HISTORIES

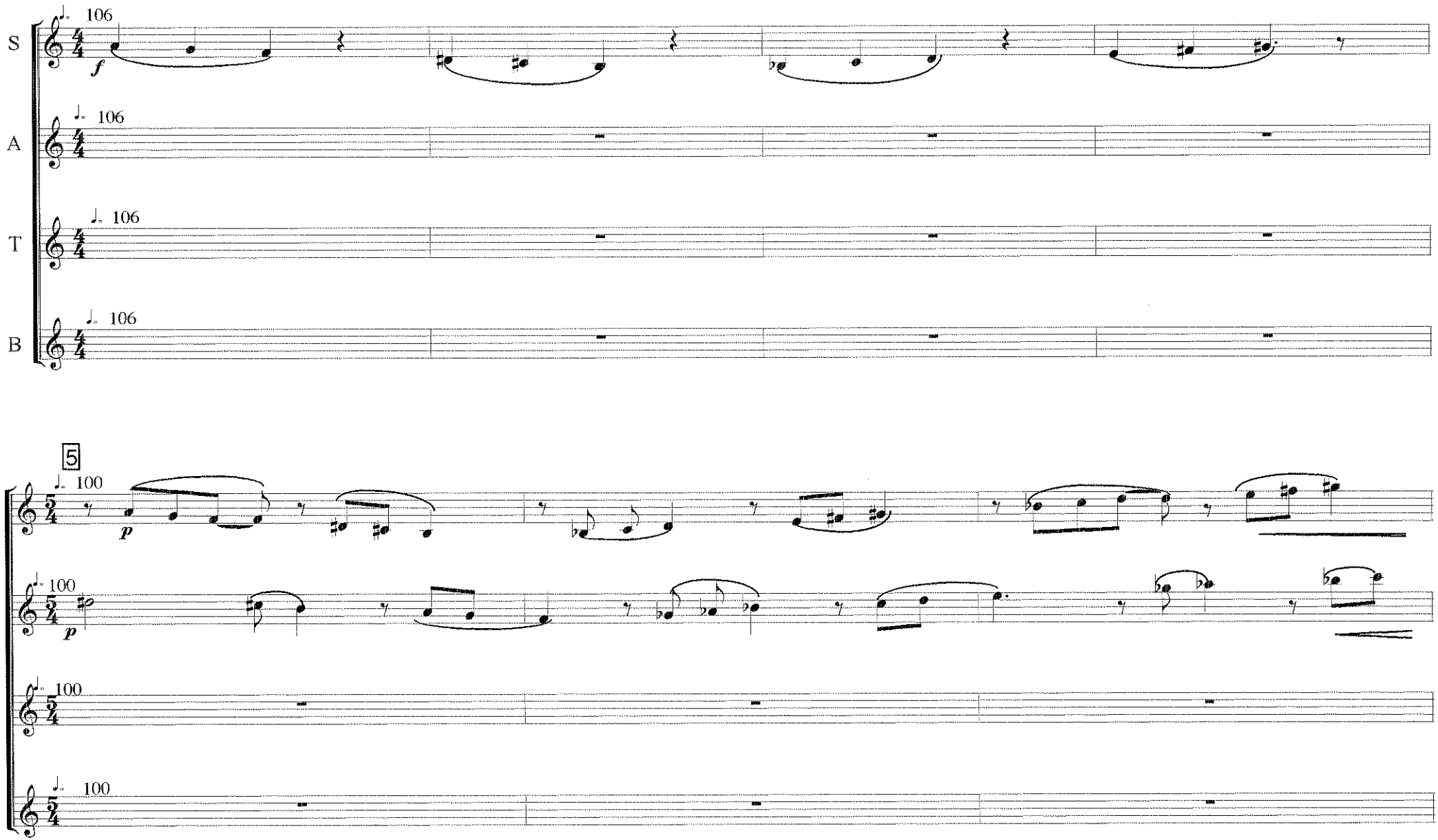
for saxophone quartet

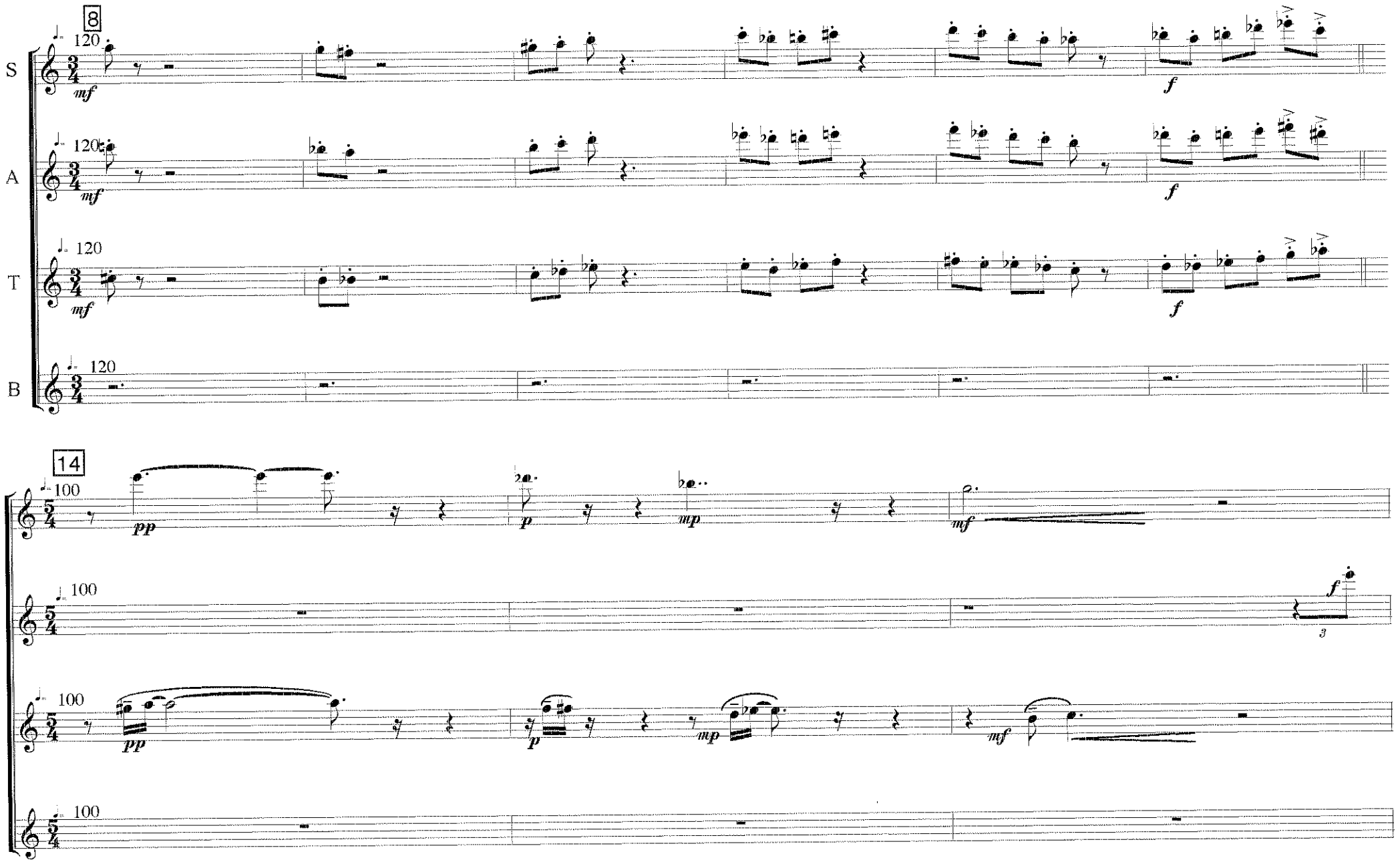
for David and Gisela Gamper

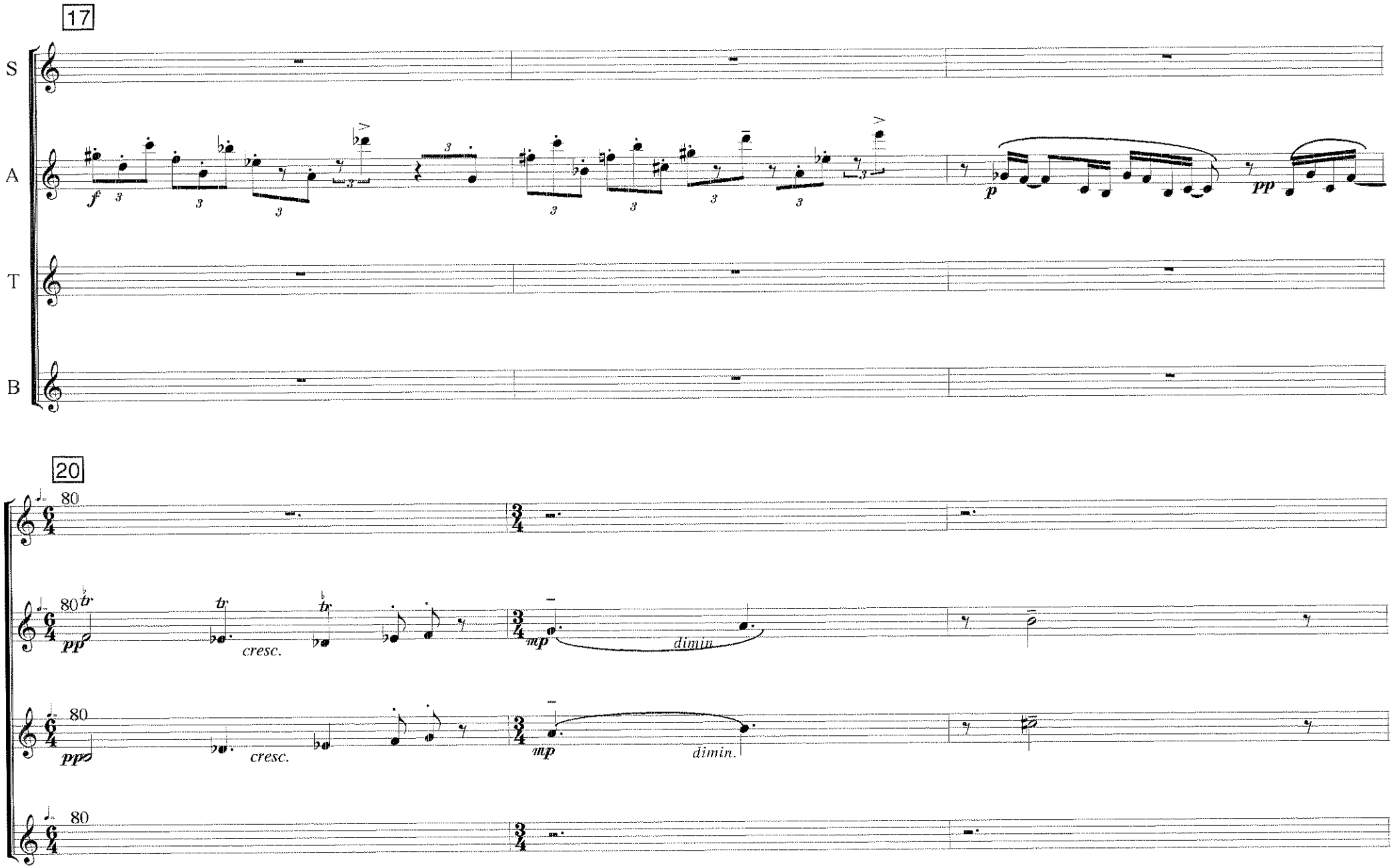
For the ROVA Saxophone Quartet

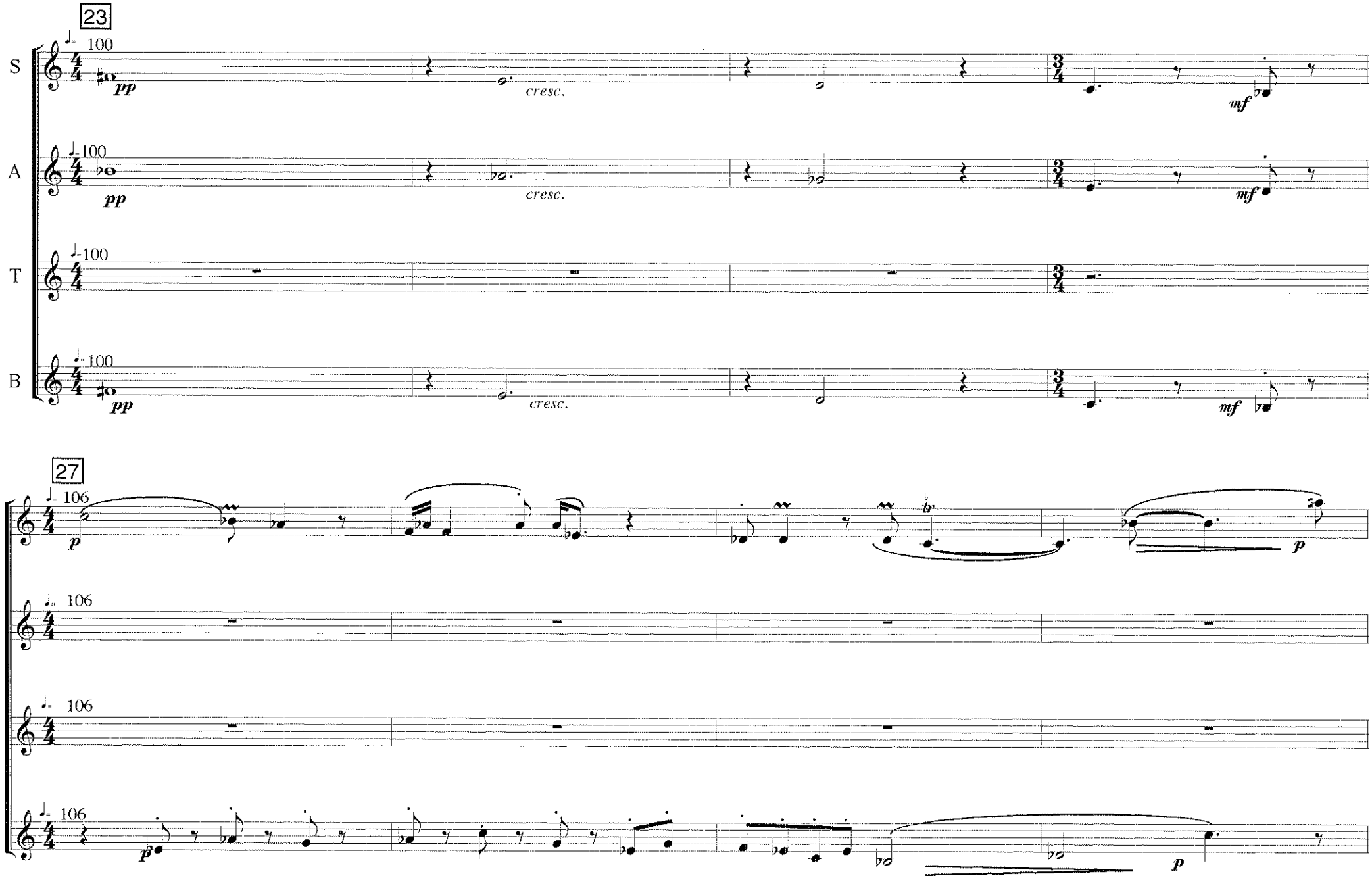
Frederic Rzewski (1993)

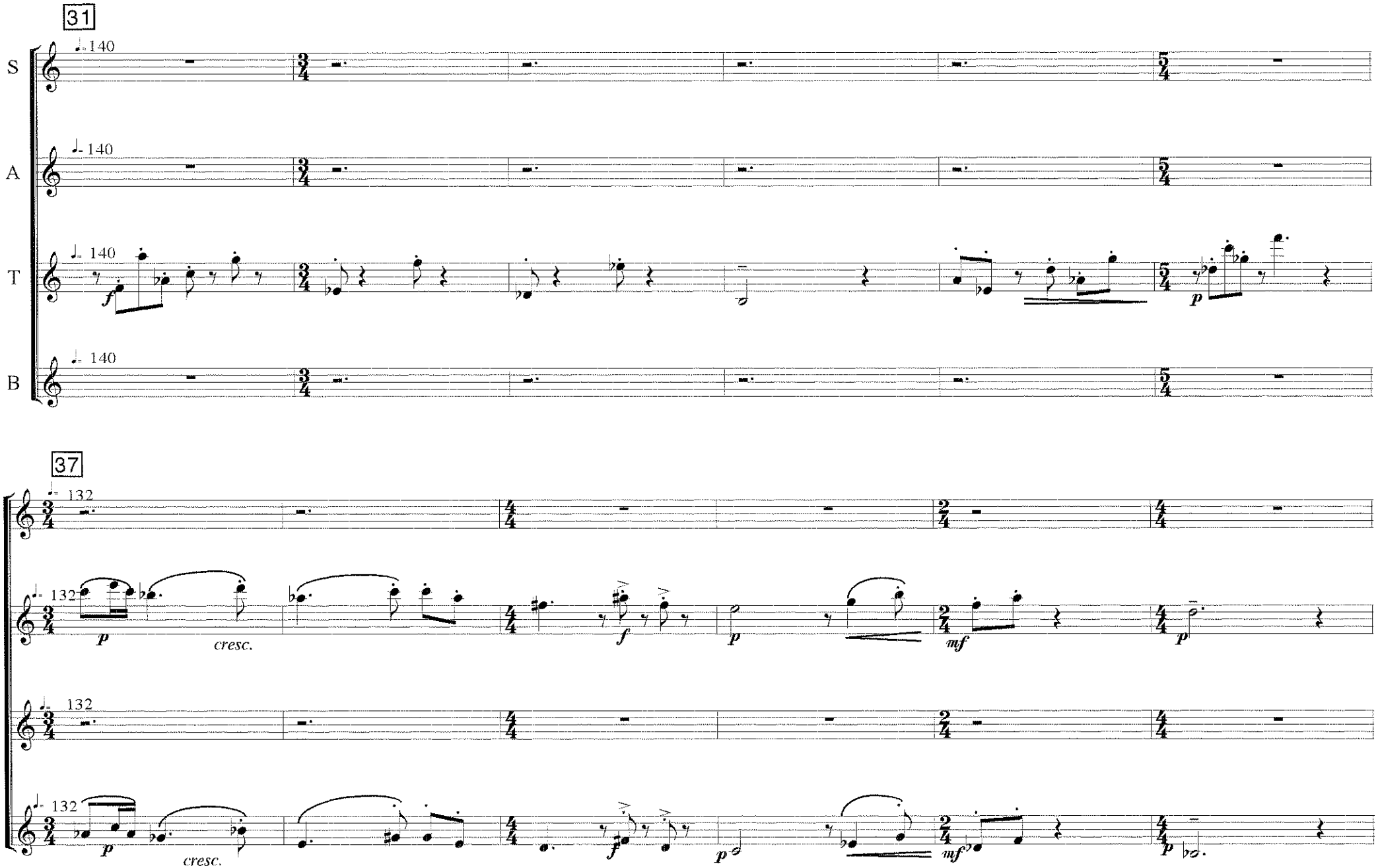
Commissioned by the Koussevitzky Foundation in memory of Serge and Natalie Koussevitzky

