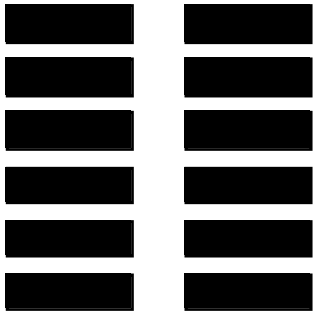

K'un / The Receptive

for piano duo

Nigel Morgan

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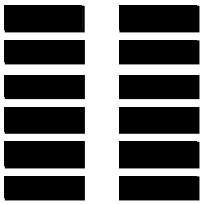
ISMN 979-0-57043-104-5 (Full Score)



K'un / The Receptive

for piano duo

Nigel Morgan

About the music

K'un / The Receptive 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.

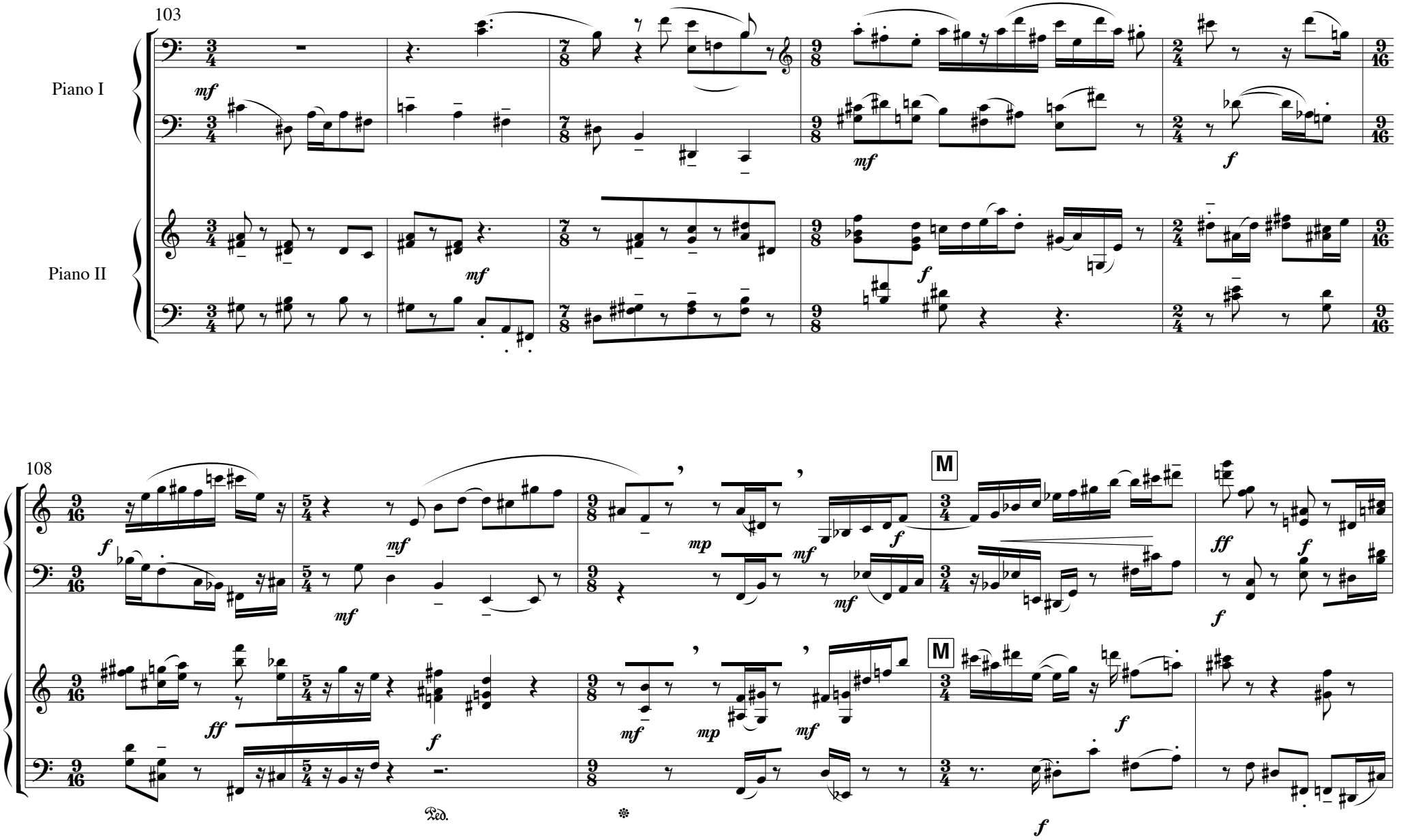
Such a speculative approach has been celebrated in the composition of six works that take as their starting point the proportions and spirit of the concertos for mixed instrumental ensemble found in the music of Bach and Vivaldi. As in Vivaldi's celebrated op.8 concertos there is in play a contest between 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.

K'un / The Receptive reinvents the third 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, and instrumental septet. The description 'for piano duo' rather than 'two pianos' further suggests that additional or different instruments (and players) may also be used alongside 2 pianos. These instruments might include tuned percussion, or electric keyboard instruments able to trigger sampled or synthesized sound.

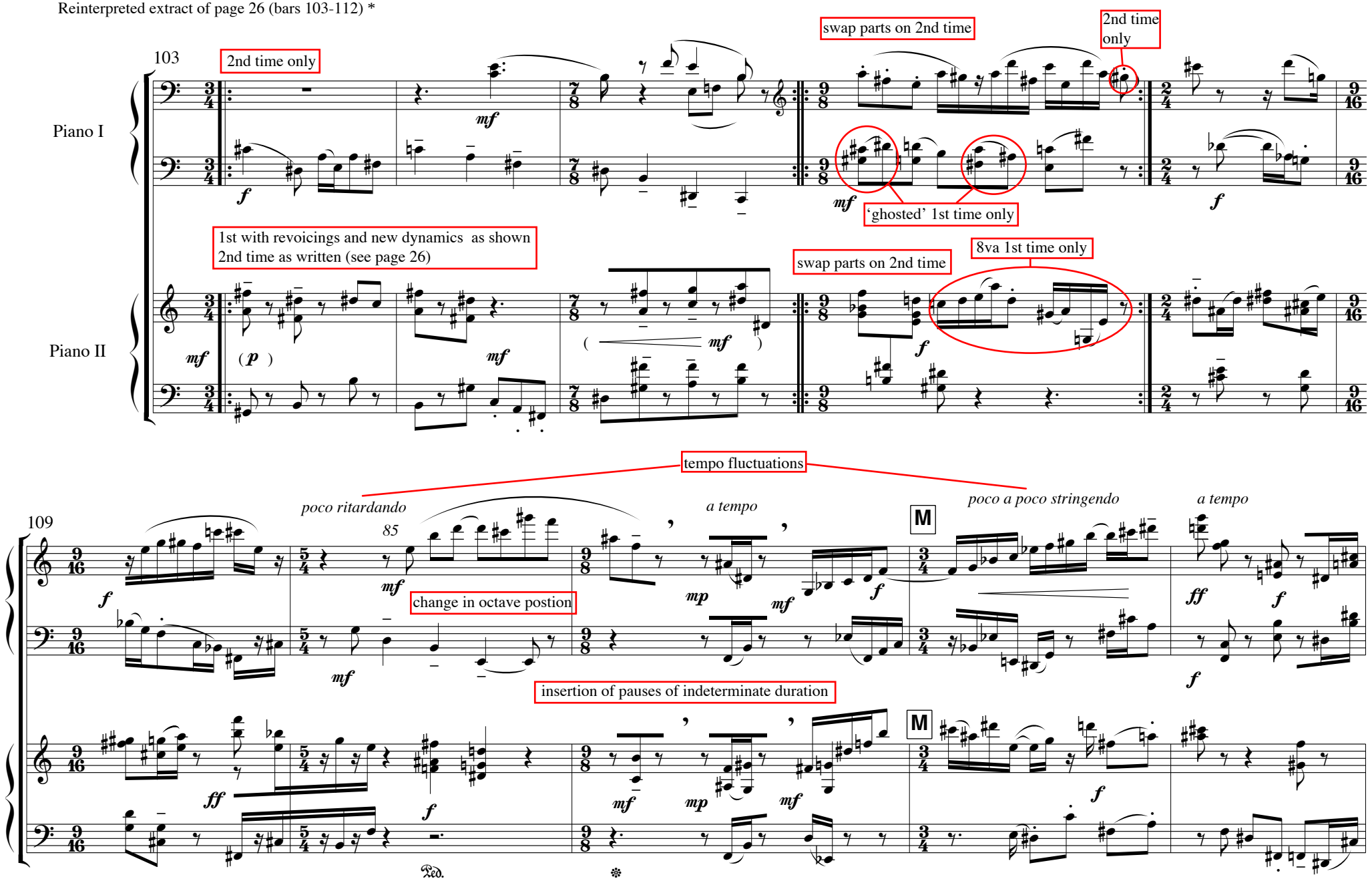
The score may be regarded like a dramatic script in which the pitch and rhythm of the music is fully set out, but the detail of performance interpretation kept to a minimum. Indications of tempo, expression, dynamics, and articulation should be regarded simply as a starting point for developing a personal interpretation.

In the third hexagram **K'un / The Receptive** the score invites performers to go a step beyond the conventional response to a notated score. **K'un / The Receptive** is made entirely from sequential material: there are none of the repetitions or reprises found in the previous **Hexagrams**. Thus the performers may extend their interpretation of this score with the following strategies:

Original extract from page 26 (bars 103-112)



Reinterpreted extract of page 26 (bars 103-112) *



* A realisation of this arrangement can be heard at the composer's website - www.nigel-morgan.co.uk

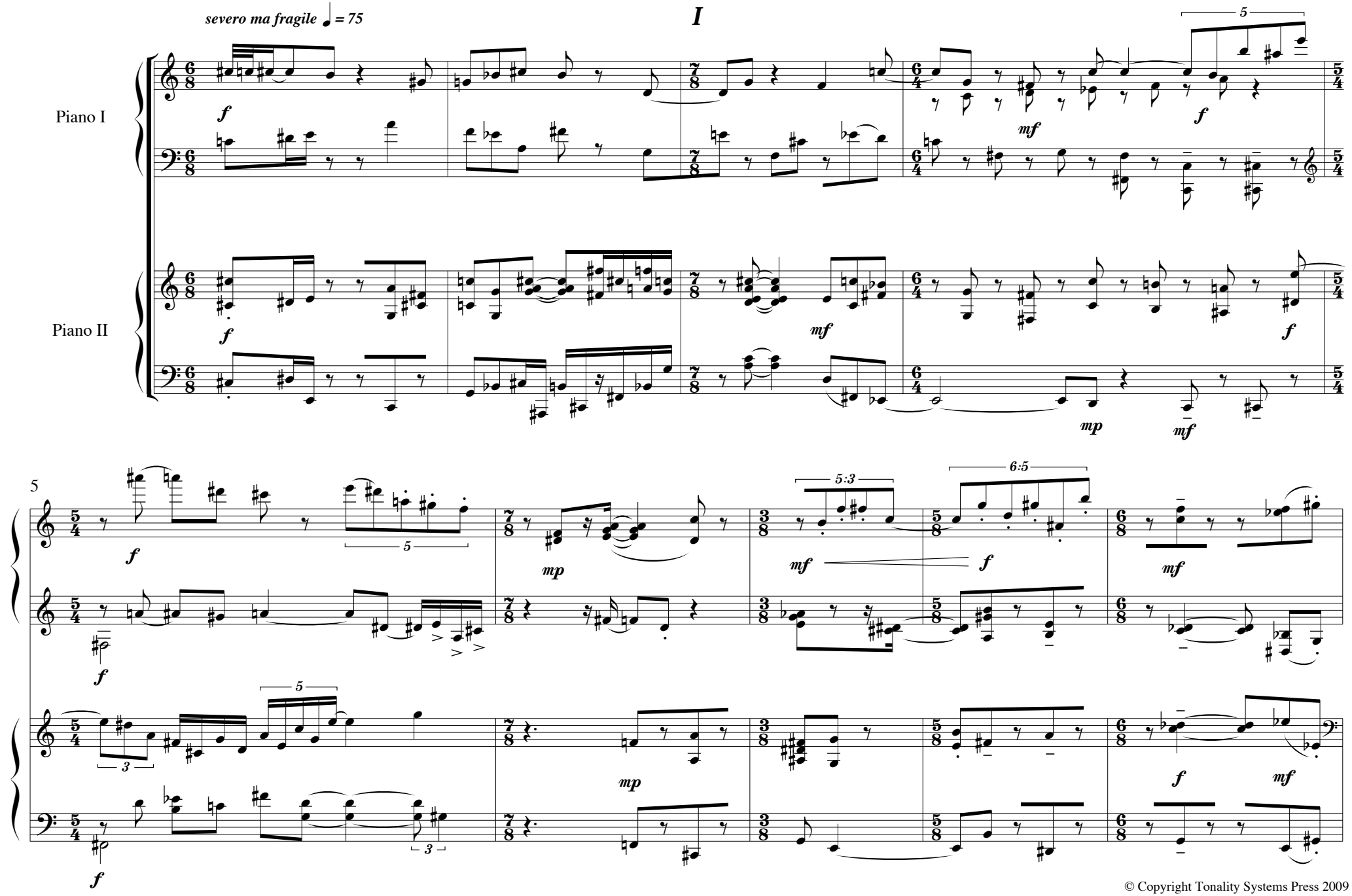
W*hoever invented the I Ching was convinced that the hexagram worked out in a certain moment coincided with the latter in quality no less than in time. To him the hexagram was the exponent of the moment in which it was cast -- even more so than the hours of the clock or the divisions of the calendar could be -- inasmuch as the hexagram was understood to be an indicator of the essential situation prevailing in the moment of its origin.*

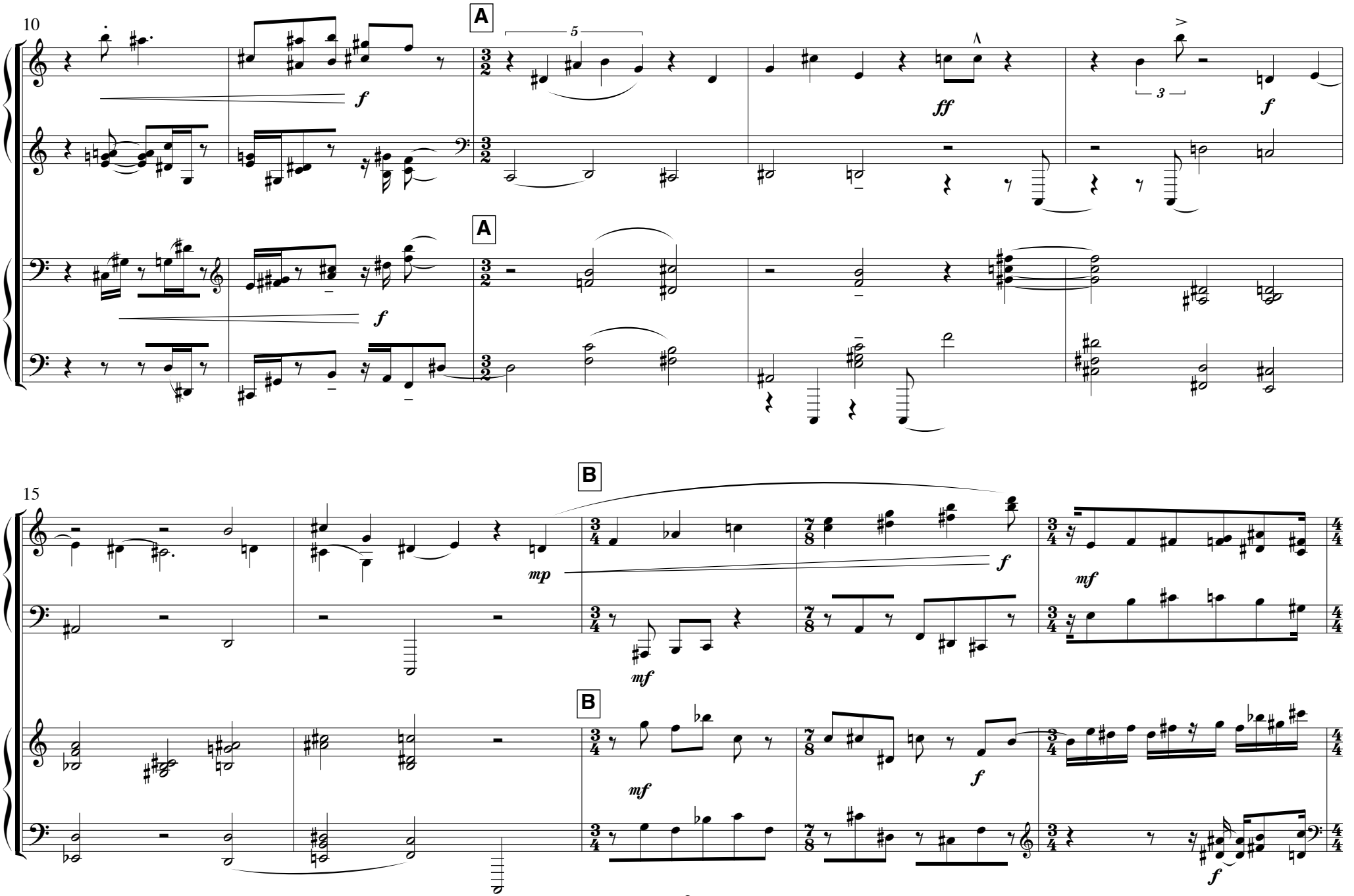
This assumption involves a certain curious principle that I have termed synchronicity, a concept that formulates a point of view diametrically opposed to that of causality. Since the latter is a merely statistical truth and not absolute, it is a sort of working hypothesis of how events evolve one out of another, whereas synchronicity takes the coincidence of events in space and time as meaning something more than mere chance, namely, a peculiar interdependence of objective events among themselves as well as with the subjective (psychic) states of the observer or observers.

