

# SENSE OF PLACE

FOUR SEASONS FOR SOLO GUITAR



AUTUMN

NIGEL MORGAN

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Cover image: *Autumn*, by Alice Fox [www.alice-fox.co.uk](http://www.alice-fox.co.uk)

ISMN 979-0-57043-149-6 (Full Score) 979-0-57043-150-2 (Spring) 979-0-57043-151-9 (Summer)  
979-0-57043-152-6 (Autumn) 979-0-57043-153-3 (Winter)

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### *About the Piece*

*Sense of Place* is an ambitious concert work in four parts written during April 2010. It was commissioned by the tapestry artist Jilly Edwards for her exhibition of the same name at the High Cross House on the Dartington Estate in South Devon.

The curator June Hill has written: “Jilly Edwards focused one year of her life on High Cross House, sensing its story. She observed its seasons, inside and out She sat in its stillness and absorbed its translucent light. She felt its history and grew to know its colours: pure white, pure blue, pure yellow and blended greens. Edwards expresses all of this in *Sense of Place*. This is not so much an exhibition, as a conversation between an artist and her subject; a record of a journey which we are all invited to share.”

Nigel Morgan was asked to create both a concert work and a sonic installation; the latter to be played through domestic digital photo frames in six rooms of this remarkable Bauhaus-influenced house designed by William Lescaze in 1932.

The music is cast in four seasons: Spring – *cool and clear*; Summer – *warm and sultry*; Autumn – *rich and golden*; Winter – *cold and still*. Each ‘season’ may be considered as a stand-alone movement, but as a sequence the music is through-composed. The formal aspects of the score take part of their inspiration from the original title of the exhibition *Inside / Outside*. There is an important function for the open strings of the guitar as ‘inside’ pitches, whereas stopped notes are viewed as being ‘outside’. The play of inside and outside is particularly evident in the outer movements *Spring* and *Winter*. The inner movements focus in *Summer* on harmonic expansion from open string diads, and in *Autumn* on the use of a complex and unusual *scordatura*. There is very little repetition or recapitulation throughout the score as befits the cyclical nature of the seasons. What does occur at the end of each movement is a kind of pre-echo of the season to follow.

Each ‘season’ contains another kind of echo: that of music of the past associated with High Cross House and its location. Two pieces have been chosen to colour the musical texture in this way. The first Cello Suite BWV 1007 by J.S. Bach references the tradition of Bach performance at Dartington Hall under the inspirational guidance of Imogen Holst, the first director of music at Dartington College of the Arts. The cellist Pablo Casals is known to have performed Bach’s cello suites in the house itself. Ludus Tonalis by Paul Hindemith has been chosen as a second source because of this composer’s admiration of the Bauhaus aesthetic and its contemporary emphases on the conception of line as energy and thought. This is particularly evident in the work and writings about music by the artist Paul Klee, himself an accomplished violinist.

Since 2008 the composer has been studying the practice of fine art weaving. He made contact with Jilly Edwards when purchasing her beautiful 40-year-old Polish tapestry loom. Edwards immediately saw the possibility of a musical score that might act as both installation and performance piece – as a young woman she had also studied the guitar seriously and so realised how sounds on the instrument had associations with the weaving process.

In preparation for composing the score Nigel Morgan spent time in the artist’s Exeter studio and analysed what he has described as the significant rhythmic effects often present in the woven textures of Edwards work. He also experimented with the artist’s approach to what he has termed ‘diary into structure’, a way of building effective form from gathering sequential images from a journey. These experiments include the choral work *Under Attermire Scar* composed for Voces Nordicae and *The Wakefield Nativity* for flute and chamber organ.

Nigel Morgan acknowledges the assistance of Phil Legard in aspects of the music’s algorithmic programming and in preparing the complex score for publication.

*Sense of Place* is dedicated to the composer’s daughter Frances May Morgan and Mark Dicker on the occasion of their marriage on 6 May 2010.

## Performance Notes

The four movements of Sense of Place may be played separately as concert studies. When playing the whole sequence, the music should begin at *Spring* and end at *Winter*.

The editing and fingering by the composer should be considered as an integral part of the composition. It particularly exploits a personal view of the possibilities of resonance, and articulation with the *portamento* slide. All dynamics, expression, and articulation markings are to be considered as guides, no more.

Harmonics are always notated at pitch using diamond-shaped note-heads, for example:



## Autumn

In conceptual terms this movement is the most ambitious of the whole work. The music is conceived algorithmically from assembling libraries of fingering patterns and each string being regarded as a distinct chromatic tonality. With a further *scordatura* applied to the second treble string the guitar has now undergone a quite radical retuning. The long opening section is a collage of three types of musical action: a fast flurry of 1/32 notes in mixtures of upward and downward *ligado* and *étouffé*; diads of fifths and augmented fourths featuring articulations of staccato, hammered and *glissandi* chordal movement; open string chords and arpeggios.

A curious two-part contrary motion passage in staccato and glissando reveals the opening of Bach's BWV 1007, but newly coloured by the *scordatura* tuning. A further section from the sarabande of that suite follows. A section of free fantasy exploring the new tuning dissolves into two further fragments from *Ludus Tonalis* ending with a brief pre-echo of the music for *Winter*.

