

# **DISSOLVING MUSIC**

**ROCKPIECE FOR SOPRANO AND SIX INSTRUMENTS**

**DON FREUND**  
**1978**

## FOR A DISSOLVING MUSIC

What shall be seen?  
Limbs of a man  
old and alone,  
his shadow with him,  
going and gone.

What shall be heard?  
A hollow rime:  
the heart gone tame  
knocking afraid.

What shall be known?  
Briefly the name,  
but its frame shaken,  
house of time  
blown and broken,  
draughty room,  
dwindled flame,  
red coal come  
out of the warm,  
dry honeycomb,  
ended dream.

What shall be said?  
This word if any:  
time and blood  
are spent money,  
rain in a sieve;  
summer is dead  
(whom fools believe)  
in a far grave,  
worms receive

her fire to wive,  
fear walks alive,  
prayers I would weave,  
pains I have,  
hopes not many;  
wherefore grieve  
o splintered stave,  
withered glove,  
dry groove,  
shaken sleeve  
empty of love.

What shall be sung?  
This song uneven:  
eleven, seven,  
chance cloven,  
joints spavin,  
blood chill-driven,  
flesh craven,  
breath not often,  
teeth riven,  
all day shriven,  
last coven,  
all night raven,  
all doom woven,  
none forgiven,  
no curse ungraven,  
no peace at even,  
remnant for leaven,  
promise true-given,  
field but shaven,  
nor hope of heaven.

DISSOLVING MUSIC

Don Freund (1978)

Rockpiece for Soprano and Six Instruments

Poem "For a Dissolving Music" by W. S. Merwin

Instrumentation:

"Rock" Soprano\*

Flute

Violin

Cello

Trombone

Piano (pianist also plays pair of bongos)

Percussion

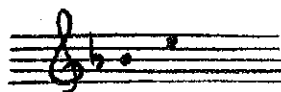
Drumset\*\* to include 3 tomtoms

3 suspended cymbals

high-hat cymbals

Vibraphone

Anglocken



4 brake drums

5 paint cans, partially filled with water,  
suspended by rubber bands

\* The vocal part must be sung in hard-rock style, but the range, vocal, and musical demands can probably be negotiated only by a singer with a trained voice. The quality should be rather rough, using the consonants to create sharp attacks. Operatic vibrato and art-song warmth are to be avoided.

\*\*The drumset instrumentation is rather freely notated; However, notated rhythm and rests must be observed. Incisive tightness is sought, rather than loudness. The beat must generally be uncomplicated, visceral, hard-driven rock, not cool jazz.

Amplification:

The soprano will probably need amplification to improve balance, diction, and rock vocal style.

In certain acoustical situations, the flute and strings could benefit from amplification; however, natural instrumental sound and ensemble is desired.



10  $\text{♩} = 172$

Fl  $\text{mf}$   $\text{f}$

Vln  $\text{mf}$   $\text{f}$

Vc  $\text{mf}$   $\text{f}$

Tr  $\text{mf}$   $\text{f}$

Sop  $\text{♩} = 172$   $\text{f}$   
 Limbs of a man old and a lone Limbs of a

Perc  $\text{♩} = 172$  3 Rock Waltz  $\text{f}$

Pno  $\text{mf}$   $\text{f}$

15

Fl  $\text{mf}$   $\text{f}$

Vln  $\text{mf}$   $\text{f}$

Vc  $\text{mf}$   $\text{f}$

Tr (take plunger)  $\text{mf}$   $\text{f}$

Sop  $\text{♩} = 172$   $\text{f}$   
 man old and a lone His sha - dow

Perc  $\text{♩} = 172$

Pno  $\text{mf}$   $\text{f}$

6

$\text{♩} = 129$

$\text{♩} = 6$   
 $\text{♩} = 1$

119

5 3 8 4 3 8

Fl

Vln

Vc

Tu

mf

mf

plunger

f

$\text{♩} = 129$

5 3 8 4 3 8

Sop

with him going and gone.

