

Ukrainian Fantasy
for Violin and Collage "Tape"

Don Freund

(Program notes are printed on the back page.)

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for Violin and Collage "Tape"

The "tape" is now a CD with 2 formattings:
A version segmented into CD tracks,
and a non-stop, one-track version.
("Tape" time refers to this one-track option.)

Don Freund
(1977)

Violin

mp

mf, more assertive, very freely

f

(A fades to nothing)

pp

mp

CD Track 1; "Tape" Time 00:00
Start Tape

f

mf

Tape

25" from here to tape glisses

Tape violin - right channel

3rd tape violin enters - centered

Glisses (interrupting)

Stop immediately on tape glisses.
(Bracketed material is to be played only if tape is "late".)

The musical score is written for Violin and Collage "Tape". It consists of several systems of staves. The first system is for the Violin, starting with a dynamic marking of *mp*. The second system continues the violin part with dynamics *mf* and *f*, and includes the instruction "more assertive, very freely". The third system shows the violin part with dynamics *f* and *mf*, and includes a box indicating "CD Track 1; 'Tape' Time 00:00 Start Tape" and a "Tape" section. The fourth system shows a section of the score with the instruction "25" from here to tape glisses". The fifth system shows the violin part with the instruction "Tape violin - right channel". The sixth system shows the violin part with the instruction "3rd tape violin enters - centered". The seventh system shows the violin part with the instruction "Glisses (interrupting)". The eighth system shows the violin part with the instruction "Stop immediately on tape glisses. (Bracketed material is to be played only if tape is 'late'.)". The score ends with a double bar line and repeat dots.

40" to Θ

CD Track 2; "Tape" Time 00:42

$\text{♩} = 176$

f, brillante

(intermittent statements continue)

$\text{♩} = 100$

$\text{♩} = 176$

mp *f*

faster, very free

$\text{♩} = 100$

$\text{♩} = 176$

$\text{♩} = 100$

mp *f* *mp* *mf*

f

CD Track 3; "Tape" Time 01:08

$\text{♩} = 160$

f

accel. ----- $\text{♩} = 176$

f

$\text{♩} = 100$

$\text{♩} = 184$

CD Track 4; "Tape" Time 01:21

gliss.

(intermittent statements continue)

accel. ad lib.

simile

CD Track 5; "Tape" Time 01:52

niente

continues

"Tape" Time 02:15

Horns

f *open "A" sempre*

f *open "A" sempre*

sul D

8^{va}

pp

Flutes

continues

Horns

f

CD Track 6; "Tape" Time 03:55

Play these 8 measures 4 times *f, mf, mp, p*,
always getting softer,
but with visible energy.

ff *gliss.* *pizz.* *f* *arco* *pizz.* *arco*

pizz. *arco* *pizz.* *arco* *gliss.* *pizz.*

4 times
(3 repetitions)

arco

ppp
but energetic

CD Track 7; "Tape" Time 05:05

f subito

f, sonore

mf, accompagnato

accel.

f

Sva

Sva

7

CD Track 8; "Tape" Time 05:43

niente

Flutes

8^{va} -----

mf, playful

"Tape" Time 06:18

fp, accompagnato

penetrating, but accompanying

The musical score consists of eight systems of two staves each. The first system includes a dynamic marking of *mf, playful* and an 8va marking. The second system continues the melodic and rhythmic development. The third system features a key signature change to one flat. The fourth system shows a melodic line with eighth-note patterns. The fifth system includes a section marked "Tape" Time 06:18 with a dynamic marking of *fp, accompagnato* and triplet markings. The sixth system features a melodic line with a slur and a dynamic marking of *penetrating, but accompanying*. The seventh system continues the melodic and rhythmic development. The eighth system features a melodic line with a slur and a dynamic marking of *penetrating, but accompanying*.

CD Track 9; "Tape" Time 07:53

Stopped notes always a 1/4-tone flat relative to the open string until \emptyset .

barely audible, like a reverberation

niente

sul tasto → sul ponticello

(s.p.)

