Piano Preludes ’90 - 2014

Don Freund

To identify the preludes in a program, the following subtitles may be used:

Prelude ’90 (after Thelonius)
Prelude ’91 (collisions and canons)
Prelude ’92 (Intro/Tune/Coda)
Prelude ’93 (fluid, singing)
Prelude ’94 (incisive, bright)
Prelude ’95 (Tune and a half, for Elliott)
Prelude ’96 (rough, ornery)
Prelude ’97 (slow, dark, deep)
Prelude ’98 (blurringly fast)
Prelude ’99 (caffeinated)
Prelude 2000 (for Lennie and Lou)
Prelude ’01 (tender, tentative)
Prelude ’02 (for SAmuel ADlEr)
Prelude ’03 (view from the top)
Prelude ’04 (second-hand emotion)
Prelude ’05 (rolling darkness)
Prelude ’06 (sweet refrains)
Prelude ’07 (ringing tones)
Prelude ’08 (for Evelyne)
Prelude ’09 (winter whimsey)
Prelude 2010 (chopping blocks)
Prelude 2011 (brittlesweet)
Prelude 2012 (into dark)
Prelude 2013 (plight of the honeybee)
Prelude 2014 (dirty white-bread)

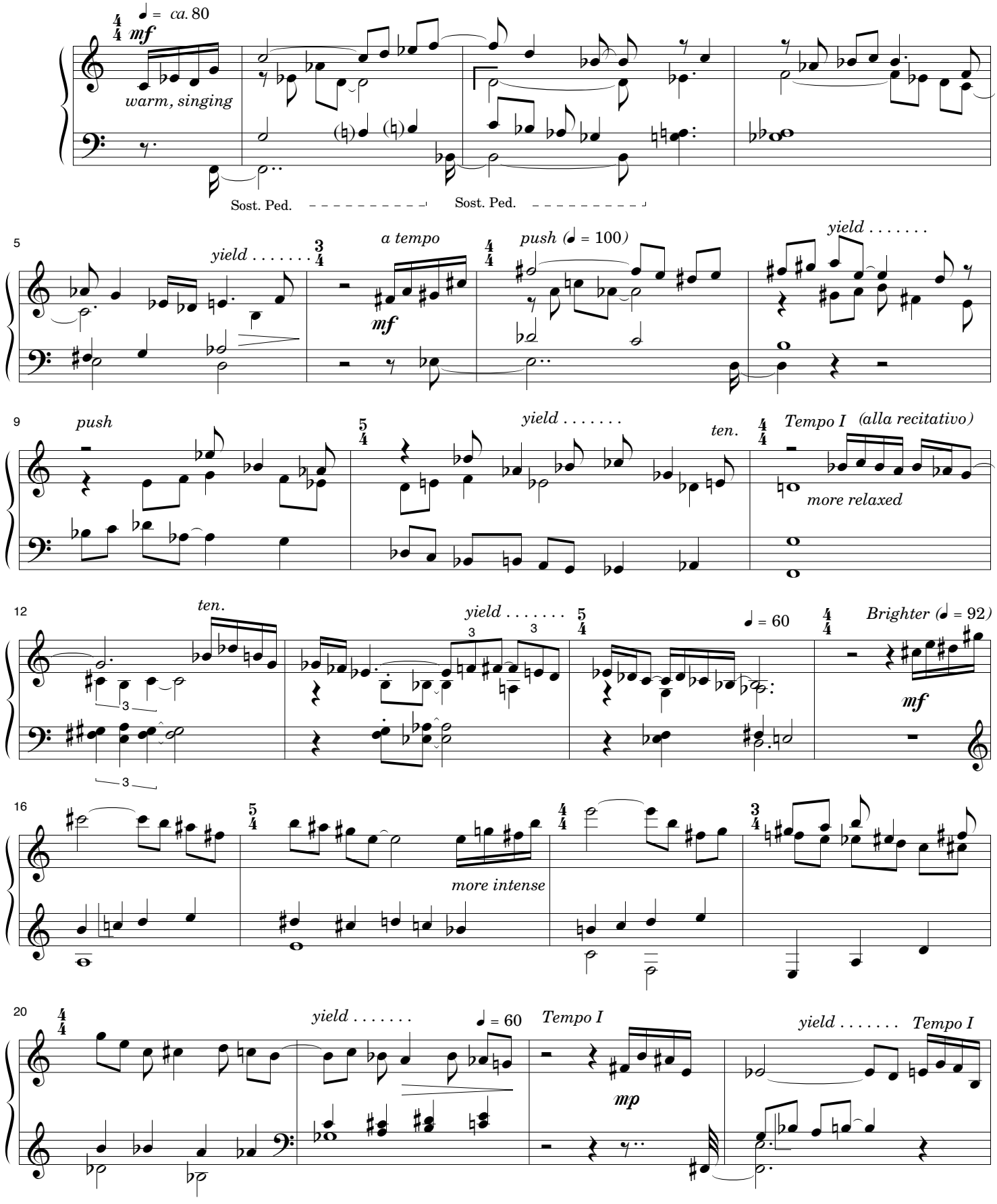
Don Freund's ***Piano Preludes*** are an on-going series of annual short piano pieces, beginning in 1990; This is a collection of te first twenty, through Prelude '09.

Prelude '90 (after Thelonius) explores a punchy chromatic lyricism — what Thelonius Monk might have sounded like if he listened to too much Schoenberg.
Prelude '91 (collisions and canons) sports a perky multi-metric tune that eventually grows into a two- and three-voice polymetric canon. This growth only happens after a number of fits and starts and flash-forwards and rude interruptions.
Prelude '92 (Intro/Tune/Coda) The Introduction is a succession of textural aphorisms; the Tune references a tonal progression to give its line cohesion through extensive silences; the Coda is a two-measure fortissimo cry lifted from the middle of the Tune.
Prelude '93 (fluid, singing) combines two contrasting voices: one is a flowing 16th-note background line, while the foreground line is a singing, occasionally angular melody.
Prelude '94 (incisive, bright) begins with a spunky repeated note fanfare, followed by a jerky little tune that is continually interrupted by disjunct sound bytes of development.
Prelude '95 is subtitled "Tune and a Half, for Elliott." It is a transcription of a chamber piece written for a Merkin Hall (NYC) concert honoring beloved American composer and 20th-century music chronicler Elliott Schwartz on his 60th birthday. It alternates between a relatively extended playful, charming tune and a more mysterious, exotic, two-bar mantra.
Prelude '96 (rough, ornery) focuses on a boogie-woogie moto perpetuo bass line, whose "ornery" roughness is amplified by a series of rugged textural variations before suddenly melting into a 4-against-3 walking bass line counterpointed by a pearly Baroque trumpet riff.
Prelude '97 (slow, dark, deep) moves from the depths of E-flat minor to fragile sharp-key brightness before falling back into the blackness.
Prelude '98 (blurringly fast) is a disjunct narrative. There are clear thematic characters which move through musical and dramatic space. The featured idea appears at the start, etched in a "blurringly fast" figuration, emerges "indistinct, ghostly" midway through the piece, and finally appears quietly and forlorn as the piece ends. The disjunct quality is created by "twists of fate" the material encounters, unexpected right-angle turns in the music. One of these is a stuttering chordal motive which often interrupts the flow and "steals the stage" at the climax of the work.
Prelude '99 (caffeinated) begins with a burst of nervous energy but suddenly shifts to something more laid-back, but just as curious.
Prelude 2000 (for Lennie and Lou) was composed after the composer gave a series of lectures on Bach's WTC, and attempts to replicate Bach's syntactic density in a contemporary dialect. It was composed to celebrate the 50th wedding anniversary of Lennie and Lou Newman, IU School of Music's most prominent citizens (although other Lennie's and Lou's might come to mind).
Prelude '01 (tender, tentative) starts with something like a 40's movie waltz-noir tune, and gets dramatically darker.
Prelude '02 (for SAmuel ADlEr) was written to celebrate the distinguished American composer and pedagogue on his 75th birthday. The capitalized letters in the subtitle provide the pitches for the theme (S = the German E-flat); although subordinate material references (á la Alban Berg) Sam's students CB (Claude Baker) and DF (Don Freund) as well as Sam's wife, conductor Emily Freeman Brown (EFB-flat).
Prelude '03 (view from the top) focuses on the top range of the piano; its use of driving mixed meters is more Middle-East than rock'n'roll.
Prelude '04 (second-hand emotion) Right Hand: pure, sweet, eternal, absolutely even; Left Hand: intensely lyric, impassioned.
Prelude '05 (rolling darkness) A twisting chromatic melody line is embedded in dark, low rolling patterns, played without pedal but with every note held by the fingers, providing an always changing accumulation of sound.
Prelude '06 (sweet refrains) Multiple repetitions of a strongly projected melodic line, with textural and contrapuntal variations.
Prelude '07 (ringimg tones) "Like great bells." A study in the ringing sound of single tones, and the extended melodic and harmonic implications heard through the reverberations.
Prelude '08 (for Evelyne) was composed to exploit the brilliant pianistic flair of Evelyne Brancart. It features ideas ignited by Hispanic dance motives and hand-hocket piano figuration, all gone a little bit wild.
Prelude '09 (winter whimsey) presents a G-major melody whose sweet but terse phrases are interspersed with contrasting fragments.
Prelude 2010 (chopping blocks) uses an extract-and-expand form, using angular and explosive materials to project a street tough attitude.
Prelude 2011 (brittlesweet) begins with a brooding set of repeated chords which bookends the piece. The main material consists of 3 components: a singing melody, an accompaniment groove, and a turnaround lick that links phrases. Originally presented in their standard composite configuration, these ideas are subsequently taken out of their prescribed context and developed independently.
Prelude 2012 (into dark) opens with a plaintive tune that becomes progressively more expressionistic in character. The tune returns explosively at the middle of the piece, then becomes suddenly pure, but the motion towards darkness resumes, concluding with a startling lightening/thunderclap.
Prelude 2013 (plight of the honeybee) is obviously a reflection of Rimsky-Korsakov's magical warhorse. But the plight of the honeybee is no joke. The title comes from a cover article in Time magazine, which began: "You can thank the honeybee for 1 in every 3 mouthfuls you'll eat today. Honeybees — which pollinate crops like apples, blueberries and cucumbers — are the glue that holds our agricultural system together. But that glue is failing. Bee hives are dying off or disappearing thanks to a still-unsolved malady called colony collapse disorder." We can hope that if this prelude in performed years from now, it will have a less tragic resonance.
Prelude 2014 (dirty white-bread) is about a tidy little C-major riff that can't find its way to its obsessive destiny without getting its hands dirty.

Piano Preludes

Prelude '90

Don Freund



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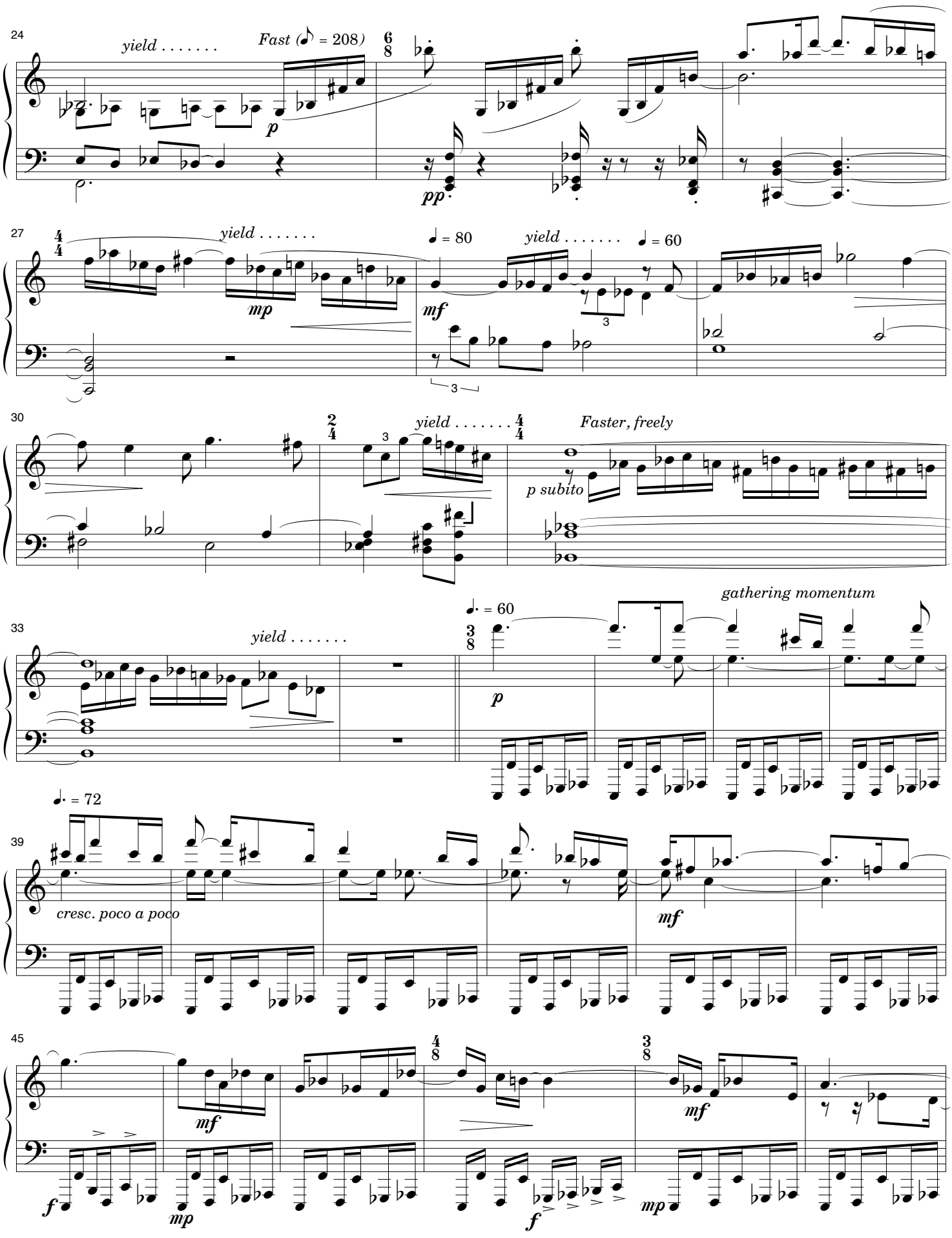
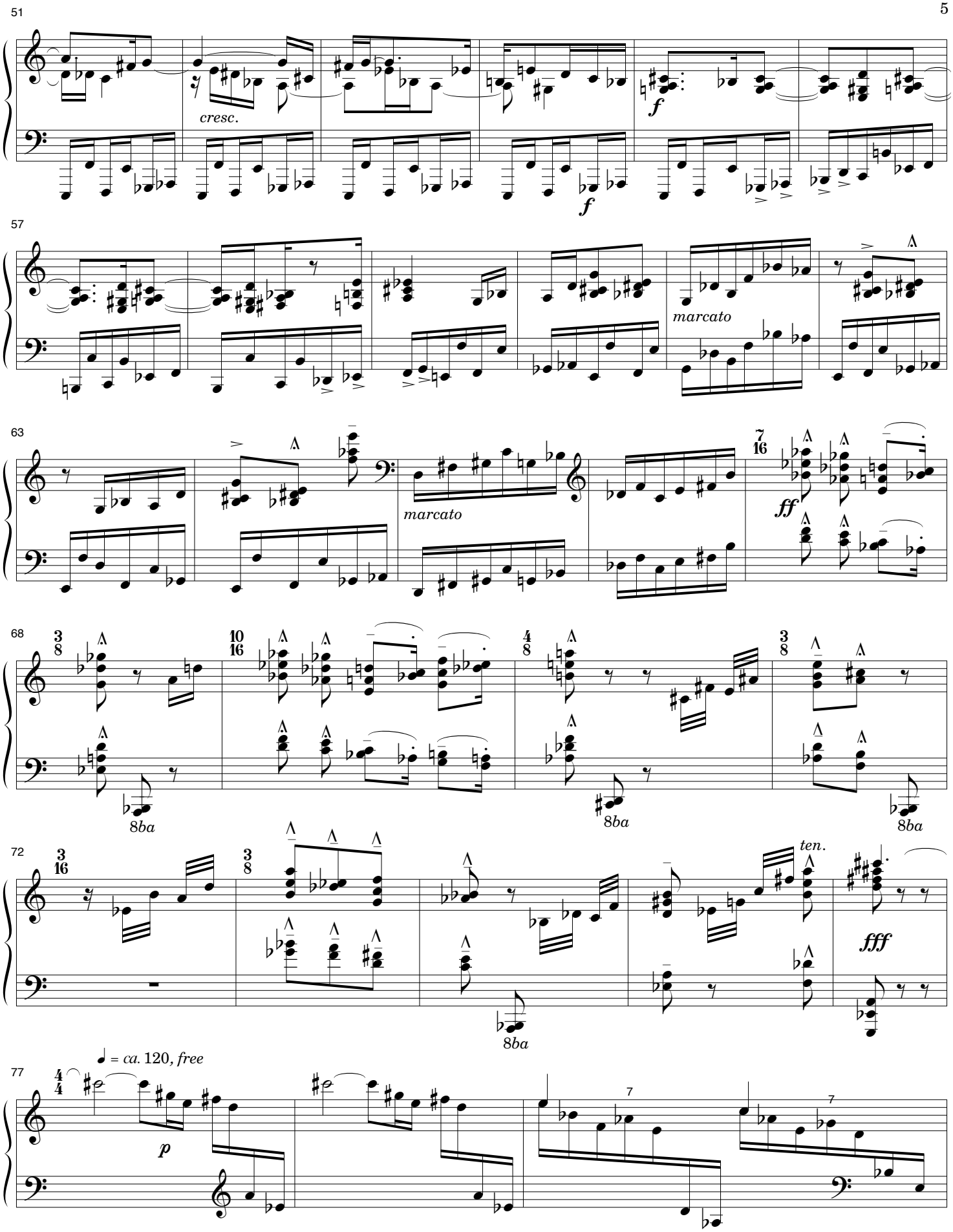
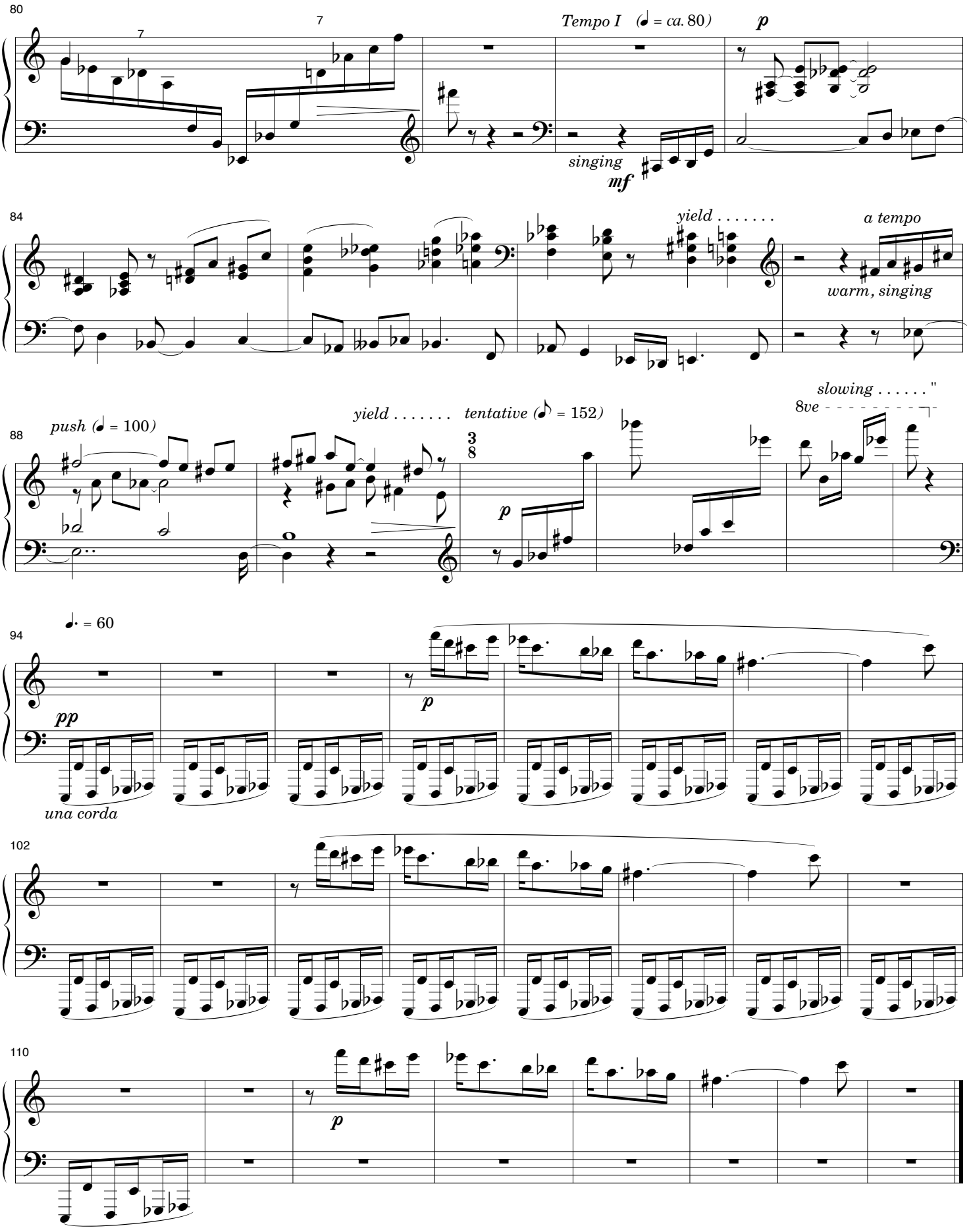
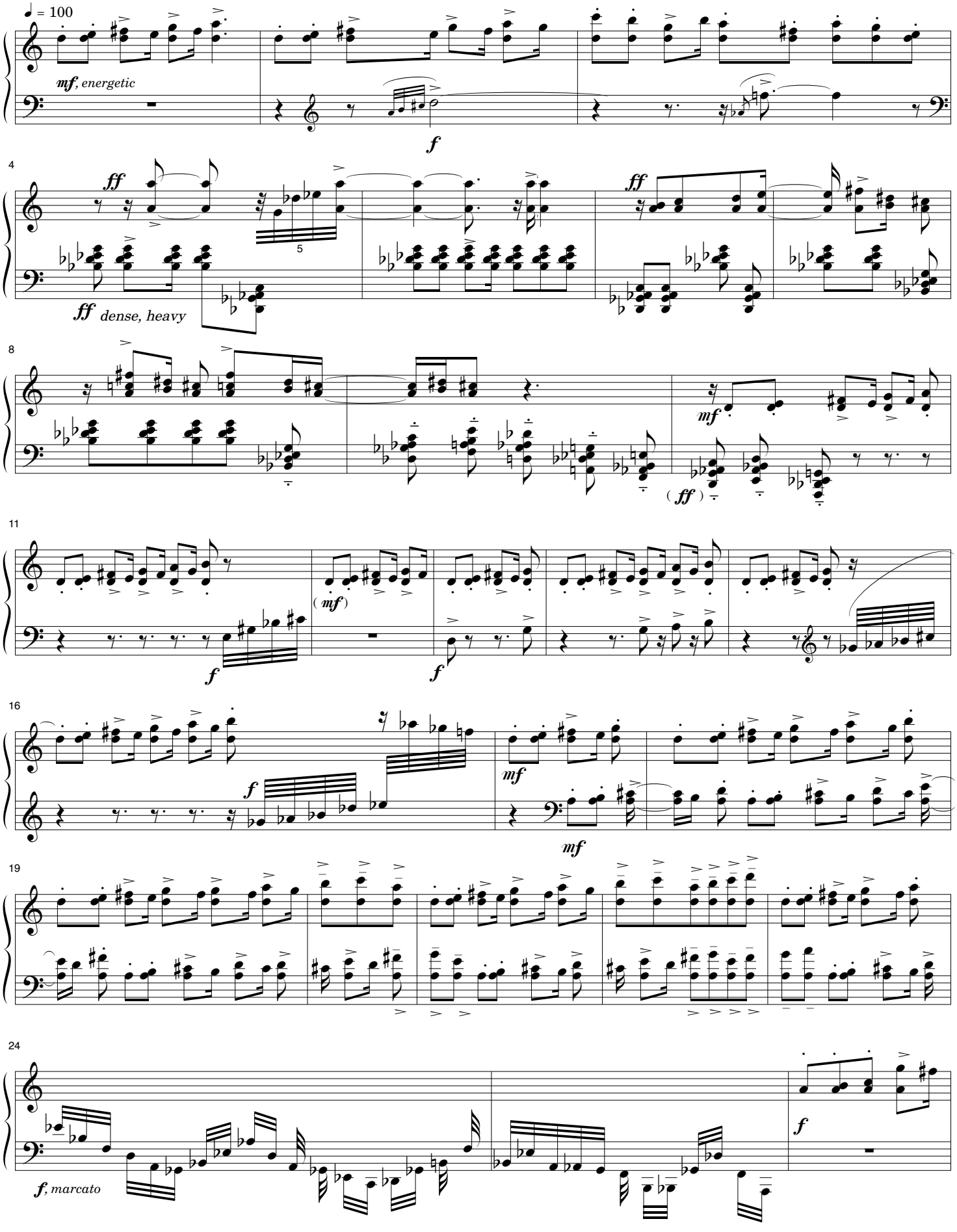
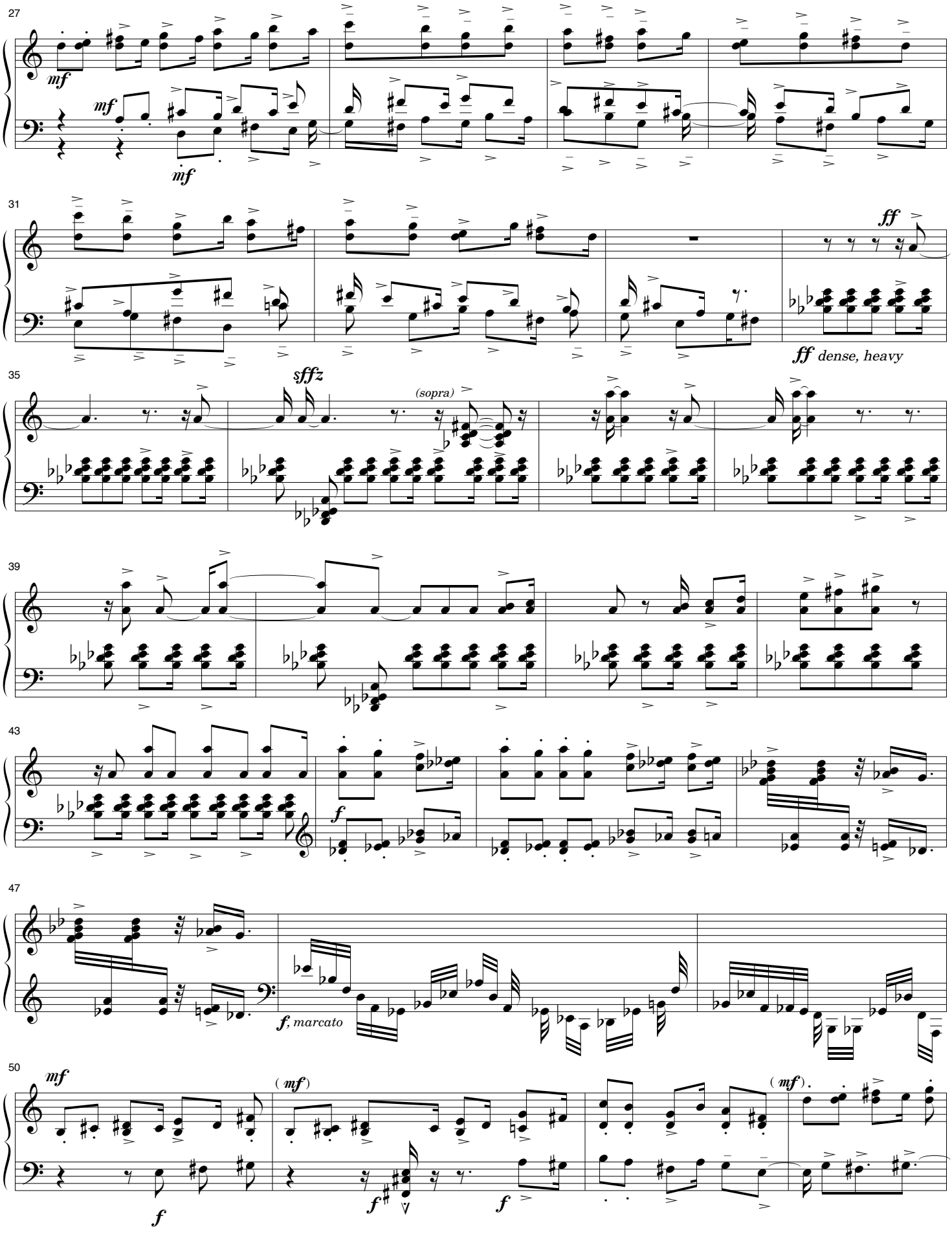

24
yield . . . . . .
Fast (♪ = 208)
p
pp
27
yield . . . . . .
mp
♩ = 80
mf
yield . . . . . .
♩ = 60
30
yield . . . . . .
Faster, freely
p subito
33
yield . . . . . .
gathering momentum
♩. = 60
p
39
♩. = 72
cresc. poco a poco
mf
45
mf
f
mp
mf
f
mp

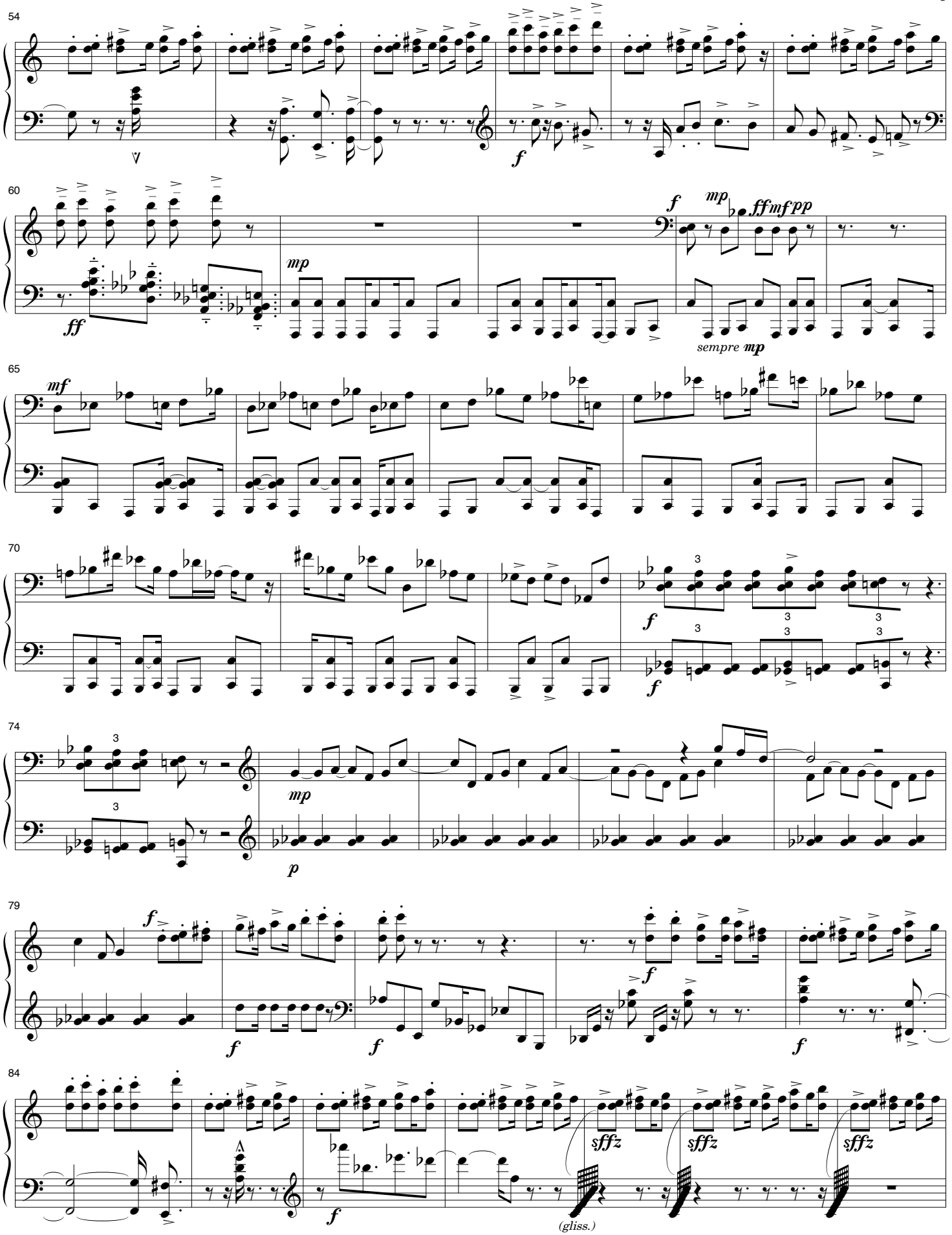

51
cresc.
f
f
57
marcato
63
marcato
ff
7
16
68
3
8
10
16
4
8
3
8
8ba
8ba
8ba
72
3
16
3
8
ten.
fff
8ba
77
4
4
♩ = ca. 120, free
p
7
7

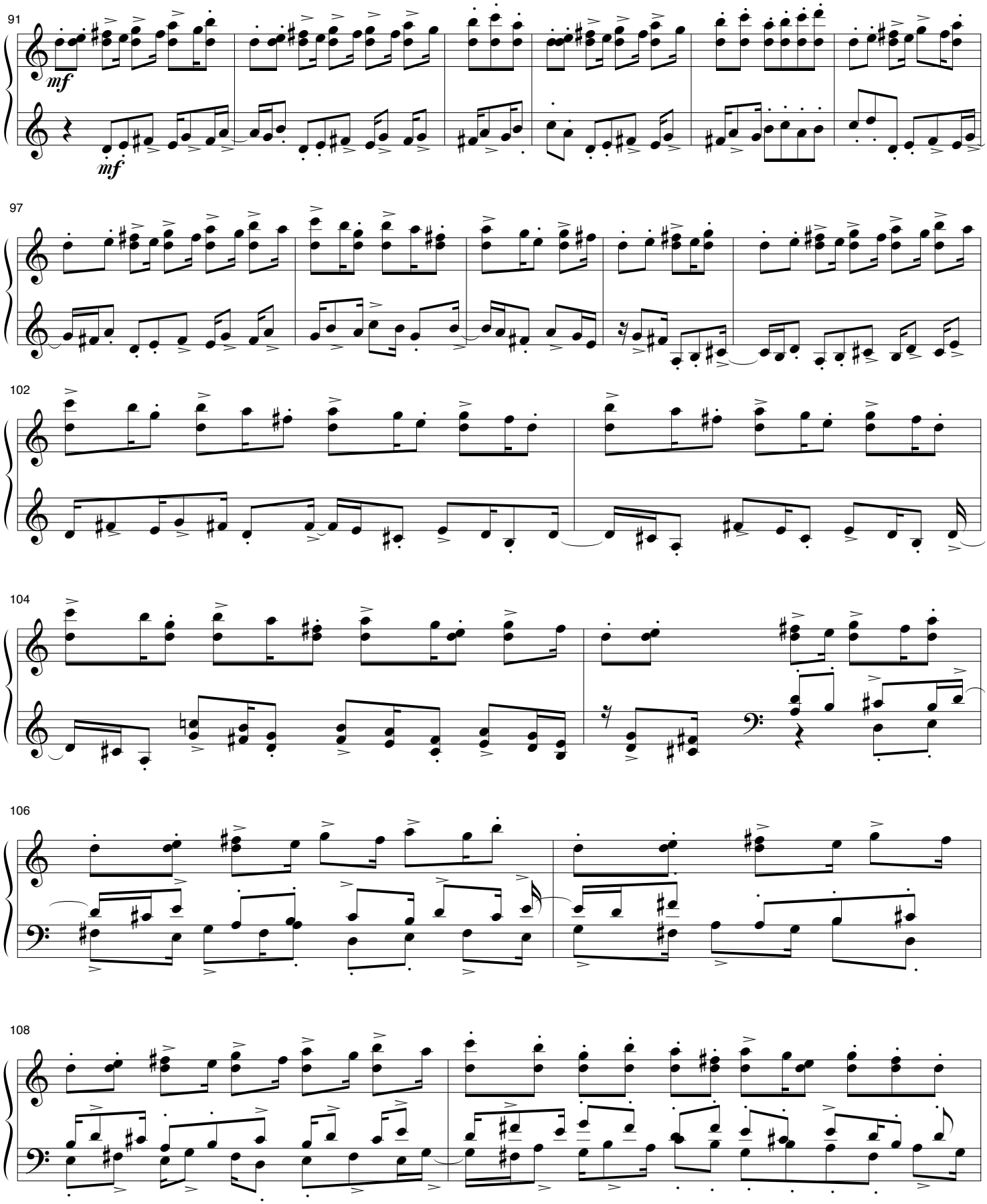

80
7
7
Tempo I (♩ = ca. 80)
p
singing
mf
84
yield . . . . . .
a tempo
warm, singing
88
push (♩ = 100)
yield . . . . . .
tentative (♪ = 152)
slowing . . . . . "
8ve
3/8
p
94
♩. = 60
pp
p
una corda
102
110
p

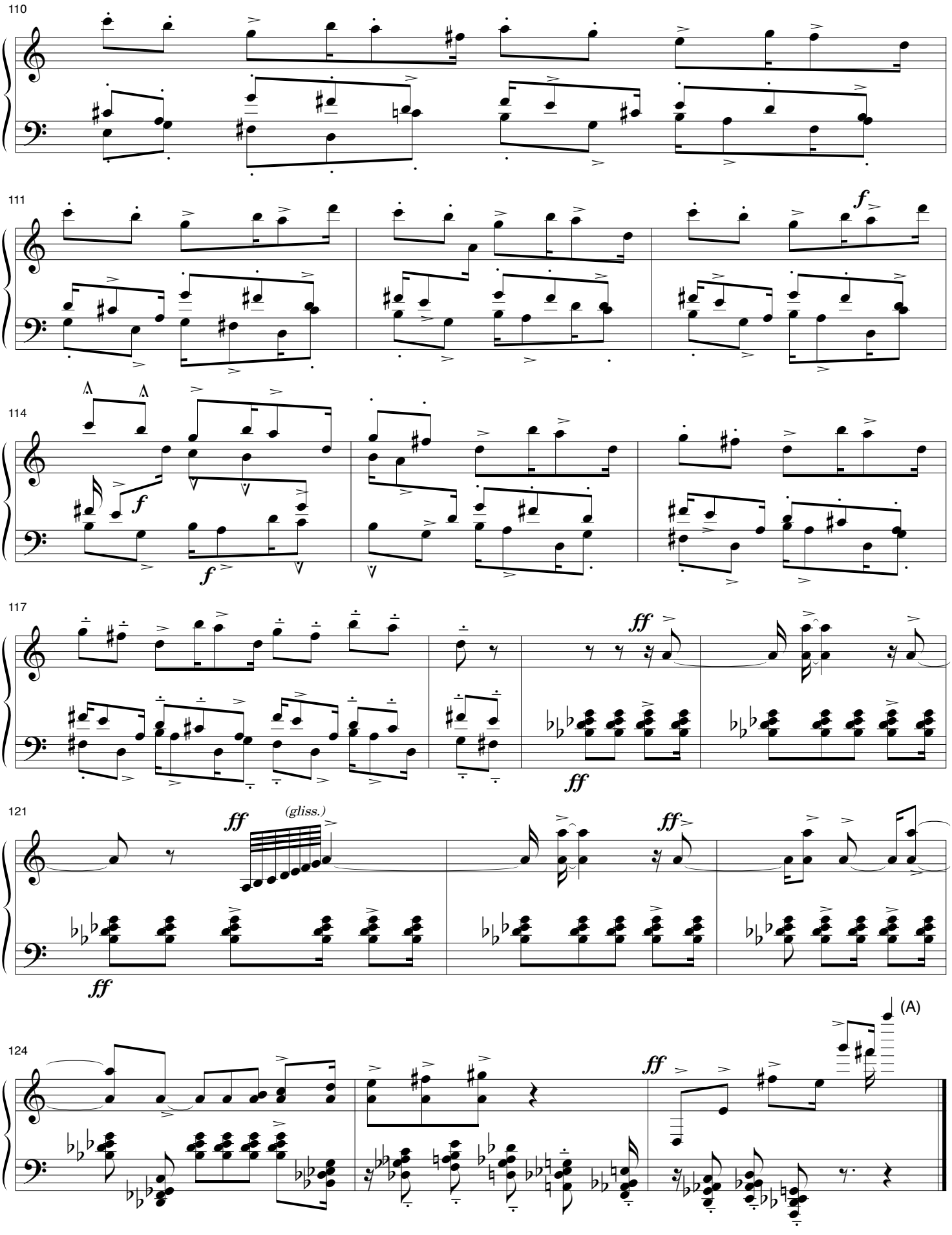
Prelude '91


♩ = 100
mf, energetic
f
4
ff
ff dense, heavy
8
mf
(ff)
11
f
(mf)
f
16
f
mf
mf
19
24
f, marcato
f


27
mf
mf
mf
31
ff
ff dense, heavy
35
sffz
(sopra)
39
43
f
47
f, marcato
50
mf
(mf)
(mf).
f
f
f

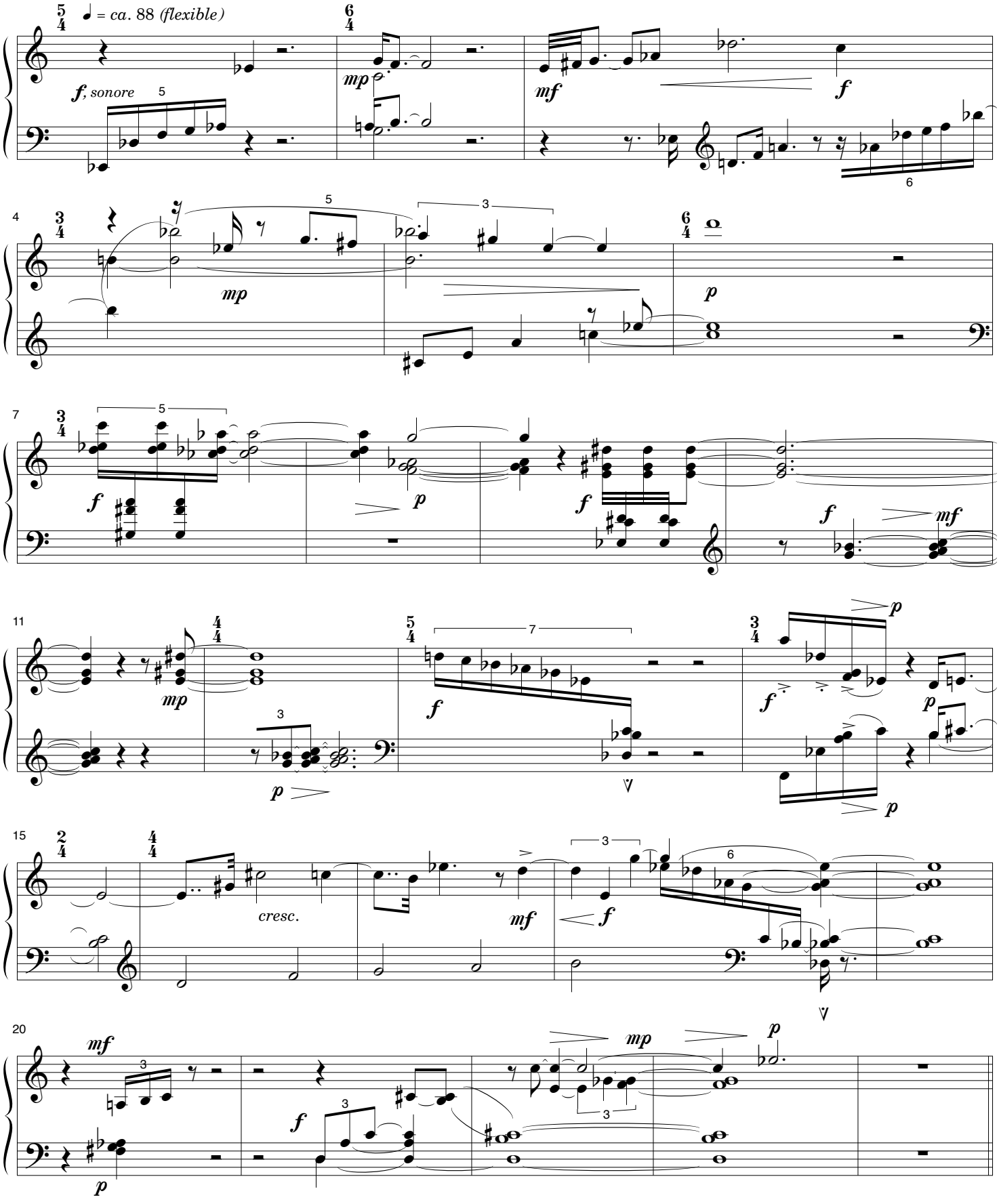

54
f
60
mp
f
mp
ff
ffmfpp
sempre mp
65
mf
70
f
74
mp
p
79
f
f
f
f
84
sffz
sffz
sffz
f
(gliss.)


