

Peter McKenzie Armstrong

11/8

for autopiano

Opus 24

Second Edition

Edition Ottaviano Petrucci

NOTES

2nd Edition:

This revision consists entirely in the addition of articulation indications, specifically, *legato* slurs. Within a slur: every note except the last is to be connected to the next; the last is instead to be curtailed, as are all non-slurred notes, to produce an articulative silence before the next event. All slurs are here positioned according to melodic direction – below ascents, above descents.

There are several articulation schemes. In the upper section of pages 1,3,4,5,7: for any three successive notes X Y Z, if interval Y–Z continues in the X–Y interval direction, then X is slurred to Y; otherwise not. In the lower section slurs parallel interval direction as follows: on pages 1 3 5 7, upward–vs–downward slurrings alternate by rest–delimited subsections; on page 2 the slurred intervals ascend; on page 6 they descend. Overall, three sections have no slurring.

On the chance that parts of this work may tempt human pianists, I should note that the sustain pedal will be needed to realize some connections (as the slurs contain up to five wide intervals). Please ensure that slur–end pedal release is prompt enough to yield a perceptible detachment.

Tempo values are *c/o Rosegarden*. Audio is realized via *Pianoteq's* "D4 Pointillist" instrument.

– PMA (2022)

1st Edition:

Interpreting the 2016 election to spell the end of our democracy if not as well that of civilization and of the planet itself to boot, I have thought to concoct some music befitting the occasion.

As it happens, Leonardo Bonacci's rabbit–laden integer series (whose each next term sums the just–prior two), if constrained by modulus 887, yields a closed cycle of <Guess how many!> members. Breakdown by numbers of members, here with the upper lines in J–language syntax, looks as follows:

$$\begin{array}{r} +/ (3,4,3,4,3,4,3) * 37 \\ + +/ (3,4,3,4,3,4,3) * 37 \\ \hline = \quad 1776 \end{array}$$

Intending the cycle as a departure point for pitch assignment, but with a pitch vocabulary limited to ~88 (hardly 887) keys, I imposed secondary modular constraints, providing workable 1–to–7–octave ranges in turn variously transposed. (Through this process the original source cycle as a recognizable entity evaporated.)

Committing to a single–line progression and locking durations at one value here provided the basis for a *perpetuum mobile* movement (nearly – there are rests) whose event count total (including rests) would indeed match the above quoted.

There evolved all told ca 4 dozen 37–event measures grouped alternately in 3s or 4s. Each measure grouping is headed by indications for its range in octaves (Span), its octave transposition from keyboard center (Up/Dn), and its MM setting (with invisible pauses, 1 tick per 4 events). Speeds relate geometrically to ensure proportional contrasts, which dynamics are gauged to parallel.

The rests, replacing what would otherwise be immediate pitch repetitions, are meant in their senseless irregularity to spoil listener expectation of continuity or "flow".

The audio accompanying this score was generated by the composer via *Rosegarden* and *Pianoteq's* "D4 Super Tonk" instrument.

– PMA (2016)

Duration: 6'15"

in memoriam Conlon Nancarrow

11/8

for autopiano

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Opus 24 (2016)

Span 1 Up 3, Rg 190

1 *pp*

2

3

Span 2 Up 2, Rg 312

4 *mf*

5

6

7

2

Span 3 Up 2, Rg 241 - sempre detache

8 *p*

9

10

Span 4 Up 1, Rg 445

11 *f*

12

13

14

Span 5 Up 1, Rg 306

15 *mp*

Musical staff 15: Treble clef, starting with *mp*. Contains a series of chords and notes with slurs and accents, including a trill-like figure.

16

Musical staff 16: Treble clef. Continuation of the musical piece with various chordal textures and melodic lines.

17

Musical staff 17: Treble clef. Continuation of the musical piece, ending with a double bar line.

Span 6, Rg 441

18 *ff*

Musical staff 18: Bass clef, starting with *ff*. Features a complex sequence of chords and notes with slurs and accents.

19

Musical staff 19: Bass clef. Continuation of the musical piece with dense chordal textures.

20

Musical staff 20: Bass clef. Continuation of the musical piece with various chordal textures and melodic lines.

21

Musical staff 21: Bass clef. Continuation of the musical piece, ending with a double bar line.

Span 7, Rg 640

Musical score for Span 7, Rg 640, measures 22-24. The score is written in bass clef with a key signature of one sharp (F#). Measure 22 begins with a fortissimo (*fff*) dynamic and features a melodic line with a sharp sign and a descending chromatic line. Measure 23 continues the melodic and chromatic patterns. Measure 24 concludes the section with a double bar line. The notation includes various articulations such as slurs and accents.

Span 7, Rg 351 - sempre detache

Musical score for Span 7, Rg 351 - sempre detache, measures 25-27. The score is written in bass clef with a key signature of one flat (Bb). Measure 25 begins with a mezzo-forte (*mf*) dynamic and features a melodic line with a flat sign and a descending chromatic line. Measure 26 continues the melodic and chromatic patterns. Measure 27 concludes the section with a double bar line. The notation includes various articulations such as slurs and accents.

Span 6, Rg 480

Musical score for Span 6, Rg 480, measures 28-31. The score is written in bass clef with a 6/8 time signature. Measure 28 begins with a dynamic marking of *fff*. The music features a complex texture with multiple voices, including a prominent melodic line in the upper register and a more active bass line. The key signature contains one sharp (F#). The notation includes many beamed notes and slurs, indicating a fast and intricate piece.

Span 5 Dn 1, Rg 306

Musical score for Span 5 Dn 1, Rg 306, measures 32-34. The score is written in bass clef with a 6/8 time signature. Measure 32 begins with a dynamic marking of *mp*. The music features a complex texture with multiple voices, including a prominent melodic line in the upper register and a more active bass line. The key signature contains one flat (Bb). The notation includes many beamed notes and slurs, indicating a fast and intricate piece.

Span 4 Dn 1, Rg 441 - sempre detache

35

ff

36

37

38

Span 3 Dn 2, Rg 241

39

p

40

41

42 Span 2 Dn 2, Rg 445

Musical staff 42: Bass clef, 8va, *f* dynamic, notes with slurs and accents.

Musical staff 43: Bass clef, 8va, notes with slurs and accents.

Musical staff 44: Bass clef, 8va, notes with slurs and accents.

Musical staff 45: Bass clef, 8va, notes with slurs and accents.

46 Span 1 Dn 3, Rg 190

Musical staff 46: Bass clef, 8va, *ppp* dynamic, notes with slurs and accents.

Musical staff 47: Bass clef, 8va, notes with slurs and accents.

Musical staff 48: Bass clef, 8va, notes with slurs and accents.