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 20th and 21st 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 pianists 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

Copyright © Jocelyn Campbell, 2016

rgn.1

[1,3,5,6,9–11,14,16/7–14/14+]

Jocelyn Campbell

♪=80

depress keys silently

sost ped.

sempre

pp sempre

5

(*pp*)

mf

13

mf

mf sempre

17

21

25

29

8va
p
(pp)

33

(mf)
8va
p

36

p sempre
8va
8va

39

8va

42

8va

45

8va

8va

48

8va

51

8va

(pp)

mf sempre

54

57

60

63

66

69

72

75

78

81

senza cresc./dim.
senza rall./accell.

84

as if cut off c. 4'30"

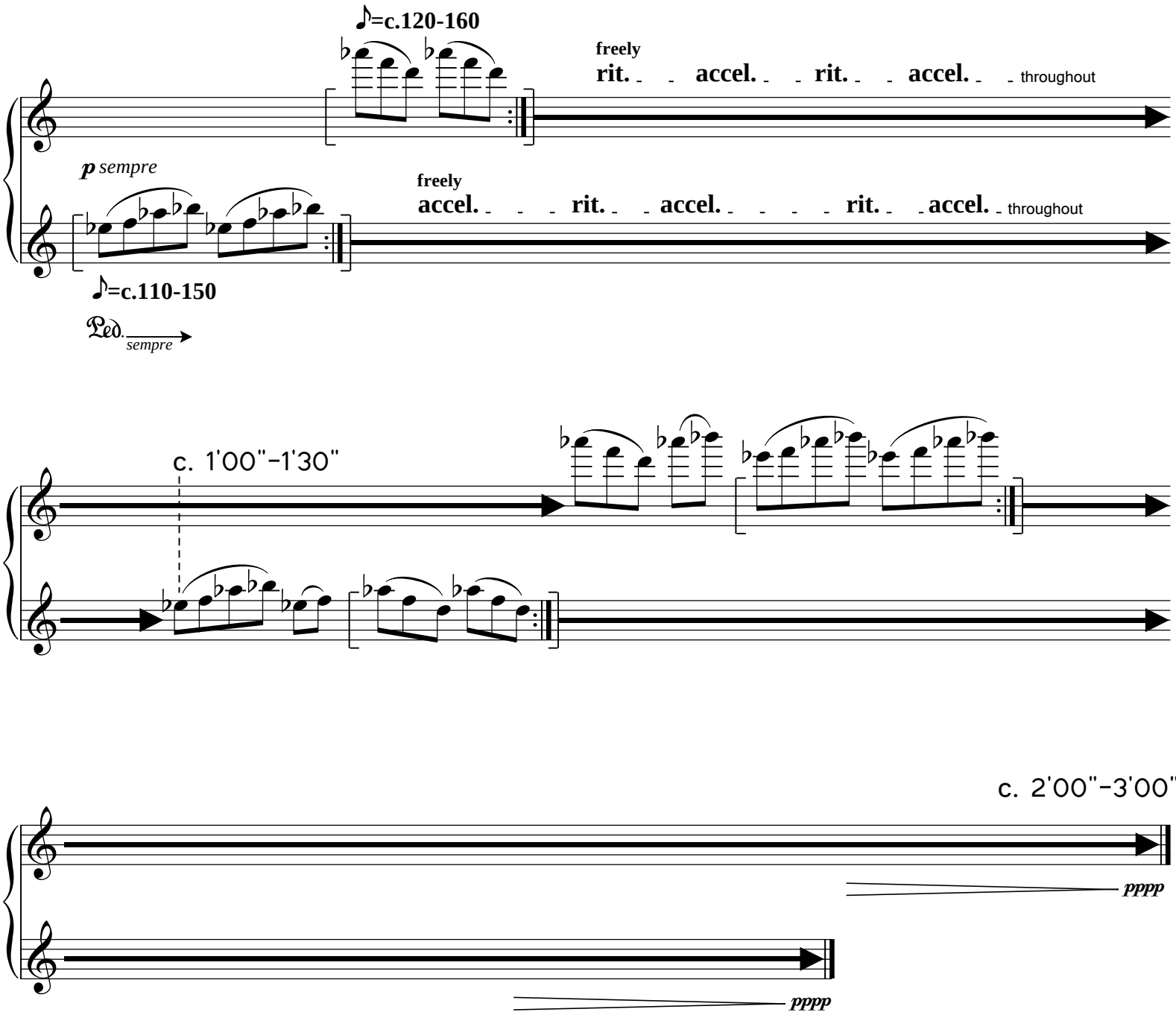
(sost.)

'nt'rl'd'

[FLDHSN:STIM4tet.2]

Jocelyn Campbell

Each hand:
Independent tempo rubato



rgn.2

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

Jocelyn Campbell

♩=42

ppp *pp* *ppp* *pp*

Ped. *sempre*

U.C.

6

ppp *pp*

U.C.

11

ppp *pp* *ppp* *(pp)*

3 3 6 5

U.C.

15

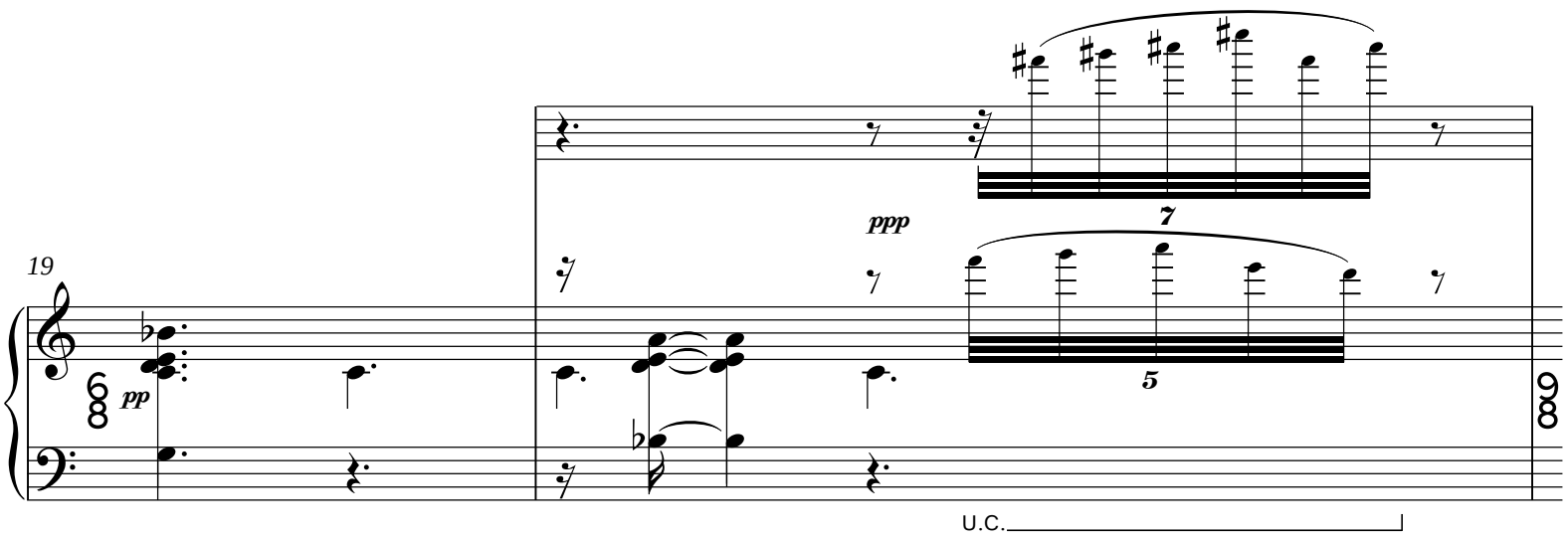
ppp *pp* *ppp* *ppp*

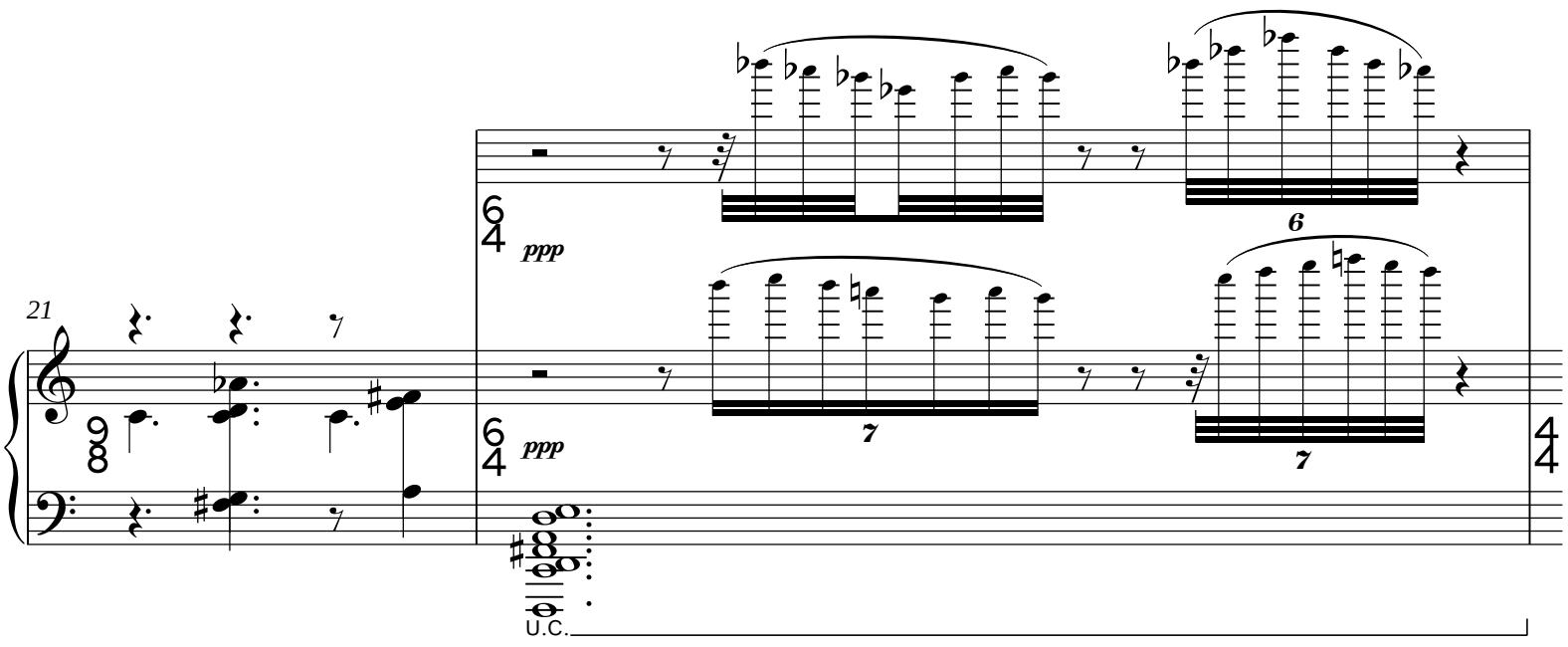
3 3 3 3 6 5 5

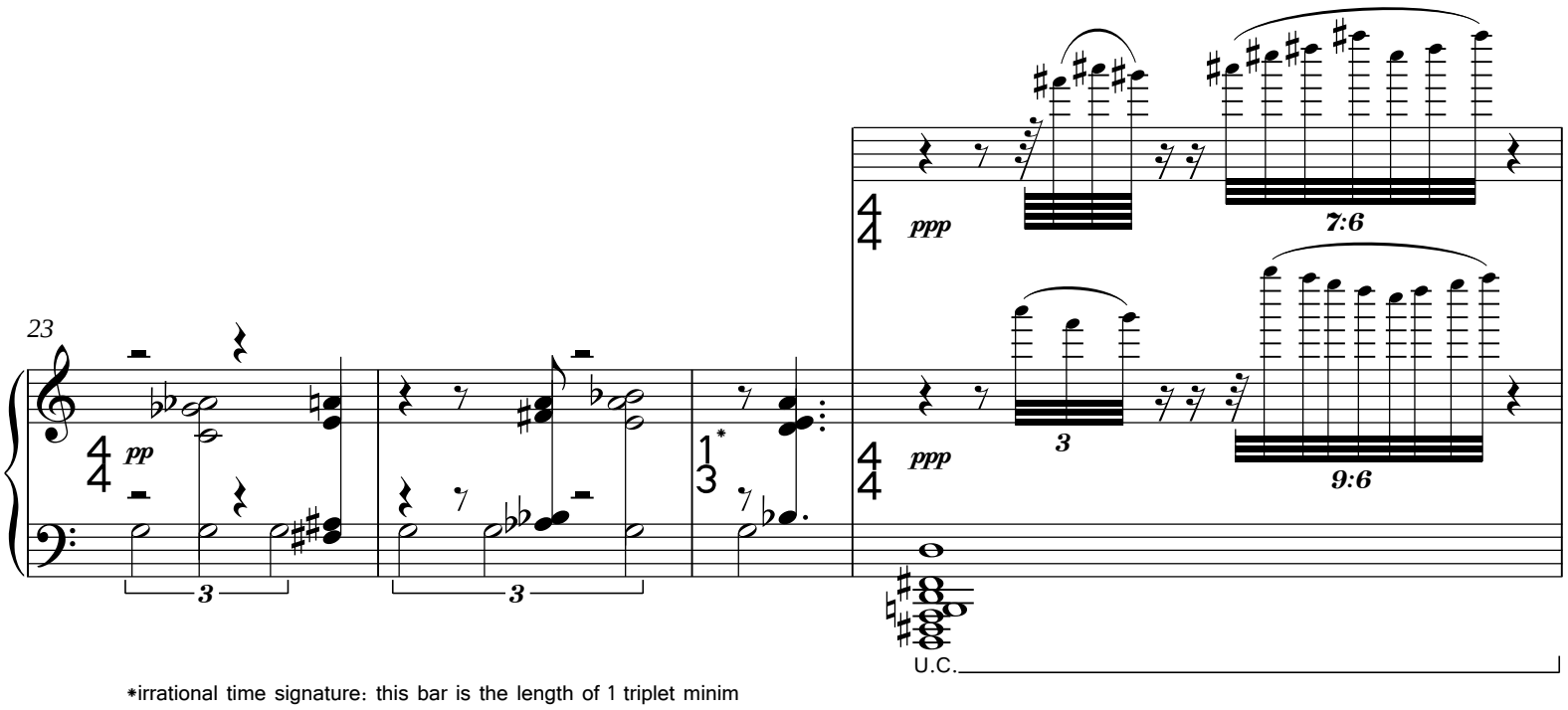
8va 8va

U.C.

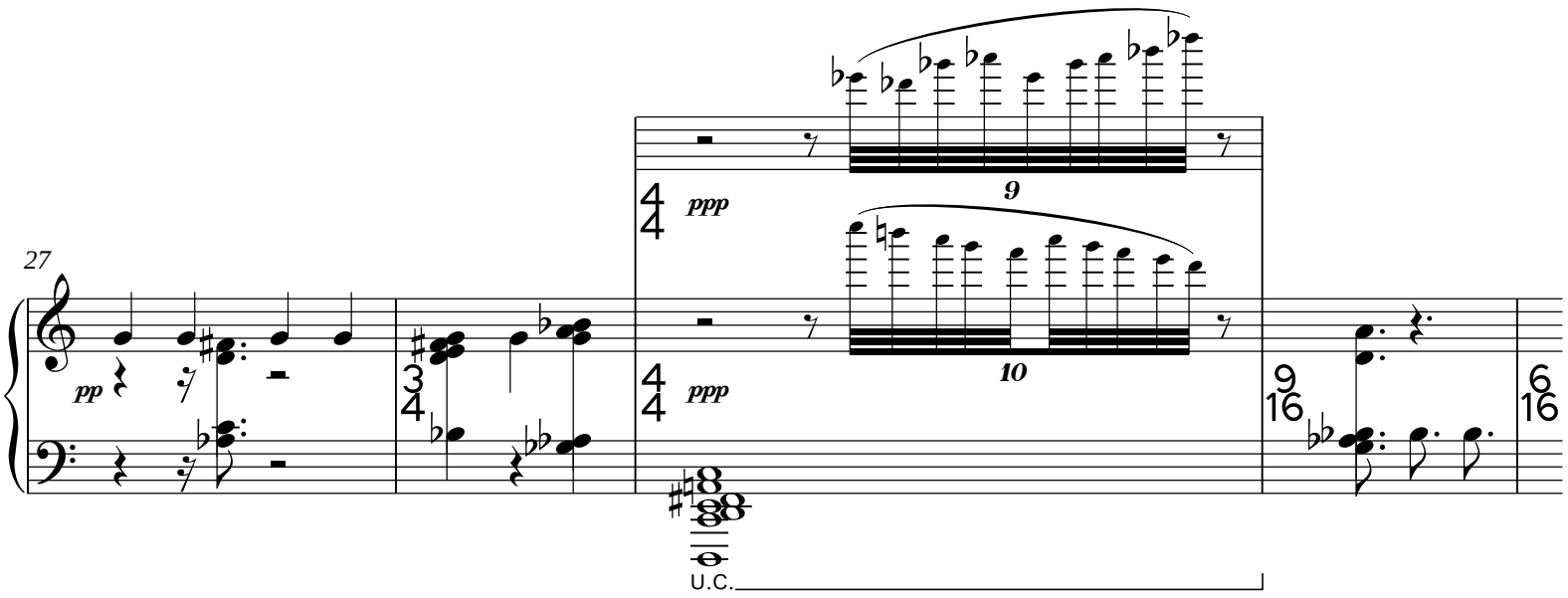
*irrational time signature: this bar is the length of 1 triplet crotchet

