No Place To Go But Around

Theme & Variations

for Piano Solo

(1974)

by

Frederic RZEWSKI

Typeset from the original manuscript
by Pierre Gouin

2006

(Rev. 2011, in collaboration with Marc-André Hamelin)

In the summer of 1973, Julian Beck and Judith Malina of the Living Theater asked me to collaborate with them on the preparation of a sound-score for their new play, *The Tower of Money*, a grand theatrical presentation of the Anarchist view of society and its transformation by spontaneous and non-violent means. This collaboration finally never took place, but out of its beginnings came musical material based on the play's rhythmic structure. In these variations the music closely follows the theatrical model, in which the various classes of capitalist society are introduced one by one : lumpen, industrial workers, petty bourgeoisie, clerical-military, and big bourgeoisie. For each there is a characteristic theme, and all of these are combined in a concluding contrapuntal structure. In the middle there is a long improvisation, corresponding to the middle of the play in which situations of social conflict are enacted. Elements of well-known militant songs, such as *Bandiera Rossa*, are introduced. I understand the whole thing as a kind of living dialogue of spontaneity and organization.

Frederic Rzewski

Dedicated to Judith Malina & Julian Beck

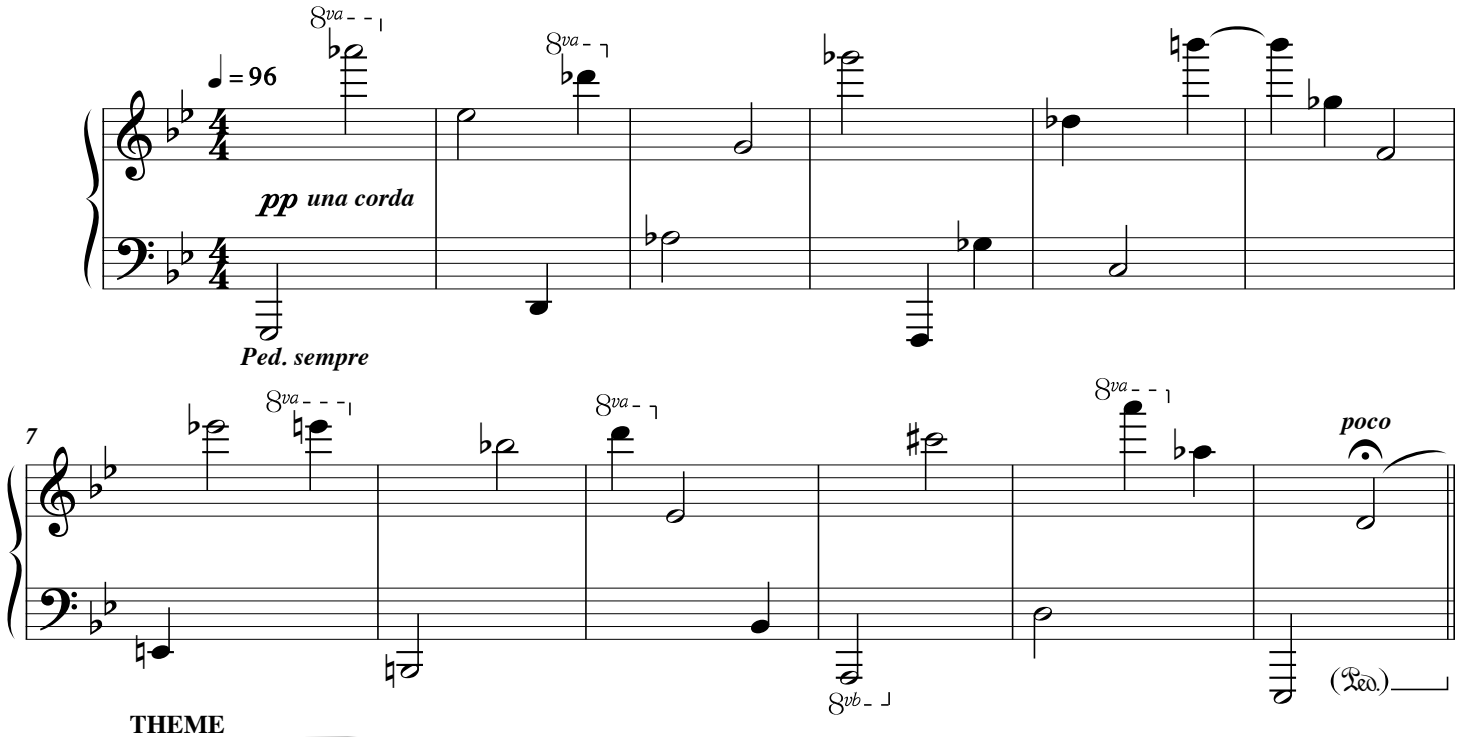
No Place To Go But Around

Theme & Variations
for Piano Solo
(1974)

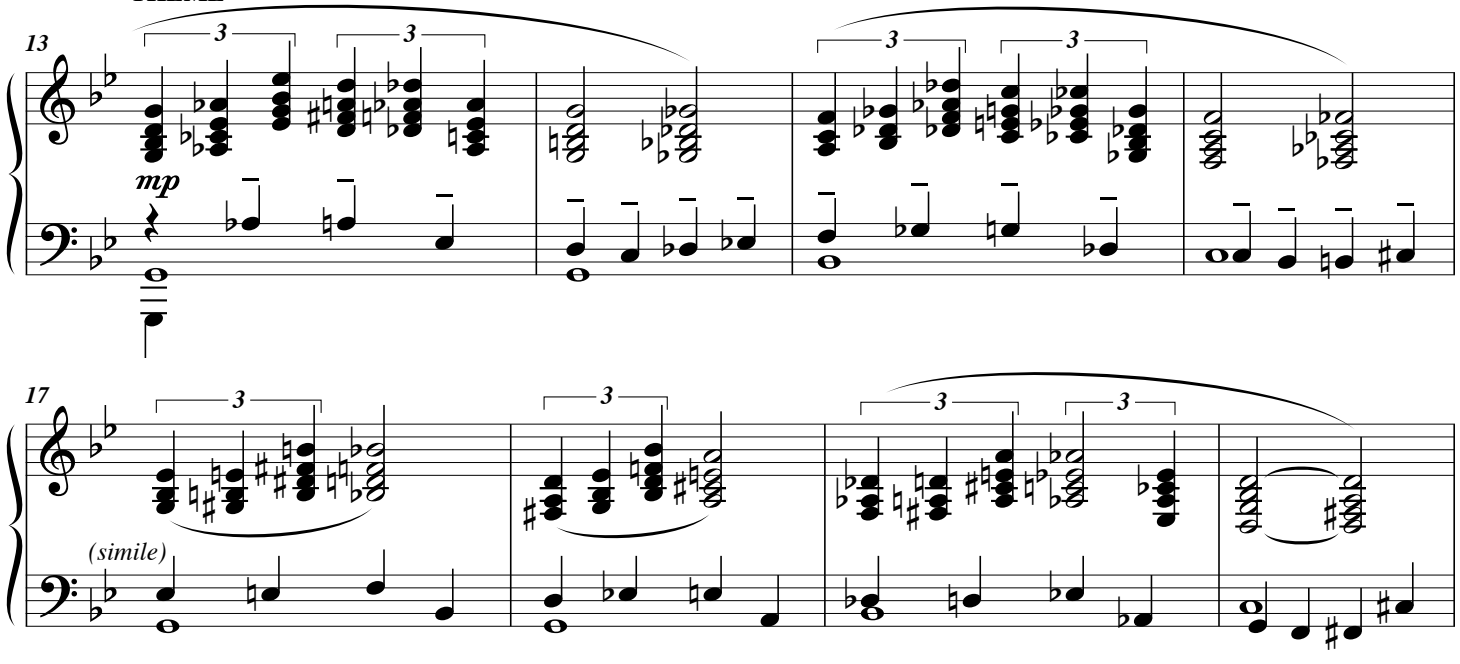
Frederic RZEWSKI (1938)

