

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

For violin, B^b clarinet, violoncello and vibraphone

Score in C

Ian Percy

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(2017)

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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 7th 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

Ian Percy

Score in C

... false exits and hidden doorways ...

1 ♩ = 60 ... in Messiaenic unison (hidden meanings and false prophets) ... **A** rit. ... [♩ = 40]

Violin

4/4

poco rubato
[trio]

mf *mp* *pp* *mf* *mp* *pp*

sul tasto

B♭ Clarinet

4/4

poco rubato
[trio]

mf *mp* *pp* *mf* *mp* *pp*

Violoncello

4/4

poco rubato
[trio]

mf *mp* *pp* *mf* *mp* *pp*

1 ♩ = 60 ... in Messiaenic unison (hidden meanings and false prophets) ... **A** rit. ... [♩ = 40]

Vibraphone

4/4

[motor off] *arpeggiate/break (ad lib.) all stacked chords/intervals throughout ...* *poco rubato* *molto rubato*
[soft beaters] l.v. [tutti] [solo]

mp *mf*

Red. _____

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

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

B ♩ = 56 **poco rit.** [♩ = 50] **C** ♩ = 50 **rit.** [♩ = 40]

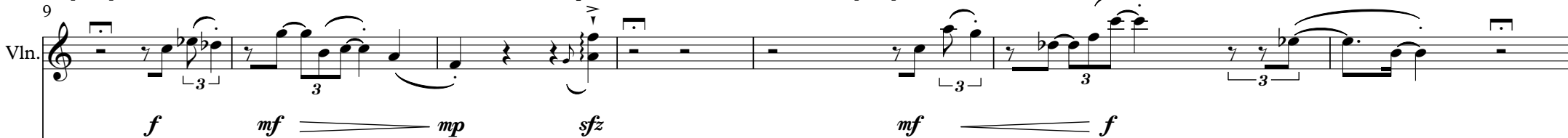
poco rubato molto espress.

[solo] sul tasto

sul pont.

[duo] sul tasto

ord.

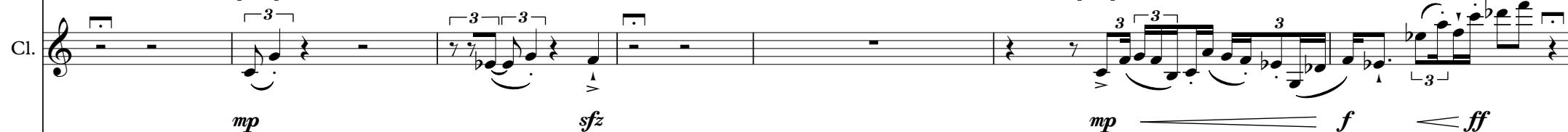
Vln. 

poco rubato

[duo]

poco rubato molto espress.

[soli]

Cl. 

lyrical poco rubato

[duo]

aggressive

sul pont.

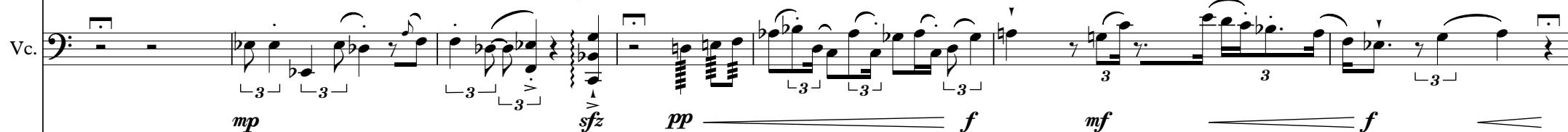
molto espress. rubato

[solo]

ord.

poco rubato molto espress.

[soli]

Vc. 

