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

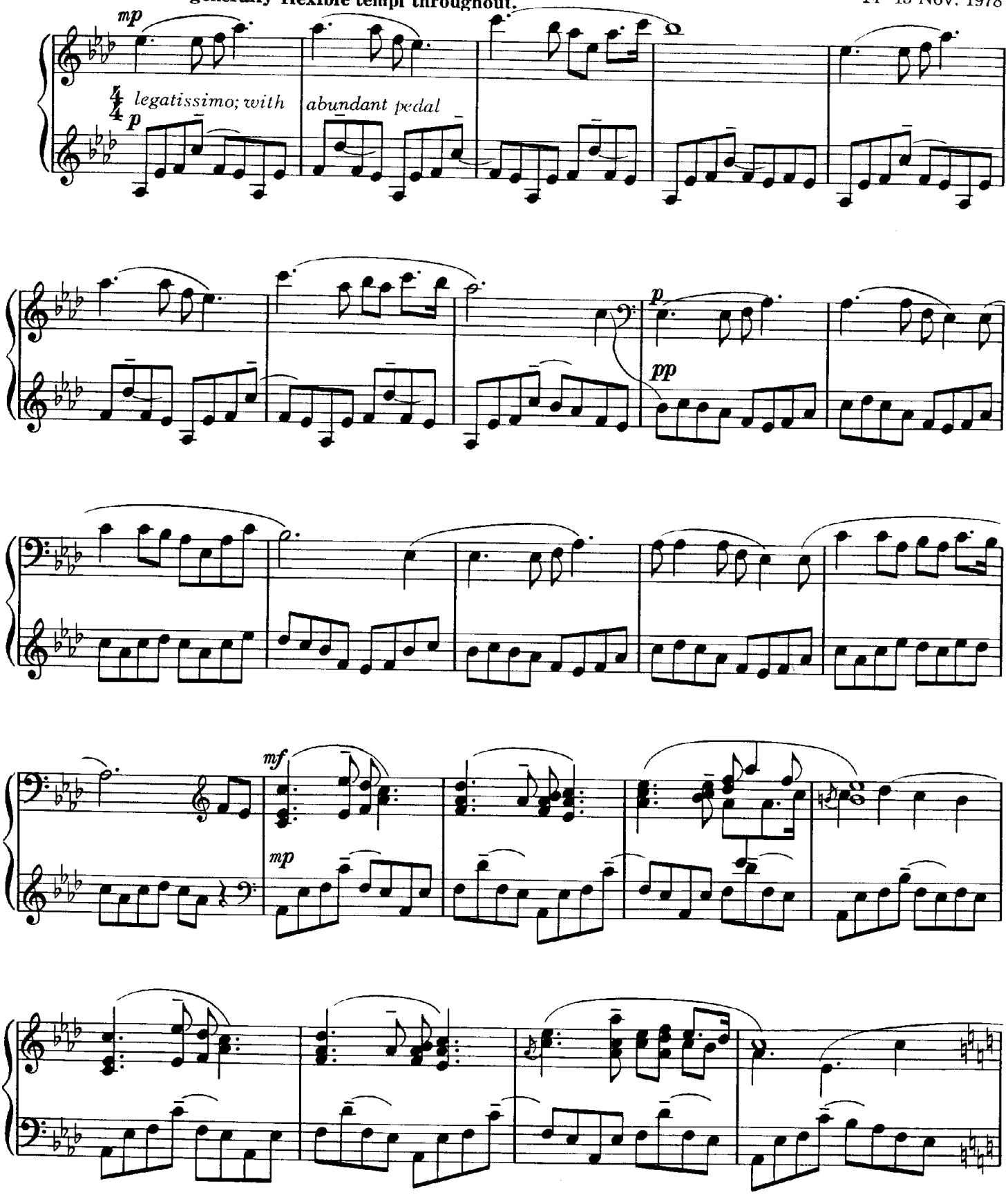
For Paul Jacobs

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