

SNIPPETS #2

1. THE KING OF FRANCE

Frederic Rzewski
for Sarah Cahill
(1994-2006)

$\downarrow = 80$ ca.

VOICE: $\downarrow \uparrow \quad \quad \quad \downarrow \uparrow \quad \quad \quad \downarrow \uparrow \quad \quad \quad \downarrow \uparrow$

(spoken) THE KING OF FRANCE WENT UP THE HILL WITH TWENTY THOUSAND MEN.

4 (loud)

f

dim.

15-
Ped.

THOUSAND MEN.

pp *gliss.* *f*

CADENZA
(Improvise on this note only)
(SLAP UNDER KEYBOARD) *ff* *dim.*

p poco a poco cresc.

(Ped. sempre)

MENO MOTO

ff

pp una corda

cresc. *f*

(Ped)

(Gb)



a tempo

(VOICE) THE KING OF FRANCE WENT DOWN THE HILL AND

8pp (soft)

15

pp

2 tre corde

NEVER WENT UP AGAIN.

cresc.

(SLAM LID)

IMPRO (LOW A ONLY) pp

(P < f >)

cresc.

mf

pp una corda

(Ped)

8

TAP KNOCK

(non rit.)

SLAP

f x

Ped



2, THE NAIL

Frederic Rzewski
for Sarah Cahill

$\text{♩} = 69 \text{ ca.}$

VOICE: FOR WANT OF A NAIL, THE SHOE WAS LOST; FOR WANT OF THE SHOE,

(Knock on keyboard lid) both hands

(Hold with 3. pedal)

THE HORSE WAS LOST; FOR WANT OF THE HORSE, THE RIDER WAS LOST; FOR WANT OF THE RIDER, THE BATTLE

rit. poco a poco *diminuendo*

WAS LOST; FOR WANT OF THE BATTLE, THE KINGDOM WAS

(release 3. ped.) *cresc.* *mf* *cresc.* *ff*

LOST, AND ALL FOR THE WANT OF A HORSESHOE NAIL.

(slap under keyboard)



3. THE STONE

Frederic Rzewski
for Sarah Cahill

$\text{♩} = 66 \text{ ca.}$

VOICE: THERE WERE TWO BIRDS SAT ON A STONE, FA LA LA LA LA DE;

p
una corda
Ped.

ONE FLEW AWAY, AND THEN THERE WAS ONE, FA LA LA LA LA DE;

pp
mp
Ped.

THE OTHER BIRD FLEW AFTER, AND THEN THERE WAS NONE, FA LA LA LA LA DE;

rit. *a tempo*

mf *dim.* *ppp* *CINPRO*
Ped.

AND SO THE STONE WAS LEFT ALONE, FA LA LA LA LA DE.

p *pp*
dim.



4. THE LITTLE MAID

Frederic Rzewski
for Sarah Cahill

♩ = 63 ca.

VOICE: THERE WAS A LITTLE MAN, WHO WOODED A LITTLE MAID,

AmP

p

VOICE: AND HE SAID, "LITTLE MAID, WILL YOU WED, WED, WED?"

mf

pp

VOICE: I HAVE LITTLE MORE TO SAY, SO WILL YOU? YEA OR NAY?

(soft)

mf

p

VOICE: FOR LEAST SAID IS SOONEST MENDED, -DED, -DED, -DED."

(loud)

(rit.)

mf

dim.

p



a tempo

(in a deep voice)

VOICE: THE LITTLE MAID REPLIED, "SHOULD I BE YOUR LITTLE BRIDE,

PRAY, WHAT MUST WE HAVE FOR TO EAT, EAT, EAT?

WILL THE FLAME THAT YOU'RE SO RICH IN LIGHT A FIRE IN THE KITCHEN?

(loud) (soft)

OR THE LITTLE GOD OF LOVE TURN THE SPIT, SPIT, SPIT?"

(slower) (whisper)



♩ = 56 ca.

VOICE: AS I WALKED BY MYSELF, AND

4/4 mf
dim poco a poco
p

TALKED TO MYSELF, MYSELF SAID UNTO ME:

pp
rit. - -
mp

"LOOK TO MYSELF, TAKE CARE OF THY

a tempo
pp
mf

SELF, FOR NOBODY CARES FOR THEE."

rit.
p
pp



VOICE: I ANSWERED MY SELF, AND

f sub.

SAID TO MYSELF IN THE SELFSAME REPARTEE:

allargando

pp

"LOOK TO THYSELF, OR NOT LOOK TO THYSELF,

dim.

#0 #0 p̄ b̄p̄ f̄

THE SELFSAME THING WILL BE,"

a tempo, poco meno (*vallentando*)

(IMPRO) p rit. sf pp

(let ring)



6. OLD CHAIRS

Frederic Rzewski
for Sarah Cahill

♩ = 72

VOICE: IF I'D AS MUCH MONEY AS I COULD SPEND, I NEVER WOULD CRY.

