Fifteen Images (Le Jardin Pluvieux)

For keyboard and tenor instrument (Plymouth version)

Nigel Morgan

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ISMN 979-0-57043-163-2 (Full Score)

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(Plymouth version for piano and trombone)

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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 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.

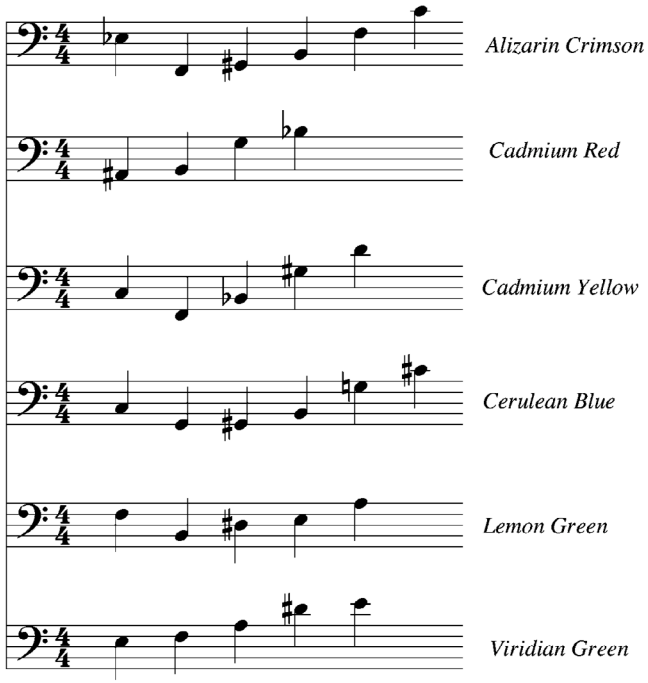
The Plymouth Version was created for the trombonist Kieran Mcleod for performance with Matt Robinson during the Craftspace touring exhibition *Taking Time*. The Plymouth Museum leg of this show featured for the first time Alice Fox's *Fifteen Images* (see appendix) rendered as a large-scale textile work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

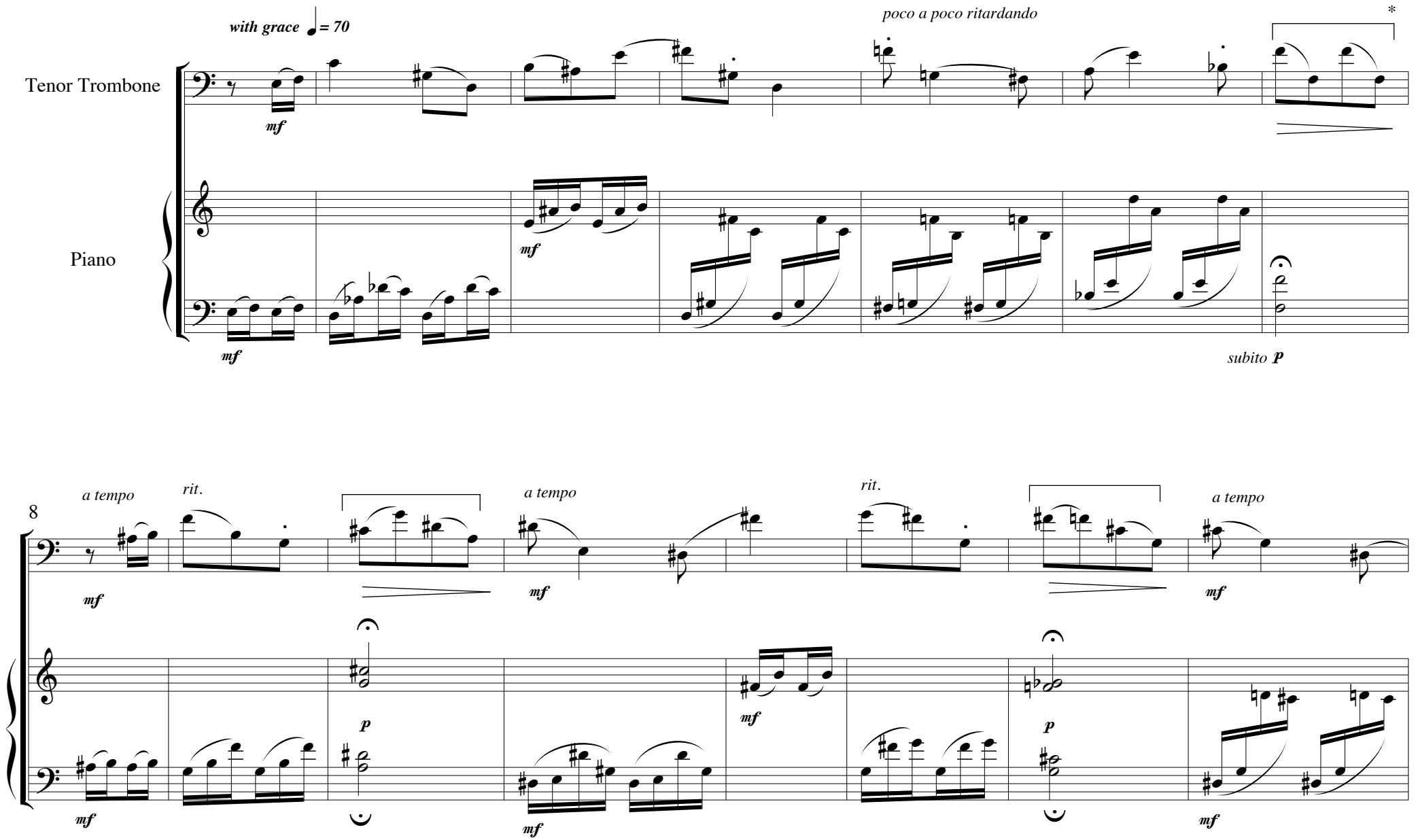
For the enterprising performer each tonality directly associated with a colour is listed here. Improvised links between or extensions to the images are welcomed, and are regarded as very much in the spirit of the composition.



The 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



* See introductory note.

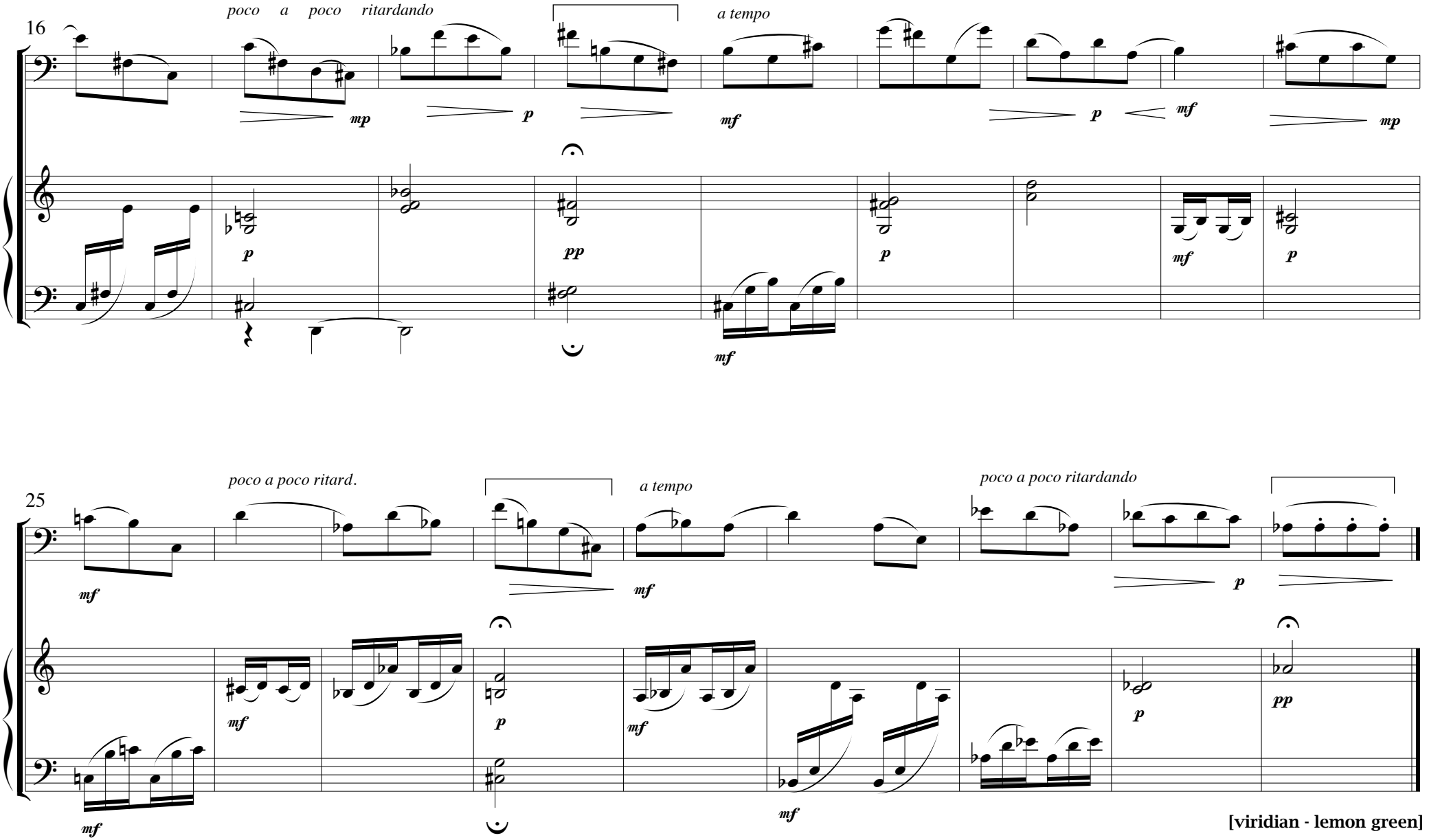
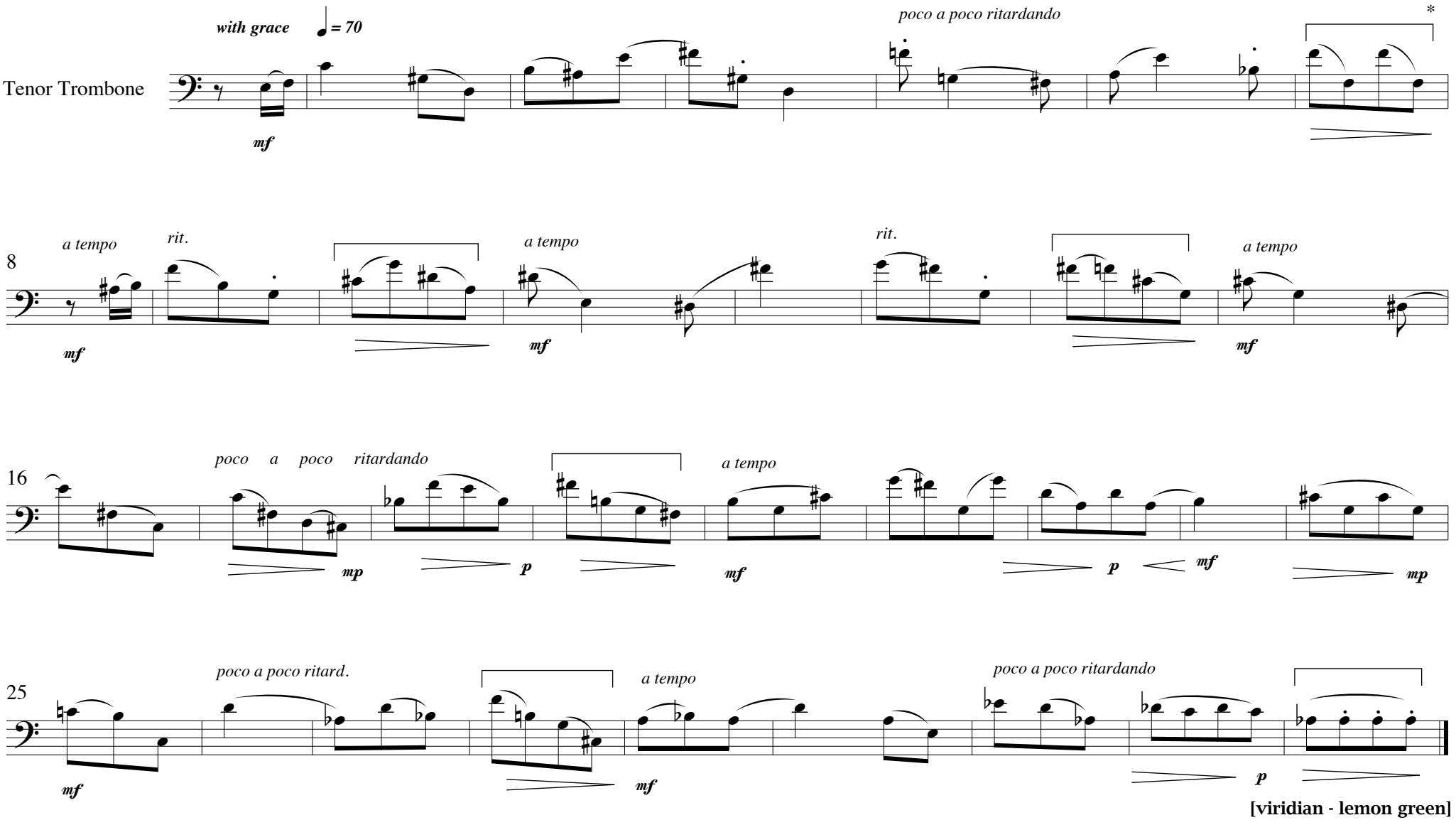
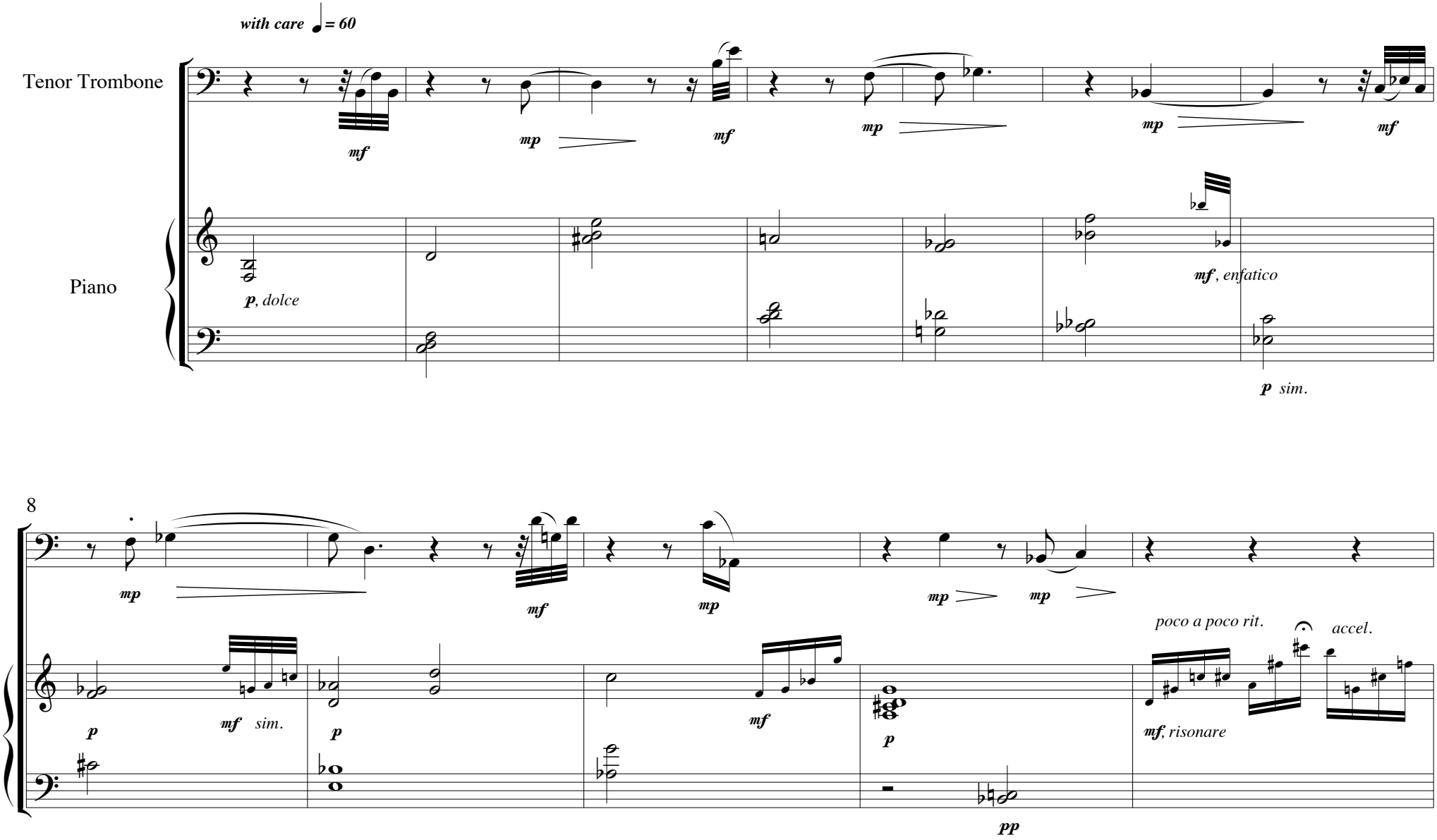

16
poco a poco ritardando
a tempo
25
poco a poco ritard.
a tempo
poco a poco ritardando
[viridian - lemon green]

Image I

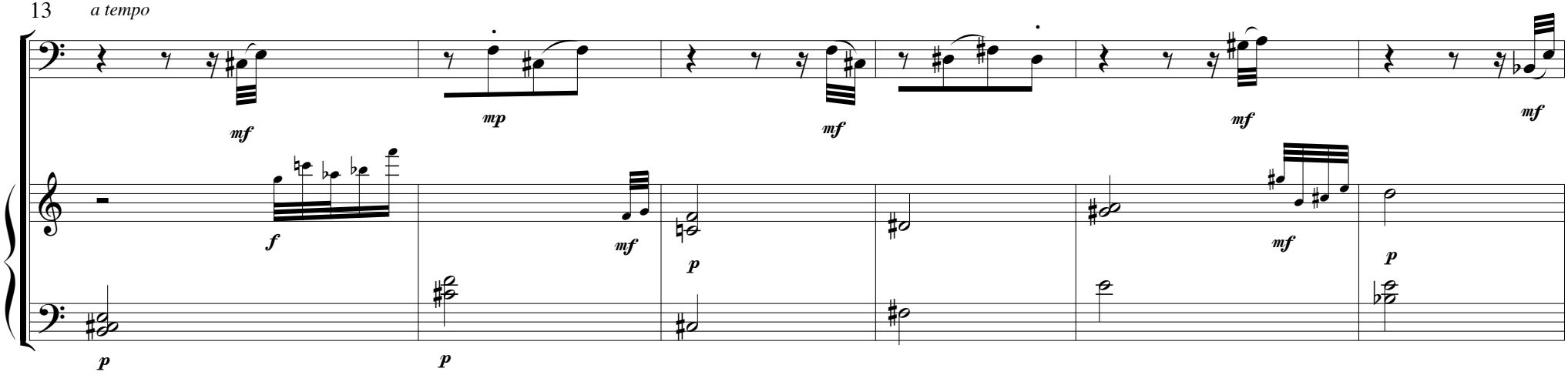


* See introductory note.

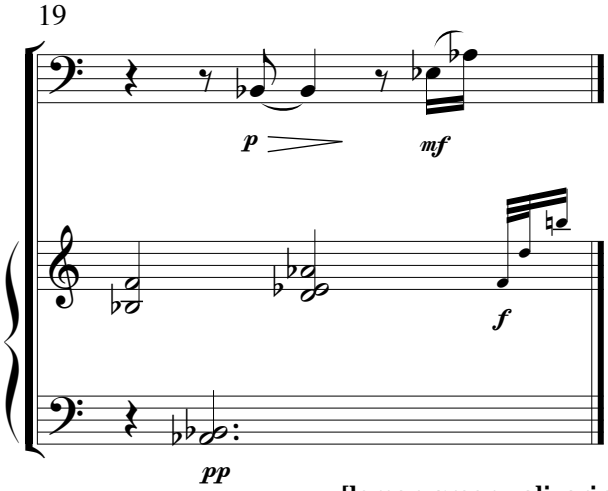
Image II


with care ♩= 60
Tenor Trombone
Piano
mf
mp
mf
mp
mp
mf
p, dolce
mf, enfatico
p sim.
8
mp
mf
mp
mp
mp
p
mf sim.
p
mf
p
poco a poco rit.
accel.
mf, risonare
pp

13 *a tempo*

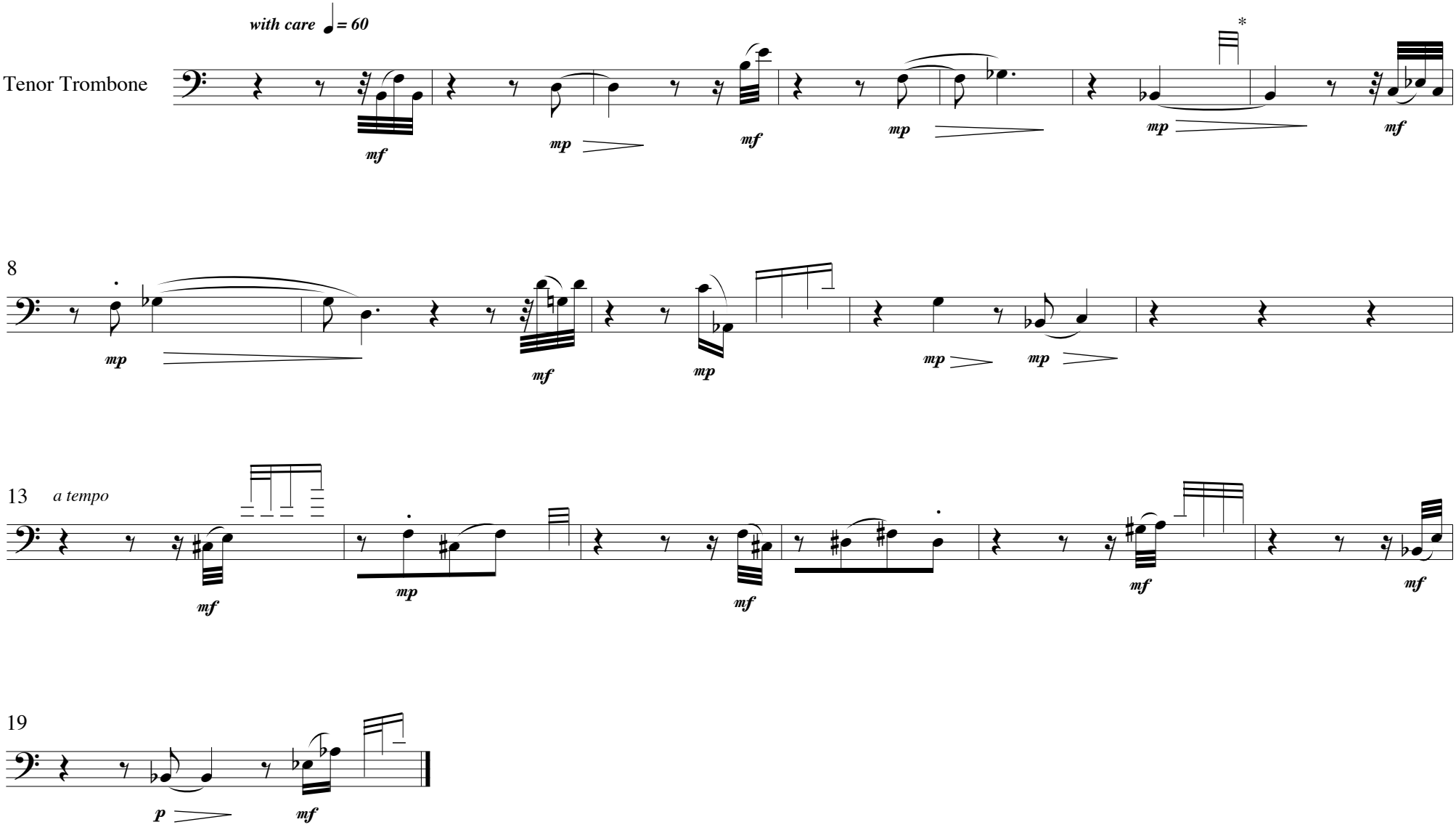


19



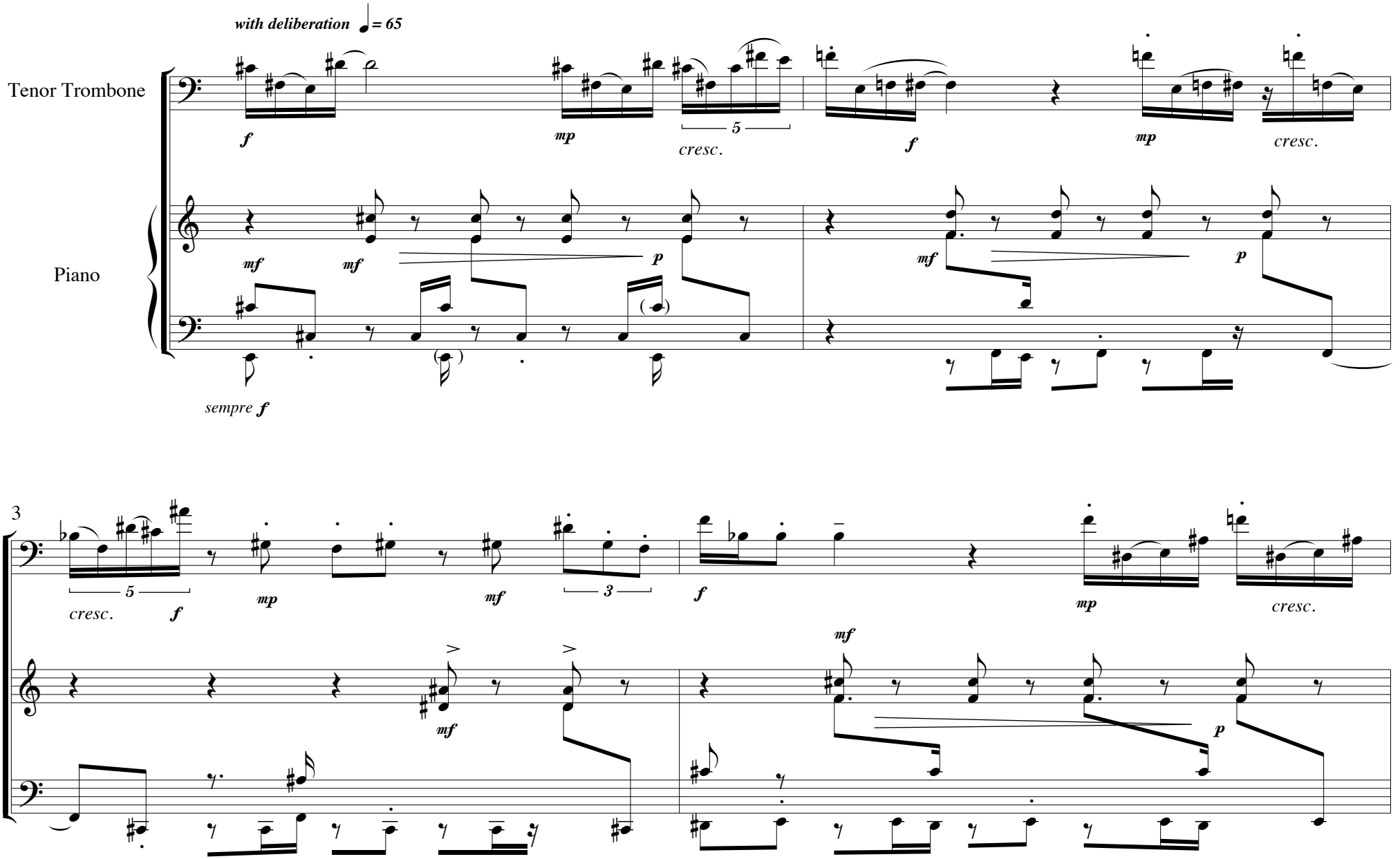
[lemon green - alizarin]

