

An Instant Conception

For small ensemble and percussion

Score in C

Ian Percy

An Instant Conception

[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^b Clarinet

B^b Bass Clarinet

Percussion [2 players]

Piano

String Quartet

Score in C

1st Movement: An Instant Conception ca. 5' 48"

2nd Movement: Nameless Faces ca. 5' 52"

3rd Movement: Fading Memories ca. 3' 20"

Total: ca. 15' 00"

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Percussion Plan

Player 1 [percussion stave 1]

1st mvt:

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

2nd mvt:

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

3rd mvt:

Congas
Large suspended crash cymbal [bow]
Temple cymbals

Player 2 [percussion stave 2]

1st mvt:

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

2nd mvt:

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

3rd 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.

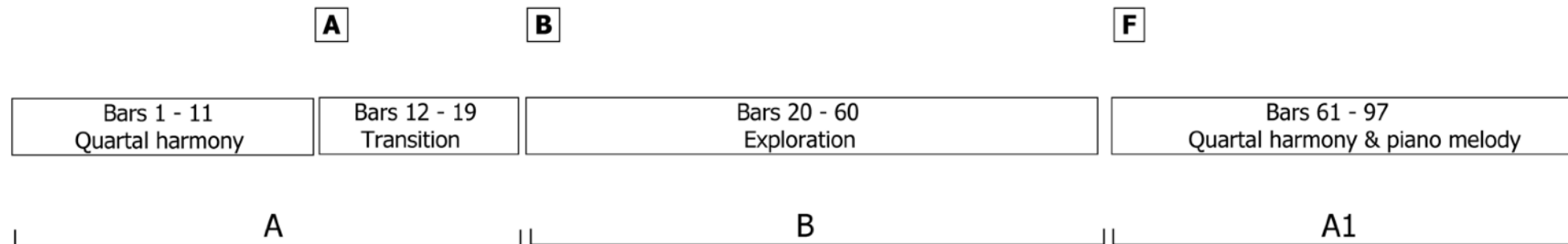
Middle C is the cause: Fibonacci sequence is the effect

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.

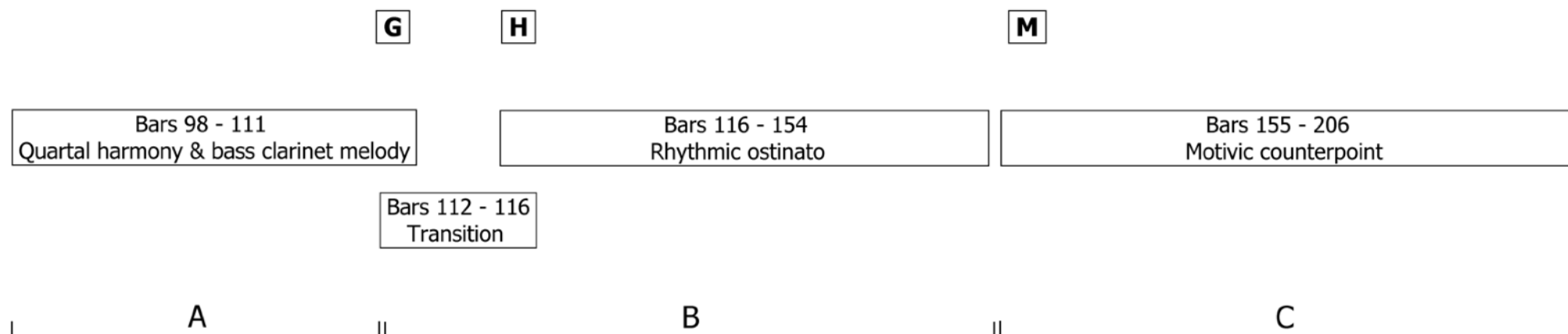
All three movements open with a passage of harmony based on the cycle of fourths. This could be referred to as quartal, plagal or equidistant harmony, but all labels are a little misleading. Atonality and pantonality would suggest chromatic dissonance; polytonality would imply a tonal language, so in 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

