



# ***Fifteen Images (Le Jardin Pluvieux)***

*Harmony Music for Wind Octet*

***Horn I & II in F***

*Nigel Morgan*

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## **About the piece**

The 'images' that make up this collection are taken from a garden in the Howgills, Cumbria. South of the Lake District, North of the Yorkshire Dales this is a rarely visited corner of North-West England. The garden belongs to a seventeenth century Quaker meetinghouse, a thirty-minute walk from George Fox's famous rock pulpit on Firbank Fell.

In late August 2008 the composer made a sketch in wax crayon of the garden after a night of torrential rain - from inside the meetinghouse. The sketch used a six-colour palette and was divided after the drawing was complete into a grid representing 15 small windowpanes. Later on the idea for a musical sequence based on this sketch was born: six tonalities represent the original colour palette together with a key indicating the frequency in which the colours populate each windowpane. The music is a play of these 'coloured' tonalities using algorithmic techniques of interpolation, morphing, partial mixing and highlighting, and interleaving.

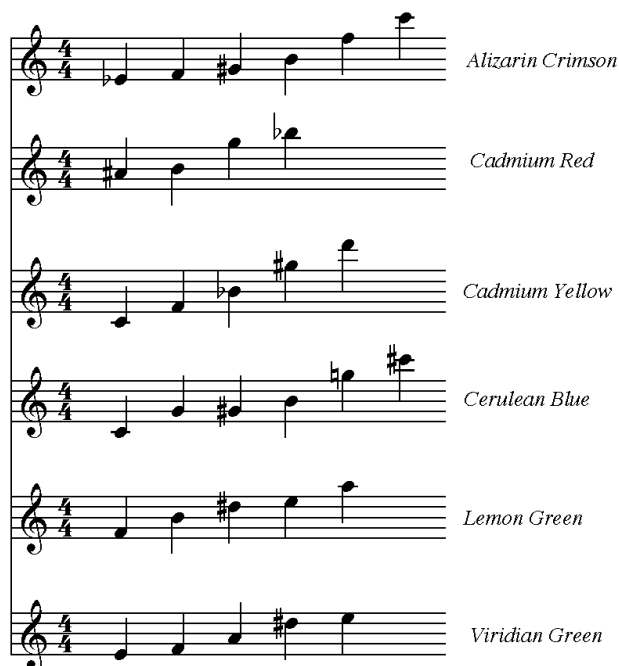
The music was composed first for solo piano and then in this version for wind octet. The latter was imagined as music to be played in the garden itself on a late summer's day. The score is published as a sequence: reading the visual sketch from left to right and top to bottom across a 5-by-3 series of panes. That said, the musical sense of this work is not dependent on observing this sequence, but like many other works by the composer can be regarded as in Open-Form: the performers may organise the sequence of images in any way that feels appropriate, and may repeat or omit images as necessary.

*Le Jardin Pluvieux* is an umbrella title to three works - *Fifteen Images* for solo piano, a version of this score for wind octet, and *Serenade (Le Jardin Pluvieux)*, a further and more extended work for wind octet with optional double bass (after Mozart's celebrated *Serenade in C minor* K388).

## Notes for Performance

Markings for tempo, dynamics, and articulations should be regarded as an initial guide, no more.

To help performers recognise how the music's harmony is directly associated with colours see the tonality guide below. With an awareness of these relationships enterprising ensembles may add improvised links between or extensions to the images. This is regarded as very much in the spirit of the composition.



Alizarin Crimson

Cadmium Red

Cadmium Yellow

Cerulean Blue

Lemon Green

Viridian Green

A web presentation on the context and background to the music has been created by Phil Legard. This features photographs of the garden alongside woven textile images and is available here:

<http://www.nigel-morgan.co.uk/fifteen-images/>

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# Image I

*with grace* ♩ = 65 Cl. 1. in Bb 1.

Horn I. in F

Bsn. 1. 2. *mf* 1. Bsn. 1 2.

