

Walking the Hallowed Halls

A Prelude (and Coda) for John

Piano

Ian Percy

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Reference Score

Duration ca. 2'30"

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A Note of Interest (perhaps): On the subject of pitch organisation and the composer's evolving concept of modal sfumato¹ ...

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 the 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. These notes (G^b – A^b – B^b – D^b – E^b – G^b) 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. The 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 naturally extended to a more chromatic nine-note scale through utilising alternate versions of the relative minor (B^b melodic and harmonic minor) to introduce the notes G and A natural. 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 is therefore blurred (modal sfumato) and the key signature has been organised into separate musical components. In addition, D^b Major 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 the Major Pentatonic Scale therefore, all major scales subsume a direct transposition of its own complement: The actual complement to D^b Major is G Major Pentatonic.

This is (of course) transposable through all twelve keys, but the black and white keys of the piano offer a valuable visual aid to the theorist and composer whilst working specifically with the 'five-flat' key signature. This same visual aid can also be used to help navigate unusual modulation and perhaps even shape overarching pitch schemes:

The 'five-sharp' key signature (B Major/G[#] minor) contains the two 'white' keys: B – E surrounded by the 'black' notes of F[#] Major Pentatonic: F[#] – G[#] – A[#] – C[#] – D[#] (cycle of fifths). The key has clearly modulated from C[#] Major to B Major, but the internal Major Pentatonic spelling remains the same (in enharmonic equivalents) and all of the modal relationships have changed ... Modal sfumato ...

¹ Sfumato: Technique used by Leonardo Da Vinci for softening the transition between colours: Imperceptible transitions between colours and tones ...

... Walking the Hallowed Halls ...

A Prelude (and Coda) for John

solo piano

Ian Percy

... Walking the hallowed halls of standards and traditions ...

Prelude

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

$\text{♩} = 69$... a universal melody for all saints and sinners ...

accel.

$\text{♩} = 88$

A

rit.

$\text{♩} = 69$

poco rit.

molto espressivo rubato

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

allow time for decay to thin ...

4
4
mp *mf* *mp* *p* *ppp*
Ped.

... 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 ...

$\text{♩} = 60$

B

$\text{♩} = 69$

accel.

$\text{♩} = 88$

C

rit.

$\text{♩} = 69$

rit.

$\text{♩} = 40$

allow time for most decay to dissipate ...

allow time for decay to dissipate naturally ...

12
mp *mf* *f* *mp* *pp* *ppp*
Ped.

Coda

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

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

D ♩ = 60 rit. [♩ = 50] rit. [♩ = 40] **E** ♩ = 50 rit. [♩ = 40] rit.

allow time for most
decay to dissipate ...

allow time for
decay to thin ...

allow time for decay
to dissipate naturally ...

24

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

allow time for most
decay to dissipate ...

allow time for
decay to thin ...

allow time for decay
to dissipate naturally ...

Red.

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Piano

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