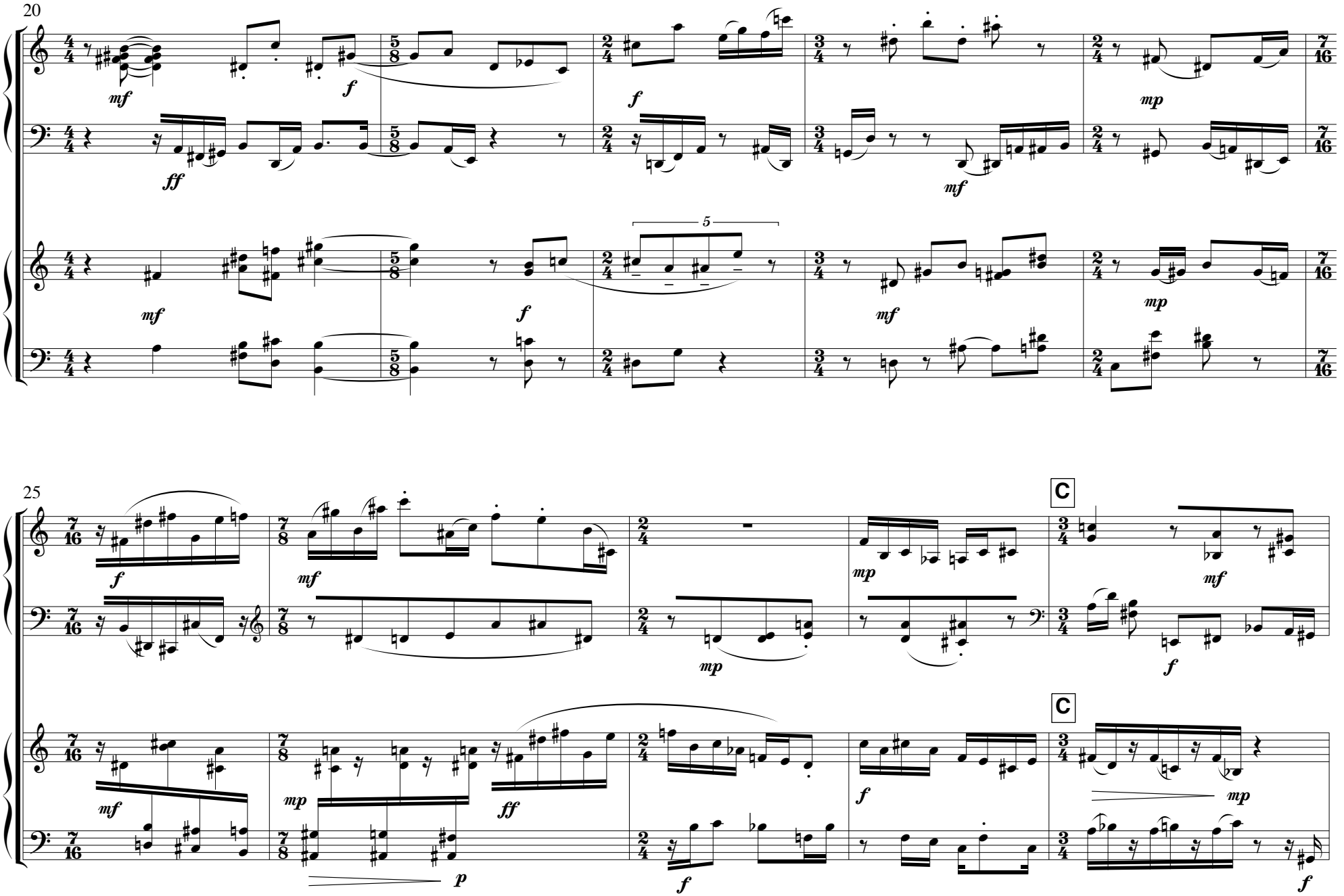
From C. G. Jung's foreword to the *I Ching*

