

Chin / Progress

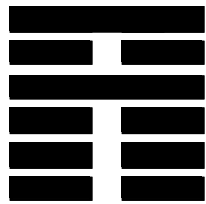
for piano duo

Nigel Morgan

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About the music

Chin / Progress comes from an on-going collection of music for instruments titled *Instrumentarium Novum* that aspires to re-examine some of the conditions for music making in our time. *Instrumentarium* is a term used by the conductor and scholar Nickolaus Harnoncourt to describe the commonplace collection of instruments and performance practice found in Baroque and early Classical music. Here there was an expectation that music would be enriched by all the instrumental variety and timbral variation the imagination of musicians could muster. Instrumentation and performance detail rarely dictated the nature of the music itself. Matters such as instrumental doubling, register placement, chord voicings, dynamics and articulation held a more speculative interpretation in the composer's mind.

Such a speculative approach has been celebrated in the composition of six works that take as their starting point the proportions and spirit of the concertos for mixed instrumental ensemble found in the music of Bach and Vivaldi. As in Vivaldi's celebrated op.8 concertos there is in play a contest between harmony (technique) and invention. This is amplified by the hexagram images attached to each concerto taken from the ancient book of divination, the *I Ching*. These images and their interpretation provide a kind of rhetorical *affekt*, giving a gentle measure of guidance to both performer and listener as to the overall character of each concerto.

Chin / Progress reinvents the second of these six concertos for the medium of two pianos. Such a reinvention was implicit in the initial composition of the concerto sequence as a way of testing the effectiveness of musical argument against the play of instrumental timbre found in the three companion versions: for orchestra, chamber orchestra, for instrumental septet.

The score should be regarded like the script of a play. Indications of tempo, expression, dynamics, and articulation have been kept to a minimum and should be regarded as a starting point for a personal interpretation. The employment of a pause or breath to clearly articulate sections is strongly recommended. Additional or different instruments may also be used: tuned percussion, electric keyboard instruments able to trigger sample or synthesized sounds.

The Chinese mind, as I see it at work in the I Ching, seems to be exclusively preoccupied with the chance aspect of events. What we call coincidence seems to be the chief concern of this peculiar mind, and what we worship as causality passes almost unnoticed. We must admit that there is something to be said for the immense importance of chance. An incalculable amount of human effort is directed to combating and restricting the nuisance or danger represented by chance. Theoretical considerations of cause and effect often look pale and dusty in comparison to the practical results of chance. It is all very well to say that the crystal of quartz is a hexagonal prism. The statement is quite true in so far as an ideal crystal is envisaged. But in nature one finds no two crystals exactly alike, although all are unmistakably hexagonal. The actual form, however, seems to appeal more to the Chinese sage than the ideal one. The jumble of natural laws constituting empirical reality holds more significance for him than a causal explanation of events that, moreover, must usually be separated from one another in order to be properly dealt with.

From C. G. Jung's foreword to the *I Ching*

Chin / Progress I

con luminosita e tenacia ♩ = 60

Piano I

Musical score for Piano I and Piano II, measures 1-4. The score is written for two pianos. Piano I has a treble and bass staff, and Piano II has a treble and bass staff. The tempo is marked as ♩ = 60. The dynamics are *f*, *mf*, *mp*, and *f*. The time signatures are 3/4, 2/4, 7/8, 12/16, and 5/16. There are fermatas over measures 2 and 4. A *rit.* marking is present under Piano II measure 2, and an asterisk is under Piano II measure 3.

5

A

A

Musical score for Piano I and Piano II, measures 5-8. The score continues from the previous page. The dynamics are *f*, *mf*, and *mp*. The time signatures are 5/16, 7/16, 3/4, and 5/16. There are fermatas over measures 5 and 7. A *rit.* marking is present under Piano II measure 5. A 3-measure slur is under Piano I measure 7, and a 5-measure slur is under Piano I measure 8.