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

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

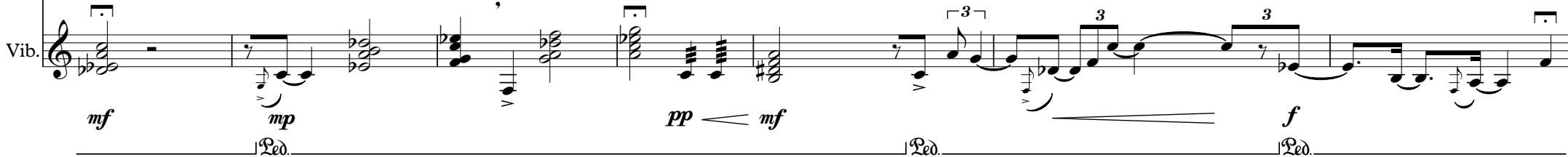
B ♩ = 56 **poco rit.** [♩ = 50] **C** ♩ = 50 **rit.** [♩ = 40]

poco rubato

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

l.v.

[duo]

Vib. 

Ped.

Ped.

Ped.

... and impulsive independent fires ...

D ♩ = 56 ... cohesive symbiotic fluids ...

E ♩ = 60

rit. [♩ = 40]

Vln. *poco rubato* [trio] *mf* [duo] *sul tasto* *ord.* *f*

Cl. *poco rubato* [trio] *mf* [duo] *f*

Vc. *poco rubato* [trio] *mf* *molto espressivo rubato* [solo] *f* *very aggressive ...* *ff*

... and impulsive independent fires ...

D ♩ = 56 ... cohesive symbiotic fluids ...

E ♩ = 60

rit. [♩ = 40]

Vib. *poco rubato* *mf* *molto espressivo rubato* [solo] *f* *ff*

Red.

Red.

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

F ♩ = 60 ... in Messiaenic harmony (with energy) ...

G rit. [♩ = 40] rit.

poco rubato

[trio]

Vln. 22

f *f* *mf*

Detailed description: Violin part starting at measure 22. It features a melodic line with triplets and slurs. Dynamics range from forte (f) to mezzo-forte (mf). The tempo is marked poco rubato.

poco rubato

[trio]

Cl.

f *f* *mf*

Detailed description: Clarinet part starting at measure 22. It features a melodic line with triplets and slurs. Dynamics range from forte (f) to mezzo-forte (mf). The tempo is marked poco rubato.

poco rubato

[trio]

Vc.

ff *f* *f* *mf*

Detailed description: Violoncello part starting at measure 22. It features a melodic line with triplets and slurs. Dynamics range from fortissimo (ff) to mezzo-forte (mf). The tempo is marked poco rubato.

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

F ♩ = 60 ... in Messiaenic harmony (with energy) ...

G rit. [♩ = 40] rit.

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

poco rubato *molto rubato*

[tutti] , [solo]

Vib.

f

Red.

Detailed description: Vibraphone part starting at measure 22. It features a melodic line with triplets and slurs. Dynamics range from forte (f). The tempo is marked poco rubato, then molto rubato. The section ends with a redaction mark.

... frenetic transitions and connectives (parallels for modern life) ...

... ambiguously atmospheric and awkwardly lyrical ...

H ♩ = 56 **poco accel.** ... ♩ = 60


I rit. ... [♩ = 40] rit. ... [♩ = 60]

molto espressive rubato

very aggressive ...

molto espressive rubato

[solo] molto vib. ord. lyrical

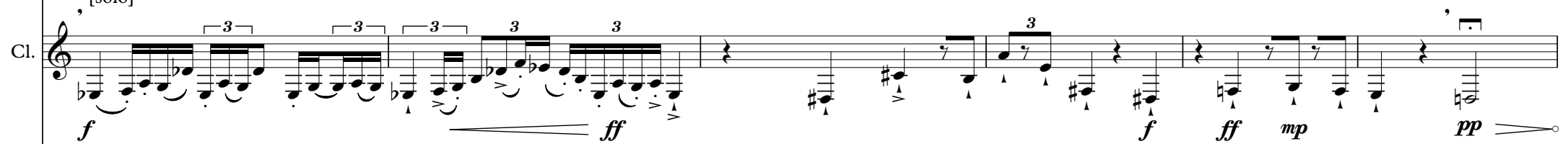
Vln. 

molto espressive rubato

very aggressive ...

poco rubato

[breathy]