INTRODUCTION

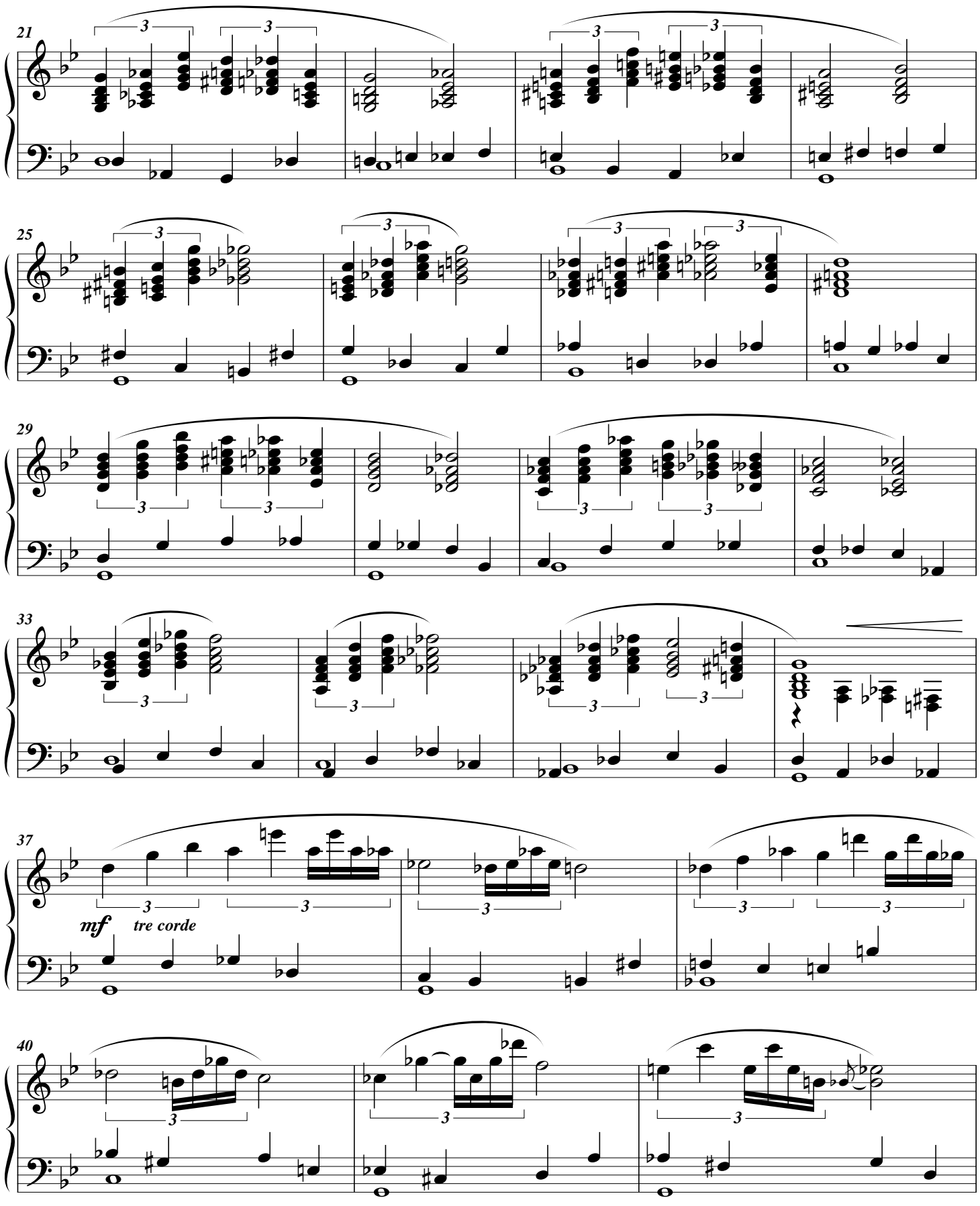
In very strict time throughout

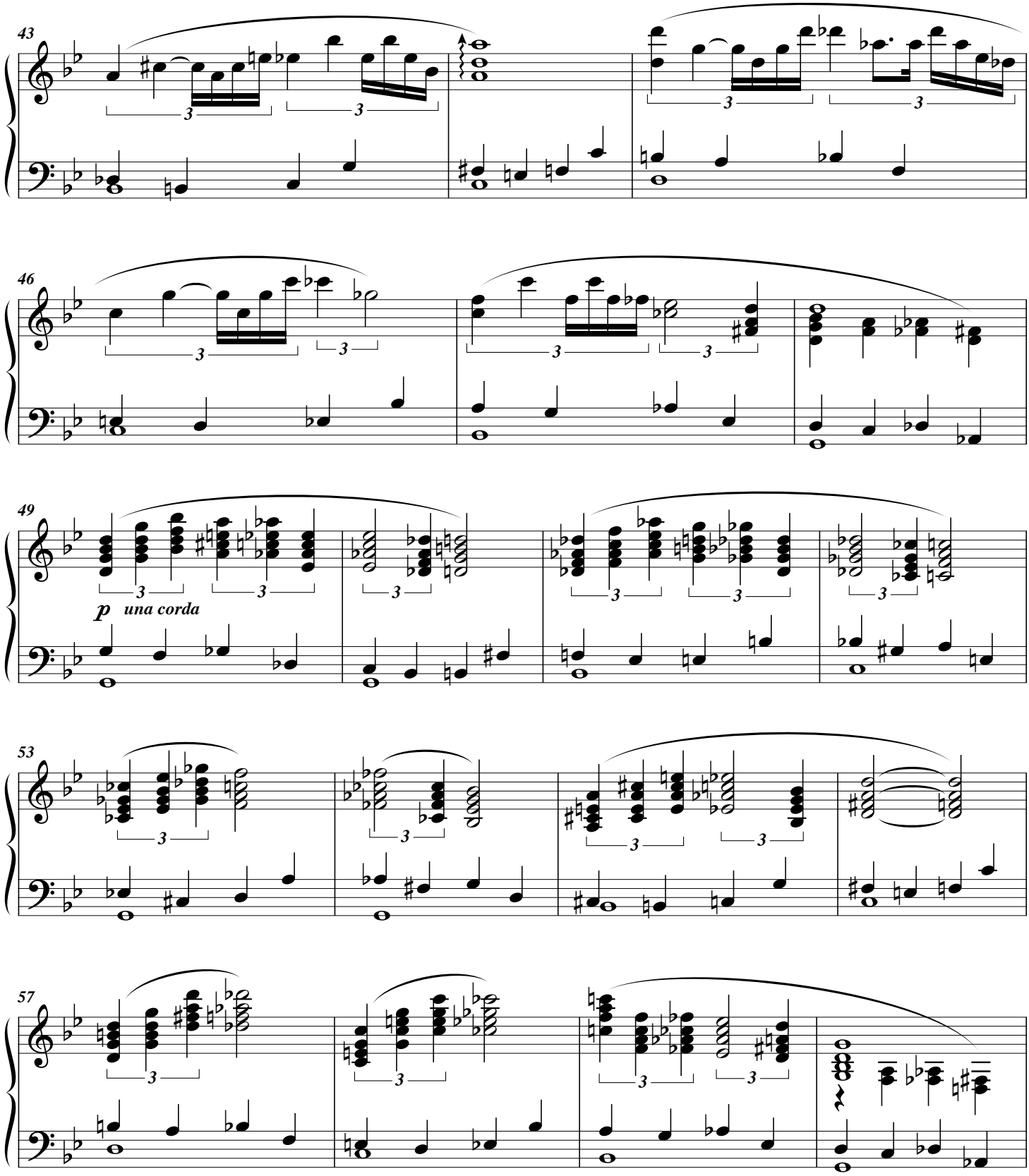


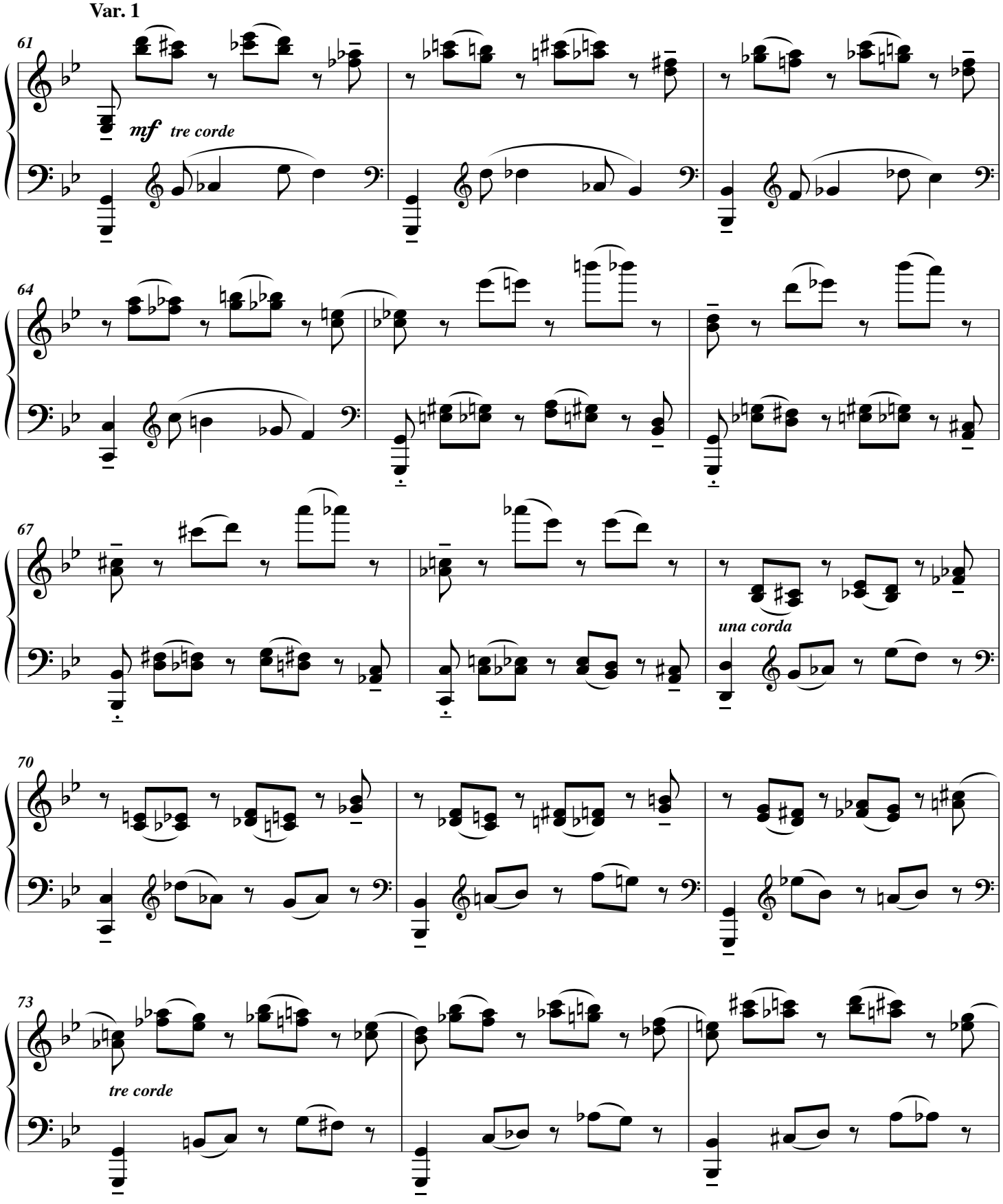
THEME

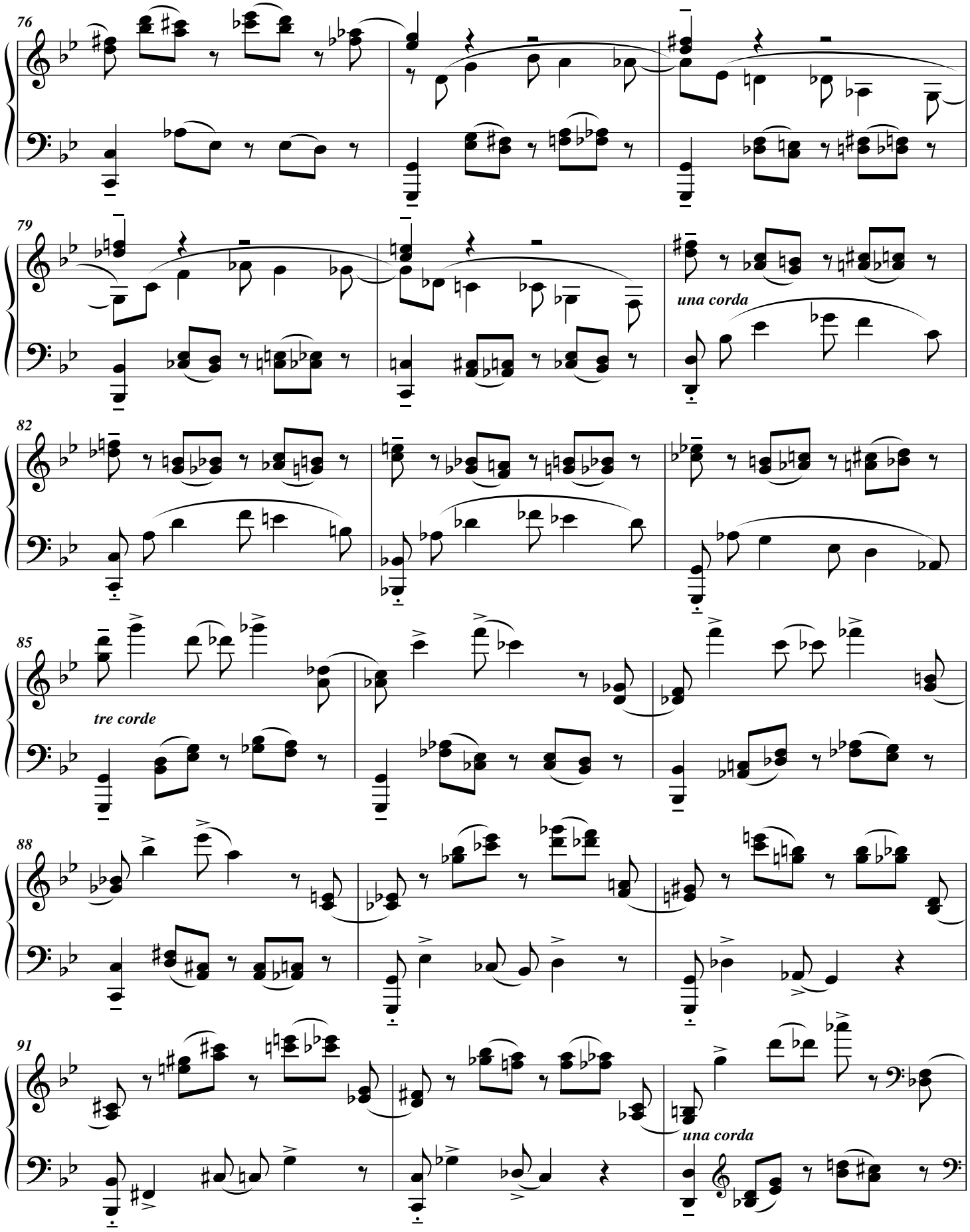


