Dreams of Love and Hate
(And all the spaces in between)

Twelve Dreams in Twelve-Tone
(After Boulez)

For solo piano

Ian Percy
Dreams of Love and Hate
(And all the spaces in between)
[Block Form Reference Score]

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[Block Form Reference Score]

I. In Black and White – In Love and Hate
II. A Sporadic Montage of Recent Events in Glorious Technicolour
IV. Panoptic Acoustics in Stasis (voices in your head) ...

V. Short Waves of Inconsistent Emotion
VII. A Lucid and Linear Individual Thought
VIII. Just look at all the luxurious spaces we can share

X. Twisting and Turning – So much wasted energy

X. The truth is often just out of reach ...

Composed for Lauryna Sableviciute

Ian Percy
2016
Dreams of Love and Hate
(And all the spaces in between)
Twelve Dreams in Twelve-tone
(After Boulez)

This version of Dreams of Love and Hate is a multiple movement work for solo piano. It takes its name in part from Liebesträume (Dreams of Love), a work composed by Franz Liszt (1811-1886) in 1850 that is also quoted (from a distance) within this composition.

In memory of Pierre Boulez (1925-2016), who passed away in January 2016, it was decided that this piece would be composed using the twelve-tone row from Boulez’s Douze Notations pour Piano (1945-1946) (published 1985) as the primary source material.

Although written when Boulez was twenty years old, Douze Notations (Twelve Notations) became a mainstay of the composer’s repertoire. The piece consists of twelve, twelve-bar movements, each composed with the same twelve-tone row in its many variable guises, transpositions, retrogrades and inversions.

Twelve-tone row: $A^b - B^b - E^b - D - A - E - C - F - D^b - G - F^# - B$

Boulez 12-tone row: Douze Notations (Twelve Notations) pour piano (1945-46)

Alternate interval routes/pathways:
Ascend: Maj2 - P4th - Maj7 - P5th - P5th - min6 - P4th - min6 - Tritone - Maj7 - P4th - [Maj6]
Descend: min7 - P5th - min2 - P4th - P4th - Maj3 - P5th - Maj3 - Tritone - min2 - P5th - [min3]
**Pitch Matrix:** Pierre Boulez twelve-tone row – *Douze Notations pour Piano* (1945-46)

<table>
<thead>
<tr>
<th></th>
<th>A⁰</th>
<th>B⁰</th>
<th>E♭</th>
<th>D</th>
<th>A</th>
<th>E</th>
<th>C</th>
<th>F</th>
<th>D⁰</th>
<th>G</th>
<th>F♯</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td>F#</td>
<td>A⁰</td>
<td>B⁰</td>
<td>D⁰</td>
<td>C</td>
<td>G</td>
<td>D</td>
<td>B⁰</td>
<td>E♭</td>
<td>B</td>
<td>F</td>
<td>E</td>
<td>A</td>
</tr>
<tr>
<td>D⁰</td>
<td>E♭</td>
<td>A⁰</td>
<td>G</td>
<td>D</td>
<td>A</td>
<td>F</td>
<td>B⁰</td>
<td>F♯</td>
<td>C</td>
<td>B</td>
<td>E</td>
<td></td>
</tr>
<tr>
<td>G</td>
<td>A</td>
<td>D</td>
<td>D⁰</td>
<td>A⁰</td>
<td>E♭</td>
<td>B⁰</td>
<td>F#</td>
<td>B</td>
<td>G</td>
<td>D⁰</td>
<td>C</td>
<td>F</td>
</tr>
<tr>
<td>C</td>
<td>D</td>
<td>G</td>
<td>F#</td>
<td>D⁰</td>
<td>A⁰</td>
<td>E</td>
<td>A</td>
<td>F</td>
<td>B</td>
<td>B⁰</td>
<td>E♭</td>
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<tr>
<td>E</td>
<td>F#</td>
<td>B</td>
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<td>B</td>
<td>G</td>
<td>C</td>
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<td>F♯</td>
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<tr>
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<td>A</td>
<td>D</td>
<td>B⁰</td>
<td>E</td>
<td>E♭</td>
<td>A♭</td>
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</tr>
</tbody>
</table>

As Liszt’s *Liebesträume* inspired the title for this piece, it was decided that a quotation from No.3 would be used. In a rather serendipitous coincidence, the three pitches of the chosen quote (C – D♭ – F) are present within the span of a trichord subset in the Boulez row. This allowed the quote to be sewn subtly within the natural fabric of the emerging movements.

