

Peter McKenzie Armstrong

K R I K O S

Circular Variations on the Opening of Schoenberg's Opus 33a

for piano solo

1991

Edition Ottaviano Petrucci

EDITION NOTES

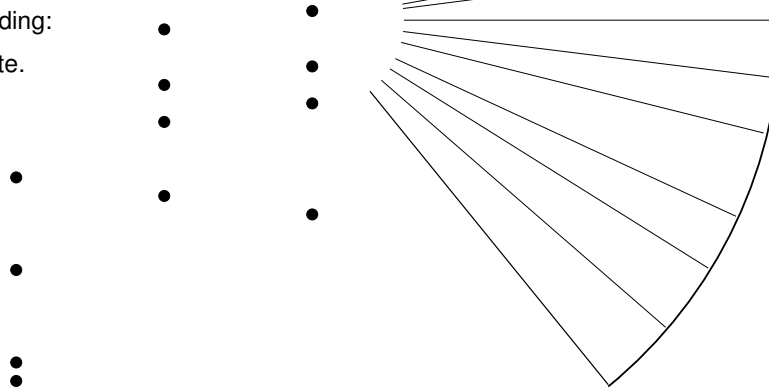
This is a revised edition of Krikos Epilogue (1992). It respecifies the phrase lengths and simultaneity durations of Section 2, respells pitch in Sections 2 & 3 as diatonic within the voice unit, recasts the Composition/Performance Notes, drops 'Epilogue' from its title, and takes the full subtitle of Krikos 1 (for two pianos, 1991).

COMPOSITION NOTES

Rotating in its plane and reread after each point–position swap against its original axis, an X/Y graph of Schoenberg's opening measure evolves through thirty series variants before achieving its retrograde–inversion at 180 degrees. (If changes are noted in X or in Y only, the evolution leads respectively to R or to I.) Meanwhile each point, marking an absolute pitch/attack–time, undergoes continuous migration.

This rotation–induced permutation cycle, perhaps from being intrinsic to the original structure, is also readily audible. Most intriguing to me are the moments at which multiple points in position–swap come fleetingly into alignment, yielding: vertically, notes at a time; horizontally, times at a note.

Circular Variations celebrates those moments. Its inner sections cast in alternate texture their respective half–circle rotations, centered so as to approximate at 180 degrees the transposition at source measure 2. Its outer sections distill simultaneities from the alternative cycle readings noting time– or pitch–only exchange.



Dots above notate space–proportionally the opening measure of Arnold Schoenberg's *Klavierstück**, Opus 33a. Radius segments at right show alternate Y axes at rotational point–position exchanges.

* Quoted by permission of Belmont Music Publishers, Pacific Palisades, CA, 90272.

PERFORMANCE NOTES

THROUGHOUT

BOARD	For most of this work the piano's 16 bottom pitches are dedicated to sympathetic vibration. Accordingly, the corresponding keys, though not played, must be long held silently depressed. For this purpose I recommend a suitable board construction: two cuts of 3/8 " plywood -- 9 x 2 " for white keys, 8 x 5.5 " for black -- glued together, felt-lined and weighted.
ACCIDENTALS	Sharps and flats apply once. Thus in '#o o ', the latter pitch is natural.
LEFT / RIGHT	Distribution of notes between the hands must serve mainly to clarify holdings and accents.
DAMPER PED.	Each pedal release must be early enough, as indicated, to cause audible silence without delaying the next chord. That is, there is no legato pedalling.
CONTINUITY	After the fermata at bottom of page 1, there are no breaks between sections.

SECTION 1 (Page 1)

DYNAMICS	The 'pp' applies to solid noteheads only. Hollow notes are to be accented, with their volumes corresponding to their relative pedal-bracket lengths.
DAMPER PED.	Its final release precedes the fermata.

