



Fifteen Images *(Le Jardin Pluvieux)*

Harmony Music for Wind Octet

Bassoon I & II

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 displays 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 key to one with a sharp. The second staff is labeled "Cadmium Red" and shows a similar progression. The third staff is labeled "Cadmium Yellow" and shows a progression where the key signature changes. The fourth staff is labeled "Cerulean Blue" and shows a progression with a double sharp. The fifth staff is labeled "Lemon Green" and shows a progression with a sharp. The sixth staff is labeled "Viridian Green" and shows a progression with a double sharp. Each staff begins with a quarter note followed by a series of eighth notes.

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

Bassoon I.

Bassoon II.

Ob.1
Cl.1 in Bb

poco a

5 *poco ritard.*

I. *mp*

II. *mp*

a tempo

poco ritardando

Musical score for two bassoon parts (I and II) at measure 15. The score consists of two staves. Part I starts with a dynamic *mf*, followed by a measure in 3/8 time with a bass clef, a sharp sign, and a dotted half note. The measure ends with a repeat sign and a bass clef. Part II follows with a measure in 3/8 time, also starting with a dynamic *mf*. The score then transitions to 2/4 time, indicated by a bass clef and a 2/4 time signature. The bassoon parts play eighth-note patterns. A tempo instruction *poco a poco ritardando* is placed above the music. The bassoon parts end with a dynamic *mp*.

19 Ob.1/2 *a tempo*

I.

II.

24 *poco a poco ritard.*

I.
Ob.1
1. 2.
Cl.1/2 in Bb

II.

28 *a tempo*
Cl.1 in Bb *poco a poco ritardando*

I.

II.

32

I.

II.

[viridian - lemon green]

Image II

with care ♩ = 60

Bassoon I.

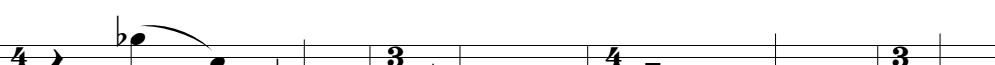
pp, dolce

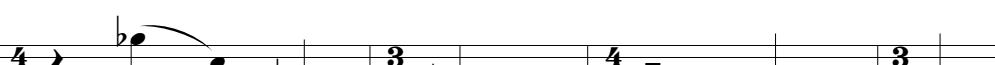
Bassoon II.

pp, dolce

I.

9

I. 

II. 

13 *a tempo*

I.

II.

Cl. 1/2 in Bb

I.

19

I.

p

II.

[lemon green - alizarin]

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Image III

with deliberation $\text{♩} = 65$

Bassoon I.

Bassoon II.

I.

II.

I.

II.

I.

II.

9

I.

II.

11

I.

II.

[alizarin]

Image IV

with purpose $\text{♩} = 80$

Bassoon I.

Bassoon II.

4

I.

II.

8

I.

II.

11

I.

II.

The musical score for section II continues with measures 11 through 16. The key signature changes to $\frac{11}{16}$ time at measure 14. Measure 11 consists of two measures of eighth-note patterns. Measure 12 begins with a sixteenth note followed by a eighth note. Measures 13 and 14 show eighth-note patterns with grace notes. Measure 15 starts with a sixteenth note followed by a eighth note. Measure 16 concludes with a sixteenth note followed by a eighth note. The dynamic marking *mp* is placed under the first measure of measure 16.

Musical score for the bassoon part, page 16. The score consists of two systems of music. The first system starts with a bass clef, a key signature of one sharp, and a time signature of $\frac{3}{2}$. It contains six measures of music with eighth and sixteenth note patterns. The second system begins with a key signature of one flat, a time signature of $\frac{3}{4}$, and a dynamic marking of *mf*. It also contains six measures of music. The bassoon part is the only one shown in this score.