Horn II. in F *mf* *mp*

5 *poco a poco ritardando* 1. 2. *ppp* *a tempo* *poco ritardando* Cl.1/2 in Bb

I. *ppp* *mf* *mf*

II. *ppp* *mf* 2.

10 *a tempo* Ob.1

I. *p* *mf* 2.

II. *p* *mf* *a2* *p*

14 *poco a poco ritardando* Ob.1/2

I. *p* *mf* *p* *p* *pp*

II. *p* *mf* *p* *mp* *p*

Cl. 1 in Bb

20 *a tempo* Cl.1 in Bb

I. *mf* *p* *mf* *p*

II. *mf* *p* *mf* *p* Cl.1/2 in Bb *mp*

26 *poco a poco ritard.* *a tempo*

I. Ob. 1. 1. 2. *p* Cl. 1 in Bb *mp* 2.

II. (Cl.1/2) *p*

30 *poco a poco ritardando*

I. (Cl.1) a2 *mf*

II. Bsn. 1/2 *mf* *mf*

[viridian - lemon green]

## Image II

with care ♩ = 60  
Cl.1/2 in Bb

Horn I. in F

*pp, dolce*

Bsn.1/2

Horn II. in F

*pp*

*pp, dolce*

7

I.

*p*

II.

*p*

11

I.

*pp*

*p*

II.

*p*

16

I.

*p*

II.

*p*

[lemon green - alizarin]



# Image III

with deliberation ♩ = 65

Horn I. in F

Horn II. in F

Measures 1-3 of the Horn I and II parts. The key signature is one flat (F major/D minor), and the time signature is 5/4. The music features a series of half notes with dynamic markings: *mp* (mezzo-piano) and *p* (piano) for measures 1 and 2, and *mf* (mezzo-forte) for measure 3. The notes are: Horn I: F4 (half), G4 (half), A4 (half); Horn II: F4 (half), G4 (half), A4 (half).

4

Measures 4-7 of the Horn I and II parts. The music continues with half notes and dynamic markings: *mp* and *p* for measures 4 and 5, and *mf* for measures 6 and 7. The notes are: Horn I: F4 (half), G4 (half), A4 (half), Bb4 (half); Horn II: F4 (half), G4 (half), A4 (half), Bb4 (half).

8

Measures 8-11 of the Horn I and II parts. The music continues with half notes and dynamic markings: *mp* and *p* for measures 8 and 9, and *mf* for measures 10 and 11. The notes are: Horn I: F4 (half), G4 (half), A4 (half), Bb4 (half); Horn II: F4 (half), G4 (half), A4 (half), Bb4 (half).

12

Measures 12-13 of the Horn I and II parts. The music concludes with half notes and dynamic markings: *mp* and *pp* (pianissimo) for measures 12 and 13. The notes are: Horn I: F4 (half), G4 (half); Horn II: F4 (half), G4 (half).

[alizarin]

# Image IV

*with purpose* ♩ = 80

Horn I. in F

Horn II. in F

Cl.1/2 in Bb

*mf*

*mp*

*mp*

5

I.

II.

Cl.1/2 in Bb

*p*

*mp*

*cresc.*

*f*

*mp*

*p*

*mp*

*cresc.*

*f*

9

I.

II.

Cl.1/2 in Bb

Bsn. 2

*mp*

*mf*

*mp*

*mf*

*mp*

12

(CL.1/2)

I.

II.

(Bsn.1/2)

(1.) *p*

*poco a poco cresc.*

*mf*

*mf*

*mp*

*mf*

*mf*

14 1. Cl.1/2 in Bb

I. *f* *mp*

II. *f* *mp* Bsn.1/2

16 (Cl.1/2) (Bsn.1/2)

I. *mf* *mf*

II. *mf* *mf*

19

I. *f*

II. *f*

[cadmium yellow - cadmium red]

