



Fifteen Images (Le Jardin Pluvieux)

For piano and bassoon

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 performers may organise the sequence of images in any way that feels appropriate, may repeat or omit images as necessary, play as solos or duos as appropriate.

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).

Fifteen Images - the duo versions

Although the work was originally imagined for solo keyboard the development of the score into a computer-based Active Notation score led to a collaboration with jazz pianist Matt Robinson. Inspired by Matt's realisation of the score the composer created this duo version for piano and bassoon. In adding a melodic element to what was predominantly a score focusing on harmony and rhythm the work becomes something more than the sum of its parts, less contemplative perhaps and more akin to the shared meditation of the Quaker meeting.

A Guide to Performance

Markings for tempo, dynamics, and articulations should be regarded as an initial guide, no more. Transpositions up or down and the addition of ornaments and improvised additions may feature in any part.

In the bassoon part a bracketed bar features in Images I, VIII and XIV. This occurs when the keyboard part has a single chord with a fermata attached. The soloist should regard the pitches and rhythm here very freely, aiming at a kind of reflective ornament to end previous phrases (in Image I and VIII) or as an improvisatory *anacrusis* (in Image XIV) to future phrases.

For the enterprising performer each tonality directly associated with a colour is listed here. Improvised links between or extensions to the images are welcomed, and are regarded as very much in the spirit of the composition.

The image shows six staves of musical notation, each representing a different color. The colors are: Alizarin Crimson, Cadmium Red, Cadmium Yellow, Cerulean Blue, Lemon Green, and Viridian Green. The notation is for two instruments, likely piano and bassoon, as indicated by the two staves per row. Each staff begins with a treble clef and a key signature. The music consists of quarter notes and rests, with some sharp and flat symbols indicating key changes. The notation is presented in a grid format, with each color having its own row of two staves.

The duo versions of *Fifteen Images* may be performed with Active Notation technology developed by the composer and the technologist Phil Legard. This includes textile animations by Phil Legard and textile artist Alice Fox. Information on this can be found here:

<http://nigel-morgan.co.uk/pacmf2011/>

Image I

Bassoon *with grace* $\text{♩} = 70$

poco a poco ritardando

Bassoon

Piano

mf

subito p

8 *a tempo* *rit.*

mf

rit.

a tempo

mf

a tempo

rit.

mf

p

mf

p

mf

* See introductory note.

16

poco a poco ritardando

a tempo

poco a poco ritardando

a tempo

poco a poco ritardando

25

poco a poco ritard.

a tempo

poco a poco ritardando

poco a poco ritardando

[viridian - lemon green]

Image I

with grace $\text{♩} = 70$

Bassoon

poco a poco ritardando

a tempo *rit.*

a tempo

rit.

a tempo

poco a poco ritardando

a tempo

p

poco a poco ritard.

a tempo

poco a poco ritardando

p

[viridian - lemon green]

* See introductory note.

Image II

with care $\text{♩} = 60$

Bassoon

Piano

p, dolce

mf, enfatico

p sim.

8

mp

mf

mp

p

mf sim.

p

mf

p

poco a poco rit.

mf risonare

accel.

pp

13 *a tempo*

Musical score for page 13:

- Top Staff (Bass Clef):
 - Measure 1: $\gamma \gamma \gamma \# \text{Bass} \text{Bass}$ (mf)
 - Measure 2: $\gamma \text{Bass} \text{Bass} \text{Bass}$ (mp)
 - Measure 3: $\gamma \gamma \gamma \text{Bass} \text{Bass}$ (mf)
 - Measure 4: $\gamma \text{Bass} \text{Bass} \text{Bass}$ (mf)
 - Measure 5: $\gamma \gamma \gamma \# \text{Bass} \text{Bass}$ (mf)
- Bottom Staff (Treble Clef):
 - Measure 1: $\text{Clef} \text{Clef} \text{Clef}$ (p)
 - Measure 2: $\text{Clef} \text{Clef} \text{Clef}$ (f)
 - Measure 3: $\text{Clef} \text{Clef} \text{Clef}$ (mf)
 - Measure 4: $\text{Clef} \text{Clef} \text{Clef}$ (p)
 - Measure 5: $\text{Clef} \text{Clef} \text{Clef}$ (mf)
 - Measure 6: $\text{Clef} \text{Clef} \text{Clef}$ (p)

19

Musical score for page 19:

- Top Staff (Bass Clef):
 - Measure 1: $\gamma \gamma \text{Bass} \text{Bass}$ (pp) $\gamma \text{Bass} \text{Bass}$ (mf)
- Middle Staff (Treble Clef):
 - Measure 1: $\text{Clef} \text{Clef} \text{Clef}$ (f)
- Bottom Staff (Bass Clef):
 - Measure 1: $\text{Clef} \text{Clef} \text{Clef}$

