

# An Instant Conception

For small ensemble and percussion

**Score in C**

**Ian Percy**

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[Three Plausible Scenarios and the Best of all Possible Answers]

For small ensemble and percussion  
[10 musicians]

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2009

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

# An Instant Conception

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Flute

B<sup>b</sup> Clarinet

B<sup>b</sup> Bass Clarinet

Percussion [2 players]

Piano

String Quartet

## **Score in C**

1<sup>st</sup> Movement: An Instant Conception ca. 5' 48"

2<sup>nd</sup> Movement: Nameless Faces ca. 5' 52"

3<sup>rd</sup> Movement: Fading Memories ca. 3' 20"

Total: ca. 15' 00"

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# Percussion Plan

## Player 1 [percussion stave 1]

### 1<sup>st</sup> mvt:

Congas [hands throughout]  
Large suspended crash cymbal [bow]  
Pair of hand held suspended temple cymbals [ca. 6cm]

### 2<sup>nd</sup> mvt:

Congas  
Large suspended crash cymbal [bow]  
Small hand held metal shaker

### 3<sup>rd</sup> mvt:

Congas  
Large suspended crash cymbal [bow]  
Temple cymbals

## Player 2 [percussion stave 2]

### 1<sup>st</sup> mvt:

Suspended ride bell cymbal [light sticks and brushes]  
Pair of maracas  
Snare drum [light sticks]

### 2<sup>nd</sup> mvt:

Suspended ride bell cymbal [brushes and bow]  
Pair of maracas  
Orchestral bass drum [soft beaters]

### 3<sup>rd</sup> mvt:

Suspended ride bell cymbal [light sticks, brushes and bow]  
Pair of maracas  
Snare drum [light sticks]

## Performance indications for wind and percussion

Coloured breath = Half note and half breath (marked with a diamond note head)  
Breath = non-pitched breath (marked with a cross note head)

R = Roll

M = Multiphonic

Percussion with cross note head = mute

Percussion with diamond note head = mute, but release immediately

## An Instant Conception

[Three Plausible Scenarios and the Best of All Possible Answers]

The material for this three-movement work, approximately fifteen minutes in length, was originally intended for the third movement of a previous piece entitled *Natural Causality* for ensemble and percussion. It was indeed an Instant Conception, as one seemed to know exactly what form to compose, the instruments to use and the specific characters of the main compositional units, within a single cohesive thought: a rare moment of clarity.

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 as to 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 consistency 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 (events), thus shaping form and proportion alongside pitch material and structure.

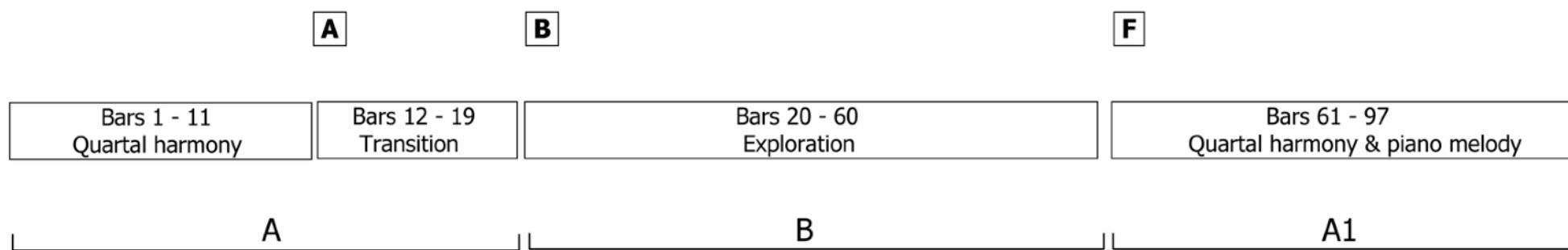
Middle C is the cause: Fibonacci sequence is the effect

Using a continuation of the Natural Causality Method Table, the material for this piece is heavily influenced by the perfect fourth interval (5 semi-tones) with proportional pitch and rhythmic references to the number five.

