

HISTORIES

for saxophone quartet

For the ROVA Saxophone Quartet

for David and Gisela Gamper

Frederic Rzewski (1993)

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

Saxophone Quartet Part 1 (Measures 106-109)

Score for Soprano (S), Alto (A), Tenor (T), and Bass (B) saxophones. The music is in 4/4 time with a tempo marking of quarter note = 106. The Soprano part begins with a forte (*f*) dynamic and features a melodic line with slurs and ties. The other parts (Alto, Tenor, Bass) are currently silent.

Saxophone Quartet Part 2 (Measures 100-103)

Score for Soprano (S), Alto (A), Tenor (T), and Bass (B) saxophones. The music is in 2/4 time with a tempo marking of quarter note = 100. A rehearsal mark **5** is placed above the first measure. The Soprano and Alto parts begin with a piano (*p*) dynamic and feature melodic lines with slurs and ties. The Tenor and Bass parts are currently silent.

8

120

S *mf*

A *mf*

T *mf*

B

14

100

pp

p

mp

mf

f

3

17

S

A

T

B

f *3* *3* *3* *3* *3* *3* *3* *p* *pp*

20

80

80 *tr* *cresc.* *tr* *mp* *dimin.*

80 *pp* *cresc.* *mp* *dimin.*

80

23

S

A

T

B

100

pp

cresc.

mf

27

106

p

31

Musical score for measures 31-36. The score is for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The tempo is marked as quarter note = 140. The key signature has one flat. The time signature changes from 3/4 to 5/4. The Tenor part has a melodic line with a *p* dynamic marking at the end.

37

Musical score for measures 132-137. The score is for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The tempo is marked as quarter note = 132. The key signature has one flat. The time signature changes from 3/4 to 4/4, then to 2/4, and back to 4/4. The Alto and Tenor parts have melodic lines with dynamics *p*, *cresc.*, *f*, *p*, *mf*, and *p*. The Bass part has a melodic line with dynamics *p*, *cresc.*, *f*, *p*, *mf*, and *p*.

43

S

ppz *cresc.* *f*

A

T

ppz *cresc.* *f*

B

ppz *cresc.* *f*

49

80 *f*

80 *f*

80 *f*

80 *f*

52

S $\text{♩} = 160$

A $\text{♩} = 160$

T $\text{♩} = 160$

B $\text{♩} = 160$

57

$\text{♩} = 106$

$\text{♩} = 106$

$\text{♩} = 106$

$\text{♩} = 106$

62

Soprano (S), Alto (A), Tenor (T), and Bass (B) vocal staves. The Bass staff contains musical notation starting with a piano (*p*) dynamic. The other three staves are currently empty.

66

Four vocal staves (Soprano, Alto, Tenor, Bass) with musical notation and lyrics. Each staff begins with a tempo marking of quarter note = 80, a piano (*pp*) dynamic, and a *cresc.* marking. The music concludes with a forte (*f*) dynamic. The lyrics for all parts are: "How do you like that! One can hear and see the grass growing!" Levin thought to himself.

70

S 106

A 106 *mf* *f*

T 106 *mf* *f*

B 106 *mf* *f*

74

132 *f*

132

132 *f*

132

78

Soprano (S), Alto (A), Tenor (T), and Bass (B) vocal staves. Measure 106 is marked. Dynamics include *p*, *mf*, and *pp*.

82

Instrumental staves (likely strings). Measure 82 is marked. Dynamics include *f*, *mp*, *pp*, *ff*, and *p*.

86

132

S *f* *sta.* (stamp foot)

A *f* *sta.* (stamp foot)

T *f* *sta.* (stamp foot)

B *f* *sta.* (stamp foot)

90

106 *pp*

94

S *mp* *cresc.*

A *mp* *cresc.*

T *mp* *cresc.*

B *mp* *cresc.*

98

ff *mf* *p*

102

Soprano (S), Alto (A), Tenor (T), and Bass (B) vocal staves. The music is in 3/4 time with a tempo of 120. The Soprano and Alto parts consist of whole rests. The Tenor part begins with a *pp* dynamic and features a long melodic line with a *cresc.* marking and a *f* dynamic at the end. The Bass part begins with a *pp* dynamic and features a rhythmic accompaniment with eighth notes and a *cresc.* marking.

108

Instrumental accompaniment staves. The music is in 3/4 time with a tempo of 60. The first staff has a *pp* dynamic. The second staff has a *p* dynamic and a *pp* dynamic. The third staff has a *mf* dynamic and a *p* dynamic. The fourth staff has a *pp* dynamic. The music includes triplets and a long melodic line.

