Frederic Rzewski
THIRTEEN STUDIES FOR INSTRUMENTS

written for the Ensemble Inter-Contemporain
January 1977

Performing instructions

The following set of short studies is meant for an ensemble of unspecified instrumentation. All parts are written in the treble clef, but any part may be read at any time in any octave. Some of the studies require a certain minimum number of instruments: e.g. Study No. 2 requires seven; others, such as No. 8, could be done with a smaller number. The instrumentation is not necessarily the same for all thirteen studies. Generally speaking, the ensemble should include a variety of instrumental families with a variety of ranges, grouped in such a way as to enhance the soloistic character of each part. Example: for a study requiring six instruments, such as No. 1, the instrumentation might be: string bass, trombone, vibraphone, flute, electric piano, alto saxophone; but it might also be: glockenspiel, violin, electric organ, tuba, bass clarinet, and harp. In other words, the instrumentation for each piece should be selected with a view to maintaining the distinct color of each instrument as much as possible.

The duration of each study may range from 2 to 4 minutes on the average. At certain points some short free improvisations may be introduced: i.e. after Nos. 3, 6, 9, and 11, and to a certain extent within Nos. 12 and 13. However, this is not obligatory, nor, for a given performance, is it necessary to perform all of the written studies. For example, for a performance of ca. 15-20 