

# Self-Perpetuum

For wind ensemble, piano and string quartet

**Ian Percy**

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[And other human afflictions]

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**Score in C**

Duration: ca. 4' 44

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2014/15

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

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For wind ensemble, piano and string quartet

Flute  
Oboe  
B<sup>b</sup> Clarinet  
Bassoon

Horn (in F)  
Tenor Trombone

Piano

String Quartet

**Score in C**

Duration: ca. 4' 44"

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## Self-Perpetuum

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This is a single-movement work, composed over a stuttering period of 24 months, that passed through a variety of shapes and identities before settling into this concise form for small chamber ensemble: flute, oboe, clarinet, bassoon, horn, trombone, piano and string quartet. The parts were redesigned, and the score proofread, edited and re-digitised in 2019.

The initial structural idea emerged from previous compositional research using the Fibonacci sequence and Golden ratio to shape pacing, form and proportion. In this piece, individual strands of material are introduced within a progressive-cycle-form, working towards a logical conclusion in a crescendo of texture, density and intensity. This crescendo happens one third of the way through the movement, and, from this point on, the material dissolves vertically (and dynamically) across the timbres of the ensemble. The first third of the piece highlights individual instruments and heterogeneous timbres, through repeating extended linear musical units of melody and countermelody, set against a 'pulse in trio' to create a collective 12-tone language. The latter parts of the score explore the vertical (harmonic) properties and shared (homogeneous) sonorities of the ensemble, within a tonal (modal) language predominantly featuring shorter musical units of phrase and motif. Drifting between G<sup>b</sup> and natural within a static, 8-tone, 'tonal' language creates false modulations between D<sup>b</sup> and A<sup>b</sup> Major (B<sup>b</sup> and F minor), blurs the tonal centre and accentuates passing modal gestures.

The flute introduces a nine-note unordered row in an opening solo, which provides the primary strand of pitch material [Nonachord 9-11]:

C	D <sup>b</sup>	E <sup>b</sup>	E	F	G <sup>b</sup>	A <sup>b</sup>	A	B <sup>b</sup>
0	1	3	4	5	6	8	9	10

The division of this row within the compositional process suggests an extended 'near-tonality', reminiscent of the work of Lutosławski in *Łańcuch III* (Chain III) for orchestra (1986). The flute primarily plays the notes of a D<sup>b</sup> Major scale, but the focus of pitch-contour revolves around C (C Locrian mode): C – D<sup>b</sup> – E<sup>b</sup> – F – G<sup>b</sup> – A<sup>b</sup> – B<sup>b</sup> – C. Written from B<sup>b</sup>, the complete row looks similar to B<sup>b</sup> minor: B<sup>b</sup> – C – D<sup>b</sup> – E<sup>b</sup> – (E) – F – G<sup>b</sup> – A<sup>b</sup> – (A) – B<sup>b</sup>. If we ignore the E natural, we read a traditional B<sup>b</sup> minor scale with the option of switching between Aeolian and Harmonic modes. The tritone is present whichever way we read the sequence. The F was grouped with the notes A and E, to suggest an F Major 7<sup>th</sup> chord (no 5<sup>th</sup>). This three-note subset formed a relationship with similar subsets from the following rows to become the focus of vertical harmony later in the piece.

The clarinet enters the 2<sup>nd</sup> cycle with a countermelody and an alternate nine-note unordered row [Nonachord 9-9]: This row (D Major/dominant – minor/Dorian flavour) contains the complements for ALL pitch-rows.

C	C <sup>#</sup>	D	E	F	F <sup>#</sup>	G	A	B
0	1	2	4	5	6	7	9	11

The clarinet exists within its own musical plain for the duration of the cyclic repetitions, but the notes G-B-D complete the total chromatic when added to the flute row and, through being distinctive to the clarinet, introduce a way to reference quasi-tonality and pseudo-functional harmony (G-B-D from this row came to be associated with F-A-E from the flute row and E<sup>b</sup>-A<sup>b</sup>-B<sup>b</sup> from the oboe row). A gestural pizzicato solo from violoncello enters in the third cycle whilst the bassoon and piano provide a coordinated pulse. The cello strengthens the coordinated pulse in the fourth cycle, where the pizzicato gestures are passed to the viola and a further linear strand of counter-melody is added to the contrapuntal texture, first in harmonised duet on oboe and violin (4<sup>th</sup> cycle) and then by the oboe alone (5<sup>th</sup> cycle). The entire ensemble is finally engaged during the fifth cycle, and, whilst the trombone and horn exchange short 'statement and response' phrases, the sixth cycle culminates in a crescendo of cacophonous polyphonic heterophony and composite timbres.

