugged Sleep 1 (bars 67 – 70)

The man does not notice gas entering through the keyhole into his apartment until it is too late. His vision begins to swirl and he collapses. He awakens sometime later, apparently still in his apartment. Groggily, he gets up and goes to the window. But instead of seeing office towers in London, he sees an Italian-style courtyard surrounded by Roman-style columns and ancient looking buildings. He is now a prisoner of The Village.

Exploration (bars 71 – 109)

The man explores his new prison. He begins meeting inhabitants of The Village. He learns that the layout of The Village makes it difficult to leave — surrounded on three sides by mountains, and on the fourth by The Sea.

Identity 1 (bars 110 – 143) – solo cadenza

Returning to the place where he awoke — on the inside it is a near-perfect replica of his London flat — he sees that the numeral 6 has now been attached to a sign outside. The phone rings when he enters and the newly christened No. 6 is invited to the Green Dome to visit with No. 2.

Confrontation 1 (bars 144 – 210) – duo 1

No. 2 is a bureaucrat who is apparently only interested in doing a double check as to No. 6's motives for resigning from an unidentified organization. No. 6 learns that The Village has been spying on him for some time and has a complete dossier on him already.

The Tour (bars 211 – 246) - duo 2

During his visit with No. 2, No. 6 first meets the Butler. The Butler takes No. 6 on a tour, and describes The Village as a place where former agents come to either retire or be debriefed. There is to be no escape.

Escape Attempt 1 (bars 247 – 320)

After this unsettling tour, No. 6 makes his first escape attempt on foot, but is soon captured by Rover, a roaring, balloon-like "creature", or machine, that envelopes No.6 but does not kill him.

Waking from a Drugged Sleep 2 (bars 321 – 335)

No. 6 awakes in The Hospital where he finds Cobb, a former colleague, who has also been incarcerated.

Encounter 1 (bars 336 – 359) – duo 3

Cobb is not very useful as a source of information and, moments before No. 6 returns from a brief interrogation, jumps out the window to his death.

Confrontation 2 (bars 360 – 427) – duo 4

No. 6 leaves the hospital and storms up to the Green Dome to confront No. 2, only to discover that it is now a different man. This No. 2 is a colder individual, less friendly towards No. 6.

The Funeral – Encounter 2 (bars 428 – 451) – duo 5

Later, No. 6 observes the funeral procession for Cobb and sees a beautiful young woman following behind. He confronts her and learns that she was Cobb's lover.

Identity 2 – (bars 452 – 485) - solo cadenza

The Prisoner is suspicious when he sees the woman visiting No. 2. She claims her intentions are honourable and she gives No. 6 an electropass, a modified wristwatch designed to stave off Rover and allow access to the Village's helicopter.

Escape Attempt 2 (bars 486 – 545)

The Prisoner makes his way to the helicopter pad and uses the electropass to keep Rover at bay. He takes off, but unknown to him he is being observed by No. 2. A technician takes control of the helicopter via remote control and soon No. 6 is back in The Village.

Coda (bars 546 – 559)

With a defeated No. 6 leaving the helicopter pad, there is a brief dialogue between the other main characters.

‘Arrival’ was originally aired in the UK on ITV on October 1, 1967 and was first broadcast in the United States on CBS in the summer of 1968. The episode introduced audiences to the character of No. 6, portrayed by Patrick McGoochan and introduced most of the concepts that would dominate the series throughout its 17 episodes.

Instructions for Performance

The solo double bass part is marked *arco* throughout but players may use *pizzicato* where appropriate. Notated ornamentation (bars 294 – 305), *glissandi* and *portamento* markings are optional. All bowing indications should be considered a guide, no more. Players are warned that there are very minor differences between the double bass part and the solo part of *Objects of Curiosity II* for double bass and string orchestra. For example, the absence of the repeated section at bars 235 – 246 in the orchestral version.

In the music for the Introduction (bars 1 – 65) the six chord objects that make up the source material of the work are juxtaposed with each other in such a way as to deny any kind of voice leading or tonality-based arrangement. For this reason accidentals are consistently marked on every occurrence.

Objects of Curiosity II

Double Bass

Meccanico,
pizz. sempre ♩ = 110

f gliss.

6

12

13

18

25

25

9

Vc. (Solo)

37

Db. (arco)

ff *f*

(Db.)

38

(Db.)

43

(Db.)

48

49

f *mf* gliss.