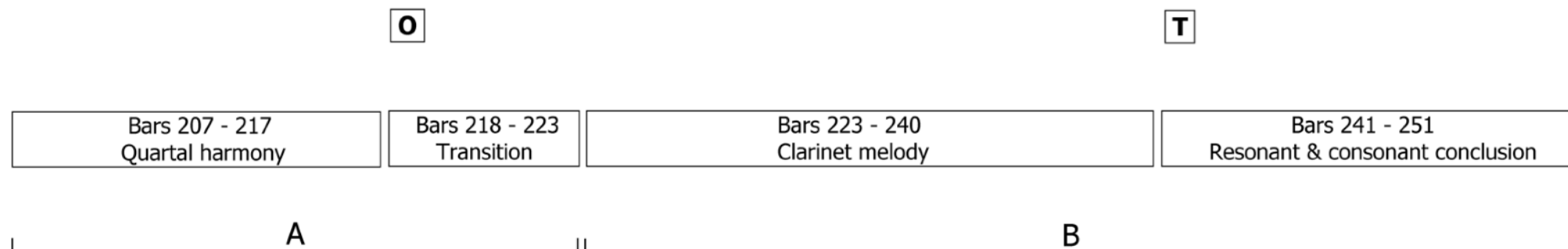
First movement: An Instant Conception



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 [A] accel. ♩ = 88 rit.

Flute

Bb Clarinet

Bb Bass Clarinet

Percussion Player 1

Percussion Player 2

Piano

1 ♩ = 88 rit. ♩ = 72 [A] accel. ♩ = 88 rit.

Violin I

Violin II

Viola

Violoncello

[♩ = 60] rit. [♩ = 30] **B** ♩ = 50 Back to the beginning: Introspective, but with fluid, confident growth & energetic gestures... accel. [♩ = 66]

[variable speed; slows with dynamic] [keyclicks]

Fl. *p* *pp* *ppp* *p* *ppp* *ppp* *p* *ppp* *mf*

Cl. [variable speed tone trill; slows with dynamic] *p* *pp* *ppp* *p* *ppp* *ppp* *p* *ppp* *mf*

B.Cl. [variable speed tone trill; slows with dynamic] *mp* *p* *pp* *ppp* *ppp* *p* *ppp* *p* *a niente*

[variable speed and muting; both hands & fingers] [slows with dynamic] [roll fingers] [slap the muted skin]

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

Perc. 2 [to sus. ride bell cym.] [brushes] [to snare] [sus. ride bell cym.] [brushes] [turn snare off] *pp* *p* *pp* *p* *f*

[a muted resonance] [plucked string]

Pno. *ppp* *pp*

8^{va} 8^{va}

[♩ = 60] rit. [♩ = 30] **B** ♩ = 50 Back to the beginning: Introspective, but with fluid, confident growth & energetic gestures... accel. [♩ = 66]

Vln.I *p* *ppp* *pp* *p* *a niente* *pp* *mp* *a niente*

Vln.II *p* *ppp* *p* *ppp* *ff*

Vla. *p* *a niente* *pp* *p* *pp* *ppp* *ff*

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

[wide vib. & surface noise] pizz. *ff* gliss.

[wide vib. & surface noise] pizz. *ff* gliss.

... and all that is lost... [C] ♩ = 50 poco accel. [♩ = 56] poco rit. ♩ = 50 [D] Some things should not be found... accel. [♩ = 72] rit.

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

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

B.Cl. *pp* *mf* *f* *ff* *ppp* *mf* *ff* *mf*

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

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

Pno. [plucked strings] *p* [to keys] [norm.] *mf* *p*

8va
Ped.

... and all that is lost... [C] ♩ = 50 poco accel. [♩ = 56] poco rit. ♩ = 50 [D] Some things should not be found... accel. [♩ = 72] rit.

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

Vln.II *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp* *mf* *f* *ff* *mf*

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

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

arco
pizz.
gliss.
wide vib. & surface noise
gliss.

♩ = 50

E Tension without release...
rit.

♩ = 36

Fl. 40

Cl.

B.Cl.

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

[slows with dynamic] (tr)

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

Perc. 1

Perc. 2

[variable speed on edge of the skin] [vary point of attack] thumb..... palms...

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

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

Pno.

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

8^{va} 8^{va} 8^{va} 8^{va}

♩ = 50

E Tension without release...
rit.

♩ = 36

Vln. I

Vln. II

Vla.

Vc.

mp *ppp* *mf* *f* *mp* *ppp* *pp* *mp* *a niente* *mf* *f* *fff* *p* *ppp*

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

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

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

arco pizz.

poco rit.

