Forms in Movement

For Solo Piano

Nigel Morgan

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About the Music

This is a short collection of new musical 'forms in movement' devised between 1993-4 as short essays in computer-assisted composition. Each piece explores modes of composing only viable with the assistance of computer programming.

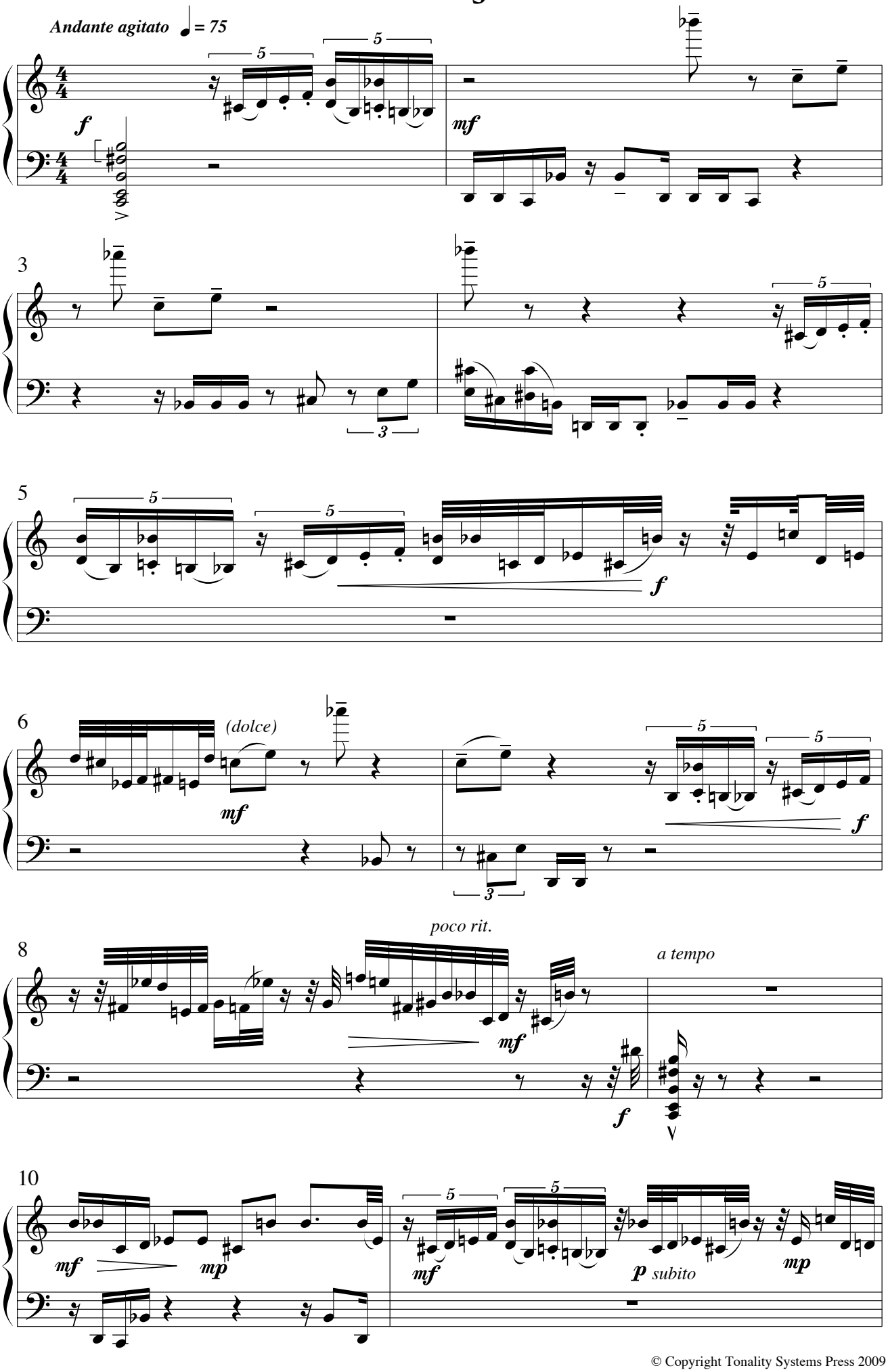
Collage juxtaposes a collection of pre-composed musical 'objects'. These are brought together 'playfully' in many different positions and combinations.

Reflective Figures places novel tonalities in opposition between the two hands of the pianist. The 'reflections' are sometimes distorted inversions or dislocated counterpoint.

Tracings begins as a white-note study and presents repetitions of a single musical statement that very gradually become distorted through different articulations and chromatic inflections.

Landscape takes a poem by Margaret Melicharova called *Lie of the Land* as the source material for a reflective composition using modal tonalities. The composition is derived from the sequence of individual letters making up the poem and the word and phrase rhythms notated from the poet's own reading.