II.

mf

The musical score consists of two measures. The first measure is in 3/2 time, indicated by a '3' over a '2' in the top left corner. It features a bass clef and a key signature of one sharp. The notes are eighth notes with various slurs and grace marks. The second measure begins with a vertical bar line and a '3' over a '4' in the top left corner, indicating a change to 3/4 time. This measure also features a bass clef and a key signature of one sharp. The notes continue with slurs and grace marks.

I. 18

The bassoon part begins with a melodic line consisting of eighth and sixteenth notes. The first measure ends with a fermata over the eighth note. The second measure starts with a grace note followed by a sixteenth note. The third measure features a sustained note with a dot. The fourth measure contains a fermata over a note. The fifth measure starts with a fermata over a note. The sixth measure features a sustained note with a dot. The seventh measure contains a fermata over a note. The eighth measure starts with a grace note followed by a sixteenth note. The ninth measure features a sustained note with a dot. The tenth measure contains a fermata over a note.

The image shows a single page of a musical score for piano. It is system 2, starting with the instruction "II.". The music is in bass clef, with a key signature of one sharp (F#) and a tempo of quarter note = 120. The score consists of two staves. The top staff has a single measure with a whole note followed by a fermata. The bottom staff begins with a measure containing a eighth note, a sixteenth note, and a eighth note, followed by a fermata. This is followed by a measure with a eighth note, a sixteenth note, and a eighth note, also with a fermata. The dynamic "f" (fortissimo) is indicated under the first measure of the bass staff. The dynamic "mf" (mezzo-forte) is indicated under the second measure of the bass staff. The score ends with a single measure consisting of a eighth note and a fermata.

[cadmium yellow - cadmium red]

Image V

with expression $\text{♩} = 75$

Bassoon I.

Bassoon II.

a tempo

4 *a tempo*

I.

II.

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

I.

Cl.1/2 in Bb

II.

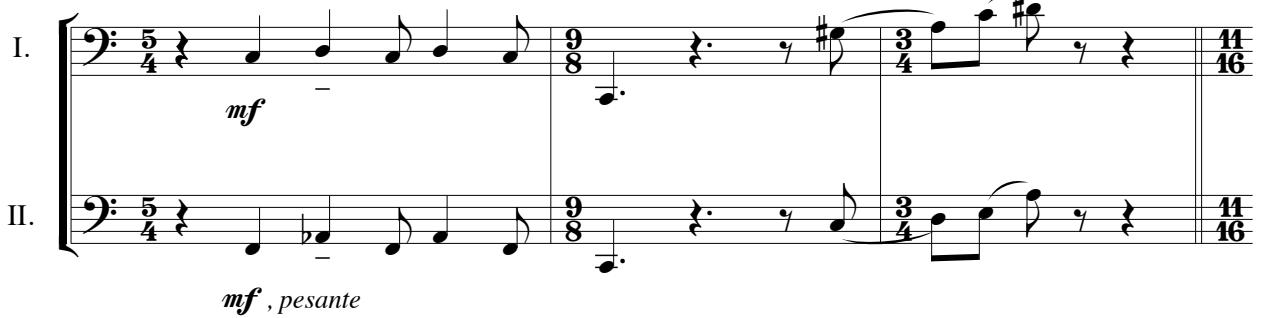
10 *a poco a poco accel.* *accel.*

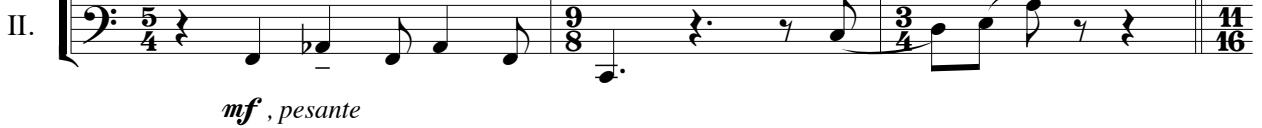
I.

II.

15 *a tempo primo*

accel. poco a poco

I. 

II. 