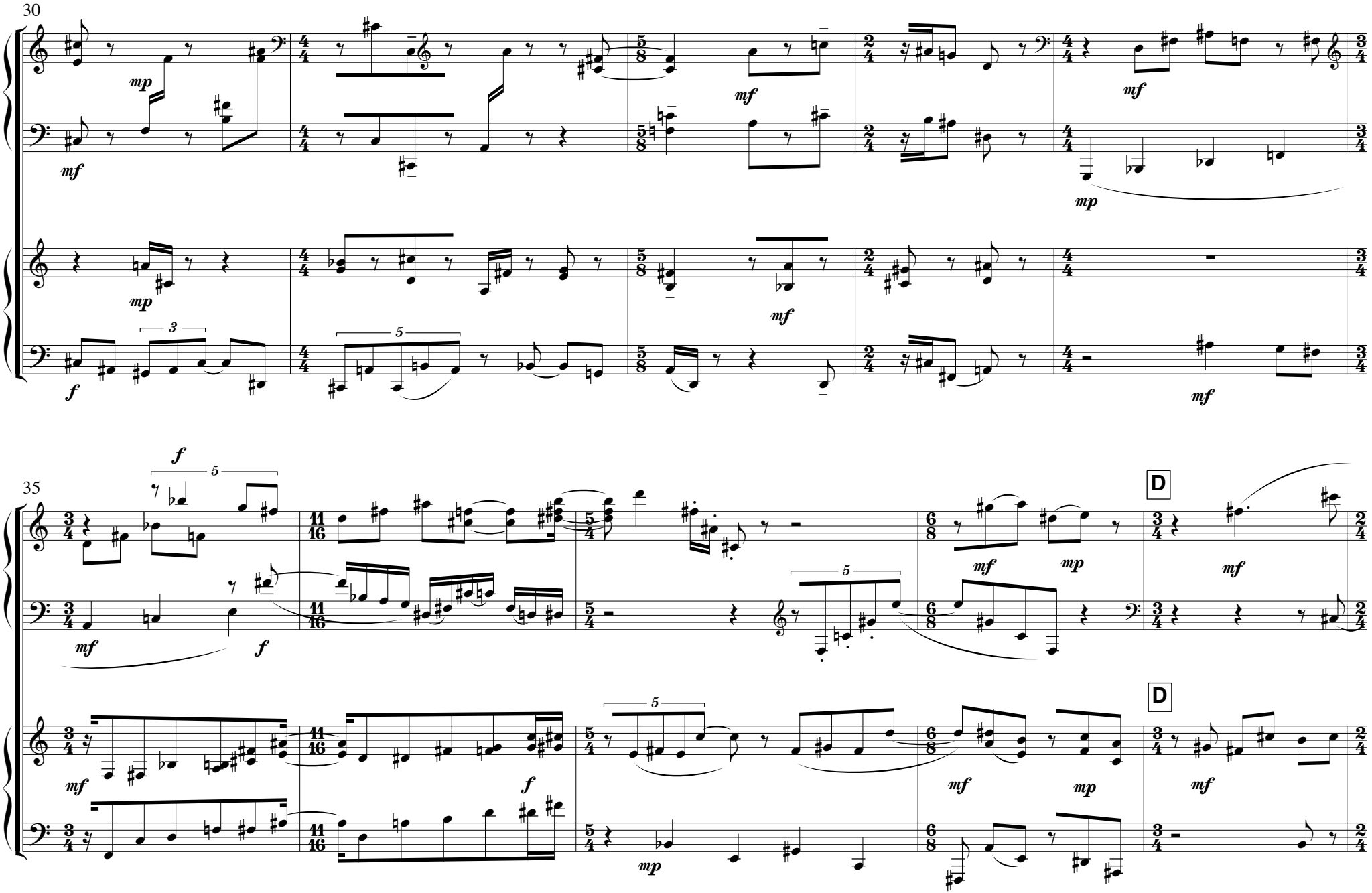
K'un / The Receptive

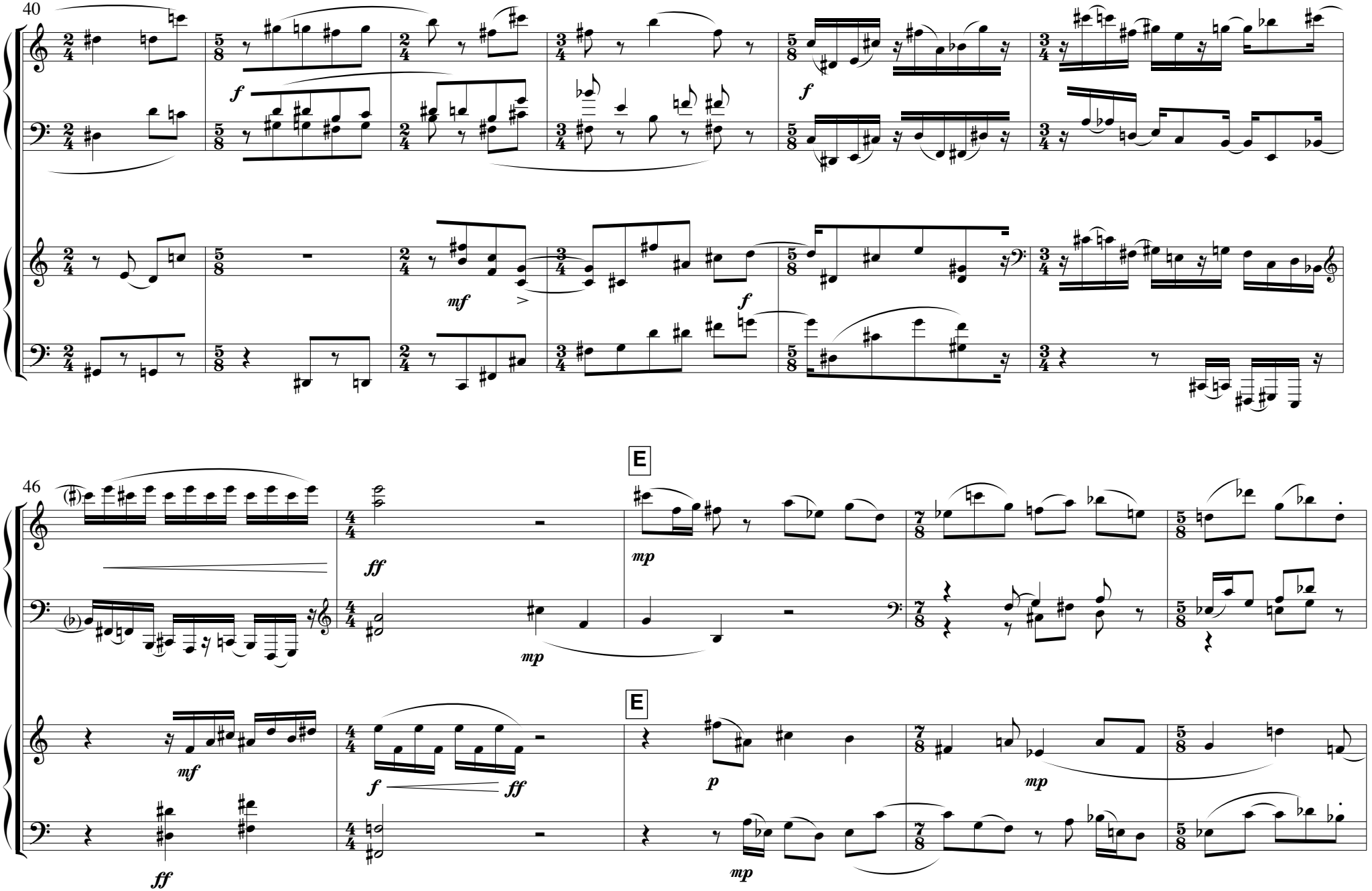
I

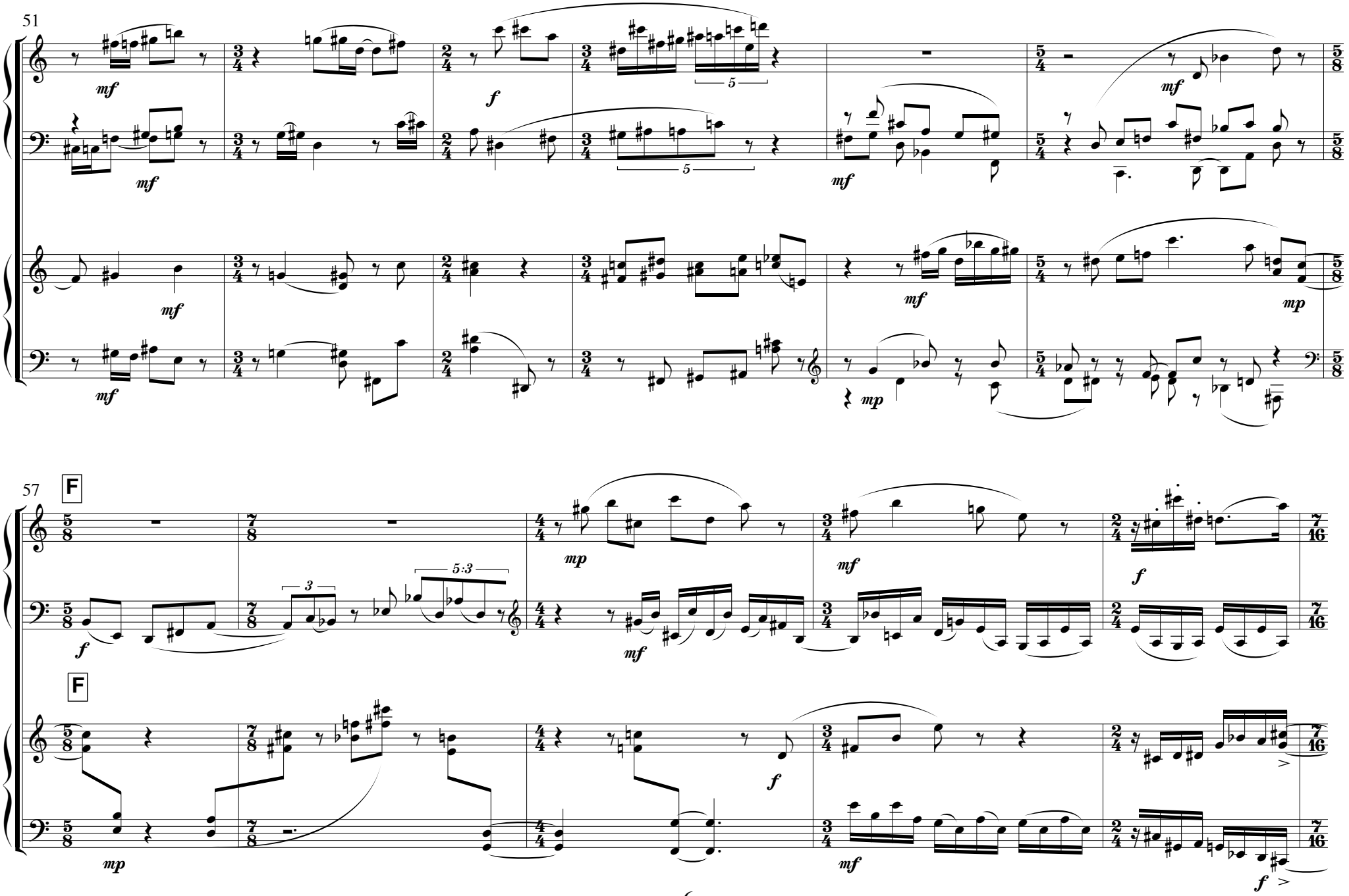


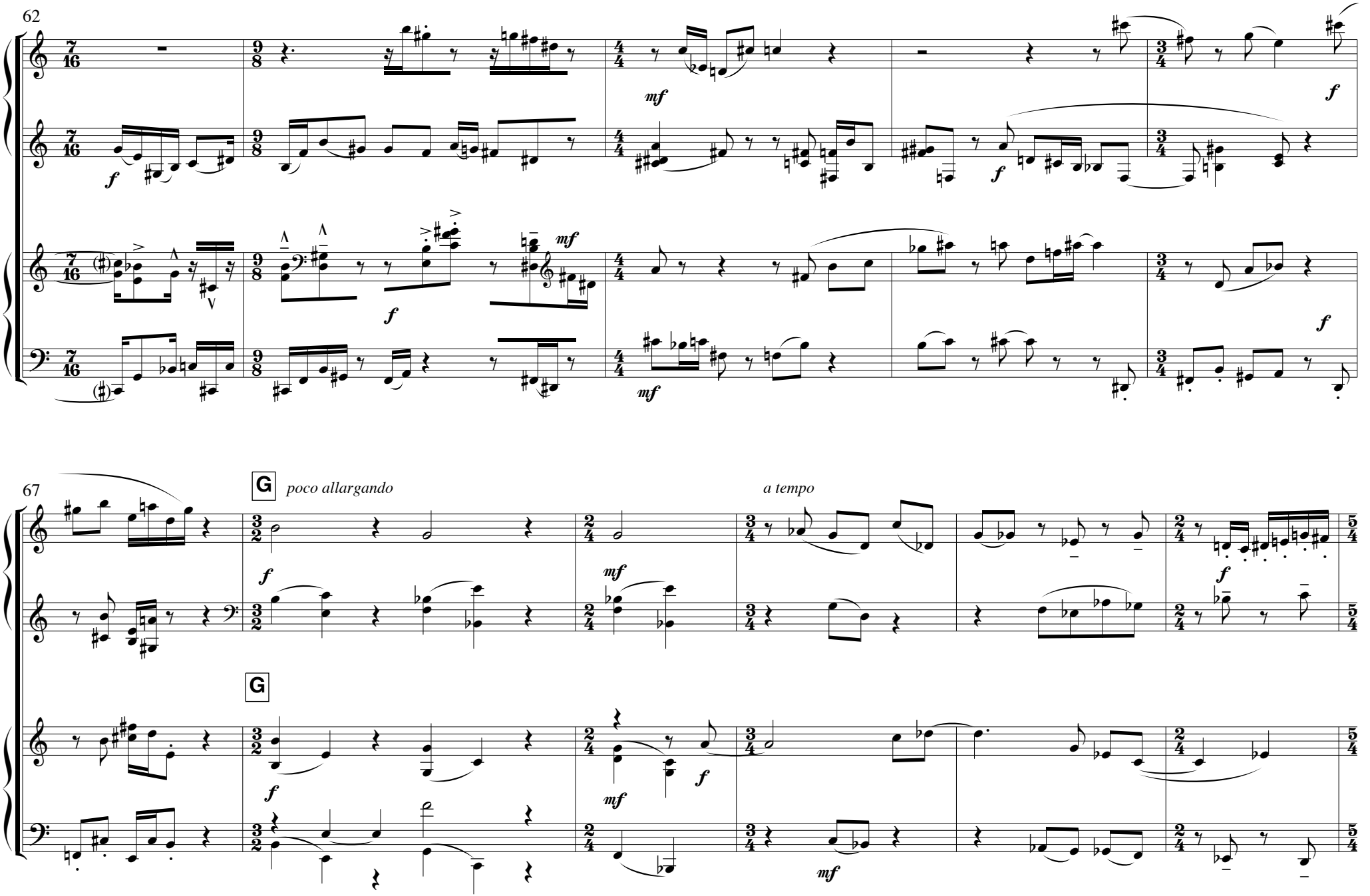

10
A
5
f
ff
3
f
A
f
15
B
mp
f
mf
mf
B
mf
f
f
f

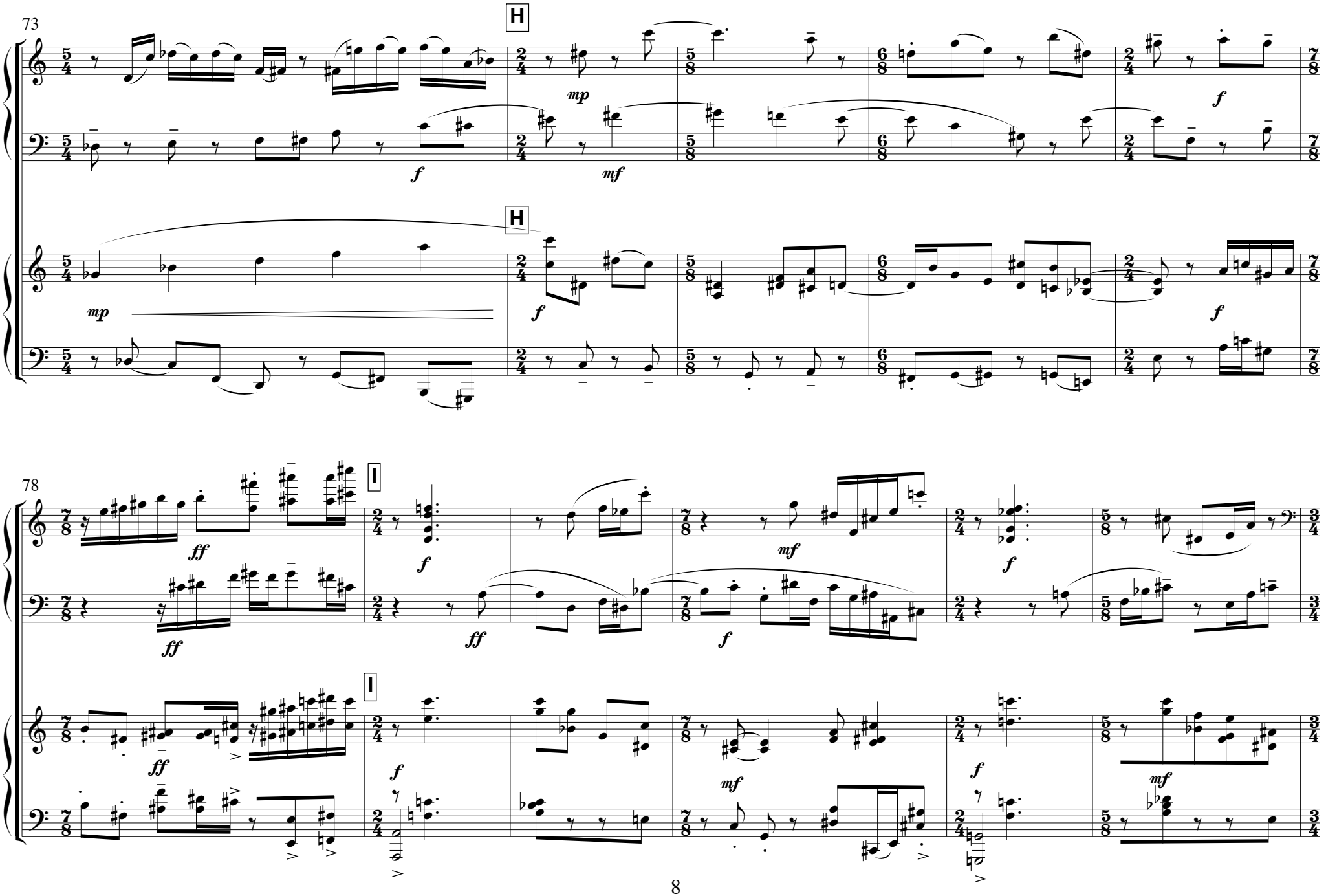

20
25
C
C

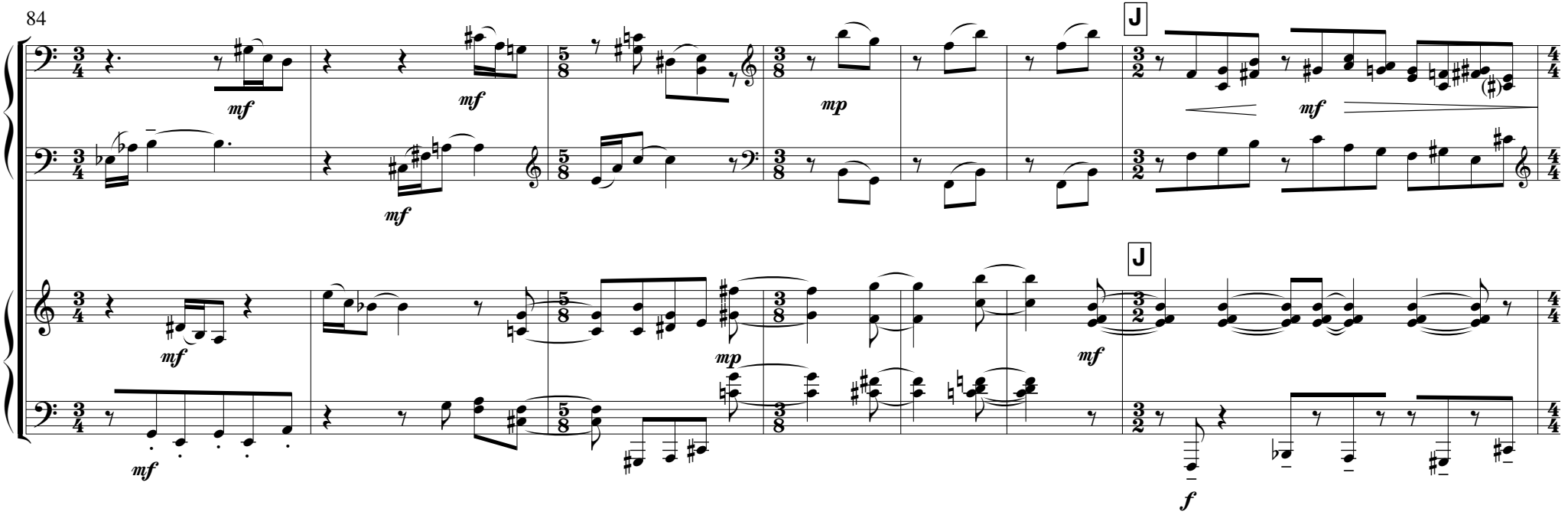

30
