Seven Regressions

for piano

Jake Berran

(2024)

PERUSAL

Seven Regressions

for piano

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)

PERUSAL

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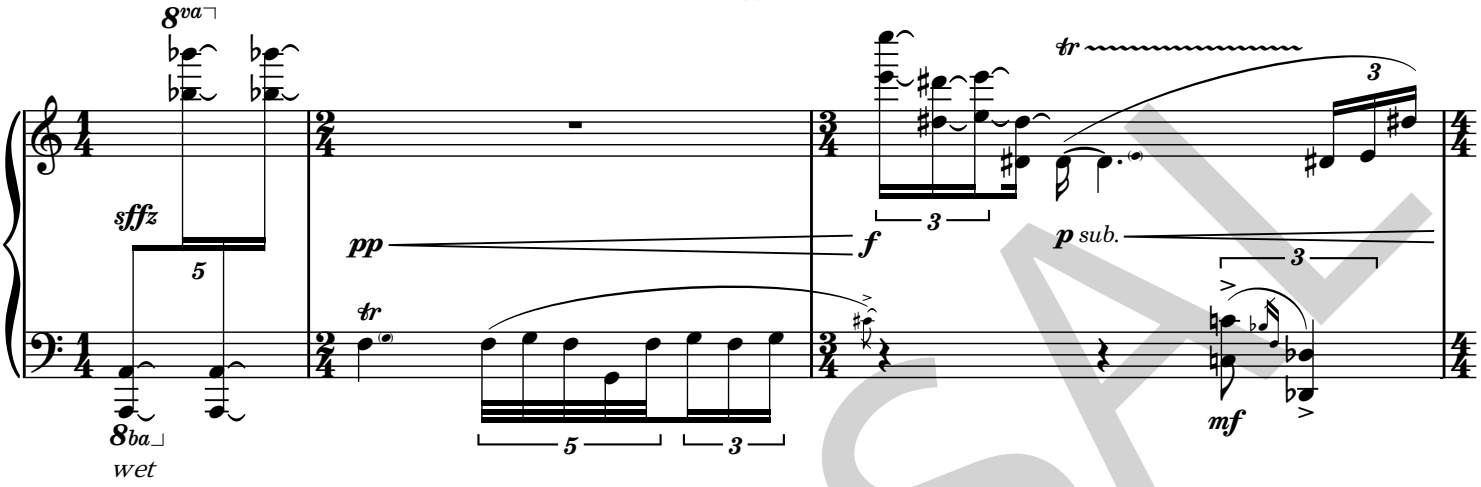
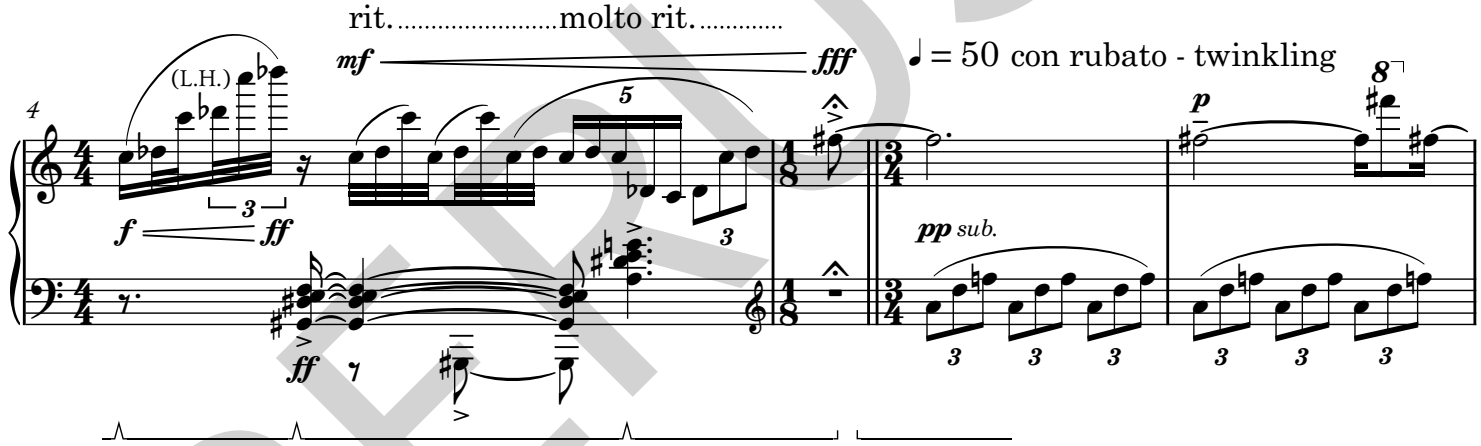
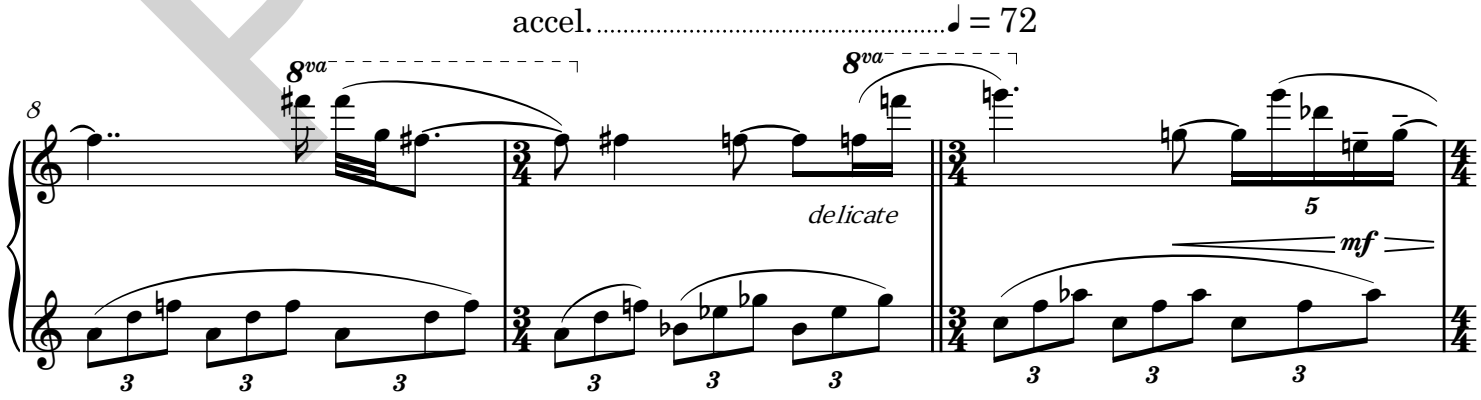
1

♩ = 60 - thunderous







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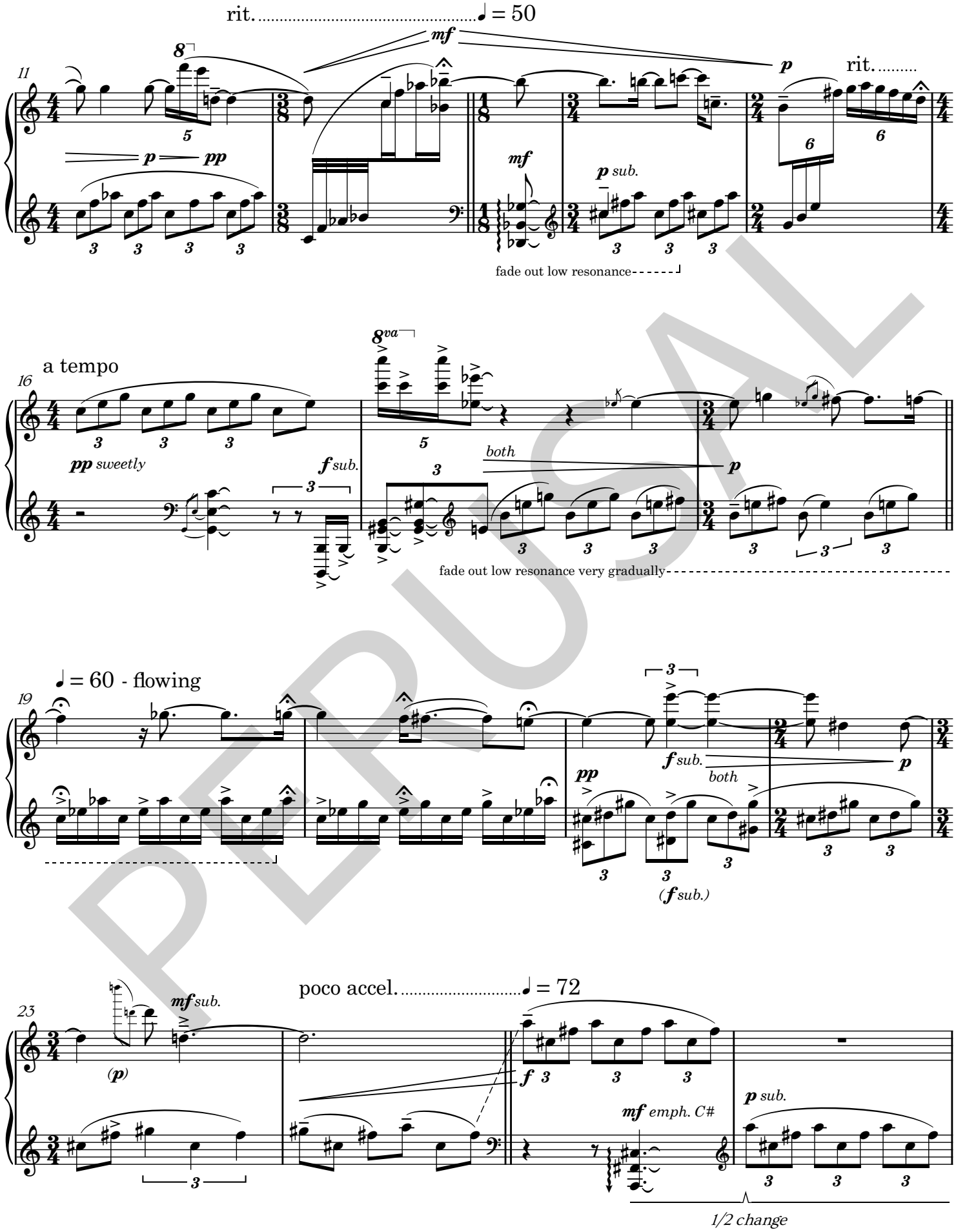
rit. ♩ = 50
11
mf
p
rit.
p — pp
mf
p sub.
fade out low resonance
16
a tempo
8va
pp sweetly
f sub.
both
p
fade out low resonance very gradually
19
♩ = 60 - flowing
f sub.
p
pp
both
(f sub.)
23
mf sub.
(p)
poco accel. ♩ = 72
f
mf emph. C#
p sub.
1/2 change

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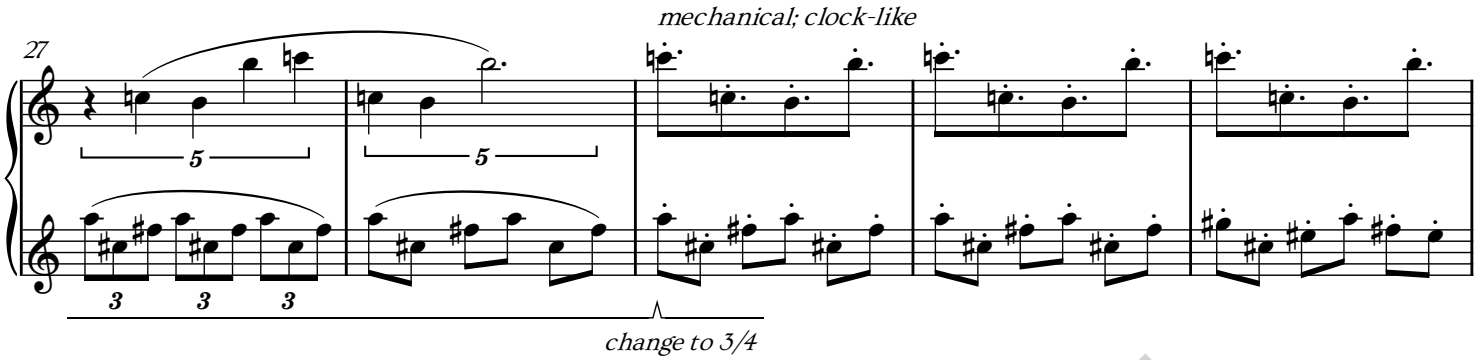
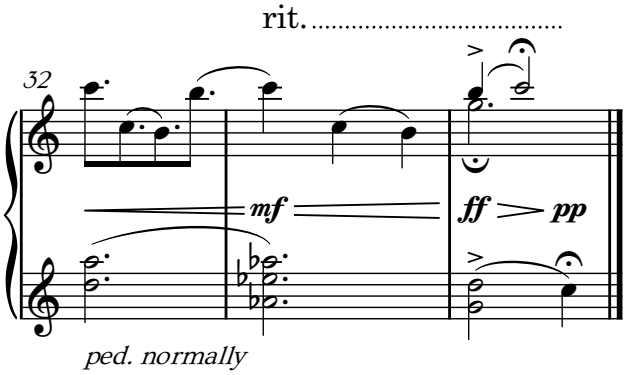