The oboe enters the fourth cycle with a second countermelody [Nonachord 9-7]:

C	D <sup>b</sup>	E <sup>b</sup>	F	G <sup>b</sup>	G	A <sup>b</sup>	A	B <sup>b</sup>
0	1	3	5	6	7	8	9	10

The oboe row, read from B<sup>b</sup> is actually a conventional minor scale, as the additional (seemingly atonal) notes G and A allow the choice of using aeolian, melodic, jazz-melodic and harmonic forms of the B<sup>b</sup> minor scale. The various rows and linear strands combine to introduce shared, or, common material that becomes the primary focus of the ensemble writing. These shared pitches and subsets strongly influence harmonic structure as the movement evolves, and so, (through a process of natural selection) the harmony and chord voicing are eventually dominated by whole-tone, minor third and (especially) perfect-fourth intervals (2, 3, 5). Further reference is made to the Fibonacci sequence in some of the extended chord spellings: 2, 3, 5, 8 (C – D – F – B<sup>b</sup> – G<sup>b</sup>): 2, 3, 5, 8, 13 (C – D – F – B<sup>b</sup> – G<sup>b</sup> – G): 2, 3, 5, 8, 13, 21 (C – D – F – B<sup>b</sup> – G<sup>b</sup> – G – E).

In conclusion, this music is an energetic exploration of the opening material, within virtuosic, but legible rhythms, working through an initial progressive-cycle-form (the conception of which evolved further through reference to Lutosławski's chain-forms), before morphing out of cacophonous crescendo into synchronised polyphonic rhythms, syncopation, canonic gestures, lyrical interludes and a collective soundworld of timbre, harmony, modality and tonality. The quasi-tonal approach to 8, 9 and 12-tone pitch organisation featured in this work produces a soundworld comparative to that explored through the extended pitch-language of Bartók, Copland, Debussy, Ravel, Schoenberg and Stravinsky (amongst many others) during the early part of the C20<sup>th</sup>, but the character (and composition) of the music is an obvious product of the C21<sup>st</sup>.

## Linear Row Pitch-Matrices

**Flute (Primary) Matrix [Nonachord 9-11]:** Complement to P0: G – B – D (7E2) (047) [Forte 3-11b, Major Chord]: Complement pitches can be found in the clarinet row.

	I0	I1	I3	I4	I5	I6	I8	I9	I10	
<b>P0</b>	C	D <sup>b</sup>	E <sup>b</sup>	E	F	G <sup>b</sup>	A <sup>b</sup>	A	B <sup>b</sup>	<b>R0</b>
<b>P11</b>	B	C	D	E <sup>b</sup>	E	F	G	A <sup>b</sup>	A	<b>R11</b>
<b>P9</b>	A	B <sup>b</sup>	C	D <sup>b</sup>	D	E <sup>b</sup>	F	G <sup>b</sup>	G	<b>R9</b>
<b>P8</b>	A <sup>b</sup>	A	B	C	D <sup>b</sup>	D	E	F	G <sup>b</sup>	<b>R8</b>
<b>P7</b>	G	A <sup>b</sup>	B <sup>b</sup>	B	C	D	E <sup>b</sup>	E	F	<b>R7</b>
<b>P6</b>	G <sup>b</sup>	G	A	B <sup>b</sup>	B	C	D	E <sup>b</sup>	E	<b>R6</b>
<b>P4</b>	E	F	G	A <sup>b</sup>	A	B <sup>b</sup>	C	D <sup>b</sup>	D	<b>R4</b>
<b>P3</b>	E <sup>b</sup>	E	G <sup>b</sup>	G	A <sup>b</sup>	A	B	C	D <sup>b</sup>	<b>R3</b>
<b>P2</b>	D	E <sup>b</sup>	F	G <sup>b</sup>	G	A <sup>b</sup>	B <sup>b</sup>	B	C	<b>R2</b>
	<b>RI0</b>	<b>RI1</b>	<b>RI3</b>	<b>RI4</b>	<b>RI5</b>	<b>RI6</b>	<b>RI8</b>	<b>RI9</b>	<b>RI10</b>	

