

rgn.1 | 'nt'rl'd' | rgn.2

for piano

Jocelyn Campbell

## Notes on the pieces:

These three pieces are part of an ongoing series for solo piano, through which I am playing with formal systems of musical invention and references to various musical styles of the 20<sup>th</sup> and 21<sup>st</sup> Centuries. The idea being to straddle an ambiguous line between 'modernist' stylistic traits, such as an emphasis on formal construction and an abstract, non-teleological musical language, and 'postmodern' imitation, reference and homage to the medium of musical modernism.

*rgn.1* and *rgn.2* are composed using a hybrid of techniques associated with 'spectral' and 'serial' compositional traits. Both pieces used a series of pitches derived from the overtone series of a fundamental, partitioned into pitch class/level sets that are assigned to different regions of the piano's register. I feel that these techniques both support and undermine one another, especially when taking the original intention for the development of each technique into consideration (the fact that the piano is limited to equal temperament chromatic

tuning also, I feel, nicely undermines the 'spectral' aspects of my organisational systems).

*'nt'rl'd'* is a much simpler concept; two quotations from two preeminent modernist composers, Morton Feldman and Karlheinz Stockhausen (who, at one point, were allegedly very antagonistic towards one another's practices) are played at different rates between the pianist's two hands. The quotations are both short, simple ostinati, the Feldman taken from p.3 of *String Quartet No. 2*, and the Stockhausen comes from Model 23 of *Stimmung*. I find it intriguing how these quotations fit together so harmoniously with virtually no need for any alteration.

## Notes for performer:

*rgn.1* must be played on a piano with a middle sostenuto pedal, no other pedals are used throughout this first piece

'*nt'rl'd*' is to be played with a constant wavering sense of tempo rubato between each hand, as a result of this the left and right hand parts are not intended to be synchronised at any point, their tempi may overlap at times but the overall impression should be that of two ostinati slowing and quickening at different rates

*rgn.2* should be played with as little rubato as possible in order to embellish the pulses of different durations

# rgn.1

[1,3,5,6,9-11,14,16/7-14/14+]

Jocelyn Campbell

$\text{♩} = 80$

depress keys silently

sost ped. *sempre*

4/8

*pp* *sempre*

5

9

*pp*

*mf*

13

*mf*

*mf*

*mf* *sempre*

17

21

25

29

33

36

39 *8va*

42

45 *8va*

48 *8va*

51 *8va* *pp* *mf sempre*

54

Musical notation for measures 54-56. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a complex melodic line with many beamed eighth notes and triplets, marked with a '3' and a bracket. The bass staff contains a simpler accompaniment with a few notes and rests.

57

Musical notation for measures 57-59. Similar to the previous system, it features a treble staff with intricate melodic patterns and triplets, and a bass staff with a supporting line.

60

Musical notation for measures 60-62. The treble staff continues with the complex melodic texture, while the bass staff provides a steady accompaniment.

63

Musical notation for measures 63-65. The notation remains consistent with the previous systems, showing the interaction between the melodic treble staff and the accompaniment bass staff.

66

Musical notation for measures 66-68. The treble staff features dense melodic passages with triplets, and the bass staff continues its accompaniment role.

69

Musical notation for measures 69-71. The system concludes with the same complex melodic and accompanimental textures as the previous systems.

senza cresc./dim.  
senza rall./accel.

as if cut off c. 4'30"



# 'nt'rl'd'

[FLDHSN:STIM4tet.2]

