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BRIAN CIACH
VARIATIONS PROMETHEAN
FOR PIANO AND PRERECORDED ELECTRONIC MUSIC
(2019)

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VARIATIONS PROMETHEAN (2019)

FOR PIANO AND PRERECORDED ELECTRONIC MUSIC

Prometheus Unbound (I)
1. *The Fire/Variations on a Motive*
2. *The Agriculture/Variations on a Progression*
3. *Prometheus Bound/Variations in Inversion*
4. *The Vulture/Variations on a Walking Bass*
5. Prometheus Strangling the Vulture (After a Sculpture by Lipchitz)/Variations in Reverse
Variation on Prometheus Unbound (II)
6. *The Promethean Dances/Variations on Rhythms*
7. *The Science/Variations on a Fugue*
8. *The Sex and The Technology/Variations on a Timbre* (Electronic Variations)
9. *The Fire/Variation on a Motive* (Reprise)
(*Six Little Variations on Three Chords)*
10. *The Vulture/Variations on a Walking Bass* (Reprise)
Variation on Prometheus Unbound (III)
11. *Prometheus Bound/Variations in Inversion* (Reprise)
12. *Prometheus Strangling the Vulture (After a Sculpture by Lipchitz)/Variations in Reverse* (Reprise)

Approximately 70 minutes in duration.

PROGRAM NOTES

Variations Promethean explores piano variation genres while offering a narrative freely inspired by Prometheus, the rebelliously-creative mythological titan, who gave fire, culture, and spirit to mankind.

As I was considering how I could be "rebelliously creative" as a composer, I considered all of the possible ways in which I could play and write for the piano, what I could do to the piano, and what I could throw into the piano. On the more extreme end, I watched a YouTube video of a pianist setting the piano on fire as he played it on the beach. It's fascinating yet tragic to hear a piano breakdown…its strings pop as fire consumes it. But this is destructive, and is neither practical nor does it capture the spirit of the music I wanted to write (not to mention that it is pretty unkind to the instrument and an aggressive symbol of wanton destruction of culture).

I like to use the piano as a percussion instrument. In my piano sonatas, I have knocked on end blocks, slapped rims, and slammed the fall-board shut. For this piece, specifically in *The Promethean Dances/Variations on Rhythms,* I play the wood on the sides and lid of the piano with percussion mallets. This is facilitated by the use of a cinder block on the pedal, which holds the sustain pedal while the pianist walks around freely.

I attended a new music concert in New York City in 2014, where a composer-pianist threw electronic toothbrushes into the piano with the damper pedal down. I enjoyed the effect and was inspired to try something similar with a piece. It wasn't until I was searching for "rebellious" artifacts to throw into the piano that I thought of vibrators and vibrating dildos. The vibrators are louder than electric toothbrushes and the vibrating dildos are more provocative and create some stunning, subtle timbral effects.

There are three themes that are varied in the Electronic Variations I. The first theme was created by a recording of a vibrator tumbling on the bass strings. I processed this recording in Logic Pro, transposing it higher with a vocal transformer to give it a more defined pitch. I transcribed this melody to a few MIDI instruments, and this is developed in each subsequent return of this variation. The second theme sounds similar to a solo voice. I sampled grains of the tumbling vibrator using John Gibson's Granulator application. I'm amazed that vibrating metal on the piano strings can sound this convincingly vocal! The Granulator was also used to create the brilliant, undulating chords in the last theme of the Electronic Variations I. Taking its influence from Electronic Dance Music, Electronic Variations II develops the theme from *The Agriculture/Variations on a Chord Progression* with MIDI Arpeggiators.

In 1818, at the age of 20, Mary Shelley anonymously published *Frankenstein: The Modern Prometheus.* In Shelley's work, Prometheus is Victor Frankenstein, the mad scientist who brings to life a creature assembled from dismembered human body parts. Anyone who has read the book or seen the subsequent films knows the "it's alive!" moment. Since Shelley's *Frankenstein* is a stark, modernized version of the story of Prometheus, I was inspired to create a similar "it's alive!" moment within my piece, where the piano becomes a monster at the hands of its creator and forges a life of its own. The vibrators have a sense of their own unique, unpredictable trajectories, yet are completely mechanical (battery-operated). The electronic music unfolds naturally from these sounds as it is brought to life seemingly on its own. I offer the pianist the option of sitting in the audience during the electronic music—a way of admiring his/her creation from a distance. *Frankenstein* is based on a type of artificial intelligence, or "biological AI", so I was inspired to find ways to emulate this. I flirted with Google's *Magenta* program, and, although fascinating, this didn't yield results for the piece. I ended up using an online Random Note Generator (also in my Fourth Sonata), which creates a series of pitches (Brian Seeger). These random notes are in select spots within the piece, especially in the fugue (chromatic aleatory: mm. 492-495, R.H., 590-598, 670-671), and coda (pan-diatonic, "white key" aleatory: mm. 998-1001 R.H.). They give the work atonal freshness or a type of "tonal rebellion" that is, well, quite Promethean in nature.

PERFORMANCE NOTES

About the Amplification and the Electronic Music:

For the prerecorded electronic music, you will need a playback device(s), stereo monitors, audio interface, etc., as well as microphones for the amplification of the piano (this is necessary for the *The Sex and the Technology/Variations on a Timbre* section using vibrating dildos, which may be hard to hear from the audience without amplification).

About the Vibrators and the Vibrating Dildos:

This piece calls for five (5) "Bullet" vibrators and eight (8) vibrating dildos (all available on loan from the composer's collection). The "Bullet" vibrators are small vibrating shafts about 3x1 inches, and usually made of a metal-coated, plastic material. They are loud and noisy when placed inside the strings and/or sound board of the piano (with the damper pedal down).

Five (5) "Bullet" Vibrators:

The vibrating dildos are shaped like erect penises (some even with "balls") and made out of a silicone or jelly rubber material. They are quiet and subtle when placed on the strings (with the damper pedal down), but their sounds evolve over time and produce mysterious sonorities depending on their placement on the strings and the types and shapes used.

Eight (8) Vibrating Dildos of various shapes and sizes:

L. to R. (exactly as described on Amazon): (1) Pipedream Real Feel Deluxe No. 12 Black, (2) Doc Johnson The Realistic Cock ULTRASKYN Vibrating 8 Inch Dildo—Caramel, (3) Pipedream King Cock Double Vibrating Penetrator—Flesh, (4) iPleasure Realistic 7.5 Inch Multi-speed Jelly Vibrating Dildo Clear Pink, (5) Pipedream Fetish Fantasy Series Vibrating Double Delight Strap-On Black, (6) Purple Plunge Vibe (Good Vibrations), (7) Eden 9" Soft Large Thick Realistic Vibrating Dildo, Multi Speed Powerful Vibrator, Sex Toy for Women—Blue, (8) California Exotic Novelties Triple Orgasm French Kiss—Pink.

(Alternative or more adventurous vibrating dildos—"horse dildos"—are encouraged, though they must vibrate. I have found the dildos above to be most effective as instruments.)

Other Things you will need:

You will need **medium yarn marimba mallets** to play on the wood, iron frame, and strings of the piano.

A **cinder block** to hold the damper pedal down while you play on the piano wood with percussion mallets. You could place a towel beneath the cinder block to protect the pedal, although I rubber-coated my cinder block using *Flex Seal Liquid Rubber Sealant Coating* for easy handling. The cinder block should be about 22 Pounds/10 Kilos in order to hold down the pedal. Alternative devices or methods are welcome.

to my son, Boaz Alexander Ciach

VARIATIONS PROMETHEAN

for piano and pre-recorded electronic music

PARENTAL ADVISORY EXPLICIT CONTENT

Prometheus Unbound (I)

Majestic, 𝅗𝅥 = 52

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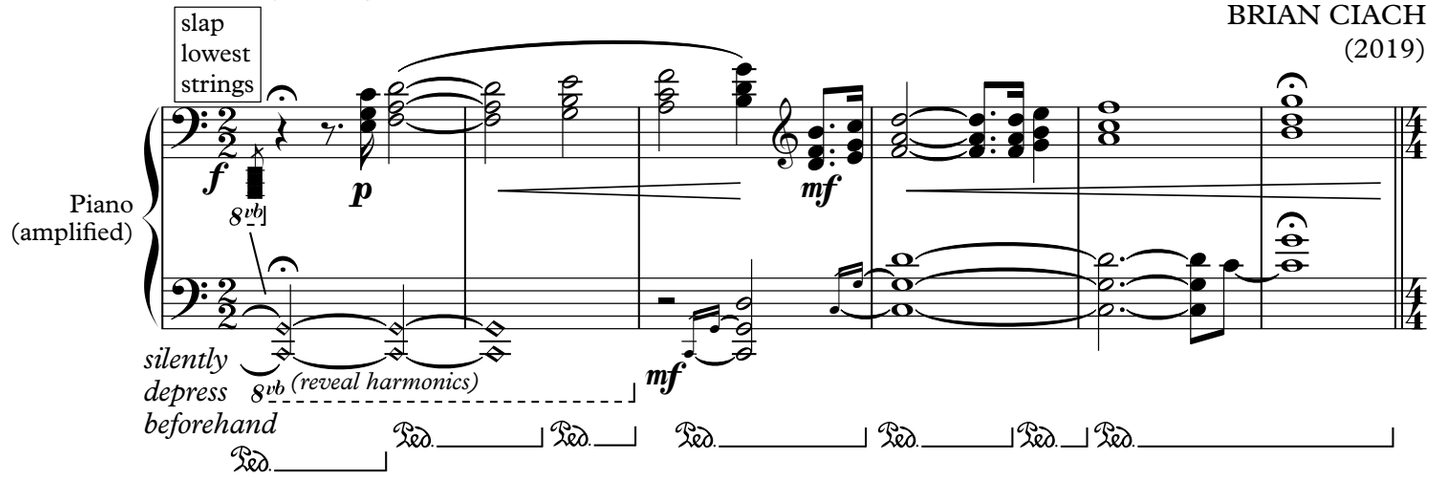
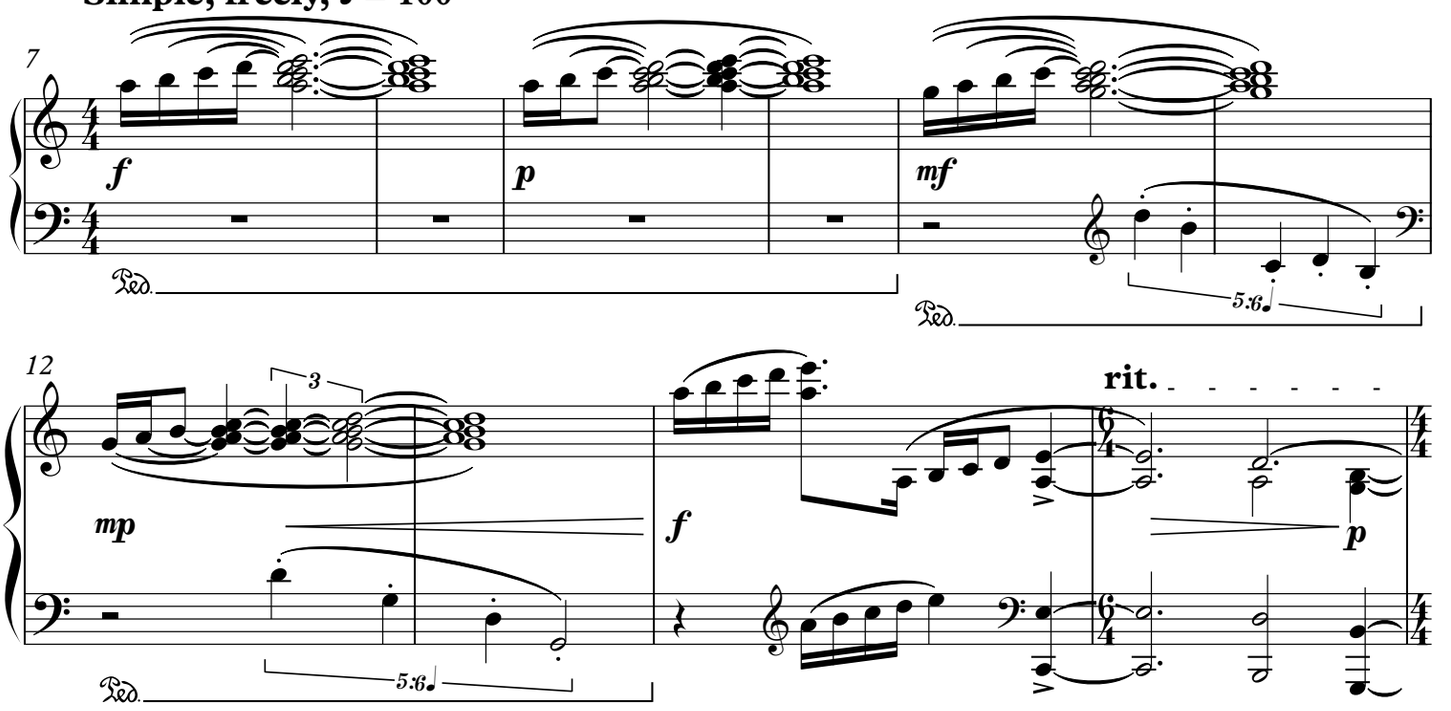
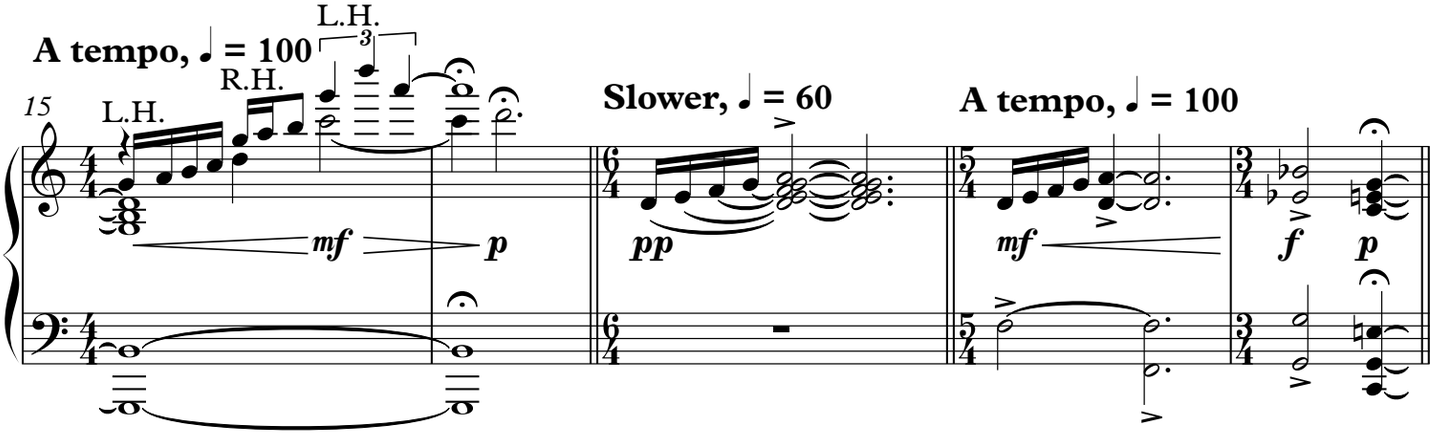


The Fire/Variations on a Motive

Simple, freely, ♩ = 100



A tempo, ♩ = 100



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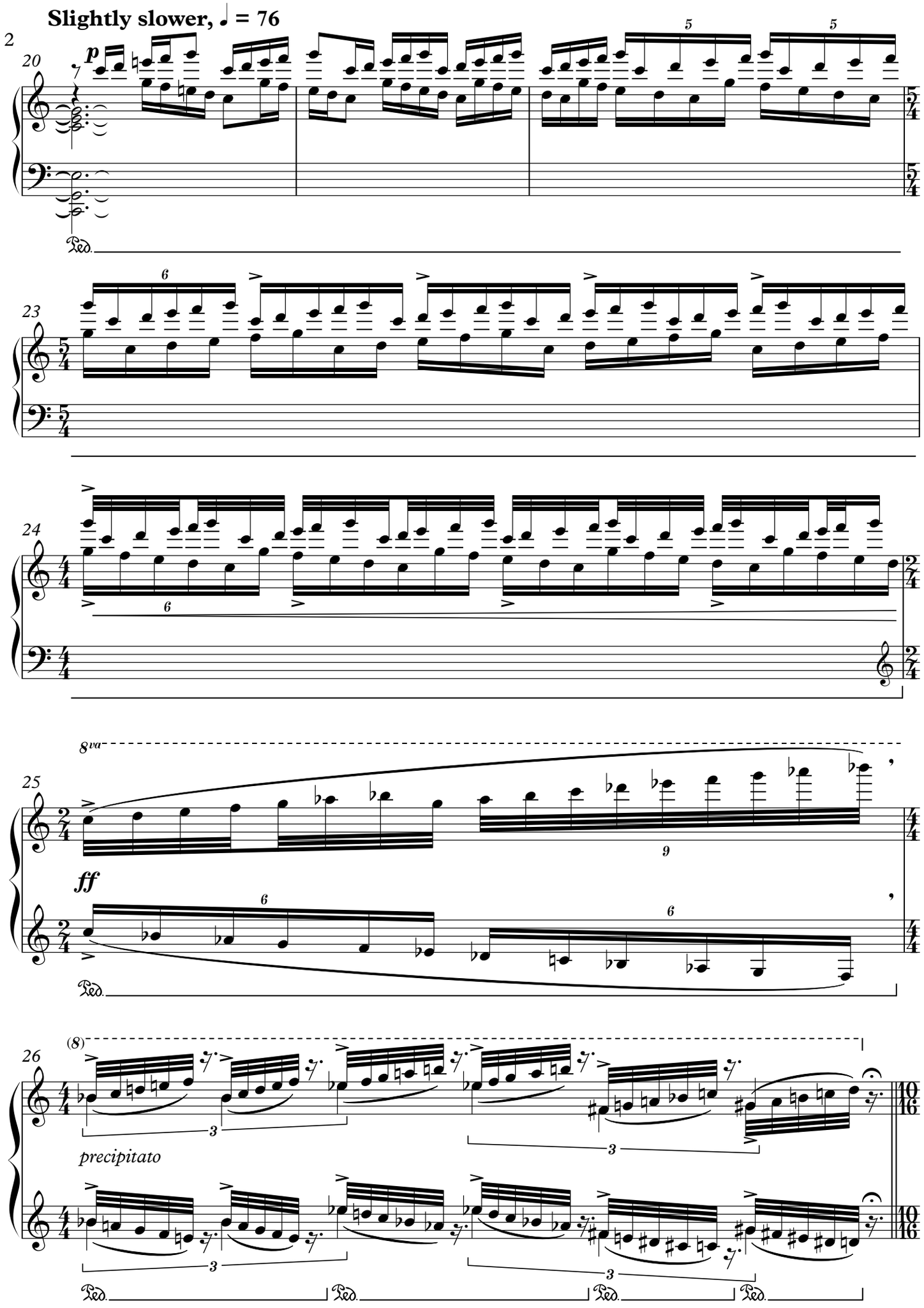
http://sigh-ackmusic.org


Slightly slower, ♩ = 76
p
ff
8va
precipitato

A tempo, 𝅘𝅥𝅯 = 𝅘𝅥𝅯, 𝅗𝅥𝅯 = 80

27

f

simile

legato molto, smeared
no pedal

31

p
subito

35

f

f

Ped.

no pedal

38

p

41

mf

p

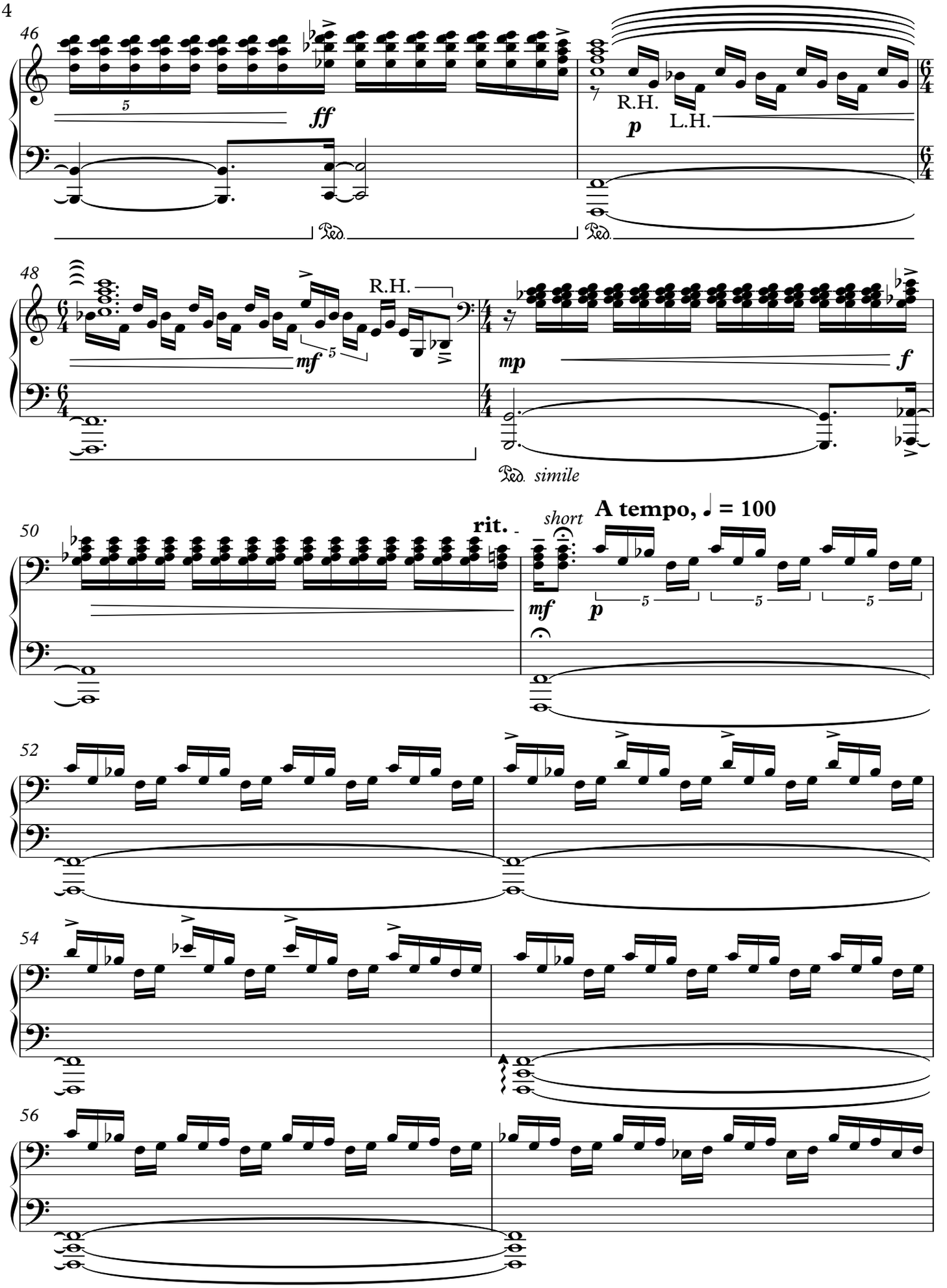
44

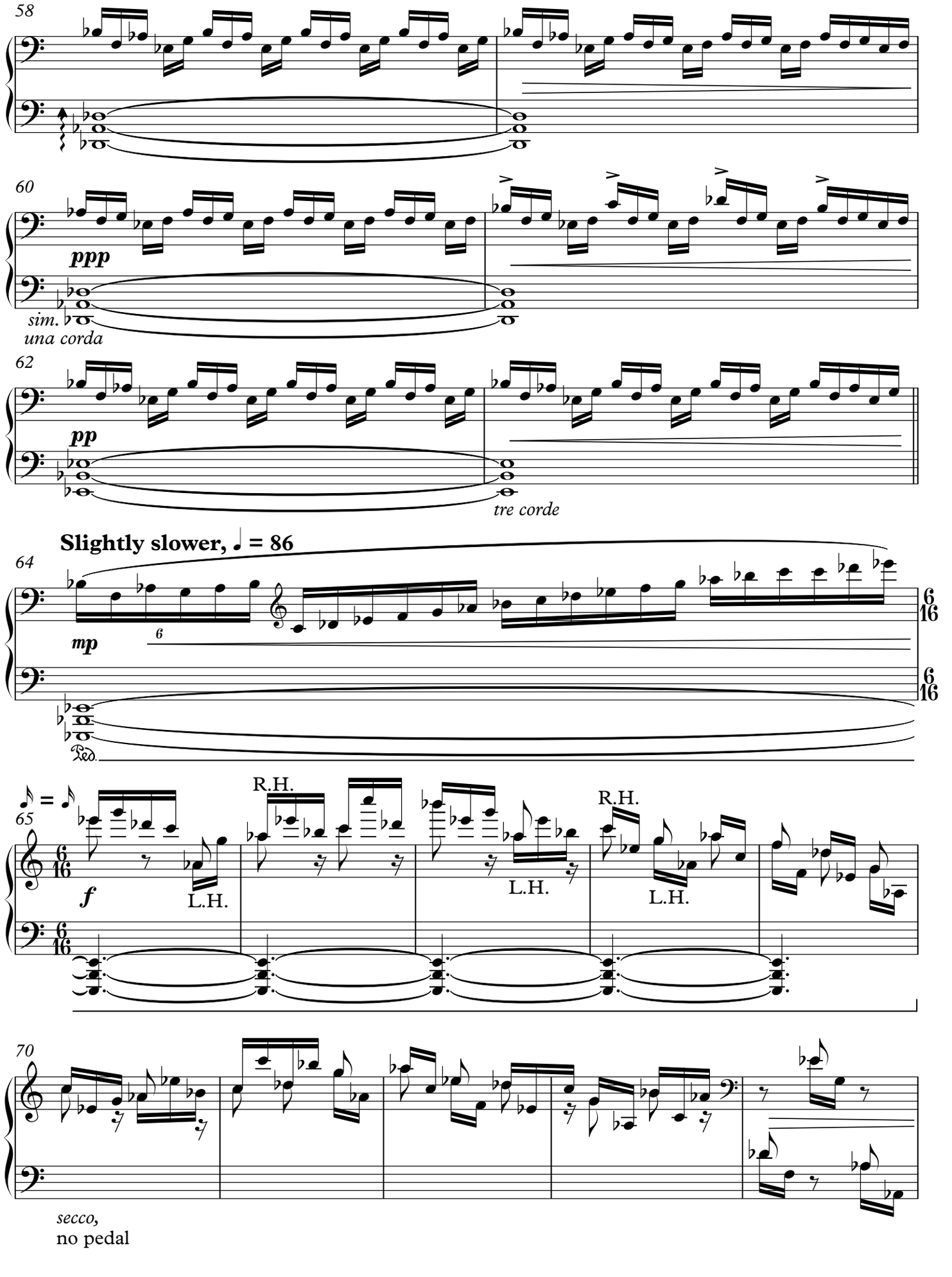
𝅘𝅥𝅯 = 𝅘𝅥𝅯, 𝅗𝅥 = 100

f

Ped.

Ped.


46
ff
R.H.
p
L.H.
Ped.
Ped.
48
R.H.
mf
5
mp
f
Ped. simile
50
rit.
short
A tempo, ♩ = 100
mf
p
5
5
5
52
54
56


58
60
ppp
sim.
una corda
62
pp
tre corde
Slightly slower, ♩ = 86
64
mp
6
Ped.
65
f
L.H.
R.H.
L.H.
R.H.
L.H.
70
secco,
no pedal

75

p

Ped.

79

pp

no pedal

81

f

ff

The Agriculture/Variations on a Progression

Tempo rubato, ♩ = 50

83 *short* *cantabile*

p *mp* *p*

87

pp *mf* *f*

91

p *subito*

pp

mf

*Grace notes before the beat.

Lyrical, sonorous, supple, ♪ = ♪. = 76

95

una corda

99

102

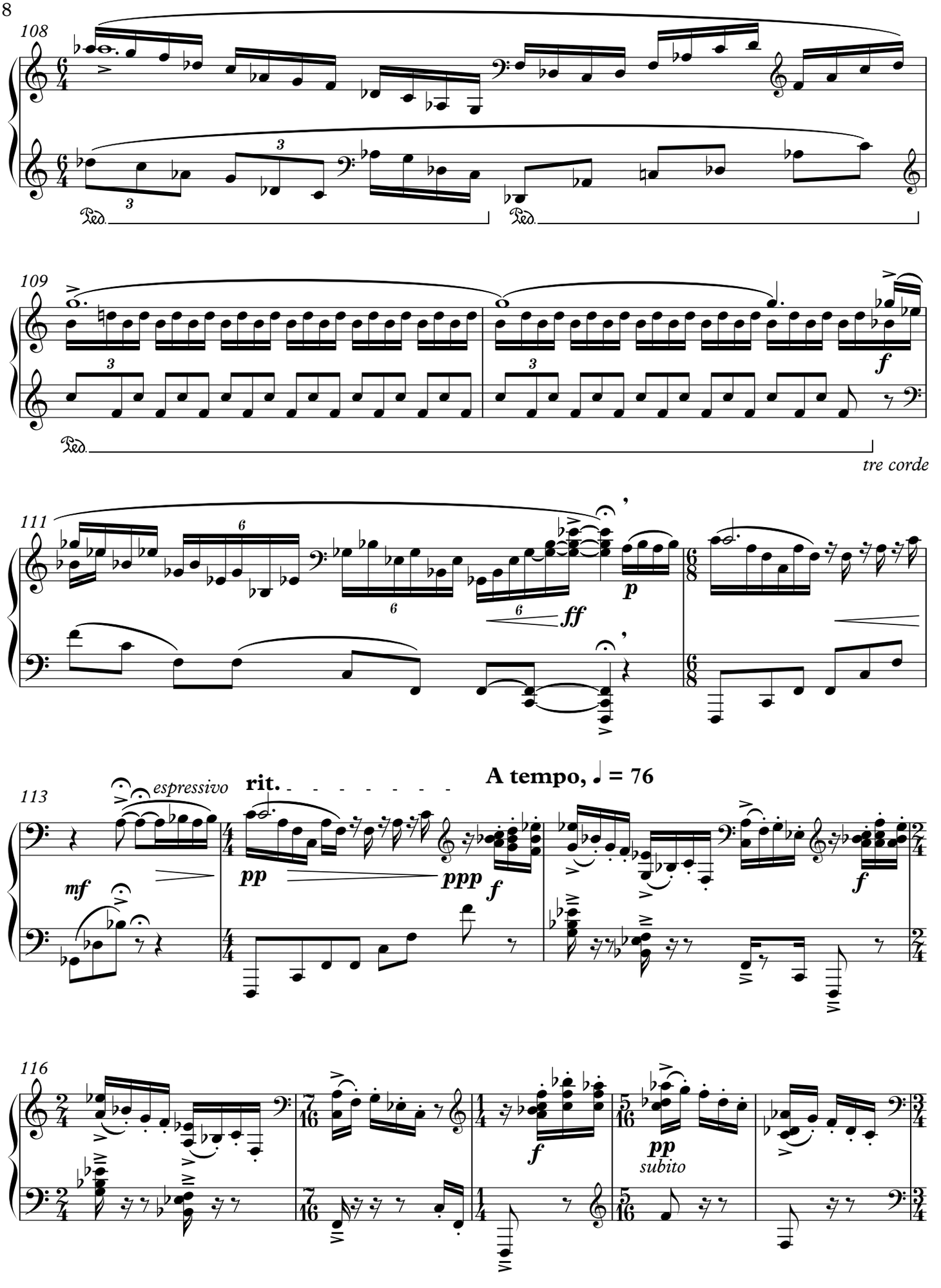
rit.