	I0	I1	I3	I4	I5	I6	I8	I9	I10	
<b>P0</b>	0	1	3	4	5	6	8	9	10	<b>R0</b>
<b>P11</b>	11	0	2	3	4	5	7	8	9	<b>R11</b>
<b>P9</b>	9	10	0	1	2	3	5	6	7	<b>R9</b>
<b>P8</b>	8	9	11	0	1	2	4	5	6	<b>R8</b>
<b>P7</b>	7	8	10	11	0	2	3	4	5	<b>R7</b>
<b>P6</b>	6	7	9	10	11	0	2	3	4	<b>R6</b>
<b>P4</b>	4	5	7	8	9	10	0	1	2	<b>R4</b>
<b>P3</b>	3	4	6	7	8	9	11	0	1	<b>R3</b>
<b>P2</b>	2	3	5	6	7	8	10	11	0	<b>R2</b>
	<b>RI0</b>	<b>RI1</b>	<b>RI3</b>	<b>RI4</b>	<b>RI5</b>	<b>RI6</b>	<b>RI8</b>	<b>RI9</b>	<b>RI10</b>	

**Clarinet (Complement) Matrix [Nonachord 9-9]:** Complement to P0: A<sup>b</sup> – B<sup>b</sup> – E<sup>b</sup> (9T3) (027) [Forte 3-9 'mirror-set', Quartal Trichord]: Complement pitches can be found in ALL other pitch-rows.

	I0	I1	I2	I4	I5	I6	I7	I9	I11	
<b>P0</b>	C	C <sup>#</sup>	D	E	F	F <sup>#</sup>	G	A	B	<b>R0</b>
<b>P11</b>	B	C	C <sup>#</sup>	E <sup>b</sup>	E	F	F <sup>#</sup>	A <sup>b</sup>	B <sup>b</sup>	<b>R11</b>
<b>P10</b>	B <sup>b</sup>	B	C	D	E <sup>b</sup>	E	F	G	A	<b>R10</b>
<b>P8</b>	A <sup>b</sup>	A	B <sup>b</sup>	C	C <sup>#</sup>	D	E <sup>b</sup>	F	G	<b>R8</b>
<b>P7</b>	G	A <sup>b</sup>	A	B	C	C <sup>#</sup>	D	E	F <sup>#</sup>	<b>R7</b>
<b>P6</b>	F <sup>#</sup>	G	A <sup>b</sup>	B <sup>b</sup>	B	C	C <sup>#</sup>	E <sup>b</sup>	F	<b>R6</b>
<b>P5</b>	F	F <sup>#</sup>	G	A	B <sup>b</sup>	B	C	D	E	<b>R5</b>
<b>P3</b>	E <sup>b</sup>	E	F	G	A <sup>b</sup>	A	B <sup>b</sup>	C	D	<b>R3</b>
<b>P1</b>	C <sup>#</sup>	D	E <sup>b</sup>	F	F <sup>#</sup>	G	A <sup>b</sup>	B <sup>b</sup>	C	<b>R1</b>
	<b>RI0</b>	<b>RI1</b>	<b>RI2</b>	<b>RI4</b>	<b>RI5</b>	<b>RI6</b>	<b>RI7</b>	<b>RI9</b>	<b>RI11</b>	

	I0	I11	I2	I4	I5	I6	I7	I9	I11	
<b>P0</b>	0	1	2	4	5	6	7	9	11	<b>R0</b>
<b>P11</b>	11	0	1	3	4	5	6	8	10	<b>R11</b>
<b>P10</b>	10	11	0	2	3	4	5	7	9	<b>R10</b>
<b>P8</b>	8	9	10	0	1	2	3	5	7	<b>R8</b>
<b>P7</b>	7	8	9	11	0	1	2	4	6	<b>R7</b>
<b>P6</b>	6	7	8	10	11	0	1	3	5	<b>R6</b>
<b>P5</b>	5	6	7	9	10	11	0	2	4	<b>R5</b>
<b>P3</b>	3	4	5	7	8	9	10	0	2	<b>R3</b>
<b>P1</b>	1	2	3	5	6	7	8	10	0	<b>R1</b>
	<b>RI0</b>	<b>RI11</b>	<b>RI2</b>	<b>RI4</b>	<b>RI5</b>	<b>RI6</b>	<b>RI7</b>	<b>RI9</b>	<b>RI11</b>	

**Oboe Matrix [Nonachord 9-7]:** Complement to P0: D – E – B (24E) (029) [Forte 3-7]: Complement pitches can be found in the clarinet row.