Perc

mp

Light Rock (mp)

3  $\text{♩} = 129$

Pno

mp

8ve 7

4 3

$\text{♩} = 129$

$\text{♩} = 172$

125

4 3 8 5 10 8

Fl

Vln

Vc

Tu

(mute in)

4 3 8 5 10 8

Sop

$\text{♩} = 172$

Perc

4 3 8 5 10 8

Pno

30  $\frac{5}{8}$  6 5 4 6 3  $\text{♩} = 92$

Fl  $f_p$  #  $p$

Vln  $f_p$  #  $p$

Vc  $f_p$  #  $p$

Th

Sop  $\text{♩} = 92$   
What shall be heard?

Perc

Pix

36  $\frac{3}{8}$  2  $\frac{3}{8}$  3  $\frac{3}{8}$  2  $\frac{3}{8}$

Fl

Vln

Vc

Th

Sop

Perc  $\text{♩} = 172$   
Paint Cans

Pix

43

(Paint Cars)

Brake Drums

simile on Paint Cars + Brake Drums

Perc *l = ca. 100*

Sop *A hol - low*  
*p, ghostly, not rock style*

Perc

Sop *rime:* *5. d.* *3 = 0*  
*What shall be heard? A hol-low rime*  
*sempre p*

Perc

44

Sop *the heart gone tame*

Pno *mp*

46

Vln *p*

Vcl *mp*

Th *mp* *muted* *p*

Sop *mf, bluesy*  
*what shall be heard? a hol - low rime,*  
*A hol - low rime: the*

Pno *p*



**49**

Fl: 5, 3, 3/8, 2, 3/8

Vln: *p*

Vc: 5, 3<sup>p</sup>, 3/8, 2, 3/8

Sop: *3: d*, *phoorsely*  
heart gone tame knock-ing a - fraid.

Perc: *Amyglocken*

Pno: 5

**54**

Fl: 3, 2, 3, 3/8, 2

Vln: *s.p.*, *p*, *ord.*, *flaut.*

Vc: *s.p.*, *p*, *ord.*, *flaut.*

Th: *glossy*

Pno: 3, 2, 3, 3/8, 2

**61**

Vln: 2, 3, 3/8, 2, 3/8, 3, 3/8

Vc: *piss*

Perc: *Vibes*, *piss*

Pno: 2, 3, 3/8, 2, 3/8, 3, 3/8

68 2

Fl

Vln

Vc

Th

Sop.

(Vibes)  
Perc

Pno

*p, misterioso*

*pp*

What shall be known?

Ped

Ped

70

Fl

Vln

Vc

Th

Sop

Perc

Pno

$\text{♩} = 150$

*pp*

*f*

*pp*

$\leftarrow *$

74

Fl

Vln

Vc

Tu

Sop

Perc

Pno

Briefly the name, but its frame sha-kan,

77

Fl

Vln

Vc

Tu

Sop

Perc

Pno

house of time blown and broken, draugh-ty room, dwin-dled flama,

**81**

2 7 5

Fl  
Vln  
Vc  
Trn

Sop  
Perc  
Pno

*Briefly the name, but its frame shaken, house of time*

**85**

4 3

Fl  
Vl  
Vc  
Trn

Sop  
Perc  
Pno

*blown and broken, draughty room, dwined-dlad flame, red coal coma*

89

5 2 3

Fl

VI

Vc

Tn

pp I → IV

Sop

out of the warm, dry honey-comb, end-ed dream.

Perc

pp saccò

Pno

94

2 3 4

Fl

VI

Vc

Tn

pp

Sop

2 3 4

Perc

Pno

97

7/8

5/8

Fl

Vln

Vc

Tn

pp

Sop

Briefly the name, but its frame shaken, house of time blown and broken,

Perc

Pno

8ve

pp

101

Fl

Vln

Vc

Tn

mf

cresc.

