last fuckry:.....swear

[post fuckry:...still]

[post everything:...rly?...fs]

for piano quartet

Jocelyn Campbell

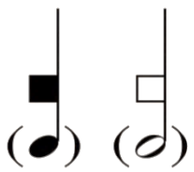
Notes for performance:

Strings:

Ricochet: bounce the bow on the string producing an unmetered staccato effect

Harmonic glissandi: these should pronounce the natural harmonic partials of the string and not sound like an ordinary gliss.

Bowing: during long stretches of slurred or tied material bow changes should be as imperceptible as possible

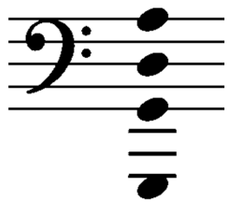


Muted touch point, similar to a harmonic touch point but using two or more fingers to mute the string in order to dampen is resonance, producing a mostly toneless sound

Harmonics: both natural and artificial harmonics are used in the piece. In addition to the commonly used natural harmonic touchpoints (M3rd, P4th, P5th, 8va) more tonally unstable harmonic touchpoints are used (m2nd, M2nd, m7th etc.) these ‘harmonics’ are notated as natural harmonics but vary in degrees of noise content

From silence/into silence

Quartertones



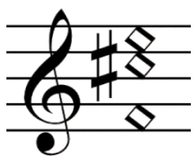
Cello scordatura

Piano:

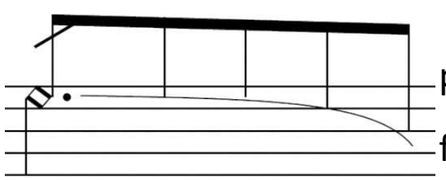
The score is written in C

Duration: C. 10’, C. 4’ & C. 4’

Depress keys silently: used in combination with the sostenuto pedal in bar 110, should the piano used in the performance not have a sostenuto pedal then omit this technique



‘Harmonics’: dampen the piano string with the finger, producing either a muted resonance or a harmonic, the point at which the string is dampened is up to the performer, only these pitches are used (it may help to mark these strings with small stickers on the hammers).



‘Harmonic glissandi’: repeatedly strike the piano key while glissing the dampening finger in the direction indicated, the initial touchpoint is up to the performer

