Fifteen Images
(Le Jardin Pluviuex)

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.

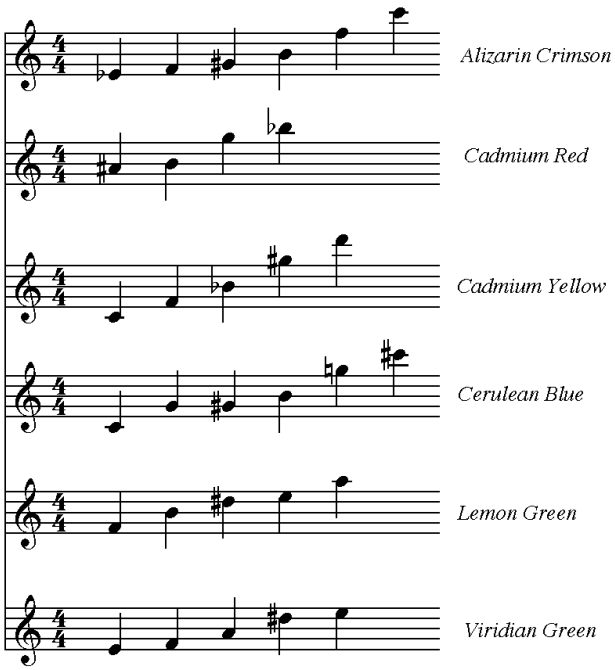
The music was composed first for solo piano and then in this version for wind octet. The latter was imagined as music to be played in the garden itself on a late summer’s day. The score is published as a sequence: reading the visual sketch from left to right and top to bottom across a 5-by-3 series of 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.



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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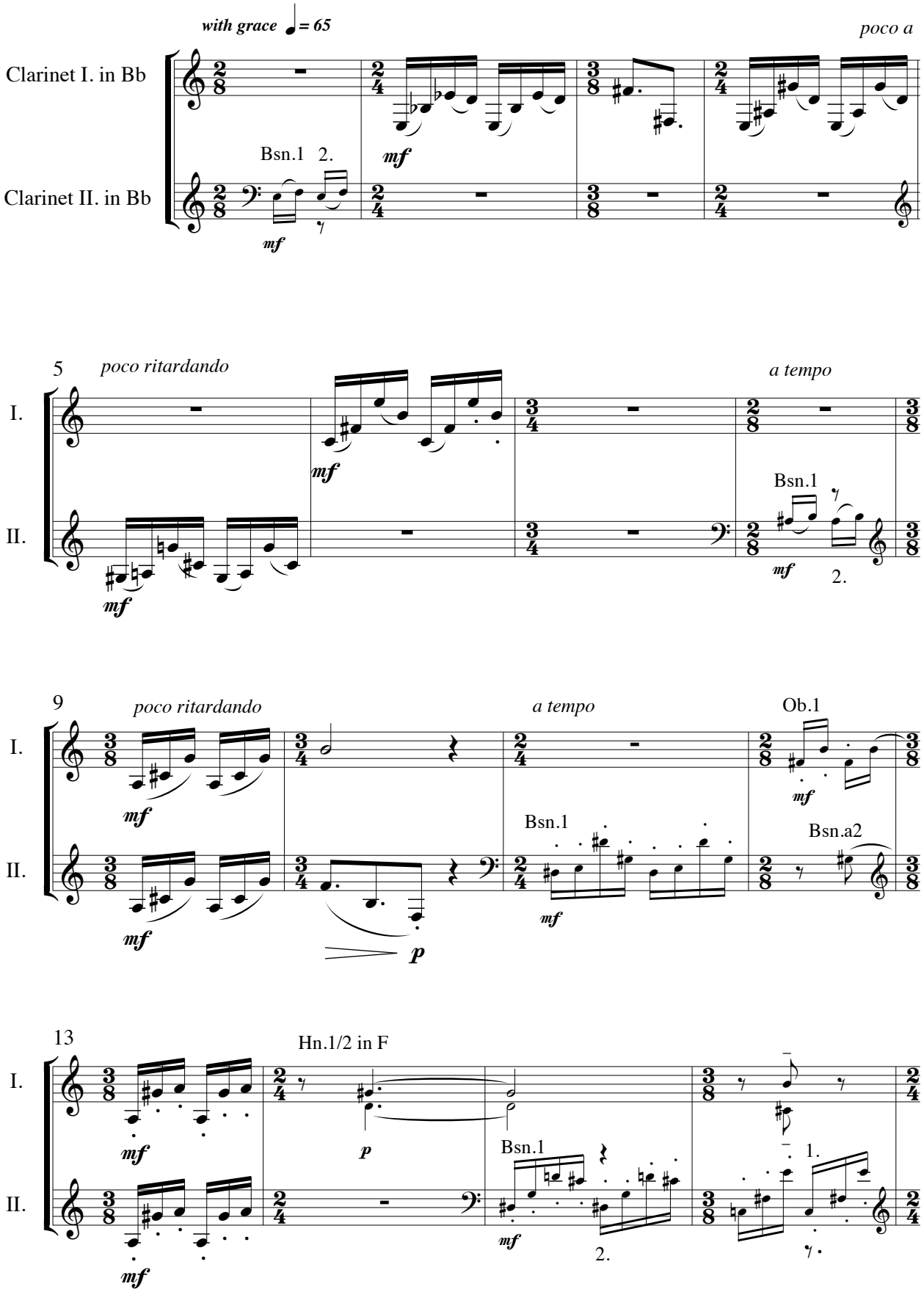
Image I



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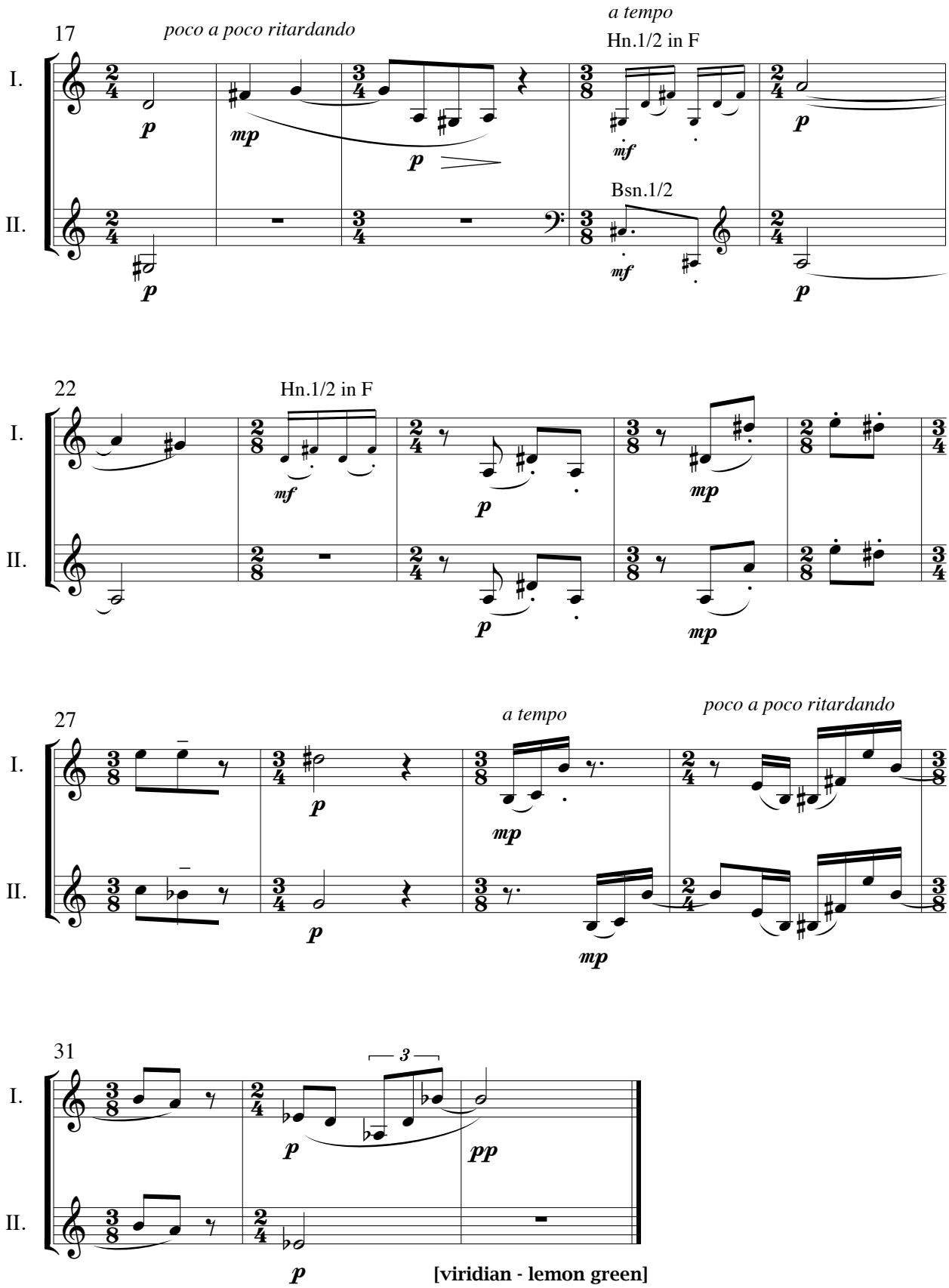
17
poco a poco ritardando
a tempo
Hn.1/2 in F
I.
II.
Bsn.1/2
22
Hn.1/2 in F
27
a tempo
poco a poco ritardando
31
3
[viridian - lemon green]

Image II

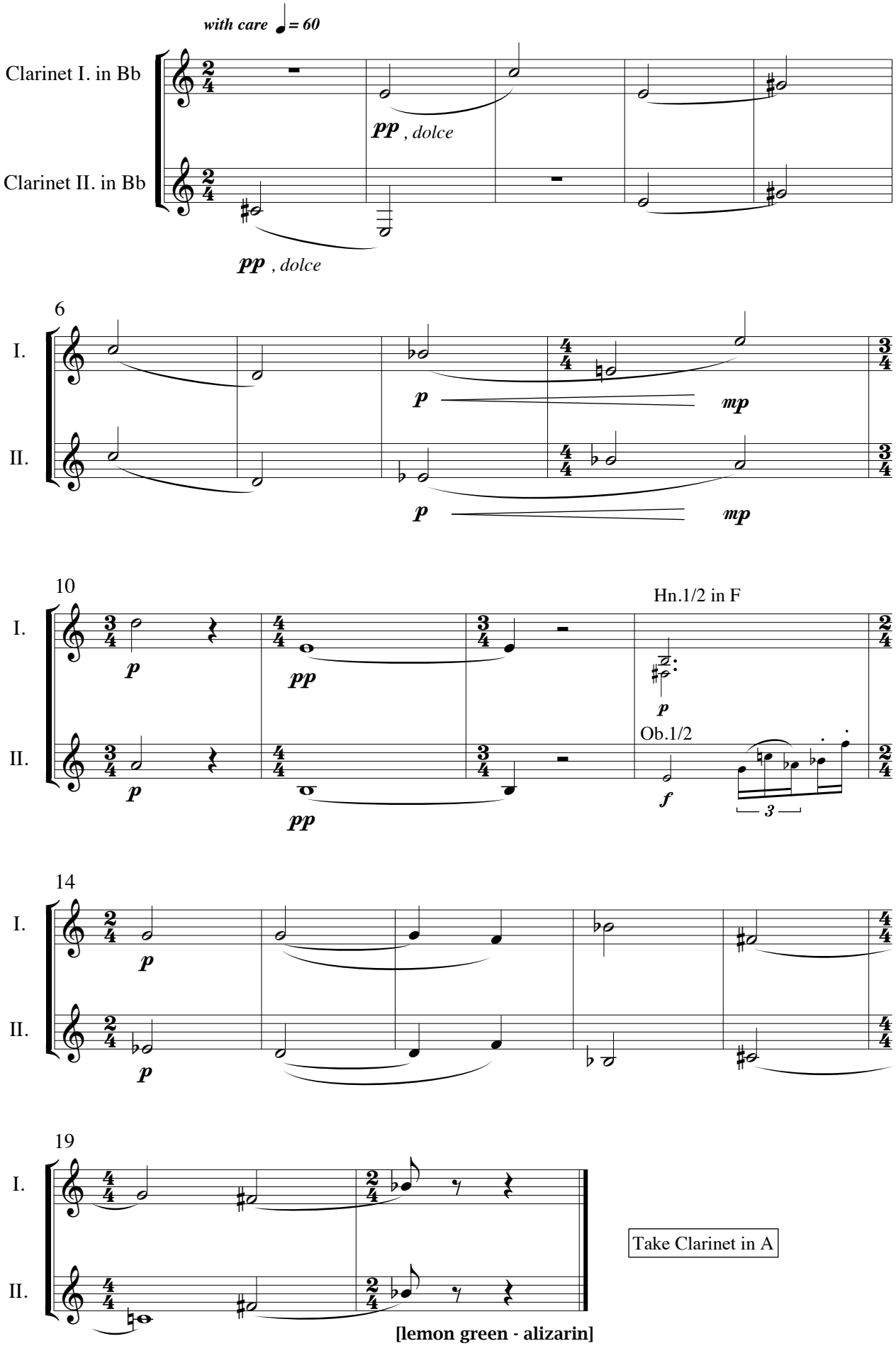
with care ♩ = 60
Clarinet I. in Bb
Clarinet II. in Bb
pp , dolce
pp , dolce
6
I.
II.
p
mp
p
mp
10
I.
II.
p
pp
p
pp
Hn.1/2 in F
p
Ob.1/2
f
3
14
I.
II.
p
p
19
I.
II.
Take Clarinet in A
[lemon green - alizarin]