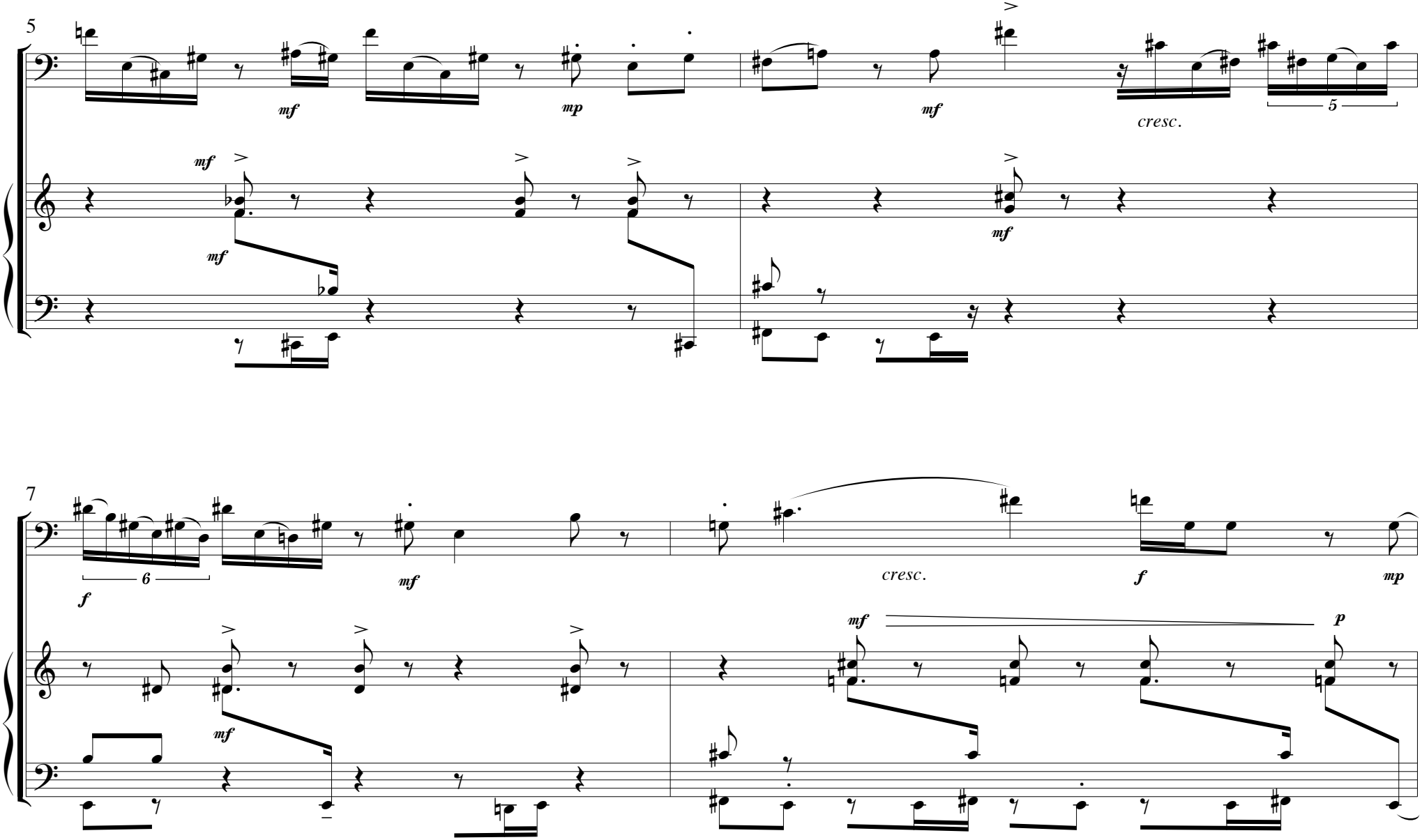
Image II

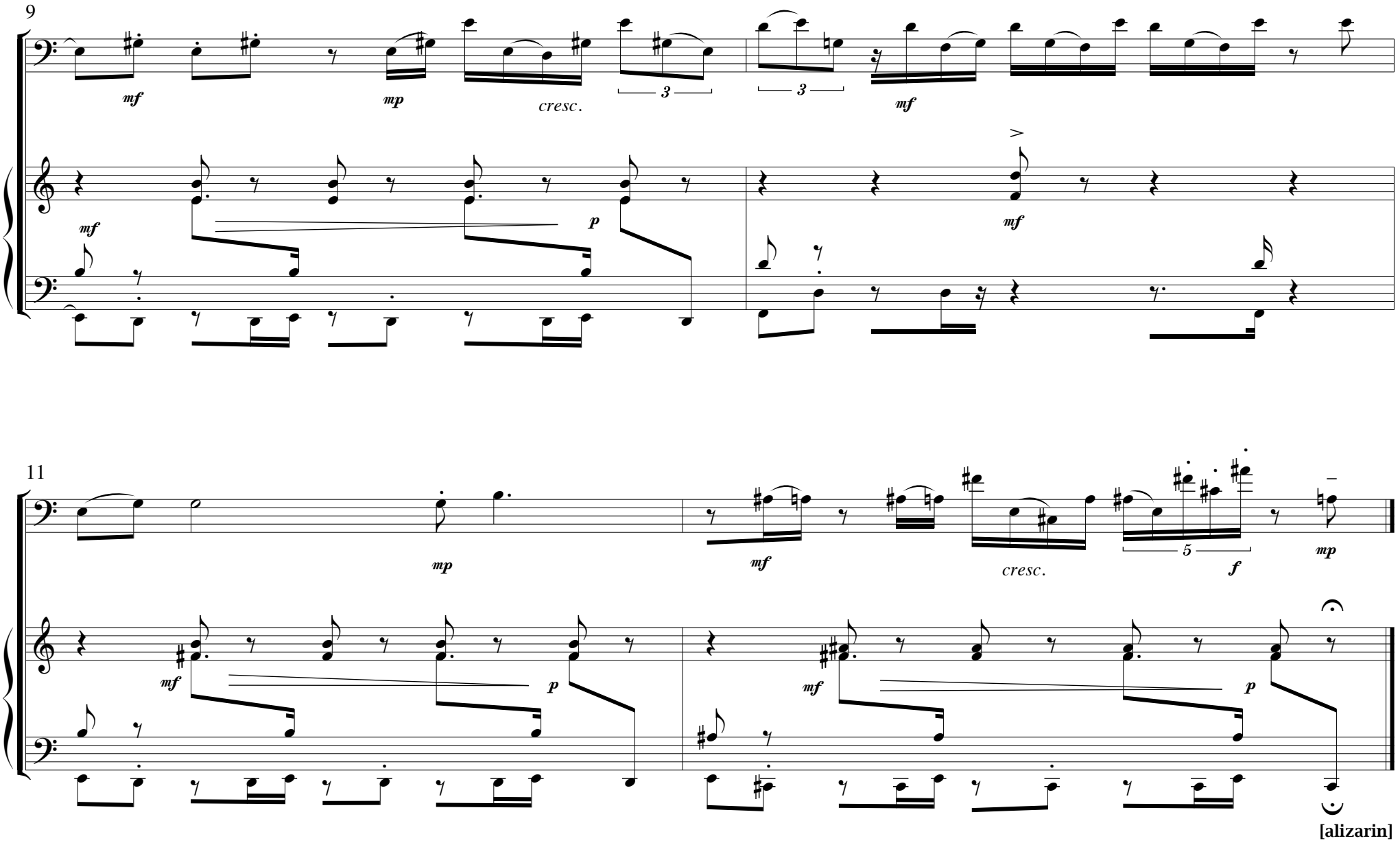


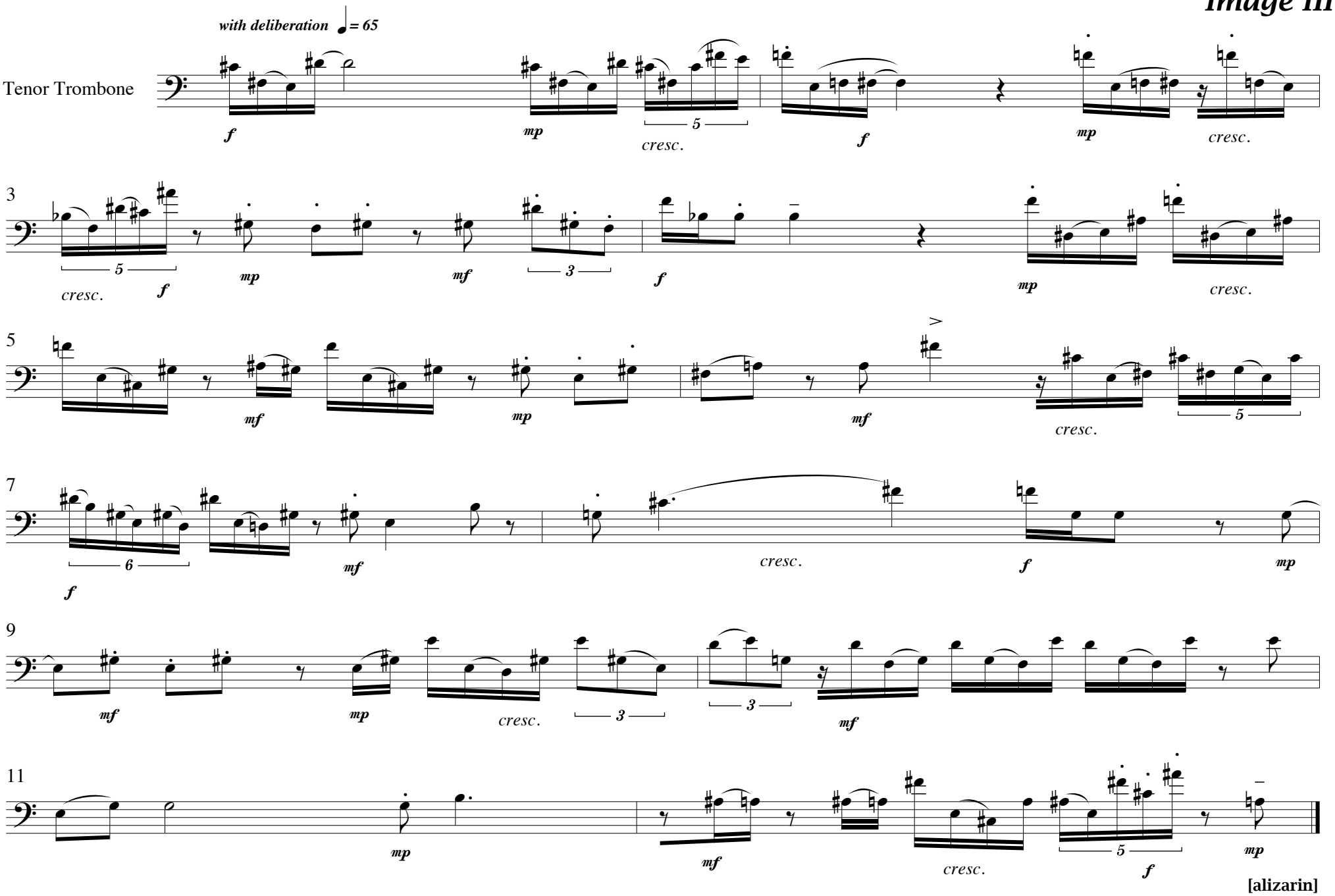
[lemon green - alizarin]

* Indicates ornament in piano part.

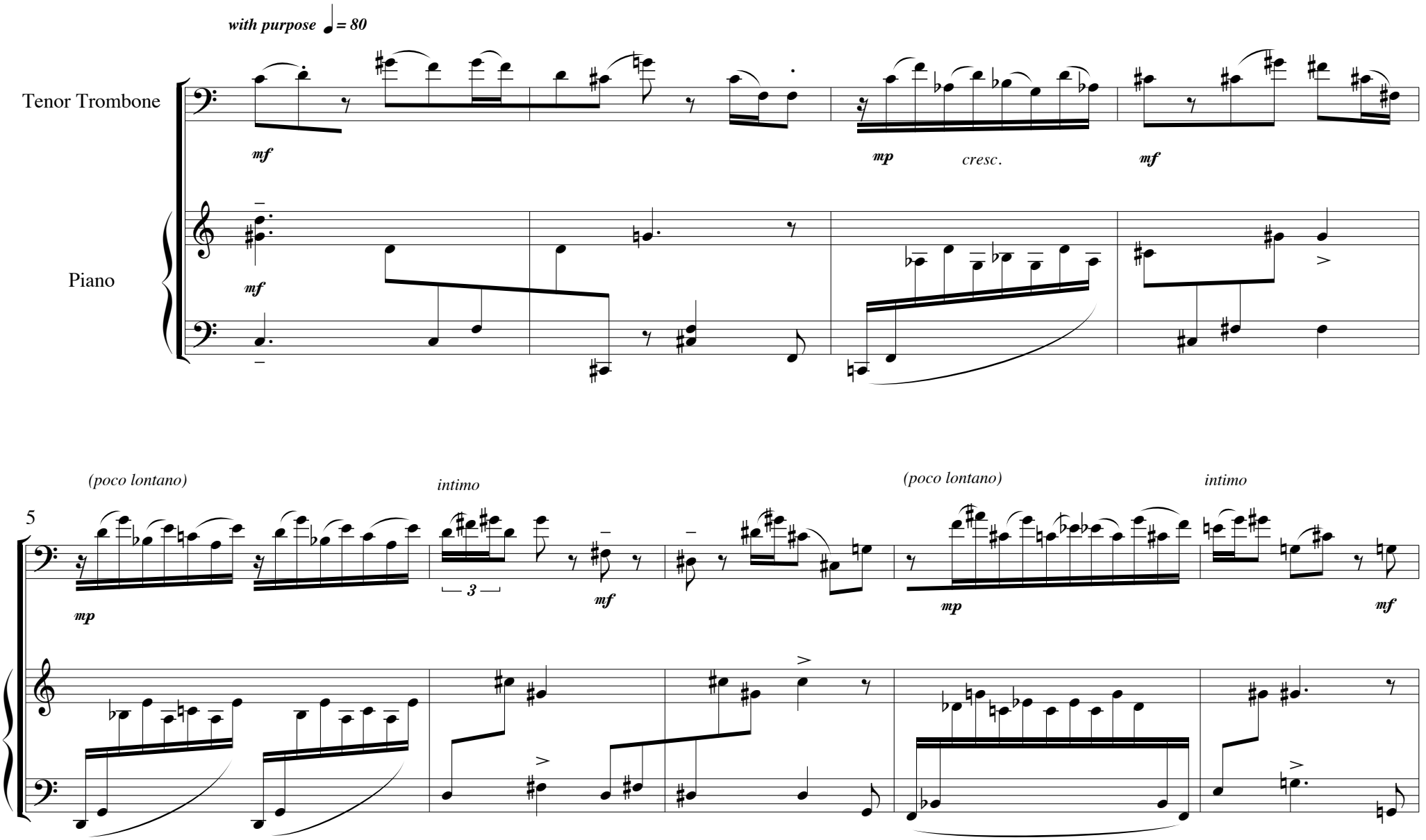

with deliberation ♩= 65
Tenor Trombone
Piano
f
mp
cresc.
5
f
mp
cresc.
mf
mf
p
mf
p
sempre f
3
5
cresc.
f
mp
mf
3
f
mp
cresc.
mf
mf
p

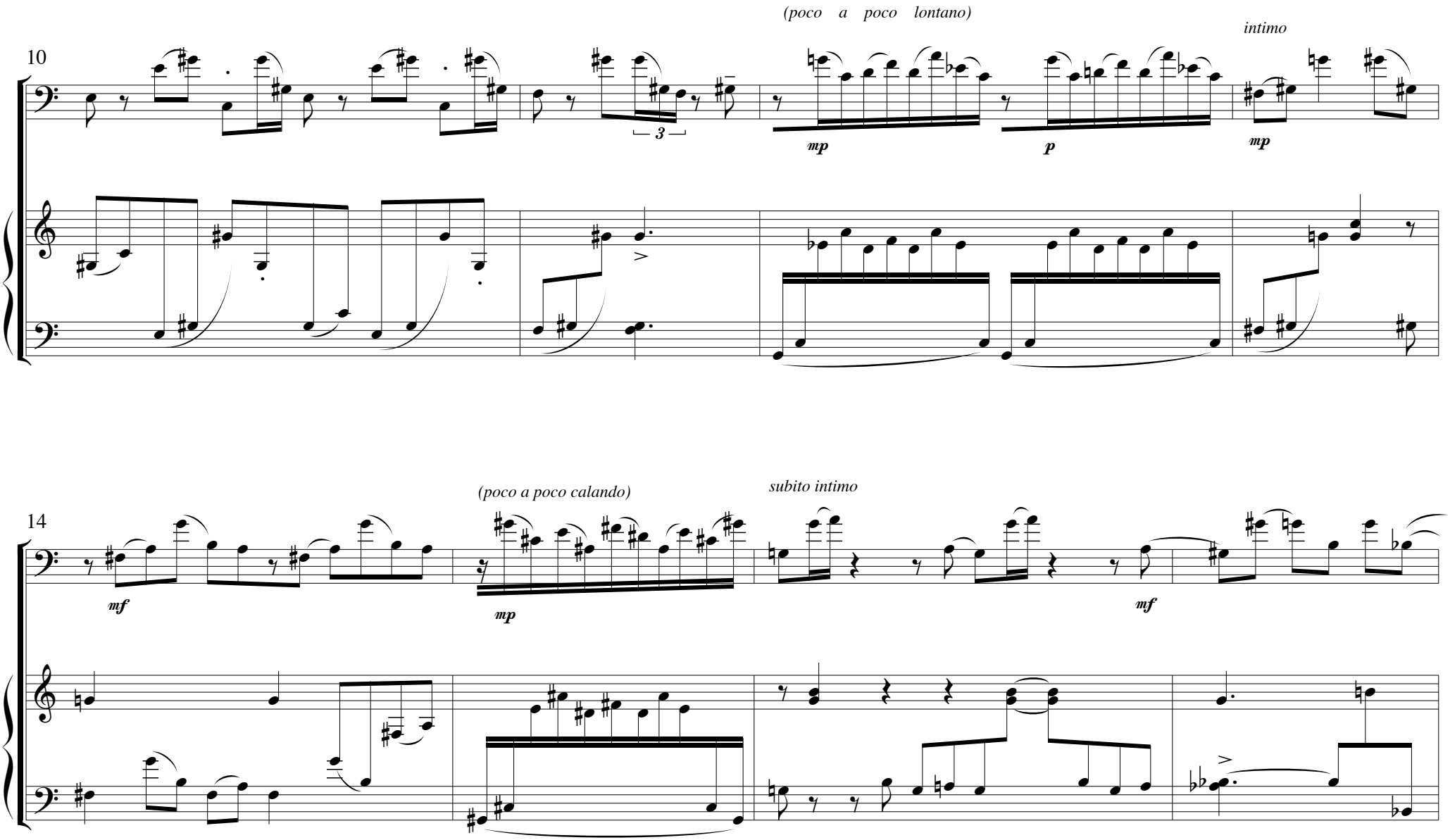

5
mf
mp
mf
cresc.
5
mf
mf
mf
7
6
f
mf
cresc.
f
mp
mf
mf
p

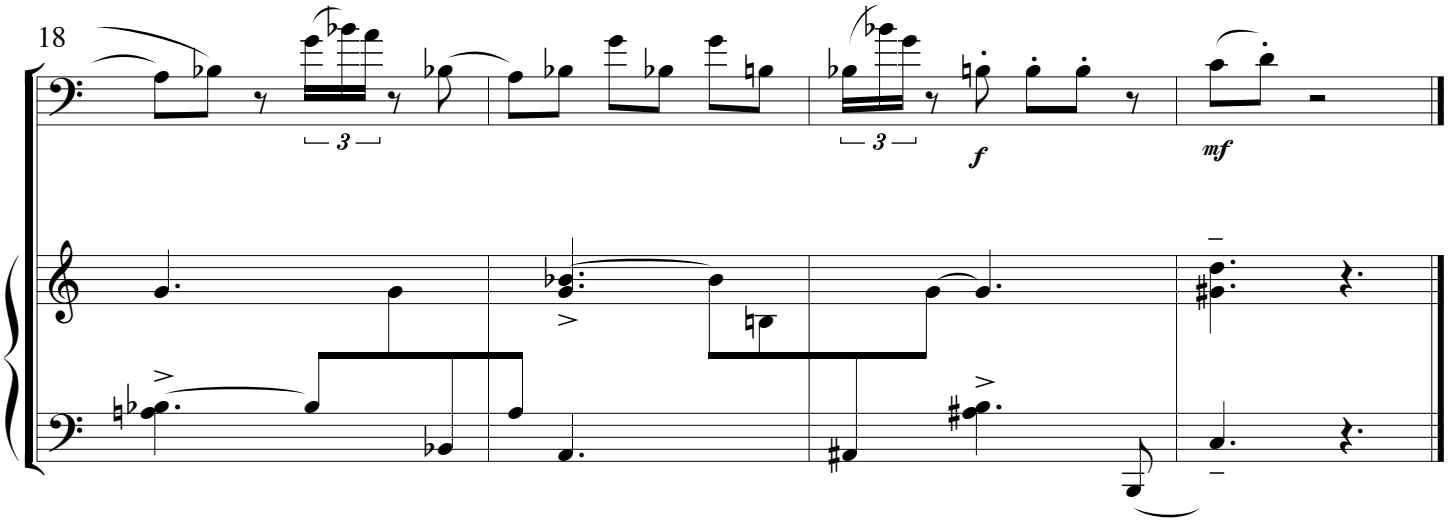

9
mf
mp
cresc.
3
3
mf
mf
p
mf
11
mp
mf
cresc.
5
f
mp
mf
p
mf
p
[alizarin]


with deliberation ♩= 65
Tenor Trombone
f
mp
cresc.
5
f
mp
cresc.
3
5
cresc.
f
mp
mf
3
f
mp
cresc.
5
mf
mp
mf
mf
cresc.
5
7
6
f
mf
cresc.
f
mp
9
mf
mp
cresc.
3
3
mf
11
mp
mf
cresc.
5
f
mp

