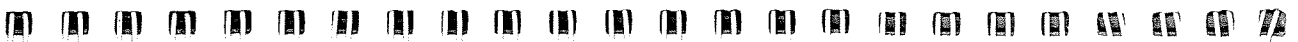


Frederic Rzewski

THE WAVES

Performing Instructions

1. There is a speaker and a group of musicians (at least 3, up to 6 or 7) playing any instruments. These may include non-pitched instruments and electronics (for example, a sampling system in which fragments of the Shakespearean text are stored), although each player should have the means of playing the written melody (in any octave transposition).
2. There are 14 sections, (A) through (N), each one a separate piece with a clear beginning and ending, lasting ca. 50".
3. The speaker reads the text fragments in each section in the order: 112123234345456567678788 (see vocal part), at intervals of ca. 2", waiting at the end of each section for the musicians to conclude their music before proceeding to the next section.
4. The musicians play the game of "Imitation Love", using the given melody as text. This is a simple improvisational game with the following rules:
 5. Every player chooses a partner. The partner may be the speaker or one of the other musicians. You may change partners, if you wish, at the beginning of a new section. Do not communicate your choice of partner except by musical means.
 6. There are three possible situations, or modes of relating to your partner. These are: WANT (=), DON'T WANT (\neq), and DON'T CARE (∞).
In the WANT (=) mode, you may play only when your partner plays. If the partner stops, you must stop.
In the DON'T WANT (\neq) mode, you may play only if your partner is not playing. If the partner plays, you must stop.
In the DON'T CARE (∞) mode, play in your own time, regardless of what your partner is doing.
7. There are three possible ways of relating to the written music. These are: TEXT (T), VARIATION (V), and IMPROVISATION (I).
In (T), play the written music, or something close to it.
In (V), play or vary the music freely, without going far away from it.
In (I), improvise freely, away from the text, including wholly unrelated material.
8. A repertoire of nine situations ($=T, =V, =I, \neq T, \neq V, \neq I, \infty T, \infty V, \infty I$) is thus available to each player. A tenth situation, silence, is also available at any time.
9. At the beginning of each section, choose a partner and a situation. Keep the chosen situation and partner for the length of an entire section. Sometimes only one situation is indicated. In this case you choose only your partner.



10. Always play the game of "Imitation Love" strictly according to the rules. Concentrate more on the game than on the musical results. Sometimes it will happen that it is impossible to play (for example, when two players have chosen each other as partners, and both have chosen the WANT mode, so that each is waiting for the other to play). In such a case, wait for the next section and choose a new situation or partner. If at any time you notice that you have forgotten which situation you are in, or that you are not playing by the rules, stop.

11. In each section a limited number of situations is available. These are:
 A: (∞T); B: (∞T); C: ($\neq T$); D: ($\neq T$); E: ($= T$, $= V$);
 F: (∞T , ∞V); G: ($= T$, $= V$, $\neq T$, $\neq V$); H: ($\neq T$, $\neq V$);
 I: (∞T , ∞V , ∞I , $= T$, $= V$, $= I$); J: ($\neq T$, $\neq V$, $\neq I$, ∞T , ∞V , ∞I);
 K: ($= T$, $= V$, $= I$); L: ($= T$, $= V$, $= I$, $\neq T$, $\neq V$, $\neq I$, ∞T , ∞V , ∞I);
 M: ($= V$, ∞V , $= T$, ∞T); N: ($= T$).
 In the last section N, the musicians play the written music together with each other and with the speaker, in the same order as the speaker, i.e. 112123234345456567678788.

12. Each section has eight bars of music. Begin with bar 1. Move progressively to bars 2, 3, 4, etc. After each bar there is a pause, which may be long or short as one chooses. Any bar may be repeated any number of times. Any bar already played may be played again. End with bar 8.

13. After section N, play the entire melody through from beginning to end with no repeats, in heterophonic unison (i.e. not everybody plays all the time, but somebody is always playing). The speaker reads only the bracketed phrases, within the bar over which these appear.

For Jürg Wyttenbach
 and the New Music Society of Basel
 February, 1988

Address:

An extended improvisation may occur at the end of []

Frederic Remondia
William Shakespeare (Sonnet # 60)

THE WAVES

For voice
and 3 or more instruments

VOICE(S)

LIKE

1. ∞ T
(Any one may begin)

AS THE WAVES

LIKE AS THE WAVES

INSTRUMENTS

2. LIKE AS THE WAVES

THE WAVES

THE WAVES MAKE

4.

THE WAVES MAKE TOWARDS TOWARDS

MAKE TOWARDS

TOWARDS

6.

THE PERBOLED SHORE, SO DO OUR MINUTES

THE PERBOLED SHORE,

SO

DO OUR MINUTES

8.

