

An Infinite Moment

For solo piano

Ian Percy

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Duration: ca. 7 minutes

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2012

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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.

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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.

♩ = 54 **Hesitant ambient momentum within a very loose pulse...**

strike & hold key [left hand] strike the string with the side of the thumb in a subtle ricochet bouncing action (right hand). string harmonics with right hand [node 2] [nodes 1 & 2] vib.

[strings] *pppp* *rubato* *p* *mf* *ppp* *mp* *mf* *f*

strike key [left hand]

8vb

strike the string with the side of the thumb in a subtle ricochet bouncing action (right hand). [node 3] vib. **poco rit.** [♩ = 48] [nodes 4, 5 & 6] vib. [to keys]

7 *pp* *rubato* *mp* *f* *p* *mf* *f* *ff*

(8) Ped.

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

12

mp *mf*

pppp *ppp* *ppp* *pp*

8^{vb}

poco rit. ♩ = 52

18

f *mf* *f* *mp*

p *mp* *p* *pp*

(8)

B ♩ = 58

23

f *mf* *ff*

mp *p* *mf*

(8)

rubato

C

[upper phrase seems to dismantle]

28

8^{va} rubato

p *ff* *mf* *f*

rubato

3

8^{vb} *ppp* *f*

Ped.

poco rit.

[♩ = 40]

33

p *pppp*

rubato

8^{vb} *ppp* *pppp*

pp

6/4 4/4

D ♩ = 58 With renewed vigour and purpose...

poco rit.

[♩ = 50]

39

rubato

f *ff* *mf*

mp *p* *mf*

8^{va}

E ♩ = 58

poco accel.

[♩ = 72]

44

rubato

mf *fff*

p *f*

8^{va}

A brief and gratuitous crescendo...

F ♩ = 72

poco rit.

G ♩ = 58

Musical score for measures 49-52. The score is in 4/4 time. Measure 49 starts with a treble clef and a bass clef. The treble staff contains a sequence of whole-tone clusters, with an *8^{va}* marking above the first cluster and a bracket labeled "[whole-tone clusters]" spanning the first three clusters. The bass staff contains a sequence of stacked fourths, with a bracket labeled "[sequence of stacked fourths]" below the first three measures. The tempo is marked "poco rit." and the metronome is set to ♩ = 72. The score is divided into two sections by a dashed line. The first section ends at measure 52, marked with a dynamic of *f*. The second section begins at measure 53, marked with a dynamic of *mp* and the instruction "expressive rubato". The tempo is marked as ♩ = 58. The score ends at measure 56, marked with a dynamic of *mf* and an *8^{vb}* marking below the staff.

poco rit.

[♩ = 40]

Musical score for measures 53-56. The score is in 4/4 time. Measure 53 starts with a treble clef and a bass clef. The treble staff contains a sequence of eighth notes, with a bracket labeled "3" below the first three notes. The bass staff contains a sequence of eighth notes, with a bracket labeled "3" below the first three notes. The tempo is marked "poco rit." and the metronome is set to [♩ = 40]. The score is divided into two sections by a dashed line. The first section ends at measure 56, marked with a dynamic of *p*. The second section begins at measure 57, marked with a dynamic of *pp*. The score ends at measure 60, marked with a dynamic of *pp* and a 6/4 time signature change.

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

59 *molto rubato*

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

Ped.

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.

65

mp *pppp*

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

- [to strings] strike the string with the side of the thumb in a subtle ricochet bouncing action (right hand)
- musician can ad-lib with this ostinato and drift away into silence

74

hold key silently [left hand] *ppp* *p* Keep key held down *pp* *pppp*

[strings] *rubato*

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