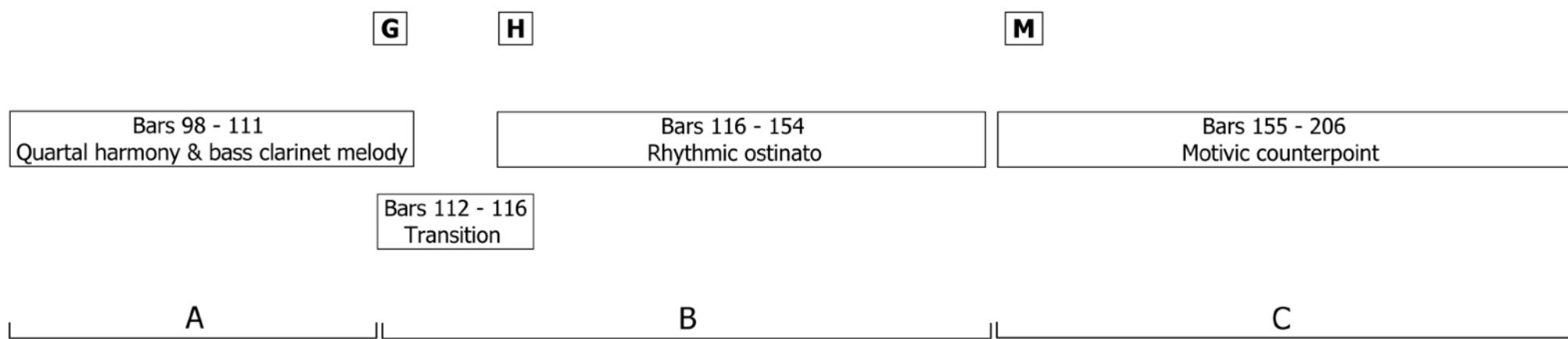
All three movements open with a passage of harmony based on the cycle of fourths. This could be referred to as quartal, plagal or equidistant harmony, but all labels are a little misleading. Atonality and pantonality would suggest chromatic dissonance; polytonality would imply a tonal language, so in this case, it seems that the label 'chromatic consonance' is perhaps most fitting: The cycle of fourths is an equidistant cycle of twelve-tone consonance. The first 4 chords on the piano contain all 12 tones without repetition and the rest of the piece is a fairly instinctive melodic and motivic exploration and harmonic reinterpretation of this material.

# An Instant Conception Form

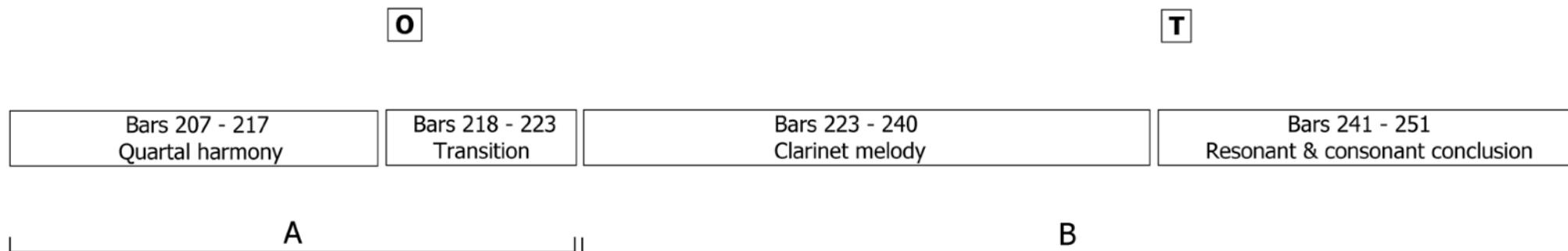
## First movement: An Instant Conception



## Second movement: Nameless Faces



## Third movement: Fading Memories



# An Instant Conception

[Three Plausible Scenarios and the Best of all Possible Answers]

Ian Percy

**1** ♩ = 88 rit. ♩ = 72

An instant conception - An enigmatic prologue: fluid & resonant...

Flute  
Bb Clarinet  
Bb Bass Clarinet

mf  
ppp [variable speed]  
tr [tone trill]  
mp p  
ppp [variable speed tone trill]  
tr [breathy]  
p  
ppp  
p  
ppp  
p  
a niente

**A** accel. ♩ = 88 rit.

Percussion Player 1  
Percussion Player 2

[large sus. crash cym.]  
[bow]  
[sus. ride bell cym.]  
[light sticks]  
[upper note = bell]

arco l.v. l.v. [to temple cym.] [oscillate cym.] [to congas] [upper note = high conga]  
ppp mp pp mf [encircle cym.] l.v. [to snare] [snare on]  
[softly with hands]  
[strike one cym. against the other and allow ricochet]  
[to maracas]  
[leave snare on]  
p  
pp  
[speed increases with dynamic]

Piano

mf  
f  
ff  
p

8va

An instant conception - An enigmatic prologue: fluid & resonant...  
rit. ♩ = 72

Violin I  
Violin II  
Viola  
Violoncello

mf a niente mf f ff a niente pizz. arco 3  
mf ppp mf a niente f a niente pizz. arco  
mf solo a niente f pizz. arco  
pp mp a niente mp a niente mf ppp mp pizz. arco  
p  
mp

Musical score for Flute (Fl.), Clarinet (Cl.), and Bassoon (B.Cl.) in 16 measures. The score includes dynamic markings such as *p*, *pp*, *tr*, *rit.*, *accel.*, and *a niente*. The flute and bassoon play eighth-note patterns with grace notes and slurs. The clarinet plays sixteenth-note patterns with grace notes and slurs. Measure 16 starts with a dynamic of *mp* and ends with *a niente*. The score also includes instructions for keyclicks.

