

# **Ensuen**

For small chamber ensemble and percussion

**Ian Percy**

# Ensuen

[Musical Interludes from the Continuum of Life]

For small chamber ensemble and percussion  
(11 musicians)

**Score in C**

**Ian Percy**

2009/19

(Originally composed 2009/10. Score extensively revised and recomposed in 2019)

# Ensuen

[Musical Interludes from the Continuum of Life]

For small chamber ensemble and percussion

Flute  
B<sup>b</sup> clarinet  
B<sup>b</sup> bass clarinet

Percussion [3 players]:

Player 1: Suspended china and ride-bell cymbals, plus a snare drum [brushes, soft beaters, light sticks & a bow]  
Player 2: Small hand-held metal shaker, orchestral bass drum, congas [hands throughout] and low woodblock  
Player 3: Vibraphone [soft beaters & a bow]

Piano

String quartet

## Score in C

- I. ... After the Party: an intimate conversation between two people ...
- II. ... The Day of the Big Game ...
- III. ... Awaiting an Important Decision ...
- IV. ... The Morning After THAT Argument (or is it still the night before) – Grotesque Shadows and Dancing Demons ...

Duration: ca. 10-11 minutes

**Ian Percy**

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# Ensuen

[Musical Interludes from the Continuum of Life]

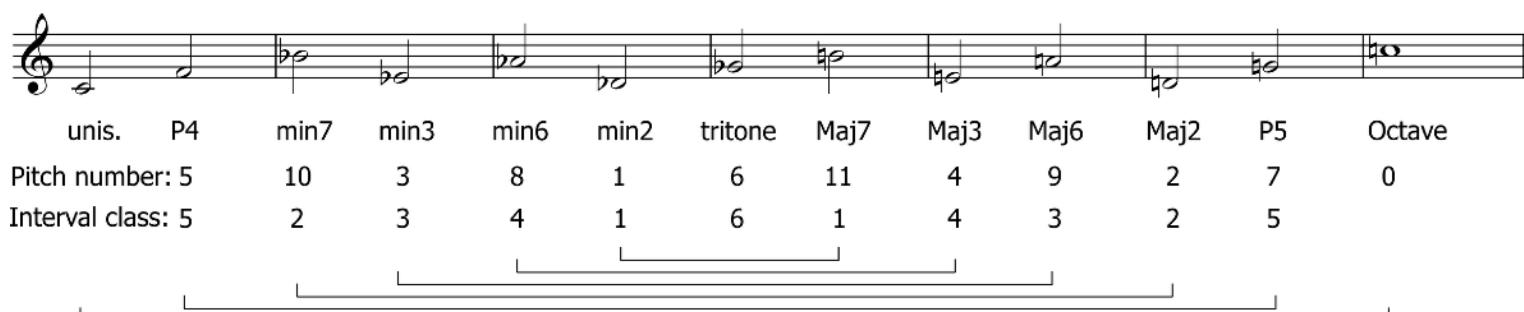
In four movements (scenarios from the continuum of life) for small chamber ensemble and percussion, the first sketches for *Ensuen* date back to November 2009. The score was originally completed in June 2010. Very little material was thrown away during a compositional process, which progressed fluidly (and to plan). This work was a continuation of research into equidistant scales and chromatic consonance and was the composer's first real piece since the completion of his PhD portfolio.

Whilst composing with African equidistant pentatonic scales (octave split into five steps of 2.4 semi-tones), clarinet microtonality and multiphonics for the electroacoustic pieces *When a Snake Eats its Own Tail* and *Equidistance – An African Hymn of Praise* during 2007, the composer found it difficult to utilise vertical harmony, so in more recent work (*Instant Conception* and *Acoustic Mandala*, 2009), Western forms of equidistant scales were explored, of which the cycle of fourths was one. It was noted how the cycle contained each of the twelve interval-types without repetition and produced symmetrical interval-classes:

