

for Hong Xu

RUBINSTEIN IN BERLIN

(Nocturne
BI 49,
Chopin:) $\text{♩} = 40$

(for speaking pianist) Frederic Rzewski

(2008)

(text adapted from "My Younger Years"
[chapter 45])

The first system of musical notation is in treble and bass clefs, with a key signature of three sharps (F#, C#, G#) and a common time signature. The tempo is marked as quarter note = 40. The first measure is marked *pp*. The notation includes chords, eighth notes, and a trill in the right hand.

The second system continues the piece. It features a trill in the right hand and a triplet of eighth notes in the right hand. The bass line consists of eighth notes.

The third system includes trills in the right hand. The bass line continues with eighth notes.

The fourth system features an eighth-note run in the right hand, marked with an '8' and a dashed box. The instruction *con forza* is written below the staff. The bass line continues with eighth notes.

The fifth system includes a trill in the right hand and a forte (*f*) dynamic marking. The piece concludes with a 3/4 time signature.

(♩=120)

(♩=80)

pp

(♩=120)

(♩=80)

tr

(♩=120)

3

(♩=120)

3

Adagio (♩=60)

morendo

cadenza

(N.B. - See Appendix, p. 19)

$\text{♩} = 72$

VOICE || - - - | y F | - y F | 3. F

WHY DID I GO TO BERLIN? I HAVE

f *mp* *pp una corda.*

#0

|| T. F | y. F | y. F F | 3. - - - | y. F

TRIED IN VAIN TO FIND A LOGICAL ANSWER TO

cresc. *f dim.*

|| THIS QUESTION. 3. MY DEPARTURE FROM WARSAW

rit. *a tempo*

be corde *Ped*

|| - - - | y F | y F | y F | y F |

LEFT ME IN A COMPLETE VACUUM. 8. THE MONEY I HAD EARNED

P *f*

(Drop coins) on frame

Ped



IN POLAND COULD LAST TWO OR THREE MONTHS.

mf
pp
Ped

I RENTED A ROOM WITH A BATH AT THE HOTEL BELLEVUE,

pp

POTSDAMER PLATZ. I WANTED ESCAPE, I SEEMED TO BE WAITING

mf
p cresc.
rallent.

FOR SOMETHING TO HAPPEN, TO WAKE ME FROM A KIND OF TORPOR.

f
Ped
(stomp on pedal)
(scrape metal pins)



ONE DAY MY SISTER JADZIA ARRIVED.

3
A a tempo
una corda
pp
Ped

SHE BELIEVED I WAS BASKING IN WEALTH AND GLORY; SHE WANTED TO SHARE IT WITH ME.

mf
Ped

MY FAMILY WAS CONVINCED MY SUCCESS WAS ASSURED, BUT THIS TIME THINGS

mf tre corde
P

LOOKED WORSE. I HAD NOTHING TO SHOW. MY CAREER HAD COME TO A STOP.

mf
pp
Ped



WE STARTED A MERRY GO-ROUND OF SHOWS, SHOPS, AND MUSEUMS.

dim. 3 cresc. pp

MY SISTER LIKED THE FOOD AT MY HOTEL RESTAURANT.

poco rit.

mp dim. pp

Ped

MY HOTEL BILLS WERE OVERDUE. I HAD ONLY A SMALL SUM

rit.

una corda

pp mf

LEFT. THE ONLY PERSON WHO COULD UNDERSTAND WAS JAROSZYNSKI.

rit.

mf P sub. cresc. mf P sub.



rit. - - - poco meno mosso

HE KNEW ALL THE FACTS. I WROTE HIM A LETTER AND BEGGED HIM TO

dim. pp PPP cresc.

SEND ME FIVE THOUSAND MARKS. WITHOUT

allargando a tempo

mp f PPP cresc. mf

HIS HELP, I WROTE, IT WAS THE END. I WAS

dim. pp PPP

STANDING ON THE EDGE OF AN ABYSS.

cresc. mf pp Ped.



poco rit. - - - - a tempo

Handwritten musical score for the first system. The piano part (top staff) begins with a treble clef and a 4/4 time signature. The bass part (bottom staff) begins with a bass clef and a 4/4 time signature. The piano part has a 'cresc.' marking. The bass part has an 'mf' marking. The system concludes with the instruction 'tre corde'.

Handwritten musical score for the second system. The piano part continues with a 'cresc.' marking. The bass part has an 'ff' marking. The system concludes with a double bar line.