[alizarin]

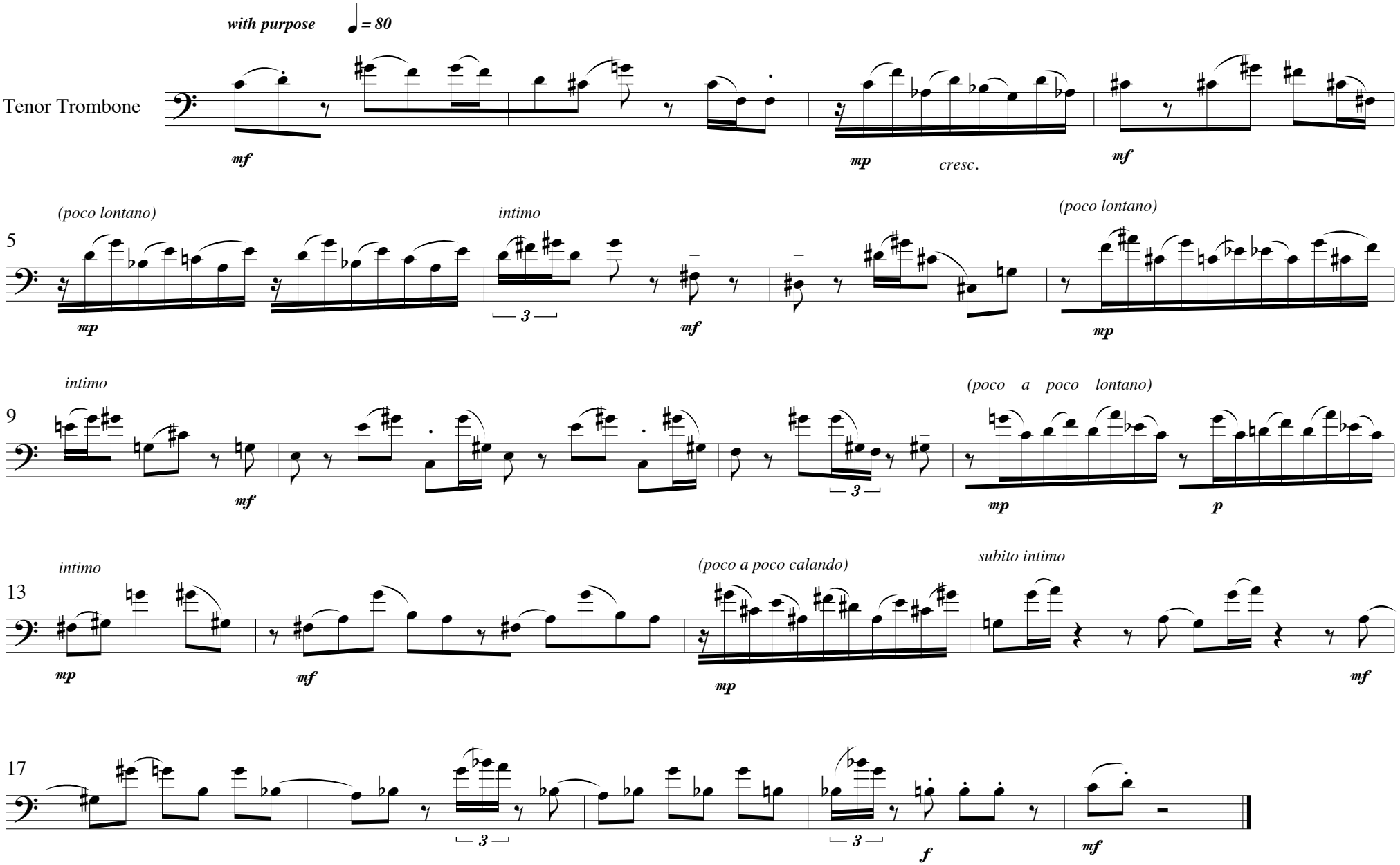

with purpose ♩= 80
Tenor Trombone
Piano
mf
mp
cresc.
mf
mf
(poco lontano)
intimo
(poco lontano)
intimo
5
mp
3
mf
mp
mf


(poco a poco lontano)
intimo
10
3
mp
p
mp
(poco a poco calando)
subito intimo
14
mf
mp
mf

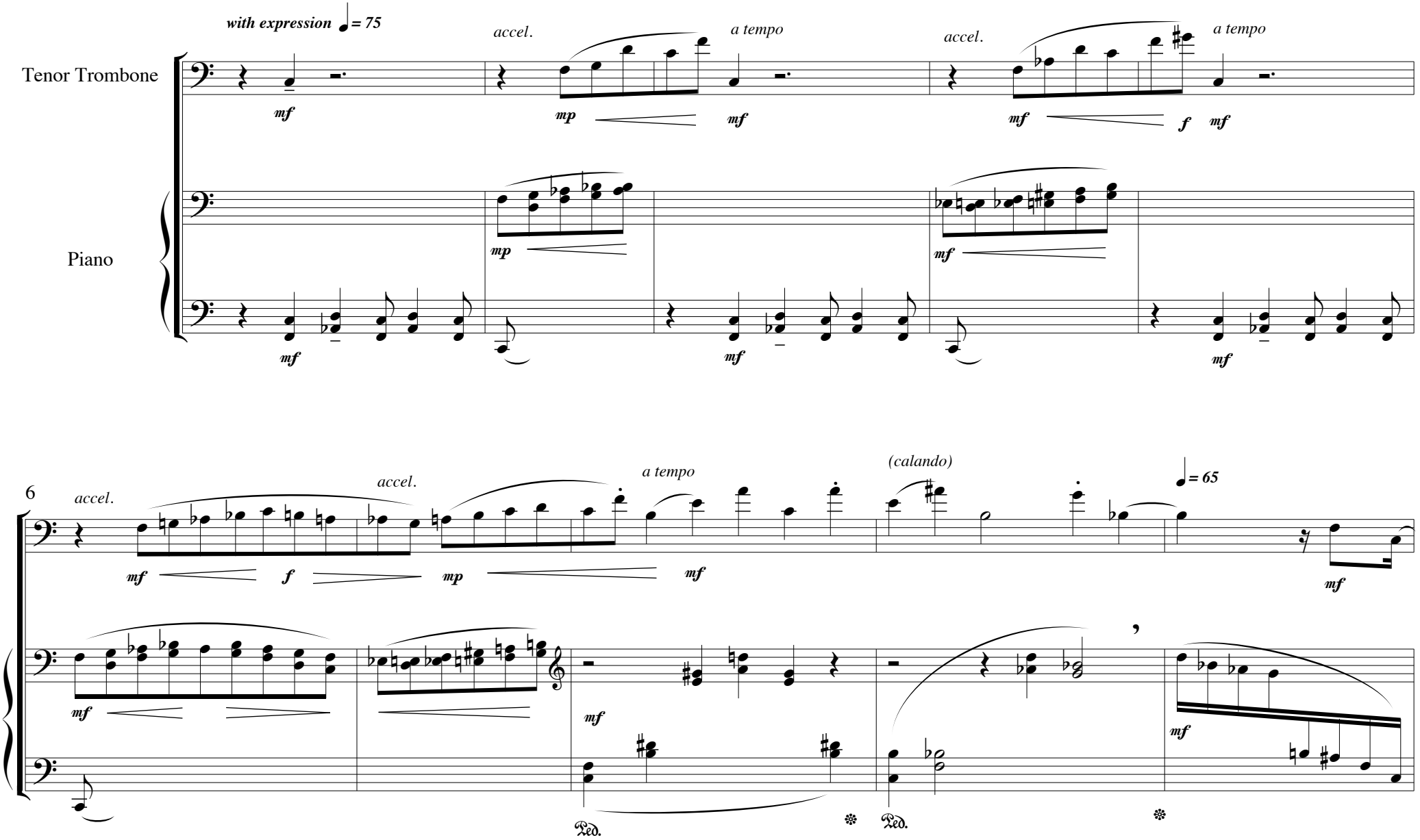


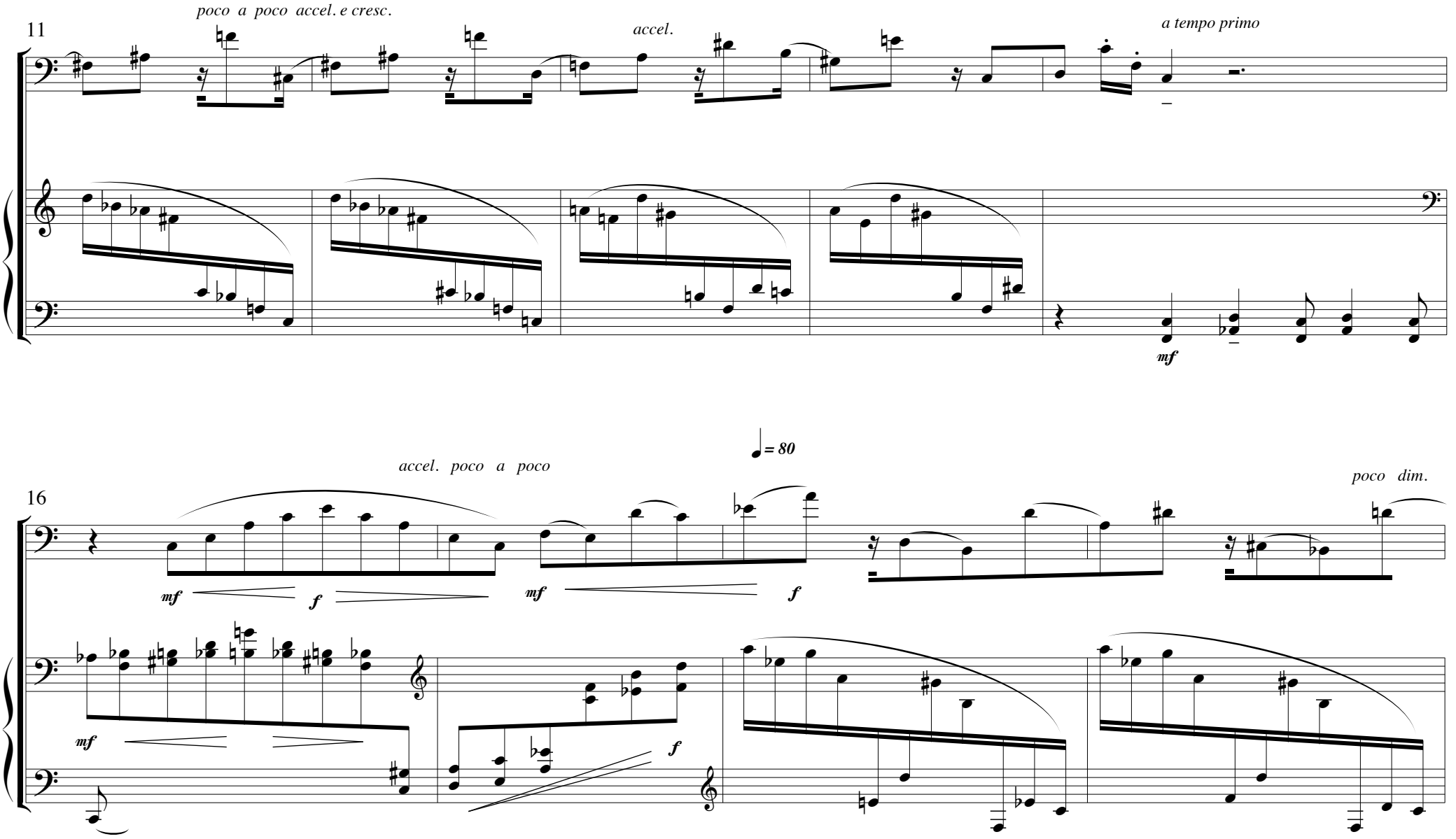
[cadmium yellow - cadmium red]

Image IV



[cadmium yellow - cadmium red]


with expression ♩= 75
Tenor Trombone
Piano
accel.
a tempo
accel.
a tempo
6
accel.
accel.
a tempo
(calando)
♩= 65
Ped.
Ped.


11
poco a poco accel. e cresc.
accel.
a tempo primo
mf
16
accel. poco a poco
♩= 80
poco dim.
mf
f
mf
f
mf
f

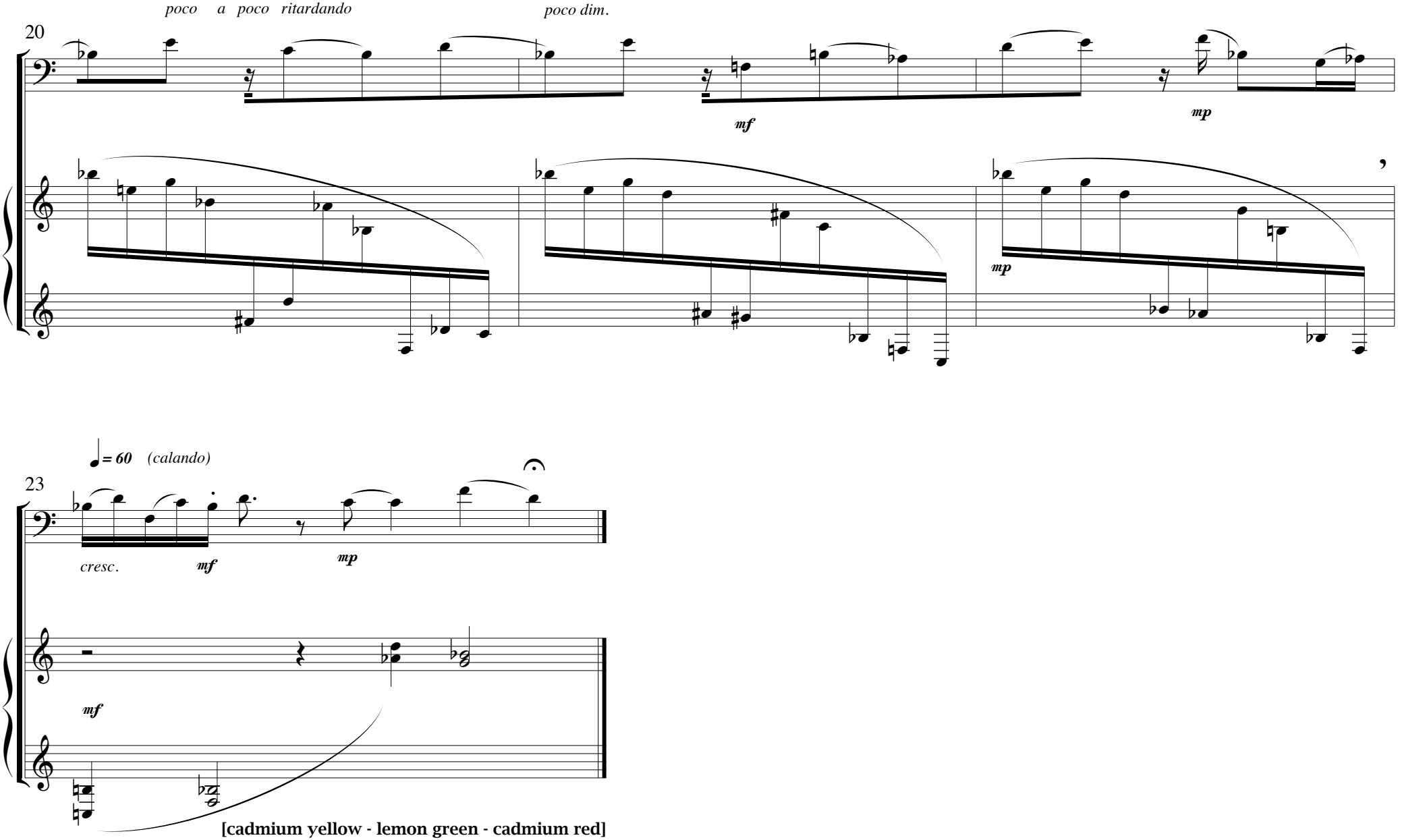
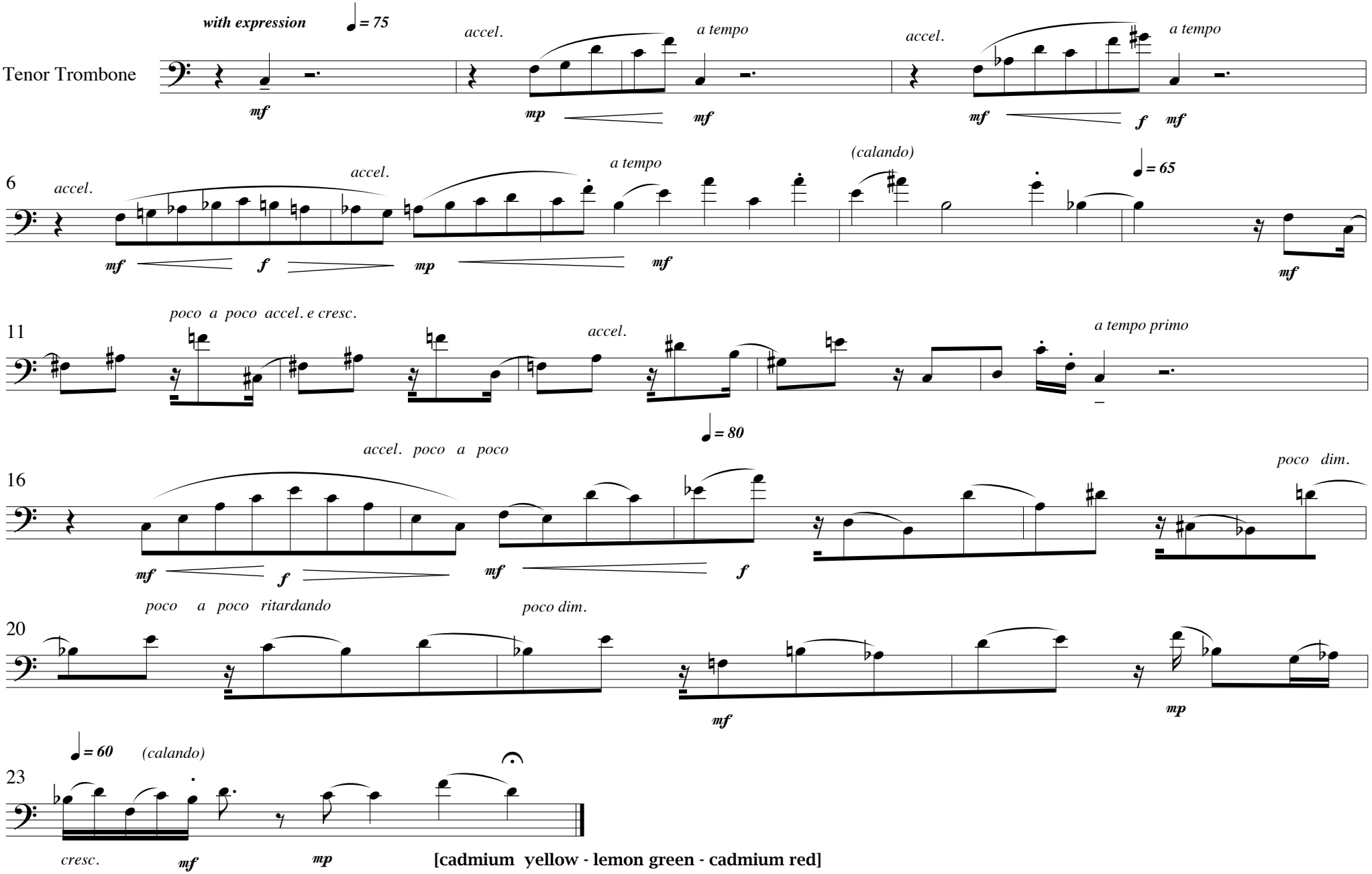
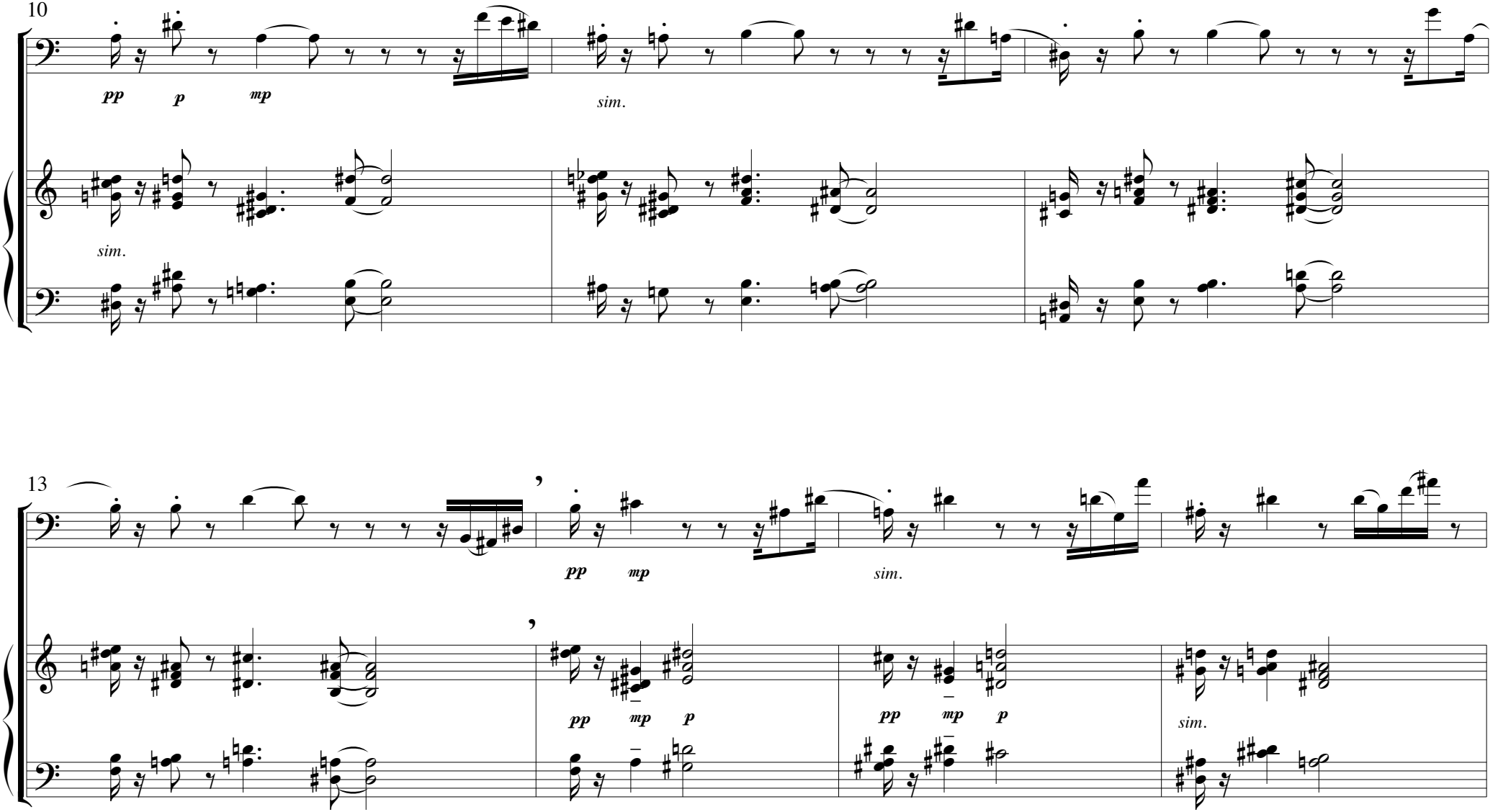

poco a poco ritardando
poco dim.
20
mf
mp
mp
= 60 (calando)
23
cresc.
mf
mp
mf
[cadmium yellow - lemon green - cadmium red]

