



Fifteen Images (Le Jardin Pluvieux)

For keyboard and tenor instrument (Plymouth version)

Nigel Morgan

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Fifteen Images ***(Le Jardin Pluvieux)***

*For keyboard and tenor instrument
(Plymouth version for piano and trombone)*

Nigel Morgan

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 three duo versions for acoustic piano with tenor saxophone, tenor trombone or violoncello. In adding a melodic element to what was predominantly a score about 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.

The Plymouth Version was created for the trombonist Kieran Mcleod for performance with Matt Robinson during the Craftspace touring exhibition *Taking Time*. The Plymouth Museum leg of this show featured for the first time Alice Fox's *Fifteen Images* (see appendix) rendered as a large-scale textile work in stitch and print.

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 trombone 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 trombonist 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 consisting of a bass clef, a 4/4 time signature, and a five-line staff. The staves are arranged vertically. To the right of each staff is a color name: *Alizarin Crimson*, *Cadmium Red*, *Cadmium Yellow*, *Cerulean Blue*, *Lemon Green*, and *Viridian Green*.

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 ♩ = 70

Tenor Trombone

Piano

poco a poco ritardando

subito **p**

This section of the musical score consists of two staves. The top staff is for the Tenor Trombone, which begins with a dynamic of *mf*. The bottom staff is for the Piano, also with a dynamic of *mf*. The music is in common time. Measure 1 starts with eighth-note pairs. Measures 2-3 show sixteenth-note patterns. Measures 4-5 continue with sixteenth-note patterns, with measure 5 ending with a fermata over the piano's right hand. Measure 6 begins with a dynamic of *poco a poco ritardando*, indicated by a bracket above the notes. Measure 7 concludes with a dynamic of *subito p*, indicated by a bracket below the notes. The score ends with a final dynamic marking of *mf*.

a tempo rit.

8

a tempo

rit.

a tempo

mf

p

mf

This section of the musical score continues with two staves. The Tenor Trombone staff (top) shows eighth-note patterns with dynamics of *mf* and *mf*. The Piano staff (bottom) shows sixteenth-note patterns with dynamics of *mf*, *p*, *mf*, *p*, and *mf*. Measure 8 starts with *a tempo* followed by a ritardando bracket. Measure 9 starts with *a tempo*. Measure 10 starts with *rit.* followed by another *a tempo* bracket. Measure 11 starts with *a tempo*. Measure 12 starts with *mf*. Measure 13 starts with *p*. Measure 14 starts with *mf*. Measure 15 starts with *mf*.

* See introductory note.

16

poco a poco ritardando

a tempo

poco a poco ritardando

a tempo

poco a poco ritardando

a tempo

25

poco a poco ritard.

a tempo

poco a poco ritardando

a tempo

poco a poco ritardando

a tempo

[viridian - lemon green]

Image I

with grace $\text{♩} = 70$

Tenor Trombone

poco a poco ritardando

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

16 *poco a poco ritardando* *a tempo* *poco a poco ritardando*

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

[viridian - lemon green]

* See introductory note.

Image II

with care $\text{♩} = 60$

Tenor Trombone

Piano

p, dolce

mf, enfatico

p sim.

8

poco a poco rit.

accel.

mf sim.

p

mf risonare

13 *a tempo*

Musical score for page 13. 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. Measure 13 starts with a dynamic *mf*. The first measure contains eighth-note pairs. The second measure has a single eighth note followed by a sixteenth-note pair. The third measure contains eighth-note pairs. The fourth measure has a single eighth note followed by a sixteenth-note pair. The fifth measure contains eighth-note pairs. The sixth measure has a single eighth note followed by a sixteenth-note pair. The bottom staff shows a bass line with dynamics *f*, *p*, *mf*, *p*, *mf*, and *p*.

19

Musical score for page 19. The score consists of two staves. The top staff is in bass clef, and the bottom staff is in bass clef. Measure 19 starts with a dynamic *p*. The first measure contains eighth-note pairs. The second measure has a single eighth note followed by a sixteenth-note pair. The bottom staff shows a bass line with dynamics *pp*, *f*, and *pp*. A bracket below the staff indicates the notes correspond to the text "[lemon green - alizarin]."