	I0	I1	I3	I5	I6	I7	I8	I9	I10	
<b>P0</b>	C	D <sup>b</sup>	E <sup>b</sup>	F	G <sup>b</sup>	G	A <sup>b</sup>	A	B <sup>b</sup>	<b>R0</b>
<b>P11</b>	B	C	D	E	F	G <sup>b</sup>	G	A <sup>b</sup>	A	<b>R11</b>
<b>P9</b>	A	B <sup>b</sup>	C	D	E <sup>b</sup>	E	F	G <sup>b</sup>	G	<b>R9</b>
<b>P7</b>	G	A <sup>b</sup>	B <sup>b</sup>	C	D <sup>b</sup>	D	E <sup>b</sup>	E	F	<b>R7</b>
<b>P6</b>	G <sup>b</sup>	G	A	B	C	D <sup>b</sup>	D	E <sup>b</sup>	E	<b>R6</b>
<b>P5</b>	F	G <sup>b</sup>	A <sup>b</sup>	B <sup>b</sup>	B	C	D <sup>b</sup>	D	E <sup>b</sup>	<b>R5</b>
<b>P4</b>	E	F	G	A	B <sup>b</sup>	B	C	D <sup>b</sup>	D	<b>R4</b>
<b>P3</b>	E <sup>b</sup>	E	G <sup>b</sup>	A <sup>b</sup>	A	B <sup>b</sup>	B	C	D <sup>b</sup>	<b>R3</b>
<b>P2</b>	D	E <sup>b</sup>	F	G	A <sup>b</sup>	A	B <sup>b</sup>	B	C	<b>R2</b>
	<b>RI0</b>	<b>RI1</b>	<b>RI3</b>	<b>RI5</b>	<b>RI6</b>	<b>RI7</b>	<b>RI8</b>	<b>RI8</b>	<b>RI10</b>	

	I0	I1	I3	I5	I6	I7	I8	I9	I10	
<b>P0</b>	0	1	3	5	6	7	8	9	10	<b>R0</b>
<b>P11</b>	11	0	2	4	5	6	7	8	9	<b>R11</b>
<b>P9</b>	9	10	0	2	3	4	5	6	7	<b>R9</b>
<b>P7</b>	7	8	10	0	1	2	3	4	5	<b>R7</b>
<b>P6</b>	6	7	9	11	0	1	2	3	4	<b>R6</b>
<b>P5</b>	5	6	8	10	11	0	1	2	3	<b>R5</b>
<b>P4</b>	4	5	7	9	10	11	0	1	2	<b>R4</b>
<b>P3</b>	3	4	6	8	9	10	11	0	1	<b>R3</b>
<b>P2</b>	2	3	5	7	8	9	10	11	0	<b>R2</b>
	<b>RI0</b>	<b>RI1</b>	<b>RI3</b>	<b>RI5</b>	<b>RI6</b>	<b>RI7</b>	<b>RI8</b>	<b>RI8</b>	<b>RI10</b>	

**Bassoon, Piano & Cello (Coordinated Pulse) Matrix [Nonachord 9-9]:** Complement to P0: E – A – B (49E) (027) [Forte 3-9, Quartal Trichord]: Complement pitches can be found in the clarinet row.

Note: G – C# – D can only be found in the right-hand piano chords, G – D only appear in the fifth cycle. These pitches can also be found in the clarinet row.

