



# *After Hindemith*

*For Piano Trio*

*Violin*

*Nigel Morgan*

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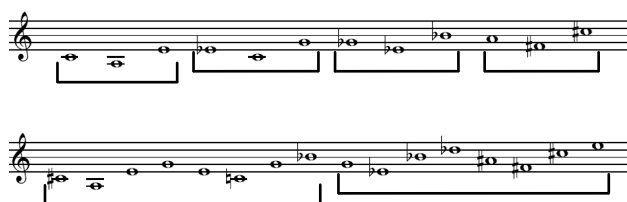
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## *After Hindemith*

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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

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

Violin

*spiccato*

*mf*

*mp*

7

*f*

*poco dim.*

12

**A1** *incalzando ma leggero*

*mf*

15

*mp*

18

*mf*

*poco cresc.*

*f*

22

**A2**

*mf*

26

*mp*

30

*poco a poco cresc.*

*f*

33

*poco a poco dim.*

**A3**

*mf*

36

*f*

*mf*

40 *poco dim.* *p* *mp*

44 *mf* *f*

48 *ff*

51 **B**  $\text{♩} = 84$  *risonare e distino* *pno.* *mp*

54

57 *con sord.* *mf* 5

60 *mp* *poco cresc*

66 *poco cresc ...* *pp* (senza sord.)  $\frac{5}{4}$   $\frac{10}{16}$

70 **C1** ♩ = 84 *con moto e leggero*  
 senza sord.  
 pizz.  
 mp

74 arco  
 mf

78 **C2** pizz. arco  
 mp mf f

82 mf

85 poco a

88 poco dim. p poco a poco

91 cresc. mf

94 **C3** f

97 mp mf

101 f



104 *mf* *mp* *mf* *f*

108 *ff* *p* *senza vibr.*

113 *quasi guitarra pizz.* *arco flautando* *senza vibrato* *poco ritardando* *p*

117 *a tempo* *p*

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E1

124 *♩ = 84* *semplice e preciso* *pizz.* *p*

133 *arco* *mp* *pizz.* *arco*

139 *pizz.* *arco* E2 *pizz.*

146 *arco* *pizz.*

153 *arco* *poco piu mosso*

159 **E3** *pizz.* *arco*

164

*pizz.*

*arco*

168 *pizz.*

The musical notation for measure 168 is written on a single staff with a treble clef. The key signature has one sharp (F#). The measure is divided into five distinct rhythmic sections by vertical bar lines. The first section has a 2/4 time signature and contains a quarter note (F#), an eighth note (B), and a quarter rest. The second section has a 3/4 time signature and contains a quarter note (B), an eighth note (F#), and a quarter rest. The third section has a 5/8 time signature and contains a quarter note (B), an eighth note (F#), and a quarter rest. The fourth section has a 7/8 time signature and contains a quarter note (B), an eighth note (F#), and a quarter rest. The fifth section has a 7/8 time signature and contains a quarter note (B), an eighth note (F#), and a quarter rest. The notation includes a 'pizz.' (pizzicato) marking above the first section.

172

*poco cresc.*

**F** 174  $\text{♩} = 60$  *poco grave e rissonare*

*arco con sord.*

*arco*

*mp*

**G**  $\text{♩} = 72$  *semplice ma espressivo*

*arco*

*mp*

179

Musical notation for measure 179, featuring a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody consists of eighth and quarter notes with various accidentals (sharps and naturals).

183 ♩ = 84



The musical score for Example 183 is written on a single staff with a treble clef. The time signature is 5/8. The music begins with a quarter rest, followed by a quarter note G4, an eighth rest, an eighth note F#4, a quarter note E4, and a quarter note D4. This is followed by a quarter rest, an eighth rest, an eighth note C#4, a quarter note B3, and a quarter note A3. The next measure contains a quarter rest, an eighth rest, an eighth note G3, a quarter note F#3, and a quarter note E3. The final measure contains a quarter rest, an eighth rest, an eighth note D3, a quarter note C#3, and a quarter note B2. A tempo marking '♩ = 84' is located at the end of the staff.

187

Musical notation for measure 187, featuring a treble clef, a key signature of one flat, and a 4/4 time signature. The melody consists of eighth and quarter notes with various accidentals (flats and sharps) and rests, all under a single slur.

191

senza sord.

195 **H1**  $\text{♩} = 96$  *grazioso ma poco impetuoso*

*mp* (sempre)

199

*mf* *mp*

204 **H2**

210

214

220

228

235 **H3**

240

245 *poco risoluto*

*mf*

250 **I** *lontano* *con sord.*

*p*