

Ecstasy: Prelude and Variations for Piano

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"Ecstasis," the Greek word from which the English "ecstasy" derives, literally means to be moved out of place. It refers to a passage beyond the given, a movement outside the place of one's known or familiar self. In his *Being and Time*, Martin Heidegger proposes that the most "authentic" form of ecstasis is a rapture, a being carried away, that we do not simply yield to but actively resolve on. We step away from stasis onto a plane of continuous dynamism. We become ourselves by leaving ourselves behind, yet without forgetting that who (and what) we become is a reply we make to all we have been before.

The two parts of "Ecstasis: Prelude and Variations for Piano" refer respectively to the allure of stasis and the allure of ec-stasis. The Prelude is both static and cyclical; its slow revolutions present a single extended melody without alteration but from different points of view. The Variations seek an "ecstatic" dynamism that proliferates at many levels. The variations take flight from two musical ideas, a theme and a chord progression stated at the outset, but it is not just these ideas that are varied; so are the expressive episodes formed from the variation process and so are the larger sections formed from the episodes in turn. The work as a whole reaches its "ecstatic" conclusion when the highest-order variation has happened three times, a process clearly marked by reprises of the initial theme and chord progression. This formal pattern, however, is not the point of the music but merely the medium in which the risks, rewards, forces, and feelings of ecstasis can best proliferate.

"Ecstasis" was composed in 2007. The Prelude is about five and a half minutes long, the Variations a little over fourteen. Either may be performed independently.

Ecstasy

Prelude

Lawrence Kramer

$\text{♩} = 63$

p

5

9

13

Ecstasy

4

17

20

ten.

23

3 3 3 3 3 3

26

3

28

mf

Ecstasy

5

30

32

$\text{♩} = 54$
Observe rests strictly!

mp

35

f

r.h.

39

sf

f f

43

f

Ecstasy

6

$\text{♩} = 63$

47

51

54

56

59

Ecstasy

7

61

p

rit.

$\text{♩} = 54$

5

3

3

p

3

p

3

p

Dec.

This page contains five staves of musical notation. The top two staves are for the treble clef voice, with measure 61 starting with a dotted half note followed by eighth notes. Measure 62 shows sixteenth-note patterns. The third staff is for the bass clef voice, with measure 63 featuring eighth-note patterns. Measure 64 includes a dynamic marking *p* and a tempo marking $\text{♩} = 54$. The fourth staff continues the bass line. Measure 65 is a repeat of measure 64. The fifth staff is for the bassoon, starting with measure 66. Measures 67 and 68 show eighth-note patterns. Measure 69 begins with a dynamic *p* and a tempo marking $\text{♩} = 54$. Measures 70 and 71 continue the bassoon line. Measure 72 starts with a dynamic *p*. The bottom two staves are for the bass clef voice, with measure 73 continuing the bass line. Measure 74 shows eighth-note patterns. Measure 75 concludes the section with a bassoon part.

Ecstasy

8

79

r.h.

l.h.

r.h.

*

2ed.

*

f

3+4

3+4

Variations

82 $\text{♩} = 126$

85

88

90

92

Ecstasy

10

94

8va

p *> pp* *3* *rit.* *espress.*

p *3*

96

a tempo

p

rit. *3* *a tempo* *ff*

p *3*

98

a tempo

f

p

p *3*

100

fp

fp

102

f *>*

mp *cresc.*

mf *> p*

3

3

104

rit.

106

a tempo

107

109

III

f

p

rit.

Ecstasy

12

113

115

117

119

121

pp

p

mp $\geq p$

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

pp

r.h.

mf

Ped.

Ped.

Ped.

p

pp

sf

p

cresc.

tr simile

ff

Tempo I

123

p

f

p

f

ff

r.h.

l.h.

rit.

a tempo

p

f

ppmfp

f

ppmfp

8va

5

Ecstasy

14

133 (8^{va})

mf

mp cresc. dolce *mf*

135

p *mp*

137

mf cresc. *6*

6

Reed.

138

ff *p dolce*

*

3 *3* *3* *3* *3*

139

3 *3* *3*

140

mp

f

3

142

ff

p express.

