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Title

Conversations

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Yvonne Eccles

Conversations
for
percussion and piano

Duration c. 5 minutes

Percussion instruments

Crotales

Vibraphone (Sticks: Mike Balter green '226' and Mike Balter blue '23b')

4 wood blocks

2 bongos, 2 toms and bass drum (as a set)

Tam-tam

Performance notes

Conversations for percussion and piano was written as part of Psappha's 'Composing For...' scheme 2018-19 and is dedicated to Ben Powell and Tim Williams. The piece is a dialogue between the two players and explores various relationships from initial calm to aggression. The piece opens with calm as the piano plays quiet, widely-spaced chords. However, the introduction of the crotales disrupts this and so the conversation takes a turn exploring playfulness and then aggression.

At several points in the piece, the piano attempts to reinstate the opening calm mood by playing material linked to the initial quiet, widely-spaced chords. However, this is short-lived as the percussion disrupts each attempt until both instruments settle on the calm chords together at the end.

Dedication

This piece is dedicated to Ben Powell and Tim Williams who helped shape the piece while on Psappha's 'Composing For...' scheme 2018-19. Special mention is also made to Katy Boulton who has tirelessly worked behind the scenes to make this scheme happen.

Conversations

Yvonne Eccles

calmly with expression and rubato ♩ = c. 54–60

Crotales

Piano

pp

p

p bowed notes

con ped.

5

Crot.

Pno

mp

p < f

p < f

p < f

mp

mf

♩ = 66 poco accel.....

8

Crot.

Pno

f

3

3

3

3

10

To Vib.

Crot.

Pno



12

A playfully ♩ = 92-104

Sticks: Mike Balter green '226'

Vib.

Pno

aggressively ff

f (con ped.)



15

becoming increasingly agitated

Vib.

Pno

ff

17

Vib.

Pno.

f

f

5

3



19

Vib.

ff *f* 5 3

Pno

ff *f* 5 3

3/4

[illegible]

24

Vib.

Pno

f

3 5



26

Vib.

Pno

mf

p cresc. poco a poco

cresc. poco a poco

3 5



28

Vib.

Pno

ff

To W. Bl.

3 5

32 **C** with unrest and conflict

W. Bl. 1
W. Bl. 2
W. Bl. 3
W. Bl. 4
W. Bl. 5

ff

Pno

35 **D**

W. Bl. 1
W. Bl. 2
W. Bl. 3
W. Bl. 4
W. Bl. 5

2 Bon. 2 tom. B. Dr.

To bongos, toms
and bass drum

ff disruptive

Pno

38

Bon.
Bon.
Tom
Tom
B. Dr.

Pno

40

Bon.
Bon.
Tom
Tom
B. Dr.

Pno

42

Bon.
Bon.
Tom
Tom
B. Dr.

Pno

hand clusters (white keys)

44

Bon.
Bon.
Tom
Tom
B. Dr.

Pno

To Tam. Tam. let ring To Vib.

p — *f*
with triangle beater

forearm cluster (white keys)

whole arm cluster (white and black keys)

raise pedal slowly

match the decay of the tam tam

49 **E** calmly ♩ = c. 56–60

Vib.

Pno

pp

Measures 49-54. Vibraphone part is mostly rests. Piano part features complex chords and arpeggios in 2/4, 3/4, and 4/4 time signatures. Dynamics include *pp*.

55 suddenly with aggression ♩ = 96

Vib.

Pno

ff

Measures 55-59. Vibraphone part has melodic lines with accents. Piano part has arpeggiated chords and fast sixteenth-note passages. Dynamics include *ff*.

60 To W.B.I.

Vib.

Pno

Measures 60-62. Vibraphone part has a short melodic phrase. Piano part continues with complex arpeggiated figures. Dynamics include *ff*.

63 **F** W. Bl.

Bon.
Bon.
Tom
Tom
B. Dr.

ff

Pno

ff

3

5

3

3

8^{ba}



66

W. Bl. 1
W. Bl. 2
W. Bl. 3
W. Bl. 4
W. Bl. 5

To Vib.

Pno

(8)



G calm after the storm ♩ = c. 56

Vib.

70

pp Sticks: Mike Balter blue '23b'

Pno

pp

5

72

Vib.

Pno

5



74

Vib.

Pno

3

p

3

5



♩ = 84

77

Vib.

Pno

rit.....
To Crot.

5

3

3

H with relief, calm and expression ♩ = c. 56–60

79 Crot.

p bowed notes

Pno

pp

82

Crot.

Pno

86

Crot.

Pno