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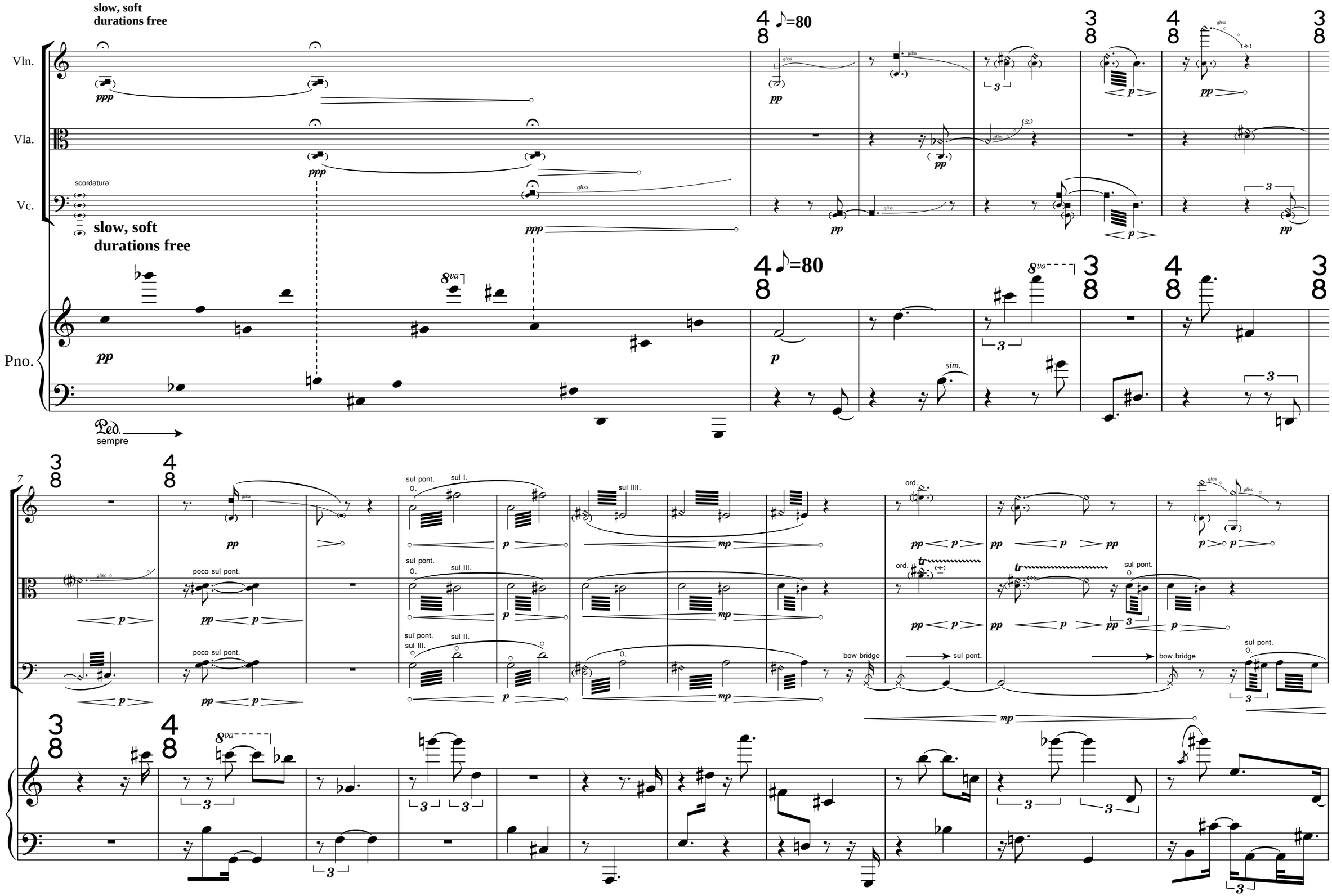
last fuckry:.....swear



18

tr

sul pont.

(sul pont.)

sul III.

sul I.

27

ord.

sul IV.

35

sul pont.

ord.
sul IV.

sul II., III.

sul I., II.

3/8 4/8

8va

43

poco sul pont.
sul III., IV.

poco sul pont.

(poco sul pont.)

gliss.

51

(poco sul pont.)

pp

(poco sul pont.)

p *pp*

ord.

p *pp*

poco sul pont.

p *pp*

'mechanically' even
without accents

8va

(Ped.) ½ Ped.

