



COUNTRY

WHEN I REFLECT

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

THAT GOD IS JUST, AND THAT HIS

*ppp* *sf* *pp* *ppp* *f*

JUSTICE CANNOT SLEEP

*sf* *pp* *p* *sf* *pp*

FOREVER.

4 (strike pod against body or other object)

*sf* *pp* *p* *sf* *pp*

(pod) gradually cresc.

*f*

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



Handwritten musical notation on a single staff. The key signature has one sharp (F#) and the time signature is 4/4. The music consists of a series of chords and melodic fragments. A dynamic marking of *cresc.* is present. The piece concludes with the tempo marking *rallentando*.

Handwritten musical notation on a single staff. The key signature has one sharp (F#) and the time signature is 4/4. The music features a melodic line with various intervals and accidentals. A dynamic marking of *f* is present. The piece concludes with the tempo marking *spresivo*.

Handwritten musical notation on a single staff. The key signature has one sharp (F#) and the time signature is 4/4. The music consists of a series of chords and melodic fragments. A dynamic marking of *dim.* is present.

Handwritten musical notation on a single staff. The key signature has one sharp (F#) and the time signature is 4/4. The music consists of a series of chords and melodic fragments. Dynamic markings include *cresc.*, *dim.*, *f*, *mp*, and *p*. The piece concludes with the tempo marking *And*.

(spoken):  
 "A GROUP OF PEOPLE GET TOGETHER ON A HILLTOP WITH A CASE OF BEER,  
 AND WAIT FOR THE ANGELS TO APPEAR."

Handwritten musical notation on a single staff, consisting of a few notes and rests.

DP staccatissimo (damp Key with mallet)

(spoken:) "HERE THEY COME! YOU CAN SEE THEM ON THE HORIZON, COMING OVER THE HILLS: HUNDREDS, THOUSANDS EVEN, MAYBE MILLIONS."

(spoken:) "WAIT A MINUTE! THOSE AREN'T ANGELS! THEY'RE DEMONS, LIKE THOSE YOU SEE IN HIERONYMUS BOSCH PAINTINGS."

(no pedal at first; and gradually)

(spoken:) "SOMEBODY TRICKED US..."

(ca. 3'30")



MONSTERS, *(muted)* AND WILD,

UNCOUTH AND WILD, *cresc.*

ARISE *mp* IMPERFECT IN PREMATURE, RESURRECTION;

THE SEVERAL PARTS AND SHAPES OF DIFFERENT THINGS ARE

*cresc. poco a poco* JOINED AND MIXED BY CHANCE; AND

*BELL* *dim.* WHEN, AND NOW, AND BY WHAT WONDERFUL DEGREES,

*(remove mute)* EACH SEPARATES FROM EACH, AND EVERY

*(snap finger on rim)* *(mallet)* *ff*

SENSE AND OBJECT

OF THE MIND

(hand sticks on rim)

Handwritten musical notation on a single staff. It begins with a dynamic marking of *f p'*. The notes are mostly quarter notes. There are several dynamic changes: *f p'*, *mf p*, *mp p*, *pp p*, *ppp p'*, and *pp*. The word "AND LIVES" is written below the staff.

RESUMES

ITS USUAL FORM

AND LIVES

Handwritten musical notation on a single staff. It starts with *pp cresc.* and *pp*. There are dynamic markings for *pp*, *ppp*, *pp*, and *f*. The word "AND LIVES" is written below the staff.

(tap with fingers in 10 different places on & around the instrument)

Handwritten musical notation on a single staff. It features a series of rhythmic patterns with dynamic markings *p*, *x*, *poco a poco crescend.*, and *f*. The word "AND LIVES" is written below the staff.

AGAIN

Handwritten musical notation on a single staff. It consists of rhythmic patterns with dynamic markings *p*, *pp*, *ppp*, and *f*. The word "AND LIVES" is written below the staff.

trem. (both hands, on drums)

Handwritten musical notation on a single staff. It includes dynamic markings *f*, *ppp*, *pp*, and *ppp*. A box labeled "BELL" is drawn around a note. The word "AND LIVES" is written below the staff.

