The Palindrome Triptychs – Part Two
( ... Ultima Thule ... )

For violin, B♭ clarinet, violoncello and vibraphone

Score in C

Ian Percy
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Three Movements

I. Hidden Meanings and False Prophets (false exits and hidden doorways)
II. In Pseudo-classique (a positive wave of calm after the storm)
III. In Pseudo-classique Development (the storm after the calm after the storm)

Approximate duration:
9-10 minutes

Composed for Ian Buckle and The Pixels Ensemble
The Palindrome Triptychs

This work was initially conceived in reaction to a commission from Royal Liverpool Philharmonic (RLPO) concert pianist Ian Buckle for *The Pixels Ensemble* on the premise that ‘it would be good if the music could refer to the techniques of Olivier Messiaen and be suitable for a Remembrance Day Centenary recital featuring *Quatuor pour la fin du temps* (Quartet for the End of Time).

*The Palindrome Triptychs* is a series of three works in three movements (triptychs). Each piece in the series is approximately nine minutes in length and composed for the same instrumentation. The scores pay homage to the palindromic techniques of Messiaen in the macro-design of the series as a whole and through the distribution of form, rhythm and pitch organisation in each of the three triptychs: A triptych of triptychs. Messiaen’s Modes of Limited Transposition (all symmetrical palindromes) were taken as a starting point for compositional planning:

Apart from the single note (unison), the interval (the space between two notes) is the smallest pitch palindrome. There are six interval-classes and when used in multiple, they all complete an equidistant palindromic cycle. Class 1 and 5 are notable in the fact they cycle through the total chromatic before they repeat any notes. Class 1 will result in a row of total dissonance (chromatic octave) and Class 5 results in twelve-tone consonance (cycle of fourths/fifths). Class 2 produces a six-note equidistant whole-tone scale, Class 3 results in a four-note equidistant diminished $7^{th}$ chord, Class 4 results in a three-note equidistant augmented triad and Class 6 simply produces the two-note interval of a tritone.

The most succinct way of referring to all intervals, interval-classes and ‘modes of limited transposition’ was to compose with the two All-Interval Tetrachords (AIT) 4-z15 (0146/0256) and 4-z29 (0137/0467). Reminiscent of the Matroyshka Principle (traditional Russian nested dolls design), the composer followed this research strand, exploring palindromes within palindromes. The AIT are subsumed within the two All-Triad Hexachords (ATH) 6-z17 (012478) and 6-z17b (014678). The ATH in turn can be found in prime form within the Symmetrically Inverted All-Interval Twelve-Note (SI AITN) Chords: (Elliott Carter numbers) SI AITN 1, 3, 58 and 60. In addition (and for an alternate soundworld within the available palette), Dorian minor Mode (Heptachord 7-35) was used, as it is the only mode in the tonal system that inverts to itself: a tonal, or ‘natural’ palindrome. The Dorian minor Mode subsumes the Major Pentatonic Scale (Pentachord 5-35): another ‘natural’ palindrome.

*The Palindrome Triptychs* explore mirror reflections of rhythm and palindromic forms (Matroyshka Form) from the micro to the macro via pitch organisation also conceived from the micro to the macro: palindromes within palindromes, combinatorial cells within combinatorial rows.
The Palindrome Triptychs [Part Two]
(... ultima thule ...)
B♭ clarinet, violin, violoncello and percussion

Score in C

... false exits and hidden doorways ...

[\( \text{j} = 40 \)]

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... a relaxed and confident virtuosic landscape ...

... and there will always be time for play ...

\[ B \quad j = 56 \quad \text{poco rit.} \quad \ldots \ldots \quad [j = 50] \quad C \quad j = 50 \quad \text{rit.} \quad \ldots \ldots \quad [j = 40] \]

\[ \text{poco rubato molto espress.} \quad [\text{sol}o] \quad \text{sul tasto} \]

\[ \text{sul pont.} \quad [\text{duo} \quad \text{sul tasto} \quad \text{ord.} \]

\[ f \quad \text{mf} \quad \text{mp} \quad \text{sfz} \quad \text{mf} \quad \text{f} \]

\[ \text{poco rubato} \quad [\text{duo}] \]

