

Autumnsongs

for Piano Trio

(Piano Trio No. 2)

Don Freund

Don Freund's *Autumnsongs* was commissioned in 2010 jointly by Indiana Music Teachers Association and Music Teachers National Association as part of the MTNA Commissioned Composer Program. The work was composed to be performed by a trio of fabulously talented pre-college musicians in the fall season, so it is touched by a sense of youthful discovery along with the feelings that arise as summer turns towards winter. There is some wordplay behind the narrative of the piece as well — “fall” suggests not only a time of year but also a descent from one world into another.

The first movement, “Fall from Grace,” begins with only the purest of intervals and natural string harmonics, but as more pitches are added, a pentatonic scale and some faint allusions to “Amazing Grace” emerge. Adding still more pitches inevitably leads to the discovery of the tritone interval, that “devil in music.” Along with that discovery comes a gradual transformation from the initial mysterious other-worldly atmosphere to the rough and violent music which ends the first movement.

The second movement, “Turning Colors/Harvest Hymn/ Harvest Dance,” portrays a different kind of transformation. Material borrowed from Debussy's Prelude “Feuilles mortes” (fallen leaves) is presented with an aura of progressive change which leads to the Harvest Hymn, presented by the piano over the strings' color-shifting background. The strings respond with a Harvest Dance, a robust celebration spiked with bits of Vivaldian autumn. When the dance begins to careen out of control the hymn returns, mixed with echoes of the Debussy prelude and the pristine music of the spheres.

Duration: ca. 20 minutes

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1. Fall from Grace

$\text{♩} = 84$

Violin *sul D and A*

Cello *sul D and A*

Piano $\text{♩} = 84$ *with a touch of rubato — never rigid*

(Hold Pedal through measure 99.)
Ped. →

6

(Ped.) →

10

(Ped.) →

13

sul G *sul D*

pp *pp* *p* *p* *pp* *sul D* *sul G* *sul D*

pp *mf* *pp*

pp *mf* *pp*

(Ped.) →

17

sul G and D *sul D* *sul A*

pp *mp* *pp* *pp* *p* *pp*

pp *mf* *pp*

pp *mf* *pp*

(Ped.) →

21

sul G and D *sul D and A* *sul D and A*

pp *p* *pp* *pp*

pp *p* *pp*

mf *pp*

mf

(Ped.) →

25

mf *sul G and D* pp *p* pp

pp mf pp (loco) mf

(Ped.) →

28

sul G and D pp *sul D and A* p pp *sul D* mp *sul A* p

sul D and A mf pp *sul D* p *sul G* *sul D*

mf pp mf pp

(Ped.) →

31

sul G and D pp *sul D* mp *sul A* p *sul D and A* p pp

pp p pp mf warm, expressive

pp mf pp mp < p > p pp

pp mf pp

(Ped.) →

35 *flautando sul pont.* *ord. sul G and D* *sul D and A*

mp *pp* *mf* *pp* *p*

f *p* *8va* *mf*

mf *pp* *p* *mf*

(Ped.) →

39 *flautando sul pont.*

pp *mf* *mp*

sul G and D *mf*

pp *mf* *pp*

mf *pp* *mf* *pp*

42 *flautando sul pont.* *ord. sul G and D* *sul D and A* *sul D and A*

mp *pp* *p* *pp* *mf* *pp*

f *p* *pp* *mf* *pp*

mf *pp* *p* *mp* *mf*

(Ped.) →

54

pp *sul D and A* *ppp* *p* *pp* *sul D* *pp*

ppp *pp* *p* *pp* *pp*

pp *mf* *pp* *pp* *mf*

(Ped.) →

59

mf *warm, expressive* *f* *flautando sul pont.* *p* *sul G and D ord.*

p *sul D* *sul A* *pp* *mp* *pp*

pp *mf* *pp* *mf* *pp* *p*

(Ped.) →

63

sul G and D *pp*

mf *pp* *p* *pp*

8va *mp* *mf* *mf*

(Ped.) →

66

mf *f* *p* *sul G and D sul D and A*

pizz. *mp* *mp* *pp* *ord.*

flautando arco sul pont.

