Don Freund

Prelude, Chorale,

and a few other things

for Two Pianos

Prelude
Chorale
Spherical Night Music
Toccata Ruvida

Freundworks Publishing

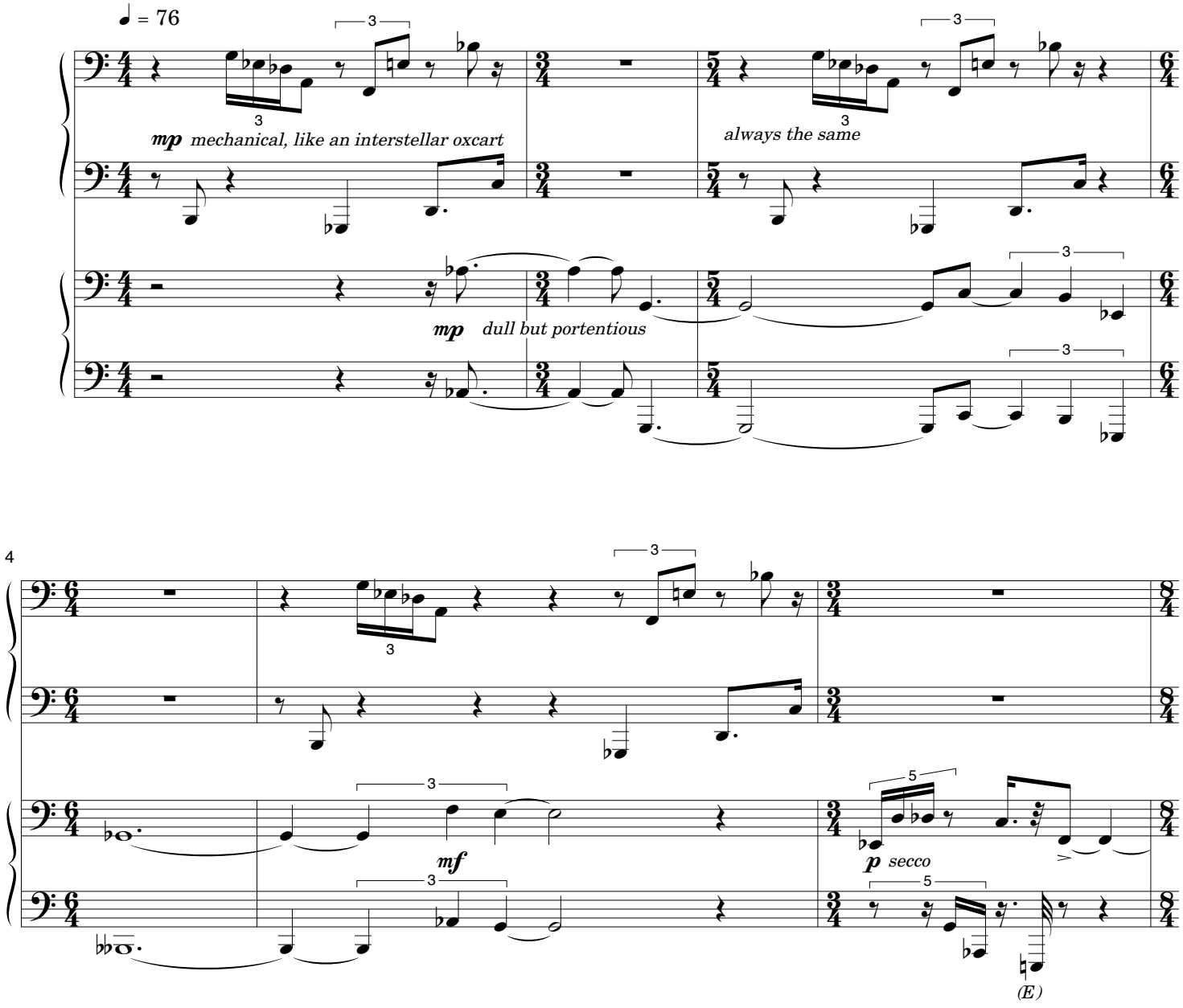
Prelude, Chorale,

and a few other things

for Two Pianos

Don Freund
(1985)

Prelude



See page 32 for program notes.

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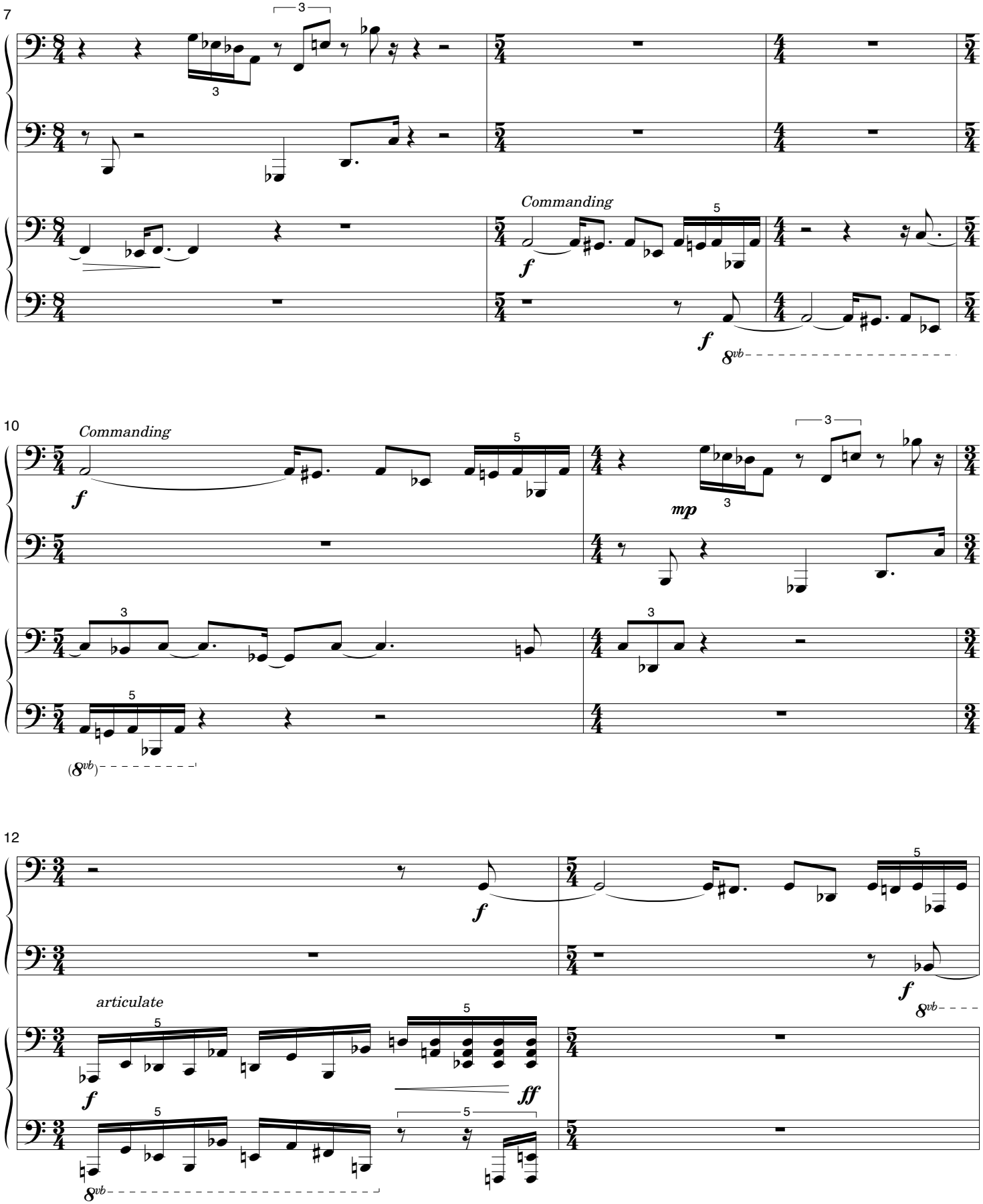
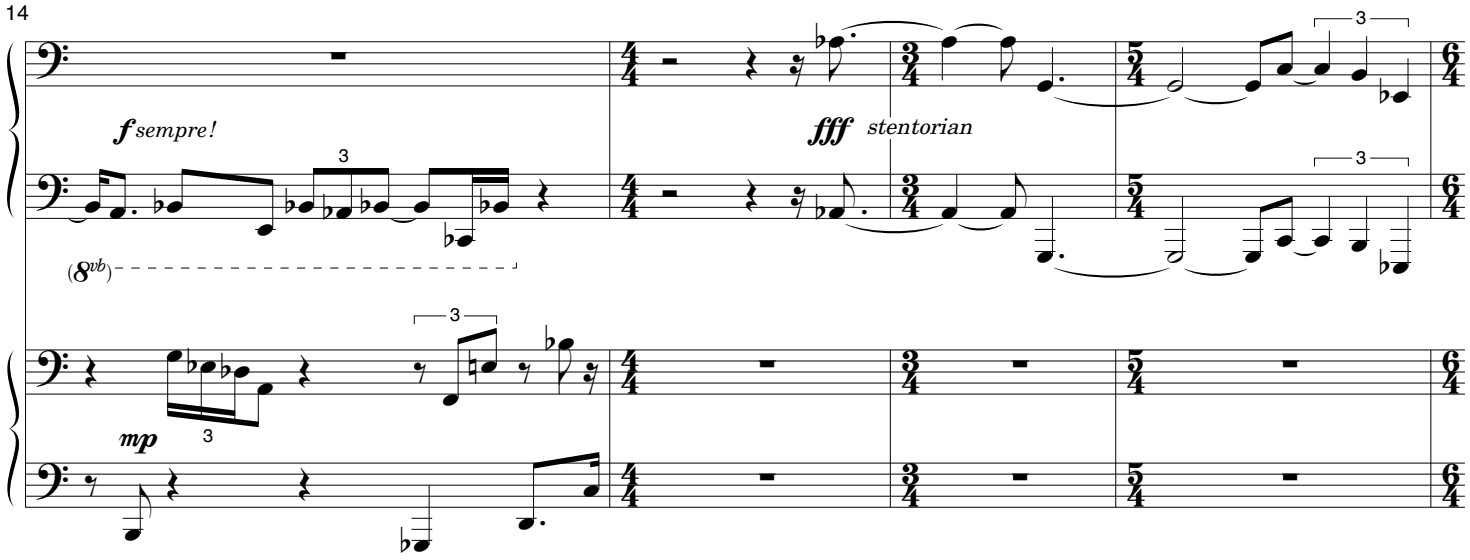
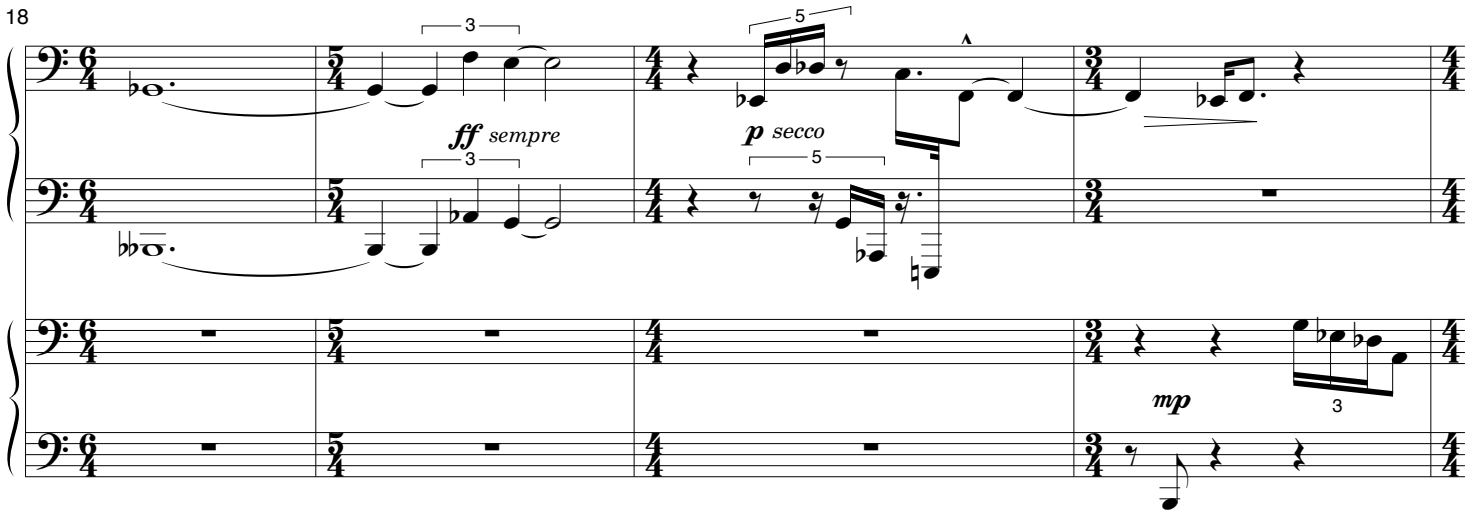
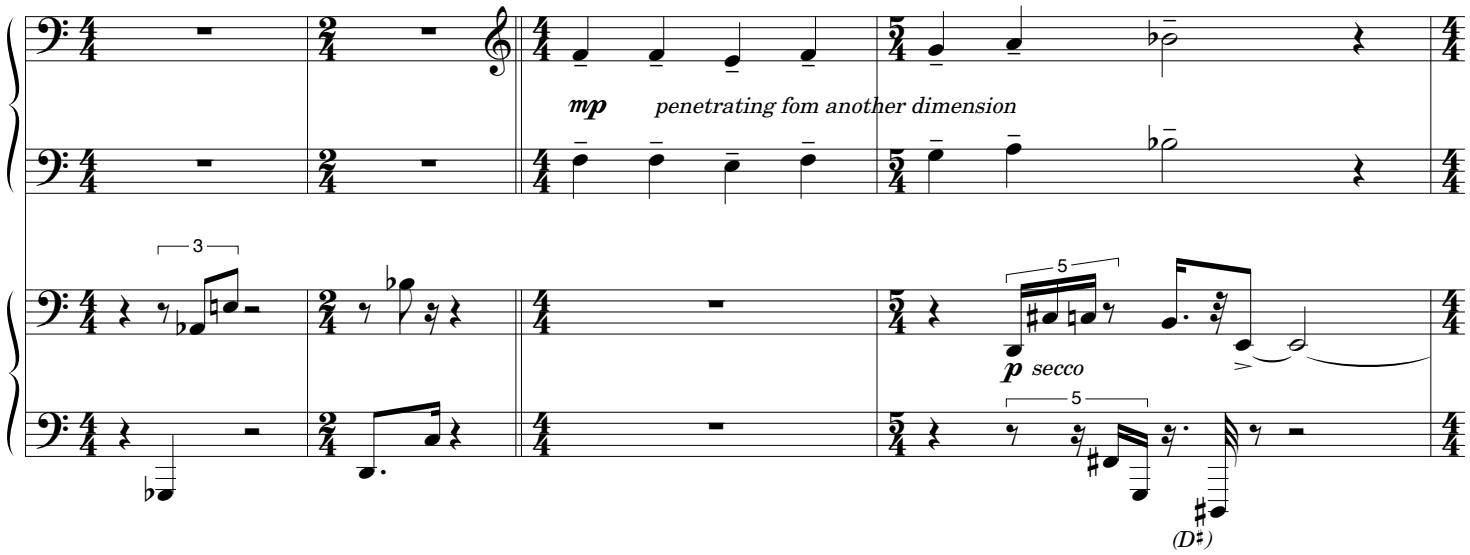
The composer should be notified of all performances.
Email: dfreund@indiana.edu

