

khreiae

for 2 pianists



PerMagnus Lindborg 2001

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To be performed on two grand pianos.

The use of the middle pedal (indicated by the symbol **M**) should not be altered. The use of the other pedals is at the discretion of the players, bearing in mind that a generally 'dry' sound is intended by the composer.

Duration 3 minutes.

khreiae is a sketch for a longer piece. It is a transcription of **khreiae (progymnasmata)** for orchestra, written for Nordisk Komponistverksted 2001/2002 [Nordic Composers' Workshop] with the Stavanger Symphony Orchestra.

khreiae; sing. khreia

De elementære øvelsene ble på gresk kalt *progymnasmata*... Retoren Nikolaus definerer *progymnasmata* generelt som "en middels vanskelig øvelse med sikte på å styrke seg til større oppgaver" (...) [Khreia] er den siående episode eller det gode poeng (...) Den tilsvarer ofte det vi kaller en anecdote. En khreia kan i sin kjerne være en replikk: "Isokrates sa: 'Dannelse har bittre røtter, men søte frukter'."

[Øivind Andersen, pg 242-4, I Retorikkens Hage, Universitetsforlaget 1995]

The early sophists introduced exercises in composition and for the first time encouraged some originality on the part of the students (...) Chreia, or anecdote, [is] defined as "a brief reminiscence referring to some person in a pithy form". It is called chreia because it is *chreiodes*, (morally) useful.

[George A. Kennedy, pg 202-4, A new History of Classical Rhetoric, Princeton University Press 1994]

Stoic philosophers favored *chreiae* as illustrations in long speeches; cynic philosophers, on the other hand, collected *chreiae* as ammunition for social confrontations and as paradigms for cynic social behavior, somewhat like Zen masters' use of the *koan*.

[<http://religion.rutgers.edu/nt/primer/chreia.html>]

Chreia, or anecdote, [is] one of the most widespread literary forms in Greek and Latin literature. It was used primarily to express and preserve the wit, wisdom, and memorable actions of philosophers, kings, generals, Spartans, even prostitutes. For example, Diogenes the Cynic philosopher, on seeing a young boy misbehaving, struck the boy's pedagogue and said, "Why are you teaching such things?". The popularity of the chreia is explained in part by its brevity and fixed form that made it easy to remember, but also by its use in all levels of the educational curriculum, from the first sentences students read to rather advanced exercises in argumentation by students of rhetoric.

[The Chreia and Ancient Rhetoric and Education Project, Ronald F. Hock & Edward N. O'Neil, <http://www.cgu.edu/inst/iac/chreia.html>]

khreiae

PerMagnus Lindborg

J=112-116

NB
noter

6

16

quasi senza attacca, sempre

(M)

Musical score for piano, page 21, measures 21-22. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 21 starts with a dynamic of ***ff***. Measure 22 begins with a dynamic of ***ff***, followed by ***pp***, ***mf***, and ***p***. The instruction **(con ped)** is placed between the two measures. Measure 22 concludes with a dynamic of ***f***. Measure 23 starts with a dynamic of ***f***, followed by ***f***, ***f***, and ***f***. Measure 24 begins with a dynamic of ***pp***, followed by ***sfz*** and ***f***.

A musical score page featuring six staves of music. The top staff has a treble clef and a key signature of one sharp. The second staff has a bass clef and a key signature of one flat. The third staff has a bass clef and a key signature of one flat. The fourth staff has a treble clef and a key signature of one flat. The fifth staff has a bass clef and a key signature of one flat. The sixth staff has a treble clef and a key signature of one sharp. Various dynamics and markings are present, including 'ff' (fortissimo), 'pp' (pianissimo), 'smorzando' (dissipating), 'con pedale', 'mf' (mezzo-forte), 'f' (forte), 'b.p.' (bassoon part), '(M)' (Measure), '3' (Measure number), 'quasi senza attacca (m.d.)', and 'NB noter This music is copyrighted'. A large red watermark with the text 'NB noter This music is copyrighted' is overlaid across the page.

31

(8va)

pp *mp* *pp* *f* *quasi senza attacca (m.d.)*

pp *f* *f* *f*

36

f *mf* *p*

ff *mf* *pp* *f*

(con pedale)

41

5

p *f*

ffz *mf* *pp*

f *f* *p* *ff*

M

46

5

f *f*

f

(M)

51

M → f ff 3 (8va) 5 (m.d.) f (b) fp mf (M) → simile (arpeggio lento) (con ped) non troppo p ff mp

56

f ff f ff (M) → espressivo mp M → (M) → mf (sempre con ped) mp M →

62

f sonore

ff

-- (M) -->

ff

f

-- (M) -->

f sonore

ff

mf

f

67

pp

f

f

mf

-- (M) -->

p

ff

mf

pp

sfz

-- (M) -->

Musical score for orchestra and piano, page 72, measures 72-73. The score consists of two systems of music. The top system starts with a dynamic of ff , followed by a measure with a bassoon solo (dynamic p) marked with '(M)'. The bottom system begins with a dynamic of f . Both systems feature complex rhythmic patterns and dynamic markings such as ff , f , mp , and mfp .

A musical score page featuring two staves of music. The top staff is in treble clef and common time, with a dynamic of *f*. The bottom staff is in bass clef and common time, with a dynamic of *ff*. The music consists of various notes and rests, with some notes having stems pointing up and others down. There are also several rests of different lengths. The page number 78 is in the top left corner.

83

Musical score page 83. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef. The music includes dynamic markings such as *ff*, *f*, *mf*, *p*, *pp*, *sfp*, *f sonore*, and *mf*. Performance instructions include "3", "5", "6", and "8". The first measure ends with a fermata over the bass clef staff. The second measure begins with a dynamic of *ff*.

NB
noter
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88

Musical score page 88. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef. The music includes dynamic markings such as *mf*, *ff*, *f*, *mf*, and *f*. The first measure ends with a fermata over the bass clef staff. The second measure begins with a dynamic of *ff*.