



Fifteen Images (Le Jardin Pluvieux)

Harmony Music for Wind Octet

Oboe 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: C4, D4, E4, F#4, G4, and A4. The notes are written on a five-line staff with a treble clef. The colors and their corresponding note sequences are:

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

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

Oboe I.

Oboe II.

Bsn. 1 2. 1.

mf *mf* *mp* *mf*

4

I.

II.

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

a tempo

9

I.

II.

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

mf *p* *mf* *mf*

Bsn. 1

13

I.

II.

mf *mf* 2. 1.

Hn. 1/2 in F

17 *poco a poco ritardando* *a tempo*

I. Hn.1/2 *p* *pp* *mf* *p*

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

Bsn.1/2 *mf*

22 Cl.1/2 in Bb

I. *p* *mp* *mp*

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

27 *poco a poco ritard.* *a tempo* *poco a poco ritardando*

I. Cl. 1 in Bb *mp*

II. 2.

31

I. *p* *pp*

II. *p* [viridian - lemon green]

Image II

with care ♩ = 60

Oboe I.

Bsn.1/2

Oboe II.

pp, *dolce*

p, *dolce*

p, *dolce*

5

I.

f, *enfatico*

(*sim.*)

II.

9

I.

Bsn.1/2

pp

II.

p

f

12

accel.

f

poco rit.

a tempo

I.

p

f

II.

f

3

15

I.

II.

Cl.1/2 in Bb

mf

f

19

I.

II.

mp

f

[lemon green - alizarin]

Image III

with deliberation ♩ = 65

Oboe I.

Oboe II.

mf mf p mf p

I.

II.

mf mf p mf p

I.

II.

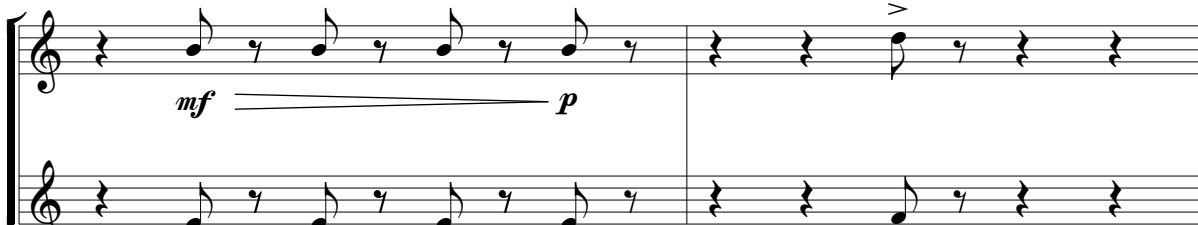
mf mf p mf p


I.


II.


mf mf p mf p

9

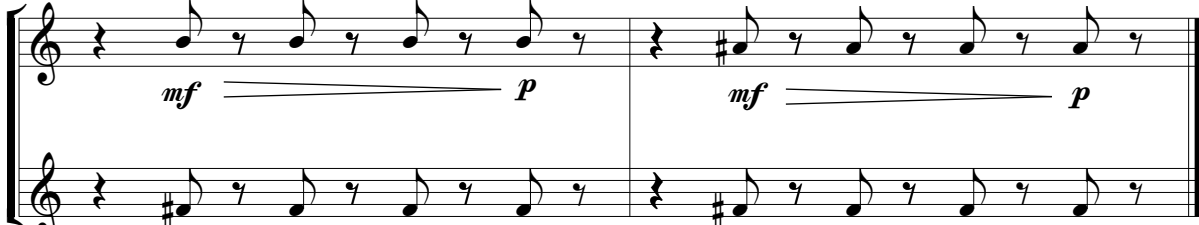
I. 



mf  *p*


II. 



mf  *p*

11

I. 

mf  *p* *mf*  *p*

II. 

mf  *p* *mf*  *p*

[alizarin]

Image IV

with purpose ♩ = 80

Oboe I. *mf*

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

4 Hn.1/2 in F *mp* *p* *mf*

(Cl.1/2) *mf* *p* *mp* *mf*

7 Cl.1/2 in Bb *f* *mp* *mp*

I. *f* *mp* *mp*

II. *f* *mp*

10 *mf* *mf*

12 Cl.1/2 in Bb *mp* *mf* *mf*

I. *mp* *mf* *mf*

II. *mf*

15

I. *mf* *f* *mf*

II. *mf* *f* *mf*

18

I.