**Cycle of Fourths [in intervals]:** No interval is repeated within the cycle



**Cycle of Fourths [within an octave]:** Symmetrical interval classes



The cycle of fourths can be described as a twelve-tone equidistant chromatic consonant scale. Like the six notes of the equidistant whole-tone scale, there is no inherent hierarchical reference to a home-tone unless one is established through the act of composition. The cycle of fourths is also a Symmetrically Inverted All-Interval Twelve-Note (SI AITN) Chord. Having flirted with the 'all-interval' connection and composed almost entirely with the cycle of fourths in Instant Conception, it seemed the logical next step was to focus exclusively upon the two All-Interval Tetrachords (AIT) and their retrograde inversions in this piece:

**All-Interval Tetrachords (AIT):** Contain all twelve interval types (six interval-classes) without replication <111111>

4-z29: Mvt. 1

4-z15: Mvt. 2

4-z15b: [RI of 0146]: Mvt. 3    4-z29b: [RI of 0137]: Mvt. 4



Scales were generated through combining the literal prime and inverted spellings for each of the four tetrachords:

**Prime 0137: 4-z29      Inverted 0137: 4-z29      0137 Combined: 7-33 (012468T) <262623> (Mvt. 1)**

0 1 3 7

**Prime 0146: 4-z15      Inverted 0146: 4-z15      0146 Combined: 6-z48 (012579) <232341> (Mvt. 2)**

0 1 4 6

**Prime 0256: 4-z15b      Inverted 0256: 4-z15b      0256 Combined: 6-z48 (012579) <232341> (Mvt. 3)**

0 2 5 6

**Prime 0467: 4-z29b      Inverted 0467: 4-z29b      0467 Combined: 6-z37 (012348) <432321> (Mvt. 4)**

0 4 6 7

Primary (and secondary) chords were generated from each step of each combined scale:

**4-z29 [0137] Combined P&I Scale 'primary' chords: 7-33 (012468T) <262623> (Mvt. 1)**

Cm<sup>Δ</sup>      D♭Δ+      E♭⁷+      F⁷      G⁷♭⁵      A∅      B⁷♭⁵      Cm<sup>Δ</sup>

**4-z15 [0146] Combined P&I Scale 'primary' chords: 6-z48 (012579) <232341> (Mvt. 2)**

CΔ+      C♯m⁷      E⁶      E⁹      F♯⁷sus⁴      A♭⁷+      B⁹⁹sus⁴      CΔ♭⁵

**4-z15b [0256] Combined P&I Scale 'primary' chords: 6-z48 (012579) <232341> (Mvt. 3)**

C⁷sus⁴      D⁷+      F¹³sus⁴      F⁹Δ⁵      Gm⁷      B♭¹³      B♭¹³+      Cadd⁹sus⁴

**4-z29b [0467] Combined P&I Scale 'primary' chords: 6-z37 (012348) <432321> (Mvt. 4)**

Cadd¹¹      Eadd⁹+      Fm(ma⁷)      F⁹♭⁵      G⁹⁹sus⁴      A♭⁷+      C⁹¹¹+

**Ensuen Pitch Matrices:**

**4-z15:** (0146/0256) <111111> All-Interval Tetrachord 1 (Inverts to 4-z15b) – Complement: 8-z15 (01234689) <555553>

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

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

**4-z29:** (0137/0467) <111111> All-Interval Tetrachord 2 (Inverts to 4-z29b) – Complement: 8-z29 (01235679) <555553>

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

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

**6-z37:** (012348) <432321> (Inverts to 6-z37) – Complement: 6-z4 (012456) <432321>

	I0	I1	I2	I3	I4	I8	
P0	0	1	2	3	4	8	R0
P11	11	0	1	2	3	7	R11
P10	10	11	0	1	2	6	R10
P9	9	10	11	0	1	5	R9
P8	8	9	10	11	0	4	R8
P4	4	5	6	7	8	0	R4
	RI0	RI1	RI2	RI3	RI4	RI8	

