Peter McKenzie Armstrong

S T U C K L E 2

On a bar each from Schoenberg and French folksong,
with a Between

for Flute & Piano

Opus 28

Edition Ottaviano Petrucci

NOTES

COMPOSITION

I & III: Dream & Dance

Rotational shenanigans with a pitch series' X/Y dot graph can produce its retrogression, or something close, at 180 degrees. Starting out with the retrogression instead leads, of course, to the original. I have applied this trick, highlighting its intermediate shifts, to two unrelated opening bars: from Arnold Schoenberg's *Klavierstuck*, Opus 33a; and from the French folk song. "Ah! Vous dirai–je, Maman". Originally paired alone for flute/guitar and titled to conflate their source names (with song in English), they are rescored here with several performance enhancements.

Schoenberg's opening pitch series, originally 3 quarter–note chords, is linearized here with the kind permission of Belmont Music Publishers, Pacific Palisades, CA 90272.

II: [Unaccompaniment]

This is the 3rd movement of my *Partita Traverse for Flute Solo, after J.S. Bach* (1993). That title against Bach's own –– *Partita solo pour la flute traversiere* –– encapsulates my having applied traverseness, not to instrument choice, but to compositional process. The *Partita*'s notes say of this movement:

> Hearing Bach's *Sarabande*, I wish occasionally for more harmonic definition. As the wish remains frustrated, I offer in revenge this alternate, a "continuo without melody". It is textured in fact as two melodies and maximizes periodicity of harmony and phrasing. The movement will be best heard as accompanying the listener's silent(!) recollection of the *Sarabande* itself, which it almost fits.

PERFORMANCE

Slurs represent articulations (not phrases) with their end notes curtailed to detach at least perceptibly from the next event.

Breathing signs are most essentially structural demarcations.

Tempo in the center movement must be slow enough to imagine Bach's *Sarabande* performed in sync.

– PMA

to Peter Standaart

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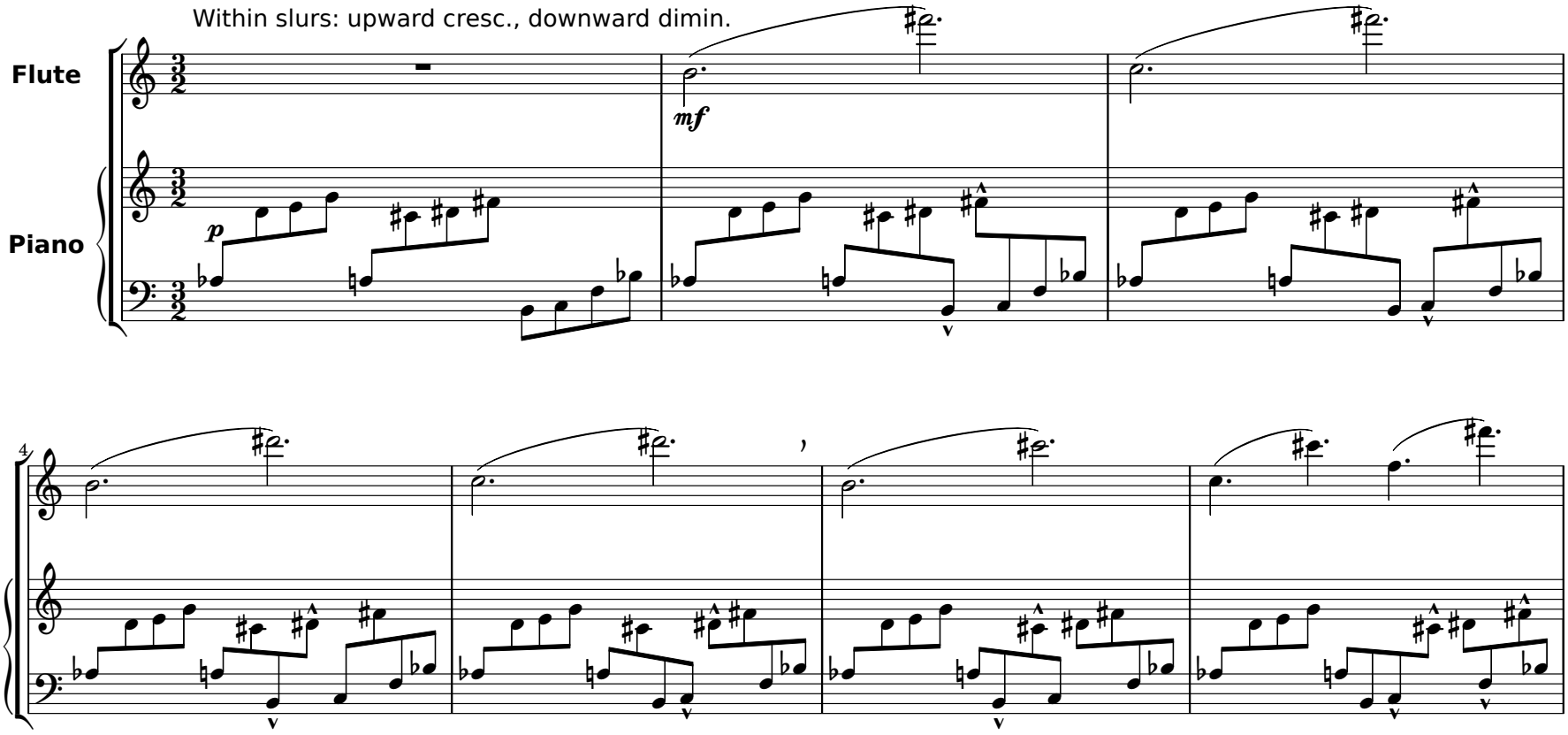
Dream (= 80)

