



Le Jardin Sec

For String Quartet

Music by Nigel Morgan

Words by Margaret Morgan

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Le Jardin Sec

For String Quartet

Nigel Morgan

About the music

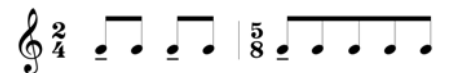
Le Jardin Sec is taken from a sequence of twelve short works for string quartet celebrating The Garden and its relationship to the elements that give it life: sun, water and shade. The music in its duration, character and intent offers something a little different for string players and their audience. The writing for quartet contains very particular characteristics: gentleness, the ornamental, attention to group articulation, a lightness that comes from a velocity of bowing action, playing as 'one body of sound', the employment of a limited pitch compass. Above all, the music is conceived to provide plenty of interpretative space and opportunity. This extends to encouraging the player to explore octave transpositions and the use of timbral effects (*sul ponticello*, *sul tastiera*, *glissando*, *portamento* and *tremolando*).

The music is imagined as four walks around a garden. The musical material is a collection of phrases, some long, some very short. During each 'walk' the musical material undergoes a metamorphosis passing from a unison orchestration of the phrase collection with ornamental embellishments to an exploration of octave displacement and the intervention of silences through discrete pauses; to a play of articulation (using an extended notation for *staccato*), effects of varying proximity, and finally moments of stillness and repose in sustained chords and harmonic textures.

Movement 1	<i>Allegramente</i>	<i>mp</i>
Movement 2	<i>Disonvolto</i>	<i>mf</i>
Movement 3	<i>Chiaro</i>	<i>p</i>
Movement 4	<i>Con garbo e sonora</i>	<i>mp</i>

The dynamic marking indicated for each movement should be regarded as a mean from which all further expressive terms, accents and signs are measured.

Additive metric time-signatures such as 3/8, 5/8 and 7/8 used in this piece suggest a group of even 1/8th beats with a slight emphasis on the first beat of the group. Thus 2/4 followed by 3/8 will be:



Le Jardin Sec: A brief overview

Movement 1 (allegramente)

38

Vn.I

Vn.II

Original

Va.

Vc.

pizz.

arco

pizz.

pizz.

Lower ornament on C in the original melody.

The music for each of the voices in the piece is derived from a single 'nuclear melody'. In the first movement the voices play in unison with ornamented fragments of the melody.

Mordent-style ornamentation on D in original melody.

Upper ornament on D# in the original melody.

Movement 2 (disonvolto)

Expressive terms suggest dynamics throughout the piece.

The jeté or thrown bow technique might be used to great effect in the passages marked *con bravura*.

This movement adds octave transpositions and expressive terms to the ornamented melody.

81

Vn.I

Vn.II

Va.

Vc.

bravura

bravura

bravura

bravura

eco

eco

eco

eco

Movement 3 (chiaro)

123

Vn.I (eco)


Vn.II (eco)


Va. (eco)

Vc. (eco)

In the third movement the tonal content becomes more complex, the two outer voices often 'reflecting' each other, creating a wider range of pitches, while the central voices play in unison.

Both the third and fourth movements employ an extended notation to indicate degrees of articulation.

Written: 

Played: 

The use of the *agogic* accent or *tenuto* line indicates a note should be played with a little more than its full value.

Movement 4 (con garbo e sonora)

The final movement uses the same extended notation of articulation. Sustained notes, harmonic textures and chords are now introduced.

164

Vn.I poco intimo

Vn.II poco intimo

Va. poco intimo

Vc. poco intimo

Le Jardin Sec

Bees scorch
Round the red bosses
Of Rosa Moyseii,
Buzz like train sets.

Apples thunder
Like gorilla gangs
Crushing their way
To the jungle floor.

Butterfly pumps
Her faded wings,
No more stained glass
But worn tapestries.

White currants in cells
In pitiless sun
Sweat oval beads.
Poppies roll drums.