	I0	I1	I2	I3	I4	I8	
P0	C	C <sup>#</sup>	D	D <sup>#</sup>	E	G <sup>#</sup>	R0
P11	B	C	C <sup>#</sup>	D	D <sup>#</sup>	G	R11
P10	A <sup>#</sup>	B	C	C <sup>#</sup>	D	F <sup>#</sup>	R10
P9	A	A <sup>#</sup>	B	C	C <sup>#</sup>	F	R9
P8	G <sup>#</sup>	A	A <sup>#</sup>	B	C	E	R8
P4	E	F	F <sup>#</sup>	G	G <sup>#</sup>	C	R4
	RI0	RI1	RI2	RI3	RI4	RI8	

**6-z48:** (012579) <232341> (Inverts to 6-z48) – Complement: 6-z26 (013578) <232341>

	I0	I1	I2	I5	I7	I9	
P0	0	1	2	5	7	9	R0
P11	11	0	1	4	6	8	R11
P10	10	11	0	3	5	7	R10
P7	7	8	9	0	2	4	R7
P5	5	6	7	10	0	2	R5
P3	3	4	5	8	10	0	R3
	RI0	RI1	RI2	RI5	RI7	RI9	

	I0	I1	I2	I5	I7	I9	
P0	C	C <sup>#</sup>	D	F	G	A	R0
P11	B	C	C <sup>#</sup>	E	F <sup>#</sup>	G <sup>#</sup>	R11
P10	A <sup>#</sup>	B	C	D <sup>#</sup>	F	G	R10
P7	G	G <sup>#</sup>	A	C	D	E	R7
P5	F	F <sup>#</sup>	G	A <sup>#</sup>	C	D	R5
P3	D <sup>#</sup>	E	F	G <sup>#</sup>	A <sup>#</sup>	C	R3
	RI0	RI1	RI2	RI5	RI7	RI9	

**7-33:** (012468T) <262623> (Inverts to 7-33) – Complement: 5-33 (02468) Penta-Whole-tone <040402>

	I0	I1	I2	I4	I6	I8	I10	
<b>P0</b>	0	1	2	4	6	8	10	<b>R0</b>
<b>P11</b>	11	0	1	3	5	7	9	<b>R11</b>
<b>P10</b>	10	11	0	2	4	6	8	<b>R10</b>
<b>P8</b>	8	9	10	0	2	4	6	<b>R8</b>
<b>P6</b>	6	7	8	10	0	2	4	<b>R6</b>
<b>P4</b>	4	5	6	8	10	0	2	<b>R4</b>
<b>P2</b>	2	3	4	6	8	10	0	<b>R2</b>
	<b>R10</b>	<b>RI1</b>	<b>RI2</b>	<b>RI4</b>	<b>RI6</b>	<b>RI8</b>	<b>RI10</b>	

	I0	I1	I2	I4	I6	I8	I10	
<b>P0</b>	C	C <sup>#</sup>	D	E	F <sup>#</sup>	G <sup>#</sup>	A <sup>#</sup>	<b>R0</b>
<b>P11</b>	B	C	C <sup>#</sup>	D <sup>#</sup>	F	G	A	<b>R11</b>
<b>P10</b>	A <sup>#</sup>	B	C	D	E	F <sup>#</sup>	G <sup>#</sup>	<b>R10</b>
<b>P8</b>	G <sup>#</sup>	A	A <sup>#</sup>	C	D	E	F <sup>#</sup>	<b>R8</b>
<b>P6</b>	F <sup>#</sup>	G	G <sup>#</sup>	A <sup>#</sup>	C	D	E	<b>R6</b>
<b>P4</b>	E	F	F <sup>#</sup>	G <sup>#</sup>	A <sup>#</sup>	C	D	<b>R4</b>
<b>P2</b>	D	D <sup>#</sup>	E	F <sup>#</sup>	G <sup>#</sup>	A <sup>#</sup>	C	<b>R2</b>
	<b>R10</b>	<b>RI1</b>	<b>RI2</b>	<b>RI4</b>	<b>RI6</b>	<b>RI8</b>	<b>RI10</b>	

**Context and Revision:**

Ensuen was initially withdrawn after a couple of years as it never really caught the imagination of the composer. The score was very much in the ‘controlled’ style, reminiscent of his PhD portfolio, but did not have the same sense of defined musical units (more a collective ensemble texture) and after six years of attempting the ‘perfect composition’, one simply needed to (almost literally) ‘throw pianos at the wall’ for a while. However, the story had not ended for this piece. Research into musical pitch and rhythm palindromes in preparation for an orchestral composition during 2017 gave life to a triptych of works and the research for Ensuen became elevated in importance within the progression of the composer’s portfolio. Fragments of material (melody, themes and chords) had been scavenged (salvaged) for Palindrome Triptychs – Part Two (2017), where the material was developed with clearly defined formal and thematic functions, given more tangible character and musical substance.

