

6. Night Thought (Mile 46)

Not a march;
Slow, halting, irregular

Frederic Rzewski (1999)
Text: Robert Louis Stevenson

$\text{♩} = 112$

f *dimin.* *p* *mf* *f*

(March on left and right pedals:)
(L R L R L R L R)

p *mf* *p* *mf* *rit.*

VOICE:

All night long and every night, when my mama puts out the light, I see the people marching by,

p *sf* *p*

(L R L R L R L R)

Piano introduction for the piece. The music is in G major and 4/4 time. It features a series of chords and melodic fragments in both the treble and bass staves. Dynamics include piano (*p*), sforzando (*sf*), and mezzo-forte (*mf*). The piece begins with a piano (*p*) dynamic, followed by a sforzando (*sf*) accent on a chord, then returns to piano (*p*). The introduction concludes with a mezzo-forte (*mf*) dynamic.

as plain as day, before my eye.

Vocal and piano accompaniment for the first line of lyrics. The vocal line is in G major and 4/4 time. The piano accompaniment is in G major and 4/4 time. Dynamics include piano (*p*), piano-piano (*pp*), mezzo-forte (*mf*), and forte (*f*). The piano accompaniment features a series of chords and melodic fragments. The lyrics are: "as plain as day, before my eye."

(L R L R L R L R)

Piano accompaniment for the second line of lyrics. The music is in G major and 4/4 time. Dynamics include piano (*p*), mezzo-forte (*mf*), forte (*f*), and piano (*p*). The piano accompaniment features a series of chords and melodic fragments. The lyrics are: "as plain as day, before my eye."

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p *f* *cresc.* *mf* *p* *accelerando* *f*
f (L R L R L R L R) (Ped) *

The piano introduction consists of two staves. The right hand features a melodic line with dynamic markings *p*, *f*, *cresc.*, *mf*, *p*, and *f*. The left hand provides a rhythmic accompaniment with dynamic markings *f*, *p*, and *f*. The piece concludes with a series of eighth notes in the left hand, marked with 'x' and labeled (L R L R L R L R), and a pedal point marked (Ped) and an asterisk (*).

a tempo

Armies and emperors and kings, All carrying different

p *p* *f* *fp*

ped. *

The vocal entry is set in a 4/4 time signature. The vocal line begins with the lyrics "Armies and emperors and kings, All carrying different". The piano accompaniment starts with a *p* dynamic, followed by *p*, *f*, and *fp*. A *ped.* marking is present under the first measure, and an asterisk (*) is placed under the second measure.

kinds of things, And marching in so grand a way, You never

fp *fp* *poco meno* *fp*

(L R L R L R L R)

The second system of the vocal entry continues with the lyrics "kinds of things, And marching in so grand a way, You never". The piano accompaniment features a *fp* dynamic, followed by *fp*, *poco meno*, and *fp*. The piece ends with a series of eighth notes in the left hand, marked with 'x' and labeled (L R L R L R L R).

saw the like by day.

pp *f* *pp*

meno mosso

Detailed description: This system contains the first three measures of the piece. It features a vocal line at the top and a piano accompaniment in two staves below. The vocal line has lyrics 'saw the like by day.' with a slur over 'the like'. The piano accompaniment starts with a piano (*pp*) dynamic, moves to forte (*f*) in the second measure, and returns to piano (*pp*) in the third measure. The tempo marking *meno mosso* is placed above the piano staff in the third measure.

crescendo e accelerando

(L R L R L R L R)

Detailed description: This system contains measures 4 through 7. It features a piano accompaniment in two staves. The tempo and dynamics marking *crescendo e accelerando* is placed above the piano staff in the first measure. At the end of the system, there are seven guitar chord diagrams, each consisting of an 'x' above a pair of letters in parentheses: (L R), (L R), (L R), (L R), (L R), (L R), and (L R).

ritardando *pp*

Detailed description: This system contains measures 8 through 11. It features a piano accompaniment in two staves. The tempo and dynamics marking *ritardando* is placed above the piano staff in the first measure, followed by a dotted line. The dynamic marking *pp* is placed above the piano staff in the second measure. The system concludes with a double bar line.

So fine a show was never seen,
At the great circus on the green;

meno mosso

p *f* *pp*

This system contains the first two measures of the vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with a key signature of one sharp (F#). The tempo is marked 'meno mosso'. Dynamics include piano (p), forte (f), and pianissimo (pp). There are fermatas over the piano accompaniment in the second and third measures.

Every kind of beast and man is marching in that caravan.

a tempo *rit.* *a tempo*

p *f* *p*

(L R L R L R L R) (Ped) *

This system contains the next two measures of the vocal line and piano accompaniment. The tempo is marked 'a tempo', then 'rit.' (ritardando), and then 'a tempo' again. Dynamics include piano (p), forte (f), and piano (p). The piano accompaniment features a series of chords in the left hand, with a pedal point indicated by '(Ped)'. There is a fermata over the piano accompaniment in the second measure and an asterisk (*) at the end of the system.

cresc. *f*

SHORT
(CADENZA)

This system contains the piano accompaniment for the third measure. It starts with a piano (p) dynamic and a 'cresc.' (crescendo) marking. The music builds up to a forte (f) dynamic. The system concludes with the text 'SHORT (CADENZA)'.

meno mosso At first they move a little

pp una corda

cresc.

ped. (L R L R L R L R)

slow, But still the faster

f

pp

rit. on they go, And still beside them close I keep Sh Sh Sh Sh

a tempo

pp

tre corde

pp

crescendo

f

8va

8va

8va

8va

ped.

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meno mosso

Until Sh we reach Sh the town Sh of Sh Sleep. Sh— Sh— Sh—

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

ped

(L R L R L R L R) *Ped. sempre fino alla fine*

Sh— Sh— Sh— Sh—

p *sf* *sf* *f* *dimin.* *pp* *ppp*

