



Fifteen Images (Le Jardin Pluvieux)

For Wind Octet

Nigel Morgan

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About the Music

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, visited by George Fox and within a thirty-minute walk of Fox's famous rock pulpit on Firbank Fell. The house and garden have been described by the poet Basil Bunting:

. . .
*Yet for a little longer here
stone and oak shelter*

*silence while we ask nothing
but silence . . .*

At Brigflatts meetinghouse (1975)

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 window panes. 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 window pane. 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.

In *Fifteen Images* a number of ideas and influences are present: ideas focus on the potential of aligning the interaction of colour in a pictorial space with the organisation of tonalities, chords, arpeggios and harmonic progressions; influences reference a very particular genre of contemporary piano composition and performance practice associated with the composers Eric Satie, George Antheil, Morton Feldman and Howard Skempton, and pianists John Tilbury, Nicholas Hodges, Philip Thomas and Ian Pace. This is music that often denies the usual musical punctuation of the cadence, has a circular quality about its movement, and in Skempton's case echoes of folk and ethnic music.

In its version for wind octet such inspiration is extended to the serenades of Mozart, music written in the genre known as *Harmoniemusik* and designed for performance in public spaces or out of doors. Surrounding all this is the affecting nature of the garden itself and the Quaker message of simplicity and living in the light (of Christ).

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 opposite. 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/>

The image displays six staves of musical notation, each corresponding to a different color. The notation is in 4/4 time and uses a treble clef. The notes are as follows:

- Alizarin Crimson:** G4, A4, B4, C5, D5, E5, F5, G5.
- Cadmium Red:** G4, A4, B4, C5, D5, E5, F5, G5.
- Cadmium Yellow:** G4, A4, B4, C5, D5, E5, F5, G5.
- Cerulean Blue:** G4, A4, B4, C5, D5, E5, F5, G5.
- Lemon Green:** G4, A4, B4, C5, D5, E5, F5, G5.
- Viridian Green:** G4, A4, B4, C5, D5, E5, F5, G5.

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Image I

with grace ♩ = 65

poco a poco ritardando

Horn I. II. in F

Oboe I. II.

Clarinet I. II. in Bb

Bassoon I. II.

8 *a tempo* *poco ritardando* *a tempo*

Hn.

Ob.

Cl.

Bsn.

17 *poco a poco ritardando* *a tempo* a2

Hn. *p* *mf* *mf* *p* *p* *mp* *mp*

Ob. *p* *pp* *p* *p* *p* *mp* *mp*

Cl. *p* *mp* *p* *p* *p* *mp* *mp*

Bsn. *mp* *mf* *mp* *p* *mf*

27 *poco a poco ritard.* *a tempo* *poco a poco ritardando* a2

Hn. *p* *p* *mf* *p*

Ob. *p* *p* *p* *pp*

Cl. *p* *mp* *mp* *p* *pp*

Bsn. *p* *mp* *mp* *p*

[viridian - lemon green]

17

Hn. *p*

Ob. 2. *f* 1. *mf* *mp* 2. *f*

Cl. *p*

Bsn. *p*

[lemon green - alizarin]

Detailed description: This is a musical score for four woodwind instruments: Horn (Hn.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The score is divided into four measures. The first measure is in 4/4 time, the second and third are in 4/4, and the fourth is in 2/4. The Horn part starts with a half note G4, followed by a whole rest, then a half note G4 with a flat, and a quarter note G4 with a flat. The Oboe part starts with a half note G4, followed by a sixteenth-note triplet (A4, B4, C5), then a half note G4, and a quarter note G4. The Clarinet part starts with a half note G4 with a flat, followed by a half note G4 with a sharp, and a quarter note G4 with a sharp. The Bassoon part starts with a half note G3, followed by a whole rest, then a half note G3 with a flat, and a quarter note G3 with a flat. Dynamics include *f*, *mf*, *mp*, and *p*. There are first and second endings marked '1.' and '2.' in the Oboe part. A color instruction '[lemon green - alizarin]' is written below the Bassoon part.

Image III

with deliberation ♩ = 65

Horn I,II in F

First staff of music for Horn I,II in F, showing notes and dynamics mp and p.

Oboe I,II

Second staff of music for Oboe I,II, showing notes and dynamics mf and p.

Clarinet I,II in A

Third staff of music for Clarinet I,II in A, showing notes and dynamics mf and f.

Bassoon I,II

Fourth staff of music for Bassoon I,II, showing notes and dynamics f, pesante, ff, and f.