18 $\text{♩} = 80$

I. 

II. 

21

I. 

II. 

[cadmium yellow - lemon green - cadmium red]

Image VI

with discernment $\text{♩} = 80$

Ob.1/2

Bassoon I.

Bassoon II.

Cl.1/2 in Bb

I. 4

II.

I. 7

II.

I. 10

II.

(sim.)

13

I.

II.

16

I.

II.

20

I.

II.

Image VII

with resonance $\text{♩} = 50$

Bassoon I.

Bassoon II.

I. 4 Hn. 1/2 in F
Cl. 1/2 in Bb

II. 4

I. 8 cresc.
pesante

II. 8 cresc.
pesante

I. 11 Hn. 1/2 in F

II. 11

14

I.

II.

19

I.

II.

[viridian - cerulean blue]

Image VIII

with grace $\text{♩} = 120$ *poco rit.*

Bassoon I. Ob.1

Bassoon II. Cl.2 in Bb

poco a poco accel.

I. 5

II. 2

molto rit. Ob.2

I. 9 $\text{♩} = 100$ *poco rit.*

II. 2

15 $\text{♩} = 90$ *poco a poco accel.* Hn.1/2 in F $\text{♩} = 100$

I. , Cl.1/2 in Bb

II. 2

20

I.

II.

p

mf

mf

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

I.

Ob.1

mf

mf

a tempo primo

II.

29 Ob.1 *poco a poco accel.*

I.

Cl.1/2 in Bb

p

mf

[lemon green - cadmium red]

II.

Image IX

with conviction $\text{♩} = 110$

Bassoon I. Ob.1/2

Bassoon II. Cl.1/2 in Bb

I. Hn.1/2 in F

II. Cl.1/2 in Bb

I. Ob.1/2

II. Cl.1/2 in Bb

I. Ob.1/2

II. Cl.1/2 in Bb

14 Hn.1/2 in F

I.

II. Cl.1/2 in Bb

16

I.

II.

20

I.

II.

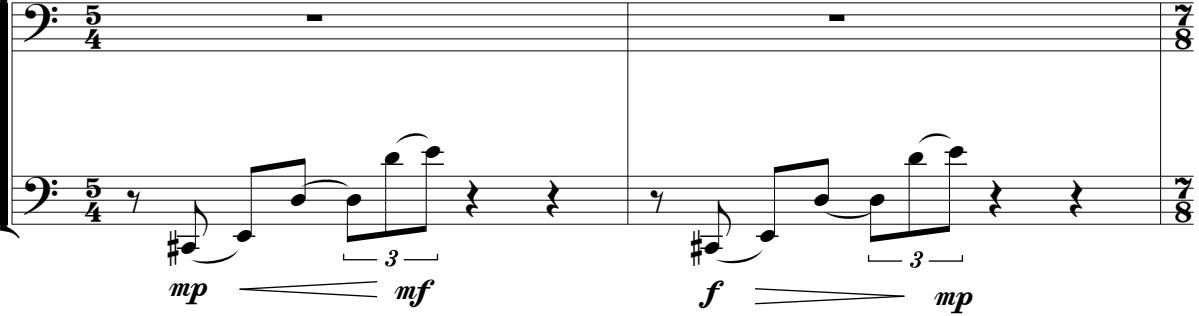
24 Hn.1/2 in F

I.