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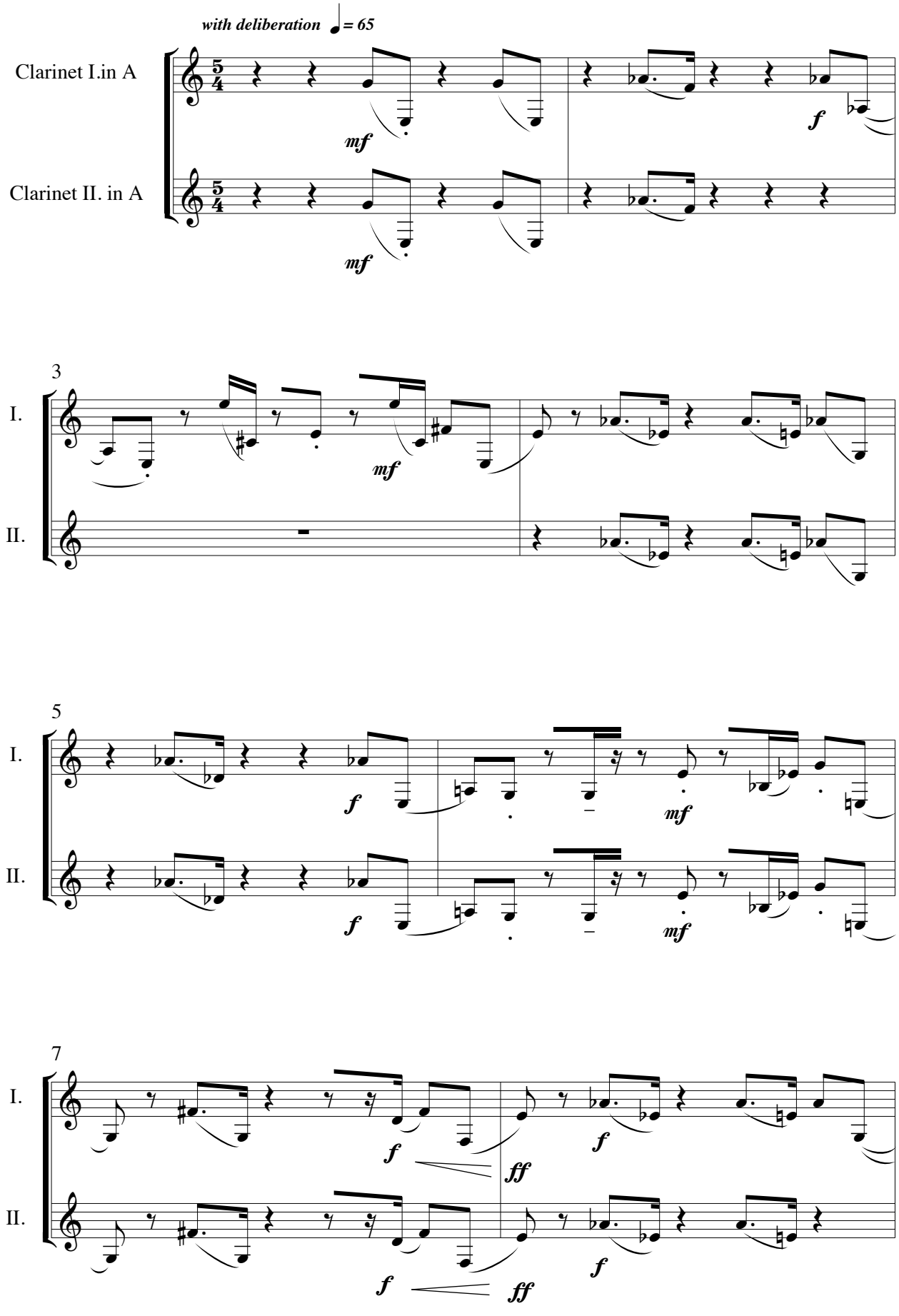
Image III


with deliberation ♩= 65
Clarinet I.in A
Clarinet II. in A
mf
f
3
I.
II.
5
7
ff

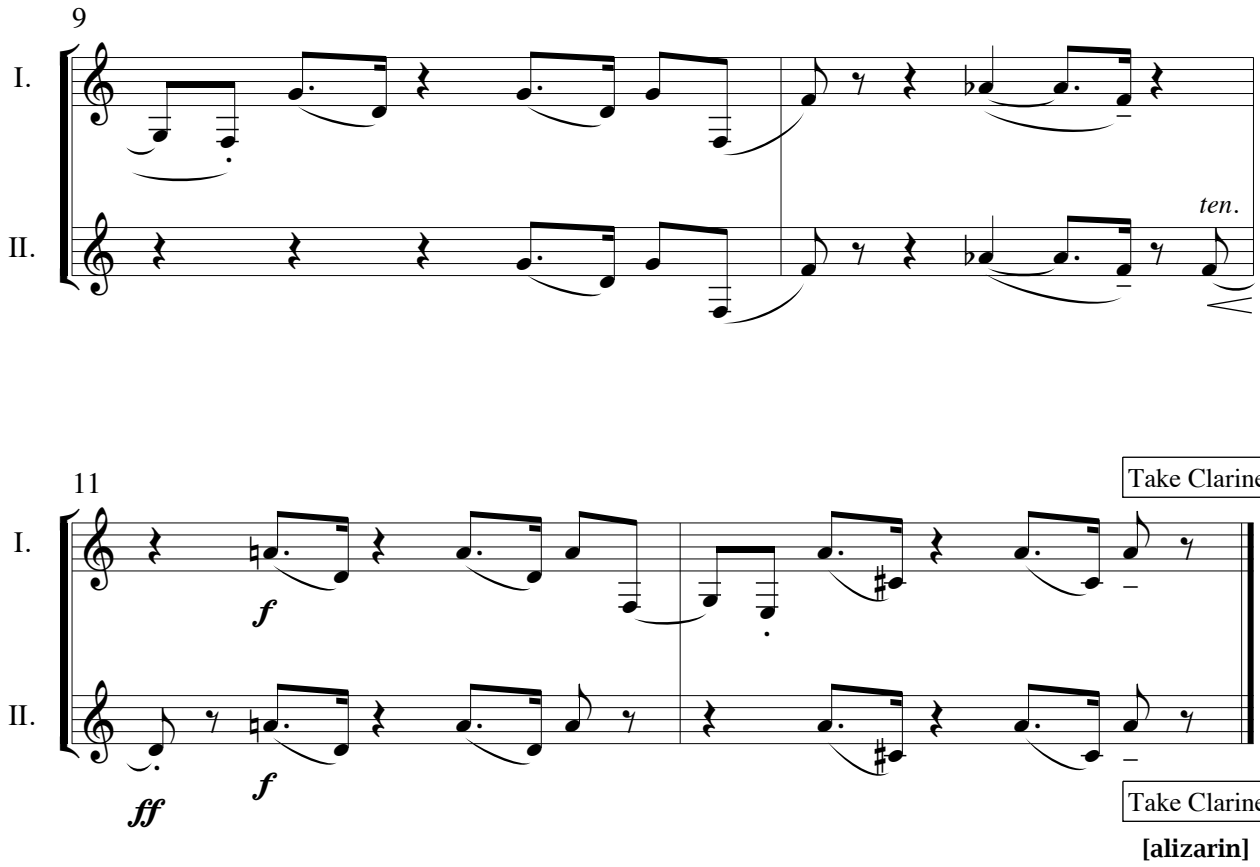
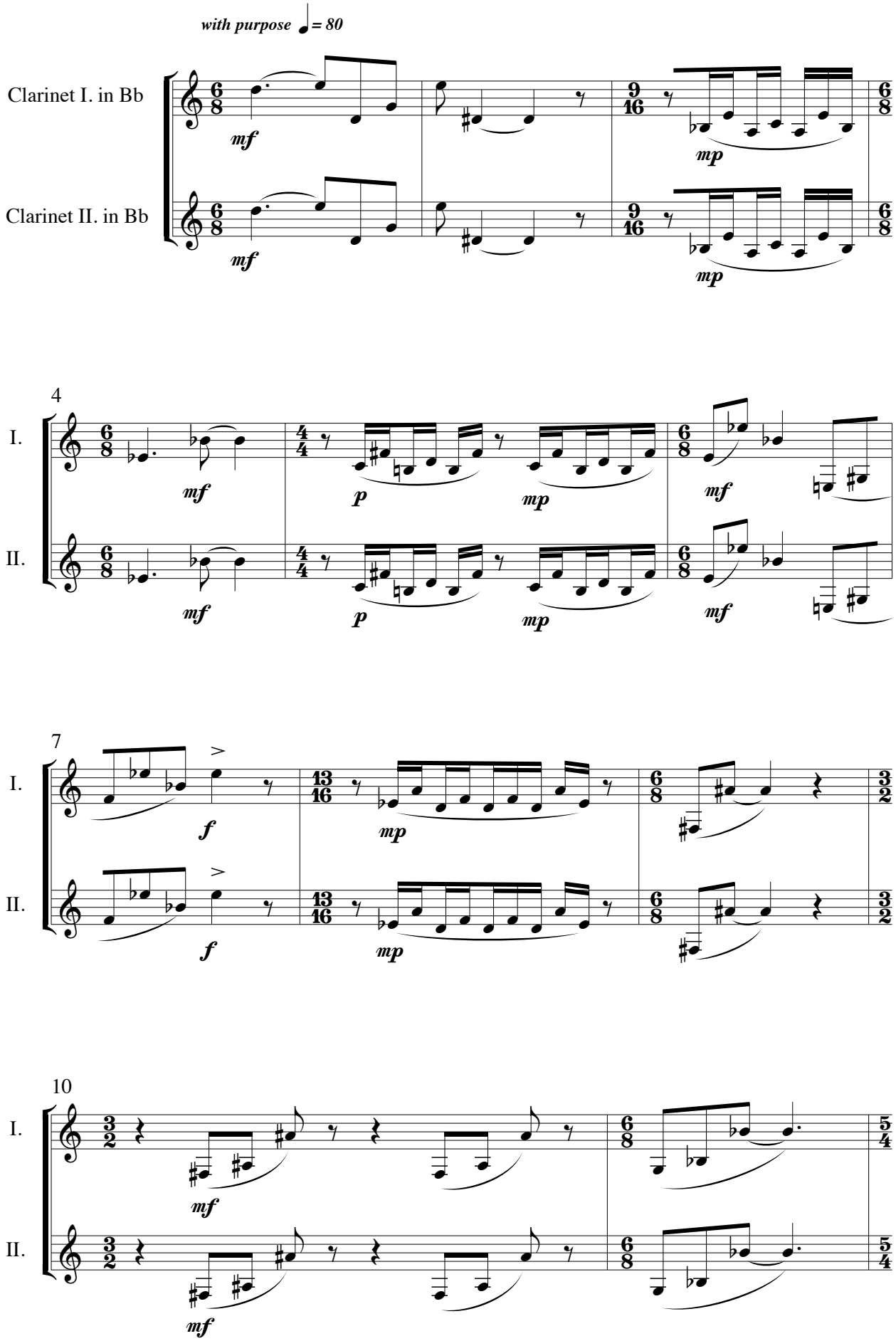
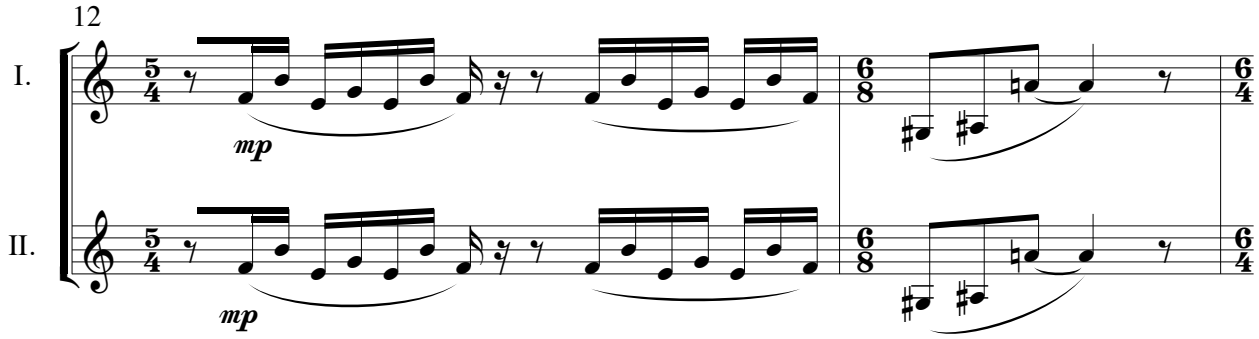
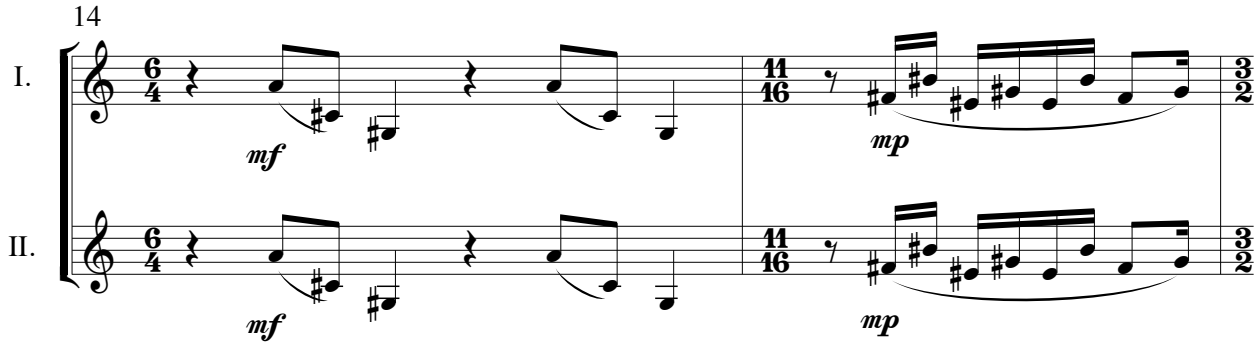
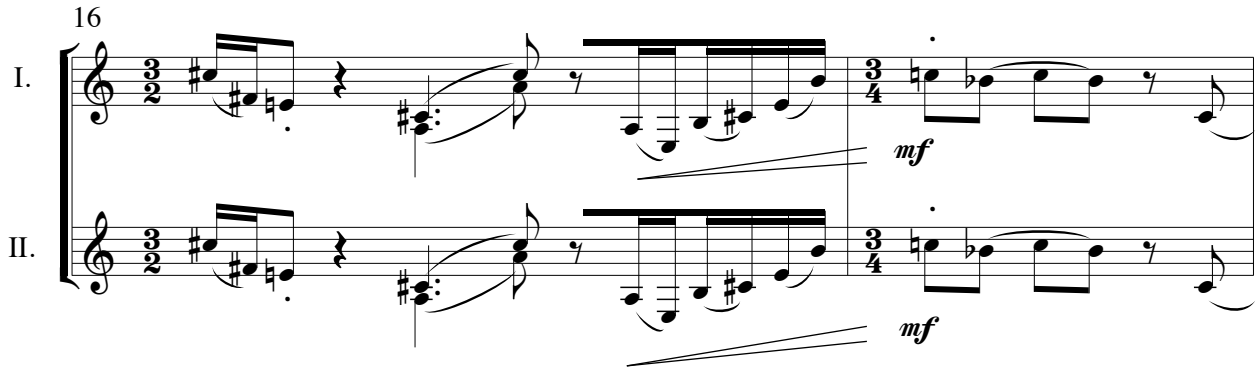