NO MAN -

(hand sticks)

Handwritten musical notation on a single staff. It features dynamic markings *mp*, *mf*, and *pp*. The word "AND LIVES" is written below the staff.

diminu.

THOUGH EVERY MAN IS EVERY DAY THE CASKET

Handwritten musical notation on a single staff. It includes dynamic markings *f*, *pp*, and *ppp*. The word "AND LIVES" is written below the staff.

OF THIS TYPE

OF THE GREAT

MYSTERY,

Handwritten musical notation on a single staff. It includes dynamic markings *pp*, *ppp*, *pp*, and *ppp*. The word "AND LIVES" is written below the staff.

NO MAN CAN TELL.

Handwritten musical notation on a single staff. It includes dynamic markings *pp*, *ppp*, *pp*, and *ppp*. The word "AND LIVES" is written below the staff.

(radio off) ↓



# THE FALL OF THE EMPIRE

Frederic Rzewski (2007)

(All notes should resonate, except at the end)

## ACT 3: THREE SONS

for tubular bells

for Allen Ote  
Text: Mother Goose

$\text{♩} = 120$

(l.v.)

(spoken.) THERE WAS AN OLD WOMAN

HAD THREE SONS,

4 JERRY AND JAMES AND JOHN.

(1. = 80)

JERRY

4 WAS HANGED,

JAMES

5 WAS DROWNED,

5 WAS DROWNED,

(1:120)  
 poco a poco diminuendo

JOHN  
 WAS LOST

AND NEVER  
 WAS FOUND;

poco a poco crescendo

all a r g a n d o  
 (Damp)

dim.

AND THERE WAS AN END OF HER THREE SONS,  
 JERRY

AND JAMES (let resonate)  
 AND JOHN. (#. (gradually getting dryer))

AND JAMES (dry)  
 AND JOHN.

# THE FALL OF THE EMPIRE

- 1. - highest sound
- 2. - medium high sound
- 3. - medium low sound
- 4. - lowest sound

## ACT 4. GLOBAL WARNING

for any four sounds

Frederic Rzewski (2007)

for Allen Otte

$\downarrow = 120-126$

1  
2  
3  
4  
1  
2  
3  
4



OR AM I GETTING

SHIT?\*

YOU

CAN'T TRUST ANYBODY. I'LL TAKE THAT BACK.

YOU CAN TRUST SOME PEOPLE

SOMETIMES, BUT YOU DON'T

KNOW WHO OR WHEN.

IT HAPPENS SOMETIMES, MAYBE EVEN MOST OF THE TIME

BUT YOU CAN'T COUNT

ON IT,

\*Here too another word may be used, like "JUNK".



(X = FOOT STOMP)

EVERYTHING

IS LIKE THAT

WHEN YOU START

SOMETHING

-15-

X (with sticks)

YOU NEVER KNOW

WHAT'S

GOING TO

X

HAPPEN

WHERE

X

IT'S GOING TO

END

X

IN WHOSE

X

BACK YARD

X

X

X

X

X

X

X

Musical staff with notes and rests, including a triplet of eighth notes.

Musical staff with notes and rests, including a triplet of eighth notes.

Musical staff with notes and rests, including a triplet of eighth notes.

Musical staff with notes and rests, including a triplet of eighth notes and a circled 'D'.

(optional)  
IMPRO

THE EMPEROR DOESN'T CARE WHAT YOU THINK.  
 (with fingers or sticks)

Musical notation for the first staff, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of quarter and eighth notes. A wavy line below the staff indicates a trill or tremolo effect.

HIS SIGHTS ARE SET LOWER.  
 HE CARES ABOUT

Musical notation for the second staff, continuing the melody with similar note values and a wavy line below the staff.

AND THE GROUND THAT YOU

Musical notation for the third staff, featuring a wavy line below the staff and a fermata over the final note.