# Image V

*with expression* ♩ = 75

Cl. 1 in Bb

accel. *a tempo*

Horn I. in F *pp*

Bsn. 1/2 *mf*

Horn II. in F *mp*

4 *accel.* *a tempo* *accel.*

I. *mf*

Bsn. 1/2 *mf*

II. *mf*

7 *a tempo* *calando*

I. *f* *mf* *mp*

II. *f* *mf* *mp*

♩ = 65

Cl. 1/2 in Bb

*a poco a poco accel.* *accel.*

10

I. *mp*

Bsn. 1 *mp, leggero*

(Cl.1/2) *a tempo primo* *accel. poco a poco*

14

I.  $\frac{7}{16}$   $\frac{5}{4}$   $\frac{9}{8}$   $\frac{3}{4}$  *mf*

II. (Bsn.1)  $\frac{7}{16}$   $\frac{5}{4}$   $\frac{9}{8}$   $\frac{3}{4}$  *mf, pesante* *mf*

$\text{♩} = 80$   
Ob.1/2 *poco a*

17

I.  $\frac{3}{4}$   $\frac{11}{16}$   $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$  *f* *f* *mp* *mp*

II.  $\frac{3}{4}$   $\frac{11}{16}$   $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$  *f* *mf* *mp* *mp*

Cl.1/2 in Bb

21 *poco ritardando* ,  $\text{♩} = 60$

I.  $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{2}$  *mp* *mf* *p*

II.  $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{2}$  *mp* *mf* *p*

[cadmium yellow - lemon green - cadmium red]

## Image VI

*with discernment* ♩ = 80

Horn I. in F

Horn II. in F

mf mp mf (sim.)

5

Ob.1/2

I.

Bsn.1/2

II.

p mf mp (sim.) p mf mp

8 (Ob.1/2)

I.

II.

(sim.) p mf p

10

I.

II.

p mf p (sim.)

12

I. *p* *mf* *p* (sim.)

II. *p* *mf* *p* (sim.)

Detailed description: This system contains measures 12 and 13. Part I (treble clef) starts with a half note G#4, a quarter rest, a half note A#4, a quarter rest, a half note B4, and a quarter rest. Part II (treble clef) starts with a half note G3, a quarter rest, a half note A3, a quarter rest, a half note B3, and a quarter rest. Both parts have dynamics *p*, *mf*, and *p* under the notes. Measure 13 continues with a half note C#5 (I) and a half note C#4 (II), both marked (sim.).

14

I. *mf* *mp* *p* *mf* *mp* (sim.)

II. *mf* *mp* *p* *mf* *mp* (sim.)

Detailed description: This system contains measures 14, 15, and 16. The time signature changes to 7/8. Part I (treble clef) has notes G#4 (mf), A#4 (mp), B4 (p), C#5 (mf), and D#5 (mp). Part II (treble clef) has notes G3 (mf), A3 (mp), B3 (p), C#4 (mf), and D#4 (mp). Measures 15 and 16 continue the pattern with (sim.) markings.

17

I. *mp* *p* *mp*

II. *mp* *p* *mp* [lemon green]

Detailed description: This system contains measures 17, 18, 19, and 20. The time signature changes to 5/8. Part I (treble clef) has notes G#4 (mp), A#4 (p), B4 (mp), and C#5. Part II (treble clef) has notes G3 (mp), A3 (p), B3 (mp), and C#4. Measure 20 ends with a double bar line. The text [lemon green] appears at the end of the system.

# Image VII

*with resonance* ♩ = 50

Horn I. in F

Horn II. in F

4

I.

II.

8

I.

II.

11

I.

II.



15

I.

II.

*ff*

*f*

*mp*

*ff*

*f*

*mp*

20

I.

II.

*p*

*f*

*mf*

*p*

*f*

*mf*

[viridian - cerulean blue]

# Image VIII

*with grace* ♩ = 120 *poco rit.*

Horn I. in F

Horn II. in F

Cl. 1 in Bb

Bsn. 1

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

5 *poco a poco accel.* *molto rit.*

I.

II.

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

10 ♩ = 100 *poco rit.* ♩ = 90

I.

II.

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

16 ♩ = 90 *poco a poco accel.* ♩ = 100

I.

II.

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

21  $\text{♩} = 100$   
Cl.1/2 in Bb

I. *p* *mf* *mf*

II. *p* *mf*

Bsn.1/2

26 *poco a poco accel.* *a tempo primo* *poco a poco accel.*

I. *p*

II. *p* *mf*

Bsn.1 2.