[variable speed and muting; both hands & fingers]

[slows with dynamic]

[roll fingers]

[slap the muted skin]

[sus. ride bell cym.]

[brushes]

[to sus. ride bell cym.]

[brushes]

[turn snare off]

(8) ----- [a muted resonance] [plucked string]

Pno.

*ppp*

*pp*

*8<sup>th</sup>* Ped. *8<sup>th</sup>* Ped.

**B** ↩ = 50 Back to the beginning: Introspective, but with fluid, confident growth & energetic gestures...

ccel. . . . [♩ = 66]

**C** ... and all that is lost...  
 [C]  $\downarrow = 50$  poco accel.

[ $\downarrow = 56$ ] poco rit.

$\downarrow = 50$

**D** Some things should not be found...  
 accel.

[ $\downarrow = 72$ ] rit.

Fl.  $\text{ppp}$   $p$   $\text{ppp}$   $mp$   $\text{ppp}$   $mp$   $\text{ppp}$   $mp$   $\text{ppp}$   $p$   $\text{ppp}$   $mp$   $\text{ppp}$   $mp$   $\text{ppp}$   $mp$

Cl.  $\text{ppp}$   $p$   $\text{ppp}$   $mp$   $\text{ppp}$   $mp$   $\text{ppp}$   $[R]$  [roll]  $\text{ppp}$   $p$   $\text{ppp}$   $[M]$  [multiphonic]  $\text{ppp}$   $R$   $M$   $\text{ppp}$   $mp$

B.Cl.  $\text{pp}$   $\text{mf}$   $f$   $ff$   $\text{ppp}$   $mf$   $ff$   $mf$

Perc. 1  $mp$   $p$   $\text{ppp}$   $p$   $\text{ppp}$   $mf$   $\text{ppp}$   $ff$   $mp$   $p$   $\text{ppp}$   $p$   $\text{ppp}$   $pp$   $p$

Perc. 2  $\text{[almost incidental ambience]}$   $\text{[variable speed and muting]}$   $\text{[slap the muted skin]}$   $\text{[vary position & method of attack using thumb fingers & palms]}$   $\text{[variable speed and muting]}$   $\text{[slows with dynamic]}$

Perc. 1  $\text{ppp}$   $p$   $\text{ppp}$   $mp$   $\text{ppp}$   $pp$   $\text{ppp}$   $pp$   $\text{ppp}$   $pp$   $\text{ppp}$   $pp$   $\text{ppp}$   $p$

Perc. 2  $\text{ppp}$   $p$   $\text{ppp}$   $mp$   $\text{ppp}$   $pp$   $\text{ppp}$   $pp$   $\text{ppp}$   $pp$   $\text{ppp}$   $pp$   $\text{ppp}$   $p$

Pno.  $\text{[plucked strings]}$   $p$   $\text{[to keys]}$   $\text{[norm.]}$   $\text{mf}$   $p$

Pno.  $\text{8vb}$   $\text{8ed}$   $\text{8vb}$   $\text{8ed}$   $\text{8vb}$   $\text{8ed}$   $\text{8vb}$   $\text{8ed}$

**C** ... and all that is lost...  
 [C]  $\downarrow = 50$  poco accel.

[ $\downarrow = 56$ ] poco rit.

$\downarrow = 50$

**D** Some things should not be found...  
 accel.

[ $\downarrow = 72$ ] rit.

Vln.I  $p$   $mf$   $\text{ppp}$   $mp$   $\text{ppp}$   $mp$   $f$   $\text{ppp}$   $f$   $\text{ppp}$   $mp$   $pp$   $ff$   $pp$

Vln.II  $\text{arco}$   $\text{ppp}$   $mp$   $\text{ppp}$   $mp$   $pizz.$   $3$   $gliss.$   $\text{wide vib. & surface noise}$   $\text{gliss.}$   $ff$   $ff$   $pp$

Vla.  $p$   $mp$   $mf$   $f$   $mp$   $p$   $f$   $ff$   $mp$   $pizz.$   $3$   $ff$   $ff$   $mf$

Vc.  $mp$   $mf$   $f$   $ff$   $mp$   $p$   $f$   $ff$   $p$   $pp$   $mf$   $ff$   $f$   $mf$

