
Seven Regressions

for piano

Jake Berran

(2024)



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Program Note

What I mean by "regression" is twofold. First is the colloquial sense; I reach back to my own childhood and childhood—evoking music for influence, and I let the sounds in my head run wild a little longer than usual before starting to clean up the form and structure. The way I treat the resulting material is regressive in a second statistical sense. In the same way one can use a line or other simple equation to model complicated real-world data—a process called regression—I sought to draw a "line of best fit" through disparate elements, maintaining the musical flow and smoothing out otherwise jerky juxtaposition.

In the first movement, a crashing storm dissipates, leaving behind a soft push and pull between descending chromatic melodies and rising *Moonlight Sonata* arpeggios. The second movement starts playful and strophic but gently succumbs to a single gesture. The third movement loosely takes its opening harmony and melody (and tempo instruction) from the pop tune *Someone Like You* by Adele, one of my childhood best friend's favorite artists. The fourth movement is structured like club dance music, mixing "long-short" jig rhythms, the "long-long-short" tresillo rhythm (originally from sub-Saharan Africa and commonly associated with Latin American music due to the transatlantic slave trade), and an imagined "long-long-long-short" beat in the drop. Its tension and release techniques pull from both classical harmony and electronic dance music. The fifth movement is fumbling and awkward within a strict rhythmic grid—maybe the morning after the dance—and serves as a harmonic prelude to the polyphonic flow of the sixth movement. There, a simple, unchanging melody is repeated, while scalar gusts of wind bring contrapuntal debris until everything is swept away.

The seventh movement, almost entirely monophonic, is a reconstructed history of the first six movements. Specifically, a collection of fragments are pieced together into a perpetual-motion chaconne on the chord progression from Tiësto's *Elements Of Life*, a track emblematic of my teenage obsession with trance music (a longer-form subgenre of electronic dance music focused on gradual build and release). As a single continuous line which tries to make sense of its past, the seventh movement is a microcosm of the work as a whole. In the end, the music veers off into its first truly tenebrous texture, but turns its inner turmoil into newfound strength.

Performance Notes

- Grace notes come before the beat; their duration is not specific but those written as sixteenth notes should generally be quicker than those written as eighth notes.
- Pedaling is mostly indicated by *wet* or *dry*, but occasionally more detail is given. Performer's judgement is best; for example, a rapid full change may sound better than a half change.
- Three types of fermatas are used: triangular (short), round (normal), and rectangular (long).
- Since pedaling is ubiquitous, "let ring" ties and tenuto markings respectively signify "ringing out" and weight rather than specific adjustments to the duration or loudness.
- In mvt. 7, end of m. 8, the bottom staff is marked *8va* (one octave higher), not *8vb*.

Duration: 19 minutes (2 + 2 + 4 + 2 + 1 + 2 + 6)

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$\text{♩} = 60$ - thunderous

1

8va
sffz
5
tr
pp
5 3
f
3
p sub.
3
mf
wet

rit. molto rit.

(L.H.)
f 3 ff
ff
mf 5 fff
pp sub.
p
3 3 3 3
3 3 3 3

accel. $\text{♩} = 72$

8va
delicate
5
mf

rit. $\text{♩} = 50$

II

a tempo

16

$\text{♩} = 60$ - flowing

19

poco accel. $\text{♩} = 72$

23

mechanical; clock-like

change to 3/4

A musical score for piano. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The tempo is marked 'rit.' above the staff. The bottom staff shows a bass clef and a common time signature. The dynamic 'mf' is indicated above the bass staff. The piano keys are shown with black and white notes, and various dynamics like 'ff > pp' and 'ped. normally' are marked. The page number '32' is also present.

2

$\text{♩} = 144$ - playful; con rubato

p always make RH flow; not jerky

wet, but without muddying the RH

f

p

mf

$\text{♩} = 60$
sub. accel. tr $\text{♩} = 144$

p

5

f

p

mf

p

f

p

f

p

f

ff sub. - like finding a shiny object

8va

p

mf

f sub.

