

Perhaps We Will All Wake Up in Time?

For solo piano

Ian Percy

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[Living with a past, present and future]

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2017

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Prelude

1. Floating in sublime ignorance (is bliss) ...
2. Please just sit down, shut up and listen for once ...
3. Resisting the comfort of apathy ...
4. ... And who really gives a **** anyway?
5. Drifting deep within the ethereal continuum of collective consciousness ...
6. Walking the hallowed halls of standards and traditions ...

Coda

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This is a multiple movement work for solo piano composed during 2017. Throughout 2015-17 the composer has been involved with the preparation, research and planning for a large-scale orchestral work (*Sacsayhuaman*) and has used this practical research as a catalyst to examine some of the more intricate inner mechanics and micro components of pitch organisation, composing harmonic structures (pitch-schemes, cycles and progressions) and melodic contours (motives, melodies and themes) suitable for potential exposition and development in large-scale orchestral form.

For reasons essential to the conception of the orchestral piece, the composer developed symmetrical, asymmetrical and proportional pitch palindromes and palindromic rhythms in a recent work for chamber trio and percussion: *The Palindrome Triptychs – Part Two (Ultima Thule)*. Through an approach he has labelled *Matryoshka* form, the triptychs explore palindromes within palindromes, combinatorial sets within combinatorial rows to arrive at their ultimate destination: twelve-tone (vertical and linear) pitch palindromes.

The research for *Sacsayhuaman* investigates concepts of Chaos Theory: pairs of chaotic attractors/distractors and the clear comparisons one can find in reference to the variable interactions of two (or more) musical instruments. The composer recognises potential to use Chaos Theories to determine (or inform) the composition of proportional, symmetrical and asymmetrical micro, meso and macro musical form and musical units, whilst establishing liminal and subliminal inner relationships between the interactions of instrumentation (pitch register/pitch timbre) within the orchestra and variable concepts for controlling the combined timbres of the orchestra as a single symbiotic entity. This research continues studies into universal theories, acoustics and acoustic resonance to inform compositional methodologies synonymous with his recent portfolio.

Starting from a crescendo of Acoustic Saturation, *Sacsayhuaman* will open with an orchestral tutti in full volume and spend the following bars (and minutes) dissipating this opening crescendo. The opening chord must be a symmetrical twelve-tone (vertical and linear) pitch palindrome, and (further informed by this recent series of compositions) will be one of Elliot Carter's Symmetrically Inverted All-Interval Twelve-Note chords (SI AITN). Only four SI-AITN chords contain the All-Triad Hexachord (ATH) 6-z17 (012478) in prime form (palindromes within palindromes): SI AITN Chords 1, 3, 58 and 60.

Perhaps We Will All Wake Up in Time was conceived and composed from an abstract musical genesis, with one aim: to explore the vertical and linear musical possibilities for SI AITN Chords (Carter numbers) 1 and 60.

The initial formal framework for each movement focuses upon the linear motives and melodic contours of the SI AITN chords, alongside vertical chord cycles, progressions and rotations of combinatorial material found within their parent hexachords: 6-14 (013458) and 6-32* (024579).

The musical character the contours introduced were initially composed in reaction to the narrative suggested by the title, but, in turn, informed internal narrative, connectives and subtitles for the movements. The emotional content of the emerging music seemed to naturally stipulate the placement of materials within the eventual macro form.

Perhaps We Will All Wake Up in Time is a lyrical and expressive multiple movement work composed for the virtuosic and idiomatic qualities of solo piano.

SI AITN 1: 27431 6 E985T (parent hexachord 6-14)

0	2	9	1	4	5	11	10	7	3	8	6
10	0	7	11	2	3	9	8	5	1	6	4
3	5	0	4	7	8	2	1	10	6	11	9
11	1	8	0	3	4	10	9	6	2	7	5
8	10	5	9	0	1	7	6	3	11	4	2
7	9	4	8	11	0	6	5	2	10	3	1
1	3	10	2	5	6	0	11	8	4	9	7
2	4	11	3	6	7	1	0	9	5	10	8
5	7	2	6	9	10	4	3	0	8	1	11
9	11	6	10	1	2	8	7	4	0	5	3
4	6	1	5	8	9	3	2	11	7	0	10
6	8	3	7	10	11	5	4	1	9	2	0

SI AITN60: 21437 6 598ET (parent hexachord 6-32)

0	2	3	7	10	5	11	4	1	9	8	6
10	0	1	5	8	3	9	2	11	7	6	4
9	11	0	4	7	2	8	1	10	6	5	3
5	7	8	0	3	10	4	9	6	2	1	11
2	4	5	9	0	7	1	6	3	11	10	8
7	9	10	2	5	0	6	11	8	4	3	1
1	3	4	8	11	6	0	5	2	10	9	7
8	10	11	3	6	1	7	0	9	5	4	2
11	1	2	6	9	4	10	3	0	8	7	5
3	5	6	10	1	8	2	7	4	0	11	9
4	6	7	11	2	9	3	8	5	1	0	10
6	8	9	1	4	11	5	10	7	3	2	0

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

“The ‘five-flat’ key-signature (D^b Major/B^b 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^b Major Pentatonic: G^b – A^b – B^b – D^b – E^b – G^b. These five notes account for all of the black keys on the piano and produce rotating modes of G^b 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^b – E^b – A^b – D^b – G^b.