• = 50

**E** Tension without release...  
rit.

J = 36]

This image shows a detailed musical score for two percussionists, Perc. 1 and Perc. 2. The score consists of several staves, each representing a different instrument or technique. The top staff for Perc. 1 includes dynamic markings such as *ppp*, *mf*, *mp*, *pp*, *p*, and *ppp*. The bottom staff for Perc. 2 includes dynamic markings like *ppp*, *mp*, *pp*, and *p*. The score features various performance instructions: 'variable speed on edge of the skin' with a wavy line symbol; 'vary point of attack' with a curved arrow symbol; 'thumb.....' with a hand icon; 'palms...' with a hand icon; and 'l.v.' (left hand) placed near specific measures. Measures are numbered 1 through 14 along the right side.

Musical score for piano and basso continuo, page 10, measures 8-10. The score consists of two staves. The top staff is for the piano (Pno.) and the bottom staff is for the basso continuo (Bc.). Measure 8 starts with a forte dynamic (f) in common time. Measure 9 begins with a dynamic of  $\frac{3}{8}$ . Measure 10 begins with a dynamic of  $\frac{2}{8}$ .

J = 50

## **E** Tension without release... rit.

$\text{J} = 36]$

Musical score for orchestra, measures 11-12. The score includes parts for Vln.I, Vln.II, Vla., and Vc. The instrumentation and dynamics are as follows:

- Vln.I:** Measures 11-12. Dynamics:  $mp$ ,  $ppp$ ,  $mf$ ,  $f$ ,  $mp$ ,  $ppp$ ,  $pp$ ,  $mp$ ,  $a niente$ ,  $mf$ ,  $f$ . Measure 13:  $fff$ .
- Vln.II:** Measures 11-12. Dynamics:  $mp$ ,  $ppp$ ,  $mf$ ,  $f$ ,  $mp$ ,  $ppp$ ,  $mf$ ,  $ppp$ ,  $mf$ ,  $f$ ,  $mf^3 f$ ,  $ff$ ,  $f$ . Measure 13:  $p$ ,  $pp$ .
- Vla.:** Measures 11-12. Dynamics:  $mf$ ,  $ppp$ ,  $mp$ ,  $mf$ ,  $ppp$ ,  $mf$ ,  $f$ ,  $ff$ ,  $f$ . Measure 13:  $p$ ,  $pp$ .
- Vc.:** Measures 11-12. Dynamics:  $f$ ,  $mf$ ,  $mp$ ,  $mf$ ,  $arco$ ,  $pizz.$ ,  $mf$ ,  $f$ ,  $ff$ ,  $f$ . Measure 13:  $mp$ ,  $p$ .

**F** J=72 Forgotten friends: Ethereal & elusive...

Musical score page 61, featuring parts for Flute (Fl.), Clarinet (Cl.), Bassoon (B.Cl.), Percussion (Perc. 1 and Perc. 2), and Piano (Pno.). The score includes dynamic markings such as *ppp*, *p*, *mf*, *mp*, *pp*, *p*, *ppp*, *p*, *pp*, *p*, *ppp*, *p*, *fff*, *mf*, *p*, and performance instructions like [roll fingers], [to large sus. crash cym.], [bow], [play with fingertips], [to snare drum], [snare on], [softly with hands], and l.v. The piano part features a series of eighth-note patterns with grace notes.

**F** J=72 Forgotten friends: Ethereal & elusive...

Musical score for strings (Vln.I, Vln.II, Vla., Vc.) showing measures 8-12. The score includes dynamic markings (e.g., *ppp*, *mp*, *p*, *pp*, *pizz.*, *arco*) and performance instructions (e.g., slurs, grace notes, triplets). Measures 8-9 feature melodic lines with various dynamics and articulations. Measure 10 begins with a pizzicato section. Measures 11-12 return to arco playing with sustained notes and slurs.

poco rit. [♩ = 36] attacca

Musical score for Flute (Fl.), Clarinet (Cl.), Bassoon (B.Cl.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The score consists of two systems of music. The first system starts with a dynamic of *p*, followed by *ppp*, *pp*, *ppp*, *pp*, *ppp*, *pp*, *ppp*, *pp*, *ppp*, *pp*, *ppp*, and ends with *ppp*. The second system begins with *ppp*, followed by *pp*, *ppp*, *pp*, *ppp*, *pp*, *ppp*, *pp*, *ppp*, *pp*, *ppp*, and concludes with *ppp*. Various performance instructions are included: *arco*, *l.v.*, *[to ride bell cym.]*, *[brushes]*, *[snare off]*, *encircle cym. with brushes*, *[play with fingertips]*, *[breathy]*, and *[to maracas]*.

