

# Dreams of Love and Hate

## **Twelve Dreams in Twelve-Tone**

(After Boulez)

For solo piano

**Ian Percy**

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(And all the spaces in between)

[Block Form Reference Score]

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- I. In Black and White – In Love and Hate
- II. A Sporadic Montage of Recent Events in Glorious Technicolour
- IV. Panoptic Acoustics in Stasis (voices in your head) ...
- V. Short Waves of Inconsistent Emotion
- VII. A Lucid and Linear Individual Thought
- VIII. Just look at all the luxurious spaces we can share
- X. Twisting and Turning – So much wasted energy
- XI. The truth is often just out of reach ...

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**Dreams of Love and Hate**  
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**Twelve Dreams in Twelve-tone**  
(After Boulez)

This version of *Dreams of Love and Hate* is a multiple movement work for solo piano. It takes its name in part from *Liebesträume* (Dreams of Love), a work composed by Franz Liszt (1811-1886) in 1850 that is also quoted (from a distance) within this composition.

In memory of Pierre Boulez (1925-2016), who passed away in January 2016, this piece was composed using the twelve-tone row from Boulez's *Douze Notations pour Piano* (1945-1946) (published 1985) as the primary source material.

Although written when Boulez was twenty years old, *Douze Notations* (Twelve Notations) became a mainstay of the composer's repertoire. The piece consists of twelve, twelve-bar movements, each composed with the same twelve-tone row in its many variable guises, transpositions, retrogrades and inversions.

A<sup>b</sup> – B<sup>b</sup> – E<sup>b</sup> – D – A – E – C – F – D<sup>b</sup> – G – F<sup>#</sup> – B

**Boulez 12-tone row:** Douze Notations (Twelve Notations) pour piano (1945-46)



Alternate interval routes/pathways:

Ascend: Maj2 - P4th - Maj7 - P5th - P5th - min6 - P4th - min6 - Tritone - Maj7 - P4th - [Maj6]  
Descend: min7 - P5th - min2 - P4th - P4th - Maj3 - P5th - Maj3 - Tritone - min2 - P5th - [min3]

**Pitch Matrix:** Pierre Boulez twelve-tone row – *Douze Notations pour Piano* (1945-46)

A <sup>b</sup>	B <sup>b</sup>	E <sup>b</sup>	D	A	E	C	F	D <sup>b</sup>	G	F <sup>#</sup>	B
F <sup>#</sup>	A <sup>b</sup>	D <sup>b</sup>	C	G	D	B <sup>b</sup>	E <sup>b</sup>	B	F	E	A
D <sup>b</sup>	E <sup>b</sup>	A <sup>b</sup>	G	D	A	F	B <sup>b</sup>	F <sup>#</sup>	C	B	E
D	E	A	A <sup>b</sup>	E <sup>b</sup>	B <sup>b</sup>	F <sup>#</sup>	B	G	D <sup>b</sup>	C	F
G	A	D	D <sup>b</sup>	A <sup>b</sup>	E <sup>b</sup>	B	E	C	F <sup>#</sup>	F	B <sup>b</sup>
C	D	G	F <sup>#</sup>	D <sup>b</sup>	A <sup>b</sup>	E	A	F	B	B <sup>b</sup>	E <sup>b</sup>
E	F <sup>#</sup>	B	B <sup>b</sup>	F	C	A <sup>b</sup>	D <sup>b</sup>	A	E <sup>b</sup>	D	G
B	D <sup>b</sup>	F <sup>#</sup>	F	C	G	E <sup>b</sup>	A <sup>b</sup>	E	B <sup>b</sup>	A	D
E <sup>b</sup>	F	B <sup>b</sup>	A	E	B	G	C	A <sup>b</sup>	D	D <sup>b</sup>	F <sup>#</sup>
A	B	E	E <sup>b</sup>	B <sup>b</sup>	F	D <sup>b</sup>	F <sup>#</sup>	D	A <sup>b</sup>	G	C
B <sup>b</sup>	C	F	E	B	F <sup>#</sup>	D	G	E <sup>b</sup>	A	A <sup>b</sup>	D <sup>b</sup>
F	G	C	B	F <sup>#</sup>	D <sup>b</sup>	A	D	B <sup>b</sup>	E	E <sup>b</sup>	A <sup>b</sup>

As Liszt's *Liebesträume* inspired the title for this piece, it was decided that a quotation from No.3 would be used. In a rather serendipitous coincidence, the three pitches of the chosen quote (C – D<sup>b</sup> – F) are present within the span of a trichord subset in the Boulez row. This allowed the quote to be sewn subtly within the natural fabric of the emerging movements. Instances where these pitches appear together have been highlighted within the matrix.