56

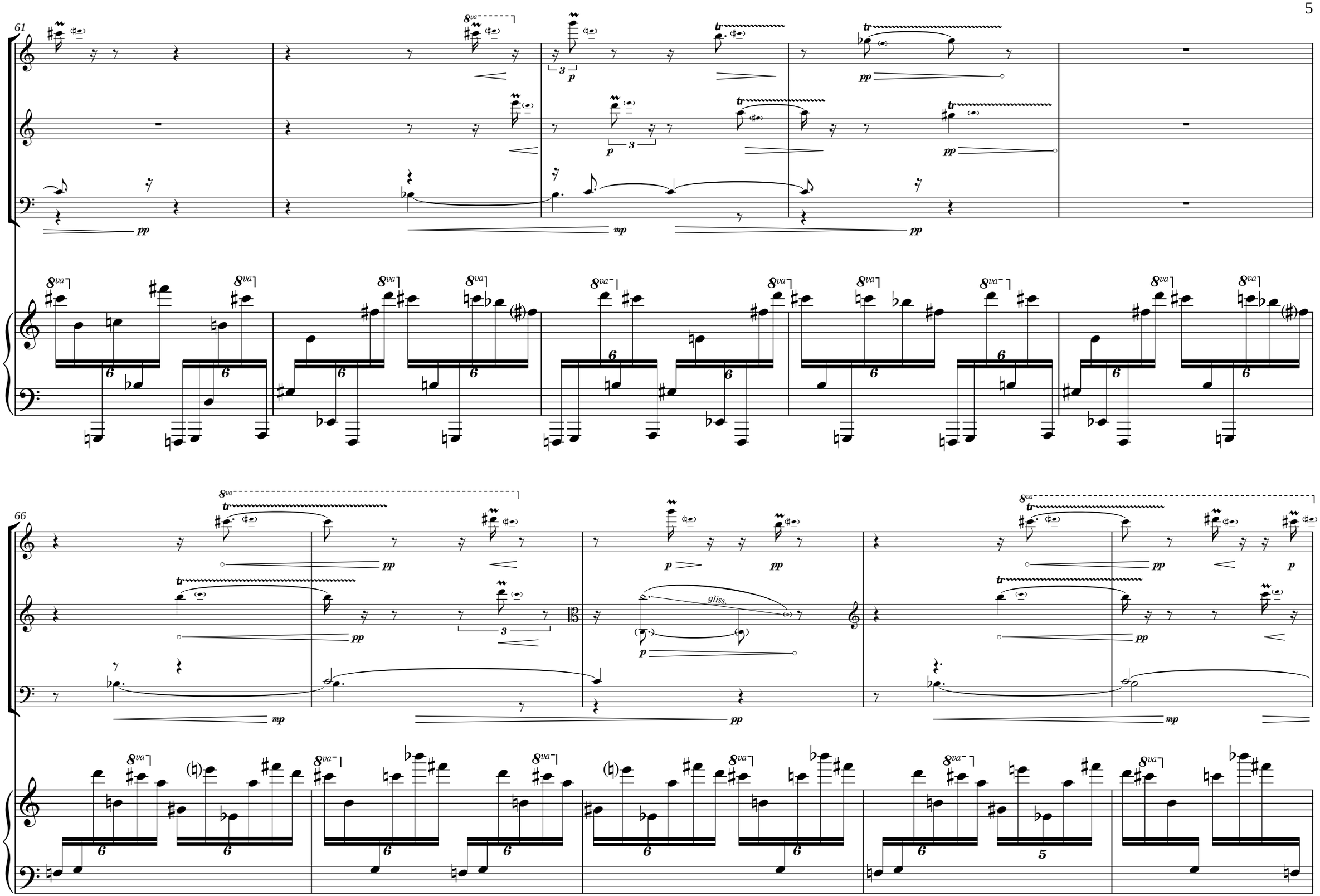
pp