\[ \text{mp} \quad \text{sfz} \quad \text{p} \quad \text{f} \quad \text{ff} \]

\[ \text{lyrical poco rubato} \quad \text{aggressive} \quad \text{molto espress. rubato} \quad \text{poco rubato molto espress.} \quad [\text{sol}i] \]

\[ \text{mp} \quad \text{sfz} \quad \text{pp} \quad \text{f} \quad \text{mf} \quad \text{f} \quad \text{f} \]

\[ \text{B \quad j = 56 \quad \text{poco rit.} \quad \ldots \ldots \quad [j = 50] \quad C \quad j = 50 \quad \text{rit.} \quad \ldots \ldots \quad [j = 40] \]

\[ \text{poco rubato} \quad \text{arpeggi/break (ad lib.) all stacked chords and intervals throughout} \quad [\text{duo}] \]

\[ \text{mf} \quad \text{mp} \quad \text{pp} \quad \text{mf} \quad \text{f} \quad \text{f} \]

\[ \text{Vib.} \quad \text{l.v.} \quad \text{f} \quad \text{f} \quad \text{f} \quad \text{f} \]
... and impulsive independent fires ...
... in Messiaenic harmony (with energy) ...

... in unified resolution (searching for the exits) ...

\[ f \]

[trio] poco rubato

\[ f \]

[trio] poco rubato

\[ f \]

[trio] poco rubato

\[ f \]

[trio] poco rubato

arpeggiate/break (ad lib.) all stacked chords and intervals throughout ...

\[ f \]

[poco rubato] molto rubato

\[ f \]

[poco rubato] molto rubato

\[ f \]

[poco rubato] molto rubato

\[ f \]

[poco rubato] molto rubato

\[ f \]

[poco rubato] molto rubato

\[ f \]

[poco rubato] molto rubato

\[ f \]
... frenetic transitions and connectives (parallels for modern life) ...

H \( \frac{\text{j}}{\text{n}} = 56 \) poco accel. \( \frac{\text{j}}{\text{n}} = 60 \)

molto espressivo rubato

very aggressive ...

... ambiguously atmospheric and awkwardly lyrical ...

I \( \frac{\text{j}}{\text{n}} = 60 \)

rit. \( \frac{\text{j}}{\text{n}} = 40 \) rit. \( \frac{\text{j}}{\text{n}} = 60 \)

molto espressivo rubato

molto vib. ord. lyrical

[solo] poco rubato

[breathy]
... a virtuosic palindrome (an explosion of timbre) - the hourglass shatters ... rit.
... butterfly wings and mirror reflections - the hourglass reassembles ...

K \( \text{\textit{accel.}} \)

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

Vln.

Cl.

Vc.

Vib.

L \( \text{\textit{sf}} \)

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

... sometimes the answer simply must be no ...

\[ \text{\textit{attacca}} \]

[variable speed tone trill]

[poco rubato molto espress.]

[tone trills] [ord.] [solo]

[breathy]

[ord.]

[solo]

[solo]

very aggressive ...

very aggressive

sul pont.

arpeggiate/break (ad lib.) all stacked chords and intervals throughout ...

1.v.
M \( \text{d} = 60 \) … there is always room for charm and personality … poco rit. … … \( \text{N} \) \( \text{d} = 56 \) poco accel. … … \( \text{[d} = 60] \)

M \( \text{d} = 60 \) … there is always room for charm and personality … poco rit. … … \( \text{N} \) \( \text{d} = 56 \) poco accel. … … \( \text{[d} = 60] \)

\( \text{mf} \)
\( j = 56 \)  ... liquid flow (serene) ...  poco rit.  ...  \( j = 50 \)
poco rubato molto espress.

Vln.

Cl.

dolce  poco rubato molto espress.
pizz.

Vc.

Vib.

