

Natural Causality

For ensemble and percussion

Ian Percy

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[Phenomenon Explored]

For ensemble and percussion
(15 musicians)

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2006/09

[Score proofread, edited and re-digitised: 2019]

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(15 musicians)

Score in C

1st Movement ca. 6' 48"

2nd Movement ca. 8' 52"

Total ca. 15' 40"

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Instrumentation

Flute (with B extension)

B^b Clarinet

B^b Tenor Saxophone

Percussion (5 players)

Piano

(Including resonances produced from nylon guitar strings threaded through the piano strings)

Harp

Violin 1

Violin 2

Viola

Violoncello

Contrabass (with C extension)

List of Percussion

Castanets

Cabaça [metal beads]

Claves

Congas

1 pair of maracas

Marimba [plus soft beaters and bow]

2 metal shakers [small hand-held]

Orchestral bass drum [soft beaters]

Snare drum [played by hands]

[Mostly for player 1, but player 2 requires access for 5 bars in the 1st movement]

Suspended crash cymbal [soft rubber beaters]

Suspended ride bell cymbal [light sticks, brushes and bow]

[Mostly for player 2, but player 1 requires access for 2 bars in the 2nd movement]

2 tambourines [with skin]

Thundersheet [soft rubber beaters]

[Players 1 & 3 require access during the 2nd movement]

Triangle [mounted]

[Must be placed next to the tubular bells]

Tubular bells [soft beaters]

Vibraphone [plus soft beaters and a bow]

2 pairs of woodblocks [non-pitched] high and low

Percussion Plan

Percussion 1

1st mvt:

Cabaça [metal beads]
Metal shaker [small hand-held]
Pair of maracas
Snare drum [played by hand]
2 woodblocks [non-pitch] high and low
Tambourine [with skin]

2nd mvt:

Pair of maracas
Suspended ride bell cymbal [light sticks] *used for 2 bars only*
Tambourine [with skin]
Thundersheet [soft rubber beaters]

Percussion 2

1st mvt:

Congas [hands throughout]
Snare drum [played by hand] *used for 5 bars only*
Suspended ride bell cymbal [brushes and light sticks]
2 woodblocks [non-pitch] high and low

2nd mvt:

Congas [hands throughout]
Suspended ride bell cymbal [brushes, light sticks and a bow]

Percussion 3

1st mvt:

Metal shaker [small hand-held]
Orchestral bass drum [soft beaters]
Tambourine [with skin]
Triangle [mounted]
Tubular Bells [soft beaters]

2nd mvt:

Castanets
Claves
Metal shaker
Orchestral bass drum [soft beaters]
Suspended crash cymbal [soft rubber beaters]
Thundersheet [soft rubber beaters]
Tubular Bells [soft beaters]

Percussion 4

Marimba [plus soft beaters and a bow]

Percussion 5

Vibraphone [plus soft beaters and a bow]

Natural Causality

[Phenomenon Explored]

This is a two-movement work for ensemble and percussion originally completed in September 2006 and extensively revised during 2008/09. The parts were redesigned, and the score proofread, edited and re-digitised in 2019. The evolution of composition began within extra-musical inspiration based upon naturally occurring causalities: phenomenon generated by and relationships between a cause and its effect ...

Cause: The composer mused what would happen if one could take middle C (weight and mass suggested by pitch register) and drop it into a 'musical pond'? The height of the fall and velocity of impact could be related to dynamics and the effect should produce ripples through the ensemble. Some ripples would be individual to a specific event as a branch finally breaks from a tree and lands in the water, but others could be repeated, e.g. the consistent motion of waves.

Effect: Having established a cause, a way to generate and control the effect was required. After some deliberation the Fibonacci sequence was utilised: 0 – 1 – 1 – 2 – 3 – 5 – 8 – 13 – 21 – 34

This infinite pattern of integers, which literally reads like an expanding ripple, can be found in many forms of natural growth and breeding patterns. It provides a basis for pitch development; a way to determine the length of compositional units and the amount of repetitions, thus shaping form and proportion alongside pitch material and structure.

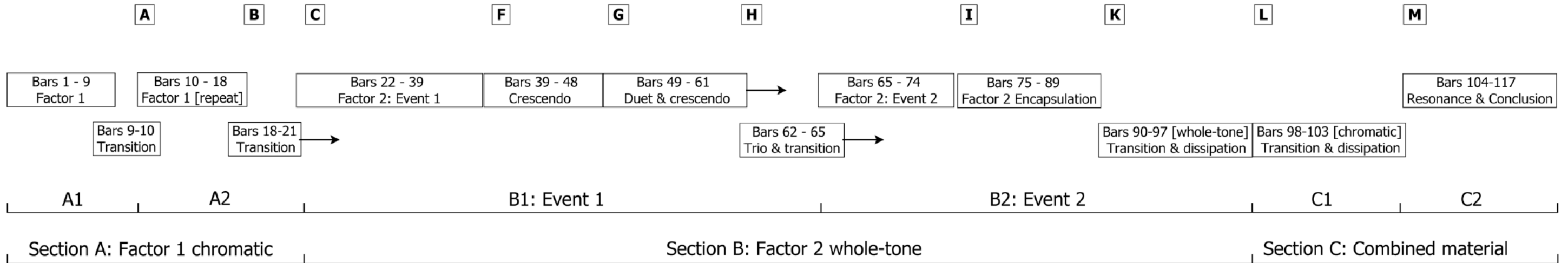
Middle C is the cause: Fibonacci sequence is the effect