Image II

with care $\text{♩} = 60$

Tenor Trombone

8

13 *a tempo*

19

[lemon green - alizarin]

* Indicates ornament in piano part.

Image III

with deliberation ♩ = 65

Tenor Trombone

Piano

sempre **f**

3

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

Tenor Trombone

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

3 *5* *cresc.* *f* *mp* *mf* *3* *f* *mp* *cresc.*

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

7 *6* *mf* *mp* *cresc.* *f* *mp*

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

11 *mp* *mf* *cresc.* *5* *f* *mp* [alizarin]

Image IV

with purpose $\text{♩} = 80$

Tenor Trombone

Piano

Measure 1: Tenor Trombone starts with eighth-note pairs, dynamic *mf*. Piano has sustained notes in the bass and treble staves.

Measure 2: Tenor Trombone continues eighth-note pairs. Dynamic changes to *mp*, then *cresc.* (measures 3-4). Piano has eighth-note pairs in the bass staff.

Measure 3: Tenor Trombone eighth-note pairs continue. Piano has eighth-note pairs in the bass staff.

Measure 4: Tenor Trombone eighth-note pairs continue. Piano has eighth-note pairs in the bass staff.

Measure 5: Tenor Trombone eighth-note pairs continue. Dynamic *mp*. Piano has eighth-note pairs in the bass staff.

Measure 6: Tenor Trombone eighth-note pairs continue. Dynamic *mf*. Piano has eighth-note pairs in the bass staff.

Measure 7: Tenor Trombone eighth-note pairs continue. Dynamic *intimo*. Piano has eighth-note pairs in the bass staff.

Measure 8: Tenor Trombone eighth-note pairs continue. Dynamic *intimo*. Piano has eighth-note pairs in the bass staff.

Measure 9: Tenor Trombone eighth-note pairs continue. Dynamic *intimo*. Piano has eighth-note pairs in the bass staff.

Measure 10: Tenor Trombone eighth-note pairs continue. Dynamic *intimo*. Piano has eighth-note pairs in the bass staff.

Measure 11: Tenor Trombone eighth-note pairs continue. Dynamic *intimo*. Piano has eighth-note pairs in the bass staff.

Measure 12: Tenor Trombone eighth-note pairs continue. Dynamic *intimo*. Piano has eighth-note pairs in the bass staff.

Measure 13: Tenor Trombone eighth-note pairs continue. Dynamic *intimo*. Piano has eighth-note pairs in the bass staff.

Measure 14: Tenor Trombone eighth-note pairs continue. Dynamic *intimo*. Piano has eighth-note pairs in the bass staff.

Measure 15: Tenor Trombone eighth-note pairs continue. Dynamic *intimo*. Piano has eighth-note pairs in the bass staff.

Measure 16: Tenor Trombone eighth-note pairs continue. Dynamic *intimo*. Piano has eighth-note pairs in the bass staff.

Measure 17: Tenor Trombone eighth-note pairs continue. Dynamic *intimo*. Piano has eighth-note pairs in the bass staff.

Measure 18: Tenor Trombone eighth-note pairs continue. Dynamic *intimo*. Piano has eighth-note pairs in the bass staff.

Measure 19: Tenor Trombone eighth-note pairs continue. Dynamic *intimo*. Piano has eighth-note pairs in the bass staff.

Measure 20: Tenor Trombone eighth-note pairs continue. Dynamic *intimo*. Piano has eighth-note pairs in the bass staff.

(poco a poco lontano)

intimo

10

(poco a poco calando)

subito intimo

14

18

[cadmium yellow - cadmium red]

Image IV

with purpose $\text{♩} = 80$

Tenor Trombone

mf *intimo* *cresc.* *mf*

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

5 *mp* *mf* *mp*

9 *mf* *mp* *p*

13 *intimo* (*poco a poco calando*) *subito intimo* *mf*

17 *mf* *f* *mf*

[cadmium yellow - cadmium red]

Image V

with expression $\text{♩} = 75$

accel. a tempo accel. a tempo

Tenor Trombone

Piano

6 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.

poco a poco ritardando
poco dim.

