



Fifteen Images (Le Jardin Pluvieux)

For Piano

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 its 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 meeting house. The sketch used a six-colour palette and was divided after the drawing was complete into a grid representing fifteen 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 and may be played 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 performer 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 such as 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. Surrounding all this is the affecting nature of the garden itself and the Quaker theology of simplicity and living in the light (of Christ).

Le Jardin Pluvieux is an umbrella title to three works - these *Fifteen Images*, a version of this score for wind octet and *Serenade (Le Jardin Pluvieux)* for wind octet (after Mozart's celebrated K384 in Eb). These works balance with the composer's composition *Le Jardin Sec*, a series of images for string quartet of the walled garden at Norton Conyers, scene of the night-time meeting between Jane Eyre and Mr Rochester. This was commissioned in 2003 by Yorkshire Sculpture Park for the Johnston Quartet.

Notes for Performance

Although the work is imagined for piano the music may be realised on any keyboard or harmony instrument. Versions for harp, guitar and for mallet instruments are distinctly possible because the compass of the music lies - for the most part - comfortably within the range of these instruments, and where it doesn't may be altered to fit. Markings for tempo, dynamics, and articulations should be regarded as an initial guide, no more.

Enterprising performers can investigate a version of this piece for keyboard with Active Notation. This version reveals in a multi-layered format the creative history of each image. This makes it possible for a performer to develop a richer interpretation based on a more intimate knowledge of the music than a traditional score can indicate. It is accessed online, alongside a sequence of 15 animated digital images by the textile artist Alice Fox. To find out more about this unique version see this web presentation:

<http://nigel-morgan.co.uk/fifteen-images-score/>

The image displays a musical score for six different pieces, each on a separate staff. The music is written in 4/4 time and uses a treble clef. The notes are simple, often consisting of a single note or a short melodic phrase. The pieces are labeled as follows:

- Alizarin Crimson
- Cadmium Red
- Cadmium Yellow
- Cerulean Blue
- Lemon Green
- Viridian Green

Image I

with grace ♩ = 70 *poco a poco ritardando*

Piano

mf *mf* *subito P*

8 *a tempo* *rit.* *a tempo* *rit.* *a tempo*

mf *p* *mf* *p* *mf*

16 *poco a poco ritardando* *a tempo*

p *pp* *p* *mf* *p*

26 *poco a poco ritard.* *a tempo* *poco a poco ritardando*

mf *p* *mf* *mf* *p* *pp*

Image II

with care ♩ = 60

Piano

p, dolce

mf, enfatico

p *mf sim.*

P sim.

9

p

mf

p

mf, risonare

poco a poco rit.

accel.

a tempo

f

pp

p

14

mf

p

mf

mf

p

p

p

f

p

pp

[lemon green - alizarin]

Image IV

with purpose ♩ = 80

Piano *mf*

(poco lontano)

6 *intimo* *(poco lontano)* *intimo*

12 *(poco a poco lontano)* *intimo* *(poco a poco calando)*

16 *subito intimo*

[cadmium yellow - cadmium red]

Image V

with expression ♩ = 75 *accel.* *a tempo* *accel.* *a tempo* *accel.*

Piano

7 *accel.* *a tempo* (*calando*) ♩ = 65 *poco a poco accel. e cresc.*

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

19 *poco dim.* *poco a poco ritardando* ♩ = 60 (*calando*)

Image VI

with discernment  = 80

Piano

1 2 3 4 5 6

p mp sim. pp mp p sim.

7 8 9 10

pp p mp pp sim.

11 12 13 14

pp mp p

15 16 17 18

pp mp p sim. pp p sim.

Image VII

with resonance ♩ = 50

Piano

Musical notation for measures 1-4. The piece is in a key with one sharp (F#) and one flat (Bb). The tempo is marked as ♩ = 50. The first measure starts with a mezzo-forte (mf) dynamic. The notation includes treble and bass staves with various chords and melodic lines.