91
mf
mf
97
102
104
106
108

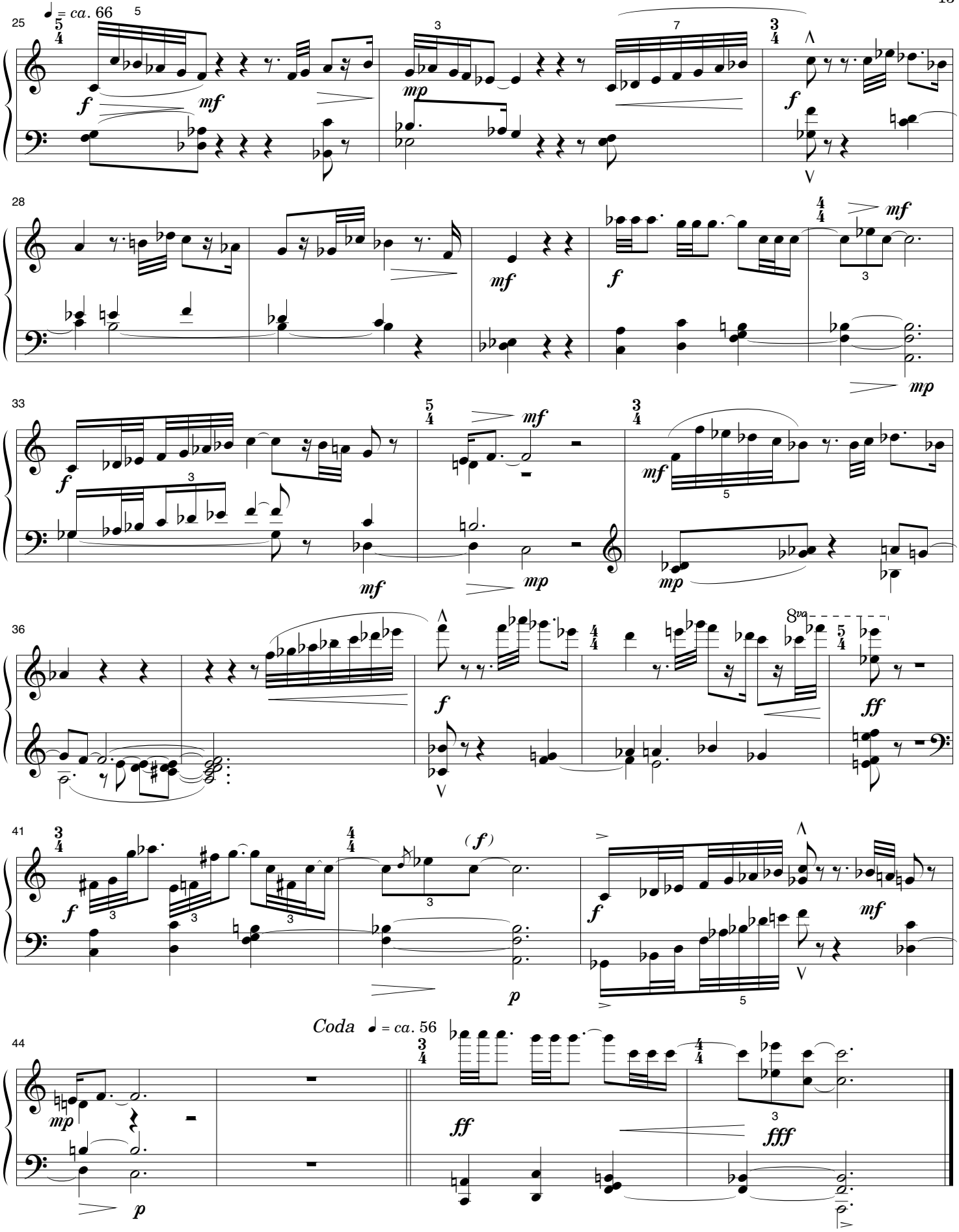

110
111
f
114
f
f
117
ff
ff
121
ff
(gliss.)
ff
ff
124
ff
(A)

Prelude '92

Introduction

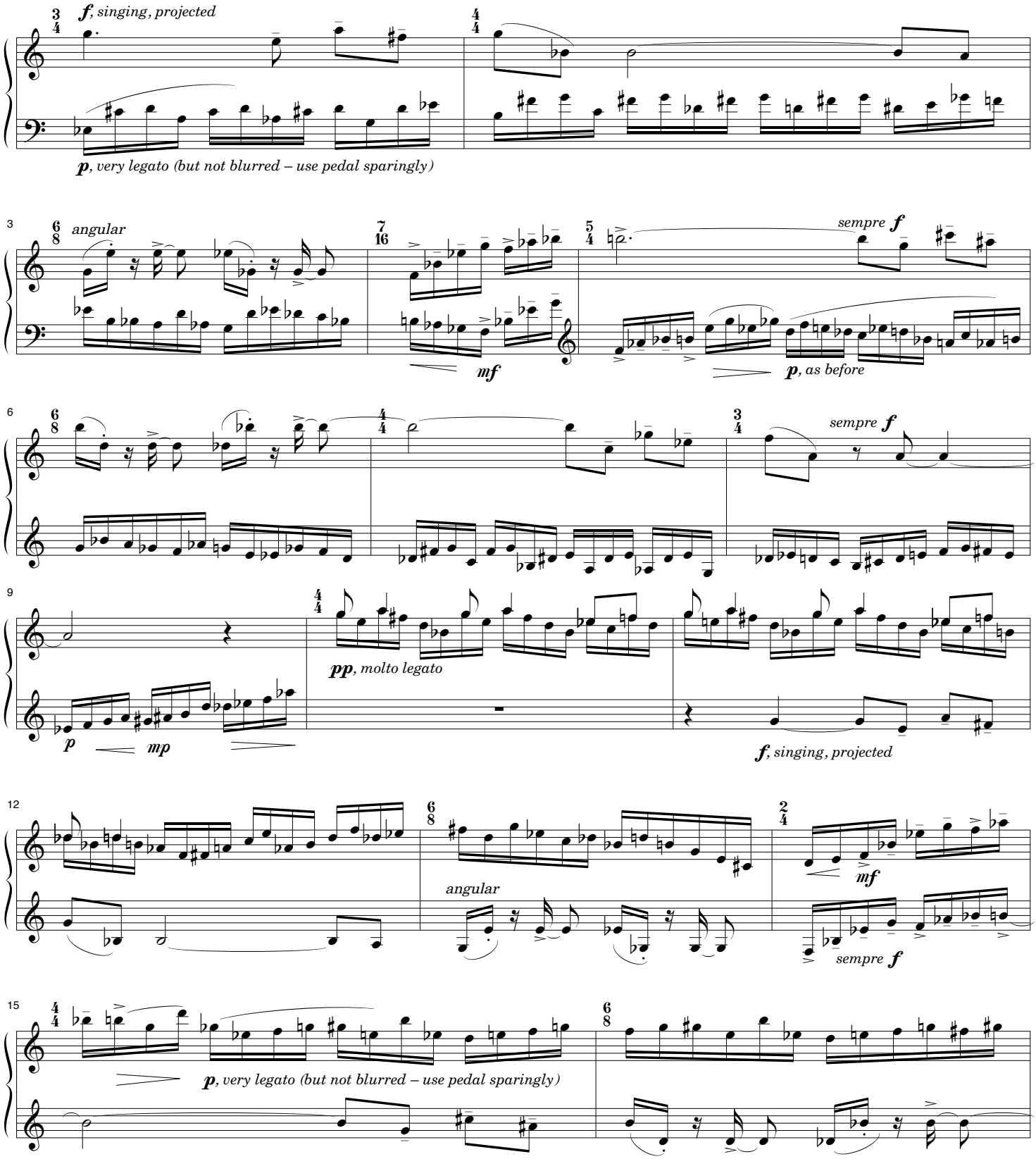


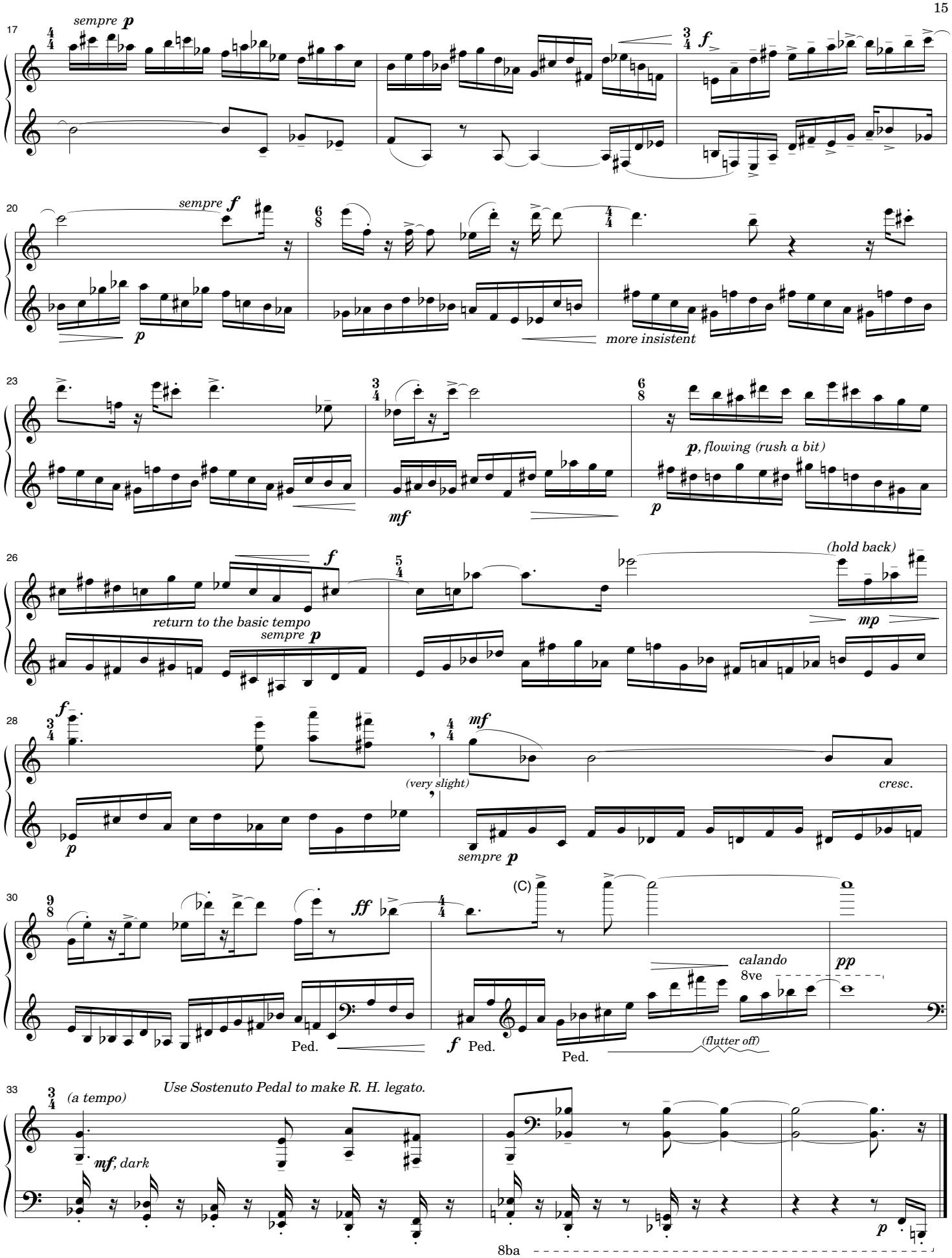
Tune



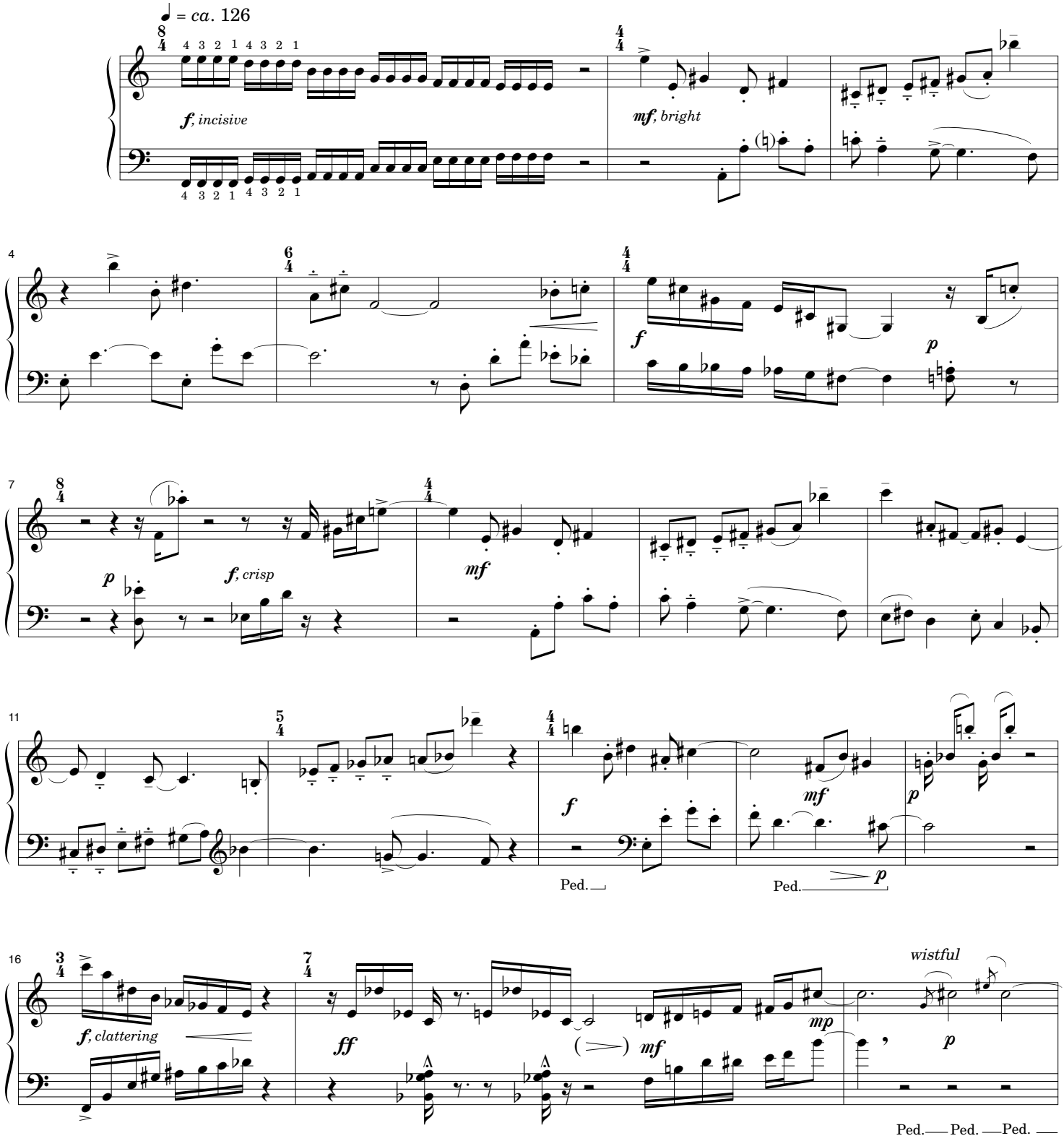
Prelude '93

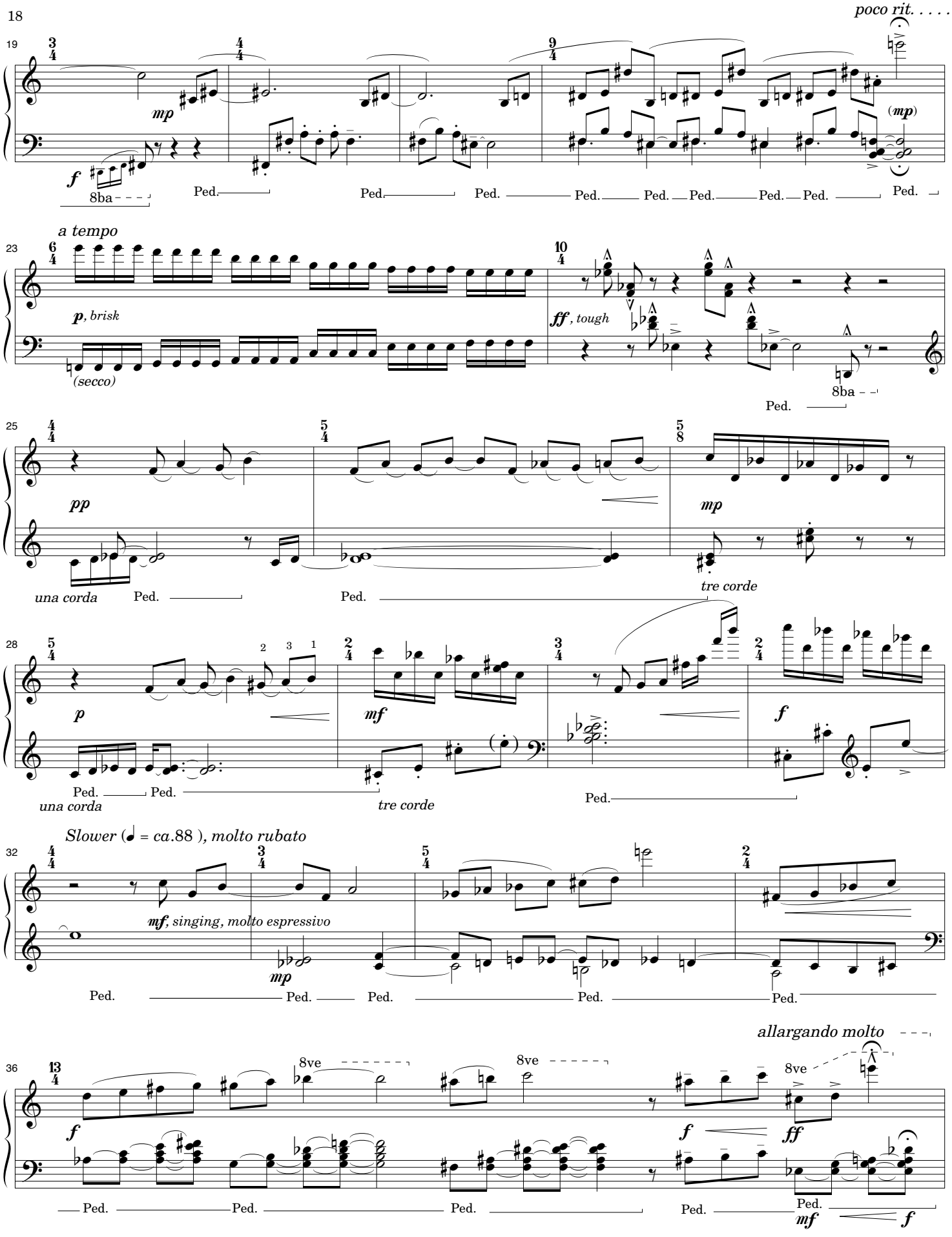
♩ = 60, *fluid*

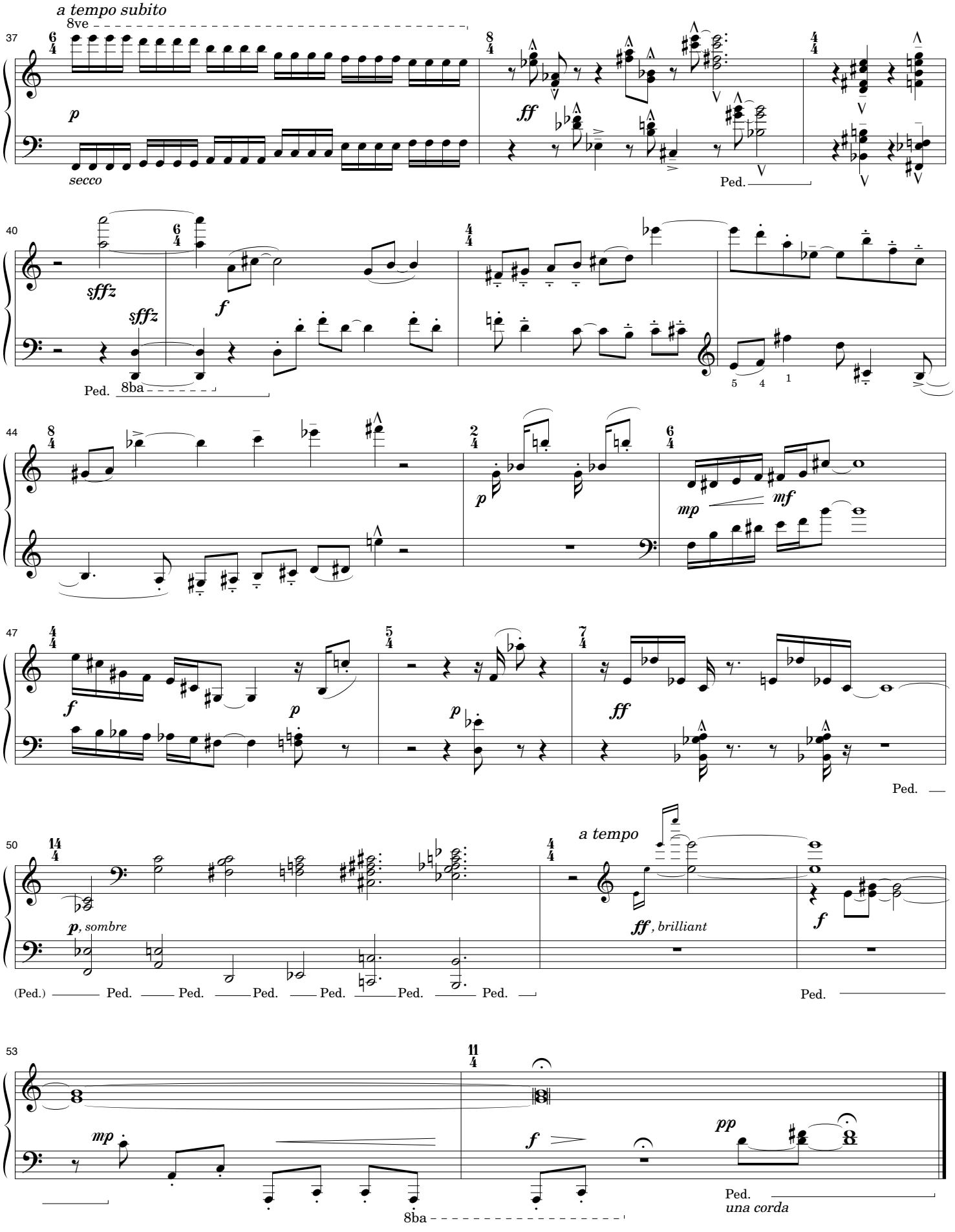



17
sempre p
f
20
sempre f
p
more insistent
23
mf
p, flowing (rush a bit)
26
f
return to the basic tempo
sempre p
(hold back)
mp
28
f
mf
(very slight)
cresc.
sempre p
30
ff
(C)
calando
8ve
pp
Ped.
f Ped.
Ped.
(flutter off)
33
(a tempo)
Use Sostenuto Pedal to make R. H. legato.
mf, dark
p
8ba

Prelude '94


♩ = ca. 126
f, incisive
mf, bright
f
p
f, crisp
mf
f
mf
p
Ped.
Ped.
f, clattering
ff
mf
mp
p
wistful
Ped.
Ped.
Ped.

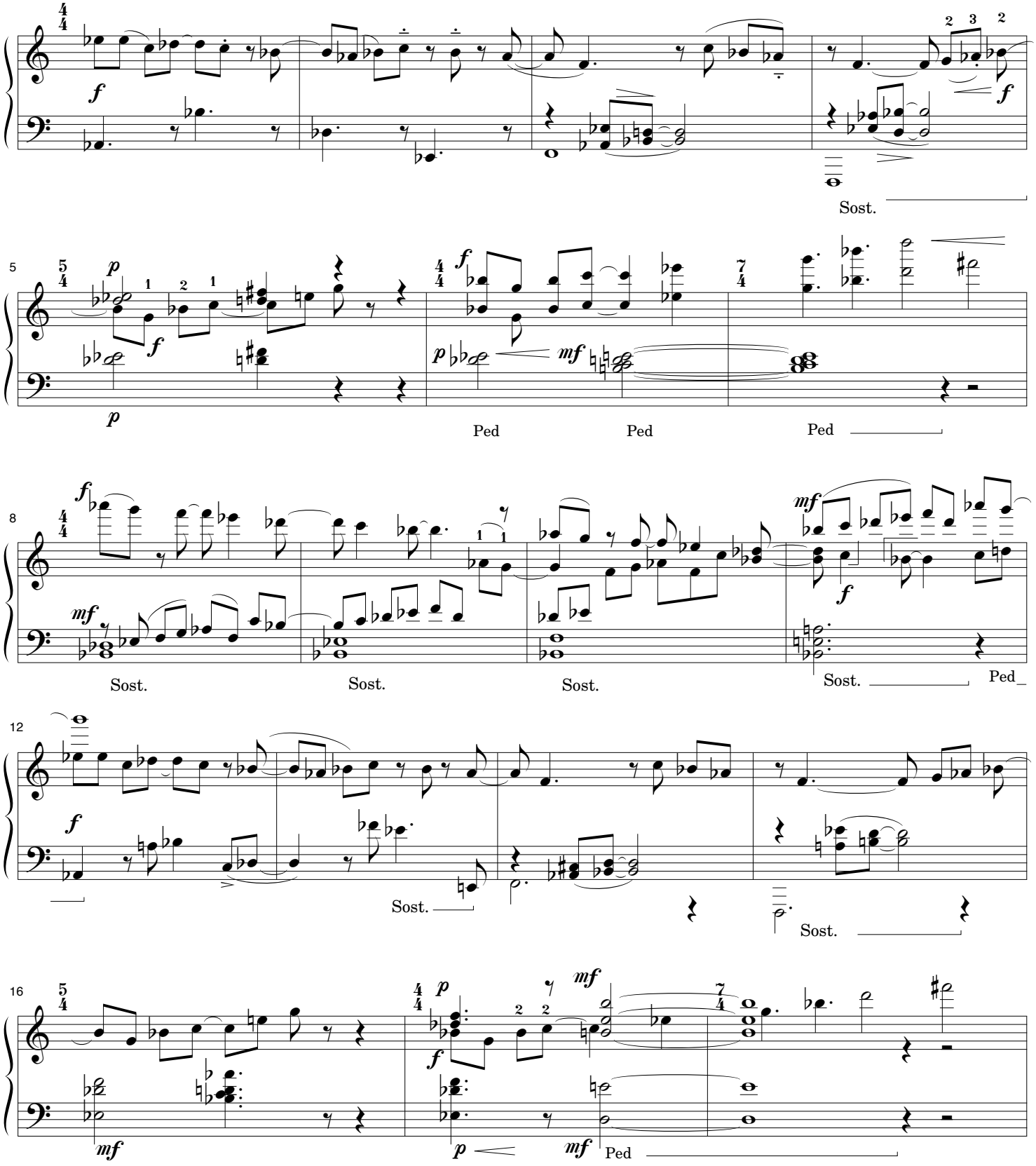

poco rit. . . . .
19
3/4
4/4
9/4
mp
f
8ba
(mp)
Ped.
a tempo
23
6/4
10/4
p, brisk
(secco)
ff, tough
8ba
Ped.
25
4/4
5/4
5/8
pp
una corda
mp
tre corde
28
2/4
3/4
p
mf
f
una corda
tre corde
Slower (♩ = ca.88), molto rubato
32
mf, singing, molto espressivo
mp
allargando molto
36
13/4
8ve
f
ff
mf

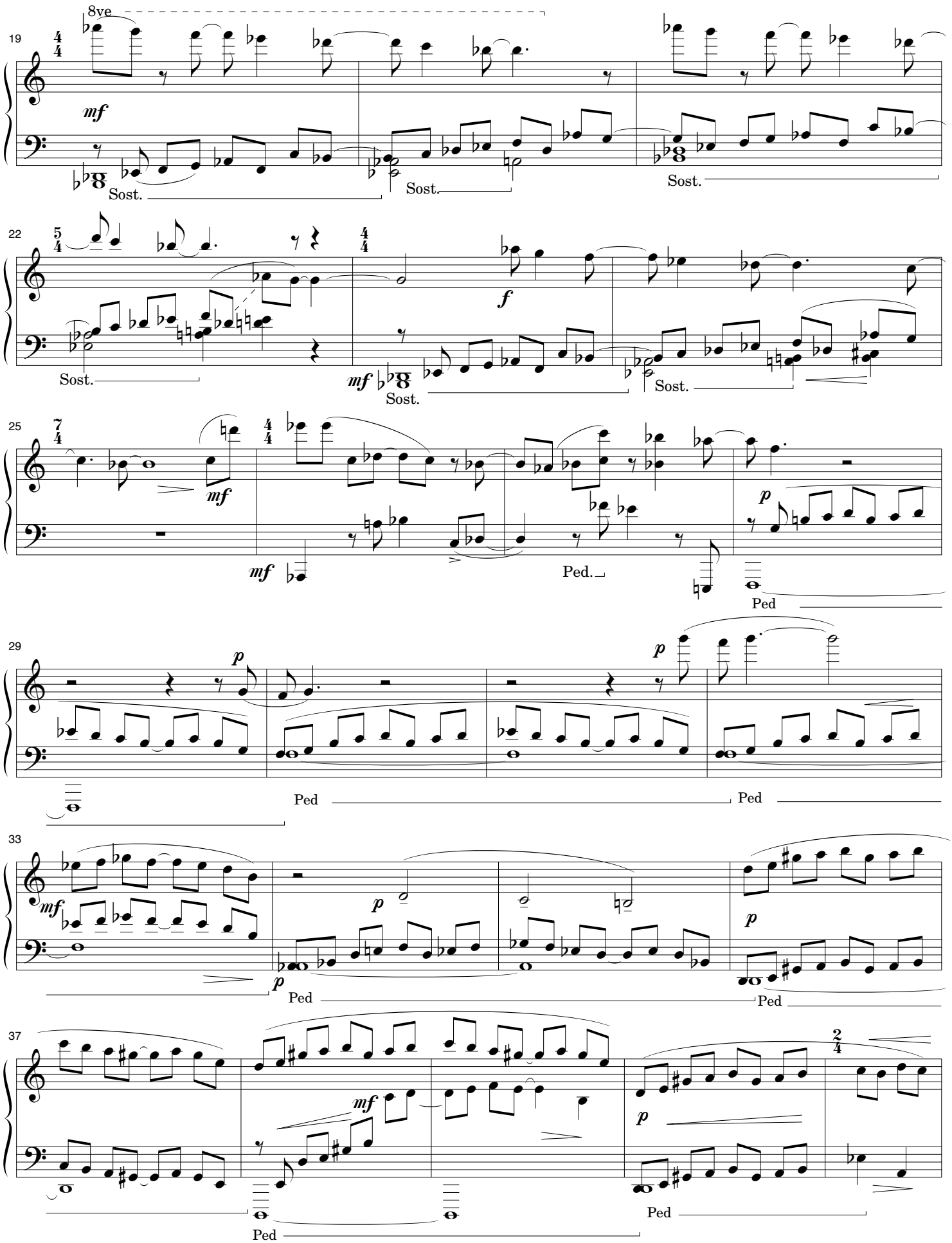

a tempo subito
8ve
37
p
secco
ff
Ped.
40
sffz
sffz
f
Ped.
8ba
44
p
mp
mf
47
f
p
p
ff
Ped.
50
a tempo
p, sombre
ff, brilliant
f
(Ped.) Ped. Ped. Ped. Ped. Ped. Ped.
Ped.
53
mp
f
pp
8ba
Ped.
una corda

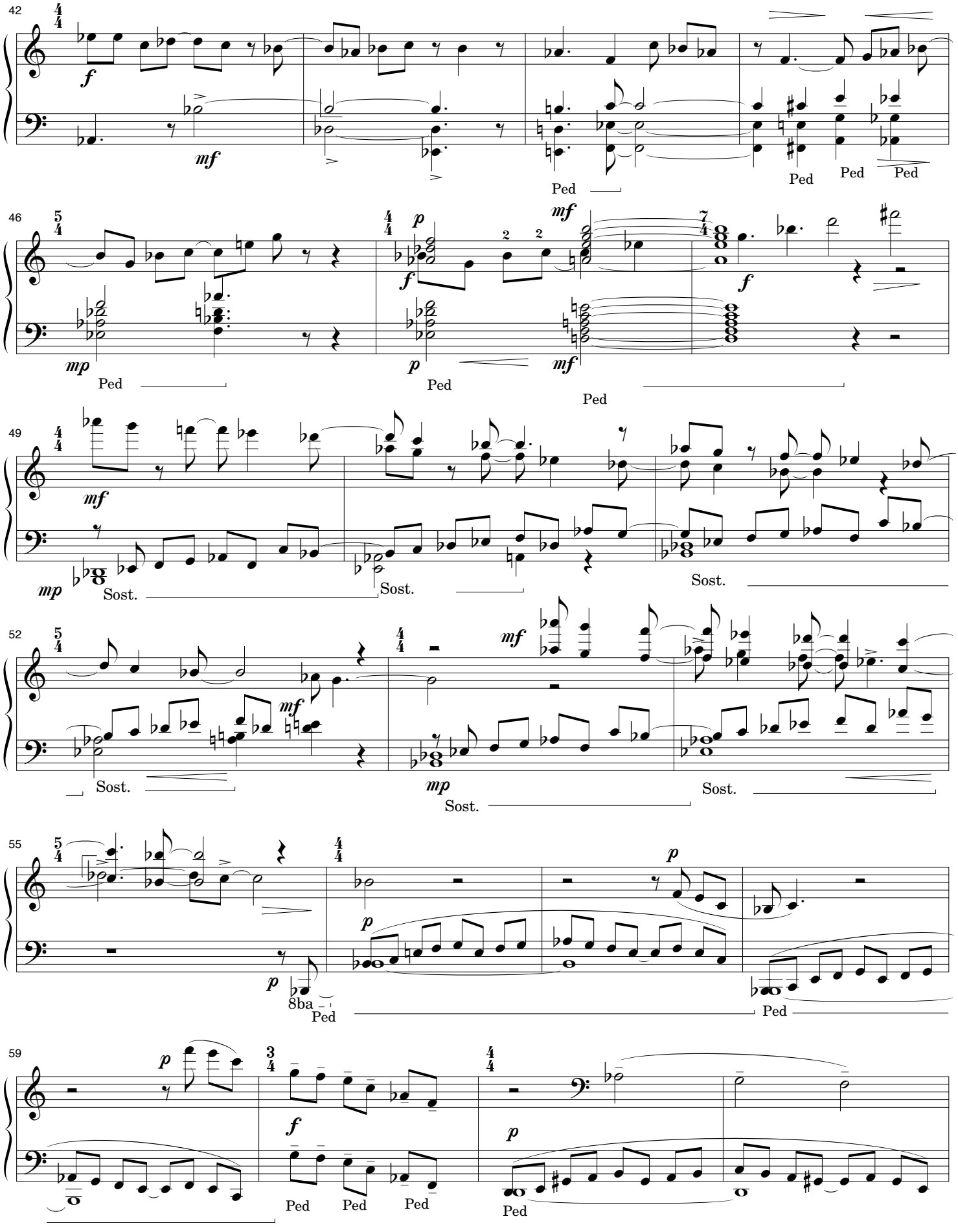
Prelude '95

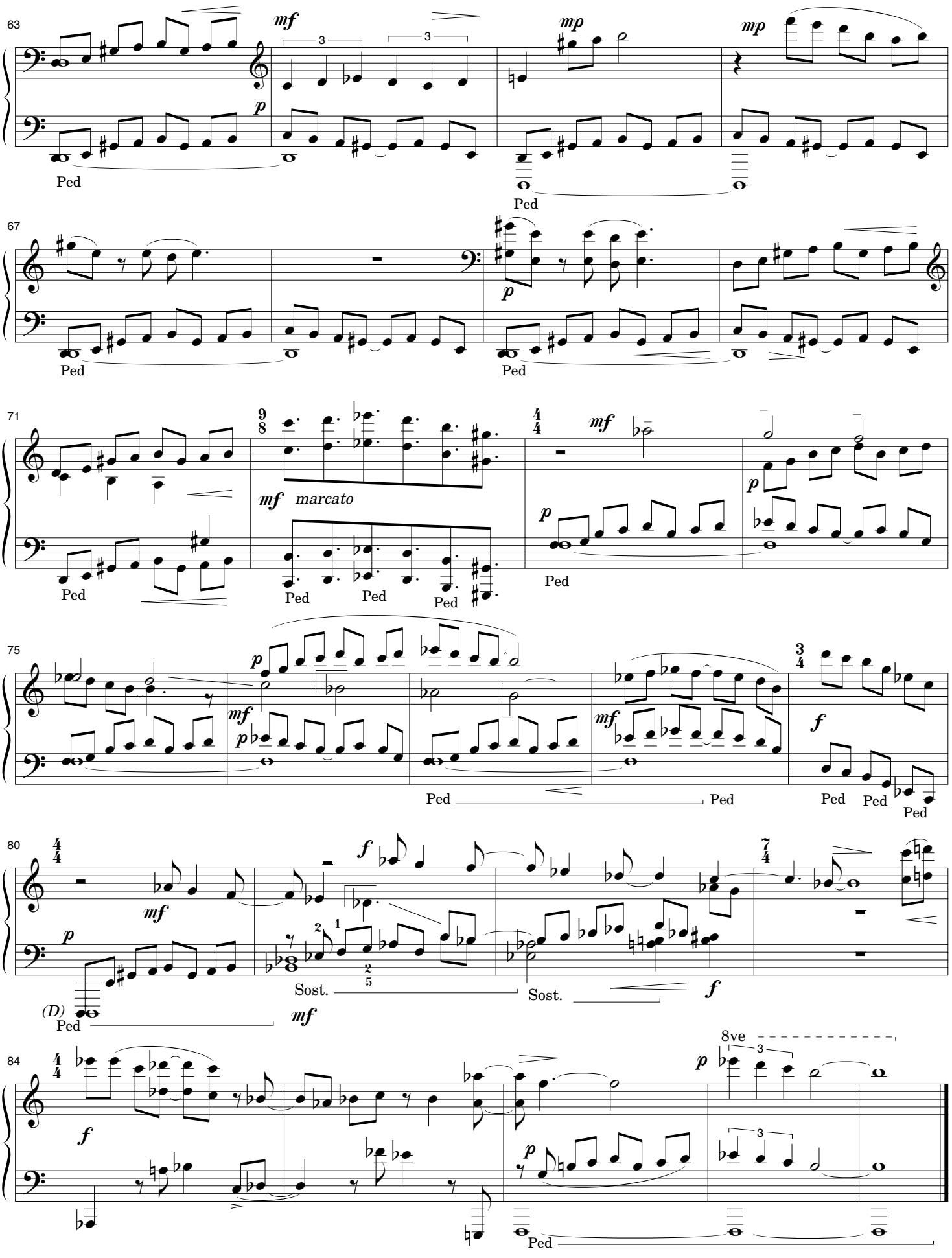
(Tune and a half, for Elliott)