10 *mf*

f *p* *mf* *mp*

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

mf

B

15

mf *f*

mf

22 **C**

mf *mp* *mf* *mf* *mp*

C *mf* *mp* *mf* *f* *mp*

mf *mf* *mp*

28 **D**

p *sim.* *mp* *mf*

D *p* *sim.* *mp* *mf*

mp *mf*

33

mf

mf

f

p

mp

E

E

mf

f

mf

mf

mp

mp

38

p

mp

mf

mp

mf

mf

mf

44

mf ff f mf

mp

F

mp

48

mp

p

mp

9/16 12/16 5/4

52

mf p mp mf f

mf p mp mf f

mf p mp mf

f mf

59

mp mf p mp

mp

mf p mp

64

6/16 2/8 3/8 4/32 3/32 3/4 2/4 3/4

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

acc.

mp *mf* *p*

7. 4 3 5 3

H H H

71

3/4 5/8 2/4 4/8 11/16 2/4

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

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

3 5 3 4 3 7 4 3 5 3

H H H

76

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

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

mf *f* *mp*

Red. *

81 *insicurezza ma calmo* ♩ = 55

mp *poco staccato* *mf* *mp* *p*

p *mf*

86 *poco a poco accelerando*

mf *mp* *mf* *mp* *mf*

91 *poco a poco accelerando* $\text{♩} = 65$ **K** *con tenacia* $\text{♩} = 60$

mf *f* *mf* *f* *f*

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

Musical score for piano, measures 96-97. The score is in 4/4 time and consists of two systems of staves. The first system has a treble clef staff with a whole rest and a bass clef staff with a melody starting on G4, marked *mf*. The second system has a treble clef staff with a melody starting on G4, marked *f*, and a bass clef staff with a melody starting on G3, marked *mf*. Both systems feature a five-fingered chord (5) in the final measure of each system.

II

ostinazione verso fortuna ♩ = 95

Piano I

Piano II

mf f mf ff

mf f

6

A

A

mf p mp

Red. *

Red. *

11

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

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

17

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

f *mf* *f* *f*

B **B**

23

mf mp f mf f mf f

28

mp f mf mp p mp f mf mp p mp sim. sim.

C C

36

mf f mf f mp mf

mf f mf p mp mf p mp p

41

mf f mf

mp mf f mf

D D

45

f *mp* *mf*

mf *f*

Red. *f*

48

mf *f* *mf* *f*

f *mf* *f*

mf *mp* *mf* *mp* *mf*

mp

E

52

mp *p* *mf* *f*

F

56

mf *f* *mf* *f* *mf* *f*

G G

61

Musical score for measures 61-67. The score is written for piano in two systems. The first system contains measures 61-65, and the second system contains measures 66-67. The music is in 3/4 time and features various dynamics including *f*, *mp*, and *mf*. The key signature has one sharp (F#). Measure 61 starts with a *f* dynamic in the right hand. Measure 62 has *mp* in the right hand and *mf* in the left hand. Measure 63 has *mf* in the right hand and *mf* in the left hand. Measure 64 has *mp* in the right hand and *mf* in the left hand. Measure 65 has *mf* in the right hand and *mf* in the left hand. Measure 66 has *mf* in the right hand and *mf* in the left hand. Measure 67 has *mf* in the right hand and *f* in the left hand.

68

Musical score for measures 68-74. The score is written for piano in two systems. The first system contains measures 68-72, and the second system contains measures 73-74. The music is in 3/4 time and features various dynamics including *p*, *mp*, *f*, and *mf*. The key signature has one sharp (F#). Measure 68 starts with a *p* dynamic in the right hand and *mf* in the left hand. Measure 69 has *mp* in the right hand and *mf* in the left hand. Measure 70 has *f* in the right hand and *mf* in the left hand. Measure 71 has *f* in the right hand and *mf* in the left hand. Measure 72 has *f* in the right hand and *mf* in the left hand. Measure 73 has *f* in the right hand and *mf* in the left hand. Measure 74 has *f* in the right hand and *mf* in the left hand. There are two 'H' markings above the right-hand staff in measures 70 and 73.