Within slurs: upward cresc., downward dimin.



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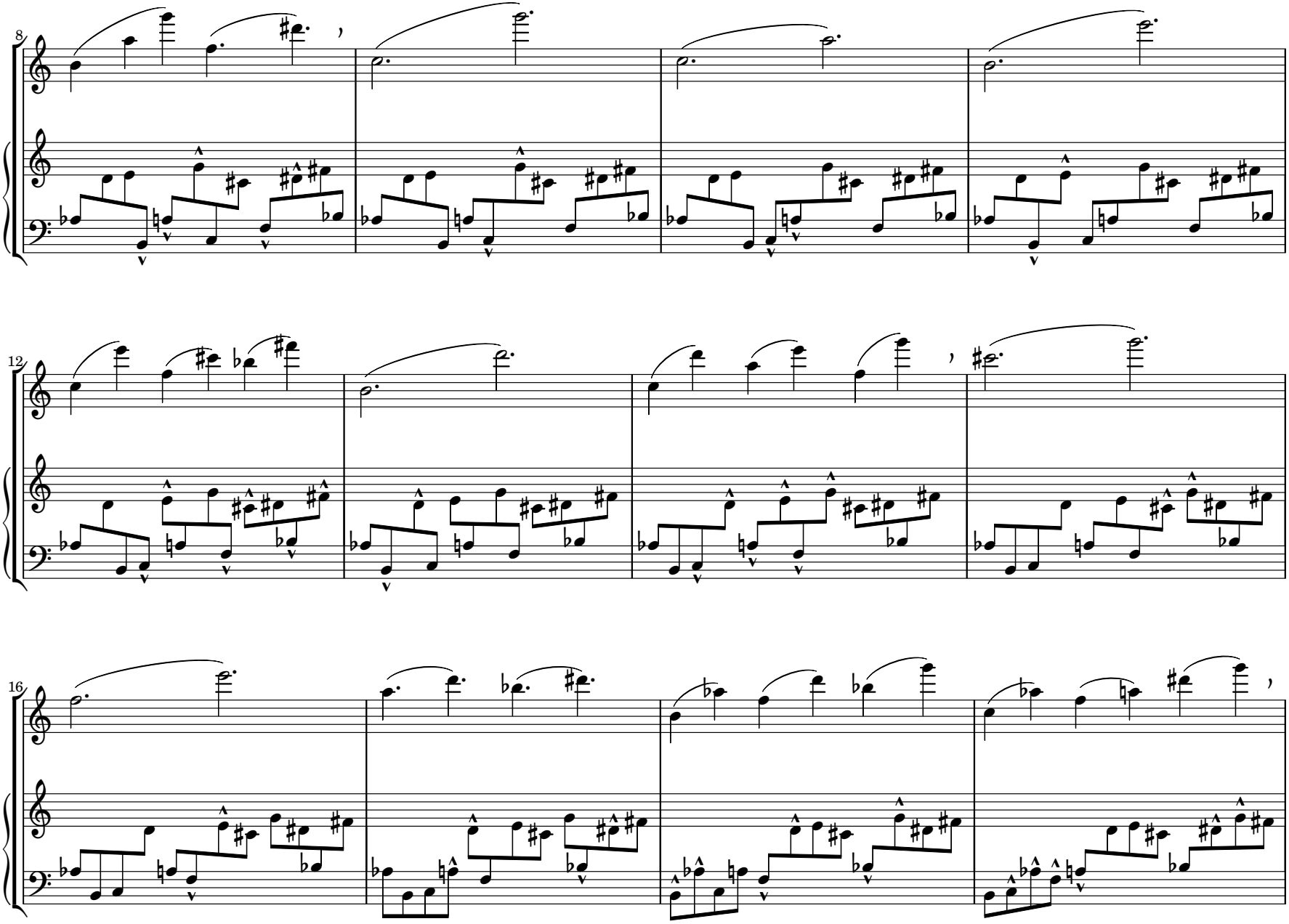
