Peter McKenzie Armstrong

Last Breath

Articulation Study

for piano 4 hands

Opus 19

Edition Ottaviano Petrucci

NOTES

Material. These are the hexachords from Flipidodes – grouped half in expanding / half in contracting order, with the groups then juxtaposed through an exhaustion of prime/inversion combinations.

Pattern. Each 2–bar phrase presents 6 voices, the pattern of whose outer two is always the same, while that of the inner four is never so. Slurred accents highlight the inner rhythmic state, which shifts at each 12th measure. At that point the barline is doubled –– or thickened, if the number of such highlights (0–to–8) per phrase is due to increase.

Tempo. Overall this consists in a multi–stage ritenuto. Its decrement, 4 metronome units per phrase, is constant. Time–signature changes aim simply to keep note values suggestive of their currently sounding durations.

Articulation. Tenuto implies, not connection, but minimal detachment.

Rests. Notated for convenience with full–bar values, these are to be shortened by half.

– PMA

to Bruce

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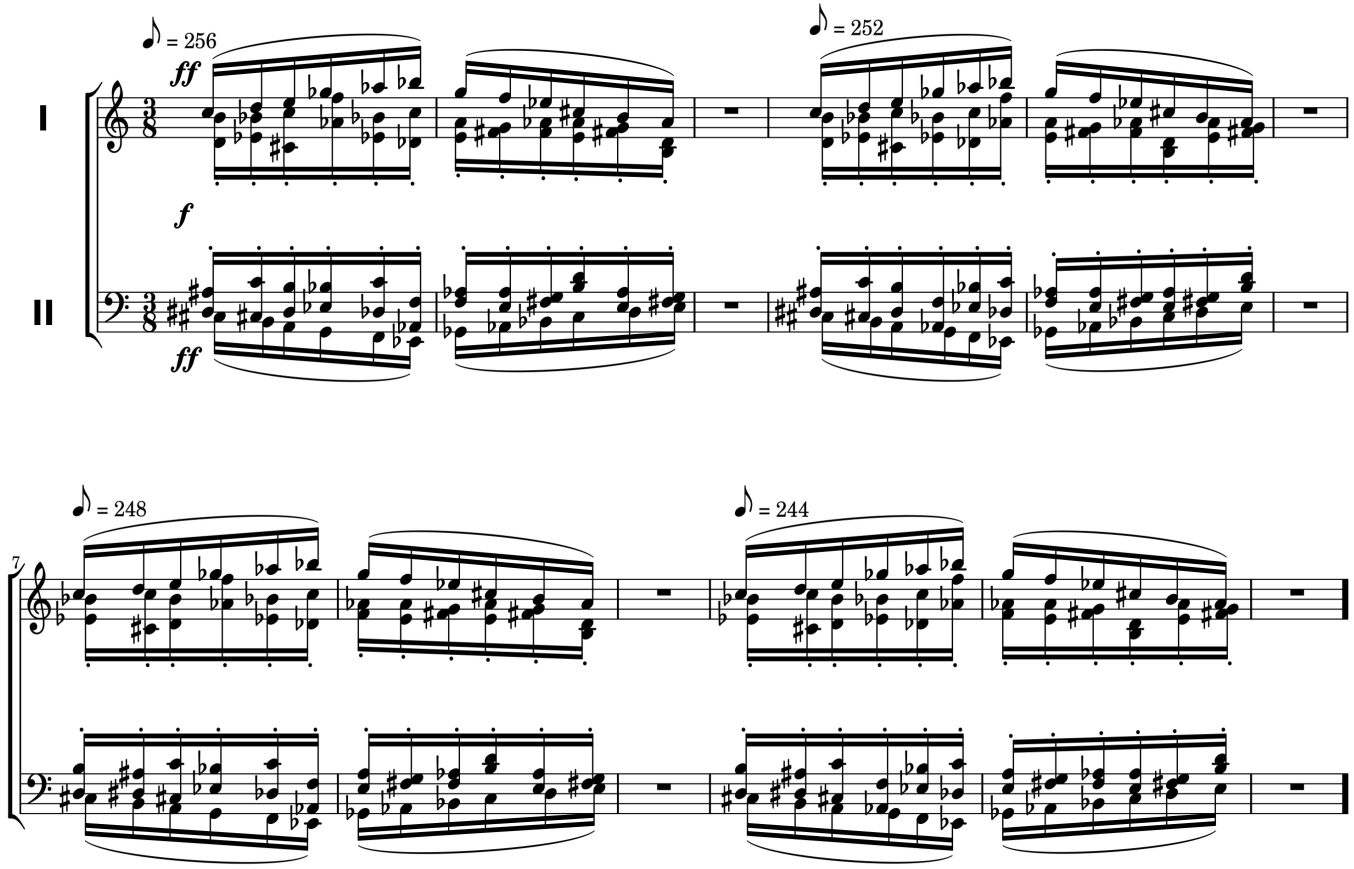

