

Dreams of Love and Hate

(And all the spaces in between)

Twelve Dreams in Twelve-Tone

(After Boulez)

For solo piano

Ian Percy

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[Study 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
- III. Incoherent Fragments and Contorted Images
- IV. Panoptic Acoustics in Stasis (voices in your head) ...
- V. Short Waves of Inconsistent Emotion
- VI. Déjà vu (all over again)
- VII. A Lucid and Linear Individual Thought
- VIII. Just look at all the luxurious spaces we can share
- IX. Déjà vu (all over again and again)
- X. Twisting and Turning – So much wasted energy
- XI. The truth is often just out of reach ...
- XII. The Storm Before the Calm – The Calm Before the Storm

Composed for Lauryna Sableviciute

Ian Percy

2016

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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 ^b	D	A	E	C	F	D ^b	G	F [#]	B
F [#]	A ^b	D ^b	C	G	D	B ^b	E ^b	B	F	E	A
D ^b	E ^b	A ^b	G	D	A	F	B ^b	F [#]	C	B	E
D	E	A	A ^b	E ^b	B ^b	F [#]	B	G	D ^b	C	F
G	A	D	D ^b	A ^b	E ^b	B	E	C	F [#]	F	B ^b
C	D	G	F [#]	D ^b	A ^b	E	A	F	B	B ^b	E ^b
E	F [#]	B	B ^b	F	C	A ^b	D ^b	A	E ^b	D	G
B	D ^b	F [#]	F	C	G	E ^b	A ^b	E	B ^b	A	D
E ^b	F	B ^b	A	E	B	G	C	A ^b	D	D ^b	F [#]
A	B	E	E ^b	B ^b	F	D ^b	F [#]	D	A ^b	G	C
B ^b	C	F	E	B	F [#]	D	G	E ^b	A	A ^b	D ^b
F	G	C	B	F [#]	D ^b	A	D	B ^b	E	E ^b	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 (C[#] – G – F[#] – B), working with this row naturally continues this connection.

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

Primary trichord 1	Primary trichord 2	Primary trichord 3	Primary trichord 4	Primary trichord 1
0-2-7 (3-9)	0-2-7 (3-9)	0-1-5 (3-4)	0-1-5 (3-4)	0-2-7 (3-9)
A ^b 9(omit3)	A(sus4)	D ^b maj7(omit5)	Gmaj7(omit5)	E ^b (sus4)

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

Primary tetrachord 1	Primary tetrachord 2	Primary tetrachord 3	Primary tetrachord 1
0-1-5-7 (4-16)	0-1-5-8 (4-20)	0-1-5-7 (4-16)	0-1-5-7 (4-16)
E ^b maj7(sus4)	Fmaj7	Gmaj7(b5)	E ^b maj7(sus4)

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

Pentachord 1	Pentachord 2	Pentachord 3	Pentachord 4	Pentachord 1
0-1-2-6-7 (5-7)	0-1-3-5-8 (5-27)	0-1-2-6-7 (5-7)	0-1-2-4-5 (5-3)	0-1-2-6-7 (5-7)
	Dm ⁹	D ^b maj11(b5)		

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 Freiligrath. 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).

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... 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 ...

1 ♩ = 60 *accel.* . . . [♩ = 88] ♩ = 60 *rit.* **A** ♩ = 40 *poco rit.* *attacca*

[arpeggiate all chords and intervals throughout]

molto rubato *poco expressive rubato* *molto expressive rubato*

mp *f* *pp* *mp* *ppp* *p* *mf* *p* *f* *p* *ppp* *fff*

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

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

attacca

2 ♩ = 100 ... *with energy* ... *rit.* [♩ = 72] **B** ♩ = 100 ... *but what should we do next ..?* **C** *rit.* ♩ = 72 *rit.* [♩ = 40]

[arpeggiate all chords and intervals throughout]

poco rubato *molto rubato* *poco rubato* *molto expressive rubato*

p *f* *pp* *p* *mf* *p* *f* *pp* *mp* *f* *ppp*

... Dream Three: Incoherent fragments and contorted images ...