minutes' duration one could perform only Nos. 1, 4, 7, 10, 12, and 13, thus concentrating only on the more "strictly" notated material. If all of the written studies are performed, with improvisations injected as well into the above-named points, a complete performance could well reach a duration of one hour.

In Study No. 2 ("Dialogue with Commentary"), the top line is to be read by two instruments, one reading the notes with stems extending upward and the other the notes with stems extending downward. This is rather difficult, and if it proves to be too difficult or one is feeling lazy the whole line could be read by a single instrument, e.g. piano or electric guitar.

The general tendency of the piece is to begin with more or less strictly defined material and to move progressively toward situations of greater freedom. If no improvisations are done in the earlier stages, one should develop the "free" central section of No. 12 or that of No. 13 at some length, extending the duration of one or the other study to 5 minutes or more, so that one has a chance to hear the various transpositions of the basic melodic shapes in many different accidental combinations.

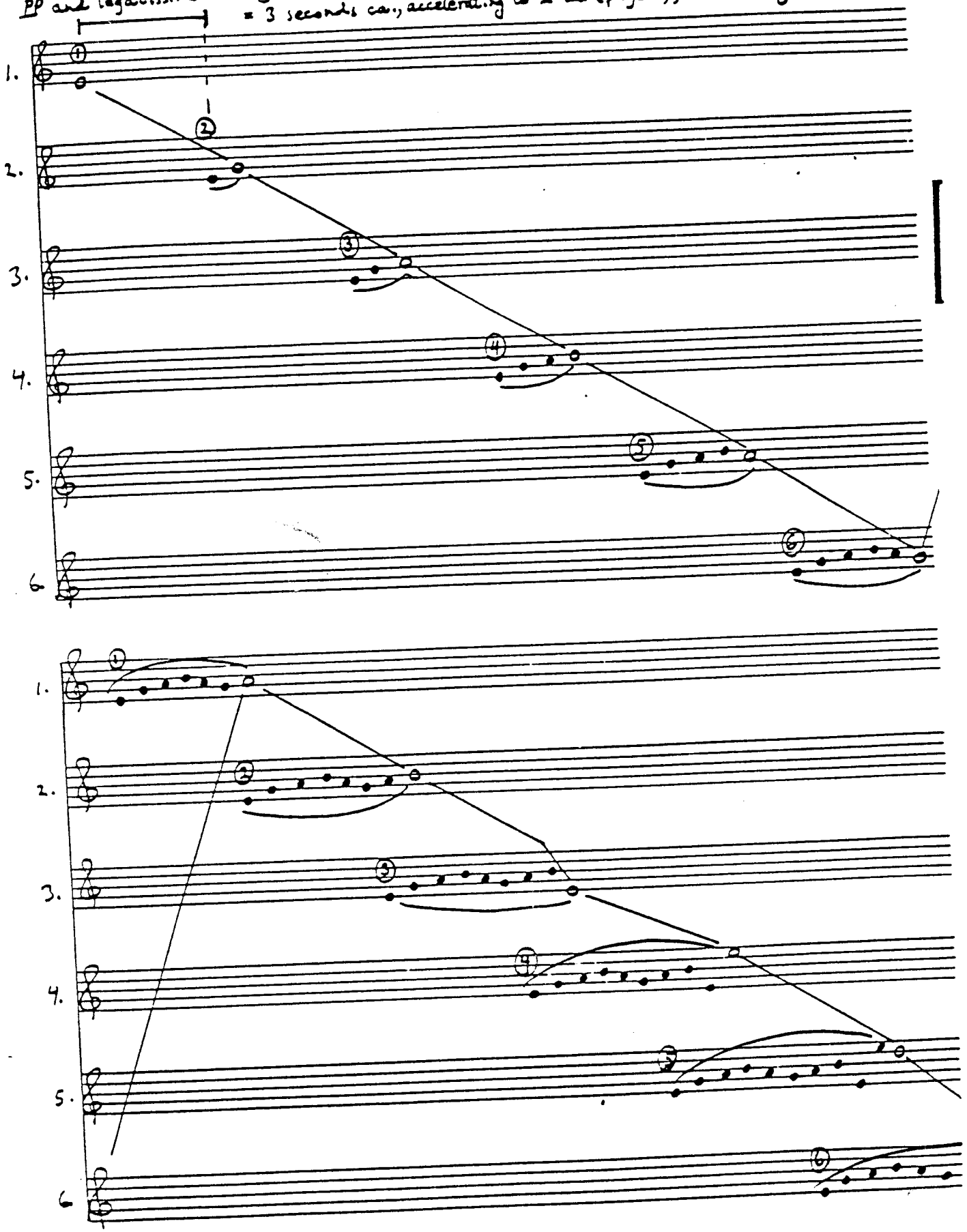
Instrumental Study No. 1

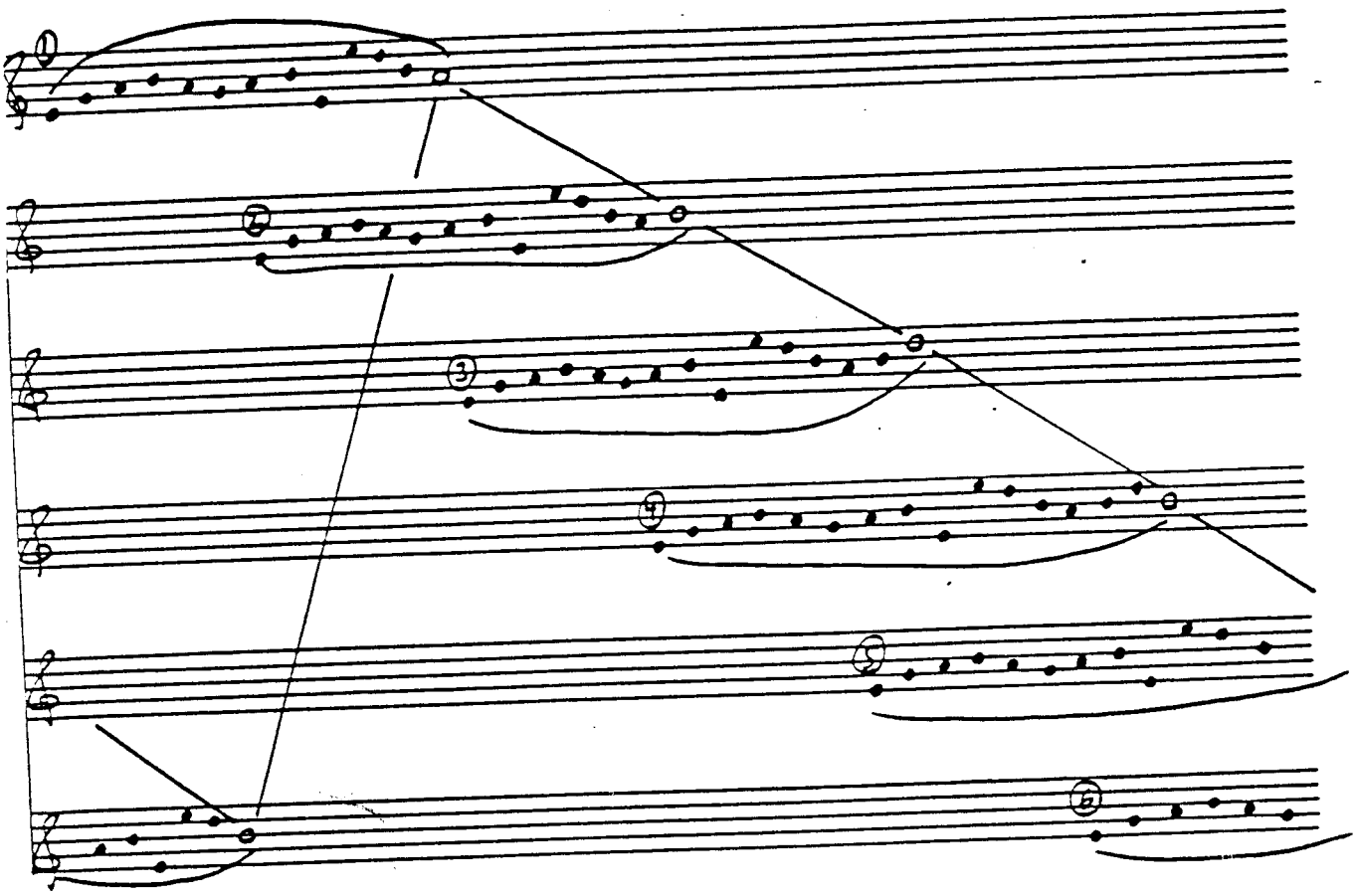
Frederic Rzewski

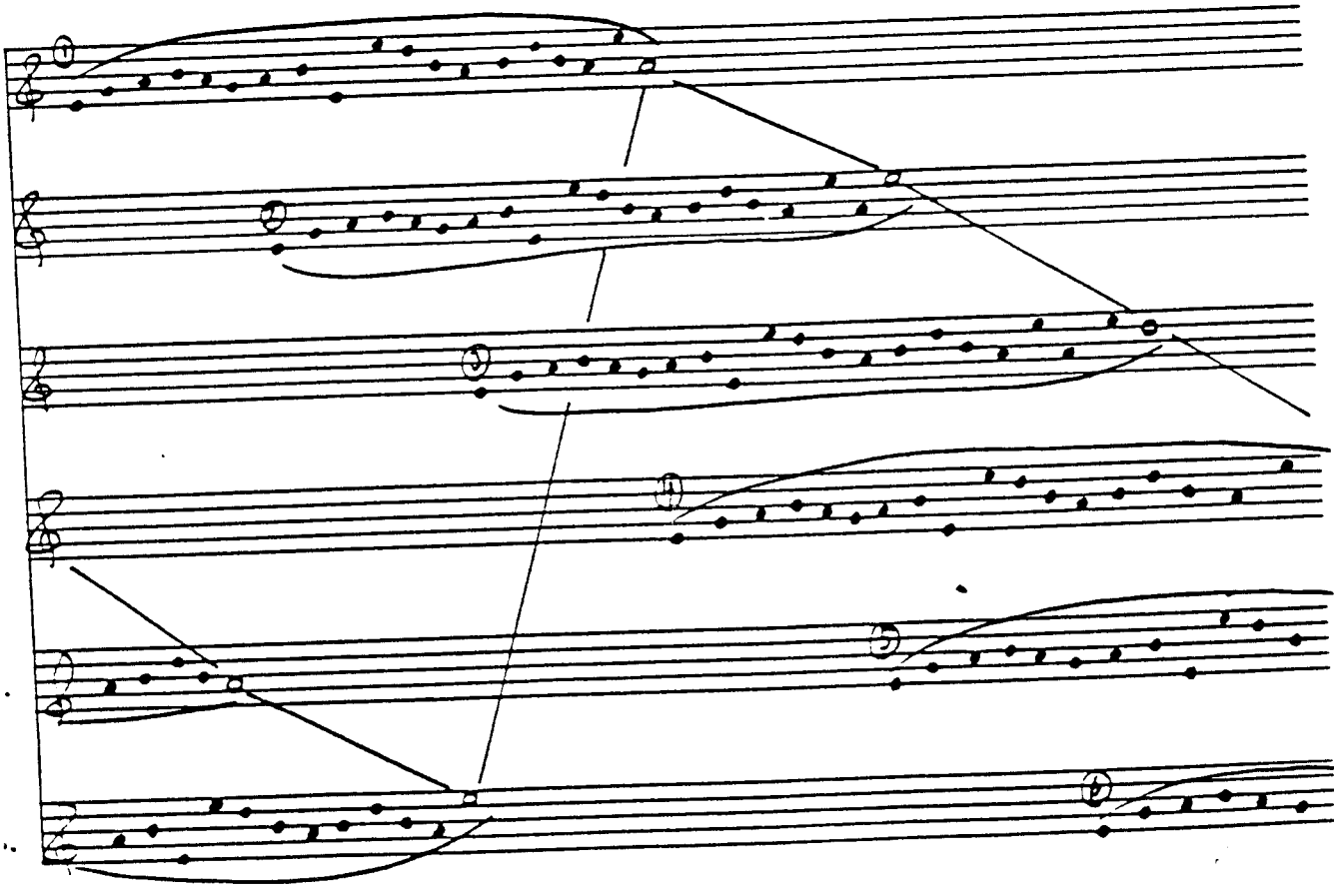
(1.)

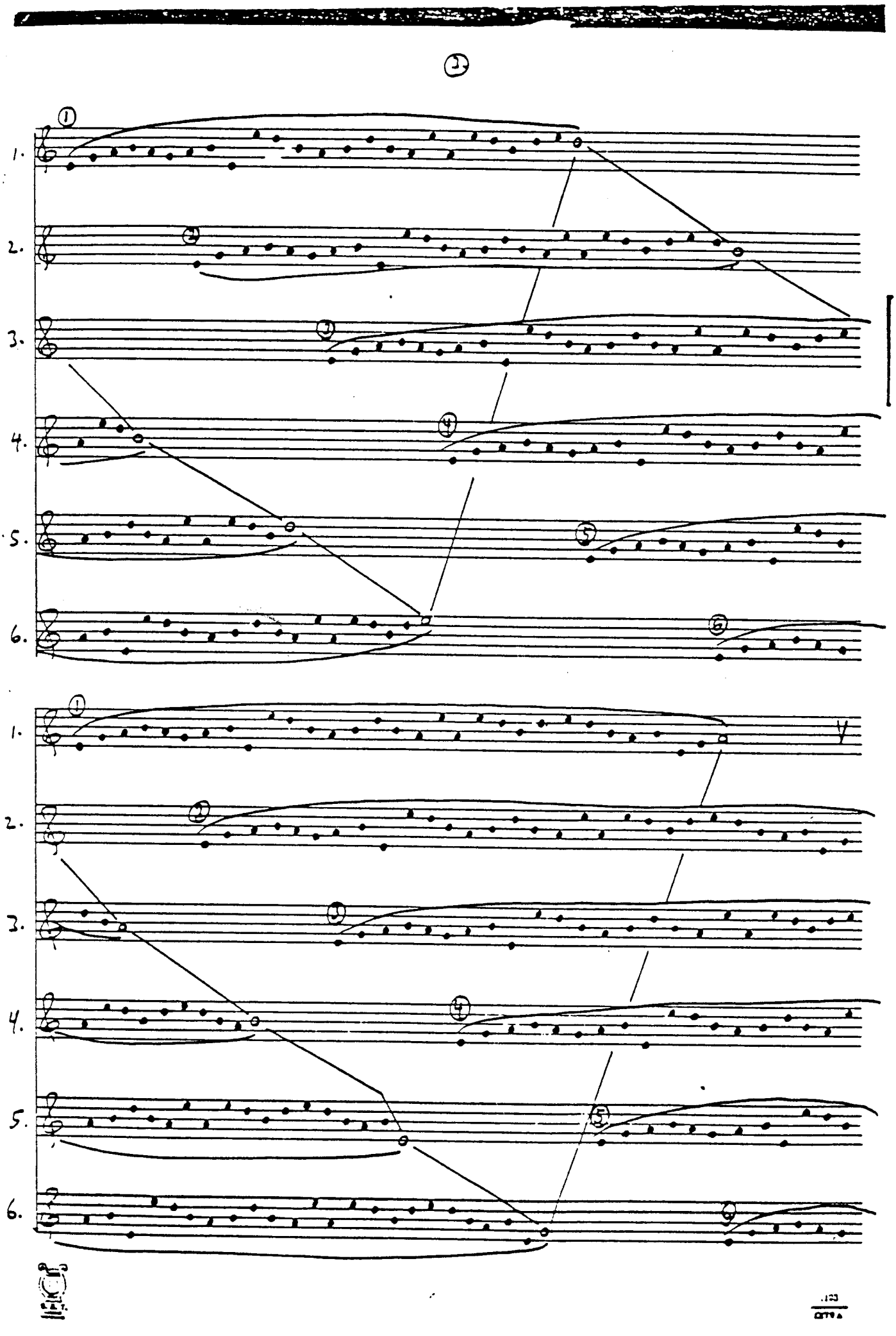
pp and legatissimo throughout, rhythmically free and flexible, expressive

= 3 seconds ca., accelerating to 2" ca. (page 4), then slowing to 3" again.