	I0	I1	I2	I3	I5	I6	I7	I8	I10	
<b>P0</b>	C	D <sup>b</sup>	D	E <sup>b</sup>	F	G <sup>b</sup>	G	A <sup>b</sup>	B <sup>b</sup>	<b>R0</b>
<b>P11</b>	B	C	D <sup>b</sup>	D	E	F	G <sup>b</sup>	G	A	<b>R11</b>
<b>P10</b>	B <sup>b</sup>	B	C	D <sup>b</sup>	E <sup>b</sup>	E	F	G <sup>b</sup>	A <sup>b</sup>	<b>R10</b>
<b>P9</b>	A	B <sup>b</sup>	B	C	D	E <sup>b</sup>	E	F	G	<b>R9</b>
<b>P7</b>	G	A <sup>b</sup>	A	B <sup>b</sup>	C	D <sup>b</sup>	D	E <sup>b</sup>	F	<b>R7</b>
<b>P6</b>	G <sup>b</sup>	G	A <sup>b</sup>	A	B	C	D <sup>b</sup>	D	E	<b>R6</b>
<b>P5</b>	F	G <sup>b</sup>	G	A <sup>b</sup>	B <sup>b</sup>	B	C	D <sup>b</sup>	E <sup>b</sup>	<b>R5</b>
<b>P4</b>	E	F	G <sup>b</sup>	G	A	B <sup>b</sup>	B	C	D	<b>R4</b>
<b>P2</b>	D	E <sup>b</sup>	E	F	G	A <sup>b</sup>	A	B <sup>b</sup>	C	<b>R2</b>
	<b>RI0</b>	<b>RI1</b>	<b>RI2</b>	<b>RI3</b>	<b>RI5</b>	<b>RI6</b>	<b>RI7</b>	<b>RI8</b>	<b>RI10</b>	

	I0	I1	I2	I3	I5	I6	I7	I8	I10	
<b>P0</b>	0	1	2	3	5	6	7	8	10	<b>R0</b>
<b>P11</b>	11	0	1	2	4	5	6	7	9	<b>R11</b>
<b>P10</b>	10	11	0	1	3	4	5	6	8	<b>R10</b>
<b>P9</b>	9	10	11	0	2	3	4	5	7	<b>R9</b>
<b>P7</b>	7	8	9	10	0	1	2	3	5	<b>R7</b>
<b>P6</b>	6	7	8	9	11	0	1	2	4	<b>R6</b>
<b>P5</b>	5	6	7	8	10	11	0	1	3	<b>R5</b>
<b>P4</b>	4	5	6	7	9	10	11	0	2	<b>R4</b>
<b>P2</b>	2	3	4	5	7	8	9	10	0	<b>R2</b>
	<b>RI0</b>	<b>RI1</b>	<b>RI2</b>	<b>RI3</b>	<b>RI5</b>	<b>RI6</b>	<b>RI7</b>	<b>RI8</b>	<b>RI10</b>	

**Coordinated Pulse Matrix [Hexachord 6-33]:** Complement to P0: C# – D – E – G – A – B (12479E) (01368T) [Forte 6-33]: Complement pitches can be found in the clarinet row.

	I0	I3	I5	I6	I8	I10	
<b>P0</b>	C	E <sup>b</sup>	F	G <sup>b</sup>	A <sup>b</sup>	B <sup>b</sup>	<b>R0</b>
<b>P9</b>	A	C	D	E <sup>b</sup>	F	G	<b>R9</b>
<b>P7</b>	G	B <sup>b</sup>	C	D <sup>b</sup>	E <sup>b</sup>	F	<b>R7</b>
<b>P6</b>	F#	A	B	C	D	E	<b>R6</b>
<b>P4</b>	E	G	A	B <sup>b</sup>	C	D	<b>R4</b>
<b>P2</b>	D	F	G	A <sup>b</sup>	B <sup>b</sup>	C	<b>R2</b>
	<b>RI0</b>	<b>RI3</b>	<b>RI5</b>	<b>RI6</b>	<b>RI8</b>	<b>RI10</b>	

	I0	I3	I5	I6	I8	I10	
<b>P0</b>	0	3	5	6	8	10	<b>R0</b>
<b>P9</b>	9	0	2	3	5	7	<b>R9</b>
<b>P7</b>	7	10	0	1	3	5	<b>R7</b>
<b>P6</b>	6	9	11	0	2	4	<b>R6</b>
<b>P4</b>	4	7	9	10	0	2	<b>R4</b>
<b>P2</b>	2	5	7	8	10	0	<b>R2</b>
	<b>RI0</b>	<b>RI3</b>	<b>RI5</b>	<b>RI6</b>	<b>RI8</b>	<b>RI10</b>	

**Trombone and Horn Matrix [Heptachord 7-35]:** Complement to P0: D – E – F# – A – B (2469E) (02479) [Forte 5-35 'black key' Quartal Pentamirror]: Complement pitches can be found in the clarinet row.