Upon reflection, although Ensuen was intended as the continuation of previous research, it provided an important catalyst for future work. Composing with the AIT led to the next logical step of composing with the All-Triad Hexachord (ATH), Carter Hexachord 35, Forte 6-17 012478/014678 in Rotations and Resonances (2012) and can be seen as an important link in the evolutionary chain leading to research into Elliott Carter’s Symmetrically Inverted All-Interval Twelve-Note (SI AITN) Chords for Perhaps We Will All Wake Up In Time (2017). All of these pieces (including The Palindrome Triptychs) were composed in explorative planning for an orchestral work: Sacsayhuaman and it was whilst needing a break from the intensity of this orchestral composition during October 2019 that one rediscovered the original Ensuen score and the music contained within.

It was quite simply a ‘no brainer’ to revise this work (in fact it was difficult to understand why it had been withdrawn in the first instance) and one immediately diverted all time and energy into doing so. 2019 revisions ‘borrowed from the borrowings’ used in Palindrome Triptychs – Part Two and extensively recomposed the score whilst remaining faithful to the original methods and processes. This time, the results did indeed capture the imagination of the composer and it offered a pleasing symmetry to be able to complete the piece (hopefully for the final time) in November 2019 (a decade later).

The length of the first three movements bears a direct theoretical relationship to the AIT from which it was composed. The first movement (0137 material) is approximately 1' 37" in length (97 seconds). The second movement (0146 material) is ca. 2' 26" in length (146 seconds) and the third movement (0256 material) is ca. 2' 56" in length (176 seconds). The golden ratio (a, is to b, what b is to c) was applied in retrograde and used to determine the length of the final movement resulting in ca. 3' 11" (191 seconds):

$$\begin{aligned} [a] I + 50.51\% &= II \\ [a] 97 + 49 &= 146 \end{aligned} \quad \begin{aligned} [b] II + 20.55\% &= III \\ [b] 146 + 30 &= 176 \end{aligned} \quad \begin{aligned} [c] III + 8.36\% &= IV \\ [c] 176 + 14.7 &= 190.7 \quad (191) \end{aligned}$$

The title makes reference to the continuity of practical research (now recognised both forwards and backwards). The subtitle alludes to the individual scenarios suggested by the additional subtitles for each of the four movements, which in turn offered a preconceived sense of character and atmosphere for the music. It would have been so much easier to entitle this revised work Palindrome Triptychs – Part Three (which is currently a work-in-progress), but that would have felt dishonest and would have deprived the composer of the chance to recognise the true journey this research has undertaken. The revised version of Ensuen has musically ‘borrowed from the borrowings’ and its research has ‘followed on from the followings’ it created to re-emerge recomposed in 2019 ...

How very non-linear and palindromic ...!

Ensuen

## [Musical Interludes from the Continuum of Life]

## Score in C

## 1. ... after the party: an intimate conversation ...

**B** ♩ = 60 ... a provocative suggestion ...

poco rubato, molto express.

Fl. flutter tr flutter tr

Cl. molto legato, molto express.

B.Cl. molto legato, molto express. soli 3

Perc. I [ride-bell cym.] arco l.v. [to snare drum] [with hands] [to sticks]

Perc. II [metal shaker] [to bass drum] [soft beaters] [to metal shaker]

Vib. poco rubato arco l.v. arco l.v. arco l.v. l.v. l.v.

**C** ... and an instinctive response ...

rit.

molto rubato, molto express.

tr tr flutter

Cl. molto rubato, molto express.

