An Infinite Moment

For solo piano

Ian Percy

An Infinite Moment

For solo piano

Duration: ca. 7 minutes

Ian Percy

2012

An Infinite Moment

For solo piano

This relatively short single movement for solo orchestral piano was realised during spring 2012. The writing explores the cycle of fourths as a consonant 12-tone language in developing lines of counterpoint and brief passages of harmony. The left-hand bass reiterations provide a timbral colour, passing dissonance and alternate rhythmic momentum to the part, which is often subservient to the right-hand in both dynamic and gesture.

The infinite nature of the cycle of fourths influenced the musical character of the initial sketches, which in turn led to the title for the piece. The frozen, yet infinite 'pitch-centre' passes through glimpses of modality and ambiguous harmony. The movement ends in a lyrical conclusion where the musician is invited to improvise upon a given framework, before playing the final embers of sonic gesture from inside the piano.

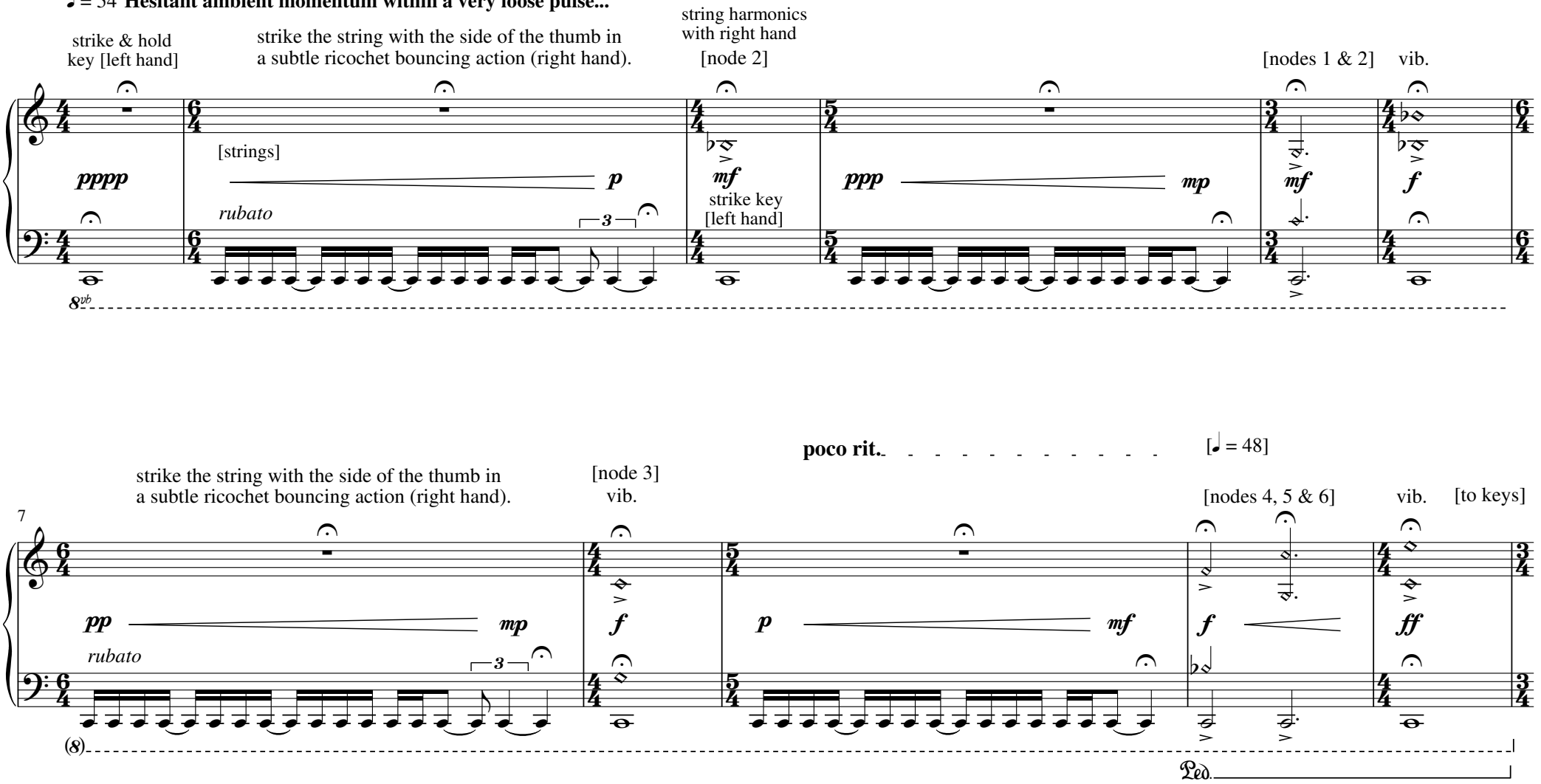
An Infinite Moment is an expressive piece, with moments of drama, tension and release within cycles of subtle crescendo and lyrical statement.