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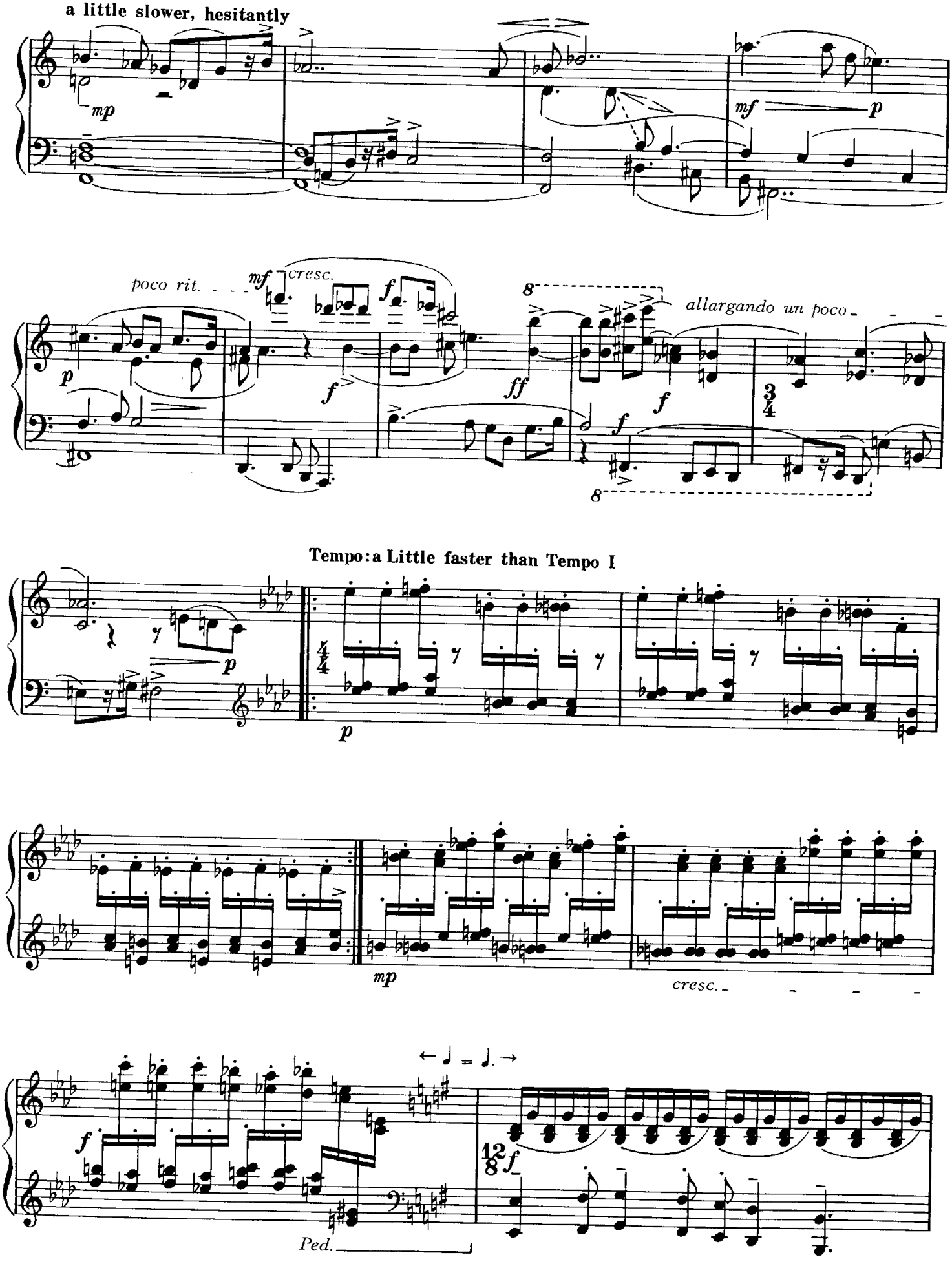
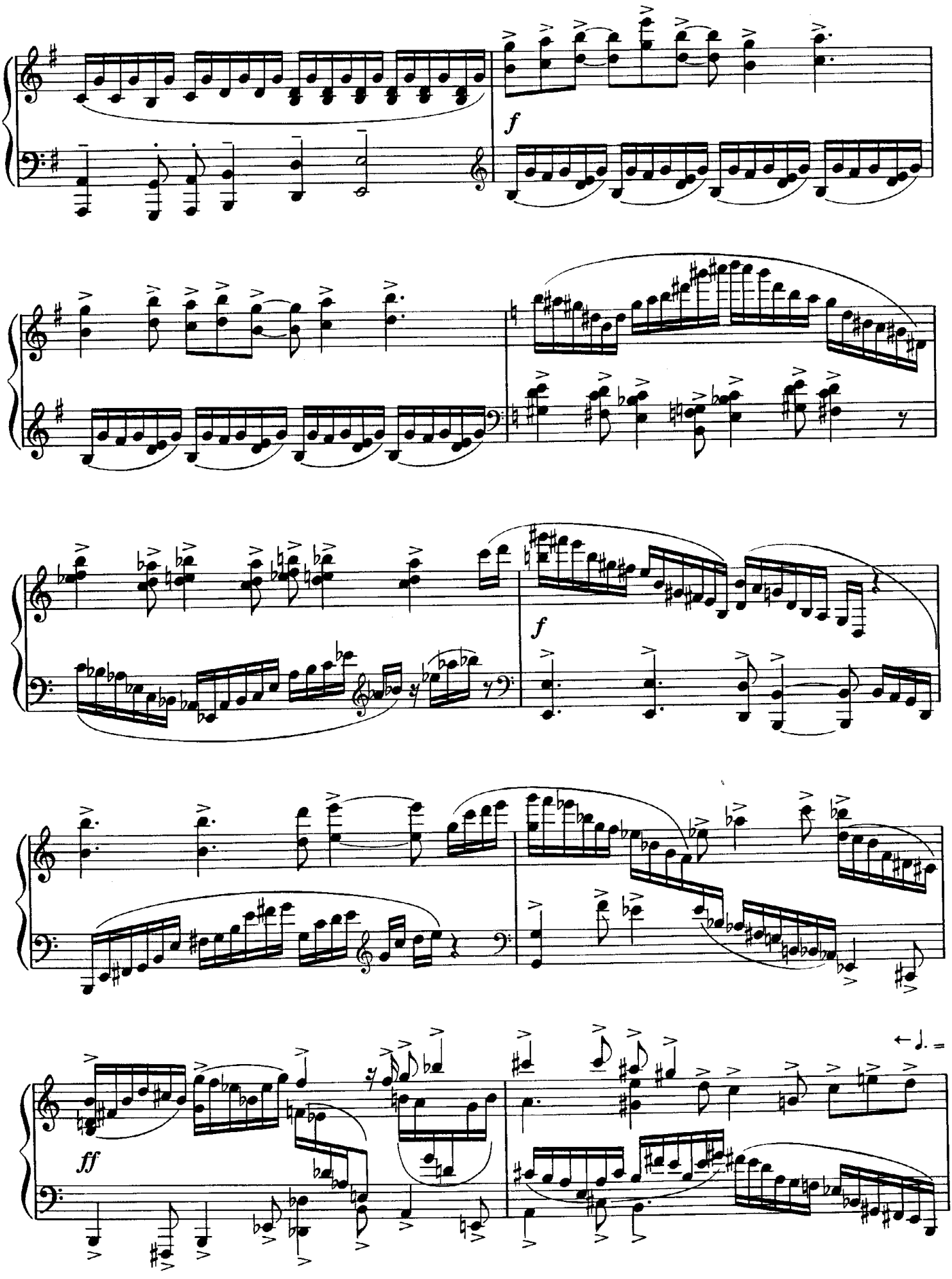
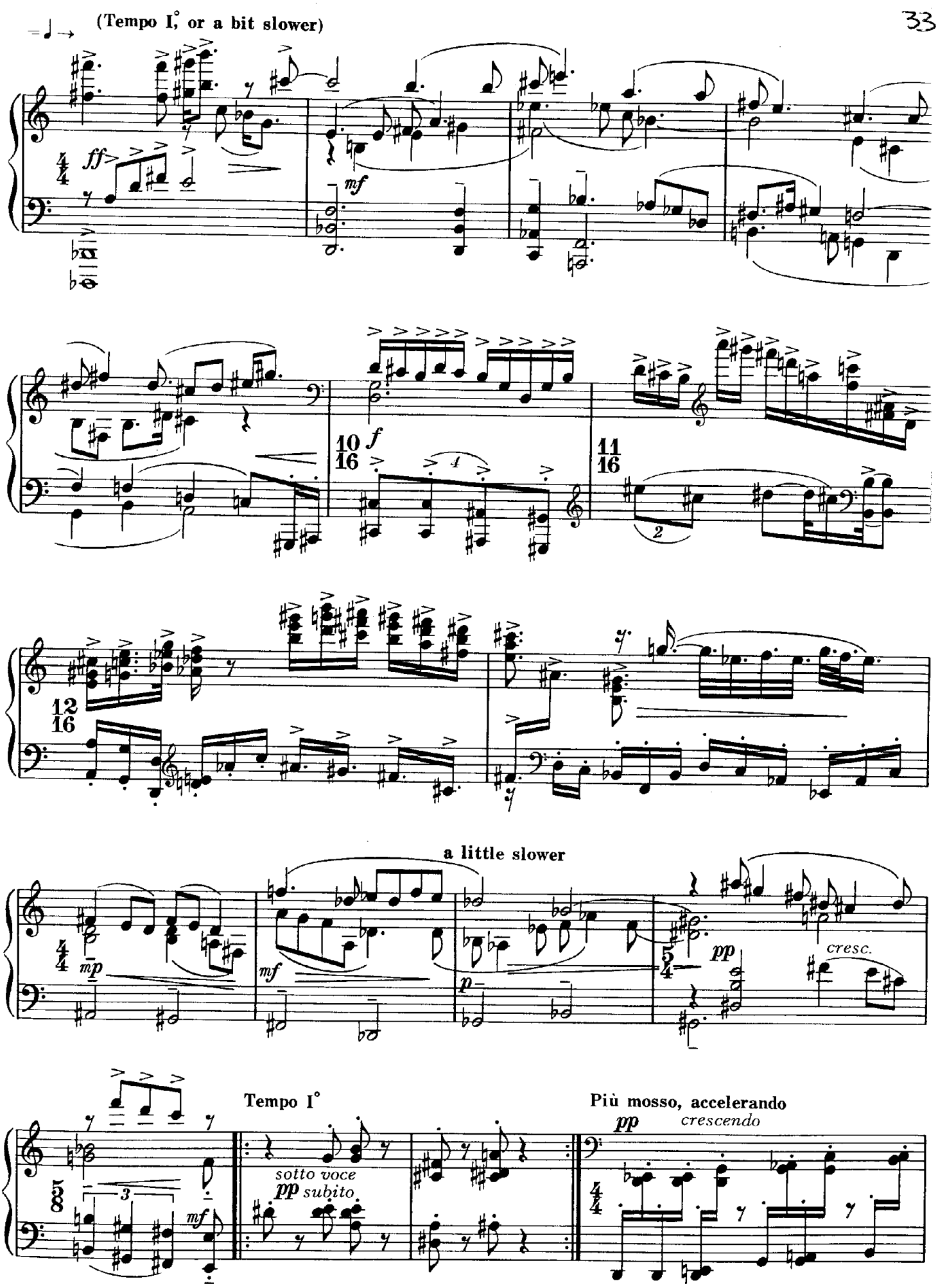
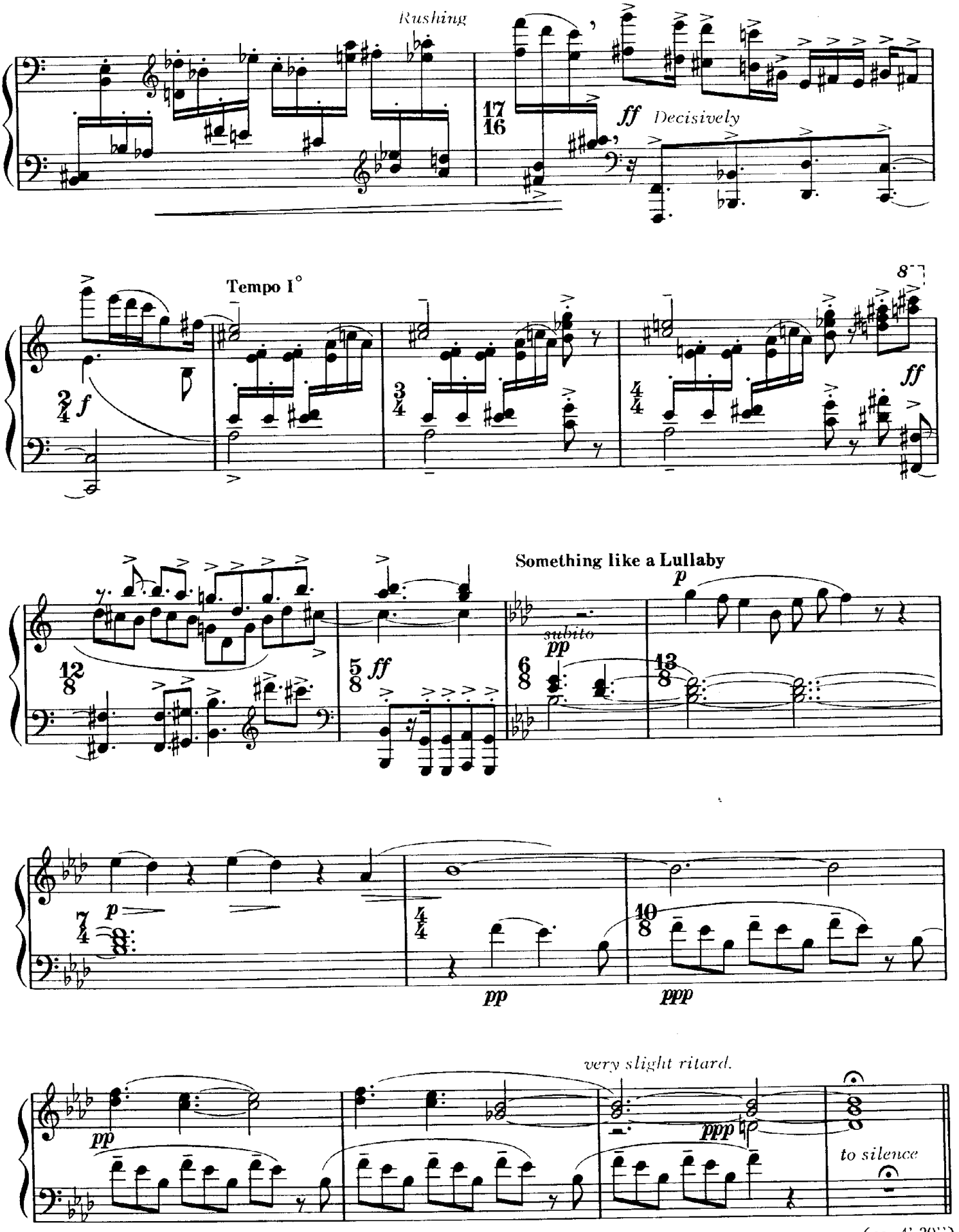

