

SNACKS

(FOR SOLO VOICE, WITH OR WITHOUT IMPROVISED INSTRUMENTAL ACCOMPANIMENTS/
1. THIN SLICES INTERLUDES.)

F. RZEWSKI
13.5.81

$\text{d}=116$

$p < \text{af} > p$ $p < \text{nf} > p$ p p p

LACK· ING THE A·BUN·DANT FOOD AND THE REA·DI·LY A·VAIL·A·BLE FU· EL

p p $b\ddot{o}$ p $b\ddot{o}$ p $\#$ $\#$ $b\ddot{o}$ $b\ddot{o}$ y y $b\ddot{o}$ p $b\ddot{o}$ p y $b\ddot{o}$

OF NORTH A·ME· RI· CA AND EU· ROPE, THE JAP· AN· ESE HAVE

$b\ddot{o}$ p $b\ddot{o}$ $\#p$ p y $b\ddot{o}$ p $\#p$ y $b\ddot{o}$ $f = pp$ p $\#$ $-$

A· DAP· TED THEIR FOOD AND ITS PRE·PA·RA·TION TO SCAR—CE

$\#p$ $#$ d $-$ $b\ddot{o}$ p y $b\ddot{o}$ p $\#p$ y $b\ddot{o}$ p y $b\ddot{o}$ y

RE· SOUR·CES. THE SCAN·TY A·MOUNTS OF FOOD, PAR· TI· CU-

y y $b\ddot{o}$ p f y $b\ddot{o}$ p y $b\ddot{o}$ p $b\ddot{o}$ y $b\ddot{o}$

LAR· LY MEAT AND FISH, THAT DO BE·COME A·VAIL·A·BLE ARE

y $b\ddot{o}$ y $b\ddot{o}$ y $b\ddot{o}$ y $b\ddot{o}$ y $b\ddot{o}$ y $b\ddot{o}$ y $b\ddot{o}$

SLICED IN·TO SMALL PIECES, WHICH ARE THEN SERVED IN SMALL PORTIONS

p $b\ddot{o}$ cresc. $b\ddot{o}$ mf p $b\ddot{o}$ p $b\ddot{o}$

AND SPICED IN DIF·FERENT WAYS TO GIVE THEM VA-

$b\ddot{o}$ p $b\ddot{o}$ $b\ddot{o}$ p $b\ddot{o}$ y $b\ddot{o}$ p $b\ddot{o}$ y $b\ddot{o}$ y

RI· E· TY. THIS PRACT·ICE CON·SERVES FUEL,

$b\ddot{o}$ y $b\ddot{o}$ y $b\ddot{o}$ y $b\ddot{o}$ y $b\ddot{o}$ y $b\ddot{o}$ y $b\ddot{o}$

SINCE THIN SLICES CAN BE COOKED IN A SHORT TIME AT HIGH HEAT,

p $b\ddot{o}$ f p $b\ddot{o}$ f p $b\ddot{o}$ f p $b\ddot{o}$ f p

THERE·BY US·ING LESS FUEL THAN WOULD BE RE·QUIRED BY PRO·LONGED

$b\ddot{o}$ p $b\ddot{o}$ y $b\ddot{o}$ y $b\ddot{o}$ y $b\ddot{o}$ y $b\ddot{o}$ y

COOK·ING O·VER A LOW FLAME; AND, OF COURSE, THOSE FISH AND

y $b\ddot{o}$ y $b\ddot{o}$ y $b\ddot{o}$ y $b\ddot{o}$ y $b\ddot{o}$ y $b\ddot{o}$ y

MEAT DISH·ES THAT ARE SERVED RAW NEED NO FUEL AT ALL.

(IMPROVISATION: THIN, BUT INTENSE.)