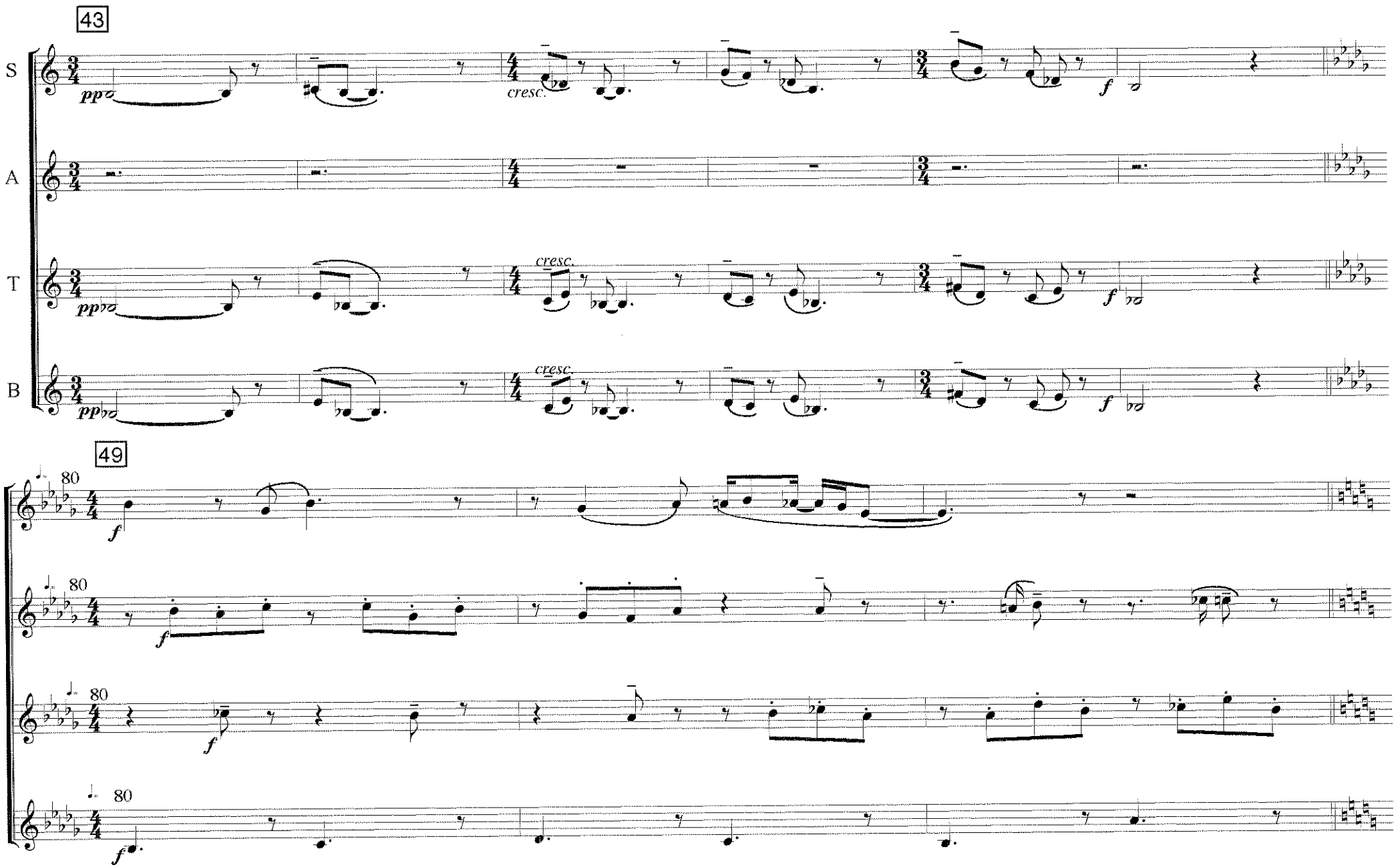


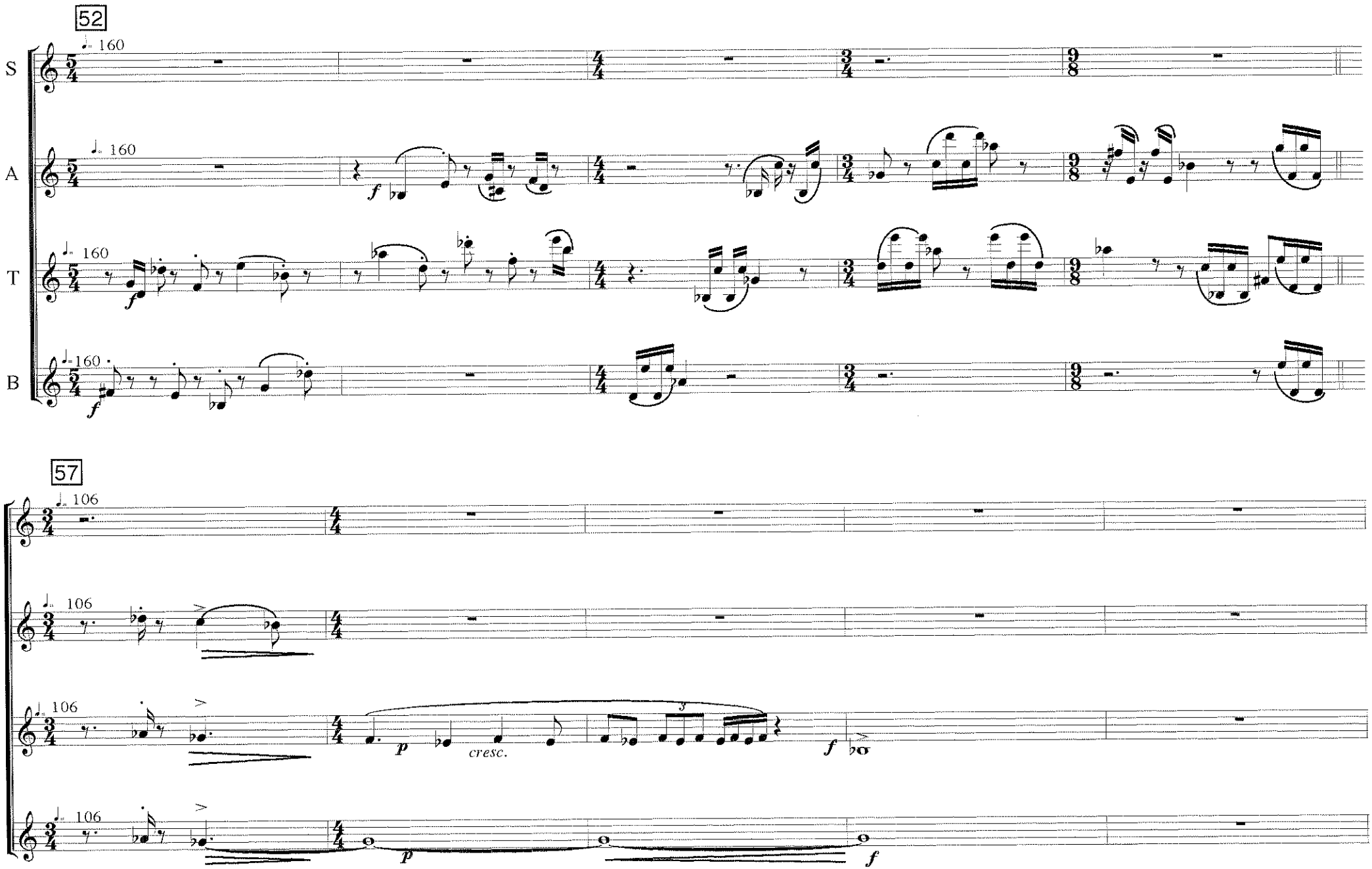

8
S
A
T
B
120
mf
f
14
100
pp
p
mp
mf
3

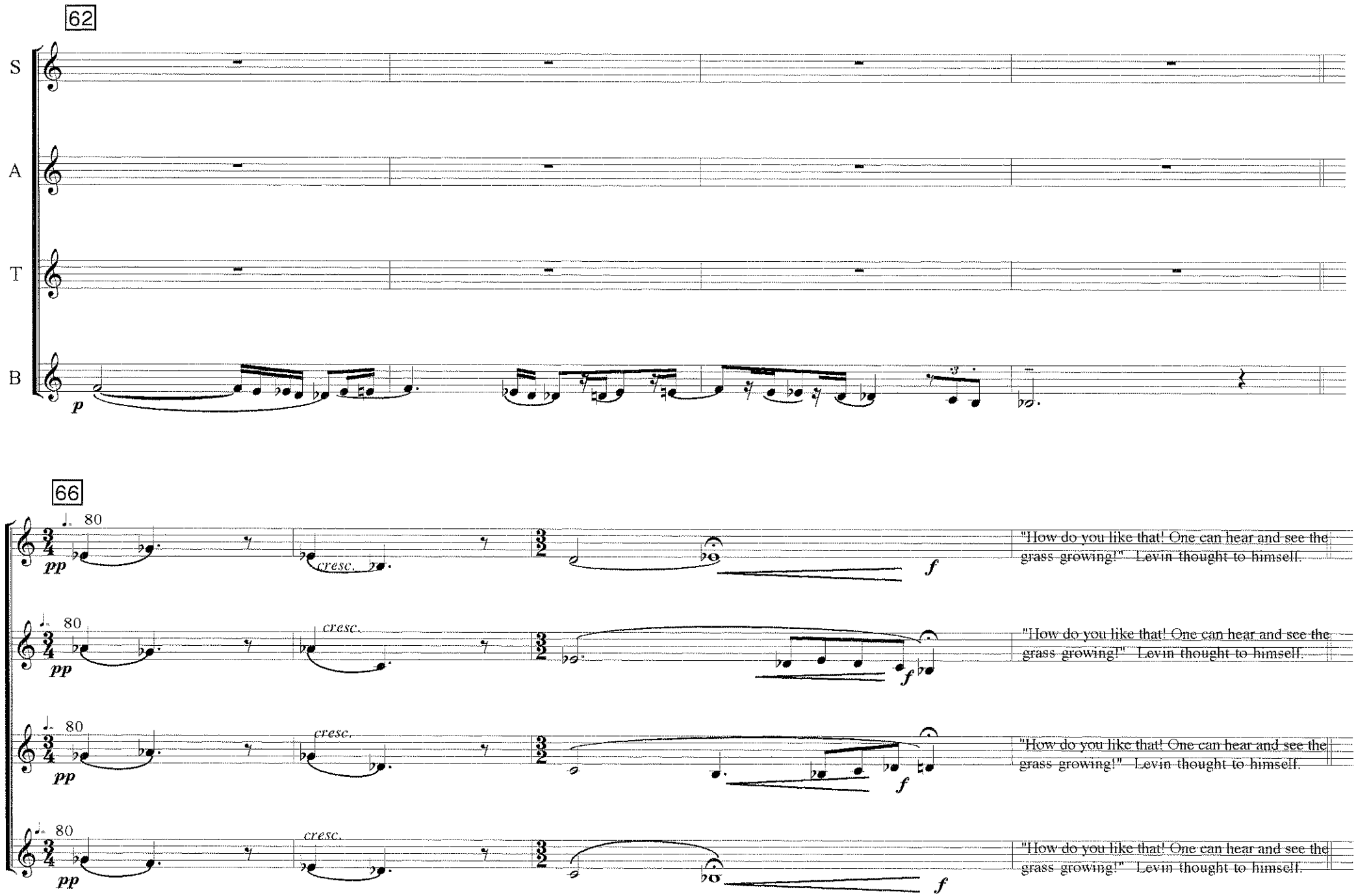

17
S
A
T
B
f
p
pp
20
80
pp
cresc.
mp
dimin.

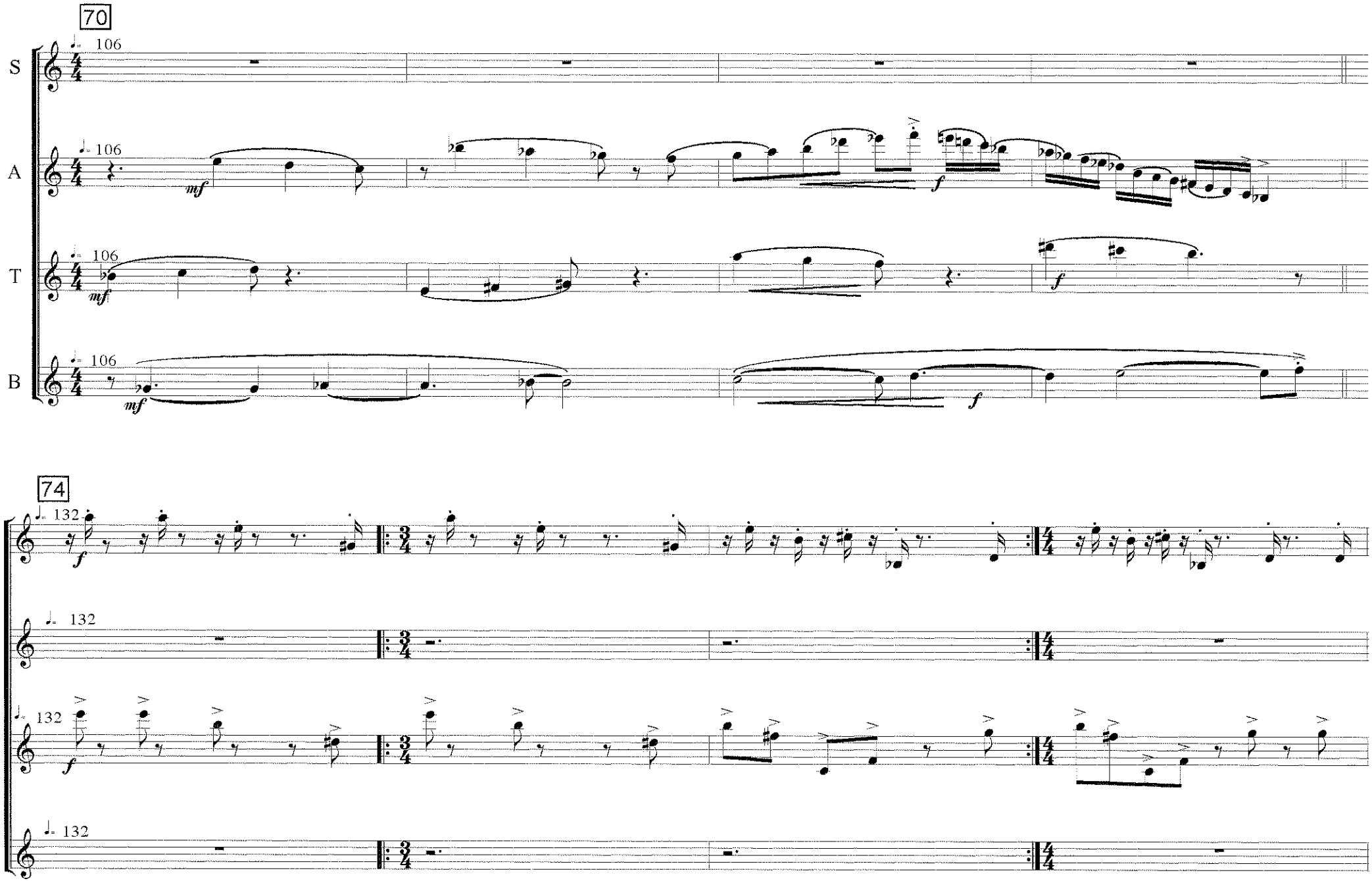

23
S
A
T
B
♩= 100
pp
cresc.
mf
27
♩= 106
p
tr

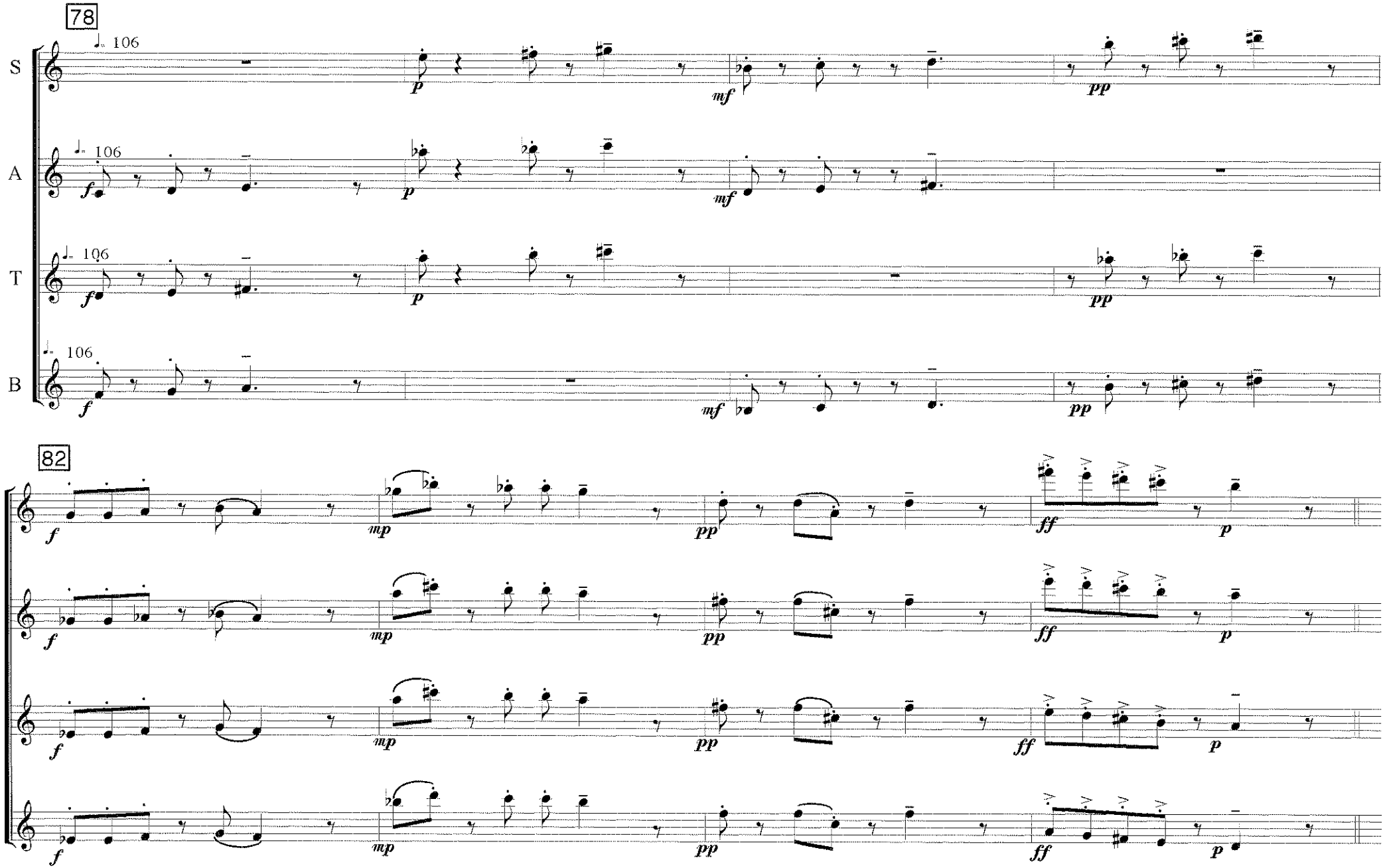

31
S
A
T
B
♩= 140
37
♩= 132
p
cresc.
f
mf

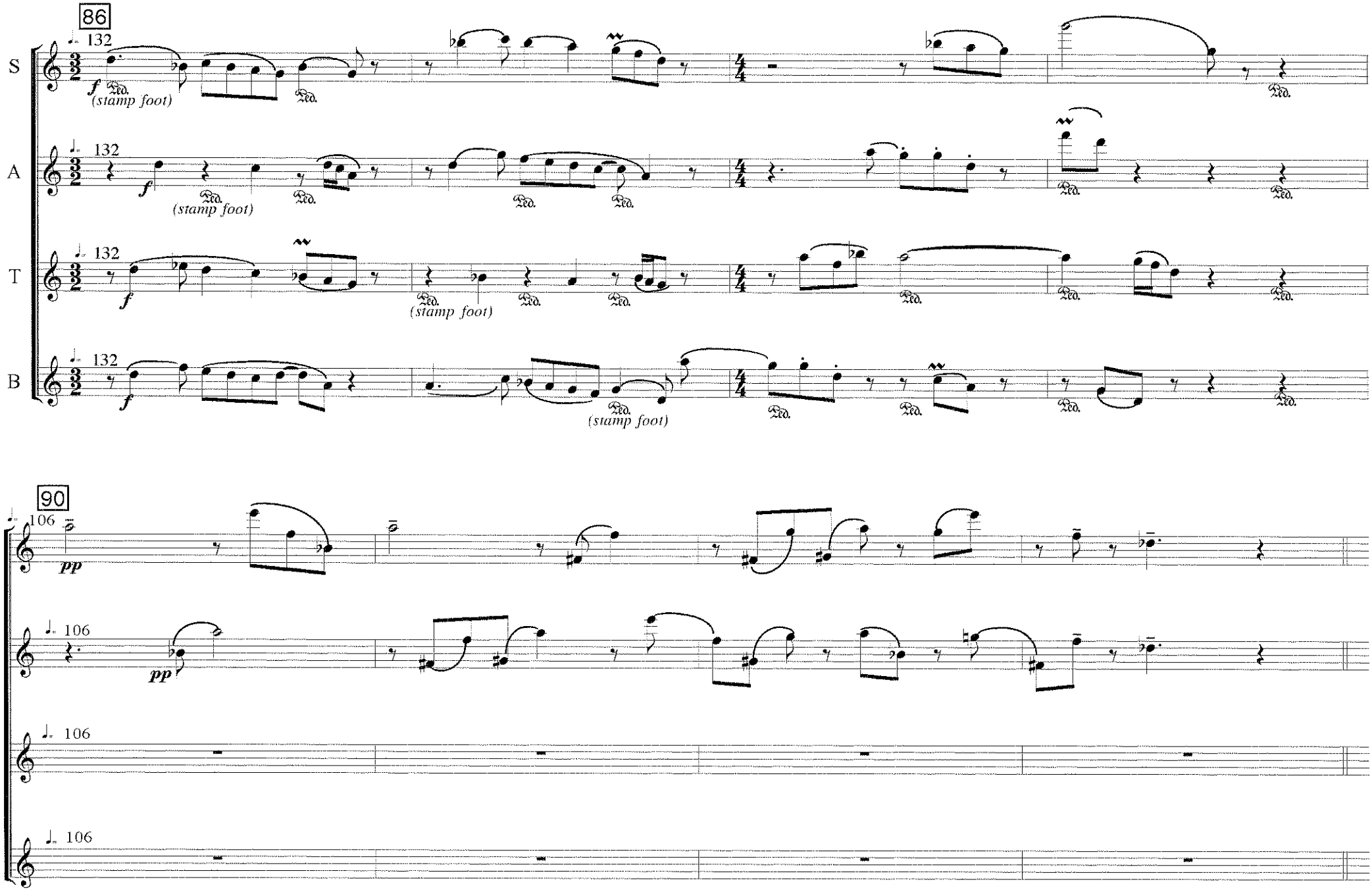

43
S
A
T
B
pp
cresc.
f
49
80