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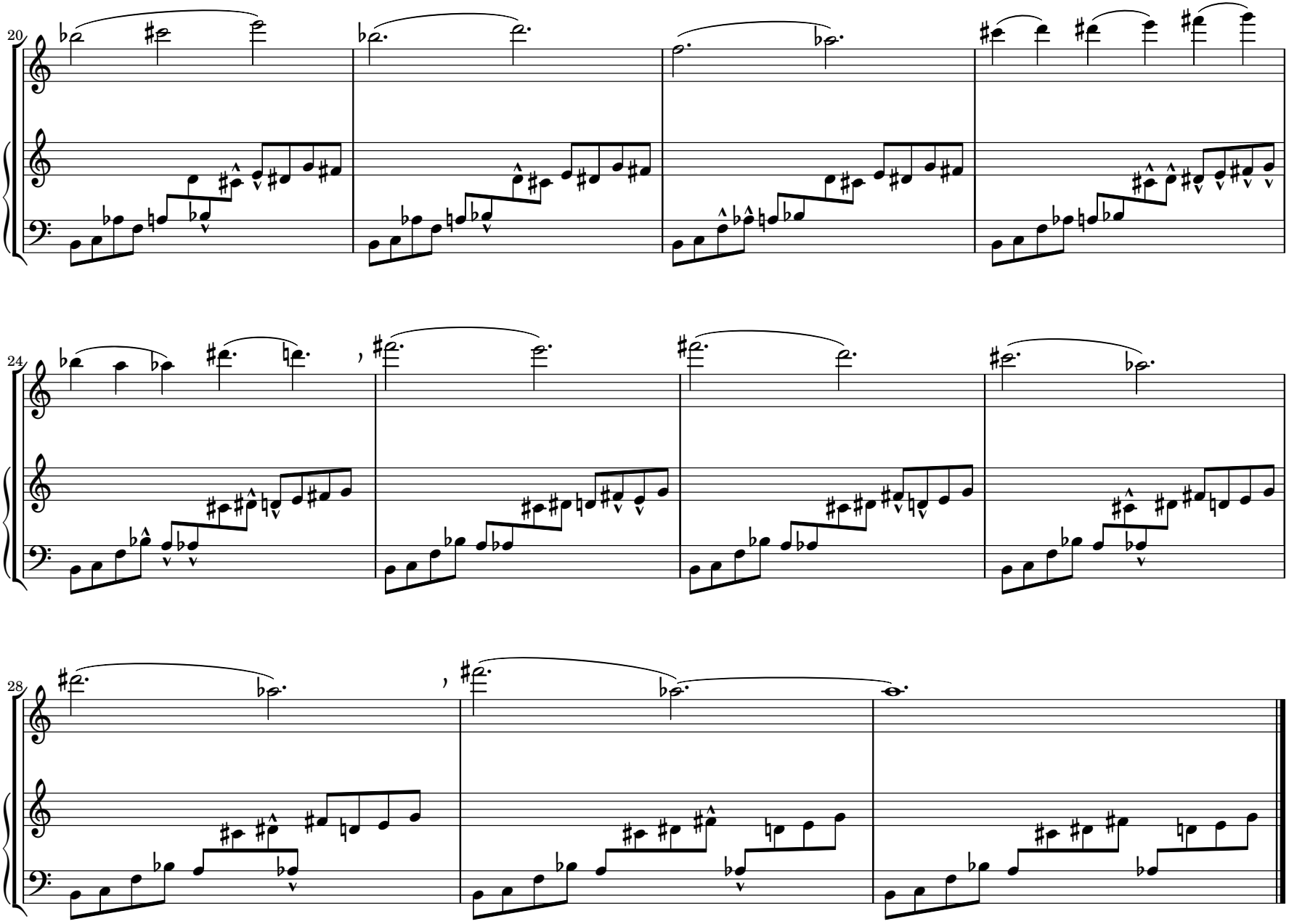
