seven etudes a due

viola & cello

don freund

1973

This xerographic reduction is for perusal purposes only.
Seven Etudes á Due is published by SEESAW MUSIC CORP.
2067 Broadway, New York, N. Y. 10023.

Seven Etudes a due was written for and is dedicated to David Becker and Peter Spurbeck. The seven short pieces which form this work are more than just technical studies as the word "etude" implies, although each piece does present the performers with a number of technical problems stemming from the hybridization of traditional and "avant-garde" string techniques. More important than this consideration, however, is the "a due" (for two instruments) aspect of the etudes. Each piece explores a different kind of ensemble relationship between the two performers, presenting a variety of musical challenges. The first etude, marked "violently", evolves from a rugged opening statement with striking tension contrasts into an intense struggle for control of a syncopated beat-feeling. The second etude is a declamatory recitative for cello while the viola provides a whirring backdrop. In the third etude, this whirring is transformed into a dialogue of scurrying scale-like shapes. Etude four has a free introduction which looks backward and forward, and then proceeds with a mechanically precise succession of regular eighth-notes which bounce back and forth between the two instruments. In etude five, the players break loose from this mechanization into a succession of overlapping surrealistic events built around various ways of playing chords on string instruments. The exuberance of this etude is sharply contrasted by the dark, earthy sighs heard in the sixth etude. In the seventh and final etude, the music rises to a chance interweaving of melodic fragments, and finally takes on mysterious, other-worldly character of the music of the spheres.

All notes in non-meter sections last until a comma

d - 1/4 tone flat

bd - 3/4 tone flat

t - 1/4 tone sharp

#t - 3/4 tone sharp

o - pizz. rebounding off fingerboard

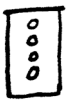
\+ - l.h. pizz.

x - notes played between bridge and tailpiece

▲ - highest note

— . — . — . continue in the same manner

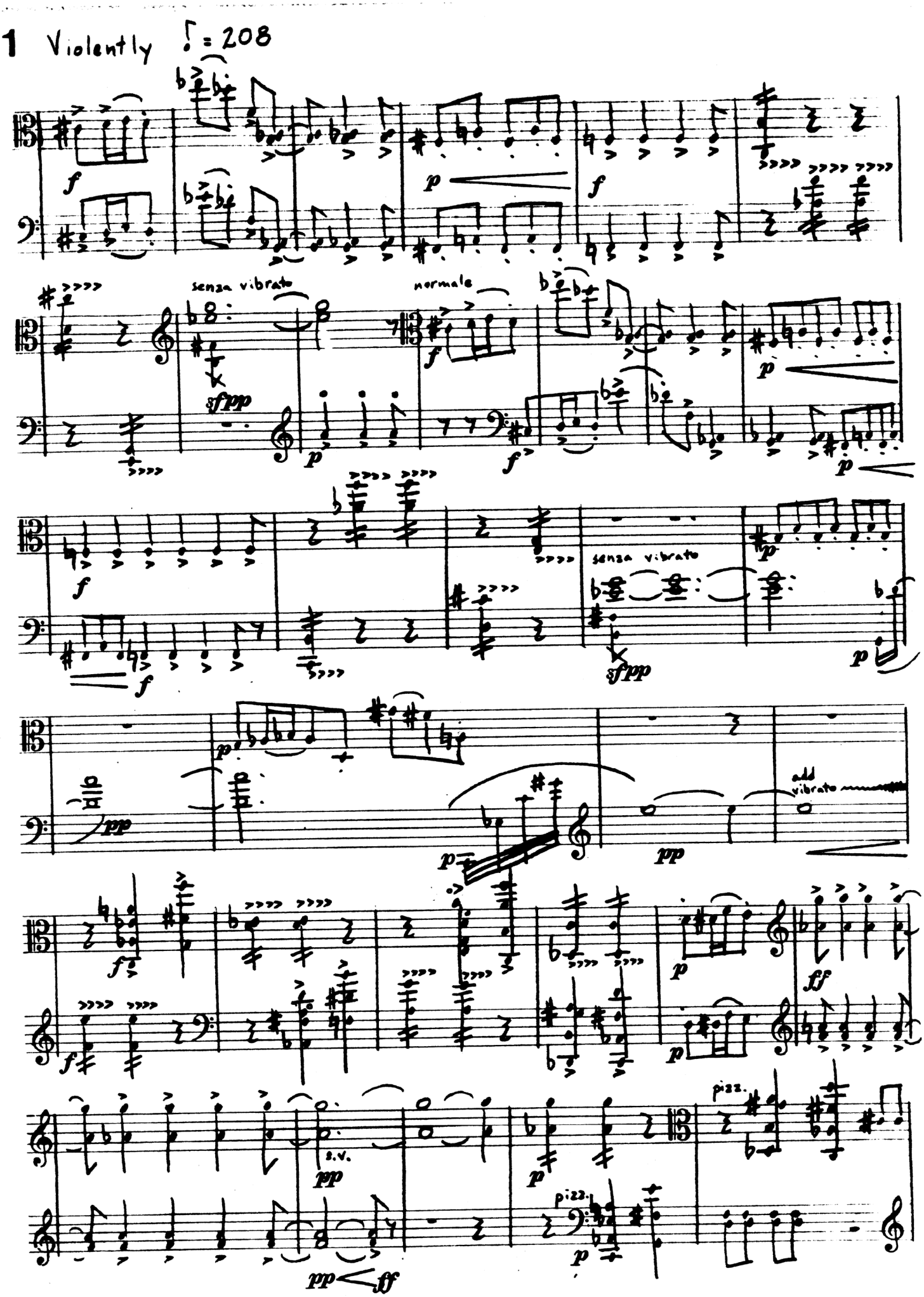
𝄆 𝄇 — . — . — continue by repeating the enclosed pattern