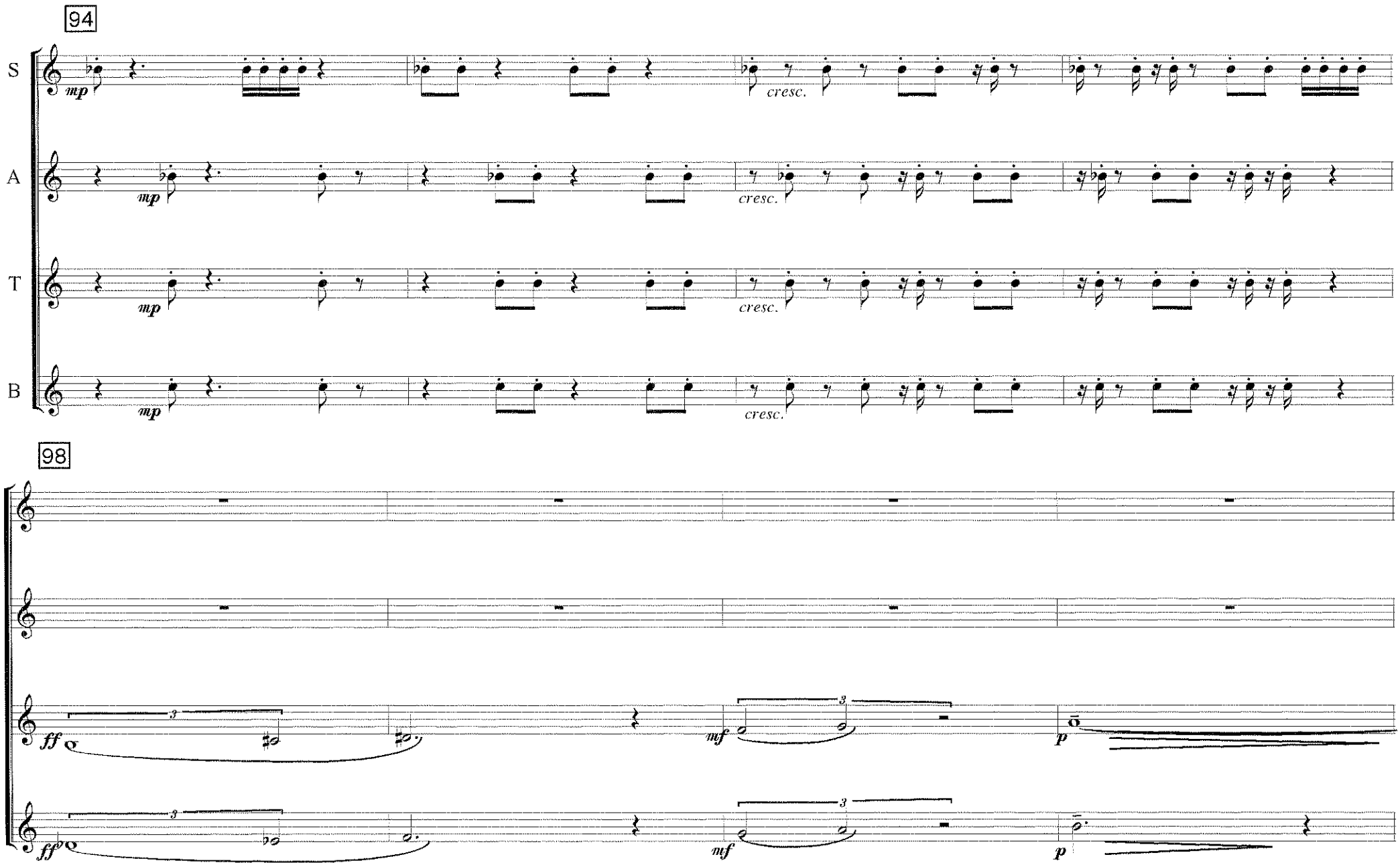

52
S
A
T
B
♩= 160
f
57
♩= 106
p
cresc.
f

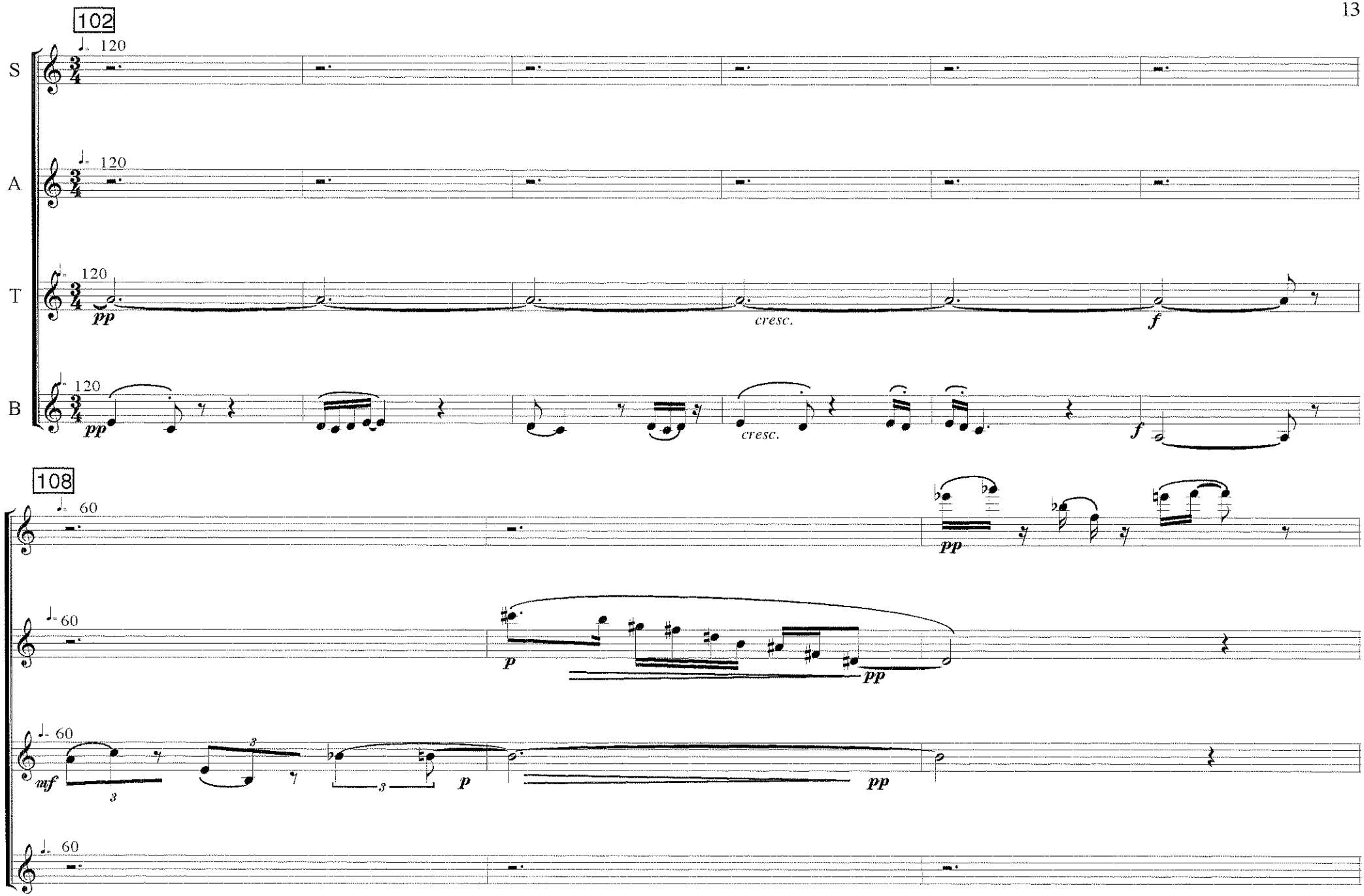

62
S
A
T
B
p
66
80
pp
cresc.
f
"How do you like that! One can hear and see the grass growing!" Levin thought to himself.

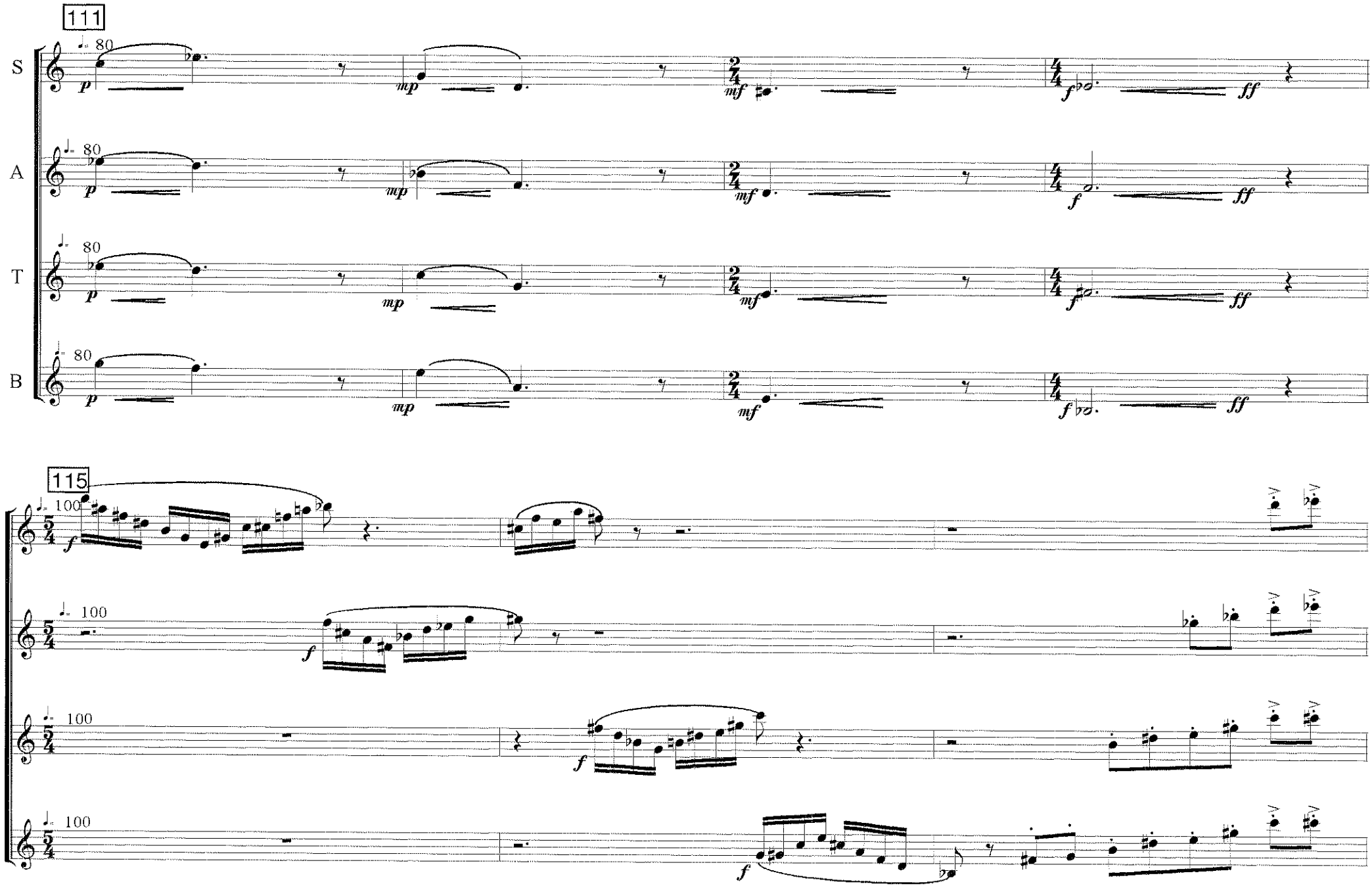

70
S
A
T
B
106
mf
f
74
132

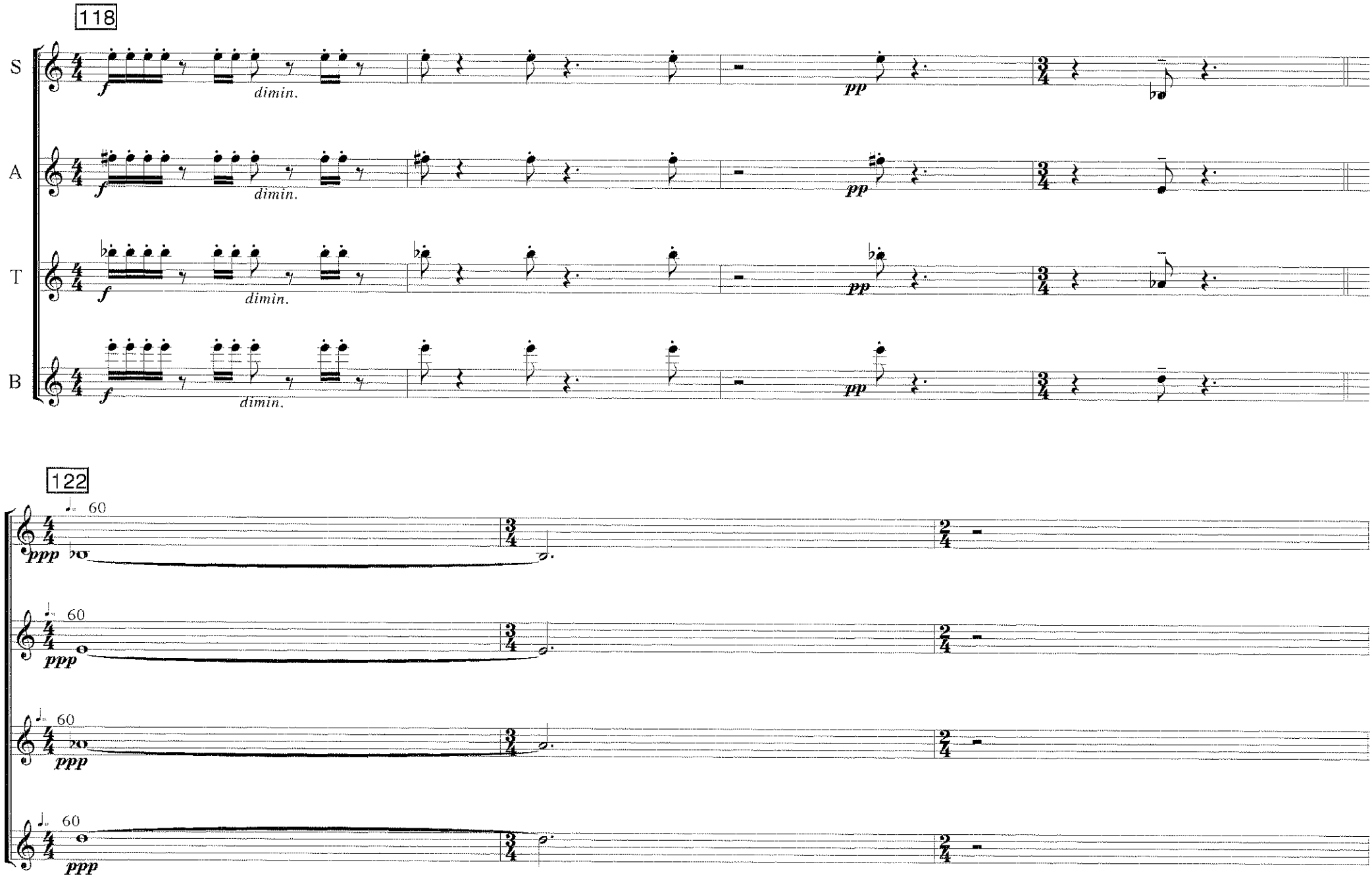

78
S
A
T
B
106
82

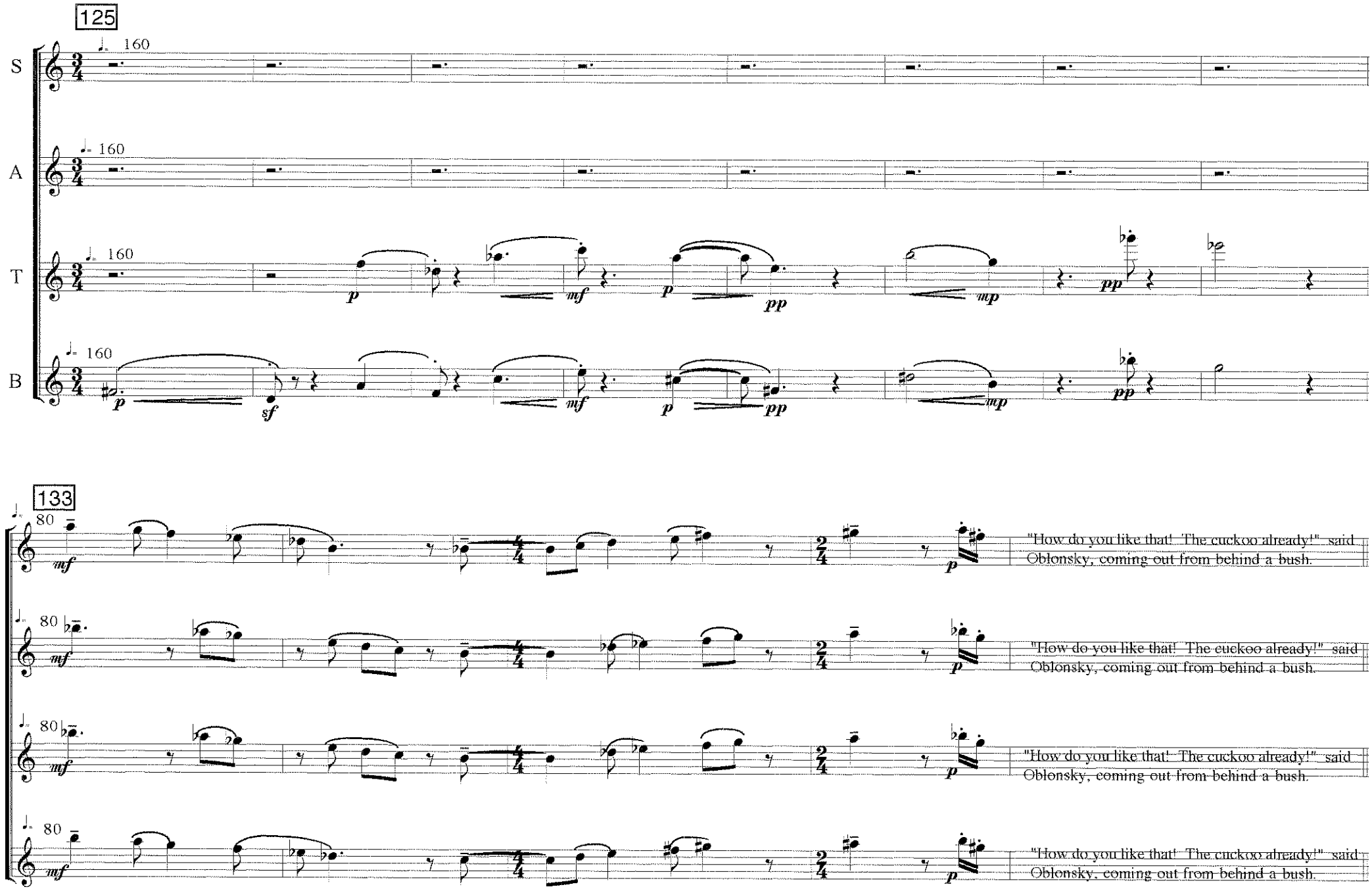

86
S
A
T
B
132
f
(stamp foot)
90
106
pp

