(And all the spaces in between)

Twelve Dreams in Twelve-Tone (After Boulez)

For solo piano

Ian Percy

(And all the spaces in between)

[Block Form Reference Score]

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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

 $\,$ XI. The truth is often just out of reach \dots

Composed for Lauryna Sableviciute

Ian Percy

2016

(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)

A^b	B^b	E _p	D	Α	Ε	С	F	D^b	G	F [#]	В
F [#]	A^b	D_p	С	G	D	B ^b	Eb	В	F	Е	Α
D_p	Eb	A^b	G	D	Α	F	B ^b	F [#]	С	В	Ε
D	Е	Α	A^{b}	Eb	B ^b	F [#]	В	G	D_p	С	F
G	Α	D	D _p	A^b	Eb	В	Е	С	F [#]	F	B^b
С	D	G	F [#]	D _p	A^b	Е	Α	F	В	B ^b	E _p
Е	F [#]	В	B ^b	F	С	A^b	D_p	Α	Eb	D	G
В	D^b	F [#]	F	С	G	Eb	A^b	Е	B ^b	Α	D
Ep	F	B ^b	Α	Е	В	G	С	A^b	D	D_p	F [#]
Α	В	Е	E _p	B^{b}	F	D_p	F [#]	D	A^b	G	С
B ^b	С	F	Ε	В	F [#]	D	G	Eb	Α	A^b	Db
F	G	C	В	F [#]	D _p	Α	D	B ^b	Е	E	A ^b

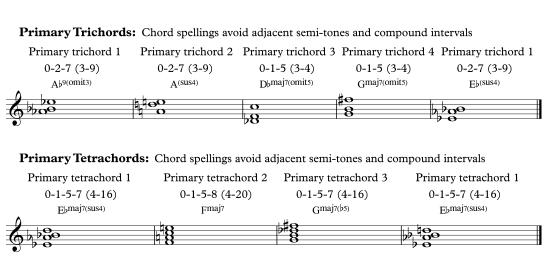
As Liszt's *Liebesträume* inspired the title for this piece, it was decided that a quotation from No.3 would be used. In a rather serendipitous coincidence, the three pitches of the chosen quote $(C - D^b - F)$ are present within the span of a trichord subset in the Boulez row. This allowed the quote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

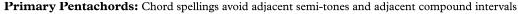
Three versions of *Dreams of Love and Hate* exist; the first is a study score containing twelve movements (studies) juxtaposed in chronological order. The second is a reduced block-form performance score, where some of the more abstract studies have been omitted and the work is presented as (eight) individual '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^b Lydian ($A^b - B^b - E^b - D$) and ending in G Lydian ($G^{\#} - G - F^{\#} - B$), working with this row naturally continues this connection.







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^b Major – B Major/G[#] minor – C Major/atonal – A^b 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^b Major/B^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^b Major Pentatonic. These notes account for all of the black keys on the piano and produce rotating modes of G^b 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^b melodic and harmonic minor) to introduce the notes G and A natural. Alternatively, resolving to a C (C-F) within D^b 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."

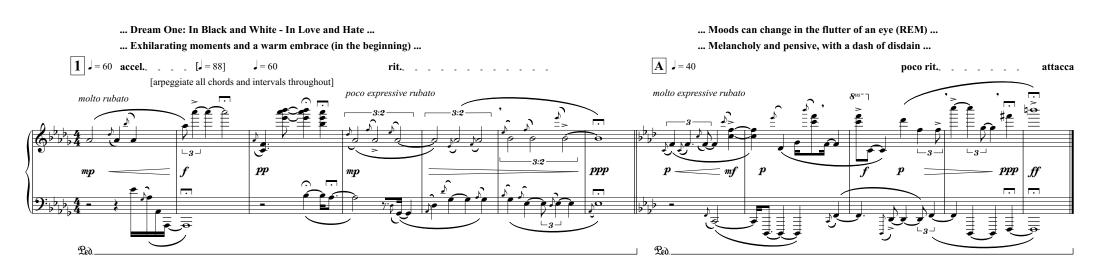
Dr Ian Percy (October 2016).

