

Perhaps We Will All Wake Up in Time?

For solo piano

Reduced Arrangement

Ian Percy

Perhaps We Will All Wake Up in Time?

[Living with a past, present and future]

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[Lullaby for the Masses]

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2017

(Arranged 2019)

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For solo piano

Prelude

Floating in sublime ignorance (is bliss) ...

Drifting deep within the ethereal continuum of collective consciousness ...

Walking the hallowed halls of standards and traditions ...

Coda

Duration: ca. 12-13 minutes

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This is a multiple movement work for solo piano composed during 2017. Throughout 2015-17 the composer had been involved with the preparation, research and planning for a large-scale orchestral work (*Sacsayhuaman*) and 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.

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 individual 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.

Reduced Arrangement: A Lullaby for the Masses (arranged 2019) ...

With the more dissonant, serious and (at times) aggressive 'linear development' movements (II – IV) omitted, this reduced arrangement still results in an analytically cohesive piece but presents a more concise lyrical and musically poignant sonic journey to the listener. Movement I (the longest of all the movements) still balances in contrast with and against its modal surroundings, but the poetic nature of the material in this arrangement seems exponentially amplified and emphasised. Perhaps catering to a more popularist taste, but as its composer, one was still not too close to the music not to be able to recognise the inherent aesthetic value of this reduced arrangement.

A Footnote 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 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 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. 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 alternate semi-tone modulations or shape overarching whole-tone 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: E – B – F[#] – C[#] – G[#] – D[#] – A[#]). The key has clearly modulated a whole tone from C[#]/D^b Major to B Major, but the internal Major Pentatonic spelling remains the same (in enharmonic equivalents). However, all of the internal modal relationships have changed. This can be seen as another example of the composer's evolving concept of Modal Sfumato: An almost imperceptible modulation between colours and tones, offering the potential for composing pseudo modulation within keys (modal modulation) and an alternative route to using elements of 'traditional' diatonic functioning harmony for actual modulation between keys and (in this instance) helping to navigate almost imperceptible semi-tone modulations and whole-tone pitch schemes ..."

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

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... a lullaby for the masses ...

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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 $\text{♩} = 88$... a resonance of sadness ... *poco rit.* **A** $\text{♩} = 72$ *accel.*

4 *molto rubato, molto espress.* allow time for most decay to dissipate ...

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

B $\text{♩} = 88$ *poco rit.* [$\text{♩} = 72$] *poco rit.* [$\text{♩} = 60$] **attacca**

allow time for most decay to dissipate *8va* allow time for decay to dissipate naturally ...

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 *molto rubato, molto espress.*

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} 8^{vb}

... 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^{vb}

... (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.**

allow time for most decay to dissipate ...

Musical score for section G and H, measures 44-55. The score is written for piano and bass. Section G (measures 44-52) is marked 'poco accel.' and features dynamics *p*, *mp*, *p*, *mp*, *mf*, *f*, *p*, and *pp*. Section H (measures 53-55) is marked 'poco rit.' and features dynamics *p*, *pp*, and *pp*. The score includes triplets, slurs, and a fermata over the final measure (55). A dashed line with '8va' indicates an octave shift for the final measure.

... 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]

allow time for some decay to dissipate ...

allow time for decay to dissipate naturally ...

Musical score for section I, measures 56-65. The score is written for piano and bass. It features a series of chords and melodic fragments. Dynamics include *ppp*, *pp*, *mp*, *ppp*, *mp*, *mf*, and *pp*. The score includes slurs, accents, and a fermata over the final measure (65).

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

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

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

poco rubato

allow time for most decay to dissipate ...

68

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

... sancta simplicitas ...

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

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

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

L ♩ = 52

poco rit. ...

M ♩ = 46

poco rit. ...

[♩ = 40]

molto rubato, molto espress.

allow time for most decay to dissipate ...

80

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

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

poco accel. ...

[♩ = 108]

poco rit. ...

♩ = 96

attaca

allow time for most decay to dissipate ...

92

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

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] O rit. [♩ = 69] poco rit.

4 *molto rubato, molto espress.*

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

allow time for decay to thin ...

105

... 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] P ♩ = 69 accel. [♩ = 88] Q rit. ♩ = 69 rit. ♩ = 40 attacca

allow time for most decay to dissipate ...

allow time for decay to dissipate naturally ...

116

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.

R ♩ = 72

accel.

4
4 molto rubato, molto espress.

allow time for most decay to dissipate ...

128

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

S ♩ = 88

poco rit.

[♩ = 72] poco rit.

[♩ = 60]

allow time for most decay to dissipate ...

8^{va}-----

137

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

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

T ♩ = 60 rit.

[♩ = 50] rit.

[♩ = 40]

U ♩ = 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 ...

147

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iancarlpercy@gmail.com

www.ianpercy.me.uk