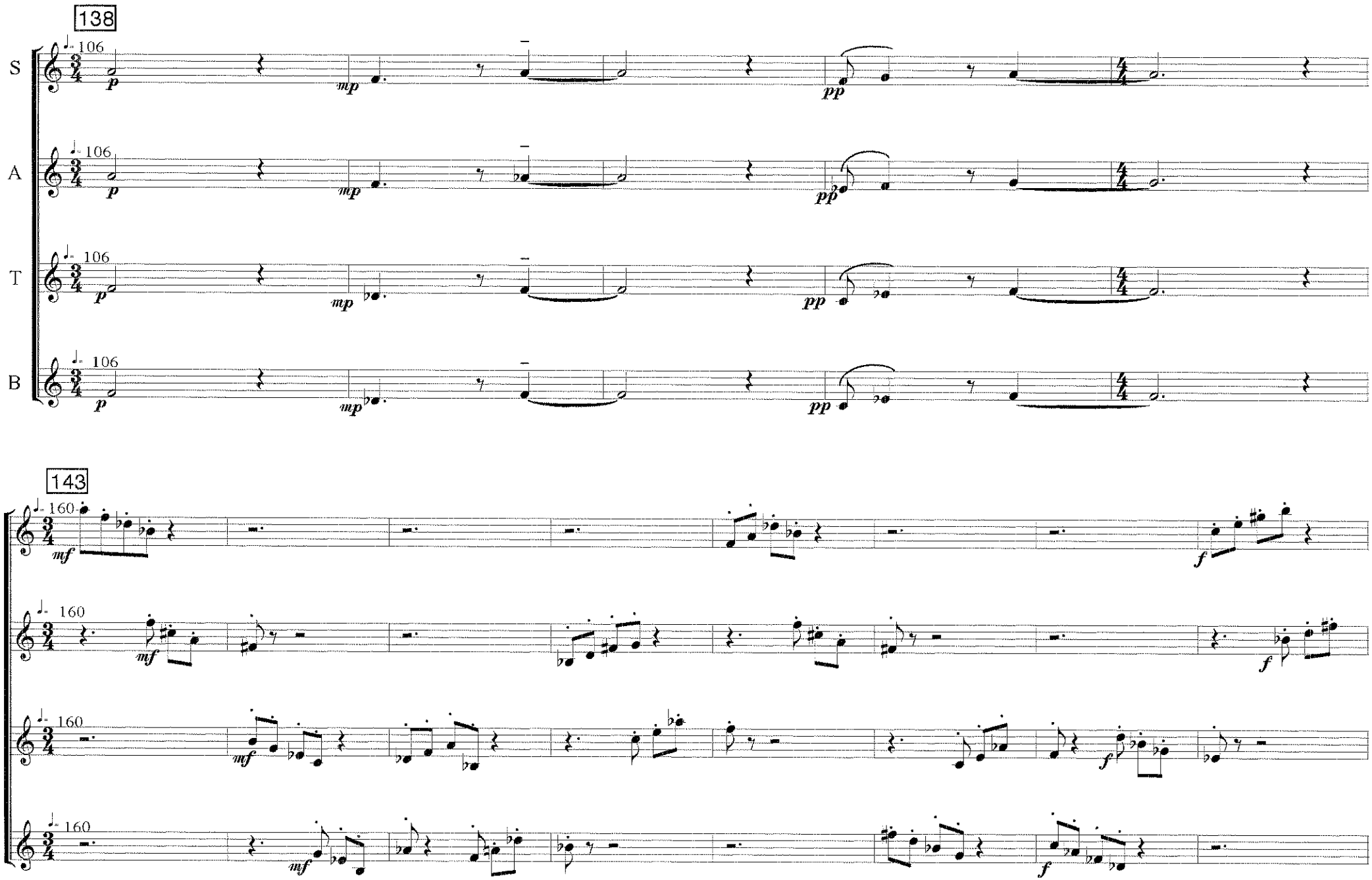

94
S
A
T
B
mp
cresc.
98
ff
mf
p

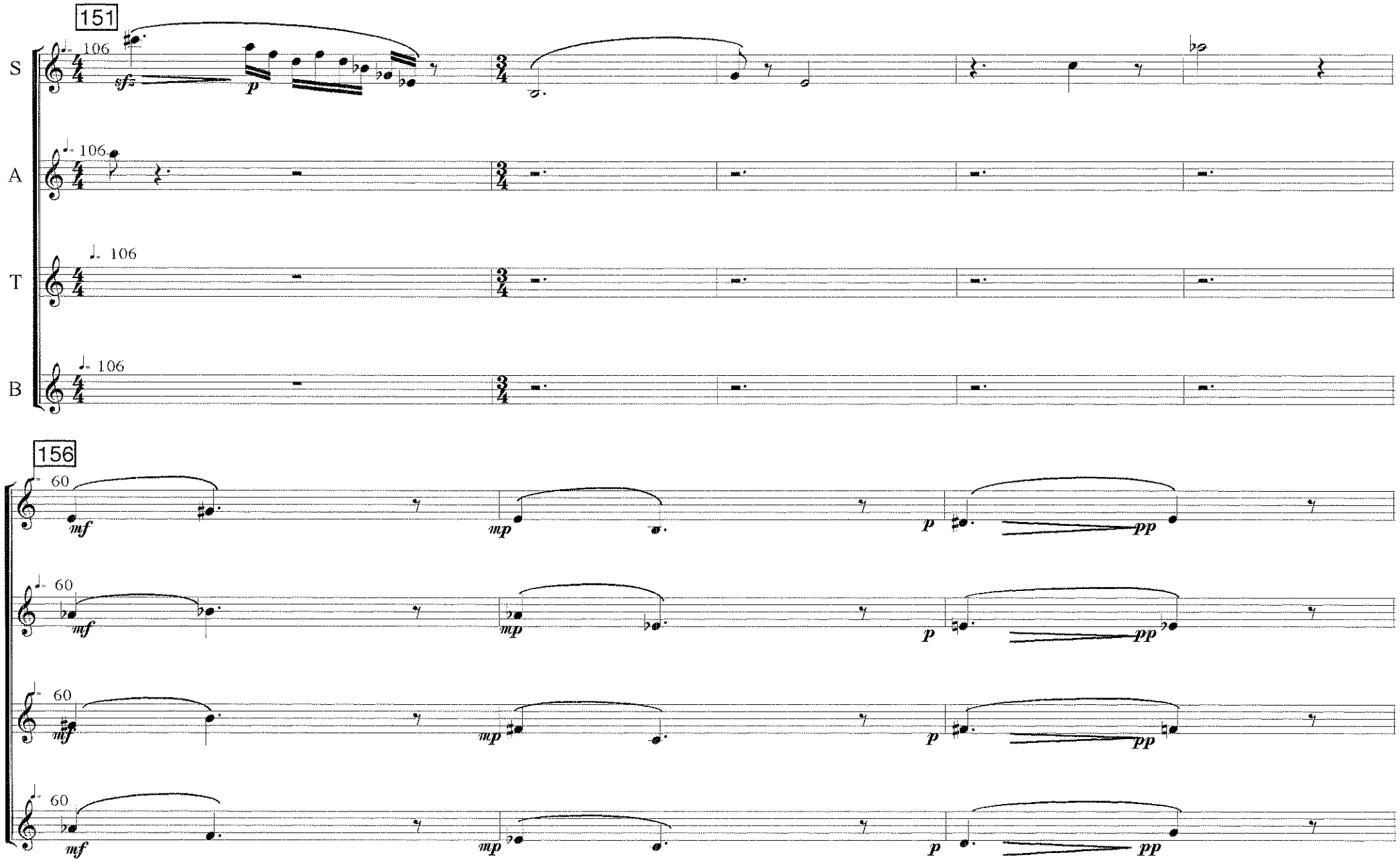

102
S
A
T
B
120
pp
cresc.
f
108
60
p
mf
3

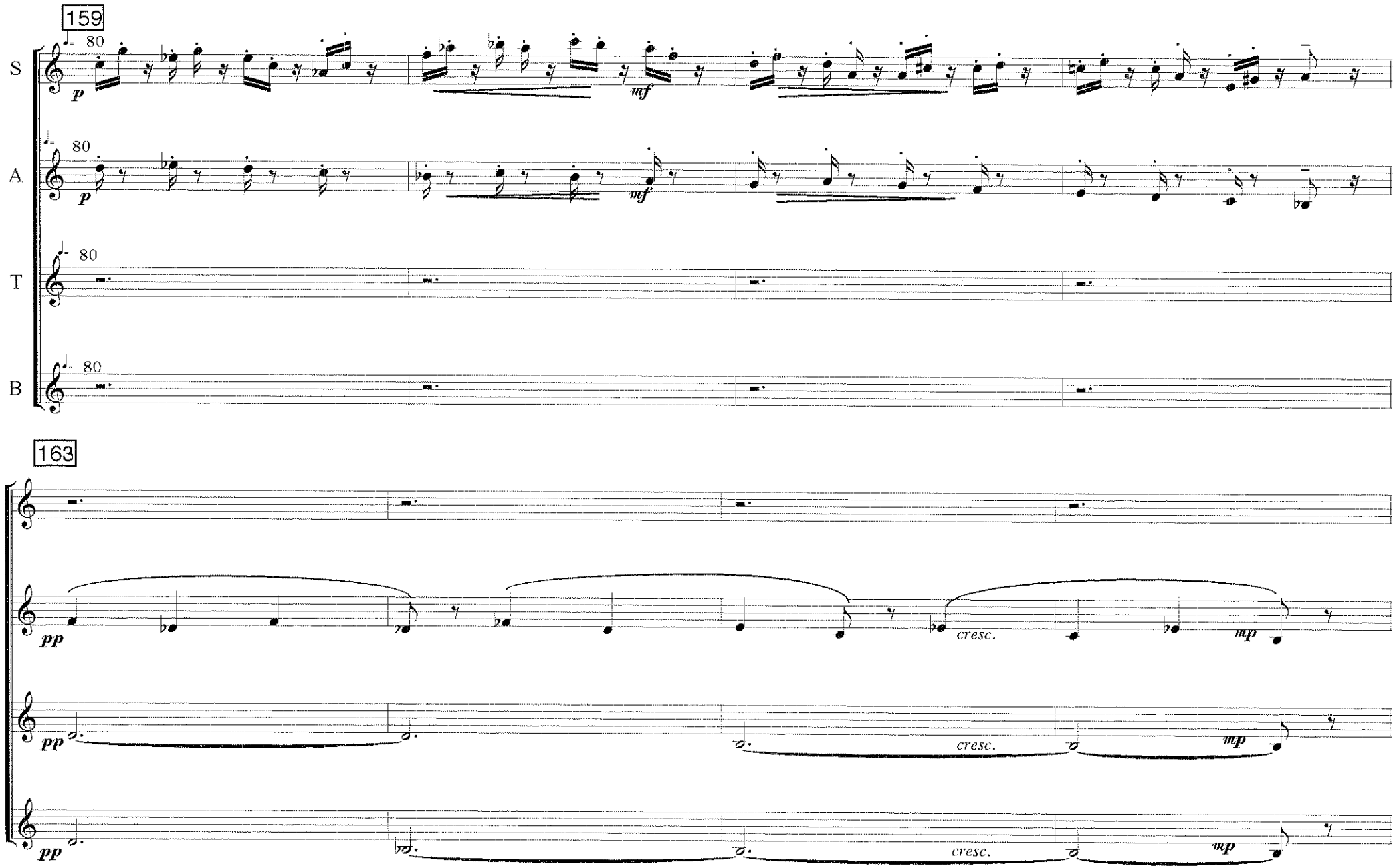

111
S
A
T
B
80
p
mp
mf
f
ff
115
100

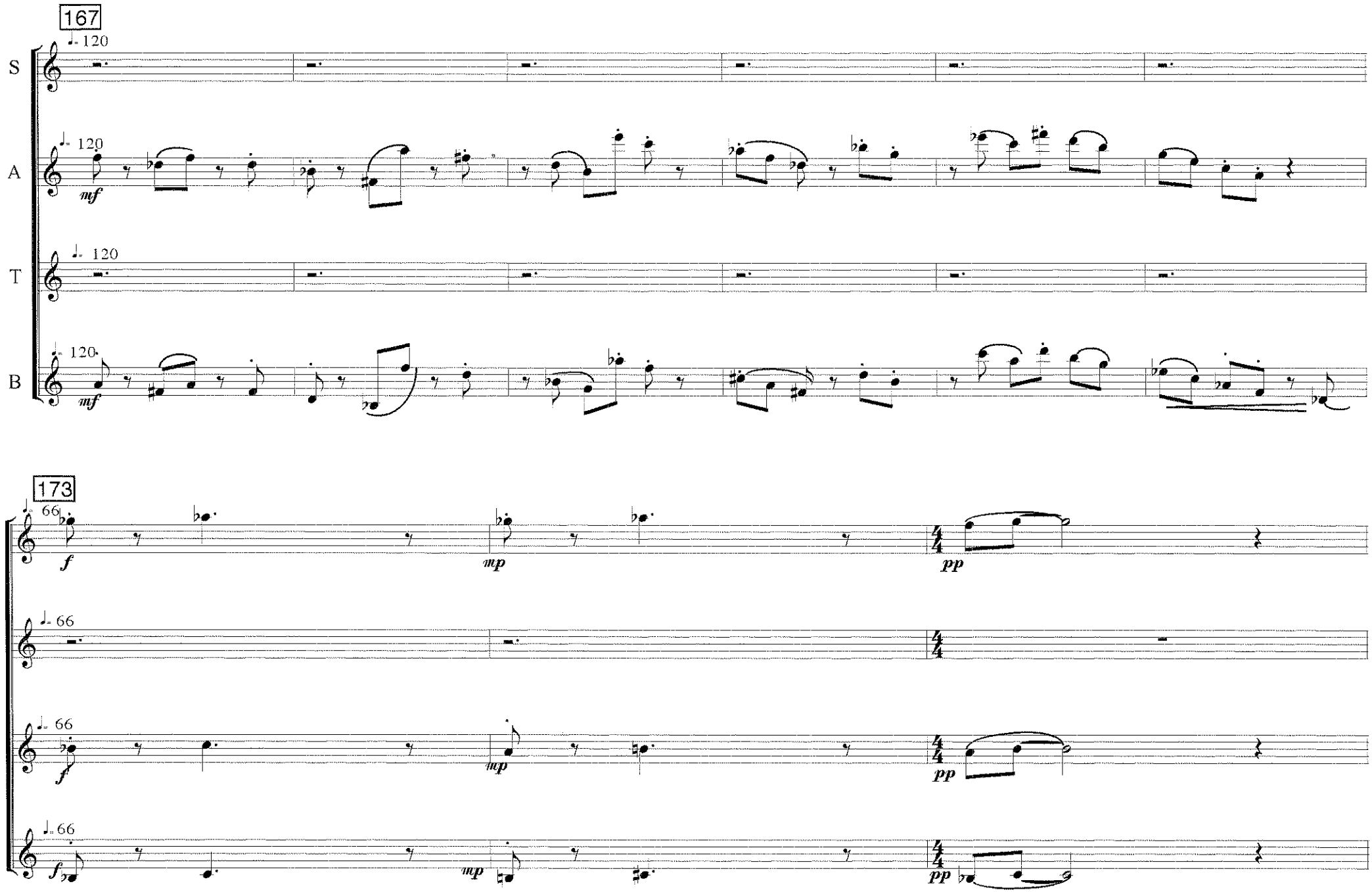

118
S
A
T
B
f
dimin.
pp
122
60
ppp

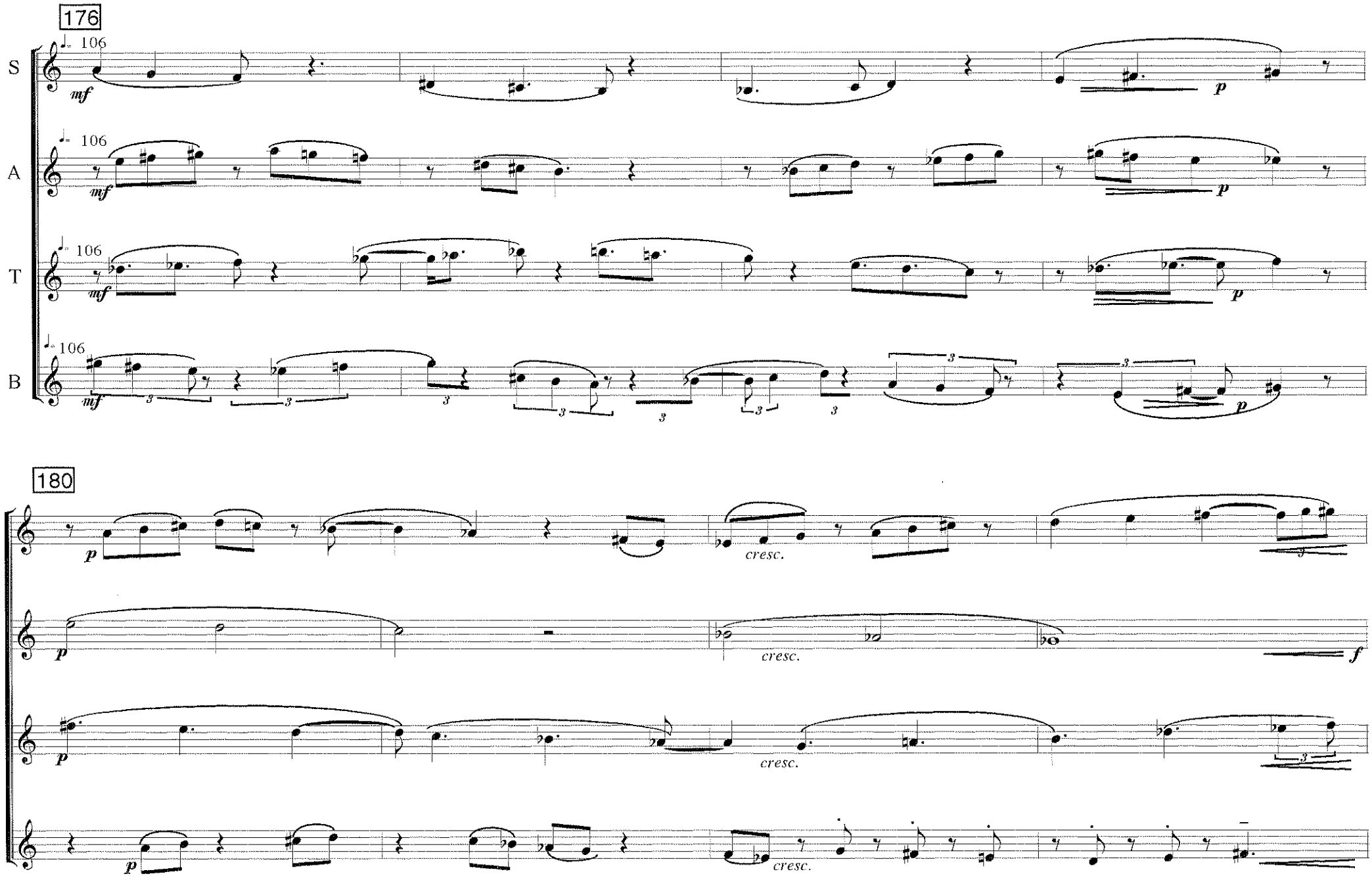

125
S
A
T
B
160
p
sf
mf
pp
mp
133
80
"How do you like that! The cuckoo already!" said Oblonsky, coming out from behind a bush.