mechanical; clock-like
27
5
5
3
3
3
change to 3/4


rit.
32
mf
ff
pp
ped. normally

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2

♩ = 144 - playful; con rubato

p always make RH flow; not jerky

wet, but without muddying the RH

5

9

♩ = 60 *sub.*

accel. ..... ♩ = 144

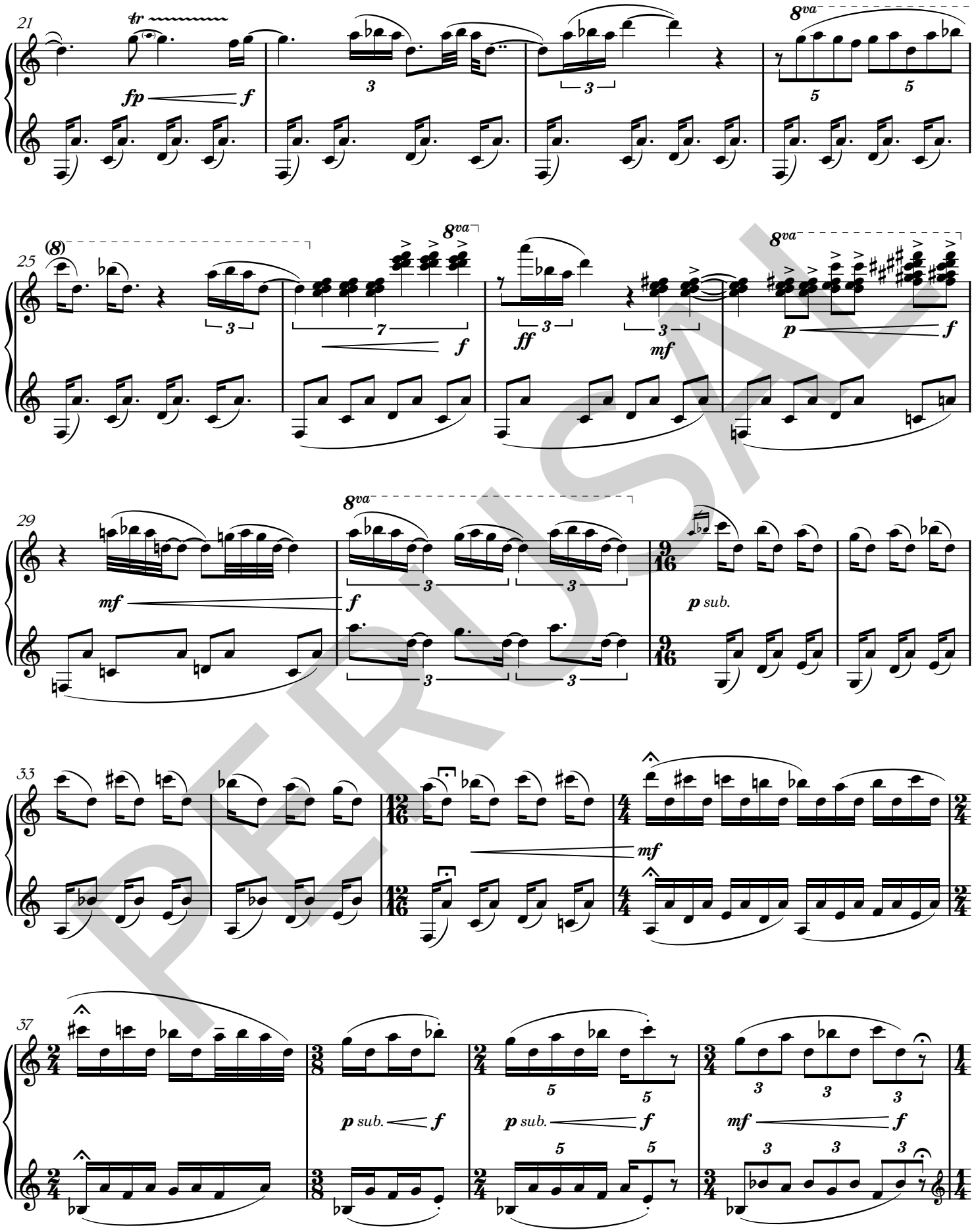
13

17

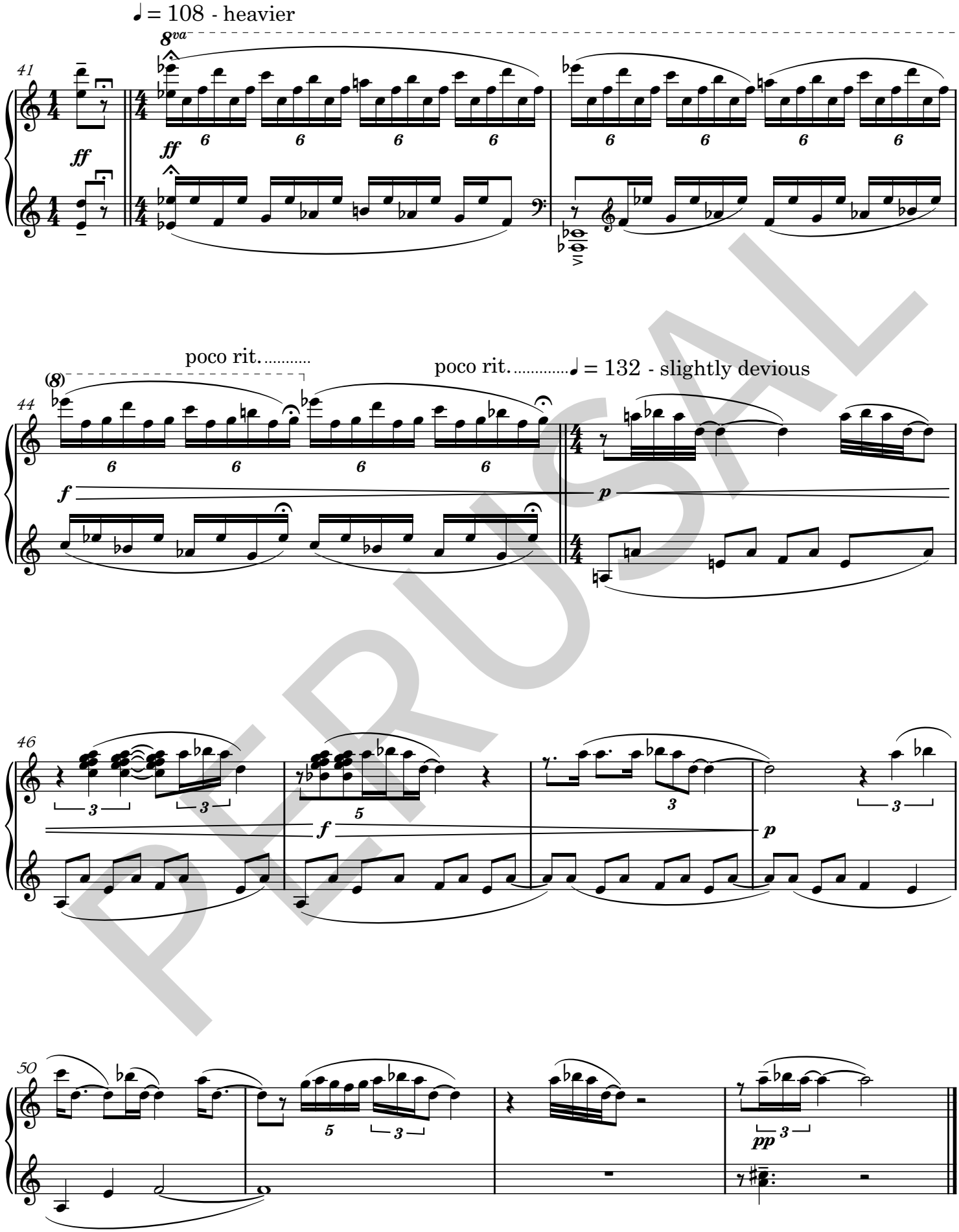
ff sub. - like finding a shiny object

8va

PERUSAL


21
tr
fp
f
8va
25
(8)
8va
ff
mf
p
f
29
mf
f
8va
p sub.
33
mf
37
p sub.
f
p sub.
f
mf
f

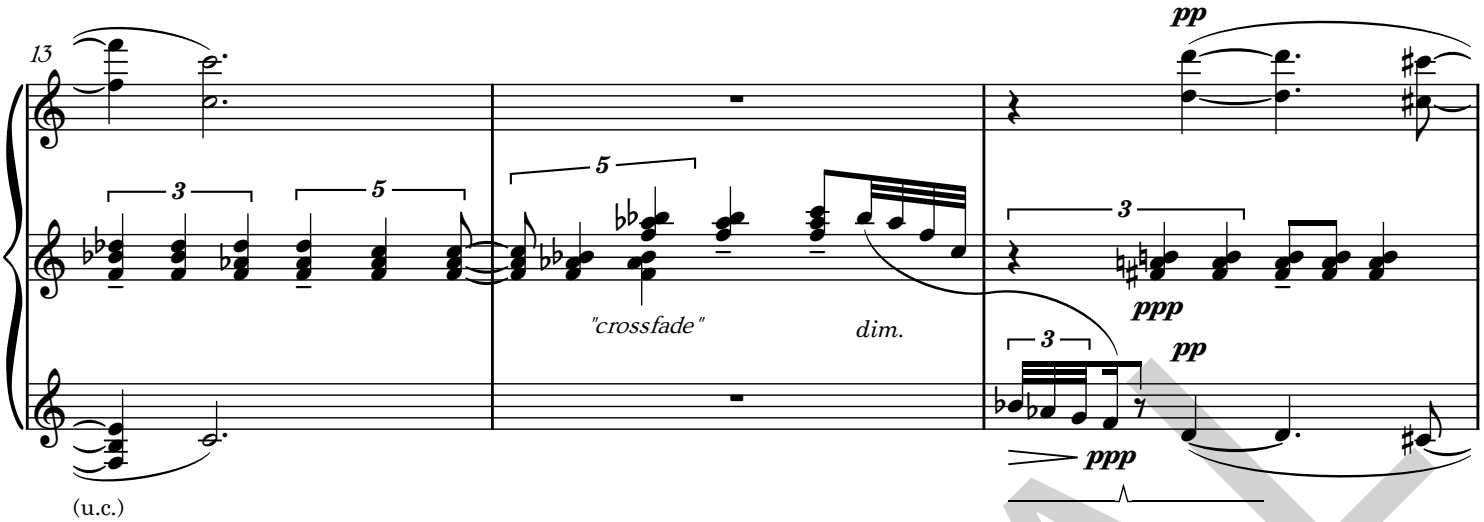
PERUSAL

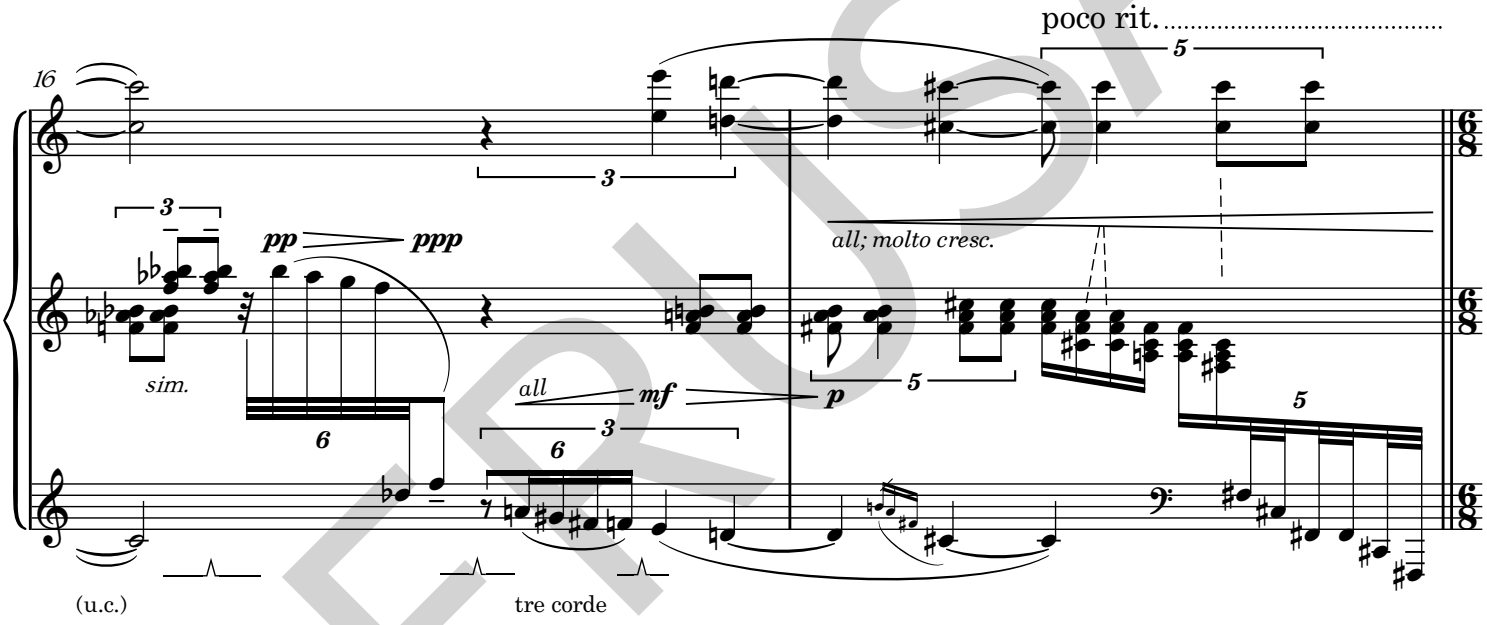

♩ = 108 - heavier
8va
41
ff
ff
poco rit.
(8)
44
f
poco rit.
♩ = 132 - slightly devious
p
46
f
p
50
pp

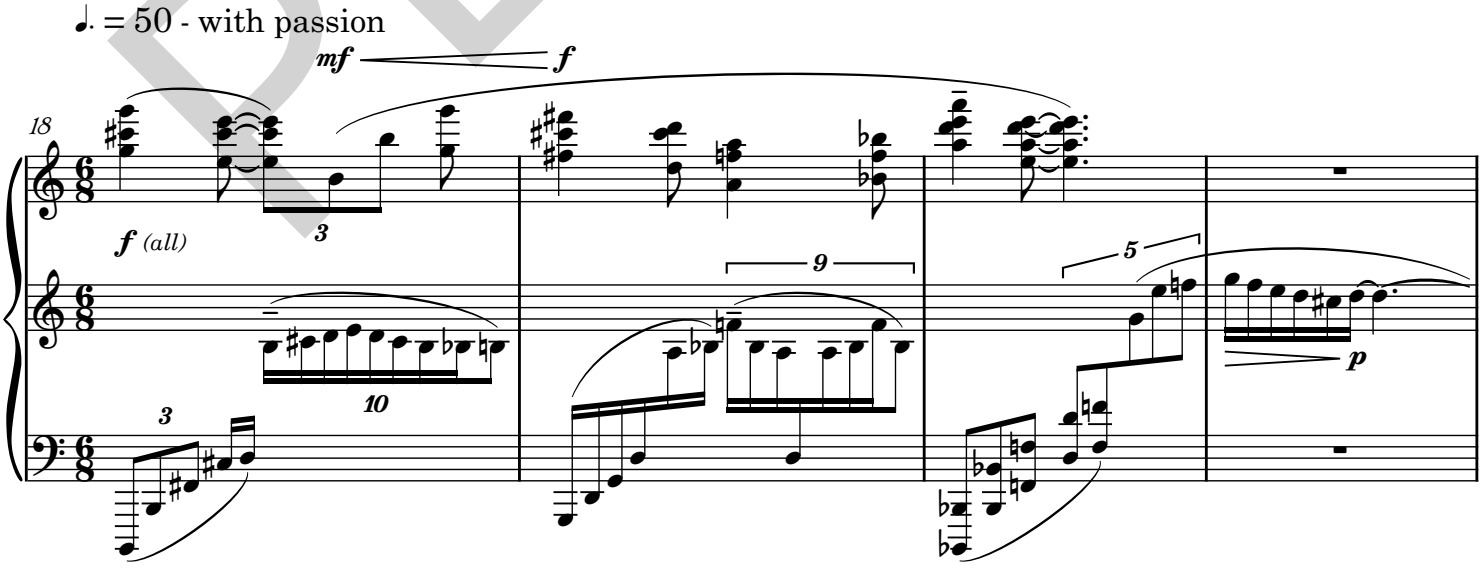
PERUSAL

♩ = 50 - bittersweet
p
pp subtle tenutos
wet
una corda
p
4
pp
ppp sub.
(u.c.)
7
both
mp
pp sub.
(pp)
p
(u.c.)
to 1/2 and back
p
10
lyrical
(u.c.)

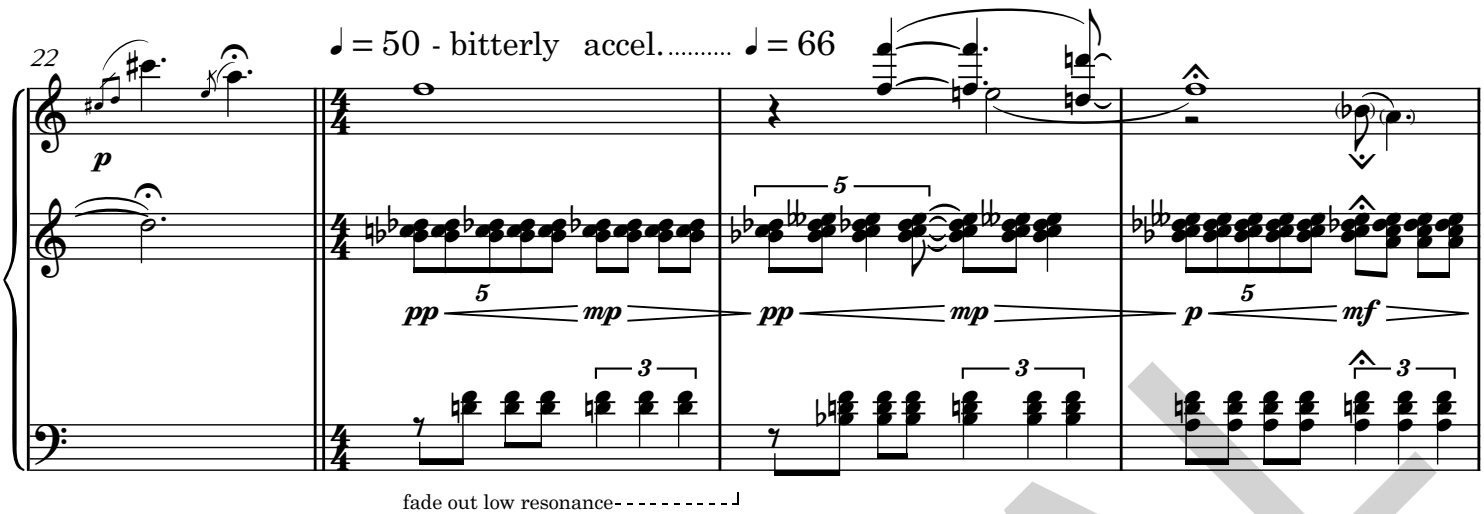
PERUSAL

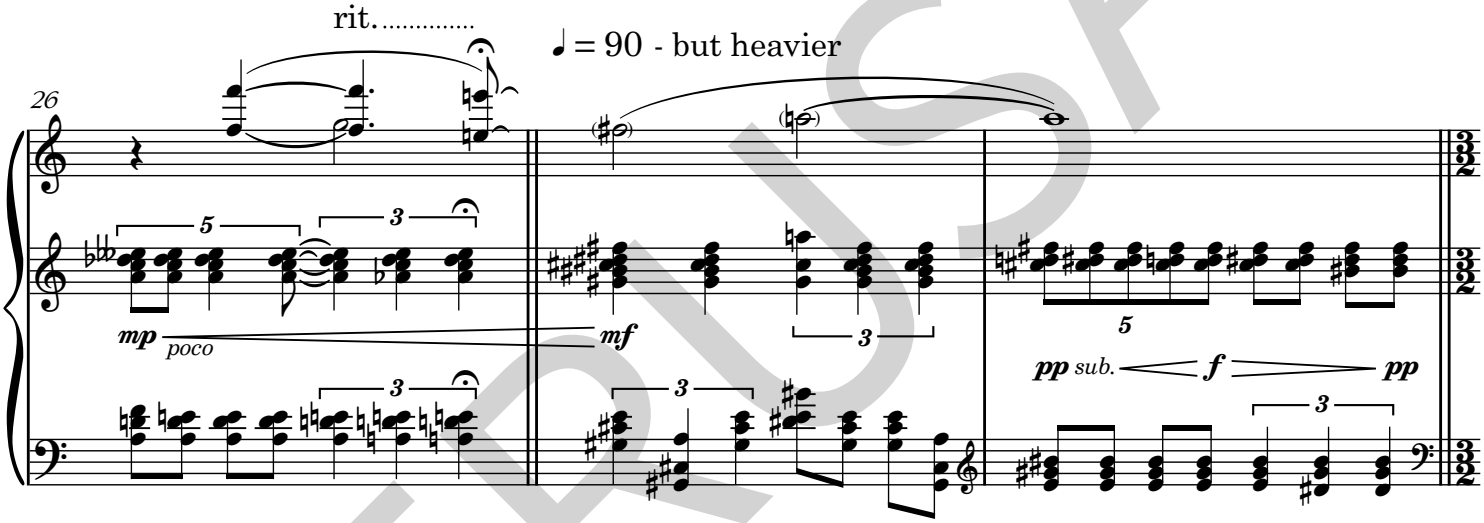

13
pp
"crossfade"
dim.
ppp
pp
ppp
(u.c.)