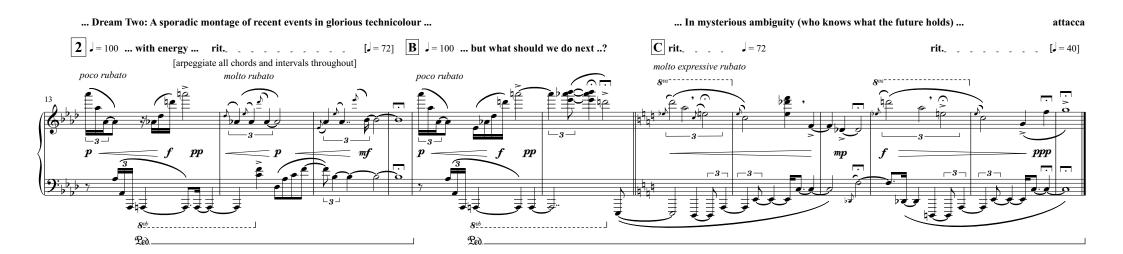
(and all the spaces in between)

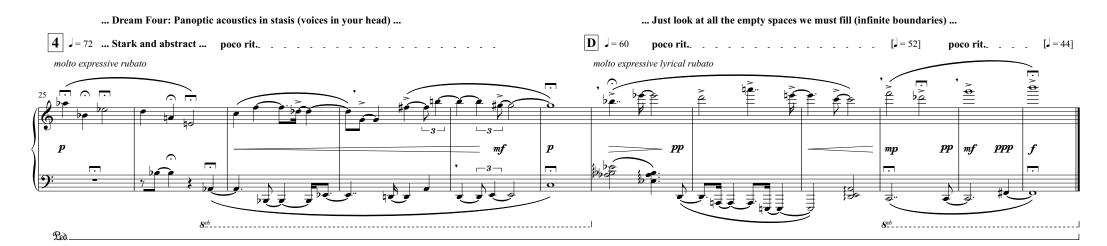
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 \dots to be continued \dots

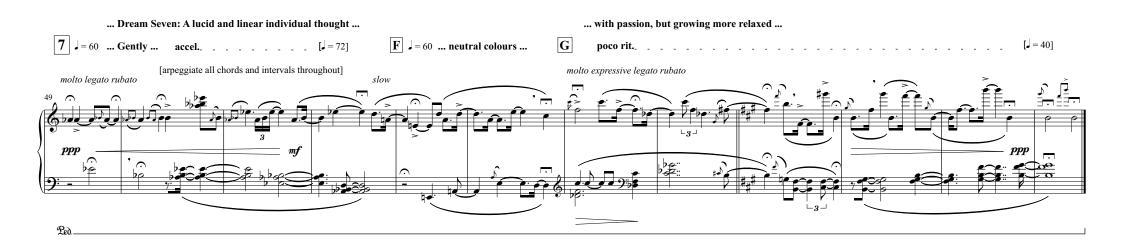
... Dream Five: Short waves of inconsistent emotion ...

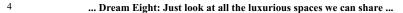
Soothing waves of confident (but complicated) pleasure ...

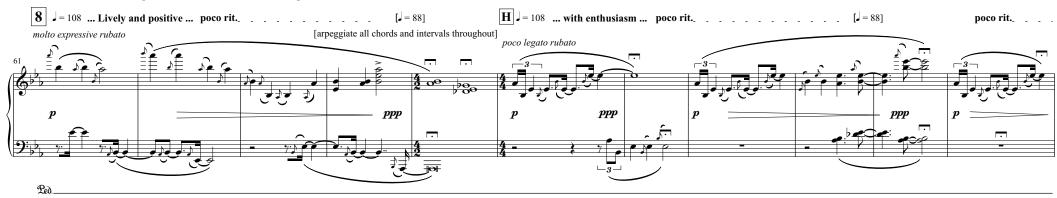
Figure 172 rit.. accel. [J=72] poco rit. [J=60] poco rit. [J=52] poco rit. [J=60]

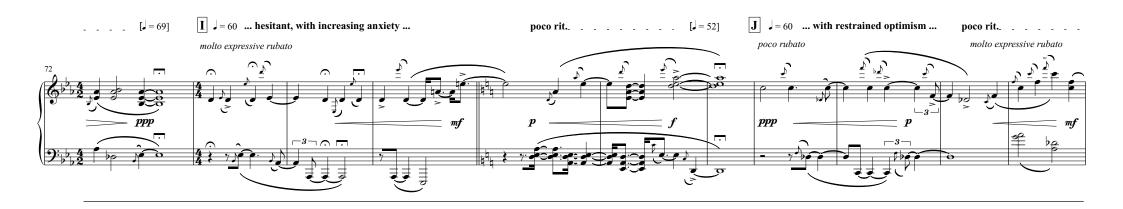
[arpeggiate all chords and intervals throughout]