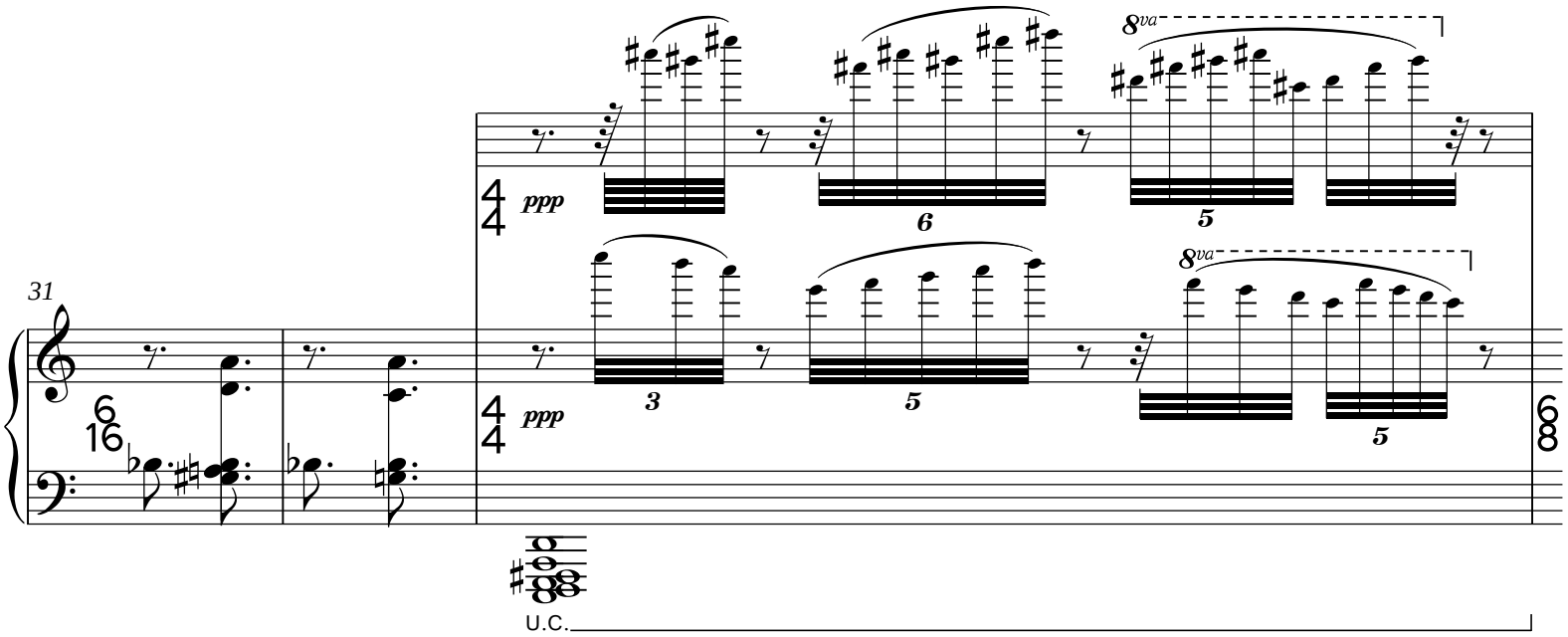


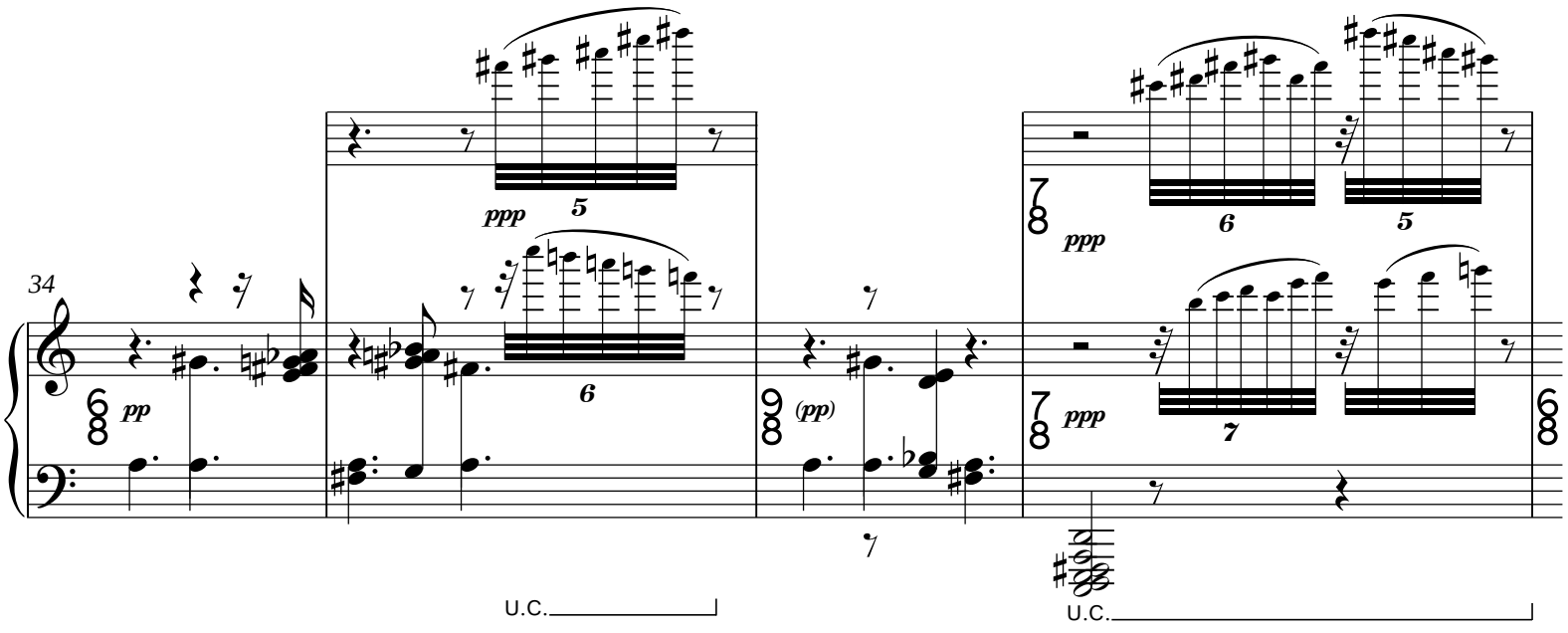




*irrational time signature: this bar is the length of 1 triplet minim


27
pp
ppp
9
ppp
10
9
16
6
16
U.C.


ppp
6
8va
5
31
6
16
ppp
3
5
8va
5
U.C.


ppp
5
34
pp
6
(pp)
ppp
6
5
ppp
7
U.C.
U.C.

38

pp

pp

ppp

5

8va

6

8va

5

ppp

U.C.

42

pp

3

ppp

ppp

U.C.

46

pp

long

c.4'30"

(Ped.)