



Fifteen Images (Le Jardin Pluvieux)

For piano and tenor saxophone in Bb

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 tenor saxophone in Bb. 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 saxophone 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 associated with a specific color. The colors are: Alizarin Crimson, Cadmium Red, Cadmium Yellow, Cerulean Blue, Lemon Green, and Viridian Green. Each staff contains a single melodic line consisting of quarter notes and rests, set against a background of vertical stems. The notation is in common time with a treble clef.

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

with grace $\text{♩} = 70$

Tenor Sax. in Bb

poco a poco ritardando

subito **p**

Piano

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

rit.

a tempo

rit.

a tempo

* See introductory note.

16

poco a poco ritardando

a tempo

mf

p

mf

mp

p

mf

p

25

poco a poco ritard.

a tempo

mf

p

mf

mf

p

pp

[viridian - lemon green]

Image I

with grace $\text{♩} = 70$

Tenor Sax. in Bb

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

16 *poco a poco ritardando* *a tempo*

25 *poco a poco ritard.* *a tempo* *poco a poco ritardando*

[lemon green - alizarin]

* See introductory note.

Image II

with care ♩ = 60

Tenor Sax. in Bb

Piano

p, dolce

mf, enfatico

p sim.

8

poco a poco rit.

accel.

pp

* Diamond-shaped noteheads indicate notes that may be difficult for some players.
Transpose an octave ad lib.

13 *a tempo*

mf
mp
mf
mf
mf

f
mf
p
mf
p

p
p

19

p
mf

pp
f

[lemon green - alizarin]

Image II

with care $\text{♩} = 60$

Tenor Sax. in Bb

8

13 *a tempo*

19

[lemon green - alizarin]

* Diamond-shaped noteheads indicate notes that may be difficult for some players.
Transpose an octave ad lib.

* Indicates ornament in piano part.

Image III

with deliberation ♩ = 65

Tenor Sax. in Bb

Piano

3

5

mf >

> >

>

cresc.

5

mf

mf

7

f

mf

cresc.

f

mp

mf

p

9

cresc.

mf *mp*

11

mp

mf

cresc.

5

mp

[alizarin]

Image III

with deliberation $\text{♩} = 65$

Tenor Sax. in Bb

11

10

[alizarin]

Image IV

with purpose $\text{♩} = 80$

Tenor Sax. in Bb

Piano

(poco lontano)

intimo

— 3 —

(poco lontano)

intimo

5

10

(poco a poco lontano)

intimo

14

(poco a poco calando)

subito intimo

mf

mp

mf

This musical score consists of two staves. The top staff features a melodic line with grace notes and dynamic markings: 'mp' at measure 10, 'p' at measure 11, and 'mp' at measure 12. The bottom staff provides harmonic support with sustained notes and rhythmic patterns. Measure 14 begins with a melodic line marked 'mf' and continues with 'mp' and 'mf' markings. The score is written in common time with various key signatures.

18

[cadmium yellow - cadmium red]

Image IV

with purpose $\text{♩} = 80$

Tenor Sax. in Bb

The musical score consists of six staves of music for Tenor Saxophone in Bb. The first staff begins with a dynamic of *mf*. The second staff starts with *mp* and includes markings *poco lontano*, *intimo*, and a measure group bracket labeled *3*. The third staff starts with *mp* and includes markings *poco lontano*, *intimo*, and a dynamic of *mf*. The fourth staff starts with *mp* and includes markings *poco a poco lontano*, *intimo*, and a dynamic of *p*. The fifth staff starts with *mf* and includes markings *poco a poco calando*, *subito intimo*, and a dynamic of *mf*. The sixth staff begins at measure 18 and includes a dynamic of *f* and a performance instruction *[cadmium yellow - cadmium red]*.

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

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

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

18 [cadmium yellow - cadmium red]

Image V

with expression $\text{♩} = 75$

accel.

a tempo

accel.

a tempo

Tenor Sax. in Bb

Piano

6

accel.

accel.

a tempo

(calando)

$\text{♩} = 65$

Tenor Sax. in Bb

Piano

11

poco a poco accel. e cresc.

accel.

a tempo primo

mf

16

accel. poco a poco

$\text{♩} = 80$

poco dim.

poco a poco ritardando poco dim.

20

mf *mp*

$\text{♩} = 60$ (*calando*)

23

cresc. *mf* *mp*

mf

[cadmium yellow - lemon green - cadmium red]

Image V

with expression $\text{♩} = 75$

accel.

a tempo

accel.

a tempo

6

accel.

accel.

a tempo

(calando)

$\text{♩} = 65$

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.

