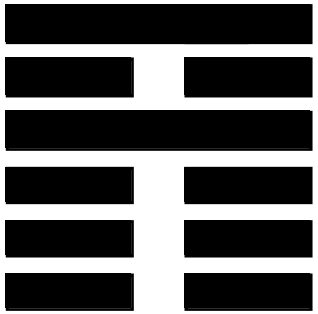

Chin / Progress

for piano duo

Nigel Morgan

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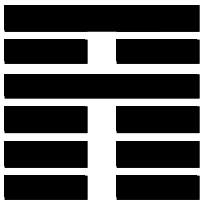
ISMN 979-0-57043-103-8 (Full Score)



Chin / Progress

for piano duo

Nigel Morgan

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 common-place 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.

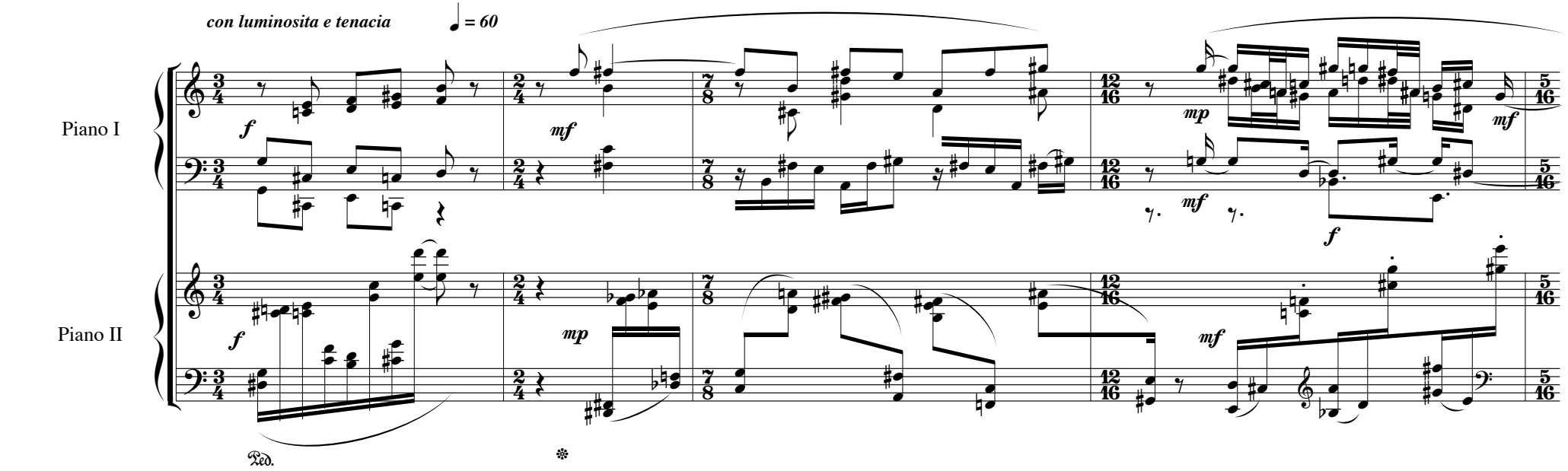
From C. G. Jung's foreword to the *I Ching*

Chin / Progress
I

con luminosita e tenacia ♩ = 60

Piano I

Piano II



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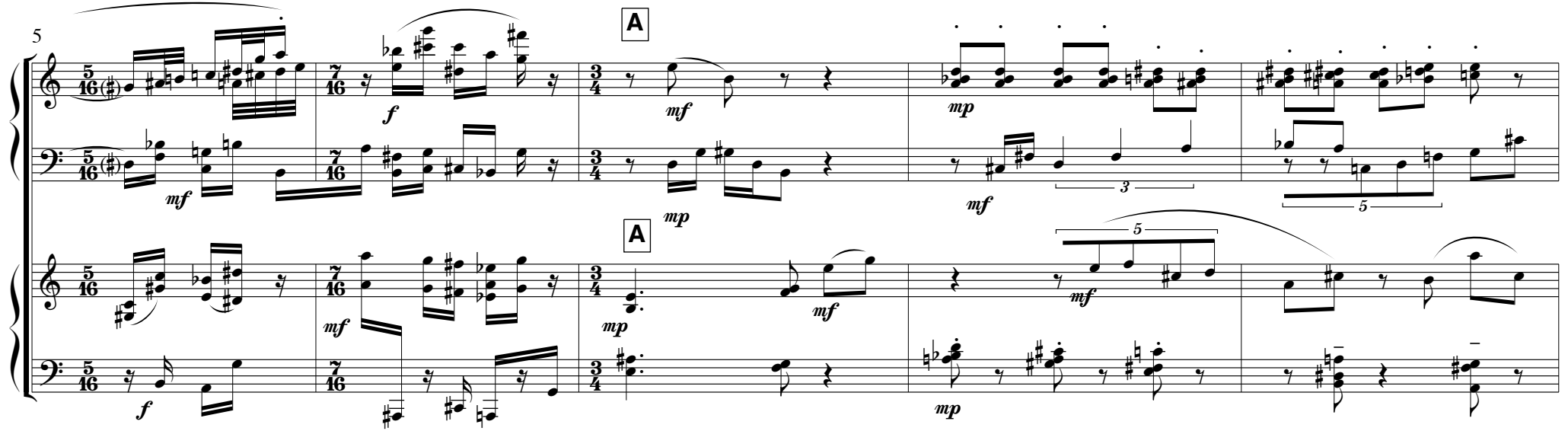