52 57 *Calmando subito*
Db. (solo)
mf, subito

60 61 ♩ = 55
mp *mf* Db. (solo)

(Db.)
65 (Db.) *mp* *p*

68 Db. (Solo) *Cantabile ed articolato*, ♩ = 110
cresc. poco a poco - - - mf

73 84 *Misterioso e lontano*
Db. (Solo) *p*

85 *mp*

91 *Poco rallentando*
Db. (Solo) *mf*

97 97 *A tempo ma poco irresoluto*
(Db.) *mp* *f* *mf* *f*

101 *f*

108 Db. (Solo) *Intimo*, ♩ = 55

f *mp*

111

mf, distinto

117

123

130

137 Db. (Solo) *f*

140 (Db.) *mf* *p*

142 (Db.) *f* *mp* *mf* Vc. ♩ = 55

144 **144** *Adiratamente,*
♩ = 110

144-148: Bass clef, 2/4 time signature. The staff contains six measures of music. The first measure starts with a treble clef and a 2/4 time signature. The music features eighth notes and quarter notes with various accidentals (sharps and naturals). A glissando line is present under the first measure. The dynamic marking *mf* gliss. is written below the first measure.

149

149-154: Bass clef. The staff contains six measures of music. The music features eighth notes and quarter notes with various accidentals. The dynamic marking *mf* is written below the first measure.

155

155 **156**

155-160: Bass clef. The staff contains six measures of music. The music features eighth notes and quarter notes with various accidentals. The dynamic marking *mf* is written below the first measure.

161

161-166: Bass clef. The staff contains six measures of music. The music features eighth notes and quarter notes with various accidentals. The dynamic marking *mf* is written below the first measure.

167

167 **168**

167-173: Bass clef. The staff contains six measures of music. The music features eighth notes and quarter notes with various accidentals. The dynamic marking *mf* is written below the first measure, and *f* is written below the fifth measure. An accent (>) is placed over the eighth note in the fifth measure.

174

174-179: Bass clef. The staff contains six measures of music. The music features eighth notes and quarter notes with various accidentals. The dynamic marking *mf* is written below the fifth measure.

180

180 **182** *Adiratamente*

180-185: Bass clef. The staff contains six measures of music. The music features eighth notes and quarter notes with various accidentals. The dynamic marking *mp* is written below the first measure, and *f* is written below the second measure. A slur is placed over the first two measures.

186

186-191: Bass clef. The staff contains six measures of music. The music features eighth notes and quarter notes with various accidentals. The dynamic marking *mf* is written below the first measure.

192

192 **194**

192-197: Bass clef. The staff contains six measures of music. The music features eighth notes and quarter notes with various accidentals. The dynamic marking *mf* is written below the first measure. Trills (3) are indicated above the first, second, and third measures. An accent (>) is placed over the eighth note in the fourth measure. A slur is placed over the last two measures.

197

204

207

mf

211

Liberamente, ♩ = 75

Db. (solo)

colla voce *mp* *p* *f*

216 (Db.)

221 (Db.)

223 *Quasi blues*
(with jazz slides and bends ad lib.)

mp *mf*

224

227

230

f

v.s.

233

235

mf

mf

237

240

243

f

mf

247

247

'Bartok' pizz

mp

253

cresc. - - - - -

mf

258

norm.

