Departing Flights

for Piano Trio

Don Freund

1993

Freundworks Publishing

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Don Freund

Departing Flights

for Piano Trio

(1993)

In four movements:

I. Ungrounded

II. "On the Departure of a Beloved Brother"

III. Alternate Extensions

IV. …Afterthought

Duration: Ca. 21 minutes

Don Freund: *Departing Flights* for Piano Trio (1993)

Program notes:

Departing Flights reflects emotions precipitated by the composer's decision to pick up roots after 20 years in Memphis to fly to Australia for a summer and then on to a new life in Bloomington, Indiana. The piece goes beyond these specific references to other implications of "flights" and "departures".

The first movement, *Ungrounded*, is marked "with anxious exhilaration". The second movement, which quotes fragments from J.S. Bach's *Capriccio on the Departure of a Beloved Brother,* becomes an elegiac memorial of the composer's brother. The third movement considers various ways of extending two contrasting tunes, but ends with a literal rendition of Isaac's farewell to the city of Innsbruck ("Innsbruck, ich musz dich lassen"). This is followed by *…Afterthought* — not really a "movement" but a half-minute musical evaporation.

Departing Flights

for Piano Trio

I. Ungrounded

Don Freund
(1993)

♪ = 152
With anxious exhilaration

Violin
sul tasto
mp
pp
unmeasured tremolo
p (shadow the piano)

Cello
sul tasto
mp
pp
unmeasured tremolo
p (shadow the piano)

Piano
mp
weighty
mp
misty, unsettled
Ped.
Ped.

4
8ve
pp cold
p
mf
pp misterioso, sotto voce, legatissimo
p
mp
pp
legatissimo
una corda
blurred with light pedal
(do not allow sounds to accumulate beyond a measure – frequent half-pedal changes)

8
(8ve)
sempre pp
sempre pp

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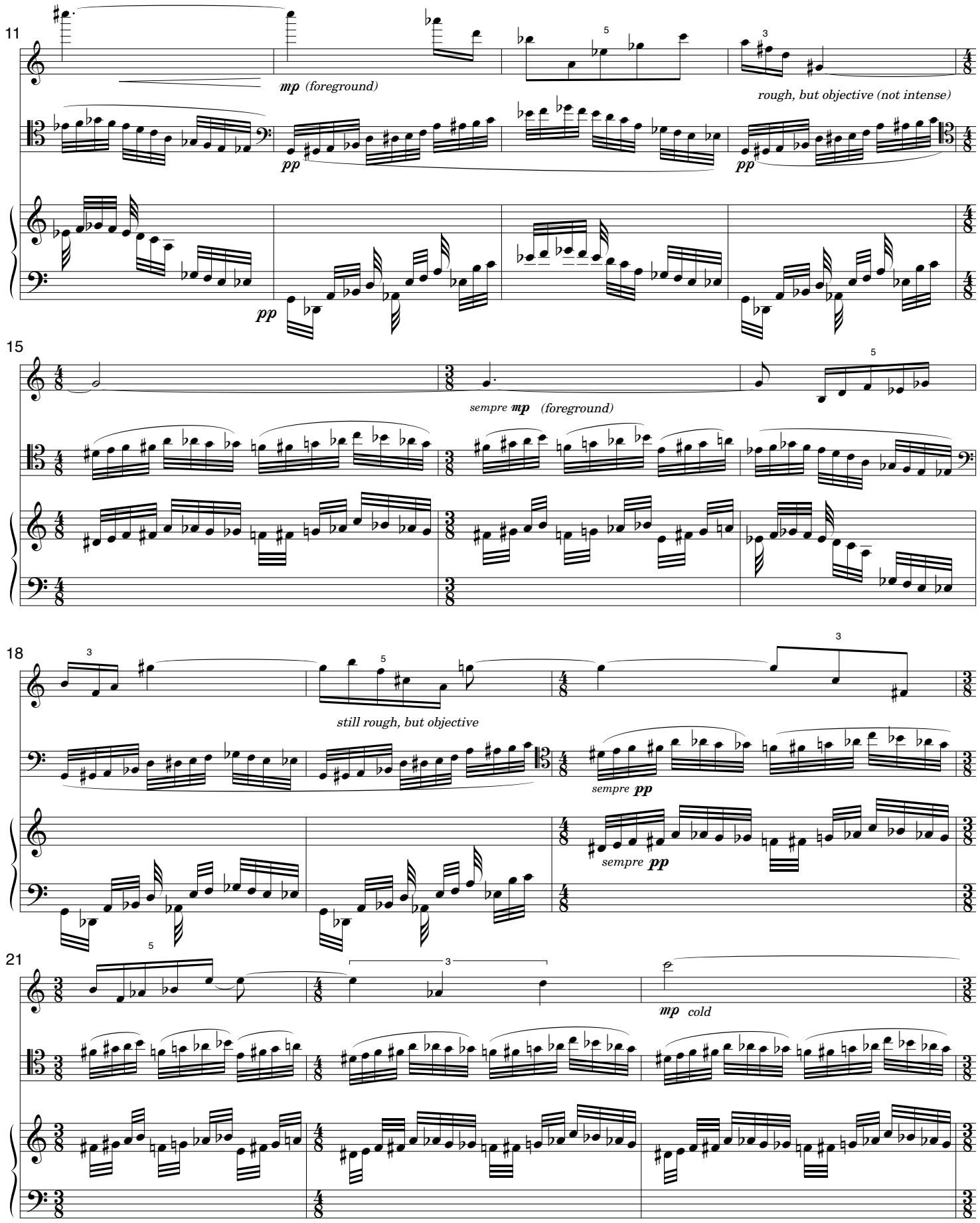
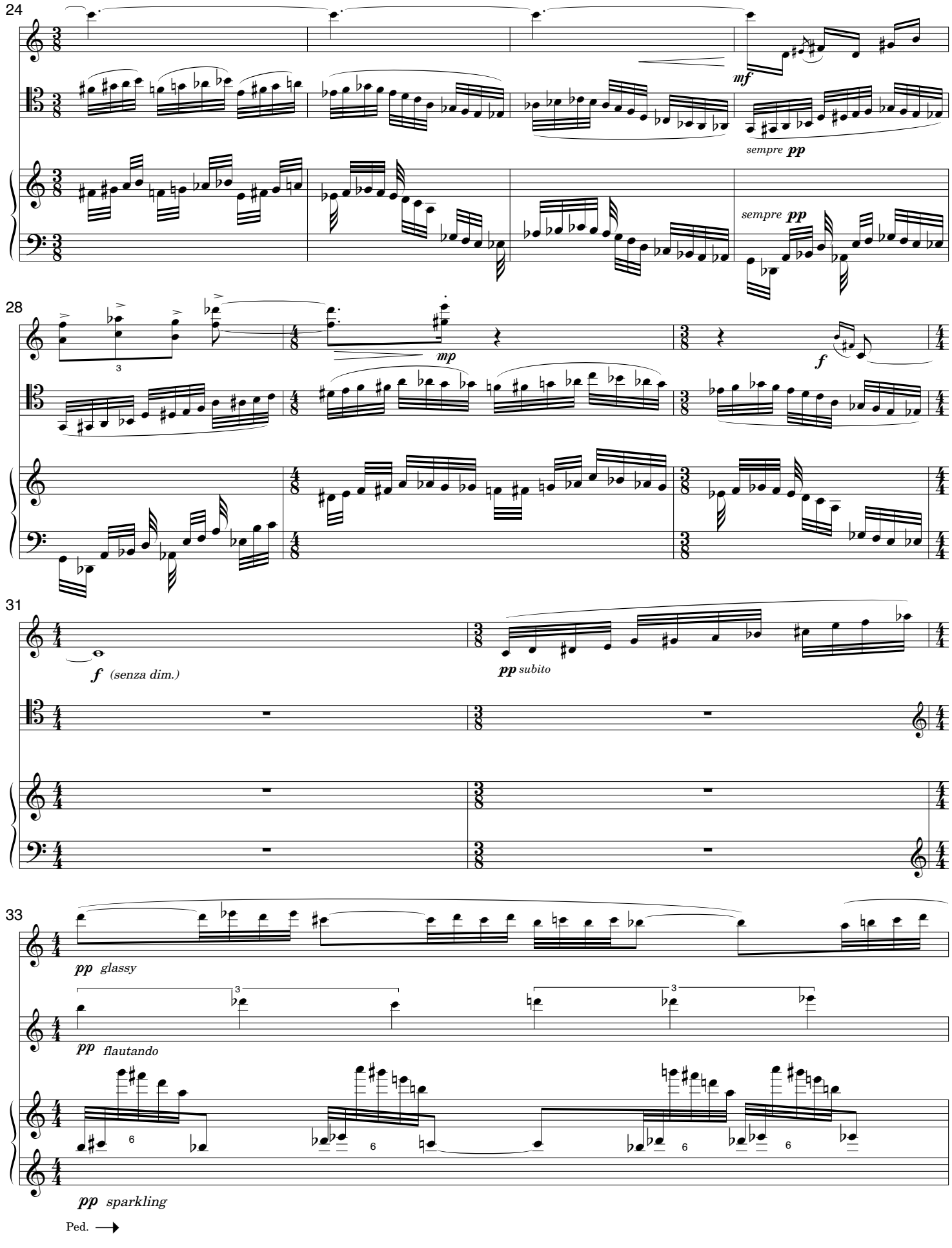
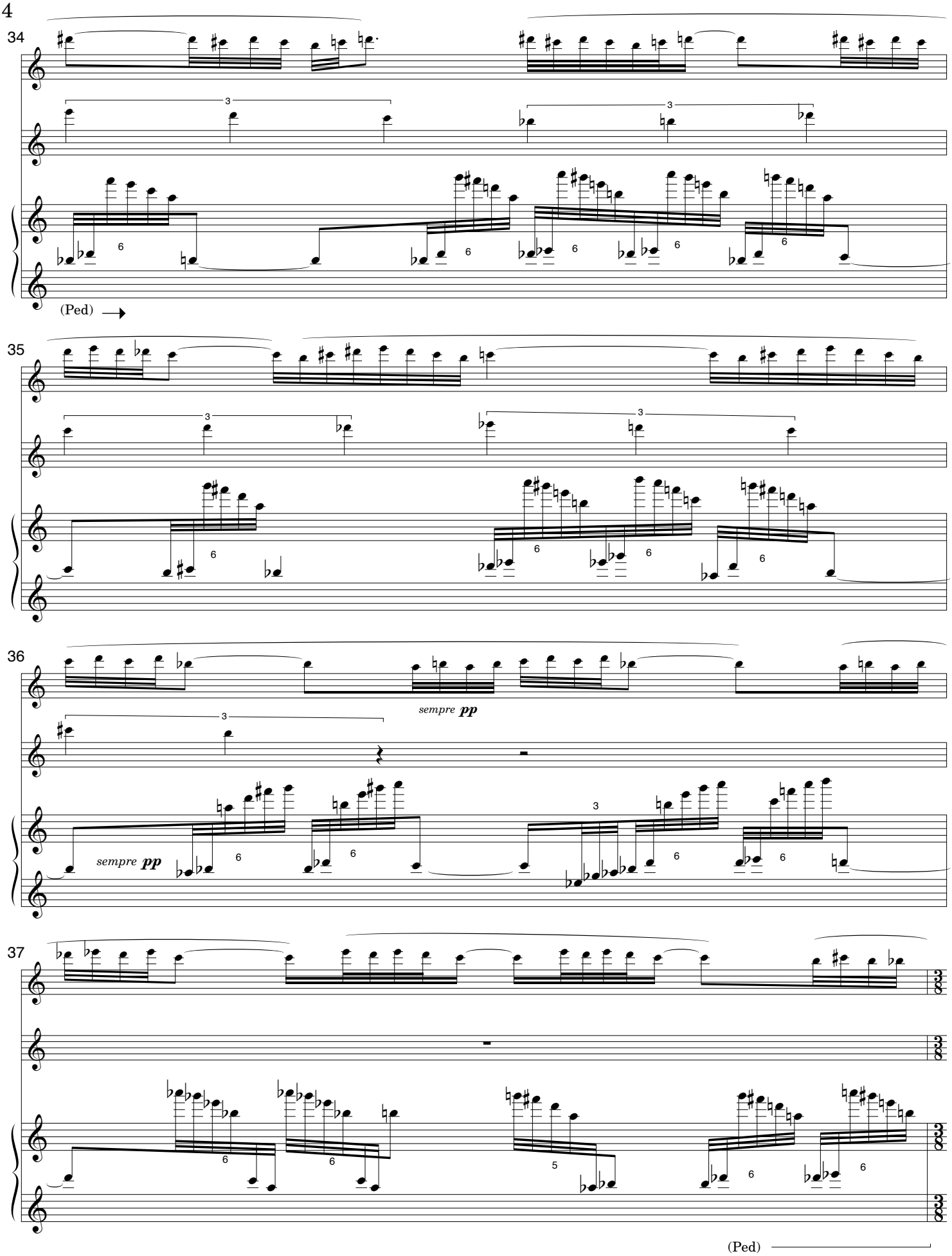
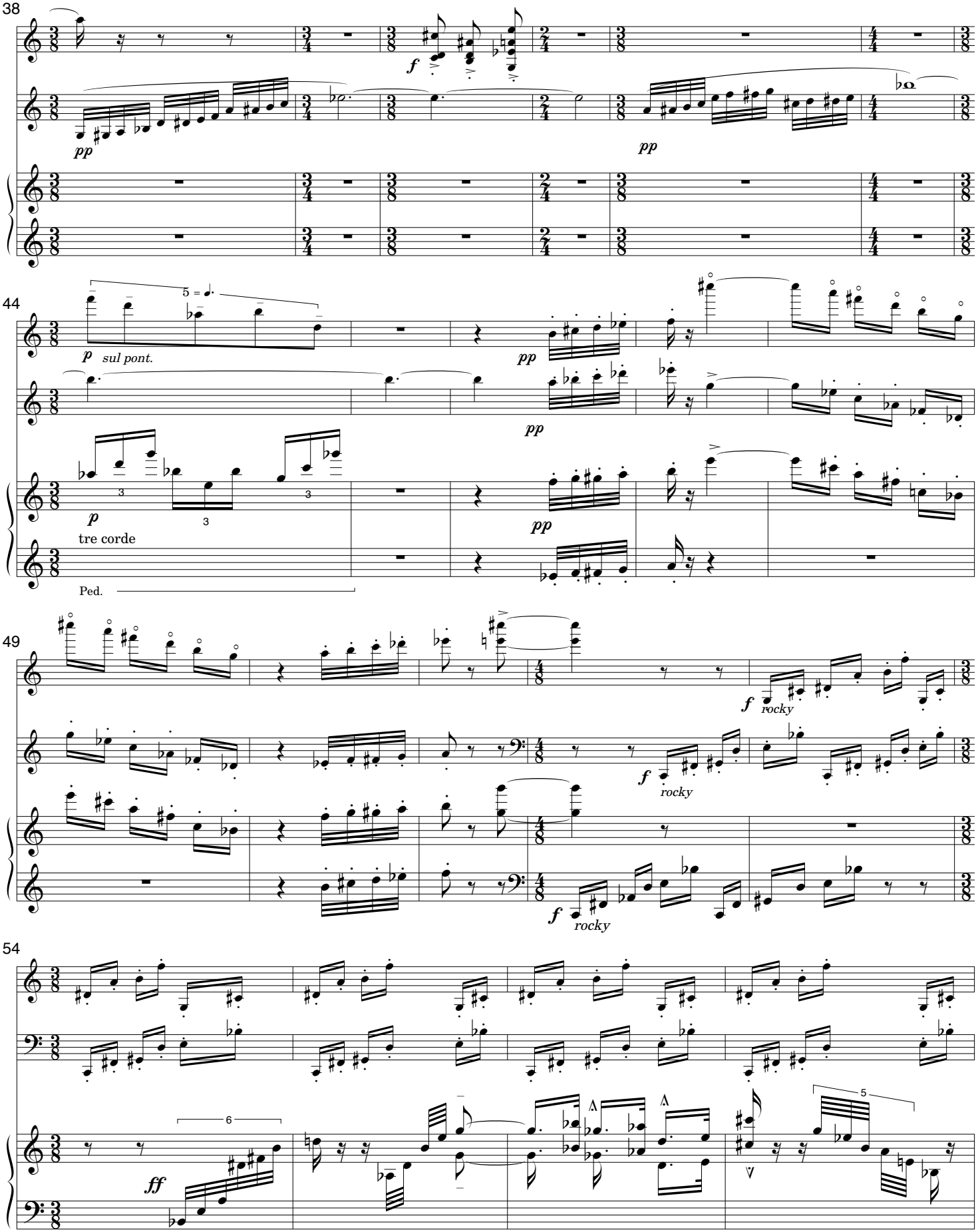
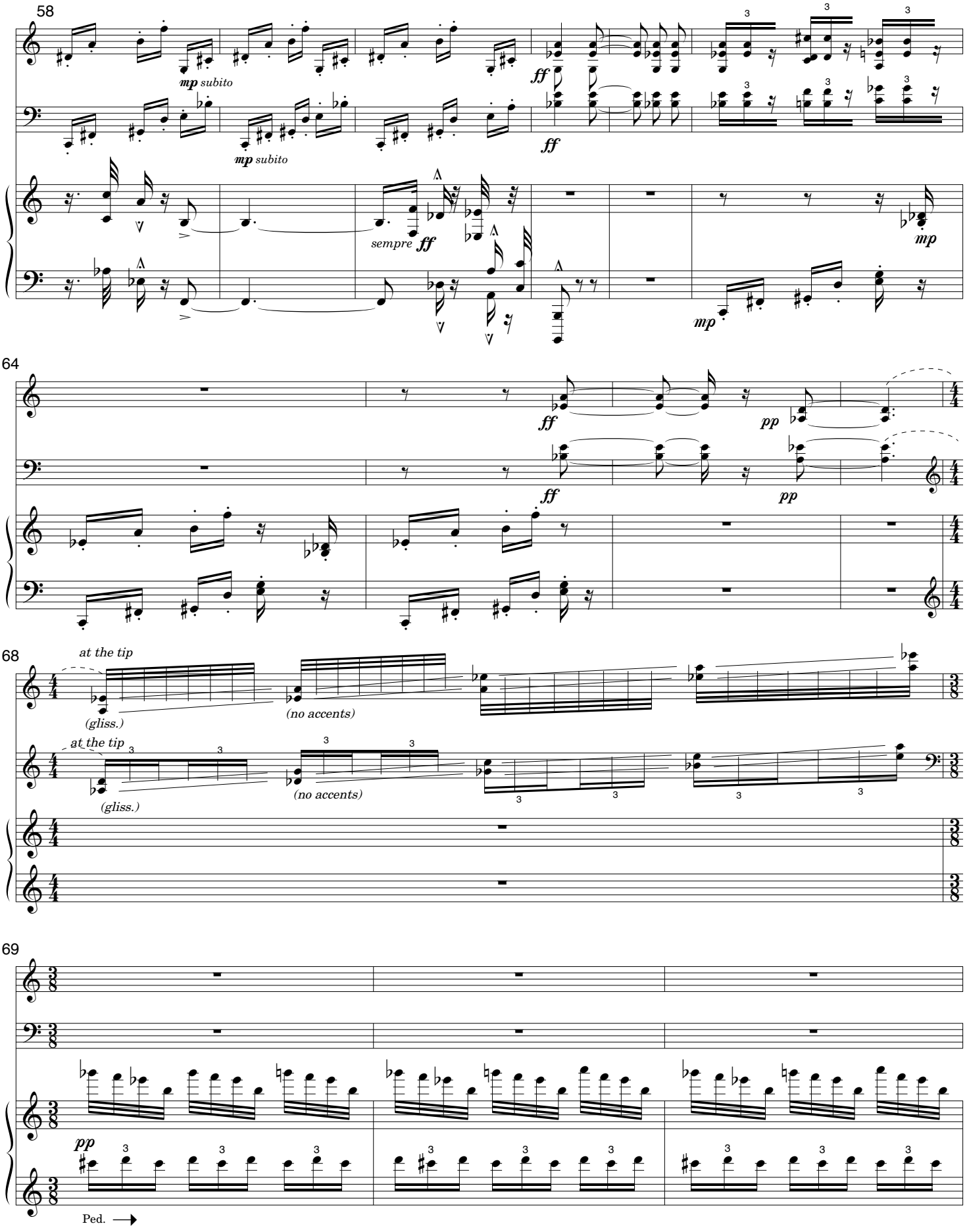
The composer should be notified of all performances.


