

»El Once«  
for speaking pianist and any number of instruments

for Frederic Rzewski

Gonzalo Millán

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**High instruments**

**Low instruments**

**High register only:**  
*ppp → pp*  
Short episode echoing any group of notes from preceding measure

Piano

*f* *ff* *fff*

*8<sup>va</sup>*

*And.* → *sempre*

**High register only:**  
*p → mp*  
Short episode echoing longer groups of successive notes from preceding measure

*ff*

*p* *pp* *mp*

*flexible and free, rubato*

**ad lib.**  
*p → ppp*

**Low register only:**  
enter on any of these pitches

**El río invierte el curso de su corriente.**  
**The river inverts the path of its current.**  
**Der Fluss kehrt den Lauf seiner Strömung um.**

*f* *pp* *ppp*

*And.* →

Any register:

*p* → *f* stop

Short rising gestures using pitches from the piano part below, gradually building longer and louder chains by repeating consecutive groups of notes (coordinate)

*p* *ff*

(S.P.)

Any register:

*p* → *mf*

Short episode replaying any group of notes from preceding measure

**El agua de las cascadas sube.**  
The water of the cascades rises.  
Das Wasser der Kaskaden steigt.

*p* *pp*

Ped.

ca. 10"

ca. 10"

Low instruments enter *ppp* imitating rhythms and gestures of the piano on any pitch, eventually working up to *ff*

Play all 6 measures as written; then repeat some (or all of them) in any order, eventually building to *ff* (ad lib. breaking out into clusters in right hand or arm)

*ppp*

8<sup>va</sup>

**All instruments:**  
*Short and heavy notes in groups of 1, 2 or 3 at irregular intervals and varying dynamic levels*      *Continue those groups while introducing one »noise« element, gradually reducing the lower notes and inversely adding more noise*

**La gente empieza a caminar retrocediendo. / Los caballos caminan hacia atrás.  
 Los militares deshacen lo desfilado. / Las balas salen de las carnes. / Las balas entran en los ca -**

The people begin to retreat. / The horses walk backwards.  
 The military undo the parades. / The bullets come out of the flesh. / The bullets enter into the

Die Leute beginnen zurückzuweichen. / Die Pferde laufen rückwärts.  
 Die Militärs lösen die Paraden auf. / Die Kugeln kommen aus dem Fleisch heraus. / Die Kugeln dringen in die

*Short and heavy three-note chromatic clusters in groups of 1, 2, or 3 at irregular intervals and varying dynamic levels*      *Continue groups while introducing one »noise« element, gradually reducing the clusters and inversely adding more noise*

EVENT

»Noise« only ————— *fff*      *ppp* »Noise« (if possible, »buzzing«)

(coordinate abrupt change)

**- ñones.**      **Los oficiales enfunden sus pistolas.**      **La cor -**  
 canons.      The officers put their guns into their holsters.      The  
 Kanonen ein.      Die Offiziere stecken ihre Pistolen in ihre Halfterungen.      Der

EVENT

»Noise« only ————— *fff*      *ppp* »Noise« (if possible, »buzzing«)

»Air, breathing sounds«

TACET

riente penetra por los enchufes. Los tortu - rados dejan de agitarse.  
current penetrates the electric outlets. The torchered stop shaking.  
Strom dringt in die Steckdosen ein. Die Ge - folterten hören auf sich zu schütteln.

»Air, breathing sounds«

TACET

»Metallic« sounds

Los torturados cierran sus bocas.  
The torchered close their mouths.  
Die Gefolterten schließen ihre Münder.

fluctuating tempi; repeats ad lib

»Metallic« sounds (chains, keys, etc.)

*f*

8<sup>th</sup>

Immitate gestures from piano on any pitch and interweave them with the metallic sounds

8<sup>th</sup>

Gradually only material from piano  
(no more »metallic« sounds) →

(coordinate) →

stop

TACET

(wait until sound has faded completely)

**ff**

8<sup>th</sup>

TACET

**A**

»Static sounds« (continuous crescendos and decrescendos)  
(◁ ▷) **ppp** → **f**

Los campos de concentración se vacían.      Aparecen los desaparecidos.

The concentration camps empty.      The disappeared appear.