(spoken)

pp *cresc.* *dim.* *pp*

una corda
Ped. ad lib.

OLD CHAIRS TO MEND! OLD CHAIRS TO MEND! OLD CHAIRS TO MEND!

f sub. *pp* *poco a poco dimin. #* *pp* *rit.*

I NEVER WOULD CRY: "OLD CHAIRS TO MEND!"

pp *dim.* *ppp*

poco a poco accelerando *allargando*

(HIGH IMPRO) *mp* *cresc.* *pp* *f*

tre corde



(VOICE) IF I'D AS MUCH MONEY AS I COULD TELL, I NEVER WOULD CRY:

pp *pp* *dim.* *D*

"OLD CLOTHES TO SELL!" OLD CLOTHES TO SELL!" OLD CLOTHES TO SELL!"

pp *cresc.* *f* *rit.-----*

I NEVER WOULD CRY!" "OLD CLOTHES TO SELL!"

p *f* *ff*

(LOW IMPRO) *f* *dim.* *poco a poco rit.* *pp* *accel.* *ppp*

una corda *Ped* (April '94 - May 1, '06) (gradually release)



7. COMICAL FOLK

Frederic Rzewski
for Sarah Cahill

$\text{♩} = 192$

(♩ = 96) (Sing and play:)

(♩ = 63) IN A

COTTAGE IN FIVE LIVED A MAN AND HIS WIFE, WHO, BELIEVE ME,

8mf
sub. 2
ritenuto

WERE COMICAL FOLK; FOR, TO PEOPLE'S SURPRISE, THEY BOTH SAW WITH THEIR

mf
a tempo
sub.
cresc.

EYES, AND THEIR TONGUES MOVED WHENEVER THEY SPOKE! WHEN

mf
p.
f (IMPRO)
una corda

THEY WERE ASLEEP, I'M TOLD, THAT TO KEEP THEIR EYES OPEN THEY COULD NOT CON-

ritenuto p

TRIVE; a tempo THEY BOTH WALKED ON THEIR FEET, AND, 'T WAS THOUGHT, WHAT THEY

f sub. (sing upper voice)
(baccato)

EAT HELPED, WITH DRINKING, TO KEEP THEM A- LIVE.

rallent.
p
SHORT (IMPRO)
a tempo, poco meno
(rit.)



SPLISH SPLASH

Frederic Rzewski
for Sarah Cahill

$\text{♩} = 84$

VOICE: IF ALL THE SEAS WERE ONE SEA, WHAT A GREAT SEA THAT WOULD BE!

The first system of the score features a vocal line and piano accompaniment. The voice part consists of two phrases: "IF ALL THE SEAS WERE ONE SEA," and "WHAT A GREAT SEA THAT WOULD BE!". The piano accompaniment includes a right-hand part with chords and a left-hand part with a bass line. Pedal markings are present in both hands.

AND IF ALL THE TREES WERE ONE TREE,

The second system continues the vocal line with the phrase "AND IF ALL THE TREES WERE ONE TREE,". The piano accompaniment features a prominent glissando in the left hand, numbered 1 through 10. The right hand has a melodic line with dynamics like *p* and *cresc.*. Pedal markings include "Ped." and "Ped. ad lib".

WHAT A GREAT TREE THAT WOULD BE!

The third system contains the vocal phrase "WHAT A GREAT TREE THAT WOULD BE!". The piano accompaniment includes a section with the instruction "Knock on Keyboard lid (both hands) trem." and a dynamic marking of *ppp*. Pedal markings include "Ped." and "Ped. ad lib".

AND IF ALL THE AXES WERE ONE AXE, WHAT A GREAT AXE THAT WOULD BE!

The fourth system features the vocal phrase "AND IF ALL THE AXES WERE ONE AXE, WHAT A GREAT AXE THAT WOULD BE!". The piano accompaniment includes clusters in the right hand, marked "10 (clusters)", and a dynamic marking of *f.*. The left hand has a bass line with a dynamic marking of *p*. Pedal markings include "Ped." and "Ped. ad lib".



VOICE: AND IF ALL THE MEN WERE ONE MAN, WHAT A GREAT MAN HE WOULD BE!

10^{mf}
4
dim.
p dim.

AND IF THE GREAT MAN

pp
2/4
(Ped)

TOOK THE GREAT AXE, AND CUT DOWN THE GREAT TREE, AND LET IT FALL INTO THE GREAT SEA,

poco a poco cresc.
f
rit. - - -
p (IMPAD)
2/4
(Ped)

WHAT A SPLISH SPLASH THAT WOULD BE!

(fingers under Keyboard) (slap) (continue finger ten.) SLAP: TOP(SIDE)
10/4
ppp (tramp)
sffz
pp (KEYBOARD LID)
2/4