♩ = 126



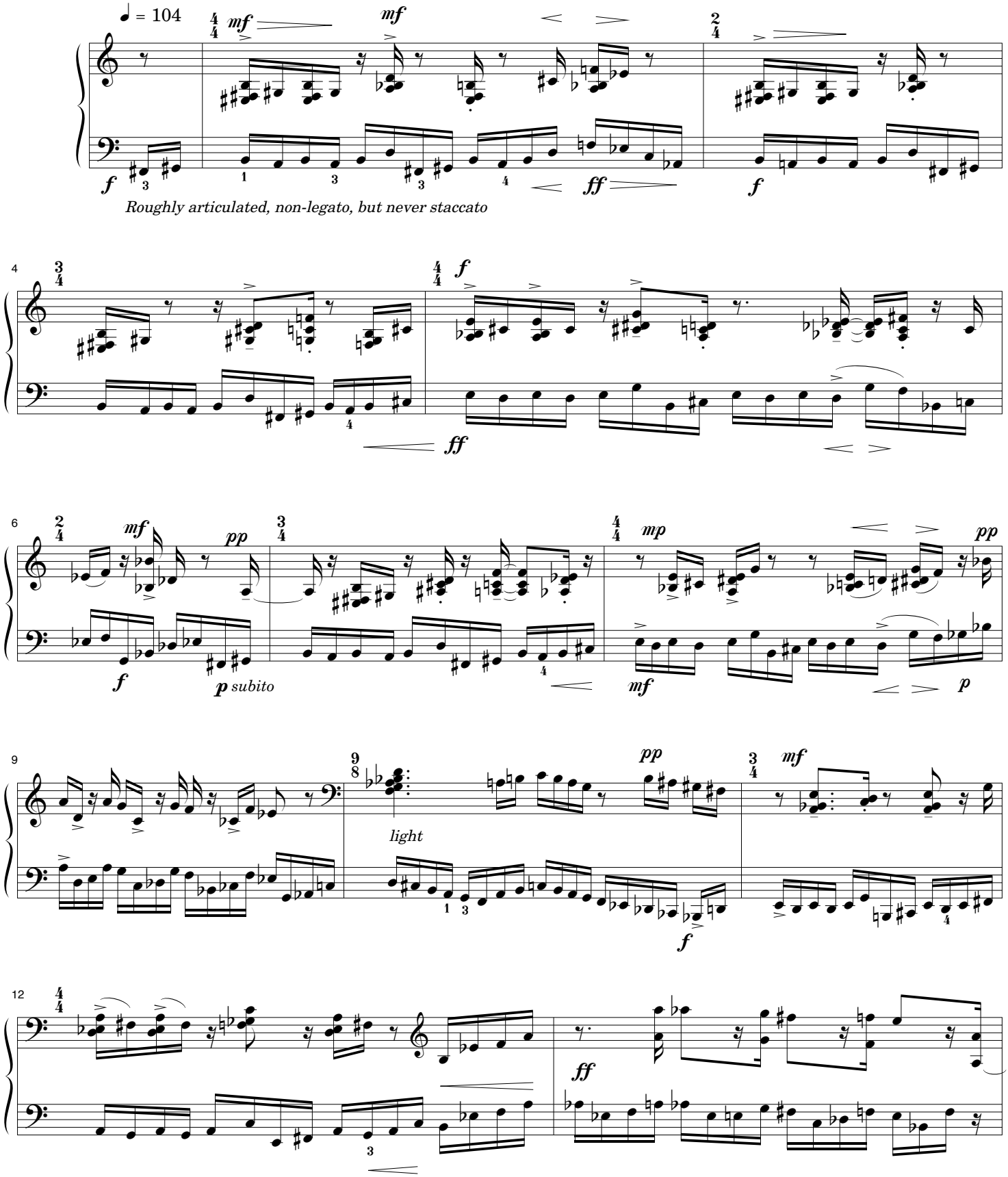

8ve
19
mf
Sost.
Sost.
Sost.
22
Sost.
f
mf
Sost.
Sost.
25
mf
mf
Ped.
p
Ped
29
p
p
Ped
Ped
33
mf
p
p
p
Ped
Ped
37
mf
p
Ped
Ped

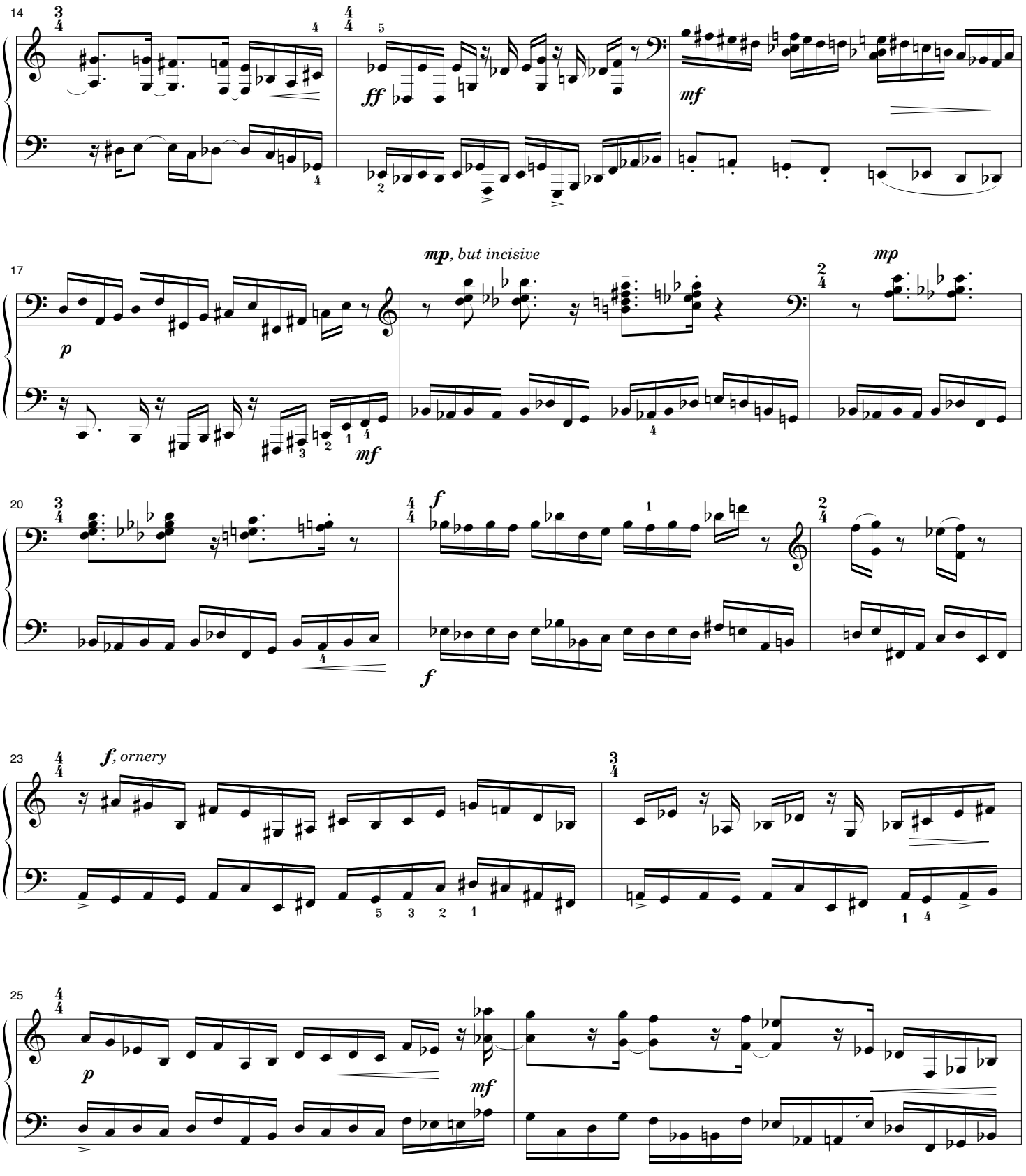

42
f
mf
Ped
Ped
Ped
Ped
46
mp
Ped
p
f
mf
Ped
f
49
mf
mp
Sost.
Sost.
Sost.
52
mf
Sost.
mf
mp
Sost.
Sost.
55
p
p
8ba
Ped
p
Ped
59
p
f
Ped
Ped
Ped
p
Ped

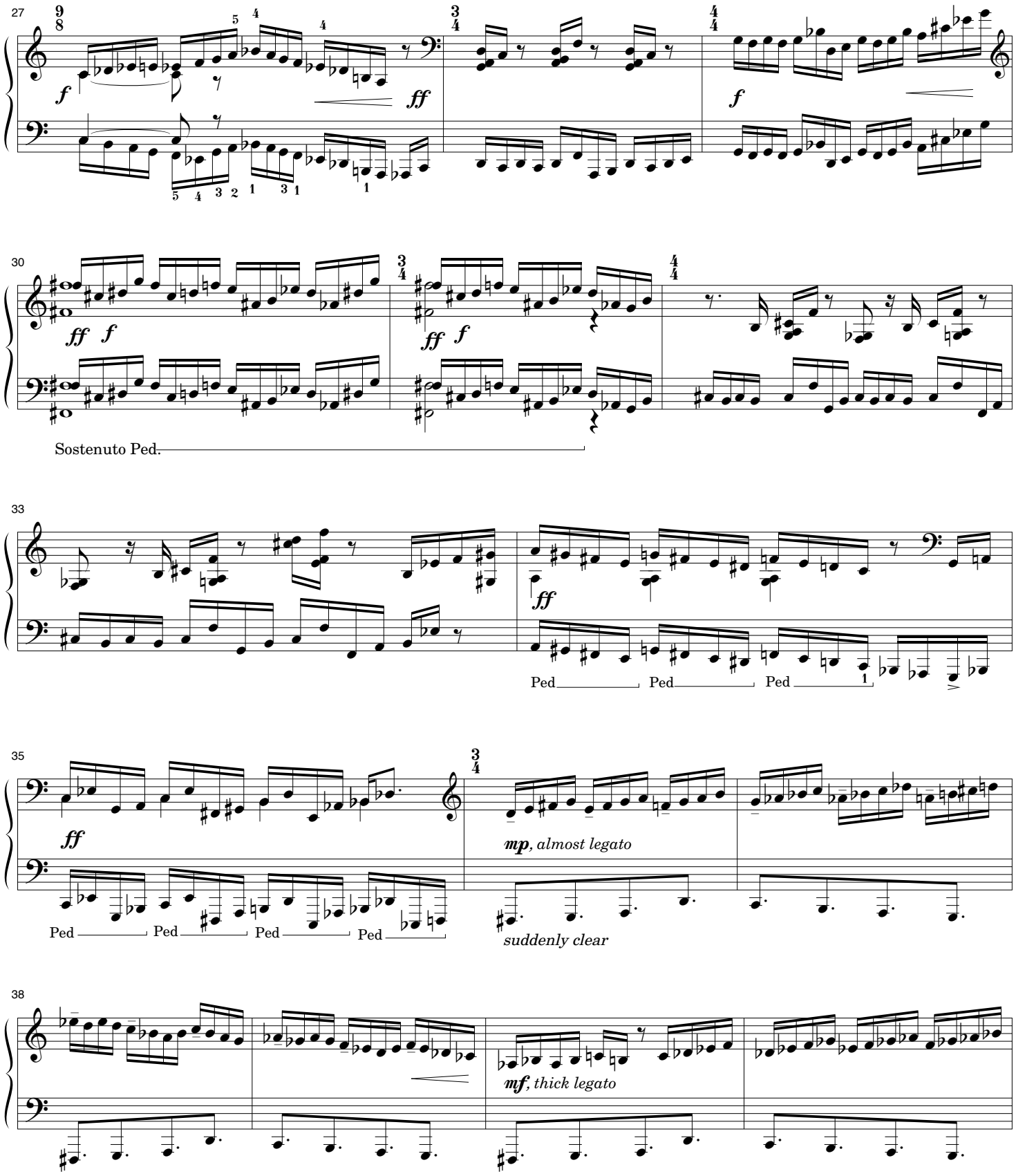

63
mf
mp
mp
p
Ped
Ped
67
p
Ped
Ped
71
mf
marcato
mf
p
Ped
Ped
Ped
Ped
Ped
75
p
mf
p
mf
mf
f
Ped
Ped
Ped
Ped
Ped
80
mf
p
f
f
(D)
Ped
Sost.
Sost.
mf
84
f
p
8ve
p
Ped

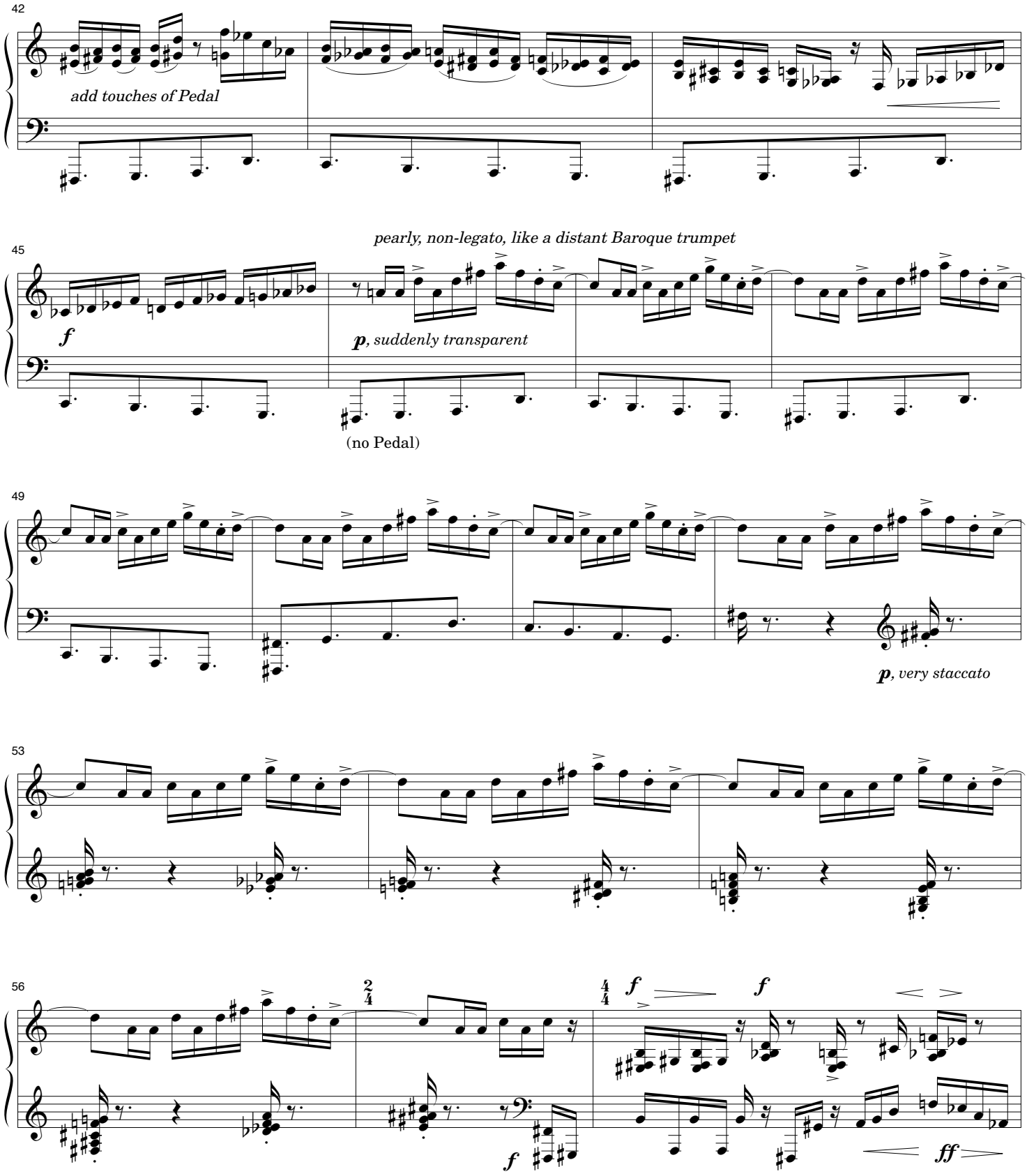
Prelude '96

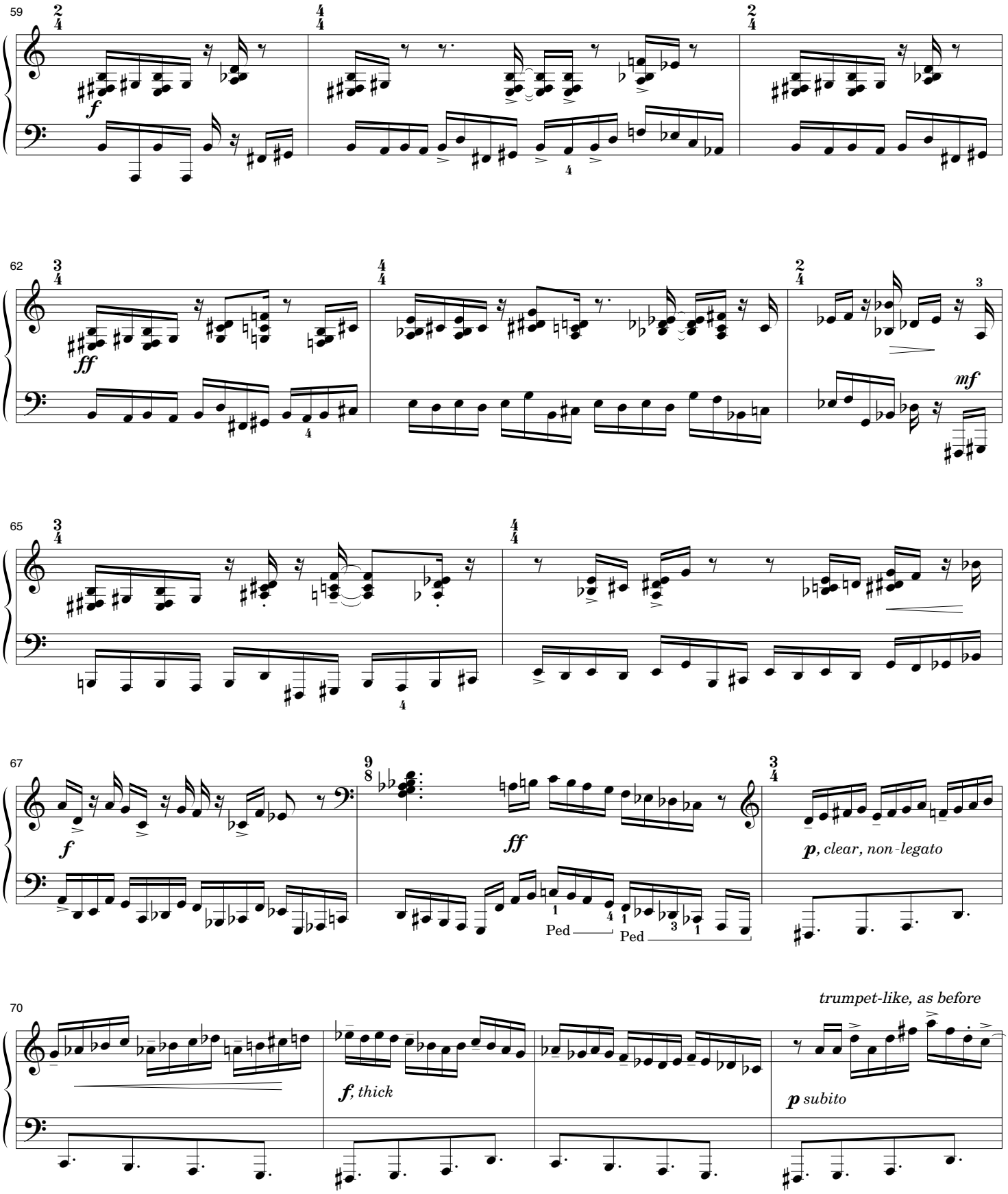
for Cathy Callis

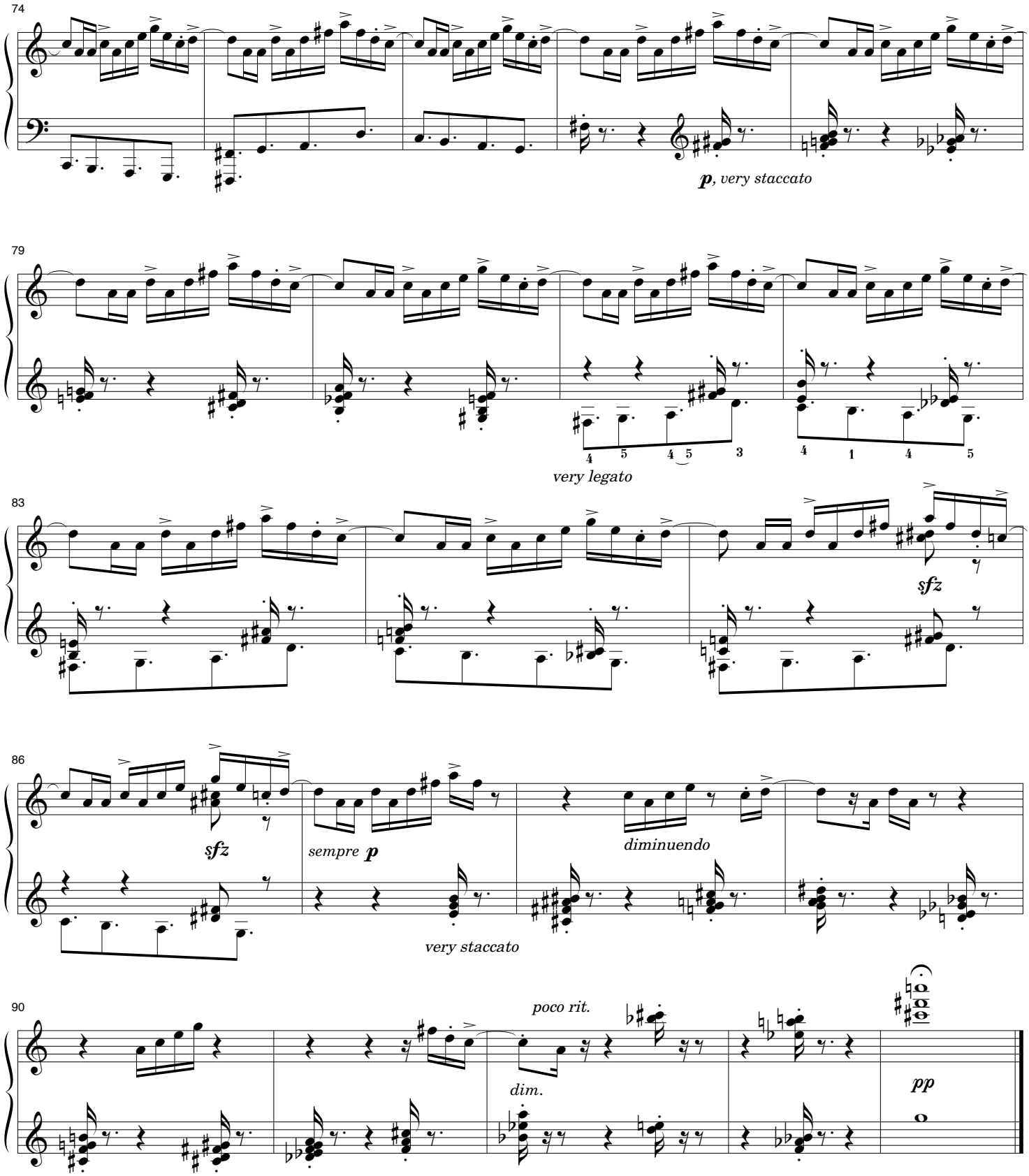



14
ff
mf
17
mp, but incisive
mp
p
mf
20
f
f
23
f, ornery
25
p
mf


27
9/8
3/4
4/4
f
ff
f
30
ff f
ff f
Sostenuto Ped.
33
ff
Ped
Ped
Ped
35
ff
3/4
mp, almost legato
Ped
Ped
Ped
Ped
suddenly clear
38
mf, thick legato

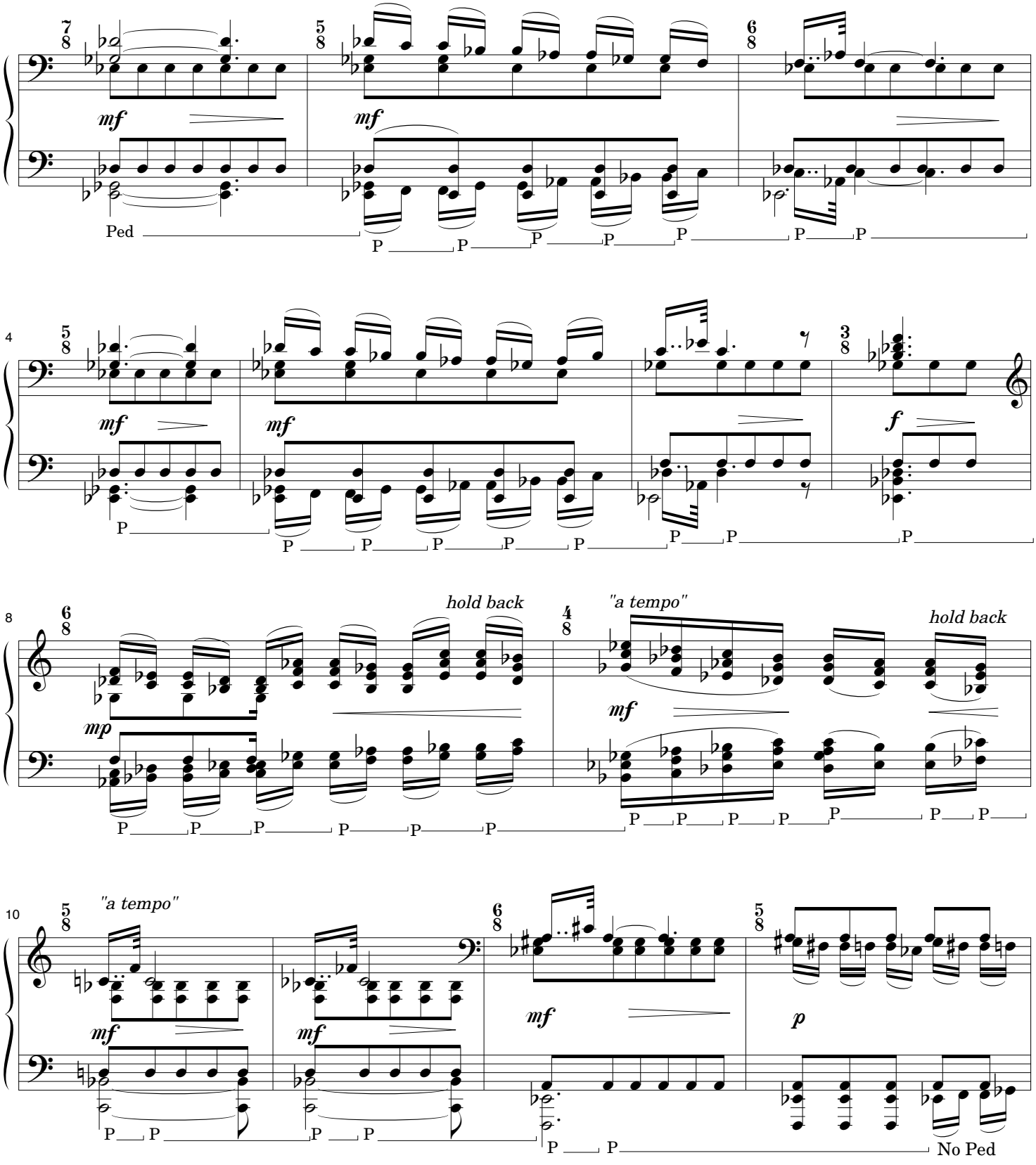

42
add touches of Pedal
45
pearly, non-legato, like a distant Baroque trumpet
f
p, suddenly transparent
(no Pedal)
49
p, very staccato
53
56
2/4
4/4
f
f
f
ff

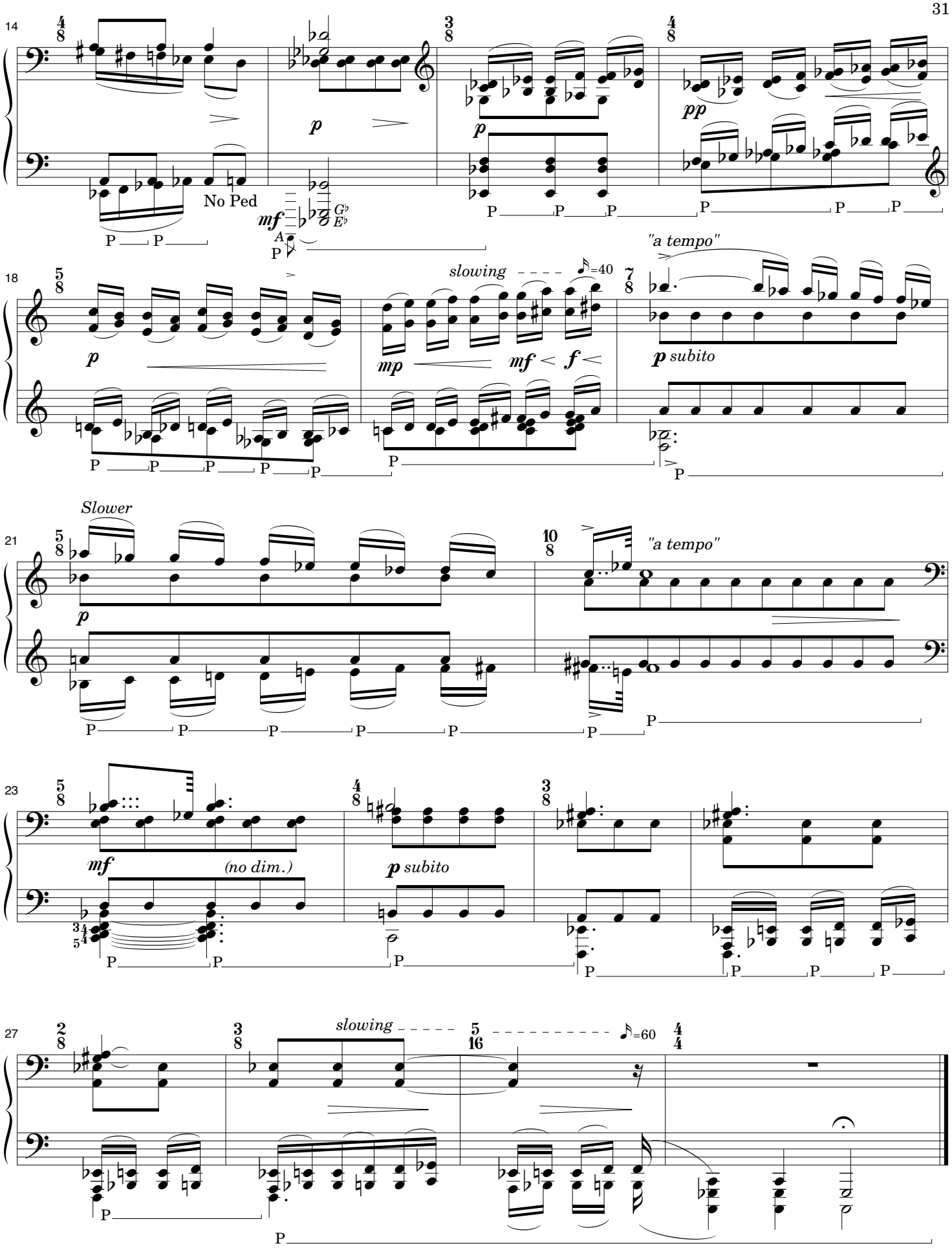

59
62
65
67
70
f
ff
mf
p, clear, non-legato
Ped
Ped
f, thick
p subito
trumpet-like, as before


74
p, very staccato
79
very legato
83
sfz
86
sfz
sempre p
diminuendo
very staccato
90
poco rit.
dim.
pp

Prelude '97

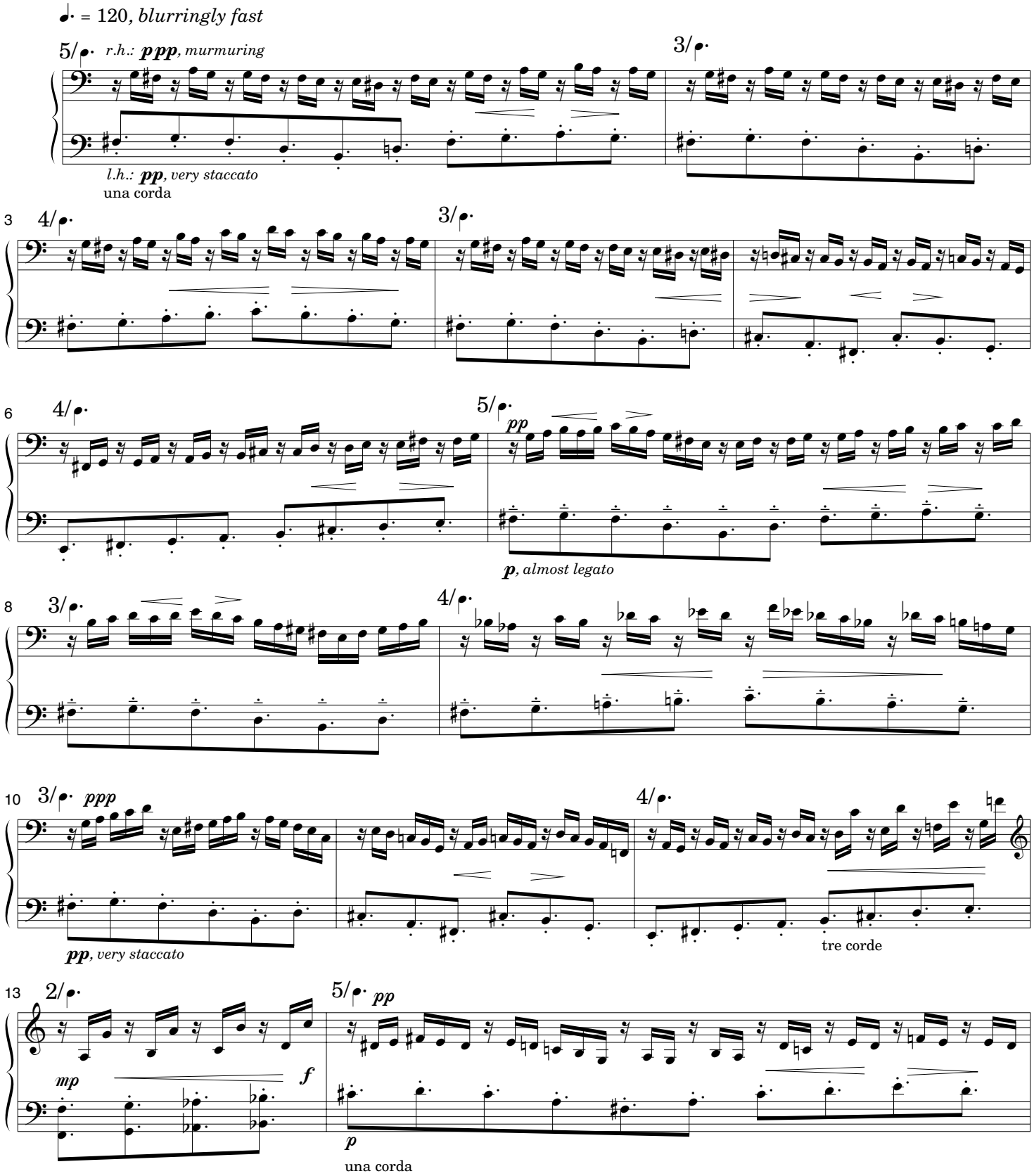
Slow, Dark, Deep (♪ = *ca.* 40, *with massive rubato*)




14
No Ped
mf
p
pp
18
slowing
=40
mp
mf
f
"a tempo"
p subito
21
Slower
"a tempo"
23
mf
(no dim.)
p subito
27
slowing
=60

Piano Prelude '98

Commissioned by the Indiana Music Teachers Association



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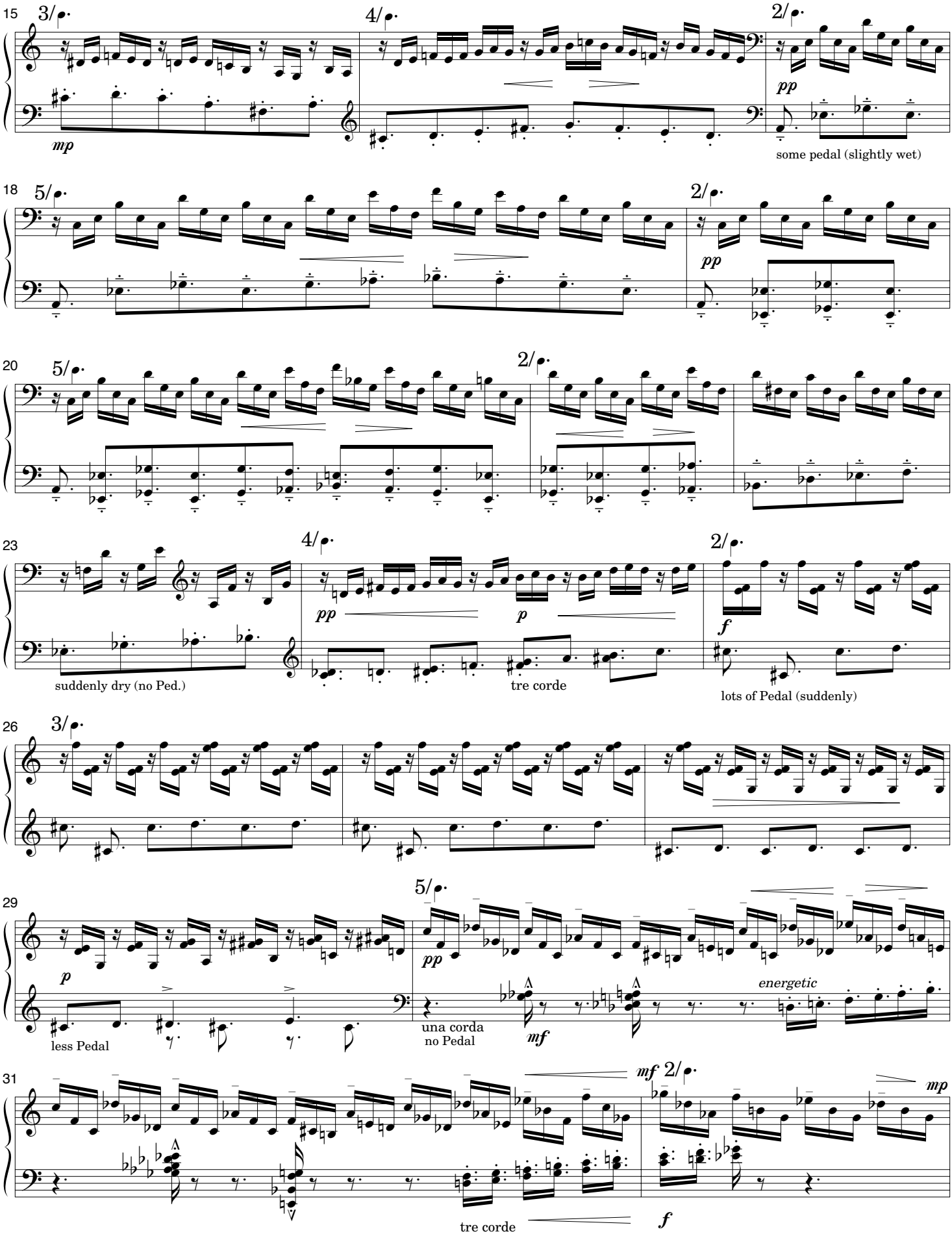
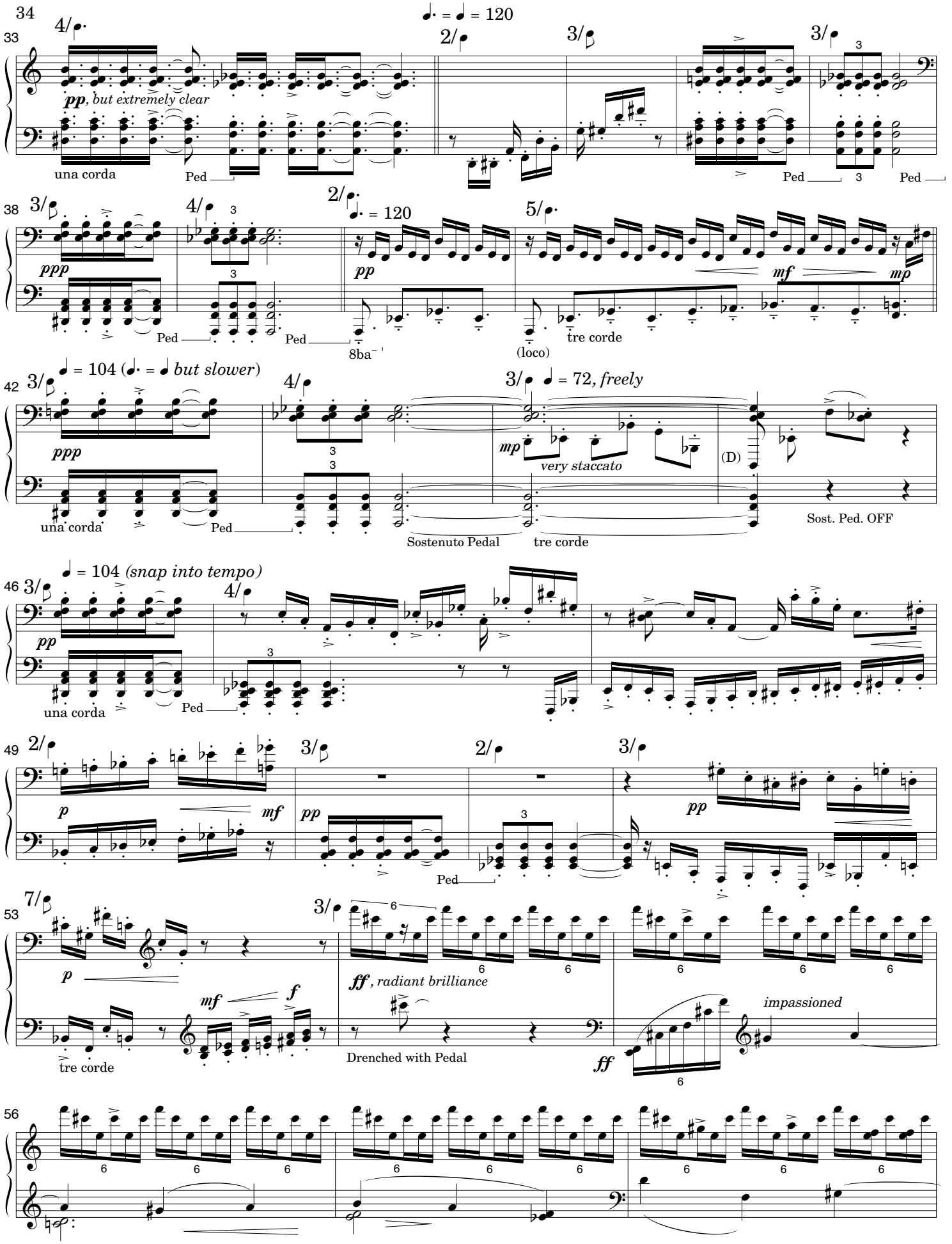
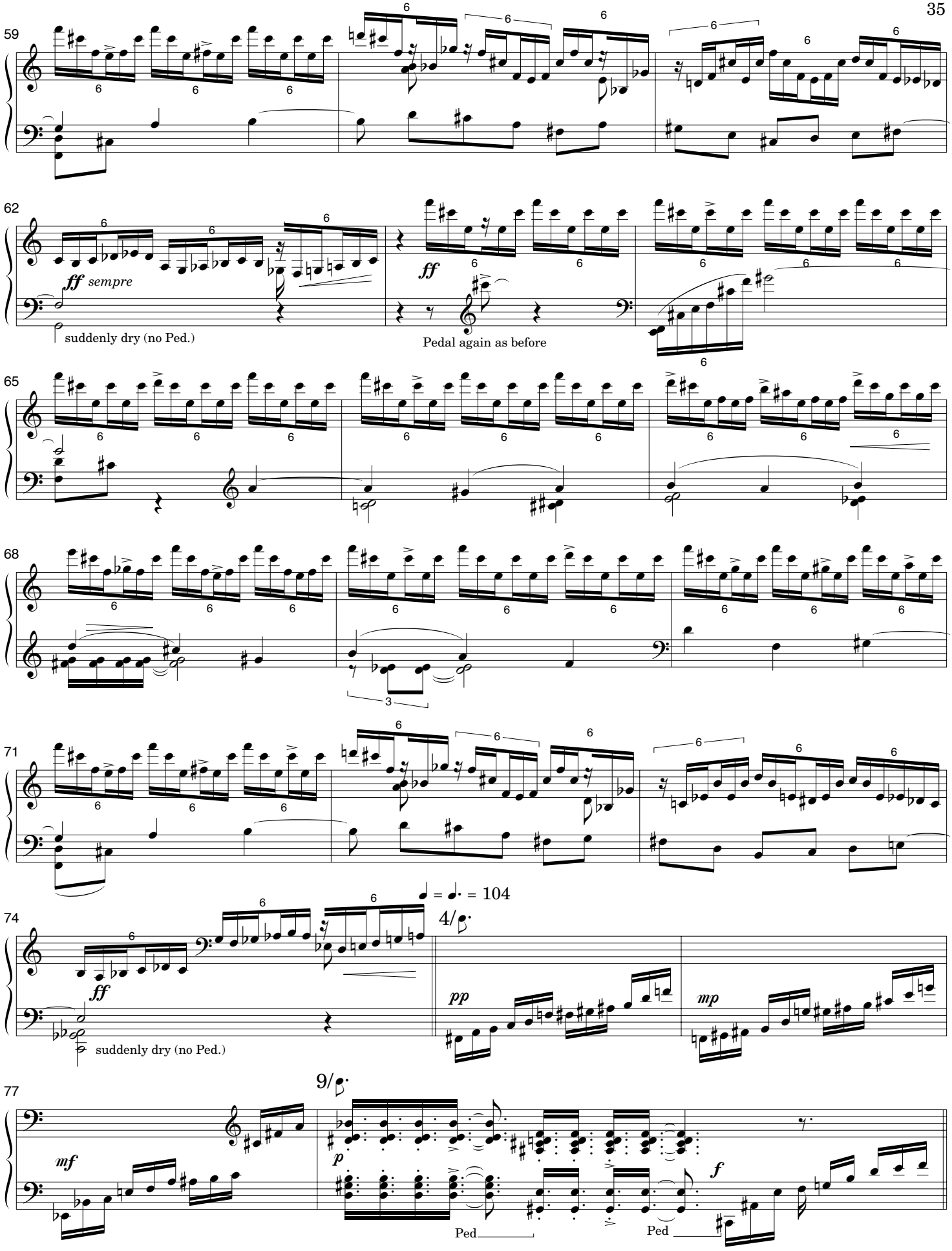