a little slower, hesitantly
mp
mf
p
poco rit.
mf
cresc.
f
p
f
ff
8
allargando un poco
f
f
3/4
8
Tempo: a Little faster than Tempo I
p
4/4
p
mp
cresc.
f
12/8 f
Ped.


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

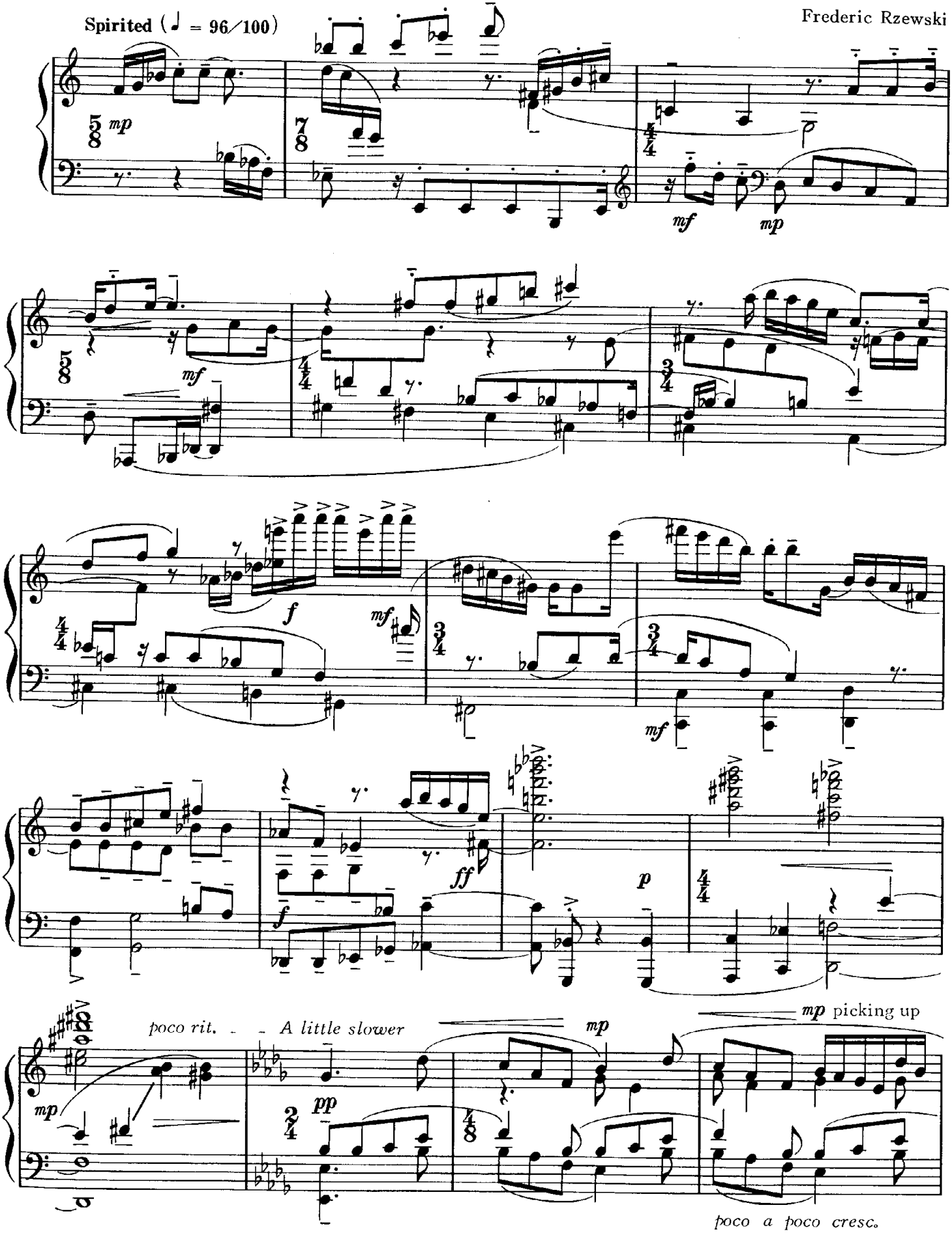
(ca. 4' 30'')

2. Which side are you on?

(After Florence Reese)

Spirited (♩ = 96/100)

