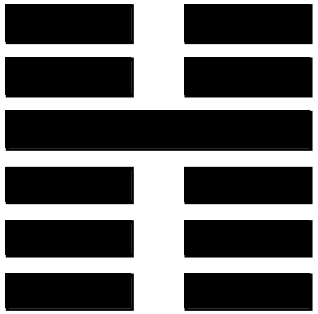

Yu / Enthusiasm

for piano duo

Nigel Morgan

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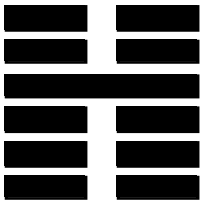
ISMN 979-0-57043-102-1 (Full Score)



Yu / Enthusiasm

for piano duo

About the music

Yu / Enthusiasm 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 kind of 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.

Yu / Enthusiasm reinvents the first 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.

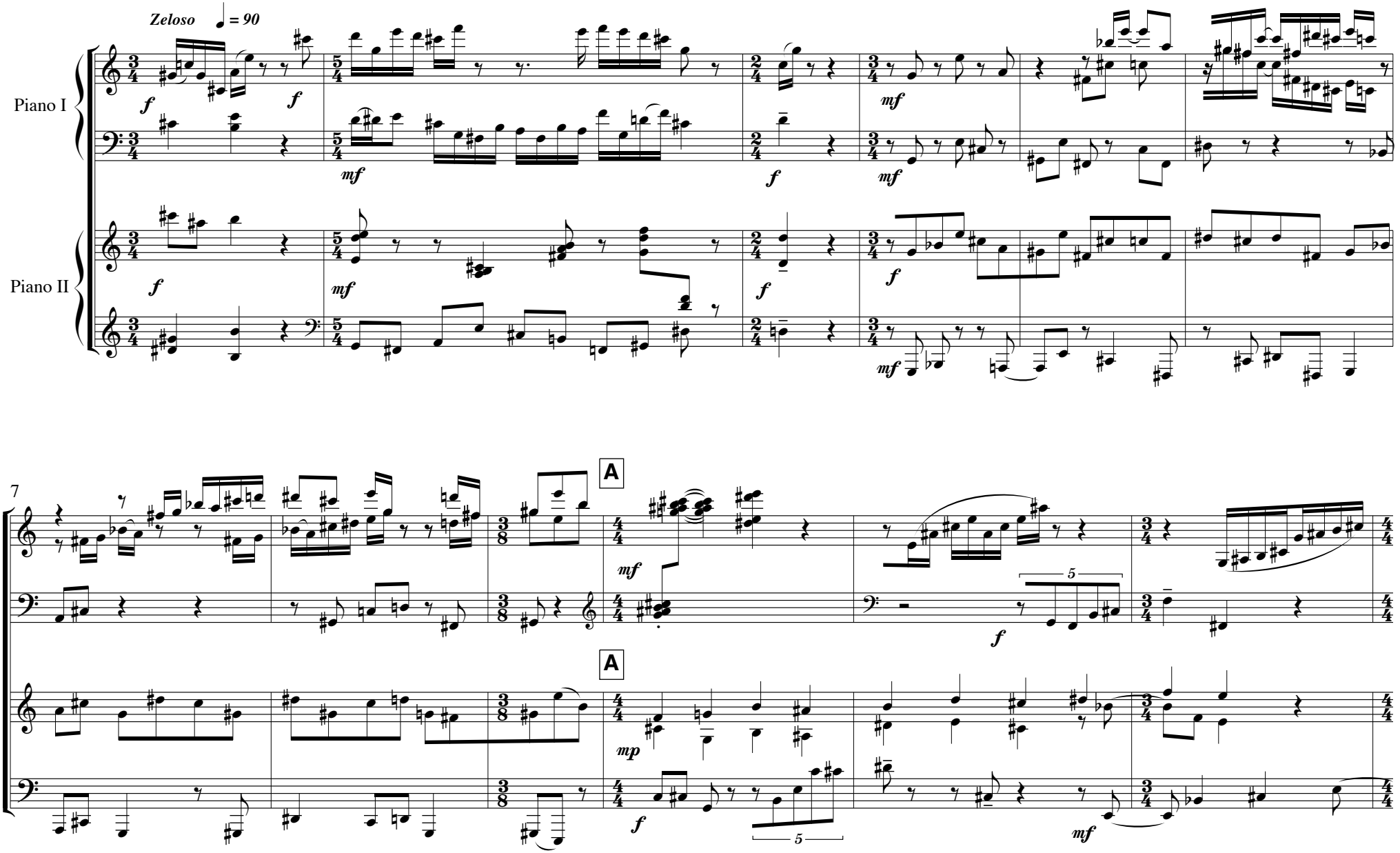
One summer in Bollingen I resolved to make an all-out attack on the riddle of the I Ching. I would sit for hours on the ground beneath the hundred-year-old pear tree, the I Ching beside me, practicing the technique by referring the resultant oracles to one another in an interplay of questions and answers. All sorts of undeniably remarkable results emerged-meaningful connections with my own thought processes which I could not explain to myself. The only subjective intervention in this experiment consists in the experimenter's arbitrarily - that is, without counting-dividing up the bundle of forty-nine stalks at a single swoop. He does not know how many stalks are contained in each bundle, and yet the result depends upon their numerical relationship. All other manipulations proceed mechanically and leave no room for interference by the will. If a psychic causal connection is present at all, it can only consist in the chance division of the bundle (or, in the other method, the chance fall of the coins). During the whole of those summer holidays I was preoccupied with the question: Are the I Ching's answers meaningful or not? If they are, how does the connection between the psychic and the physical sequence of events come about? Time and again I encountered amazing coincidences which seemed to suggest the idea of an acausal parallelism (a synchronicity, as I later called it).

From C. G. Jung's autobiography, *Memories, Dreams, Reflections*, pp. 373-377.