This work includes numerical relationships based upon the Fibonacci sequence, which help shape the formal and rhythmical development of the piece, but the idea was never to systemise the construction of music. The composer wanted to establish a fixed point of origin from which many musical strands could develop yet allowing room for flexible adaptation. The following Method Table offers a simplified overview of the pre-compositional method. It lists a basic character for the materials and observations relating to transposition. The sequence was converted into semi-tones to calculate a pitch and interval reference. The table also includes a column for rhythmic duration, where the sequence was converted into semi-quavers:

Middle C	Relative Pitch and Interval	Character	Length and Rhythm Value	Dynamic
Factor 1: [1 event]	Semi-tone [C#]	Chromatic [Dissonance]	Semi-quaver	PPP
Factor 2: [2 events]	Tone [D]	Whole-tone [Limited x2]	Quaver	PP
Factor 3: [3 events]	Minor third [E ^b]	Diminished [Limited x3]	Dotted quaver	P
Factor 5: [5 events]	Perfect fourth [F]	Floating chromatic [12 tone consonance]	Crotchet plus semi-quaver	mp
Factor 8: [8 events]	Augmented fifth Minor sixth [G#]	Augmented [Limited x4]	Minim	mf
Factor 13: [13 events]	Minor ninth Semi-tone [C#]	Leap chromatic [Repetition]	Dotted minim plus semi-quaver	f
Factor 21: [21 events]	Major thirteen Major sixth [A]	Inversion Minor third	Semibreve crotchet & semi-quaver	ff
Factor 34: [34 events]	2 x Octave plus minor seventh [B ^b]	Inversion Whole-tone	Breve plus quaver	fff

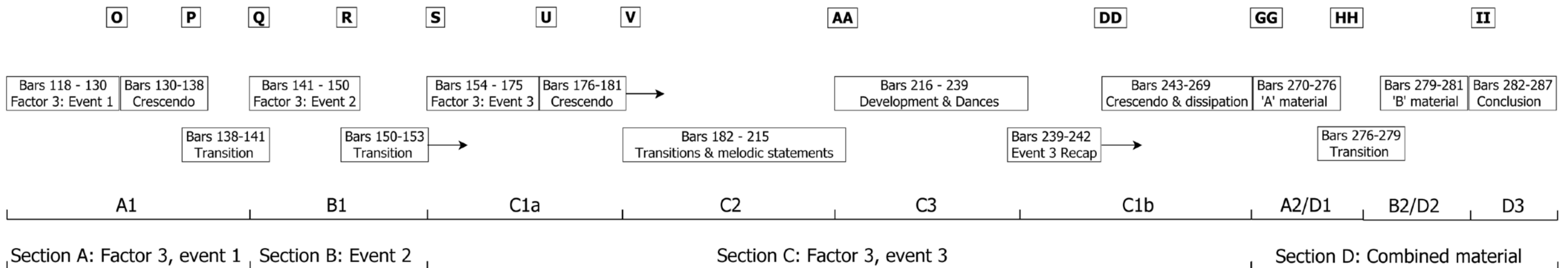
Natural Causality Form

First Movement



Second Movement

[An exploration of the minor third interval]



Natural Causality
[Score in C]

Ian Percy
[♩ = 60]

1 ♩ = 88 ... a playful unfolding of texture and timbre with a sense of organic growth:
... sonic ripples in a musical pond ... poco cresc.

Flute [breathy unison with pno.] *mf* *f* *mp* *mf* *ff* [unison with pno.]

B♭ Clarinet *p* *mp* *mf* *p* *mp* *mf* *f* *p*

Tenor Saxophone *mp* *mf* *mp* *mf* *mf* *mp* *mf* *mf*

Percussion 1 [player 1] [small hand-held metal shaker] *mp* *ppp* [to woodblocks] *p* *mf*

Percussion 2 [player 2] [suspended ride bell cym.] [brushes] *pp* *mp* [to congas]

Percussion 3 [player 3] [to bells] [upper note = bell] *mp*

Tubular Bells [player 3] [soft beaters] *p* *mp* *mf* *mp* *mf* *mp* *p*

Marimba [player 4] [soft beaters] *mp* *mf* *mf* *mp* *mf* *mp* *mf* *f* *mf* *p*

Vibraphone [player 5] [soft beaters] *p* *mp* *mf* *mp* *mf* *mp* *mf* *f* *mf* *p*

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

Harp *mp* *mf* *mf* *mp* *mf* *mp* *mf* *mp*

Violin I *p* *mp* *f* *mf* *mp* *f* *mp*

Violin II *p* *mp* *mf* *mp* *p* *mp* *p*

Viola *p* *mp* *mp* *p* *mp* *p*

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

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

... diminution: reversed symmetry, repetition and a little more aggression ...