$\text{♩} = 60$

(calando)

mf

f

mp

mf

f

mf

mf

mf

mf

mf

mf

mf

cresc.

mf

mp

[cadmium yellow - lemon green - cadmium red]

The musical score consists of eight staves of tenor saxophone music. Staff 1 starts with 'with expression' and 'mf'. Staff 2 begins with 'accel.' and 'mp'. Staff 3 has 'a tempo'. Staff 4 has 'accel.' and '(calando)'. Staff 5 ends with ' $\text{♩} = 65$ ' and 'mf'. Staff 6 starts with 'accel.' and 'mf', followed by 'f' and 'mp'. Staff 7 has 'a tempo' and 'mf'. Staff 8 has 'poco a poco accel. e cresc.', 'accel.', and 'a tempo primo'. Staff 9 starts with 'accel. poco a poco' and ' $\text{♩} = 80$ ', followed by 'f'. Staff 10 has 'poco dim.'. Staff 11 starts with 'poco a poco ritardando' and 'mf', followed by 'mf'. Staff 12 has 'poco dim.' and 'mf'. Staff 13 ends with ' $\text{♩} = 60$ ' and '(calando)'. Staff 14 has 'mf' and 'mp'. Staff 15 has 'mf'. Staff 16 has 'mf'. Staff 17 has 'mf'. Staff 18 has 'mf'. Staff 19 has 'mf'. Staff 20 has 'mf'. Staff 21 has 'mf'. Staff 22 has 'mf'. Staff 23 has 'mf' and 'mp'. The score concludes with '[cadmium yellow - lemon green - cadmium red]'.

Image VI

with discernment $\text{♩} = 80$

Tenor Sax. in Bb

Piano

6

10

sim.

13

sim.

17

pp mp

pp p sim.

pp p sim.

[lemon green]

Image VI

with discernement ♩ = 80

Tenor Sax. in Bb

The musical score consists of five staves of music for Tenor Saxophone in Bb. The key signature changes between staves, starting with one sharp in the first staff and adding more sharps in subsequent staves. The time signature is common time throughout. The score includes dynamic markings such as *p*, *mp*, and *pp*. Articulation marks like dots and dashes are present on many notes. Performance instructions include *sim.* (simile) and *[lemon green]* (color). Measure numbers 1 through 17 are indicated above the staves.

1 2 3 4 5

6 7 8 9 10

11 12 13 14 15

16 17 18 19 20

[lemon green]

Image VII

with resonance $\text{♩} = 50$

Tenor Sax. in Bb

Piano

5

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

f *mf* *pp* *mf* *mf* *ff*

9

13

8

Rd.

19

p *mf*

8 *f* *mf*

pp *f* *mf*

*

Reed.

[viridian - cerulean blue]

Image VII

with resonance $\text{♩} = 50$

Tenor Sax. in Bb

The musical score consists of six staves of tenor saxophone music in B-flat major. The tempo is indicated as $\text{♩} = 50$. The first staff begins with a dynamic of mf and includes the instruction "with resonance". Subsequent staves feature dynamics such as f , mp , p , mf , $cresc.$, mf , mp , $cresc.$, mf , mp , $cresc.$, f , mf , p , mf , and p . The score also includes a section labeled "[viridian - cerulean blue]" at the end of the piece.

5

9

13

19

[viridian - cerulean blue]

Image VIII

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

Tenor Sax. in Bb

Piano

7

* See introductory note.

16

poco accel.

(♩ = 50)

poco a poco accel.

p

mf

24

(♩ = 70)

poco dim.

tempo primo (♩ = 60)

mf

mp

p

mf

31

poco a poco accel.

poco dim.

p

mf

[lemon green - cadmium red]

Image VIII

with grace $\text{♩} = 60$

Tenor Sax. in Bb

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

p

[lemon green - cadmium red]

* See introductory note.

Image IX

with conviction $\text{♩} = 120$

Tenor Sax. in Bb

Piano

6

10

2. *f* ————— *mf*

f

1. *mf* ————— *f* *p* *mp*

mf ————— *f* *mf*

1. *mf* ————— *f*

f

2. *f* ————— *mf*

16

mp

mp ————— 3 —————

2. *f* ————— *mp*

1. *mp* ————— *f* *mf*

1. *mp* ————— *f*

pp *mp*

mp ————— 3 —————

2. *f* ————— *mp*

ff

20

[viridian - lemon green]

Image IX

with conviction ♩ = 120

Tenor Sax. in Bb

The musical score consists of five staves of tenor saxophone music in Bb. The first staff begins with *mf*, followed by a dynamic bracket labeled *f*. The second staff starts with *f*, followed by a dynamic bracket labeled *p*, with a three-measure repeat sign. The third staff begins with *mf*, followed by *f*, then *p*, then *mf*. The fourth staff begins with *f*, followed by a dynamic bracket labeled *mf*, then *1. mf*, then *f*, then *p*, then *mp*, then *mf*, then *f*, then *mf*. The fifth staff begins with *mp*, followed by *mp*, then a dynamic bracket labeled *3*, then *ff*, then *f*, then *dim.*, then *mf*, then *mf*, then *mp*. The score concludes with the instruction [viridian - lemon green].