Cross brown grass
Under cube-cut trees,
An avenue of golden
Propped boxes,

And the vista races
Towards us, an actor
Late for his cue,
Cloaked in flames.

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Le Jardin Sec

allegramente ♩ = 75

Musical score for Violin I, Violin II, Viola, and Cello, measures 1-6. The score is in 2/4 time and features a variety of articulations and dynamics. Violin I starts with a *mp* dynamic and a series of eighth notes. Violin II enters in measure 2 with a *mp* dynamic and a pizzicato (*pizz.*) articulation. Viola and Cello also enter in measure 2, with Cello playing a *pizz.* line and then switching to *arco* in measure 4. The Viola part features a *mp* dynamic and a *pizz.* articulation in measure 3.

Musical score for Violin I, Violin II, Viola, and Cello, measures 7-12. Measure 7 is marked with a '7' above the staff. The score continues with various articulations and dynamics. Violin I has a *pizz.* articulation in measure 8. Violin II has *arco* and *pizz.* articulations in measures 8 and 9. Viola and Cello continue their parts with various articulations. Measure 11 features a boxed 'A' above the Violin I staff, indicating a section change, with *arco* articulation. The score concludes in measure 12 with a double bar line and repeat signs.

14

Musical score for measures 14-19, featuring four staves: Vn.I, Vn.II, Va., and Vc. The score includes various musical notations such as notes, rests, and dynamic markings like *pizz.* and *arco*. The time signature changes from 3/4 to 2/4 and back to 3/4.

Measures 14-19: Vn.I and Vn.II start with a 3/4 time signature. Vn.II has a *pizz.* marking in measure 14. Vn.I has *pizz.* in measure 15 and *arco* in measure 16. Va. has *pizz.* in measure 15 and *arco* in measure 16. Vc. has *pizz.* in measure 14 and *arco* in measure 15. The time signature changes to 2/4 in measure 15 and back to 3/4 in measure 16.

20

Musical score for measures 20-24, featuring four staves: Vn.I, Vn.II, Va., and Vc. The score includes various musical notations such as notes, rests, and dynamic markings like *pizz.* and *arco*. The time signature changes from 3/4 to 2/4 and back to 3/4.

Measures 20-24: Vn.I and Vn.II start with a 3/4 time signature. Vn.II has *arco* in measure 21. Va. has *pizz.* in measure 21 and *arco* in measure 22. Vc. has *pizz.* in measure 20 and *arco* in measure 21. The time signature changes to 2/4 in measure 21 and back to 3/4 in measure 22.

25

B

Vn.I

Vn.II

Va.

Vc.

31

Vn.I

Vn.II

Va.

Vc.

pizz.

arco

pizz.

arco

pizz.

arco

pizz.

arco

38

pizz. arco pizz. arco

Vn.I

Vn.II

Va.

Vc.

pizz. arco pizz. arco

attacca

45 *disonvolto* ♩ = 75

Vn.I

Vn.II

Va.

Vc.

mf *mf* *mf*

arco

50

Musical score for measures 50-54, featuring four staves: Vn.I, Vn.II, Va., and Vc. The score is in 2/4 time and includes various musical notations such as notes, rests, and slurs.

55

C *con bravura*

Musical score for measures 55-59, featuring four staves: Vn.I, Vn.II, Va., and Vc. The score includes dynamic markings such as *con bravura*, *molto lontano*, and *en dehors*, and time signature changes from 2/4 to 3/8 and back to 2/4.

60

poco rall con bravura

Musical score for measures 60-64. The score is written for four staves: Vn.I (Violin I), Vn.II (Violin II), Va. (Viola), and Vc. (Violoncello). The time signature is 2/4, which changes to 3/4 in measure 64. The key signature has one sharp (F#). The score includes dynamic markings such as *poco rall con bravura* and *con bravura*. There are also hairpins indicating volume changes.