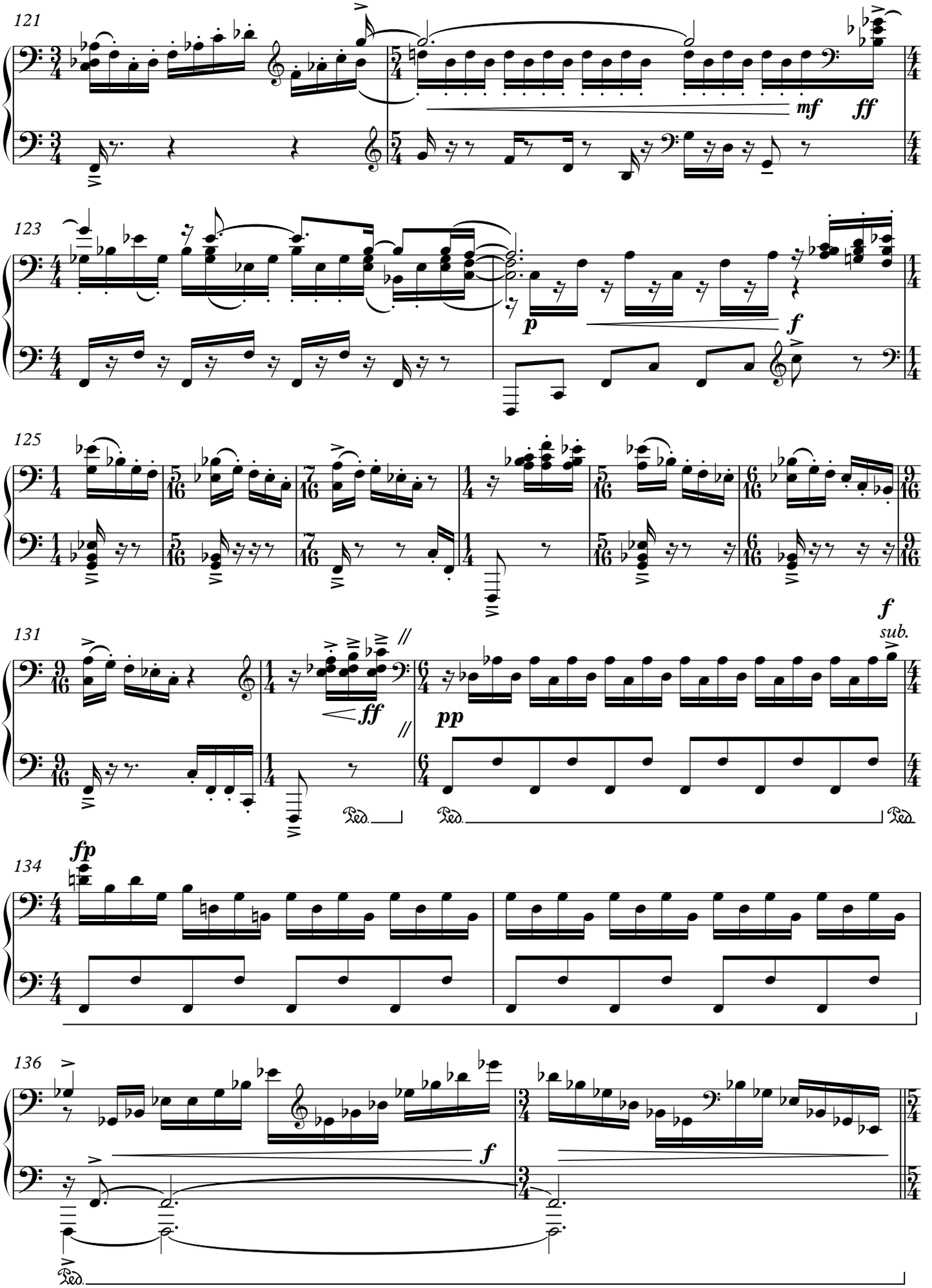
103

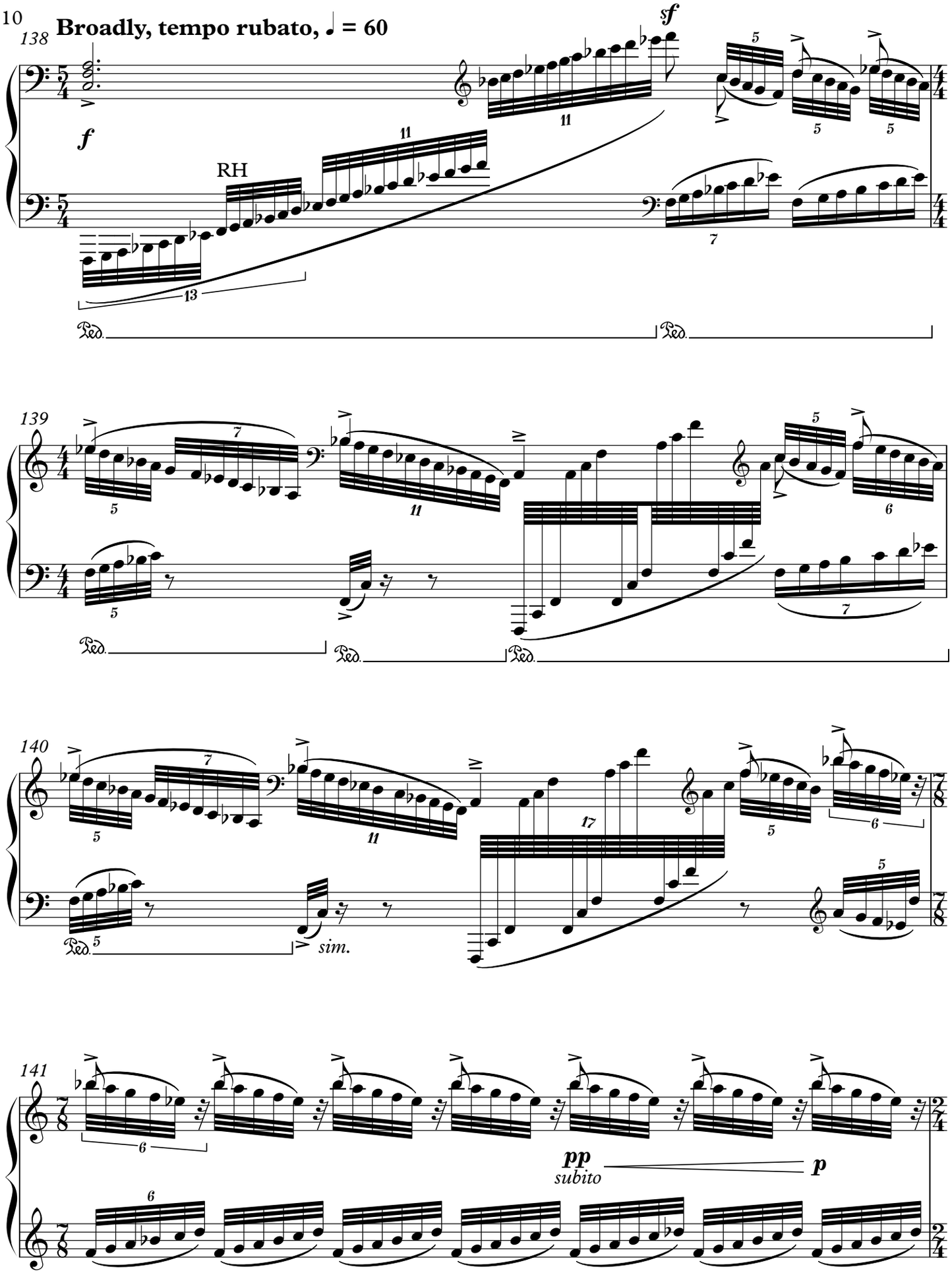
A tempo, ♩= 76

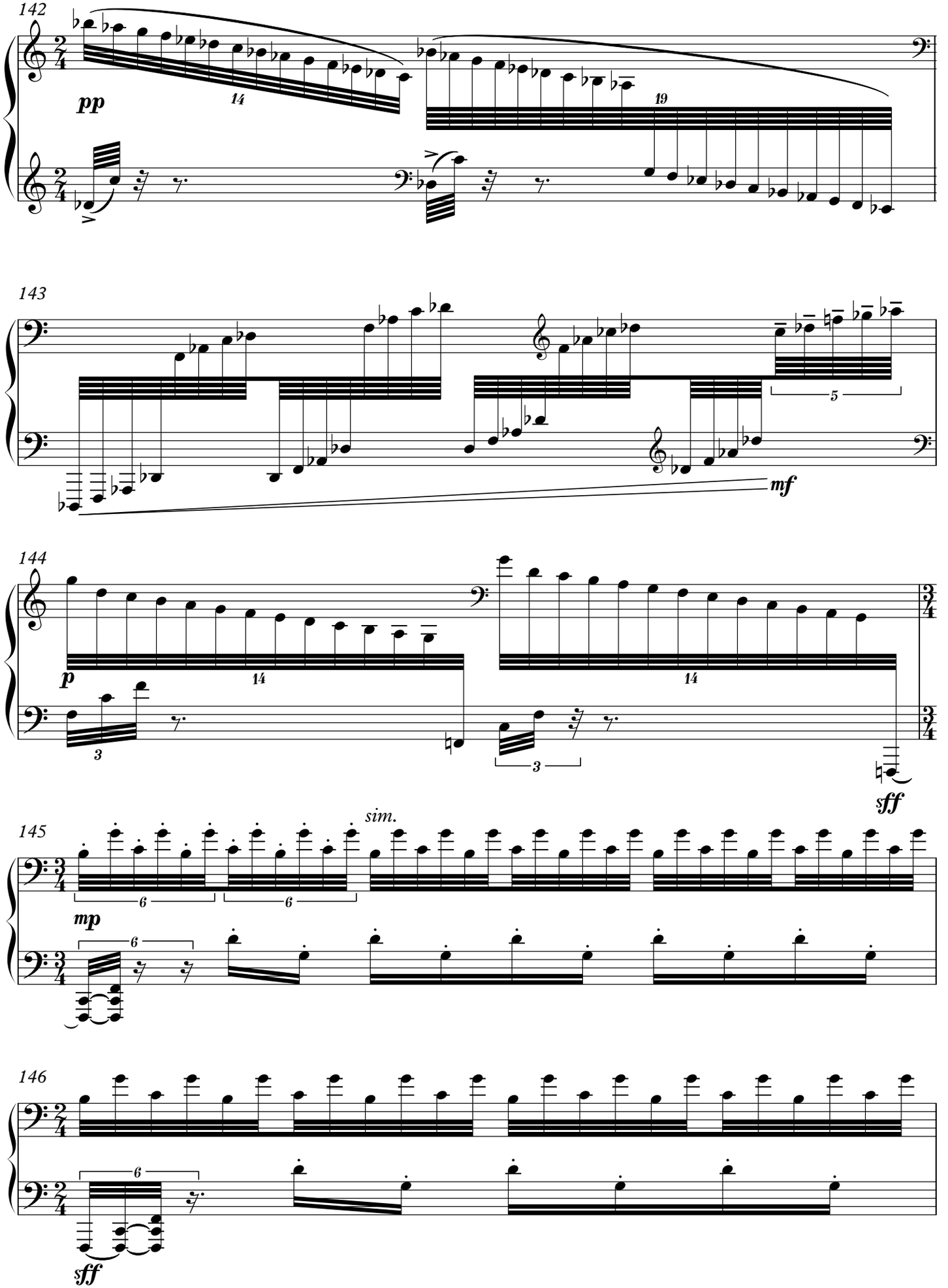
105

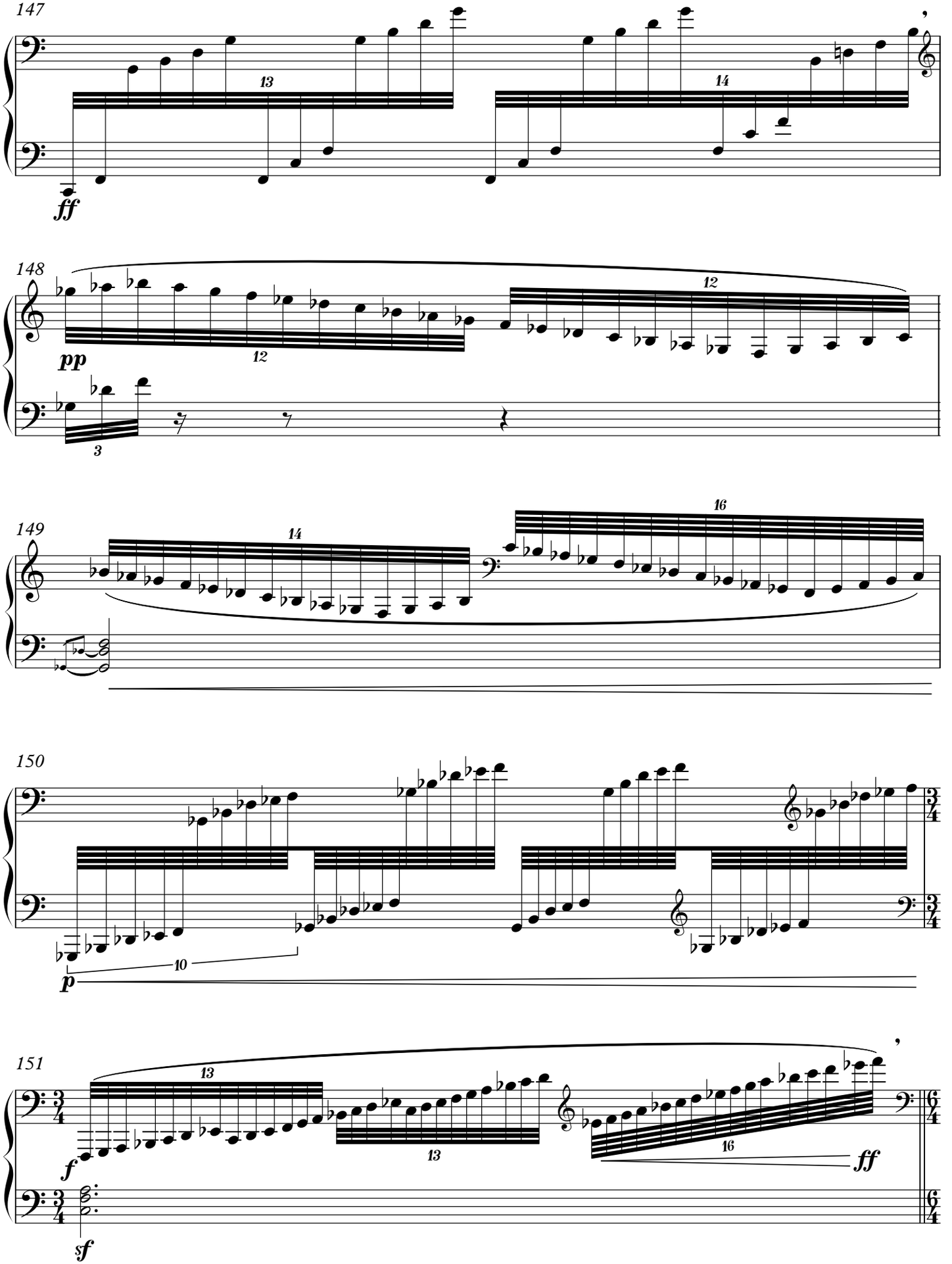
107

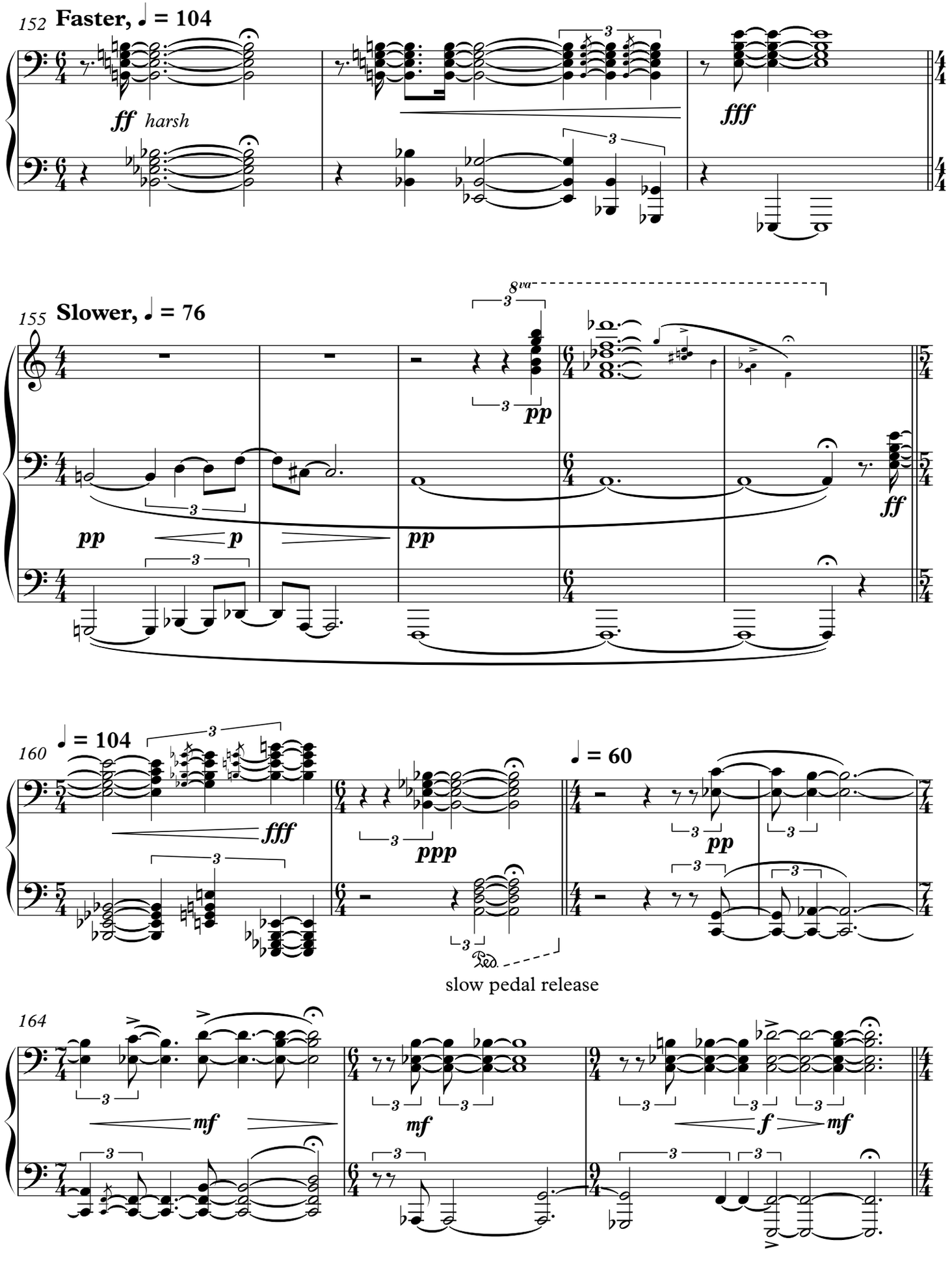

108
Ped.
Ped.
109
f
Ped.
tre corde
111
p
ff
113
espressivo
rit.
A tempo, ♩ = 76
mf
pp
ppp
f
f
116
f
pp
subito

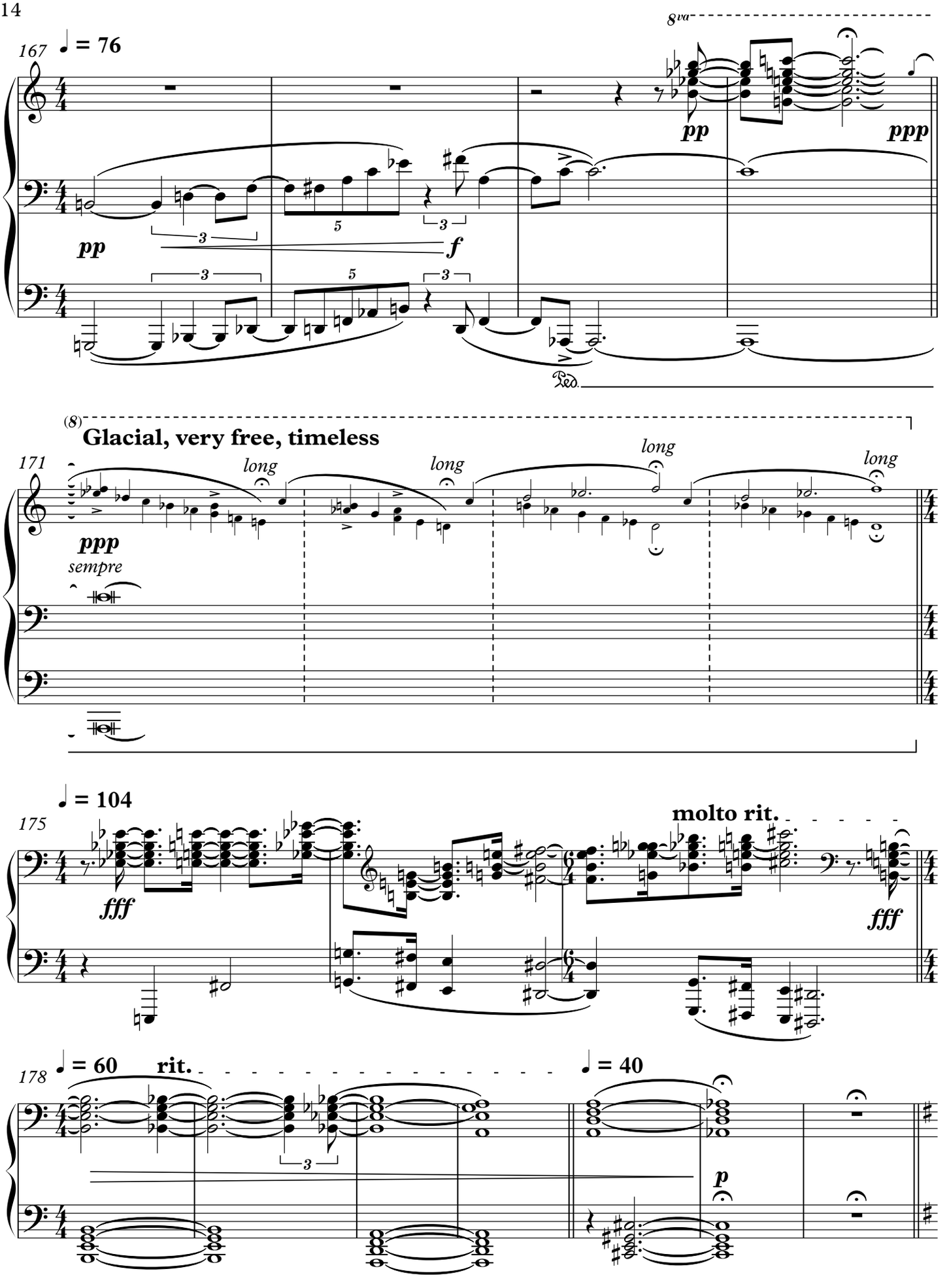

121
mf
ff
123
p
f
125
131
ff
pp
f
sub.
134
fp
136
f

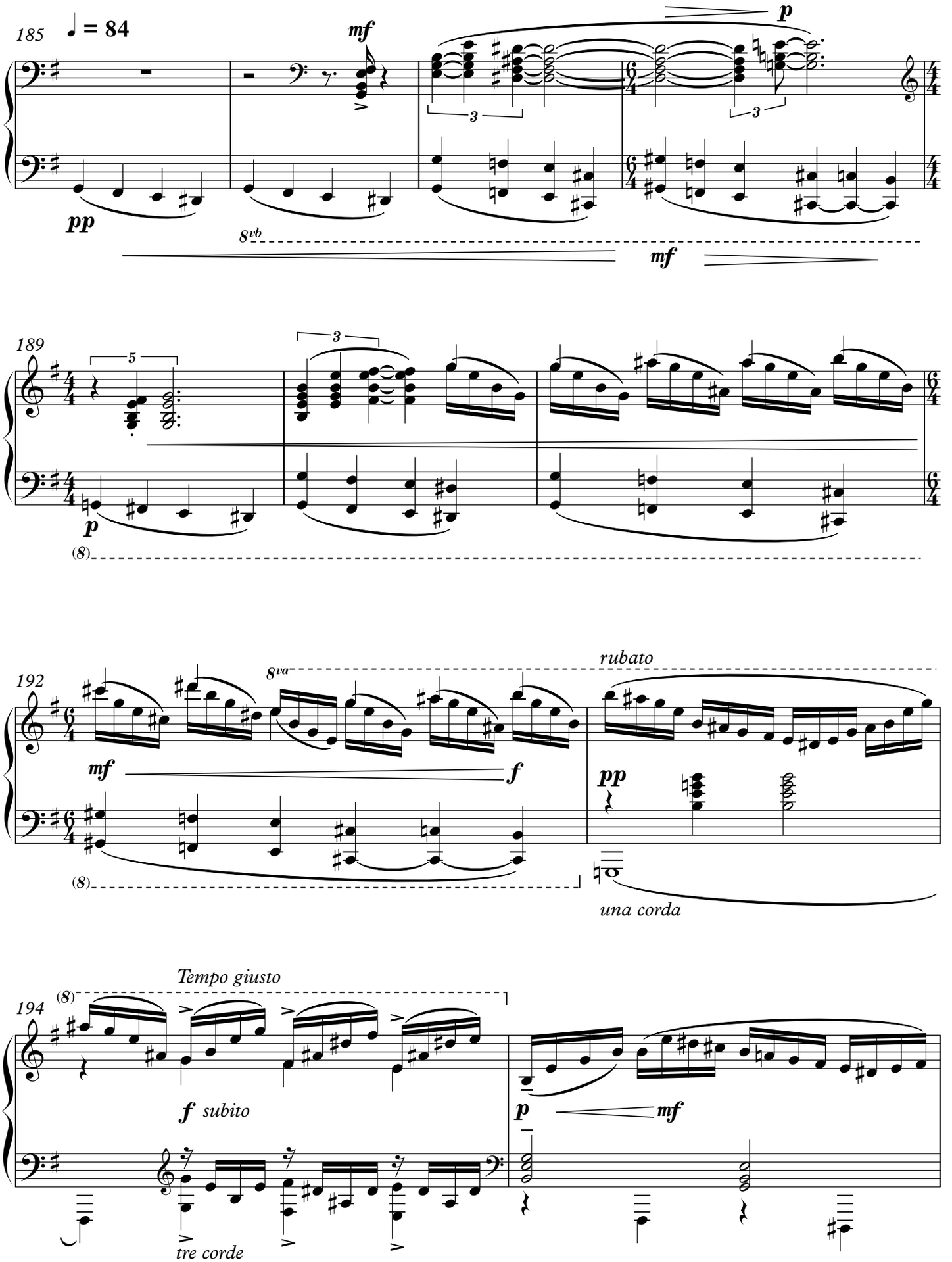

Broadly, tempo rubato, ♩ = 60
138
f
RH
sf
139
140
sim.
141
pp
subito
p

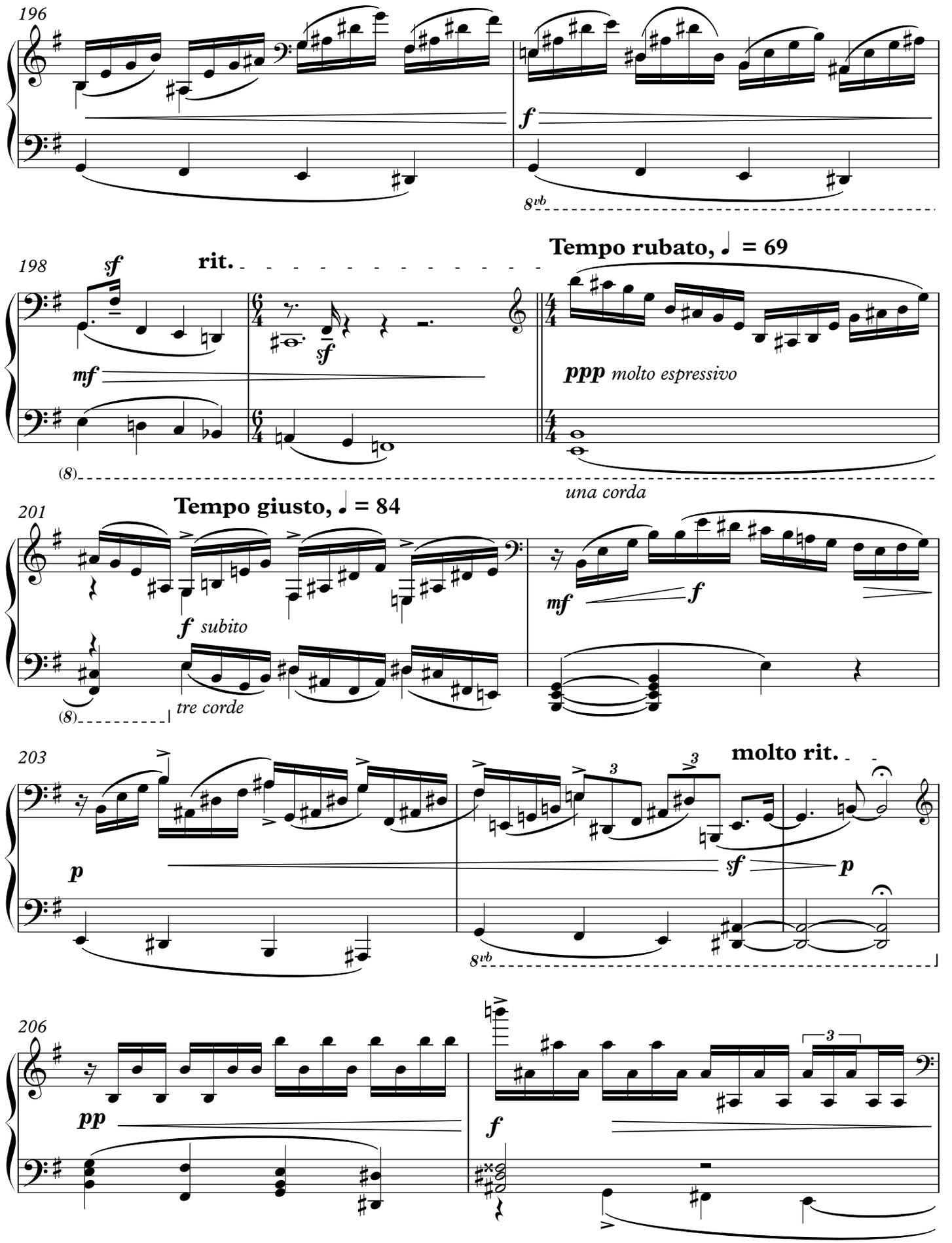

142
pp
14
19
143
5
mf
144
p
14
14
3
3
sff
145
sim.
6
6
mp
6
146
6
sff

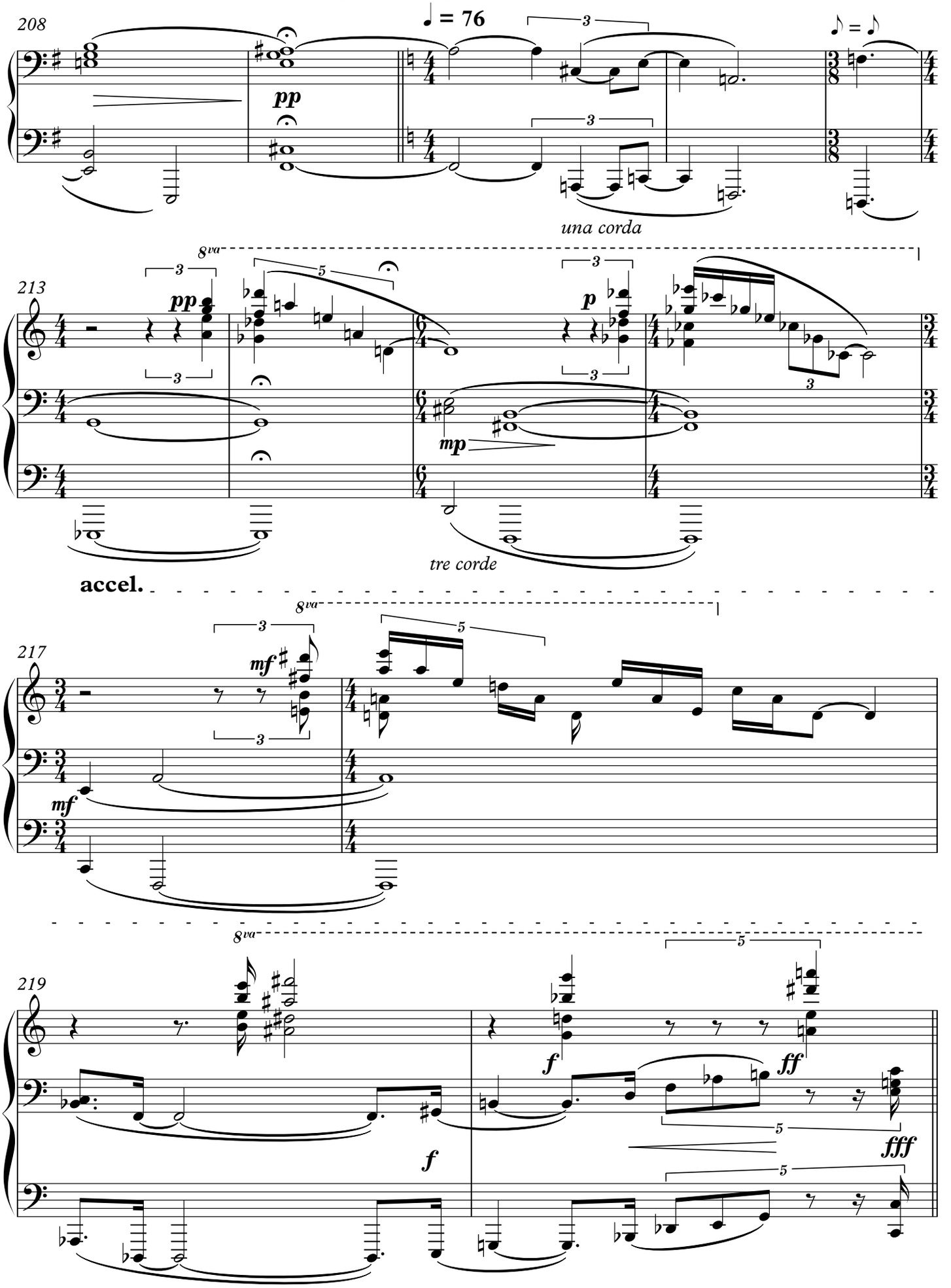

147
13
14
ff
148
12
pp
12
3
149
14
16
150
10
p
151
13
13
16
f
ff
sf

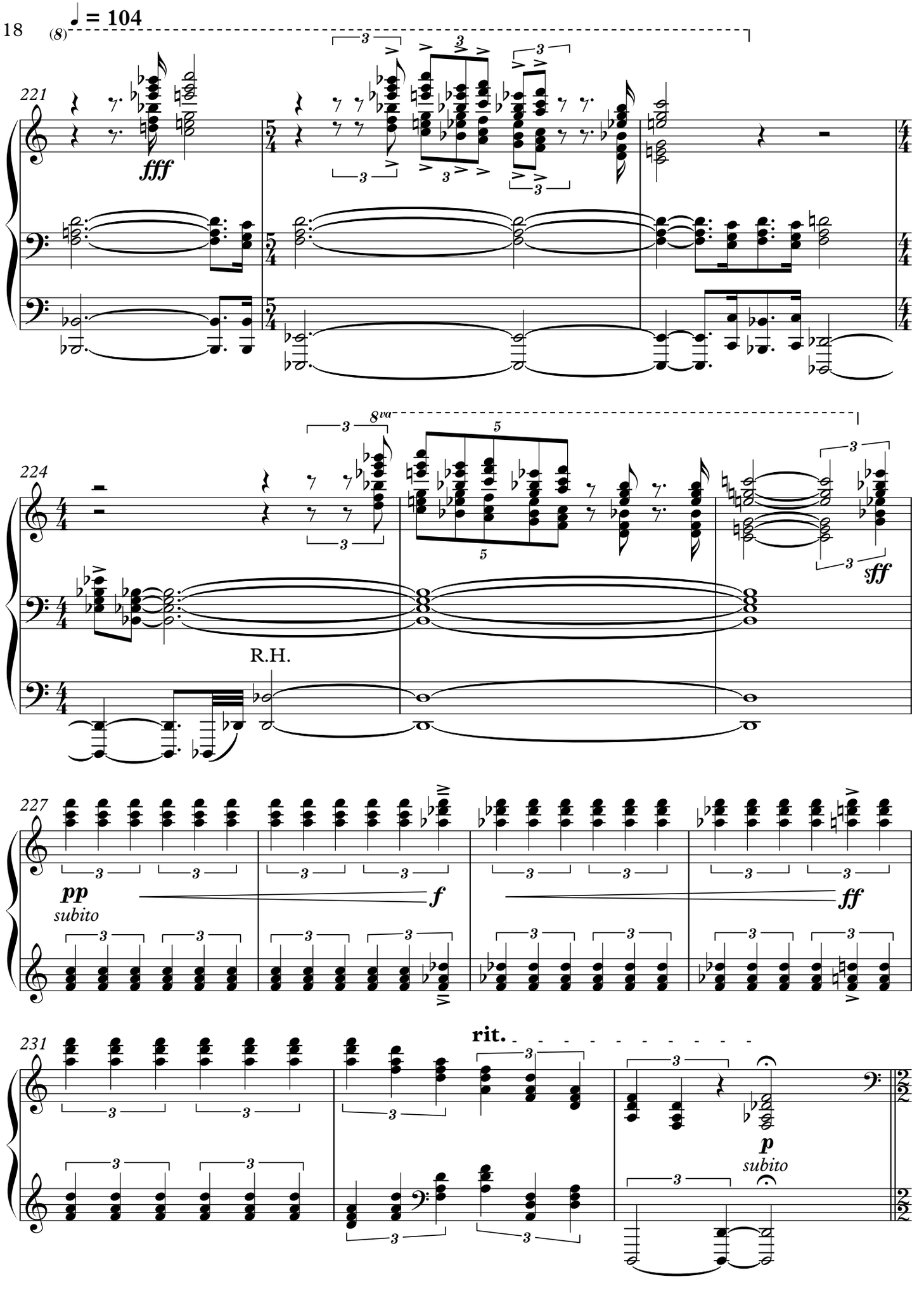

152
Faster, ♩ = 104
ff harsh
fff
155
Slower, ♩ = 76
8va
pp
pp
p
pp
ff
160
♩ = 104
fff
ppp
♩ = 60
pp
Ped.
slow pedal release
164
mf
mf
f
mf


167
♩ = 76
8va
pp
ppp
pp
f
Ped.
(8)
Glacial, very free, timeless
171
long
long
long
long
ppp
sempre
175
♩ = 104
molto rit.
fff
fff
178
♩ = 60
rit.
♩ = 40
p

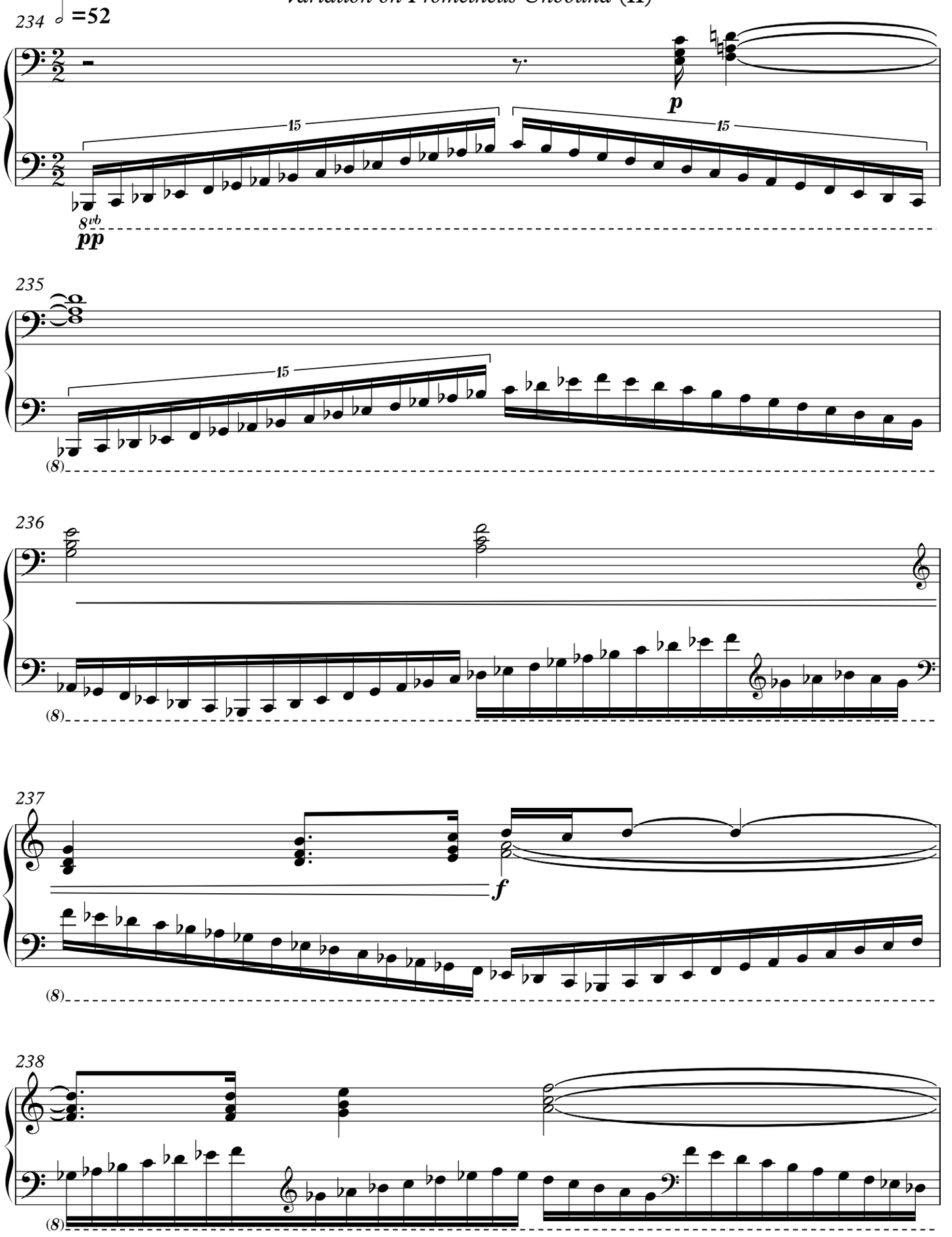

185
♩ = 84
mf
p
pp
8vb
mf
189
3
5
3
p
(8)
192
8va
rubato
mf
f
pp
(8)
una corda
194
Tempo giusto
(8)
f subito
p
mf
tre corde

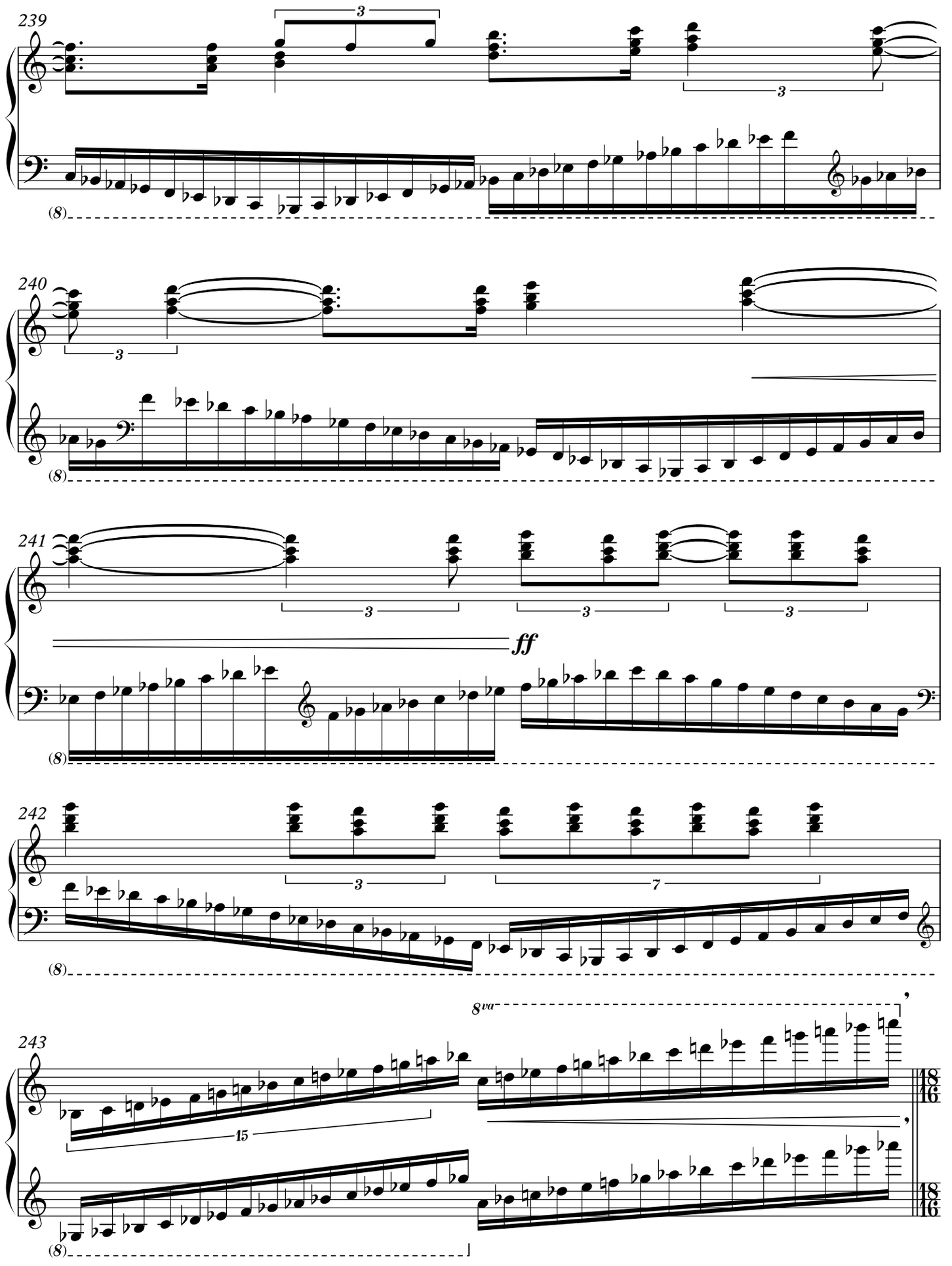

196
f
8vb
198
sf
rit.
Tempo rubato, ♩ = 69
mf
sf
ppp molto espressivo
(8)
una corda
201
Tempo giusto, ♩ = 84
f subito
mf
f
(8)
tre corde
203
molto rit.
p
sf
p
8vb
206
pp
f

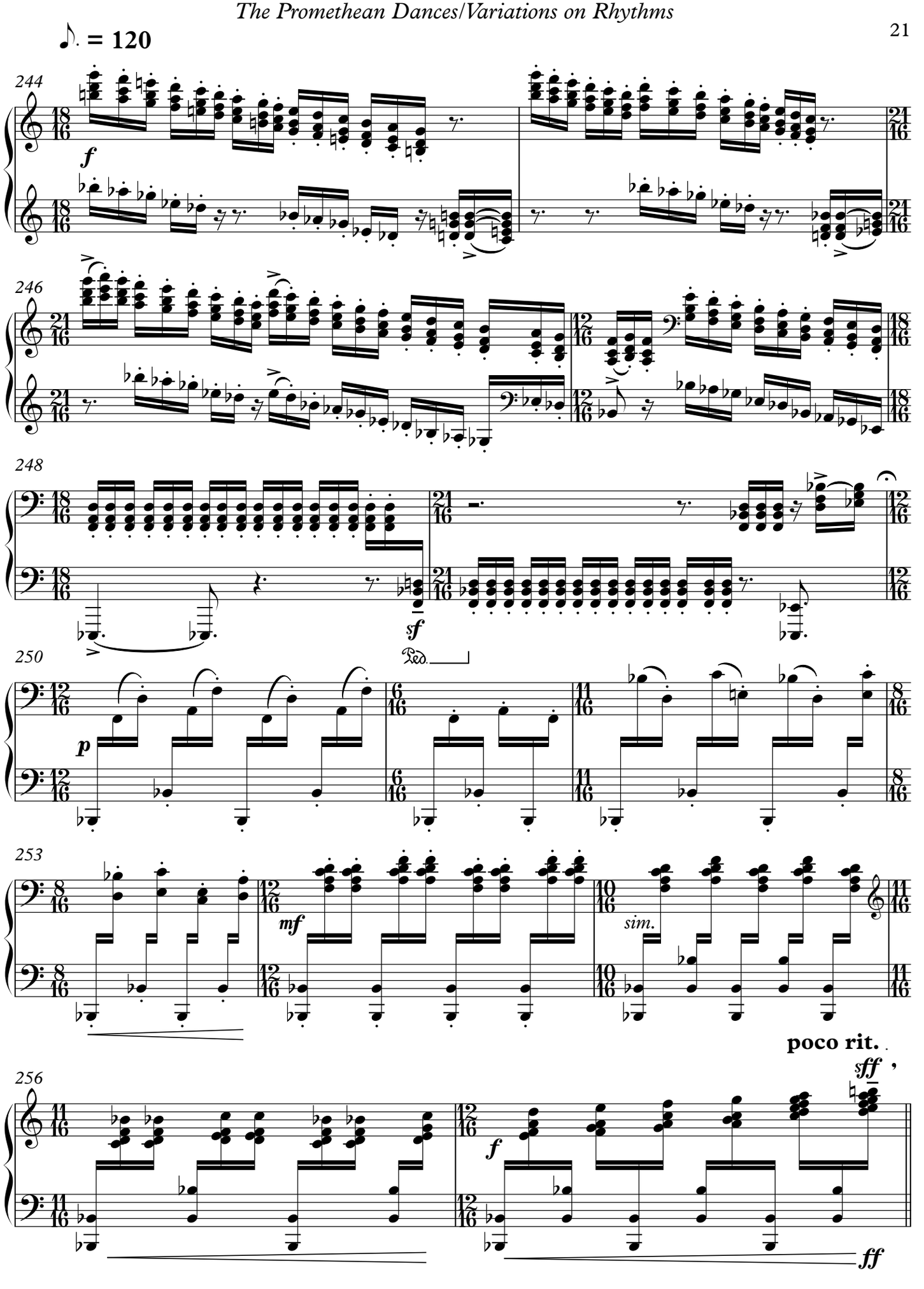

208
♩ = 76
pp
una corda
8va
213
pp
p
mp
tre corde
accel.
217
mf
mf
8va
219
8va
f
f
ff
fff

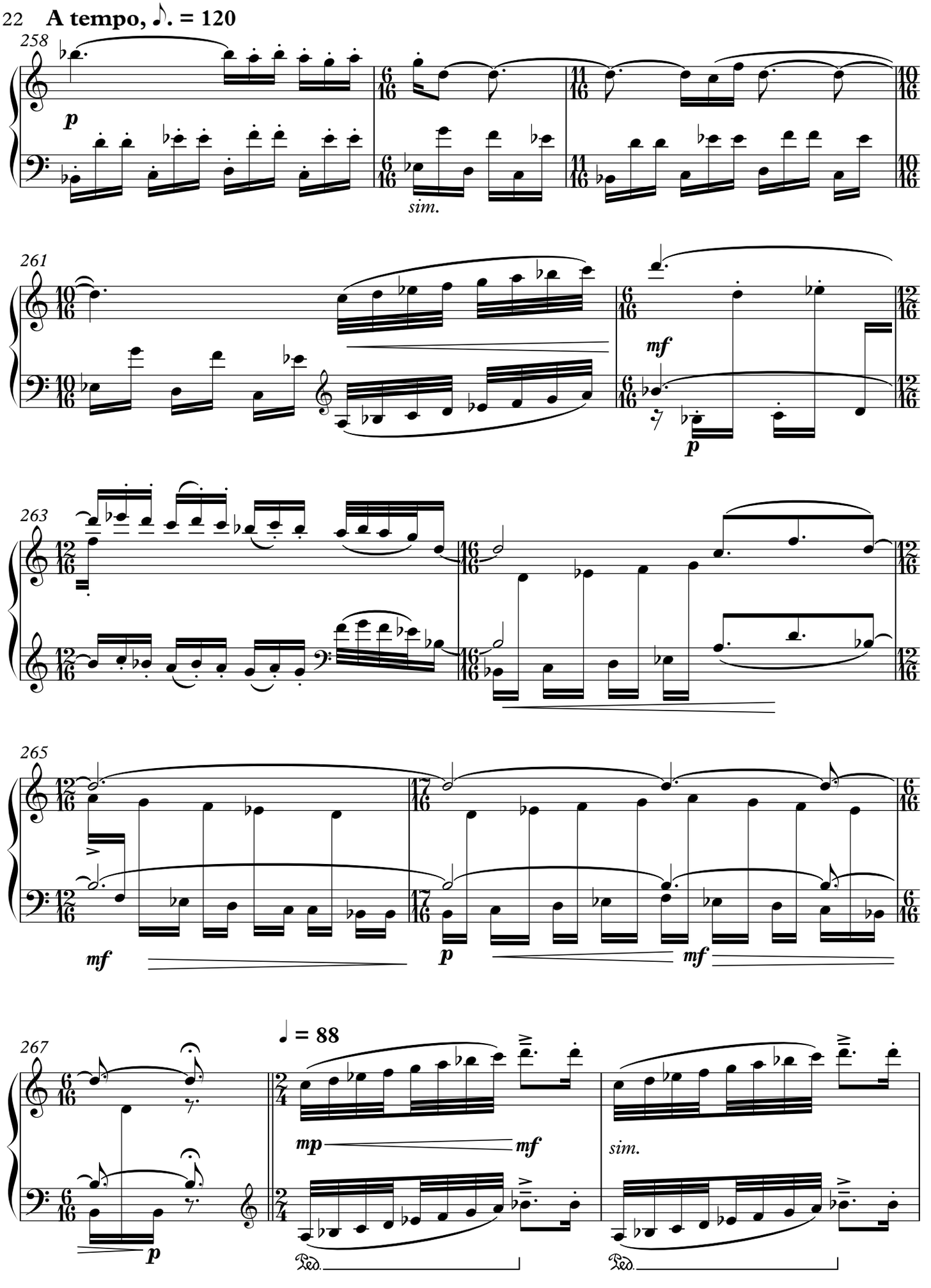

♩ = 104
(8)
221
fff
5/4
4/4
224
8va
R.H.
sff
227
pp
subito
f
ff
231
rit.
p
subito

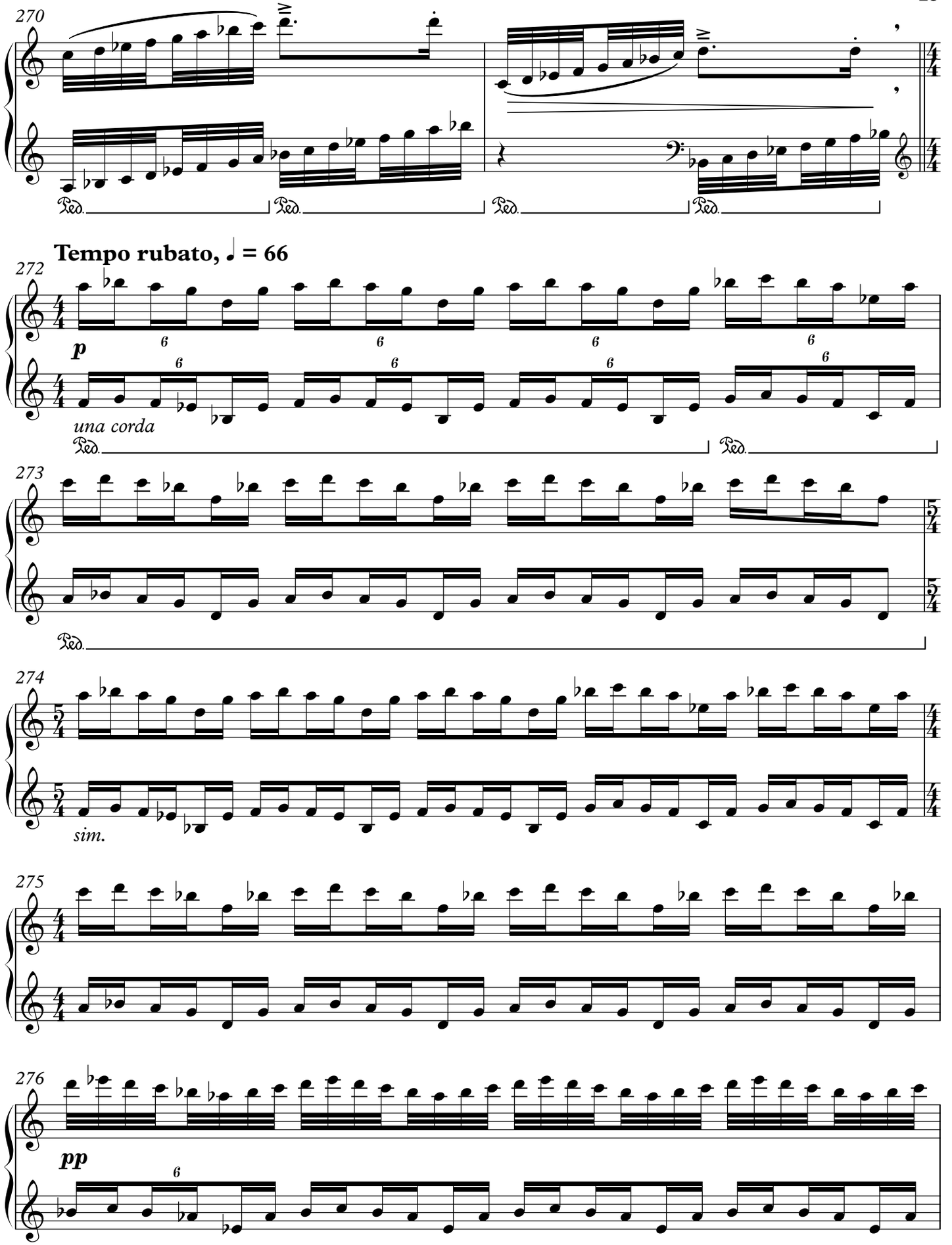
Variation on Prometheus Unbound (II)

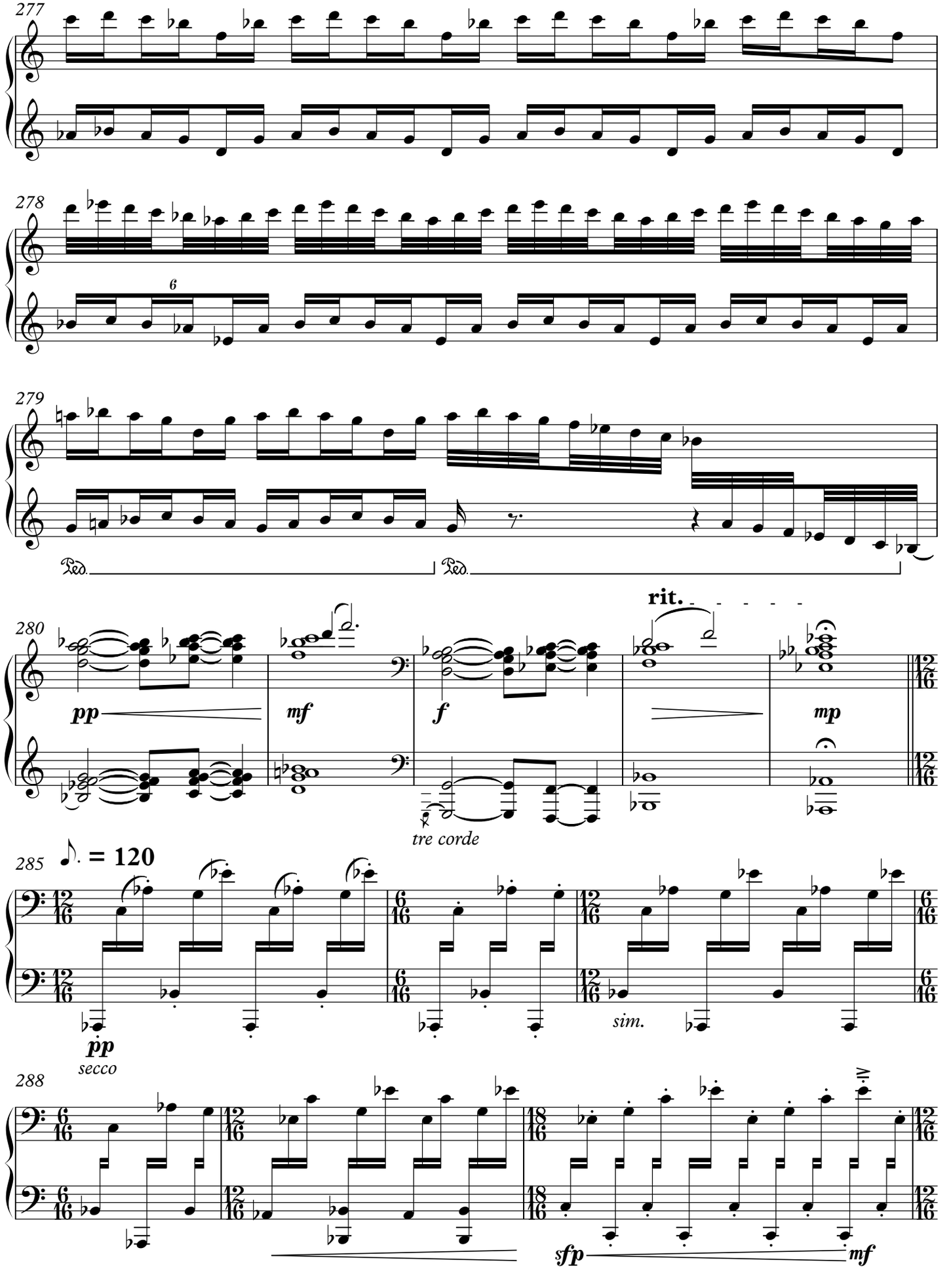


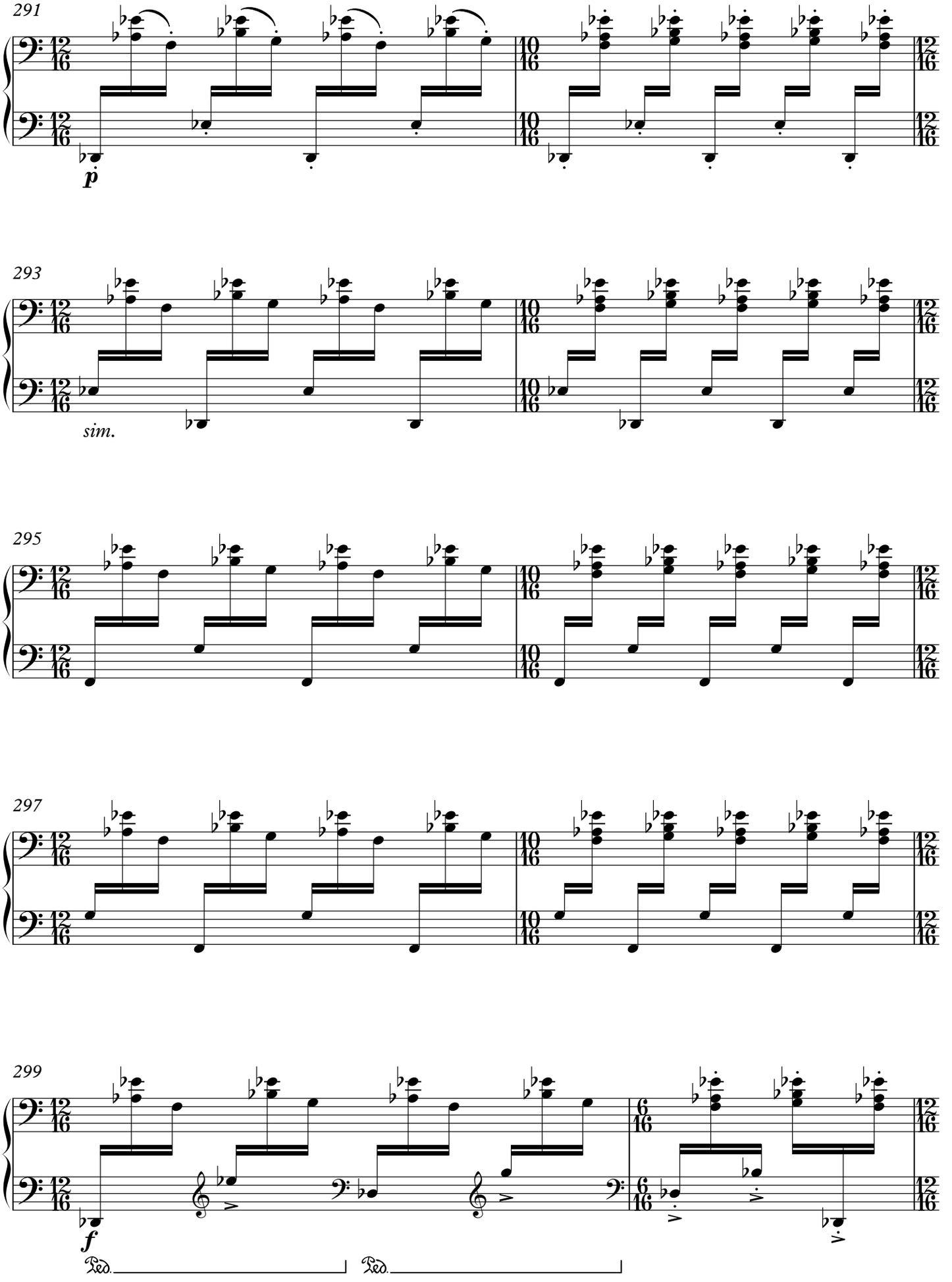

239
240
241
ff
242
243
8va
15
(8)

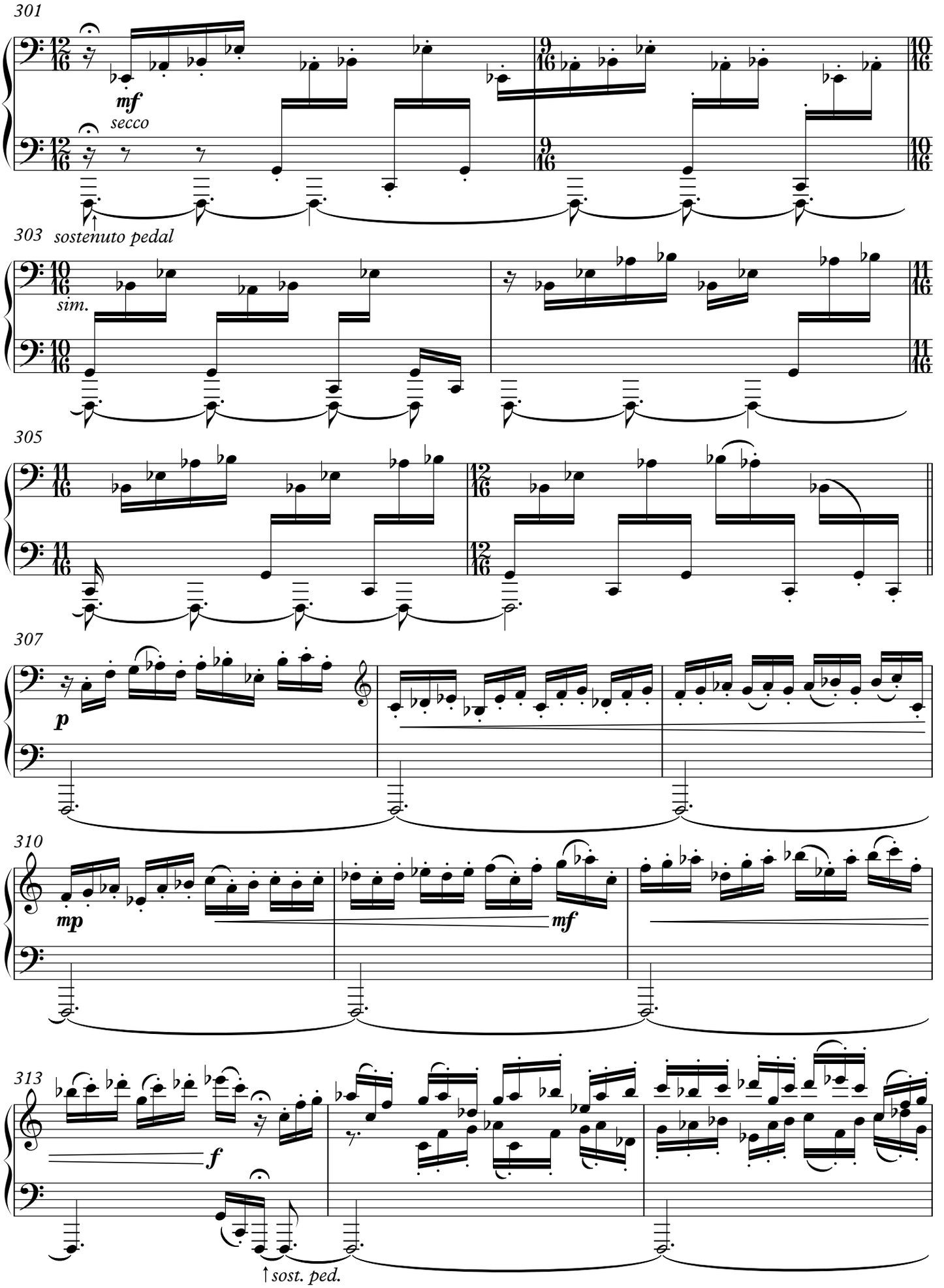

♪. = 120
244
f
246
248
sf
250
Ped.
p
253
mf
sim.
poco rit.
sff
256
f
ff


A tempo, ♪. = 120
258
p
sim.
261
mf
p
263
265
mf
p
mf
267
♩ = 88
mp
mf
p
sim.
Ped.
Ped.