35
D
D

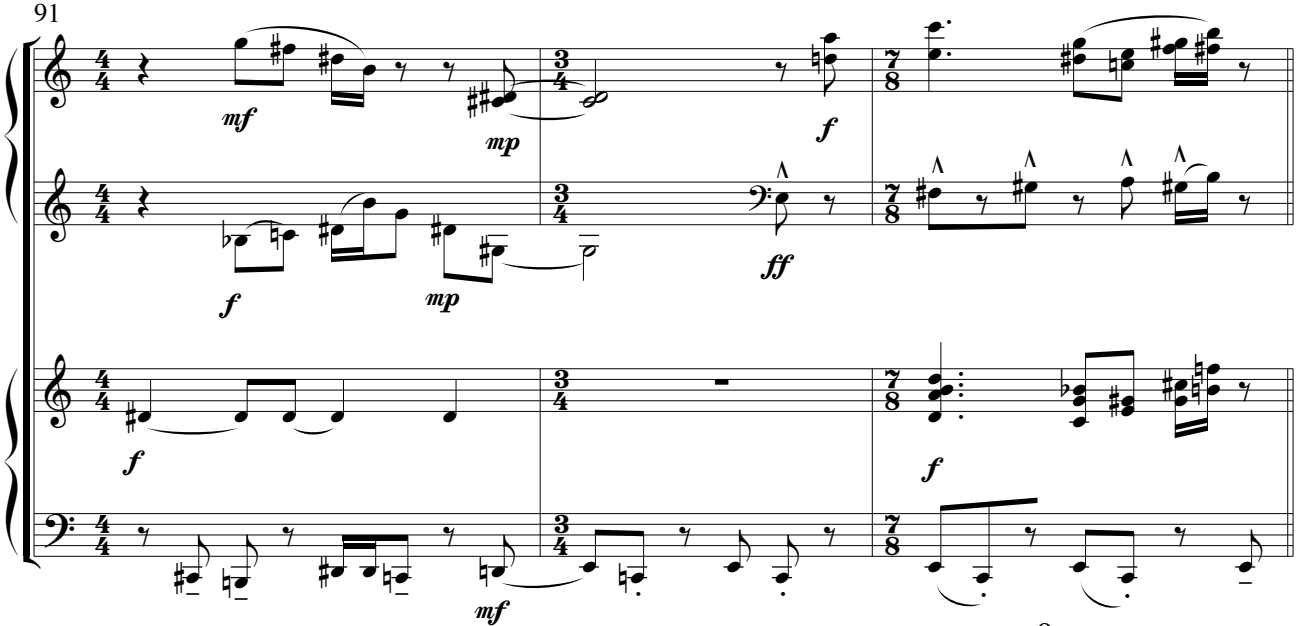

40
f
mf
f
46
E
ff
mp
mf
f
ff
p
mp


51
57
F
F


62
67
G
poco allargando
a tempo
G


73
H
mp
f
mf
78
I
ff
mf


84
J
J

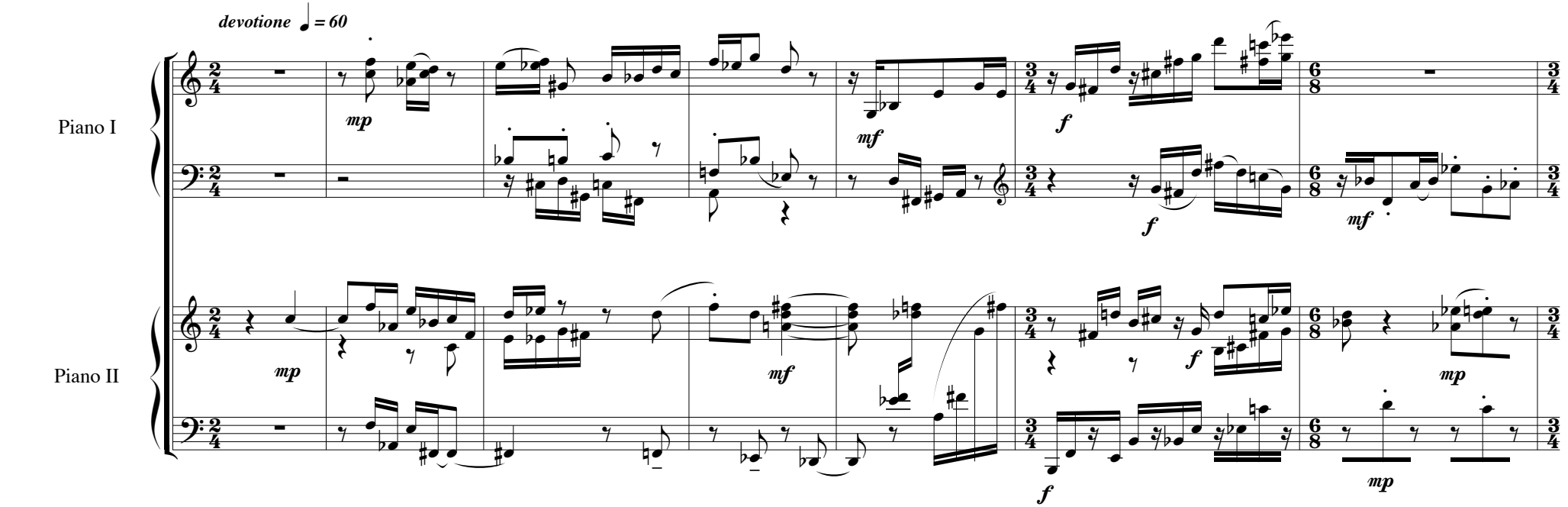

91

II

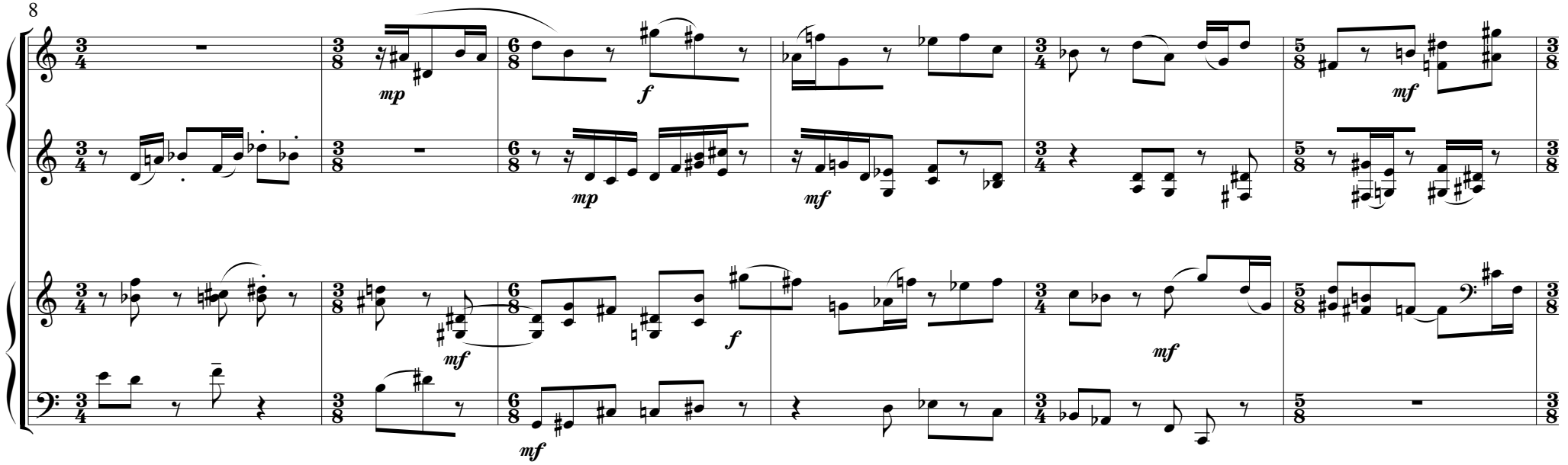
devotione ♩ = 60

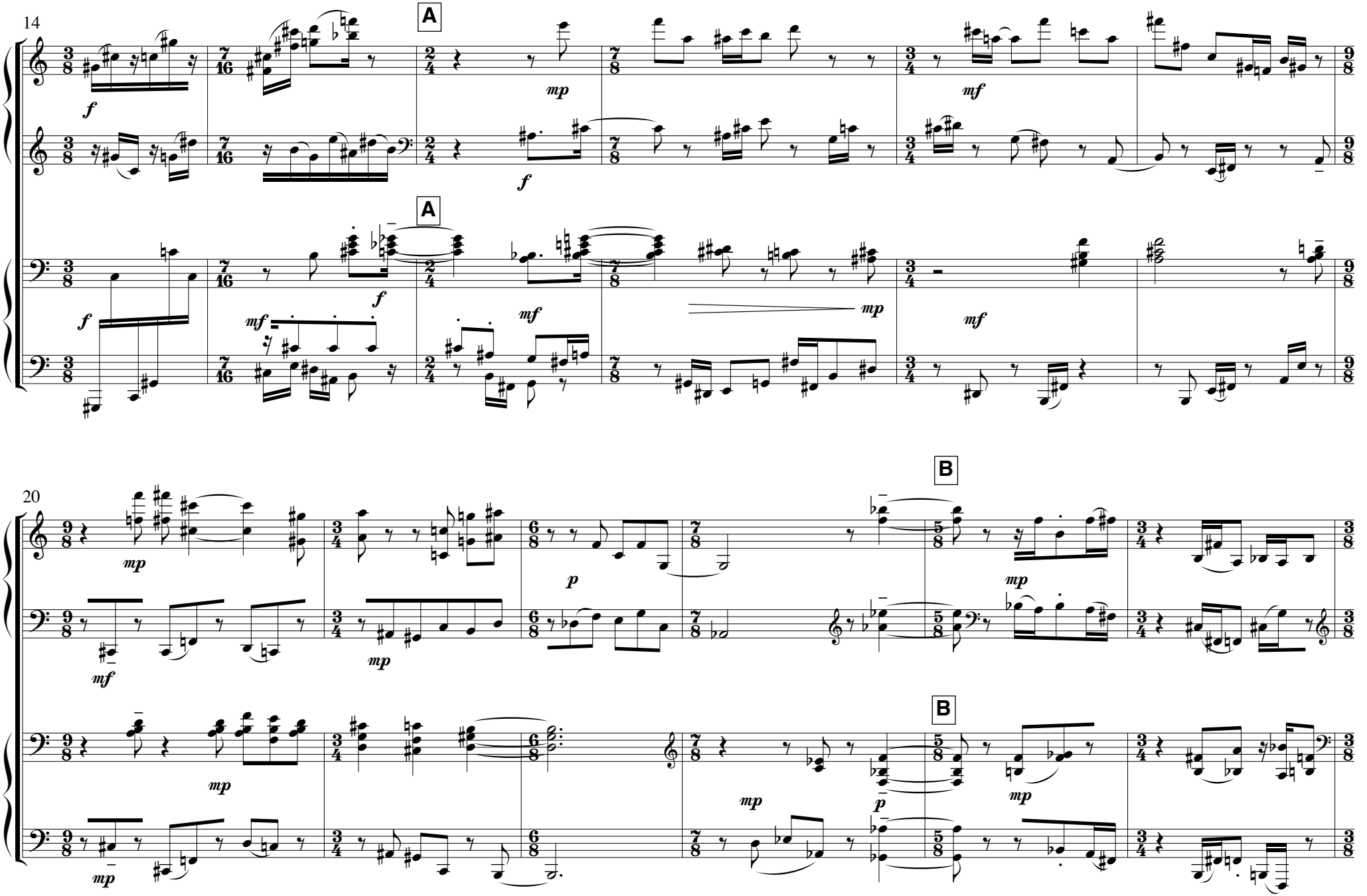
Piano I

