

***Fast Music***  
*for Solo Cello*

*Don Freund*

# Fast Music

for Solo Cello

Don Freund

(1994)

♩ = 132

*f*

7

*p*

13

*mf ff mf ff p ff*

20

*f ff*

26

*ff*

31

♩ = 120

*p, but incisive*

34

*mf sfz p f*

37

*f p (p)*

40

*f p*

45

*p cresc. mf f*

*accel.*

♩ = 132

50 *ff*

56 *f* *ff*

62 *relax tempo to* *♩ = 120*  
*mp, capriccioso*

65 *ff* *mf* *f*

68 *(on the string)* *ff* *f*

71 *push to* *♩ = 132*  
*ff* *p subito* *mf*

74 *III* *II* *III* *II* *III* *II* *III* *I*

79 *ff* *ff p*

83 *ff*

86 *press forward* *♩ = 116 (subito)*  
*ff p* *ff* *ff*

89 *f* *mf* *pizz.* *+* *+* *+* *+*

92 *x = l.h. only ("hammer-on")*

94 *a little faster (♩=120)*

*arco*  
*p sul pont.*

97

101

104 *accel.* ----- ♩ = 132

108

114

119 *heavy (slowing slightly)* *a tempo (♩=132)*

121 *(take time to sound the triple stops) (a tempo)*

124

127

130 *mf* *heavy* *ff*

133 *a tempo* (♩=132) *mp* *f*

136 (slowing slightly) 6 6 6 6

139 6 6 6 6 6 6 *tr* *ff*

142 *tr* 6

146 *ff* 6

150 6 6 6 6 *ff*

152 6 6 6 6 6 6

♩ = 132  
II  
III  
154 *mp, crisp* 3 3 (on the string)

157 I II 3 3

160 (on the string) *mf*

164 *f* *press forward* (take time) *ff*  $\text{♩} = 112$

167  $\text{♩} = 132$  *f*

170 (on the string) *mp* *f* *mp* *f*

174 (on the string) *f* *p* *mf* *p*

177 *mf* *cresc.* *f*

181 *ff* *f*

187 *ff* *f* *ff* *sonore*

193  $\text{♩} = 100$  *at the frog* *ff, percussive*

197 (on the string) *at the frog* *sonore* (percussive) *sonore* (percussive)

201

206

II  
I  
III

*sonore* *percussive* *sonore* *percussive*

211

I II

*(mf)* *ff, percussive*

216

220

III  
IV II

*sonore* *percussive*

222

III IV

*(mf)* *ff, percussive* *(mf)*

225

III IV

229

II  
I  
III IV

*ff, sonore* *(mf)*

234

IV III II I

*ff, percussive*

238 *III* *I II*

242

246 *III IV*

251 *p subito, incisive*

256 *f* *arco* *3* *sul pont., flautando* *pp* *normale* *mf*

261 *sul pont.* *pp* *normale* *mf*

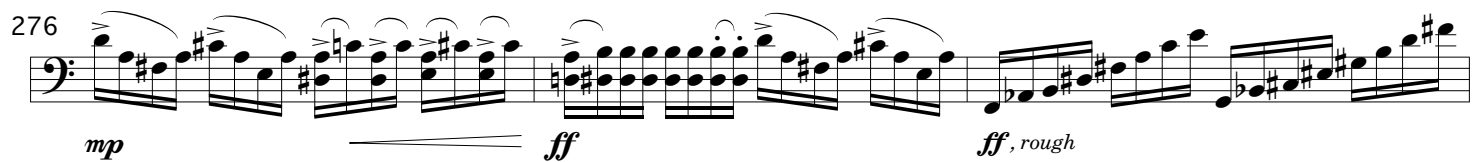
263 *f* *p subito* *col legno battuto* *3* *pizz.* *3*