II.

[cadmium yellow - cadmium red]

Image V

with expression ♩ = 75 *accel.* *a tempo*

Oboe I.

Bsn.1/2

Oboe II.

mf

mp

4

Hn.1/2 in F

accel. *a tempo*

I.

mf

p

mp

II.

mp

7

a tempo

I.

mp

II.

mf

10

a poco a poco accel. *accel.*

I.

mp

II.

15 *a tempo primo* Hn.1/2 in F *accel. poco a poco*

I. $\frac{5}{4}$ $\frac{9}{8}$ $\frac{3}{4}$ $\frac{11}{16}$

II. Bsn.1/2 Cl.1/2 in Bb *mf, pesante* *mp* *mf*

18 $\text{♩} = 80$

I. $\frac{11}{16}$ f

II. $\frac{11}{16}$ f

21 $\text{♩} = 60$

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

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

[cadmium yellow - lemon green - cadmium red]

Image VI

with discernment ♩ = 80

Oboe I.

mp *mf* (sim.)

Oboe II.

mp *mf* (sim.)

5

I.

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

II.

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

8

I.

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

II.

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

11

I.

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

II.

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

14 Hn. 1/2 in F

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

Cl. 1/2 in Bb

II. *p mf (sim.)*

18

I. *p mp (sim.)*

II. *p mp (sim.)*

[lemon green]

Image VII

with resonance ♩ = 50

Oboe I. *f*

Oboe II. *f*

I. *mf* *f*

II. *mf* *f*

I. *cresc.* *pesante*

II. *cresc.* *pesante*

Hn.1/2 in F

Cl.1/2 in Bb

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

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

13

I.

II.

17

Hn.1/2 in F

I.

II.

[viridian - cerulean blue]

Image VIII

with grace ♩ = 120 *poco rit.* Cl.1 in Bb

Oboe I.

Oboe II.

Bsn.1

mf *p*

poco a poco accel.

4

I.

II.

mf

9 *molto rit.* ♩ = 100 Hn.1/2 in F *poco rit.* ♩ = 90

I.

II.

mf *mf*

Bsn.1/2

14 (Hn.1/2) ♩ = 90 *poco a poco accel.*

I.

II.

p *mf* *p* *mf*

Bsn.2

p *mf* *p* *mf*

19 $\text{♩} = 100$
Hn.1/2 in F

I. *mf* *p*

II. *mf* *p*

23 $\text{♩} = 100$
Cl.1/2 in Bb
Bsn.1/2

I. *mf* *mf* *mf* *poco a poco accel.*

II. *mf*

27 *a tempo primo* *poco a poco accel.*

I. *p*

II. *mf*

Bsn.1 2.

31 Cl.1 in Bb 2. Hn.1/2 in F

I. *mf* *a2* *mf* *mp*

II. *mp* [lemon green - cadmium red]

Image IX

with conviction ♩ = 110

Oboe I.

Oboe II.

mf *mf* *mf* *f*

G.P. G.P.