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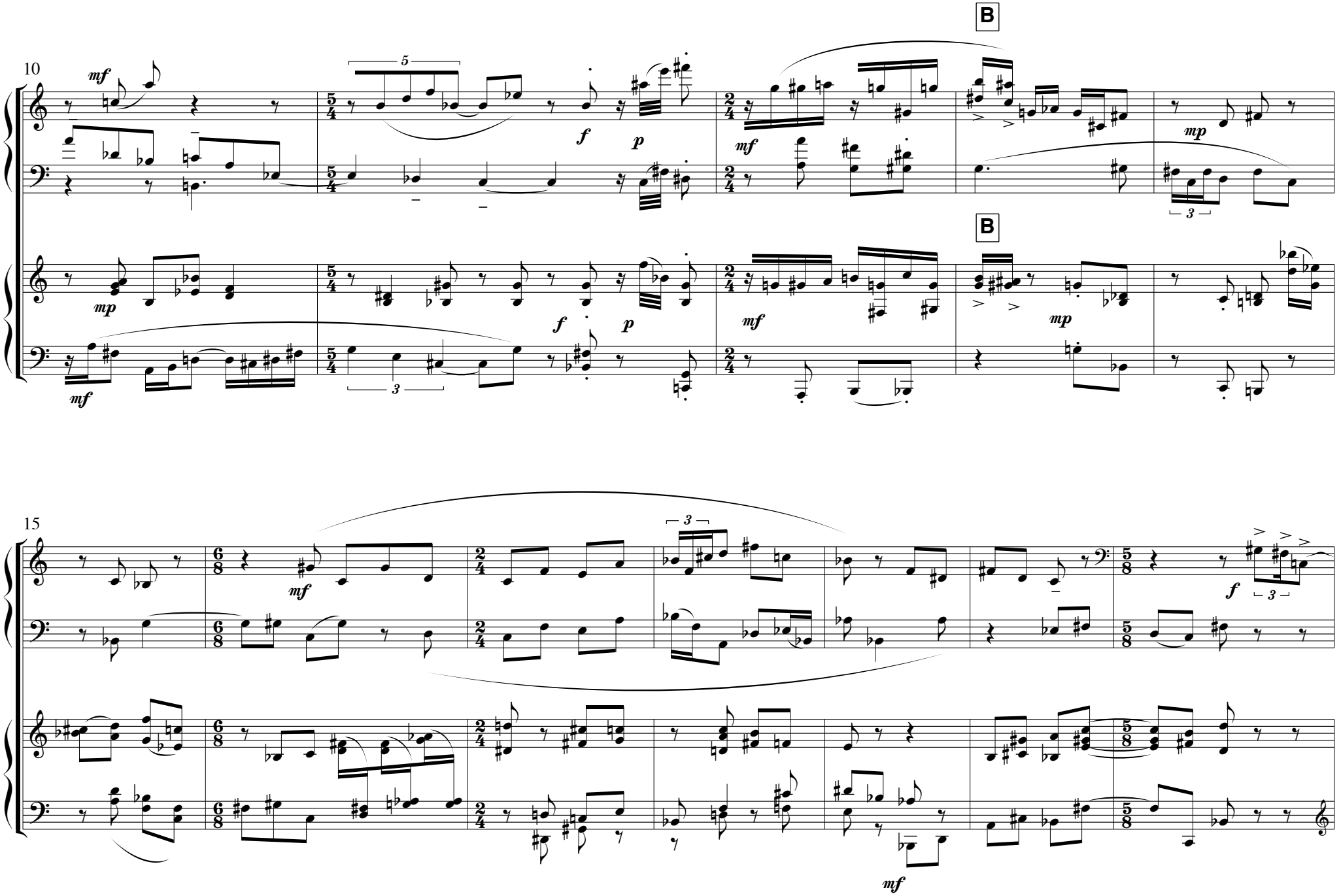
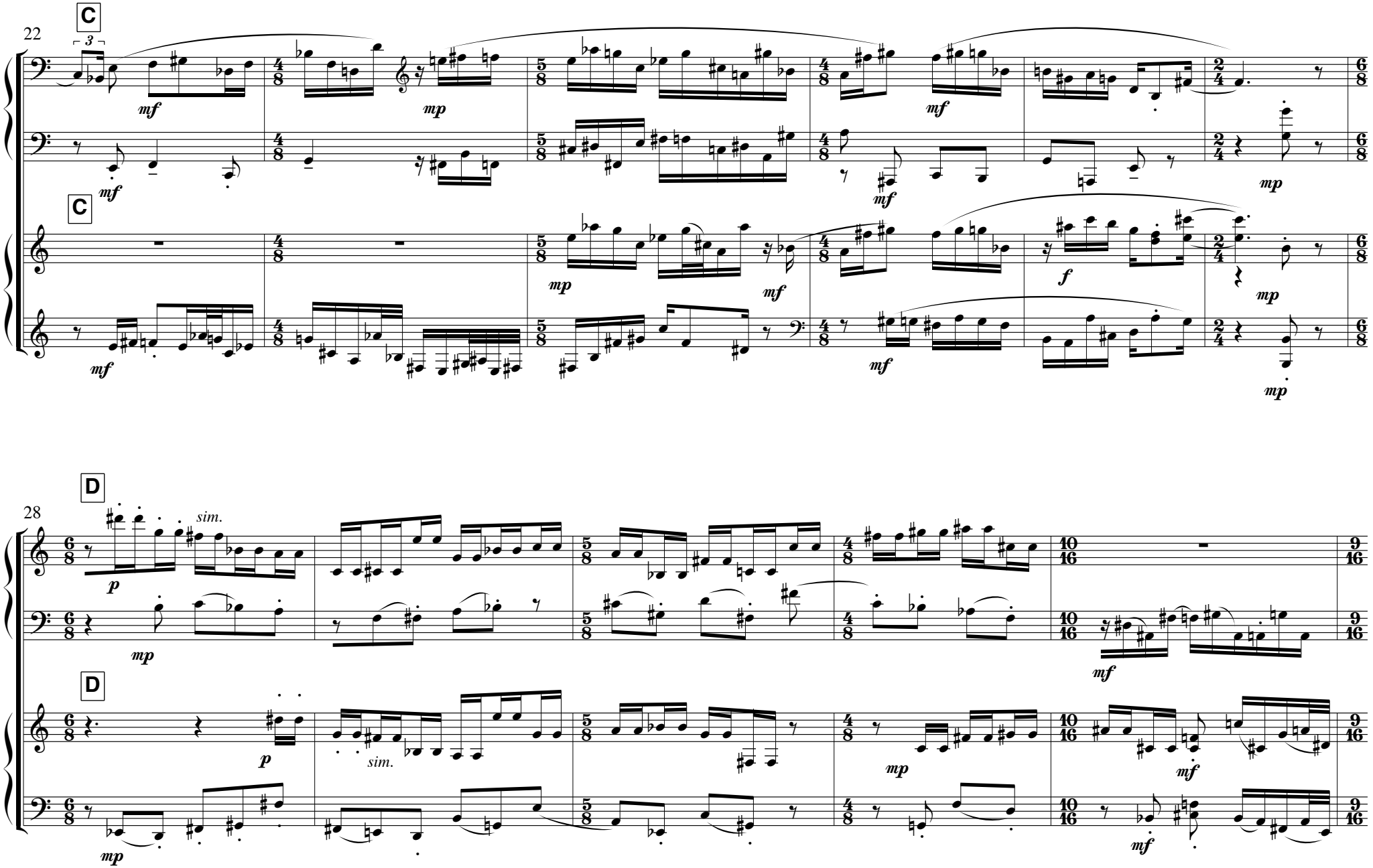
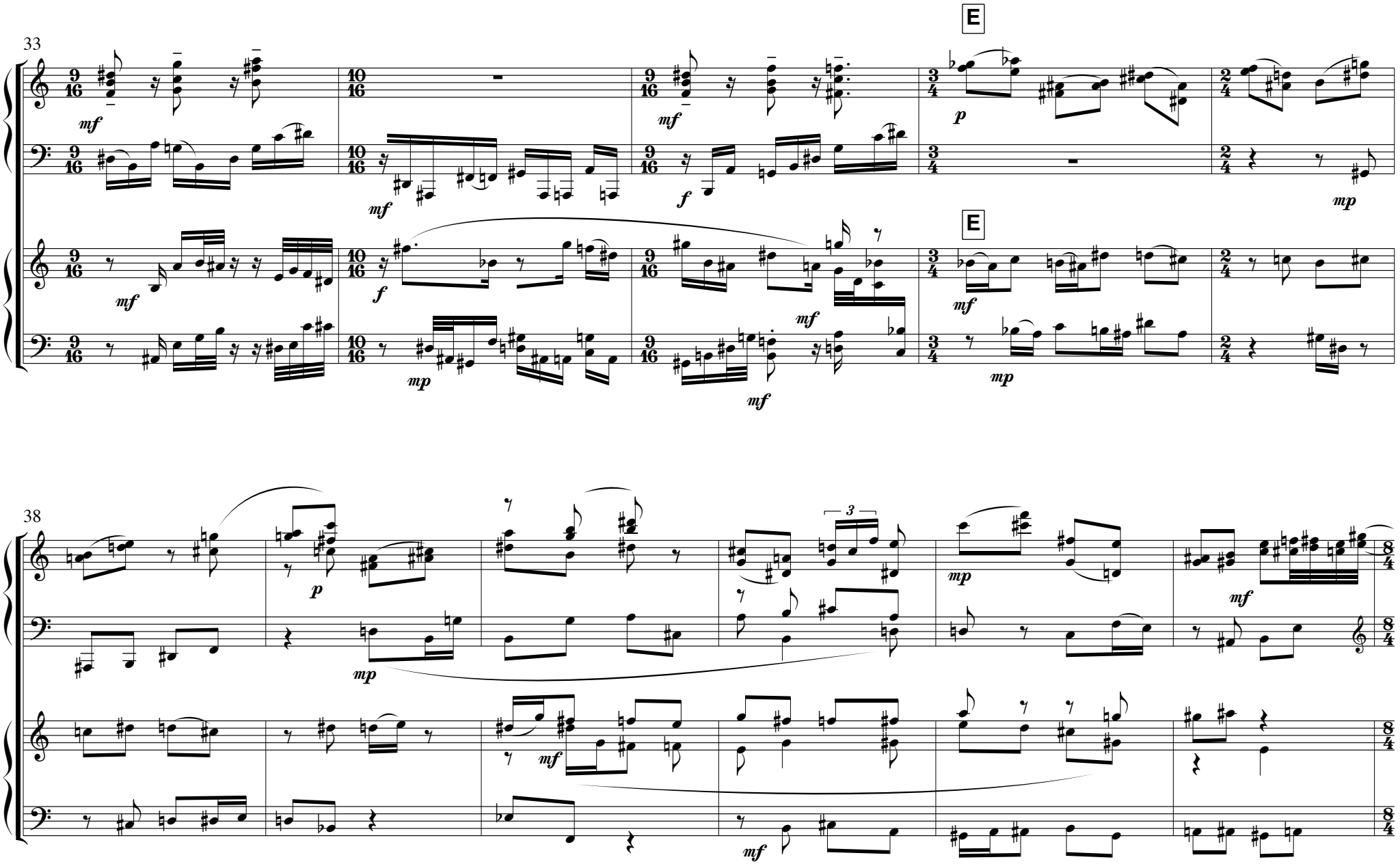
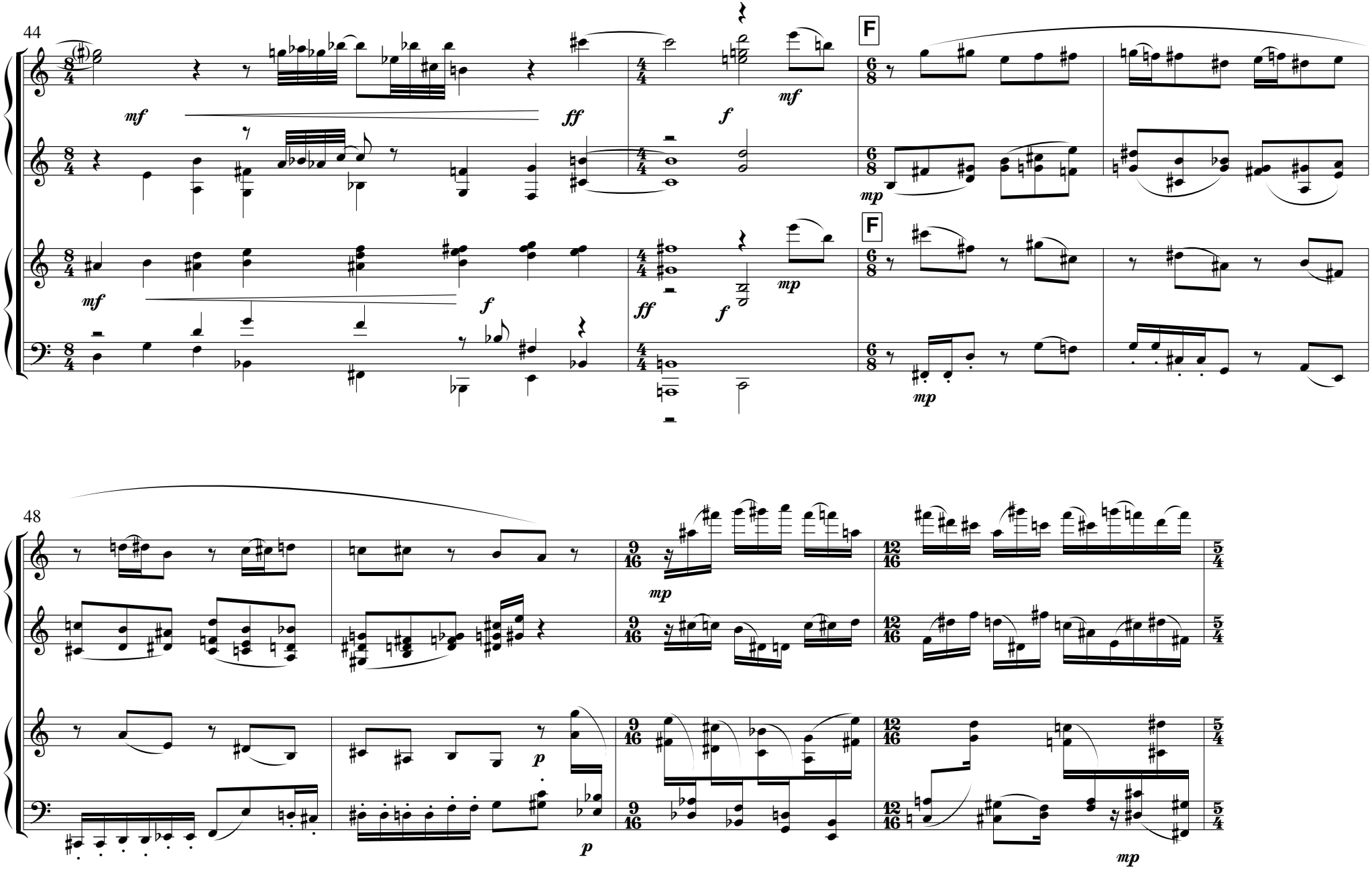
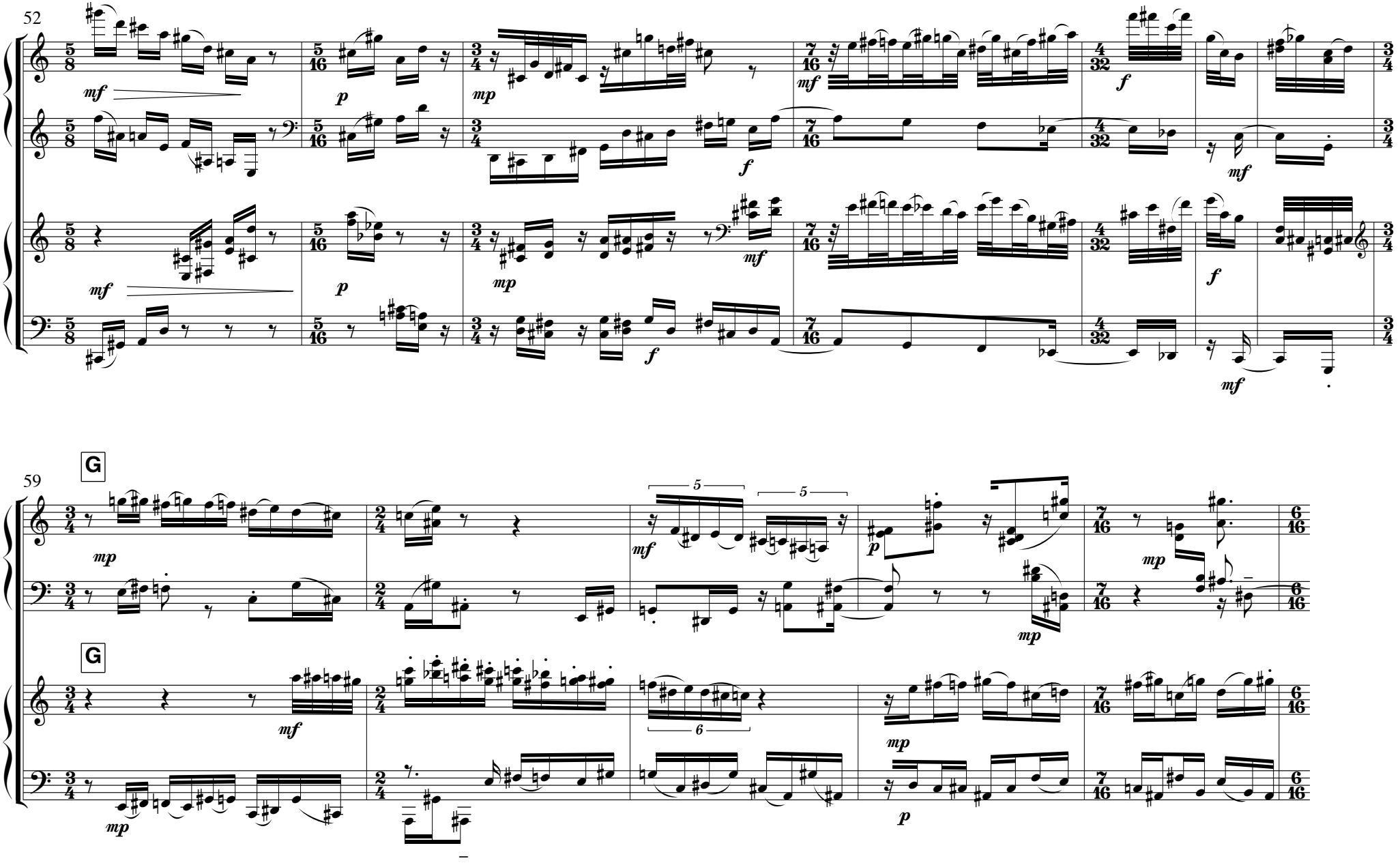
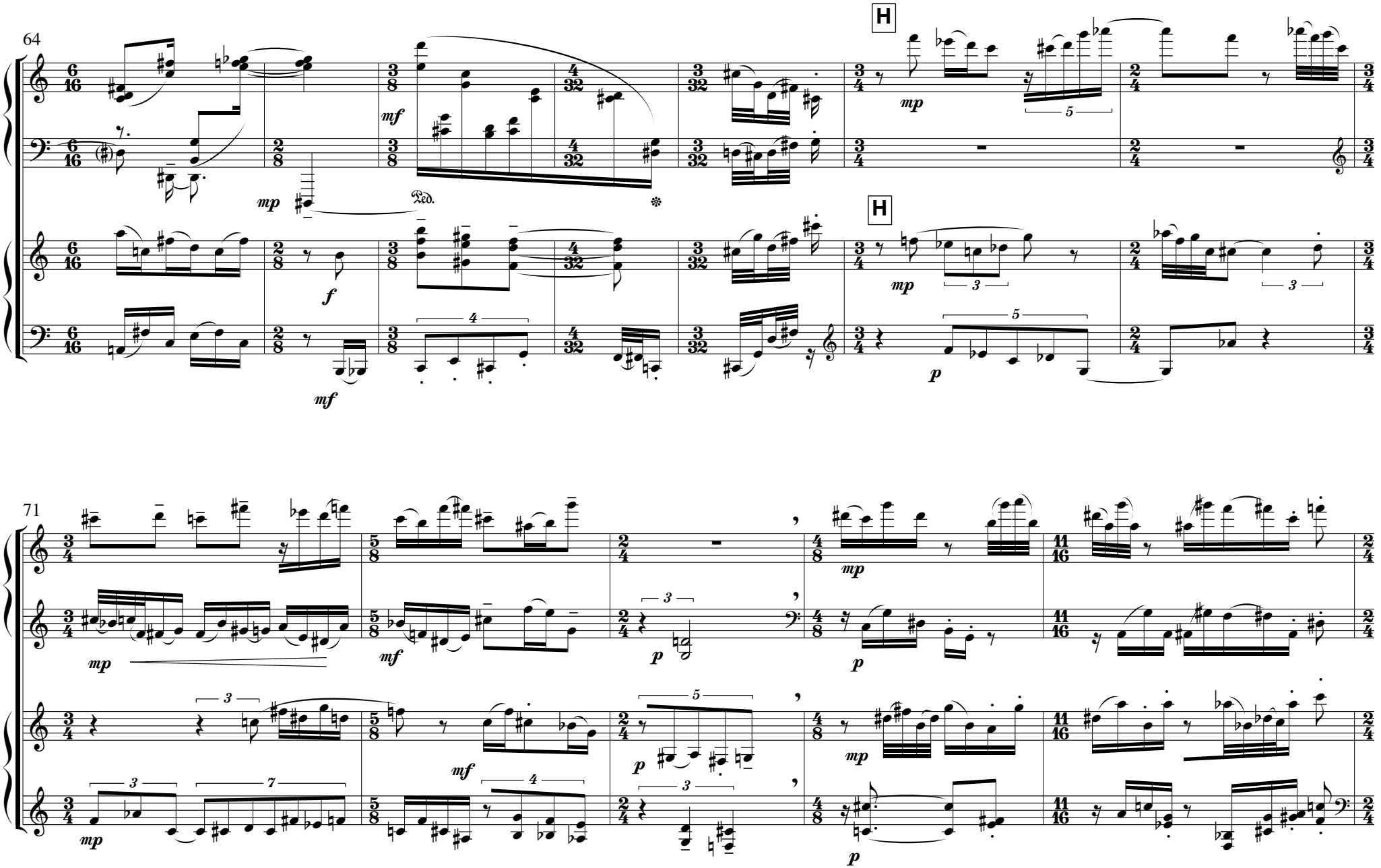