20

mf

mp

cresc. *mf* *mp*

= 60 (calando)

23

[cadmium yellow - lemon green - cadmium red]

Image V

with expression $\text{♩} = 75$

accel. *a tempo*

6 *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.* *mf* *mp*

23 $\text{♩} = 60$ *(calando)* *cresc.* *mf* *mp* [cadmium yellow - lemon green - cadmium red]

Image VI

with discernment ♩ = 80

Tenor Trombone

Piano

6

10

pp *p* *mp*

sim.

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 $\text{♪} = 80$

Tenor Trombone

1 p mp *sim.*

6 pp mp *sim.*

10 pp p mp *sim.*

13 pp mp *sim.*

17 pp mp *sim.*

[lemon green]

Image VII

with resonance ♩ = 50

Tenor Trombone

Piano

5

f mp p mf p

f mf pp mf ff σ

9

mf *cresc.* *mf*

mp *cresc.* *mf*

mp *pp* *mf*

p *mp*

13

mf *cresc.*

f

ff

mp *p*

Bassoon Solo

18

mp

p

mf

8

mp

pp

f

mf

*

R&d.

[viridian - cerulean blue]

Image VII

with resonance $\text{♩} = 50$

Tenor Trombone

5

9

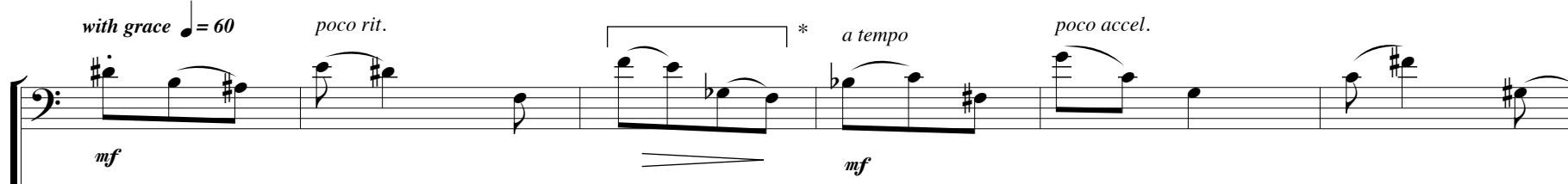
13

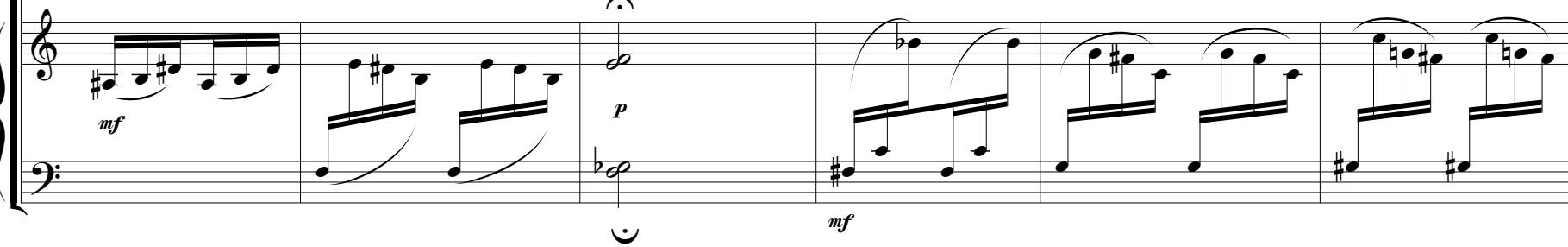
18

[viridian - cerulean blue]

