



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

*Harmony Music for Wind Octet*

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

*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.

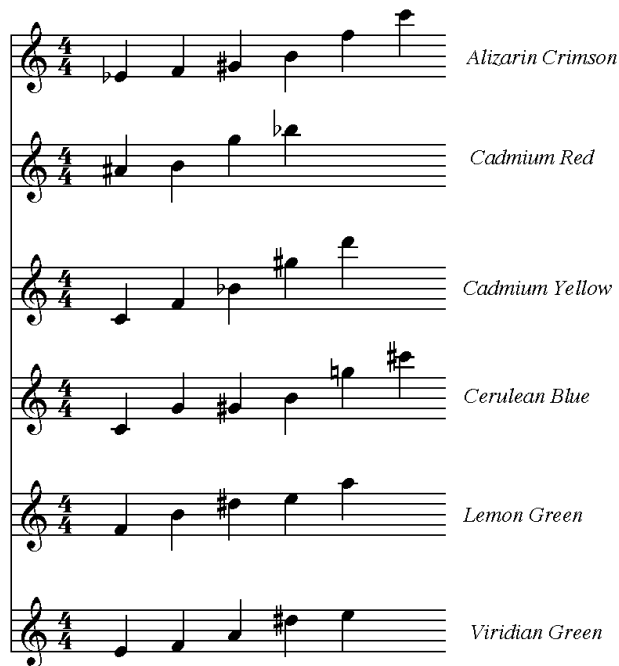
The music was composed first for solo piano and then in this version for wind octet. The latter was imagined as music to be played in the garden itself on a late summer's day. The score is published as a sequence: reading the visual sketch from left to right and top to bottom across a 5-by-3 series of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

Clarinet I. in Bb

Bsn.1 2. *mf*

Clarinet II. in Bb *mf*

5 *poco ritardando* *a tempo*

I. *mf*

II. *mf*

Bsn.1 2. *mf*

9 *poco ritardando* *a tempo*

I. *mf*

II. *mf*

Bsn.1 *mf*

Ob.1 *mf*

Bsn.a2

*p*

13 Hn.1/2 in F

I. *mf*

II. *mf*

Bsn.1 *mf*

1. 2. *mf*

17 *poco a poco ritardando* *a tempo*  
Hn.1/2 in F

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

II. *p* *mf* *p*

22 Hn.1/2 in F

I. *mf* *p* *mp*

II. *p* *mp*

27 *a tempo* *poco a poco ritardando*

I. *p* *mp*

II. *p* *mp*

31

I. *p* *pp*

II. *p*

[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*

*f*

Hn.1/2 in F

Ob.1/2

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*

I. 3

II.

*mf*

I. 5

II.

*f* *mf*

I. 7

II.

*f* *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*

I.

II.

*mf* *p* *mp* *mf*

I.

II.

*f* *mp*

I.

II.

*mf*

12

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

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

14

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

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

16

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

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

18

I.  $f$

II.  $f$

[cadmium yellow - cadmium red]

# Image V

*with expression* ♩ = 75 *a tempo*

Clarinet I. in Bb

Clarinet II. in Bb

Measures 1-4. Clarinet I. in Bb: 5/4, 5/8, 5/4, 3/4. Dynamics: *pp*, *p*, *mp*. Clarinet II. in Bb: 5/4, 5/8, 5/4, 3/4. Rested.

4 *a tempo*

I.

II.

Measures 5-8. Clarinet I. in Bb: 3/4, 5/4, 9/8, 3/4. Dynamics: *p*. Clarinet II. in Bb: 3/4, 5/4, 9/8, 3/4. Dynamics: *p*.

7 *a tempo*

I.

II.

Measures 9-12. Clarinet I. in Bb: 3/4, 3/2, 4/2. Dynamics: *mp*. Clarinet II. in Bb: 3/4, 3/2, 4/2. Dynamics: *mp*.

9 *a poco a poco accel.*

I.

II.

Measures 13-15. Clarinet I. in Bb: 4/2, 2/4. Dynamics: *mp*. Clarinet II. in Bb: 4/2, 2/4. Dynamics: *mp*.



# Image VI

with discernment ♩ = 80

Clarinet I. in Bb

Clarinet II. in Bb

*mp* *mf* (sim.)

*mp* *mf* (sim.)

5

I.

II.

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

8

I.

II.

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

*p* *mp* *mf* *p*

10

I.