pp *mf* *pp* *mf* *pp*

pp *mf* *pp*

(Ped.) →

70

pp *mf* *pp* *mf* *pp*

sul D and A

pp *p* *3* *3*

(loco) *3* *3* *3* *3*

p *mp* *mf*

(Ped.) →

73

f *pp* *f*

pp *mf* *pp* *mp* *pp*

pp *mf* *pp*

(Ped.) →

75

Musical score for measures 75-76. The piece is in 4/4 time, with a key signature of one sharp (F#). Measures 75-76 are in 2/4 time. The score consists of three staves: two treble clefs and one grand staff (treble and bass clefs). The first two staves feature melodic lines with triplet markings. The grand staff features a complex accompaniment with chords and triplets. Dynamics include *mf* and *mp*. A pedal point is indicated by "(Ped.)" with an arrow pointing to the right.

77

Musical score for measures 77-80. The piece is in 4/4 time, with a key signature of one sharp (F#). Measures 77-80 are in 4/4 time. The score consists of three staves: two treble clefs and one grand staff (treble and bass clefs). The first two staves feature melodic lines with dynamic markings *ff* and *pp*. The grand staff features a complex accompaniment with chords and triplets. Dynamics include *mf*, *f*, and *pp*. A pedal point is indicated by "(Ped.)" with an arrow pointing to the right.

81

Musical score for measures 81-84. The piece is in 4/4 time, with a key signature of one sharp (F#). Measures 81-84 are in 4/4 time. The score consists of three staves: two treble clefs and one grand staff (treble and bass clefs). The first two staves feature melodic lines with dynamic markings *pp*, *mf*, and *pp*. The grand staff features a complex accompaniment with chords and triplets. Dynamics include *pp*, *mf*, and *pp*. A pedal point is indicated by "(Ped.)" with an arrow pointing to the right. The instruction "sul G and D" is present above the second staff.

84

mp *pp* *sul D and A* *p*
pp *mp* *pp*
f p *mp* *pp*
(Ped.) →

87

mf *p* *mp* *pp*
pp *mp*
p *mf* *p*
(Ped.) →

90

sul D and A

pp *mf* *pp*
pp *mf*
mp *mfpp*
(Ped.) →

93

flautando
p mp pp flautando
p pp
mp pp mf fp
(Ped.) → mp

96

♩ = 100
mp pp
mf pp
(Ped.)

100

♩ = 100
f f into the string f
f f
(No Ped.)

104

f f
f f
f f

107

into the string

f

110

114

into the string

f

3

117

into the string

f

ff

f

3

Musical score for measures 120-123. The score is in 4/4 time. It features a piano part with a triplet of eighth notes in the first measure, marked *mf*. The string section enters in the second measure with a *f* dynamic, marked "into the string". The piano part continues with a *ff* dynamic. The string part has dynamics *p*, *mf*, and *p*. The piano part ends with a *ff* dynamic.

Musical score for measures 124-125. The score is in 4/4 time. The piano part features a *ff* dynamic. The string part features a *ff* dynamic.

Musical score for measures 126-127. The score is in 4/4 time. The piano part features a *ff* dynamic. The string part features a *ff* dynamic. There are triplet markings over the piano and string parts in the second measure.

Musical score for measures 128-129. The score is in 4/4 time. The piano part features a *f* dynamic. The string part features a *ff* dynamic. There are triplet markings over the piano and string parts in the first measure. The piano part ends with a *mf* dynamic. The string part ends with a *mf* dynamic.

130 *pizz.* *arco* *pizz.* *arco*

f *f* *f* *f*

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

f *mf* *f* *mf* *f*

132 *into the string*

into the string *into the string*

f *ff*

134

ff *ff*

136

ff

P

138

ff *ff*

P

140

ff *ff*

P

142

ff *ff*

accel ----- ♩ = 112

ff *ff*

accel ----- ♩ = 112

(P)

144

$3 \overline{\text{♩}} = \text{♩}$
♩ = 84

fff violent!

fff violent!

ff

ff

(No Ped.)