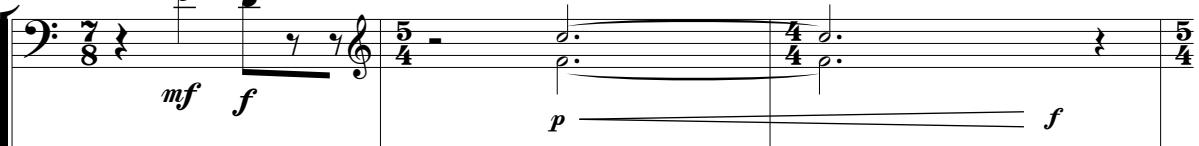
II. Cl.1/2 in Bb

26

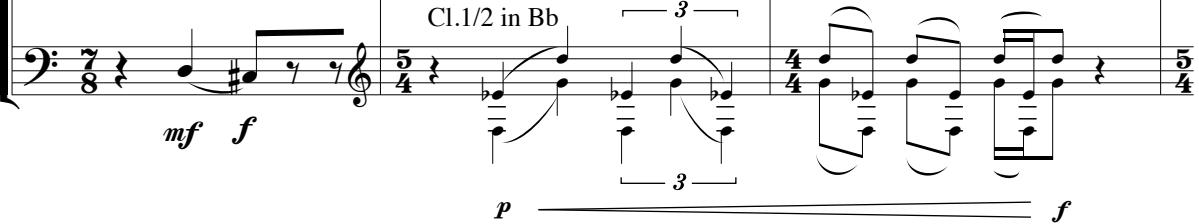
I.

II. 

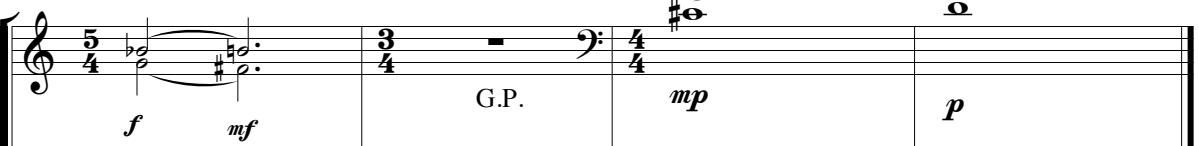
28

I. 

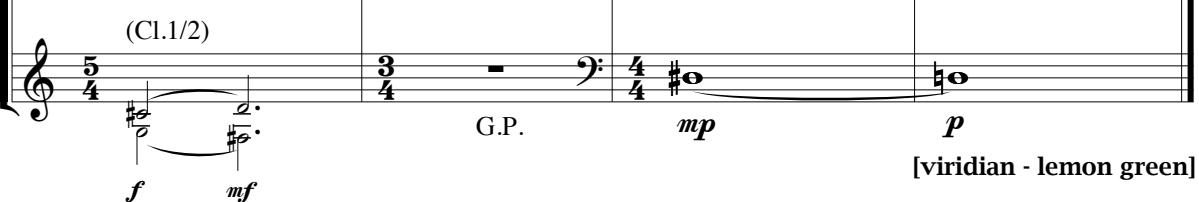
Ob.1/2

II. 

31 (Ob.1/2)

I. 

G.P.

II. 

[viridian - lemon green]

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Image X

with a sense of purpose ♩ = 160

Bassoon I.

Bassoon II.

poco lontano

I.

II.

I.

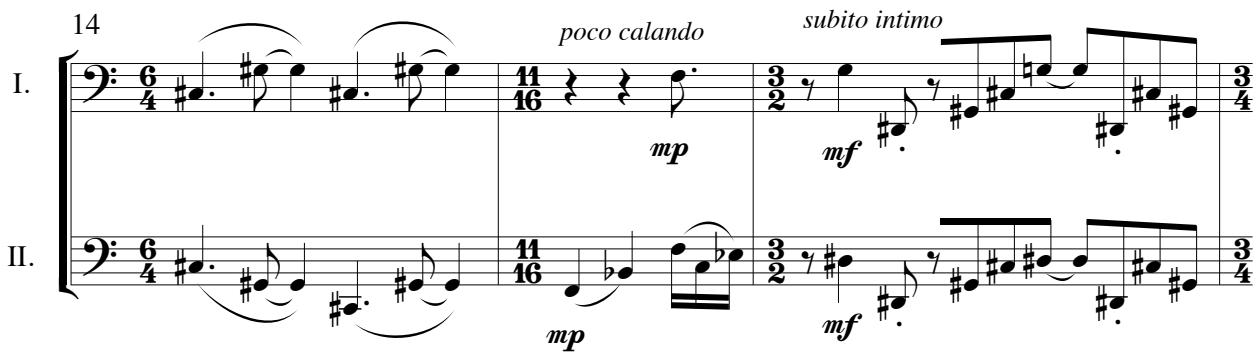
II.

poco lontano

I.