21 *tr* *fp* *f* 3 3 5 5 *8va*

(8) 3 7 *f* *ff* 3 *mf* *p* *f* *8va*

mf *f* 3 3 *p sub.* *16* *16*

mf

p sub. *f* 5 5 *3 3 3* *mf* *f* *3 3 3* *1*

$\text{♩} = 108$ - heavier

8va

ff

ff

6 6 6 6 6 6

6 6 6 6 6 6

6 6 6 6 6 6

6 6 6 6 6 6

poco rit.

poco rit. $\text{♩} = 132$ - slightly devious

(8)

f

p

6 6 6 6

6 6 6 6

46

f

p

3 3 3 3

5

3 3 3 3

50

pp

3 3

5 3 3

pp 3 3

7 7

3

 $\text{♩} = 50$ - bittersweet

pp subtle tenutos

wet 5 3 5 3 5 3

una corda

pp

5 3 5 3 5 3

ppp sub.

(u.c.)

*both**mp*

5 5

pp sub.

5 5

(pp)

(u.c.)

to 1/2 and back

lyrical

5 3

5 3

5 3

(u.c.)

15

pp

"crossfade"

dim.

ppp

pp

ppp

(u.c.)

16

poco rit.

5

all; molto cresc.

5

5

sim.

all

mf

p

5

6

6

6

6

(u.c.)

tre corde

$\text{♩} = 50$ - with passion

mf

f

18

f (all)

3

9

5

p

10

22

$\text{♩} = 50$ - bitterly accel. $\text{♩} = 66$

p

pp $\overbrace{\hspace{1cm}}$ $\overbrace{\hspace{1cm}}$ *pp* $\overbrace{\hspace{1cm}}$ $\overbrace{\hspace{1cm}}$ *p* $\overbrace{\hspace{1cm}}$ $\overbrace{\hspace{1cm}}$

5 *3* *3* *3*

5 *3*

fade out low resonance-----]

rit.....

$\text{♩} = 90$ - but heavier

26

mp poco *mf* *3* *5*

pp sub. *f* *pp*

3

$\text{♩} = 76$ - even heavier (*short lift*)

poco rit.....

29

f sub. all *3* *3* *3*

mf sub. all *3*

f *ff* *mf* *ff*

8va L.H. *5*

rush

3 *3* *3*

$\text{♩} = 128$ - suddenly washing away

32 L.H.----

37

a tempo

p cresc. - boiling

$\text{♩} = 60$ - with passion

ff

L.H. → L.H.

47 10 10 11:6 5:4

$\text{J} = 66$ rit. $\text{J} = 50$ - outpouring

49 8^{va} ff sempre f $\text{ff} \xrightarrow{3} f$ $\text{ff} \xrightarrow{5} \text{ff} \xrightarrow{5} f$ $\text{ff} \xrightarrow{5} \text{ff} \xrightarrow{5} f$ rit.

52 f $\text{ff} \xrightarrow{5} \text{ff} \xrightarrow{5} f$ $\text{ff} \xrightarrow{5} \text{ff} \xrightarrow{5} f$

a tempo

55 p sub. mf molto rit. (smoothly into 5 rhythm) $\text{R.H.} \rightarrow \text{b} \text{b} \text{b}$

mf top voice only rit.....♩ = 54 *mp (top)* poco rit.....♩ = 48

56 ♩ = 72 dim. - maintain polyphony 5 3 pp

sweetly 3 p dim. (all L.H.) 3 pp

♩ ≈ 100 - ghostly; each beat slightly different in duration

8va

60 ppp

(after beat)

ppp una corda

(8)

64 > pppp

> pppp

(u.c.) vi

4

 $\text{♩} = 128$ - dancing

f

tre corde

p *f*

f

wet →

 $\text{♩} = 70$ - slightly faster

p sub.

mf

f

p *f*

8va

p sub.