I → IV II → VI

Sop

draught-y room, dwin-dled flame, dwindled flame,

5 6

Perc

mp cresc

Pno

mf

f



112

6

Fl

Vl

Vc

Tn

Sop

Perc

Pno

♩ = ♩

dwin-dled flame, draugh-ty room, dwin-dled flame,

♩ = ♩

♩ = ♩ but drag a little (l. = 92)

115

Fl

Vn

Vc

Tn

Sop

Perc

Piano

♩ = ♩

Heavy rock beat (triple background)

What's still be known a shaker frame



$\text{♩} = \text{♩}$  (a tempo)  
7/8

118

3/4 4/4

Fl  
Vn  
Vc  
Tn

Sop  
house of time blown and bro-ken  
3/4 4/4 7/8  
Only the name, but its

Perc

Pno

121

5/8 5/8

Fl  
Vn  
Vc  
Tn

Sop  
frame sha-ken, draught-ty room, dwin-dled flame,  
5/8 5/8

Perc

Pno

lip and slide

124

3 8 6 3 8

Fl

Vn

Vc

Tn

Sop

red coal come out of the warm, dry ho-nay-Comb, red coal come out of the warm, dry ho-nay.

perc

Pno

129

6 5 12 4 12

Fl

Vn

Vc

Tn

Sop

comb, end-ed dream.

perc

Pno

key slaps

pizz

arco

pp

cup mute

134

Vln  
 Vc  
 Perc

sempre (sustain til m. 157, 3rd beat)

$\downarrow = 192$   
 Hi Hat only

Segue "Scat Ostinato" = m. 137

The 10-measure "Scat Ostinato" at the top of page 20 is used 5 times, twice to accompany measures 137-156 and three times to accompany measures 171-200. It should be performed by members of the group - I. is preferably female, II, III, IV, males.

I. does not sing the first time, IV does not sing the first line the first time. II and III are the lead voices, and should not be assigned to the trombone or flute, since these instruments have important obbligato lines in measures 171-200. The "ostinato" stops at m. 157, m. 158 is played, and the 4-part chords at m. 160 are sung, although the bass-line may be reinforced by the trombone.

In the first performance I was the flutist, II the pianist, III the violinist, IV the cellist.

$\text{♩} = 192$   
Scat Ostinato

3/4 I start 2nd time 4/4

3 4 3

I doo-see dup-ba doo-dat doo-wup-ba

II 3, pp da ba da ba

III pp (2nd time)

IV 4 pp bup-ba 3 doo-see dup 4 ba doo-wit-ta 3

4 3 4 3 4

IV start here 1st time 4 3 4

start Scat Ostinato (2 times)

137

$\text{♩} = \text{end of Scat Ostinato} = 192$

3 mf > 4 > 3 > 4 p 3 mf

Sop what shall be said This

Perc 3 Hi-Hat 4 alternate 3-4

Vc p (sempre)

Stop Ostinato

156

4 3 4 3 4 3

Sop word if a ny set Time and blood

Perc

Vln played f Sung f

Vc f Doo-wup pa dup

4 f

3

play these eight measures only if needed to reinforce the scat bass-line.

162

Sop 4 3 4 3 4 3 4

Perc Time and blood are spent money (tam)

Scat 4 3 4 3 4 3 4

Singers (Tn doubles bass if needed) ta ta *fp* de-ba dut *f*

169

Sop 3 4 3 4 3

Tn muted *mf*

Scat Ostinato starts again (3 times)

Bongos (played by Pno) (fingers) (continue)