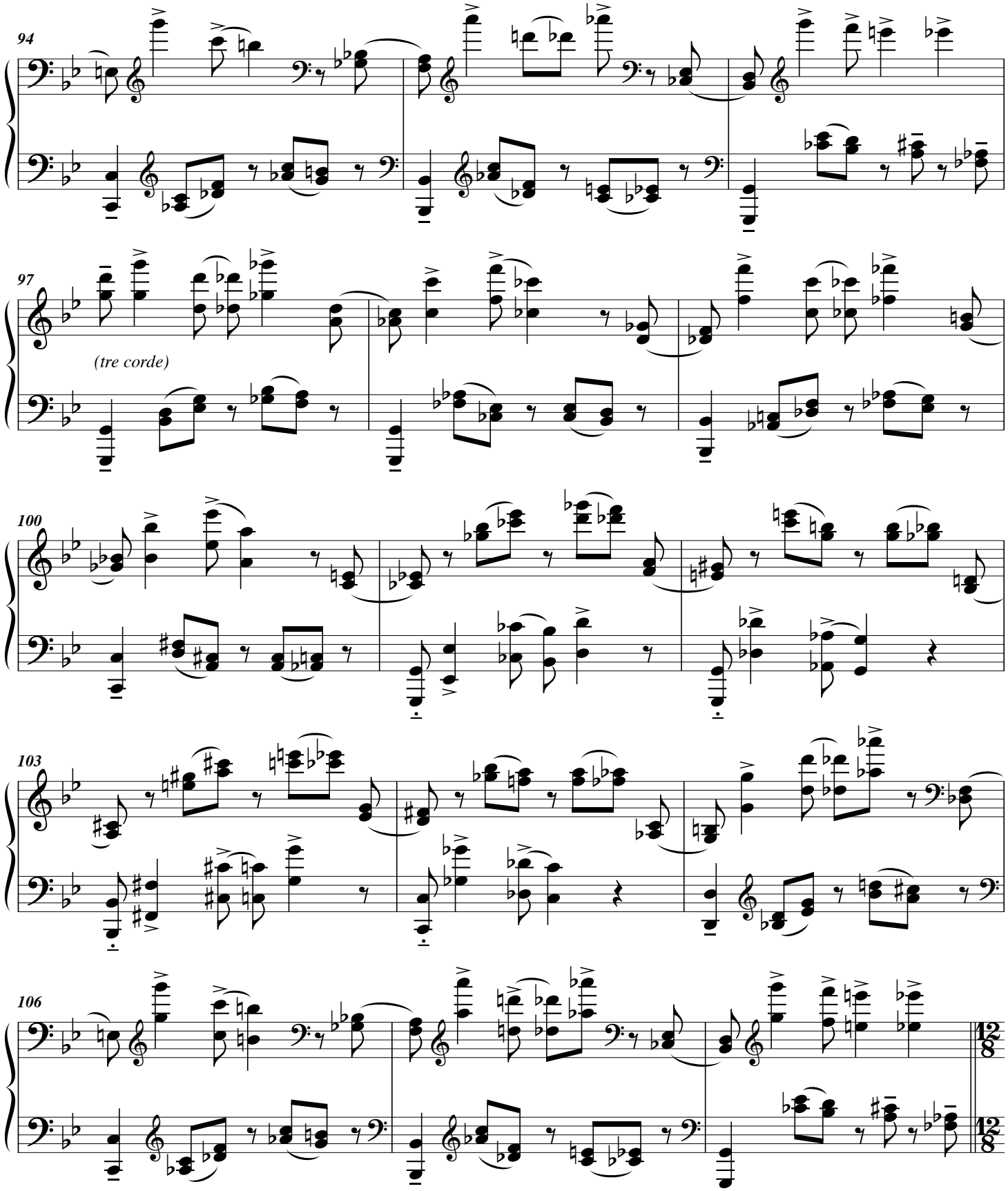
Copyleft by Frederic Rzewski - 1974

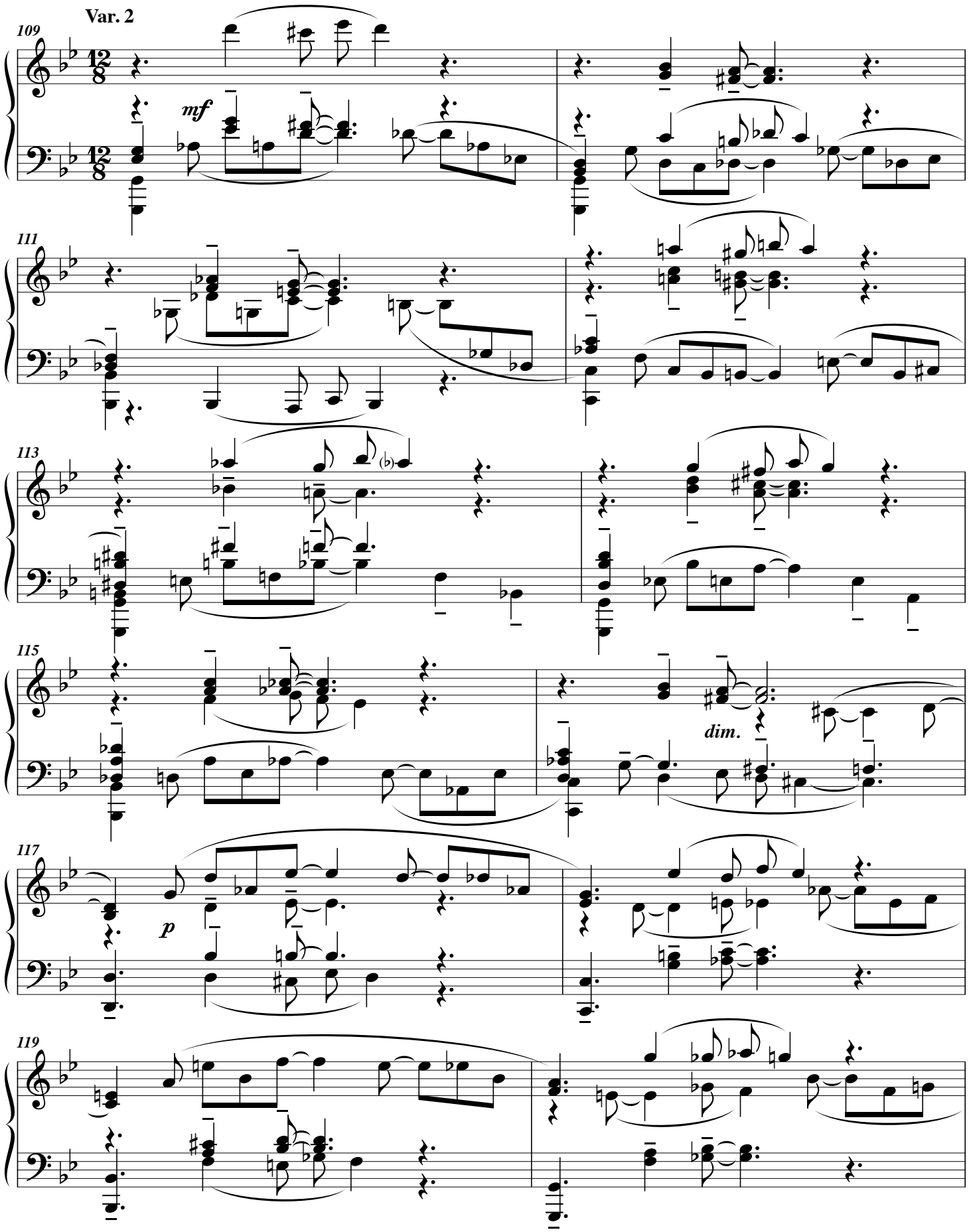

21
25
29
33
37
mf
tre corde
40

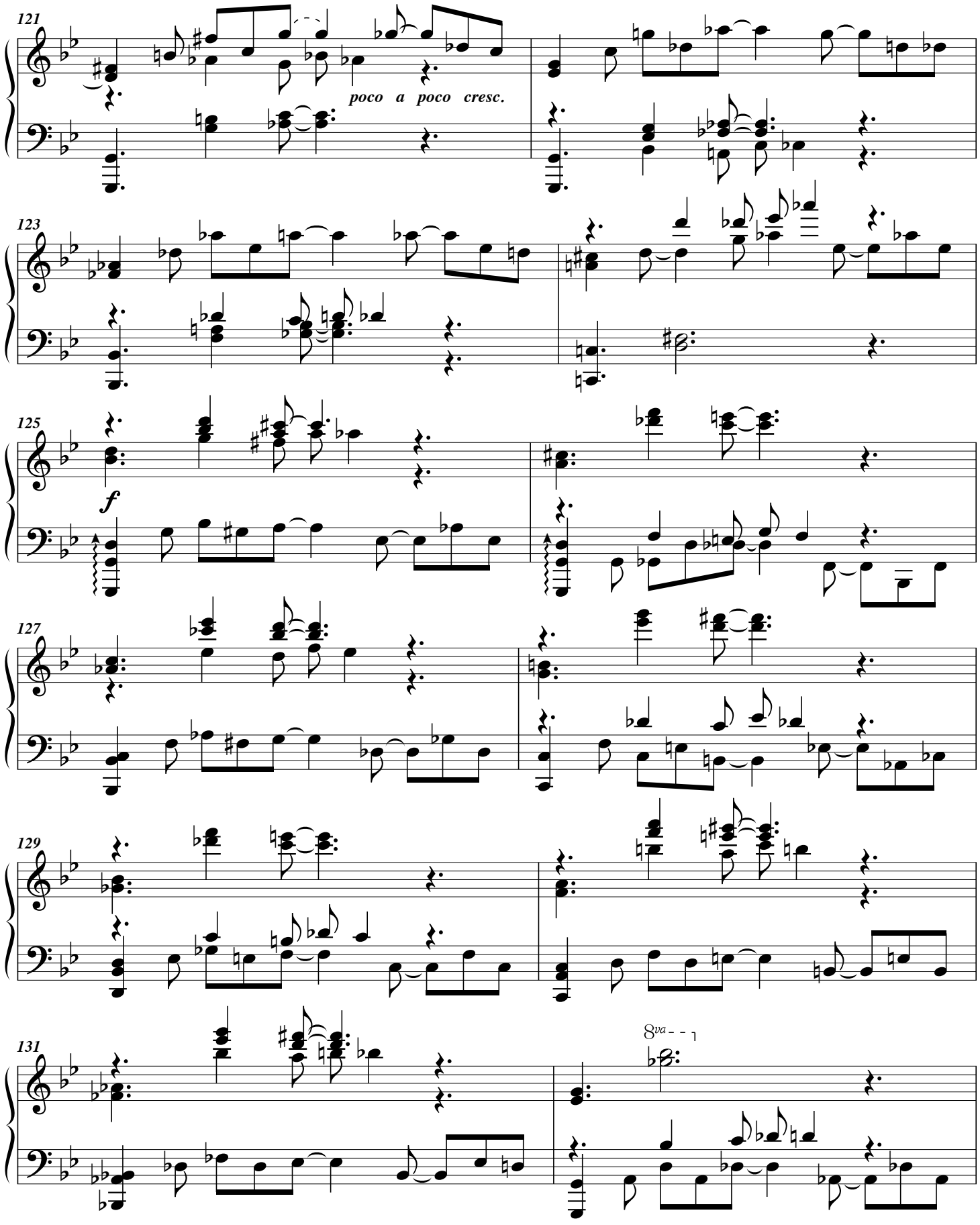

43
46
49
p una corda
53
57