Freely; vigorous

8va - - - - -

mf

ff

dry →

accel. ♩ = 170 - mosh pit

f

Musical score for piano, page 23, measures 1-4. The score consists of two staves. The top staff uses a bass clef and a key signature of four sharps. The bottom staff uses a bass clef and a key signature of one sharp. Measure 1: The top staff has a sixteenth-note pattern (A, B, C, D) followed by a rest. The bottom staff has eighth-note patterns (E, F, G) followed by a sixteenth-note pattern (A, B, C, D). Measure 2: The top staff has a sixteenth-note pattern (A, B, C, D) followed by a rest. The bottom staff has eighth-note patterns (E, F, G) followed by a sixteenth-note pattern (A, B, C, D). Measure 3: The top staff starts with a sixteenth-note pattern (A, B, C, D), followed by a measure with a 3/8 time signature containing eighth-note patterns (E, F, G), a sixteenth-note pattern (A, B, C, D), and a sixteenth-note pattern (A, B, C, D). The bottom staff starts with a sixteenth-note pattern (E, F, G), followed by a measure with a 3/8 time signature containing eighth-note patterns (E, F, G), a sixteenth-note pattern (A, B, C, D), and a sixteenth-note pattern (A, B, C, D). Measure 4: The top staff starts with a sixteenth-note pattern (A, B, C, D), followed by a measure with a 2/4 time signature containing eighth-note patterns (E, F, G), a sixteenth-note pattern (A, B, C, D), and a sixteenth-note pattern (A, B, C, D). The bottom staff starts with a sixteenth-note pattern (E, F, G), followed by a measure with a 2/4 time signature containing eighth-note patterns (E, F, G), a sixteenth-note pattern (A, B, C, D), and a sixteenth-note pattern (A, B, C, D).

A musical score for piano, page 28, measures 28-29. The score consists of two staves in 4/4 time. Measure 28 starts with a dynamic marking 'pp' followed by a sixteenth-note pattern. Measure 29 begins with a forte dynamic 'ff'. The music features various note heads, stems, and bar lines.

A musical score for piano and voice. The piano part is in the upper staff, and the vocal part is in the lower staff. The score consists of two systems of music. The first system starts with a treble clef, a key signature of one sharp, and a common time signature. The second system begins with a bass clef, a key signature of one sharp, and a common time signature. Measure 33 ends with a double bar line and repeat dots, indicating a repeat of the previous section. Measure 34 begins with a treble clef, a key signature of one sharp, and a common time signature. Measure 35 begins with a bass clef, a key signature of one sharp, and a common time signature. Measure 36 begins with a treble clef, a key signature of one sharp, and a common time signature. Measure 37 begins with a bass clef, a key signature of one sharp, and a common time signature. Measure 38 begins with a treble clef, a key signature of one sharp, and a common time signature. Measure 39 begins with a bass clef, a key signature of one sharp, and a common time signature. Measure 40 begins with a treble clef, a key signature of one sharp, and a common time signature. Measure 41 begins with a bass clef, a key signature of one sharp, and a common time signature. Measure 42 begins with a treble clef, a key signature of one sharp, and a common time signature. Measure 43 begins with a bass clef, a key signature of one sharp, and a common time signature. Measure 44 begins with a treble clef, a key signature of one sharp, and a common time signature. Measure 45 begins with a bass clef, a key signature of one sharp, and a common time signature. Measure 46 begins with a treble clef, a key signature of one sharp, and a common time signature. Measure 47 begins with a bass clef, a key signature of one sharp, and a common time signature. Measure 48 begins with a treble clef, a key signature of one sharp, and a common time signature. Measure 49 begins with a bass clef, a key signature of one sharp, and a common time signature. Measure 50 begins with a treble clef, a key signature of one sharp, and a common time signature. Measure 51 begins with a bass clef, a key signature of one sharp, and a common time signature. Measure 52 begins with a treble clef, a key signature of one sharp, and a common time signature. Measure 53 begins with a bass clef, a key signature of one sharp, and a common time signature.

38

$\text{♩} = 152$ poco rit.