111

S

A

T

B

♩ = 80

p *mp* *mf* *f* *ff*

2/4 4/4

115

♩ = 100

f

5/4

118

Musical score for measures 118-121, SATB choir. The score is in 4/4 time and features a dynamic range from *f* to *pp*. The vocal parts (Soprano, Alto, Tenor, Bass) all begin with a *f* dynamic and a *dimin.* marking. The instrumental parts (Soprano, Alto, Tenor, Bass) all begin with a *f* dynamic and a *dimin.* marking. The score concludes with a *pp* dynamic marking.

122

Musical score for measure 122, SATB choir. The score is in 4/4 time and features a dynamic range from *ppp* to *pp*. The vocal parts (Soprano, Alto, Tenor, Bass) all begin with a *ppp* dynamic and a tempo marking of 60. The instrumental parts (Soprano, Alto, Tenor, Bass) all begin with a *ppp* dynamic and a tempo marking of 60. The score concludes with a *pp* dynamic marking.

125

Soprano (S), Alto (A), Tenor (T), and Bass (B) vocal parts for measures 125-132. The tempo is marked 160. The key signature has one flat (B-flat major or D minor). The time signature is 3/4.

Measures 125-132 show the vocal lines with dynamic markings: *p*, *sf*, *mf*, *p*, *pp*, *mp*, and *pp*. The Tenor and Bass parts include lyrics: "How do you like that! The cuckoo already!" said Oblonsky, coming out from behind a bush.

133

Four vocal parts (Soprano, Alto, Tenor, Bass) for measure 133. The tempo is marked 80. The key signature has one flat. The time signature is 2/4.

Measure 133 shows the vocal lines with dynamic markings: *mf* and *p*. The lyrics are: "How do you like that! The cuckoo already!" said Oblonsky, coming out from behind a bush.

138

Soprano (S), Alto (A), Tenor (T), and Bass (B) vocal parts for measures 106-110. The music is in 3/4 time with a key signature of one flat. Dynamics range from *p* to *pp*.

Measures 106-110: Soprano, Alto, Tenor, and Bass parts. Dynamics: *p*, *mp*, *pp*.

143

Piano accompaniment for measures 160-164. The music is in 3/4 time with a key signature of one flat. Dynamics range from *mf* to *f*.

Measures 160-164: Piano accompaniment. Dynamics: *mf*, *f*.

151

S *sfz* 106 *p*

A 106

T 106

B 106

156

60 *mf* *mp* *p* *pp*

60 *mf* *mp* *p* *pp*

60 *mf* *mp* *p* *pp*

60 *mf* *mp* *p* *pp*

159

S *p* 80 *mf*

A *p* 80 *mf*

T 80

B 80

163

pp *cresc.* *mp*

pp *cresc.* *mp*

pp *cresc.* *mp*

167

♩ = 120

S

A *mf*

T

B *mf*

173

♩ = 66

f *mp* *pp*

♩ = 66

f *mp* *pp*

♩ = 66

f *mp* *pp*

176

Musical score for measures 176-179, Soprano (S), Alto (A), Tenor (T), and Bass (B) parts. The score is in 4/4 time and begins with a tempo marking of 106. The dynamics range from *mf* to *p*. The Soprano part features a melodic line with a long note in measure 179. The Alto part has a similar melodic line with a long note in measure 179. The Tenor part has a melodic line with a long note in measure 179. The Bass part features a melodic line with a long note in measure 179 and a triplet in measure 178.

180

Musical score for measures 180-183, Soprano (S), Alto (A), Tenor (T), and Bass (B) parts. The score is in 4/4 time and begins with a tempo marking of 106. The dynamics range from *p* to *f*. The Soprano part features a melodic line with a long note in measure 183. The Alto part has a melodic line with a long note in measure 183. The Tenor part has a melodic line with a long note in measure 183. The Bass part features a melodic line with a long note in measure 183 and a triplet in measure 183.

184

Soprano (S) part with dynamic marking *f* and tempo marking 160. The vocal line features a melodic sequence of eighth and sixteenth notes with accents.

Alto (A) part with tempo marking 160, consisting of a whole rest.

Tenor (T) part with tempo marking 160, consisting of a whole rest.

Bass (B) part with tempo marking 160, featuring a rhythmic accompaniment of eighth and sixteenth notes.

190

Four staves of piano accompaniment in 3/4 time with a tempo marking of 60. The first two staves begin with a piano (*pp*) dynamic and feature a melodic line with a long slur. The third and fourth staves provide harmonic support with rests and chords.

