

Piano Preludes '90 - 2013

Don Freund

To identify the preludes in a program, the following subtitles may be used:

Prelude '90 (after Thelonius)
Prelude '91 (collisions and canons)
Prelude '92 (Intro/Tune/Coda)
Prelude '93 (fluid, singing)
Prelude '94 (incisive, bright)
Prelude '95 (Tune and a half, for Elliott)
Prelude '96 (rough, ornery)
Prelude '97 (slow, dark, deep)
Prelude '98 (blurringly fast)
Prelude '99 (caffeinated)
Prelude 2000 (for Lennie and Lou)
Prelude '01 (tender, tentative)
Prelude '02 (for SAmuel ADlEr)
Prelude '03 (view from the top)
Prelude '04 (second-hand emotion)
Prelude '05 (rolling darkness)
Prelude '06 (sweet refrains)
Prelude '07 (ringing tones)
Prelude '08 (for Evelyne)
Prelude '09 (winter whimsey)
Prelude 2010 (chopping blocks)
Prelude 2011 (brittlesweet)
Prelude 2012 (into dark)
Prelude 2013 (plight of the honeybee)

Don Freund's **Piano Preludes** are an on-going series of annual short piano pieces, beginning in 1990; This is a collection of the first twenty, through Prelude '09.

Prelude '90 (after Thelonius) explores a punchy chromatic lyricism — what Thelonius Monk might have sounded like if he listened to too much Schoenberg.

Prelude '91 (collisions and canons) sports a perky multi-metric tune that eventually grows into a two- and three-voice polymetric canon. This growth only happens after a number of fits and starts and flash-forwards and rude interruptions.

Prelude '92 (Intro/Tune/Coda) The Introduction is a succession of textural aphorisms; the Tune references a tonal progression to give its line cohesion through extensive silences; the Coda is a two-measure fortissimo cry lifted from the middle of the Tune.

Prelude '93 (fluid, singing) combines two contrasting voices: one is a flowing 16th-note background line, while the foreground line is a singing, occasionally angular melody.

Prelude '94 (incisive, bright) begins with a spunky repeated note fanfare, followed by a jerky little tune that is continually interrupted by disjunct sound bytes of development.

Prelude '95 is subtitled "Tune and a Half, for Elliott." It is a transcription of a chamber piece written for a Merkin Hall (NYC) concert honoring beloved American composer and 20th-century music chronicler Elliott Schwartz on his 60th birthday. It alternates between a relatively extended playful, charming tune and a more mysterious, exotic, two-bar mantra.

Prelude '96 (rough, ornery) focuses on a boogie-woogie moto perpetuo bass line, whose "ornery" roughness is amplified by a series of rugged textural variations before suddenly melting into a 4-against-3 walking bass line counterpointed by a pearly Baroque trumpet riff.

Prelude '97 (slow, dark, deep) moves from the depths of E-flat minor to fragile sharp-key brightness before falling back into the blackness.

Prelude '98 (blurringly fast) is a disjunct narrative. There are clear thematic characters which move through musical and dramatic space. The featured idea appears at the start, etched in a "blurringly fast" figuration, emerges "indistinct, ghostly" midway through the piece, and finally appears quietly and forlorn as the piece ends. The disjunct quality is created by "twists of fate" the material encounters, unexpected right-angle turns in the music. One of these is a stuttering chordal motive which often interrupts the flow and "steals the stage" at the climax of the work.

Prelude '99 (caffeinated) begins with a burst of nervous energy but suddenly shifts to something more laid-back, but just as curious.

Prelude 2000 (for Lennie and Lou) was composed after the composer gave a series of lectures on Bach's WTC, and attempts to replicate Bach's syntactic density in a contemporary dialect. It was composed to celebrate the 50th wedding anniversary of Lennie and Lou Newman, IU School of Music's most prominent citizens (although other Lennie's and Lou's might come to mind).

Prelude '01 (tender, tentative) starts with something like a 40's movie waltz-noir tune, and gets dramatically darker.

Prelude '02 (for SAmuel ADIEr) was written to celebrate the distinguished American composer and pedagogue on his 75th birthday. The capitalized letters in the subtitle provide the pitches for the theme (S = the German E-flat); although subordinate material references (á la Alban Berg) Sam's students CB (Claude Baker) and DF (Don Freund) as well as Sam's wife, conductor Emily Freeman Brown (EFB-flat).

Prelude '03 (view from the top) focuses on the top range of the piano; its use of driving mixed meters is more Middle-East than rock'n'roll.

Prelude '04 (second-hand emotion) Right Hand: pure, sweet, eternal, absolutely even; Left Hand: intensely lyric, impassioned.

Prelude '05 (rolling darkness) A twisting chromatic melody line is embedded in dark, low rolling patterns, played without pedal but with every note held by the fingers, providing an always changing accumulation of sound.

Prelude '06 (sweet refrains) Multiple repetitions of a strongly projected melodic line, with textural and contrapuntal variations.

Prelude '07 (ringing tones) "Like great bells." A study in the ringing sound of single tones, and the extended melodic and harmonic implications heard through the reverberations.

Prelude '08 (for Evelyne) was composed to exploit the brilliant pianistic flair of Evelyne Brancart. It features ideas ignited by Hispanic dance motives and hand-hocket piano figuration, all gone a little bit wild.

Prelude '09 (winter whimsey) presents a G-major melody whose sweet but terse phrases are interspersed with contrasting fragments.

Prelude 2010 (chopping blocks) uses an extract-and-expand form, using angular and explosive materials to project a street tough attitude.

Prelude 2011 (brittlesweet) begins with a brooding set of repeated chords which bookends the piece. The main material consists of 3 components: a singing melody, an accompaniment groove, and a turnaround lick that links phrases. Originally presented in their standard composite configuration, these ideas are subsequently taken out of their prescribed context and developed independently.

Prelude 2012 (into dark) opens with a plaintive tune that becomes progressively more expressionistic in character. The tune returns explosively at the middle of the piece, then becomes suddenly pure, but the motion towards darkness resumes, concluding with a startling lightening/thunderclap.

Prelude 2013 (plight of the honeybee) is obviously a reflection of Rimsky-Korsakov's magical warhorse. But the plight of the honeybee is no joke. The title comes from a cover article in Time magazine, which began: "You can thank the honeybee for 1 in every 3 mouthfuls you'll eat today. Honeybees — which pollinate crops like apples, blueberries and cucumbers — are the glue that holds our agricultural system together. But that glue is failing. Bee hives are dying off or disappearing thanks to a still-unsolved malady called colony collapse disorder." We can hope that if this prelude in performed years from now, it will have a less tragic resonance.

Piano Preludes

Don Freund

Prelude '90

The musical score for "Prelude '90" by Don Freund is a complex piece for piano, featuring eight staves of music. The score includes the following performance instructions and markings:

- Staff 1: $\frac{4}{4}$, *mf*, $\text{♩} = \text{ca. } 80$. Dynamics: *warm, singing*, *(h)*, *Sost. Ped.*, *Sost. Ped.*.
- Staff 2: $\text{♩} = \text{ca. } 80$. Dynamics: *yield*, *a tempo*, *mf*, *push (♩ = 100)*, *yield*.
- Staff 3: $\text{♩} = \text{ca. } 80$. Dynamics: *push*, $\frac{5}{4}$, *yield*, *ten.*, $\frac{4}{4}$, *Tempo I (alla recitativo)*, *more relaxed*.
- Staff 4: $\text{♩} = \text{ca. } 80$. Dynamics: *ten.*, *yield*, $\frac{5}{4}$, $\text{♩} = 60$, $\frac{4}{4}$, *Brighter (♩ = 92)*, *mf*.
- Staff 5: $\text{♩} = \text{ca. } 80$. Dynamics: *more intense*.
- Staff 6: $\text{♩} = \text{ca. } 80$. Dynamics: *yield*, $\text{♩} = 60$, *Tempo I*, *mp*, *yield*, *Tempo I*.

24 *yield* *Fast* ($\text{d} = 208$) $\frac{6}{8}$ \flat

27 $\frac{4}{4}$ *yield* $\text{d} = 80$ *yield* $\text{d} = 60$

30 $\frac{2}{4}$ $\frac{3}{4}$ *yield* $\frac{4}{4}$ *Faster, freely*
 p *subito*

33 *yield* $\frac{3}{8}$ $\text{d} = 60$ *gathering momentum*
 p

39 *cresc. poco a poco* *mf*

45 $\frac{4}{8}$ $\frac{3}{8}$ *mf* *mf*
 f mp f mp

Musical score page 51. Treble and bass staves. Measure 51 starts with eighth-note patterns. Dynamics: *cresc.*, *f*, *f*. Measure 52 continues eighth-note patterns.