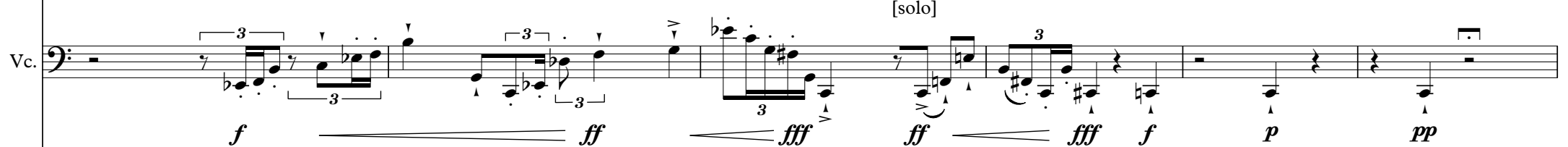
Cl. 

molto espressive rubato

very aggressive ...

molto rubato

poco rubato

Vc. 

... frenetic transitions and connectives (parallels for modern life) ...

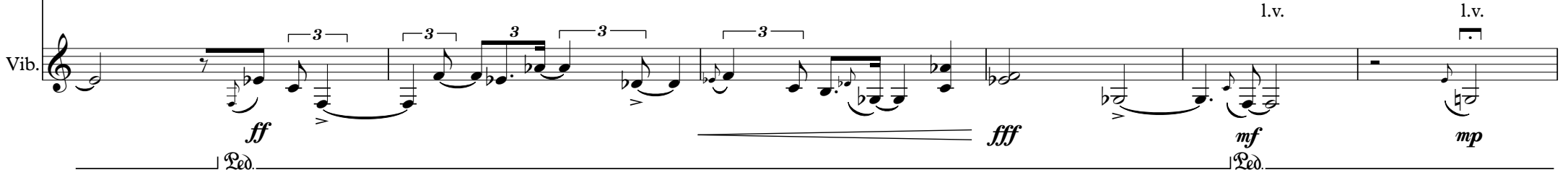
... ambiguously atmospheric and awkwardly lyrical ...

H ♩ = 56 **poco accel.** ... ♩ = 60

I rit. ... [♩ = 40] rit. ... [♩ = 60]

molto rubato

poco rubato

Vib. 

l.v.

l.v.

Ped.

Ped.

J ♩ = 60 ... a virtuosic palindrome (an explosion of timbre) - the hourglass shatters ... rit.

molto espressivo rubato

Vln. **[solo]** *ff* *fff* *f* **[duo]** *mf* *ppp*

molto espressivo rubato *poco rubato* *morendo*

[variable speed tone trill]

Cl. *mf* *pp*

molto espressivo rubato *poco rubato molto espress.* *morendo*

[solo] **[duo]** **[breathy]** **[tone trills]**

Vc. *sffz* *mf* *f* *mf* *f* *p* *pp*

very aggressive *molto espressivo rubato* *poco rubato molto espress.*

sul pont. **[solo] ord.**

J ♩ = 60 ... a virtuosic palindrome (an explosion of timbre) - the hourglass shatters ... rit.

Vib. *f* *mf* *p*

poco rubato *molto espressivo rubato* l.v.

[solo]

... butterfly wings and mirror reflections - the hourglass reassembles ...

K ♩ = 40 accel.

L ♩ = 60 ... sometimes the answer simply must be no ...

attacca

poco rubato molto espress.

molto espressivo rubato

very aggressive ...

[solo][variable speed tone trill]

Vln. 40
ppp mf f ff fff

poco rubato molto espress.

molto espressivo rubato

[tone trills]

[breathy]

[ord.]

[solo]

Cl.
pp mf f ff

molto espressivo rubato

very aggressive

[solo]

sul pont.

Vc.
pp p mf f ff fff

... butterfly wings and mirror reflections - the hourglass reassembles ...

K ♩ = 40 accel.

L ♩ = 60 ... sometimes the answer simply must be no ...

attacca

molto espressivo rubato

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

[solo]

l.v.

