

***Framing [Bitter Sweetness]***

*for Solo Harp and mixed sextet*

***Don Freund***

*Freundworks Publishing*

***Don Freund:  
Framing [Bitter Sweetness]  
for Solo Harp and mixed sextet (2004)***

Duration: 13 minutes

Instrumentation:

Solo Harp

Oboe

Bassoon

Tuba

Viola

Contrabass

Harpsichord

Composer's Program Notes

***Framing [Bitter Sweetness]*** for Solo Harp and Mixed Sextet  
Don Freund (2004)

*Bitter Sweetness*, a work for solo harp, was composed in the fall of 1992. Twelve years later I returned to this work to create a piece for solo harp and mixed sextet for Indiana University's New Music Ensemble. In this work, the harp performs *Bitter Sweetness* unaltered, with the sextet's interpolations and superimpositions providing context and commentary, a "frame" for the earlier work.

I find the sound of the harp to be the most intrinsically seductive of all musics. The point of *Bitter Sweetness* is to give edge to this natural acoustic allure of the harp, mixing-in elements which present the more biting, noisier, grittier side of the instrument. Some of these elements are extensive use of the low range, a highly chromatic harmonic and melodic language, sharp articulations and generally loud dynamics. The pervasive half-step pedal glissandi (heard as pedal buzzes near the end) articulate the defining gestures of the piece. In *Framing [Bitter Sweetness]* these themes and sounds are echoed, decorated and reinforced in the framing sextet of oboe, bassoon, tuba, viola, double bass, and harpsichord.

# Framing [Bitter Sweetness]

for Solo Harp and mixed sextet

Don Freund

(2004)

♩ = ca. 63

**Solo Harp**  
*f, heavy, ritualistic*

E# F# G# A#  
B# C# D#  
The lowest D should be tuned to D#.

(E#) - E#  
(F#) - F# - B#

Oboe  
Bassoon  
Tuba  
Viola  
Contrabass  
Harpisichord

5

**Hrp**

C# - B#  
F# E# E# - F# (C#) - C#

Ob  
Bn  
Tba  
Va  
Cb  
Hpschd

10

Musical score for measures 10-13. The score includes parts for Harp (Hrp), Oboe (Ob), Bassoon (Bn), Trombone (Tba), Viola (Va), Contrabass (Cb), and Harpsichord (Hpschd). The Harp part features a large sustained chord in the first measure. The Tba part has a melodic line with dynamics *p*, *mf, singing*, and *p*. The Cb part has a melodic line with dynamics *pp*, *f, rough*, *mf, singing*, and *p*. The Hpschd part has a complex rhythmic pattern in the final measure with a dynamic of *f*. The score is in 4/4 time and includes various articulations and dynamics.

14

Musical score for measures 14-17. The score includes parts for Harp (Hrp), Oboe (Ob), Bassoon (Bn), Trombone (Tba), Viola (Va), Contrabass (Cb), and Harpsichord (Hpschd). The Harp part has a melodic line with dynamics *mf* and *sempre f*. The Bn part has a melodic line with dynamics *mf* and *f*, and includes the instruction "+ = alternate fingering". The Tba part has a melodic line with dynamics *mf, singing*. The Cb part has a melodic line with dynamics *mf* and *f, rough*. The Hpschd part has a complex rhythmic pattern in the final measure with a dynamic of *f*. The score is in 4/4 time and includes various articulations and dynamics.

18

Musical score for measures 18-21. The score includes parts for Harp (Hrp), Oboe (Ob), Bassoon (Bn), Trombone (Tba), Violin (Va), Cello (Cb), and Harpsichord (Hpschd). The Harp part is marked *f, singing* and features a melodic line with triplets and quintuplets. The Cello part is marked *pp* and *molto sul ponticello*. The Harpsichord part is marked *pp* and *molto sul ponticello*. The bass line includes notes C<sup>b</sup>, B<sup>b</sup>, A<sup>♯</sup>, -F<sup>b</sup>, G<sup>♯</sup>, and -D<sup>♯</sup>.

22

Musical score for measures 22-25. The score includes parts for Harp (Hrp). The Harp part is marked *mp* and features a melodic line with triplets. The bass line includes notes E<sup>♯</sup>, E<sup>♯</sup>-C<sup>♯</sup>, -D<sup>♯</sup>, F<sup>♯</sup>, G<sup>b</sup>, -C<sup>♯</sup>, A<sup>♯</sup>, A<sup>♯</sup>, and C<sup>b</sup>.