9
I.
II.
ten.
11
I.
II.
f
ff
f
Take Clarinet in Bb
Take Clarinet in Bb
[alizarin]

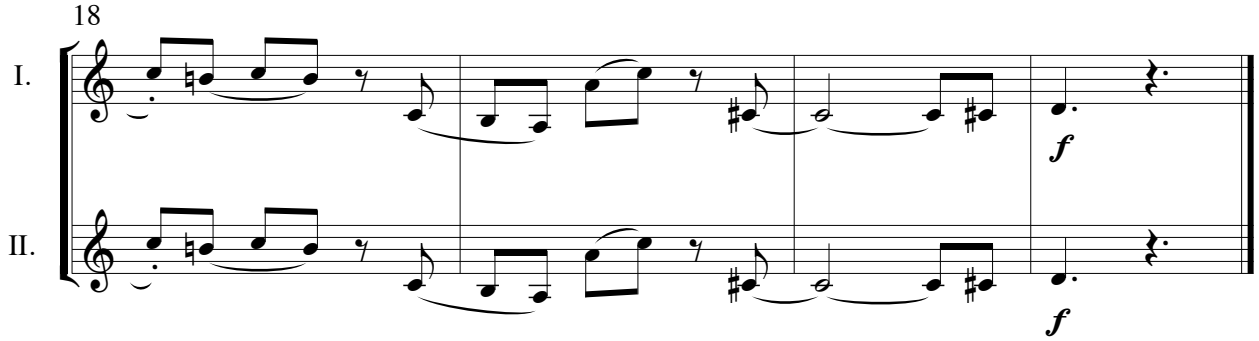
Image IV


with purpose ♩= 80
Clarinet I. in Bb
Clarinet II. in Bb
mf
mp
4
I.
II.
p
7
f
10



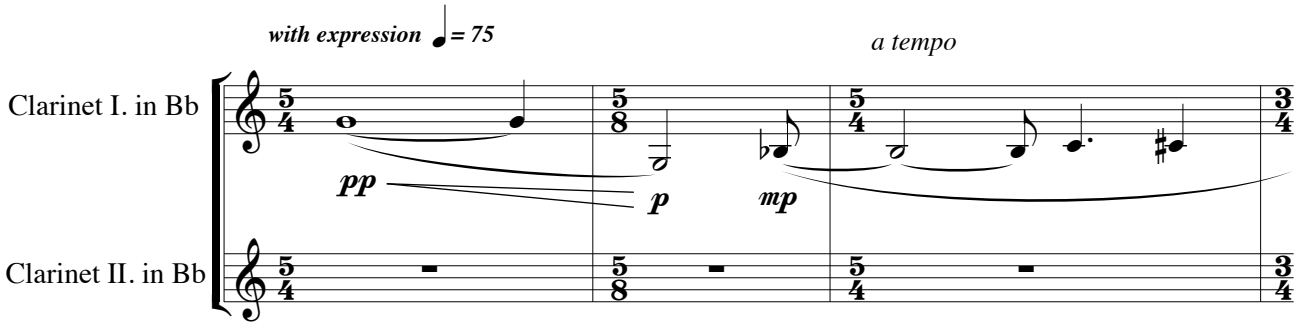


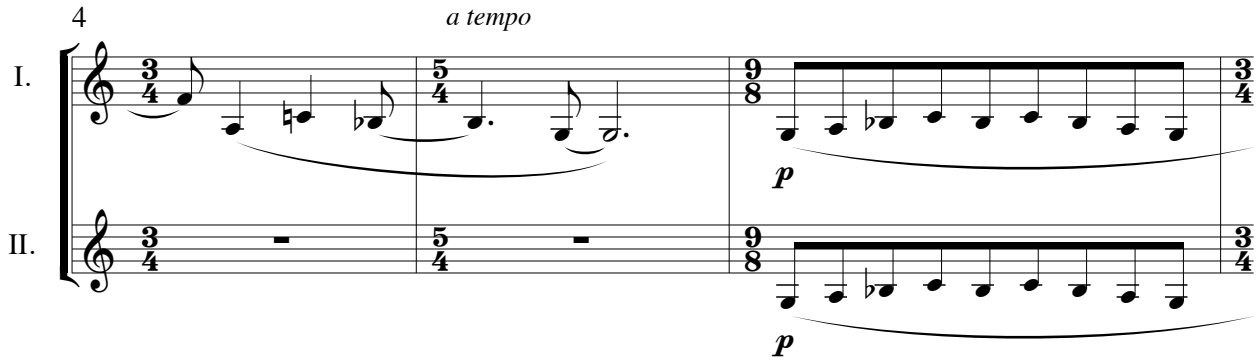


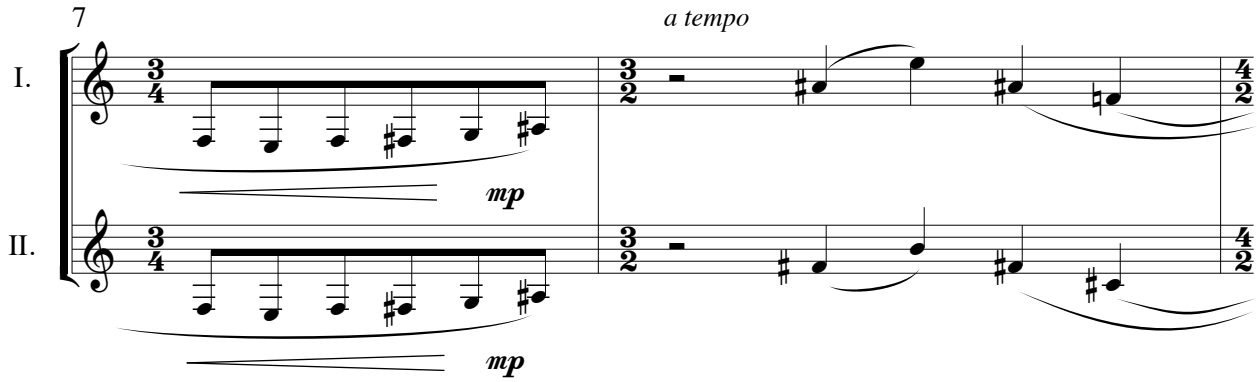


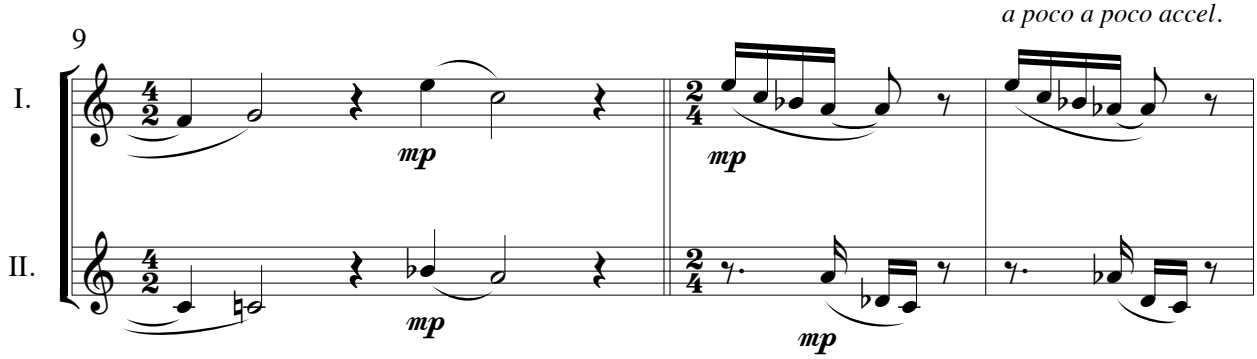
[cadmium yellow - cadmium red]