Musical score page 57. Treble and bass staves. Measure 57 shows eighth-note patterns. Dynamics: *marcato*.

Musical score page 63. Treble and bass staves. Measure 63 features eighth-note patterns. Dynamics: *marcato*, *ff*.

Musical score page 68. Treble and bass staves. Measure 68 shows eighth-note patterns. Measures 69-70 show sixteenth-note patterns. Measures 71-72 show eighth-note patterns. Measure 73 shows a dynamic *fff*.

Musical score page 72. Treble and bass staves. Measures 72-73 show eighth-note patterns. Measure 74 shows a dynamic *ten.* Measures 75-76 show eighth-note patterns. Measure 77 shows a dynamic *p*.

Musical score page 77. Treble and bass staves. Measures 77-78 show eighth-note patterns. Measure 79 shows a dynamic *p*.

$\text{♩} = \text{ca. } 120, \text{ free}$

6

80

7

Tempo I ($\text{♩} = \text{ca. } 80$)*p*

7

singing

mf

84

*a tempo**warm, singing*

88 *push* ($\text{♩} = 100$)*yield**tentative*($\text{♩} = 152$)*slowing**8ve*
 $\text{♩} = 60$

pp

p

una corda

102

110

p

Prelude '91

7

mf, energetic

f

ff dense, heavy

(ff)

f

mf

mf

f

marcato

8

27

mf

31

35

sffz

(sopra)

39

43

47

f, marcato

50

mf

(*mf*)

f

(*mf*)

54

Musical score page 54. Treble and bass staves. Measure 54 starts with eighth-note pairs in the bass. Measure 55 begins with eighth-note pairs in the treble, followed by sixteenth-note patterns in the bass. Measure 56 shows eighth-note pairs in the treble and sixteenth-note patterns in the bass. Measure 57 concludes with eighth-note pairs in the treble.

60

Musical score page 60. Treble and bass staves. Measure 60 features eighth-note pairs in the treble. Measure 61 begins with eighth-note pairs in the bass, followed by sixteenth-note patterns in the treble. Measure 62 concludes with eighth-note pairs in the treble. Dynamics include *ff*, *mp*, *f*, *mp*, *ffmfpp*, and *sempre mp*.

65

Musical score page 65. Treble and bass staves. Measures 65-67 show eighth-note pairs in the treble and sixteenth-note patterns in the bass.

70

Musical score page 70. Treble and bass staves. Measures 70-72 show eighth-note pairs in the treble and sixteenth-note patterns in the bass. Dynamics include *f*, *3*, *3*, *3*, and *f*.

74

Musical score page 74. Treble and bass staves. Measures 74-76 show eighth-note pairs in the treble and sixteenth-note patterns in the bass. Dynamics include *3*, *mp*, and *p*.

79

Musical score page 79. Treble and bass staves. Measures 79-81 show eighth-note pairs in the treble and sixteenth-note patterns in the bass. Dynamics include *f*, *f*, *f*, and *f*.

84

Musical score page 84. Treble and bass staves. Measures 84-86 show eighth-note pairs in the treble and sixteenth-note patterns in the bass. Dynamics include *f*, *sffz*, *sffz*, *sffz*, and *(gliss.)*.

10

91

97

102

104

106

108

110

111

114

117

121

124

Prelude '92

Introduction

5 ♦ = ca. 88 (flexible)

f, sonore

mp

mf

p

f

f *mf*

p

f

cresc.

mf *f*

p

mf

f

p

Tune

13

25 $\text{d} = \text{ca. } 66$ 5

28

33

36

41

Coda $\text{d} = \text{ca. } 56$

44

Prelude '93

$\text{♩} = 60$, fluid

3 *f*, singing, projected

p, very legato (but not blurred – use pedal sparingly)

3 6 angular

5 16 5 *sempre f*

6 4 *sempre f*

9 4 *pp, molto legato*

12 6 angular 2 *mf* *sempre f*

15 *p, very legato (but not blurred – use pedal sparingly)*

17 *sempre p*

20 *sempre f* $\frac{6}{8}$

21 *p*

22 *more insistent*

23 $\frac{3}{4}$

24 $\frac{6}{8}$

p, flowing (rush a bit)

mf

p

(hold back)

26 *f*

return to the basic tempo

sempre p

mp

27 $\frac{5}{4}$

(very slight)

cresc.

p

sempre p

28 $\frac{3}{4}$

$\frac{4}{4}$

ff

(C)

calando

8ve

flutter off

Ped.

f Ped.

Ped.

30 $\frac{9}{8}$

pp

33 $\frac{3}{4}$ (a tempo)

Use Sostenuto Pedal to make R. H. legato.

mf, dark

8ba

Prelude '94

d = ca. 126

f, incisive

mf, bright

p

f, crisp

mf

f

mf

p

wistful

f, clattering

ff

(=) mf

mp

p

Ped. — Ped. — Ped. —

The musical score consists of five staves of piano music. Staff 1 (measures 1-3) starts with a 4/4 time signature, changes to 8/8 with a tempo of ca. 126, and then back to 4/4. Dynamics include *f*, *incisive*, *mf*, *bright*, and *p*. Staff 2 (measures 4-6) shows a mix of 4/4 and 6/4 time signatures with dynamic changes from *f* to *p*. Staff 3 (measures 7-9) includes dynamics *p*, *f, crisp*, *mf*, and *f*. Staff 4 (measures 10-12) features dynamics *mf*, *p*, and *f*, with a instruction "Ped. —". Staff 5 (measures 13-16) includes dynamics *wistful*, *f, clattering*, *ff*, *(=) mf*, *mp*, *p*, and a final instruction "Ped. — Ped. — Ped. —". Measure numbers 4, 7, 11, and 16 are indicated at the beginning of their respective staves.

18

poco rit.

19 $\frac{3}{4}$
mp
f $8ba - - -$ Ped. —————

Ped. ————— Ped. ————— Ped. ————— Ped. ————— Ped. ————— Ped. ————— Ped. ————— Ped. —————

a tempo

23 $\frac{6}{4}$
p, brisch
(secco)
ff, tough
 $8ba - -$ Ped. —————

25 $\frac{4}{4}$

pp
una corda Ped. ————— Ped. ————— *mp*
tre corde

28 $\frac{5}{4}$

p
una corda Ped. ————— Ped. ————— *mf*
tre corde Ped. —————

Slower (♩ = ca. 88), molto rubato

mf, singing, molto espressivo
mp
Ped. ————— Ped. ————— Ped. ————— Ped. ————— Ped. —————

allargando molto —————

f
ff
8ve
Ped. ————— Ped. ————— Ped. ————— Ped. ————— Ped. ————— **mf** **f**

a tempo subito

37 8ve -

p

secco

40

sffz

sffz

f

Ped. 8ba -

44

p

p

mp

mf

47

f

p

p

ff

Ped. —

50

p, sombre

a tempo

ff, brilliant

(Ped.) — Ped. —

53

mp

f

pp

Ped. una corda

Prelude '95

(Tune and a half, for Elliott)

$\text{♩} = 126$

1

f

Sost.

5

p

f

p

mf

88

p

Ped

Ped

Ped

8

f

mf

f

Sost.

Sost.

Sost.

Sost.

Ped

12

f

Sost.

Sost.

16

mf

p

mf

Ped

Detailed description: The musical score consists of five systems of music for piano. System 1 starts with a forte dynamic (f) and includes a sustain instruction (Sost.). System 2 begins with a piano dynamic (p), followed by a forte dynamic (f). System 3 starts with a piano dynamic (p), followed by a mezzo-forte dynamic (mf). System 4 starts with a forte dynamic (f) and includes a sustain instruction (Sost.). System 5 starts with a piano dynamic (p), followed by a forte dynamic (f). The score features various time signatures (4/4, 5/4, 7/4) and includes performance instructions like 'Ped' (pedal) and 'Sost.' (sustain).

19 *8ve* *mf*
Sost. *Sost.* *Sost.*

22 *f*
mf *Sost.* *Sost.*

25 *mf* *mf* *Ped.* *Ped.*

29 *p* *Ped.* *Ped.*

33 *mf* *p* *Ped.* *p* *Ped.*

37 *mf* *p* *Ped.*

22

42

46

49

52

55

59

63

Ped

Ped

67

Ped

Ped

71

Ped

Ped

Ped

Ped

75

Ped

Ped

Ped

Ped

Ped

80

(D)

Ped

Sost.

