

ReTournai: Toccata à quatre

for Flute, Trombone, Marimba, and Piano

Don Freund

ReTournai

Toccata à quatre

Don Freund
(1977)

Cadenza 5"

completely free, totally crazed, wild, ferocious
do NOT followed the given shapes and rhythms

Flute $\text{♩} = 160$
fp fp fp fp fp fp fp fp fp *ff, brillante*

Trombone
fp fp fp fp fp fp fp fp fp *ff, brillante*

Marimba
fp fp fp fp fp fp fp fp fp *ff, brillante* $\text{♩} = 132$
p

Piano
fp fp fp fp fp fp fp fp fp *ff, brillante*

Marimba moves on before the others have stopped their cadenzas (inaudible at first)

Cadenza 5"

completely free, totally crazed, wild, ferocious
do NOT followed the given shapes and rhythms

5 $\text{♩} = \text{♩}$ (always!)
 $5/p \text{ ♩} = 132 (\text{♩} = 176)$ $3/p$ $5/p$ $5/p$
f

$5/p$ $3/p$ $5/p$ $5/p$
mp

$5/p$ $3/p$ $5/p$ $5/p$
f

9

6/p 3/p 5/p 2/p

f

6/p 3/p 5/p 2/p

8^{vb} - -

8^{vb} - -

13

9/p 2/p 5/p

f

9/p 2/p 5/p

f, martellato

16

3/p 5/p 5/p 2/p

f

3/p 5/p 5/p 2/p

4
20

5/p. 9/p. 2/p. 5/p. 4/p. 2/p.

f

5/p. 9/p. 2/p. 5/p. 4/p. 2/p.

f sub.

5/p. 9/p. 2/p. 5/p. 4/p. 2/p.

f

26

3/p. 2/p. 3/p. 2/p. 3/p.

mf *mf* *mf*

3/p. 2/p. 3/p. 2/p. 3/p.

f *f* *f*

3/p. 2/p. 3/p. 2/p. 3/p.

f *f* *f*

32

5/p. 4/p. 3/p.

5/p. 4/p. 3/p.

5/p. 4/p. 3/p.

loco *loco*

36 $4/p.$ $11/p.$ $3/p$ $2/p$

f *f*

40 $5/p$ $4/p$ $3/p.$ $5/p.$

f *p* *p* *p*

45 $3/p.$ $4/p.$ $3/p$ $4/p$

f *fp* *fp* *f* *fp*

50 $6/p$ $4/p.$ $5/p.$ $4/p.$

f *f* *f*

fp *f* *f* *f*

Cadenza 8"
completely free, totally crazed, wild, ferocious
do NOT followed the given shapes and rhythms

54 $3/p.$ $2/p$

ff *f*

3/p. $2/p$

ff $2/p$

3/p. $2/p$

ff

Trombone moves on before the others have stopped their cadenzas (in tempo)

57 $5/p$ $3/p$ $4/p.$ $5/p.$

f *mf* *p*

fp $5/p$ $3/p$ $4/p.$ $5/p.$

f *p*

$5/p$ $3/p$ $4/p.$ $5/p.$

p

61 $4/p.$

p *f*

65 $8/p.$ $7/p.$ $3/p.$

sfz *sfz* *f*

68 $7/p.$ $3/p.$ $7/p.$ 8^{va} 8^{va}

sfz *sfz* *sfz* *sfz* *sfz*

p *f* *p* *f* *p*

71

Musical score for measures 71-73. The system includes a vocal line and two piano accompaniment staves. The vocal line features eighth notes with slurs and dynamic markings of *sfz*. The piano accompaniment consists of eighth-note patterns in both hands, with dynamic markings of *f* and *p*. Measure numbers 3/p., 7/p., and 3/p. are indicated above the vocal line.

74

Musical score for measures 74-76. The system includes a vocal line and two piano accompaniment staves. The vocal line features eighth notes with slurs and dynamic markings of *sfz*. The piano accompaniment consists of eighth-note patterns in both hands, with dynamic markings of *p* and *f*. Measure numbers 7/p., 3/p., and 7/p. are indicated above the vocal line.

77

Musical score for measures 77-80. The system includes a vocal line and two piano accompaniment staves. The vocal line features eighth notes with slurs and dynamic markings of *sfz* and *ff*. The piano accompaniment consists of eighth-note patterns in both hands, with dynamic markings of *f* and *p*. Measure numbers 3/p., 7/p., 3/p., and 4/p. are indicated above the vocal line. A *8^{va}* marking is present at the bottom of the system.

81

5/p 7/p

mp

5/p 7/p

p

5/p 7/p

p

8^{va}

84

7/p 6/p 7/p 7/p

p

p

7/p 6/p 7/p 7/p

p

7/p 6/p 7/p 7/p

p

8^{va}

hand in bell

88

5/p 13/p 4/p 5/p

f

5/p 13/p 4/p 5/p

p

f

5/p 13/p 4/p 5/p

p

8^{va}

f

loco

92 *pitch fluctuation* *p* *9/p* *3/p* *4/p* *senza vib.* *mp, dolce*

cup mute *mp, dolce*

15^{ma} *8^{va}* *loco* *p* *8^{va}* *loco*

99 *6/p* *4/p* *6/p* *4/p*

15^{ma} *8^{va}* *loco* *p* *8^{va}* *loco* *6/p* *15^{ma}* *8^{va}* *loco* *4/p*

106

15^{ma} *8^{va}* *loco* *p* *8^{va}* *loco*

114 2/p 7/p 9/p

p

p

p

117 5/p 12/p 5/p 7/p

p

f

f

loco

122 3/p 4/p 2/p 5/p 3/p

fp

p

fp

loco

p

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Program Notes:

The anonymous 14th-century Tournai Mass is the earliest known polyphonic cycle of the Ordinary of the Mass. *ReTournai* revisits the first 11 chords of the Agnus Dei of this Mass, a fascinating example of early functional chromatic harmony that includes in this short phrase chords as distantly related as F# minor and Bb major. The first four melodic notes are F-E-F#-G, sort of a twisted version of the famous B-A-C-H motive. In *ReTournai* this material is juxtaposed and superimposed on a percolating toccata whose principal obsession is the way tempo shifts when fast notes of equal value are collected in groups of 3's and 4's.