



# *After Hindemith*

*For Piano Trio*

*Violoncello*

*Nigel Morgan*

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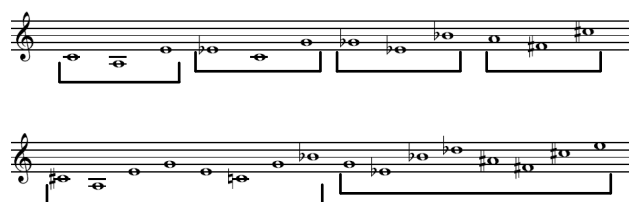
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## *After Hindemith*

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Paul Hindemith was not only an extraordinarily prolific composer but an important theorist and teacher. In Eckart Richter's essay '*A Glimpse into the Workshop of Paul Hindemith*' there is a description of Hindemith's working method as presented to a class at Yale in 1951. Hindemith later 'converted' this procedure into a guide for listening in a lecture he gave at the University of Zurich in 1955. This 'working method' involved a 4 stage process:

1. The general determination of the character, medium and the basic purpose of the piece, as well as its expressive character, and even place of performance.
2. A master plan of formal design, including the overall shape, the number and character of sections, changes in mode and tempo, rhythmic character, texture and the degree of activity, the gauge being the amount of effort the listener must expend to comprehend.
3. Then 'came the tonal layout in which the basic tonalities of each section and their relative degrees of tonal stability and complexity, as well as the modulations, were mapped by means of a diagram.'
4. Specific thematic material.

My piano trio adopts Hindemith's 4-stage process, but with a contemporary twist: the integration of algorithmic techniques with traditional methods of composition. The music is a sequence of playful sections (algorithmically composed) with more meditative episodes and interludes (freely composed on paper).

After an initial 'imagined' statement presented in the first twelve bars a number of tonality patterns were devised and chosen from a 3-note figure: a combination of 4 ascending minor triads (in arpeggio), 4 ascending dominant seventh chords (in arpeggio), and two positions of the octotonic scale acting as a binding mechanism. The whole rhythmic and instrumental design was then drafted on graph paper followed by a tonal layout. Then, finally, specific thematic material was created.

Several sections in the music make extensive use of palindromes, a device that can be most elegantly explored using simple computer algorithms. Here it is not only the melodic and rhythmic material that often mirrors itself but the tonality structure too.

*After Hindemith* is also written as a companion piece to Beethoven's Opus 1 No.2 Piano Trio and was composed for the Gould Trio.

Paul Hindemith, as far as we know, never wrote a piano trio . . .

Nigel Morgan



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# After Hindemith

Nigel Morgan

$\text{♩} = 96$  *energico e risoluto*

Cello

*mf* *mp*

7

*f* *poco dim.*

13 **A1** *incalzando ma leggiero*

*mf*

16

*mp* *f*

19

*poco cresc.* *f* *mf* **A2**

23

27

*mf*

31

*poco a poco cresc.* *f* *poco a poco dim.*

34

*mf* **A3**

38

*f* *mf* *poco dim.*

42

*p* *mp*

45

*poco cresc...* *mf* *f*

48

*ff*

52 **B** ♩ = 84

*mf* *mp* *Vn. con sord.* 5

62

*p* *poco cresc.* *con sord.*

67

*mp* *pp* *senza sord.*

70 **C1** ♩ = 84 *con moto e leggero*

*mp*

73

*mf* *pizz.*

77 *arco* **C2** *pizz.*

*mp*

80 *arco*

*mf* *f* *mf*

83

86

*poco a poco dim.*

89 *p*

*poco a poco cresc.* *mf*

92 **C3**

95 *f*

98

*mp* *mf*

101

*f*



104

*mf*

*mp*

*mf*

107

*f*

*ff*

*p*

**D** ♩ = 72  
*poco grave e rubato*

111

*pizz.*

*flautando arco* *senza vibrato*

*mf*

116

*poco ritardando* , *a tempo*

*p*

124 **E1** ♩ = 84 *semplice e preciso*

132

137

141 **E2**

146

150

155 *arco* *poco staccato* *poco più mosso*

159 **E3**

163



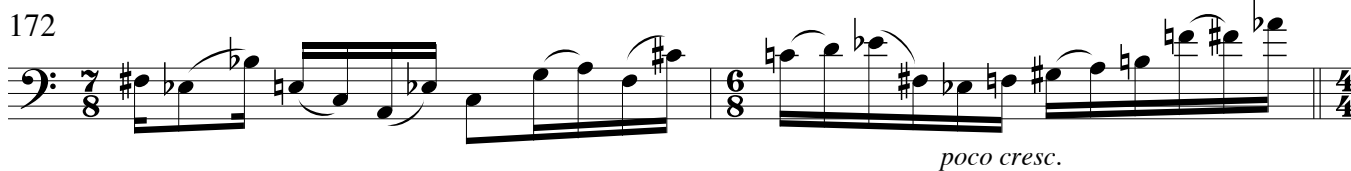
166



169



172



174 **F**  $\text{♩} = 60$  *poco grave e risonare* *con sord.* *mp* **G**  $\text{♩} = 72$  *semplice ma espressivo* *pizz* *mf*

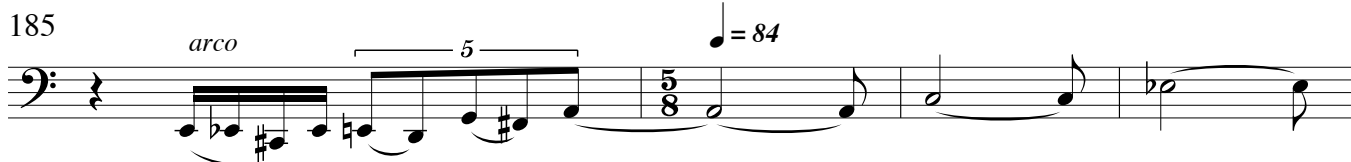
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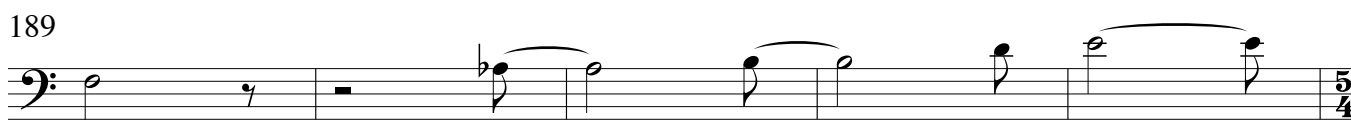
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185



189



194 *pizz. + senza sord.* **H1**  $\text{♩} = 96$  *grazioso ma poco impetuoso*

*mp sempre poco staccato*

197

202 **H2**

210

214

222

232 **H3**

239 *mf mp*

244 *mf*

249 **I** *lontano con sord.*

*p*