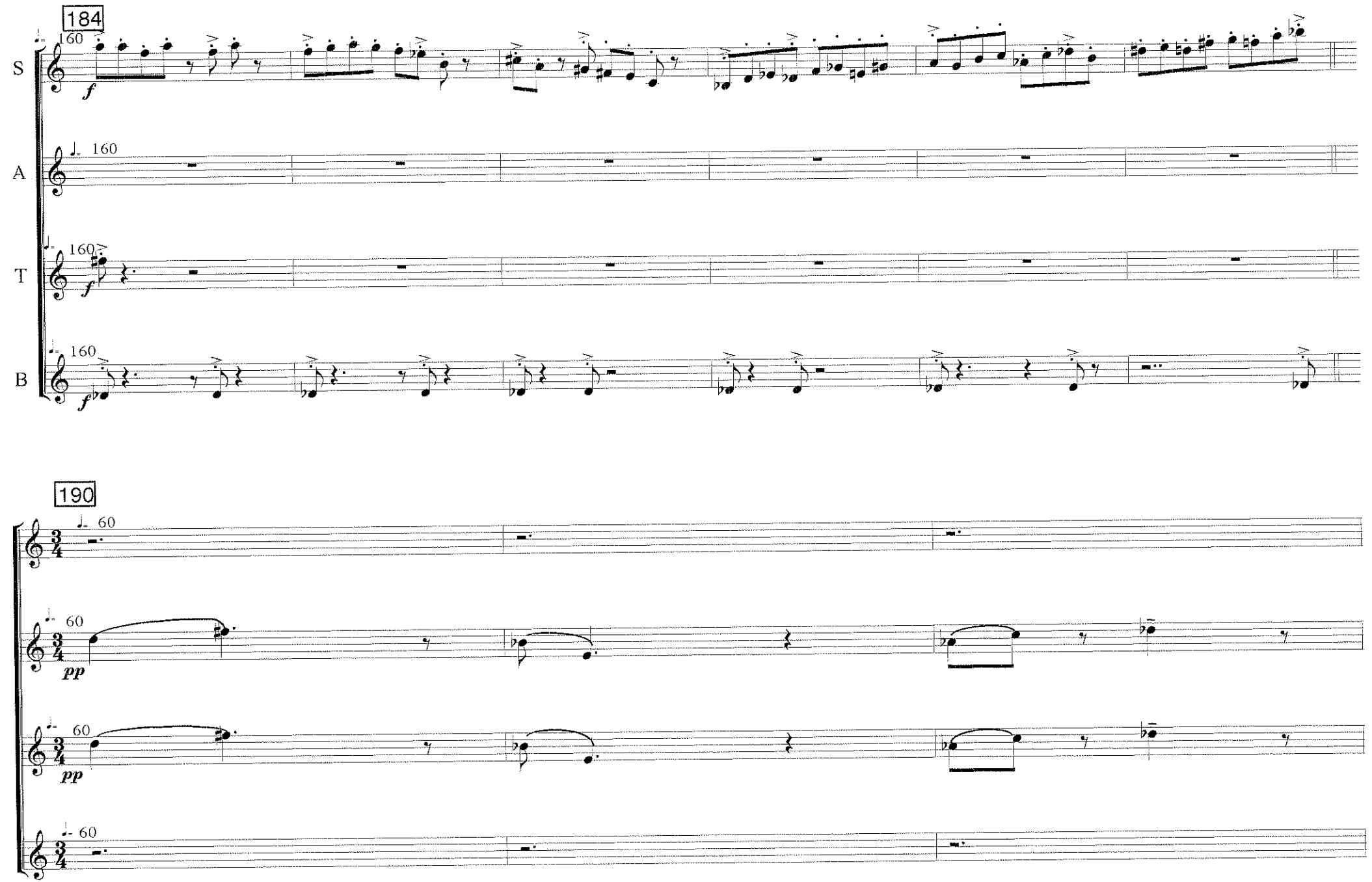

138
S
A
T
B
106
p
mp
pp
143
160
mf
f

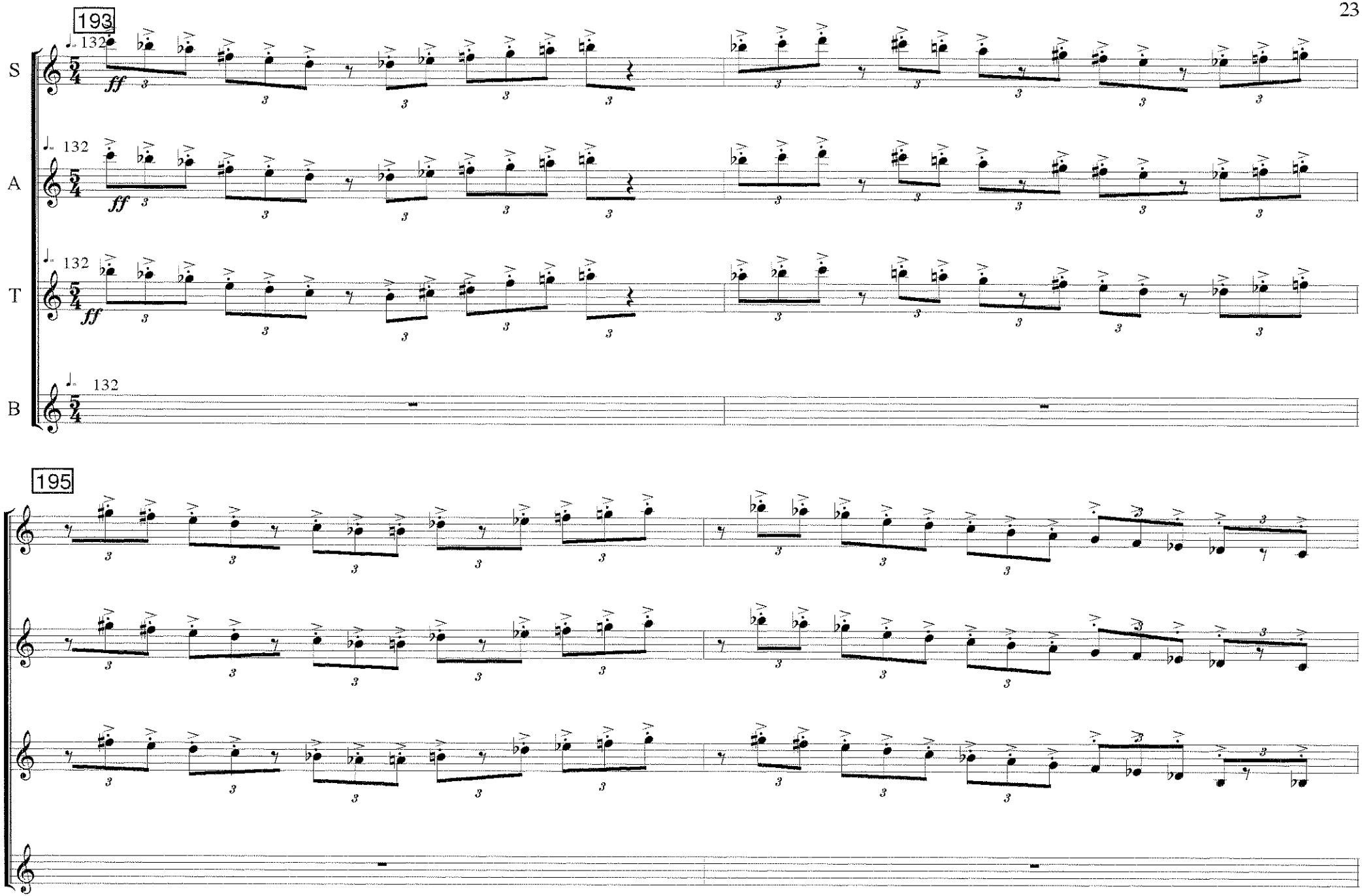

151
S
A
T
B
106
156
60
sfz
p
mf
mp
pp

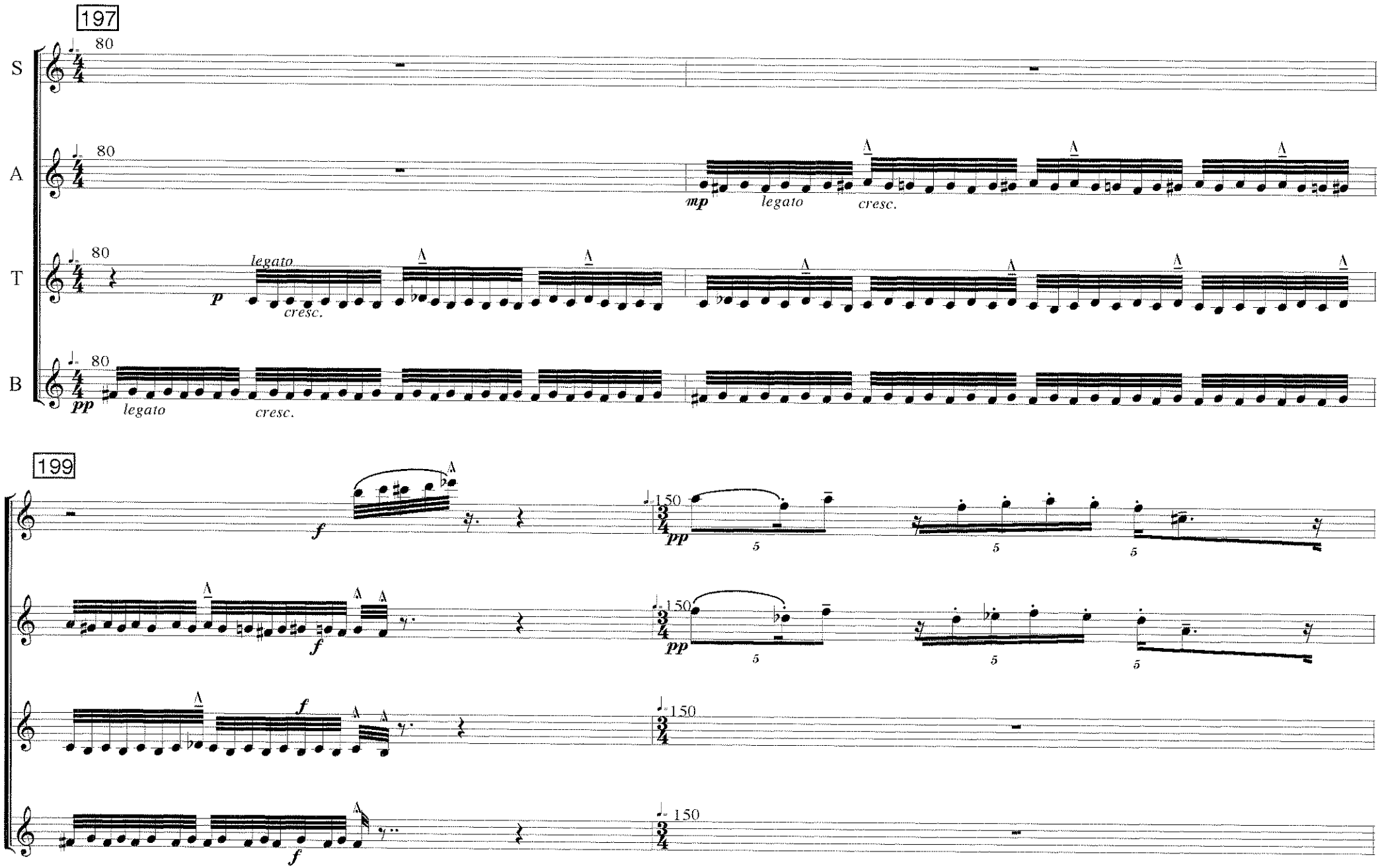

159
S
A
T
B
80
p
mf
163
pp
cresc.
mp

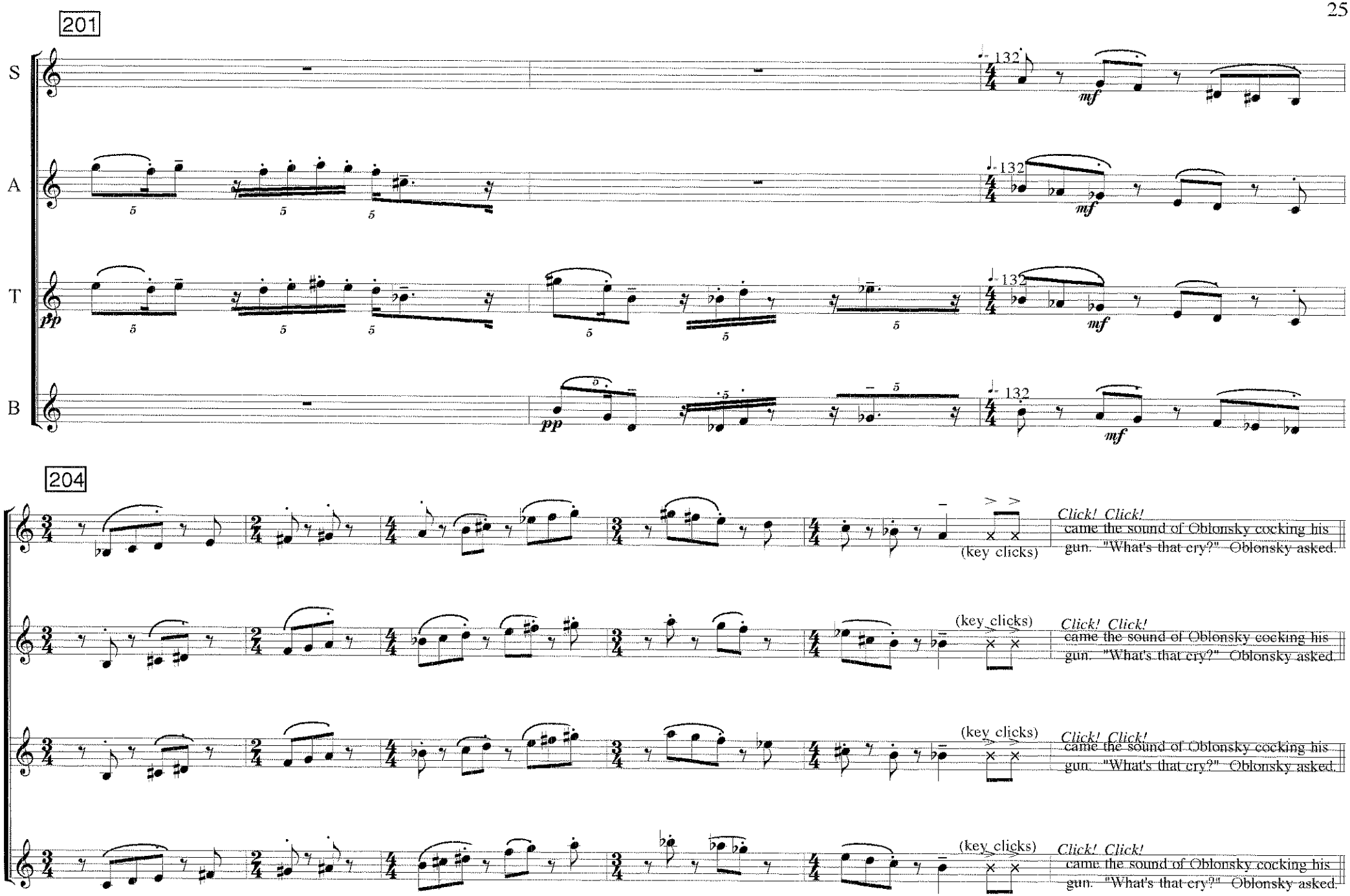

167
S
A
T
B
♩= 120
mf
173
♩= 66
f
mp
pp

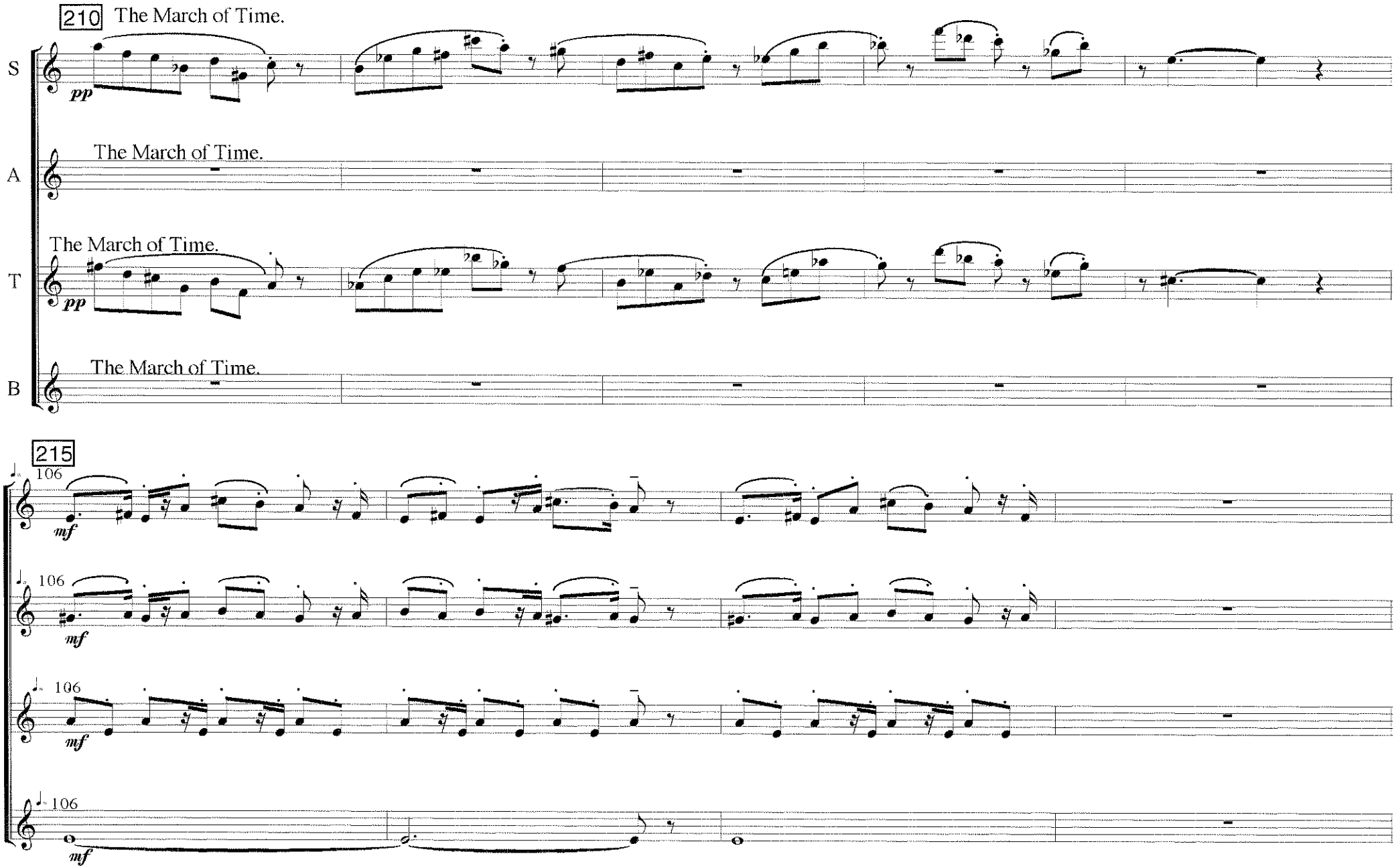

176
S
A
T
B
106
mf
p
180
cresc.
f

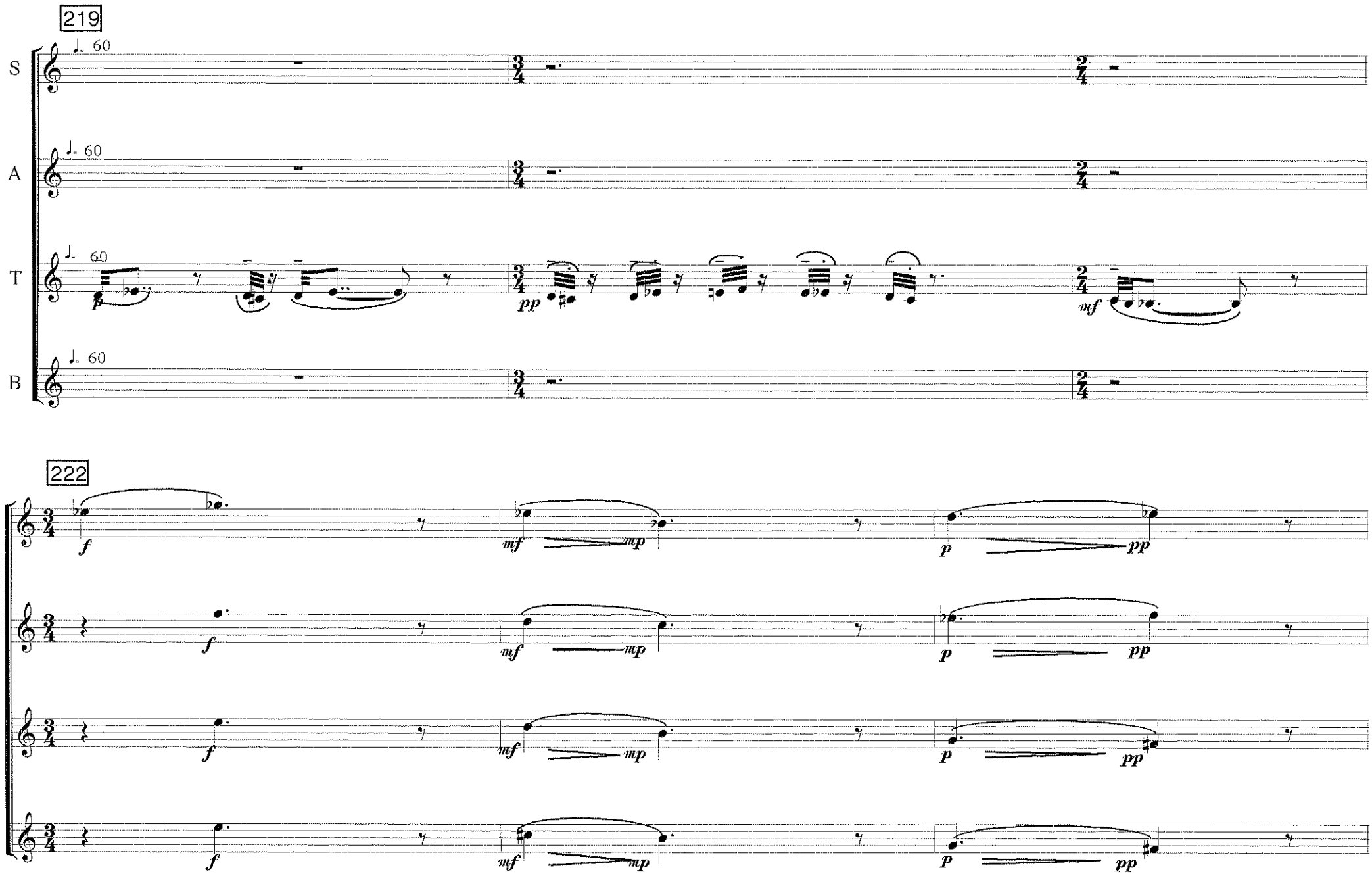

184
S
A
T
B
160
f
190
60
pp

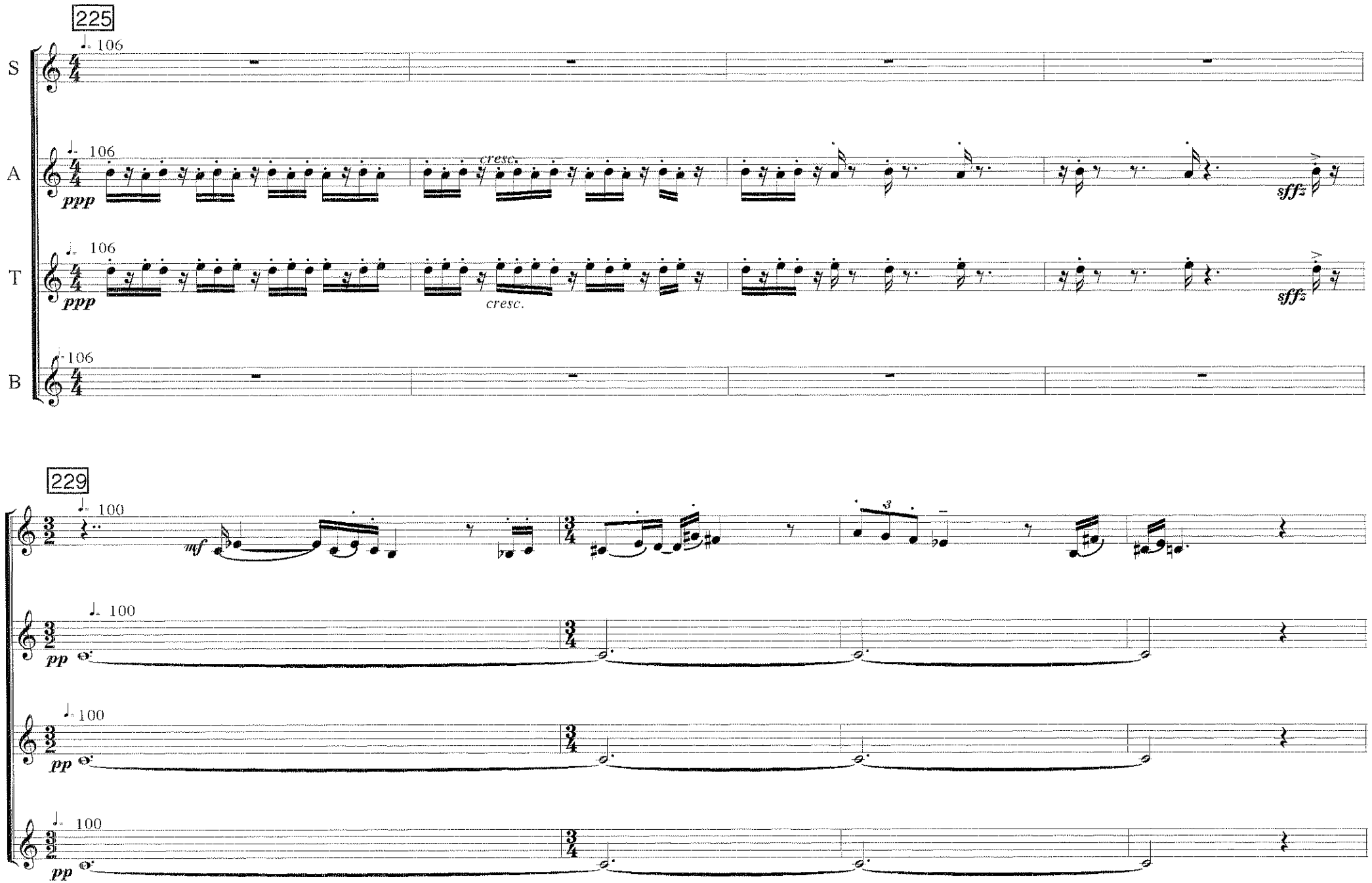

193
S
A
T
B
132
ff
195

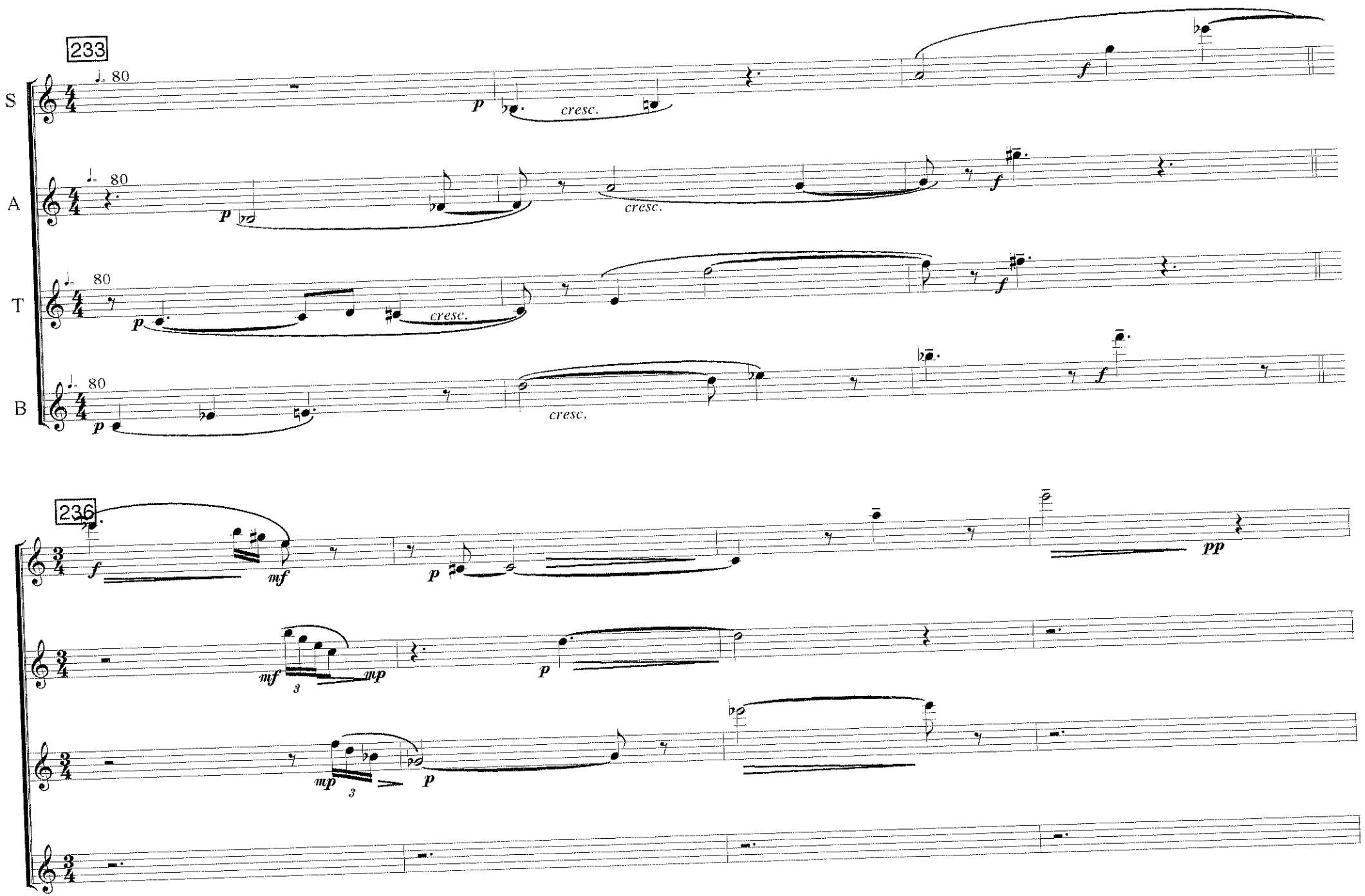

197
S
A
T
B
80
mp
legato
cresc.
p
pp
199
f
150
pp
5

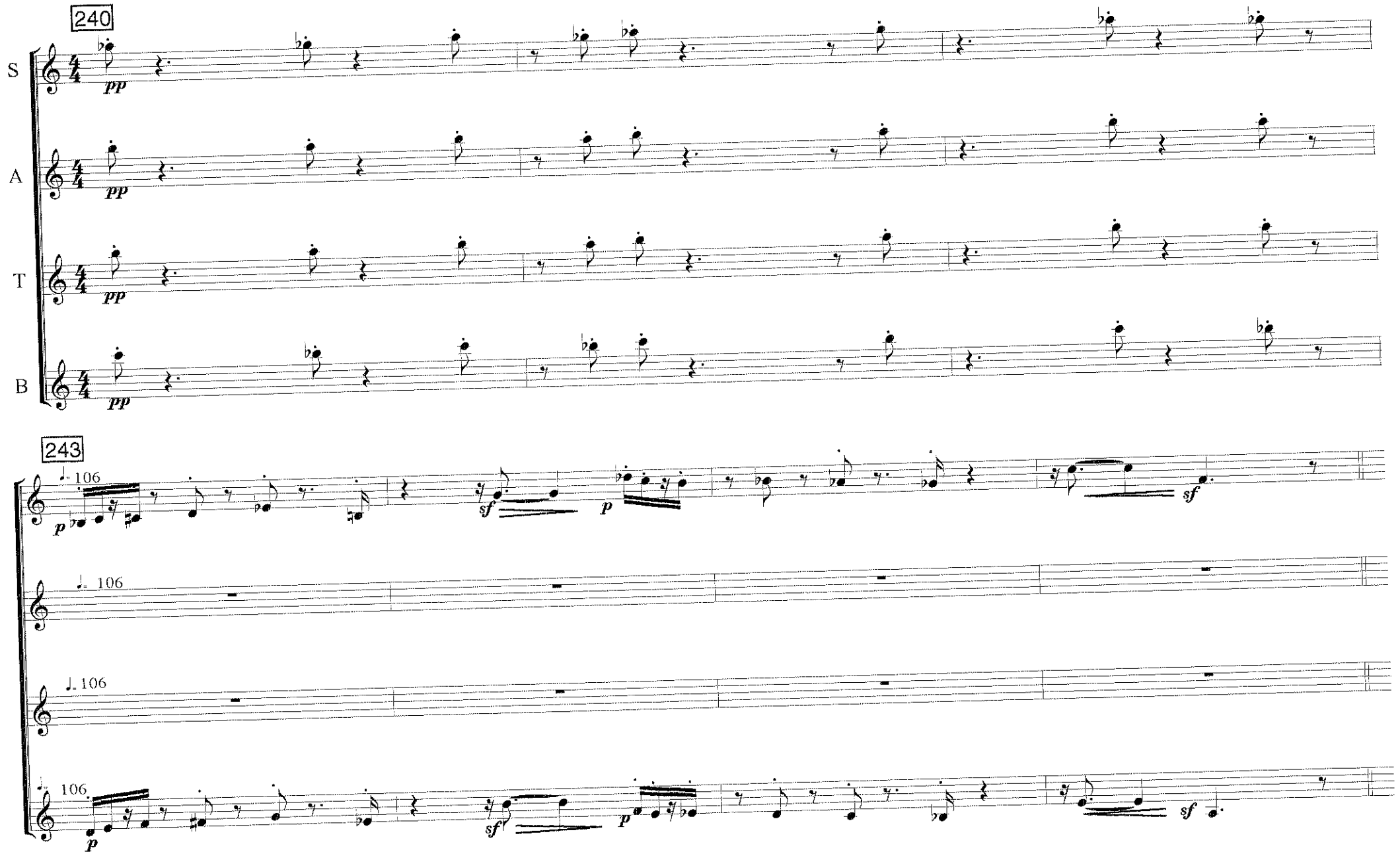

201
S
A
T
B
132
mf
pp
204
(key clicks)
Click! Click!
came the sound of Oblonsky cocking his gun. "What's that cry?" Oblonsky asked.

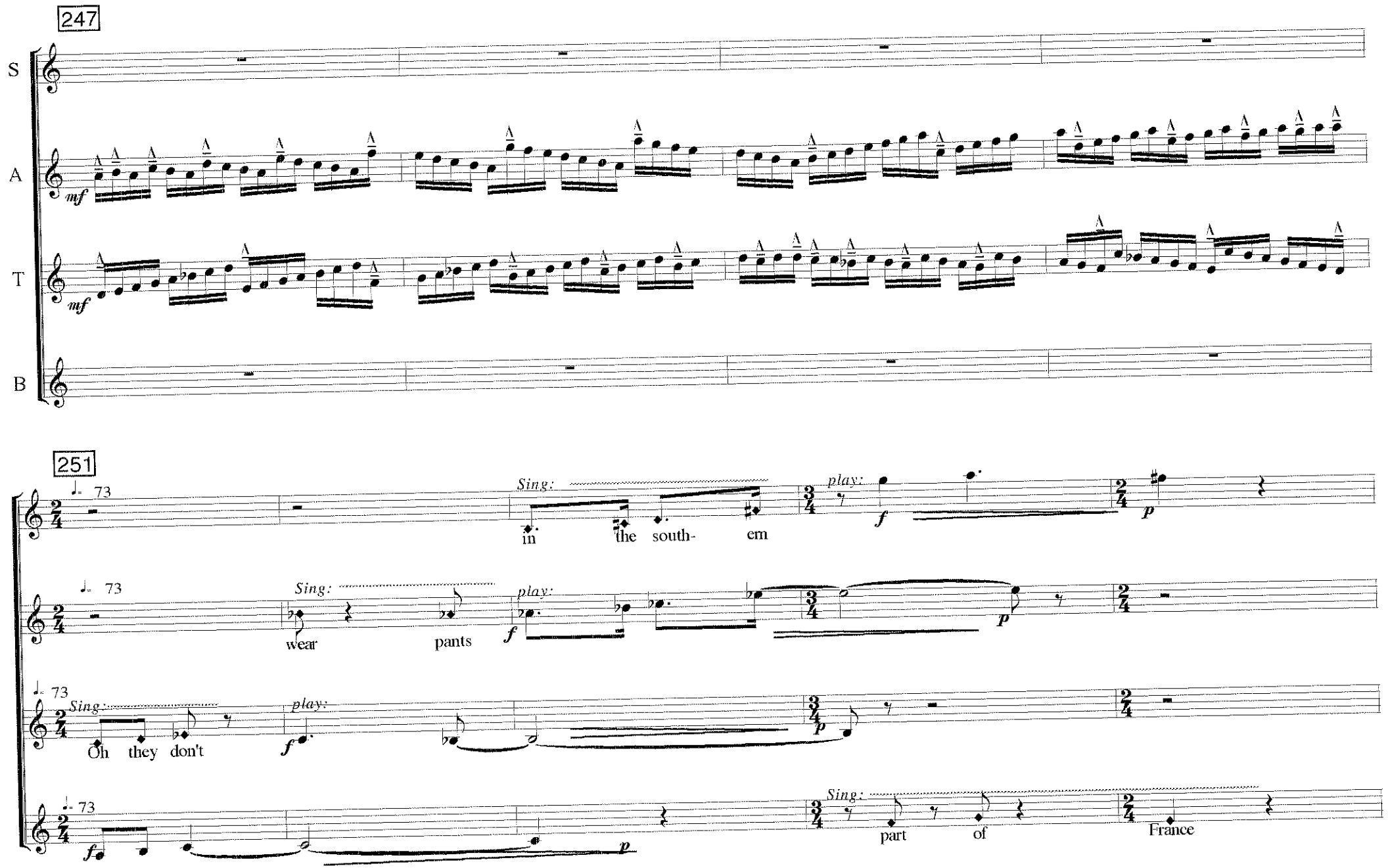

210
The March of Time.
S
pp
A
The March of Time.
T
The March of Time.
pp
B
The March of Time.
215
106
mf
106
mf
106
mf
106
mf

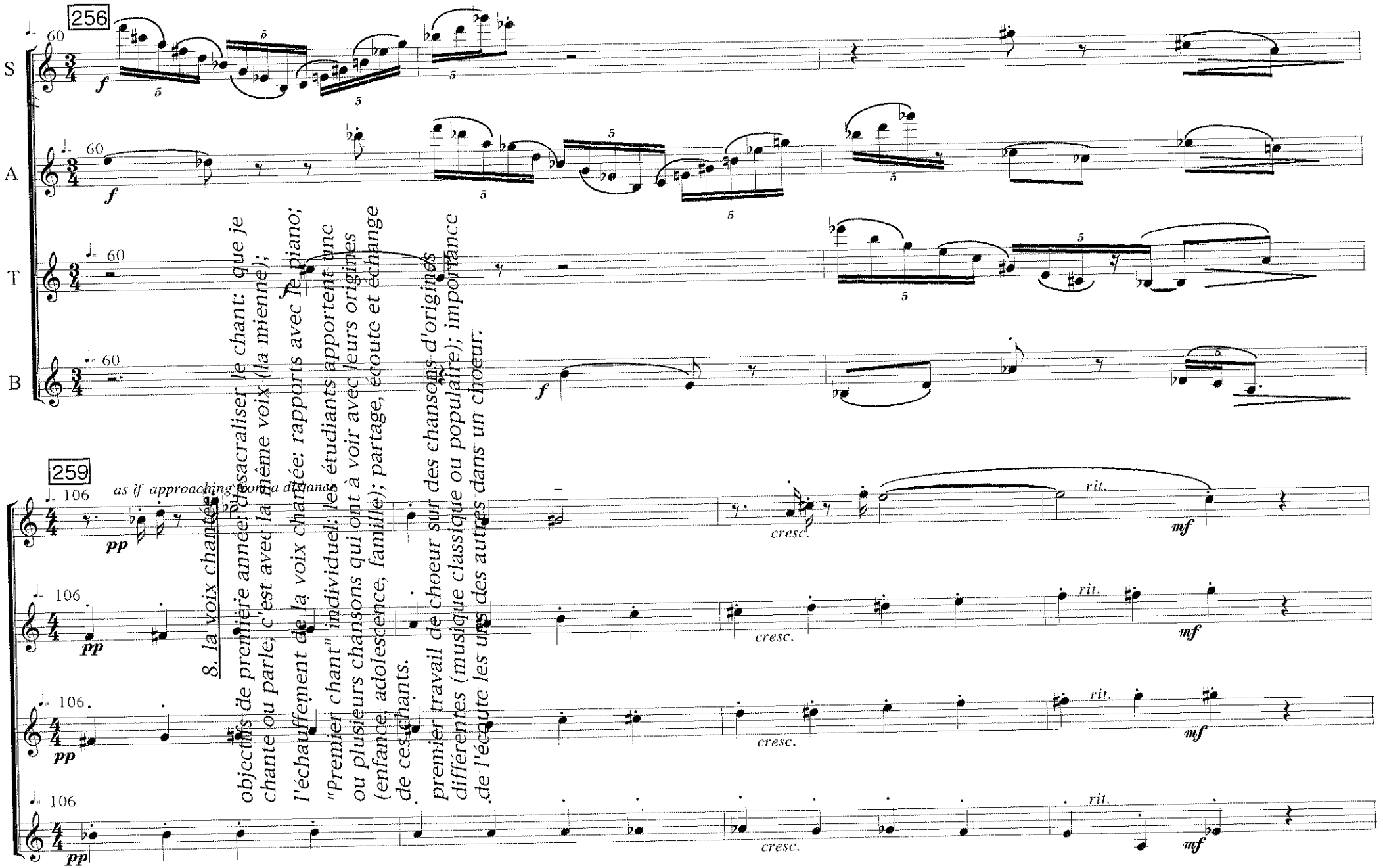

219
S
A
T
B
♩. 60
pp
mf
222
f
mf
mp
p
pp

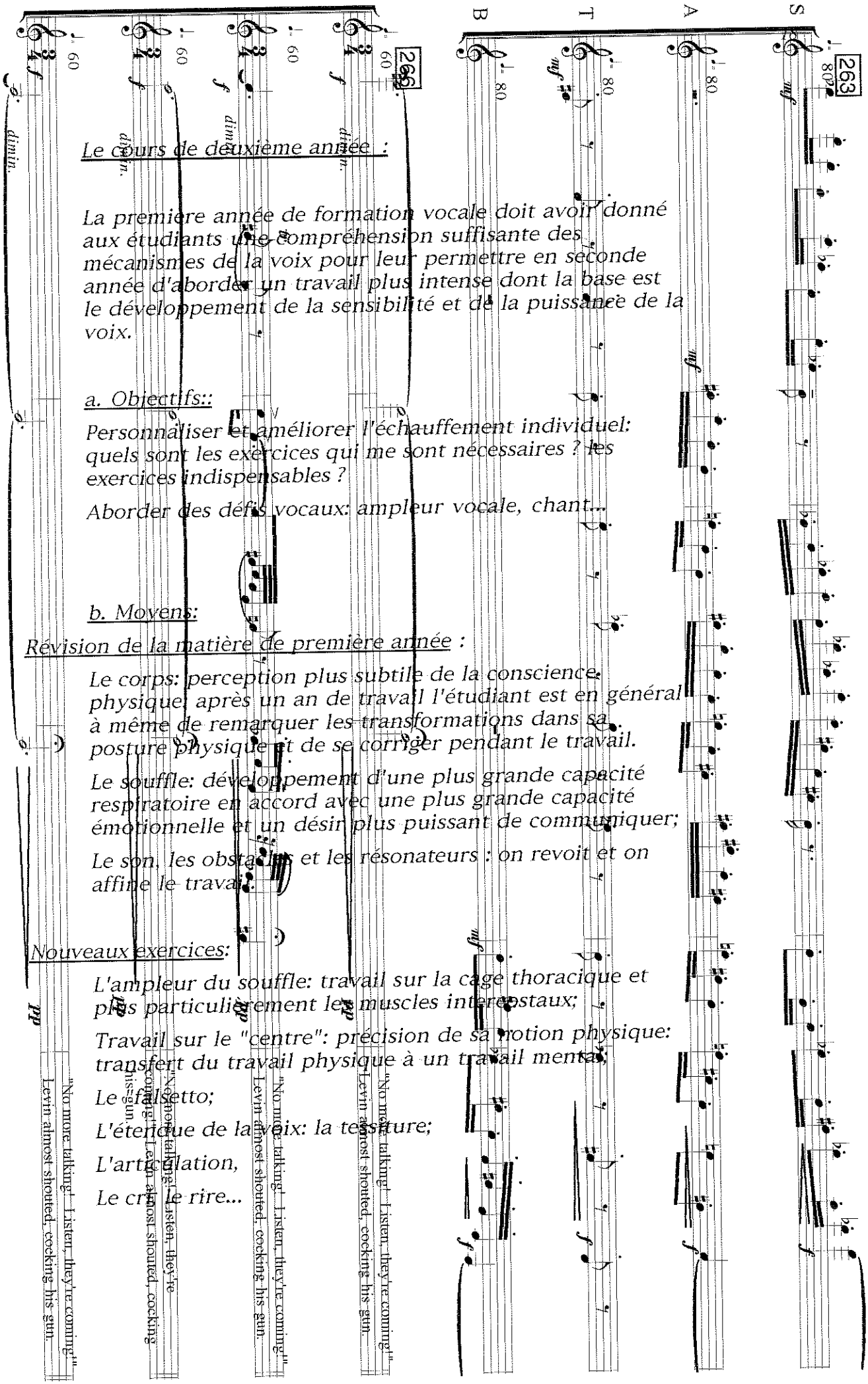

225
S
A
T
B
106
ppp
cresc.
sffz
229
100
mf
pp


233
S
A
T
B
80
p
cresc.
f
236
mf
mp
pp
3


240
S
A
T
B
pp
243
106
p
sf
p
sf


247
S
A
mf
T
mf
B
251
73
Sing:
in
the
south-
em
play:
f
p
73
Sing:
wear
pants
play:
f
p
73
Sing:
Oh
they
don't
play:
f
p
73
f
p
Sing:
part
of
France


256
S
A
T
B
259
as if approaching from a distance