Three versions of *Dreams of Love and Hate* exist; the first is a study score containing twelve movements (studies) juxtaposed in chronological order. The second is a reduced block-form performance score, where some of the more abstract studies have been omitted and the work is presented as (eight) individual ‘dreams’. The third (and longest) score includes an *Introduction* and *Coda* and sets the movements as ‘dream sequences’ within a more continual form, via links, chains and transitions.

Each of the movements is either 12, 24 or 36 bars long and all are composed from the Boulez 12-tone row in varying combinations of strict-order 12-tone, strict-order subset (PC set), unordered subsets juxtaposed in strict-order and unordered subsets.
Through exploring the internal subsets harmonically with predetermined decisions on interval-types, this work takes a less dissonant approach to the pitch organisation of the row than Boulez. The resultant primary chords provided internal pitch-schemes for the movements in microform and for the piece as a whole in macro form.

Recent works by this composer (*Self-Perpetuum* for chamber ensemble and *Mystics* for piano duo) have explored pitch-schemes modulating by a semi-tone. With the Boulez row starting in A♭ Lydian (A♭ – B♭ – E♭ – D) and ending in G Lydian (C♯ – G – F♯ – B), working with this row naturally continues this connection.

**Primary Trichords:** Chord spellings avoid adjacent semi-tones and compound intervals

<table>
<thead>
<tr>
<th>Primary trichord 1</th>
<th>Primary trichord 2</th>
<th>Primary trichord 3</th>
<th>Primary trichord 4</th>
<th>Primary trichord 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>0-2-7 (3-9)</td>
<td>0-2-7 (3-9)</td>
<td>0-1-5 (3-4)</td>
<td>0-1-5 (3-4)</td>
<td>0-2-7 (3-9)</td>
</tr>
<tr>
<td>A₃(omis₂)</td>
<td>A₂(sus₄)</td>
<td>D₇(omis₅)</td>
<td>G₇(omis₅)</td>
<td>E₅(sus₄)</td>
</tr>
</tbody>
</table>

**Primary Tetrachords:** Chord spellings avoid adjacent semi-tones and compound intervals

<table>
<thead>
<tr>
<th>Primary tetrachord 1</th>
<th>Primary tetrachord 2</th>
<th>Primary tetrachord 3</th>
<th>Primary tetrachord 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>0-1-5-7 (4-16)</td>
<td>0-1-5-8 (4-20)</td>
<td>0-1-5-7 (4-16)</td>
<td>0-1-5-7 (4-16)</td>
</tr>
<tr>
<td>E₅(maj₃(sus₄))</td>
<td>Fmaj⁷</td>
<td>G₇(₇₃)</td>
<td>E₅(maj₃(sus₄))</td>
</tr>
</tbody>
</table>

**Primary Pentachords:** Chord spellings avoid adjacent semi-tones and adjacent compound intervals

<table>
<thead>
<tr>
<th>Pentachord 1</th>
<th>Pentachord 2</th>
<th>Pentachord 3</th>
<th>Pentachord 4</th>
<th>Pentachord 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>0-1-2-6-7 (5-7)</td>
<td>0-1-3-5-8 (5-27)</td>
<td>0-1-2-6-7 (5-7)</td>
<td>0-1-2-4-5 (5-3)</td>
<td>0-1-2-6-7 (5-7)</td>
</tr>
<tr>
<td>D₇⁹</td>
<td>D₇(maj₇(₇₃))</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

0-1-5-6-7 (5-7)
The composer would like to thank concert pianist Lauryna Sableviciute for providing the initial stimulus for this composition.

"Boulez loved Debussy's music; he travelled a lot in the East and actually discovered Kurtág. Kurtág and Liszt are very different indeed but both quite theatrical in their own music and all this I thought was a very deep strand that connects them all. Kurtág is celebrating his 90th and poor Boulez just died this year. I want to learn the chosen pieces, celebrate their lives and their music and for this concert this is what I want to perform".

Lauryna Sableviciute (May 2016).

Cited Pieces:

Franz Liszt (1811-1886): Liebesträume (Dreams of Love) Number 3 (1850)
Pierre Boulez (1925-2016): Douze Notations (Twelve Notations) pour Piano (1945-46)

*Liebesträume* is a set of three solo piano works (S541/R.211) published in 1850 by Franz Liszt (1811-1886). They are solo piano transcriptions of songs based on poems by Uhland and Frelligrath. Number three is in three sections (A♭ Major – B Major/G♯ minor – C Major/atonal – A♭ Major), is the most famous and is about unconditional love (two is about erotic love and one is about platonic love).

A Footnote of Interest (perhaps): On the subject of pitch organisation ...