for Susan

Yu / Enthusiasm

I



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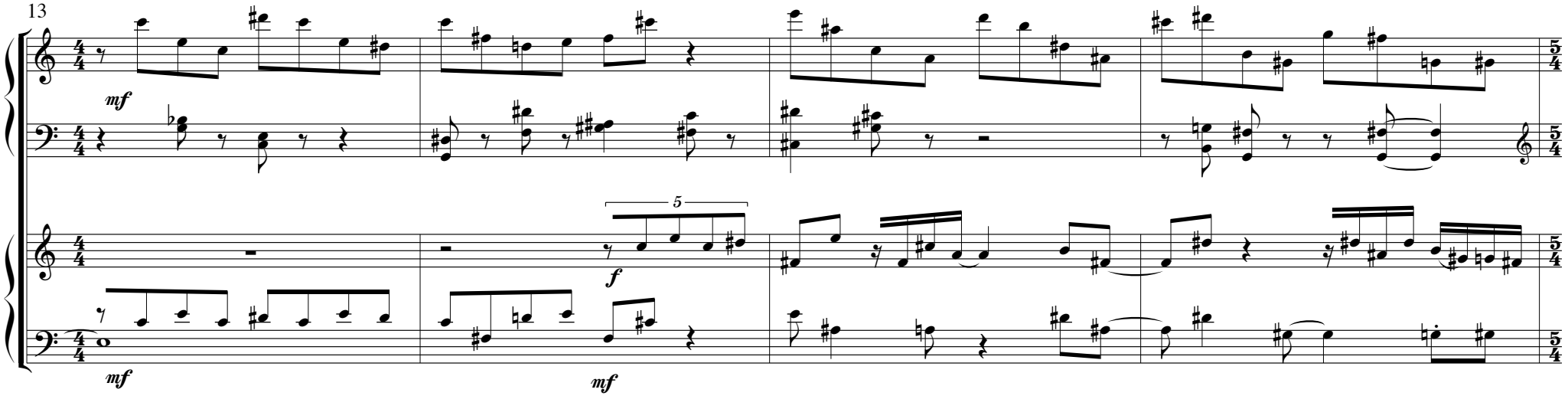
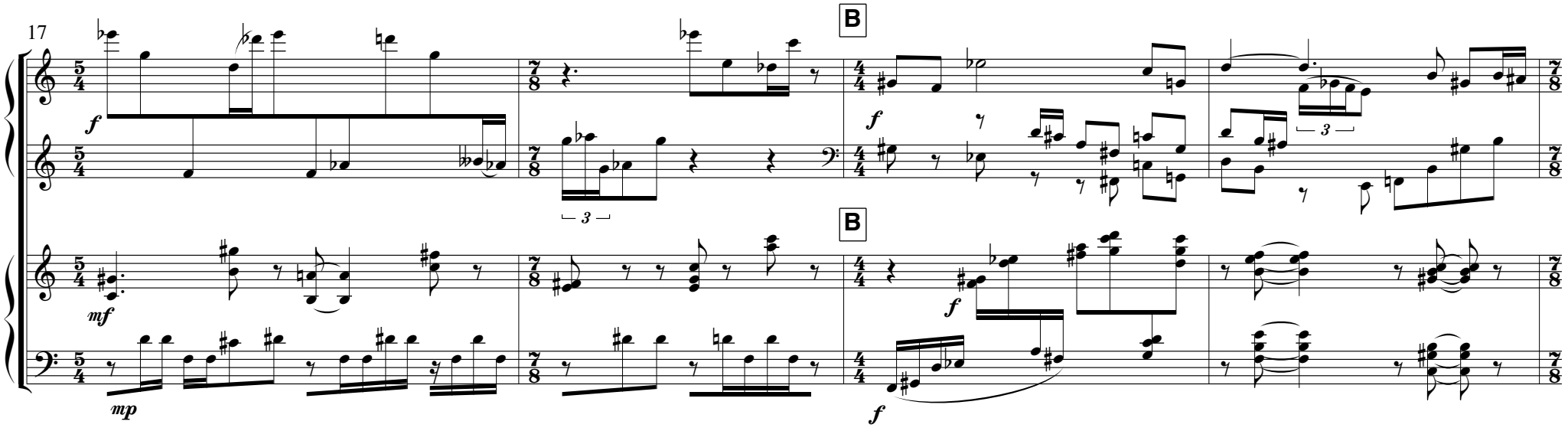
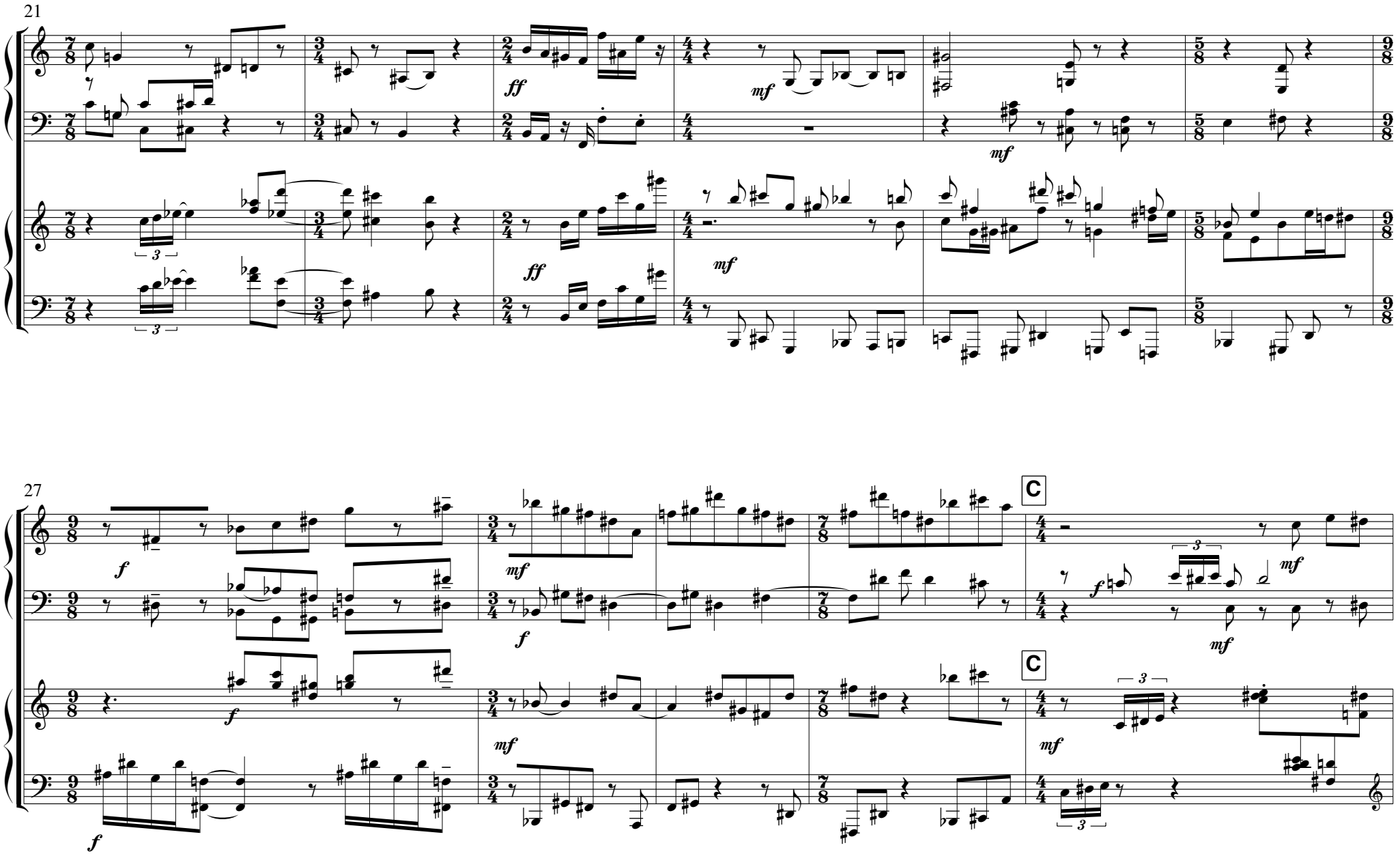
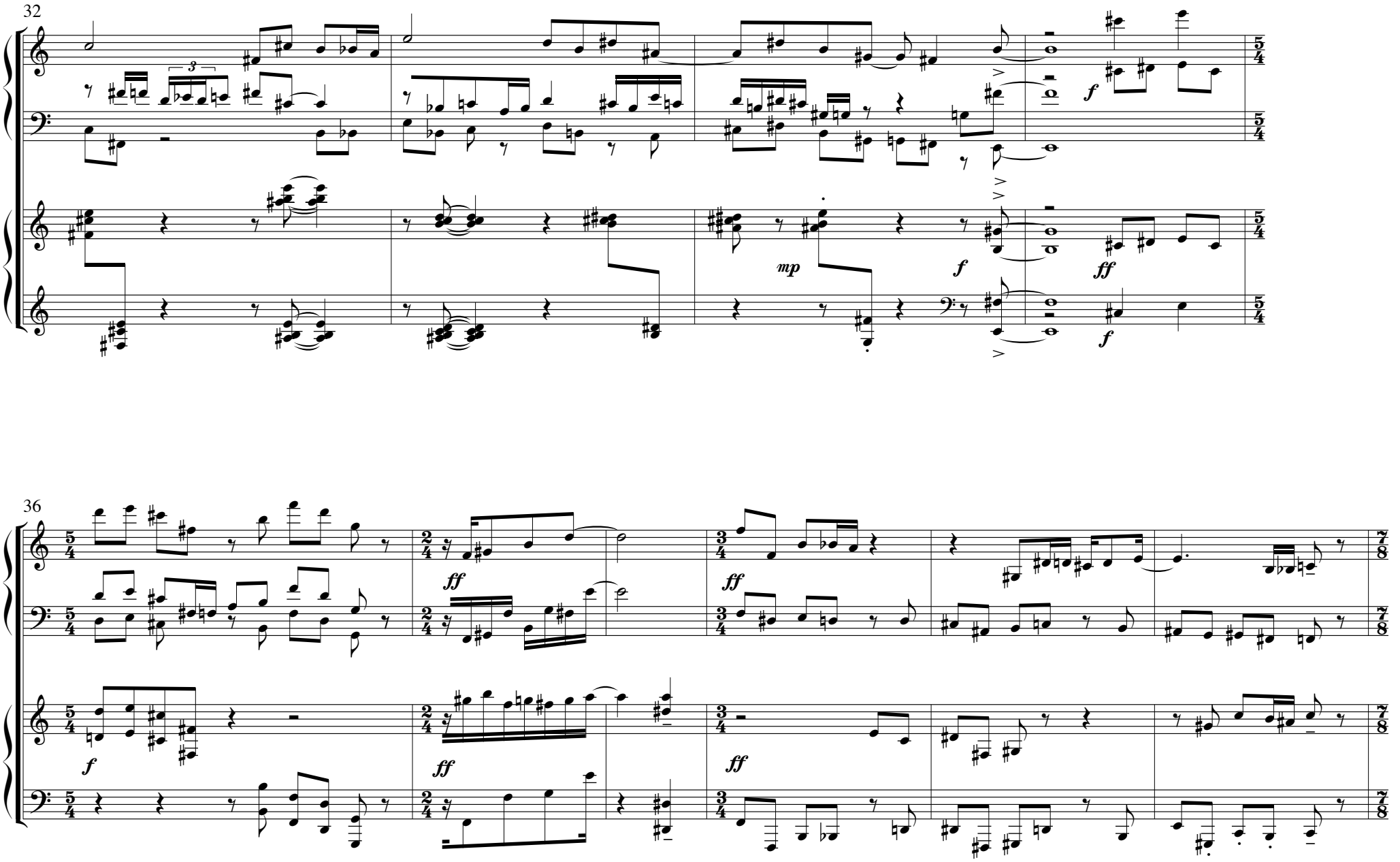
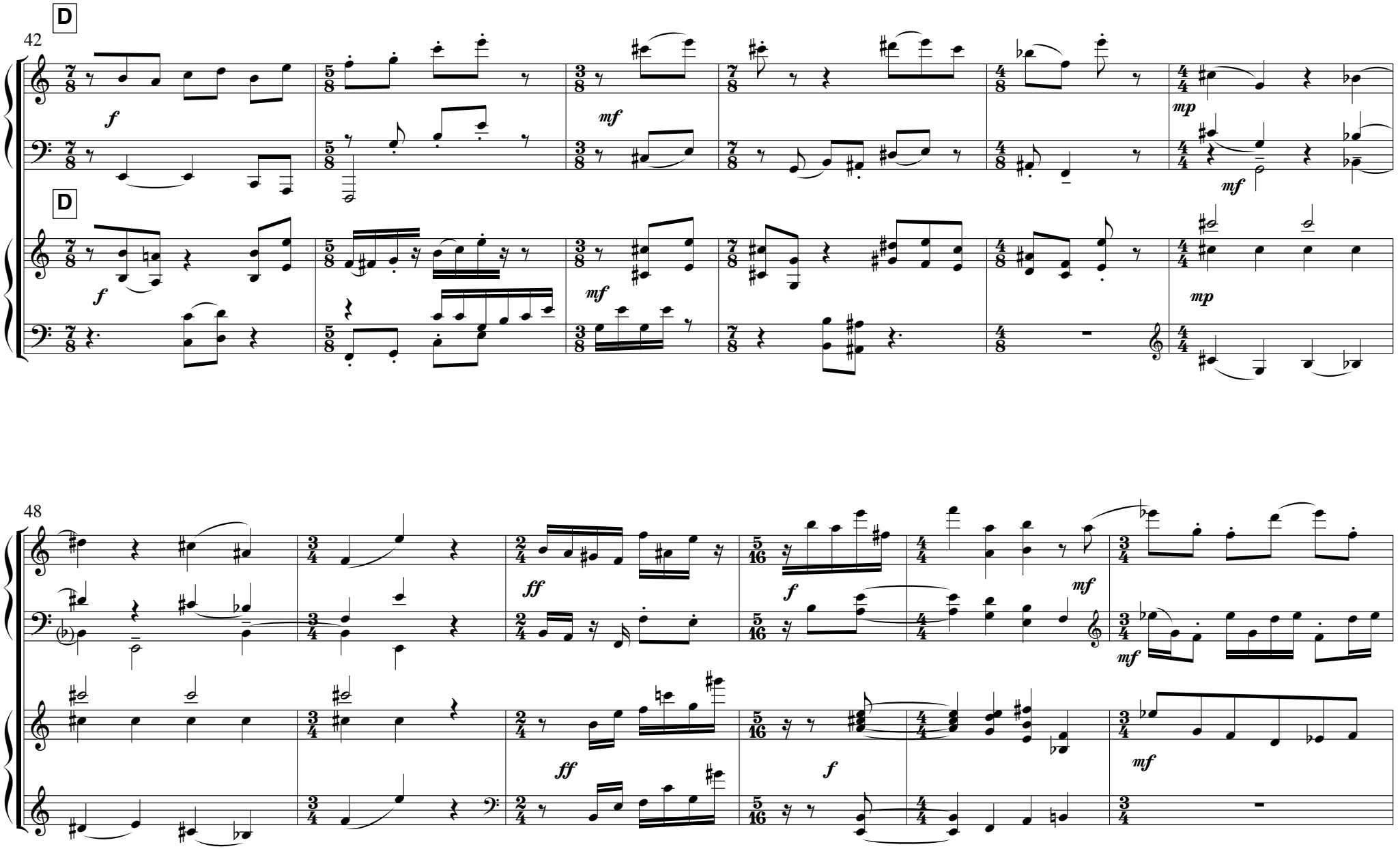
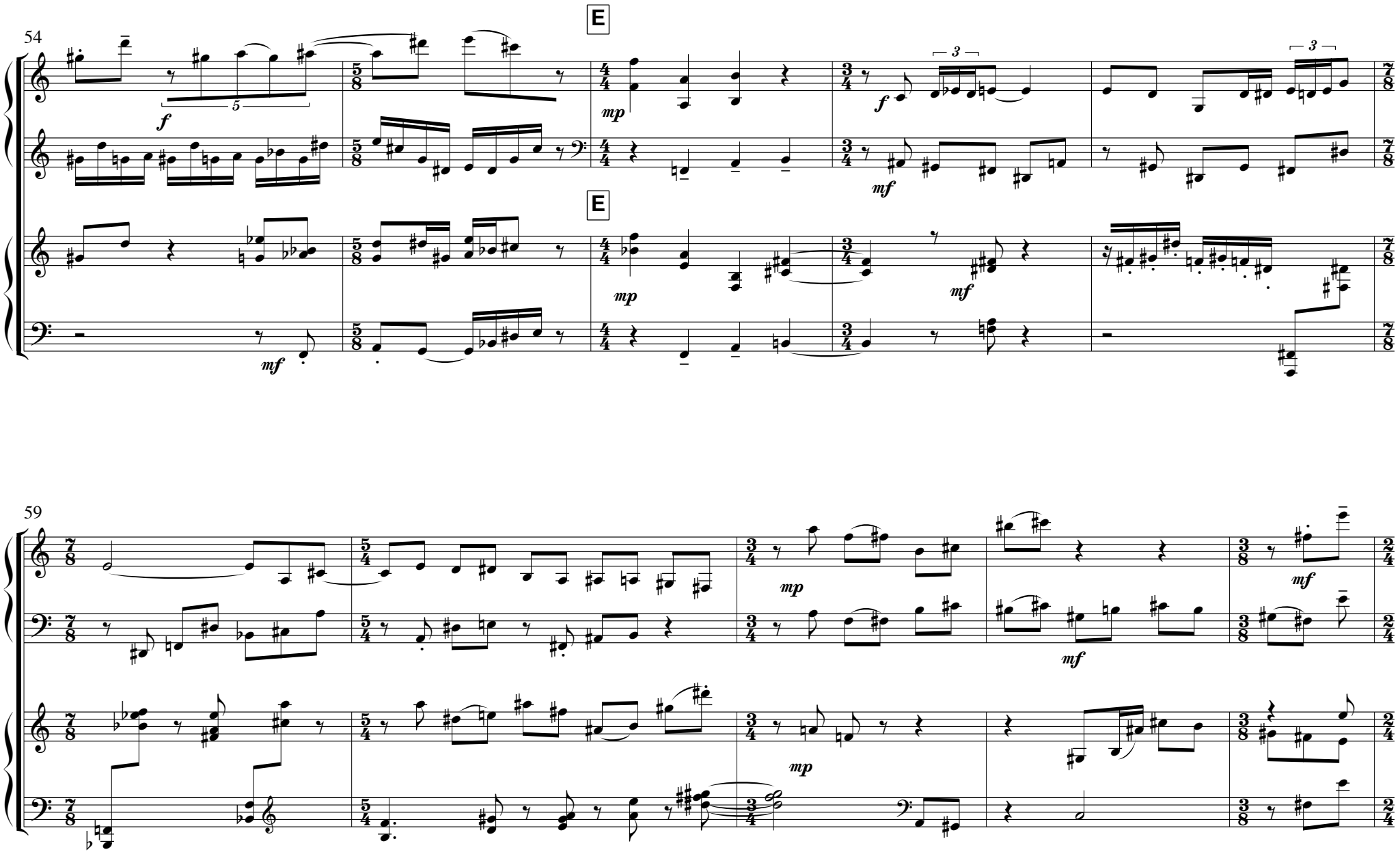

