

To Frederic Rzewski, for having said so

1. Rap

for a speaker pianist

James Baldwin

Jean-Luc Fafchamps

♩ = ca 100

Spoken: smooth and groovy

mf

Take no one's word for a-ny-thing, in clu-ding mine, but trust your ex-pe-rience.
(Take a wooden pencil)

Ped.

6

Know whence you came. If you know whence you came there is real-ly no li-mit to where you can go.
(Beat the edge of the lid with the pencil)

non legato
mf non troppo

11

Clearly declaimed, a bit singing

The de-tails and sym-bols of your life have been de-li-berate-ly cons-truc-ted to make
(Put down the pencil)

15

you be-lieve what white peo-ple say a-bout you.

21

f Stressed

Please try to re-mem-ber that what they be-lieve, as well as what they do and cause

25

Loudly whispered

you to en-dure, does not tes-ti fy to your in-fe-ri-o-ri-ty but to their in-hu-ma-ni-ty and fear. Their

Begging, playing fear (covered by the piano)

30

in-hu-ma-ni-ty and fear. Please please

(loco)

Suddenly smooth and groovy again

36

please please try to be clear, dear James, please, to be clear

40 Extremely civilized (like a BBC speaker) Ironically surprised

a-bout the re-a-li-ty wich lies be-hind the words ac-cep-tance and in-te-gra-tion. Ac

44 Furiously interrogative Tempo primo ff Peremptory

cep-tance? and in-te-gra-tion? There is no rea-son for you

(loco) Ped. mf

48

to try to be-come like white peo-ple and there is no ba-sis what-e-ver

mf f

52 Like a military command f Upset

no ba-sis what-e-ver for their im-per-ti-nent as

mf

57

sump-tion that they must ac - cept you.

61

Simply *mf*
The real - ly
dolce inversé

66

ter ri - ble thing, old bud - dy, is that you must ac - cept them. You must ac - cept

Softly insisting

71

them... They are, in ef - fact, still trapped in a his to - ry wick

Calmly explaining

76

they do not un-der-stand; and un-til they un-der-stand it,

81

they can-not be re - leased from it. ma-ny of them, in - deed, know bet-ter, but,

(loco) *mf*

85

as you will dis-co- ver,

89

peo-ple find it ve-ry dif-fi-cult to act on what they know. to

93

act on what they know. To act is to be com - mit - ted,

fiaccamente

mf 3 3

p sub

Ped.

Detailed description: This system covers measures 93 to 97. The vocal line begins with a rest in measure 93, followed by the lyrics 'act on what they know.' in measure 94, and 'To act is to be com - mit - ted,' in measure 95. The piano accompaniment features a steady bass line of eighth notes in the left hand and chords in the right hand. Measure 95 includes a 'p sub' marking and a fermata over the right hand. Measure 97 features a 'fiaccamente' marking and a 'mf' dynamic with two triplet chords in the right hand and a 'Ped.' marking in the left hand.

98

and to be com - mit - ted is to be

mf 3 3

mf 3 3

Ped.

Ped.

Detailed description: This system covers measures 98 to 102. The vocal line continues with 'and to be com - mit - ted' in measure 98 and 'is to be' in measure 100. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment. Measures 99 and 101 feature 'mf' dynamics and triplet chords in the right hand. Pedal points are indicated in measures 100 and 102.

103

in dan - ger.

mf 3 3

Ped.

Detailed description: This system covers measures 103 to 107. The vocal line has a rest in measure 103 and then the lyrics 'in dan - ger.' in measure 105. The piano accompaniment continues with the eighth-note bass line and chords. Measure 105 includes a 'mf' dynamic and triplet chords in the right hand. A 'Ped.' marking is present in measure 106.