2. UNBUTCHERED

F. RZEWICKI
13.5.81

Allegro
(d = 88)

3. IDEAL WEIGHTS

F. Rzewski
13.5.81

NORTH A-ME-RICANS ARE TOO FAT: IN THE U-NITED STATES A-LONE
 BY A-BOUT ONE BILLION ONE HUNDRED FIFTY MILLION
 KI-LO-GRAMS. THE EN-ER-GY CON-TAINED IN THIS FAT
 IS E-NOUGH TO RUN NINE HUNDRED THOU-SAND AU-TO-MO-BILES FOR
 EIGHT-EEN THOU-SAND KI-LO-ME-TERS. AND IF THESE PEO-PLE
 WOULD MAIN-TAIN THEIR I-DEAL WEIGHTS, THEY WOULD SAVE E-NOUGH EN-ER-GY
 TO SUPPLY E-LEC-TRI-CI-TY FOR A YEAR TO ALL THE RE-SI-DENTS OF
 BOS-TON, CHI-CA-GO, WA-SHING-TON, AND SAN FRAN-CIS-CO COM-BINED.
 (IMPROVISATION: WEIGHTY, GALUMPHING, BUT ENERGETIC.)

F. RZEWINSKI
13.5.81

4. BEGINNINGS

Like wailing, or yelling,
rather than singing.
 $d=48$

(like sobs)

THE BE·GIN·NING—(NG)—(NG)—(NG)—(NG)—S

MORE THAN TEN THOUSAND YEARS A-GO-(O)(WA!)

OF AGRICULTURE AND PASTORALISM

5. ff
6.
7. ff.
8.

TO THE ELEGANCE OF

TO THE E·MER·GENCE OF PAI·VI·LEGED CLASS·ES WHOSE DI·ET

A handwritten musical score for a single melodic line. The score consists of a staff with vertical stems and horizontal bar lines. Above the staff, there are two measure numbers: '8.' and '9.'. Measure 8 starts with a note followed by a fermata. Measure 9 begins with a dynamic 'f' over a bracketed pair of notes. Measure 10 starts with a dynamic 'p' over a bracketed pair of notes. The score concludes with a series of eighth-note pairs connected by slurs, each pair consisting of a sharp note followed by a natural note.

DIF-FERED GREAT-LY FROM THAT OF THE LA-(A)-(A)-(A)-(A)-(A)-(A)-(A)-(A)-(A)

BOR-ING—(NG) AND PEA ————— SAN — T

AND PEA

SAN — T

Handwritten musical score for string bass, page 12, measures 1-10. The score consists of ten measures of music on a single staff. Measure 1 starts with a dotted half note followed by eighth notes. Measures 2-4 show eighth-note patterns with some slurs and grace notes. Measure 5 begins with a bass clef, a key signature of one flat, and a tempo marking of 120. Measures 6-10 continue the rhythmic pattern, ending with a fermata over the last note.

P₀ — (O) — (O) — PU — L A — (A) — (A) — TION — (N) — S.

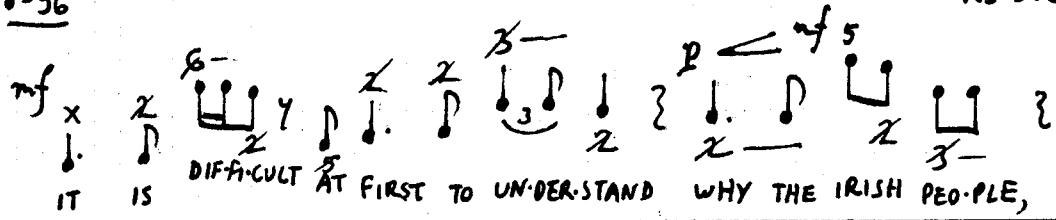
Handwritten musical score for piano. The title '(CHORDS:)' is at the top left. The score consists of five measures on a single staff. Measure 1: Chord G (Bass B, Treble G). Measure 2: Chord B7 (Bass B, Treble B, D, F#). Measure 3: Chord E (Bass B, Treble E). Measure 4: Chord B7 (Bass B, Treble B, D, F#). Measure 5: Chord G (Bass B, Treble G).

(IMPROVISATION: LIKE A LONG BEGINNING. MAKE PERIODIC BLOWING SOUNDS, LIKE GUSTS OF WIND, SOMETIMES FAST, SOMETIMES SLOW, LIKE GHOSTLY ANCESTRAL VOICES. IF HARMONY INSTRUMENT AVAILABLE, USE THESE CHORDS, IN ANY SEQUENCE, VERY SLOW, CA. 5-6 SEC. PER CHORD, ANY OCTAVES, ANY VOICING. THE "WINDY" SOUNDS SHOULD BE PITCHLESS, JUST AIR. AT THE END OF EVERY PHRASE: A DRUM STROKE.