Frederic Rzewski



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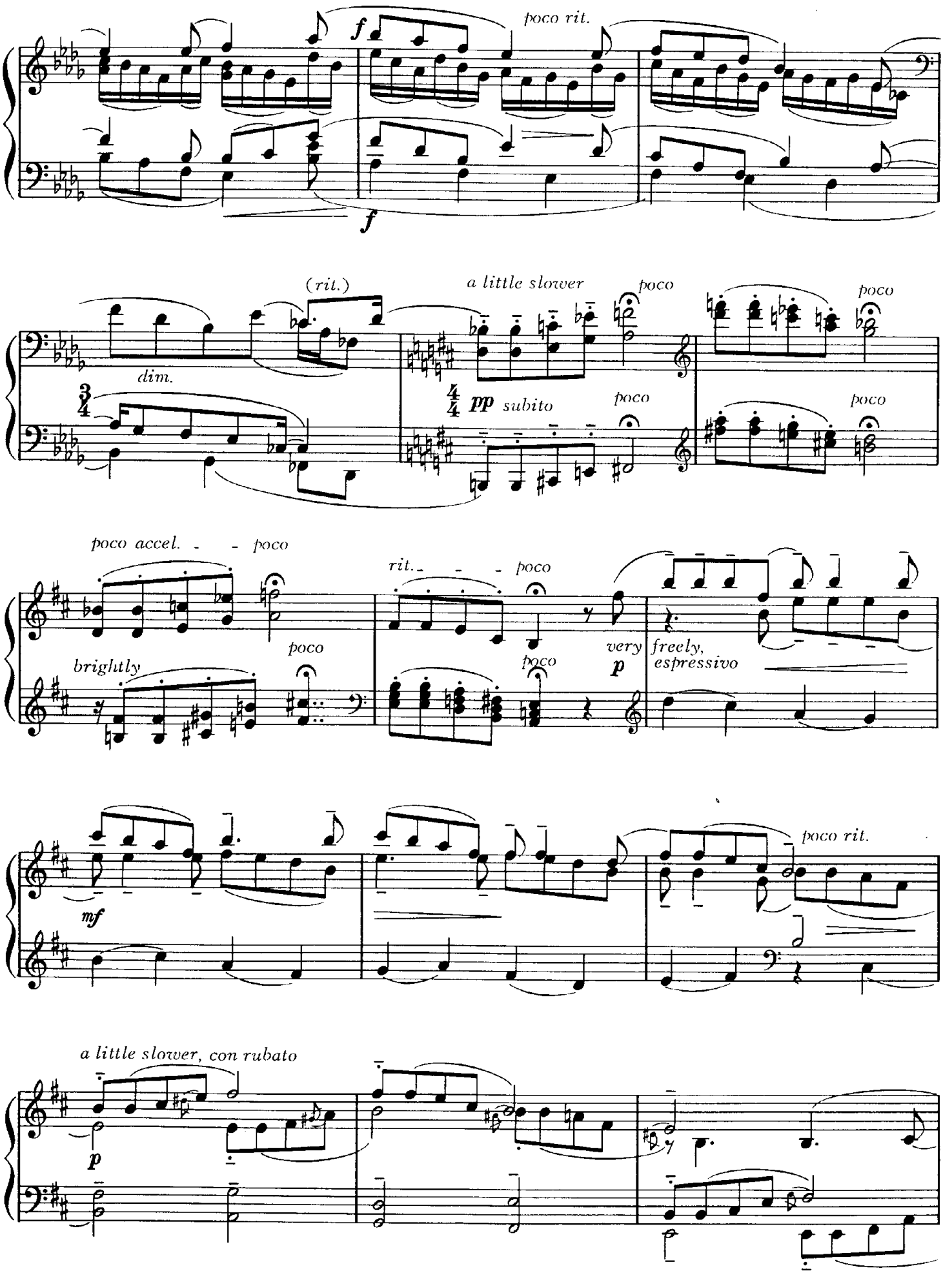
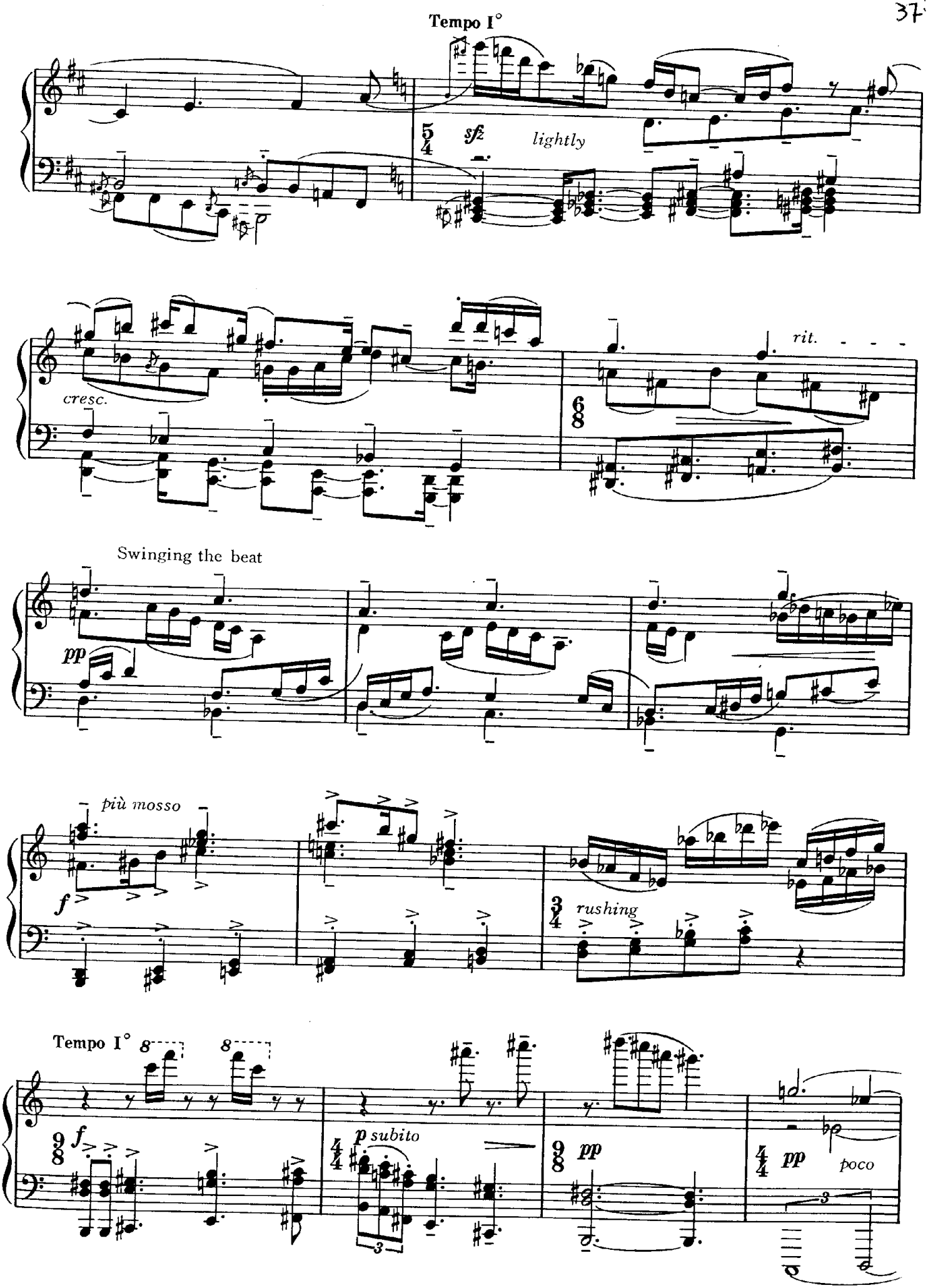
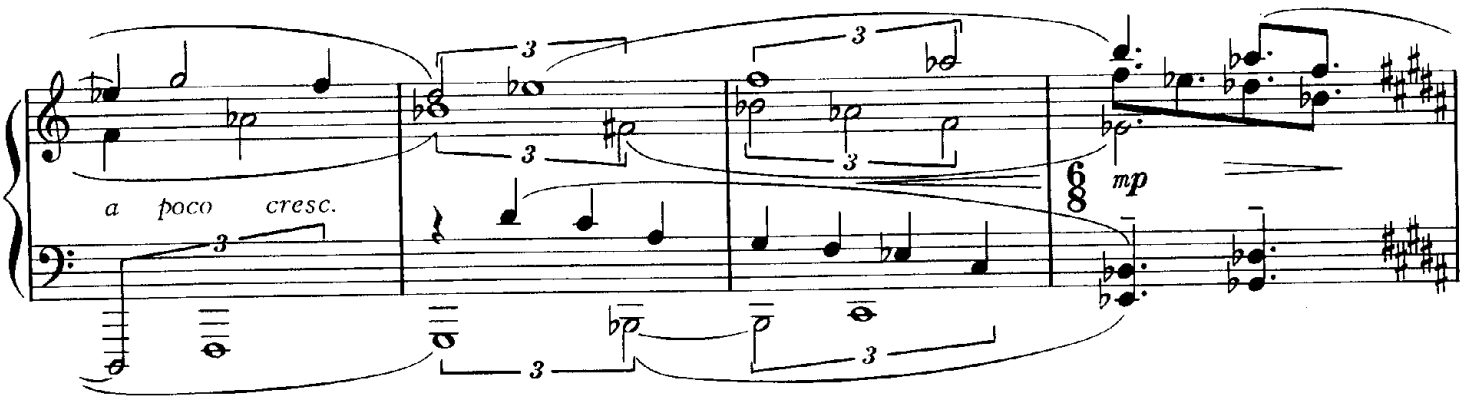
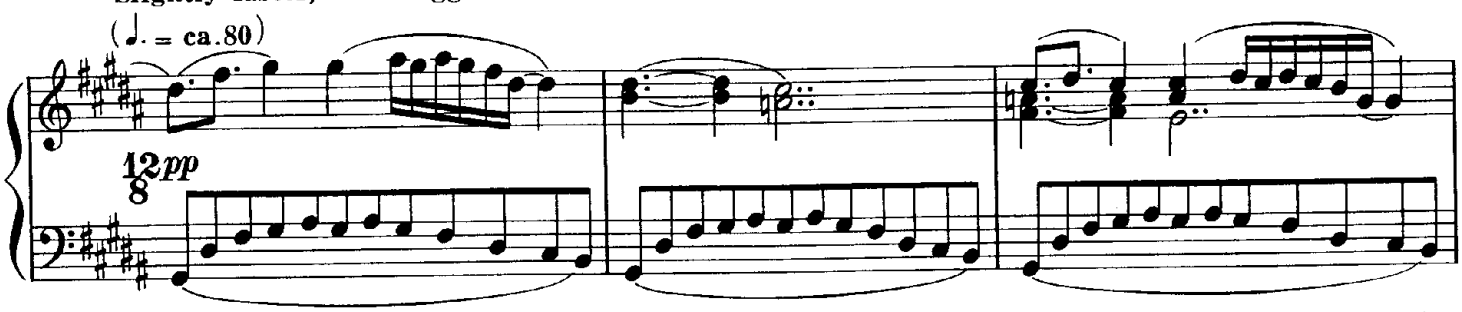