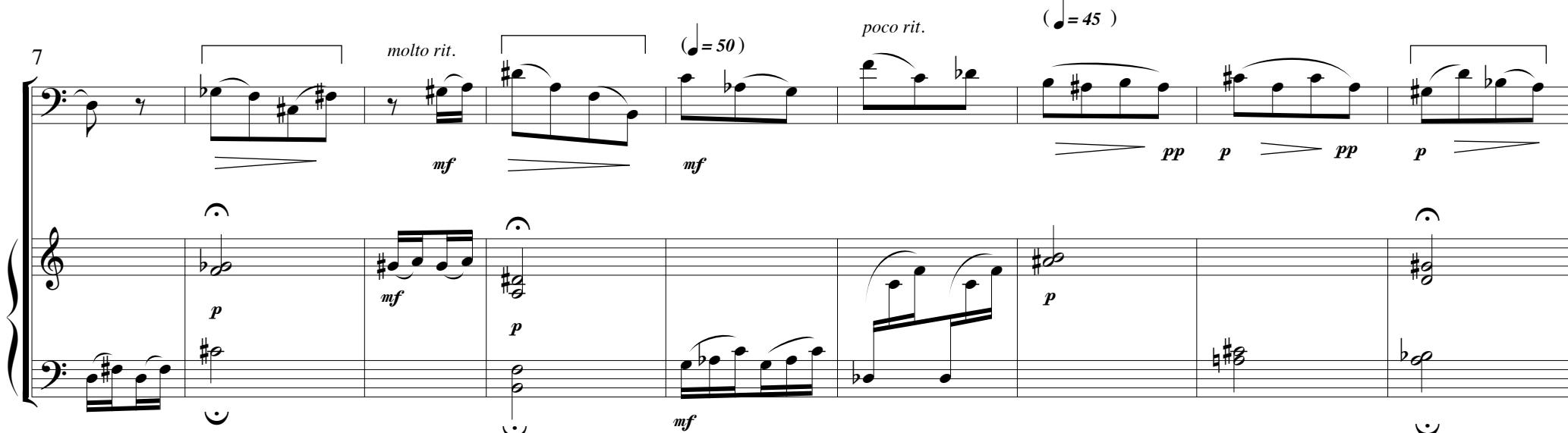
Image VIII

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

Tenor Trombone 

Piano 

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



* See introductory note.

poco accel.
 16

poco a poco accel.
 (♩ = 50)

24

31

poco a poco accel.

poco dim.

p

[lemon green - cadmium red]

Image VIII

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

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

with conviction $\text{♩} = 120$

Tenor Trombone

Piano

6

10

f

p *mp*

mf *f* *mf*

1. *mf* ————— *f*

f

pp *mp*

pp *mp*

mf *f*

2. *f* ————— *mf*

mp

— 3 —

mp — 3 —

1. *mp* ————— *f*

pp *mp*

— 3 —

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 $\text{♩} = 120$

Tenor Trombone

1 $\text{♩} = 120$

6

10

16

20

[viridian - lemon green]

Image X

with a sense of purpose ♩ = 160

Tenor Trombone

Piano

(poco lontano)

5

(poco lontano)

intimo

— 3 —

mp

mp

intimo

mf

10 (poco a poco lontano) *intimo*
 14 (poco calando) *subito intimo*

The musical score consists of two staves. The top staff uses a bass clef and the bottom staff uses a treble clef. Measure 10 begins with a bass line in 3/4 time, featuring eighth-note patterns with grace notes. The dynamic is *mp*. The treble line follows with eighth-note patterns. Measure 14 begins with a bass line in 2/4 time, also featuring eighth-note patterns with grace notes. The dynamic is *mp*. The treble line follows with eighth-note patterns. Measure 10 continues with a bass line in 3/4 time, followed by a treble line. The dynamic is *p*. Measure 14 continues with a bass line in 2/4 time, followed by a treble line. The dynamic is *mf*. Measure 10 concludes with a bass line in 3/4 time, followed by a treble line. The dynamic is *mf*. Measure 14 concludes with a bass line in 2/4 time, followed by a treble line. The dynamic is *mf*.