[lemon green - alizarin]

Image II

with care ♩ = 60

Bassoon

mf mp mf mp mp mf

8

A musical score for bassoon, showing two measures. The first measure starts with a grace note followed by a dotted half note, then a quarter note tied to a eighth note. The dynamic is *mp*. The second measure begins with a sixteenth-note pattern (two groups of three) followed by a eighth note, dynamic *mf*. The bassoon then plays a single eighth note, dynamic *mp*. The measure concludes with a eighth note tied to a sixteenth note, dynamic *mp*.

13 *a tempo*

19

Image III

with deliberation ♩ = 65

Bassoon

f *mp* *cresc.* *f* *mp* *cresc.*

Piano

mf *mf* *p* *(-)* *mf* *p*

sempre f

3

cresc. *f* *mp* *mf* *3* *f* *mp* *cresc.*

mf *p*

5

mf

mp

mf

cresc.

5

7

f

6

mf

cresc.

f

mp

mf

p

9

mf

mp

cresc.

mf

p

mf

v

11

mp

mf

cresc.

f

mp

mf

p

[alizarin]

Image III

with deliberation ♩ = 65

Bassoon

1 2 3 4 5 6 7 8 9 10 11 12

f *mp* *cresc.* *f* *mp* *cresc.*

f *mp* *mf* *3* *f* *mp* *cresc.*

mf *mp* *mf* *mf* *cresc.*

mf *6* *mf* *cresc.* *f* *mp*

mf *mp* *cresc.* *3* *3* *mf*

mp

mp *f* *mp*

[alizarin]

Image IV

(poco a poco lontano)

intimo

10

(poco a poco calando)

subito intimo

14

18

[cadmium yellow - cadmium red]

Image IV

with purpose $\text{♩} = 80$

Bassoon

(poco lontano)

intimo

cresc.

mf *mp* *intimo* *3* *mf* *(poco lontano)*

mf *mp* *p*

intimo

(poco a poco lontano)

subito intimo

mf *mp* *intimo* *mf*

mf *3* *f* *mf*

[cadmium yellow - cadmium red]

Image V

with expression $\text{♩} = 75$

Bassoon

Piano

11

poco a poco accel. e cresc.

accel.

a tempo primo

16

accel. poco a poco

$\text{♩} = 80$

poco dim.

mf ————— *f* ————— *mf* ————— *f*

poco a poco ritardando
 20 *poco dim.*
mf *mp*

$\text{♩} = 60$ (*calando*)
 23 *cresc.* *mf* *mp*
mf

[cadmium yellow - lemon green - cadmium red]

Image V

Bassoon

with expression $\text{♩} = 75$

6 *accel.* *accel.* *a tempo* *accel.* *a tempo*

11 *poco a poco accel. e cresc.* *accel.* *a tempo primo*

16 *accel. poco a poco* $\text{♩} = 80$ *poco dim.*

20 *poco a poco ritardando* *poco dim.* *mf* *mp*

23 *(calando)* *cresc.* *mf* *mp* [cadmium yellow - lemon green - cadmium red]

Image VI

with discernment ♩ = 80

Bassoon

Piano

6

10

pp *p* *mp*

sim.

13

pp *mp*

sim.

pp *mp* *p*

pp *mp* *p*

sim.

,

17

pp *mp*

pp *p*

sim.

,

pp *p*

sim.

[lemon green]

Image VI

with discernment $\text{♩} = 80$

Bassoon

6

10

13

17

[lemon green]

Image VII

with resonance ♩ = 50

Bassoon

Piano

5

f mp p mf p

f mf pp mf ff σ

This image shows two staves of a musical score. The top staff is for the Bassoon, which plays eighth-note patterns with sharp and flat accidentals. The bottom staff is for the Piano, showing both treble and bass clefs with various dynamics like *mf*, *f*, *p*, *mf*, *pp*, *mf*, *ff*, and a dynamic symbol σ. Measure 5 begins with a forte dynamic *f* followed by a piano dynamic *mp*. The piano part continues with *p*, *mf*, *pp*, *mf*, *ff*, and ends with a dynamic symbol σ.

18

mp

p

mf

mp

pp

f

mf

8

*

Ad.

[viridian - cerulean blue]

Image VII

with resonance $\text{♩} = 50$

Bassoon

5 f mp p mf p

9 mp *cresc.* mf mp *cresc.* mf mp mf

13 mf *cresc.* f

18 mp p mf [viridian - cerulean blue]

Image VIII

with grace $\text{♩} = 60$

poco rit.

a tempo

poco accel.