poco rit.
f
f
(rit.)
dim.
a little slower
poco
poco
pp subito
poco
poco
poco accel.
poco
rit.
poco
brightly
poco
poco
very p
freely, espressivo
poco rit.
mf
a little slower, con rubato
p

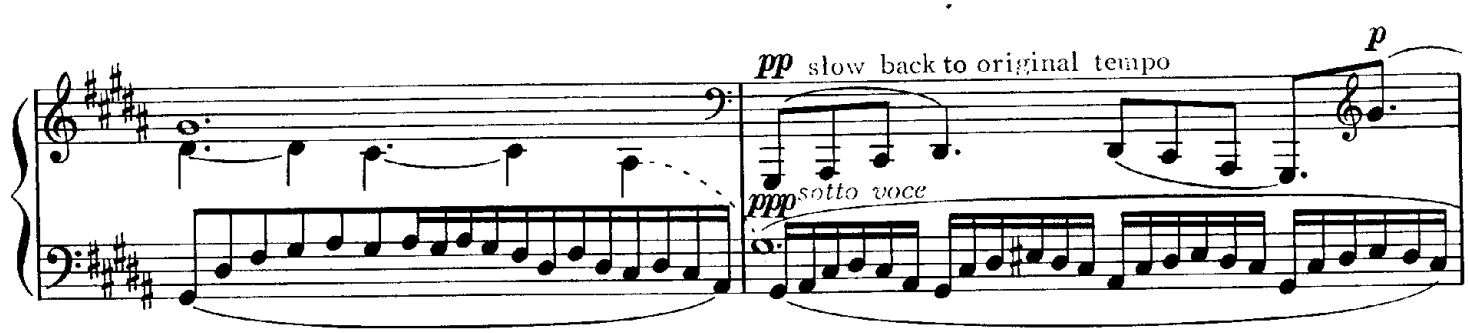

Tempo I°
sfz
lightly
cresc.
rit.
Swinging the beat
pp
più mosso
f
rushing
Tempo I°
f
p subito
pp
pp
poco