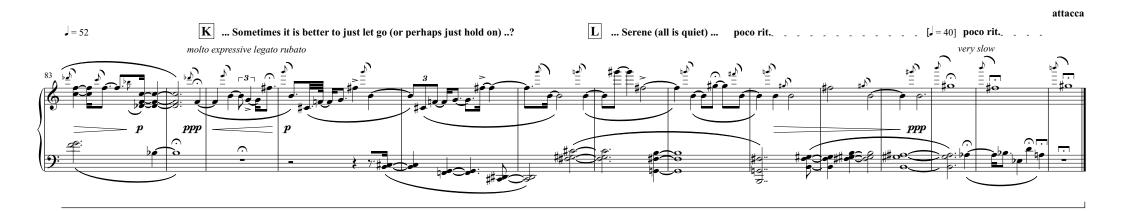
molto expressive legato rubato



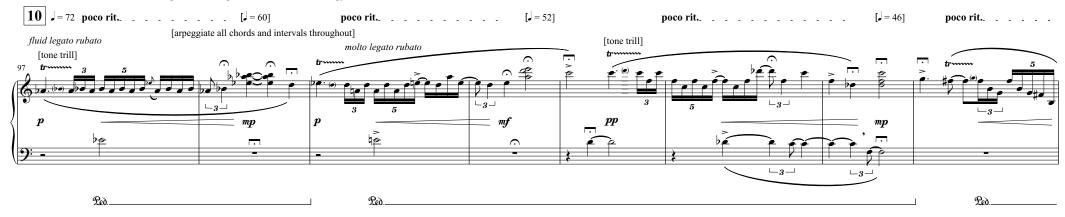


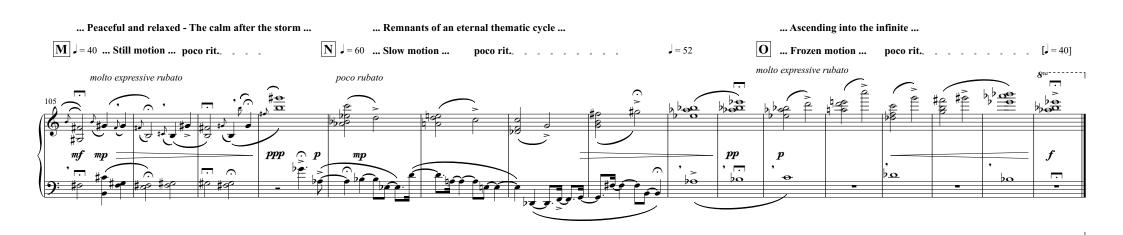






... Dream Ten: Twisting and turning - So much wasted energy ...



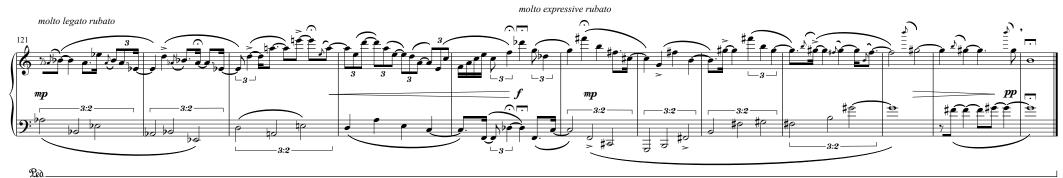


... Dream Eleven: The truth is often just out of reach ...

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

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

 $\boxed{ 11 } \ \ \, \downarrow = 66 \ \, \text{rit.} \qquad \qquad [\ \ \, \downarrow = 56] \qquad \qquad \text{poco rit.} \qquad \qquad [\ \ \, \downarrow = 48] \qquad \qquad \boxed{ P } \ \ \, \text{poco rit.} \qquad \qquad [\ \ \, \downarrow = 40]$



... to be continued ...

(And all the spaces in between)

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