Musical score for Piano (Pno.). The score consists of two systems of music. The first system starts with *pp*, followed by *ppp*, *pp*, *ppp*, *p*, *pp*, *ppp*, and ends with *pp*. The second system begins with *pp*, followed by *ppp*, *pp*, *ppp*, *pp*, *ppp*, and concludes with *pp*. Performance instructions include *mp* and *8vb*.

(8)

Musical score for Violin I (Vln.I), Violin II (Vln.II), Cello (Vcl.), and Bass (Vla.). The score consists of four systems of music. The first system starts with *p*, followed by *ppp*, *pp*, *a niente*, *pp*, *pp*, *a niente*, *pp*, *pp*, *a niente*, *pp*, *pp*, *a niente*, and ends with *ppp*. The second system begins with *pp*, followed by *pp*, *a niente*, *pp*, *pp*, *a niente*, *pp*, *pp*, *a niente*, *pp*, *pp*, *a niente*, and concludes with *ppp*. The third system starts with *p*, followed by *pp*, *pp*, *a niente*, *pp*, *pp*, *a niente*, *pp*, *pp*, *a niente*, *pp*, *pp*, *a niente*, and ends with *ppp*. The fourth system begins with *pp*, followed by *pp*, *a niente*, *pp*, *pp*, *a niente*, *pp*, *pp*, *a niente*, *pp*, *pp*, *a niente*, and concludes with *ppp*. Performance instructions include *poco rit.*, *8va*, *8va*, *8va*, and *8va*.

1st mvt. ca. 5'48"

**2** Nameless faces...  
Patient, lyrical, poignant & reflective... **poco accel.** [♩ = 60] **poco rit.** [♩ = 66] **[♩ = 52]**

Fl. Cl. B.Cl. [flutter]  
*mf* **f** **ppp** **mp** **p** **mf**

Perc. 1 [to sus. ride bell cym.] [brushes] l.v. **ppp** **mp** **ppp** **pp** **ppp** **pp** **ppp** **mp** **ppp** **pp**  
Perc. 2 arco l.v. [to brushes] [to metal shaker] [sus. crash cym.] arco l.v. [with fingertips/nails] l.v. [to brushes] **p**

*As if in solitary reflection [though never lonely]...*  
Pno. **f** **mf** **mp** **mf** **f** **mp**

**8va** **8va** **8va**

**2** Nameless faces...  
Patient, lyrical, poignant & reflective... **poco accel.** [♩ = 60] **poco rit.** [♩ = 66] **[♩ = 52]**

Vln.I **ppp** **pp** **ppp** **ppp** **ppp** **pp** **ppp** **pp** **ppp** **ppp**  
Vln.II arco **ppp** **p** **pp** **p** **ppp** **p** **ppp** **p** **pp** **mp** **a niente**  
Vla. **ppp** **p** **pp** **p** **ppp** **p** **ppp** **p** **pp** **mp** **a niente**  
Vc. arco **p** **a niente** **p** **a niente** **mp** **mf** **f** **ppp** **mp**

*pizz. 3* **relaxed...** **arco** **3** **3** **3**

**G** A moment of hesitant recognition...  
poco accel.

**H** = 72 Acquaintance renewed: Positive & stable; fluid & consonant...

poco accel.

Musical score for orchestra and piano, page 20, measures 111-112.

**Measure 111:**

- Flute (Fl.):** Dynamics:  $p$ ,  $ppp$ ,  $ppp$ ,  $p$ ,  $p$ ,  $p$ .
- Clarinet (Cl.):** Dynamics:  $p$ ,  $ppp$ ,  $ppp$ ,  $p$ ,  $p$ .
- Bassoon (B.Cl.):** Dynamics:  $mp$ ,  $pp$ ,  $ppp$ ,  $p$ ,  $p$ .
- Percussion 1 (Perc. 1):** Dynamics:  $ppp$ ,  $p$ .
- Percussion 2 (Perc. 2):** Dynamics:  $l.v.$ ,  $ppp$ ,  $p$ .
- Piano (Pno.):** Dynamics:  $3$ ,  $\overline{\text{v}}$ ,  $\overline{\text{v}}$ ,  $\overline{\text{v}}$ .

**Measure 112:**

- Flute (Fl.):** Dynamics:  $p$ .
- Clarinet (Cl.):** Dynamics:  $p$ .
- Bassoon (B.Cl.):** Dynamics:  $p$ .
- Percussion 1 (Perc. 1):** Dynamics:  $p$ .
- Percussion 2 (Perc. 2):** Dynamics:  $p$ .
- Piano (Pno.):** Dynamics:  $p$ .