Collage



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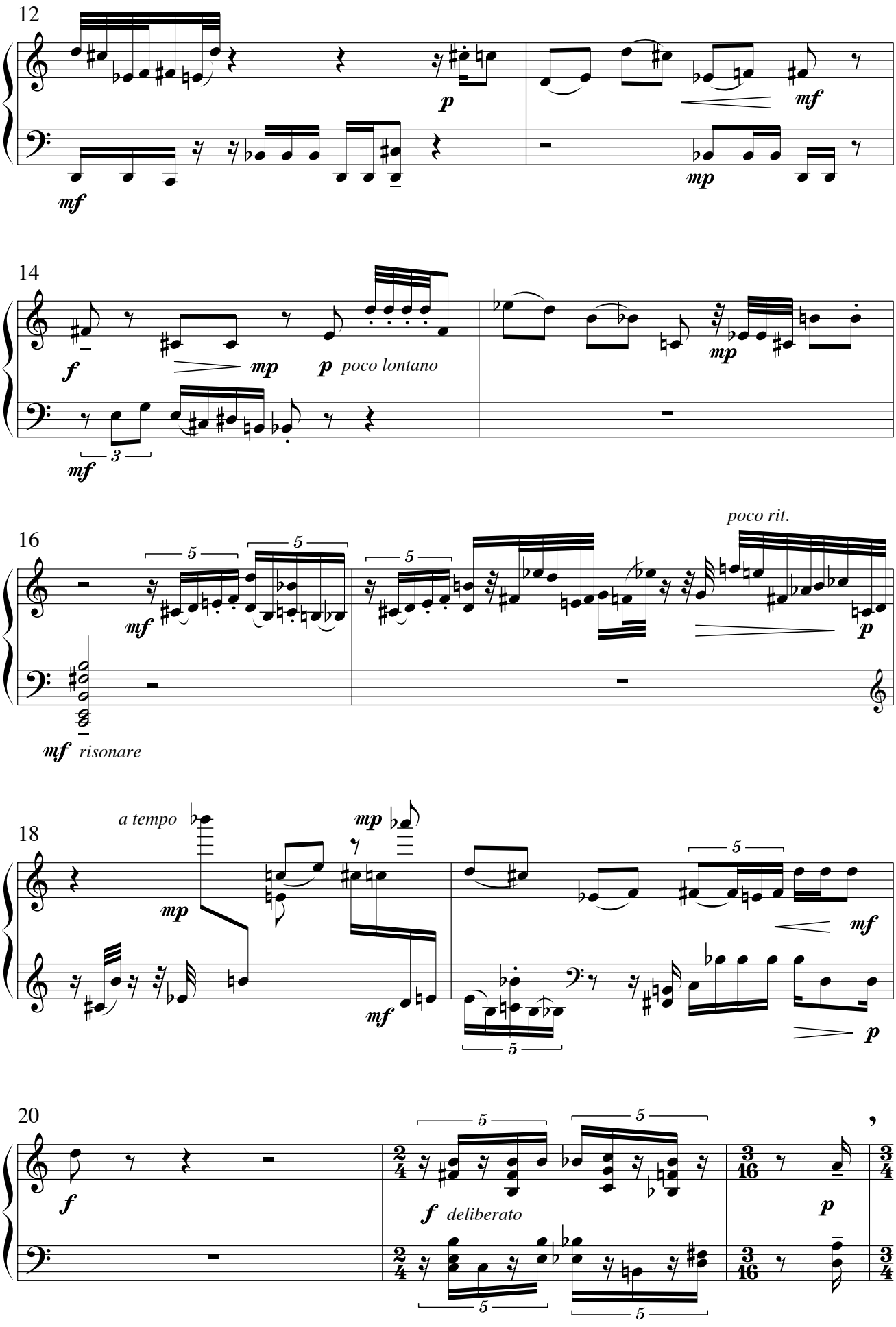
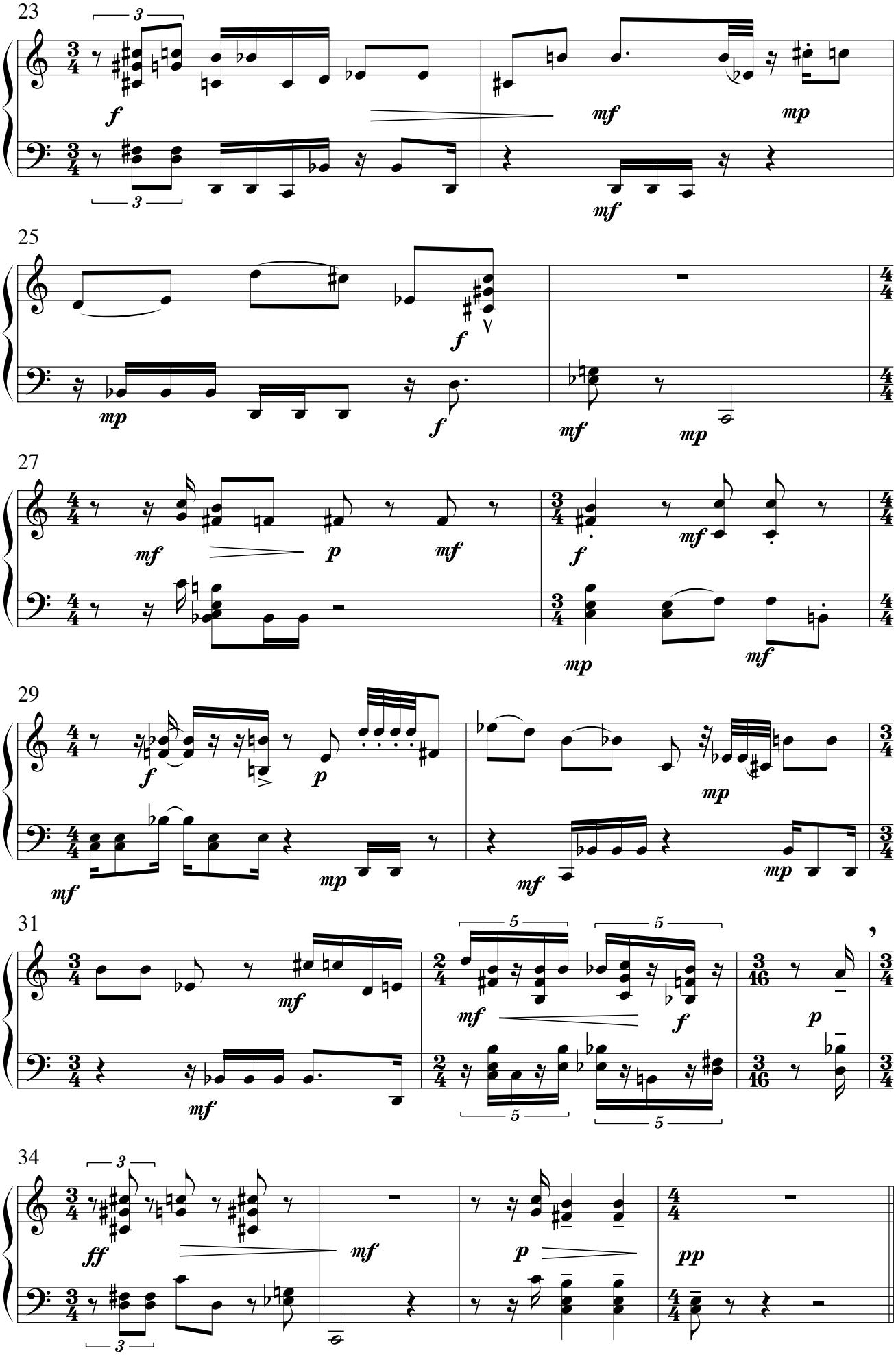