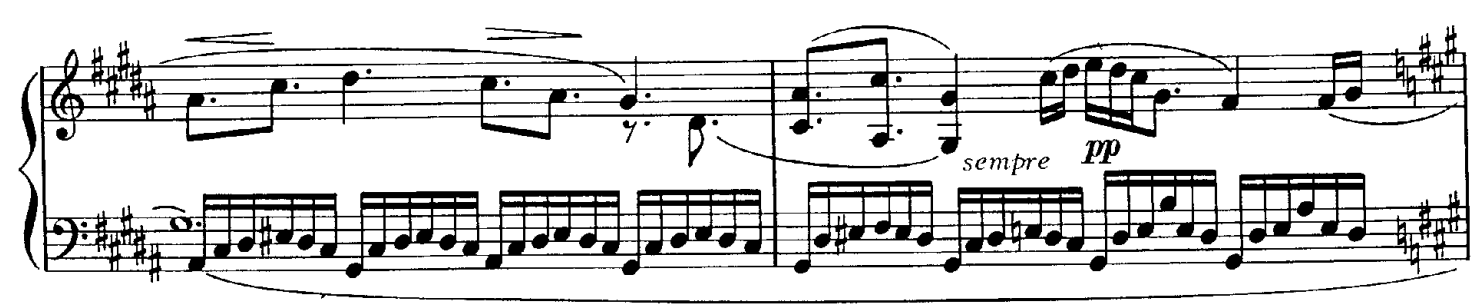


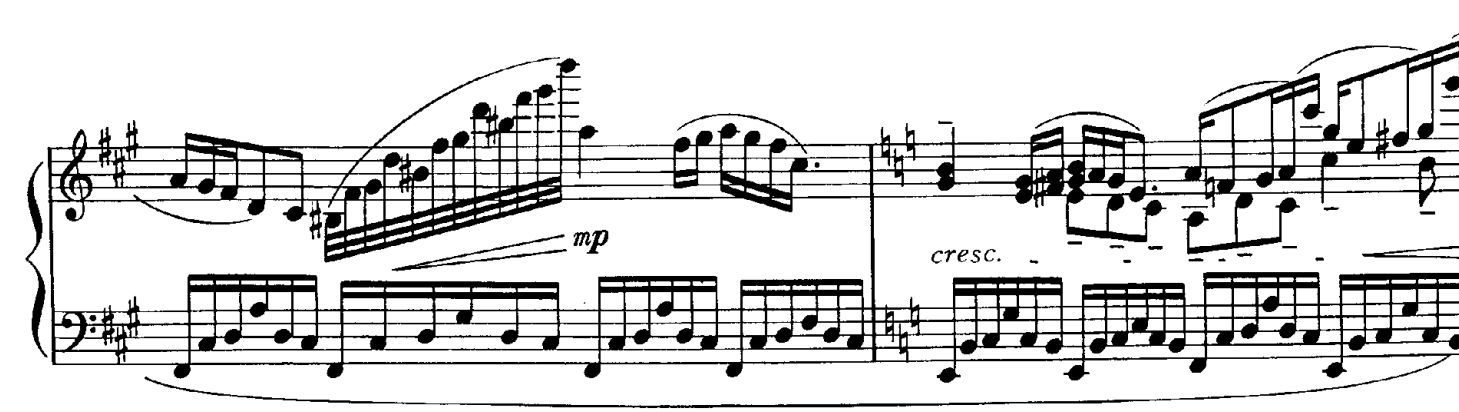
Slightly faster; molto leggero

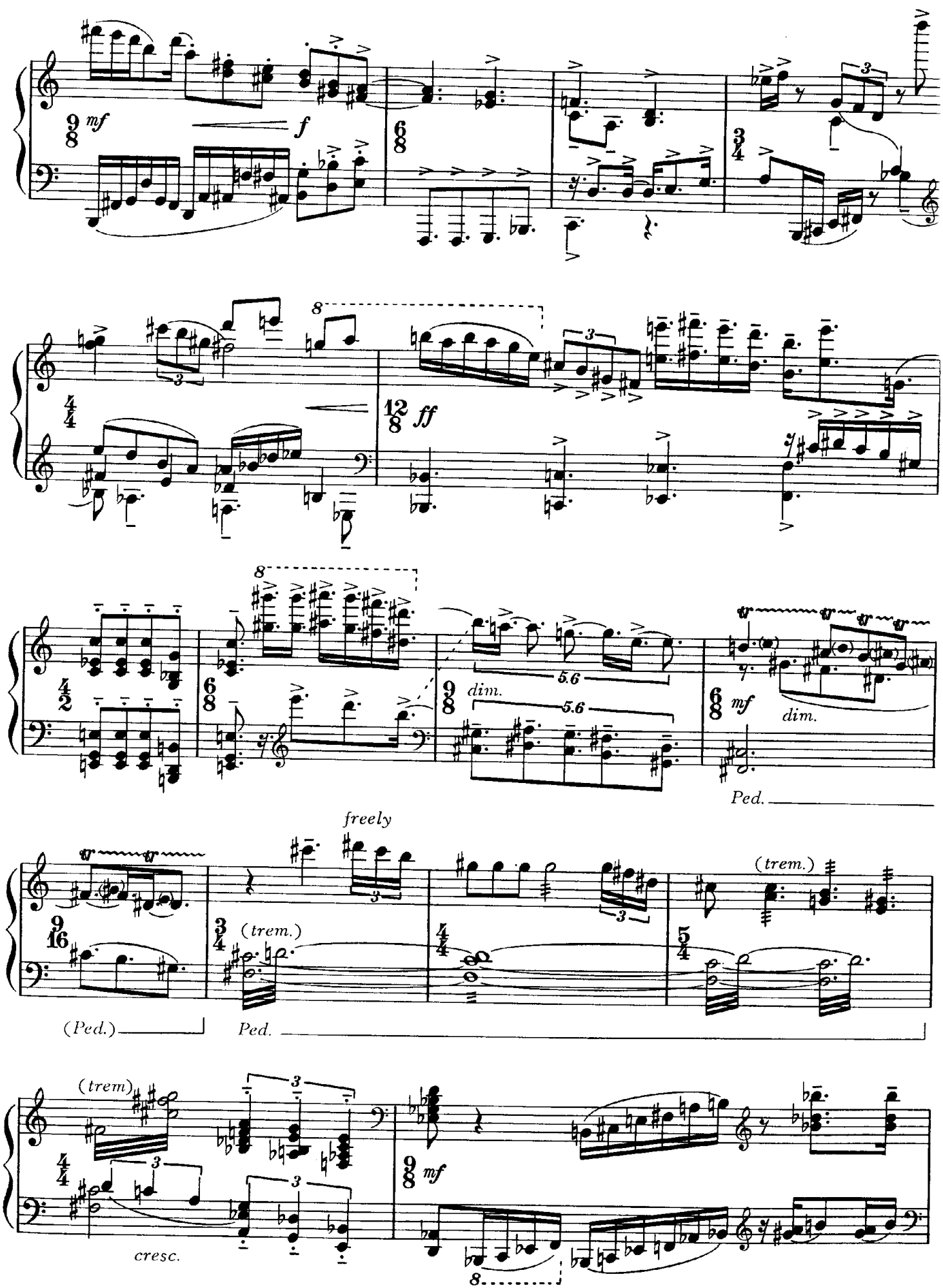
(♩. = ca.80)