Sost.

f

mf

84

f

p

Ped

8ve

3

Prelude '96

for Cathy Callis

$\text{♩} = 104$

Roughly articulated, non-legato, but never staccato

14 *ff*

mf

mp, but incisive

p

mf

mp

f

f

f, ornery

3

5 3 2 1

1 4

p

mf

27

30

Sostenuto Ped.

33

35

mp, almost legato

suddenly clear

38

mf, thick legato

42

add touches of Pedal

45

pearly, non-legato, like a distant Baroque trumpet

f

p, suddenly transparent

(no Pedal)

49

p, very staccato

53

56

2
4

f — **f** — **>**

f — **ff** — **>**

59

2
4
2

62

3
4
2
3

65

3
4
4

67

f
ff
p, clear, non-legato

Ped
Ped

70

trumpet-like, as before

f, thick
p subito

74

p, very staccato

79

very legato

83

sfz

86

diminuendo

very staccato

90

poco rit.

dim.

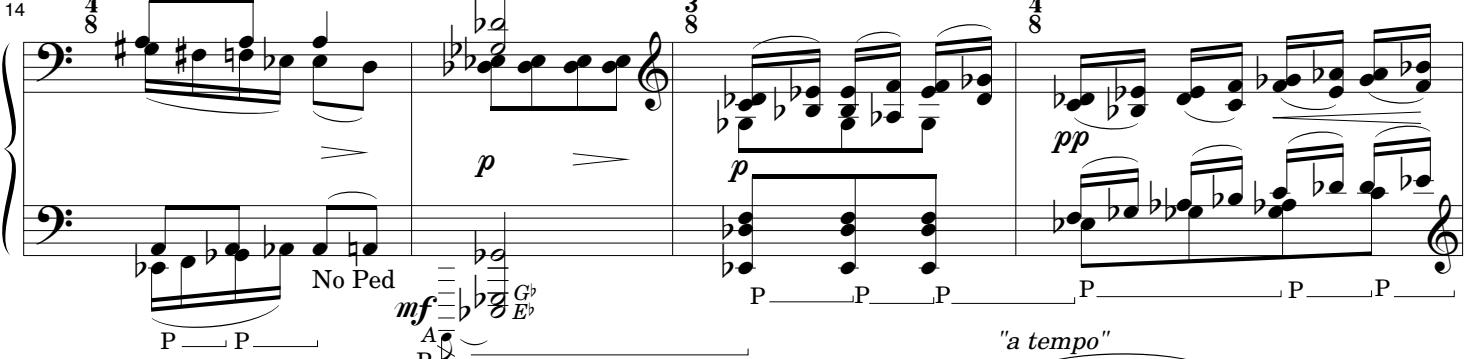
pp

Prelude '97

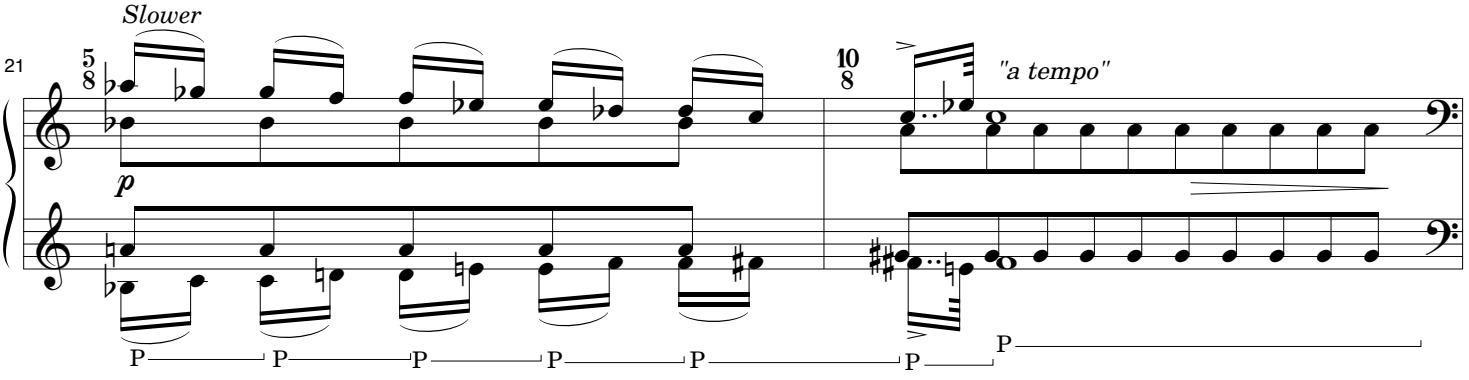
Slow, Dark, Deep (♩ = ca. 40, with massive rubato)

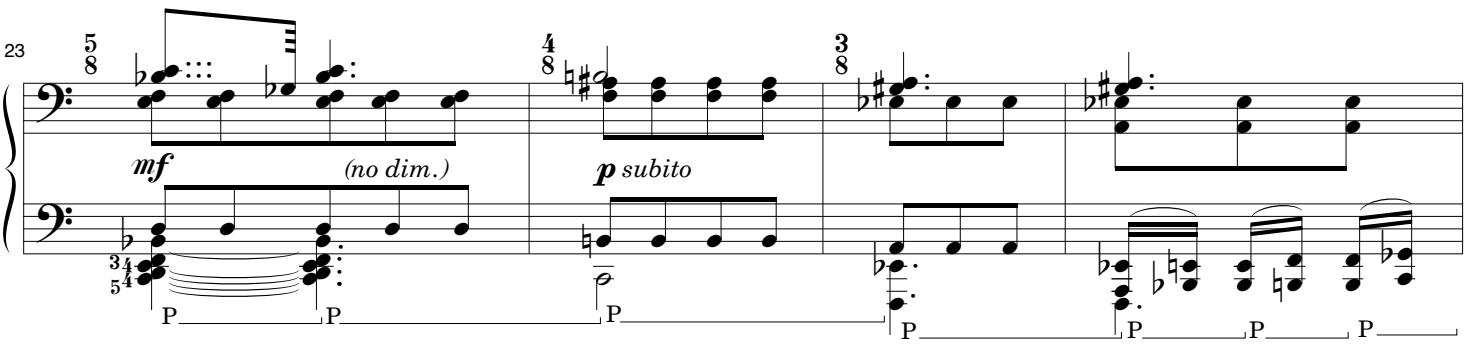
The musical score consists of four staves of music, each with two voices (top and bottom). The key signature is mostly B-flat major (two flats), though it changes to A major (one sharp) in the fourth staff.

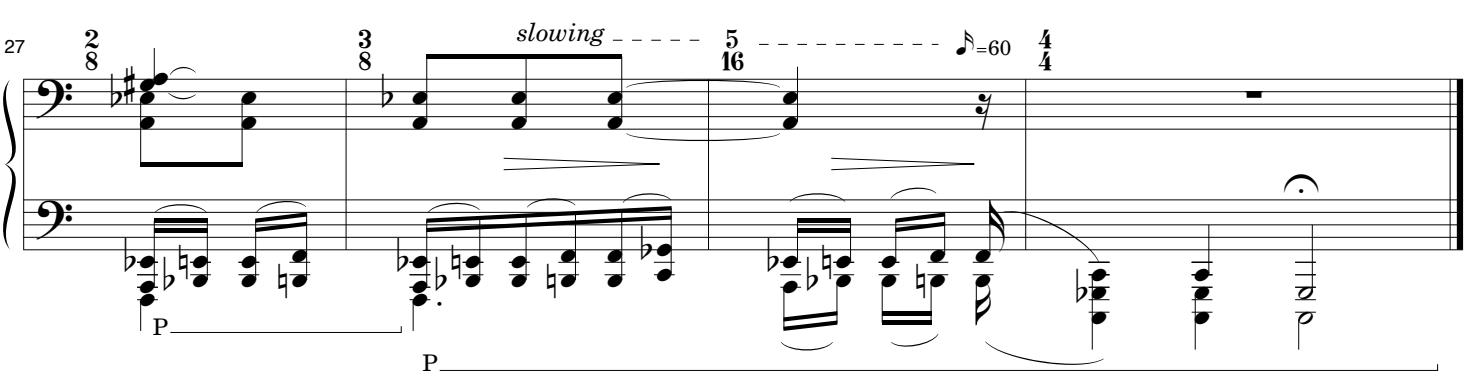
- Staff 1:** Time signature changes between 7/8, 5/8, and 6/8. Dynamics: *mf*, Pedal (Ped). Performance instruction: *massive rubato*.
- Staff 2:** Time signature changes between 5/8 and 6/8. Dynamics: *mf*. Pedal (Ped).
- Staff 3:** Time signature changes between 5/8 and 3/8. Dynamics: *mf*, *f*. Pedal (Ped).
- Staff 4:** Time signature changes between 6/8 and 4/8. Dynamics: *mp*, *mf*. Performance instructions: "hold back", "a tempo". Pedal (Ped).
- Staff 5:** Time signature changes between 5/8 and 6/8. Dynamics: *mf*, *p*. Performance instruction: "a tempo". Pedal (Ped).
- Staff 6:** Time signature changes between 5/8 and 6/8. Dynamics: *p*. Performance instruction: "No Ped".