8. la voix chantée: désacraliser le chant: que je chante ou parle, c'est avec la même voix (la mienne); objectifs de première année: l'échauffement de la voix chantée: rapports avec le piano; "Premier chant" individuel: les étudiants apportent une ou plusieurs chansons qui ont à voir avec leurs origines (enfance, adolescence, famille); partage, écoute et échange de ces chants.
premier travail de choeur sur des chansons d'origines différentes (musique classique ou populaire); importance de l'écoute les uns des autres dans un choeur.
cresc.
rit.



Le cours de deuxième année :

La première année de formation vocale doit avoir donné aux étudiants une compréhension suffisante des mécanismes de la voix pour leur permettre en seconde année d'aborder un travail plus intense dont la base est le développement de la sensibilité et de la puissance de la voix.

a. Objectifs::

Personnaliser et améliorer l'échauffement individuel: quels sont les exercices qui me sont nécessaires ? les exercices indispensables ?

Aborder des défis vocaux: ampleur vocale, chant...

b. Moyens:

Révision de la matière de première année :

Le corps: perception plus subtile de la conscience physique, après un an de travail l'étudiant est en général à même de remarquer les transformations dans sa posture physique et de se corriger pendant le travail.

Le souffle: développement d'une plus grande capacité respiratoire en accord avec une plus grande capacité émotionnelle et un désir plus puissant de communiquer;

Le son, les obstacles et les résonateurs : on revoit et on affine le travail.