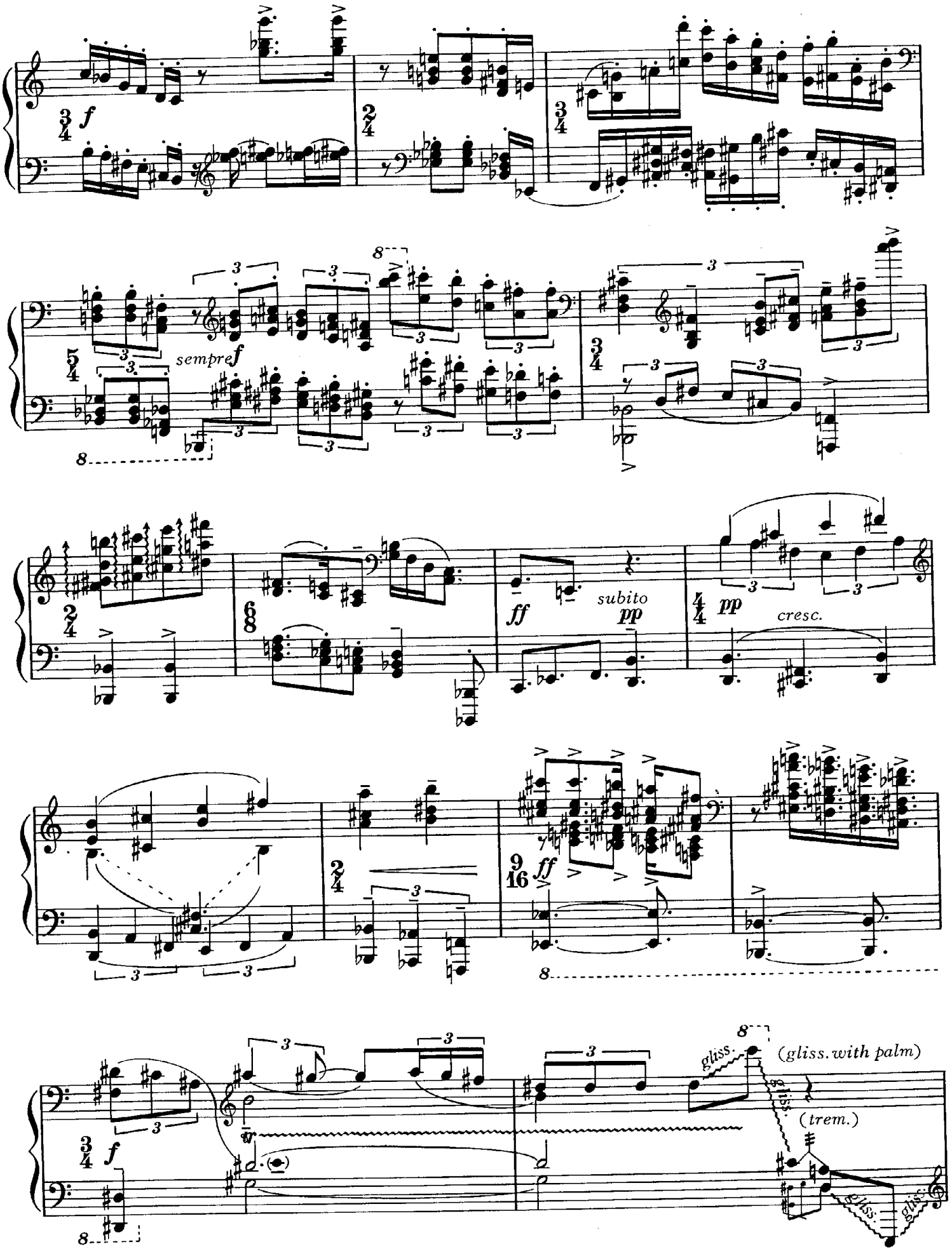


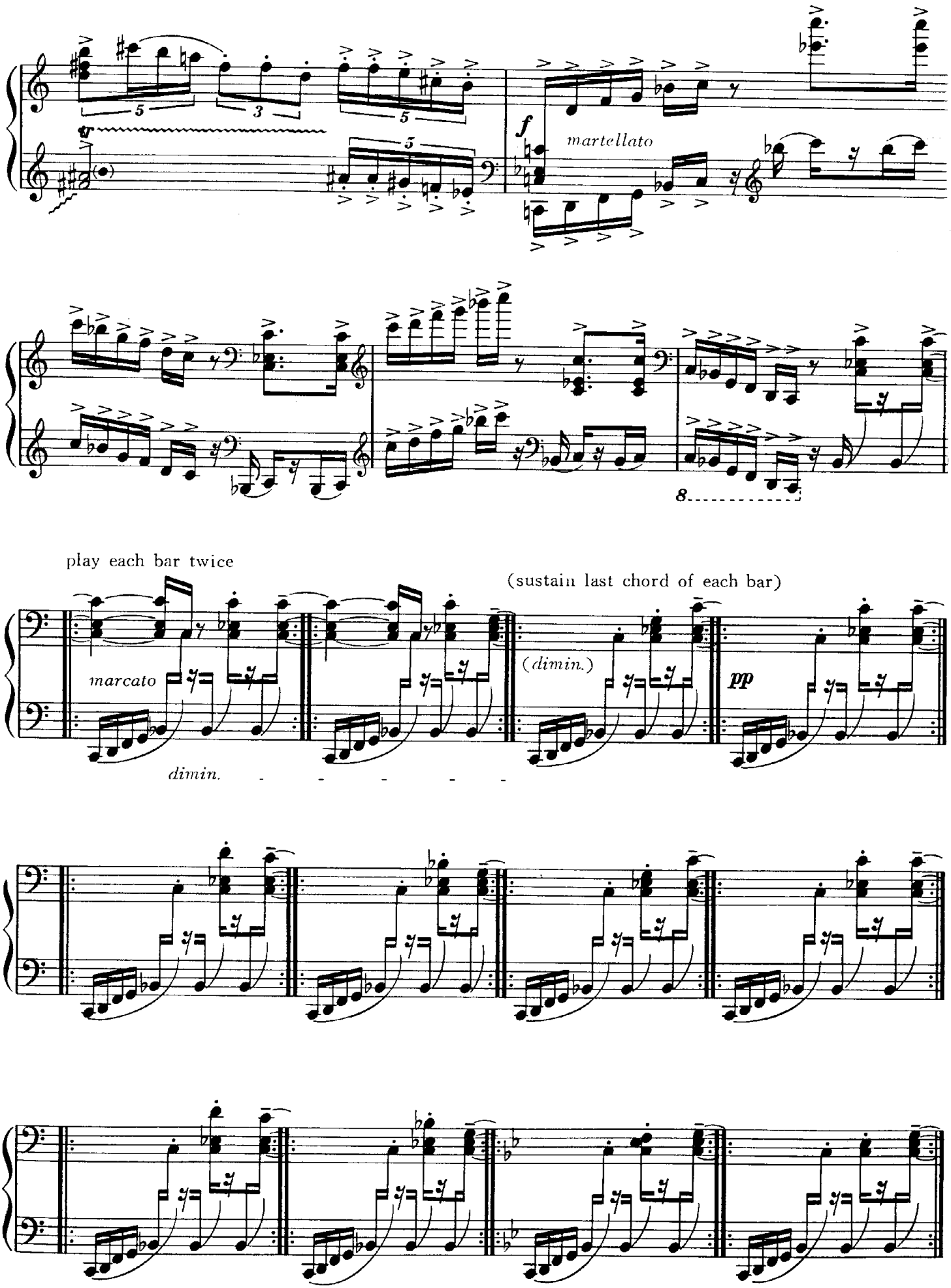


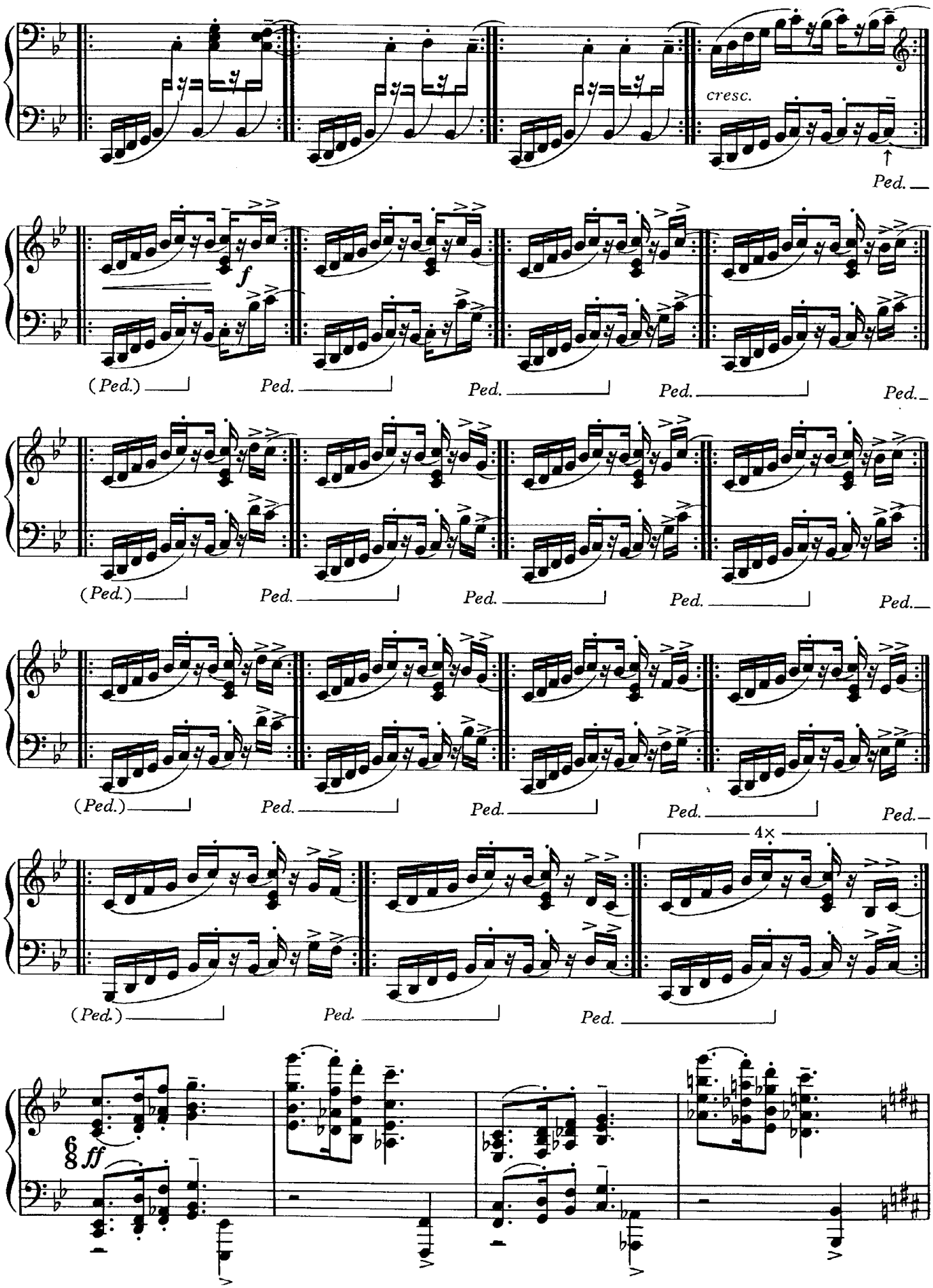





mf
f
ff
dim.
5.6
mf
dim.
Ped.
freely
(trem.)
(Ped.)
Ped.
(trem)
cresc.


