

for ROVA

# HISTORIES

for saxophone quartet

Frederic Rzewski (1993)

 $\text{♩} = 106$ Alto in Eb A 

[5]

[14]   $\text{mf}$ 

[17]

[23]

[27]

[31]

 $\text{♩} = 140$ 

**2**

—

—

—

—

—

[37]

 $\text{♩} = 132$ 

**3**

**4**

**p**

*crew.*

—

—

—

—

—

[43]

**3**

**4**

—

—

—

—

[49]

**4**

**f**

—

—

—

—

[52]

**5**

**4**

**f**

—

—

—

[57]

**3**

**4**

**p**

—

—

—

[62]

**3**

**2**

**p**

—

—

—

[66]

**3**

**2**

**pp**

*cresc.*

—

—

"How do you like that! One can hear and see the  
grass growing!" Levin thought to himself.

A = 106

**70**

**74** = 132

**78** = 106

**82**

**86** = 132

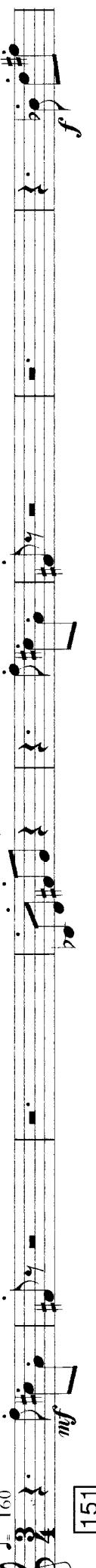
**90** = 106

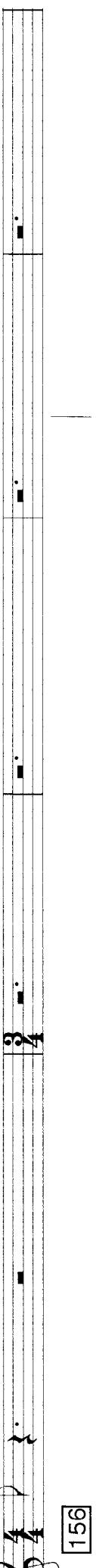
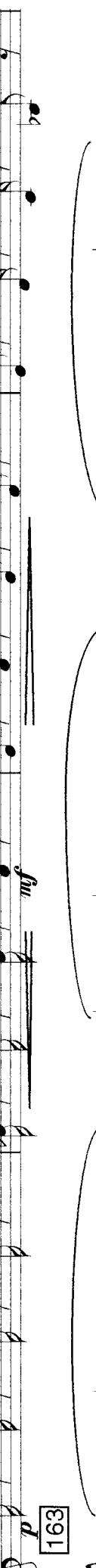
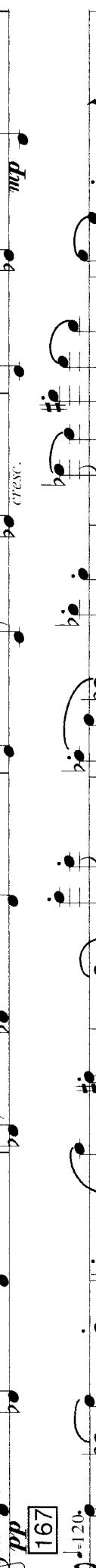
**94** = 132

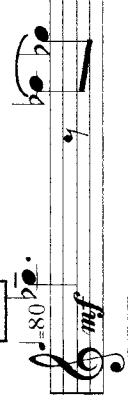
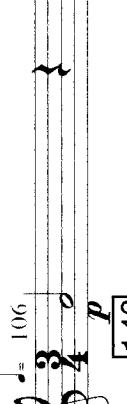
**98**



A **133**  How do you like that! The cuckoo already?" said  
Ostensky, coming out from behind a bush.

**138**  **143** 

**148**  **151**  **156**  **159**  **163** 

**167**  **171**  **175**  **179**  **183** 

173

♩ = 66

A

Musical score page 173. The key signature is A major (no sharps or flats). The tempo is ♩ = 66. The measure starts with a whole rest followed by a half note. The dynamic is *p*. The measure ends with a fermata over the last note.

176

♩ = 106

*mf*  
180

Musical score page 176. The key signature changes to F# major (one sharp). The tempo is ♩ = 106. The measure begins with a eighth note followed by a sixteenth note. The dynamic is *p*. The measure ends with a fermata over the last note.

184

♩ = 160

Musical score page 184. The key signature changes to G major (one sharp). The tempo is ♩ = 160. The measure begins with a eighth note followed by a sixteenth note. The dynamic is *p*.