$\text{♩} = 84$

Handwritten musical score for the third system, featuring lyrics and rhythmic notation for the piano part. The lyrics are: "JADZIA LEFT. I FELT ALONE. MY CREDIT AT THE RESTAURANT WAS CANCELLED. NO NEWS FROM JAROSZYNSKI, AS IF I WERE DROWNING AND YELLING FOR HELP,". The piano part includes rhythmic notation with 'x' marks and dynamic markings like 'p' and 'mf'. Annotations include "(Tap on keyboard lid:)", "(Knock)", and "(Slap under keyboard)".

senza Ped

Handwritten musical score for the fourth system, continuing the piano part. The lyrics are: "RESTAURANT WAS CANCELLED. NO NEWS FROM JAROSZYNSKI, AS IF I WERE DROWNING AND YELLING FOR HELP,". The piano part includes rhythmic notation with 'x' marks and dynamic markings like 'p' and 'f'. Annotations include "L R", "Ped", "tr", "cresc.", and "f".

Handwritten musical score for the fifth system, continuing the piano part. The lyrics are: "I FELT AS IF I WERE DROWNING AND YELLING FOR HELP,". The piano part includes rhythmic notation with 'x' marks and dynamic markings like 'p' and 'f'. Annotations include "(Tap on lid)", "cresc.", and "f".



WAITING FOR HIS ANSWER WAS AGONIZING. I TOLD THE HOTEL THAT THE

RH: tap on lid
LH: tap under Keyboard

p *f* *3* *4p*

Ped sempre

MONEY I EXPECTED WAS COMING ANY DAY. MY DIET CONSISTED NOW

f *3* *4* *f* (knock) *p*

OF A WURSTEL AT ASCHINGER'S AUTOMAT FOR LUNCH, AND THE SAME

cresc.

MENU FOR DINNER. AND THE REST OF THE DAY?

f *3* *4* *f*

A VAGUE FUMBLING FOR SOME RIGHT NOTES ON THE

LH (trem. under Keyboard:)

pp *4* *4*

PIANO, AND A CHRONIC STATE OF DESPAIR.

cresc. *4* *4* (both hands) (slap)

(p) JUST AT THAT TIME I HAD FANTASTIC DREAMS. (f)

(d=42) *ppp* *cresc.*

Ped sempre

WAS A FAMOUS COMPOSER. I CONDUCTED MY NEW SYMPHONY,

mf *dim.*

(Ped)

WHICH WAS RECEIVED WITH ENDLESS OVATIONS. ALL THE BEAUTIFUL WOMEN

rallentando *a tempo* (p) *ppp*

tr. trem. *Keyboard* *Ped*

WERE AT MY FEET.

mf *cresc.* *f*



poco allargando (p) a tempo

FOUGHT BATTLES FOR POLAND, I SAVED JEWS FROM PERSECUTION,

ff dim. pp cresc.

I WAS FABULOUSLY RICH, THE BENEFACTOR OF HUMANITY. MY A-

allargando

(ff) f dim. p

WAKENING; ANOTHER LETTER FROM THE HOTEL MANAGER UNDED THE DOOR. I DE-

(knock lid) (slap top)

cresc. f (slap under keyboard) (trill under keyboard)

pp

Ped

CIDED TO ACCEPT MY DREAMS AS REALITY AND MY DAYS AS NIGHTMARES. I

pp cresc.

(tr)

Ped



rit. *a tempo*

GAVE UP ALL HOPE. I HAD REACHED THE BOTTOM. I PREPARED FOR THE FINISH. I

mf dim *pp* *mp*

(Ped)

TOOK OUT THE BELT FROM MY OLD WORN-OUT ROBE AND

15

pp sub.

(Ped, sempre)

FASTENED IT TO THE CLOTHES-HOOK IN THE BATHROOM.

15

cresc.

(Ped sempre)

PULLED UP A CHAIR, SECURED THE BELT ON THE HOOK, AND

3

f *dim.*

(Ped)



PUT IT AROUND MY NECK. AS I

(slap under keyboard)

PUSHED THE CHAIR AWAY, THE BELT

(Knock on keyboard lid)

(Knock on metal bars inside piano)

(stand up, push chair back.)

Ped sempre →

TORE APART AND I FELL ON THE FLOOR WITH A

(with left hand, take whoopee cushion; place on chair; take whistle)

(Ped)

(party whistle) n.B.

CRASH!