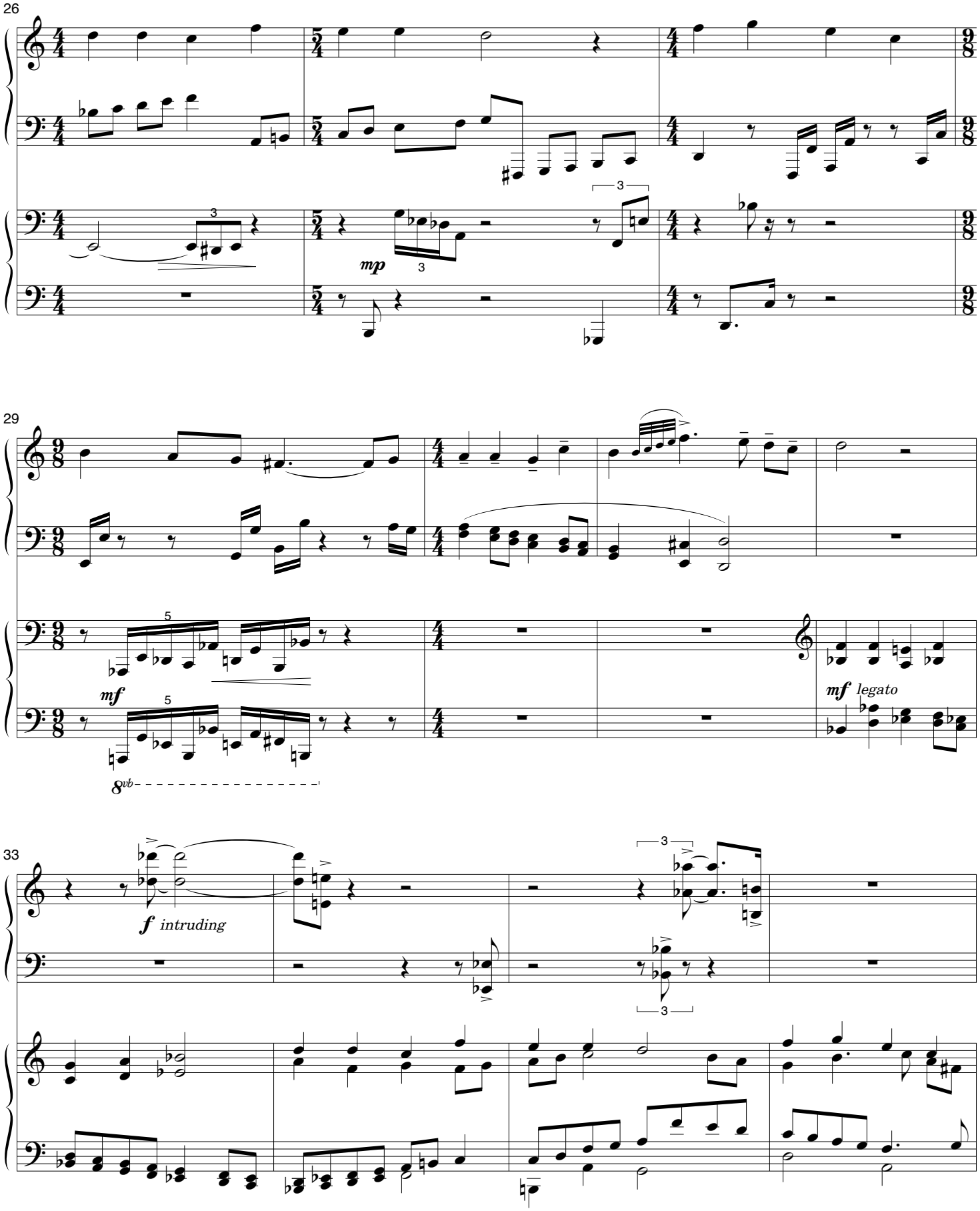

7
Commanding
f
8vb
10
Commanding
f
mp
(8vb)
12
f
articulate
ff
8vb

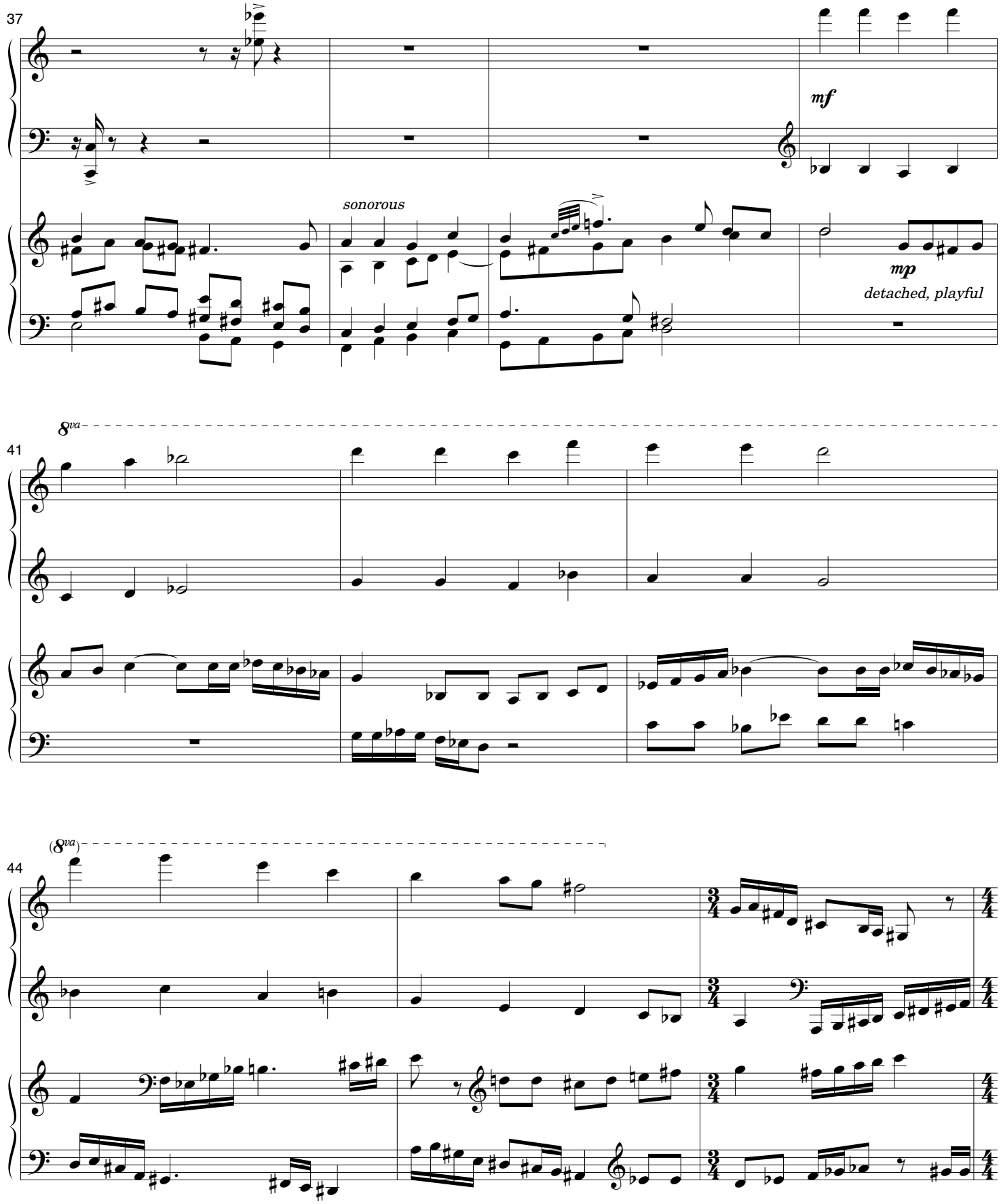

14
f sempre!
fff stentorian
(8vb)
mp

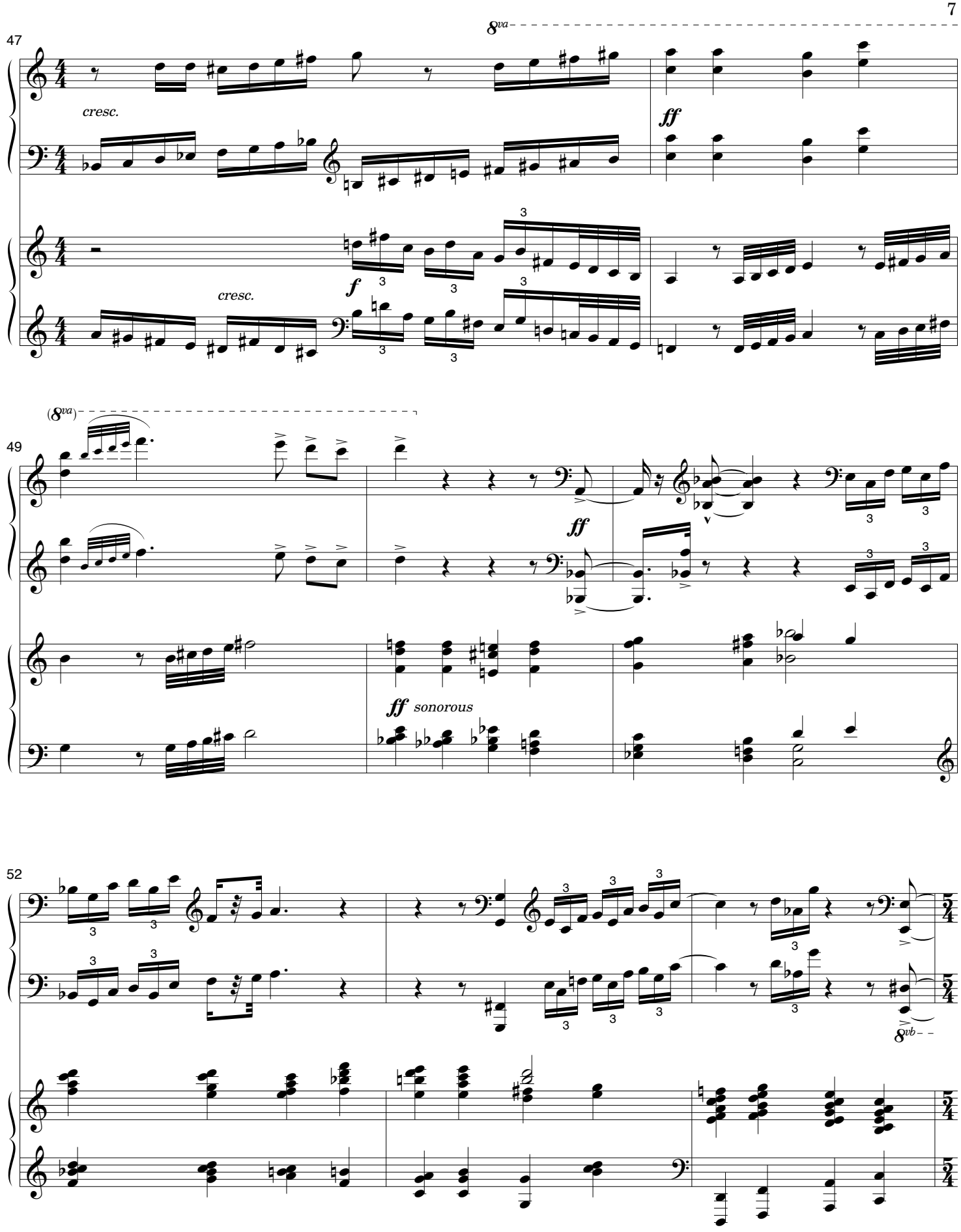

18
ff sempre
p secco
mp

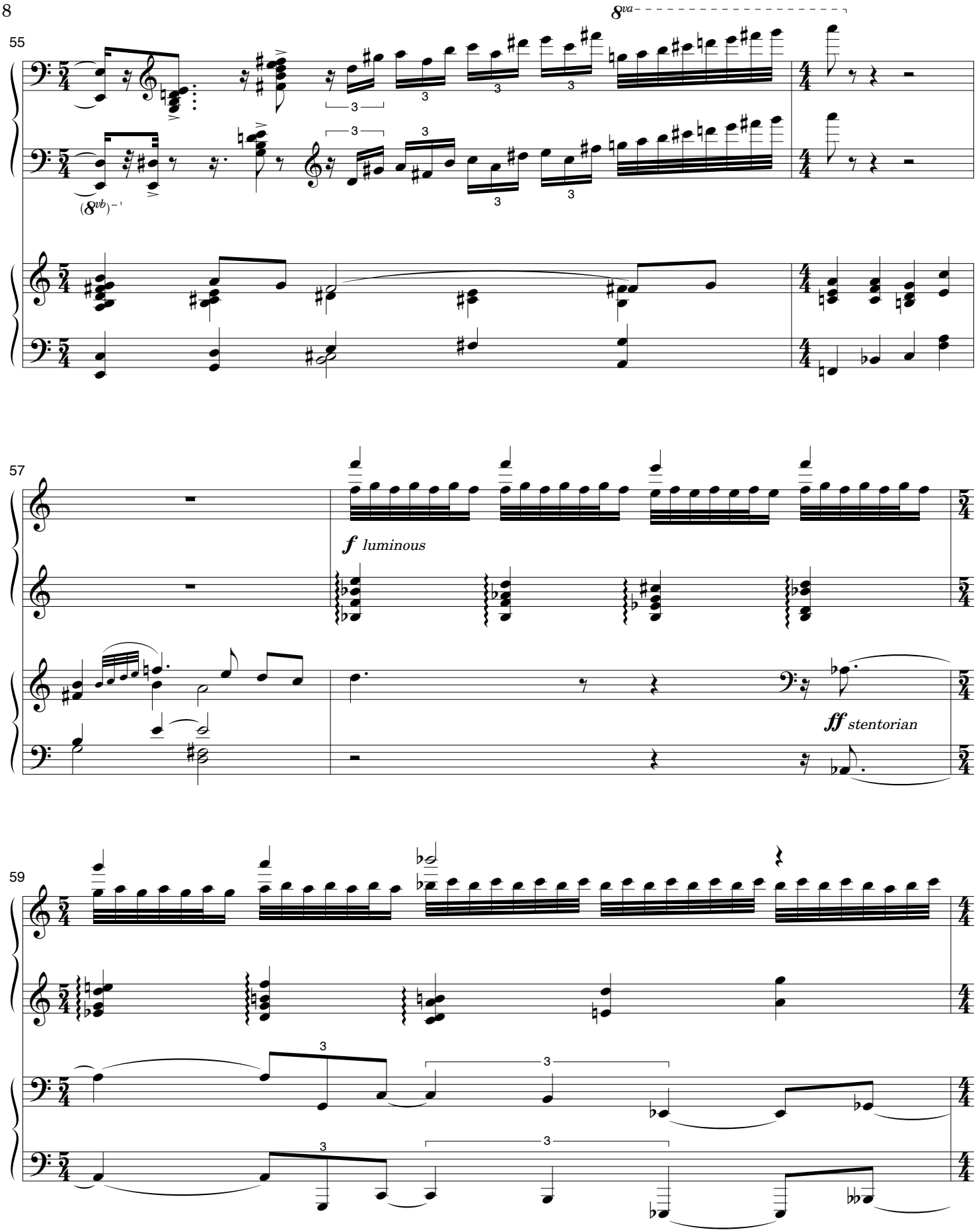
Chorale (♩ = 76)

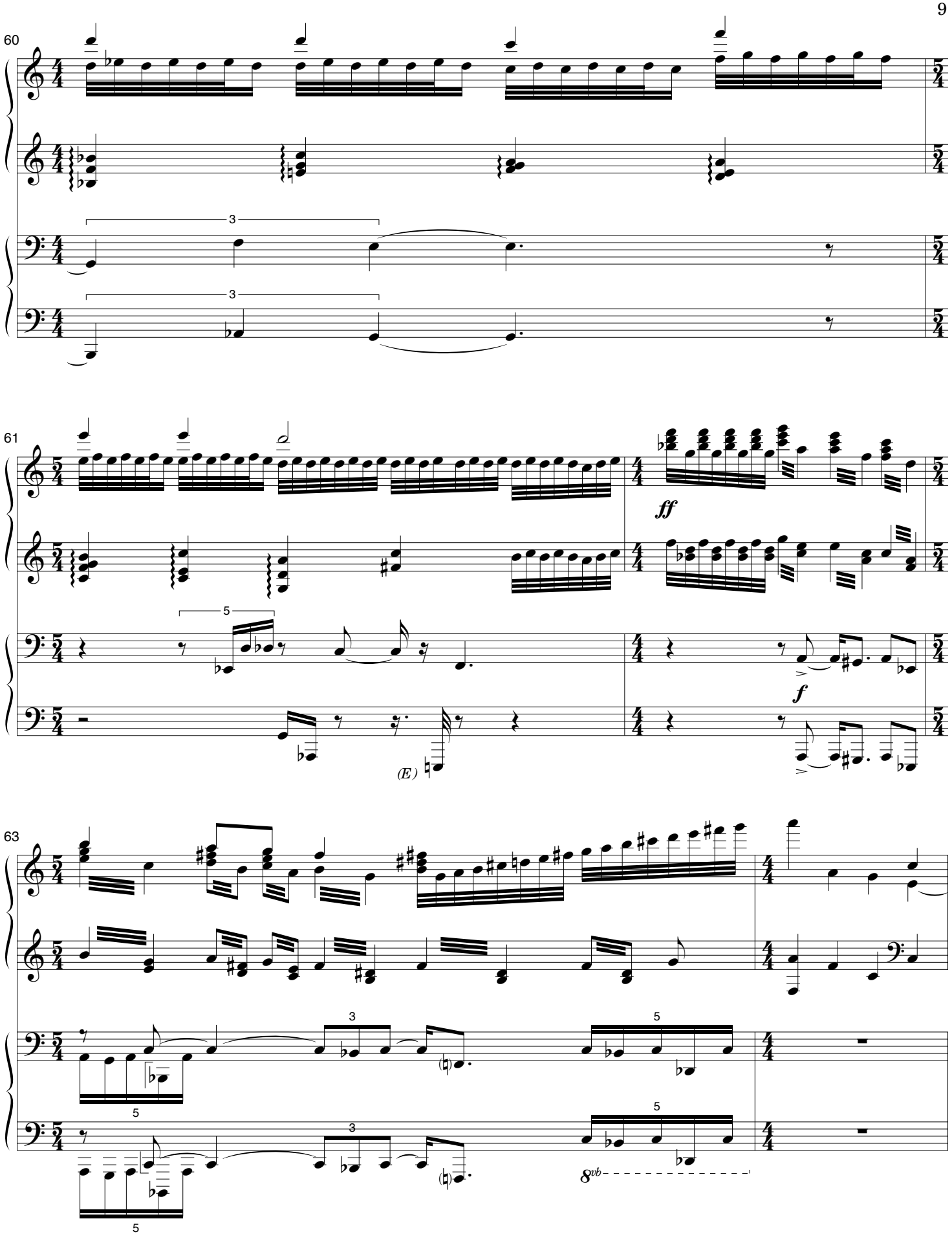

22
mp penetrating fom another dimension
p secco
(D♯)