A musical score for guitar in treble clef. It starts with a scordatura diagram showing a G4 natural on the second line and a B4 natural on the second space. The first system shows a fast flurry of 1/32 notes in 3/8 time, marked with a forte (f) dynamic and fingering numbers 4, 3, 2, 1. The second system shows diads of fifths and augmented fourths in 5/16 time, marked with a mezzo-piano (mp) dynamic and fingering numbers 4, 1, 1 and 2, 1, 2, 1. The third system shows open string chords and arpeggios in 7/16 time, marked with a forte (f) dynamic and an accent (&gt;). The piece concludes with a final chord in 7/16 time.

*Scordatura and musical actions from Autumn.*

# Autumn

rich and golden ♩ = 100

Guitar

The score is written for guitar in 3/8 time, featuring a key signature of two flats (Bb and Eb). It consists of 16 measures across six lines of music. The notation includes treble clef, standard musical notes, rests, and various guitar-specific symbols such as bar lines, repeat signs, and dynamic markings. Fingerings are indicated by numbers 1-4 above notes. Chord diagrams are provided above the staff at measures 1, 3, 5, 7, 9, 11, 13, and 15. The piece begins with a 3-measure introduction, followed by a series of rhythmic patterns and melodic lines. Dynamics range from piano (p) to fortissimo (f). The score concludes with a final chord in measure 16.

IV  
4 1 3 1

II IV II

mf p

3

IV I VII V VI

3 1 4 2 3 1 4 2

mf f mf

IV IV

i m

4 3 2 1

4 4 2 2

1 1 1

f mp f

IV II CII IV

4 3 2 4 1

mf p mf p

a

I m

3 2 1 0 1 0 3 2 1 0 3 2

p

a m

3 1 2 0

mf mp f

II IV

3 3

1 1

2 2

1 1

III

i

3 1 4 2 3 1 4 2

mf f

16 V IV A (pizz.) (nat.)

2 1 4 3 2 1 4 3 2 1 4 3 2 1 4 3 4 1

mf p f

18 (pizz.) IV 3 1 (nat.)

1 3 1 3 1 2 0 2 3 1 4 2 3 1

mf mp f

20 i p 2 1 4 3

2 1 2 1 3 1 3 1 2 1 4 3

mf mp

22 CIII 4 2 2 1 1 1 3 0 1 1 3 1 3 0 2 1 2

f ff f mf mp

26 (pizz.) IV (nat.) II

p f mf

28 XII i p i p m i V

mp mf

29 *rasg.*  
*m* *p* *i*  
*f* *mp* *f*  
 3 1 2 0

31 *(pizz.)* *(nat.)*  
 III XI  
*mf* *pp* *p*  
 3 1 4 2 3 2 3 1 4 3 2 1

33 *f* *pp*  
 B *p* *i*  
 4 3 2 1 4 3

35 IV VIII  
*p* *mp* *mf*  
 2 3 1 4 1 3 1 2 1 2 3 4 1 2 3 4

37 VI  
*p* *pp* *mf* *p* *p* *mf*  
 1 3 3 2 3 1 2 3 2 3 1 2 3 1

40 *f* *p* *mf*  
 4 1 4 1

43

III IX I

*mf* *f* *mf*

IV  
i 3 4 u 1 2

46

*p* *p* IX III IV X

*p* *mp* *mf*

49

m a II

*f* *mf* *pp* *p* *p*

1 3 0 2 1 4 2 3 1 3 0 2

51

III VIII

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

1 2 3 4 1 4 2 3 I

54

IV VI

*mp* *p* *mf*

4 1 3 4 2 3 1

**C** *deliberato* *sim.*

57

*gliss.* *sim.* *sim.*

4 1 3 3 3 1 4 2 2 0 1 2 2 4 2 4

2 3 1 4 3 1 3 1 1 1 1



59

61

63

66

*come eco*

**D** *quasi preludio*

69

71

73

*i m a m*

75 V *come eco* ③

*mf* *p* *mf*

78 E *quasi sarabanda*

*mf*

81

*mp* *p i* *mf*

84

*f*

87 CIV *p p i m i p* *i p i a i a*

*mp* *p* *mf*

90

*f* *mf*

93  $\frac{2}{4}$   $\frac{6}{32}$   $\frac{7}{16}$  *pp* *f* *p i m i* 1 ② 3 2 IV III 0

96  $\frac{7}{16}$   $\frac{3}{8}$  *mf* *f* *allargando* 1 4 2 4 1 1 1 2 1 2 1 2 IX CI 2

101 *tempo ad lib.* XIV 3 1 3 1 2 2 1 2 1 2 *f*

103 *poco a poco accelerando* *a tempo* V III II *p i p i* 3 1 3 1 4 3 1 4 1-1 2 1 1 4 1 4 1 0 3 0 0 *mf mp p* *p p i m i p p i m*

106 *quasi valse* G *a* CII 1. *m a* 0 0 ③ ④ ⑤ 3 3 *p* 0 1 4 0 2 0 1 3 1 3 1 3 1 0 1 0

110 2. XII VII *calando* ② ⑤ ② 0 0 0 0