**Textual Instructions:**

- [to congas]
- [flurry between fingers and hand] [slap the muted skin]  $3$
- [to maracas]

**G** A moment of hesitant recognition...  
poco accel.

**H**  $\downarrow = 72$  Acquaintance renewed: Positive & stable; fluid & consonant...

poco accel.

[reminiscent of digital delay; 'synthesised repetition', but with relaxed pulse & stresses: can be played like a ricochet to increase the speed]

[♩ = 76] poco rit.      I [♩ = 72] The formula..? A friendship remembered... poco accel.      ♩ = 76

Fl.      Cl.      B.Cl.

mp      mf      p      mf

mp      mf      pp      mf

slap tongue

norm.      slap tongue      norm.

ffff

ppp      mp      pp      mp

Perc. 1      Perc. 2

mf      f

pp      mf

pno.

p      mf      f

8va

Reed

[♩ = 76] poco rit.      I [♩ = 72] The formula..? A friendship remembered... poco accel.      ♩ = 76

Vln.I      Vln.II      Vla.      Vc.

f

(8)      p      pp      mp      ppp      f      fff      ff

f

pizz.

ffff

ppp      mp      ppp      p      mp      f      fff

Musical score for strings (Vln.I, Vln.II, Vla., Vc.) across four staves. The score includes dynamic markings such as *poco accel.*, *ff*, *f*, *p*, *pp*, *ppp*, *poco rit.*, *mf*, and *fff*. Performance instructions include tempo changes ( $\text{♩} = 72$ ,  $\text{♩} = 76$ ,  $\text{♩} = 72$ ), articulations (e.g., slurs, grace notes), and fingerings (e.g., '5', '3'). Measure numbers 8-12 are indicated above the staves.



[L] ♩ = 72 A growing sense of conclusion...

poco rit.

♩ = 63

Fl. *f* — *ff* *f*

Cl. *f* *mf* — *ff* *f*

B.C. *slap tongue* *norm.*

Perc. 1 [to metal shaker] *ff* — *f* *p* — *mf*

Perc. 2 [to ride bell cym.  
[brushes]] *f* — *mf* *p* —

Pno. *f* — *mf*

(8).....

[L] ♩ = 72 A growing sense of conclusion...

poco rit.

♩ = 63

Vln.I *f* — *ff* — *fff* *ff*

Vln.II *f* — *ff* — *f*

Vla. *f* — *ff* — *p* — *mp*

Vc. *ff* — *f* — *p* — *mf*

Musical score for orchestra and piano, page 147. The score consists of four systems of music.

**System 1:** Flute (Fl.), Clarinet (Cl.), Bassoon (B.Cl.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Piano (Pno.), Double Bass (Bass). Dynamics: poco accel., mp, f, p, pp, ppp. Key signature: B-flat major. Time signature: common time (4/4).

**System 2:** Percussion 1 (Perc. 1), Percussion 2 (Perc. 2). Dynamics: mf, mp. Key signature: B-flat major. Time signature: common time (4/4). Instructions: l.v. [speed increases with dynamic] [to congas].

**System 3:** Piano (Pno.). Dynamics: mf, f, fff. Key signature: B-flat major. Time signature: common time (4/4). Instructions: 8va. (Octave up), 2o. (Second ending).

**System 4:** Violin I (Vln.I), Violin II (Vln.II), Cello (Cello), Double Bass (Bass). Dynamics: poco accel., mp, f, p, aggressive, fff, ff, p, pp, p, ppp, mf. Key signature: B-flat major. Time signature: common time (4/4).

**M** ♩ = 66 The best of all possible answers: Intrusive, obstinate & relentless...

Fl. (measures 156-160)

Cl. (measures 156-160)

B.Cl. (measures 156-160)

Perc. 1 (measures 156-160)

Perc. 2 (measures 156-160)

Pno. (measures 156-160)

Measure 156: Flute, Clarinet, Bassoon play eighth-note patterns. Percussion 1 and 2 play eighth-note patterns. Piano plays eighth-note patterns.

Measure 157: Flute, Clarinet, Bassoon play eighth-note patterns. Percussion 1 and 2 play eighth-note patterns. Piano plays eighth-note patterns.

Measure 158: Flute, Clarinet, Bassoon play eighth-note patterns. Percussion 1 and 2 play eighth-note patterns. Piano plays eighth-note patterns.

Measure 159: Flute, Clarinet, Bassoon play eighth-note patterns. Percussion 1 and 2 play eighth-note patterns. Piano plays eighth-note patterns.

Measure 160: Flute, Clarinet, Bassoon play eighth-note patterns. Percussion 1 and 2 play eighth-note patterns. Piano plays eighth-note patterns.

