

THE FLOOD

(THE ROAD, Mile 56)

Text: Zohar (adapted)

Frederic Rzewski (2001)

trem. X

$\text{♩} = 80$

closed keyboard lid

ad. sempre *pp* (tap on lid) *cresc.*

(like exploding bombs:) **KHHHH!** **KHH!** **KH!** *f* += with fingernails

dimin.

(spoken:) When Noah came out of the ark and saw the world around him

dead,

pp *tr* *f*

pp *f*

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(slap)

(slap)

ff

f

dimin.

p

cresc.

he fell down and wept,

(with flesh of fingers)

f

(bombs:)

KHHH! KHH! KH!

and said: "Master of the universe!"

ppp

(knock)

cresc.

(knock, both hands)

f^v

(T)

First system of musical notation. The piano part consists of a tremolo effect on a single note, with dynamic markings *f* and *pp*. The vocal line is silent in this system.

Second system of musical notation. The piano part continues with a tremolo effect, including the instruction *(roll up)* and *(sempre arpeggiato)*. Dynamic markings include *f* and *mf*.

Third system of musical notation. The piano part continues with a tremolo effect, with dynamic markings *mp*, *p*, and *pp*. The vocal line is silent in this system.

Vocal line for the third system with lyrics: "Why did you do it? Was it because of us?" Dynamic markings include *mp*, *p*, and *pp*.

Fourth system of musical notation. The piano part includes a tremolo effect with dynamic markings *pp*, *p*, and *mp*. It features the instruction *(roll down)* and *(bombs.)* with sound effects *KHH!*. The vocal line is silent in this system.

Fifth system of musical notation. The piano part continues with a tremolo effect, including the instruction *(sempre arpeggiato)* and dynamic markings *ff*. The vocal line is silent in this system.

Sixth system of musical notation. The piano part continues with a tremolo effect, with dynamic markings *mf*, *f*, and *ff*. The vocal line is silent in this system.

The musical score consists of five staves. The top staff features a vocal line with lyrics: "Then why did you", "make us in the first place?", "Either stop creating or stop destroying!". The second staff contains complex rhythmic patterns with dynamic markings like *p*, *f*, and *sfz*. The third staff has lyrics: "make us in the first place?", "Either stop creating or stop destroying!". The fourth staff includes dynamic markings such as *pp*, *sfz*, and *dimin.*. The fifth staff features onomatopoeic sounds like "(bombs:) KHH!" and dynamic markings including *pp*, *cresc.*, and *sfz*. The score is characterized by dense rhythmic textures and frequent use of accents and dynamic shifts.

f *pp* *ff*
tr (alternate flesh and nails) (tremolo, both hands:)

And the Master of the Universe said: "Why shouldn't I do it?" *p*

tr *f* *tr*

p *f* *p*

tr *tr* *f* *pp*

p *mf*

tr *p* *pp* *mp* *p* *pp* *cresc.*

(bombs:) KHH! KHH! KHH! KH! KH!

f (slap lid) I told you I would do it! and I told you to build the ark!

dimin.

p

(flesh)

pp *f*

pp *f* *pp*

(blending into each other)

And I waited for you to say something— to ask for mercy for the rest of the world.

(slap lid)

(bombs:)
KH!
(Slap lid) KH! KH! KH! KHH! KHH! (T) (tap)

f (knock on lid) *dimin.* *p* *cresc.*

(both hands) *f* *p* *cresc.*

(knock on lid; like hammering) *cresc.* *mf* *f* *pp* *f* (Stap lid) *p* *fff*

And I waited, and I waited; but you just built your ark, and said nothing.

CADENZA
for pianist and chair.

Play chair: drumming in different places, softly at first, then more energetic, as if trying to wake it up. Drag across floor. Pick up and drop. Overturn. Use as a beater to play floor. Finally return to original position.
Spoken (to the chair): **Why don't you say something? Eh? Ha?**
If you had only asked me, I might have changed my mind.

(tap keyboard lid)

f (Slap side of piano) *dimin.*

p (m.s.) *cresc.* **KHH!** **KHH!** **KHH!** *mf* *tr*

tr *mp* *tr* *p* *tr* *pp* *tr* *ff* *fp* (Slap side of piano)

(both hands) (Slap lid) (trem. both hands)

(trem. both hands) *fp* *fp* *f* *fp* *pp* *fp* *mf* *pp* *and so—*

But you said nothing,

tr

(m.s. sola) *fpp* *ppp*

fp *mp* *p*

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