Die Konzentrationslager leeren sich.      Es erscheinen die Ver-

(If available, begin introducing sounds from electronic keyboard or prepared piano) →

**A**

TACET

Sparse »bell« sounds, single long notes

Add »muffled« thumps → Add very high notes, if possible flageolets →

- cidos.      Los muertos salen de sus tumbas.      Los aviones vuelan hacia atrás. / Los rockets

- pear.      The dead come out of their graves.      The airplanes fly backwards. / The rockets

- schwundenen.      Die Toten kommen aus ihren Gräbern.      Die Flugzeuge fliegen rückwärts. / Die Rockets

Add »muffled« thumps →

Single upward glissando

*Downward glissandi*  
(varying from very slow and long to very fast and short)

*f*

(coordinate sudden change in direction of glissandi)

suben hacia los aviones.  
rise to the airplanes.  
steigen zu den Flugzeugen.

Single upward glissando

*Downward glissandi*  
(varying from very slow and long to very fast and short)

*f*

Detailed description: This musical score illustrates a glissandi technique. It features three systems of staves. The top system shows a treble clef staff with a downward glissandi line and a dynamic marking of *f*. The middle system shows a vocal line with the lyrics 'suben hacia los aviones. rise to the airplanes. steigen zu den Flugzeugen.' and a dashed arrow indicating a 'coordinate sudden change in direction of glissandi'. The bottom system shows a grand staff with a downward glissandi line and a dynamic marking of *f*. A 'Single upward glissando' label is placed above the top system and below the bottom system, with arrows indicating the direction of the glissandi lines.

Loud single burst  
(everyone together)

*ff*

TACET

»Ratchet« and »breathing« sounds

^ Allende dis - para.  
Allende shoots.  
Allende schießt.

Loud single burst  
(everyone together)

*fff*

strum strings with fingernail

lay sheet of paper on vibrating strings

(remove paper)

(1.v.)

Ped.

Detailed description: This musical score is for a piece titled 'Allende shoots'. It begins with a 'Loud single burst (everyone together)' marked *ff*. This is followed by a 'TACET' section. A box contains '»Ratchet« and »breathing« sounds'. The music resumes with 'Allende dis - para. Allende shoots. Allende schießt.' marked with an accent (^) and a 'Loud single burst (everyone together)' marked *fff*. The instruction 'strum strings with fingernail' is given. A second box contains 'lay sheet of paper on vibrating strings' and '(remove paper)', with a diagram showing a sheet of paper on a string. The score ends with '(1.v.)' and 'Ped.'.

»Ratchet« and »breathing« sounds

**Las llamas se apagan.**  
The flames go out.  
Die Flammen erlöschen.

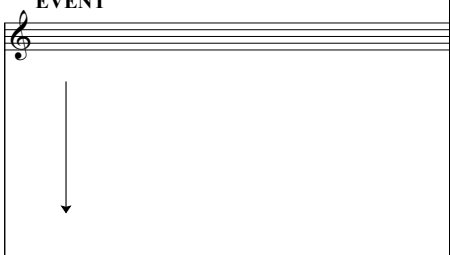
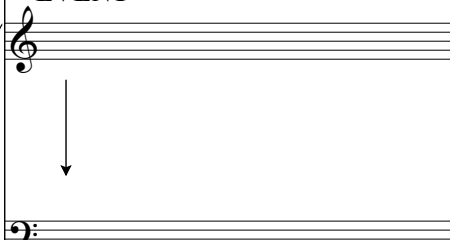
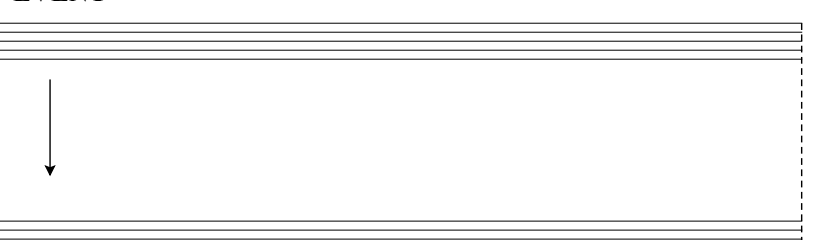
»Ratchet« and »breathing« sounds

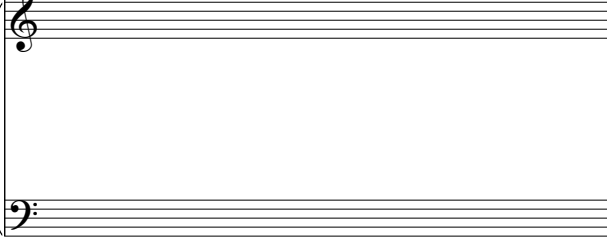
*Rapid fragmentary gestures based on any of the preceding pitch and sound material*

**Se saca el casco. / La Moneda se reconstituye íntegra. / Su cráneo se recompone.**  
**Sale a un balcón. / Allende retrocede hasta Tomás Moro. / Los detenidos salen de espaldas de los estadios.**

He pulls out the helmet. / The Moneda rebuilds itself completely. / His skull puts itself together.  
He steps out onto a balcony. / Allende retreats to Tomás Moro. / The arrested exit the stadiums backwards.  
Er nimmt den Helm heraus. / Die Moneda baut sich wieder voll auf. / Sein Schädel setzt sich wieder zusammen.  
Er betritt einen Balkon. / Allende geht zurück bis Tomás Moro. / Die Verhafteten verlassen die Stadien rückwärts.