31 Cl.1 in Bb 2.

I. *mf* *mf*

II. *mf*

Bsn.1/2

[lemon green - cadmium red]

# Image IX

with conviction ♩ = 110

Ob.1/2

Horn I. in F

Horn II. in F

Ob.1/2

Cl.1/2 in Bb

G.P.

*mf*

*f*

Measures 1-4: Horn I and II. Horn I starts with a half note G4 (F#) in 5/4, then a half note A4 (G#) in 2/4, then a half note B4 (A) in 4/4. Horn II starts with a half note F4 (E) in 5/4, then a half note G4 (F#) in 2/4, then a half note A4 (G#) in 4/4. Both horns play a half note B4 (A) in 4/4. Dynamics: *mf* for measures 1-2, *f* for measures 3-4.

Cl.1/2 in Bb

I.

II.

*f*

*mf*

*p*

Measures 5-8: Clarinet I and II. Clarinet I starts with a half note G4 (F#) in 4/4, then a half note A4 (G#) in 5/4, then a half note B4 (A) in 3/8, then a half note C5 (B) in 3/4. Clarinet II starts with a half note F4 (E) in 4/4, then a half note G4 (F#) in 5/4, then a half note A4 (G#) in 3/8, then a half note B4 (A) in 3/4. Dynamics: *f* for measures 5-6, *mf* for measures 7-8, *p* for measures 5-6.

I.

II.

*f*

*mp*

*p*

Measures 9-12: Clarinet I and II. Clarinet I starts with a half note G4 (F#) in 3/4, then a half note A4 (G#) in 2/4, then a half note B4 (A) in 4/4, then a half note C5 (B) in 5/4. Clarinet II starts with a half note F4 (E) in 3/4, then a half note G4 (F#) in 2/4, then a half note A4 (G#) in 4/4, then a half note B4 (A) in 5/4. Dynamics: *f* for measures 9-10, *mp* for measures 11-12, *p* for measures 9-10.

I.

II.

*mf*

*f*

*f*

Measures 13-16: Clarinet I and II. Clarinet I starts with a half note G4 (F#) in 4/4, then a half note A4 (G#) in 3/4, then a half note B4 (A) in 4/4, then a half note C5 (B) in 5/4. Clarinet II starts with a half note F4 (E) in 4/4, then a half note G4 (F#) in 3/4, then a half note A4 (G#) in 4/4, then a half note B4 (A) in 5/4. Dynamics: *mf* for measures 13-14, *f* for measures 15-16, *f* for measures 13-14.

I.

II.

*mf*

*f*

*mf*

*p*

*f*

Measures 17-20: Clarinet I and II. Clarinet I starts with a half note G4 (F#) in 5/4, then a half note A4 (G#) in 3/4, then a half note B4 (A) in 4/4, then a half note C5 (B) in 3/4. Clarinet II starts with a half note F4 (E) in 5/4, then a half note G4 (F#) in 3/4, then a half note A4 (G#) in 4/4, then a half note B4 (A) in 3/4. Dynamics: *mf* for measures 17-18, *f* for measures 19-20, *mf* for measures 17-18, *p* for measures 19-20, *f* for measures 17-18.

18

I. *p f f p mf* *f* *f*

II. *p f f p mf* *f* *f*

22

I. *mf* *sub. p mp* *mf*

II. *mf* *sub. p mp* *mf*

26 Cl.2 in Bb

I. *mp* *f* *mp*

II. Bsn. 2 *mp* *mf* *f* *mp*

28

I. *mf f* *p f* *f mf*

II. *mf f* *p f* *f mf*

Ob.1/2

Cl.1/2 in Bb

32

I. G.P. *mp* *p*

II. G.P. *mp* *p*

[viridian - lemon green]