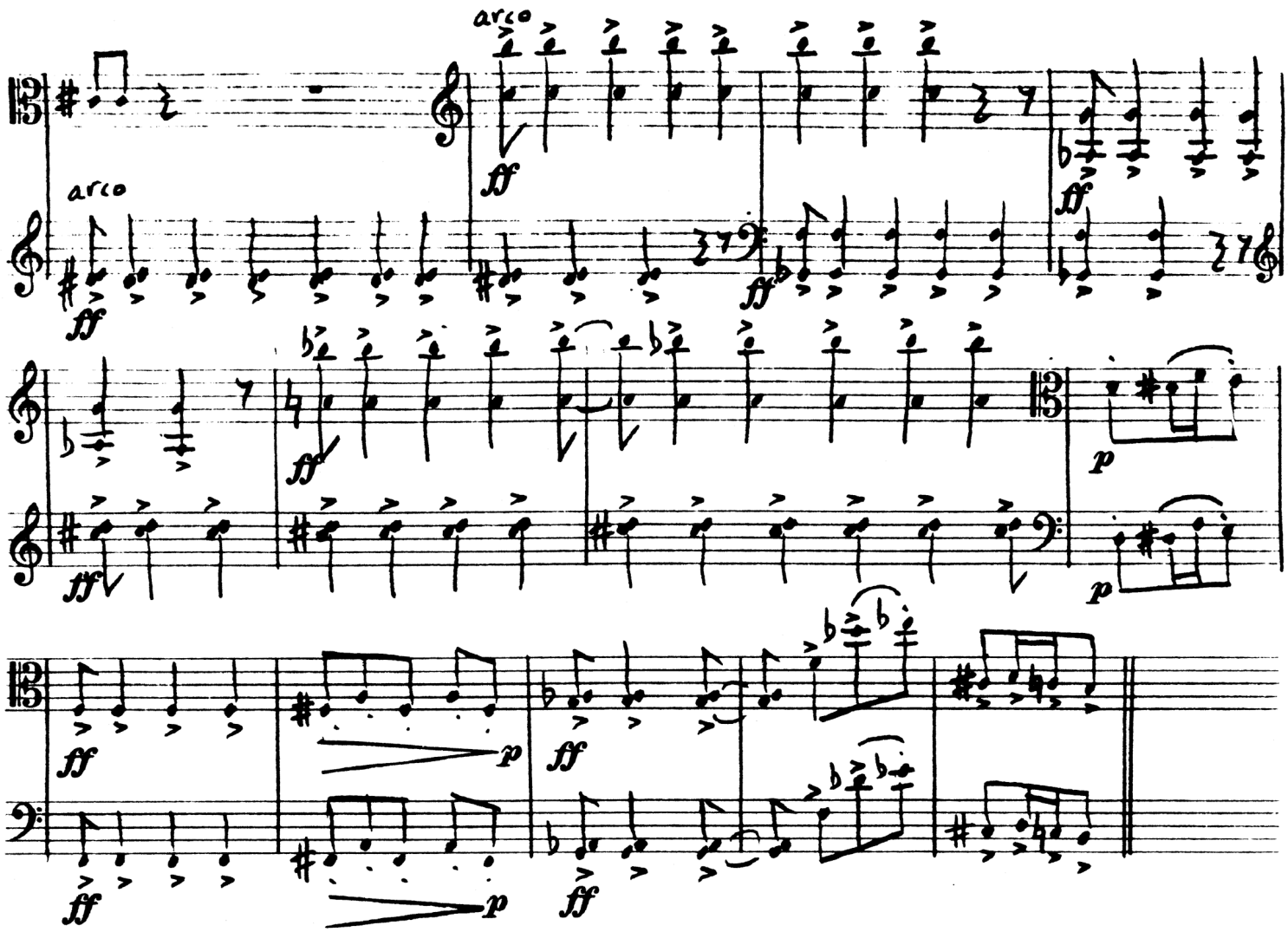
 - limits the pitches of the following aleatoric passage to the notes in the box

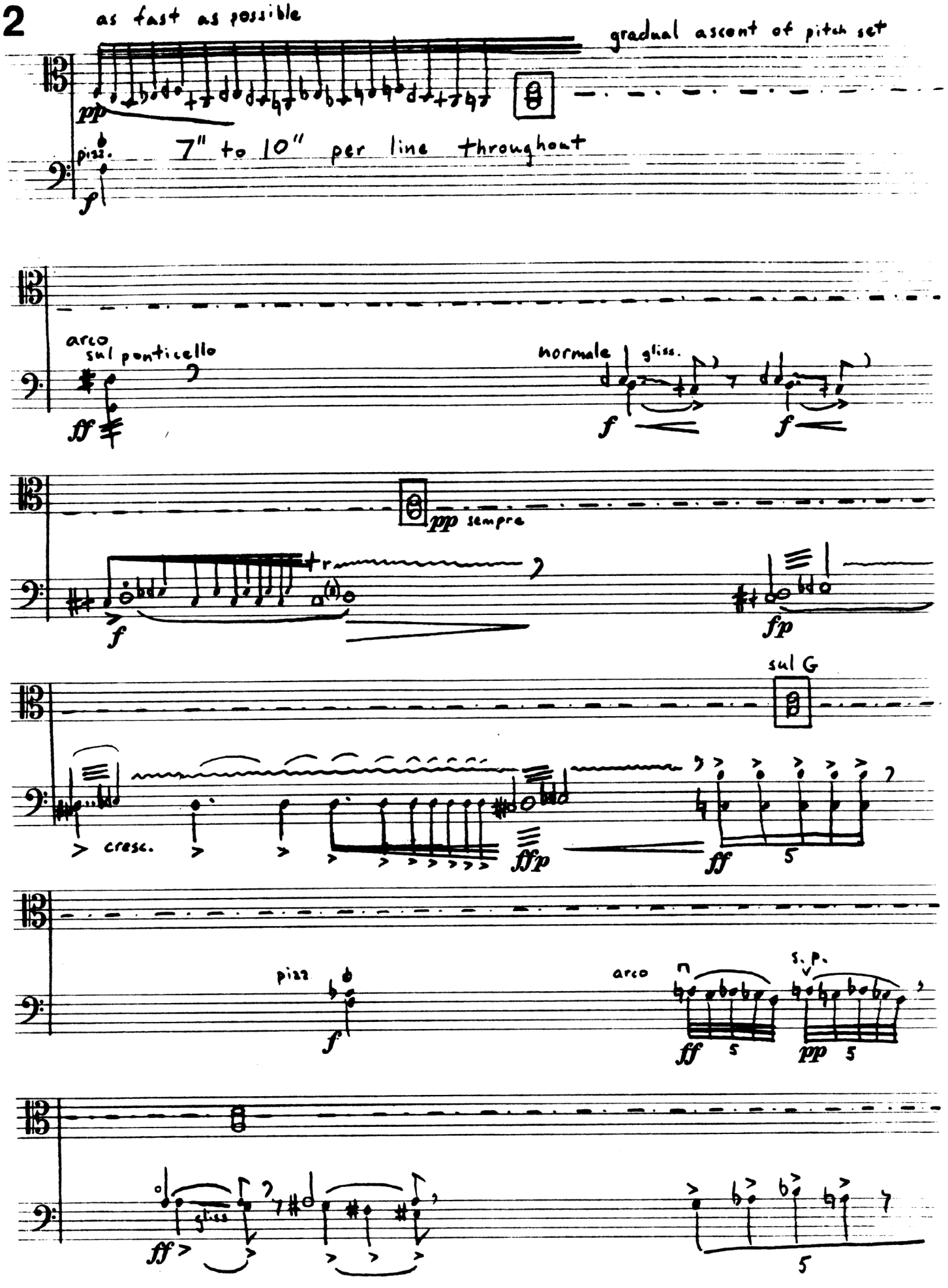
- (used in #2) the pitch set is all the pitches, including 1/4-tones, between the given outer pitches.