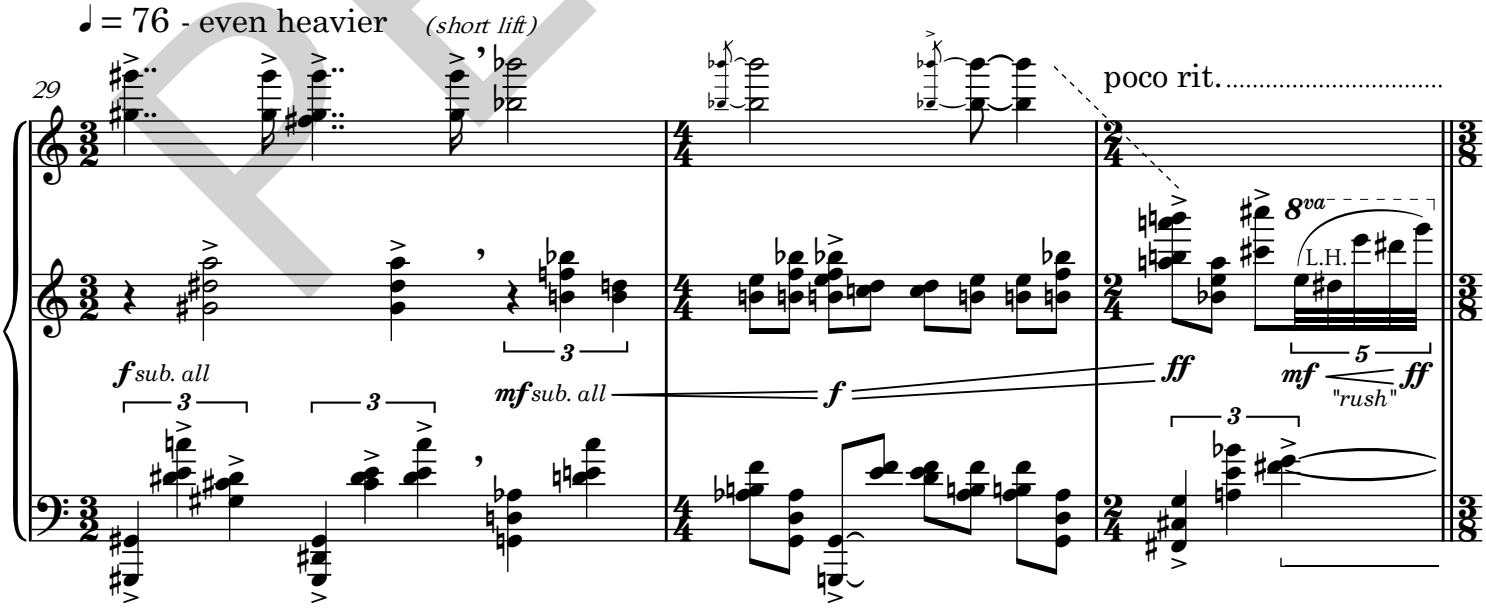

poco rit.
16
sim.
pp
ppp
all
mf
p
all; molto cresc.
(u.c.)
tre corde


♩. = 50 - with passion
mf
f
18
f (all)
p

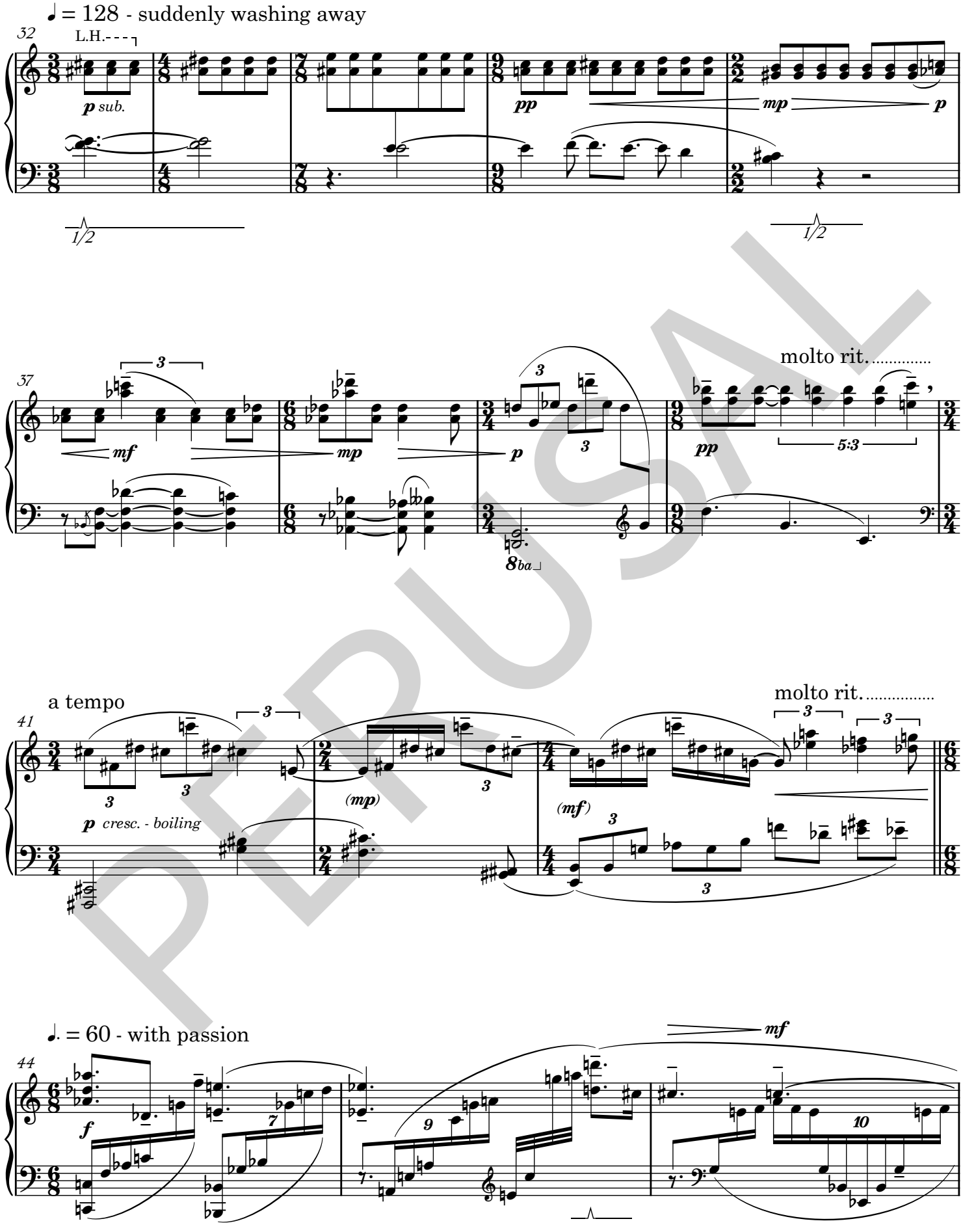
PERUSAL


22
♩ = 50 - bitterly accel. ♩ = 66
p
pp mp
pp mp
p mf
fade out low resonance

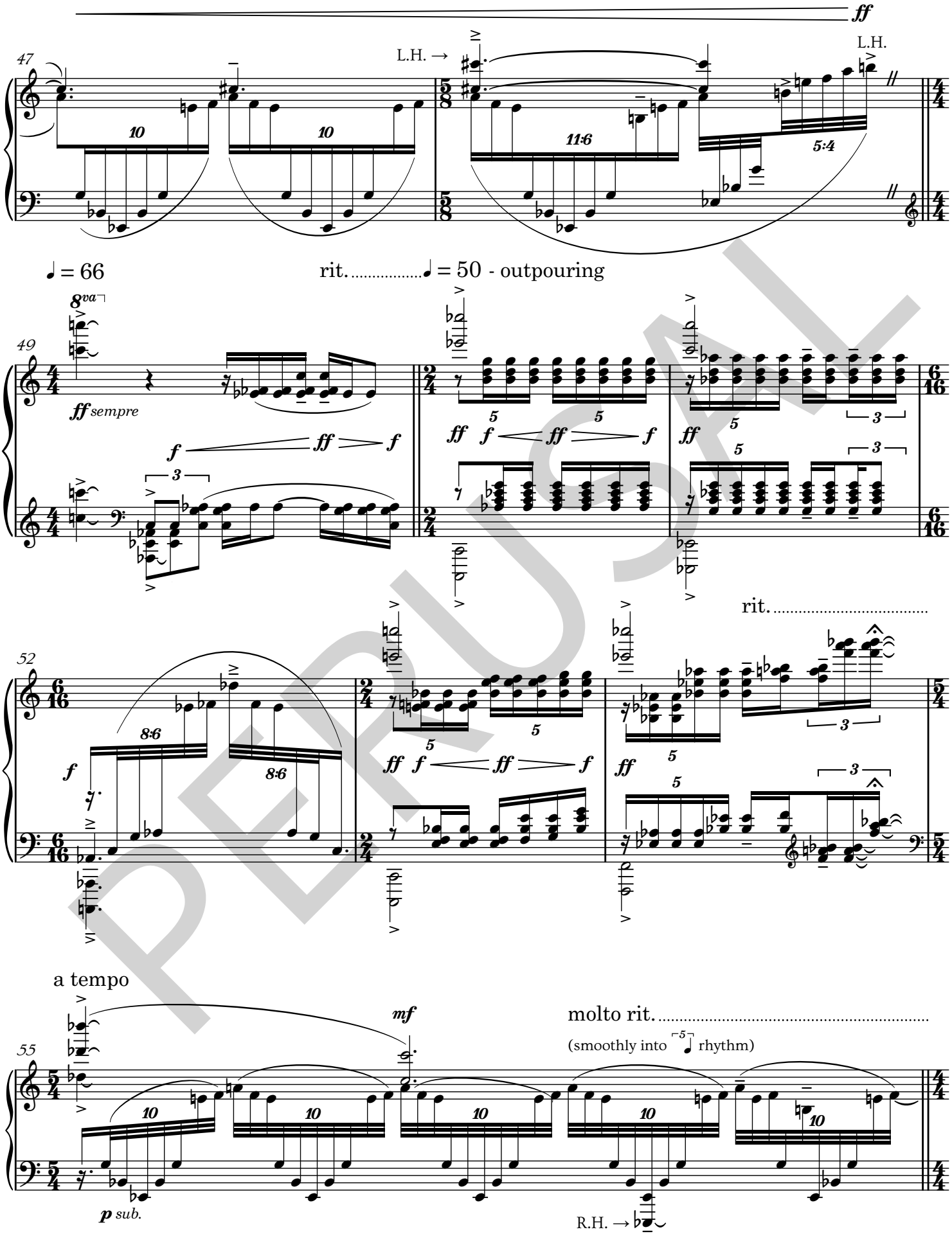

26
rit.
♩ = 90 - but heavier
mp poco
mf
pp sub. f pp


29
♩ = 76 - even heavier
(short lift)
poco rit.
8va
L.H.
f sub. all
mf sub. all
f
ff
mf ff
"rush"

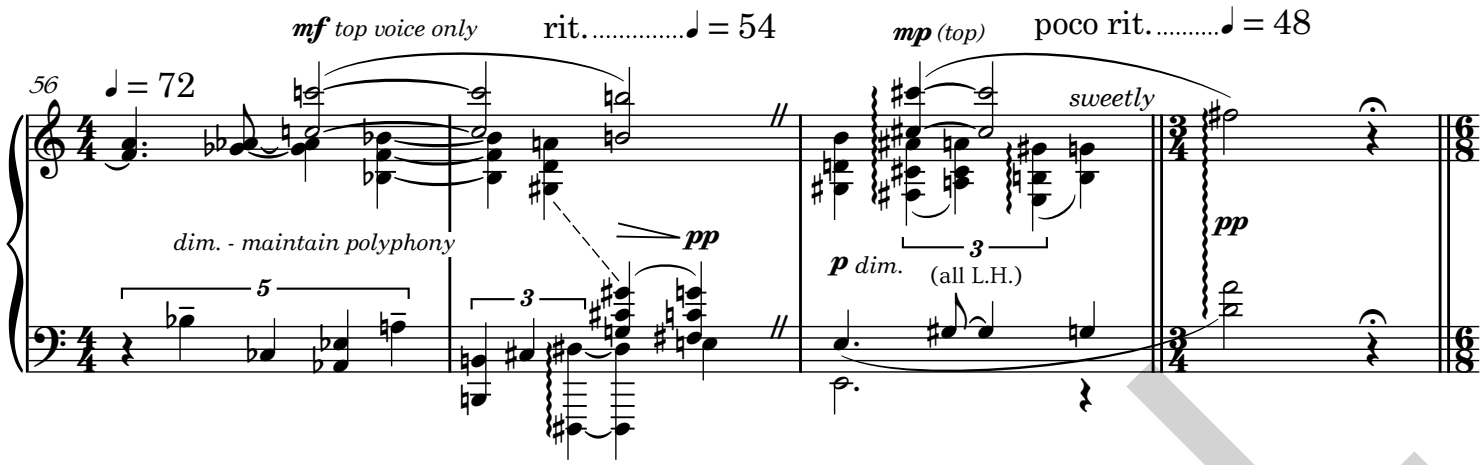
PERUSAL

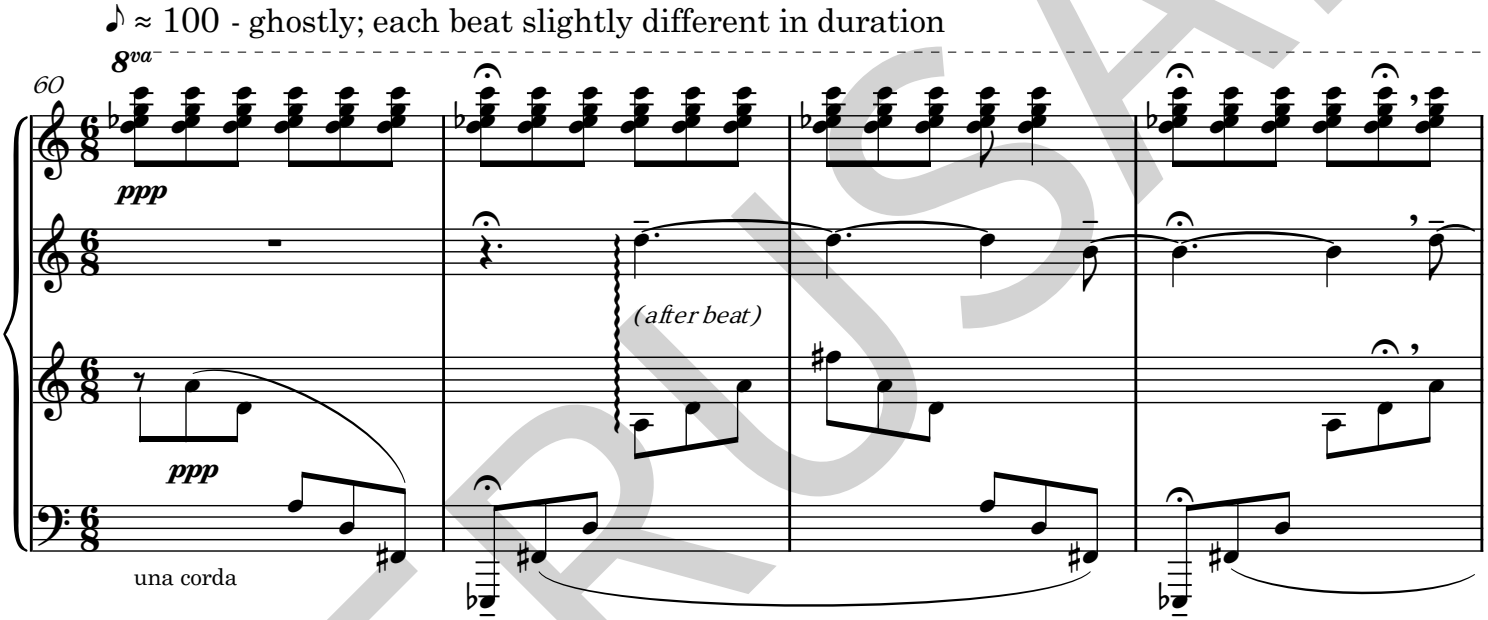

♩ = 128 - suddenly washing away
32
L.H.
p sub.
pp
mp
p
1/2
1/2
37
mf
mp
p
pp
molto rit.
5:3
8ba
a tempo
41
p cresc. - boiling
(mp)
(mf)
molto rit.
♩. = 60 - with passion
44
f
mf
7
9
10

