Tom Armstrong

Consort Music

version for piano trio
Prelude notes for performers

Each player should select from 1-5 notes of the arpeggio pattern and maintain this selection throughout the piece unless 'gaps' have to be covered (see below). If playing only one note sustain this until the barline. If playing more than one note consecutive notes must be selected and articulation is free. Keyboard instruments should play the entire six-note pattern.

Each player's selection should combine to produce the notated melodic line. Ideally the selection of notes should be made spontaneously at the moment of performance with any 'gaps' being discretely covered as the piece progresses. The player designated to lead should ensure the first note of their selection is on the downbeat.

The patterns should be played at the octave written.

Tempo and dynamics are free.
Prelude

Sustain final note of selection.

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Clarinet in Bb

Prelude

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Sustain final note of selection.
Moto Perpetuo notes for performers

This piece invites performers to experiment with playing the melodic line in canon at the unison or octave(s), trying out different time intervals between entries.

It may be played as a two-part canon with the available instruments divided between each part, equally or not at the performers' discretion.

It may also be played as a multi-part canon in which players start playing whenever they like. In order to avoid a monotonous level of dissonance building up each player must introduce at least two silences into the performance of their part, both long enough to help lighten the texture and create some harmonic contrast. After each silence they resume where they left off. In this version there is the option to repeat the last two bars several times (this must be a collective decision).
Moto Perpetuo

Play this in canon, any octave

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Clarinet in Bb

Moto Perpetuo

Play this in canon, any octave

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**Chorale notes for performers**

This piece uses the 'racecourse' notation developed in some of Morten Feldman's early works. Each player should play at their own chorale tempo getting neither too far ahead nor too far behind the others. The fermatas are catching up points and players should sustain until the whole ensemble has reached the pause before commencing the next phrase together but (as before) proceeding in their own chorale tempo.

If there are more than four players it may prove more effective if new players take over every phrase rather than having the same part played at two different tempi. This is a matter for negotiation within the ensemble after some experimentation.

Accidentals apply only to the notes they precede.
Chorale

Slow and soft throughout, in your own tempo, gather at the pauses

Clarinet in Bb

Viola

Piano

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Toccata notes for performers

The alternating two-note patterns may be realised in the following four ways as show below. The chosen realisation may only be changed at a rehearsal mark. If more than one player per part is used there is no need to agree on a realisation.

The octave in which each part is notated may be changed to suit the available instruments or if a part exceeds an instrument's range during the piece. If more than four players are used then it might be possible to distribute instruments throughout the piece according to the registers available.

The downward arrow ↓ indicates which part is responsible for leading the change to the next bar. It is the composer's intention that the number of repeats (when optional) should be determined spontaneously during performance. If more than one player per part is used a leader for each group needs to be decided.

Dynamics are free but should be agreed prior to performance.

* Grace notes may be omitted for ease of performance