[A] $\text{♩} = 76$ **accel.** $\text{♩} = 84$ **poco accel.** $\text{♩} = 88$ **rit.** $\text{♩} = 56$

Fl. flutter [breathy unison with pno.] *mp* *mf* *p* *mf* *ff* *mf* *f* *mf* *f* *mf* *ff* [unison with pno.] *mf* *f* *mf* *ff* [unison with pno.] *mf* *f* *p*

Cl. *mp* *mf* *f* *mf* *mp* *p* *mp* *mf* *f* *p*

T.Sax [breath] *p* *mf* *p* *mp* *mf* *mp* *mf* *mp* *f* *mp*

Perc. 1 [to cabaça] *mf* *pp* [to blocks] *mf* [to tambourine] *mp*

Perc. 2 [low conga] *mf* [to sus. ride bell cym.] [brushes] *p* *mp* l.v. [to light sticks] *p* l.v. [to congas] *mf* *mp* *pp*

Perc. 3

Tub. B. *p* *mp* *mf* *mp* *p* *mf* *mp* *p*

Mar. *f* *mp* *mf* *mp* *mf* *f* *mf* *p*

Vib. *mf* *pp* *mf* *mp* *f* *mf* *p*

Pno. *mp* *mf* *mp* *f* *mp*

Hp. *mp* *p* *mf* *p* *f* *mp* *f* *mp*

... diminution: reversed symmetry, repetition and a little more aggression ...

[A] $\text{♩} = 76$ **accel.** $\text{♩} = 84$ **poco accel.** $\text{♩} = 88$ **rit.** $\text{♩} = 56$

Vln. I. arco *mf* *f* *mp* pizz. *f* *mf* arco *mp* *f* pizz. *mp*

Vln. II. *mf* *mp* *mf* *mp* *mf* *mp* *p*

Vla. arco *mp* *mf* pizz. *mp* *p* arco *f* *mf* pizz. *f* *mf*

Vc. *mp* *mf* *mp* *p* *mf* *mp* *p* *mp* *mf*

Cb. pizz. *mp* *mf* arco *mf* *pp* *mf* pizz. *mf*

B ... a spatial causality: a passage of transition ...
poco accel. [♩ = 66]

C ... the nature of probability ...
rit. [♩ = 88]

[♩ = 66]

poco rit. [♩ = 88]

D ... with a growing sense of quiet confidence ...
poco rit. [♩ = 76]

[♩ = 88] [♩ = 76]

19

Fl.

Cl.

T.Sax.

Perc. 1

Perc. 2

Perc. 3

Tub. B.

Mar.

Vib.

Pno.

Hp.

[unison with pno.]

[to cabaça]

[to tamb.]

[to metal shaker]

[plus bells]

[plus triangle]

poco ped.

E♭ A♭ D♯

B ... a spatial causality: a passage of transition ...
poco accel. [♩ = 66]

C ... the nature of probability ...
rit. [♩ = 88]

[♩ = 66]

poco rit. [♩ = 88]

D ... with a growing sense of quiet confidence ...
poco rit. [♩ = 76]

[♩ = 88] [♩ = 76]

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

pizz.

f

... with increasing excitement: gravitational waves ... poco accel. [♩ = 80] [♩ = 84] poco accel. [♩ = 88] [♩ = 76 ... a brisk walk in duet drifts into the collective consciousness of the ensemble ...

40

Fl. *p* *mp* *ppp* *f* *fff* *mp*

Cl. *p* *f* *tr* *ff* *solo* *f* *p* *mf*

T.Sax *mf* *f* *ff* *f* *ff* *f*

Perc 1 *mp* *f*

Perc 2 *p* *mp* *f* [to woodblocks]

Perc 3 [to orchestral bass drum]

Tub. B.

Mar. *mf*

Vib. arco *mp* *mf* arco

Pno. *mp* *ff*

Hp. *mp* *ff* A♯ C♭ D♭

... with increasing excitement: gravitational waves ... poco accel. [♩ = 80] [♩ = 84] poco accel. [♩ = 88] [♩ = 76 ... a brisk walk in duet drifts into the collective consciousness of the ensemble ...

Vln.I *p* *f* *mf* *ff*

Vln.II *fff* *f* *mf* *ff*

Vla. *p* *f* *ff* *mf* *ff* *mf*

Vc. *f* *ff* *f* *ff* *arco* *f*

Cb. *mf* *f* *ff* *fff* *mf* *f*

poco accel.

[♩ = 84]

poco accel.

[♩ = 88]

H ♩ = 72

... a brisk walk in trio causes ripples of musical discourse ...
poco accel.

