Jocelyn Campbell
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...and ever

for violin and piano

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phonewifey

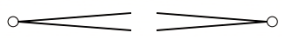
. . . a n d e v e r

for violin and piano

A note on the use of irrational time signatures:

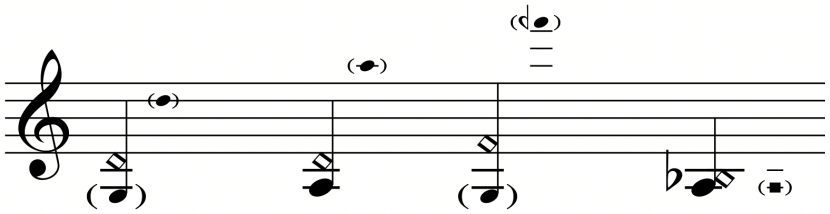
The latter half of the piece employs the usage of irrational time signatures such as 3/20, 4/24 and 2/6 (among others). I have opted to use this convention as a way of writing phrase lengths which incorporate underlying triplet and quintuplet pulses that do not have to conform to even patterns of threes and fives, or additionally do not require many highly specific tempo modulations. With these irrational time signatures the convention remains of the denominator indicating the length of the beat relative to the subdivision of a semibreve; so as 4/4 indicates four crotchets to a bar, 3/20 indicates three quintuplet semiquavers to a bar, 4/24 indicates four triplet semiquavers to a bar, and 2/6 indicates two triplet crotchets to a bar. The pulse of these irrational time signatures is always either preceded or followed by a passage of regular tuplets of the same duration in conventional meter and has the tuplet pulse bracketed below for clarity. Also, in the interests of clarity in this matter, the whole piece contains no tempo changes whatsoever until the very end and is to be played at a precise quaver = 80 until the final rallentando.

Performance Notes:

 - from silence, into silence

- quartertones

Harmonics: both natural and artificial harmonics are used throughout the piece. In addition to the commonly used natural harmonic touchpoints (M3rd, P4th, P5th, 8va) more tonally unstable harmonics are also used (m2nd, m7th etc.) these ‘harmonics’ are notated as natural harmonics but vary in their degree of pitch volatility and noise content. Similarly, artificial harmonics with the touchpoint of a m2nd are used in the piece; this technique will produce mostly ‘white noise’ but with a faintly audible pitch of the fingered fundamental.



All tremolando written are unmetered and to be played as fast as possible

you can't be upset forever

[...]

it's too long

[...]

you'll get distracted

...and ever

(for violin and piano)

