18.00

MUS

zen-on piano library

RZEWSKI

~~SQUARES~~・NORTH AMERICAN BALLADS

ジェフスキー　スクウェア・ノース アメリカン バラード

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NORTH AMERICAN BALLADS

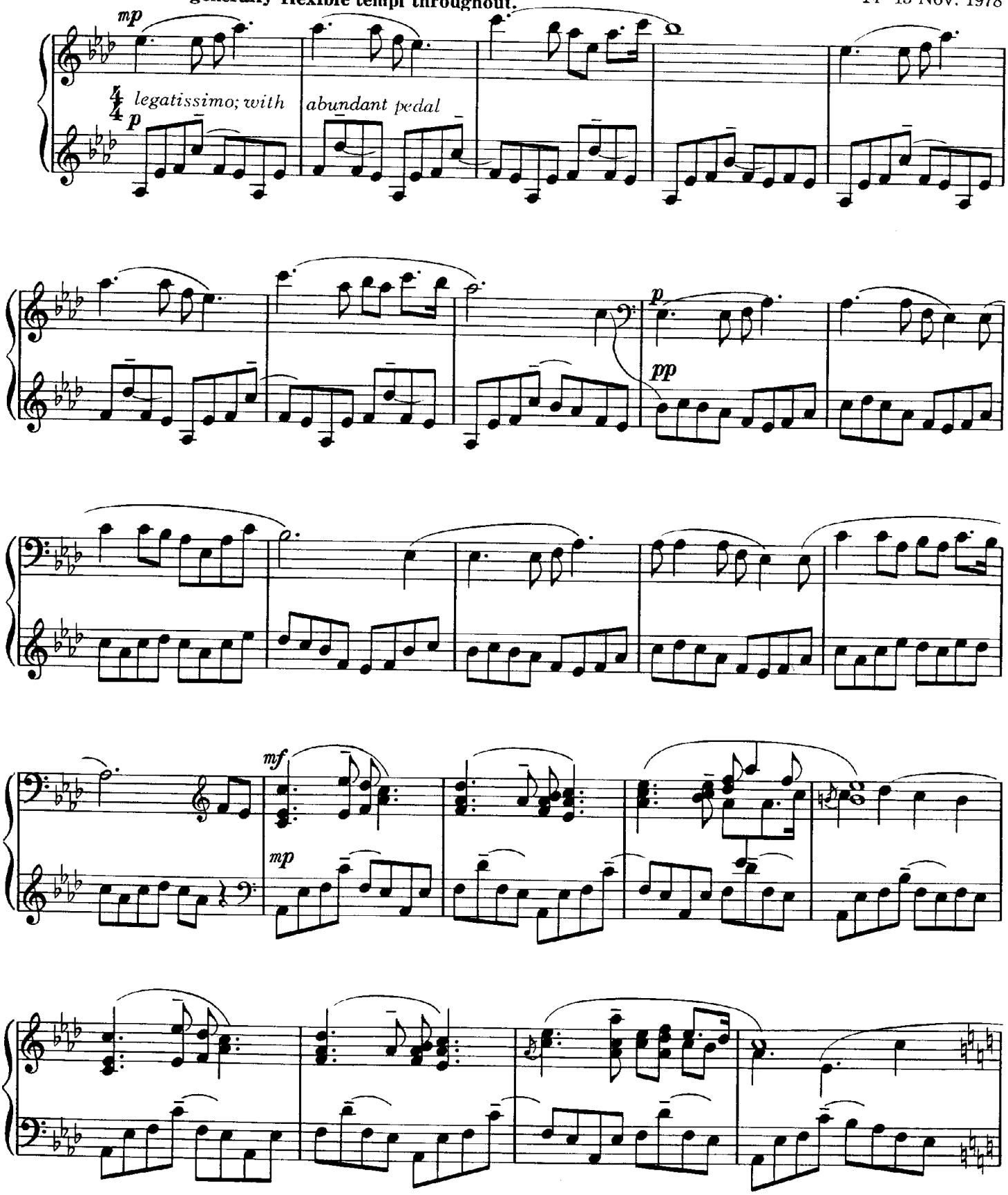
For Paul Jacobs

1. Dreadful memories

(After Aunt Molly Jackson)

Frederic Rzewski
14–15 Nov. 1978

♩ = 92/96, with a steady swinging pace; afterwards generally flexible tempi throughout.



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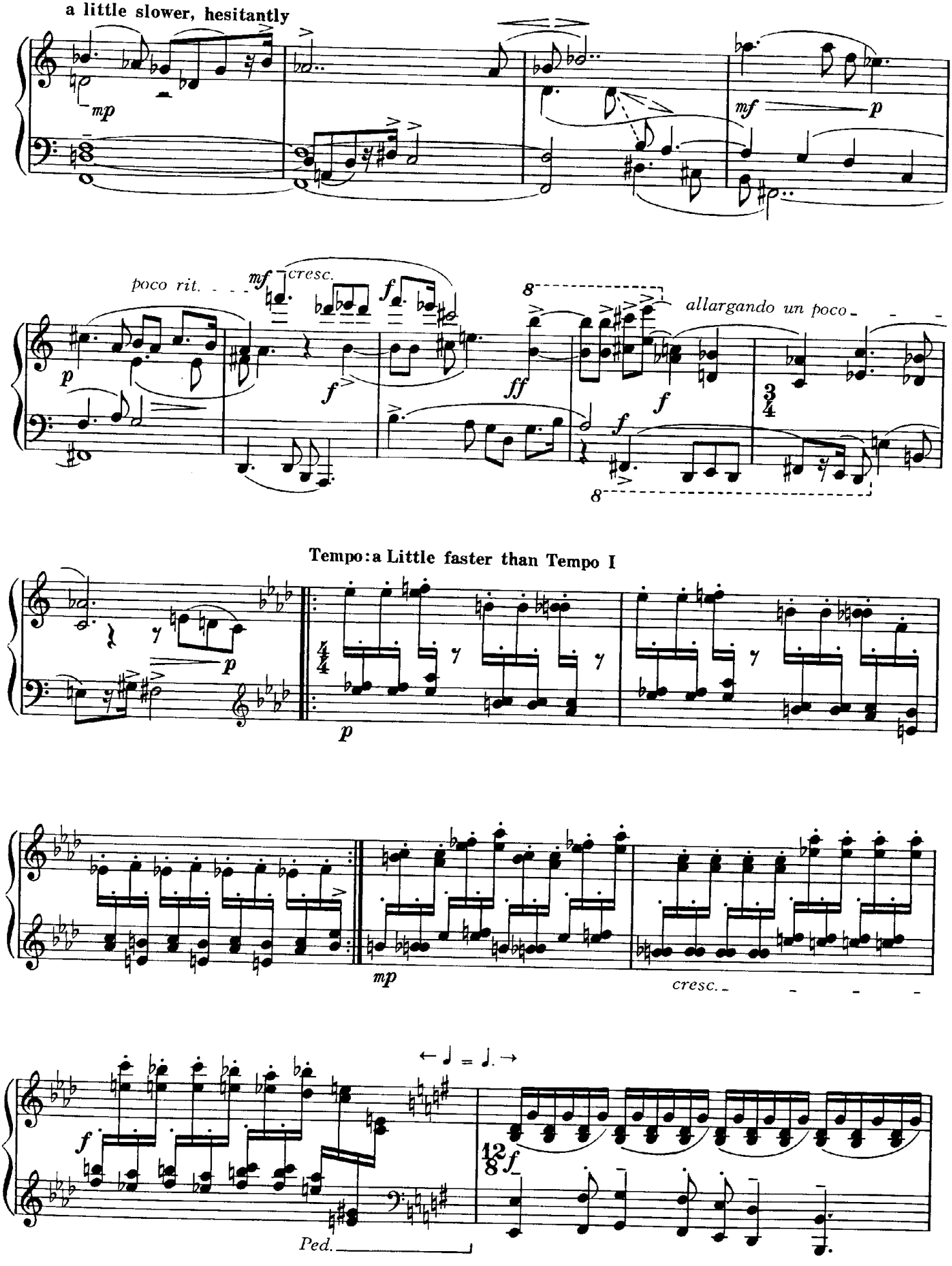
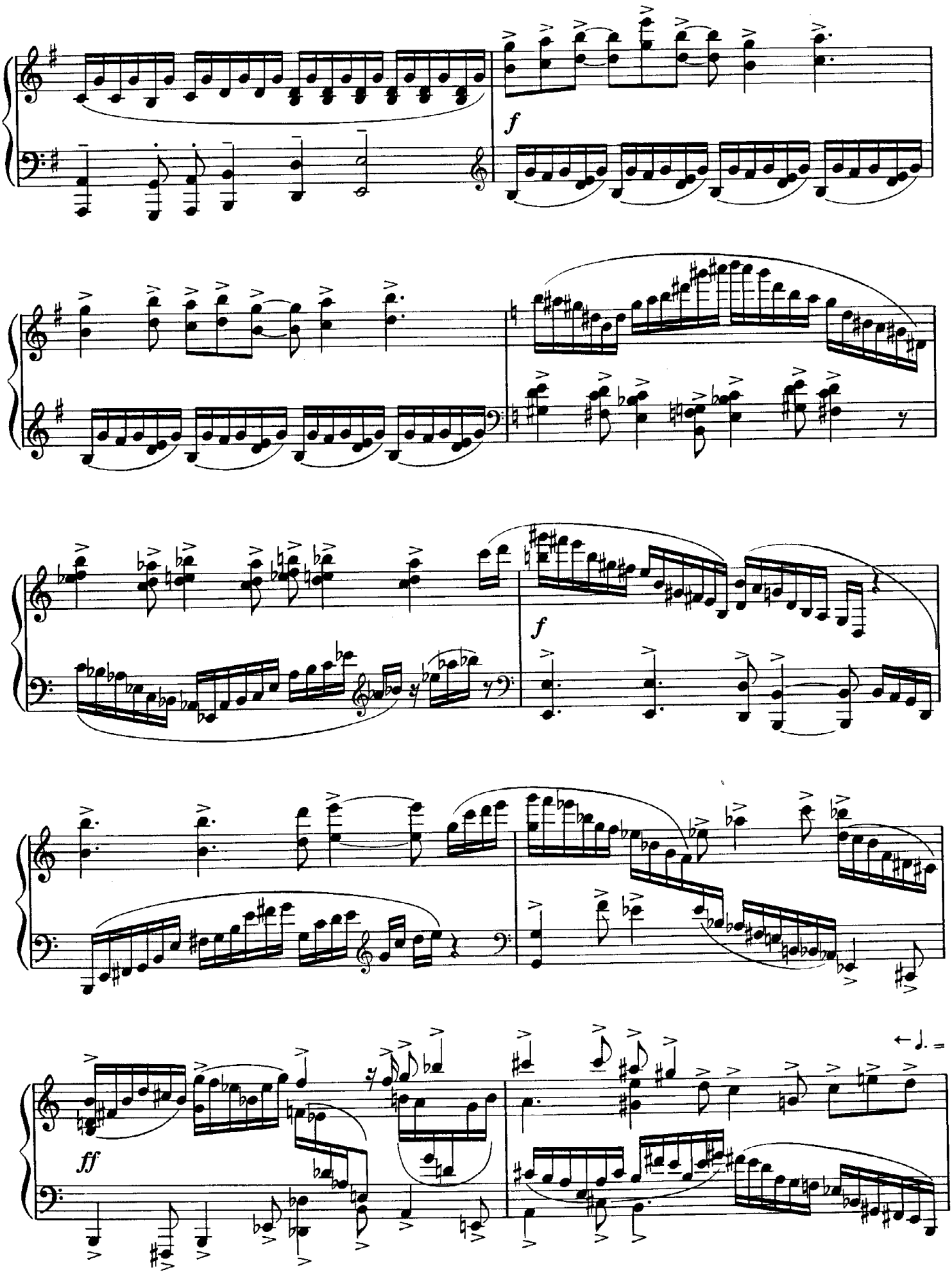
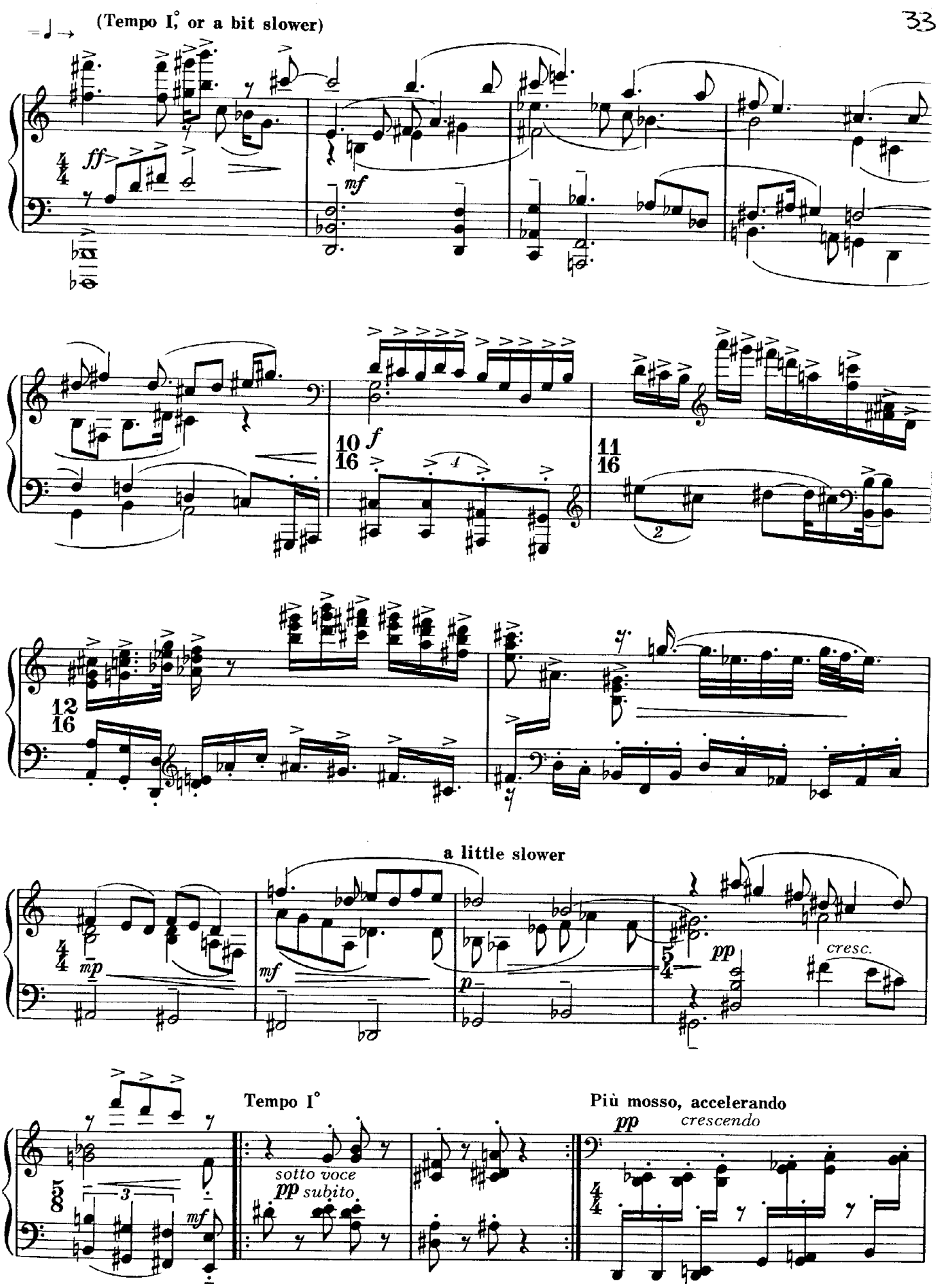
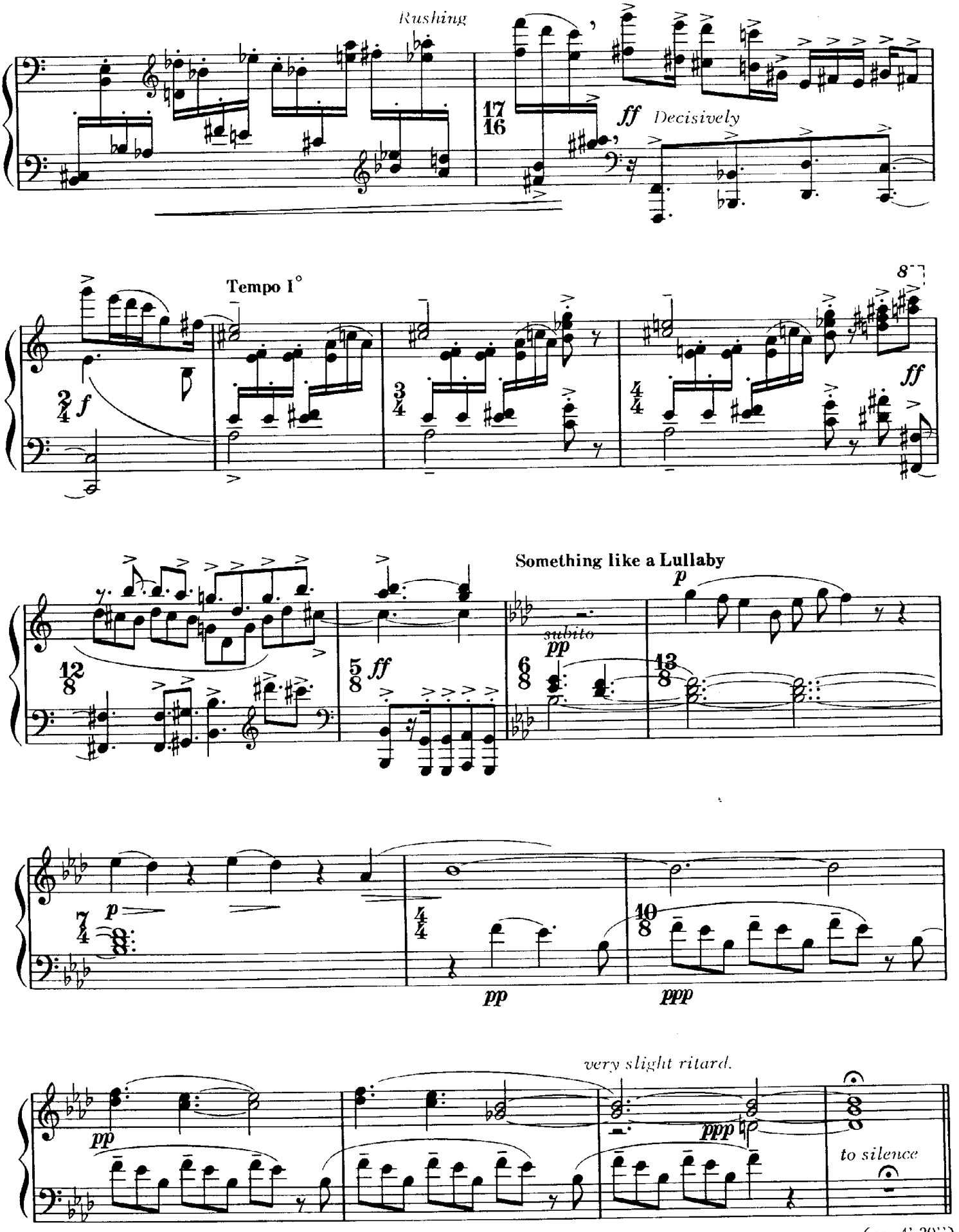

a little slower, hesitantly
mp
mf
p
poco rit.
mf
cresc.
f
p
f
ff
8
allargando un poco
f
f
3/4
8
Tempo: a Little faster than Tempo I
p
4/4
p
mp
cresc.
f
12/8 f
Ped.