259

f

mf

263

f

269

271

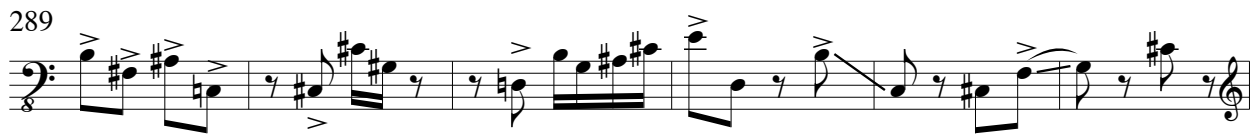
'Bartok' pizz

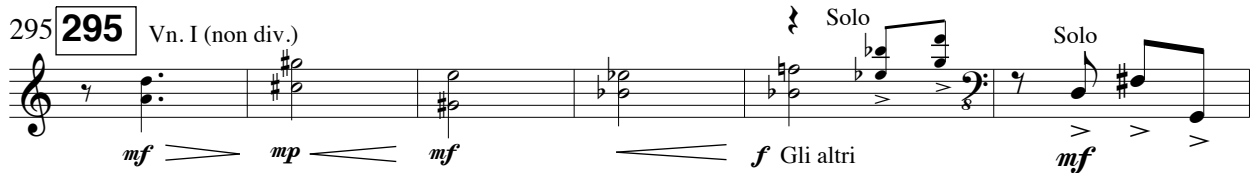
ff

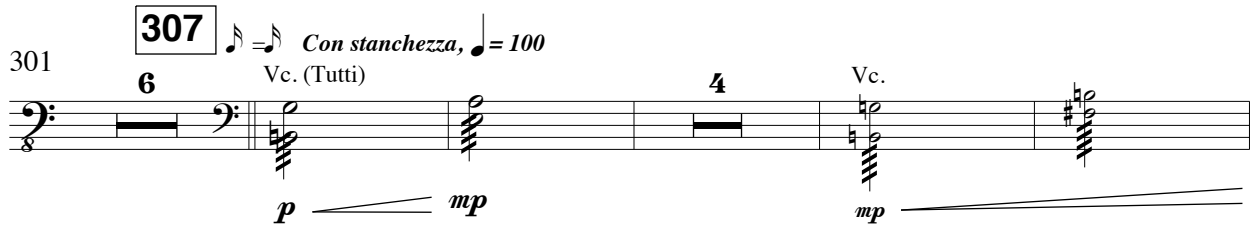
274 

280  283 pizz. (normale)
ff

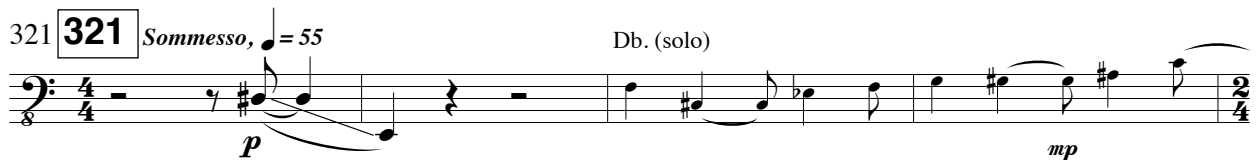
285 

289 

295  295 Vn. I (non div.)
mf *mp* *mf* *f* Gli altri *mf* Solo

301  301 307 *Con stanchezza*, ♩ = 100
6 Vc. (Tutti) 4 Vc.
p *mp* *mp*

315  315 Solo *f* Gli altri *ff* G.P.

321  321 321 *Somnesso*, ♩ = 55 Db. (solo)
p *mp*

325  325 (Db.)
mp

329 (Db.)

Musical notation for measure 329 in bass clef, key of D-flat major. It features a sequence of chords and notes with dynamic markings *p* and *mp*.

333 (Db.)

Vn.II (Solo)

Musical notation for measure 333 in bass clef, key of D-flat major. It includes a solo section for Violin II with triplets and dynamic markings *mf* and *f*.

336 **336** *Precipitoso*, ♩ = 75

Musical notation for measure 336 in bass clef, key of D-flat major. It is marked *Precipitoso* with a tempo of ♩ = 75 and dynamic markings *mp* and *mf*.

340

343

Musical notation for measure 340 in bass clef, key of D-flat major. It includes a boxed measure number **343** and a dynamic marking *mp*.

344

Musical notation for measure 344 in bass clef, key of D-flat major. It features a dynamic marking *mf*.

350 **350**

Musical notation for measure 350 in bass clef, key of D-flat major. It includes a boxed measure number **350** and dynamic markings *mp* and *mf*.

354

Musical notation for measure 354 in bass clef, key of D-flat major. It features a dynamic marking *f*.

358 *Violento*

Musical notation for measure 358 in bass clef, key of D-flat major. It is marked *Violento* and includes a dynamic marking *mf*.

363

Vc. (solo)

Musical notation for measure 363 in bass clef, key of D-flat major. It includes a solo section for Violoncello and dynamic markings *mf* and *f*.

368 (Vc.) 372
f *f* *mf*

373

379
f

384 384 Vn.II
mp, enfatico *mf* *f*

390 (Vn.II) G.P. *Quasi dolce e lontano*
mp Vn. II (sul tasto)

395 (Vn.II)
mf *mp*

398 398 *Adiratamente*
mf

404
f

409 411
mf v.s.

414

f

419

G.P. **423** *Quasi lontano e discreto*
Va. (sul pont.)

p

424 (Va.)

mp *mf* *mp*

428

Funebre poco lento, ♩ = 70
Va. (normale)

pp *mf* *f*

432

437

438

mf

442

mf *f*

447

³ ♩ = ♩ = 100
Db. *Pesante e distinto*

pp *p* *mf*

452

452 *Robusto*, ♩ = 90
(Db.)

mp

456

5/8 2/4 7/8 2/4 5/8 3/4

461

2 Db. (solo)

466 (Db.)

2/4 5/8 2/4 3/4 2/4 6/8

472

6/8 3/4 2 2/4 3/4

478

6 Db. (solo) gliss. 486

ff *mp*

486 Scorrevole ma con audacia

487 (Db.)

7 Db. (solo) p

497 (Db.)

498 10 Db. (solo)

mf *f*

510 (Db.)

8 Db. (solo) 510

521 (Db.)

522

mf *f*

534 Poco allargando e disperato, ♩ = 60
Db. (arco)

524 8 Db. (solo)

ff *sub.mf*

535 (Db.)

538 (Db.)

541 (Db.)

545 (Db.)

546 Intimo e deliberato, ♩ = 50
Solo

p *mp, quasi blues*

548

mf

552

f *mf*

557

Tutti

mp