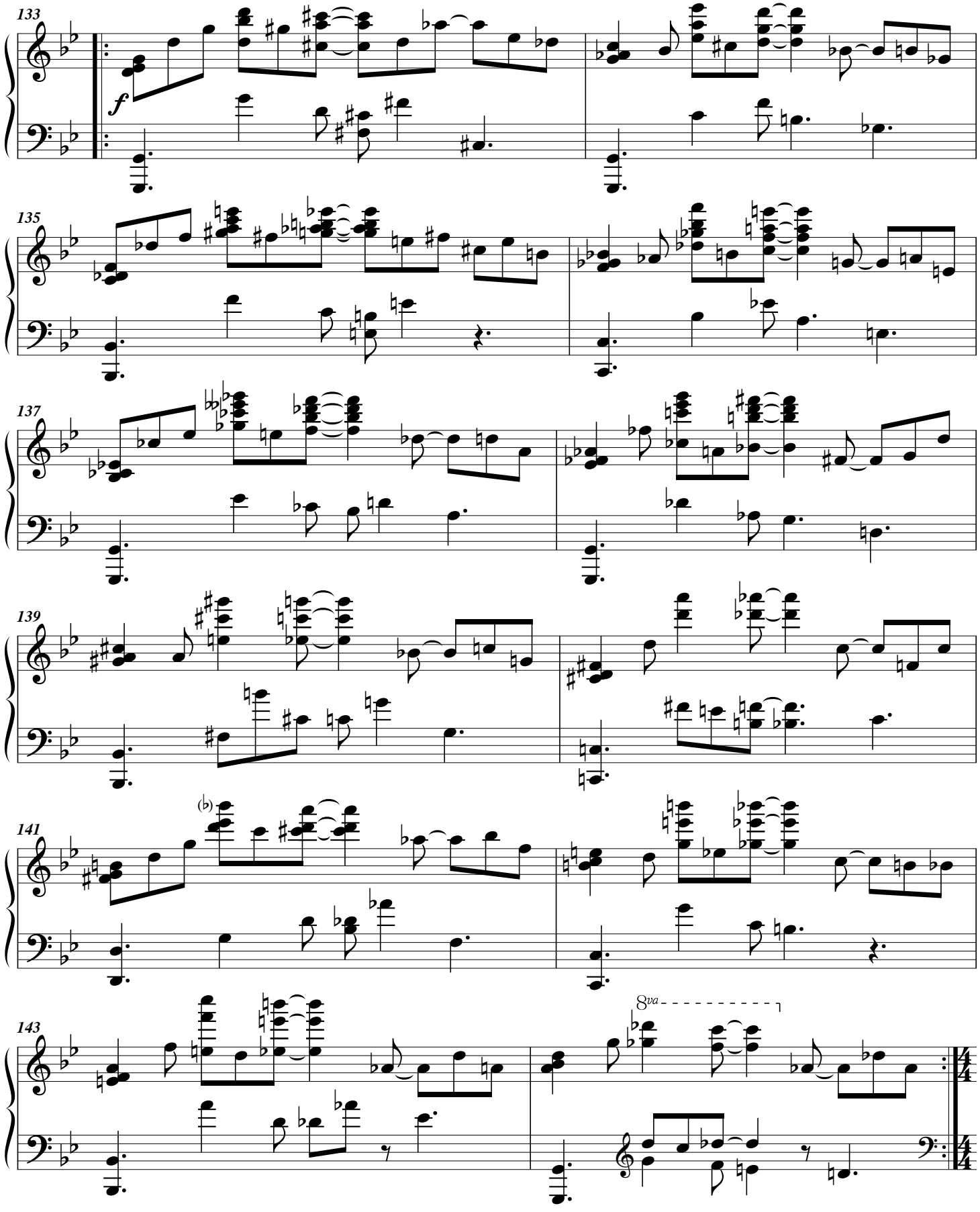

Var. 1
61
mf
tre corde
64
67
una corda
70
73
tre corde

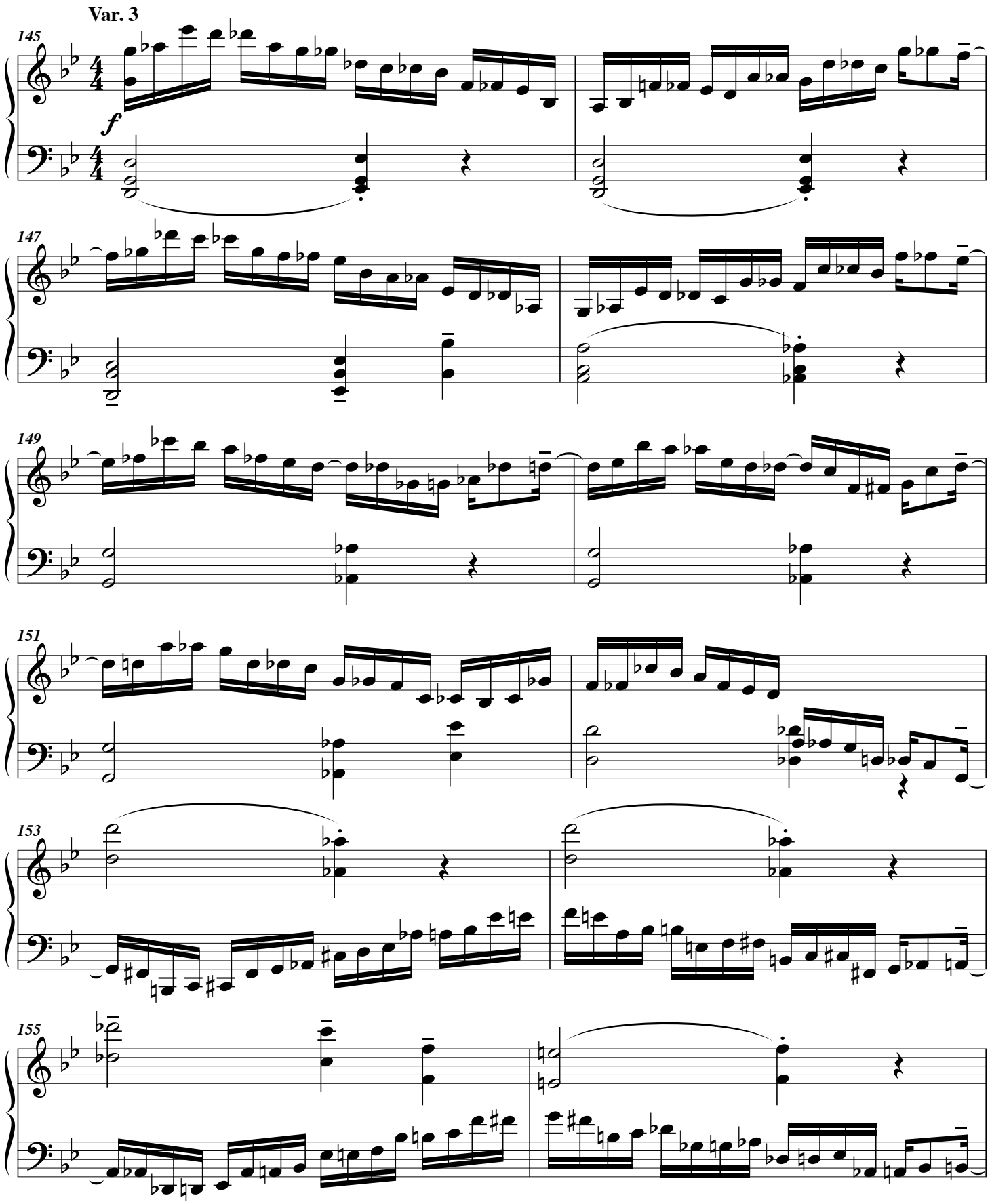

76
79
una corda
82
85
tre corde
88
91
una corda

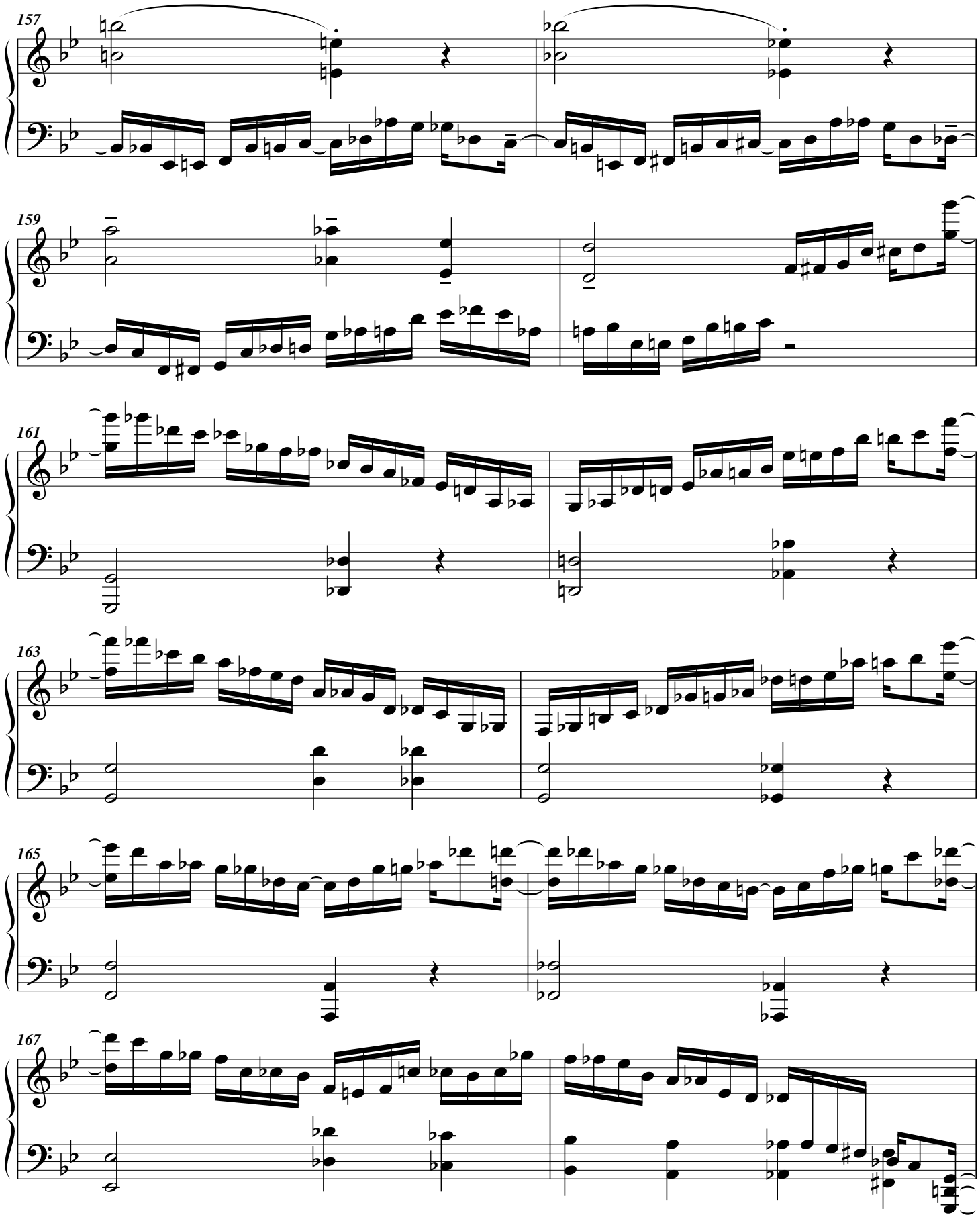

94
97