15
3/.
4/.
2/.
mp
pp
some pedal (slightly wet)
18
5/.
2/.
pp
20
5/.
2/.
23
4/.
2/.
pp
p
f
suddenly dry (no Ped.)
tre corde
lots of Pedal (suddenly)
26
3/.
29
5/.
p
pp
less Pedal
una corda
no Pedal
mf
energetic
31
mf
2/.
mp
tre corde
f


34
33
4/
♩. = ♩ = 120
2/
3/
3/
pp, but extremely clear
una corda
Ped
Ped
3
Ped
38
3/
4/
2/
♩. = 120
5/
ppp
pp
mf
mp
Ped
Ped
8ba
(loco)
tre corde
42
3/
♩ = 104 (♩. = ♩ but slower)
4/
3/
♩ = 72, freely
ppp
mp
very staccato
(D)
una corda
Ped
Sostenuto Pedal
tre corde
Sost. Ped. OFF
46
3/
♩ = 104 (snap into tempo)
4/
pp
una corda
Ped
49
2/
3/
2/
3/
p
mf
pp
pp
Ped
53
7/
3/
p
mf
f
ff, radiant brilliance
tre corde
Drenched with Pedal
impassioned
ff
56


59
62
ff sempre
suddenly dry (no Ped.)
ff
Pedal again as before
65
68
3
71
♩ = ♩. = 104
74
ff
suddenly dry (no Ped.)
4/♩.
pp
mp
77
mf
9/♩.
p
Ped
Ped
f

79 5/𝅗𝅥. 𝅗𝅥. = 120 *(Tempo I)*

***ppp**, indistinct, ghostly*

una corda
half Pedal

80 ***p*** *very staccato*

pp

no Pedal

81 4/𝅗𝅥. ***mf***

p ***mp***

83 5/𝅗𝅥. ***p***

pp

84 4/𝅗𝅥. 3/𝅗𝅥.

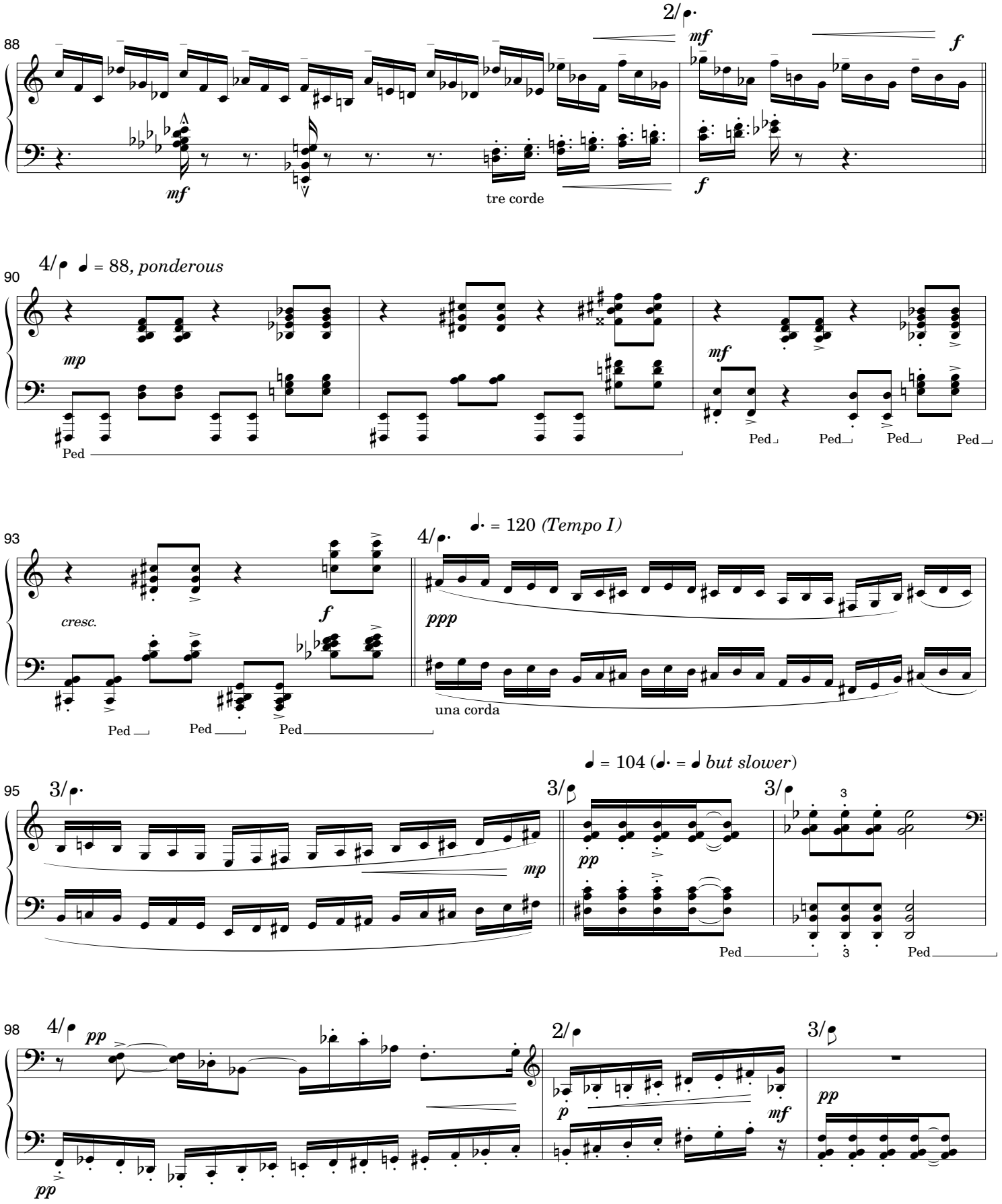
ppp

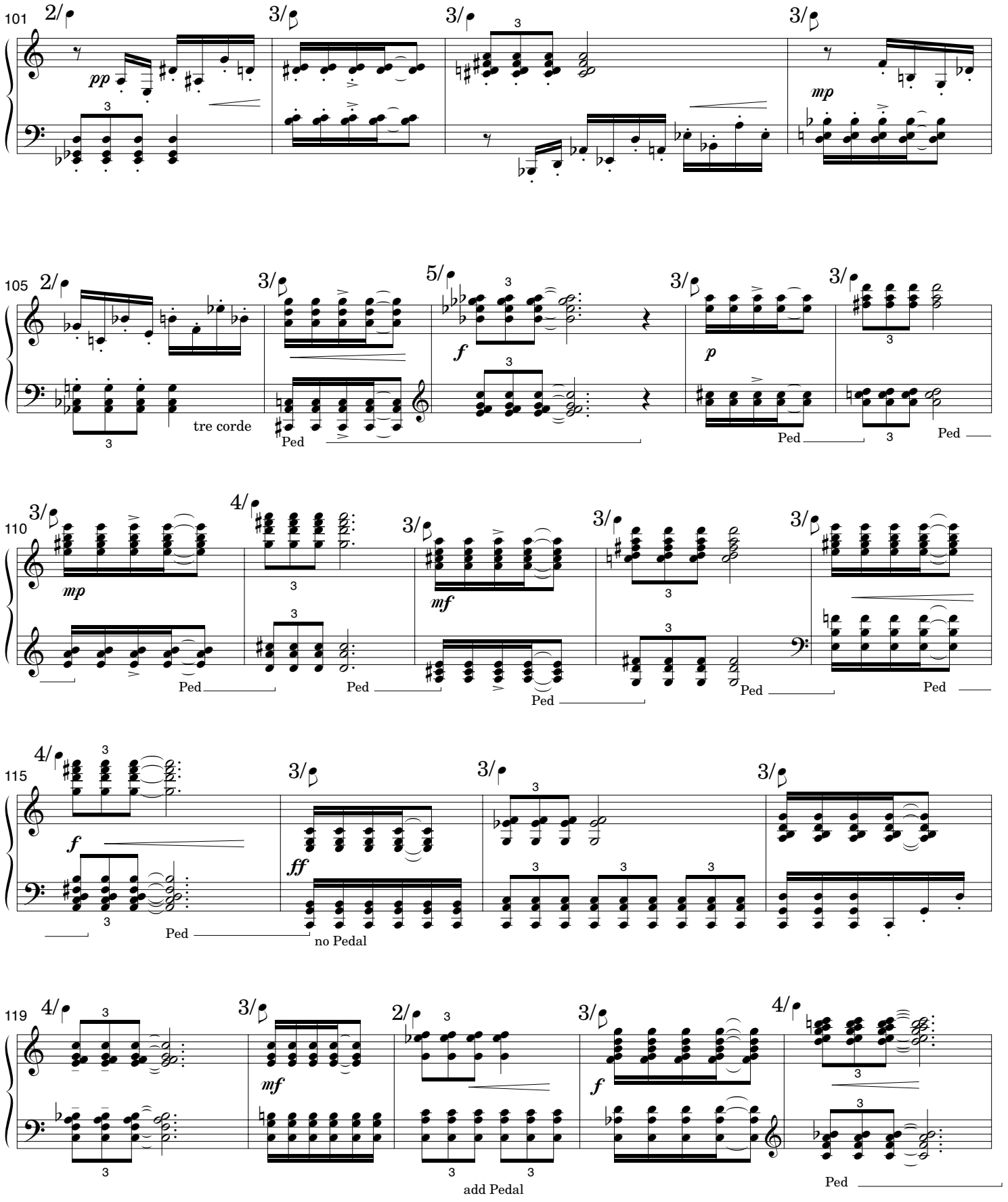
86 2/𝅗𝅥. 5/𝅗𝅥.

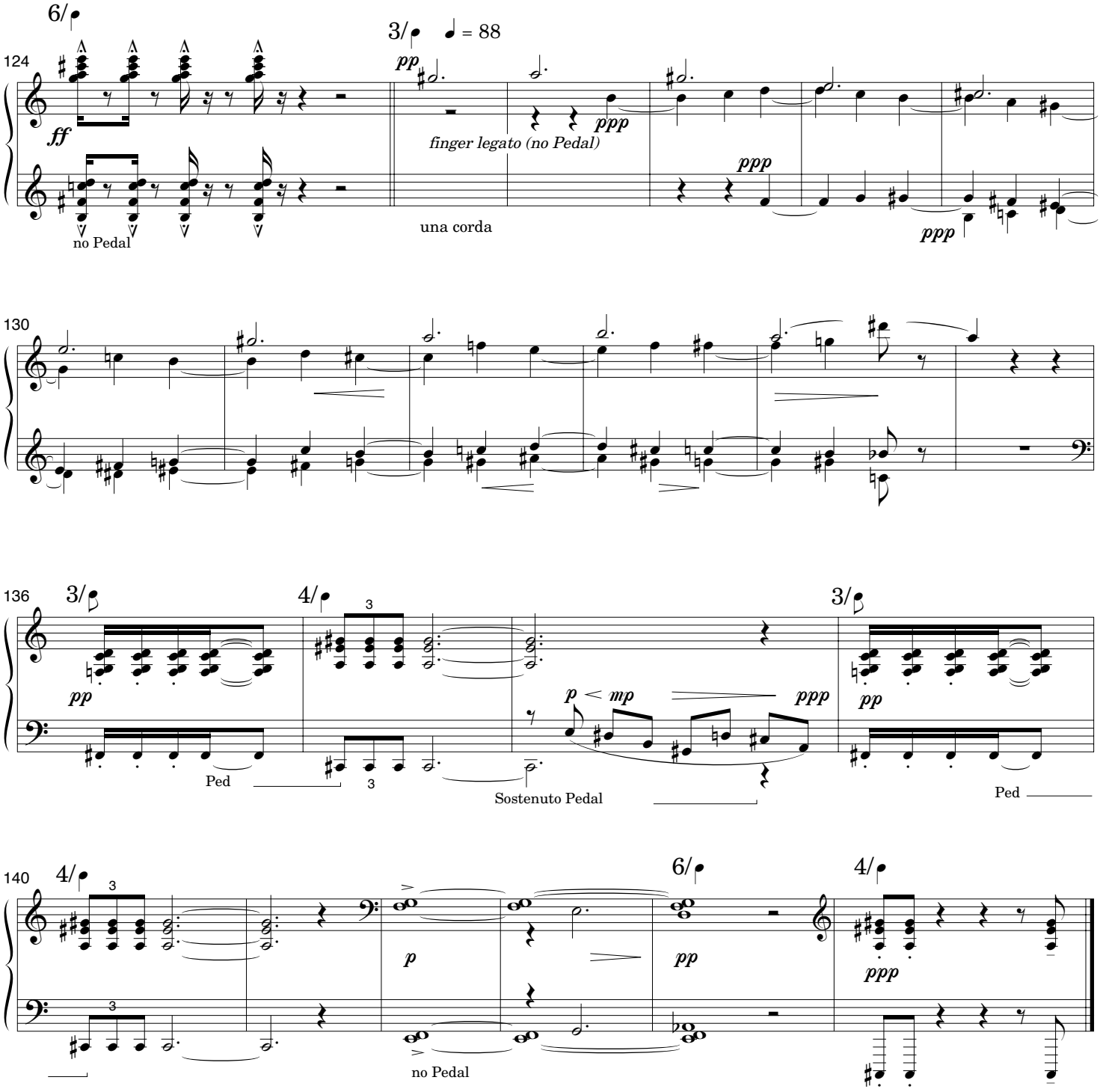
p ***f*** ***pp*** *energetic*

tre corde

una corda ***mf***


88
2/
mf
f
mf
tre corde
f
90
4/ ♩ = 88, ponderous
mp
mf
Ped
Ped
Ped
Ped
Ped
93
4/
♩. = 120 (Tempo I)
cresc.
f
ppp
Ped
Ped
Ped
una corda
95
3/
3/
3/
♩ = 104 (♩. = ♩ but slower)
mp
pp
3
Ped
3
Ped
98
4/
pp
2/
3/
pp
p
mf
pp
pp


101
105
110
115
119
pp
mp
f
p
mf
ff
tre corde
Ped
no Pedal
add Pedal


6/4
124
ff
no Pedal
3/4
♩ = 88
pp
ppp
finger legato (no Pedal)
una corda
ppp
ppp
130
136
3/8
pp
Ped
4/4
3
3
3/8
p < mp
ppp
Sostenuto Pedal
3/8
pp
Ped
140
4/4
3
3
p
no Pedal
6/4
pp
4/4
ppp

Piano Prelude '99

♩ = 128

f, caffeinated

dry (No Ped)

5

8

f

11

ff

f

(No Ped)

13

ff

14

mf

f

ff

mf

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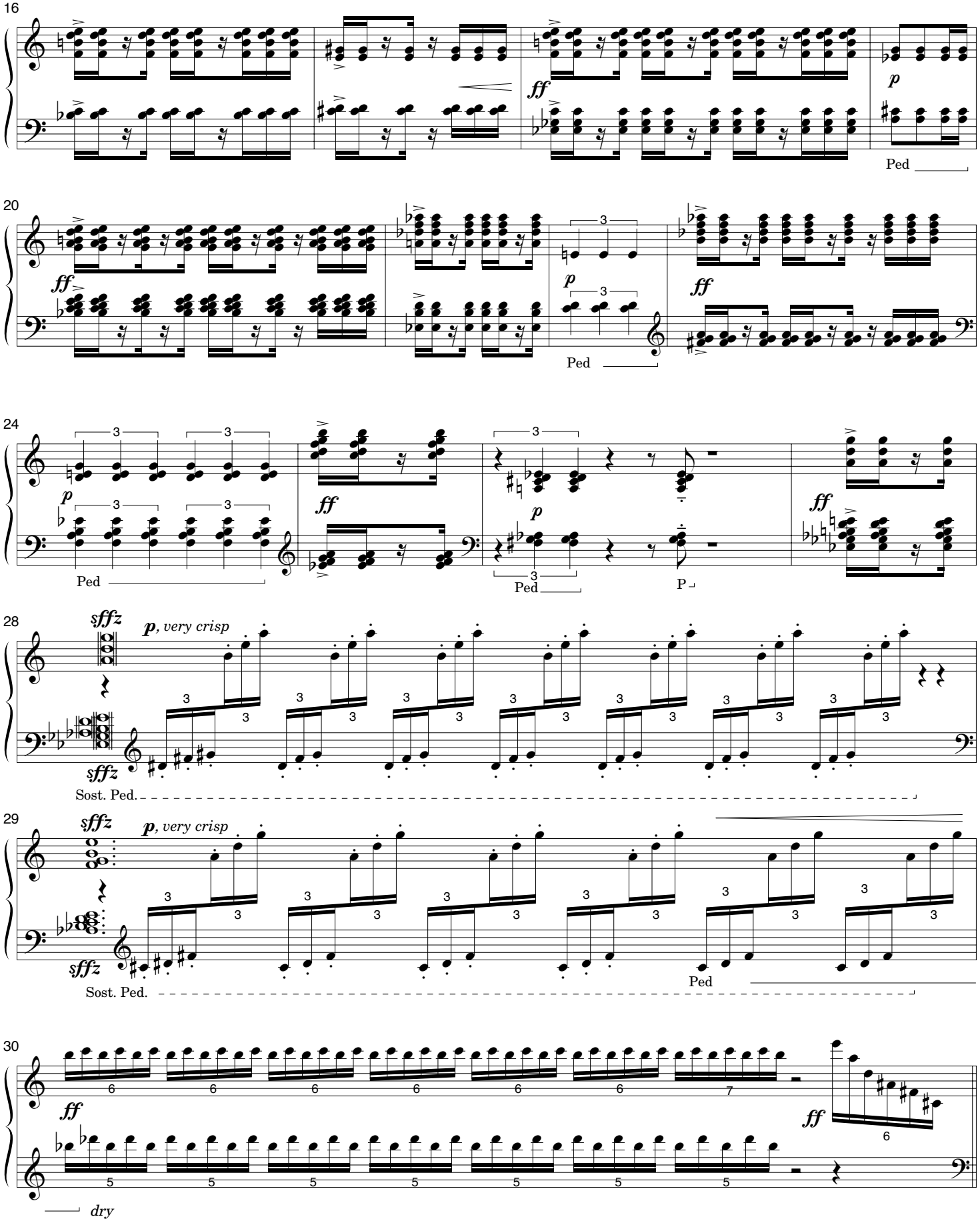
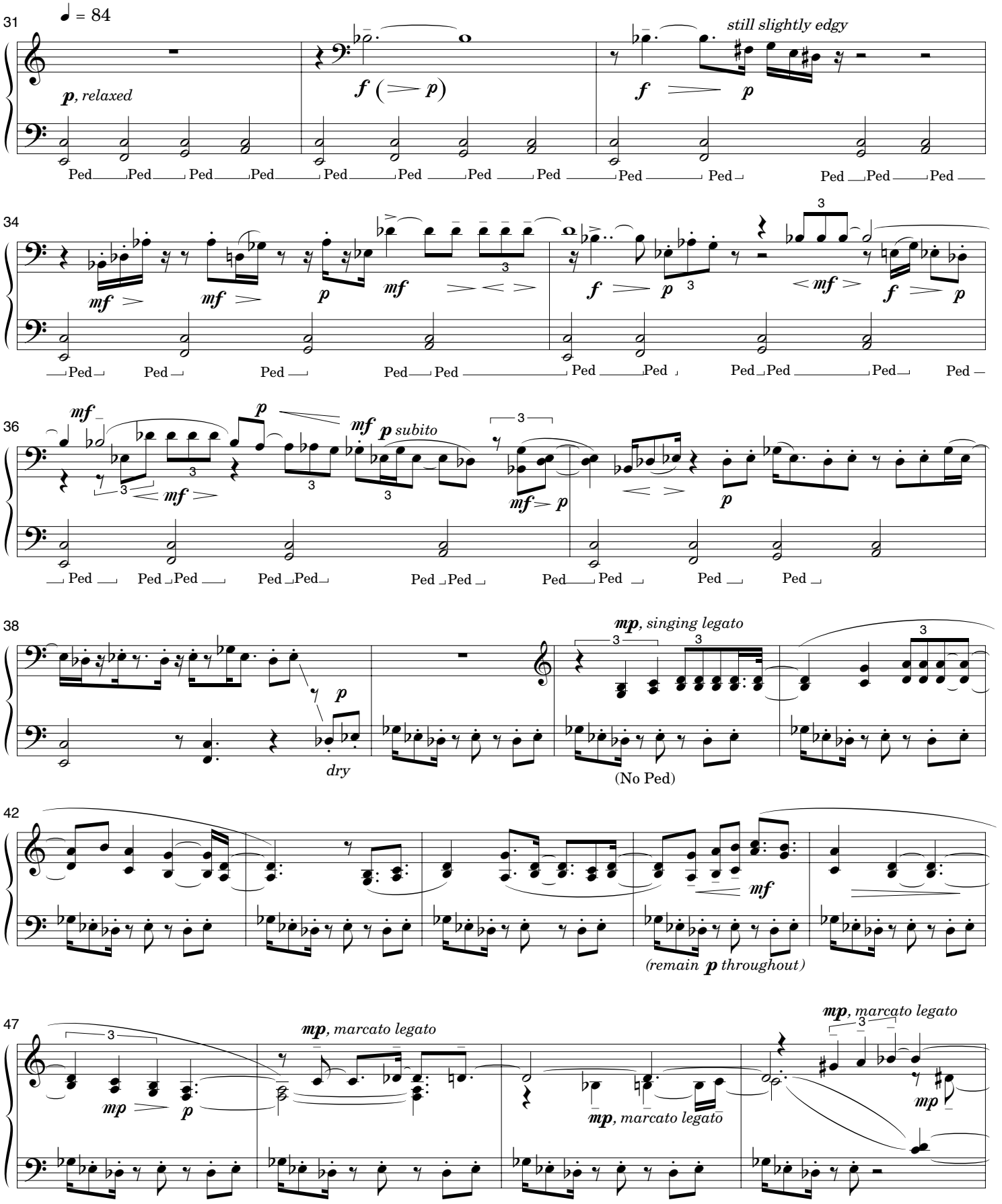
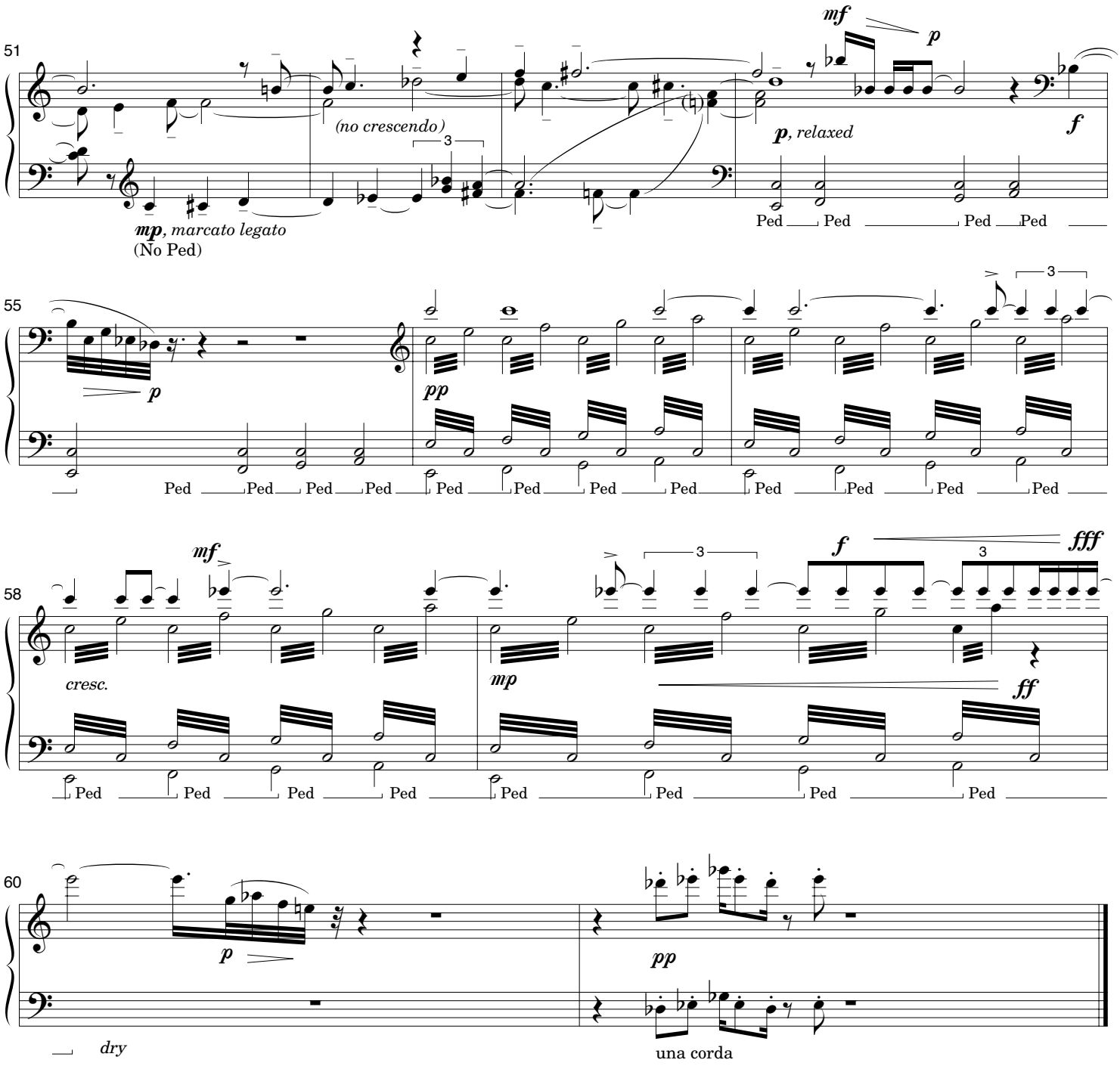

16
ff
p
Ped
20
ff
p
ff
Ped
24
p
Ped
ff
p
3
Ped
P
ff
28
sfffz
p, very crisp
sfffz
Sost. Ped.
29
sfffz
p, very crisp
sfffz
Ped
Sost. Ped.
30
ff
ff
dry


31
♩ = 84
p, relaxed
f (> p)
still slightly edgy
f > p
Ped Ped Ped Ped Ped Ped Ped Ped Ped Ped Ped Ped Ped
34
mf > mf > p mf f > p 3 < mf > f > p
Ped Ped Ped Ped Ped Ped Ped Ped Ped Ped
36
mf p mf p subito
mf > p
Ped Ped Ped Ped Ped Ped Ped Ped Ped Ped
38
mp, singing legato
p
dry
(No Ped)
42
mf
(remain p throughout)
47
mp, marcato legato
mp > p
mp, marcato legato
mp, marcato legato
mp