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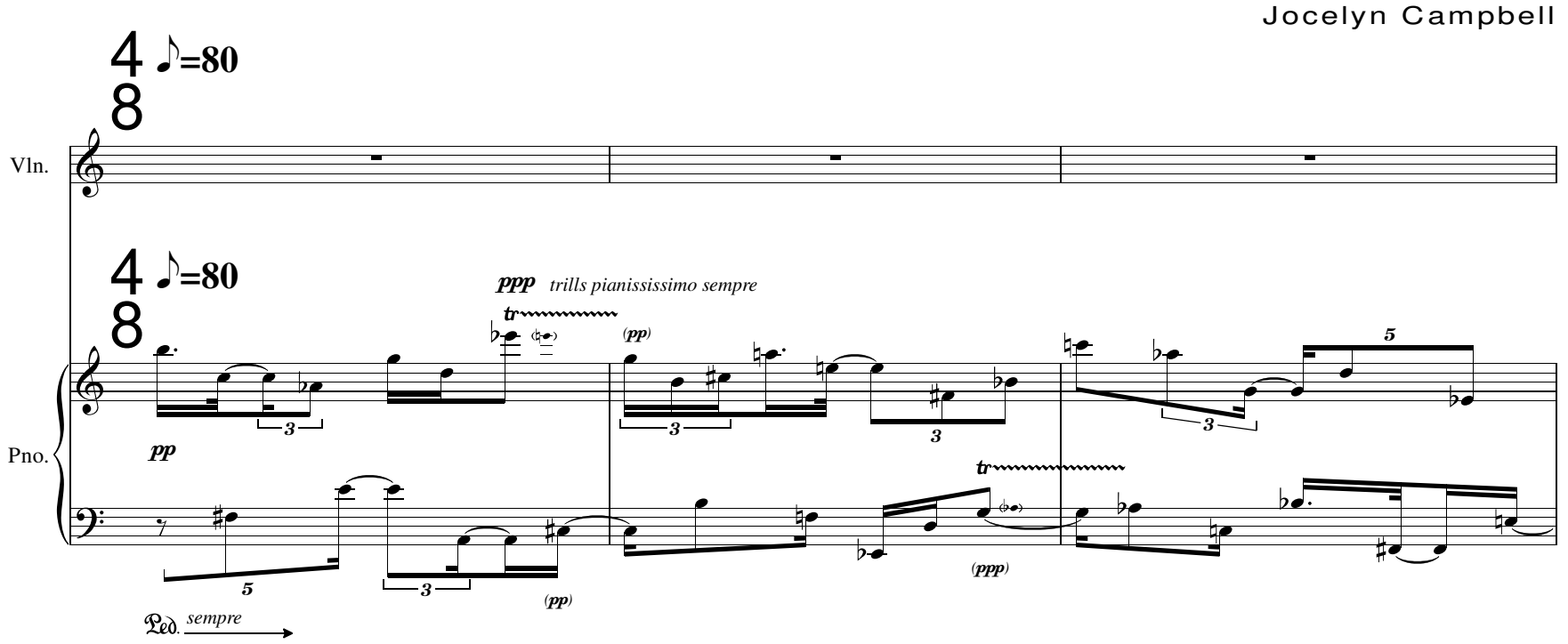
