

# 2. The Prodigal Parents (THE ROAD, Mile 42)

Frederic Rzewski (2000)  
for Steve ben Israel

4 different wood noises, on different parts of the instrument:  
e.g. music rack, top front, keyboard lid, under keyboard

Moderato

$\text{♩} = 60$

Voice

Right hand

Left hand

*(knock)*  
*N.B.*  
*sf* *sf*

*(Close keyboard lid)*  
*V (slap)*

*♩ sempre* *(Stomp left foot on left pedal)*

I hope to be forgiven by my grandchildren for all

the useless garbage (fingernails) that the people of my generation

*V (slap)* *sf* *sf* *sf* *sf* *(slap)* *V*

will have dumped upon them. Plop!

*sf* *p* *sf* *f* *tr* *f* *V*

Plop! Plop! Plop! Plop! Plop!

*pp* *p* *mp* *mf* *f*

*(tap)* *sf* *f sub.* *f*

(N.B.: accented notes with fingernails or knuckles, or slap with palm; all others, tap with flesh of finger)



THE ROAD-172

(half-whispered)

*p* We burned the oil, we poisoned the air, we pol-

*p* *mp* *p*

Detailed description: This system contains the first four measures of the piece. The vocal line is written on a single staff with lyrics. The piano accompaniment is on two staves. The first measure has a piano (*p*) dynamic and includes fingering numbers 3, 1, 3, 1. The second measure has a piano (*p*) dynamic and includes fingering numbers 3, 1, 3, 1, 2, 1, 3. The third measure has a mezzo-piano (*mp*) dynamic and includes fingering numbers 1, 3. The fourth measure has a piano (*p*) dynamic and includes fingering numbers 1, 3. There are also some performance markings like *ppp* above the vocal line in the third measure.

(Stomp) \*  
♩

luted the water, we tore up

*cresc.* *f* *p* *f*

Detailed description: This system contains the next four measures. The vocal line continues with lyrics. The piano accompaniment includes a *cresc.* marking in the first measure and a *f* dynamic in the second. The third measure has a piano (*p*) dynamic and a *tr* (trill) marking. The fourth measure has a forte (*f*) dynamic. There are also some performance markings like *p* above the vocal line in the third measure.

the earth, and killed what lived on it,

*pp* *f* *pp* *ff* *dimin.* *pp*

Detailed description: This system contains the next four measures. The vocal line continues with lyrics. The piano accompaniment starts with a pianissimo (*pp*) dynamic and includes fingering numbers 2, 3. The second measure has a pianissimo (*pp*) dynamic and includes fingering numbers 3, 2, 3, 2, 3. The third measure has a forte (*f*) dynamic and includes fingering numbers 2, 3. The fourth measure has a fortissimo (*ff*) dynamic and includes fingering numbers 3, 2, 3. The fifth measure has a mezzo-forte (*mf*) dynamic and includes fingering numbers 3, 2, 1. The sixth measure has a pianissimo (*pp*) dynamic and includes fingering numbers 2, 1.

(like gunshots) KSHH! KSHH! KSHH! KSHH! (soft cadenza)

*ff* *p* *ff* *ppp*

Detailed description: This system contains the final four measures. The vocal line features onomatopoeic sounds 'KSHH!' and a 'soft cadenza'. The piano accompaniment starts with a fortissimo (*ff*) dynamic and includes fingering numbers 3, 2, 1, 3, 2, 1, 3. The second measure has a piano (*p*) dynamic and includes fingering numbers 3, 2, 1, 3. The third measure has a fortissimo (*ff*) dynamic and includes fingering numbers 3, 2, 1, 3. The fourth measure has a pianississimo (*ppp*) dynamic and includes fingering numbers 3, 2, 1, 3.



THE ROAD-174

(432432432...)

*mp*

(Stomp) ✕ (with four fingers -5432- in rapid succession, with nails, in a single stroke)

*f*

*pp*

*fp*

(m.d. sempre *f*)

(m.s. sempre *pp*)

*fp*

*f*

*f*

*pp*

*dimin.*

(loud cadenza)

✕

Detailed description: This is a piano score for a piece titled 'THE ROAD-174'. It consists of four systems of music. The first system features a piano part with a dynamic of *mp* and a stomp part with a dynamic of *f*. The stomp part includes a specific instruction: '(Stomp) ✕ (with four fingers -5432- in rapid succession, with nails, in a single stroke)'. Above the piano part, there are fingerings: 3 2 3, 2 3, 4 3 2 3, and a trill marked 'tr'. The second system continues the piano part with a dynamic of *pp* and the stomp part with a dynamic of *fp*. The third system features the piano part with a dynamic of *fp* and the stomp part with a dynamic of *f*. The fourth system shows the piano part with a dynamic of *pp* and the stomp part with a dynamic of *f*. The piece concludes with a 'loud cadenza' section. The score includes various musical notations such as slurs, accents, and dynamic markings.

*f* So here's to the children, *p* and the grand-children— *f* here they come!

*f tr* *tr* *dimin.* *p* *mp* *mf* *fp*

(Stomp)\*  
So

the ones who will clean up the mess left by their

*pp* *p* *fp* *p*

parents, who squandered their inheritance,

*f* *pp*

and stank up the planet! (farting sound) PFFT! PFFT! PFFT!

*pp* *cresc.* *f* *ff*

(whispered)

sempre *p*  $\vee$

*pp* *sempre*

*mp* *pp*

But I

hope the children will be generous! I hope

*mf* *mp* *p* *crescendo*

they will forgive their parents!

*f* *p* *pp*

*p* (blow) *pp*

WHHH! WHHH!

*pp* *mp* *pp* *ppp*

(spoken:) *f* And when the party is over, and the last ashtray

*f* *f*

(Stomp) ✕

has been emptied, and the garbage has been re-

*mf*

*dimin.*

cycled, I hope they will say:

*p* *pp* (whispered:)

*mp* *p* *pp* *tr*

(spoken:) *f* "Thank you, Granddad, thank you, for giving us a reason to live!"

(Grandma,)

*mf* *mp* *p* *pp* *f*

*ff* *f* *pp*

(Stomp) ✕ (non rit.) #