An Infinite Moment

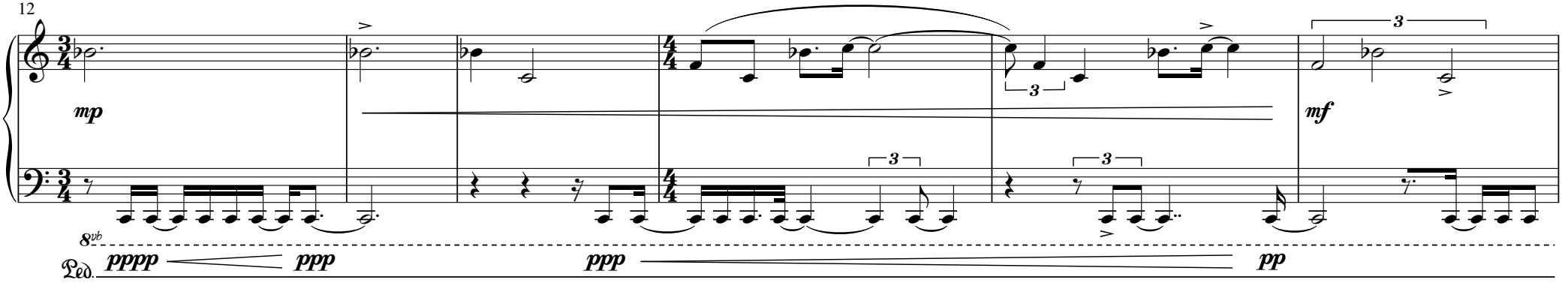
for solo piano

Ian Percy

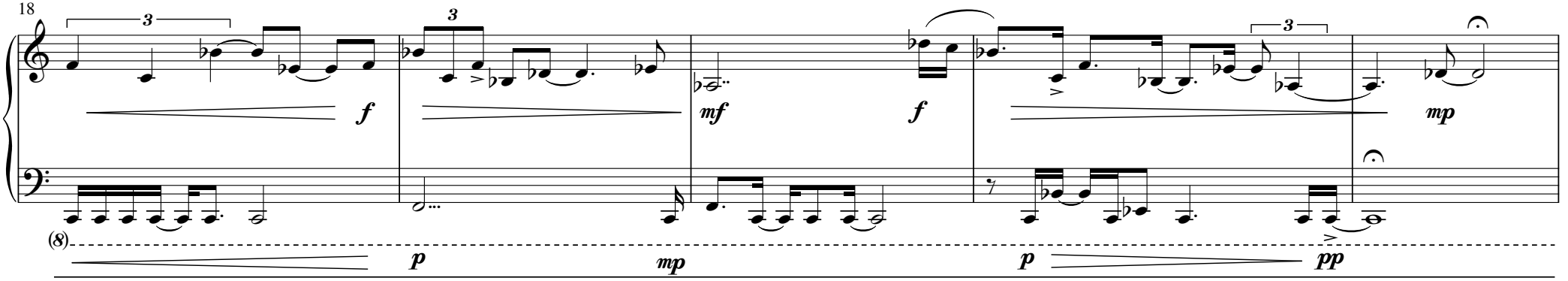
Pitches written for harmonics are approximate guidelines and the musician should find their own preference. Some artificial harmonics produce more than the two notes of the fundamental and harmonic.