5

Musical notation for measures 5-8. Dynamics include forte (f), mezzo-forte (mf), pianissimo (pp), fortissimo (ff), and a crescendo from f to mp. The notation includes treble and bass staves with various chords and melodic lines.

10

Musical notation for measures 9-16. Dynamics include mezzo-piano (mp), pianissimo (pp), mezzo-forte (mf), piano (p), mezzo-piano (mp), mezzo-forte (mf), forte (f), fortissimo (ff), and mezzo-piano (mp). The notation includes treble and bass staves with various chords and melodic lines. A fermata is present over the final note of measure 16.

17

Musical notation for measures 17-20. Dynamics include piano (p), mezzo-piano (mp), pianissimo (pp), forte (f), and mezzo-forte (mf). The notation includes treble and bass staves with various chords and melodic lines.

* Red. 7

[viridian - cerulean blue]

Image VIII

Piano

with grace ♩ = 60 poco rit. a tempo poco accel.

mf *p* *mf*

8

molto rit. ($\text{♩} = 50$) poco rit. ($\text{♩} = 45$) poco accel.

p *mf* *p* *mf*

18

($\text{♩} = 50$) poco a poco accel. ($\text{♩} = 70$)

mf *p* *mf* *poco dim.*

27

tempo primo ($\text{♩} = 60$) poco a poco accel.

mp *p* *mf* *poco dim.* *p*

with conviction ♩ = 120

Image IX

Piano

The musical score is written for piano and consists of four systems of music. The tempo is marked "with conviction" at 120 beats per minute. The key signature has one sharp (F#). The score includes various dynamics such as *mf*, *f*, *p*, *pp*, *mp*, and *ff*. It also features articulation like accents and slurs, and technical markings such as triplets. The piece concludes with the text "[viridian - lemon green]" in the bottom right corner.

[viridian - lemon green]

Image X

with a sense of purpose ♩ = 160

(poco lontano)

Piano

Image XI

Piano

with care ♩ = 60

P, dolce

mf, enfatico

P come prima

mf come prima

mf

P

P

9

P

mf

pp

mf

P

pp

P

mf, risonare

poco rit.

accel.

a tempo

P

15

P

mf

P

f

[lemon green - cadmium red]

Image XII

with kindness ♩ = 55

poco accel.

Piano

mp, sonoro

6

poco rit. *a tempo* *poco accel.*

11

poco rit. *a tempo* *poco a poco rit.*

[cerulean]

Image XIII

Piano

with equanimity ♩ = 40

poco a poco accel.

♩ = 50

6

poco a poco accel.

♩ = 60

poco a poco accel.

mp *mf* *mp* *cresc.*

11

poco a poco rall.

molto calando

mf *dim.* *p* *mp* *dim.* *p*

Image XIV

with grace ♩ = 70

(♩ = 60)

poco a poco accel.

(♩ = 70)

Piano

p

poco rit

mf

p

mf

9

(♩ = 65)

poco a poco rit.

p

mf

p

mf

17

poco rit.

(♩ = 50)

p

poco a poco rit.

mf

p

mf

26

poco a poco accel.

(♩ = 70)

molto rit.

p

mf

p

Image XV

Piano

with a restful mind ♩ = 40

poco a poco accel.

Ped. ad lib. mf, risonare

f

5

poco a poco accel.

mf

f

p subito

9 (♩ = 60)

poco cresc.

poco rit.

mp

mf

p subito

13 (♩ = 50)

poco a poco rall e dim.

mp

calando molto

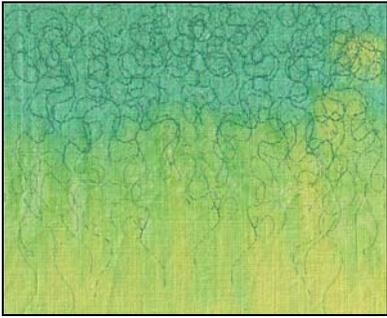
a niente

for my Brigflatts friends.