Vc *mf* (sustain til m. 201, 3rd beat)

rain in a sieve; sum-mer

176

Tn 4 3 4 3 4 3

Sop is dead

Perc *mf*

182

Tn 4 3 4 3 4 3

Sop sum-mer (whom fools be lieve) sum-mer is

Perc 4 3 4 3 4 3

188

4 3 4 3 4 3

Tn

Sop

dead in a far grave Worms re-ceive her fire to wife

Perc

194

4 3 4 3 4 3

Fl

Tn

Sop

sum-mer, sum-mer is dead fear,

Perc

200

4 3 4 3 4 3

Fl

Vln

Vc

Tn

Sop

fear, fear walks a-live prayers I would

Perc

f

$\text{♩} = 192$

$\text{♩} = 208$

Stop Ostinato

206

4 3 4 fp 3 4

Sung  
Tn ad lib

Doo-wup Pa - dup ta ta

Sop  
weava, pains I have, hopes

Perc

211

3 tut 4 3 4 3 4

Sung  
Vln  
Vc  
Tn

tut tut tut

Sop  
not ma-ny Wherefore grievance

Perc  
# pp < f pp < f

217

3 4 3 4 3 4 3

Fl  
Vln  
Vc  
Tn

Sop  
splin-tered stave, wi - thered glove,

Perc  
pp < f f P

222

4 3 4 3 4

Fl *voce*

Vln *cresc*

Vc

Tr

Sop *cresc*

dry groove

Perc *f p*

227

3 4 3 4 3

Fl

Vln

Vc

Tr

Sop *f. = 1* *3:0*

sha - ken sleeve, empty of love

Perc *pp* *pp*

232

3

Fl

Vln

Vc

Tr

Sop

Perc *ff*



238 4/4 = 128

Fl 5 3 3 5

Vln *f*

Vc

Tn *open* *f*

Sop

What shall be sung This song un-

Perc

Pno

243

Fl 3 3 4 3

Vln *mf cresc.*

Vc *mf cresc.*

Tn *mf cresc.*

Sop

e - ven: e - le - ven, se - ven chance

Perc

Pno

249

Fl  
Vln  
Vc  
Tn

4 3 2

Sop

clo - ven joints spa - vin blood chill -

Perc

4 3 2

Pno

255

Fl  
Vln  
Vc  
Tn

4 3 2 4 3 2

Sop

driven flesh cra - ven breath not of - ten teeth

Perc

4 3 2 4 3 2

Pno

261

4 3 4 3 3

Fl *mf* *f*

Vln *f*

Vc *f*

Tn *mp* *f* *mp*

Sop  
ri - ven This song un -

Perc 4 3 4 3 3 *mp, but heavy*

Pno *mp*

267

4 3 4

Fl *mf* *arco* *mf*

Vln

Vc

Tn *mf*

Sop  
e - ven e - le - ven se - ven chance clo - ven, joins

Perc 4 3 4

Pno

272

Fl

Vln

Vc

Tn

Sop

Perc

Pno

(joints) spa-ven, All day shri-ven, last co-ven,

278

Fl

Vln

Vc

Tn

Sop

Perc

Pno

all night ra-ven, all doom wo-ven,

284

Fl

Vln

Vc

Tn

Sop

Perc

Pno

Toms only (dry)

290

Fl

Vln

Vc

Tn

Sop

Perc

Pno

none for-gi-ven, no curse un-gra-ven, no peace at e-ven,

gliss

15

295

5 7 3 4

Fl

Vln

Vcl

Tbn

Sop

Perc

Pno

no peace at e-ven, rem-nant for lea-ven,

299

4 5 5 3 6 4

Fl

Vln

Vcl

Tbn

Sop

Perc

Pno

rem-nant for lea-ven, pro-mise true gi-ven, field but sha-ven,

Bass Drum

305

4 5 4 6 4

Fl

Vln

Vc

Th

Sop

nor hope of hea ————— ven.

Perc

Bass Drum

Pno

Bongos

mp

310

3 2 4 3 2

Everybody of the bongos. mp dynamic level. Use pencil on stand, ;

Else rap on your instrument, or bring a percussion instrument.

Bongos

(Pno)

4 times

The piece ends precisely on the second beat of the 2 bar of the last repetition.