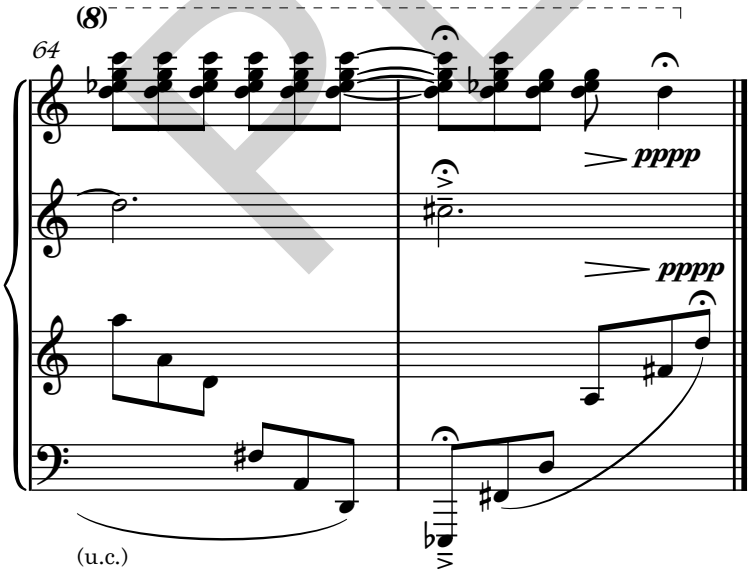
PERUSAL


ff
47
L.H. →
L.H.
10
10
11:6
5:4
♩ = 66
rit. ♩ = 50 - outpouring
8va
49
ff sempre
f
ff
f
3
5
ff
f
ff
f
ff
3
52
rit.
8:6
8:6
f
ff
f
ff
f
ff
a tempo
mf
molto rit.
(smoothly into 5 rhythm)
55
10
10
10
10
10
p sub.
R.H. →

PERUSAL


mf top voice only
rit. ♩ = 54
mp (top)
poco rit. ♩ = 48
56
♩ = 72
sweetly
dim. - maintain polyphony
pp
p dim.
(all L.H.)
pp

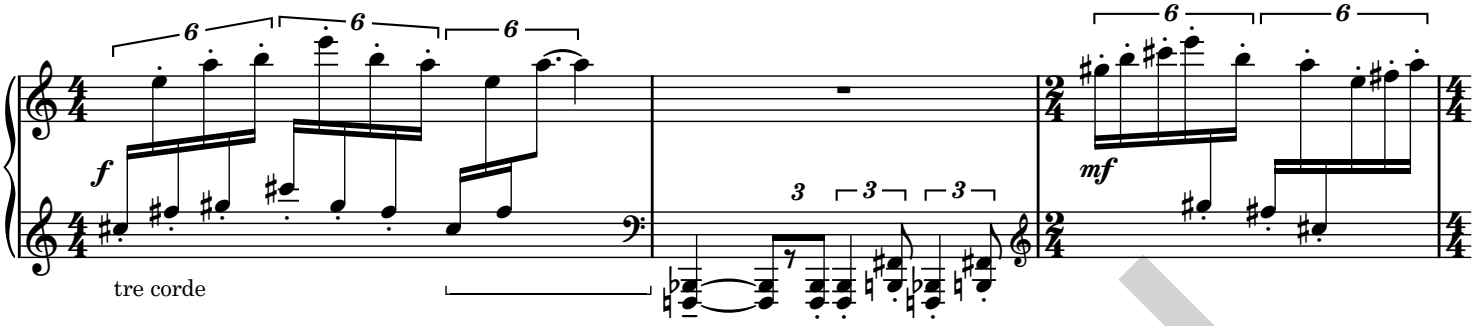

♪ ≈ 100 - ghostly; each beat slightly different in duration
8va
60
ppp
(after beat)
ppp
una corda

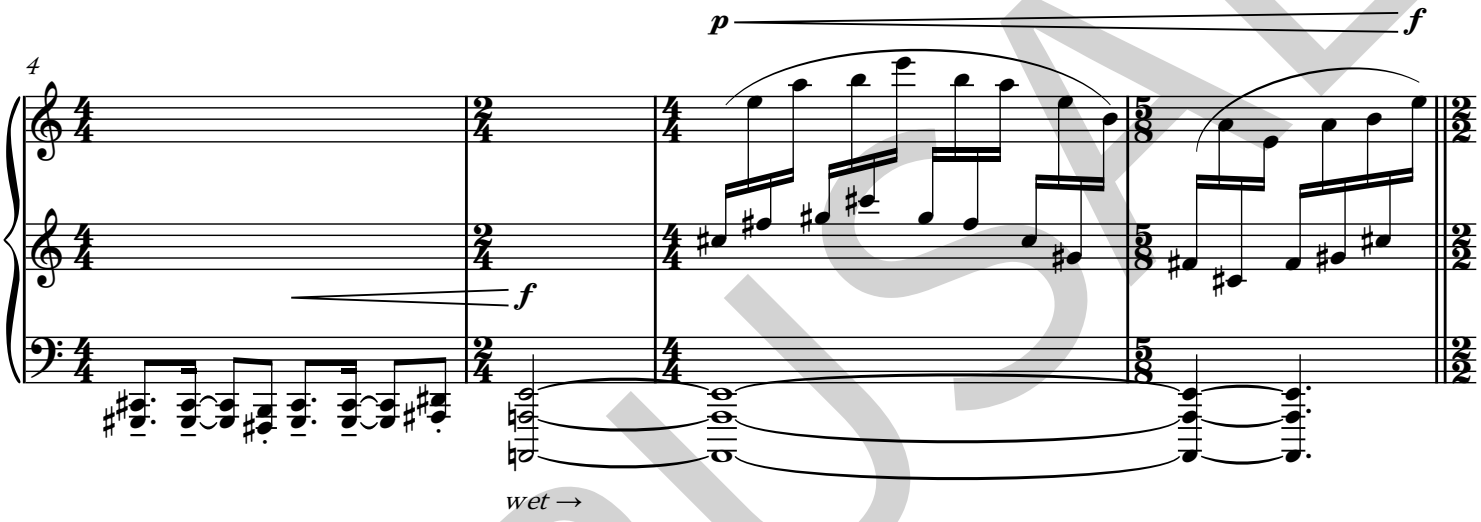

(8)
64
pppp
pppp
(u.c.)