(tre corde)
100
103
106
12/8
12/8

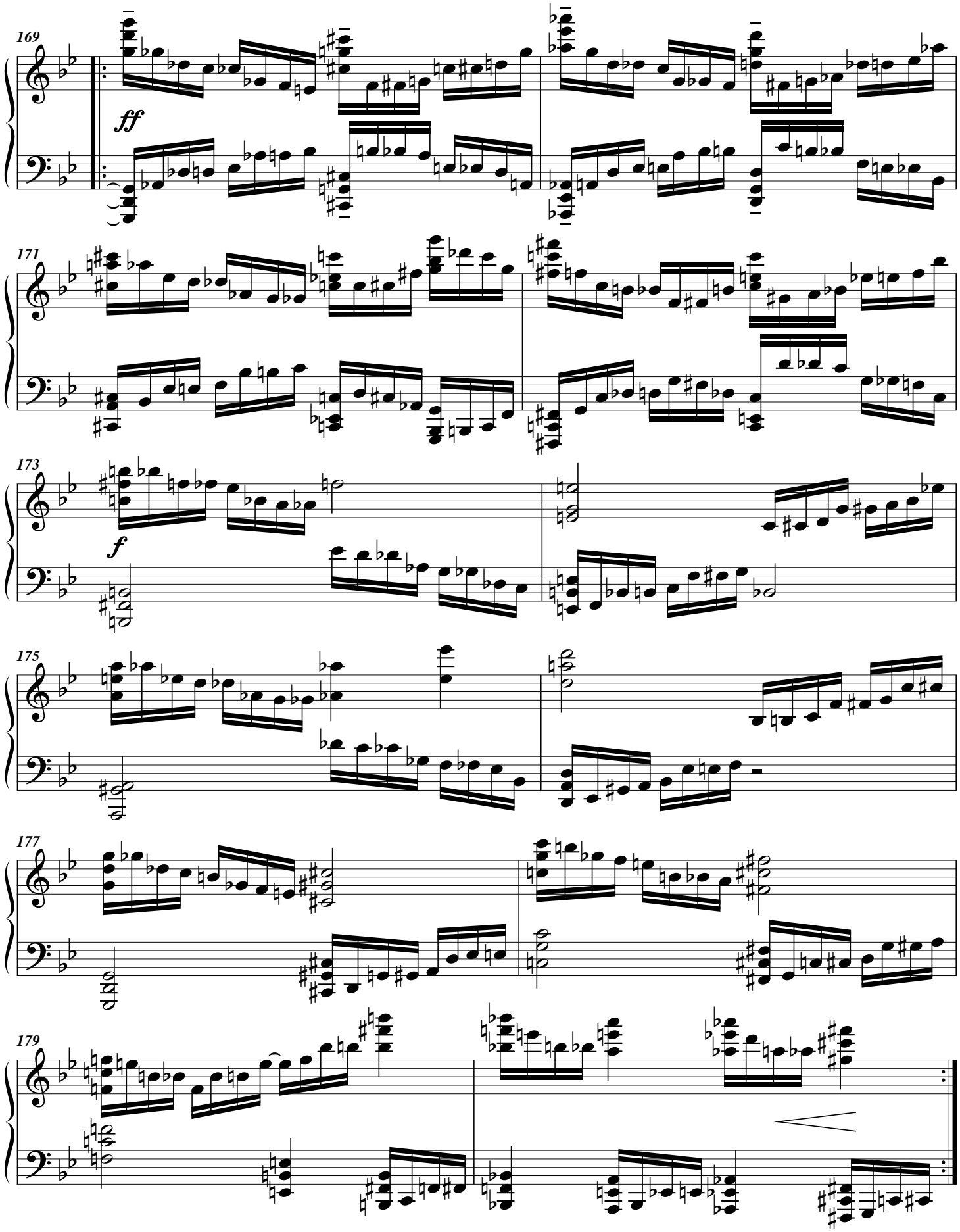

Var. 2
109
mf
111
113
115
dim.
117
p
119


121
poco a poco cresc.
123
125
f
127
129
131
8va


133
f
135
137
139
141
(♭)
143
8va
4/4


Var. 3
145
f
147
149