Bassoon

Piano

molto rit.

$(\text{♩} = 50)$

poco rit.

$(\text{♩} = 45)$

* See introductory note.

poco accel.
 16

$(\text{♩} = 50)$
poco a poco accel.

p

mf

poco dim.
 24

$(\text{♩} = 70)$
tempo primo $(\text{♩} = 60)$
mf

mp

p

mf

31

poco a poco accel.

poco dim.

p

[lemon green - cadmium red]

Image VIII

Bassoon

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

poco accel.

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

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

24 $(\text{♩} = 70)$ *poco dim.* *tempo primo* $(\text{♩} = 60)$

31 *poco a poco accel.* *poco dim.*

* See introductory note.

[lemon green - cadmium red]

Image IX

10

f

p

mp

mf

f

mf

1. *mf* ————— *f*

f

pp

mp

pp

mp

mf

f

2. *f* ————— *mf*

mp

mp

mp

ff

1. *mp* ————— *f*

pp

mp

mp

mp

ff

2. *f* ————— *mp*

20

mp — 3 —

f

dim.

mf

mf —

mp —

— 3 —

f

mf

mp

pp

ff

[viridian - lemon green]

Image IX

with conviction $\text{♩} = 120$

Bassoon

6

10

16

20

[viridian - lemon green]

Image X

with a sense of purpose ♩ = 160

Bassoon

Piano

(poco lontano)

5

intimo

— 3 —

mp

intimo

mp

mf

(poco lontano)

10 (poco a poco lontano) *intimo*
mp *p* *mf*

14 (poco calando) *subito intimo*
mp *p* *mf* *mf*



[cadmium yellow - cadmium red]

with a sense of purpose $\text{♩} = 160$

Bassoon

(poco lontano)

intimo

mp

cresc.

mf

(poco lontano)

intimo

mp

mf

(poco a poco lontano)

intimo

mp

p

mf

(poco calando)

subito intimo

mp

p

mf

mf

[cadmium yellow - cadmium red]

Image XI

with care $\text{♩} = 60$

Bassoon: *mf* (*con sordini*)

Piano: *p, dolce*, *mf, enfatico*, *p come prima*, *mf come prima*, *p*, *mf*, *p*

9

Bassoon: *poco rit.*, *mf*, *p*, *pp*, *mf*, *p*, *mf, risonare*, *mf*, *accel.*, *a tempo*, *p*, *p*

Piano: *p*, *mf*, *pp*, *mf*, *p*, *mf*, *risonare*, *mf*, *accel.*, *a tempo*, *p*, *p*

16

A musical score for piano, page 16. The score consists of three staves. The top staff is in bass clef, the middle staff in treble clef, and the bottom staff in bass clef. The music includes various note heads, rests, and dynamic markings such as *mf*, *p*, and *f*. The score is divided into measures by vertical bar lines.

[lemon green - cadmium red]

Image XI

with care $\text{♩} = 60$

Bassoon

mf (con sordini)

9

poco rit.

mp

mf

mf

16

mf

f

[lemon green - cadmium red]

Image XII

with kindness ♩ = 55

Bassoon

Piano

mp

mp, sonoro

poco accel.

a tempo

6

poco rit.

poco accel.

11

a tempo

poco rit.

poco a poco rit.

[cerulean]

This musical score page contains two staves of piano music. The top staff uses a bass clef and has a key signature of one sharp. The bottom staff uses a treble clef and also has a key signature of one sharp. The music begins with a section marked 'a tempo' over two measures. This is followed by a section marked 'poco rit.' over three measures. The final section, spanning from measure 11 to the end of the page, is marked 'poco a poco rit.' and concludes with the instruction '[cerulean]'. The music features various note values including eighth and sixteenth notes, and rests. Measure 11 ends with a half note. Measures 12 through 14 end with quarter notes. Measures 15 through 17 end with eighth notes. Measures 18 through 20 end with sixteenth notes.

Image XII

with kindness $\text{♩} = 55$

Bassoon mp

poco accel.

6 *a tempo*

poco accel.

11 *a tempo*

poco a poco rit.

[cerulean blue]

This musical score for Bassoon consists of three staves of music. The first staff begins with the instruction "with kindness" and a tempo marking of $\text{♩} = 55$. The dynamic is marked as mp . The second staff starts at measure 6 with the instruction "a tempo". The third staff starts at measure 11 with the instruction "a tempo". Various performance markings are present: "poco accel." (slightly faster) above the second staff, and "poco a poco rit." (slowly slower) above the third staff. The score concludes with the text "[cerulean blue]" in a square bracket.