11
mp (foreground)
rough, but objective (not intense)
pp
pp
pp
15
sempre mp (foreground)
18
still rough, but objective
sempre pp
sempre pp
21
mp cold


24
mf
sempre pp
sempre pp
28
mp
f
31
f (senza dim.)
pp subito
33
pp glassy
pp flautando
pp sparkling
Ped.


34
(Ped)
35
36
sempre pp
sempre pp
37
(Ped)


38
f
pp
pp
44
5 = ♩.
p
sul pont.
pp
pp
p
tre corde
pp
Ped.
49
f
rocky
f
rocky
f
rocky
54
6
ff
5


58
mp subito
mp subito
ff
ff
sempre ff
mp
mp
64
ff
ff
pp
pp
68
at the tip
(gliss.)
(no accents)
at the tip
(gliss.)
(no accents)
69
pp
Ped.

The speed of these ricochet attacks may vary,
and the number of bounces may range from 3 to 6.

72

ricochet
sul A
p

75

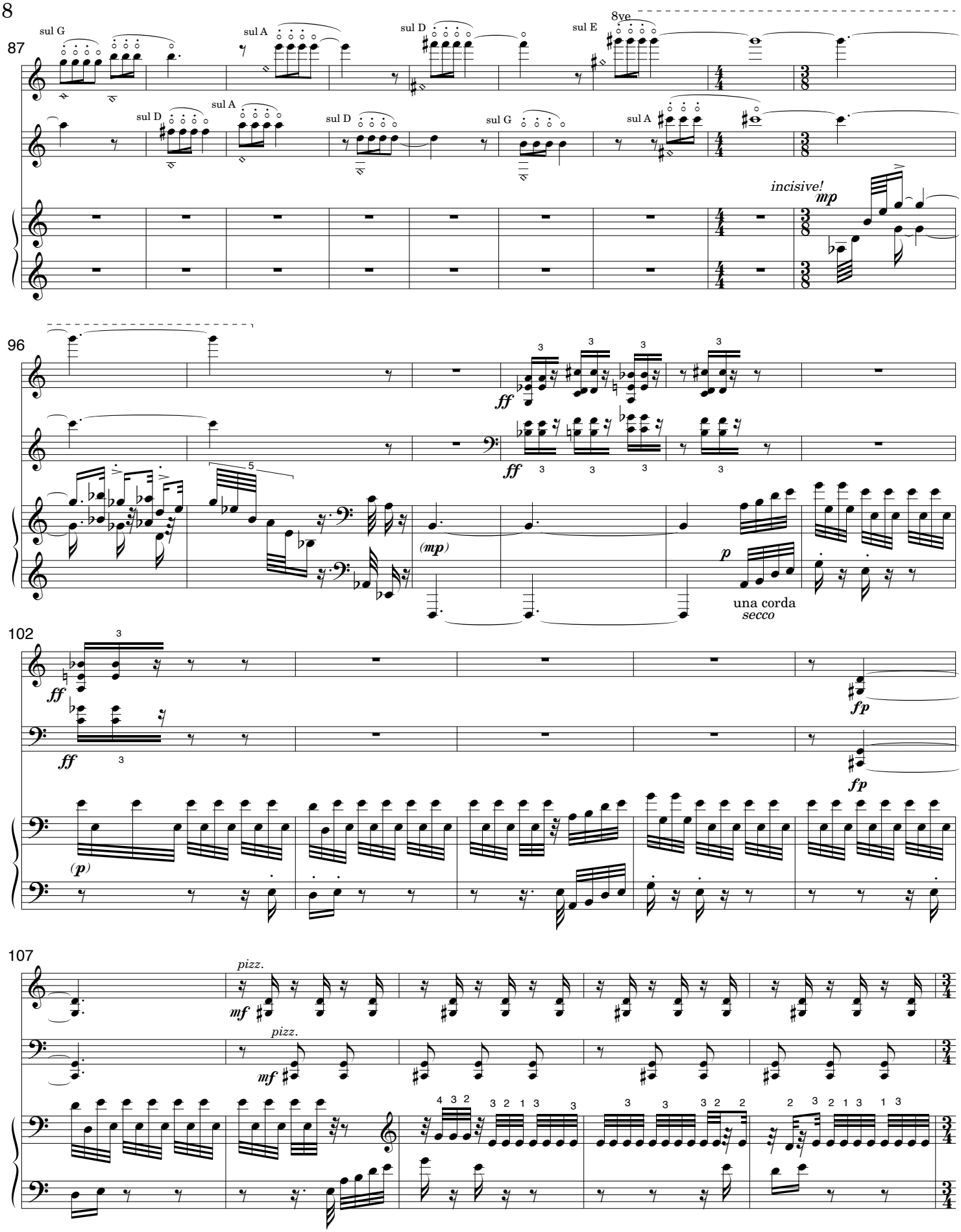
sul D
sul D
sul A

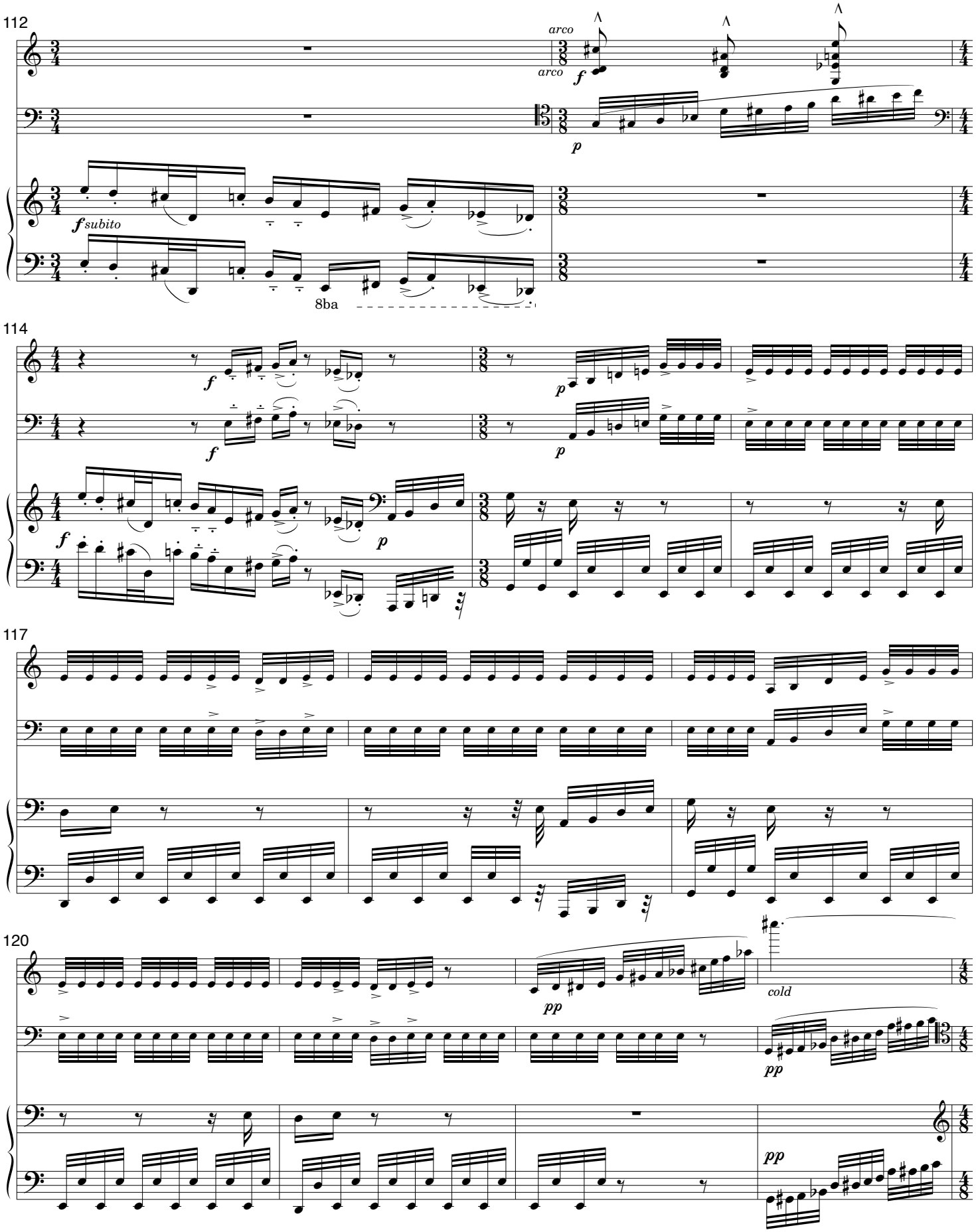
78

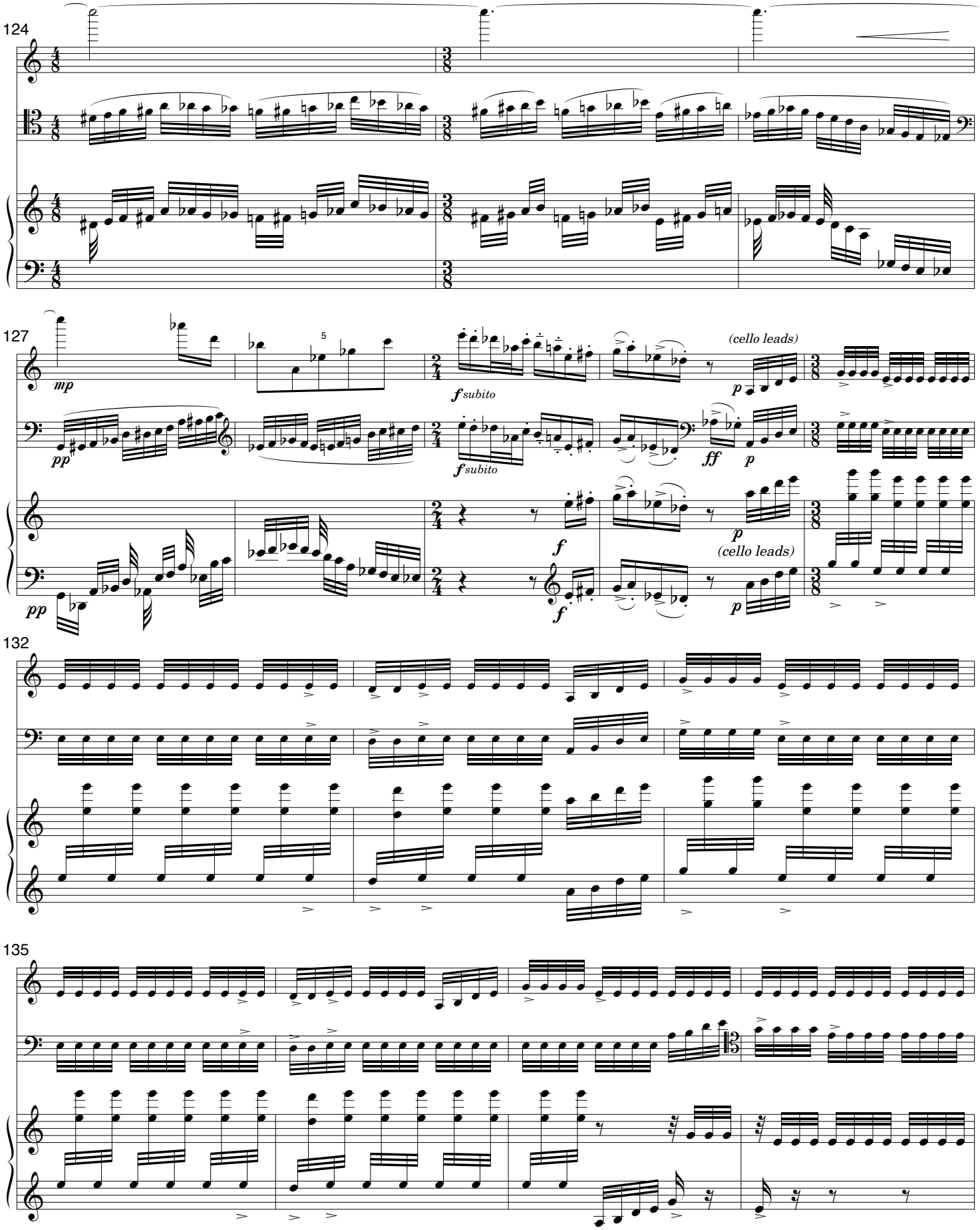
ricochet
sul A
p
sul D
sul A
sul D
sul G
sul A
sul D
8ve
(Ped)