II.

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

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



12

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

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

14

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

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

17

I. *p mf mp* (sim.)

II. *p mf mp* (sim.)

[lemon green]

*Image VII*

with resonance ♩ = 50

Clarinet I. in Bb

Clarinet II. in Bb

4

II.

II.

*f* *mf* *mp* *mf*

*f* *mf* *mp* *mf*

8

II.

*cresc.*

*ff*

*mf*

*mp*

*f*

II.

*cresc.*

*ff*

*mf*

*mp*

*f*

11

II.

II.

*p*

*mp*

*f*

*p*

*mp*

15

II.

*ff* *f* *p*

*ff* *f* *mp* *p*

20

II.

*mf*

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

# Image VIII

*with grace* ♩ = 120

Bsn.1 *poco rit.*

Clarinet I. in Bb *mf*

Clarinet II. in Bb *mf p*

4 *poco a poco accel.*

I. *mf*

II. *mf*

8 *molto rit.* Ob.2 *poco rit.* ♩ = 100

I. *mf p mf*

II. *p p mf*

13 *p* *mf* ♩ = 90 Ob.1/2

I. *p*

II. *p*

17 *poco a poco accel.*  $\text{♩} = 100$

I. *mf*

II. *mf*

21 Hn.1/2 in F  $\text{♩} = 100$

I. *p*

Ob.1/2 *p*

II. *mf*

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

I. *mf*

Ob.1 *mf*

II. *mf*

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

I. *mf*

II. *mf*

33

I.

II. *p*

[lemon green - cadmium red]

# Image IX

with conviction ♩ = 110

Clarinet I. in Bb

Clarinet II. in Bb

*mf* *G.P.* *f* *cresc.*

I.

II.

*f* *p* *mf*

I.

II.

*f* *f* *f*

I.

II.