Two versions of *Dreams of Love and Hate* exist; the first is a study score containing twelve movements (studies) juxtaposed in chronological order. The second (and perhaps preferred) version is a reduced block-form performance score, where some of the more abstract studies have been omitted and the work is presented as (eight) individual 'dreams'.

Each of the movements is either 12, 24 or 36 bars long and all are composed from the Boulez 12-tone row in varying combinations of strict-order 12-tone, strict-order subset (PC set), unordered subsets juxtaposed in strict-order and unordered subsets. Through exploring the internal subsets harmonically with predetermined decisions on interval-types, this work takes a less dissonant approach to the pitch organisation of the row than Boulez. The resultant primary chords provided internal pitch-schemes for the movements in microform and for the piece as a whole in macro form.

Recent works (*Self-Perpetuum* for chamber ensemble and *Mystics* for piano duo) have explored pitch-schemes modulating by a semi-tone. With the Boulez row starting in A<sup>b</sup> Lydian (A<sup>b</sup> – B<sup>b</sup> – E<sup>b</sup> – D) and ending in G Lydian (C<sup>#</sup> – G – F<sup>#</sup> – B), working with this row naturally continues this connection.

**Primary Chords:** Used to shape internal pitch-schemes for the individual movements in microform and for the work as a whole in macro form:

**Primary Trichords:** Chord spellings avoid adjacent semi-tones and compound intervals

Primary trichord 1	Primary trichord 2	Primary trichord 3	Primary trichord 4	Primary trichord 1
0-2-7 (3-9)	0-2-7 (3-9)	0-1-5 (3-4)	0-1-5 (3-4)	0-2-7 (3-9)
A <sup>b</sup> 9(omit3)	A(sus4)	D <sup>b</sup> maj7(omit5)	Gmaj7(omit5)	E <sup>b</sup> (sus4)

**Primary Tetrachords:** Chord spellings avoid adjacent semi-tones and compound intervals

Primary tetrachord 1	Primary tetrachord 2	Primary tetrachord 3	Primary tetrachord 1
0-1-5-7 (4-16)	0-1-5-8 (4-20)	0-1-5-7 (4-16)	0-1-5-7 (4-16)
E <sup>b</sup> maj7(sus4)	Fmaj7	Gmaj7(b5)	E <sup>b</sup> maj7(sus4)

**Primary Pentachords:** Chord spellings avoid adjacent semi-tones and adjacent compound intervals

Pentachord 1	Pentachord 2	Pentachord 3	Pentachord 4	Pentachord 1
0-1-2-6-7 (5-7)	0-1-3-5-8 (5-27)	0-1-2-6-7 (5-7)	0-1-2-4-5 (5-3)	0-1-2-6-7 (5-7)
	Dm <sup>9</sup>	D <sup>b</sup> maj11(b5)		

0-1-5-6-7 (5-7)

The composer would like to thank concert pianist Lauryna Sableviciute for providing the initial stimulus for this composition.

“Boulez loved Debussy's music; he travelled a lot in the East and actually discovered Kurtág. Kurtág and Liszt are very different indeed but both quite theatrical in their own music and all this I thought was a very deep strand that connects them all. Kurtág is celebrating his 90th and poor Boulez just died this year. I want to learn the chosen pieces, celebrate their lives and their music and for this concert this is what I want to perform”.

Lauryna Sableviciute (May 2016).