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^b melodic and harmonic minor scales) to introduce the notes G and A natural: C – D^b – E^b – F – G^b – G – A^b – A – B^b – C (Nonachord 9-7). Alternatively, resolving to a C (C/F) within D^b Major means one is in C Locrian mode. Resolving to G^b (G^b Major Pentatonic) within D^b Major means one is in G^b 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^b 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^b Major scale is G Major Pentatonic, which offers the potential for an almost imperceptible semi-tone modulation from G^b to G natural.”

Dr Ian Percy

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Prelude

... an expression of warm emotion (confident, flamboyant and unpredictable) ...

... sometimes we just have to let things go (and go with it) ...

4
4

molto espressive rubato

♩ = 88 ... a resonance of sadness ... *poco rit.*

A ♩ = 72

accel.

allow time for most decay to dissipate ...

The first system of the musical score is written for piano in 4/4 time. The key signature has two flats (B-flat and E-flat). The tempo is marked as ♩ = 88. The piece begins with a *molto espressive rubato* instruction. The first few measures are marked *ppp* and *p*. The bass line features complex rhythmic patterns with triplets and sextuplets, and a 7:4 time signature change. The treble line has a melodic line with slurs and accents. The system concludes with a *mp* dynamic and a tempo change to ♩ = 72, marked with a box 'A'. The final measure of the system is marked *ppp* and *p*.

Ed.

... releasing emotions can be cathartic, but make sure you do it with style ...

B ♩ = 88

poco rit.

♩ = 72]

poco rit.

♩ = 60]

attacca

allow time for most decay to dissipate ...

g^{na}

allow time for decay to dissipate naturally ...

The second system of the musical score continues from the first system. It begins at measure 10. The tempo is marked as ♩ = 88. The piece continues with a *poco rit.* instruction. The first few measures are marked *mp* and *ppp*. The bass line features complex rhythmic patterns with triplets and sextuplets, and a 7:4 time signature change. The treble line has a melodic line with slurs and accents. The system concludes with a *p* dynamic and a tempo change to ♩ = 72, marked with a box 'B'. The final measure of the system is marked *ppp* and *ppp*.

g^{na}

1. ... floating in sublime ignorance (is bliss) ...

... but does anyone really give a **** anymore?

1 ♩ = 52 ... a remnant of guilt and regret ... rit. ... **C** ♩ = 40 ... we have all the time in the world ... **D** accel. ... [♩ = 60]

4/4 *molto espressivo rubato*

allow time for most decay to dissipate ... allow time for most decay to dissipate ...

ppp pp mp pp p PPP mf f mf mp

8^{va}-----

... who knows what the future holds - indeterminate ambiguity ...

E ♩ = 76 ... with relaxed (but assertive) energy ... poco rit. ... [♩ = 66] **F** rit. ... [♩ = 48] rit. ... [♩ = 40]

arpeggiate/break (ad lib.) all stacked chords/intervals throughout ...

allow time for decay to dissipate naturally ...

p mf mp p ppp

8^{va}-----

8^{va}-----

... (if only) ... slow, thoughtful and lyrical ...

... changing moods and conflicting emotions: ambient and relaxed (intense and sinister) ...

G ♩ = 40 **poco accel.** ♩ = 52

H **poco rit.** [♩ = 40] **poco rit.**

arpeggiate/break (ad lib.) all stacked chords/intervals throughout ...

allow time for most decay to dissipate ...

molto espressive rubato

Musical score for section G and H, measures 44-55. The score is written for piano and includes dynamic markings such as *p*, *mp*, *mf*, *f*, *p*, and *pp*. It features complex textures with triplets and arpeggiated chords. The tempo is marked as ♩ = 40 for section G, changes to ♩ = 52 for section H, and returns to ♩ = 40. The performance style is *molto espressive rubato*. A section marked *8^{vb}* is indicated at the end of the score.

... sometimes it is hard to see the forest through all the trees ...

I ♩ = 88 ... pseudo simplicity, tonal impressionism and blurred melodic outlines ...

poco rit. [♩ = 72]

arpeggiate/break (ad lib.) all stacked chords/intervals throughout ...

allow time for some decay to dissipate ...

allow time for decay to dissipate naturally ...

molto espressive rubato

Musical score for section I, measures 56-66. The score is written for piano and includes dynamic markings such as *ppp*, *pp*, *mp*, *ppp*, *mp*, *mf*, and *pp*. It features stacked chords and intervals. The tempo is marked as ♩ = 88 and changes to ♩ = 72. The performance style is *molto espressive rubato*.

2. ... please just sit down, shut up and listen for once ...

2 ♩ = 88 ... a false reminiscence of the late nineteenth century ...

J rit. [♩ = 60]

rit. [♩ = 40]

4 *molto espressivo rubato*

allow time for most decay to dissipate ...

allow time for most decay to dissipate ...

68 *f* *mf* *mp* *p* *ppp*

8^{sub}.....]