151
153
155


157
159
161
163
165
167

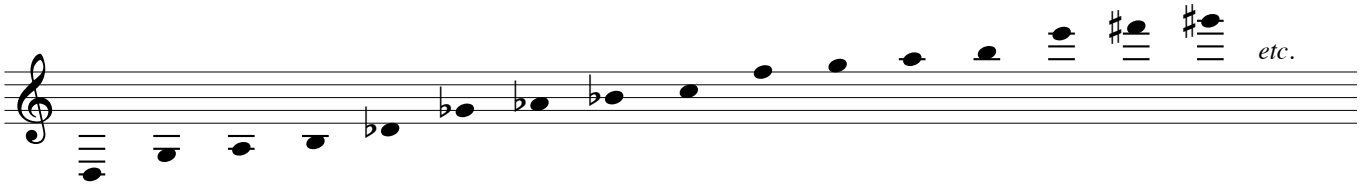

169
ff
171
173
f
175
177
179

IMPROVISATION

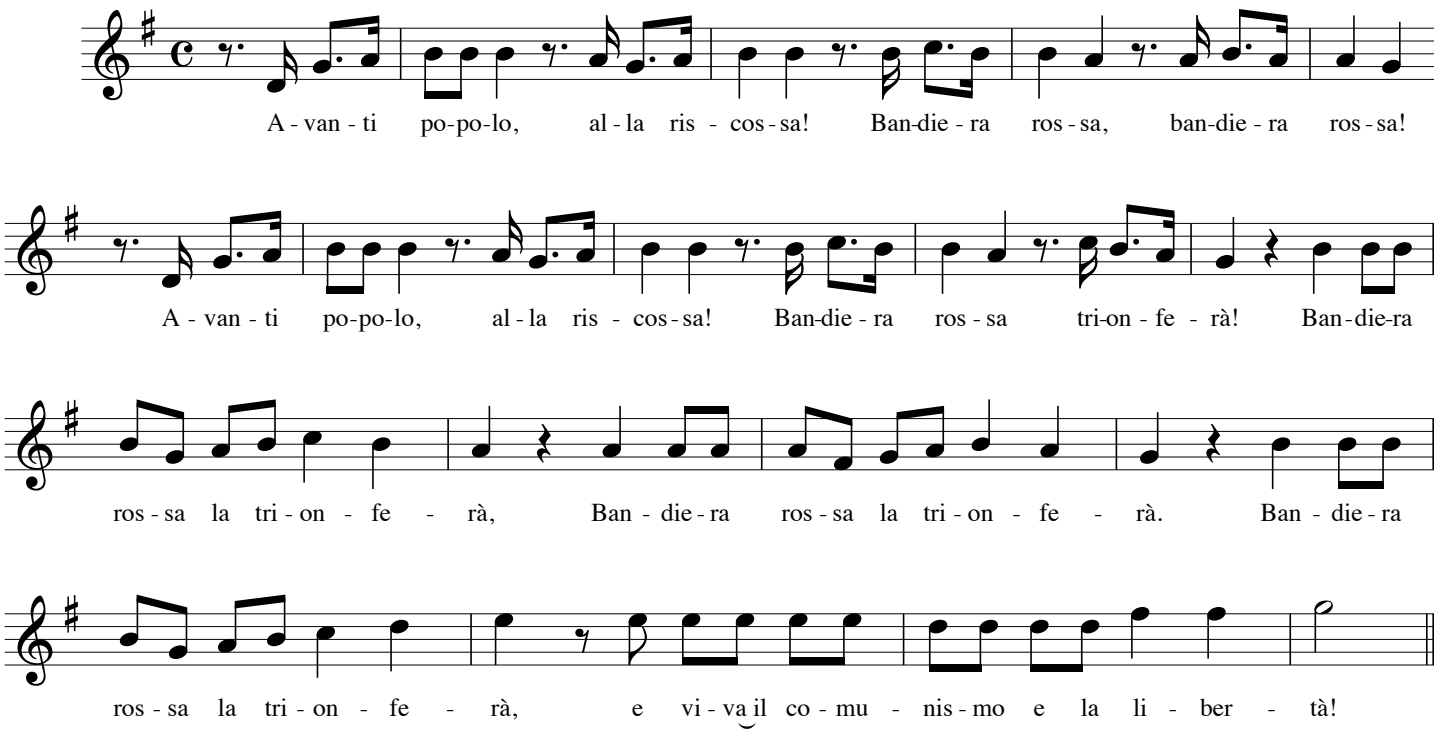
About as long as all of the written music up to this point.