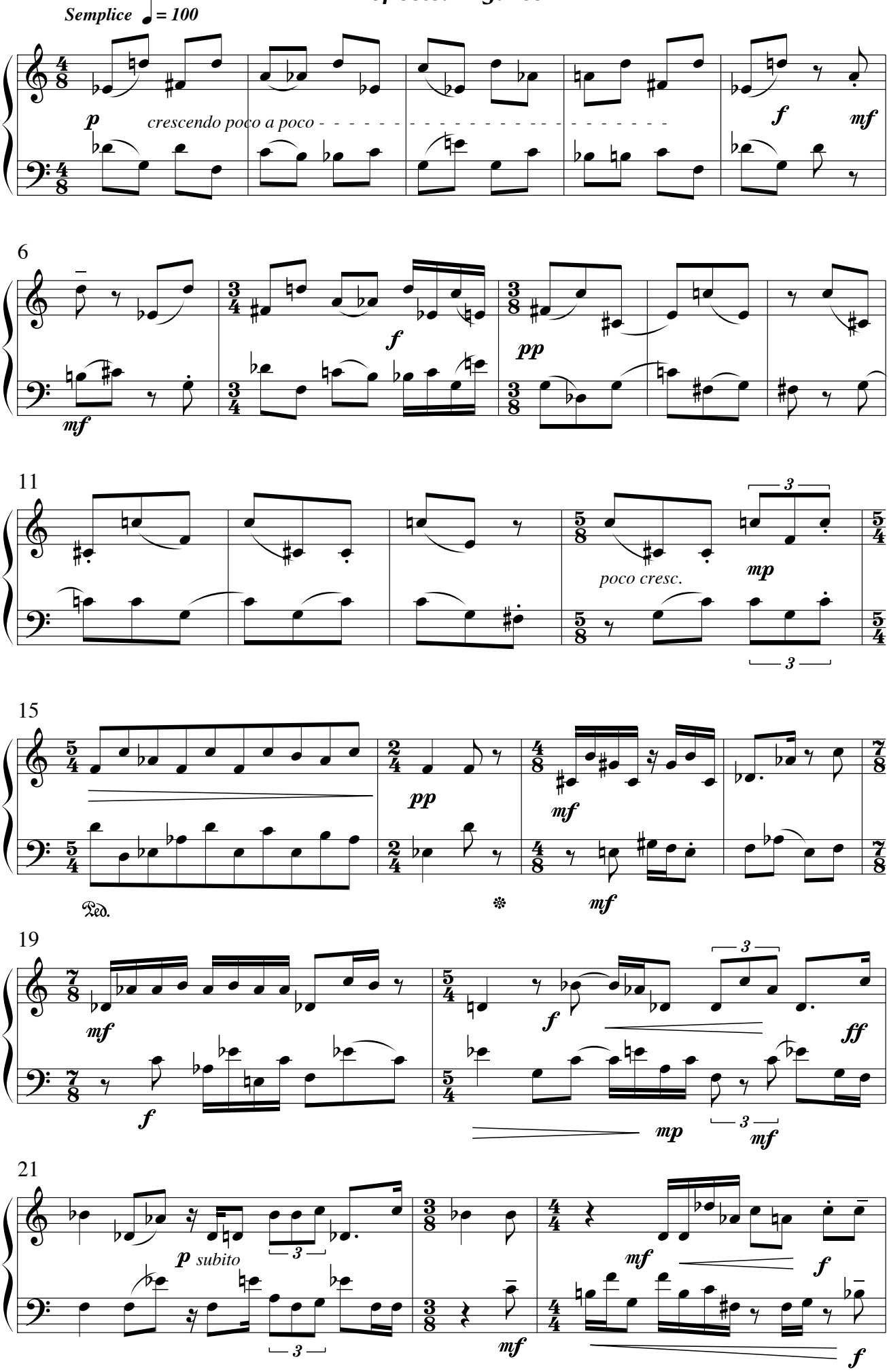
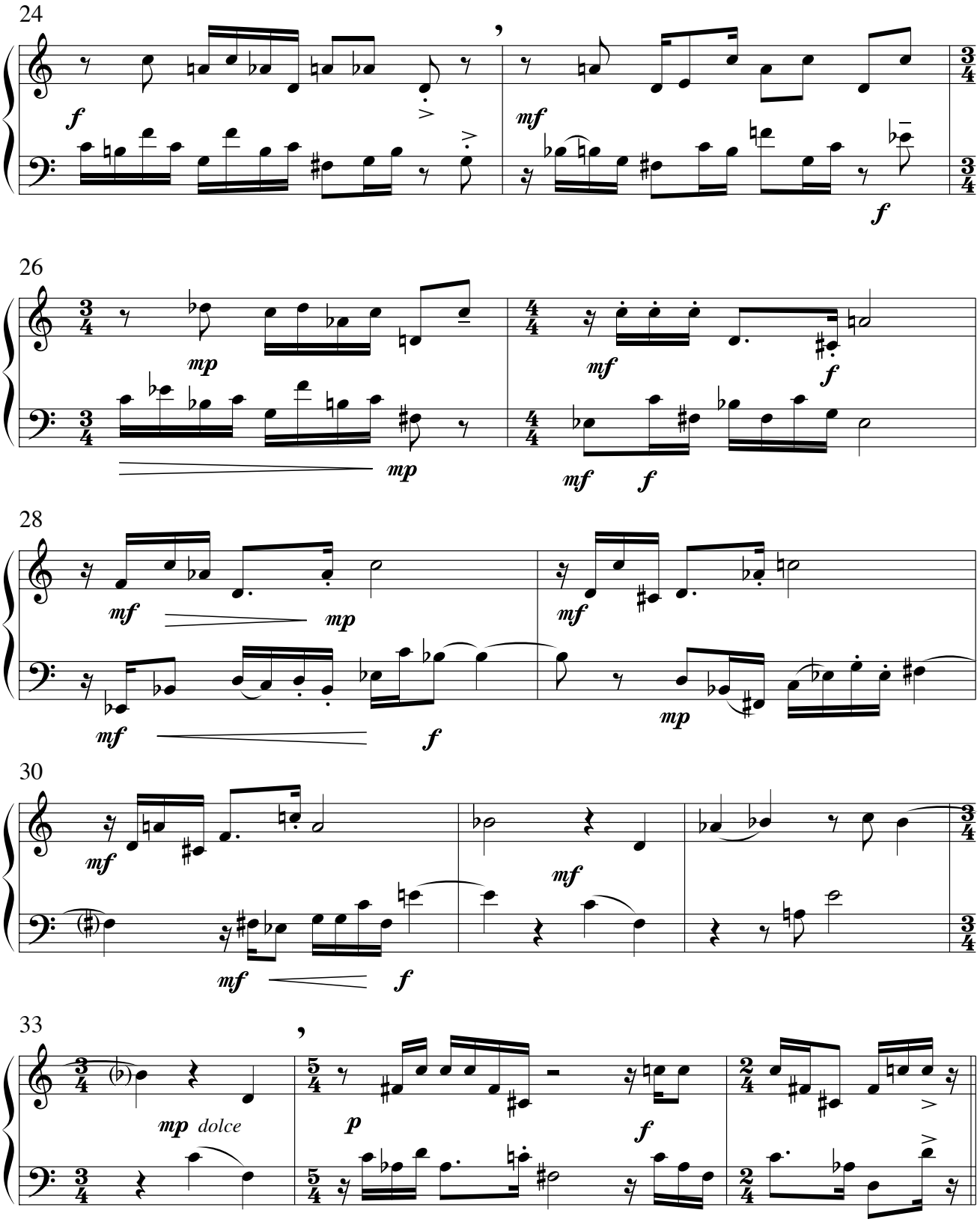