270
Tempo rubato, ♩ = 66
272
p
una corda
273
274
sim.
275
276
pp


277
278
6
279
Ped.
Ped.
280
pp
mf
f
rit.
mp
tre corde
285
= 120
pp
secco
sim.
288
sfp
mf


291
p
293
sim.
295
297
299
f
Ped.
Ped.


301
mf
secco
303
sostenuto pedal
sim.
305
307
p
310
mp
mf
313
f
sost. ped.

316

318

ff *martellato*

mp *subito*

320

sf *p*

323

sf *p*

rit.

mf

326 **A tempo, ♪. = 120**

p

sim.

(sost. ped.)

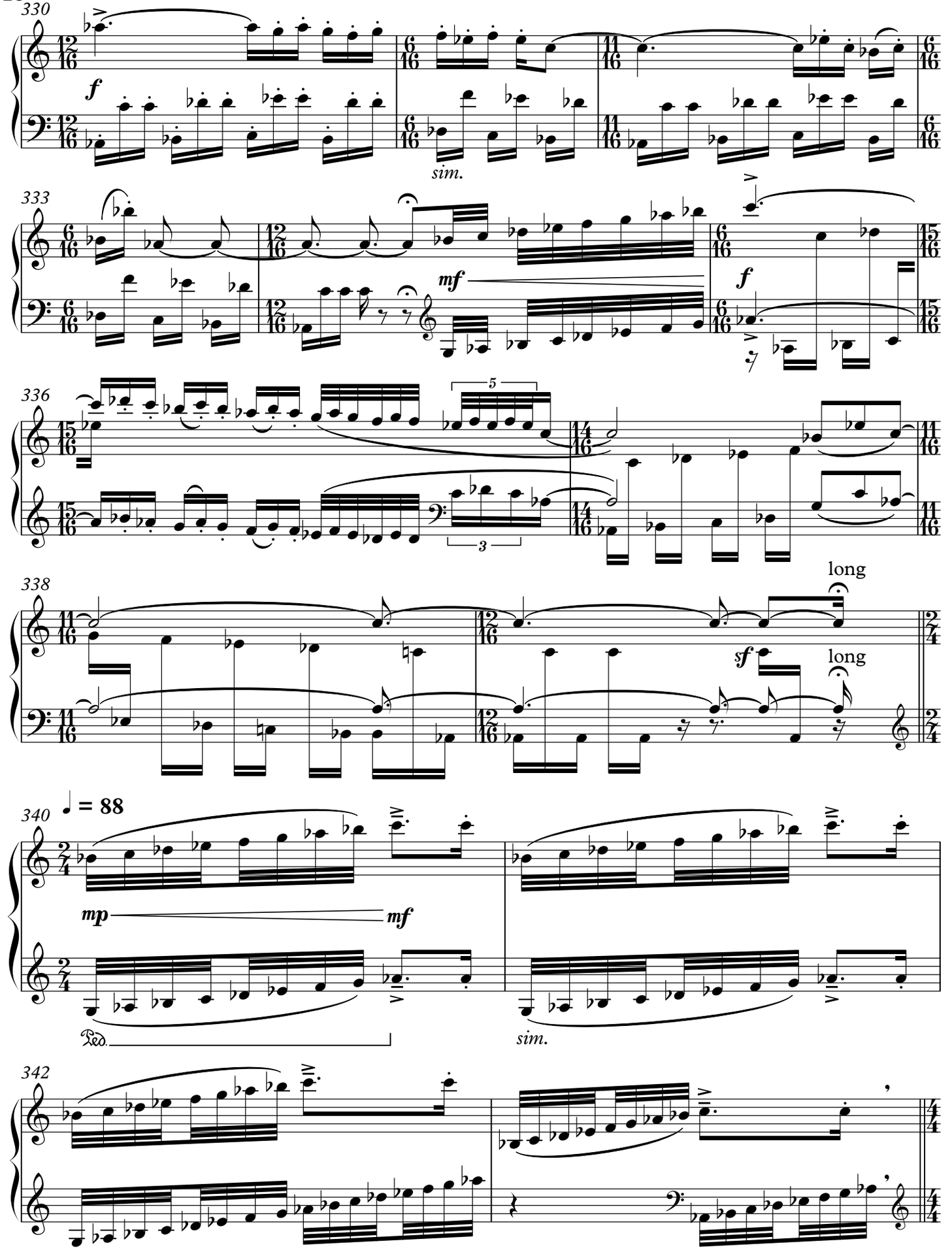
328 **rit.**

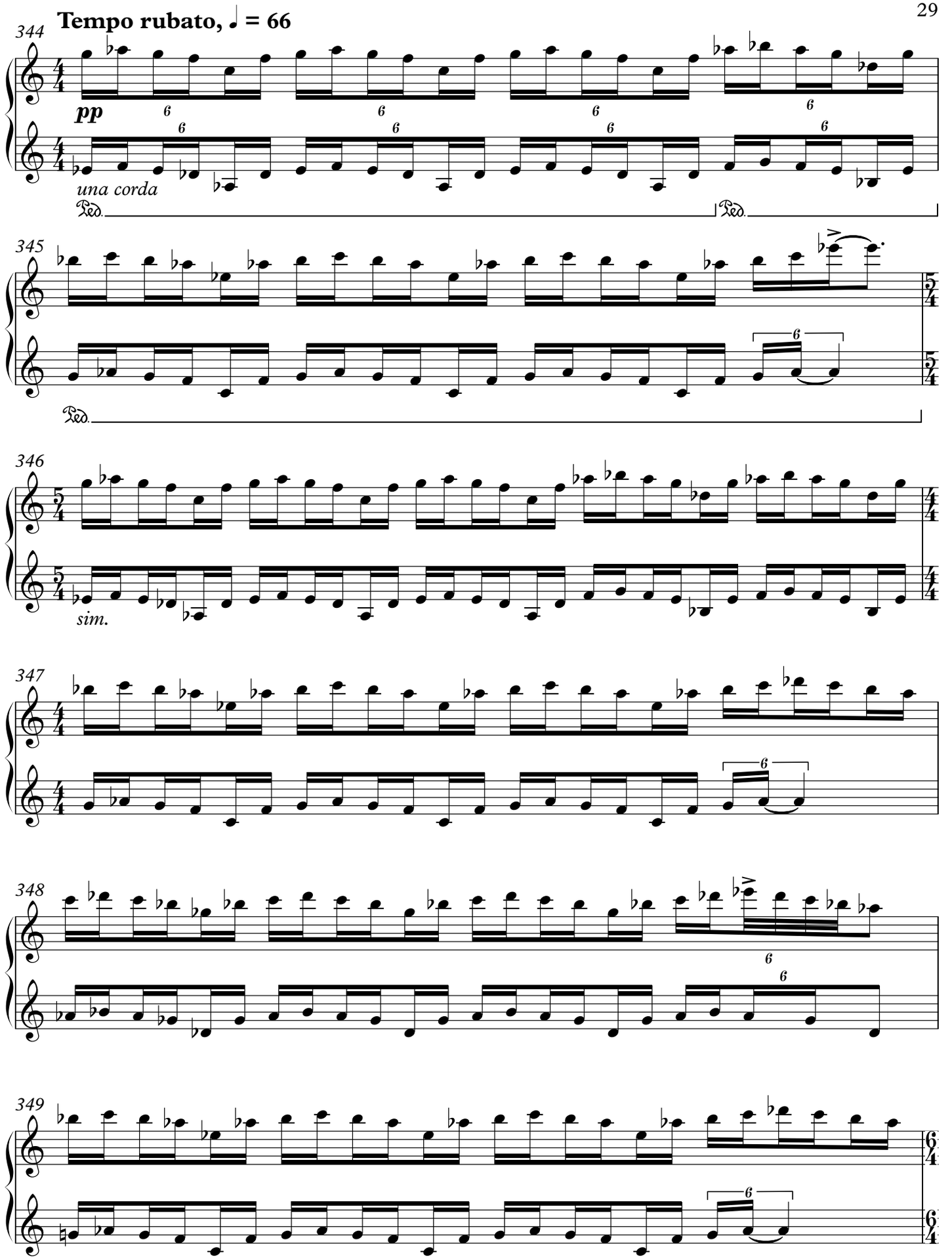
♪. = 120

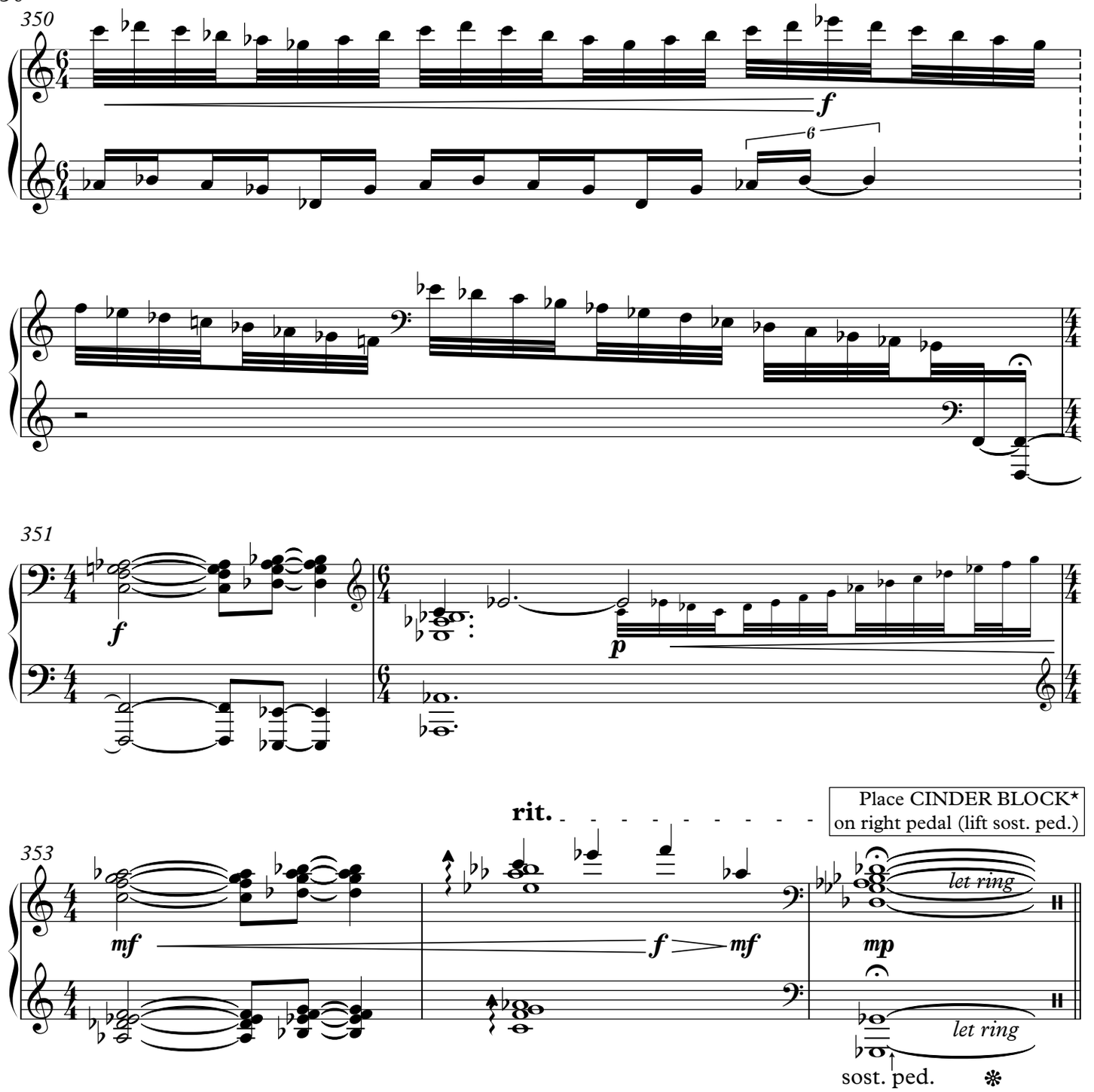
mf

long

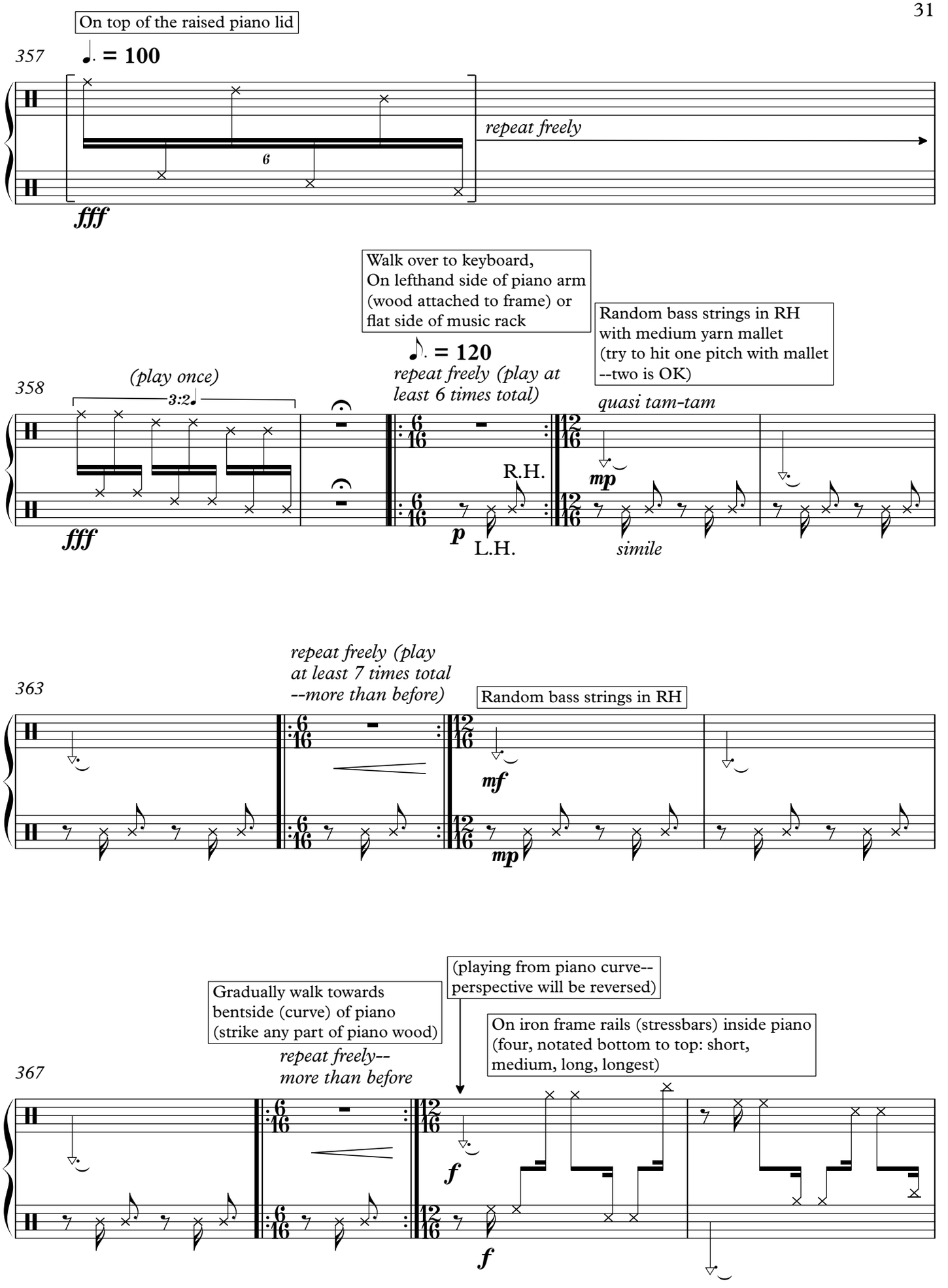
(let ring via sost. ped., do not reattack F)

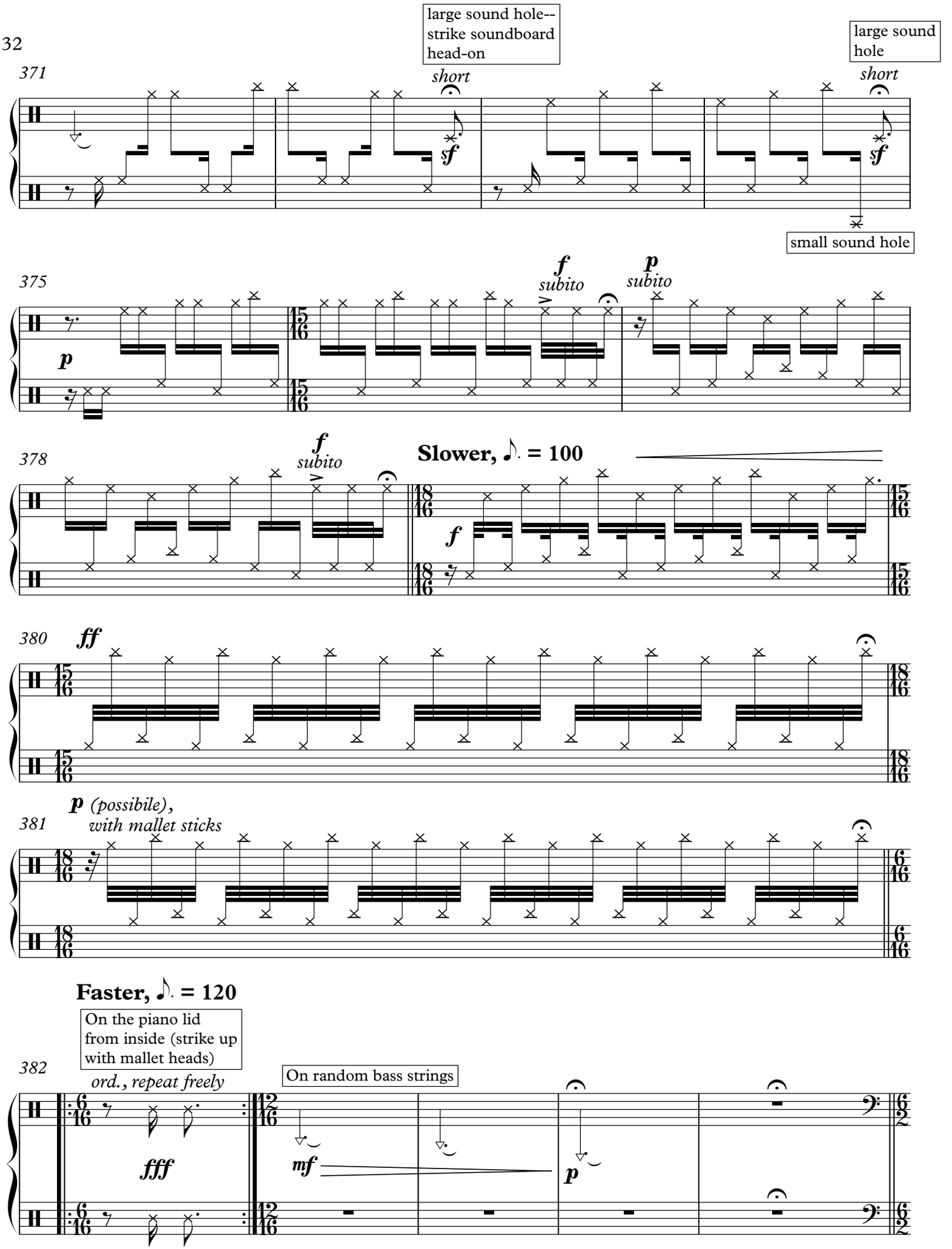

330
f
sim.
333
mf
f
336
5
3
338
long
sf
long
340
♩ = 88
mp
mf
Ped.
sim.
342

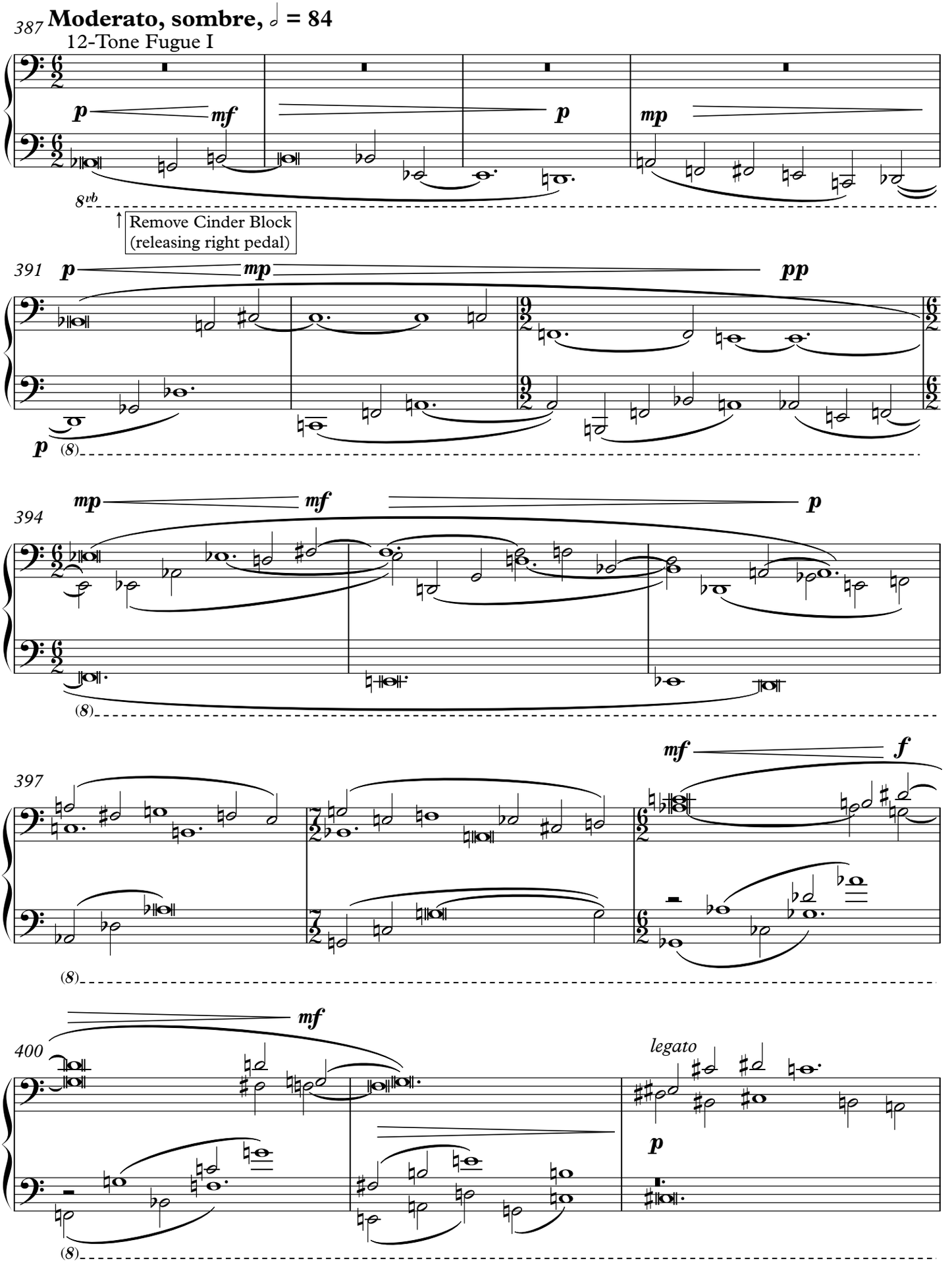

Tempo rubato, ♩ = 66
344
pp
una corda
Ped.
345
346
sim.
347
348
349

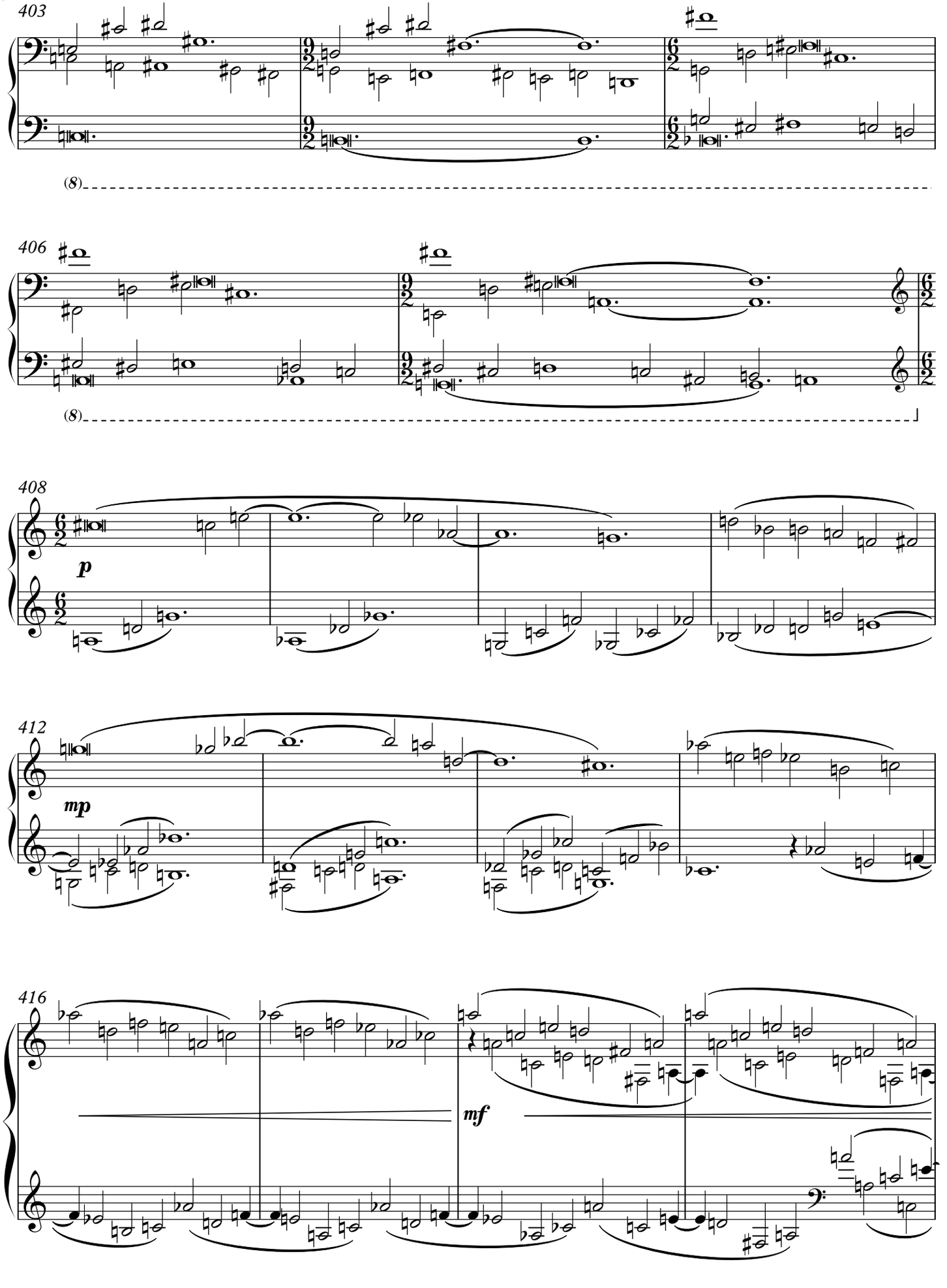


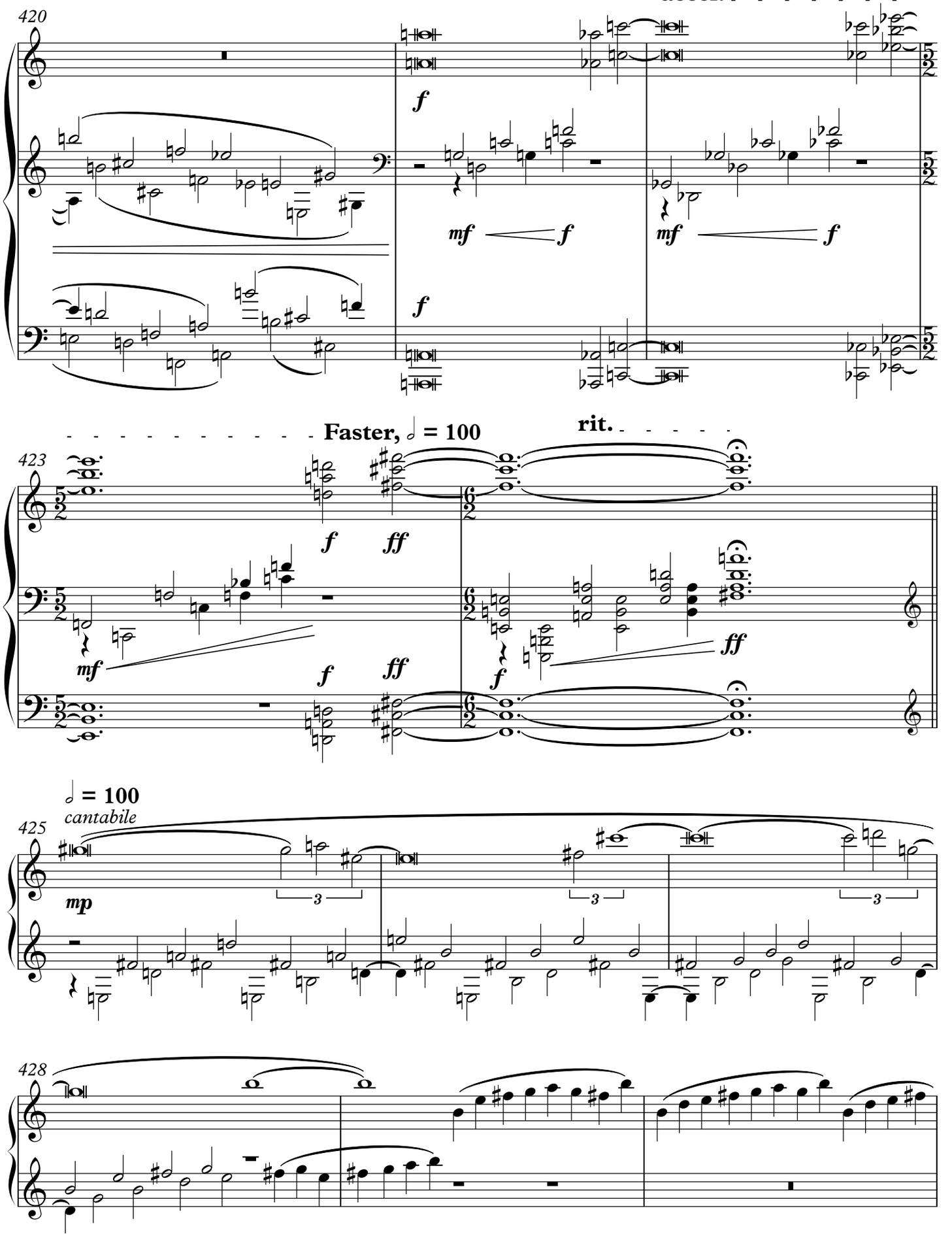
*Cinder block should be heavy enough to hold down right pedal (10 Kgs./22 Lbs.). A towel may be used to protect the pedal. I have covered my cinder block with a black liquid rubber material (*Flex Seal Liquid Rubber Sealant Coating*).

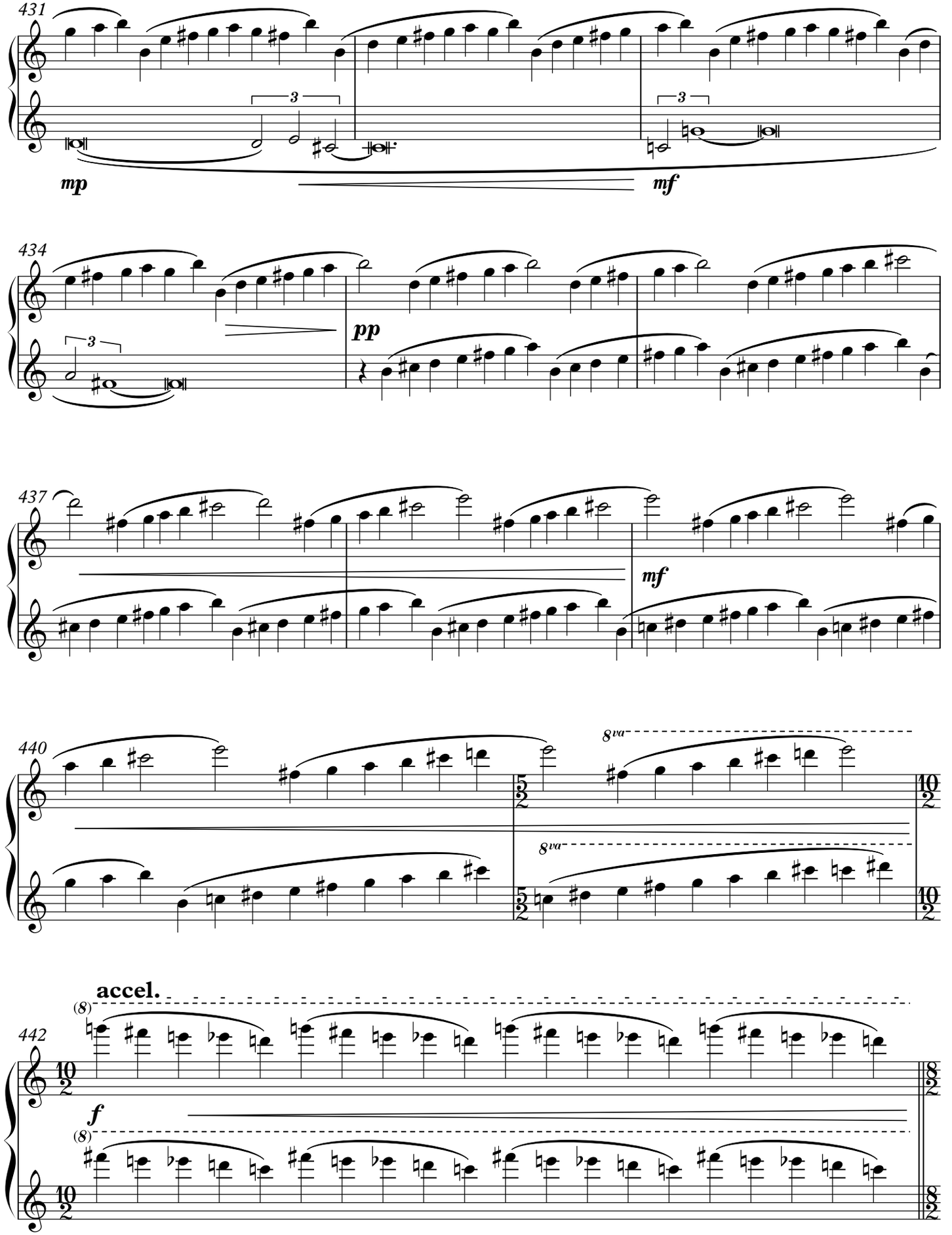

On top of the raised piano lid
357
♩. = 100
6
fff
repeat freely
Walk over to keyboard,
On lefthand side of piano arm
(wood attached to frame) or
flat side of music rack
♪. = 120
repeat freely (play at
least 6 times total)
Random bass strings in RH
with medium yarn mallet
(try to hit one pitch with mallet
--two is OK)
358
(play once)
3:2
fff
p
R.H.
L.H.
quasi tam-tam
mp
simile
363
repeat freely (play
at least 7 times total
--more than before)
Random bass strings in RH
mf
mp
Gradually walk towards
bentside (curve) of piano
(strike any part of piano wood)
(playing from piano curve--
perspective will be reversed)
On iron frame rails (stressbars) inside piano
(four, notated bottom to top: short,
medium, long, longest)
repeat freely--
more than before
367
f
f

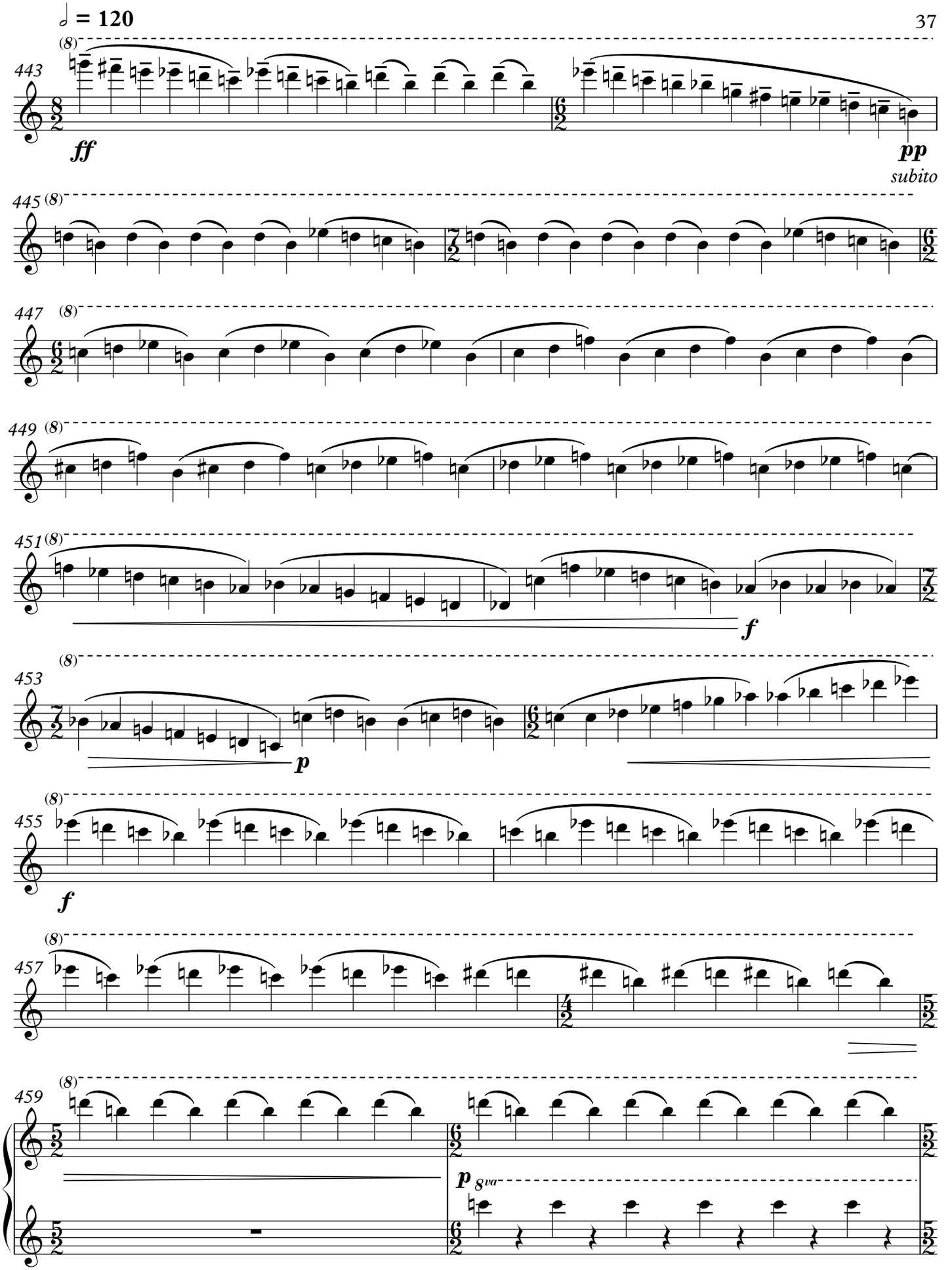

large sound hole--
strike soundboard
head-on
large sound
hole
371
short
sf
short
sf
small sound hole
375
p
f
subito
p
subito
378
f
subito
Slower, ♪. = 100
f
380
ff
381
p (possibile),
with mallet sticks
Faster, ♪. = 120
On the piano lid
from inside (strike up
with mallet heads)
382
ord., repeat freely
On random bass strings
fff
mf
p

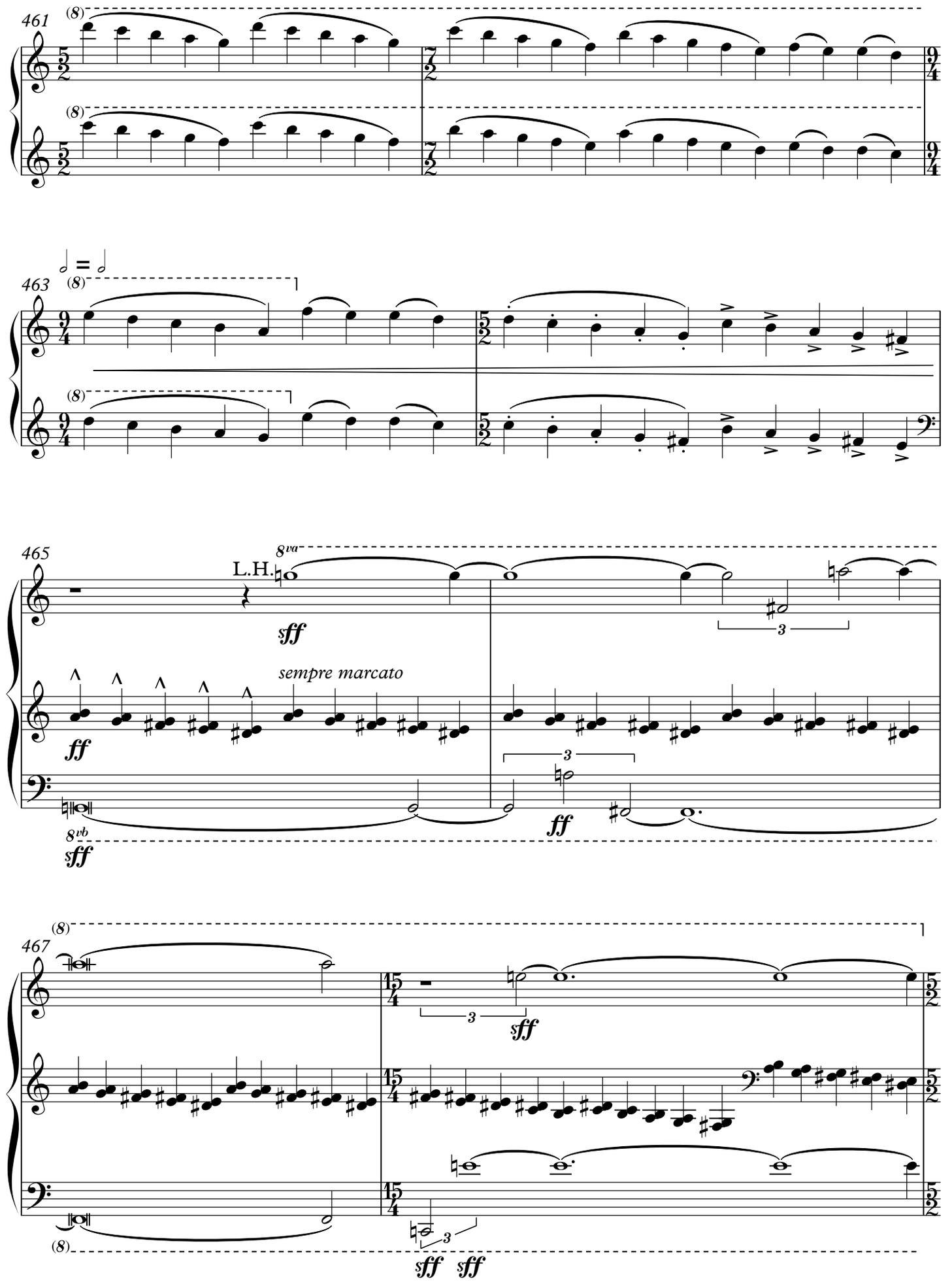

387
Moderato, sombre, ♩ = 84
12-Tone Fugue I
p
mf
p
mp
8vb
Remove Cinder Block
(releasing right pedal)
391
p
mp
pp
p
(8)
394
mp
mf
p
(8)
397
mf
f
(8)
400
mf
legato
p
(8)