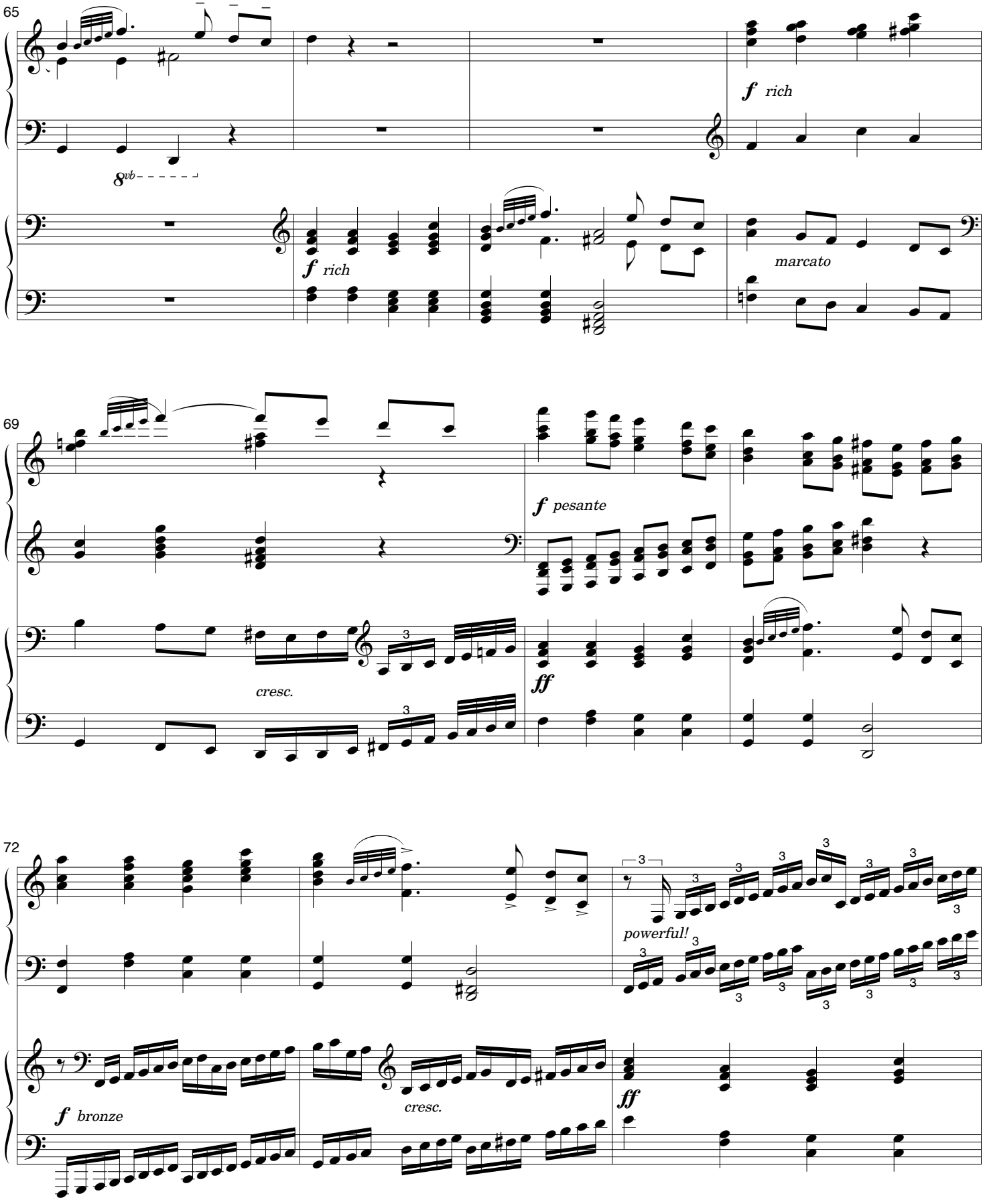

26
mp
29
mf
mf legato
8vb
33
f intruding

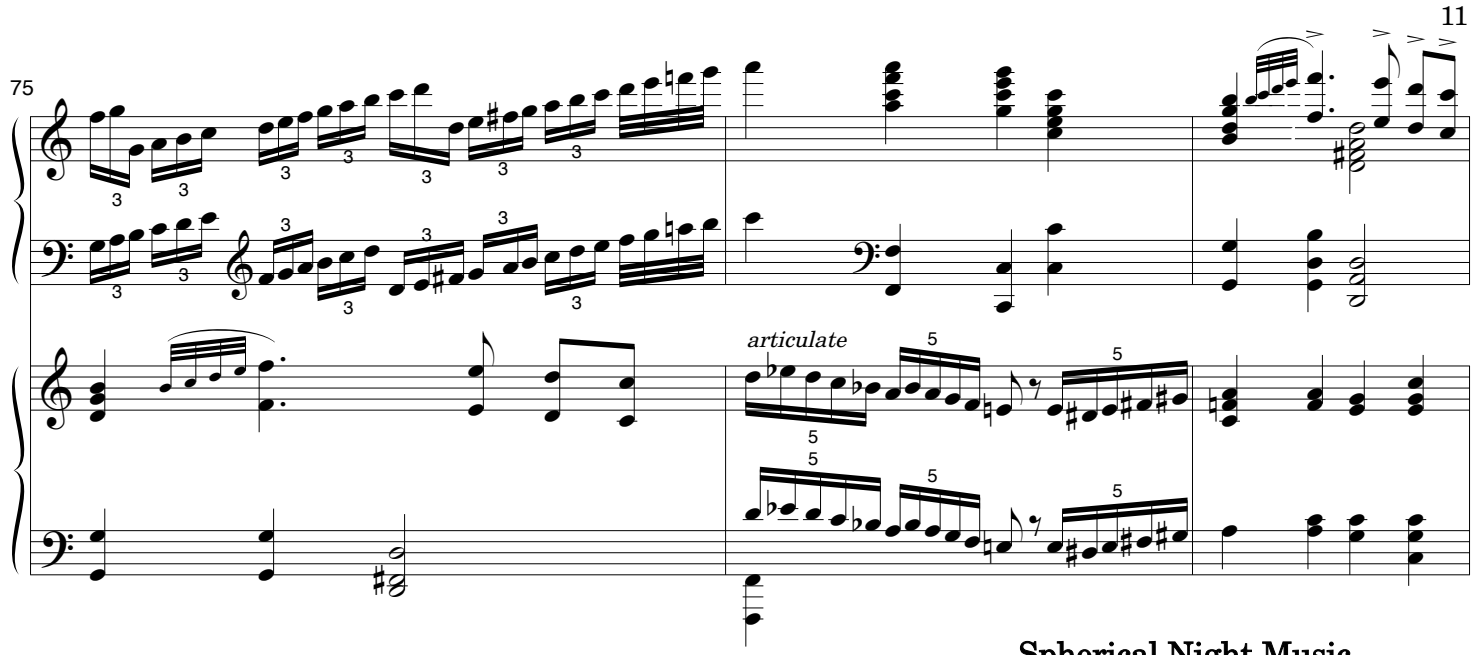

37
mf
sonorous
mp
detached, playful
8va
41
(8va)
44


47
8va
cresc.
ff
f
cresc.
49
(8va)
ff
ff sonorous
52
8vb

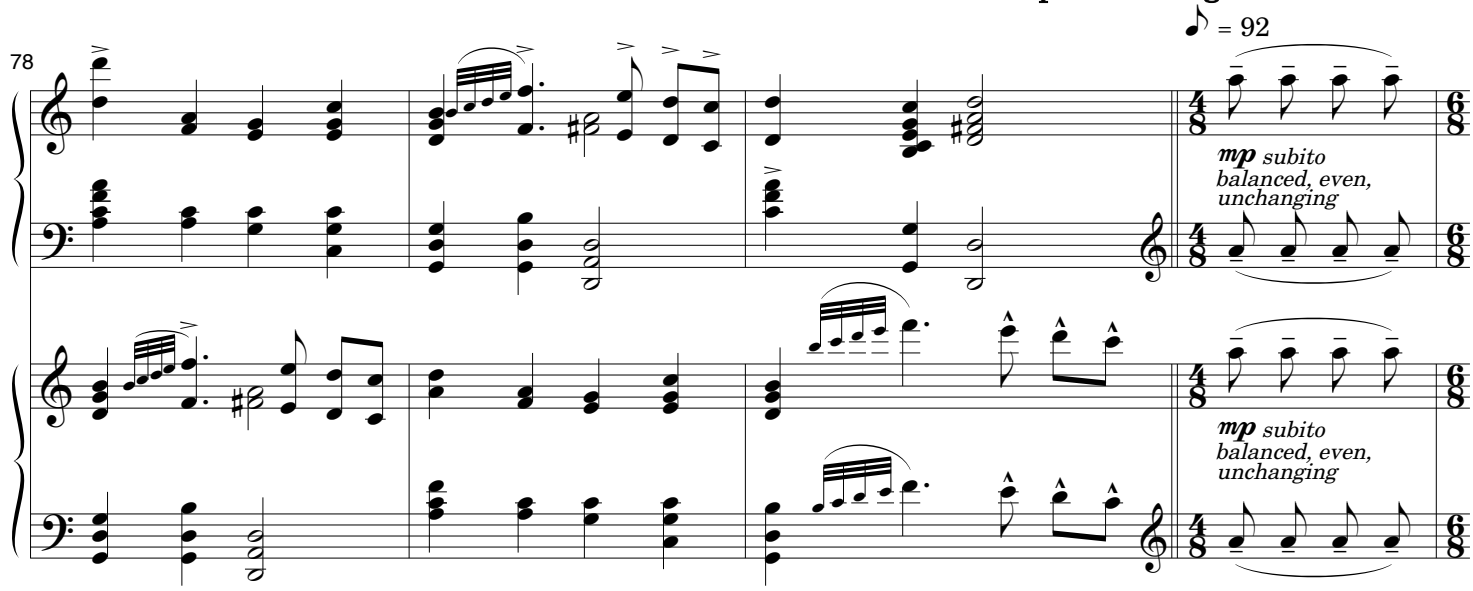

55
8va
(8vb)
57
f luminous
ff stentorian
59

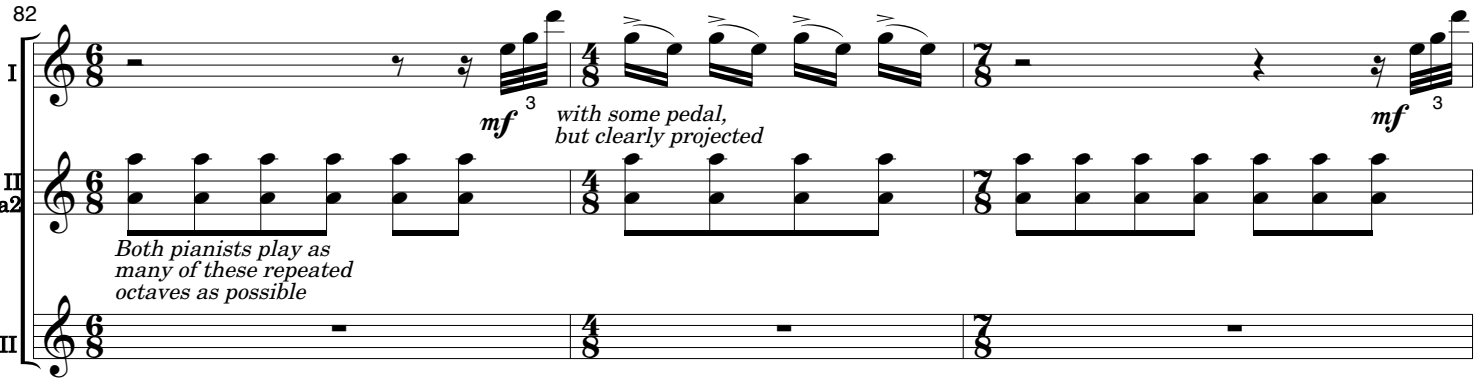

60
61
ff
f
(E)
63
8vb

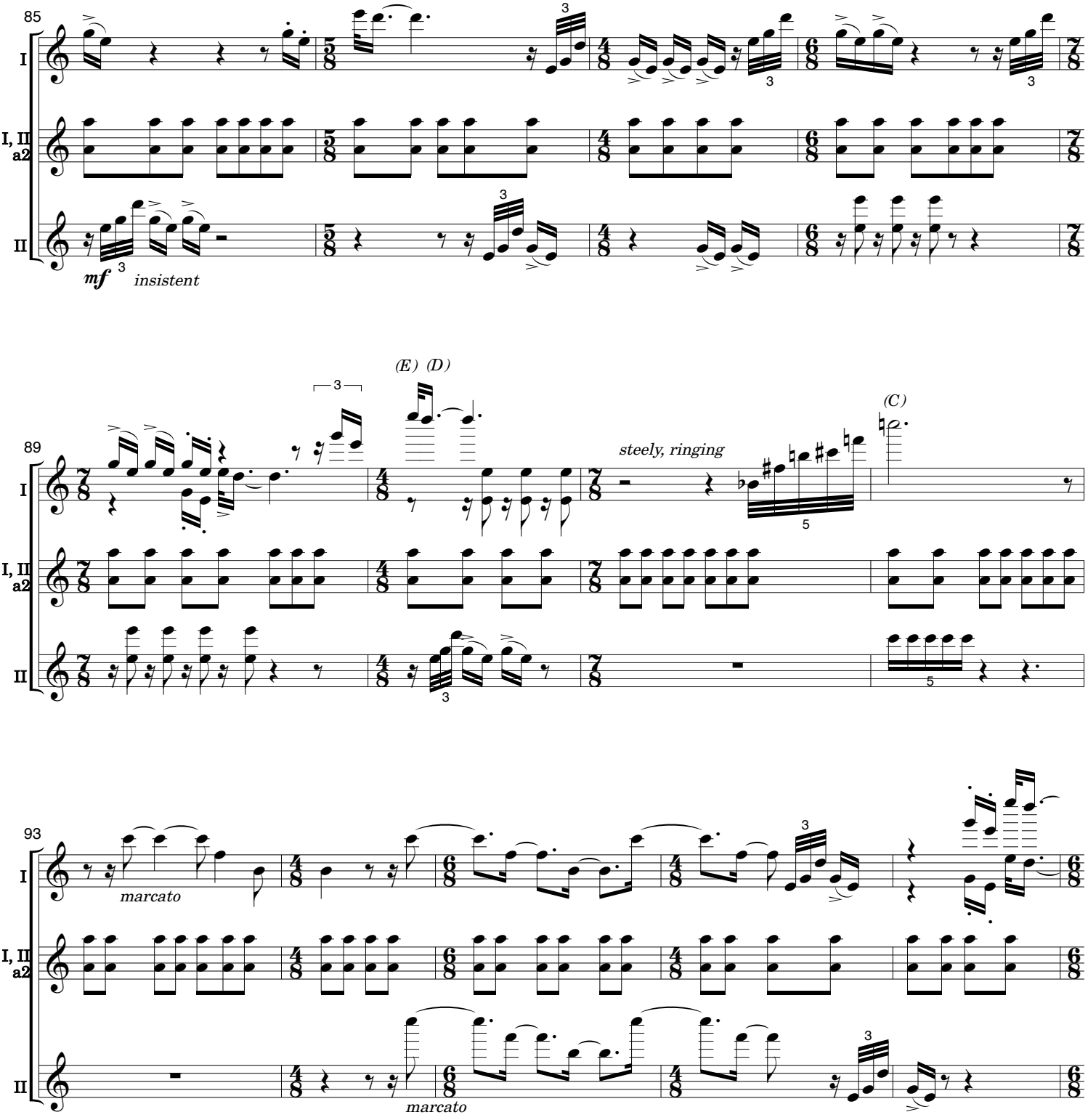

65
8vb
f rich
f rich
marcato
69
f pesante
cresc.
ff
72
powerful!
f bronze
cresc.
ff