## Cited Pieces:

Franz Liszt (1811-1886): Liebesträume (Dreams of Love) Number 3 (1850)

Pierre Boulez (1925-2016): Douze Notations (Twelve Notations) pour Piano (1945-46)

Liebesträume is a set of three solo piano works (S541/R.211) published in 1850 by Franz Liszt (1811-1886). They are solo piano transcriptions of songs based on poems by Uhland and Frelligrath. Number three is in three sections (A<sup>b</sup> Major – B Major/G<sup>#</sup> minor – C Major/atonal – A<sup>b</sup> Major), is the most famous and is about unconditional love (two is about erotic love and one is about platonic love).

**A Footnote of Interest (perhaps):** On the subject of pitch organisation ...

“The ‘five-flat’ key-signature (D<sup>b</sup> Major/B<sup>b</sup> minor) used as an abstract collection of notes and rotating modes rather than a fixed parent scale, is of particular interest to the composer at this time (especially when writing for piano), due to the fact it contains the most perfect, perfect-fourth (in equal temperament): C/F, surrounded by the notes of G<sup>b</sup> Major Pentatonic: G<sup>b</sup> – A<sup>b</sup> – B<sup>b</sup> – D<sup>b</sup> – E<sup>b</sup> – G<sup>b</sup>. These five notes account for all of the black keys on the piano and produce rotating modes of G<sup>b</sup> Major Pentatonic, with the mode depending upon the order in which the notes are voiced, and which note the phrases resolve to (modal centre can of course be further enforced through vertical harmony and texture). Incidentally, the ‘five-flat’ scale also accounts for the first seven steps of the cycle of fourths: C – F – B<sup>b</sup> – E<sup>b</sup> – A<sup>b</sup> – D<sup>b</sup> – G<sup>b</sup>.

The seven-note diatonic scale can be quite naturally extended to a more chromatic nine-note scale through utilising alternate versions of the relative minor (in this case the relevant B<sup>b</sup> melodic and harmonic minor scales) to introduce the notes G and A natural: C – D<sup>b</sup> – E<sup>b</sup> – F – G<sup>b</sup> – G – A<sup>b</sup> – A – B<sup>b</sup> – C (Nonachord 9-7).

Alternatively, resolving to a C (C/F) within D<sup>b</sup> Major means one is in C Locrian mode. Resolving to G<sup>b</sup> (G<sup>b</sup> Major Pentatonic) within D<sup>b</sup> Major means one is in G<sup>b</sup> Lydian mode. The tonal centre (home tone) is therefore blurred, and the key-signature has been organised into separate musical components that are no longer governed by the traditional rules of functioning harmony.

In addition, D<sup>b</sup> Major (or any Major scale) and its six modes can be referred to in 12-tone theory as Heptachord 7-35. The complement to 7-35 is the Pentachord 5-35, which is also recognised as the Major Pentatonic Scale, therefore, all Major scales in the diatonic system subsume a direct transposition of its own complement: The actual pitch complement to the D<sup>b</sup> Major scale is G Major Pentatonic, which offers the potential for an almost imperceptible semi-tone modulation from G<sup>b</sup> to G natural.”

Dr Ian Percy (October 2016).

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(and all the spaces in between)

## Twelve Dreams in Twelve-Tone

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### Dream One: In Black and White - In Love and Hate ...

... exhilarating moments and a warm embrace (in the beginning) ...

... moods can change in the flutter of an eye (REM) ...

... melancholy and pensive, with a dash of disdain ...

**1** ♩ = 60 *accel.* . . . [♩ = 88] ♩ = 60

*rit.* . . . . .

**A** ♩ = 40

*poco rit.* . . . . .

*attacca*

(arpeggiate/break [ad lib.] all chords and intervals throughout)

*molto rubato, molto espress.*

### Dream Two: A sporadic montage of recent events in glorious technicolour ...

... in mysterious ambiguity (who knows what the future holds) ...

*attacca*

**2** ♩ = 100 ... with energy ... *rit.* . . . . . [♩ = 72] **B** ♩ = 100 ... but what should we do next ..?

**C** *rit.* . . . . . ♩ = 72

*rit.* . . . . . [♩ = 40]

(arpeggiate/break [ad lib.] all chords and intervals throughout)

*poco rubato*

*molto rubato*

*poco rubato*

*molto rubato, molto espress.*



**Dream Four: Panoptic acoustics in stasis (voices in your head) ...**

**4** ♩ = 72 ... stark and abstract ... poco rit. -----

*molto rubato, molto espress.*

... just look at all the empty spaces we must fill (infinite boundaries) ...

