

# [to be determined]

for soloist and computer-controlled acoustic piano

Kyle Rowan

**OPEN** Free time, rubato; with pedal ad lib. throughout

7" 4" very slow, somewhat rubato

**DIRECT**

Piano

rubato

**OPEN**

~30"\*

Improvise around the opening motive and generated harmony, gradually rising and intensifying. Avoid C#6 and D#6 throughout, avoid D6 until end.

**DIRECT**

accel.

rit.

**DIRECT**

\*All timings are suggested maximum lengths of time for the indicated section. Performers are encouraged to take liberties with this and other aspects of the piece.

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**OPEN**  
Aggressive

*sfz* *ff* *ppp*

poco rit.

**DIRECT**

Allow the computer-generated lines to sound before moving to the next note

*p* *sfz*

*f* *sfz*

**OPEN**  
very fast

*p* *sfz* *f*

**INVERSE**

Improvise around notes within boxes. A line between two notes indicates the chromatic range between them. Tempo should be slow at first, much faster by the end.

*pp* *mp*

~30" ~20"

~30"  
*mf*

*ff*

MIRROR

Improvise rapid, legato figures within the notes of the lower box. About halfway through, add sporadic sforzandos from the upper box.

~40"

*p*

*8va*

OPEN

Bell tones.

*f*

MIRROR

~30"

*sfz*

*p*

*8va*

OPEN

After hitting chromatic clusters, gradually let up notes one by one

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MIRROR

~20"  
Improvise as before, gradually rising up to E $\flat$ 6

*p* *sffz*

INVERSE

~40" Start soft and fast, gradually spreading out in pitch and in time.  
About halfway, switch to diads, and near the end switch to larger chords.

*p*

DIRECT

~20" Opposite of previous section

*f* *pp*

Very slow, rubato.

*ppp* *mp* OPEN

Improvise around the opening motive and generated harmony for ~30", gradually rising and intensifying. Avoid C#6, D6 and D#6.

*pp* *sffz*