[♩ = 36]

attacca

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

Cl. *ppp* *pp* *ppp* *pp* *ppp* *pp* *ppp* *pp* *ppp* *ppp*

B.Cl. *pp* *ppp* *pp* *ppp* *pp* *ppp* *pp* *ppp* *ppp* [breathy]

Perc. 1 arco l.v. *pp* *pp* *pp* *pp* *pp*

Perc. 2 [snare off] [to ride bell cym.] [brushes] encircle cym. with brushes l.v. [play with fingertips] [to maracas] *pp* *ppp* *p* *pp* *ppp* *pp*

Pno. *mp* *ppp*

Vln.I *p* *ppp* *pp* *pp* *pp* *pp* *pp* *ppp* *a niente*

Vln.II *p* *ppp* *pp* *pp* *pp* *pp* *pp* *ppp* *a niente*

Vla. *p* *pp* *pp* *pp* *pp* *pp* *pp* *ppp* *a niente*

Vc. *p* *pp* *pp* *pp* *pp* *pp* *pp* *ppp* *a niente*

2 $\text{♩} = 60$ Nameless faces... Patient, lyrical, poignant & reflective... poco accel. [♩ = 66] poco rit. [♩ = 52]

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

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

B.Cl. *mf* *f* *pp* *mp* *p* *mf*

[flutter]

Perc. 1 *ppp* *mp* *ppp* *mp* *ppp* *pp* *ppp* *mp*

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

[to sus. ride bell cym.] [brushes] l.v. [to metal shaker] [sus. crash cym.] arco l.v. [with fingertips/nails] l.v. [to brushes]

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

As if in solitary reflection [though never lonely]...

2 $\text{♩} = 60$ Nameless faces... Patient, lyrical, poignant & reflective... poco accel. [♩ = 66] poco rit. [♩ = 52]

Vln. I *ppp* *pp* *ppp* *ppp* *pp* *ppp* *f* *ppp* *pp* *ppp* *ppp* *pp* *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* pizz. *mp* *mf* *f* relaxed... arco *ppp* *mp*

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

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

poco accel.

111

Fl. *p* *ppp* *ppp* *p* *a niente* *p*

Cl. *p* *ppp* *ppp* *p* *a niente* *p*

B.Cl. *mp* *pp* *ppp* *p* *a niente* *ppp* *p* *ppp*

Perc. 1 l.v. [to congas] [flurry between fingers and hand] [slap the muted skin] *ppp* *p* *ppp* *p* *ff*

Perc. 2 l.v. [to maracas] *ppp* *p*

Pno. *p*

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

H = 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]

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

Vln.II *ppp* *pp* *a niente* *ppp* *p* *ppp* *p* *ppp*

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

Vc. *a niente* *ppp* *p* *a niente* *ppp* *p* *ppp*

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

Fl. *mp* *mf* *p* *mf* *ff*

Cl. *mp* *mf* *pp* *mf* *ff*

B.Cl. *ppp* *mp* *pp* *mp* *f*

Perc. 1 *mf* *f*

Perc. 2 *pp* *mf*

Pno. *p* *mf* *f*

8va

slap tongue

norm.

slap tongue

norm.

8va

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

Vln.I *f* *ff*

Vln.II *p* *pp* *mp* *ppp* *f* *fff* *ff* *f* *ff*

Vla. *f* *pp* *mp* *ff*

Vc. *ppp* *mp* *ppp* *p* *mp* *f* *fff*

pizz.

8va

[♩ = 72] poco accel.

♩ = 76 With increasing curiosity...

poco rit.

[♩ = 72]

poco rit.

126

Fl. *f* *mf* *mp* *p* *ppp* *mf* *f* *ff*

Cl. *f* *ppp* *mp*

B.Cl. *mf* *pp* *ppp* *mp* *f*

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

Perc. 2 *pp* *mf*

Pno. *mf* *ppp* *p* *f* *mf* *ff* *f*

8^{va} 8^{va} 8^{va}

[♩ = 72] poco accel.

♩ = 76 With increasing curiosity...

poco rit.

[♩ = 72]

poco rit.

(8)

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

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

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

Vc. *ff* *mp* *p* *pp* *ppp* *p* *mf* *f* *ff* *fff*

[♩ = 60] accel. [K] ♩ = 76 poco rit. ♩ = 72

133

Fl. flutter

Cl. *f*

B.Cl. *ppp* *mf* *f* *ff* *f*

Perc. 1 *ppp* *mf* *f*

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

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

[roll fingers]

[variable speed tone trill]

[to ride bell cym.] [brushes]

[to maracas]

slap tongue

norm.