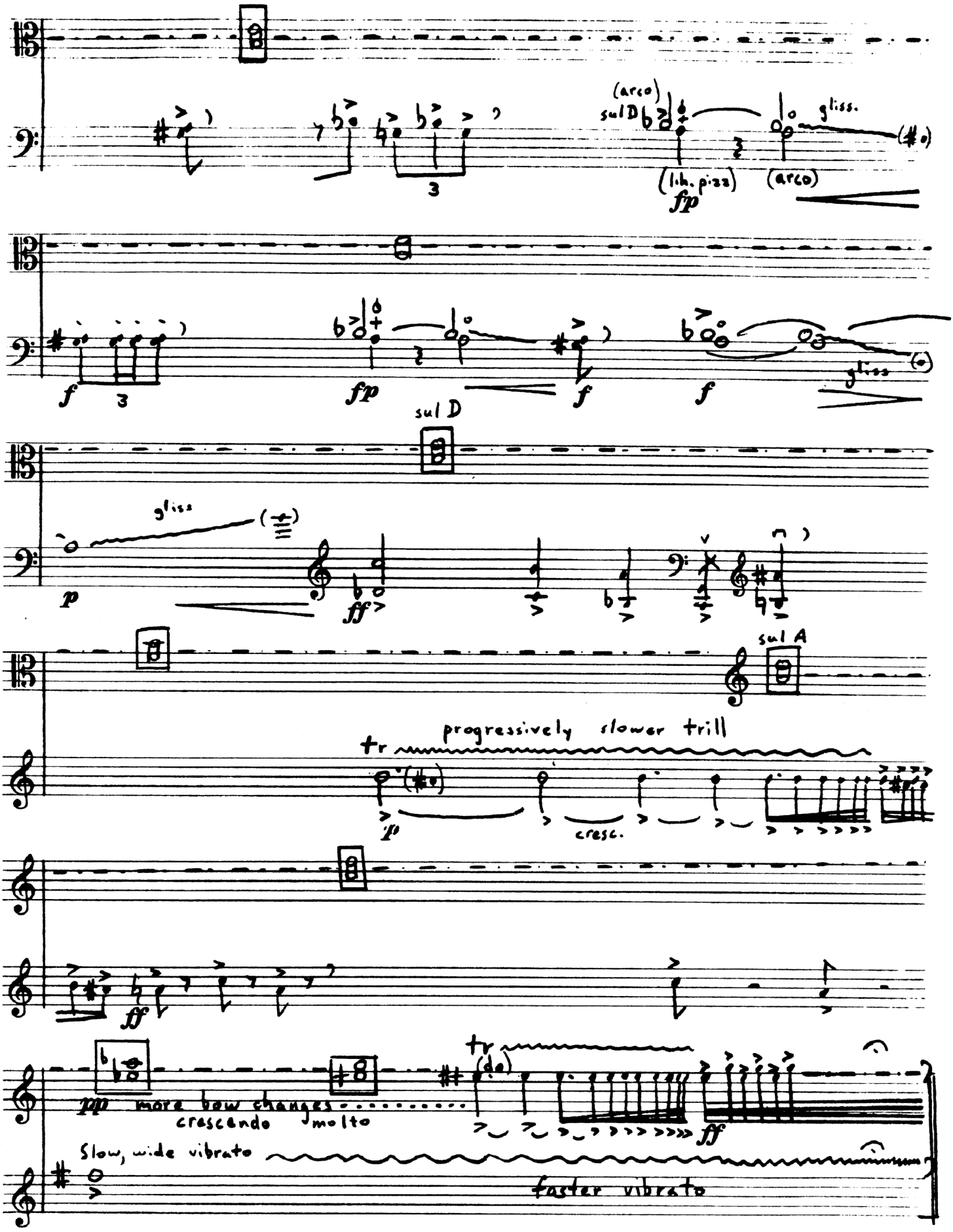
In #3, the pitches of the last 3 sixteenths of each group should be those notes which fall most naturally under the hand using the fingering 4321 for descending patterns and 1234 for ascending. Six-note patterns are fingered 123434 or 432121

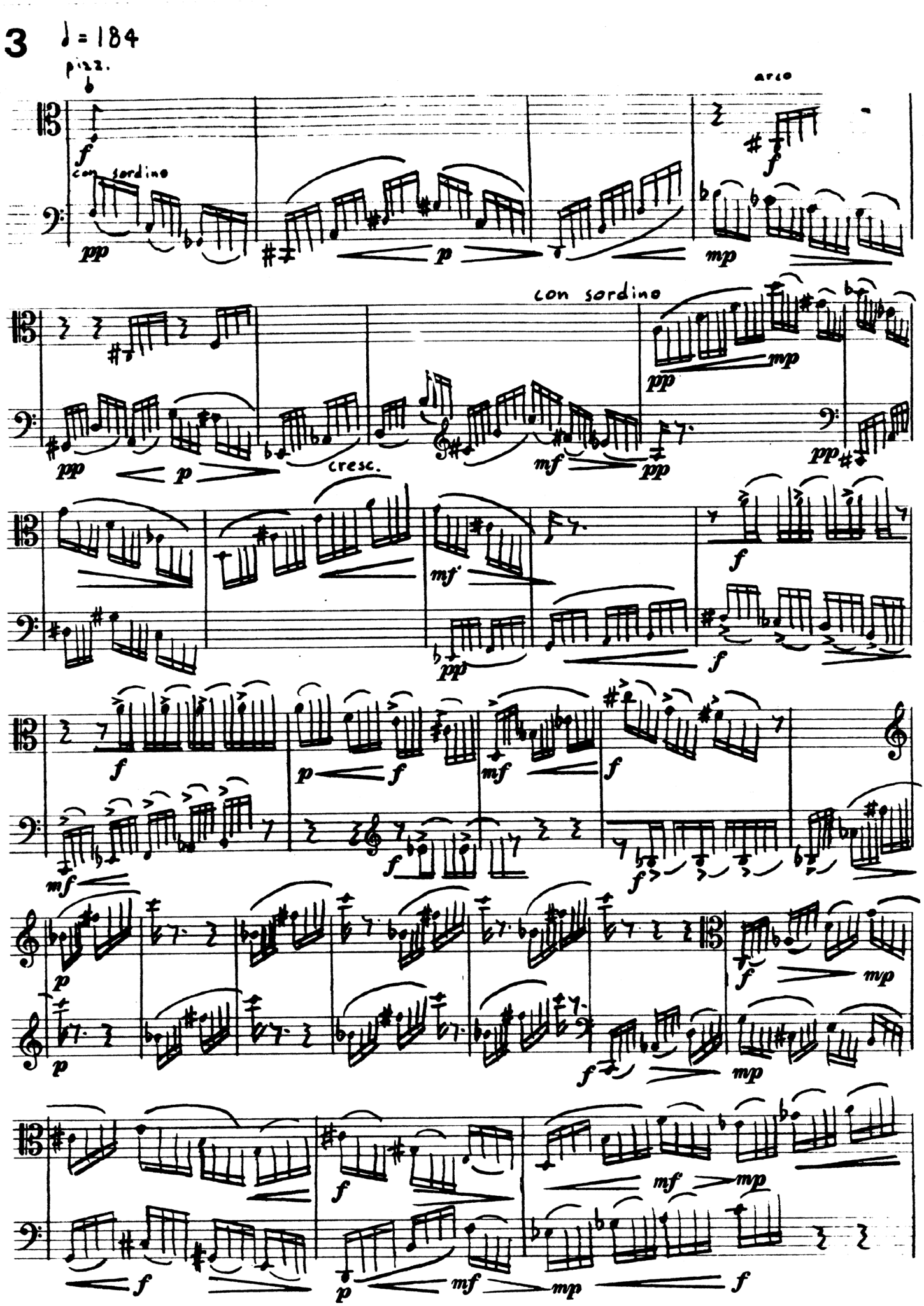
Pauses between etudes should be as brief as possible without hurrying.