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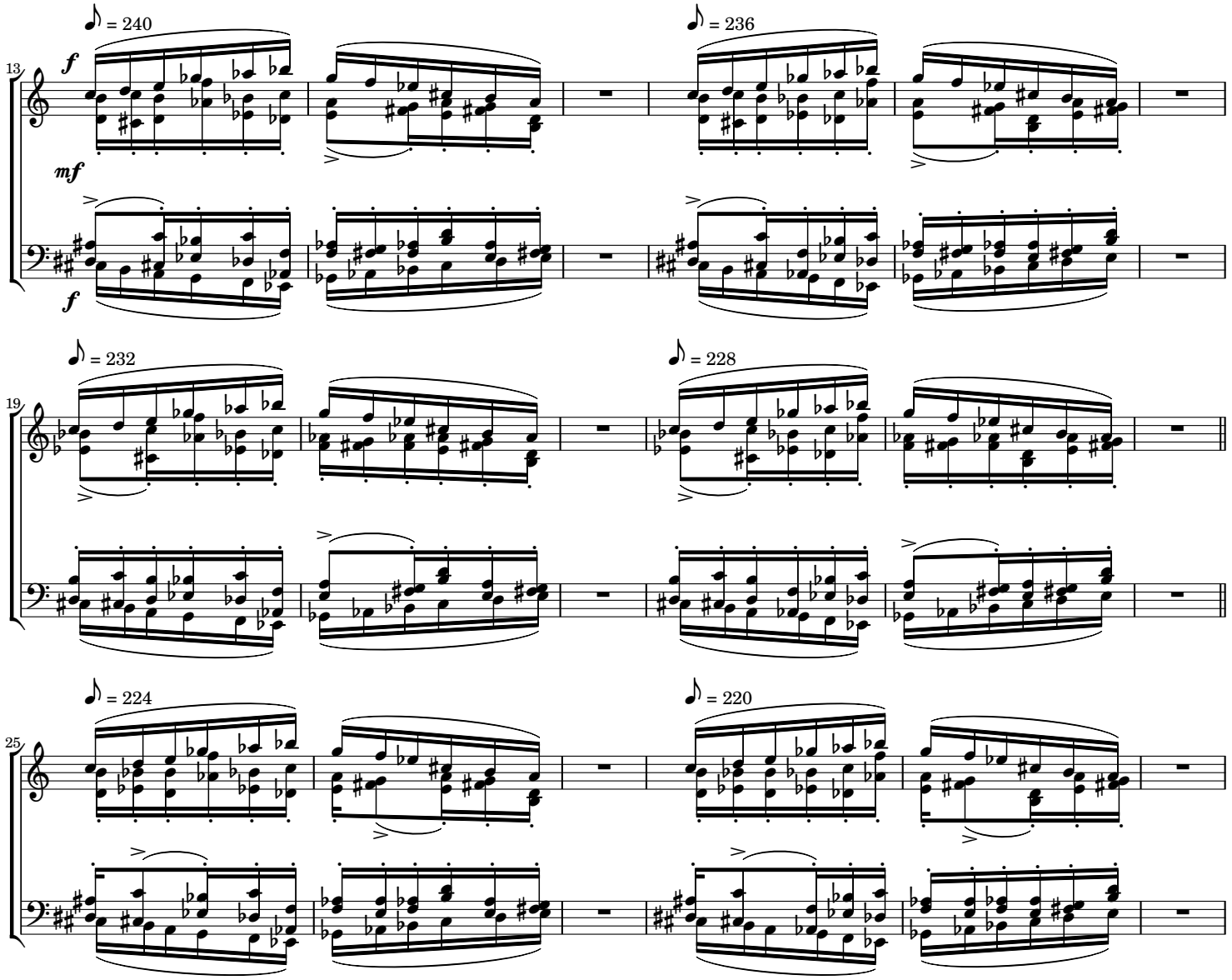
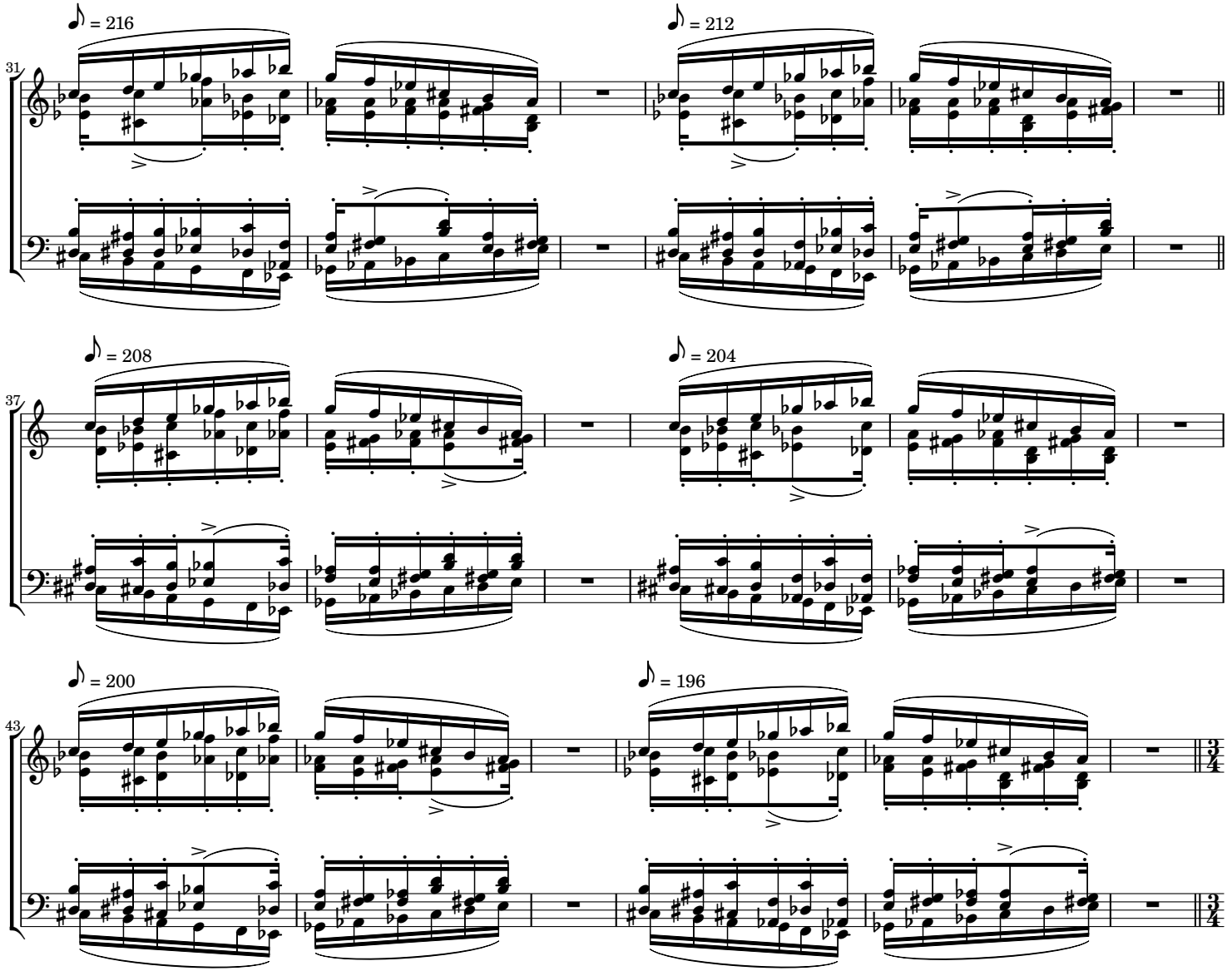