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

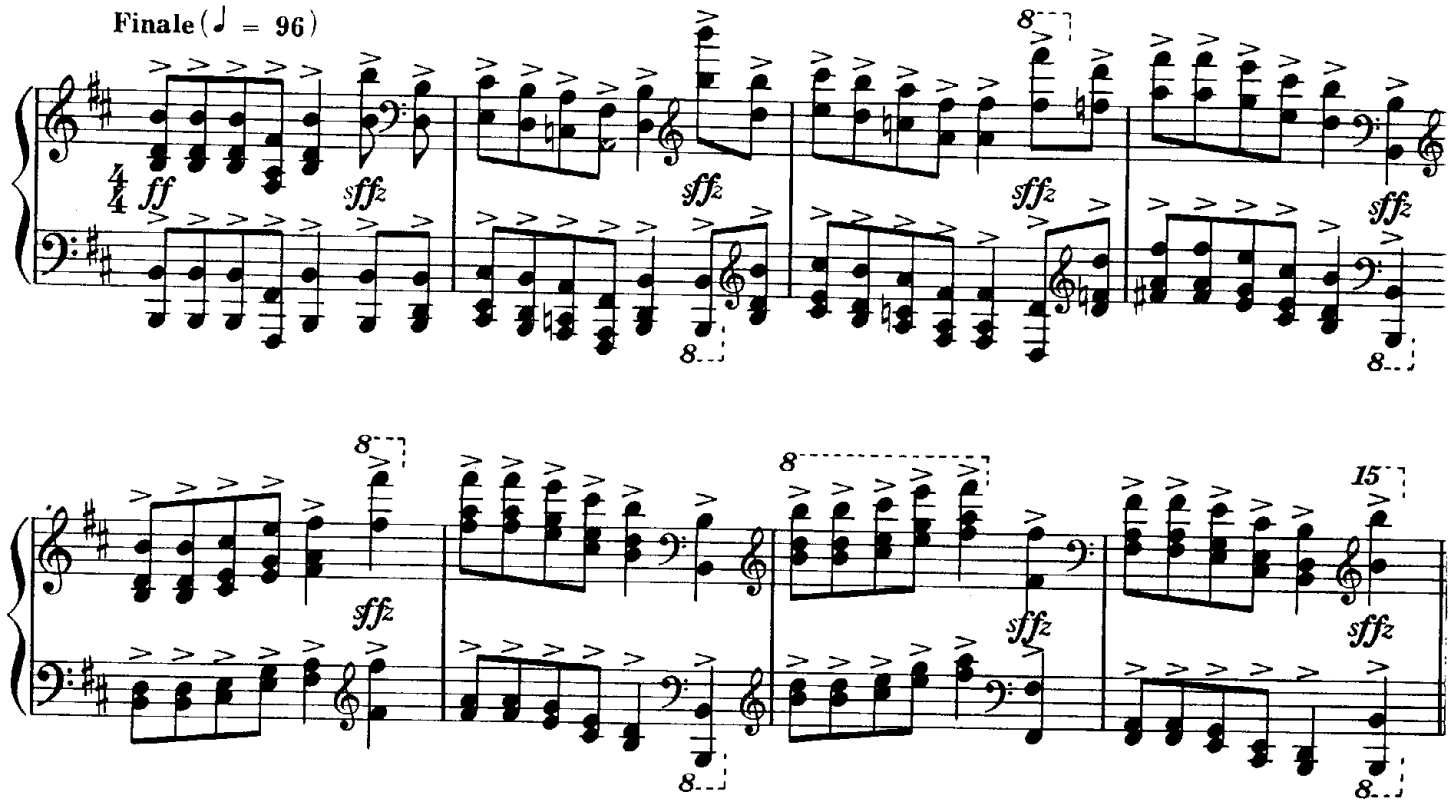

f
martellato
8
play each bar twice
(sustain last chord of each bar)
marcato
dimin.
(dimin.)
pp


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.

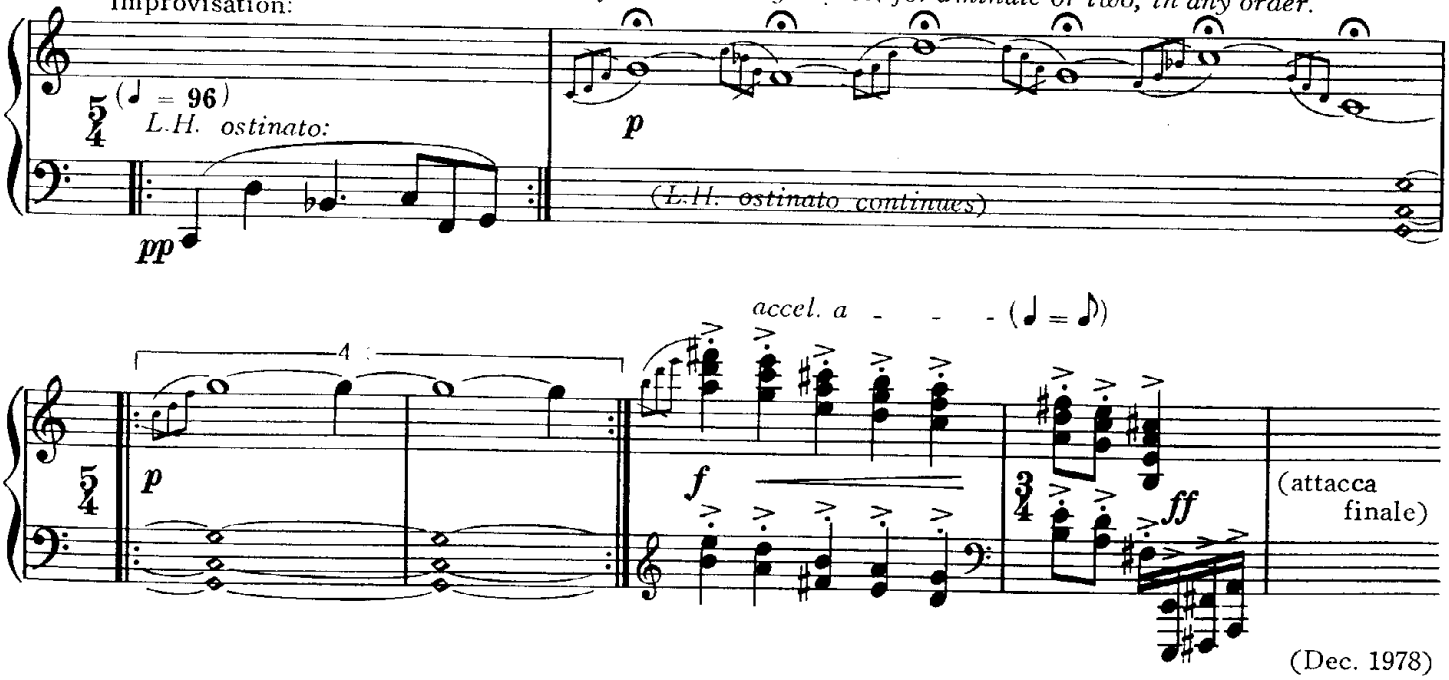
Finale (♩ = 96)



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)