193

S
A
T
B

ff

195

197

80

S

80

A

mp *legato* *cresc.*

80

T

P *legato* *cresc.*

80

B

pp *legato* *cresc.*

199

150

f

pp 5

150

f

pp 5

150

f

150

201

S

A

T

B

204

(key clicks) Click! Click!
came the sound of Oblonsky cocking his
gun. "What's that cry?" Oblonsky asked.

(key clicks) Click! Click!
came the sound of Oblonsky cocking his
gun. "What's that cry?" Oblonsky asked.

(key clicks) Click! Click!
came the sound of Oblonsky cocking his
gun. "What's that cry?" Oblonsky asked.

(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 *pp*

B The March of Time.

215

106 *mf*

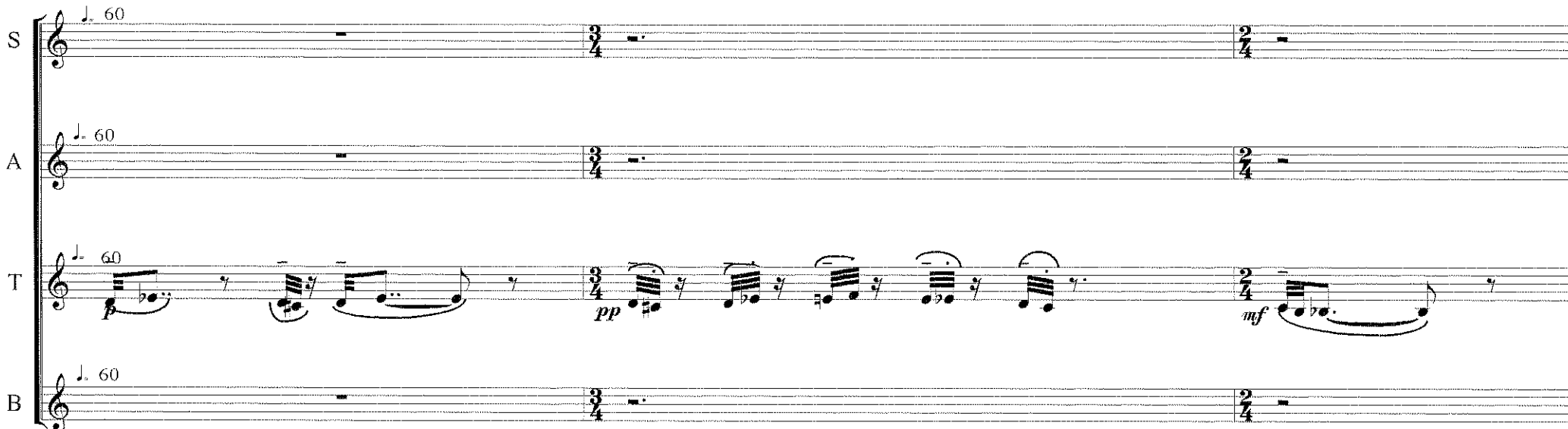
106 *mf*

106 *mf*

106 *mf*

219

Soprano (S), Alto (A), Tenor (T), and Bass (B) vocal staves for measures 219-221. The tempo is marked $\text{♩} = 60$. The time signature changes from 4/4 to 3/4 and then to 2/4. The Tenor part features piano accompaniment with dynamics *pp* and *mf*.



222

Four vocal staves (Soprano, Alto, Tenor, Bass) for measure 222. The time signature is 3/4. The dynamics are *f*, *mf*, *mp*, *p*, and *pp*, with hairpins indicating crescendos and decrescendos.



225

S

A

T

B

Musical score for measures 225-228. The score is for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The tempo is marked '♩. 106'. The Soprano part is mostly rests. The Alto and Tenor parts play a rhythmic pattern of eighth notes, starting with a *ppp* dynamic and increasing to *sffz* by the end of the section. A *cresc.* marking is present in both parts. The Bass part is mostly rests.

229

Musical score for measures 229-232. The score is for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature is one flat (B-flat major/D minor) and the time signature is 3/4. The tempo is marked '♩. 100'. The Soprano part has a melodic line starting with a *mf* dynamic. The Alto, Tenor, and Bass parts play a simple harmonic accompaniment with a *pp* dynamic. The time signature changes from 3/4 to 3/4 with a 4-measure rest, then back to 3/4.

233

Musical score for voices S, A, T, and B, measures 233-235. The score is in 4/4 time with a tempo marking of quarter note = 80. The key signature has one flat. The dynamics are *p* (piano) and *cresc.* (crescendo). The Soprano (S) part begins with a whole note rest, followed by a half note *p* and a half note *cresc.* The Alto (A) part begins with a quarter note *p*, followed by a half note *cresc.* The Tenor (T) part begins with a quarter note *p*, followed by a half note *cresc.* The Bass (B) part begins with a quarter note *p*, followed by a half note *cresc.* All parts feature long, sweeping melodic lines with various ornaments and ties.