8va-

rit.

a tempo

145

f

p

mp

3

3

Leo.

** Leo.*

3

** Leo.*

147

3

3

Leo.

** Leo.*

3

** Leo.*

148

p

rit.

a tempo

f

p

mf

3

3

Leo.

** Leo.*

Ecstasy

16

150

150

p

ff

Rit.

a tempo

3

ff

f

rit.

a tempo

3

ff p

p

f

p

pp mf

3

161

162

164

166

168

a tempo

rit.

3

rit.

3

espress.

3

a tempo

p

pp

Ecstasy

Musical score for piano, page 170-178. The score consists of two systems of music, each with two staves: treble and bass.

Page 170: Measures 170-171. Treble staff: Dynamics *mf*, *p*. Bass staff: Rehearsal marks * Leo., * Leo., * Leo., * Leo.

Page 172: Measures 172-173. Treble staff: Dynamics *fp*, *espress.*. Bass staff: Rehearsal mark *.

Page 174: Measures 174-175. Treble staff: Dynamics *f*, *mp*, *f*, *p*. Bass staff: Measure 175 contains a measure repeat sign.

Page 176: Measures 176-177. Treble staff: Dynamics *pp*, *ff*. Bass staff: Rehearsal marks rit. * Leo., * Leo., *.

Page 178: Measures 178-179. Treble staff: Dynamics *mp*, *p*. Bass staff: Dynamics *a tempo*, *rit.*

a tempo

179

181

183

185

187

Ecstasy

20

189

p

pp

dolce

191

p

*

Rédo.

193

mp

195

p

pp

rit.

p

Rédo.

♩ = 132

197

mp

*

199

f

p

rit.

3

201 *a tempo*

ff

p

203 *rit.* *a tempo*

rit.

a tempo

205

3

3

206

mf

ppmp

5

3

8va

3

5

3

Ecstasy

22

207 (8va)

Ecstasy

23

216

ff

p

rit.

a tempo

r.h.

l.h.

rit.

f

a tempo

(8va)

mf

ff

Ecstasy

24

225

rit.

$\text{♩} = 144$

227

$p \text{ dolce}$

230

f

p

233

f

p

rit.

235

a tempo

espress.

5

5

5

236

p

pp *Reo.*

Reo.

Reo.

Reo.

mp

f

3

3

3

p

rit.

espress.

a tempo

ff *p*

3

3

Ecstasy

26

244

rit.
express.

a tempo

fz cresc.

rit.

f express.

p

a tempo

pp

p

f

rit.

p express.

a tempo

mp

Ecstasy

27

254

8va

256

(*8va*)

257

259

a tempo

rit.

$\text{♩} = 63$

Ecstasy

28

261

263

265

267

269

271

3 > >

pp

mp *mf*

f

p

p

g

mp

8va-----

273 *accel.* *d= 76* *d= 144*

275

277

279

Ecstasy

30

(8va) - - -

280

ff

p

This page contains two staves. The top staff uses a treble clef, a key signature of four flats, and common time. It features eighth-note chords and a sixteenth-note run. The bottom staff uses a bass clef, a key signature of four flats, and common time. It includes eighth-note chords and sixteenth-note patterns. Dynamics 'ff' (fortissimo) and 'p' (pianissimo) are marked.

282

mf

This page contains two staves. The top staff continues with eighth-note chords and sixteenth-note patterns. The bottom staff begins with eighth-note chords and transitions to sixteenth-note patterns. A dynamic 'mf' (mezzo-forte) is indicated.

284

f

3

3

This page contains two staves. The top staff features eighth-note chords and sixteenth-note patterns, with a dynamic 'f' (forte). The bottom staff consists of eighth-note chords. Measure numbers 3 and 3 are marked above the staves.

285

5

3

5

ff

3

5

5

This page contains two staves. The top staff includes eighth-note chords and sixteenth-note patterns, with dynamics 'ff' (fortississimo) and 'rit.' (ritardando). The bottom staff consists of eighth-note chords. Measure numbers 5, 3, 5, 5, 3, and 5 are marked.

286

rit.