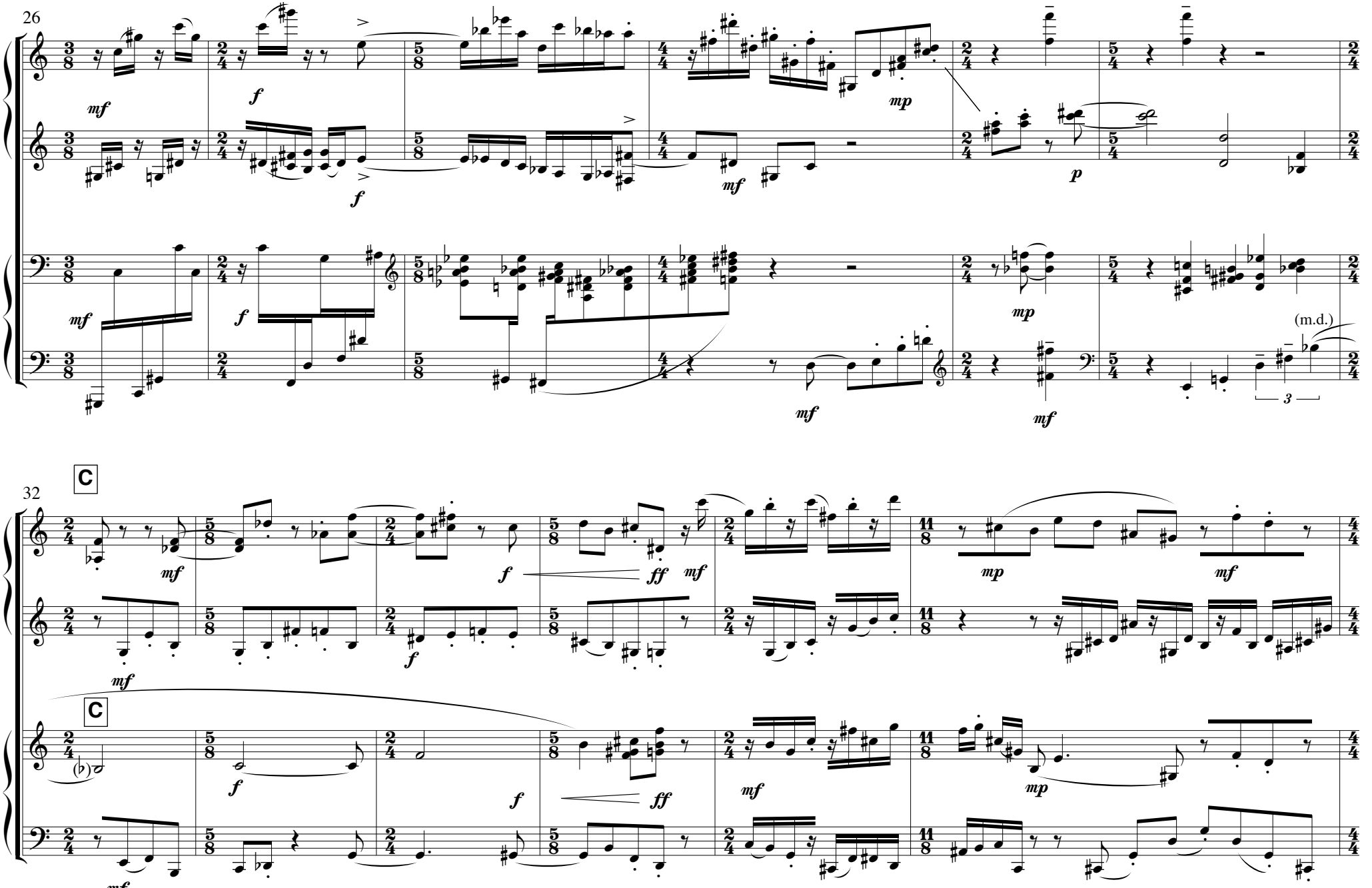
Piano II

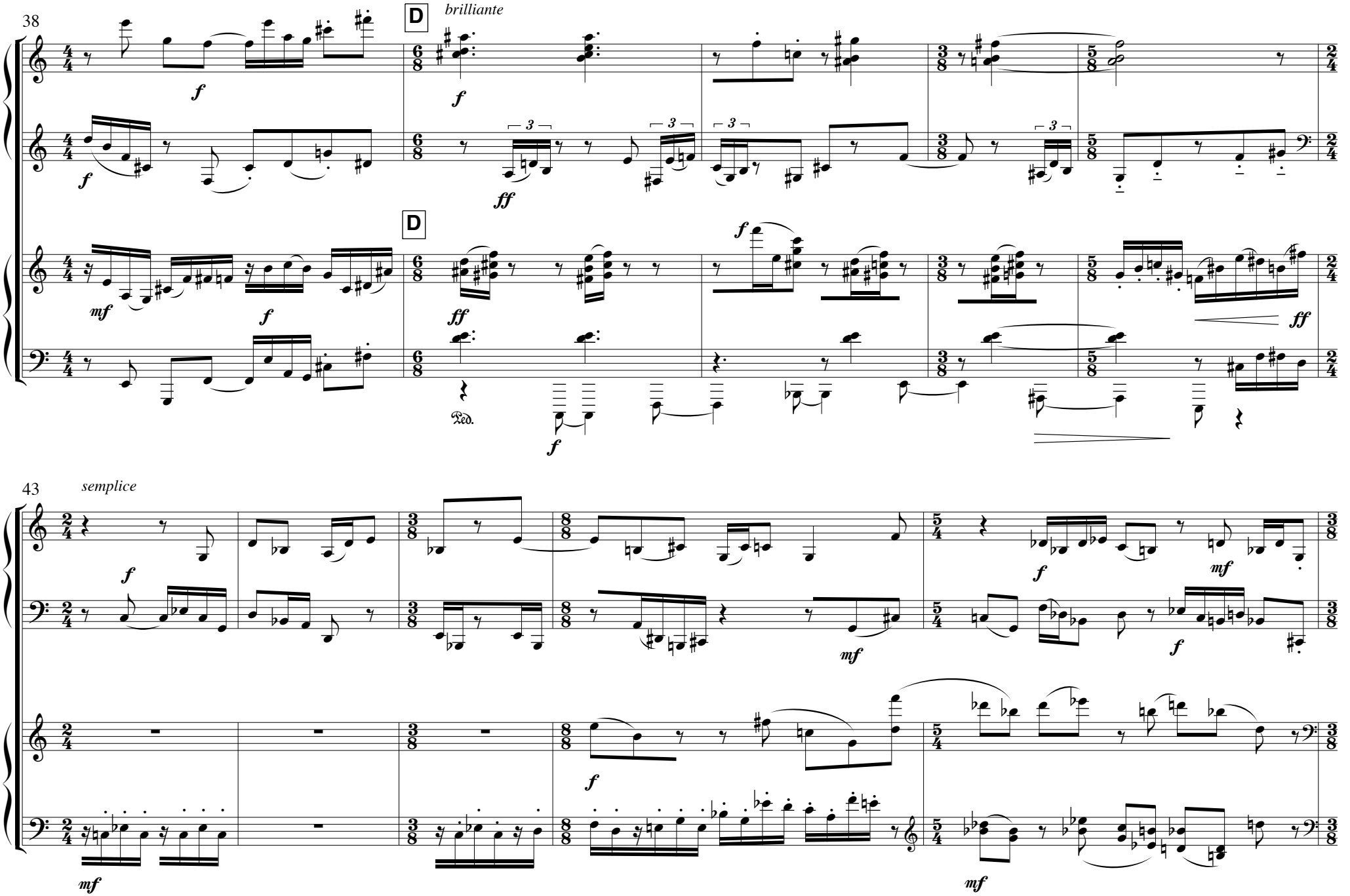


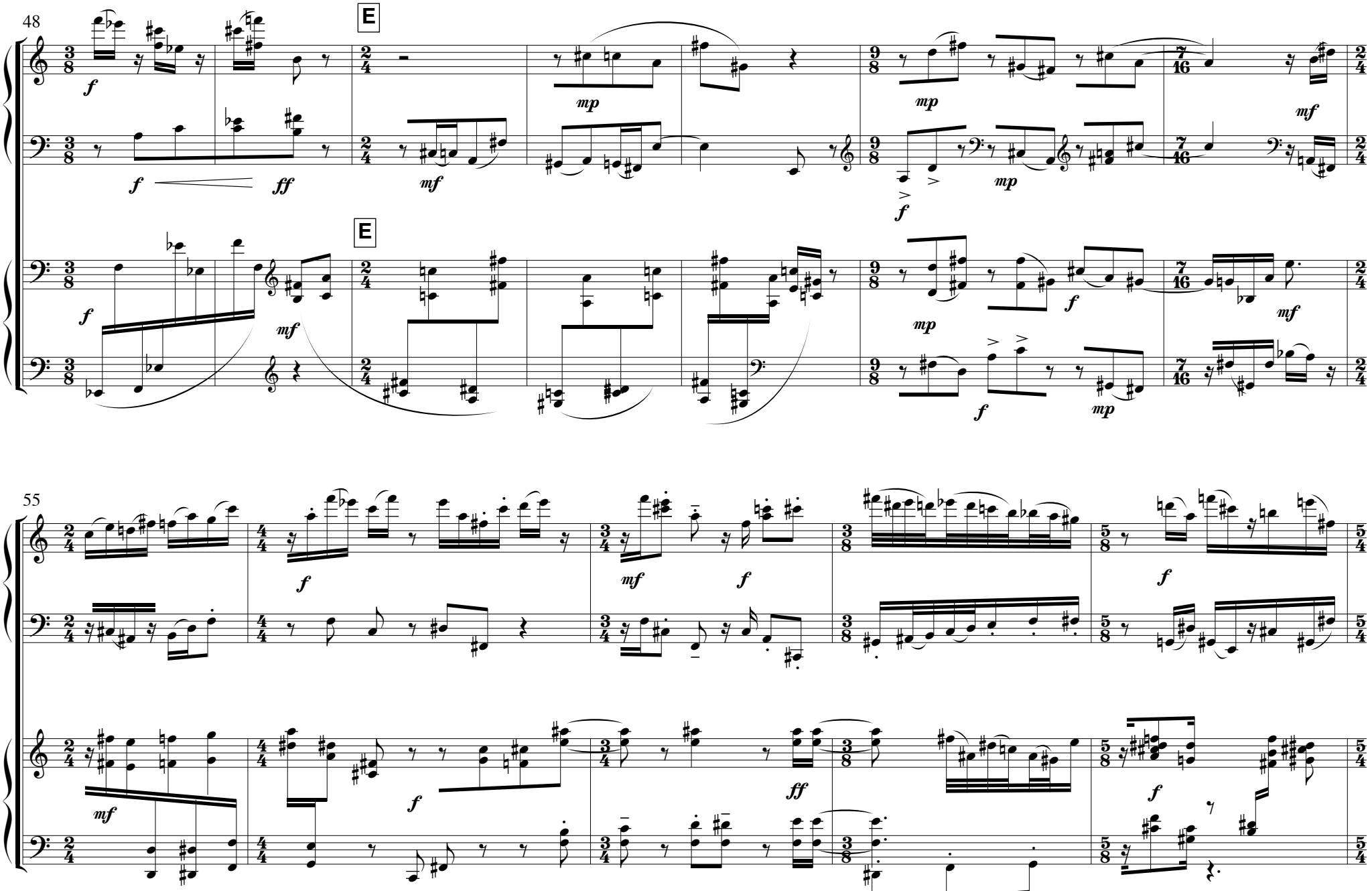
8

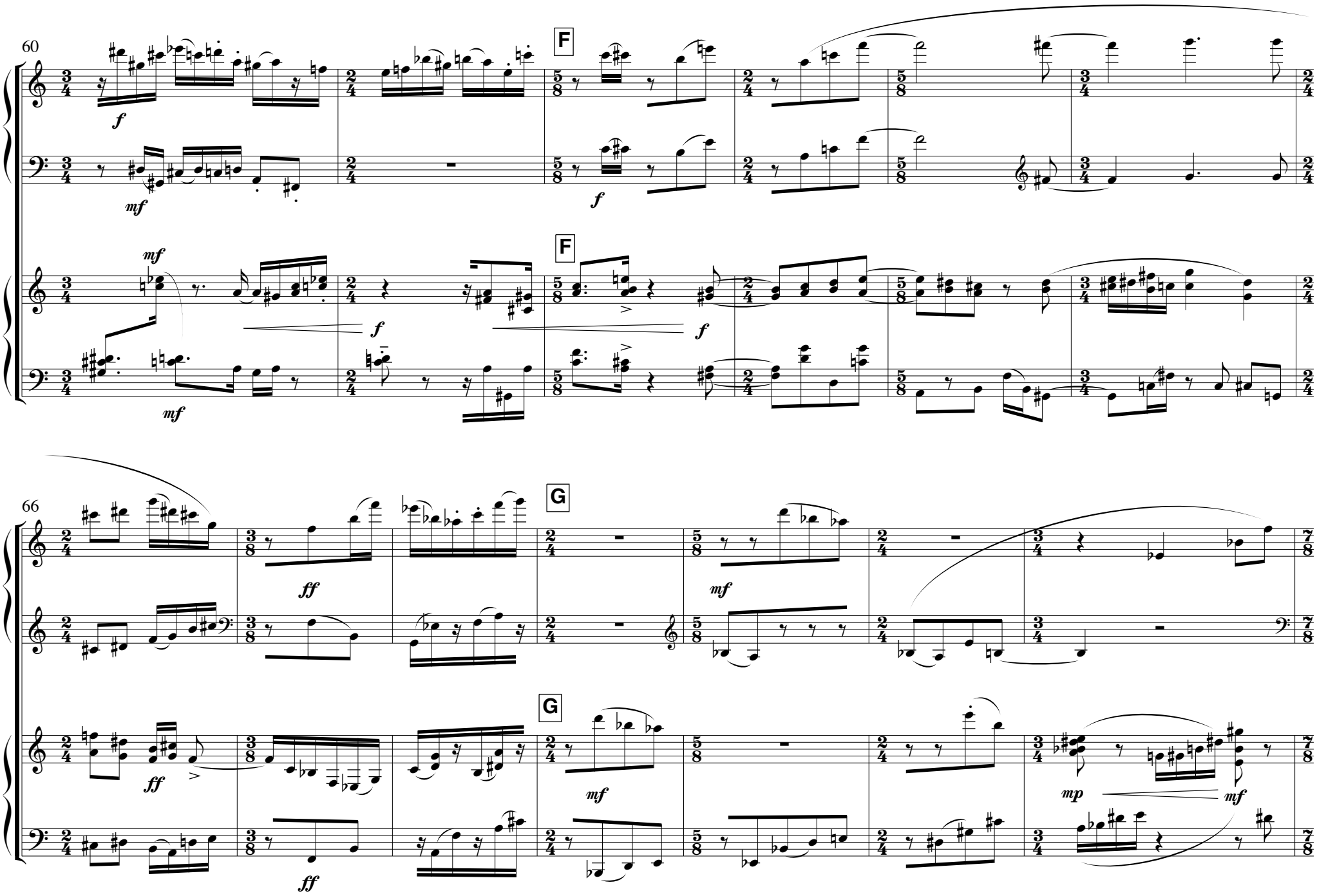


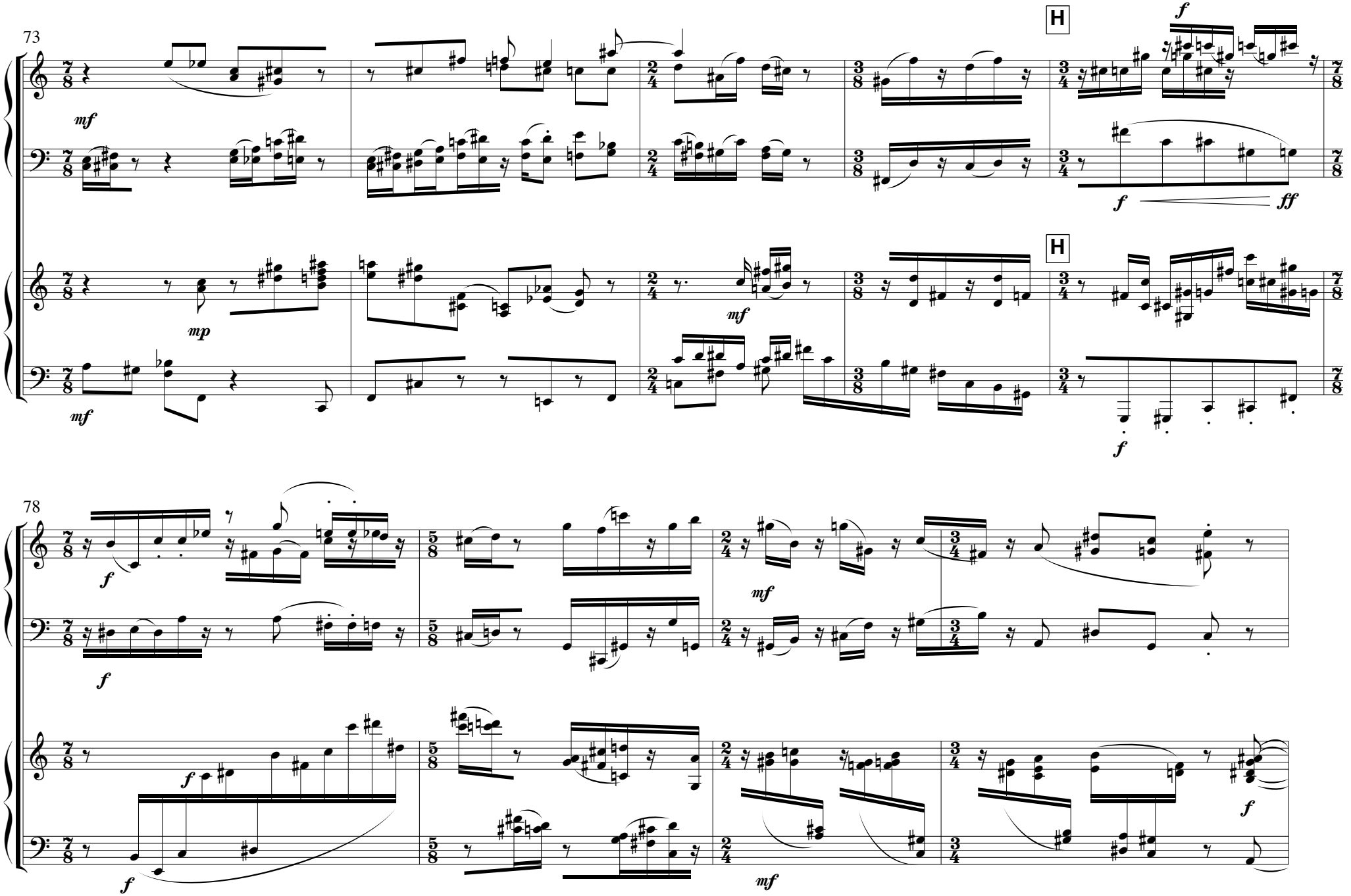

14
A
A
20
B
B

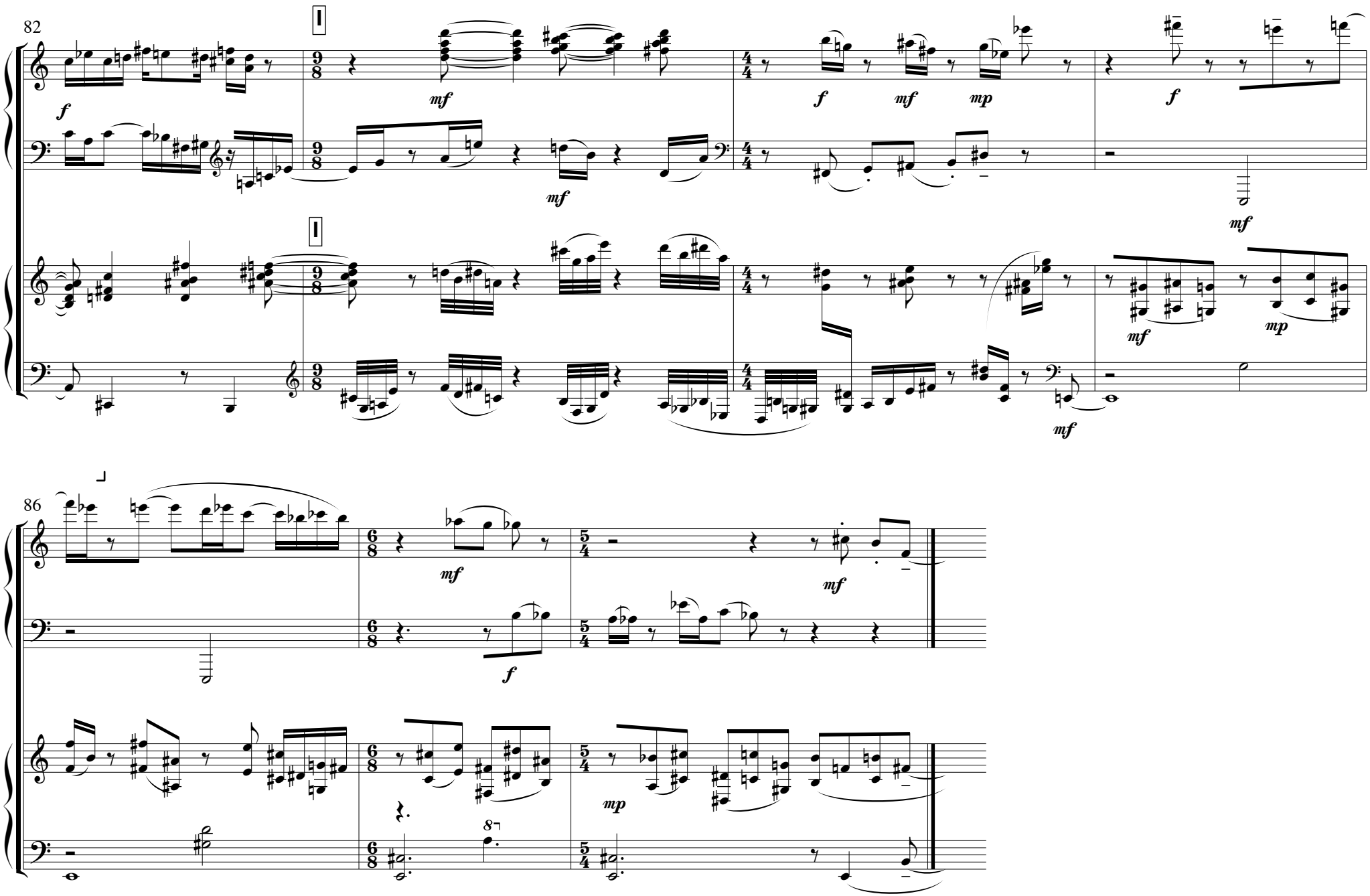

26
mf
f
mp
p
(m.d.)
3
C
32
ff


38
D
brilliante
f
ff
mf
Ped.
43
