Reductions & Extrapolations

for solo piano

Stephen F. Lilly

(2016-19)

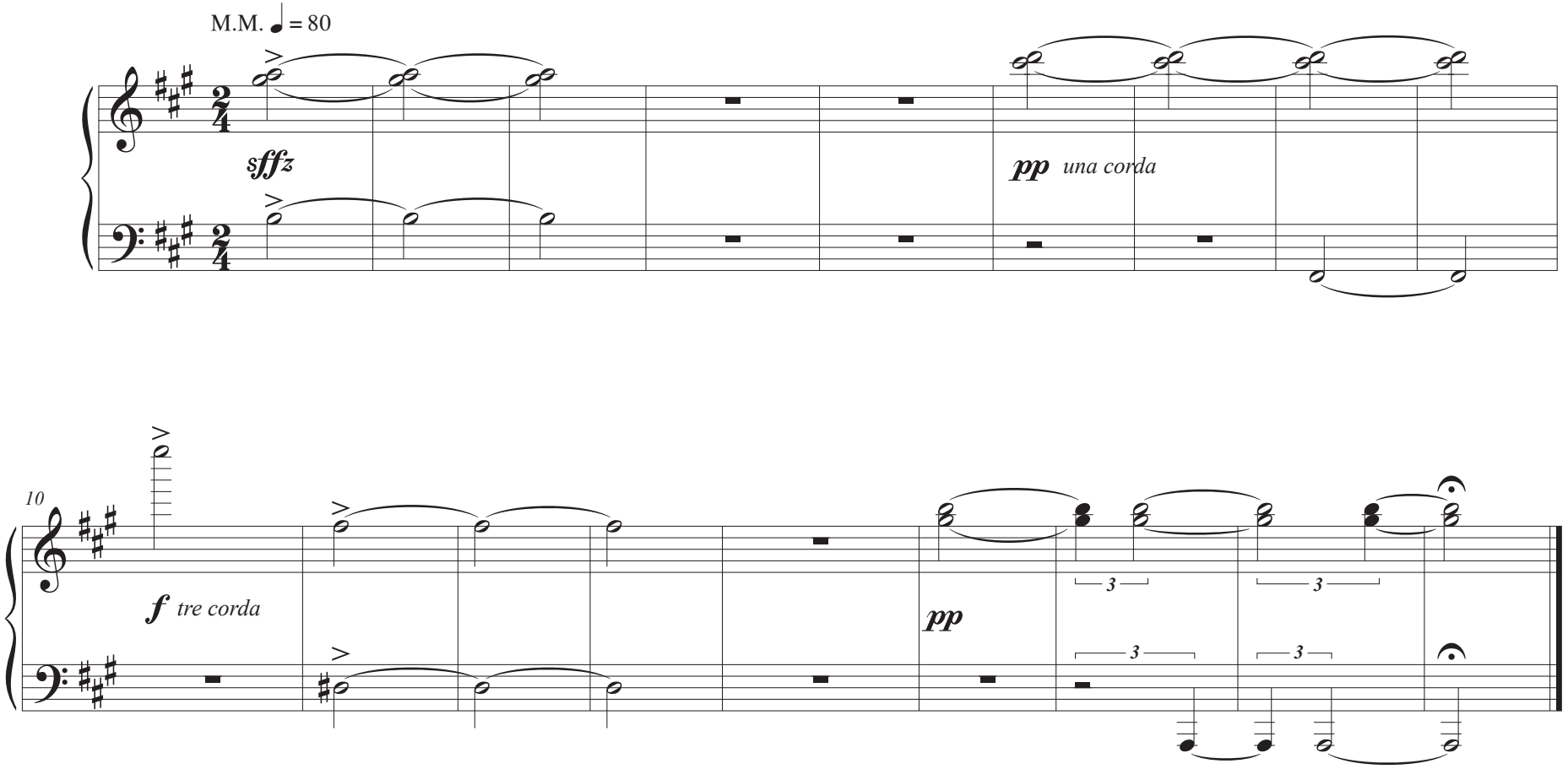
Program Notes

This suite evolved out of two separate calls for scores. The first call was for a brief work (one minute or less) based on or inspired by Beethoven. So, I took his shortest bagatelle and reduced it until it crumpled in on itself. The second call was for modern additions to Bach's *Goldberg Variations*. So, I manipulated the Goldberg theme as if it were malleable putty until it was stretched beyond recognition. Neither submission was selected, but rather than discard these experiments, I decided to add three additional pieces derived from pre-composed