$\text{♩} = 128$ - dancing

wetter than mm. 1-4

$\text{♩} = 96$ poco rit. $\text{♩} = 84$ - groove

(wet but percussive with fingers)

(like autotuned singer)

53

6 6

3

p

3

mf p

3

emph. LH

rit. Freely; vigorous

$\text{♩} = 76$ - heavier

Musical score for piano, page 10, measures 55-60. The score consists of two staves. The top staff uses treble clef and the bottom staff uses bass clef. Measure 55 starts with a dynamic of *mf* and a tempo of $\text{♩} = 76$ - heavier. Measure 56 begins with a dynamic of *all*. Measures 57-58 show a sequence of eighth-note chords. Measure 59 features sixteenth-note patterns. Measure 60 concludes with a dynamic of *f*. Measure numbers 55 through 60 are indicated above the staves.

♩ = 170 - mosh pit

slightly wetter than m. 18

slightly wetter than m. 18

p sub. ————— ***f***

Musical score for piano, page 10, measures 65-70. The score consists of two staves. The top staff uses a treble clef and a 2/4 time signature, starting with a dynamic of *p sub.* and a forte dynamic (*f*). The bottom staff uses a bass clef and a 2/4 time signature. Measure 65 features a series of chords with various accidentals. Measures 66-67 show chords with eighth-note patterns. Measures 68-69 continue with similar harmonic patterns. Measure 70 concludes with a dynamic of *ff*. Measure numbers 65 through 70 are indicated above the staves. Measure 70 ends with a fermata over the bass note.

poco rit.a tempo

71

78

82

(as fast as possible)

5

 $\text{♩} = 112$ - off-kilter

Sheet music for piano, featuring two staves. The top staff uses treble clef and the bottom staff uses bass clef. Measure numbers 5 through 10 are indicated above the staves.

Measure 5: Treble staff: Dynamics *mf*, *mp*. Bass staff: *v.* Measure 6: Treble staff: Dynamics *6*. Bass staff: *v.* Measure 7: Treble staff: Dynamics *6*. Bass staff: *v.* Measure 8: Treble staff: Dynamics *6*. Bass staff: *v.* Measure 9: Treble staff: Dynamics *ff*. Bass staff: *v.* Measure 10: Treble staff: Dynamics *6*, *6*. Bass staff: *v.* Measure 11: Treble staff: Dynamics *fp*, *5*. Bass staff: *v.* Measure 12: Treble staff: Dynamics *ff*. Bass staff: *v.* Measure 13: Treble staff: Dynamics *mf*. Bass staff: *v.* Measure 14: Treble staff: Dynamics *p*, *3*. Bass staff: *v.*

15

16

19

$\text{♩} = 126$ - sudden burst of energy

22

$\text{♩} = 100$ - subdued

25

p

6

6

6

(p)

pp

mf sub.

3

3

3

5

28

f

$\text{♩} = 132$ - scattering

28

f

p

mf

p

mf

frantic

f

sfp

f

mf

3

3

3

4

4

3

4

4

5

6

$\text{♩} = 50$ - serene with an undertow

Musical score page 6, measures 1-5. Treble and bass staves in 2/2 time. Dynamics: p , *wet*, *una corda*. Measure 1: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 5: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Musical score page 6, measures 6-10. Treble and bass staves in 2/2 time. Dynamics: 6, 7, 5, mp , p , *(u.c.)*, *tre corde*. Measure 6: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 7: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 9: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 10: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Musical score page 6, measures 11-15. Bass staff in 2/2 time. Dynamics: II, 6, 7, 5, 3, 5, *poco rit.*.....*a tempo*, $mf_{sub.}$, pp , *una corda*. Measure 11: Bass staff has eighth-note pairs. Measure 12: Bass staff has eighth-note pairs. Measure 13: Bass staff has eighth-note pairs. Measure 14: Bass staff has eighth-note pairs. Measure 15: Bass staff has eighth-note pairs.

Musical score page 6, measures 16-20. Treble and bass staves in 2/2 time. Dynamics: 3, 7, 3, 5, 5, *(u.c.)*, pp . Measure 16: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 17: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 18: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 19: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 20: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

19

(u.c.)

tre corde

23

poco rit.

a tempo

25

mf

5

3

f

grand

3

ebullient

30

3

3

5

rit.

molto rit.