1. At first, simply continue playing, without a break, in the general character of Var. 3, with new and free material.

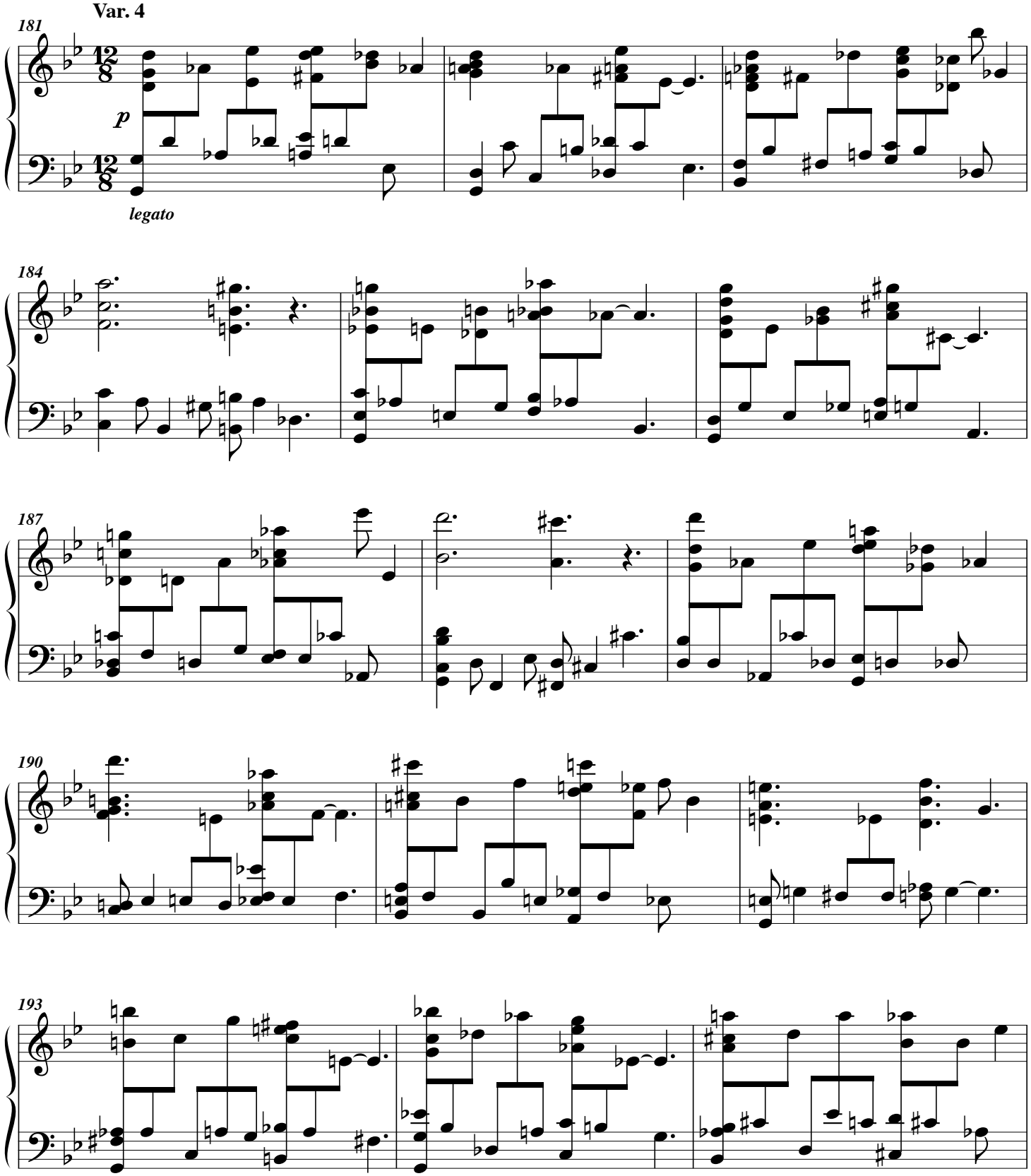
2. Gradually introduce the following mode (sequence: fourth + 3 whole steps) :

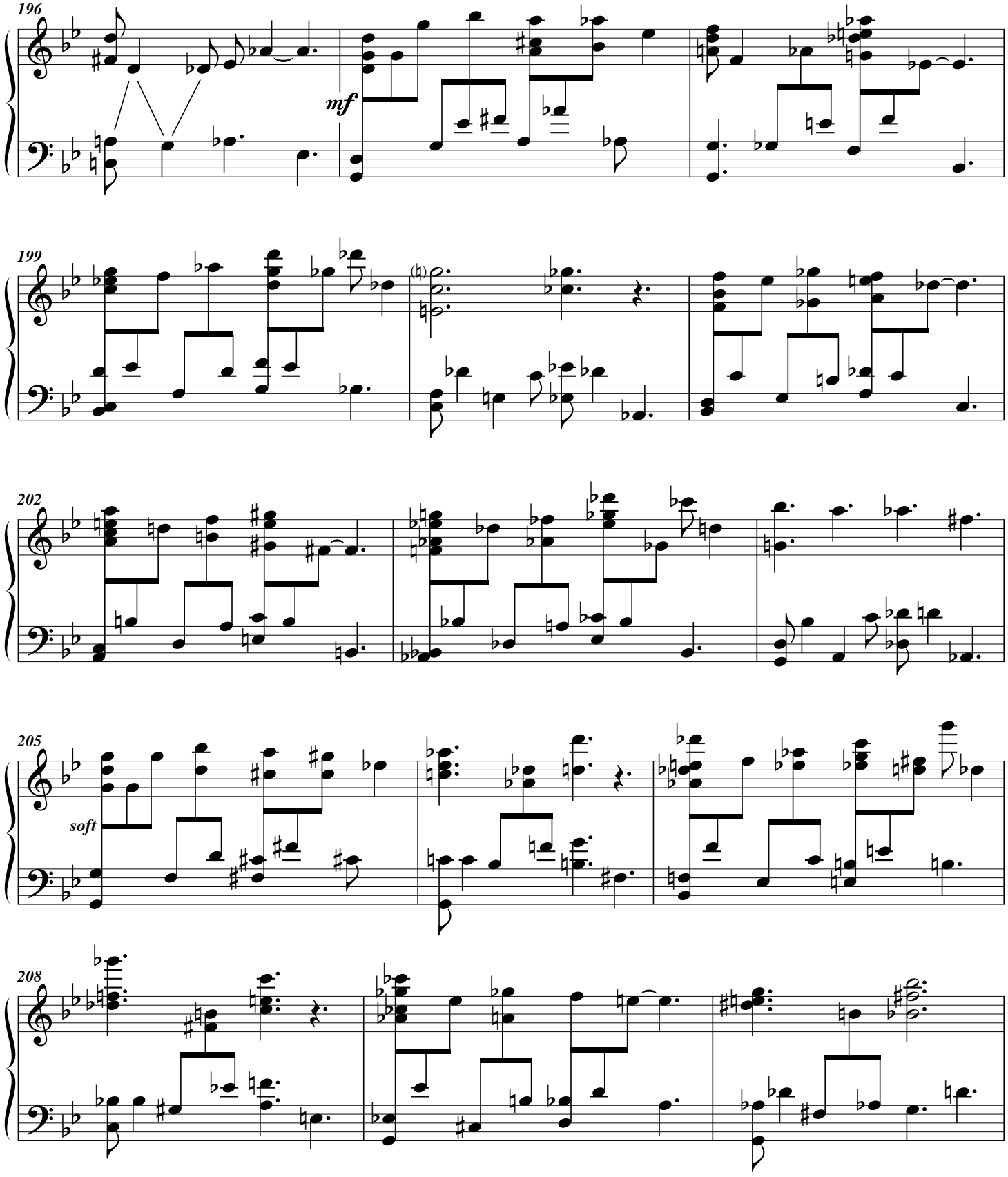


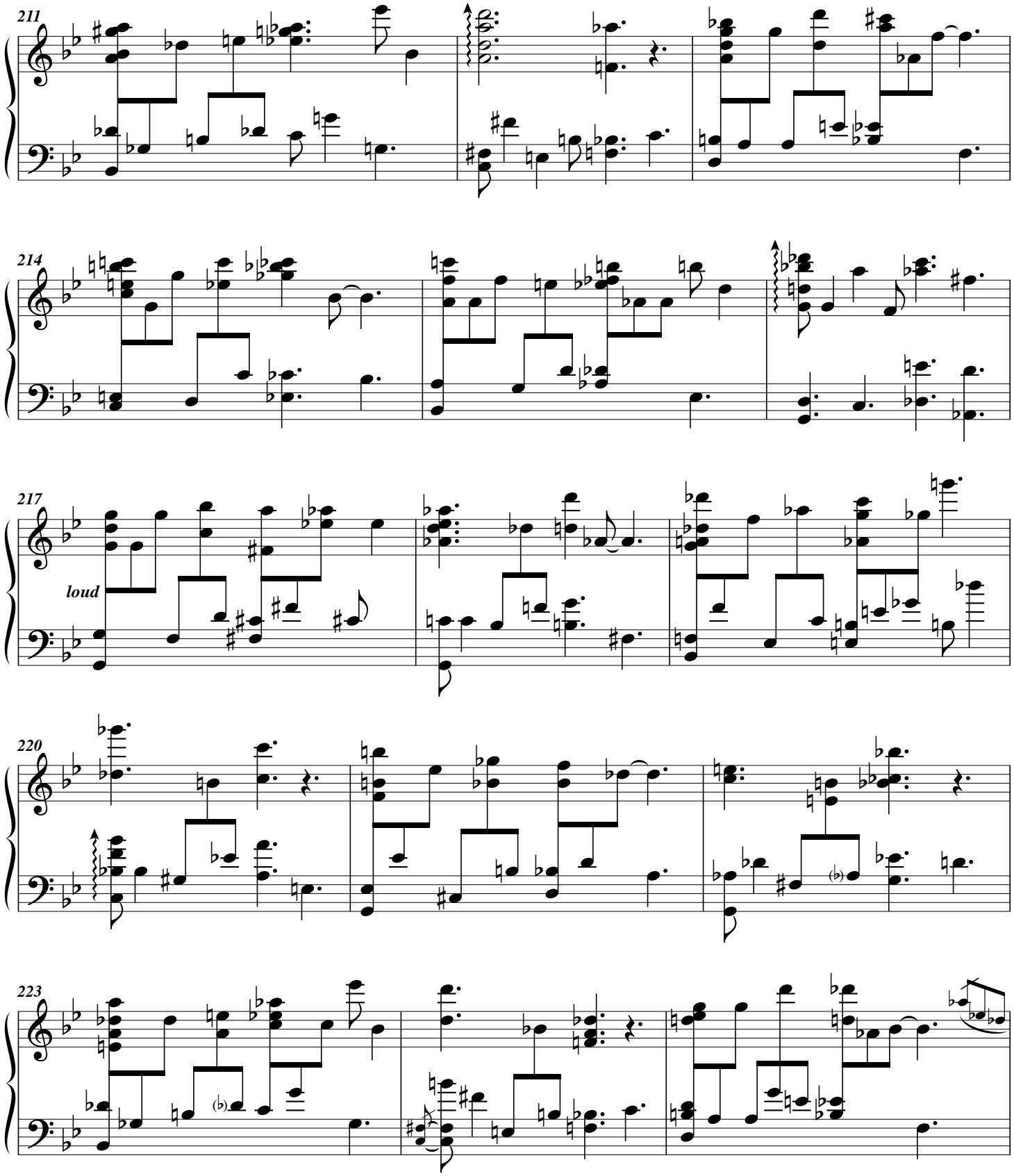
3. Improvise on the Italian song "*Bandiera rossa*" (change key on each phrase):