materials and create a cohesive suite. The sources of these additions—Thelonious Monk's "'Round Midnight," Ruth Crawford Seeger's *Piano Study in Mixed Accents*, and Geri Allen's "Dolphy's Dance"—are of personal significance to my development as a composer. The resulting works deconstruct their sources in a similar fashion to the Beethoven and Bach and even echo, foreshadow, and develop some of the gestures introduced therein.

Duration: 4:00

After Beethoven op. 119, no. 10

Stephen F. Lilly



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After Crawford

for piano solo

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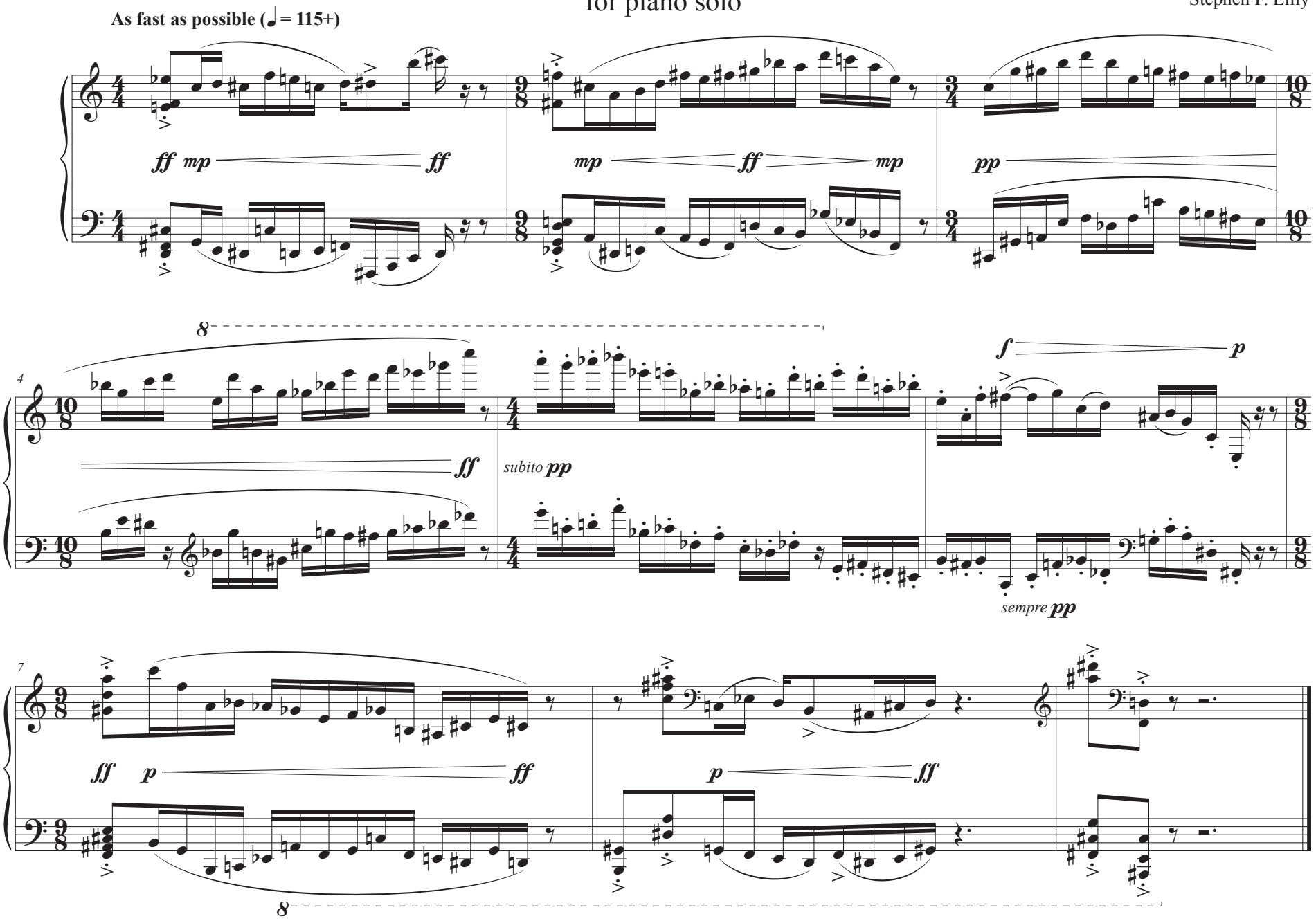