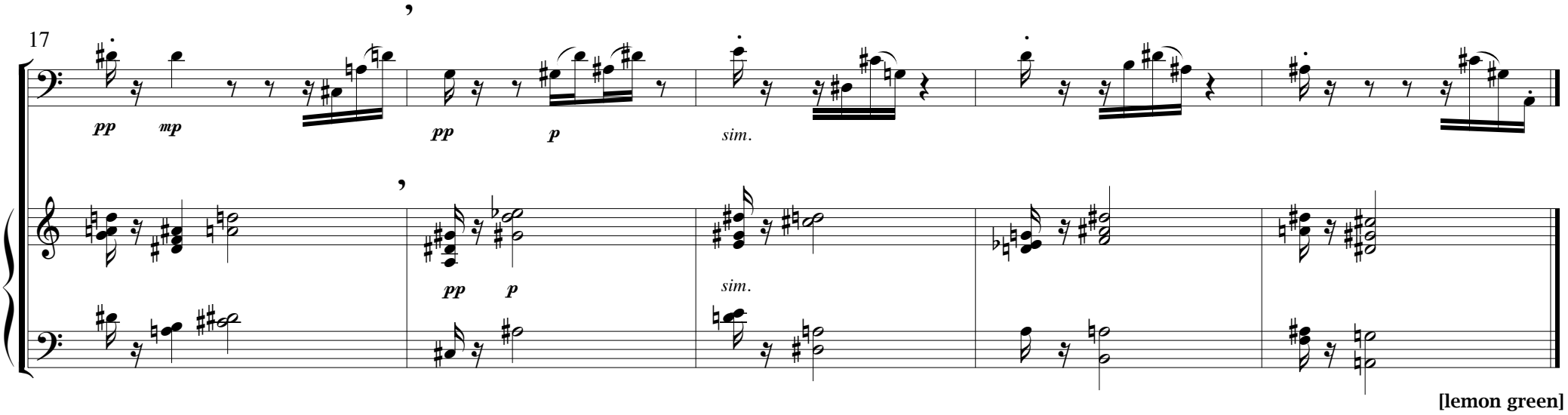
Image V



[cadmium yellow - lemon green - cadmium red]

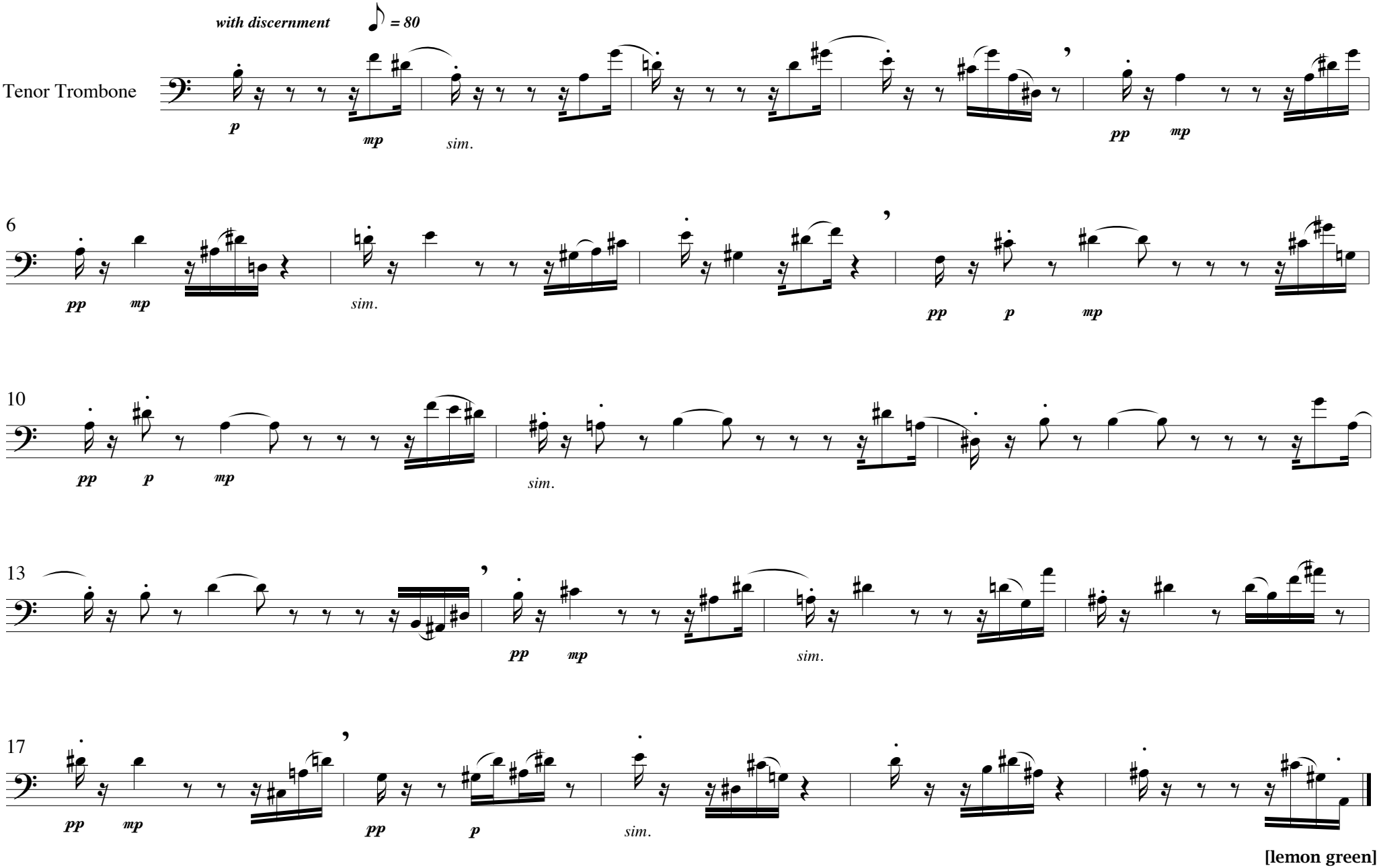
with discernment ♪ = 80
Tenor Trombone
Piano
p
mp
sim.
pp
mp
p
6


10
pp
p
mp
sim.
sim.
13
pp
mp
sim.
pp
mp
p
pp
mp
p
sim.

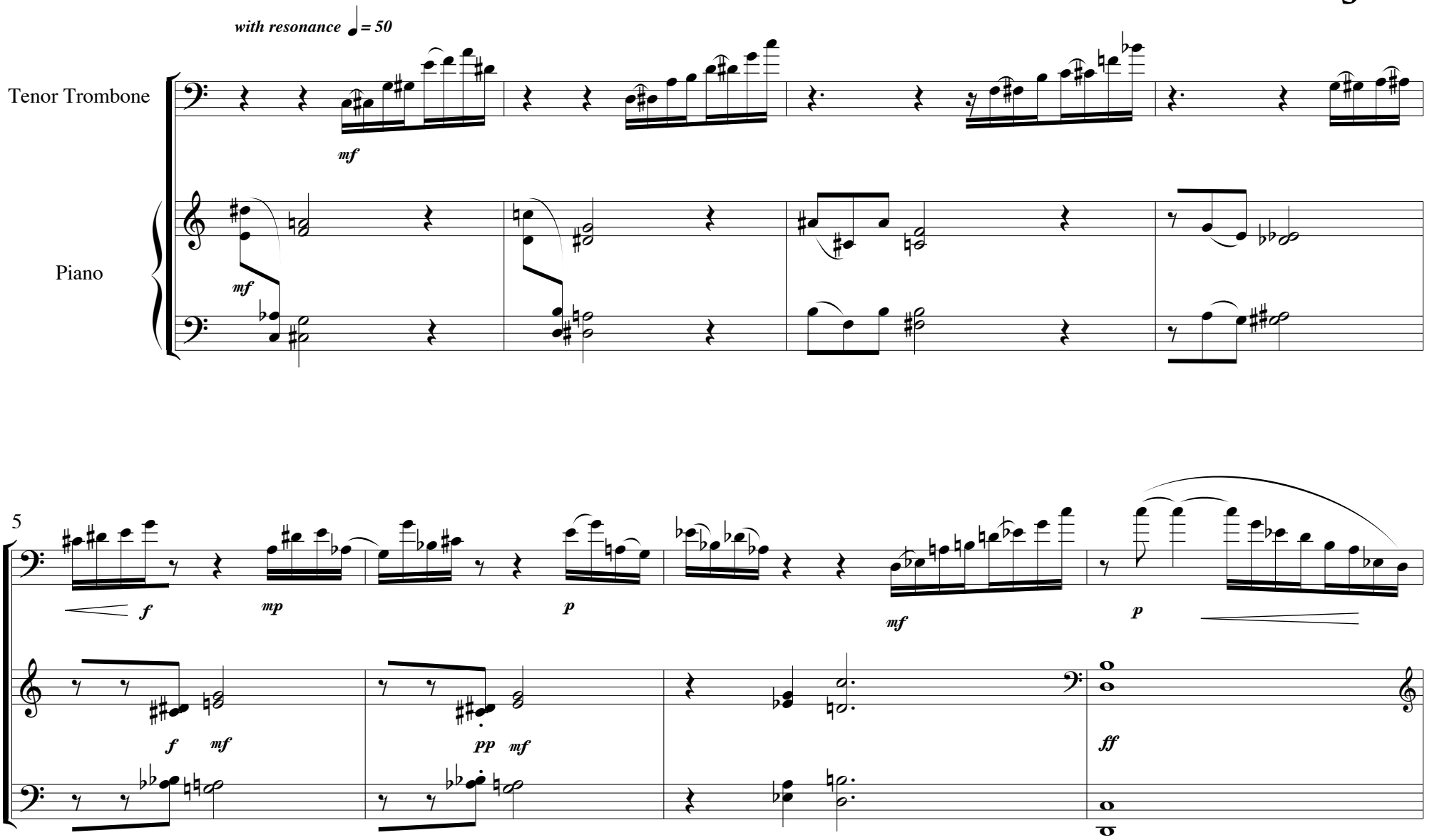


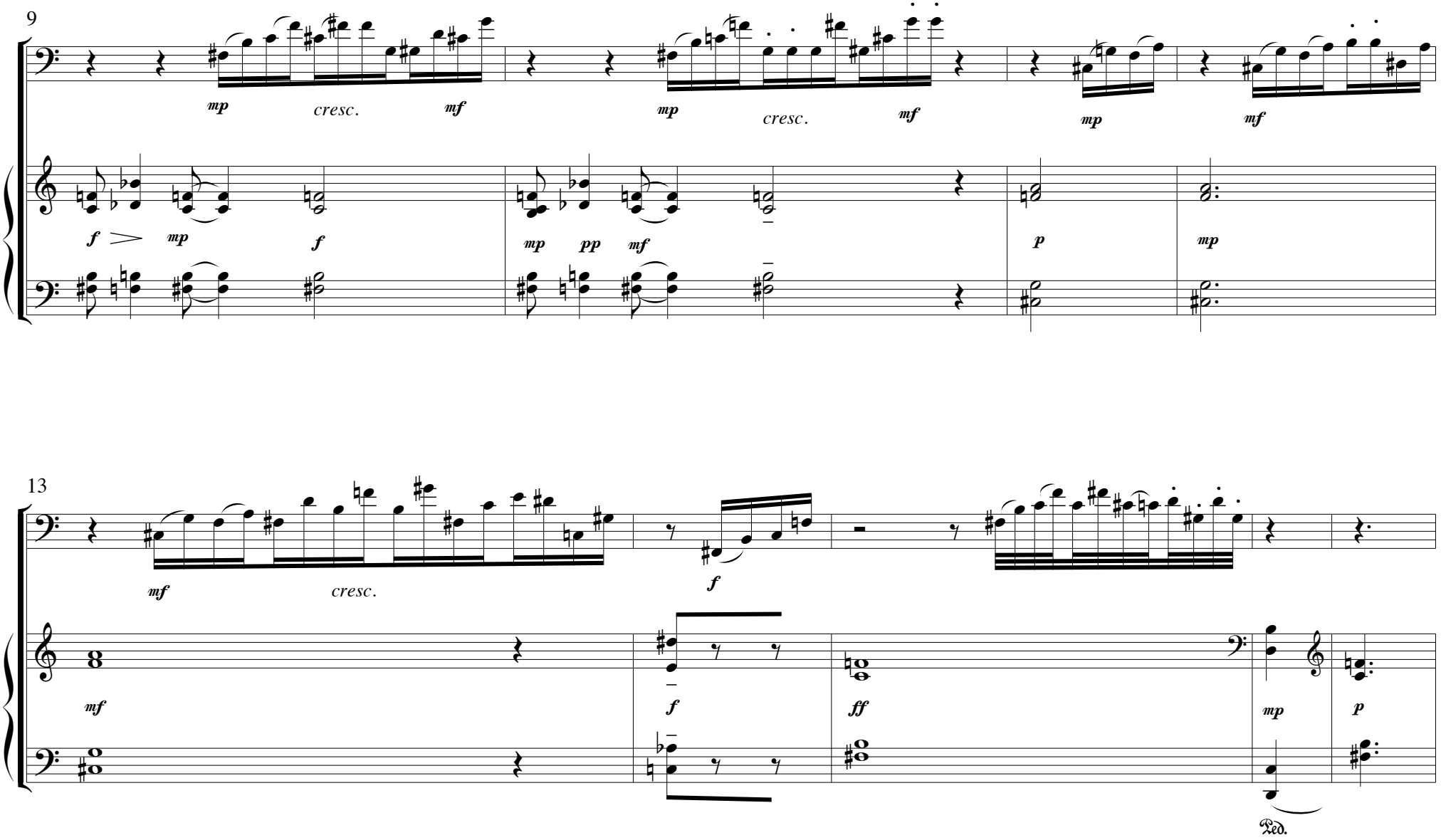
[lemon green]

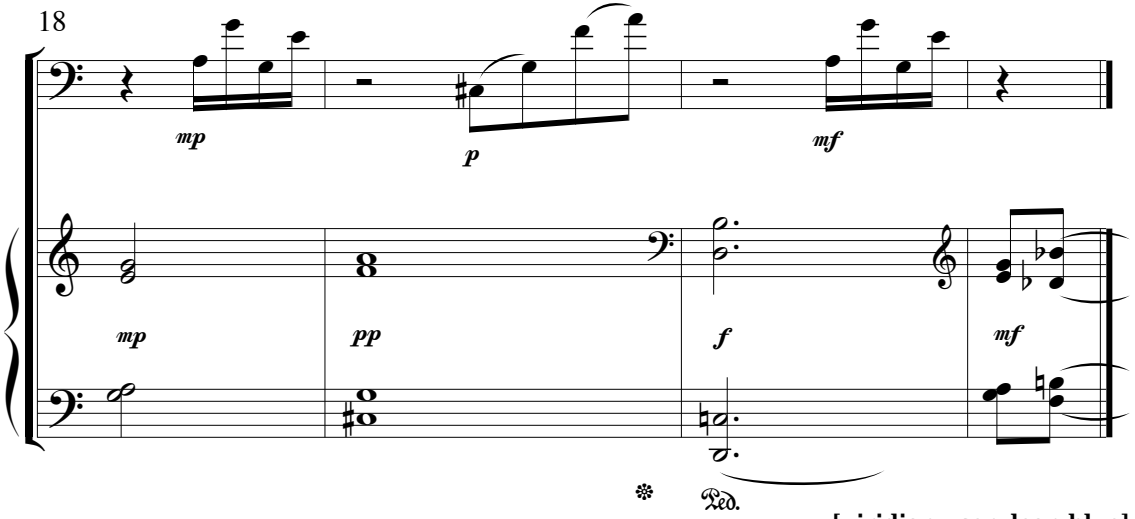
Image VI



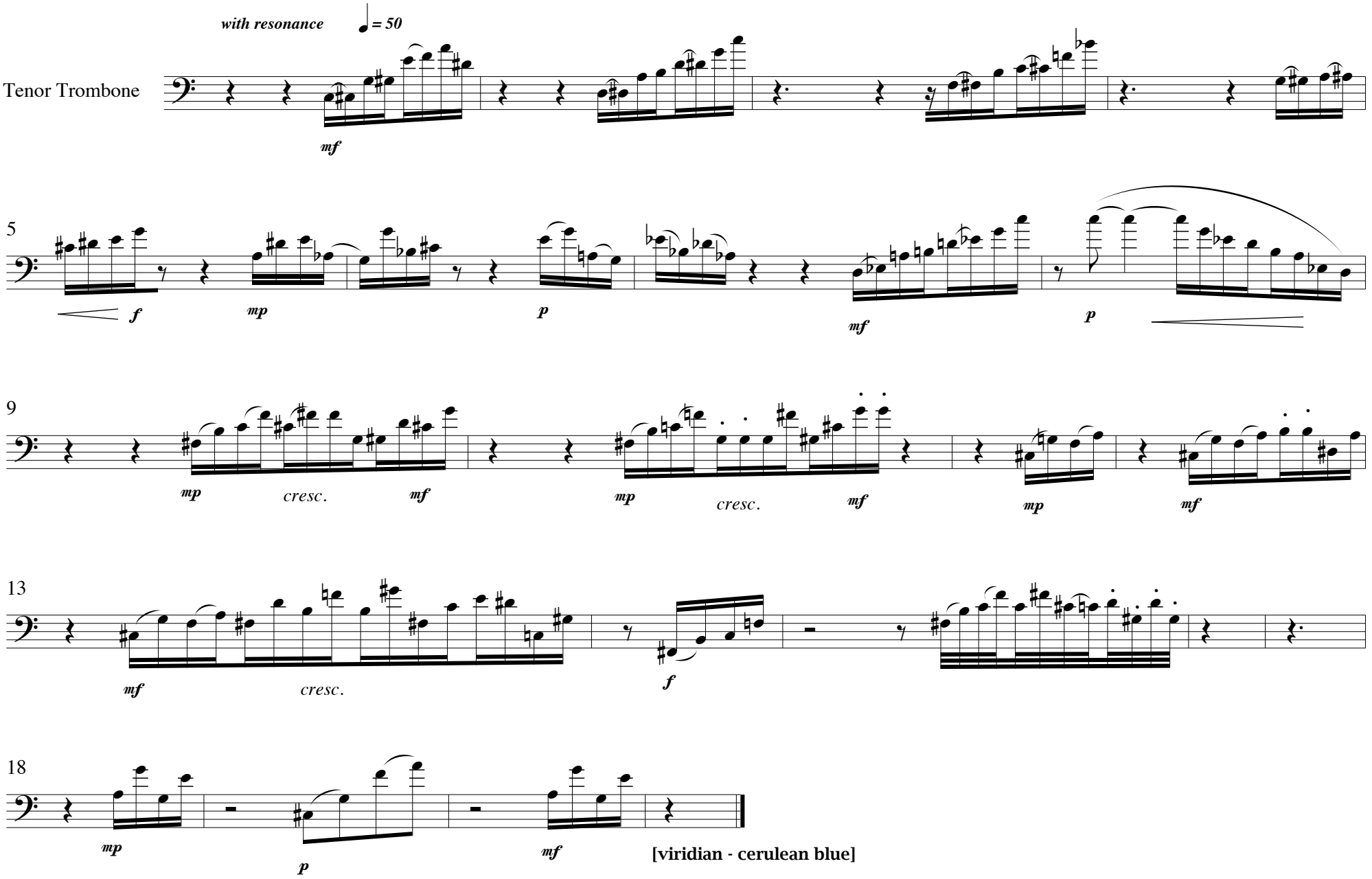
[lemon green]

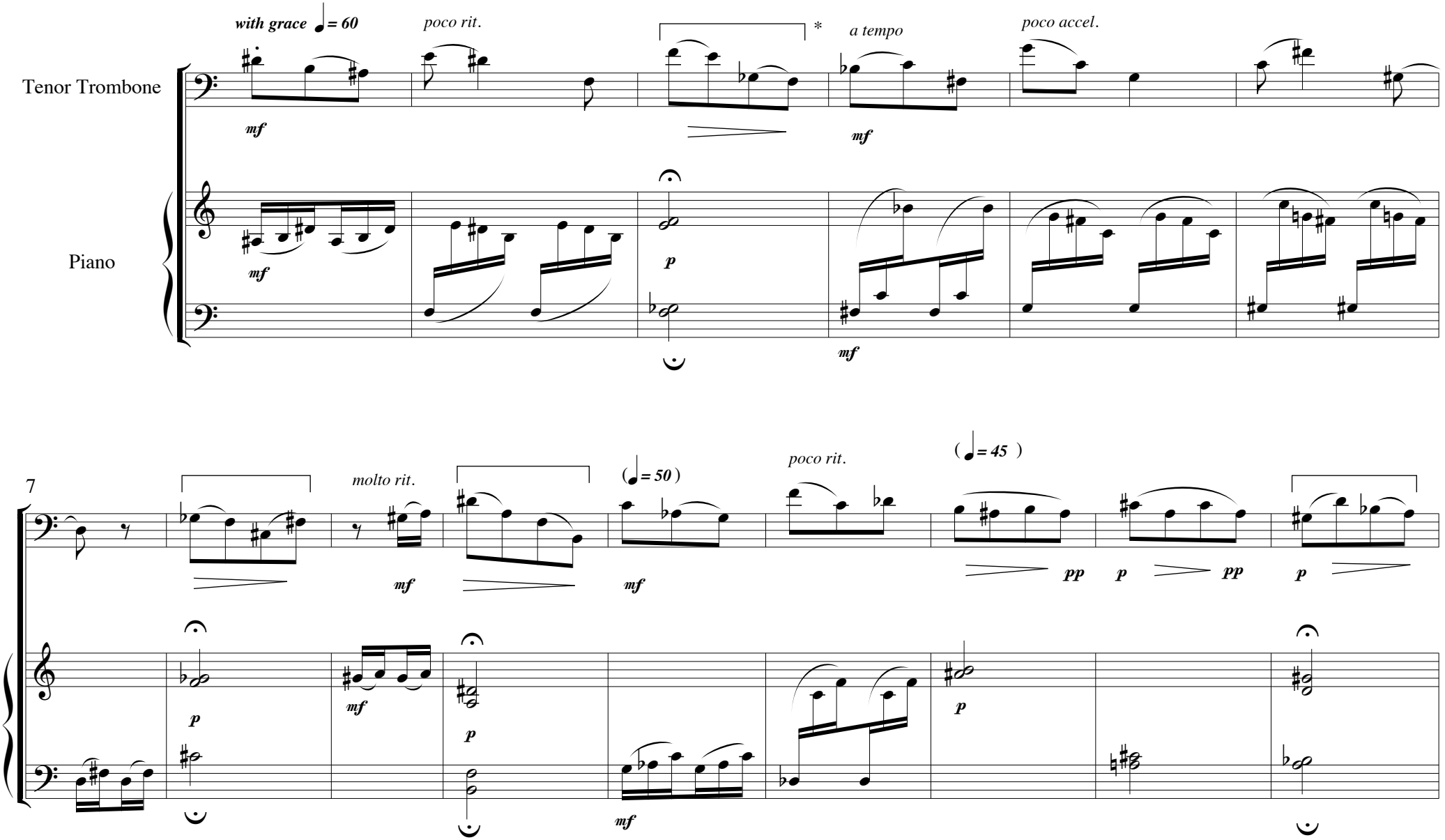

with resonance ♩ = 50
Tenor Trombone
Piano
mf
mf
5
f
mp
p
mf
p
f
mf
pp
mf
ff

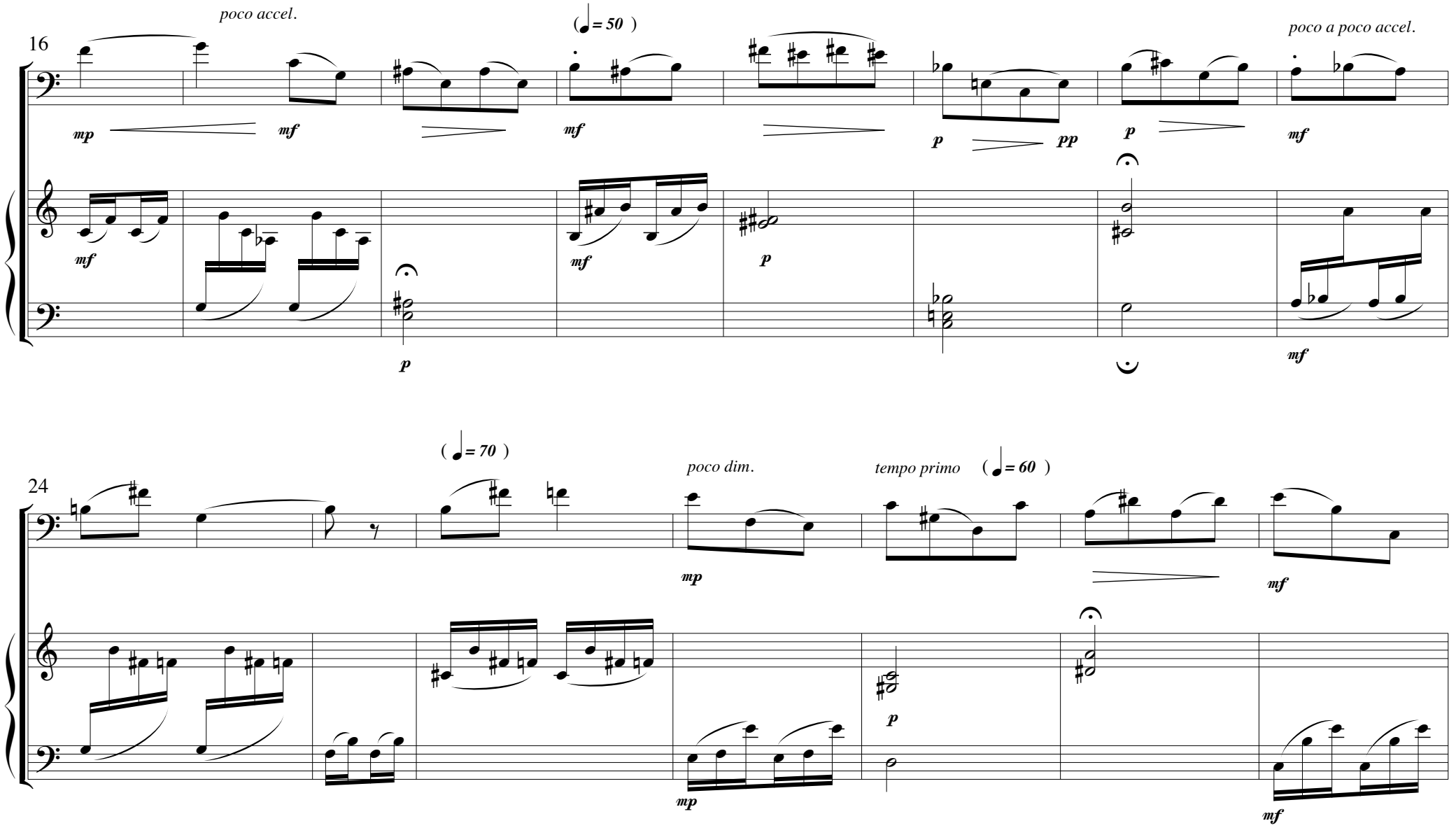

9
mp
cresc.
mf
mp
cresc.
mf
mp
mf
f
mp
f
mp
pp
mf
p
mp
13
mf
cresc.
f
mf
f
ff
mp
p
Ped.