14 4/8 

18 5/8 

21 5/8 

23 5/8 

27 2/8 

Piano Prelude '98

Commissioned by the Indiana Music Teachers Association

$\text{♩} = 120$, blurringly fast

5/ ρ r.h.: **ppp**, murmuring

l.h.: **pp**, very staccato
una corda

3 4/ ρ

3/ ρ

6 4/ ρ

5/ ρ

p, almost legato

8 3/ ρ

4/ ρ

10 3/ ρ

4/ ρ

pp, very staccato

tre corde

13 2/ ρ

5/ ρ

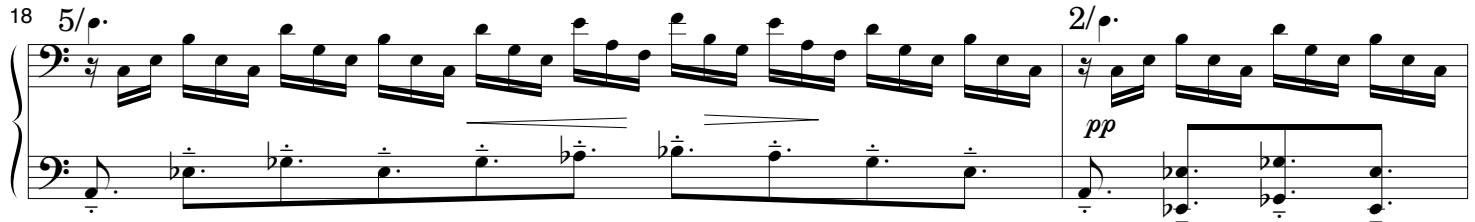
f

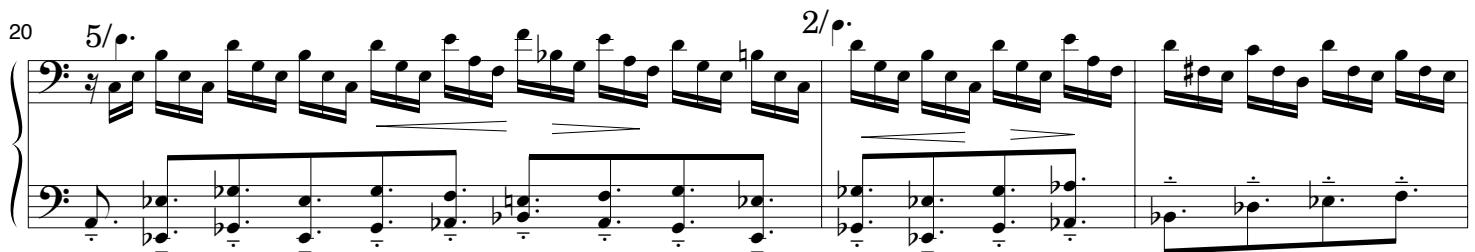
p

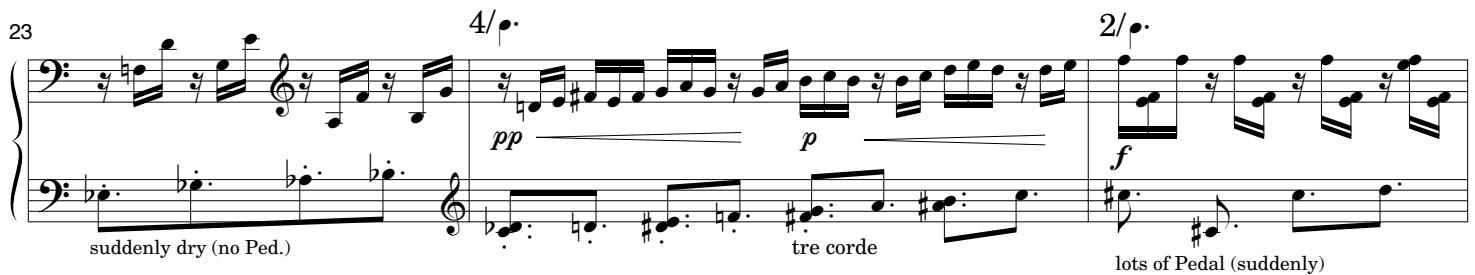
una corda

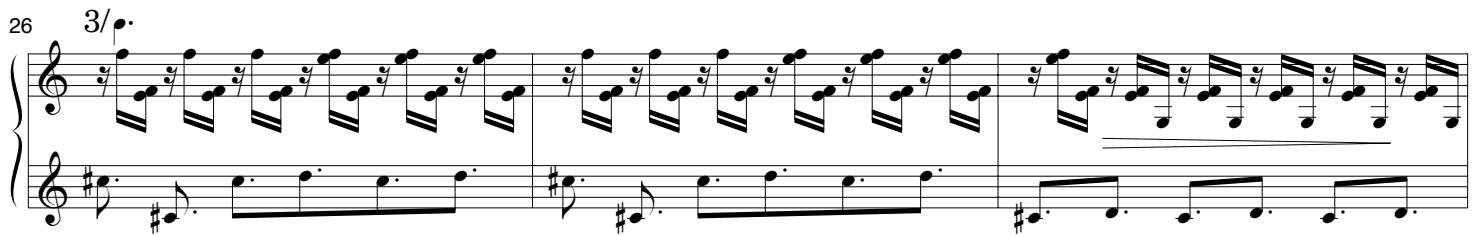
15 3/♩· 4/♩· 2/♩·

 some pedal (slightly wet)

18 5/♩· 2/♩·


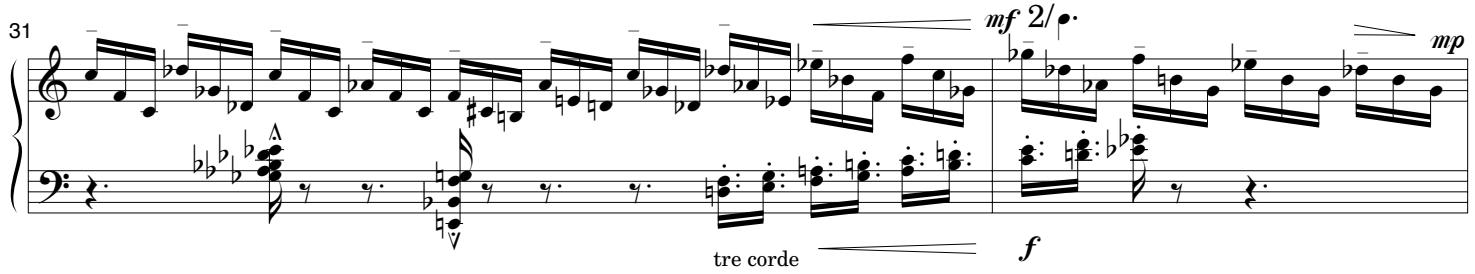
20 5/♩· 2/♩·


23 4/♩· 2/♩·

 suddenly dry (no Ped.) tre corde lots of Pedal (suddenly)

26 3/♩·


29 5/♩·

 less Pedal una corda no Pedal energetic

31 2/♩· 2/♩·

 tre corde f

34 4/ ρ $\text{d} = \text{d} = 120$
 33 pp , but extremely clear 2/ ρ 3/ ρ 3/ ρ
 una corda Ped > Ped 3 Ped

 38 3/ ρ 4/ ρ 2/ ρ 5/ ρ
 ppp 3 pp mf mp
 Ped Ped 8ba⁻ tre corde
 (loco)

 42 3/ ρ 4/ ρ 3/ ρ d = 104 (d = d but slower)
 ppp 3 mp very staccato
 una corda Ped Sostenuto Pedal tre corde
 (D) Sost. Ped. OFF

 46 3/ ρ 4/ ρ $\text{d} = 104$ (snap into tempo)
 pp 3 $\text{d} = 104$
 una corda Ped

 49 2/ ρ 3/ ρ 2/ ρ 3/ ρ
 p mf pp pp
 Ped

 53 7/ ρ 3/ ρ ff, radiant brilliance 6
 p mf ff
 tre corde Drenched with Pedal ff
 impassioned

 56 6 6 6 6 6 6 6

59

60

61

62

63

64

65

66

67

68

69

70

71

72

73

74

75

76

77

78

ff semper

suddenly dry (no Ped.)