**M** ♩ = 66 The best of all possible answers: Intrusive, obstinate & relentless...

Vln.I (measures 156-160)

Vln.II (measures 156-160)

Vla. (measures 156-160)

Vc. (measures 156-160)

Measure 156: Violin I and II play eighth-note patterns. Cello plays eighth-note patterns. Bassoon plays eighth-note patterns.

Measure 157: Violin I and II play eighth-note patterns. Cello plays eighth-note patterns. Bassoon plays eighth-note patterns.

Measure 158: Violin I and II play eighth-note patterns. Cello plays eighth-note patterns. Bassoon plays eighth-note patterns.

Measure 159: Violin I and II play eighth-note patterns. Cello plays eighth-note patterns. Bassoon plays eighth-note patterns.

Measure 160: Violin I and II play eighth-note patterns. Cello plays eighth-note patterns. Bassoon plays eighth-note patterns.

Musical score for Flute (Fl.), Clarinet (Cl.), and Bassoon (B.Cl.) in 3/4 time. The score consists of five staves. The Flute and Clarinet play eighth-note patterns with grace notes and slurs, primarily in B major (two sharps). The Bassoon provides harmonic support with sustained notes and eighth-note patterns. Measure 171 starts with a forte dynamic (ff) for the Flute and Clarinet. Measure 172 follows with another ff dynamic. Measure 173 includes dynamics ff, f, ff, f. Measure 174 includes dynamics ff, f, ff, f. Measure 175 concludes with a dynamic mf.

Musical score for Percussion 1 and Percussion 2. The score consists of two staves. Percussion 1 (top staff) starts with a single stroke on the first beat. Measures 2-3 show eighth-note patterns with dynamic markings *ff* and *fff*. Measures 4-5 show sixteenth-note patterns with dynamic markings *fff* and *ff*. Measures 6-7 show eighth-note patterns with dynamic markings *ff* and *f*. Measures 8-9 show eighth-note patterns with dynamic markings *mf* and *fff*. Measure 10 shows a sixteenth-note pattern with dynamic marking *f*. Percussion 2 (bottom staff) starts with a single stroke on the first beat. Measures 2-3 show eighth-note patterns with dynamic marking *f*. Measures 4-5 show sixteenth-note patterns with dynamic marking *ff*. Measures 6-7 show eighth-note patterns with dynamic marking *f*. Measures 8-9 show eighth-note patterns with dynamic marking *mf*. Measure 10 shows a sixteenth-note pattern with dynamic marking *f*.

Pno.

(8).

*ff*

*f*

182

poco rit.

Fl. *mf*

Cl. *f* *mf*

B.Cl. *p* *pp*

*a niente*

Perc. 1 [to metal shaker]

Perc. 2 l.v. l.v. [to bass drum - hands] [to sus. ride bell cym.] [light sticks]

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

Pno. *mp* *p* *pp*

(8) *Ped.*

46

Vln.I *f* *pizz.* *mf* *arco* *5* *mp* *pizz.* *arco* *5* *p* *mp* *p*

Vln.II *arco* *5* *mf* *pizz.* *arco* *5* *mp* *mf* *mp*

Vla. *f* *mf*

Vc. *5* *5* *5* *5* *5* *5* *pp* *p*

[N] ♩ = 66 poco rit.      ♩ = 54      poco rit.      ♩ = 40 poco rit.      ♩ = 34 [♩ = 68] attaca

Musical score for Flute (Fl.), Clarinet (Cl.), Bassoon (B.Cl.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Piano (Pno.). The score consists of three systems of music. The first system starts with a dynamic of [N] ♩ = 66 poco rit. The second system begins at ♩ = 54. The third system starts with poco rit. The fourth system begins at ♩ = 40 poco rit. The fifth system begins at ♩ = 34 [♩ = 68] and ends with an attaca. Measure numbers 195 are indicated above the staves.

Continuation of the musical score for Flute (Fl.), Clarinet (Cl.), Bassoon (B.Cl.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Piano (Pno.). The score continues from the previous section, maintaining the instrumentation and dynamic markings.

Continuation of the musical score for Flute (Fl.), Clarinet (Cl.), Bassoon (B.Cl.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Piano (Pno.). The score continues from the previous section, maintaining the instrumentation and dynamic markings.

[N] ♩ = 66 poco rit.      ♩ = 54      poco rit.      ♩ = 40 poco rit.      ♩ = 34 [♩ = 68] attaca

Musical score for Violin I (Vln.I), Violin II (Vln.II), Cello (Cello), and Double Bass (Double Bass). The score features complex sixteenth-note patterns for Vln.I, dynamic changes including f, ff, violent ff, f, mp, pp, p, ppp, and p > a niente, and various performance techniques like pizz. and mf. The score concludes with a dynamic of ppp and p > a niente. Measure numbers 195 are indicated above the staves.