52 flutter

Fl. *mf* *ppp* *f* *fff*

Cl. *f* *fff* *mf* *ppp*

T.Sax *mf* *f* *fff* *ff f*

Perc. 1 *p* *ff* [to cabaça] *mf*

Perc. 2 *p* *f* [to snare]

Perc. 3 *p* *mp* [to bells] *f* *ff* [to tamb.]

Tub. B. *f* l.v. [to bass drum] *f* *ff*

Mar. *f* *fff*

Vib. l.v. [to beaters] *mp* *f* *ff* *fff* [to bow] *arco*

Pno. *mp* *ff* *fff*

Hp. *f* *fff*

Vln. I *mf* *fff* *f* *fff* *f* *fff*

Vln. II *fff* *f* *fff* *mp* *mp*

Vla. *mf* *f* *ff* *f* *fff* *mf*

Vc. *f* *fff* *fff* *arco* *fff*

Cb. *mf* *ff* *fff* *mf* *f*

E♭ F♯ G♯ A♯
B♭ C♭ D♭

[♩ = 76]

poco accel.

[♩ = 88]

poco rit.

[♩ = 80]

rit.

[♩ = 60]

7

65 flutter

Fl. *mf* *ppp* *mf* *f* *mf* *p*

Cl. *mf* *mf* *p*

T.Sax *mf* *f* *p*

Perc. 1 *mp* *p*

Perc. 2 [snare on] *p* [play snare with hands] *mp* *mf* *p* [to congas] *pp* [snare off]

Perc. 3 *mp* *p* [to bells]

Tub. B.

Mar.

Vib. *mp* *mp* *mp* *mp* *p* [to beaters]

Pno. *mp* *mf* *mp*

Hp. *p* *f* *mf* *f* [E♭ C♯ D♯]

[♩ = 76]

poco accel.

[♩ = 88]

poco rit.

[♩ = 80]

rit.

[♩ = 60]

Vln. I *p* *mp* *mf* *p* *mf* *p*

Vln. II *p* *mp* *mf* *p* *mf* *p*

Vla. *mp* *mf* *p* *mf* *f* *mf* *f* *p*

Vc. *mp* *mf* *mf* *p* *mf* *p*

Cb. *mf* *f* *mf* *f* *mf* *p* *f*

75

Fl. *f* *mp* *mf* *p* *mf* *p* *mp* *mf* *f* *mf* *p*

Cl. *f* *mp* *mf* *p* *mf* *p* *mp* *mf* *f* *mf* *p*

T.Sax *f* *mp* *mf* *p* *mf* *p* *mp* *mf* *f* *mf* *p*

Perc. 1 *mf* *pp* *ppp* *mp* *p* *pp* *pp* *pp* *pp* *pp* *pp*

Perc. 2 *mf* *pp* *ppp* *mp* *p* *pp* *pp* *pp* *pp* *pp* *pp*

Perc. 3 [metal shaker] *mp* [to woodblocks] *p* *mp* *p* *pp* [to bells] *pp*

Tub. B. *mp* *p*

Mar. *f* *mp* *mf* *f* *mf* *f* *mp* *mf* *p*

Vib. *f* *mp* *mf* *mp* *f* *mf* *mp* *mf*

Pno. *f* *mp* *mf* *mp* *p* *mf* *mp* *f* *mp*

Hp. *ff* *mf* *f* *mf* *f* *p*

Vln. I *f* *mp* *f* *mp* *mp* *mf* *f* *mf* *p*

Vln. II *f* *mp* *p* *mf* *p* *mp* *mf* *f* *mf* *p*

Vla. *f* *p* *mf* *p* *mp* *mf* *p* *mp* *p* *mp*

Vc. *mf* *f* *mf* *p* *mp* *mf* *p* *p* *mp*

Cb. *ff* *mf* *mf* *mp* *mp* *mf* *mp* *mf*

E♭ F♯ G♯ A♯
B♭ C♯ D♯

[to snare drum] [snare on] [strike snare softly with hand] [to blocks]

[to metal shaker] [metal shaker] [to woodblocks] [to bells]

lyrical

pizz. arco

accl. [♩ = 72] rit. [♩ = 52] **K** ♩ = 63 poco rit. [♩ = 58] poco rit. [♩ = 44]

Fl. flutter *p* flutter *p* flutter *pp* *ppp*

Cl. *p* *mf* *p* *pp* *ppp*

T.Sax. *p* *p* *pp* *ppp*

Perc. 1 [to tamb.] *p* *pp* *p* *ppp* [to maracas] [snare off]

Perc. 2 [to sus. ride bell cym.] *p* *pp* *p* [to blocks] *p* *ppp*

Perc. 3 [to triangle] *mp* *p* [to metal shaker] *pp* *ppp* [to tamb.] [tap skin with fingertips]

Tub. B. l.v. [to metal shaker] *mp* *p* *ppp*

Mar. *mf* *p* *ppp*

Vib. *mf* *mp* *pp* [to bow]

Pno. *mf* [prepare nylon guitar string on B♭5]

Hp. *mf* *f* *p* *ppp* [F: D♭]

accl. [♩ = 72] rit. [♩ = 52] **K** ♩ = 63 poco rit. [♩ = 58] poco rit. [♩ = 44]

Vln. I. *p* *mp* *mf* *p* *mp* *pp* *ppp*

Vln. II. *pp* *mf* *p* *pp* *ppp*

Vla. *p* *mp* *f* *mp* *p* *pp* *ppp*

Vc. *p* *p* *mp* *p* *pp* *ppp*

Cb. *mp* *mf* *p* *pp* *ppp*

arp. arco pizz. arco pizz. arco pizz. arco

col legno battuto

... a lighthearted (but never lightweight) epilogue ...