10
B
B
15

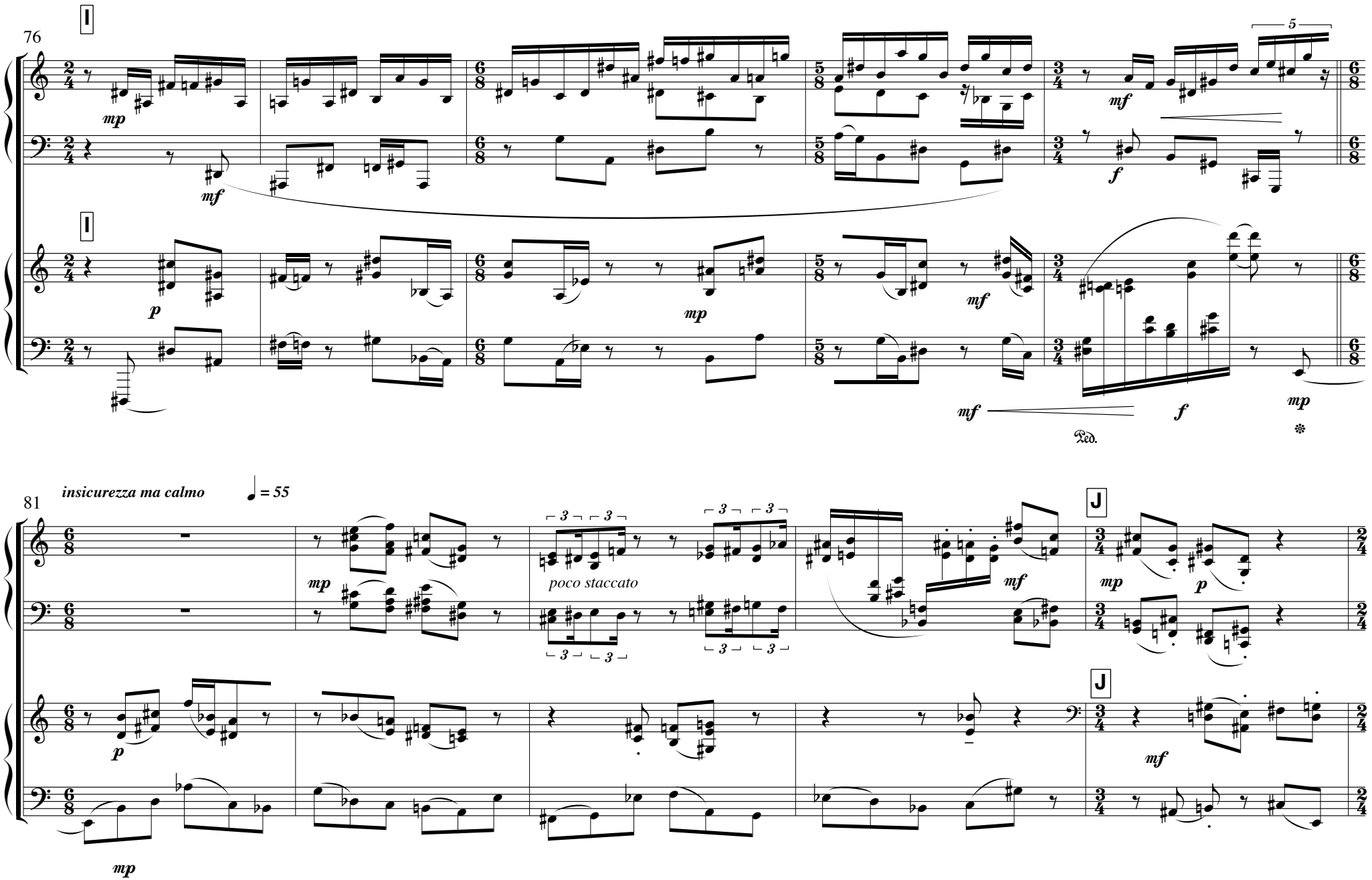

C
22
3
mf
mp
mf
mf
mp
C
mp
mf
f
mp
mf
mf
mp
D
28
sim.
p
mp
mf
D
p
sim.
mp
mf
mf
mp
mf

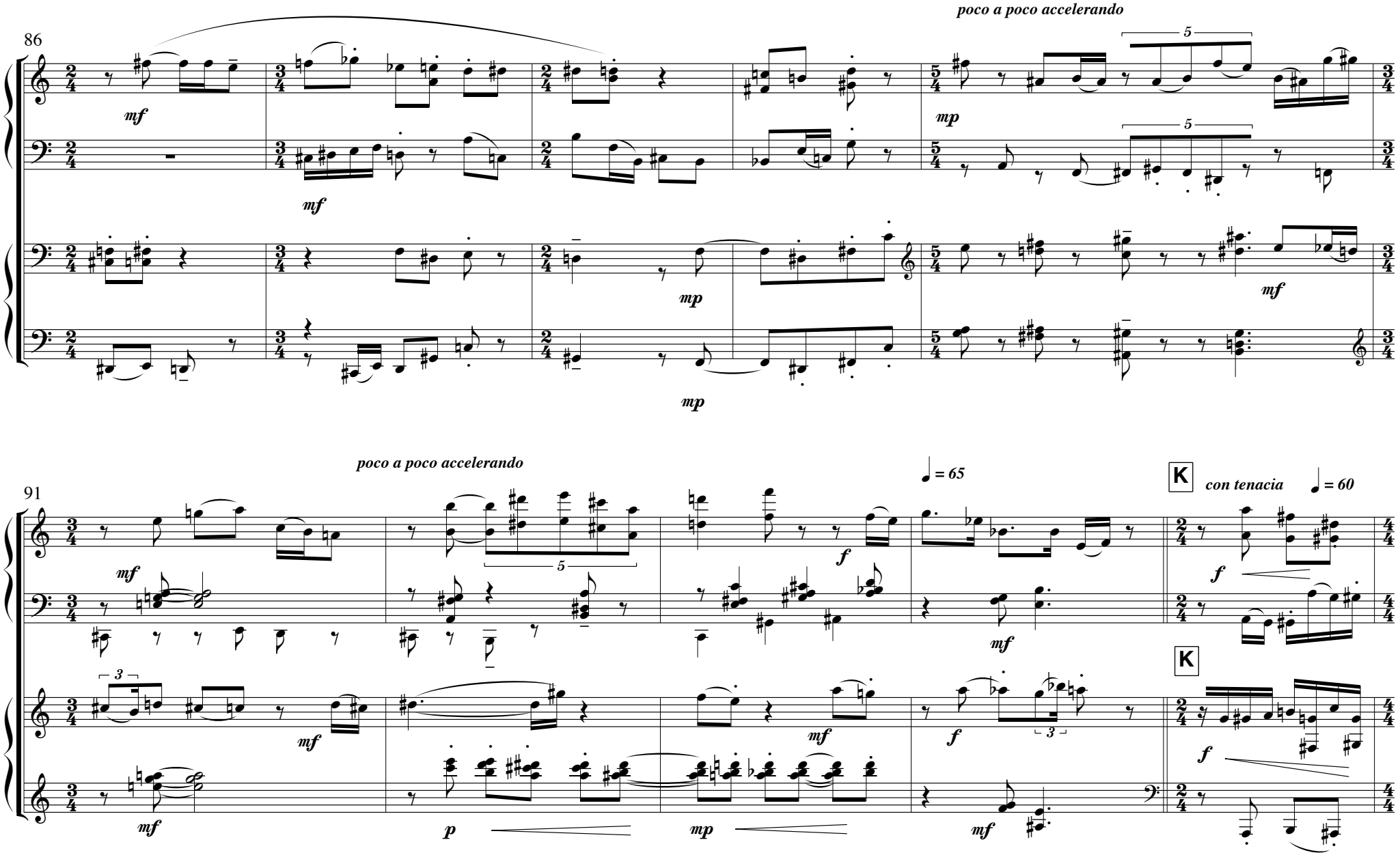

33
E
E
38
3

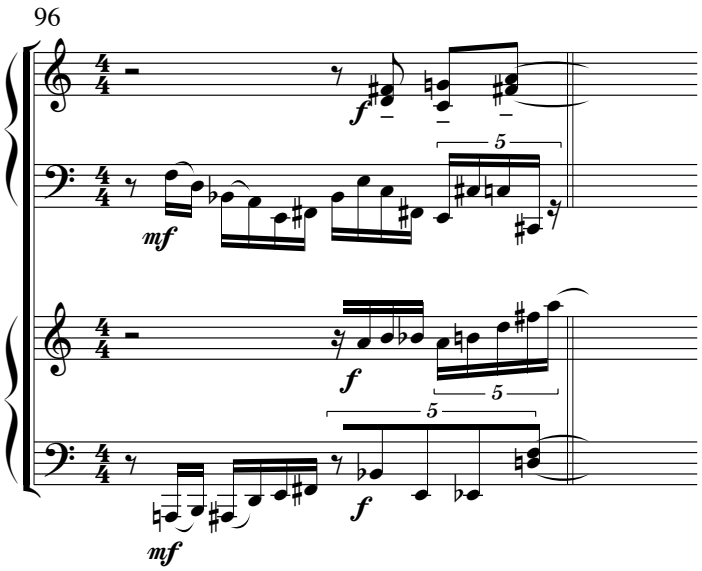

44
F
F
48


52
59
G
G


64
H
H
71


76
I
mp
mf
f
p
mp
mf
mf
f
mp
Ped.
81
insicurezza ma calmo
♩ = 55
mp
poco staccato
mf
J
mp
p
p
mf
mp


86
poco a poco accelerando
91
poco a poco accelerando
♩ = 65
K
con tenacia
♩ = 60
K

