

# The Pictures on Your Wall

[Three duets for trombone and percussion]

**Ian Percy**

# The Pictures on Your Wall

[Three duets for trombone and percussion]

- I. Florence I (ca. 3' 30")
- II. Sonatine per Due (ca. 1' 20")
- III. Arlechino Azzurro (ca. 3' 00")

Total: ca. 7' 50"

**Ian Percy**

2003  
(Revised 2009)

# Percussion (1 player)

Congas (hands throughout)  
Marimba (hard beaters)  
Vibraphone (soft rubber beaters and bow)

## Notation

### Trombone

Cross notehead: approximate target ranges for glissandi, indicating notes that are not actually sounded  
Also used to notate multiphonics

**Note:** Fibre, wah-wah and rubber mutes are required for trombone

### Percussion

Cross notehead: mute skin  
Diamond notehead: mute, but release immediately

## **The Pictures on Your Wall**

(Three duets for trombone and percussion)

This work (approximately 8 minutes in length), initially composed in 2003, but revised and re-notated (generally updated) in 2009, takes the form of three short 'character duets' for trombone and percussion. The three movements offer an acoustic translation of the perceived visual imagery (character, motion, narrative, light and space) contained within three contemporary works of art: pictures that have adorned the studio walls of the composer for many years: *The Pictures on Your Wall* ...

Instinctively translating visual perception into aural reception in this way highlighted the potential exploration of the many parallel processes (both pragmatic and philosophical) that exist between the aural and visual arts and would lead the composer to more tangible and reproducible ideas within future compositional analysis, research, planning and pitch organisation.

Initially, the specific choice of image offered an immediate and preordained sense of musical character, atmosphere, form and identity; a perception formed (perhaps enforced) over many years of familiarity with each of the three images. The pictures upon which the work is based and each movement takes its name are:



**Florence I**  
Gretchen Dow Simpson (1984)



**Sonatine per Due**  
Rosina Wachtmeister (1985)



**Arlechino Azzurro**  
Rosina Wachtmeister (1985)

During electronic conversations with one of the artists, it was mentioned how the use of light and space were primary elements within the painting and when asked to describe the mood she replied: "mysterious, ominous, and welcoming all at once..."

The harmonic series, which is a natural acoustic phenomenon, has obvious comparisons to working with light for the composer and so elements of the pitch organisation for the first movement are derived from the harmonic and sub-harmonic series of a primary tone. The sub-harmonic series (undertones) are a scientific hypothesis (a predicted causality due to the existence of natural overtones) and through using this 'mirror opposite' the pitch organisation for the first movement is balanced between the natural and the manmade (scientific) in a comparative process (parallel process) to how the artist has balanced the visual material between the natural and the surreal. Questions of object, artefact, frame, light, depth and panoptic space would evolve as research strands from this initial score...

Most material, however, came directly from the primary and negative source chords/cells outlined below. The initial formal framework for each of the movements was composed intuitively, shaping motives, pitch-contours, textures, gestures and rhythmic interactions between the two musicians in response to a personal aural interpretation of the source images.

#### The Pictures On Your Wall - Pitch Material

Primary material:

chord 1a                      chord 2a                      chord 3a                      chord 4a

Secondary material:

chord 1b                      chord 2b                      chord 3b                      chord 4b

Chords 1a and 1b were composed as a question and answer: a positive and negative. The rest of the pitch organisation (chord sequence) was then perceived in relation to this initial material: Chords 1a and 2a share the same intervals (Tone – Maj3<sup>rd</sup> – Tone – P4th), but 2a is voiced in reverse (P4th – Tone – Maj3rd – Tone). Chord 3a is a harmonic inversion of 1a around the pivot note of C and shares the same intervals with chord 4a (voiced in reverse). The pattern is repeated from chord 1b, which is a chromatic alteration of 1a.

# The Pictures on Your Wall

I. Florence I

Ian Percy

**Tenor Trombone**

**Bongos**

**Vibraphone**

**Tuba**

**Bassoon**

**Vibraphone**

**C**  $\text{♩} = 52$  ... a private chamber ... rit.

Tbn. 20 [sharp and aggressive] IV VI [very wide vibrato] senza sord. [pitch bend]

Bng.

**D**  $\text{♩} = 52$  accel. VI III

[rit.]

**C**  $\text{♩} = 52$  ... a private chamber ... rit.

Vib. [mandolin roll] [to bow] arco l.v. [to beaters] [roll]

Ped.

**D**  $\text{♩} = 52$  accel. [rit.]

**Senza misura con rubato**

**Senza misura con rubato**

=

**E**  $\text{♩} = 60$  ... a cavernous space ... [thin metallic tone multiphonics]  
[player sings fundamental at the octave]

Tbn. 32 rit. [rit.] **F**  $\text{♩} = 80$  accel. [subtle wah-wah and waver tone]

Bng.

**E**  $\text{♩} = 60$  ... a cavernous space ... [keep sound as continuous as possible]

Vib. 5 [to bow] arco l.v. l.v. l.v. rit. [rit.] **F**  $\text{♩} = 80$  accel. R L R [to beaters] [roll] 6 5 fff

Ped. **Senza misura con rubato**

**Senza misura con rubato**

**... a primal scream ...**

**... a primal scream ...**

... a thought provoking exhibition ...

[♩ = 104] [G] rit. . . . . ♩ = 40

Tbn. 2 4  
43 con sord. [fibre mute]  
lyrical gliss.  
IV

p mf mp pp mp pp mf f ppp

Bng. H 2 4 [to mba.] ,  
mf ppp

... a thought provoking exhibition ...