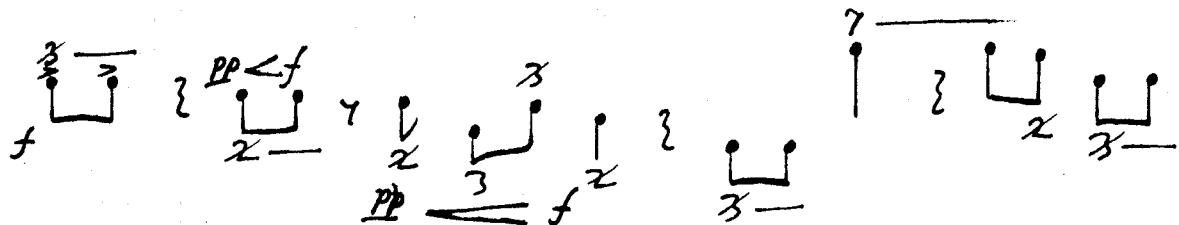
J=96

5. FINE FISH

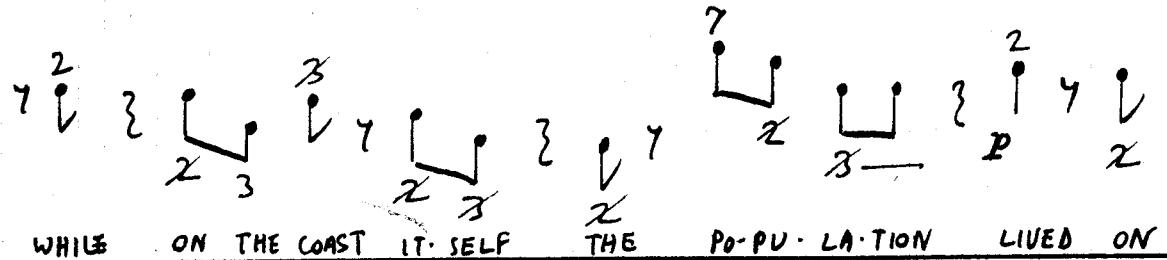
F. RZEWINSKI
29.5.81



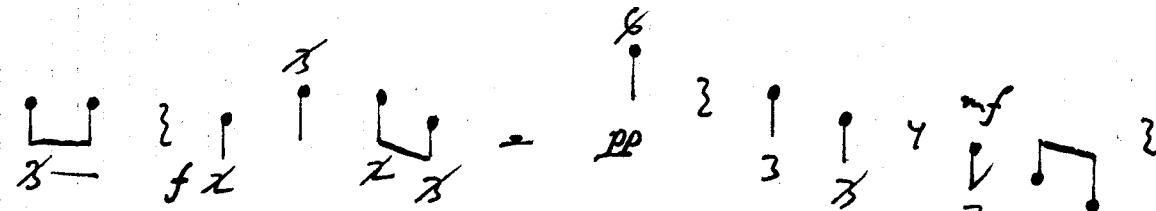
THOUSANDS OF WHOM LIVED NEAR THE COAST, DID NOT EAT FISH. THEY WERE



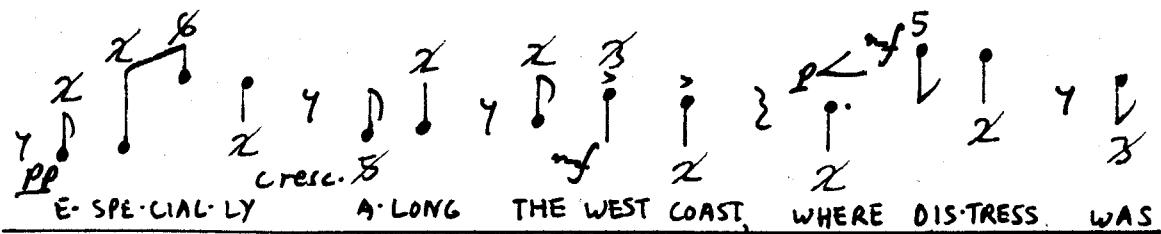
STARVING EATING OLD CABBAGE LEAVES, ROAD-SIDE WEEDS, ROTTEN TURNIPS,