semplice


48
E
55


60
F
F
66
G
G


73
H
f
mf
f
ff
H
mp
mf
mf
f
78
f
f
mf
f
f
f
mf

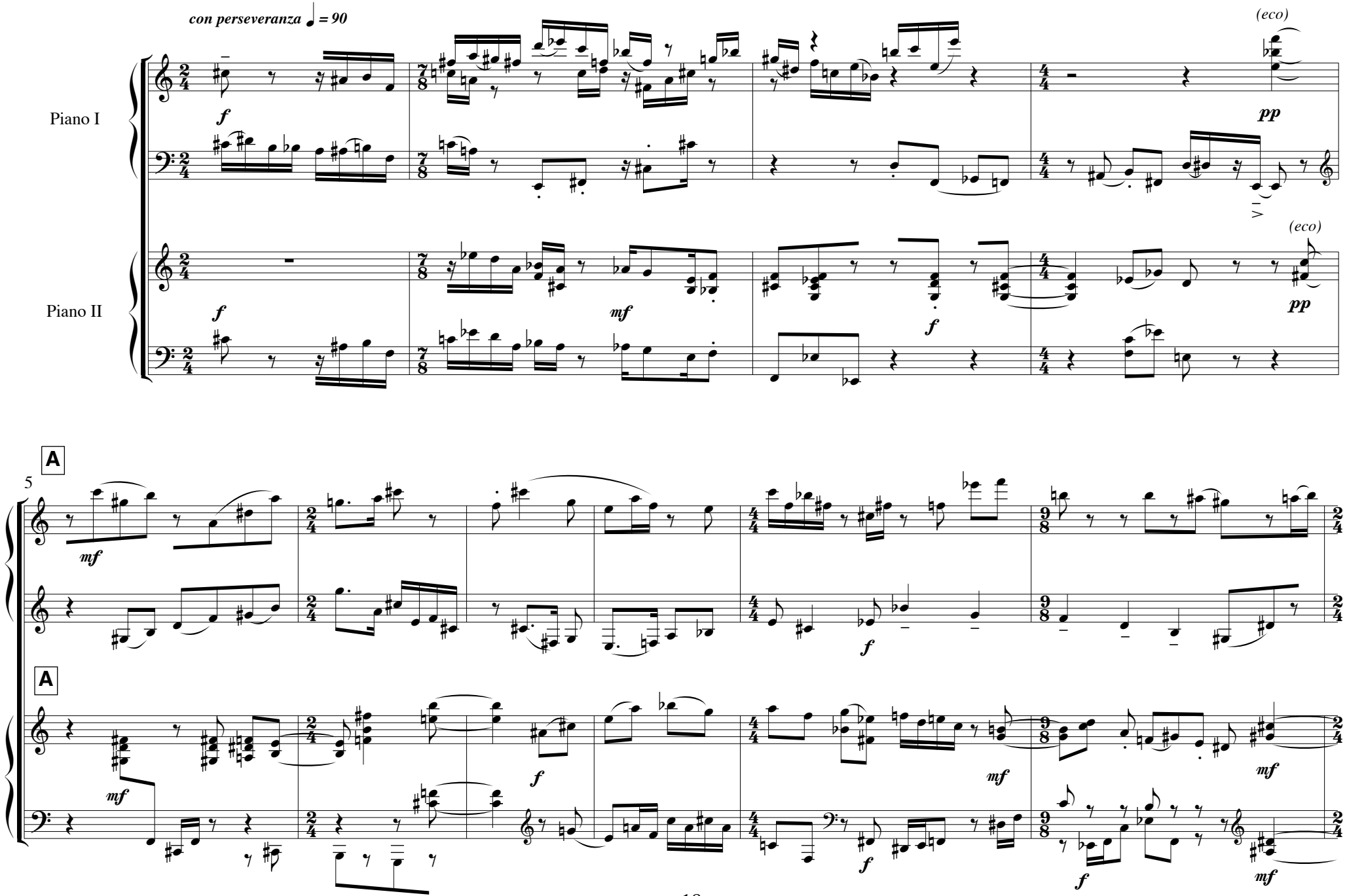

82
I
9/8
4/4
f
mf
mp
86
6/8
5/4
8

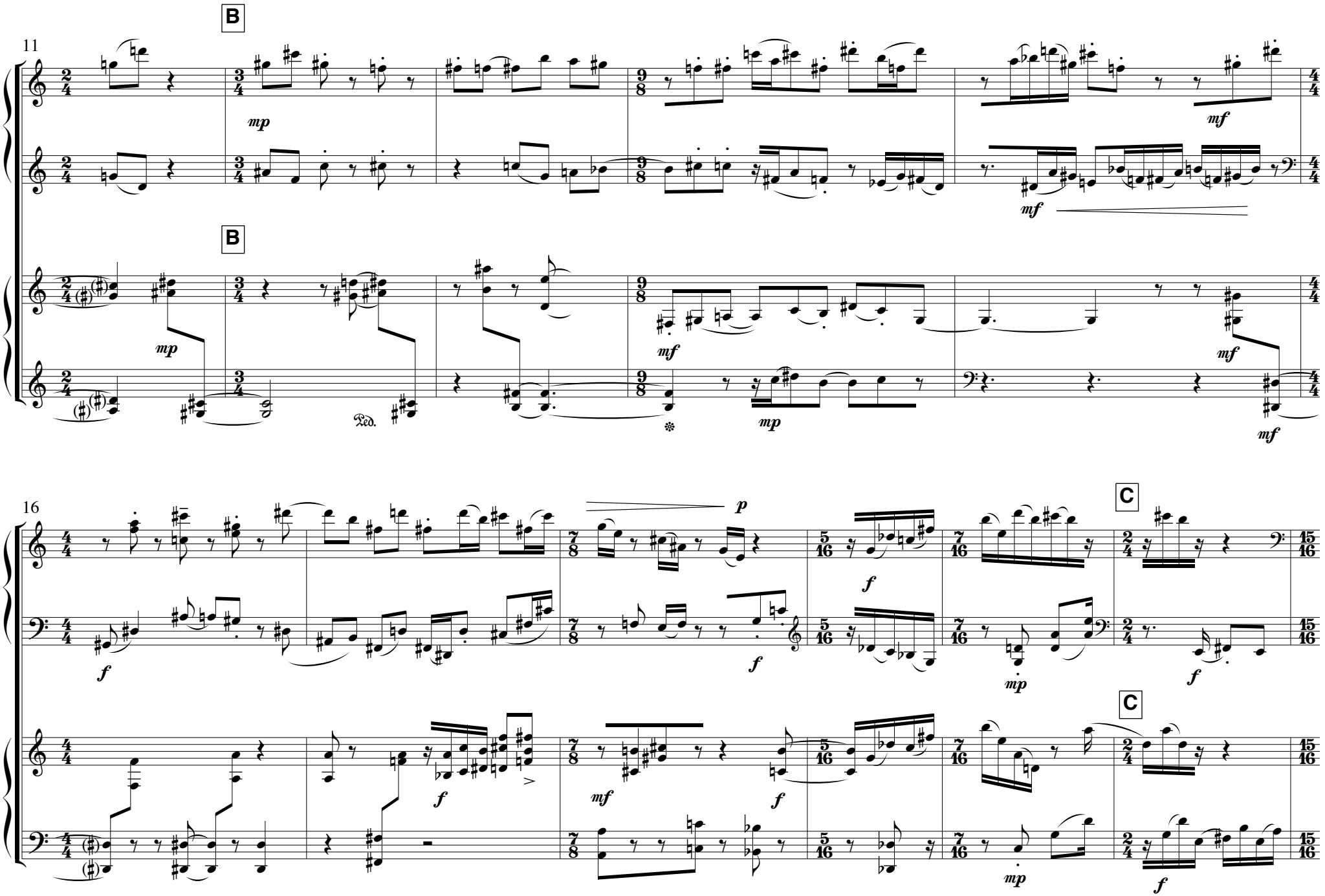
III

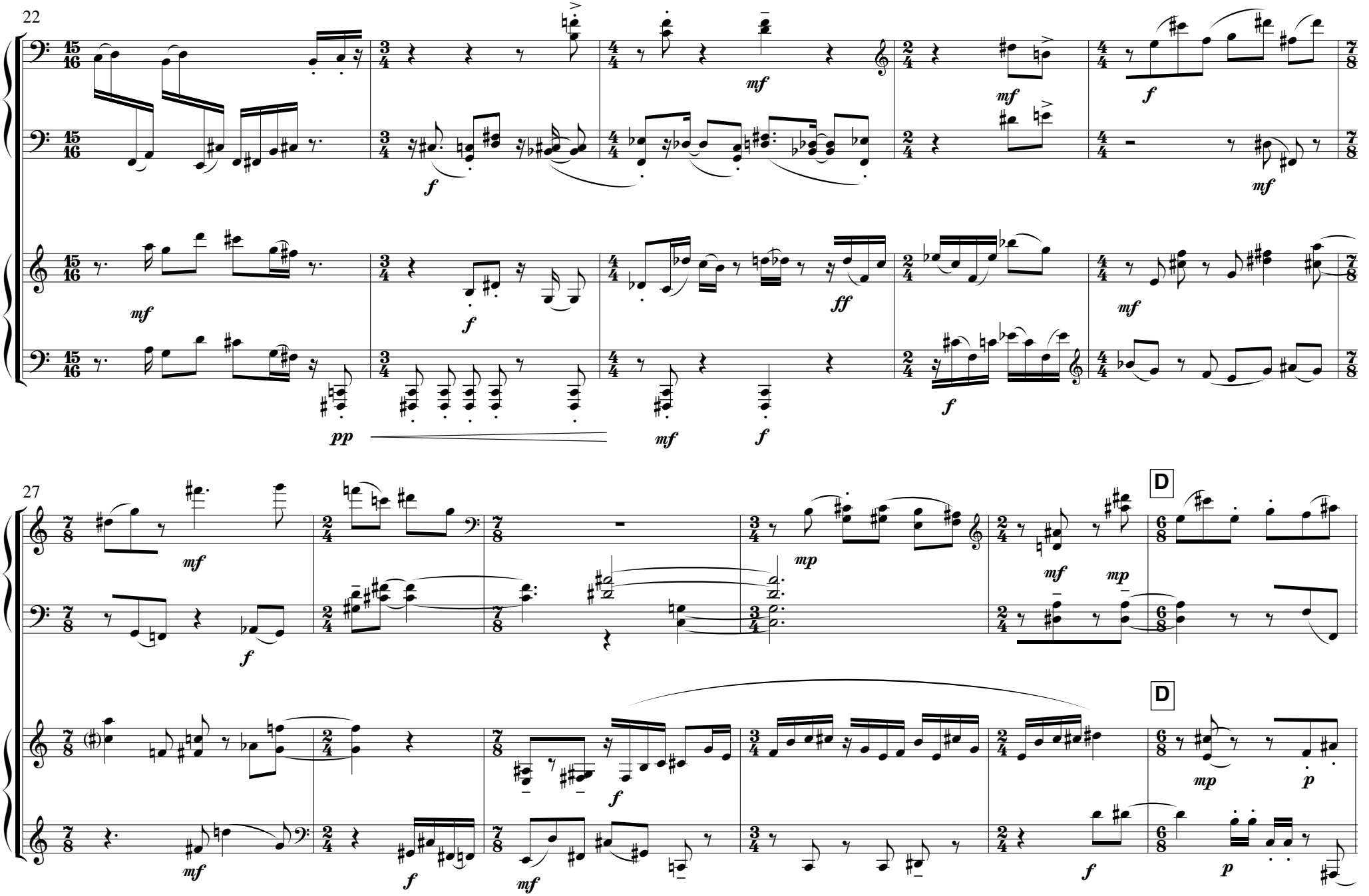
con perseveranza ♩ = 90

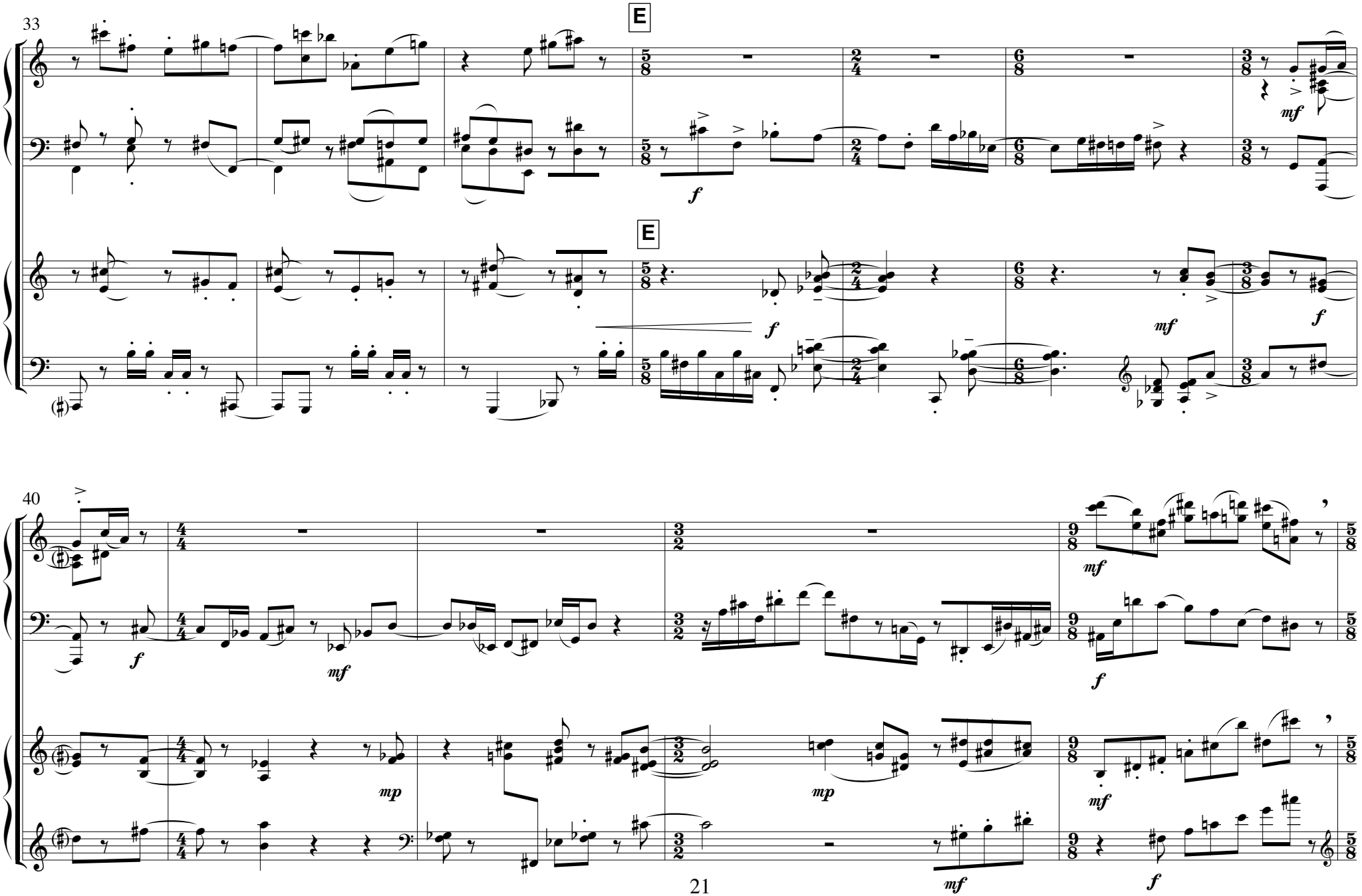
Piano I