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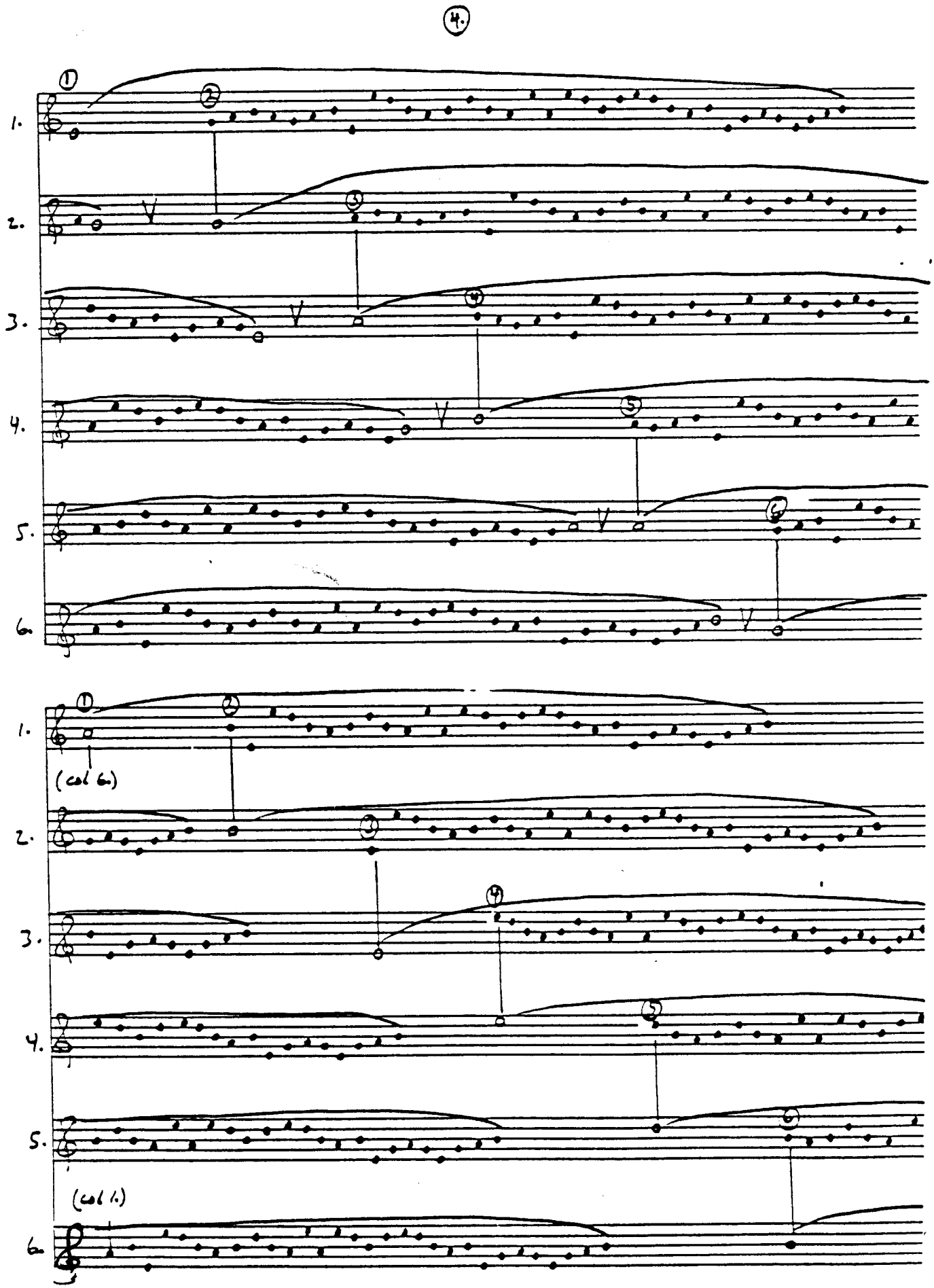
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(col 6.)