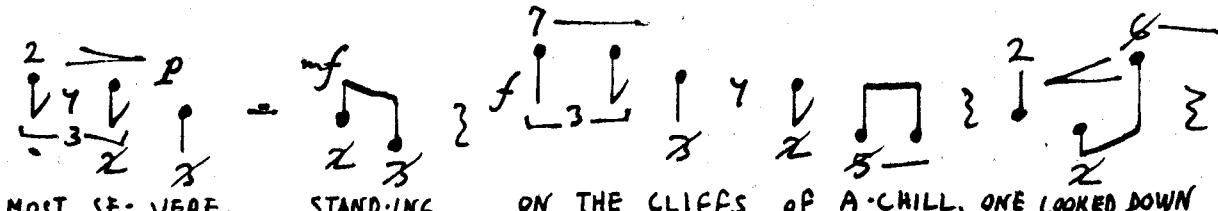
WHILE ON THE COAST ITSELF THE POPULATION LIVED ON



SEA-WEED AND RAW LIM-PETS. YET FINE FISH A-BOUN-DED,

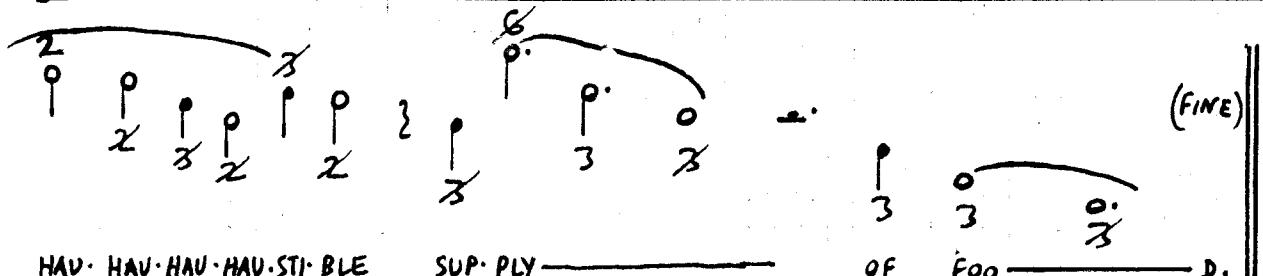
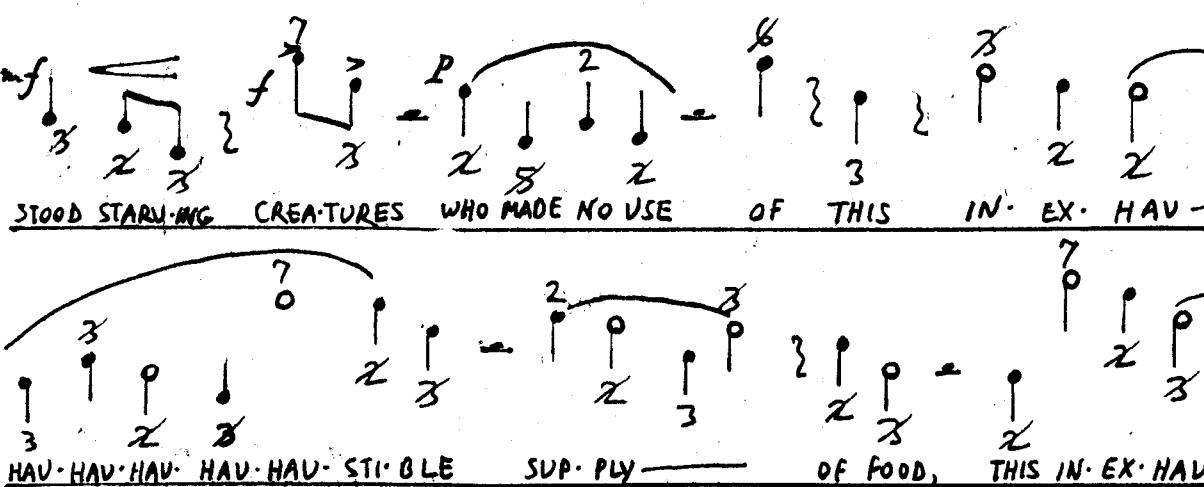
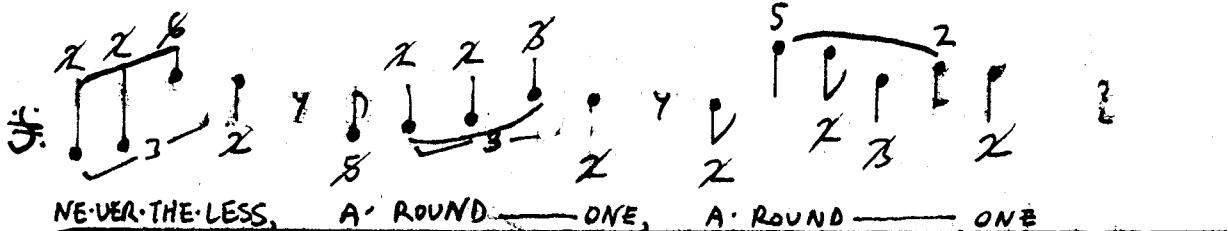
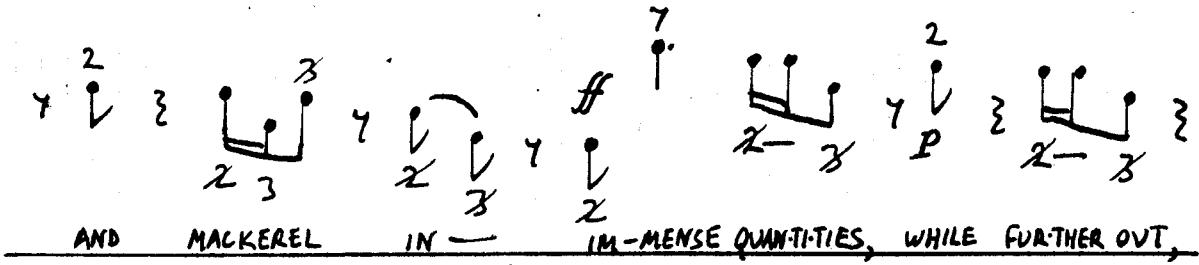
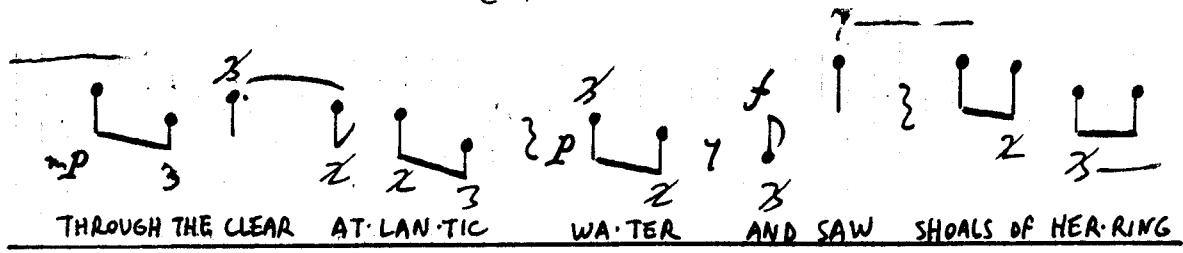


E-SPE-CIAL-LY A-LONG THE WEST COAST, WHERE DIS-TRESS WAS



MOST SE-VERE. STANDING ON THE CLIFFS OF A-CHILL, ONE LOOKED DOWN

FINE FISH (2)



ACCOMPANIMENT: BEGIN ON ANY PITCH; NUMBERS REFER TO INTERVAL, UP OR DOWN, FROM PRECEDING NOTE. A SLASH = DIMINISHED INTERVAL. IMPROVISATION: TEEMING, ABUNDANT. AFTER IMPROVISATION: DAL SEGNO AL FINE.