

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

The image shows two rows of musical notation on a single treble clef staff. The first row, labeled 'Primary material', contains four chords: chord 1a (F major triad), chord 2a (F major triad with inverted intervals), chord 3a (F major triad with chromatic alterations), and chord 4a (F major triad with chromatic alterations). The second row, labeled 'Secondary material', contains four chords: chord 1b (F major triad with chromatic alterations), chord 2b (F major triad with chromatic alterations), chord 3b (F major triad with chromatic alterations), and chord 4b (F major triad with chromatic alterations).

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 – Maj3rd – 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

1 $\text{♩} = 52$ *Senza misura con rubato* rit. $\text{♩} = 40$ $\text{♩} = 52$ rit. $\text{♩} = 40$

IV----- IV----- V----- II----- I----- V-----

confident phrasing with long, smooth glissandi [subtle waver tone] [attack the notes] [wide vibrato] [subtle waver tone]

gliss. gliss. gliss. legato gliss. gliss. gliss.

mf *pp* *mp* *mf* *f* *ff* *f* *p* *mf*

[cross noteheads depict target pitches for glissandi, but are not actually sounded]

Bongos

Vibraphone

1 $\text{♩} = 52$ *Senza misura con rubato* rit. $\text{♩} = 40$ $\text{♩} = 52$ rit. $\text{♩} = 40$

[if harmonics are weak which is possible on some vib., then strike high note with beater instead]

arco l.v. l.v.

pp *mp* *p* *mf*

Ped.

8 **A** $\text{♩} = 80$ *... an overwhelming desire to break the silence ...* accel. $\text{♩} = 96$ $\text{♩} = 80$ rit. $\text{♩} = 40$ **B** $\text{♩} = 52$ *... three doors & an open mind ...* rit. $\text{♩} = 40$

IV----- IV-----

[subtle waver tone] [pitch bend around F] [slow waver]

2 4

con sord. [fibre mute] lyrical gliss. gliss.

fff *mf* *p* *mp* *pp* *mp* *ppp*

Bng.

Vib.

A $\text{♩} = 80$ *... an overwhelming desire to break the silence ...* accel. $\text{♩} = 96$ $\text{♩} = 80$ rit. $\text{♩} = 40$ **B** $\text{♩} = 52$ *... three doors & an open mind ...* rit. $\text{♩} = 40$

[pitch bend does not resonate on all vib.; if this applies play as normal]

[to beaters] [pitch bend]

mp *f* *mp* *mf* *mp* *f* *mp*

Ped. *poco ped.* *Ped.*

C ♩ = 52 ... a private chamber ... rit. ... ♩ = 40 D ♩ = 52 accel. ... [♩ = 66] rit.

Tbn. 20

gliss. legato [sharp and aggressive] [very wide vibrato] senza sord. [pitch bend] gliss.

IV ----- VI ----- VI --- III ---

mp > p mf mp p f < ff f mp ppp p mf f > p mp < mf

Bng.

C ♩ = 52 ... a private chamber ... rit. ... ♩ = 40 D ♩ = 52 accel. ... [♩ = 66] rit.

Vib.

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

mf < f mf f mf pp f p f ppp

poco ped. poco ped. poco ped. poco ped.



[♩ = 52] E ♩ = 60 ... a cavernous space ... rit. ... [♩ = 40] F ♩ = 80 accel. ...

Tbn. 32

4 4

[thin metallic tone multiphonics] [player sings fundamental at the octave]

[subtle wah-wah and waver tone]

mp p mp p mf p mf p mp ppp p f

Bng. 4/4

[♩ = 52] E ♩ = 60 ... a cavernous space ... rit. ... [♩ = 40] F ♩ = 80 accel. ...

Vib.

[to bow] arco l.v. l.v. l.v. [to beaters] [roll] R L R

[keep sound as continuous as possible]

mp mf < f p mp p mf p mf p f fff

poco ped. poco ped. poco ped. poco ped. poco ped.

... a thought provoking exhibition ...

[♩ = 104] **G** rit. ♩ = 40

H Senza misura con rubato

♩ = 52 rit. ♩ = 40

attacca

2
4

IV -----
con sord. [fibre mute]

IV -----

lyrical

[slow waver tone] senza sord.

legato

tr

gliss.

43

Tbn.

p *mf* *mp* *pp* *mp* *ppp* *mf* *f* *ppp*

Bng.

... a thought provoking exhibition ...

[♩ = 104] **G** rit. ♩ = 40

H Senza misura con rubato

♩ = 52 rit. ♩ = 40

attacca

[to mba.]

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

mf *ppp*

Vib.

f *mp* *p* *mf*
poco ped. Ped. Ped. Ped.

II. Sonatine per Due

... with initial hesitancy ...