Vib.
mp mf f ff

2 ♩ = 56 ... in pseudo-classique (a positive wave of calm after the storm) ...

poco accel. [♩ = 60]

4 *poco rubato molto espress.*

Vln. **4**

mf *f* *mf* *f* *mf*

Detailed description: Violin part in 4/4 time, starting at measure 45. The music features a melodic line with eighth and sixteenth notes, often grouped in triplets. Dynamics range from mezzo-forte (mf) to forte (f). There are hairpins indicating crescendos and decrescendos. The tempo is marked as poco rubato molto espress.

poco rubato molto espress.

Cl. **4**

mf *f* *mf*

Detailed description: Clarinet part in 4/4 time. The melody is similar to the violin part, featuring eighth and sixteenth notes with triplets. Dynamics range from mezzo-forte (mf) to forte (f). The tempo is marked as poco rubato molto espress.

poco rubato molto espress.
ord.

Vc. **4**

mf *f* *mf*

Detailed description: Violoncello part in 4/4 time. The part is mostly octaves below the violin and clarinet, following the same rhythmic and melodic patterns. Dynamics range from mezzo-forte (mf) to forte (f). The tempo is marked as poco rubato molto espress.

2 ♩ = 56 ... in pseudo-classique (a positive wave of calm after the storm) ...

poco accel. [♩ = 60]

4 *poco rubato*

molto rubato

Vib. **4**

mf *f* *mf*

l.v. *l.v.*

Ped. *Ped.*

Detailed description: Vibraphone part in 4/4 time. The part consists of eighth and sixteenth notes, often in triplets. Dynamics range from mezzo-forte (mf) to forte (f). The tempo is marked as poco rubato and molto rubato. There are markings for l.v. (liveliness) and Ped. (pedal). The tempo is marked as poco accel.

M ♩ = 60 ... there is always room for charm and personality ...

poco rit.

N ♩ = 56

... with vibrant energy ...

poco accel. [♩ = 60]

51

Vln. *mf* *f*

Cl. *mf* *mp* *mf* *f*

molto rubato molto espress.

Vc. *f*

M ♩ = 60 ... there is always room for charm and personality ...

poco rit.

N ♩ = 56

... with vibrant energy ...

poco accel. [♩ = 60]

Vib. *mf* *f*

poco rubato *molto rubato*

l.v. l.v.

Ped. Ped.

O ♩ = 50 ... and the simple pleasures of life ... poco accel. ♩ = 56

P ... with a hint of regret ...

molto espressivo rubato

poco rubato molto espress.

molto espressivo rubato

Vln. 57

mf *mp*

Detailed description: Violin part starting at measure 57. It features a melodic line with several triplet markings (indicated by a '3' above the notes). The dynamics are marked as *mf* and *mp*. The tempo/mood markings are *molto espressivo rubato* and *poco rubato molto espress.*

poco rubato

poco rubato molto espress.

Cl.

mf *mp*

Detailed description: Clarinet part. It begins with a few rests followed by a melodic line. There are triplet markings in the latter half of the passage. Dynamics are *mf* and *mp*. Mood markings are *poco rubato* and *poco rubato molto espress.*

molto espressivo rubato

dolce

poco rubato molto espress.

molto espressivo rubato

Vc.

mf *mp* *mf* *mp*

pizz. *arco*

Detailed description: Violoncello part. It features a melodic line with many triplet markings. Dynamics are *mf*, *mp*, *mf*, and *mp*. Performance markings include *pizz.* and *arco*. Mood markings are *molto espressivo rubato*, *dolce*, and *poco rubato molto espress.*

O ♩ = 50 ... and the simple pleasures of life ... poco accel. ♩ = 56

P ... with a hint of regret ...

molto rubato
relaxed and fluid ...

1.v.

Vib.

mf

Detailed description: Vibraphone part. It consists of a melodic line with several triplet markings. The dynamic is marked as *mf*. The mood marking is *molto rubato*.

Ped.

Q ♩ = 56 ... liquid flow (serene)...

poco rit. [♩ = 50]

poco rubato molto espress.

Vln. 62

Musical notation for Violin (Vln.) starting at measure 62. The staff contains a series of eighth notes with triplet markings (3) and accents. The tempo is marked as 'poco rubato molto espress.' and the tempo change to 'poco rit.' is indicated by a dotted line.

Cl.