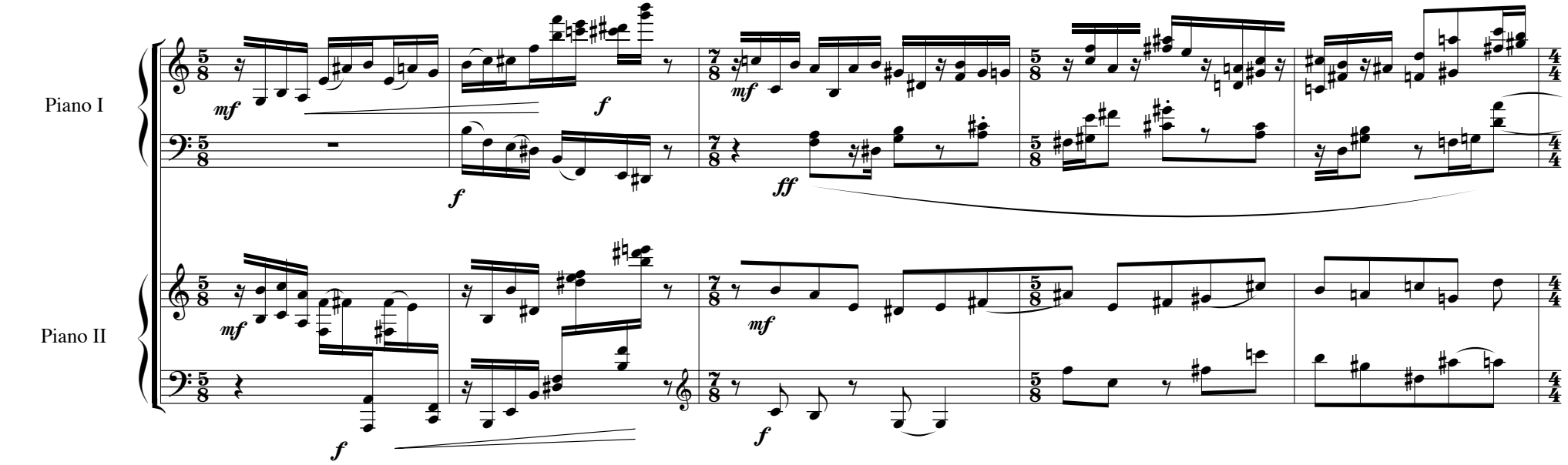

96
f
mf
5
f
5
mf
f
5

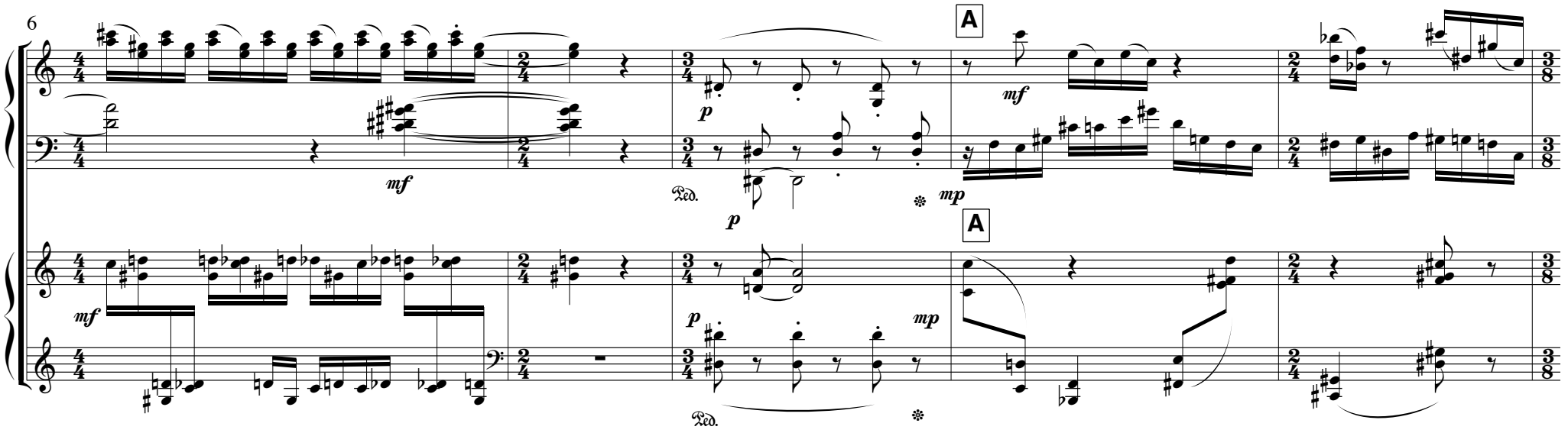
II

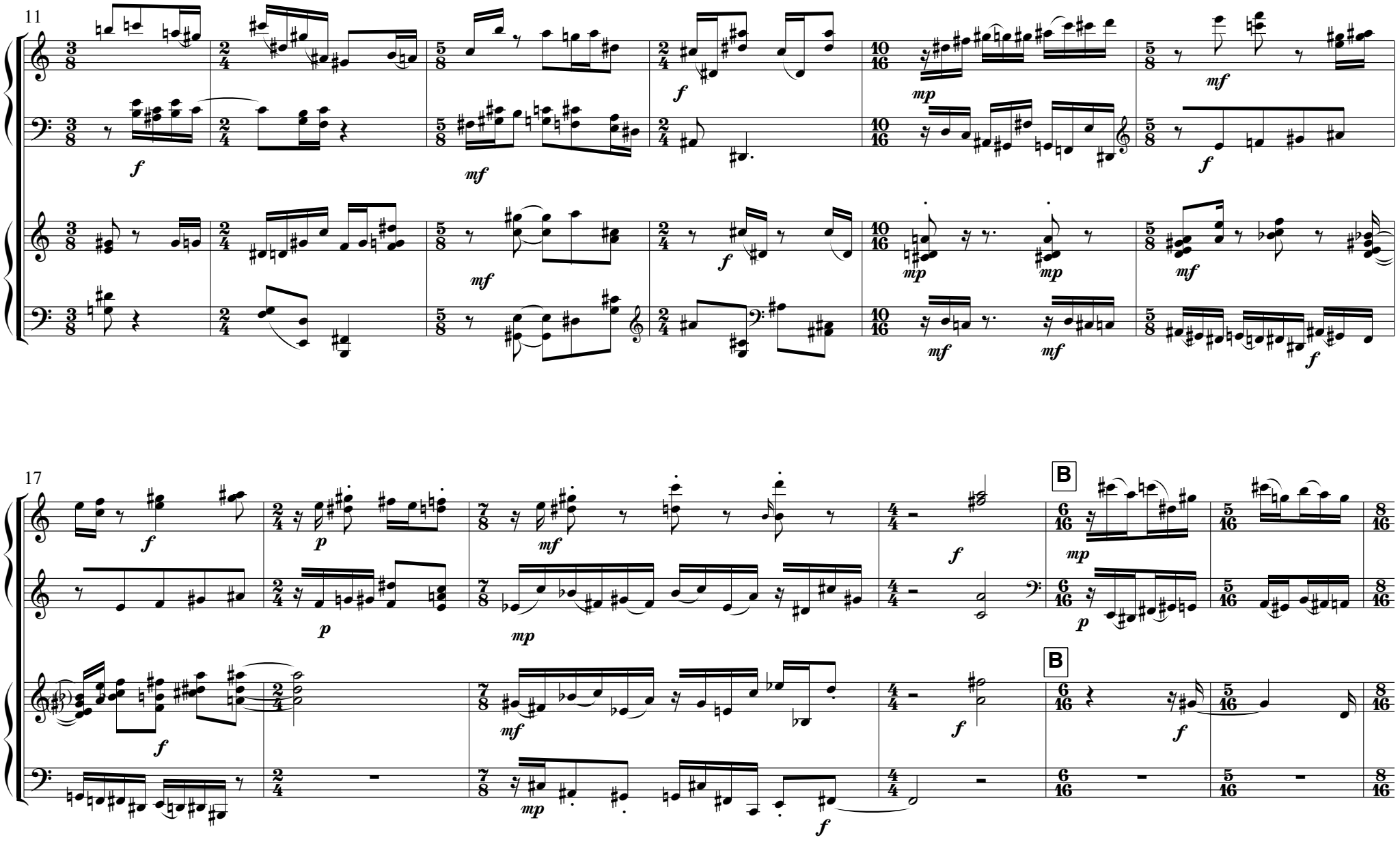
ostinazione verso fortuna ♩ = 95

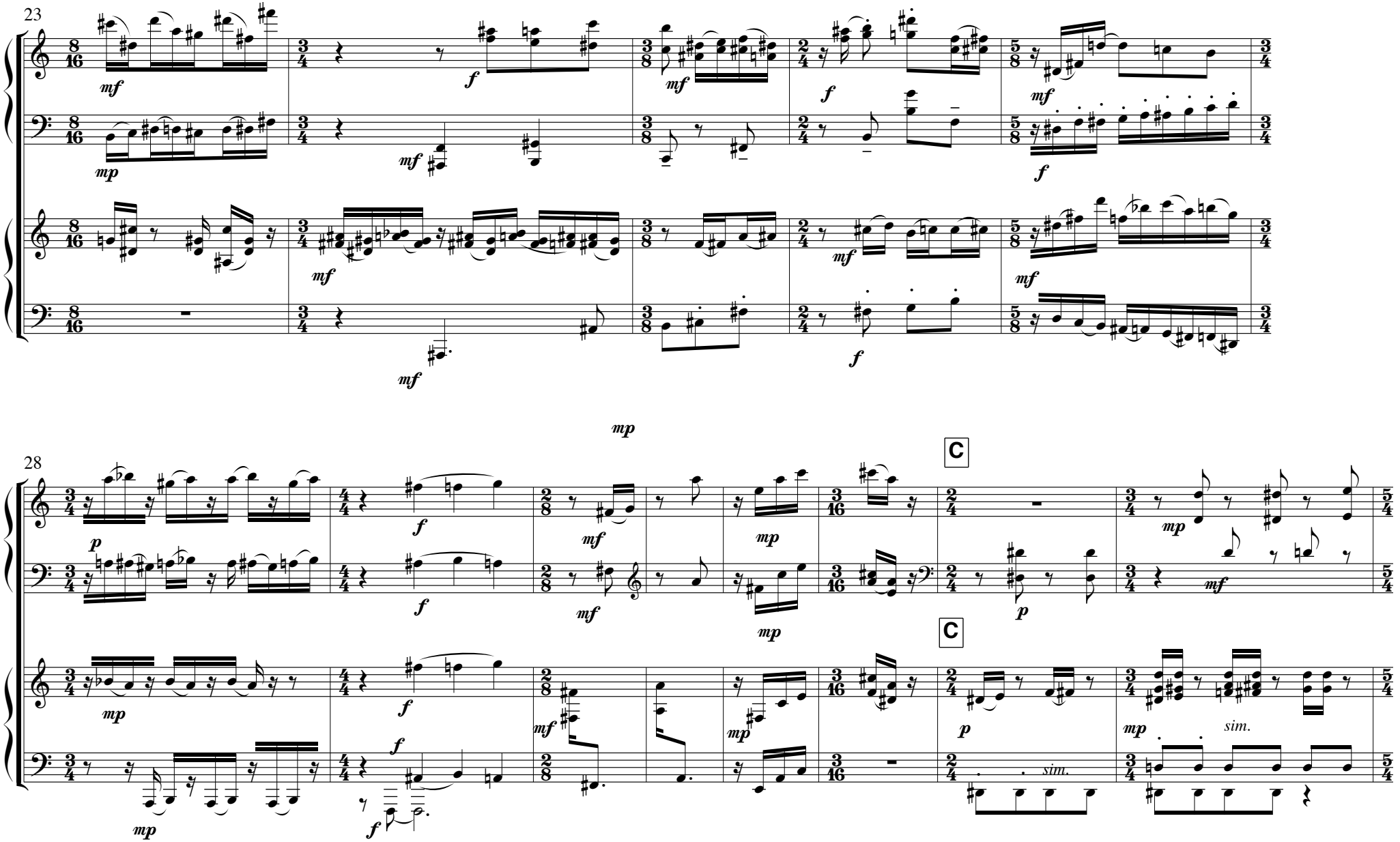
Piano I