... a melancholy reprise: into the void ...

Fl. *light & breathy* [tone trills throughout] *p* *ppp* *a faint breathy whistle* *pp*

Cl. *a breathy whisper* *p* *pp* *a faint breathy whisper* *pp*

T.Sax *a faint breathy hum* *pp*

Perc. 1 [to blocks] *pp* [snare] [snare on] *pp* [play snare softly with hands] *ppp* [to maracas] [snare off]

Perc. 2 [sus. ride bell cym.] *p* *ppp* [to brushes] *pp* *ppp* encircle cym. with brushes l.v. *p* *pp* encircle cym. with brushes l.v. *pp*

Perc. 3 [to bells] *pp* [to tamb.] *ppp* [to metal shaker] *ppp* [to bells] *pp* [tap skin lightly with fingertips] *ppp*

Tub. B. *pp* *ppp* *ppp* [to tamb.] *ppp*

Mar. *p* *ppp* [to bow] *p* *pp* *a subtle resonance* [to beaters] *pp*

Vib. arco l.v. arco l.v. arco l.v. arco l.v. *p* *p* *p* *p* *a subtle resonance* arco l.v. [to beaters] *pp*

Pno. [nylon guitar string] *p* [resonance is produced by a nylon guitar string used in a pulley motion against the piano strings] *p* [remove nylon guitar string] *p* [plucked strings] *mp* *p* [to keys] *ppp*

Hp. *mp* *pp* *mp* *pp*

... a lighthearted (but never lightweight) epilogue ...

... a melancholy reprise: into the void ...

Vln. I *p* *pp* *p* *pp*

Vln. II *p* *pp* *p* *pp* solo vib. *pp* *p*

Vla. *p* *ppp* *p* *pp* *a whispered lament* *pp* *a subtle resonance* *pp*

Vc. *p* *pp* *p* *pp* *a subtle resonance* *pp*

Cb. *mp* *p* *p* *pp* *a faint rumble* *pp*

2 $\text{♩} = 56$... all joking aside; life is serious business (most of the time) ... *poco rit.* $\text{♩} = 52$ $\text{♩} = 56$ *poco rit.* [N] $\text{♩} = 48$... causality of conversation ... *poco accel.* $\text{♩} = 56$ *poco accel.*

118 Fl. *breathy* *pp* *p* *mf* *mp* *f*

Cl. *mf* *mp* *p* *mf*

T.Sax

Perc. 1 *p*

Perc. 2

Perc. 3 [to bells] [soft beaters]

Tub. B. *mf* *mp*

Mar. [player 4] [soft beaters] *mf* *mp*

Vib. [player 5] [soft beaters] *mf* *mp* *p* [to bow] arco l.v. [to beaters] *pp* *mp*

Pno. *mf* *fff*

Hp. *mf* *f* *mf* *f*

8^{va} *mf* *f*

E♭ F♯ G♯ A♯
B♯ C♯ D♯

E♭ F♯ G♯ A♯
B♯ C♯ D♯

F♯ A♯ B♯ D♯

2 $\text{♩} = 56$... all joking aside; life is serious business (most of the time) ... *poco rit.* $\text{♩} = 52$ $\text{♩} = 56$ *poco rit.* [N] $\text{♩} = 48$... causality of conversation ... *poco accel.* $\text{♩} = 56$ *poco accel.*

Vln. I *pp* *p* *mf* *mp* *f*

Vln. II *pp* *p* *mf* *mp* *f*

Vla. *mf* *f* *mp*

Vc. *mp* *p* *mf* *f*

Cb. [rumbling unison with pno.] *p* *mp* *mf* *f*

pizz. *pizz.*

... a written 'effect' more than a precise request: the ensemble takes a break, resulting in a release of tension and a crescendo of relaxed, but engaging musical conversation ...

[♩ = 66] accel.

[♩ = 84] poco rit.

O [♩ = 69] poco rit.

[♩ = 46]

128

Fl.

Cl.

T.Sax

Perc. 1

Perc. 2

Perc. 3

Tub. B.

Mar.

Vib.

Pno.

Hp.

E♭ F♯ G♯ A♯
B♭ C♯ D♭

F♯ G♯ C♯

... a written 'effect' more than a precise request: the ensemble takes a break, resulting in a release of tension and a crescendo of relaxed, but engaging musical conversation ...