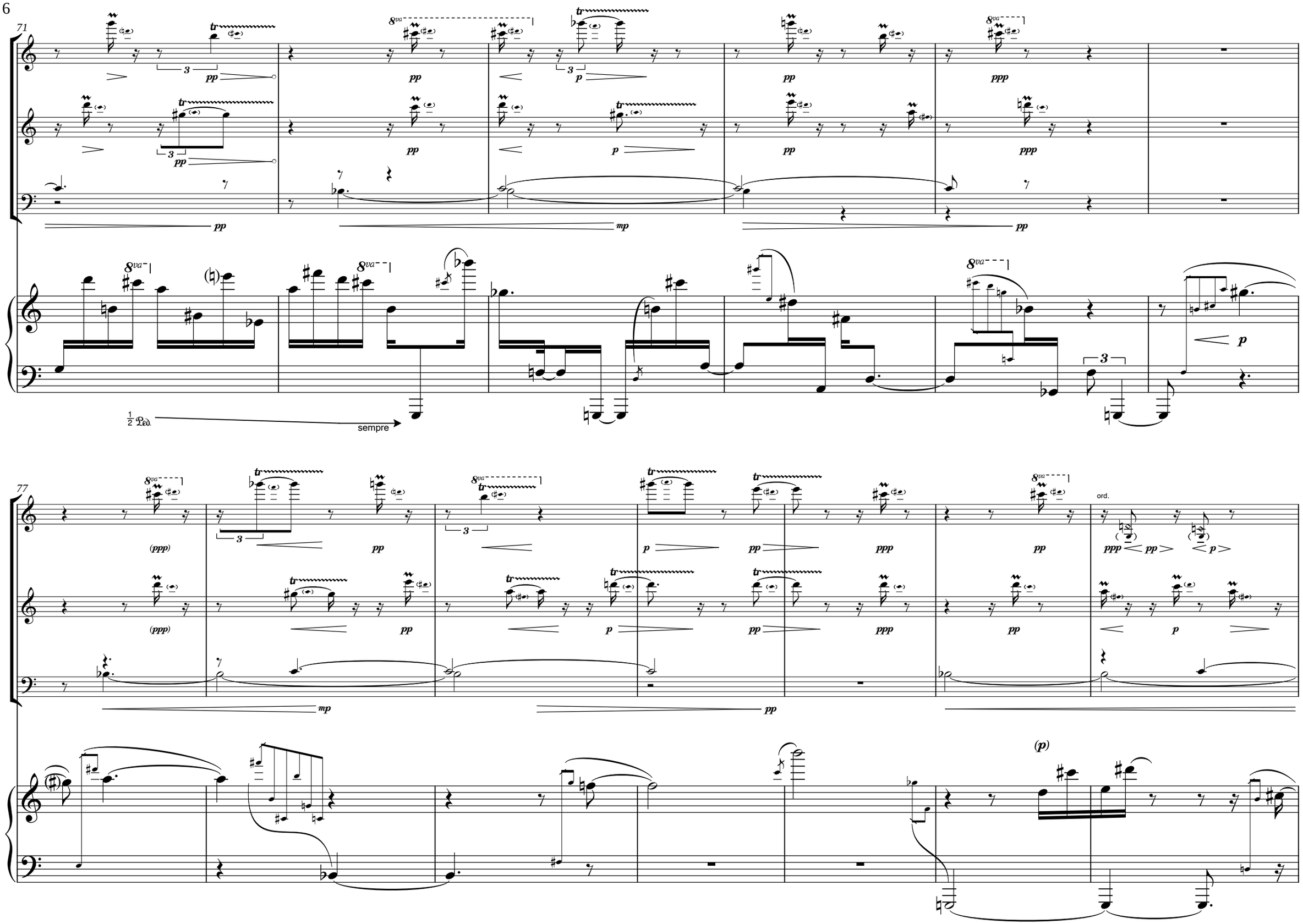
ord.

p *pp*

pp

p


61
66
gliss.