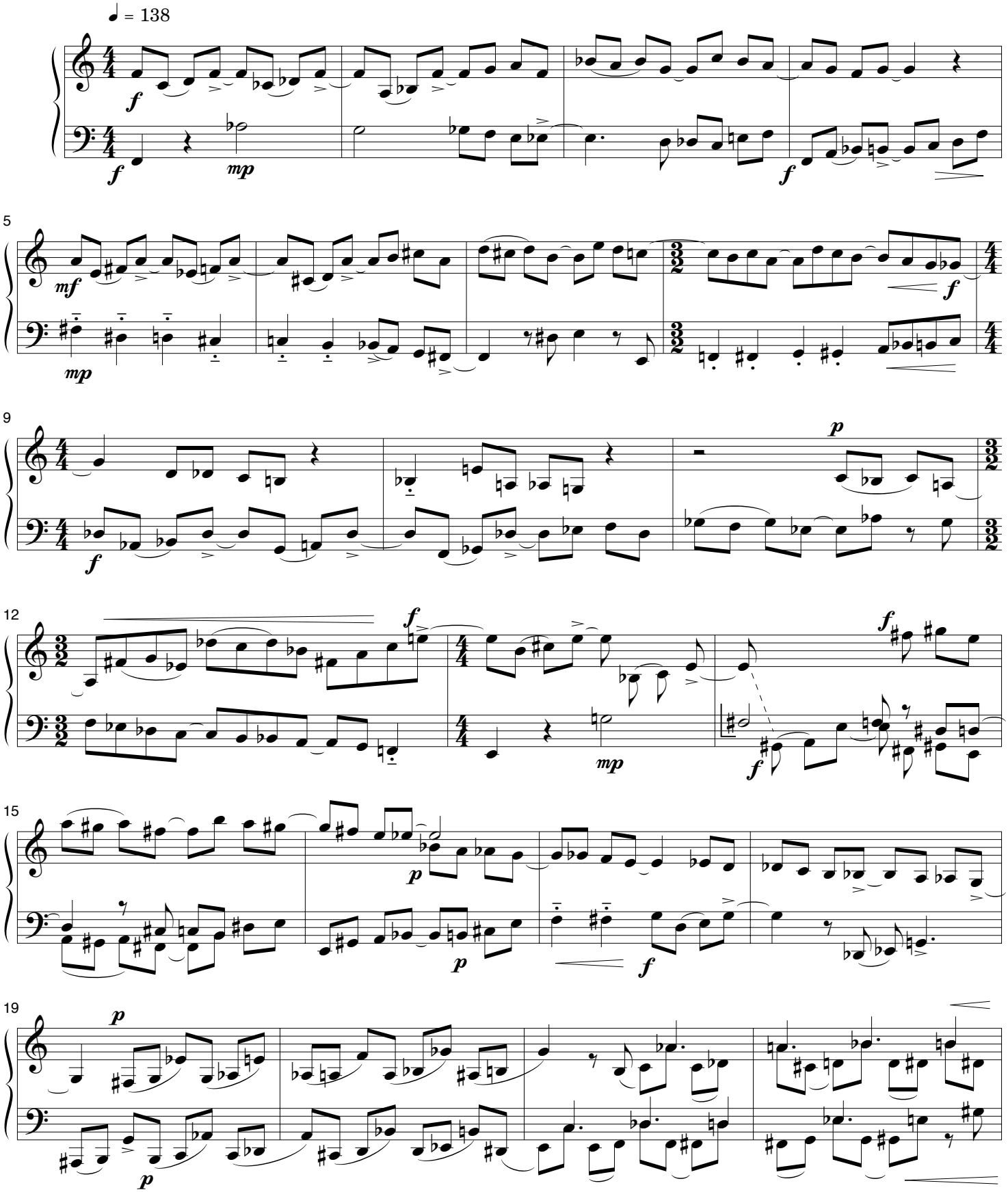


Bloomington, 12/27/99

Piano Prelude 2000

for Lennie and Lou

a millenium piece to celebrate a very special half-century



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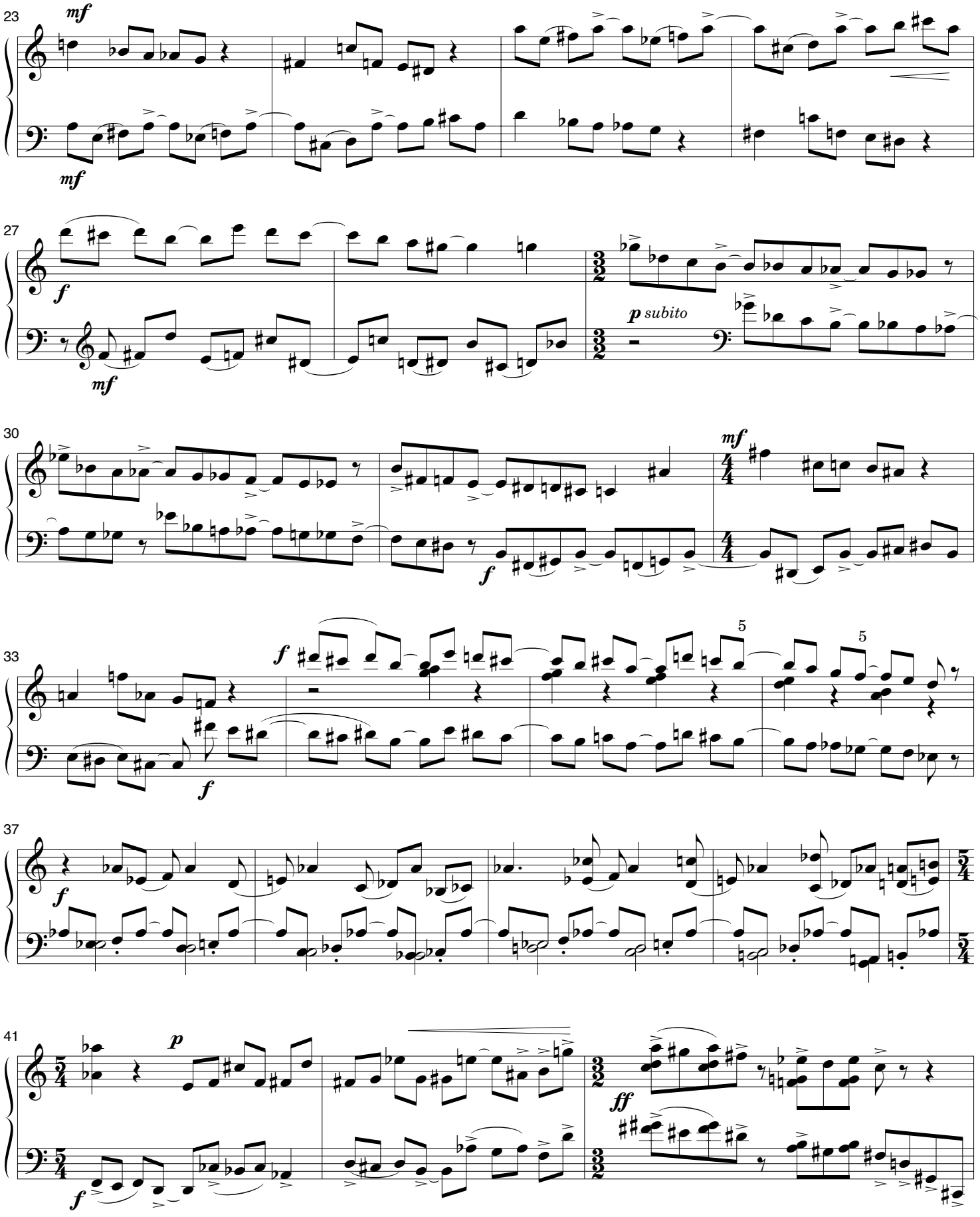
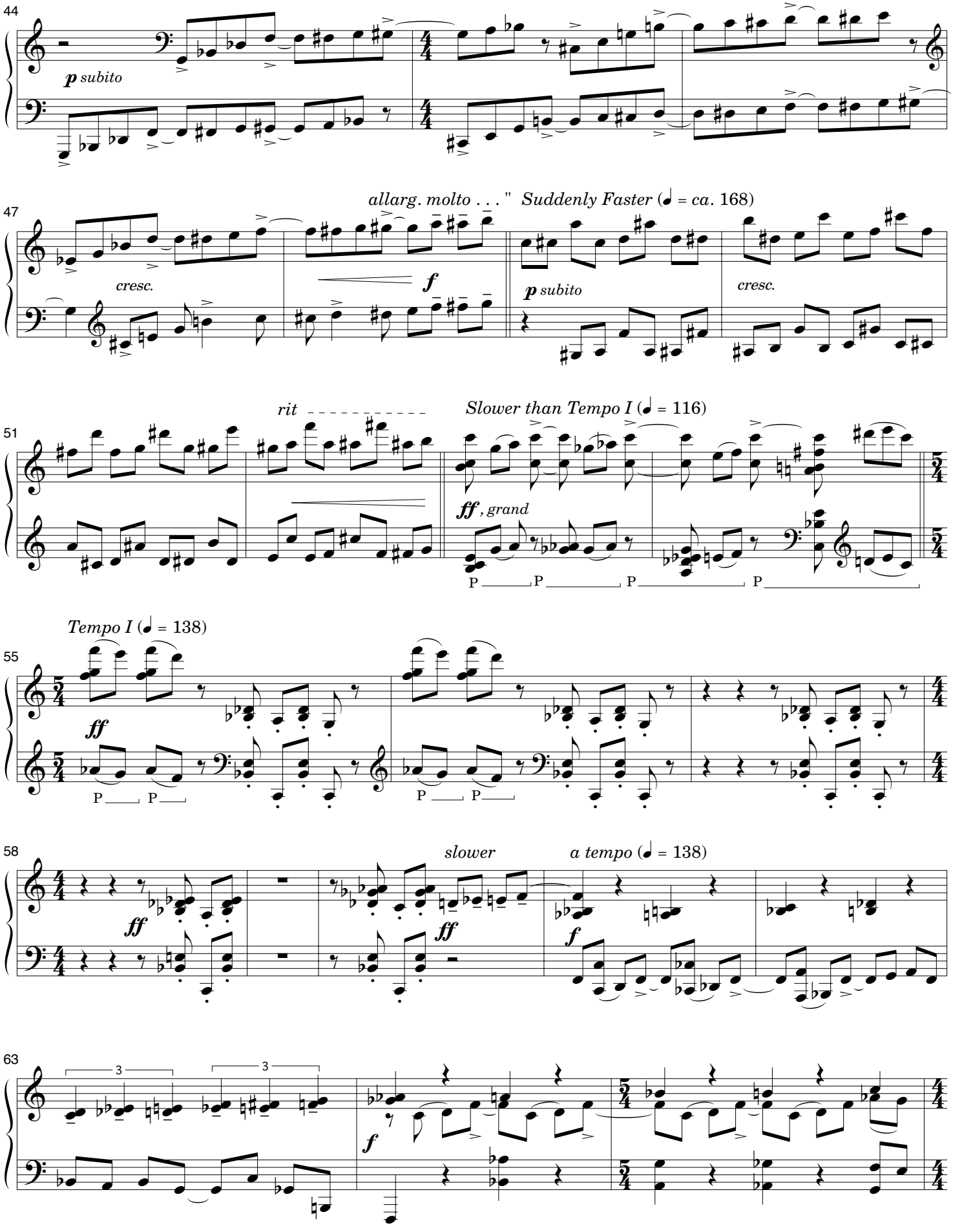
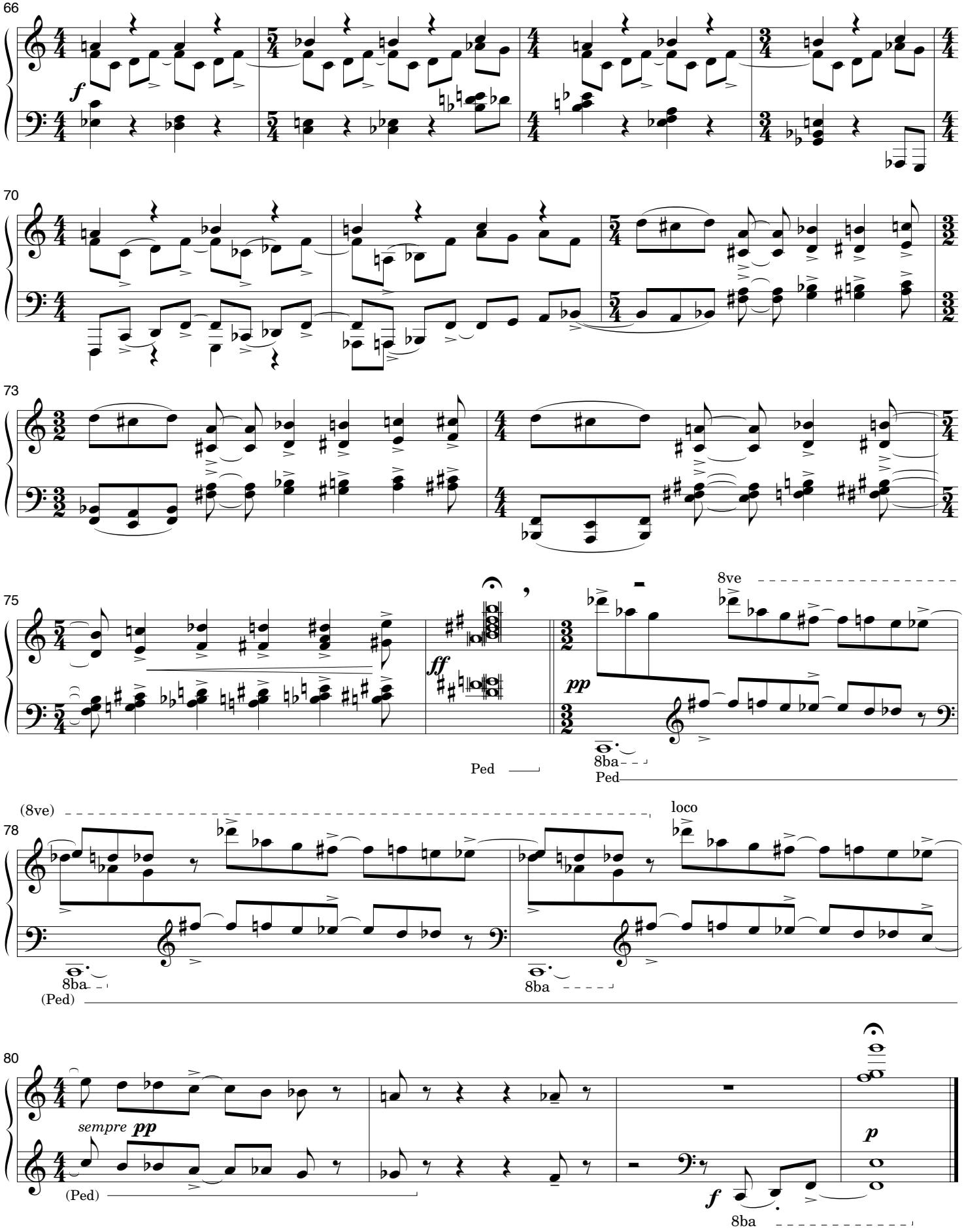
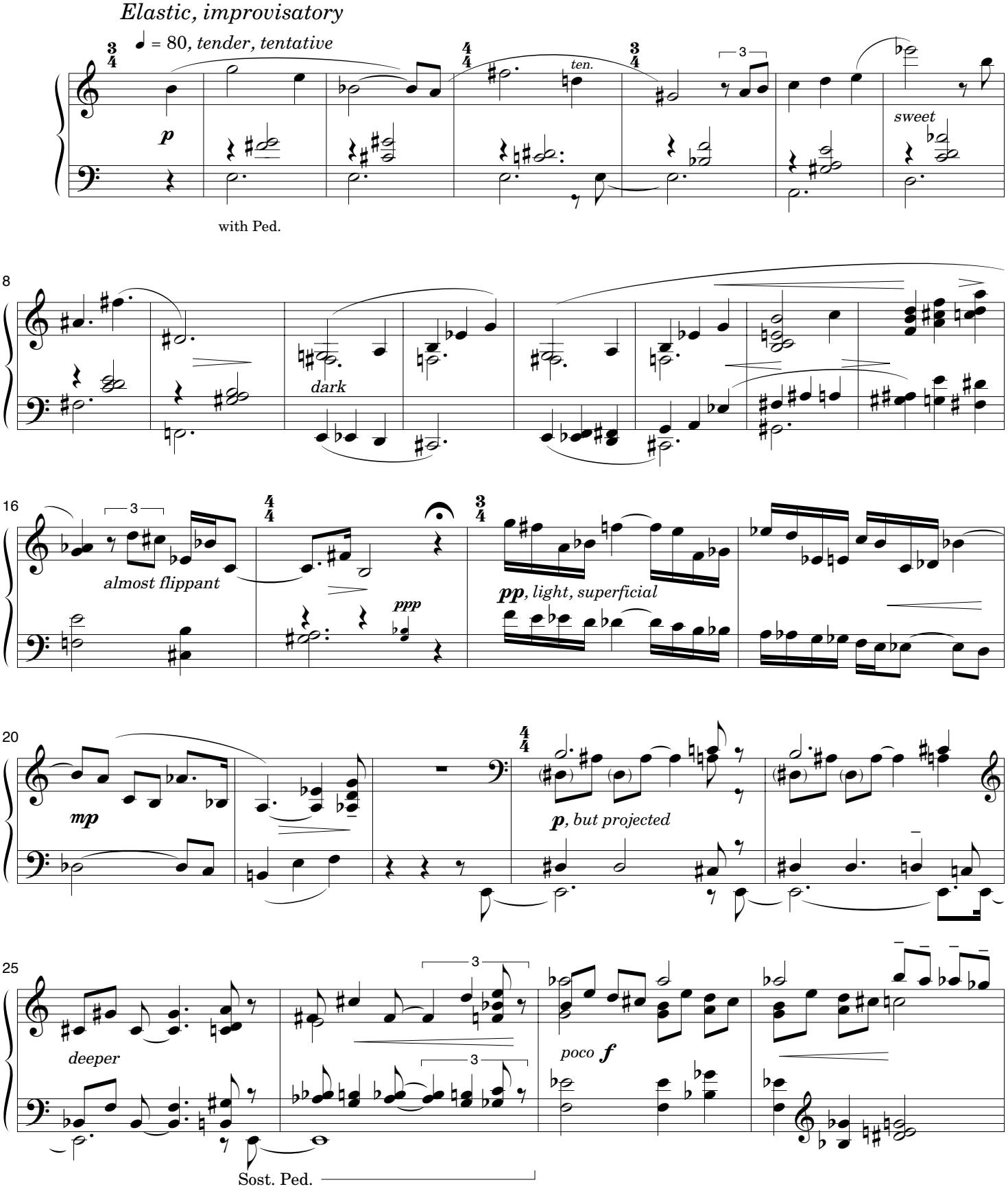

23
mf
mf
27
f
mf
p subito
30
mf
f
33
f
5
5
f
37
f
41
p
f
ff


44
p subito
47
allarg. molto . . . " Suddenly Faster (♩ = ca. 168)
cresc.
f
p subito
cresc.
51
rit
Slower than Tempo I (♩ = 116)
ff, grand
P P P P
55
Tempo I (♩ = 138)
ff
P P P P
58
slower
a tempo (♩ = 138)
ff
ff
f
63
3
3
f


66
f
70
73
75
ff
pp
8ve
8ba
Ped
(8ve)
78
loco
8ba
(Ped)
80
sempre pp
(Ped)
p
f
8ba

Piano Prelude 2001



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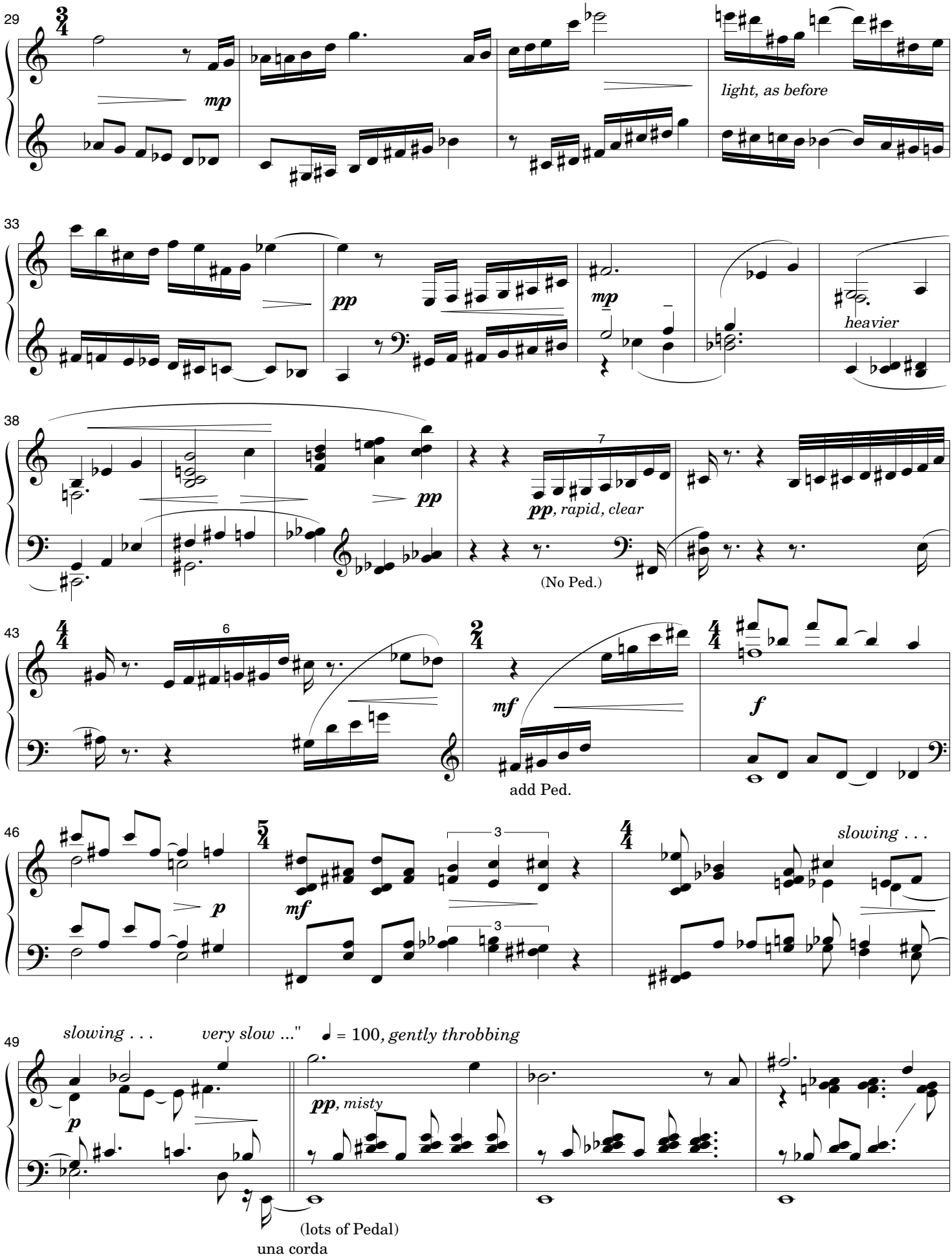
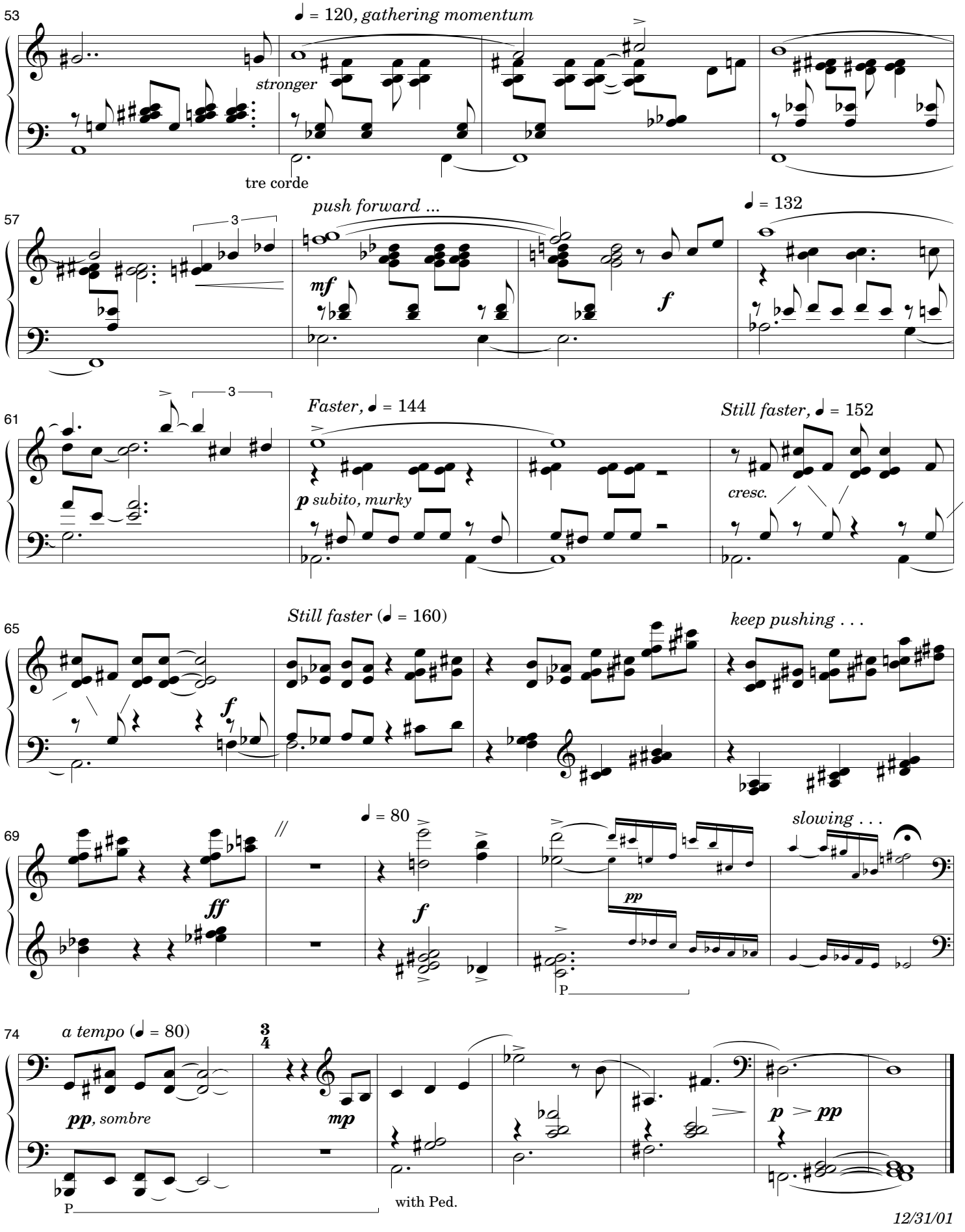
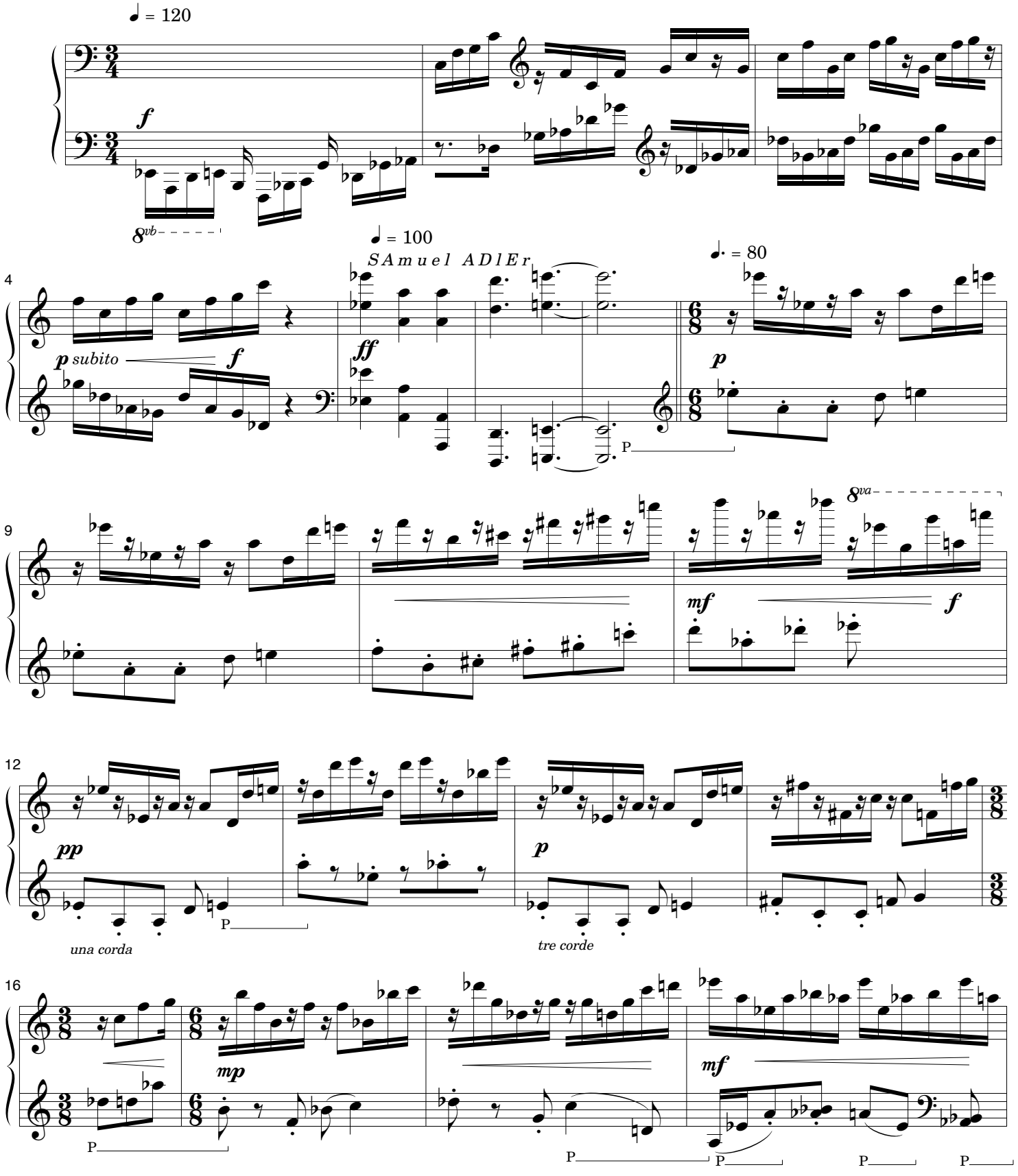

29
mp
light, as before
33
pp
mp
heavier
38
pp
pp, rapid, clear
(No Ped.)
43
mf
f
add Ped.
46
p
mf
slowing . . .
49
slowing . . .
very slow ..."
♩ = 100, gently throbbing
p
pp, misty
(lots of Pedal)
una corda


53
♩ = 120, gathering momentum
stronger
tre corde
57
push forward ...
mf
f
♩ = 132
61
Faster, ♩ = 144
p subito, murky
Still faster, ♩ = 152
cresc.
65
Still faster (♩ = 160)
f
keep pushing . . .
69
ff
♩ = 80
f
pp
slowing . . .
74
a tempo (♩ = 80)
pp, sombre
mp
p > pp
with Ped.

12/31/01

Prelude '02

to Samuel Adler
for his 75th Birthday Celebration



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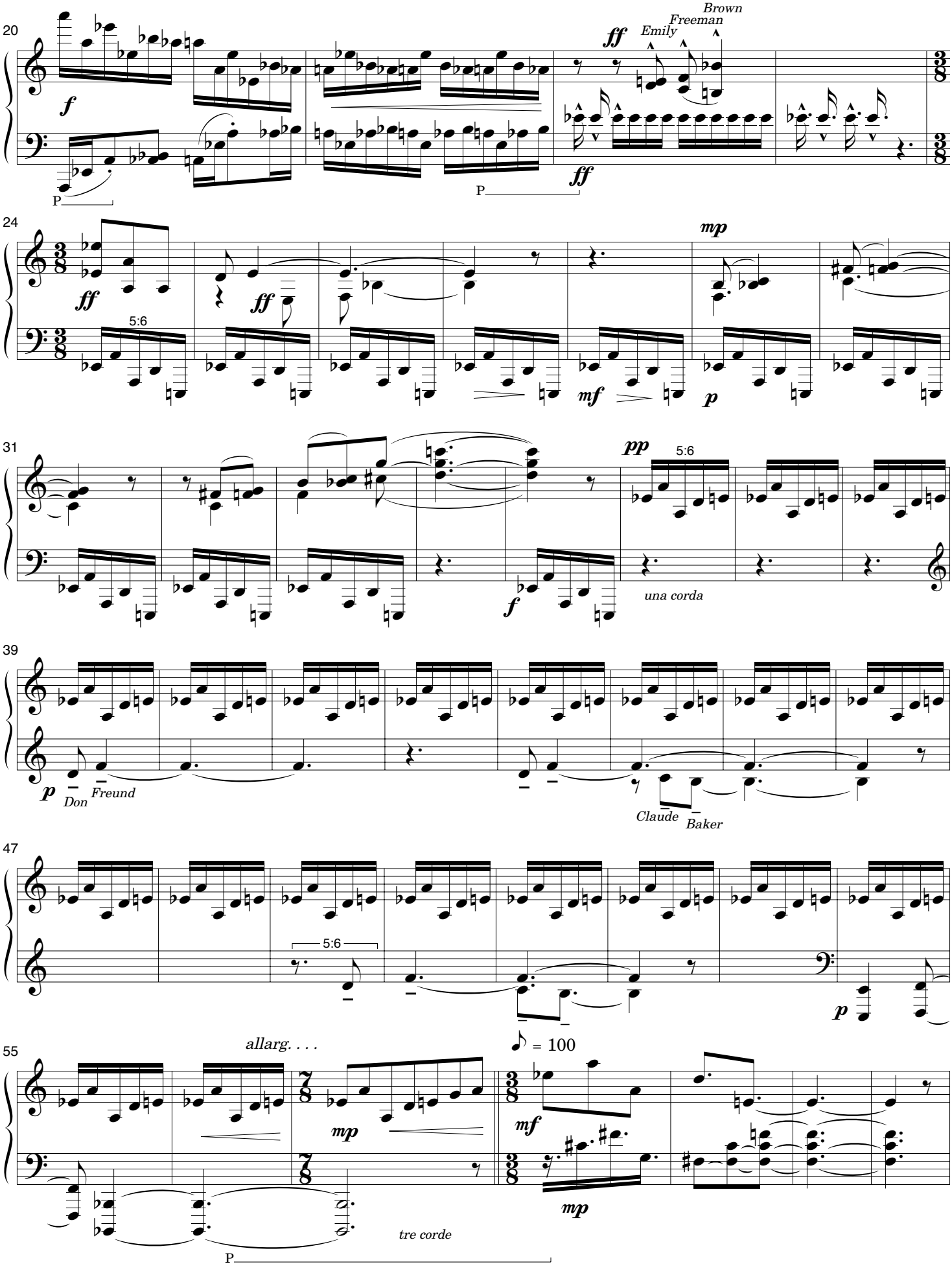
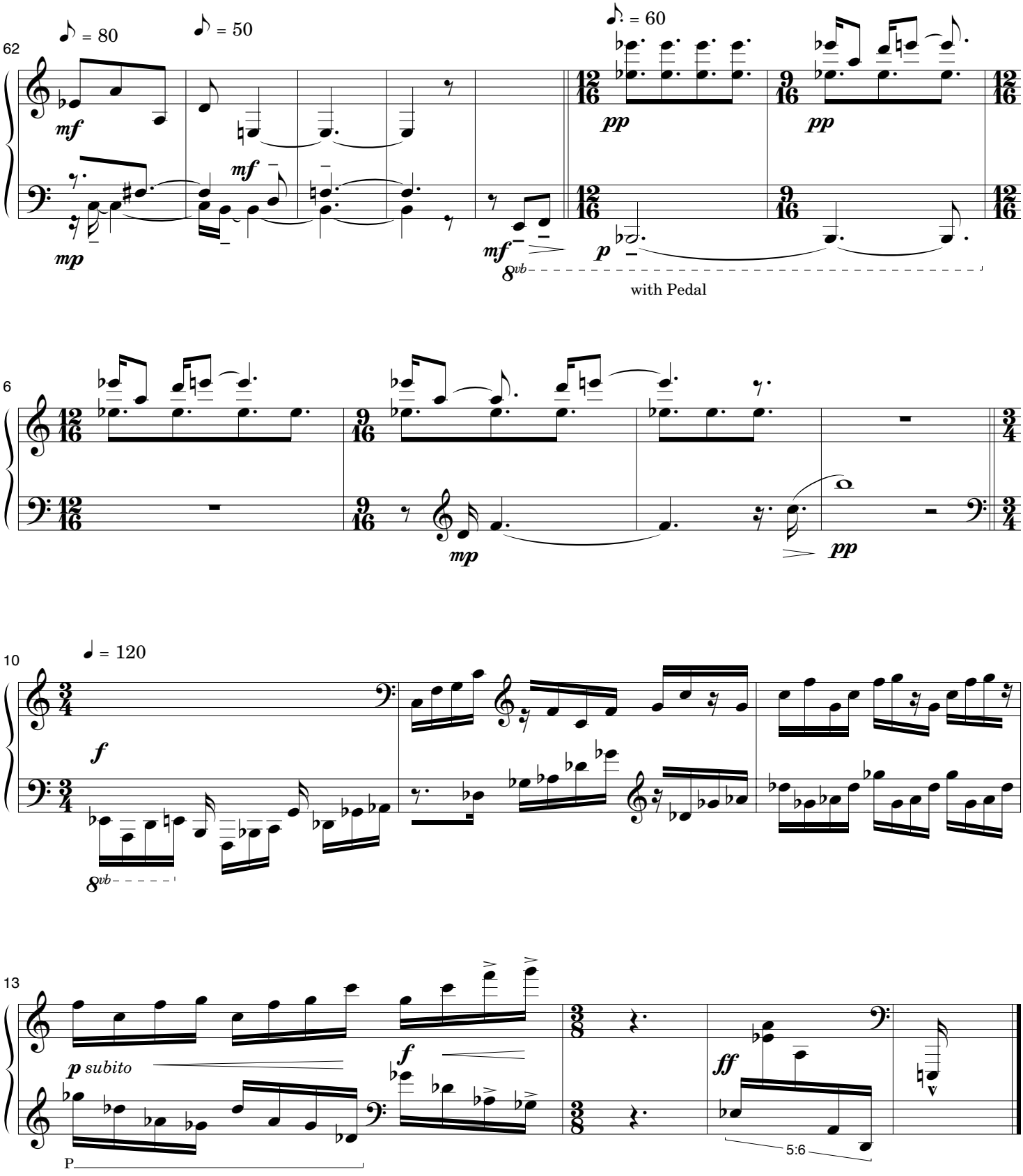
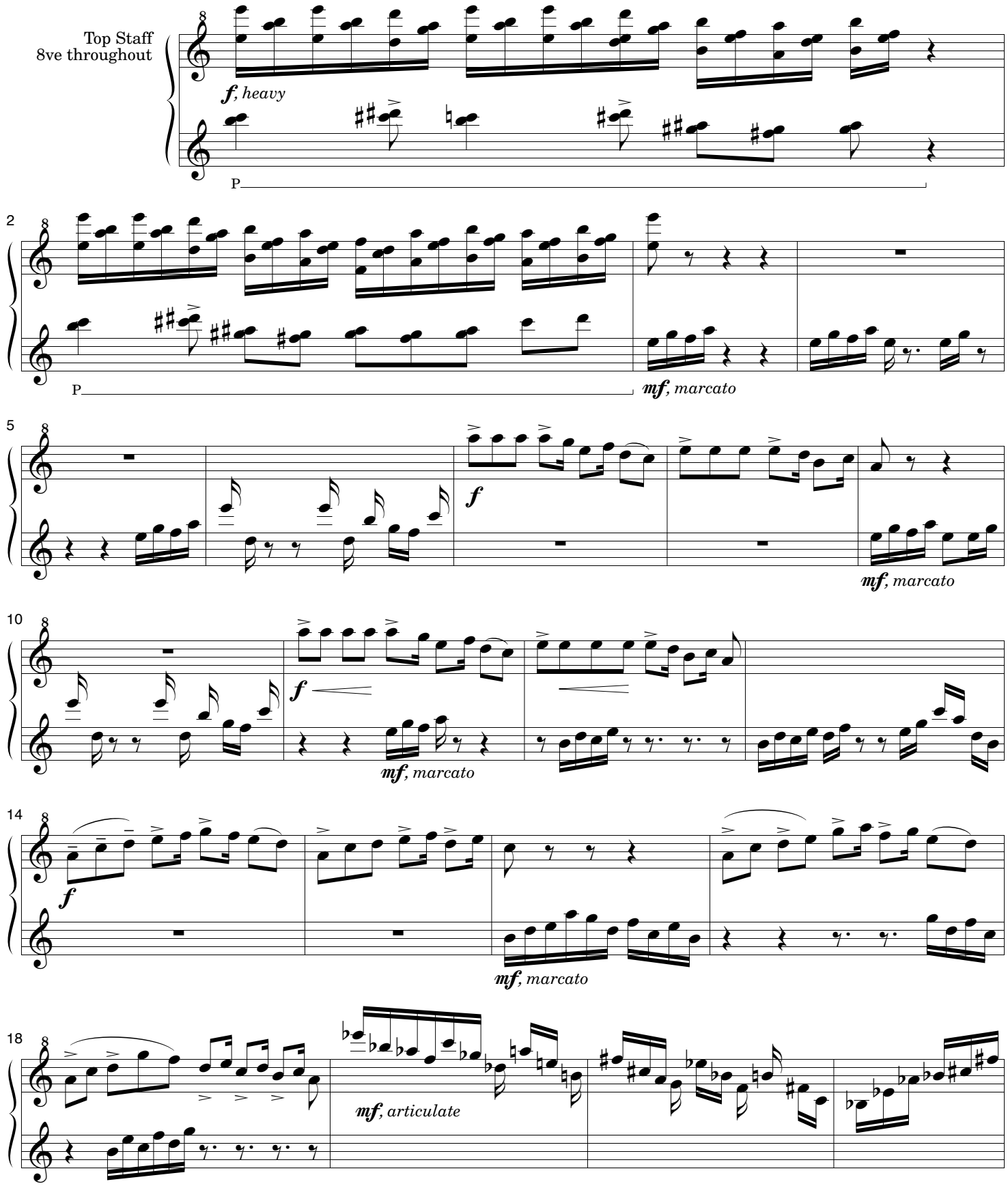

20
f
P
ff
Emily
Freeman
Brown
ff
P
24
ff
ff
5:6
mf
mp
p
31
pp
5:6
una corda
f
39
p
Don
Freund
Claude
Baker
47
5:6
p
55
allarg. . . .
mp
♪ = 100
mf
mp
tre corde
P


62
♪ = 80
♪ = 50
♪. = 60
mf
mf
mp
mf
pp
pp
p
8vb
with Pedal
6
mp
pp
10
♩ = 120
f
8vb
13
p subito
f
ff
5:6
Bloomington, 12/31/02

Prelude '03

♩ = 112

view from the top



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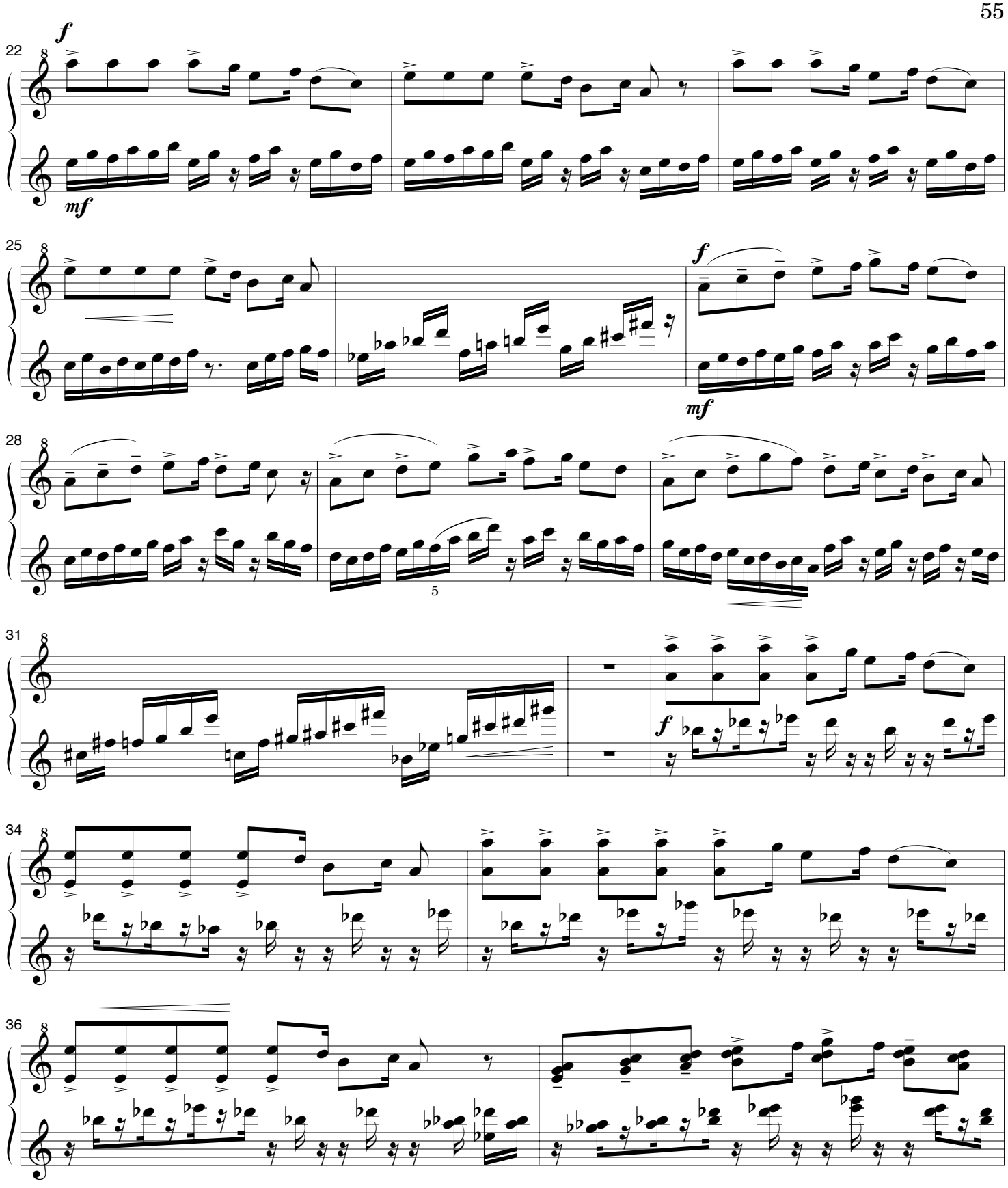
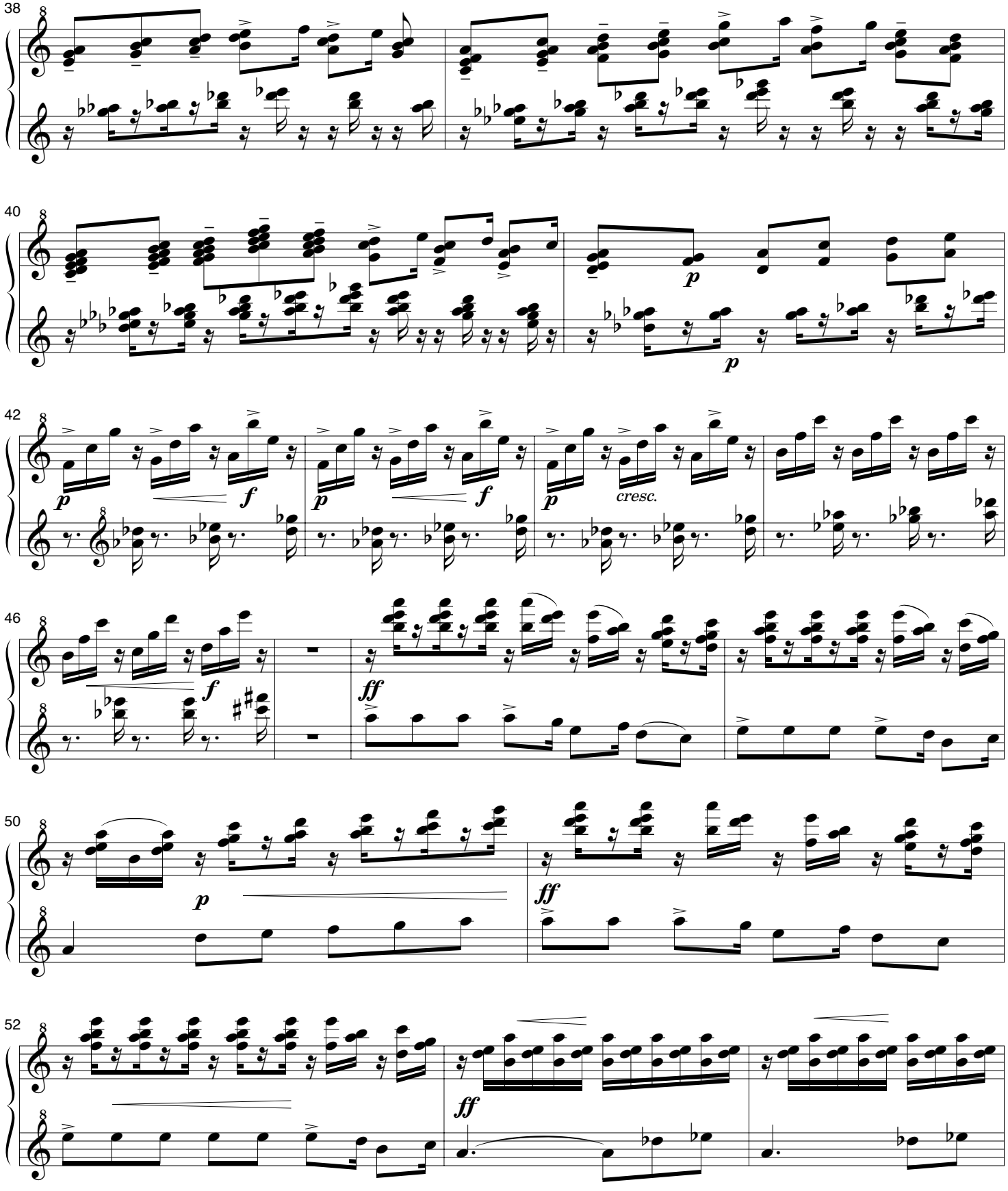
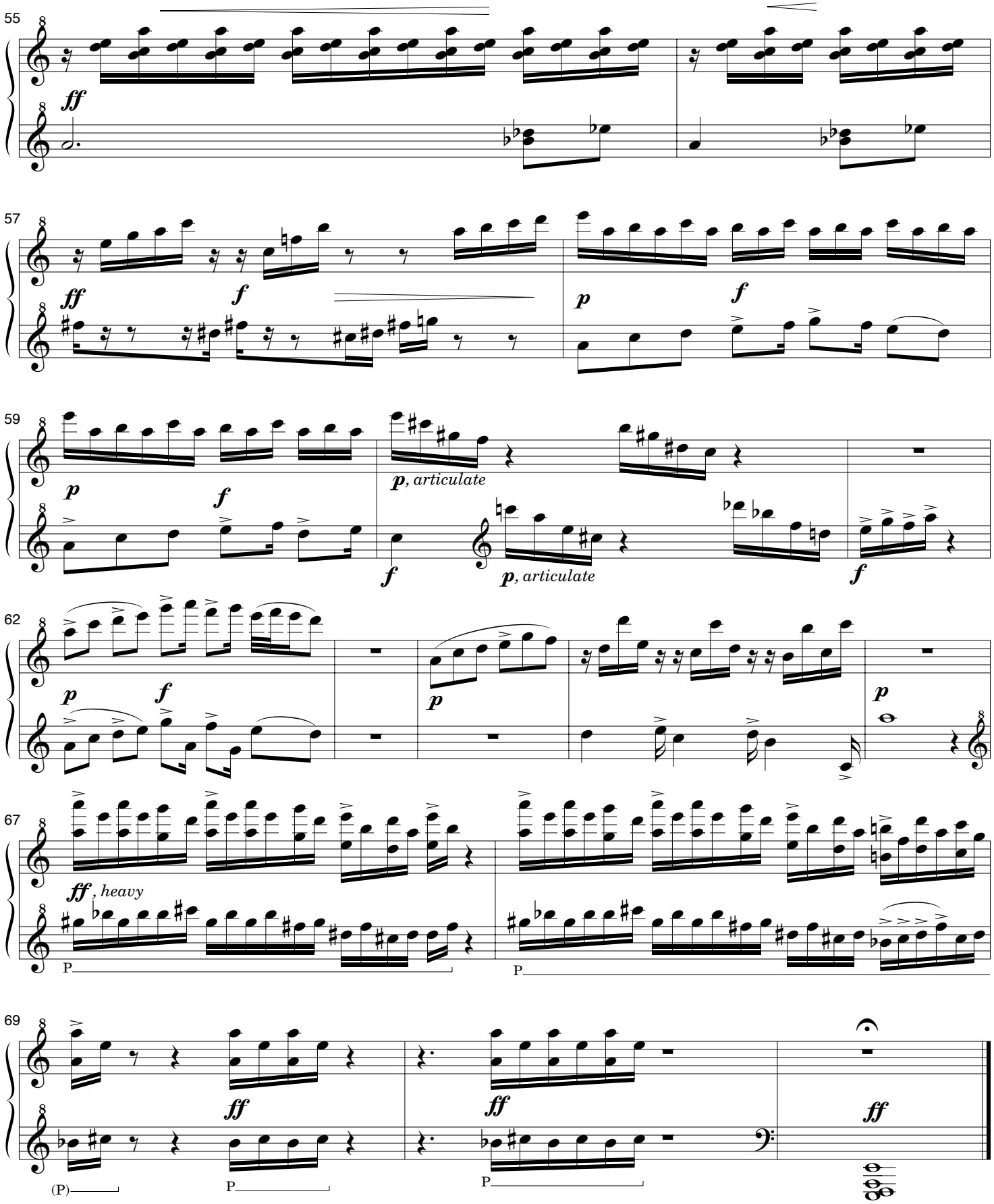