f
f
ff


(Tempo I°, or a bit slower)
ff
mf
10
16
f
11
16
12
16
a little slower
mp
mf
p
pp
cresc.
Tempo I°
sotto voce
pp subito
mf
Più mosso, accelerando
pp
crescendo


Rushing
17
16
ff Decisively
Tempo 1°
8va
2
4 f
3
4
4
4
ff
Something like a Lullaby
12
8
5
8 ff
6
8 subito pp
p
13
8
7
4 p
4
4
pp
10
8
ppp
very slight ritard.
pp
ppp
to silence

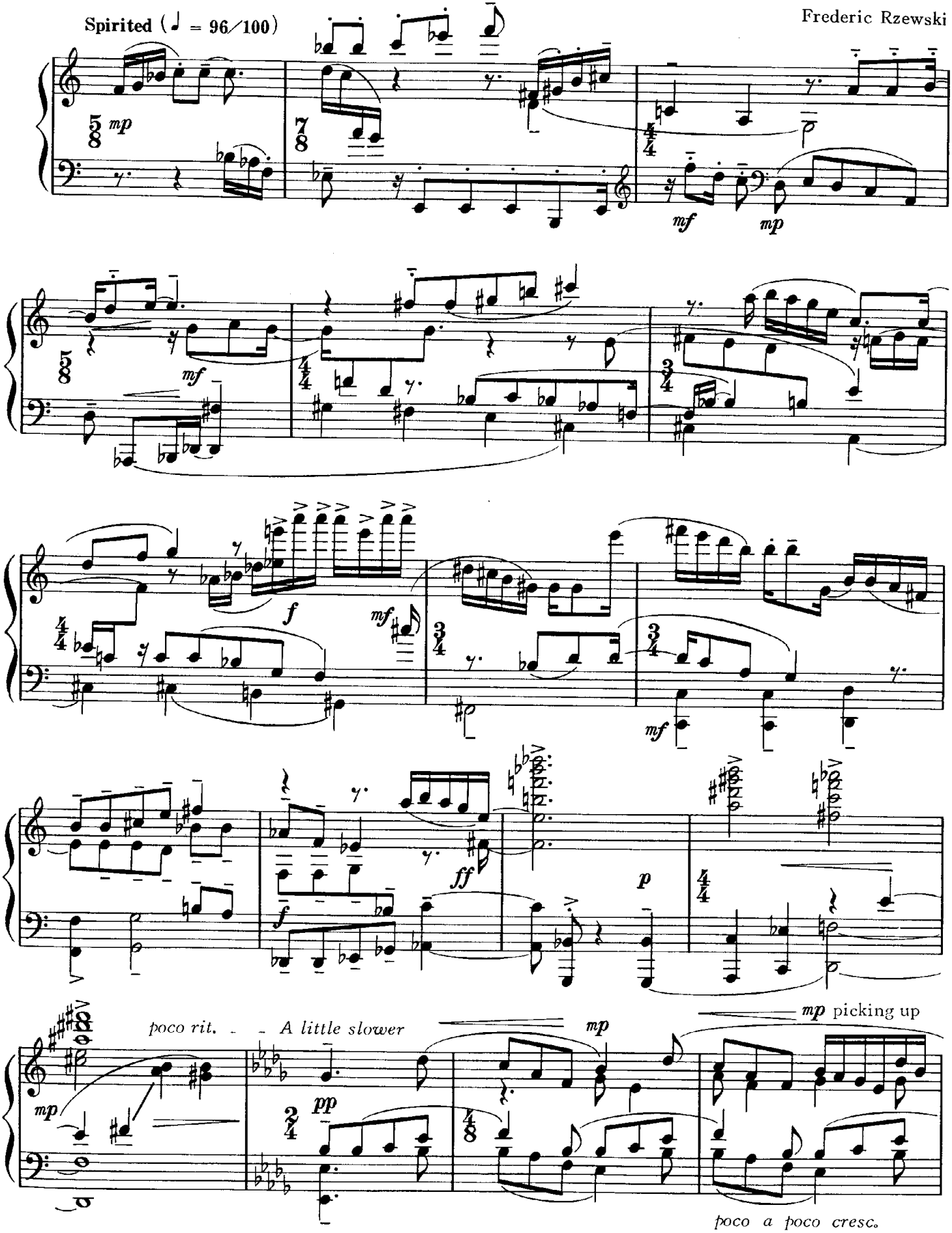
(ca. 4' 30'')

2. Which side are you on?

(After Florence Reese)

Spirited (♩ = 96/100)

Frederic Rzewski



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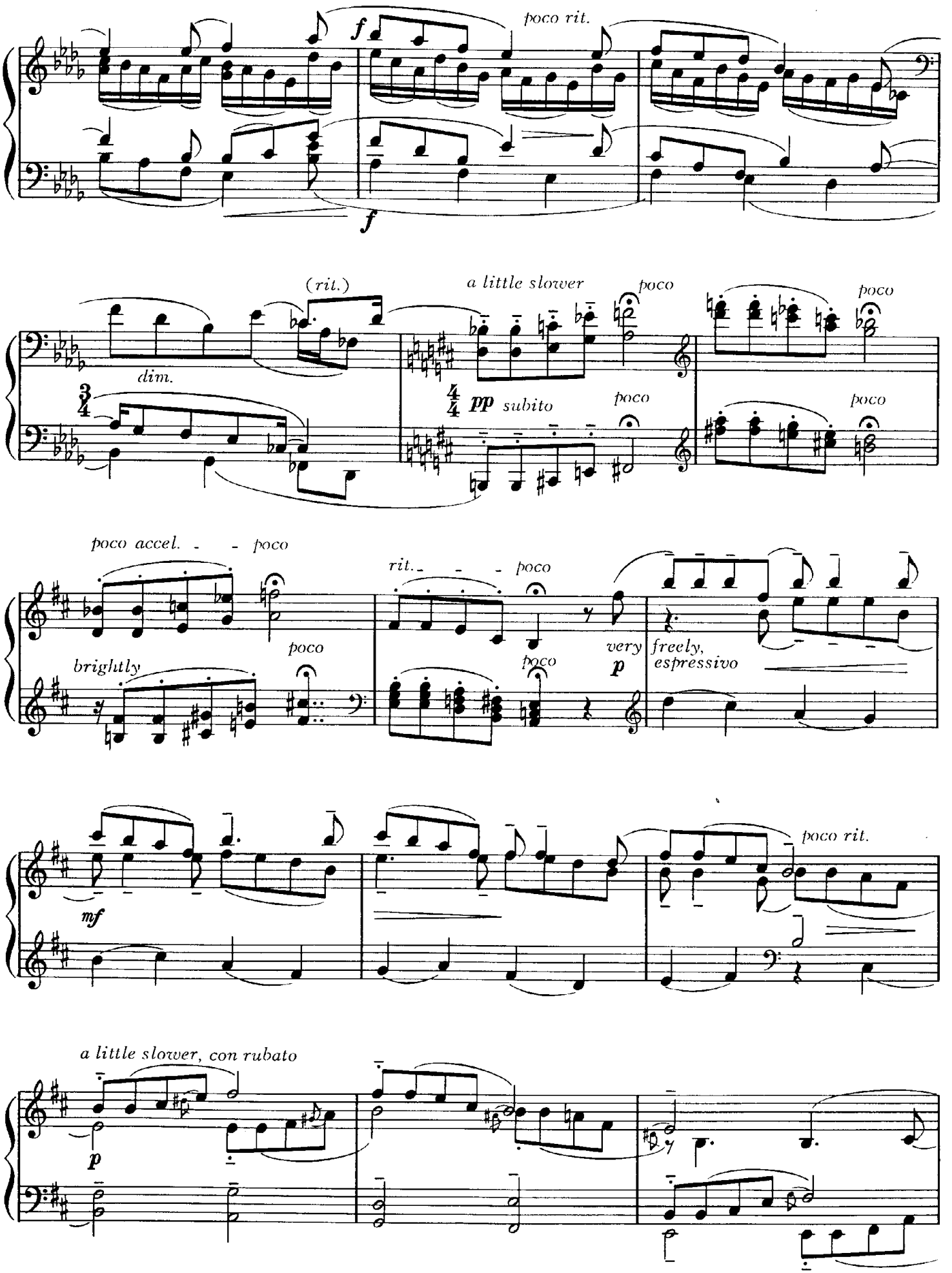
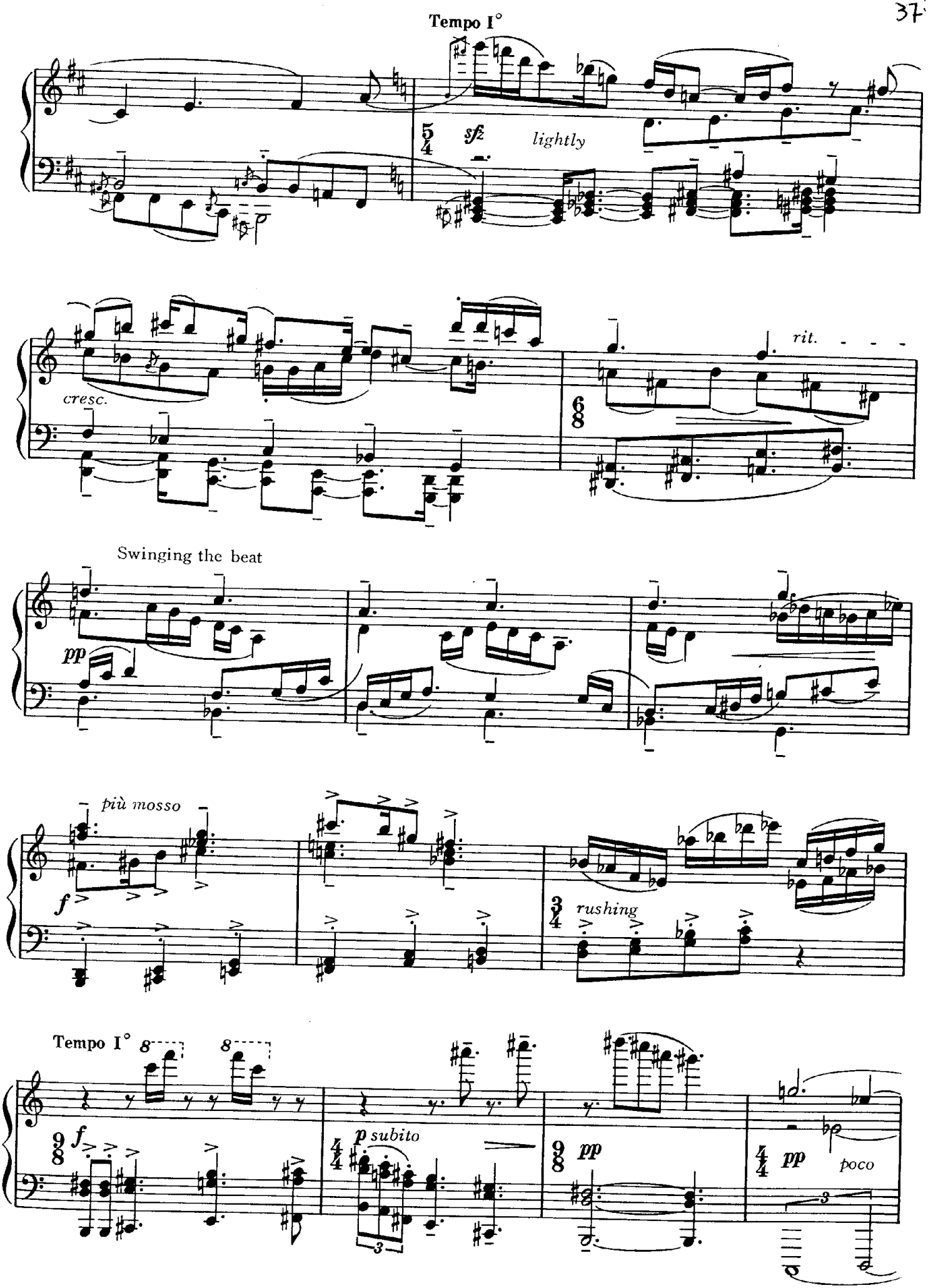
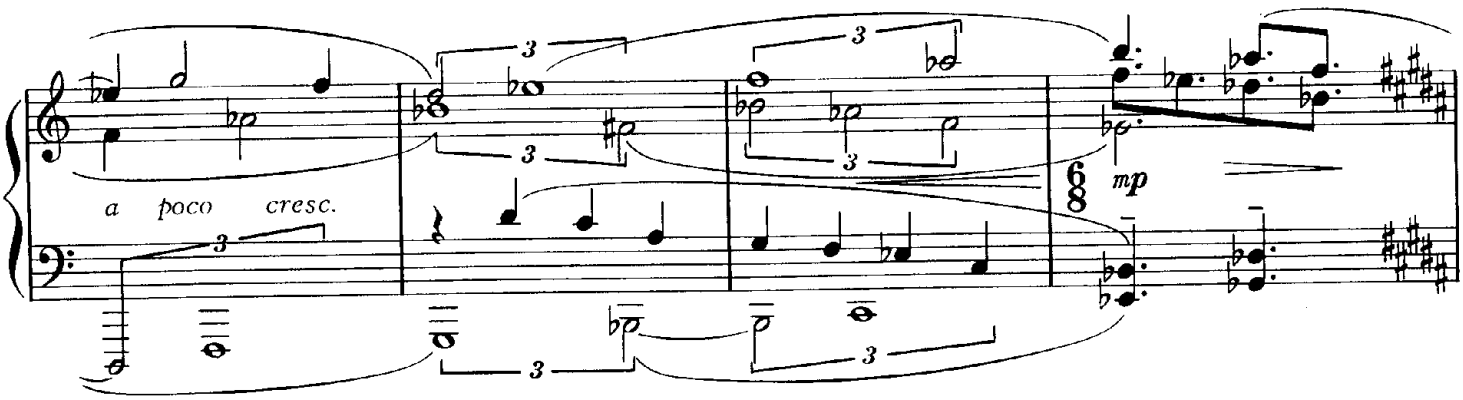
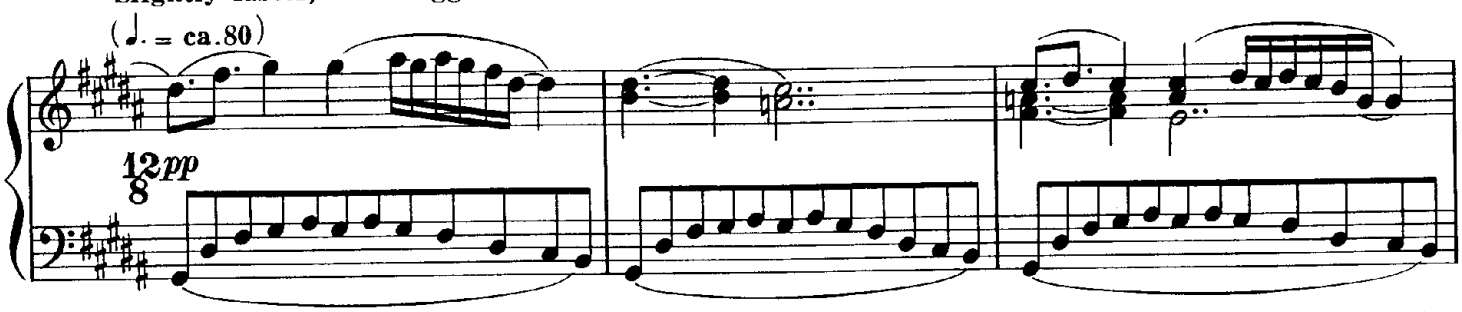

poco rit.
f
f
(rit.)
dim.
a little slower
poco
poco
pp subito
poco
poco
poco accel.
poco
rit.
poco
brightly
poco
poco
very p
freely, espressivo
poco rit.
mf
a little slower, con rubato
p

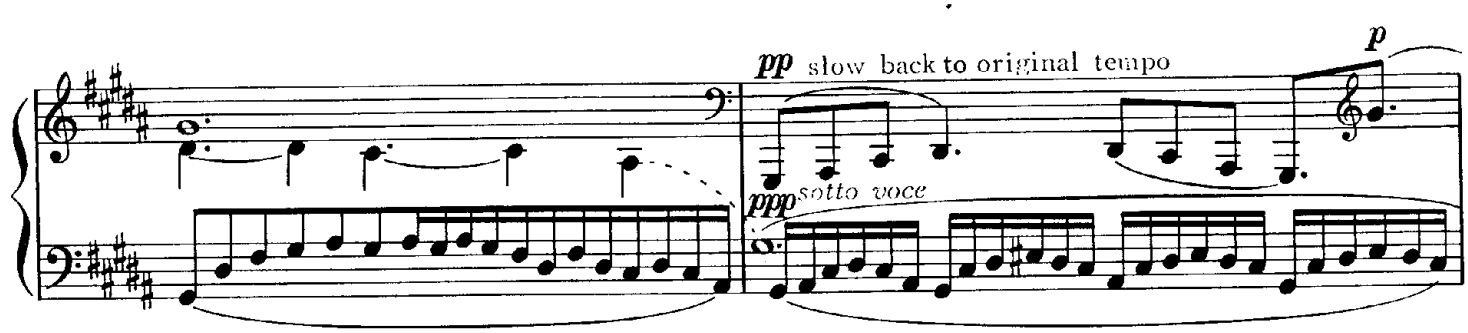

Tempo I°
sfz
lightly
cresc.
rit.
Swinging the beat
pp
più mosso
f
rushing
Tempo I°
f
p subito
pp
pp
poco