71
77
8va
tr
pp
p
ppp
mp
(ppp)
(p)
ord.
½ Ped.
sempre

84

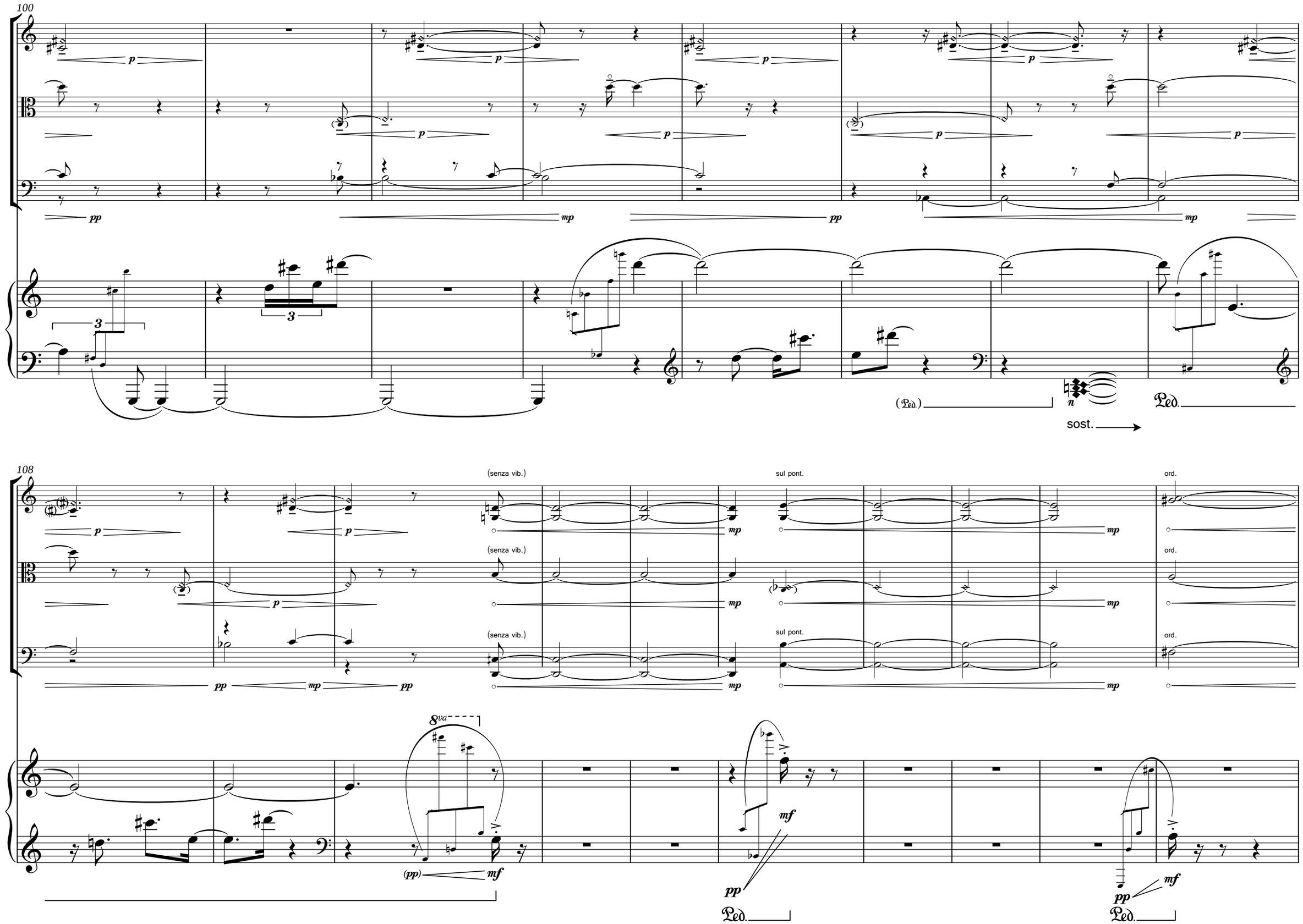
7th partial

ord.

7th partial

sul II.

92


100
108
(senza vib.)
sul pont.
ord.
sost.
8va

118

mp

mp

mp

mp

mp

mp

pp mf

Ped.

AFAP

pp mf pp

Ped.

sempre
senza sost.

125

allow the bow to continue
bouncing for as long as possible

ricochet

(ricochet)

poco sul pont.

ord.

gliss.

change bow when necessary
as imperceptibly as possible

senza vib.

poco vib.