4

Hn.

Fifth staff of music for Horns, showing notes and dynamics mp and p.

Ob.

Sixth staff of music for Oboes, showing notes and dynamics mf and p.

Cl.

Seventh staff of music for Clarinets, showing notes and dynamics a2, f, and mf.

Bsn.

Eighth staff of music for Bassoons, showing notes and dynamics.

7

Hn. *mf* *mp* *p* *mp* *p*

Ob. *mf* *p* *mf* *p*

Cl. *f* *ff* *f* 1. a2

Bsn. *f* *ff* *f*

10

Hn. *mf* *mp* *p* *mp* *pp*

Ob. *mf* *p* *mf* *p*

Cl. 2. ten. a2 1. a2

Bsn. *ff* *f* *ff* *f*

7 [alizarin]

Image IV

with purpose ♩ = 80

Horn I.II in F
mf
mp
p
mp

Oboe I.II
mf
a2

Clarinet I.II in Bb
mf
mp
mf
p
mp

Bassoon I.II
mf
p
mp
mf
mp

Hn.
cresc.
f
mp
mf

Ob.
mf
f
mp
mf

Cl.
mf
f
mp
mf

Bsn.
mf
f
p
mf
mp

12

Hn. $\frac{5}{4}$ $\frac{6}{8}$ $\frac{6}{4}$ $\frac{11}{16}$ $\frac{3}{2}$

Ob. $\frac{5}{4}$ $\frac{6}{8}$ $\frac{6}{4}$ $\frac{11}{16}$ $\frac{3}{2}$

Cl. $\frac{5}{4}$ $\frac{6}{8}$ $\frac{6}{4}$ $\frac{11}{16}$ $\frac{3}{2}$

Bsn. $\frac{5}{4}$ $\frac{6}{8}$ $\frac{6}{4}$ $\frac{11}{16}$ $\frac{3}{2}$

mp (2.) *poco a poco cresc.* *mf* *f* *mf* *mp*

1. 2.

a2

16

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

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

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

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

mf *f* *mf* *f* *f* *f*

a2

1. 2.

f [cadmium yellow - cadmium red]

13 *accel.* *a tempo primo* *accel. poco a poco* ♩ = 80

Hn. *mf* *f*

Ob. *mf* *f* a2

Cl. *mp* *mf* *f* a2 *mf*

Bsn. 1. *mf, pesante* a2 *f*

19 a2 *poco a poco ritardando* ♩ = 60

Hn. a2 *mp* *mp* *mp* *mf* *p*

Ob. *f* *f* *f* *mf* *p*

Cl. *mf* *mf* *mf* *mp* *mp*

Bsn. *f* *f* *f* *mf* *mp*

[cadmium yellow - lemon green - cadmium red]

12

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

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

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

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

a2

18

Hn. *mp* *p* *mp*

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

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

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

a2

Image VII

with resonance $\text{♩} = 50$

Horn I. II. in F

Oboe I. II.

Clarinet I. II. in Bb

Bassoon I. II.

This section of the score covers measures 1 through 4. The Horn I. II. in F staff starts with a half note G4 (a2) in 4/4 time, then rests, and continues in 9/8 and 7/8 time signatures. The Oboe I. II. staff begins with a half note G4 (f) in 4/4 time, followed by a melodic line in 9/8 and 7/8 time. The Clarinet I. II. in Bb staff starts with a half note G3 (a2) in 4/4 time, then rests, and continues in 9/8 and 7/8 time. The Bassoon I. II. staff begins with a half note G3 (mf) in 4/4 time, then rests, and continues in 9/8 and 7/8 time. Dynamics include mf, f, and a2.

Hn.

Ob.

Cl.

Bsn.

This section of the score covers measures 6 through 8. The Horn (Hn.) staff starts with a half note G4 (mp) in 4/4 time, then rests, and continues in 3/4, 2/4, 4/4, 5/4, and 6/4 time signatures. The Oboe (Ob.) staff begins with a half note G4 (f) in 4/4 time, followed by a melodic line with triplets in 3/4, 2/4, and 4/4 time signatures. The Clarinet (Cl.) staff starts with a half note G4 (mp) in 4/4 time, then rests, and continues in 3/4, 2/4, 4/4, 5/4, and 6/4 time signatures. The Bassoon (Bsn.) staff begins with a half note G4 (mf) in 4/4 time, then rests, and continues in 3/4, 2/4, 4/4, 5/4, and 6/4 time signatures. Dynamics include mp, mf, ff, cresc., pesante, and mf.