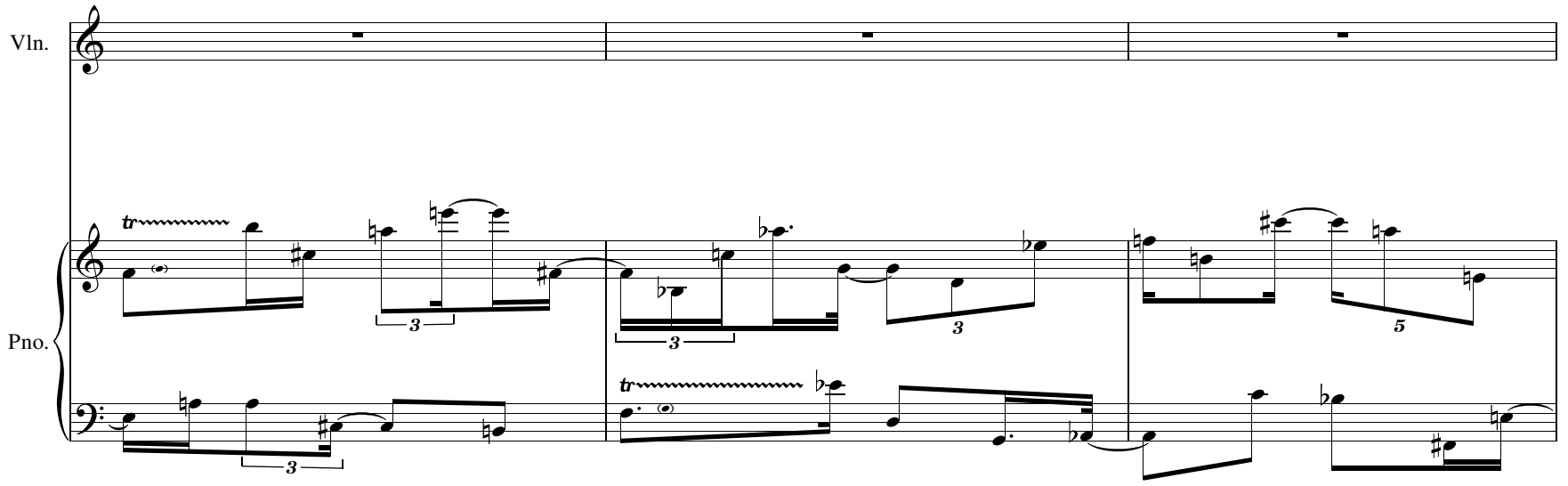
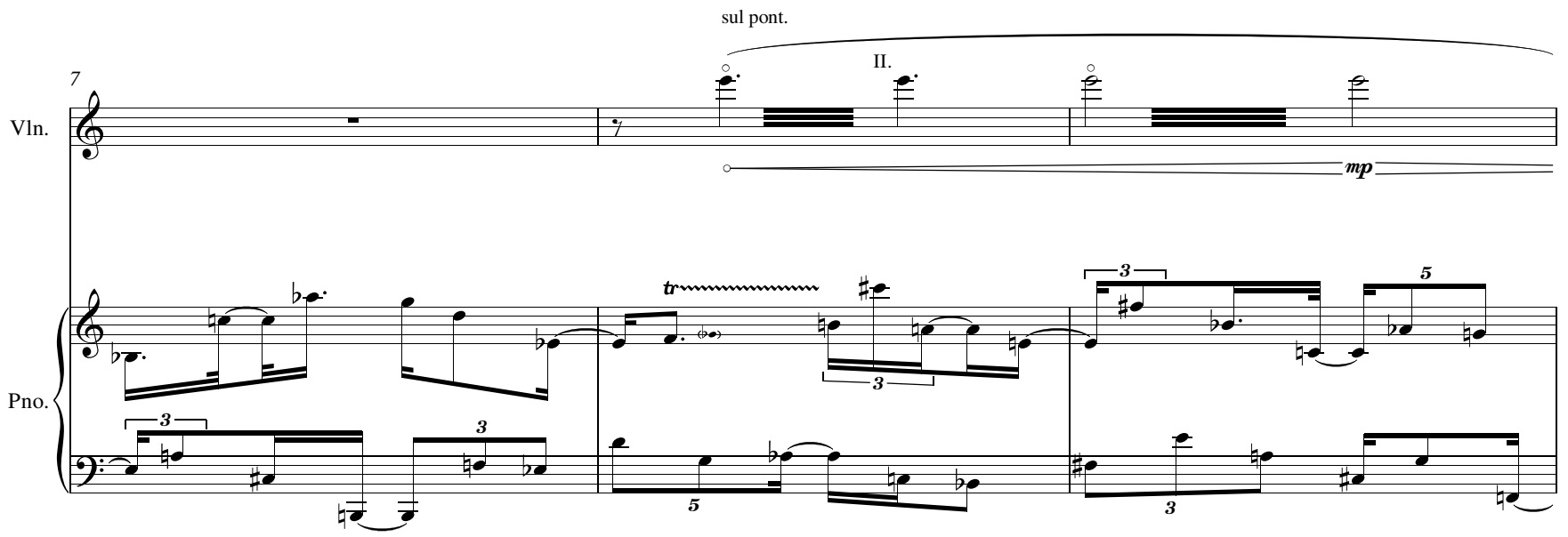