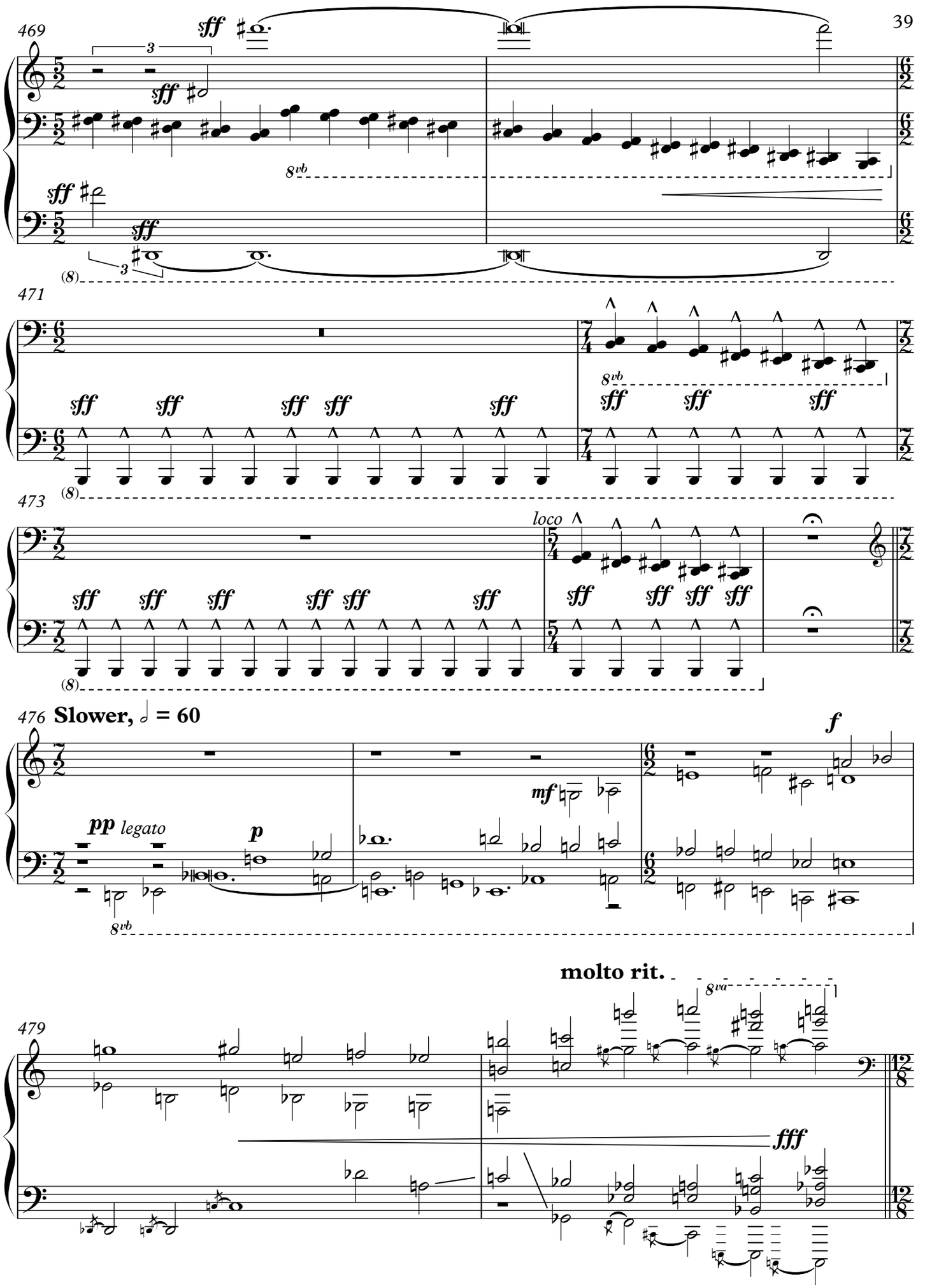

403
(8)
406
(8)
408
p
412
mp
416
mf

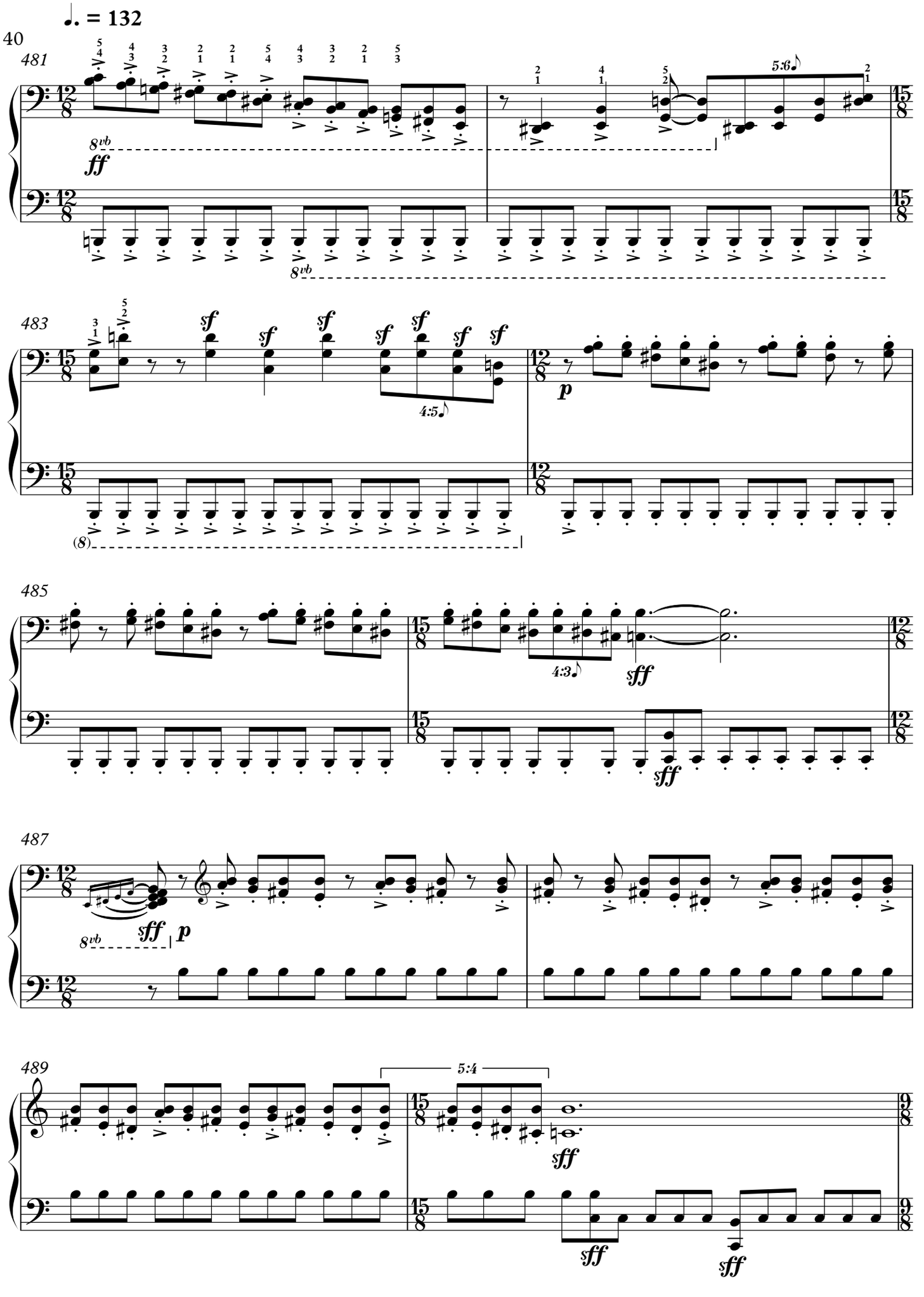

accel.
420
f
mf
f
mf
f
f
Faster, ♩ = 100
rit.
423
f
ff
mf
f
ff
f
ff
♩ = 100
cantabile
425
mp
3
3
3
428

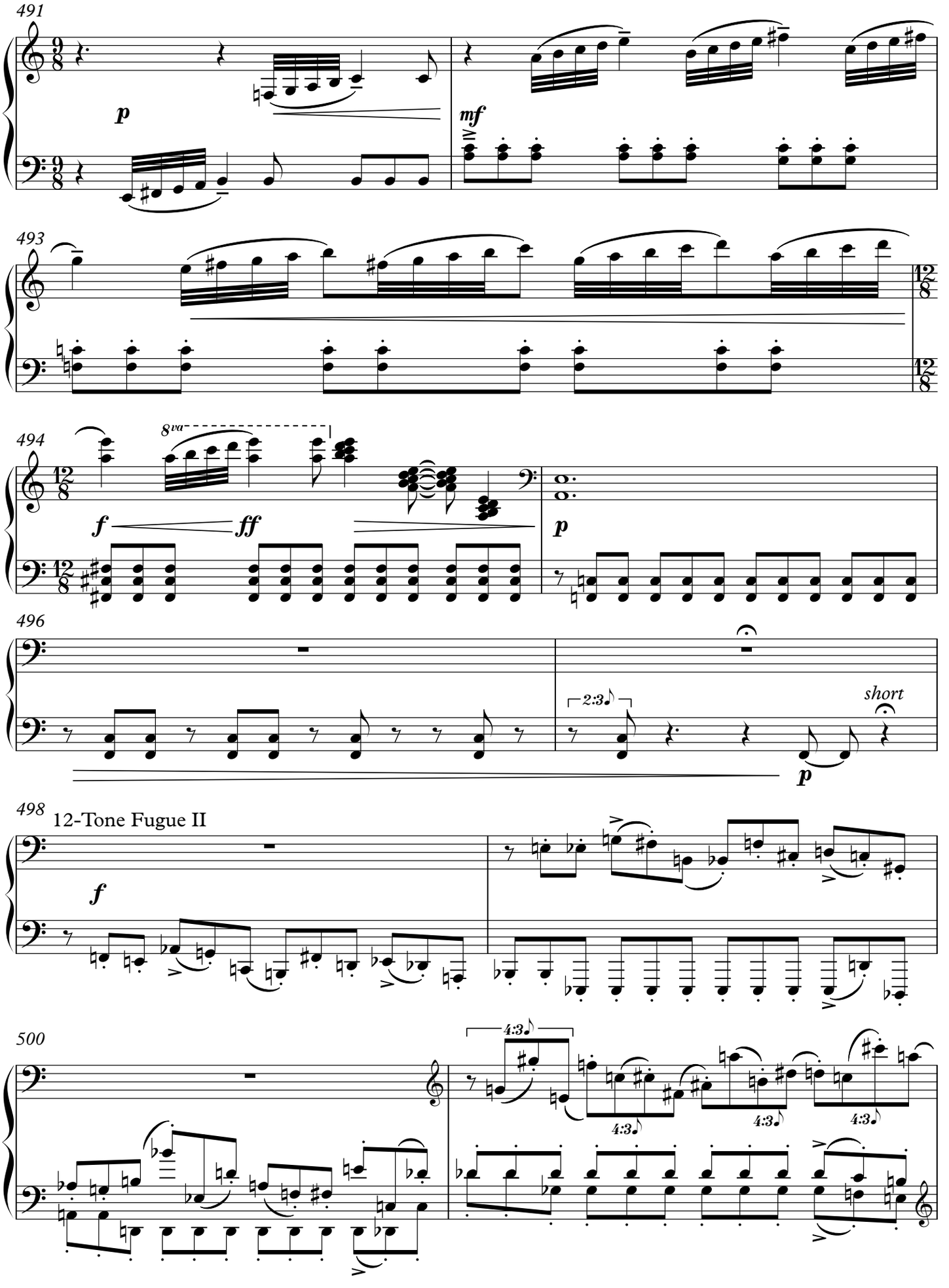

431
mp
mf
434
pp
437
mf
440
8va
8va
accel.
442
(8)
f
(8)

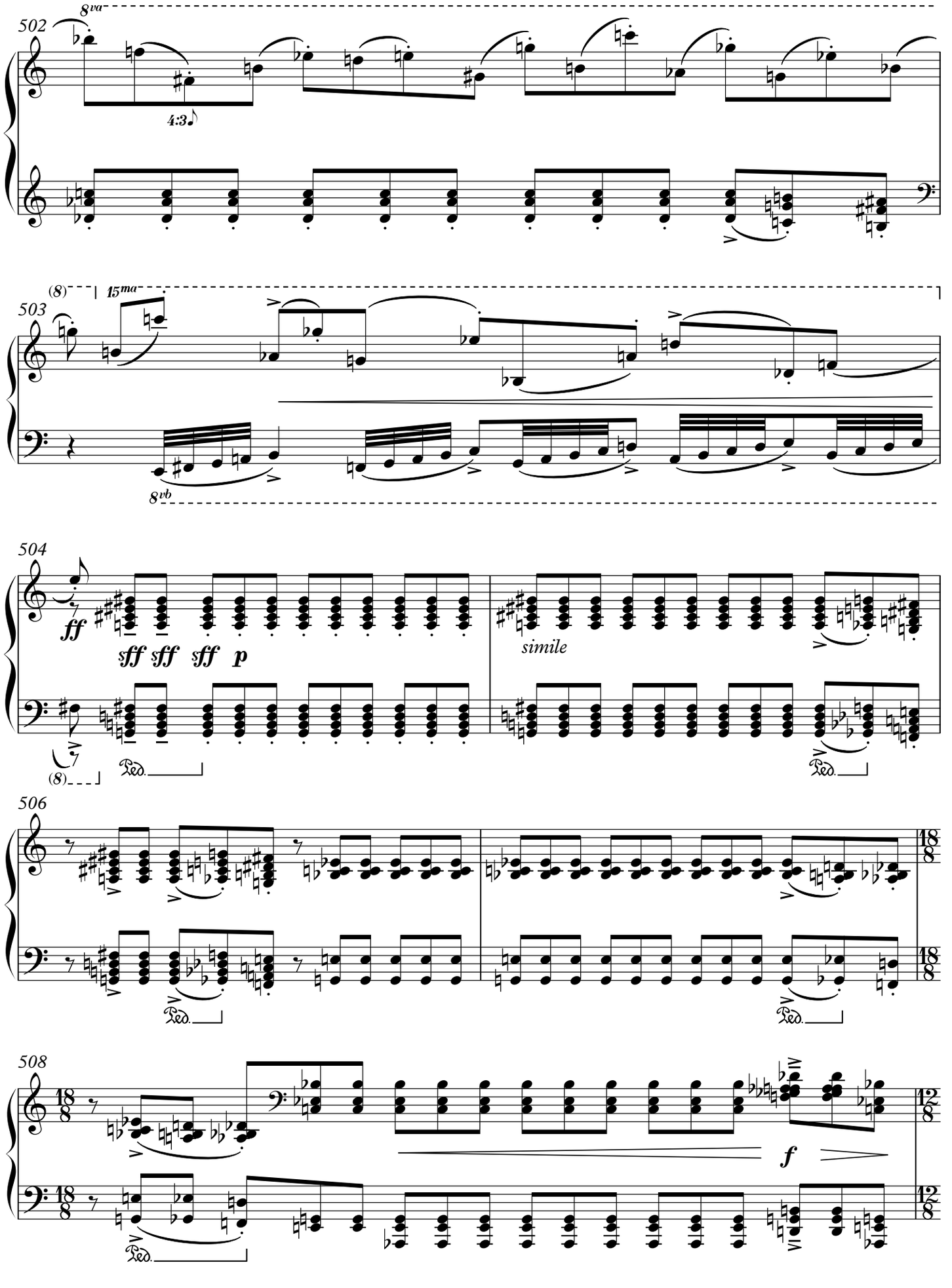

♩ = 120
443
(8)
ff
pp
subito
445
(8)
447
(8)
449
(8)
451
(8)
f
453
(8)
p
455
(8)
f
457
(8)
459
(8)
p
8va

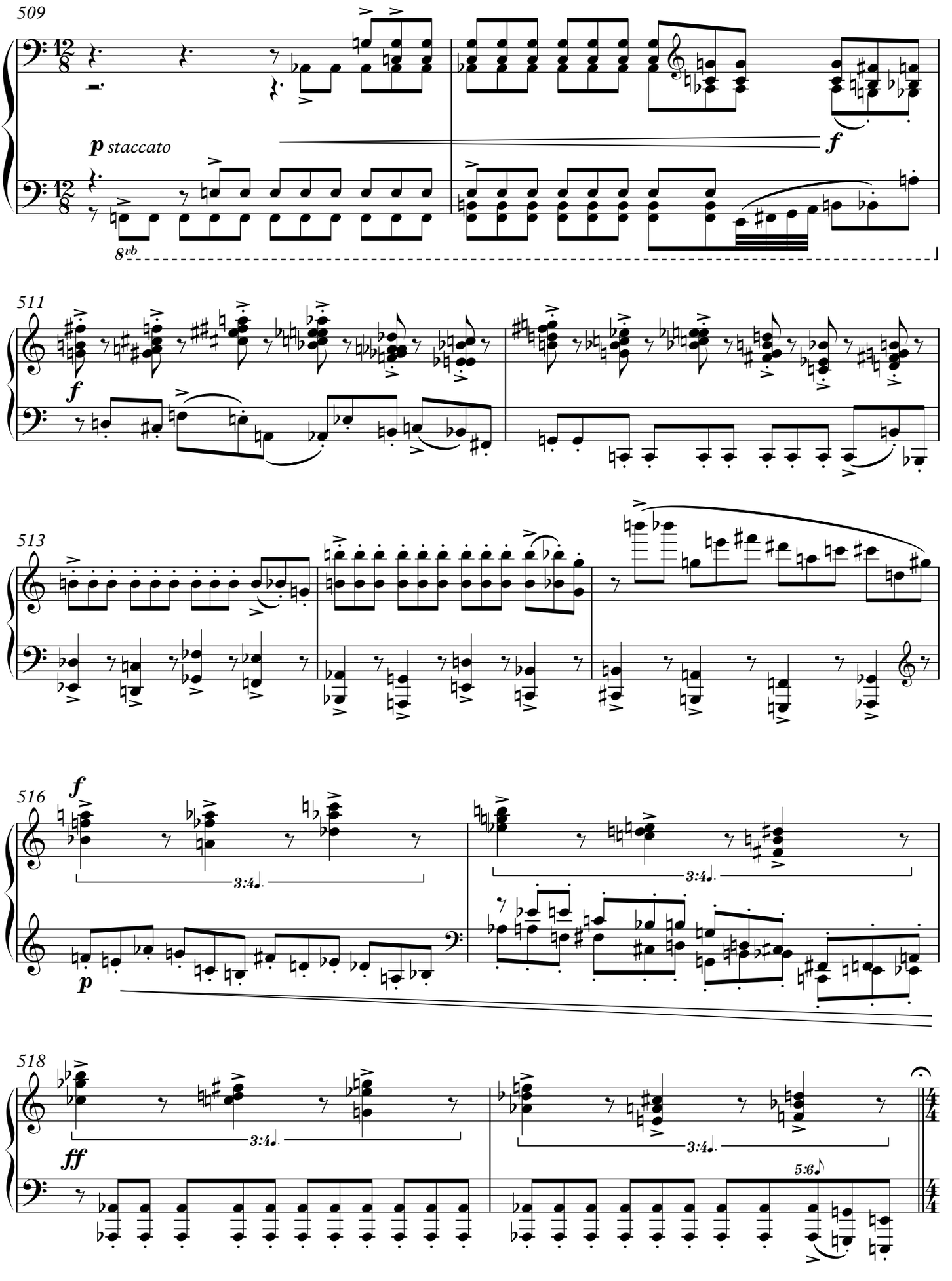

461
(8)
(8)
463
♩ = ♩
(8)
(8)
465
8va
L.H.
sff
sempre marcato
ff
3
3
ff
8vb
sff
467
(8)
15/4
3
sff
15/4
15/4
3
(8)
sff sff

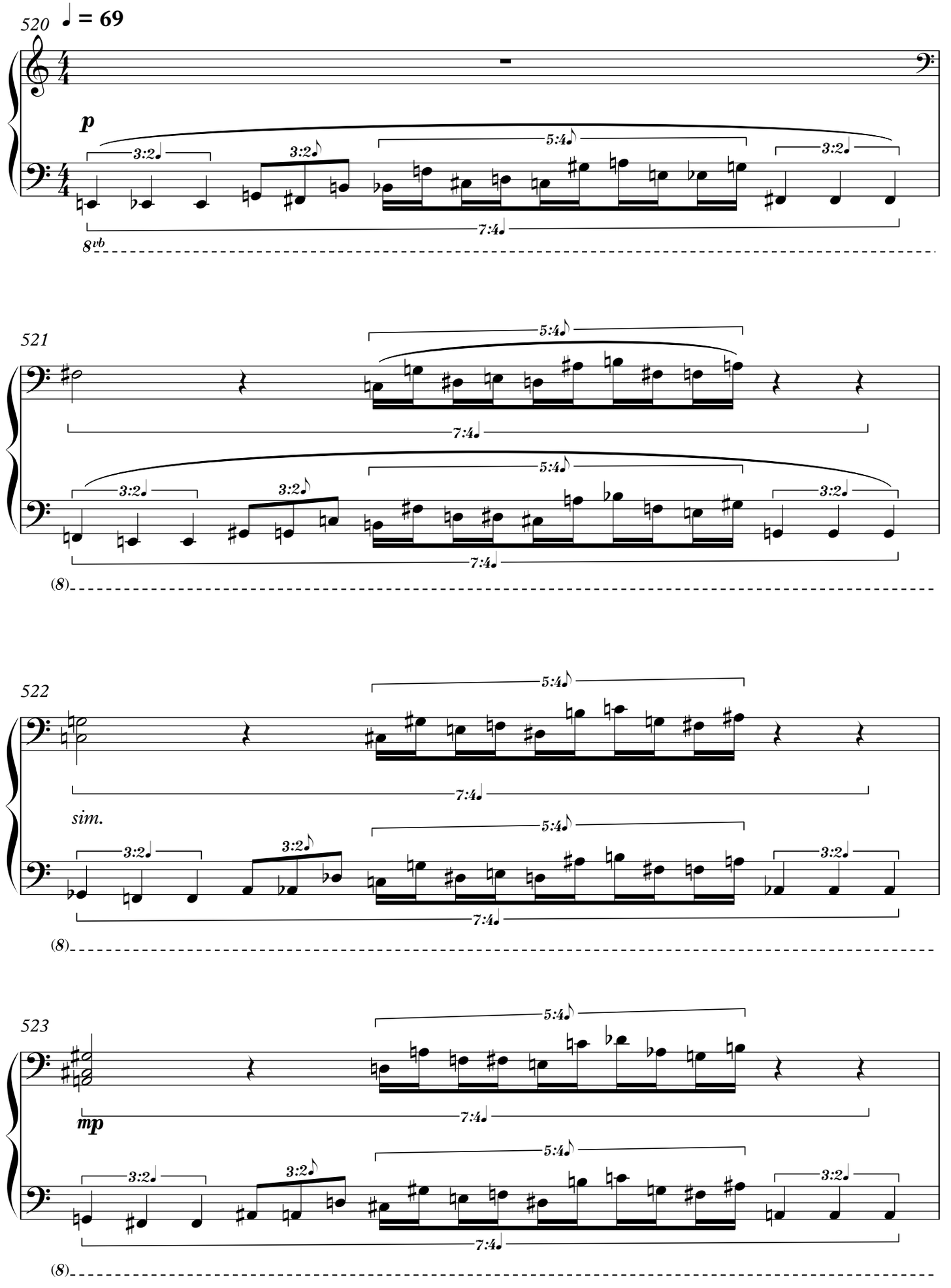

469
sff
8vb
(8)
471
473
loco
476
Slower, 𝅗𝅥 = 60
pp legato
p
mf
f
479
molto rit.
8va
fff

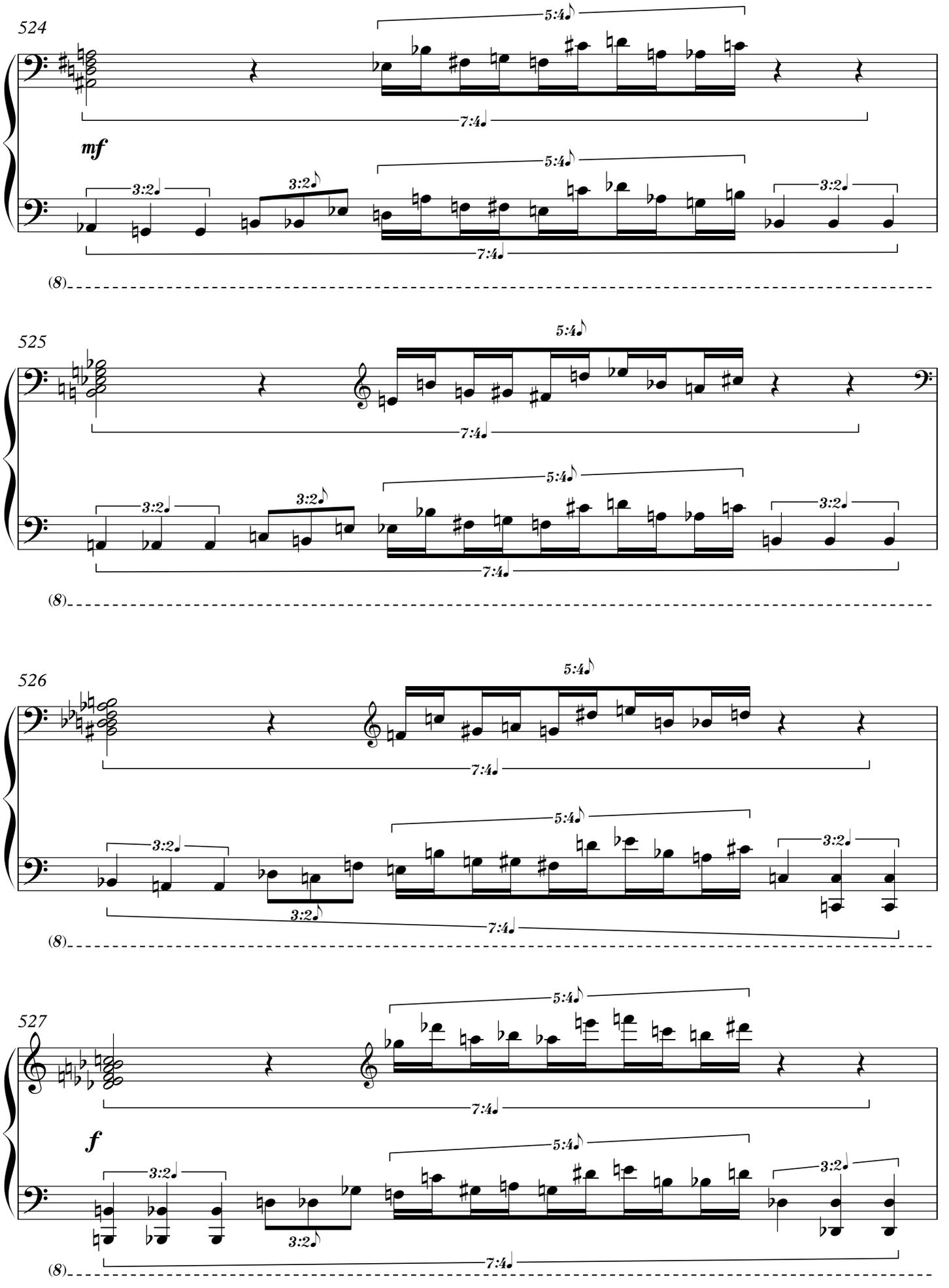

♩. = 132
481
8vb
ff
5:6
483
sf
4:5
p
(8)
485
4:3
sff
487
8vb
sff
p
489
5:4
sff

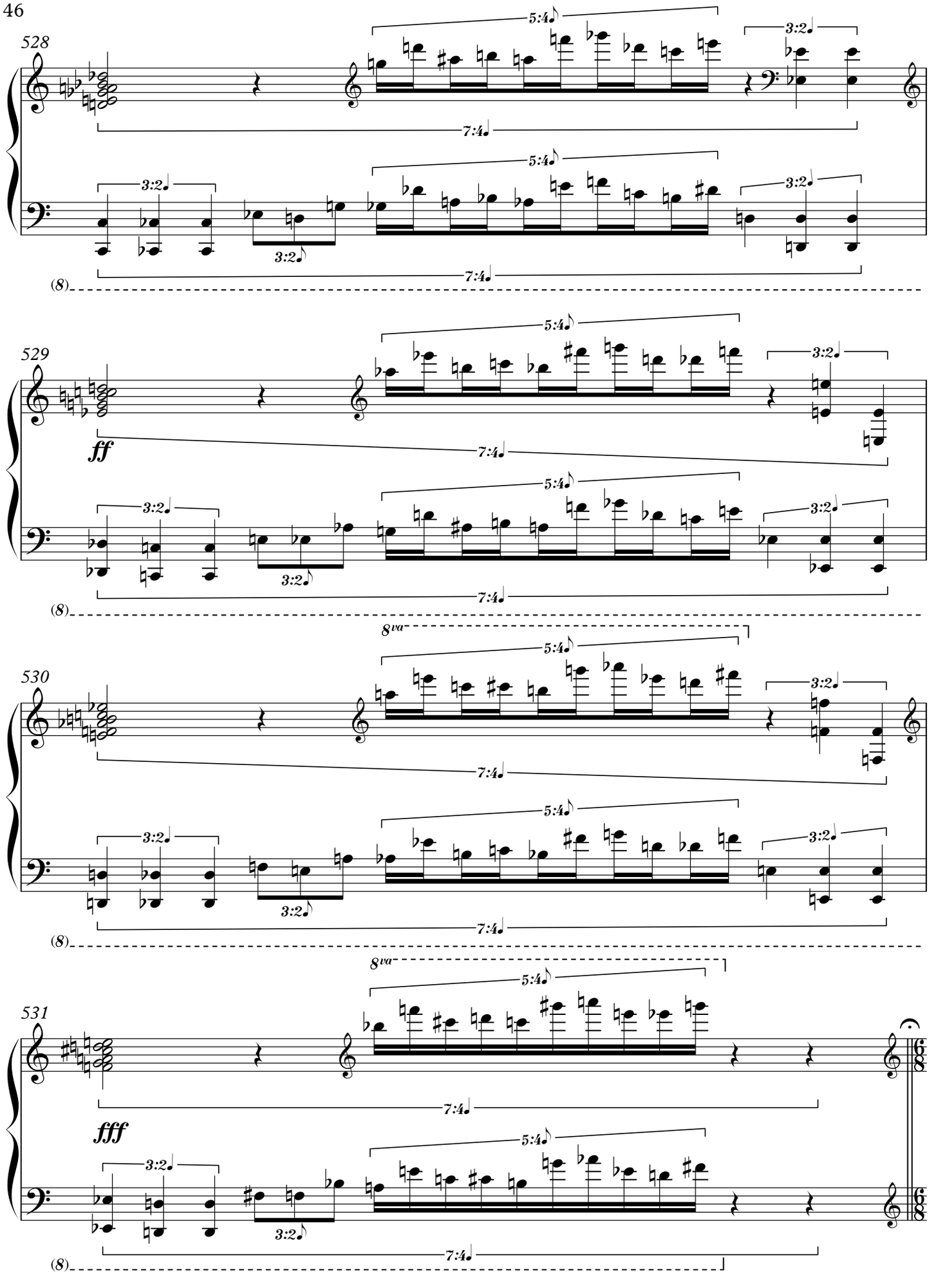

491
p
mf
493
494
8va
f
ff
p
496
2:3
short
p
498
12-Tone Fugue II
f
500
4:3
4:3
4:3
4:3


502
8va
4:3
503
(8)
15ma
8vb
504
ff
sff sff sff p
simile
(8)
Ped.
506
Ped.
508
f
Ped.


509
p staccato
f
8vb
511
f
513
516
f
3:4
p
518
ff
3:4
5:6

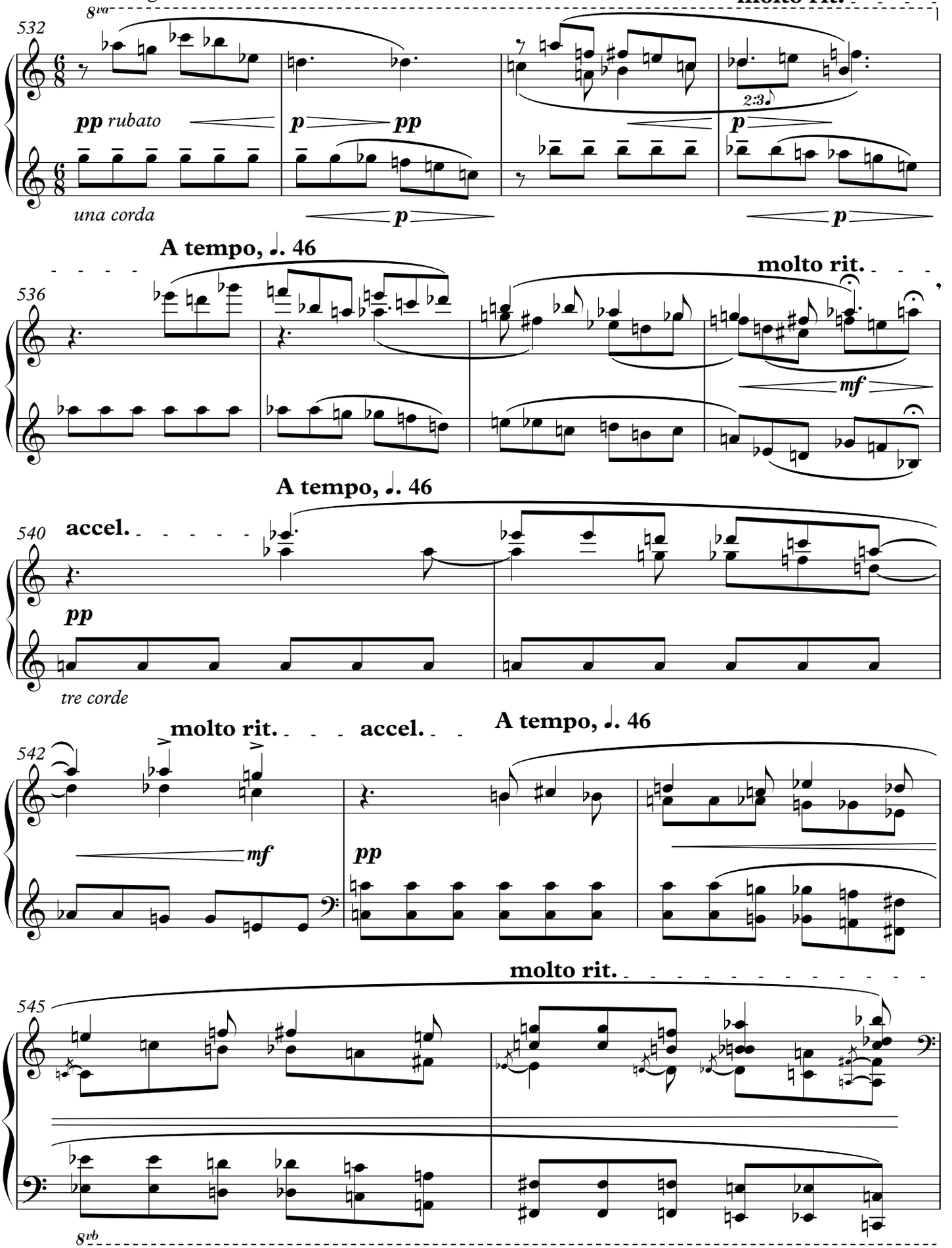

520
♩ = 69
p
3:2
3:2
5:4
3:2
7:4
8vb
521
5:4
7:4
3:2
3:2
5:4
3:2
7:4
(8)
522
5:4
7:4
sim.
3:2
3:2
5:4
3:2
7:4
(8)
523
5:4
7:4
mp
3:2
3:2
5:4
3:2
7:4
(8)

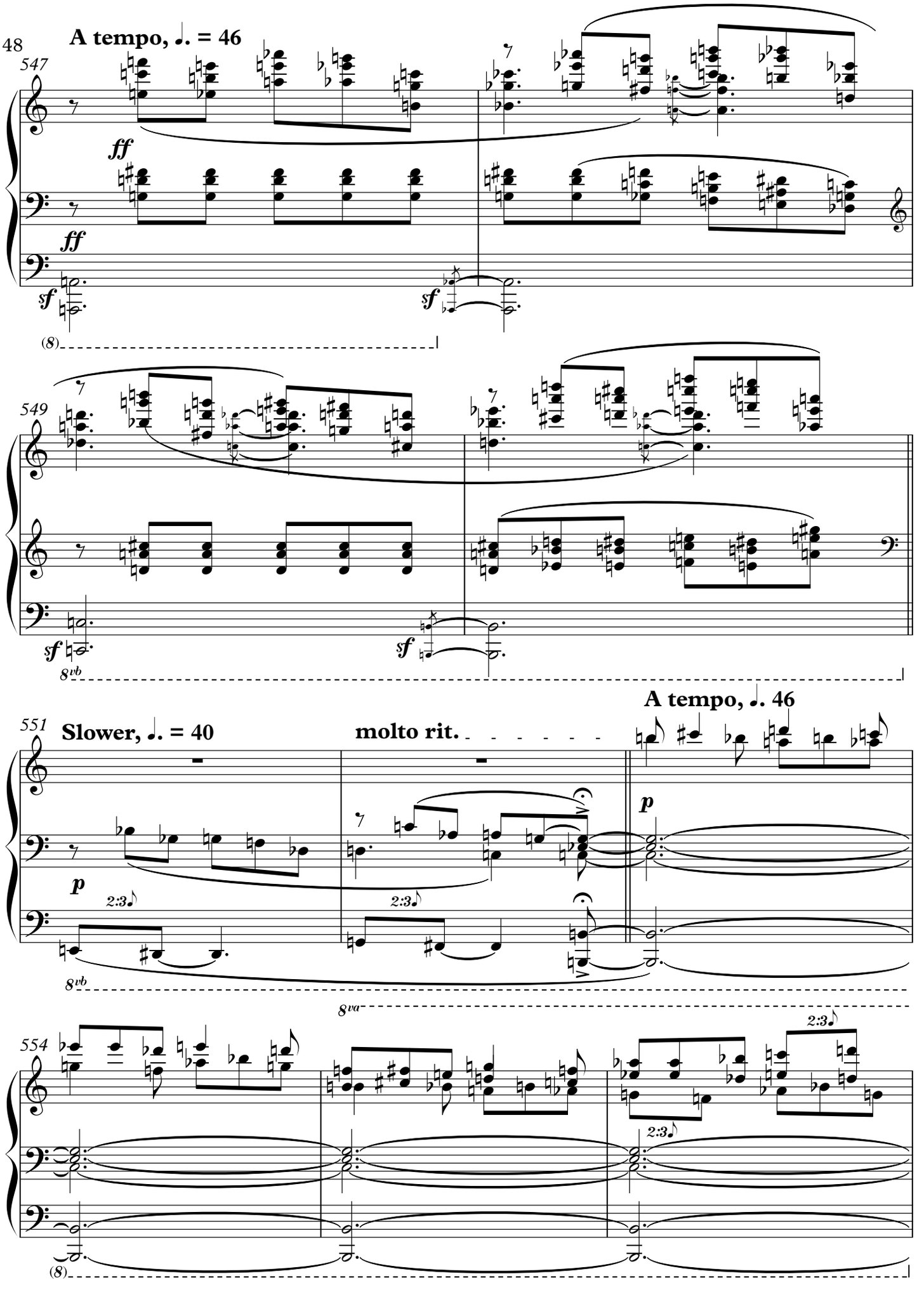

524
5:4
7:4
mf
3:2
3:2
5:4
3:2
7:4
(8)
525
5:4
7:4
3:2
3:2
5:4
3:2
7:4
(8)
526
5:4
7:4
5:4
3:2
3:2
3:2
7:4
(8)
527
5:4
7:4
f
5:4
3:2
3:2
3:2
7:4
(8)

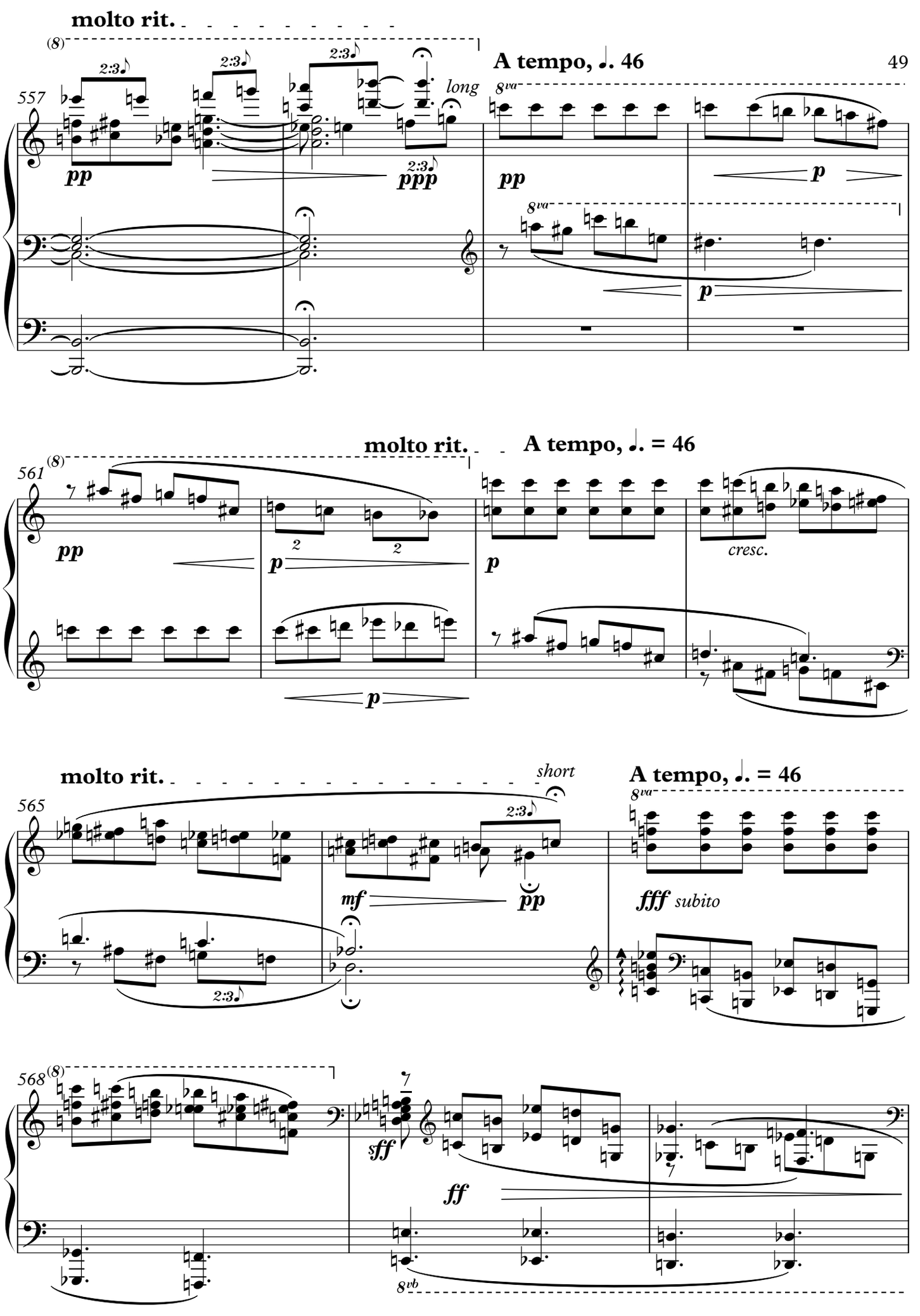

528
5:4
3:2
7:4
3:2
5:4
3:2
3:2
7:4
(8)
529
ff
5:4
3:2
7:4
3:2
5:4
3:2
3:2
7:4
(8)
530
8va
5:4
3:2
7:4
3:2
5:4
3:2
3:2
7:4
(8)
531
8va
5:4
7:4
fff
3:2
5:4
3:2
7:4
(8)