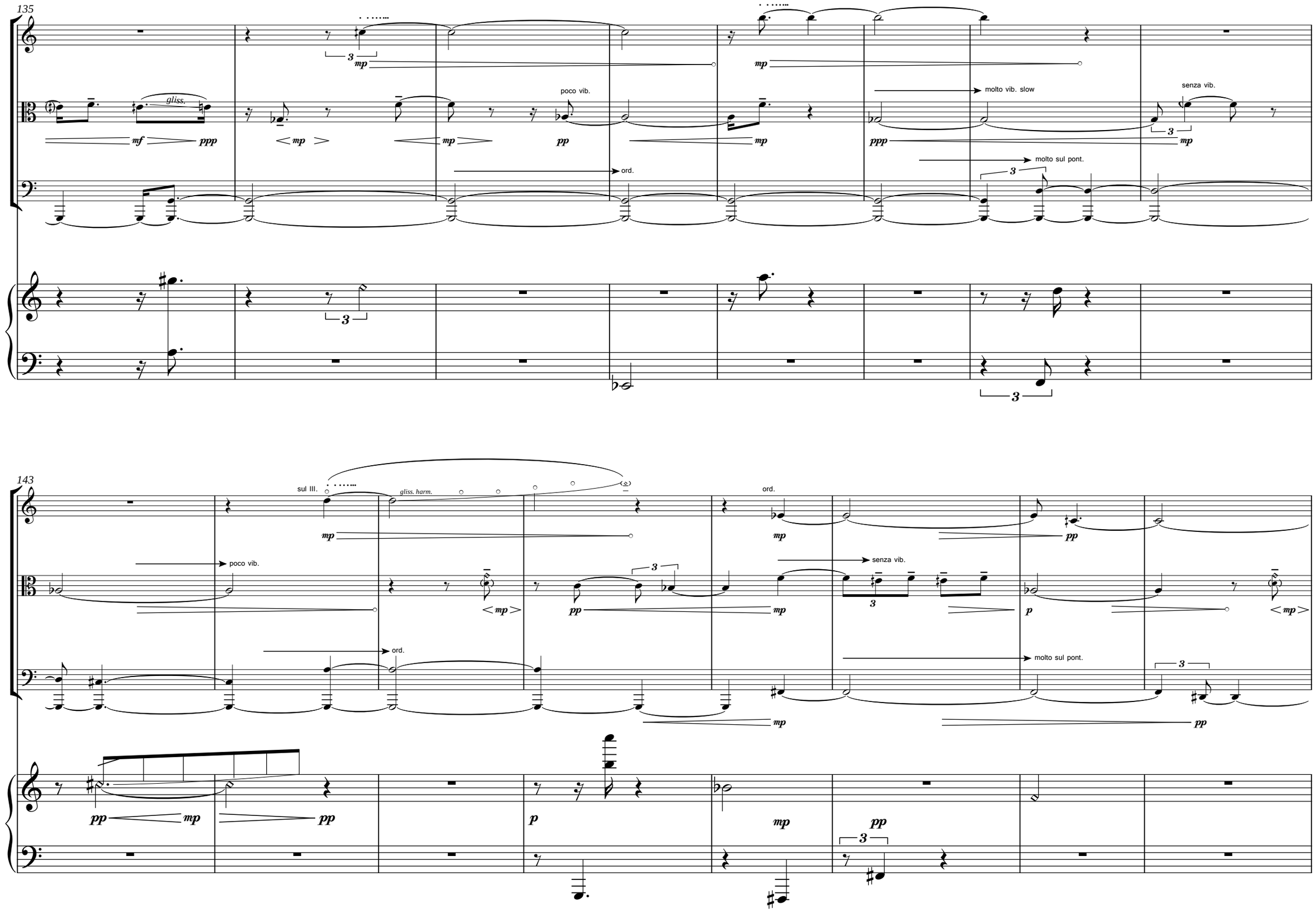
molto sul pont.

senza vib.

dampen the piano string with finger

sim.

dampen the piano string
and gliss. while striking the key


135
gliss.
poco vib.
ord.
molto vib. slow
senza vib.
molto sul pont.
143
sul III.
gliss. harm.
ord.
poco vib.
senza vib.
ord.
molto sul pont.

151

(ricochet)

sul pont.

ord. poco vib.

senza vib.

gliss.

molto vib. slow

(molto vib. slow)

senza vib.

160

gliss. harm.

poco vib.

molto sul pont.

ord.

poco vib.

senza vib.

170

p

pp

gliss.

poco vib.

(senza vib.)