[♩ = 66] accel.

[♩ = 84] poco rit.

O [♩ = 69] poco rit.

[♩ = 46]

Vln. I

Vln. II

Vla.

Vc.

Cb.

137

accel. ----- [P] ♩ = 88 ... a call to order: a new topic is introduced ... poco rit. ----- [♩ = 76] [Q] ♩ = 88 ... and elaborated ...

Fl. *mp* *pp* [breathy] *p* *mf*

Cl. *ppp* *mp* *pp* *pp* *p* *mp*

T.Sax *ppp* *mp* *pp* *pp* *p* *mp*

Perc. 1 [speed increases with dynamic] *pp* *p* *pp*

Perc. 2 l.v. [to congas] *ppp*

Perc. 3

Tub. B. *p* *pp* *ppp*

Mar. *ppp* *mp* *p* *pp* *mp* *pp* *mf* *p*

Vib. [to bow] *p* [arco] *pp* l.v. [arco] *p* [to beaters]

Pno. *mp* *p*

Hp. *mf* *p* *p* *mf*

accel. ----- [P] ♩ = 88 ... a call to order: a new topic is introduced ... poco rit. ----- [♩ = 76] [Q] ♩ = 88 ... and elaborated ...

Vln.I *mp* *pp* *p* *mp* *p* *mf*

Vln.II *ppp* *mf* *p* *ppp* *p* *mp*

Vla. *ppp* *p* *pp* *ppp* *p*

Vc. *mf* *p* *ppp* *p* [arco]

Cb. *mf* *p* *p* *pp*

146

2/4 2/4 4/4 4/4 3/4 2/4 4/4 4/4

Fl. *mp* *mf* *p* *ppp* *p* *ppp* *p* [coloured breath]

Cl. *mp* *mf* *p* *ppp* *pp* *ppp* *p*

T.Sax. *mf* *mp* *ppp* *p* *pp* *ppp*

Perc. 1 *p* *pp* *ppp* *pp* [to tamb.]

Perc. 2

Perc. 3

Tub. B. *p* *pp* [to metal shaker]

Mar. *mp* *p* *mf* *mp* *p* [to bow] *p* arco

Vib. *p* *mp* *mf* *mp* [to bow] arco *p* l.v.

Pno. *mp* *p* [prepare nylon guitar string on A6]

Hp. *p* *mf* *mp*

Vln. I *mp* *mf* *p* *p* *p* [natural ripples ...] *p* [poco rit.] *p* [S] *p* *p* [the topic is open for discussion: causality - freedom of speech ...]

Vln. II *pp* *p* *mf* *mf* *mp* *mf* *mp*

Vla. *pp* *p* *pp* *mp* *p*

Vc. *pp* *p* *mp* *mf* *mp* *p* *ppp*

Cb. *p* *mp* *mf* *p* *pp*

Annotations: [natural ripples ...], [poco rit.], [S] $\text{♩} = 88$... the topic is open for discussion: causality - freedom of speech ...

158

Fl.

Cl.

T.Sax

Perc. 1

Perc. 2

Perc. 3

Tub. B.

Mar.

Vib.

[nylon guitar string] [remove guitar string] [to keys]

Pno.

Hp.

Flute and Clarinet parts feature a triplet of eighth notes in the first two measures. Percussion parts include various rhythmic patterns with dynamic markings from *mp* to *f*. The Vibraphone part includes *arco* and *l.v.* markings. The Piano part features a nylon guitar string in the first measure, which is then removed and replaced by keys. The Harp part has a dynamic range from *p* to *ff*.

poco accel. [♩=92] **T** ♩ = 88 ... with increasing intensity and belief ...

Vln. I

Vln. II

Vla.

Vc.

Cb.

Violin I and II parts feature a complex rhythmic pattern with dynamic markings from *mp* to *ff*. The Viola part includes a triplet of eighth notes and dynamic markings from *p* to *ff*. The Violoncello part has dynamic markings from *mf* to *ff*. The Contrabass part has dynamic markings from *f* to *ff*. The Violin II part includes *arco* and *pizz.* markings.

U ♩ = 88 ... natural causality: pressure and energy must be released ...

170

Fl. *ff* *f* *ff* *fff* *ff* *fff* *ff* *fff*

Cl. *pp* *mp* *f* *ff*

T.Sax *f* *ff*

Perc. 1 [to ride bell cym.] [light sticks] *mf* *mp* [to maracas] *f* *fff*

Perc. 2 *mf* *mp* *f* *ff*

Perc. 3 *p* *pp* [to bells] *f* *ff*

Tub. B. *f* [to bass drum] *f* *ff*

Mar. *P* *mf* *f* [to beaters]

Vib. *P* *mf* *f* *ff* [to bow] *poco ped.*

Pno. *f* *ff* *f* *ff*

Hp. *f* *fff* *f* *fff* $\text{Ab D}\sharp$

Vln. I *ff* *f* *mf* *ff* *fff* *ff* *fff* *ff* *fff*

Vln. II *fff* *f* *mf* *f* *fff* *ff* *f* *ff*

Vla. *mf* *ff* *ff* *f* *ff*

Vc. *f* *ff* *f* *mf* *f* *ff* *f* *ff*

Cb. *mf* *f* *ff* *f* *ff*

2/4 4/4 2/4 4/4

X ♩ = 76 ... unexplained recurring phenomenon ...

poco rit.