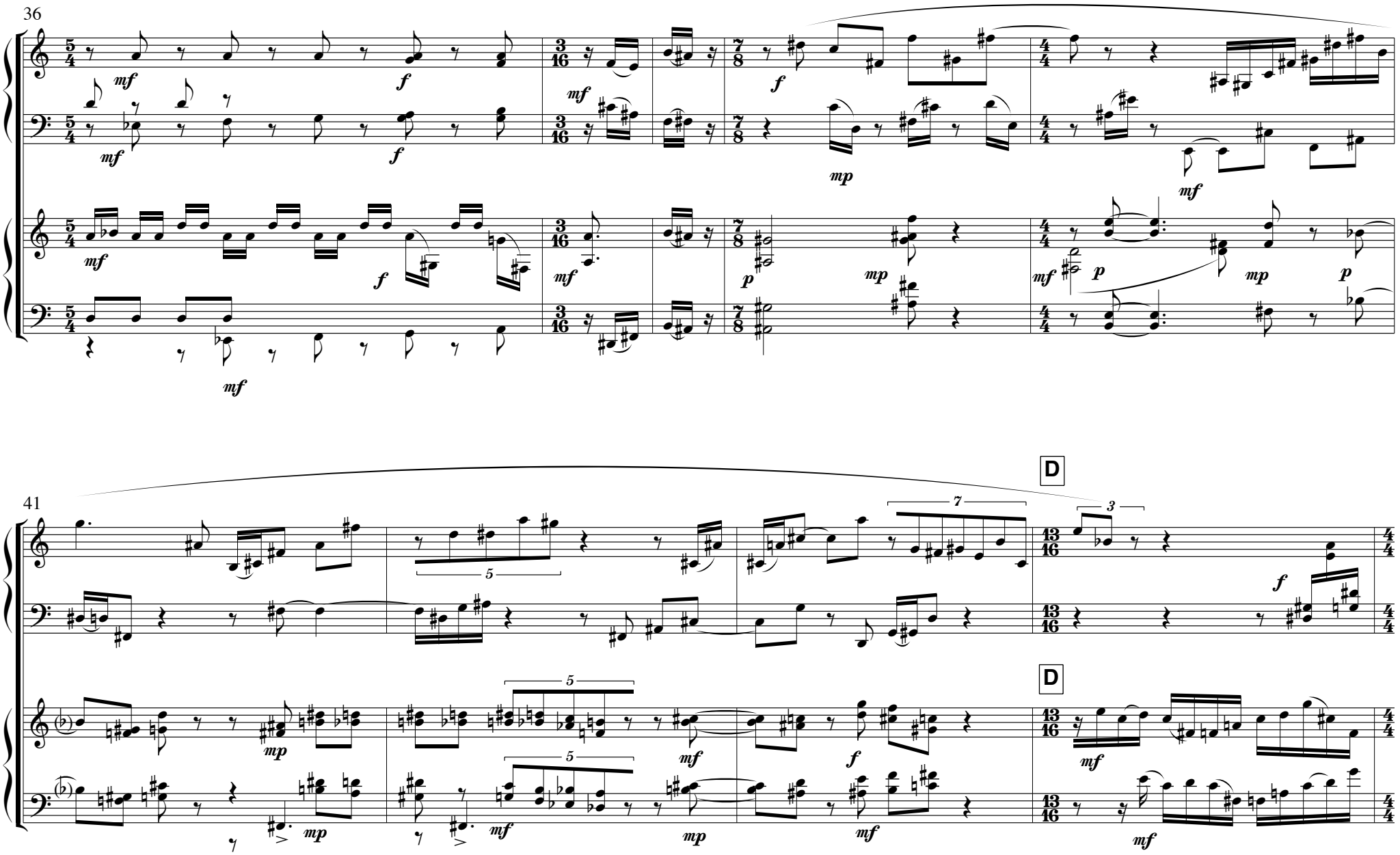
Piano II

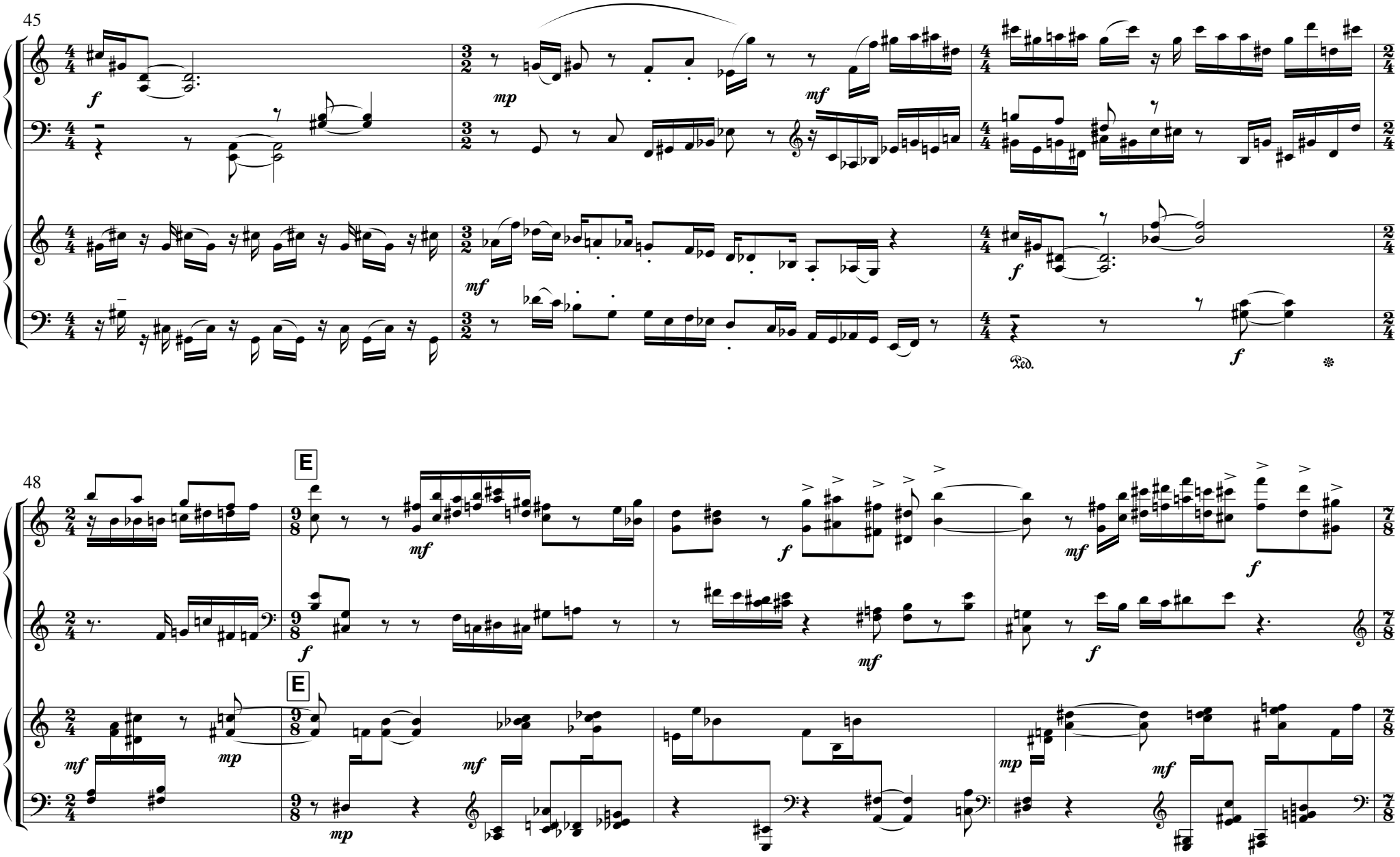


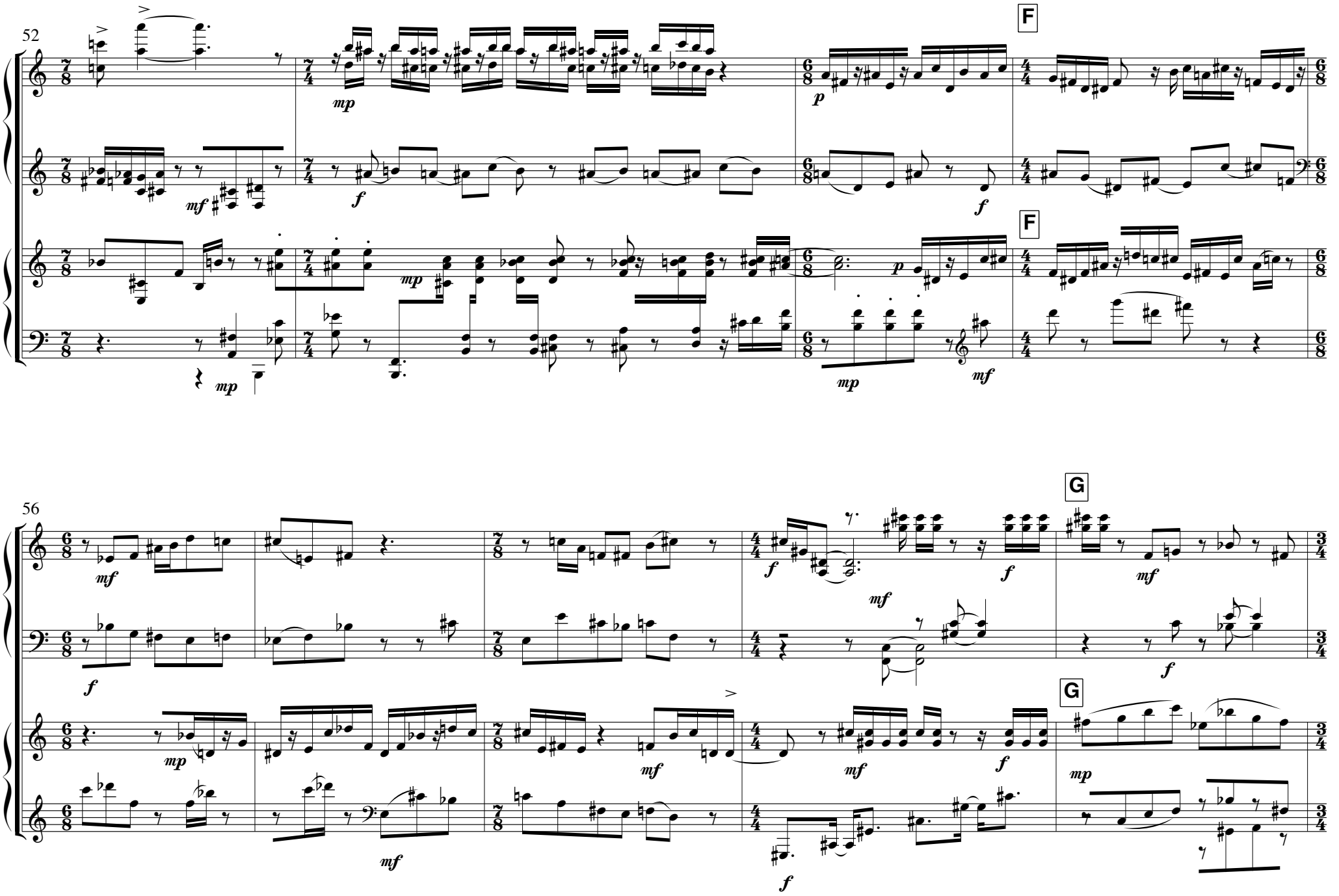


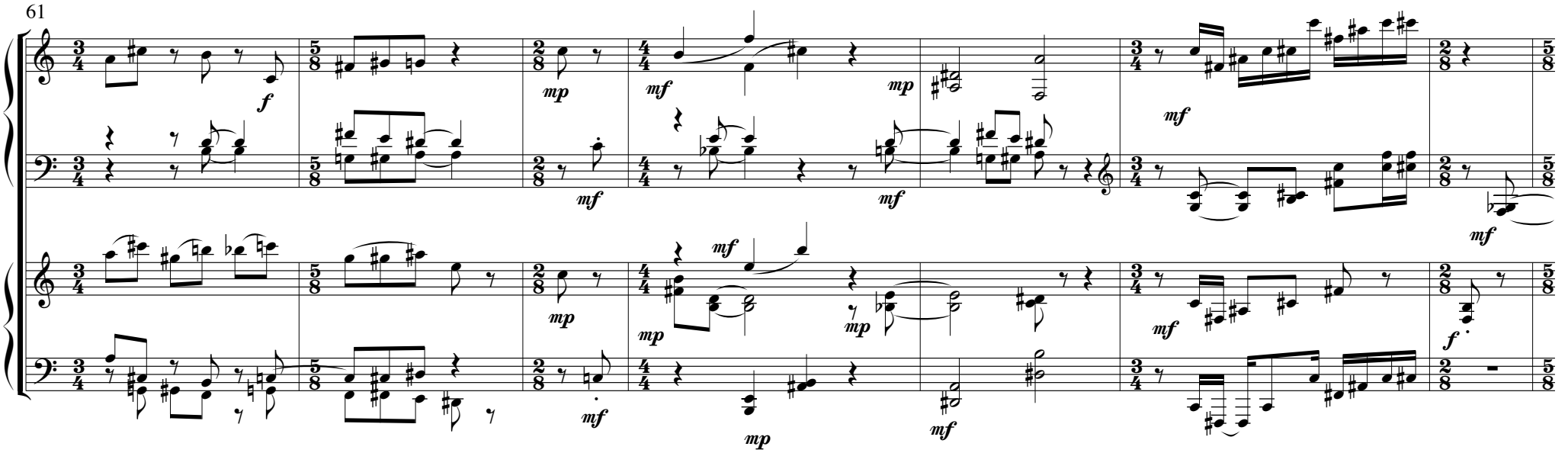

11
17
B
B

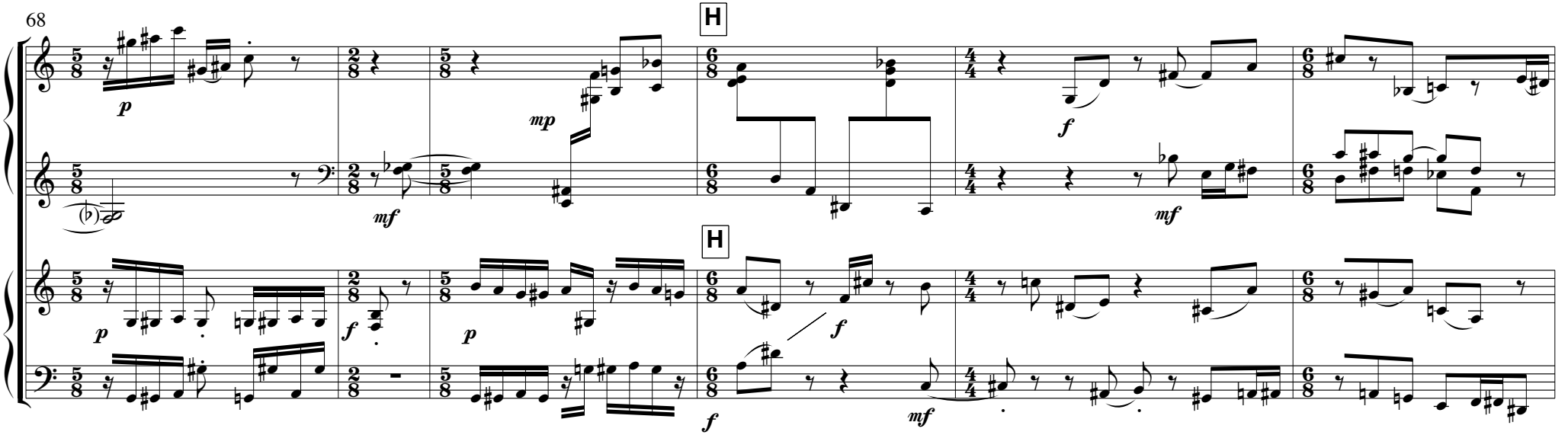

23
28
C
C
sim.
sim.