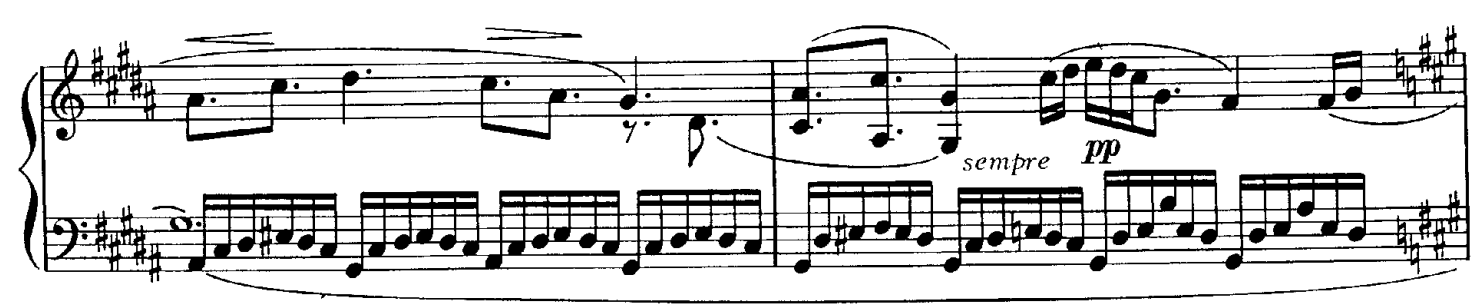


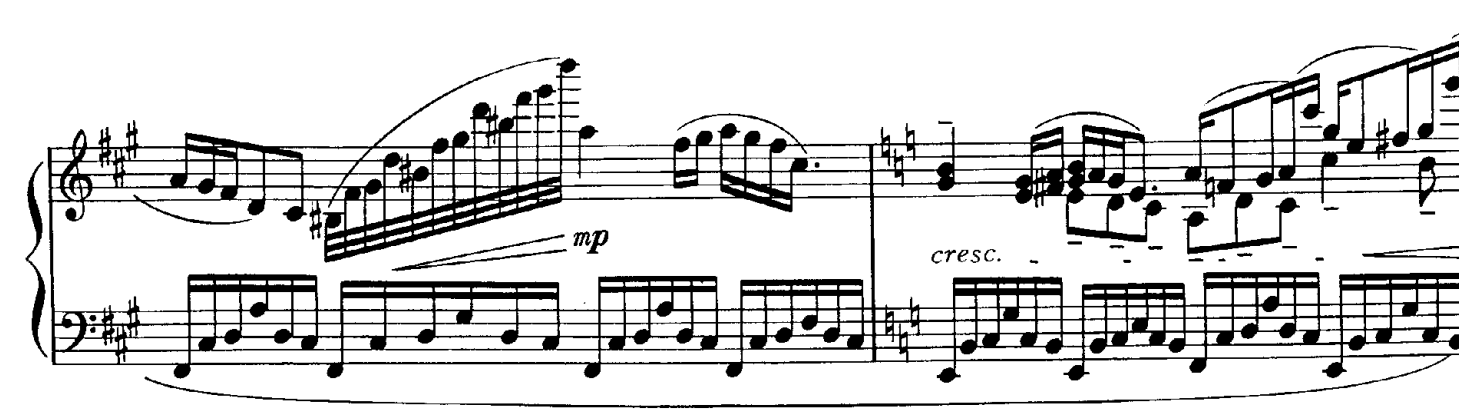
Slightly faster; molto leggero

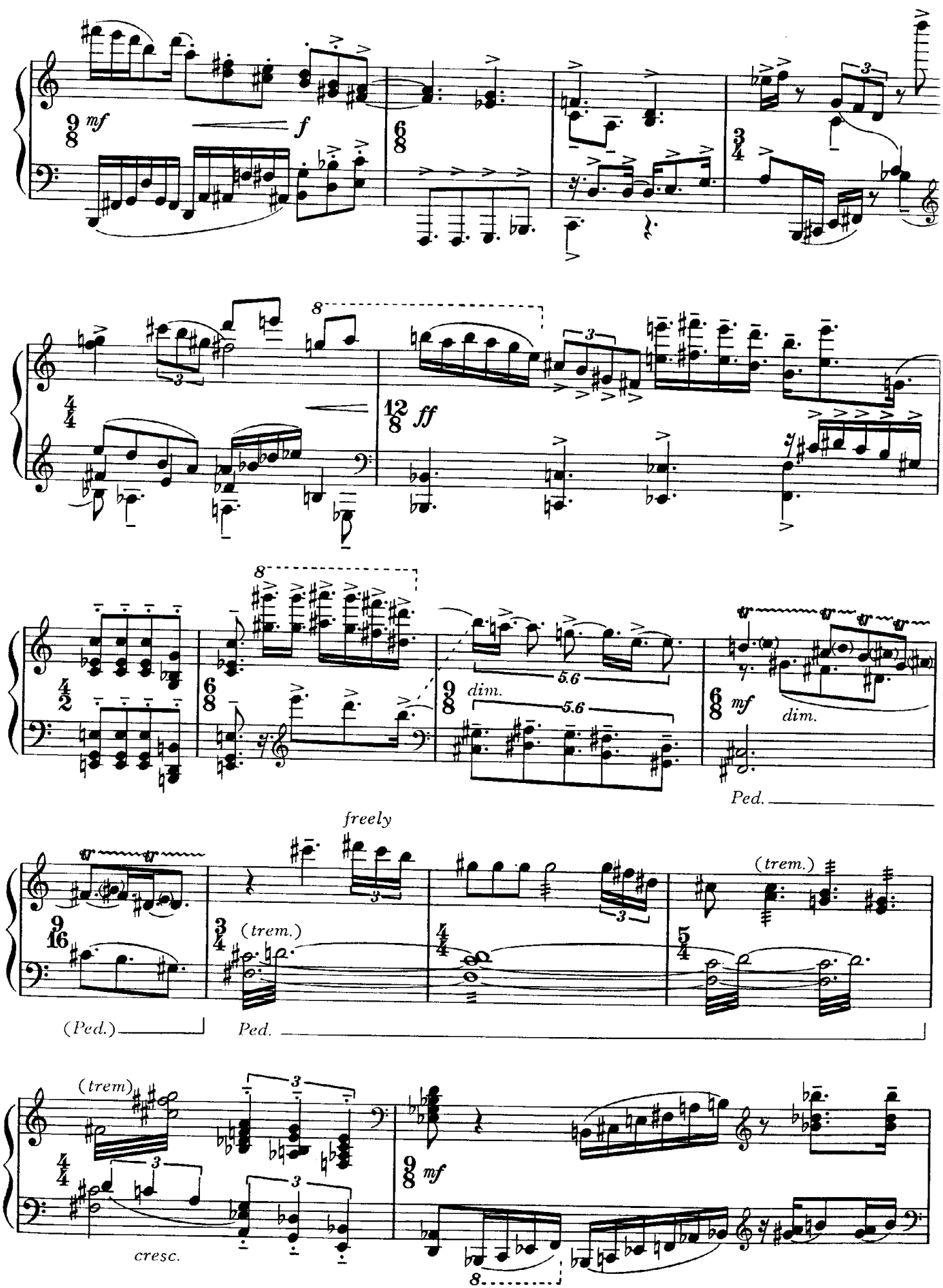
(♩. = ca.80)

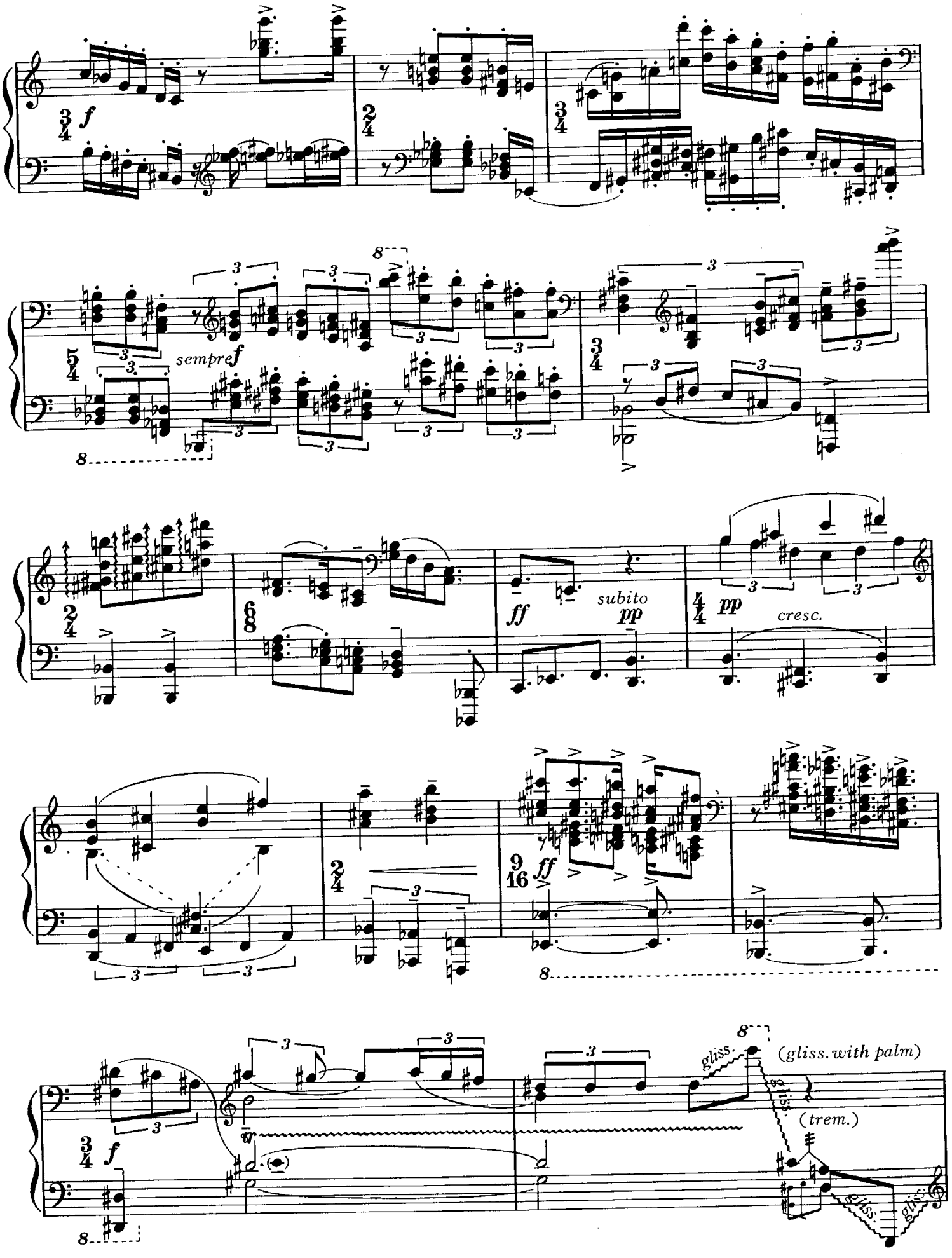


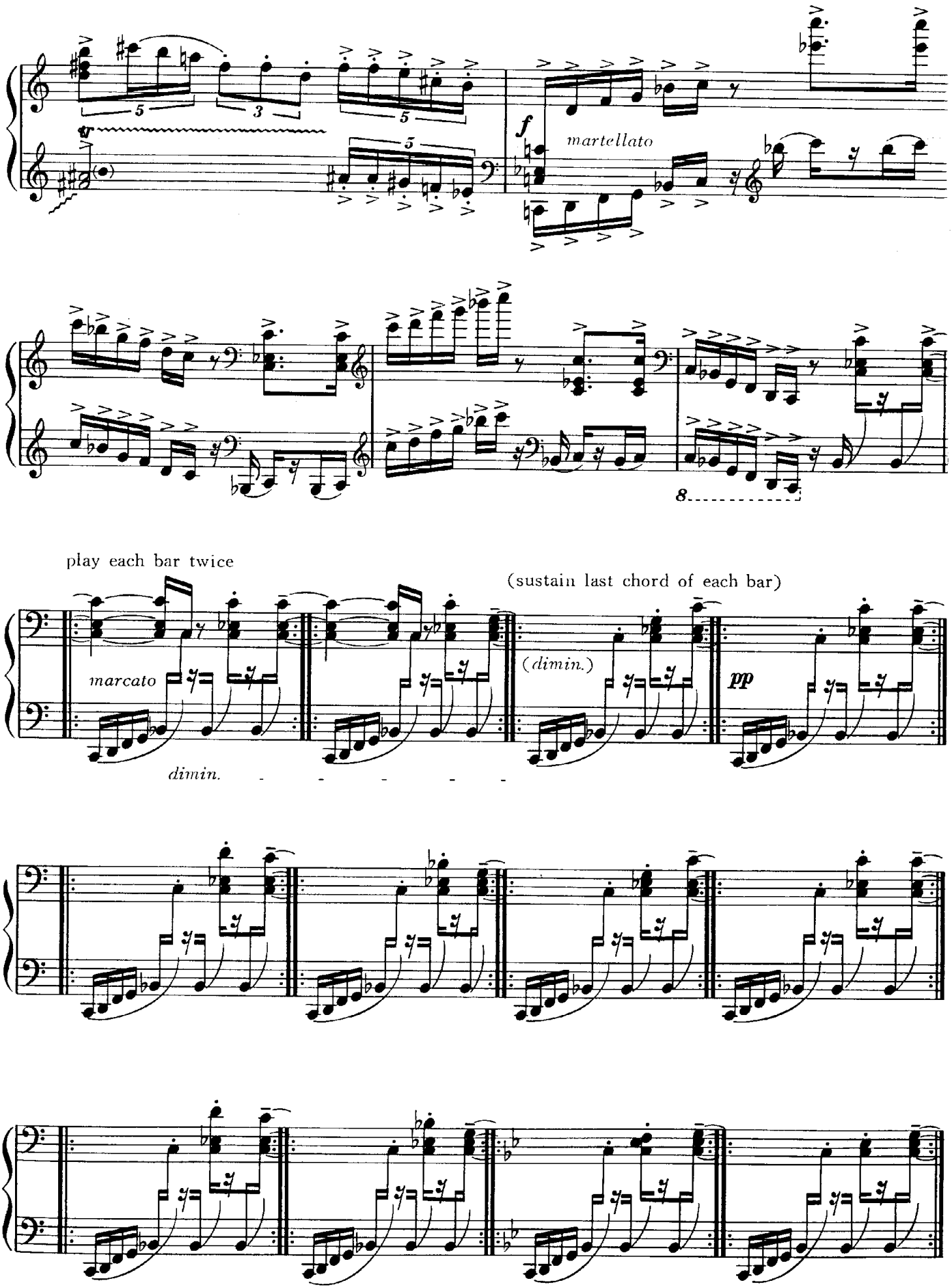


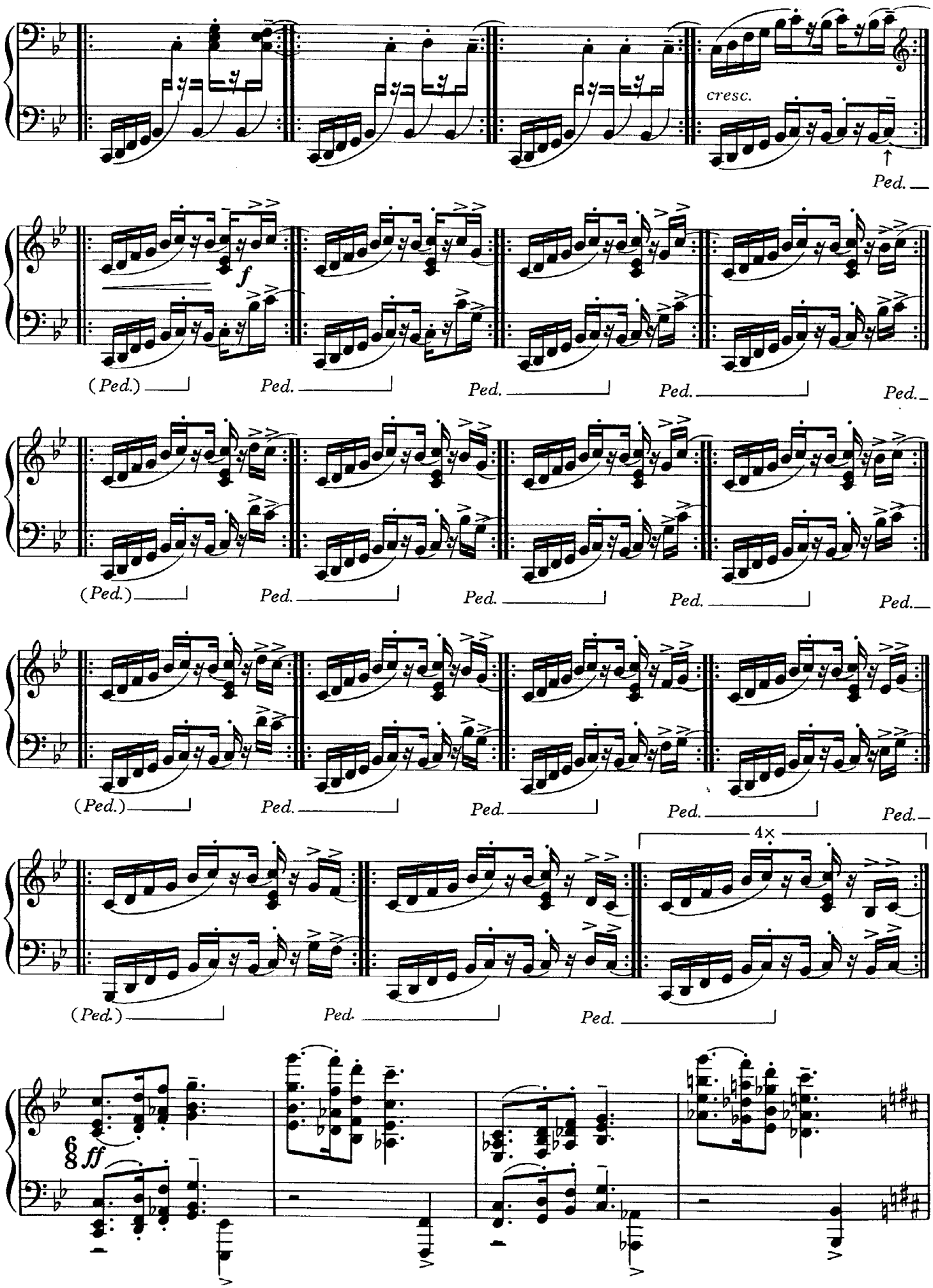





mf
f
ff
dim.
5.6
mf
dim.
Ped.
freely
(trem.)
(Ped.)
Ped.
(trem)
cresc.


f
sempre f
ff
subito pp
pp
cresc.
gliss.
(gliss. with palm)
(trem.)