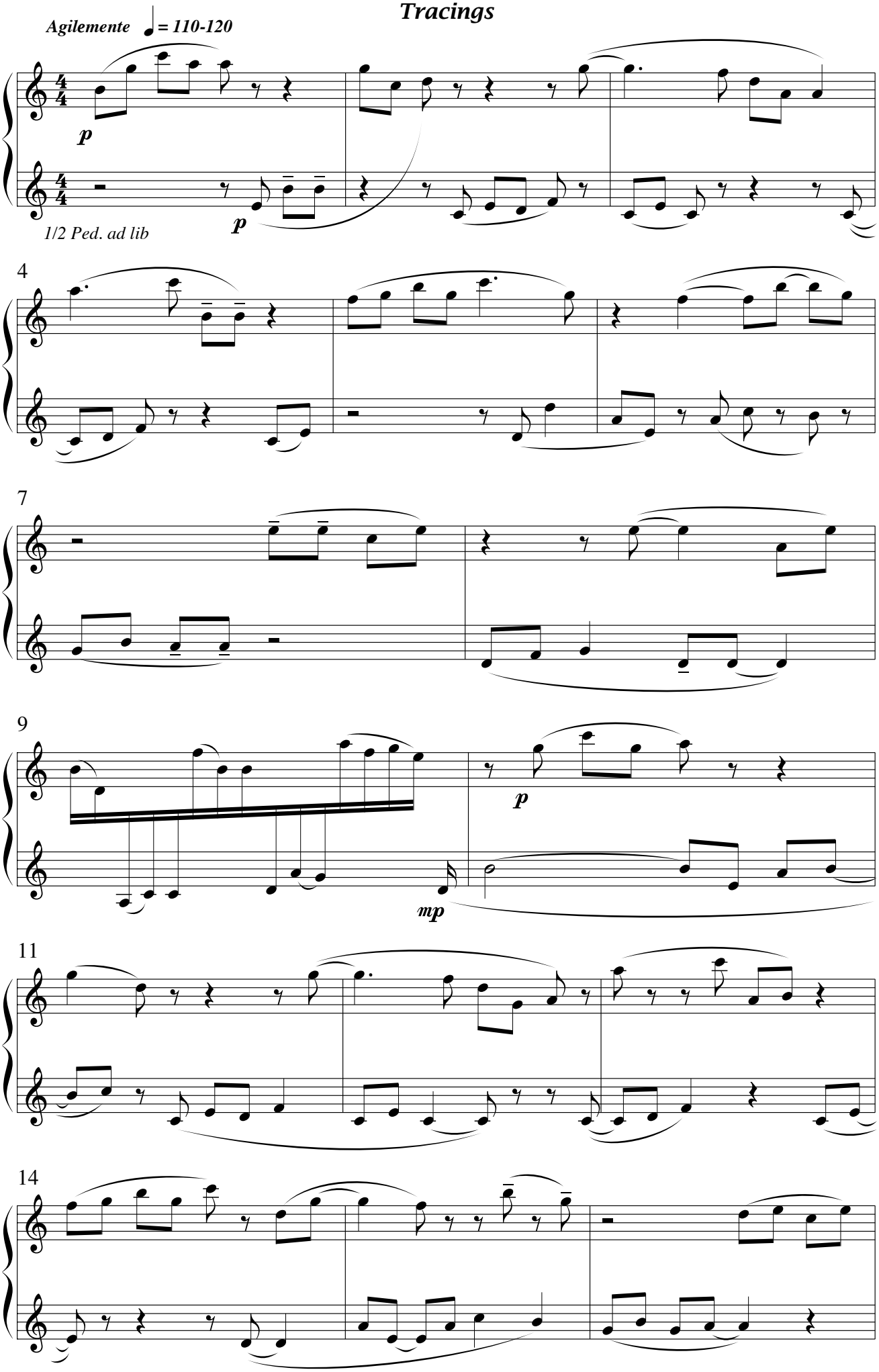
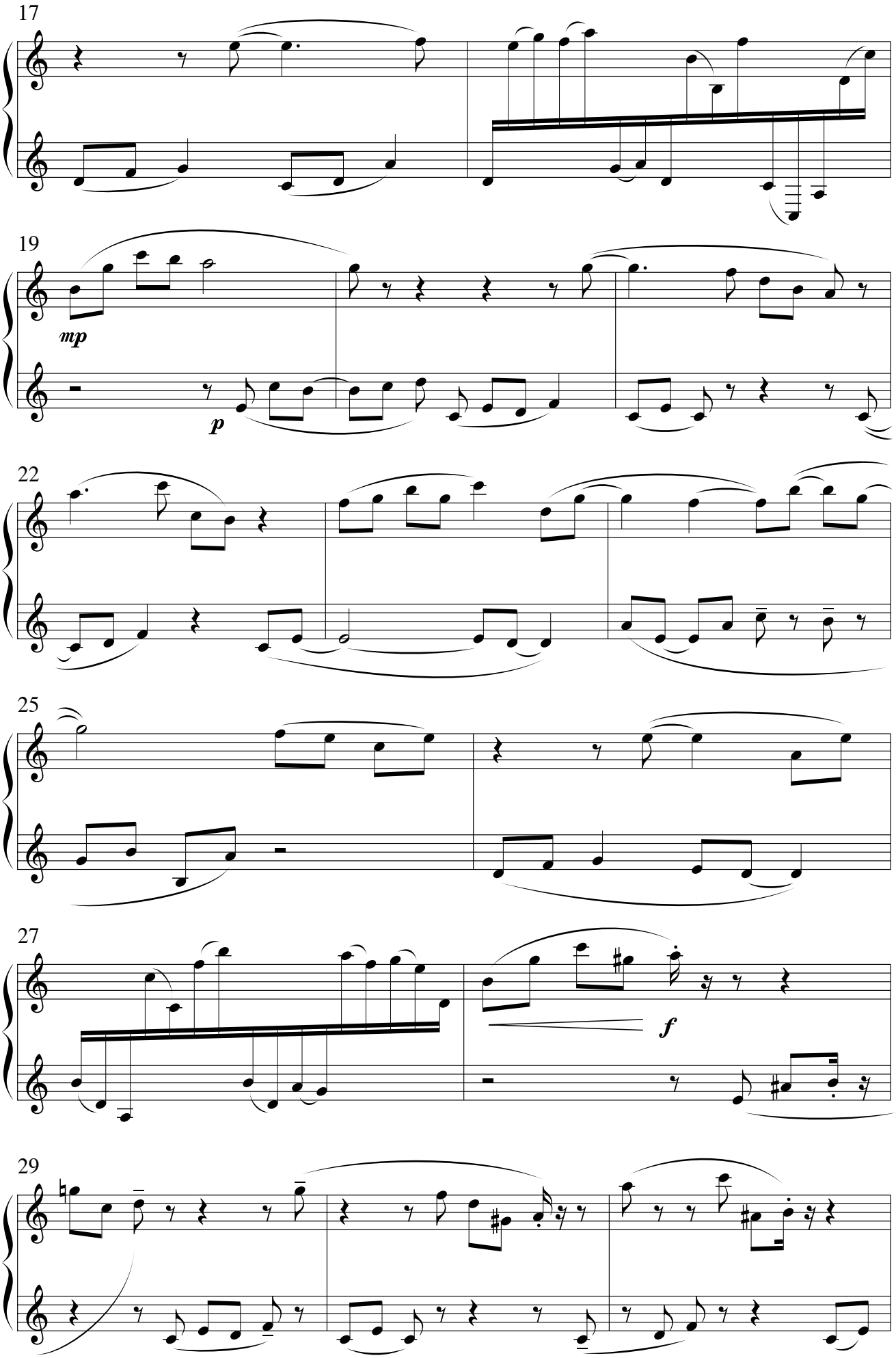