[♩ = 60] accel. [K] ♩ = 76 poco rit. ♩ = 72

Vln. I *ff* *ppp* *mf* *f* *ff* *f*

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

Vla. *ff*

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

pizz.

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

141

Fl.

Cl.

B.Cl.

Perc. 1

Perc. 2

Pno.

slap tongue

norm.

[to metal shaker]

[to ride bell cym.] [brushes]

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

mf *f* *mp* *mf*

ff *f* *p* *mf*

f *mf*

f *mf*

(8).....

Vln. I

Vln. II

Vla.

Vc.

arco

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

f *ff* *f*

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

ff *f* *p* *mf*

poco accel. ♩ = 66 poco rit. [♩ = 60] poco rit. [♩ = 54]

Fl. 147

Fl. *mp* *f* *pp*

Cl. *p* *f* *pp*

B.Cl. *mp* *f* *pp* *mf* *pp*

Perc. 1 [speed increases with dynamic] [to congas] *pp* *mf* *a niente*

Perc. 2 *mf* *mp* l.v.

Pno. *mf* *f* *fff*

poco accel. ♩ = 66 poco rit. [♩ = 60] poco rit. [♩ = 54]

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

Vln. II *p* *f* *p* *ppp*

Vla. *p* *f* *pp* *p*

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

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

156

Fl.

Cl.

B.Cl.

Perc. 1

Perc. 2

Pno.

mp *f*

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

p *mf*

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

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

p *f*

l.v. l.v. l.v. [to orchestral bass drum]

8^{va}

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

Vln. I

Vln. II

Vla.

Vc.

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

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

p *mf* *f*

mf *f*

pizz. arco pizz. arco pizz. arco

This musical score page contains measures 171 through 180. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 171-179 feature a melodic line with triplets and slurs. Dynamics range from *ff* to *f*. Measure 180 is a whole rest.
- Clarinet (Cl.):** Measures 171-179 feature a melodic line with triplets and slurs. Dynamics range from *f* to *ff*. Measure 180 is a whole rest.
- Bass Clarinet (B.Cl.):** Measures 171-179 feature a melodic line with triplets and slurs. Dynamics range from *f* to *mf*. Measure 180 is a whole rest.
- Percussion 1 (Perc. 1):** Measures 171-179 feature rhythmic patterns with triplets. Dynamics range from *ff* to *fff*. Measure 180 is a whole rest.
- Percussion 2 (Perc. 2):** Measures 171-179 feature rhythmic patterns with triplets. Dynamics range from *f* to *mf*. Measure 180 is a whole rest with the instruction "[to ride bell cym.] [brushes]".
- Piano (Pno.):** Measures 171-179 feature a complex accompaniment with triplets and slurs. Dynamics range from *ff* to *f*. Measure 180 is a whole rest.
- Violin I (Vln. I):** Measures 171-179 feature a melodic line with triplets and slurs. Dynamics range from *ff* to *fff*. Measure 180 is a whole rest.
- Violin II (Vln. II):** Measures 171-179 feature a melodic line with triplets and slurs. Dynamics range from *ff* to *fff*. Measure 180 is a whole rest.
- Viola (Vla.):** Measures 171-179 feature a melodic line with triplets and slurs. Dynamics range from *mf* to *ff*. Measure 180 is a whole rest.
- Violoncello (Vc.):** Measures 171-179 feature a melodic line with triplets and slurs. Dynamics range from *ff* to *f*. Measure 180 is a whole rest.

Additional performance instructions include *arco* and *pizz.* for the strings, and *mf*, *ff*, *fff*, and *mf* for the woodwinds and piano.

182

Fl. *mf* *mp* *p*

Cl. *f* *mf* *p* *pp*

B.Cl. *p* *mp* *pp* *a niente*

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

[to metal shaker]

[to large sus. crash cym.] [bow]

Perc. 2 *mp* *p* *pp* *p* *pp*

[to bass drum - hands]

[to sus. ride bell cym.] [light sticks]

Pno. *mp* *pp*

(8).....

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

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

Vla. *pp*

Vc. *p*

pizz. arco

N ♩ = 66 poco rit.

♩ = 54

poco rit.

♩ = 40 poco rit.