PERUSAL

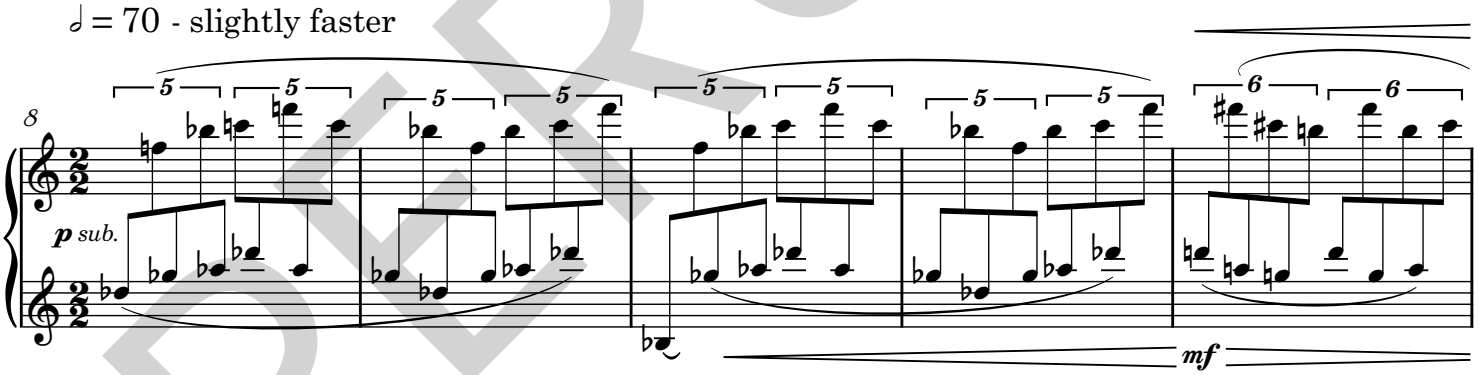
4

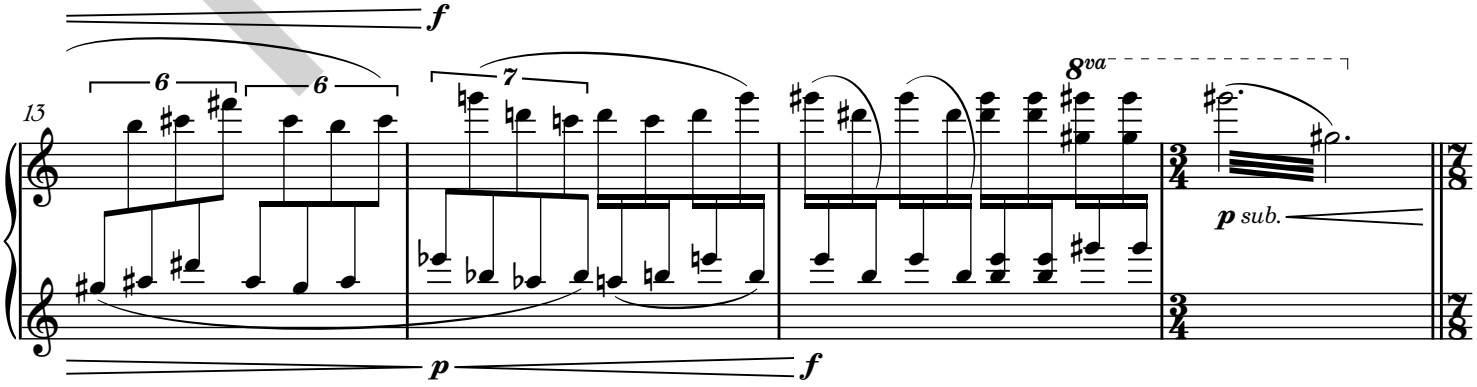
♩ = 128 - dancing





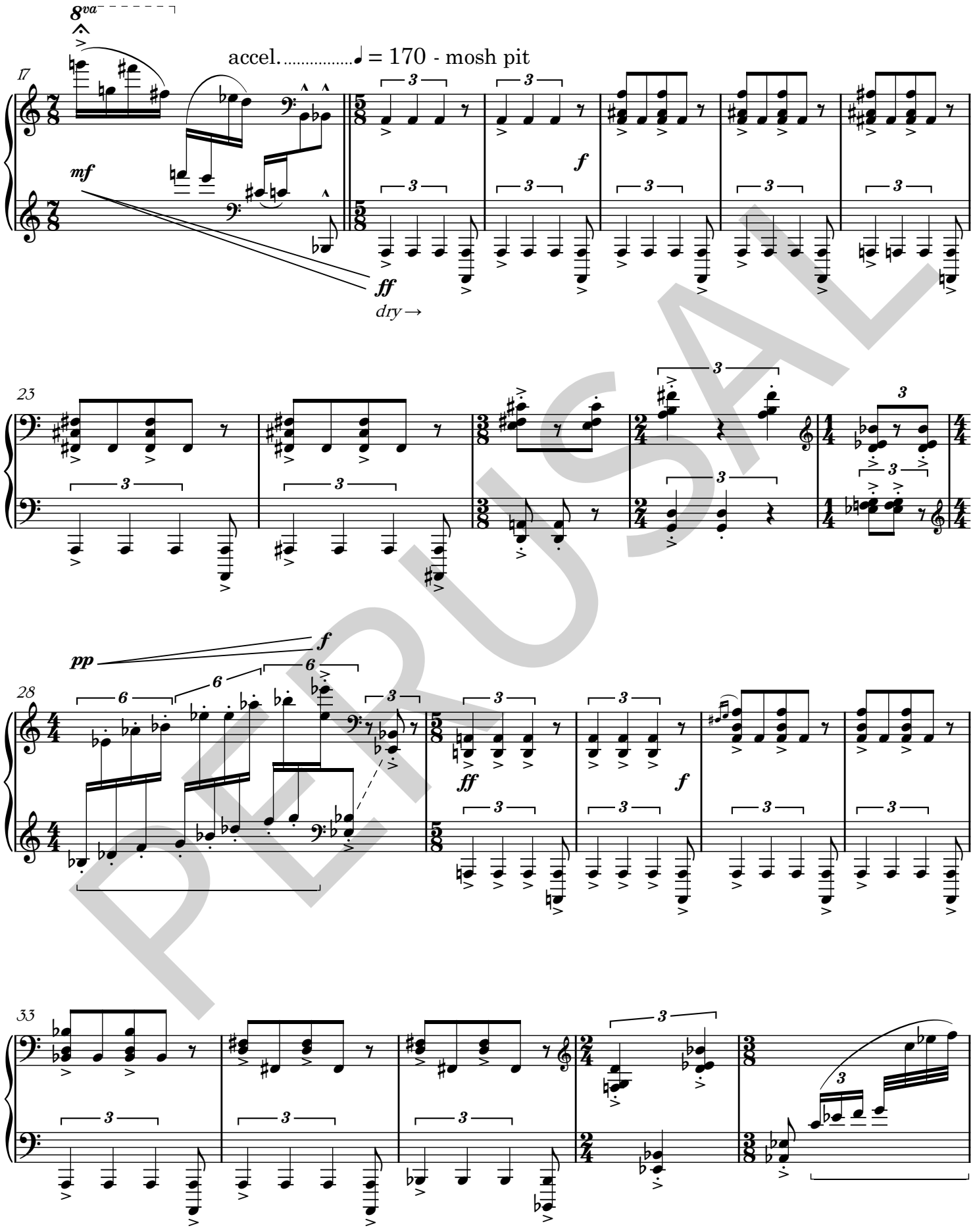
𝅗𝅥 = 70 - slightly faster



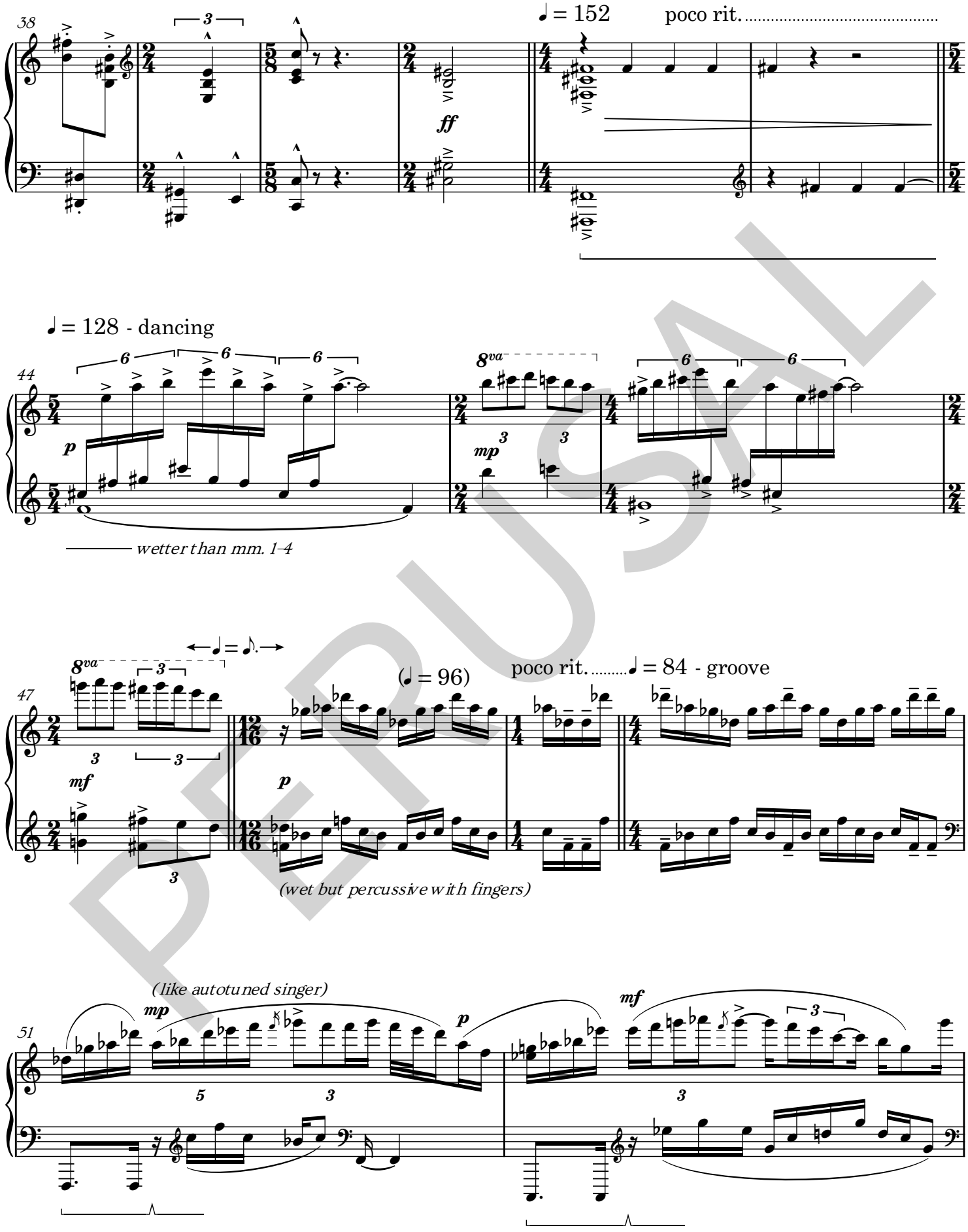


PERUSAL

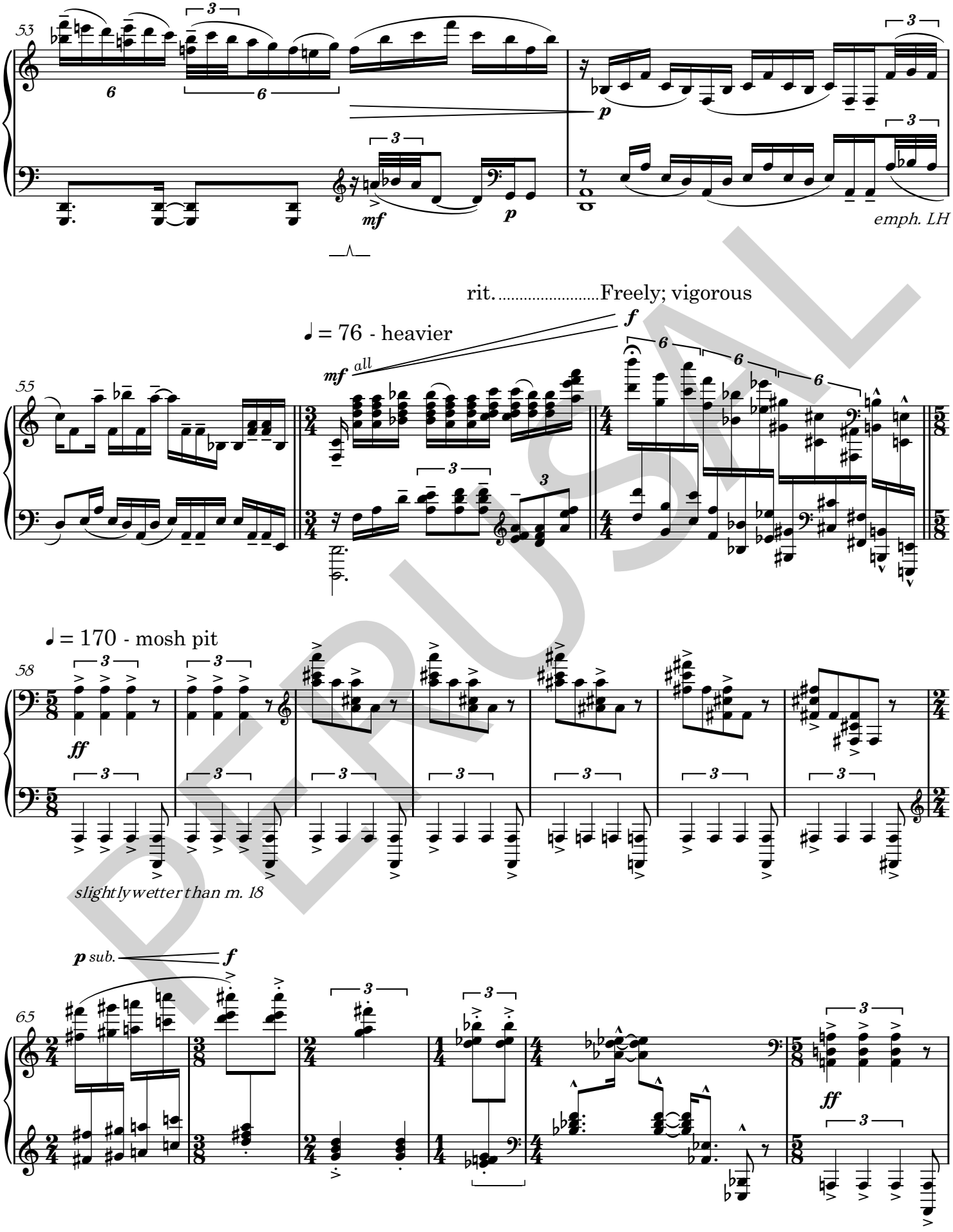
Freely; vigorous



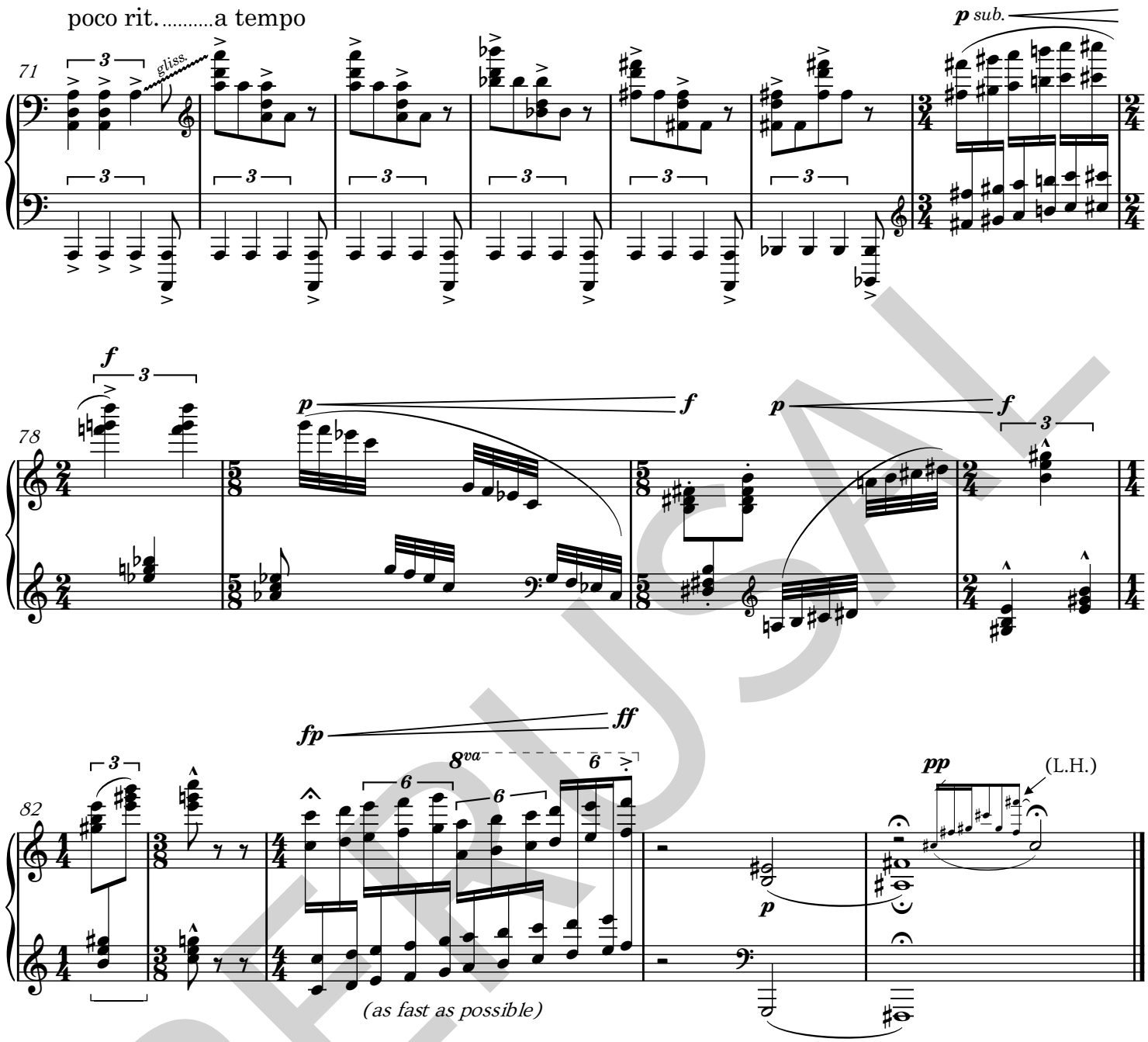
PERUSAL


38
♩ = 152
poco rit.
ff
♩ = 128 - dancing
44
p
8va
mp
wetter than mm. 1-4
47
8va
mf
(♩ = 96)
poco rit.
♩ = 84 - groove
p
(wet but percussive with fingers)
51
(like autotuned singer)
mp
p
mf

PERUSAL


53
emph. LH
rit.
Freely; vigorous
♩ = 76 - heavier
55
♩ = 170 - mosh pit
58
slightly wetter than m. 18
65

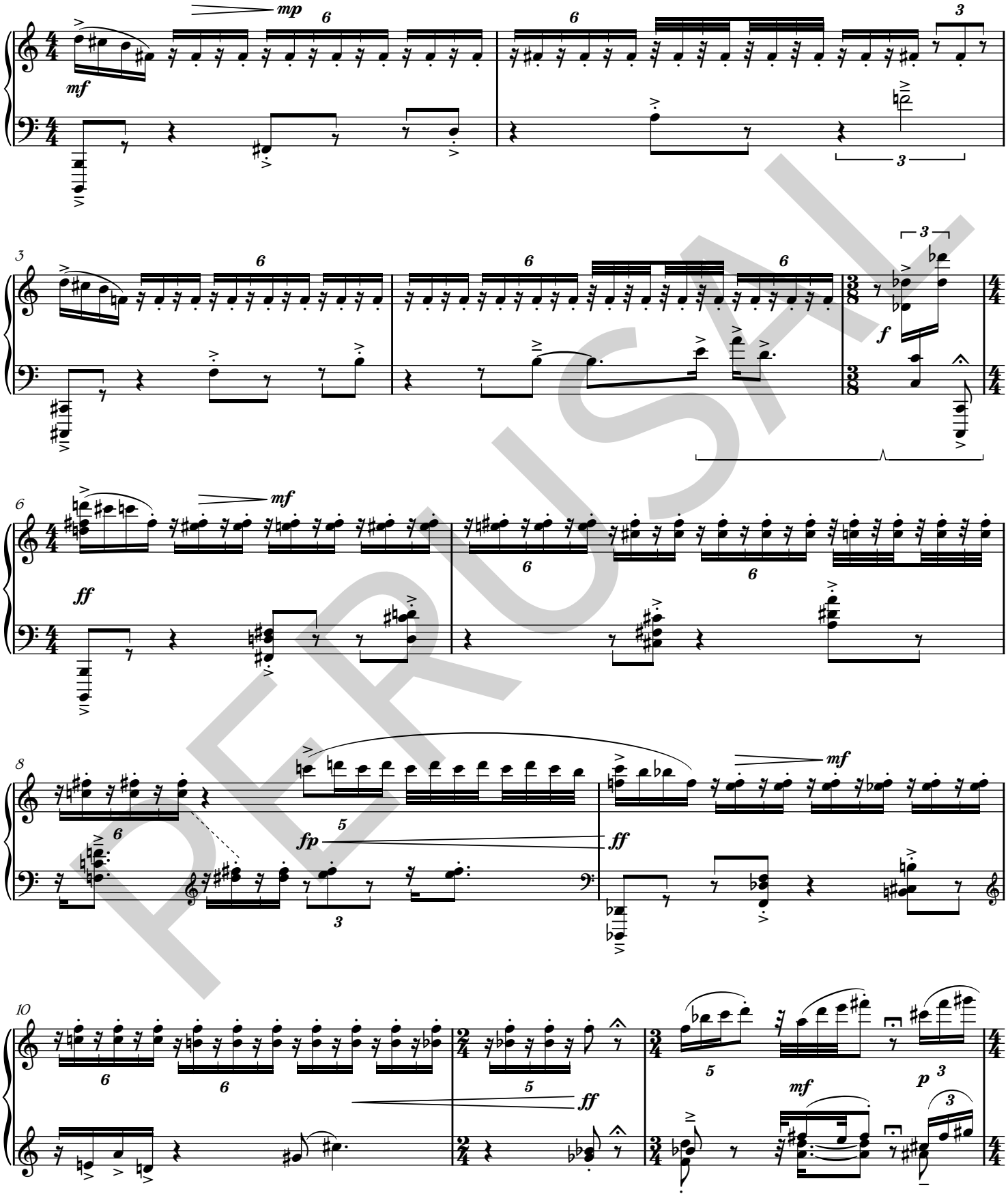
PERUSAL


poco rit. .....a tempo
71
gliss.
p sub.
78
f
p
f
p
f
82
fp
ff
8va
pp
(L.H.)
p
(as fast as possible)

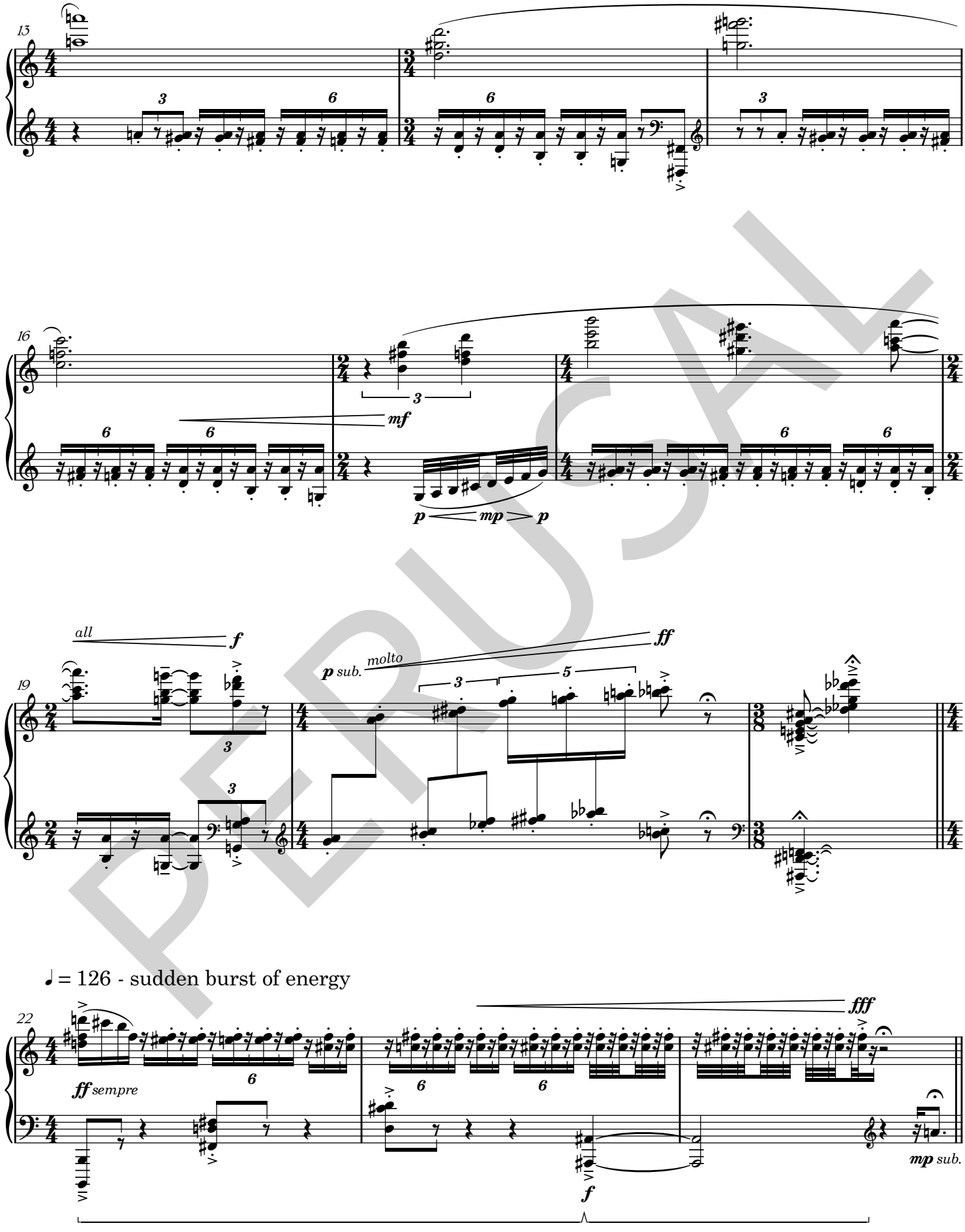
PERUSAL

5

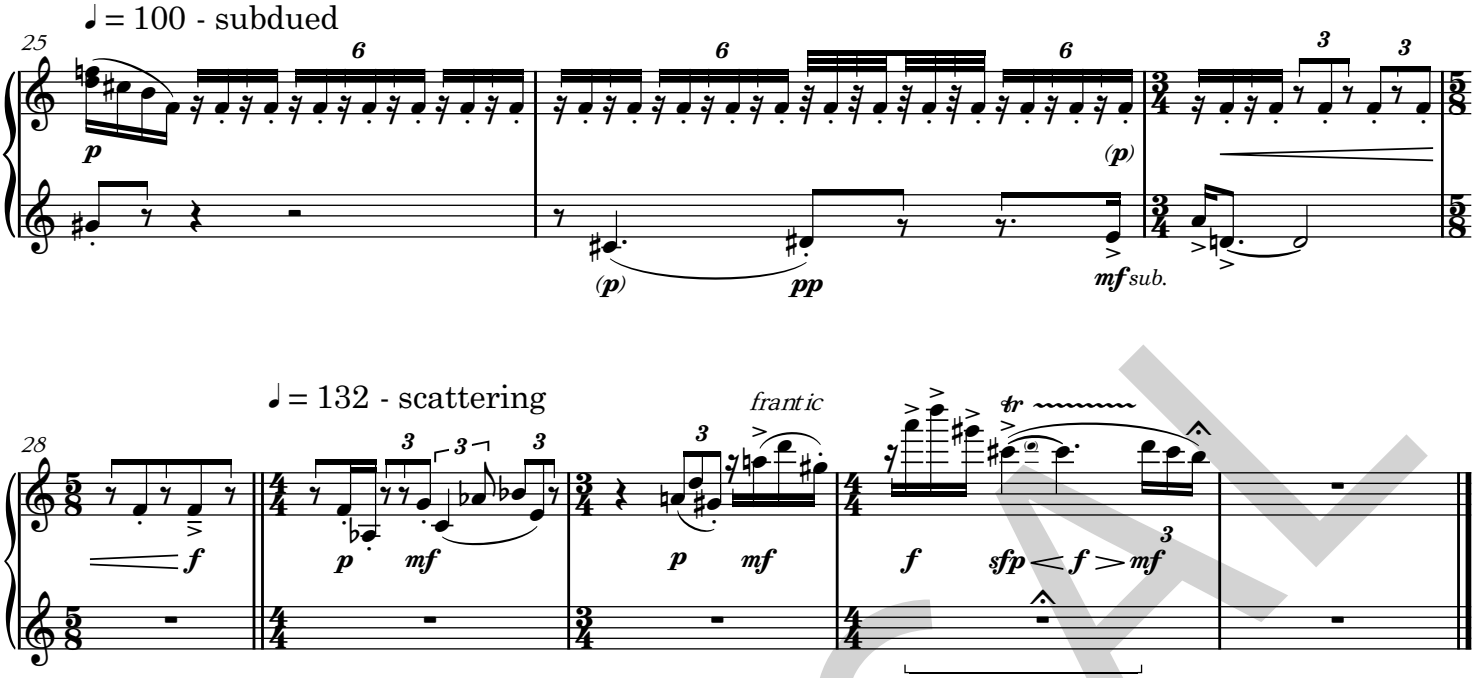
♩ = 112 - off-kilter



PERUSAL


13
16
mf
p
mp
p
19
all
f
p sub.
molto
ff
♩ = 126 - sudden burst of energy
22
ff sempre
fff
f
mp sub.