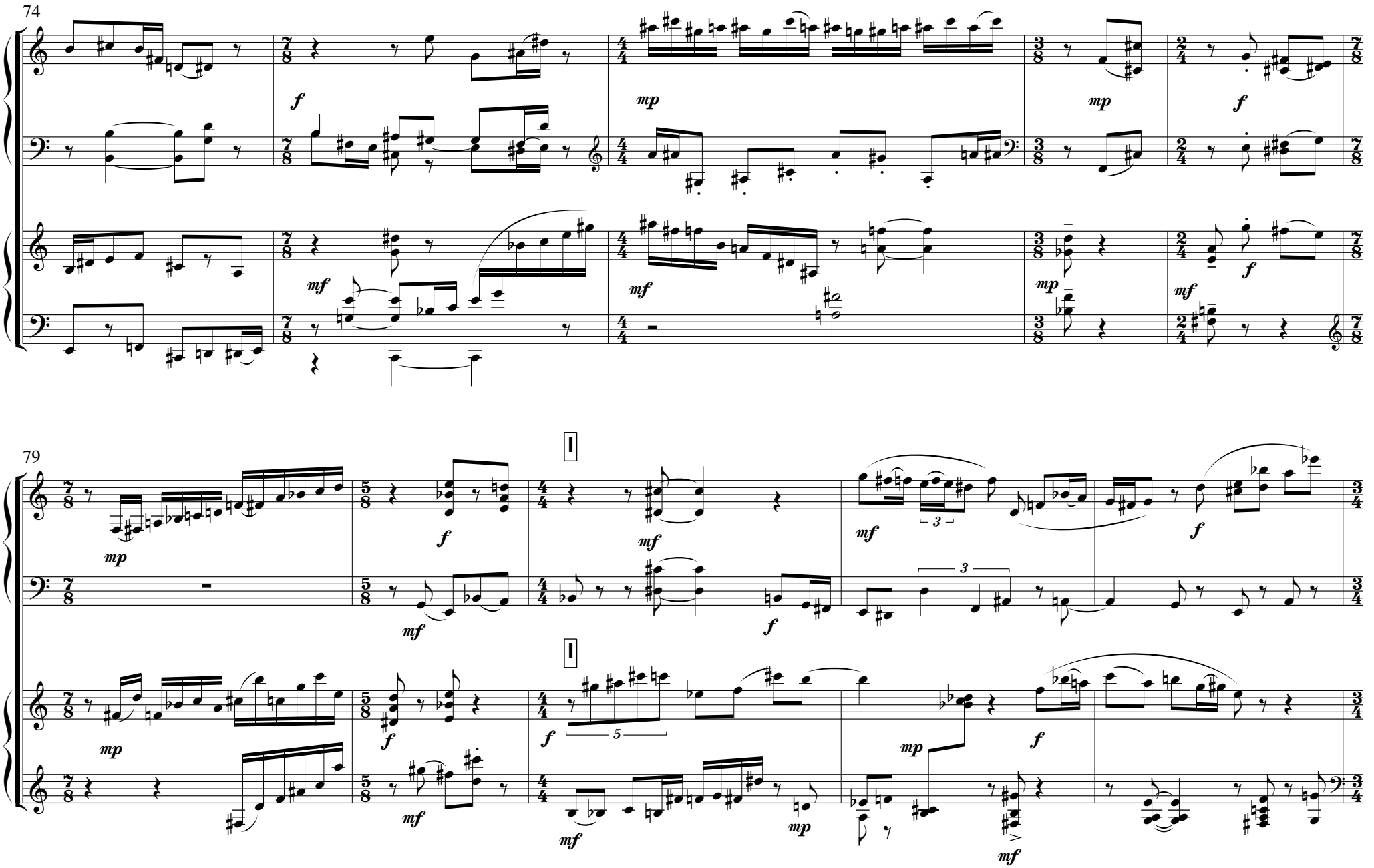

36
41
D
D

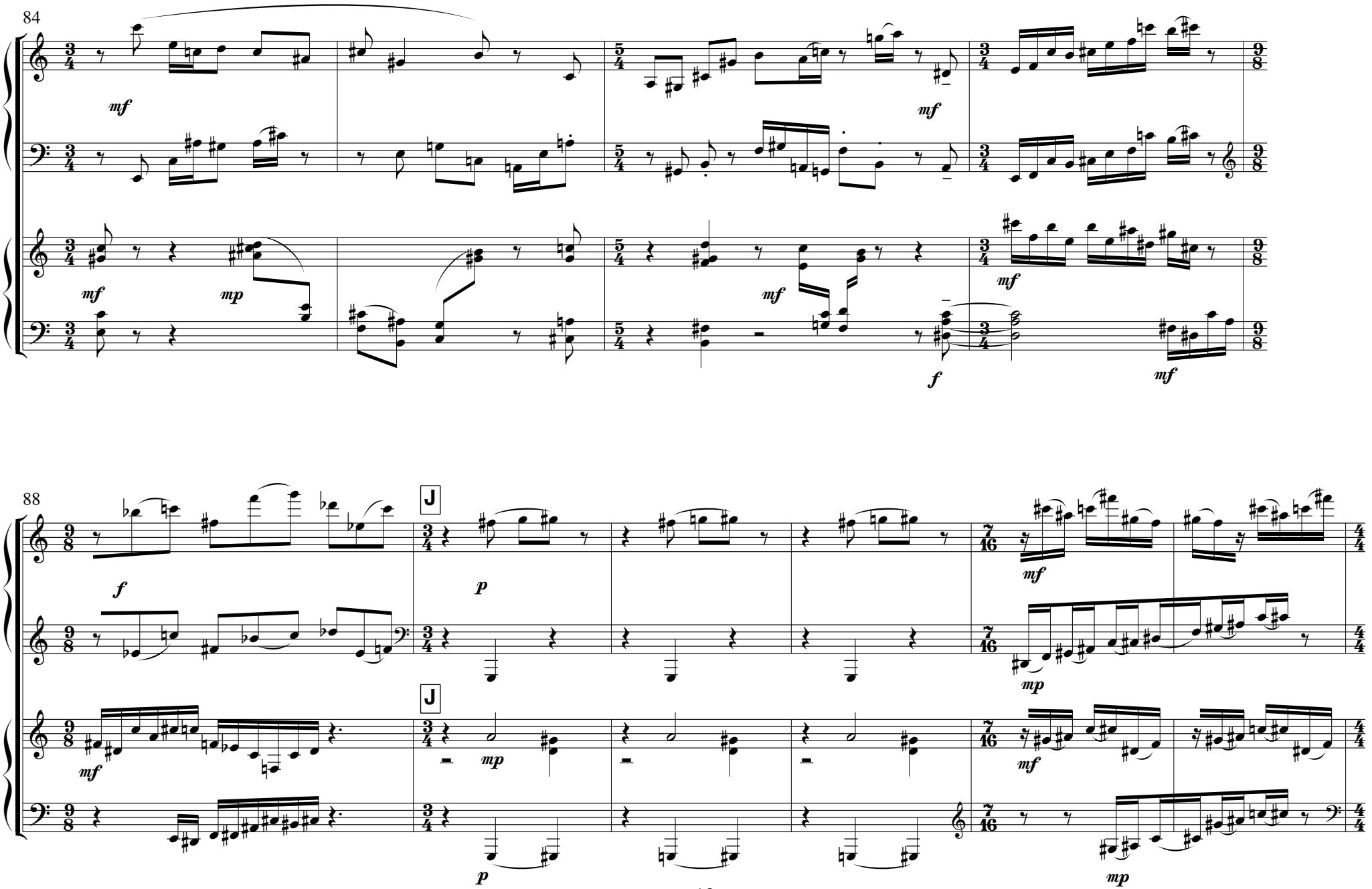

45
48
E
E

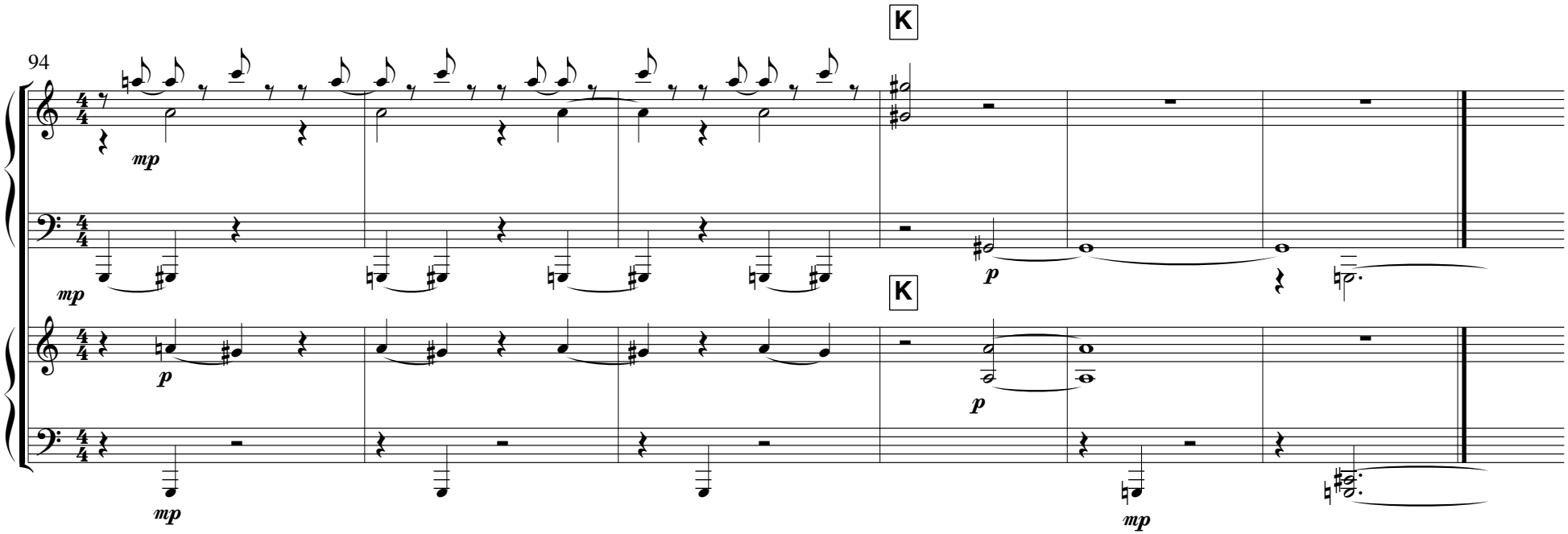

52
F
F
56
G
G


61


68
H
H

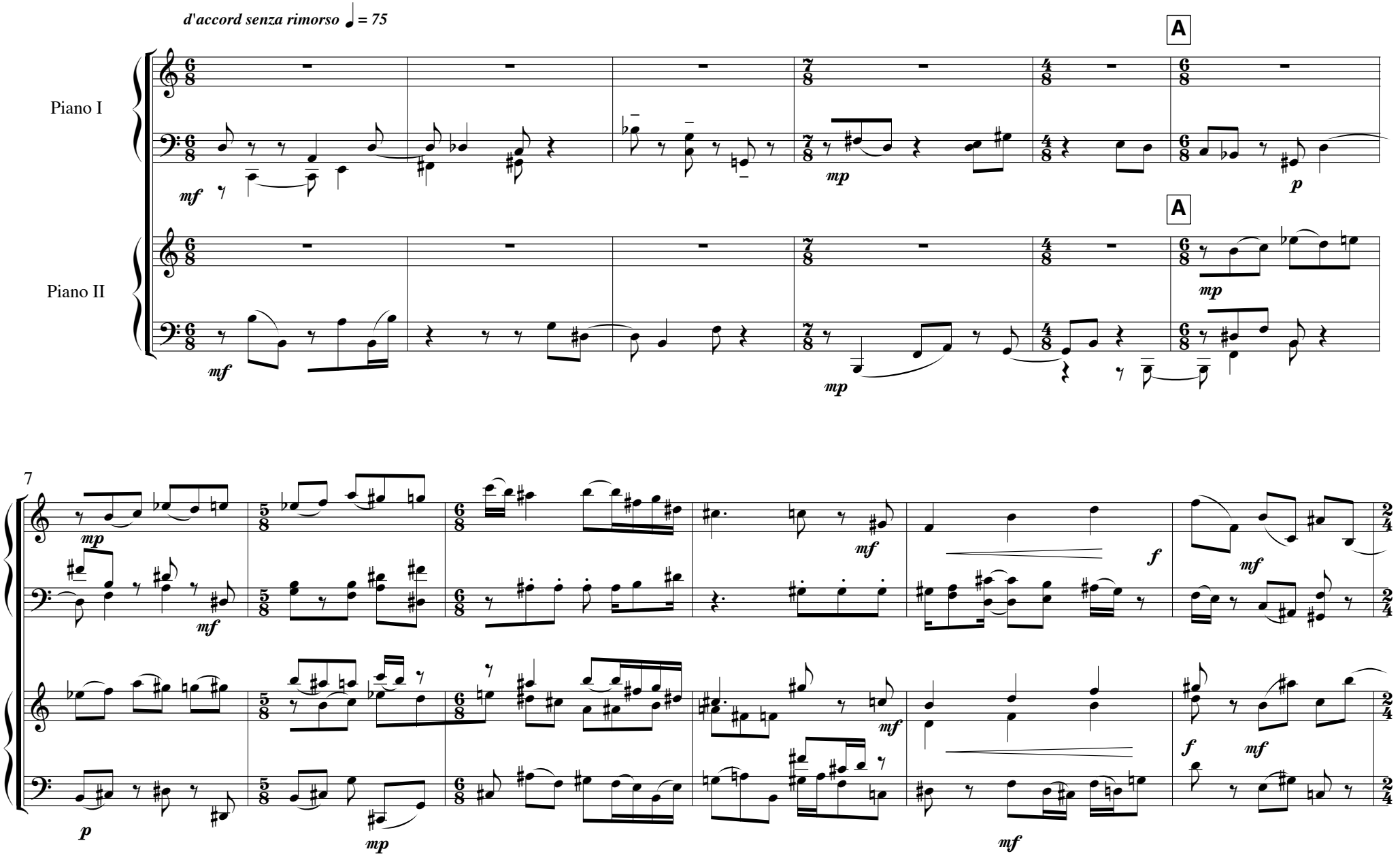

74
79
I
I

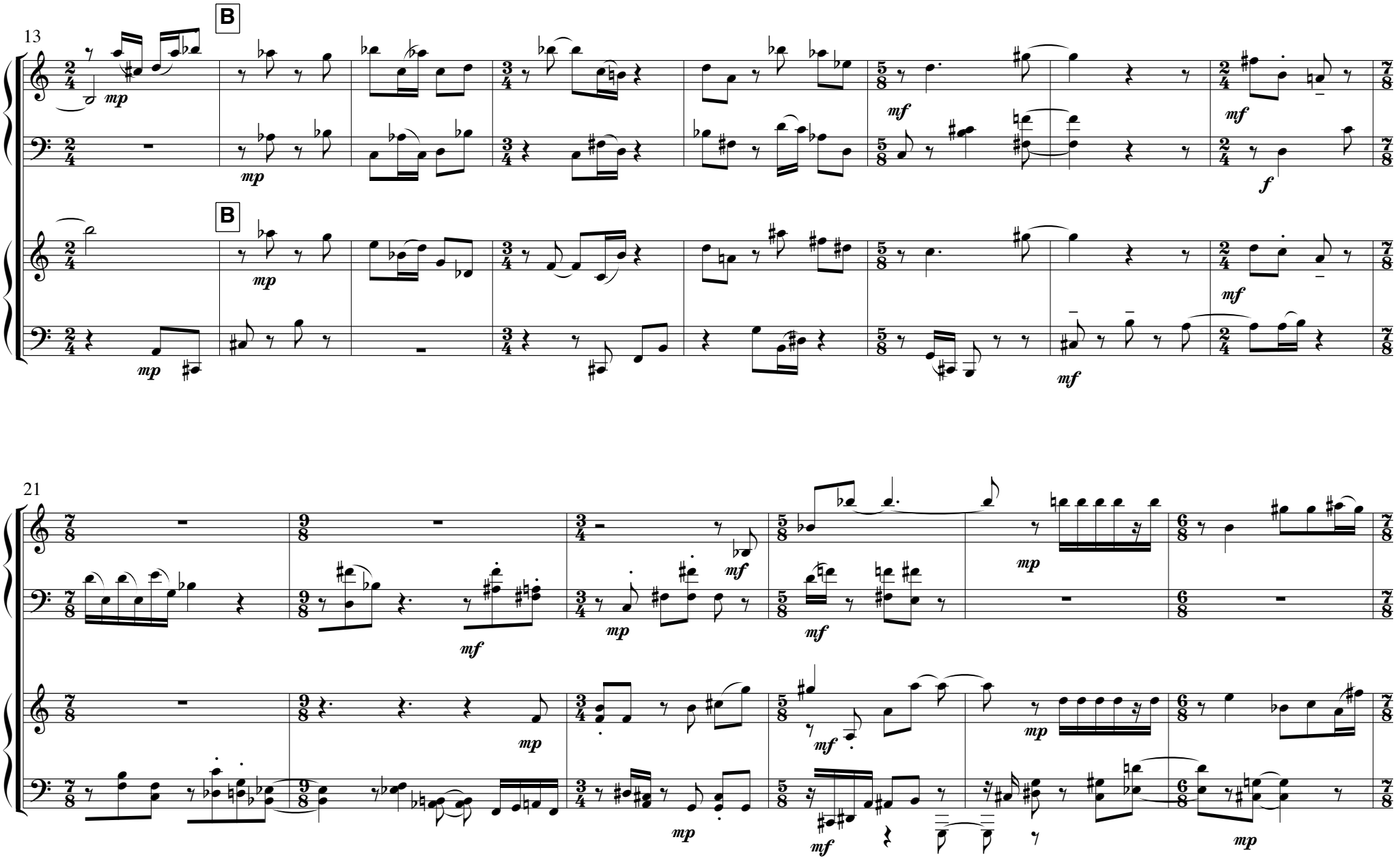

84
mf
mf
mp
mf
mf
f
mf
88
f
p
mf
mf
mp
mf
p
mp