(tr) ARE STANDING ON. (bass stick)  
 (with fingers and sticks)

Musical notation for the fourth staff, starting with a 3/4 time signature and a key signature of one sharp. It includes a wavy line below the staff and a fermata over the final note.

Musical notation for the fifth staff, featuring a 4/4 time signature and a key signature of one sharp.

Musical notation for the sixth staff, featuring a 5/8 time signature and a key signature of one sharp.

Musical notation for the seventh staff, featuring a 9/8 time signature and a key signature of one sharp. It includes a wavy line below the staff and a fermata over the final note.





1912 BERLIN.

1942.

-18-

poco rit.

a tempo

Handwritten musical notation for the first system, starting with "1912 BERLIN." and "1942." The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of quarter and eighth notes. Dynamics include *mp cresc.* and *f*. The system ends with a double bar line and a repeat sign.

THINGS ARE LOOKING

GOOD.

rit.

Handwritten musical notation for the second system, starting with "THINGS ARE LOOKING GOOD." The notation continues the melody from the first system. Dynamics include *mp cresc.*, *p*, and *rit.*. The system ends with a double bar line and a repeat sign.

1=80 MOSCOW.

1985.

FINALLY,

SOME HOPE.

Handwritten musical notation for the third system, starting with "1=80 MOSCOW." and "1985." The notation continues the melody. Dynamics include *pp*, *p*, *p#0*, *d*, *d#0*, *bd*, *bd#0*, *mp*, *pp*, and *pp#0*. The system ends with a double bar line and a repeat sign.

USA, 2007. THE WORLD

AT OUR FEET! WERE WINNING, BUT-

WE NEED TO GIVE UP OUR PENSIONS.

FORGET HEALTH CARE!

Handwritten musical notation for the fourth system, starting with "USA, 2007. THE WORLD AT OUR FEET! WERE WINNING, BUT- WE NEED TO GIVE UP OUR PENSIONS. FORGET HEALTH CARE!" The notation continues the melody. Dynamics include *pp*, *f*, *pp*, *pp#0*, *mp*, *pp*, *pp#0*, *mp*, *pp*, and *pp#0*. The system ends with a double bar line and a repeat sign.

(X) b2 (4x) GIVE YOUR CHILDREN-  
GIVE YOUR HEALTH-  
GIVE YOUR OLD AGE-

TEM. TO THE WAR

ON TERRA\*

THE PLANET-

EARTH! (impro)

Handwritten musical notation for the fifth system, starting with "(X) b2 (4x) GIVE YOUR CHILDREN- GIVE YOUR HEALTH- GIVE YOUR OLD AGE- TEM. TO THE WAR ON TERRA\* THE PLANET- EARTH! (impro)" The notation continues the melody. Dynamics include *f*, *pp*, *pp#0*, *mp*, *pp*, *pp#0*, *mp*, *pp*, and *pp#0*. The system ends with a double bar line and a repeat sign.

(1=80) WE'VE TURNED

A PAGE.

WERE OF COURSE.

AND NOW

FOR THE FINAL

PUSH. 2

Handwritten musical notation for the sixth system, starting with "(1=80) WE'VE TURNED A PAGE. WERE OF COURSE. AND NOW FOR THE FINAL PUSH. 2" The notation continues the melody. Dynamics include *pp*, *pp#0*, *mp*, *pp*, *pp#0*, *mp*, *pp*, and *pp#0*. The system ends with a double bar line and a repeat sign.

expressing tempo feasible

f sempre

Handwritten musical notation for the seventh system, starting with "(1=80) Tempo giusto ten." The notation continues the melody. Dynamics include *f*, *pp*, *pp#0*, *mp*, *pp*, *pp#0*, *mp*, *pp*, and *pp#0*. The system ends with a double bar line and a repeat sign.

(1=80)

THE ONLY THING

WE'VE LEARNED

FROM HISTORY

accel.

