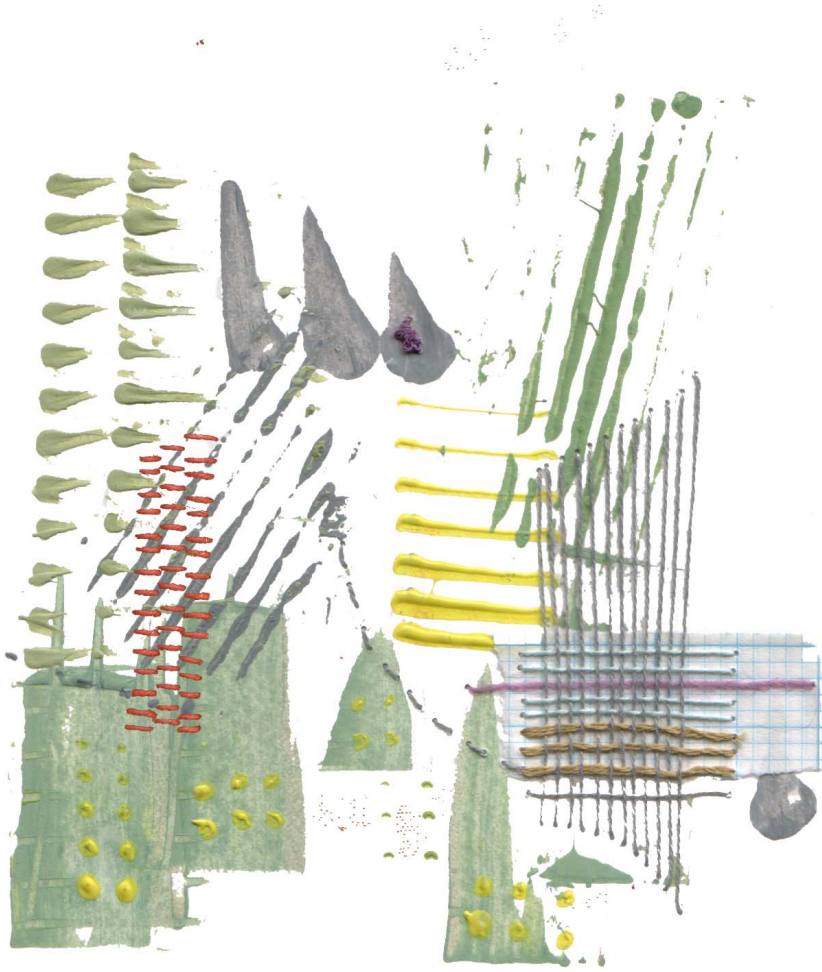


# SENSE OF PLACE

FOUR SEASONS FOR SOLO GUITAR



SPRING

NIGEL MORGAN

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Cover image: *Spring*, 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)

# SENSE OF PLACE

## FOUR SEASONS FOR SOLO GUITAR

NIGEL MORGAN

### *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:



## Spring

An open string triad is taken as a constant reference point throughout the movement. Where marked with a \* this triad can be played either as a fixed duration or extended, shortened, repeated, placed in a different octave, or struck innovatively and with spontaneous dynamics. The player should regard this open chord triad as always being of unstable character. The triad then develops a variant and rhythmic texture of repeated chords with an inside stopped pitch moving about between two adjacent open strings. Between these sections of chords there are flurries of improvisatory passage work.

An extended section follows based on the prelude of Bach's BWV 1007 with a harmonic slant that pre-echoes the *scordatura* tuning to appear in *Summer*. A three-voice chorale provides a link into the opening of Hindemith's Fuga in G from *Ludus Tonalis*. This transforms into a graceful melody with a traditional Neopolitan accompaniment figure derived from previous the fugal subject. The movement ends with a pre-echo of the opening of *Summer*.

A musical score for guitar, consisting of two staves. The first staff starts at measure 20 and ends at measure 19. It features a treble clef, a 2/4 time signature, and a key signature of one sharp (F#). The music includes a *sul pont.* marking, a *pp* dynamic, and a *p* dynamic. The second staff starts at measure 22 and ends at measure 21. It features a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The music includes a *sim.* marking, a *pp* dynamic, and a *mf* dynamic. Both staves contain complex rhythmic patterns and melodic lines with various fingering and articulation markings.