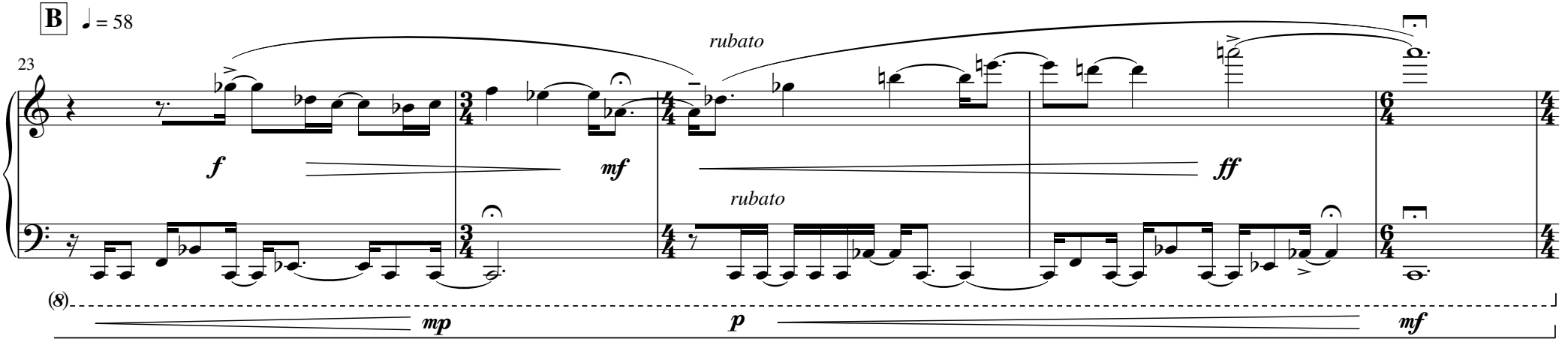
A ♩ = 58 **Patient motion within a perpetual progression (poco rubato throughout)...**



poco rit. [♩ = 52]

