



Fifteen Images (Le Jardin Pluvieux)

Harmony Music for Wind Octet

Bassoon I & II

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.

The image displays six musical staves, each representing a color. Each staff is in 4/4 time and contains a sequence of six notes. The notes are as follows:

- Alizarin Crimson:** G4, A4, B4, C5, D5, E5
- Cadmium Red:** F#4, G4, A4, B4, C5, B4
- Cadmium Yellow:** C4, D4, E4, F#4, G4, A4
- Cerulean Blue:** C4, D4, E4, F#4, G4, A4
- Lemon Green:** G4, A4, B4, C5, D5, E5
- Viridian Green:** G4, A4, B4, C5, D5, E5

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

Ob.1 *poco a*

Bassoon I. *mf* *mp* *mf* *mp*

Bassoon II. *mf* *mp*

Cl.1 in Bb

5 *poco ritard.* *a tempo* *poco ritardando*

I. *mp* *mf*

II. *mp* *mf*

10 Ob.1/2 *a tempo* Ob.1/2

I. *p* *mf* *p*

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

15 *poco a poco ritardando*

I. *mf* *mp*

II. *mf* *mp*

19 Ob.1/2 *a tempo*

I. *pp* *mf* *mp*

II. *mf* *mp*

24 *poco a poco ritard.*

I. *p* *mf* *mp* 1. 2.

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

28 *a tempo* *poco a poco ritardando*

I. *p* *mp* 2. *mf* *mp*

II. *p* *mf* *mp*

32

I.

II.

[viridian - lemon green]

Image II

with care ♩ = 60

Bassoon I.

pp, dolce

Bassoon II.

pp, dolce

I.

II.

p

p

I.

II.

p

mp

p

p

mp

p

13 *a tempo*

I.

II.

p

p

Cl.1/2 in Bb

19

I.

II.

p

p

[lemon green - alizarin]

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Image III

with deliberation ♩ = 65

Bassoon I.

f, pesante

Bassoon II.

f, pesante

ff

The image shows a musical score for a two-part setting of the song 'The Rose Tree'. The score is written for two voices, labeled 'I.' and 'II.', on bass staves. The key signature has one sharp (F#), and the time signature is 3/4. The music is in a simple, folk-like style. Part I begins with a whole rest, followed by a half note G4 (F#) and a quarter note A4. Part II begins with a half note G4 (F#) and a quarter note A4. The two parts move in parallel motion, with Part I always a step higher than Part II. The melody consists of a series of eighth and quarter notes, with some rests. The score is divided into two measures by a vertical line. The first measure contains the first two measures of the melody, and the second measure contains the next two measures. The music ends with a final cadence in the second measure.

5

I.

II.

7

I.

II.

Measure 7: Voice I has a quarter rest, then a quarter note F#4, a quarter note G4, and a quarter note A4. Voice II has a quarter note F#3, a quarter note G3, and a quarter note A3.

Measure 8: Voice I has a quarter note B4, a quarter note C5, and a quarter note D5. Voice II has a quarter note B3, a quarter note C4, and a quarter note D4.

Measure 9: Voice I has a quarter note E5, a quarter note F#5, and a quarter note G5. Voice II has a quarter note E4, a quarter note F#4, and a quarter note G4.

Measure 10: Voice I has a quarter note A5, a quarter note B5, and a quarter note C6. Voice II has a quarter note A4, a quarter note B4, and a quarter note C5.

Measure 11: Voice I has a quarter note D6, a quarter note E6, and a quarter note F#6. Voice II has a quarter note D5, a quarter note E5, and a quarter note F#5.

Measure 12: Voice I has a quarter note G6, a quarter note A6, and a quarter note B6. Voice II has a quarter note G5, a quarter note A5, and a quarter note B5.

9

I. *ten.*

II.

11

I. *ff* *f*

II. *ff* *f*

[alizarin]

Image IV

with purpose ♩ = 80

Bassoon I.

Bassoon II.

mf

mf

p

4

I.

II.

mp

mf

mp

mf

f

f

8

I.

II.

p

mf

p

mf

11

I.

II.

mp

p

poco a poco cresc.

mf

mf

14

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

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

16

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

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

18

I. *mf* *f*

II. *f* *mf* [cadmium yellow - cadmium red]

Image V

with expression ♩ = 75 *a tempo*

Bassoon I. *mf*

Bassoon II. *mf*

4 *a tempo*

I. *mf*

II. *mf*

7 Hn.1/2 in F *a tempo*

I. *f*

Cl.1/2 in Bb *mp*

10 *a poco a poco accel.* *mp, leggiero* *accel.*

I. *mp, leggiero*

II. *mp, leggiero*

15 *a tempo primo* *accel. poco a poco*

I. *mf*

II. *mf, pesante*

18 $\text{♩} = 80$

I. *f*

II. *f*

21

I. *f* *mf* *mp*

II. *f* *mf* *mp*

[cadmium yellow - lemon green - cadmium red]

Image VI

with discernment ♩ = 80

Ob.1/2

Bassoon I.

Bassoon II.

Cl.1/2 in Bb

4

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

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

7

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

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

10

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

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

13

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

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

16

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

II. *(sim.)* *mp* *(sim.)*

Hn.1/2 in F

Ob.1/2

20

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

II. *p mp* [lemon green]

Image VII

with resonance ♩ = 50

Bassoon I. *mf*

Bassoon II. *mf*

I. 4 *f* *mf* *mp* *mf*

II. *f* *mf* *mp* *mf*

Hn.1/2 in F

Cl.1/2 in Bb

I. 8 *cresc.* *pesante* *mf* *mp* *f*

II. *cresc.* *pesante* *mf* *mp* *f*

I. 11 *mf* *mp* *f* *p* *mp*

II. *mf* *mp* *f* *mp*

Hn.1/2 in F

14

I.