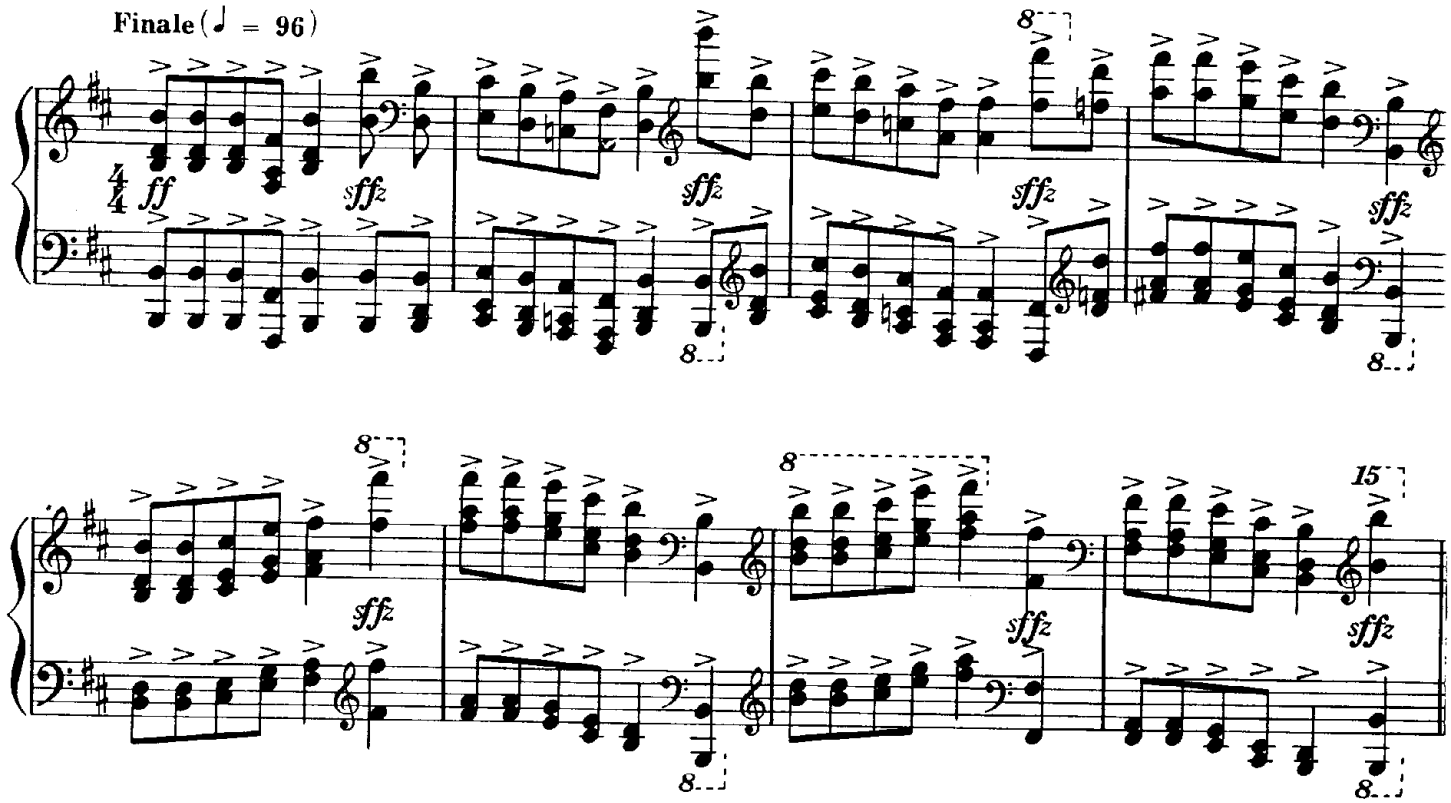

f
martellato
8
play each bar twice
(sustain last chord of each bar)
marcato
dimin.
(dimin.)
pp


cresc.
Ped.
f
(Ped.)
Ped.
4×
ff

Optional free improvisation, subject to following conditions:

1. Improvisation should begin as a sudden radical change, with no "transition." That is, there should be no ambiguity about where the written music ends and where the improvisation begins. The manner in which this sense of a leap to a different kind of order is evoked is left to the interpreter. A few simple limitations, however, apply:
2. Begin by alluding in some way to the tonality of B minor. This may be brief. End with a rather long section in C-mixolydian (scale: C-D-E-F-G-A-B♭-C).
3. Improvisation may use techniques employed in written music (polytonal transpositions of theme, etc.) or not; but in any case should represent a different "side" of the same form (many different tonalities in the first part, one tonality in the second).
4. Improvisation, if played, should last at least as long as the preceding written music.
5. If no improvisation is played, pass immediately to the finale.

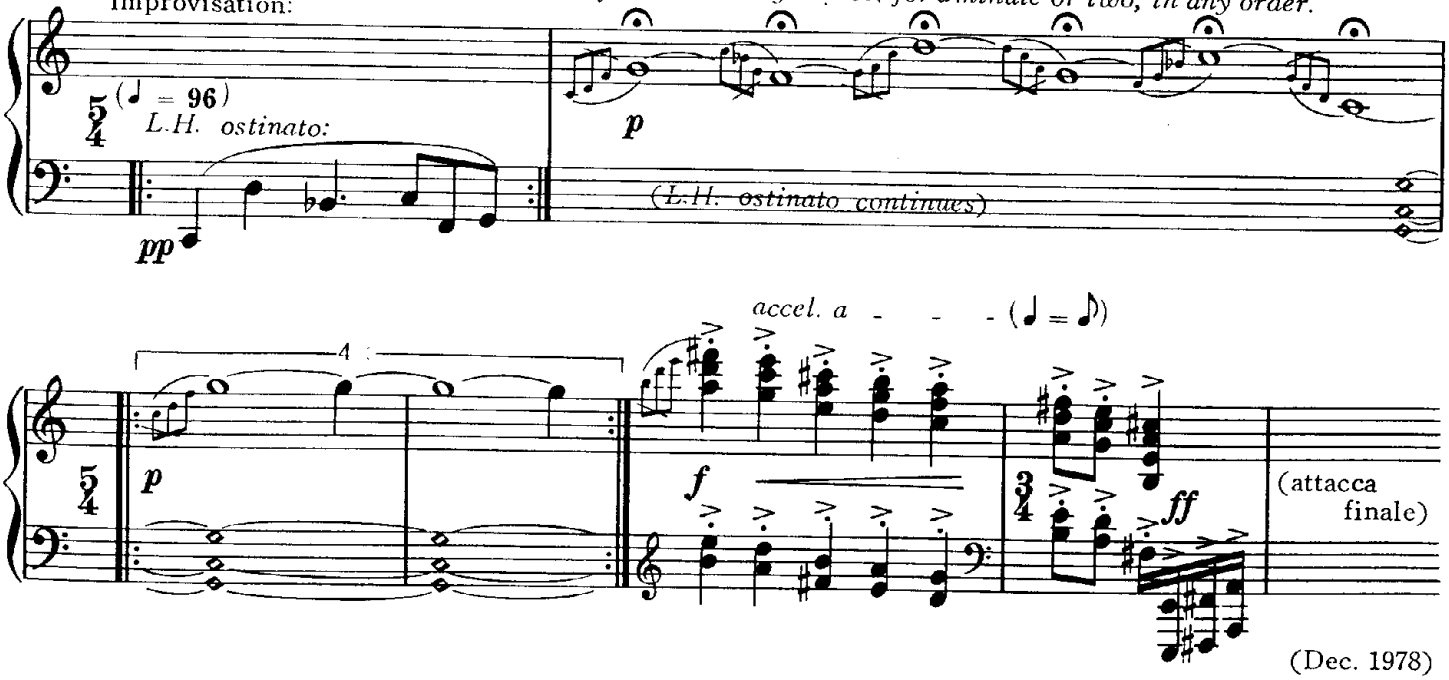
Finale (♩ = 96)



Addendum

Possible ending for improvisation:

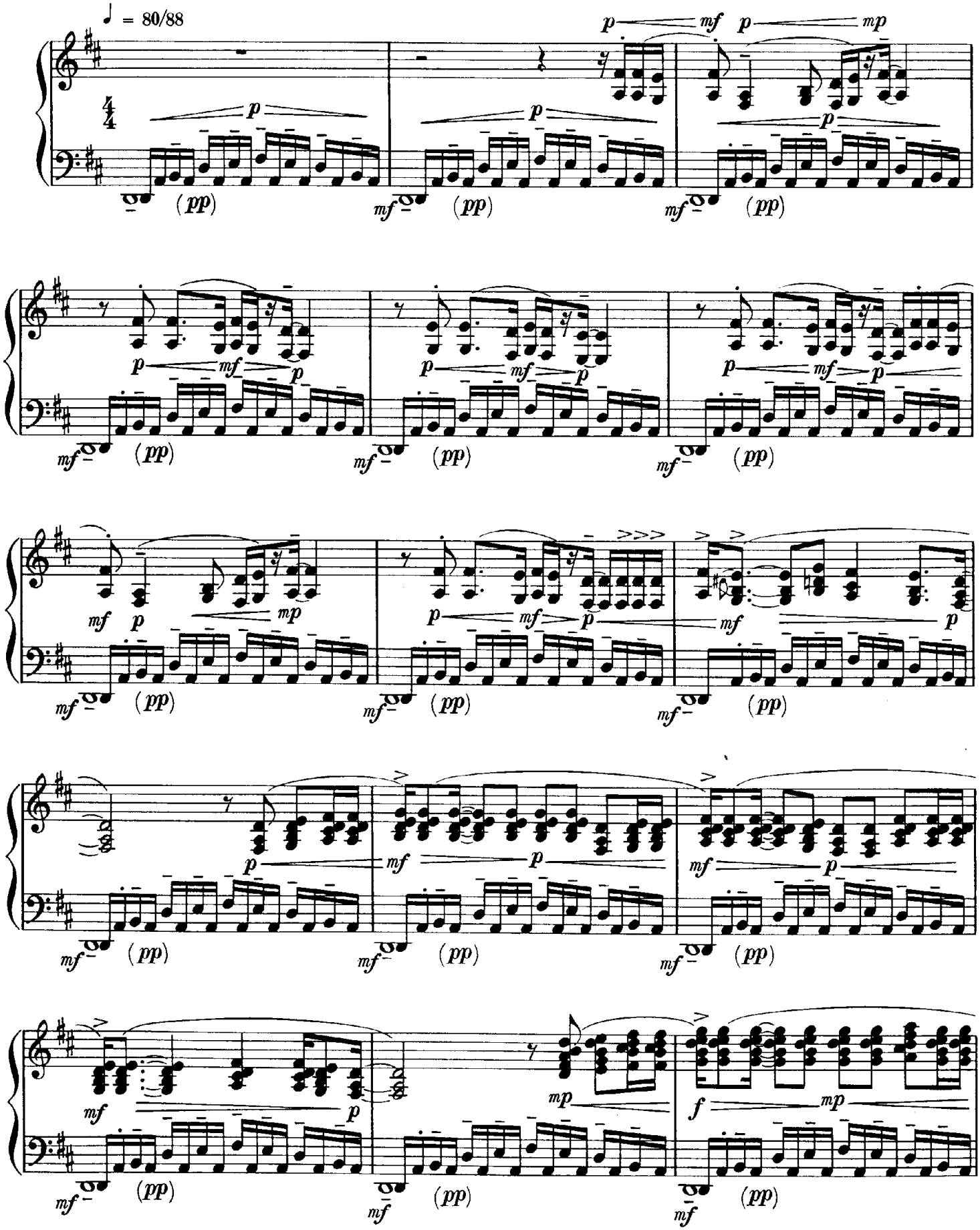
R.H.: every 2 or 3 bars, one of these figures, in any octave; for a minute or two; in any order.



(Dec. 1978)