Pedal again as before

$\text{d} = \text{d} = 104$

$4/\text{B}^{\cdot}$

$9/\text{B}^{\cdot}$

mf

p

Ped

Ped

36
79 5/♩ = 120 (*Tempo I*)

ppp, indistinct, ghostly

una corda
half Pedal

80

p

very staccato

pp
no Pedal

81

4/♩

p

mf

mp

83

5/♩

p

pp

84

4/♩

3/♩

ppp

86

2/♩

p

f

5/♩

pp

mf

energetic

tre corde

una corda

88

mf

mf

f

tre corde

f

90 *4/♩ ♩ = 88, ponderous*

mp

mf

Ped

Ped

Ped

Ped

93 *4/♩ ♩ = 120 (Tempo I)*

cresc.

f

ppp

una corda

Ped

Ped

Ped

95 *3/♩ ♩*

3/♩ ♩ = 104 (♩ = ♩ but slower)

mp

pp

Ped

3

Ped

98 *4/♩ pp*

2/♩ ♩

3/♩ pp

pp

p

mf

pp

101 2/ ρ 3/ ρ 3/ ρ 3/ ρ

105 2/ ρ 3/ ρ 5/ ρ 3/ ρ 3/ ρ

tre corde Ped — f p Ped — 3 Ped —

110 3/ ρ 4/ ρ 3/ ρ 3/ ρ 3/ ρ

mp 3 mf 3 3 Ped — Ped —

115 4/ ρ 3/ ρ 3/ ρ 3/ ρ

f ff 3 3 3 Ped — no Pedal

119 4/ ρ 3/ ρ 2/ ρ 3/ ρ 4/ ρ

3 mf 3 f 3 add Pedal Ped —

6/ꝝ

124

ff

pp $\text{♩} = 88$

finger legato (no Pedal)

una corda

no Pedal

ppp

ppp

130

136

3/ꝝ

pp

4/ꝝ 3

p < mp

ppp

3/ꝝ *pp*

Ped _____

Sostenuto Pedal _____

Ped _____

140

4/ꝝ 3

p

no Pedal

6/ꝝ

pp

4/ꝝ

ppp

Piano Prelude '99

$\text{♩} = 128$

f, caffeinated

dry (No Ped)

5

8

11

(No Ped)

13

14

$\text{— } mf$

ff

$\text{— } mf$

16

Ped _____

20

Ped _____

24

Ped _____

28

sffz *p, very crisp*

Sost. Ped. -----

29

sffz *p, very crisp*

Sost. Ped. -----

Ped _____

30

ff

ff 6

dry

42

31 ♩ = 84

p, relaxed

f (= p)

f — *p*

still slightly edgy

Ped — Ped —

34

mf — *mf* — *p* *mf* — *f* — *p* *mf* — *f* — *p*

Ped — Ped —

36

mf — *p* *mf* *p subito* *p* *mf* — *p* *p*

Ped — Ped —

38

mp, singing legato

dry

(No Ped)

42

mf

(remain **p** throughout)

47

mp, marcato legato

mp, marcato legato

mp, marcato legato

mp, marcato legato

51

*mp, marcato legato
(No Ped)*

(no crescendo)

p, relaxed

f

Ped

pp

Ped

cresc.

mp

f

ff

Ped

dry

pp

una corda

Bloomington, 12/27/99

Piano Prelude 2000

*for Lennie and Lou
a millennium piece to celebrate a very special half-century*

 $\text{♩} = 138$

Musical score for Piano Prelude 2000, page 44. Measures 1-4. Treble and bass staves. Dynamics: *f*, *mp*, *f*.

5

Musical score for Piano Prelude 2000, page 44. Measures 5-8. Treble and bass staves. Dynamics: *mf*, *mp*, *f*.

9

Musical score for Piano Prelude 2000, page 44. Measures 9-11. Treble and bass staves. Dynamics: *f*, *p*.

12

Musical score for Piano Prelude 2000, page 44. Measures 12-14. Treble and bass staves. Dynamics: *f*, *mp*, *f*.

15

Musical score for Piano Prelude 2000, page 44. Measures 15-17. Treble and bass staves. Dynamics: *p*, *f*.

19

Musical score for Piano Prelude 2000, page 44. Measures 19-21. Treble and bass staves. Dynamics: *p*.

23 *mf*

27 *f*

p subito

30

mf

33 *f*

5

37

41

p

ff

44

allarg. molto . . . " Suddenly Faster (♩ = ca. 168)

47

rit *Slower than Tempo I (♩ = 116)*

51

Tempo I (♩ = 138)

55

slower *a tempo (♩ = 138)*

58

63

66

Musical score page 66. The score consists of two staves. The top staff is in treble clef, 4/4 time, and dynamic *f*. The bottom staff is in bass clef, 4/4 time. The music features eighth-note patterns with various slurs and grace notes.

70

Musical score page 70. The top staff is in treble clef, 4/4 time. The bottom staff is in bass clef, 4/4 time. The music continues with eighth-note patterns, including a measure where the bass staff has sixteenth-note patterns.

73

Musical score page 73. The top staff is in treble clef, 3/2 time. The bottom staff is in bass clef, 3/2 time. The music consists of eighth-note patterns with grace notes and slurs.

75

Musical score page 75. The top staff is in treble clef, 5/4 time. The bottom staff is in bass clef, 5/4 time. The music includes dynamic markings *ff* and *pp*, and performance instructions "8ve", "Ped", and "8ba".

(8ve)

Musical score page 78. The top staff is in treble clef, 5/4 time. The bottom staff is in bass clef, 5/4 time. The music continues with eighth-note patterns, including dynamic *loco* and performance instructions "8ba", "(Ped)", and "8ba".

80

Musical score page 80. The top staff is in treble clef, 4/4 time. The bottom staff is in bass clef, 4/4 time. The music includes dynamic *sempre pp*, *f*, *p*, and "8ba".

Piano Prelude 2001

Elastic, improvisatory

3/4 ♩ = 80, tender, tentative

p ten. sweet

with Ped.

This section starts with a treble clef, a bass clef, and a common time signature. The tempo is indicated as ♩ = 80, with dynamics of *p* and *ten.*. The key signature changes between major and minor throughout the measure. Measure 7 ends with a bass clef and a common time signature.

8

dark

This section begins with a treble clef and a common time signature. The key signature is mostly major. Measure 15 ends with a bass clef and a common time signature.

16

almost flippant *ppp* *pp, light, superficial*

This section features a mix of treble and bass clefs, with time signatures alternating between 3/4 and 4/4. The dynamics range from *ppp* to *pp, light, superficial*.

20

mp *p, but projected*

This section continues with a mix of treble and bass clefs and time signatures. The dynamics transition from *mp* to *p, but projected*.

25

deeper *poco f*

Sost. Ped. ——————

This section concludes with a bass clef and a common time signature. The dynamics are *deeper* and *poco f*. A instruction at the bottom says "Sost. Ped. ——————".

29 3

mp

ff

light, as before

33

pp

mp

ff

heavier

38

pp

pp, rapid, clear

(No Ped.)

43

mf

f

add Ped.

46

p

mf

ff

slowing ...

49 slowing ... very slow ..." $\text{♩} = 100$, gently throbbing

p

pp, misty

ff

(lots of Pedal)

una corda

53 $\text{♩} = 120$, gathering momentum

stronger tre corde

57 push forward ... $\text{♩} = 132$

61 Faster, $\text{♩} = 144$ Still faster, $\text{♩} = 152$
p subito, murky cresc.

65 Still faster ($\text{♩} = 160$) keep pushing ...

69 $\text{♩} = 80$ slowing ...
ff *f* *pp*
P

74 a tempo ($\text{♩} = 80$) $\frac{3}{4}$
pp, sombre *mp* *p > pp*
P with Ped. *88*

Prelude '02

*to Samuel Adler
for his 75th Birthday Celebration*

$\text{♩} = 120$

8^{vb}- - - - -

$\text{♩} = 100$

S A m u e l A D L E R

$\text{♩} = 80$

p

ff

p

$m f$

f

8^{va} - - - - -

p

pp

una corda

tre corde

mp

mf

p

p

p

p

p

20

Brown Freeman

Emily

P

ff

ff

3

3

24

ff

5:6

ff

mf

p

mp

3

3

31

pp

5:6

f

una corda

3

3

39

Don Freund

Claude Baker

p

3

3

47

5:6

p

3

3

55

allarg. . .