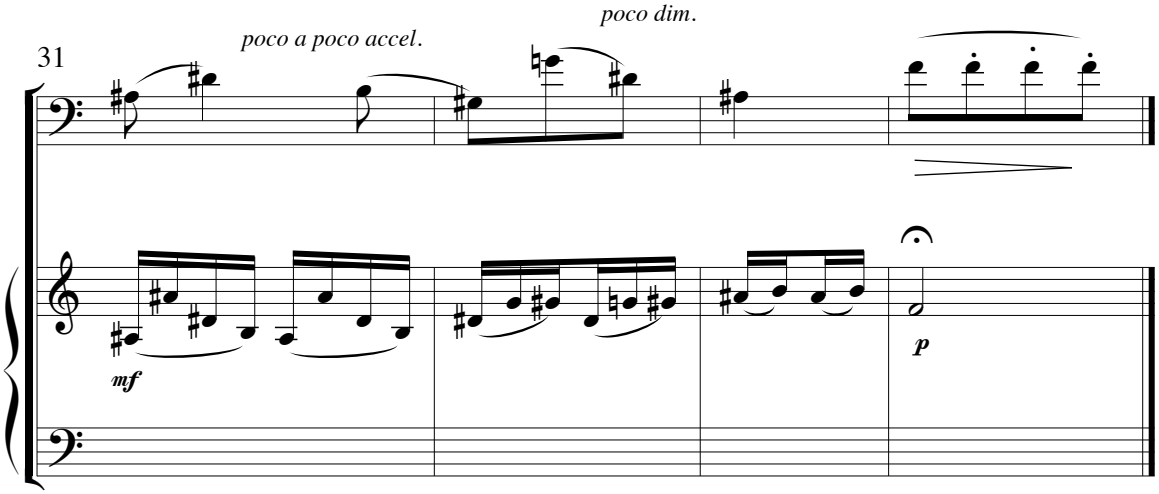


[viridian - cerulean blue]


with resonance
♩ = 50
Tenor Trombone
mf
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]

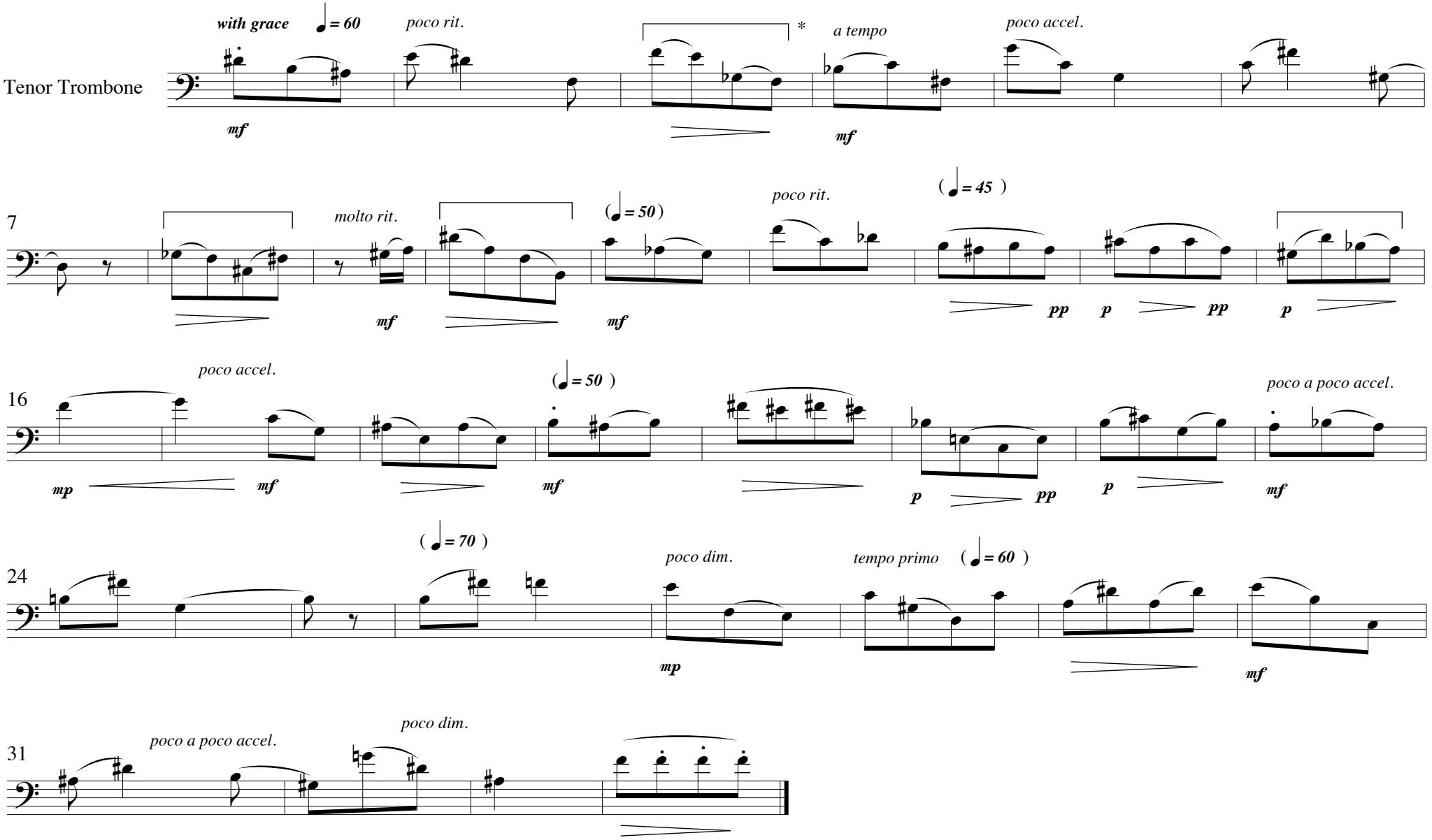

with grace ♩= 60
poco rit.
*
a tempo
poco accel.
Tenor Trombone
Piano
mf
p
7
molto rit.
(♩= 50)
poco rit.
(♩= 45)
pp
* See introductory note.


16
poco accel.
(= 50)
poco a poco accel.
mp
mf
mf
p
pp
p
mf
mf
mf
p
p
mf
24
(= 70)
poco dim.
tempo primo
(= 60)
mp
mf
p
mp
mf



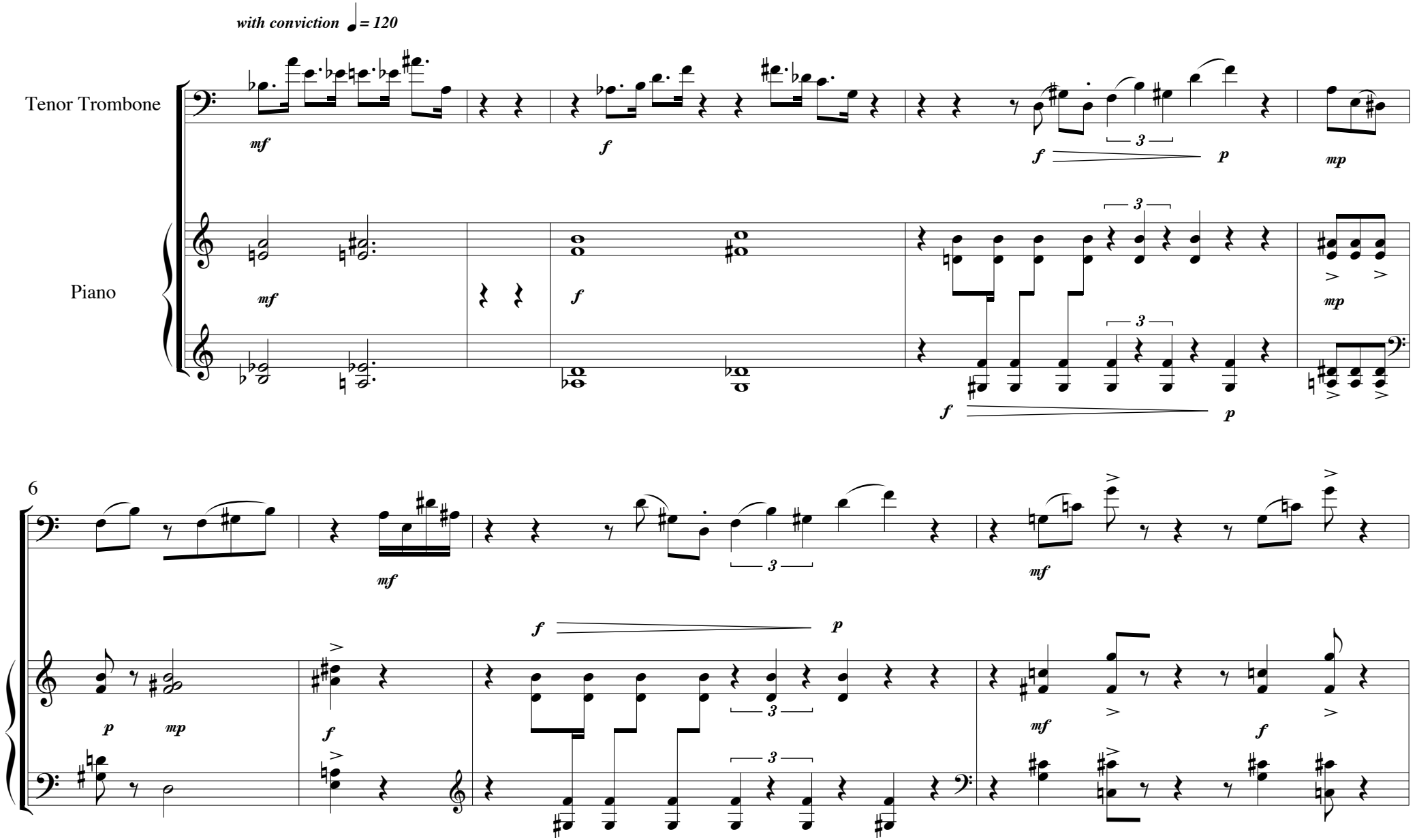
[lemon green - cadmium red]

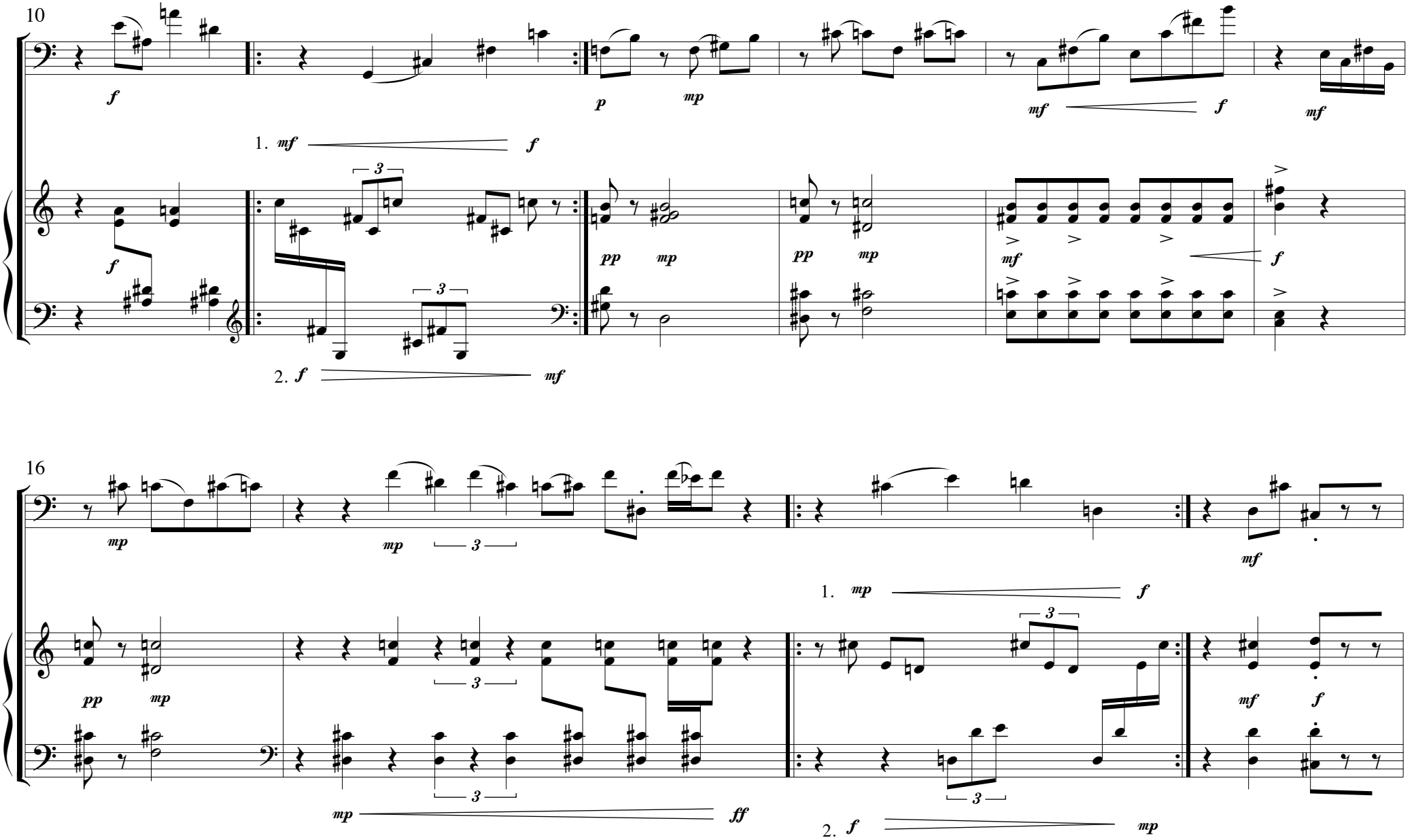
Image VIII

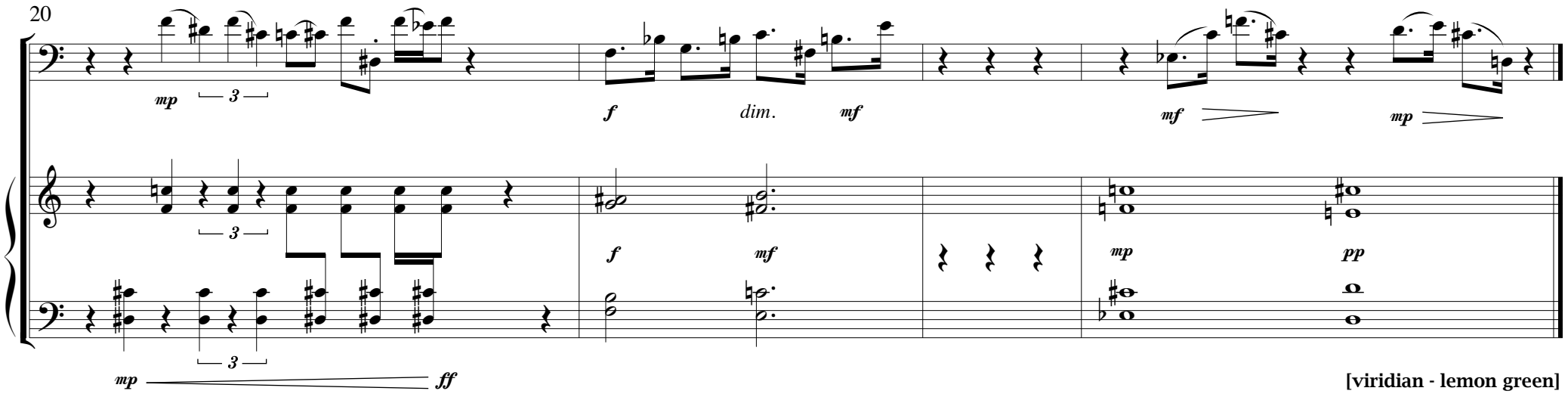


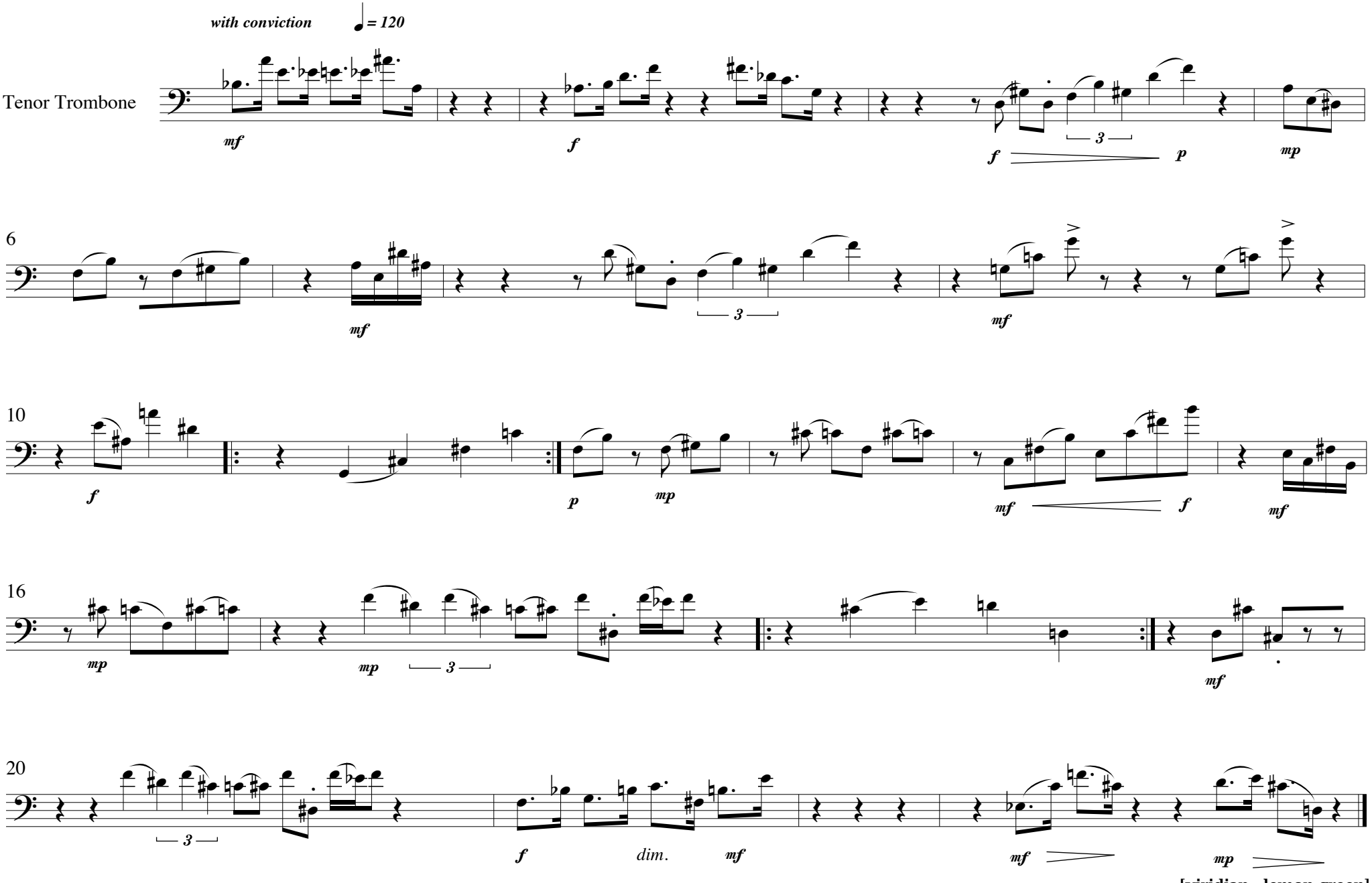
* See introductory note.