74

Musical score for measures 74-78. The score is written for two systems of piano. Each system consists of a grand staff (treble and bass clefs). Measure 74 starts with a treble clef, 7/8 time signature, and a dynamic of *f*. Measure 75 changes to 5/8 time and *mp*. Measure 76 is in 4/4 time with *mp*. Measure 77 is in 3/8 time with *mp*. Measure 78 is in 2/4 time with *f*. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

79

Musical score for measures 79-84. The score is written for two systems of piano. Each system consists of a grand staff (treble and bass clefs). Measure 79 starts with a treble clef, 7/8 time signature, and a dynamic of *mp*. Measure 80 changes to 5/8 time and *f*. Measure 81 is in 4/4 time with *mf*. Measure 82 is in 3/4 time with *mf* and a triplet of eighth notes. Measure 83 is in 3/4 time with *f*. Measure 84 is in 3/4 time with *f*. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are also dynamic markings like *mf* and *mp*.

84

mf *mf* *f* *mf*

88

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

94

mp

mp

p

p

mp

K

K

p

p

mp

III

d'accord senza rimorso ♩ = 75

Piano I

Piano II

A

A

7

13 **B**

mp mp mp mf f

mp mf

21

mf mp mf mp

mp mf mp mp

27 C

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

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

f

32

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

D

36

Musical score for measures 36-40. The score is written for four staves. The first two staves are the right hand, and the last two are the left hand. The time signature changes from 3/4 to 7/8, then 3/4, 4/4, and 3/4. Dynamics include *mf*, *f*, and *mp*. There are triplets and a quintuplet indicated by brackets and numbers 3 and 5.

41

Musical score for measures 41-45. The score is written for four staves. The first two staves are the right hand, and the last two are the left hand. The time signature changes from 3/4 to 5/8, 9/8, and 3/4. Dynamics include *mp*, *mf*, and *mp*.

45 **E**

mf *mp* *mf* *f*

mf *mp* *mf* *f*

mp *mf*

49 **F**

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

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

f *mp* *mf* *f*

54

mf *f* *f* *f* *mf*

59

mf *mp* *mp* *mf* *mp*

63

Musical score for measures 63-67. The score is written for four staves (two grand staves). The time signature changes from 4/4 to 3/4, then to 6/8, and finally back to 4/4. Dynamics include *mp*, *p*, *f*, and *mf*. The music features complex rhythmic patterns and chromatic movement.

68

Musical score for measures 68-72. The score is written for four staves (two grand staves). The time signature changes from 4/4 to 6/8, then to 3/2, and finally back to 6/8. Dynamics include *p*, *mf*, *f*, and *mp*. A fermata is present over the final measure. A box labeled 'H' is placed above the first staff in measures 68 and 69. A five-measure slur is present in the first staff of measure 71.

72

mf f mf f mf f

77

mp mf mp p mp mf mp

82

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

J J

86

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

91

K

p.
mp
mf
f

mf
mp
mf
mp
mf
f

f
mp
mf
f

96

L

mf
mf
mf
f
ff

mp
f
mf
f

mf
mp
mf
mf
mp
ff

mf
mf
f
mf
mp
f

Red.

Musical score for piano, measures 102-105. The score is written for four staves: two bass staves and two treble staves. The key signature is one sharp (F#) and the time signature is 4/4. The piece features dynamic markings of *mf*, *mp*, and *p*. Measure 102 shows a bass line with a triplet of eighth notes and a treble line with a half note. Measure 103 continues the bass line with a triplet and a treble line with a half note. Measure 104 features a bass line with a half note and a treble line with a half note. Measure 105 concludes with a bass line with a half note and a treble line with a half note. The score includes various musical notations such as slurs, accents, and dynamic markings.