*p* *mf* *f*

14

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

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

16

I.  $mp$   $p$   $f$   $p$   $f$

II.  $p$   $f$   $p$   $f$

19

I.  $p$   $f$   $p$   $mf$   $mf$   $>$   $>$

II.  $p$   $f$   $p$   $mf$   $mf$   $>$   $>$

22

I.  $f$   $p$   $mp$   $p$

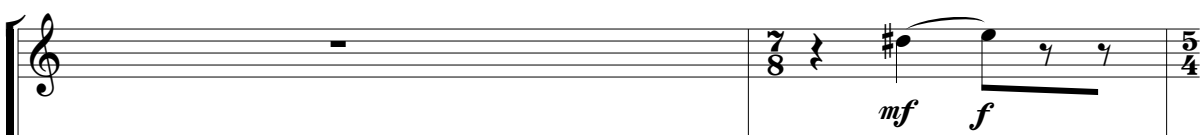
II.  $f$   $p$   $p$

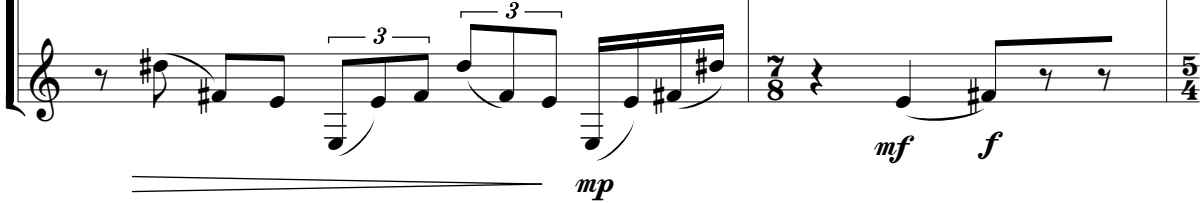
25

I.  $f$

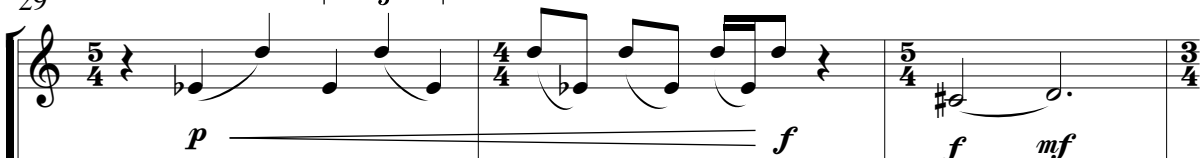
II.  $f$   $mp$   $f$

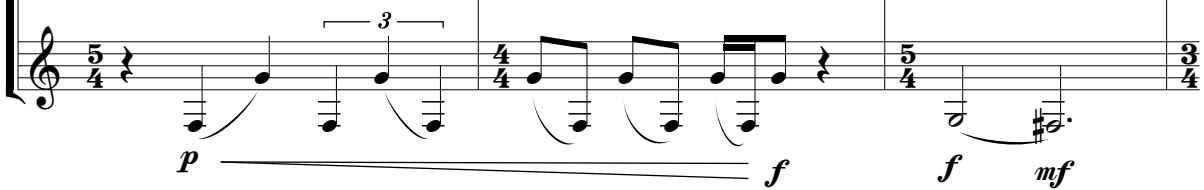
27

I. 

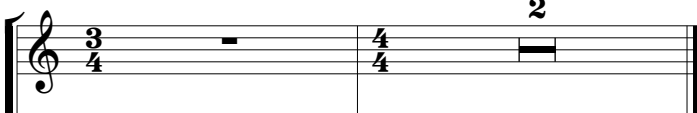
II. 

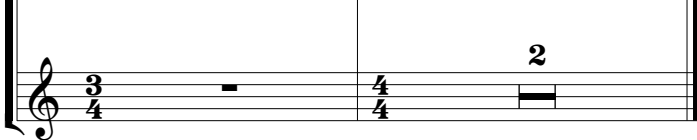
29

I. 

II. 

32

I. 

II. 

[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*

*mf*

I.

II.

*poco lontano*

*intimo*

*mp*

*mf*

*mp*

*mf*

I.

II.

*mf*

*mf*

I.

II.

*f*

*f*

12 *poco lontano* *intimo*

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

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

*mp* *mf*

14 *poco calando*

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

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

*mp* *mp*

16 *subito intimo*

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

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

*mf* *f*

*mf* *f*

18

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

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

*mf* *f*

*mf* *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

Bsn.1/2

*p* < *f*

*p, dolce*

*p*

*p, dolce*

5

I.

II.

*f, enfatico*

*f, enfatico*

*p, dolce*

*p, dolce senza misura*

10

I.

II.

*f*

*sub. p*

*f accel.*

*poco rit.*

*p*

14

*a tempo*

I.

II.

*p, dolce*

Bsn.1/2

*p*

*f*

19

I.

II.

*p*

*f*

*p*

[lemon green - cadmium red]

## Image XII

with kindness ♩ = 50

*poco accel.*

Clarinet I. in Bb

Clarinet II. in Bb

*p*

I.

II.

*poco ritardando*

I.

II.

*a tempo*

*poco accel.*

I.

II.

*poco ritard.*

*a tempo*

*mp*

I.

II.

*poco a poco ritardando*

[cerulean]

## Image XIII

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

Clarinet I. in Bb

Clarinet II. in Bb

4 ♩ = 50 *poco a poco accel.*

I.

II.

8 ♩ = 60 *poco a poco ritard.*

I.

II.

11 *a tempo primo*

I.

II.

[lemon green]

## Image XIV

Clarinet I. in Bb

Clarinet II. in Bb

*with grace* ♩ = 70 *poco rit.* ♩ = 60

*p* *mf*

1 2 3 4

I.

II.

*poco accel.*

*p*

5 6 7 8

I.

II.

*poco a poco rit.*

*p* *mp* *p*

9 10 11 12

I.

II.

*mf* *p*

13 14 15 16

16 *poco accel.*

I. *Bsn.1/2*

II. *mf*

*mf* *p*

*poco a poco rit.*

20

I. *mp*

II. *mp* *mf* *p*

25 *poco a poco accel.*

I.

II. *mp*

28  $\text{♩} = 70$

I. *Ob.1/2 molto rit.*

II. *f* *mf* *p*

*Bsn.1/2 mf*

32 *Hn.1/2 in F*

I. *p*

II. *Bsn.1* *p*

[viridian - lemon green]



# Image XV

with a restful mind ♩ = 40 - 55

Clarinet I. in Bb

Clarinet II. in Bb

3

I. *mf* *f* *mf*

II. *mf* *f* *mf*

6

I. *f* *p*

II. *f* *p*

9

I. *mp* *mf* *p*

II. *mp* *mf* *p*

12

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

II. *mp* *mp* *p* *p* *pp*

[lemon green]