♩ = 34 [♩ = 68] **attacca**

195

Fl.

Cl.

B.Cl.

Perc. 1

Perc. 2

Pno.

(8).....

N ♩ = 66 poco rit.

♩ = 54

poco rit.

♩ = 40 poco rit.

♩ = 34 [♩ = 68] **attacca**

Vln.I

Vln.II

Vla.

Vc.

f *ff* *violent* *f* *mp* *pp* *p* *ppp* *p* > *a niente*

mf *p* *ppp*

pizz.

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

3

♩ = 88

♩ = 72

0 accel.

♩ = 88

rit.

207

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

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

B.Cl. *mp* *p* *mp* *ppp* *p* *ppp* *p* *a niente*

[variable speed] [tone trill] [variable speed tone trill] [breathy] [quite slow]

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

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

[extend decay with subtle fingernail trem.] [strike one cym. against the other and allow ricochet] [to temple cym.] [oscillate cym.] [to congas]

[encircle cym.] [to snare] [snare on] [softly with hands] [to maracas] [leave snare on] [speed increases with dynamic] [to snare]

Pno. *mf* *p*

Cdo.

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

3

♩ = 88

♩ = 72

0 accel.

♩ = 88

rit.

Vln.I *mf* *a niente* *mf* *f* *ff* *a niente* *pp* *p* *pp*

Vln.II *mf* *ppp* *mf* *f* *a niente* *pizz.* *mp* *p*

Vla. *mf* *a niente* *f* *ppp mf* *mp* *ppp* *arco*

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

[solo] [pizz.] [arco] [pizz.] [arco] [pizz.]

[♩ = 60]

P ♩ = 48 Ambient, lyrical & conclusive...

Q There is always faith & good fortune...

poco rit.

223

Fl. *pp* *ppp* *p* a niente *pp*

Cl. *mf* *mf* *ppp*

B.Cl. *pp* *ppp* *p* a niente *pp*

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

Perc. 2 *pp* *ppp* *p* *ppp* *p* *pp* *ppp* *ppp* *p*

[to sus. ride bell cym.]
[brushes]
[snare off]

Pno. *ppp* [a muted resonance] *ppp*

8^{va} 8^{va}

[♩ = 60]

P ♩ = 48 Ambient, lyrical & conclusive...

Q There is always faith & good fortune...

poco rit.

Vln. I *mp* *pp* *ppp* *p* a niente *ppp* *pp*

Vln. II arco *pp* *mp* pizz. *p* arco *ppp* *p* a niente pizz. *pp* *p*

Vla. *p* a niente *ppp* *mp* *ppp*

Vc. *mf* *p* arco *pp* *ppp* *p* a niente pizz. *pp* *p*

R ♩ = 40 A sonorous shimmer...

S poco rit.

T ♩ = 60 ... and So..!

rit.

♩ = 30

235

Fl. flutter

Cl. [variable speed tone trill]

B.Cl. [variable speed tone trill]

Perc. 1 [to temple cym.]

Perc. 2 [to bow]

Pno. [plucked string]

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

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

B.Cl. *ppp* *mp* *ppp* *ppp* *p* *a niente*

Perc. 1 *ppp* *p* *p* *pp*

Perc. 2 *ppp* *mp* *ppp* *pp*

Pno. *mp* *ppp* *mp* *p*

[tone trill]

[strike one cym. against the other] [allow ricochet]

[oscillate cym.] [oscillate cym.]

rotate fingernail around cym.

[extend decay with subtle fingernail trem.]

arco

l.v.

l.v.

l.v.

R ♩ = 40 A sonorous shimmer...

S poco rit.

T ♩ = 60 ... and So..!

rit.

♩ = 30

Vln.I

Vln.II

Vla.

Vc.

Vln.I *ppp* *p* *pp* *mf* *ppp* *pp* *a niente* *ppp* *p* *ppp* *pp* *a niente*

Vln.II *p* *ppp* *p* *a niente* *pp* *a niente* *ppp* *p* *ppp* *pp* *a niente*

Vla. *pp* *mp* *ppp* *ppp* *p* *a niente* *ppp* *p* *a niente* *pp* *a niente*

Vc. *ppp* *p* *a niente* *ppp* *p* *a niente*

arco

arco

An Instant Conception

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

For ensemble and percussion
(10 musicians)

Score in C

Ian Percy

2009

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

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