3. Down by the riverside

Frederic Rzewski
Feb. 3-4, 1979



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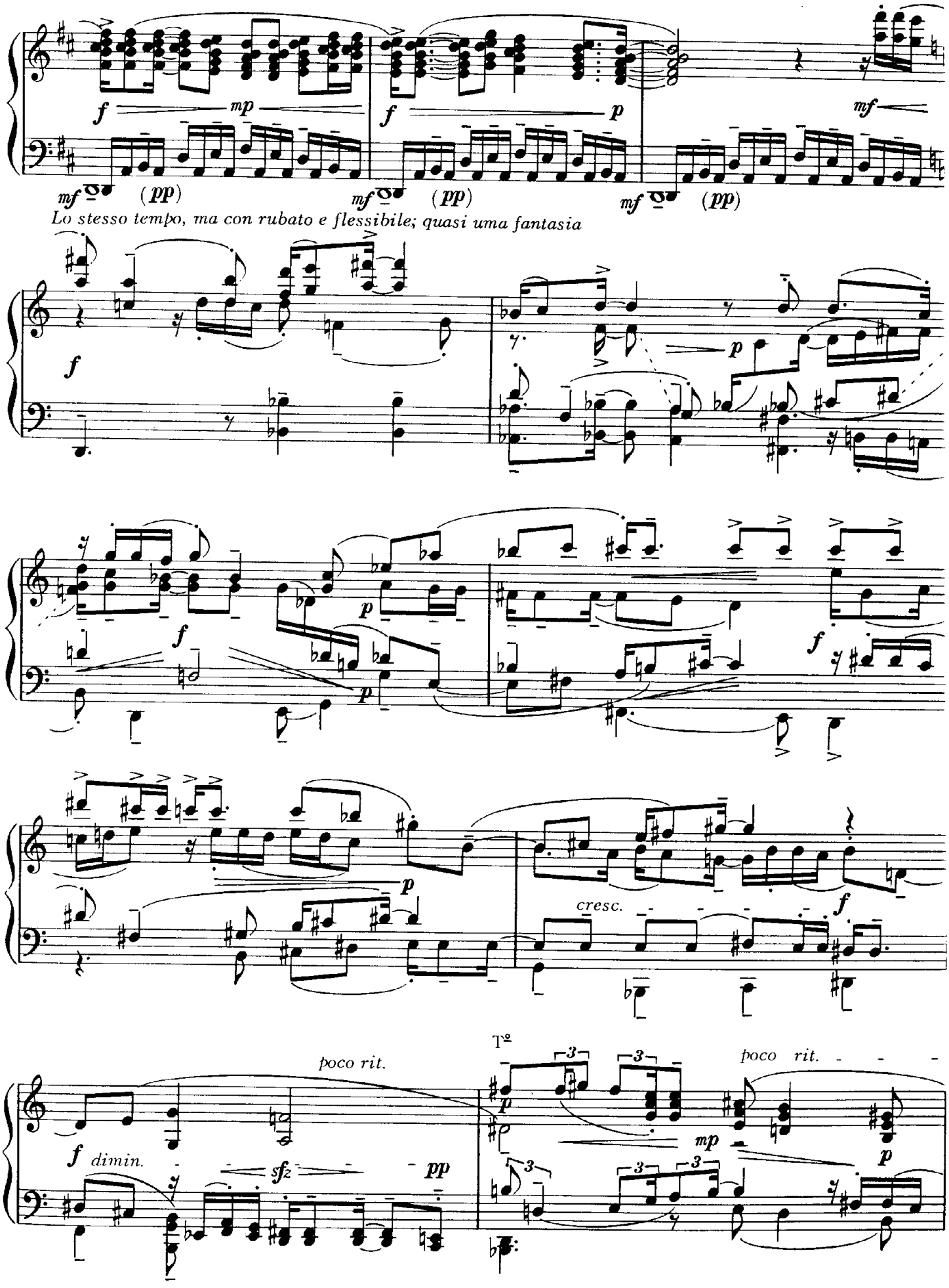
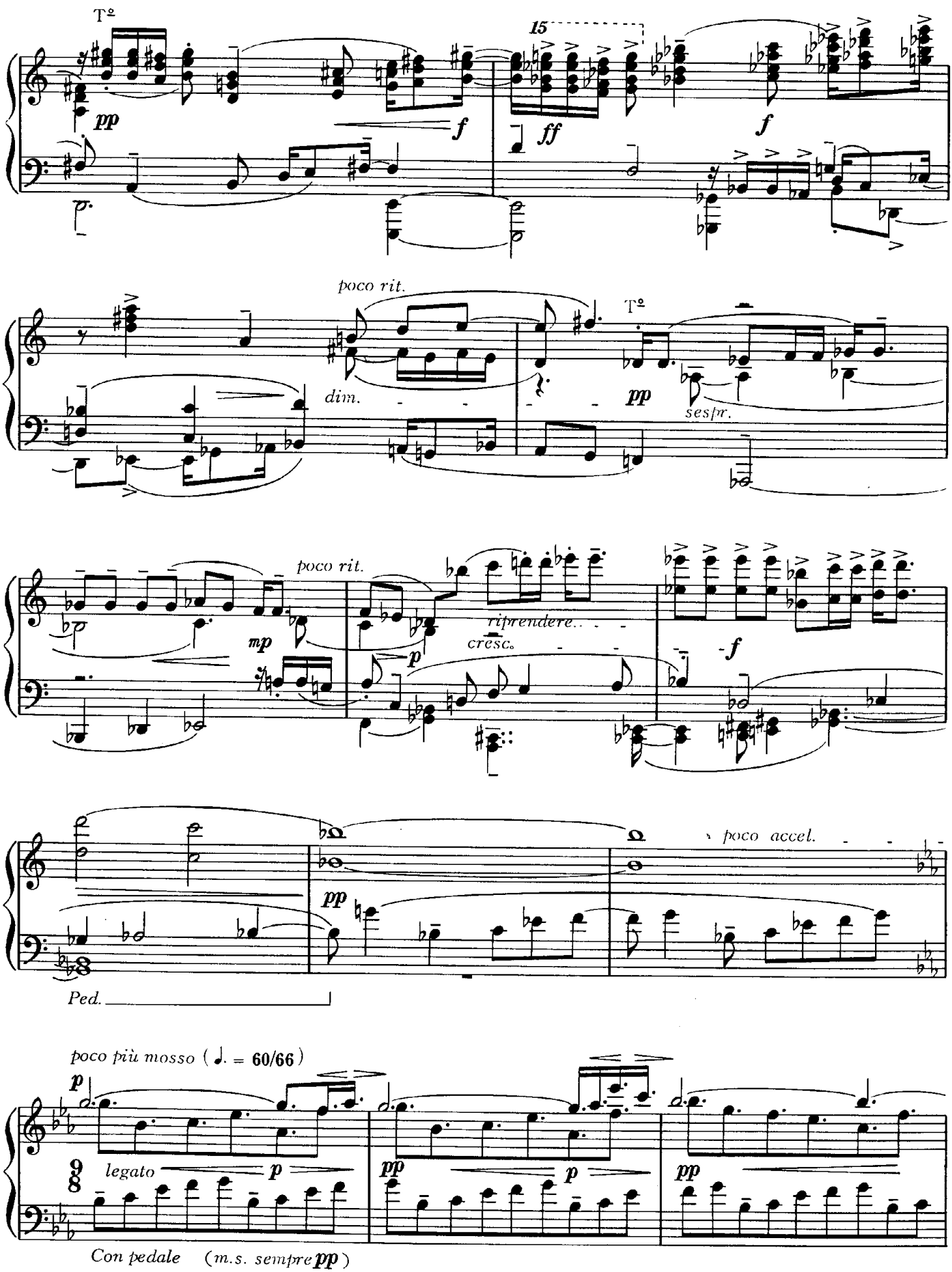
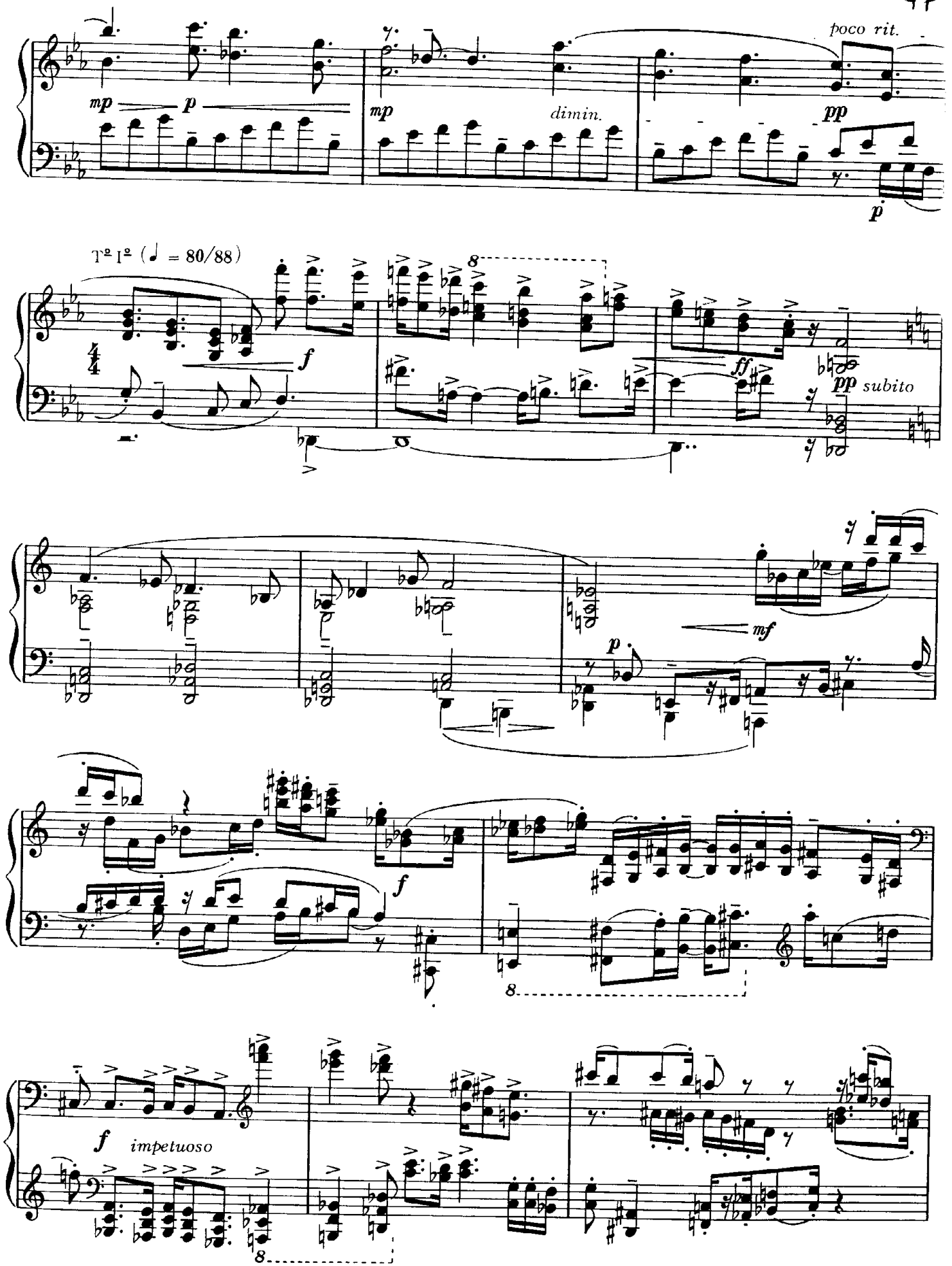
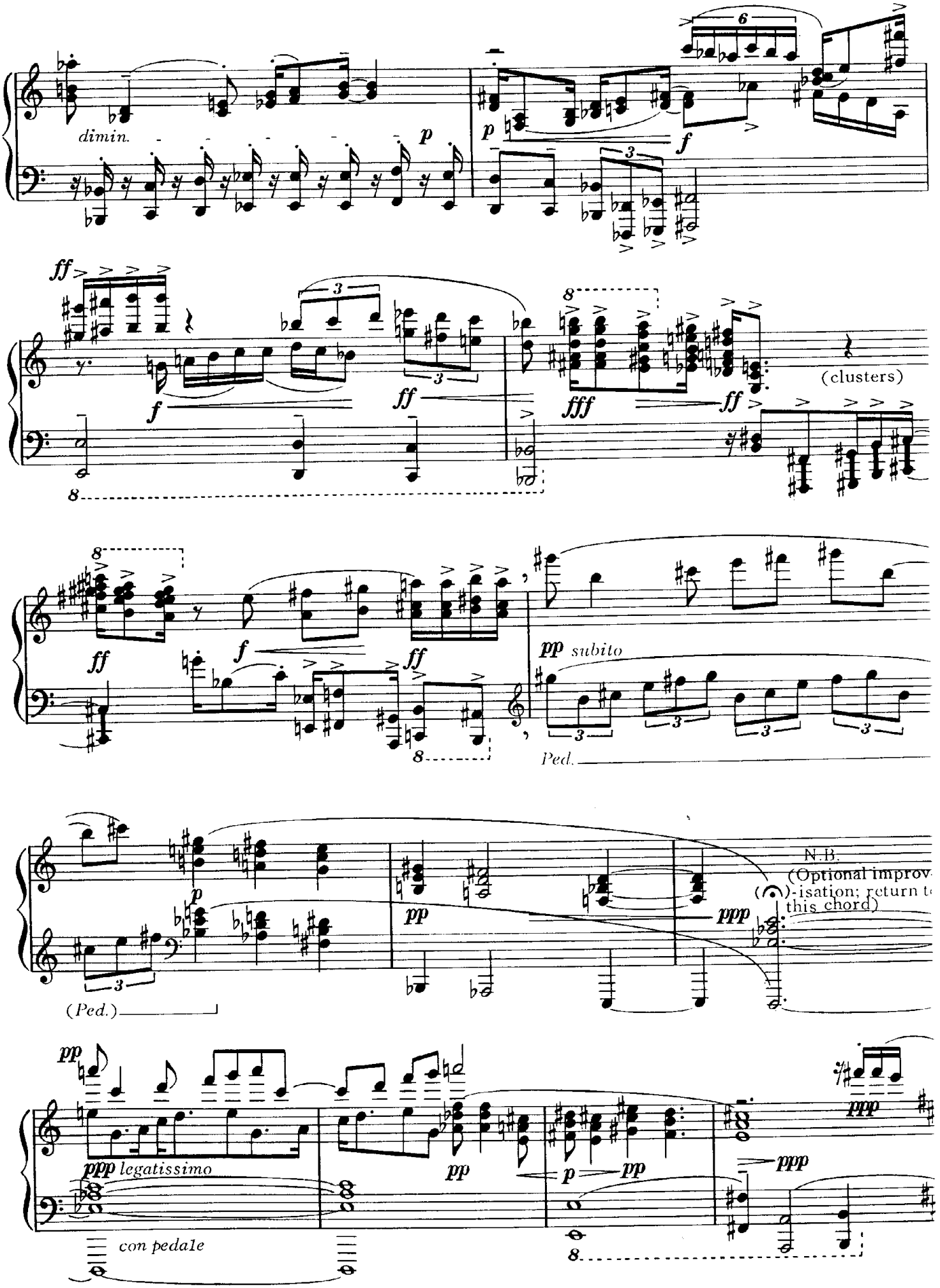
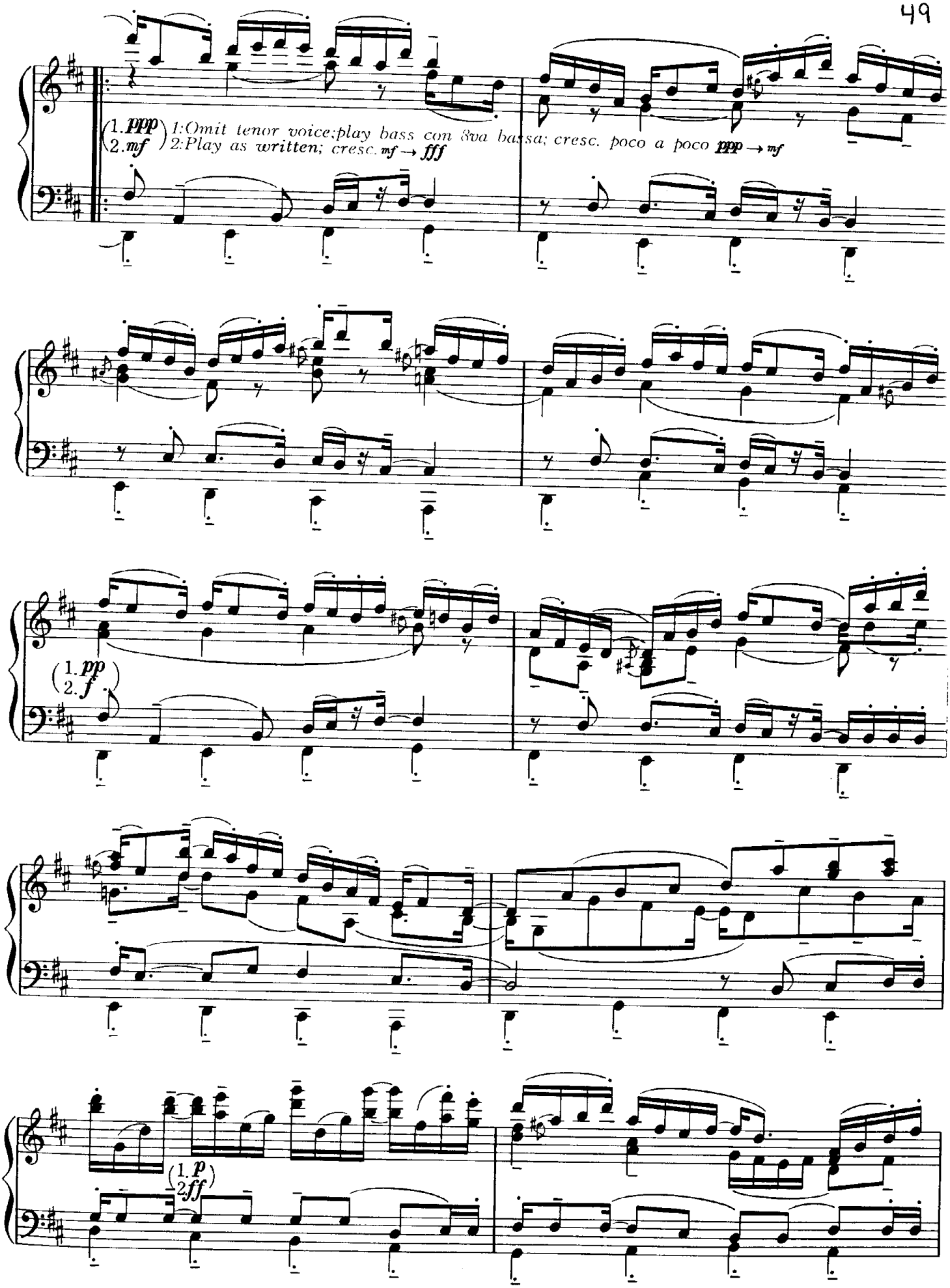

Lo stesso tempo, ma con rubato e flessibile; quasi uma fantasia
cresc.
poco rit.
dimin.
Tº
poco rit.

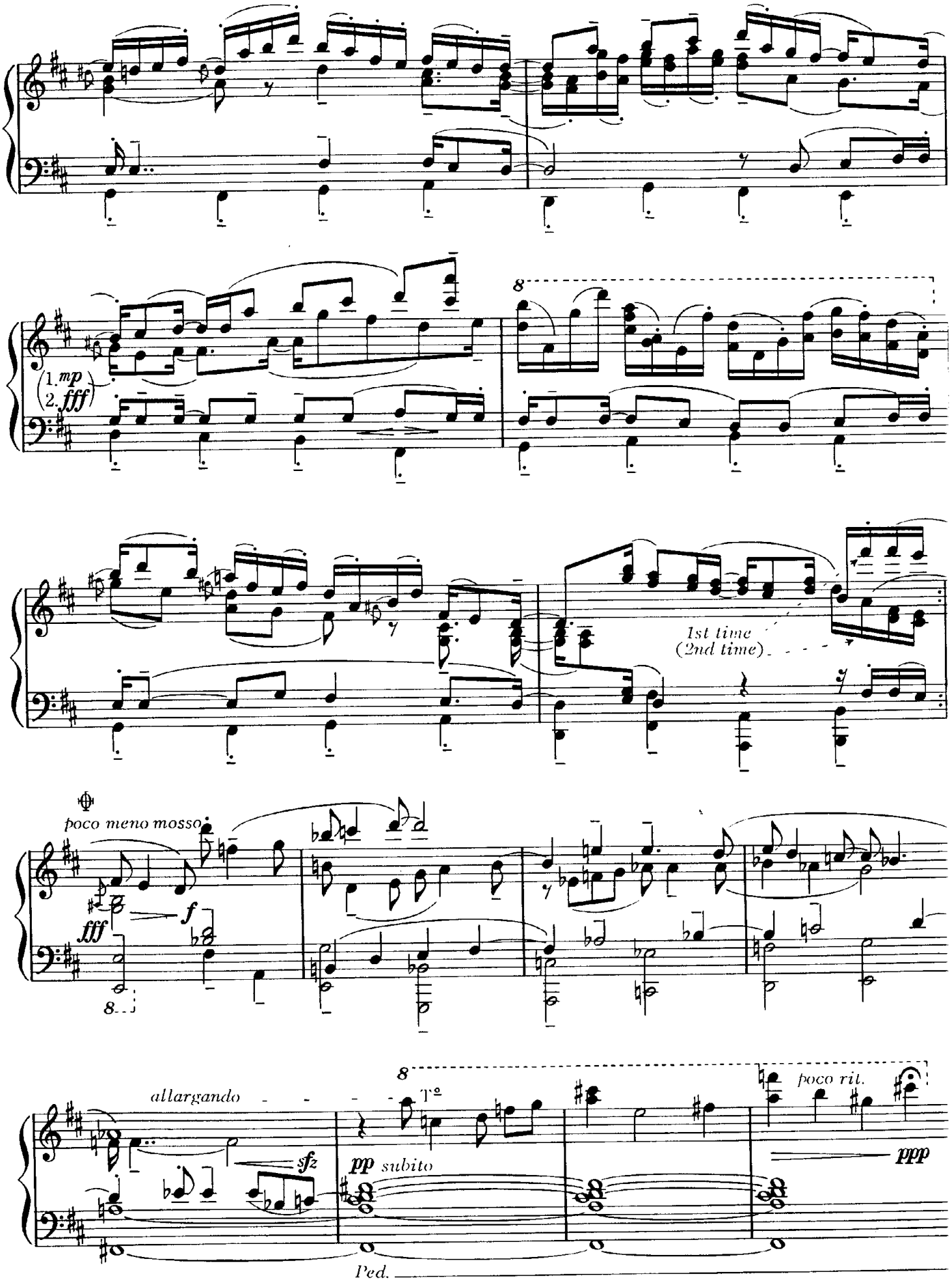

T°
15
pp
f
ff
f
poco rit.
dim.
T°
pp
ses/r.
poco rit.
mp
p
riprendere...
cresc.
f
poco accel.
pp
Ped.
poco più mosso (♩. = 60/66)
p
legato
p
pp
p
pp
Con pedale (m.s. sempre pp)


poco rit.
mp
p
mp
dimin.
pp
p
Tº Iº (♩ = 80/88)
f
ff
pp subito
mf
p
f
f
impetuoso



N.B. If improvisation is played, it should be about as long as the preceding written music.


(1. ppp
2. mf)
1:Omit tenor voice;play bass con 8va bassa; cresc. poco a poco ppp → mf
2:Play as written; cresc. mf → fff
(1. pp
2. f)
(1. p
2. ff)



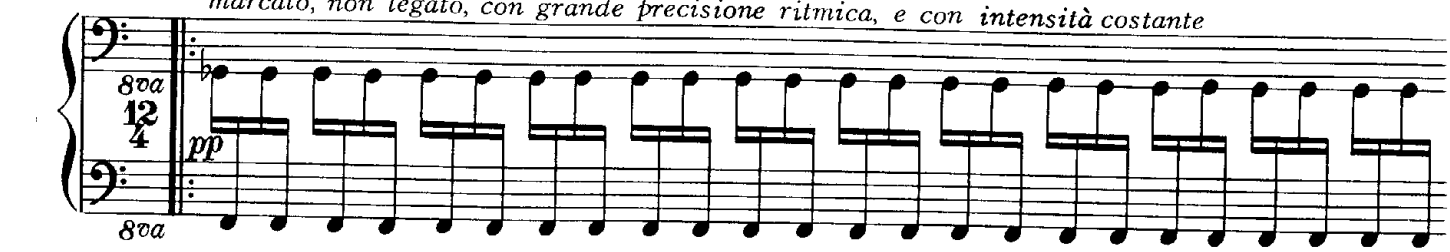
A short improvised cadenza may be played over this chord.

4. Winnsboro cotton mill blues

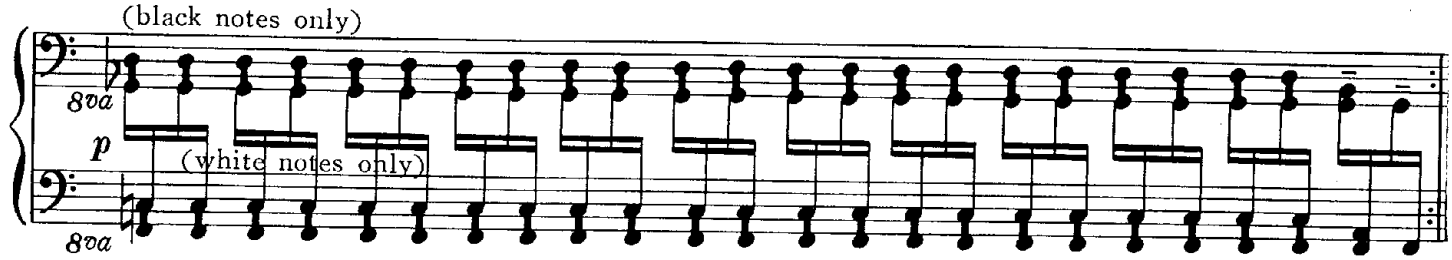
Frederic Rzewsk
May 197

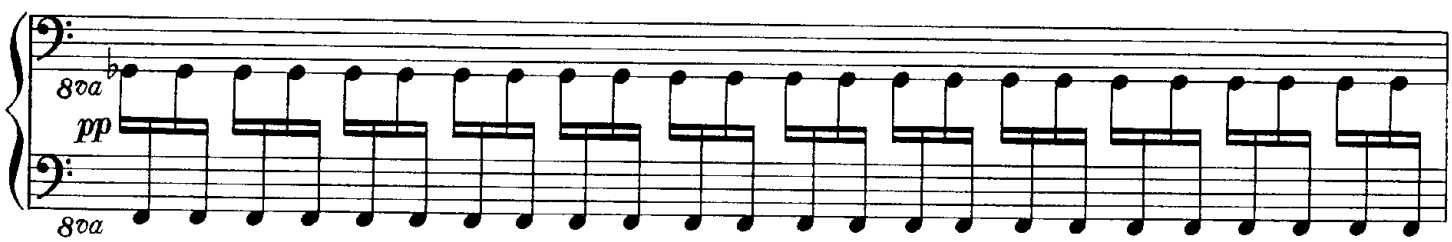
♩ = 88/92 **Expressionless, machinelike**