1/2 change

muddy

5

pp

una corda

d = 33 - deliberate; contemplative

d = 46 - unsettled

33

(una corda) gradual release (of sustain pedal)

38

(una corda)

increase speed → glass.

8va ↑

7

$\text{♩} = 60$ - with urgency

ff

n gliss
8ba

pp sub.

wet but clear — \wedge —
(tre corde) $1/2$ change

accel. $\text{♩} = 120$

p

(accidentals do not persist)

p sempre

accel. $\text{♩} = 144$ - moto perpetuo

mf — *p*

5

(beaming indicates groupings; everything legato by default)

mf

p *mf* *p sub.*

$1/2$

L.H. \rightarrow

p sub.

molto *f* — *p*

mf — *f*

pp sub.

mp

molto rit.

[6] ***pp***

d = 152 - moto perpetuo

pp

(***fp*** the D5)

fp

f sub. ***p sub.*** ***mf***

3 3

(***fp*** the Ab octave)

[7]

p

[7]

f ***b*** ***p sub.***

3

gradual release

[7] *f p sub.*

[7] *mf* *f* *8va* *p sub.* *f*

[7] *p sub.* *f* *L.H.* *p sub.*

[7] *molto rit.*

a tempo

[8] *p* *fp* *mf* *fp* *mf* *3* *3*

[8] *p sub.* *f sub.*

poco rit. a tempo

[8] *p* *f*

[8]

accel.....

[8]

a tempo

[9]

f

f sub. *p sub.*

8va

p

p sub.

(8)

p

f sub.

f sub.

8va L.H. →

28

[9] **p sub.** **mf** **p sub.** **8va** **mf** **#** **pp**

[9] **p sub.** **8va** **mf** **p** **pp**

[9] **mf** **p** **pp** **f** **pp**

[10] **pp** **d = 124 - heavy** **flowing** **mp**

[II] **mf** **molto pp**

rit.....a tempo - heavy

molto f

L.H.

p sub.

[11]

1/2 change

[12]

[12]

rit.....

$\text{♩} = 72$ - with growing passion

[14]

mf sub.

R.H.

ff

$\text{♩} = 60$ accel. $\text{♩} = 72$

p sub.

ff

[17]

$\text{♩} = 80$ - thrashing

Freely

$8va$

fff

hold ped. →

$\text{♩} = 80$ - thrashing

$8va$

$15ma$

freely

accidentals persist now

p

fff

p

$8ba$

$\text{♩} = 72$ - floundering

$15ma$

fff

$8va$

5

3

pp

ppp

p

3

3

26

3

3

3

3

3

3

fff

p

fff

p

$8ba$

$\text{♩} = 56$

$15ma$

fff

$8va$

5

3

pp

ppp

p

3

3

$8ba$

$\text{♩} = 76$

[29] $\text{♩} = 66$

fff p ff p (p)

rit..... molto rit.....

accel.....

[30] $\text{♩} = 56$

(8)

$\text{♩} = 72$

rit..... molto rit.....

15ma-

fff 5

8^{va}

5

boom ped.
change

$\text{♩} = 45$ - ghostly but mechanical

8^{va}

poco accel.

[32] poco accel.

8^{va}

poco accel.

($\text{♩} = 60$) - released; reflective

8^{va}

rit.....

fade out low resonance

[33] p mp p

$\text{♩} = 54$

pp

$\text{♩} = 63$

$\text{♩} = 80$ accel.....

$\text{♩} = 140$

f

8^{ba}

J. = 60 - growing

41 *8va* *fp cresc.* *cresc.* *accel.* *8va* *(mf)* *rit.* *(quick)*

J. = 90

45 *ff* *ff sub.* *ff* *rit.* *3*

J. = 170 - ecstatic

48 *ff sempre* *f*

poco rit. *J. = 200 - rushing*

54 *ff* *fff* *mf*

accel. *J. = 240* *J. = 120* *8va*

f *ff* *fff* *p* *fff*

Sep. 15, 2024
Houston, TX