22
f
mf
25
f
mf
28
5
31
f
34
36


38
40
42
46
50
52
p
f
cresc.
ff


55
ff
57
ff
f
p
f
59
p
f
p, articulate
f
p, articulate
f
62
p
f
p
p
67
ff, heavy
P
P
69
ff
ff
ff
(P)
P
P

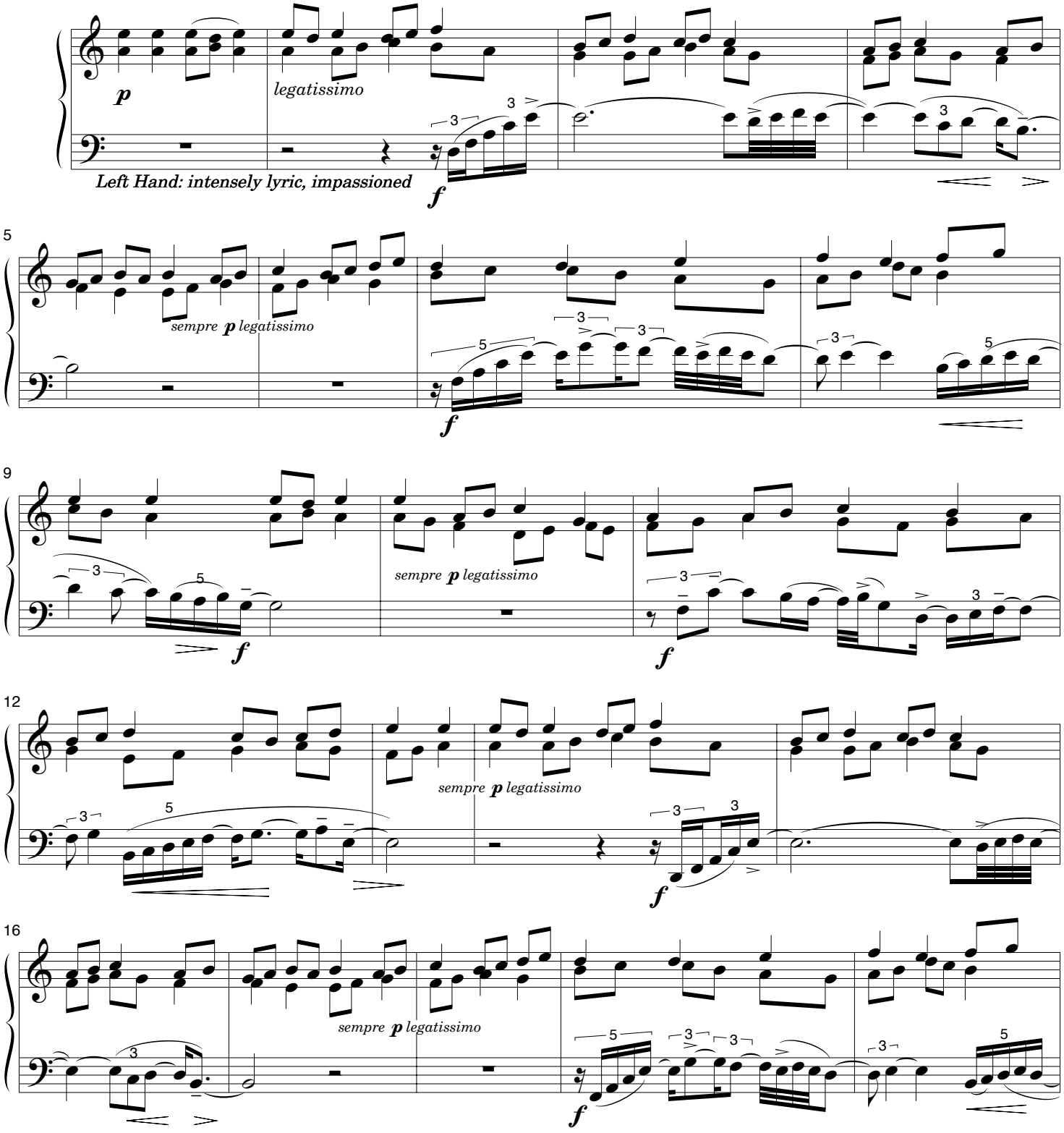
(Piano Prelude '04)

Second-Hand Emotion

♩ = 66

Right Hand: pure, sweet, eternal, absolutely even

Left Hand: intensely lyric, impassioned



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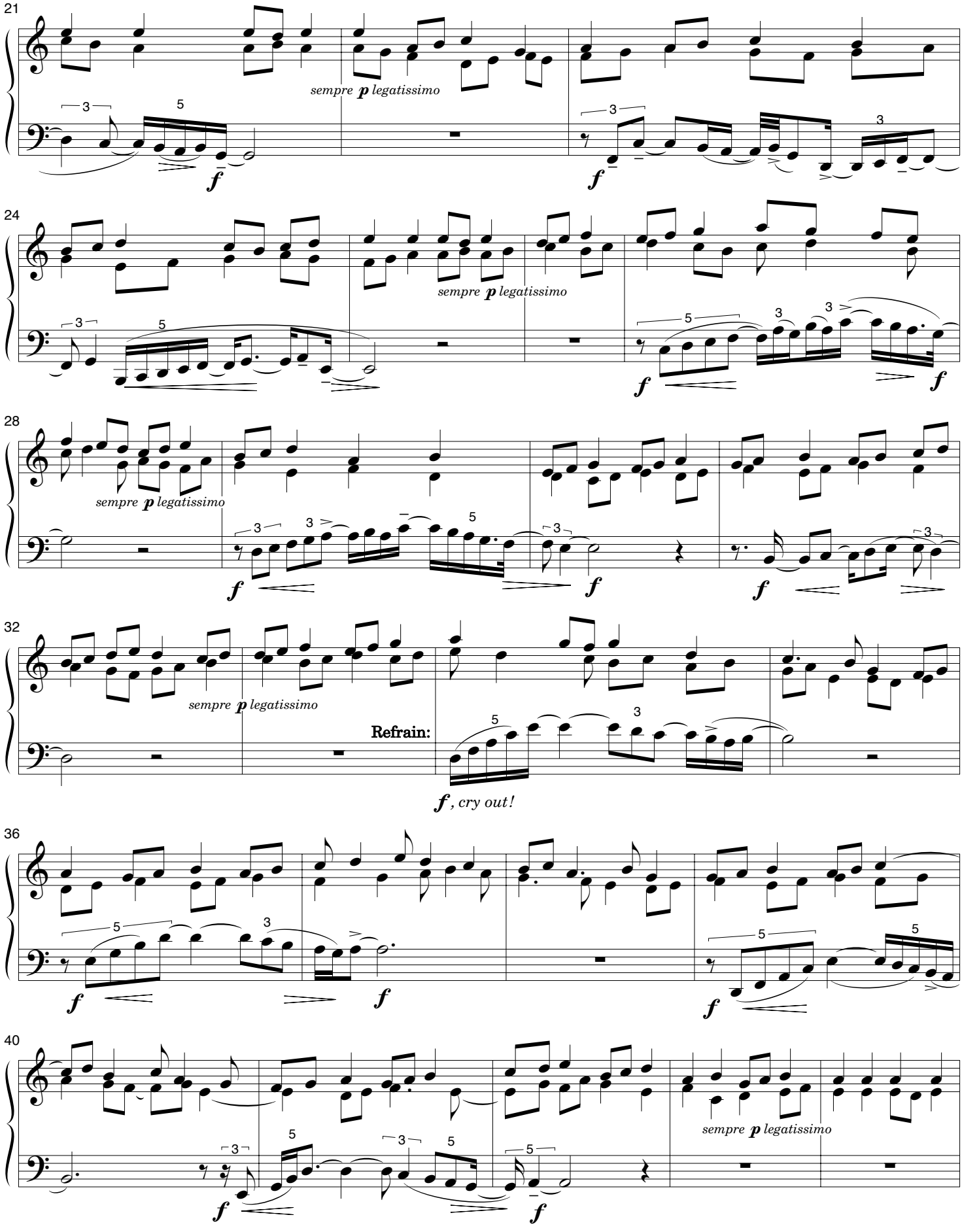
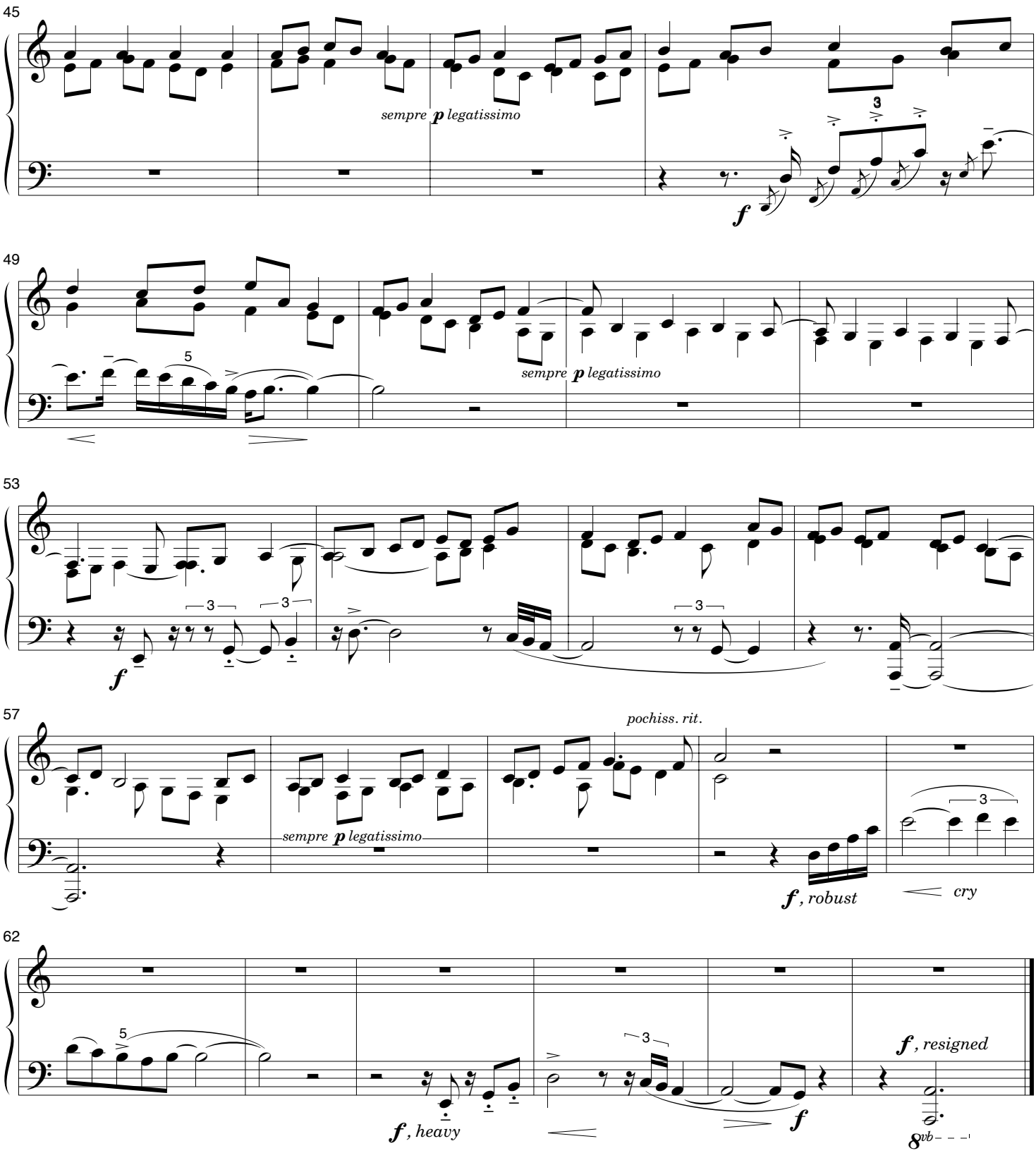

21
sempre p legatissimo
f
f
24
sempre p legatissimo
f
f
28
sempre p legatissimo
f
f
f
32
sempre p legatissimo
Refrain:
f, cry out!
36
f
f
f
40
f
f
sempre p legatissimo



Bloomington, IN
12/17/04

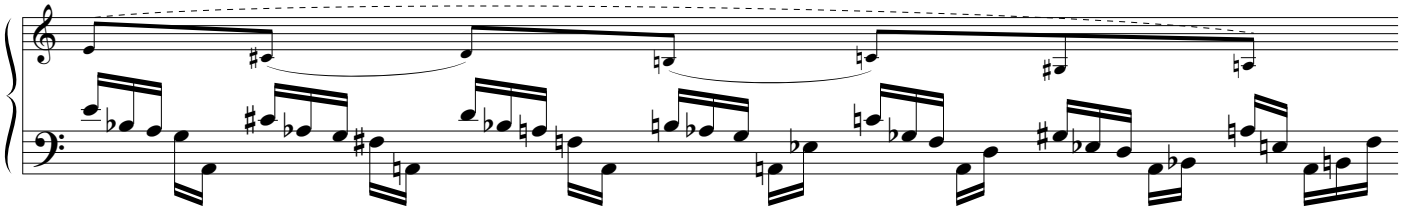
"*Rolling Darkness*"

(Piano Prelude '05)

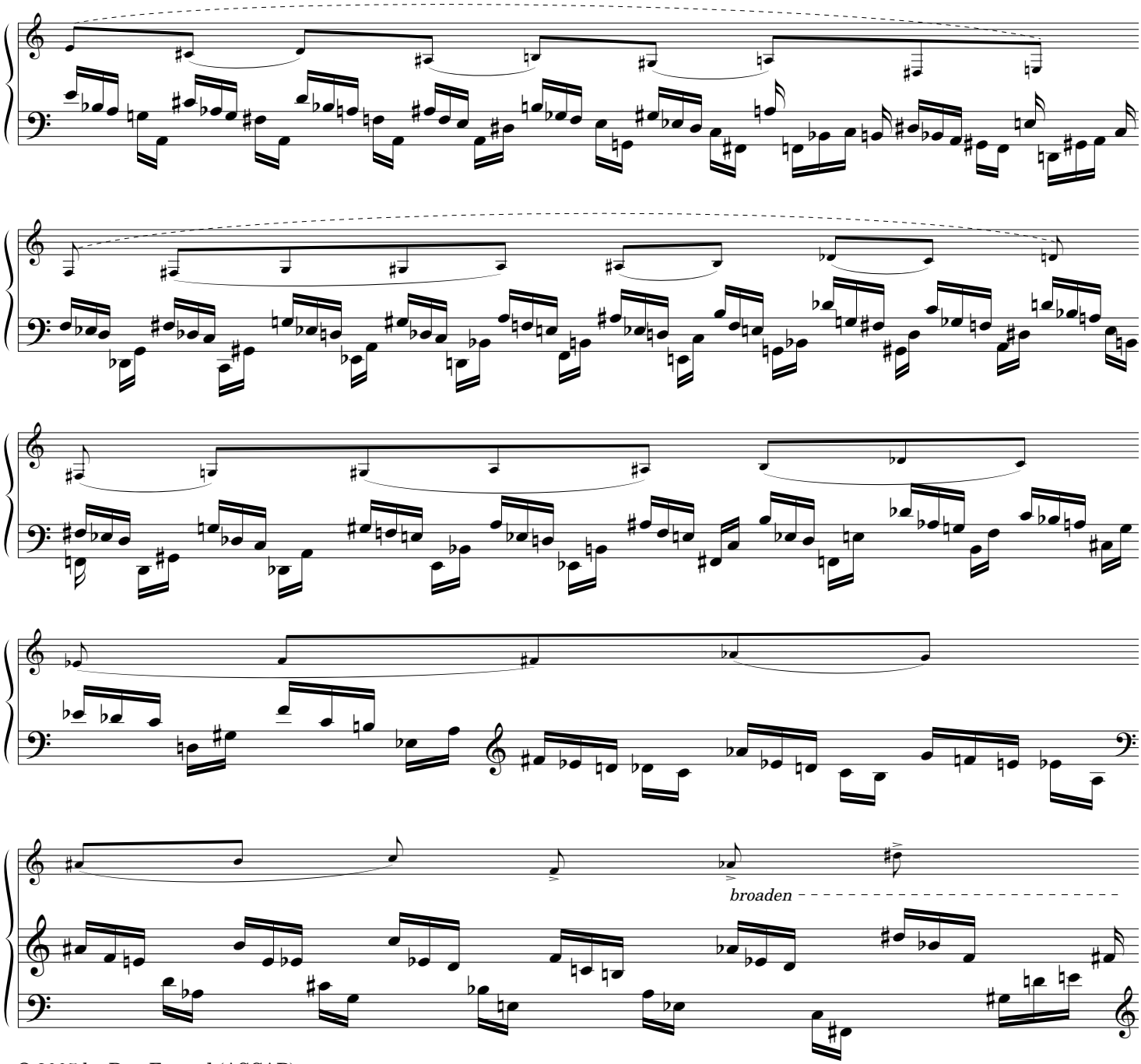
♩ + 𝅘𝅥𝅯 = *ca. 92, molto rubato — always pushing or expanding (uneven 16ths)*

*Tumultously sonorous - sempre **f** to **ff***

Cue line indicates the principal line's implied meter and phrasing.



"Finger Pedal" throughout — hold **every** note as long as possible
(i.e., until a change of hand position or a repetition of the note)
NO Damper Pedal!



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The composer should be notified of all performances.

"*a tempo*"

sempre f to ff

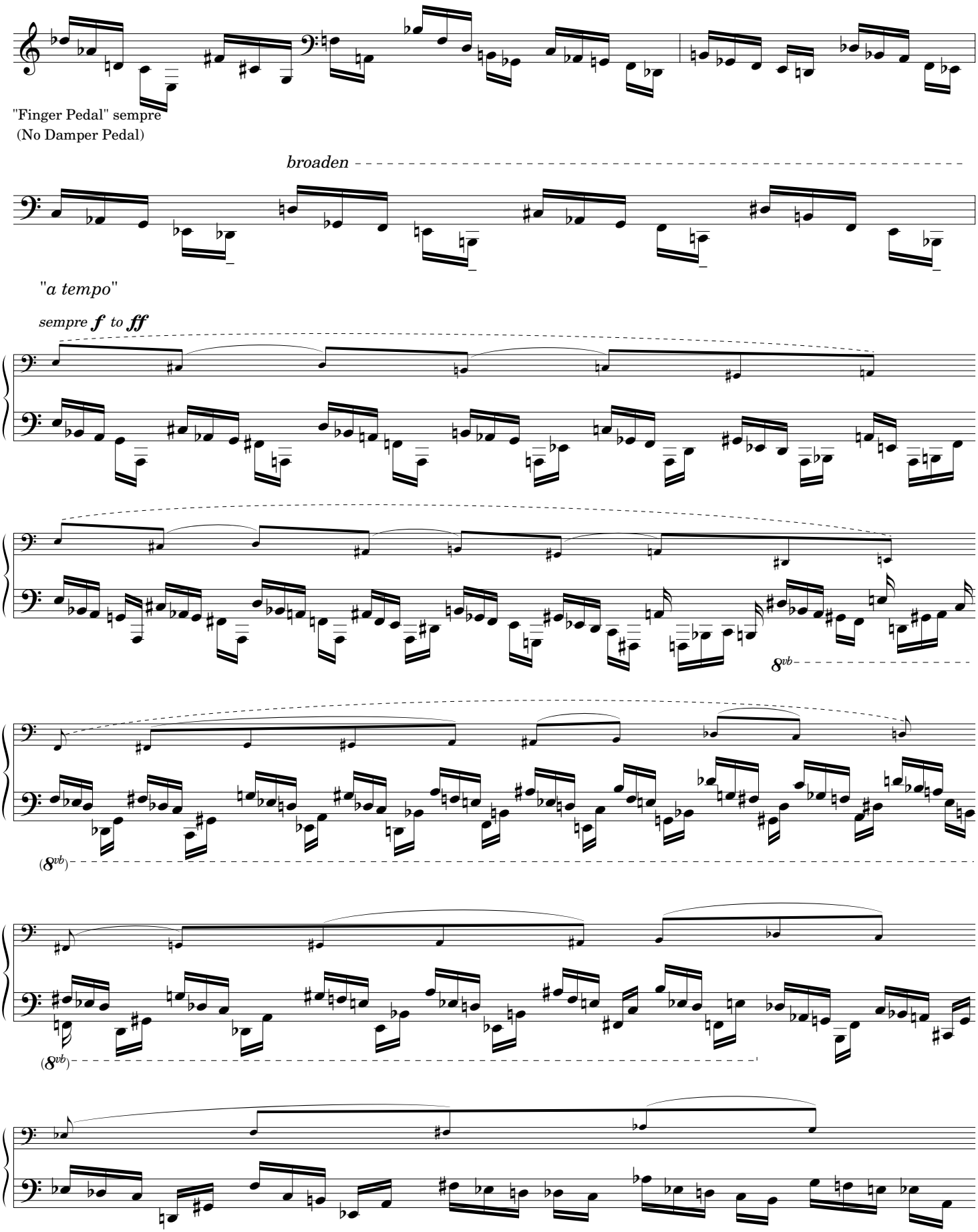
"Finger Pedal" sempre
(no Damper Pedal)

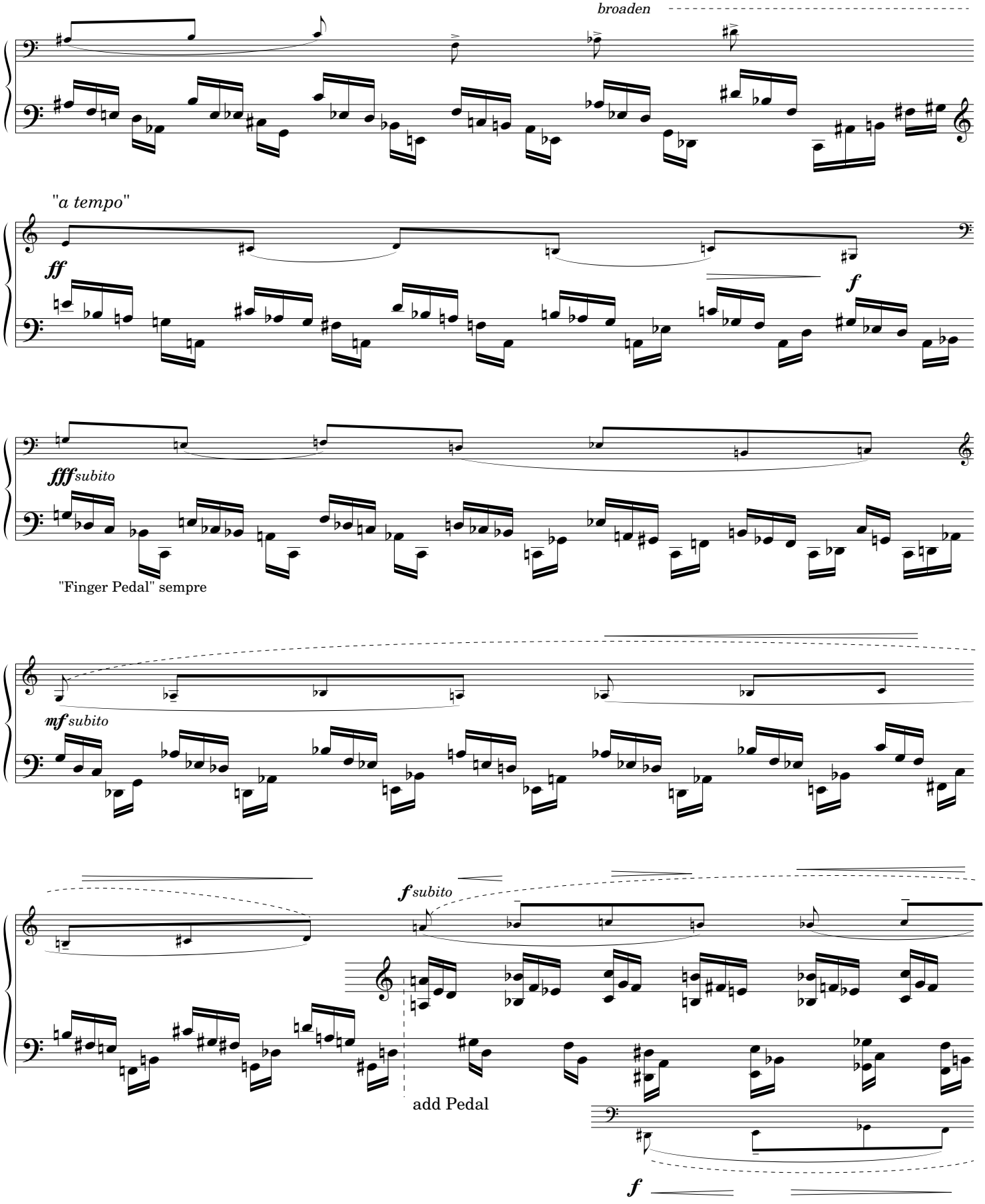
"Finger Pedal"

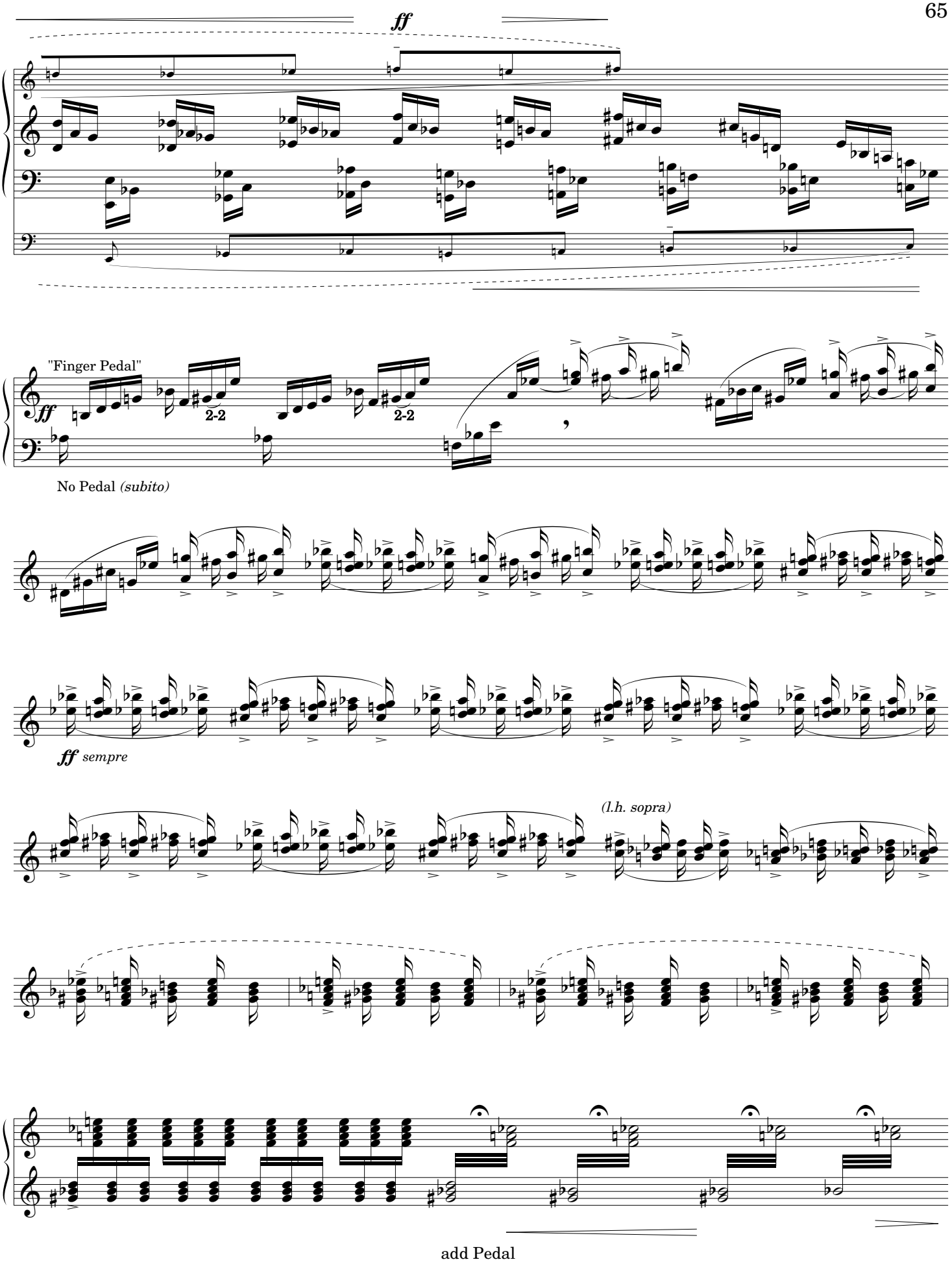
Release the previous chord except for this E♭

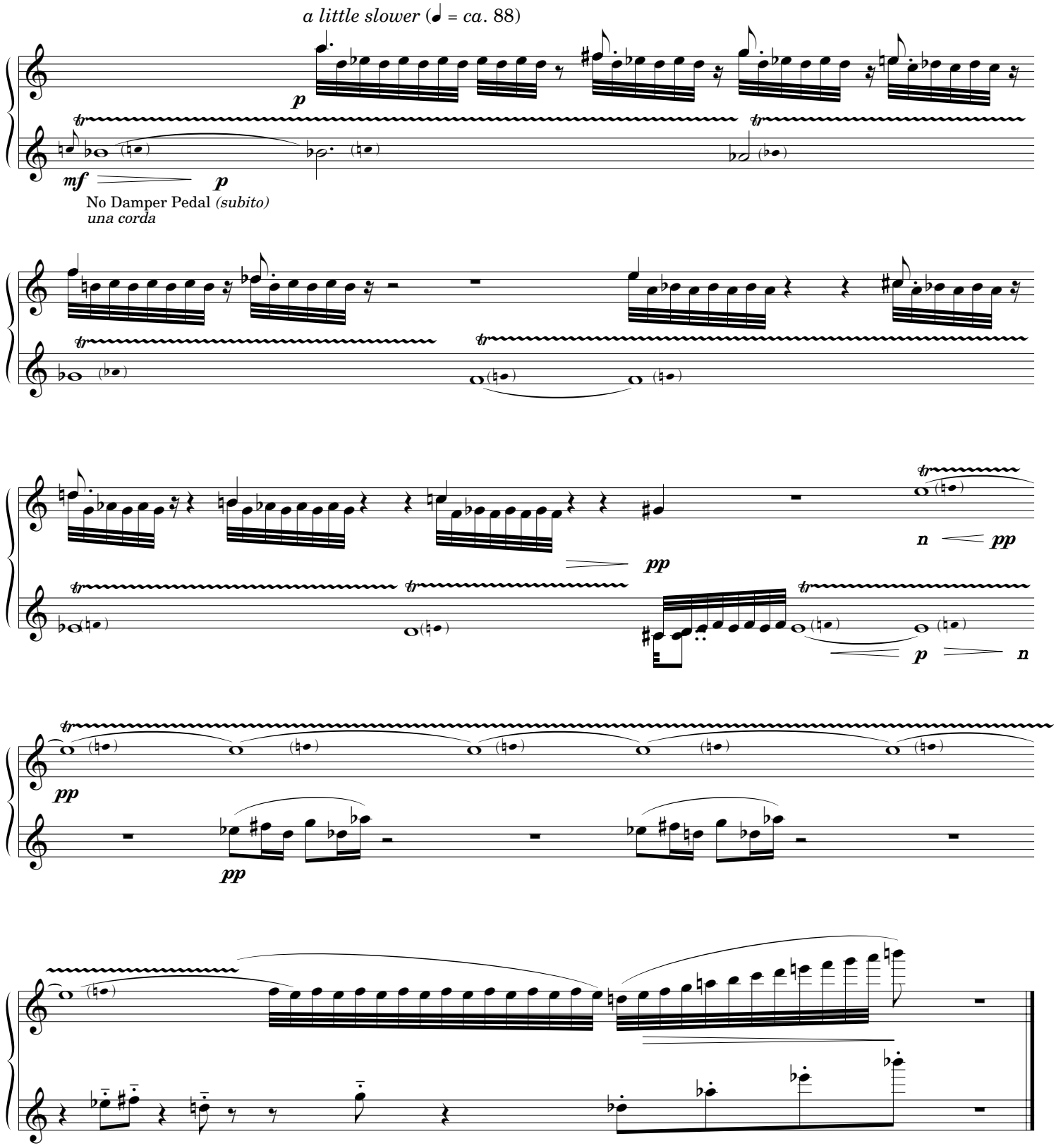
(No Damper Pedal)

5 3 2


"Finger Pedal" sempre
(No Damper Pedal)
broaden
"a tempo"
sempre f to ff
8vb
(8vb)
(8vb)


broaden
"a tempo"
ff
f
fff subito
"Finger Pedal" sempre
mf subito
f subito
add Pedal
f

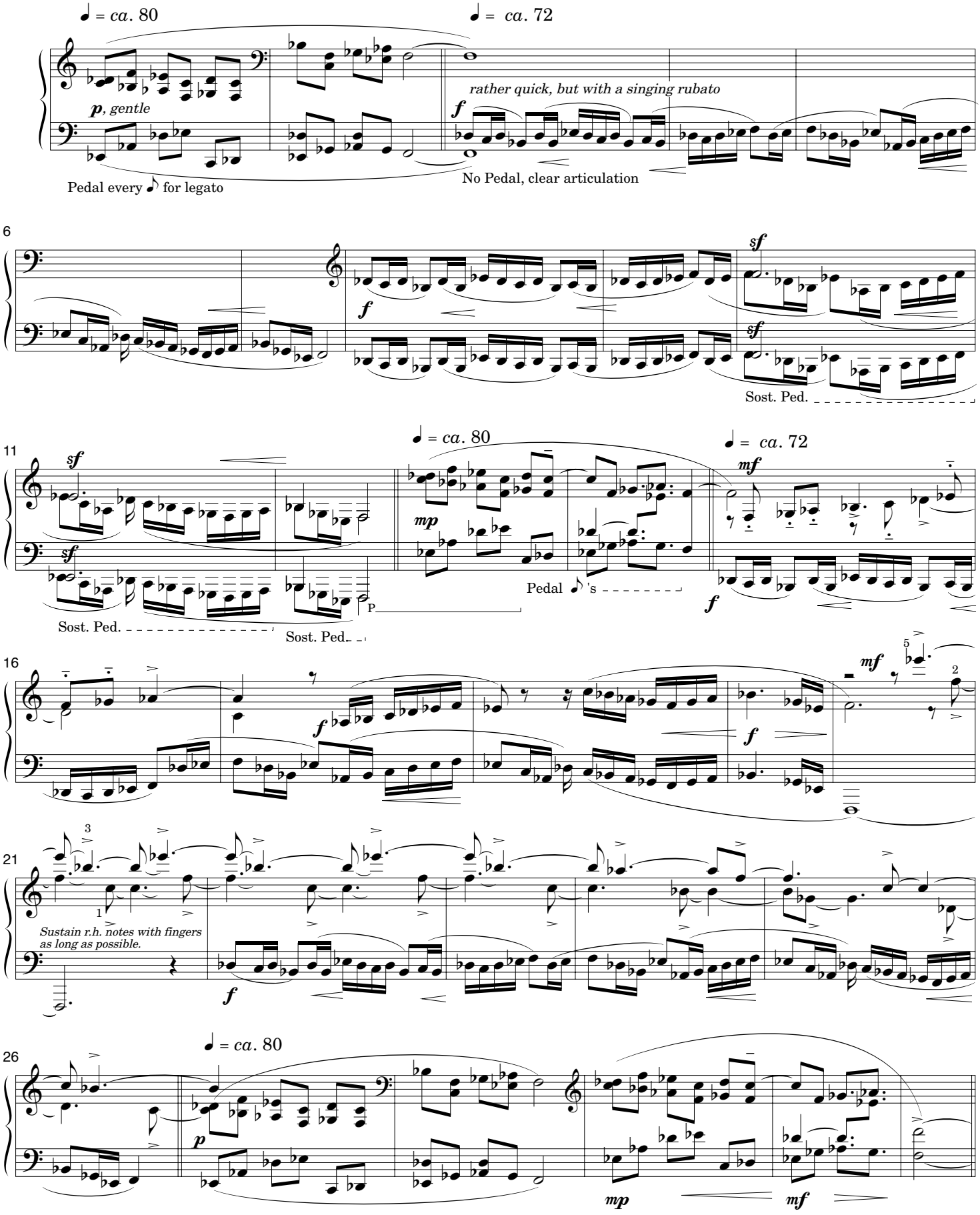

ff
"Finger Pedal"
ff
2-2
2-2
No Pedal (subito)
ff sempre
(l.h. sopra)
add Pedal



Bloomington, IN
12/28/05

Piano Prelude '06

"Sweet Refrains"



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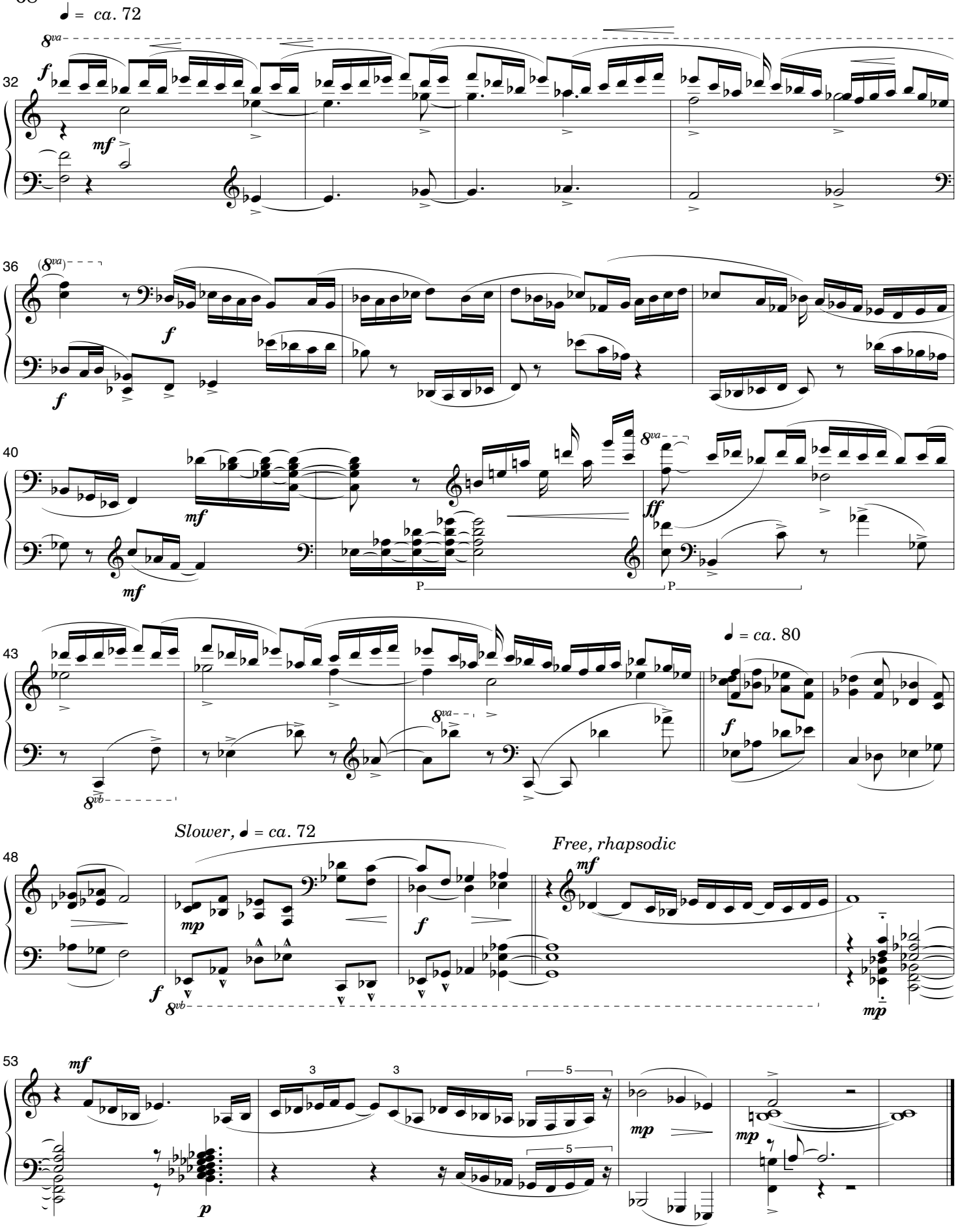
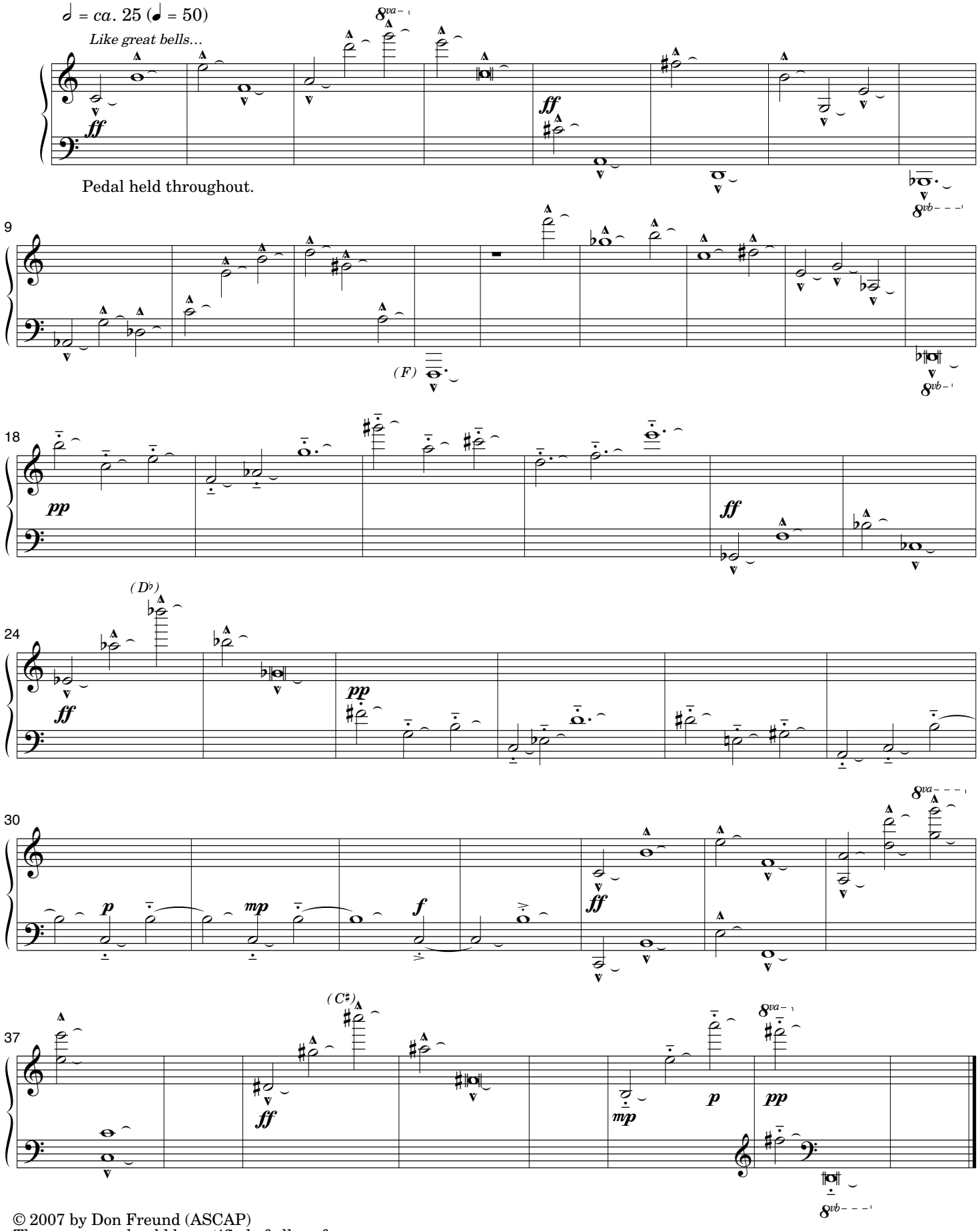