"The 'five-flat' key-signature (D♭ Major/B♭ minor) used as an abstract collection of notes and rotating modes rather than a fixed parent scale, is of particular interest to the composer at this time, due to the fact it contains the most perfect, perfect-fourth: C-F, surrounded by the notes of G♭ Major Pentatonic. These notes account for all of the black keys on the piano and produce rotating modes of G♭ Major Pentatonic, with the mode depending upon the order in which the notes are voiced and which note the phrases resolve to.

The seven-note diatonic scale can be naturally extended to a more chromatic nine-note scale through utilising alternate versions of the relative minor (B♭ melodic and harmonic minor) to introduce the notes G and A natural. Alternatively, resolving to a C (C-F) within D♭ Major means one is in C Locrian mode. The tonal centre is therefore blurred and the key-signature has been organised into separate musical components."

Dr Ian Percy (October 2016).
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(and all the spaces in between)

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for solo piano

Ian Percy

... Dream One: In Black and White - In Love and Hate ...
... Exhilarating moments and a warm embrace (in the beginning) ...

... Moods can change in the flutter of an eye (REM) ...
... Melancholy and pensive, with a dash of disdain ...

... Dream Two: A sporadic montage of recent events in glorious technicolour ...

... In mysterious ambiguity (who knows what the future holds) ...

[arpeggiate all chords and intervals throughout]
... Dream Four: Panoptic acoustics in stasis (voices in your head) ...

| q = 72 | Stark and abstract | poco rit. |

molto expressivo rubato

| q = 52 | | |

Just look at all the empty spaces we must fill (infinite boundaries) ...

| D q = 60 | poco rit. |

molto expressivo lirico rubato

| j = 52 | poco rit. |

| j = 44 |

... to be continued ...
... Dream Five: Short waves of inconsistent emotion ...

5 \( \frac{3}{4} \) \( j = 72 \) accel., \( j = 72 \) poco rit.

[arpeggiate all chords and intervals throughout]
molto expressive legato rubato

... Soothing waves of confident (but complicated) pleasure ...

\( \frac{5}{4} \) \( j = 60 \) poco rit.

... Dream Seven: A lucid and linear individual thought ...

7 \( \frac{3}{4} \) \( j = 60 \) Gently accel.

[arpeggiate all chords and intervals throughout]
molto legato rubato

... with passion, but growing more relaxed ...

\( \frac{3}{4} \) \( j = 60 \) neutral colours

\( \frac{3}{4} \) \( j = 40 \) poco rit.
... Dream Eight: Just look at all the luxurious spaces we can share...

8 $j = 108$ ... Lively and positive... poco rit. . . . . . . . . . . . [ $j = 88$] 

molto expressive rubato

[arppegiate all chords and intervals throughout]
poco legato rubato

... with enthusiasm... poco rit. . . . . . . . . . . . [ $j = 88$]
poco rit. . . . . . . . . . . .

56

... $j = 60$ ... hesitant, with increasing anxiety...

molto expressive rubato

poco rit. . . . . . . . . . . . [ $j = 52$]

poco rubato

... with restrained optimism... poco rit. . . . . . . . . . . .

molto expressive rubato

attacca

$3j = 52$

K ... Sometimes it is better to just let go (or perhaps just hold on). . .?

molto expressive legato rubato

$L$ ... Serene (all is quiet)... poco rit. . . . . . . . . . . . [ $j = 40$] poco rit. . . . . . . . . . . .

very slow
... Dream Ten: Twisting and turning - So much wasted energy ...

\[ j = 72 \] poco rit. . . . . . . . . \[ j = 60 \] poco rit. . . . . . . . . \[ j = 52 \] poco rit. . . . . . . . . \[ j = 46 \] poco rit. . . . .

fluid legato rubato  [arpeggiate all chords and intervals throughout]  molto legato rubato  [tone trill]

... Peaceful and relaxed - The calm after the storm ...

\[ j = 40 \] ... Still motion ... poco rit. . . . . \[ j = 60 \] ... Slow motion ... poco rit. . . . . . . . \[ j = 52 \] \[ j = 40 \] ... Ascending into the infinite ...

molto expressive rubato  poco rubato  molto expressive rubato  poco rubato
... Dream Eleven: The truth is often just out of reach ...

... in a relaxed rhythm, but with increasing tension and agitation ...

... resigned to the whims of fate, but remaining resolute and positive ...

\[ \text{\textit{molto legato rubato}} \]

\( \text{\textit{molto expressive rubato}} \)

\[ \text{\textit{P}} \] poco rit. \[ \text{\textit{P}} \]

\[ \text{\textit{f}} \] poco rit. \[ \text{\textit{P}} \]

\[ \text{\textit{pp}} \]

... to be continued ...
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percyi@hope.ac.uk
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