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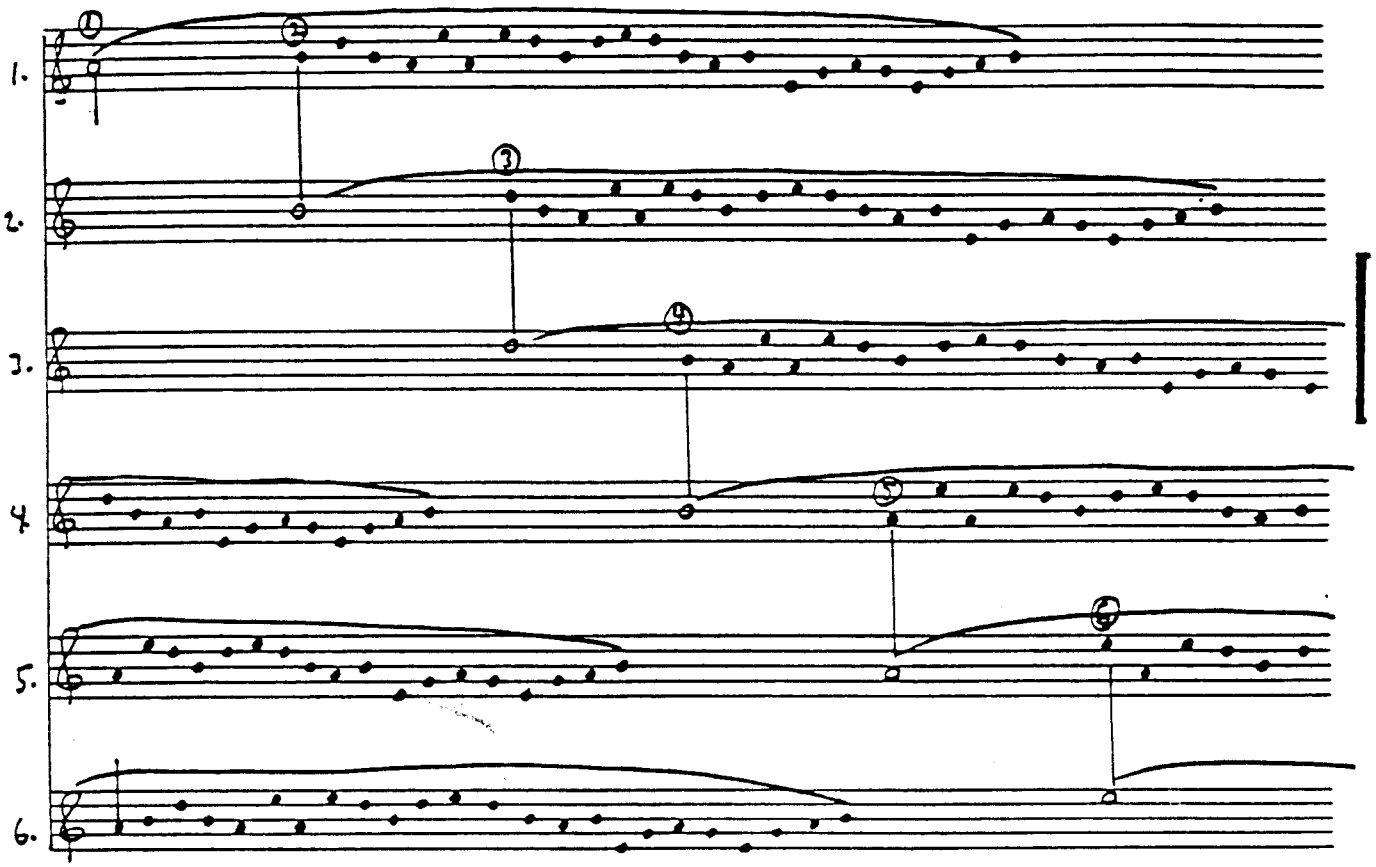