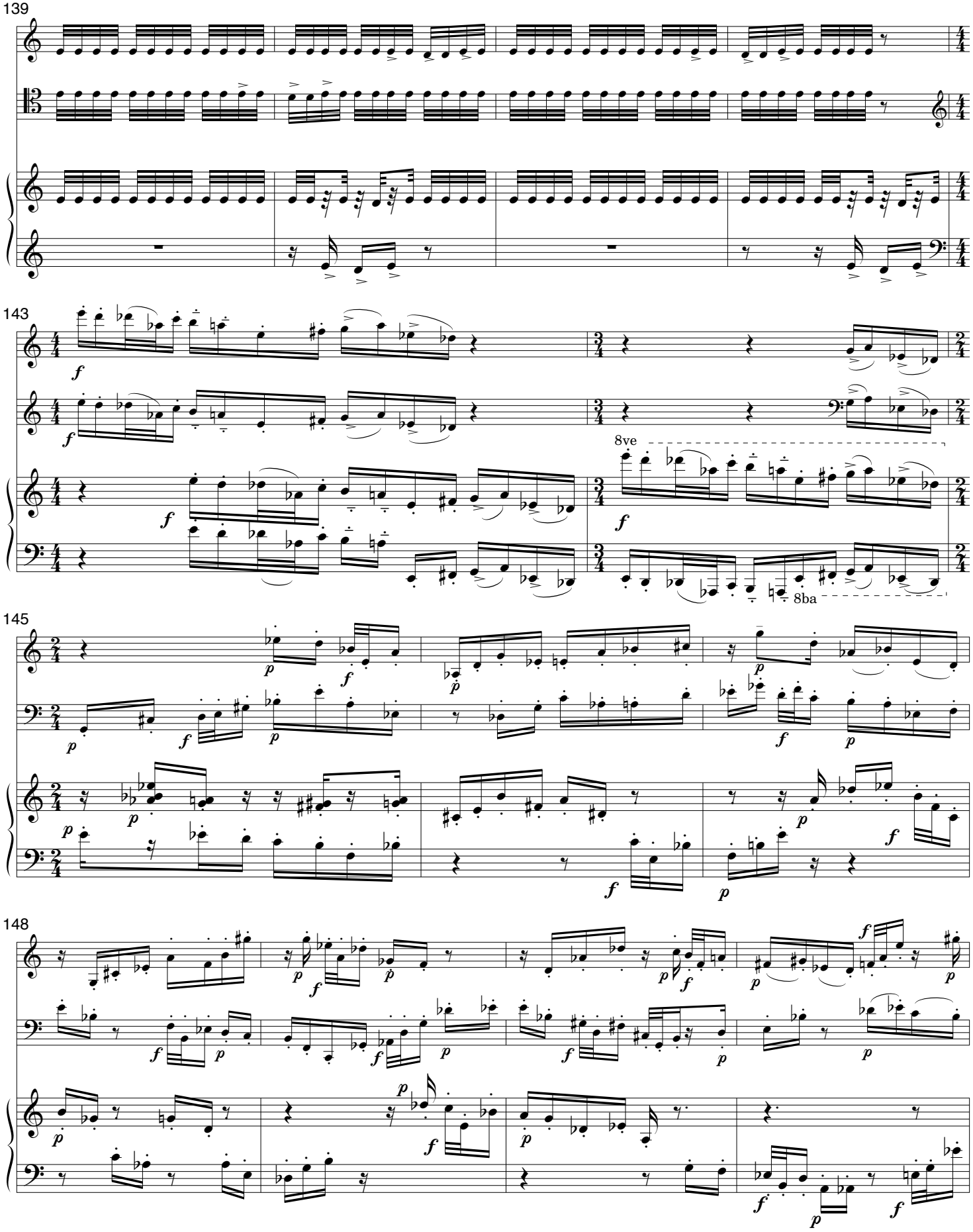
82

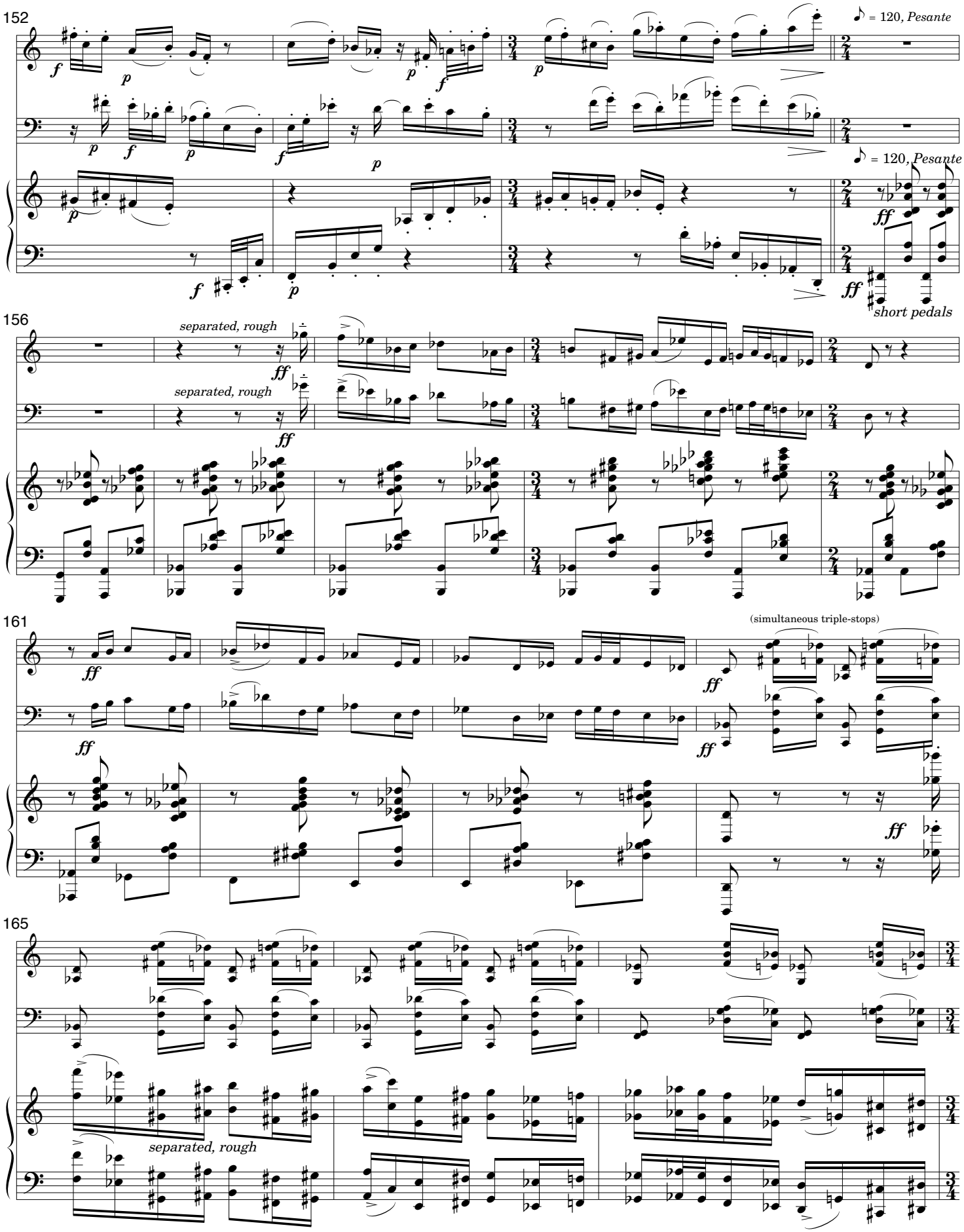
8ve
sul A
sul G
sul D
sul D
sul A
sul A
sul A

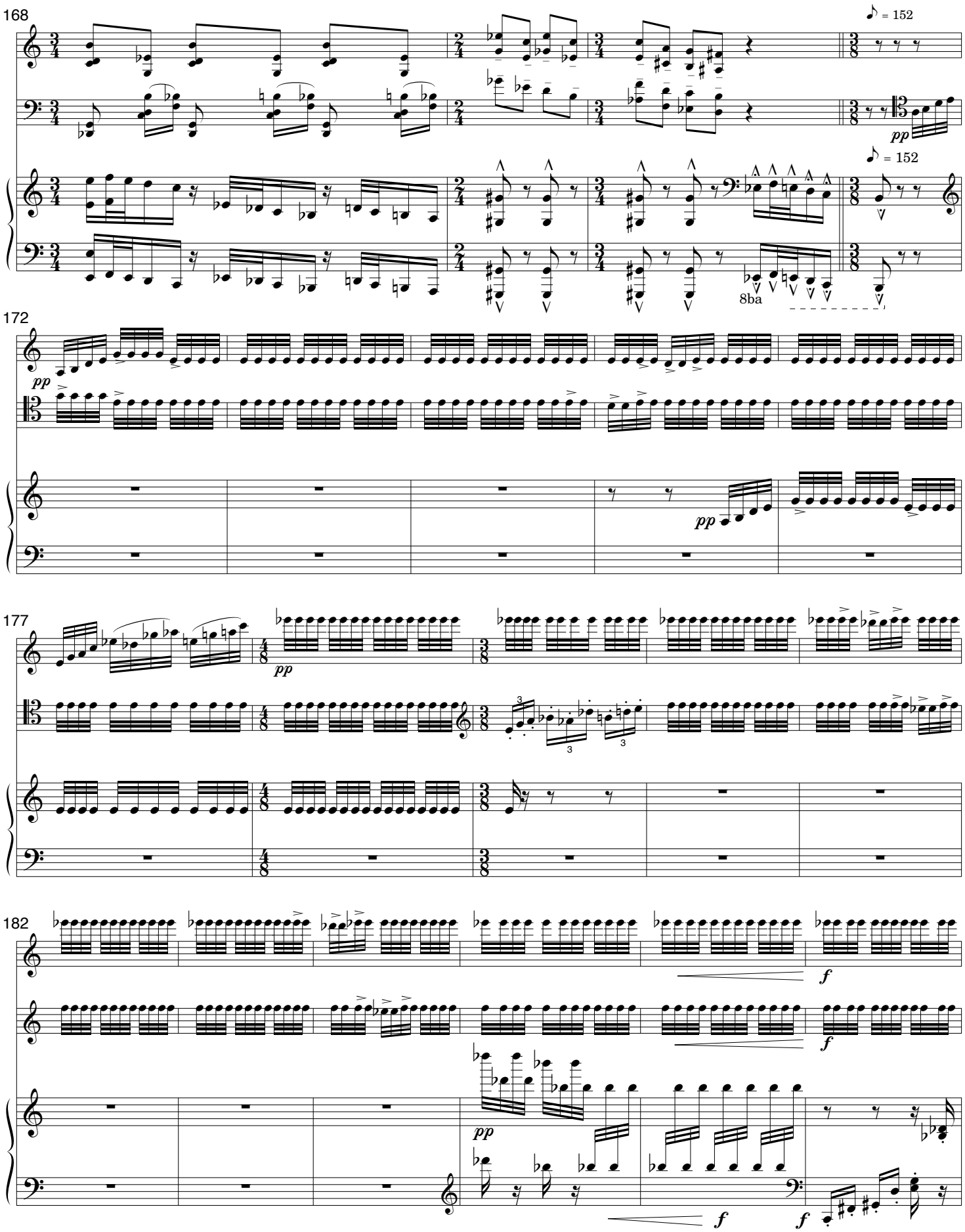

87
sul G
sul A
sul D
sul E
8ve
sul D
sul A
sul D
sul G
sul A
incisive!
mp
96
ff
ff
(mp)
p
una corda
secco
102
ff
ff
fp
fp
(p)
107
pizz.
mf
pizz.
mf