12

Hn. *p* *mp* *mf* *ff* *f* *mp* *a2*

Ob. *p* *f* *ff* *f* *mp* *p*

Cl. *p* *mp* *f* *ff* *f* *mp* *p*

Bsn. *mp* *mf* *ff* *f* *mp*

20

Hn. *p* *f* *mf*

Ob. *mf*

Cl. *f* *mf*

Bsn. *f*

[viridian - cerulean blue]

Image VIII

with grace ♩ = 120 poco rit. poco a poco accel.

Horn I. II. in F

Oboe I. II.

Clarinet I. II. in Bb

Bassoon I. II.

8

Hn.

Ob.

Cl.

Bsn.

molto rit. ♩ = 100 poco rit. ♩ = 90

16 $\text{♩} = 90$ *poco a poco accel.* *a2* $\text{♩} = 100$ *a2* $\text{♩} = 100$

Hn. *p* *mf* *p*

Ob. *mf* *p* *mf* *p*

Cl. *mf* *mf* *mf*

Bsn. *p* *mf*

25 1. *poco a poco accel.* *a tempo primo* *poco a poco accel.*

Hn. *mf* *p* *mf*

Ob. 1. *mf* *p* *mp*

Cl. 1. *mf* 2. *p*

Bsn. 1. *mf* 2. *a2*

[lemon green - cadmium red]

Image IX

with conviction ♩ = 110

Horn I. II. in F

Oboe I. II.

Clarinet I. II. in Bb

Bassoon I. II.

8

Hn.

Ob.

Cl.

Bsn.

15

Hn. *mf* *f* *mf* *p* *f* *p* *f* *p* *f* *p* *mf*

Ob. *p* *f* *p* *f* *p* *f* *p* *mf*

Cl. *mp* *f* *mp* *p* *f* *p* *f* *p* *mf*

Bsn. *mf* *f* *mf* *mp* *p* *f* *p* *f* *p* *mf*

21

Hn. *f* *mf* *sub. p* *mp* *p* *mf*

Ob. *mf* *f* *p* *mp* *p* *mf*

Cl. *mf* *f* *p* *mp* *p* *f*

Bsn. *mf* *mf* *sub. p* *mp*

26

Hn. $\frac{5}{4}$ $\frac{7}{8}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

Ob. $\frac{5}{4}$ $\frac{7}{8}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

Cl. $\frac{5}{4}$ $\frac{7}{8}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

Bsn. $\frac{5}{4}$ $\frac{7}{8}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$

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

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

3. 3. 3. 3.

31

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

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

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

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

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

[viridian - lemon green]

Image X

with a sense of purpose ♩ = 160

poco lontano

Horn I. II. in F
mf *mp*

Oboe I. II.
mf *mp*

Clarinet I. II. in Bb
mf *mp*

Bassoon I. II.
mf *mp*

6 *intimo*

Hn.
mf *f*

Ob.
mf *f*

Cl.
mf *f*

Bsn.
mf *mp* *f* *mp*

12 *poco lontano* *intimo* 1. 2. *poco calando*

Hn. $\frac{5}{4}$ $\frac{6}{8}$ $\frac{6}{4}$ $\frac{11}{16}$ $\frac{3}{2}$

Ob. $\frac{5}{4}$ $\frac{6}{8}$ $\frac{6}{4}$ $\frac{11}{16}$ $\frac{3}{2}$

Cl. $\frac{5}{4}$ $\frac{6}{8}$ $\frac{6}{4}$ $\frac{11}{16}$ $\frac{3}{2}$

Bsn. $\frac{5}{4}$ $\frac{6}{8}$ $\frac{6}{4}$ $\frac{11}{16}$ $\frac{3}{2}$

16 *subito intimo* a2 1. a2 *f*

Hn. $\frac{3}{2}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{6}{8}$

Ob. $\frac{3}{2}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{6}{8}$

Cl. $\frac{3}{2}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{6}{8}$

Bsn. $\frac{3}{2}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{6}{8}$

Image XI

with care and attention ♩ = 60

Horn I. II. in F

Oboe I. II.

Clarinet I. II. in Bb

Bassoon I. II.

10

Hn.

Ob.

Cl.

Bsn.

senza misura

a tempo

18

Hn. *a2*

Ob. 1.