[♩ = 104] [G] rit. . . . . ♩ = 40

Vib. f mp poco ped. ♫ ped. [to bow] arco l.v. [to bongos]

p ppp

H Senza misura con rubato ♩ = 52 rit. . . . . ♩ = 40 attacca

[slow waver tone] senza sord.

IV

tr. gliss.

[H] Senza misura con rubato ♩ = 52 rit. . . . . ♩ = 40 attacca

[slow waver tone] senza sord.

IV

tr. gliss.

[to mba.] ,  
mf ppp

[to bow] arco l.v. [to bongos]

## II. Sonatine per Due

... with initial hesitancy ...

**2** ♩ = 60 rit. [♩ = 60] ♩ = 120

rit.

♩ = 60

♩ = 92

**I** ♩ = 52 ... a surge of confidence ...

**4**

Tbn. 

Bng. 

... with initial hesitancy ...

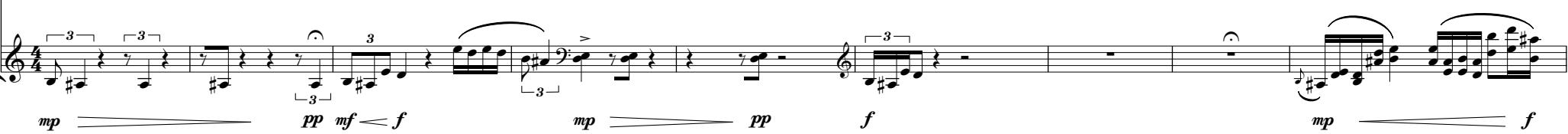
**2** ♩ = 60 rit. [♩ = 60] ♩ = 120

rit.

♩ = 60

♩ = 92

**I** ♩ = 52 ... a surge of confidence ...

Mar. 

... but let's not get carried away ...

♩ = 104 rit.

**J** ♩ = 60 rit.

♩ = 40 ♩ = 120 rit.

♩ = 60 rit.

[♩ = 60] attacca

65

Tbn. 

Bng. 

... but let's not get carried away ...

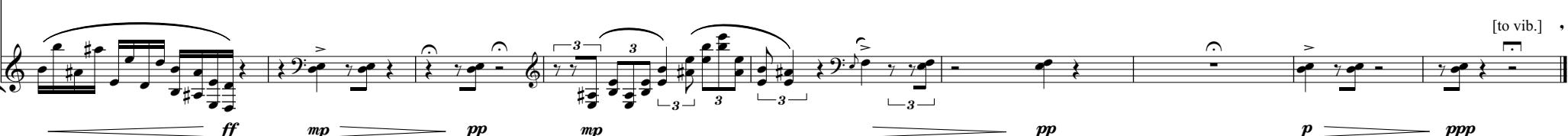
♩ = 104 rit.

**J** ♩ = 60 rit.

♩ = 40 ♩ = 120 rit.

♩ = 60 rit.

[♩ = 60] attacca

Mar. 

### III. Arlechino Azzurro [Blue Harlequin]

... a melodic interlude ...

[M]  $\text{♩} = 52$  rit. [♩ = 40] rit. [♩ = 40]  $\text{♩} = 60$  poco rit.  $\text{♩} = 48$

[fibre mute] [wide variable vibrato] lyrical rubato [wide variable vibrato]

Tbn. 89 con sord. *lyrical rubato* *wide variable vibrato*

Bng.

*mp* *pp* *mp*

... a melodic interlude ...

[M]  $\text{♩} = 52$  rit. [♩ = 40] rit. [♩ = 40]  $\text{♩} = 60$  poco rit.  $\text{♩} = 48$  rit. [♩ = 40]

[subtle mandolin roll]

Vib. *poco ped.* *mp* *mf* *p* *mf* *ppp mf* *mp* *pp*

*poco ped.* *poco ped.* *poco ped.* *poco ped.* *poco ped.* *poco ped.* *poco ped.*



... the sign of the blue harlequin ...

[N]  $\text{♩} = 40$  rit. [♩ = 60]  $\text{♩} = 88$  rit.  $\text{♩} = 60$

[legato] senza sord. [slow waver tone]

Tbn. 96 *ppp* *mp* *f* *mp* *ppp* *p* *mf* *ppp* *f*

Bng.

IV

... the sign of the blue harlequin ...

[N]  $\text{♩} = 40$  rit. [♩ = 60]  $\text{♩} = 88$  rit.  $\text{♩} = 60$

*rubato* *rubato*

Vib. *p* *mf* *poco ped.* *poco ped.* *poco ped.* *mf* *poco ped.* *f* *mf* *poco ped.*

*... with virtuosic energy ...*

Tbn. [rit.]  $\text{♩} = 48$  [poco rit.]  $\text{♩} = 40$  [rit.]  $\text{♩} = 126$

101 solo rubato VI - III  
gliss. bend gliss.

[slow, smooth waver tone]

**Tbn.**  $mf$   $ppp$   $mp$   $mf$   $ff$   $f = pp$

*... final words and parting gestures ...*

**P**  $\text{♩} = 108$  [poco accel.]  $\text{♩} = 126$

III - - -  
gliss. bend gliss. [shudder]

Bng. [slap] [to vib.]  
 $mp$   $f$

*... with virtuosic energy ...*

Vib. [rit.]  $\text{♩} = 48$  [poco rit.]  $\text{♩} = 40$  [rit.]  $\text{♩} = 126$

[to bow] arco l.v. [to beaters] [to bongos]

**Vib.**  $pp$   $mp$   $pp$   $mf$   $ff$   $f$

*... final words and parting gestures ...*

**P**  $\text{♩} = 108$  [poco accel.]  $\text{♩} = 126$

l.v. [to beaters] [to bongos]

**Vib.**  $pp$   $mf$   $ff$   $f$

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