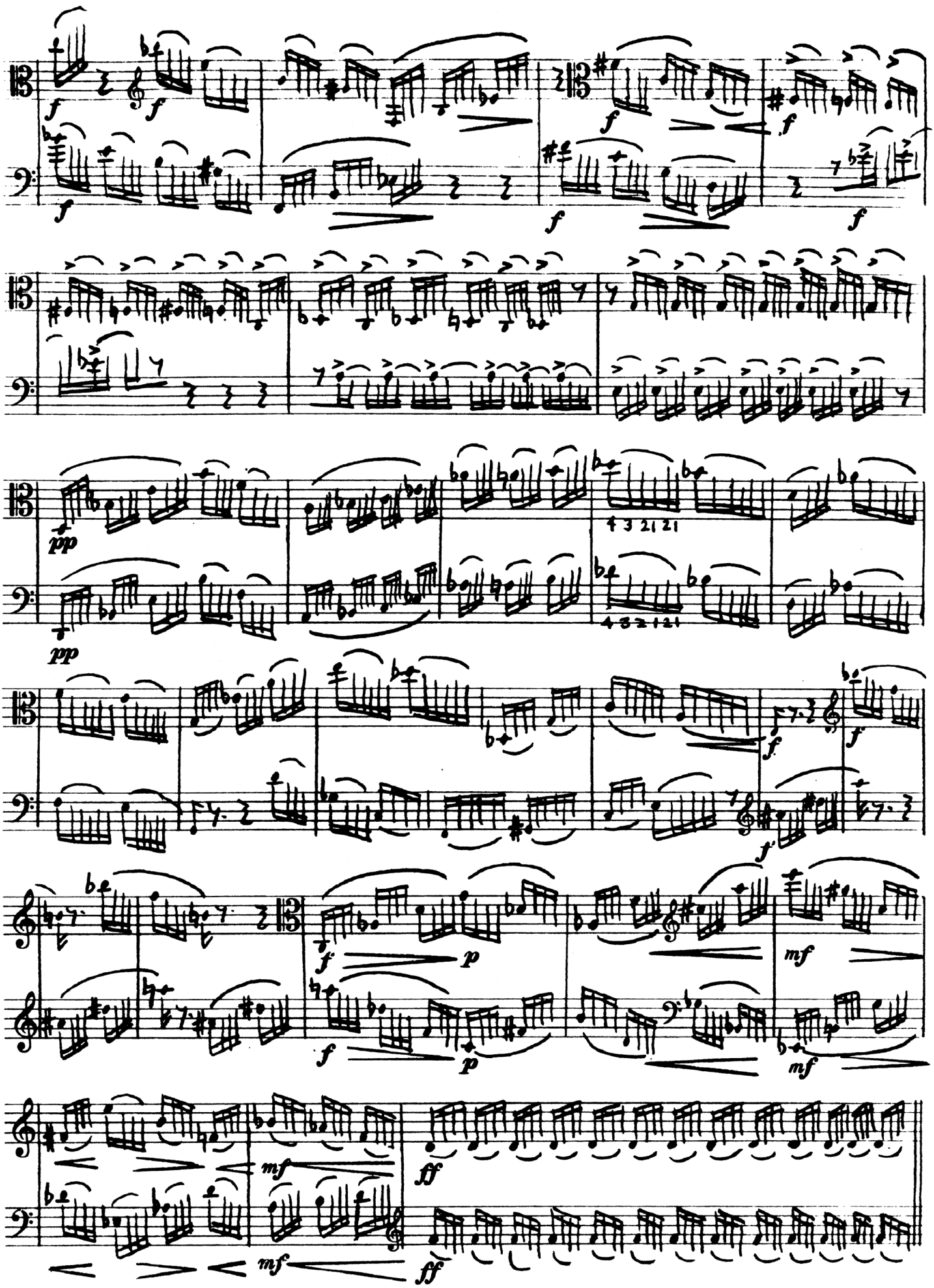

1 Violently ♩. = 208
senza vibrato
normale
senza vibrato
add vibrato
p.v.
pizz.
pizz.


arco
arco
ff
ff
ff
ff
ff
ff
p
p
ff
ff
p
ff
ff
p
ff


2
as fast as possible
gradual ascent of pitch set
pp
pizz.
7" to 10" per line throughout
f
arco
sul ponticello
ff
normale
gliss.
f
f
pp sempre
f
fp
sul G
cresc.
ffp
ff
5
pizz
f
arco
s.p.
ff
5
pp
5
gliss
ff
5


(arco)
sul D
gliss.
(lib. pizz)
(arco)
fp
f
3
fp
f
f
gliss
sul D
gliss
p
ff
sul A
progressively slower trill
tr
fp
cresc.
ff
pp
more bow changes
crescendo
molto
tr
(do)
ff
Slow, wide vibrato
faster vibrato


3
♩ = 184
pizz.
arco
con sordino
con sordino
cresc.


f
pp
mf
ff

4 ♪ = 184 ♩ = ca. 60

senza sord.

ff

senza sord.

ff

pizz

mf

arco gliss

p

pizz.

mf

arco gliss

together

p

p

p

♩. = 112

pizz

mp

mp

arco

pizz. +

arco

pizz. +

arco

pizz. +

arco.

pizz. +

arco.