6

10

16

20

[viridian - lemon green]

Image X

with a sense of purpose ♩ = 160

Tenor Sax. in Bb

Piano

5 (poco lontano) intimo — 3 — (poco lontano) intimo

10

(poco a poco lontano)

intimo

14

(poco calando)

subito intimo

18

[cadmium yellow - cadmium red]

with a sense of purpose ♩ = 160

Tenor Sax. in Bb

5 (poco lontano) intimo (poco lontano) intimo

10 (poco a poco lontano)

14 (poco calando) subito intimo

18 [cadmium yellow - cadmium red]

Image XI

with care $\text{♩} = 60$

Tenor Sax. in Bb

Piano

9

poco rit.

a tempo

accel.

mf, risonare

16

[lemon green - cadmium red]

Image XI

with care ♩ = 60

Tenor Sax. in Bb

9

poco rit.

accel.

a tempo

16

[lemon green - cadmium red]

* Indicates ornamentation in piano part.

Image XII

with kindness ♩ = 55

Tenor Sax. in Bb

poco accel.

Piano

mp, sonoro

6

a tempo

poco rit.

poco accel.

11

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

[cerulean]

Image XII

with kindness ♩ = 55

Tenor Sax. in Bb

5

poco accel.

6

poco accel.

11

a tempo

poco a poco rit.

[cerulean blue]

Image XIII

with equanimity ♩ = 40

poco a poco accel.

♩ = 50

Tenor Sax. in Bb

Piano

6

poco a poco accel.

♩ = 60

poco a poco accel.

cresc.

mf dim.

mp

mf

mp

cresc.

mf dim.

12 poco a poco rall.

molto calando

p *mp* *dim.*

p

mp

dim.

p

[lemon green]

Image XIII

Tenor Sax. in Bb

with equanimity $\text{♩} = 40$

poco a poco accel.

$\text{♩} = 50$

p

6

poco a poco accel.

$\text{♩} = 60$

poco a poco accel.

cresc.

mf

dim.

12

poco a poco rall.

molto calando

p

mp

dim.

[lemon green]

Image XIV

with grace $\text{♩} = 70$ *poco rit.* * $(\text{♩} = 60)$ *poco a poco accel.*

Tenor Sax. in Bb

Piano

8 $(\text{♩} = 70)$ *poco a poco rit.* $(\text{♩} = 65)$

* See introductory note.

15

poco accel.

poco a poco rit.

poco rit.

p

mf

(♩ = 50)

23

poco a poco accel.

mp

mf

p

mf

29

($\bullet = 70$)

molto rit.

mp

mp

p

mf

p

[viridian - lemon green]

Image XIV

with grace $\text{♩} = 70$ *poco rit.* * $(\text{♩} = 60)$ *poco a poco accel.*

Tenor Sax. in Bb

8 $(\text{♩} = 70)$ *poco a poco rit.* $(\text{♩} = 65)$

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

23 $(\text{♩} = 50)$

29 *molto rit.*

[viridian - lemon green]

* See introductory note.

Image XV

with a restful mind ♩ = 40

Tenor Sax. in Bb

Piano

mp, sotto voce (subtone)

poco a poco accel.

cresc.

Ped. ad lib. mf, risonare

4

mf

mp

cresc.

mf

poco a poco accel.

f

mf

f

7

pp

poco cresc.

p

poco cresc.

p subito

mp

poco cresc.

(♩ = 60)

10

poco rit.

pp

p

mf

p subito

mp

13 (♩ = 50)

poco a poco rall e dim.

calando molto a niente

p

mp

[lemon green]

for Andy Visser & Sam Richards.

This musical score page contains two staves of piano music. The top staff uses a treble clef and has a key signature of one flat. The bottom staff uses a bass clef and has a key signature of one sharp. The tempo is indicated as quarter note = 50. Measure 13 begins with a dynamic marking 'p'. The music consists of eighth-note patterns. The score includes performance instructions: 'poco a poco rall e dim.', 'calando molto a niente', and a dynamic marking 'mp' at the end of the measure. A dedication 'for Andy Visser & Sam Richards.' and a title '[lemon green]' are also present.

Image XV

with a restful mind ♩ = 40

Tenor Sax. in Bb

poco a poco accel.

cresc.

poco a poco accel.