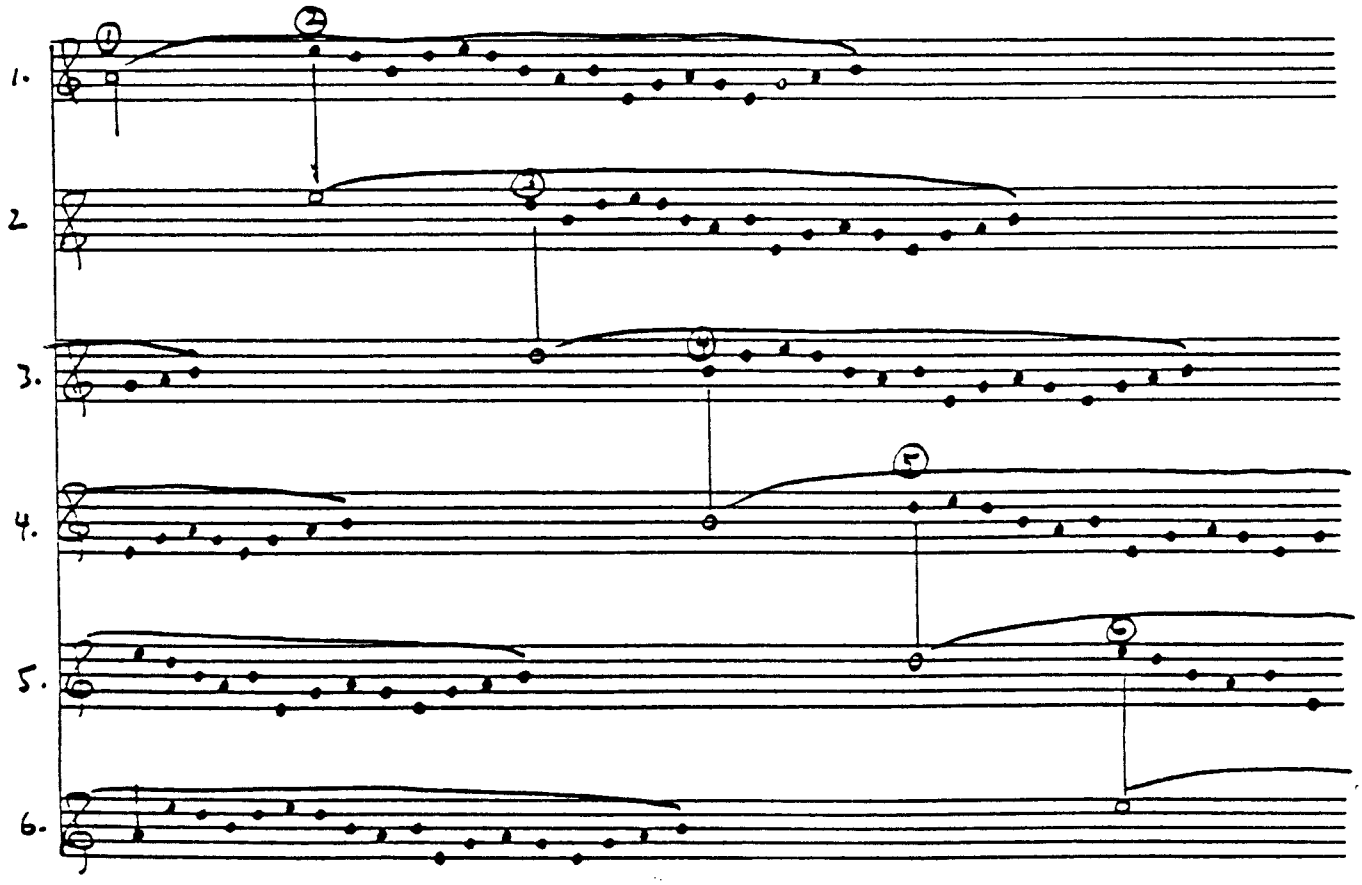