Handwritten musical notation for the eighth system, starting with "(1=80) THE ONLY THING WE'VE LEARNED FROM HISTORY accel." The notation continues the melody. Dynamics include *pp*, *pp#0*, *mp*, *pp*, *pp#0*, *mp*, *pp*, and *pp#0*. The system ends with a double bar line and a repeat sign.

a tempo

rit.

rit.

a tempo

WE DON'T

LEARN

FROM HISTORY.\*

Handwritten musical notation for the ninth system, starting with "a tempo WE DON'T LEARN FROM HISTORY.\*" The notation continues the melody. Dynamics include *pp*, *pp#0*, *mp*, *pp*, *pp#0*, *mp*, *pp*, and *pp#0*. The system ends with a double bar line and a repeat sign.

\*Take care to pronounce this word clearly: "TER-RAN"

\*\* (Pat Buchanan)

THE FALL OF THE <sup>19</sup>EMPIRE  
 ACT 7: **SABBATH**

from "SHEM'S DIARY"  
 for solo speaking percussionist

Frederic Rzewski (2007)  
 (Text: Mark Twain,  
 Papers of the Adam Family)  
 for Allen Otte

1. Speaking voice
2. Tub, bowl, drum or cylinder of any material, 30-50 cm. in diameter, containing pellets, beads or balls that roll around freely, creating a sound reminiscent of sea or surf; sometimes held in or both hands, sometimes resting on or dropped on to a table, or the floor.

J = 84 ~ 88

4 SABBATH DAY.

(Drop) let beads roll freely

AS USUAL,

(Drop)

NOBODY KEEPING IT,

(Drop)

NOBODY BUT OUR FAMILY.

(Drop) pick up, tilt gently

WICKED SWARMING EVERYWHERE AND CAROUSING.

(shake) (circular motion) (shake) (gradually more agitated)

DRINKING, FIGHTING, DANCING, GAMBLING, LAUGHING, SHOUTING, SINGING -

(shake) (shake) (shake) (shake) (shake)

This musical staff contains the lyrics: DRINKING, FIGHTING, DANCING, GAMBLING, LAUGHING, SHOUTING, SINGING -. Above the staff, there are rhythmic markings consisting of vertical lines and horizontal bars. Below the staff, there are handwritten annotations: "(shake)" written under the words DRINKING, FIGHTING, GAMBLING, LAUGHING, and SHOUTING. There are also 'x' marks on the staff line at the beginning and end of several phrases.

MEN, WOMEN, GIRLS, YOUTHS, ALL AT IT.

(shake) (one rotation every two beats)

This musical staff contains the lyrics: MEN, WOMEN, GIRLS, YOUTHS, ALL AT IT. Above the staff, there are rhythmic markings. Below the staff, there are handwritten annotations: "(shake)" at the beginning and "(one rotation every two beats)" written across the first part of the staff. There are 'x' marks on the staff line at the beginning and end.

(accelerate rotation)

(Drop)

This musical staff contains performance markings. Above the staff, there are rhythmic markings. Below the staff, there are handwritten annotations: "(accelerate rotation)" written across the first part of the staff and "(Drop)" written at the end of the staff. There are 'x' marks on the staff line at the beginning and end.

AND AT OTHER INFAMIES BESIDES. INFAMIES

This musical staff contains the lyrics: AND AT OTHER INFAMIES BESIDES. INFAMIES. Above the staff, there are rhythmic markings. Below the staff, there are handwritten annotations: "y" written under the word "INFAMIES" in the first phrase, and "y" written under the word "INFAMIES" in the second phrase.

NOT TO BE SET DOWN IN WORDS.

This musical staff contains the lyrics: NOT TO BE SET DOWN IN WORDS. Above the staff, there are rhythmic markings. Below the staff, there are handwritten annotations: "y" written under the word "DOWN" and "y" written under the word "WORDS".

AND THE NOISE! BLOWING OF HORNS, BANGING ON POTS AND KETTLES

(shake)

Musical notation for the first system, including a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of quarter and eighth notes. There are performance markings: '(shake)' above the first measure and '55' below the first measure of the second staff.