pizz. +

arco

crescendo

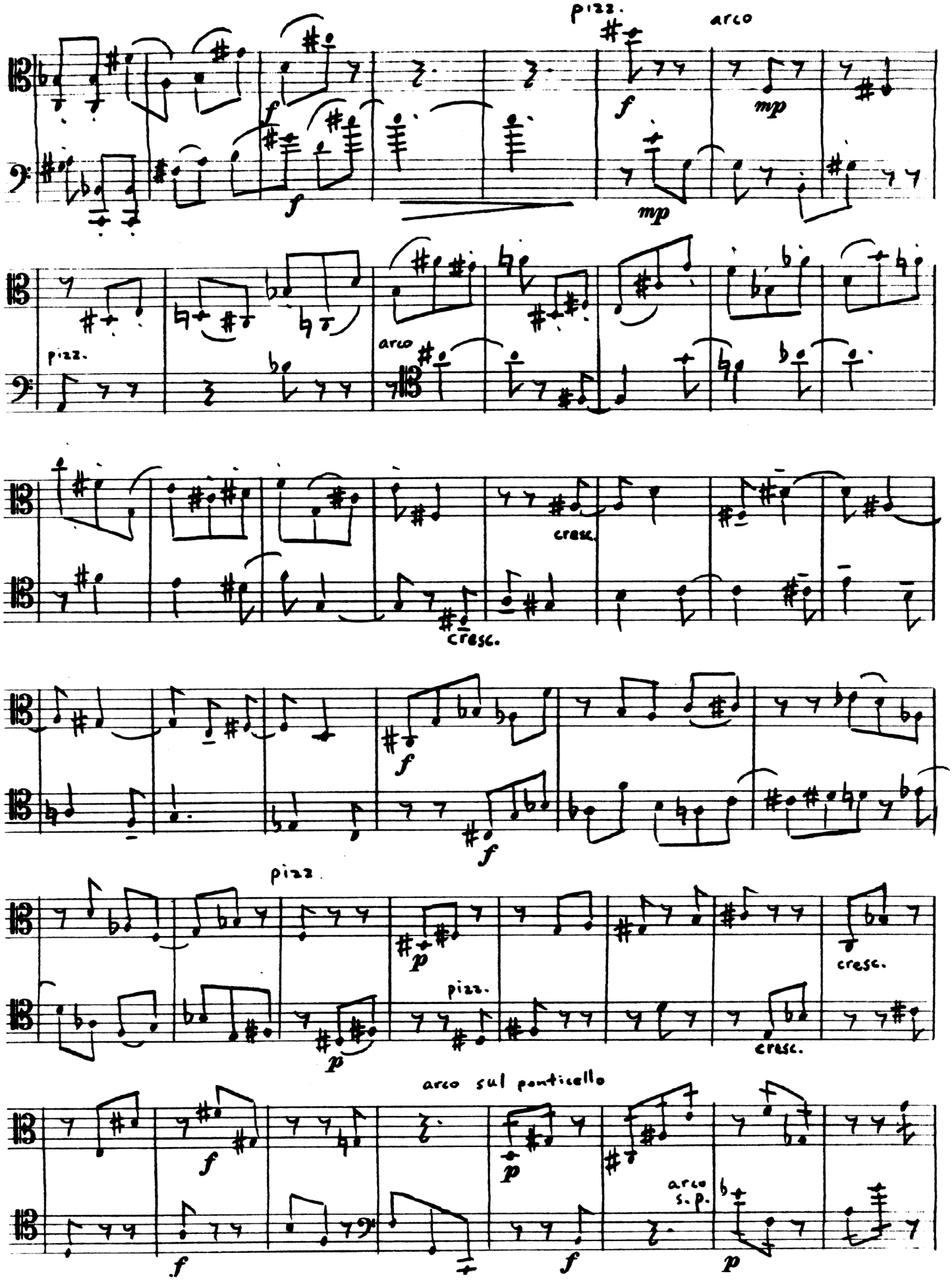
pizz. +

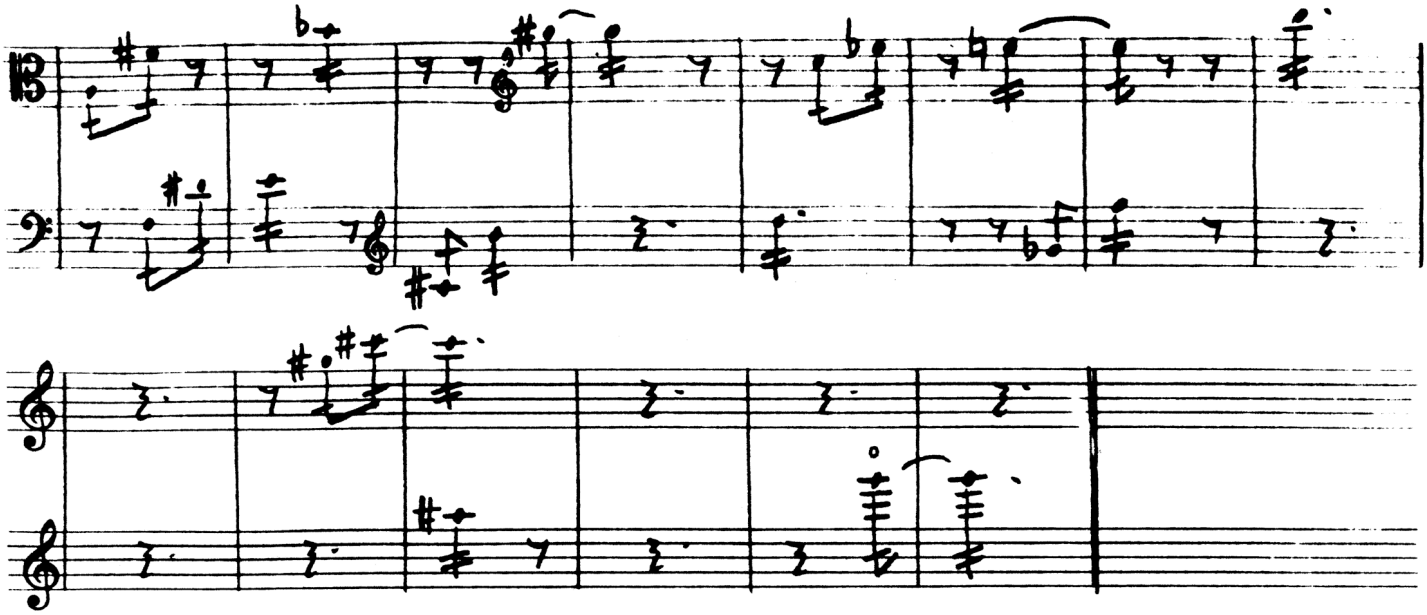
arco

crescendo

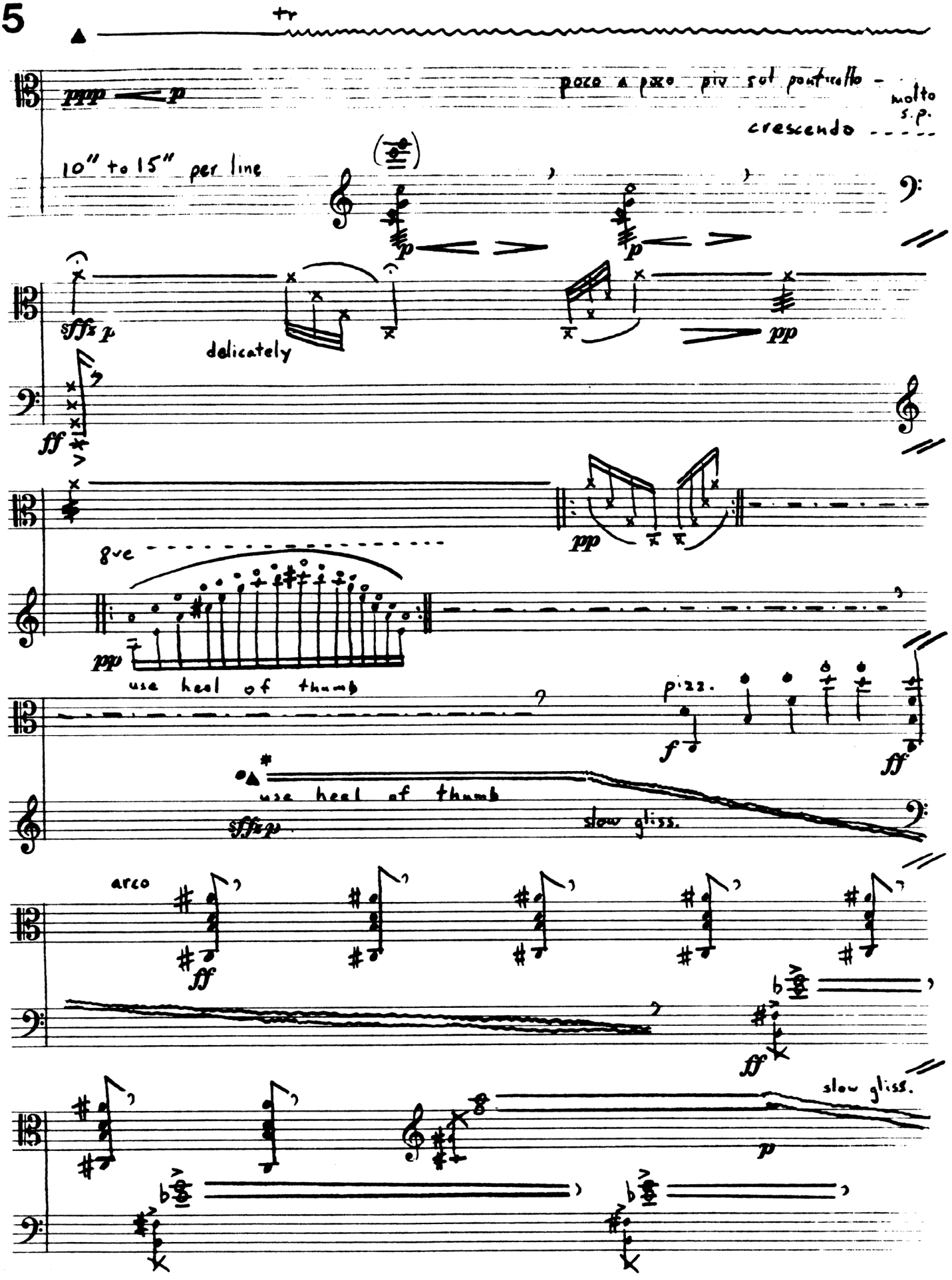
mf cresc.

mf cresc.