B.Cl. molto rubato, molto express.

Perc. I [to ride-bell cym.] [light sticks] [upper-note = bell]

Perc. II move to bass drum whilst playing shaker [strike with palm] [to shaker]

Vib. poco rubato arco l.v. l.v. l.v.

[arpeggiate/break the chords a little less each time]

Pno. mp mf

**B** ♩ = 60 ... a provocative suggestion ...**C** ... and an instinctive response ...

rit.

Vln.I poco rubato molto express. tr tr

Vln.II poco rubato molto express. tr tr

Vla. poco rubato molto express. pp mp

Vc. molto legato, molto express. soli sfz sub. mp

Vln.I poco rubato pizz. 3 arco

Vln.II mf 3 mp pp

Vla. mf 3 mp pp

Vc. mp sfz sub. mp

♩ = 60 attaca

**2** ♩ = 60 ... tense, with nervous energy ...

poco accel.

[♩ = 66] poco rit.

**D** ♩ = 60 ... anticipation builds ... poco accel.

[♩ = 66] poco rit.

**E** ♩ = 60 ... the ceremony is about to begin ...

Fl. 4  
Cl. 4  
B.Cl.  
Perc. 1  
Perc. 2  
Vib.  
Pno.

**... settle down, the game has started ...**

**poco accel.**

**F** ♩ = 66

**poco rit.**

**G** ♩ = 60

**accel.**

Fl. 33

molto legato, molto express.

poco rubato, molto express.

mf f mp

poco rubato, molto express.

mf p mp

molto legato, molto express.

poco rubato, molto express.

mf

Cl.

mf

pp

tr

tr

pp

pp

pp

pp

soli

mp

mp

poco rubato

B.Clt.

mf

pp

pp

pp

pp

pp

pp

pp

pp

pp

Perc. 1

[to light sticks]

mp mf

[to bow] arco

l.v.

[to brushes]

l.v. [to bow] arco

l.v. [to sticks]

l.v.

Perc. 2

[to bass drum] soft beaters

mf

p mf p pp

p mp

p pp

p mp

p pp

p pp

p pp

p pp

Vib.

mf

f

l.v.

l.v. [to bow] arco

l.v. [to beaters]

molto rubato

Pno.

ped.

arpeggiate/break the chords throughout - ad lib.

f

p

pp

p

pp

mp

mf

**... a breath of fresh air and the result you could only dream of ...**

**... settle down, the game has started ...**

Musical score for strings (Vln.I, Vln.II, Vla., Vc.) across three measures. The score includes dynamics like *poco rubato*, *poco rit.*, *molto legato, molto express.*, *arco*, and *accel.*. Measure F starts with *poco accel.* for Vln.I. Measure G begins with *poco rit.* for Vln.II and ends with *molto express. soli* for Vln.I. Measure H concludes with *molto express. soli* for Vln.II.

♩ = 88      rit.      ♩ = 60      ... at last ...      ♩ = 60 rit.      ♩ = 40      attacca

poco rubato, molto express.  
soli

Fl.      p —— o ——      mf  
Cl.      p —— o ——      mp  
B.Cl.      p —— o ——      ♪  
Perc.1      l.v. [to bow] arco      l.v. [to brushes]      l.v. [to bow] arco      l.v. [to sticks]      l.v. [to china cym.]  
Perc.2      [to bass drum] [with hands]      p ——      pp ——      ppp ——      p pp ——      ppp ——  
Vib.      l.v. poco rubato      l.v.      l.v.      l.v. [to bow] arco      l.v. [to beaters]  
Pno.      f      mf      ♪      3 mp      p ——

♩ = 88      rit.      ♩ = 60      ... at last ...      ♩ = 60 rit.      ♩ = 40      attacca

Vln.I      ♪      f      poco rubato      mf      mp —— p  
Vln.II      ♪      p —— o ——      p —— o ——      p —— o ——      p —— o ——      p —— o ——  
Vla.      ♪      p —— o ——      p —— o ——      p —— o ——      molto rubato, molto express.  
Vc.      ♪      p —— o ——      p —— o ——      molto rubato, molto express. solo      3 6 p —— p —— mp —— mp

### **3. ... awaiting an important decision ...**

Measure 71 (rit.)