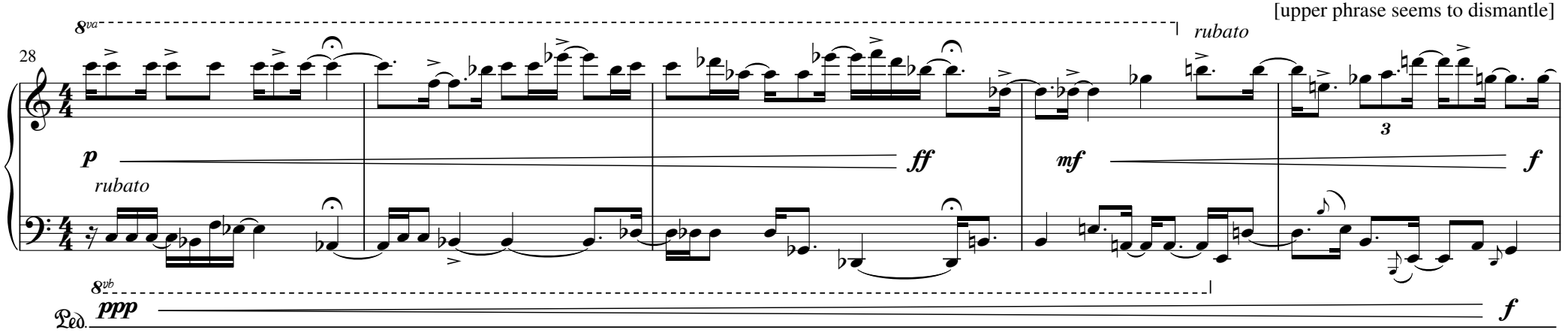


B ♩ = 58

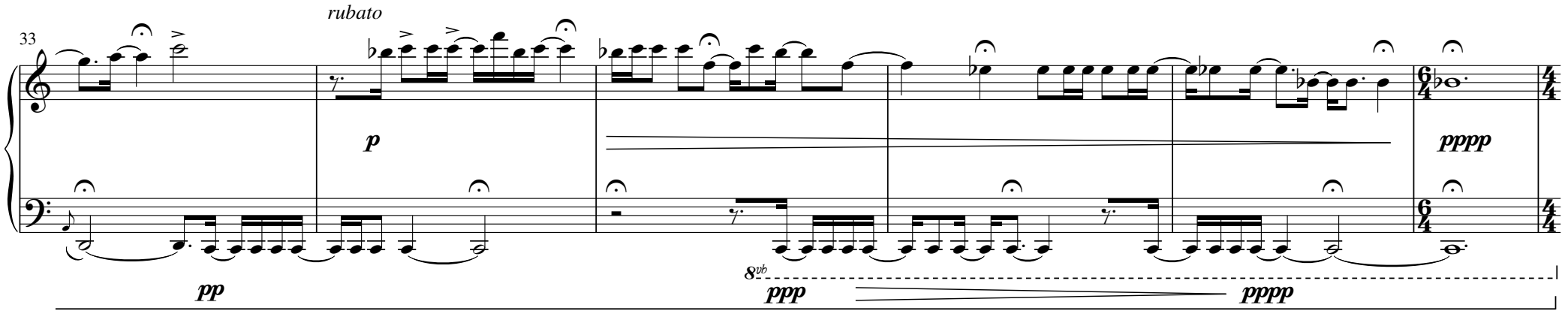


C

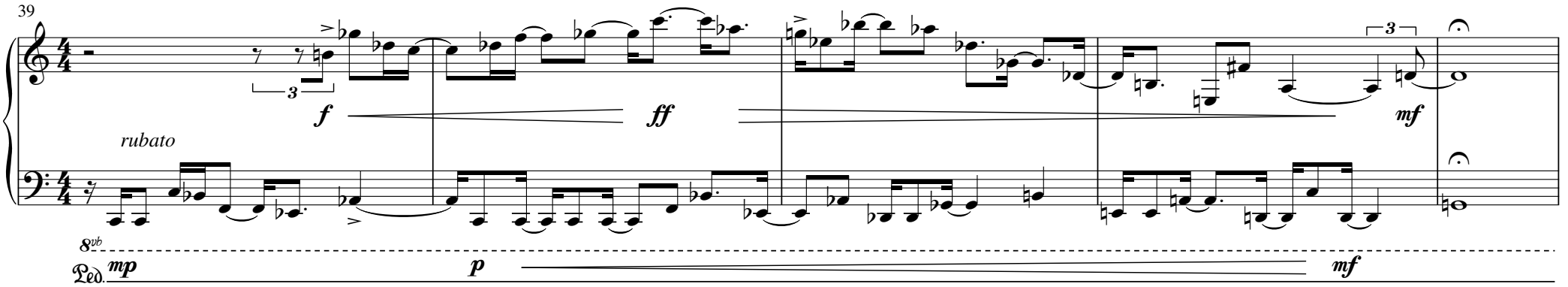
[upper phrase seems to dismantle]



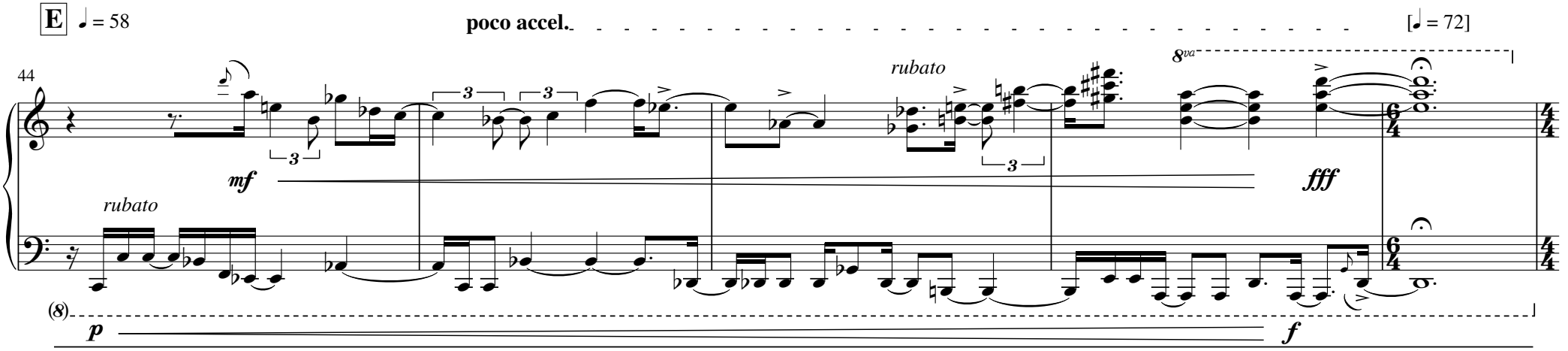
poco rit. [♩ = 40]



D ♩ = 58 **With renewed vigour and purpose...** **poco rit.** [♩ = 50]



E ♩ = 58 **poco accel.** [♩ = 72]



A brief and gratuitous crescendo...