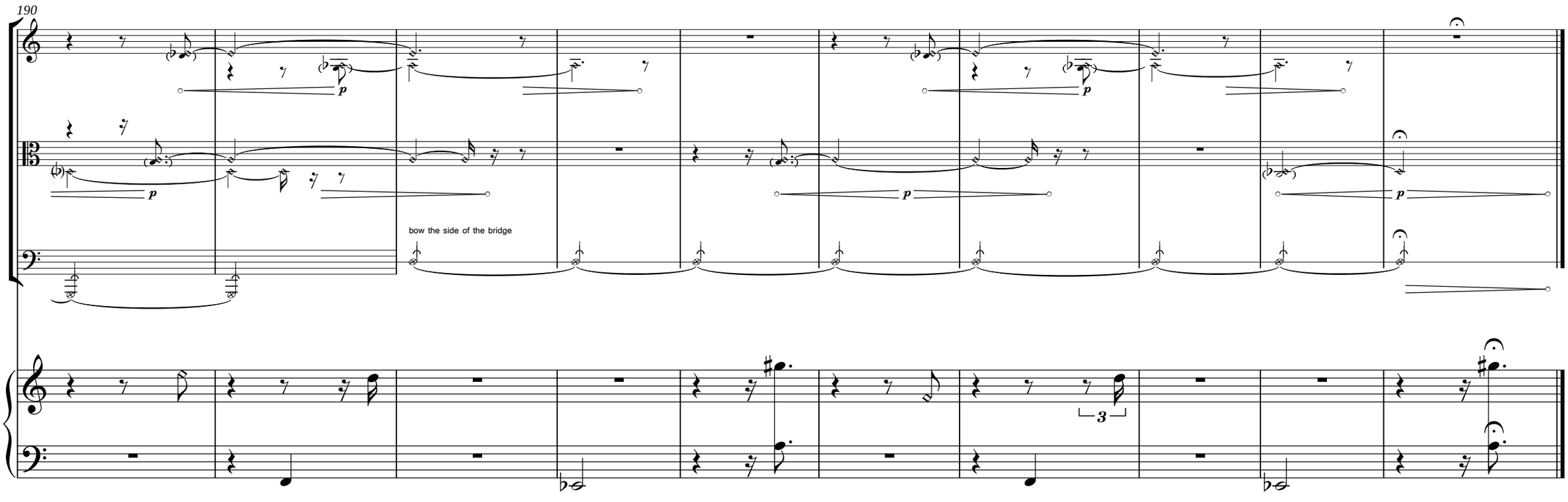
molto sul pont.

3

180

bow bridge

ppp


190
bow the side of the bridge
3

[post fuckry:...Still]

200

4/8 ♪=42

pp

12/16

4/8 ♪=42

pp

12/16

5

Ped.

sempre

205

12/16

5/8

4/8

12/16

5/8

4/8

5

210

12/16 5/8 4/8

215

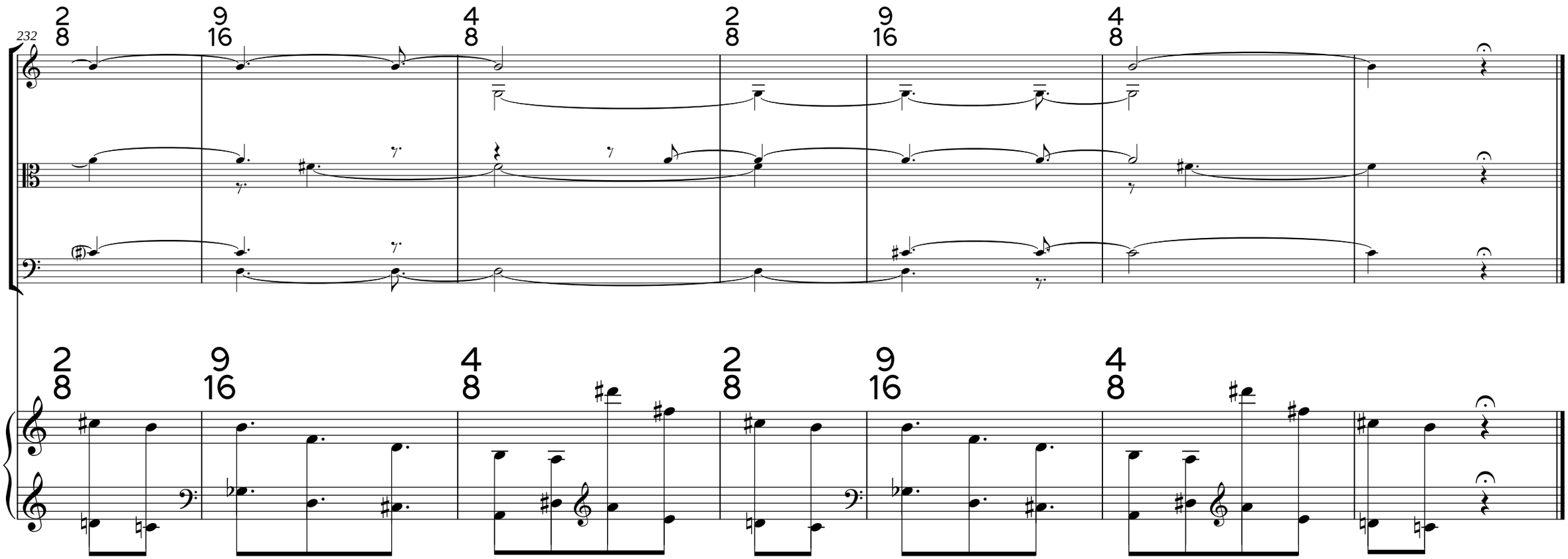
sul II.