SECTION 2 (Pages 2-9)

RHYTHM	Attacks are to be timed in proportion to the horizontal space separating notes on the staff. Less important than microscopic accuracy, however, is a projected sense of these evolving proportions. Each phrase follows its predecessor immediately.
BEAMS	These are a non-standard notation affecting articulation (not meter). Each beam connects from 2 to 4 instances of the same hollow-note pitch. There may be several beams (for as many unique recurring pitches)

in the same phrase. Each beamed note is to be held until it repeats, with its last instance accented and short. Intervening solid notes are staccato.

FLAGS	A thick (half-cm) horizontal flag attached to hollow-note simultaneities (of 2 to 4 notes) indicates their duration -- proportional to the flag's length, with release at flag's end.
SOSTENUTO PED.	For holding in either context -- that of beamed repetitions or of flagged simultaneities -- the sostenuto pedal may be invoked at discretion. Its engagement must be prompt, so as not to catch a next-following staccato.
DYNAMICS	Markings apply only to the hollow notes, always in the foreground. Solid notes remain as soft ('ppp') as possible.

SECTION 3 (Pages 10-11)

METER	Each measure contains three 4-unit beats. The duration in units of any event equals the number of its simultaneous notes. So, a single note lasts for 1 unit, a harmonic interval for 2, etc.
DYNAMICS	The solid-note level is reset at each measure. These level shifts are abrupt. Hollow notes are to be accented with respect to the current level.
DAMPER PED.	All simultaneities are pedalled, but only for resonance within their value (again, never for legato extension).
BOARD	Page-turner removes this at bottom page 11.

SECTION 4 (Page 12)

DAMPER PED.	Pedalling is to be timed to enhance, not prevent, a violent staccato. Depressed at the triplet subdivision immediately preceding each chord, the pedal must be released the instant after its chord is struck.
SLASHES	These are unit rests.

for Rebecca Raffaelli

KRIKOS

Circular Variations on the Opening of Schoenberg's Opus 33a

Piano Solo

Peter McKenzie Armstrong

Beat = 42

Board ON

pp

5

10

15

20

25

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Opening Attacks = 32; (...board on...)

ff

mf

pp

pp

pp

mp

pp

8

pp

mp

pp

mf

pp

pp

pp

15

pp

f

pp

f

pp

pp

pp

22

mp

f

f

p

pp

pp

f

29

ff

mf

pp

pp

pp

mp

36

pp

mp

pp

mf

pp

pp

poco a poco animando

43

pp

f

pp

f

pp

pp

50

mp

f

accelerando al "||"

f

p

pp

pp

f

Beat = 112; single notes staccatissimo; (...board on...)

ff
mf
pp
mp
pp
mf
pp
f
pp
f
pp
f
p
pp
f

5
9
13
17
21
25

29 *ff* *mf* *pp*

33 *mp* *pp*

37 *mp* *pp* *mf* *pp*

41 *f*

45 *pp* *f* *pp*

49 *mp* *f*

53 *p* *pp* *f* **Board OFF**

Beat = 104

Measures 1-5 of the musical score. The music is in 6/8 time. The first measure starts with a forte (*f*) dynamic. The tempo marking *poco animando* appears in measure 4. The score includes a *rfz* (ritardando) marking in measure 5. The notation features chords with accents (^) and slurs. Below the staves are empty brackets for performance markings.

Measures 6-10 of the musical score. The tempo marking *... al ...* appears in measure 7, and *accelerando* appears in measure 8. The notation continues with chords, accents, and slurs. Below the staves are empty brackets for performance markings.

Measures 11-15 of the musical score. The tempo marking *molto rallentando* appears in measure 12, and *riten.* appears in measure 13. The tempo marking *tempo subito* appears in measure 15. The notation includes chords, accents, and slurs. Below the staves are empty brackets for performance markings.

Measures 16-18 of the musical score. The music is in 6/8 time. The first measure starts with a fortissimo (*ff*) dynamic. The notation features chords with accents (^) and slurs. Below the staves are empty brackets for performance markings.

Music engraving by LilyPond 2.12.3--www.lilypond.org