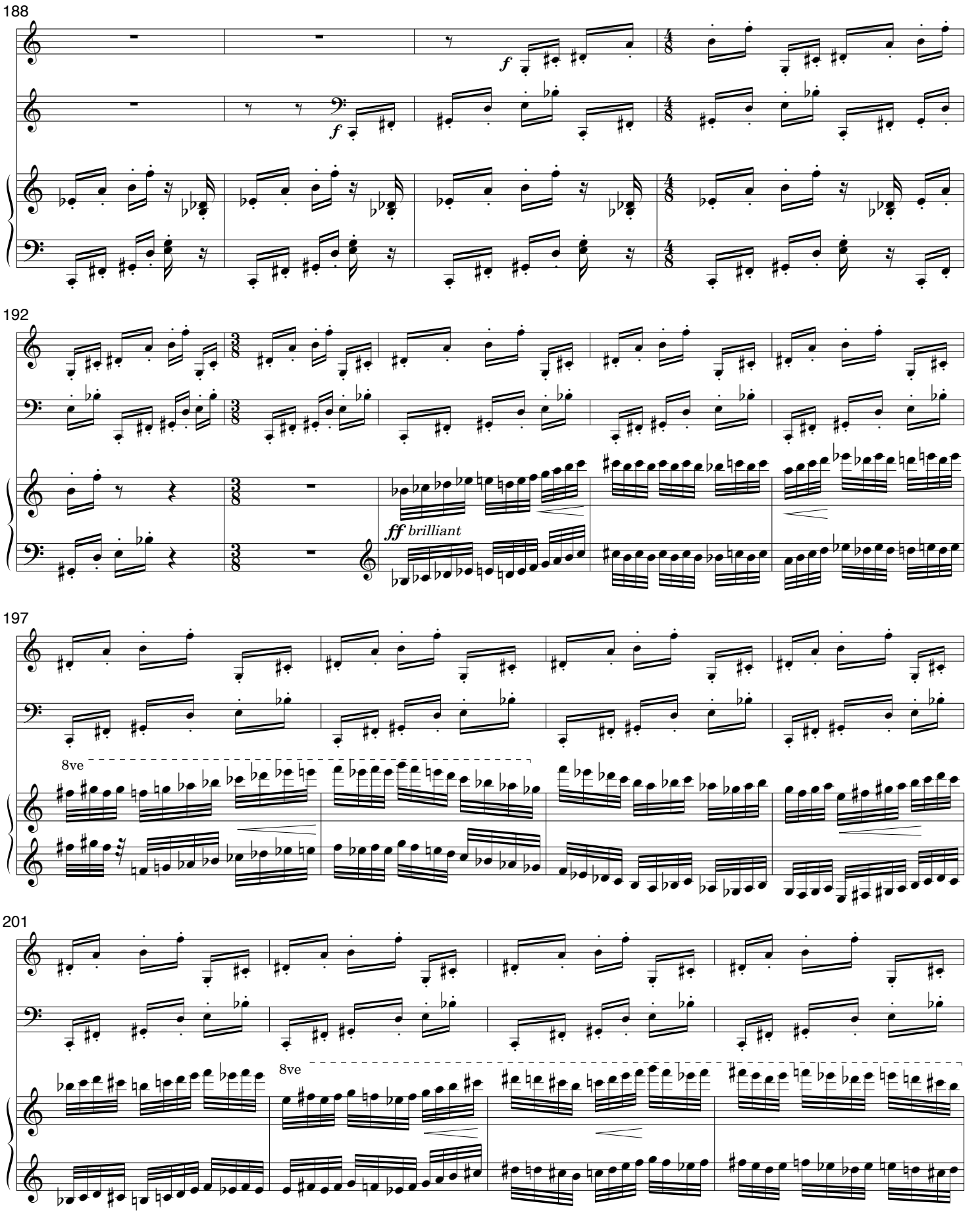

112
arco
arco
f
p
f subito
8ba
114
f
f
p
p
f
117
120
pp
cold
pp
pp

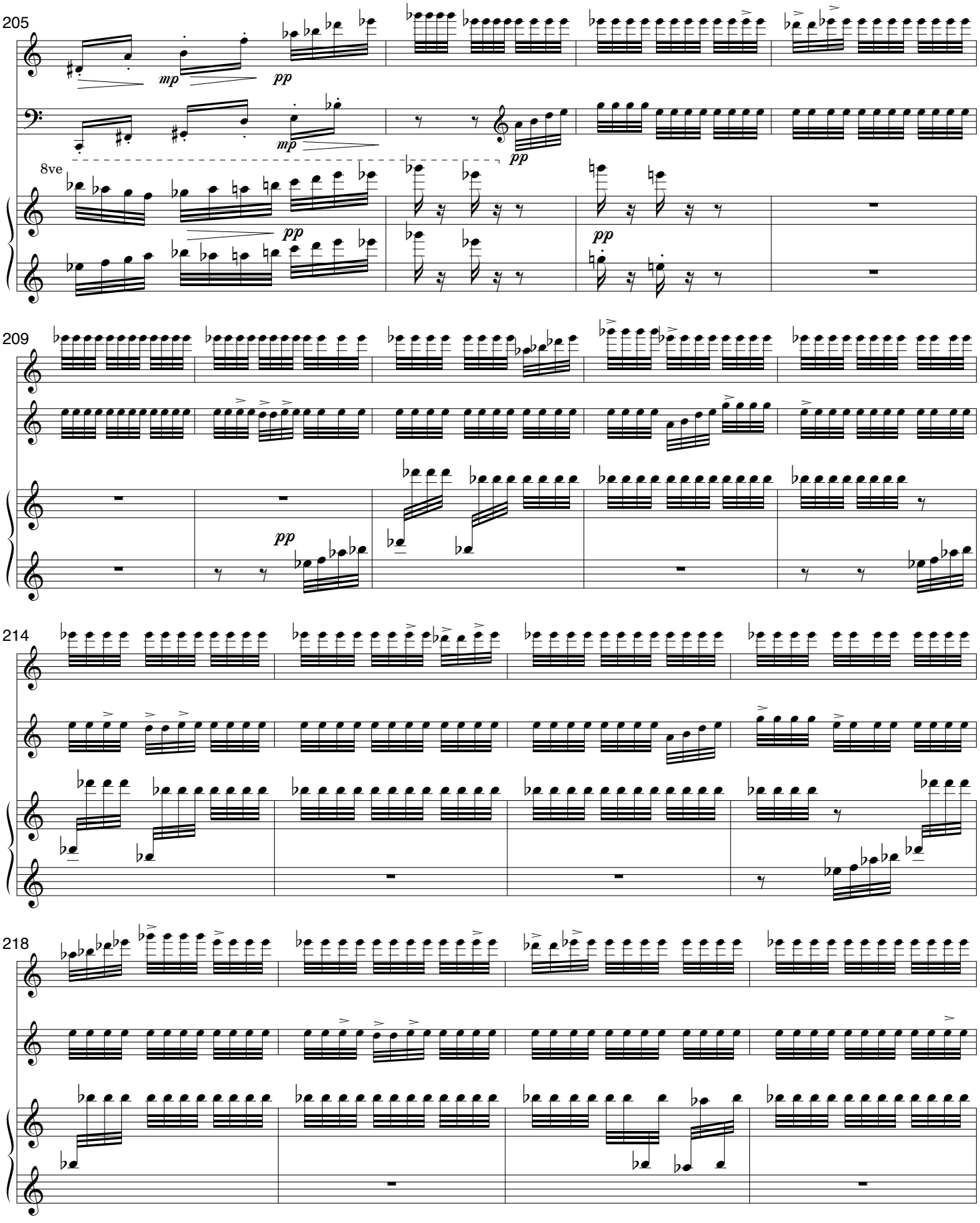

124
127
132
135
mp
pp
f subito
f
ff
p
(cello leads)
5

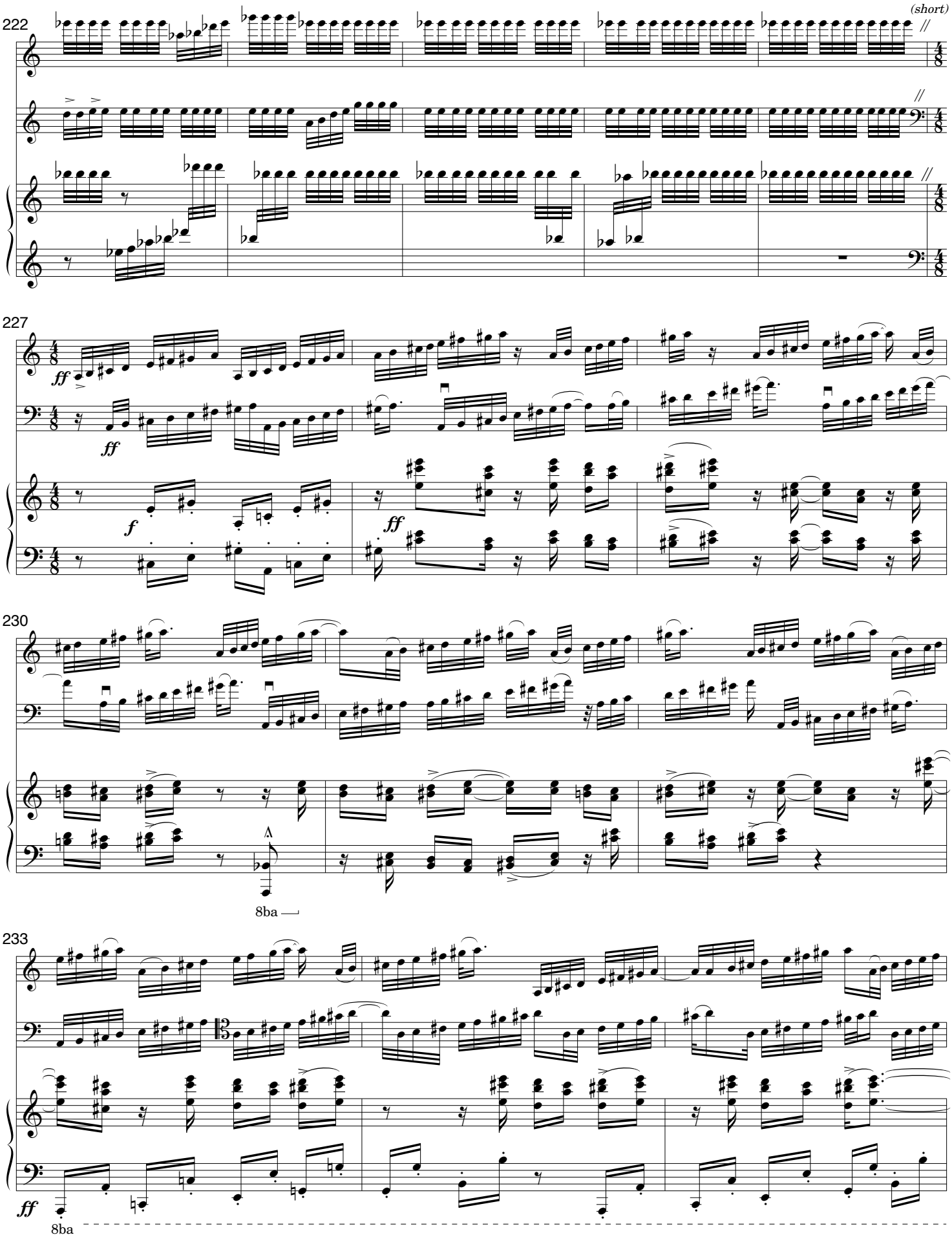

139
143
8ve
8ba
145
148

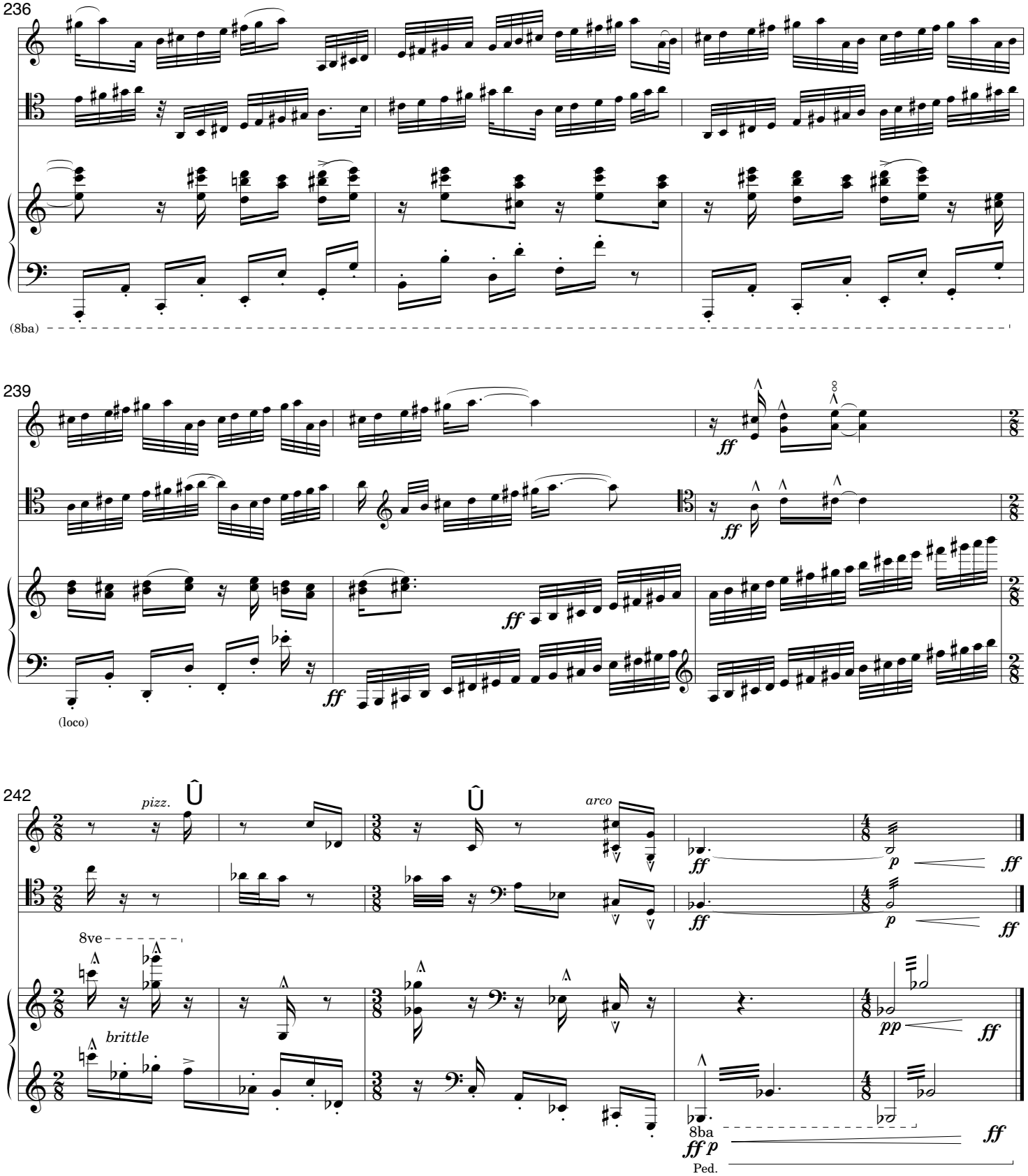

152
♪ = 120, Pesante
♪ = 120, Pesante
short pedals
156
separated, rough
separated, rough
161
(simultaneous triple-stops)
165
separated, rough