236

Musical score for voices S, A, T, and B, measures 236-239. The score is in 3/4 time. The key signature has one flat. The dynamics include *f* (forte), *mf* (mezzo-forte), *pp* (pianissimo), *mp* (mezzo-piano), and *p* (piano). The Soprano (S) part starts with a half note *f*, followed by a quarter note *mf*, and ends with a half note *pp*. The Alto (A) part features a triplet of eighth notes starting with *mf* and ending with *mp*, followed by a half note *p*. The Tenor (T) part features a triplet of eighth notes starting with *mp* and ending with *p*, followed by a half note *p*. The Bass (B) part is mostly silent with some rests.

240

S

A

T

B

pp

243

J. 106

p *sf* *p* *sf*

247

S

A *mf*

T *mf*

B

251

♩ = 73

Sing: *play:*

in the south- em *f* *p*

♩ = 73

Sing: *play:*

wear pants *f* *p*

♩ = 73

Sing: *play:*

Oh they don't *f* *p*

♩ = 73

Sing: *play:*

part of France *f* *p*

256

60

S

A

T

B

259

106

as if approaching *sona dritano*

pp

8. la voix chantée

106

pp

106

pp

106

pp

cresc.

rit.

mf

cresc.

rit.

mf

cresc.

rit.

mf

cresc.

rit.

mf

objectifs de première année: désacraliser le chant: que je chante ou parle, c'est avec la même voix (la mienne); 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 chœur sur des chansons d'origines différentes (musique classique ou populaire); importance de l'écoute les uns des autres dans un chœur.

263
80²

S
mf

A
mf

T
mf

B
mf

266
60

f
dim.

60

f
dim.

60

f
dim.

60

dimin.

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 falsetto;

L'énergie de la voix: la tessiture;

L'articulation,

Le cri, le rire...

"No more talking! Listen, they're coming!"
Levin almost shouted, cocking his gun.

pp

270

S *pp* *f* (stamp foot) *pp* *mf* *pp*

A *f* (stamp foot) *pp*

T (stamp foot) *pp* *mf* *pp*

B (stamp foot)

274

p *f* *mf* *pp* *pp* *ff*

278

S *fp* *pp*
 A *pp*
 T *sffz* *ppp* *fp* *pp*
 B *pp* *fp* *pp*

282

pp *p* *ff* *ppp*
pp *p* *f* *ppp* *ff* *ppp*
pp *p* *f* *ppp* *ff* *ppp*

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

80 *mf*

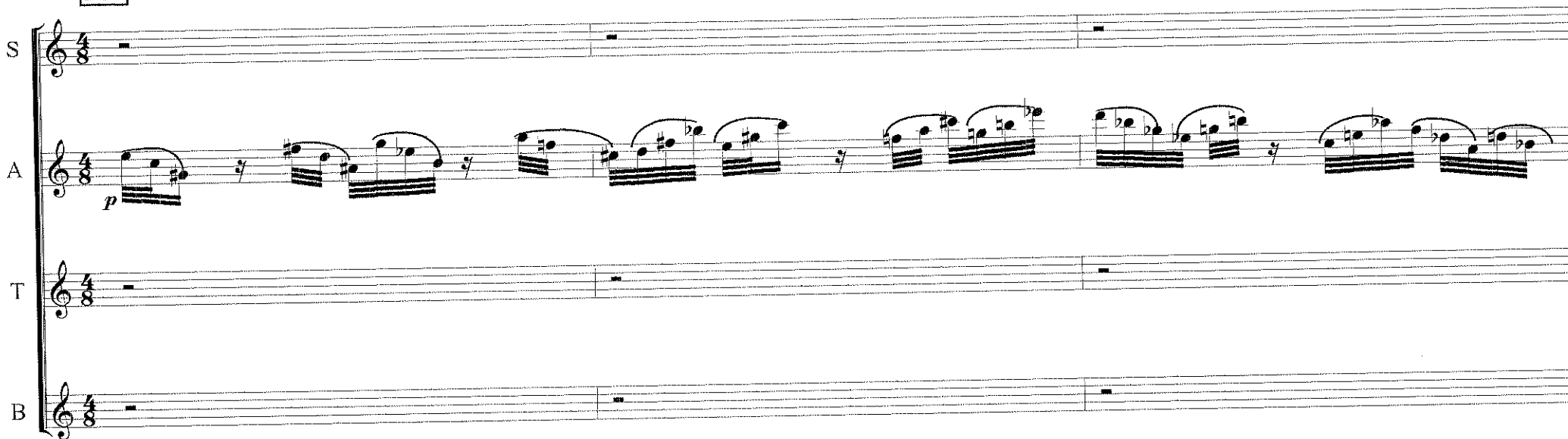
80 *mf*

80 *mf*

80 *mf*

291

Soprano (S) and Bass (B) parts are silent, indicated by whole rests. The Alto (A) part features a melodic line starting with a piano (*p*) dynamic. The Tenor (T) part is also silent.