13
♪ = 240
f
mf
f
♪ = 236
19
♪ = 232
♪ = 228
25
♪ = 224
♪ = 220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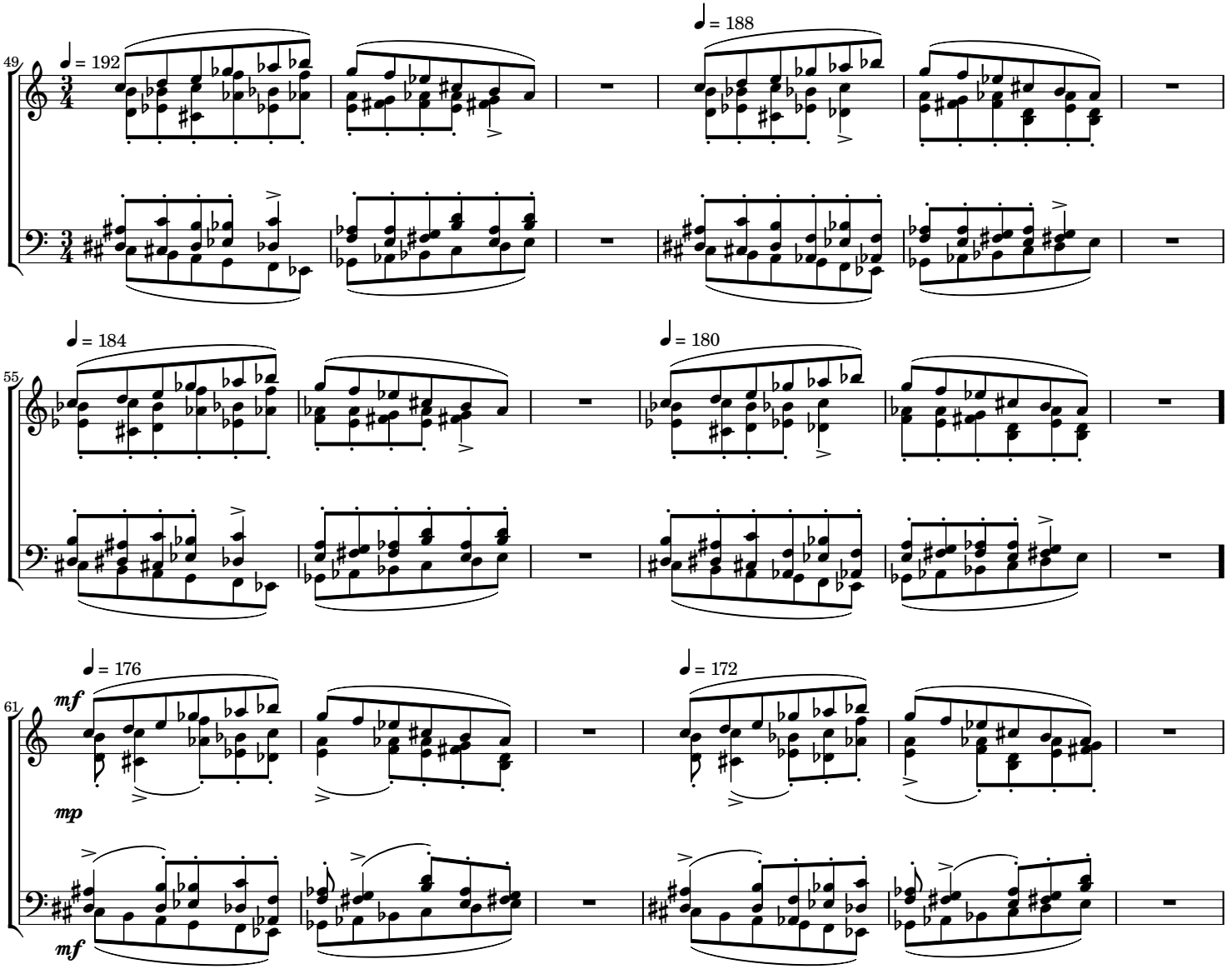
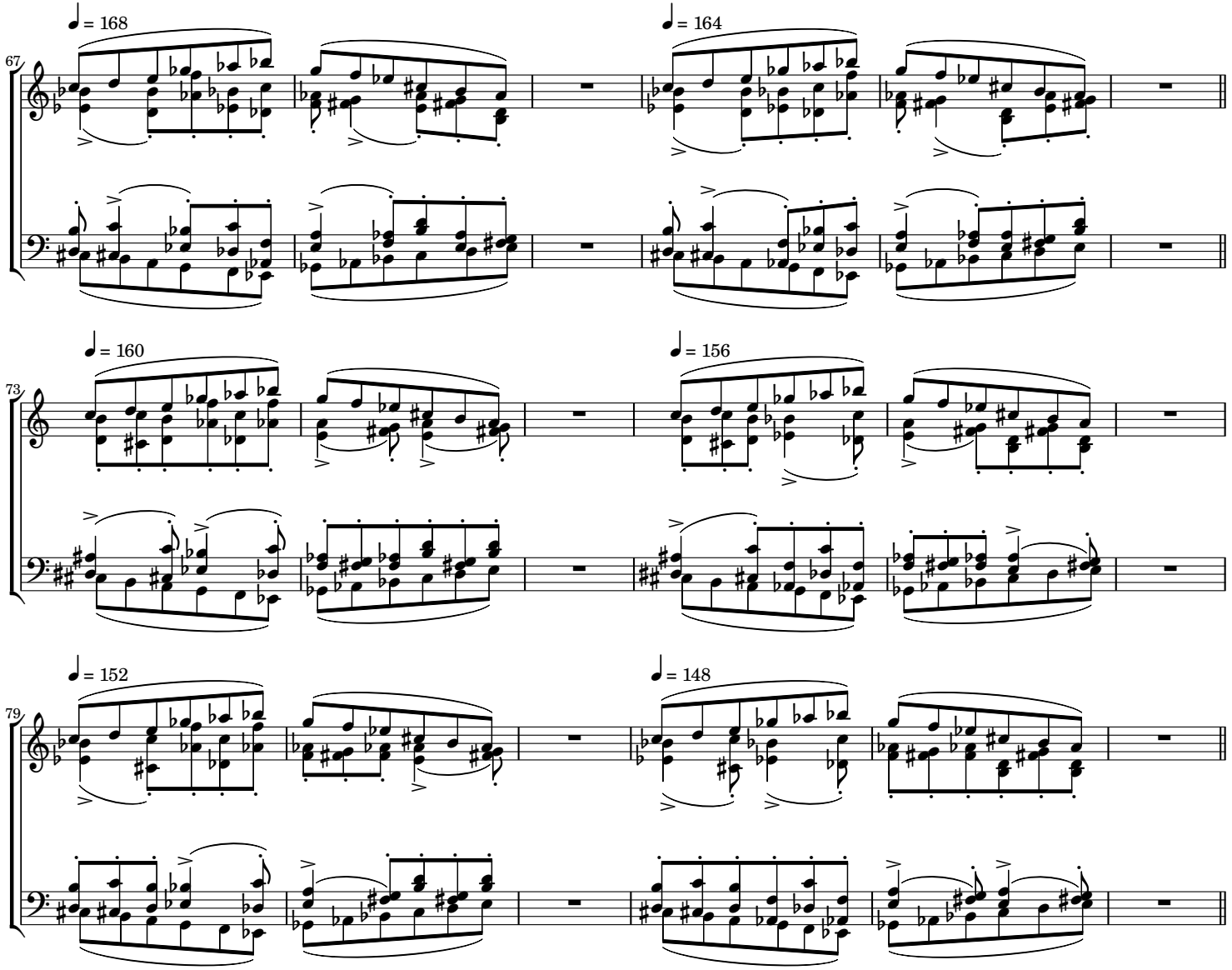
♪ = 216
♪ = 212
37
♪ = 208
♪ = 204
43
♪ = 200
♪ = 196