Accidentals only affect note immediately following

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After Monk

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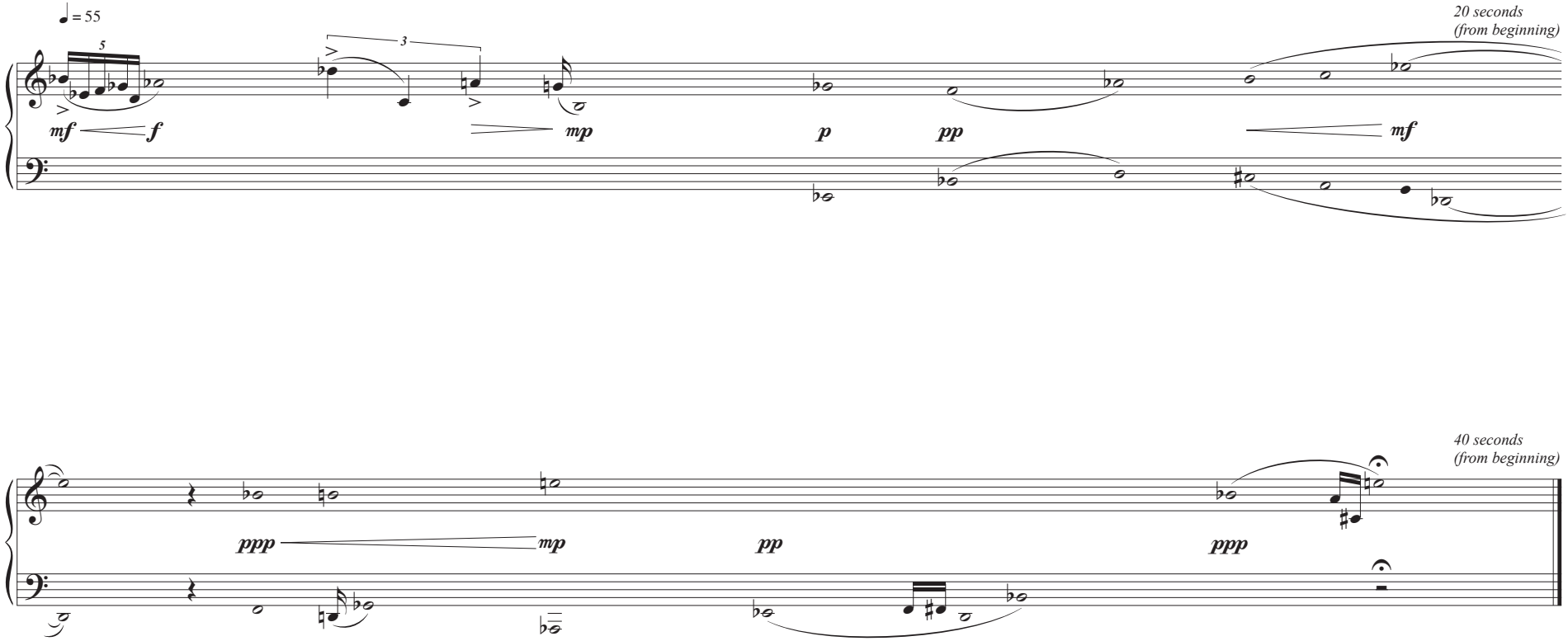

Noteheads without stems are not played in strict tempo or meter and, instead, are only suggestive of rhythm.
The spacing of these stemless noteheads is proporational to approximate duration.