Musical notation for Clarinet (Cl.). The staff contains eighth notes with triplet markings (3) and accents. The tempo is marked as 'poco rubato molto espress.' and the tempo change to 'poco rit.' is indicated by a dotted line. A dynamic marking *mf mp* is shown with a hairpin.

Vc.

Musical notation for Violoncello (Vc.). The staff contains eighth notes with triplet markings (3) and accents. The tempo is marked as 'poco rubato molto espress.' and the tempo change to 'poco rit.' is indicated by a dotted line. Dynamic markings include *p*, *mf*, *mp*, *p*, *ppp*, and *pp*. Performance instructions include *dolce*, *pizz.*, and *poco rubato arco*.

Q ♩ = 56 ... liquid flow (serene)...

poco rit. [♩ = 50]

molto rubato relaxed and fluid ...

poco rubato

molto rubato

Vib.

Musical notation for Vibraphone (Vib.). The staff contains eighth notes with triplet markings (3) and accents. The tempo is marked as 'poco rubato molto espress.' and the tempo change to 'poco rit.' is indicated by a dotted line. A dynamic marking *mf* is shown.

mf
Ped.

... with vibrant and enthusiastic energy ...

... and a tangible sense of promise ...

attacca

R poco accel. [♩ = 56]

S poco accel. [♩ = 60]

Vln. 67

Violin part musical notation, measures 67-72. Includes triplets and dynamic markings: *mf*, *f*, *ff*.

Cl. 67

Clarinet part musical notation, measures 67-72. Includes triplets and dynamic markings: *mf*, *f*, *ff*.

poco rubato molto espress.

Vc. 67

Violoncello part musical notation, measures 67-72. Includes triplets and dynamic markings: *p*, *mp*, *mf*, *f*, *ff*, *f*, *ff*, *fff*.

... with vibrant and enthusiastic energy ...

... and a tangible sense of promise ...

attacca

R poco accel. [♩ = 56]

S poco accel. [♩ = 60]

poco rubato

l.v.

l.v.

Vib. 67

Vibraphone part musical notation, measures 67-72. Includes triplets and dynamic markings: *f*, *ff*, *f*, *ff*. Includes *Ped.* marking.

3 ♩ = 60 ... in pseudo-classique development (a storm after the calm after the storm) ...

4 poco rubato molto espress.

molto rubato molto espress.

poco rubato

aggressive ...

[duo]

sul tasto

ord.

pizz.

arco

Vln. **4** 72

fff ————— f pp mf ————— f mf f

3 3 3 3

poco rubato molto espress.

[duo]

Cl.

fff ————— f pp mf ————— f

3 3 3 3

poco rubato

molto espressive rubato

poco rubato

pizz.

arco

Vc.

fff f pp mf ————— f mf f

3 3 3 3

3 ♩ = 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

[soli]

l.v.

Vib.

mp mf ————— f

3 3 3

Ped.

T ... toys in the attic (bars in the windows) ...

U ... a primal scream ...

V ... a subdued whimper ...
♩ = 50 rit.

poco rubato molto espress.

aggressive ...

poco rubato molto espress.

Vln.

77

[tutti] *ff* *ppp* *p* *mf* *f* *ff* *fff* *ppp*

3 3 3

poco rubato molto espress.

aggressive ...

poco rubato molto espress.

Cl.

[tutti] *ff* *ppp* *p* *mf* *f* *ff* *fff* *ppp*

3 3 3

poco rubato molto espress.

aggressive ...

poco rubato

poco rubato molto espress.

Vc.

[tutti] *ff* *ppp* *p* *mf* *f* *ff* *fff* *ppp*

3 3 3

T ... toys in the attic (bars in the windows) ...

U ... a primal scream ...

V ... a subdued whimper ...
♩ = 50 rit.

poco rubato

molto rubato

poco rubato

Vib.

ff *p* *f* *ff* *p*

[tutti] *[tutti]* *1.v.*

3 3 3

Ped. Ped. Ped. Ped.

