

## **Genesis: Variations for Solo Guitar**

This music was written in 1974 for David Starobin. In keeping with the profound central idea of Aesthetic Realism, the philosophy founded by Eli Siegel, I tried to present, through musical sounds, a picture of reality where it begins: as the oneness of opposites.

“Music tells what the world is like,” Eli Siegel explained. And he also showed that the beauty of music has a practical, ethical message for our lives: “All beauty is a making one of opposites, and the making one of opposites is what we are going after in ourselves.”

I had the honor to study with him when I was a young composer; *Genesis*, in fact, premiered during that time.

I have included the entire score for you. The mp3 on my website is an excerpt: its Finale.

Some technical information: the intense, fiery Introduction contrasts sharply with the thoughtful, quiet Theme, which features harmonics. The variations which follow are based on the theme, but there are also several surprising reappearances of the Introduction (e.g., Var. II, mm. 14–17) during them.

The climax of the work, the Finale, transforms the agitated, dark, atonal arpeggios of the opening into sounds which are brightly resonant, like chimes, and affirms the clear tonality of A major.

*Genesis* uses two-part form throughout. The theme is a short melody, followed by a variation of itself (mm. 1–6, 7–11). The two parts of Variation III differ only in octave placement. In Variation VI, the second half intensifies (with thicker chords, louder dynamics) the musical motives of the first half. The Finale, a free improvisation on the theme rather than a strict variation, recapitulates at m. 56 and continues the process of transformation, surging on to the *Coda*.

A performance note: the player should pay special attention to notes that are marked to be sustained (with ties) and those that are not. In the Introduction, for example, the A flats in mm. 1 and 4 are sustained, while the A flats in mm. 2–3 are not. Rests are to be observed carefully; for example, in Variation I on the downbeat of m. 14, one should only hear the high C and E.

# Genesis

## Variations for Solo Guitar

Dedicated, with gratitude, to Eli Siegel, founder of Aesthetic Realism

### Introduction

**Agitato** ♩ = 80-88  
*sul pont.*

**Edward Green**

*sul tasto*

*sul pont.* *poco pont.*

*f* *p* *f* *sempre f* *G.P.*

### Theme

**Tranquillo** ♩ = 60-66  
*spensieratamente*

*p sempre*

**Poco più mosso** ♩ = 66-72

*ord.* *ord.* *ord.*

*CVII* *CVIII* *CIII*

*attacca*

### Variation I

Allegretto ♩ = 96-104  
(lean and topple)

*sfz p p sub. p sfz p*

5

*p sub.*

9

*p f poco pont. pp*

13

*sfz mp sfz p mp*

17

*sfz mp p sub. p sempre*

### Variation II

Scherzando ♩ = 108-112  
*ord.*

*sfz sfz p sub. sfz sfz mp sempre*

7 *sfz sfz p sub. molto sfz sfz mp*  
*sul pont. ord.*

13 *molto sfz sfz dim. poco a poco*  
*senza rit.*

18 *f sub. sfz sfz p sub. molto*  
*sul pont. ord.*

22 *sfz p sub. sfz mf*  
*sul pont. ord.*

27 *slowly a tempo poco accel. a tempo*  
*sfz p sub. pont. più pont. ord. sfz sfz sffz*

### Variation III

Adagio spensieratamente ♩ = 80-88

*sul tasto sempre a piacere pp p m p i a*  
 CIII

5 *p ma sonore*  
*poco più mosso poco rall. attacca*  
 CIX CIX CX

# Variation IV

Adagio ♩ = 63-69

melody in the foreground  
molto espressivo

rubato  
*pp* ⑤

*sfz*

④

*sfz*

⑦

*pp*

*p*

*p*

*l.v.*

⑩

*p*

*p*

⑫

*p*

*p*

⑭

*sfz*

*p*

*fp*

16 *incalzando* *desolato* *poco rall.*

*f* *pp*  
*attacca*

### Variation V

*Allegro tranquillo* ♩ = ca 150

6 *poco meno* *sfz*

11 *sul pont.* *a tempo ord.* *fp (echo)* *p sub.* *ff molto*

15 *poco rall.* *pp* *attacca*

### Variation VI

*Allegretto* ♩ = 132-144

*mp* *p* *mp non cresc.* *p sempre*

*sempre stacc.*

3 *mf* *p sub.* *fp* *sul pont. sempre*

5 *f* *p* *mf* *fp* *p sub. non cresc.* *pp*

Maestoso ♩ = 60

*poco meno mosso*

*ord.*

8 *sempre arpeggiando* *f* *mf cresc.* *a tempo* *tenuto* *♩ IV* *accel.* *3* *mf cresc.*

11 *a tempo* *sfz* *f* *sfz*

14 *accel.* *a tempo* *tenuto* *3* *accel.* *a tempo* *f* *sempre* *sfz* *sfz*

16 *tenuto* *3* *accel.* *3* *a tempo* *senza arp.* *h. XII* *ff* *sfz* *sfz* *sfz* *sfz* *p sub.* *attacca*

### Variation VII - Finale

Presto assai ♩ = 69-76

The musical score is written for a single melodic line on a treble clef staff. It begins with a dynamic marking of *p* (piano) and includes several slurs and fingering numbers (1, 2, 3, 4, 5). Measures 1-3 feature a triplet of eighth notes. Measure 4 is marked with a boxed '4'. Measures 5-7 continue the melodic pattern. Measure 8 is marked with a boxed '8' and a dynamic marking of *f* (forte). Measures 9-11 show a change in texture with a *p sub.* (piano subito) marking. Measure 12 is marked with a boxed '12'. Measures 13-15 continue with melodic development. Measure 16 is marked with a boxed '16'. Measures 17-19 show further melodic progression. Measure 20 is marked with a boxed '20' and a *p sub.* marking. Measures 21-23 are marked with a *poco a poco crescendo* instruction. Measure 24 is marked with a boxed '24' and features a dynamic marking of *f* (forte). The score concludes with a *p* (piano) marking and a final *f* (forte) dynamic marking.



27 *f* *p* *crescendo poco a poco*

30 *sul pont.* *ff* *mf sub. poco a poco crescendo*

CV CIV

33 *sfz* *sfz*

35 *ord.* *calmo* *mp*

38

42 *agitato* *sffz* *sfz* *sfz*

46 *p sub.* *f*

49

*p sub.*

52

*ff*

54

*ff* *mf sub. poco a poco crescendo* *fff*

56

*p sub.*

59

*f* *p* ② ④

63

*f*

68

*mp sub. crescendo molto*

73

*sfz* *sfz*

76

*sfz* *mp sub. poco a poco crescendo*

79

*ff*

82

*sul pont.*

87

*ord. ringingly*  
*ff sempre*

91

94

*sul pont. sfz* *mp sub.* *a tempo* *f sfz*