Jocelyn Campbell

Each hand:  
Independent tempo rubato

$\text{♩} = \text{c.}120\text{-}160$

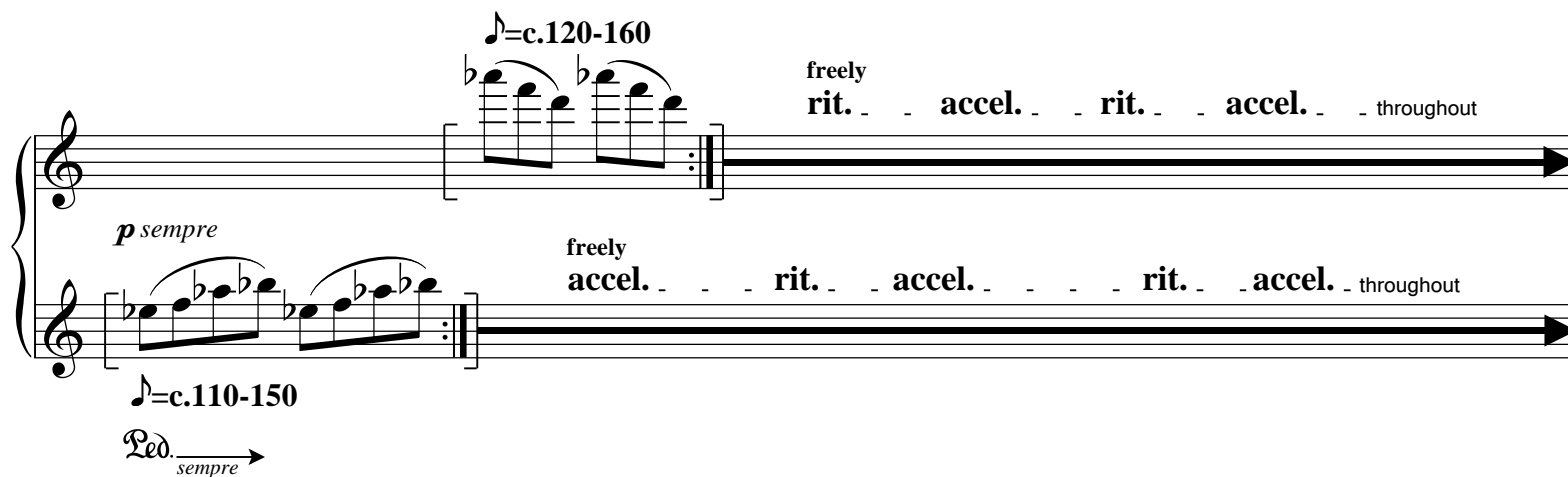
*p* *sempre*

freely  
rit. . . accel. . . rit. . . accel. . . throughout

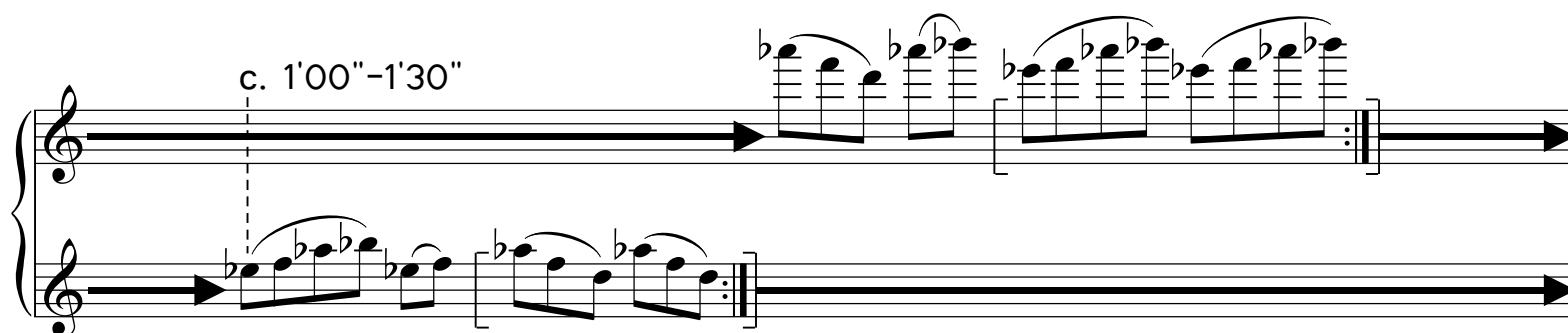
freely  
accel. . . rit. . . accel. . . rit. . . accel. . . throughout