168
♪ = 152
pp
8ba
172
177
182
f


188
f
192
ff brilliant
197
8ve
201
8ve

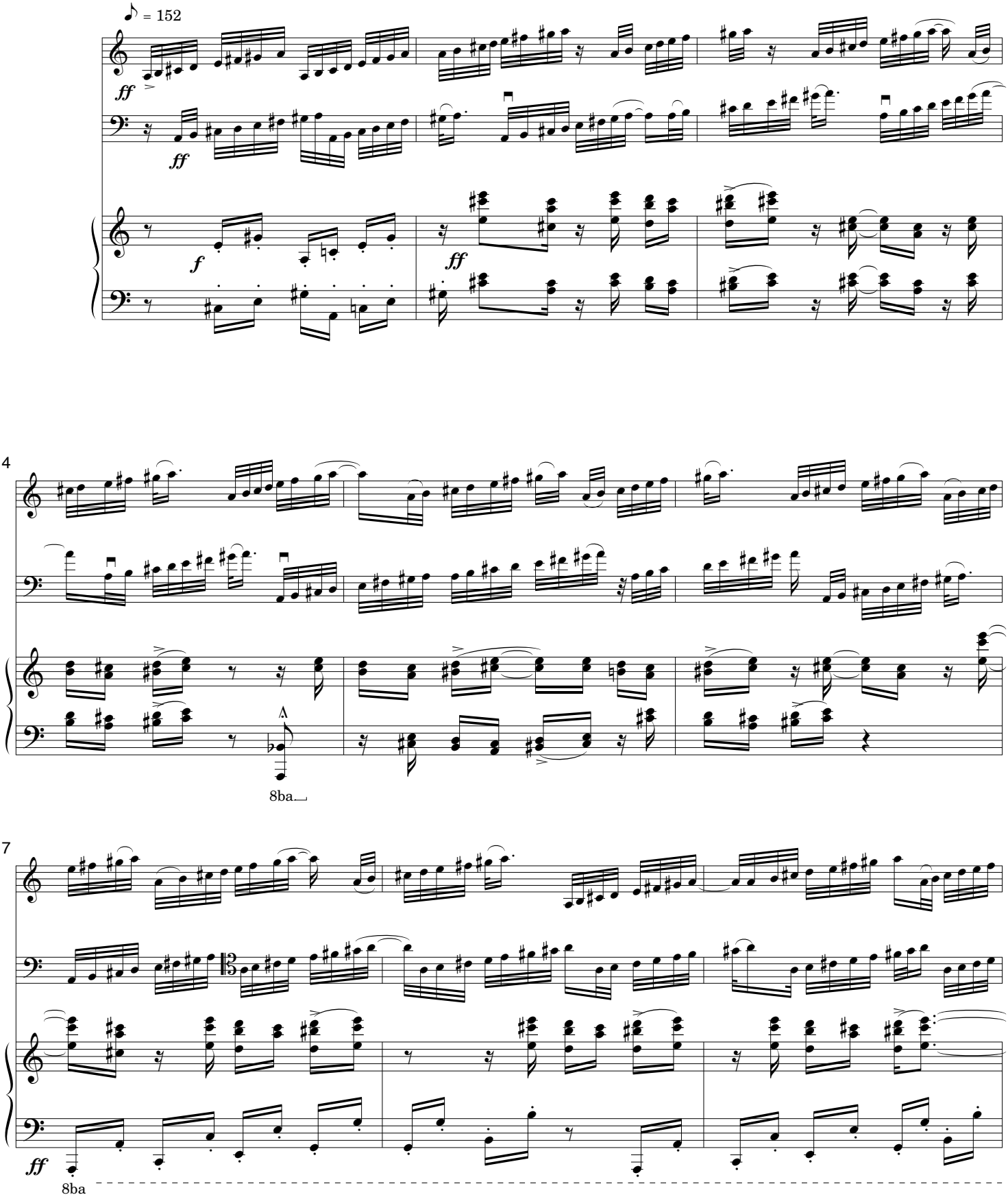

205
mp
pp
mp
pp
8ve
pp
pp
209
pp
214
218

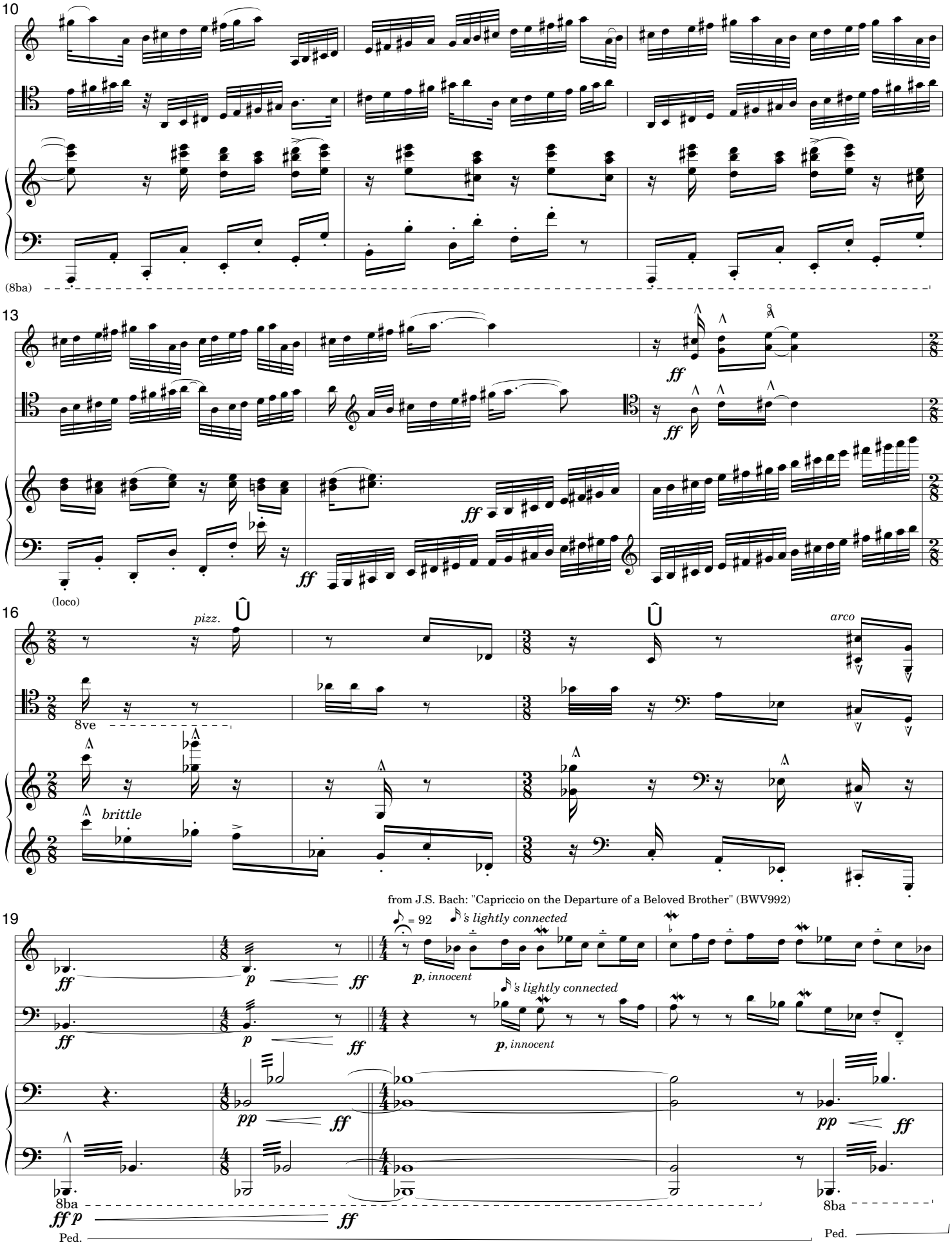

222
(short)
227
ff
f
230
8ba
233
ff
8ba

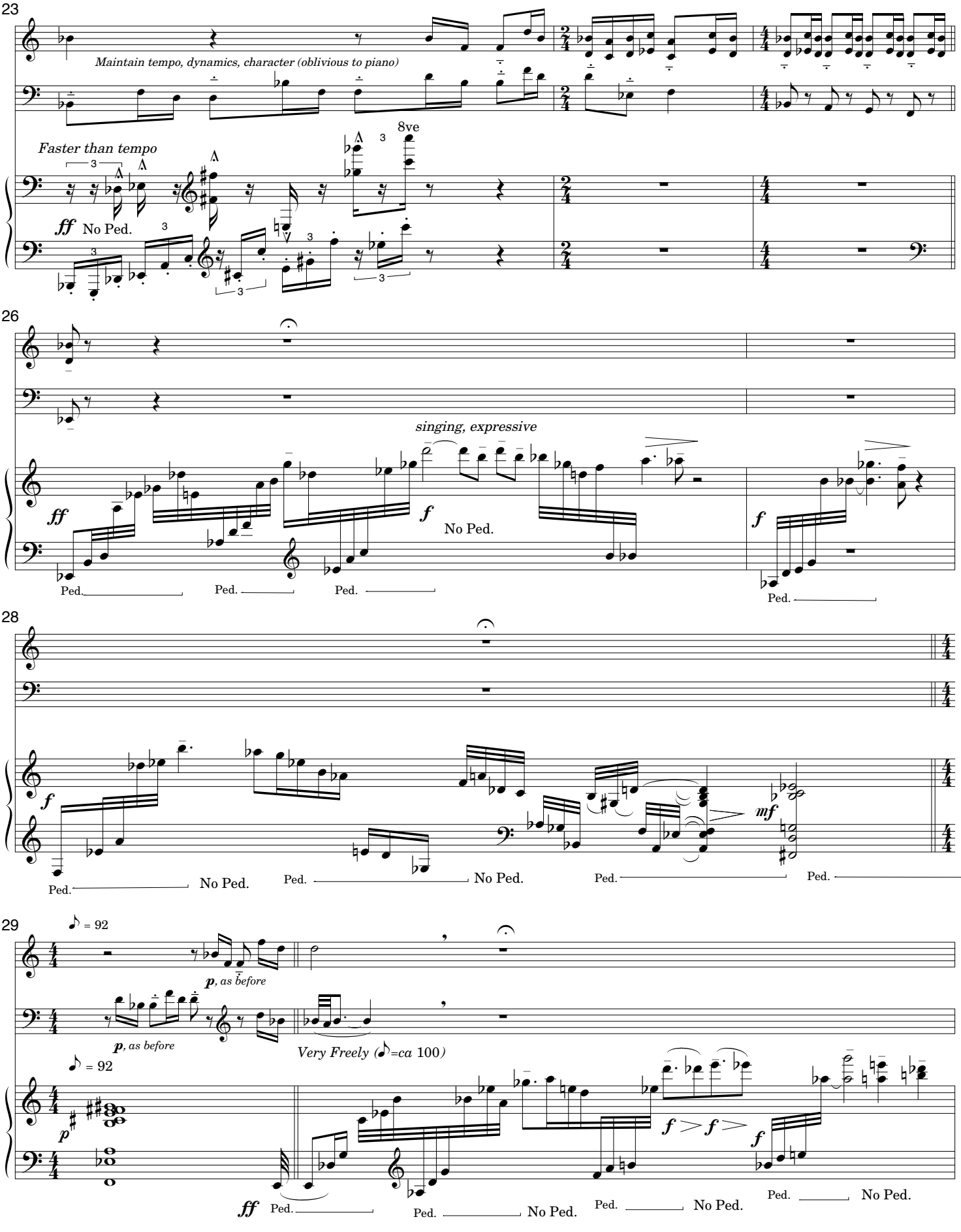


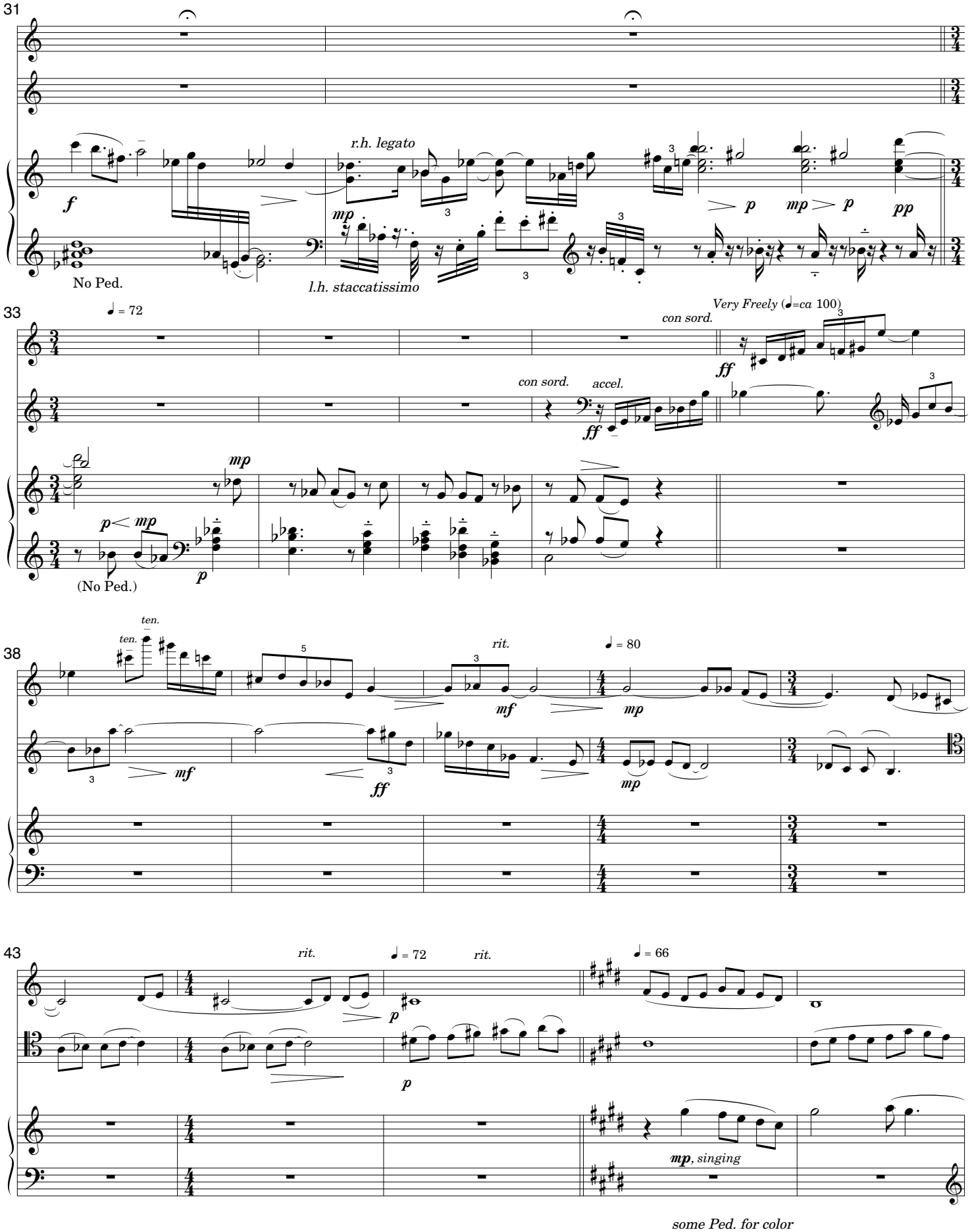
Not "attacca".
Take plenty of time between movements.

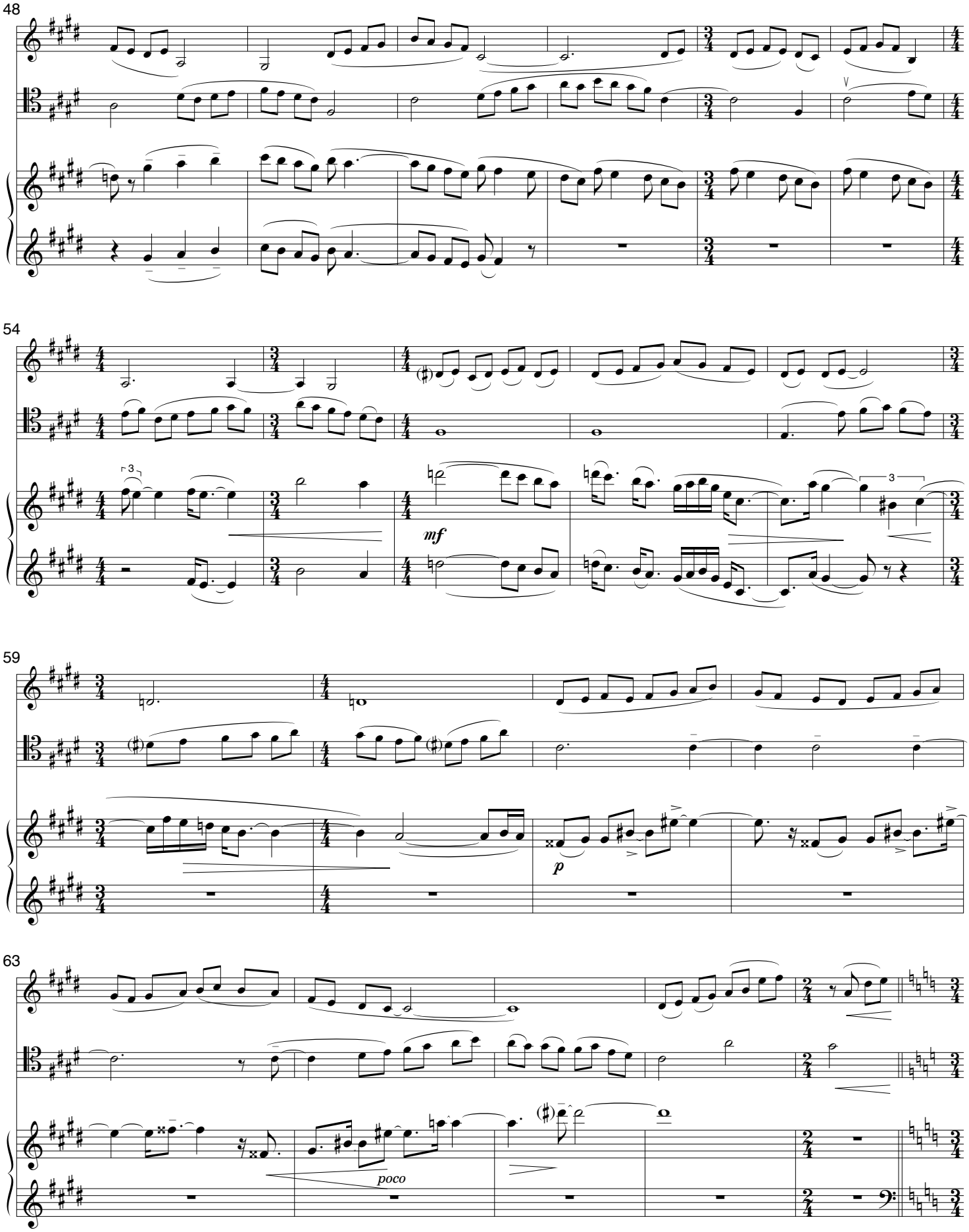
II. "On the departure of a Beloved Brother"

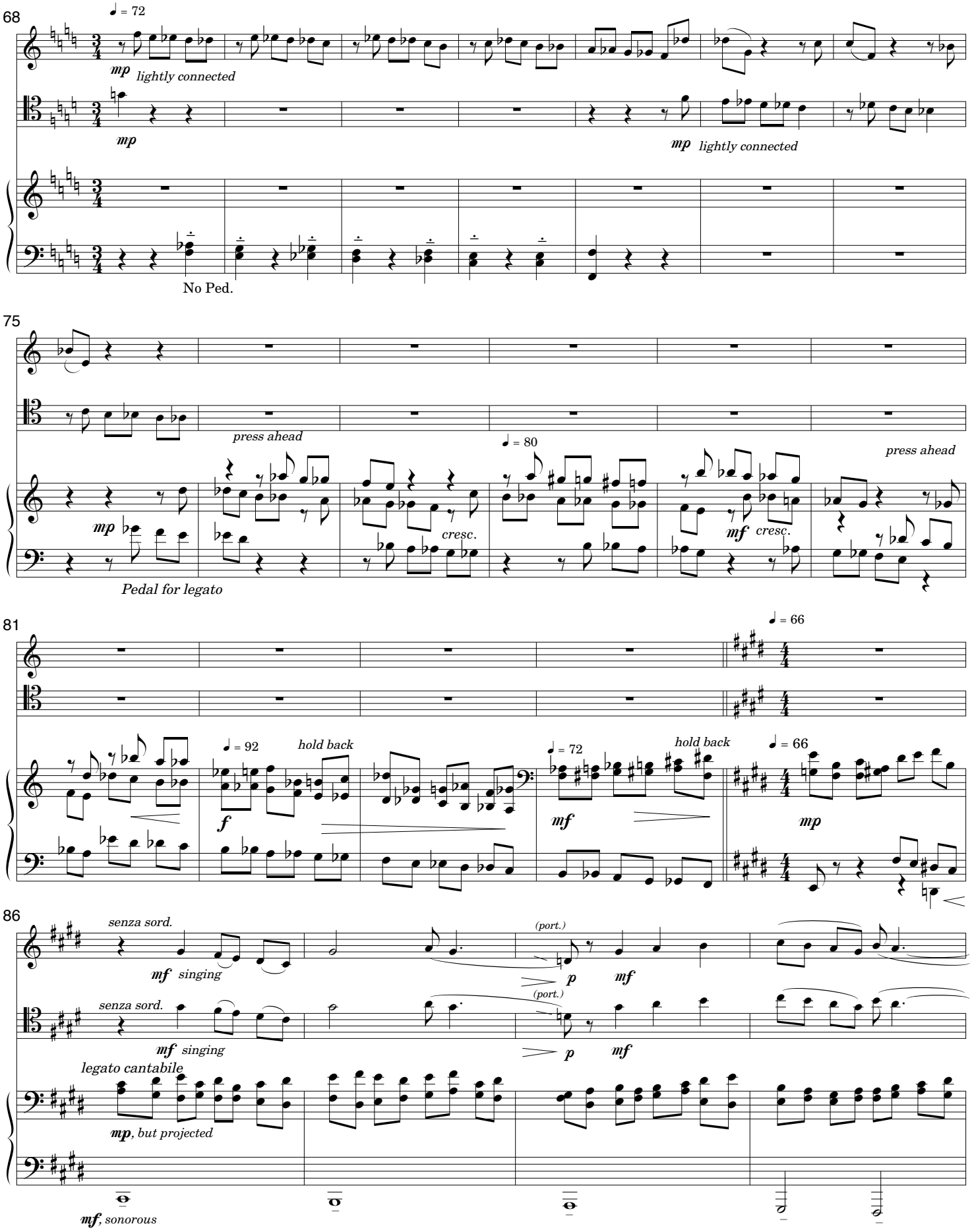


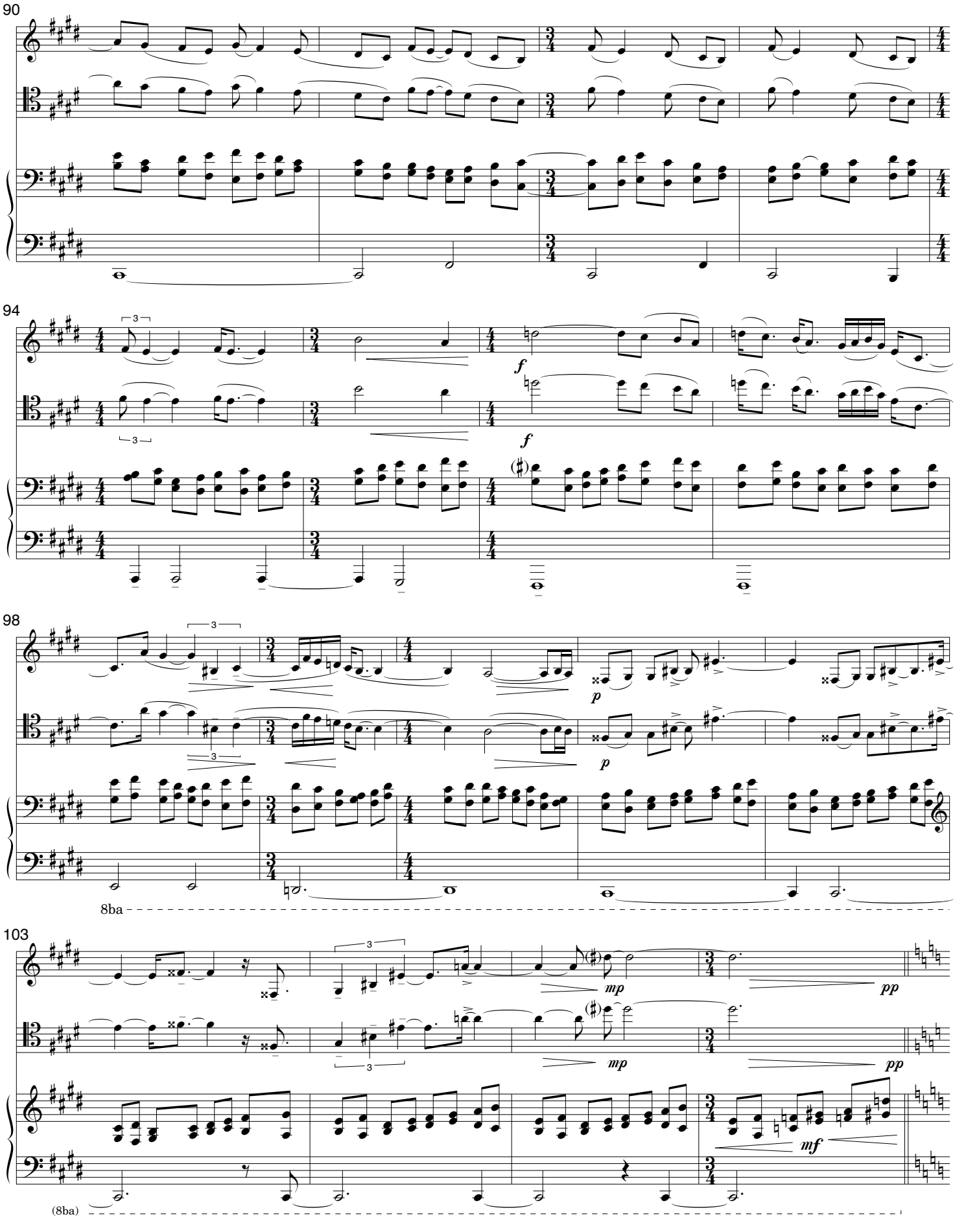

10
(8ba)
13
ff
ff
ff
(loco)
16
pizz.
arco
8ve
brittle
from J.S. Bach: "Capriccio on the Departure of a Beloved Brother" (BWV992)
19
= 92
's lightly connected
p, innocent
's lightly connected
p, innocent
ff
p
ff
pp
ff
8ba
ff p
ff
pp
ff
8ba
Ped.
Ped.

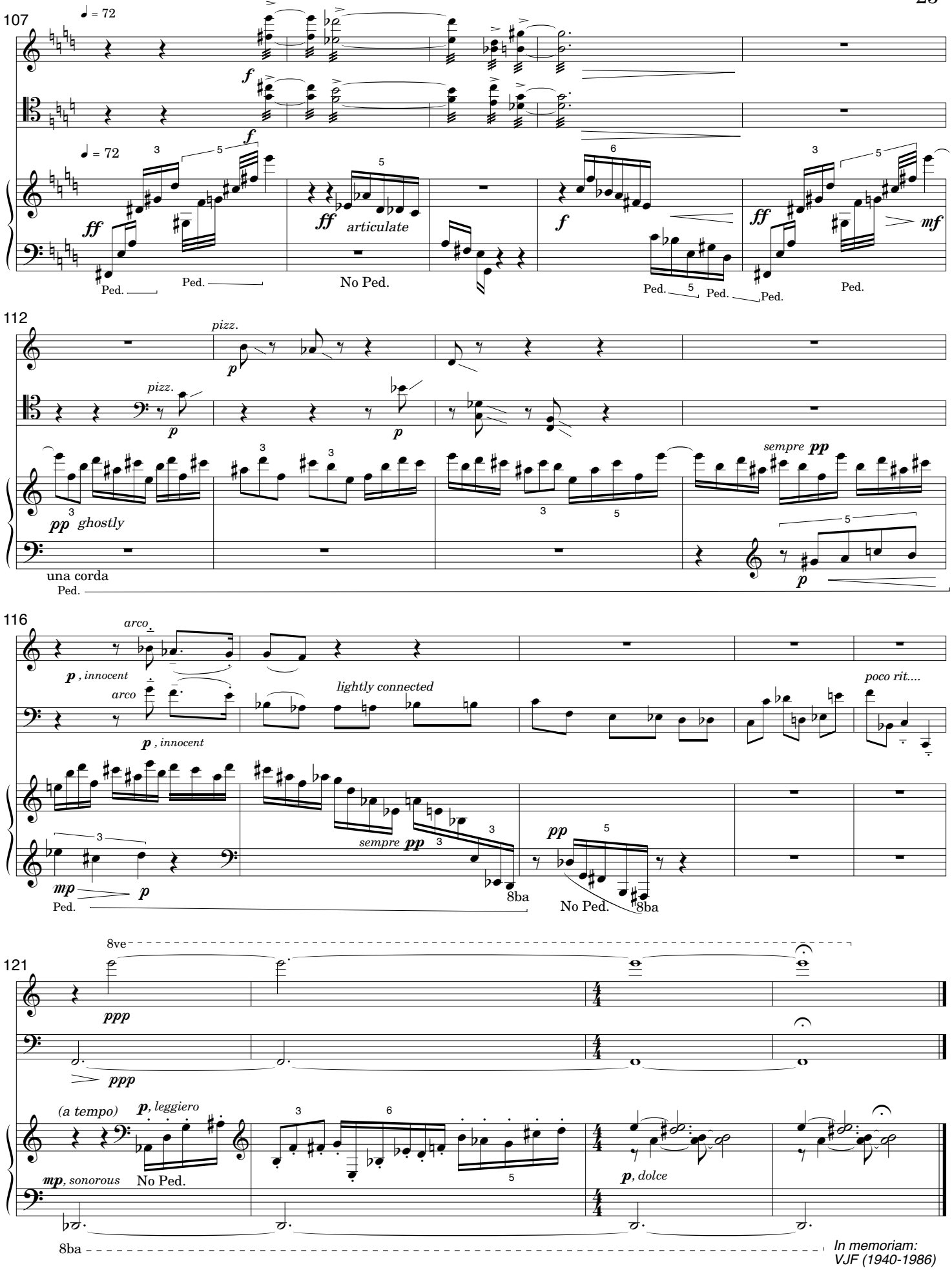

23
Maintain tempo, dynamics, character (oblivious to piano)
Faster than tempo
8ve
ff No Ped.
26
singing, expressive
ff
f
No Ped.
f
Ped.
28
f
mf
Ped.
No Ped.
29
♪ = 92
p, as before
p, as before
Very Freely (♪=ca 100)
♪ = 92
p
ff
f
f
f
Ped.
No Ped.