**D** ♩ = 60 poco rit. ----- [♩ = 52] poco rit. ----- [♩ = 44]

25

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

8<sup>va</sup> ----- 8<sup>va</sup> -----

... to be continued ...

**Dream Five: Short waves of inconsistent emotion ...**

... soothing waves of confident (but complicated) pleasure ...

**5** ♩ = 72 rit. . . . . accel. . . . . [♩ = 72] poco rit. . . . . **E** ♩ = 60 poco rit. . . . . [♩ = 52] poco rit. . . . . [♩ = 40]

*molto rubato, molto espress.* (arpeggiate/break [ad lib.] all chords and intervals throughout)

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

Ped. 8<sup>va</sup>

**Dream Seven: A lucid and linear individual thought ...**

... with passion, but growing more relaxed ...

**7** ♩ = 60 ... gently ... accel. . . . . [♩ = 72] **F** ♩ = 60 ... neutral colours ... **G** poco rit. . . . . [♩ = 40]

*molto rubato, molto espress.* (arpeggiate/break [ad lib.] all chords and intervals throughout)

49 *ppp* *mf* *ppp*

*slow*

Ped.

**Dream Eight: Just look at all the luxurious spaces we can share ...**

**8** ♩ = 108 ... lively and positive ... poco rit. [♩ = 88]

**H** ♩ = 108 ... with enthusiasm ... poco rit. [♩ = 88]

poco rit.

*molto rubato, molto espress.*

(arpeggiate/break [ad lib.] all chords and intervals throughout) *poco rubato*

61

*p* *ppp* *p* *ppp* *p* *ppp* *p*

Red.

[♩ = 69]

**I** ♩ = 60 ... hesitant, with increasing anxiety ...

poco rit. [♩ = 52]

**J** ♩ = 60 ... with restrained optimism ... poco rit.

poco rit. *molto rubato, molto espress.*

*molto rubato, molto espress.*

*poco rubato*

72

*ppp* *mf* *p* *f* *ppp* *p* *mf*

♩ = 52

**K** ... sometimes it is better to just let go (or perhaps just hold on) ..?

**L** ... serene (all is quiet) ... poco rit. [♩ = 40] poco rit.

*very slow*

**attaca**

83

*p* *ppp* *p* *ppp*

**Dream Ten: Twisting and turning - So much wasted energy ...**

**10** ♩ = 72 *poco rit.* . . . . . [♩ = 60] *poco rit.* . . . . . [♩ = 52] *poco rit.* . . . . . [♩ = 46] *poco rit.* . . . . .

*fluid legato rubato*

*molto legato rubato*

... peaceful and relaxed - the calm after the storm (still motion) ...

... remnants of an eternal thematic cycle (slow motion) ...

... ascending into the infinite (frozen motion) ...

**M** ♩ = 40 *poco rit.* . . . . . **N** ♩ = 60 *poco rit.* . . . . . ♩ = 52 **O** *poco rit.* . . . . . [♩ = 40]

*molto rubato, molto espress.*

(arpeggiate/break [ad lib.] all chords and intervals throughout)

**Dream Eleven: The truth is often just out of reach ...**

... in a relaxed rhythm, but with increasing tension and agitation ...

... resigned to the whims of fate, but remaining resolute and positive ...

**11** ♩ = 66 rit. . . . . [♩ = 56] poco rit. . . . . [♩ = 48]

**P** poco rit. . . . . [♩ = 40]

*molto rubato, molto espress.*

Musical score for piano, measures 121-130. The score is in 3/4 time and features a complex melodic line in the right hand with many triplets and a more rhythmic bass line. Dynamics range from *mp* to *pp*. Performance instructions include *molto rubato, molto espress.* and **P**. The score includes various articulations such as slurs, accents, and breath marks. The right hand contains numerous triplet figures and slurs, while the left hand features a steady rhythmic accompaniment with some triplet patterns. The piece concludes with a *pp* dynamic and a final chord.

*Ped.*

... to be continued ...

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