\( j = 56 \)  ... liquid flow (serene) ...  poco rit.  ...  \( j = 50 \)
molto rubato molto espress.
poco rubato molto espress.
molto rubato molto espress.

mf  mp

\(--\)  \( p \)  \( mf \)

mp  \( p \)  \( ppp \)  \( pp \)

molto rubato
relaxed and fluid ...

mf
... with vibrant and enthusiastic energy ...  
\[ \text{R poco accel.} \quad \bar{\text{q}} = 56 \]  
... and a tangible sense of promise ...  
\[ \text{S poco accel.} \quad \bar{\text{q}} = 60 \]  

\[ \text{R poco rubato} \quad \bar{\text{q}} = 56 \]  
\[ \text{S poco accelo} \quad \bar{\text{q}} = 60 \]  

\[ \text{attacca} \]
3 \( \frac{j}{=60} \) ... in pseudo-classique development (a storm after the calm after the storm) ...

4 poco rubato molto espress.
4 [duo]

molto rubato molto espress.
sul tasto
[poli]

poco rubato
ord.
pizz.
arco

aggressive ...

fff \( \frac{f}{f} \) PP mf \( \frac{f}{f} \) mf f

poco rubato molto espress.
[duo]

fff \( \frac{f}{f} \) PP mf \( \frac{f}{f} \) mf f

poco rubato
molto espressivo rubato
[sole]

poco rubato
pizz.
arco

fff \( \frac{f}{f} \) PP mf \( \frac{f}{f} \) mf f

3 \( \frac{j}{=60} \) ... in pseudo-classique development (a storm after the calm after the storm) ...

4 arpeggiate/break (ad lib.) all stacked chords and intervals throughout ...
molto rubato

4 [soli]

\[ f \]

mp mf f
V = 60 ... playing with the dark arts (truly gone fishing) ...

poco rubato molto espress.

[duo]

ff  f  ff  f  ff  f  f > mp  pp

Vln.

poco rubato molto espress.

[duo]

ff  f  ff  f  ff  f  f  mp

Cl.

molto espressivo rubato

[solo]

ff  f  ff  f  ff  f  mp  p

Vc.

molto rubato

[solo]

ff  ff  f  f  ff  f  mp  p

Vib.

f  ff  f  mf  mp

... awkwardly atmospheric & ambiguously lyrical ...

W = 60 ... playing with the dark arts (truly gone fishing) ...

molto rubato

[solo]  poco rubato

l.v.  l.v.

... awkwardly atmospheric & ambiguously lyrical ...

X rit.  ... [j = 40] rit.  ... [j = 60]
... a virtuosic explosion of timbre - the hourglass shatters (again) ...  

\[ \text{molto espressivo rubato} \]

\[ \text{solo} \]

\[ \text{variable speed tone trill} \]

\[ \text{duo} \]

\[ \text{morendo} \]

\[ \text{poco rubato molto espressivo} \]

\[ \text{breathy} \]

\[ \text{tone trills} \]

\[ \text{very aggressive} \]

\[ \text{sul pont.} \]

\[ \text{ord. [solo]} \]
... a melody for the Gods (picking up the pieces after the rains) ...

\[ j = 40 \quad \text{accel.} \quad \text{[duo]} \quad j = 50 \quad \text{poco accel.} \quad \text{[} j = 56 \text{]} \]

\text{poco rubato molto espress.}
\text{[solo] lyrical}

\begin{align*}
\text{Vln.} & \quad \text{p} & \quad \text{mp} & \quad \text{mf} & \quad \text{f} \\
\text{Cl.} & \quad \text{p} & \quad \text{p} & \quad \text{mp} & \quad \text{mf} & \quad \text{f} \\
\text{Vc.} & \quad \text{p} & \quad \text{mf} \\
\text{Vib.} & \quad \text{p} & \quad \text{mp} & \quad \text{mf} & \quad \text{f} \\
\end{align*}

... a melody for the Gods (picking up the pieces after the rains) ...

\[ j = 40 \quad \text{accel.} \quad \text{[} j = 56 \text{]} \]

\text{mesto rubato}
\text{arpeggiate/break (ad lib.) all stacked chords and intervals throughout ...}

\begin{align*}
\text{Vib.} & \quad \text{p} & \quad \text{mp} & \quad \text{mf} & \quad \text{f} \\
\end{align*}
... resigned to the whims of fate (life goes on) ...
... murmurs and mutterings (in the minds of the gods) ... 

... in pensive tranquility ...
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