49
♩ = 192
♩ = 188
55
♩ = 184
♩ = 180
61
♩ = 176
mf
mp
mf
♩ = 172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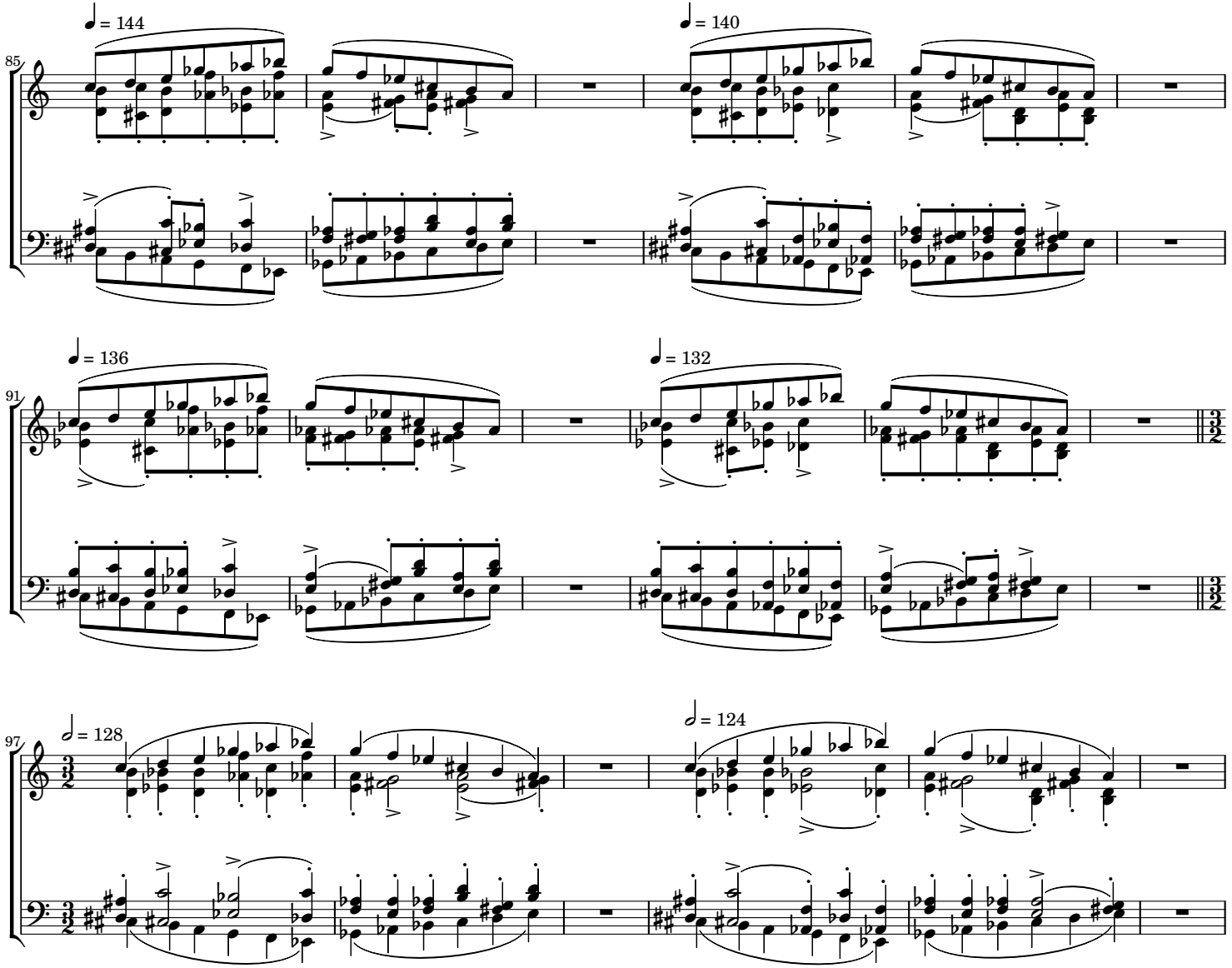
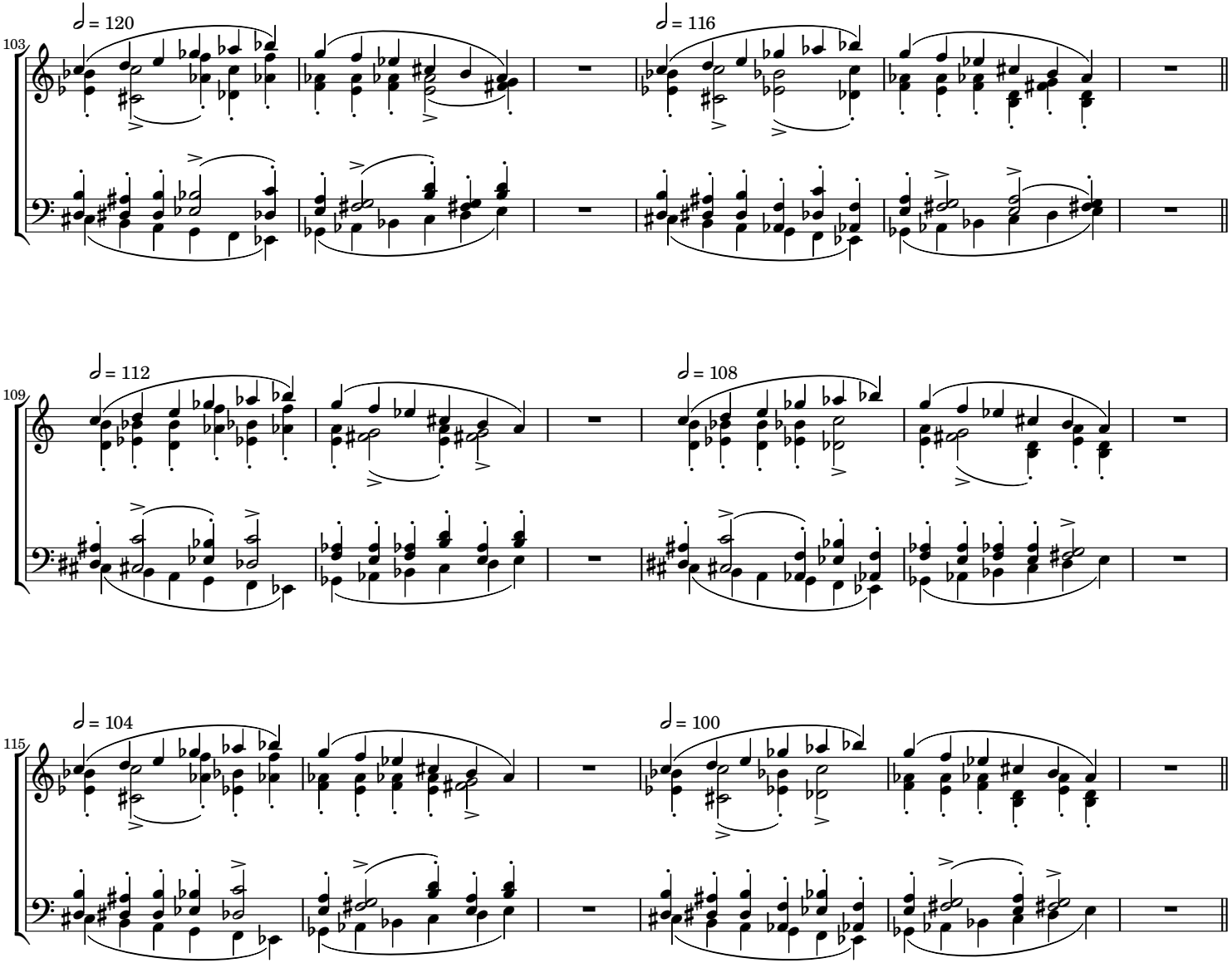
♩ = 168
♩ = 164
73
♩ = 160
♩ = 156
79
♩ = 152
♩ = 148