Nouveaux exercices:

L'ampleur du souffle: travail sur la cage thoracique et plus particulièrement les muscles intercostaux;

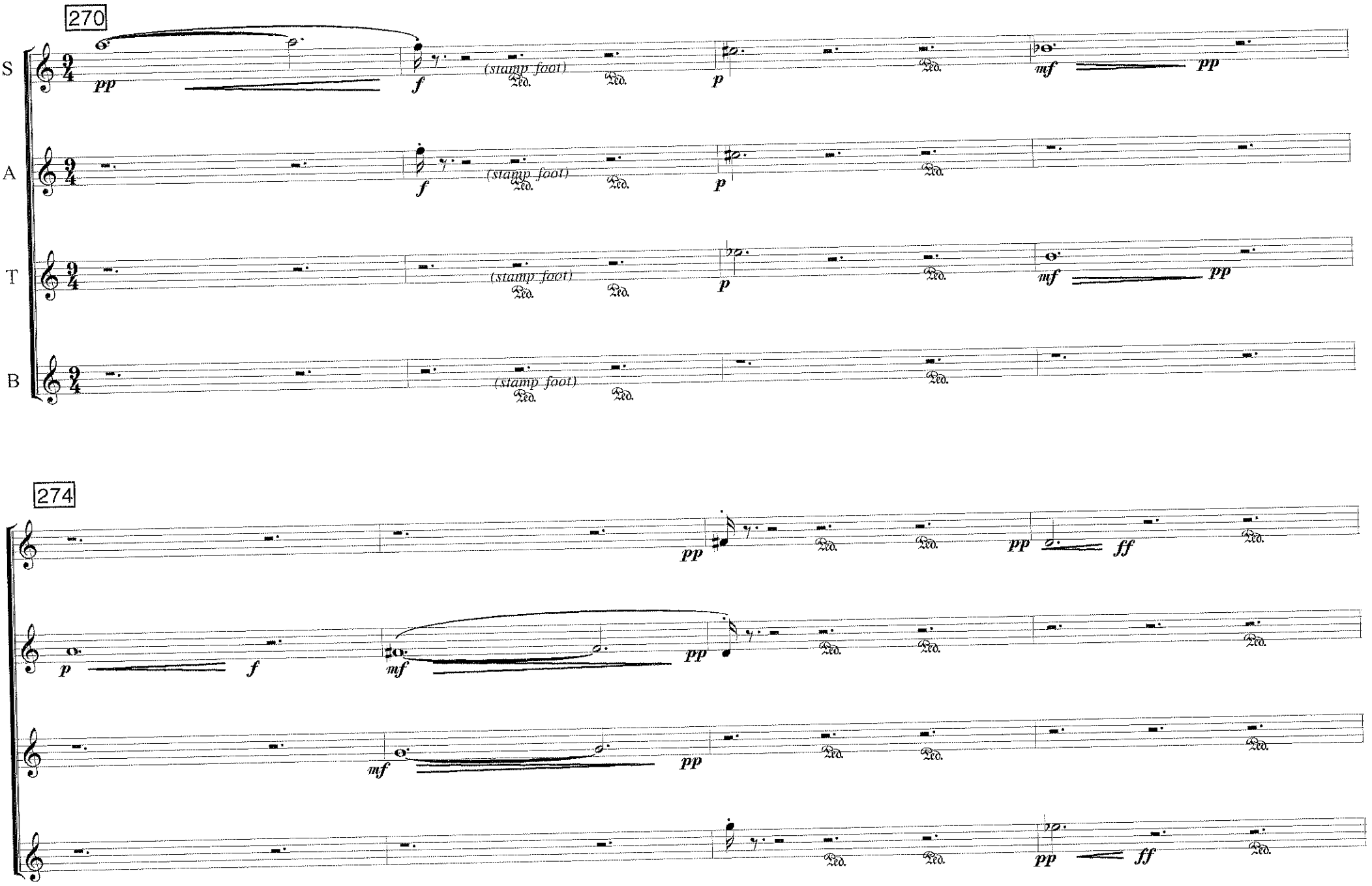
Travail sur le "centre": précision de sa notion physique: transfert du travail physique à un travail mental;

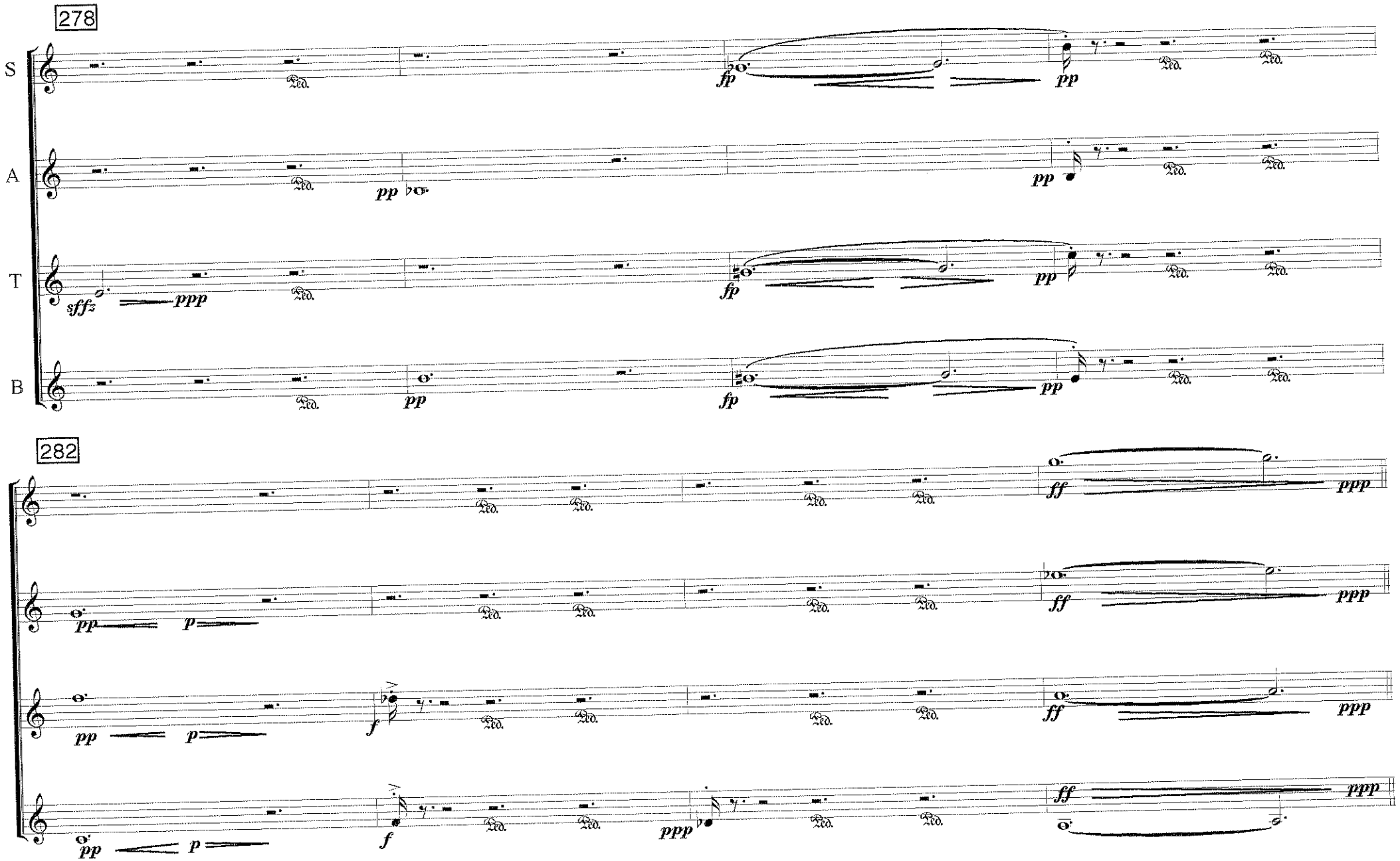
Le fallsetto;

L'étendue de la voix: la tessiture;

L'articulation,

Le cri, le rire...


270
S
A
T
B
pp
f
(stamp foot)
p
mf
pp
274
ff


278
S
A
T
B
fp
pp
sffz
ppp
282
ff
ppp
p
f

286

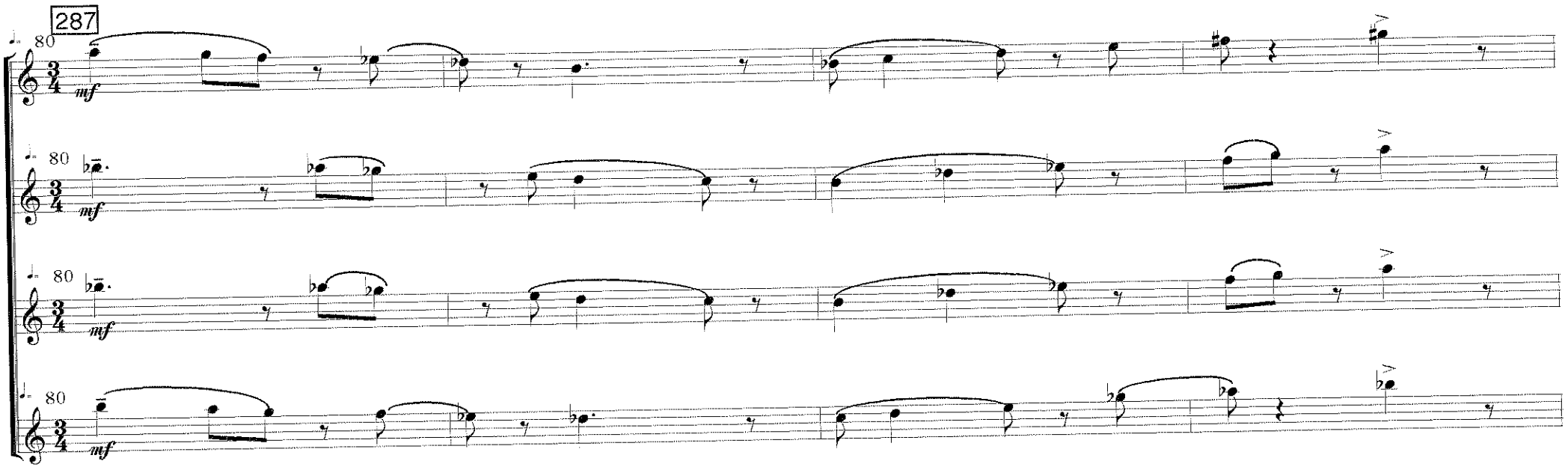
S: Levin threw a quick glance to the right and to the left, and there before him against a dull, light-blue sky, over the interlaced tops of the aspens, appeared a flying bird. It was flying straight toward him: the hoarse cry, which sounded like the even tearing of some tautly stretched cloth, sounded close to his ear; he could already make out the long beak and neck of the bird and, just as Levin took aim, there was a red flash from behind the bush where Oblonsky was standing, and the bird dropped like an arrow and then soared upward again. Another flash, followed by the sound of a hit, and, flapping its wings, as if trying to keep up in the air, it remained stationary for a moment and then fell with a heavy thud on the marshy ground. "Did I miss it?" cried Oblonsky, who could not be seen for the smoke.

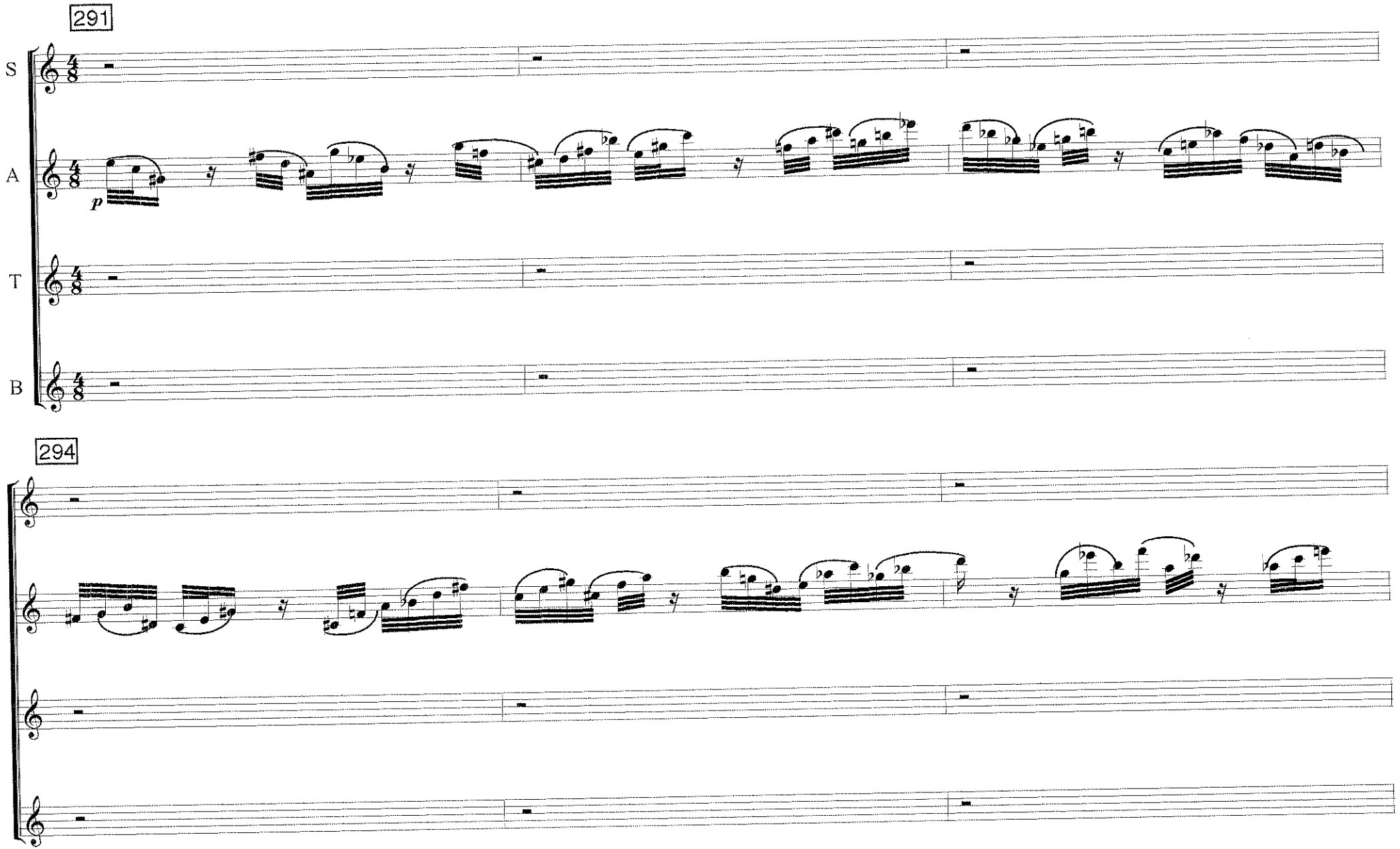
A: Levin threw a quick glance to the right and to the left, and there before him against a dull, light-blue sky, over the interlaced tops of the aspens, appeared a flying bird. It was flying straight toward him: the hoarse cry, which sounded like the even tearing of some tautly stretched cloth, sounded close to his ear; he could already make out the long beak and neck of the bird and, just as Levin took aim, there was a red flash from behind the bush where Oblonsky was standing, and the bird dropped like an arrow and then soared upward again. Another flash, followed by the sound of a hit, and, flapping its wings, as if trying to keep up in the air, it remained stationary for a moment and then fell with a heavy thud on the marshy ground. "Did I miss it?" cried Oblonsky, who could not be seen for the smoke.

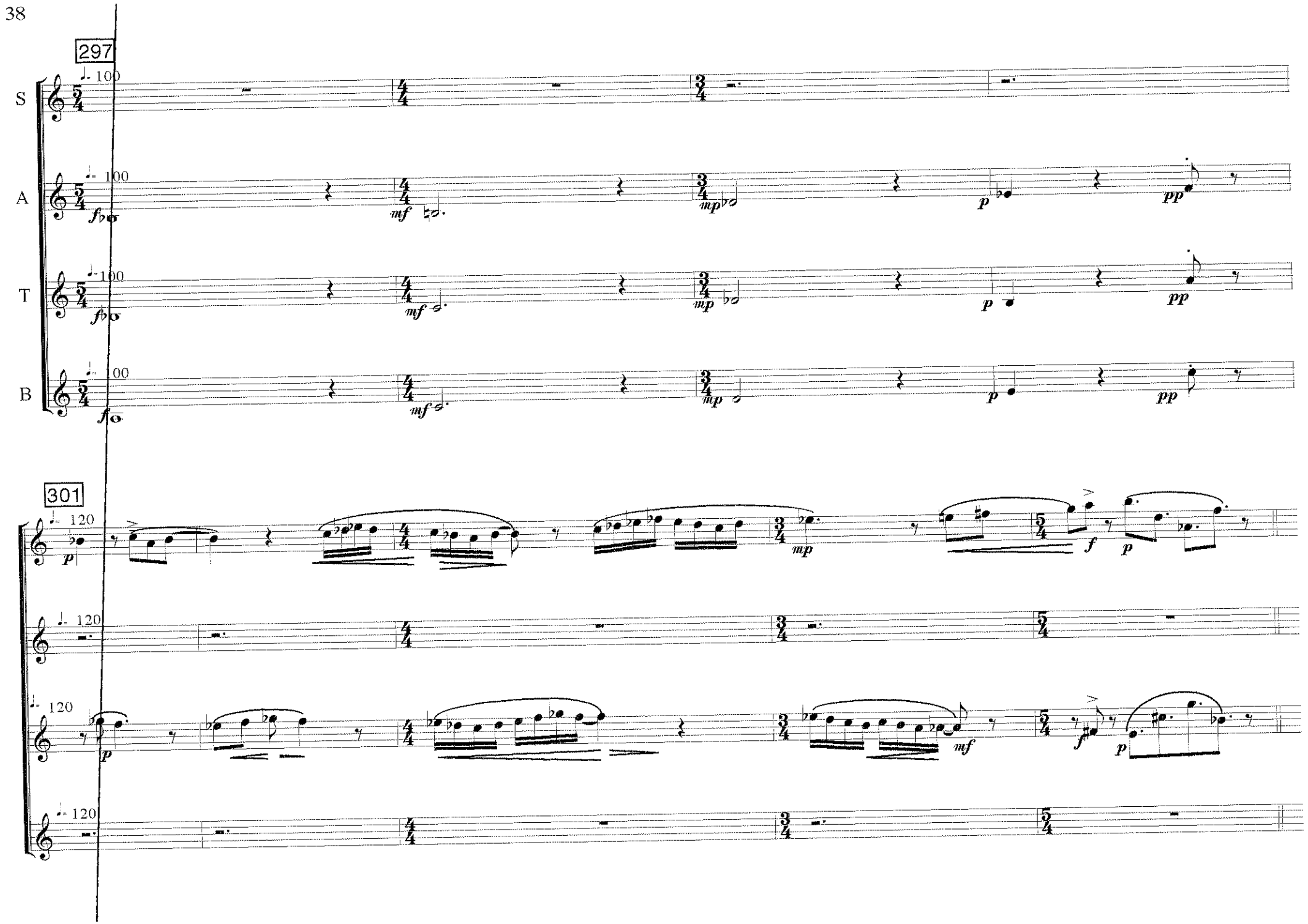
T: Levin threw a quick glance to the right and to the left, and there before him against a dull, light-blue sky, over the interlaced tops of the aspens, appeared a flying bird. It was flying straight toward him: the hoarse cry, which sounded like the even tearing of some tautly stretched cloth, sounded close to his ear; he could already make out the long beak and neck of the bird and, just as Levin took aim, there was a red flash from behind the bush where Oblonsky was standing, and the bird dropped like an arrow and then soared upward again. Another flash, followed by the sound of a hit, and, flapping its wings, as if trying to keep up in the air, it remained stationary for a moment and then fell with a heavy thud on the marshy ground. "Did I miss it?" cried Oblonsky, who could not be seen for the smoke.

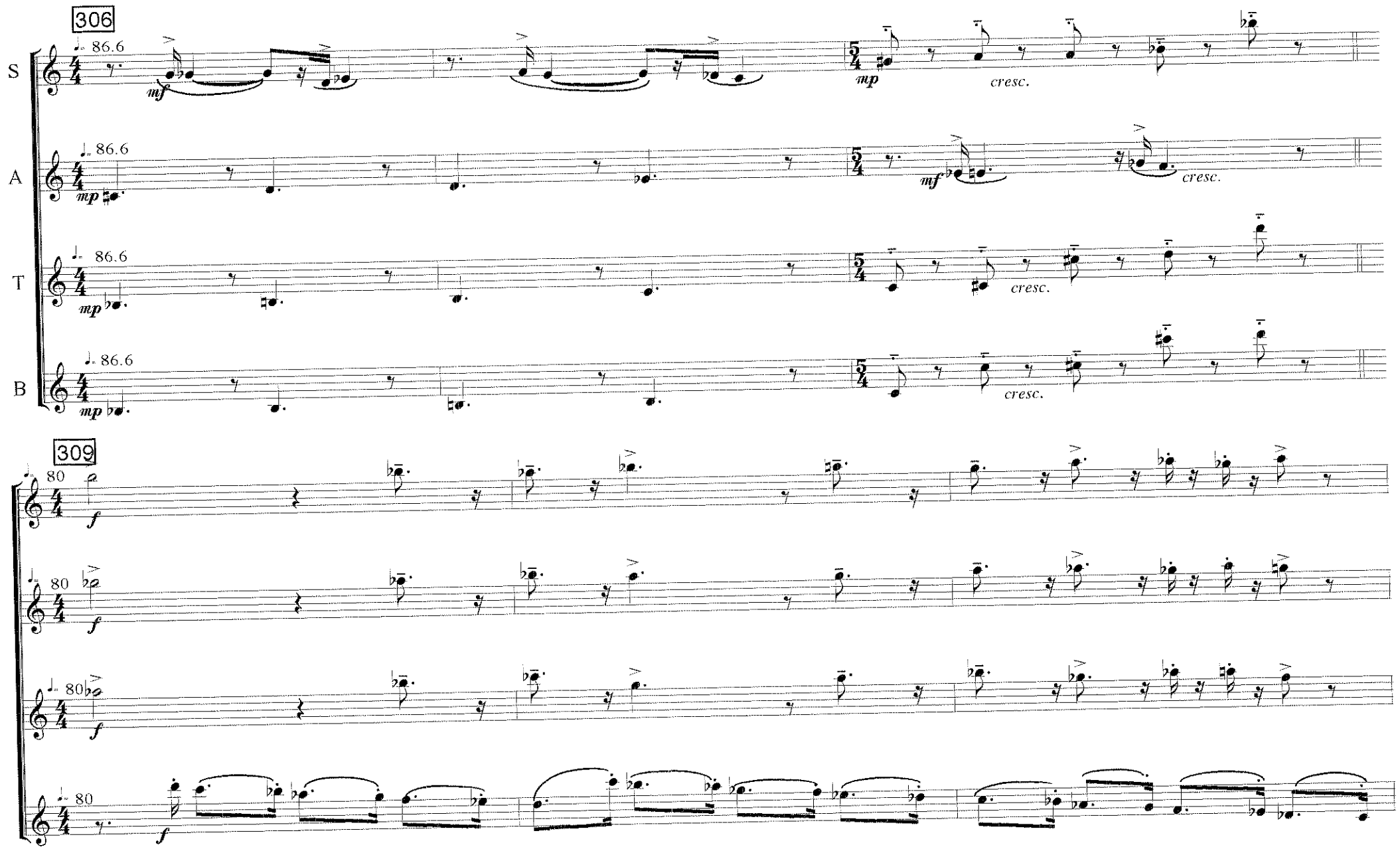
B: Levin threw a quick glance to the right and to the left, and there before him against a dull, light-blue sky, over the interlaced tops of the aspens, appeared a flying bird. It was flying straight toward him: the hoarse cry, which sounded like the even tearing of some tautly stretched cloth, sounded close to his ear; he could already make out the long beak and neck of the bird and, just as Levin took aim, there was a red flash from behind the bush where Oblonsky was standing, and the bird dropped like an arrow and then soared upward again. Another flash, followed by the sound of a hit, and, flapping its wings, as if trying to keep up in the air, it remained stationary for a moment and then fell with a heavy thud on the marshy ground. "Did I miss it?" cried Oblonsky, who could not be seen for the smoke.