5/8 4/8 5/8 4/8

4:5

220

226


232
2 9 4 2 9 4
8 16 8 8 16 8
2 9 4 2 9 4
8 16 8 8 16 8

[post everything:...rly?....fs]

239

con sord.

pp

con sord.

pp

con sord.

pp

4/8 ♪=42

8va

p

12/16

Ped.

U.C.

sempre

244

12/16

5/8

4/8

8va

12/16

5/8

4/8

8va

249

12/16 5/8 4/8

8va

3

254

sul II.

5/8 4/8 5/8 4/8

8va

3

259

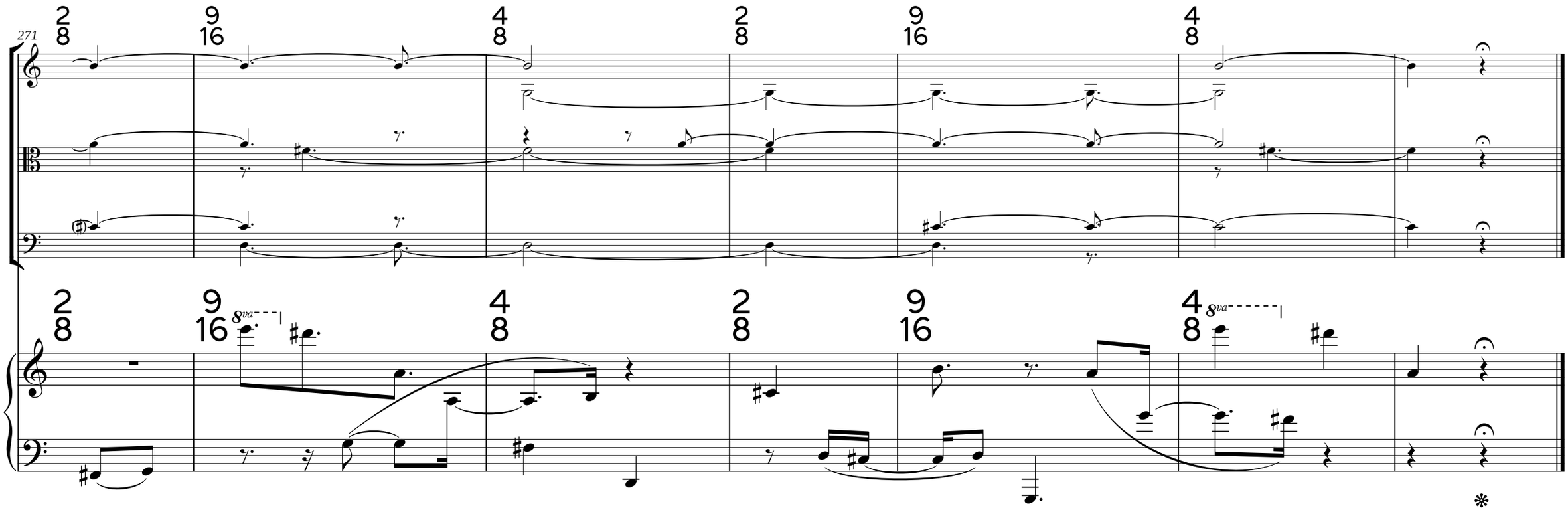
4/8 9/16 4/8 2/8 9/16 4/8 2/8

8va 3 3 3

265

2/8 9/16 4/8 2/8 9/16 4/8 2/8

8va 3


271
2/8
9/16
4/8
2/8
9/16
4/8
8va
2/8
9/16
4/8
2/8
9/16
4/8
8va