31
r.h. legato
No Ped.
l.h. staccatissimo
33
con sord.
Very Freely (♩=ca 100)
con sord.
accel.
(No Ped.)
38
ten.
rit.
rit.
43
rit.
rit.
mp, singing
some Ped. for color

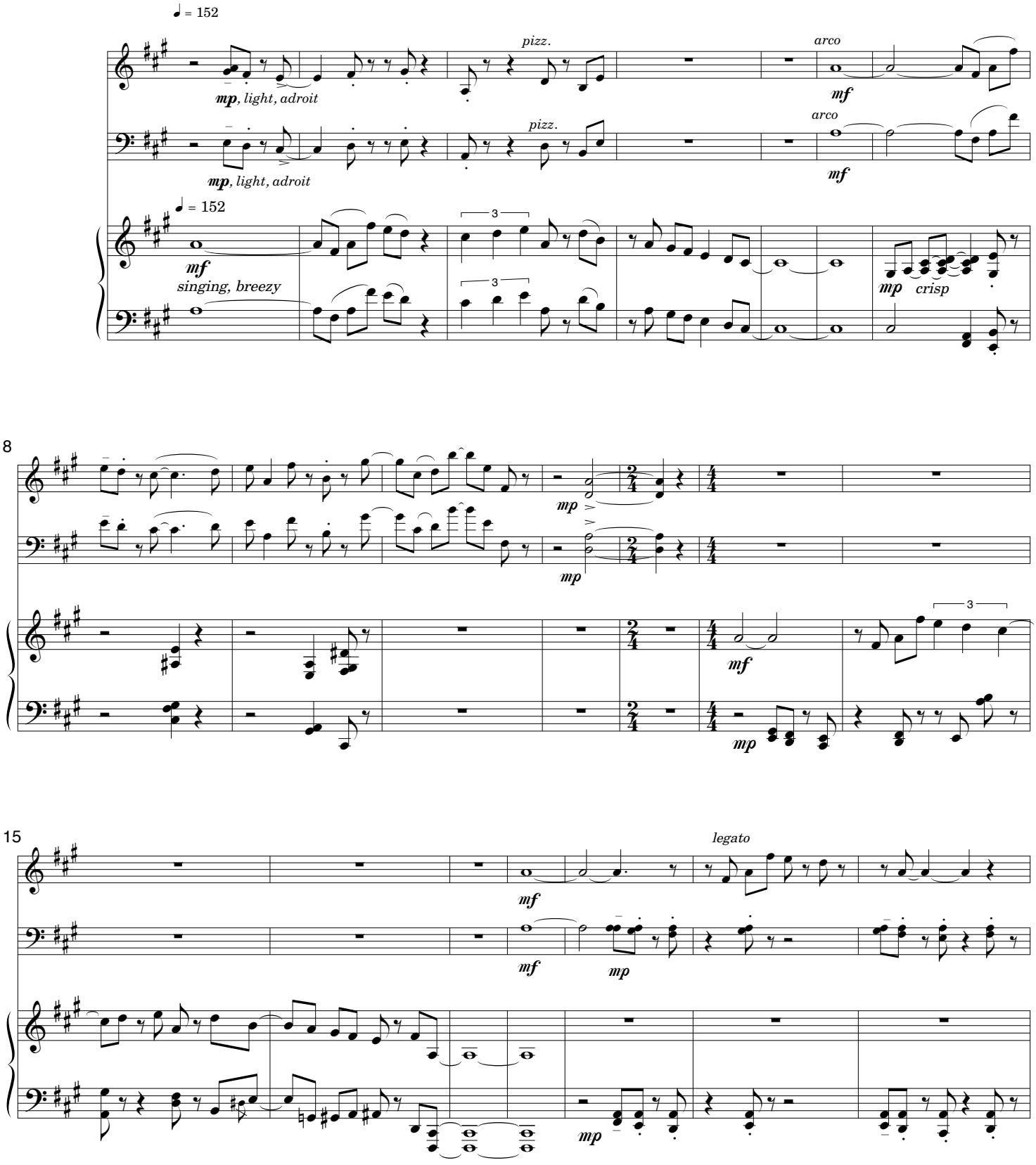

48
54
mf
59
p
63
poco

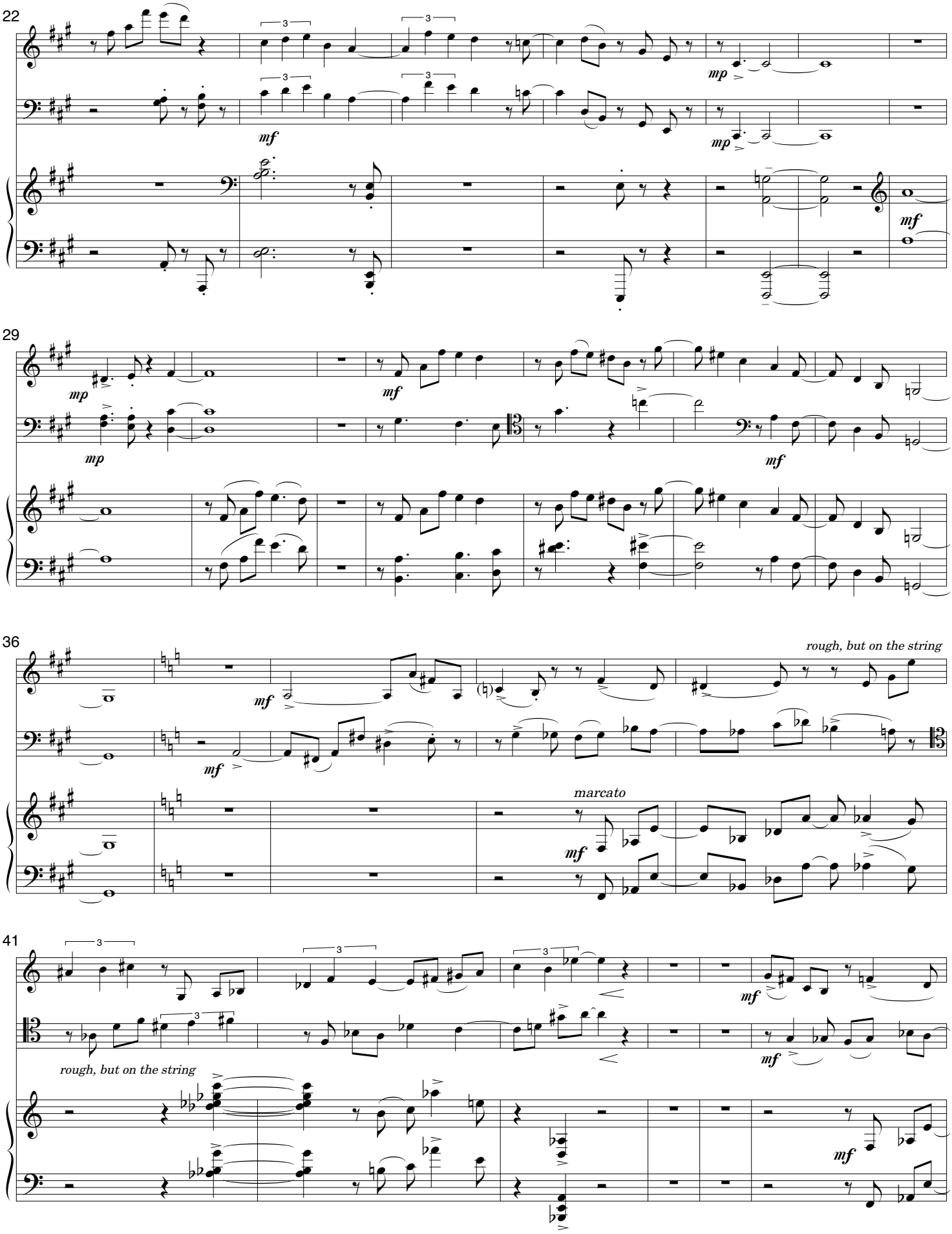

68
♩ = 72
mp lightly connected
mp
mp lightly connected
No Ped.
75
press ahead
♩ = 80
press ahead
mp
cresc.
mf cresc.
Pedal for legato
81
♩ = 66
♩ = 92
hold back
f
♩ = 72
hold back
♩ = 66
mf
mp
86
senza sord.
(port.)
mf singing
p
mf
senza sord.
(port.)
mf singing
p
mf
legato cantabile
mp, but projected
mf, sonorous

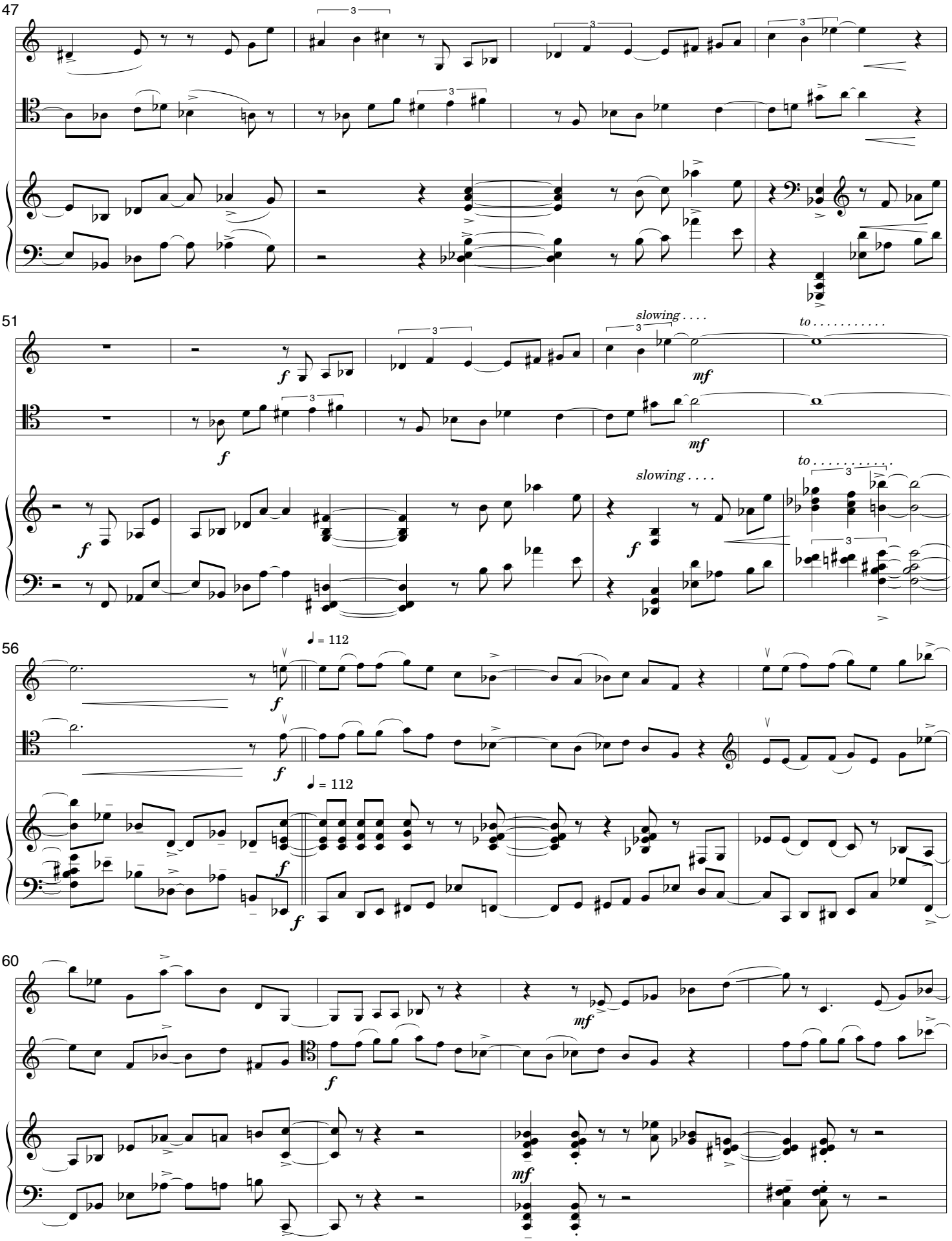

90
94
98
8ba
103
(8ba)

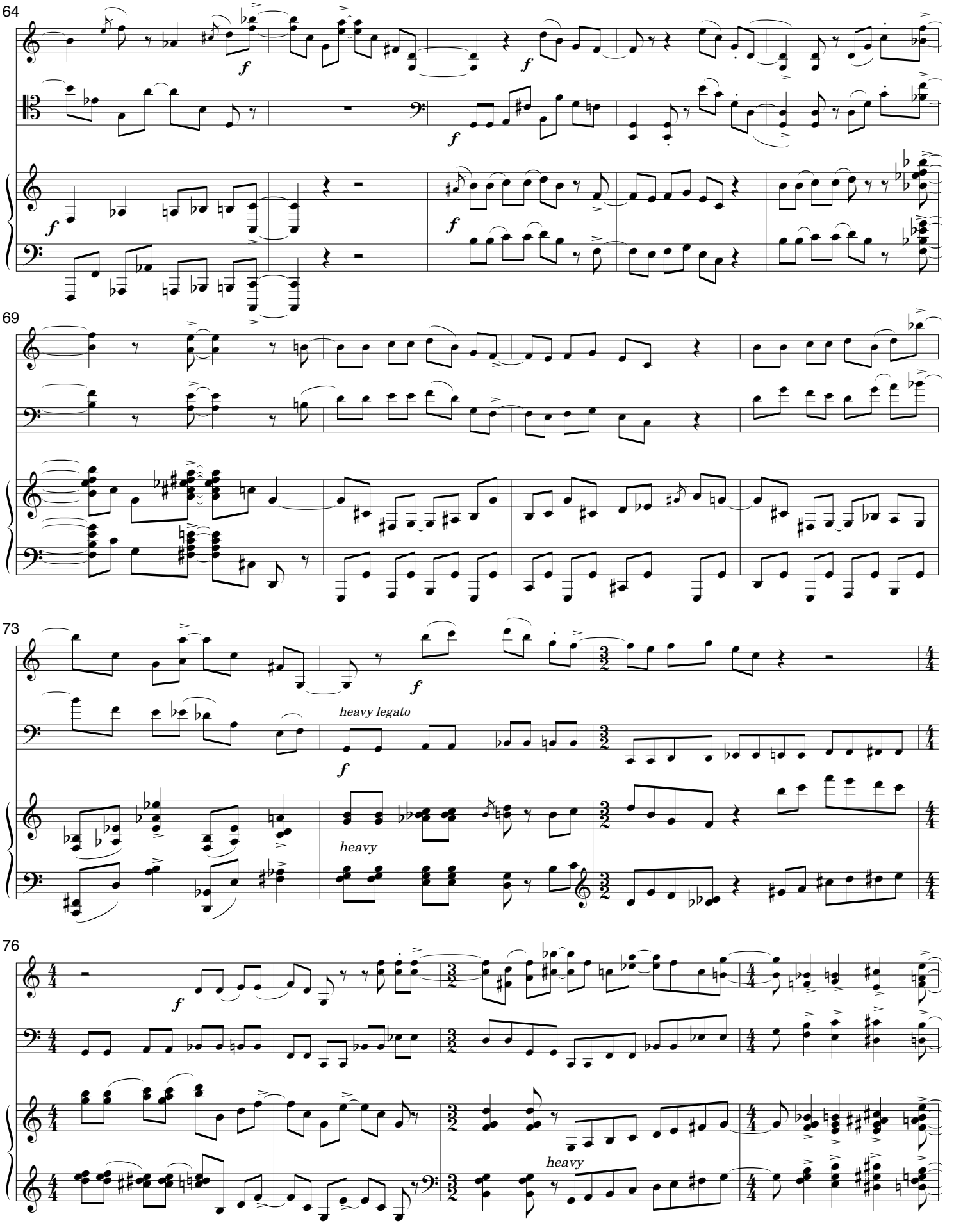

107
♩ = 72
f
ff
articulate
No Ped.
Ped.
mf
112
pizz.
pp ghostly
una corda
sempre pp
116
arco
p , innocent
lightly connected
poco rit....
mp
8ba
No Ped.
121
8ve
ppp
(a tempo)
p, leggiero
mp, sonorous
p, dolce
In memoriam:
VJF (1940-1986)