Trombone and horn share an E<sup>b</sup> Major/C minor scale as a 7-note unordered row, but tend to favour A<sup>b</sup>, therefore playing A<sup>b</sup> Lydian. This row/scale is contained within the oboe and 'coordinated pulse' pitch-rows.

	I0	I1	I3	I5	I7	I8	I10	
<b>P0</b>	C	D <sup>b</sup>	E <sup>b</sup>	F	G	A <sup>b</sup>	B <sup>b</sup>	<b>R0</b>
<b>P11</b>	B	C	D	E	F#	G	A	<b>R11</b>
<b>P9</b>	A	B <sup>b</sup>	C	D	E	F	G	<b>R9</b>
<b>P7</b>	G	A <sup>b</sup>	B <sup>b</sup>	C	D	E <sup>b</sup>	F	<b>R7</b>
<b>P5</b>	F	G <sup>b</sup>	A <sup>b</sup>	B <sup>b</sup>	C	D <sup>b</sup>	E <sup>b</sup>	<b>R5</b>
<b>P4</b>	E	F	G	A	B	C	D	<b>R4</b>
<b>P2</b>	D	E <sup>b</sup>	F	G	A	B <sup>b</sup>	C	<b>R2</b>
	<b>RI0</b>	<b>RI1</b>	<b>RI3</b>	<b>RI5</b>	<b>RI7</b>	<b>RI8</b>	<b>RI10</b>	

	I0	I1	I3	I5	I7	I8	I10	
<b>P0</b>	0	1	3	5	7	8	10	<b>R0</b>
<b>P11</b>	11	0	2	4	6	7	9	<b>R11</b>
<b>P9</b>	9	10	0	2	4	5	7	<b>R9</b>
<b>P7</b>	7	8	10	0	2	3	5	<b>R7</b>
<b>P5</b>	5	6	8	10	0	1	3	<b>R5</b>
<b>P4</b>	4	5	7	9	11	0	2	<b>R4</b>
<b>P2</b>	2	3	5	7	9	10	0	<b>R2</b>
	<b>RI0</b>	<b>RI1</b>	<b>RI3</b>	<b>RI5</b>	<b>RI7</b>	<b>RI8</b>	<b>RI10</b>	

**Note:** The individual rows are initially juxtaposed horizontally (stacked above and below each other) in linear strands, but start to interact and overlap vertically, forming harmony (links and chains) across the ensemble. Shared pitches between the pitch-rows and the complement subsets served as primary vehicles for harmonic function. The string quartet provides increasing vertical (and timbral) stability as the opening cycles (and the movement) progress. 2019 revisions edited the articulation (which was too aggressive in the original score) quite extensively and reshaped the collective dynamics (which were far too extreme in the original) throughout.

# Self-Perpetuum

[and other human afflictions]

Score in C

Ian Percy

... and so the cycle begins (again) ...

Flute *solo molto rubato*  $\text{♩} = 52$  poco accel.  $\text{♩} = 60$  poco accel.  $\text{♩} = 72$  **A**  $\text{♩} = 52$  poco accel.  $\text{♩} = 60$  poco accel.  $\text{♩} = 72$   $\text{♩} = 60$  a tempo

Oboe

B♭ Clarinet *poco rubato*  $\text{♩} = 52$  poco accel.  $\text{♩} = 60$  poco accel.  $\text{♩} = 72$  **A**  $\text{♩} = 52$  poco accel.  $\text{♩} = 60$  poco accel.  $\text{♩} = 72$   $\text{♩} = 60$  a tempo

Bassoon

Horn

Tenor Trombone

Piano

... and so the cycle begins (again) ...