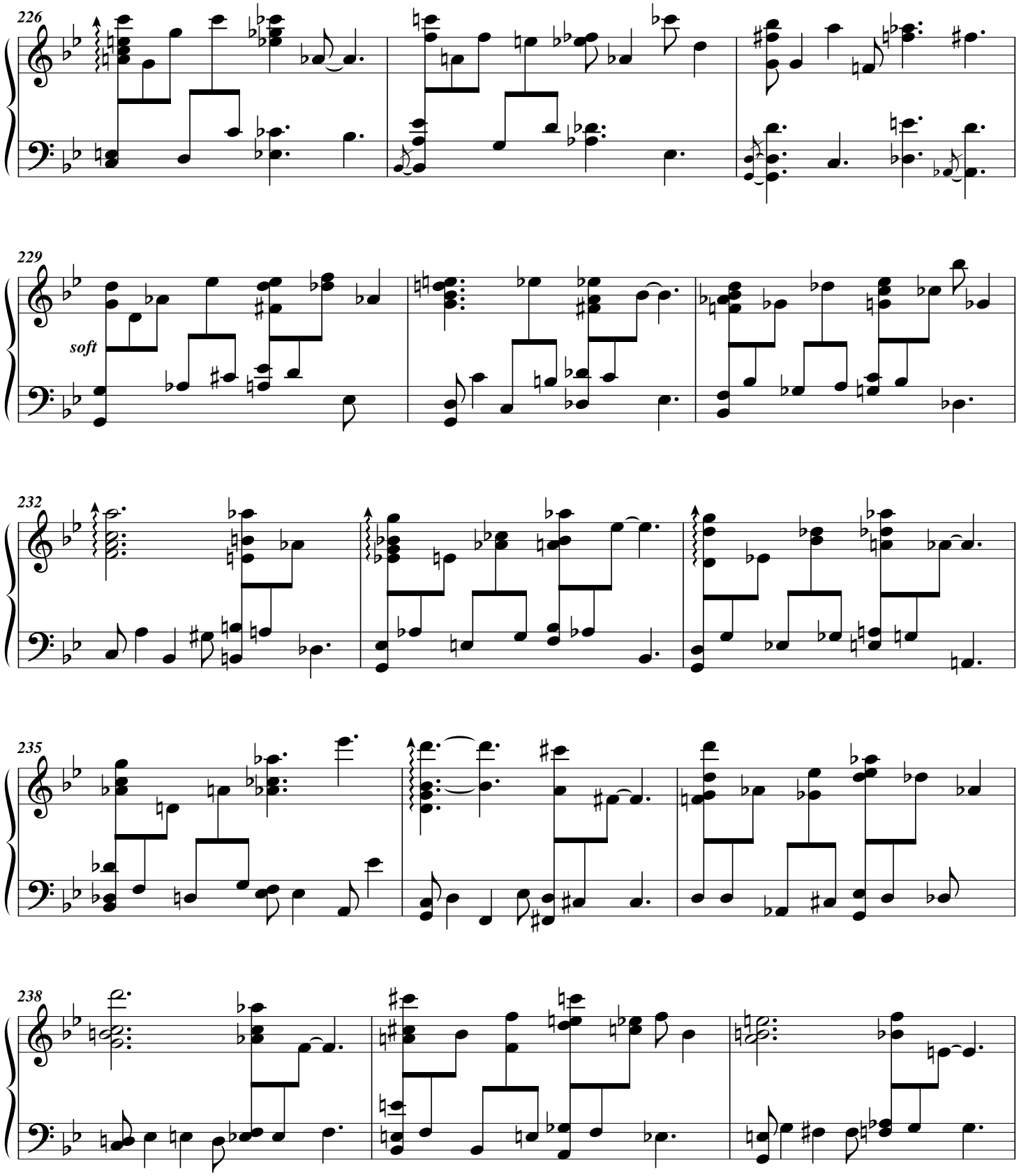


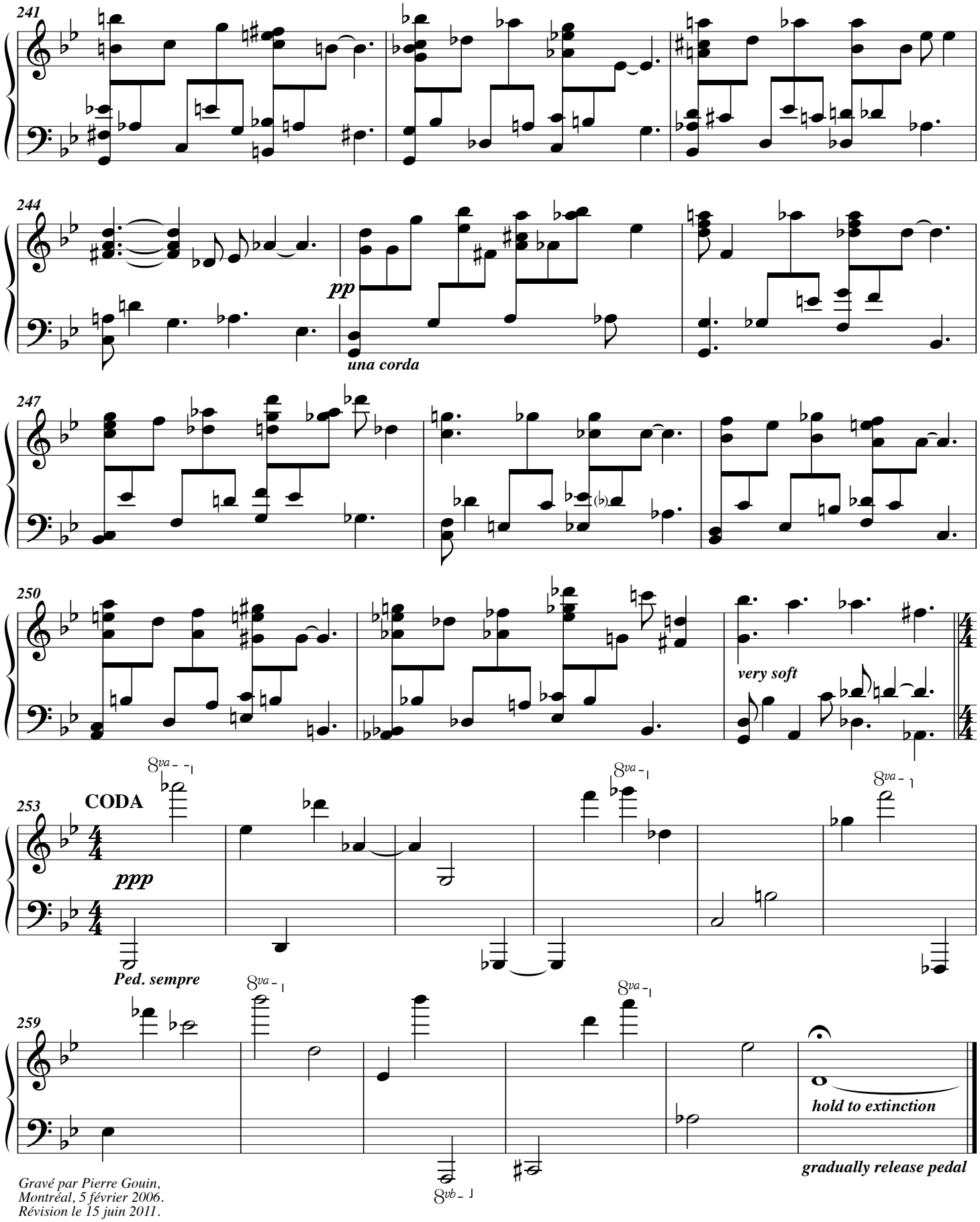
4. Prepare the return of the theme.


Var. 4
181
12/8
p
legato
184
187
190
193


196
mf
199
202
205
soft
208


211
214
217
loud
220
223


226
229
soft
232
235
238



Gravé par Pierre Gouin,
Montréal, 5 février 2006.
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