



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

*Harmony Music for Wind Octet*

***Clarinet I & II in Bb***

*Nigel Morgan*

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

*Harmony Music for Wind octet*

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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 shows six staves of musical notation, each consisting of five horizontal lines and four spaces. The notation is in G major (one sharp) and 4/4 time. The first staff is labeled "Alizarin Crimson" and shows a progression from a neutral note to a sharp note. The second staff is labeled "Cadmium Red" and shows a progression from a sharp note to a flat note. The third staff is labeled "Cadmium Yellow" and shows a progression from a neutral note to a sharp note. The fourth staff is labeled "Cerulean Blue" and shows a progression from a neutral note to a double sharp note. The fifth staff is labeled "Lemon Green" and shows a progression from a neutral note to a sharp note. The sixth staff is labeled "Viridian Green" and shows a progression from a neutral note to a sharp note. The notes are represented by black dots on the staff, with stems extending upwards or downwards.

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*  $\text{♩} = 65$

*poco a*

Clarinet I. in Bb

Clarinet II. in Bb

*poco ritardando*

*a tempo*

I.

II.

*poco ritardando*

*a tempo*

Ob.1

I.

II.

13

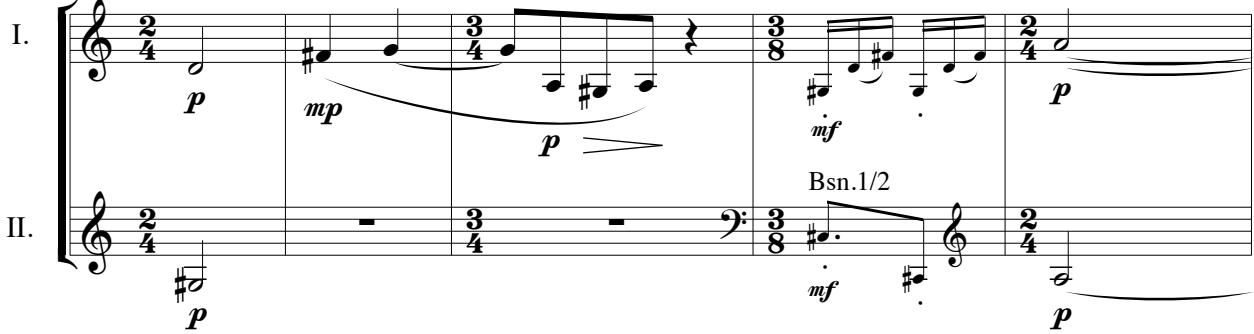
Hn.1/2 in F

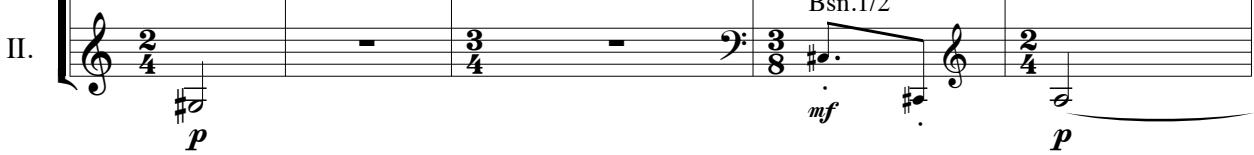
I.

II.

