

Peter McKenzie Armstrong

Black & White

Voicing/articulation/pedal Study

for piano solo

197?, 2013

Edition Ottaviano Petrucci

NOTES

COMPOSITION

Waiting one night for a train at Boston's North Station (it runs 7 Lines), I concocted a doodle for the piano's white keys (mod 7), as follows:

1. Group an octave's worth of A–thru–G so that D, the intervallic mirror point, is at its center.
2. Starting at D, play these keys sequentially outward: up (D E F G); then non–redundantly down (C B A).
3. Repeat, still from D, but skipping -- play every 2nd item, wrapping as necessary (D F, C A, E G, B).
4. Now every 3rd item (D G, A, F, B, E, C).
5. Then every 4th; 5th; 6th -- yielding altogether six bars of 7/something time, with the last half a once–rotated retrogression of the first half.
6. Repeat steps 2–5, but with the starting pattern one white key expanded (3rds, not 2nds), covering now nearly two octaves (D F A C, B G E).
7. Again those steps, from starting intervals one more expanded -- so, 4ths (D G C F, A E B).
8. Then from 5ths; 6ths; 7ths; 8vas -- realizing finally what we had stopped short of at first in not playing every 7th member.

With a few twists (pattern inversions and telescoping) for surprise's sake, the doodle became this work's 2nd movement, once a followup experiment – for textural/pianistic opposition's sake and realizing for the black keys instead – became the 1st. And in afterthought, a 3rd movement conceived and despaired of reconciling the others.

PERFORMANCE

Mvmt. 1: Ensure that as each long note sings through its full value, its busier companions have meanwhile been promptly and fully released. The metronome setting is meant as the average in an unstable tempo.

Mvmt. 2: Pedal only to realize slurs where the hands cannot; time pedal releases to honor all articulations. (The last line slightly stretches this rule.) Metronome settings are meant to apply strictly insofar as possible. S.P. throughout opens 5 never–played lowest strings for sympathetic resonance.

Mvmt. 3: Hold the last pedal until no sound remains.

Overall: A staccato dot on the note preceding a rest means, that the note must stop sounding *before* the rest's metrical starting point.

for George Barth

Black & White

for piano solo

voicing/articulation/pedal study

Peter McKenzie Armstrong

2013

Distracted (♩ = 120)

The musical score is written for piano solo in 3/8 time, key of D major (indicated by two sharps). The tempo is marked as ♩ = 120. The piece is titled "Distracted" and is a voicing/articulation/pedal study by Peter McKenzie Armstrong, composed in 2013. The score consists of 12 measures, divided into four systems of three measures each. The first system (measures 1-3) begins with a dynamic marking of *mf* and includes a triplet of eighth notes in both hands, with the bass line marked *p* and "accent leader". The second system (measures 4-6) continues the triplet pattern, with a dynamic marking of *sim. ...* in the first measure. The third system (measures 7-9) features a dynamic marking of *p* and includes a triplet of eighth notes in the bass line marked "(accent follower)". The fourth system (measures 10-12) concludes the piece with a double bar line. The score is heavily annotated with voicing and articulation markings, including slurs, accents, and dynamic markings.

13

ad lib. *sim. ...*

15

S.P. silently - meas. 47
8vb

18 **Hell-bent** (♩.. = 60)

p

24

mp

30 (♩.. = 64)

mf

accel. *al*

36 (♩.. = 70)

f

accel. *al*

42 (♩.. = 80)

ff

sfz

Lost (♩ = 42)

The musical score is for a piano piece titled "Lost" with a tempo of quarter note = 42. It consists of four measures, each with a different time signature: 5/4, 6/4, 7/4, and 8/4. The key signature is one sharp (F#). The dynamics are marked as *mf*, *mp*, *p*, and *pp* respectively. The score is written for piano with a grand staff (treble and bass clefs). Brackets are placed below the bass staff to group the notes in each measure.

mf *mp* *p* *pp*