This page contains two staves. The top staff features eighth-note chords and sixteenth-note patterns, ending with a dynamic 'rit.'. The bottom staff consists of eighth-note chords.

288 *a tempo*

288

a tempo

p

290

pp

6

Rit.

* Rwd.

* Rwd.

*

291

p dolce

3

3

rit.

a tempo

293

mf

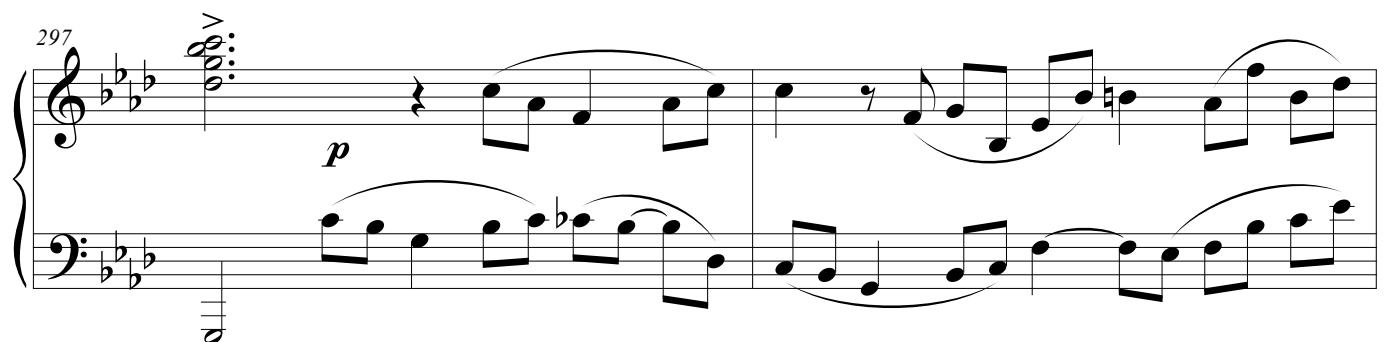
p

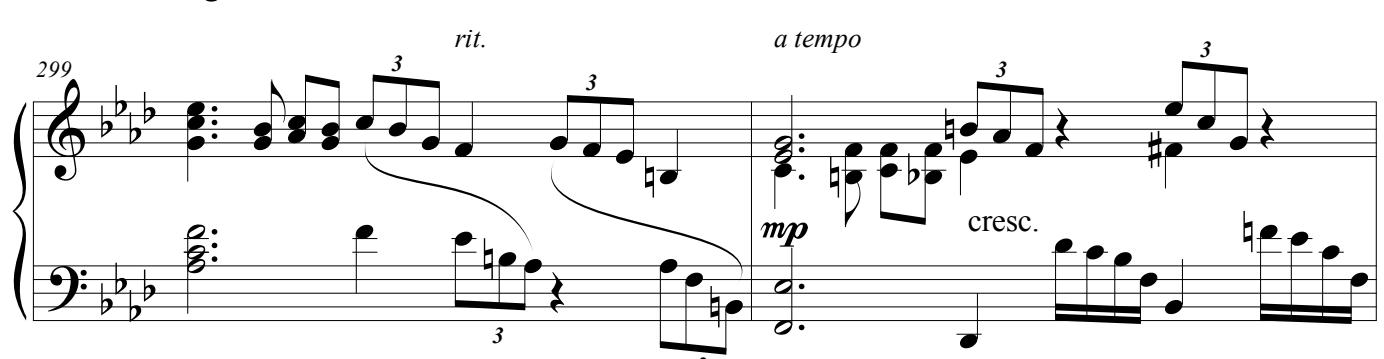
295

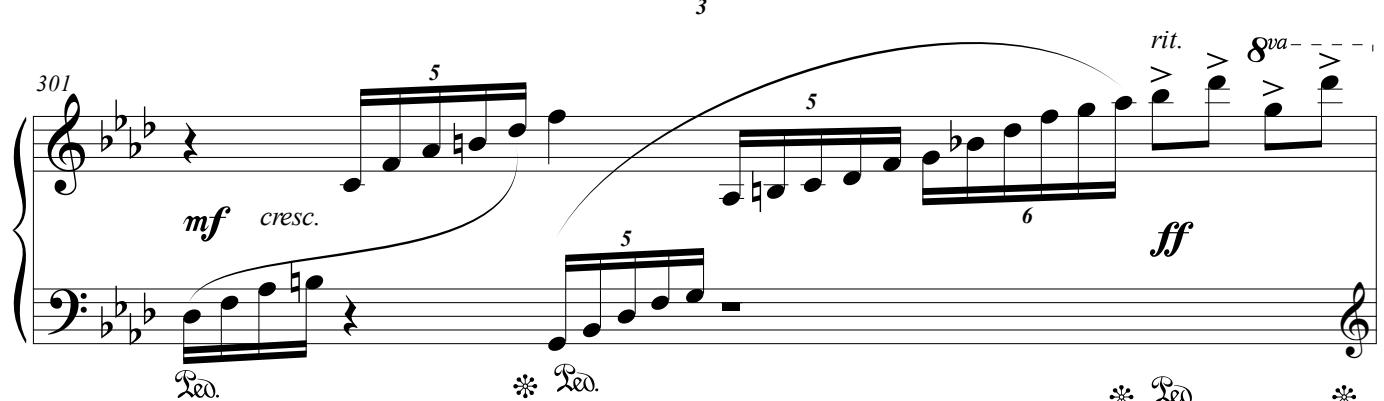
ff

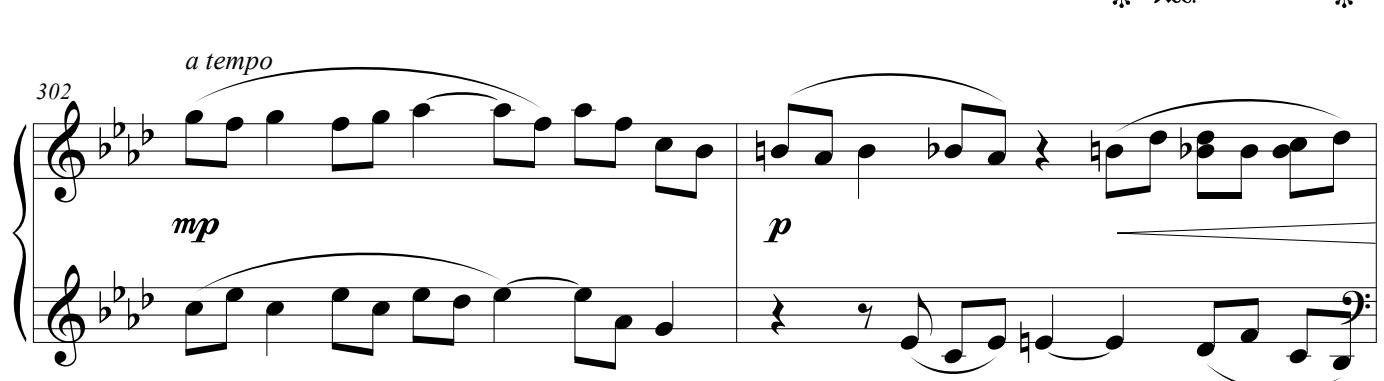
Ecstasy

32

297 

299 *rit.* 

301 *mf* cresc. 

302 *a tempo* 

304 

306 *rit.* *a tempo*

308 8 *fff*

310 8 *rit.* *8va* — — —

312 8 *a tempo*

The musical score consists of four staves of music for two voices. The top two staves are in soprano clef, and the bottom two are in bass clef. The key signature is three flats. Measure 306 starts with a forte dynamic (f) followed by fz. Measure 307 begins with a ritardando (rit.) and ends with a tempo. Measures 308 and 309 show a sequence of eighth-note chords. Measure 310 starts with a ritardando (rit.) and ends with a dynamic marking of 8va (octave up). Measure 311 shows a sequence of eighth-note chords. Measure 312 starts with a dynamic marking of a tempo and ends with a fermata over the last note.

Ecstasy

34

313

V

314

3 5 V

315

V

316

V

317

V .. 8va - -