[lemon green - cadmium red]

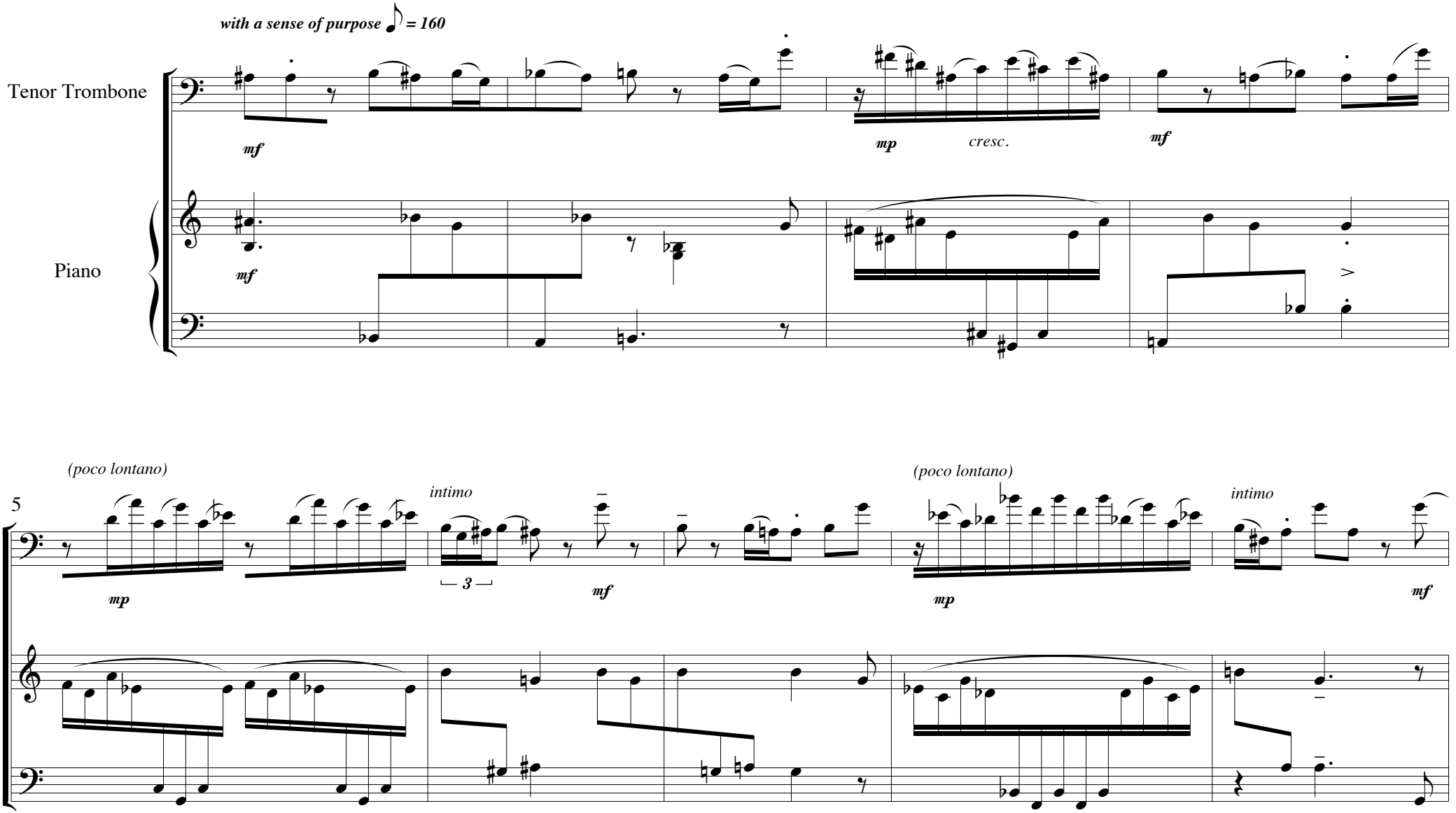

with conviction ♩= 120
Tenor Trombone
Piano
mf
f
p
mp
6

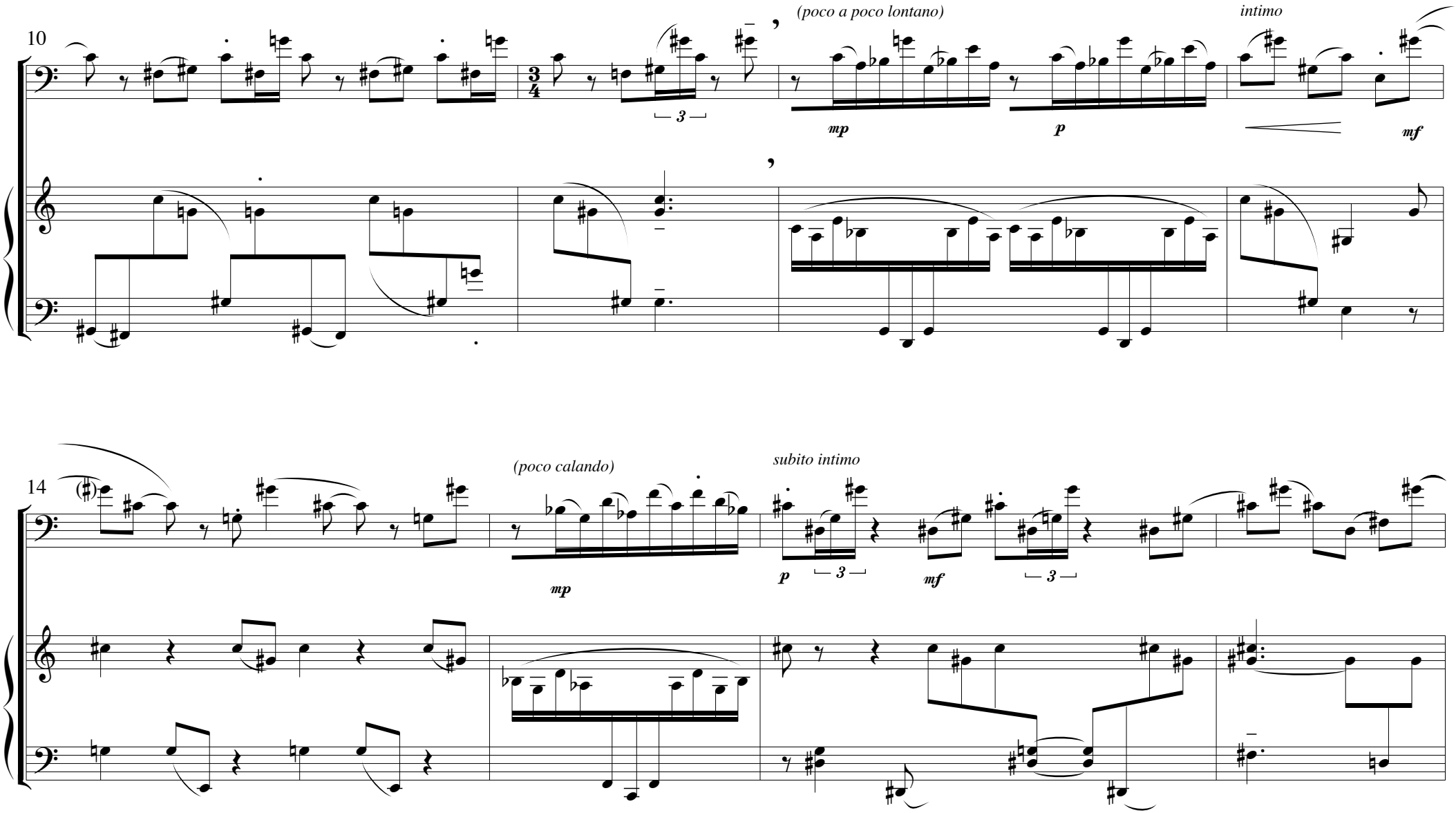

10
f
p
mp
mf
f
mf
1. mf
f
3
f
pp
mp
pp
mp
mf
f
2. f
mf
16
mp
mp
3
mf
1. mp
f
pp
mp
3
mf
f
mp
ff
2. f
mp

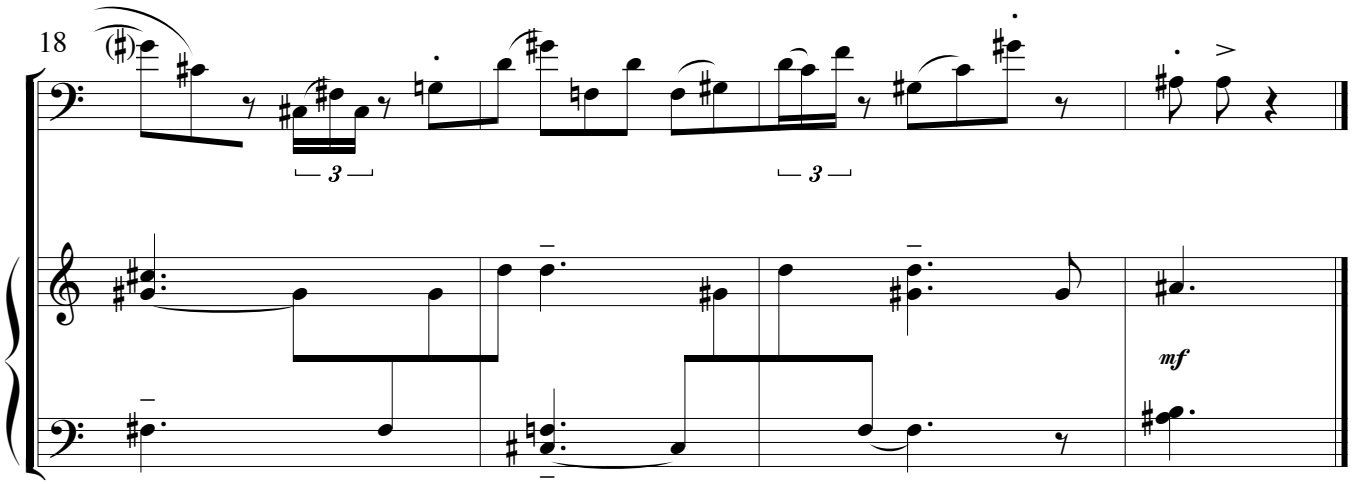

20
mp
3
f
dim.
mf
mf
mp
3
f
mf
mp
pp
3
mp
ff
[viridian - lemon green]



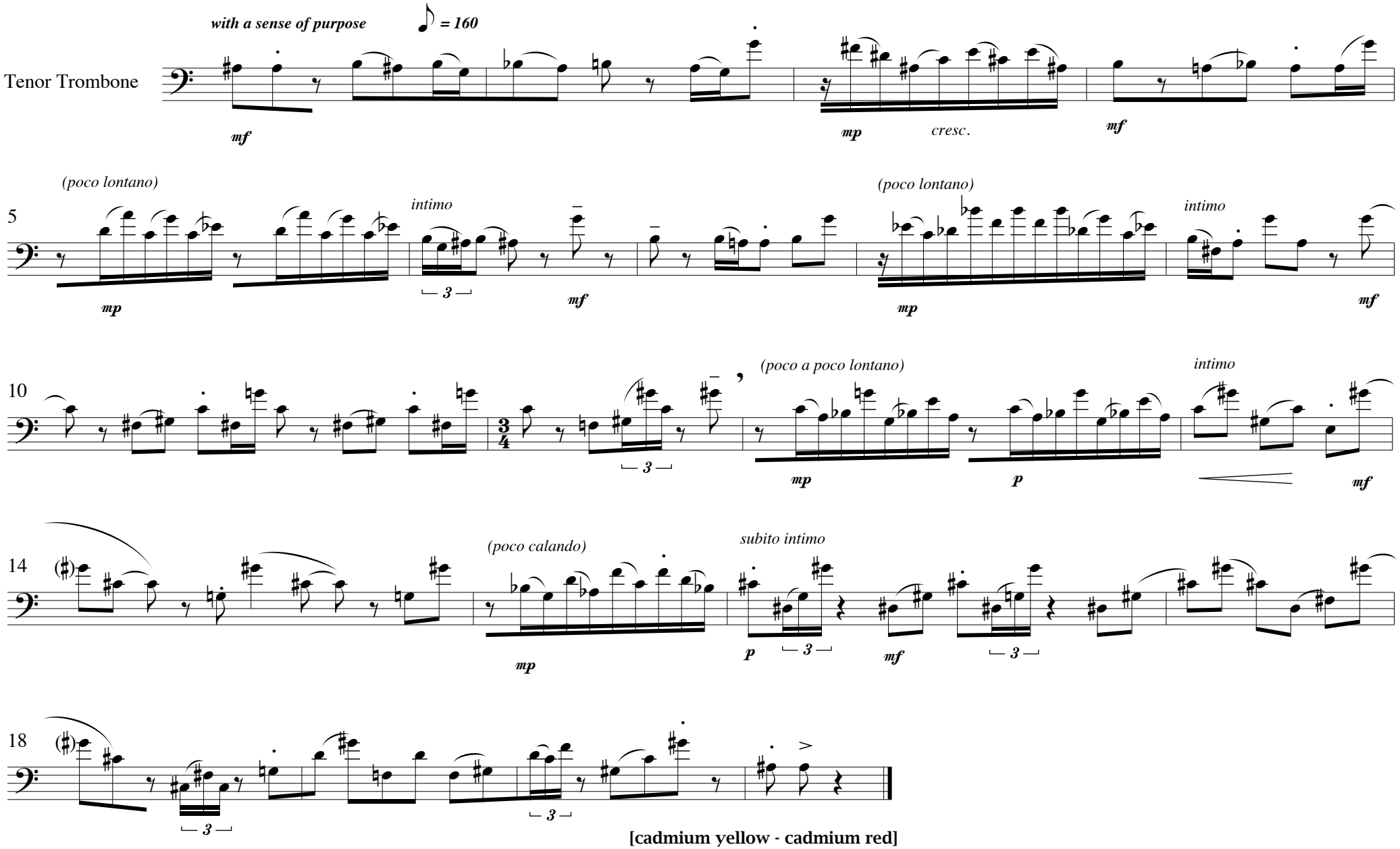
[viridian - lemon green]

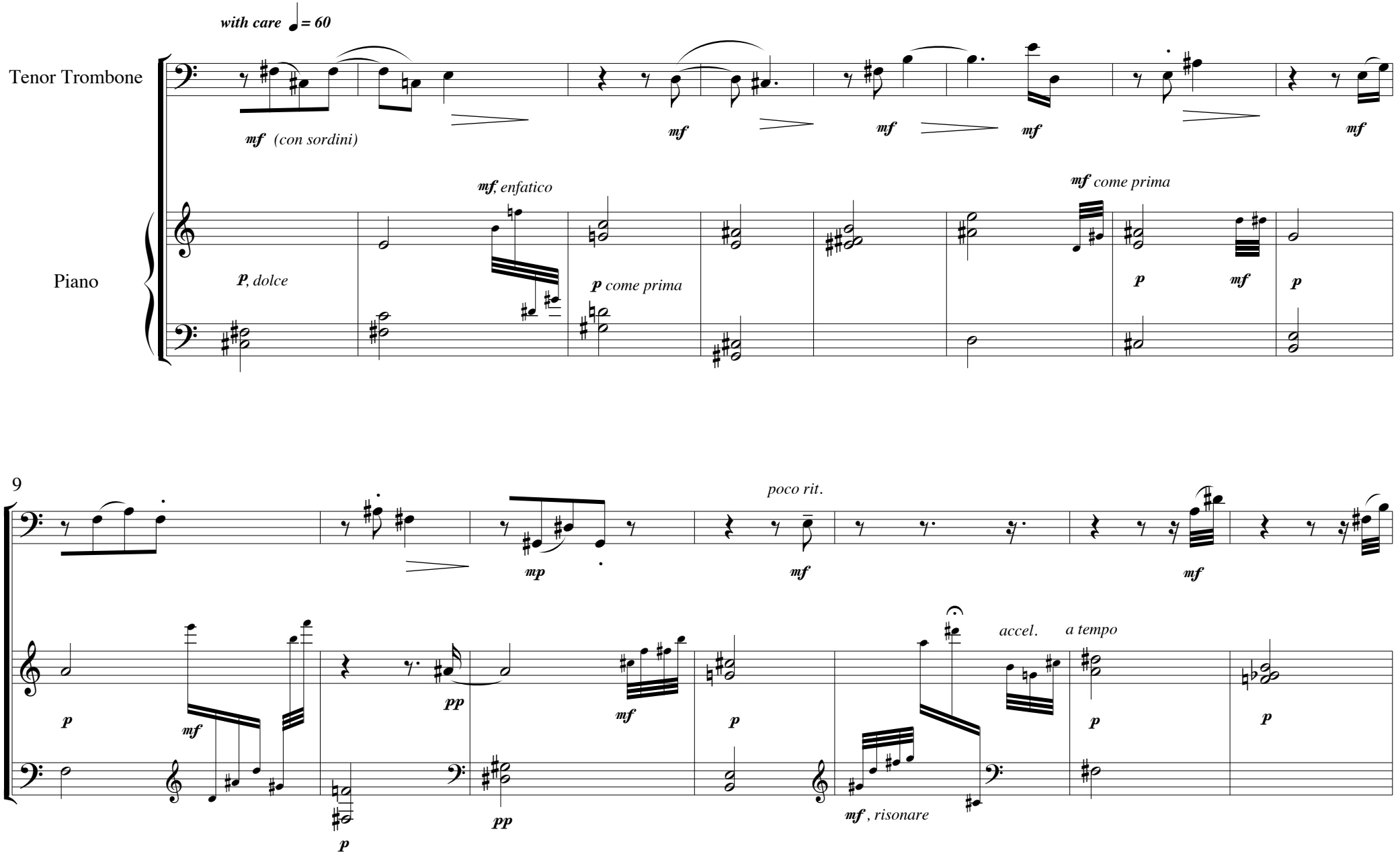

with a sense of purpose = 160
Tenor Trombone
Piano
mf
mp
cresc.
mf
mf
(poco lontano)
intimo
5
mp
3
mf
(poco lontano)
intimo
mp
mf


10
(poco a poco lontano)
intimo
mp
p
mf
14
(poco calando)
subito intimo
mp
p
mf

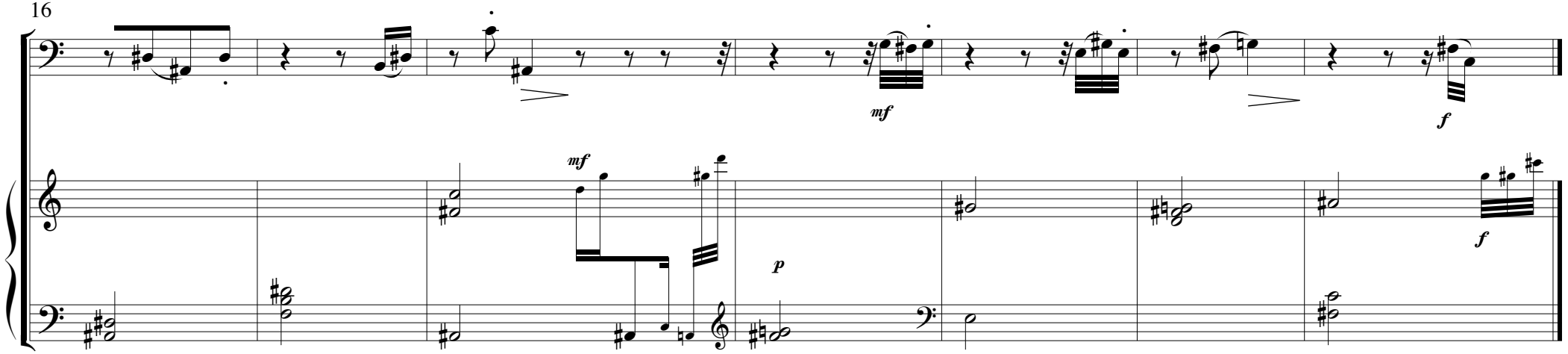


[cadmium yellow - cadmium red]


with a sense of purpose
♪ = 160
Tenor Trombone
mf
mp
cresc.
mf
5
(poco lontano)
intimo
(poco lontano)
intimo
mp
3
mf
mp
mf
10
(poco a poco lontano)
intimo
3
mp
p
mf
14
(poco calando)
subito intimo
mp
p
3
mf
3
18
3
3
[cadmium yellow - cadmium red]

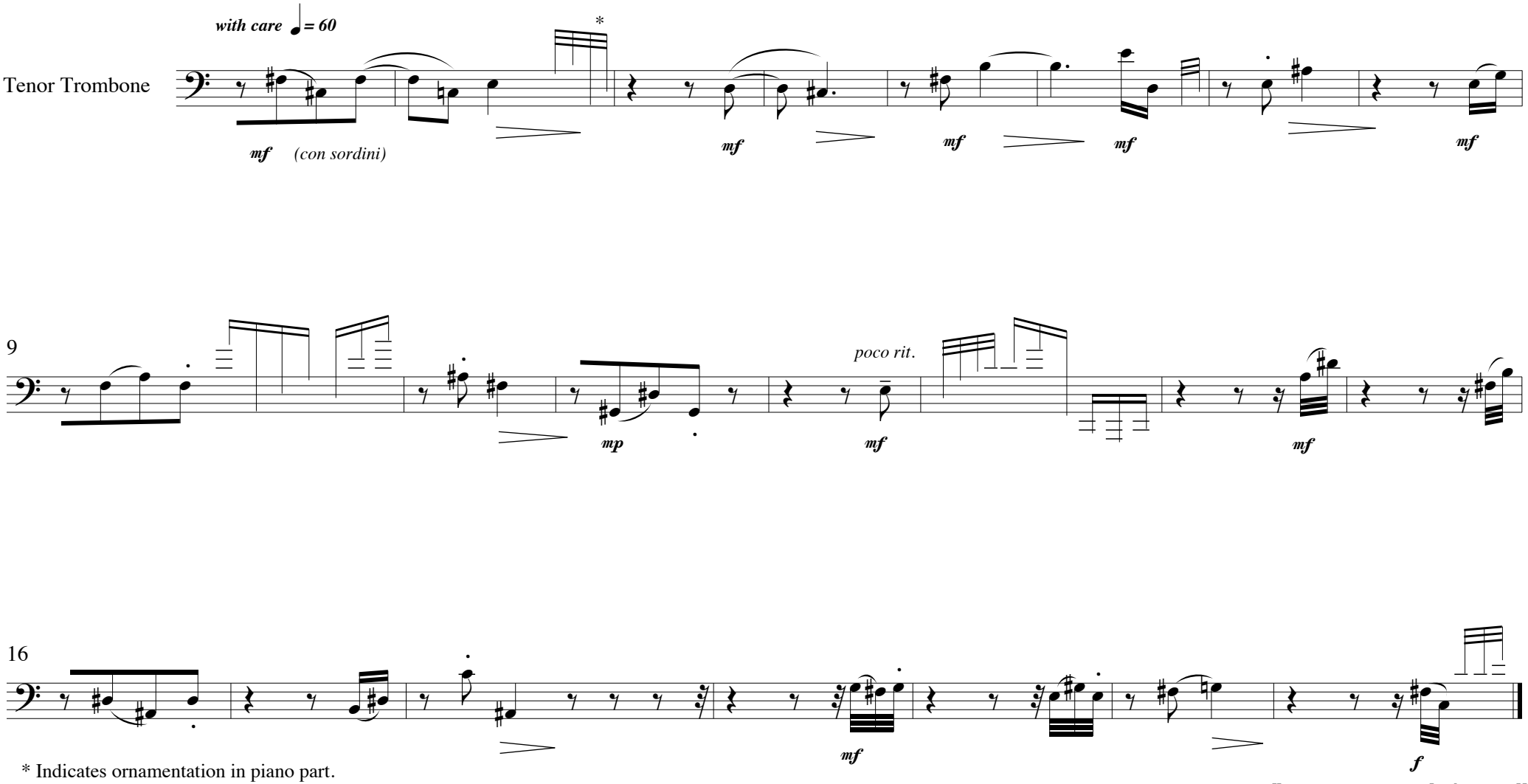

with care ♩= 60
Tenor Trombone
mf (con sordini)
mf
mf
mf
mf
Piano
p, dolce
mf, enfatico
p come prima
mf come prima
p
mf
p
9
poco rit.
mp
mf
mf
p
mf
pp
mf
p
accel.
a tempo
p
p
p
pp
mf, risonare

16



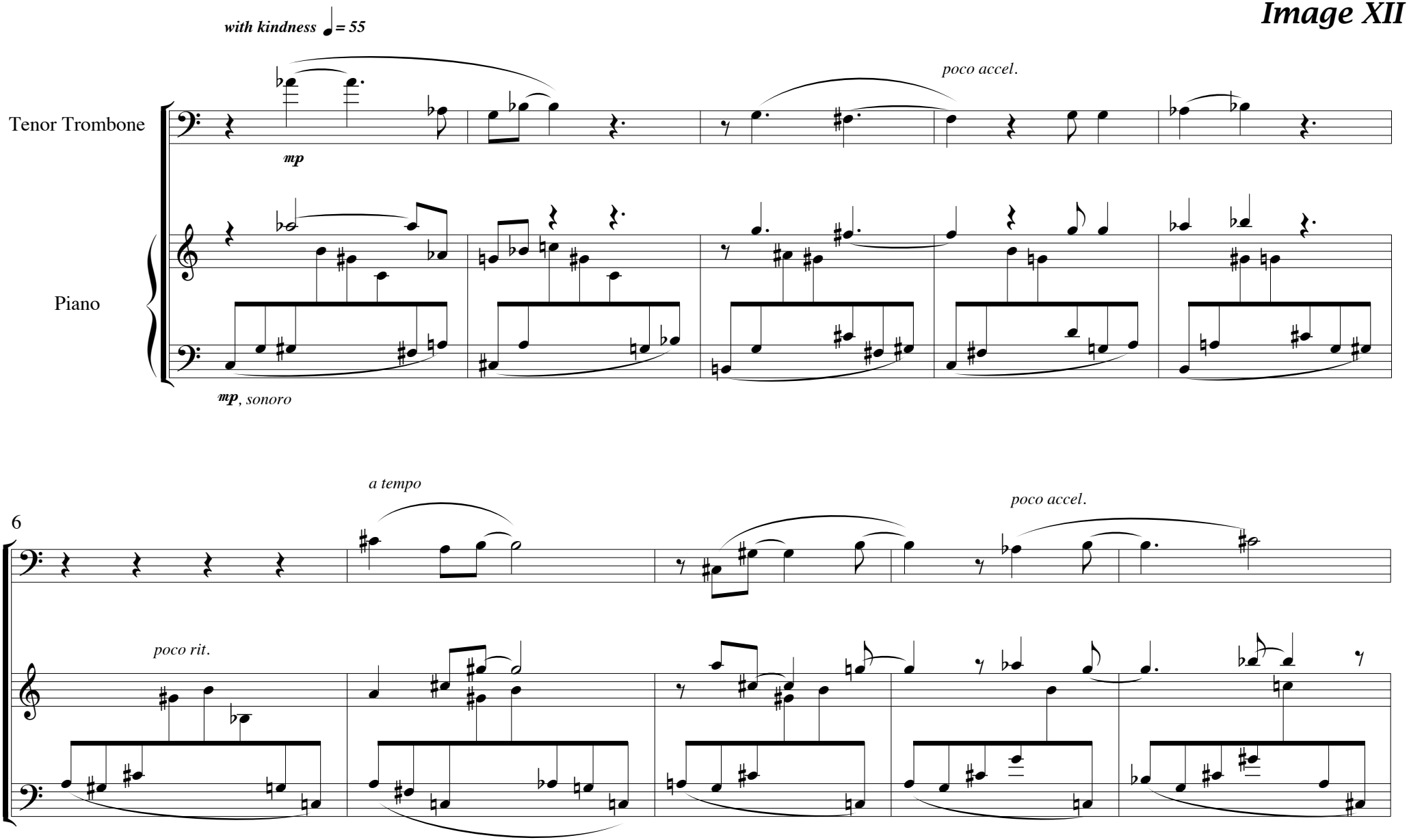
[lemon green - cadmium red]

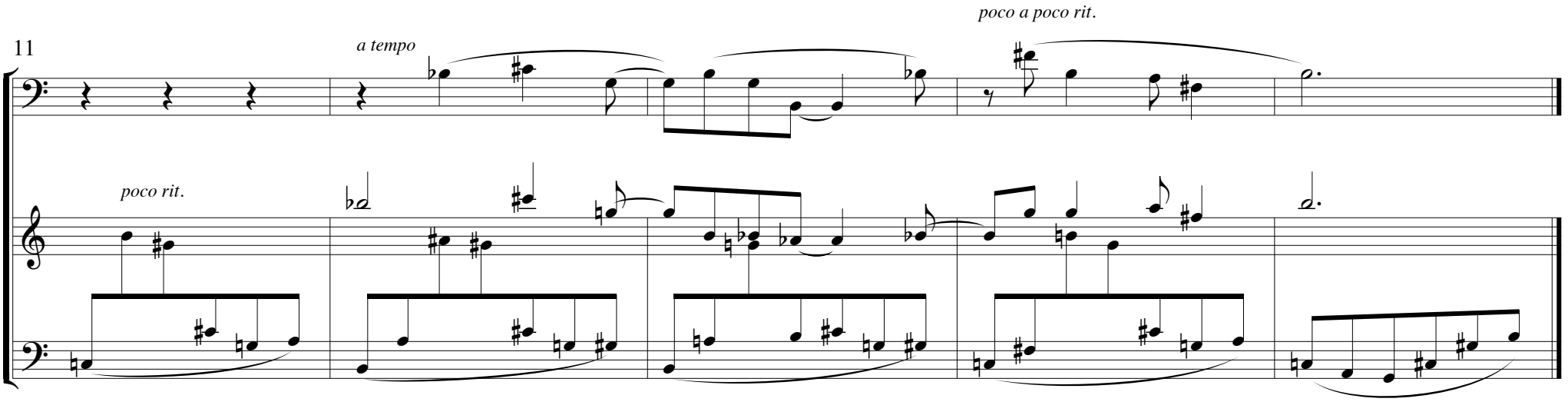
Image XI



* Indicates ornamentation in piano part.