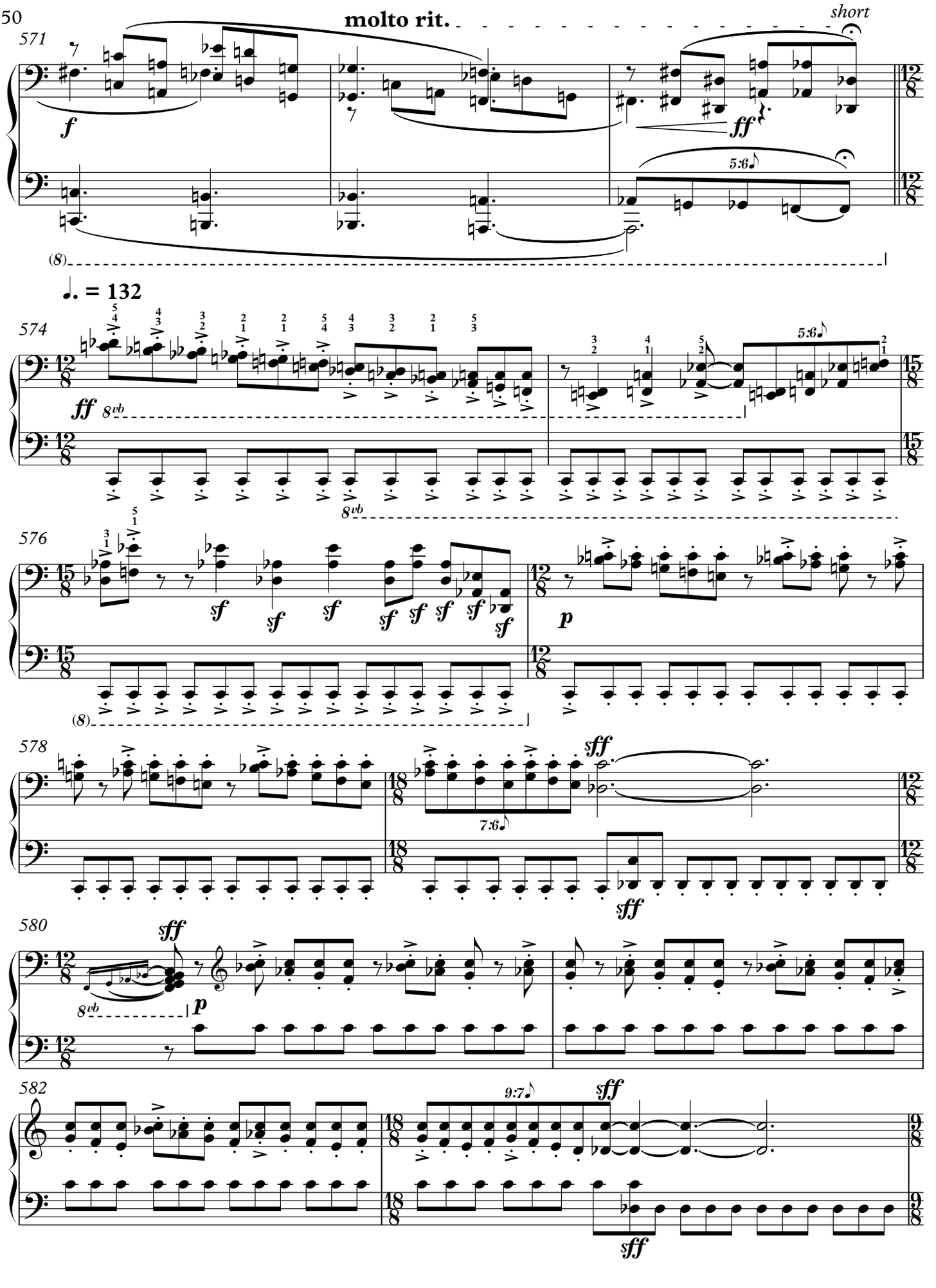
♩. = 46

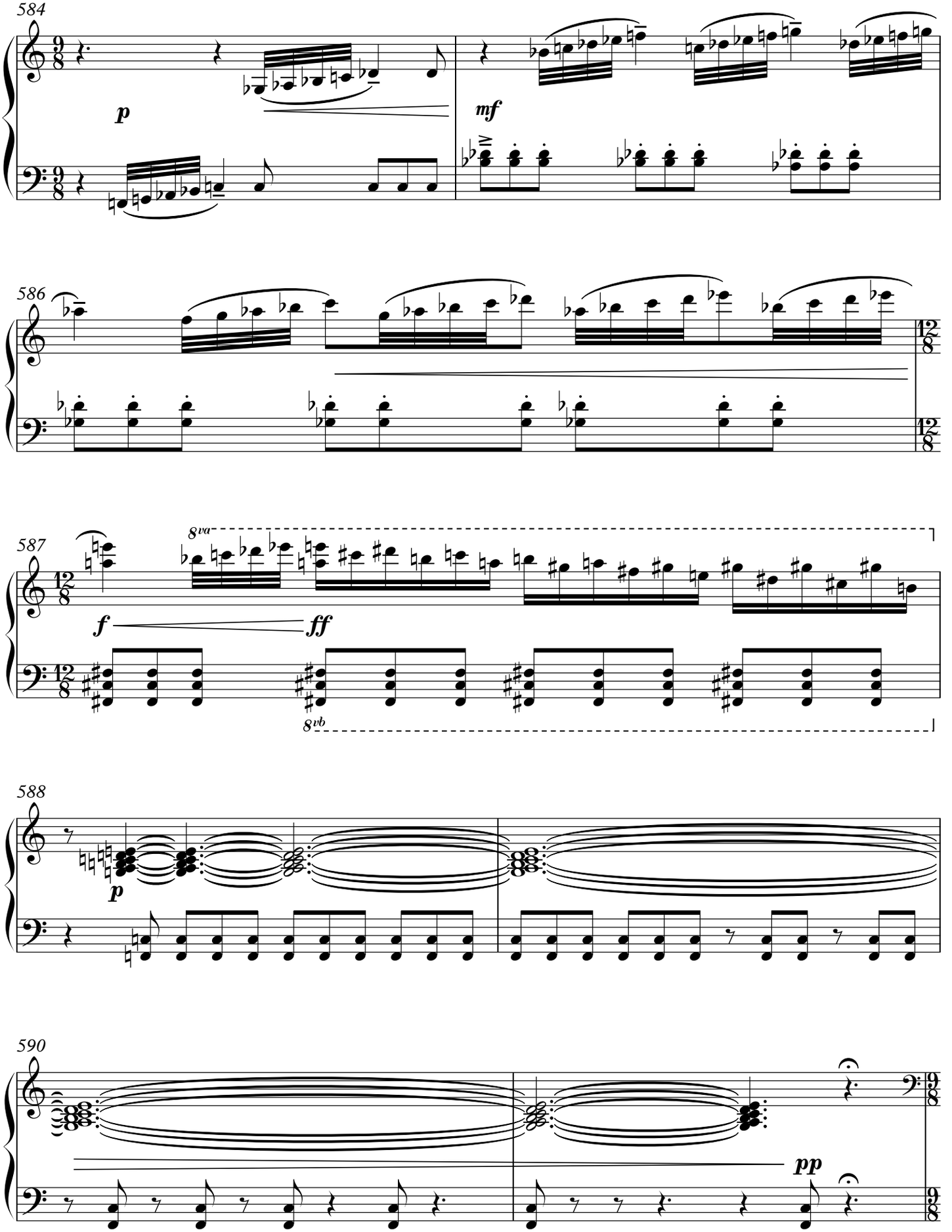
Double fugue



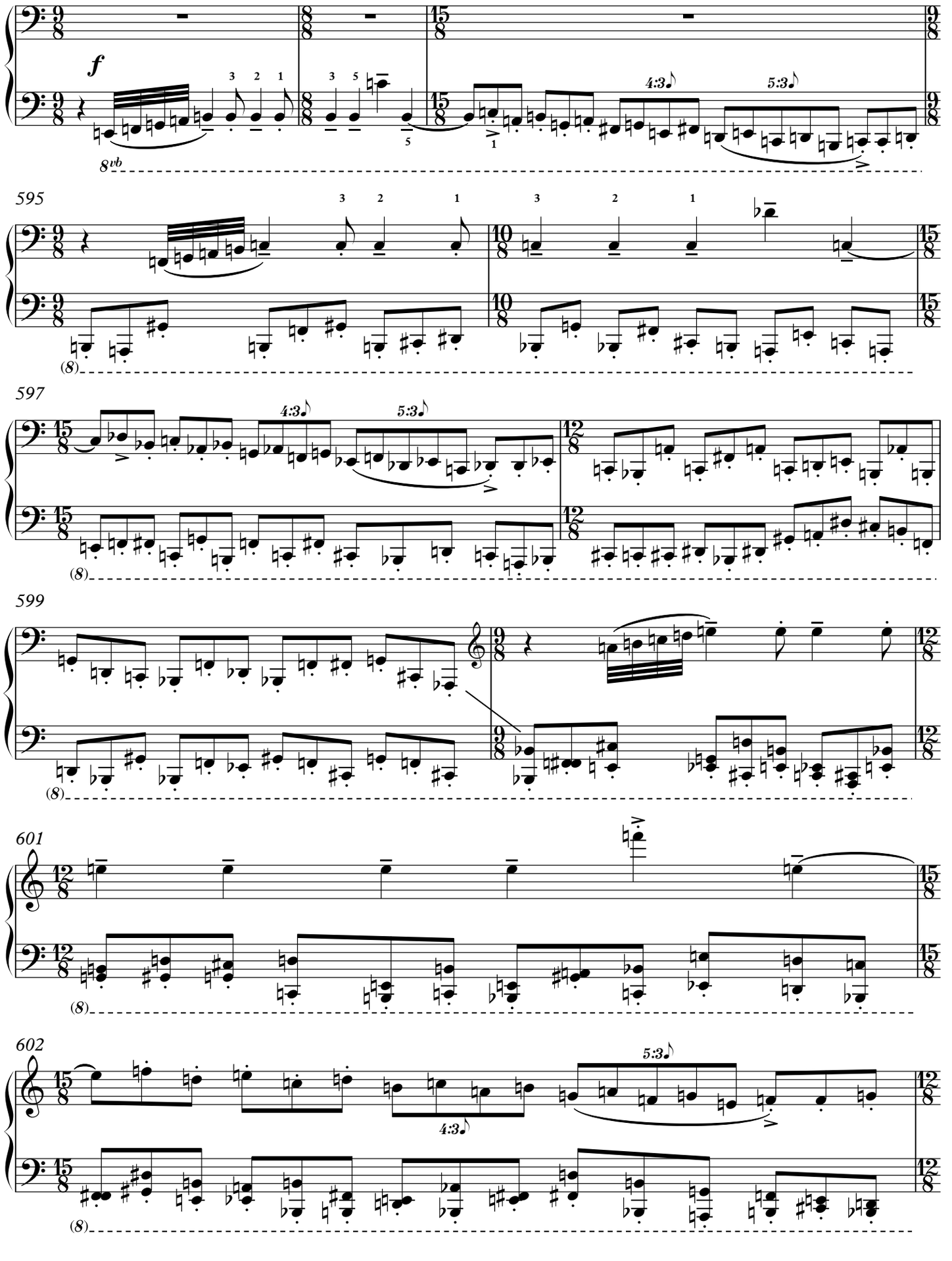

A tempo, ♩. = 46
547
ff
ff
sf
sf
(8)
549
sf
sf
8vb
Slower, ♩. = 40
551
molto rit.
A tempo, ♩. 46
p
p
2:3
2:3
8vb
8va
554
2:3
2:3
(8)

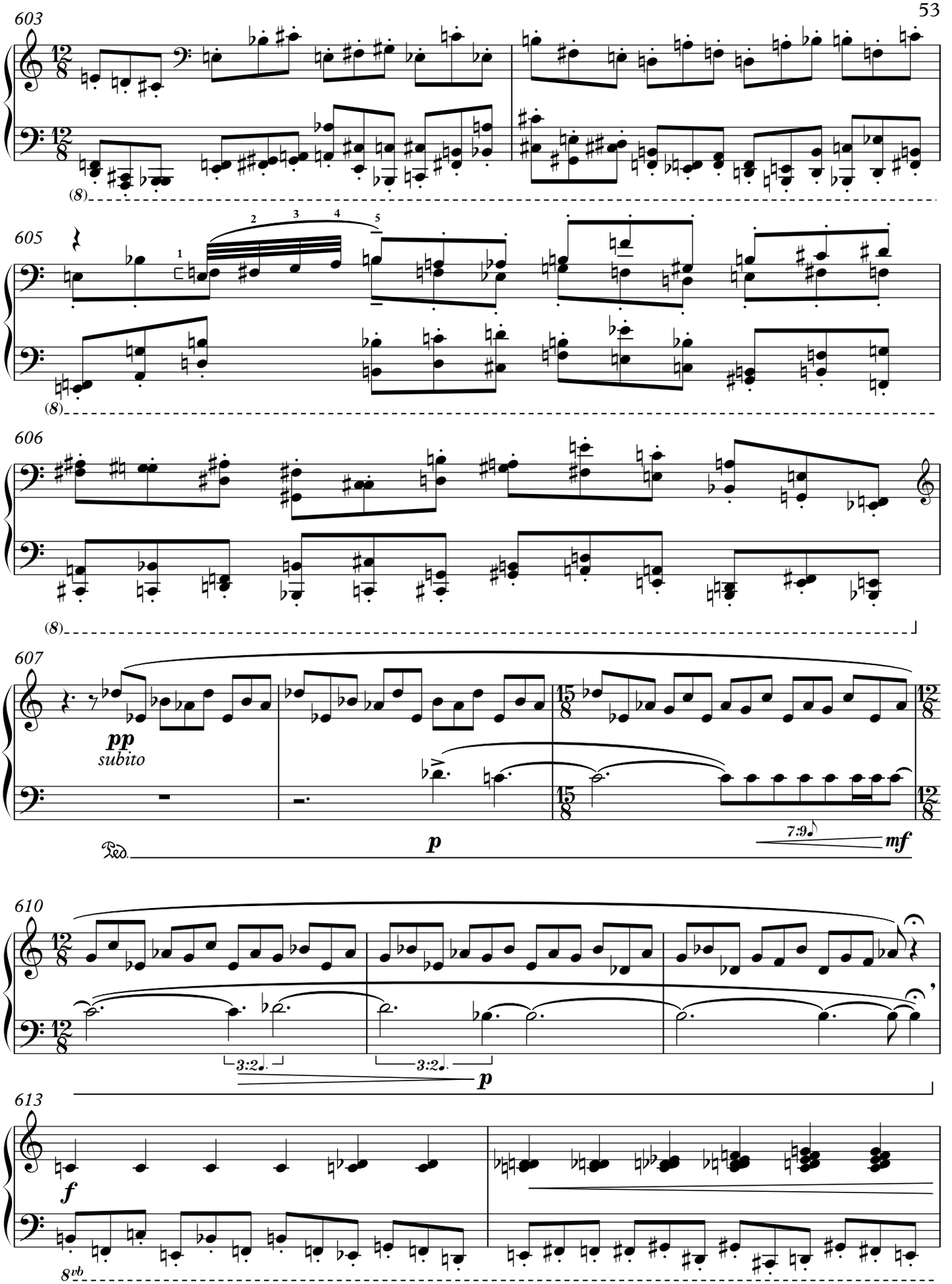

molto rit.
A tempo, ♩. 46
557
long
pp
ppp
8va
p
molto rit.
A tempo, ♩. = 46
561
cresc.
molto rit.
short
A tempo, ♩. = 46
565
mf
pp
fff subito
568
sff
ff
8vb

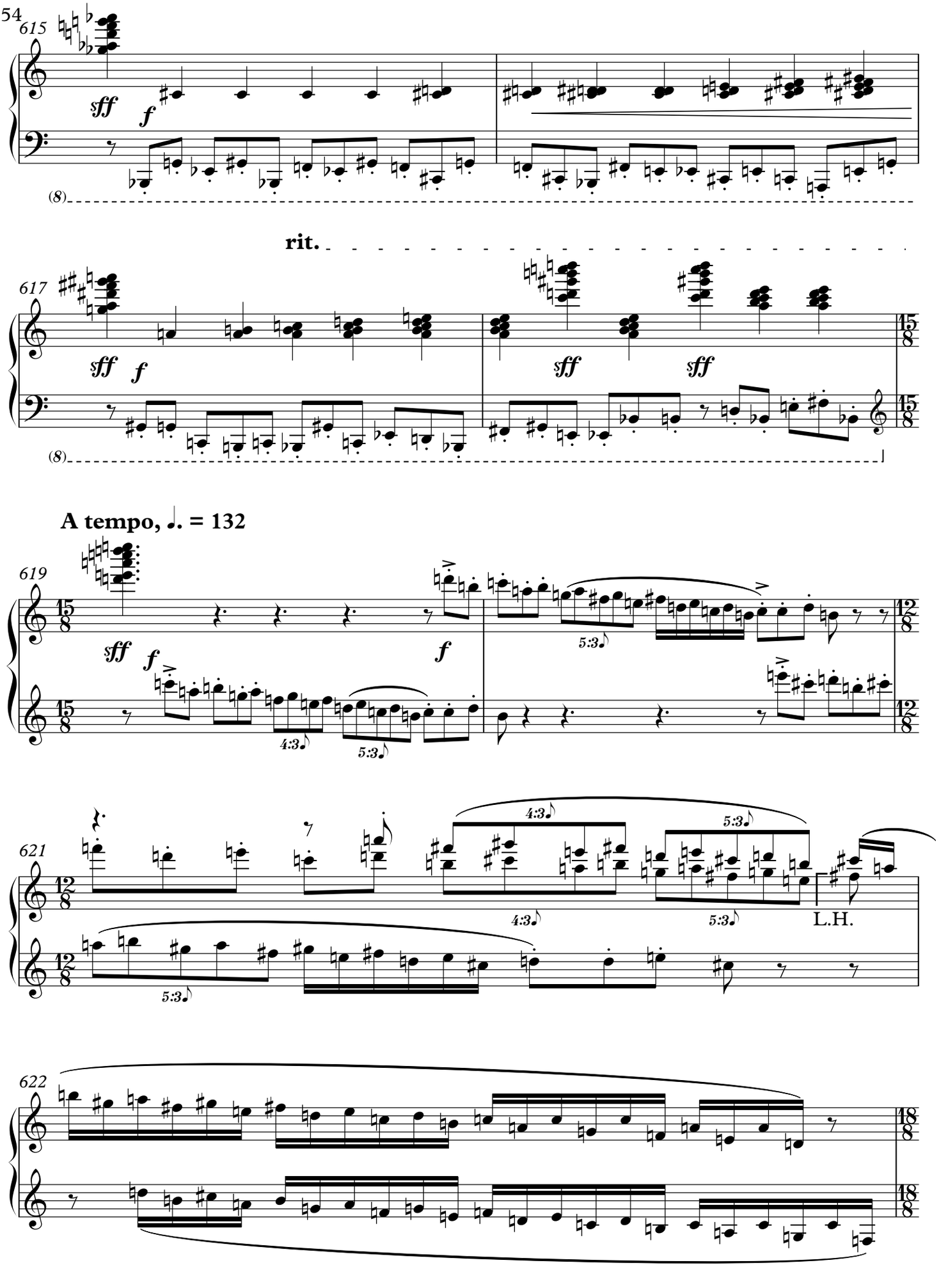

molto rit.
short
571
f
ff
5:6
(8)
♩. = 132
574
ff
8vb
5:6
576
sf
p
(8)
578
sff
7:6
580
sff
8vb
p
582
9:7
sff


584
p
mf
586
587
8va
f
ff
8vb
588
p
590
pp

592 Triple fugue (first subject on *The Fire*)




603
605
606
607
pp
subito
p
Ped.
7:9
mf
610
3:2
3:2
p
613
f
8vb


615
sff
f
(8)
rit.
617
sff
f
sff
sff
(8)
A tempo, ♩. = 132
619
sff
f
f
5:3
4:3
5:3
621
4:3
5:3
4:3
5:3
L.H.
622

molto rit.

623

15ma

f ff pp

A tempo, ♩. = 132

624

(15)

5:3 5:6 3:2

pp mf

8vb

626

5:3 3:2

mf mf

(8)

rit.

628

f

5:3

8vb

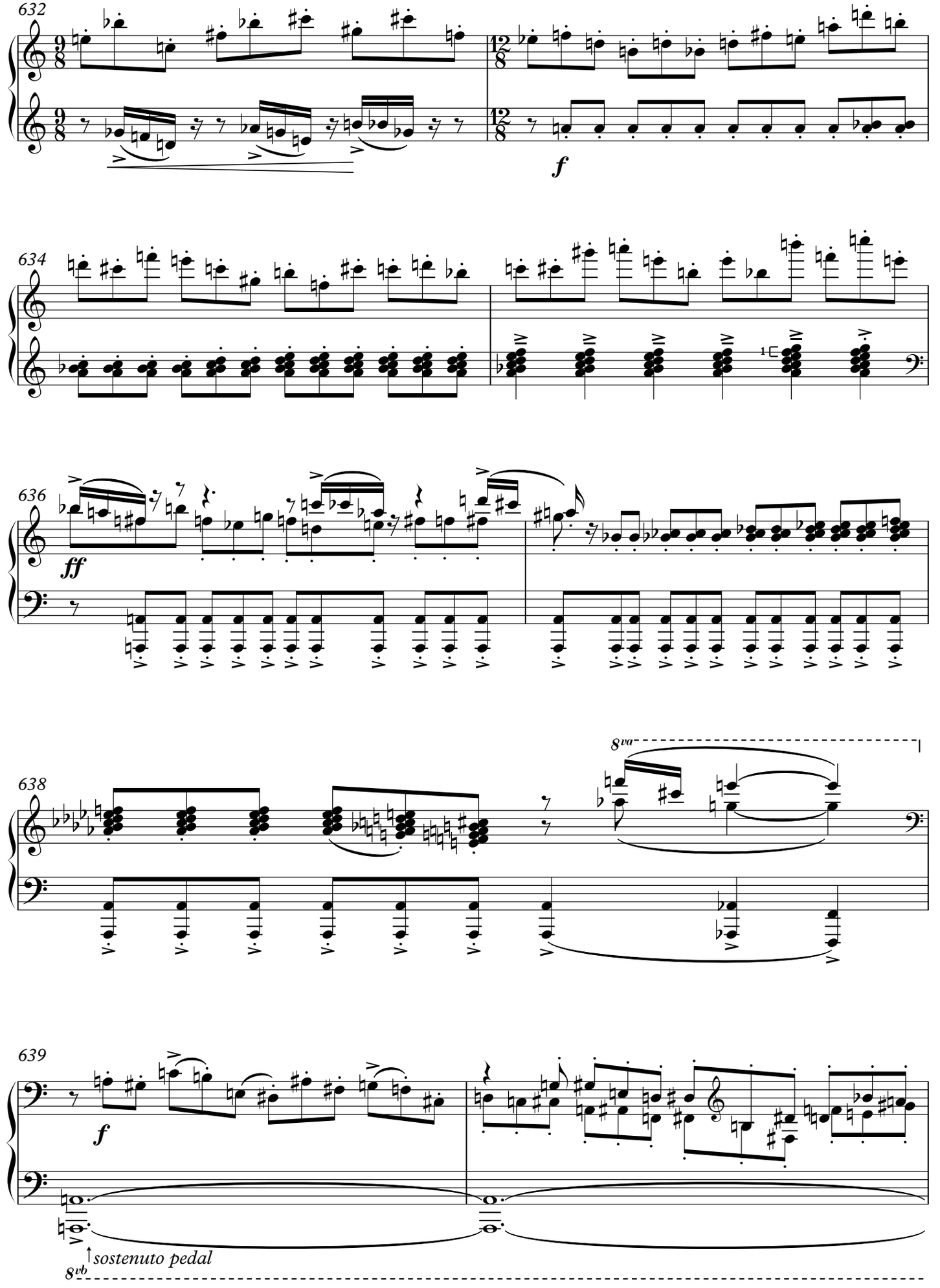
630

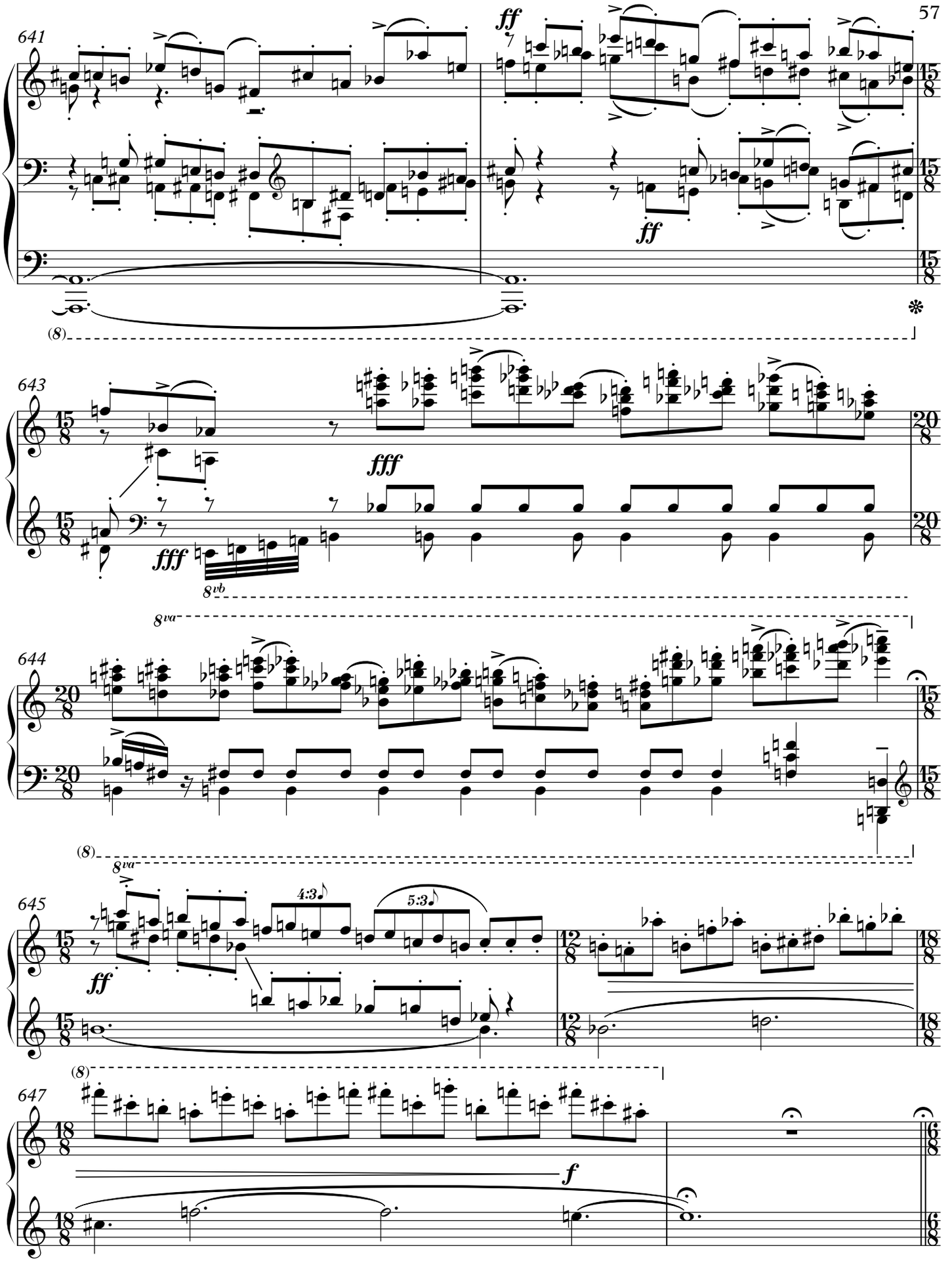
A tempo, ♩. = 132

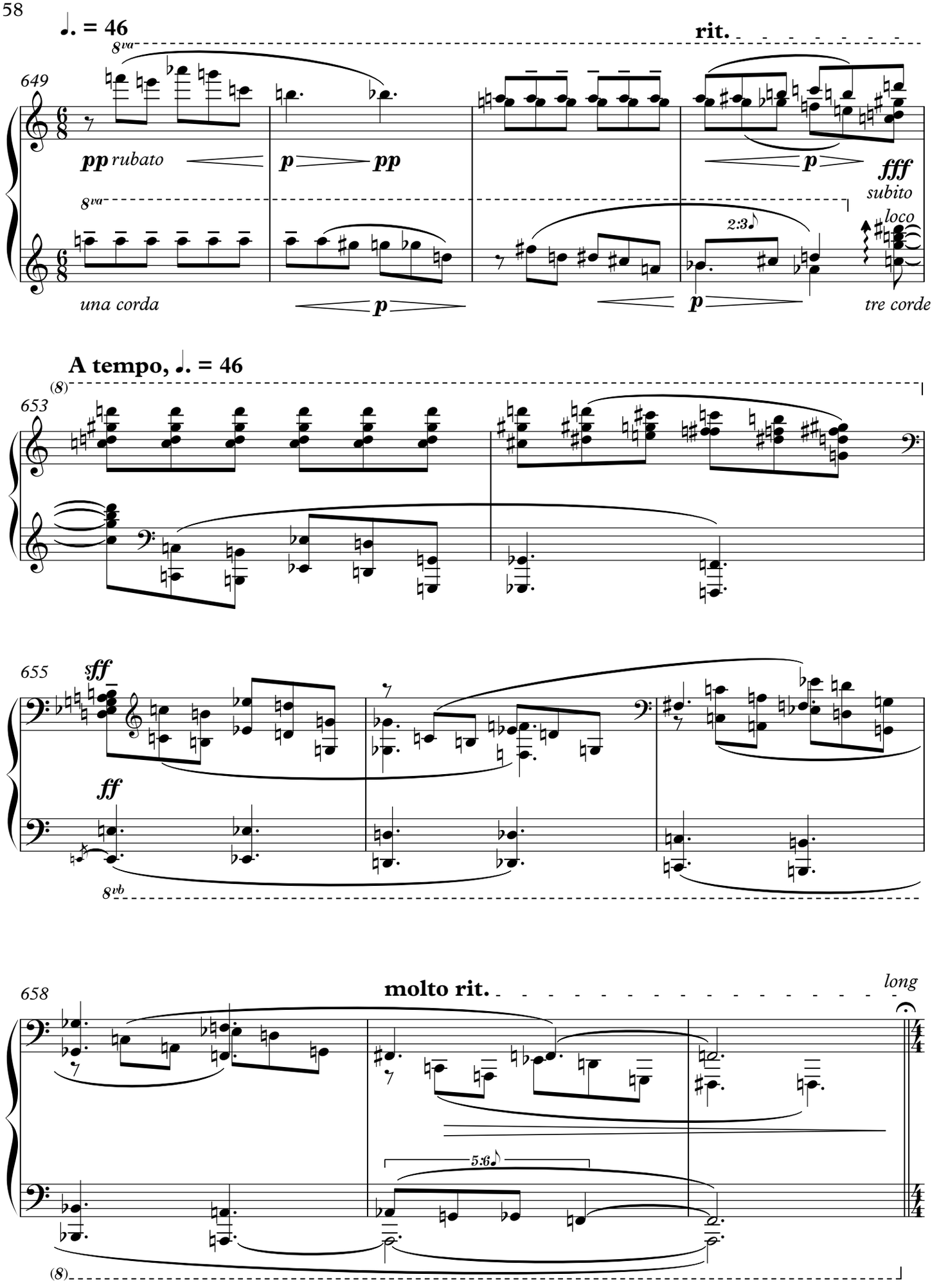
f

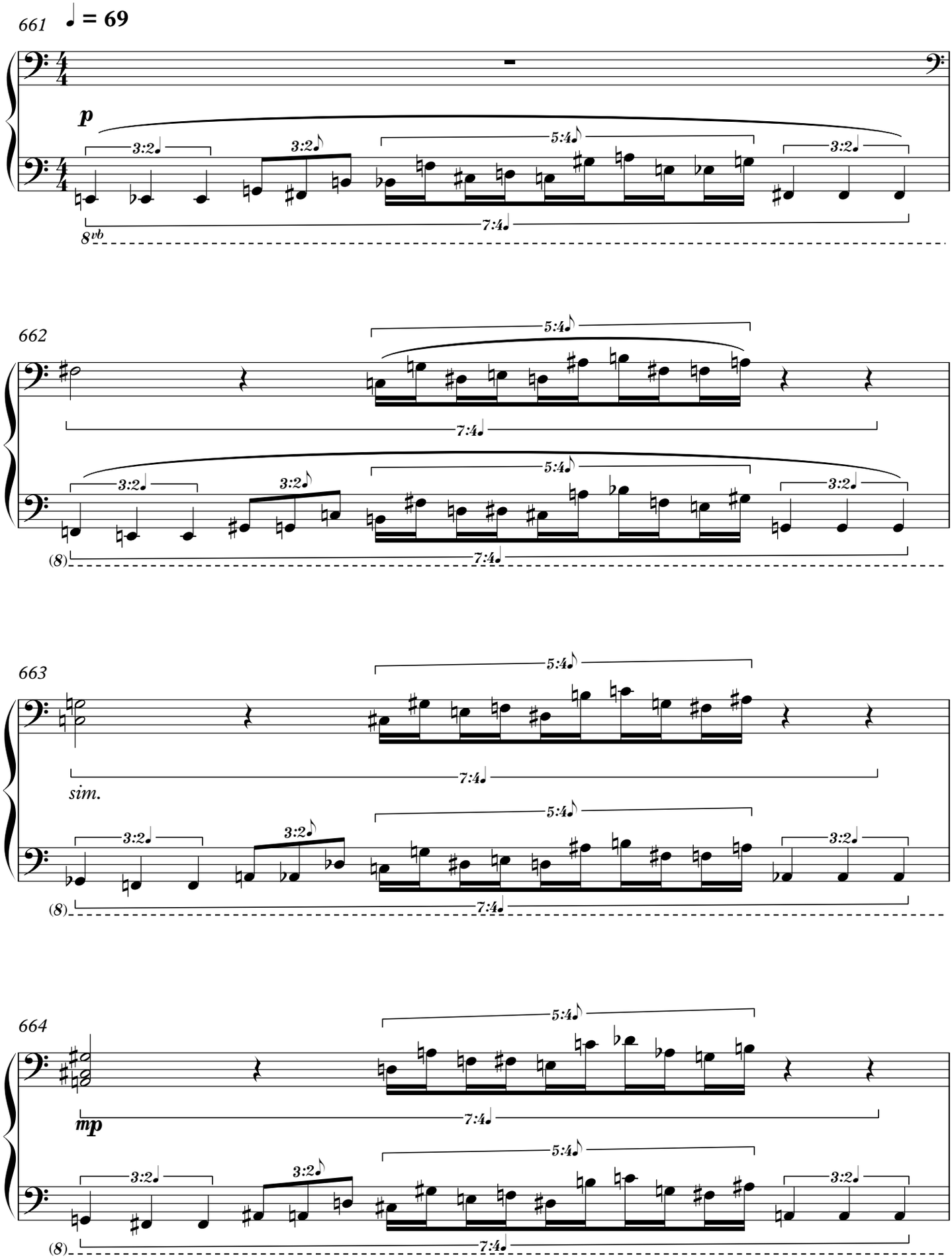
sff

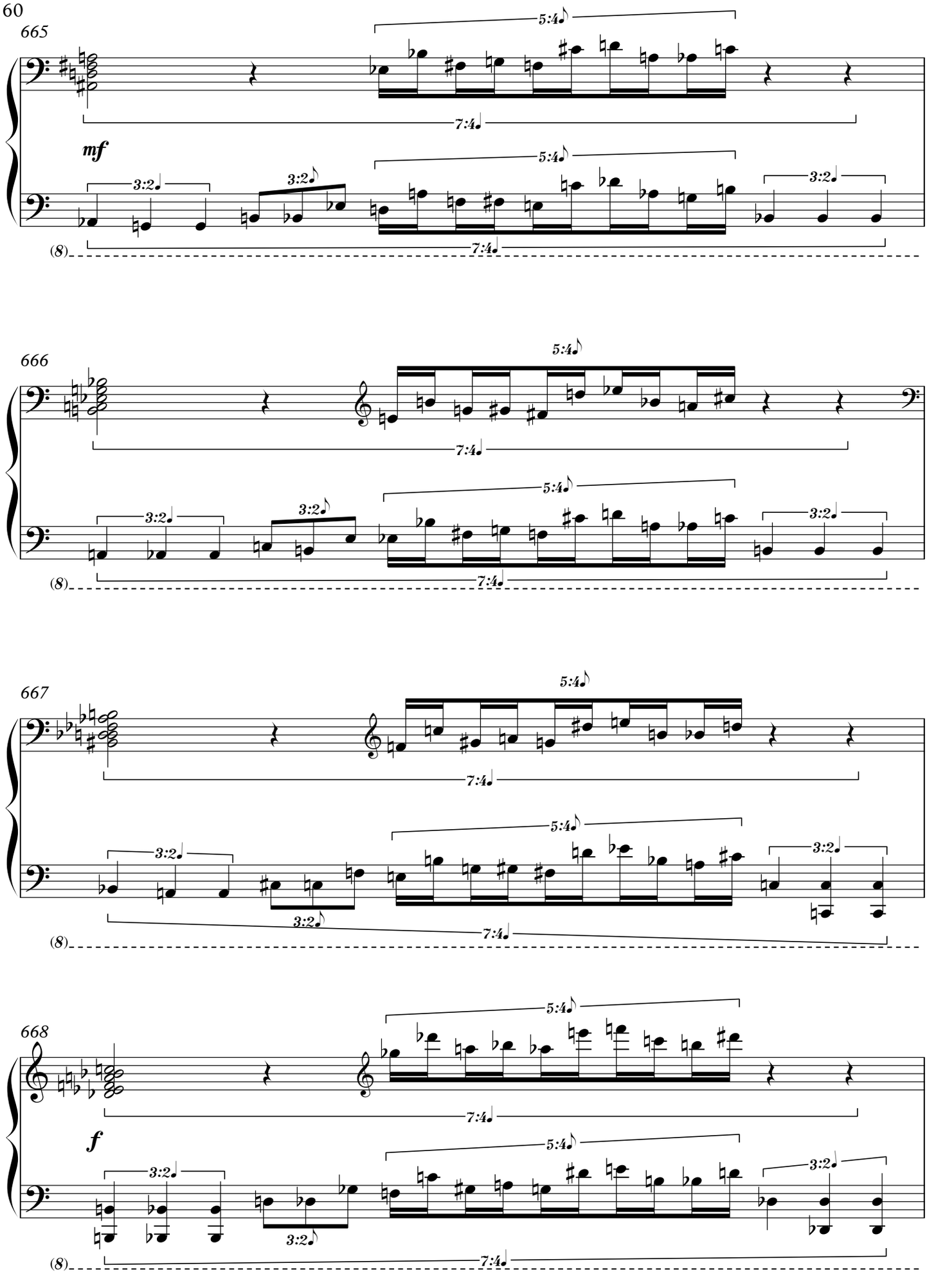
(8)

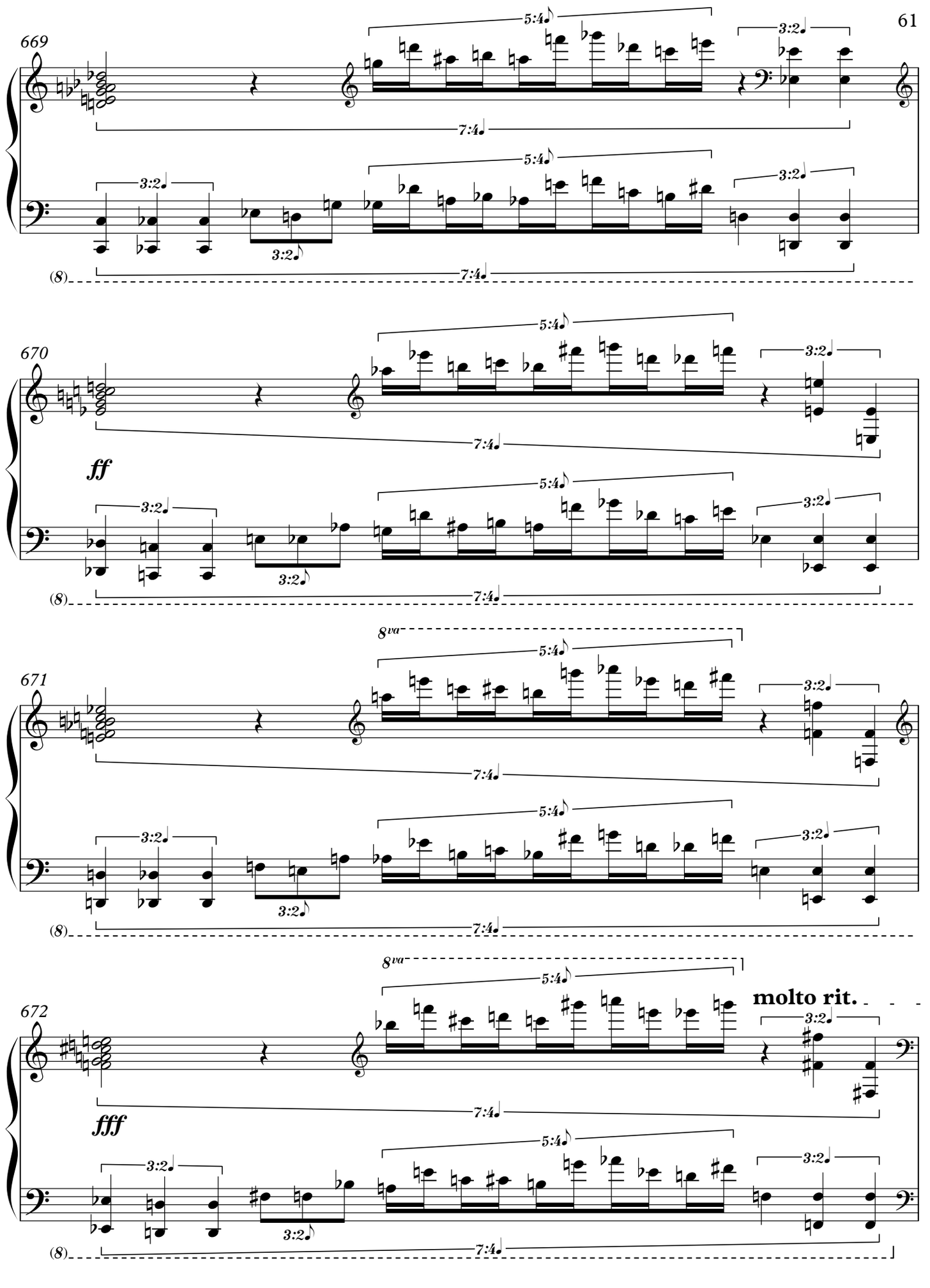

632
634
636
638
639
f
ff
8va
8vb
sostenuto pedal

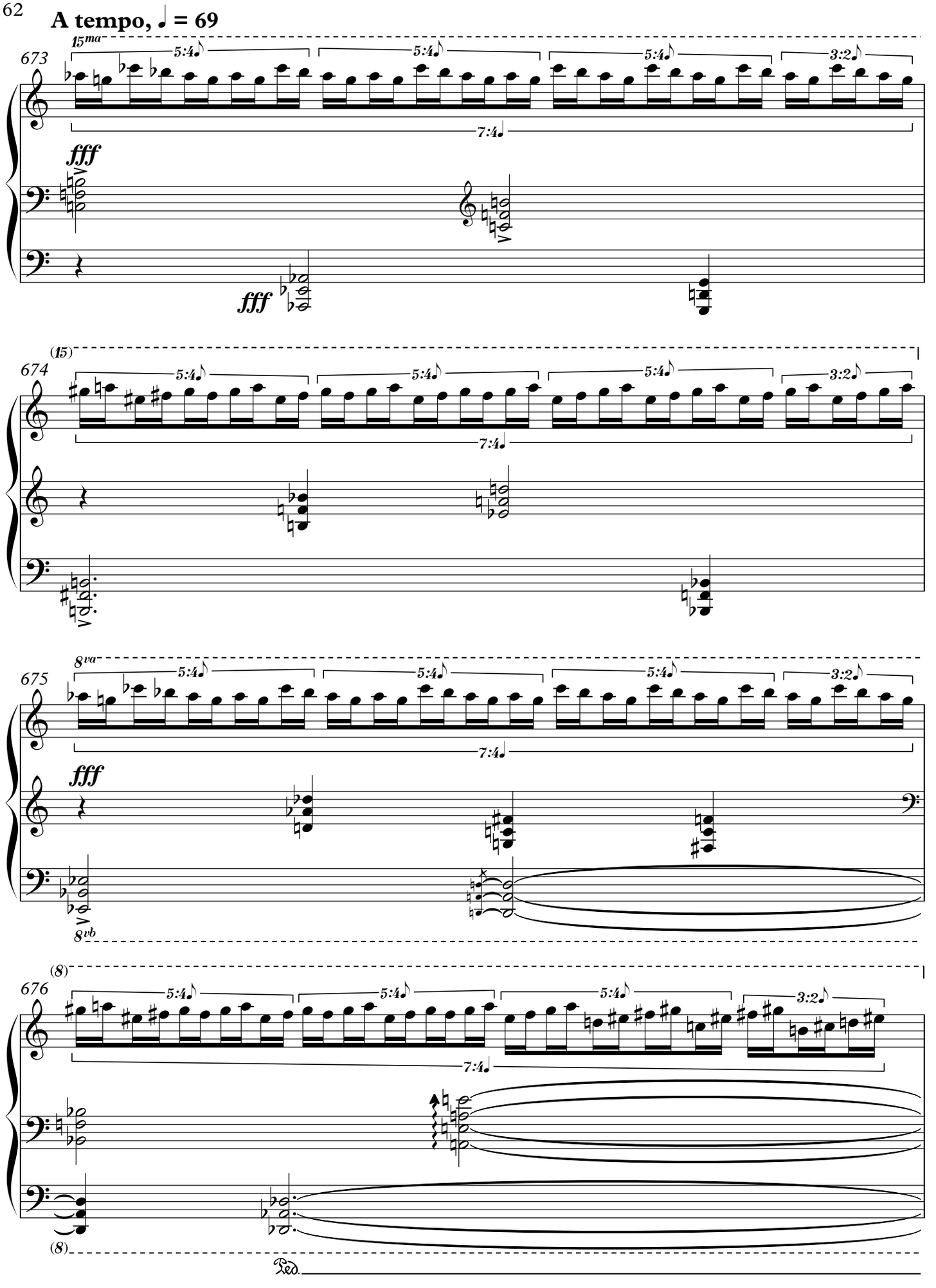

641
ff
ff
(8)
643
fff
fff
8vb
8va
644
(8)
8va
645
ff
4:3
5:3
(8)
647
f

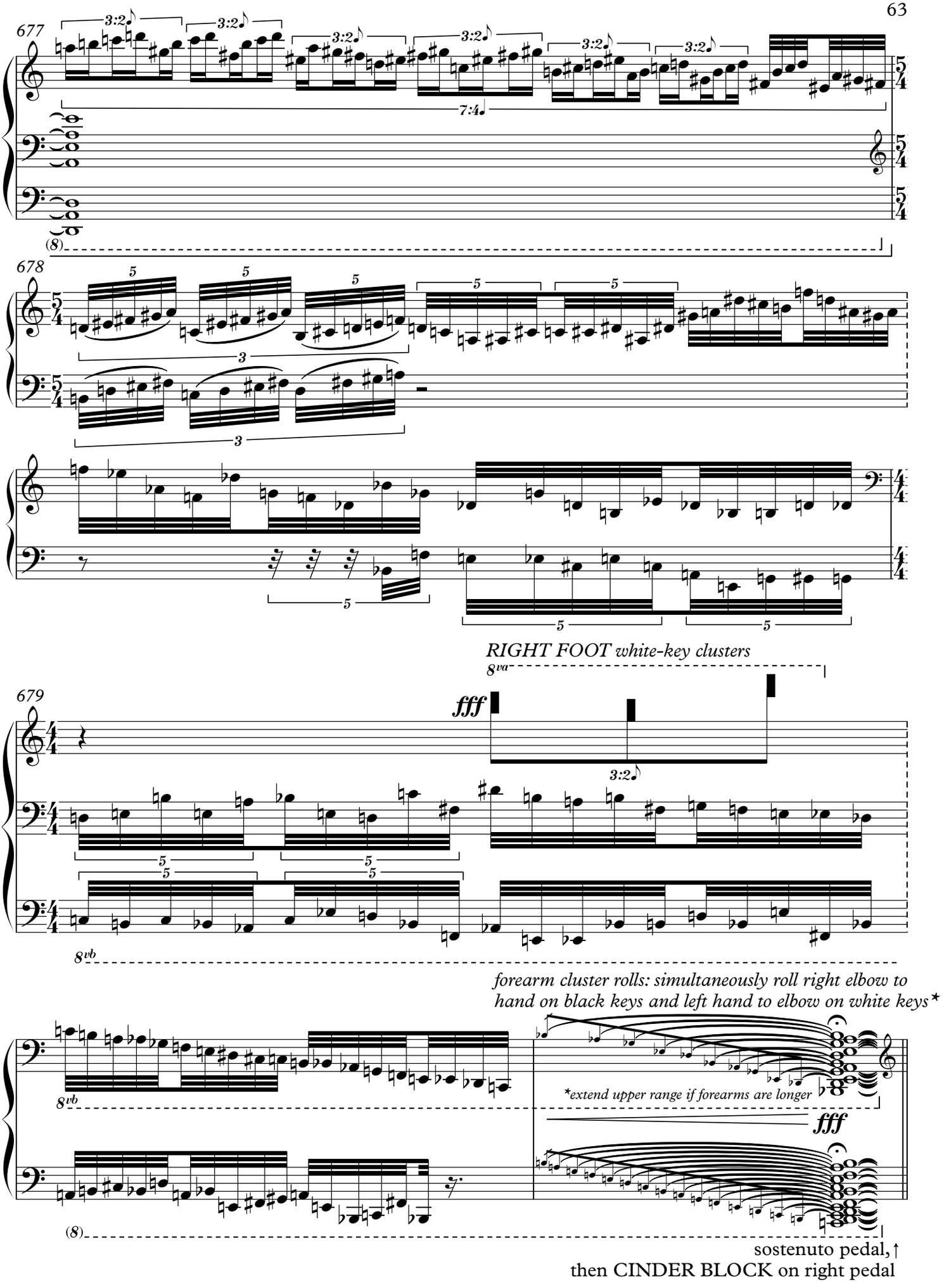

♩. = 46
rit.
649
8va
pp rubato
p
pp
p
fff
subito
loco
8va
2:3
una corda
p
p
tre corde
A tempo, ♩. = 46
(8)
653
655
sff
ff
8vb
658
molto rit.
long
5:6
(8)


661
♩ = 69
p
3:2
3:2
5:4
3:2
7:4
8vb
662
5:4
7:4
3:2
3:2
5:4
3:2
(8)
7:4
663
5:4
7:4
sim.
3:2
3:2
5:4
3:2
(8)
7:4
664
5:4
mp
7:4
3:2
3:2
5:4
3:2
(8)
7:4


665
5:4
7:4
mf
3:2
3:2
5:4
3:2
(8)
7:4
666
5:4
7:4
3:2
3:2
5:4
3:2
(8)
7:4
667
5:4
7:4
5:4
3:2
3:2
3:2
(8)
7:4
668
5:4
7:4
f
5:4
3:2
3:2
(8)
7:4


669
5:4
3:2
7:4
3:2
(8)
670
ff
5:4
3:2
7:4
3:2
(8)
671
8va
5:4
3:2
7:4
3:2
(8)
672
8va
molto rit.
fff
5:4
3:2
7:4
3:2
(8)

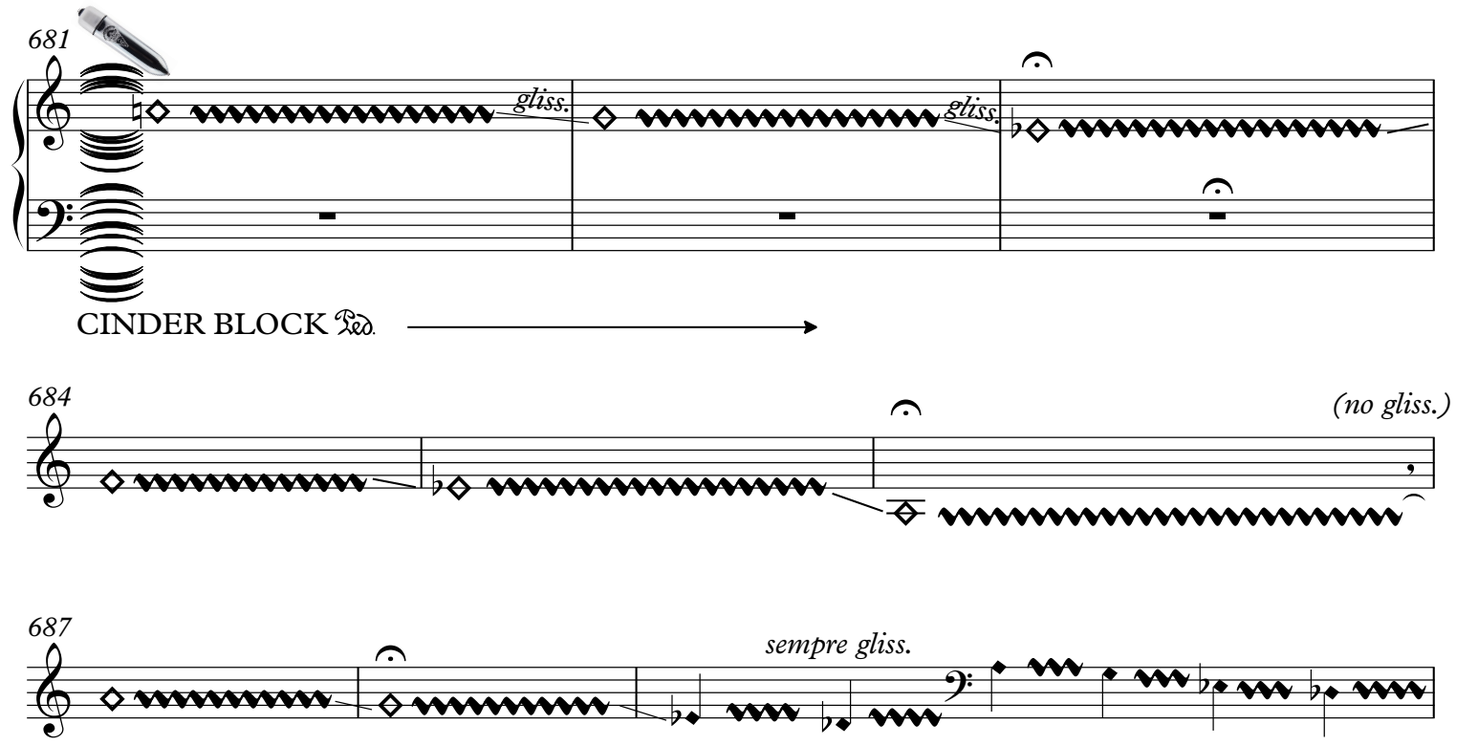

A tempo, ♩ = 69
673
15ma
5:4
5:4
5:4
3:2
7:4
fff
fff
(15)
674
5:4
5:4
5:4
3:2
7:4
8va
675
5:4
5:4
5:4
3:2
7:4
fff
8vb
(8)
676
5:4
5:4
5:4
3:2
7:4
(8)
Ped.