147

fff

fff

ff

ff

sub

151

sul pont. $\overline{\text{♩}} \overline{\text{♩}} \overline{\text{♩}}$ $\overline{\text{♩}} \overline{\text{♩}} \overline{\text{♩}}$

f *ff*

ord.

fff

mf *f*

fff

ff

(D#)

155 *sul pont.* $\overset{\text{-----}}{\underset{3}{3}}$ *pizz.* *arco*

f *ff* *ff* *ff* *ff*

158 *sul pont.* $\overset{\text{-----}}{\underset{3}{3}}$ $\overset{\text{-----}}{\underset{3}{3}}$ *8vb*

arco *mf* *f* *fff* *f* *ff*

162 *gliss.*

fff *ff*

165 *too much pressure, grinding; almost no discernable pitch* *8vb* *pizz.*

ffff *fff* *fff* *f* *p*

ffff *too much pressure, grinding; almost no discernable pitch*

Tutti: Freeze for at least 8 seconds.

N. B. Much of the material in "Turning Colors" is derived from these three fragments from "Feuilles mortes" (fallen leaves) from Debussy Preludes, Book 2.

Lent et mélancolique

pp
doucement soutenu et très expressif
pp

ppp
p marqué
mf
ppp
p

p

2. Turning Colors / Harvest Hymn / Harvest Dance

♩ = ca. 120, subliminal

ca. 120, subliminal
pp
mf
pp
mp
P P

una corda

174

(arco)
pp throbbing (never stop the bow) *mf*
pp throbbing (never stop the bow) *mf*
pp
P

179

pp *mp* *pp* *ppp*
pp *mp* *pp* *ppp*
r.h. sotto
l.h. sopra *pp*
mp pp
P P

tre corde

Musical score for measures 180-187. The system includes a grand staff with treble and bass clefs. The bass clef part contains a complex rhythmic pattern of chords and single notes. Dynamics include *p*, *pp*, *mp*, and *pp*. A piano (P) marking is present at the bottom left.

188 *slower a tempo* *slower a tempo*

Musical score for measures 188-191. The system includes a grand staff. The bass clef part features a complex rhythmic pattern. Dynamics include *mp*, *pp*, *mp*, *pp*, and *pp*. Tempo markings *slower* and *a tempo* are used. A piano (P) marking is present at the bottom left.

192

Musical score for measures 192-195. The system includes a grand staff. The bass clef part features a complex rhythmic pattern. Dynamics include *mf*, *pp*, *mf*, and *pp*. A piano (P) marking is present at the bottom left.

196 *slower a tempo* *slower a tempo*

Musical score for measures 196-203. The system includes a grand staff. The bass clef part features a complex rhythmic pattern. Dynamics include *p*, *mp*, *pp*, *p*, *mf*, *mp*, *pp*, *mf*, and *pp*. Tempo markings *slower* and *a tempo* are used. A piano (P) marking is present at the bottom left.

200 *slower* *a tempo*

mp *mf* *pp* *mf* *p* *pp*

mp *slower* *mf* *pp* *a tempo* *mf* *p* *pp*

(P) P

204

mp *pp* *mf* *pp*

mp *pp* *mf* *pp*

pp *mf* *f* *pp* *mf*

(P) P

208

mf

mf

(P)

212

f *p* *pizz.* *arco* *mp*

f *p* *f* *p*

(P) P P

216

Musical score for measures 216-218. The vocal line consists of a single melodic line with dynamics *mf*, *f*, *mf*, and *p*. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand, with dynamics *mp*, *mf*, *f*, and *p*. A 'P' marking is located below the piano part.

219

Musical score for measures 219-222. The vocal line has dynamics *mf* and *mp*. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand, with dynamics *pp*. A 'P' marking is located below the piano part.

223

Musical score for measures 223-226. The vocal line has dynamics *pp*, *mp*, and *pp*. The piano accompaniment has dynamics *pp*, *mp*, and *pp*. Performance instructions include *sul tasto*, *gradually move to*, *sul pont.*, and *move to*.

227

Musical score for measures 227-230. The vocal line has dynamics *mp* and *pp*. The piano accompaniment has dynamics *pp*, *mp*, and *pp*. Performance instructions include *gradually move to*, *sul pont.*, and *move to*.

Repeat this material freely through measure 252.
Vary color from *sul pont.* to *sul tasto*.
Rhythm free — conversational dialog between strings.
Very quiet — subliminal, fading to silence.