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After Allen

for David

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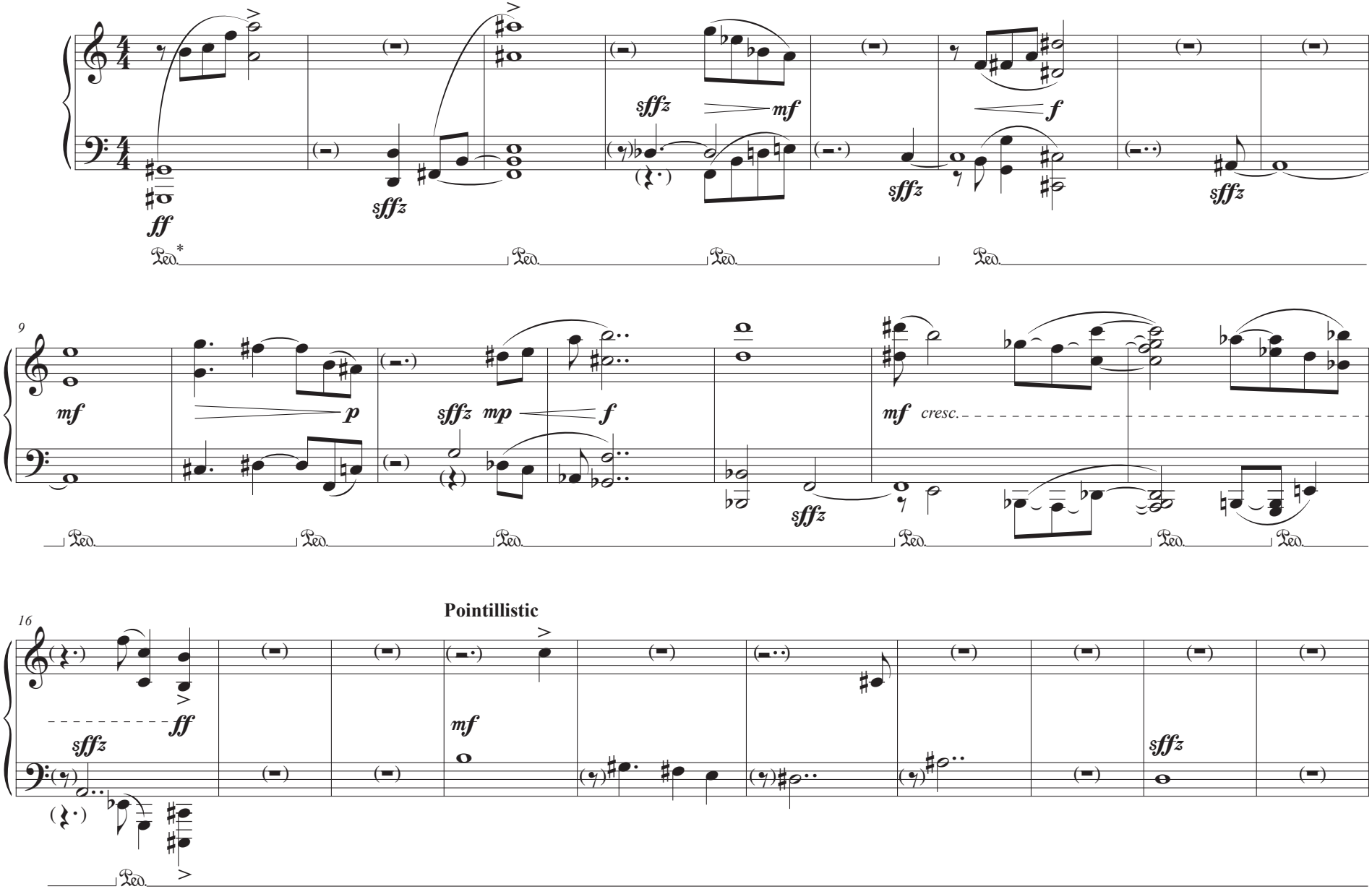
Swaggering

♩ = 210 *employing subtly swung eighth-notes*



* Full pedal; let ring until cleared—when depressed, notation indicates attack points, not full duration.