*Triads and passage work from Spring.*

# Spring

for Frances and Mark  
in celebration of their marriage on 6th of May 2010

*cool and clear* ♩ = 70

Guitar

*sul boca* *sul tasto* *sim.*

*p* *mp* *p*

*sim.* 4 0 4 2 4 4 4 3 4

4 15 8 *mf* *p* *i* *p* *i* 3 *p* 21 16

6 4 0 4 3 0 0 1 4 4 4 3 CIII VI 1 2 2 1

21 16 *mp* 1 3 2 3 *p* 2 4 *mf* 9 16

10 2 4 4 4 3 CIII 4 4 4 3

9 16 *p* 3 2 1 0 *mf* *mp* 1 2 1 3 0 4 3 0 0 1 2 3 2 *p* 21 16 1 4 *mf* 1 4

13 1 4 *mf* 3 16 *p* 1 4 *f* 3 4 *p* 1 4 *mf* 9 8

The image shows a guitar score for a piece titled 'Spring'. The score is written in standard musical notation on a single staff with a treble clef and a key signature of one sharp (F#). The tempo is marked as 'cool and clear' with a quarter note equal to 70 beats per minute. The score is divided into measures, with measure numbers 4, 6, 10, and 13 indicated at the start of their respective lines. The piece features various dynamics including piano (p), mezzo-piano (mp), mezzo-forte (mf), and forte (f). Performance techniques such as 'sul boca' (sul ponticello) and 'sul tasto' (sul tasto) are indicated. The score includes complex rhythmic patterns, including 15/8, 3/4, and 9/16 time signatures. Fingering numbers (1-4) and natural harmonics (marked with a diamond symbol) are provided for many notes. The piece concludes with a final measure marked with a double bar line and a measure rest.

\* see performance notes.

18 *mf* III 4 II VI 2 4 1 0 **A** *p i p i p i*  
*mp* *p*

20 *sul pont.* *pp* 4 1 0 2 *p* *p i m* *mp* 3-3  
*p*

22 *sim.* *pp* III 3 4 II 3 1 2 4 II *p* *p i* *mp* *mf* 3 2  
*p*

24 *pont.* *p* *tasto I* *mp* *pont.* *p* *tasto II* *mf* *p i m*

28 *pont.* *p* 4 *tasto* *mp* *i m i 4* *mf*  
*3 4 4 p i p i p i*

30 *sul boca* *p* 4 1 *f* *mp* II *mf* *p i p i* *f*  
*3 4 3 4 2 3 4*

34 *pont.* *f* II 3 3 4 2 3 4 *tasto* *p* *mp* 3 4 3 4  
*2 3 4 1-1 4 1*

36 *pont.* *sul boca*

*mf* *f* *mf* *mp* *p*

40 **B** *cantabile*

*mf* *p*

44 *mf* *p*

*p* *mf* *p* *mf*

49 *mf* *mp*

*mf* *mp*

53 *f* *mf* *mp*

*f* *mf* *mp*

57 *mf* *p*

*mf* *p*

61 **C** *a tempo ma liberamente, mp*

*dolce, mp* *poco rit.* *gliss.* *pont.* *mf* *p*

64 *tasto*  
VI  
3 4 1 2 1 2 II

19/16 3/4 21/16

*mp* *mf* *gliss.* *p*

66 VI  
0 1 2 1 3

21/16 2/4 5/16

*mp* *mf* *p*

70 2 4 . . .

5/8 2/4 19/16

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

73 V  
1 4 IV V

1/4 3/16 2/4 9/16 3/4 11/16

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

78 3 4 3 4 1 3 2 3 4

11/16 5/4 5/4

*f* *mp* *p* *ritmico*

80 thumb tap on bout **D** *poco lento quasi prelude*

5/4 5/4 4/4

*mf* *p* *f* *mp* *(p)* *f* *mf*



82

84

86

88

91

95

99 **F** *quasi fuga con anima*

*mf*

104

*poco rit.*  
*mp piu lento e cantando*  
*p*

108

*mp*

113

*pp*

117

*mp*

122

*mf* *p* *mf*

thumb on the bout

126

*tamb.*  
*mp*