*Rapid fragmentary gestures based on any of the preceding pitch and sound material*

<p>EVENT</p> 	<p>EVENT</p> <p><i>In language of performance, whisper the following words repeatedly in varying tempi and order:</i></p> <p>  : »once / septiembre / ecno / erbmeitpes« :   →</p> <p>  : »september / eleven / nevele / rebmetpes« :   →</p> <p>  : »elfter / september / retfle / rebmetpes« :   →</p>
<p>Once de septiembre. ☺</p> <p>September eleven. Elfter September.</p>	
<p>EVENT</p> 	<p>EVENT</p> 

<p>(continue whispering) →</p>	<p><i>Short, abrupt gestures (2, 3, 4 or 5 notes); choose any material from preceding episodes, ending with at least 10" of noise, then fade out</i></p>
<p><b>Chile es un país democrático. Las fuerzas armadas respetan la constitución.</b></p> <p>Chile is a democratic country. The military forces respect the constitution.</p> <p>Chile ist ein demokratisches Land. Die militärischen Stretkräfte respektieren die Verfassung.</p>	<p><b>Los militares vuelven a sus carteles.</b></p> <p>The military return to their bases. Die Militärs kehren zu ihren Stützpunkten zurück.</p>
	<p><i>Short, abrupt gestures (2, 3, 4 or 5 notes); choose any material from preceding episodes, ending with at least 10" of noise, then fade out</i></p>



**B**

Enter »dal niente« on one one of the pitches and begin to play loosely synchronised with the piano:  
a) elements of the melodic line, or b) pitches of the chordal structures. (NB: Whenever the chord pitches are sounded, they should be synchronised with the respective attacks in the piano, though they can be sustained ad lib)

**Renace Neruda.**  
Neruda is reborn.  
Neruda wird wiedergeboren.

**B** (\* = short pauses)

*ppp* *p*

High instruments: short improvisations on melodic phrases →

Low instruments: static sounds on pitches from chordal structures →

**Victor Jara toca la guitarra.**  
Victor Jara plays the guitar.  
Victor Jara spielt die Gitarre.

High instruments: gradually seize to improvise and join the melodic line of the piano →

Low instruments: gradually seize to improvise and join the chordal structure of the piano →

**Canta.**  
Sings.  
Singt.

*mf* *più f*

*f* ————— *fff*

**Everyone:**  
*Repeat phrase ad lib until all instruments have found the same pulse;  
 continue repeating in unison, building intensity and ending in an abrupt halt* (coordinate) *stop*

*f* ————— *fff*

Detailed description: This block contains a musical score for piano and strings. The piano part is on the left, and the string part is on the right. Both parts feature a melodic line starting with a half note, followed by quarter notes, and ending with a half note. The piano part has a dynamic marking of *f* at the beginning and *fff* at the end. The string part has a dynamic marking of *f* at the beginning and *fff* at the end. A large bracket spans across both parts, indicating a performance instruction. The instruction reads: "Everyone: Repeat phrase ad lib until all instruments have found the same pulse; continue repeating in unison, building intensity and ending in an abrupt halt (coordinate) stop". A dashed arrow labeled "(coordinate)" points to the end of the phrase, and a solid arrow labeled "stop" points to the end of the phrase.

TACET

**Los obreros desfilan cantando**      ¡Venceremos!  
 The workes march singing      We shall overcome!  
 Die Arbeiter marschieren singend      Wir werden siegen!

TACET      *p*

Detailed description: This block contains a musical score for vocal and piano parts. The vocal part is on the left, and the piano part is on the right. The vocal part has two lines of lyrics. The first line is "Los obreros desfilan cantando" and "¡Venceremos!". The second line is "The workes march singing" and "We shall overcome!". The third line is "Die Arbeiter marschieren singend" and "Wir werden siegen!". The piano part has a dynamic marking of *p* at the end. The word "TACET" is written in the piano part. At the bottom right, there is a small diagram of a piano keyboard with the letters "Ped." and a symbol indicating the pedal.