$\text{= } 100$

tre corde

mp

mf

mp

P

3

3

3

62

$\text{♩} = 80$

$\text{♩} = 50$

$\text{♩} = 60$

$p\text{b}^{vb}$

p

pp

pp

with Pedal

6

$\text{♩} = 60$

$\text{♩} = 9$

$\text{♩} = 12$

$\text{♩} = 16$

$\text{♩} = 12$

$\text{♩} = 9$

$\text{♩} = 3$

$\text{♩} = 3$

mp

pp

10

$\text{♩} = 120$

f

$8^{vb}- - - - -$

13

p subito

P

$\text{♩} = 5:6$

Prelude '03

 $\text{♩} = 112$

view from the top

Top Staff
8ve throughout

f, heavy

P

mf, marcato

f

mf, marcato

mf, marcato

f

mf, marcato

f

mf, marcato

mf, articulate

22 8 *f*

23 8

25 8

28 8

31 8

34 8

36 8

38 8

40 8

42 8

44 8

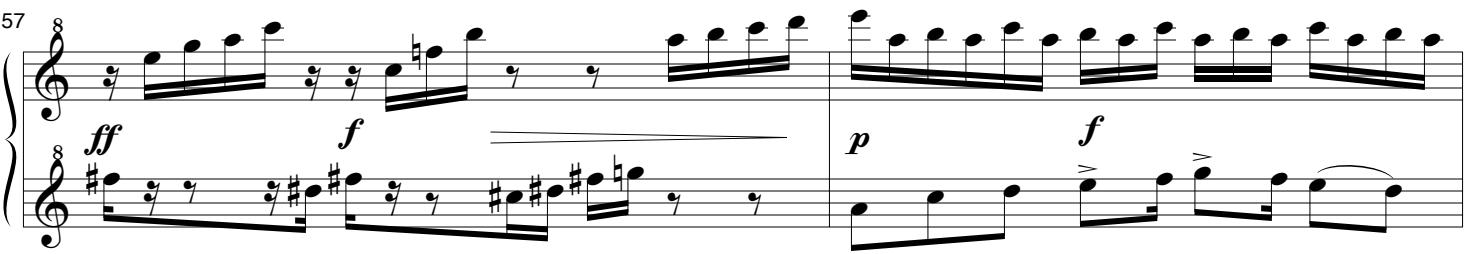
46 8

48 8

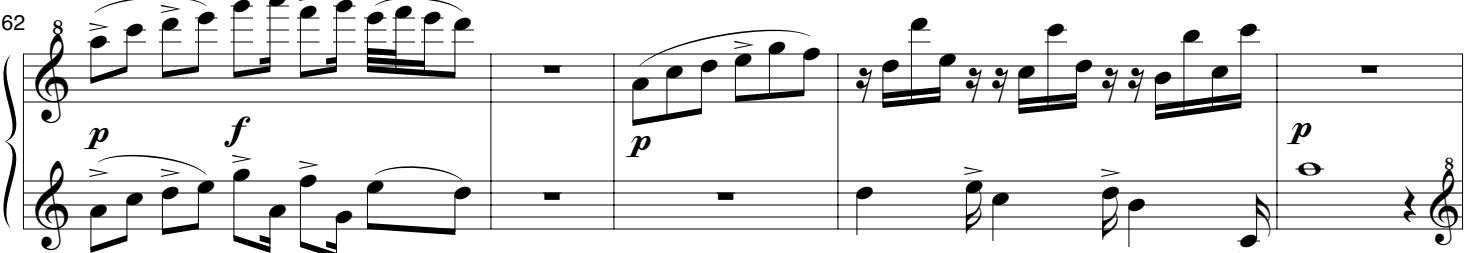
50 8

52 8

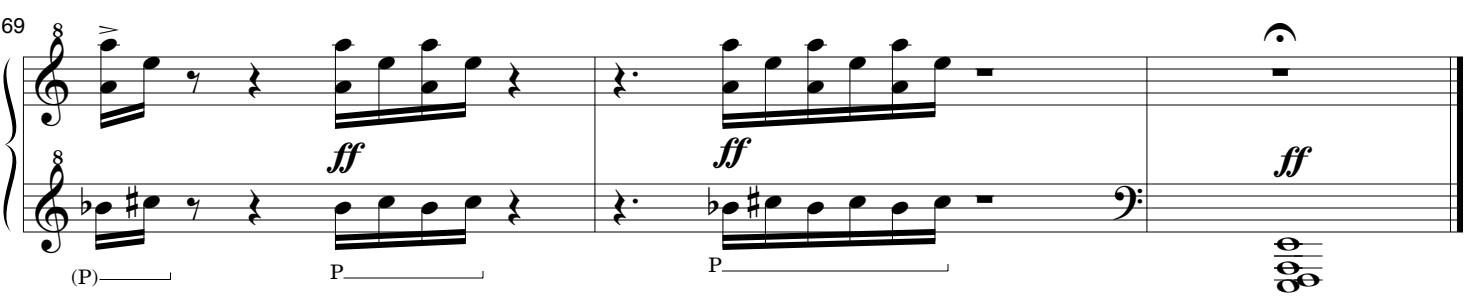
55 8


57 8


59 8


62 8


67 8


69 8


(Piano Prelude '04)

Second-Hand Emotion

♩ = 66

Right Hand: pure, sweet, eternal, absolutely even

p

Left Hand: intensely lyric, impassioned

f

5

9

12

16

21

sempre **p** legatissimo

3 5 f 3 f 3

24

sempre **p** legatissimo

3 5 3 5 3 5 f 3 5 f

28

sempre **p** legatissimo

3 5 3 5 3 5 f 3 5 f

32

Refrain:

f, cry out!

36

5 3 f 5 3 f 5 3 f

40

sempre **p** legatissimo

3 5 3 5 3 5 f 3 5 f

60

45

sempre **p** legatissimo

f

3

49

5

sempre **p** legatissimo

< ==

53

—3— —3—

f

—3—

57

sempre **p** legatissimo

pochiss. rit.

f, robust == cry

3

62

5

f, heavy

f

f, resigned

8vb - - -

3

"Rolling Darkness"

(Piano Prelude '05)

$\bullet + \text{♪} = \text{ca. } 92, \text{molto rubato}$ — always pushing or expanding (uneven 16 ths)

Tumultuously sonorous - sempre **f** to **ff**

Cue line indicates the principal line's implied meter and phrasing.

A musical score for piano featuring two staves: treble and bass. The music consists of six systems of notes. The first system starts with a treble clef, a common time signature, and a key signature of one sharp. The bass staff begins with a bass clef, a common time signature, and a key signature of one sharp. The music is characterized by continuous eighth-note patterns and sixteenth-note figures, primarily in the bass staff, creating a rhythmic foundation. The treble staff has more sustained notes and occasional eighth-note chords. The overall texture is dense and harmonic, with frequent changes in pitch and rhythm.

"Finger Pedal" throughout — hold **every** note as long as possible
(i.e., until a change of hand position or a repetition of the note)
NO Damper Pedal!

A continuation of the musical score from the previous page. The score remains in two staves: treble and bass. The music continues with the established rhythmic and harmonic patterns. The bass staff provides the primary harmonic drive, while the treble staff adds melodic and harmonic complexity. The dynamic level is consistently high, reflecting the "molto rubato" performance style indicated at the beginning.

A continuation of the musical score. The two-staff format is maintained. The bass staff continues its role as the harmonic backbone. The treble staff shows more intricate melodic lines and harmonic shifts. The dynamic level remains high, with the instruction "Tumultuously sonorous" guiding the performance.

A continuation of the musical score. The bass staff continues to provide the harmonic foundation. The treble staff features more sustained notes and chords, contributing to the overall density and harmonic richness of the piece.

A continuation of the musical score. The bass staff maintains its harmonic function. The treble staff introduces more sustained notes and chords, further developing the harmonic language of the piece.

A continuation of the musical score. The bass staff continues to provide the harmonic base. The treble staff features sustained notes and chords, with a specific instruction "broaden" appearing above the staff, suggesting a broader dynamic or harmonic gesture.