65

meno

Musical score for measures 65-69. The score is written for four staves: Vn.I (Violin I), Vn.II (Violin II), Va. (Viola), and Vc. (Violoncello). The time signature is 2/4, which changes to 3/4 in measure 69. The key signature has one sharp (F#). The score includes dynamic markings such as *meno*. There are also hairpins indicating volume changes.

69 **D** *con bravura*

Vn.I *meno*

Vn.II *meno*

Va. *con bravura subito* *meno*

Vc. *con bravura* *meno*

73

Vn.I *sotto voce* *sostenuto*

Vn.II *sotto voce* *sostenuto*

Va. *sotto voce*

Vc. *sotto voce*

79

Musical score for measures 79-83, featuring four staves: Vn.I, Vn.II, Va., and Vc. The score is in 2/4 time and includes the markings *bravura* and *(eco)* above the first two staves.

84

Musical score for measures 84-88, featuring four staves: Vn.I, Vn.II, Va., and Vc. The score includes the marking *con vibrato molto* above the first staff and *attacca* at the end of the system.

89 *chiaro* ♩ = 75

intimo

p

Vn.I

Vn.II

Va.

Vc.

96

E *bravura*

en dehors

subito con bravura

meno

Vn.I

Vn.II

Va.

Vc.

103

intimo

Vn.I

Vn.II

Va.

Vc.

intimo

intimo

intimo

intimo

f

109

F *bravura*

Vn.I

Vn.II

Va.

Vc.

bravura

bravura

subito bravura

subito bravura

115

Musical score for measures 115-122. The score is for four instruments: Vn.I, Vn.II, Va., and Vc. The time signature is 2/4. The key signature has one sharp (F#). The score is divided into two systems. The first system (measures 115-118) features the instruction *intimo* above the Vn.I staff and *subito intimo* above the Vn.II and Va. staves. The second system (measures 119-122) features the instruction *intimo* above the Vc. staff. The music consists of eighth and sixteenth notes, with some rests and dynamic markings.

123

Musical score for measures 123-130. The score is for four instruments: Vn.I, Vn.II, Va., and Vc. The time signature is 2/4. The key signature has one sharp (F#). The score is divided into two systems. The first system (measures 123-126) features the instruction *(eco)* above the Vn.I staff and *(eco) lontano* above the Vn.II and Va. staves. The second system (measures 127-130) features the instruction *(eco)* above the Vc. staff and *lontano* above the Vn.I staff. The music consists of eighth and sixteenth notes, with some rests and dynamic markings.

131

Vn.I *intimo*

Vn.II *intimo*

Va. *intimo*

Vc. *intimo*

attacca

133 *con garbo e sonora* ♩ = 75
leggerio

Vn.I *mp*

Vn.II *leggerio*
mp

Va. *leggerio*
mp

Vc. *leggerio*
mp

140

G *molto*

meno

Vn.I

Vn.II

Va.

Vc.

148

poco a poco intimo

e flautando

e flautando

intimo

Vn.I

Vn.II

Va.

Vc.

155

H

Vn.I

Vn.II

Va.

Vc.

162

Vn.I

Vn.II

Va.

Vc.

(eco) *lontano* *poco intimo*

170

calmo

Vn.I

Vn.II

Va.

Vc.

poco a poco vibrato

The image shows a musical score for measures 170 to 174. It consists of four staves: Violin I (Vn.I), Violin II (Vn.II), Viola (Va.), and Violoncello (Vc.). The music is written in treble clef for the violins and bass clef for the viola and cello. The key signature has one sharp (F#). The tempo/mood is marked 'calmo'. The Violin I part starts with a rest in measure 170, followed by a melodic line. The Violin II part plays a rhythmic pattern of eighth and sixteenth notes. The Viola part plays a similar rhythmic pattern. The Violoncello part has a rest in measure 170 and then plays a melodic line. The instruction 'poco a poco vibrato' is written above the Violin II and Viola staves, indicating a gradual increase in vibrato. The score ends with a double bar line and repeat signs in the final measure.