677
3:2
7:4
(8)
678
5
3
679
fff
8va
RIGHT FOOT white-key clusters
8vb
forearm cluster rolls: simultaneously roll right elbow to hand on black keys and left hand to elbow on white keys*
*extend upper range if forearms are longer
sostenuto pedal,↑
then CINDER BLOCK on right pedal

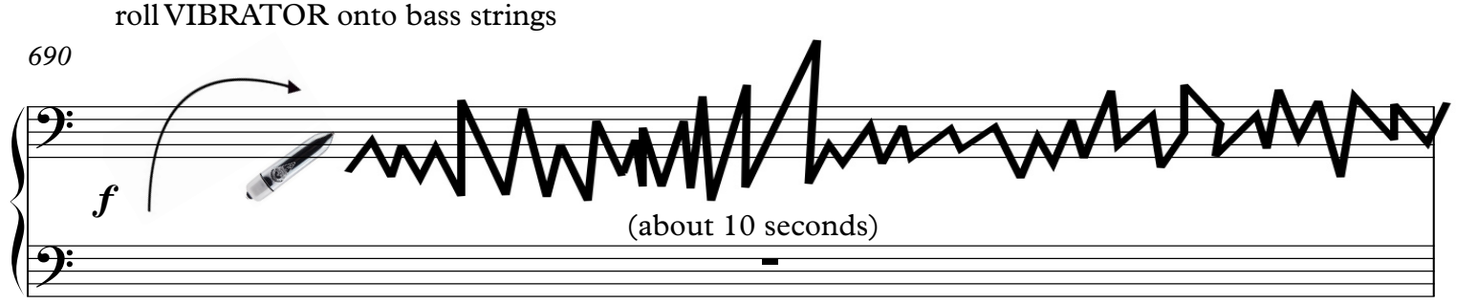
Slowly

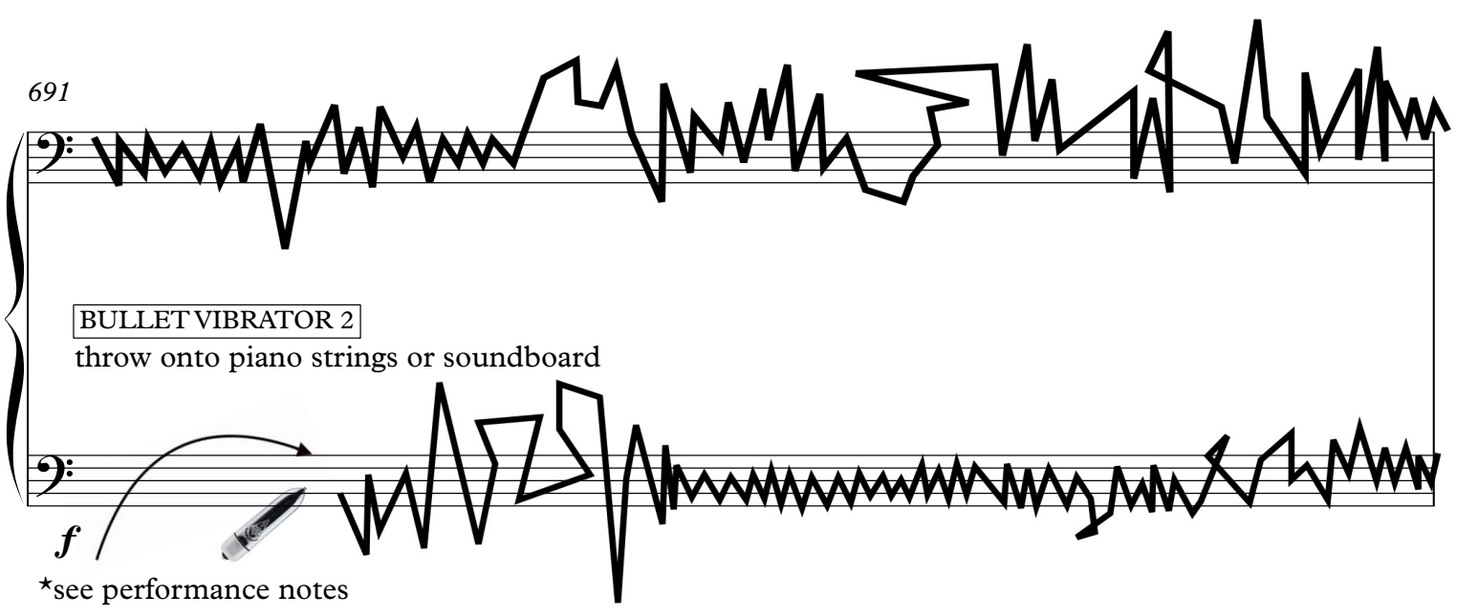
BULLET VIBRATOR 1*

hold loosely and play on strings



roll VIBRATOR onto bass strings





*see performance notes

692

BULLET VIBRATOR 3
throw onto piano strings
or soundboard

f

693

BULLET VIBRATOR 4
throw onto treble strings

f

BULLET VIBRATOR 5
throw onto treble strings

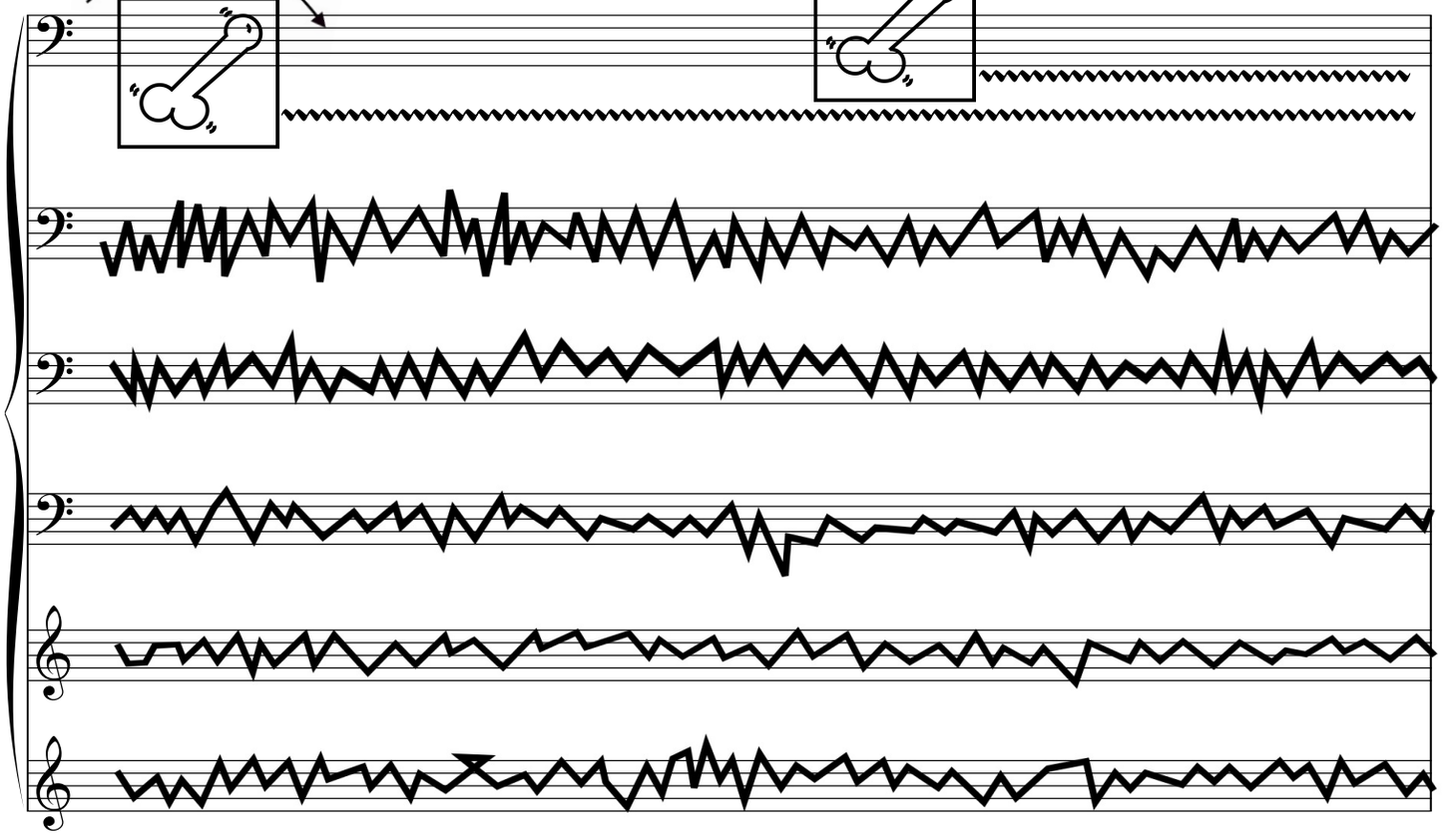
f

throw VIBRATING DILDOS onto strings from bass to treble

VIBRATING DILDO 1*

VIBRATING DILDO 2

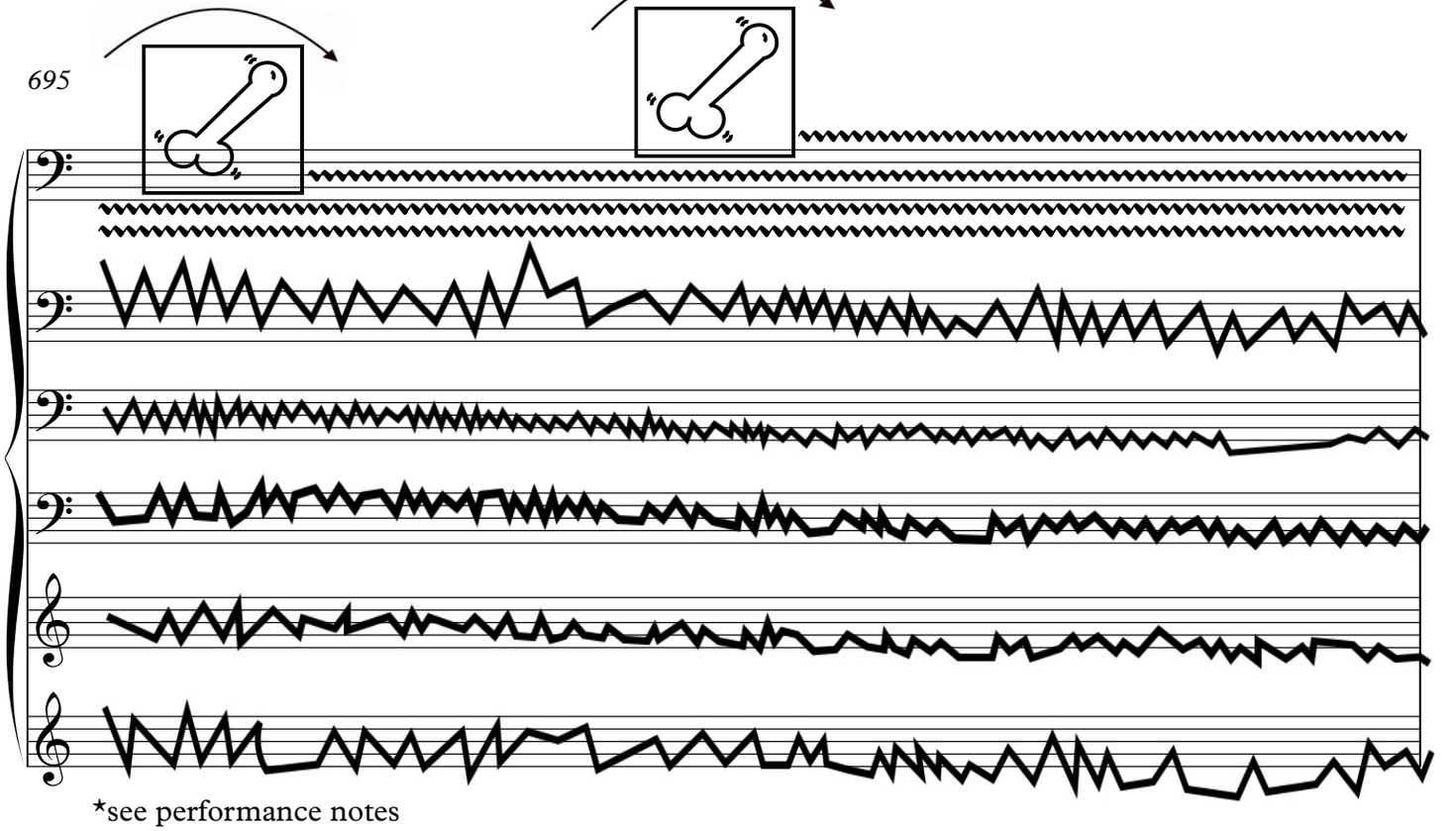
694



VIBRATING DILDO 3

VIBRATING DILDO 4

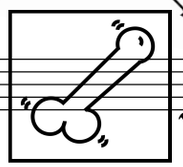
695



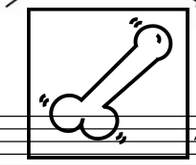
*see performance notes

696

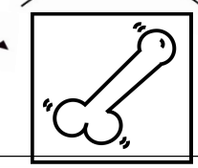
VIBRATING DILDO 5



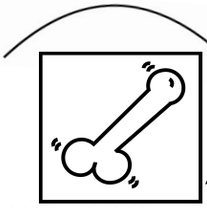
VIBRATING DILDO 6



VIBRATING DILDO 7



VIBRATING DILDO 8



[ca. 1'30" up to this point]

long

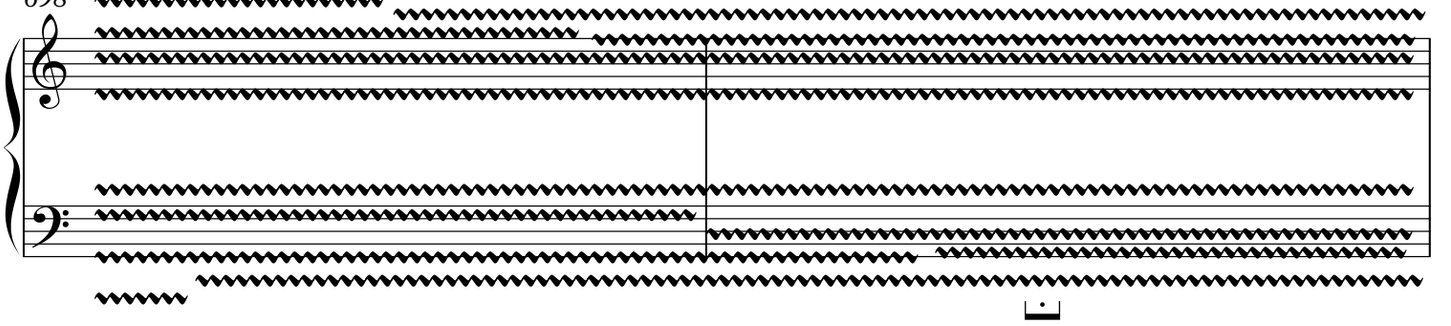
697

pick up and shut off BULLET VIBRATORS, one at a time

redistribute VIBRATING DILDOS to new positions
(at your discretion--try various positions on strings)

from 1-2 minutes

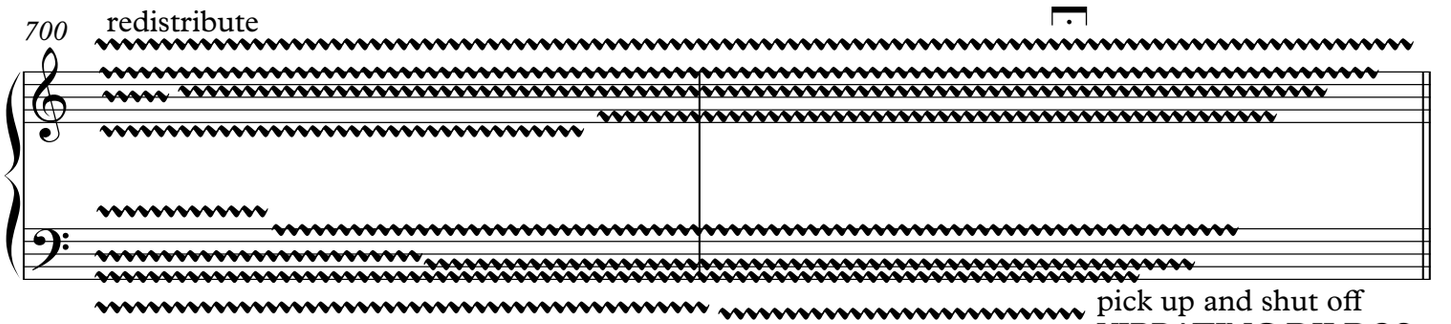
698



from 1-2 minutes. repeat redistribution process until satisfied but no longer than 10 minutes, (may include audience participation where appropriate or comfortable), then:
START ELECTRONIC VARIATIONS

700

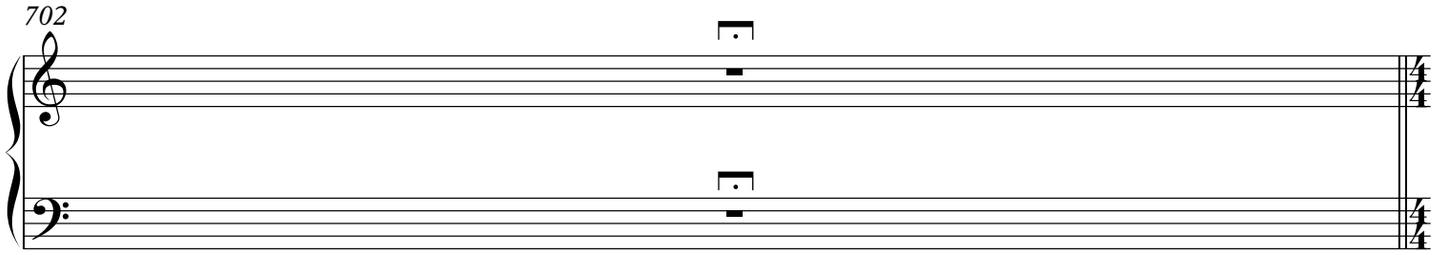
redistribute



pick up and shut off VIBRATING DILDOS after starting electronic variations

Electronic Variations I
(7 1/2 minutes)

702



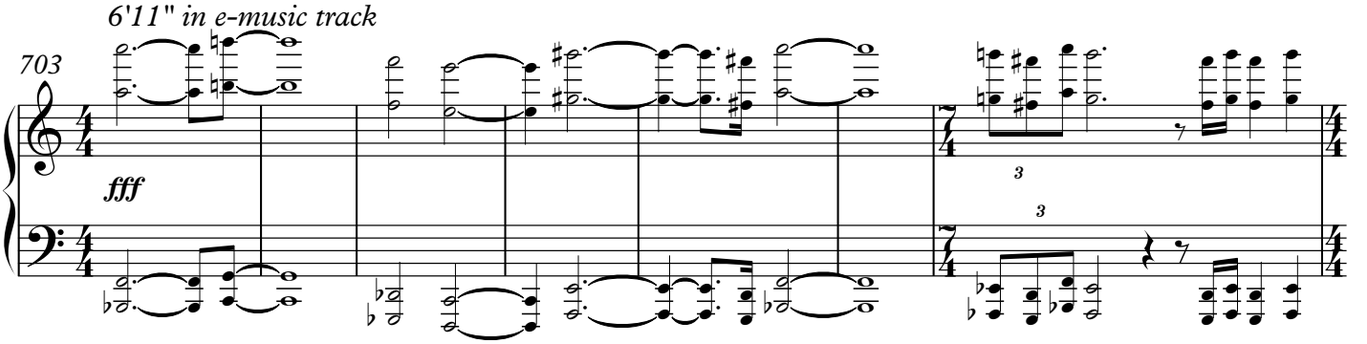
release CINDER BLOCK on pedal,
sit in audience during electronic music (optional)

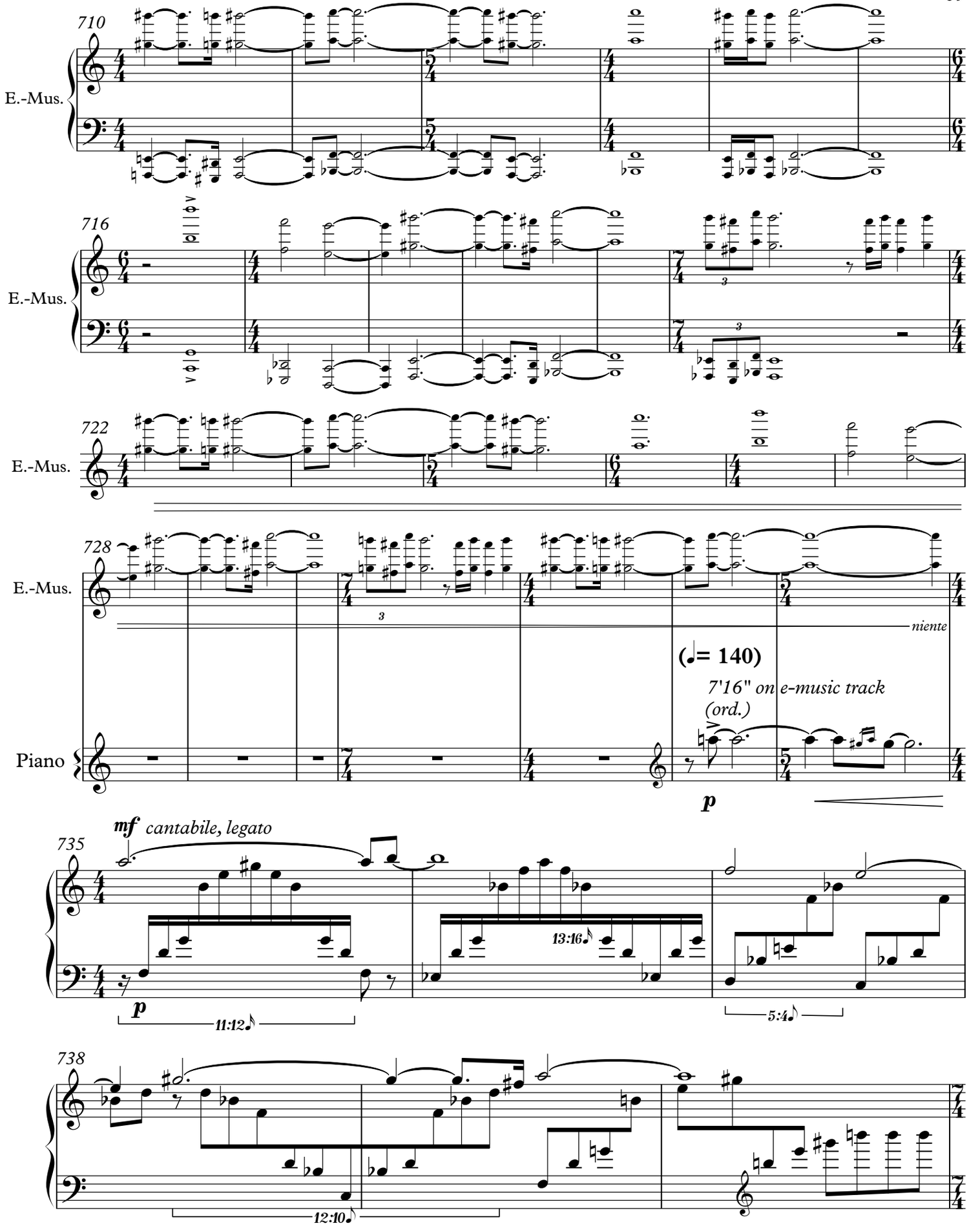
♩ = 140

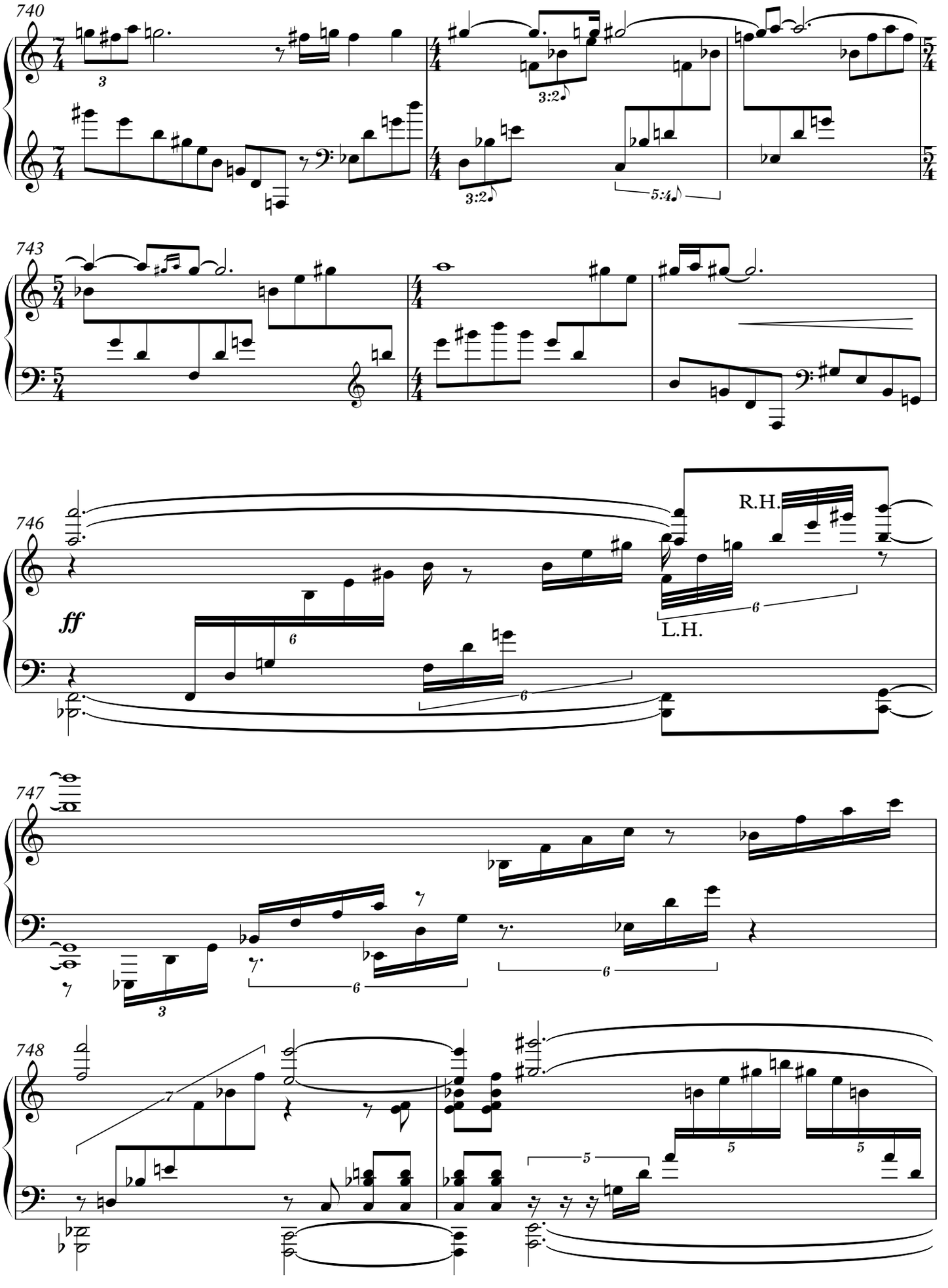
6'11" in e-music track

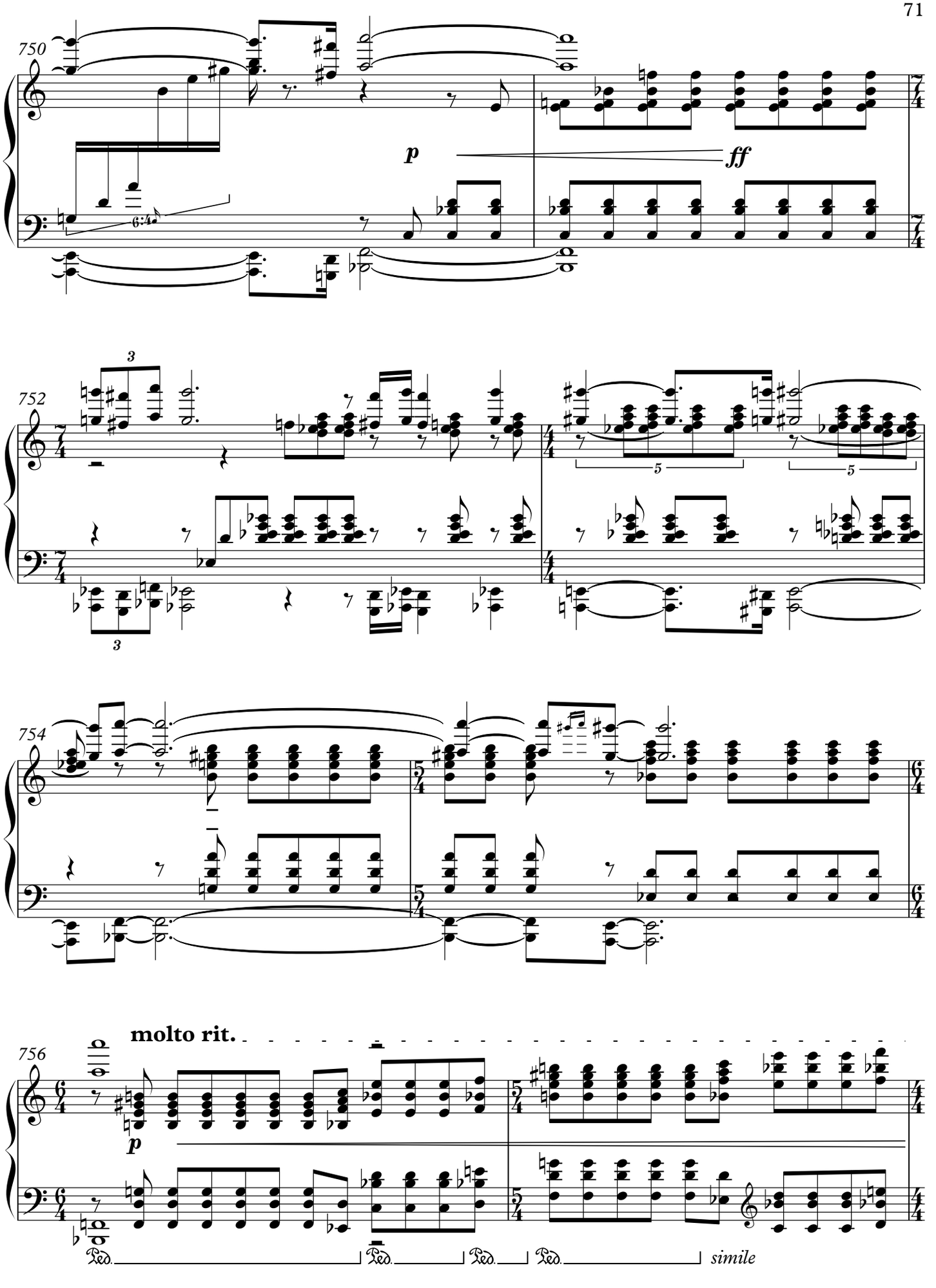
703

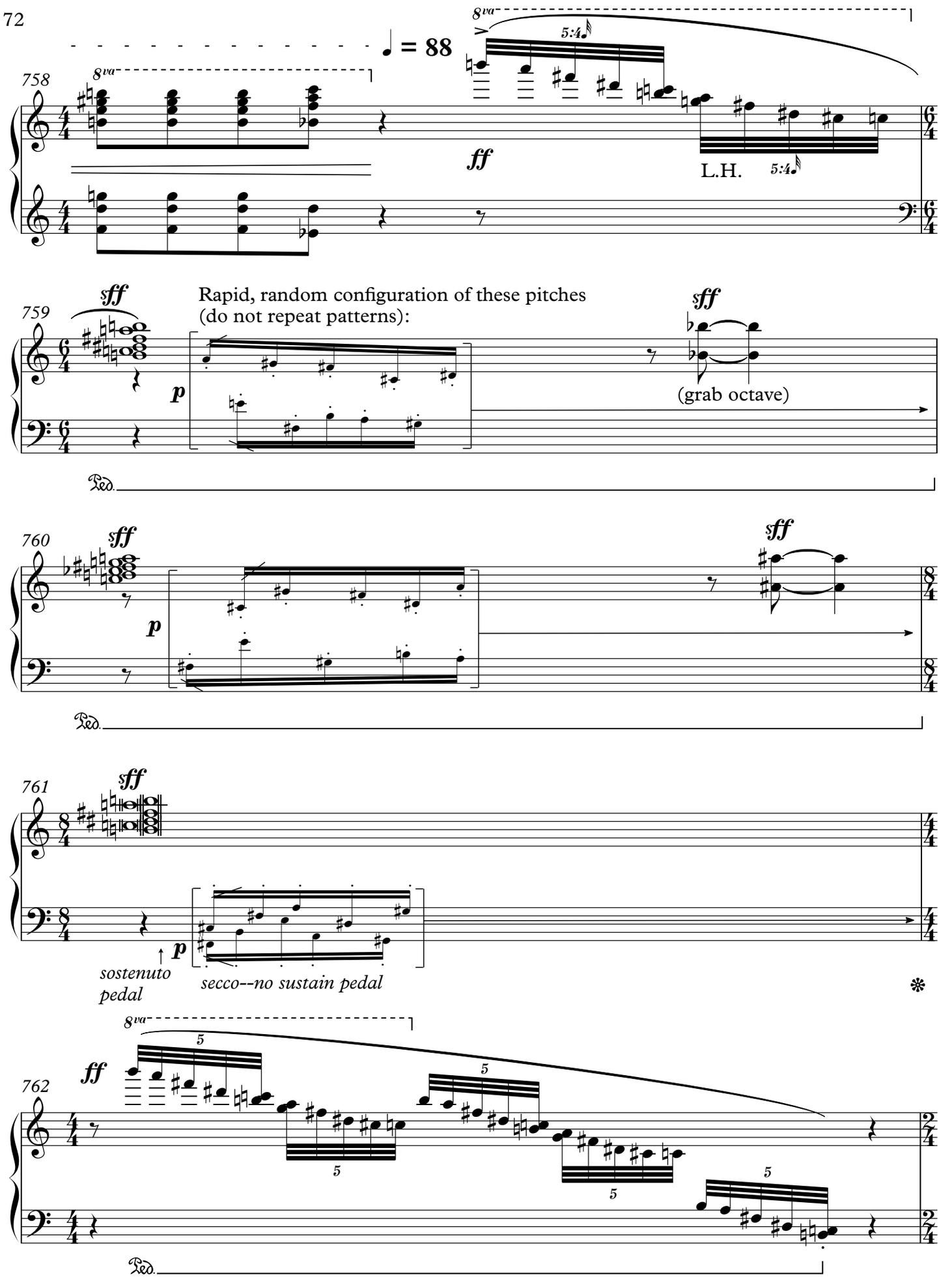
Electronic Music




710
E.-Mus.
716
E.-Mus.
722
E.-Mus.
728
E.-Mus.
niente
(♩= 140)
7'16" on e-music track
(ord.)
Piano
p
735
mf cantabile, legato
p
11:12
13:16
5:4
738
12:10


740
743
746
ff
R.H.
L.H.
747
748


750
p
ff
752
754
molto rit.
756
p
Ped.
Ped.
Ped.
Ped.
simile


♩ = 88
758
8va
5:4
ff
L.H.
759
sff
p
Rapid, random configuration of these pitches
(do not repeat patterns):
(grab octave)
Ped.
760
761
sostenuto
pedal
secco--no sustain pedal
762
5
Ped.

763

mp

secco

pp

mp

sostenuto pedal

766

p

pp

BOTH HANDS

8vb

p

8vb

sostenuto pedal

START ELECTRONIC VARIATIONS II

Electronic Variations II

(2')

771

772

♪ = 144

arpeggiators

(with percussion bass, second phrase of this material in this register, 1'57" on e-music track)

ff

(Tempo giusto)

♩ = 72, **Tempo giusto**

776

play with electronic music (bass arpeggiator), 2'10" on e-music track

pp

8vb

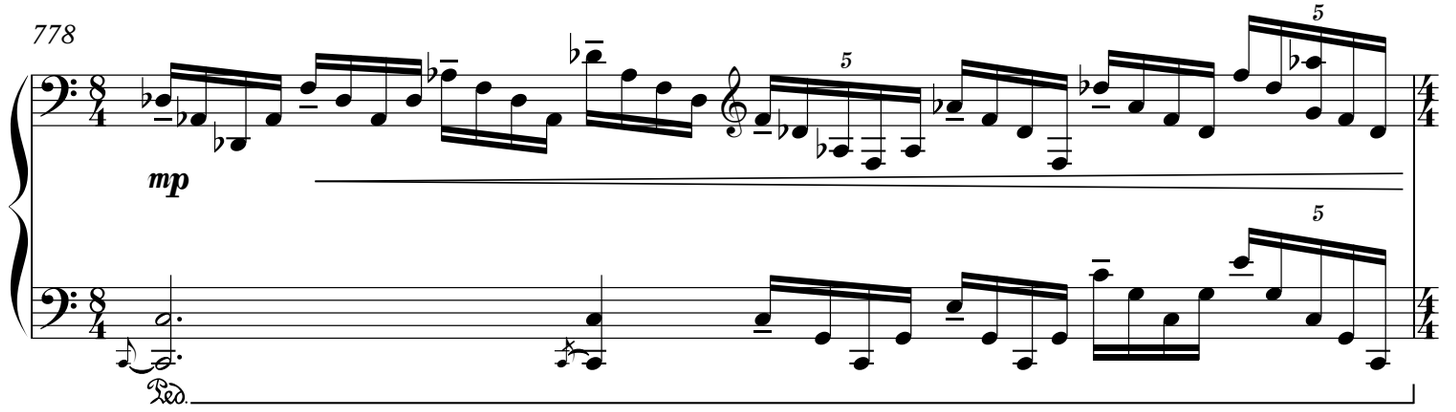
8vb

8vb

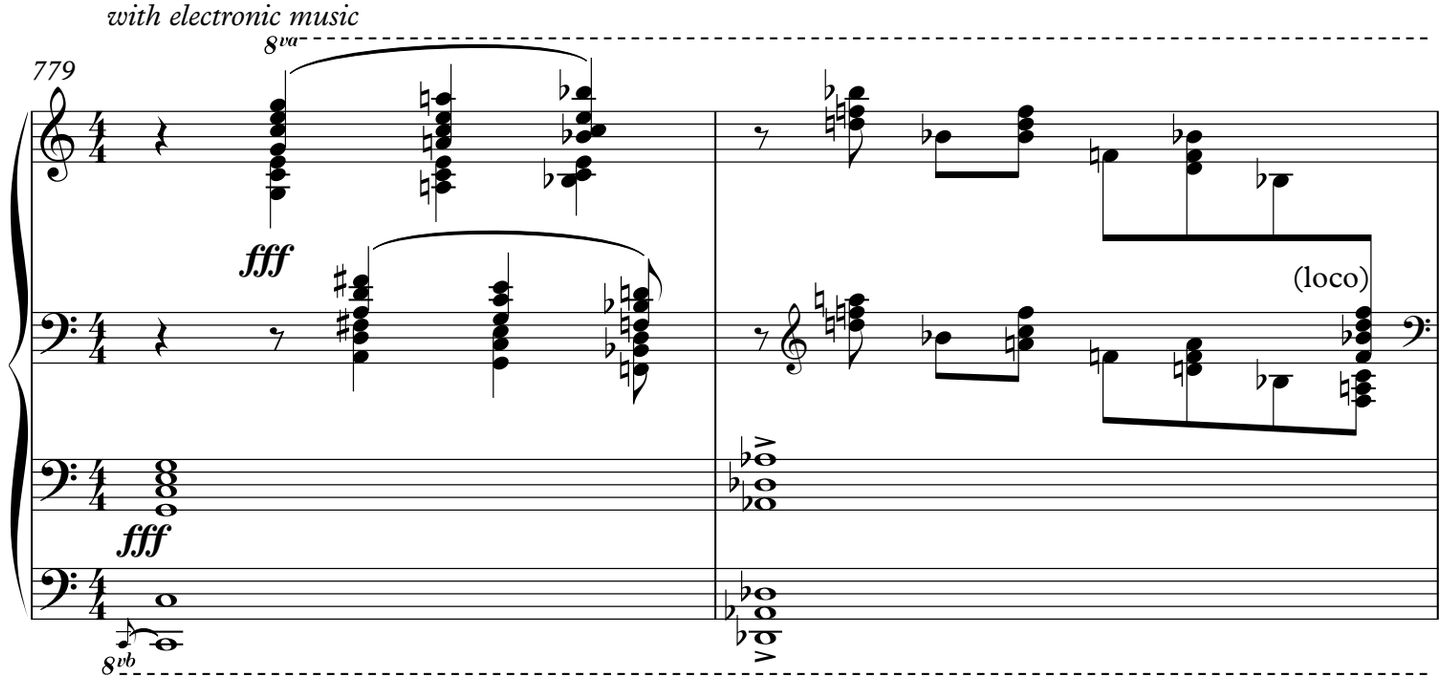
8vb

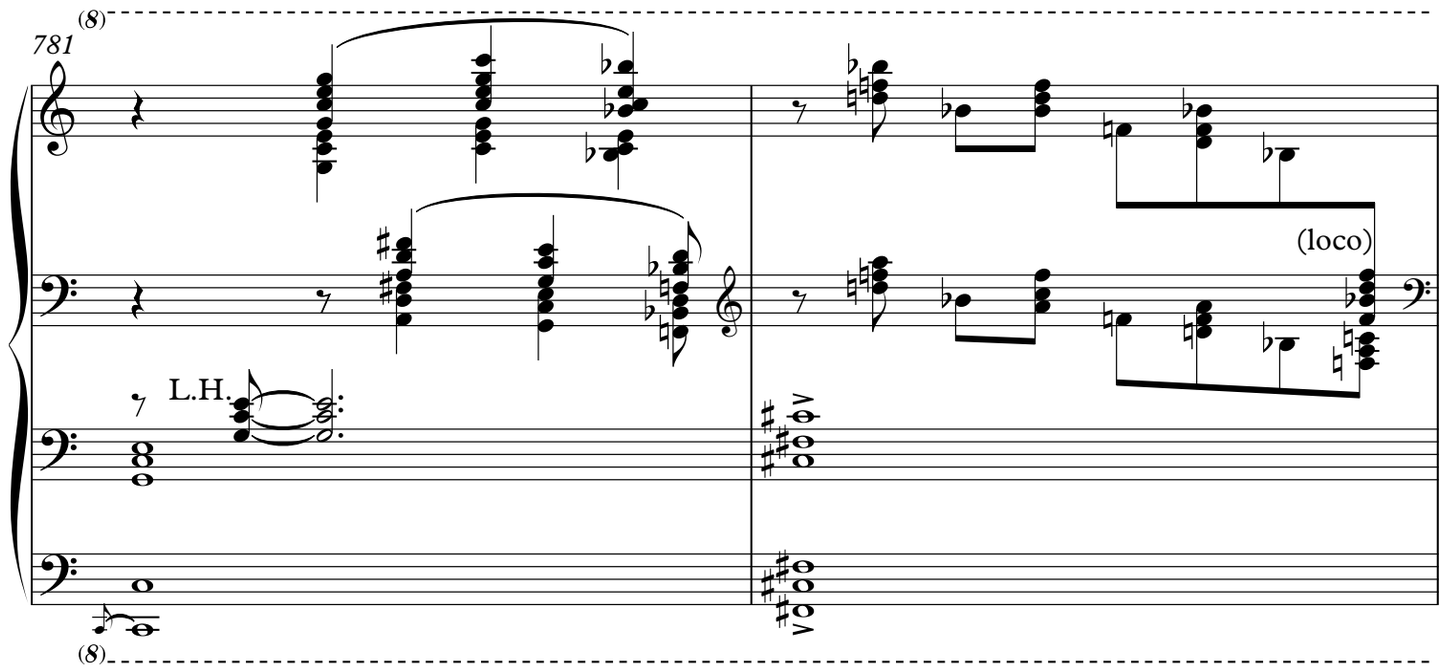
Ped.