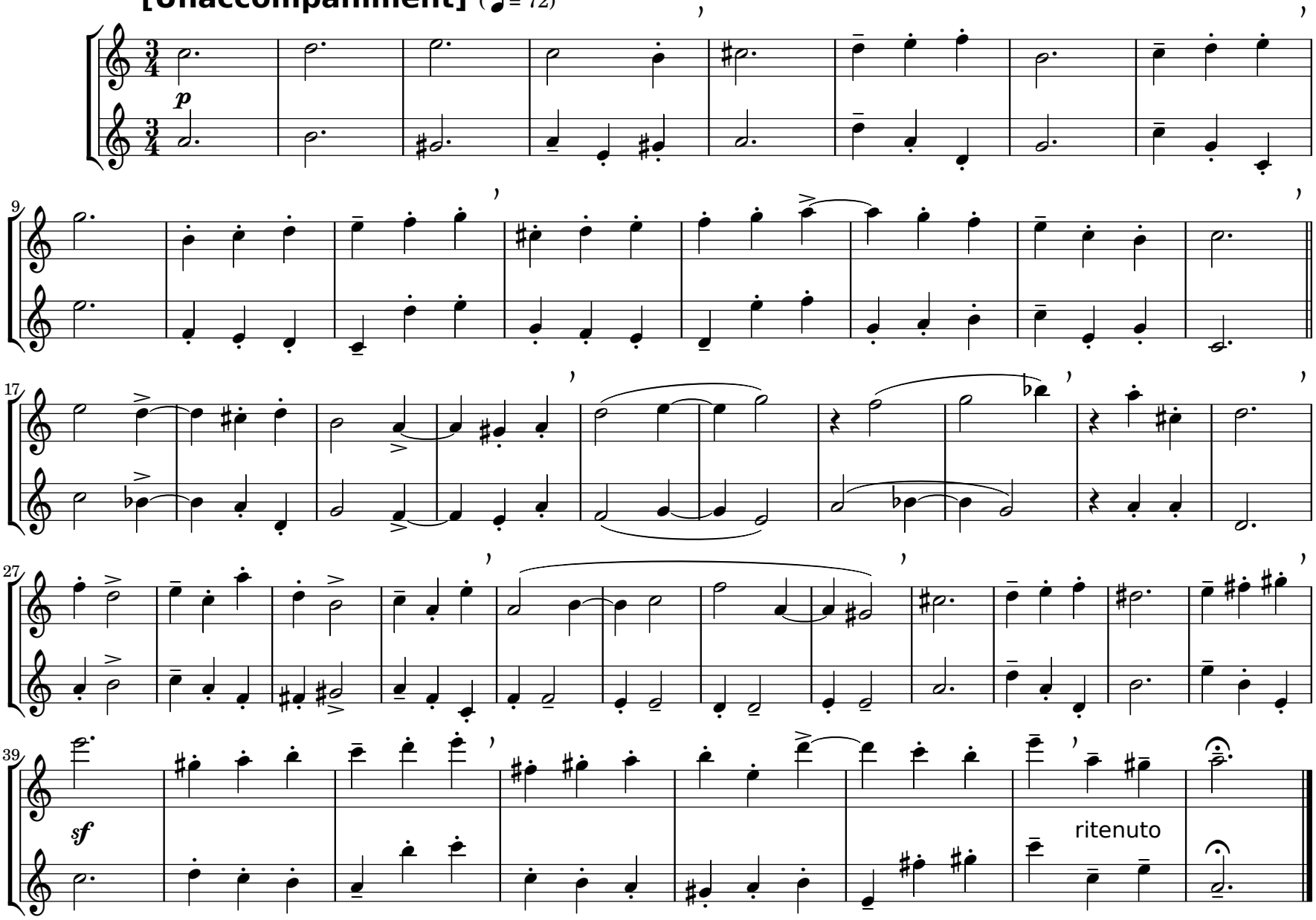
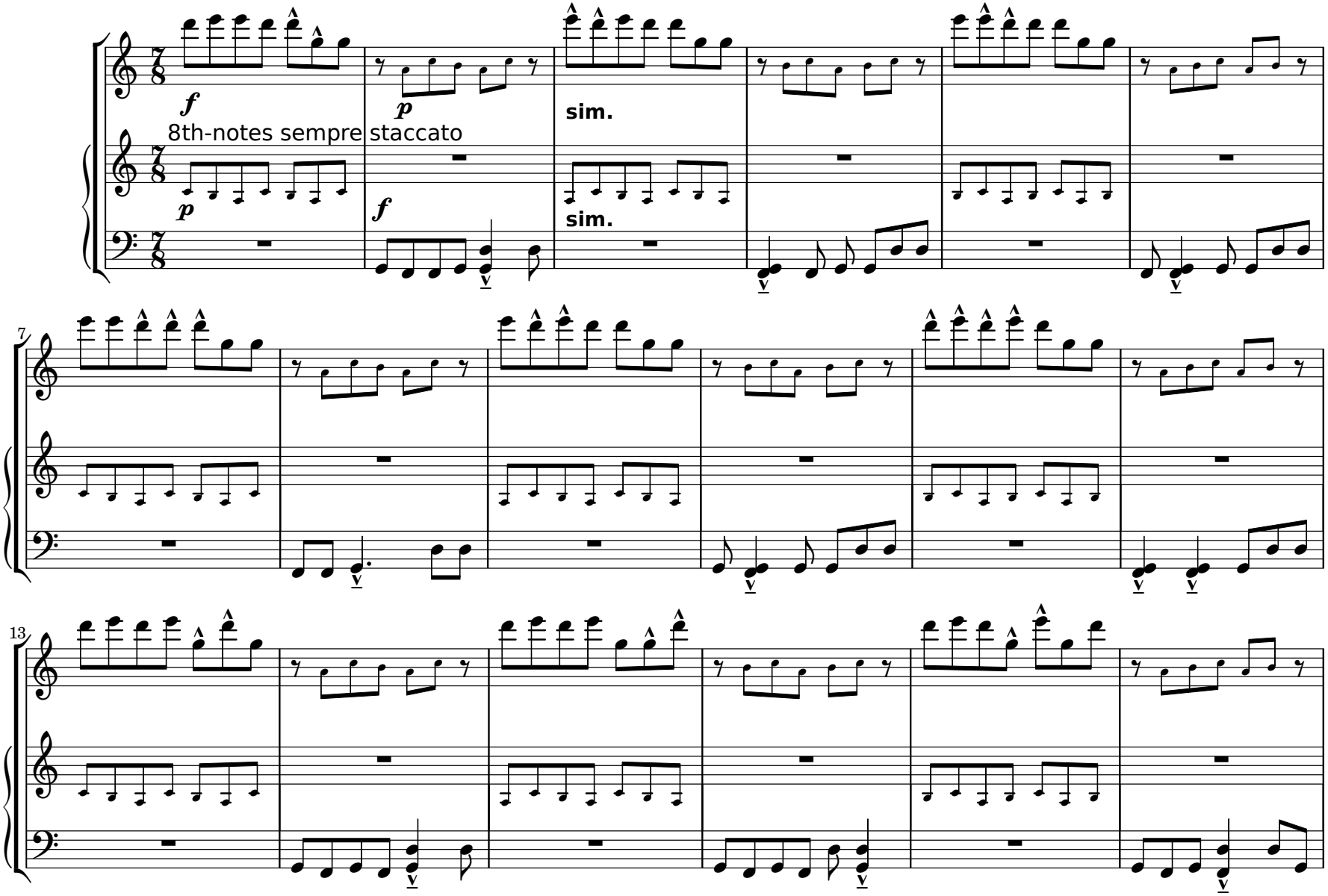
12
16

