

1. THIN SLICES

♩ = 116 *p < mf > p* *p < mf* *p* *poco rit.* *f* *pp*

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

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

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

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

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

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

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

RI·E·TY. THIS PRA·CTICE CON·SERVES FUEL,

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

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

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

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

(IMPROVISATION: THIN, BUT INTENSE.)

2. UNBUTCHERED

$\text{♩} = 72$

Handwritten musical score for 'UNBUTCHERED' in bass clef, 2/4 time. The score consists of two staves. The first staff contains measures 1-4 with lyrics 'PEOPLE STARVE TO DEATH IN IN-DI-A, BUT LEAVE'. The second staff contains measures 5-8 with lyrics 'UN-BUT-CHERED THE SA-CRED COWS THAT ROAM THE STREETS.' Above the notes are various performance instructions such as '4x', '3x', '2x', '4x', '3x', '2x', '3x' and dynamic markings like 'mf', 'p', 'pp'.

(IMPROVISATION: SLOW, MEDITATIVE, WITH A FEW OCCASIONAL SLASHES.)

Allegro
($\text{♩} = 88$)

3. IDEAL WEIGHTS

F. RZEWSKI
13.5.81

Handwritten musical score for 'IDEAL WEIGHTS' in bass clef, 2/4 time. The score consists of ten staves. The first staff has lyrics 'NORTH A-ME-RI-CANS ARE TOO FAT: IN THE U-N-I-T-E-D STATES A-LONE'. The second staff has 'BY A-BOUT ONE BILLION ONE HUN-DRED FIF-TY MIL-LION'. The third staff has 'KI-LO-GRAMS. THE EN-ER-GY CON-TAINED IN THIS FAT'. The fourth staff has 'IS E-NOUGH TO RUN NINE HUN-DRED THOU-SAND AU-TO-MO-BILES FOR'. The fifth staff has 'EIGHT-EEEN THOU-SAND KI-LO-ME-TERS. AND IF THESE PEO-PLE'. The sixth staff has 'WOULD MAIN-TAIN THEIR I-DEAL WEIGHTS, THEY WOULD SAVE E-NOUGH EN-ER-GY'. The seventh staff has 'TO SUP-PLY E-LEC-TRI-CI-TY FOR A YEAR TO ALL THE RE-SI-DENTS OF'. The eighth staff has 'BOS-TON, CHI-CAGO, WA-SHING-TON, AND SAN FRAN-CIS-CO COM-BINED.' Above the notes are performance instructions like '(broadly)', '(tempo)', and dynamic markings like 'f', 'p', 'pp'.

(IMPROVISATION: WEIGHTY, GALUMPING, BUT ENERGETIC.)

4. BEGINNINGS

Like wailing, or yelling,
rather than singing.
♩ = 48

(like sobs)

1. THE BE·GIN·NING (NG) (NG) (NG) (NG) — S MORE THAN TEN THOU·SAND YEARS A·GO·(O) (WA!)

3. OF A·GRI·CUL·TURE AND PA·STO·RAL·ISM LE (E) (E) (E) — D

5. TO THE E·MER·GEN·CE OF PRI·VI·LEGED CLASS·ES WHOSE DI·ET

8. DIF·FERED GREAT·LY FROM THAT OF THE LA (A) (A) (A) (A) (A) (A) (A)

11. BOR·ING (NG) AND PEA SAN — T

12. PO (O) (O) — PU·LA (A) (A) TION (N) — S.

(CHORDS:)

(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.

5. FINE FISH

F. RZEWSKI
29.5.81

$\text{♩} = 96$

IT IS DIFFICULT AT FIRST TO UNDERSTAND WHY THE IRISH PEOPLE,

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-BOUND-DED,

E-SPECIAL-LY A-LONG THE WEST COAST, WHERE DISTRESS WAS

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

FINE FISH (2)

THROUGH THE CLEAR AT-LAN-TIC WA-TER AND SAW SHOALS OF HER-RING

AND MACKEREL IN IM-MENSE QUANTITIES, WHILE FURTHER OUT,

IN THE DEEP-ER WA-TERS, WERE COD, LING, SOLE, TUR-BOT, AND HAD-DOCK.

NE-VER-THE-LESS, A ROUND ONE, A ROUND ONE

STOOD STARV-ING CREATURES WHO MADE NO USE OF THIS IN-EX-HAV-

HAV-HAV-HAV HAV-HAV-STI-BLE SUP-PLY OF FOOD, THIS IN-EX-HAV-

HAV-HAV-HAV-HAV-STI-BLE SUP-PLY OF FOOD.

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.