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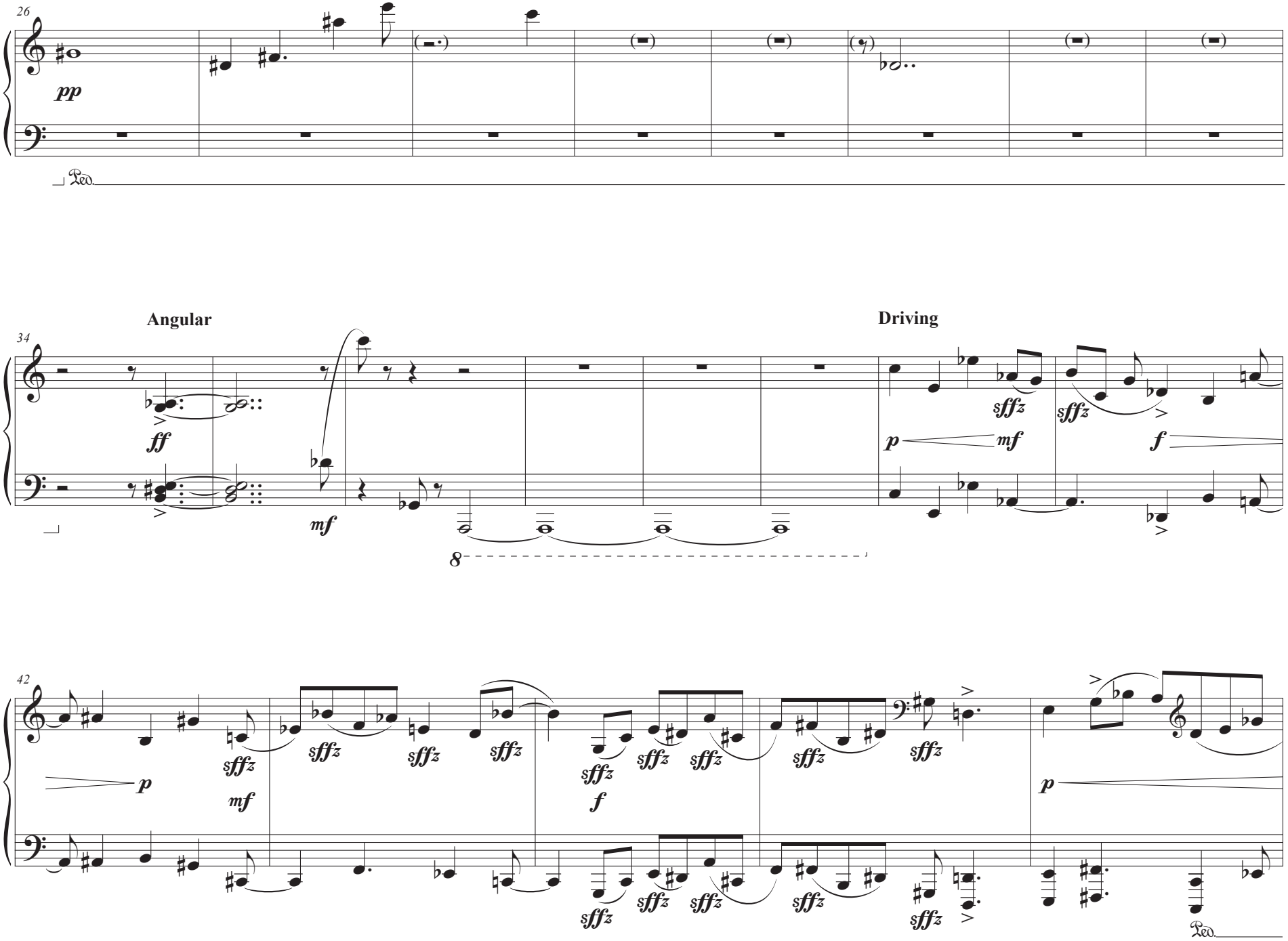
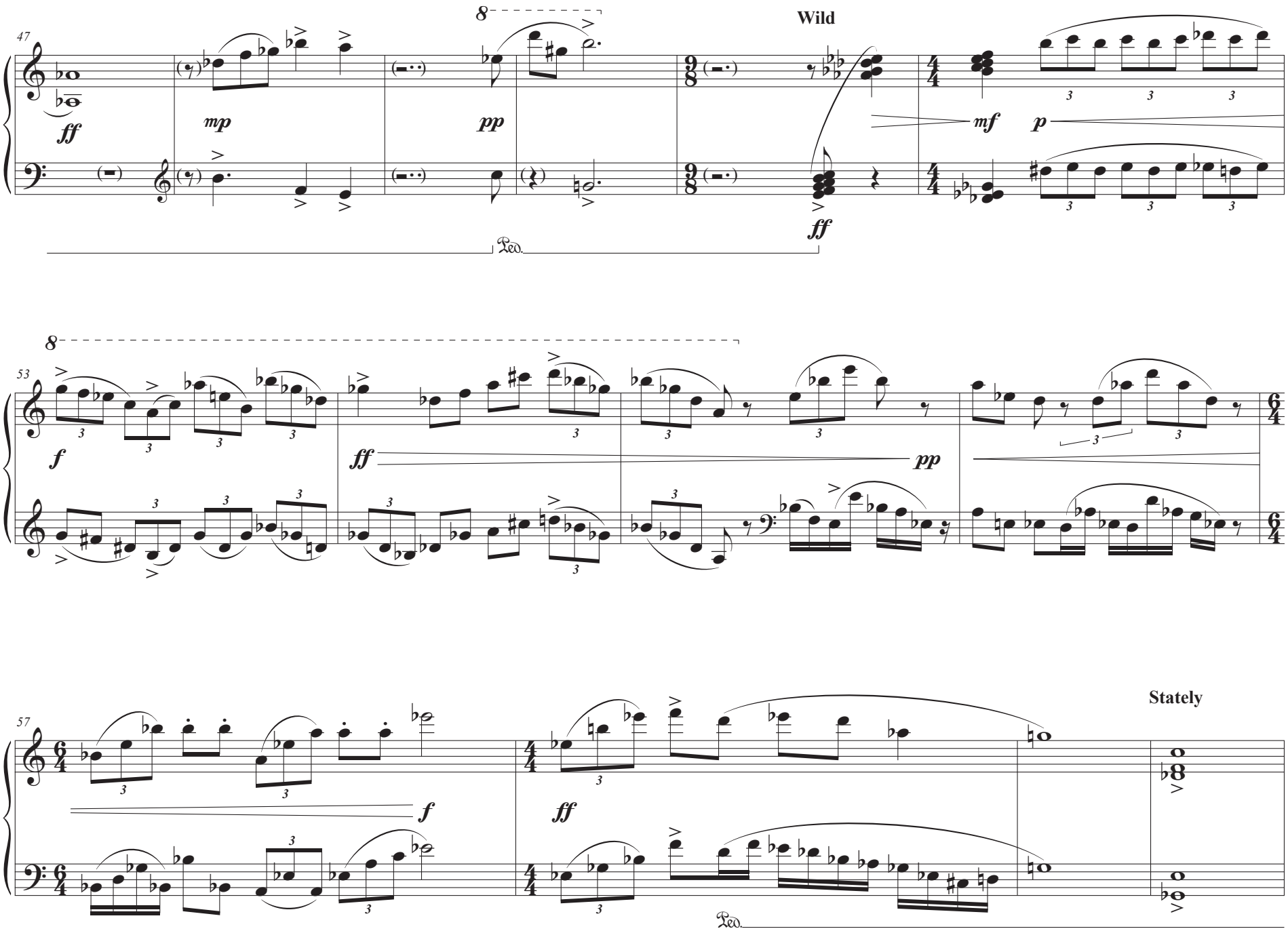