2 ♩ = 60 rit. [♩ = 60] ♩ = 120 rit. ♩ = 60 ♩ = 92 I ♩ = 52 ... a surge of confidence ...

56

Tbn. **4** **4**

Bng. **4** **4**

Mar. **2** ♩ = 60 rit. [♩ = 60] ♩ = 120 rit. ♩ = 60 ♩ = 92 I ♩ = 52 ... a surge of confidence ...

mf *f* *mf* *f*

mp *pp* *mf* *f* *mp* *pp* *f* *mp* *f*

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

♩ = 104 rit. J ♩ = 60 rit. [♩ = 40] ♩ = 120 rit. [♩ = 60] rit. [♩ = 60] attacca

65

Tbn. con sord. [rubber mute] [waver tone] senza sord.

Bng.

Mar. ♩ = 104 rit. J ♩ = 60 rit. [♩ = 40] ♩ = 120 rit. [♩ = 60] rit. [♩ = 60] attacca [to vib.]

pp *mf* *p* *mf* *f* *mp* *ppp*

ff *mp* *pp* *mp* *pp* *p* *ppp*

III. Arlechino Azzurro [Blue Harlequin]

3 ♩ = 72 ... with confidence and sincerity ...

poco rit. [♩ = 60] [♩ = 72] poco accel.

4 [breathy waver tone] II [subtle waver tone] [vibrato]

Tbn. 74 4/4

mp pp mf pp p mf pp

Vib. 3 ♩ = 72 ... with confidence and sincerity ...

poco rit. [♩ = 60] [♩ = 72] poco accel.

f poco ped. Ped. poco ped. Ped. poco ped. ff

III --- III --- IV ---

[breathy phrasing] [pedal tone]

Tbn. 82 4/4

mp pp mp pp mp f p mp pp mp mf f mf f

Vib. 3 ♩ = 76 rit. [♩ = 60] K rit. [♩ = 44] ... with flamboyant expression ... poco accel.

f p f mp f ff mf

ped. ped. ped. poco ped. ped.

... a melodic interlude ...

M [♩ = 52] rit. [♩ = 40] rit. [♩ = 40] ♩ = 60 poco rit. ♩ = 48 rit. [♩ = 40]

[fibre mute]

con sord. lyrical rubato

[wide variable vibrato]

lyrical rubato

[wide variable vibrato]

Tbn. 89

mp pp mp

Bng.

... a melodic interlude ...

M [♩ = 52] rit. [♩ = 40] rit. [♩ = 40] ♩ = 60 poco rit. ♩ = 48 rit. [♩ = 40]

[subtle mandolin roll]

mp mf p mf ppp mf mp pp

poco ped. poco ped. poco ped. poco ped. poco ped. poco ped.

Vib.

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

N ♩ = 40 rit. [♩ = 60] ♩ = 88 rit. ♩ = 60

[legato]

senza sord.

[slow waver tone]

IV

Tbn. 96

ppp mp f mp ppp p mf ppp f

Bng.

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

N ♩ = 40 rit. [♩ = 60] ♩ = 88 rit. ♩ = 60

rubato

rubato

p mf p mp mf f mf

poco ped. poco ped. poco ped. poco ped.

Vib.

... with virtuosic energy final words and parting gestures ...

O rit. [♩ = 48] poco rit. [♩ = 40] rit. **P** ♩ = 108 poco accel. ♩ = 126

Tbn. 101 *gliss. bend* *solo rubato* *gliss.* VI - - III - - - - - [slow, smooth waver tone] *tr* III - - - *gliss.* *gliss. bend gliss.* [shudder] *tr*

mf *ppp* *mp* *mf* *ff* *f* *pp*

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

Vib. [to bow] arco l.v. [to beaters] [to bongos] *pp* *mp* *pp* *mf* *ff* *f*

Lead. *Lead.* *Lead.*

Detailed description of the musical score: The score is for three instruments: Tuba (Tbn.), Bongos (Bng.), and Vibraphone (Vib.). The Tbn. part starts at measure 101 with a 'gliss. bend' and 'solo rubato' marking. It features complex rhythmic patterns with triplets and quintuplets, and a 'slow, smooth waver tone' section. The Bng. part includes 'slap' and 'to vib.' markings. The Vib. part has 'to bow', 'arco', 'l.v.', 'to beaters', and 'to bongos' markings. Dynamics range from *ppp* to *ff*. The score is divided into two sections: '... with virtuosic energy ...' and '... final words and parting gestures ...'. Tempo markings include 'rit.', 'poco rit.', and 'poco accel.' with corresponding metronome markings.

The Pictures on Your Wall
(Three duets for trombone and percussion)

Ian Percy
2003
(Revised 2009)

iancarlpercy@gmail.co.uk
www.ianpercy.me.uk