10

Vln.

Pno.

tr

circular bowing → ord.

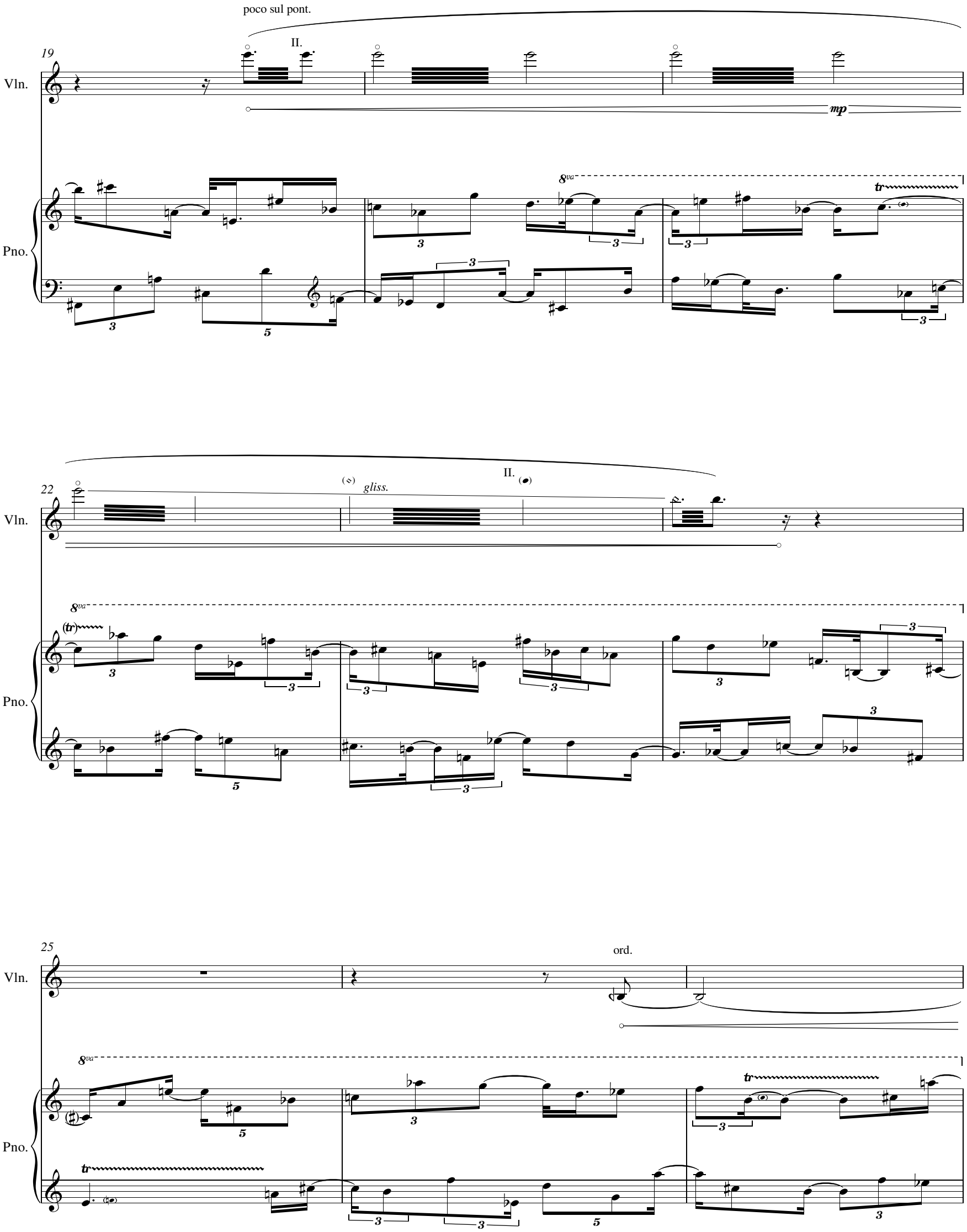
13

sul pont. → ord.

gliss.

mp

16


poco sul pont.
II.
19
Vln.
mp
Pno.
8va
tr
22
gliss.
II.
Vln.
8va
(tr)
Pno.
25
ord.
Vln.
8va
tr
Pno.

28

Vln.

Pno.

gliss.

mf

8va

tr

31

pont.

Vln.

gliss.

8va

tr

Pno.

34

(pont.)

Vln.

8va

Pno.

37

Vln.

mp

Pno.

8va

tr

40

II.

7th partial

Vln.

mp

Pno.

8va

tr

43

Vln.

gliss.

gliss.

Pno.

8va

tr

46

Vln.

Pno.

8va

tr

3

3

5

3

3

3

49

Vln.

gliss.

mf

Pno.

3

3

tr

3

5

3

3

5

52

Vln.

(I.)
sul pont.

Pno.