85
♩ = 144
♩ = 140
91
♩ = 136
♩ = 132
97
𝅗𝅥 = 128
𝅗𝅥 = 124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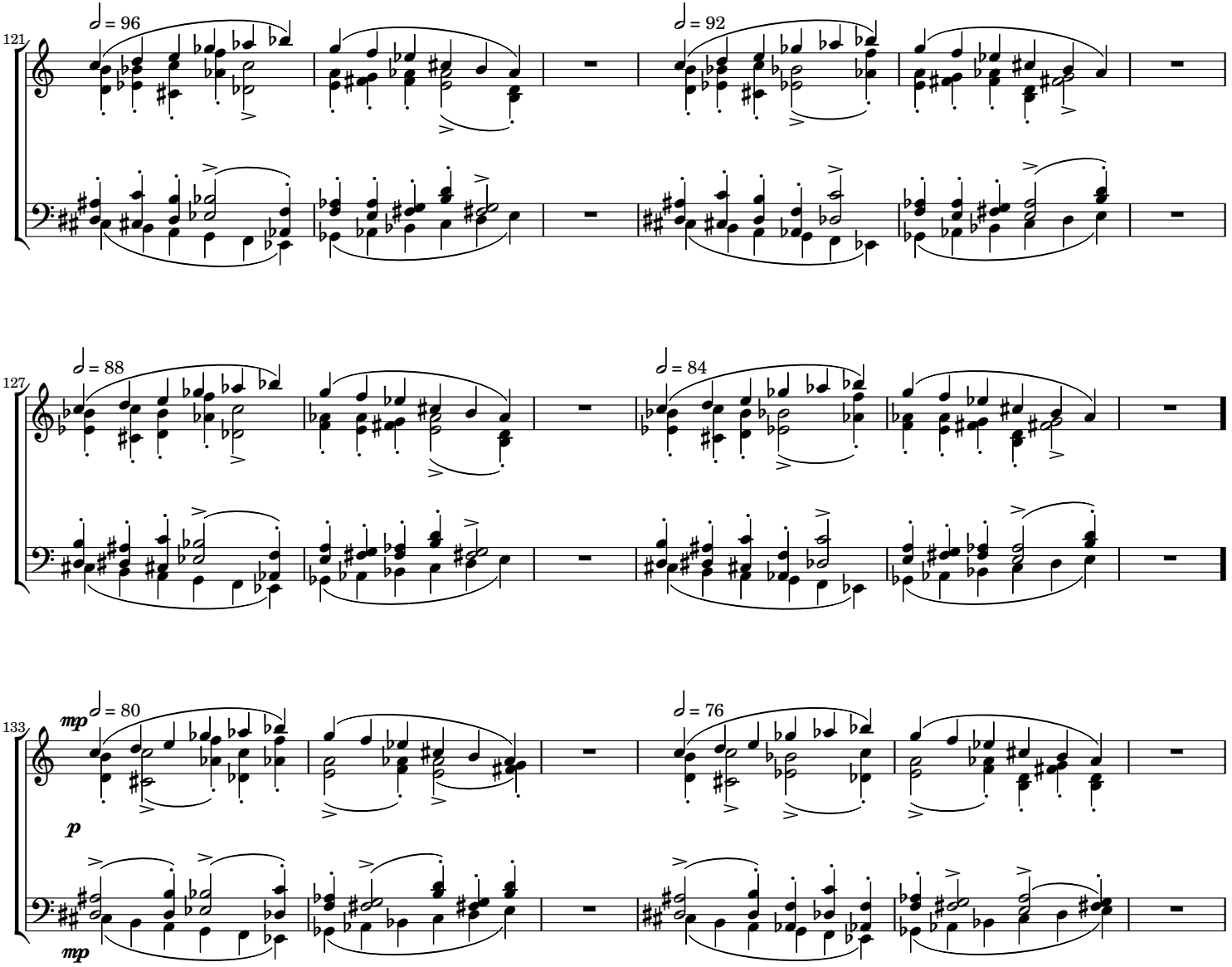
♩ = 120
♩ = 116
109
♩ = 112
♩ = 108
115
♩ = 104