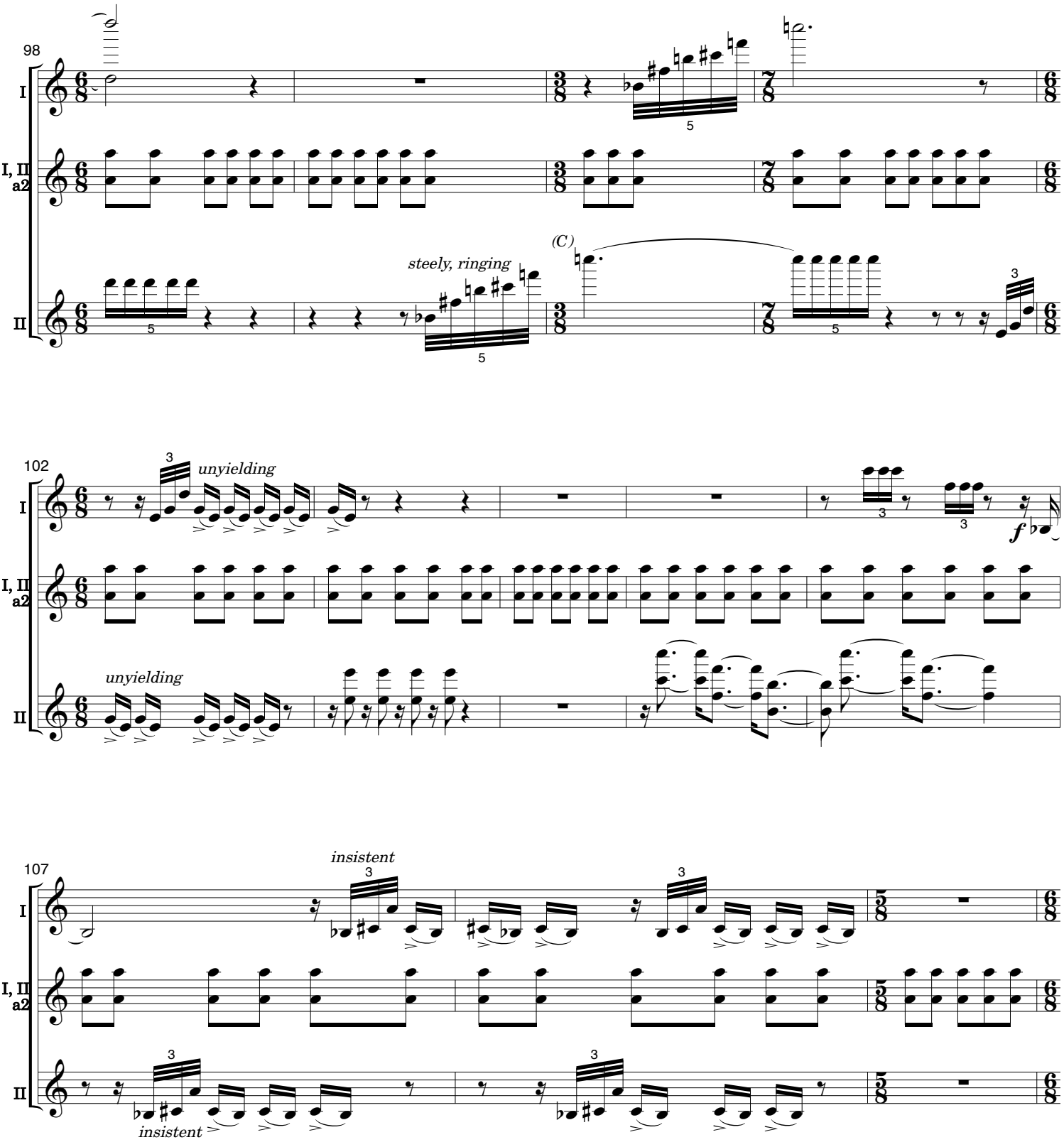


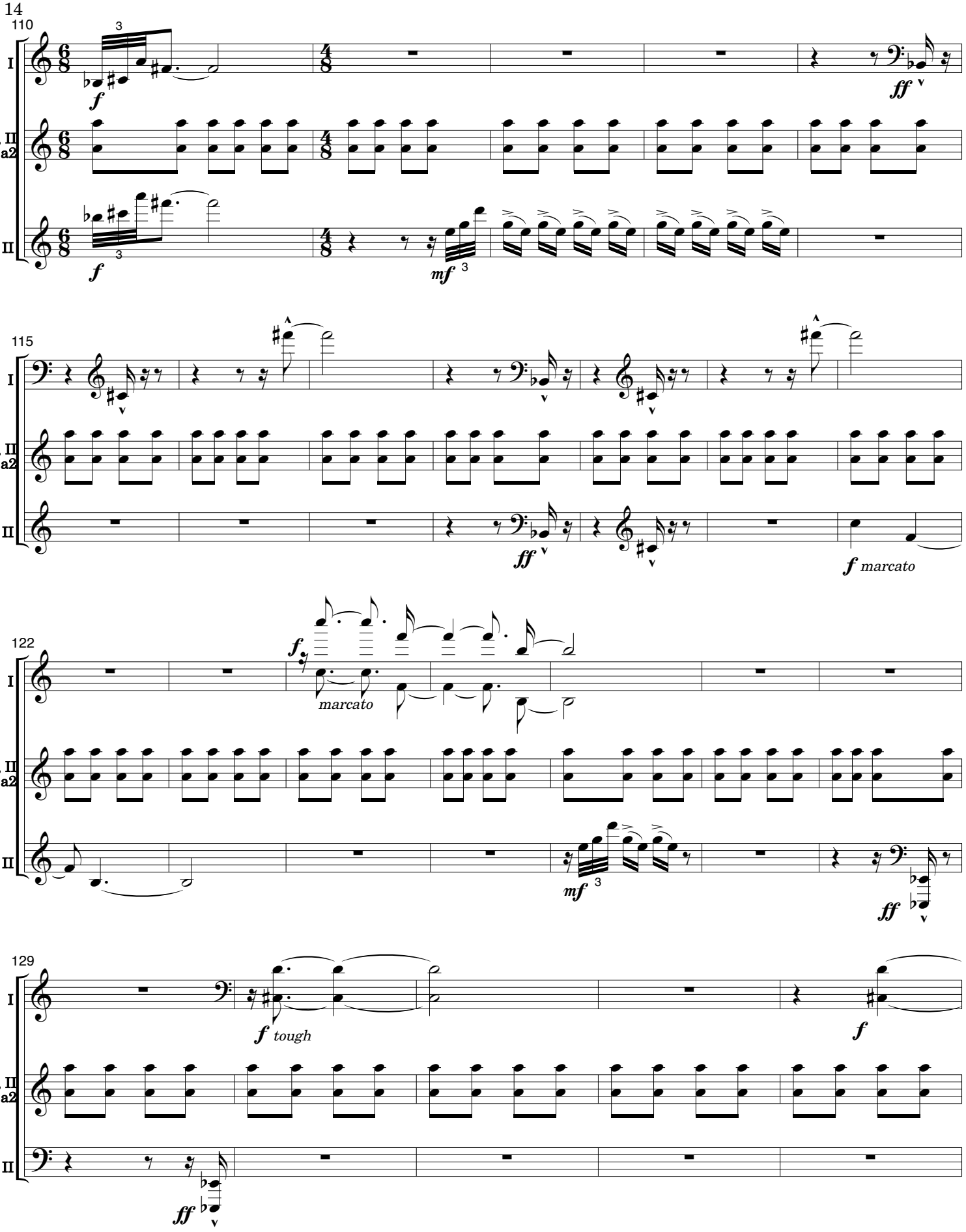
Spherical Night Music

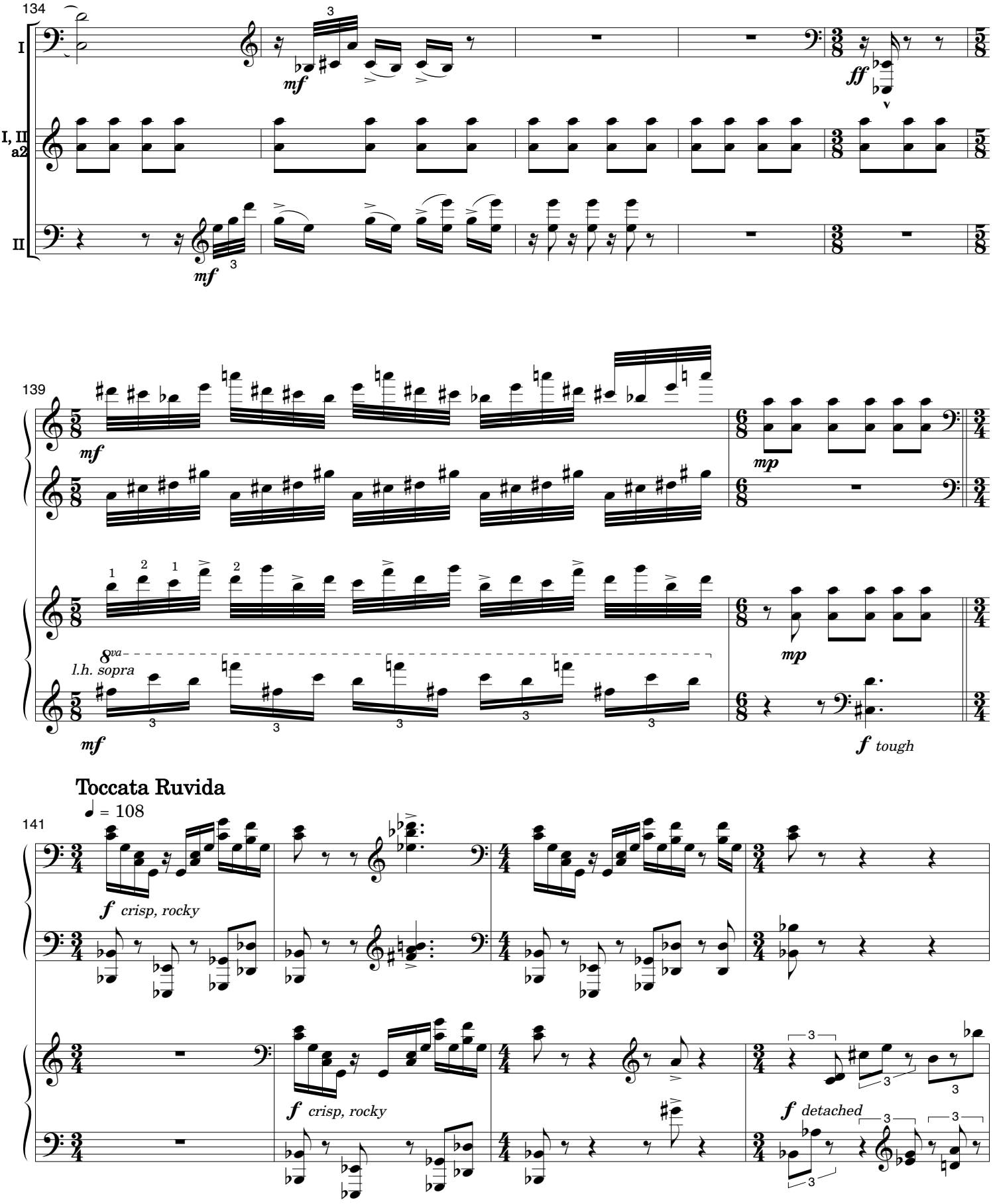


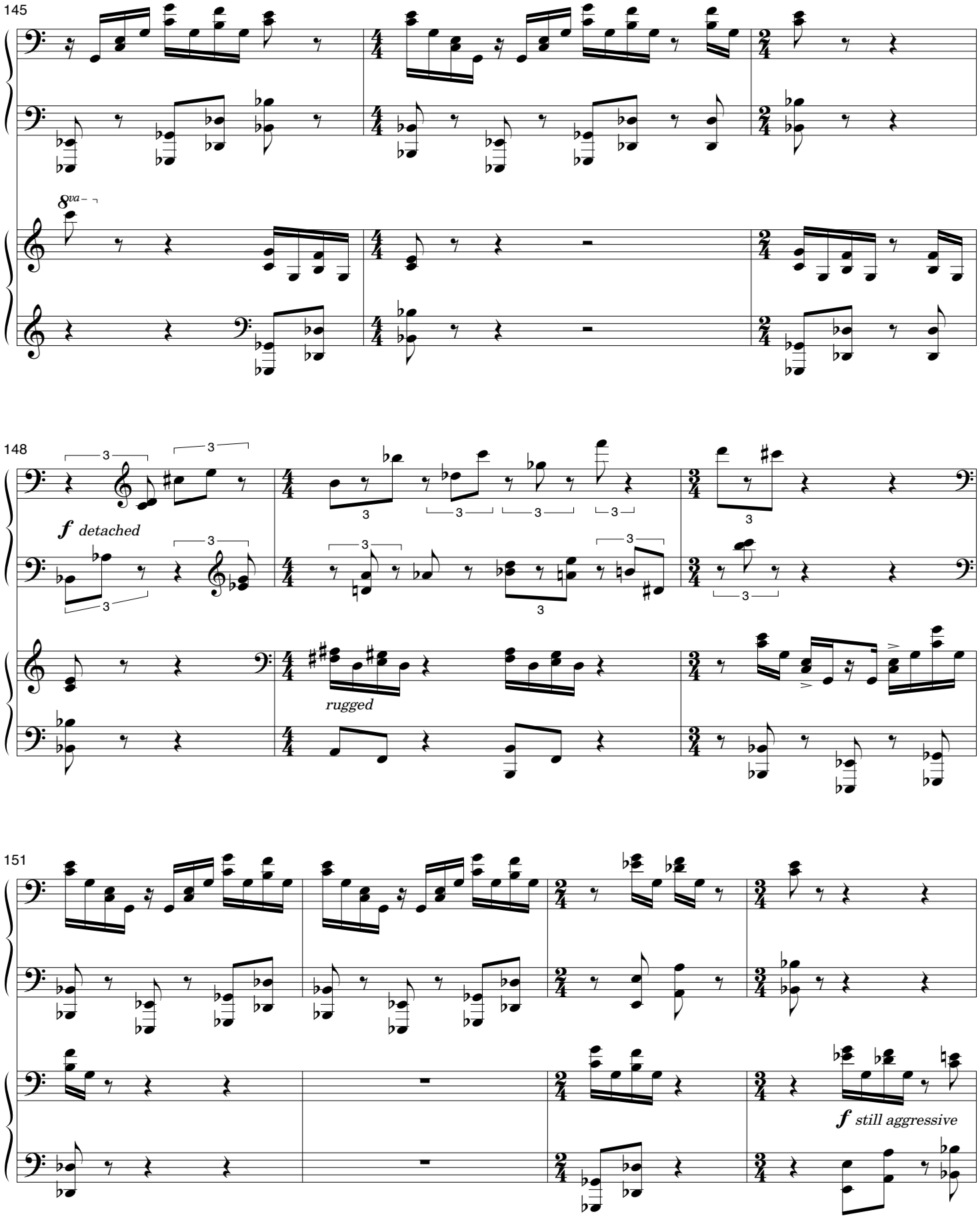


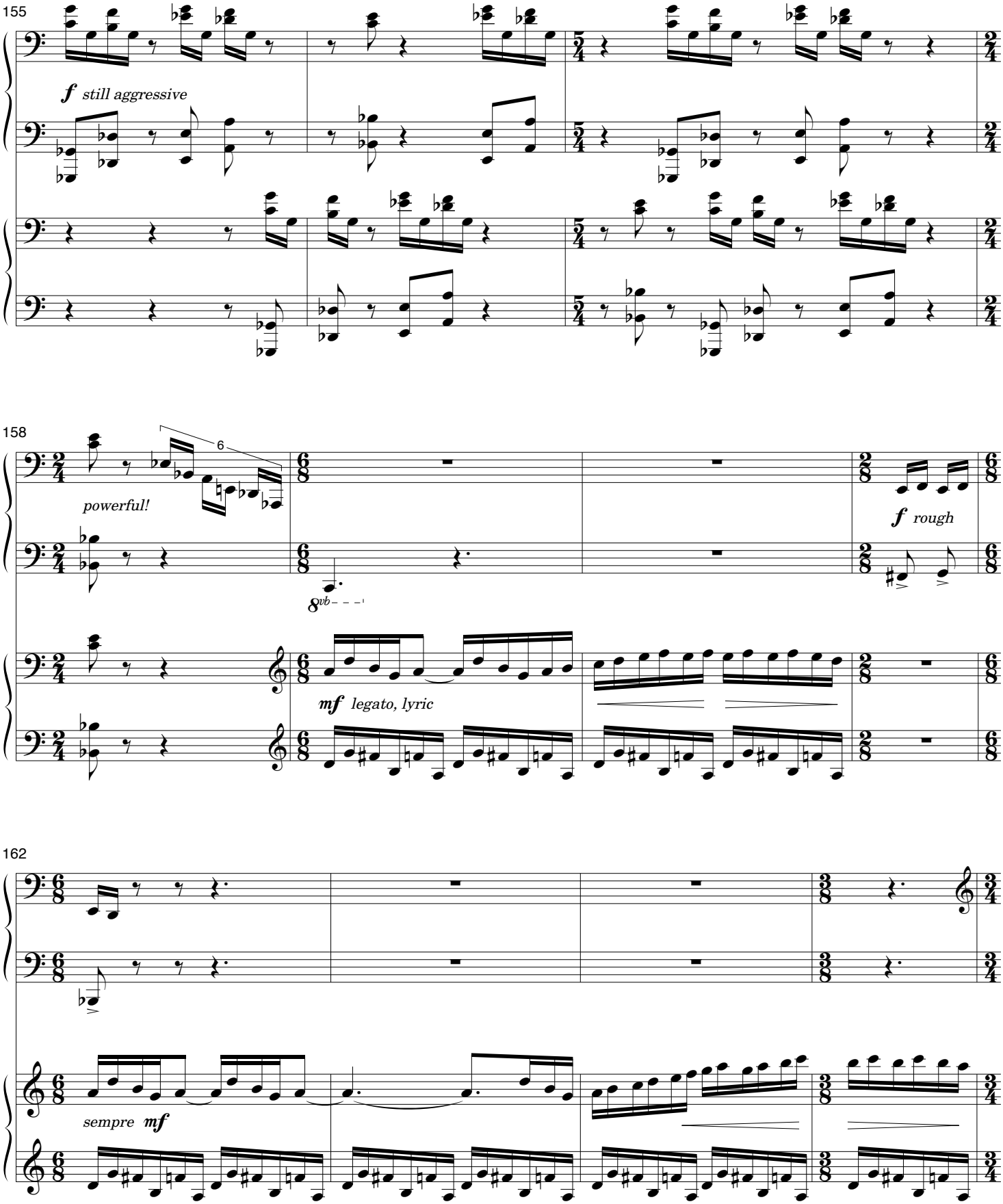

85
I
I, II
a2
II
mf
insistent
(E) (D)
(C)
steely, ringing
89
93
marcato
marcato

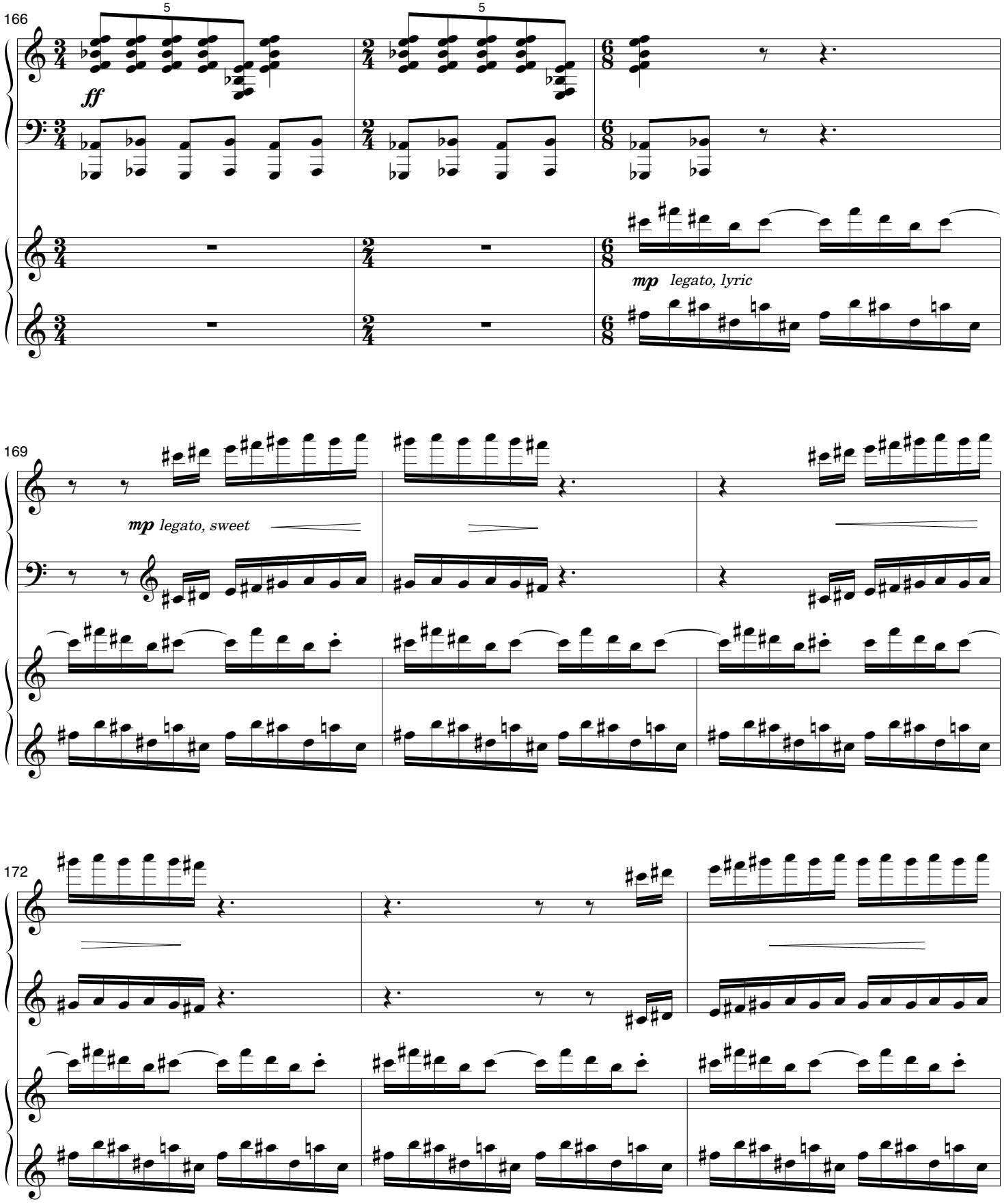

98
I
I, II
a2
II
steely, ringing
(C)
102
unyielding
unyielding