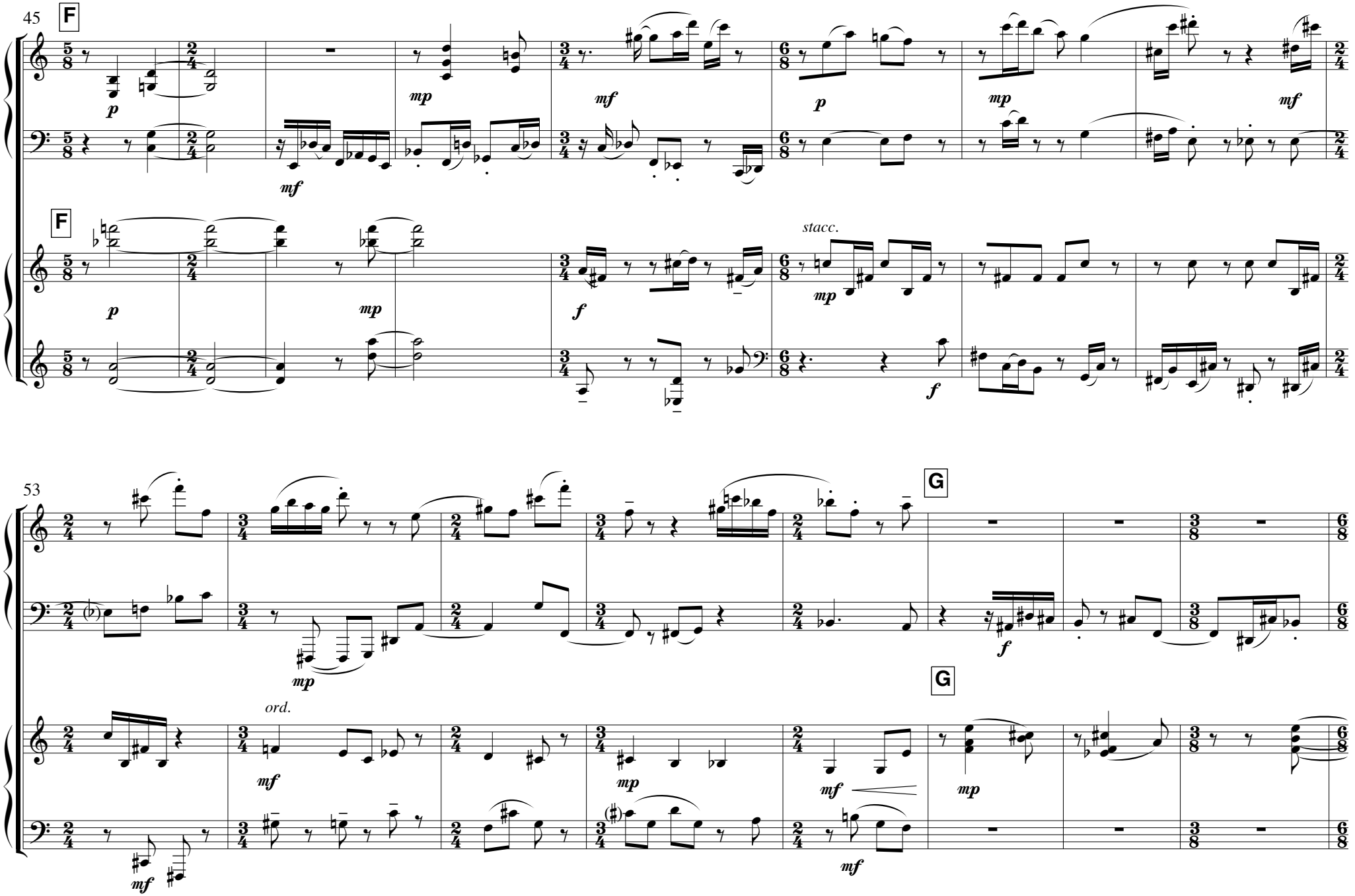
Piano II

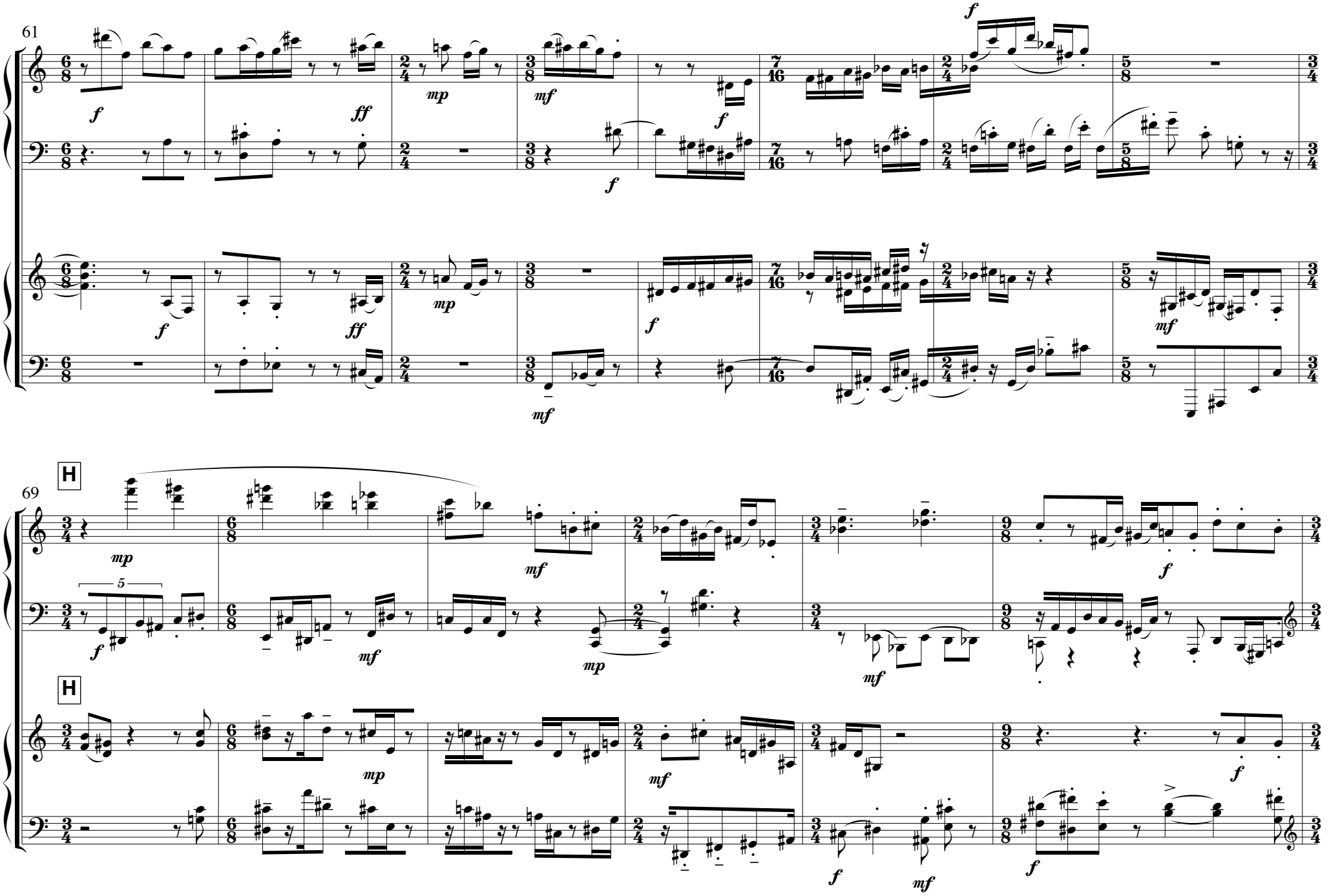


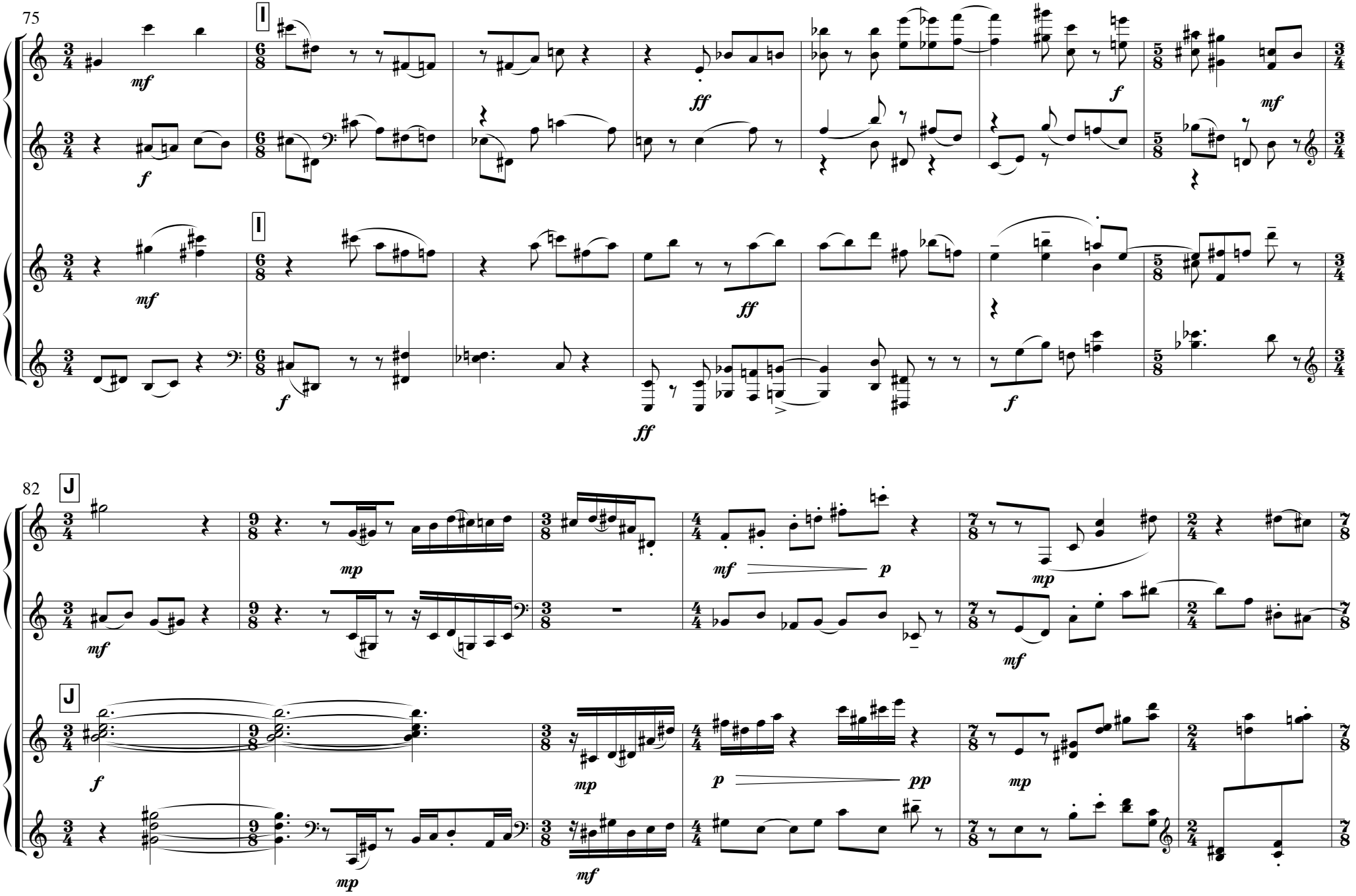

B
11
mp
mf
B
mp
mf
mf
Ped.
mp
mf
16
p
f
f
f
mp
C
f
f
mf
f
mp
C
f

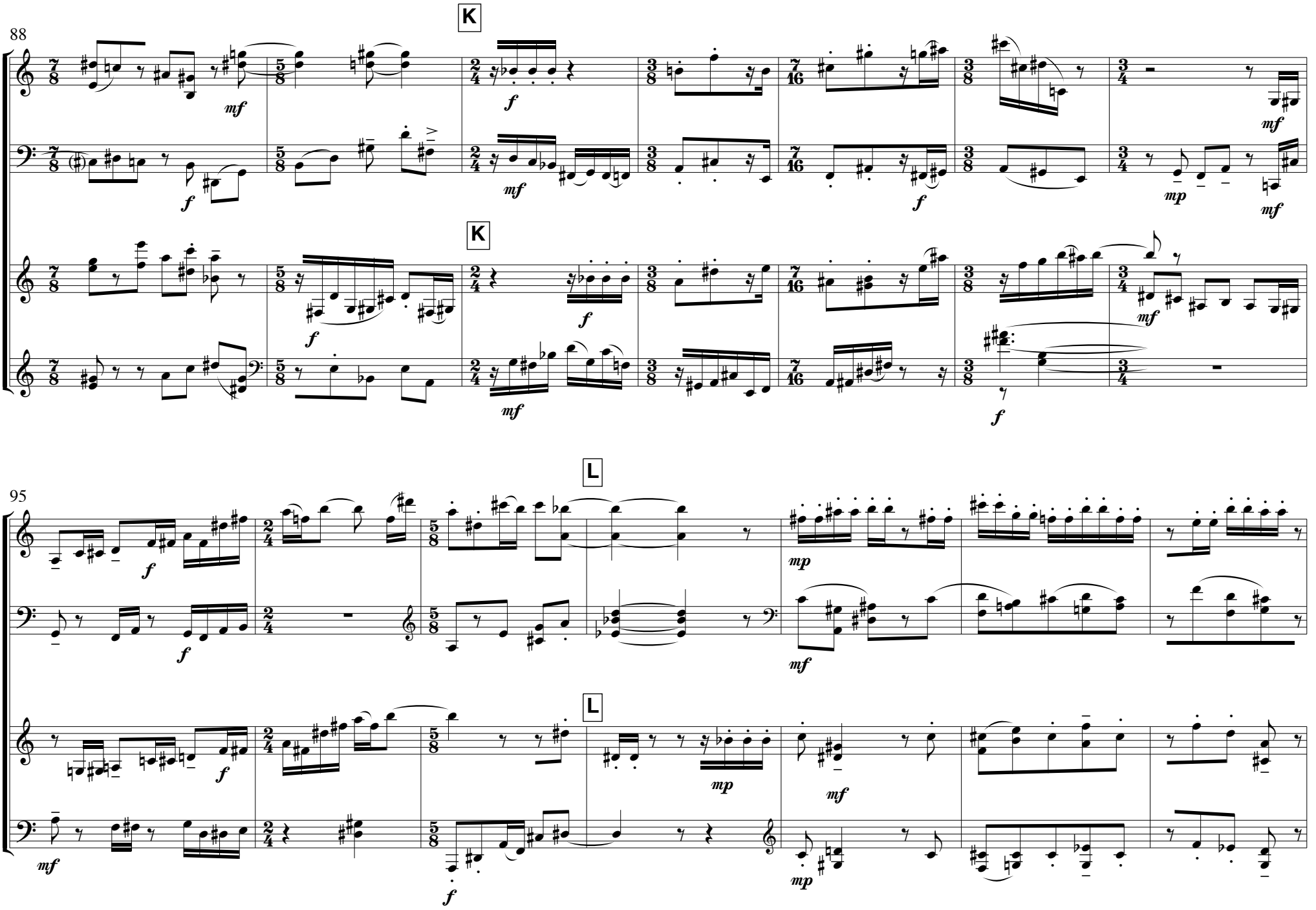

22
27
D
D

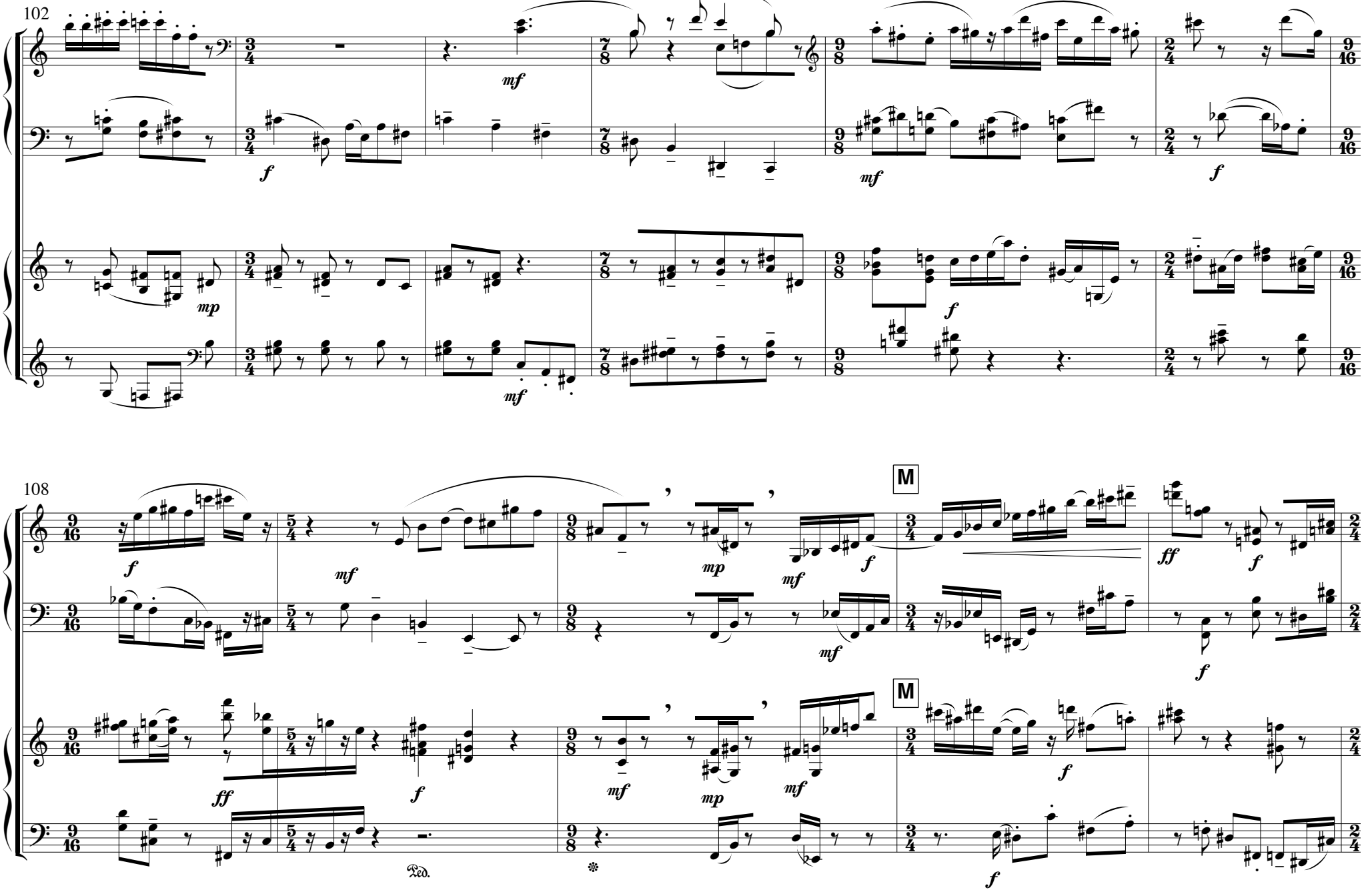

33
E
E
40

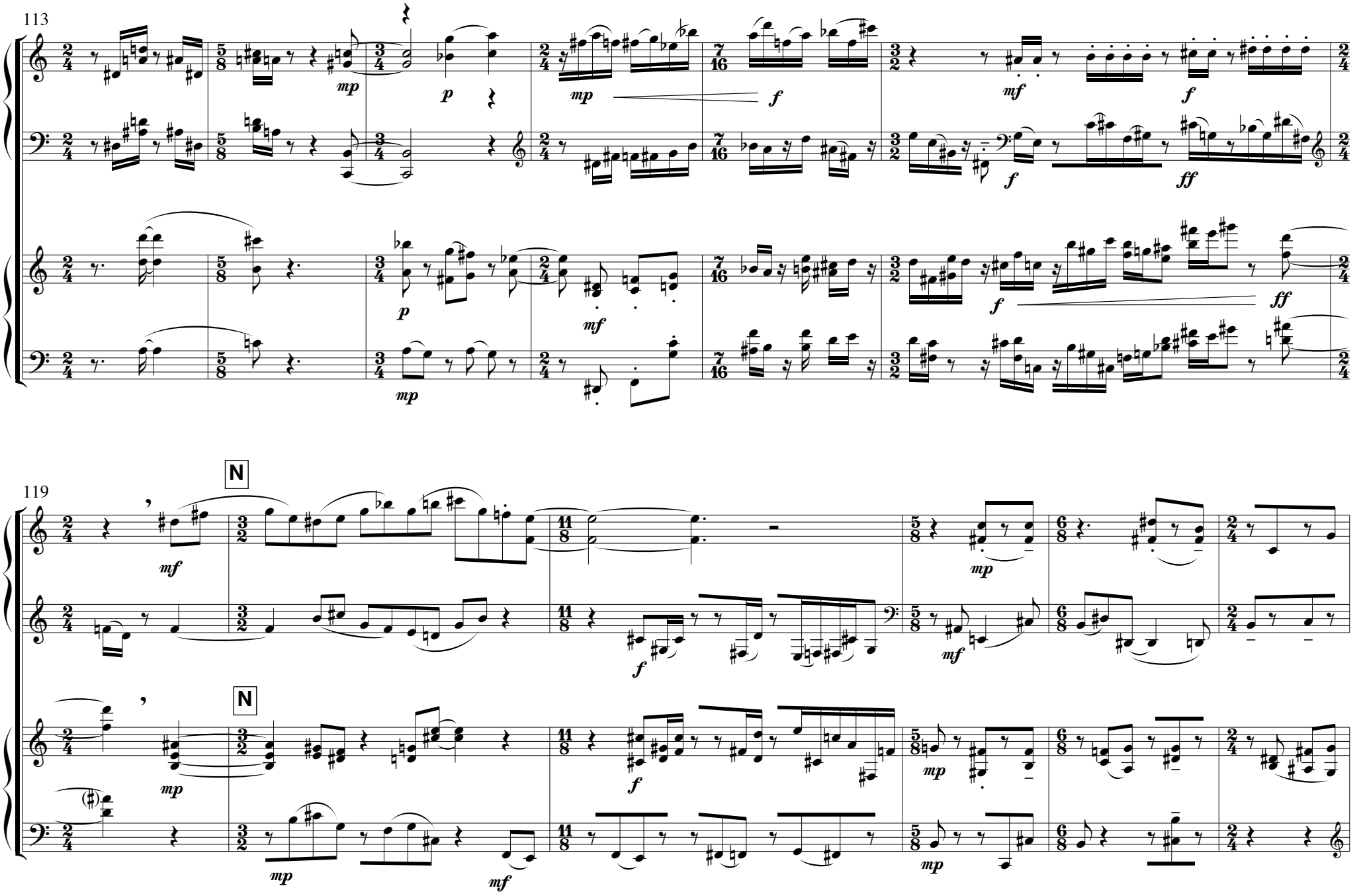

45
F
F