17      *poco a poco ritardando*

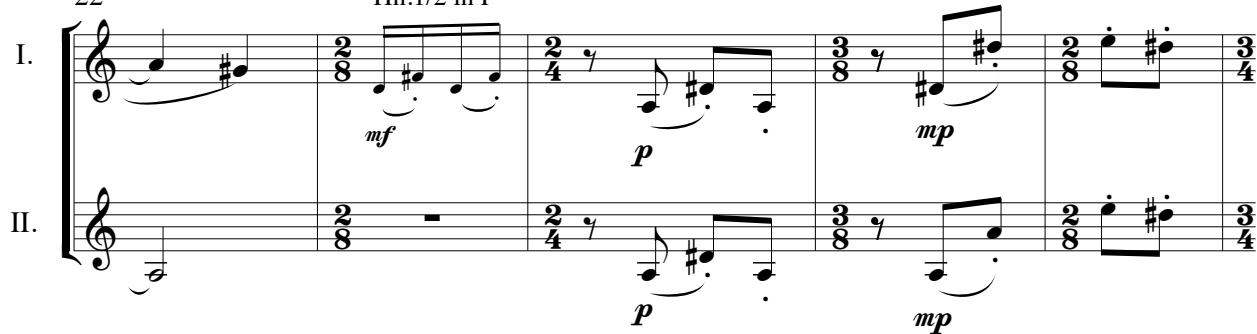
*a tempo*  
Hn.1/2 in F

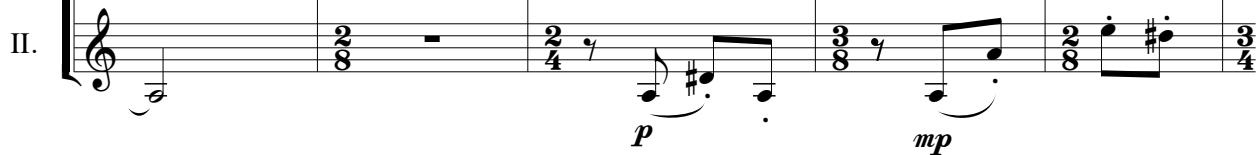
I. 

II. 

22

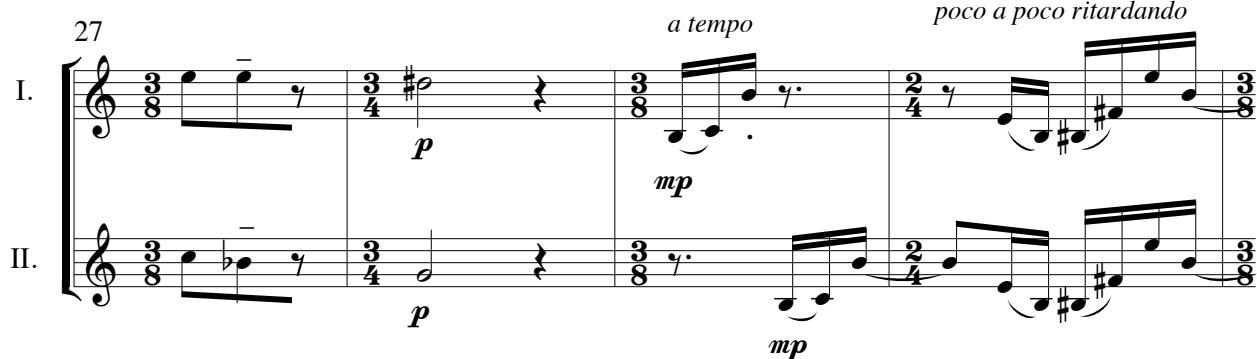
Hn.1/2 in F

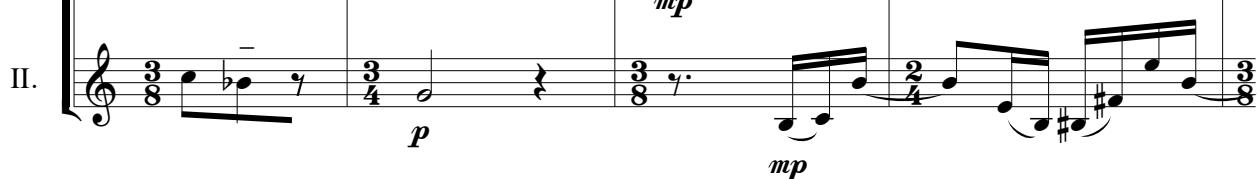
I. 

II. 