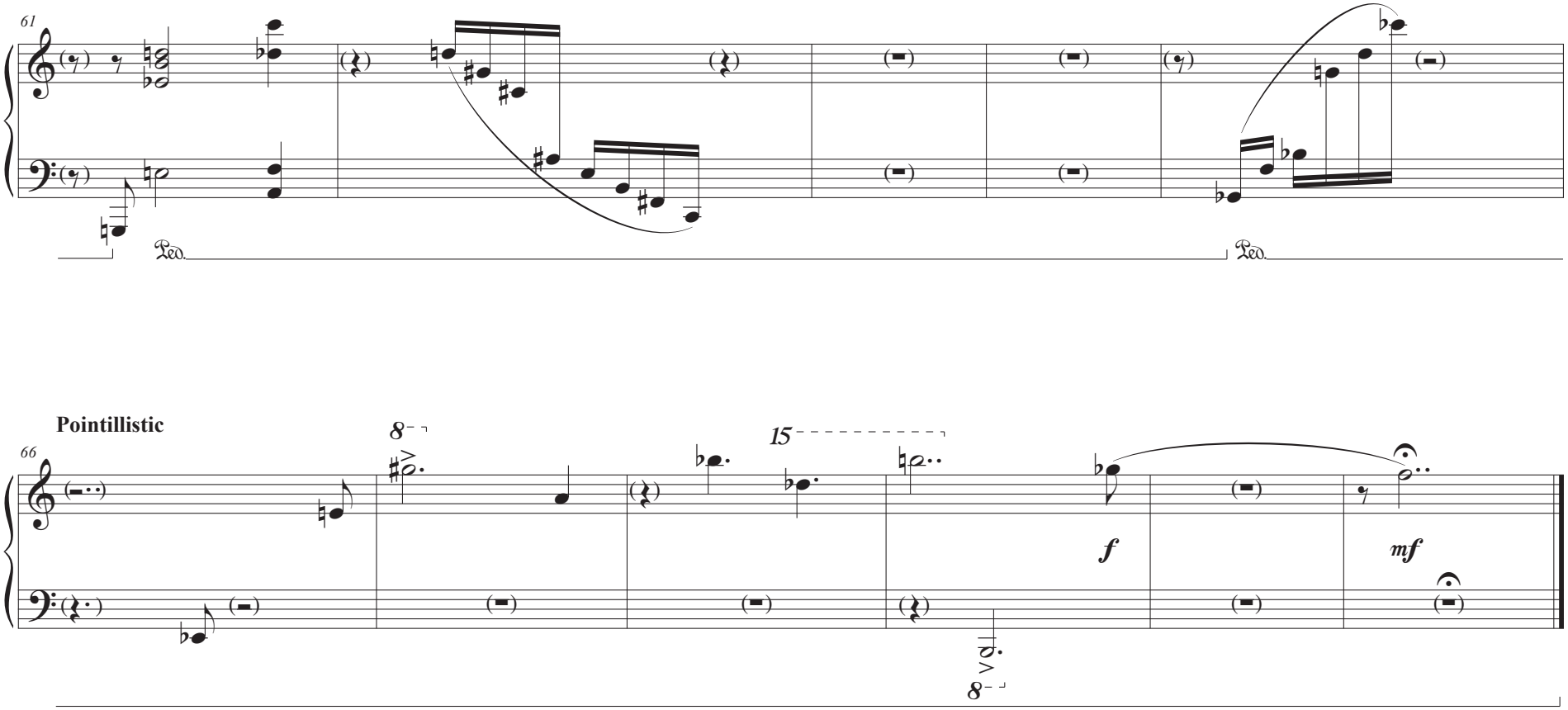