5

I. $\frac{4}{4}$ $\frac{5}{4}$ Hn.1/2 in F $\frac{3}{8}$ $\frac{3}{4}$

Cl.1/2 in Bb

II. $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{8}$ $\frac{3}{4}$

f *p* *mf*

8

I. (Hn.1/2)

II. (Cl.1/2)

f

mp

p

f

mp

p

12

I. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ Cl.1/2 in Bb

mf *f* *f*

II. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

mf *f*

Detailed description: This is a musical score for a piece titled 'The Rose Tree'. It features two staves, I and II, with a key signature of one flat (Bb) and a common time signature of 4/4. The score is divided into four measures. Measure 1: Staff I has a quarter rest, a quarter note G4, and a quarter note A4 with an accent (>). Staff II has a quarter rest, a quarter note F#4, and a quarter note G4 with an accent (>). Measure 2: Staff I has a quarter rest, a quarter note G4, and a quarter note A4 with an accent (>). Staff II has a quarter rest, a quarter note F#4, and a quarter note G4 with an accent (>). Measure 3: Staff I has a quarter rest, a quarter note G4, and a quarter note A4 with an accent (>). Staff II has a quarter rest, a quarter note F#4, and a quarter note G4 with an accent (>). Measure 4: Staff I has a quarter rest, a quarter note G4, and a quarter note A4 with an accent (>). Staff II has a quarter rest, a quarter note F#4, and a quarter note G4 with an accent (>). The score includes dynamic markings of mezzo-forte (mf) and forte (f). The piece is in the key of Bb and has a common time signature of 4/4.

17

I. $\frac{3}{4}$ p f p f p f p mf $\frac{4}{4}$

II. $\frac{3}{4}$ p f p f p f p mf $\frac{4}{4}$

21

I. $\frac{4}{4}$ mf $>$ $>$ $>$ f $\frac{2}{4}$ $\frac{3}{4}$ p mp $\frac{5}{4}$ p $\frac{4}{4}$

II. $\frac{4}{4}$ mf $>$ $>$ $>$ f $\frac{2}{4}$ $\frac{3}{4}$ p mp $\frac{5}{4}$ p $\frac{4}{4}$

25

Cl.2 in Bb

I. $\frac{4}{4}$ mf $\frac{5}{4}$ mp $\frac{3}{4}$ f $\frac{4}{4}$

II. $\frac{4}{4}$ mf $\frac{5}{4}$ mp $\frac{3}{4}$ mf $\frac{4}{4}$

27 (Cl.2)

I. $\frac{4}{4}$ mf f $\frac{5}{4}$ p $\frac{4}{4}$

II. (Bsn.2) $\frac{4}{4}$ f mp $\frac{5}{4}$ mf f $\frac{4}{4}$

30

I. $\frac{4}{4}$ f $\frac{5}{4}$ f mf $\frac{3}{4}$ $\frac{4}{4}$ 2

II. $\frac{4}{4}$ f $\frac{5}{4}$ f mf $\frac{3}{4}$ $\frac{4}{4}$ 2

[viridian - lemon green]

Image X

with a sense of purpose ♩ = 160

Oboe I.

mf

Oboe II.

mf

4

poco lontano

intimo

I.

mp

mf

II.

mf

7

I.

mf

II.

mf

10

I.

f

II.

f

12 *poco lontano* *intimo*

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

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

14 *poco calando*

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

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

16 *subito intimo*
 Cl.1/2 in Bb
 Bsn.1/2

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

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

18

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

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

[cadmium yellow - cadmium red]

Image XI

with care and attention ♩ = 60

Hn.1/2 in F

Oboe I. *p, dolce*

Oboe II. *p, dolce*

Bsn.1/2 *p*

5

Cl.1 in Bb *p*

Bsn.2 *p*

10

Cl.2 in Bb *p*

Cl.1 *f*

Bsn.1/2 *p*

senza misura

Cl.1 in Bb *f*

accel.

poco rit.

14

a tempo

I. *p*

II. *p*

20

I.

II.

[lemon green - cadmium red]

Image XII

with kindness ♩ = 50

Oboe I. *mf*

Oboe II. *poco accel.*

4 *poco ritardando*
Hn.1 in F *mp*

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

7 *poco accel.*

I. *a tempo*

II. *a tempo*

11 *poco ritard.*
Bsn.1 *a tempo*

14 *poco a poco ritardando*

I. *[cerulean]*

II.