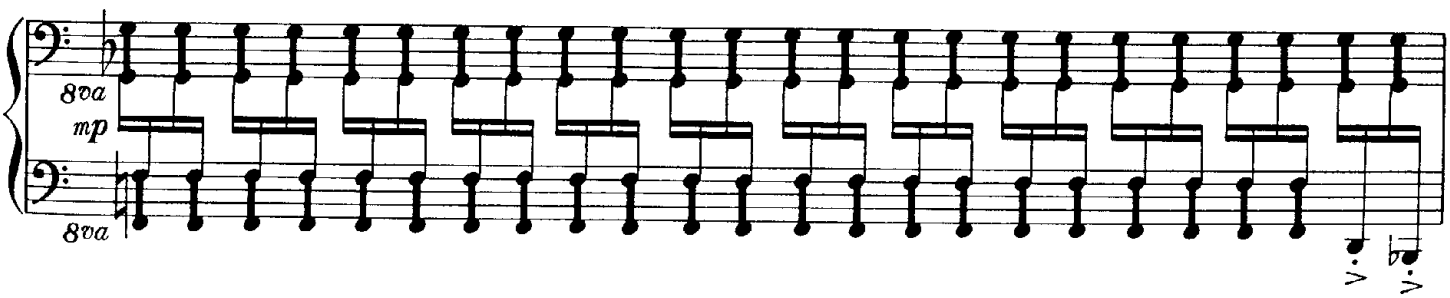
marcato, non legato, con grande precisione ritmica, e con intensità costante

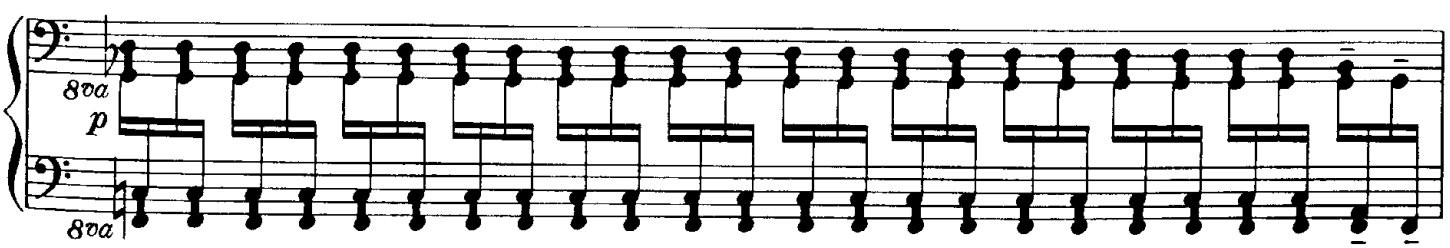


(black notes only)









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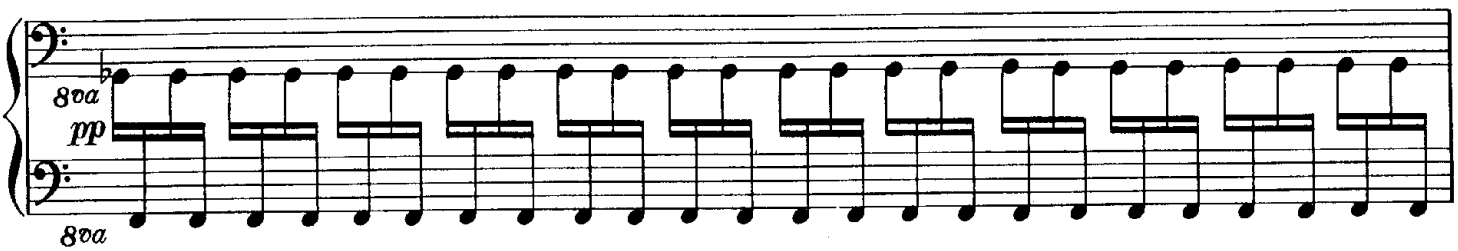
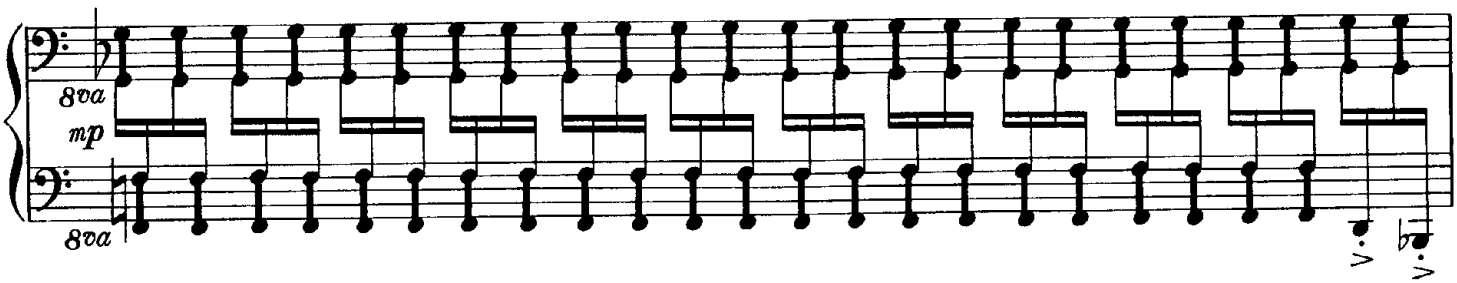
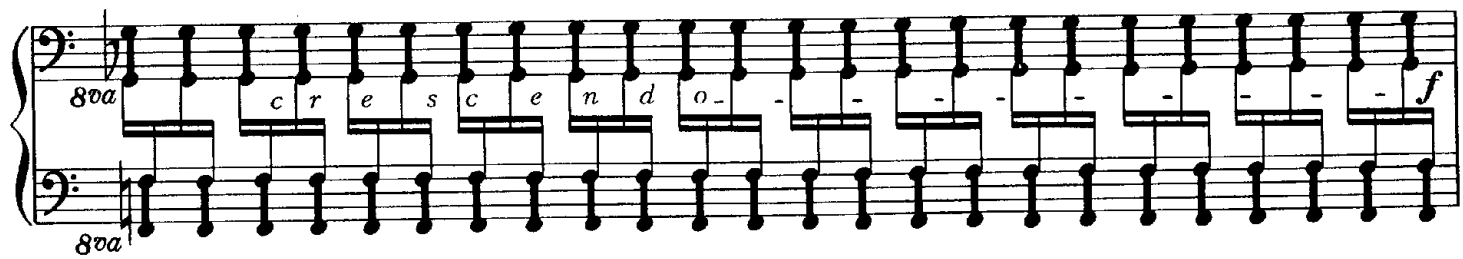
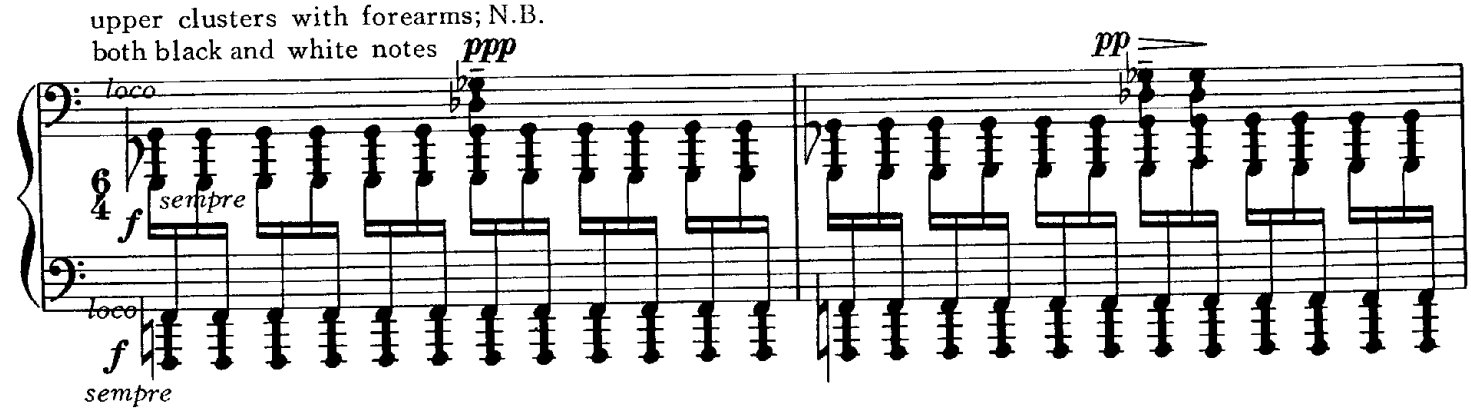
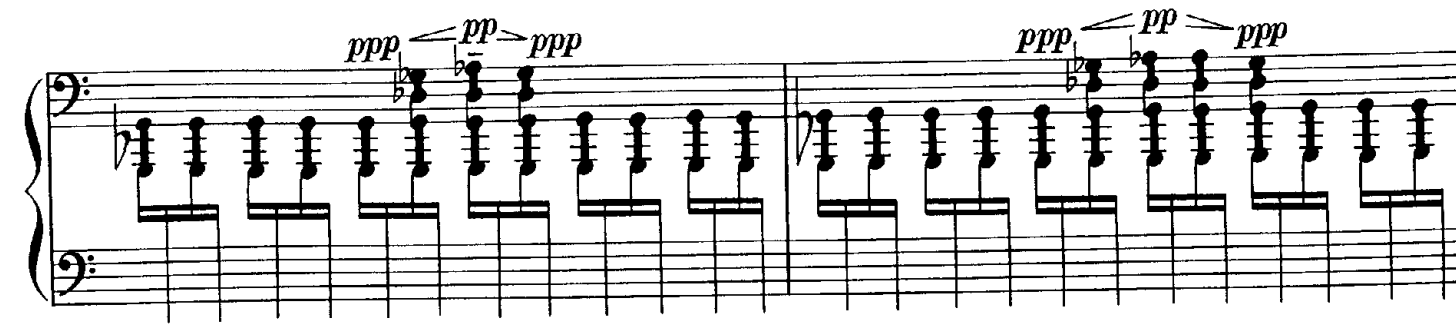






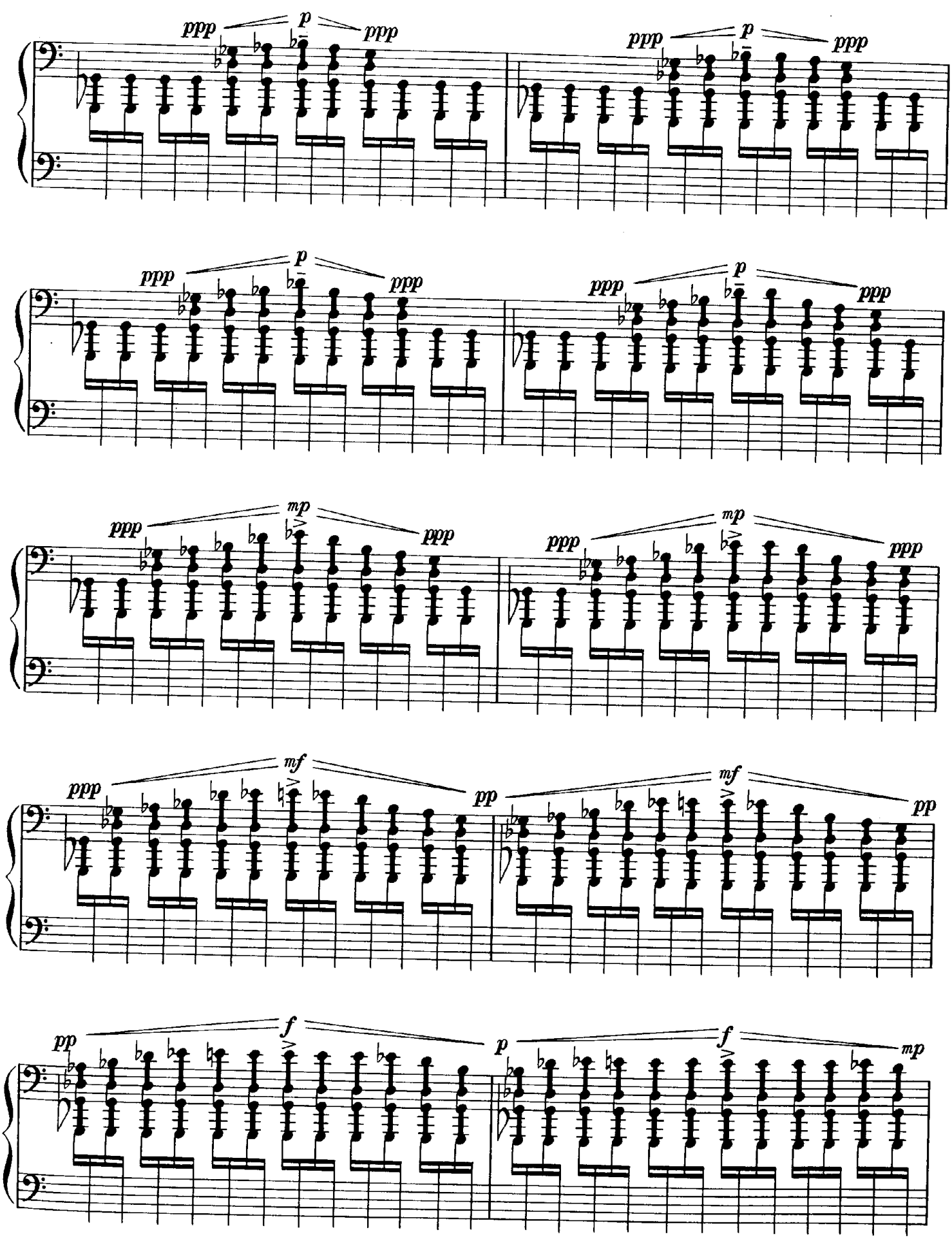
upper clusters with forearms; N.B.
both black and white notes

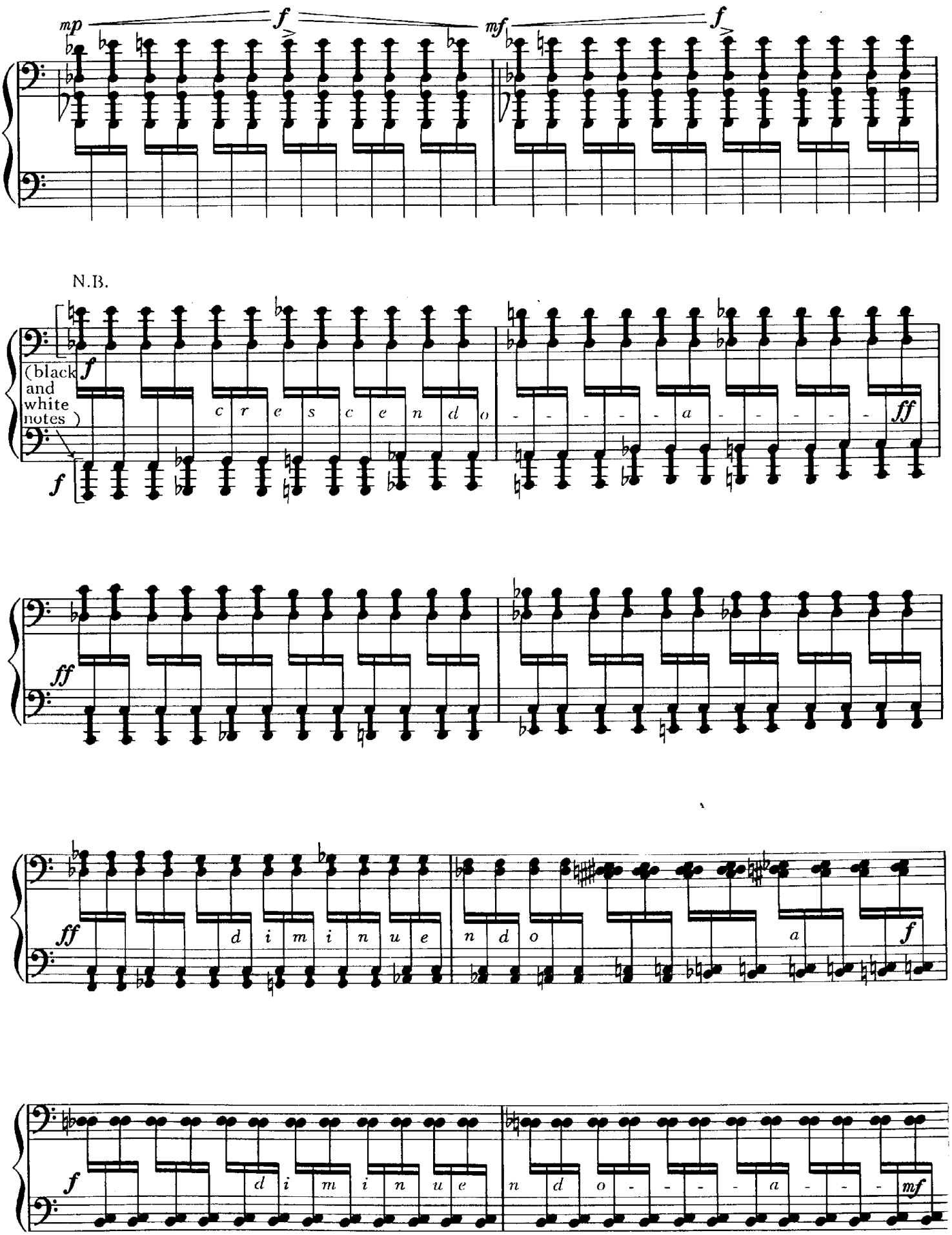




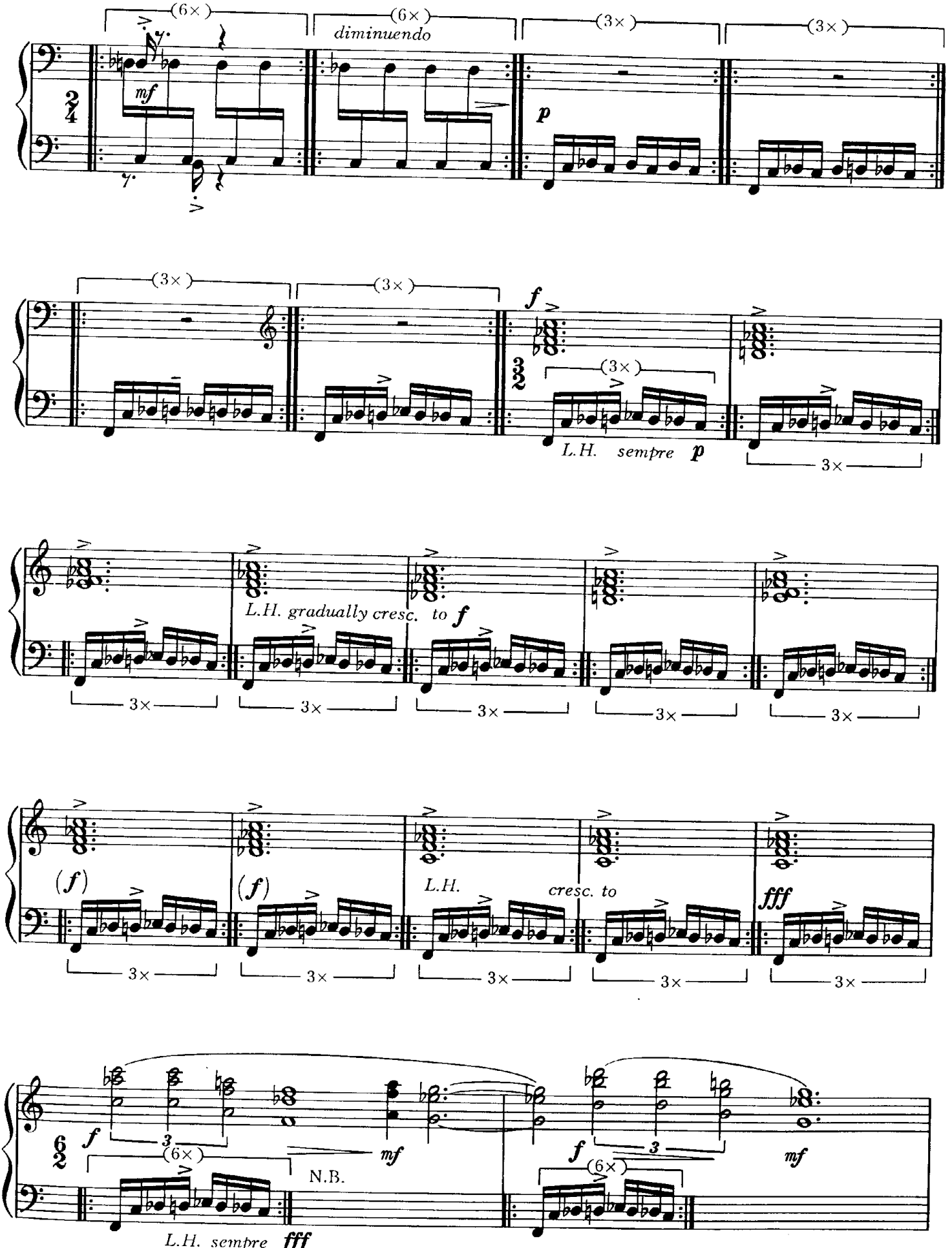
(*sempre come sopra*)

N.B. If the pitches of the upper(arm)clusters are given precisely, they are not necessarily to be so precise-ly executed, and still less are they to be clearly heard:they are intended rather as a subtle colora-tion of the underlying drone.