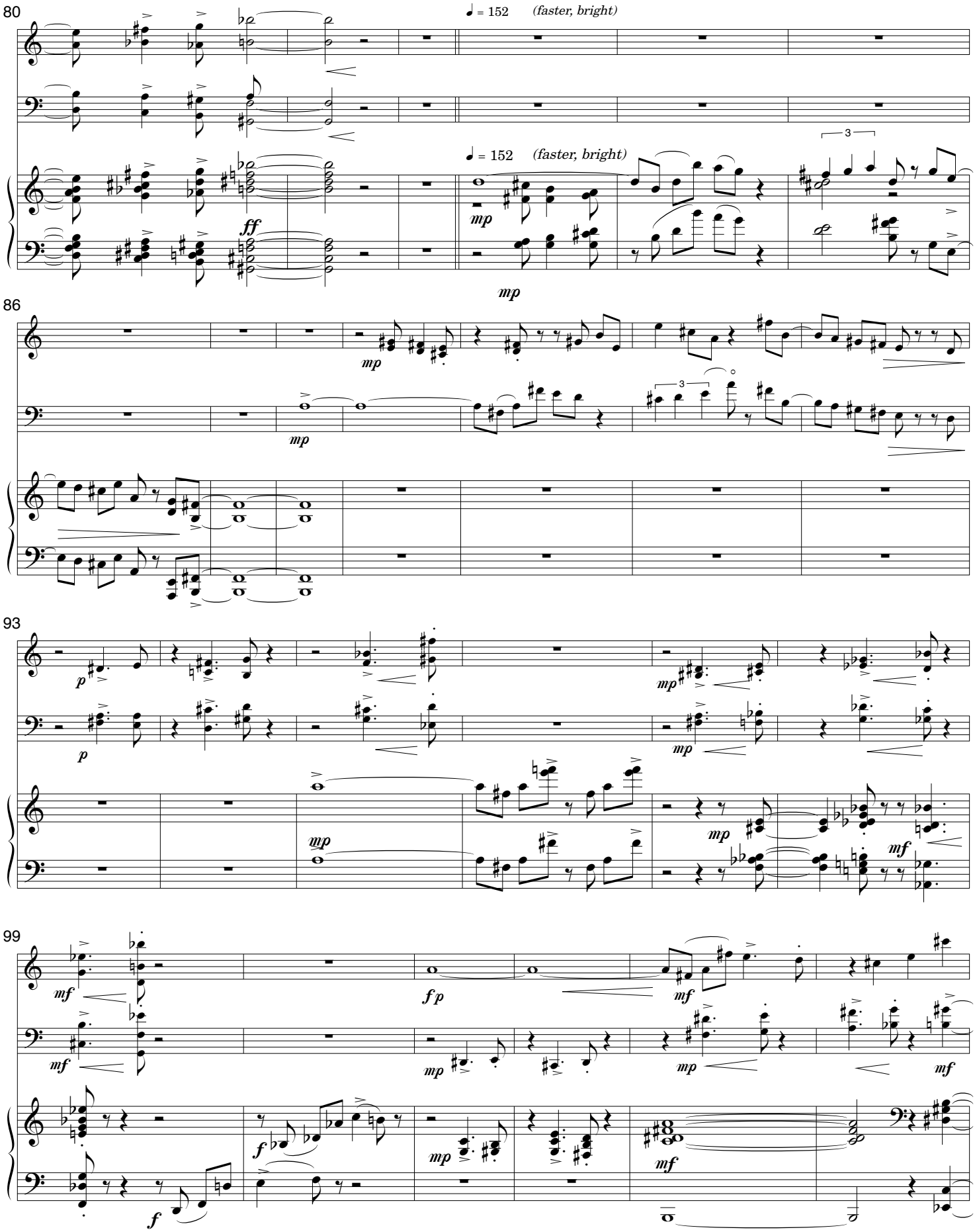
III. Alternate Extensions

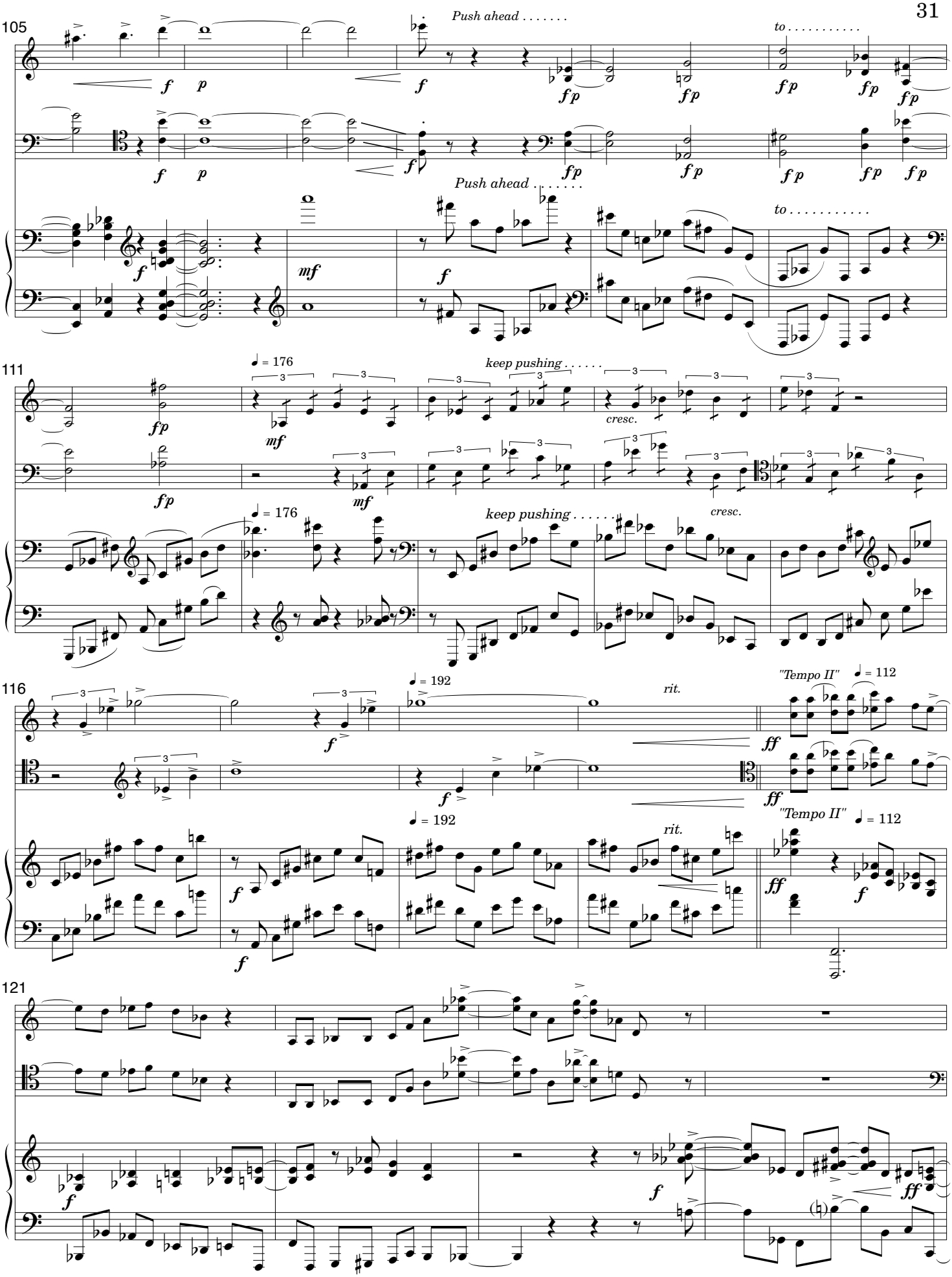


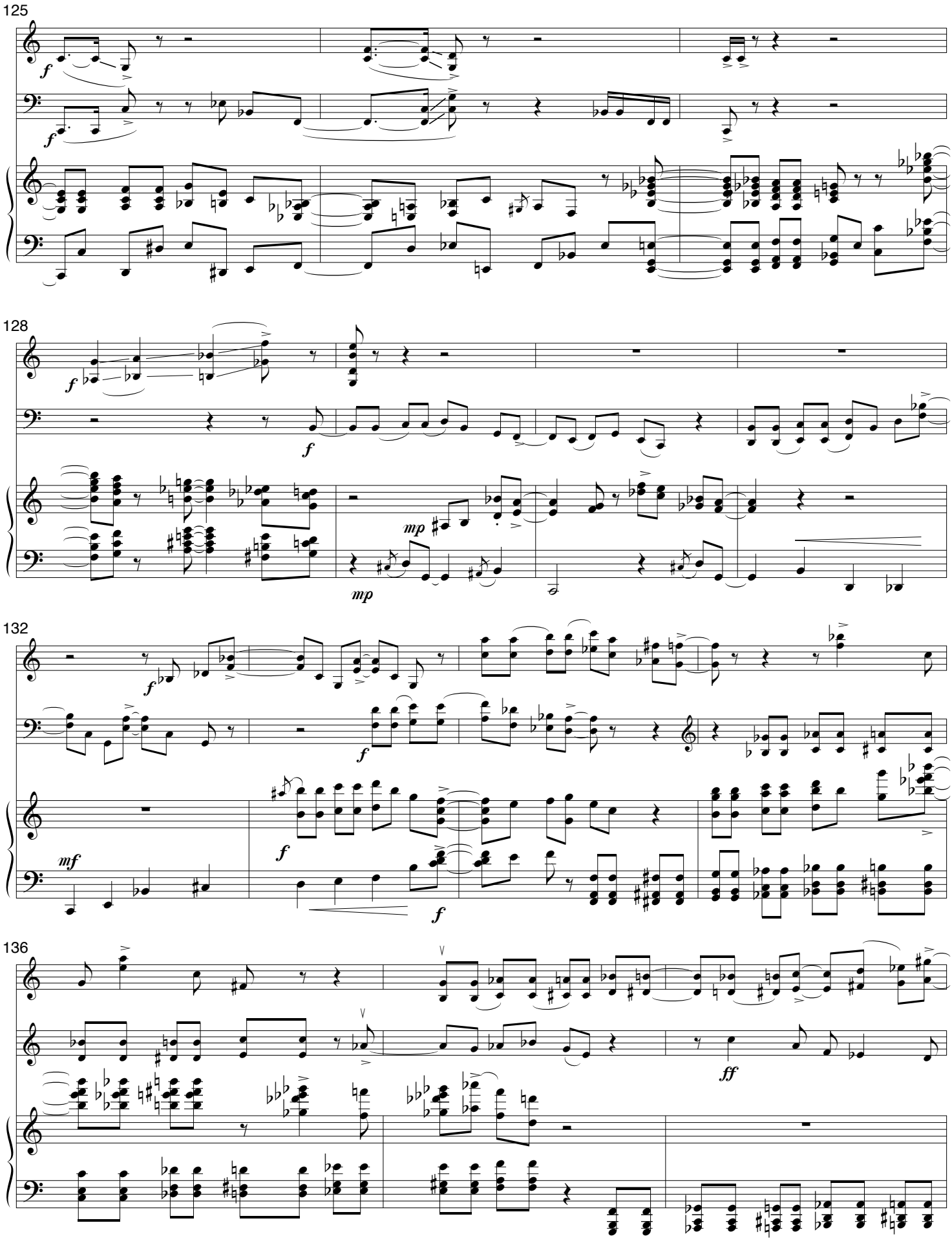

22
mp
mf
mp
mf
29
mp
mf
mp
mf
36
rough, but on the string
mf
mf
marcato
mf
41
mf
rough, but on the string
mf

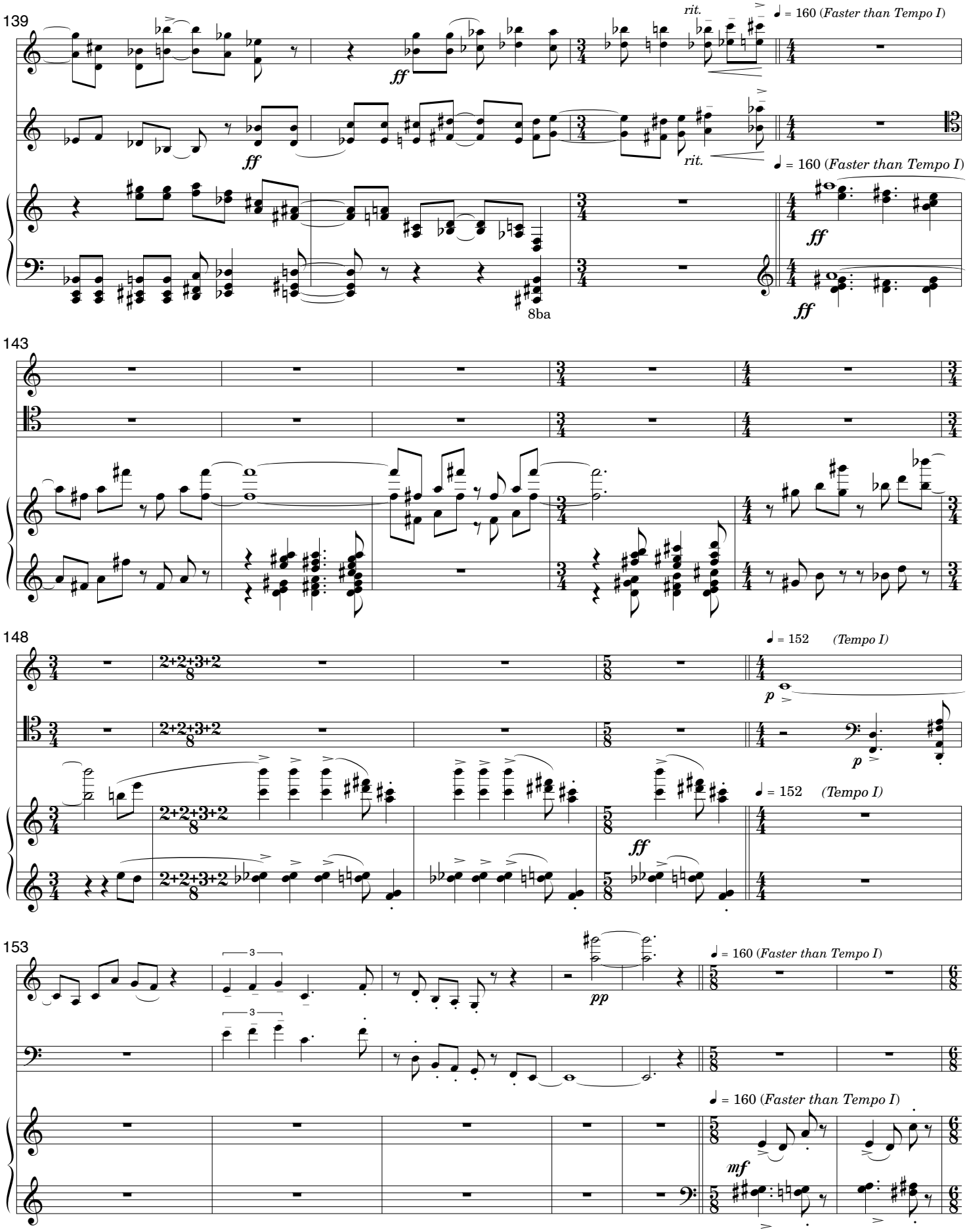

47
51
slowing . . . .
to . . . . . .
mf
f
slowing . . . .
to . . . . . .
56
♩ = 112
f
♩ = 112
60
mf
f
mf