"a tempo"
sempre **f** to **ff**

"Finger Pedal" sempre
(no Damper Pedal)

"Finger Pedal"

Release the previous chord, except for this E

(No Damper Pedal)

5 3 2

"Finger Pedal" sempre
(No Damper Pedal)

broaden - - -

"a tempo"

sempre f to ff

8vb - - -

(8vb) - - -

(8vb) - - -

broaden -----

a tempo

ff *f*

fff subito

"Finger Pedal" *sempre*

mf subito

f subito

add Pedal

f

ff

"Finger Pedal"

No Pedal (*subito*)

ff sempre

(l.h. sopra)

add Pedal

a little slower ($\text{♩} = \text{ca. } 88$)

Music score for piano, page 66, featuring five staves of music. The score includes dynamic markings such as p , mf , p , pp , n , and pp . Performance instructions include "No Damper Pedal (subito)" and "una corda". The music consists of six measures per staff, with some measures containing grace notes and slurs.

Measure 1: Treble clef, p , b (pedal), b (pedal), b (pedal). Bass clef, b (pedal), b (pedal), b (pedal).

Measure 2: Treble clef, mf , p , b (pedal), b (pedal), b (pedal). Bass clef, b (pedal), b (pedal), b (pedal).

Measure 3: Treble clef, p , b (pedal), b (pedal), b (pedal). Bass clef, b (pedal), b (pedal), b (pedal).

Measure 4: Treble clef, b (pedal), b (pedal), b (pedal). Bass clef, b (pedal), b (pedal), b (pedal).

Measure 5: Treble clef, b (pedal), b (pedal), b (pedal). Bass clef, b (pedal), b (pedal), b (pedal).

Measure 6: Treble clef, b (pedal), b (pedal), b (pedal). Bass clef, b (pedal), b (pedal), b (pedal).

Measure 7: Treble clef, pp , b (pedal), b (pedal), b (pedal). Bass clef, b (pedal), b (pedal), b (pedal).

Measure 8: Treble clef, pp , b (pedal), b (pedal), b (pedal). Bass clef, b (pedal), b (pedal), b (pedal).

Measure 9: Treble clef, pp , b (pedal), b (pedal), b (pedal). Bass clef, b (pedal), b (pedal), b (pedal).

Measure 10: Treble clef, pp , b (pedal), b (pedal), b (pedal). Bass clef, b (pedal), b (pedal), b (pedal).

Measure 11: Treble clef, b (pedal), b (pedal), b (pedal). Bass clef, b (pedal), b (pedal), b (pedal).

Measure 12: Treble clef, b (pedal), b (pedal), b (pedal). Bass clef, b (pedal), b (pedal), b (pedal).

Measure 13: Treble clef, b (pedal), b (pedal), b (pedal). Bass clef, b (pedal), b (pedal), b (pedal).

Measure 14: Treble clef, b (pedal), b (pedal), b (pedal). Bass clef, b (pedal), b (pedal), b (pedal).

Piano Prelude '06
"Sweet Refrains"

$\text{♩} = \text{ca. } 80$ $\text{♩} = \text{ca. } 72$

p, gentle

rather quick, but with a singing rubato

No Pedal, clear articulation

Pedal every ♩ for legato

6

f

sf

Sost. Ped.

11

sf

mp

mf

Pedal $\text{♩}'s$

f

Sost. Ped. - - - - - Sost. Ped. - - - - -

16

f

f

mf

21

f

Sustain r.h. notes with fingers as long as possible.

3

1

2

5

26

p

mp

mf

$\text{♩} = \text{ca. } 80$

68

 $\text{♩} = \text{ca. } 72$

32 8^{va}

36 (8^{va})

f

40

mf

p

ff

p

43

8^{vb}

$d = \text{ca. } 80$

Slower, $\text{♩} = \text{ca. } 72$

Free, rhapsodic

48

mp

f

mf

8^{vb}

mp

53

mf

p

3 3 5

mp

mp

Piano Prelude '07

"Ringing Tones"

for Carina

d = ca. 25 (d = 50)
Like great bells...

Pedal held throughout.

9

(F) *v*

18 *pp* *ff*

(D^b)

24 *ff* *pp* *ff*

30 *p* *mp* *f* *ff*

(C[#]) *ff*

37 *ff* *mp* *p* *pp* *ff*

vib---

Piano Prelude '08

for Evelyne

$\text{♩} = 72$

1

5

9

13

push a little

settle

push again

p

f subito

16

p

ff

20

p

p

mf

f subito

23

27

30

33

36

39

sing

42

p

mf

p subito

10

45

mf

f

P

9

47

ff

p subito

P

8

49

p

mf

53

mf

p

mp

p

mp

56

f

f

2

1

2

1

f

3

59

3 3 3 3

f

5 2 5 P P P

62

p *mf* *f* *ff* *p*

8vb-

66

p

69

f

1 1 2 3 5 1 1 2 3 5

72

P P

75

mf *f* *f*

P P

78

81

84

86

88

No Pedal

90

93

Musical score page 93. The score consists of two staves. The top staff is in treble clef, 7/8 time, and the bottom staff is in bass clef, 7/8 time. The key signature changes from no sharps or flats to one sharp (F#) at the beginning of the second measure. Measure 1 consists of eighth-note pairs. Measures 2-3 show eighth-note patterns with dynamic markings 'p' and 'P'. Measures 4-5 show sixteenth-note patterns.

95

Musical score page 95. The score consists of two staves. The top staff is in bass clef, 7/8 time, and the bottom staff is in treble clef, 7/8 time. The key signature changes from one sharp (F#) to one flat (B-flat) at the beginning of the second measure. Measure 1 has a dynamic 'mf'. Measures 2-3 show eighth-note patterns with dynamics 'ff' and 'p'. Measures 4-5 show sixteenth-note patterns with dynamics 'mf' and 'P'.

98

Musical score page 98. The score consists of two staves. The top staff is in treble clef, 9/8 time, and the bottom staff is in bass clef, 9/8 time. The key signature changes from one sharp (F#) to one flat (B-flat) at the beginning of the second measure. Measure 1 has a dynamic 'ff'. Measures 2-3 show eighth-note patterns with dynamic 'P'. Measures 4-5 show sixteenth-note patterns with dynamic 'P'.

100

Musical score page 100. The score consists of two staves. The top staff is in treble clef, 9/8 time, and the bottom staff is in bass clef, 9/8 time. The key signature changes from one sharp (F#) to one flat (B-flat) at the beginning of the second measure. Measures 1-2 show eighth-note patterns with dynamics 'P' and 'P'. Measures 3-4 show sixteenth-note patterns with dynamics 'P' and 'P'. Measures 5-6 show eighth-note patterns with dynamics 'P' and 'P'.

102

Musical score page 102. The score consists of two staves. The top staff is in treble clef, 9/8 time, and the bottom staff is in treble clef, 9/8 time. The key signature changes from one sharp (F#) to one flat (B-flat) at the beginning of the second measure. Measure 1 has a dynamic 'ff'. Measures 2-3 show eighth-note patterns with dynamics 'P' and 'P'. Measures 4-5 show sixteenth-note patterns with dynamic 'P'.

104

a little slower (♩ = 60)

mf

mp

P

107

soulful

p

P

P

P

111

rit *a tempo (♩ = 72)*

p

P

115

mp

mf

mf

117

f

ff

p

ff

p

8vb

f

P

120

124

126

allargando molto

a tempo (♩ = 72)

8va

129

Bloomington, Indiana
12/16/08

Piano Prelude '09

"winter whimsy"

Whimsical
(♩ = 50)

drag (♩ = 42) a tempo (♩ = 50)
mf, bright
p

7 2 3 4 5
mf
mf

18
push (♩ = 72)
f — mp
mp

drag (♩ = 42) a tempo (♩ = 50)
1 2 3 4 push (♩ = 72) drag
mf — p mf

36 *a tempo* (♩ = 50)

drag (♩ = 42) *a tempo* (♩ = 50)

44

f

mp, playful

1 2 3 4 *push* *drag*

53 *a tempo*

mf

pp

p

60

mf

p

pp

65 *drag* (♩ = 42) *a tempo* (♩ = 50) *fleet* (♩ = 60) *8va* *a tempo* (♩ = 50)

mp

pp

p

pp

p

8va

4 *3*

a tempo
(♩ = 50)

fleet
(♩ = 60)

84

f

p

P P 1 1 1 1 1 1

Musical score for bassoon part, system 89. The score consists of two staves. The top staff shows a continuous eighth-note pattern with various slurs and grace notes. The bottom staff begins with eighth-note pairs, followed by a sixteenth-note pattern, and then a sustained note with a sixteenth-note run. The dynamic marking *p* is placed under the eighth-note pattern in the bottom staff, while *mf* is placed under the sixteenth-note run. The tempo is indicated as *a tempo* with $(\text{♩} = 50)$.