BLARING OF BRAZEN INSTRUMENTS, BOOM AND CLATTER OF DRUMS—

Musical notation for the second system, continuing the melody with quarter and eighth notes.

IT IS ENOUGH TO BURST A PERSON'S EARS.

(Drop)

(tub on table, strike with hand in center)

Musical notation for the third system, including a treble clef and a 3/4 time signature. The melody is mostly rests with some quarter notes. A wavy line is drawn under the first measure. A performance instruction '(Drop)' is written above the first measure. A final instruction '(tub on table, strike with hand in center)' is written below the final measure.

THESE HORRIBLE CREATURES HAVE COME IN

Musical notation for the fourth system, including a treble clef and a 3/4 time signature. The melody consists of quarter and eighth notes.

EVEN GREATER CROWDS THAN USUAL TO-DAY

Musical notation for the fifth system, including a treble clef and a 3/4 time signature. The melody consists of quarter and eighth notes. There are performance markings: '3' above the first measure of the second staff and '5' above the first measure of the third staff. The word 'Trimmer' is written below the final measure.

TO LOOK AT THE ARK AND PROUD OVER IT AND MAKE FUN OF IT.

(pick up bow with L.H., play inside with R.H.)

THEY ASK QUESTIONS, AND WHEN THEY ARE TOLD IT IS A BOAT, THEY

(roll)

LAUGH (shake) AND ASK WHERE THE WATER IS, OUT HERE ON THE DRY PLAIN.

*tr* *pp*

(↑ ↓ ↑ ↓ etc.)

WHEN HE SAYS: THE LORD (roll) IS GOING TO

SEND THE WATER FROM

(↑ ↓ ↑ ↓ etc.)

HEAVEN AND DOWN

(roll)

ALL THE WORLD, THEY

(accel.)

(drop)

MOCK AGAIN AND SAY: TELL IT TO THE MA-

RINES!"

(pick up with L.H., play on bottom with fingers of R.H.)

(drop)

# THE FALL OF THE EMPIRE,

Frederic Rzewski (1976)

## ACT I: ANGEL SHOOT

for soprano saxophone + piano

for John Sampson  
and Marilyn Shrode

(Read aloud. <sup>at the indicated points</sup>) <sup>①</sup> Starting angels is a popular pastime in my country, a group of people get together on a hilltop with a case of beer, and wait for the angels to appear.

② Here they come! You can see them on the horizon, coming over the hills: hundreds, thousands, even, maybe millions,

③ Wait a minute! Those aren't angels! They're demons, like those you see in Hieronymus Bosch paintings.

④ Somebody tricked us...





Handwritten musical score for the first system. It features a treble clef, a key signature of one flat (B-flat major), and a 4/4 time signature. The music includes a melodic line with a 'cresc.' marking and a bass line with a 'p' marking. The system concludes with a double bar line and a 'p' dynamic marking.

Handwritten musical score for the second system. It features a bass clef, a key signature of one flat (B-flat major), and a 4/4 time signature. The music includes a melodic line with a 'p' marking and a bass line with a 'p' marking. The system concludes with a double bar line and a 'p' dynamic marking.

Handwritten musical score for the third system. It features a treble clef, a key signature of one flat (B-flat major), and a 4/4 time signature. The music includes a melodic line with a 'f' marking and a 'dim.' marking, and a bass line with a 'p' marking. The system concludes with a double bar line and a 'p' dynamic marking.

Handwritten musical score for the fourth system. It features a treble clef, a key signature of one flat (B-flat major), and a 4/4 time signature. The music includes a melodic line with a 'p' marking and a bass line with a 'p' marking. The system concludes with a double bar line and a 'p' dynamic marking.

Handwritten musical score for the fifth system. It features a treble clef, a key signature of one flat (B-flat major), and a 4/4 time signature. The music includes a melodic line with a 'p' marking and a bass line with a 'p' marking. The system concludes with a double bar line and a 'p' dynamic marking.

1 = 6/9

4 una corda

puca a poco cresc.

f

2

3

4

5

6

7

8

9

10

11

12

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