II.

14

I. 

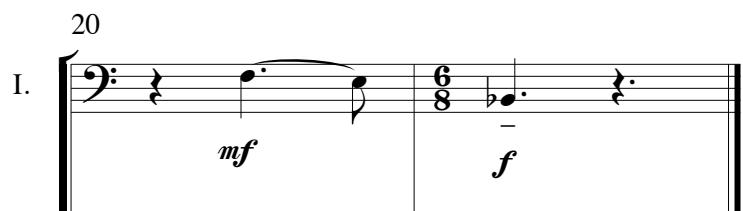
II. 

17

I. 

II. 

20

I. 

II. 

[cadmium yellow - cadmium red]

Image XI

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

Hn.1/2 in F

Bassoon I.

Bassoon II.

I. 5

II.

I. 10

senza misura

II.

I. 14

a tempo

Ob.1/2

II.

I. 19

Hn.1/2 in F

II.

[lemon green - cadmium red]

Cl.1 in Bb

Cl.1 in Bb

Ob.1

Image XII

with kindness $\text{♩} = 50$

Bassoon I.

Bassoon II.

poco accel.

I.

II.

poco ritardando

4

I.

II.

poco accel.

7

I.

II.

a tempo

poco ritard. *a tempo*

10

I.

II.

poco a poco ritardando

13

I.

II.

[cerulean]

Image XIII

with equanimity $\text{♩} = 40$

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

mf *mf*

Bassoon II. Cl.1/2 in Bb *poco a poco cresc.*

mf *mf*

I. $\text{♩} = 50$ *poco a poco accel.*

f *p* *mp*

II. *f* *p* *mp*

I. 7 $\text{♩} = 60$ *mp*

mf

II. *mf* *mp*

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

mf *mp*

II. *mf* *mp* *p*

I. 13 *calando*

mp *p*

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

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Image XIV

with grace $\text{♩} = 70$ *poco rit.* $\text{♩} = 60$

Bassoon I. Bassoon II.

I. II.

6 Cl.2 in Bb $\text{♩} = 70$

mf mp

I. II.

$\gg \text{p}$

10 Ob.2 Ob.1 $\text{♩} = 65$

Cl.1 in Bb mf Cl.2 in Bb mf

I. II.

mp p

I. II.

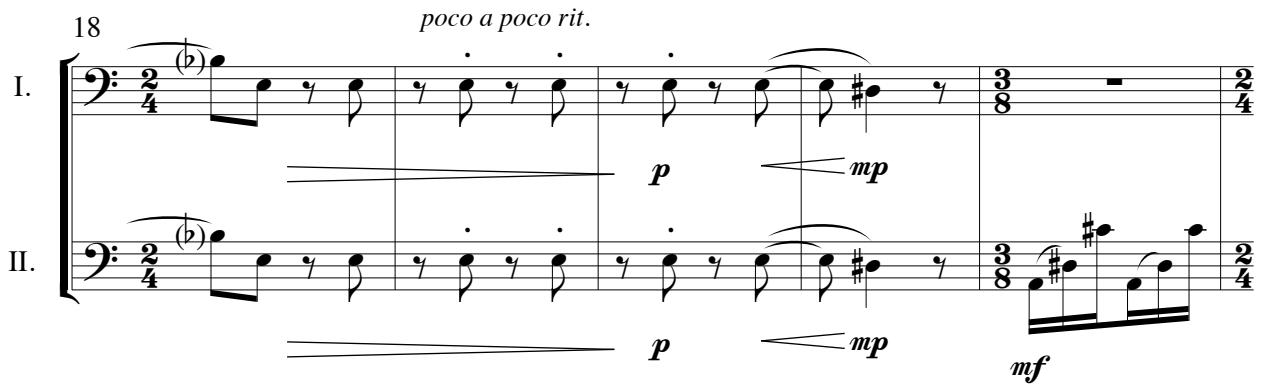
14 (Ob.1) poco accel.