... awkwardly atmospheric & ambiguously lyrical ... 15

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

X rit. [♩ = 40] rit. [♩ = 60]

poco rubato molto espress.

very aggressive ...

poco rubato

molto espressivo rubato

Vln. ^[duo] ^[solo] *molto vibrd. lyrical*

ff *f* *ff* *f* *ff* *f* *f* *mp* *pp*

poco rubato molto espress.

very aggressive ...

poco rubato

Cl. ^[duo]

ff *f* *ff* *f* *ff* *f* *f* *ff* *mp*

molto espressivo rubato

very aggressive ...

poco rubato

Vc. ^[solo]

ff *fff* *f* *ff* *fff* *fff* *f* *mp* *p*

... awkwardly atmospheric & ambiguously lyrical ...

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

X rit. [♩ = 40] rit. [♩ = 60]

molto rubato

poco rubato

l.v.

l.v.

Vib. ^[Ped.] ^[Ped.] ^[Ped.] ^[Ped.]

f *ff* *fff* *f* *mf* *mp*

Y ♩ = 60 ... a virtuosic explosion of timbre - the hourglass shatters (again) ... **rit.** [♩ = 40] **rit.**
molto espressivo rubato *poco rubato molto espress.* *morendo*

Vln. **[solo]** **[variable speed tone trill]** **[duo]**

ff *fff* *f* *mf* *ppp*

Cl. **[solo]** **[duo]** **[breathy]** **[tone trills]**

mf *pp*

Vc. *very aggressive* *molto espressivo rubato* *poco rubato molto espress.*
sul pont. *ord. [solo]*

sffz *mf* *f* *mf* *f* *pp*

Y ♩ = 60 ... a virtuosic explosion of timbre - the hourglass shatters (again) ... **rit.** [♩ = 40] **rit.**

Vib. *poco rubato* *molto espressivo rubato* *1.v.*

f *mf* *mp* *p*

Red. Red.

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

Z ♩ = 40 accel. ♩ = 50 poco accel. [♩ = 56]

poco rubato molto espress.

[solo] *lyrical*

[duo]

Vln. *p* *mp* *mf* *f*

poco rubato

poco rubato molto espress.

[duo] *lyrical*

Cl. *p* *p* *mp* *mf* *f*

poco rubato

pizz.

poco rubato molto espress.

arco

poco rubato

pizz.

Vc. *pp* *p* *mf*

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

Z ♩ = 40 accel. ♩ = 50 poco accel. [♩ = 56]

molto rubato

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

Vib. *p* *mp* *mf* *f*

l.v.

Red.

AA ♩ = 60 ... finding reasons to smile ...

BB ♩ = 56 ... in all the right places ...

CC ♩ = 60 rit. [♩ = 50]

Vln. [trio]

mf *mp* *mf* *mp* *p* *pp*

Cl. [trio]

mf *mp* *mf* *mp* *p* *pp*

Vc. [duo]

poco rubato molto espress.

arco [trio] lyrical

mp *mp* *mf* *mp* *mf*

AA ♩ = 60 ... finding reasons to smile ...

BB ♩ = 56 ... in all the right places ...

CC ♩ = 60 rit. [♩ = 50]

Vib. [duo]

poco rubato *molto rubato* *poco rubato*

mf *mp* *mf* *mp* *mf*

Red.

... murmurs and mutterings (in the minds of the gods) ...

... in pensive tranquility ...

DD ♩ = 50 rit. [♩ = 40] rit. [♩ = 60] **EE** ♩ = 40 rit. [♩ = 60] rit.

Vln. *molto rubato* *pizz. [solo]* *poco rubato* *arco* *morendo*

mp *pp* *p* *pp*

Cl. *poco rubato* *molto rubato [solo]* *poco rubato* *morendo*

mp *pp* *p* *pp*

Vc. *poco rubato* *molto rubato* *morendo*

f *mp* *pp* *ppp*

... murmurs and mutterings (in the minds of the gods) ...

... in pensive tranquility ...

DD ♩ = 50 rit. [♩ = 40] rit. [♩ = 60] **EE** ♩ = 40 rit. [♩ = 60] rit.

Vib. *molto rubato* *[solo]* *l.v.*

f *mf* *mp* *mf* *mp* *mf*

Red.

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

For violin, B^b clarinet, violoncello and vibraphone

Score in C

Ian Percy

(2017)

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