Y ♩ = 60 ... natural species: fluidic space ...

poco rit.

[♩ = 52]

193

Fl.

Cl.

T.Sax

Perc. 1

Perc. 2

Perc. 3

Tub. B.

Mar.

Vib.

Pno.

Hp.

Lyrics: [to thundersheet], [soft rubber beaters], [speed of trem. increases and decreases with dynamic], [to metal shaker], [nylon guitar string], [move guitar string to C7], [to beaters], [to metal shaker]

Dynamic markings: pp, p, mp, mf, PPP, P, Mp, Pp

Tempo markings: poco rit. (multiple), [♩ = 76], [♩ = 60], [♩ = 52]

Other markings: lyrical, 8va, 8vb, [Eb F# Gb Ab], [B# C# D#], [A# B# D#]

X ♩ = 76 ... unexplained recurring phenomenon ...

poco rit.

Y ♩ = 60 ... natural species: fluidic space ...

poco rit.

[♩ = 52]

Vln. I

Vln. II

Vla.

Vc.

Cb.

Dynamic markings: ppp, pp, p, mp, mf, PPP, P, Mp, Pp

Tempo markings: poco rit. (multiple), [♩ = 76], [♩ = 60], [♩ = 52]

Other markings: lyrical, 8va, 8vb, [A# B# D#]

Perc. 1 [to maracas] *pp* *l.v.*
 Perc. 2 [to congas] *p* *ppp*
 Perc. 3 [to claves] *pp* *ppp*
 Tub. B.
 Mar.
 Vib. [to bow] *arco* *l.v.*
 Pno. [nylon guitar string] *p* [move guitar string to A6] *mp* [remove guitar string] [to keys]
 Hp. *pp*

Vln. I *pp* *p* *mf* *f* *mf* *f*
 Vln. II *pp* *mp* *p* *mf* *f* *mp*
 Vla. *pp* *p* *pp* *mp* *p* *mf* *f* *mf*
 Vc. *p* *pp* *p* *p* *mp* *mf* *f* *mf*
 Cb. *mp* *mf* *mp*

218

Fl. *a breathy whistle* *pp* *ff*

Cl. *a breathy whisper* *pp* *mf*

T.Sax *f* *mf*

Perc. 1 *mp* *mf* *mp*

Perc. 2 *mp* *mf* *p* [to sus. ride bell cym.] [light sticks] l.v.

Perc. 3 *mp* *mf* *mp* [to bells]

Tub. B. *mf*

Mar. *mp* *mf* *mp*

Vib. arco l.v. *pp*

Pno. *f* *mp* *f*

Hp. *f*

BB [♩ = 84] ... evolution of the species ... poco accel. ♩ = 88

Vln. I *f* *ff* *f* *ff* *f*

Vln. II *f* *p* *f* *ff* *f*

Vla. *mf* *f*

Vc. *f*

Cb. *mf* *f* *ff* *f*

pizz.

229

Fl. *f* — *ff* *f* — *ff* *f* — *ff* *f* — *ff*

Cl. *mf* *p* — *mf* *mf* — *f* *p*

T.Sax *mf* *mf* *f* *mf*

Perc. 1 [to maracas] *p* *mp* *p* — *mp* — *ppp* *mp* *pp* < *f*

Perc. 2 *mf* *mf* *f* *mf* — *mp* *f* *mf* *mf*

Perc. 3 [castanets] *mf* *mf* *f* [to bells]

Tub. B. l.v. [to castanets] *mf*

Mar. *mf* — *f* *mf* — *f* *mf* — *f* *mf* — *f* *mf* — *f* *mf* — *ff*

Vib. arco *p* — *mf* l.v. arco *p*

Pno. *ff* *f* *ff*

Hp.

Vln. I *ff* *f* — *ff* *f* — *ff* *f* — *ff* *f* — *ff* *f* — *ff*

Vln. II *ff* *f* — *ff* *f* — *ff* *f* — *ff* *f* — *ff* *f* — *ff*

Vla. *ff* *f* — *ff*

Vc. *ff* *f* — *ff*

Cb. *ff* arco *f* — *ff*

DD ♩ = 88 ... causality loop: pressure and energy must always be released ...

poco accel.