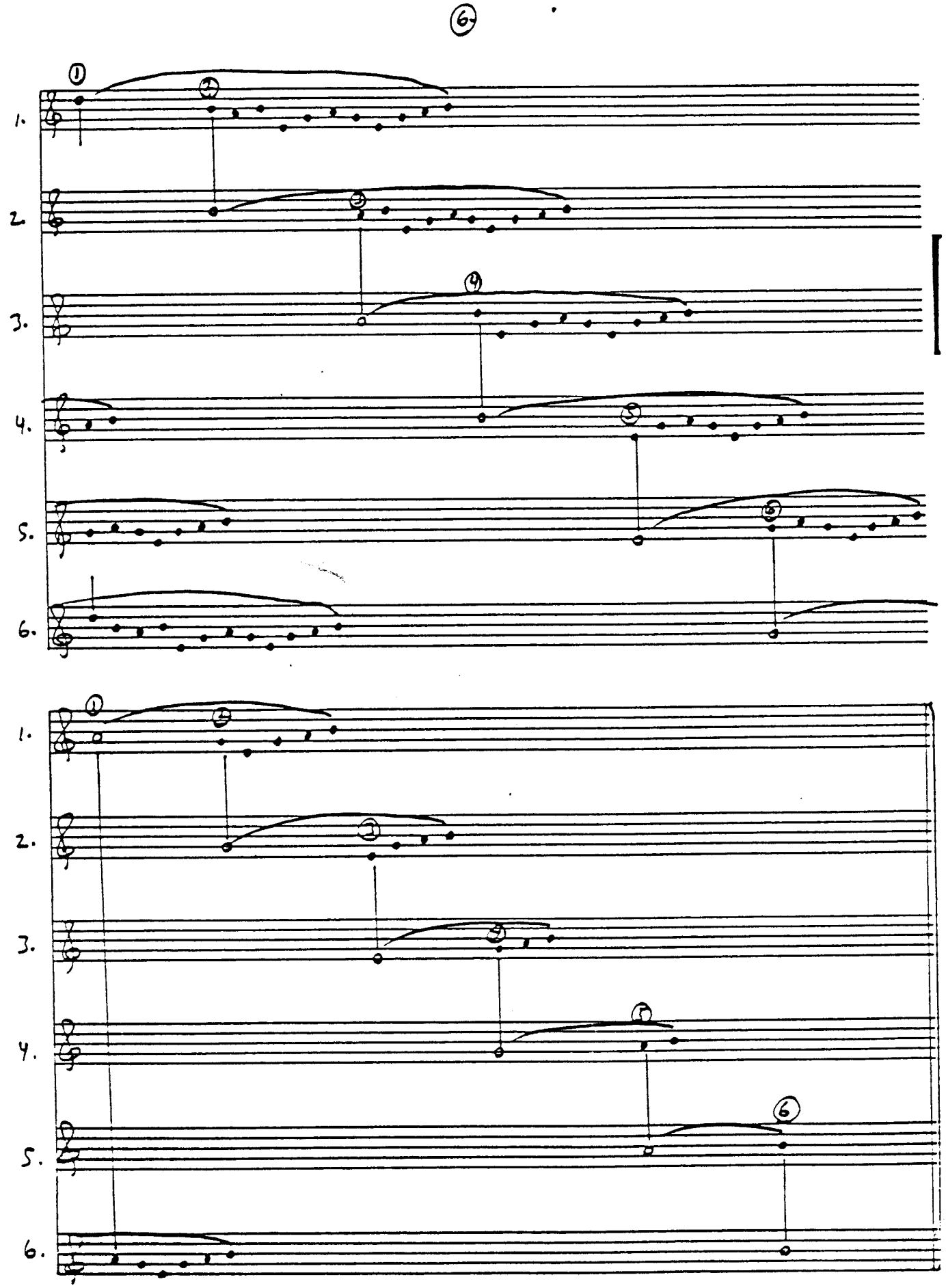
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