II.

mf

ff

f

mp

mf

ff

f

mp

19

I.

II.

f

f

[viridian - cerulean blue]

Image VIII

with grace ♩ = 120 *poco rit.*

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

Bassoon II. *mf* *mf*

Ob.1

Cl.2 in Bb

poco a poco accel.

I. *mf* *p*

II. *mf*

molto rit. ♩ = 100 *poco rit.*

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

II. *mf* *p*

Ob.2

poco a poco accel. ♩ = 90 ♩ = 100

I. *mf* *mf* *mf*

II. *mf* *mf* *mf*

Hn.1/2 in F

Cl.1/2 in Bb

20

I. p mf $\text{p} = 100$

II. p mf

25

Hn.1 in F *poco a poco accel.* *a tempo primo*

I. mf

Ob.1

II. mf

29

Ob.1 *poco a poco accel.*

I. p mf

Cl.1/2 in Bb

II. p mf

[lemon green - cadmium red]

Image IX

with conviction $\text{♩} = 110$

Ob.1/2

Bassoon I.

Bassoon II.

Cl.1/2 in Bb

G.P.

mf

f

5

I.

II.

Cl.1/2 in Bb

Hn.1/2 in F

f

mf

p

8

I.

II.

Ob.1/2

f

mp

f

11

I.

II.

p

mf

f

mf

f

p

14 Hn.1/2 in F

I. *f* *mf* *f*

II. Cl.1/2 in Bb *f*

16

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

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

20

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

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

24 Hn.1/2 in F

I. *p* *mf*

II. Cl.1/2 in Bb *p* *f*

26

I.

II.

mp *mf* *f* *mp*

3

28

I.

II.

mf *f* *p* *f*

Ob.1/2

Cl.1/2 in Bb

3

31

I.

II.

f *mf* *mp* *p*

(Ob.1/2)

G.P.

f *mf* *mp* *p*

(Cl.1/2)

G.P.

[viridian - lemon green]

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Image X

with a sense of purpose ♩ = 160

Bassoon I.

Bassoon II.

mf

mf

I.

II.

poco lontano

intimo

mp

mp

mf

mp

mp

mf

I.

II.

mf

mf

mf

mf

I.

II.

poco lontano

intimo

f

mp

mf

f

mp

mf

f

mp

mf

f

mp

mf

14

I. *poco calando* *subito intimo*

II. *mp* *mf*

15 16 17 18

17

I. *mf* *f*

II. *mf*

18 19

20

I. *mf* *f*

II. *f* *mf* *f*

[cadmium yellow - cadmium red]

21

Image XI

with care and attention ♩ = 60

Hn.1/2 in F

Bassoon I. *p*, *dolce*

Bassoon II. *p*, *dolce*

5

I. *p*, *dolce*

II. *p*, *dolce*

10

senza misura

Cl.1 in Bb

f

accel. *poco rit.*

14

a tempo

Ob.1/2

Cl.1 in Bb

19

Hn.1/2 in F

Ob.1

[lemon green - cadmium red]

Image XII

with kindness ♩ = 50 *poco accel.*

Bassoon I. *mp*

Bassoon II.

4 *poco ritardando*

I.

II.

7 *poco accel.*

I.

II. *a tempo*

10 *poco ritard.* *a tempo*

I.

II.

13 *poco a poco ritardando*

I.

II.

[cerulean]

Image XIII

with equanimity ♩ = 40

Ob.1/2 *poco a poco accel.*

Bassoon I. *mf*

Cl.1/2 in Bb *mf*

Bassoon II. *poco a poco cresc.*

4 ♩ = 50 *poco a poco accel.*

I. *f*

II. *f*

I. *p*

II. *p*

I. *mp*

II. *mp*

7 ♩ = 60

I. *mf*

II. *mf*

I. *mp*

II. *mp*

10 *poco a poco ritard.* *a tempo primo*

I. *mf*

II. *mf*

I. *mp*

II. *mp*

p

13 *calando*

I. *mp*

II. *mp*

p

p [lemon green]

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Image XIV

with grace ♩ = 70 *poco rit.* ♩ = 60

Bassoon I. *mp*

Bassoon II. *mp* *poco accel.* *mf*

6 ♩ = 70 Cl.2 in Bb

I. *mf* *mp* 5

II. *p*

10 *poco a poco rit.* ♩ = 65

I. Ob.2 *mf*

II. Cl.1 in Bb 5 *mp* *p* Cl.2 in Bb *mf*

14 (Ob.1) *poco accel.*

I. *mf*

II. *mf* *mf*

18 *poco a poco rit.*

I. $\frac{2}{4}$ $\frac{3}{8}$ $\frac{2}{4}$

II. $\frac{2}{4}$ $\frac{3}{8}$ $\frac{2}{4}$

p *mp* *mf*

23

I. $\frac{2}{4}$ $\frac{5}{8}$

II. $\frac{2}{4}$ $\frac{5}{8}$

p *mp* *mf* *poco a poco accel.*

Cl.1 in Bb

27

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

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

mf *f* *mf*

Ob.2

Cl.2 in Bb

30 $\text{♩} = 70$ *molto rit.*

I. $\frac{2}{4}$ $\frac{1}{8}$ $\frac{2}{4}$

II. $\frac{2}{4}$ $\frac{1}{8}$ $\frac{2}{4}$

p *mf* *p*

mf [viridian - lemon green]

Image XV

with a restful mind ♩ = 40 - 55

Bassoon I.

Bassoon II.

mf

mf

I.

II.

f

mf

f

mf

I.

II.

f

p

f

p

I.

II.

mp

p

mp

p

12

I.

mp

II.

mp