THE PERBOLED SHORE, SO DO OUR MINUTES

B

1. ∞ T

2.

cresc.

mf

HASTEN HASTEN SO DO OVR MINUTES

HASTEN TO THEIR ENDS EACH

EACH CHANGING CHANGING PLACE WITH THAT WHICH GOES

CHANGING PLACE WITH THAT WHICH GOES BEFORE

CHANGING PLACE WITH THAT WHICH GOES BEFORE

IN SEQUENT $\text{D} \text{ } \text{1. } \text{# } \text{= } \text{T}$ IN SEQUENT TOIL $\text{D} \text{ } \text{# } \text{= } \text{T}$ TOIL ALL

1. $\text{D} \text{ } \text{# } \text{= } \text{T}$ 2. 3. 4. 5. 6. 7. 8. $\text{D} \text{ } \text{# } \text{= } \text{T}$ 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845. 846. 847. 848. 849. 850. 851. 852. 853. 854. 855. 856. 857. 858. 859. 860. 861. 862. 863. 864. 865. 866. 867. 868. 869. 870. 871. 872. 873. 874. 875. 876. 877. 878. 879. 880. 881. 882. 883. 884. 885. 886. 887. 888. 889. 890. 891. 892. 893. 894. 895. 896. 897. 898. 899. 900. 901. 902. 903. 904. 905. 906. 907. 908. 909. 910. 911. 912. 913. 914. 915. 916. 917. 918. 919. 920. 921. 922. 923. 924. 925. 926. 927. 928. 929. 930. 931. 932. 933. 934. 935. 936. 937. 938. 939. 940. 941. 942. 943. 944. 945. 946. 947. 948. 949. 950. 951. 952. 953. 954. 955. 956. 957. 958. 959. 960. 961. 962. 963. 964. 965. 966. 967. 968. 969. 970. 971. 972. 973. 974. 975. 976. 977. 978. 979. 980. 981. 982. 983. 984. 985. 986. 987. 988. 989. 990. 991. 992. 993. 994. 995. 996. 997. 998. 999. 1000.

ALL FORWARDS FORWARD DO CONTEND.

5. 6. 7. 8. NATIVITY, ONCE IN THE MAIN OF LIGHT,

5. 6. 7. 8. NATIVITY, ONCE IN THE MAIN OF LIGHT,

5. 6. 7. 8. ONCE IN THE MAIN OF LIGHT, NATIVITY, ONCE IN THE MAIN OF LIGHT,

5. 6. 7. 8. ONCE IN THE MAIN OF LIGHT, NATIVITY, ONCE IN THE MAIN OF LIGHT,

5. 6. 7. 8. ONCE IN THE MAIN OF LIGHT, NATIVITY, ONCE IN THE MAIN OF LIGHT,

CRAWLS TO MATURITY, CRAWLS TO MATURITY, CRAWLS TO MATURITY,

1. ∞ T ∞ V
 2. ∞ T ∞ V
 3. ∞ T ∞ V

TO MATURITY, MATURITY, WHEREWITH BEING CROWNED,

4. ∞ T ∞ V
 5. ∞ T ∞ V
 6. ∞ T ∞ V
 7. ∞ T ∞ V
 8. ∞ T ∞ V

CROOKED CROOKED ECLIPSES ECLIPSES GAINST HIS GLORY

1. T V T V
 2. T V T V
 3. T V T V
 4. T V T V
 5. T V T V

FIGHT, GAINST HIS GLORY, FIGHT,

6. ∞ T ∞ V
 7. ∞ T ∞ V
 8. ∞ T ∞ V

AND TIME THAT GAVE AND TIME THAT GAVE

1. T V T V
 2. 4 4
 3. 4 2
 4. 4 3
 5. 4 3

5. 4 4
 6. 3 4
 7. 4 2
 8. 4 4

1. T V T V T V T V
 2. 4 4
 3. 4 4
 4. 4 3

5. 4 4
 6. 4 4
 7. 4 4
 8. 4 4

AND DELVES : THE PARALLELS : AND DELVES : THE PARALLELS

IN BEAUTY'S BROW, AND DELVES : THE PARALLELS IN BEAUTY'S BROW

FEEDS FEEDS ON THE RARITIES

ON THE RARITIES OF NATURE'S TRUTH, OF NATURE'S TRUTH



AND NOTHING : NO THING STANDS : STANDS : NOTHING

1. T V I T V I T V I T V I
2. T V I T V I T V I T V I
3. T V I T V I T V I T V I
4. T V I T V I T V I T V I
5. T V I T V I T V I T V I

BUT : NOTHING BUT : FOR HIS SCYTHE : TO MOW :
(Cadenza)

5. 6. 7. 8.

AND YET : YET : TO TIMES : IN HOPE

M. 1. T V I T V I T V I T V I
2. T V I T V I T V I T V I
3. T V I T V I T V I T V I
4. T V I T V I T V I T V I

MY VERSE : SHALL STAND, : MY VERSE : SHALL STAND,

5.

Handwritten musical score for piano, consisting of two systems of staves. The first system contains the lyrics "PRAISING THY WORTH, PRAISING THY WORTH," and the second system contains "DESPITE HIS CRUEL HAND. HIS CRUEL HAND." The music is written in a single melodic line with a 4/4 time signature. It includes various dynamics such as *p*, *f*, and *pp*, and features fingerings and articulation marks. A first ending bracket is present at the end of the piece, marked with a double bar line and repeat dots. A box labeled "N" is placed above the first measure of the first system, with the instruction "I together with voice" and "order: 112123234345456567678788" written below it. The score concludes with a double bar line and repeat dots.