Image V


with expression ♩= 75
a tempo
Clarinet I. in Bb
Clarinet II. in Bb
pp
p
mp


4
a tempo
I.
II.
p
p


7
a tempo
I.
II.
mp
mp


9
a poco a poco accel.
I.
II.
mp
mp
mp
mp

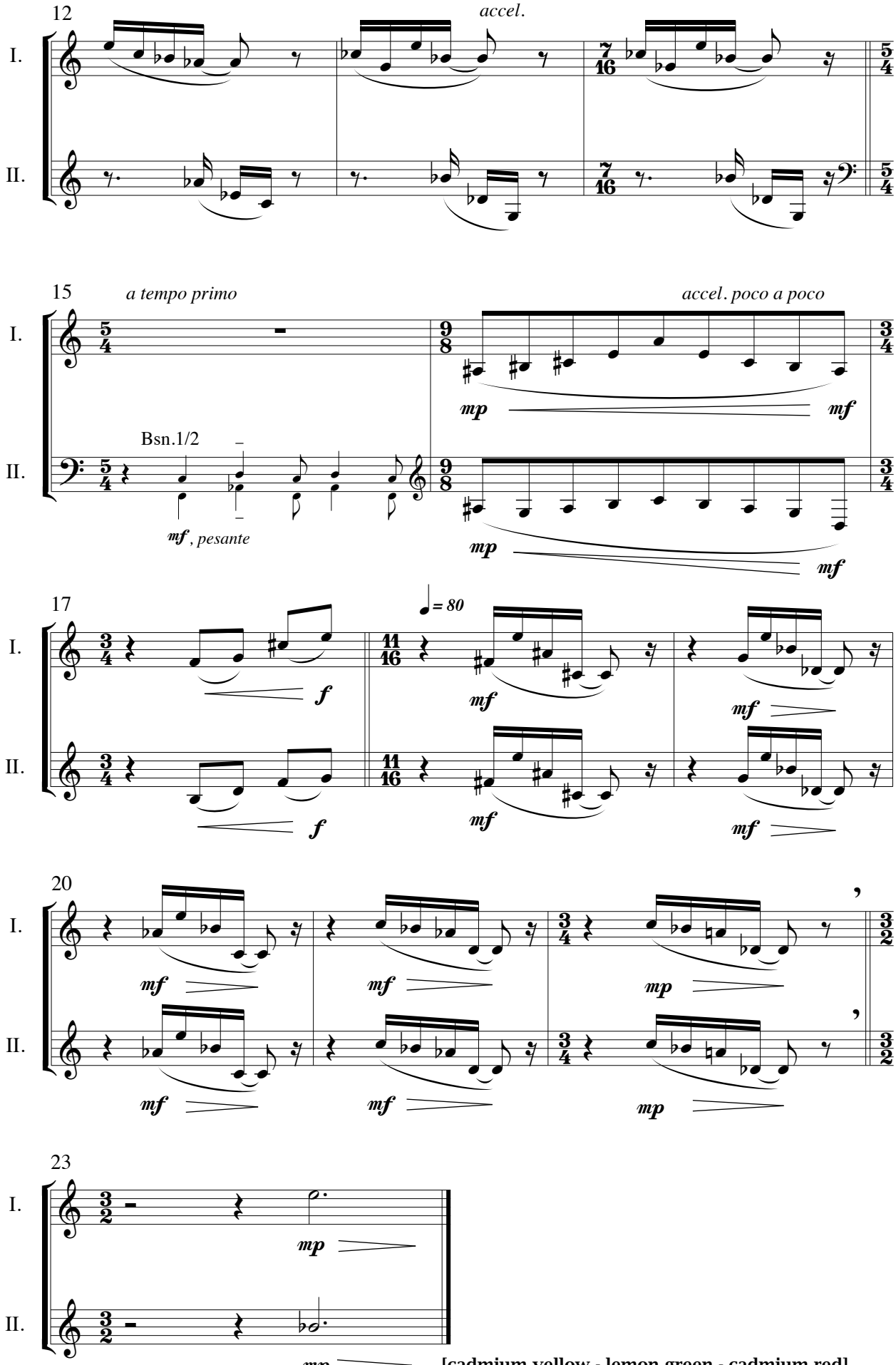
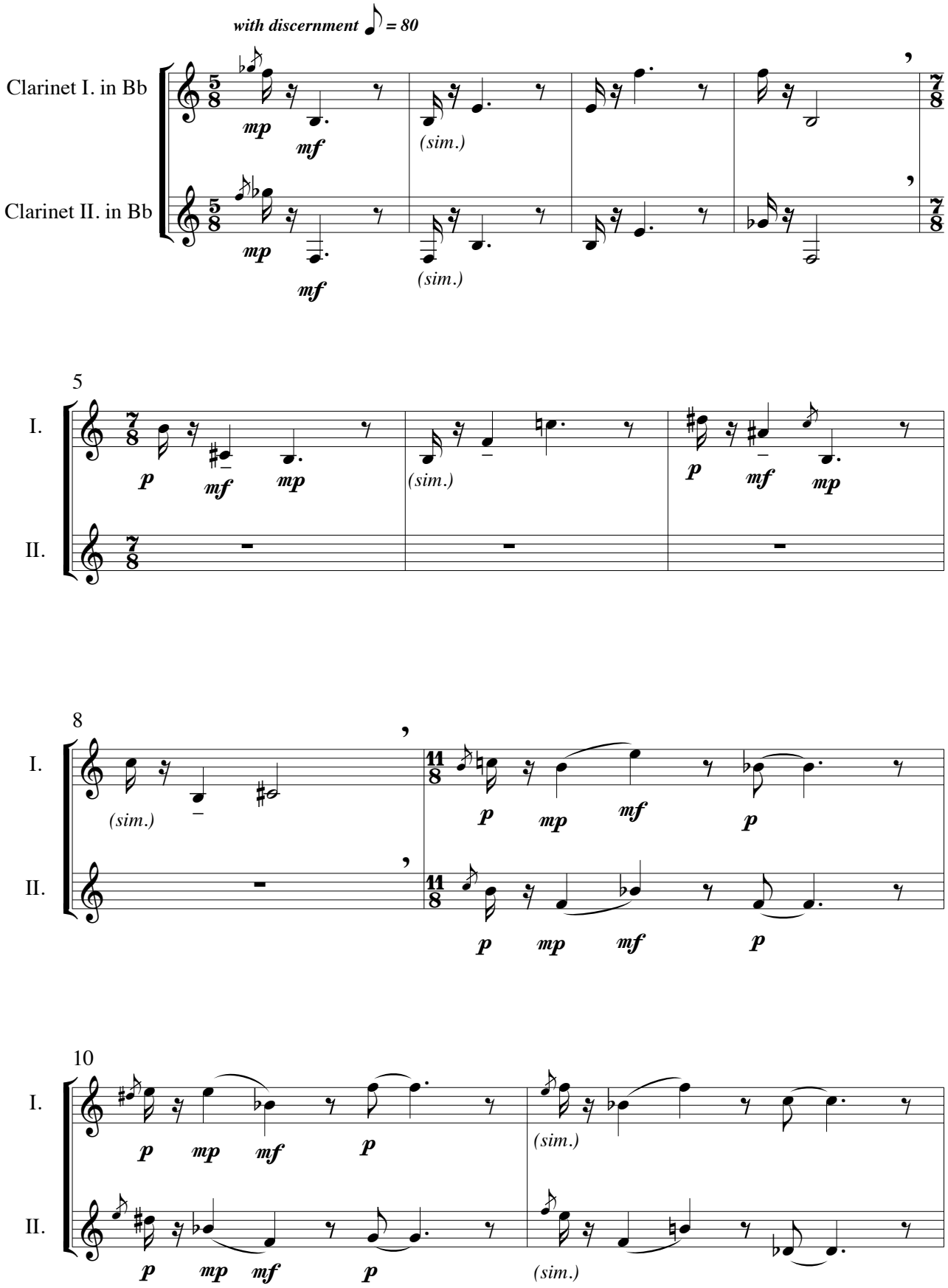

12
accel.
I.
II.
15
a tempo primo
accel. poco a poco
Bsn.1/2
mf, pesante
17
= 80
20
23
[cadmium yellow - lemon green - cadmium red]

Image VI


with discernment = 80
Clarinet I. in Bb
Clarinet II. in Bb
mp
mf
(sim.)
5
I.
II.
p
mf
mp
8
11/8
10

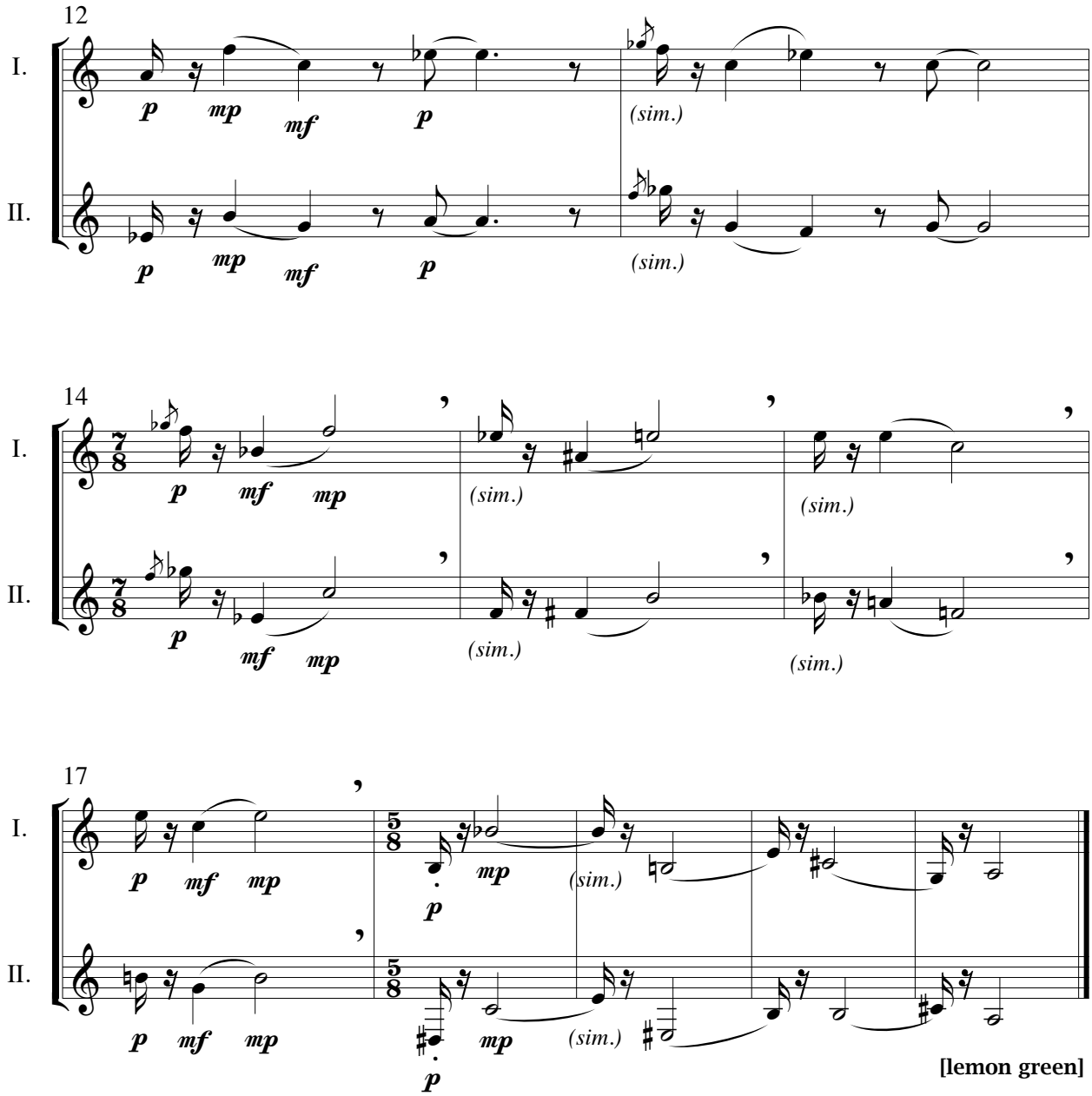
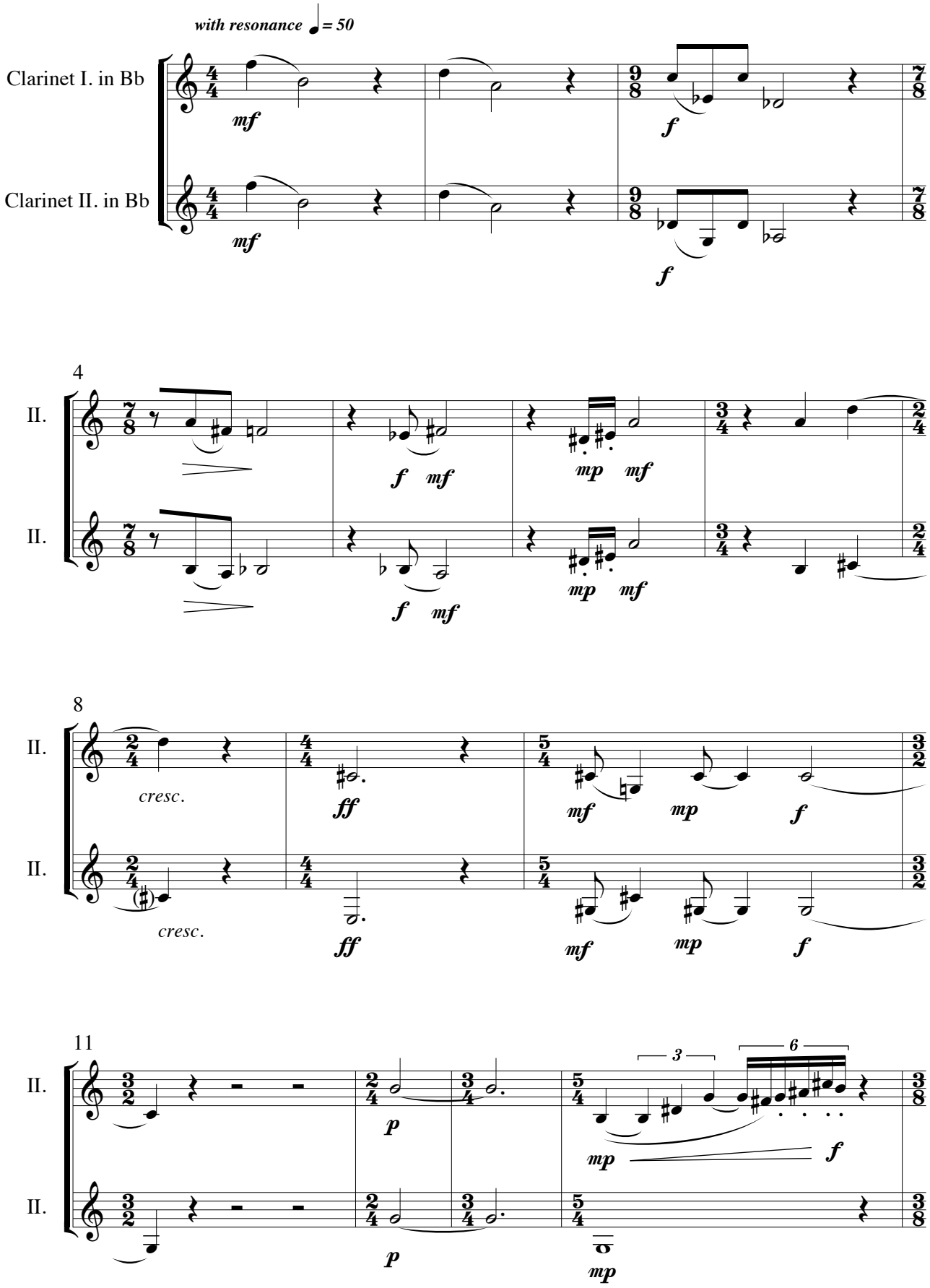
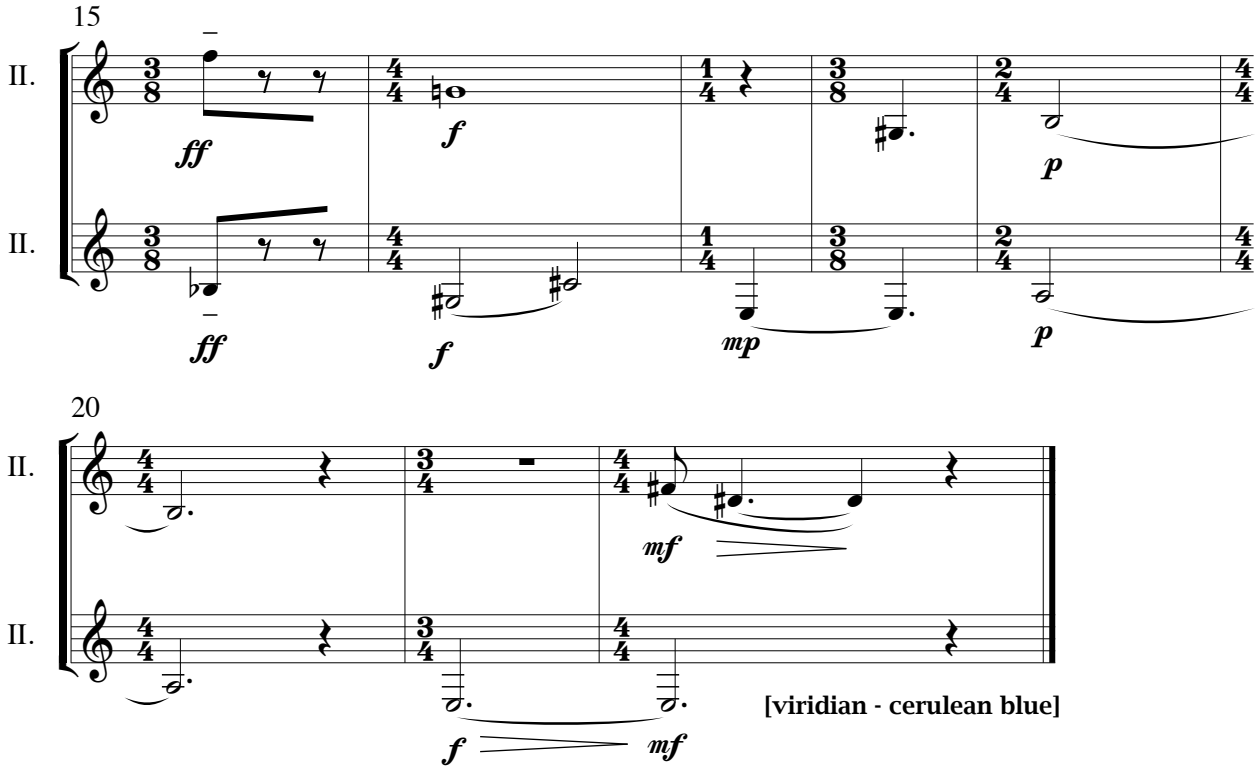

12
I.
II.
p
mp
mf
p
(sim.)
14
7/8
(sim.)
17
5/8
[lemon green]

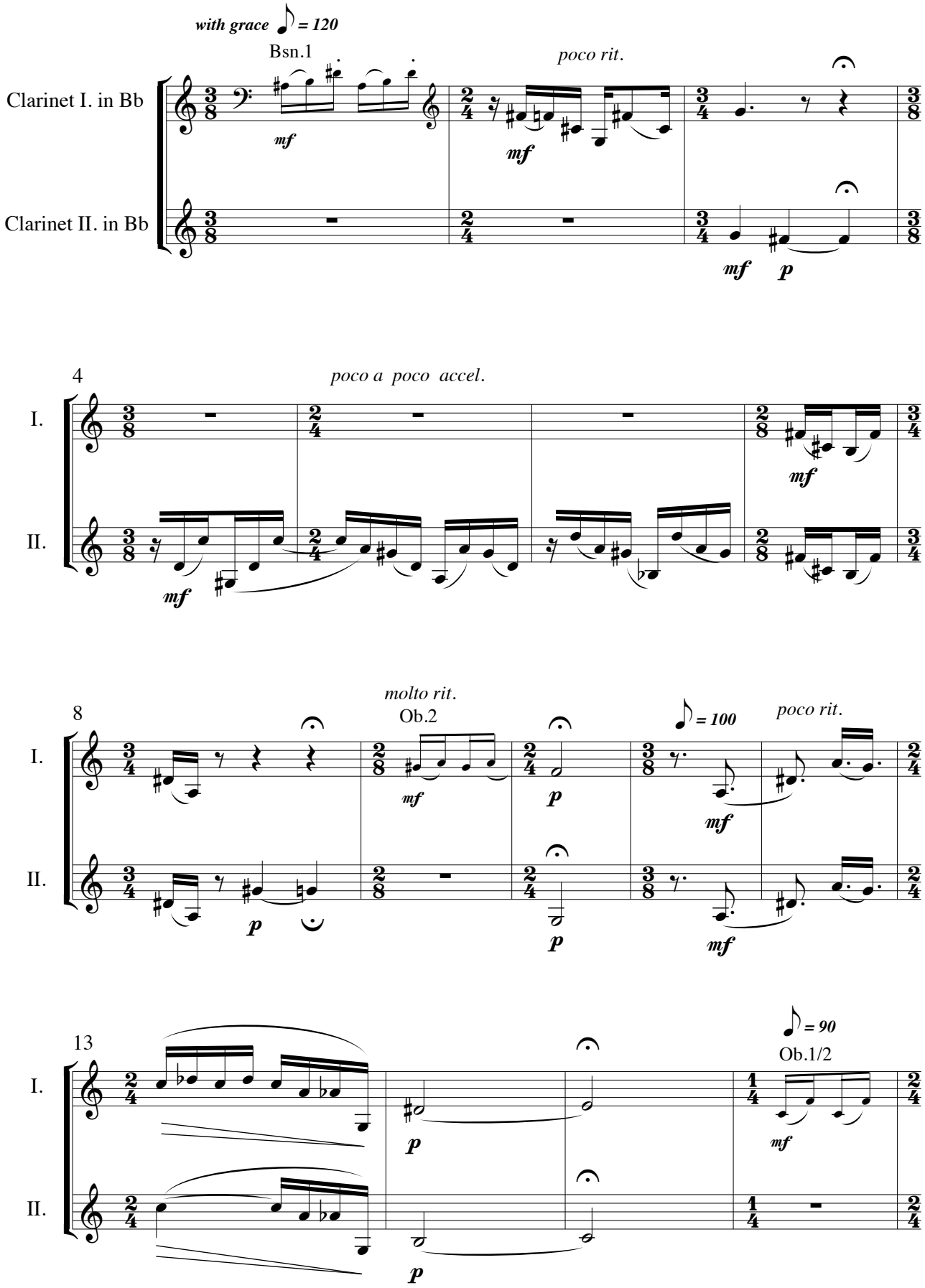
Image VII

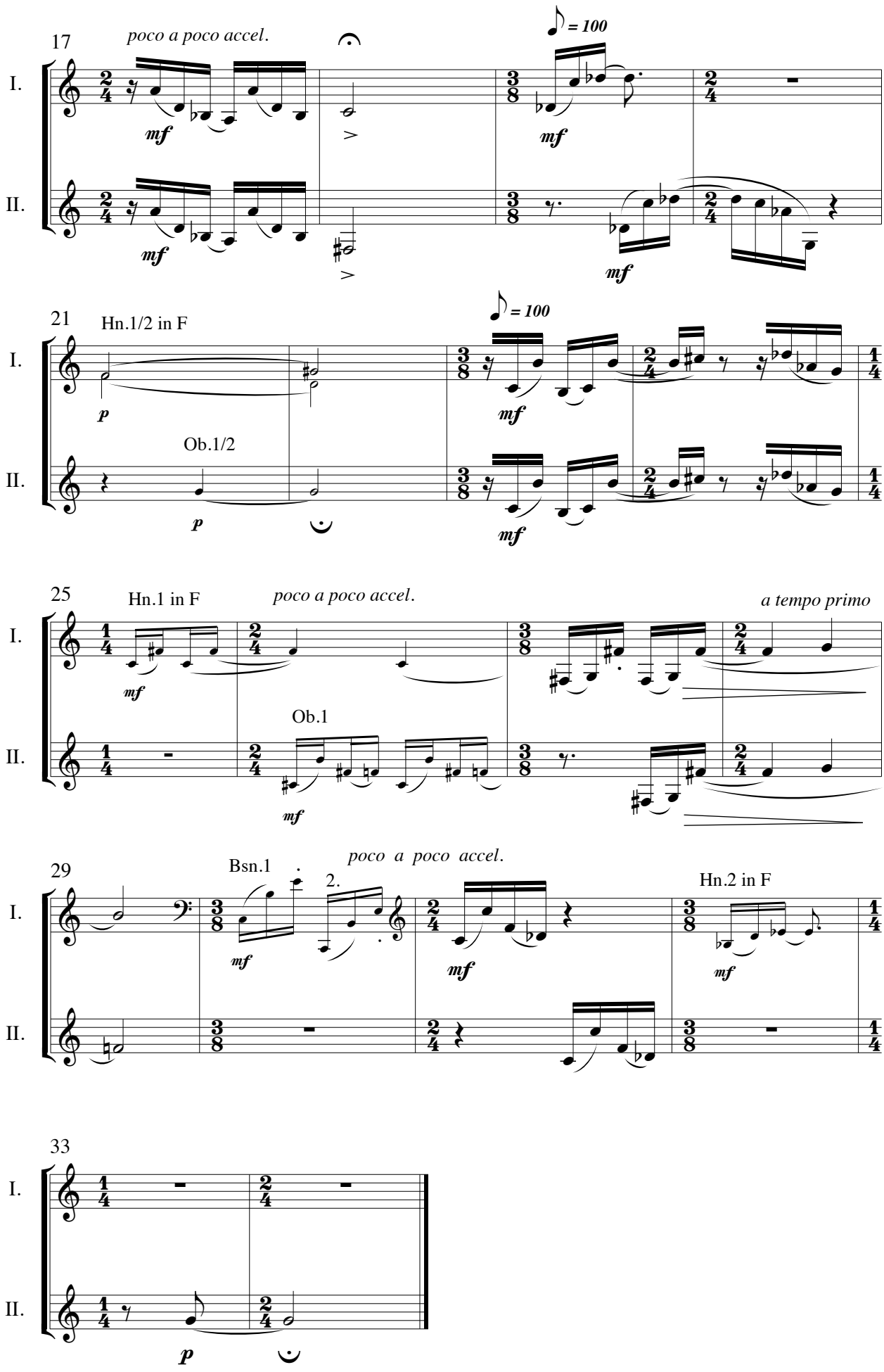

with resonance ♩= 50
Clarinet I. in Bb
Clarinet II. in Bb
mf
f
4
II.
mp
8
cresc.
ff
11
p
3
6


15
II.
II.
ff
f
p
ff
f
mp
p

20
II.
II.
mf
f
mf
[viridian - cerulean blue]

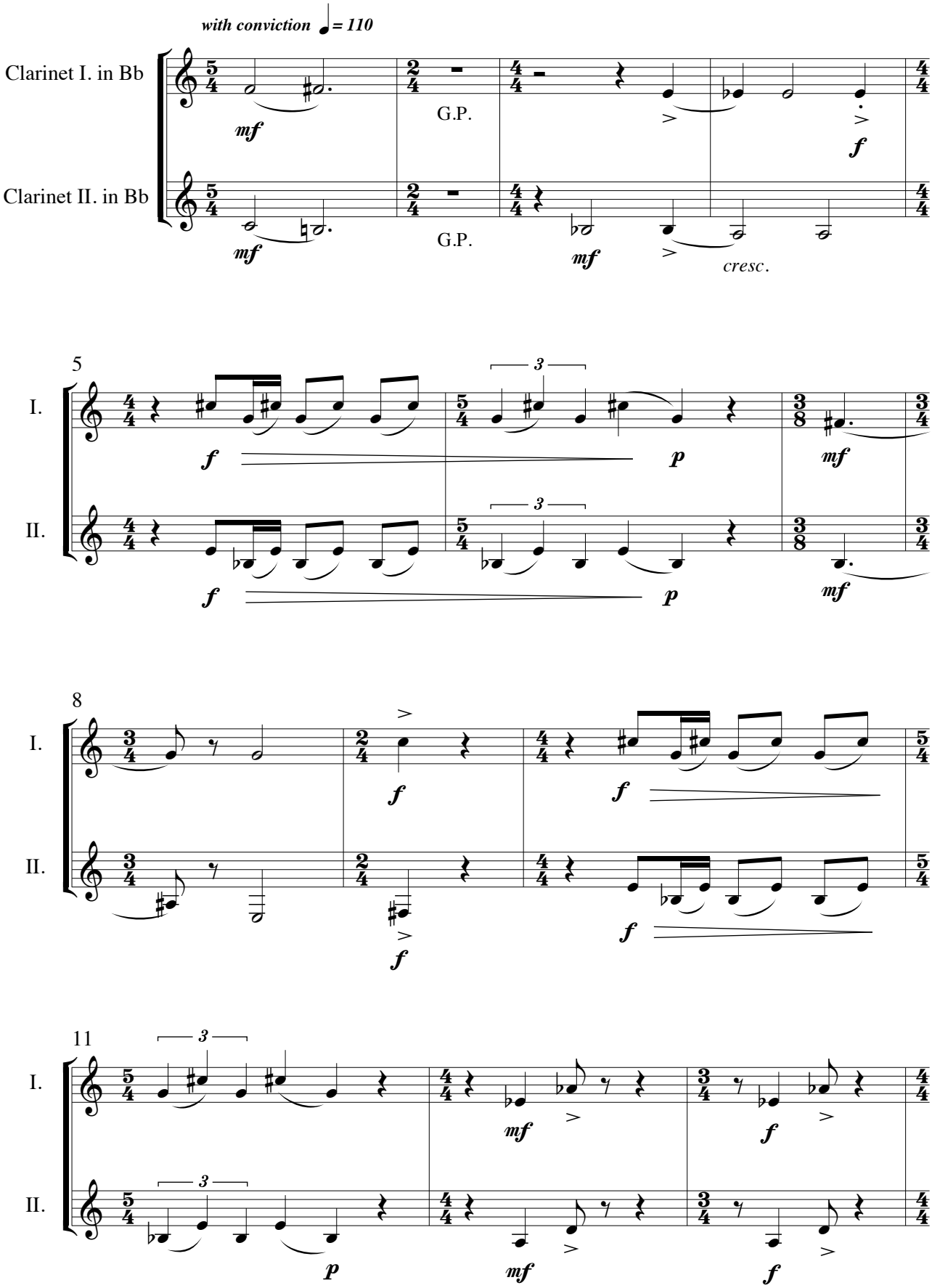
Image VIII

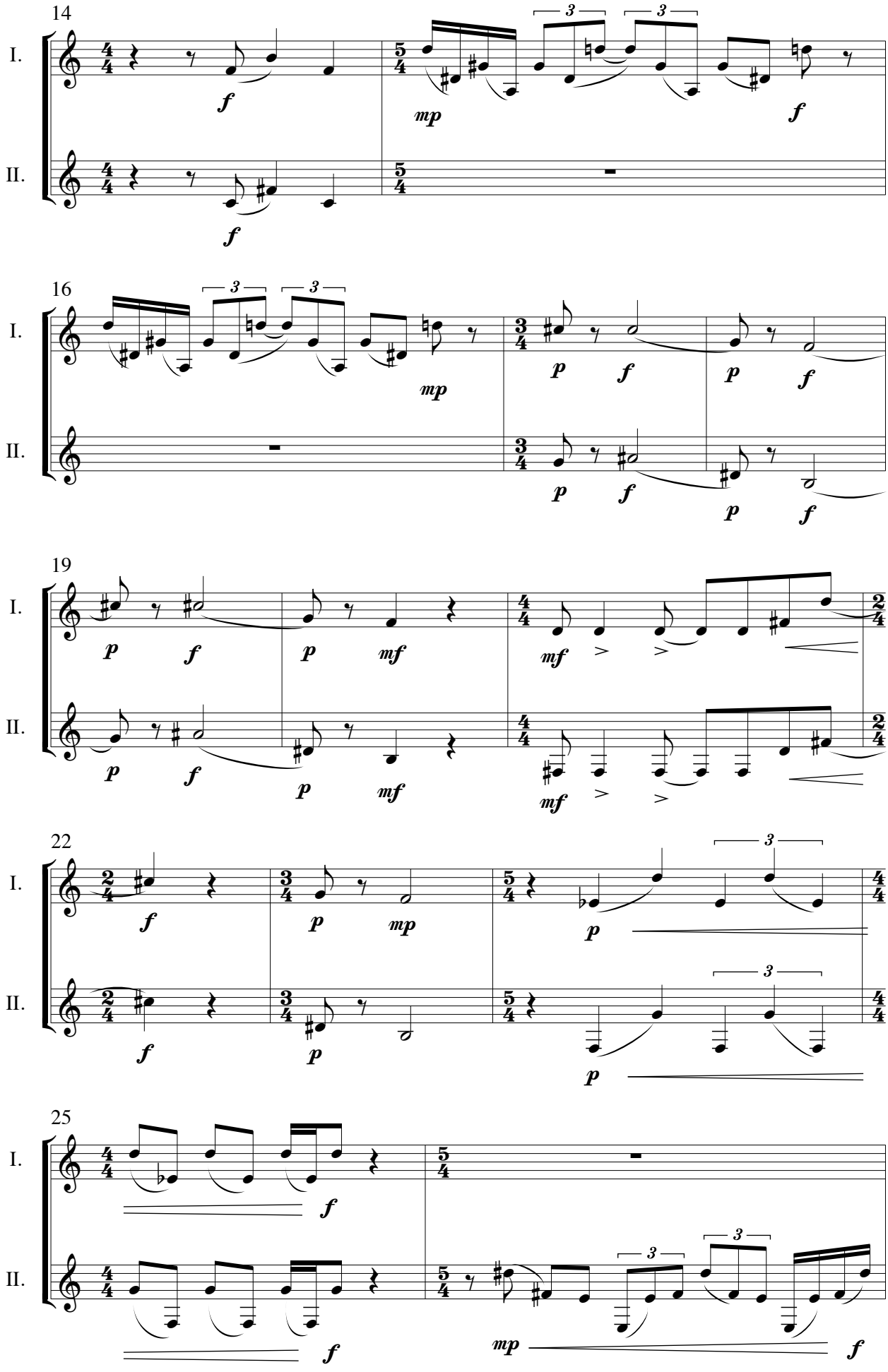

with grace = 120
Bsn.1
poco rit.
Clarinet I. in Bb
Clarinet II. in Bb
mf
mf
mf
p
4
poco a poco accel.
I.
II.
mf
mf
molto rit.
8
Ob.2
= 100
poco rit.
I.
II.
mf
p
p
mf
mf
13
= 90
Ob.1/2
I.
II.
p
p
mf

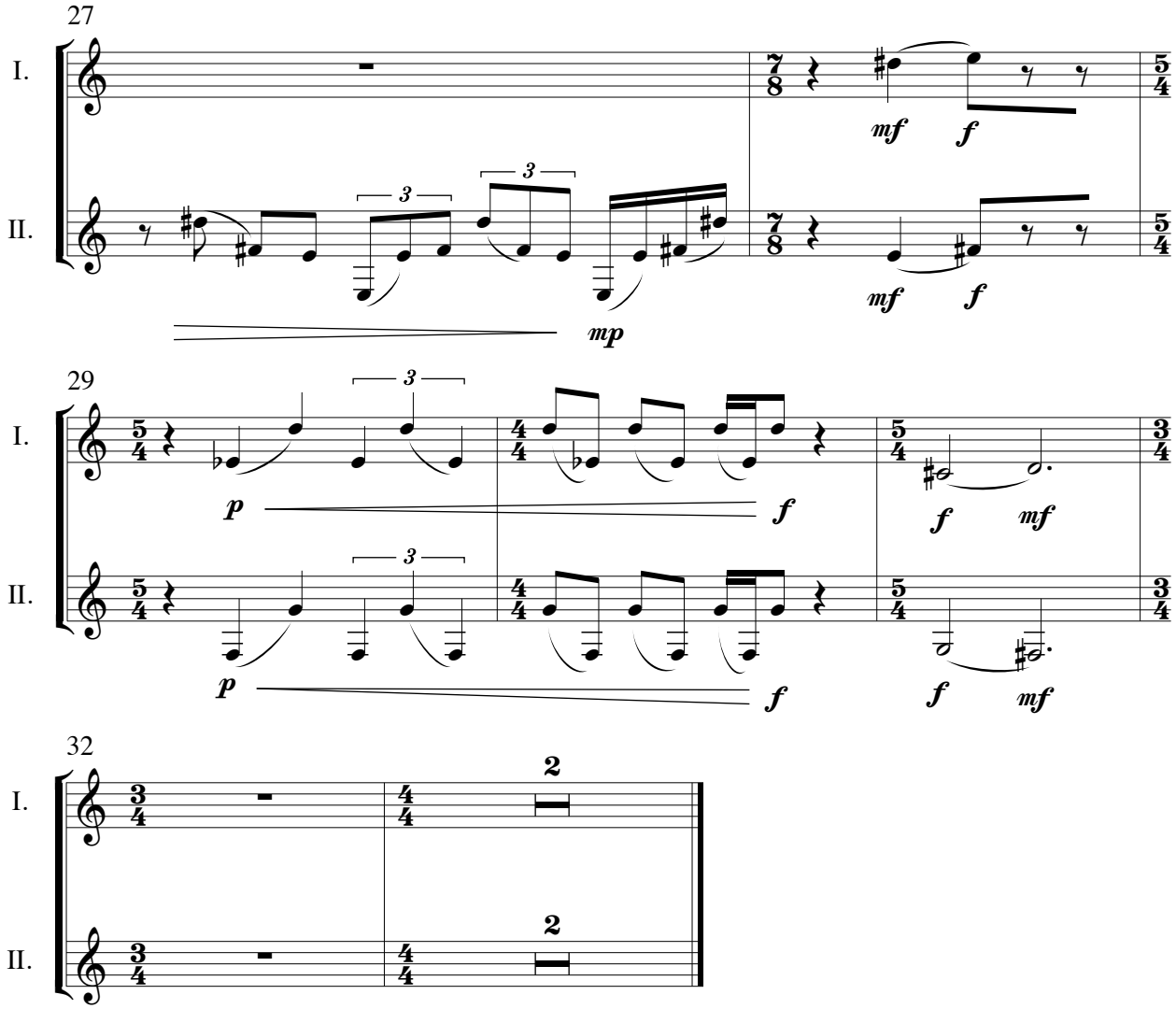


[lemon green - cadmium red]

Image IX


with conviction ♩= 110
Clarinet I. in Bb
Clarinet II. in Bb
mf
G.P.
f
cresc.
5
I.
II.
p
8
11


14
I.
II.
16
19
22
25



[lemon green - cadmium red]

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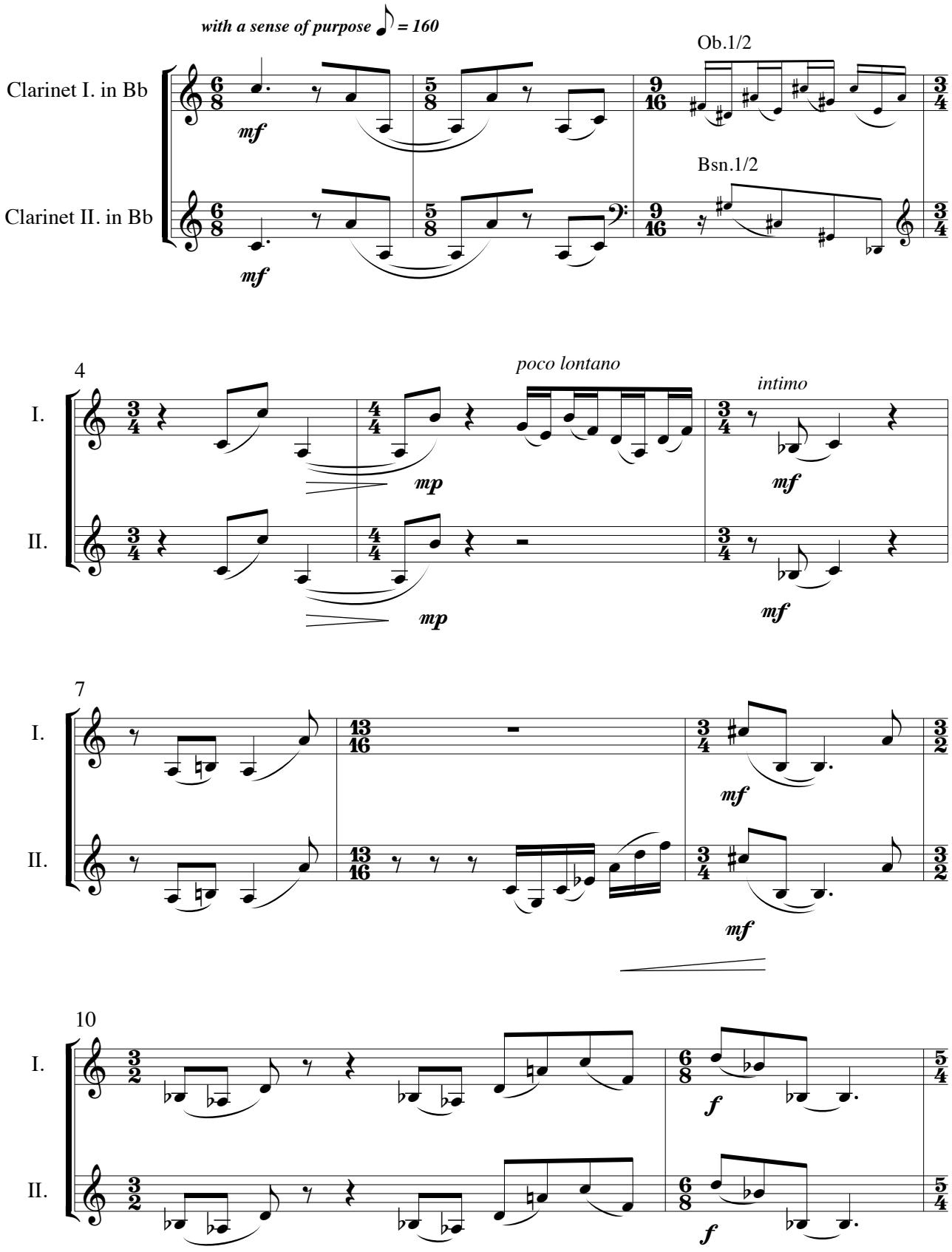
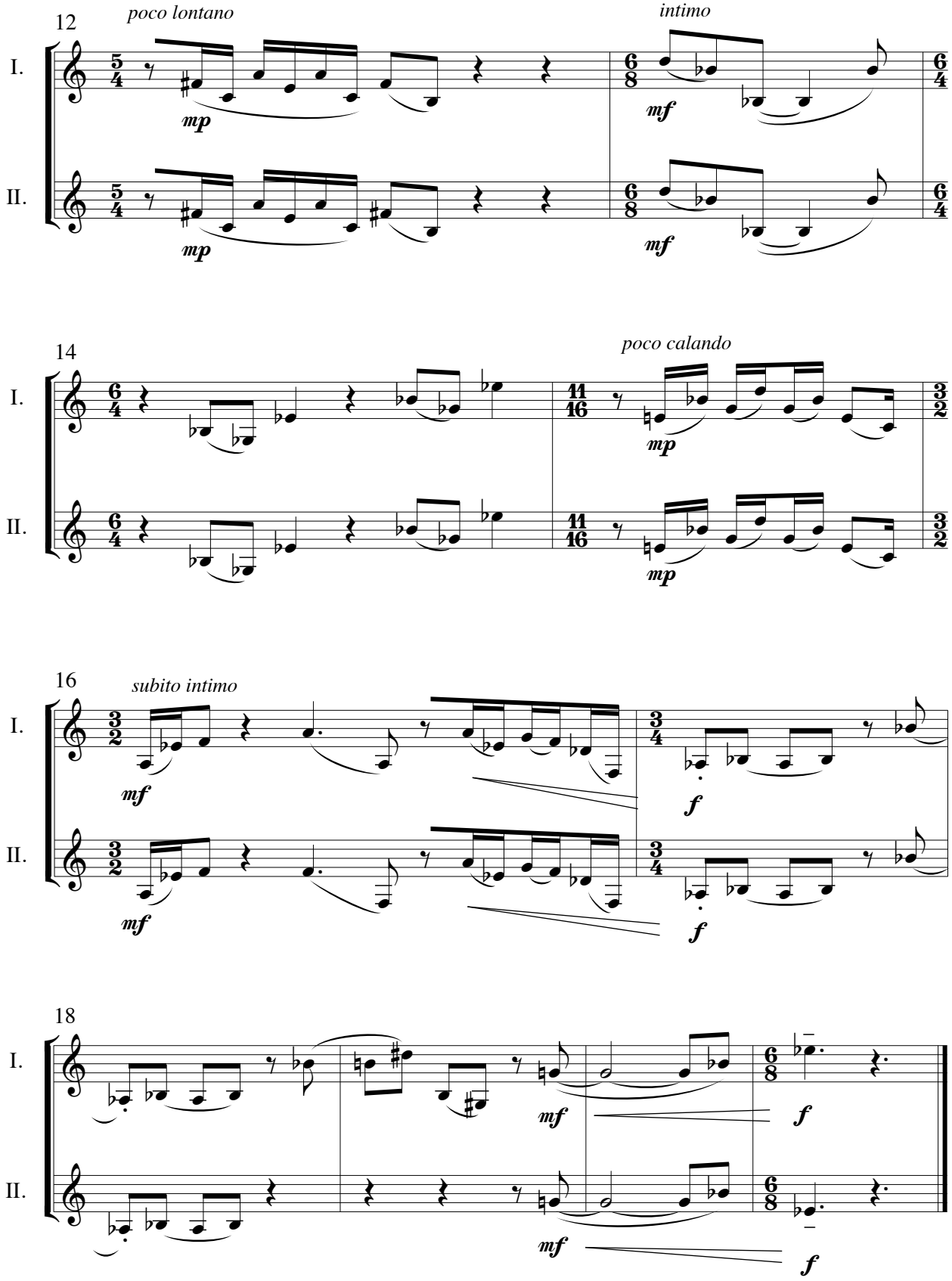
Image X


with a sense of purpose = 160
Clarinet I. in Bb
Clarinet II. in Bb
Ob.1/2
Bsn.1/2
mf
4
poco lontano
intimo
I.
II.
mp
7
10
f



[cadmium yellow - cadmium red]

Image XI

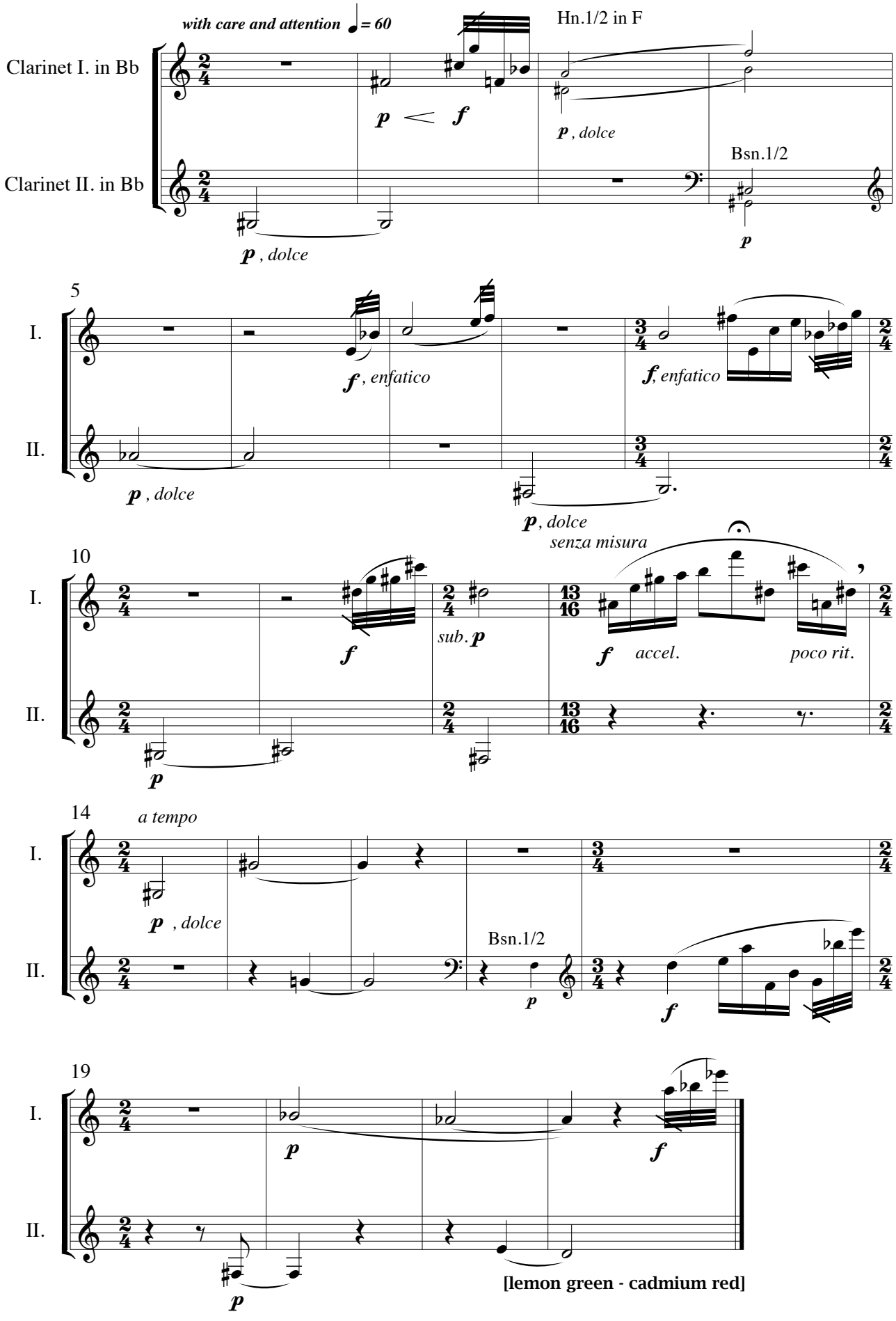

with care and attention ♩ = 60
Hn.1/2 in F
Clarinet I. in Bb
Clarinet II. in Bb
p < f
p , dolce
Bsn.1/2
p
5
I.
II.
f , enfatico
f, enfatico
10
sub. p
senza misura
f
accel.
poco rit.
14
a tempo
Bsn.1/2
19
[lemon green - cadmium red]

Image XII

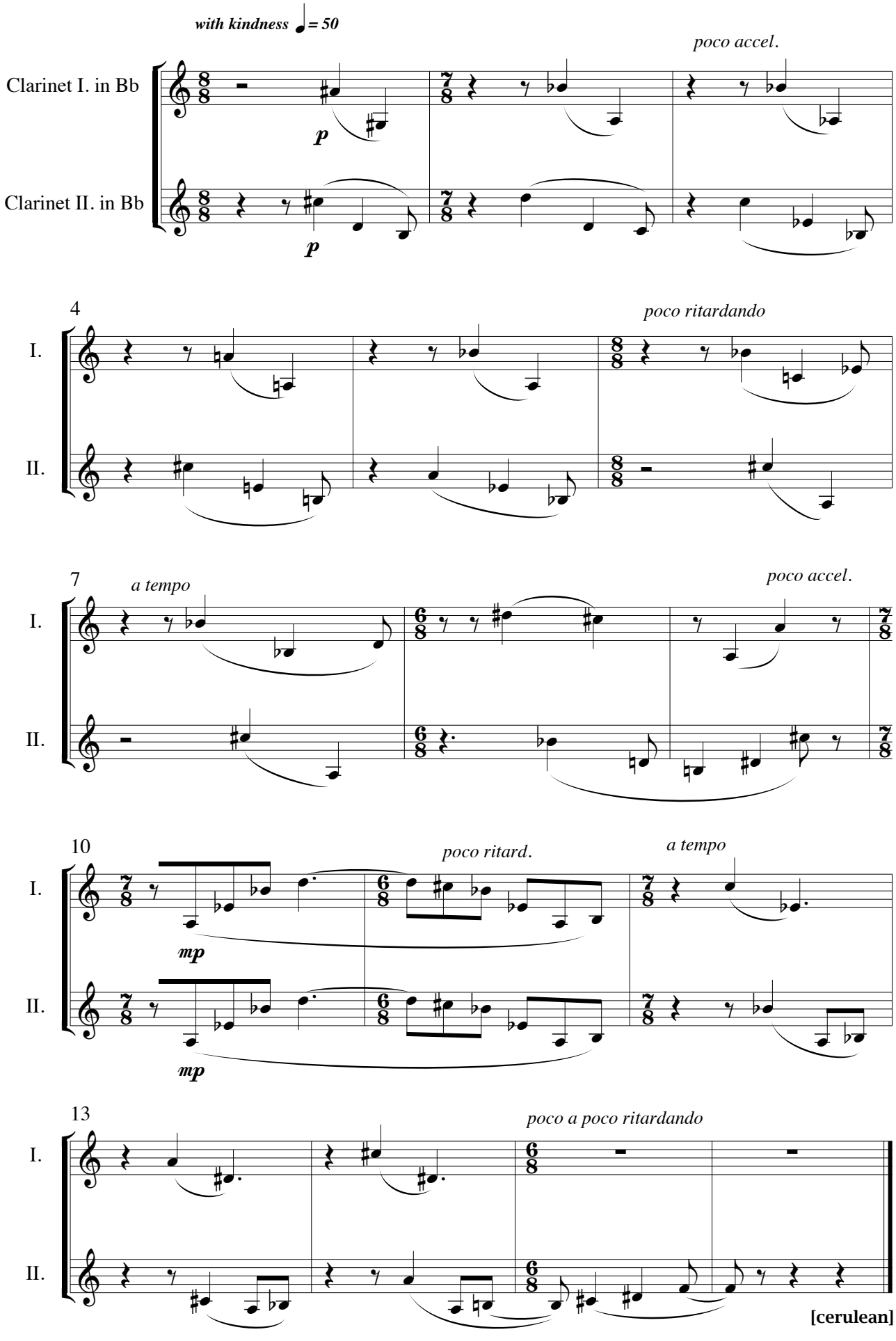
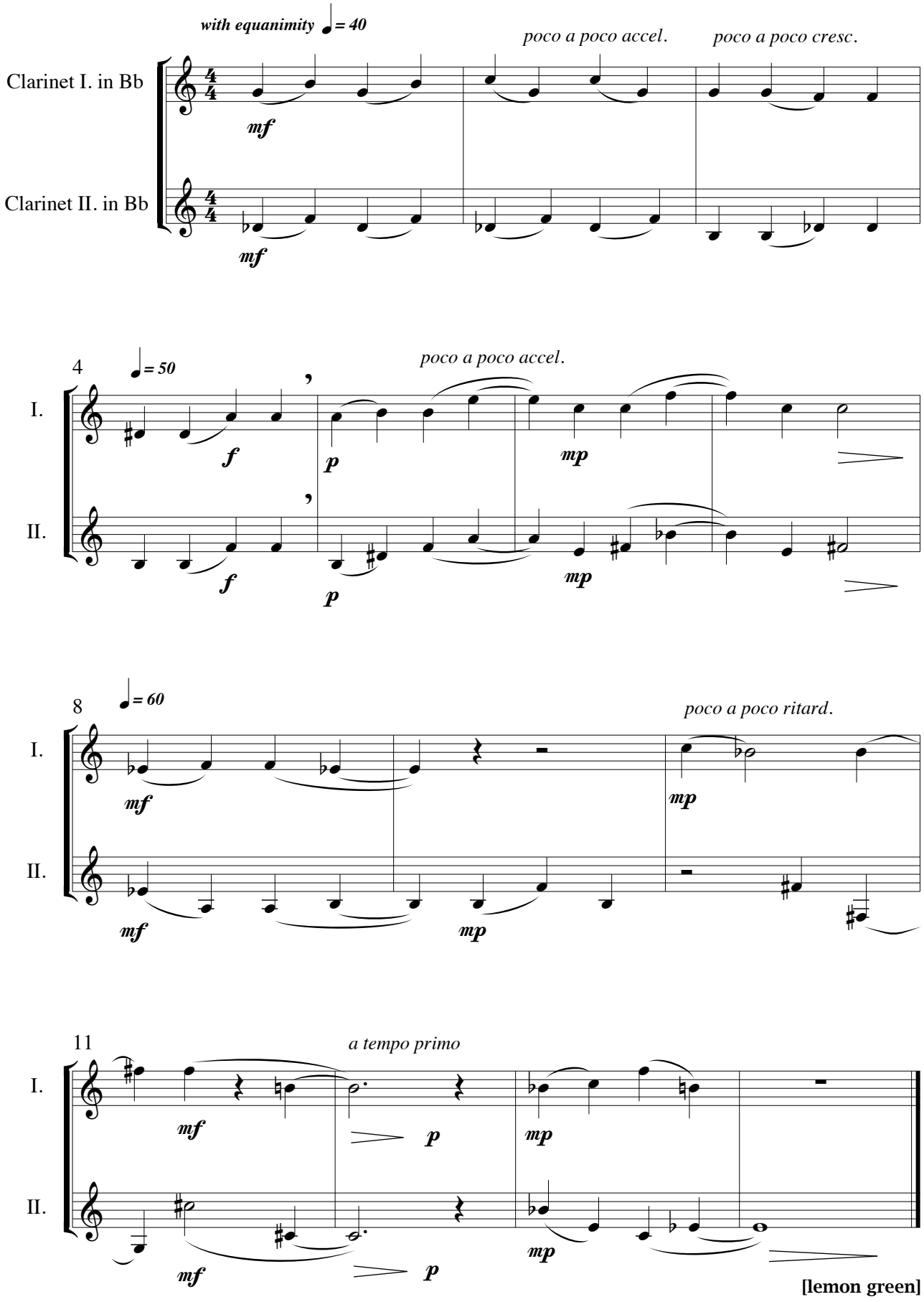
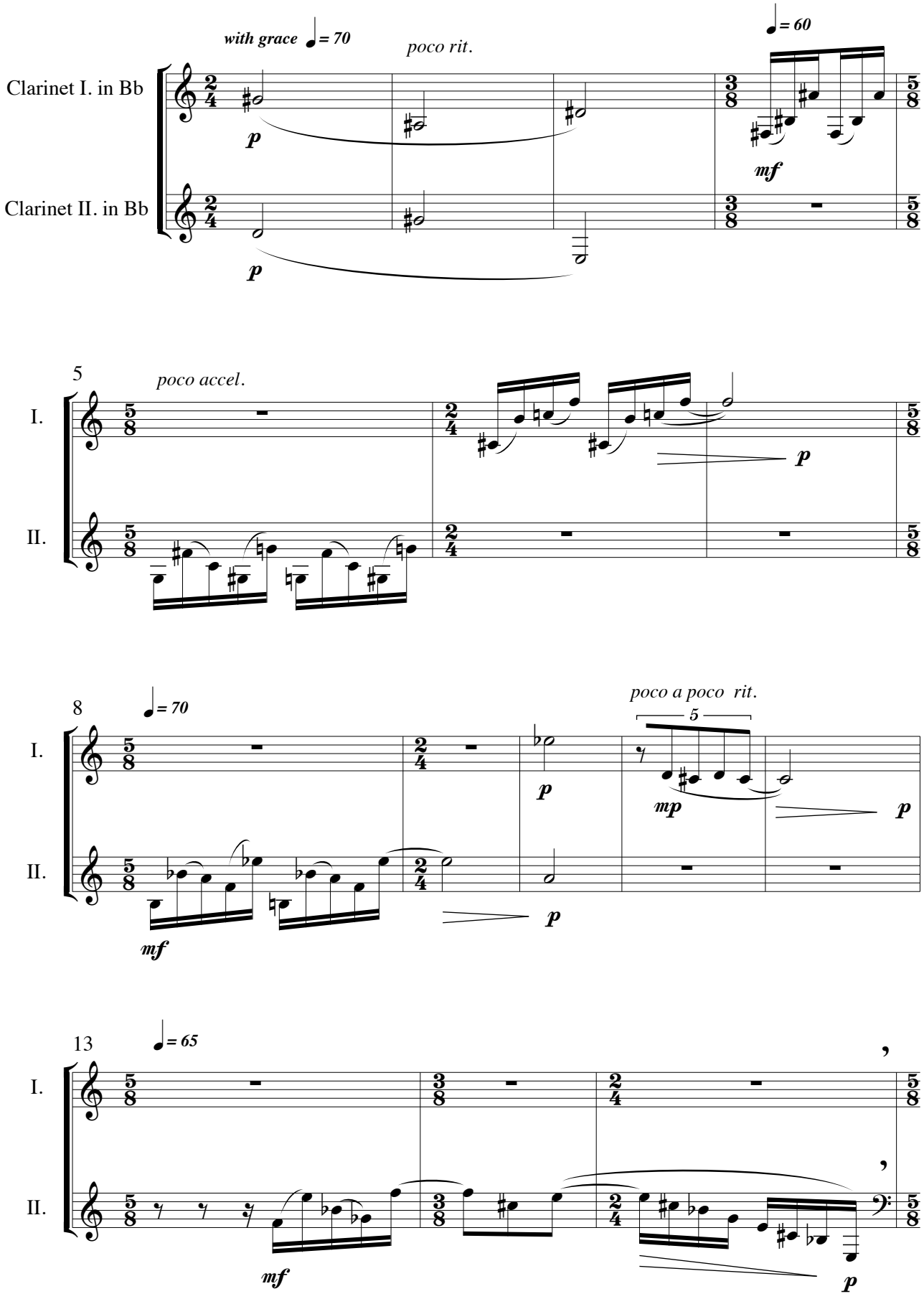

with kindness ♩= 50
poco accel.
Clarinet I. in Bb
Clarinet II. in Bb
p
p
4
poco ritardando
I.
II.
7
a tempo
poco accel.
I.
II.
10
poco ritard.
a tempo
mp
mp
I.
II.
13
poco a poco ritardando
I.
II.
[cerulean]

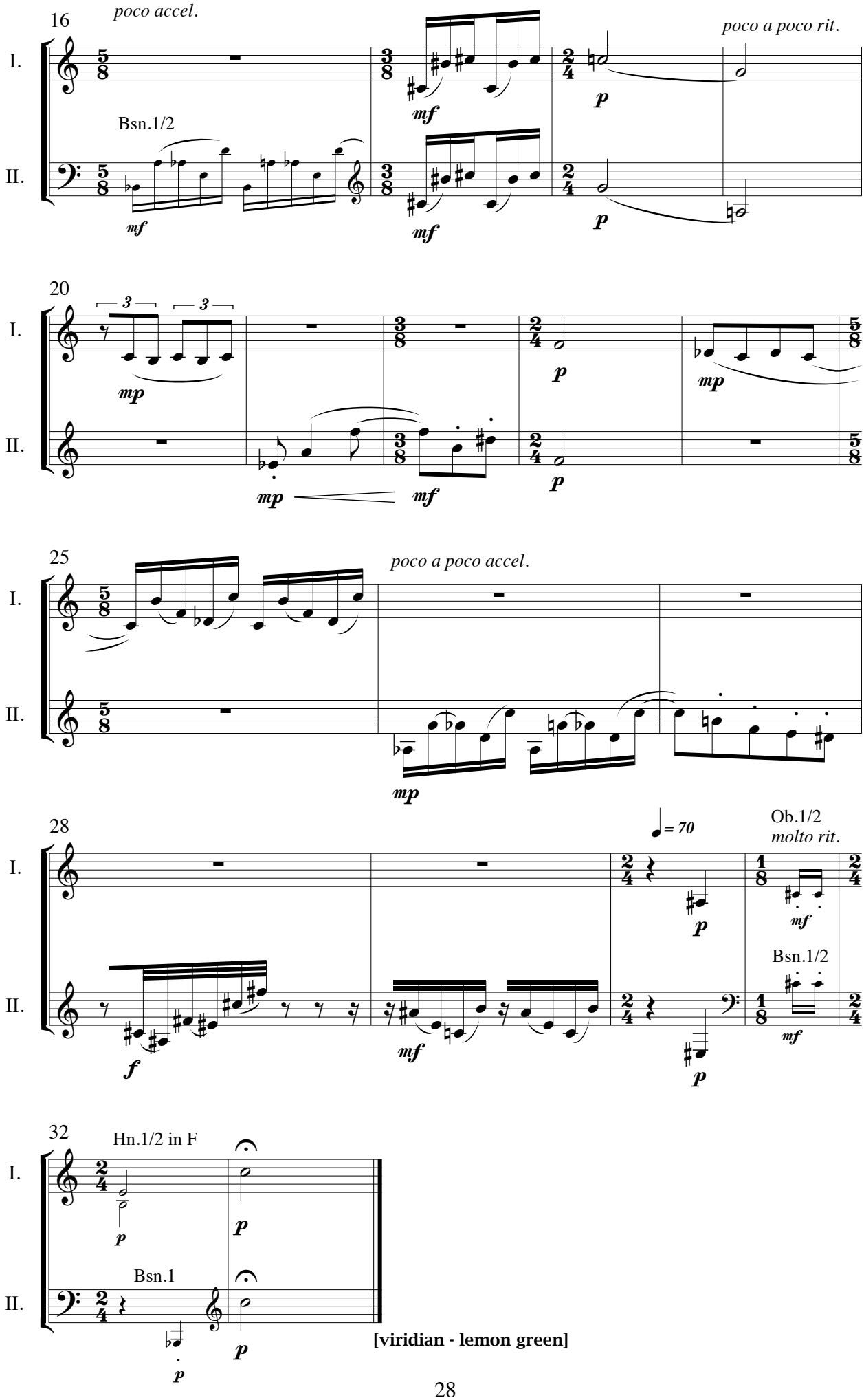
Image XIII



[lemon green]

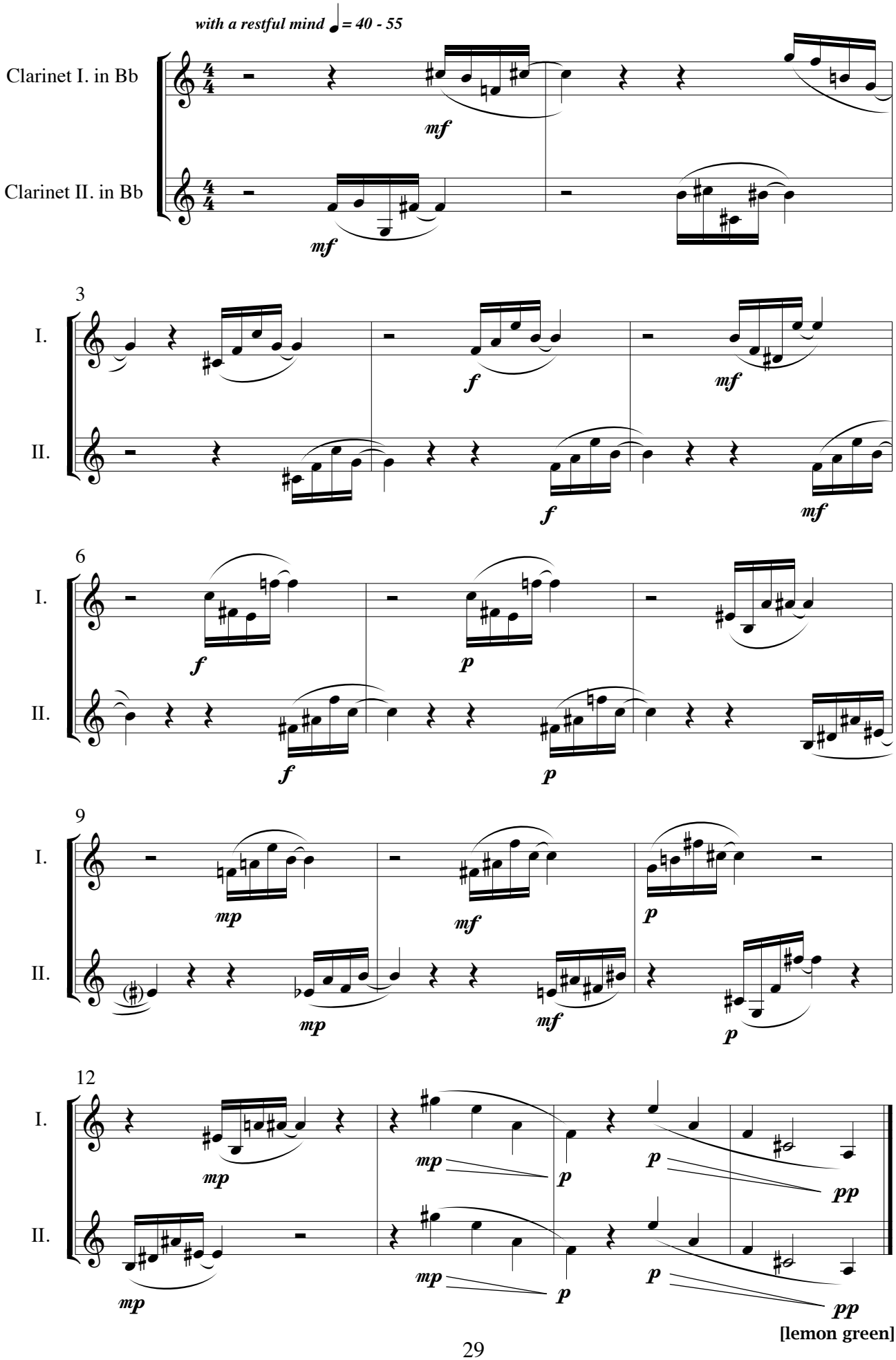
Image XIV


with grace ♩= 70
poco rit.
♩= 60
Clarinet I. in Bb
Clarinet II. in Bb
p
mf
5
poco accel.
I.
II.
8
♩= 70
poco a poco rit.
mp
13
♩= 65



[viridian - lemon green]

Image XV



[lemon green]