♩ = 100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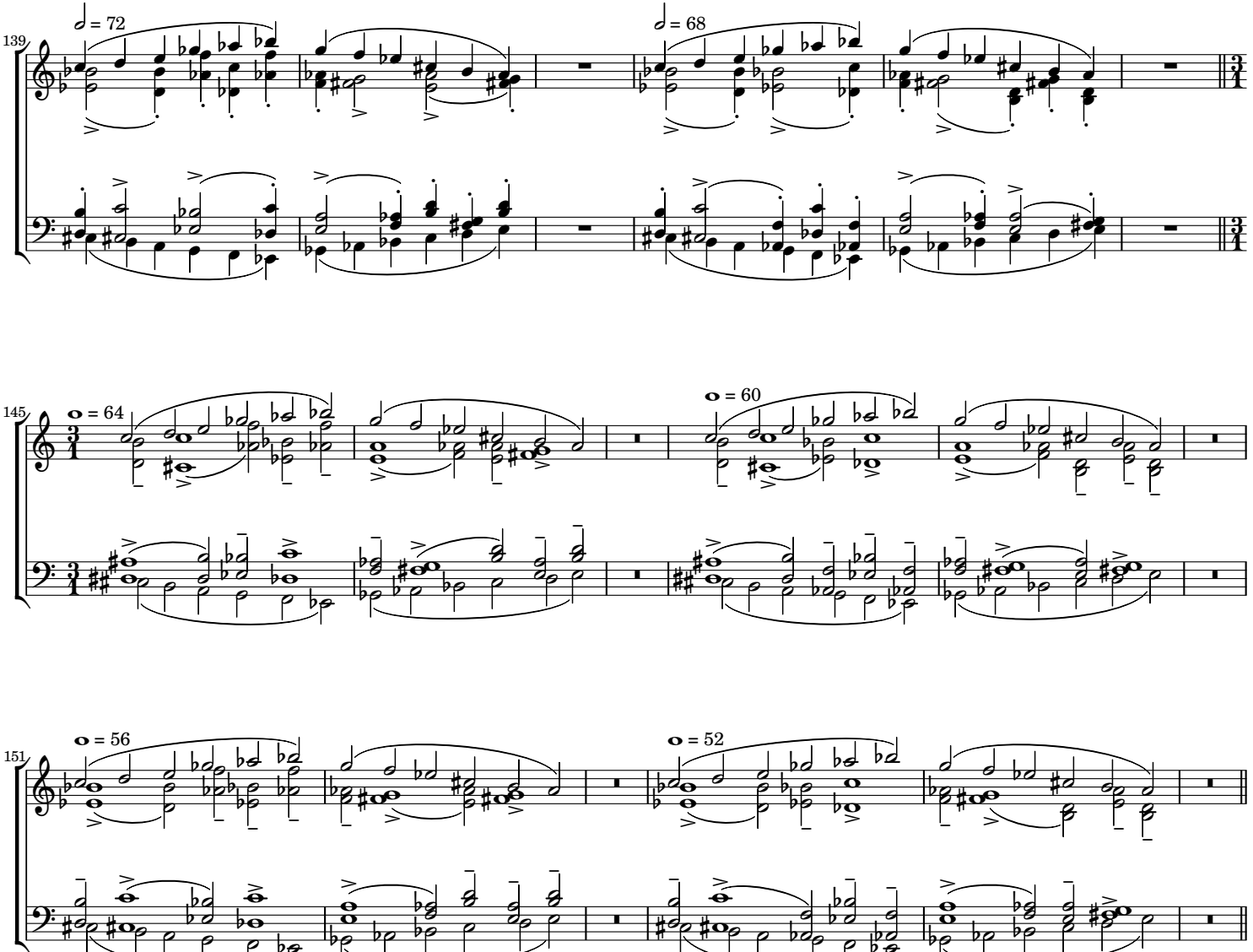
𝅗𝅥 = 96
𝅗𝅥 = 92
127
𝅗𝅥 = 88
𝅗𝅥 = 84
133
mp
𝅗𝅥 = 80
𝅗𝅥 = 76
p
mp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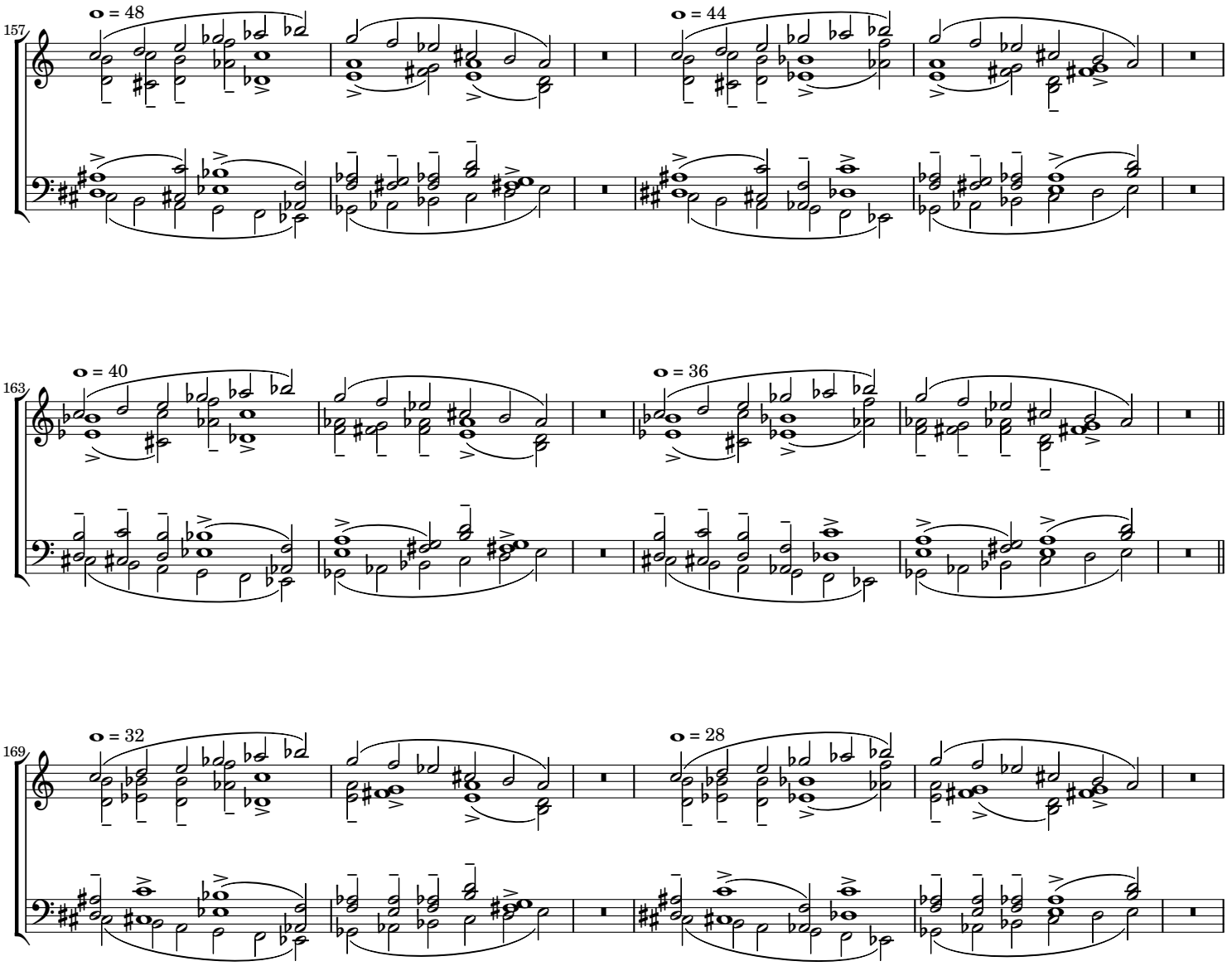