f
107
insistent
insistent

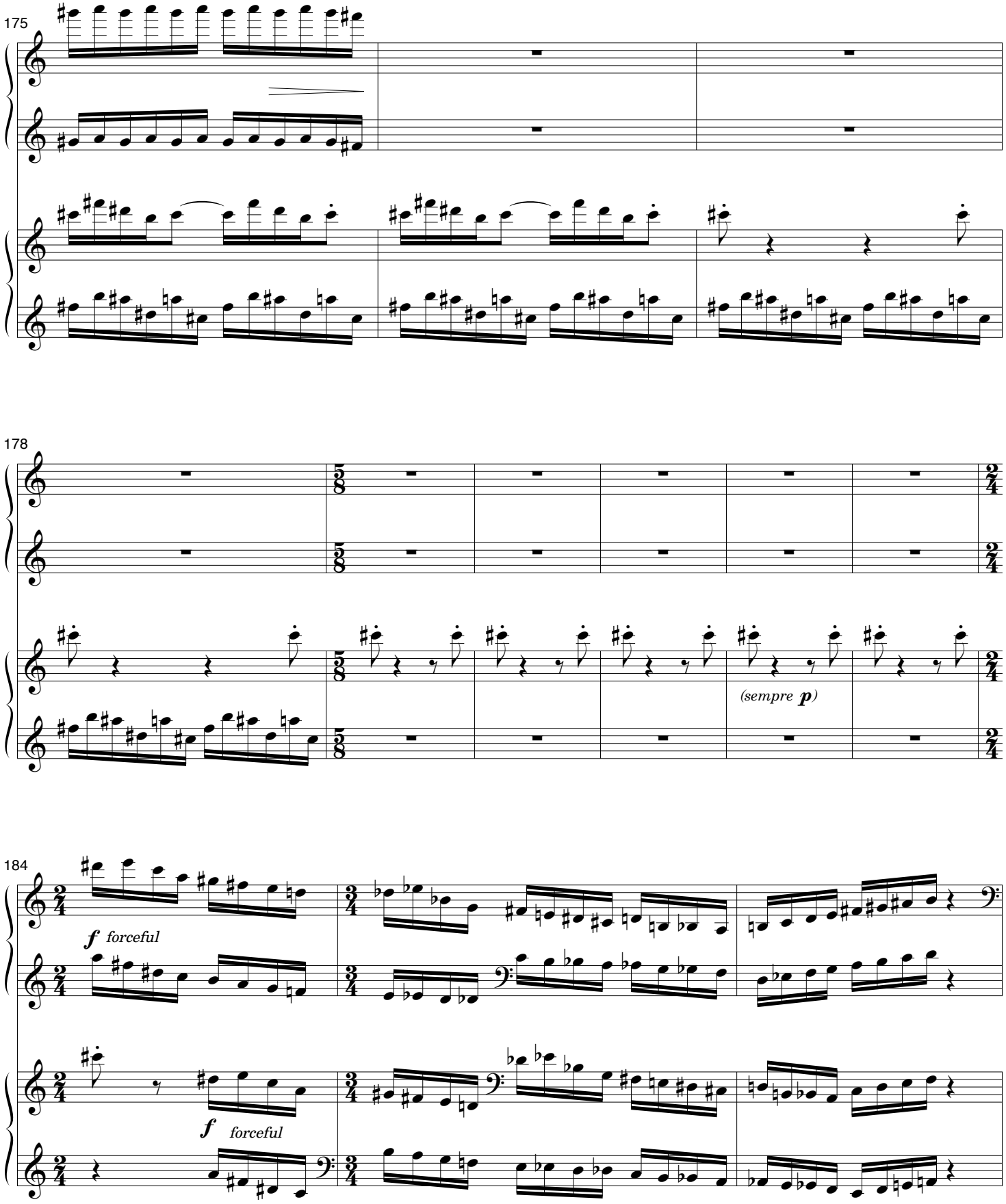

110
I
I, II
a2
II
f
3
ff
mf
115
ff
f marcato
122
f
marcato
mf
ff
129
f tough
f
ff

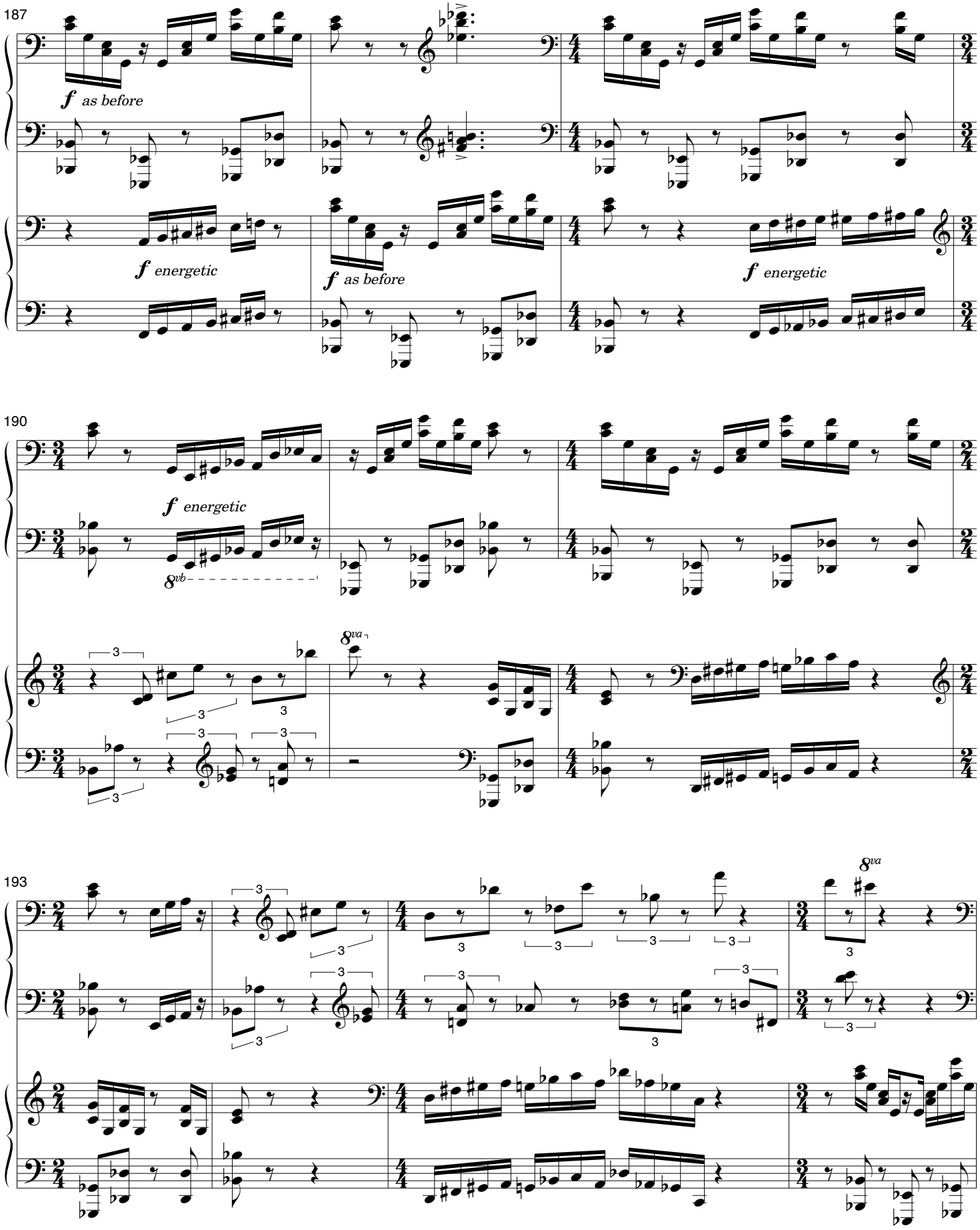

134
I
I, II
a2
II
mf
ff
139
mp
8va
l.h. sopra
f tough
Toccata Ruvida
♩ = 108
141
f crisp, rocky
detached

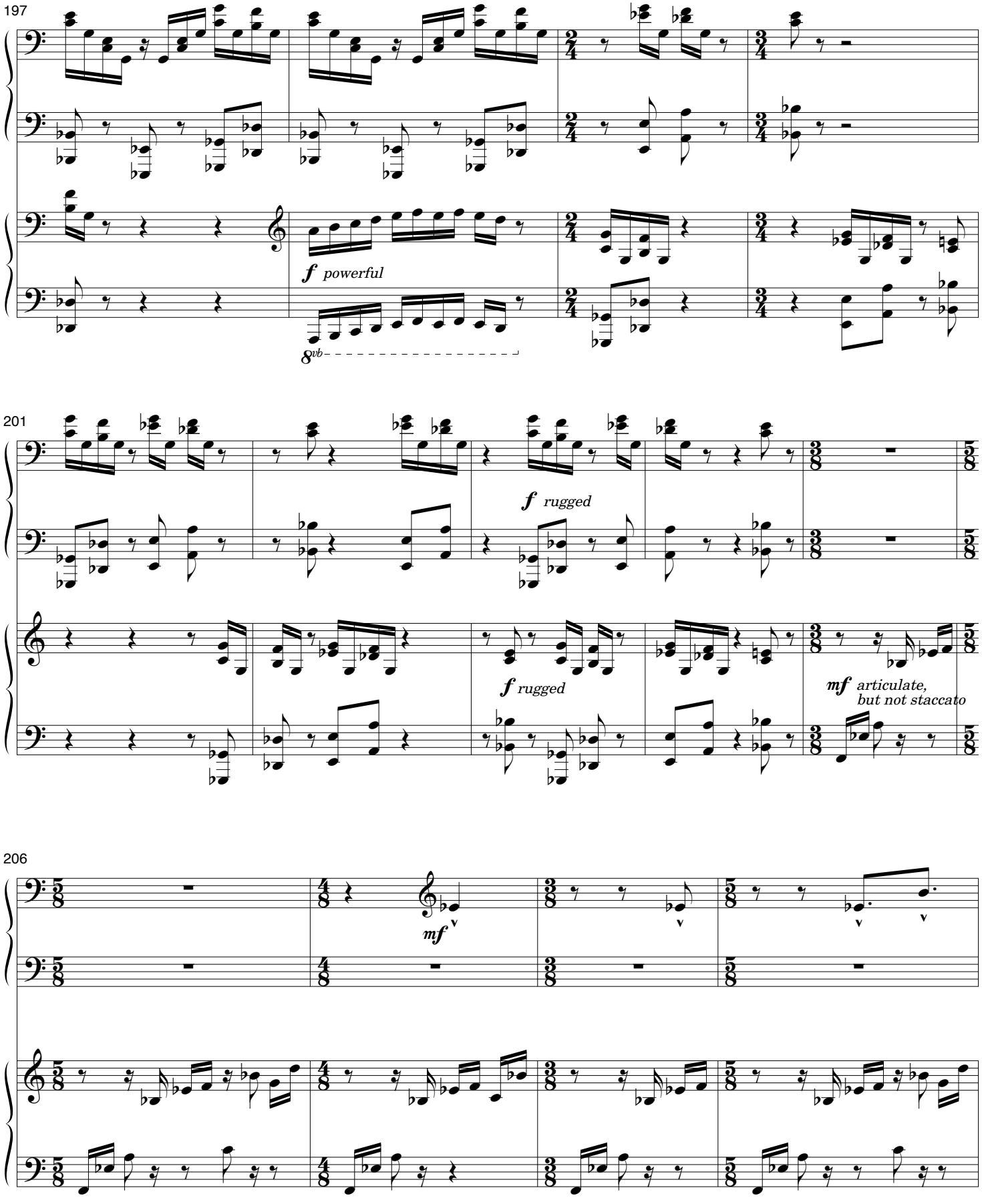

145
8va
148
f detached
rugged
151
f still aggressive