13
mf
mf
5
f
mf

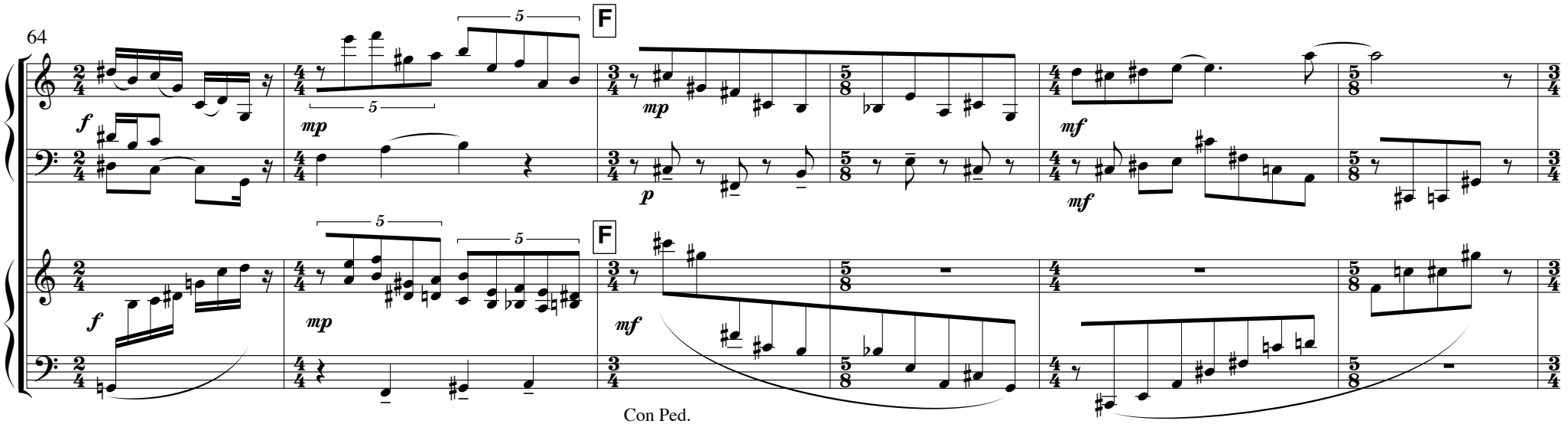

17
B
B
f
f
3
mf
mp
f

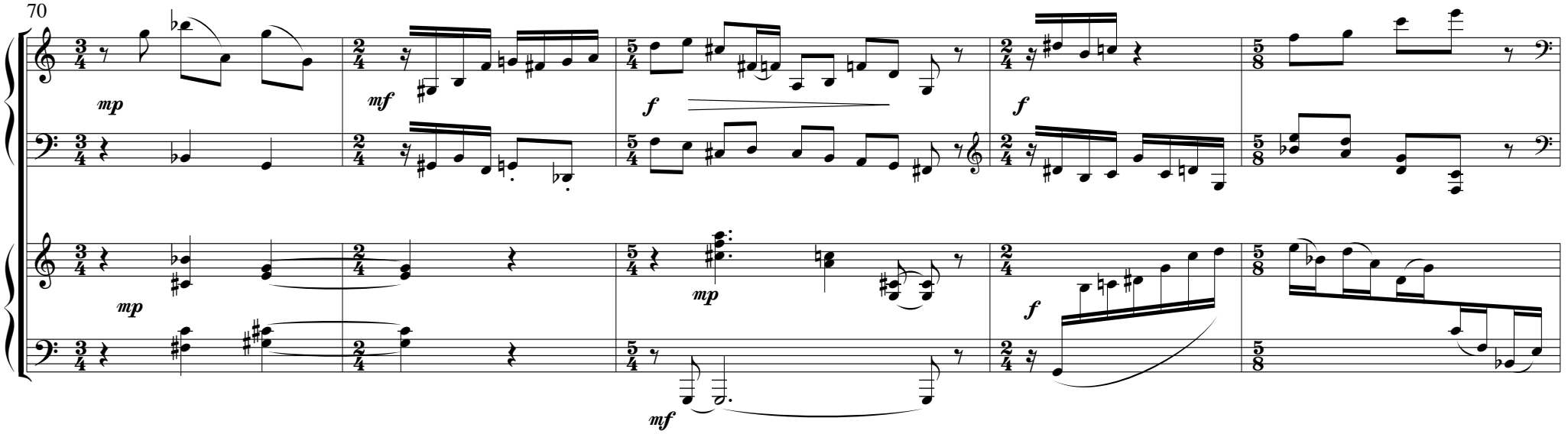

21
27
C
C

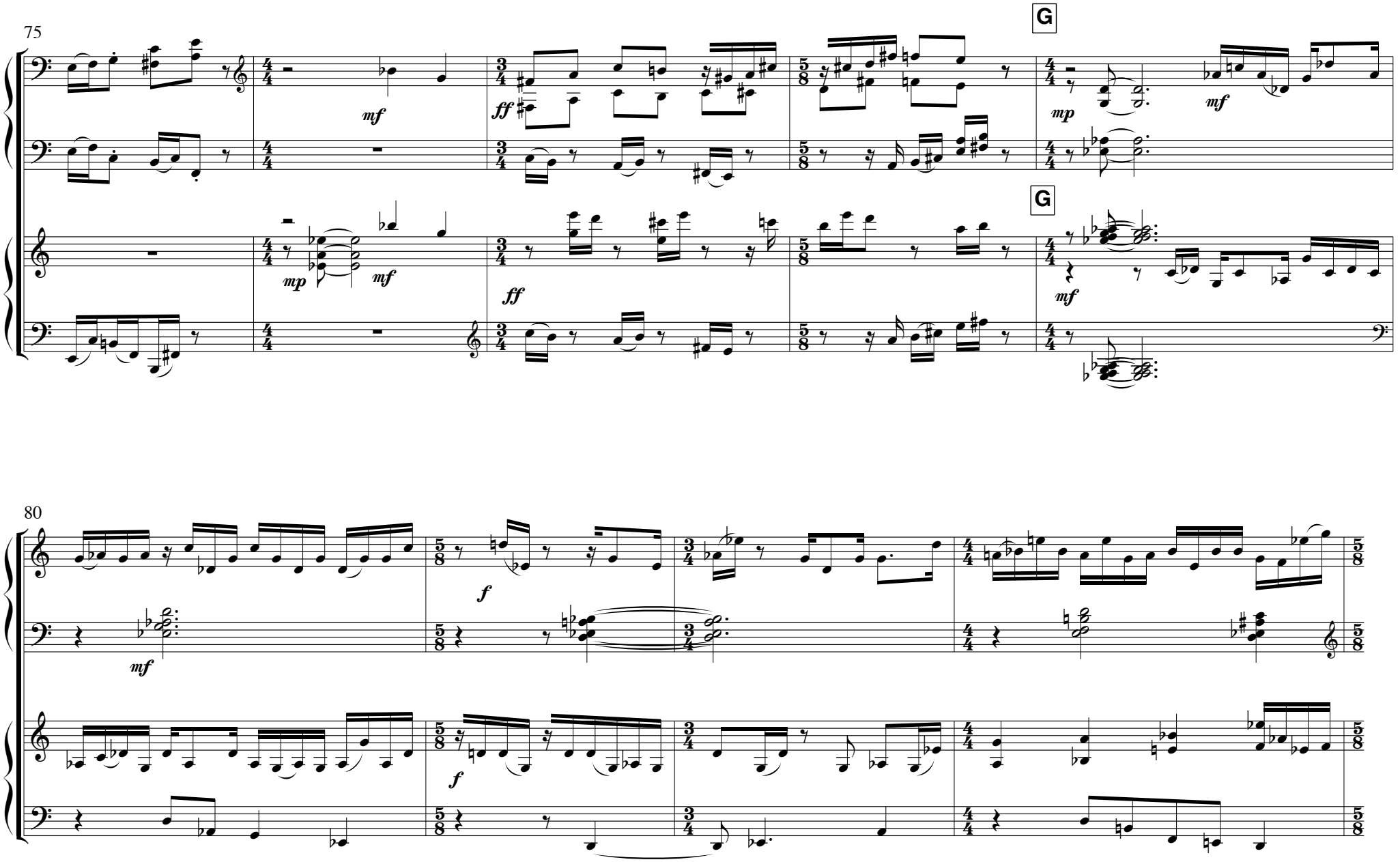

32
3
mp
f
ff
36
ff

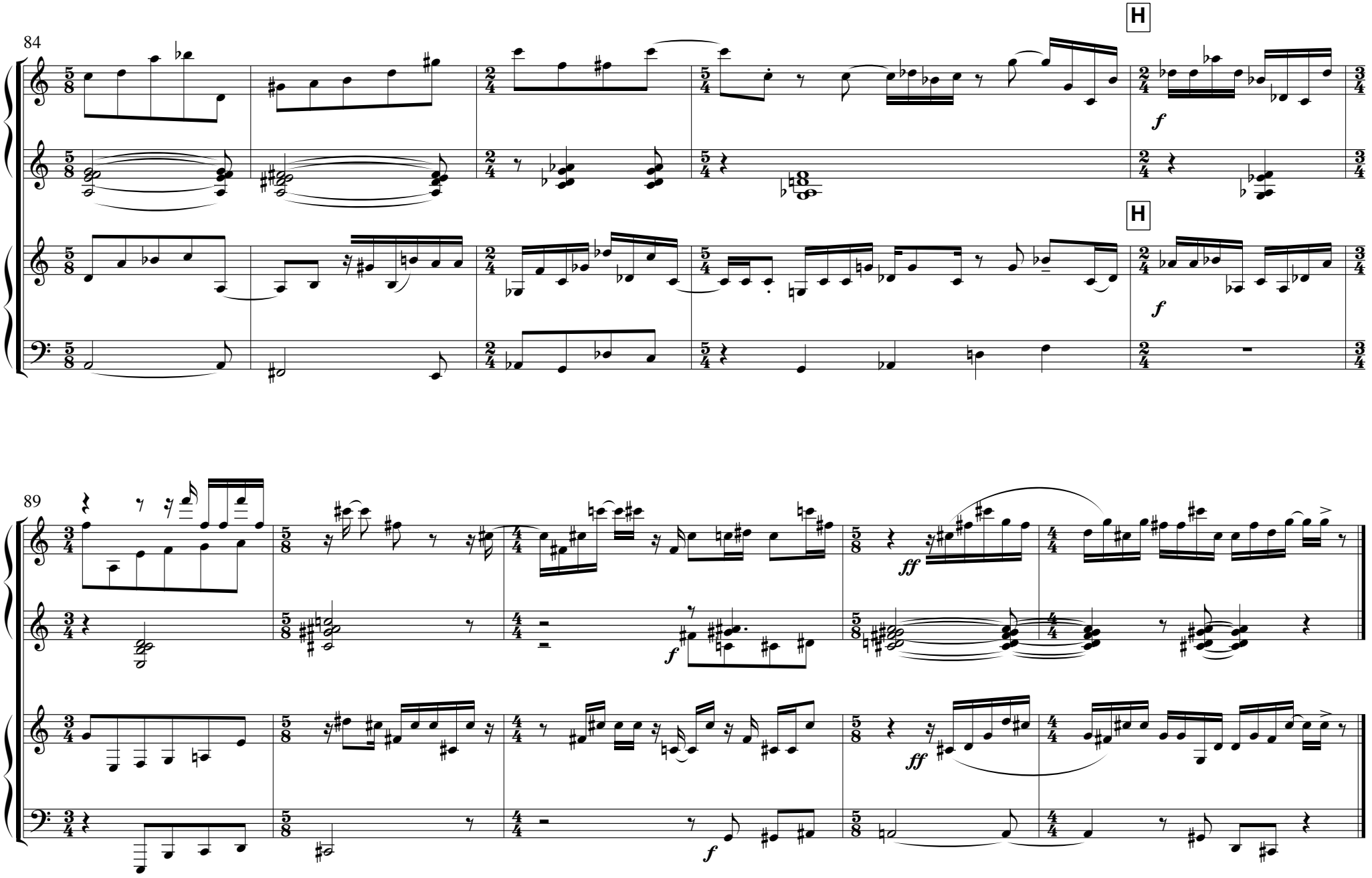