3

3

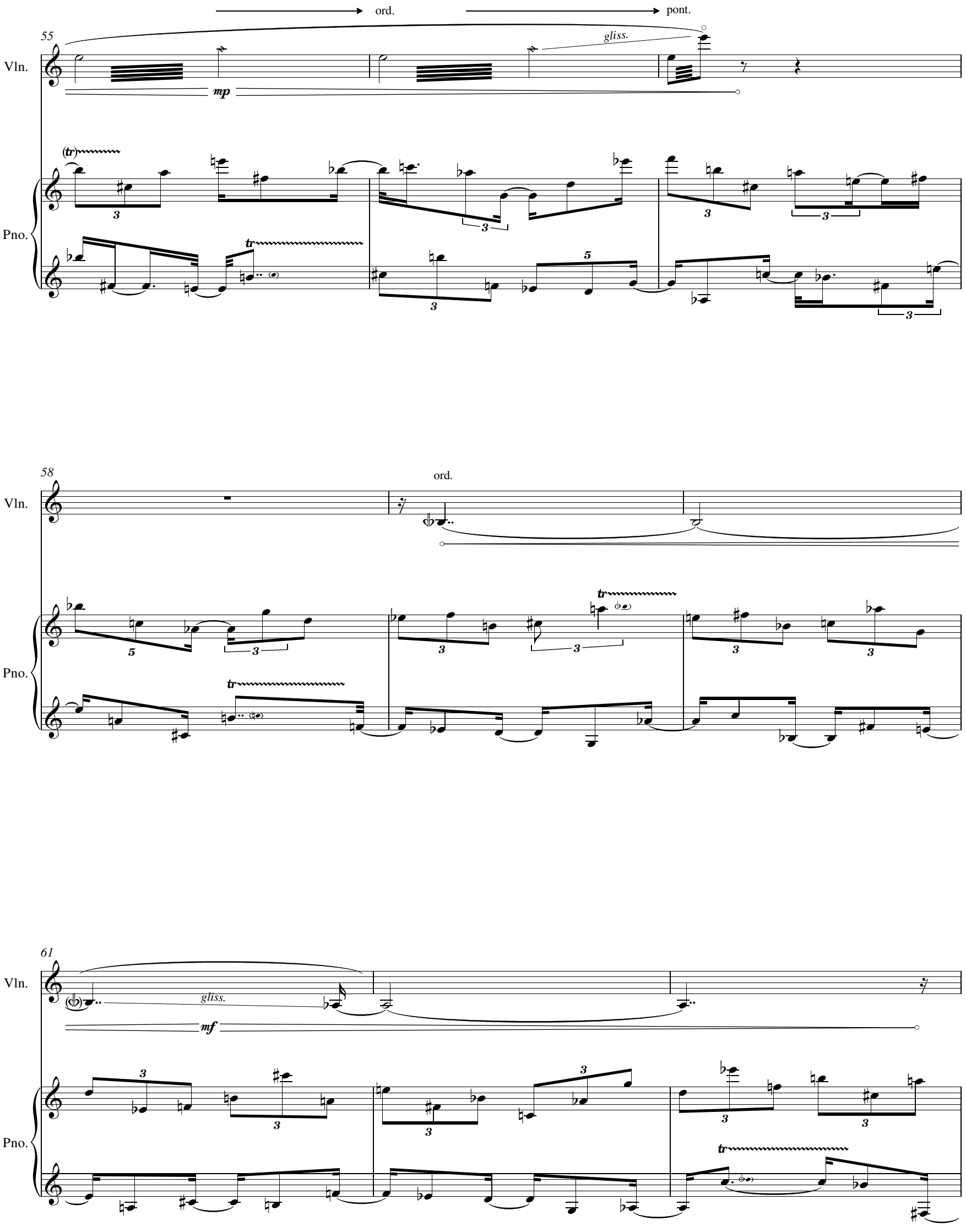
3

3

5

tr

5


ord.
pont.
55
Vln.
gliss.
mp
Pno.
58
ord.
Vln.
Pno.
61
Vln.
gliss.
mf
Pno.

64

Vln.

Pno.

tr

tr

67

Vln.

mf

gliss.

Pno.

70

Vln.

gliss.

Pno.

73

ord. pont.

Vln.

mp

Pno.

3 5 5 5 6 3

76

ord.

Vln.

3 3 4
20 16 8

Pno.

5 5 5 5

(5)

80

Vln.

4 5 2 4
8 16 20 8

mf

Pno.

4 5 2 4
8 16 20 8

tr tr tr

(5)

84

Vln.

Pno.

87

Vln.

Pno.

mp

90

Vln.

Pno.

(pp)

mp sempre

(mp)

(5)

94

Vln.

Pno.

ord.

gliss.

8va

98

Vln.

Pno.

101

Vln.

Pno.

sul pont.

circular bowing

104

Vln.

Pno.

ord.

6

6

6

6

(6)

107

Vln.