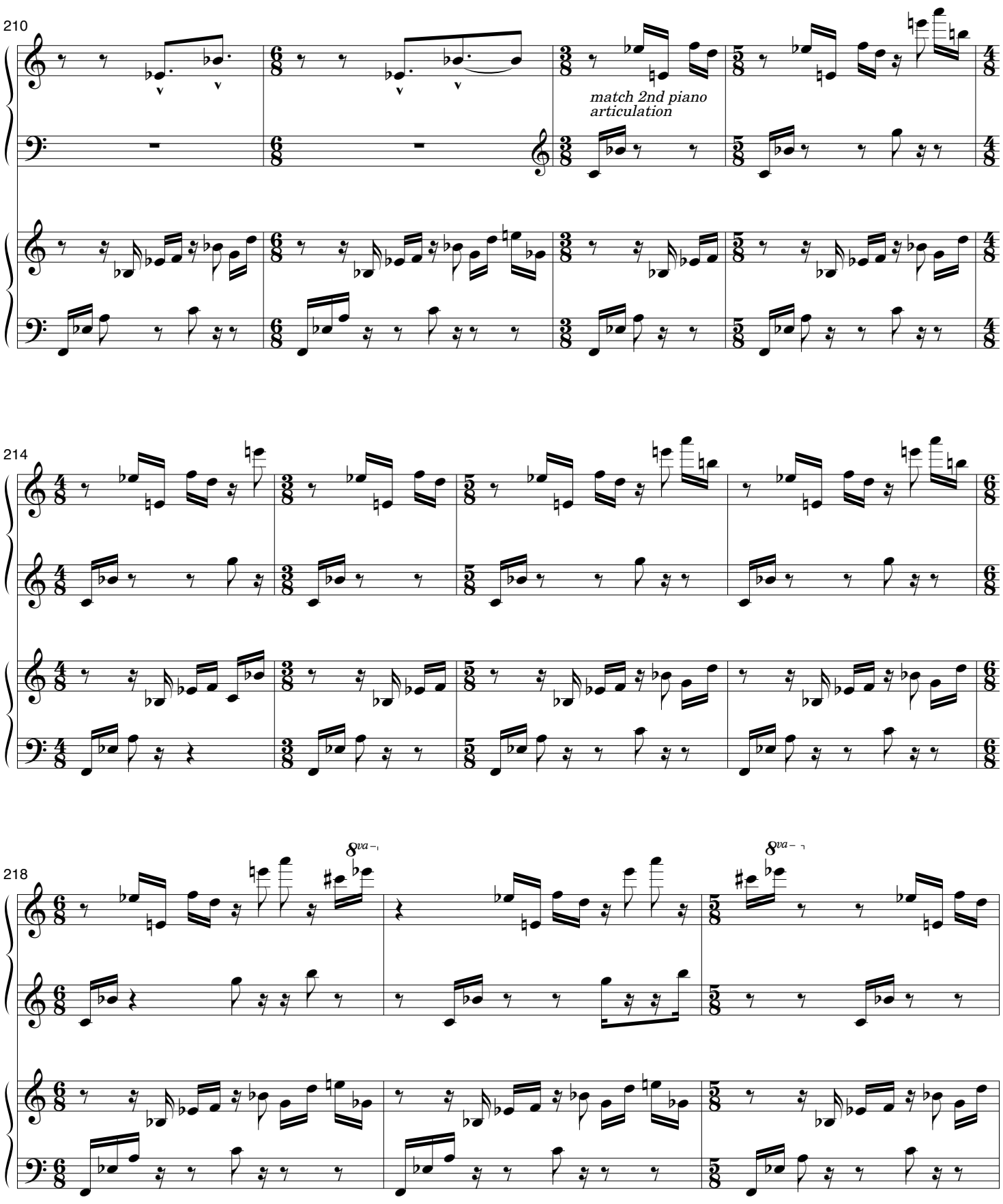

155
f still aggressive
158
6
powerful!
8vb
f rough
mf legato, lyric
162
sempre mf

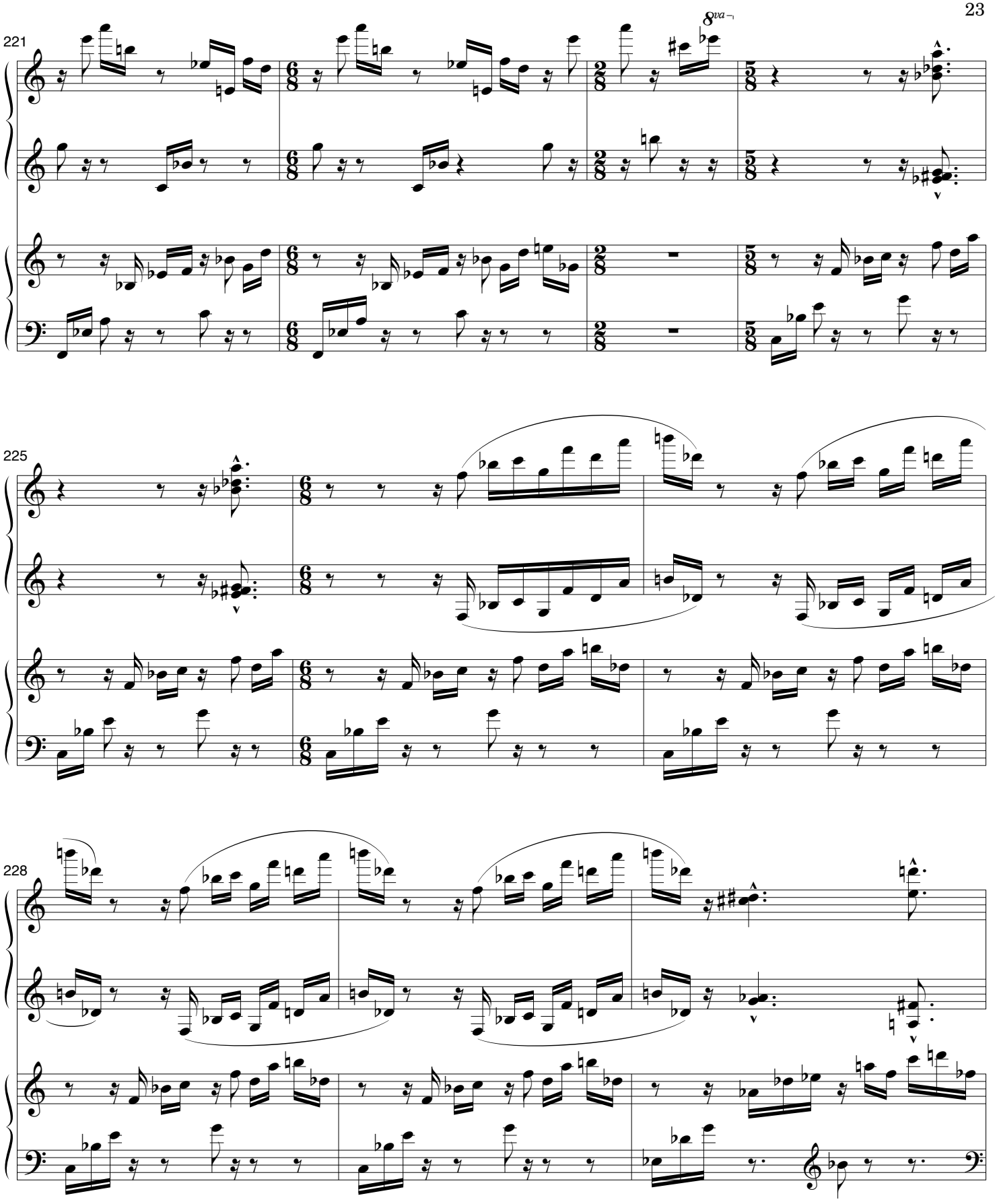

166
5
5
ff
mp legato, lyric
169
mp legato, sweet
172

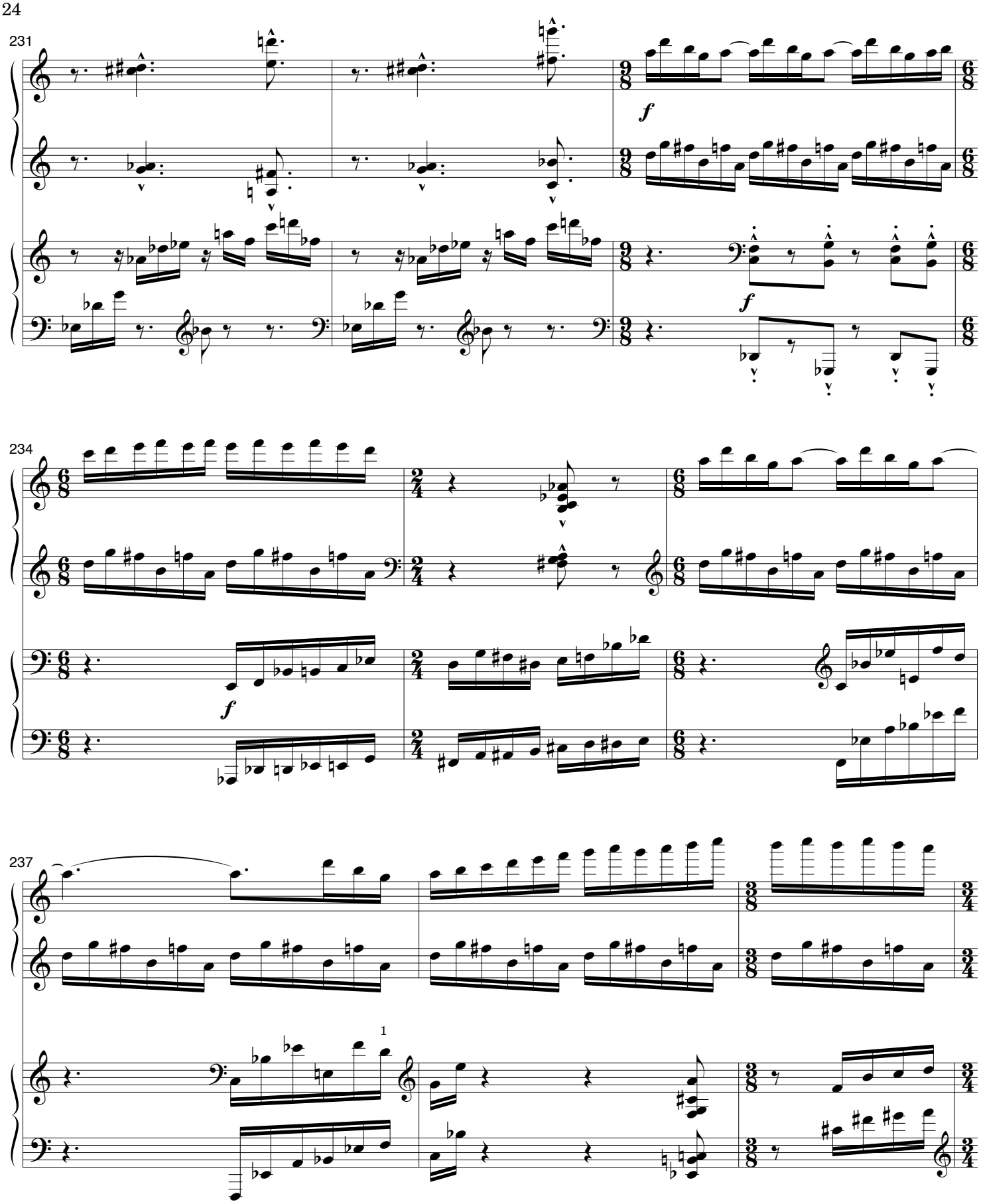

175
178
(sempre p)
184
f forceful
f forceful

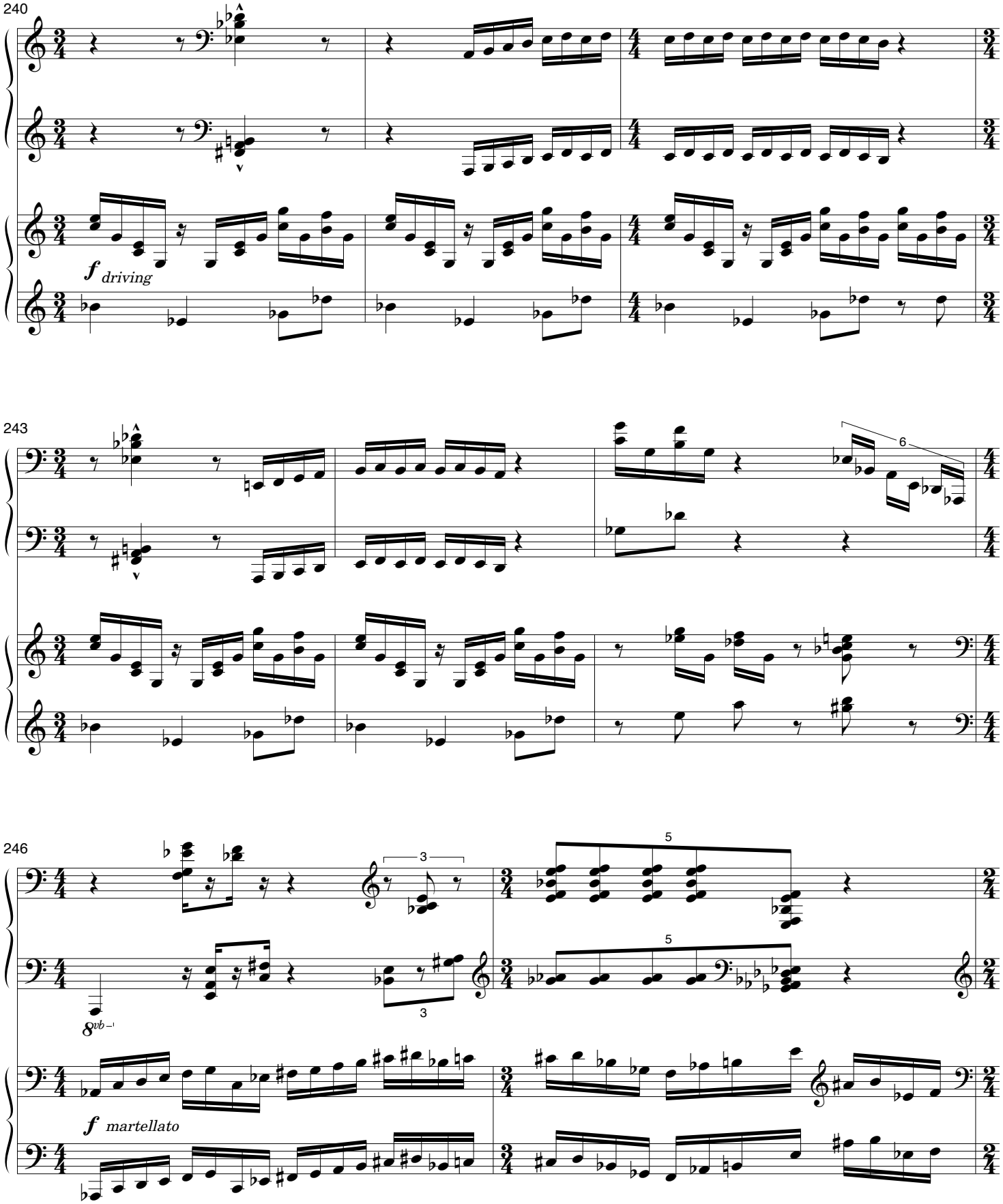

187
f as before
f energetic
f as before
f energetic
190
f energetic
8vb
8va
193
8va