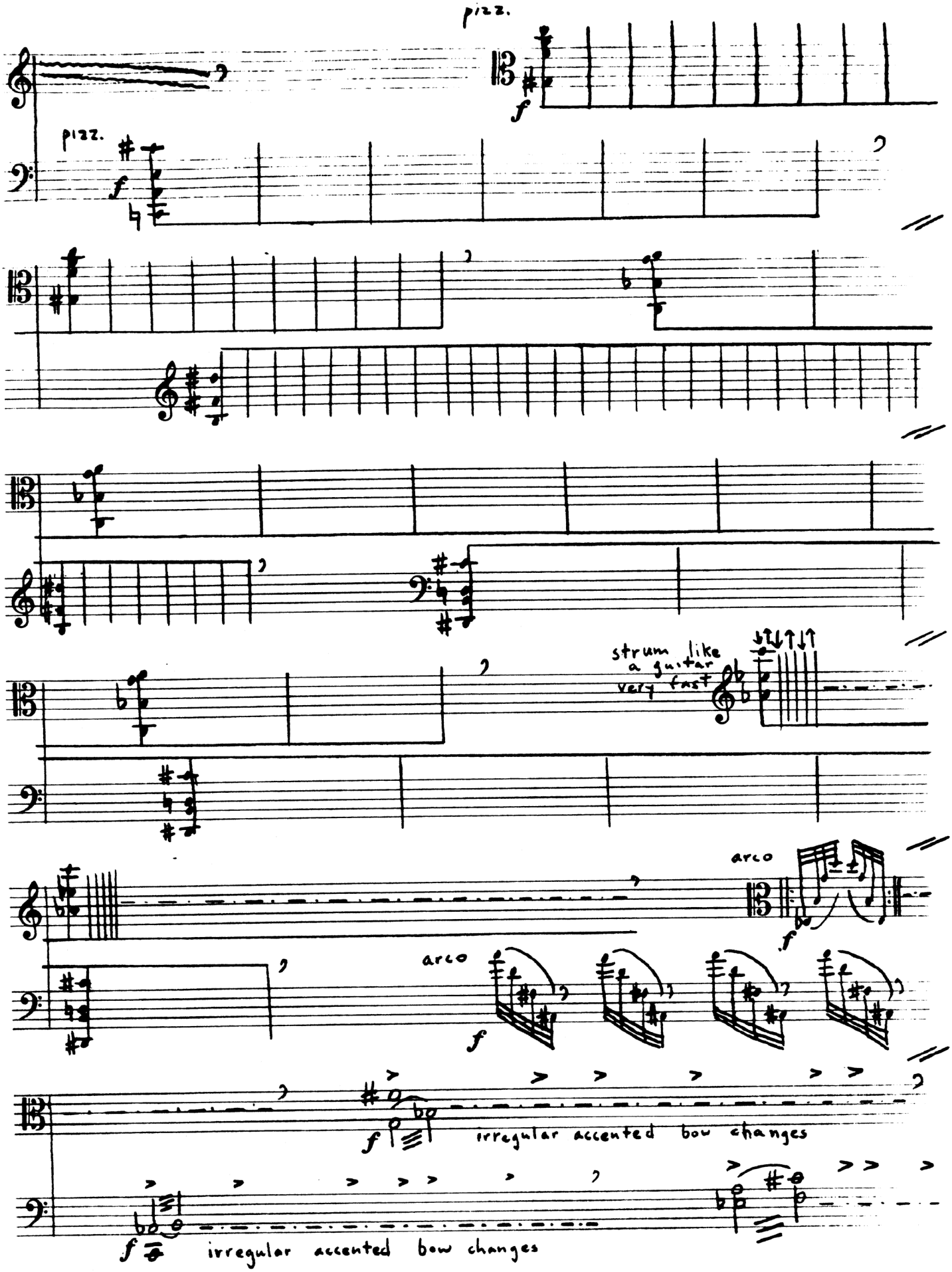

pizz.
arco
f
mp
pizz.
arco
cresc.
cresc.
f
f
pizz.
p
pizz.
cresc.
cresc.
arco sul ponticello
f
p
arco
s.p.
f
f
p