Violin I  $\text{♩} = 52$  poco accel.  $\text{♩} = 60$  poco accel.  $\text{♩} = 72$  **A**  $\text{♩} = 52$  poco accel.  $\text{♩} = 60$  poco accel.  $\text{♩} = 72$   $\text{♩} = 60$  a tempo

Violin II

Viola

Violoncello *pizz.*  $\text{♩} = 52$  poco accel.  $\text{♩} = 60$  poco accel.  $\text{♩} = 72$  **A**  $\text{♩} = 52$  poco accel.  $\text{♩} = 60$  poco accel.  $\text{♩} = 72$   $\text{♩} = 60$  a tempo

*mf mp*

**B** ♩ = 60 ... with increased excitement and gathering momentum ... *poco accel.* [♩ = 72] ♩ = 60 a tempo **C** ... waves of momentum increasing in density ... *poco accel.* [♩ = 72]

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

Ob. *mp* *mf* *mp* *mf* *f*

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

Bsn. *mp* *f* *mp* *f*

Hn. *poco rubato* *mp* *f*

Tbn. *mp* *f*

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

coordinated pulse (duo) *coordinated pulse (trio)*

[tone trill]

**B** ♩ = 60 ... with increased excitement and gathering momentum ... *poco accel.* [♩ = 72] ♩ = 60 a tempo **C** ... waves of momentum increasing in density ... *poco accel.* [♩ = 72]

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

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

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

Vc. *mf* *f* *ff* *f* *ff* *fff* *mp* *mf* *f* *ff*

vib. *solo molto rubato*

*pizz.* *molto rubato* *poco rubato*

*coordinated pulse (trio)*



**D** ♩ = 60 ... with increasing texture and intensity ...

poco accel.

[♩ = 72]

♩ = 60 a tempo

**E** ... a final cycle: a crescendo of activity and a cacophony of excitement ...

Fl. *mp* *poco rubato* *mf* *ff* *p* *mp* *f*

Ob. *mp* *mf* *mp* *mf* *f* *mp* *mf* *f*

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

Bsn. *mp* *mf* *f* *mp* *f*

Hr. *soli (duo) response* *poco rubato* *soli (duo) response* *quartet response*

Tbn. *solo* *mf* *[pitch-bend]* *f* *mf* *f* *solo* *mf* *f*

Pno. *mp coordinated pulse (trio)* *f* *p* *mp coordinated pulse (trio)* *f*

**D** ♩ = 60 ... with increasing texture and intensity ...

poco accel.

[♩ = 72]

♩ = 60 a tempo

**E** ... a final cycle: a crescendo of activity and a cacophony of excitement ...

Vln.I *soli (duo) response* *pizz.* *arco* *soli (duo) response* *poco rubato* *f* *mp* *mf* *mp* *mf* *f* *solo* *quartet response* *soli (duo)*

Vln.II *soli (duo) response* *poco rubato* *pizz.* *arco* *quartet response* *soli (duo)*

Vla. *molto rubato* *poco rubato* *f* *ff* *f* *mp* *mf* *f* *ff*

Vc. *coordinated pulse (trio)* *f* *ff* *f* *mp* *mf* *ff*

**poco accel.** [♩ = 72] **[F]** ♩ = 60 ... a rhythmic dance and a promise of hope: some problems just seem to find a natural solution ... **[G]** ... subtle change in mood [quasi-blues] ...

26

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

Ob. *ff* *p* *mp* *p* *mp* *p* *mp*

Cl. [tone trill] *f* *ff* *p* *mp* *p* *mp* *mf* *mp*

Bsn. *ff* *p* *mp* *p* *mp*

Hn. *ff* *p* *mp* *p* *mp* *mf* *mp* *p*

Tbn. *ff* *mp* *p* *mf* *mp* *mf* *mp* *p*

Pno. *ff* *p* *mp* *p* *mp* *mf*

**poco accel.** [♩ = 72] **[F]** ♩ = 60 ... a rhythmic dance and a promise of hope: some problems just seem to find a natural solution ... **[G]** ... subtle change in mood [quasi-blues] ...

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

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

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

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

**H** ... the celebration continues: with displaced accents and a relaxed, but fluid pulse ...

**I** ... a short (and fading) transition ...

Musical score for woodwinds and piano. The score is in 3/4 time and features a key signature of two flats (B-flat and E-flat). The instruments are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trombone (Tbn.), and Piano (Pno.). The score is divided into two main sections, H and I, with a measure number 33 at the beginning. Section H is marked 'solo molto rubato' and contains measures 33-40. Section I is marked 'poco rubato' and contains measures 41-48. The score includes various dynamics (mp, mf, f, p), articulations (accents, slurs), and performance instructions such as 'soli (duo)', 'trio phrase', 'coordinated pulse (duo)', and 'solo'. The piano part features a 'quasi-blues' section in measures 37-40. The score concludes with a 'short (and fading) transition' in measure 48.

