

# **Triptych**

**for solo piano**

**by**

**Peter McKenzie Armstrong**

**Opus 33**

*Edition Ottaviano Petrucci*

# NOTES

In our pantheon of domains celebrating the number 3 — spatial dimensions, miles in a league, barleycorns in an inch, primary hues, branches of government, ring circus, cornered hats, kings of Orient, the Trinity, penny opera, musketeers, little pigs, billy goats Gruff — I venture to include Triads.

## SCORE

### I. Riddle

Two out-of-sync chromatic scales, diverging from an indecisive center buzz, mask the progression of main triads (built either entirely of interval classes or entirely of octave complements) as listed in the Lexicon graph (p. 4–5): sequentially, the first bars of A–T followed by their second bars in reverse. Accidentals apply once only – a style LilyPond terms "Forget".

### II. Dance

A quasi-flamenco, realizing the 32 chromatic-saturating triad pair collections of the Series graph (p. 6). Its 3–8ths units are sequenced to suggest/evoke alliterative rhyme: a b c, a b d; a b c', a b d'; a b' c, a b' d; a b' c', a b' d';....

### III. Echo

Riddle's masked triads now converge instead, as the chromatic main lines have been reversed (if not simply swapped), and the buzz alternatives are conjoined. In expression, as though vanishing.

## APPENDIX

### Graph 1: Triad Lexicon (pp. 4–5)

A uniquely sorted collection of triads (110, discounting transpositions) built from intervals within the octave. Its layout reflects their interval-class sort structure: primary columns by difference; horizontal levels by total.

### Graph 2: Chromatic-filling Series (p. 6)

A collection of 3-triad-pairs series, each series with a common initial pair (or its octave complement), its subsequent pairs then saturating the pitch-class spectrum. Chords are specified once each with ruled lines tracing their multiple paths of combination.

### Note re numbering in the graphs

Each vertical number-pair names its triad's component intervals measured in semitones. Each singular number names its chord pair's inner melodic interval (the component-interval difference). The second chords, all mirror inversions, are not number-flagged.

– PMA

Duration [1:08]

to O.O.G.

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## I. Riddle

**Espandendo** (♩ = 112)

*mp* sempre distaccato

*p*

*mp* sempre distaccato

*mf*

*mp*

*poco cresc.*

*mf*

*f*

*mf*

*f*

## II. Dance

**Esuberante** (♩ = 88)

Measures 1-8 of the piece "Esuberante". The music is written in treble clef with a key signature of one sharp (F#). The tempo is marked as ♩ = 88. The piece begins with a piano (*p*) dynamic. The first four measures are in 6/8 time, featuring a complex rhythmic pattern with eighth and sixteenth notes, often beamed in groups of three. The last two measures transition to 3/4 time. The music is characterized by frequent triplets and slurs.

9



**più veloce**

Measures 10-16 of the piece "più veloce". The music is written in treble clef with a key signature of one sharp (F#). The tempo is marked as *più veloce*. The piece begins with a forte (*f*) dynamic. The first four measures are in 6/8 time, featuring a complex rhythmic pattern with eighth and sixteenth notes, often beamed in groups of three. The last two measures transition to 3/4 time. The music is characterized by frequent triplets and slurs.

# III. Echo

Svanendo (♩ = 160)

*mp* sempre legato

*p* staccato

(R)

(L)

*mp* sempre legato

*p*

*pp*

*p*

poco dimin.

*pp*

*ppp*

*pp*

# Triad Lexicon

Sort order: IC difference; IC total, 8va complements; mirror

**A**

1 0 11

**B**

2 1 10 11 10 9 2 11

**C**

2 0 10 10

**D**

3 2 9 11 9 8 3 11

**E**

3 2 1 9 10 9 2 7 3 10

-->

**G**

3 0 9 9

**H**

4 2 2 8 10 8 2 6 4 10

**J**

4 3 1 8 9 8 3 5 4 9

-->

**M**

4 4 0 8 8

**N**

5 3 2 7 9 7 3 4 5 9

**P**

5 4 1 7 8 7 4 3 5 8

-->

**R**

5 5 0 7 7

**S**

6 4 2 6 8

**T**

6 5 1 6 7

**(U)**

6 6 0



# Chromatic-filling Series

## Branch A

Branch A shows two sets of chromatic-filling series. Each set starts with a single chord and branches into two paths, each ending with a final chord. The notation is in bass clef with five staves per set.

**Set 1 (Left):**

- Initial chord:  $\begin{smallmatrix} 6 \\ 5 \end{smallmatrix} 1$
- Upper path:  $\begin{smallmatrix} 6 \\ 3 \end{smallmatrix} 3$
- Lower path:  $\begin{smallmatrix} 6 \\ 1 \end{smallmatrix} 5$

**Set 2 (Right):**

- Initial chord:  $\begin{smallmatrix} 6 \\ 7 \end{smallmatrix} 1$
- Upper path:  $\begin{smallmatrix} 6 \\ 9 \end{smallmatrix} 3$
- Lower path:  $\begin{smallmatrix} 6 \\ 11 \end{smallmatrix} 5$

## Branch B

Branch B shows two sets of chromatic-filling series. Each set starts with a single chord and branches into two paths, each ending with a final chord. The notation is in bass clef with five staves per set.

**Set 1 (Left):**

- Initial chord:  $\begin{smallmatrix} 6 \\ 5 \end{smallmatrix} 1$
- Upper path:  $\begin{smallmatrix} 6 \\ 4 \end{smallmatrix} 2$
- Lower path:  $\begin{smallmatrix} 6 \\ 2 \end{smallmatrix} 4$

**Set 2 (Right):**

- Initial chord:  $\begin{smallmatrix} 6 \\ 7 \end{smallmatrix} 1$
- Upper path:  $\begin{smallmatrix} 6 \\ 8 \end{smallmatrix} 2$
- Lower path:  $\begin{smallmatrix} 6 \\ 10 \end{smallmatrix} 4$



**[Blank]**