[lemon green]

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Alice Fox
Fifteen Images (Le Jardin Pluvieux)



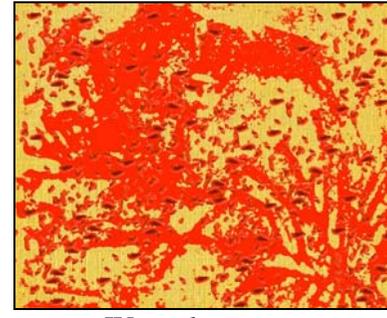
I. with grace



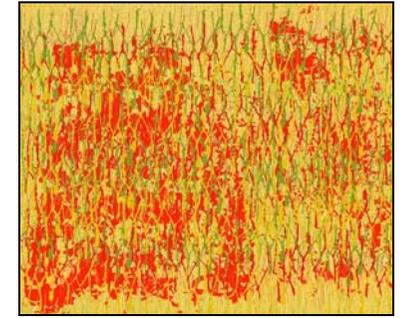
II. with care



III. with deliberation



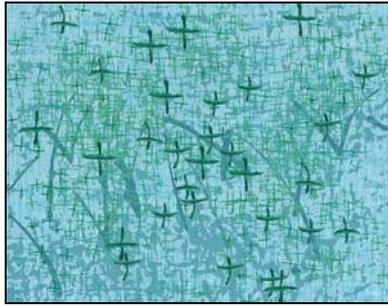
IV. with purpose



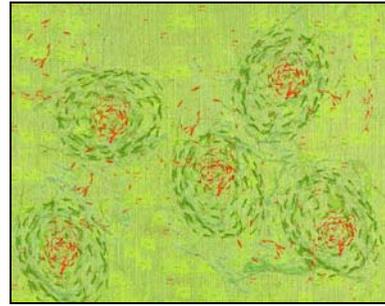
V. with expression



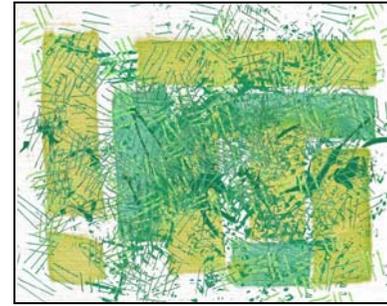
VI. with discernment



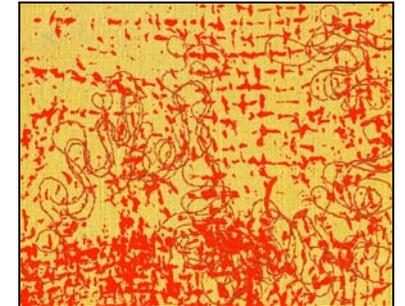
VII. with resonance



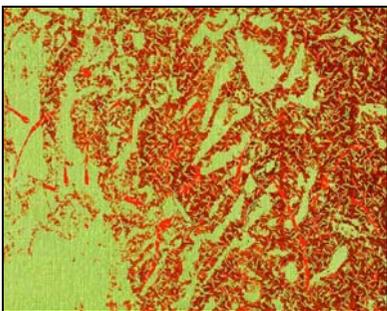
VIII. with grace



IX. with conviction



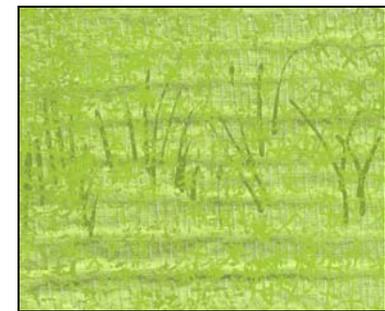
X. with purpose



XI. with care



XII. with kindness



XIII. with equanimity



XIV. with grace



XV. with a restful mind