

Too Slow,
for Milton

Newton Armstrong

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♩ = 56 cool and precise

Musical score for measures 1-6. The piece is in 3/8 time. The right hand features a complex rhythmic pattern with sixteenth and thirty-second notes. The left hand provides a steady accompaniment. A dynamic marking of *p* (piano) is present at the beginning.

And. → to end of m.29

Musical score for measures 7-12. The right hand continues with intricate rhythmic patterns. Measure 10 includes a *7/16* time signature change. A dynamic marking of *mp* (mezzo-piano) is present at the start of measure 7.

Musical score for measures 13-17. The right hand features a series of sixteenth-note patterns. Measure 14 includes a *3/16* time signature change. Measure 17 includes a *11/16* time signature change.

Musical score for measures 18-21. The right hand features a series of triplet eighth notes. The left hand continues with a steady accompaniment.

Musical score for measures 22-25. The right hand features a series of triplet eighth notes. A dynamic marking of *mp* (mezzo-piano) is present at the start of measure 22.

Musical score for measures 26-29. The right hand features a series of triplet eighth notes. The left hand continues with a steady accompaniment. A dynamic marking of *mp* (mezzo-piano) is present at the start of measure 26.

30 $\frac{3}{16}$ $\frac{3}{8}$ $\frac{7}{16}$

p

35 $\frac{3}{16}$ $\frac{3}{16}$ $\frac{5}{16}$

mf

3 \rightarrow to end of m.63

41 $\frac{7}{16}$ $\frac{3}{16}$

mp *mf*

47 $\frac{3}{16}$ $\frac{3}{16}$ $\frac{5}{16}$

53 $\frac{3}{16}$ $\frac{3}{16}$ $\frac{3}{16}$

59 $\frac{5}{16}$ $\frac{3}{8}$

f

64 $\frac{10}{8}$ $\frac{3}{8}$ $\frac{3}{8}$ $\frac{3}{8}$ $\frac{3}{8}$

p

mf

Newton Armstrong: Too Slow, for Milton

Too slow, for Milton borrows its harmonies from the *Composition for 12 Instruments* (1948), but adapts them into a music that is more repetitive, resonant, and languidly-paced. As Milton once told me that my music was 'too slow', this seemed a suitably obstinate form of homage.

-Newton Armstrong