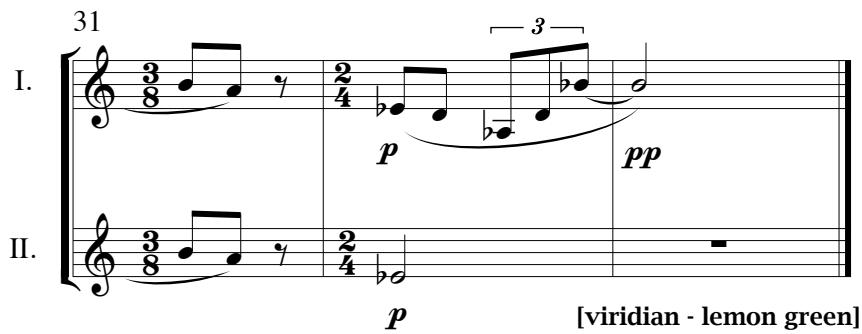
27

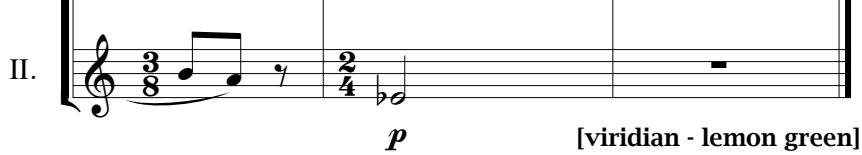
*a tempo*      *poco a poco ritardando*

I. 

II. 

31

I. 

II. 

[viridian - lemon green]

*Image II*

*with care*  $\text{♩} = 60$

Clarinet I. in Bb      Clarinet II. in Bb

I.      II.

6

I.      II.

10

I.      II.

Hn.1/2 in F

14

I.      II.

19

I.      II.

Take Clarinet in A

[lemon green - alizarin]

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*Image III*

*with deliberation*  $\text{♩} = 65$

Clarinet I. in A

Clarinet II. in A

I.

II.

3

I.

II.

5

I.

II.

7

I.

II.

9

I.

II.

*ten.*

11

I.

*f*

II.

*ff*

Take Clarinet in Bb

Take Clarinet in Bb  
[alizarin]

*Image IV*

*with purpose*  $\text{♩} = 80$

Clarinet I. in Bb

Clarinet II. in Bb

4

I.

II.

7

I.

II.

10

I.

II.

Musical score for piano, page 12, section I. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. It features a sixteenth-note pattern starting with a quarter note followed by six sixteenth notes. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. It features a sixteenth-note pattern starting with a quarter note followed by six sixteenth notes. The dynamic marking *mp* is placed below the first measure of the top staff.

II. *mp*

The musical score consists of five staves of music. The first four staves are in 5/4 time, with measure 5 containing eighth-note pairs and measure 6 containing sixteenth-note pairs. The fifth staff begins in 6/8 time with a key signature of one sharp, followed by a measure in 6/4 time with a key signature of two sharps.

I.

14

$\frac{6}{4}$

*mf*

$\frac{11}{16}$

*mp*

$\frac{3}{2}$

II.

$\frac{6}{4}$

*mf*

$\frac{11}{16}$

*mp*

$\frac{3}{2}$

Musical score for piano duet, page 16, measures 1-2. The score consists of two staves, I. (top) and II. (bottom), for piano. The key signature is one sharp (F#). Measure 1 starts with a forte dynamic. Measure 2 begins with a piano dynamic. Measure 3 starts with a forte dynamic. Measure 4 begins with a piano dynamic. Measure 5 starts with a forte dynamic. Measure 6 begins with a piano dynamic. Measure 7 starts with a forte dynamic. Measure 8 begins with a piano dynamic.

Musical score for piano duet, page 18, measures 1-4. The score consists of two staves, I. (top) and II. (bottom), in common time. Both staves begin with a treble clef. Measure 1: Staff I has eighth-note pairs followed by a sixteenth note and a eighth note. Staff II has eighth-note pairs followed by a sixteenth note and a eighth note. Measure 2: Both staves have eighth-note pairs followed by a sixteenth note and a eighth note. Measure 3: Both staves have eighth-note pairs followed by a sixteenth note and a eighth note. Measure 4: Both staves have eighth-note pairs followed by a sixteenth note and a eighth note. Measure 5: Both staves end with a sixteenth note followed by a fermata. Measure 6: Both staves end with a sixteenth note followed by a fermata.

[cadmium yellow - cadmium red]

*Image V*

*with expression*  $\text{♩} = 75$       *a tempo*

Clarinet I. in Bb      Clarinet II. in Bb

I.      II.

*a tempo*

4

I.      II.

*a tempo*

7

I.      II.

*a poco a poco accel.*

9

I.      II.

12

I.

II.

15 *a tempo primo*

I.

Bsn. 1/2

II.

*mf, pesante*

17

I.

II.

20

I.

II.

23

I.

II.