## Fading memories - An enigmatic epilogue: fluid & resonant...

**rit.** - - - - -

J = 72

207

Fl.

Cl.

B.Cl.

*mf*

*ppp*

*mp*

[variable speed]

*tr*

[tone trill]

*mp*

*ppp*

[variable speed tone trill]

*tr*

[breathy]

*p*

*ppp*

*p*

*mp*

*p*

*pp*

*ppp*

*p*

*pp*

*mp*

*p*

*pp*

*ppp*

*p*

*pp*

*mf*

*a niente*

Musical score for piano and cello, page 10, measures 11-12. The score consists of two staves. The top staff is for the Piano (Pno.) and the bottom staff is for the Cello (Cello). Measure 11 starts with a dynamic *mf*. The piano part features sixteenth-note patterns with grace notes. The cello part has sustained notes with slurs. Measure 12 begins with a dynamic *p*. The piano part continues its sixteenth-note patterns. The cello part has sustained notes with slurs.

Fading memories - An enigmatic epilogue: fluid & resonant...

**rit.**

$\text{♩} = 72$

Musical score for orchestra, measures 1-10. The score includes parts for Vln.I, Vln.II, Vla., and Vc. The music features various dynamics (mf, f, ff, pp, p, mp), articulations (arco, pizz., solo), and performance techniques (trills, grace notes). Measure 1: Vln.I mf, Vln.II mf, Vla. mf, Vc. arco. Measure 2: Vln.I a niente, Vln.II ppp, Vla. solo, Vc. pp. Measure 3: Vln.I ff, Vln.II mf, Vla. a niente, Vc. mp. Measure 4: Vln.I a niente, Vln.II f, Vla. f, Vc. mf. Measure 5: Vln.I a niente, Vln.II pp, Vla. ppp mf, Vc. ppp mp. Measure 6: Vln.I p, Vln.II a niente, Vla. p, Vc. p. Measure 7: Vln.I p, Vln.II mp, Vla. p, Vc. p. Measure 8: Vln.I p, Vln.II p, Vla. arco, Vc. p. Measure 9: Vln.I p, Vln.II p, Vla. arco, Vc. p. Measure 10: Vln.I p, Vln.II p, Vla. p, Vc. p.

[♩ = 60]

**P** ♩ = 48 Ambient, lyrical & conclusive...**Q** There is always faith & good fortune...

poco rit.

223

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

[variable speed and muting; both hands & fingers] [slows as volume decreases] [vary method & placement of attack between thumbs, fingers & palms] [thud with side of fist] [to sus. ride bell cym.] [brushes] [snare off]

**Flute:** Dynamics: *p*, *pp*. Articulation: slurs, grace notes. Performance: variable speed and muting; both hands & fingers.

**Clarinet:** Dynamics: *mf*, *pp*. Articulation: slurs, grace notes.

**Bassoon:** Dynamics: *pp*.

**Percussion 1:** Dynamics: *ppp*, *p*. Articulation: varied methods (thuds, side of fist).

**Percussion 2:** Dynamics: *pp*, *ppp*, *p*. Articulation: varied methods (sus. ride bell cym., brushes, snare off).

**Piano:** Dynamics: *pp*. Articulation: sustained notes, resonance.

[♩ = 60]

**P** ♩ = 48 Ambient, lyrical & conclusive...**Q** There is always faith & good fortune...

poco rit.

Vln.I Vln.II Vla. Vc.

**Violin I:** Dynamics: *mp*, *p*. Articulation: slurs, pizz.

**Violin II:** Dynamics: *p*, *pp*, *mp*. Articulation: arco, slurs.

**Cello:** Dynamics: *p*. Articulation: slurs, *a niente*.

**Double Bass:** Dynamics: *mf*, *p*. Articulation: slurs, *a niente*.

**R** ♩ = 40 A sonorous shimmer...      **S** poco rit.      **T** ♩ = 60 ... and So.!      rit.      ♩ = 30

Fl.      flutter      **235**

Cl.

B.Cl.      [variable speed tone trill]

Perc. 1      [to temple cym.]      [strike one cym. against the other] [allow ricochet]

Perc. 2      [to bow]      arco      [oscillate cym.]      [oscillate cym.]

Pno.      5      6      [plucked string]

**R** ♩ = 40 A sonorous shimmer...      **S** poco rit.      **T** ♩ = 60 ... and So.!      rit.      ♩ = 30

Vln.I

Vln.II

Vla.

Vc.

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2009

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