18

-- 3 --

-- 3 --

mf

[cadmium yellow - cadmium red]

Image X

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

Tenor Trombone

mf *mp* *cresc.* *mf*

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

mp *mp*

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

mp *p* —————— *mf*

14 (*poco calando*) *subito intimo*

mp *p* — 3 — *mf* — 3 —

18 — 3 —

[cadmium yellow - cadmium red]

The musical score for Tenor Trombone consists of five staves of music. Staff 1 starts with a dynamic of *mf*, followed by *mp*, *cresc.*, and *mf*. The tempo is indicated as $\text{♩} = 160$. Staff 2 begins with *poco lontano* dynamics, followed by *intimo* dynamics, a measure of 3, *mf*, *poco lontano*, *intimo*, and *mf*. Staff 3 shows *mp* dynamics. Staff 4 includes a dynamic of *poco a poco lontano*, *intimo*, *mp*, *p*, and *mf*. Staff 5 features *poco calando*, *subito intimo*, *mp*, *p*, *mf*, and *mf*. The score concludes with a dynamic instruction of [cadmium yellow - cadmium red]. Articulations include short vertical dashes under notes and slurs. Measure numbers 14 and 18 are present at the start of their respective staves.

Image XI

with care $\text{♩} = 60$

Tenor Trombone

mf (*con sordini*)

mf, enfatico

p, dolce

p come prima

mf come prima

p

mf

p

Piano

9

poco rit.

mp

mf

mf

p

mf

pp

mf

p

pp

p

mf, risonare

accel.

a tempo

p

p

16

Musical score for three staves:

- Staff 1 (Bass clef):** Features eighth-note patterns with grace notes. Dynamics include *mf*, *>*, and *f*.
- Staff 2 (Treble clef):** Features eighth-note patterns. Dynamics include *mf*, *p*, and *f*.
- Staff 3 (Bass clef):** Features eighth-note patterns. Dynamics include *f* and *ff*.

[lemon green - cadmium red]

Image XI

with care ♩ = 60

Tenor Trombone

mf (con sordini)

*

//|

mf

//|

mf

//|

mf

//|

mf

9

poco rit.

mf

mf

mf

16

mf

//|

f

* Indicates ornamentation in piano part.

[lemon green - cadmium red]

Image XII

with kindness ♩ = 55

Tenor Trombone

Piano

mp

poco accel.

mp, sonoro

a tempo

poco rit.

poco accel.

11

a tempo

poco rit.

poco a poco rit.

[cerulean]

This musical score page contains two staves of music for a piano. 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, starting with a measure marked 'poco a poco rit.', includes a performance instruction '[cerulean]' at the end. The music features various note values including eighth and sixteenth notes, and rests. Measure numbers 11 and 12 are indicated at the start of the score.

Image XII

with kindness $\text{♩} = 55$

Tenor Trombone *mp*

poco accel.

6 *a tempo*

poco accel.

11 *a tempo*

poco a poco rit.

[cerulean blue]

The musical score consists of three staves for Tenor Trombone. Staff 1 (measures 1-5) starts with a dynamic marking of *mp* and a tempo of $\text{♩} = 55$. The notation includes eighth-note patterns with grace notes and slurs. Staff 2 (measures 6-10) begins with a dynamic marking of *a tempo*. Staff 3 (measures 11-15) begins with a dynamic marking of *a tempo* and ends with the instruction "[cerulean blue]". Various performance instructions are placed above the staff, such as *with kindness*, *poco accel.*, *poco a poco rit.*, and *a tempo*.

Image XIII

with equanimity $\text{♩} = 40$

Tenor Trombone

Piano

poco a poco accel.

$\text{♩} = 50$

6

$\text{♩} = 60$

poco a poco accel.

cresc.

mf *dim.*

mf *dim.*

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

p

mp

dim.

p

p

mp

dim.

p

[lemon green]

Image XIII

with equanimity $\text{♩} = 40$

Tenor Trombone *mf*

poco a poco accel. $\text{♩} = 50$

f

p

6 poco a poco accel. $\text{♩} = 60$ poco a poco accel.