Image XIII

with equanimity ♩ = 40

Bassoon: ♩ = 40

Piano: ♩ = 40

poco a poco accel.

Bassoon: ♩ = 50

Piano: ♩ = 50

Musical score for piano, page 6, measures 6-11. The score consists of three staves. The top staff is bass clef, the middle staff is treble clef, and the bottom staff is bass clef. Measure 6 starts with a dynamic *mp*. Measure 7 begins with a dynamic *mf*, followed by a tempo marking = 60 . Measure 8 starts with a dynamic *mp*, followed by a dynamic *cresc.* Measure 9 starts with a dynamic *mf*, followed by a dynamic *dim.*. Measure 10 starts with a dynamic *mf*, followed by a dynamic *dim.*. The score includes various note heads with sharp or natural signs, and measure 7 features a single eighth-note head with a sharp sign.

12 *poco a poco rall.* , *molto calando*

p *mp* *dim.* *p*

p *mp* *dim.* *p*

[lemon green]

Image XIII

Bassoon

with equanimity $\text{♩} = 40$

poco a poco accel.

$\text{♩} = 50$

poco a poco accel.

$\text{♩} = 60$

poco a poco accel.

cresc.

$\text{♩} = 60$

molto calando

poco a poco rall.

dim.

p

mp

mf

p

mp

mf

dim.

[lemon green]

12

Image XIV

Bassoon

with grace $\text{♩} = 70$

poco rit.

* $(\text{♩} = 60)$

poco a poco accel.

mp

mf

mp

Piano

$(\text{♩} = 70)$

poco a poco rit.

$(\text{♩} = 65)$

mf

mp

p

mf

mf

mf

8

* See introductory notes.

15

poco accel.

mp *mf*

mp

p

mf

poco a poco rit.

mf

($\text{♩} = 50$)

23

mp

mf

poco a poco accel.

p

mf

(♩ = 70)

29

molto rit.

mp

p

mf *p*

[viridian - lemon green]

This musical score page shows two staves for a piano. The top staff is in bass clef and the bottom staff is in treble clef. Both staves have a key signature of one sharp. Measure 29 begins with a bass note followed by a series of eighth notes. The dynamic is marked *mp*. The tempo is indicated as (♩ = 70). The measure ends with a fermata over the last note. Measure 30 begins with a bass note followed by a series of eighth notes. The dynamic is marked *p*. The tempo is marked *molto rit.*. The measure ends with a fermata over the last note. Measure 31 begins with a bass note followed by a series of eighth notes. The dynamic is marked *mf*, followed by *p*. The measure ends with a fermata over the last note. A bracket covers the end of measure 29 and the beginning of measure 30, with the instruction [viridian - lemon green] below it.

Image XIV

Bassoon

with grace $\text{♩} = 70$

poco rit.

* $(\text{♩} = 60)$

poco a poco accel.

8 $(\text{♩} = 70)$

poco a poco rit.

15 $(\text{♩} = 50)$

poco accel.

poco a poco rit.

poco rit.

23 $(\text{♩} = 70)$

poco a poco accel.

29 $(\text{♩} = 70)$

molto rit.

[viridian - lemon green]

* See introductory note.

Image XV

with a restful mind ♩ = 40

Bassoon

poco a poco accel.

mp, sotto voce

Piano

Ped. ad lib. mf, risonare

4

poco a poco accel.

7

p subito

mp

(♩ = 60)

poco cresc.

10

poco rit.

mf

p subito

mp

(♩ = 60)

13 (♩ = 50)

p

poco a poco rall e dim.

calando molto a niente

mp

[lemon green]
for my Brigflatts friends.

Detailed description: The musical score is for a solo instrument, likely piano, featuring two staves. The top staff is in bass clef and the bottom staff is in treble clef. The tempo is indicated as (♩ = 50). The dynamics include 'p' (piano) and 'mp' (mezzo-piano). The performance instructions 'poco a poco rall e dim.' and 'calando molto a niente' are placed above the staves. The score concludes with a bracketed dedication: '[lemon green]' followed by 'for my Brigflatts friends.'

Image XV

Bassoon *with a restful mind* $\text{♩} = 40$

poco a poco accel.

mp, sotto voce

4 *poco a poco accel.*

7 *poco cresc.* $(\text{♩} = 60)$

10 *poco rit.*

13 $(\text{♩} = 50)$ *poco a poco rall e dim.* *calando molto a niente*
p [lemon green]