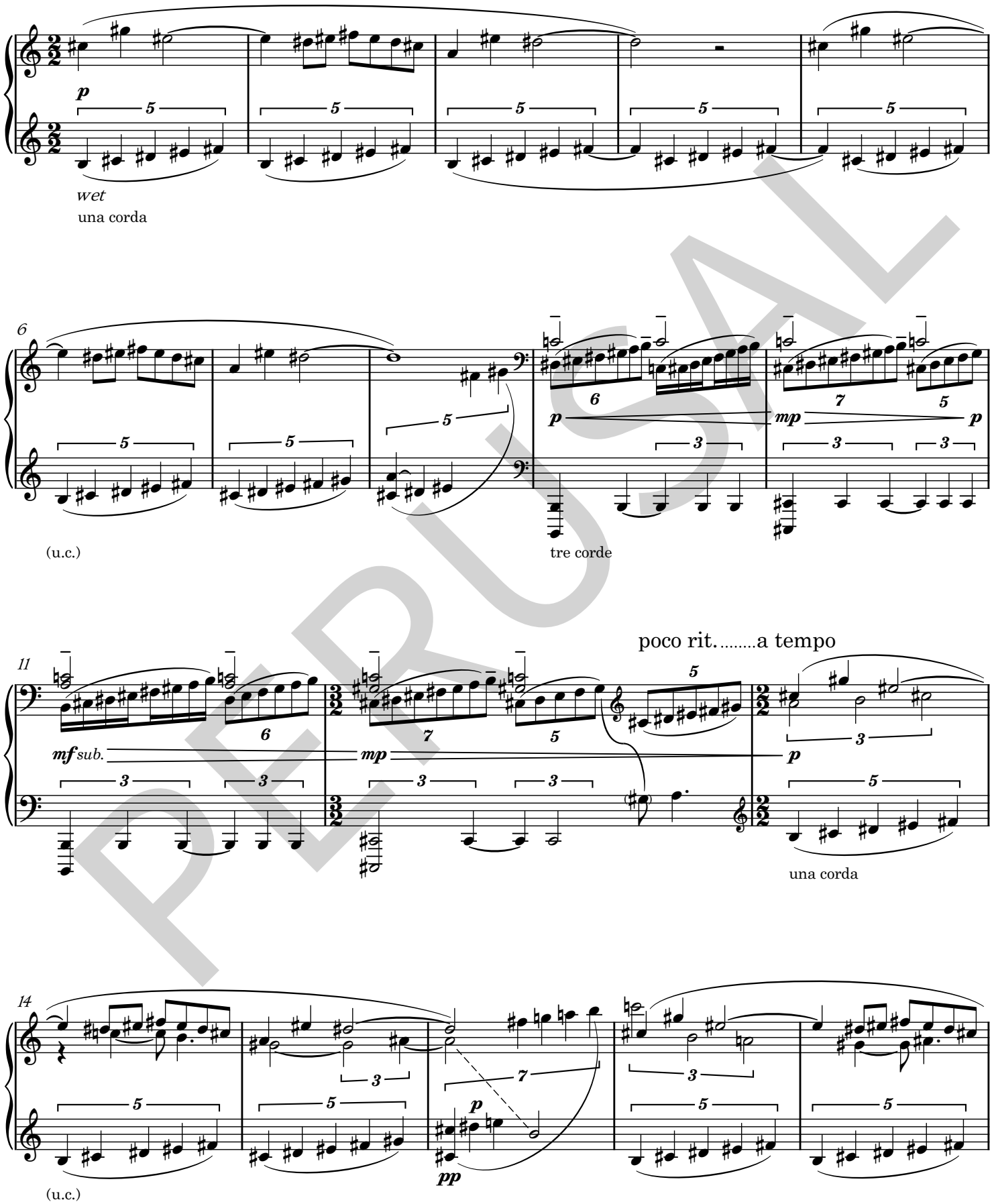
PERUSAL


♩ = 100 - subdued
25
6
6
6
3
3
p
(p)
(p)
pp
mf sub.

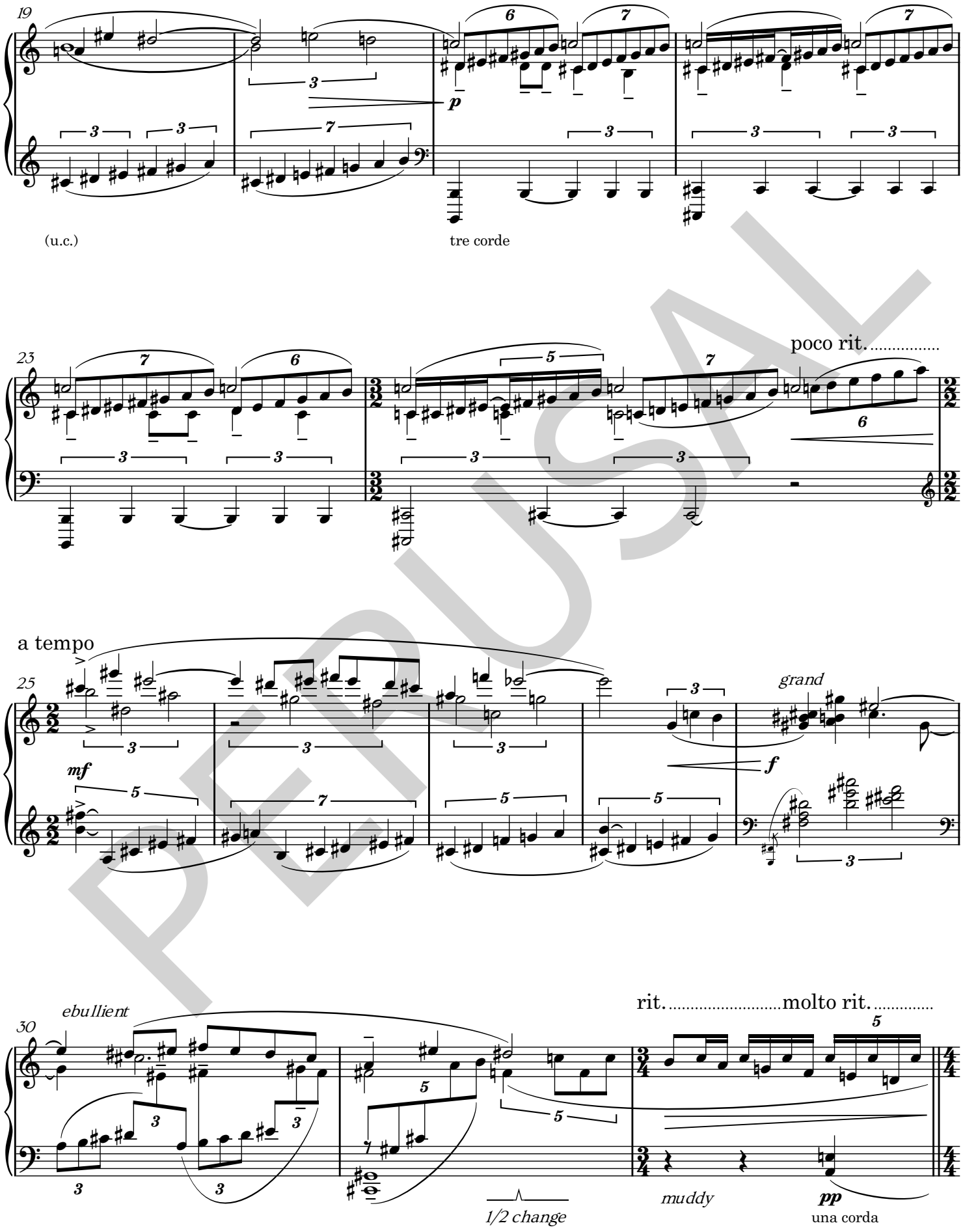
♩ = 132 - scattering
28
frantic
tr
3
3
3
3
f
p
mf
p
mf
f
sfp
f
mf

PERUSAL

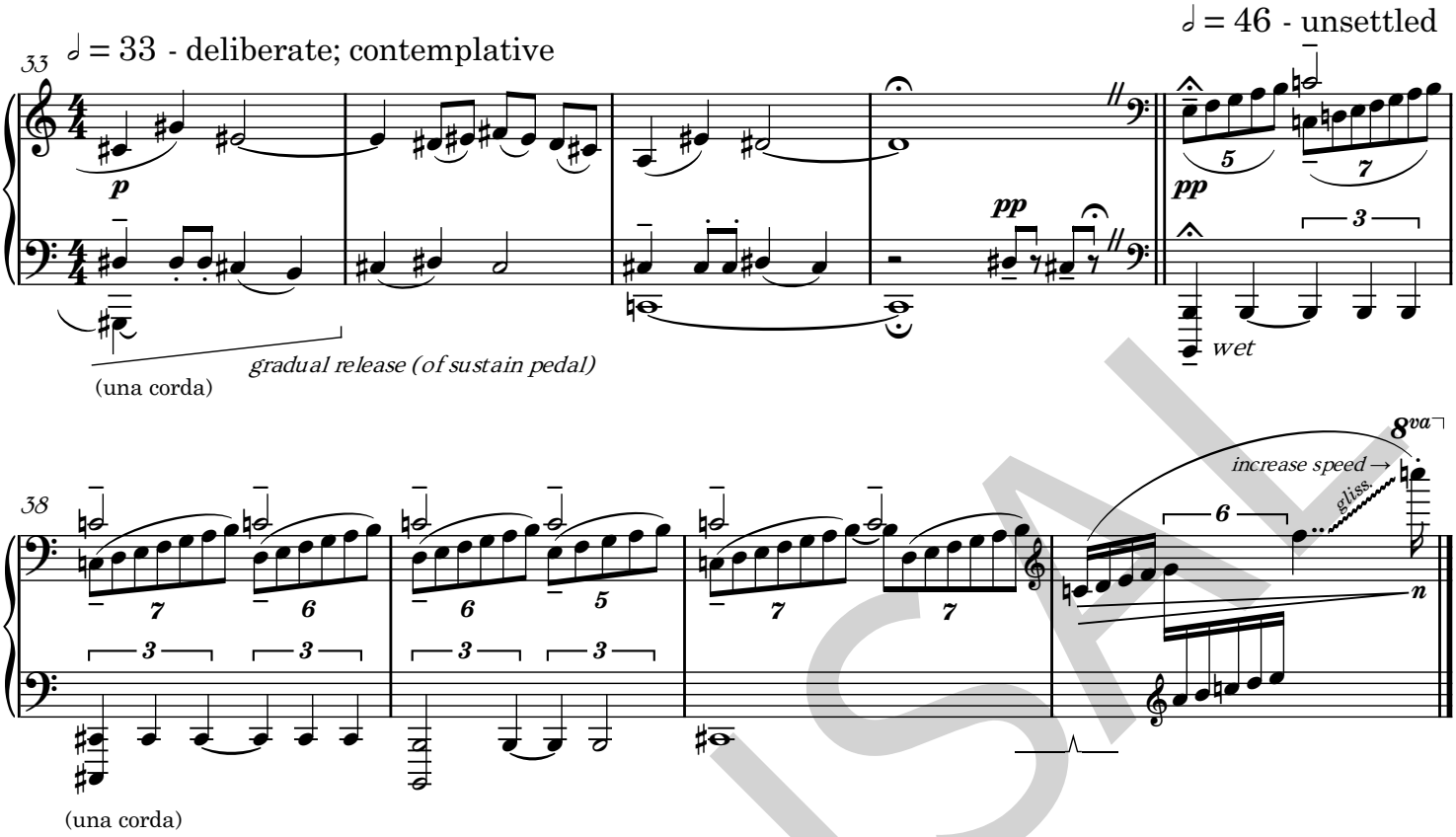
6


♩ = 50 - serene with an undertow
wet
una corda
(u.c.)
tre corde
poco rit.....a tempo
una corda
(u.c.)

PERUSAL

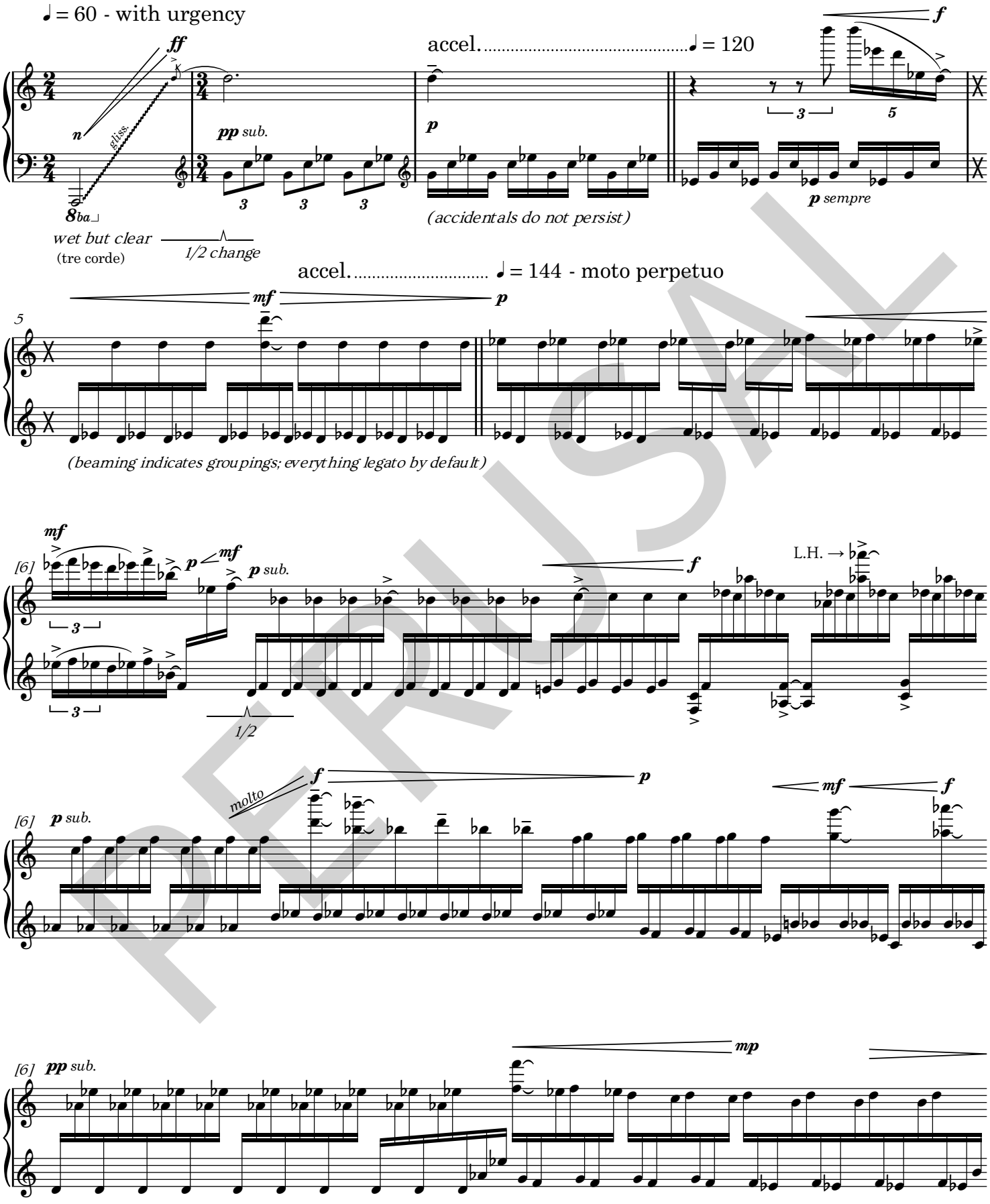

19
(u.c.)
tre corde
23
poco rit.
a tempo
25
mf
grand
f
30
ebullient
rit.
molto rit.
1/2 change
muddy
pp
una corda