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

12 poco a poco rall. , molto calando

p *mp* *dim.* *p*

[lemon green]

Image XIV

with grace $\text{♩} = 70$

poco rit.

*

($\text{♩} = 60$)

poco a poco accel.

mp

mf

Tenor Trombone

Piano

p

p

mf

mf

p

mf

p

p

mf

mf

p

p

mf

mf

mf

* See introductory notes.

15

poco accel.

mp *mf*

mp

poco a poco rit.

poco rit.

mf

($\text{♩} = 50$)

23

mp

mf

poco a poco accel.

poco a poco accel.

p

mf

(♩ = 70)

29

molto rit.

mp

p

mf *p*

[viridian - lemon green]

This musical score page contains two staves. The top staff is in bass clef and has a tempo of (♩ = 70). It features a melodic line with various note heads and rests, some with grace notes. The bottom staff is in treble clef and includes dynamic markings like molto rit., mp, p, mf, and p. A bracket groups the first four measures of the bottom staff, and the text [viridian - lemon green] is placed below it.

Image XIV

with grace $\text{♩} = 70$

poco rit.

* $(\text{♩} = 60)$

poco a poco accel.

Tenor Trombone $\text{♩} = 70$

mp

mf

p

mf

mp

8 $(\text{♩} = 70)$

poco a poco rit.

mf

mp

p

mf

15 $(\text{♩} = 50)$

poco accel.

mp

mf

mp

poco a poco rit.

mf

23 $(\text{♩} = 50)$

mp

mf

poco a poco accel.

29 $(\text{♩} = 70)$

molto rit.

mp

[viridian - lemon green]

* See introductory note.

Image XV

with a restful mind ♩ = 40

Tenor Trombone

Piano

mp, sotto voce

Ped. ad lib. mf, risonare

poco a poco accel.

4

f

mf

f

poco a poco accel.

7

p subito

(♩ = 60)

mp

poco cresc.

10

poco rit.

mf

p subito

mp

13 (♩ = 50)

p

poco a poco rall e dim.

calando molto a niente

mp

[lemon green]
for my Brigflatts friends.

Image XV

with a restful mind $\text{♩} = 40$

Tenor Trombone mp , *sotto voce*

poco a poco accel.

4

poco a poco accel.

7

poco cresc.

($\text{♩} = 60$)

10

poco rit.

13

poco a poco rall e dim.

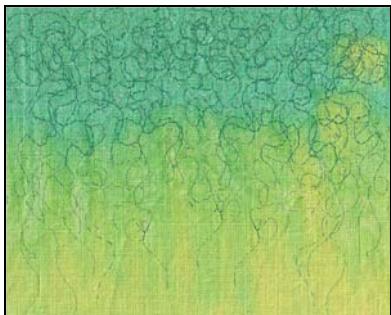
calando molto *a niente*

p

[lemon green]

The musical score consists of five staves of Tenor Trombone music. Staff 1 starts with a dynamic of mp and *sotto voce*, with a tempo of $\text{♩} = 40$. It features a melodic line with eighth-note patterns and a key signature of one sharp. Staff 2 begins at measure 4 with a similar eighth-note pattern, marked *poco a poco accel.*. Staff 3 starts at measure 7, maintaining the eighth-note pattern and *poco cresc.* dynamic, with a tempo of $\text{♩} = 60$ indicated in parentheses. Staff 4 begins at measure 10 with *poco rit.*, continuing the eighth-note pattern. Staff 5 starts at measure 13 with a dynamic of p , featuring eighth-note patterns and a tempo of $\text{♩} = 50$. The score concludes with dynamics of *poco a poco rall e dim.*, *calando molto*, and *a niente*, followed by the instruction [lemon green]. Measure numbers 1, 2, 3, 6, 8, 9, 11, and 12 are omitted from the staff numbering.