CD Track 10; "Tape" Time 09:11

$\text{♩} = 152$

f subito

f, brillante

The first system of the musical score consists of two staves. The upper staff features a melodic line with eighth-note patterns and some sixteenth-note runs. The lower staff provides a harmonic accompaniment with chords and eighth-note patterns.

The second system continues the musical piece. The upper staff has a more active melodic line with frequent sixteenth-note passages. The lower staff maintains a steady accompaniment.

Sra -----

The third system includes a vocal line for the Soprano (Sra) in the upper staff, indicated by a dashed line. The lower staff continues the instrumental accompaniment. The word "Orchestra!" is written below the lower staff.

The fourth system shows the continuation of the instrumental parts. The upper staff has a melodic line with some rests, while the lower staff has a rhythmic accompaniment.

The fifth system continues the instrumental development. The upper staff features a melodic line with some grace notes, and the lower staff has a consistent accompaniment.

The sixth system shows the instrumental parts. The upper staff has a melodic line with some rests, and the lower staff has a rhythmic accompaniment.

The seventh system continues the instrumental development. The upper staff has a melodic line with some rests, and the lower staff has a rhythmic accompaniment.

The eighth system continues the instrumental development. The upper staff has a melodic line with some rests, and the lower staff has a rhythmic accompaniment.

The ninth system continues the instrumental development. The upper staff has a melodic line with some rests, and the lower staff has a rhythmic accompaniment. The word "Flutes" is written below the lower staff.

very freely

f; intense

3

rit.

calando

Major!

CD Track 11; "Tape" Time 10:53

p

mp, dolcissimo

rit.

accel.

rit.

Chorus

CD Track 12; "Tape" Time 11:10

rit.

Chorus

accel.

rit.

accel.

Solo Voice

CD Track 13; "Tape" Time 11:35

rit.

Chorus

nervous

mp

gliss.

sfz

p

sfz p *f*

CD Track 15; "Tape" Time 13:26
(very long)

f *mf* *p* *p*

Solo Voice *continues*

niente *piu f*

Solo Flute *continues*

f, solid, exultant

Violin *Flute ensemble*

CD Track 16; "Tape" Time 13:53

f *tutti*

Solo Flute *Solo Flute*

f *arco* *a little faster*

tutti *mf*

(not with tape)

CD Track 17; "Tape" Time 14:38

$\bullet = 200$

Violin

♩ = 200 (with tape)

f, wild

Tutti

8va
(stay with tape)

(8va)

(8va)
loco

CD Track 18; "Tape" Time 15:22

(still with tape)

f

Violin

Slower, very free

accel.

(not with tape)

continues

ff

ff

ff

ff

ff *(last time)*

CD Track 19; "Tape" Time 16:37
IV
p
Chorus

dolcissimo

Slower, very free
Dulcimer
sempre dolcissimo
dolcissimo
p
(end of tape)

(quarter-tone sharp)
ff
3 quarter-tones sharp
fff III
Play the open string louder than the stopped note.

Ukrainian Fantasy was written for Ukrainian-American violinist Adrian Bryttan, who requested a violin and piano piece employing Ukrainian folk melodies in a work similar to Ravel's *Tzigaine*. However, as I listened to this folk music, particularly in recordings of unadulterated folk performances, I became too intrigued by the actual sound quality of the music to be happy with a translation to piano. I convinced Adrian that what he really wanted was a piece which used the actual sound of these recordings as a context for a violin fantasy. So the piece emerged as a work for violin with a collage "tape" of material assembled from a wealth of folk recordings. The main compositional enterprise was to design a form and a sound fabric which would allow the violinist and the audience to revel in the high spirits, humor, nostalgia, frenzy, and lyric emotional power this music evokes.

Don Freund
2100 Olcott Blvd., Bloomington, IN 47401
Phone: office (812) 855-1242
home (812) 332-9548
fax: IU School of Music - (812) 855-4936
E-mail: dfreund@indiana.edu
DonFreund.com