D
42
f
mf
mp
mf
D
f
mf
mp
48
ff
f
mf
mf
ff
f
mf


54
E
E
59

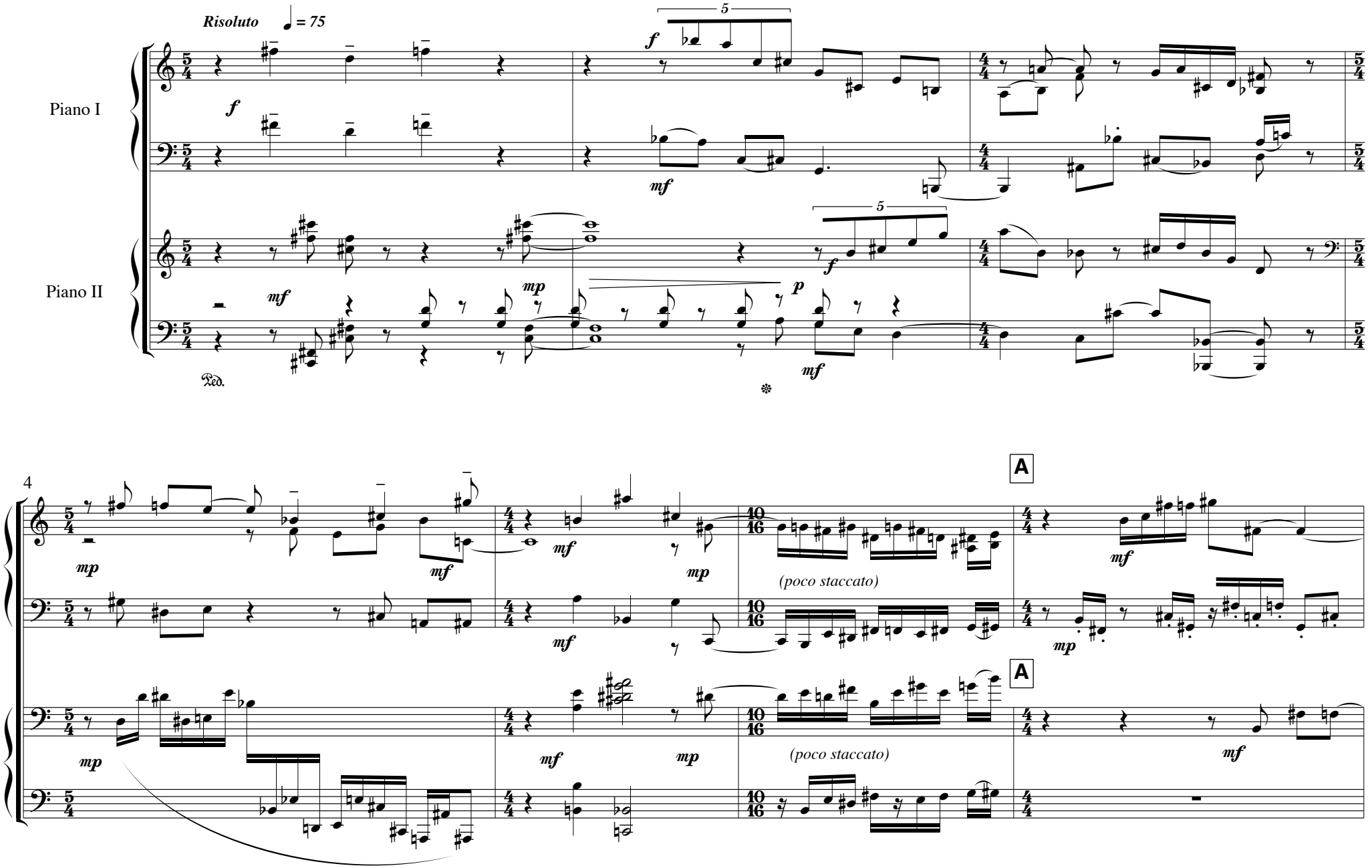

64
F
F
Con Ped.

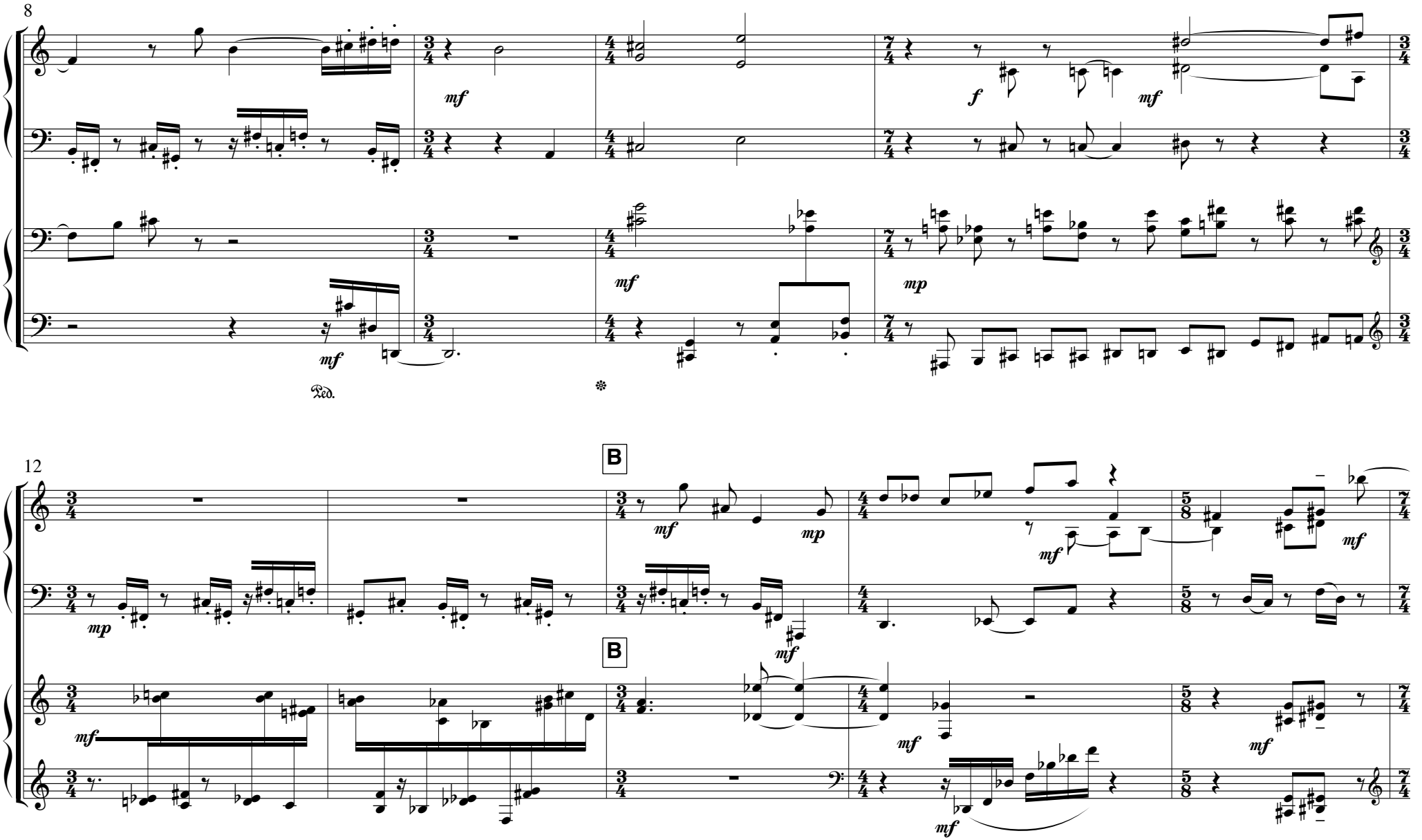

70

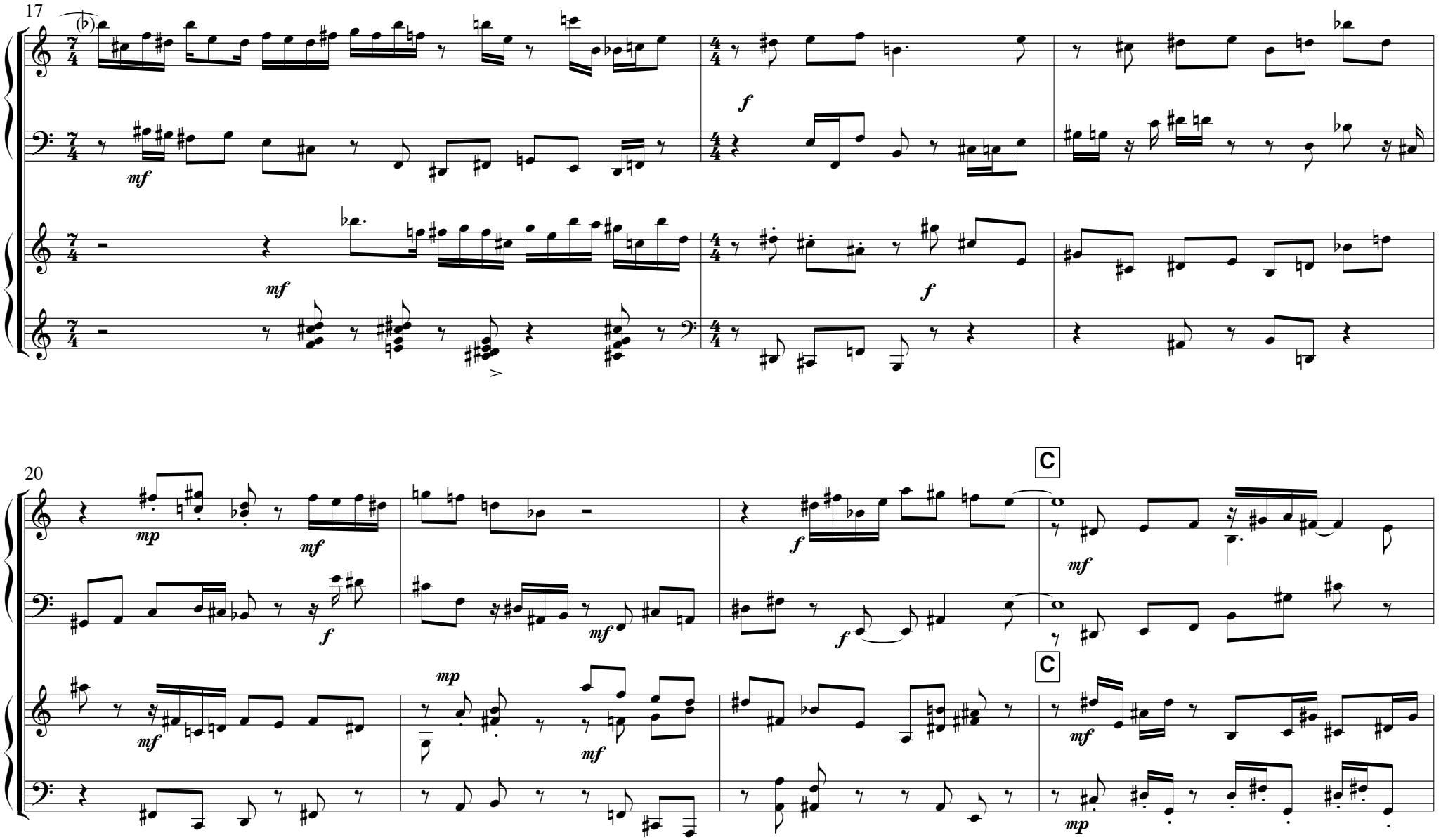

75
G