**H** ... the celebration continues: with displaced accents and a relaxed, but fluid pulse ...

**I** ... a short (and fading) transition ...

Musical score for strings. The score is in 3/4 time and features a key signature of two flats (B-flat and E-flat). The instruments are Violin I (Vln.I), Violin II (Vln.II), Viola (Vla.), and Violoncello (Vc.). The score is divided into two main sections, H and I, with a measure number 33 at the beginning. Section H is marked 'solo molto rubato' and contains measures 33-40. Section I is marked 'poco rubato' and contains measures 41-48. The score includes various dynamics (mf, f, ff, mp, p), articulations (accents, slurs), and performance instructions such as 'soli (duo)', 'poco rubato pizz.', 'arco', and 'vib.'. The Viola part features a 'quasi-blues' section in measures 37-40. The Violoncello part features a 'coordinated pulse (duo)' section in measures 37-40. The score concludes with a 'short (and fading) transition' in measure 48.

J ... a scattering of ideas and a reflection upon recent events ...

poco rit.

[♩ = 46]

K ♩ = 60 a tempo

41

Fl. *soli (quad)* *poco rubato* *solo*

Ob.

Cl. *soli (duo)* *soli (quad)* *poco rubato*

Bsn.

Hn.

Tbn.

Pno. *molto rubato* *poco rubato*

8<sup>va</sup>

J ... a scattering of ideas and a reflection upon recent events ...

poco rit.

[♩ = 46]

K ♩ = 60 a tempo

Vln. I *soli (duo)* *soli (quad)* *poco rubato*

Vln. II *soli (quad)* *poco rubato*

Vla. *poco rubato* *pizz.*

Vc. *soli (duo)* *poco rubato* *soli (duo)* *poco rubato* *pizz.*

L ... a shared reminiscence passes amongst the last of the gathering ...

poco rit.

51

4/4

*poco rubato*

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

Ob. *p* *pp*

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

Bsn. *pp* *p* *pp*

Hn. *pp* *p* *pp*

Tbn. *p* *pp* *p* *pp* *p*

Pno. *pp* *p* *mp soli (duo)* *mf* *p* *mp* *p* *mp* *p* *pp*

*molto rubato*

*poco rubato*

8<sup>va</sup>

L ... a shared reminiscence passes amongst the last of the gathering ...

poco rit.

4/4

*poco rubato*

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

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

Vla. arco *p* *mp* *mf* *p* *mp* *p* *pp*

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

*pizz.*

*soli (duo)*

*soli (trio)*

*poco rubato*

*solo*

[♩ = 46]

**M** ♩ = 46 ... with a quiet sense of satisfaction ... poco accel.

[♩ = 60] poco rit.

[♩ = 40]

59

Fl. *solo* *mp* *p* *pp* *poco rubato* *p* *mp* *pp* *p* *pp* *ppp* *flz.*

Ob. *soli (duo)* *mp* *p* *pp* *mp* *p* *pp* *p* *pp* *[breathy]* *pp*

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

Bsn. *pp* *pp* *p* *pp* *ppp*

Hn. *p* *pp* *ppp*

Tbn. *pp* *p* *pp* *p* *pp* *ppp*

Pno. *molto rubato* *p* *pp* *poco rubato (quasi-blues)* *p* *pp* *ppp*

[♩ = 46]

**M** ♩ = 46 ... with a quiet sense of satisfaction ... poco accel.

[♩ = 60] poco rit.

[♩ = 40]

Vln.I *soli (duo)* *p* *mp* *p* *poco rubato* *p* *mp* *p* *ppp* *pizz.*

Vln.II *poco rubato* *p* *pp* *soli (duo)* *mp* *poco rubato* *pp* *p* *ppp*

Vla. *p* *mp* *p* *pp* *pizz.* *mp* *molto rubato* *mf* *mp*

Vc. *mf* *pp* *pizz.* *mp* *arco* *p* *mp* *p* *pp* *pizz.* *molto rubato* *p* *mf*

# **Self-Perpetuum**

[And other human afflictions]

For wind ensemble, piano and string quartet

**Score in C**

**Ian Percy**

2014/15

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

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