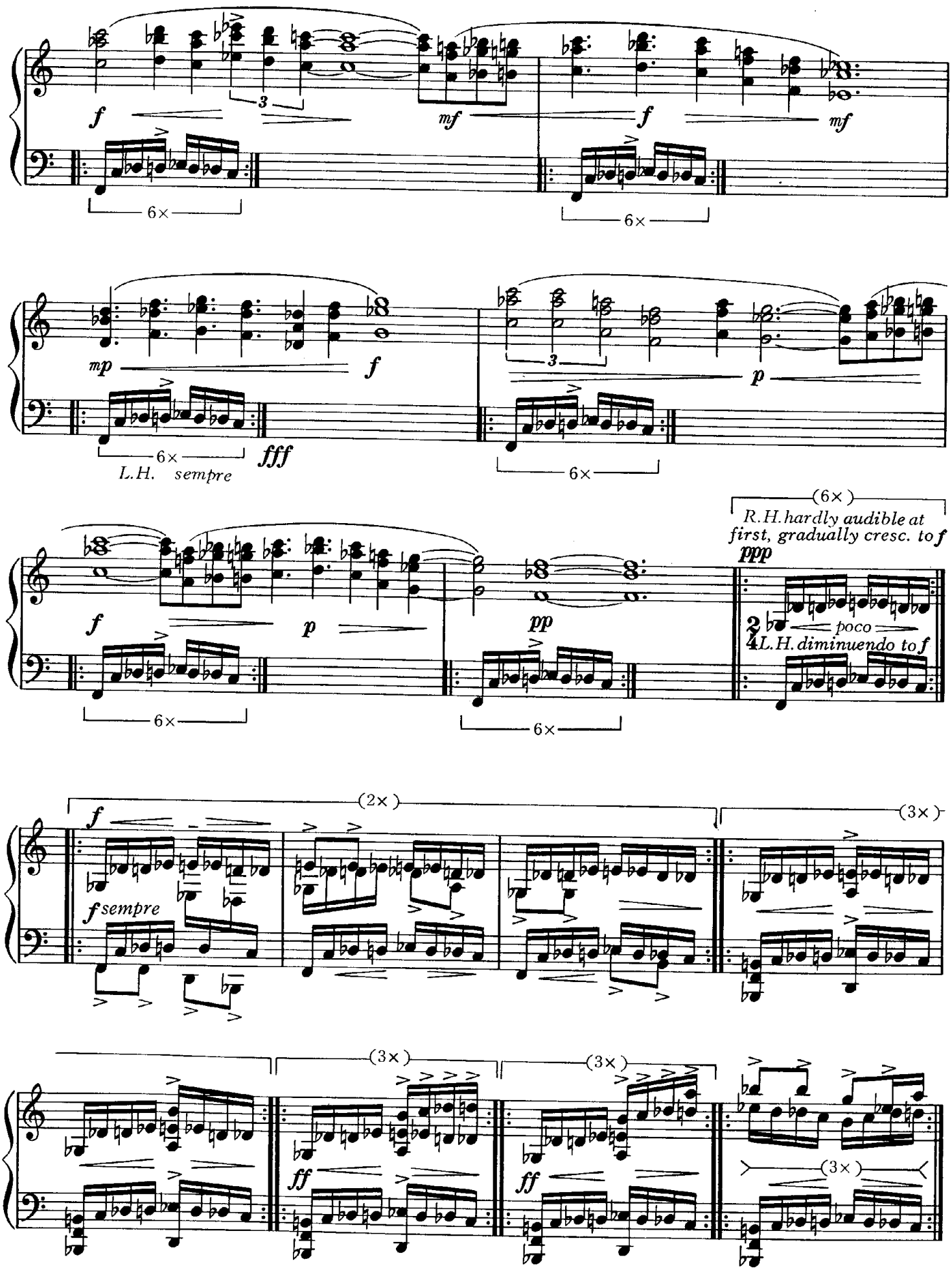

ppp
p
ppp
ppp
p
ppp
ppp
p
ppp
ppp
p
ppp
ppp
mp
ppp
ppp
mp
ppp
ppp
mf
pp
ppp
mf
pp
pp
f
p
pp
f
mp

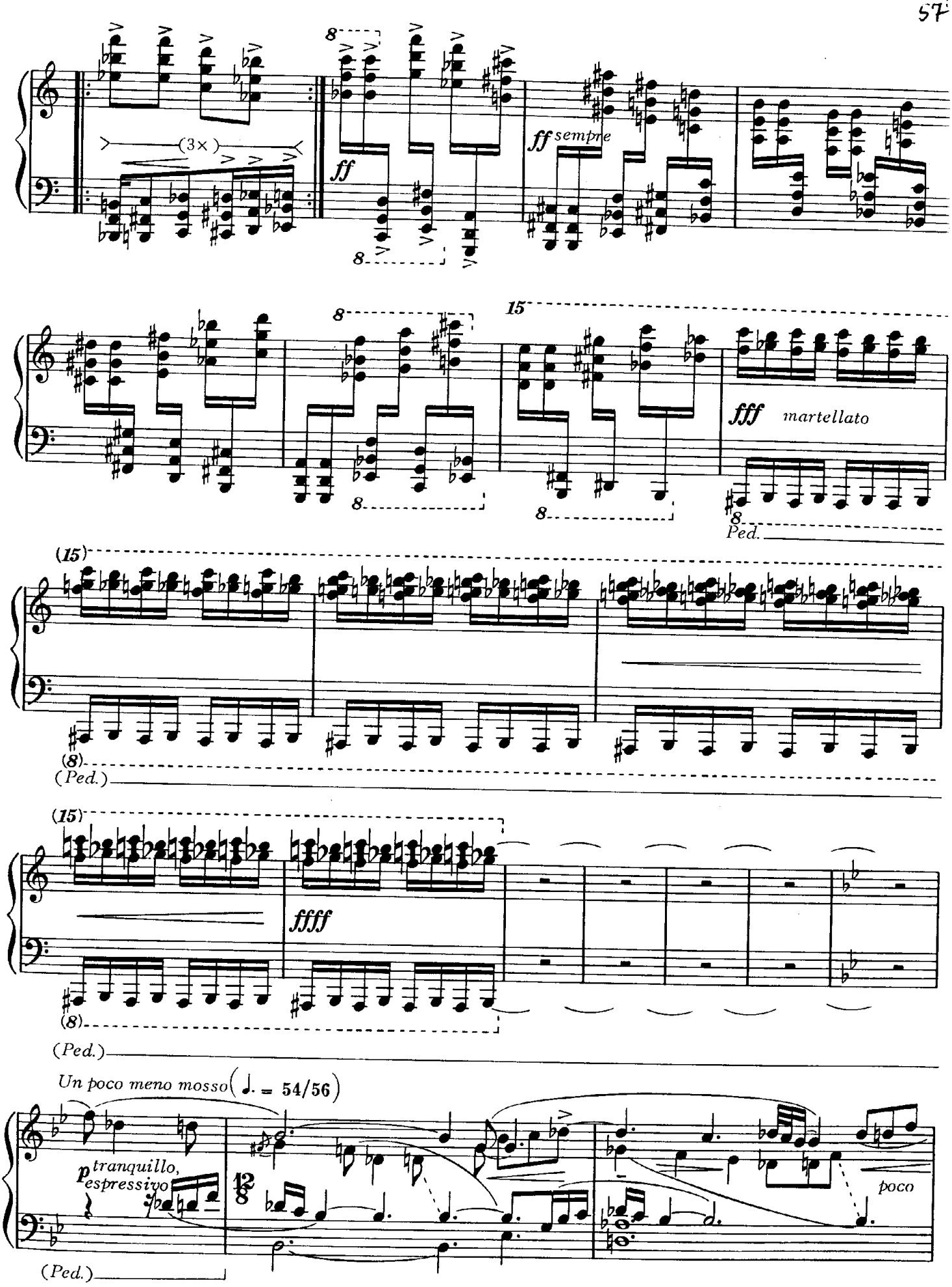


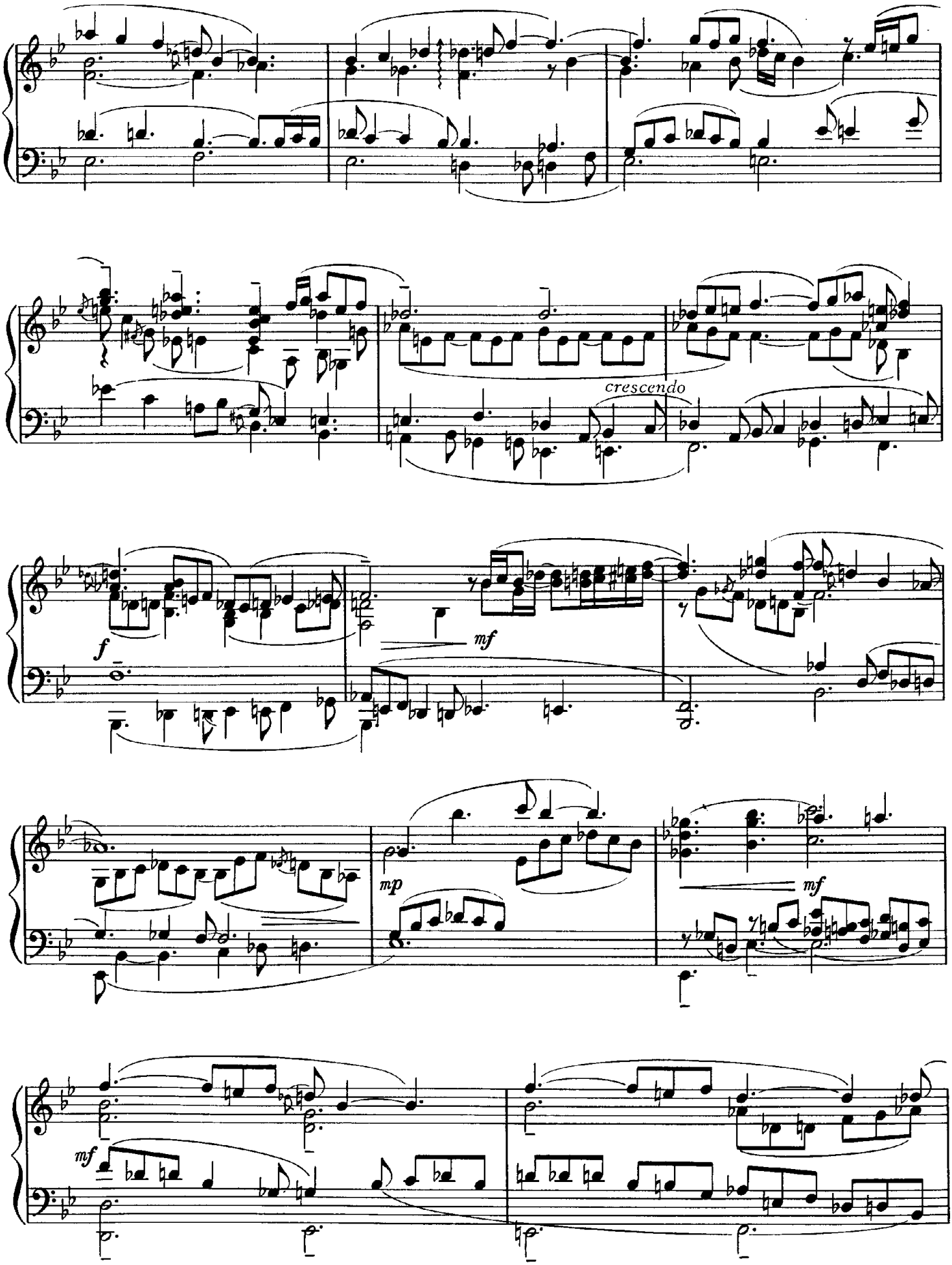
N.B. Continue to play upper clusters with right forearm; gradually change (as smoothly as possible) to flat of hand, then fingers.

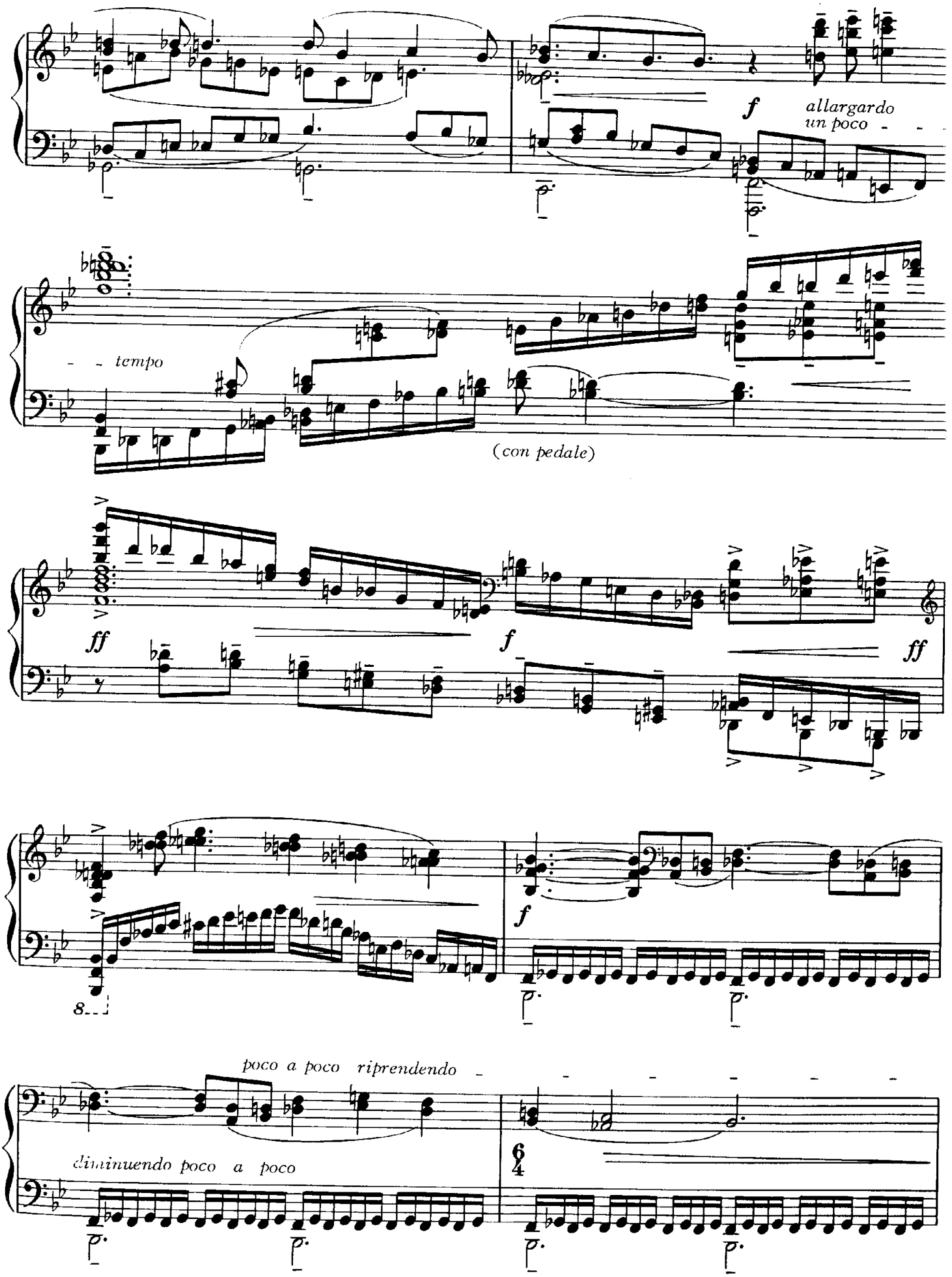


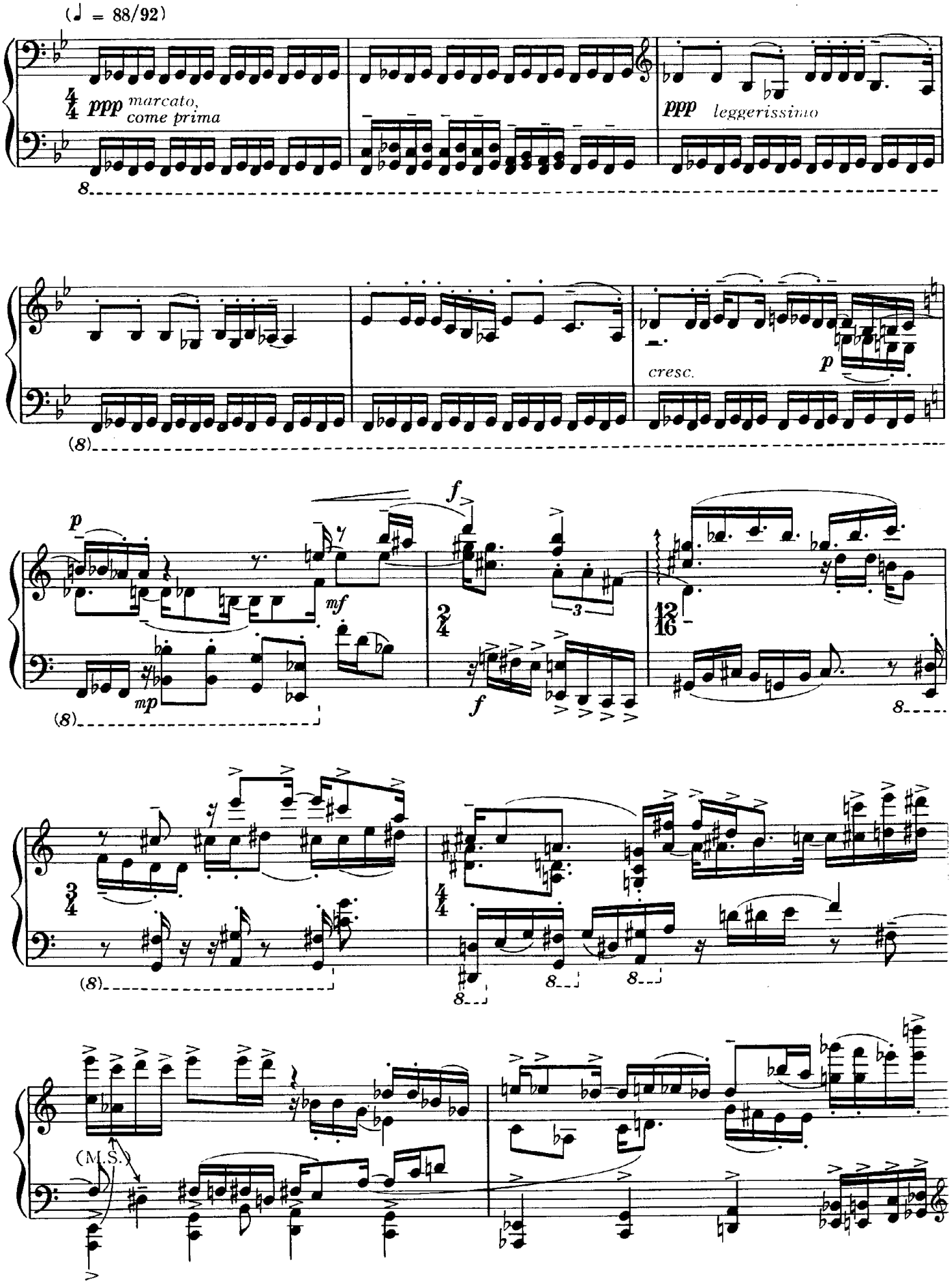
N.B. Great care must be taken to keep the left hand at a constant (extremely loud) level, while maintaining at the same time the expressive variations in the intensity of the right hand melody, which is therefore sometimes hardly to be heard.