26

Musical score for measures 26-30. The score includes parts for Harp (Hrp), Oboe (Ob), Bassoon (Bn), Trombone (Tba), Violin (Va), Cello (Cb), and Harpsichord (Hpschd). The Harp part is marked *p* and *f* and features a melodic line with triplets and quintuplets. The Harpsichord part is marked *f*. The bass line includes notes -A<sup>b</sup>-A<sup>♯</sup>, E<sup>♯</sup>-E<sup>♯</sup>, -B<sup>♯</sup>, A<sup>♯</sup>-A<sup>♯</sup>, C<sup>♯</sup>, -B<sup>b</sup>, -F<sup>b</sup>, D<sup>b</sup>, -F<sup>♯</sup>, C<sup>b</sup>, and -B<sup>♯</sup>.

30

Musical score for measures 30-33. The score is in 4/4 time and features the following parts: Oboe (Ob), Bassoon (Bn), Trombone (Tba), Violin (Va), Cello (Cb), and Harpsichord (Hpschd). Measure 30 shows a dynamic of *mf* for the Oboe. Measure 31 includes dynamics of *f*, *p*, *f*, *p*, and *f* for the Trombone. Measure 32 features dynamics of *f*, *mp*, *f*, and *f*. Measure 33 includes dynamics of *f*, *mf*, *f*, and *p*. Performance instructions include *f. singing*, *c.l.b.*, *arco s.p.*, *ord.*, *s.t.*, and *(bend)*.

34

Musical score for measures 34-36. The score is in 4/4 time and features the following parts: Oboe (Ob), Bassoon (Bn), Trombone (Tba), Violin (Va), Cello (Cb), and Harpsichord (Hpschd). Measure 34 includes dynamics of *mp* and *p* for the Oboe. Measure 35 features dynamics of *f* and *p* for the Bassoon and Trombone. Measure 36 includes dynamics of *mf*, *f*, *f*, and *p* for the Violin and Cello. Performance instructions include *ord.*, *f. singing*, and *(bend)*.

37

Musical score for measures 37-40. The score is in 4/4 time and features the following parts: Oboe (Ob), Bassoon (Bn), Trombone (Tba), Violin (Va), Cello (Cb), and Harpsichord (Hpschd). Measure 37 includes dynamics of *f. singing* for the Oboe and Bassoon. Measure 38 features dynamics of *p* and *f* for the Trombone. Measure 39 includes dynamics of *mf*, *f*, and *p* for the Violin and Cello. Measure 40 features dynamics of *f* and *f* for the Cello and Harpsichord. Performance instructions include *c.l.b.* and *(bend)*.

40

Ob *p* *mf* *p*

Bn *p* *mf* *p*

Tba *p* *mf* *p* (overtone modulation)

Va *arco normale* *mf* *f* *p* *f*

Cb *arco s.p.* *c.l.b.* *f* *f, singing* *p* *f* *f*

Hpschd

44

Ob *mf* *p* *mf*

Bn *mf* *p* *f* *p* *mf*

Tba *f* *p*

Va *f* *p* *f*

Cb *f* *p* *f*

Hpschd

47

Faster (♩ = ca. 80)

Hrp

Ob *p* *mf* *pp*

Bn *mf* *p* *pp*

Tba *mf* (match bassoon) *p* *pp*

Va *f* *ff* *mf* *pp*

Cb *mf* *p* *pp*

Hpschd

51

Hrp

*cresc.*

*mf*

-D#

55

Hrp

*accel.....*

D#

D#

60

Hrp

*mf*

*rall.*

F#

G#

F#

D#

64 (rall.)----- ♩ = ca. 80

Hrp

*ff*

-A#

Ob

*f*

*p*

*mf*

*p*

Bn

*mf*

*f*

*mf*

Tba

*mf*

*f*

*p*

*mf*

Va

*f*

*mf*

Cb

*mf*

*f*

Hpschd

♩ = ca. 66

67

**Hrp**  
*ff*

**Ob**  
*mf* *fp*

**Bn**  
*f* *p*

**Tba**  
*mf* *fp*

**Va**  
*f* *p*

**Cb**  
*f* *p*

**Hpschd**  
*f*

5 C#

6

7

70

**Hrp**

**Ob**  
*mf* *p*

**Bn**  
*mp*

**Tba**  
*mp* *mf*

**Va**  
*p*

**Cb**  
*p* *mf*

**Hpschd**  
*f* *mf*

G<sup>b</sup> D<sup>#</sup> - D<sup>b</sup> A<sup>#</sup> - B<sup>b</sup> A<sup>#</sup> - A<sup>#</sup> - A<sup>#</sup> D<sup>#</sup> - D<sup>#</sup> - A<sup>b</sup> D<sup>#</sup> - D<sup>#</sup> E<sup>b</sup>

3

75

*allargando* *a tempo* (♩ = ca. 66)