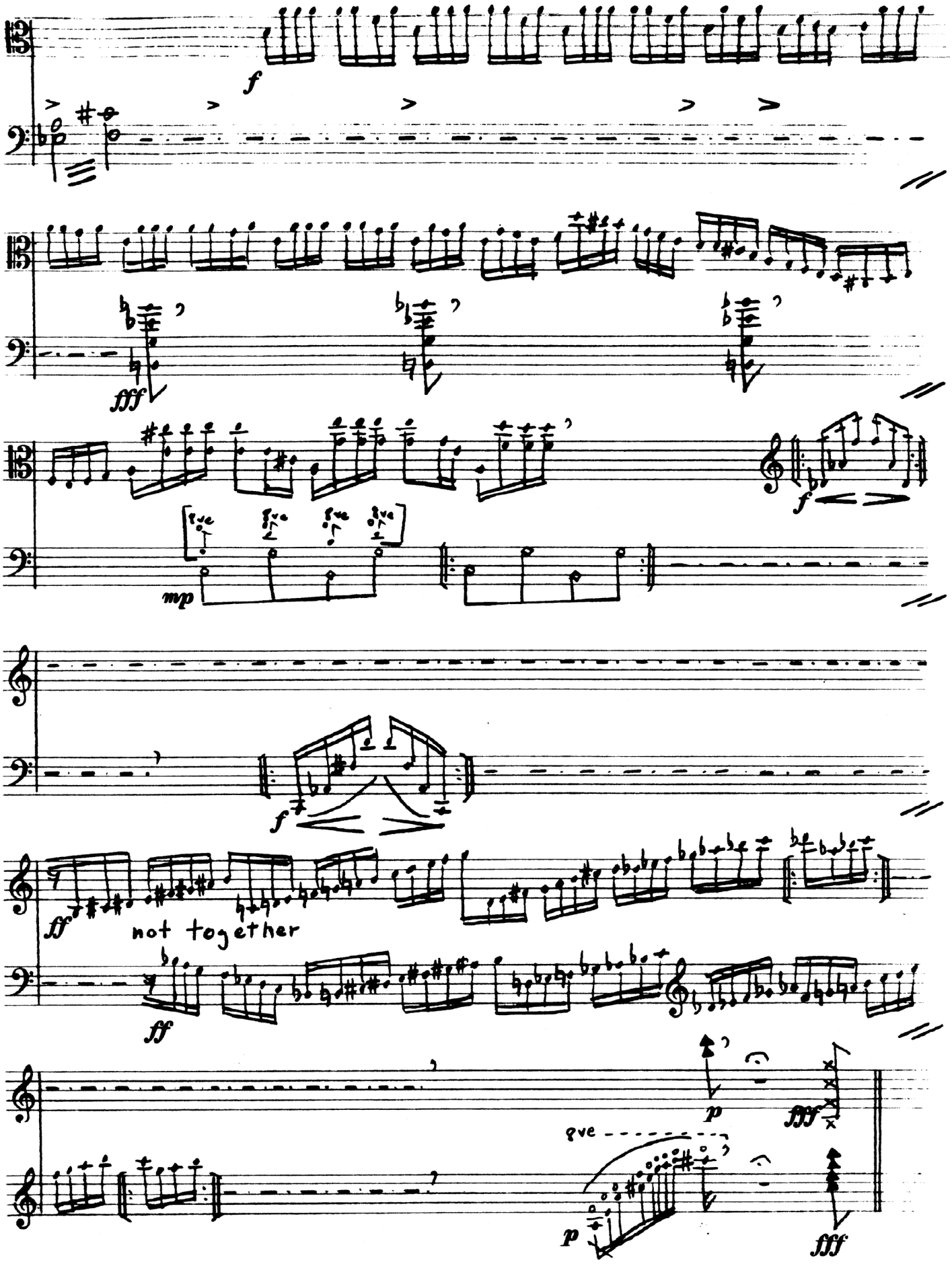


5



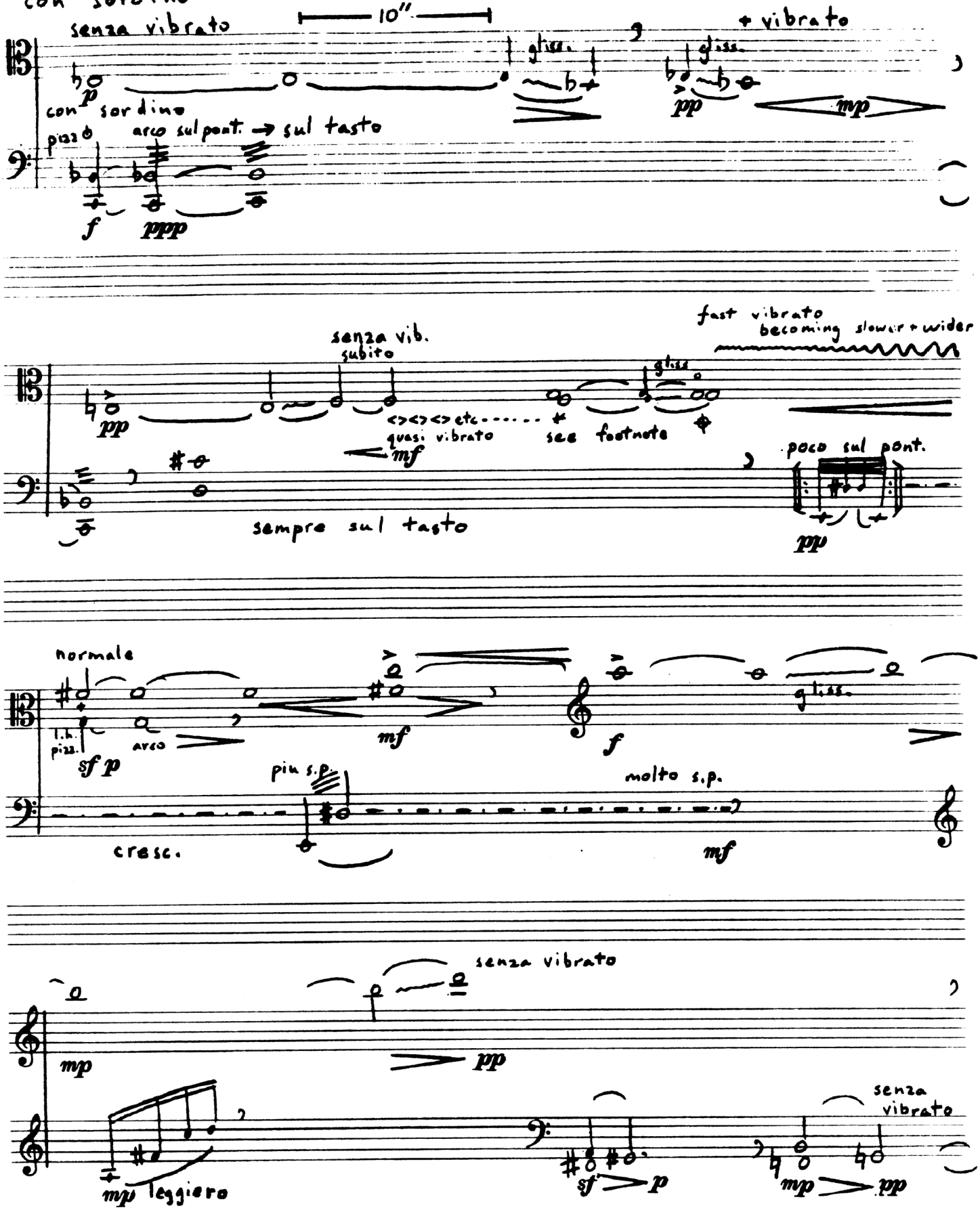
* ▲ - The highest note on the C string and the note a ½ step higher sul G.


pizz.
f
pizz.
f
strum like a guitar very fast
arco
f
arco
f
f
irregular accented bow changes
f
irregular accented bow changes