Pno.

mp

gliss.

5

5

5

5

(5)

110

Vln.

Pno.

3

5

5

(6)

(5)

114

Vln.

gliss.

mp

Pno.

3

118

Vln.

pont.

gliss.

Pno.

5

5

(3)

(5)

122

Vln.

ord.

mf

Pno.

3

126

Vln.

Pno.

7th partial

sul pont.

pp

ppp

(pp)

3

(3)

(mp)

(Ped.)

130

Vln.

Pno.

3

3

3

ord.

mp

ppp

p

3

134

Vln.

Pno.

mf

pp

3

sul pont.
138
Vln.
gliss.
ppp
mp
ppp
p
Pno.
142
ord.
mf
146
sul pont.
pp
ppp
mp
ppp
p

150

Vln.

Pno.

3

ord.

gliss.

mf

3

3

154

Vln.

Pno.

pp

3

3

158

sul pont.

gliss.

Vln.

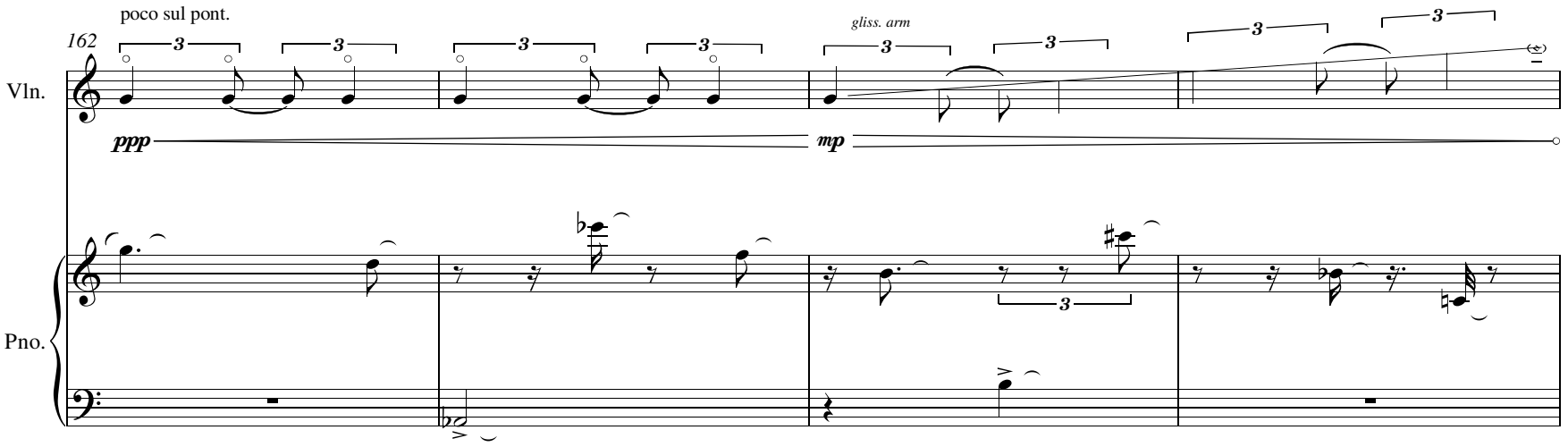
Pno.