PERUSAL

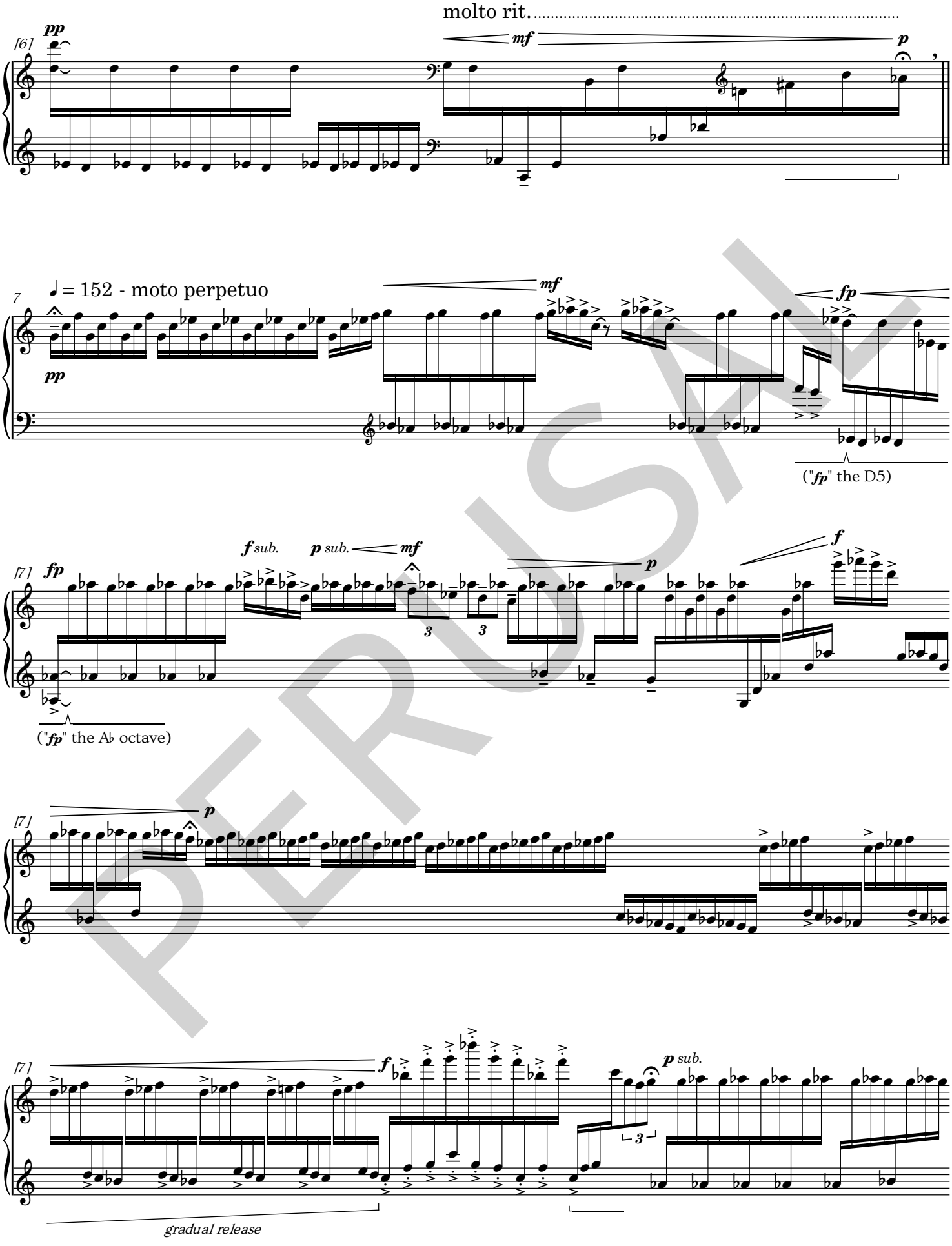

33
♩ = 33 - deliberate; contemplative
♩ = 46 - unsettled
p
pp
pp
(una corda)
gradual release (of sustain pedal)
wet

38
8va
increase speed →
gliss.
(una corda)

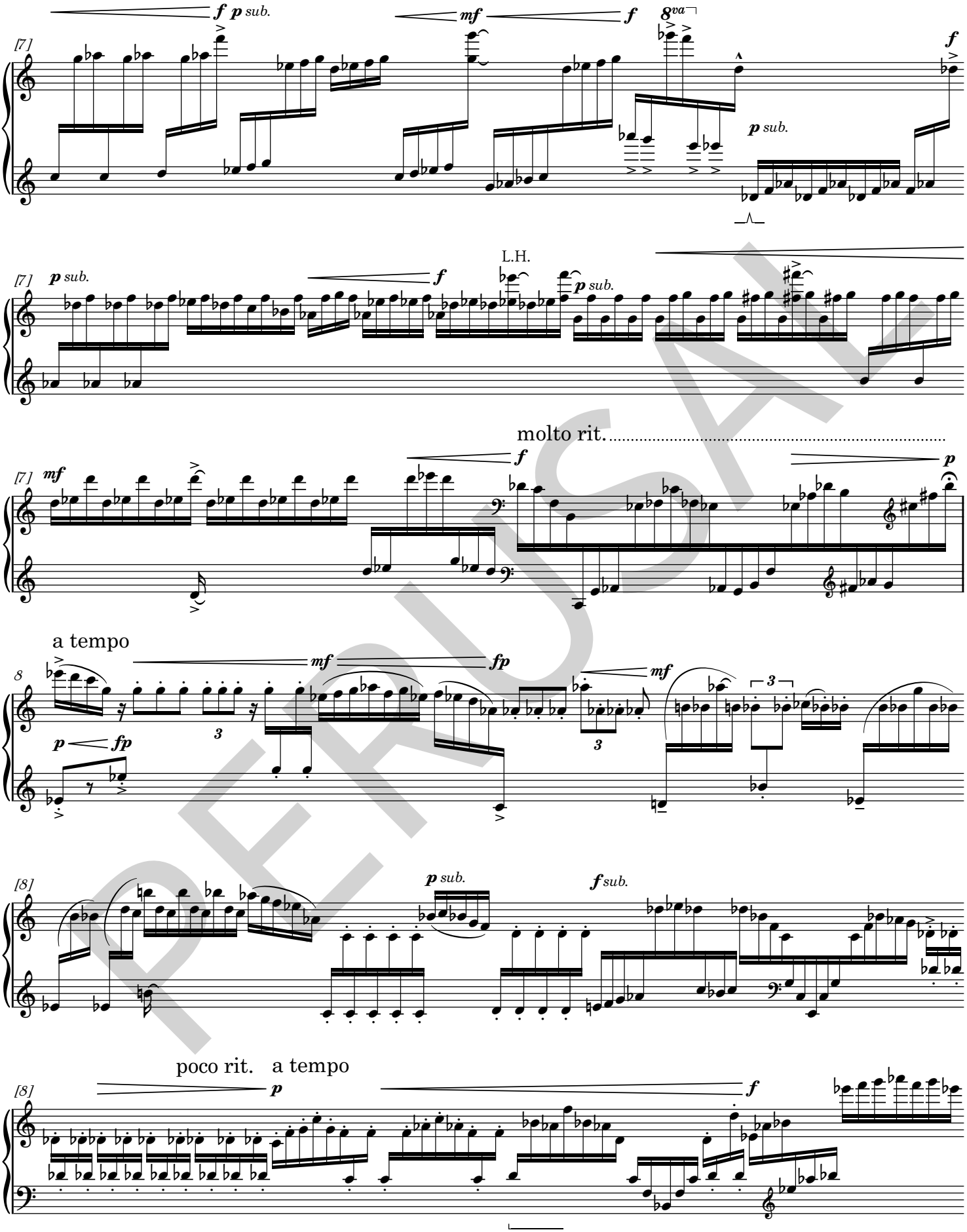
PERUSAL


♩ = 60 - with urgency
ff
n
gliss.
8ba
wet but clear
(tre corde)
1/2 change
pp sub.
3
3
3
accel. ♩ = 120
p
(accidentals do not persist)
f
3
5
p sempre
accel. ♩ = 144 - moto perpetuo
mf
p
5
(beaming indicates groupings; everything legato by default)
mf
[6]
p
mf
p sub.
3
3
1/2
f
L.H. →
[6]
p sub.
molto
f
p
mf
f
[6]
pp sub.
mp

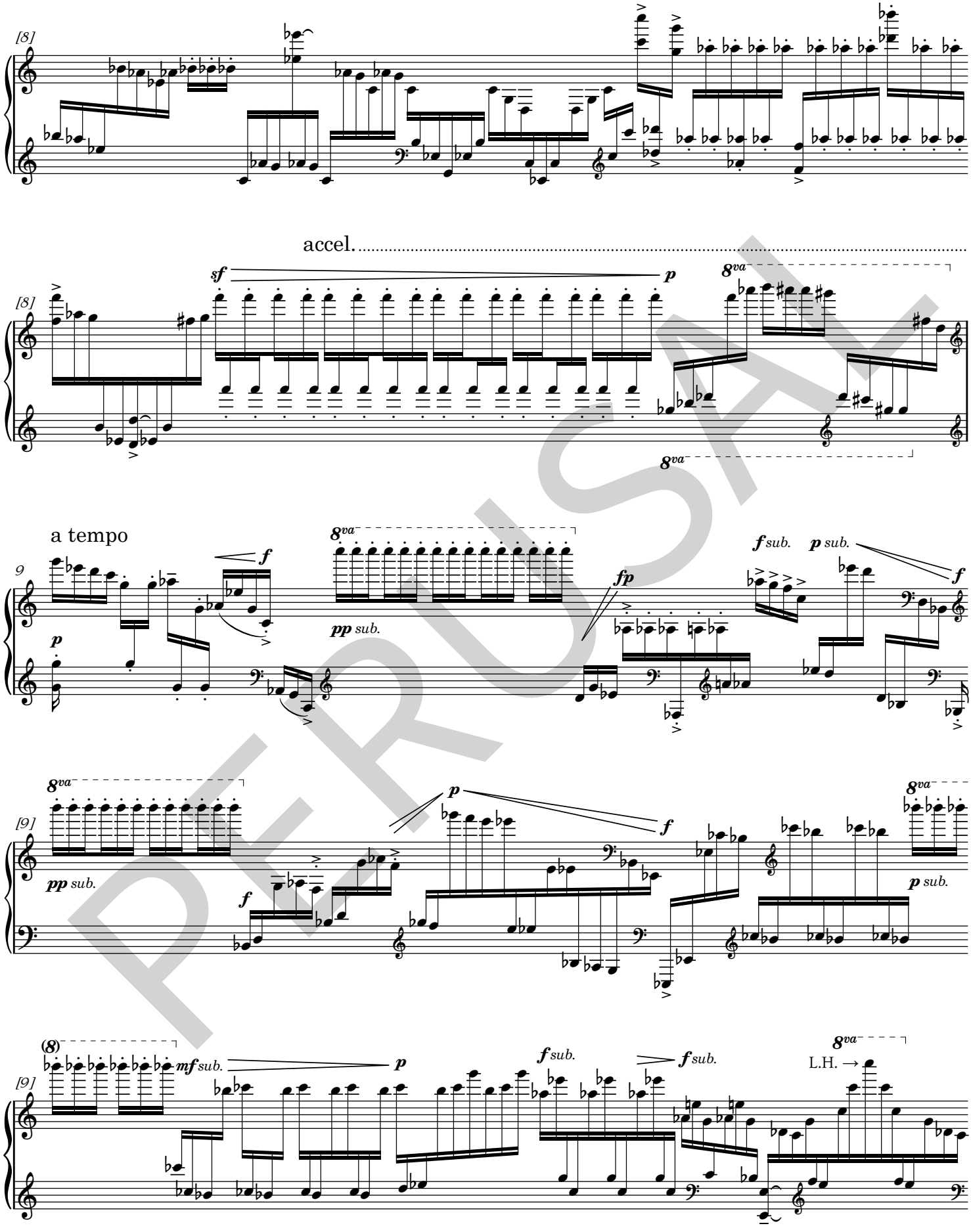
PERUSAL


molto rit.
[6]
pp
mf
p
7
♩ = 152 - moto perpetuo
pp
mf
fp
("fp" the D5)
[7]
fp
f sub.
p sub.
mf
p
f
("fp" the A♭ octave)
[7]
p
[7]
f
p sub.
gradual release

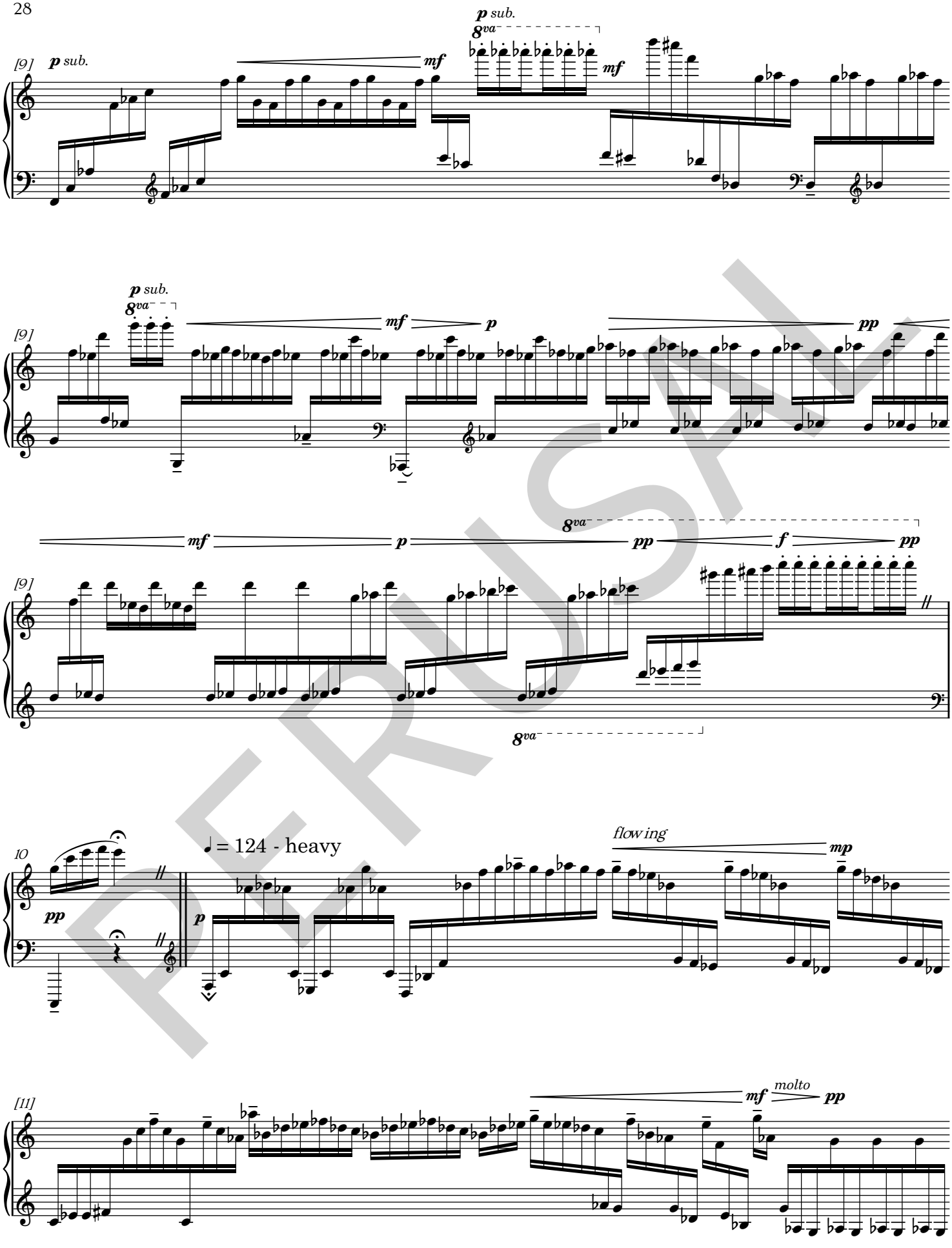
PERUSAL


[7]
f p sub.
mf
f
8va
f
p sub.
[7]
p sub.
f
L.H.
p sub.
[7]
mf
molto rit.
f
p
a tempo
8
mf
fp
mf
p
fp
3
3
[8]
p sub.
f sub.
poco rit.
a tempo
[8]
p
f