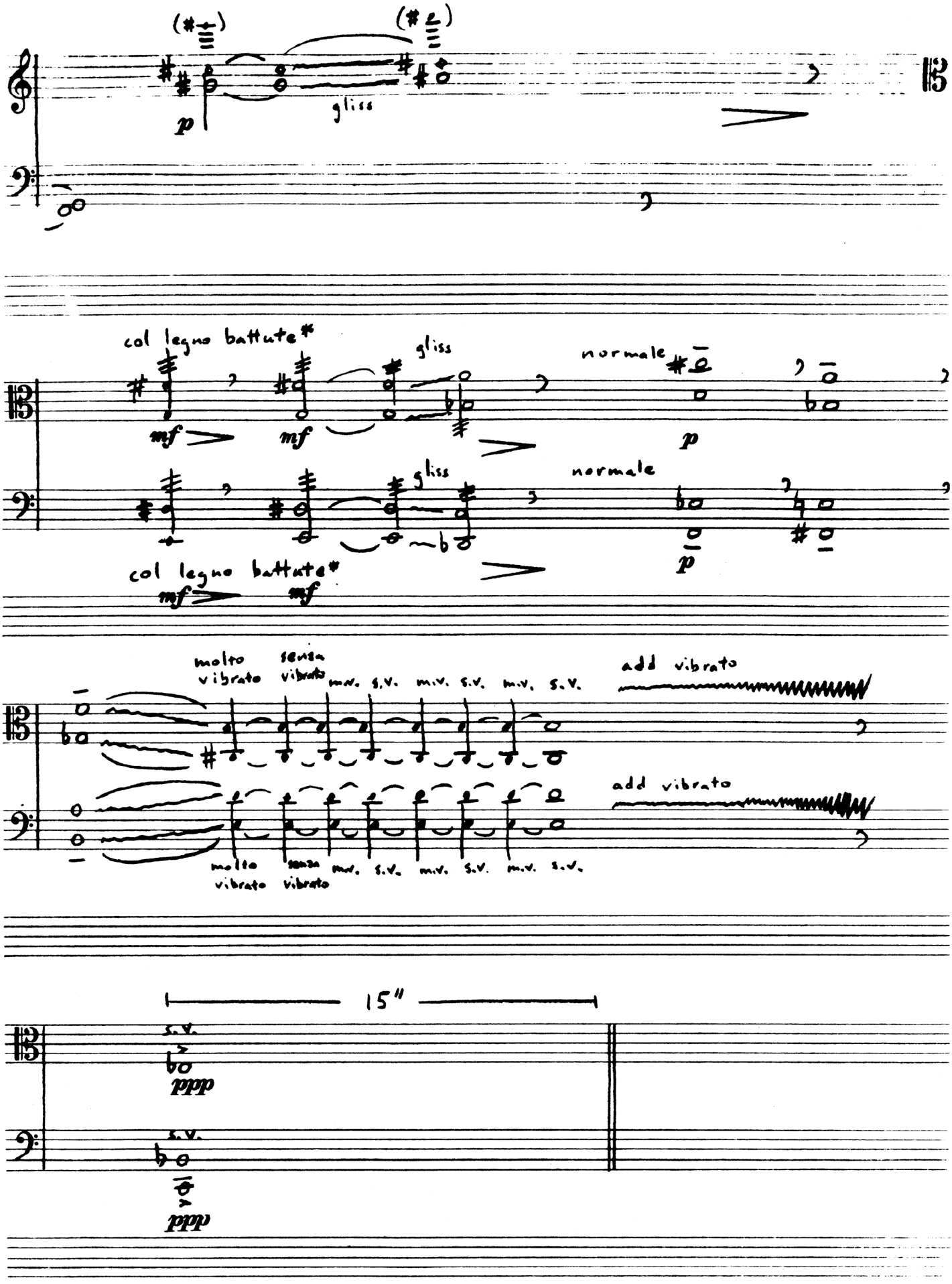

f
fff
mp
f
f
ff
not together
ff
p
fff
8ve
p
fff

6 Very Slow

con sordino



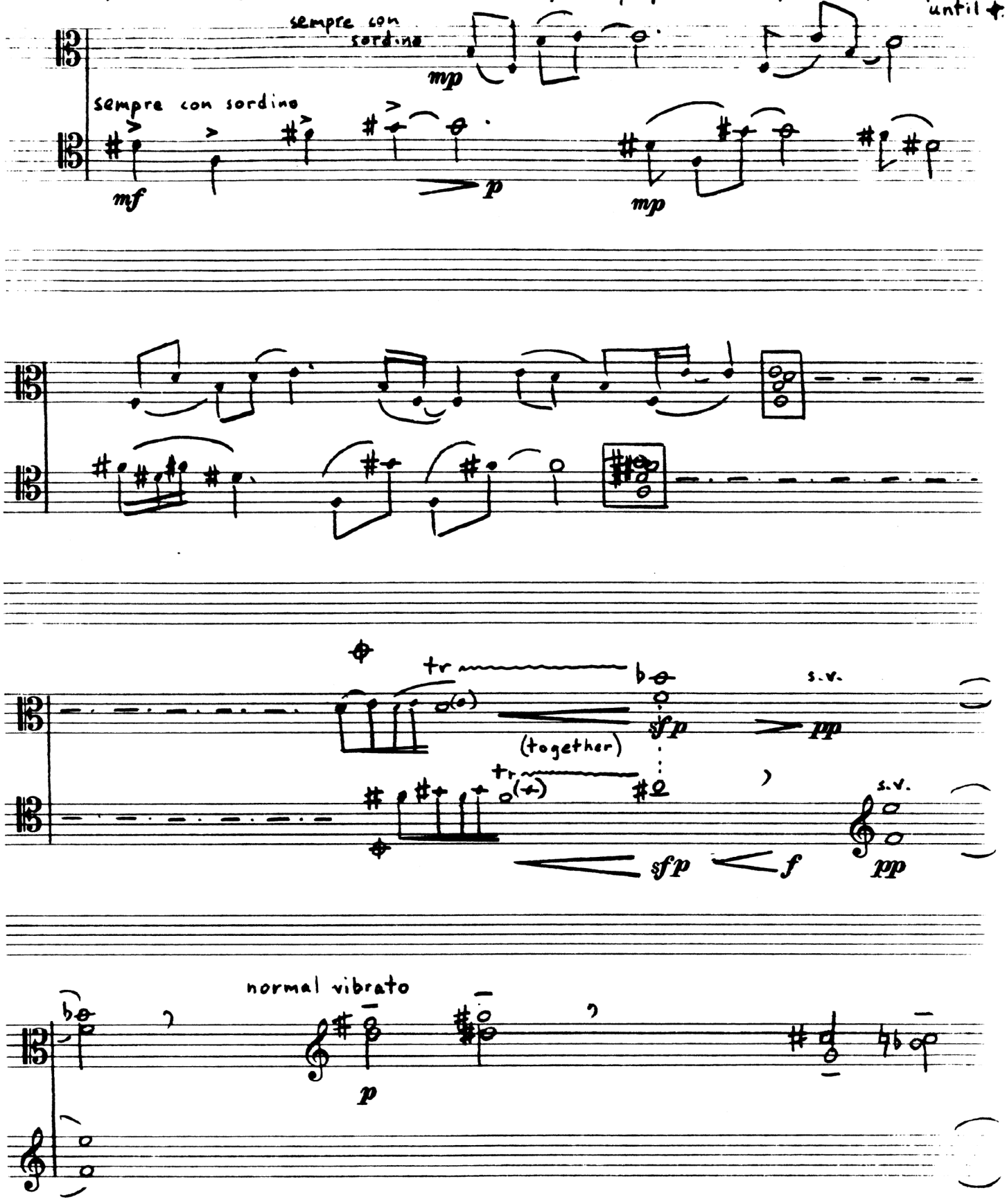
* The dynamic vibrato effect continues until ⊕. As a double stop, it is created by a fast wobbling of the bow (as in a double-stop tremolo) while some contact with both strings is maintained.

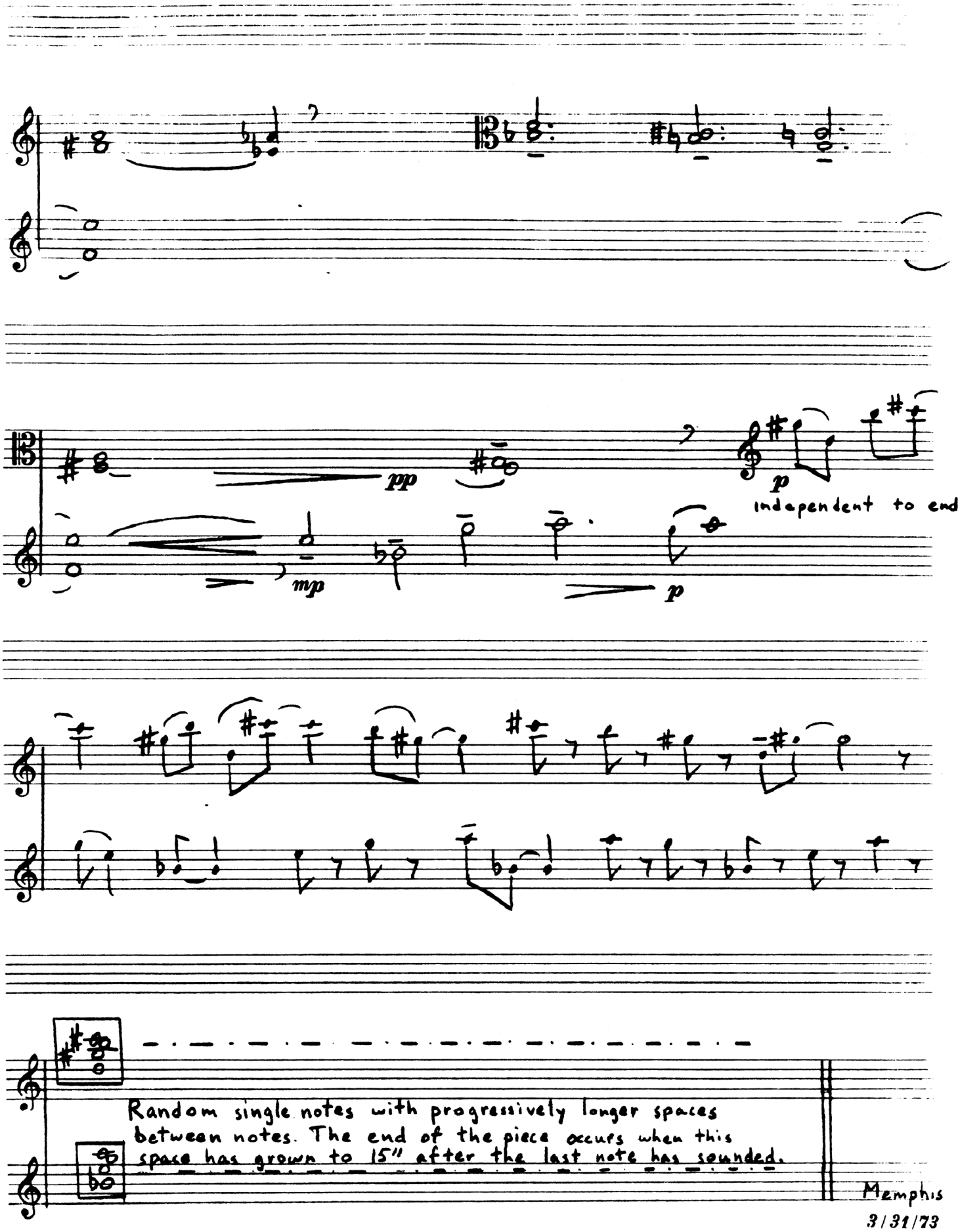


* not a tremolo, but a bouncing of the bow-wood.

7

Moderate. After the viola entrance, the players are rhythmically independent until ✚.




pp
mp
p
p
independent to end
Random single notes with progressively longer spaces between notes. The end of the piece occurs when this space has grown to 15" after the last note has sounded.
Memphis
3/31/73