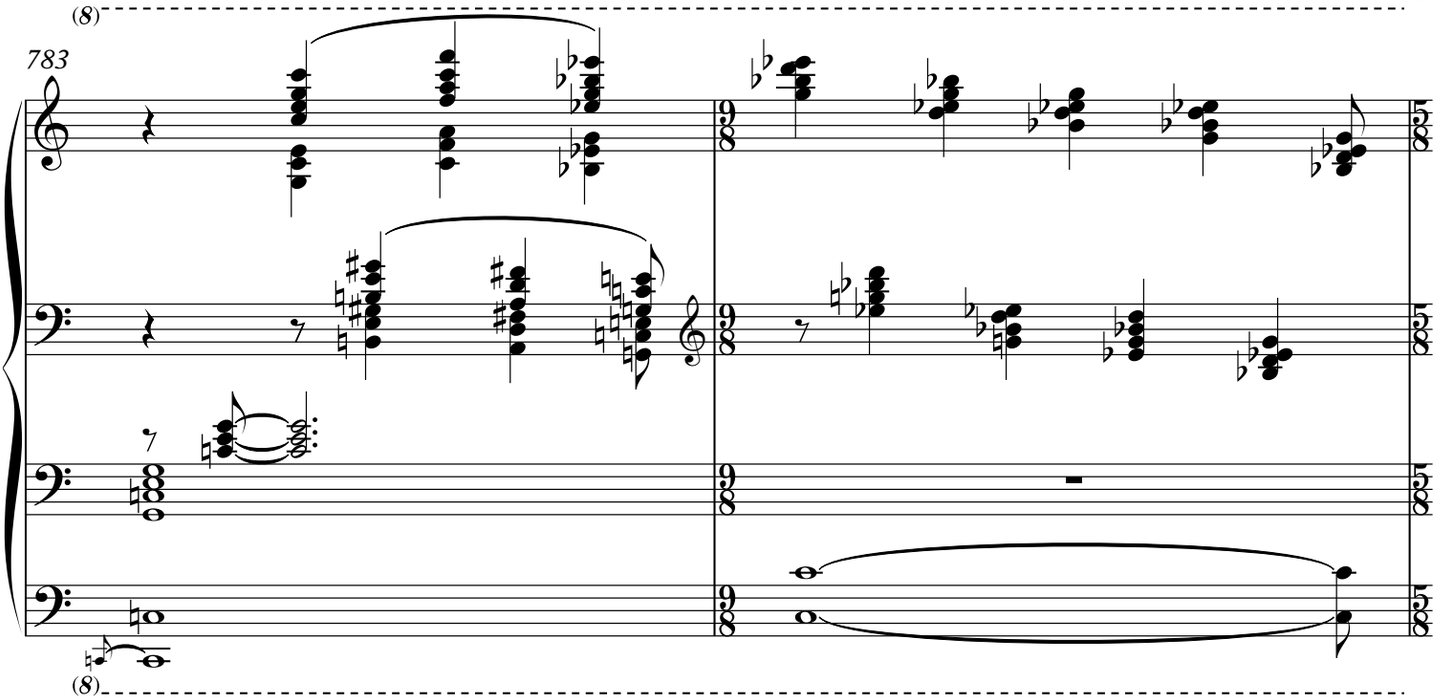
Ped.

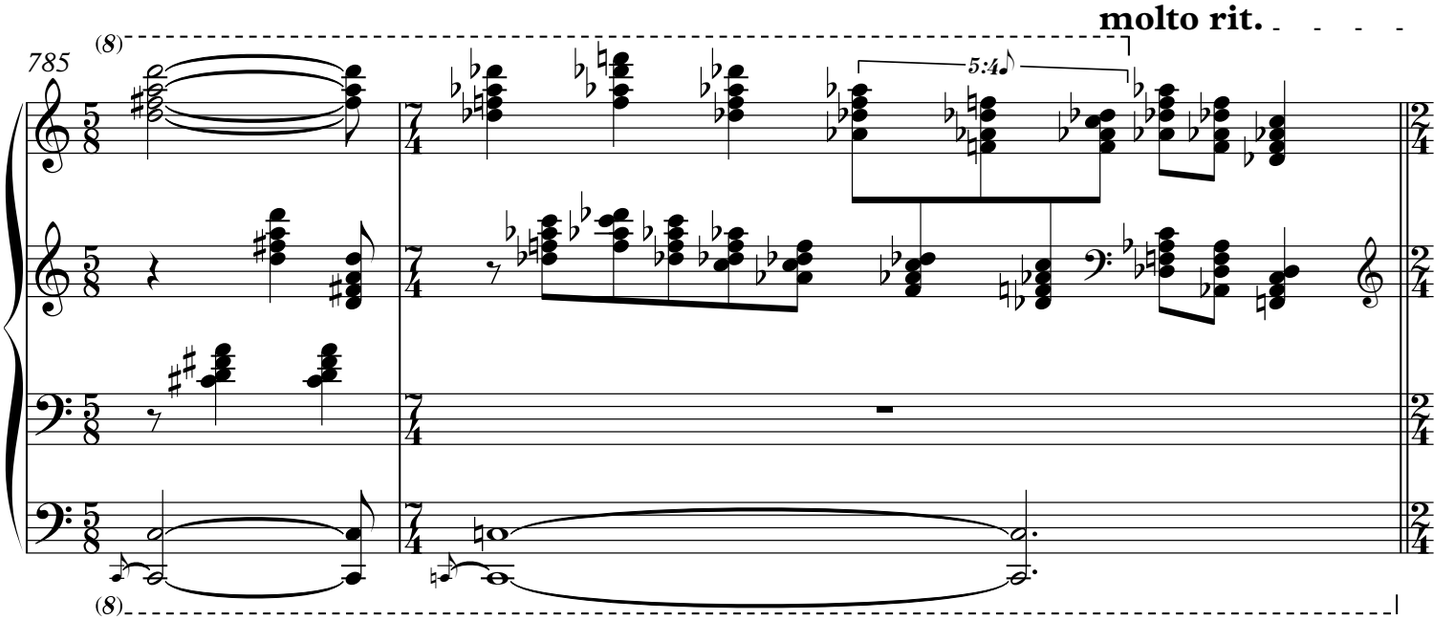


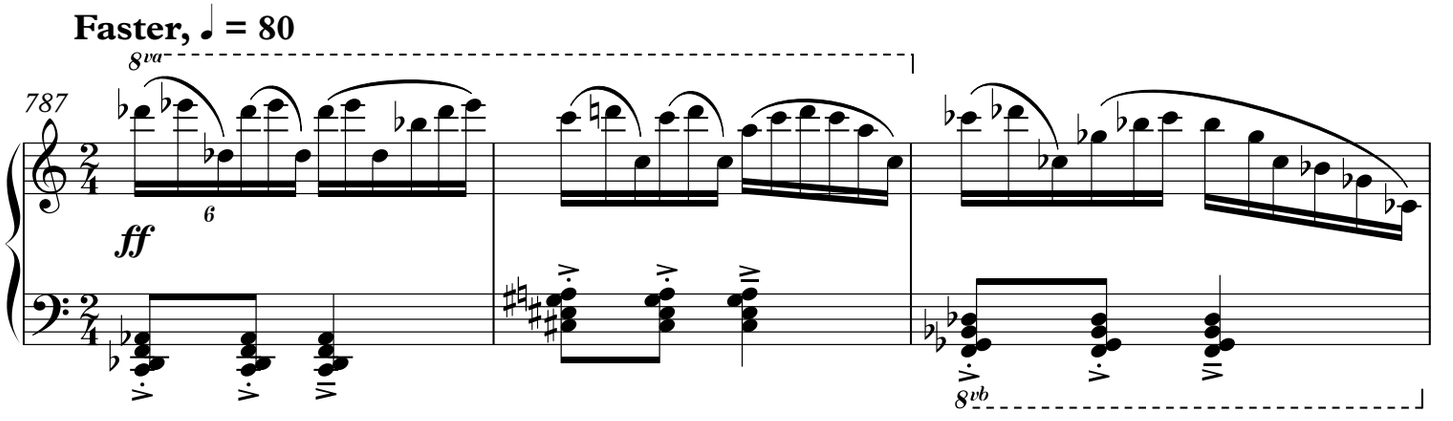
(*The Agriculture* Reprise)

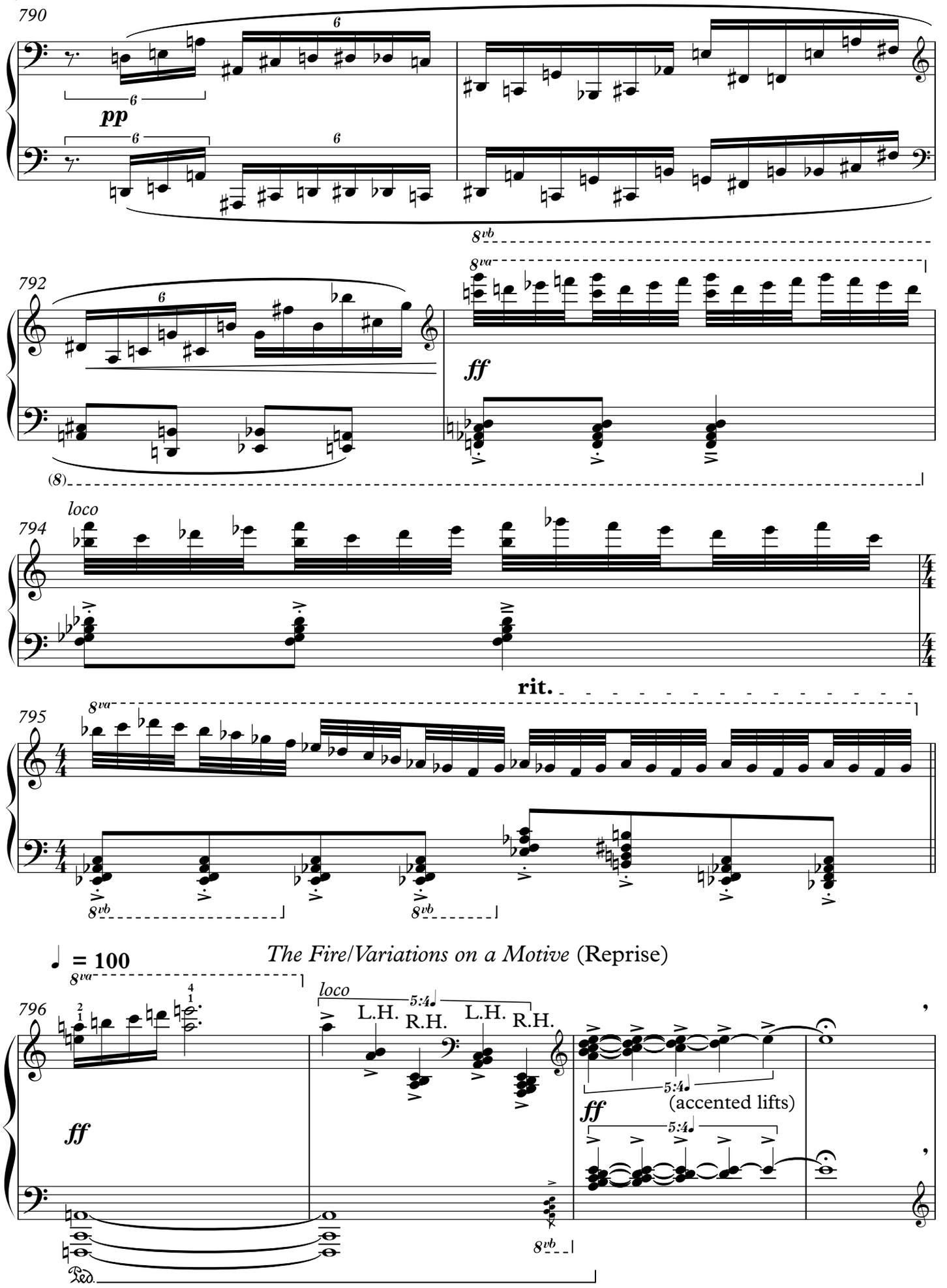


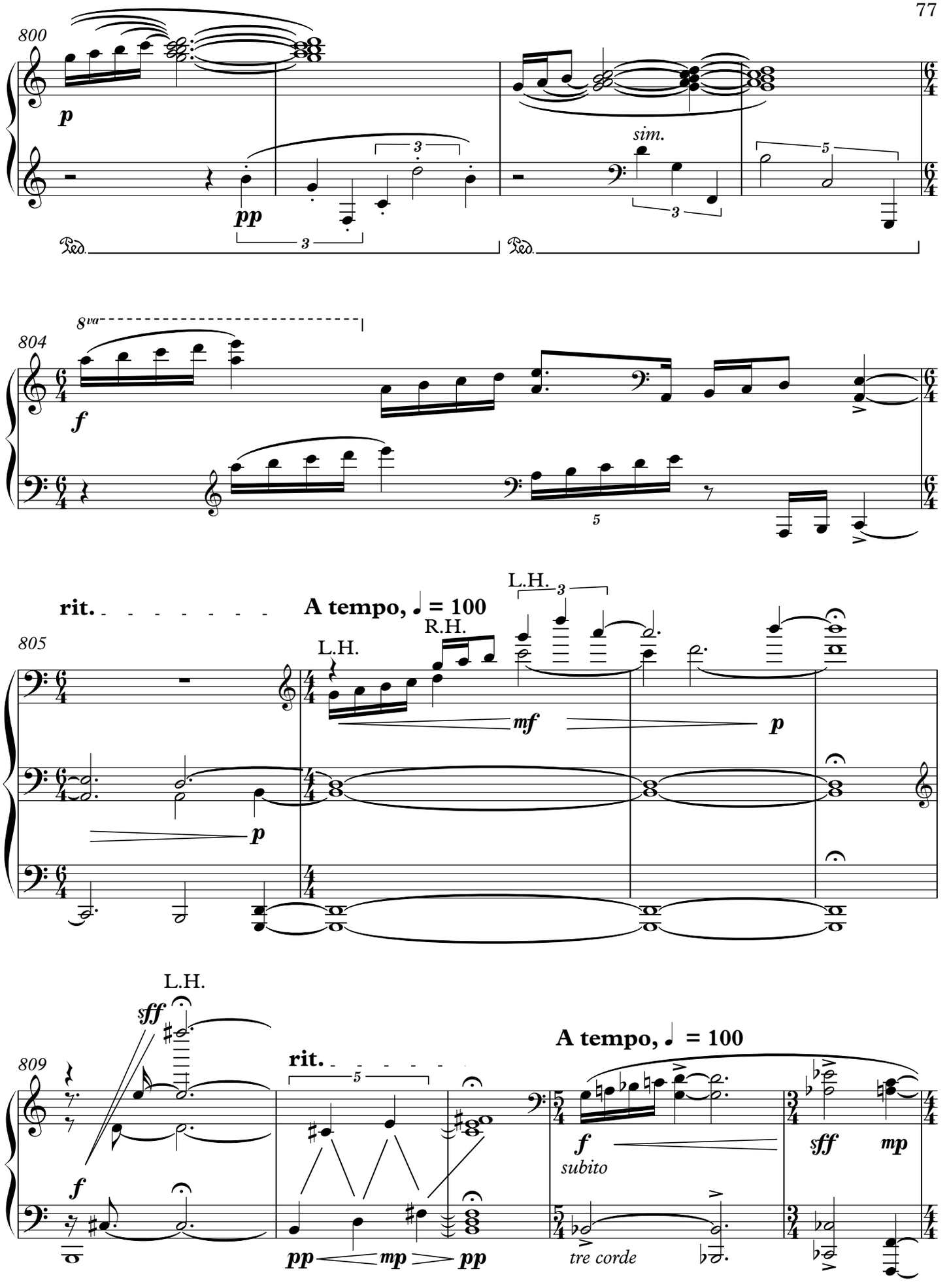


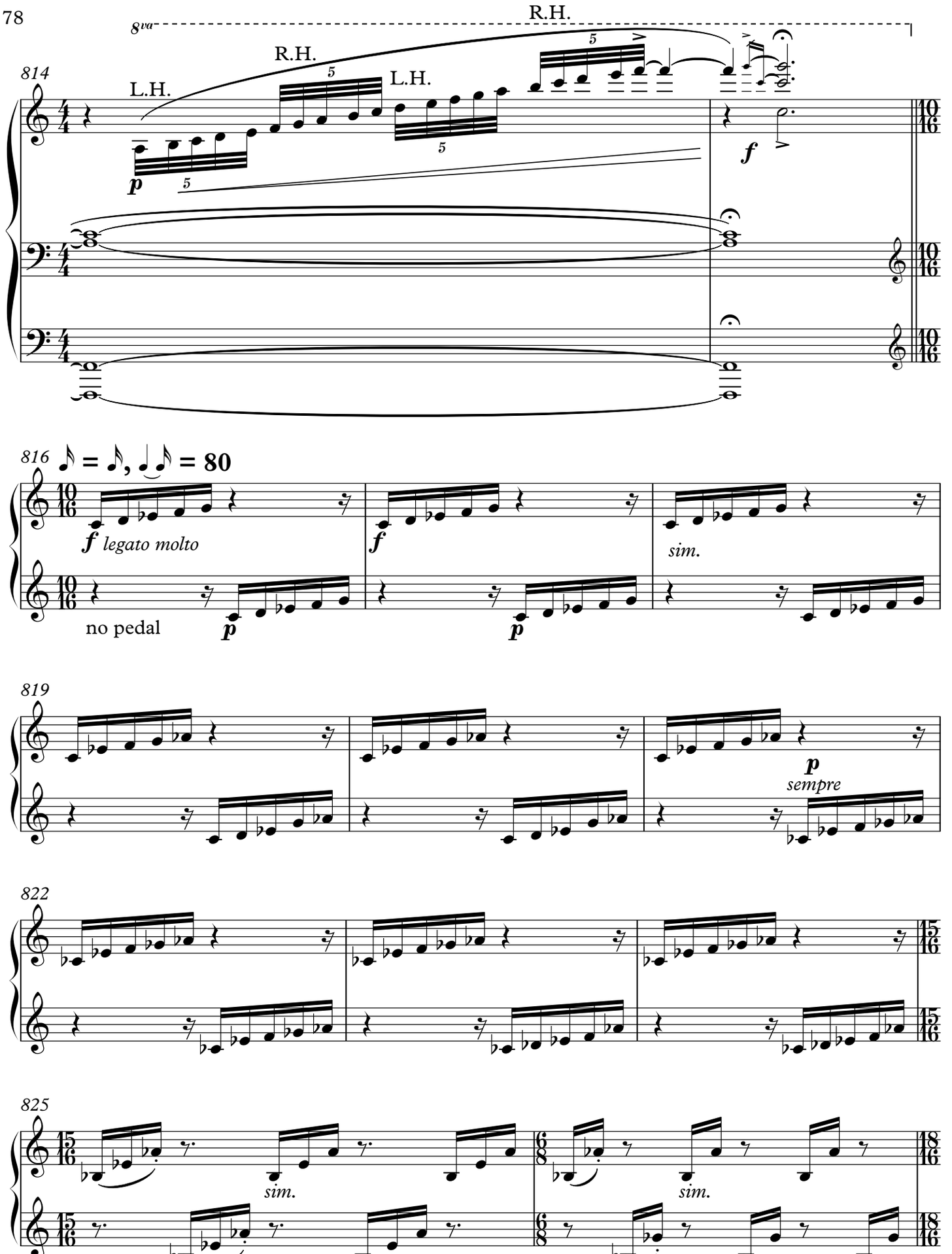

(8)
783
(8)


molto rit.
(8)
785
5:4
(8)


Faster, ♩ = 80
8va
787
6
ff
8vb


790
pp
792
ff
loco
794
rit.
795
♩ = 100
The Fire/Variations on a Motive (Reprise)
796
ff
loco
5:4
L.H.
R.H.
L.H.
R.H.
5:4
ff
(accented lifts)
5:4
Ped.


800
p
pp
3
sim.
5
Ped.
804
8va
f
5
rit.
A tempo, ♩ = 100
805
L.H.
R.H.
mf
p
809
sff
subito
mp
tre corde


8va
R.H.
814
L.H.
R.H.
L.H.
f
816
♪ = ♪, ♩ ♪ = 80
f legato molto
no pedal
p
f
p
sim.
819
p
sempre
822
825
sim.
sim.

827

sim.

sim.

829 ♩ = 100

f

Ped.