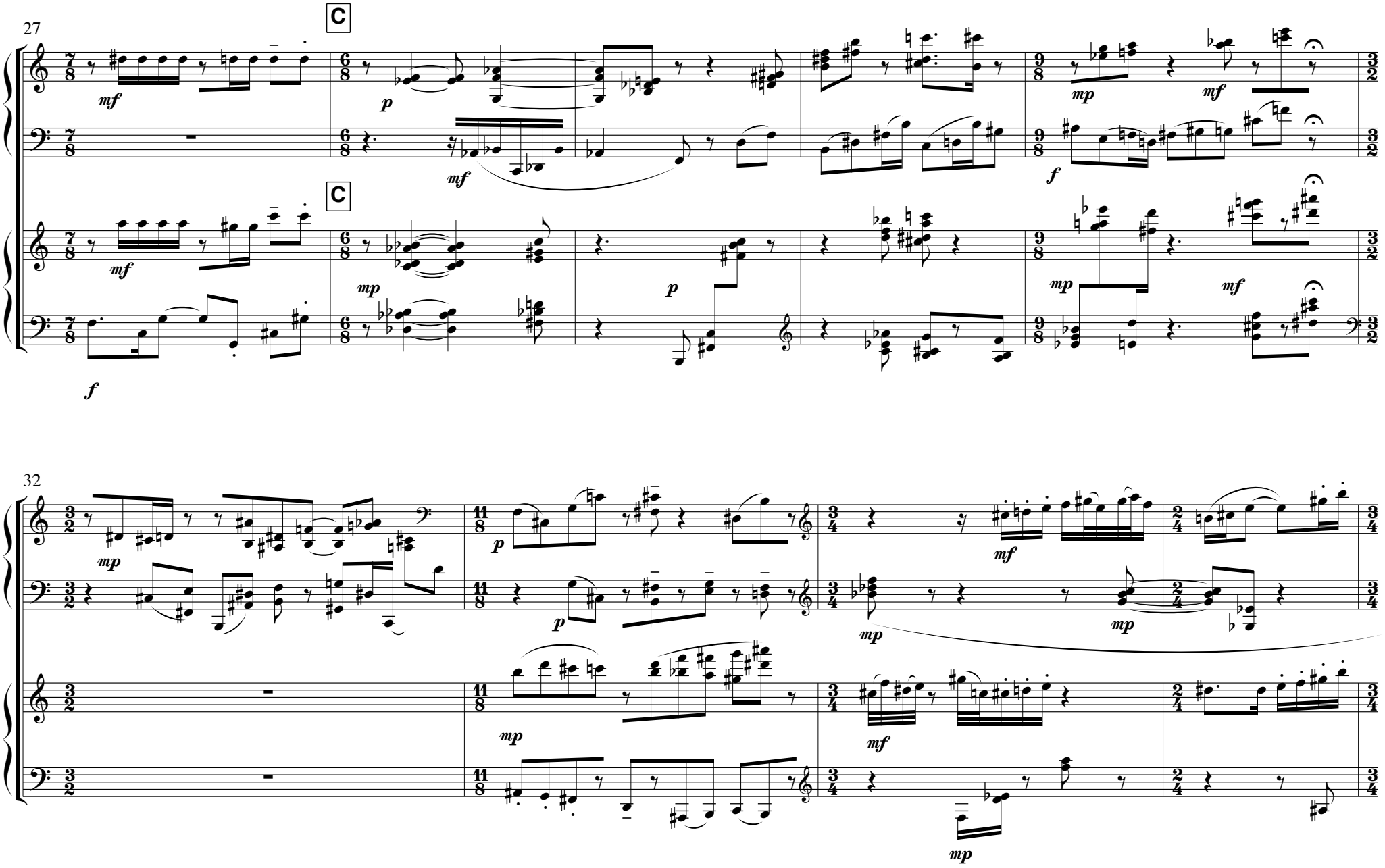

94
K
mp
mp
p
K
p
mp
mp

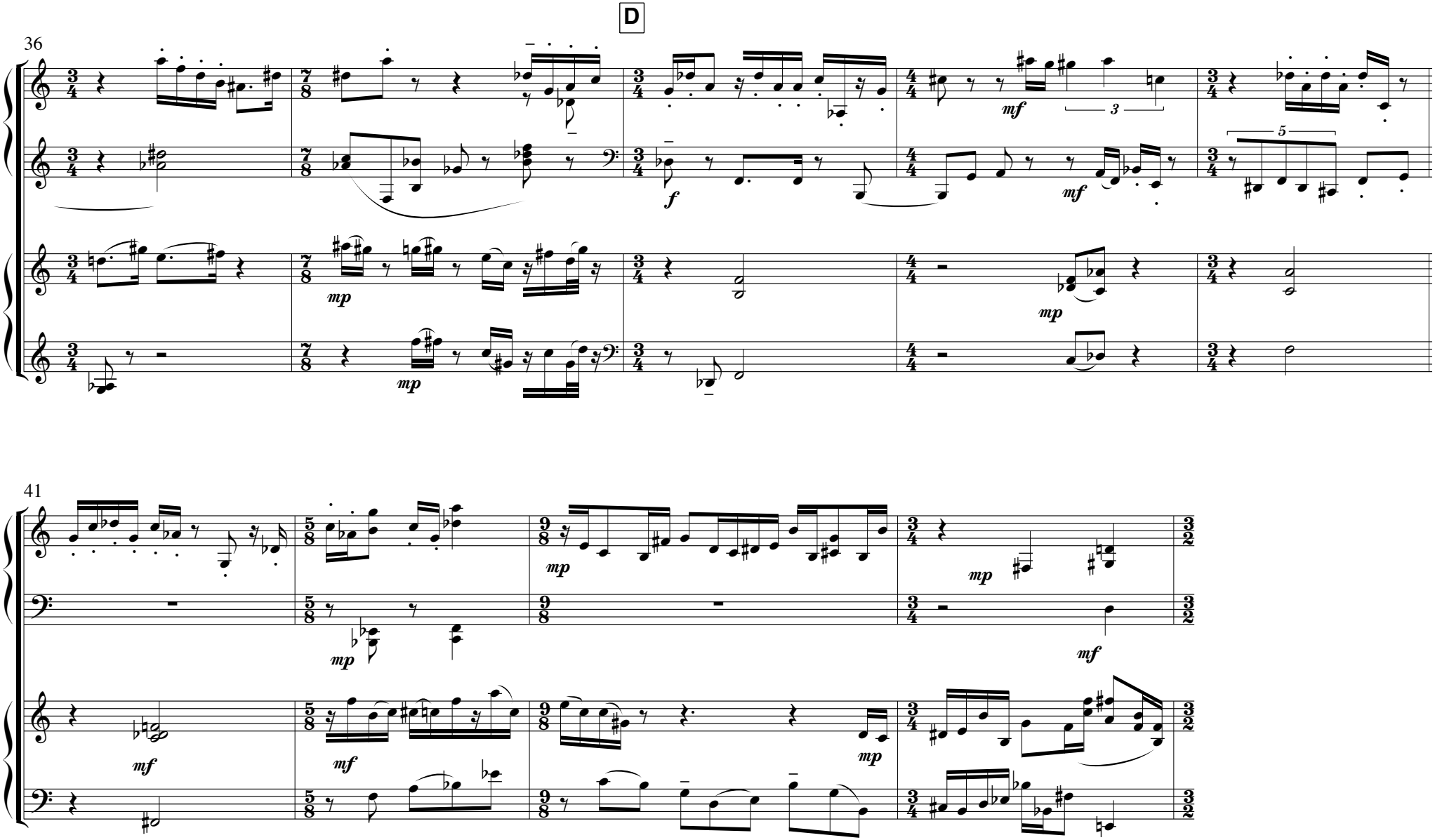
III

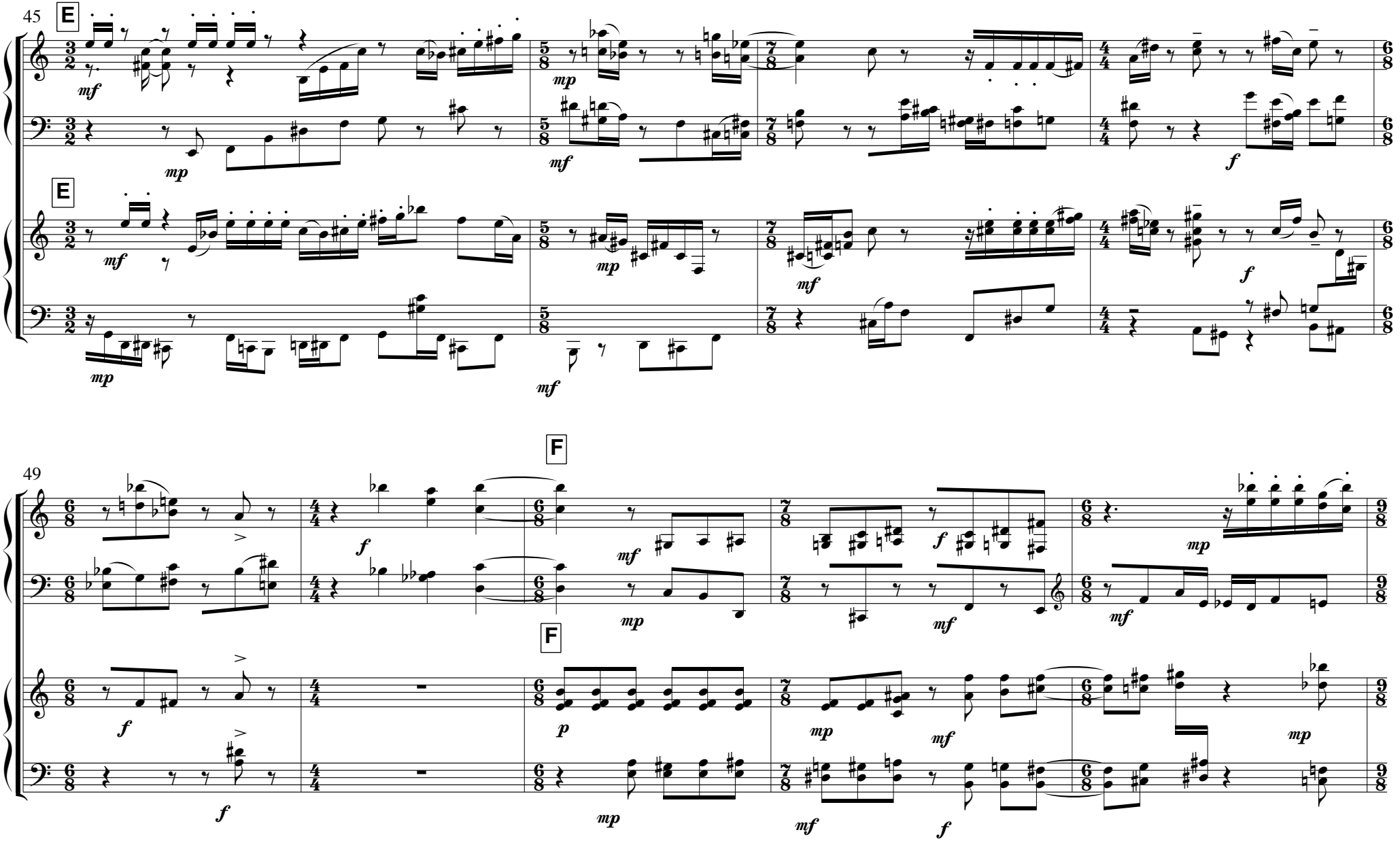
d'accord senza rimorso ♩ = 75

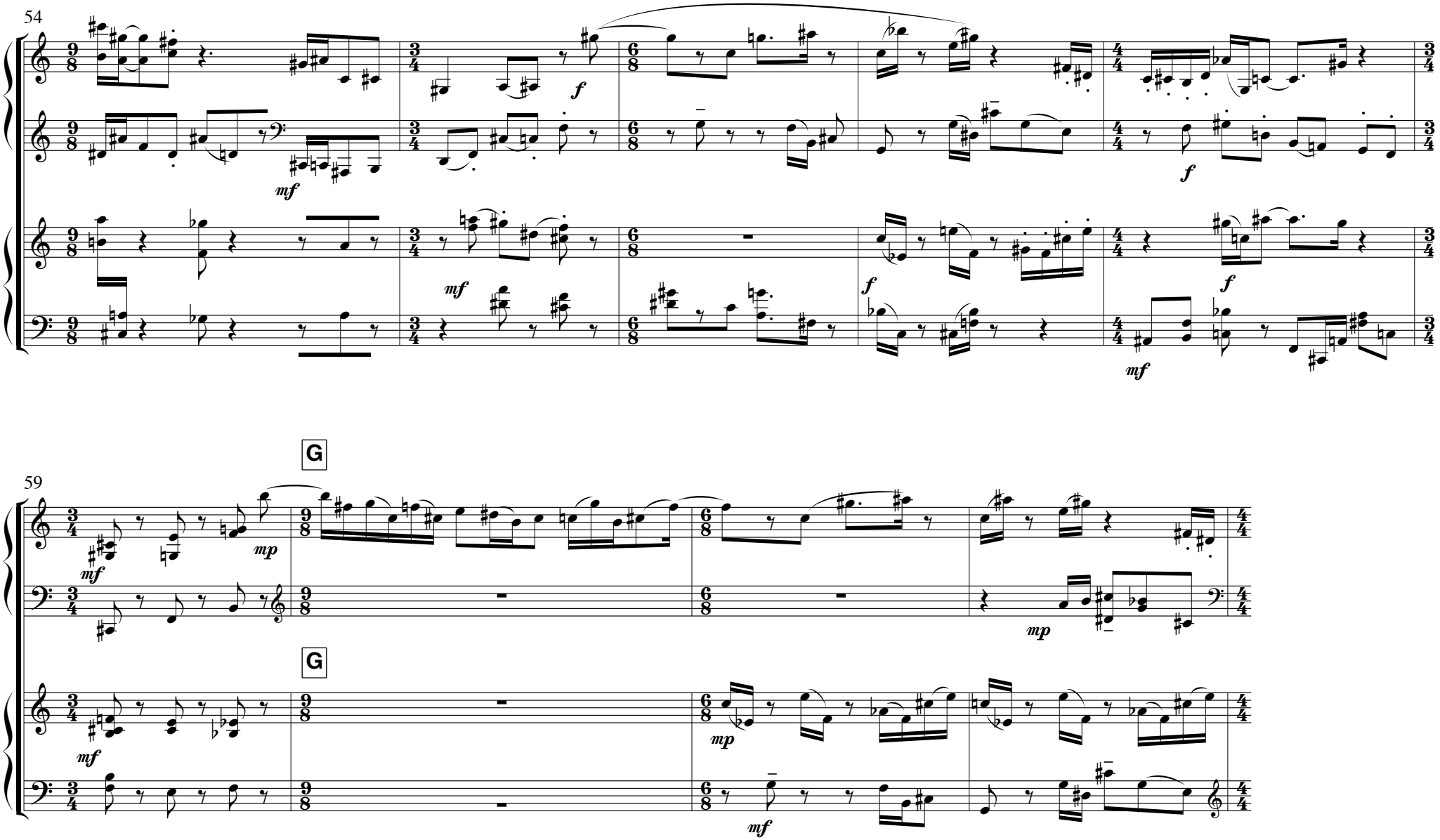


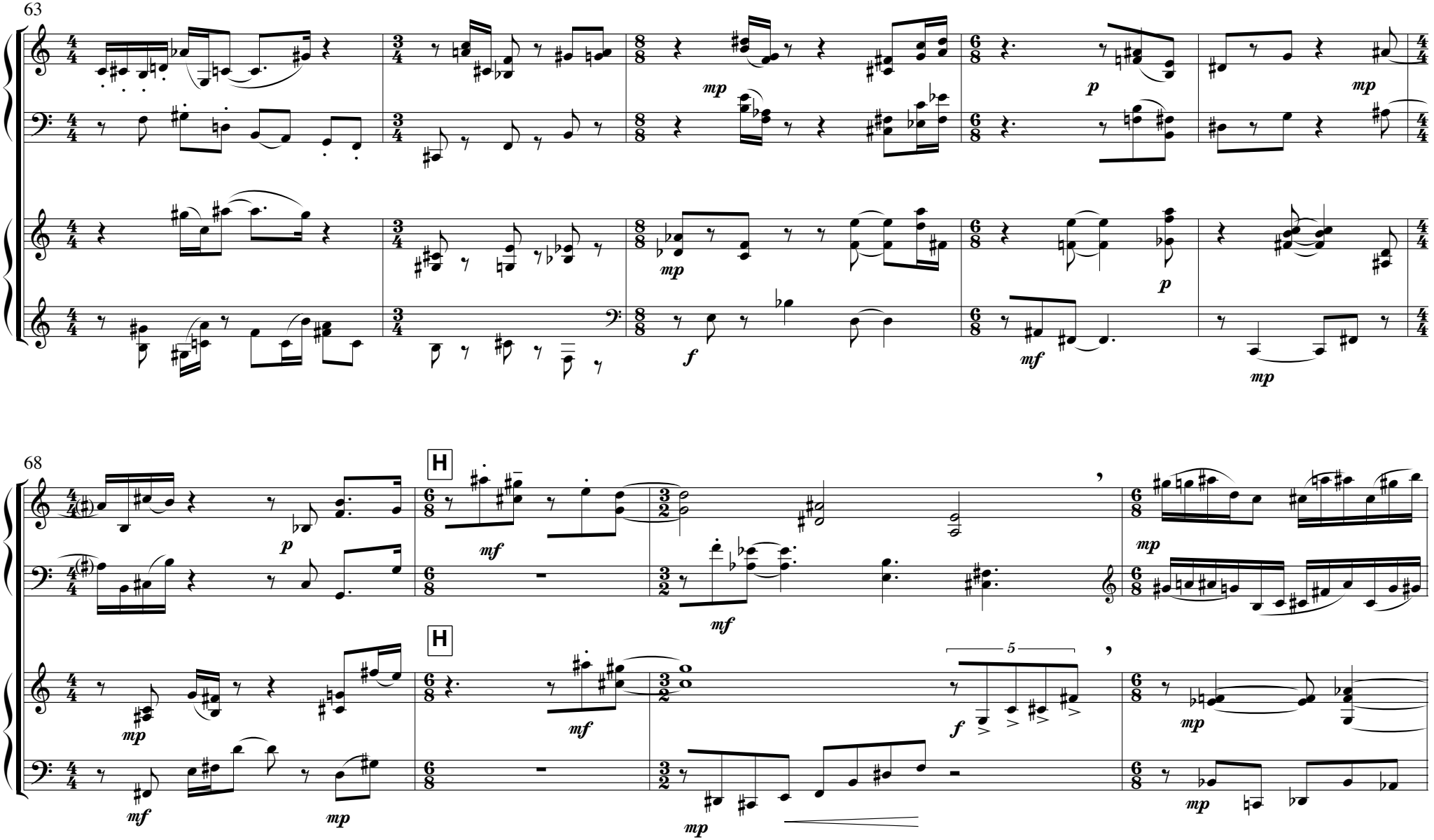

13
B
mp
mf
f
21

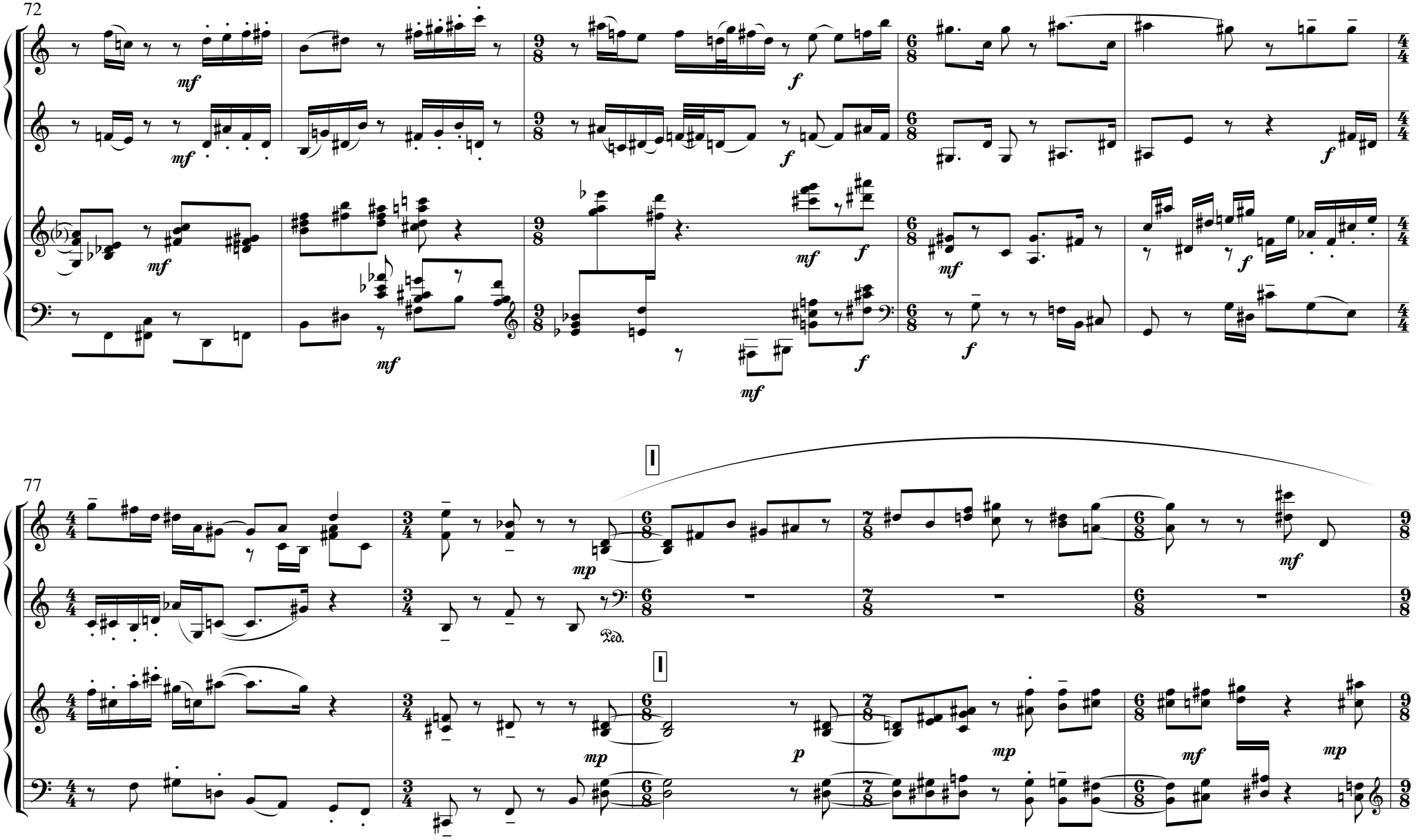

27
C
mf