26
pp
Ped.
Angular
34
ff
mf
8
Driving
sffz
p
mf
f
42
p
mf
f
Ped.


47
8
Wild
ff
mp
pp
ff
mf
p
Ped.
53
8
f
ff
pp
57
f
ff
Stately
Ped.


61
Ped.
Ped.
Pointillistic
66
8
15
f
mf
8

After Goldberg

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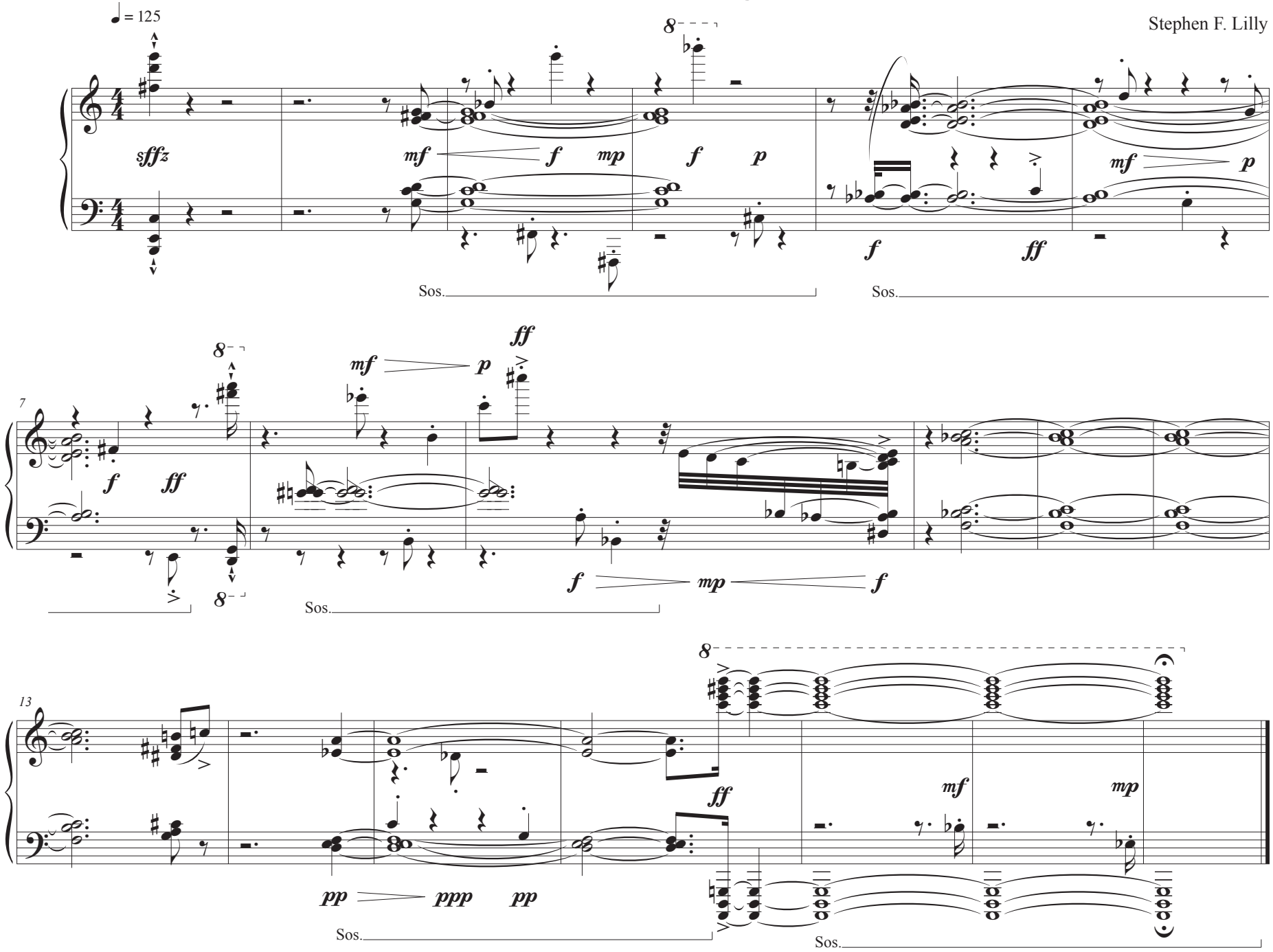

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