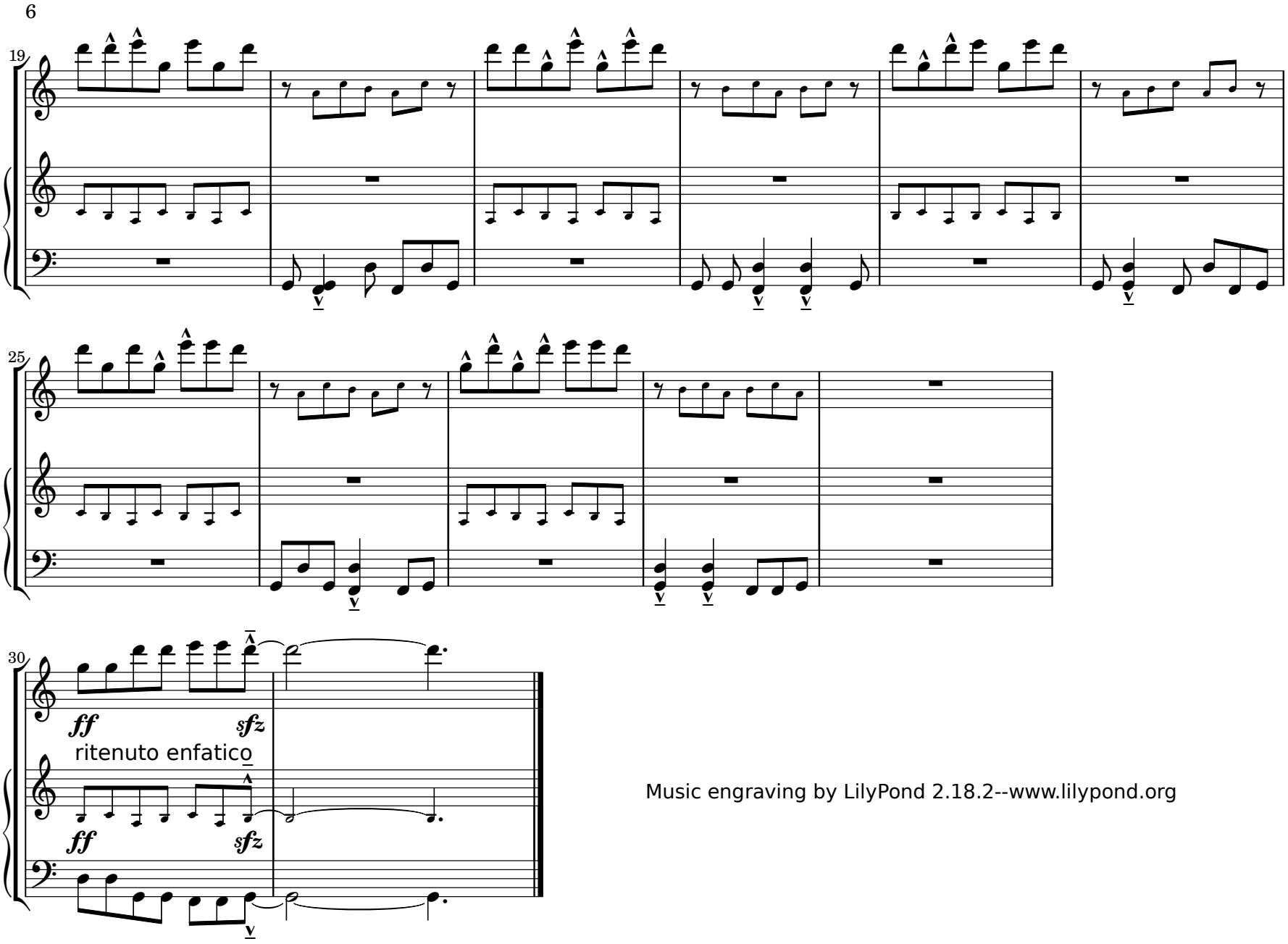

20
24
28

[Unaccompaniment] (= 72)



Dance (Bar = 46)





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