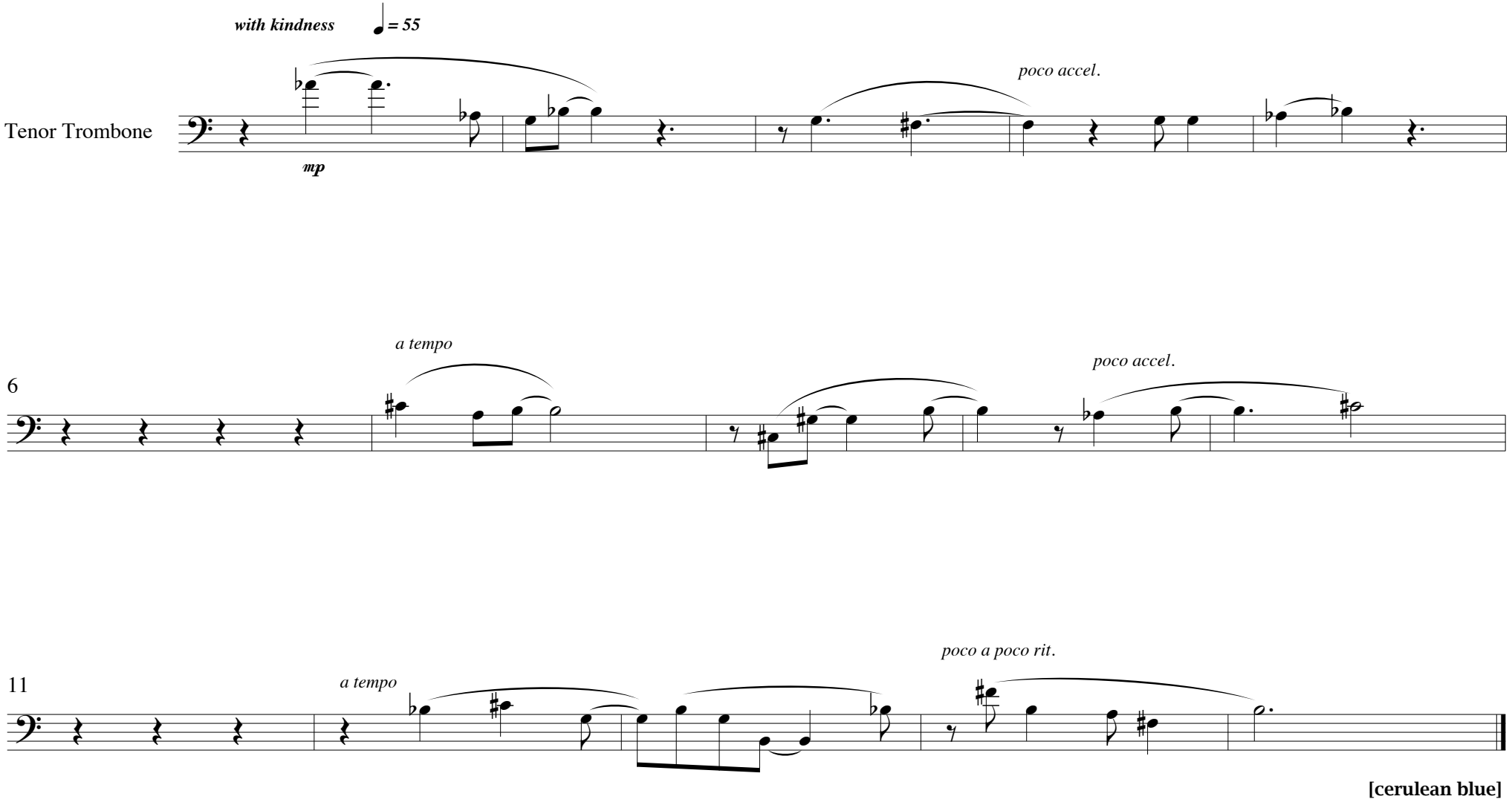
[lemon green - cadmium red]


with kindness ♩= 55
Tenor Trombone
Piano
mp
poco accel.
mp, sonoro
6
a tempo
poco accel.
poco rit.

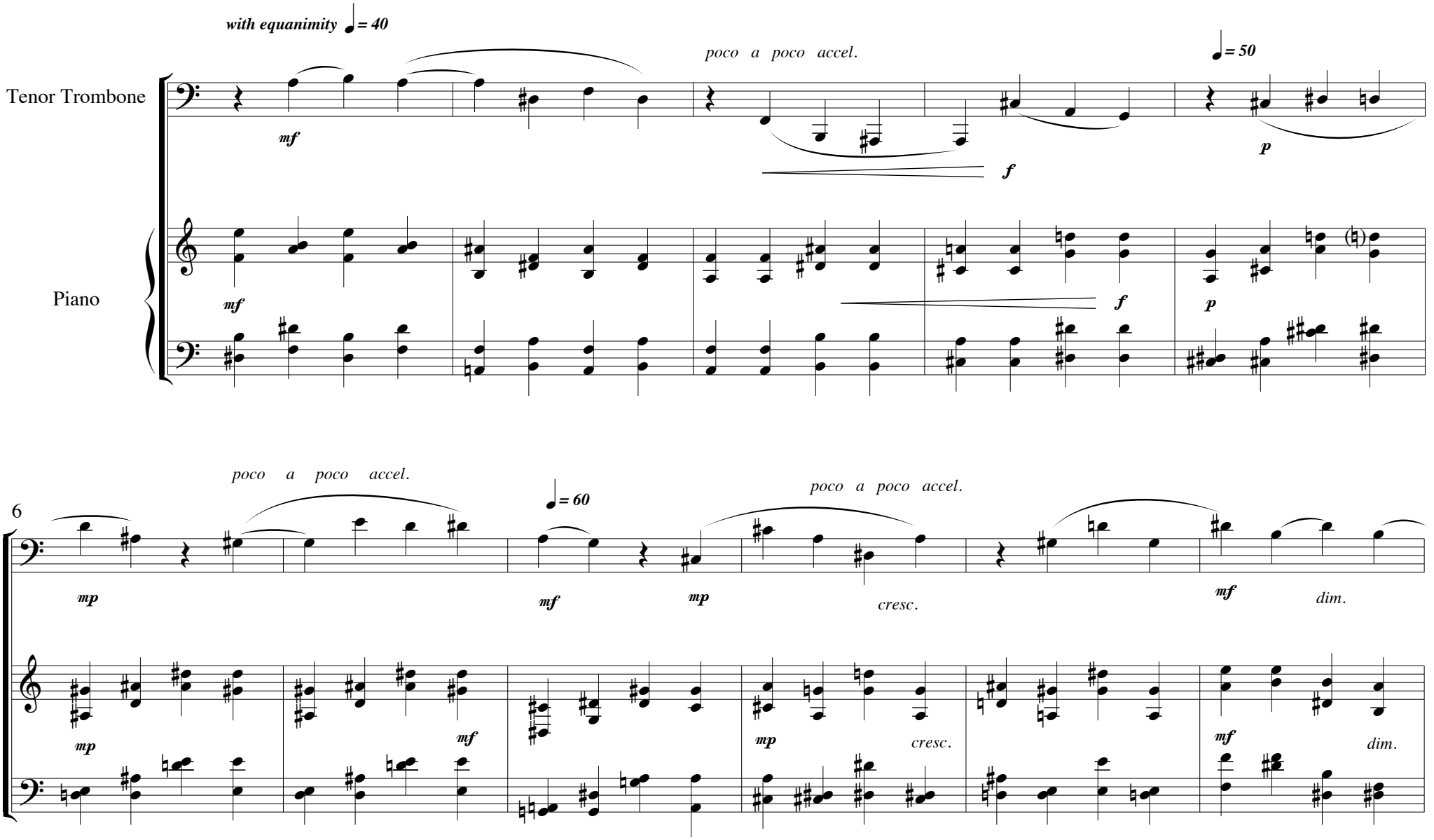


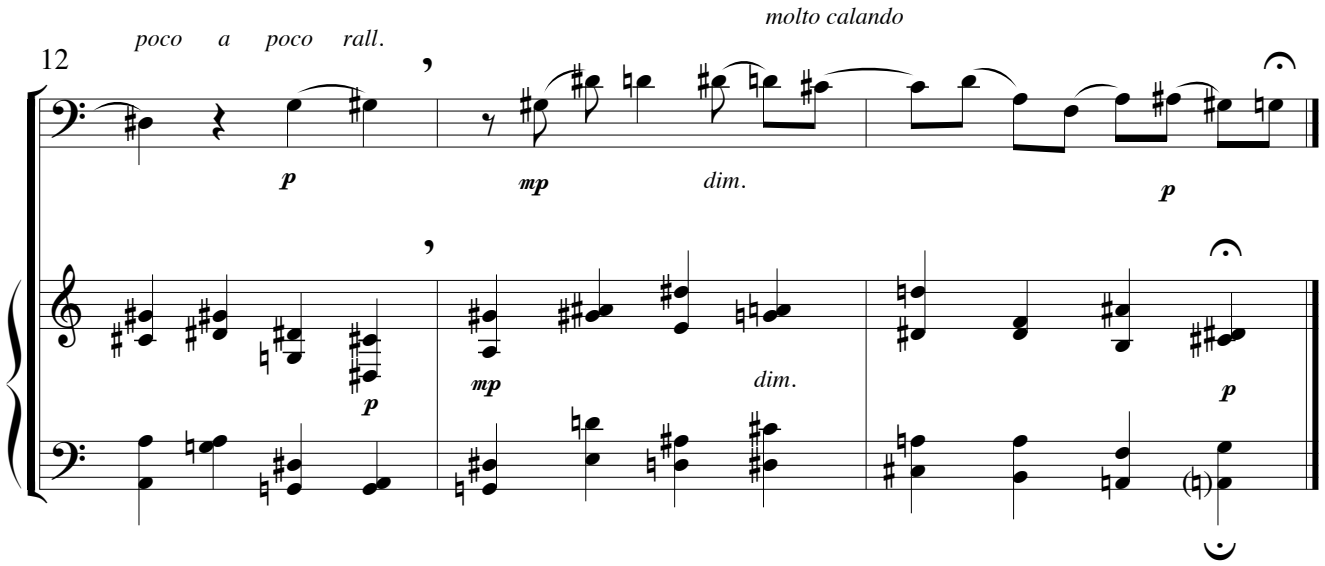
[cerulean]

Image XII



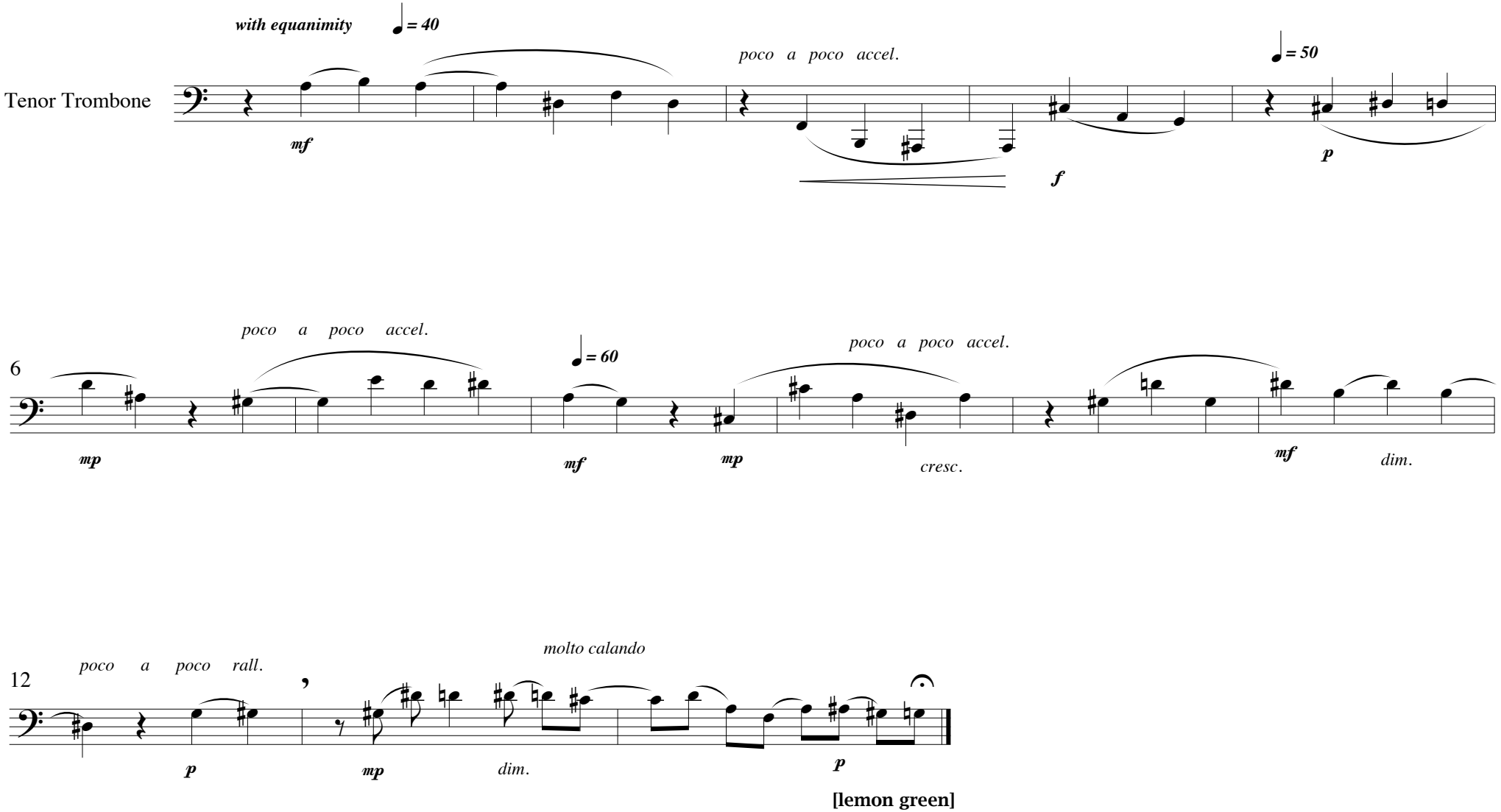
[cerulean blue]


with equanimity ♩= 40
poco a poco accel.
♩= 50
Tenor Trombone
Piano
mf
f
p
6
poco a poco accel.
♩= 60
poco a poco accel.
mp
mf
cresc.
dim.

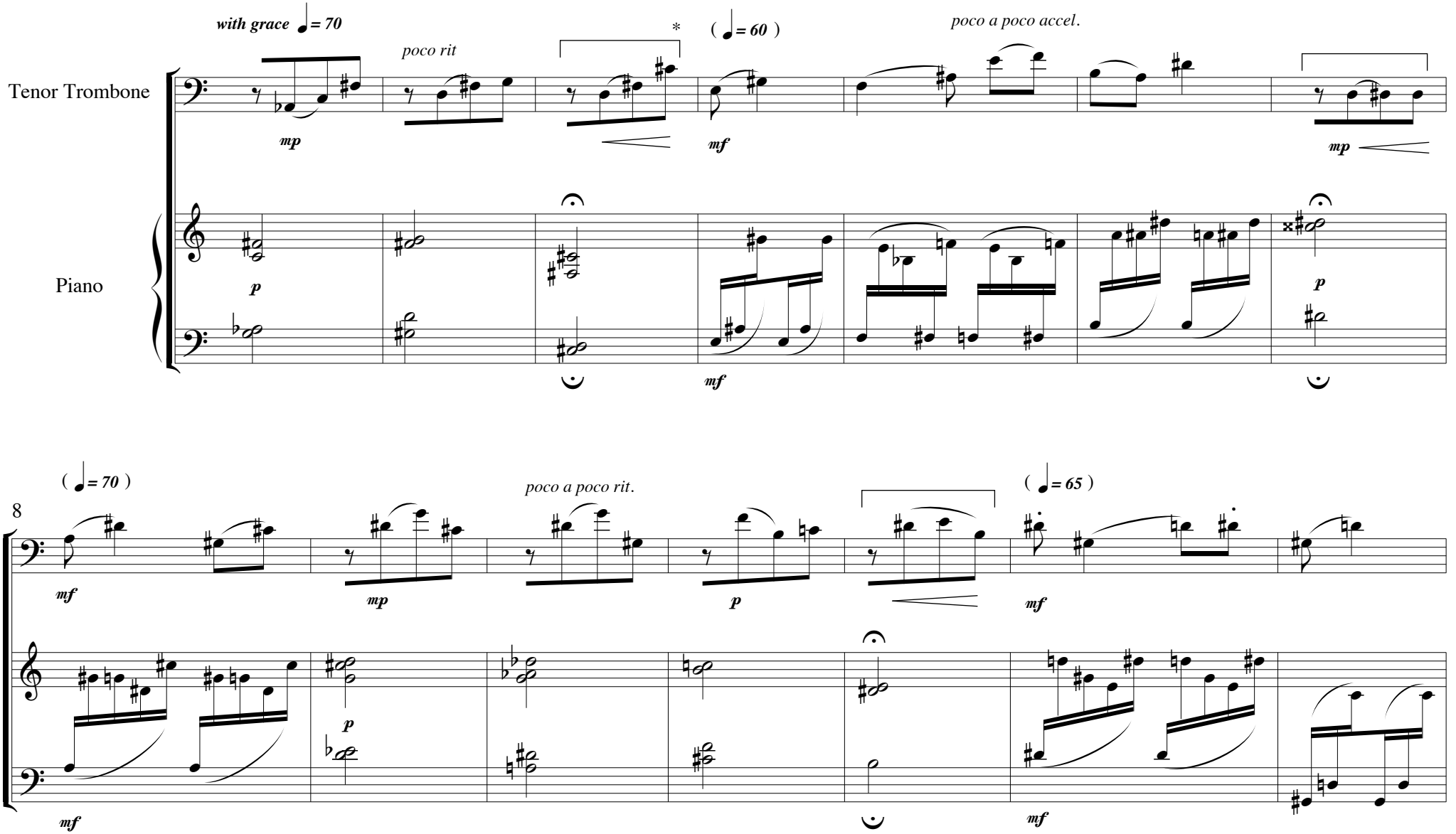


[lemon green]

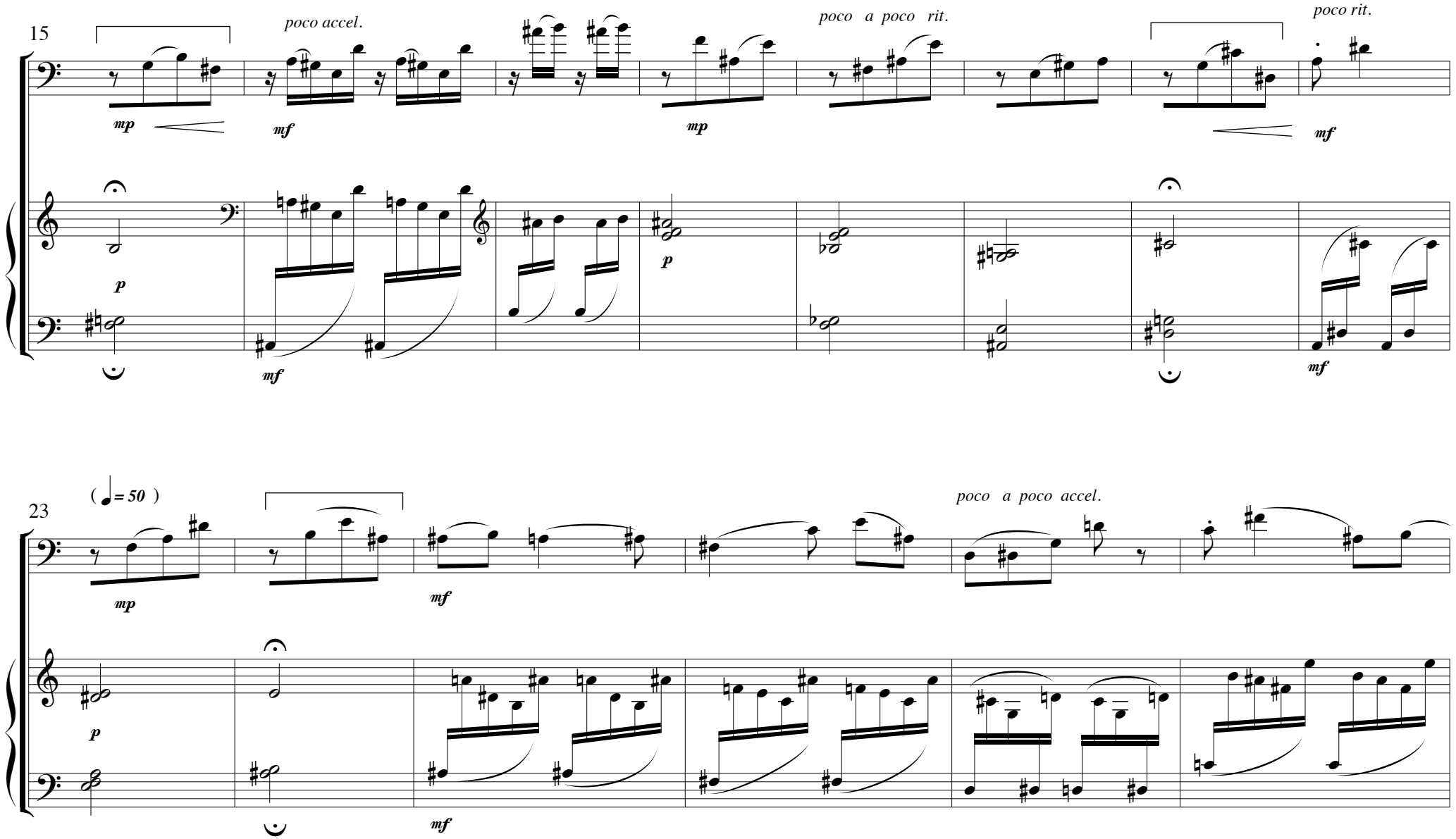
Image XIII

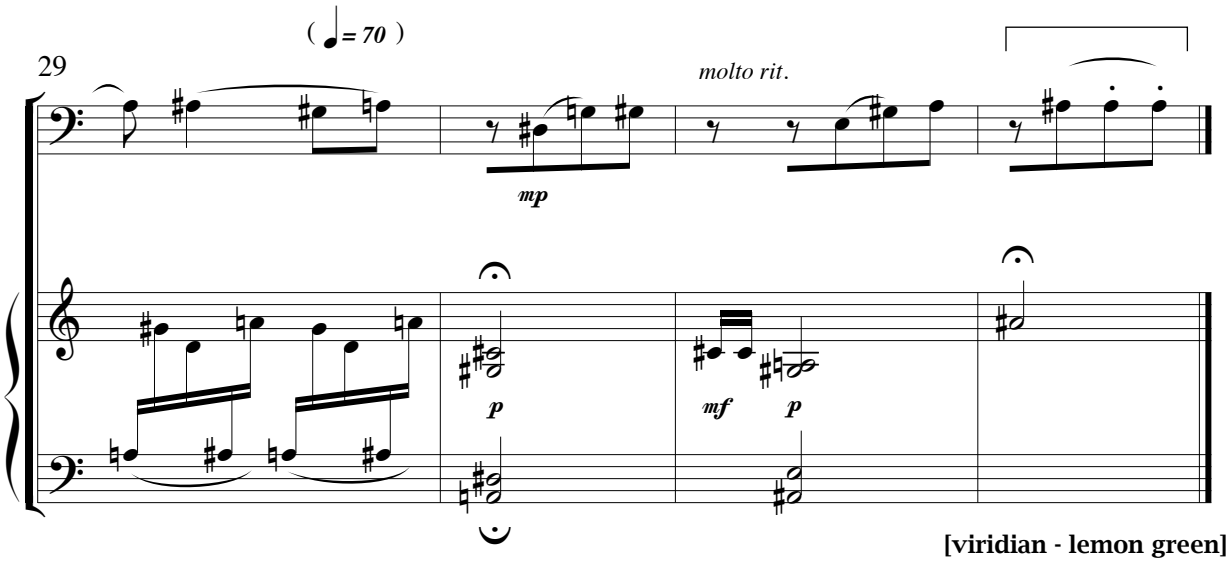


[lemon green]