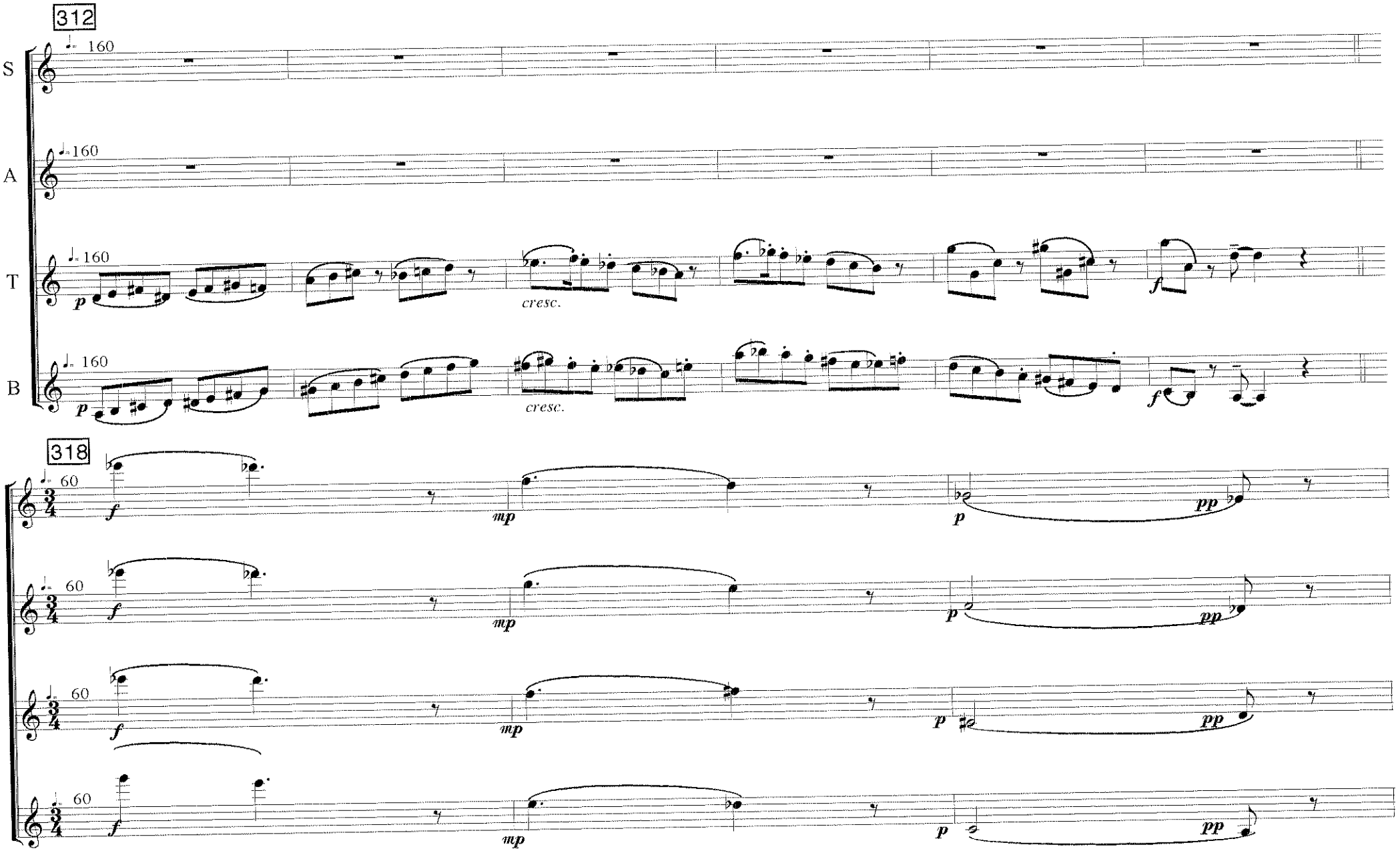
287

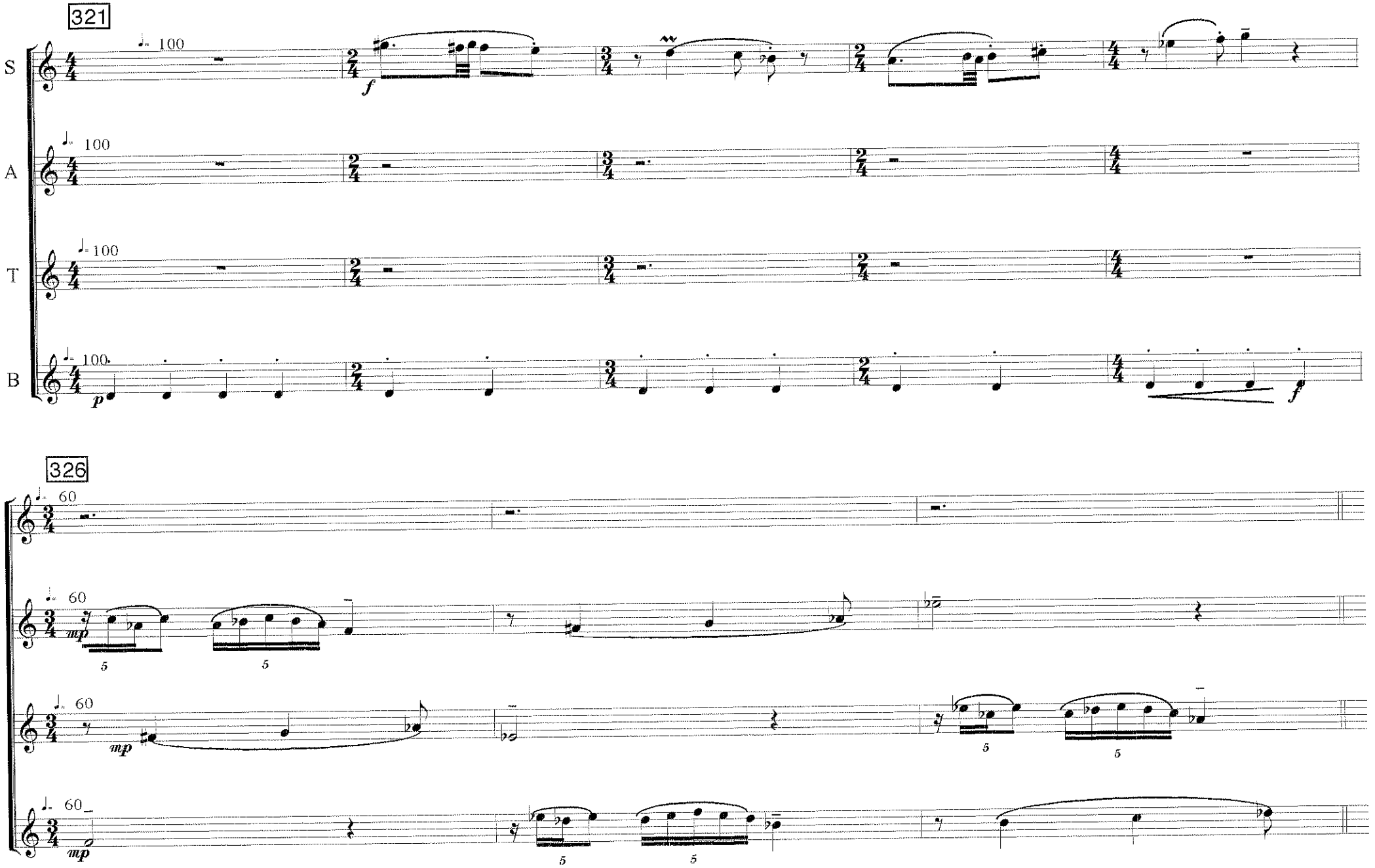


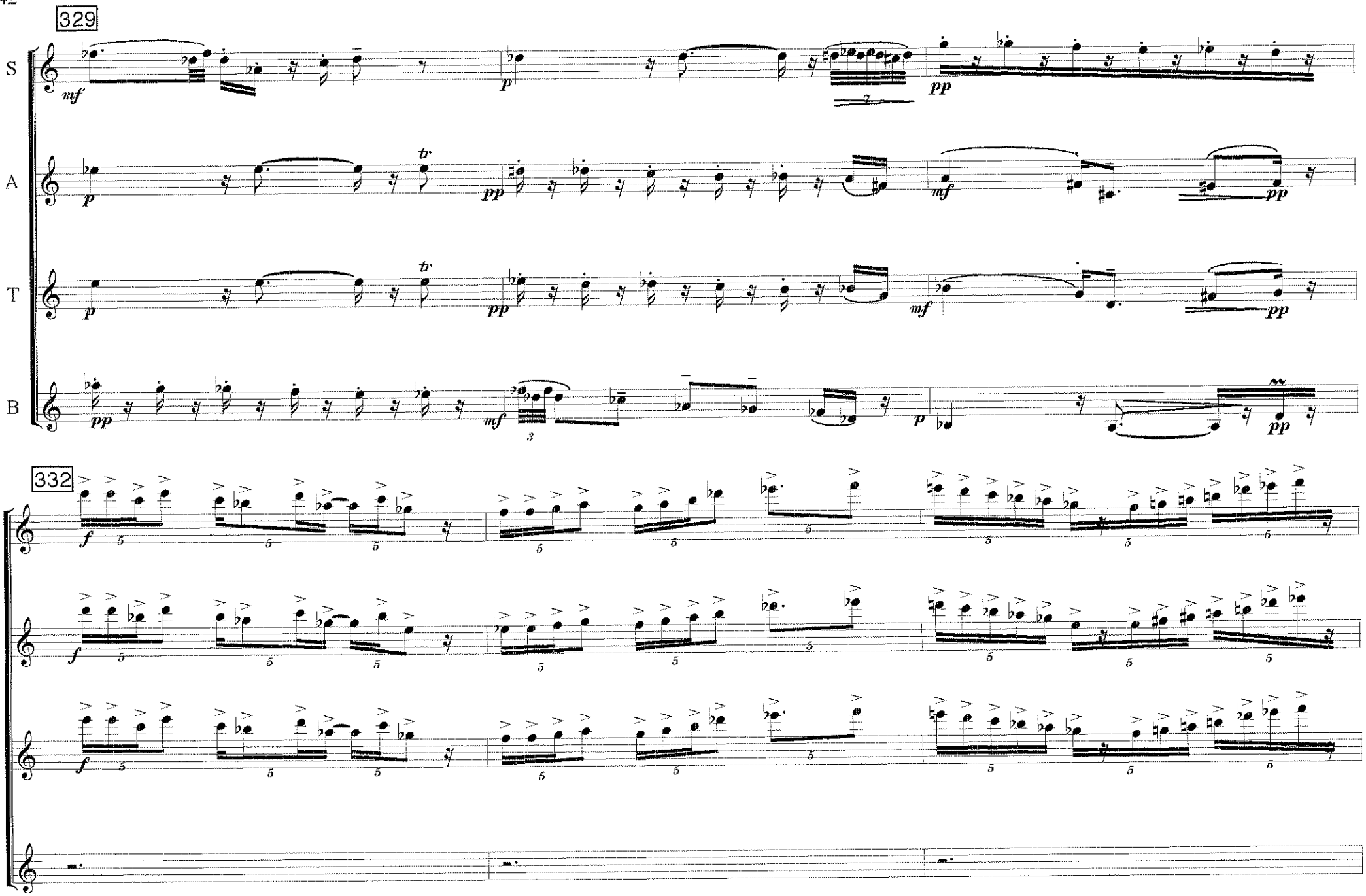

291
S
A
T
B
p
294

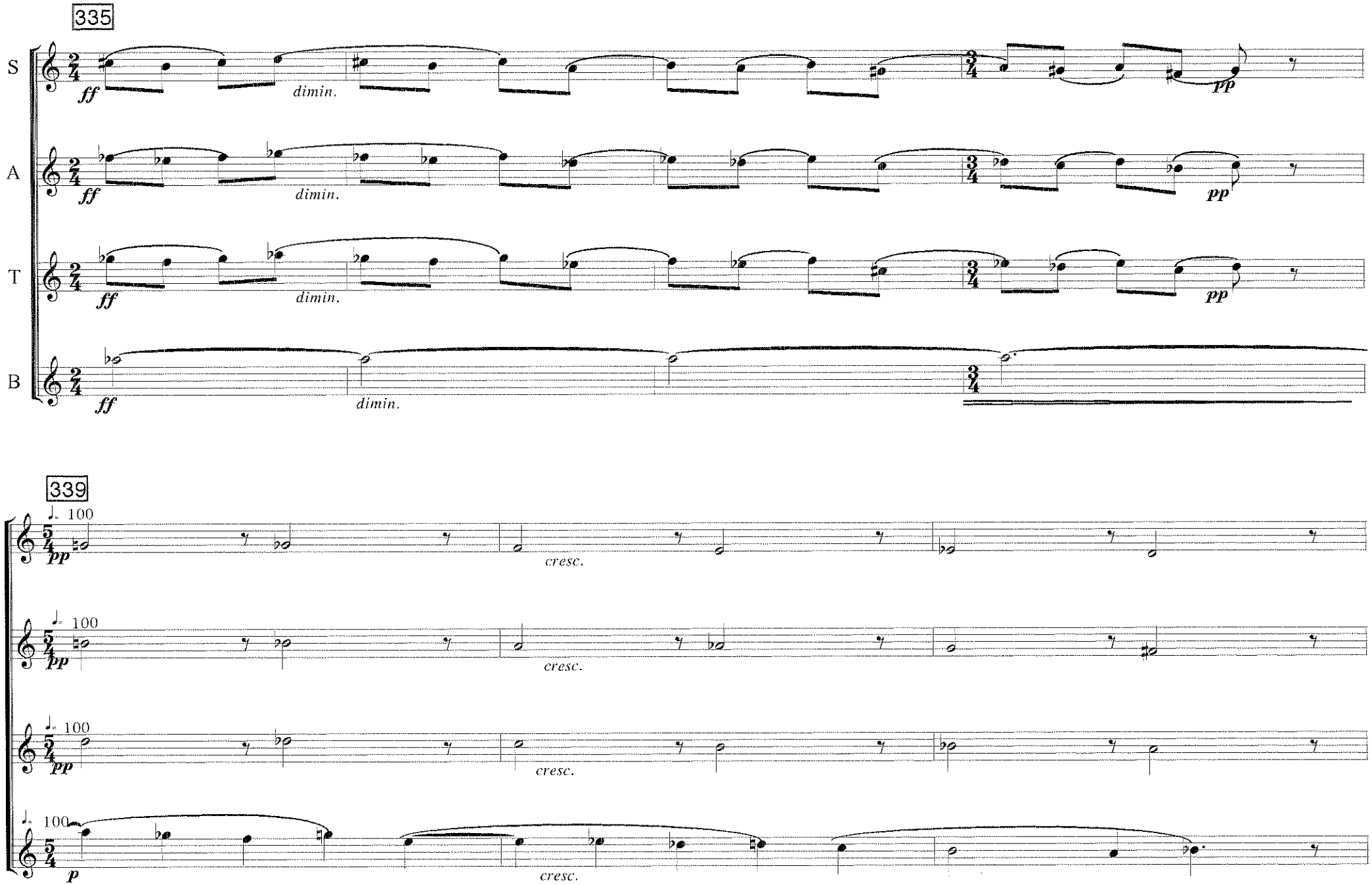

297
S
A
T
B
100
f
mf
mp
p
pp
301
120
p
mp
f
p
mf

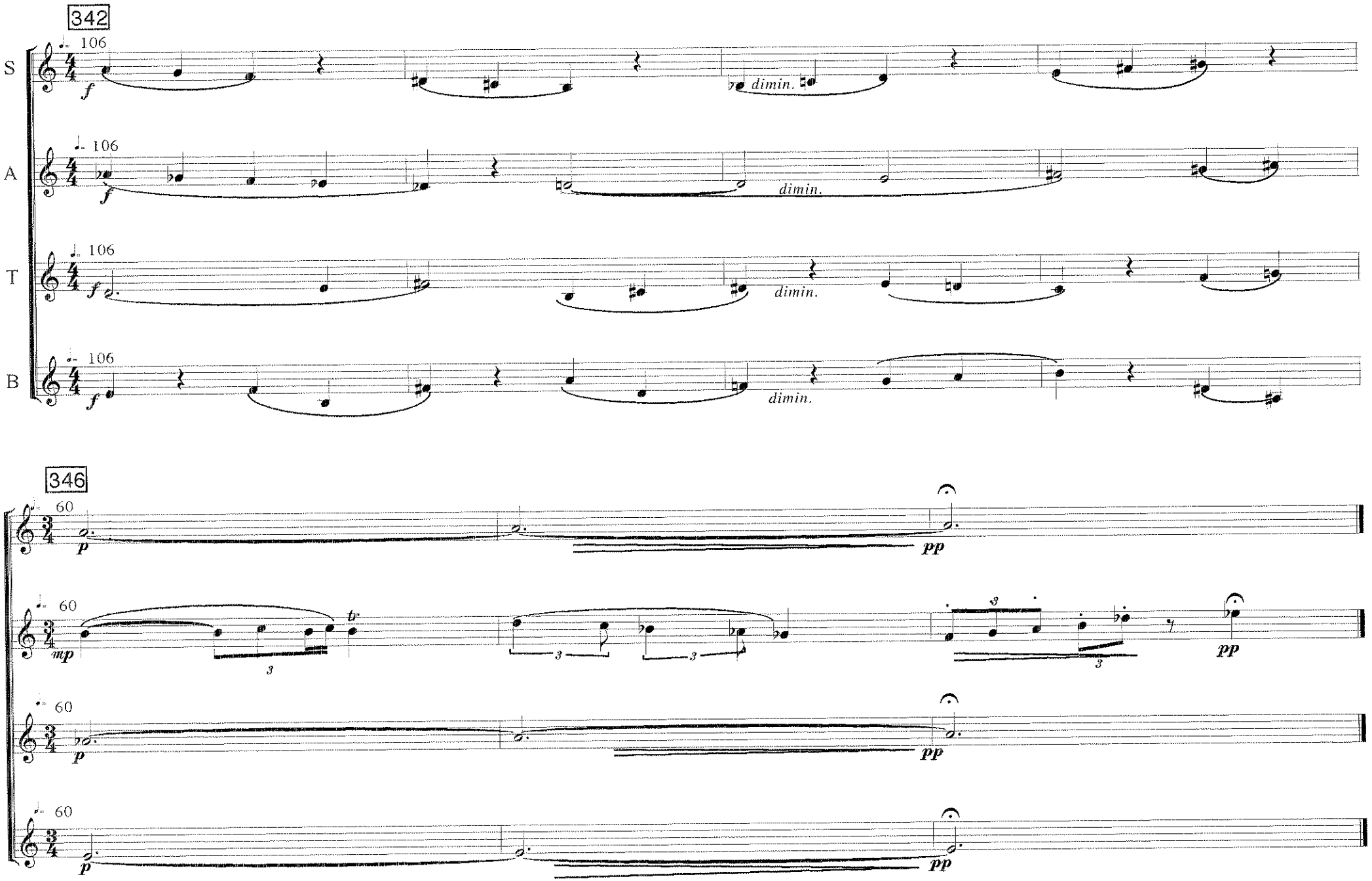

306
S
A
T
B
86.6
mf
mp
cresc.
309
80
f


312
S
A
T
B
160
p
cresc.
f
318
60
mp
pp


321
S
A
T
B
326


329
S
A
T
B
332


335
S
A
T
B
ff
dimin.
pp
339
♩. 100
pp
cresc.
p


342
S
A
T
B
106
f
dimin.
346
60
p
pp
mp
tr
3