Cl. 2. *f* *p* 1. *f*

Bsn. 2. *p*

3

[lemon green - cadmium red]

Image XII

with kindness ♩ = 50

Horn I. II. in F

Oboe I. II.

Clarinet I. II. in Bb

Bassoon I. II.

1. 2. *poco accel.*

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

6

Hn.

Ob.

Cl.

Bsn.

1. 2. *poco ritardando* *a tempo* *poco accel.* *poco ritard.*

mp (sim.) a2 a2

12 *a tempo* *poco a poco ritardando*

Hn.

Ob.

Cl. *p*

Bsn.

[cerulean]

Detailed description: This is a page of a musical score for a woodwind section. It contains four staves: Horn (Hn.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The music is in 7/8 time, which changes to 6/8 time at the end of the page. The tempo is marked 'a tempo' and the performance instruction is 'poco a poco ritardando'. The Horn part starts with a quarter rest followed by eighth notes. The Oboe part has a flat key signature and a melodic line. The Clarinet part is marked 'p' and has a melodic line with slurs. The Bassoon part has a melodic line with slurs. The score ends with a [cerulean] marking.

Image XIII

with equanimity ♩ = 40 a2 poco a poco accel. ♩ = 50 , poco a poco accel.

Horn I. II. in F
mf a2 poco a poco cresc. f p mp

Oboe I. II.
mf a2 poco a poco cresc. f p mp

Clarinet I. II. in Bb
mf poco a poco cresc. f p mp

Bassoon I. II.
mf poco a poco cresc. f p mp

8 ♩ = 60 poco a poco ritard. a tempo primo calando

Hn.
mf mp mf mp p mp

Ob.
mf mp mf mp mp

Cl.
mf mp mf p mp p

Bsn.
mf mp mf mp p mp p

[lemon green]

Image XIV

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

Horn I. II. in F *p*

Oboe I. II. *p* 1.

Clarinet I. II. in Bb *p* 1. *mf* 2. *p*

Bassoon I. II. *mp* a2. 2. *mf* *p*

8 ♩ = 70 *poco a poco rit.* ♩ = 65

Hn. *p*

Ob. *mf* *p* 2. 3. 3. *mp* 1. *mf*

Cl. 2. *mf* *p* 1. 5. *mp* *p* 2. *mf*

Bsn. 1. *mp* 5. 2. *mf*

15 *poco accel.* *poco a poco rit.*

Hn. *mp*

Ob. *mp*

Cl. *p* *mf* *p* *mp* *mf*

Bsn. *mf* *p* *mp* *mf*

23 *poco a poco accel.*

Hn. *p*

Ob. *mp* *f* *mf*

Cl. *p* *mp* *mf* *f*

Bsn. *p* *mf*

29 $\text{♩} = 70$ *molto rit.*

Hn. *p* *pp*

Ob. *mf* *mp* *mf* *p* *pp*

Cl. *mf* *p* *p*

Bsn. *mf* *p* *mf* *p*

[viridian - lemon green]

with a restful mind ♩ = 40 - 55

Horn I. II. in F
1. *p* a2 2. *mp*

Oboe I. II.
1. *p* a2 2. *mp*

Clarinet I. II. in Bb
mf

Bassoon I. II.
mf

Hn.
a2 1. *mf*

Ob.
a2 1. *mf*

Cl.
f *mf* *f*

Bsn.
f *mf* *f*

7

Hn. 2. *mp* 1. *a2* 2.

Ob. 2. *mp* 2. *a2* 1.

Cl. *p* *mp*

Bsn. *p* *mp*

10

Hn. 2. *p* *a2* 1. 2. *mp* *mf*

Ob. 1. *p* *a2* 2. *mp* *mf*

Cl. *mf* *p* *mp*

Bsn. *p* *mp*

13

Hn. *mp* *p* *p* *pp*

Ob. *mp* *p* *pp*

Cl. *mp* *p* *pp*

Bsn. *p*

[lemon green]

Detailed description: This is a page of a musical score for a woodwind section, starting at measure 13. It features four staves: Horn (Hn.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The Horn part has a melodic line with dynamics *mp*, *p*, and *pp*. The Oboe part has a rhythmic pattern with dynamics *mp* and *pp*. The Clarinet part has a melodic line with dynamics *mp* and *pp*. The Bassoon part has a rhythmic pattern with dynamics *p* and *pp*. The score includes first and second endings for several measures. The key signature has one flat (Bb) and the time signature is 4/4. The piece concludes with the instruction "[lemon green]".