G
80

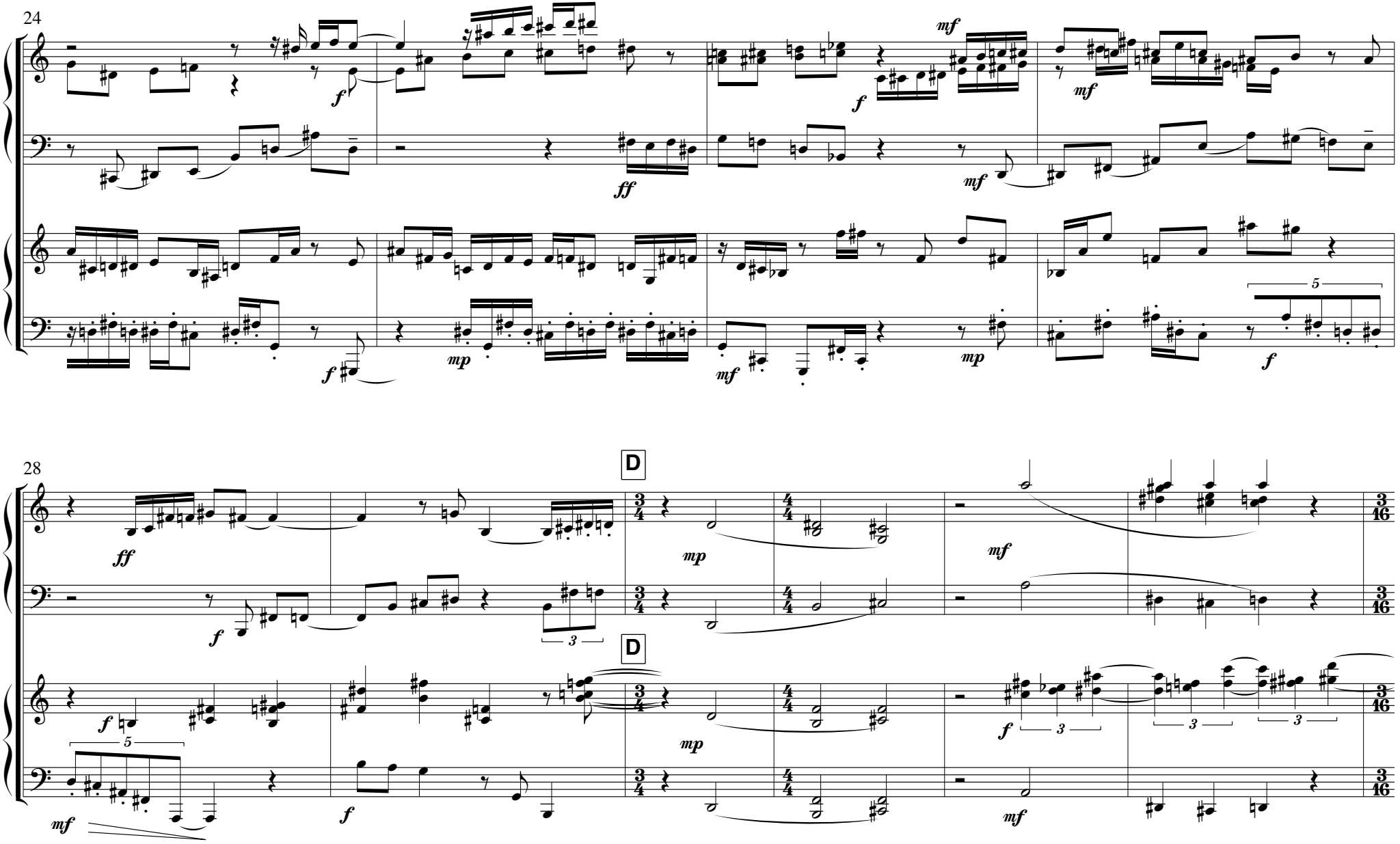

84
H
f
89
ff
f

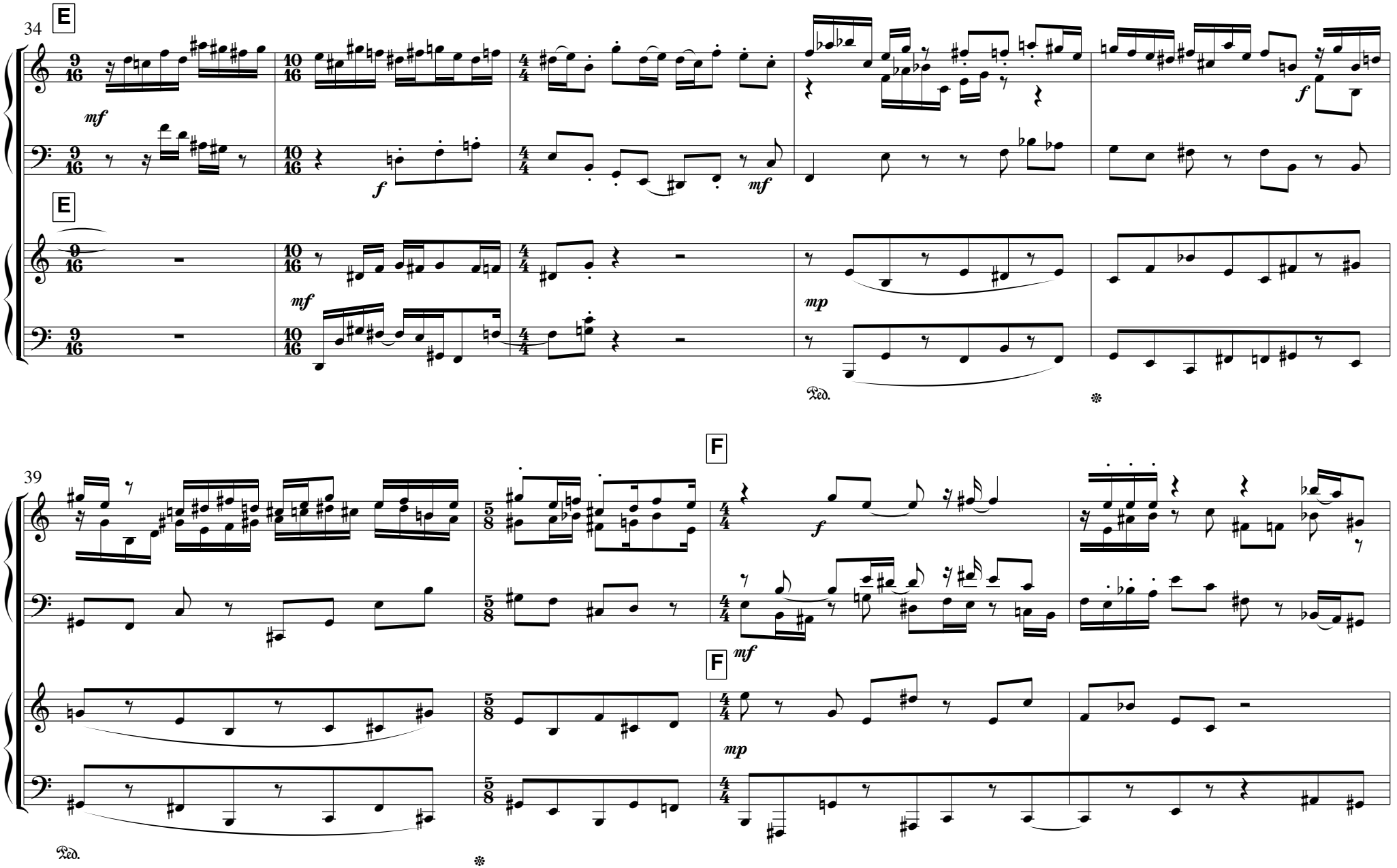
II

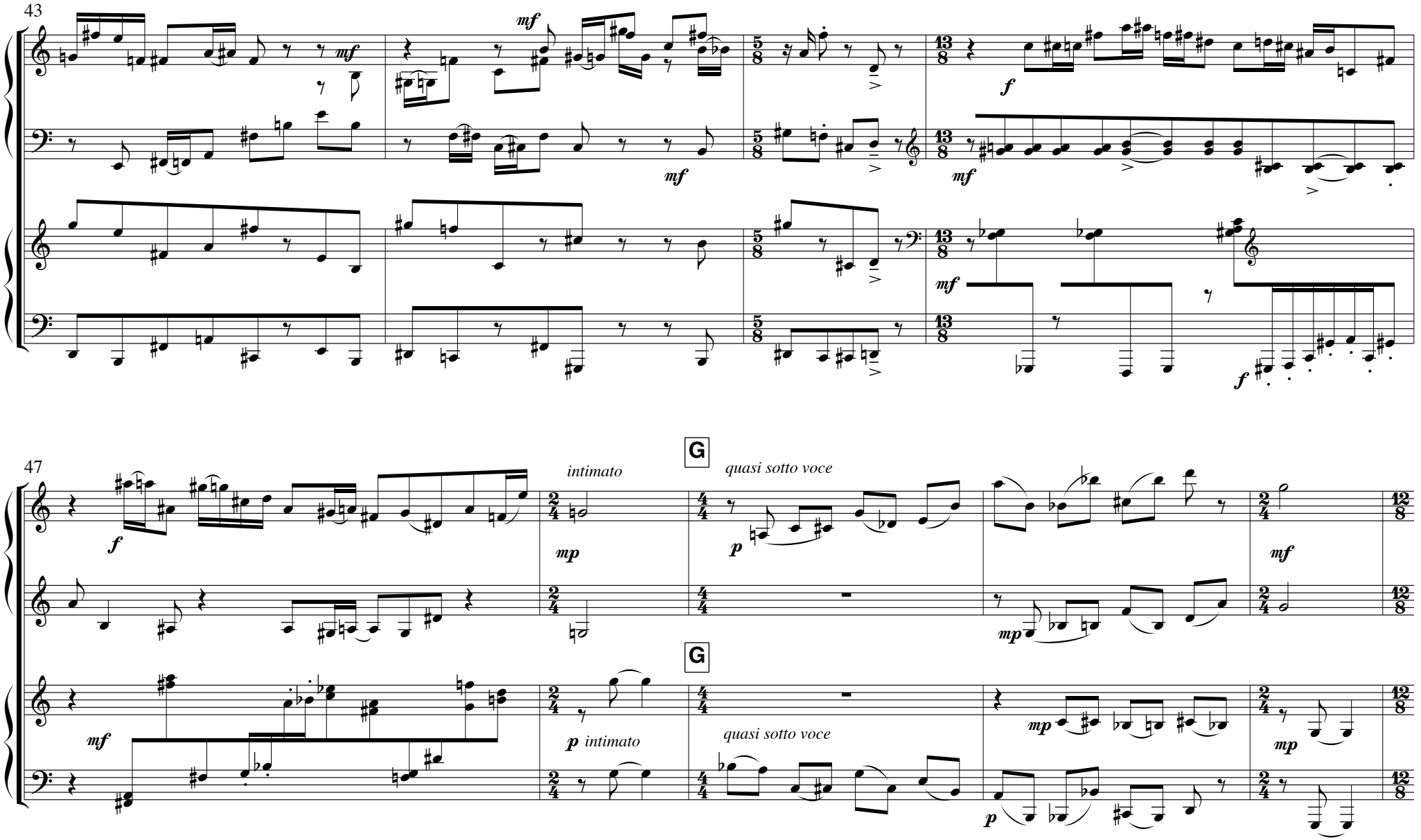

Risoluto
♩ = 75
Piano I
Piano II
Ped.
A
A
(poco staccato)
(poco staccato)