[cadmium yellow - lemon green - cadmium red]

*Image VI*

*with discernment*  $\text{♩} = 80$

Clarinet I. in Bb

Clarinet II. in Bb

5

I.

II.

8

I.

II.

10

I.

II.

12

I.

II.

(sim.)

14

I.

(sim.)

(sim.)

II.

(sim.)

(sim.)

17

I.

(sim.)

(sim.)

II.

(sim.)

[lemon green]

## *Image VII*

*with resonance*  $\text{♩} = 50$

Clarinet I. in Bb

Clarinet II. in Bb

II.

II.

II.

II.

II.

II.

II.

II.

15

II. 3/8  $\gamma\gamma$  4/4  $\text{e}^{\#}$  1/4  $\text{e}^{\#}$  3/8 2/4  $\text{e}^{\#}$

ff f *p*

II. 3/8  $\gamma\gamma$  4/4  $\text{e}^{\#}$  1/4  $\text{e}^{\#}$  3/8 2/4  $\text{e}^{\#}$

ff f mp p

20

II. 4/4  $\text{e}^{\#}$  3/4 - 4/4  $\text{e}^{\#}$  *mf*

II. 4/4  $\text{e}^{\#}$  3/4 4/4  $\text{e}^{\#}$

*f* *mf* [viridian - cerulean blue]

*Image VIII*

*with grace*  $\text{♩} = 120$

Bsn.1      poco rit.

Clarinet I. in Bb      Clarinet II. in Bb

4      *poco a poco accel.*

I.      II.

8      *molto rit.*

I.      II.

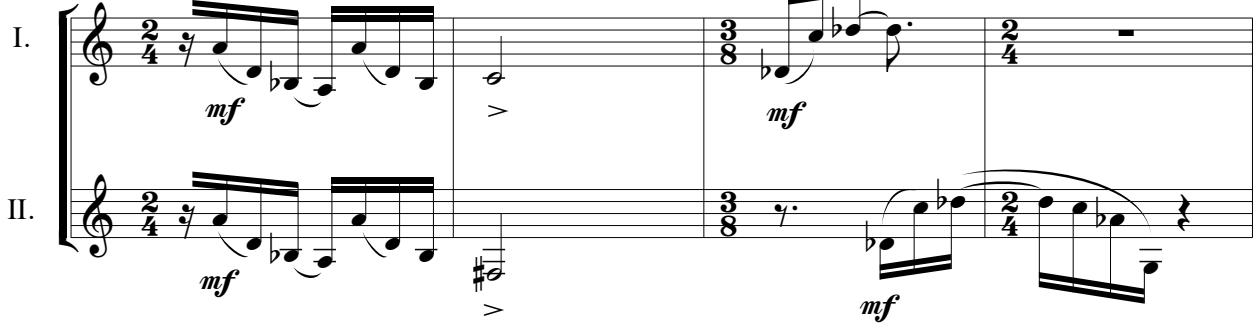
Ob.2       $\text{♩} = 100$       *poco rit.*

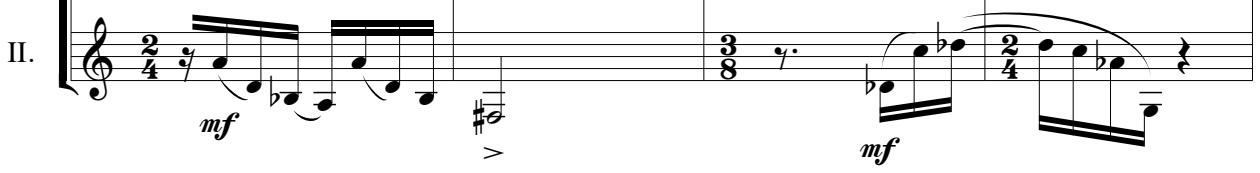
13       $\text{♩} = 90$

I.      II.

Ob.1/2      *mf*

17 *poco a poco accel.*

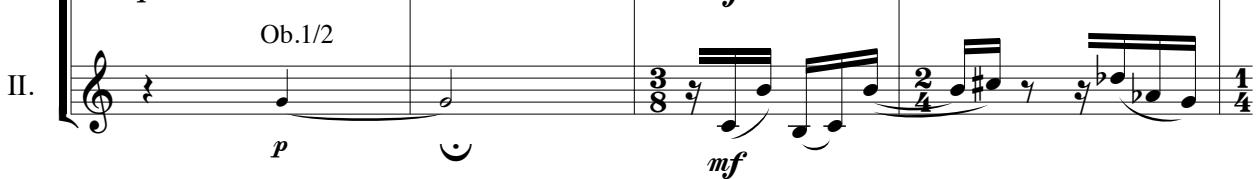
I. 