stacc.
53
G
G
ord.

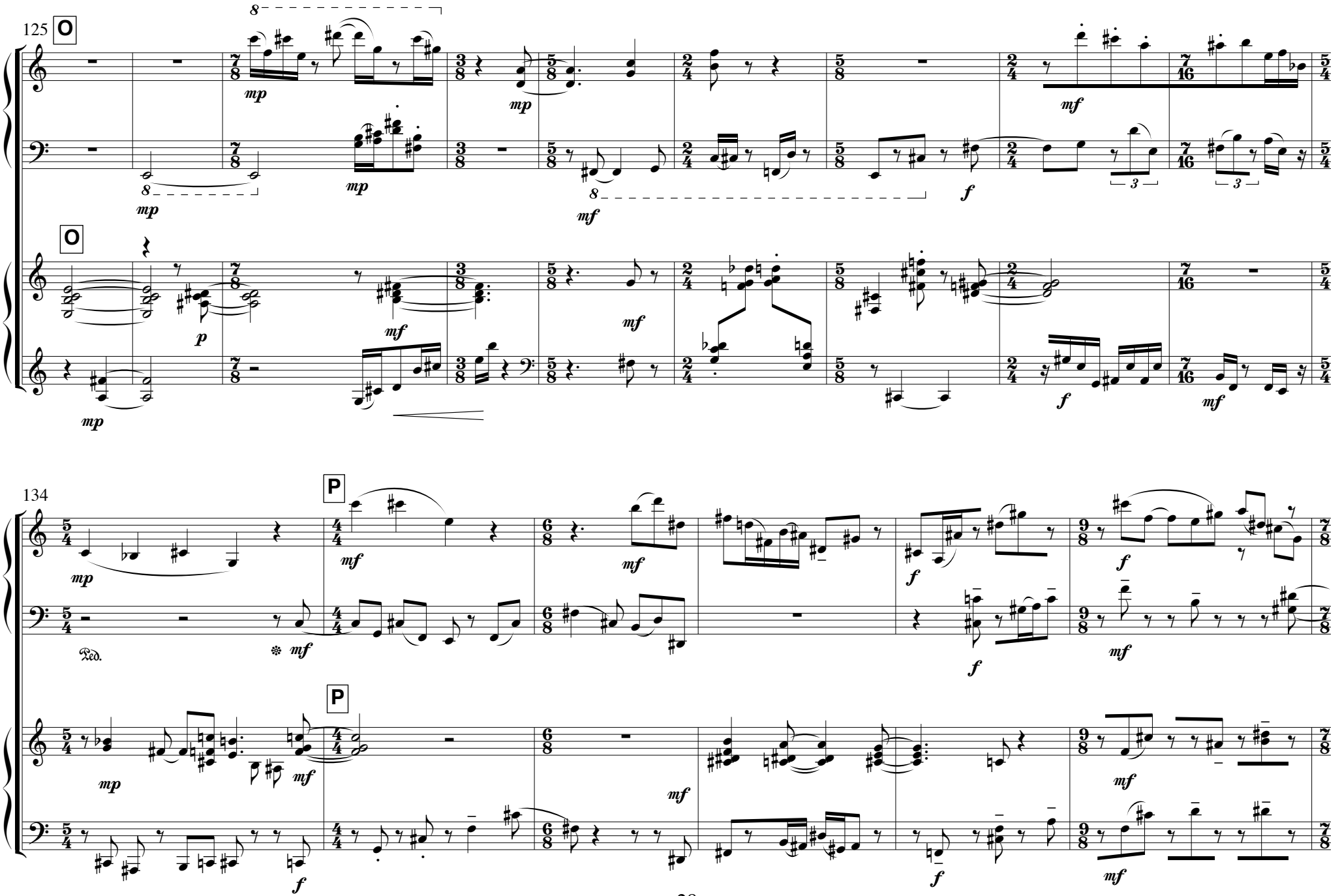

61
69
H
H

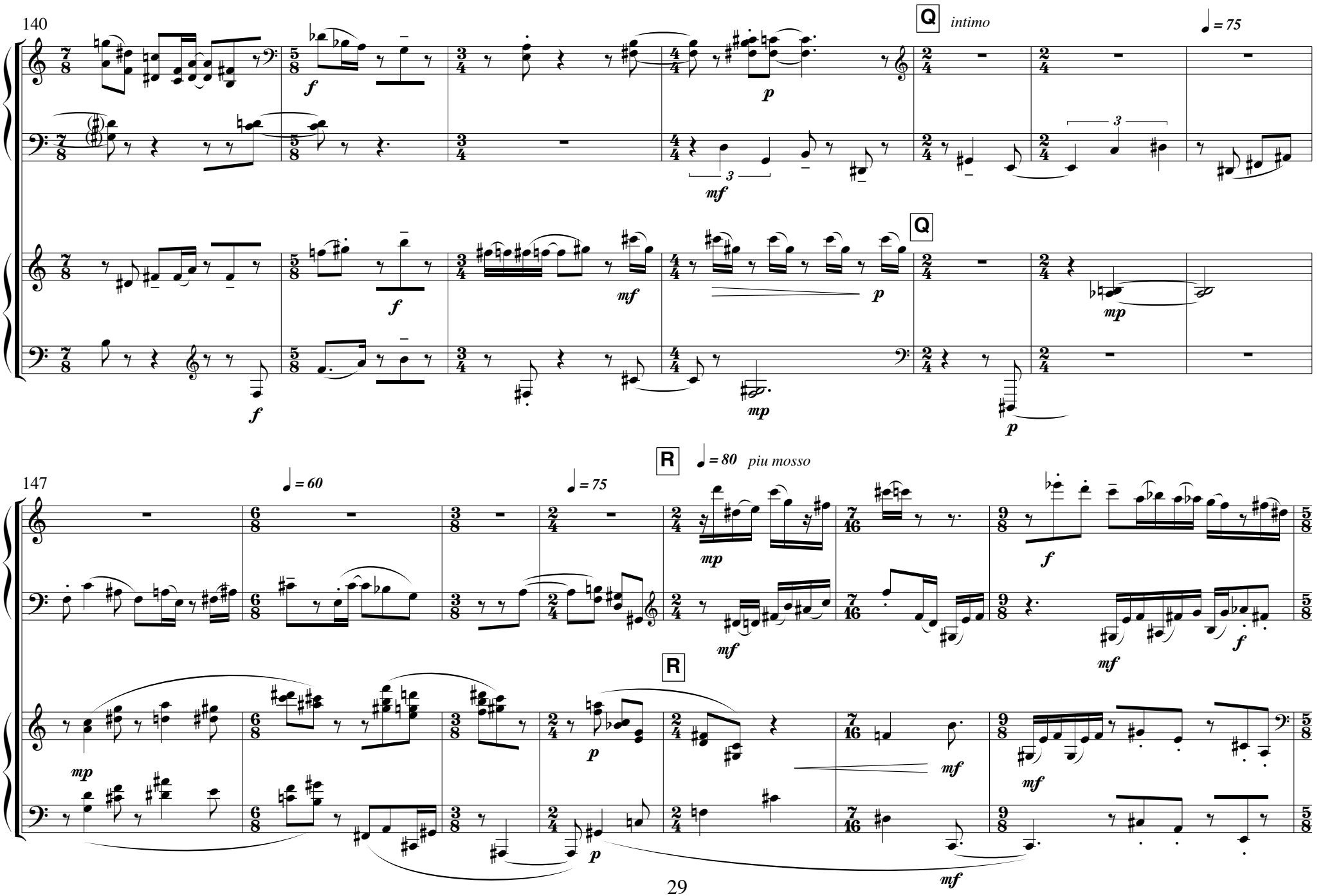

75
I
mf
f
ff
82
J
mp
p
pp

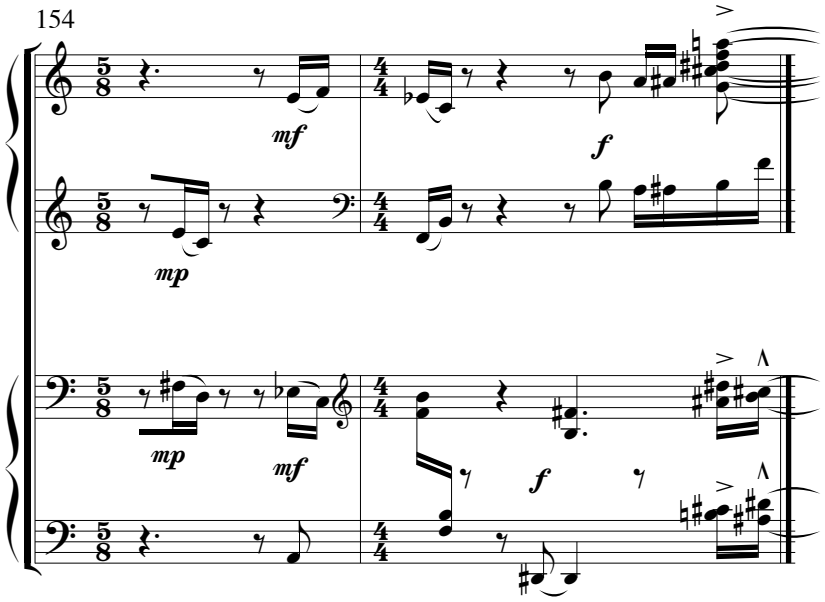

88
K
K
95
L
L


102
108
M
M
Ped.


113
119
N
N


125
O
O
134
P
P
Ped.


140
Q
intimo
♩ = 75
Q
147
R
♩ = 60
♩ = 75
♩ = 80
piu mosso
R


154
mf
f
mp
mp
mf
f