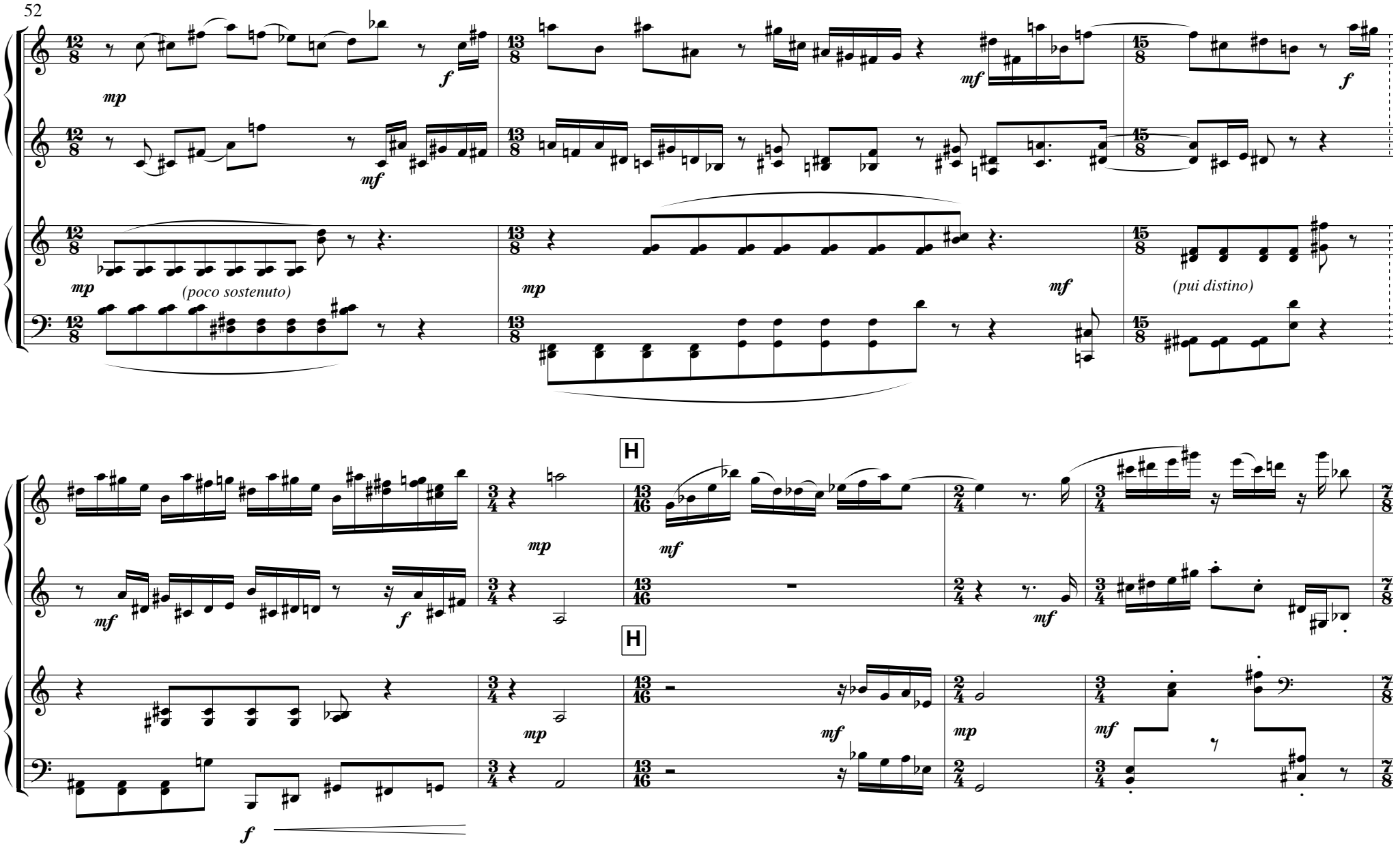

8
mf
f
mf
mf
mp
mf
Ped.
12
B
mf
mp
mf
mf
B
mf
mf
mf
mf

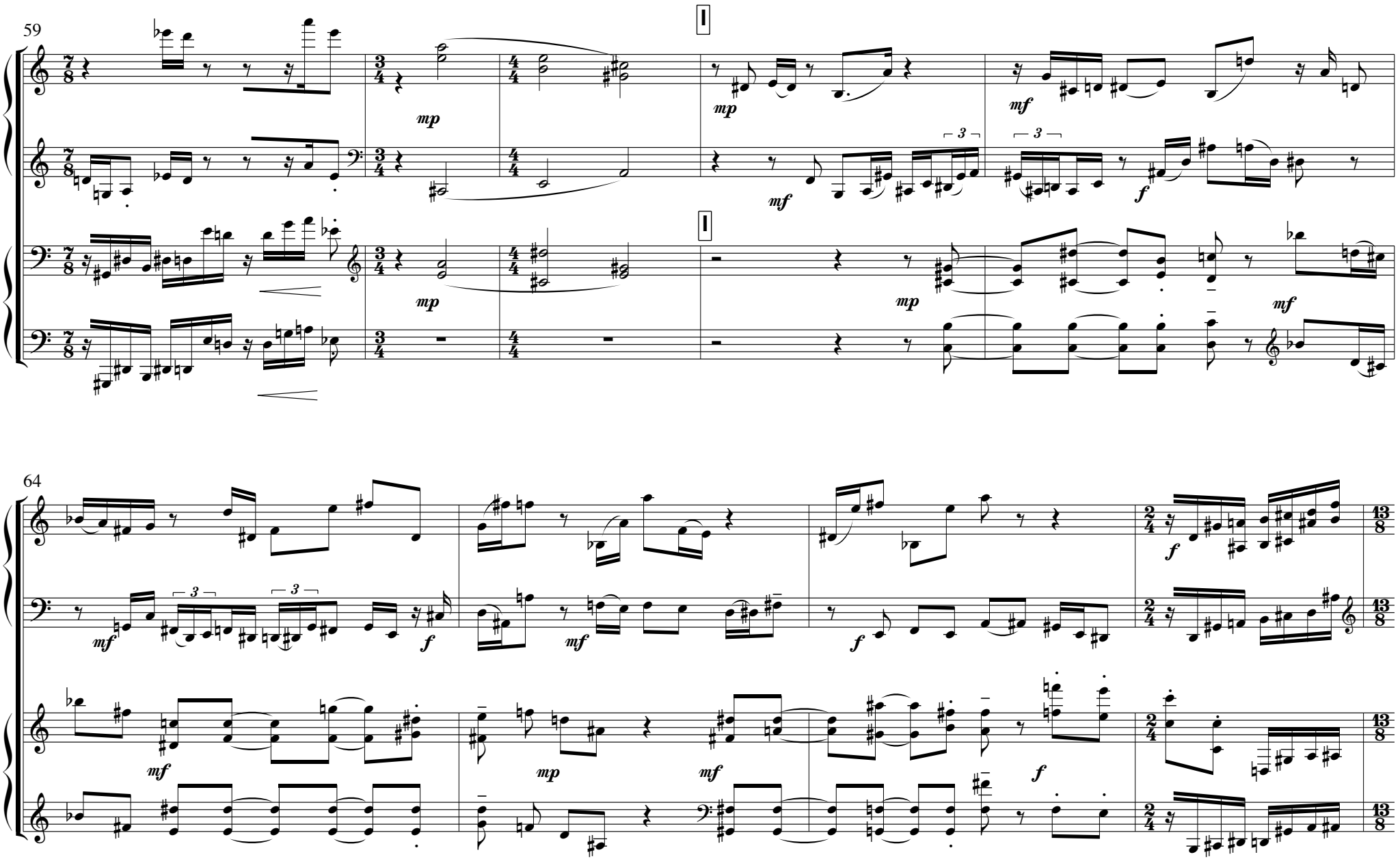

17
20
C
C

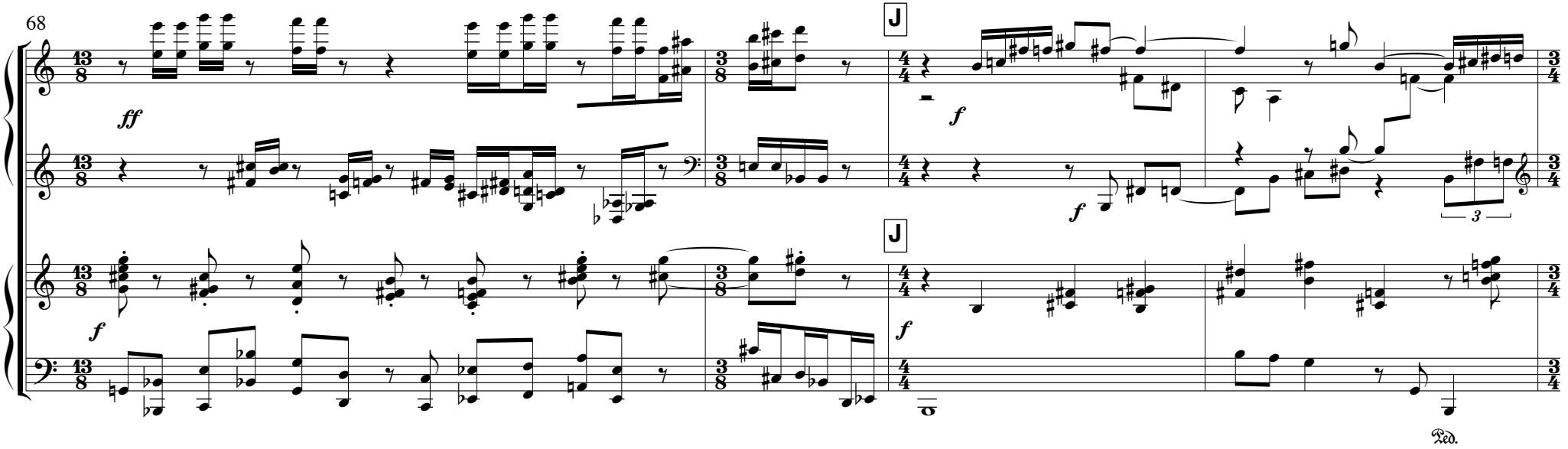

24
28
D
D

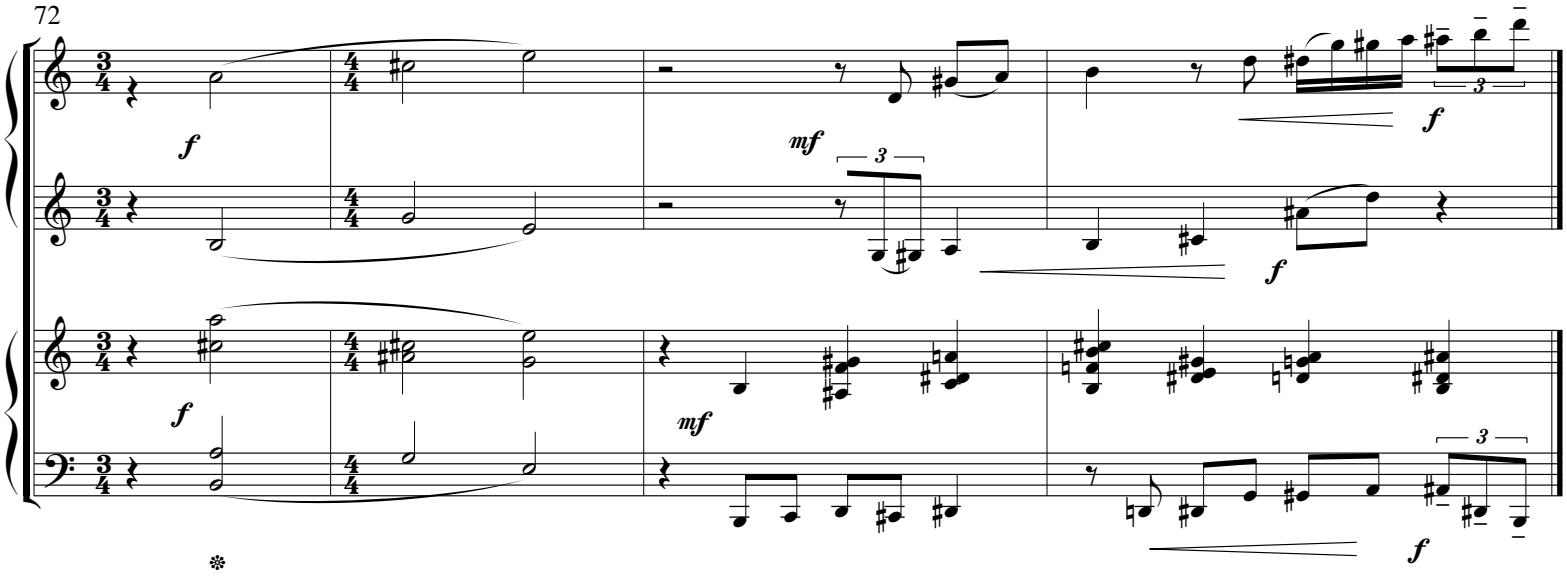

34
E
mf
f
mf
E
mf
mp
Ped.
39
F
f
F
mf
mp
Ped.


43
mf
mf
mf
f
mf
f
47
intimato
quasi sotto voce
G
f
mp
p
mf
mp
G
mf
p intimato
quasi sotto voce
mp
mp
p