12
p
mf
mf
mp
14
f
mp
p poco lontano
mf
3
mp
16
poco rit.
5
5
5
mf
p
mf risonare
18
a tempo
mp
mp
mf
5
mf
5
p
20
f
5
5
f deliberato
p
5
5

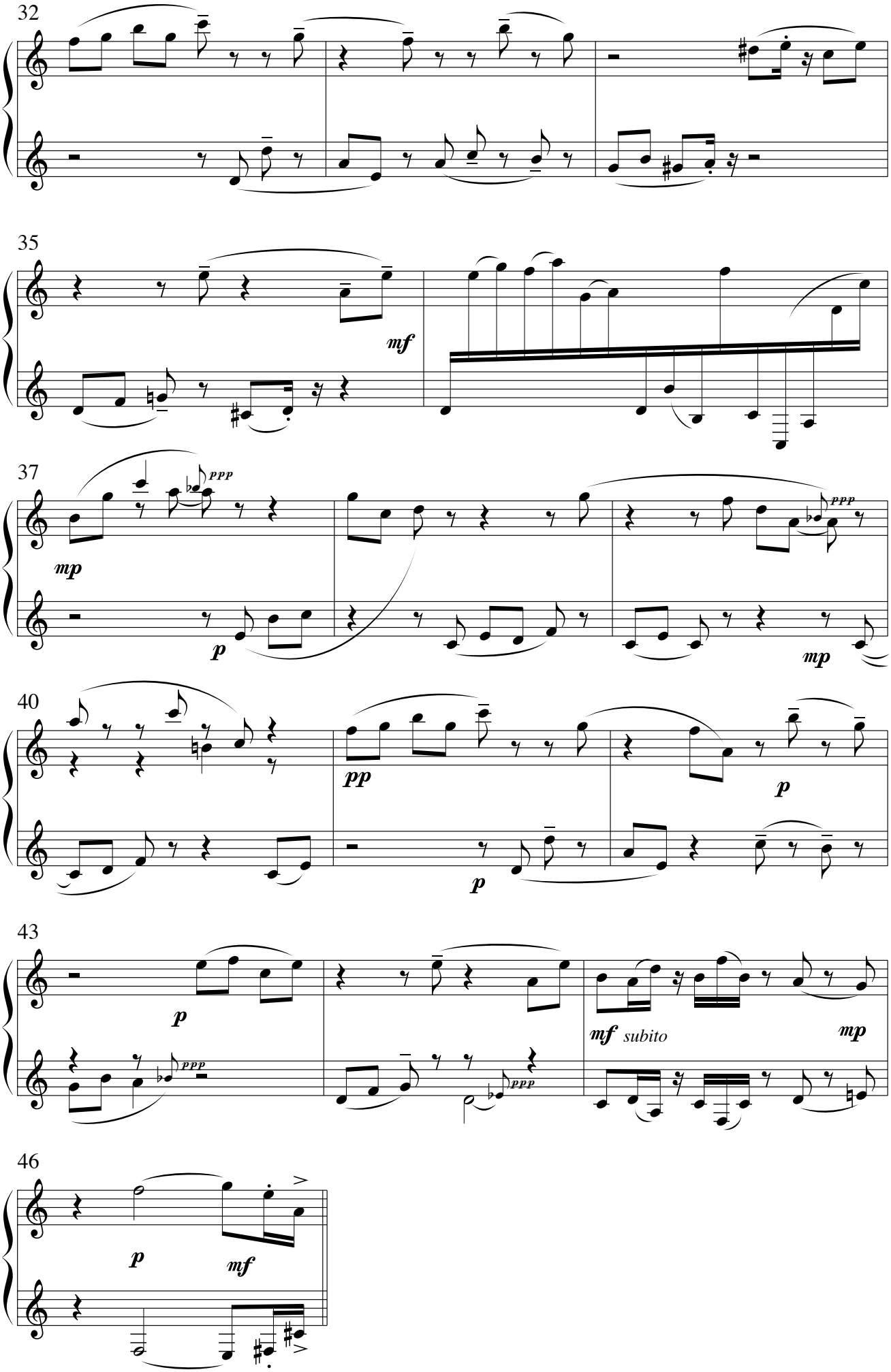

23
25
27
29
31
34


Semplice ♩ = 100
p
crescendo poco a poco
f
mf
6
mf
f
pp
11
poco cresc.
mp
3
15
pp
mf
Ped.
19
mf
f
mp
ff
21
p subito
mf
f