294

The Soprano (S) part is silent. The Alto (A) part continues with a melodic line, featuring slurs and ties. The Tenor (T) and Bass (B) parts are silent.



297

S

A

T

B

Four vocal staves (Soprano, Alto, Tenor, Bass) in treble clef. The tempo is marked $\text{♩} = 100$. The time signature changes from 2/4 to 4/4, then to 3/4, and back to 2/4. Dynamics include *mf*, *mp*, *p*, and *pp*. The Soprano part is mostly rests. The other parts have sparse notes.

301

Four piano accompaniment staves. The tempo is marked $\text{♩} = 120$. The time signature changes from 2/4 to 4/4, then to 3/4, and finally to 5/4. Dynamics include *p*, *mp*, *f*, and *p*. The music features complex rhythmic patterns and melodic lines.

306

♩ 86.6

S *mf* *cresc.*

A *mp* *cresc.*

T *mp* *cresc.*

B *mp* *cresc.*

309

♩ 80

f

312

S

A

T

B

♩ = 160

p

cresc.

f

318

♩ = 60

f

mp

p

pp

321

♩ = 100

S

A

T

B

Score for Soprano (S), Alto (A), Tenor (T), and Bass (B) parts, measures 321-325. The tempo is marked as ♩ = 100. The key signature has one flat (B-flat). The time signature changes from 4/4 to 2/4, then 3/4, then 2/4, and finally 4/4. The Soprano part features melodic lines with slurs and accents, starting with a forte (f) dynamic. The Alto and Tenor parts are mostly rests. The Bass part provides a rhythmic accompaniment, starting with a piano (p) dynamic and ending with a forte (f) dynamic.

326

♩ = 60

Score for Soprano (S), Alto (A), Tenor (T), and Bass (B) parts, measures 326-330. The tempo is marked as ♩ = 60. The key signature has one flat (B-flat). The time signature is 3/4. The Soprano part is mostly rests. The Alto and Tenor parts feature melodic lines with slurs and accents, starting with a mezzo-piano (mp) dynamic. The Bass part provides a rhythmic accompaniment, starting with a mezzo-piano (mp) dynamic and including fingerings (5) for the right hand.

329

S *mf* *p* *pp*

A *p* *pp* *mf* *pp*

T *p* *pp* *mf* *pp*

B *pp* *mf* *p* *pp*

Musical score for measures 329-331, Soprano, Alto, Tenor, and Bass parts. The Soprano part starts with a mezzo-forte (*mf*) dynamic, followed by piano (*p*) and pianissimo (*pp*). The Alto and Tenor parts start with piano (*p*) and include trills (*tr*). The Bass part starts with pianissimo (*pp*) and includes a triplet of eighth notes (*3*). The key signature has one flat (B-flat) and the time signature is 4/4.

332

f

Musical score for measures 332-335, four staves of piano accompaniment. The first three staves are marked with forte (*f*) and feature a rhythmic pattern of eighth notes with accents (>). The fourth staff is empty. The key signature has one flat (B-flat) and the time signature is 4/4.

335

S
A
T
B

ff *dimin.* *pp*

ff *dimin.* *pp*

ff *dimin.* *pp*

ff *dimin.*

339

J. 100
pp *cresc.*

J. 100
pp *cresc.*

J. 100
pp *cresc.*

J. 100
p *cresc.*

342

Soprano (S), Alto (A), Tenor (T), and Bass (B) vocal staves for measures 106-110. The music is in 4/4 time. The Soprano part begins with a forte (*f*) dynamic and includes a *dimin.* marking. The Alto part also begins with *f* and includes *dimin.*. The Tenor part begins with *f* and includes *dimin.*. The Bass part begins with *f* and includes *dimin.*. The vocal lines feature long, sweeping melodic phrases with various rests and ties.

346

Piano accompaniment for measures 60-64. The music is in 3/4 time. The right hand part features a melodic line with triplets and a *pp* dynamic marking. The left hand part features a bass line with triplets and a *p* dynamic marking. The piano part includes various rests and ties, and a *pp* dynamic marking.