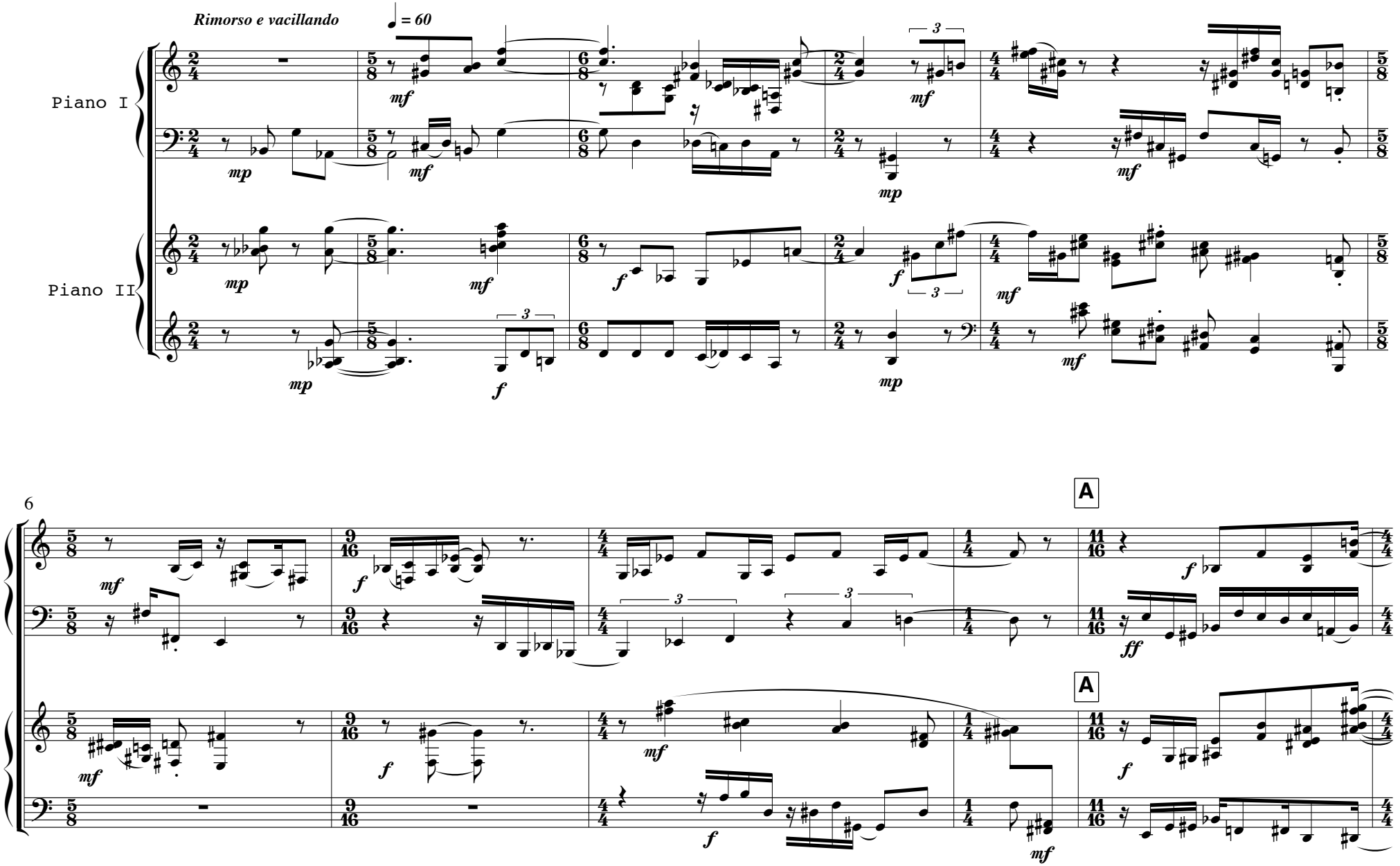

52
mp
f
mf
(poco sostenuto)
(pui distino)
H
H

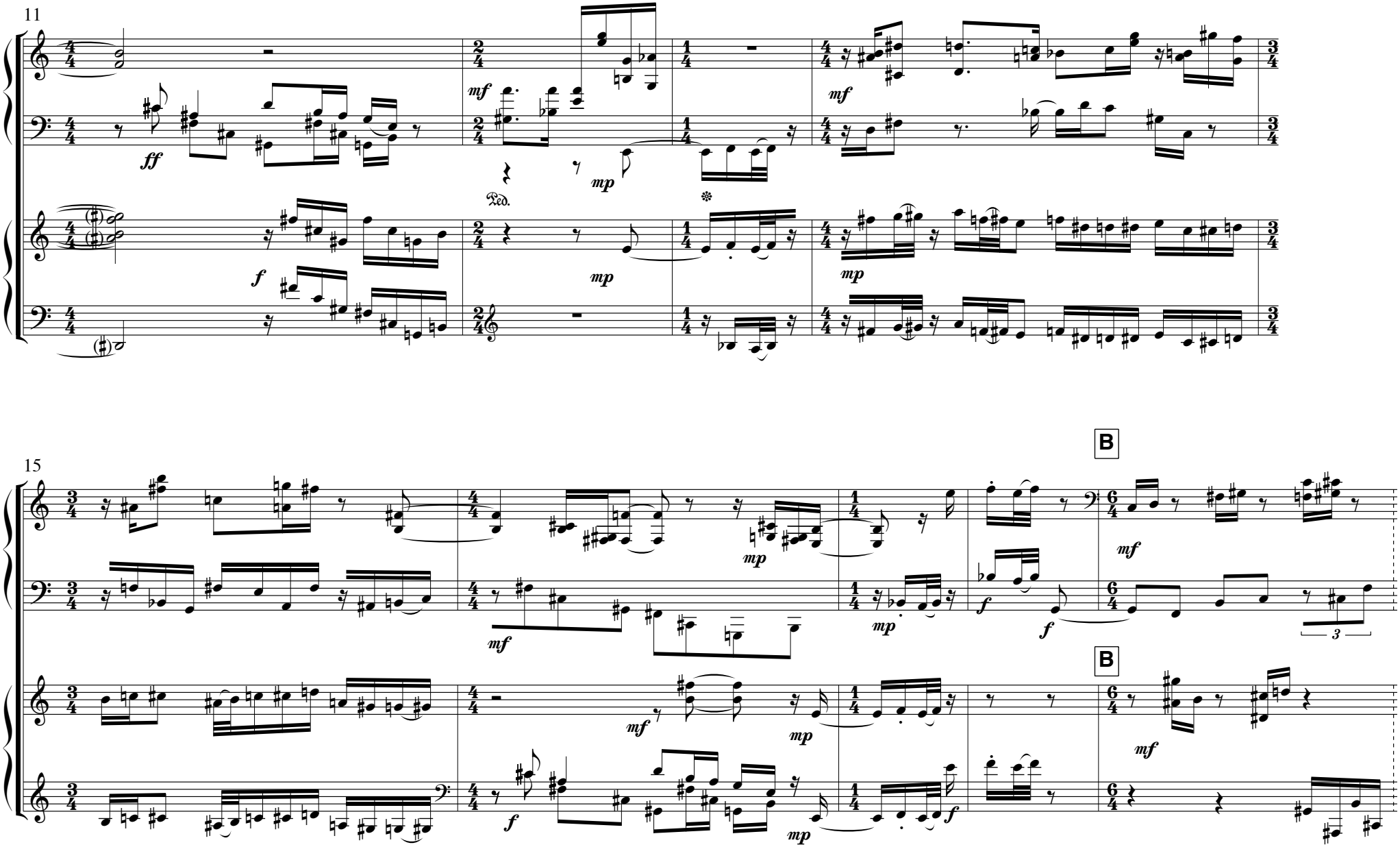

59
I
mp
mf
f
64

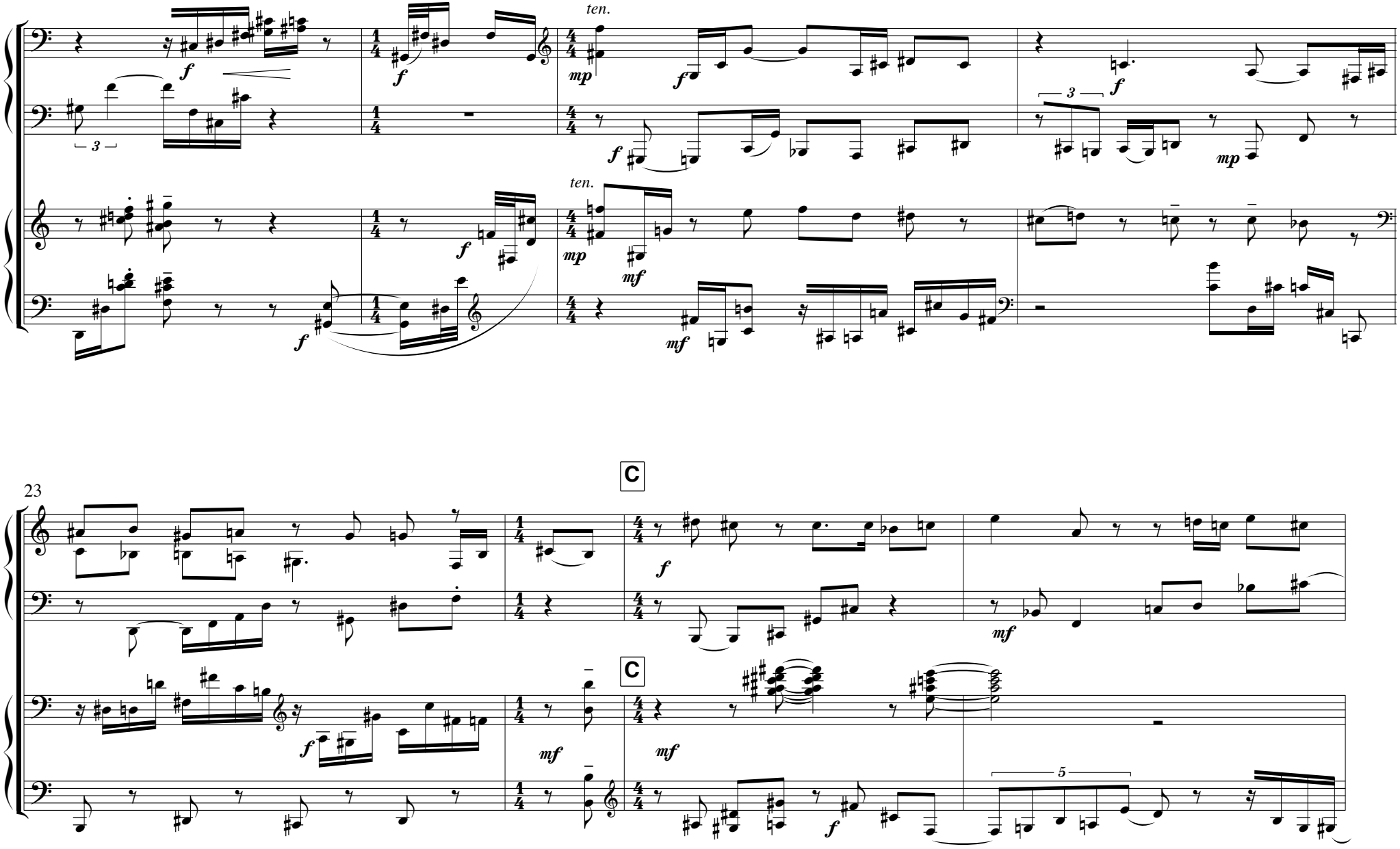

68
J
ff
f
J
f
f
Ped.

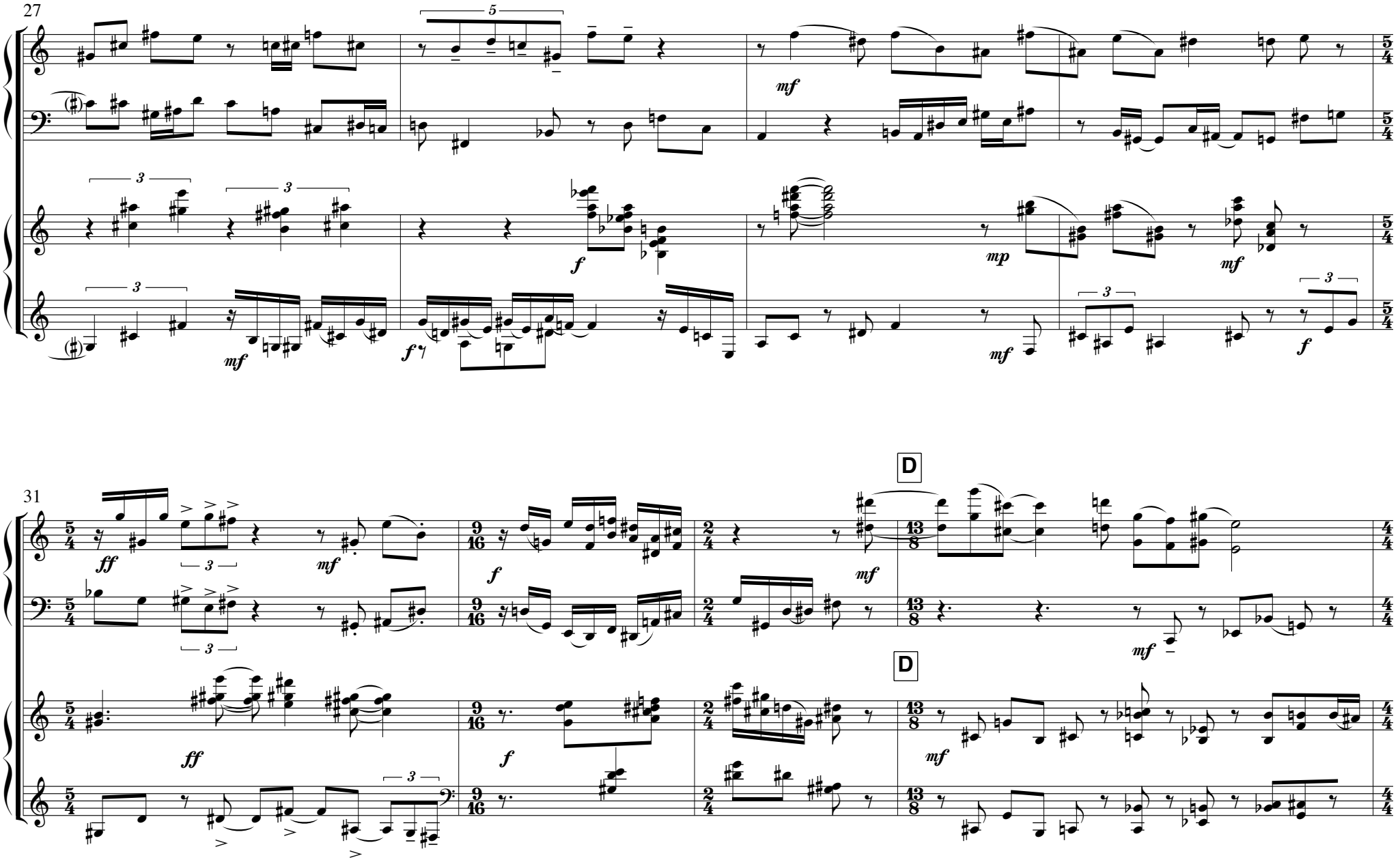

72
f
mf
f
f
mf
f

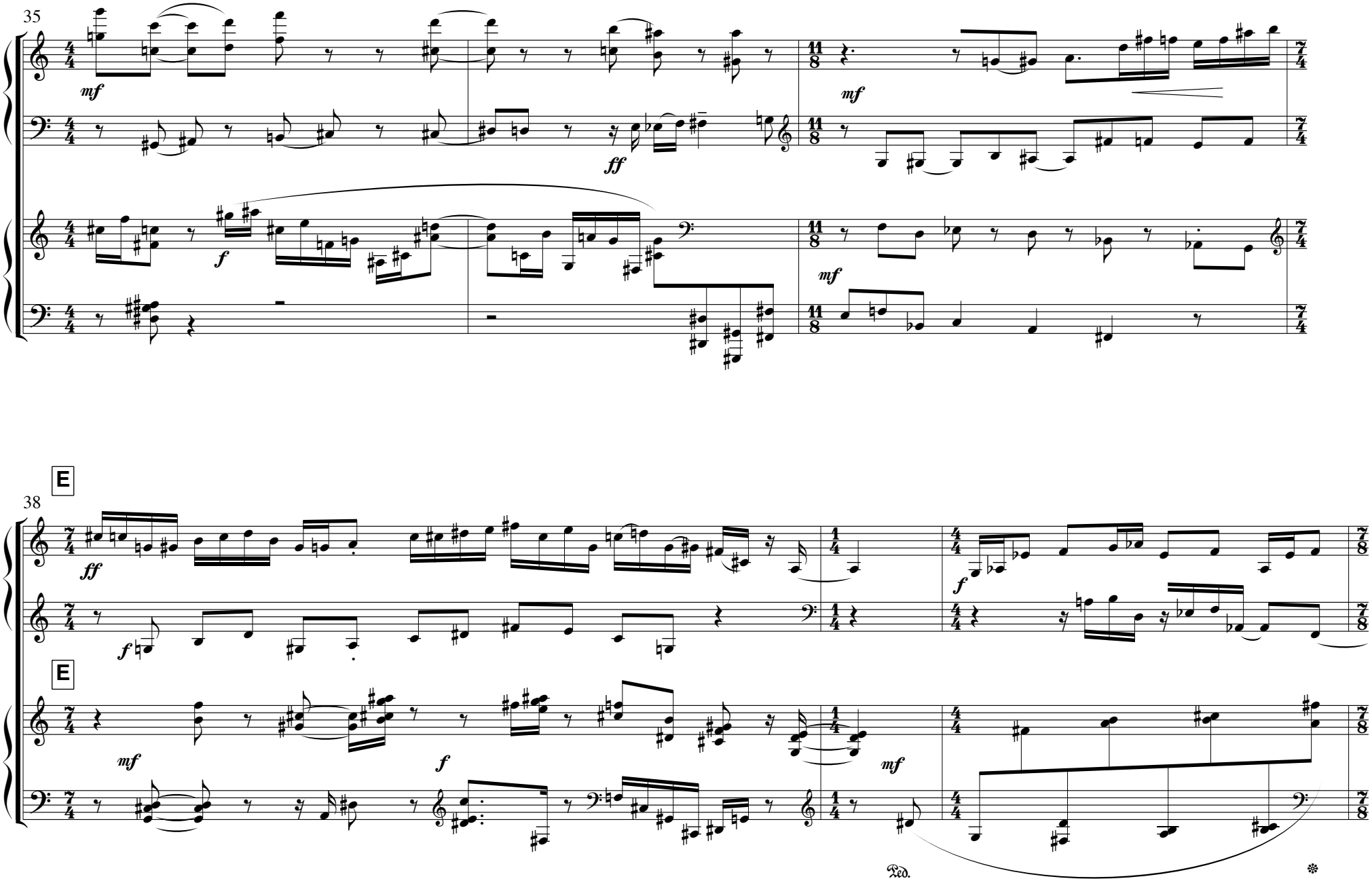
III