II. 

21 Hn.1/2 in F

I. 

Ob.1/2

II. 

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

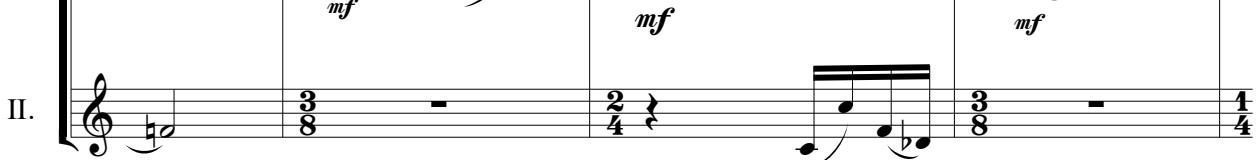
I. 

Ob.1

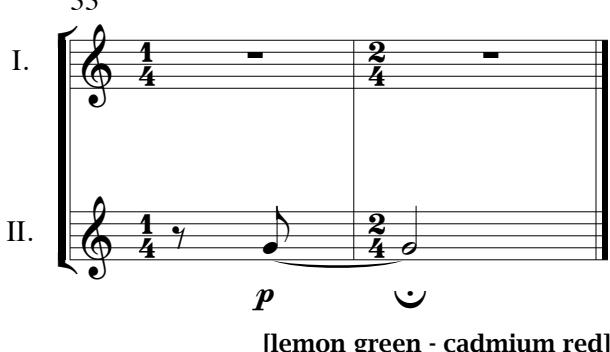
II. 

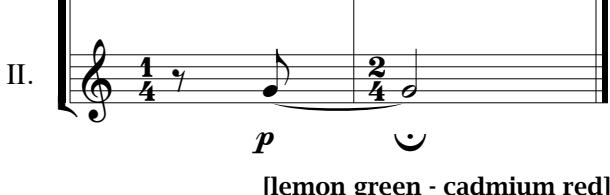
29 Bsn.1 *poco a poco accel.* Hn.2 in F

I. 

II. 

33

I. 

II. 

**[lemon green - cadmium red]**

*Image IX*

*with conviction*  $\text{♩} = 110$

Clarinet I. in Bb      Clarinet II. in Bb

I.

II.

I.

II.

I.

II.

I.

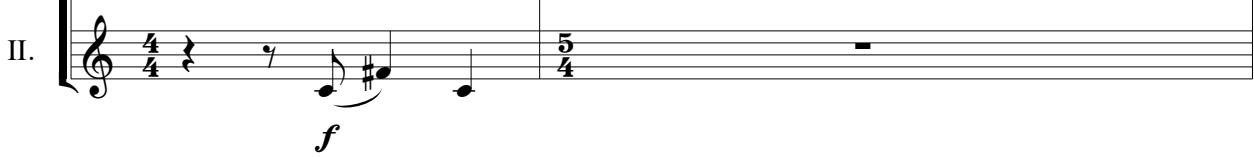
II.

I.

II.

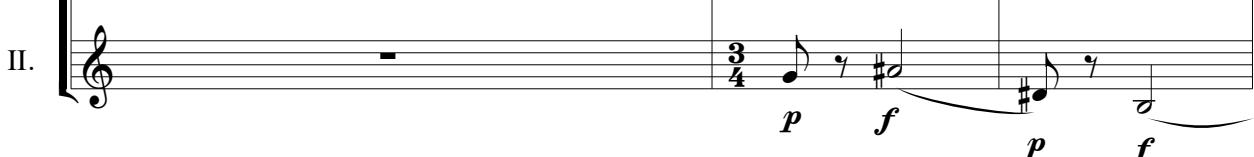
14

I. 

II. 