197
f powerful
8vb
201
f rugged
f rugged
mf articulate,
but not staccato
206
mf


210
match 2nd piano articulation
214
218
8va
8va


221
8va
225
228


231
f
f
234
f
237
1

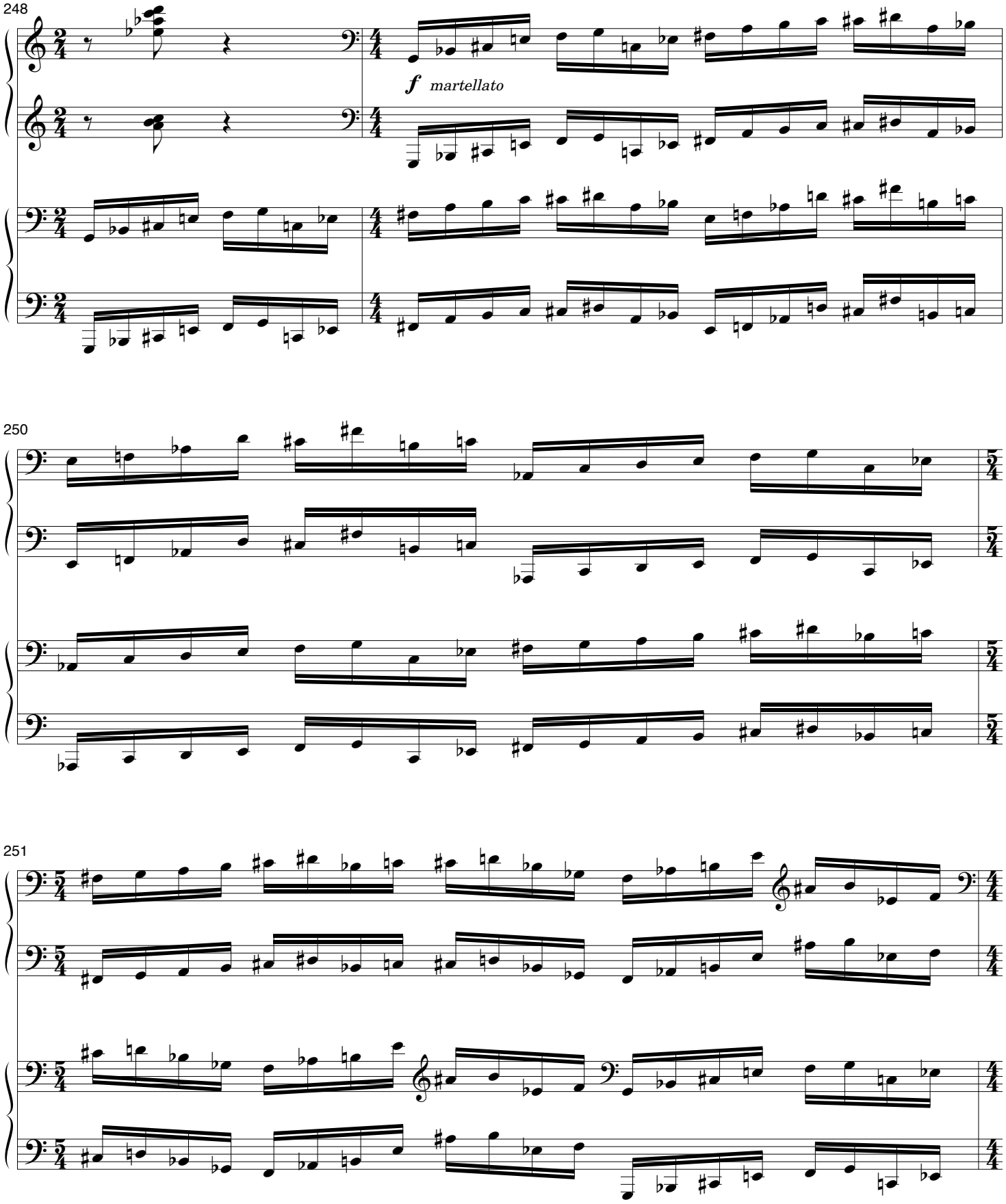

240
f driving
243
6
246
3
5
5
8vb
f martellato

248

f *martellato*

250

251



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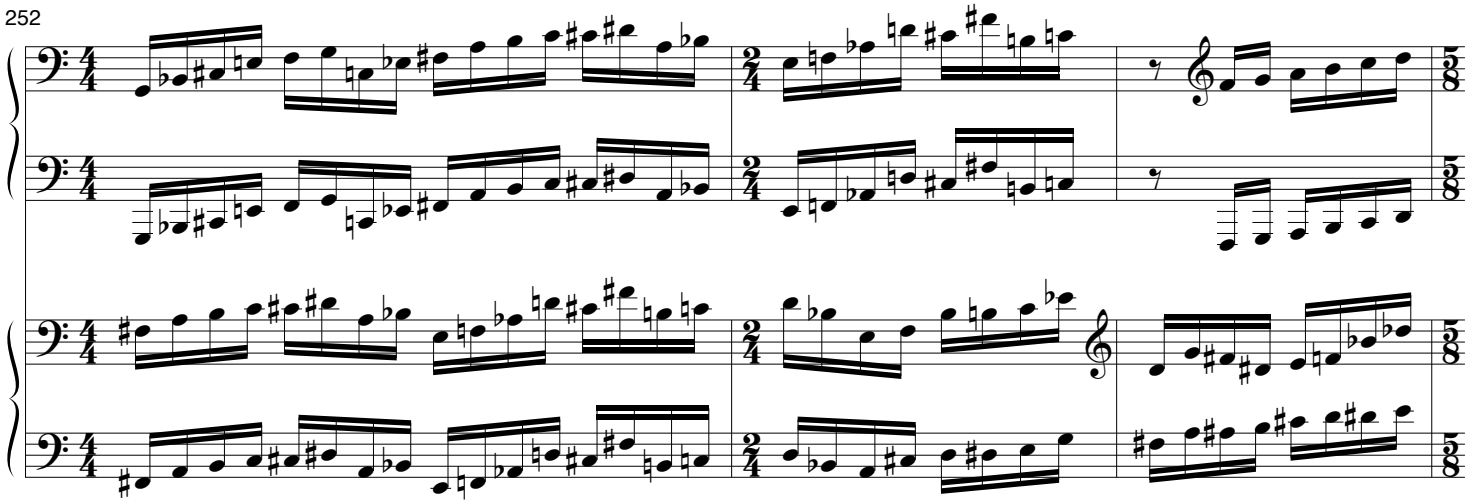

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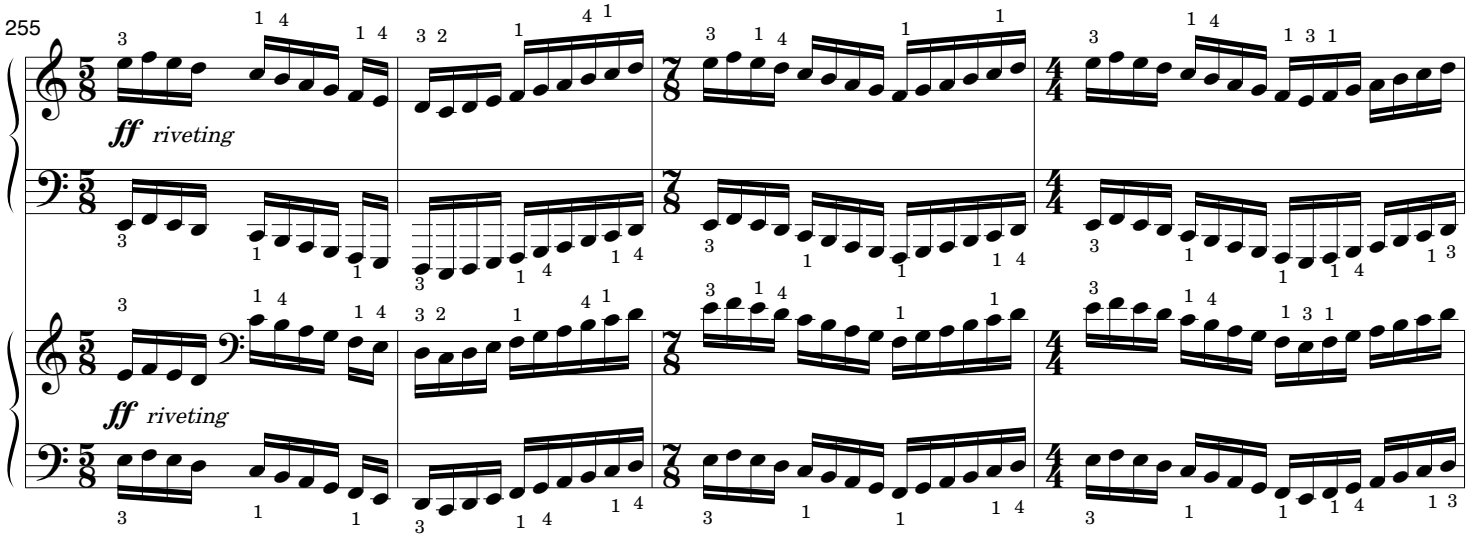

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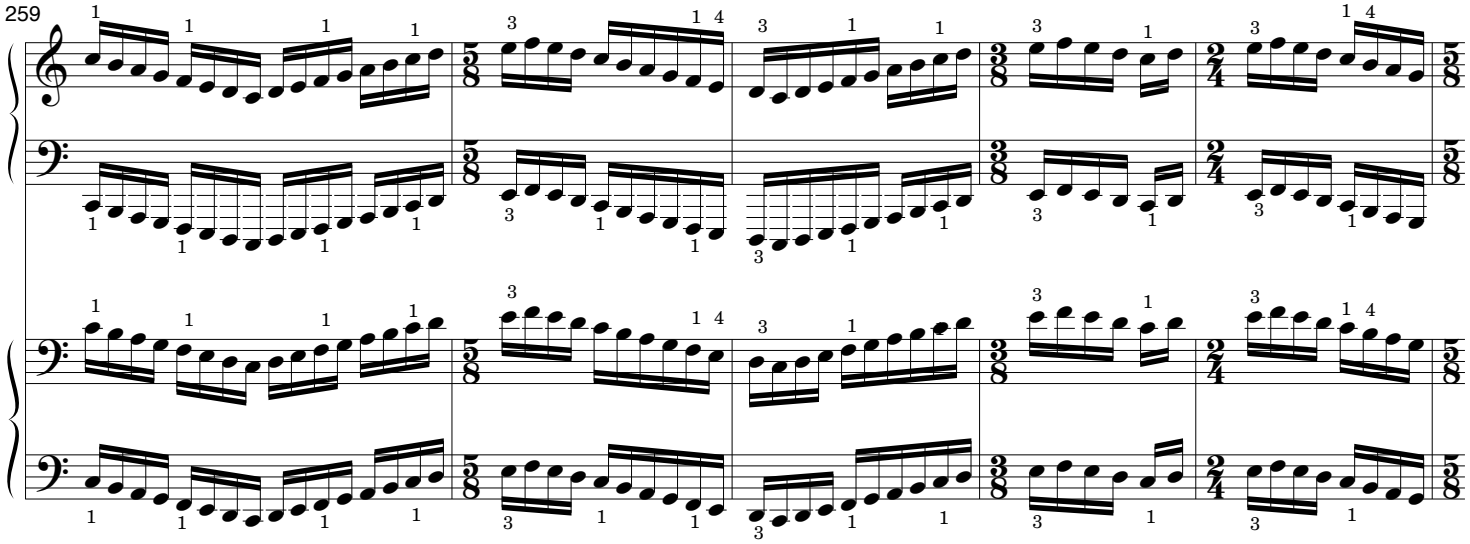
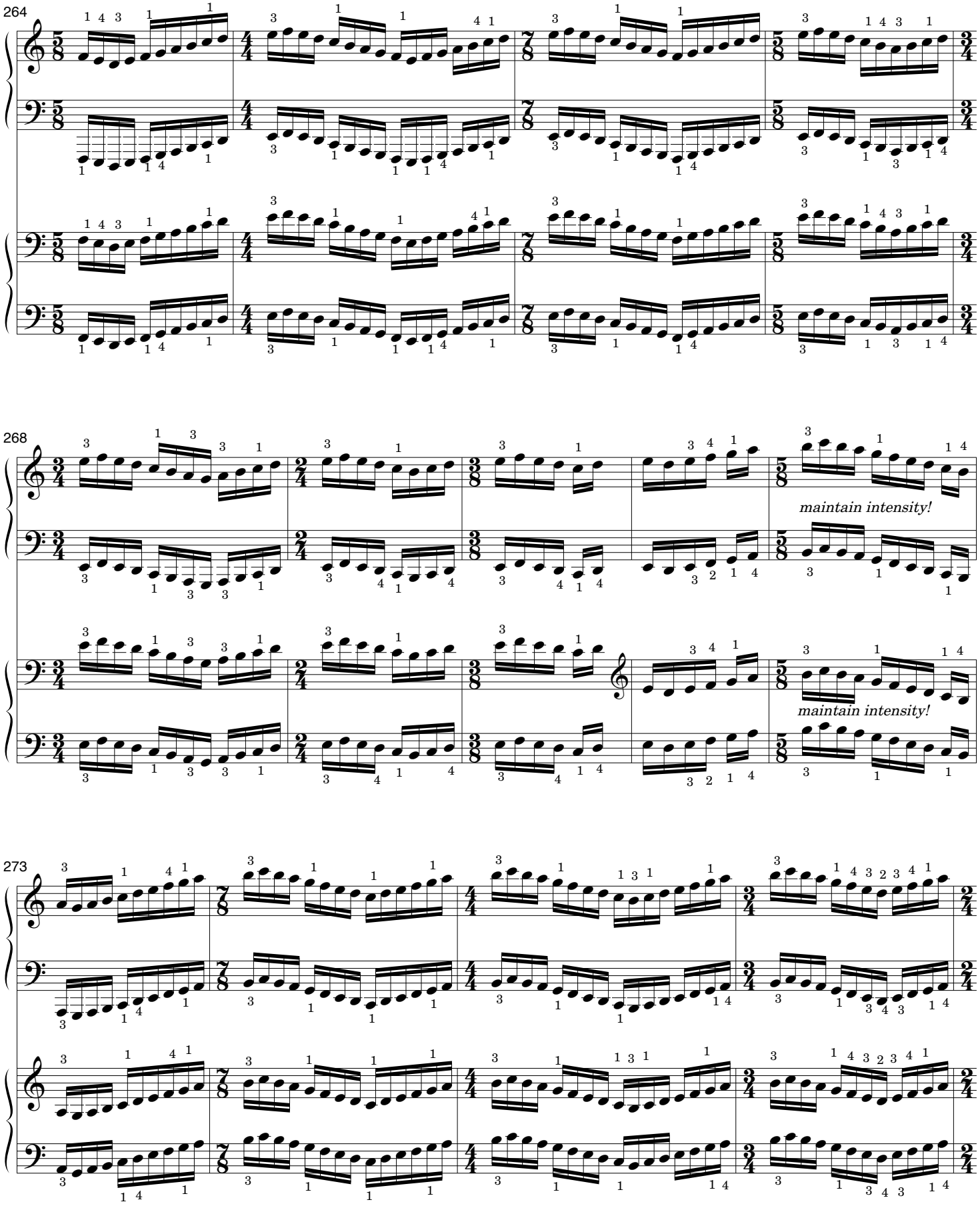
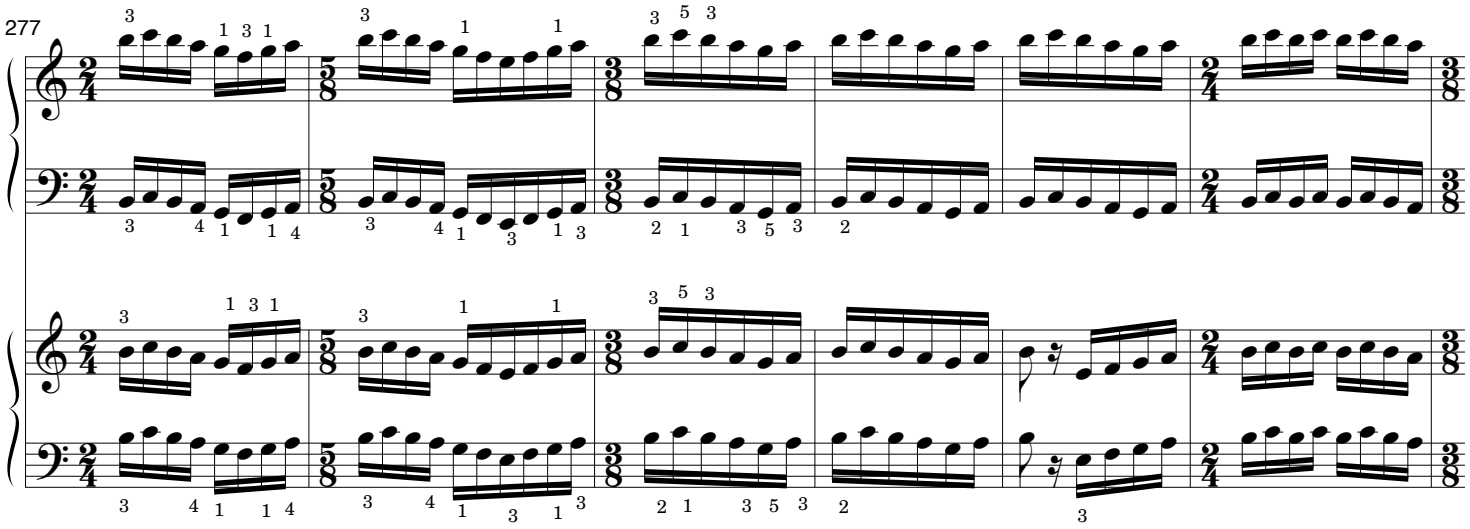