Alice Fox
Fifteen Images (Le Jardin Pluvieux)



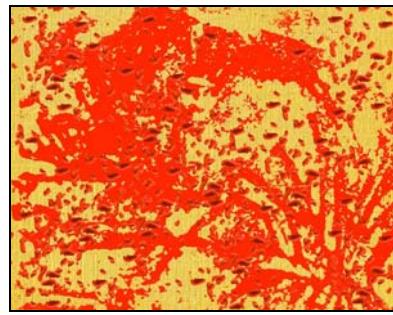
I. with grace



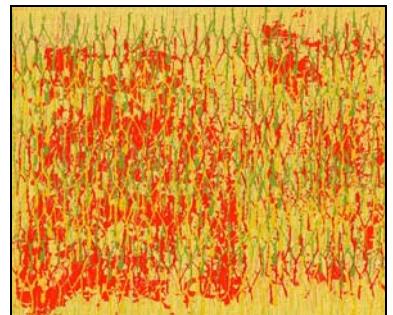
II. with care



III. with deliberation



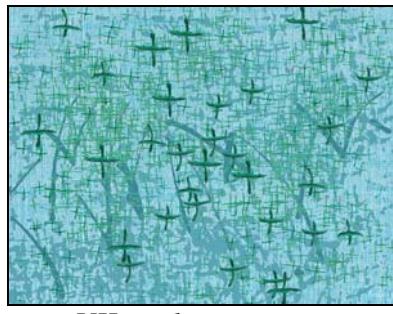
IV. with purpose



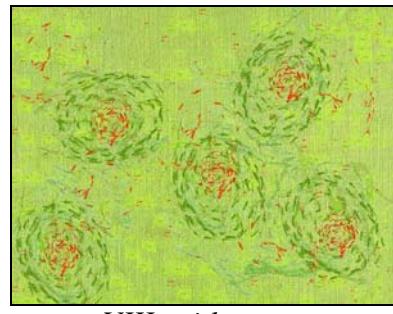
V. with expression



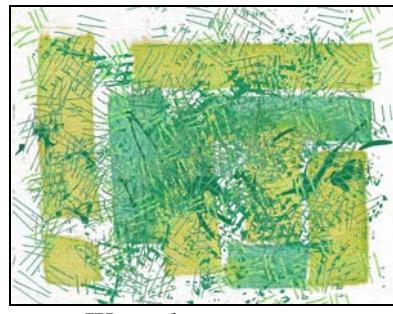
VI. with discernment



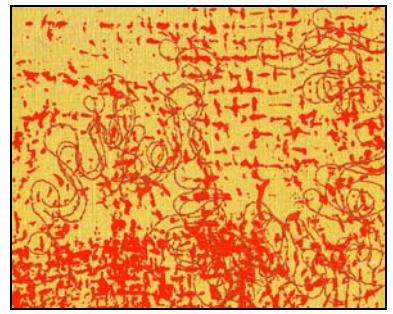
VII. with resonance



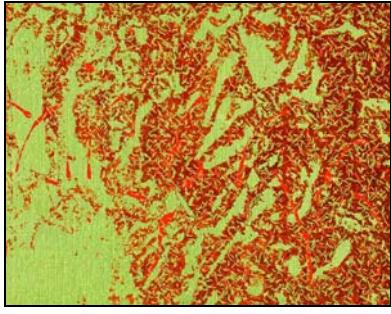
VIII. with grace



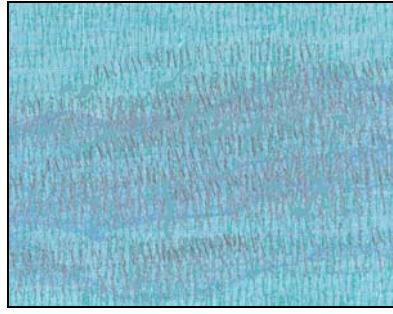
IX. with conviction



X. with purpose



XI. with care



XII. with kindness



XIII. with equanimity



XIV. with grace



XV. with a restful mind

Textile-based digital images by Alice Fox
www.alicefox.co.uk