267 *arco* *f* *p* *f*

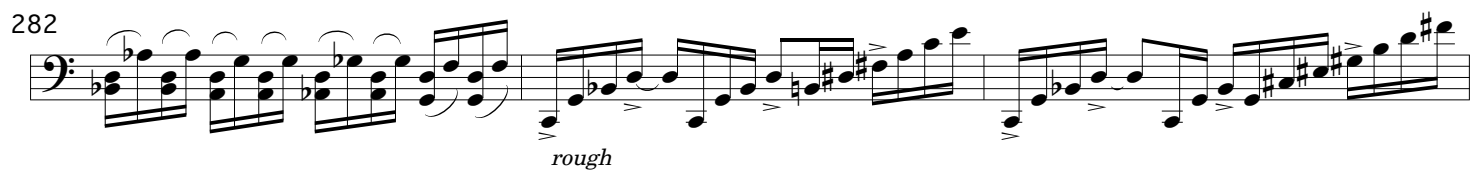
270 *mf*

273 *ff*



276  *mp* *ff* *ff, rough*

279 

282  *rough*

285 

288 

291 

294 

297 

300  $\text{♩} = \text{♩} (\text{♩} = 160)$   *f, heroic*  $5 = \text{♩}$

303  *fp* *f*

307  $5 = \text{♩}$   *fp* *f*

311  $5 = \text{♩}$

315  $5 = \text{♩}$

*mp* < *mf* > *mp* *mf* *f* *p subito* < *f*

319

*p subito* < *f* *mf, more lyric*

323

*f*

327

332  $\text{♩} = \text{♩} (\text{♩} = 120)$

337 *accel.*  $\text{♩} = 132$

*ff* *f*

342

347

*sonore*

351  $5$

*ff*

355

Musical notation for measures 355-360. The staff contains a series of chords and chords with moving lines, primarily in the right hand. Measure 355 starts with a treble clef and a key signature of one sharp (F#). The music features a sequence of chords with moving lines, primarily in the right hand.

360

Musical notation for measures 360-365. The staff contains a series of chords and chords with moving lines, primarily in the right hand. Measure 360 includes the instruction *(on the string)* and *mf*. The music features a sequence of chords with moving lines, primarily in the right hand.

365

Musical notation for measures 365-370. The staff contains a series of chords and chords with moving lines, primarily in the right hand. The music features a sequence of chords with moving lines, primarily in the right hand.

370

Musical notation for measures 370-374. The staff contains a series of chords and chords with moving lines, primarily in the right hand. Measure 370 includes the instruction *cresc.*. The music features a sequence of chords with moving lines, primarily in the right hand.

374

Musical notation for measures 374-378. The staff contains a series of chords and chords with moving lines, primarily in the right hand. Measure 374 includes the instruction *f*. Measure 378 includes the instruction *ff*. The music features a sequence of chords with moving lines, primarily in the right hand.

378

Musical notation for measures 378-382. The staff contains a series of chords and chords with moving lines, primarily in the right hand. Measure 378 includes fingerings *II II I II*. Measure 382 includes the instruction *ff*. The music features a sequence of chords with moving lines, primarily in the right hand.

382

Musical notation for measures 382-387. The staff contains a series of chords and chords with moving lines, primarily in the right hand. Measure 382 includes the instruction *heavily accented bow change on every accented note*. Measure 382 includes fingerings *tr*, *(4.e)*, *II*, *6*, *tr*, *(e)*, *tr*. Measure 387 includes the instruction *tr*. The music features a sequence of chords with moving lines, primarily in the right hand.

387

Musical notation for measures 387-392. The staff contains a series of chords and chords with moving lines, primarily in the right hand. Measure 387 includes the instruction *tr*. Measure 392 includes the instruction *tr*. The music features a sequence of chords with moving lines, primarily in the right hand.

392

Musical notation for measures 392-400. The staff contains a series of chords and chords with moving lines, primarily in the right hand. Measure 392 includes the instruction *(unmeasured)*. Measure 392 includes fingerings *6*. Measure 392 includes the instruction *feroce*. Measure 392 includes the instruction *ff*. Measure 392 includes the instruction *(take time)*. Measure 392 includes the instruction *pizz.*. Measure 392 includes the instruction *f, elegant*. The music features a sequence of chords with moving lines, primarily in the right hand.

Don Freund's *Fast Music* was composed to exploit the cello wizardry of Tsuyoshi Tsutsumi. It is approximately 9 minutes of solo cello virtuosity which flies, propels, drives, flashes, chugs, blurs, and rocks. These different kinds of fastness appear and reappear in a sort of exponential rondo: the opening fastness — fleet, breezy, and amiable — returns often enough to spread a benign whimsy over the proceedings, but not without being challenged by other fastnesses which are rougher, threatening, rambunctious, even frenzied. Close to the end, a theme with an almost Straussian heroic character appears to rescue the piece from its more diabolical tendencies, and usher in the final fling of the opening fastness.

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