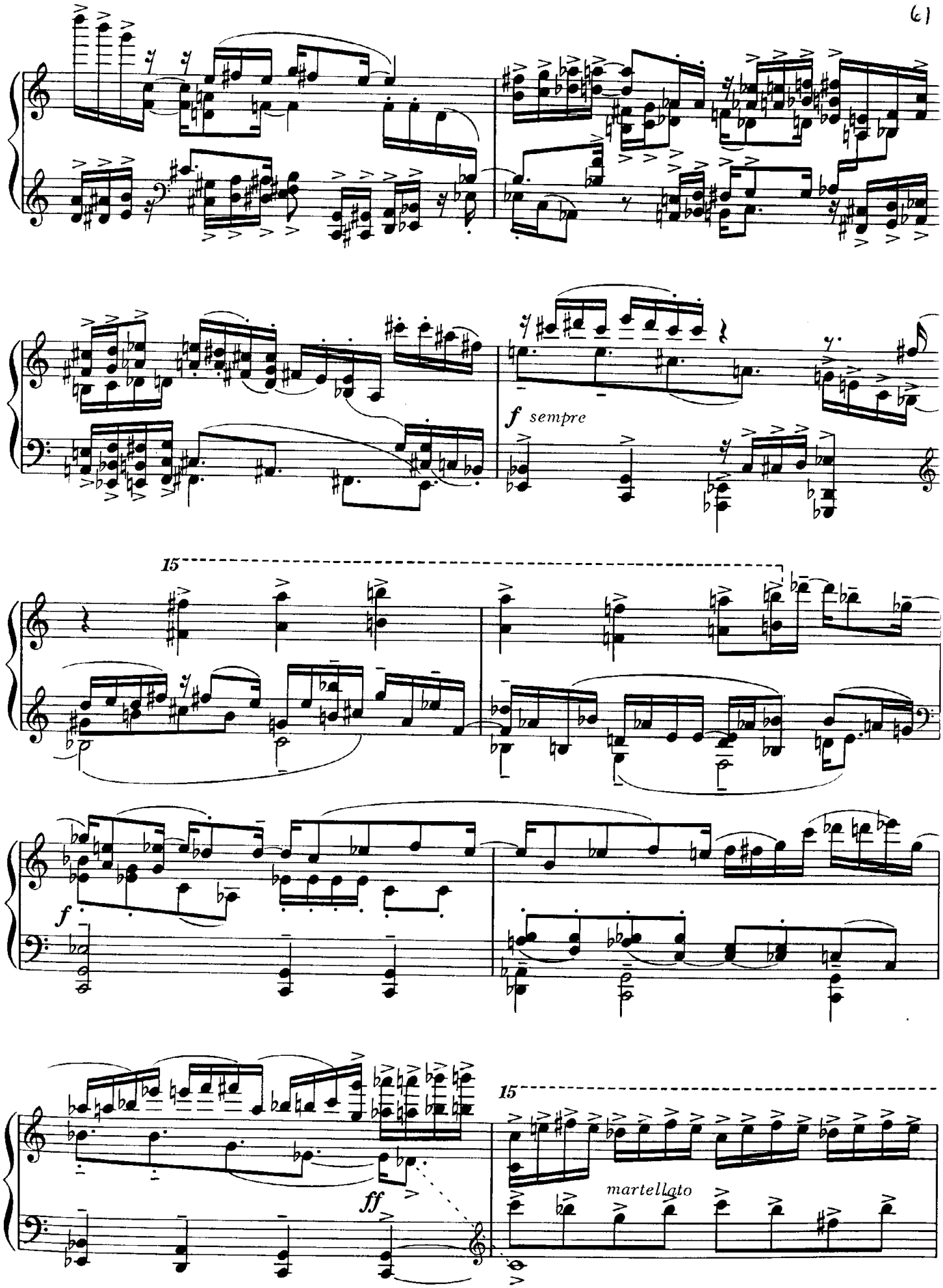

f
3
mf
f
mf
6×
6×
mp
f
fff
6×
L.H. sempre
3
p
6×
f
p
pp
6×
6×
R.H. hardly audible at first, gradually cresc. to f
ppp
poco
L.H. diminuendo to f
f
sempre
(2×)
(3×)
ff
(3×)
ff
(3×)
(3×)

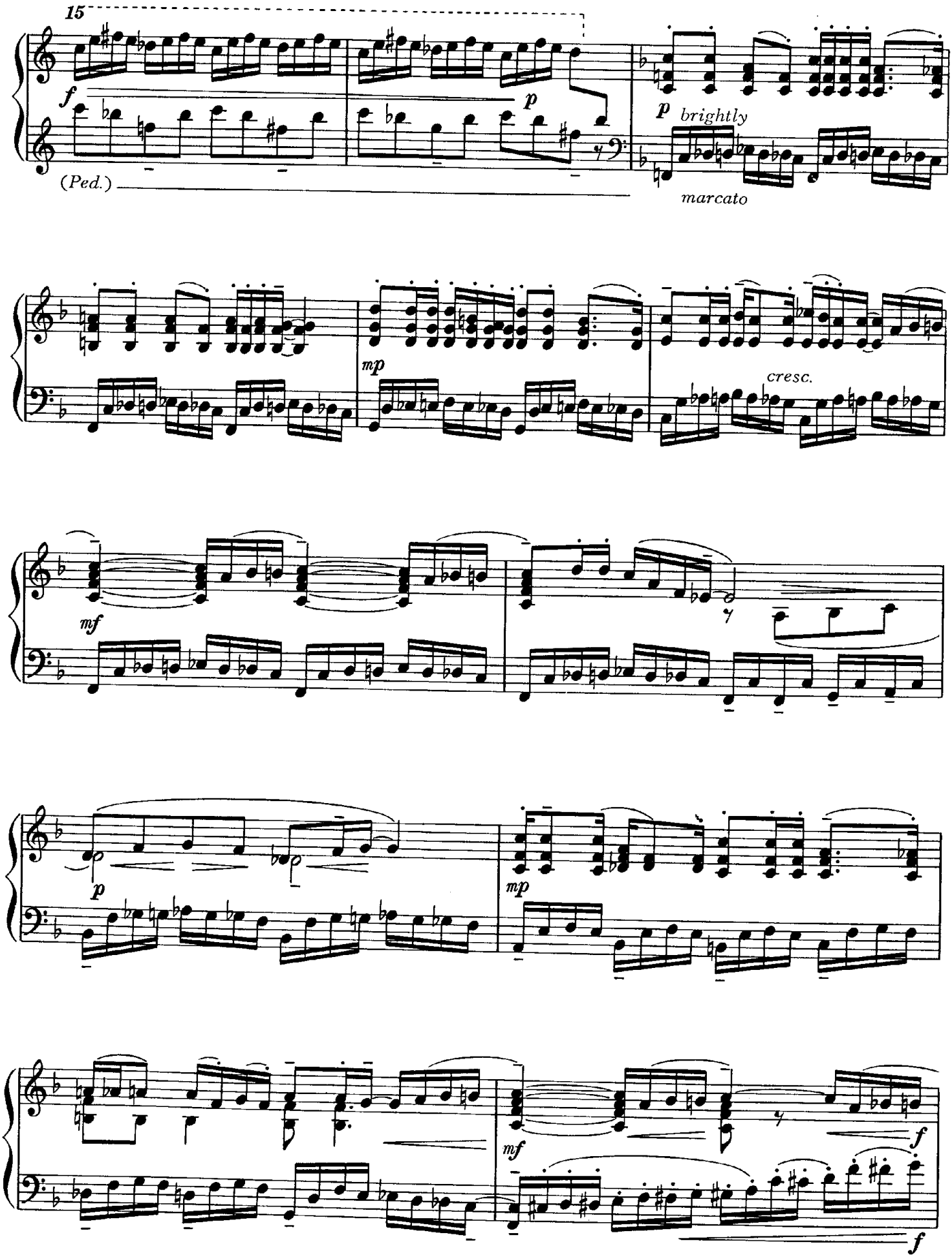

(3×)
ff
ff sempre
fff martellato
Ped.
(15)
(8)
(Ped.)
ffff
Un poco meno mosso (♩. = 54/56)
p tranquillo, espressivo
poco

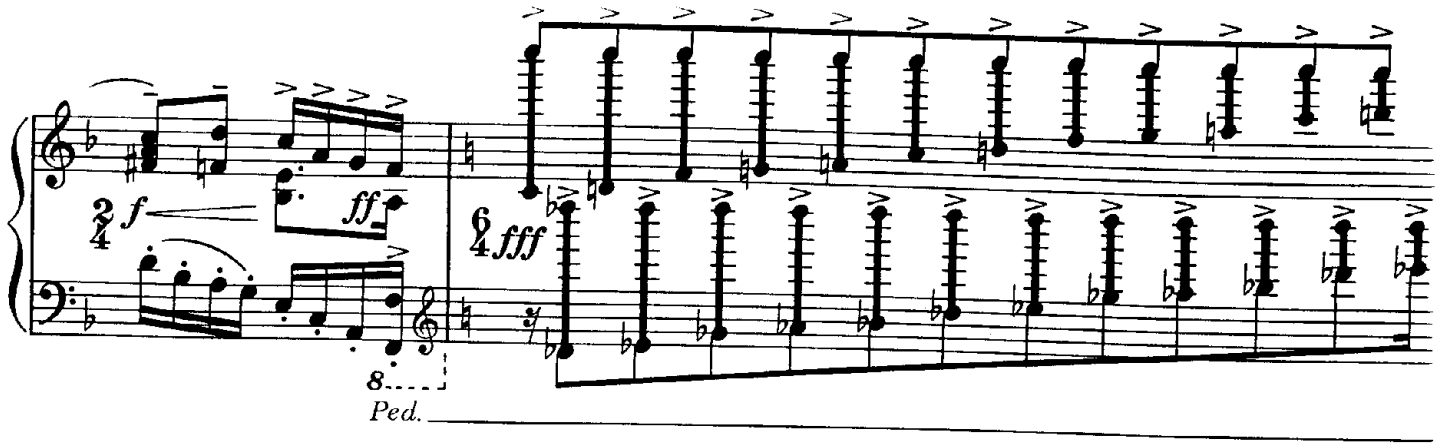

crescendo
f
mf
mp
mf
mf

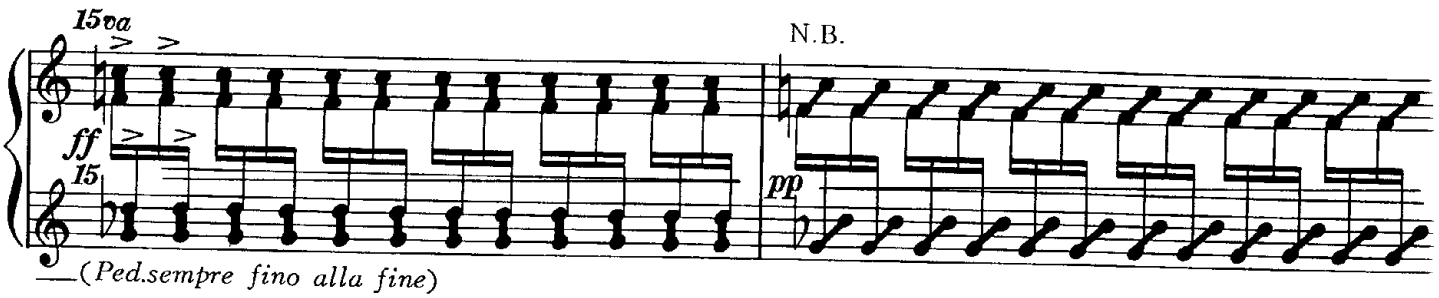

f
allargardo
un poco
tempo
(con pedale)
ff
f
ff
f
8
poco a poco riprendendo
diminuendo poco a poco
6
4

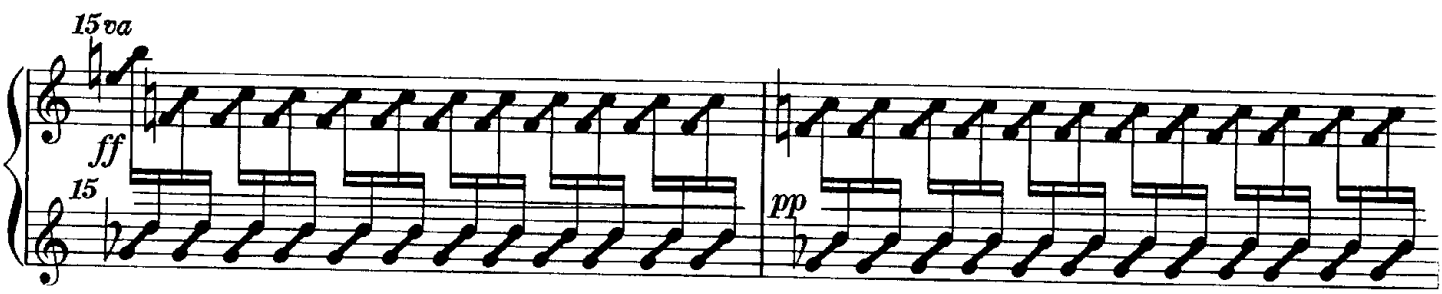

(♩ = 88/92)
ppp marcato, come prima
ppp leggerissimo
cresc.
p
mf
mp
f
(M.S.)

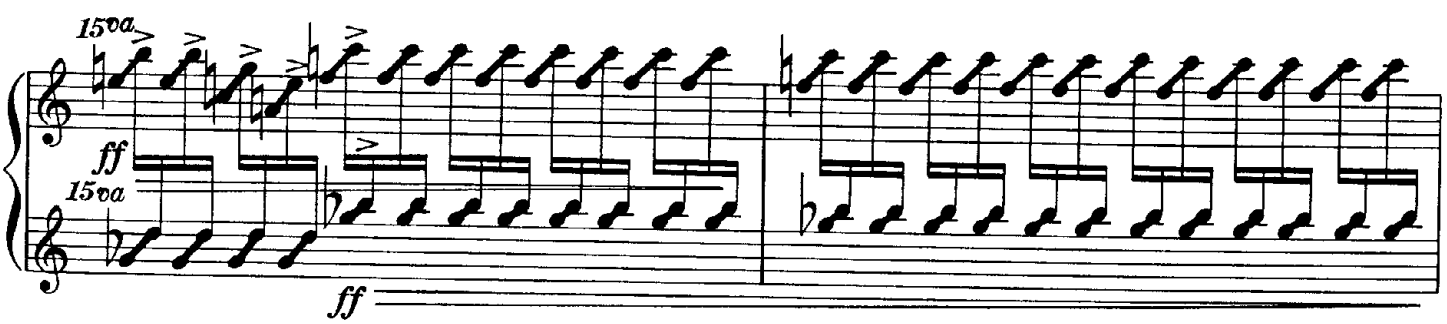

f sempre
15
f
ff
15
martellato
Ped.

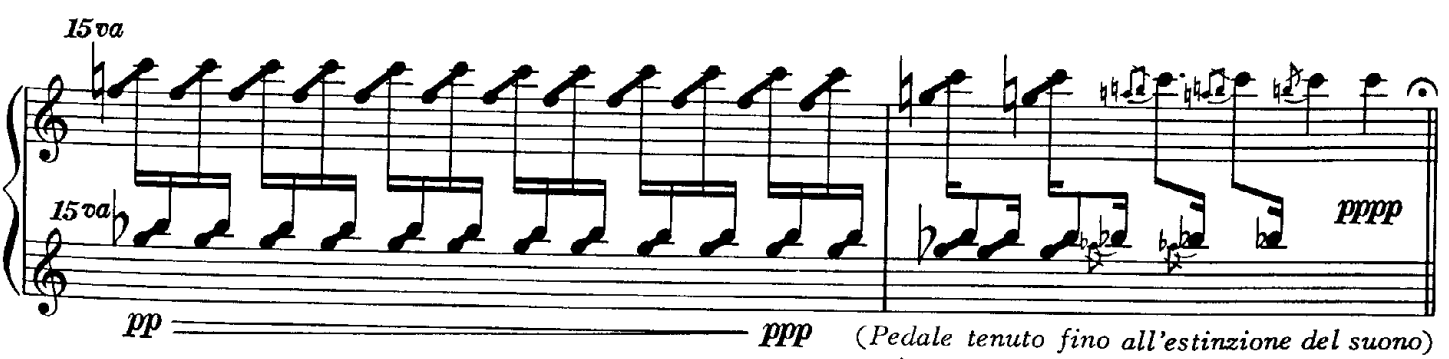

15
f
p
(Ped.)
p
brightly
marcato
mp
cresc.
mf
p
mp
mf
f
f



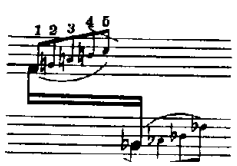
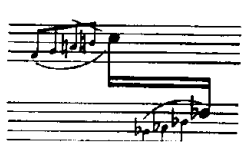








N.B. Roll clusters upwards:



and in succeeding bars: