

Just Look at All the Places We Call Home – Part Two
... Grime, Slime, Aethers & Oozes ...

For flute, bass clarinet, contrabass and piano

Ian Percy

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[Composing in Primary Colours]

For flute, bass clarinet, contrabass and piano

Score in C

Duration: ca. 15-16 minutes

Ian Percy

2003/20

(Originally Sketched: 2003. Revised: 2011 and 2013. Recomposed and Rearranged: 2019/20)

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Form

- i. Prelude: A Big Spark – A Primal Ooze (and a petri dish) ...
 - I. 1st Movement: Ash Clouds and Smoke Plumes ...
 - ii. Interlude: The Air of the Gods – The Fifth Element ...
- II. 2nd Movement: Circadian Cycles (Rhythms of Life) – From the Grime to the Sublime ...
 - iii. Transition: Warm Rays of the Sun and the Miracle of Photosynthesis ...
- III. 3rd Movement: Lava Stalactites and Stalagmites: As in Ice – So in Fire ...
 - IV. 4th Movement: Life in the Troposphere ...
- iv. Postlude: A Closing Canon – A Designer Species on a Designer Planet (on the seventh day he rested) ...

Duration: ca. 15-16 minutes

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This collection of short movements was originally conceived and sketched during 2003. The score was shelved in 2004 as a 'work in progress' until it was revised in 2011 and again in 2013. Even after revisions, the texture of the music felt too reductive with an episodic and juxtaposed form that never quite sounded complete, so the work (then titled *Acoustic Chakras*) was withdrawn in 2014. However, one could never quite let go of the music the score contained (hence the plural attempts at revisions) and in an apparent subconscious search for 'anything to distract oneself away from the intensities of orchestral composition' (the work one had actually planned to do), this score was given focussed attention during four months of revisions in late 2019/early 2020. Revisions proved to be a difficult task ...

Although clearly contemporary in style, design and construct, the reductive extravagance (skeletal textures, virtuosic contours and Jazz-Classical hybridity) of the original music written for this 'most unusual' quartet had somehow always instinctively reminded the composer of two-dimensional Byzantine art (clear lines of definition without chiaroscuro or perspective) and how, when viewed in contemporary retrospect, there seems to be a blatant contradiction in the way reductive, almost monastic, visual iconography is often embellished in the extravagant opulence of gold leaf. The same contradiction exists when the image is painted in fresco, whereby monastically simplistic, stripped-down and 'laid-bare' religious symbolism adorns the walls and ceilings of lavishly ornamented churches. One was determined to retain this instinctively perceived character.

Given the age of the initial sketches, revisions felt a little like restoring an unfinished artefact to its intended glory, but with licence to create new material within the boundaries of the original work. The question remained: How true should one stay to the original? Every note and chord placed (and replaced) with the utmost care? The original character of the music (that invisible incorporeal essential) should not be lost or distorted, but the work MUST be improved ... and ... completed ...

Whilst planning the original sketches, the composer considered the relationship between spirituality and colour ¹ and discovered how some theorists hypothesise light and sound share the same spectrum. They are both measured in wavelength and frequency; if we speed sound up it becomes light and vice versa. Whilst theoretically unproven, this concept seems to filter into many belief systems: "In the beginning was the word, and the word was God". This suggests that God was sound, yet within the Old Testament, the voice of God is consistently associated with glowing light.²

¹ Chakra is a Sanskrit word, meaning circle, cycle or wheel. In this context it refers to the cyclic nature of life-energy. Chakras are connected energy centres which channel life-energy (white light) or 'Chi' through the body. The seven main chakras are situated in the head and torso. Each is associated with a different area of spirituality, health and emotional wellbeing. Each is distinguished by its own colour: red, orange, yellow, green, blue, indigo and violet and each associated with a different element, sense and/or emotion.

² ... "And God said, "Let there be light," and there was light." ...

All light is White Light, but the human eye recognises a limited spectrum of distinguishable colours ³: Red, Orange, Yellow, Green, Blue, Indigo and Violet ⁴. The wavelength and frequency intervals for each of these colours were converted to pitch frequencies and rounded to the nearest pitch in equal temperament to produce a collection of small pitch groups (pitch class cells) specific to each colour.

In earlier works, one would prepare (or rather define) the pitch palette and formal scheme in an abstract modernist manner (simply stating 'what is'), but years of experience have taught one to always 'compose' the pre-compositional plan. It is not enough just to predetermine the pitches to be used, but one should then consider how the meta-scheme unfolds in linear time and how the varying densities of texture and motion will affect the resulting form and balance. When composing MUSIC, the continuity, contrast and destination of the sonic journey is an essential element of the listening experience and should be of primary consideration. The plan is only a guide, at some point the music will start to tell the composer what IT wants to be, so pre-compositional planning should be revisited, have flexible elements of internal design and be allowed to evolve as the music emerges. Time has also taught one to compose 'anomalies' within any use of systematic process, but that is a story for another day ...

The juxtaposed form and episodic nature of the original internal components required attention, and so some movements were transposed to instil a greater sense of through-composition within the harmonic scheme. Elements of form were rearranged in reference to the compliment and contrast of their musical content instead of in subservience to systematic theory and formal process. Two movements were removed from this collection in consideration for the balance and pacing of the work as a whole. The additional textures (motivic repetition, use of specific chord-types and self-similar phrase-rhythms) resulting from these revisions have helped the materials to interact more throughout the different movements. Inversion, retrograde, rotation and transposition of existing pitch and rhythm patterns allowed expansion of the pitch content and textural motion within the individual movements whilst remaining loyal to the original pitch organisation and inherent incorporeal character.

In summation, the short movements in this piece contain numerological references to the frequency of light and sound within their internal pitch organisation retained from the original planning and sketches. Following revisions, the primary character and 'essence' of the music has been retained, but the textures are no longer frustratingly bare to the ears of its composer and the pitch distribution has been weaved, cross-pollinated and interleaved into a more organic and linear continuous whole, far more representative of the many shades of colour produced as the bandwidths of light overlap, rather than the manufactured juxtaposition and strict pitch limitation contained within the original. One should never put new wine in old wineskins, so the work has been reimagined during revisions inspired by a change in title and the extramusical narrative it implied. External narrative is an important tool for this composer, helping to establish cohesive formal structure and interaction with the emotive content and textural pacing of the score. The music is not programmatic. The music is, however, most certainly, 'unusual' ... and ... written for a 'most unusual' quartet.

³ The three primary colours are Red, Yellow and Blue, but many charts also include Green as a fourth primary colour.

⁴ There are many variations on published charts available for mapping the spectrum of light colour. Most charts list seven distinct colours distinguishable to the human eye: Red, Orange, Yellow, Green, Blue, Indigo and Violet, but there are many that also include Cyan as an eighth specific colour and some that do not list Indigo, but do list Cyan ...

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... Grime, Slime, Aethers and Oozes ...

[Composing in Primary Colours]

flute, bass clarinet, contrabass and piano

Ian Percy

Score in C

i ... Prelude: A Big Spark - A Primal Ooze (and a petri dish) ...

... in the beginning: organic: in the end ...?

i ♩ = 46 ... energetic primal chemistry ... poco accel.
molto rubato, molto espress.
solo

A ♩ = 56 rit. [♩ = 46]

The score for Flute, Bass Clarinet, and Contrabass is written in 4/4 time. The Flute part features a complex rhythmic pattern with triplets and septuplets, dynamic markings from *ff* to *mp*, and a *poco rubato* tempo. The Bass Clarinet and Contrabass parts provide harmonic support with sustained notes and occasional melodic lines, including a *pizz.* (pizzicato) section for the Contrabass. The score includes performance instructions such as *molto rubato, molto espress.* and *[variable speed]*.

i ... Prelude: A Big Spark - A Primal Ooze (and a petri dish) ...

... in the beginning: organic: in the end ...?

i ♩ = 46 ... energetic primal chemistry ... poco accel.
molto rubato (arpeggiate/break [ad.lib.] all stacked chords and intervals throughout)

A ♩ = 56 rit. [♩ = 46]

The Piano part is written in 4/4 time and features dense, arpeggiated chords and intervals throughout. It includes dynamic markings from *mp* to *ff* and a *poco accel.* tempo. The score includes performance instructions such as *molto rubato* and *[ad.lib.]*. The bottom of the page is marked with *8th*.

... random coincidences, symmetries and contradictions: Welcome to the Akashic Record ...

... What, Where, When, Why and How ...?

[B] ♩ = 56 rit. [♩ = 46] poco rit. [♩ = 40] [C] ♩ = 80 rit. [♩ = 72] rit. [♩ = 60]

poco rubato, molto espress.

ff mf f ff f mf mp p mf f mf mp

[variable speed tremolandi] *poco rubato, molto espress.*

mf mf

pizz. *poco rubato, molto espress.* *arco*

mf f p mp mf mp mf

... random coincidences, symmetries and contradictions: Welcome to the Akashic Record ...

... What, Where, When, Why and How ...?

[B] ♩ = 56 rit. [♩ = 46] poco rit. [♩ = 40] [C] ♩ = 80 rit. [♩ = 72] rit. [♩ = 60]

poco rubato

mf mp p mf mp

(8) *Ped.* *Ped.*

... ignorance is innocence is bliss ...

D ♩ = 60 ... an exuberant explosion of life, light and colour ...

E rit. [♩ = 46]

molto rubato, molto espress.

Musical score for the first system, featuring a treble clef staff. It contains several measures with complex rhythmic patterns, including triplets and sextuplets. Dynamic markings include *mf*, *f*, *mf*, *f*, *ff*, *f*, *mf*, *mp*, *ff*, *f*, and *ff*. There are also slurs and accents throughout the passage.

molto rubato, molto espress.

poco rubato

Musical score for the second system, featuring a bass clef staff. It contains several measures with complex rhythmic patterns, including triplets and sextuplets. Dynamic markings include *f*, *ff*, *mf*, *f*, *mf*, *f*, *ff*, *mf*, *mp*, *f*, *mf*, and *mp*. There are also slurs and accents throughout the passage.

molto rubato, molto espress.

poco rubato

Musical score for the third system, featuring a bass clef staff. It contains several measures with complex rhythmic patterns, including triplets and sextuplets. Dynamic markings include *f*, *ff*, *mf*, *f*, *ff*, *mf*, *f*, *mp*, *f*, *mf*, and *f*. There are also slurs and accents throughout the passage.

... ignorance is innocence is bliss ...

D ♩ = 60 ... an exuberant explosion of life, light and colour ...

E rit. [♩ = 46]

Musical score for the fourth system, featuring a grand staff (treble and bass clefs). It contains several measures with complex rhythmic patterns, including triplets and sextuplets. Dynamic markings include *mf*, *f*, *ff*, *fff*, *f*, *mf*, *mp*, *f*, *mp*, *mf*, and *mp*. There are also slurs and accents throughout the passage.

... tell me again, why is the sky blue, and why shouldn't she eat that fruit ...?

poco rit. [♩ = 40] **F** ♩ = 80 rit. [♩ = 72] rit. [♩ = 56] rit. [♩ = 46] poco rit. [♩ = 40] attacca

poco rubato, molto espress.

ff f mf mp p mf f mf mp p ppp

[variable speed tremolandi]

poco rubato, molto espress.

[subtle microtonal vibrato]

mf f mp p ppp

[subtle microtonal vibrato]

mp mf f p ppp

... tell me again, why is the sky blue, and why shouldn't she eat that fruit ...?

poco rit. [♩ = 40] **F** ♩ = 80 rit. [♩ = 72] rit. [♩ = 56] rit. [♩ = 46] poco rit. [♩ = 40] attacca

p mf mp p ppp

Ped. Ped.

1. ... Ash Clouds and Smoke Plumes ...

1 ♩ = 60 ... with increasing warmth and confidence - from simple beginnings ...

accel. [♩ = 72]

poco rubato [subtle microtonal vibrato]

poco rubato [subtle microtonal vibrato]

poco rubato [subtle microtonal vibrato]

poco rubato [subtle microtonal vibrato]

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

1. ... Ash Clouds and Smoke Plumes ...

1 ♩ = 60 ... with increasing warmth and confidence - from simple beginnings ...

accel. [♩ = 72]

molto rubato *poco rubato* *sw*

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

Red. Red.

rit. [♩ = 60]

G ♩ = 60 ... conjoined specks and speckles ...

rit. [♩ = 50]

accel.

35

f *mf* *mp* *p* *f* *ff*

f *mf* *mp* *mf* *mp* *ff*

pizz. arco pizz.

f *ff* *sfz sub. p* *ppp* *mf* *ff* *mp* *p* *mf* *fff*

rit. [♩ = 60]

G ♩ = 60 ... conjoined specks and speckles ...

rit. [♩ = 50]

accel.

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

Red.

... evolution breeds sophistication ...

... it just takes one brave soul ...

H ♩ = 72 rit. [♩ = 60] rit. [♩ = 50] **I** ♩ = 72 rit. [♩ = 60] rit. [♩ = 40]

41

mf *ff* *mp* *f* *mf* *mp* *mf* *mp* *mp* *mp* *ff*

molto rubato, molto espress.

solo

solo

6 3 3 3 3 3 3 3 3 3 3 5

tr

arco

pizz.

mf *mp* *p* *mp* *mf* *mp* *p* *f*

3 6 3 4:3 3

... evolution breeds sophistication ...

... it just takes one brave soul ...

H ♩ = 72 rit. [♩ = 60] rit. [♩ = 50] **I** ♩ = 72 rit. [♩ = 60] rit. [♩ = 40]

poco rubato

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

3 3 3 3 3 3 3

8^{vb}

J ♩ = 60 ... and the rest will follow ...

rit.

[♩ = 40]

K ♩ = 60 ... a warm breeze and butterflies at 20,000 ft ...

molto rubato, molto espress.

poco rubato

[subtle microtonal variations]

49

solo

p *mf* *mp* *mp*

poco rubato

[variable speed trill]

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

molto rubato

solo

ff *f* *ff* *f* *p* *mp* *mf* *mp* *p* *mf*

poco rubato

arco

pizz.

J ♩ = 60 ... and the rest will follow ...

rit.

[♩ = 40]

K ♩ = 60 ... a warm breeze and butterflies at 20,000 ft ...

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

... together we are a crowd ...

... but divided we can be unique ...

L accel. [♩ = 72] rit. [♩ = 60]

M ♩ = 60 accel. [♩ = 72] rit. [♩ = 60]

56

f *ff* *mf* *f* *mf* *mp* *mf* *mp* *mf* *mp*

molto rubato, molto espress.
solo

ff *mf* *f* *p* *mp* *mf* *mf* *mp*

molto rubato
pizz.

ff *f* *p* *mf* *mp* *f* *mp* *mf*

4:3, 6, 3, 3, 4:3, 3, 3, 3, 3, 3, 3, 3

tr

l.v. arco

... together we are a crowd ...

... but divided we can be unique ...

L accel. [♩ = 72] rit. [♩ = 60]

M ♩ = 60 accel. [♩ = 72] rit. [♩ = 60]

mf *ff* *mf* *f* *p* *mp* *mf* *mp*

8va

4:3, 6, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3

Ped.

senza misura con rubato ... tell me again, where did that octopus come from ...?

accel. \square $\text{♩} = 72$ rit. [$\text{♩} = 60$] rit. [$\text{♩} = 40$] attacca

molto rubato, molto espress. solo

62

p *mf* *mp*

molto legato *mp* *pp*

arco *pizz.* *mp* *pp*

senza misura con rubato ... tell me again, where did that octopus come from ...?

accel. \square $\text{♩} = 72$ rit. [$\text{♩} = 60$] rit. [$\text{♩} = 40$] attacca

mp *mf* *mp* *pp*

Ped. *Ped.*

ii. ... Interlude: The Air of the Gods - The Fifth Element ...

ii ♩ = 66 ... a neutral perspective and an ambivalent attitude (things just come and go and nothing lasts forever) ... accel. O ♩ = 72 ... watching mountains erode into dust ...

poco rubato, molto espress.

67

p *mp* *p* *mf* *f* *mf*

flz. ord.

poco rubato, molto espress.

mp *mf* *f* *mf* *f* *mf* *f*

tr

poco rubato

[pizz.]

pp *p* *mp* *mf* *f* *mf* *ff* *mf* *f*

arco pizz.

ii. ... Interlude: The Air of the Gods - The Fifth Element ...

ii ♩ = 66 ... a neutral perspective and an ambivalent attitude (things just come and go and nothing lasts forever) ... accel. O ♩ = 72 ... watching mountains erode into dust ...

poco rubato

p *mp* *mf*

Ped.

... the relentless passing of time (perhaps it is not so bad being mortal?) ...

rit. [P] ♩ = 60 rit. [♩ = 50] rit. [♩ = 40] rit.

75

f *p* *mp* *p* *pp*

flz. , ord. flz. , ord. flz. ,

[start slow and increase speed]

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

l.v. l.v. l.v.

ff *f* *fff* *mf* *mp* *mf* *mp* *p* *mp* *mf* *mp* *p* *pp*

... the relentless passing of time (perhaps it is not so bad being mortal?) ...

rit. [P] ♩ = 60 rit. [♩ = 50] rit. [♩ = 40] rit.

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

l.v. *molto rubato, molto espress.* solo

Ped.

2. ... Circadian Cycles (Rhythms of Life) - From the Grime to the Sublime ...

... hibernation (and just how did they figure that one out?) ...

2 ♩ = 60 ... in rhythm as it is in stasis ... accel. [♩ = 69] Q ... reanimation [WTF!] ... accel. [♩ = 76] R ♩ = 76 accel. [♩ = 88]

84

flz. *poco rubato, molto espress.* *ord. tr*

mp *mp* *mf* *f* *mf* *f*

poco rubato, molto espress.

mp *mf* *f* *mf* *f*

poco rubato *[pizz.]* *l.v.*

p *mp* *mf* *ff* *f* *ff* *f*

2. ... Circadian Cycles (Rhythms of Life): From the Grime to the Sublime ...

... hibernation (and just how did they figure that one out?) ...

2 ♩ = 60 ... in rhythm as it is in stasis ... accel. [♩ = 69] Q ... reanimation [WTF!] ... accel. [♩ = 76] R ♩ = 76 accel. [♩ = 88]

poco rubato

p *mp* *f* *mf* *f* *mp* *mf* *f*

... try to be careful, it is downright dangerous out there ...

... with increasing momentum and intensity ...

[S] ♩ = 66 poco accel. [T] ♩ = 72 ... some circadian cycles can be unpredictable ... [U] ♩ = 76 accel. [♩ = 88]

flz. ord. tr~ poco rubato

95 mp mf mp mf f

mp mf f

l.v. l.v.

mf f mf f mf f

mf f

... try to be careful, it is downright dangerous out there ...

... with increasing momentum and intensity ...

[S] ♩ = 66 poco accel. [T] ♩ = 72 ... some circadian cycles can be unpredictable ... [U] ♩ = 76 accel. [♩ = 88]

mf f mf f

mf f

... event horizon ...

V ♩ = 76 accel. W ♩ = 88 accel. [♩ = 96] X ♩ = 60 ... the race is So on ... Y ♩ = 76 ... it only takes a moment to shatter the peace ...

102

ff *fff* *ff* *mf* *f*

ff *fff* *ff* *mf* *f* *mf* *f* *ff*

ff *fff* *f* *mf* *f* *ff*

molto rubato, molto espress. *poco rubato*

solo

3 3 6 3 3 3 3 3 3

l.v.

... event horizon ...

V ♩ = 76 accel. W ♩ = 88 accel. [♩ = 96] X ♩ = 60 ... the race is So on ... Y ♩ = 76 ... it only takes a moment to shatter the peace ...

ff *fff* *ff* *mp* *mf* *f*

3 3 3 3 3 3

Z ♩ = 60 ... cycles and repetitions ...

AA ♩ = 76 ... just keep the faith (in whatever you believe in) ...

BB ♩ = 60 ... repetitions and cycles ...

110

ff *f* *ff* *f*

molto rubato, molto espress. solo *poco rubato* *molto rubato, molto espress. solo*

mf *f* *ff* *mf* *f*

f *ff* *f*

l.v.

Detailed description: This block contains the first system of a musical score. It features two staves: a treble clef staff at the top and a bass clef staff below it. The treble staff begins at measure 110 and contains several triplet markings (indicated by a '3' in a bracket) and dynamic markings of *ff* and *f*. The bass staff contains a complex rhythmic pattern with many triplet markings and dynamic markings of *mf*, *f*, and *ff*. Above the bass staff, there are performance instructions: *molto rubato, molto espress. solo*, *poco rubato*, and *molto rubato, molto espress. solo*. A *l.v.* (lento vivace) marking appears above the final measure of the bass staff. A double bar line is present in the middle of the system.

Z ♩ = 60 ... cycles and repetitions ...

AA ♩ = 76 ... just keep the faith (in whatever you believe in) ...

BB ♩ = 60 ... repetitions and cycles ...

ff *f* *ff*

Detailed description: This block contains the second system of the musical score. It features two staves: a treble clef staff at the top and a bass clef staff below it. The treble staff contains triplet markings and dynamic markings of *ff* and *f*. The bass staff contains triplet markings and dynamic markings of *f* and *ff*. A double bar line is present in the middle of the system.

... peace can arrive just as suddenly as danger ...

CC ♩ = 76 ... one final push for the wire ... rit. **DD** ♩ = 60 rit. [♩ = 48] **EE** rit. **attaca**

114

poco rubato

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

molto rubato *solo* *poco rubato*

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

... peace can arrive just as suddenly as danger ...

CC ♩ = 76 ... one final push for the wire ... rit. **DD** ♩ = 60 rit. [♩ = 48] **EE** rit. **attaca**

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

And.

iii. ... Transition: Warm Rays of the Sun and the Miracle of Photosynthesis ...

iii ♩ = 63 ... with positive energy: all is well, time to play ...

accel. **FF** ♩ = 69 ... with a little more aggression ...

poco rubato, molto espress.

poco rubato

120

mf *f* *mf* *f* *mf* *mf*

molto rubato, molto espress.

poco rubato, molto espress.

poco rubato

solo

mf *f* *ff* *mf* *f* *mf* *mf*

poco rubato, molto espress.

molto rubato

poco rubato

[pizz.]

arco

pizz. solo

pp *mf* *f* *ff* *f* *mf* *mf*

iii. ... Transition: Warm Rays of the Sun and the Miracle of Photosynthesis ...

iii ♩ = 63 ... with positive energy: all is well, time to play ...

accel. **FF** ♩ = 69 ... with a little more aggression ...

poco rubato

mp *mf* *f* *mf*

1ed. 2ed.

attaca

poco rit.

GG ♩ = 63 ... what goes around, comes around (just try to enjoy your time while it lasts) ...

accel.

molto rubato, molto espress.

poco rubato

126

f *mp* *mf* *f* *mf* *f* *ff*

solo

f *mf* *f* *ff* *mf* *f* *ff*

solo

f *mp* *mf* *f* *mf* *ff*

arco *pizz.*

poco rit.

GG ♩ = 63 ... what goes around, comes around (just try to enjoy your time while it lasts) ...

accel.

attaca

f *mf* *mf* *f* *mf* *f* *ff*

8va

Red.

Red.

3. ... Lava Stalactites and Stalagmites: As in Ice - So in Fire ...

... frozen in the moment (the rock beneath our feet) ...

3 ♩ = 72 ... a time to reflect ... rit. [♩ = 66] rit. HH ♩ = 60 rit. ♩ = 40
poco rubato flz. molto rubato poco rubato molto rubato, molto espress.

Violin part (top staff): *p*, *mp*, *mf*, *p*, *mp*, *mf*, *mp*, *mf*. Includes markings: *flz.*, *ord.*, *tr*, *solo*, and triplet markings.

Cello part (middle staff): *mf*, *f*, *p*, *mp*, *mf*, *mp*, *f*, *mf*. Includes markings: *solo*, *poco rubato*, *tr*, *solo*, and triplet markings.

Violin part (top staff): *p*, *mp*, *mf*, *mp*, *f*, *ff*, *mp*, *mp*, *mf*. Includes markings: *poco rubato*, *arco*, *pizz.*, *arco*, and triplet markings.

Cello part (middle staff): *p*, *mp*, *mf*, *mp*, *f*, *ff*, *mp*, *mp*, *mf*. Includes markings: *poco rubato*, *arco*, *pizz.*, *arco*, and triplet markings.

3. ... Lava Stalactites and Stalagmites: As in Ice - So in Fire ...

... frozen in the moment (the rock beneath our feet) ...

3 ♩ = 72 ... a time to reflect ... rit. [♩ = 66] rit. HH ♩ = 60 rit. ♩ = 40
poco rubato molto rubato

Piano part (top staff): *p*, *mf*, *mp*, *mf*, *p*, *mf*, *mp*, *mf*. Includes markings: *poco rubato*, *molto rubato*, and triplet markings.

Piano part (bottom staff): *pp*. Includes markings: *poco rubato*, *molto rubato*, and triplet markings.

Red. _____

Red. _____

... molten glaciers (linear time, but not as we know it) ...

II ♩ = 40

accel.

141

poco rubato
flz.
ord.
p
mp

poco rubato
mp
p
mp

sul tasto
pizz.
mp
p
f
p

... molten glaciers (linear time, but not as we know it) ...

II ♩ = 40

accel.

poco rubato
molto rubato
mf
mp
p
pp
mf
mp
mf
pp
mp
pp

Red.

8^{va}

... the serenity of near stasis (millennial motion) ...

[♩ = 52] rit. [♩ = 40]

JJ ♩ = 60 rit. [♩ = 40]

poco rit. attacca

149

3 *mp* *mp* *p* *pp*

arco *mp* *mp* pizz. *mp* *p* [natural harmonics] l.v.

... the serenity of near stasis (millennial motion) ...

[♩ = 52] rit. [♩ = 40]

JJ ♩ = 60 rit. [♩ = 40]

poco rit. attacca

3 *p* *mp* *pp* *p* *pp*

(8).....

8^{va}.....

8^{ed}

4. ... Life in the Troposphere ...

4 ♩ = 92 ... scurrying for shelter ...

rit. [♩ = 72]

rit. [♩ = 60]

poco rubato, molto espress.

157

f *ff* *fff* *p* *mp* *mf* *f*

poco rubato, molto espress.

f *ff* *f* *mf* *mp* *p* *mp* *p*

poco rubato

[pizz.]

arco

pizz.

arco

f *p* *mp* *p*

4. ... Life in the Troposphere ...

4 ♩ = 92 ... scurrying for shelter ...

rit. [♩ = 72]

rit. [♩ = 60]

poco rubato

mf *p* *mp* *pp*

8^{vb}

KK ♩ = 92 ... sometimes all we can do is watch (and wait) ...

rit. ----- [♩ = 60]

163

f ————— *ff* *f* ————— *mp* *mf* ————— *f* *mp*

mf ————— *ff* ————— *f* *mf* *f* *f* *mf* ————— *mp*

pizz. , *molto rubato* solo *poco rubato* arco

f *ff* *f* *mf* ————— *f* ○

KK ♩ = 92 ... sometimes all we can do is watch (and wait) ...

rit. ----- [♩ = 60]

molto rubato ^{8^{va}}

ff *mf* ————— *ff* *mp* *mf* *p* ————— *mp*

... a subtle turn towards the sinister (some things are simply sensed) ...

... keeping calm within the chaos ...

LL ♩ = 92 rit. [♩ = 72] rit. [♩ = 60] MM ♩ = 92 rit. [♩ = 80]

170

flz. ord.

mf p mp p mf f mp mf

mf p mp p p f mf mp

mp ppp p p

... a subtle turn towards the sinister (some things are simply sensed) ...

... keeping calm within the chaos ...

LL ♩ = 92 rit. [♩ = 72] rit. [♩ = 60] MM ♩ = 92 rit. [♩ = 80]

poco rubato

mp p mp mf mp p

mp

... the consistent continuity of constant change ...

attacca

NN rit. [♩ = 69] poco rit. [♩ = 60] **OO** ♩ = 92 ... parting shots and a promise of return ... rit. [♩ = 72]

molto rubato, molto espress.

Musical staff for the first system, featuring a treble clef. It contains a melodic line with a long slur over the first two measures, followed by a trill (tr) and a triplet (3). Dynamics include *p*, *mf*, *f*, and *fff*. There are also slurs and accents over some notes.

molto rubato, molto espress.

molto rubato, molto espress.

solo

Musical staff for the second system, featuring a bass clef. It contains a melodic line with triplets (3) and a solo section. Dynamics include *mp*, *p*, *pp*, *mf*, *f*, and *fff*. There are also slurs and accents over some notes.

Musical staff for the third system, featuring a bass clef. It contains a melodic line with slurs and accents. Dynamics include *p*, *pp*, *mf*, *f*, and *sfz*.

... the consistent continuity of constant change ...

attacca

NN rit. [♩ = 69] poco rit. [♩ = 60] **OO** ♩ = 92 ... parting shots and a promise of return ... rit. [♩ = 72]

Musical staff for the fourth system, featuring a grand staff (treble and bass clefs). It contains a piano accompaniment with slurs and accents. Dynamics include *mp*, *p*, *mf*, *f*, *ff*, and *fff*. There are also slurs and accents over some notes.

iv. ... Postlude: A Closing Canon - A Designer Species on a Designer Planet (on the seventh day he rested) ...

iv ♩ = 92 ... with vigour, purpose and filled with hope ...

PP ... just look at all the places we call home ...

poco rubato, molto espress.

185

mf *f*

poco rubato, molto espress.

solo

f *mf* *ff* *f*

poco rubato, molto espress.

mf *f*

iv. ... Postlude: A Closing Canon - A Designer Species on a Designer Planet (on the seventh day he rested) ...

iv ♩ = 92 ... with vigour, purpose and filled with hope ...

PP ... just look at all the places we call home ...

poco rubato

mf *f* *f*

... always look on the bright side of life (sometimes) ...

rit. [♩ = 69] **QQ** ♩ = 69 rit. [♩ = 60] rit.

Musical score for three staves (treble, bass, and alto) featuring triplets and dynamic markings. The treble staff starts at measure 192 and includes dynamics *mp* and *p*. The bass staff includes dynamics *mp*, *p*, and *pp*, with the instruction "[breathy tones]". The alto staff includes dynamics *mf*, *mp*, *p*, and *pp*. The score is marked with a ritardando and a tempo change to ♩ = 69, followed by a **QQ** (quasi-quadruple) section at ♩ = 69, and another ritardando to ♩ = 60.

... always look on the bright side of life (sometimes) ...

rit. [♩ = 69] **QQ** ♩ = 69 rit. [♩ = 60] rit.

Musical score for two staves (treble and bass) featuring triplets and dynamic markings. The treble staff includes dynamics *mf*, *mp*, and *p*. The bass staff includes dynamics *mp* and *p*. The score is marked with a ritardando and a tempo change to ♩ = 69, followed by a **QQ** (quasi-quadruple) section at ♩ = 69, and another ritardando to ♩ = 60.

Just Look at All the Places We Call Home – Part Two

... Grime, Slime, Aethers & Oozes ...

[Composing in Primary Colours]

For flute, bass clarinet, contrabass and piano

Score in C

Ian Percy

2003/20

(Originally Sketched: 2003. Revised: 2011 and 2013. Recomposed and Rearranged: 2019/20)

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