Flute: *poco rubato*, dynamic **p**, **pp**

Clarinet: *poco rubato*, dynamic **p**, **pp**

Bassoon: *poco rubato*, dynamic **p**, **pp**

Percussion 1: [hands], dynamic **pp**, **p**; [to ride-bell cym.] [with bow], dynamic **p**; arco, dynamic **mp**; l.v.

Percussion 2: [hands], dynamic **p**; [to metal shaker], dynamic **p**

Vibraphone: *poco rubato*, dynamic **mp**

Piano: *mf*, dynamic **f**

Measure 72 (accel.)

Flute: *poco rubato, molto express.*, dynamic **mp**

Clarinet: *poco rubato, molto express.*, dynamic **mp**

Bassoon: *poco rubato, molto express.*, dynamic **#f**

Percussion 1: [to sticks], dynamic **p**; l.v., dynamic **pp**; [to bow], dynamic **p**; arco, dynamic **pp**; l.v.

Percussion 2: [to sus. china cym.], dynamic **p**

Vibraphone: *arco*, dynamic **p**; *l.v.*, dynamic **p**; *l.v.*, dynamic **p**; *l.v.*, dynamic **p**; *l.v.*, dynamic **p**; *poco rubato soli*, dynamic **mp**; *poco ped.*, dynamic **p**; *l.v.*, dynamic **p**

Piano: *mf*, dynamic **f**, dynamic **p**, dynamic **mf**, dynamic **f**, dynamic **p**, dynamic **mf**, dynamic **mp**

each have had their say, the first round is over ...

**4.** ... the morning after that argument (or is it still the night before): grotesque shadows and dancing demons ...

each have had their say, the first round is over ...

Musical score for strings (Vln.I, Vln.II, Vla., Vc.) showing measures 4-10. The score includes dynamic markings such as *poco rubato*, *molto express.*, *pizz.*, *arco*, *rit.*, and *solo*. Measure 4 starts at  $\text{♩} = 60$  with a instruction "... a difficult topic and a suitable pause ...". Measures 5-6 show a melodic line with various dynamics and articulations. Measure 7 begins with  $\text{♩} = 66$  and a *solo* instruction. Measures 8-9 continue with dynamic changes and articulations. Measure 10 concludes with  $\text{♩} = 40$  and a *pizz.* instruction.



Musical score page 10 featuring six staves:

- Flute (Fl.):** Playing eighth-note patterns with dynamics *mf*, *mp*, *p*, *pp*, and *poco rubato*. Includes a "flutter" instruction.
- Clarinet (Cl.):** Playing sixteenth-note patterns with dynamics *mp*, *mf*, and *poco rubato*.
- Bassoon (B.Cl.):** Playing sustained notes and eighth-note patterns with dynamics *p*, *pp*, and *poco rubato*.
- Percussion (Perc.1, Perc.2):** Playing various rhythmic patterns with dynamics *p*, *pp*, *ppp*, *p*, *ppp*, *p*, *p*, *pp*, and *pp*. Includes instructions for "[ride-bell cym.]", "[with brushes]", "[to bow]", "[to metal shaker]", "[to brushes]", "[to bow]", "[arco]", and "[l.v.]".
- Vibraphone (Vib.):** Playing eighth-note patterns with dynamics *mp*, *mf*, *f*, *mp*, *p*, and *pp*. Includes a "poco ped." instruction.
- Piano (Pno.):** Playing eighth-note patterns with dynamics *mf*, *p*, *mp*, and *mf*. Includes a "poco rit." instruction.

The score includes lyrics: "... some rivers run deep ...", "... but this does not mean you were right ...", "... two into one: a resonant symbiosis ...", and "poco rit.".

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For small chamber ensemble and percussion  
(11 musicians)

## **Score in C**

### **Ian Percy**

2009/19

(Originally composed 2009/10. Score extensively revised and recomposed in 2019)

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