𝅝 = 64
𝅝 = 60
151
𝅝 = 56
𝅝 = 52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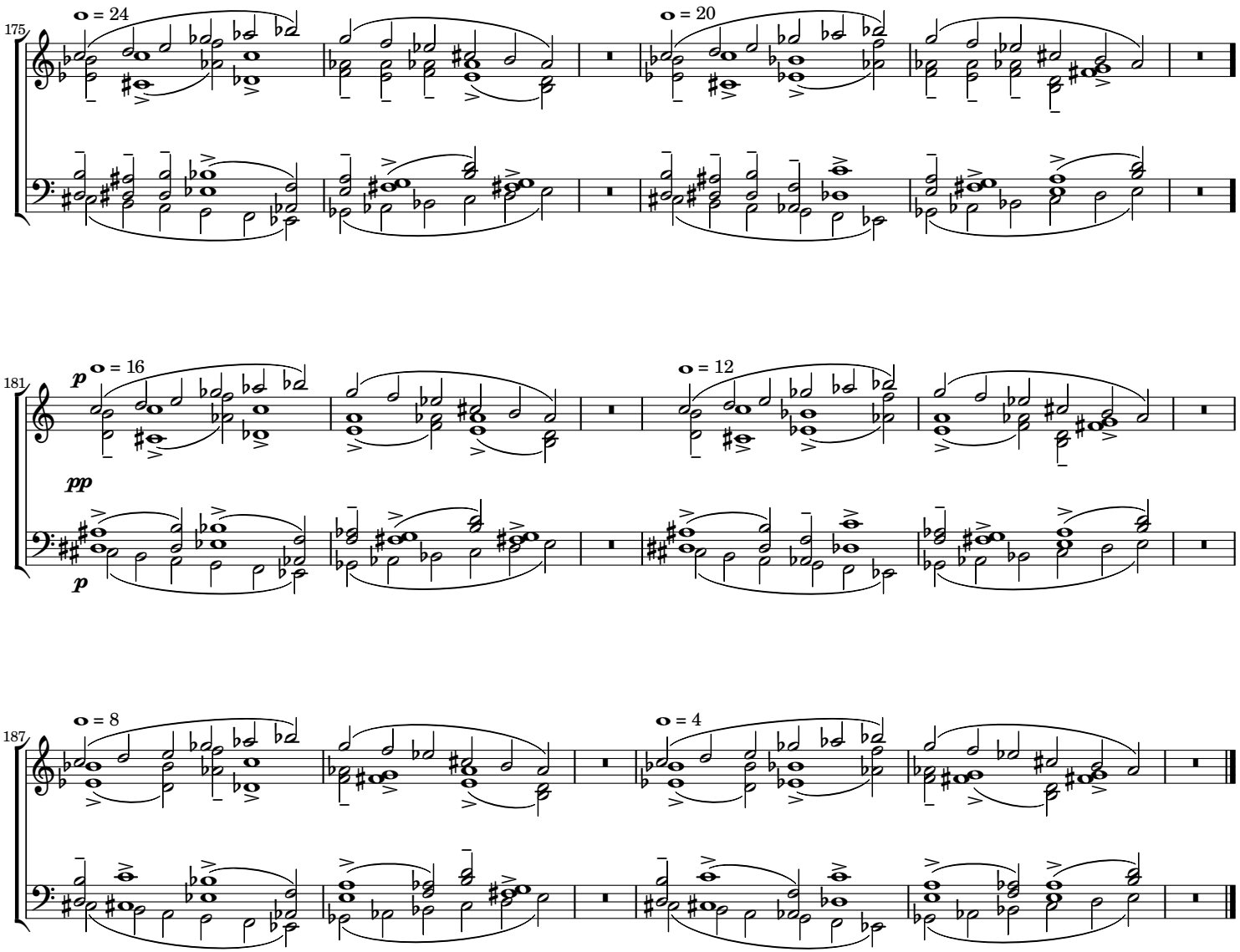
𝅝 = 44
163
𝅝 = 40
𝅝 = 36
169
𝅝 = 32
𝅝 = 28


175
𝅝 = 24
𝅝 = 20
181
p
𝅝 = 16
pp
p
𝅝 = 12
187
𝅝 = 8
𝅝 = 4