p
mf
f
mp
mf
C
mf
mp
p
mp
mf
f
32
mp
p
mf
p
mp
mp
mp
mf
mp

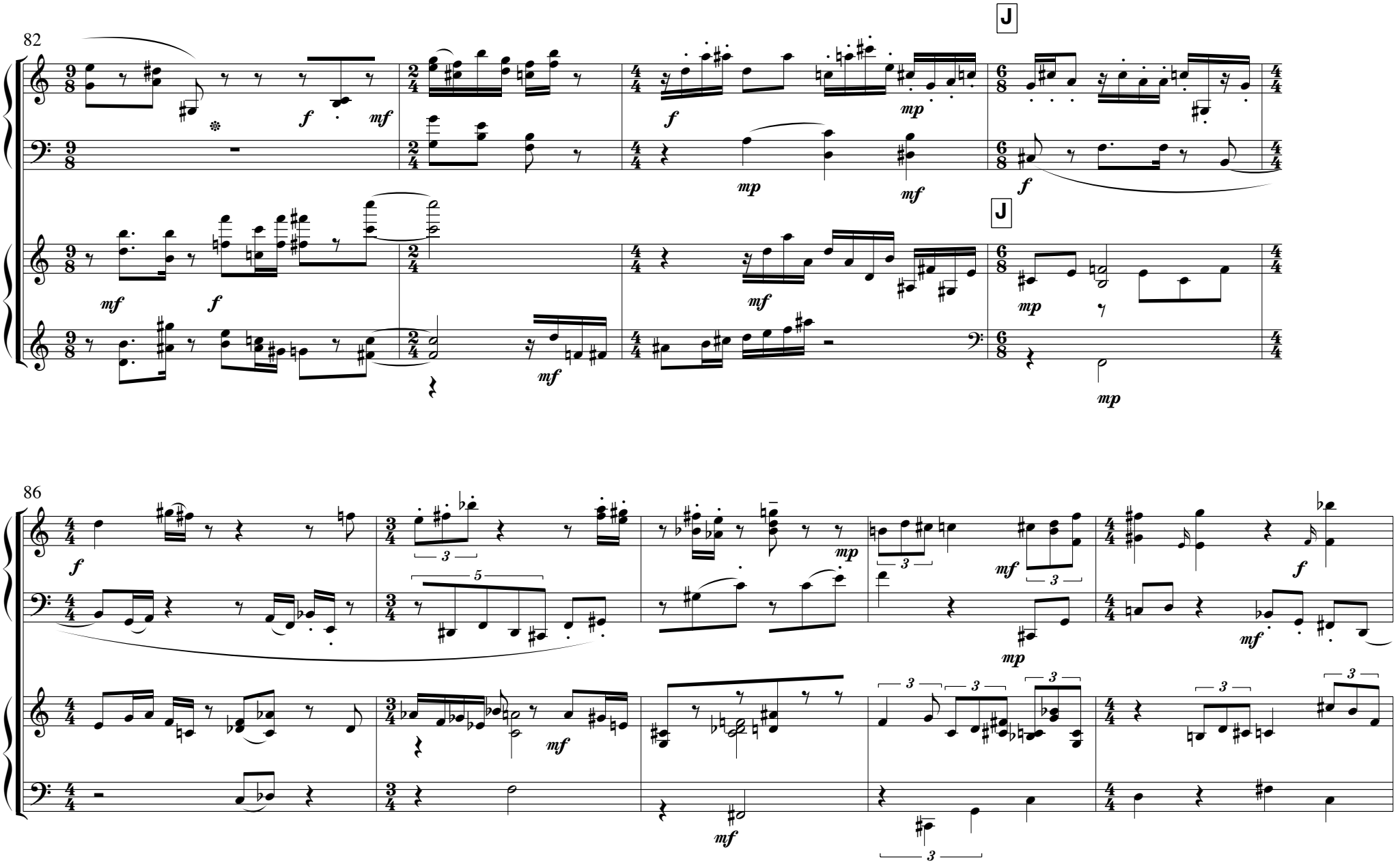

D
36
41
mf
mp
f
3
5

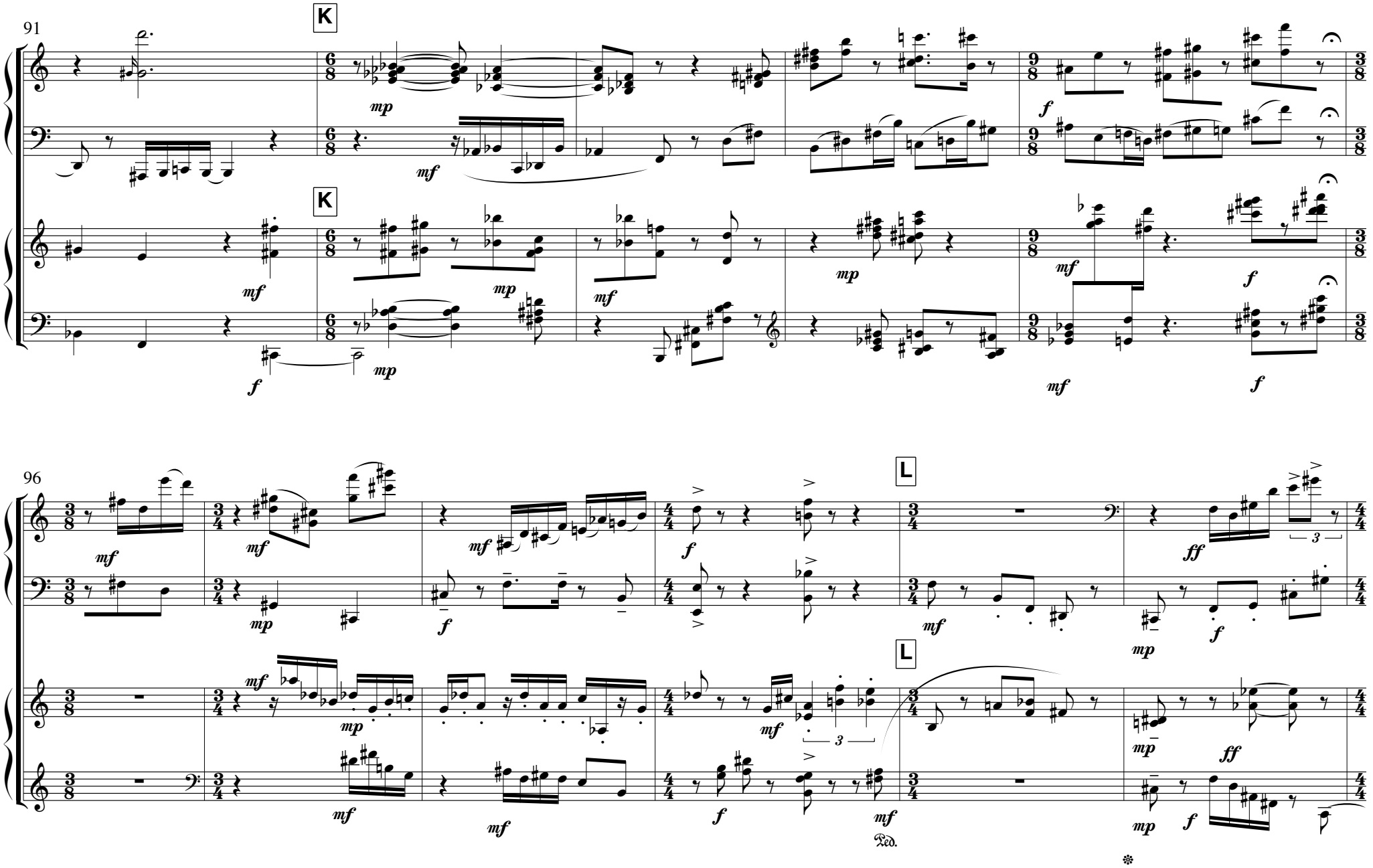

45
E
E
49
F
F

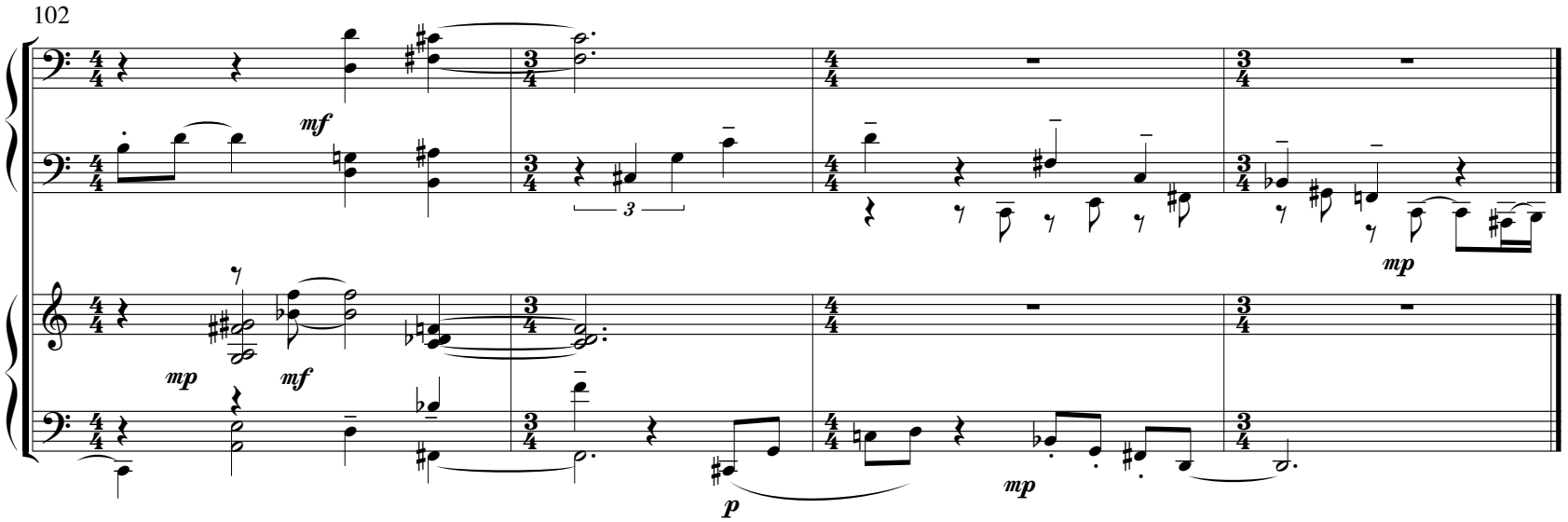

54
59
G
G


63
68
H
H
5


72
77
mf
f
mp
p
Ped.


82
J
J
86


91
K
K
96
L
L
Ped.


102
mf
3
mp
mp
mf
p
mp