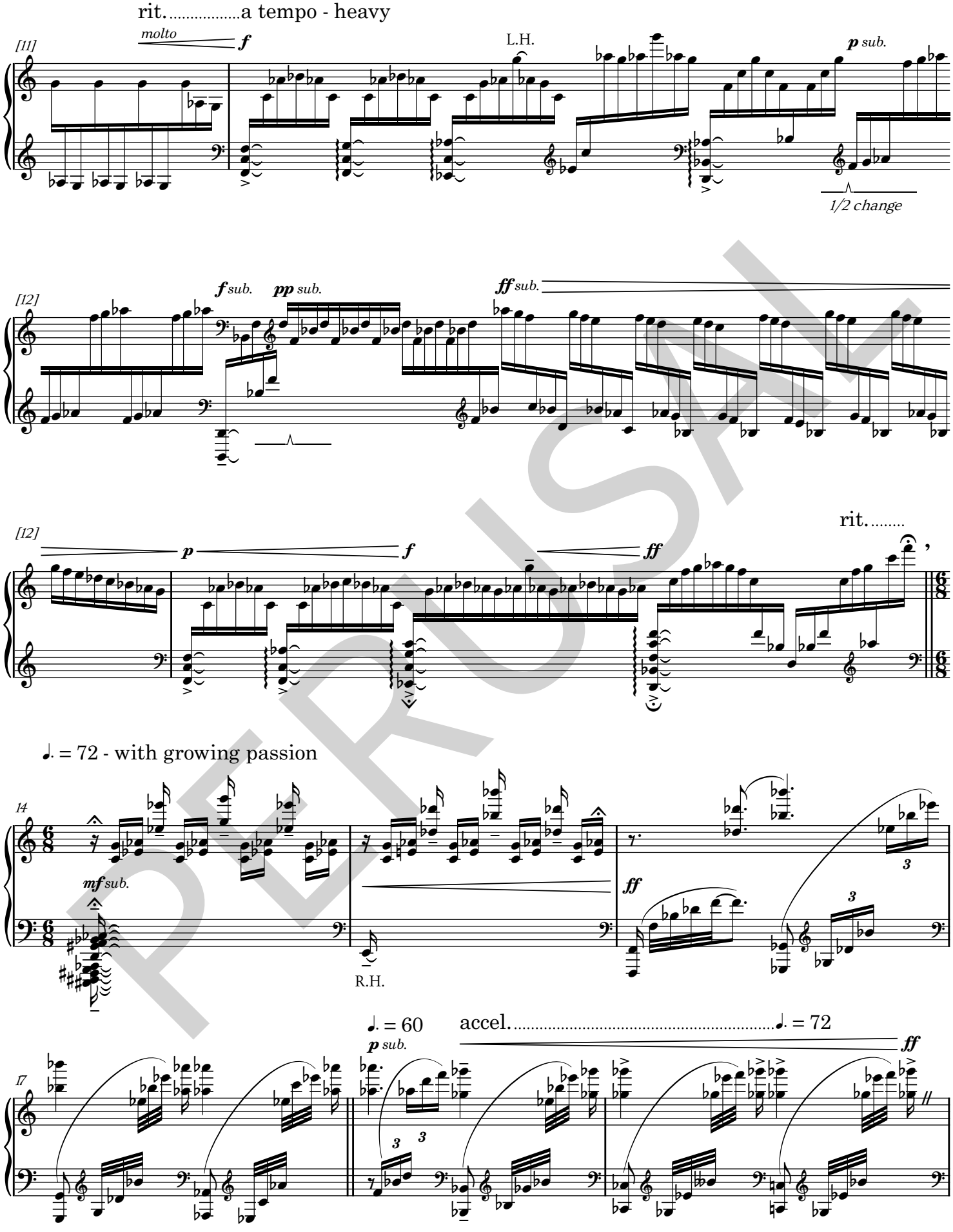
PERUSAL


[8]
accel.
sf
p
8va
[8]
8va
a tempo
9
p
f
8va
pp sub.
fp
f sub.
p sub.
f
[9]
8va
pp sub.
f
p
f
8va
p sub.
(8)
mf sub.
p
f sub.
f sub.
8va
L.H. →

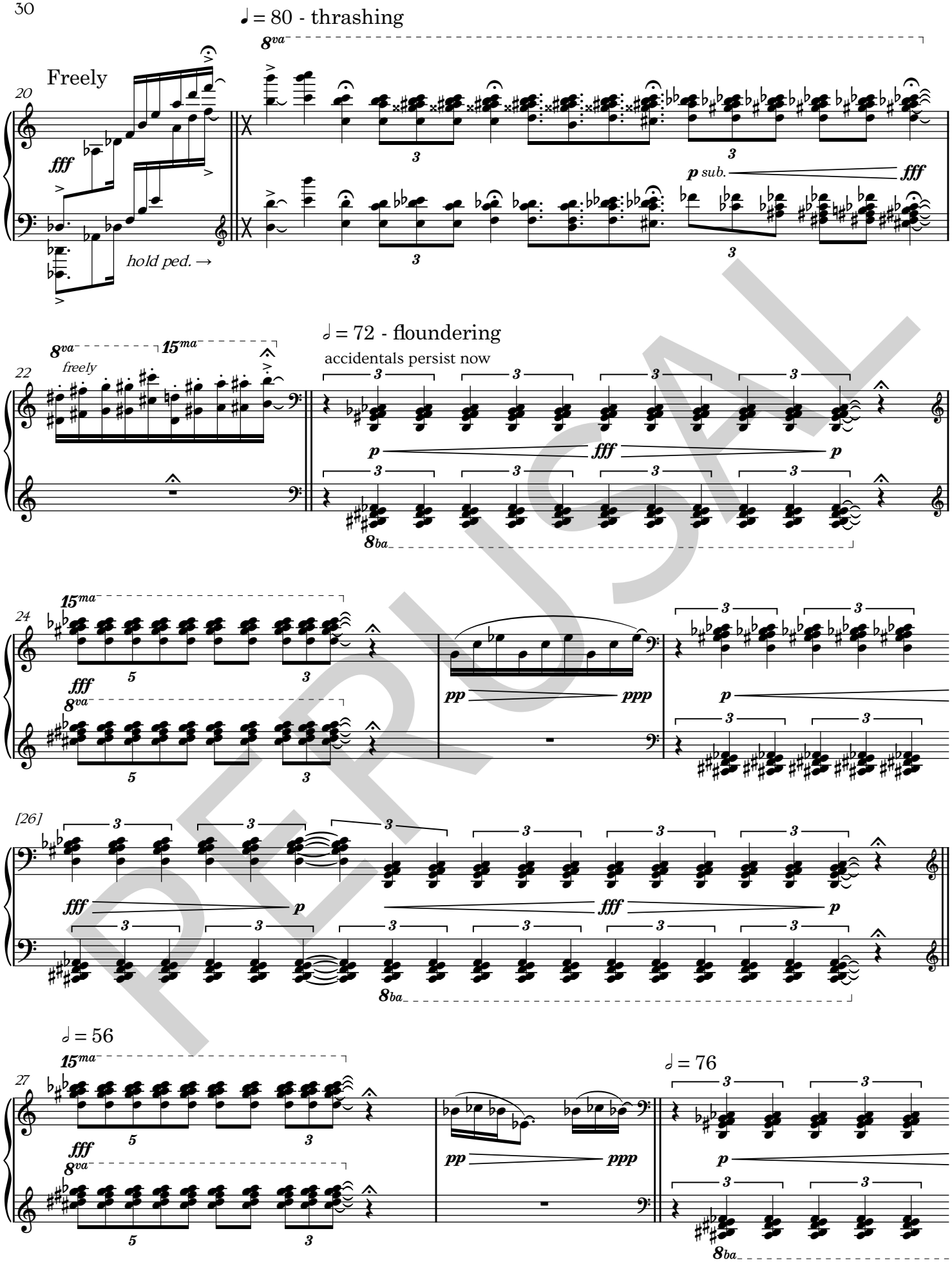
PERUSAL



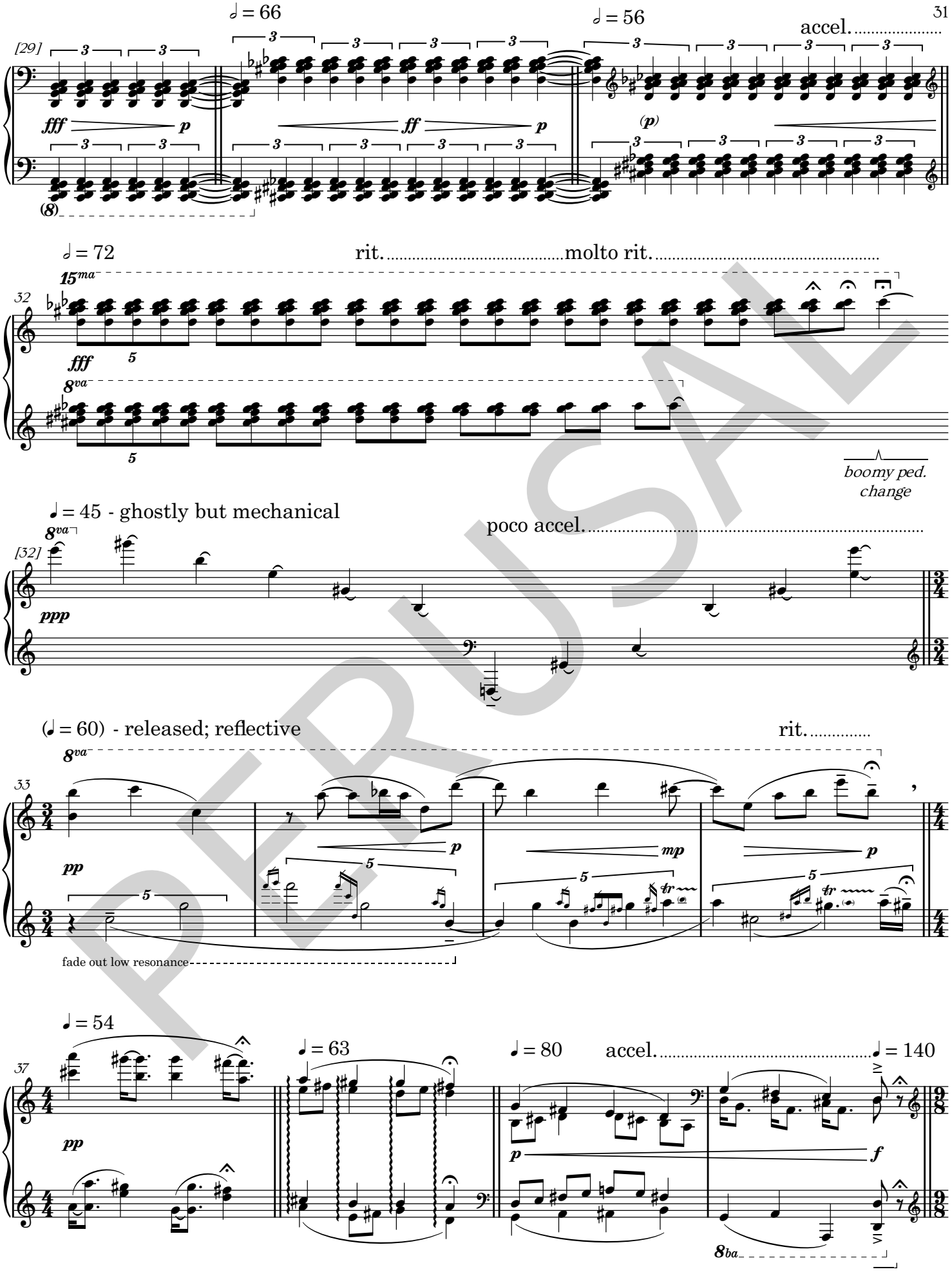
PERUSAL


rit. .....a tempo - heavy
molto
f
[11]
L.H.
p sub.
1/2 change
f sub.
pp sub.
ff sub.
[12]
[12]
p
f
ff
rit. .....
♩. = 72 - with growing passion
14
mf sub.
R.H.
ff
3
♩. = 60
p sub.
accel. .....♩. = 72
ff
17

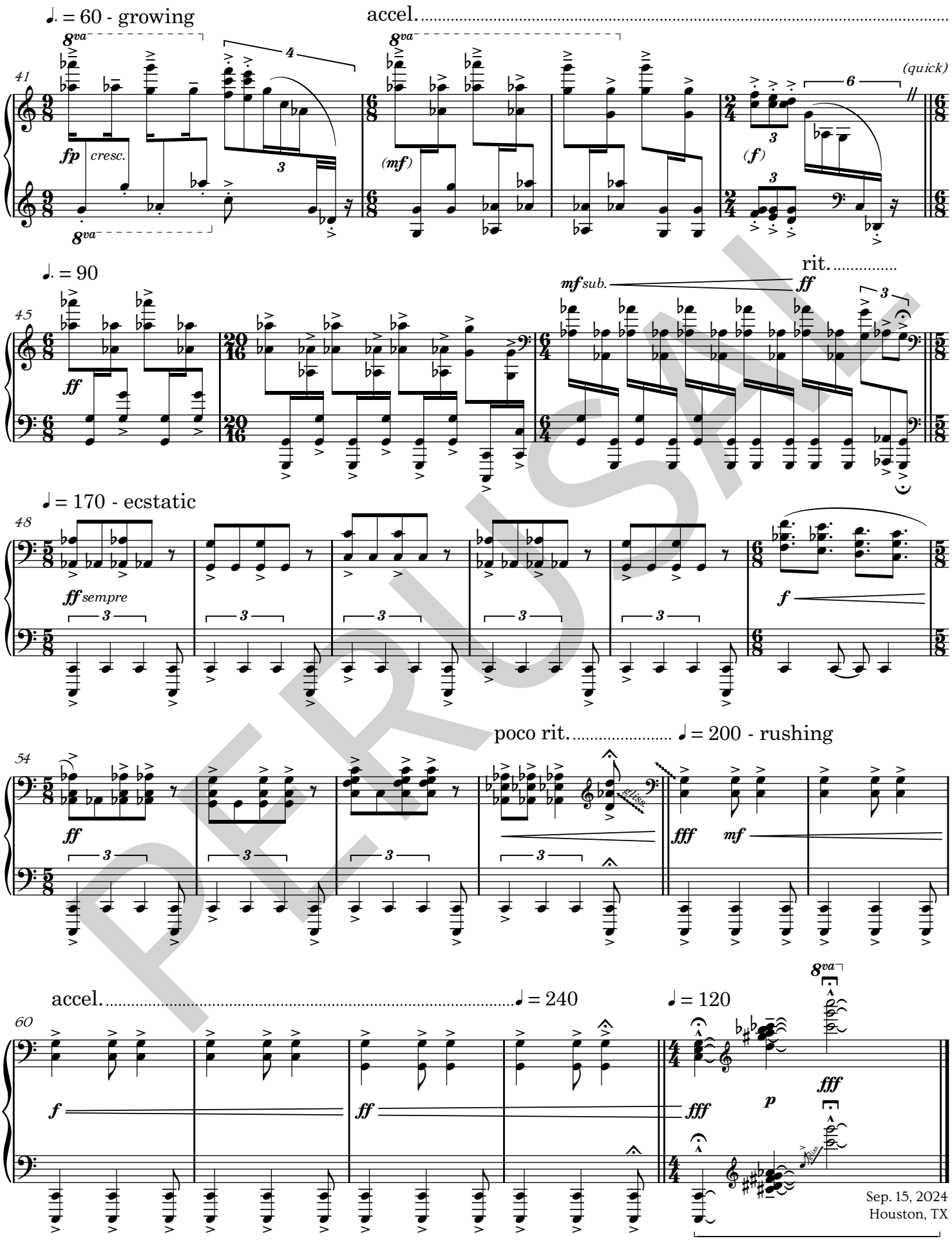
PERUSAL


♩ = 80 - thrashing
Freely
20
fff
hold ped. →
p sub.
fff
♩ = 72 - floundering
accidentals persist now
22
freely
p
fff
p
24
fff
pp
ppp
p
[26]
fff
p
fff
p
♩ = 56
27
fff
pp
ppp
♩ = 76
p

PERUSAL


[29]
𝅗𝅥 = 66
𝅗𝅥 = 56
accel.
fff
p
ff
p
(p)
(8)
𝅗𝅥 = 72
rit.
molto rit.
32
15ma
fff
8va
boomy ped. change
♩ = 45 - ghostly but mechanical
poco accel.
[32]
8va
ppp
(♩ = 60) - released; reflective
rit.
33
8va
pp
p
mp
p
fade out low resonance
♩ = 54
37
pp
♩ = 63
♩ = 80
accel.
♩ = 140
p
f
8ba

PERUSAL


♩. = 60 - growing
accel.
41
8va
fp cresc.
(mf)
(f)
(quick)
♩. = 90
45
ff
mf sub.
ff
rit.
♩ = 170 - ecstatic
48
ff sempre
f
poco rit.
♩ = 200 - rushing
54
ff
fff
mf
accel.
♩ = 240
♩ = 120
60
f
ff
fff
p
fff
Sep. 15, 2024
Houston, TX

PERUSAL