830

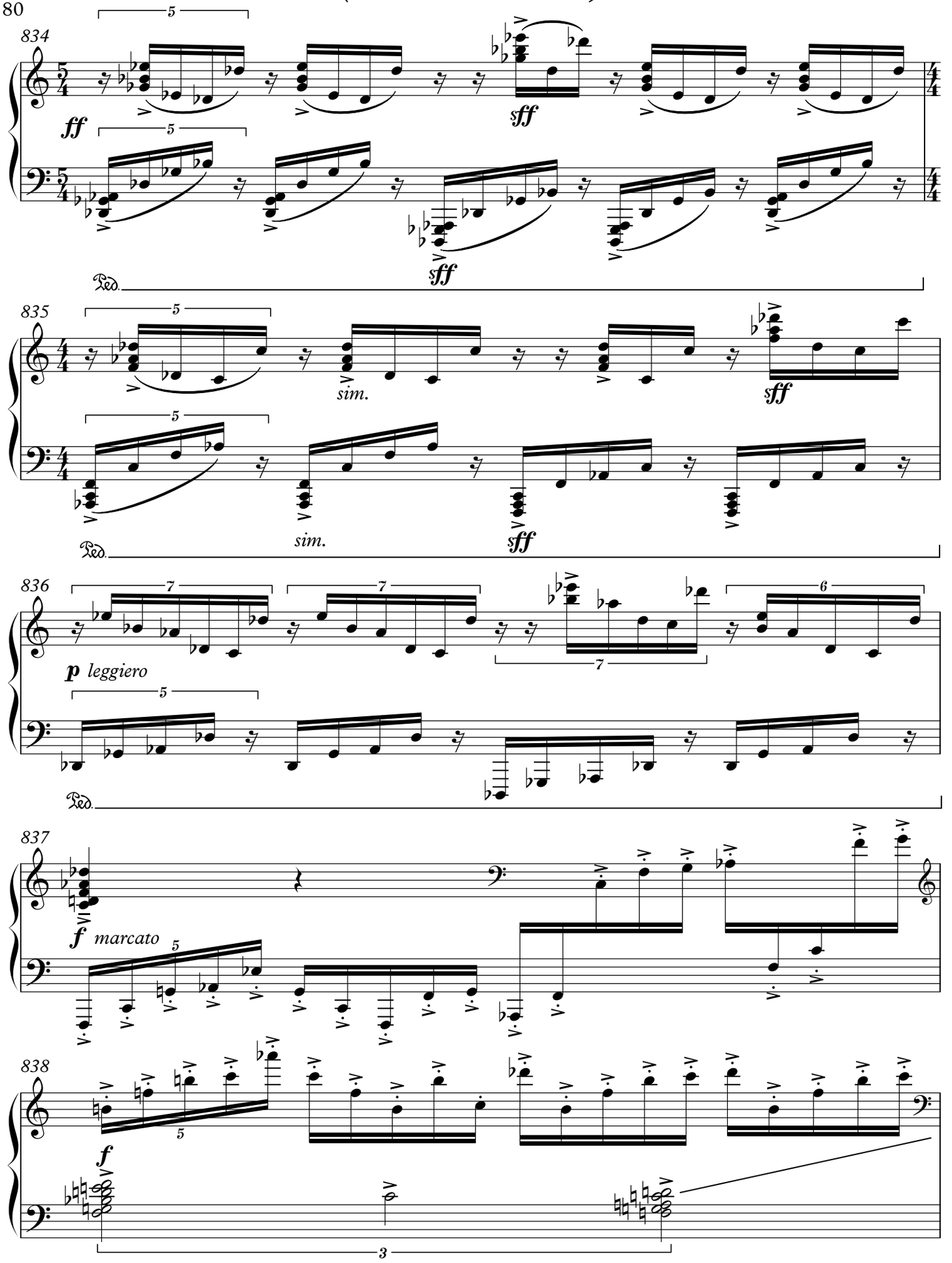
831

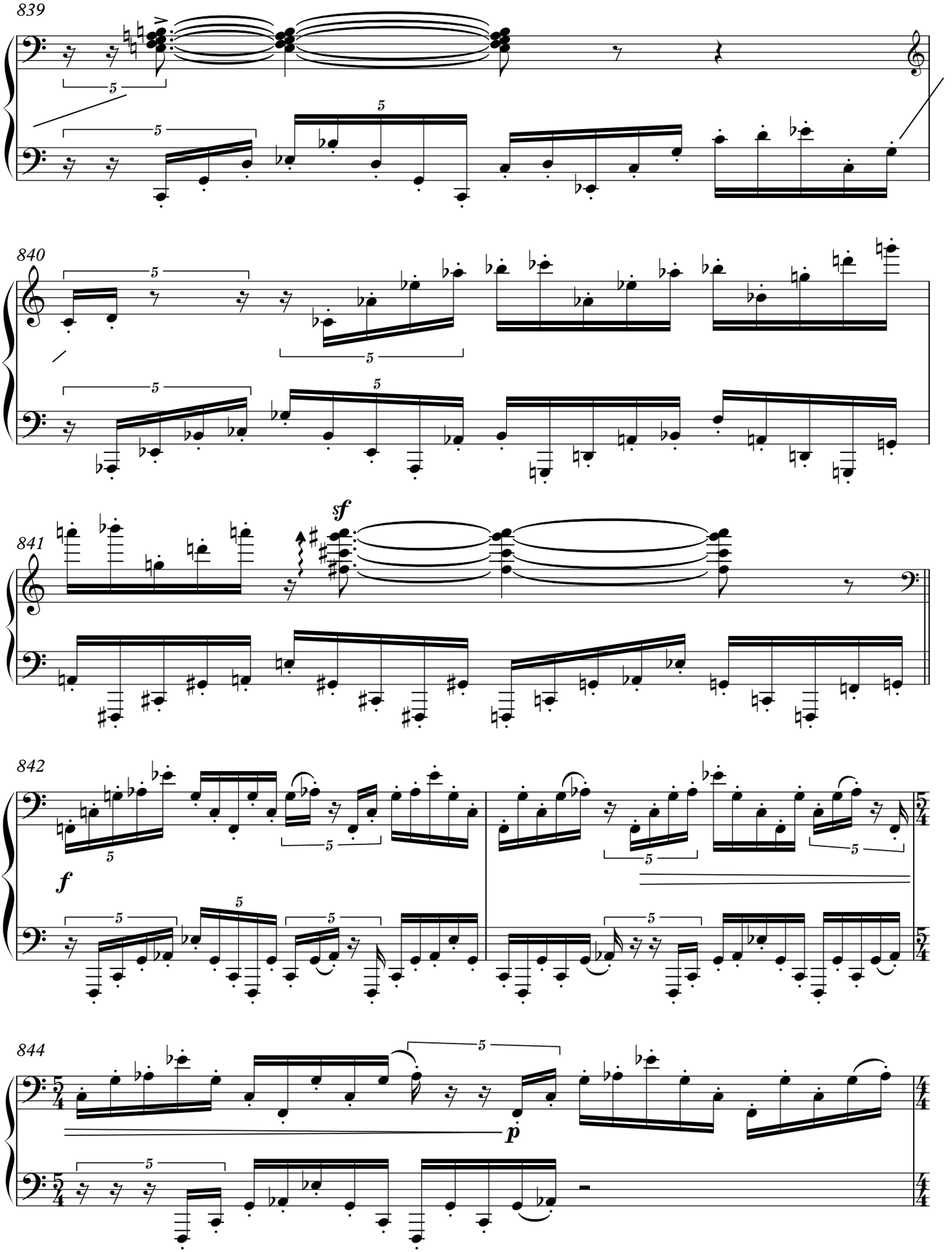
832

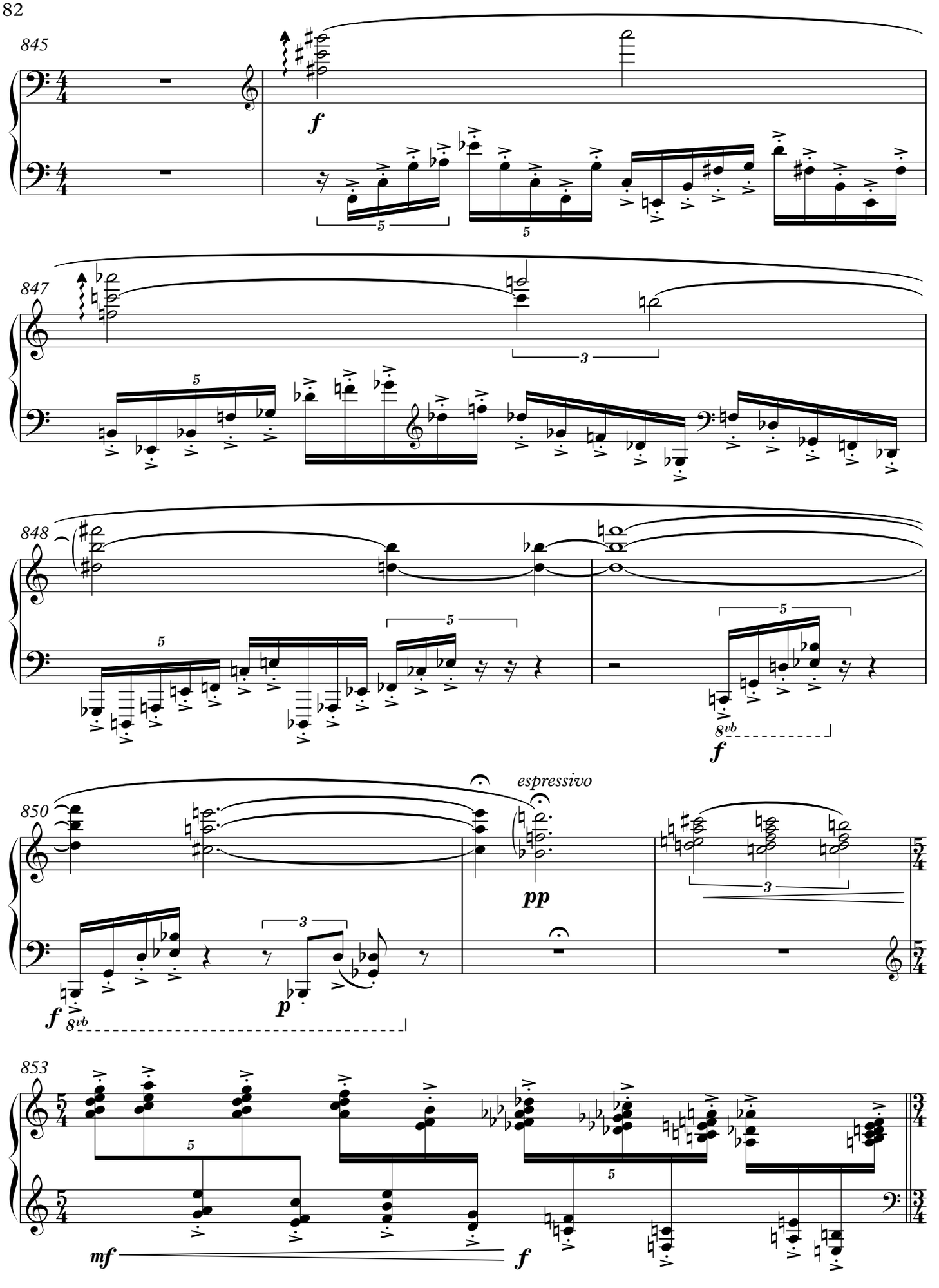
833

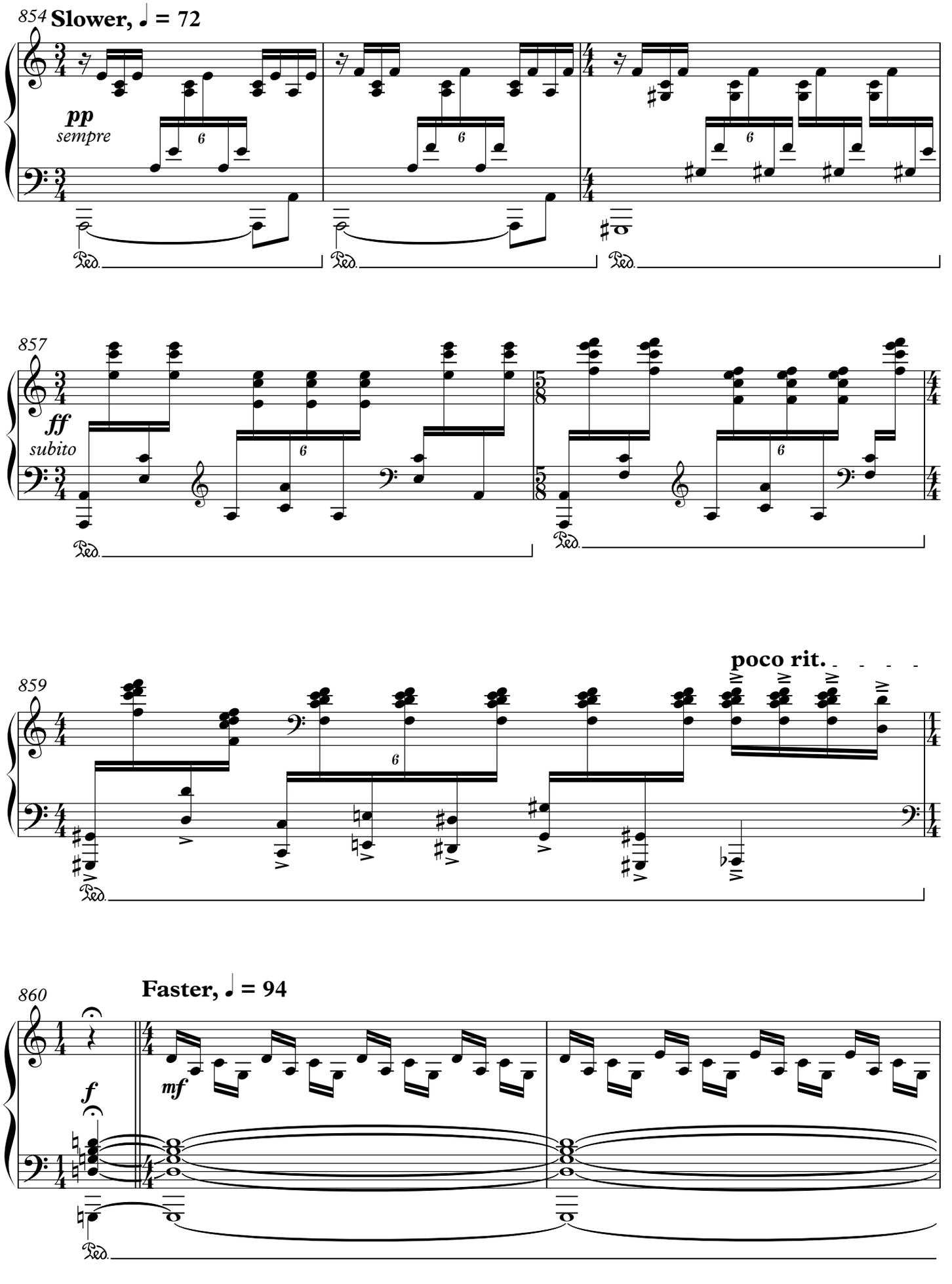
p

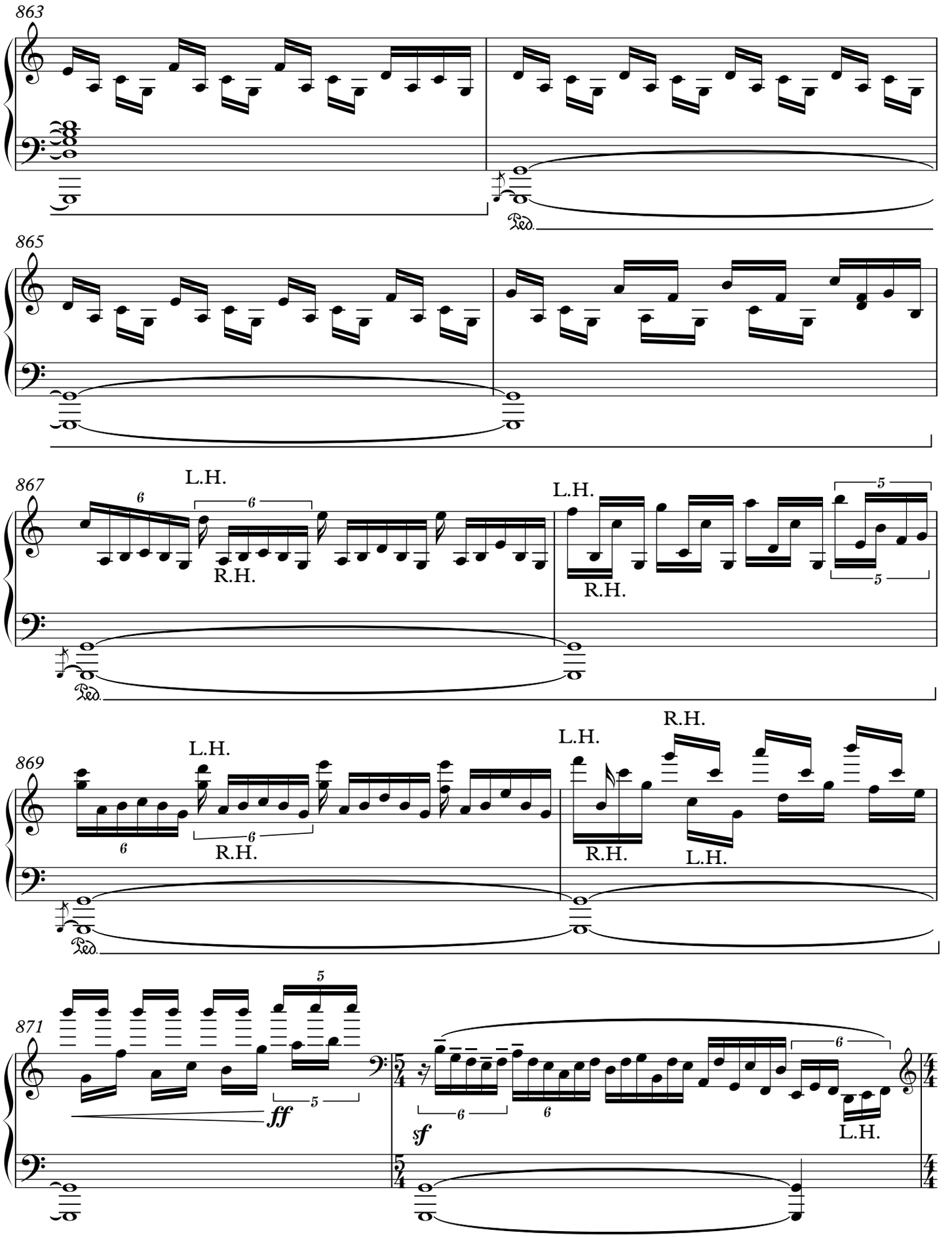
no pedal

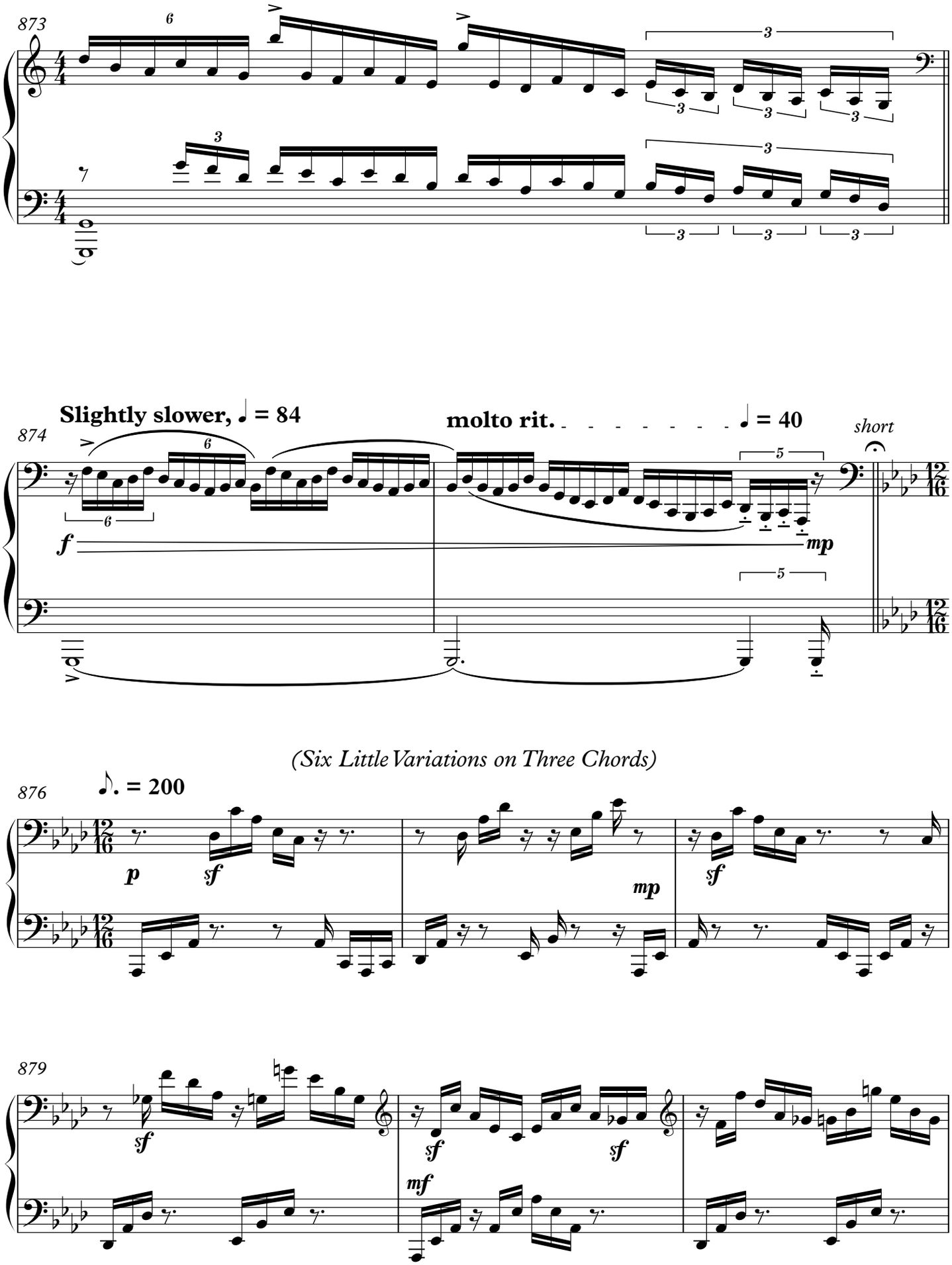

834
ff
sff
sff
835
sim.
sff
sim.
sff
836
p leggiero
Ped.
837
f marcato
838
f
3

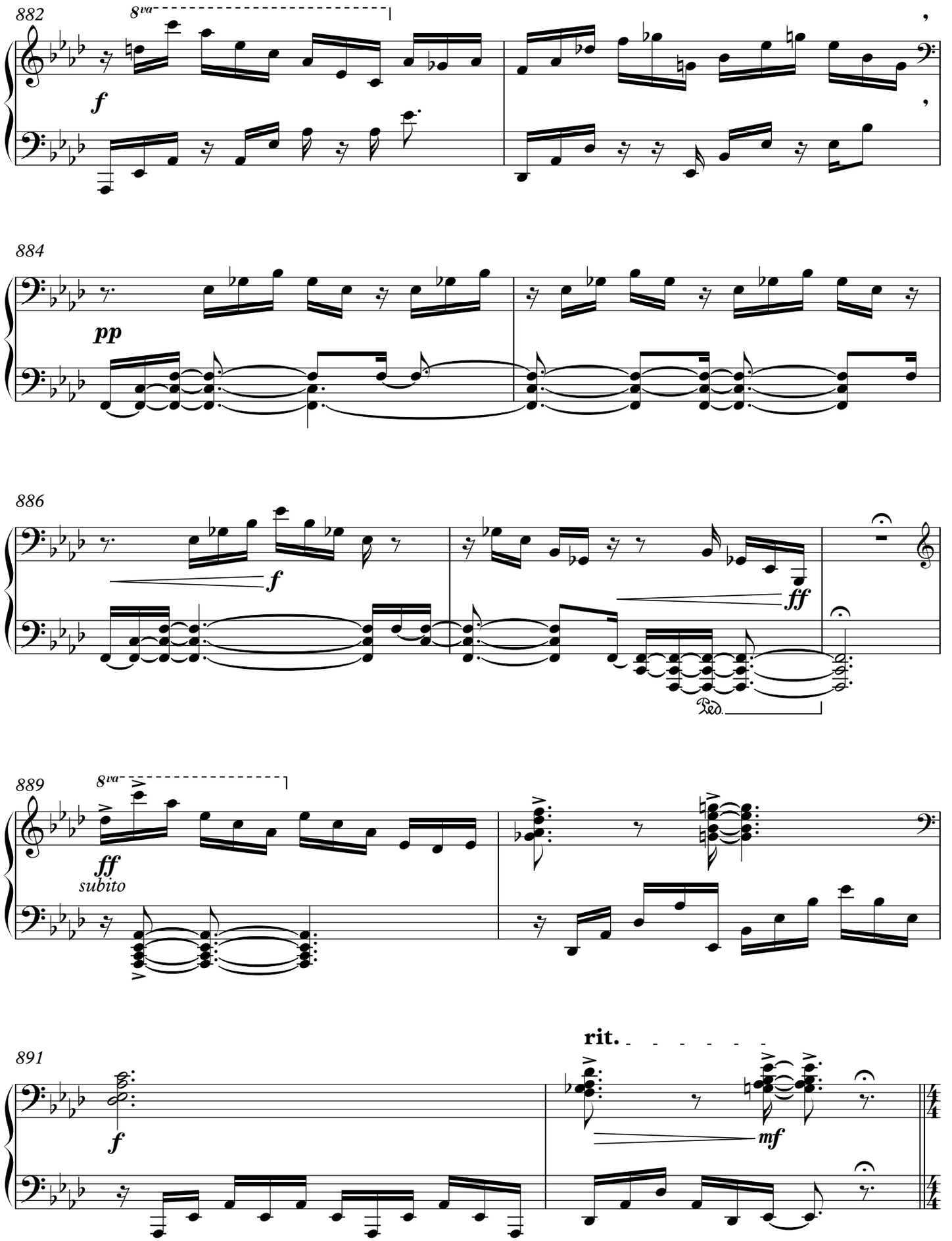

839
840
841
sf
842
f
844
p

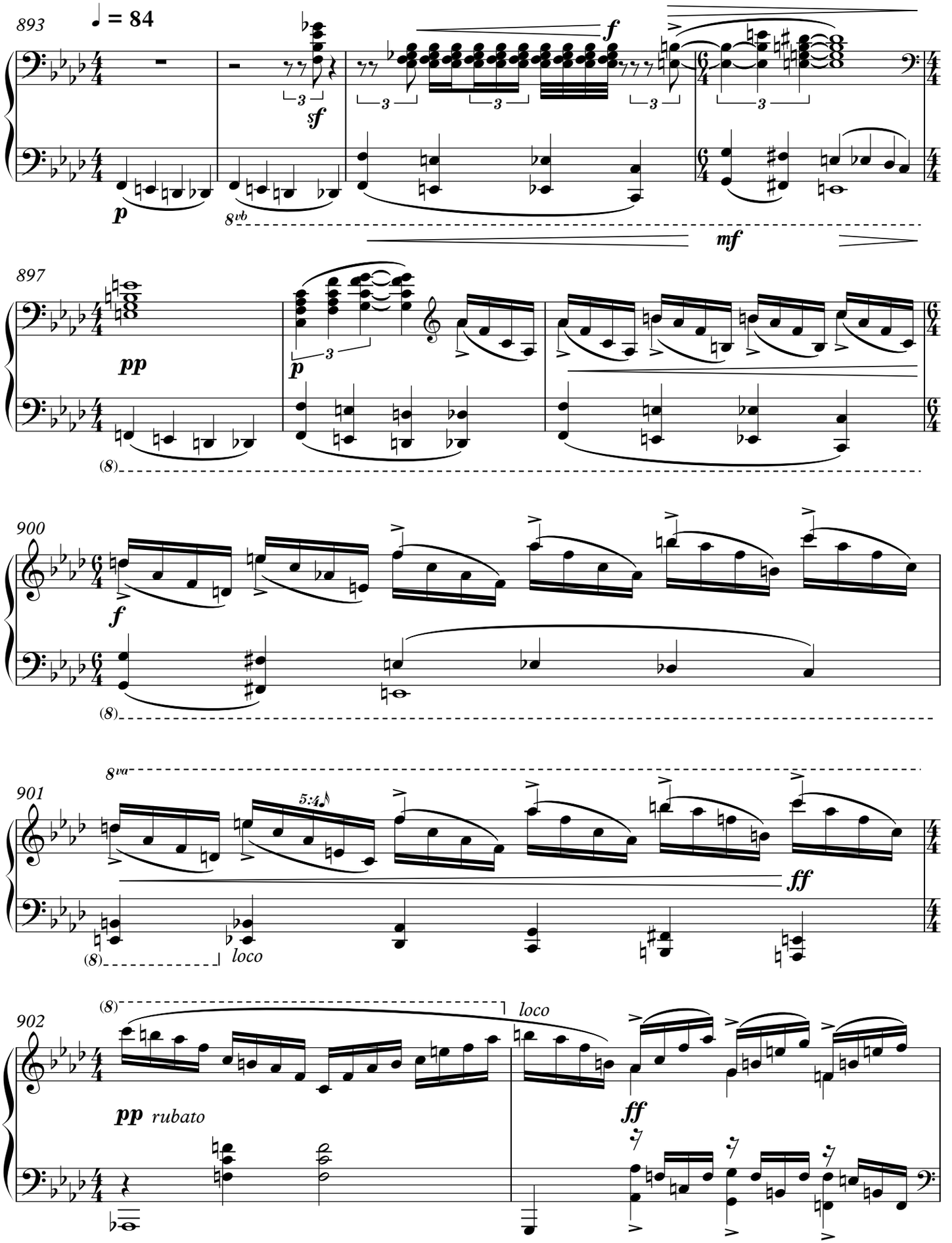

845
f
847
848
8vb
f
850
espressivo
pp
8vb
f
p
853
mf
f

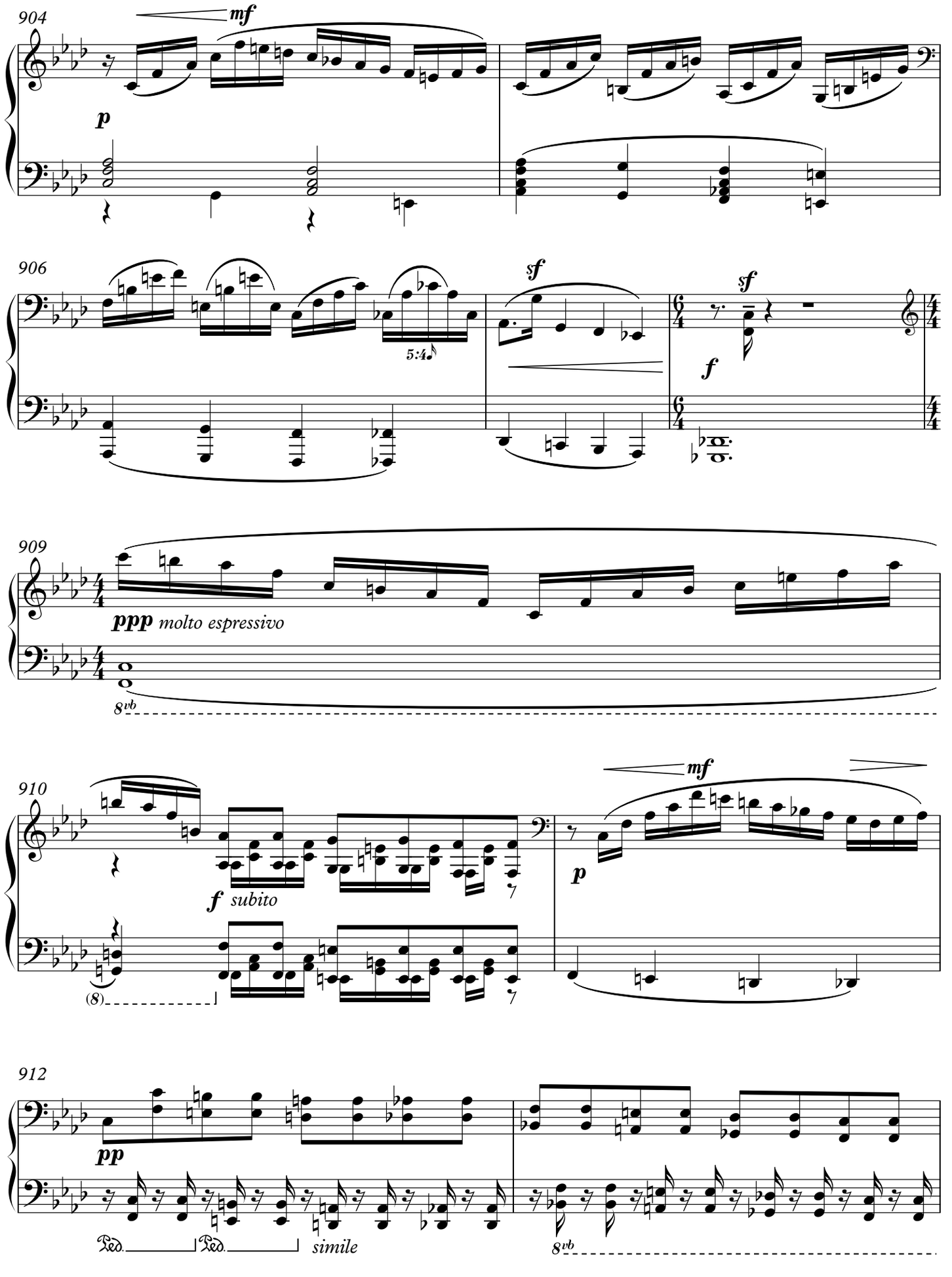

854
Slower, ♩ = 72
pp
sempre
857
ff
subito
859
poco rit.
860
Faster, ♩ = 94
f
mf


863
Ped.
865
867
L.H.
R.H.
L.H.
R.H.
Ped.
869
L.H.
R.H.
L.H.
R.H.
R.H.
L.H.
Ped.
871
ff
sf
L.H.


873
874
Slightly slower, ♩ = 84
molto rit.
♩ = 40
short
f
mp
(Six Little Variations on Three Chords)
876
♪. = 200
p
sf
mp
879
mf


882
8va
f
884
pp
886
f
ff
Ped.
889
8va
ff
subito
891
f
rit.
mf
4/4


893
♩ = 84
sf
f
p
8vb
mf
897
pp
p
(8)
900
f
(8)
8va
901
5:4
ff
(8)
loco
902
(8)
loco
pp rubato
ff


904
mf
p
906
5:4
sf
sf
f
909
ppp molto espressivo
8vb
910
f subito
mf
p
(8)
912
pp
Ped.
Ped.
simile
8vb

914

f

pp

(8)

917

fp

3

p

Variation on Prometheus Unbound (III)

920 ♩ = 52

p

pp

15

15

8vb

921

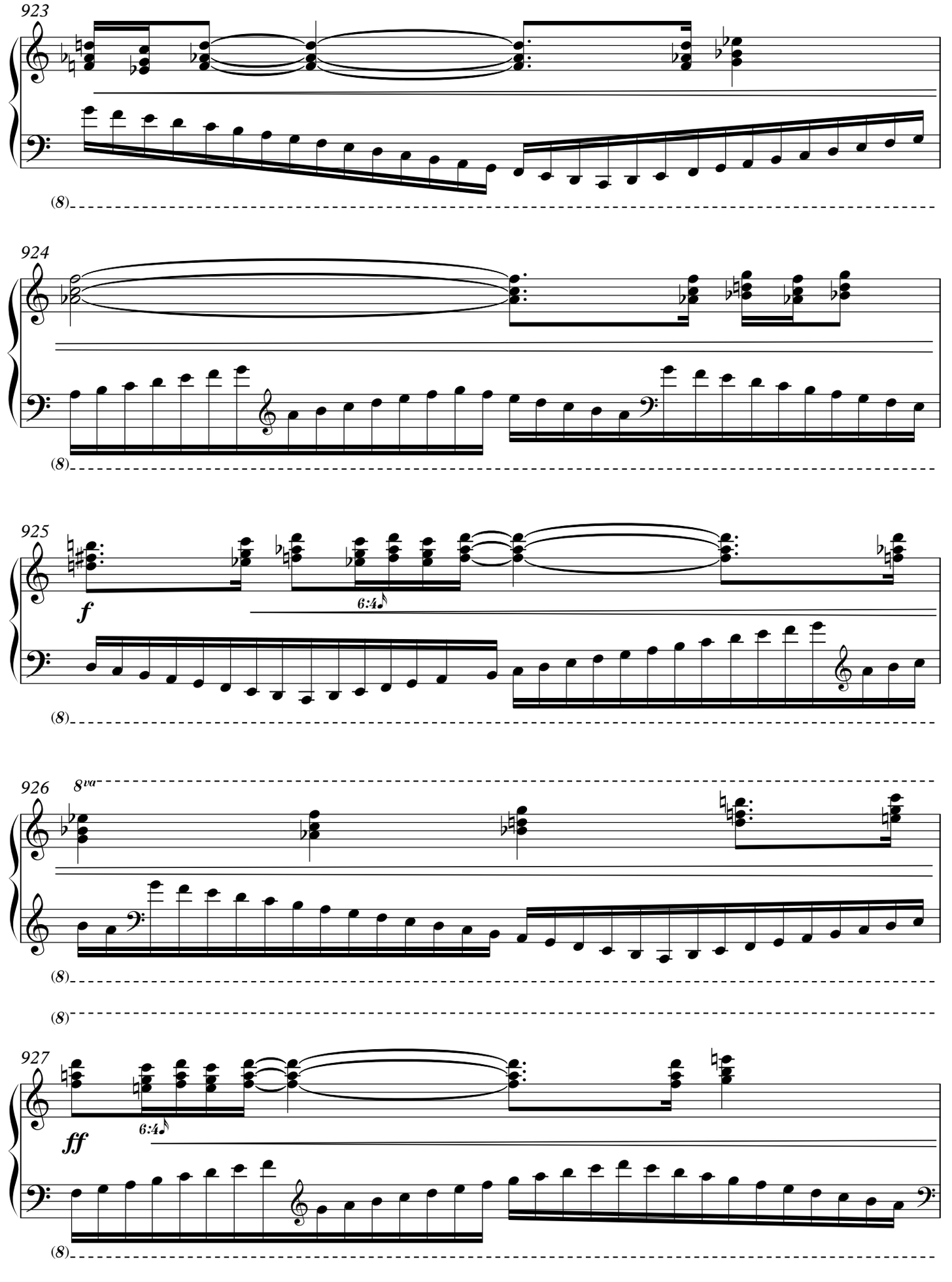
15

(8)

922

mf

(8)


923
(8)
924
(8)
925
f
6:4
(8)
926
8va
(8)
(8)
927
ff
6:4
(8)

928

(8)

(8)

929

6:4

fff

(8)

Prometheus Bound/Variations in Inversion (Reprise)

♩ = 104

930

ff *harsh*

5:4

ff

ff R.H.

3:2 3:2

L.H.

8vb

sff

sff

8vb

934

molto rit.

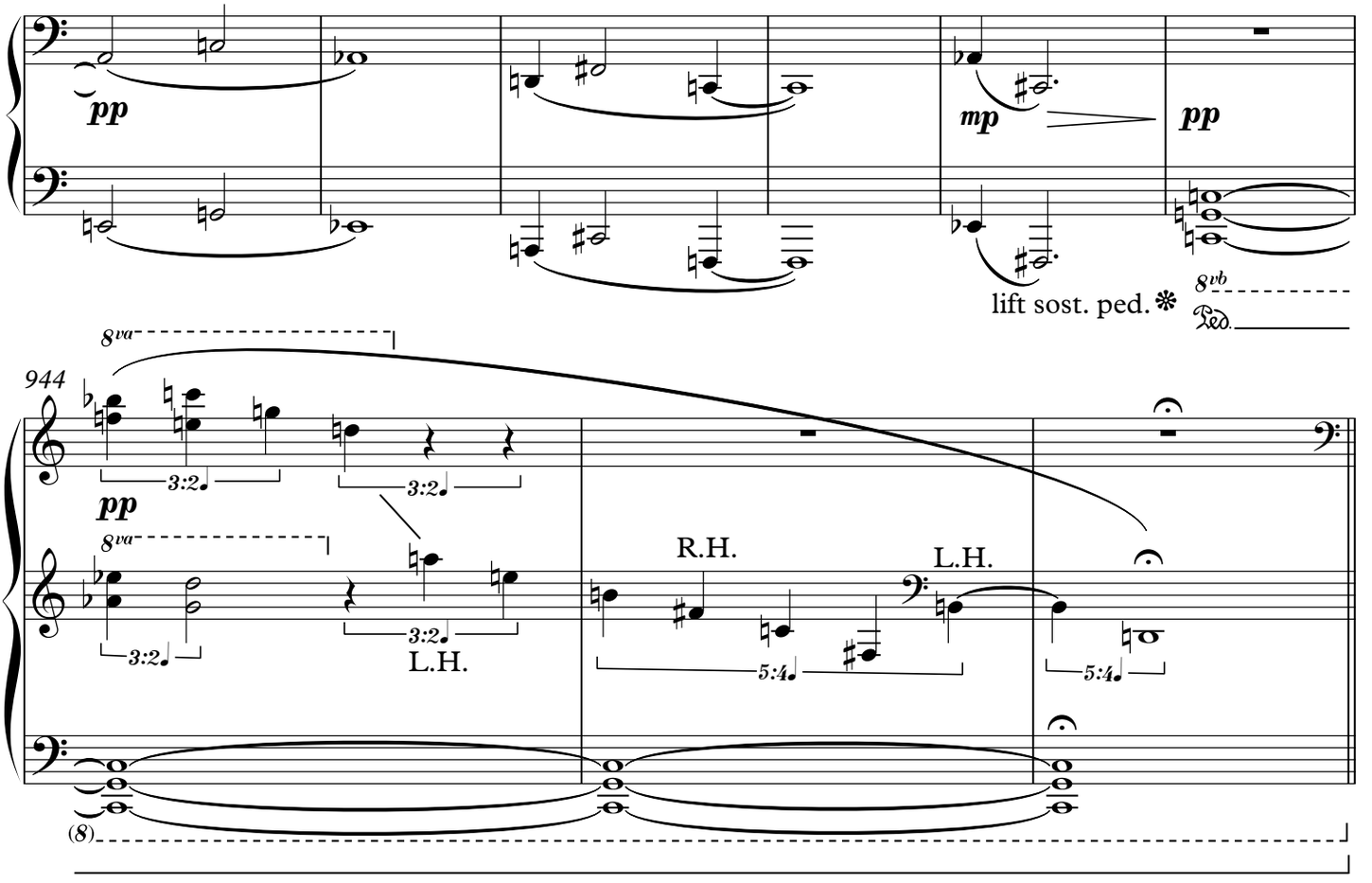
RH *loco* sff

let ring

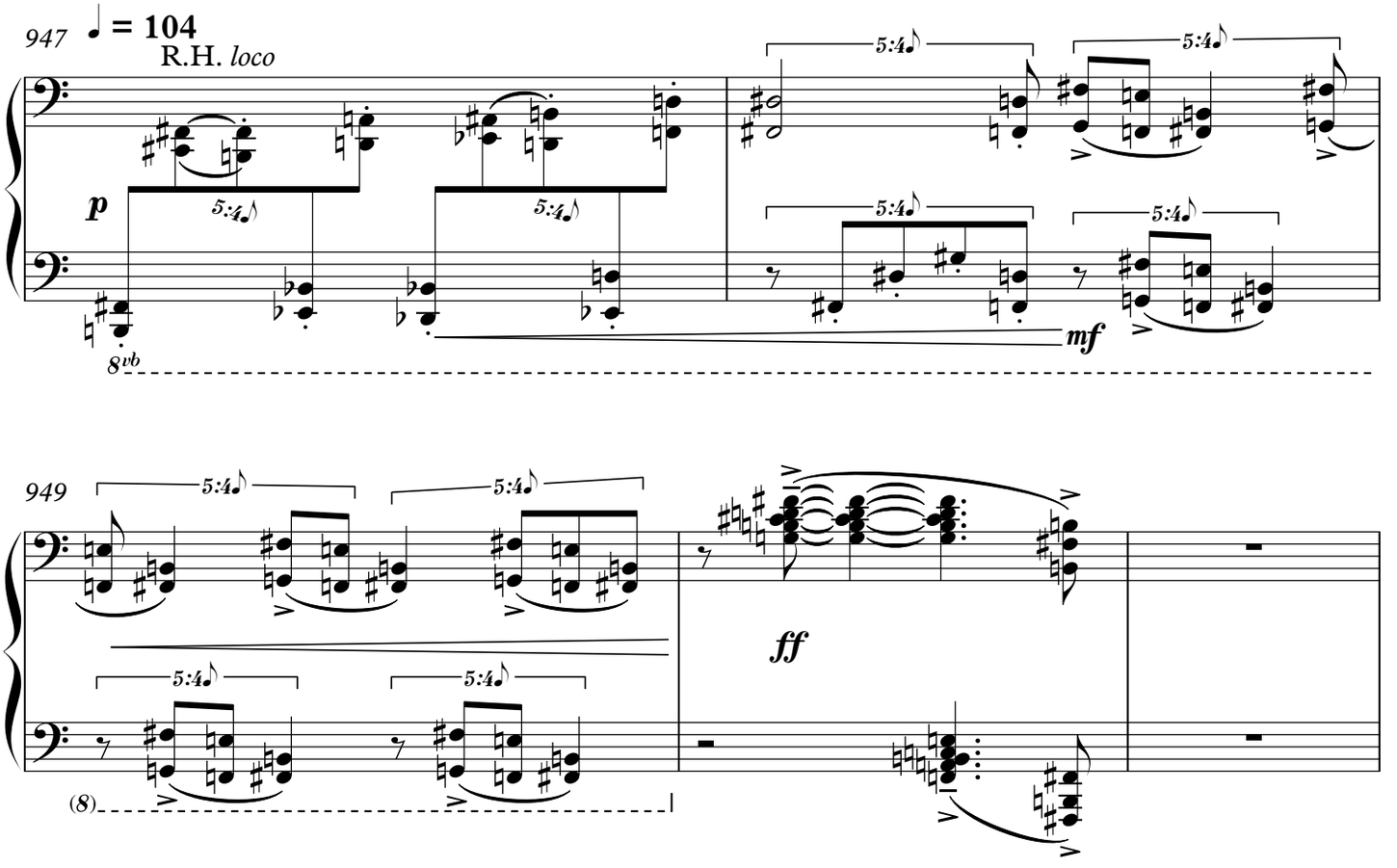
↑sost. ped.

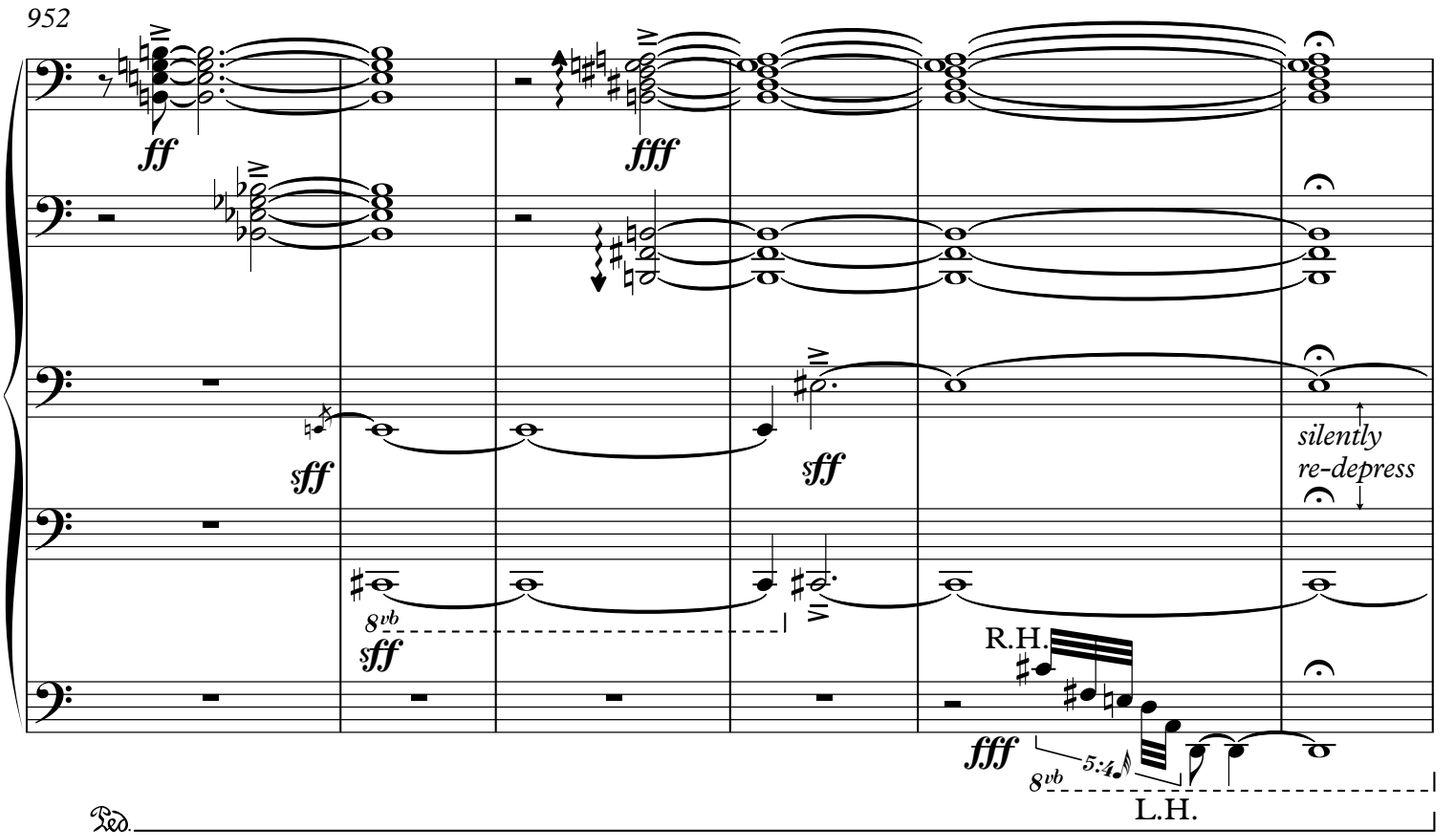
8vb 5:4 sff

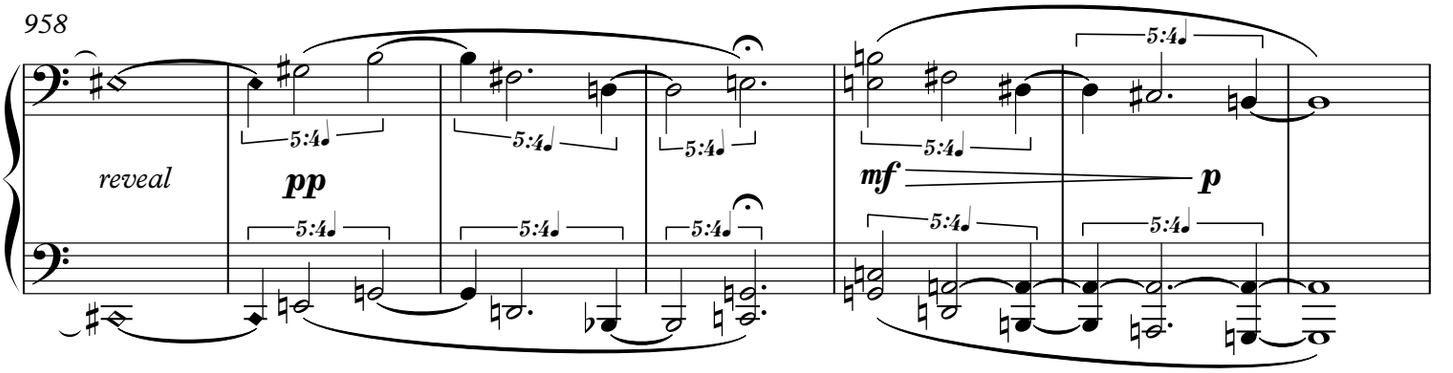
938 **Slower, ♩ = 76**

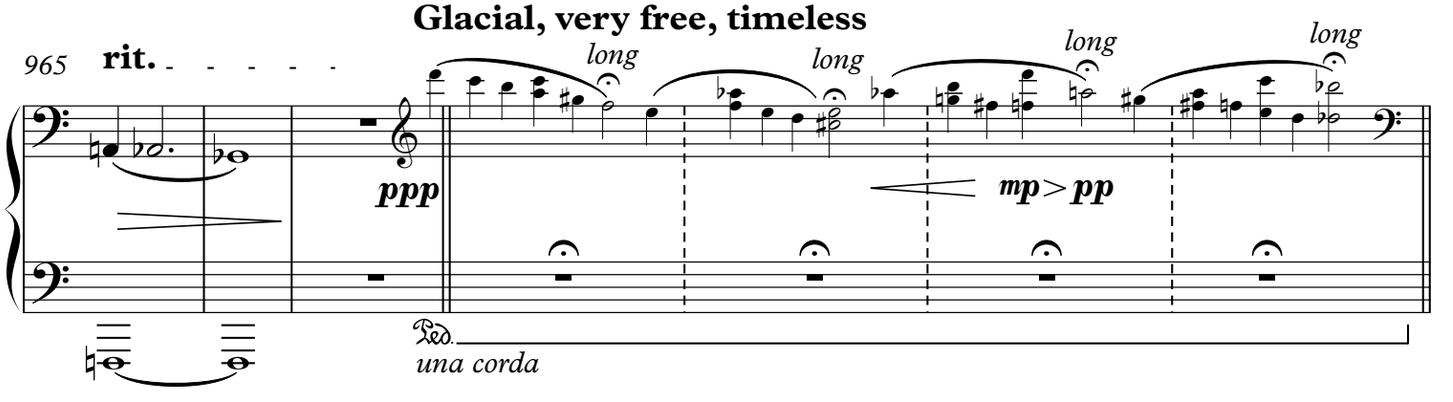


947 **♩ = 104**

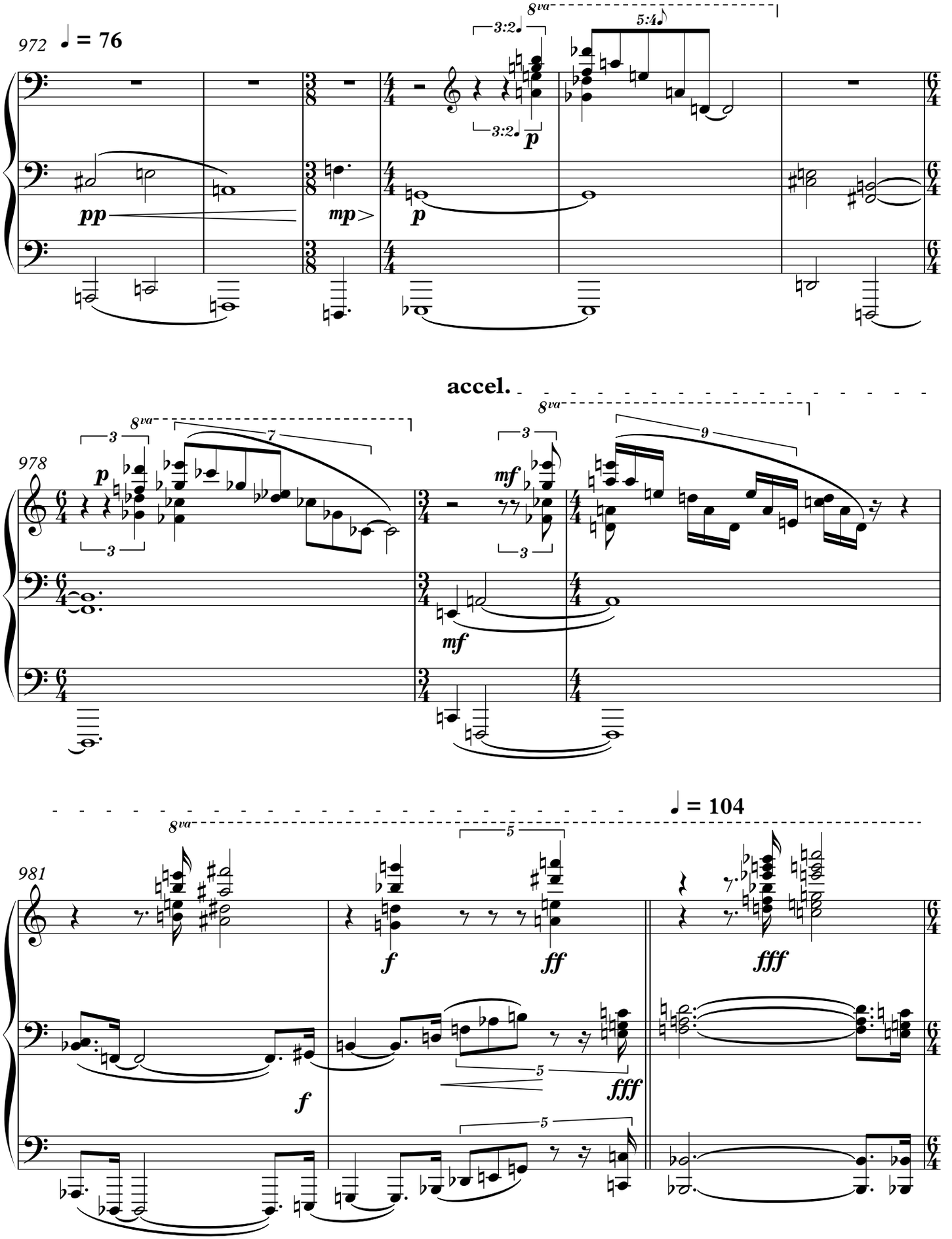


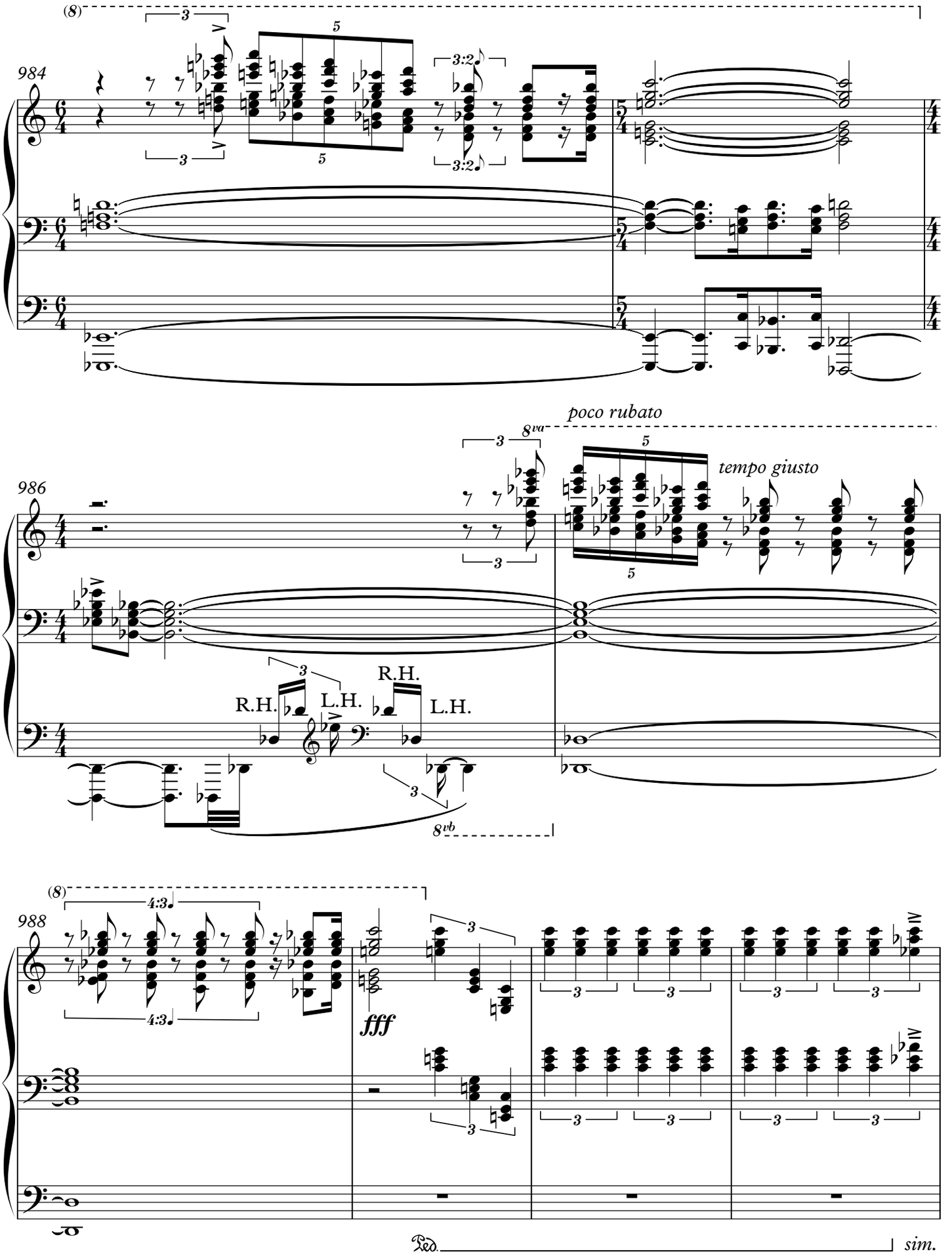

952
ff
fff
sff
sff
silently
re-depress
8vb
sff
R.H.
fff
5:4
8vb
L.H.
Ped.

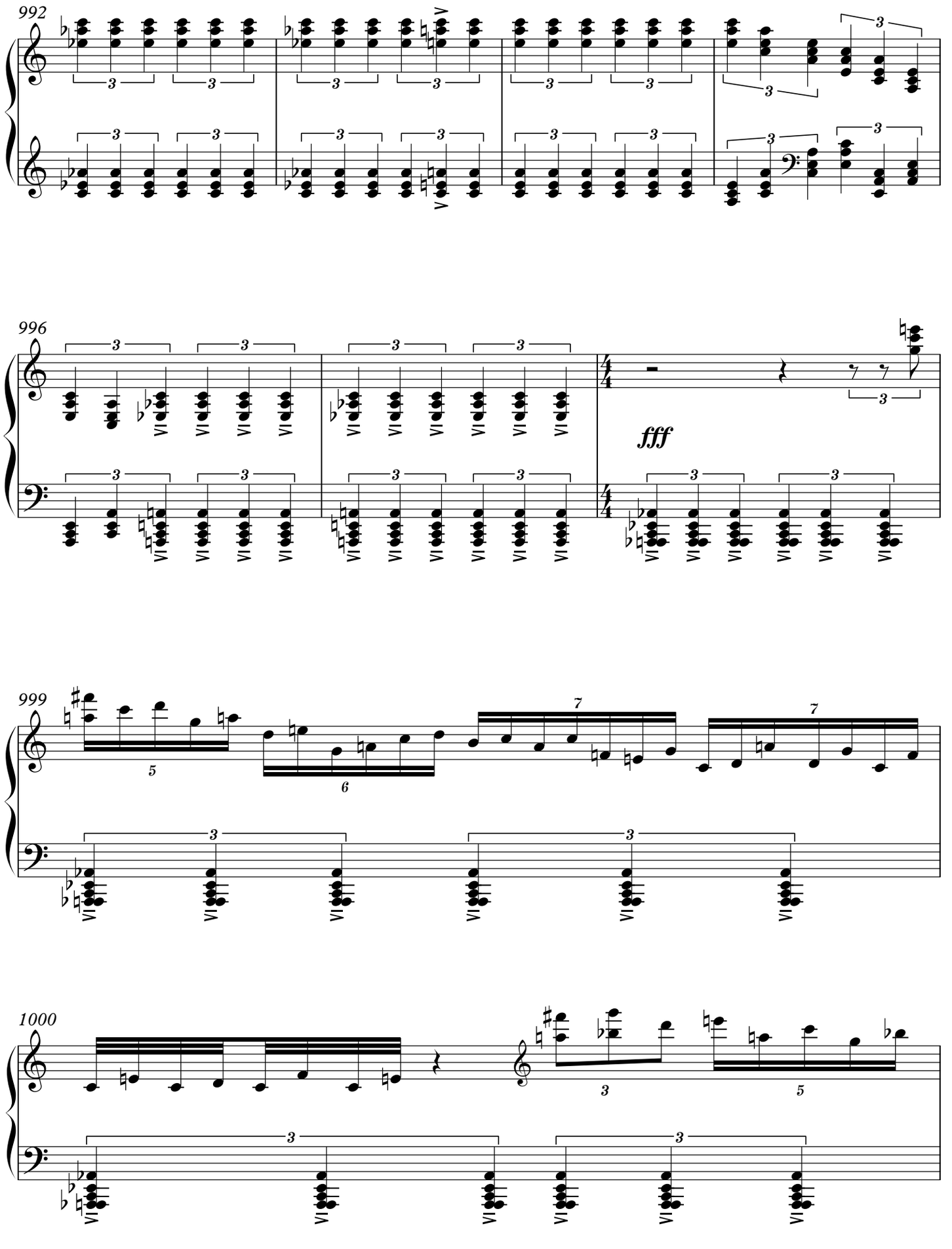

958
reveal
pp
5:4
mf
p

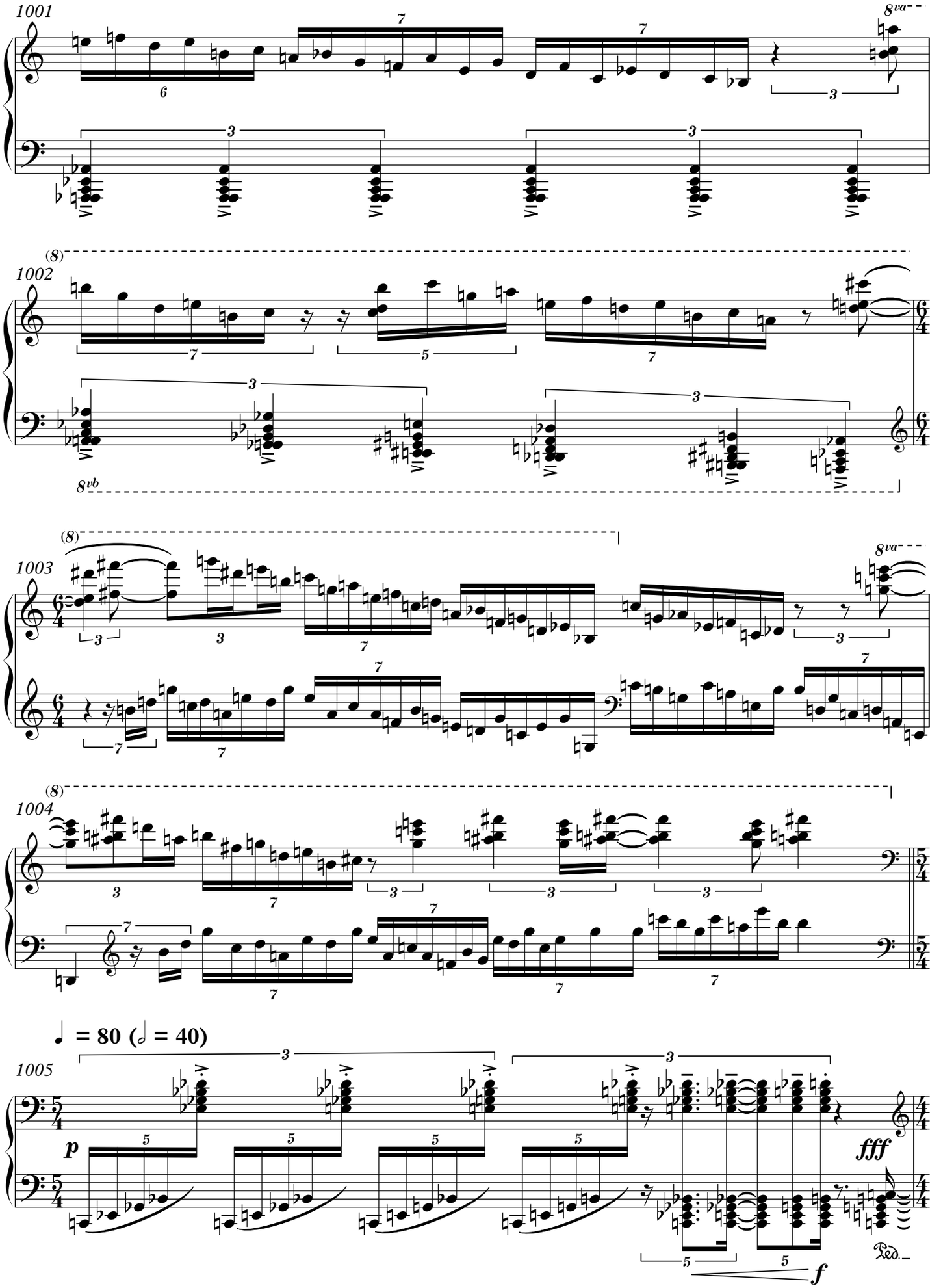

Glacial, very free, timeless
965
rit.
ppp
long
long
long
long
mp > pp
Ped.
una corda

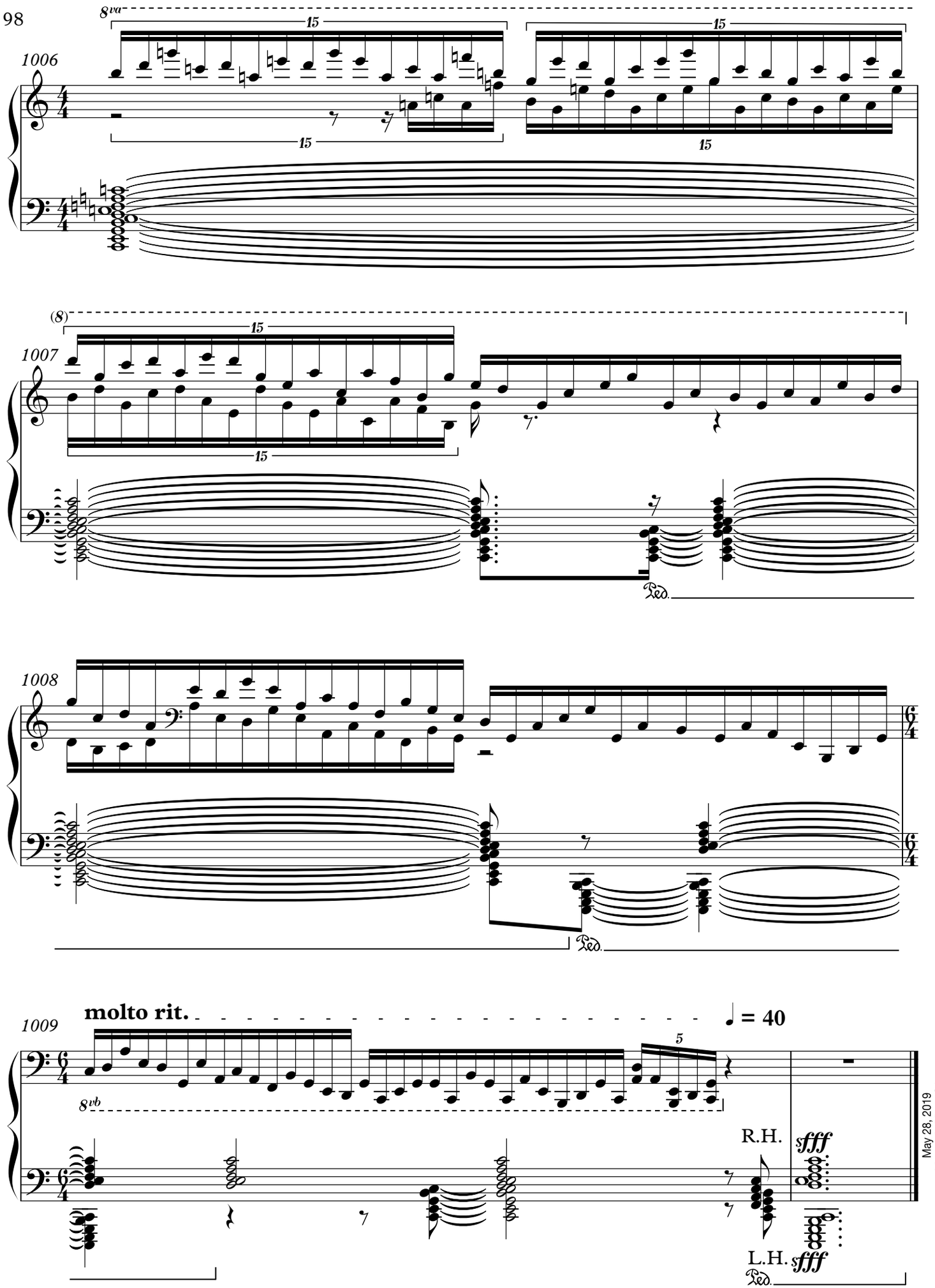
Prometheus Strangling the Vulture
(After a Sculpture by Lipchitz)/Variations in Reverse (Reprise)




(8)
984
3
5
3:2
poco rubato
8va
tempo giusto
986
R.H.
L.H.
8vb
(8)
988
4:3
fff
Ped.
sim.


992
996
fff
999
1000


1001
8va
1002
8vb
1003
8va
1004
1005
♩ = 80 (𝅗𝅥 = 40)
p
fff
f
Ped.


8va
15
15
15
15
1006
(8)
15
15
1007
Ped.
1008
Ped.
molto rit.
= 40
1009
8vb
5
R.H.
sfff
L.H.
sfff
Ped.
May 28, 2019
Mountain View, CA