... with confusing metaphors of love and lust ...

3 ♩ = 72 rit. [♩ = 60] poco rit. [♩ = 52] **D** poco accel. [♩ = 60] poco rit. [♩ = 40] poco rit.

molto rubato

molto expressive legato rubato

poco rubato

25 *mp* *pp* *ppp* *mp* *ppp* *mp*

♩ = 72 rit. [♩ = 60] poco rit. [♩ = 52] **D** poco accel. [♩ = 60] poco rit. [♩ = 40] poco rit.

molto rubato *molto expressive legato rubato* *poco rubato*

♩ = 72 ... Stark and abstract ... poco rit. [♩ = 52] poco rit. [♩ = 44]

4 ♩ = 72 ... Stark and abstract ... poco rit. [♩ = 52] poco rit. [♩ = 44]

molto expressive rubato *molto expressive lyrical rubato*

p *mf* *p* *pp* *mp* *pp* *mf* *ppp* *f*

37 *p* *mf* *p* *pp* *mp* *pp* *mf* *ppp* *f*

8^{vb} 8^{vb}

... to be continued ...

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

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

5 ♩ = 72 rit. accel. [♩ = 72] poco rit. F ♩ = 60 poco rit. [♩ = 52] poco rit. [♩ = 40]

[arpeggiate all chords and intervals throughout]

molto expressive legato rubato

49 *p* *mf* *p* *mf mp* *f* *mp* *pp* *ppp*

8[♭]

Ped.

... Dream Six: Déjà vu (all over again) ...

... A recurring theme - We must have been here before ...

6 ♩ = 60 poco accel. [♩ = 76] poco rit. G ♩ = 60 poco rit. [♩ = 52]

[arpeggiate all chords and intervals throughout]

poco rubato

molto expressive rubato

poco rubato

61 *mf* *p* *f* *p* *mp* *p* *ppp* *f* *mf* *p* *f* *p* *ppp* *p* *ppp*

Ped.

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

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

7 ♩ = 60 ... Gently ... accel. [♩ = 72]

H ♩ = 60 ... neutral colours ...

I poco rit. [♩ = 40]

[arpeggiate all chords and intervals throughout]

molto expressive legato rubato

molto legato rubato *slow* *molto expressive legato rubato*

73 *ppp* *mf* *ppp*

Ped.

... Dream Eight: Just look at all the luxurious spaces we can share ...

8 ♩ = 108 ... Lively and positive ... poco rit. [♩ = 88]
 J ♩ = 108 ... with enthusiasm ... poco rit. [♩ = 88]
 poco rit.

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

85 *p* *ppp* *p* *ppp* *p* *ppp* *p*

Red.

. [♩ = 69]
 K ♩ = 60 ... hesitant, with increasing anxiety ... poco rit. [♩ = 52]
 L ♩ = 60 ... with restrained optimism ... poco rit.
 molto expressive rubato

molto expressive rubato *poco rubato* *molto expressive rubato*

96 *ppp* *mf* *p* *f* *ppp* *p* *mf*

♩ = 52
 M ... Sometimes it is better to just let go (or perhaps just hold on) ..? *molto expressive legato rubato*
N ... Serene (all is quiet) ... poco rit. [♩ = 40] poco rit.
 attacca

molto expressive legato rubato *very slow*

107 *p* *ppp* *p* *ppp*

... Dream Nine: Déjà vu (all over again and again) ...

9 ♩ = 60 ... Stuttering at first, but with gathering momentum and purpose ...

... so this must be the exit we should take ..?

O poco rit. [♩ = 40]

molto expressive rubato [arpeggiate all chords and intervals throughout]

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pp *mp* *f* *p* *mp* *mf* *p* *ppp*

Ped.

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