96

105

a tempo (dotted quarter note = 42) *drag* (dotted quarter note = 50) *p* *mf*

114

121

mp *mf, warm* *mp*

129

1 2 3 4 5

p *p* *p* *p* *p*

2 1 4 2 8

pp

Piano Prelude '10

"Chopping Blocks"

Don Freund

for John Orfe

$\text{♩} = 92$, choppy

The sheet music for "Piano Prelude '10" features six staves of musical notation for piano. The first staff begins with a dynamic of f and a tempo of $\text{♩} = 92$, labeled "choppy". The second staff starts with a dynamic of p . The third staff begins with a dynamic of f and a tempo of $\text{♩} = 69$, labeled "draggy". The fourth staff starts with a dynamic of ff . The fifth staff begins with a dynamic of $a \text{ tempo } (\text{♩} = 92)$. The sixth staff begins with a dynamic of p and a tempo of $\text{♩} = 92$, labeled "draggy". The music includes various time signatures (e.g., 5/4, 3/4, 2/4, 3/8), rests, and slurs. Performance instructions like "v" and "8vb---" are also present.

15

mf

f

v
8vb-

18

f

p

mf

v
8vb---

21

mf

p

mf

(8vb)---

25

f

v
8vb--

29

f

v
8vb--

35

40

44

46

49

53

57

58

59

61

63

f

8va - - - -
P

8vb - - - - P

mf

3 3 3 3 3 3

66

f

P P P P

P P P P

3 3 3 3 3 3

69

p

f *f*

mf

3 3 3 3 3 3

72

f

mf

8vb - - - - *f*

8vb - - - -

75

mf

mf

77

80

83

85

88

91

Dynamics and performance instructions include: *p*, *ff*, *f*, *mf*, *mp*, *P*, *(P)*, and measure rests.

93

ff

P P P P P

pp

una corda

95

P P P P P P

98

(una corda)

P P P P P P

tre corde

101

P P P P P P

tre corde

104

mf

P P P P P P

106

ff

P P P P P P

ff

fff v

8vb

Piano Prelude '11

"brittlesweet"

Don Freund

d = 50

Piano

The musical score consists of six staves of piano music. Staff 1 (measures 1-3) starts with a dynamic of *mp*, followed by *f*, *p*, *pp*, and *sffz*. Staff 2 (measures 4-5) starts with *p*, with character, followed by *mf*, articulate. Staff 3 (measures 6-7) starts with *p*, followed by *mf*, singing legato, and ends with Sost. Staff 4 (measures 8-9) starts with *p*, followed by *p*, and ends with *p*. Staff 5 (measures 10-11) starts with *p*, followed by *mf*, articulate, and ends with *p*. Staff 6 (measures 12-13) starts with *p*, followed by *p*, and ends with *p*. Staff 7 (measures 14-15) starts with *p*, followed by *p*, and ends with *p*. Staff 8 (measures 16-17) starts with *p*, followed by *f*, *p*, and ends with *p*.

d = 100

4

p, with character *mf*, articulate

8

p *mf*, singing legato

Sost.

12

mf, singing legato *mf*, articulate

(P)

16

mf *mf*, articulate

21

f, singing legato

mf

Sost.

P

mf

25

mf, articulate

f, singing legato

(P)

P

P

P

P

29

P

P

32

mf

f

mf, articulate

p

(no Ped.)

36

mf

p

p

4

40

p

mf

Sost.

44 *mf*, singing legato

f

mf

P

48 *f*

ff

mp

p

Sost.

53

pp

mp

p

Sost.

59

f

mf

p

mf

1 4

63

f

f

p

mf

P

67

(P) — P — P —

70

Sost. —

74

(Sost) — — — — — P — — — — —

77

P — — — — — P — — — — — P — — — — —

80

ff — mp — — — — — f — — — — — ppp — — — — — sffz — — — — —

(P) — P — — — — — P — — — — — P — — — — — P — — — — —

Piano Prelude 2012

"into dark"

Don Freund

Massive
broaden - - - - - $\text{d} = \text{ca. } 40$

21

Ped. every beat

24

p p

26

v v

P P

Pure $\text{d} = \text{ca. } 52$

p subito

No Ped.

28

(No Ped.)

B \flat P

P P P P P P P P

held back

34

always slowing

Lightening/Thunderclap

ppp

ff subito

mp

No Ped.

V P

Piano Prelude 2013

"plight of the honeybee"

$\text{♩} = 132 \text{ to } 160$, fluctuating, frenetic

Don Freund

3

Musical score for piano prelude, measures 3-5. The score consists of two staves: treble and bass. Measure 3 starts with a forte dynamic (f) followed by a piano dynamic (p). Measure 4 begins with a mezzo-forte dynamic (mf) followed by a piano dynamic (p). Measure 5 begins with a piano dynamic (p) followed by a mezzo-forte dynamic (mf).

6

Musical score for piano prelude, measures 6-8. The score consists of two staves: treble and bass. Measure 6 starts with a forte dynamic (f) followed by a piano dynamic (p). Measure 7 begins with a piano dynamic (p) followed by a mezzo-forte dynamic (mf). Measure 8 begins with a mezzo-forte dynamic (mf) followed by a forte dynamic (f).

8

Musical score for piano prelude, measures 8-10. The score consists of two staves: treble and bass. Measure 8 starts with a mezzo-forte dynamic (mf) followed by a piano dynamic (p). Measure 9 begins with a piano dynamic (p) followed by a mezzo-forte dynamic (mf). Measure 10 begins with a forte dynamic (f) followed by a piano dynamic (p).

11

Musical score for piano prelude, measures 11-13. The score consists of two staves: treble and bass. Measure 11 starts with a forte dynamic (f) followed by a piano dynamic (p). Measure 12 begins with a piano dynamic (p) followed by a forte dynamic (f). Measure 13 begins with a forte dynamic (f) followed by a piano dynamic (p).

14

Musical score for piano prelude, measures 14-16. The score consists of two staves: treble and bass. Measure 14 starts with a piano dynamic (p) followed by a mezzo-forte dynamic (mp). Measure 15 begins with a mezzo-forte dynamic (mf) followed by a piano dynamic (p). Measure 16 begins with a forte dynamic (f) followed by a piano dynamic (p).

16

Musical score for piano prelude, measures 16-18. The score consists of two staves: treble and bass. Measure 16 starts with a forte dynamic (f) followed by a piano dynamic (p). Measure 17 begins with a mezzo-forte dynamic (mf) followed by a piano dynamic (p). Measure 18 begins with a forte dynamic (f) followed by a piano dynamic (p).

19

Musical score for piano prelude, measures 19-21. The score consists of two staves: treble and bass. Measure 19 starts with a piano dynamic (p) followed by a forte dynamic (f). Measure 20 begins with a piano dynamic (p) followed by a forte dynamic (f). Measure 21 begins with a forte dynamic (f) followed by a piano dynamic (p).

22



26



28



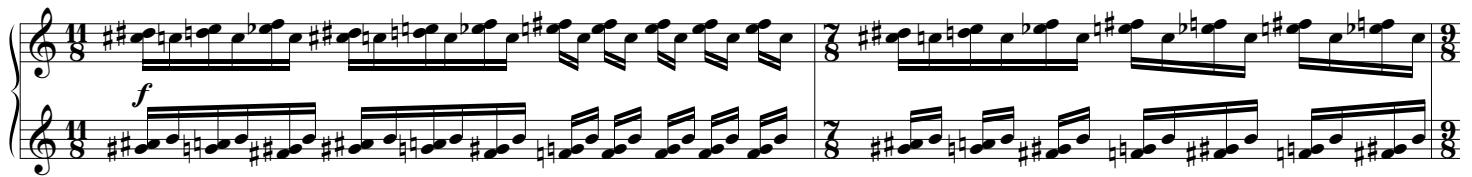
31



34



37



39



41



4 8va

44

p

46 (8va) *take time* - - - - - "a tempo"

p

una corda

48 (8va)

p

50 (8va) *mp*

52 *pp*

54 *mf* — *f* — *p* *mf* — *f* — *tre corde*

56 *p* *mf*

58 *p*

"Op. 10, No. 4"

60

63

66

69

72

75

this figure may be repeated a time or two.

77

81