# Image X

*with a sense of purpose* ♩ = 160

Horn I. in F *mf*

Horn II. in F *mf*

Ob.1/2

Bsn.1/2

4

*poco lontano* *intimo*

I. *mp* *mp* *mf*

II. *mp* *mp* *mf*

8

Ob.2

Bsn. 2

I. *mf*

II. *mf*

10

Cl.1/2 in Bb

I. *f*

II. *f*

12 *poco lontano* Ob.1/2 *intimo*

I.  $\frac{5}{4}$   $\frac{6}{8}$   $\frac{6}{4}$

II.  $\frac{5}{4}$   $\frac{6}{8}$   $\frac{6}{4}$

*mp* *mf*

(Cl.1/2)

14 Ob.1/2 *poco calando*

I.  $\frac{6}{4}$   $\frac{11}{16}$   $\frac{3}{2}$

II.  $\frac{6}{4}$   $\frac{11}{16}$   $\frac{3}{2}$

*mp* *mp*

Cl.1/2 in Bb

16 *subito intimo*

I.  $\frac{3}{2}$   $\frac{3}{4}$

II.  $\frac{3}{2}$   $\frac{3}{4}$

*mf* *mf*

19

I.  $\frac{6}{8}$

II.  $\frac{6}{8}$

*mf* *f*

[cadmium yellow - cadmium red]

# Image XI

with care and attention ♩ = 60

Horn I. in F

Ob.1/2

Horn II. in F

Cl.1/2 in Bb

(1.)

*p*, dolce

*p* < *f*

*p*, dolce

5

I.

Ob.1/2

II.

Cl.2 in Bb

Cl. 1.

*p*, dolce

*f*, enfatico

9

I.

II.

*13/16*

*13/16*

13

senza misura

a tempo

I.

Cl.1 in Bb

II.

*f*

Cl.1

Cl.1/2

*accel.*

*poco rit.*

*p*

17

I.

II.

[lemon green - cadmium red]



# Image XII

*with kindness* ♩ = 50 *poco accel.*

Horn I. in F *mp*

Horn II. in F *mp*

4 *poco ritardando* *a tempo*

I.

II.

8 *poco accel.* *poco ritard.*

I.

II.

12 *a tempo* *poco a poco ritardando*

I.

II.

15

I.

II.

[cerulean]

# Image XIII

*with equanimity* ♩ = 40 *poco a poco accel.*

Horn I. in F

Horn II. in F

4 ♩ = 50 *poco a poco accel.*

I.

II.

8 ♩ = 60 *poco a poco ritard.* Ob.1/2

I.

II.

Bsn.1/2

12 *a tempo primo* *calando*

I.

II.

[lemon green]

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# Image XIV

*with grace*  $\text{♩} = 70$  *poco rit.*  $\text{♩} = 60$

Horn I. in F *p* Cl. 1 in Bb *mf*

Horn II. in F *p* Bsn.2 *mf*

5 *poco accel.* Cl. 2 Cl. 1 *p*

I. *p*

II. (Bsn.2) *p*

8  $\text{♩} = 70$  Cl.2 in Bb *poco a poco rit.*

I. *mf* *p*

II. *p*

12  $\text{♩} = 65$  Cl. 2 in Bb Bsn.1/2 *mf* *p*

I. *mf* *p*

II. *mf*

16 *poco accel.* Cl.1/2 in Bb *poco a poco rit.*

I. *mf* *mp*

II. Bsn.1/2 *mf* *mp*

20 Bsn. 2  $\text{♩} = 50$

I. *mf* *p*

II. *p*

25 *poco a poco accel.* Ob.1

I. *f*

II. Cl.1 in Bb Cl.2

28 Ob.2  $\text{♩} = 70$

I. *mf* *p*

II. (Cl.2) *f* *mf* *p*

31 *molto rit.* Ob.1/2

I. *mf* *p* *pp*

II. Bsn.1/2 *mf* *p* *pp* [viridian - lemon green]

# Image XV

with a restful mind ♩ = 40

Horn I. in F

Horn II. in F

*p*

*p*

*mp*

I.

II.

*mf*

*mf*

I.

II.

*mp*

*mp*

I.

II.

*p*

*p*

*mp*

*mf*

I.

II.

*mp*

*p*

*p*

*pp*

[lemon green]