... some people are just plain mean ...

... so what if everyone knows? (the world will keep on spinning) ...

K ♩ = 88 ... agitated and impatient (enough is enough) ...

rit. [♩ = 72]

L rit. ♩ = 60

allow time for most decay to dissipate ...

79 *mf* *p* *mp* *mf* *mp* *mf* *pp*

... I swear the clock is ticking backwards ...

... the tears of a clown (just keep flowing) ...

attaca

M ♩ = 60 ... no matter how hard we try the doors keep closing ... *poco rit.*

[♩ = 52]

N rit. [♩ = 40] *poco rit.*

allow time for most decay to dissipate ...

allow time for decay to dissipate naturally ...

91 *mp* *p* *mf* *p* *pp* *p* *ppp*

3. ... resisting the comfort of apathy ...

... in majestic ambiguity ...

... with just a little more warmth and sincerity (we could convince them all) ...

3 ♩ = 60 poco rit. [♩ = 52] **O** ♩ = 60 rit. ♩ = 52 rit. [♩ = 40]

arpeggiate/break (ad lib.) all stacked chords/intervals throughout ...

molto espressivo rubato

allow time for most decay to dissipate ...

4
4

103

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

... bridges and chains (links and connectives): lyrical harmony and primal building blocks ...

P ♩ = 96 ... relaxed and confident ... poco accel. ♩ = 108 poco rit. ♩ = 96 **attaca**

arpeggiate/break (ad lib.) all stacked chords/intervals throughout ...

allow time for decay to dissipate naturally ...

116

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

4. ... and who really gives a ***** anyway?

... with continuous controlled momentum and gathering intensity ...

4 ♩ = 46 **poco accel.** [♩ = 60] **rit.** [♩ = 40]

4 *molto espressivo rubato*

129

p *mp* *mf* *mp* *ppp*

... questions lead to answers lead to questions ...

Q ♩ = 52 **rit.** **R** ♩ = 40 ... once you learn to recognise the worst, the rest is not so bad ... **S** ♩ = 60 **rit.** [♩ = 40]

allow time for decay
to dissipate naturally ...

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

5. ... drifting deep within the ethereal continuum of collective consciousness ...

... that was then, but this is now (it is sad to see the end of the ride approaching) ...

5 ♩ = 60 ... an eternal memory: peacefully floating ... poco rit. ♩ = 52

T ... if only we had said that then ... poco rit. [♩ = 40]

4 *molto expressive rubato* *arpeggiate/break (ad lib.) all stacked chords/intervals throughout ...*

poco rubato

allow time for most decay to dissipate ...

151

... sancta simplicitas ...

... who wants to be Bodhisattva these days anyway?

... an eternal thought for the akashic record ...

U ♩ = 60 ... if only we could freeze time (sometimes) ...

V ♩ = 52 poco rit.

W ♩ = 46 poco rit. [♩ = 40]

allow time for most decay to dissipate ...

molto expressive rubato

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X ♩ = 96 ... relaxed and lyrical: pseudo jazz impressionism ...

poco accel. [♩ = 108]

poco rit. ♩ = 96

attaca

arpeggiate/break (ad lib.) all stacked chords/intervals throughout ...

molto espressive rubato

allow time for most decay to dissipate ...

175

6. ... walking the hallowed halls of standards and traditions ...

... living with a past, present and future ...

6 ♩ = 69 ... a universal melody for all saints and sinners ... *accel.* [♩ = 88] **Y** *rit.* [♩ = 69] *poco rit.*

4 *molto espressivo rubato*

arpeggiate/break (ad lib.) all stacked chords/intervals throughout ...

allow time for decay to thin ...

188

... sometimes a statement must be repeated if it is to be heard ...

... we stand on the shoulders of giants ... for all the faces and places we have called home ...

[♩ = 60] **Z** ♩ = 69 *accel.* [♩ = 88] **AA** *rit.* ♩ = 69 *rit.* ♩ = 40 **attacca**

allow time for most decay to dissipate ...

allow time for decay to dissipate naturally ...

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Coda

... an expression of warm emotion (confident, flamboyant and unpredictable) ...

... sometimes we just have to let things go (and go with it) ...

♩ = 88 ... a resonance of sadness ... poco rit. ----- **BB** ♩ = 72 ----- accel. -----

4/4 *molto espressive rubato*

allow time for most decay to dissipate ...

211

... releasing emotions can be cathartic, but make sure you do it with style ...

CC ♩ = 88 poco rit. ----- [♩ = 72] poco rit. ----- [♩ = 60]

allow time for most decay to dissipate ...

220

... the sun is setting and the harbour is in sight ...

... a closing lullaby for the masses ... perhaps we will all wake up in time?

DD ♩ = 60 rit. ----- [♩ = 50] rit. ----- [♩ = 40] **EE** ♩ = 50 rit. ----- [♩ = 40] rit. -----

allow time for most decay to dissipate ... *arpeggiate/break (ad lib.) all stacked chords/intervals throughout ...* allow time for most decay to dissipate ... allow time for decay to thin ... allow time for decay to dissipate naturally ...

230

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