239

Fl. *f* *ff* *fff* *ff* *fff* *ff* *fff*

Cl. *mf* *f* *ff*

T.Sax *mf* *mf* *f* *ff*

Perc. 1 *p* *mp* *f* *fff*

Perc. 2 *f* *f* *mf* *fff*

Perc. 3 *mf* *ff*

Tub. B. *f* *mf* *ff*

Mar. *f* *f* *ff*

Vib. *mf* [to beaters]

Pno. *mf* *f* *f* *ff* *f* *ff*

Hp. *f* *fff* *f* *fff*

[speed changes with dynamic]

[to bass drum]

8^{va}

A^b D²

DD ♩ = 88 ... causality loop: pressure and energy must always be released ...

poco accel.

240

Vln. I *fff* *ff* *fff* *ff* *fff*

Vln. II *f* *fff* *ff* *f* *ff*

Vla. *f* *ff* *f* *ff*

Vc. *f* *ff* *f* *ff*

Cb. *f* *ff* *f* *ff*

pizz. arco

... a surprising strand of sunlight ...

... butterflies and grains of sand: from little things ...

rit. (♩ = 72) [EE] ♩ = 88 rit. (♩ = 72) rit. (♩ = 56) poco rit.

Fl. 252 *ff* *mp* *p* *pp* *pp* *ppp*

Cl. *mp* *p* *pp* *pp* *pp*

T.Sax *mp* *p* *pp* *pp* *ppp*

Perc. 1 [to sus. ride bell cym.] [brushes]

Perc. 2 [to bells]

Perc. 3 *mp* *p*

Tub. B.

Mar. *pp* *ppp*

Vib. [to bow] *p* *pp* arco *pp* l.v.

Pno. [to plucked strings] *p* *pp* *ppp*

Hp. *f* *ff* *mp* *p* *mp* *pp*

Vln. I *f* *fff* *mf* *mp* *f* *mf* *p* *pp* *pp*

Vln. II *f* *mf* *mp* *p* *mf* *p* *pp* *pp*

Vla. *mf* *mp* *f* *mf* *mp* *pp* *p* *pp*

Vc. *f* *mf* *mp* *mp* *mp* *p* *pizz.* *mp*

Cb. *f* *mf* *ff*

Chords: Eb F# G# Ab / Bb C# D#; Eb G# D#

Tempo markings: rit., poco rit., ♩ = 72, ♩ = 88 rit., ♩ = 56

Dynamic markings: *f*, *fff*, *mf*, *mp*, *p*, *pp*, *ppp*

Performance instructions: [to sus. ride bell cym.] [brushes], [to bells], [to plucked strings], [to bow], arco, l.v., pizz., flutter, [speed changes with dynamic]

Rehearsal marks: EE, FF

266

Fl. *ppp* *p* *pp* *p* *mp*

Cl. *p* *mp* [tone trill]

T.Sax *p* *ppp* *mp*

Perc. 1 [to thundersheet] [soft rubber beaters] *pp* [speed changes with dynamic] [to maracas] *pp* [speed changes with dynamic]

Perc. 2 *ppp* *ppp* l.v. *ppp* [to bells]

Perc. 3 *p*

Tub. B. *ppp* *ppp* [to thundersheet] [soft rubber beaters]

Mar.

Vib. arco l.v. arco l.v. [to beaters] *pp* *p*

Pno. [plucked strings] *pp* *ppp* *pp* [to keys] *p*

Hp. *pp*

Vln. I *mf* *ppp* *mp* *pp* *p* *mp*

Vln. II *mf* *ppp* *mp* *pp* *p*

Vla. *p* *ppp* *mp* *pp*

Vc. *pp* arco *mp* *pp*

Cb. arco *pp* *mp* *pp* *mp* *mf* pizz.

HH $\text{♩} = 88$... a temporal causality ... poco rit. [♩ = 72] II rit. [♩ = 40] rit.

Fl. *p* *pp* *pp*

Cl. *mp* *pp* *pp* *a breathy whisper*

T.Sax *p* *pp*

Perc. 1 [speed changes with dynamic] *p* *pp* *pp* *l.v.*

Perc. 2 [to bow] *pp* [speed changes with dynamic] *pp* *l.v.*

Perc. 3 [to thundersheet] *pp* [speed changes with dynamic] *pp*

Tub. B. *p* *pp*

Mar. *mp* *p* *ppp* *p* [to bow] *pp* *arco*

Vib. *p* [to bow] *pp* *arco* *l.v.* *a distant whisper*

Pno. *pp* [prepare nylon guitar string on A6] [nylon guitar string] *pp* *a distant whistle*

Hp. *mf* *p* *ppp* *E♭ F♯ G♯ A♯* *B♭ C♯ D♯* *E♭ F♯* *mp* *p* *ppp* *8^{va}*

Vln. I *pp* *p* *pp* *a distant whistle*

Vln. II *mf* *p* *pp* *[bone dry]* *p* *pp* *pp* *a distant whistle*

Vla. *p* *pp* *pp* *a distant rumble*

Vc. *mf* *p* *pp* *pp* *arco*

Cb. *pp* *pp* *pp* *arco*

Natural Causality
(Phenomenon Explored)

For ensemble and percussion
(15 musicians)

Score in C

Ian Percy

2006/09

[Score proofread, edited and re-digitised: 2019]

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