4

7

10

13

mf

pp

poco cresc.

p

poco cresc.

poco rit.

pp

p

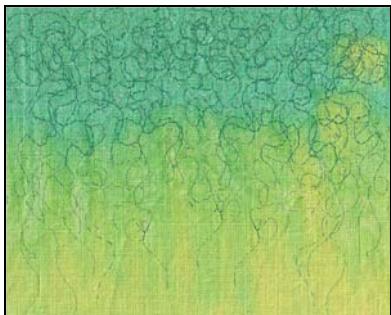
(♩ = 60)

calando molto

a niente

[lemon green]

Alice Fox
Fifteen Images (Le Jardin Pluvieux)



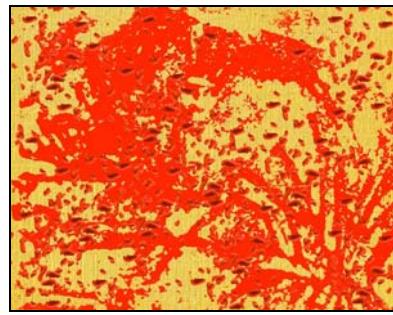
I. with grace



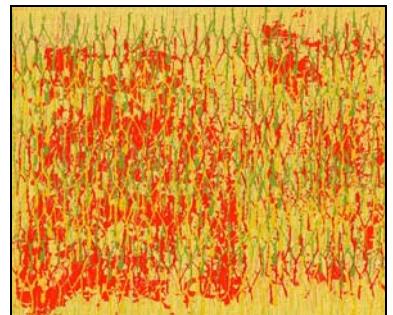
II. with care



III. with deliberation



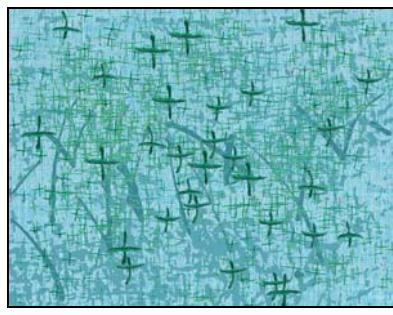
IV. with purpose



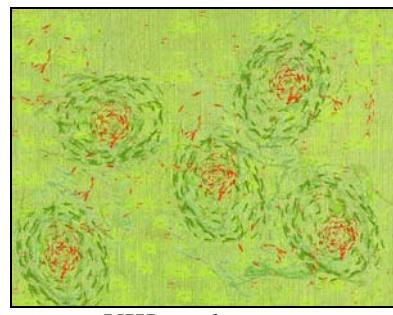
V. with expression



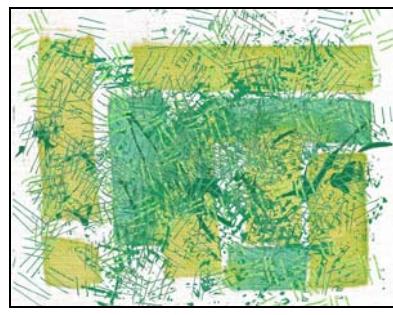
VI. with discernment



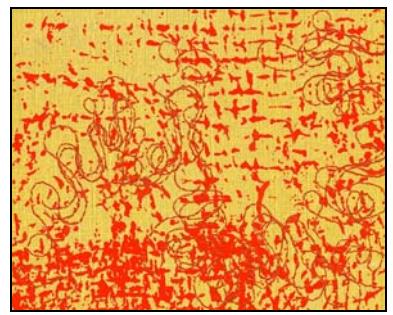
VII. with resonance



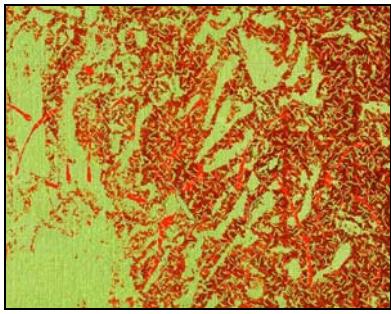
VIII. with grace



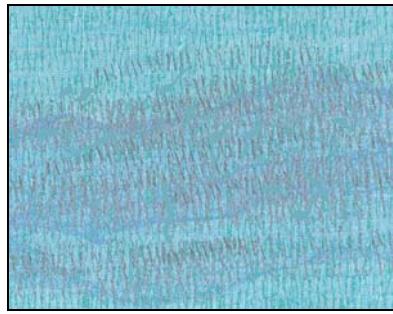
IX. with conviction



X. with purpose



XI. with care



XII. with kindness



XIII. with equanimity



XIV. with grace



XV. with a restful mind