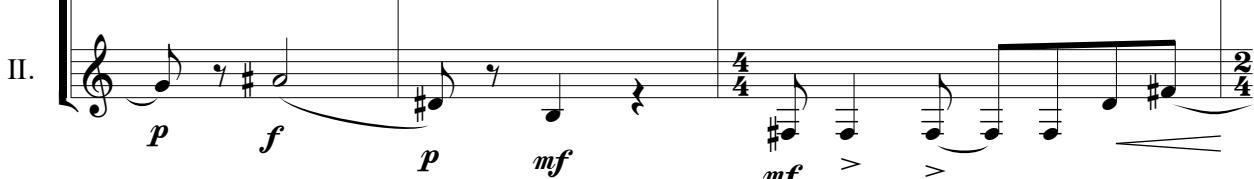
16

I. 

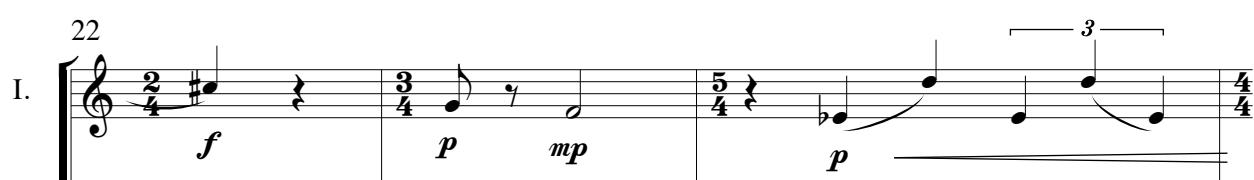
II. 

19

I. 

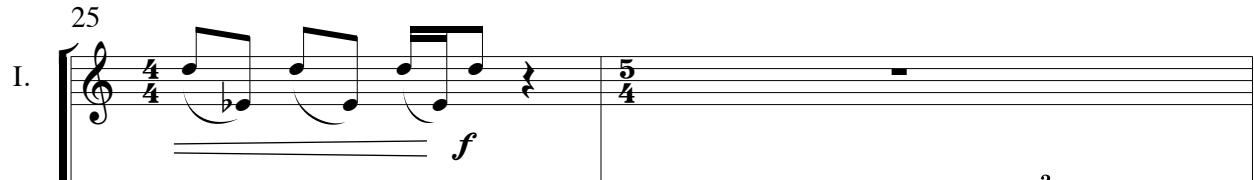
II. 

22

I. 

II. 

25

I. 

II. 

27

I. -

II.  $\gamma \# \bullet$   $\overbrace{\bullet \bullet}^3$   $\overbrace{\bullet \bullet}^3$   $\overbrace{\bullet \bullet \# \bullet}^3$   $\gamma \# \bullet$   $\gamma \# \bullet$   $\gamma \# \bullet$

$mp$   $mf$   $f$

5

29

I.  $\frac{5}{4} \gamma \# \bullet$   $\overbrace{\bullet \bullet}^3$   $\frac{4}{4} \overbrace{\bullet \bullet}^3$   $\frac{5}{4} \# \bullet$   $\frac{5}{4} \# \bullet$

$p$   $f$   $f$   $mf$

3

II.  $\frac{5}{4} \gamma \# \bullet$   $\overbrace{\bullet \bullet}^3$   $\frac{4}{4} \overbrace{\bullet \bullet}^3$   $\frac{5}{4} \# \bullet$   $\frac{5}{4} \# \bullet$

$p$   $f$   $f$   $mf$

3

32

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

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

[lemon green - cadmium red]

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## Image X

*with a sense of purpose* ♩ = 160

Clarinet I. in Bb      Clarinet II. in Bb      Ob. 1/2      Bsn. 1/2

*poco lontano*

*intimo*

I.      II.

I.      II.

I.      II.

I.      II.

A musical score for piano, divided into two staves. Staff I begins with a treble clef, a 5/4 time signature, and a dynamic marking of *mp*. The melody consists of eighth-note patterns with grace notes and rests. Staff II begins with a treble clef, a 5/4 time signature, and a dynamic marking of *mf*. The melody continues with similar eighth-note patterns. The score is set against a background of vertical bar lines and rests.