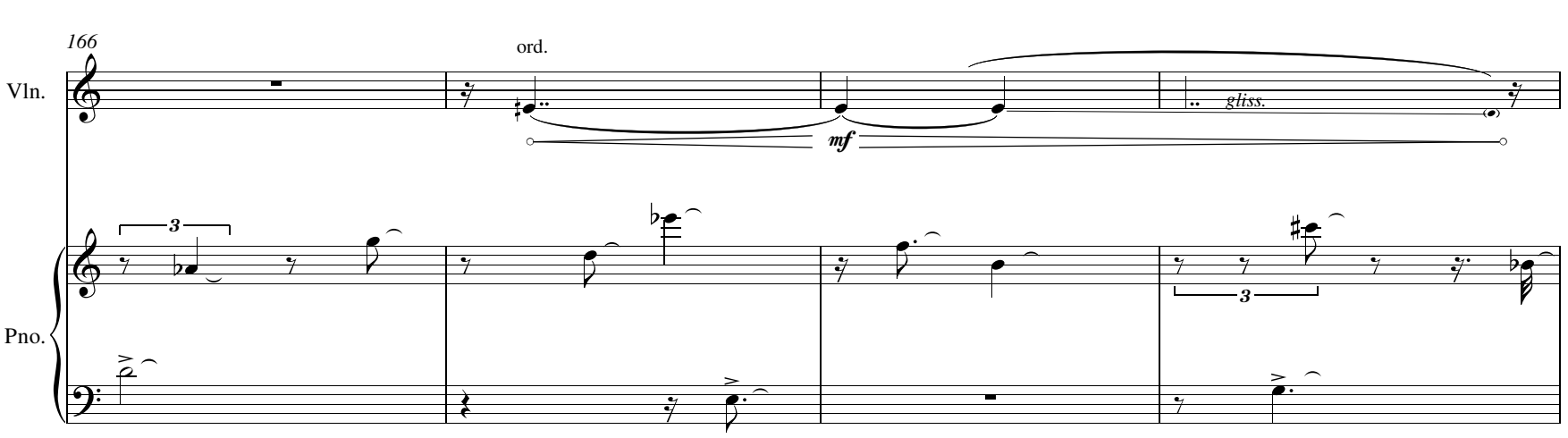
3

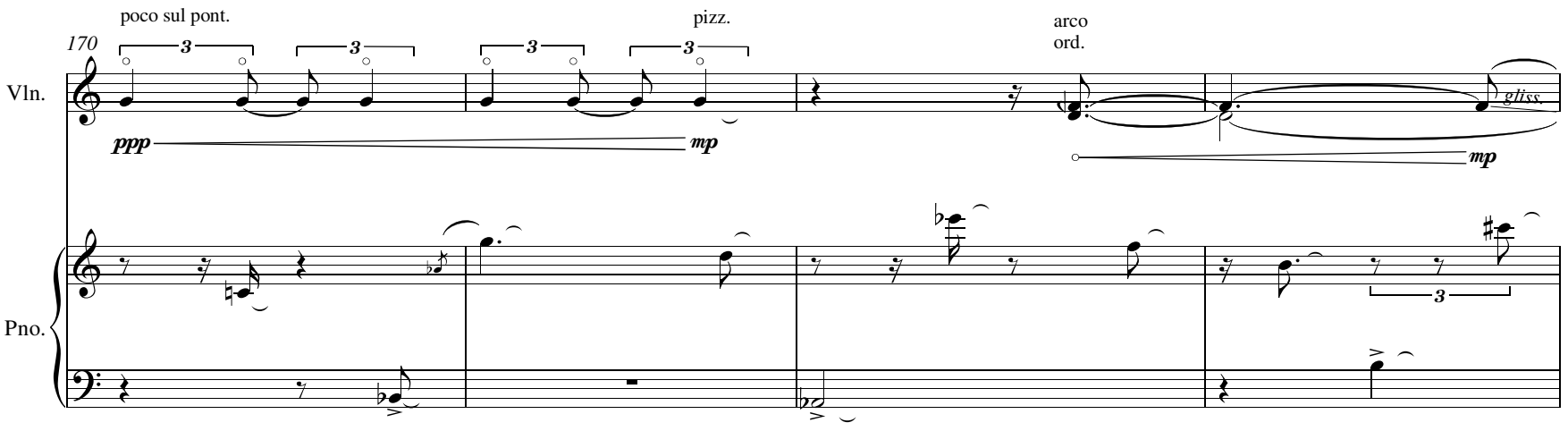
ppp

mf

3


poco sul pont.
162
gliss. arm
Vln.
ppp
mp
Pno.


166
ord.
Vln.
mf
gliss.
Pno.


poco sul pont.
pizz.
arco
ord.
170
Vln.
ppp
mp
mp
gliss.
Pno.

174

poco sul pont.

Vln.

gliss.

3

ppp

Pno.

3

178

3 3 3 3 3

pizz.

mp

Vln.

Pno.

3

X **Free, Slow** **molto rall.**

182

arco

poco sul pont.

Vln.

p pp ppp pppp

X

Pno.

pp ppp pppp ppppp

mp p pp ppp