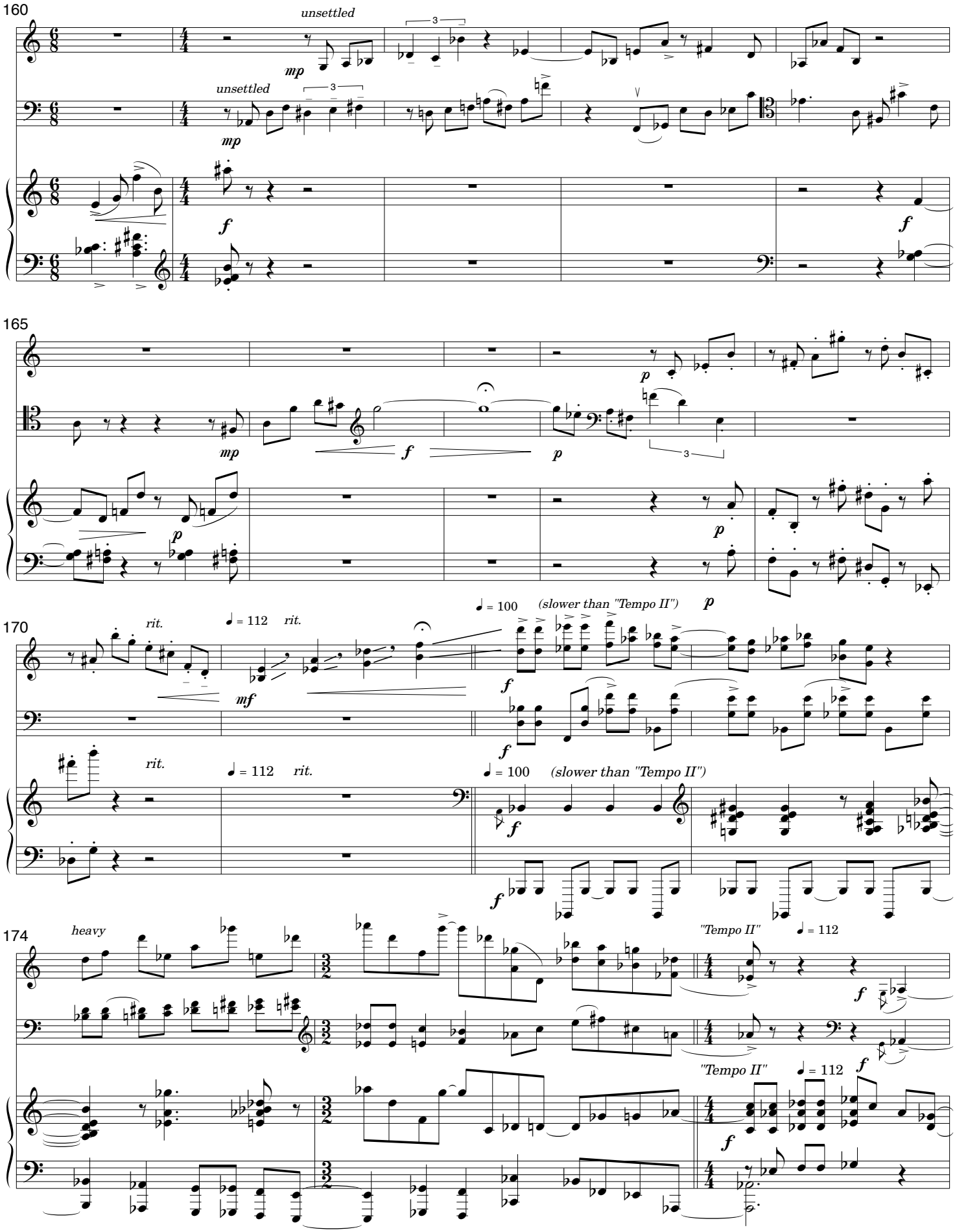

64
f
f
f
f
69
73
f
heavy legato
f
heavy
76
f
heavy

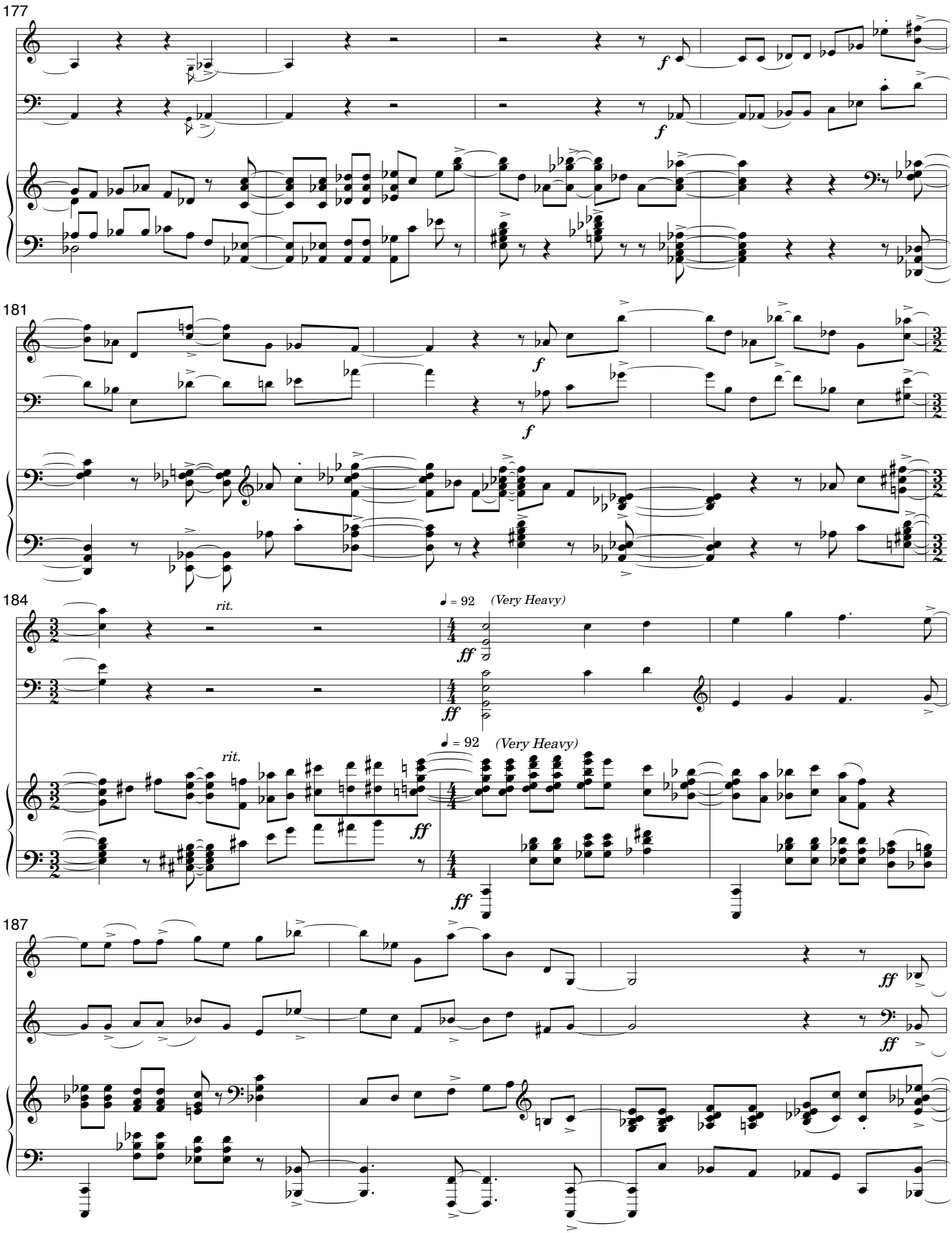

80
♩ = 152
(faster, bright)
ff
mp
86
93
p
mf
99
fp
f

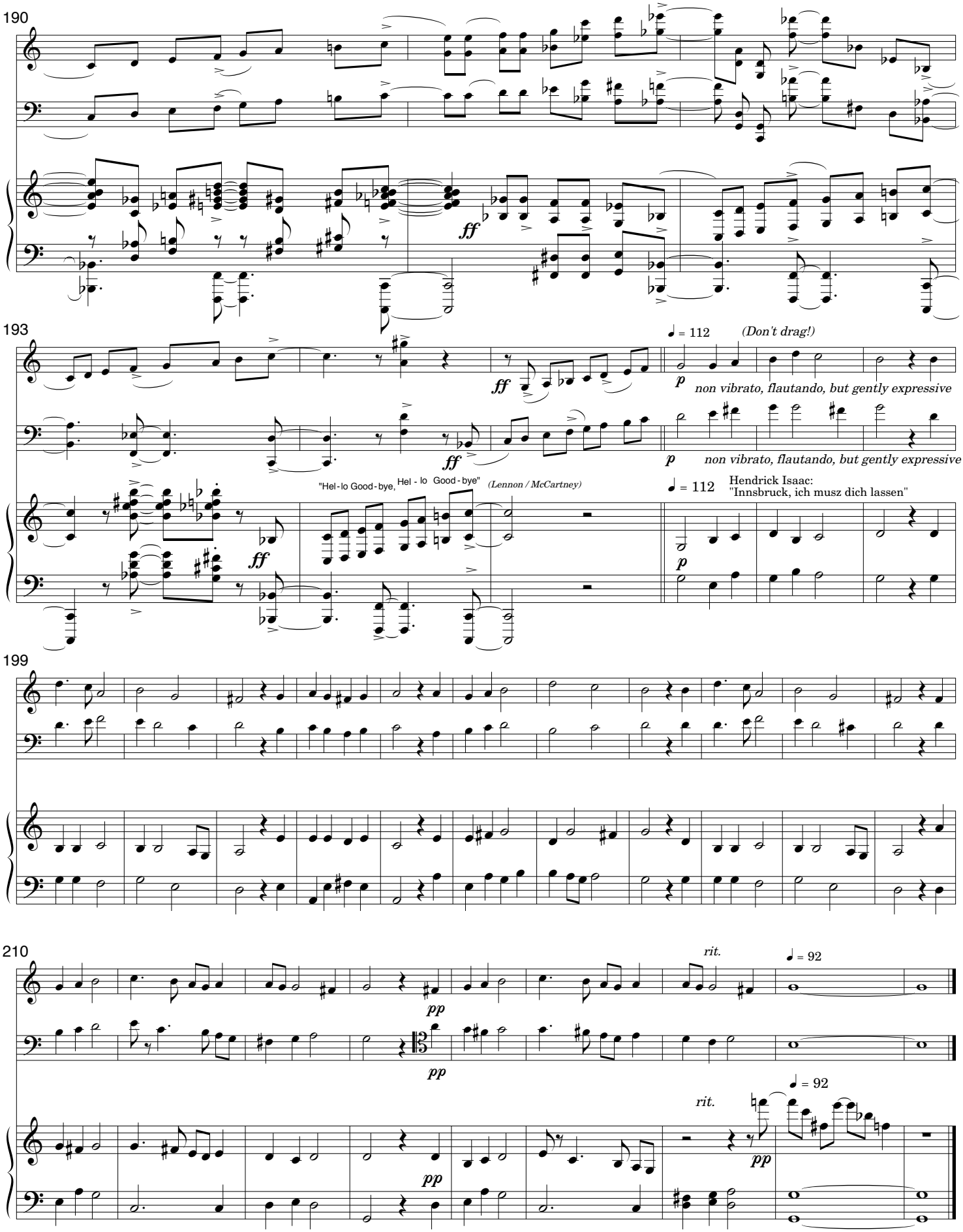

105
Push ahead . . . . . .
to . . . . . .
111
keep pushing . . . . . .
cresc.
♩ = 176
116
♩ = 192
rit.
"Tempo II"
♩ = 112
121


125
f
f
128
f
f
mp
mp
132
f
f
mf
f
f
136
ff


139
rit.
♩ = 160 (Faster than Tempo I)
ff
rit.
♩ = 160 (Faster than Tempo I)
ff
8ba
ff
143
148
♩ = 152 (Tempo I)
p
2+2+3+2
8
p
♩ = 152 (Tempo I)
ff
153
3
3
pp
♩ = 160 (Faster than Tempo I)
♩ = 160 (Faster than Tempo I)
mf


160
unsettled
mp
unsettled
mp
f
f
165
mp
f
p
p
p
170
rit.
mf
rit.
♩ = 112
♩ = 100
(slower than "Tempo II")
p
f
f
rit.
rit.
♩ = 112
♩ = 100
(slower than "Tempo II")
f
f
174
heavy
"Tempo II"
♩ = 112
f
"Tempo II"
♩ = 112
f
f


177
f
f
181
f
f
184
rit.
♩ = 92
(Very Heavy)
ff
ff
rit.
♩ = 92
(Very Heavy)
ff
ff
187
ff
ff


190
ff
193
ff
♩ = 112
(Don't drag!)
p
non vibrato, flautando, but gently expressive
ff
p
non vibrato, flautando, but gently expressive
"Hel-lo Good-bye, Hel - lo Good - bye"
(Lennon / McCartney)
♩ = 112
Hendrick Isaac:
"Innsbruck, ich musz dich lassen"
ff
p
199
210
pp
rit.
♩ = 92
pp
rit.
♩ = 92
pp
pp

IV. …Afterthought

Fleeting, ♩ = 100

con sordino

pp

mf

con sordino

pp

Fleeting, ♩ = 100

pp

una corda throughout

Without Ped.

2

pp

mf

pp

mf

mf

pp

mf

4

pp

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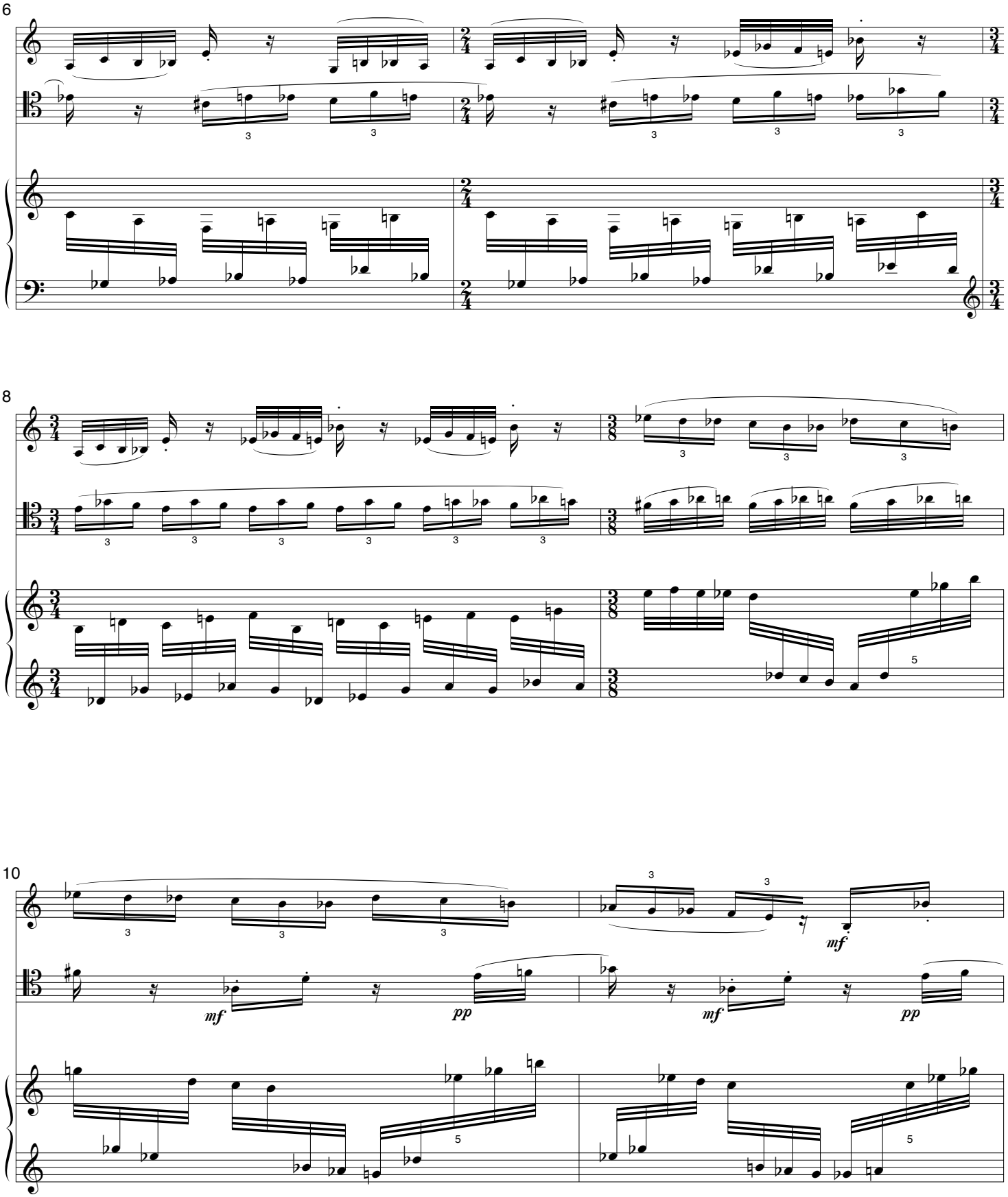
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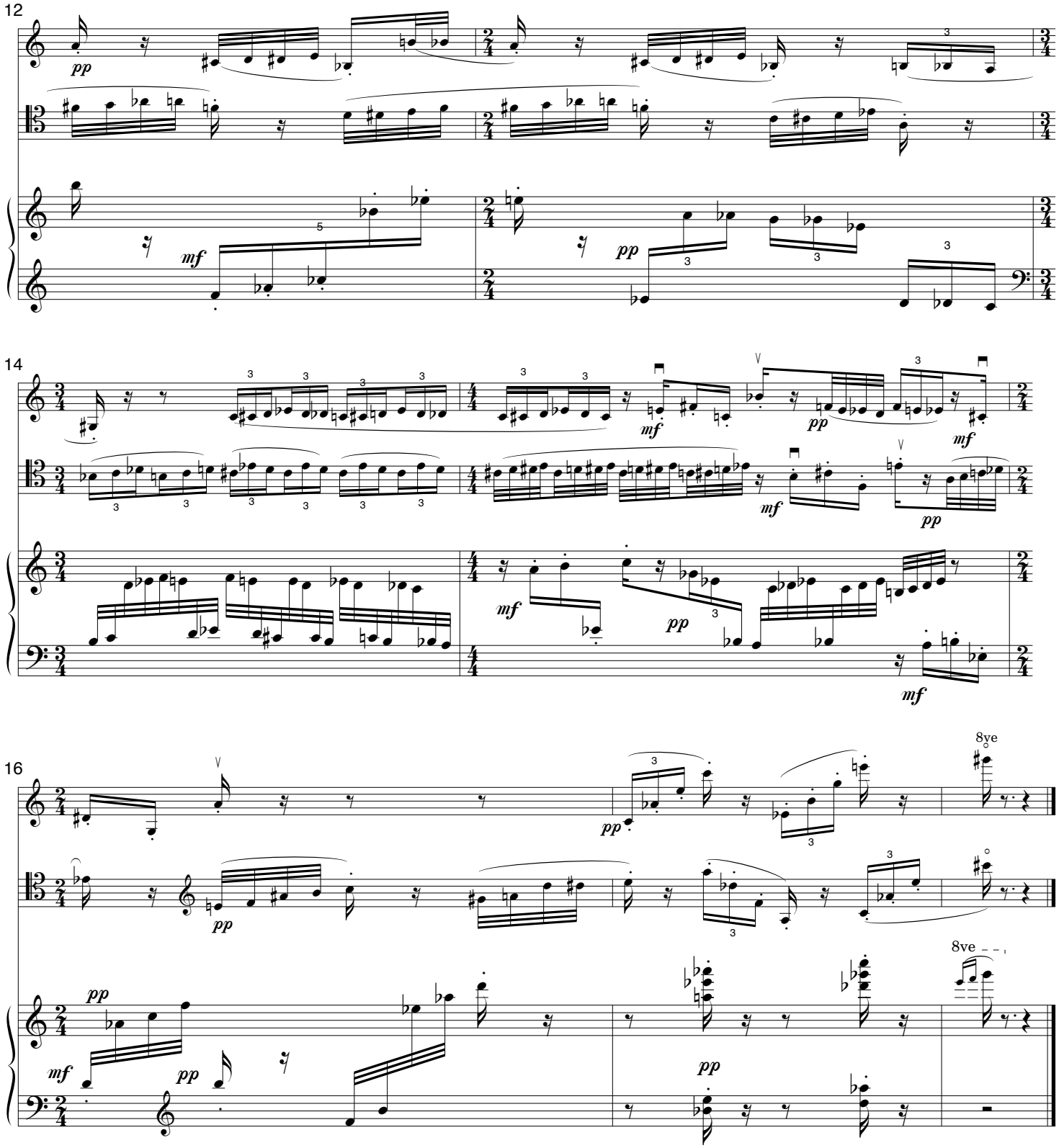
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