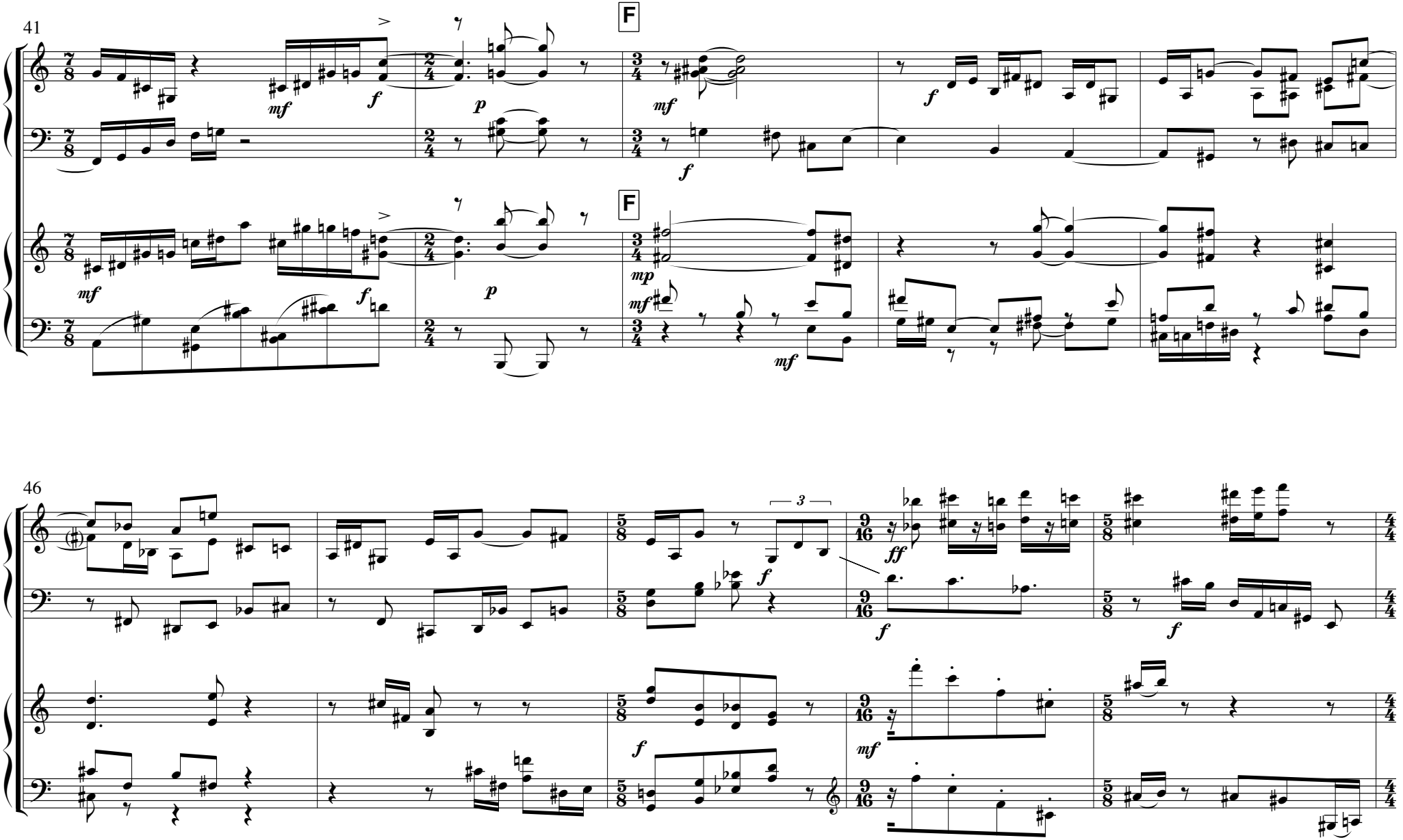


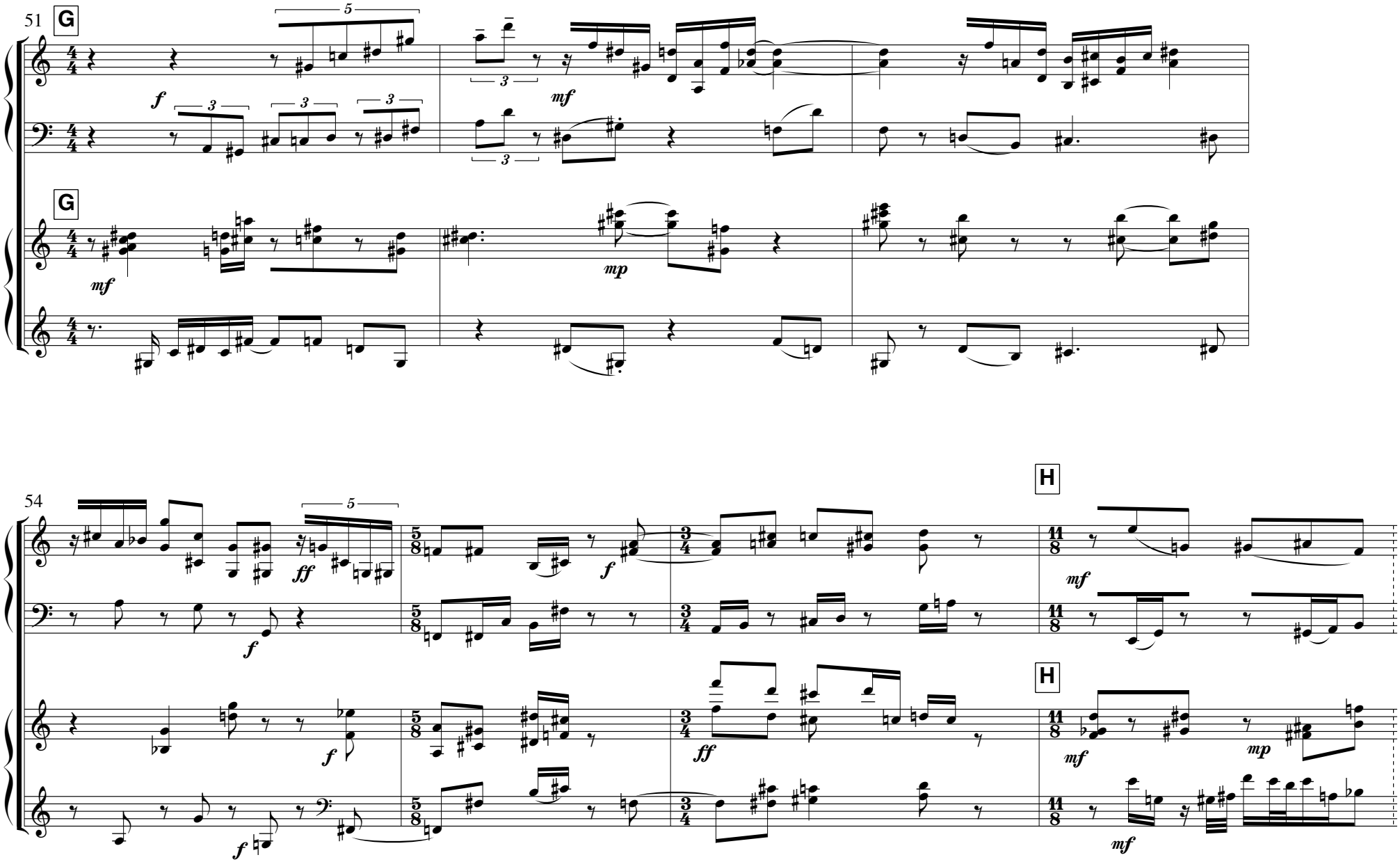

11
15
B
B

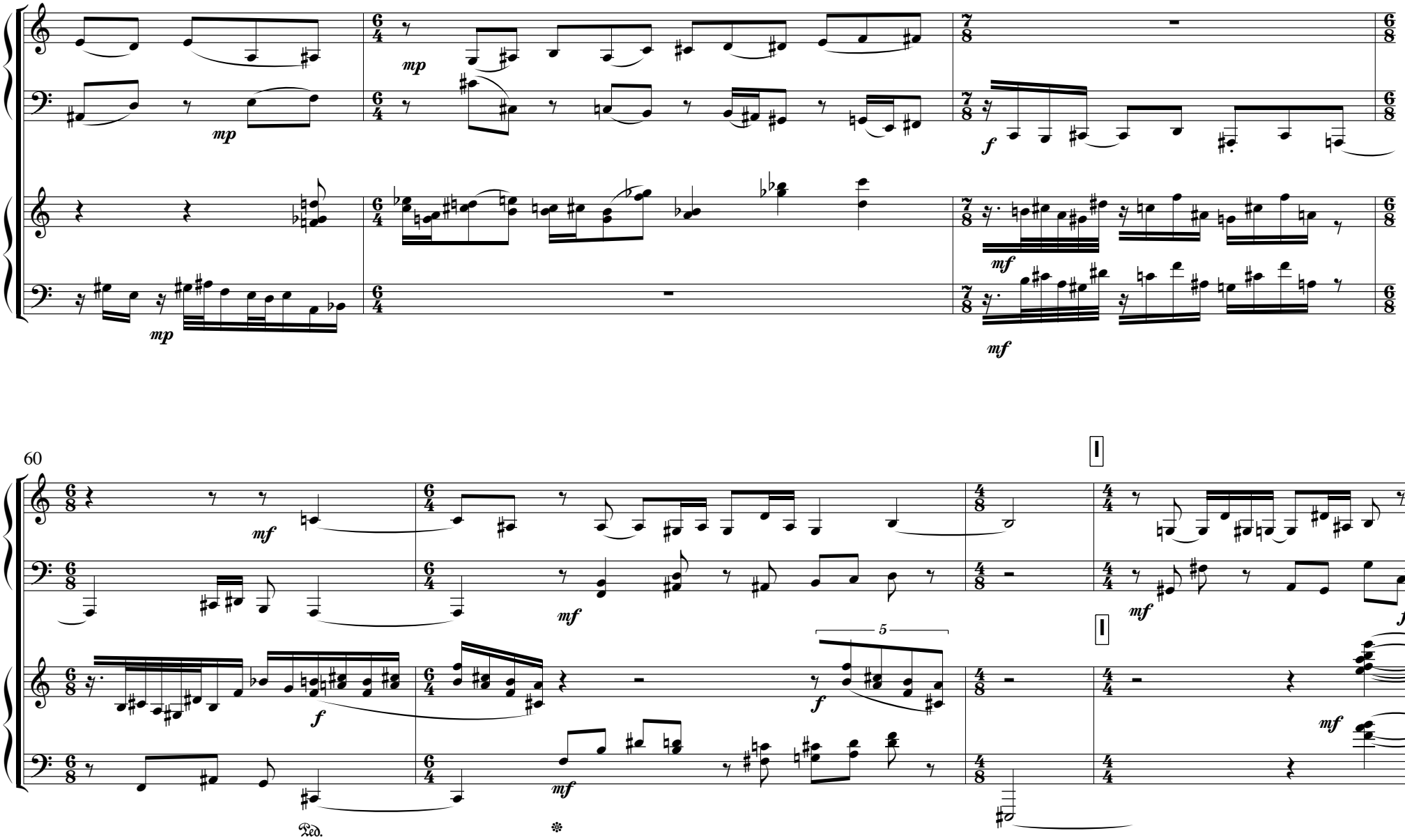

ten.
ten.
C
C
23

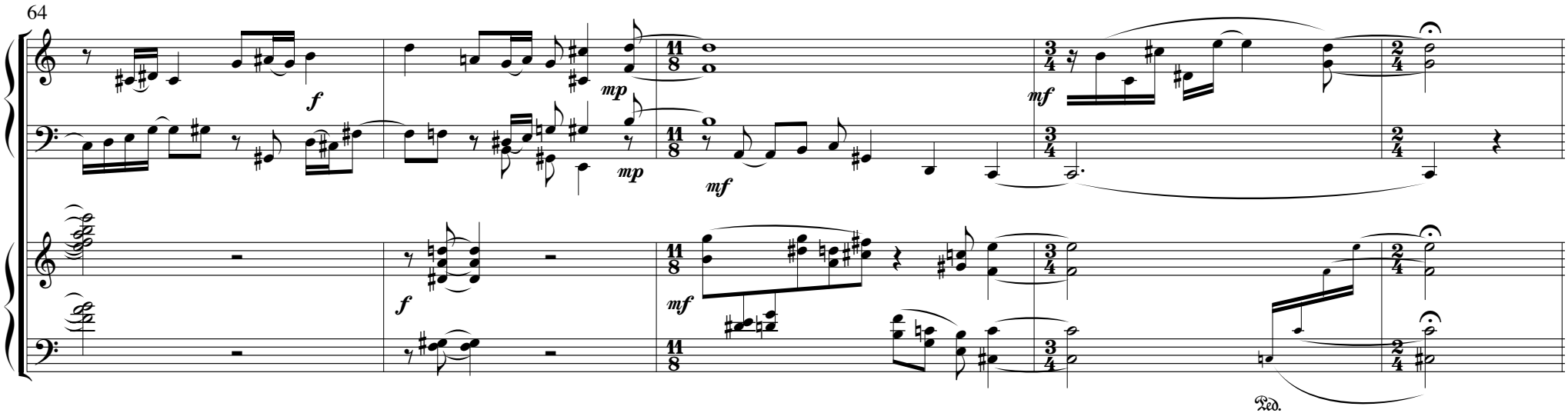

27
31
D
D


35
mf
ff
f
mf
mf
E
38
ff
f
E
mf
f
mf
Ped.


41
F
F
46


51
G
f
mf
mp
54
H
ff


60
mp
mf
f
5
Ped.


64
f
mp
mp
mf
mf
f
mf
Ped.