Hrp

Ob

Bn

Tba

Va

Cb

Hpschd

*mf*

*f* *mf*

*mf* *mp*

*f* *mf* *p*

*mf* *f* *mf* *pizz.*

*f* *mf*

*f*

G♯ - B♯

A♭ - A♯ F♯ F♯

F♯ - B♯ - B♭

81

Hrp

*f*

A♯ - A♯ - A♭

- G - D♭

F♯

G♭ G♯

F♭ D♯

C♯

85

Hrp

*push ahead . . . . .*

*f* *cresc.*

*sfz*

c♯



♩ = ca. 90

102 *accel. .... rit. .... accel. .... rit. ....*

Hrp *ff mf*

*-D# D# -D#*

A# Gb Eb F# E#

105 *accel. .... rall.* (♩ = ca. 80)

Hrp *ff mf*

E# C# E# F# G# B#

- Bb D# D# - A#

Ob *f*

Bn *f*

Tba (muted)

Va *f, brassy*

Cb *ff*

Hpschd

108 *accel. ....*

Hrp *mf*

G#

Ob *(double trill)*

Bn *noisy multiphonic f*

Tba (muted) *(Sing B) mf p*

Va *staccatissimo (shaky vibrato gliss) c.l.t.*

Cb *(shaky vibrato gliss) c.l.t. mf*

Hpschd *ff*







140

Hrp

Hpschd

*p* *mf* *f*

145

Hrp

Hpschd

*p* *mf* *mp*

-D# -D#

148

Hrp

Ob

Bn

Tba (muted)

Va

Cb

Hpschd

*rit* . . . . . *poco accel* . . . . .

*mp* *mf* *f* *mp* *cresc.*

-D# G# D# E# A#

*p* *p* *f*

152

*accel . . . . .*

*rall.*

*molto rall.*

**Hrp**

*mf cresc.* *f* *ff*

B $\flat$  D $\flat$  A $\flat$  F $\sharp$  B $\flat$  G $\sharp$

**Ob**

*p* *mp*

**Bn**

*p* *mp*

**Tba (muted)**

*p* *mp*

**Va**

*no vibrato, flautando* *add vibrato*

*p, thin* *mf*

**Cb**

*p, thin* *mf*

**Hpschd**

156

$\bullet = ca. 72$

**Hrp**

*fff*

B $\flat$  G $\flat$  F $\sharp$  C $\sharp$  F $\flat$  B $\sharp$

159

**Hrp**

B

**Ob**

*f*

**Bn**

*mf* *f*

**Tba (muted)**

*mf* *f*

**Va**

*f*

**Cb**

*mf* *f*

**Hpschd**

*ff*

162 ♩ = ca. 60

Hrp

gliss. (strings clashing)

G# Bb

Slower (♩ = ca. 50)

Hrp

gliss. (strings clashing)

G# Bb

sempre fff

Ob

Bn

Tba (muted)

Va

Cb

Hpschd

mf, singing

f

mf, singing

f

mf, singing

f

168 allarg . . . . . In Tempo, ♩ = ca. 63

Hrp

fff

(backhand fingernail gliss.)

Bb

very fast twining

G# Bb

ff

pp, echo

Ob

Bn

Tba (muted)

Va

Cb

Hpschd

ff

pp, echo

(Sing D)

ff

(shaky vibrato gliss)

ff, scratch tone

(shaky vibrato gliss)

ff, scratch tone

171

*p.d.l.t.*

Hrp *tr* *very heavy* *accel . . . . .*  
 Ob  
 Bn  
 Tba (muted)  
 Va  
 Cb *s.p.* *pp, echo*  
 Hpschd

173

*(p.d.l.t.)*

*Very Slowly* (♩ = ca. 72)

Hrp *ff* *non-gliss.* *fff*  
 Ob *f* *(flutter)*  
 Bn *f, singing* *ff* *(flutter)*  
 Tba (muted) *mf* *ff*  
 Va *ord.* *p, very legato* *mf* *mf* *ff*  
 Cb *ord.* *p, very legato* *mf* *mf* *ff*  
 Hpschd

176 *A little faster* (♩ = ca. 60) *rit. . . . .* *Slower* (♩ = ca. 50)

**Hrp** (pedal buzz) *l.h.* *r.h.* *l.h.* *3* *ff* *mp* *3*

**Ob**

**Bn** *p, dark*

**Tba (muted)** *p, dark*

**Va** *muted* *p, dark*

**Cb** *muted* *p, dark*

**Hpschd** *p (lute)*

180

**Hrp** *p* *3* *3* *dolce* *p* *pp*

**Ob** *no vibrato* *ppp*

**Bn** *pp*

**Tba (muted)** *distant* *pp* *ppp*

**Va (muted)** *no vibrato* *dull* *pppp* *pp*

**Cb (muted)** *no vibrato* *pppp* *pp*

**Hpschd** *p (lute)*