Bloomington, IN
12/28/06

Piano Prelude '07

"Ringing Tones"

for Carina



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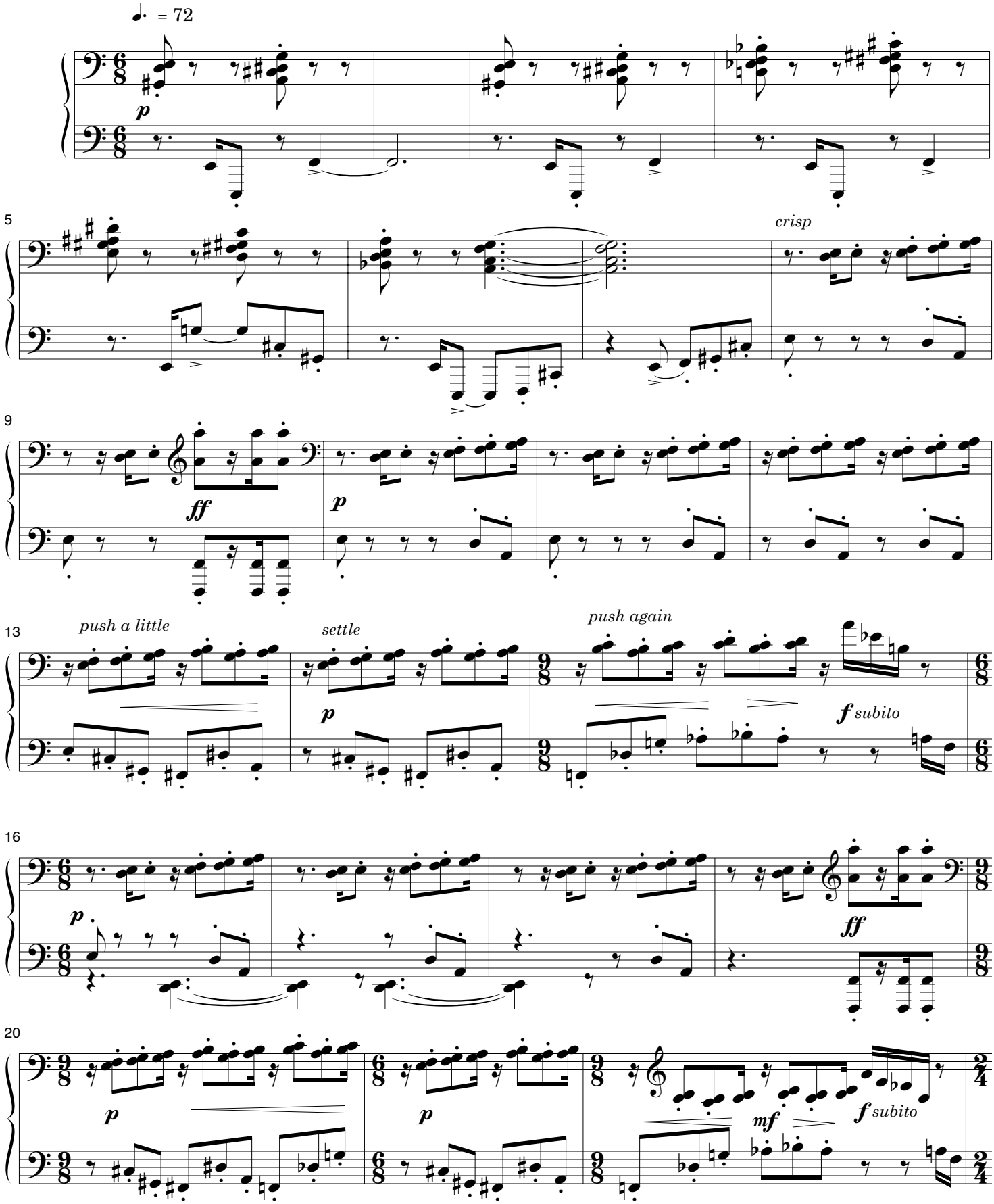
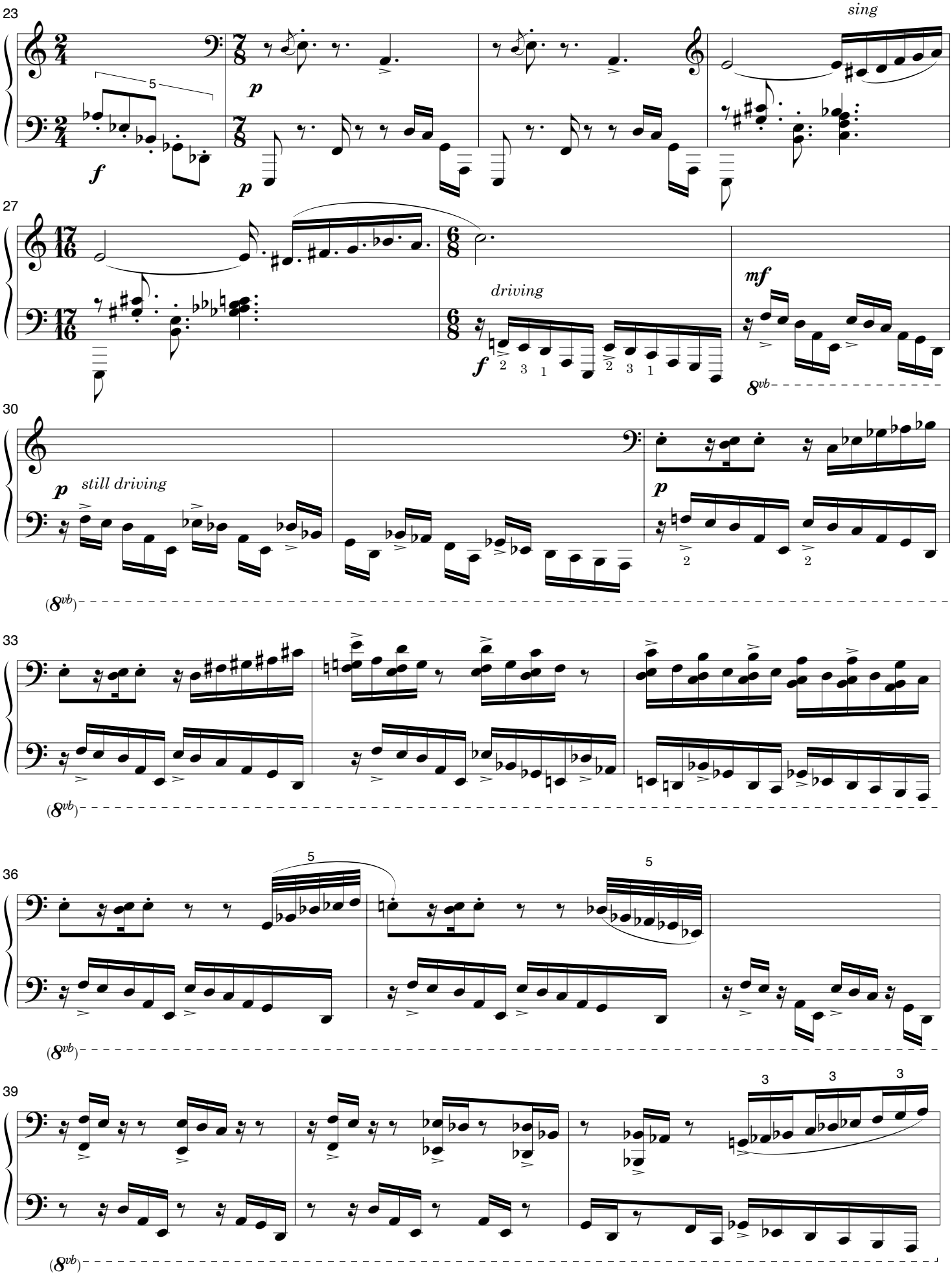
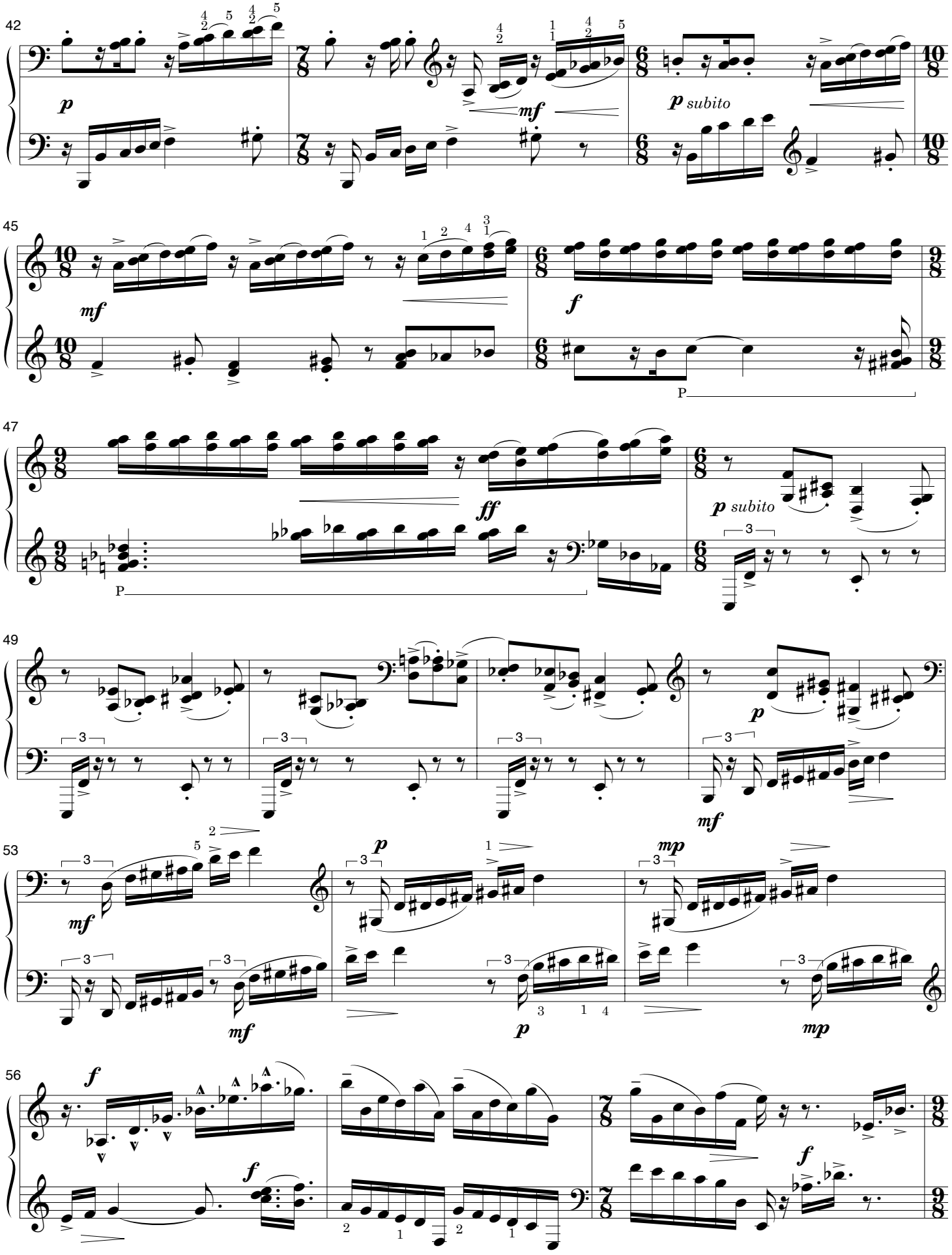
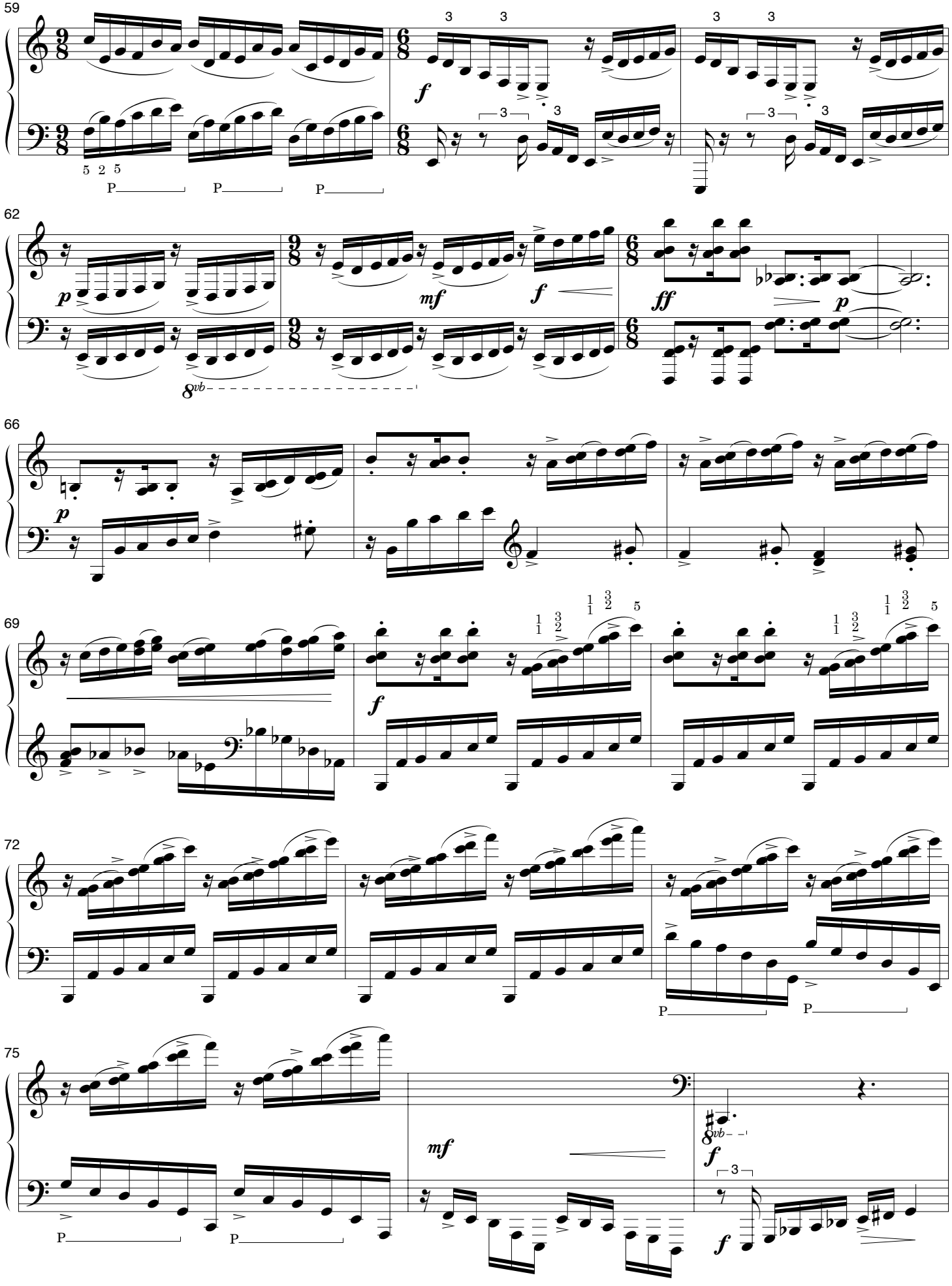
Piano Prelude '08

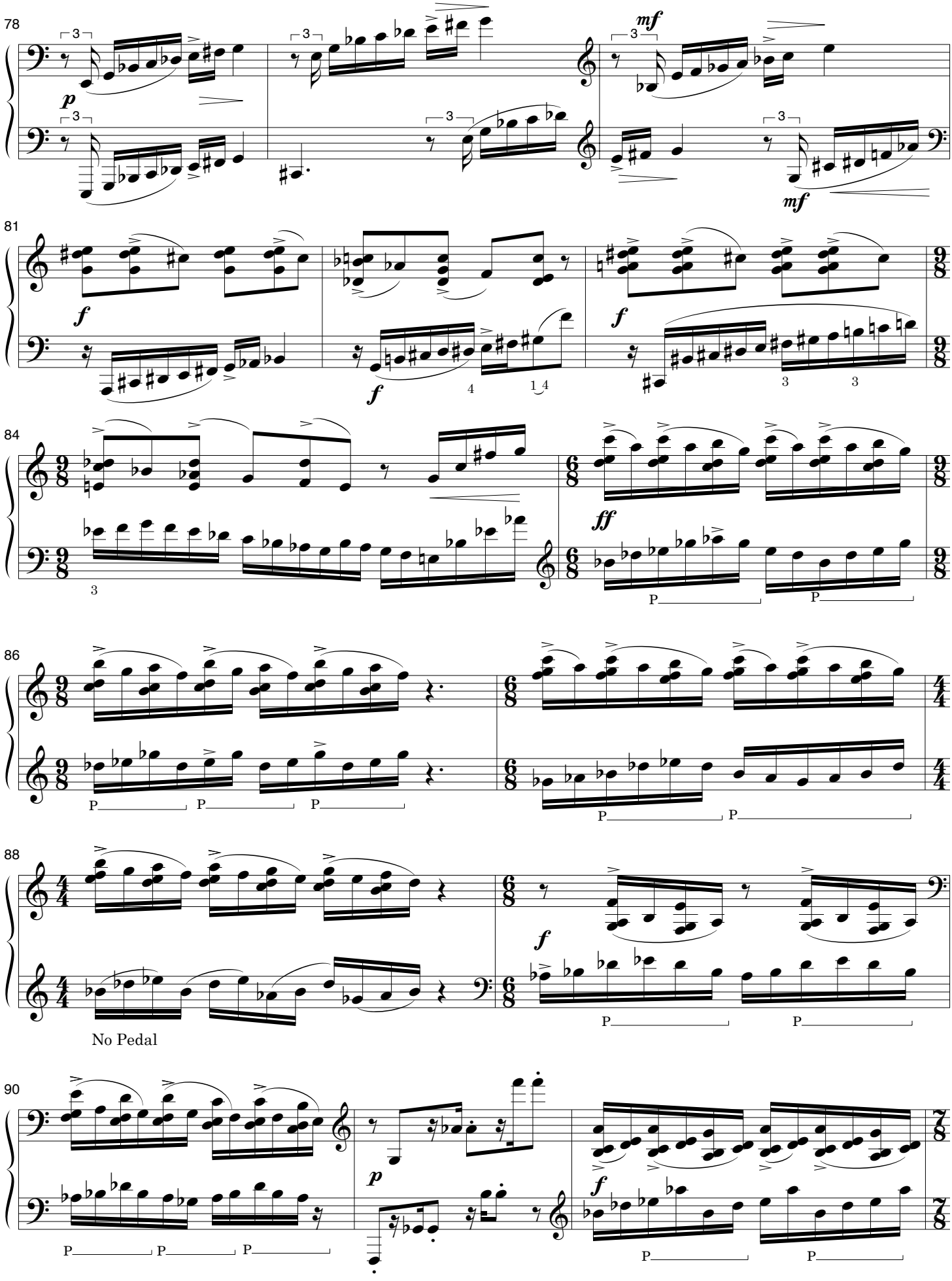
for Evelyne

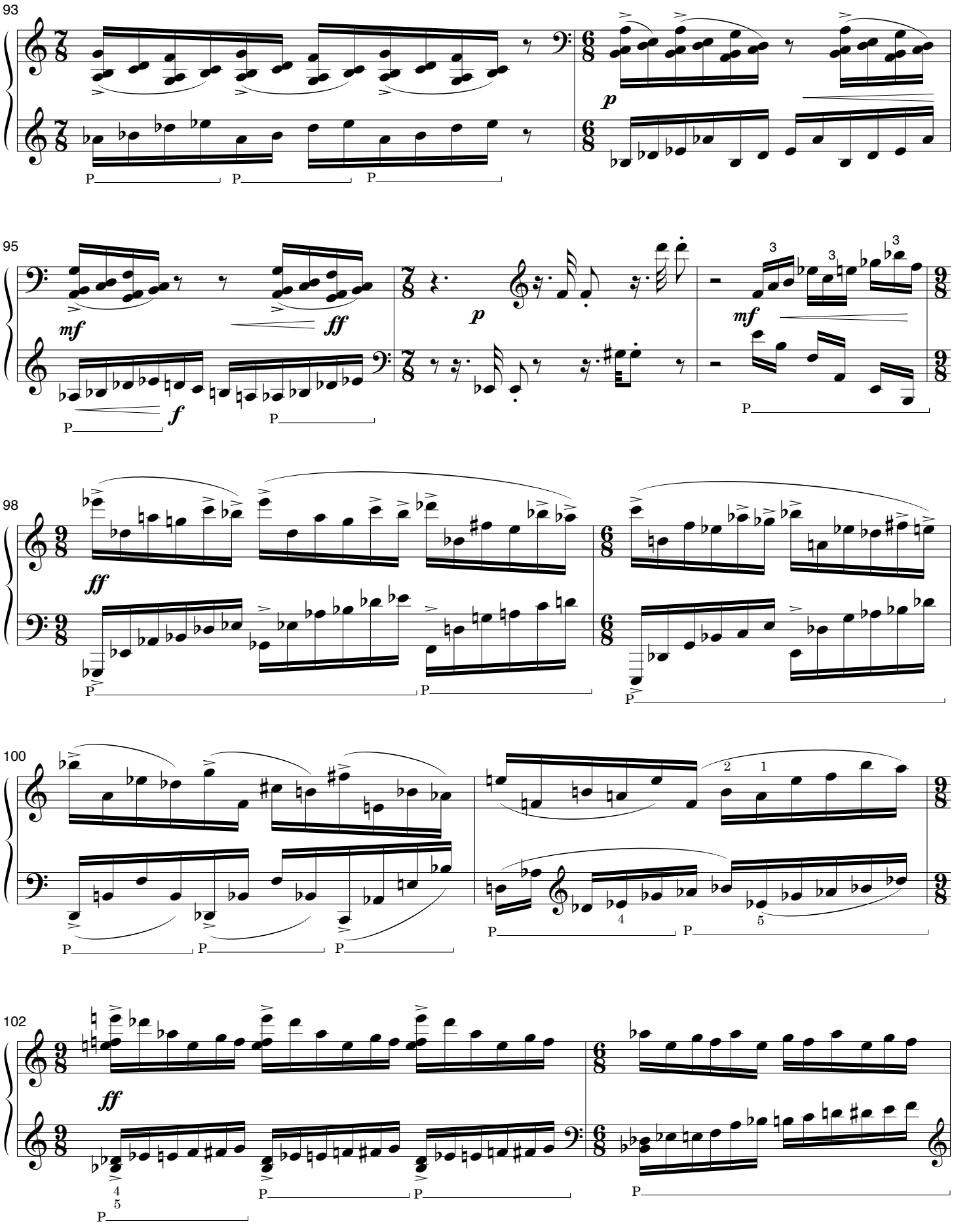


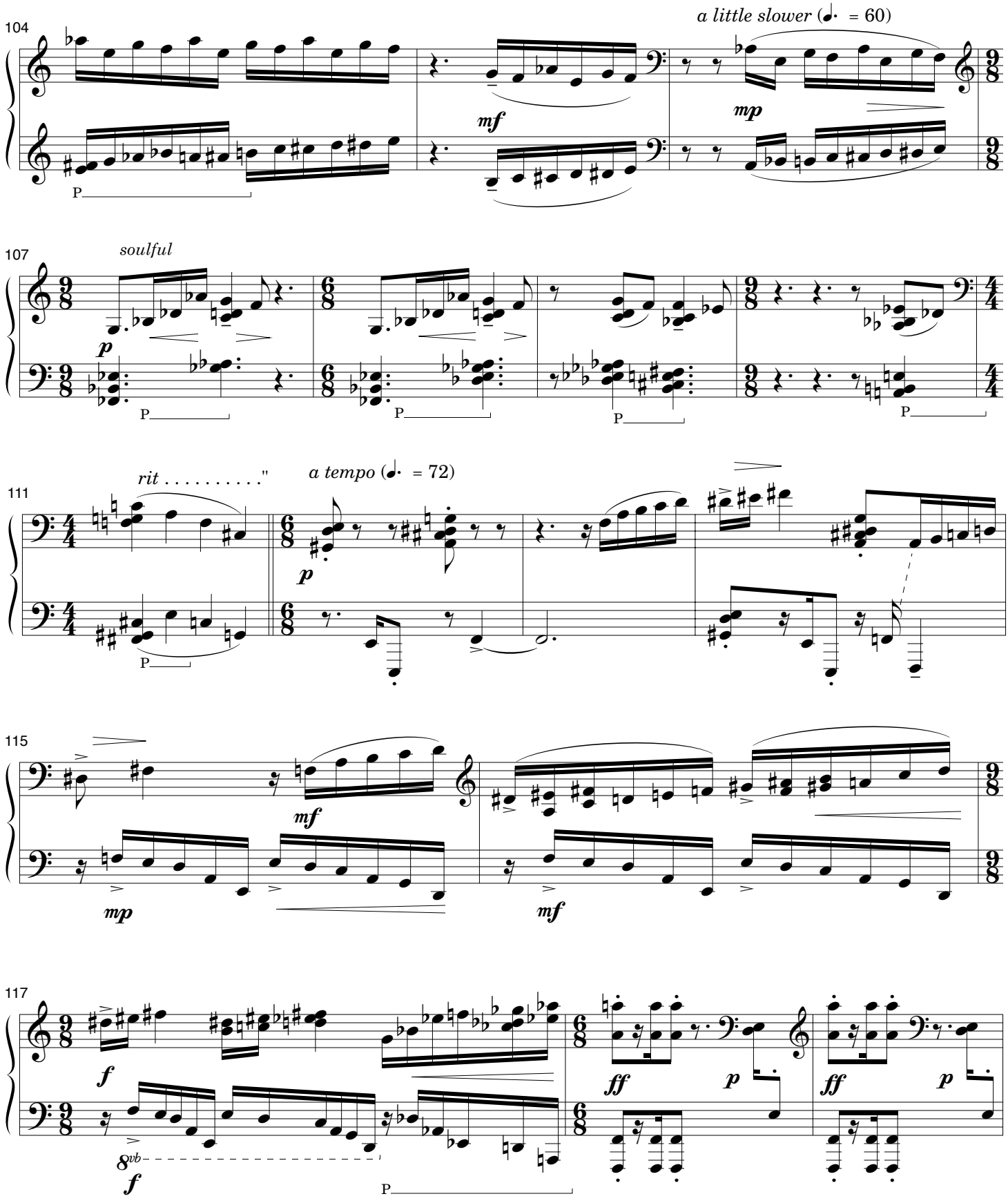

23
sing
5
p
f
p
27
driving
mf
f
8vb
30
p
still driving
p
(8vb)
33
(8vb)
36
5
5
(8vb)
39
3
3
3
(8vb)

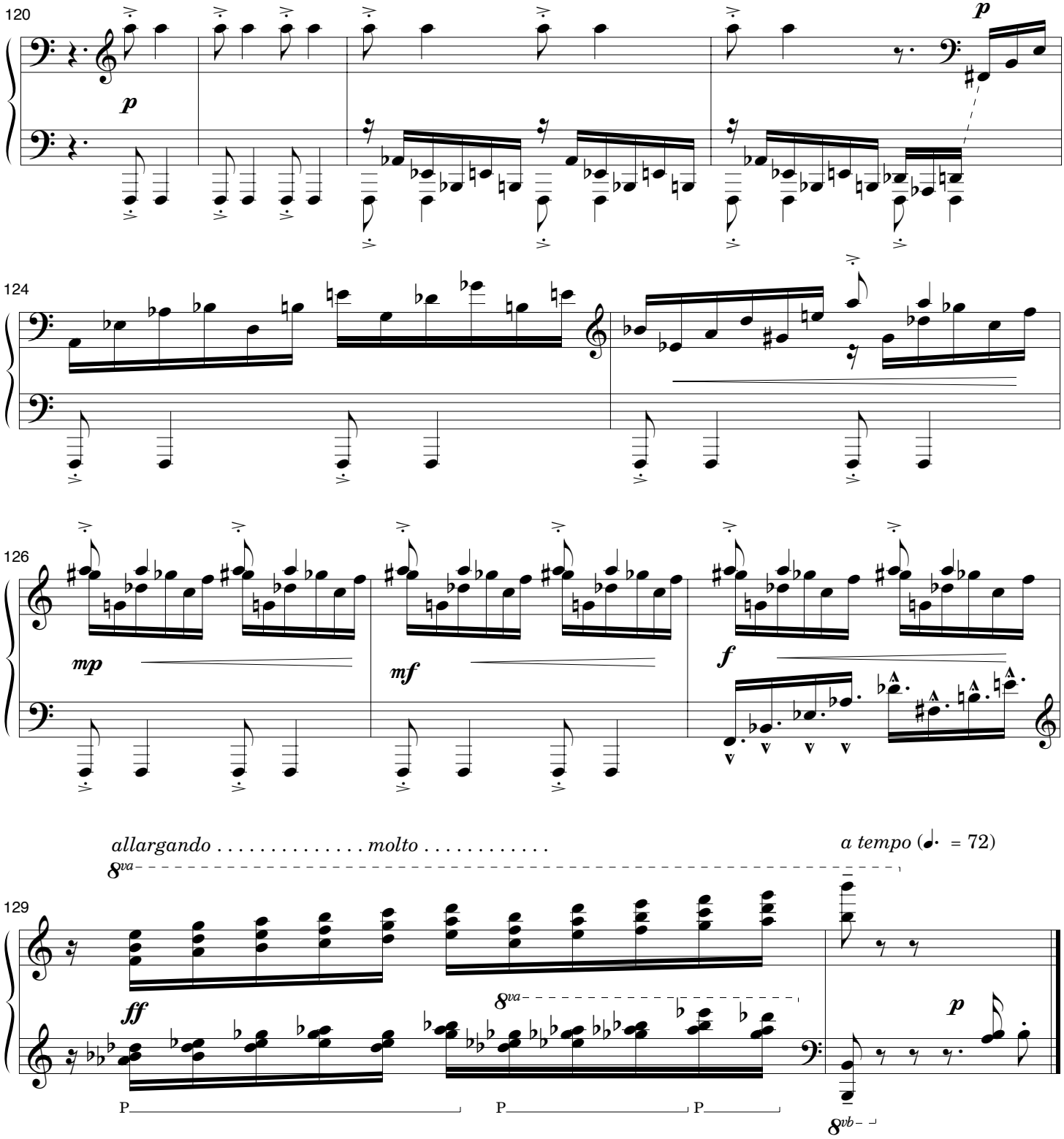

42
p
mf
p subito
45
mf
f
P
47
ff
p subito
P
49
p
mf
53
mf
p
mp
mf
p
mp
56
f
f
f


59
62
66
69
72
75


78
81
84
86
88
90
No Pedal


93
95
98
100
102

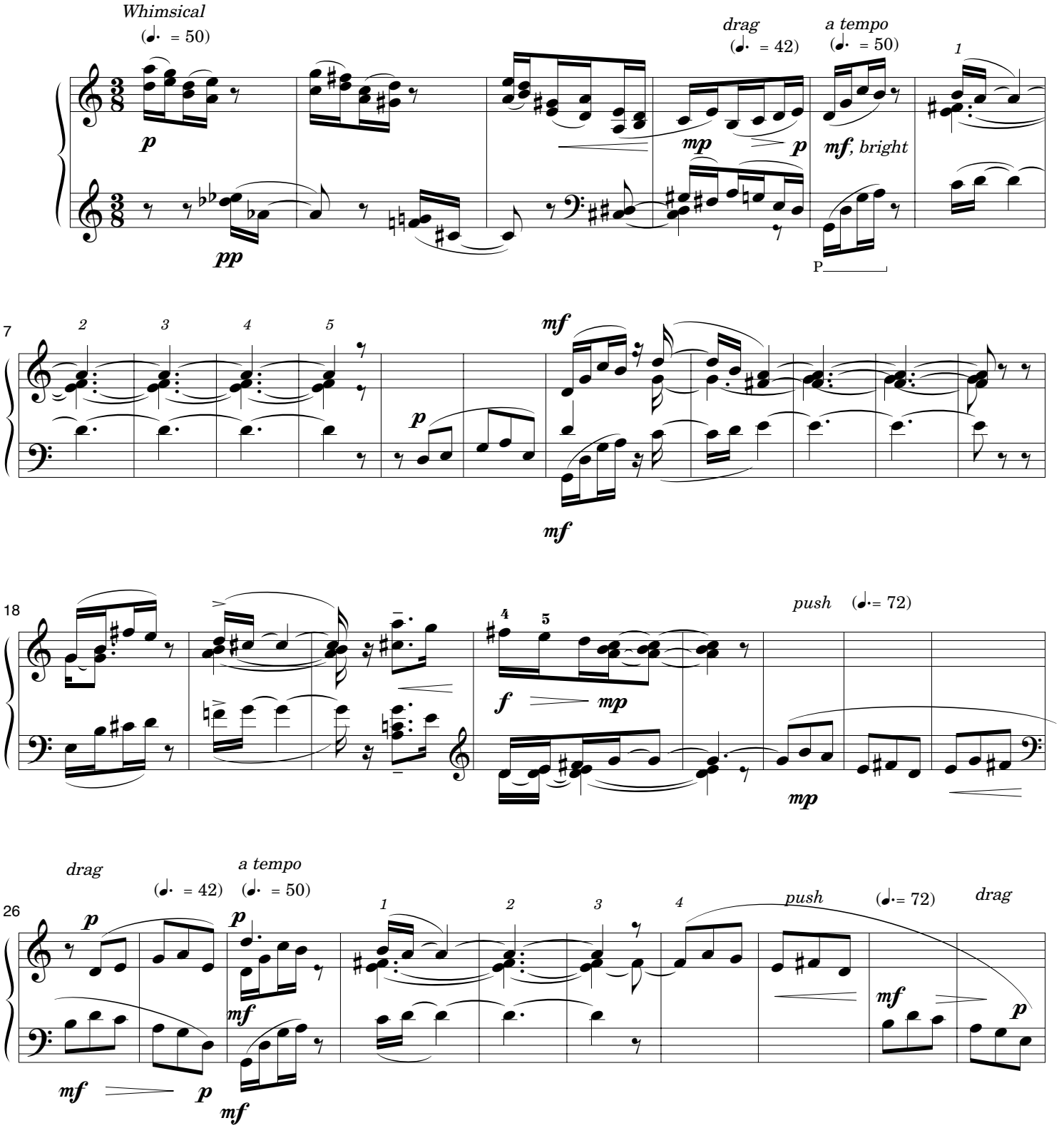

104
a little slower (♩. = 60)
mf
mp
P
107
soulful
p
P
111
rit . . . . . "
a tempo (♩. = 72)
p
P
115
mf
mp
mf
117
f
ff
p
ff
p
8vb
f
P



Bloomington, Indiana
12/16/08

Piano Prelude '09

"winter whimsy"