190

♩ = 60

Musical score page 190. The key signature changes to E major (no sharps or flats). The tempo is ♩ = 60. The measure begins with a eighth note followed by a sixteenth note. The dynamic is *p*.

193

♩ = 132

Musical score page 193. The key signature changes to C major (no sharps or flats). The tempo is ♩ = 132. The measure begins with a eighth note followed by a sixteenth note. The dynamic is *f*.

195

♩ = 60

Musical score page 195. The key signature changes to A major (no sharps or flats). The tempo is ♩ = 60. The measure begins with a eighth note followed by a sixteenth note.

A page of musical notation from a piano score, featuring multiple staves and various dynamics and markings. The notation includes:

- Staff 1 (Treble Clef): Measure 197, dynamic **mp**, tempo 80, dynamic **cresc.**
- Staff 2 (Bass Clef): Measure 199, dynamic **mp legato**, tempo 150, dynamic **f**.
- Staff 3 (Treble Clef): Measure 201, dynamic **pp**, tempo 150, dynamic **f**.
- Staff 4 (Bass Clef): Measure 204, dynamic **mf**.
- Staff 5 (Treble Clef): Measure 205, dynamic **p**, tempo 132, dynamic **f**.
- Staff 6 (Bass Clef): Measure 206, dynamic **p**.
- Staff 7 (Treble Clef): Measure 207, dynamic **p**.
- Staff 8 (Bass Clef): Measure 208, dynamic **p**.
- Staff 9 (Treble Clef): Measure 209, dynamic **p**.
- Staff 10 (Bass Clef): Measure 210, dynamic **p**.
- Staff 11 (Treble Clef): Measure 211, dynamic **p**.
- Staff 12 (Bass Clef): Measure 212, dynamic **p**.
- Staff 13 (Treble Clef): Measure 213, dynamic **p**.
- Staff 14 (Bass Clef): Measure 214, dynamic **p**.
- Staff 15 (Treble Clef): Measure 215, dynamic **p**.
- Staff 16 (Bass Clef): Measure 216, dynamic **p**.
- Staff 17 (Treble Clef): Measure 217, dynamic **p**.
- Staff 18 (Bass Clef): Measure 218, dynamic **p**.
- Staff 19 (Treble Clef): Measure 219, dynamic **p**.
- Staff 20 (Bass Clef): Measure 220, dynamic **p**.
- Text: "Click! Click!" came the sound of Oblonsky seeking his gun. "What's that cry?" Oblonsky asked.
- Text: The March of Time.
- Text: 2

[222]

A <img alt="Measure 532: 2 eighth notes followed by a fermata

[251]

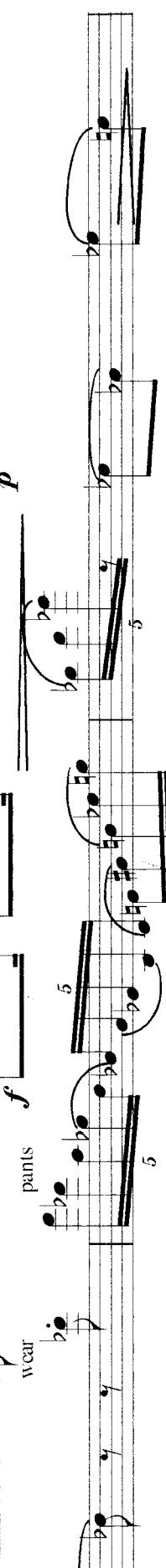
 $\text{♩} = 73$ 

Sing: play:

*A* 

[256]

wear  

[259]



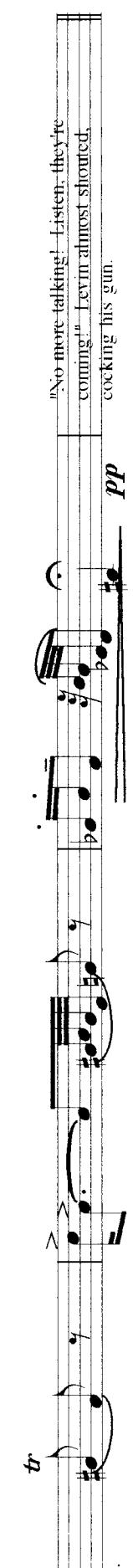
[263]



[263]