264
268
maintain intensity!
maintain intensity!
273

277



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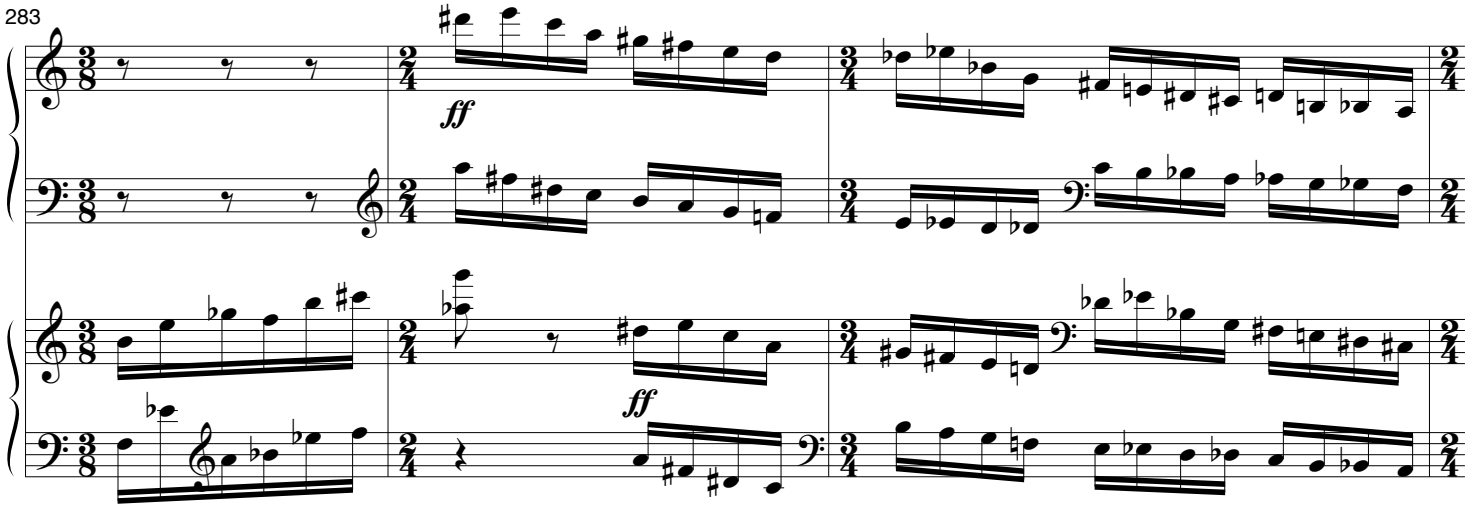

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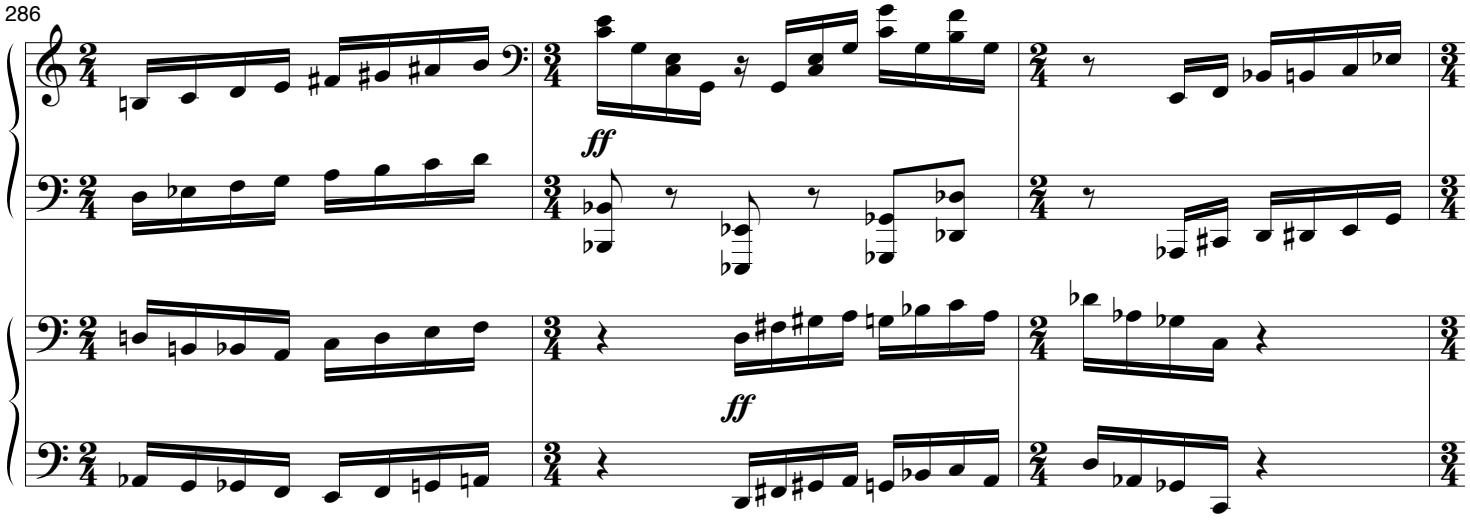
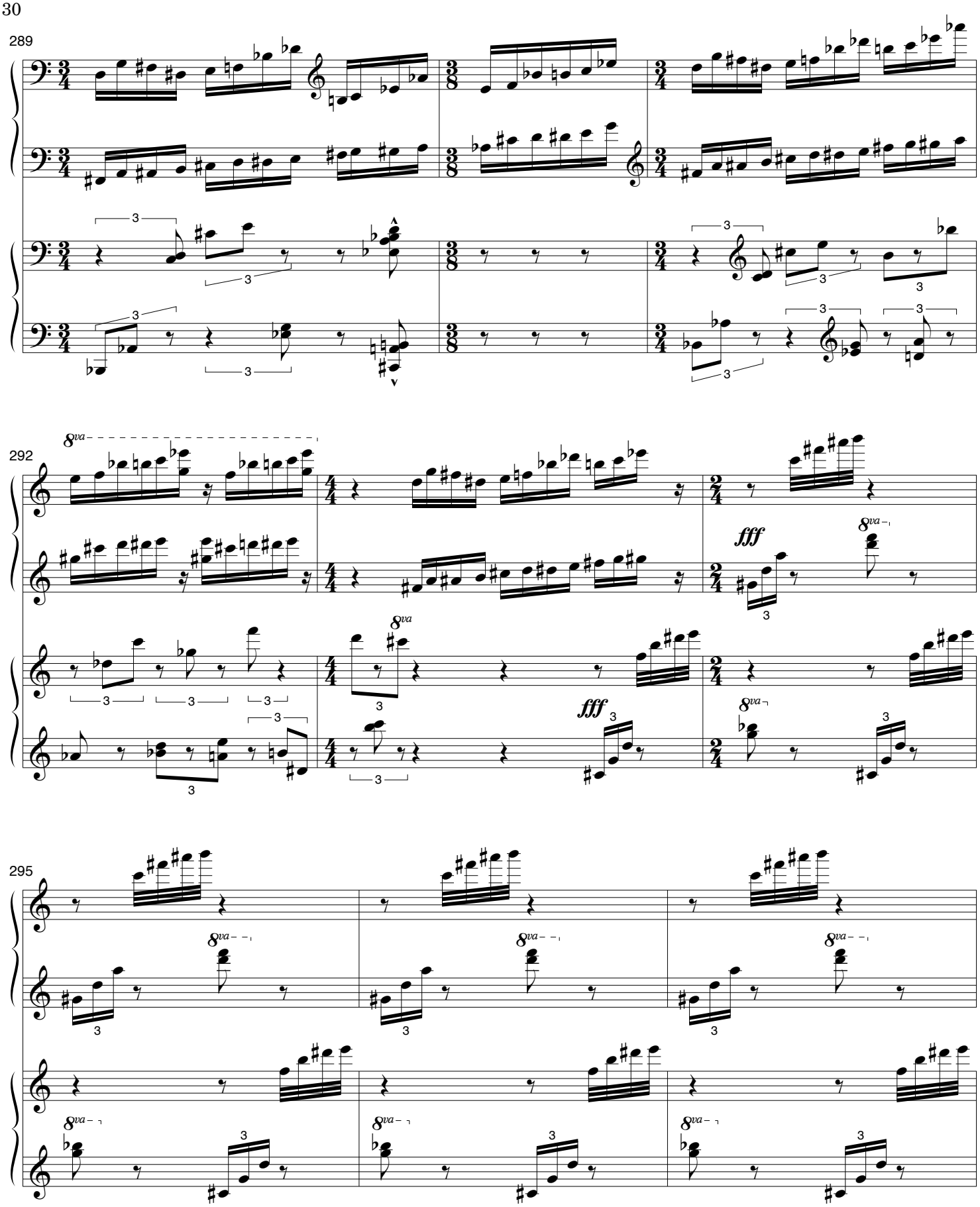
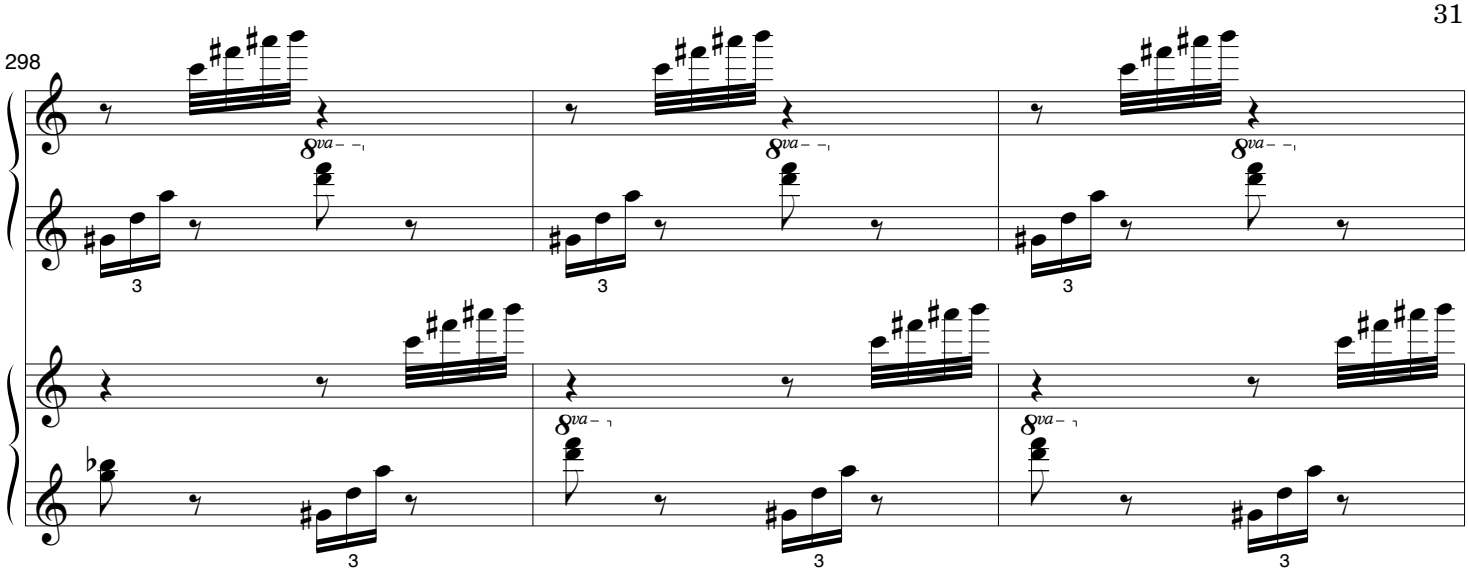



289
292
295
8va
fff

298



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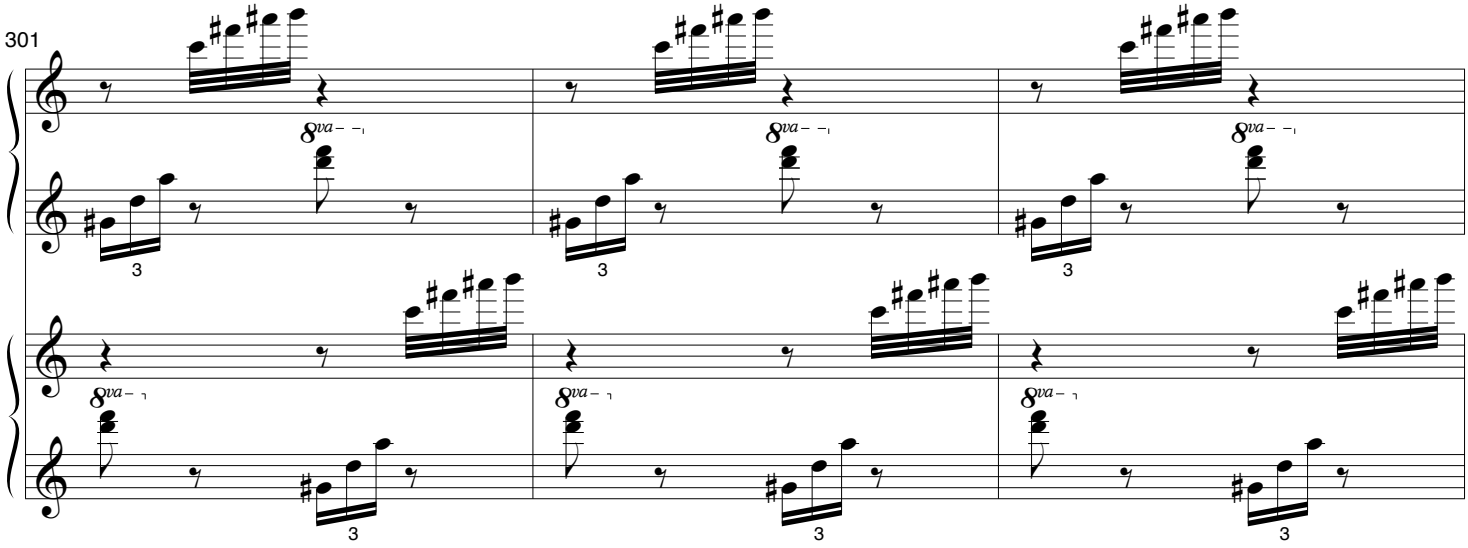

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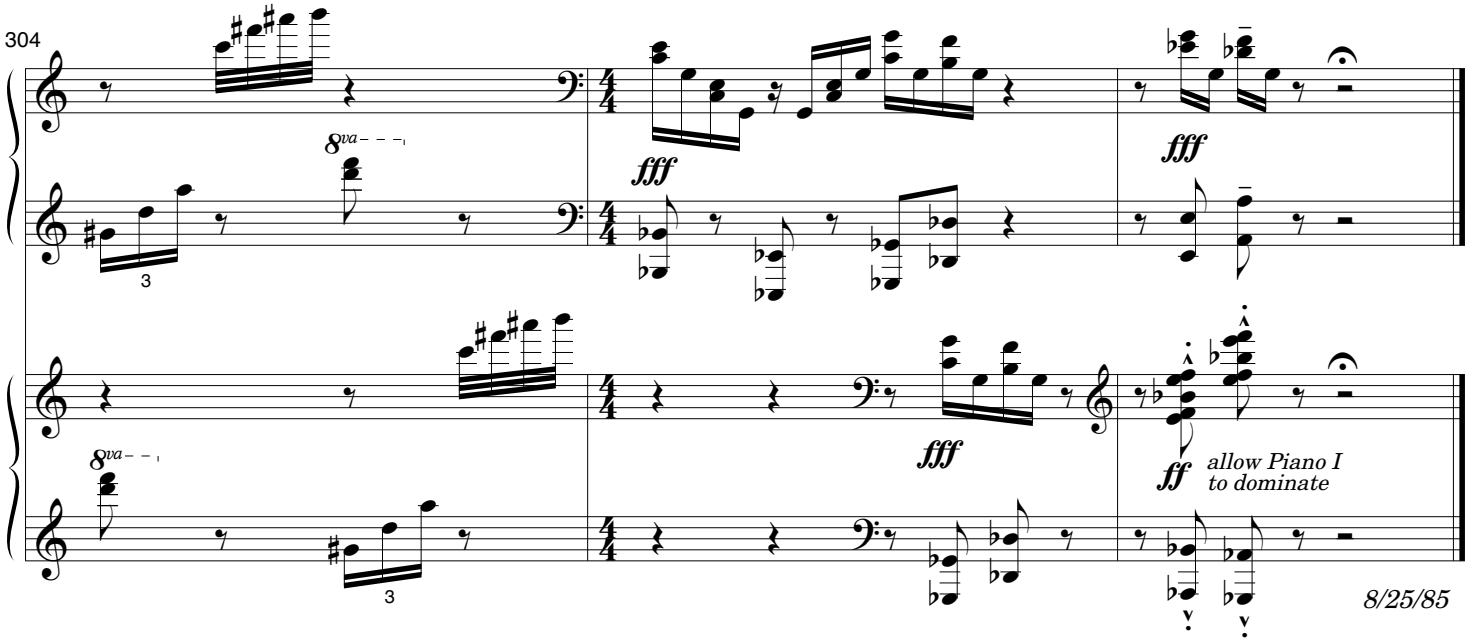

8/25/85

Program Notes:

The musical materials of ***Prelude, Chorale, and a few other things*** are designed to be sturdy, concrete, clearly profiled. They are non-organic, and larger structures are created not through any growth process, but by reorganizing contexts and collisions. The opening idea of the Prelude, for example, resembles an interstellar oxcart — heavy, a little rusty, and mechanically rumbling along, but appearing with a kind of contextual independence that gives it the transported sense of floating through wormholes in the space-time continuum. The traditional texture of the chorale-prelude has a similar aspect: the insistent quarter-note rhythm and square phrase structure of the chorale tune (in this case, a tritone-outlining tune of the composer's own devising — *"Manchmal ist es nicht genug"*) is surrounded by independent, free-form material. The "few other things" appear in two sections, **Spherical Night Music** and **Toccata Ruvida**. In the Night Music, the repeated A octaves are shared by both pianos throughout, taking on a different ambience which isolates this sound from the more individualized surface material tossed between the pianos. More tossing and colliding of ideas occurs in the Toccata, but in one visceral climactic section cascading scales are riveted in both pianos reinforced in four octaves.