246 *gradually move to* *sul tasto*

move to *sul pont.*

pp

247 ♩ = ca. 72

Harvest Hymn

♩ = ca. 72

mf

mp

mf

Ped. for legato

254

f

mp

mp

mf

mf — *p*

261

mf

f

p

mp

mf

Harvest Dance

268

♩ = 112

Musical score for measures 268-273. The system includes a vocal line and a piano accompaniment. The vocal line starts with a melody in 2/4 time, marked *mp* and *pp*, then *f* and *bright*. The piano accompaniment features chords in the right hand and a bass line in the left hand, marked *p* and *pp*. The tempo is marked $\text{♩} = 112$.

274

Musical score for measures 274-279. The system includes a vocal line and a piano accompaniment. The vocal line continues the melody, marked *mf* and *f*. The piano accompaniment features chords and a bass line, marked *f*. The tempo is marked $\text{♩} = 112$.

280

Musical score for measures 280-284. The system includes a vocal line and a piano accompaniment. The vocal line continues the melody, marked *f* and *bright*. The piano accompaniment features chords and a bass line, marked *p* and *mf*.

285

Musical score for measures 285-290. The system includes a vocal line and a piano accompaniment. The vocal line continues the melody, marked *f* and *ff*. The piano accompaniment features chords and a bass line, marked *f* and *ff*.

290

Musical score for measures 290-293. The score is in 4/4 time and features a piano accompaniment with a driving eighth-note bass line. The piano part is marked *p legato, driving* and *mf*. The right hand plays chords and moving lines. The left hand has a steady eighth-note pattern. The score includes dynamic markings *p* and *mf*, and articulation marks like accents and slurs. There are also performance instructions *8vb* (8va) and a triplet of eighth notes in the right hand.

294

Musical score for measures 294-297. The score continues in 4/4 time. The piano part remains *p legato, driving* and *mf*. The right hand features more complex rhythmic patterns and dynamics, including *mf* and *f*. The left hand continues with eighth-note accompaniment. Performance instructions *8vb* and *8va* are present. The score includes various dynamics and articulation marks.

298

Musical score for measures 298-300. The score is in 4/4 time. The piano part is marked *f* and *ff*. The right hand features a *pizz.* (pizzicato) section with *ff* dynamics. The left hand has a driving eighth-note accompaniment with *ff* dynamics. Performance instructions *8va* and *8vb* are present. The score includes various dynamics and articulation marks.

301

Musical score for measures 301-304. The score is in 4/4 time. The piano part is marked *p*. The right hand features a *p* section with a melodic line. The left hand has a driving eighth-note accompaniment with *p* dynamics. Performance instructions *8va* and *8vb* are present. The score includes various dynamics and articulation marks.

304

ff

mf *fp*

308

arco

ff *mf* *f*

312

f

315

f

3 5

3 5

331

ff f

6 6 6 6 6 6 P 6

333

mf f

337

mf f mf f

8va

341

f mf

P P P P

352

ff
into the string
ff heavy
f

6
6

(8^{va})

355

f

359

f
on the string
on the string

362

8va
ff

P

sul A

386

ff *f* *ff* *8va* *mf*

8va *ff* *mf*

Ped. for legato

391

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

8va

397

$\text{♩} = \text{ca. } 72$

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

$\text{♩} = \text{ca. } 72$ $\text{♩} = 84$

3

403

sul D and A

pp *pp* *pp* *pp* *pp*

pp subito *pp*

P *P* *P*

una corda

$\text{♩} = 84$

410

sul D and A
pp

pp *mf* *pp* *pp* *mf* *pp*

P
tre corde

414

sul D
pp *p* *pp* *sul A*
pp *p*

pp *mf* *pp* *pp* *mf* *pp*

(P)

418

sul G
pp *p* *sul D*
p *pp* *sul D* *sul G* *sul D*
pp *mp*

pp *p* *pp* *p*

(P)

422

sul D and A

pizz.

pp

mp

pizz.

mp

pp *mf* *pp* *p* *mp*

(P) P P P

427

mp

arco

mf

pp

pp *mf* *pp*

P P

431

pp

rit.

mf *pp* *mf* *mp* *p* *pp*

(P) P