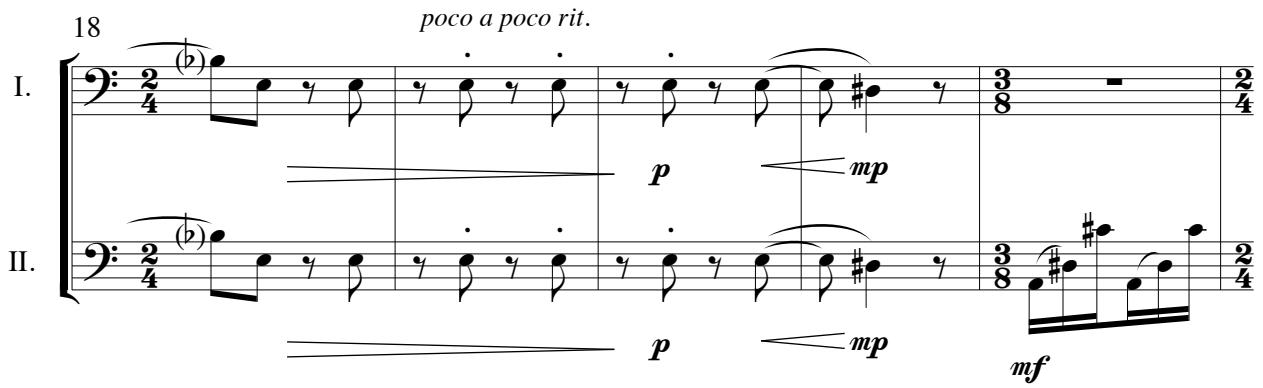
mf

I. II.

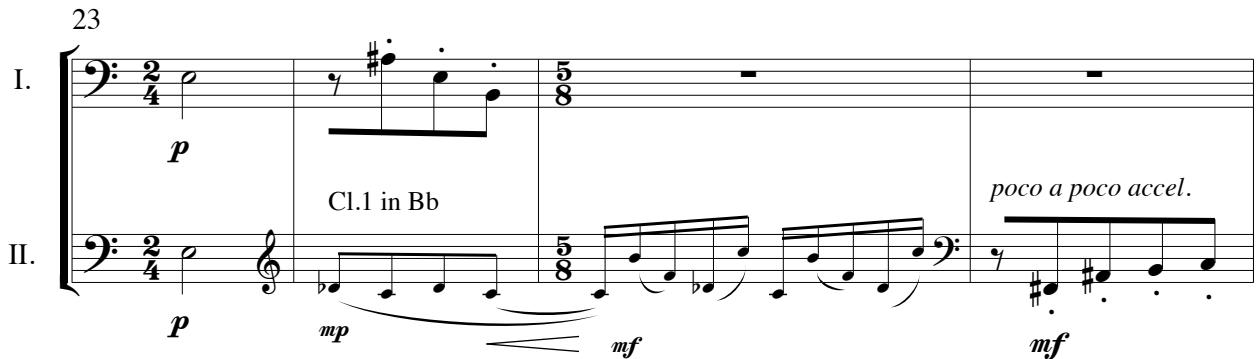
mf

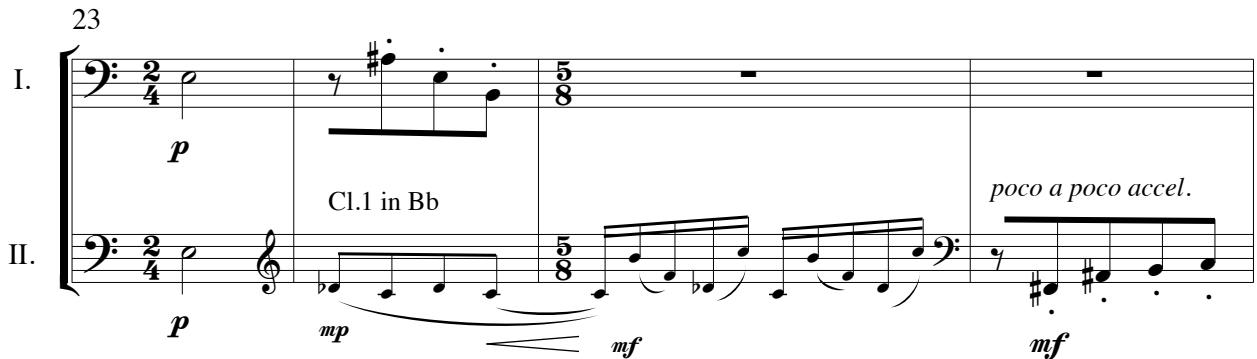
18 *poco a poco rit.*

I. 

II. 

23

I. 

II. 

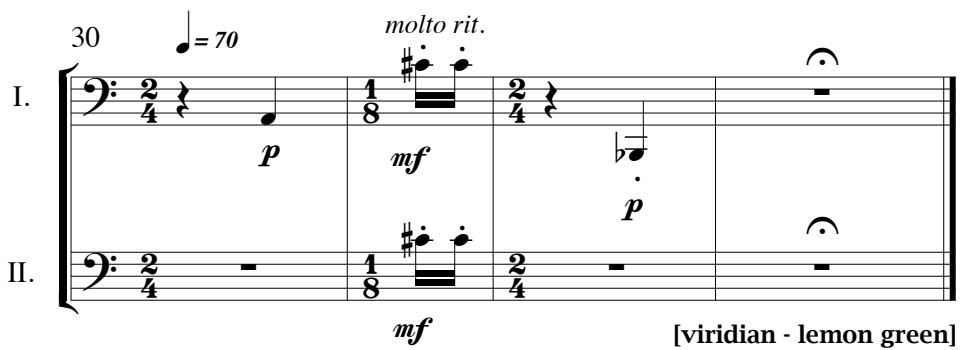
27

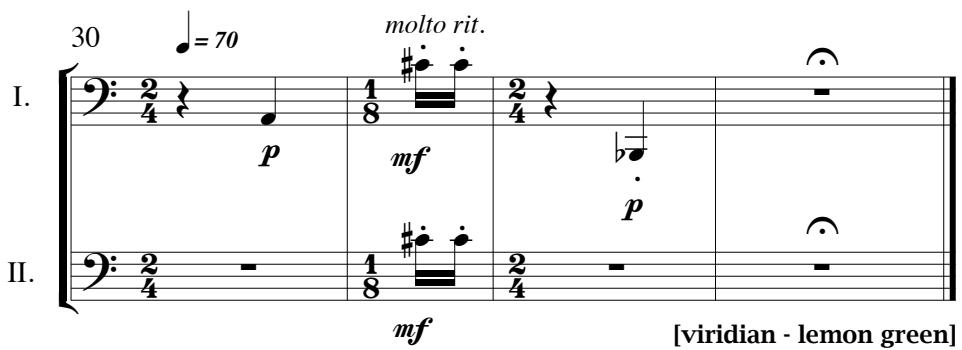
I. 

Ob.2
Cl.1 in Bb

II. 

30 $\text{♩} = 70$ *molto rit.*

I. 

II. 

[viridian - lemon green]

Image XV

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

Bassoon I.

Bassoon II.

I. 3

II.

I. 6

II.

I. 9

II.

12

I.

mp

II.

mp

15

I.

II.

p

[lemon green]