24
f
mf
f
26
mp
mp
mf
f
mf
f
28
mf
mp
mf
mf
f
mp
30
mf
mf
mf
f
33
mp dolce
p
f


Agilemente ♩= 110-120
p
1/2 Ped. ad lib
p
4
7
9
p
mp
11
14


17
19
mp
p
22
25
27
f
29


32
35
mf
37
mp
ppp
p
mp
40
pp
p
43
p
mf subito
mp
46
p
mf

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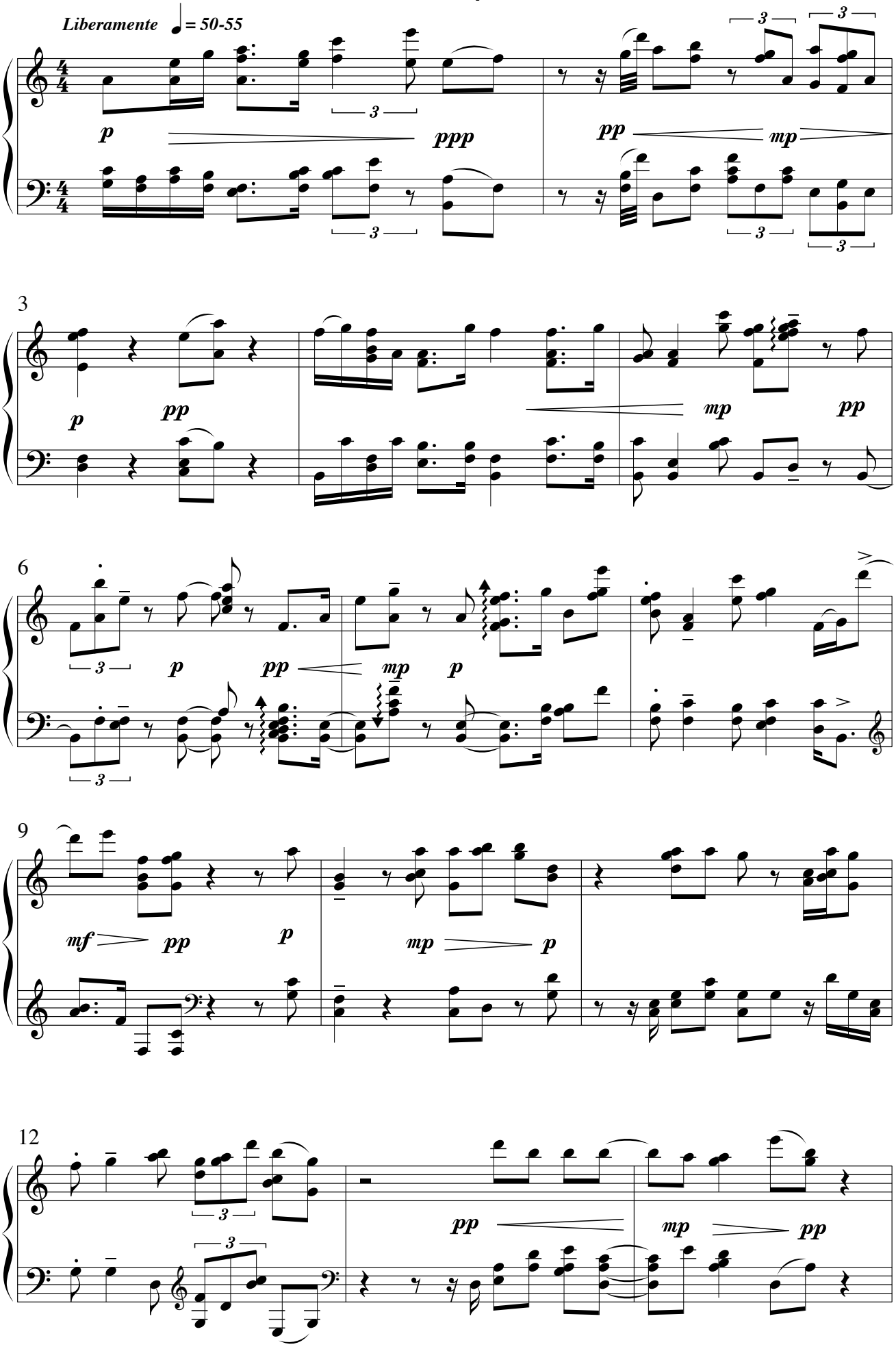
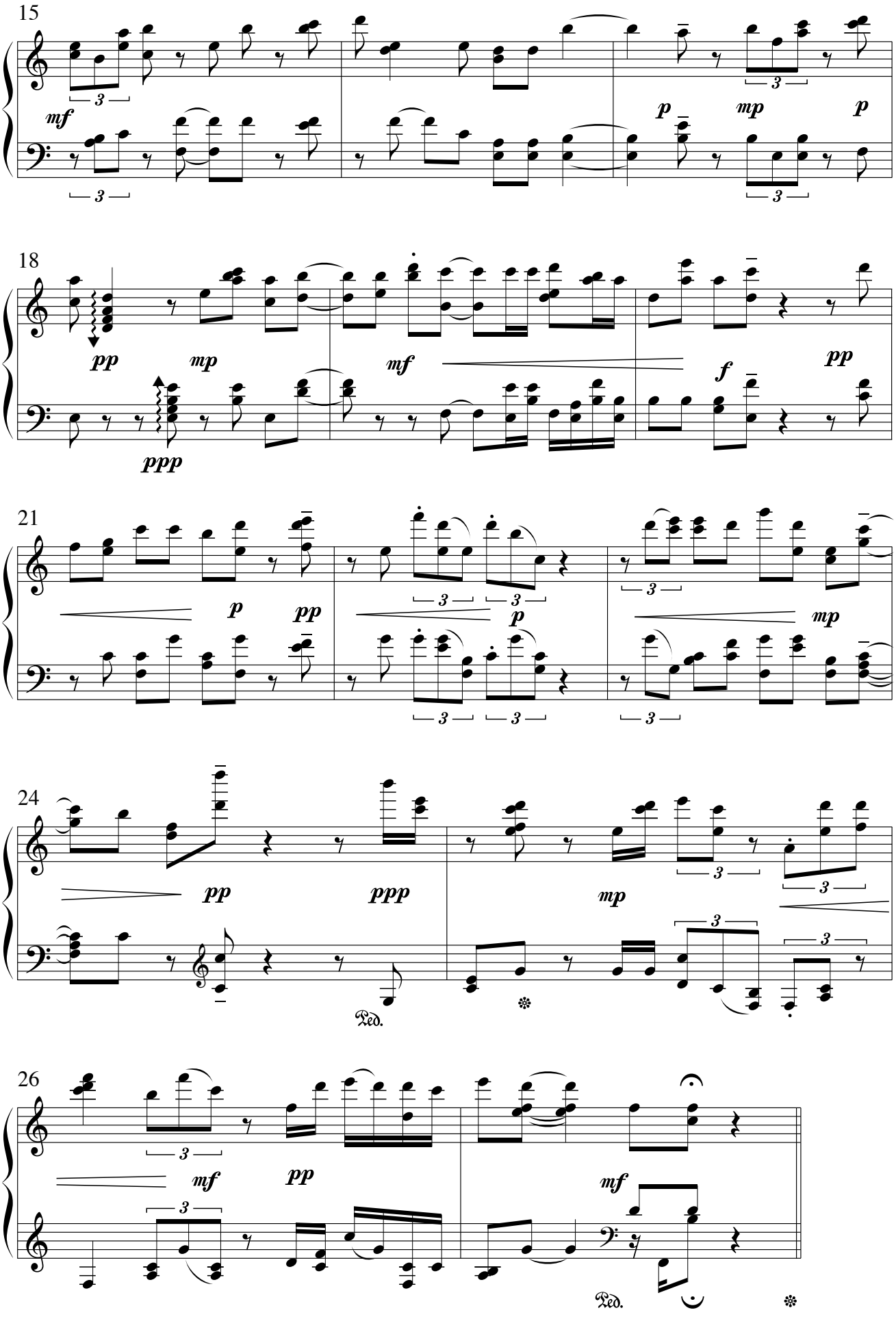
Landscape


Liberamente ♩= 50-55
p
ppp
pp
mp
3
3
3


15
mf
p
mp
p
18
pp
mp
mf
f
pp
ppp
21
p
pp
p
mp
24
pp
ppp
mp
Ped.
26
mf
pp
mf
Ped.

Lie of the Land

Fingering the dunes and their whiskery grasses,
The exclusive glistening mudflats and creeks,
The sea,
Birdbound
As it comes inland,
Lines the mainland
With salt crust and sea lavender,
Bleached and rattling,
And marks once more the ghostly shoreline
Where tides climax only sometimes.

The land, not flat but supine,
Accepts the sea's emotionless caresses
But keeps its own counsel.

Above the tidegate is fresh water.
Model for symbiosis, this union
Of land and sea here: separate,
But making each other's margins
So subtly that the boundaries are never certain.

The open sea is certain, thought: inviting
  and terrible.
It subdues the waiting landscape remotely,
  by suggesting
(in its fullness adjacent to vast cavities)
The ultimate seduction of the flood.

Margaret Melicharova