Musical score for piano duet, page 18, measures 1-2. The score consists of two staves, I. (top) and II. (bottom), on a single system. The key signature is one flat. Measure 1 starts with a forte dynamic. Staff I has eighth-note pairs followed by a sixteenth-note pattern. Staff II has eighth-note pairs followed by a sixteenth-note pattern. Measure 2 begins with a half note followed by a sixteenth-note pattern. Both staves end with a sixteenth-note pattern. Measure 3 starts with a half note followed by a sixteenth-note pattern. Both staves end with a sixteenth-note pattern.

[cadmium yellow - cadmium red]

# Image XI

*with care and attention*  $\text{♩} = 60$

**Clarinet I. in Bb**      **Hn.1/2 in F**

**Clarinet II. in Bb**      **Bsn.1/2**

**I.**      **II.**

**5**      **f, enfatico**      **f, enfatico**

**I.**      **II.**

**10**      **f**      **sub. p**      **13**      **16**      **f**      **accel.**      **poco rit.**

**I.**      **II.**

**14**      *a tempo*

**I.**      **II.**

**19**

**I.**      **II.**

[lemon green - cadmium red]

## Image XII

*with kindness*  $\text{♩} = 50$

*poco accel.*

Clarinet I. in Bb

Clarinet II. in Bb

4

*poco ritardando*

I.

II.

7

*a tempo*

*poco accel.*

I.

II.

10

*poco ritard.*

*a tempo*

I.

II.

13

*poco a poco ritardando*

I.

II.

[cerulean]

*Image XIII*

*with equanimity* ♩ = 40

Clarinet I. in Bb      Clarinet II. in Bb

mf                          mf

poco a poco accel.      poco a poco cresc.

4      ♩ = 50

I.      II.

f      p      mp

,      ,

poco a poco accel.

8      ♩ = 60

I.      II.

mf      mp

poco a poco ritard.

11      a tempo primo

I.      II.

mf      p      mp

[lemon green]

*Image XIV*

Clarinet I. in Bb      *with grace*  $\text{♩} = 70$       *poco rit.*

Clarinet II. in Bb       $\text{♩} = 60$

I.      *poco accel.*

II.       $\text{♩} = 5$

I.       $\text{♩} = 70$

II.      *poco a poco rit.*

I.       $\text{♩} = 5$

II.       $\text{♩} = 5$

I.       $\text{♩} = 65$

II.       $\text{♩} = 65$

16      *poco accel.*

I.      Bsn.1/2

II.     *poco a poco rit.*

Musical score for piano duet, page 10, measures 20-21. The score consists of two staves. Staff I (top) starts with a measure of 3/8 (indicated by a bracket above the first three notes), followed by a measure of 5/8 (indicated by a bracket above the last three notes). The dynamic is *mp*. Staff II (bottom) starts with a measure of 2/4 (indicated by a bracket above the first two notes), followed by a measure of 5/8 (indicated by a bracket above the last three notes). The dynamic is *mp*. Measures 20 and 21 end with a fermata over the final note of each measure.

Musical score for piano duet, page 10, measures 25-26. The score is in common time (indicated by 'C' at the beginning of each measure). The left hand (I.) starts with a sixteenth-note pattern: a single note followed by two pairs of eighth-note pairs. The right hand (II.) begins in measure 26 with a sixteenth-note pattern: a single note followed by two pairs of eighth-note pairs. The dynamic for the right hand is marked *mp*. The instruction *poco a poco accel.* is placed above the left hand's first measure. The piano keys are shown with black and white dots, and the stems of the notes indicate the direction of sound.

Musical score for orchestra, page 28, measures 1-2. The score consists of two systems. The first system (measures 1-2) starts with a treble clef, common time, dynamic *f*, and includes a fermata over the first measure. The second system (measures 3-4) starts with a bass clef, common time, dynamic *mf*, and includes a fermata over the first measure. The instrumentation includes I. (Treble Clef) and II. (Bass Clef). The tempo is indicated as  $\text{♩} = 70$ . The dynamics *p* and *mf* are used. The key signature changes from no sharps or flats in the first system to one sharp in the second system. Measure 2 ends with a repeat sign.

32 Hn.1/2 in F

I.

Bsn.1

II.

[viridian - lemon green]

*Image XV*

*with a restful mind*  $\text{♩} = 40 - 55$

Clarinet I. in Bb

Clarinet II. in Bb

I.

II.

3

I.

II.

6

I.

II.

9

I.

II.

12

I.

II.

[lemon green]