(sit on whoopee cushion)

(N.B. - whistle with a dragon or snake that uncoils when blown)



tr

4/4 ♩ = 72

ff

8

tr

5 5

stringendo - - - - - allargando

tr

dim.

poco meno mosso

p

18

pp velociss.

35

8

11

rall. 13

dim. pp

dim.

rall. pp

a tempo
(♩ = 72)

MUSIC! YOU'RE THE ONE WHO, ON THAT DAY, BROUGHT ME BACK TO LIFE. WHEN ONE

#P
3
4 pp
4/4

STOPS CRYING, THE SUFFERING SUBSIDES, THE SAME AS WHEN LAUGHTER DIES, THE FUN IS GONE. AND

(scrape under keyboard) (N.B.) (clap hands)

Ped. sempre

SO, NATURE CLAIMING ITS OWN, I BEGAN TO FEEL HUNGRY.

(slap under keyboard)

f LH RH LRL LRL

"THIS TIME I SHALL HAVE TWO SAVSAGES," I DECIDED.

LRLRL LRLR LRL LRL (tap)

OUT IN THE STREET, HOWEVER, A SUDDEN IMPULSE MADE ME STOP.

(Ped)

SOMETHING STRANGE CAME OVER ME, CALL IT A REVELATION OR A VISION.

(N.B. - Either fingernails or thin plastic)



(freely spoken:)

<p>I LOOKED AT EVERYTHING AROUND ME WITH NEW EYES, AS IF I HAD NEVER SEEN ANY OF IT BEFORE.</p>	<p>THE STREET, THE TREES,</p>
<p>♩ = 60 p <i>espressivo</i></p>	<p><i>mp</i></p>

(ped sempre)

<p>THE HOUSES, DOGS CHASING EACH OTHER,</p>	<p>AND THE MEN AND WOMEN, ALL LOOKED DIFFERENT,</p>	<p>AND THE NOISE</p>
	<p><i>mf</i></p>	<p><i>f</i></p>

<p>OF THE GREAT CITY —</p>	<p>I WAS FASCINATED BY IT ALL.</p>	<p>LIFE SEEMS BEAUTIFUL</p>
	<p><i>p</i> <i>pp</i></p>	<p><i>cresc.</i></p>

<p>AND WORTH LIVING,</p>	<p>EVEN IN A PRISON</p>	<p>OR IN A HOSPITAL,</p>	<p>AS LONG AS YOU LOOK AT IT THAT WAY.</p>
			<p><i>f</i></p>



WELL, ON THAT NIGHT, RIGHT THERE IN THE STREET, I DISCOVERED THE SECRET OF HAPPINESS,

pp mp

AND I STILL CHERISH IT: LOVE LIFE,

p dim.

FOR BETTER OR FOR WORSE, WITHOUT CONDITIONS.

pp dim. ppp

d=72

p mp p rall. ppp



APPENDIX

cadenza, p. 2: *triumph*

(♩=60) *pp*

accel. - - - 4/4

cadenza, p. 1: ♩=60

N.B. *pp* *cresc.* *f*

♩=80 *mf* *dim.* *pp*

♩=80 *f* *pp*

dim.

N.B.: Of the 5 options (a) to (e), use any, all, or none,



Handwritten musical score for piano, first system. It features a treble and bass clef with a 4/4 time signature. The music includes a piano (*p*) dynamic marking and a mezzo-piano (*mp*) dynamic marking. The bass line has a triplet of eighth notes. The treble line has a melodic line with slurs and accents.

Handwritten musical score for piano, second system. It continues the piece with various dynamics including mezzo-forte (*mf*), piano (*p*), and crescendo (*cresc.*). It features complex rhythmic patterns including triplets and a 3/8 time signature.

Handwritten musical score for piano, third system. It includes a tempo marking of quarter note = 60 ($\text{♩} = 60$). The music is marked with piano (*pp*) and fortissimo (*f*) dynamics. It features a 4/4 time signature and a "Ped" (pedal) marking.

Handwritten musical score for piano, fourth system. It includes a tempo marking of quarter note = 120 ($\text{♩} = 120$). The music is marked with piano (*pp*) and fortissimo (*f*) dynamics. It features a 3/4 time signature and complex rhythmic patterns.

Handwritten musical score for piano, fifth system. It includes a tempo marking of quarter note = 60 ($\text{♩} = 60$). The music is marked with piano (*p*) and fortissimo (*f*) dynamics. It features a 3/4 time signature and complex rhythmic patterns.