The musical score for 'Image XII' is written for five instruments: Oboe I, Oboe II, Horn 1 (in F), Clarinet 1/2 (in Bb), and Bassoon 1. The score is in 8/8 time and consists of 14 measures. The tempo is marked 'with kindness' with a quarter note equal to 50 beats. The dynamics range from *mf* (mezzo-forte) to *p* (piano). The tempo markings include *poco accel.* (poco accelerando), *poco ritardando* (poco ritardando), *a tempo*, and *poco a poco ritardando* (poco a poco ritardando). The score is divided into five systems, each with two staves (I and II). The first system shows Oboe I and Oboe II. The second system shows Horn 1 and Clarinet 1/2. The third system shows Bassoon 1. The fourth system shows Horn 1 and Bassoon 1. The fifth system shows Clarinet 1/2 and Bassoon 1. The score ends with a double bar line and the word '[cerulean]' in brackets.

Image XIII

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

Oboe I. *mf*

Oboe II. *mf*

4 ♩ = 50 *poco a poco accel.*

I. *f* *p* *mp*

II. *f* *p* *mp*

8 ♩ = 60 *poco a poco ritard.*

I. *mf* *mp* *mf*

II. *mf* *mp* *mf*

a tempo primo
Hn.1/2 in F

12 *calando*

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

Bsn.1/2 *mp*

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

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Image XIV

with grace ♩ = 70
Cl.1/2 in Bb

poco rit.

♩ = 60
Cl.1 in Bb

Oboe I.

p

Bsn.1/2

Oboe II.

mp

Bsn.2

mf

5

poco accel.

Cl.2 in Bb

Cl.1 in Bb

p

(Bsn.1/2)

8

♩ = 70

mf

poco a poco rit.

mp

13

♩ = 65

mf

poco accel.

Bsn.1/2

mf

17 Cl.1/2 in Bb *poco a poco rit.*

I. *mf* *p* *mp*

II. *mp*

21 Cl.2 in Bb

I. *mf* *mp*

II. Bsn.2 *mp*

25 Cl.2 in Bb *poco a poco accel.*

I. *mf* *f*

II. Bsn.2 *mf*

28 $\text{♩} = 70$ *molto rit.*

I. *mf* *mp* *mf*

II. *mf* *mp* *mf*

32

I. 2

II. 2

[viridian - lemon green]

Image XV

with a restful mind ♩ = 40 - 55

Oboe I.

Oboe II.

p

p

mp

4

I.

mp

mf

II.

mf

7

I.

mp

II.

mp

10

I.

p

II.

p

mp ∇ *mf*

The musical score is for two oboes, Oboe I and Oboe II, in 4/4 time. The tempo is marked as 'with a restful mind' with a quarter note equal to 40-55 beats per minute. The score is divided into four systems, each containing two staves (I and II). The first system (measures 1-3) shows Oboe I starting with a half note G4 (p), followed by a quarter note A4, a quarter note B4, and a half note C5. Oboe II enters in measure 2 with a quarter rest, followed by a quarter note D5 (p), a quarter note E5, a quarter note F#5, and a half note G5 (mp). The second system (measures 4-6) shows Oboe I with a quarter rest, followed by a quarter note G#4 (mp), a quarter note A4, a quarter note B4, and a half note C5. Oboe II has a quarter rest, followed by a quarter note D5 (mf), a quarter note E5, a quarter note F#5, and a half note G5. The third system (measures 7-9) shows Oboe I with a quarter rest, followed by a quarter note G#4 (mp), a quarter note A4, a quarter note B4, and a half note C5. Oboe II has a quarter rest, followed by a quarter note D5 (mp), a quarter note E5, a quarter note F#5, and a half note G5. The fourth system (measures 10-12) shows Oboe I with a quarter rest, followed by a quarter note G4 (p), a quarter note A4, a quarter note B4, and a half note C5. Oboe II has a quarter rest, followed by a quarter note D5 (p), a quarter note E5, a quarter note F#5, and a half note G5 (mp), which then crescendos to mf.

13

I.

mp

II.

15

I.

p *pp*

II.

[lemon green]