F ♩ = 72 **poco rit.** **G** ♩ = 58

49

8va [whole-tone clusters]

expressive rubato

f *mp* *mf*

[sequence of stacked fourths]

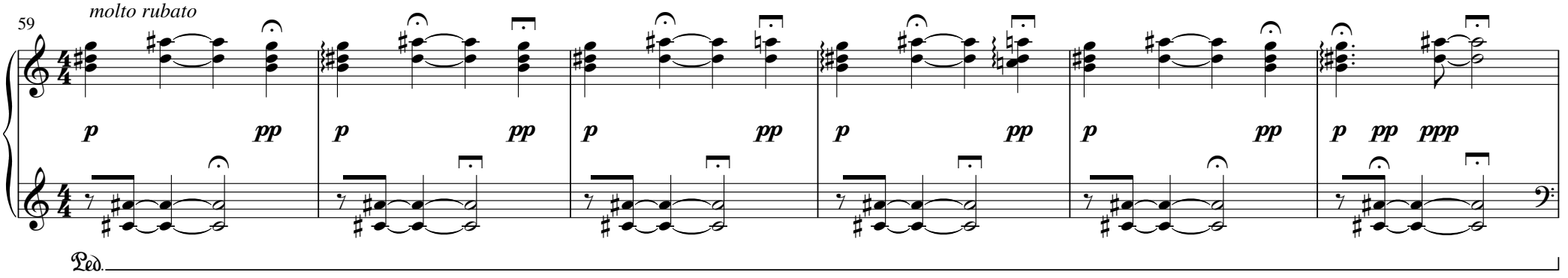
8vb

poco rit. [♩ = 40]

53

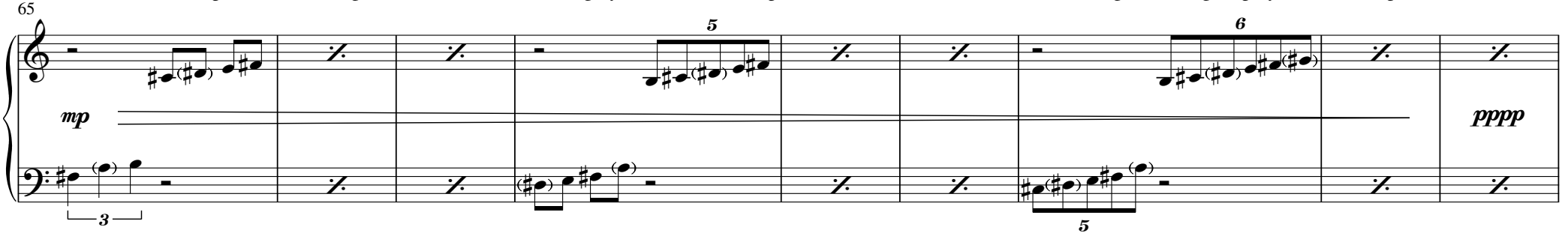
p *pp*

H ♩ = 56 **Relaxed and improvisational... poco rit.** [♩ = 40]

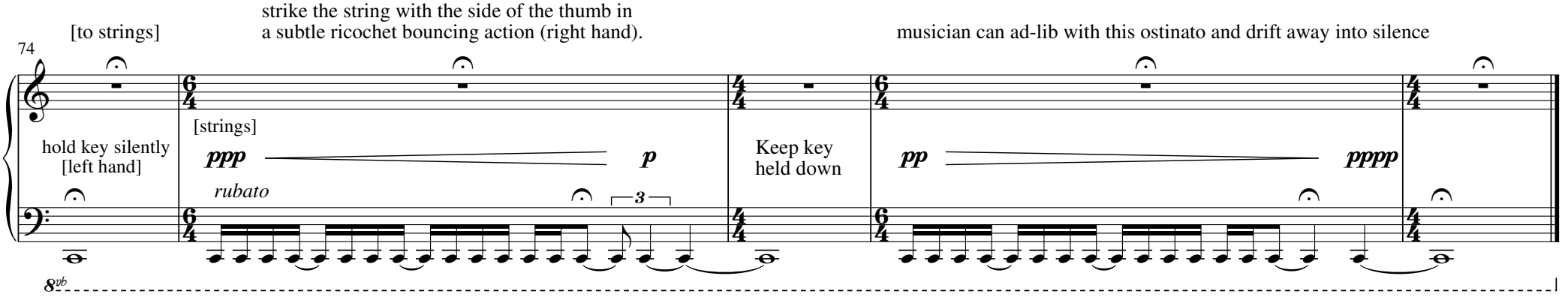


I **A lyrical conversation between two hands...**

a. In acoustic performance, the musician can choose to move straight on to Fig. J.
b. Musician can improvise with the given notes (below) in fading dynamics and at the point of near silence move on to the final gesture (Fig. J) played inside the piano.



J ♩ = 54 **A final reflection from an infinite moment...**



An Infinite Moment

For solo piano

Ian Percy

2012

iancarlpercy@gmail.com
www.ianpercy.me.uk