$\text{♩} = \text{c.}110\text{-}150$

*Ped.* *sempre* →



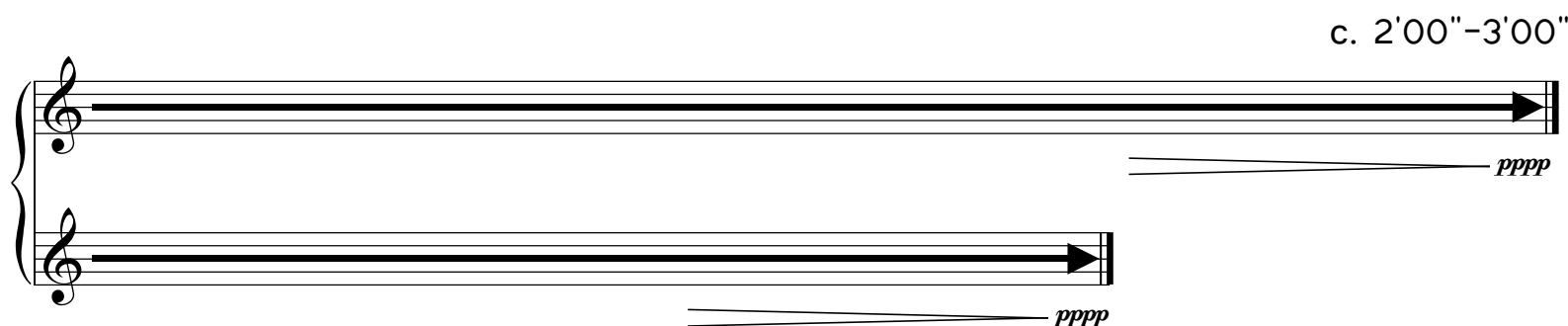
c. 1'00"-1'30"



c. 2'00"-3'00"

*pppp*

*pppp*



# rgn.2

[1-7/7-13/14+]

Jocelyn Campbell

$\text{♩} = 42$

*ppp* *pp* *ppp* *pp*

Ped. *sempre*

U.C.

U.C.

6

*ppp* *pp* *ppp* *pp*

U.C.

11

*ppp* *pp* *ppp* *pp*

U.C.

U.C.

15

*ppp* *ppp* *ppp* *ppp*

U.C.

U.C.

\*irrational time signature: this bar is the length of 1 triplet crotchet

Musical score for measures 19-20. Measure 19 is marked *pp*. Measure 20 is marked *ppp*. The score includes piano and guitar staves with complex chordal textures and fingerings (7, 5, 7). A bracket labeled "U.C." spans the guitar staff for measures 19-20.

Musical score for measures 21-22. Measure 21 is marked *pp*. Measure 22 is marked *ppp*. The score includes piano and guitar staves with complex chordal textures and fingerings (6, 7, 6, 7). A bracket labeled "U.C." spans the guitar staff for measures 21-22.

Musical score for measures 23-24. Measure 23 is marked *pp*. Measure 24 is marked *ppp*. The score includes piano and guitar staves with complex chordal textures and fingerings (3, 3, 1\*, 3, 3, 7:6, 9:6). A bracket labeled "U.C." spans the guitar staff for measures 23-24.

\*irrational time signature: this bar is the length of 1 triplet minim

27

pp

3 4

4/4 ppp

4/4 ppp

9 10 9 16 16

U.C.

31

6 16

4/4 ppp

3 5 6 5 5 8

8va 8va

U.C.

34

pp

6 7 6 5

7/8 ppp

7/8 ppp

(pp)

U.C.

Musical score for measures 38-41. The score is written for piano with a grand staff (treble and bass clefs). Measure 38 starts with a *pp* dynamic. Measures 39 and 40 feature a *ppp* dynamic and include a 5-fingered octave passage in the right hand. Measure 41 features a *ppp* dynamic and includes a 6-fingered octave passage in the right hand, marked with *8va*. The piece concludes with a *U.C.* (Una Corda) marking.

Musical score for measures 42-45. The score is written for piano with a grand staff. Measure 42 starts with a *pp* dynamic. Measures 43 and 44 feature a *ppp* dynamic and include a 3-fingered octave passage in the right hand. Measure 45 features a *ppp* dynamic and includes a 3-fingered octave passage in the right hand, marked with *8va*. The piece concludes with a *U.C.* (Una Corda) marking.

Musical score for measures 46-49. The score is written for piano with a grand staff. Measure 46 starts with a *pp* dynamic. Measures 47 and 48 feature a *ppp* dynamic. Measure 49 features a *ppp* dynamic and includes a *long* marking with a duration of *c.4'30"*. The piece concludes with a *(Ped.)* (Pedal) marking.