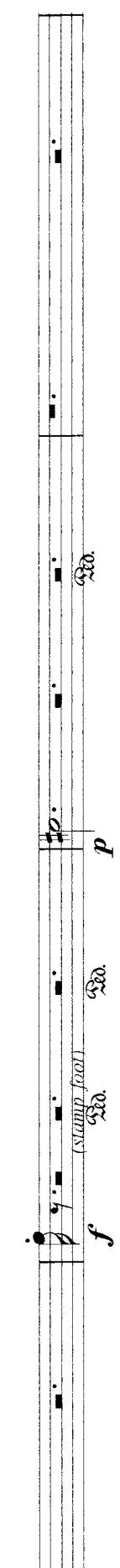
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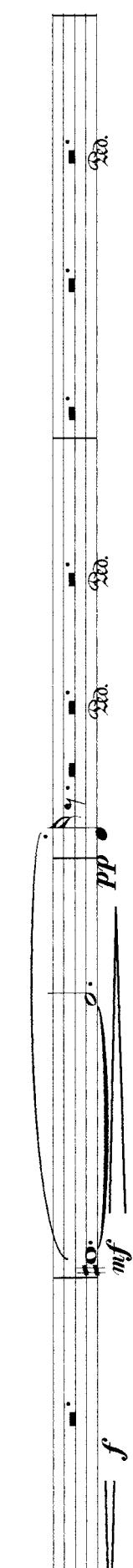
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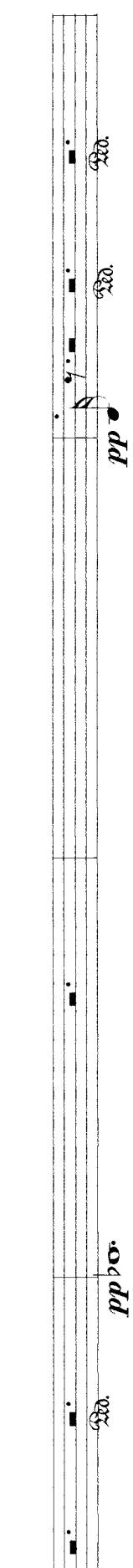
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[274]



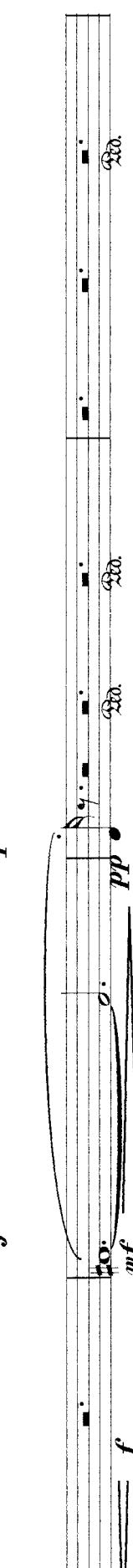
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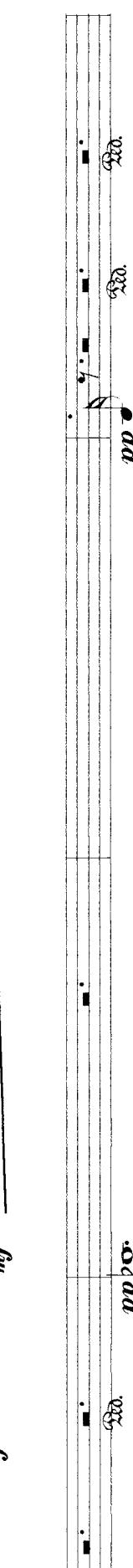
"No more talking! Listen, they're  
coming!" Levin almost shouted,  
*tr.* cocking his gun.



[274]



[278]



[282]

A

**286**

**pp** — **p** —

[287] Levin threw a quick glance to the right and to the left, and there before him against a dull, light-blue sky, over the interlaced tops of the aspens, appeared a flying bird. It was flying straight toward him; the horse's cry, which sounded like the even tearing of some tautly stretched cloth, sounded close to his ear. He could already make out the long beak and neck of the bird and, just as Levin took aim, there was a red flash from behind the bush where Ozhonsky was standing, and the bird dropped like an arrow and then soared upward again.

Another flash, followed by the sound of a hit, and, flapping its wings, as if trying to keep up in the air, it remained stationary for a moment and then fell with a heavy thud on the marshy ground. "Did I miss it?" cried Ozhonsky, who could not be seen for the smoke.

[287]

**mf**

[291]

**p**

[294]

**mf** **f** **pp**

[301]

**p**

[306]

**mf** **mp**

cresc.

A

**309**

**318**

**326**

**332**

335 A 
  
 339 
  
 342 = 106 
  
 346 = 60