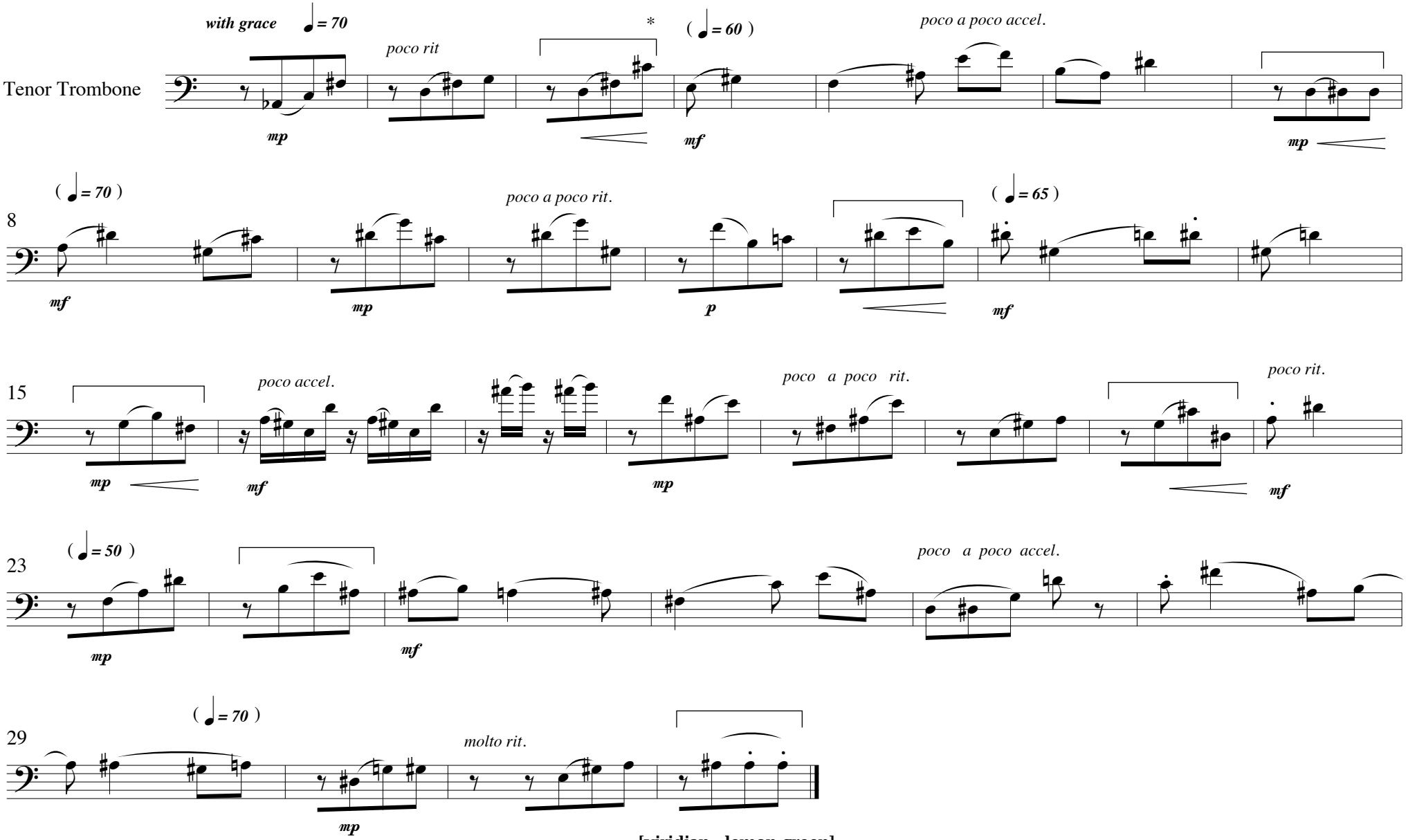


* See introductory notes.

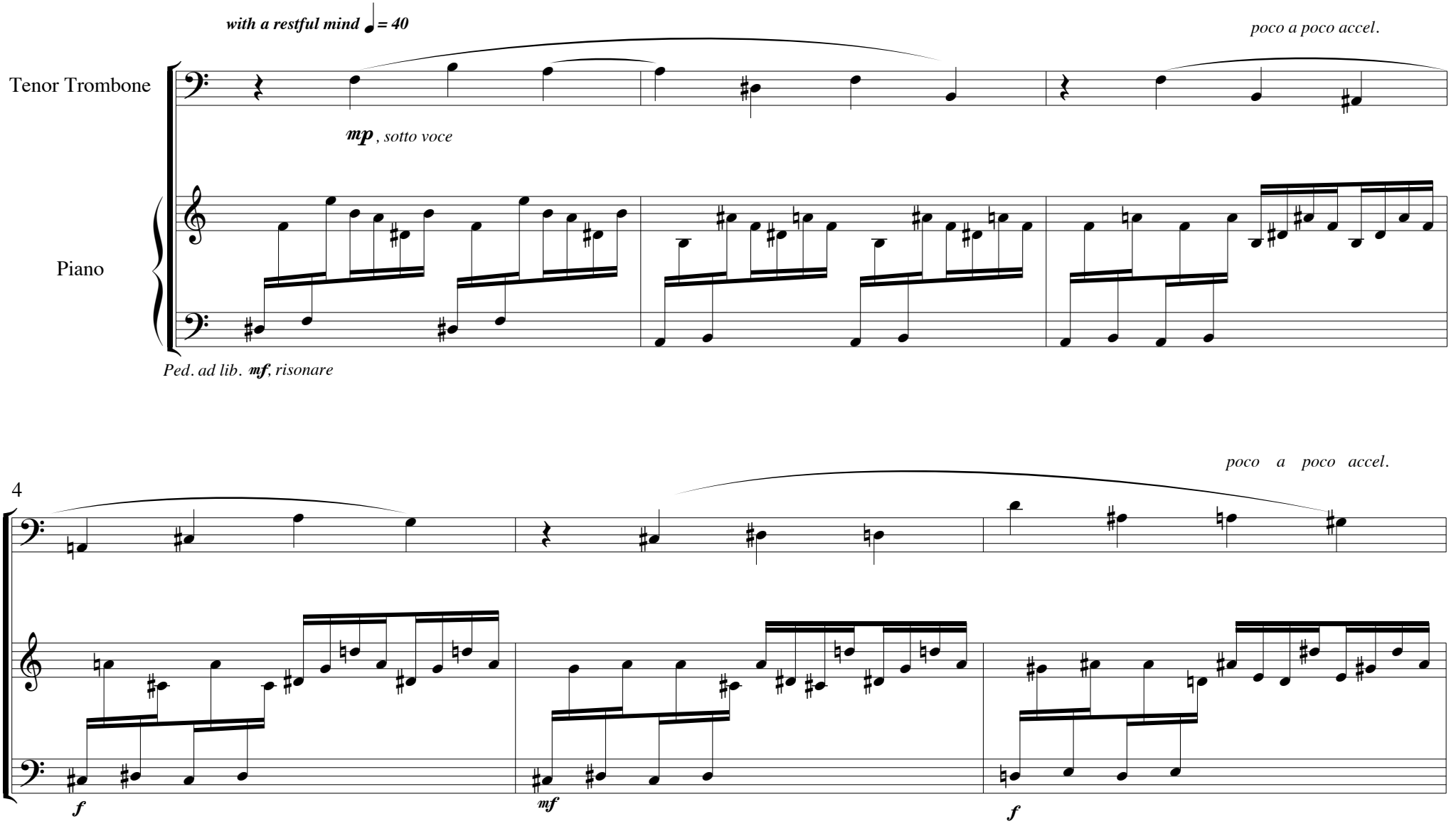

15
poco accel.
poco a poco rit.
poco rit.
mp
mf
mp
mf
p
p
mf
mf
(♩= 50)
23
poco a poco accel.
mp
mf
p
mf

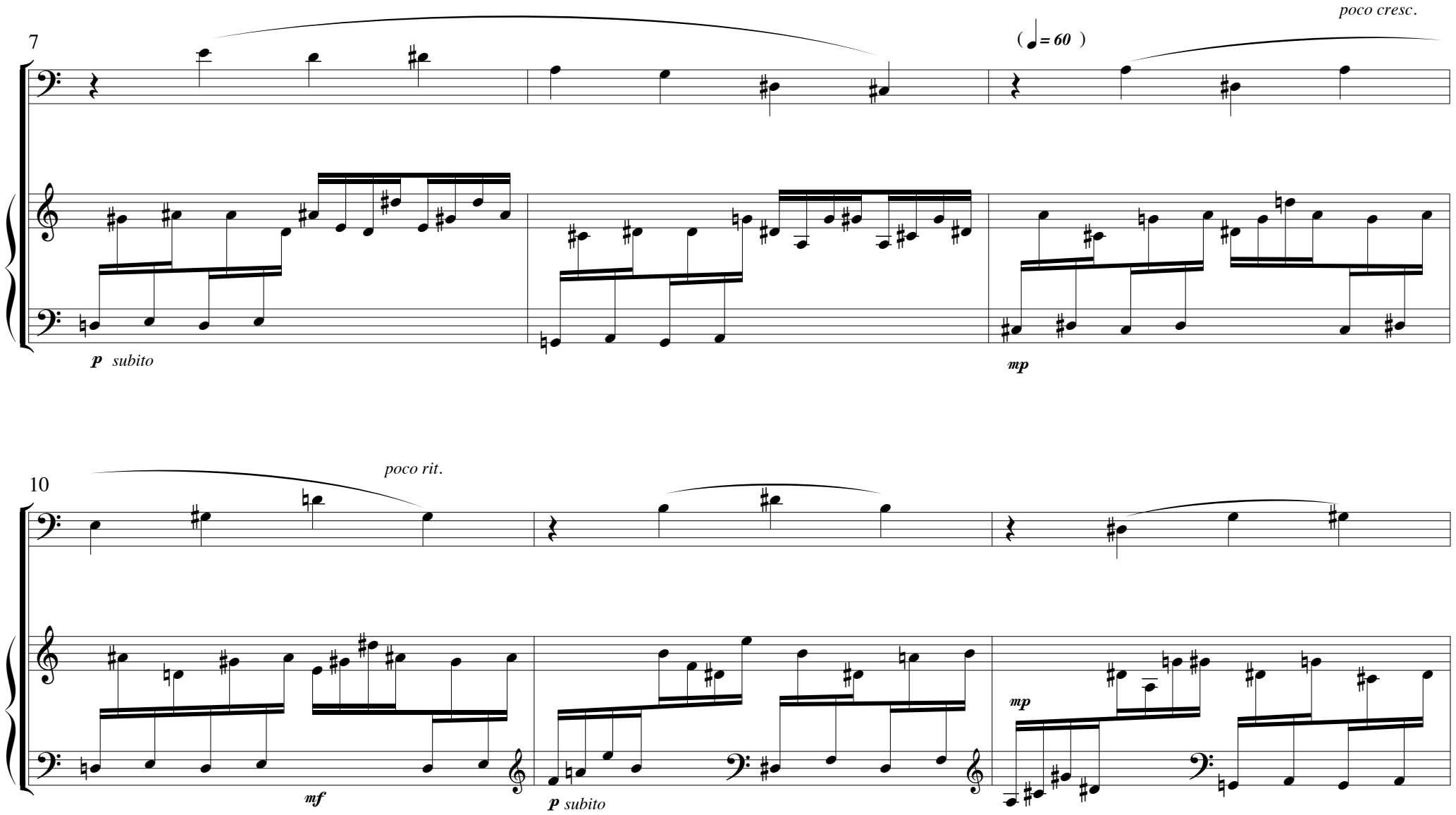


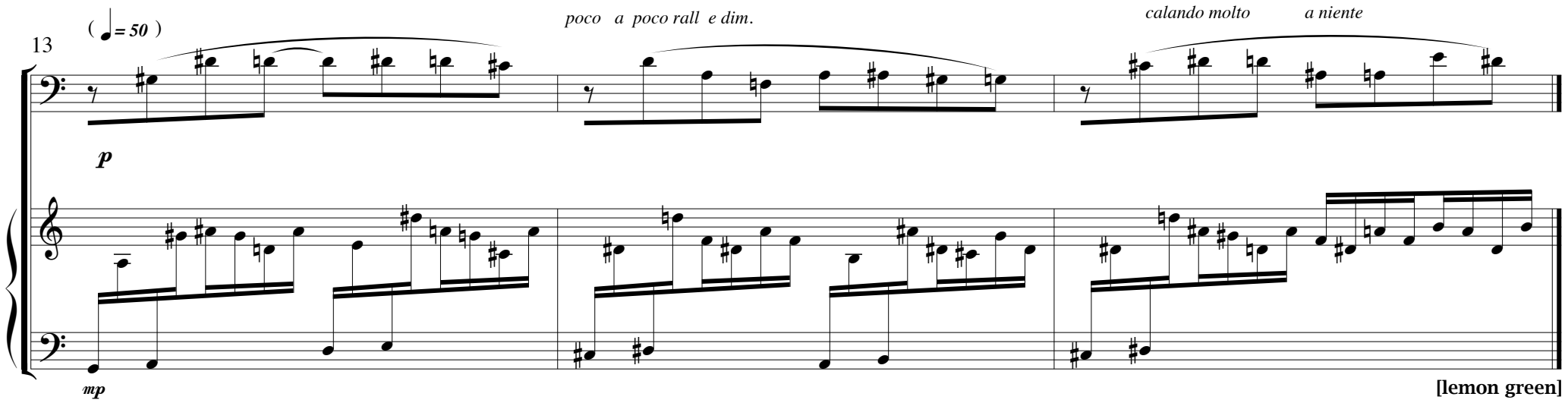
[viridian - lemon green]



* See introductory note.


with a restful mind ♩= 40
poco a poco accel.
Tenor Trombone
mp, sotto voce
Piano
Ped. ad lib. mf, risonare
4
poco a poco accel.
f
mf
f

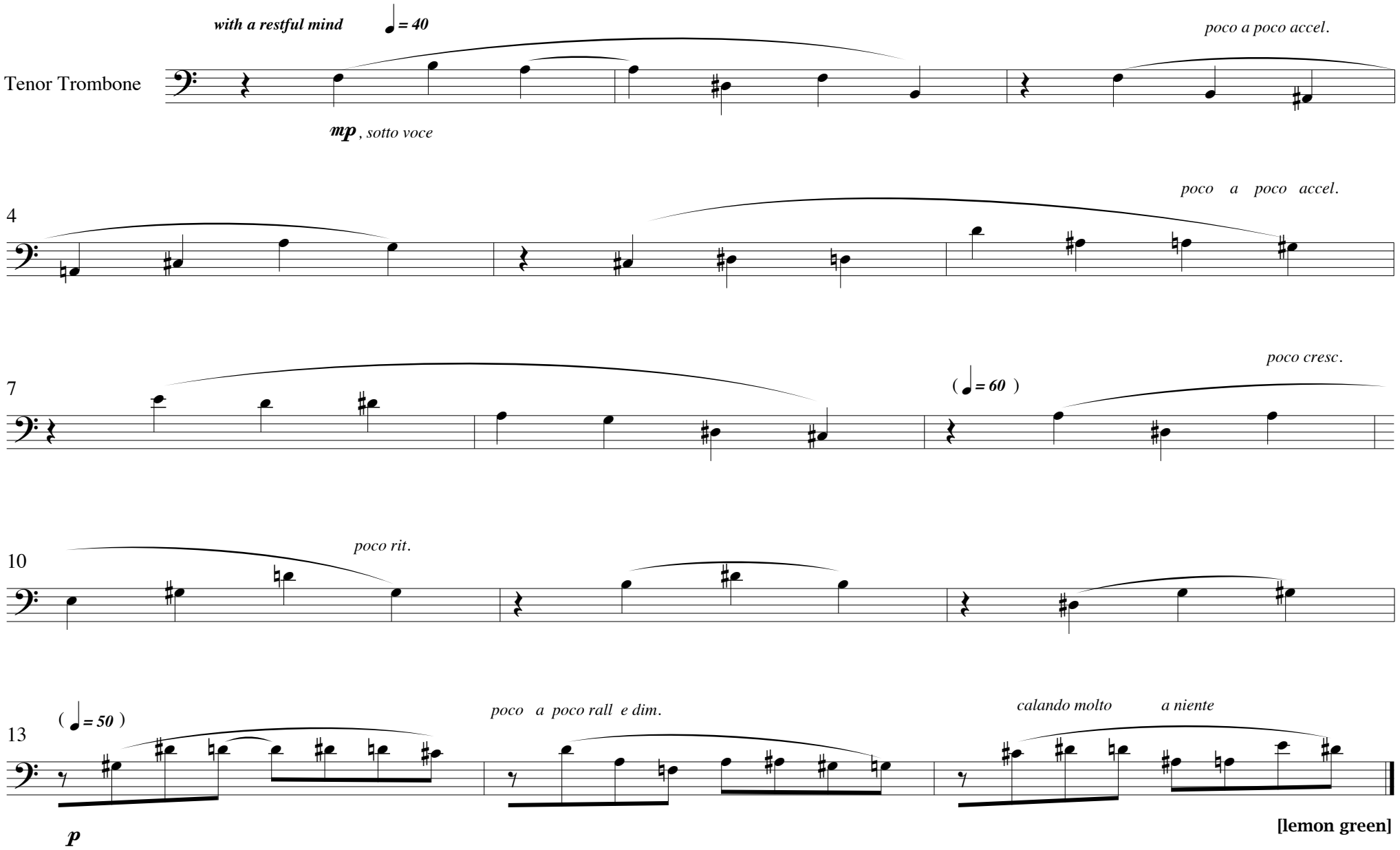

7
poco cresc.
(= 60)
p subito
mp
10
poco rit.
mf
p subito
mp



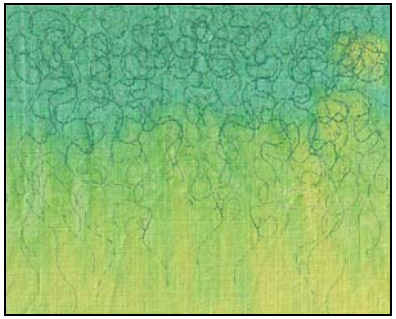
[lemon green]

for my Brigflatts friends.

Image XV


with a restful mind
♩ = 40
poco a poco accel.
Tenor Trombone
mp, sotto voce
4
poco a poco accel.
7
poco cresc.
(♩ = 60)
10
poco rit.
13
(♩ = 50)
poco a poco rall e dim.
calandoo molto
a niente
p
[lemon green]

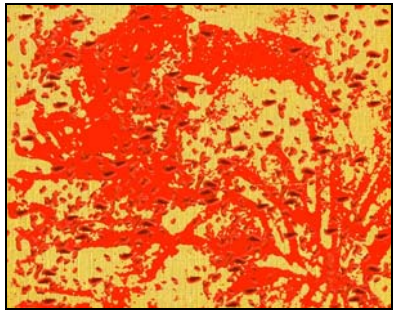
Alice Fox
Fifteen Images (Le Jardin Pluvieux)



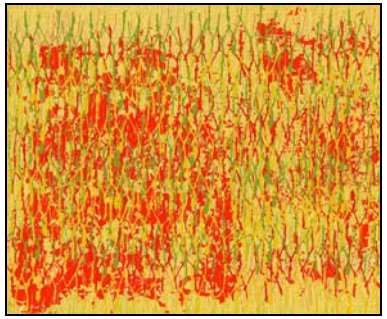
I. with grace

II. with care

III. with deliberation

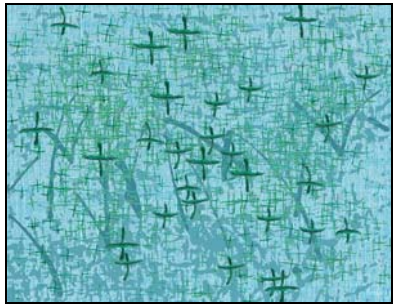


IV. with purpose

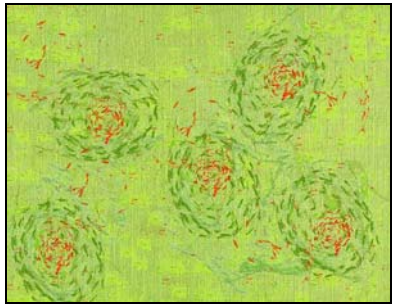


V. with expression

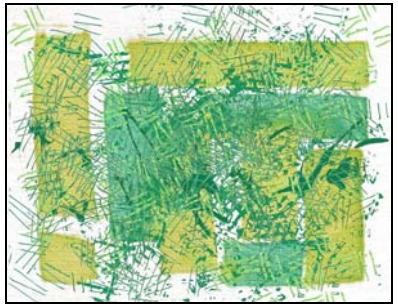
VI. with discernment



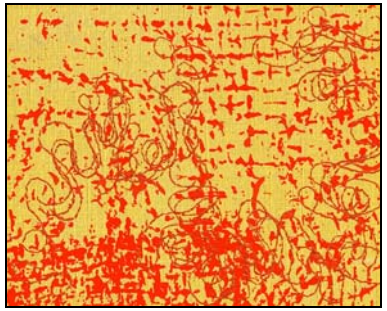
VII. with resonance



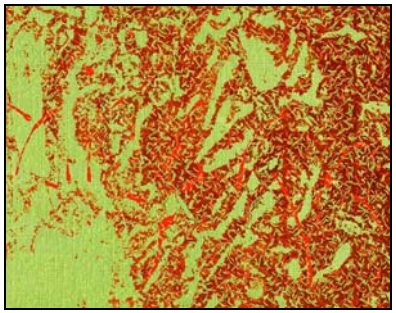
VIII. with grace



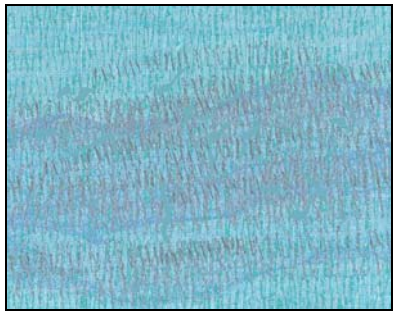
IX. with conviction



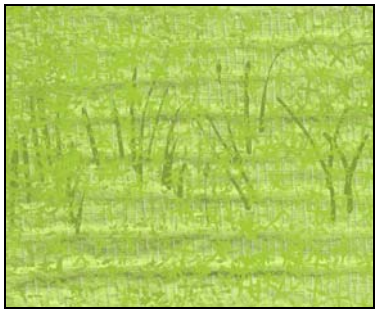
X. with purpose



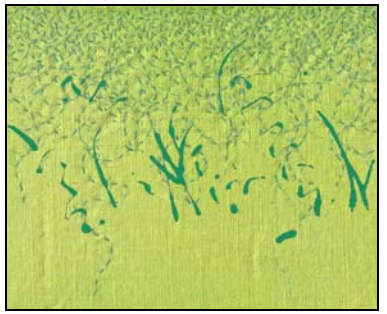
XI. with care



XII. with kindness



XIII. with equanimity



XIV. with grace

XV. with a restful mind

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