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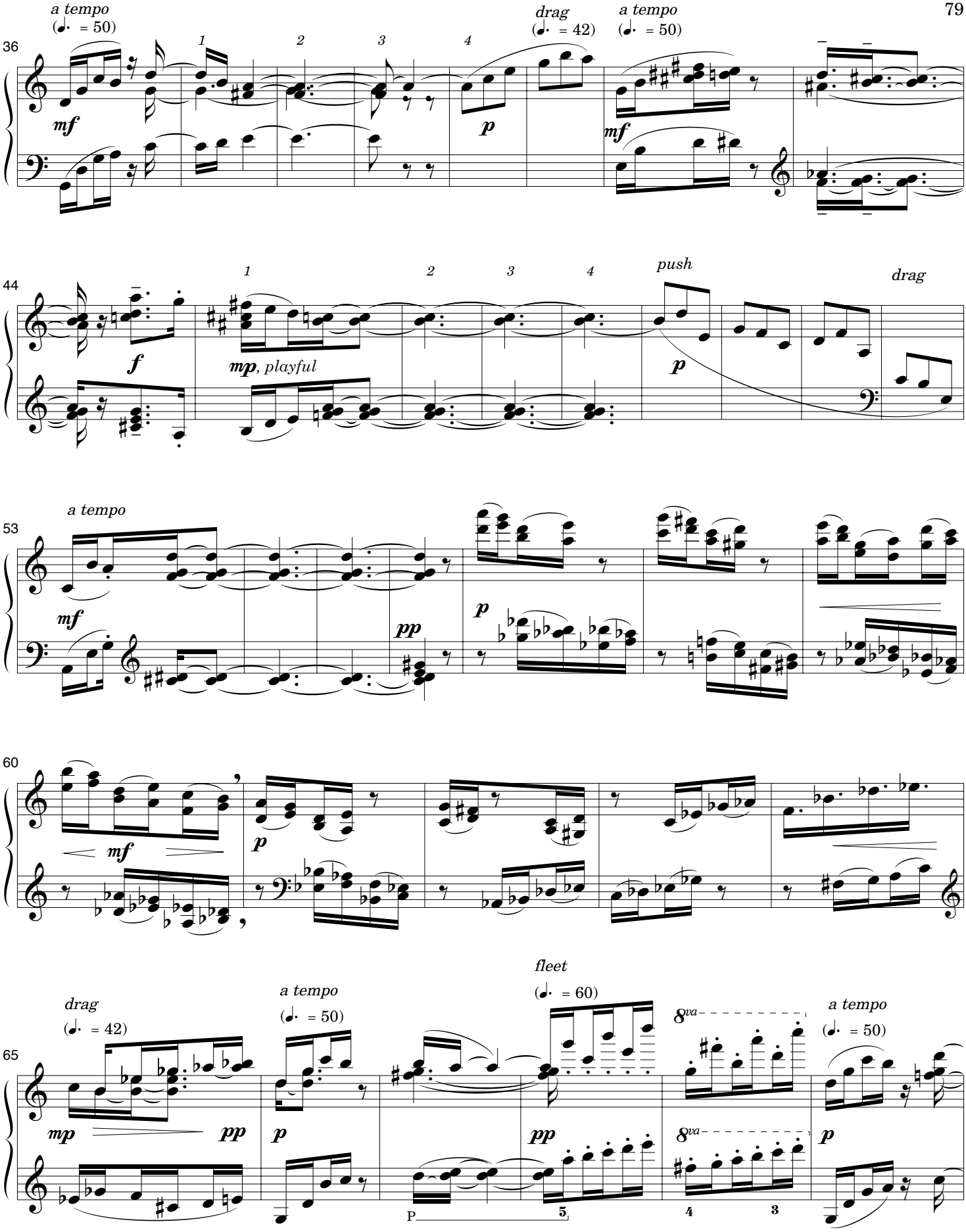
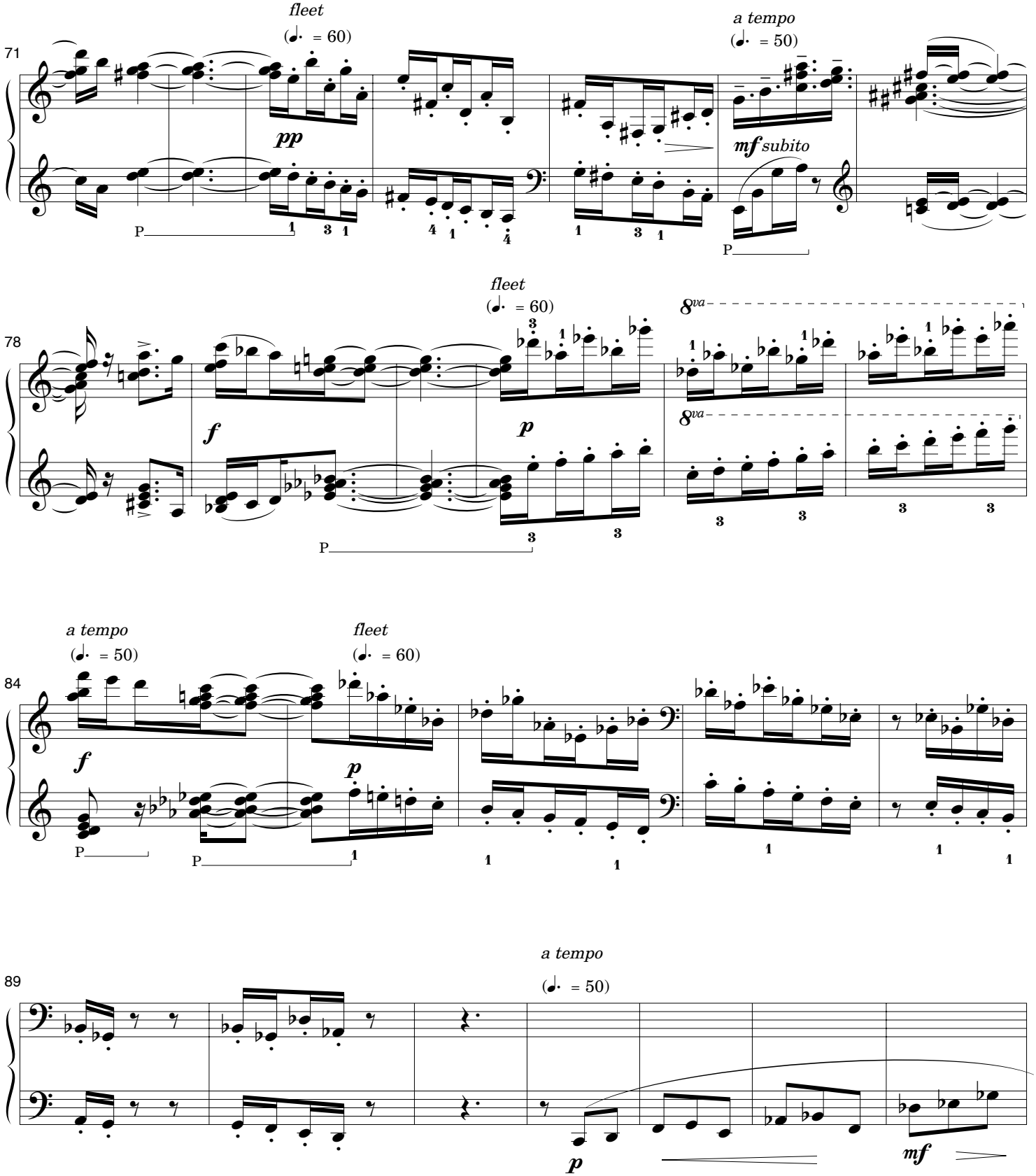
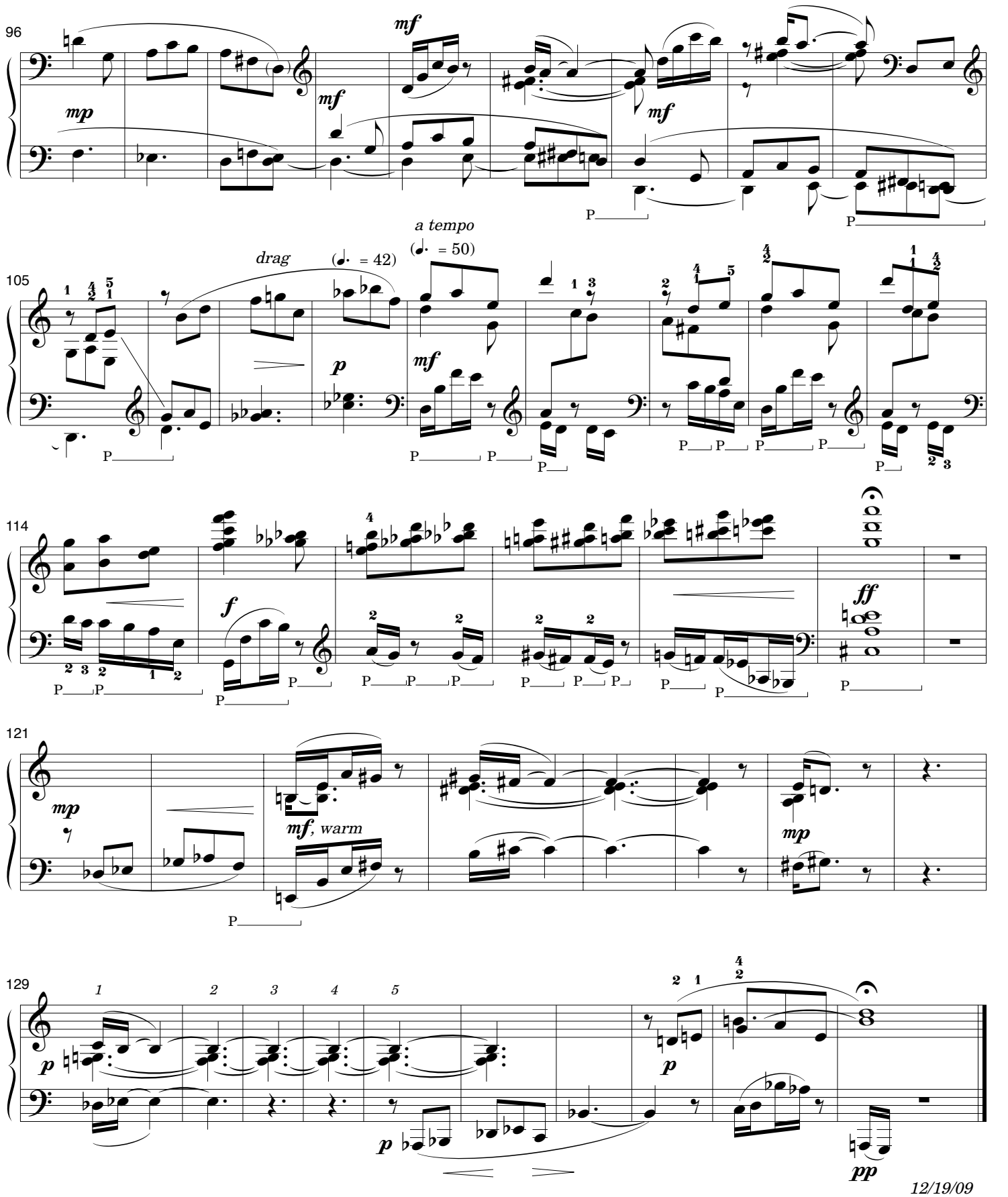

a tempo
(♩. = 50)
36
drag
(♩. = 42)
a tempo
(♩. = 50)
mf
p
mf
1
2
3
4
44
f
mp, playful
push
p
drag
53
a tempo
mf
pp
p
60
mf
p
drag
(♩. = 42)
a tempo
(♩. = 50)
fleet
(♩. = 60)
8va
a tempo
(♩. = 50)
65
mp
pp
p
pp
8va
p
P
5
4
3


71
fleet
(♩. = 60)
pp
a tempo
(♩. = 50)
mf subito
78
fleet
(♩. = 60)
f
p
8va
84
a tempo
(♩. = 50)
f
fleet
(♩. = 60)
p
89
a tempo
(♩. = 50)
p
mf



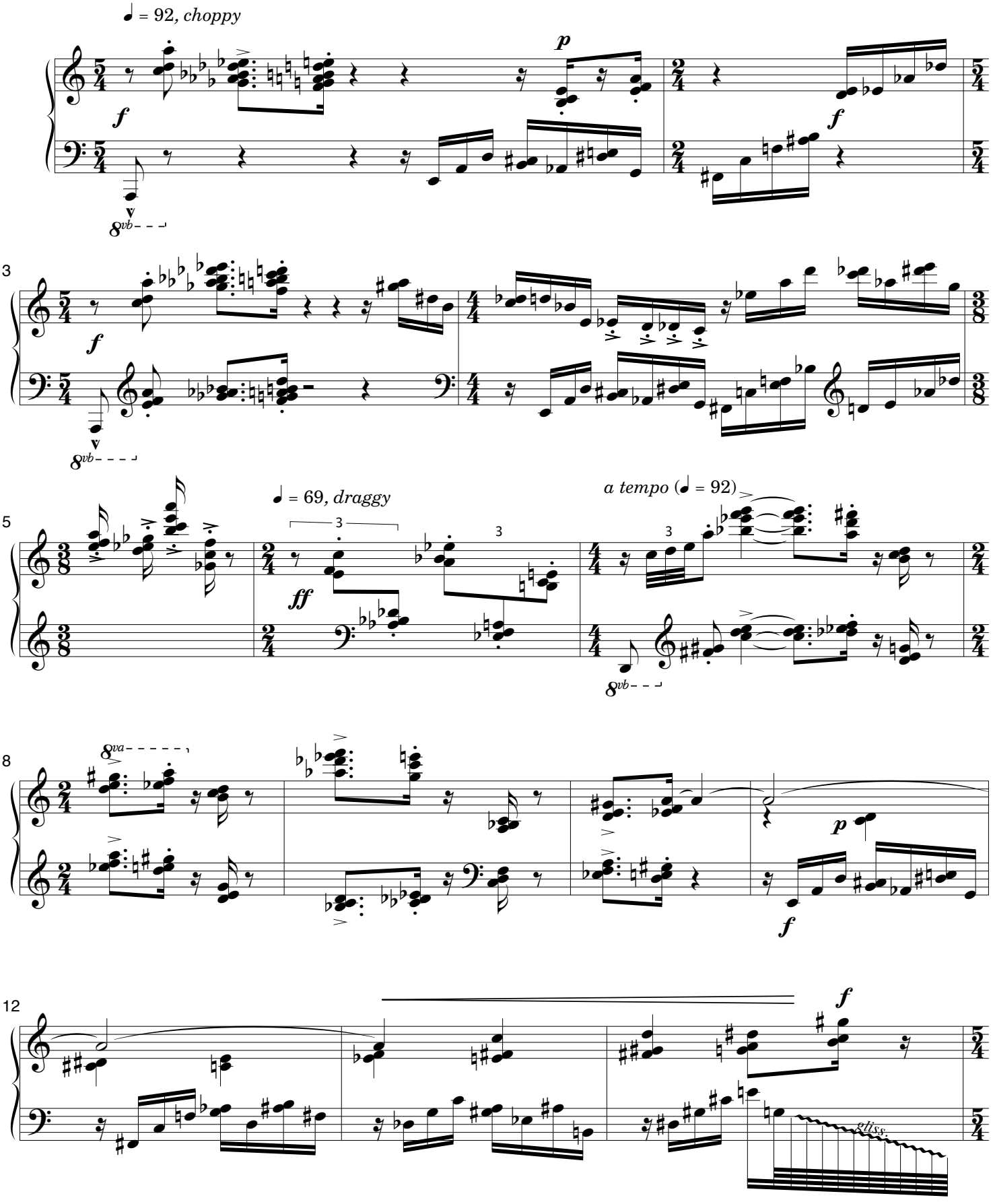
12/19/09
Bloomington

Piano Prelude '10

"Chopping Blocks"

Don Freund

for John Orfe



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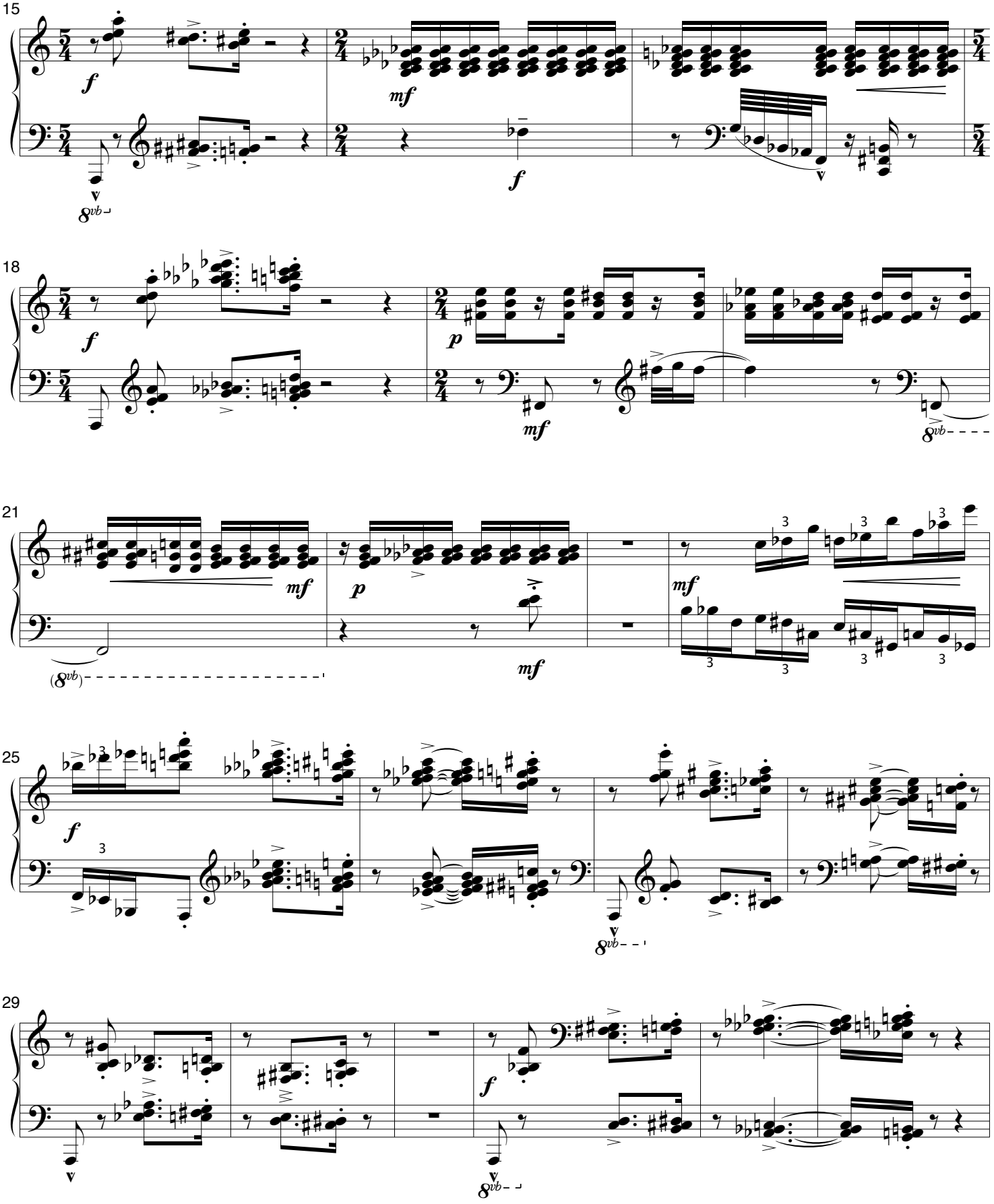
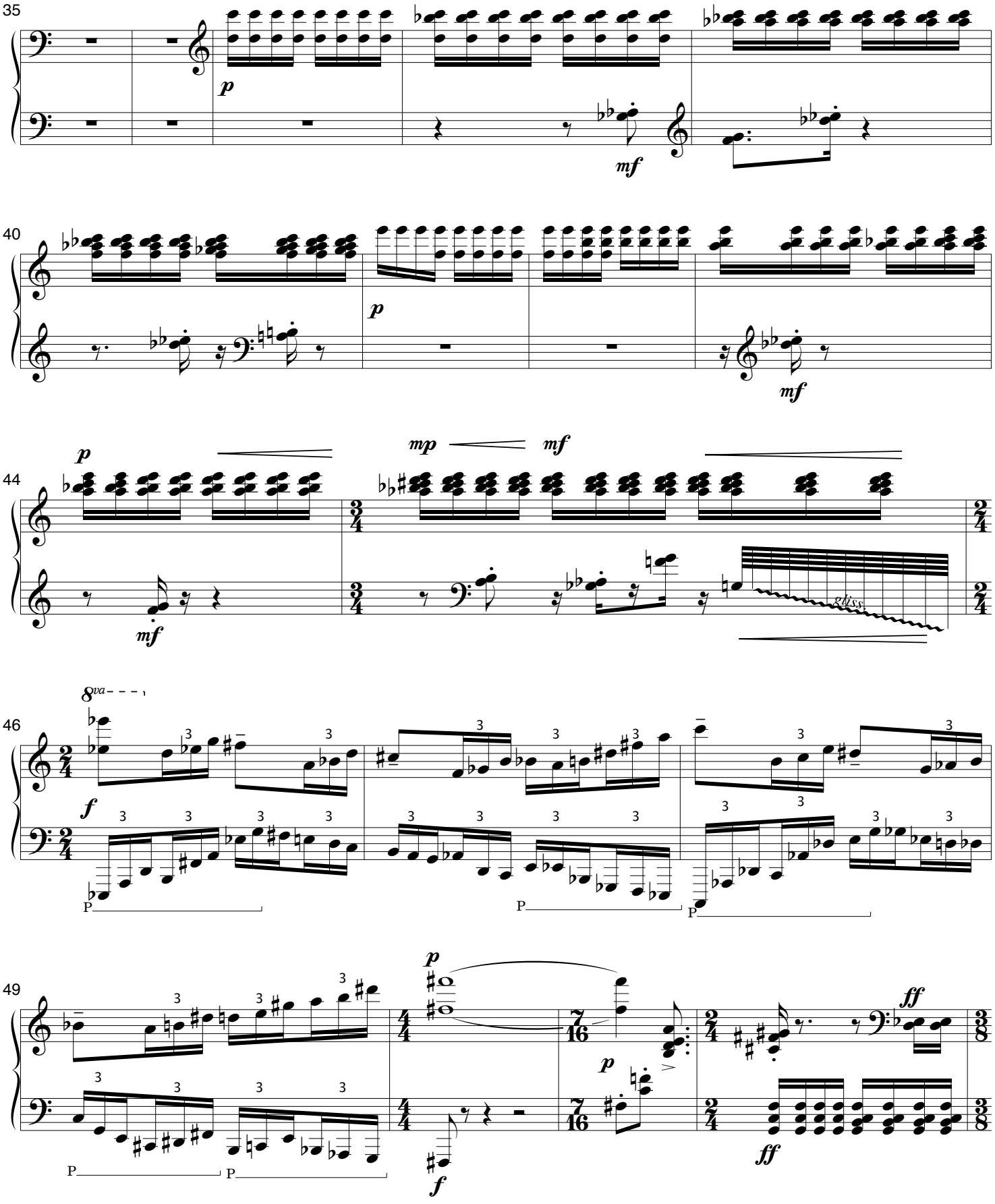
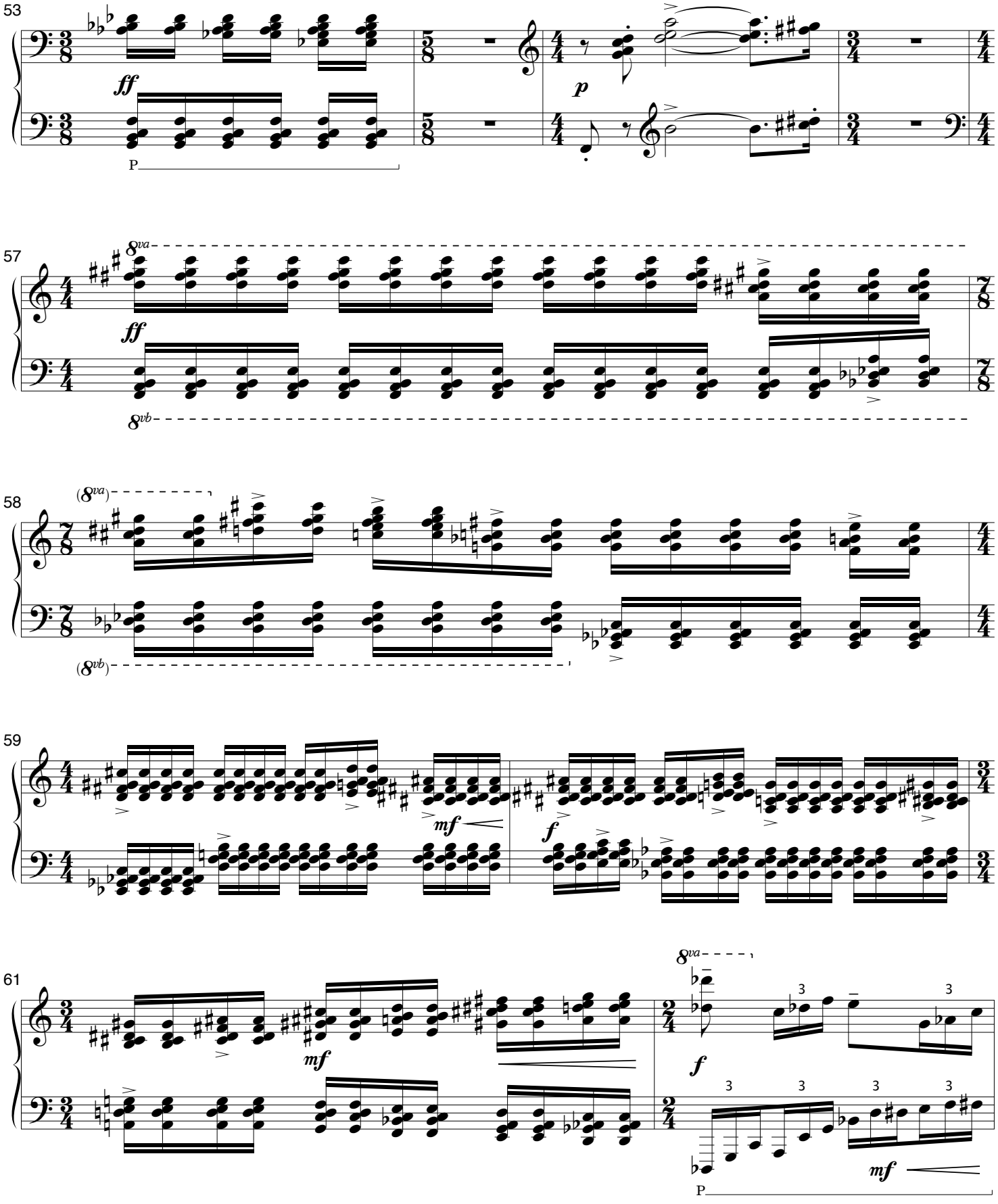
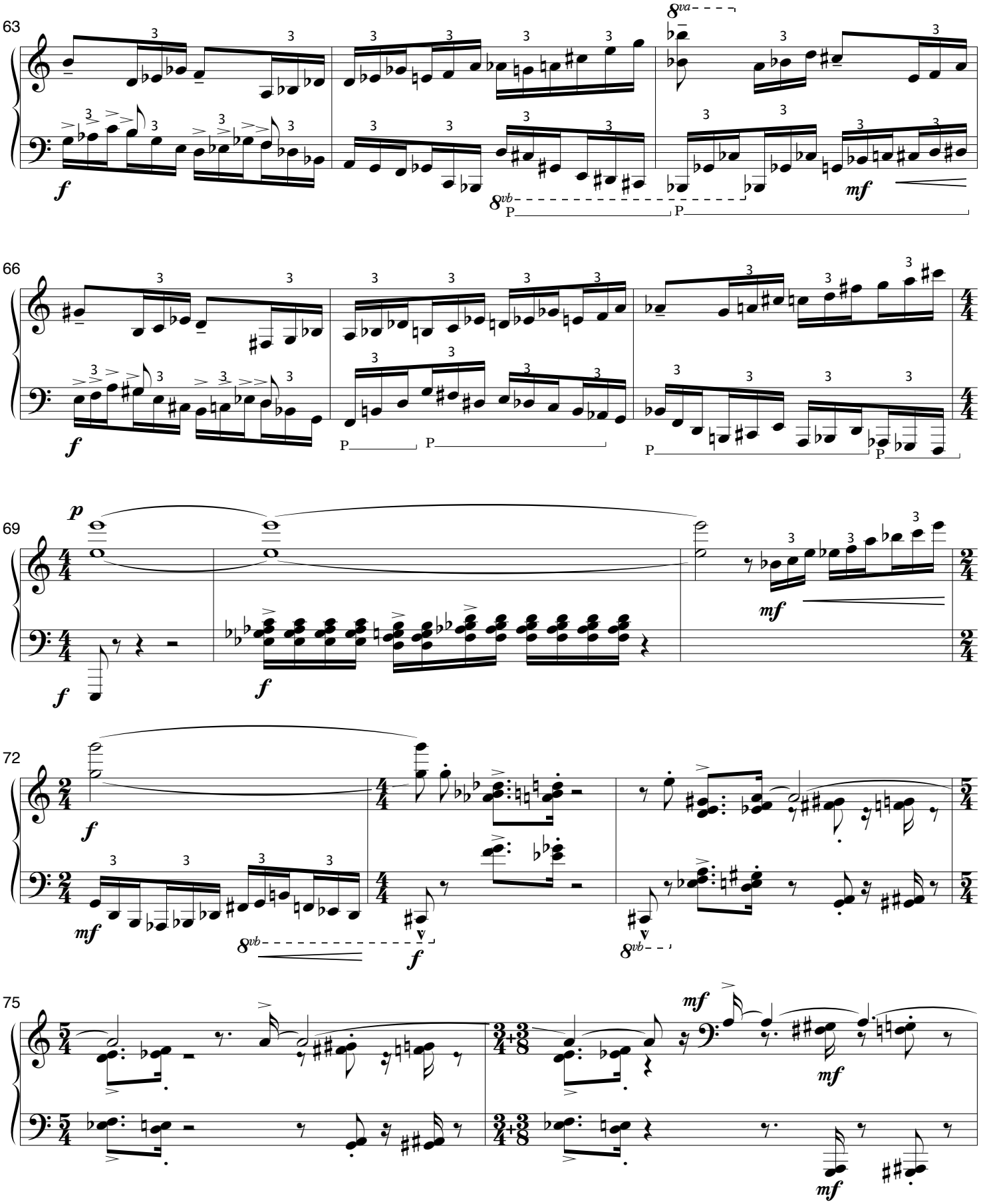
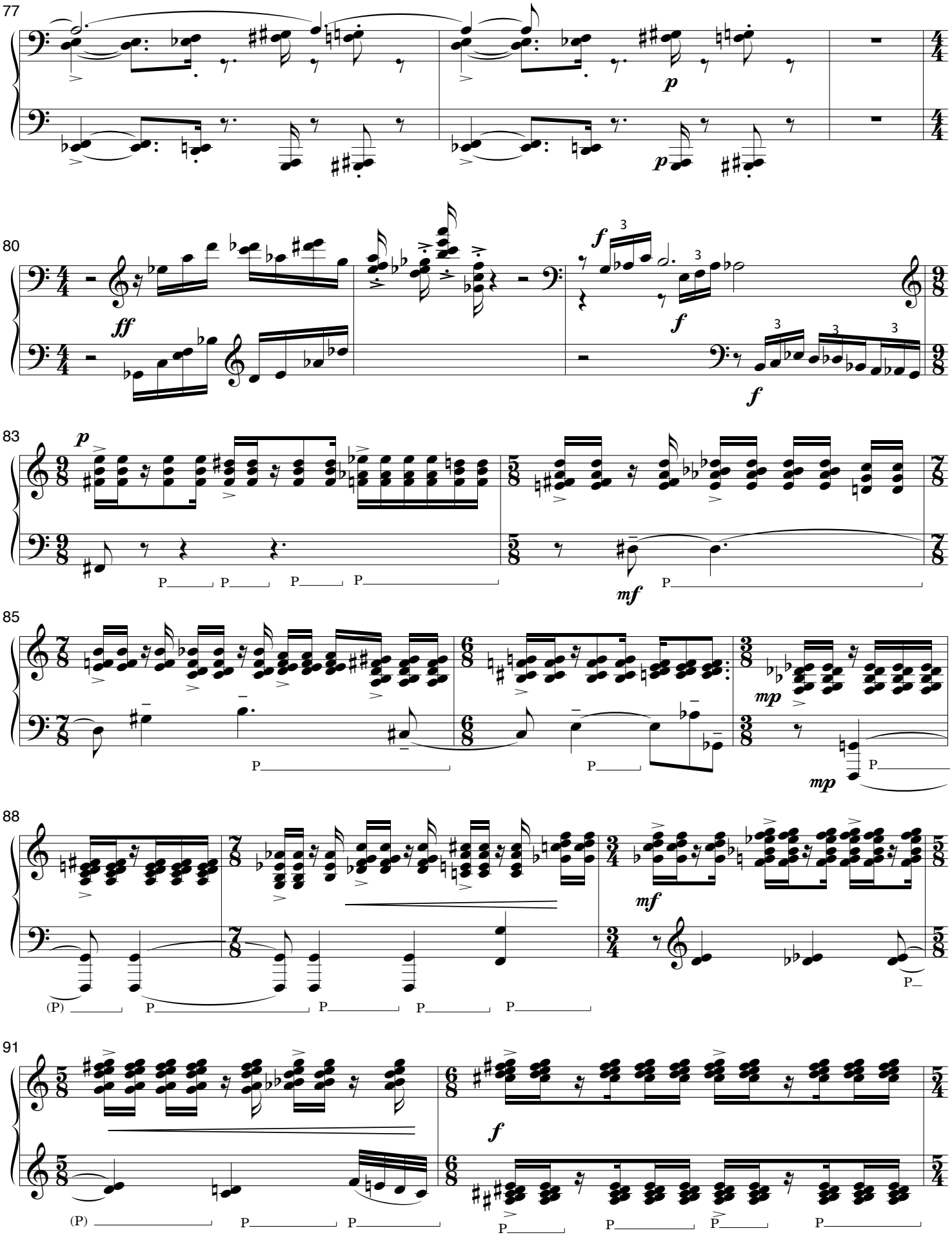
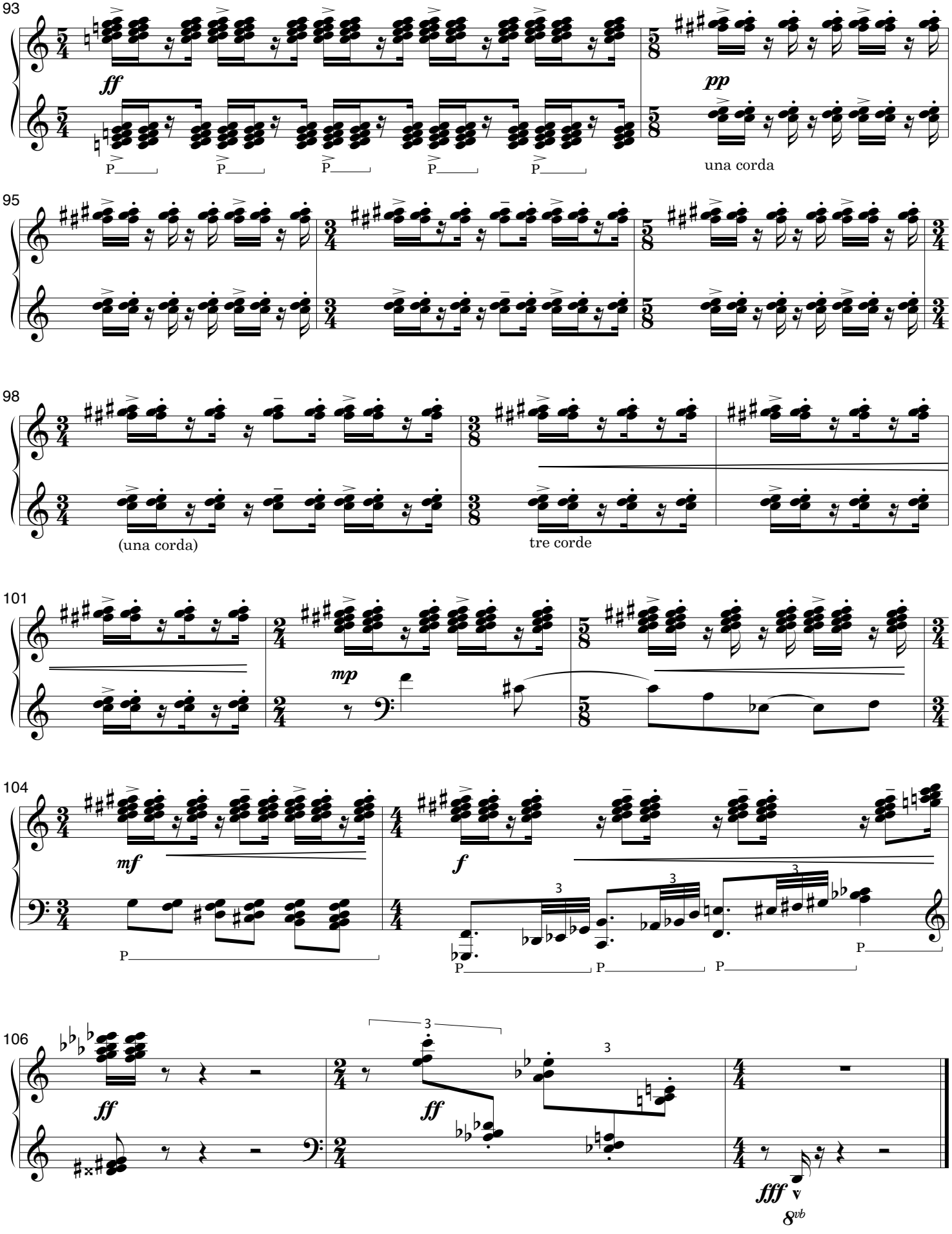

15
18
21
25
29


35
p
mf
40
p
mf
44
p
mf
mp
mf
gliss.
46
8va
f
P
P
P
49
p
f
p
ff
ff
P
P


53
ff
P
p
57
8va
ff
8vb
58
(8va)
(8vb)
59
mf
f
61
8va
mf
f
3
P
mf


63
66
69
72
75
8va
8vb
P
f
mf
p

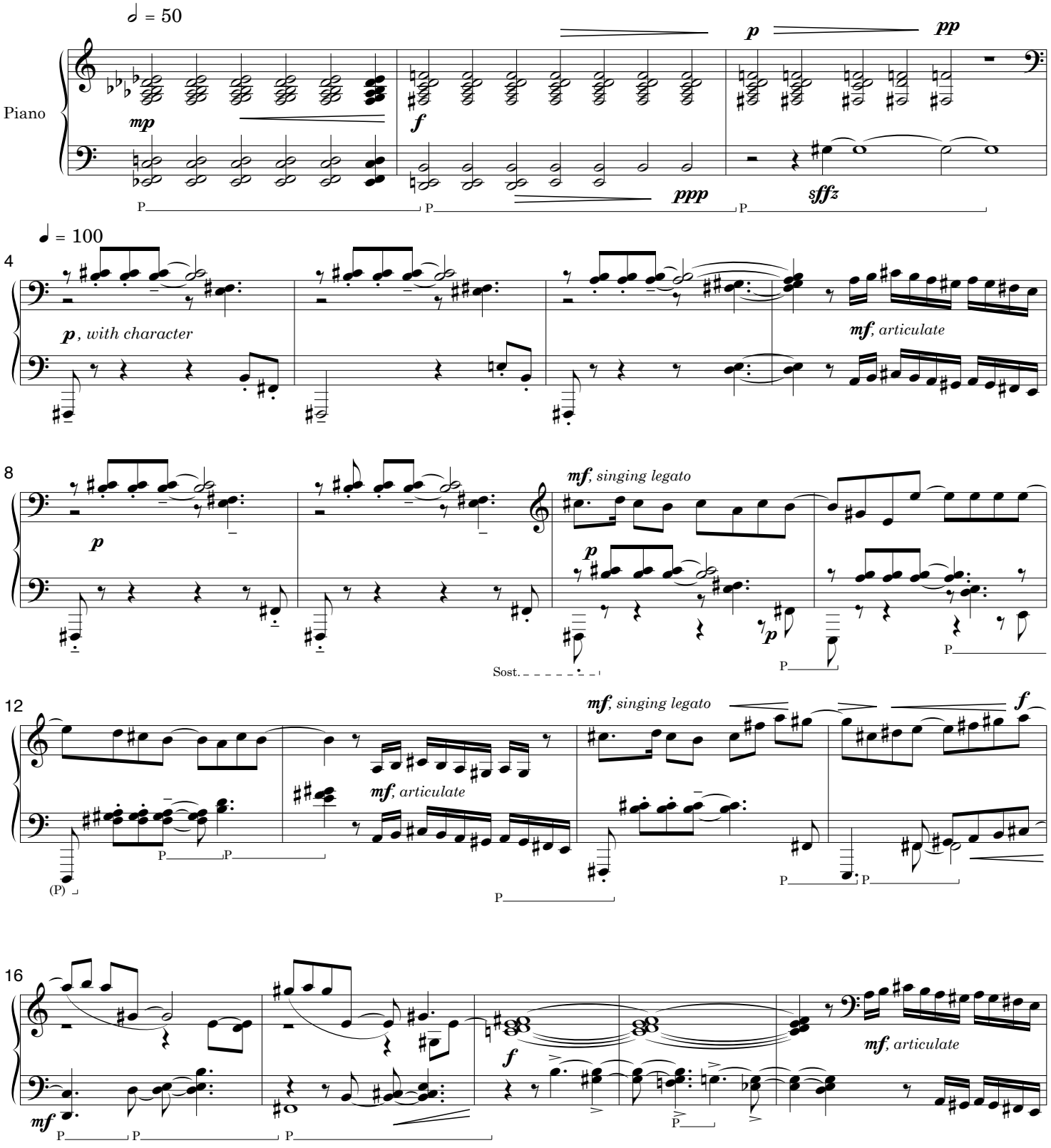

77
p
p
80
ff
f
3
f
f
83
p
mf
85
mp
mp
88
mf
91
f


93
ff
pp
una corda
95
98
(una corda)
tre corde
101
mp
104
mf
f
106
ff
ff
fff
8vb

Piano Prelude '11

"brittlesweet"

Don Freund



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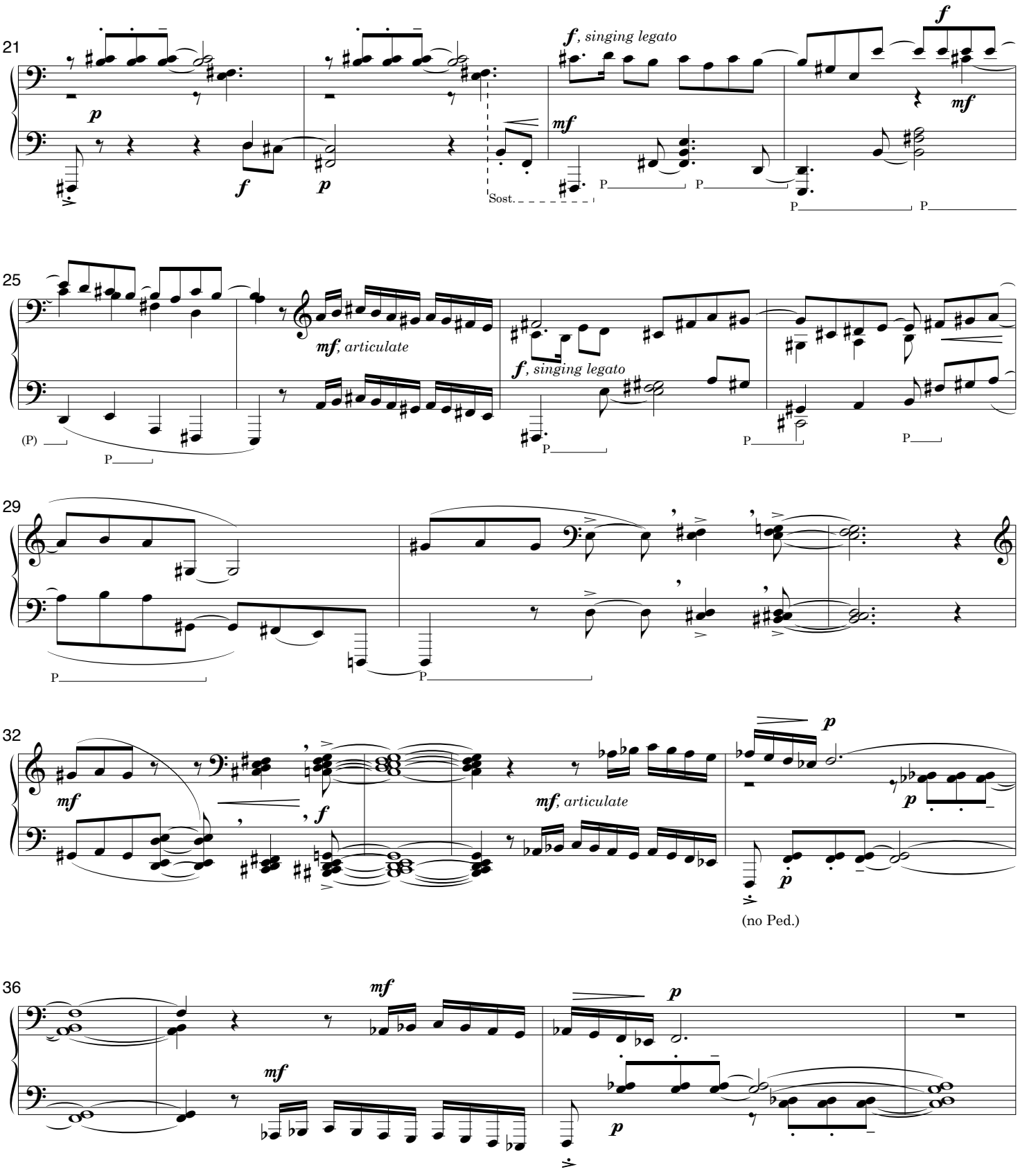
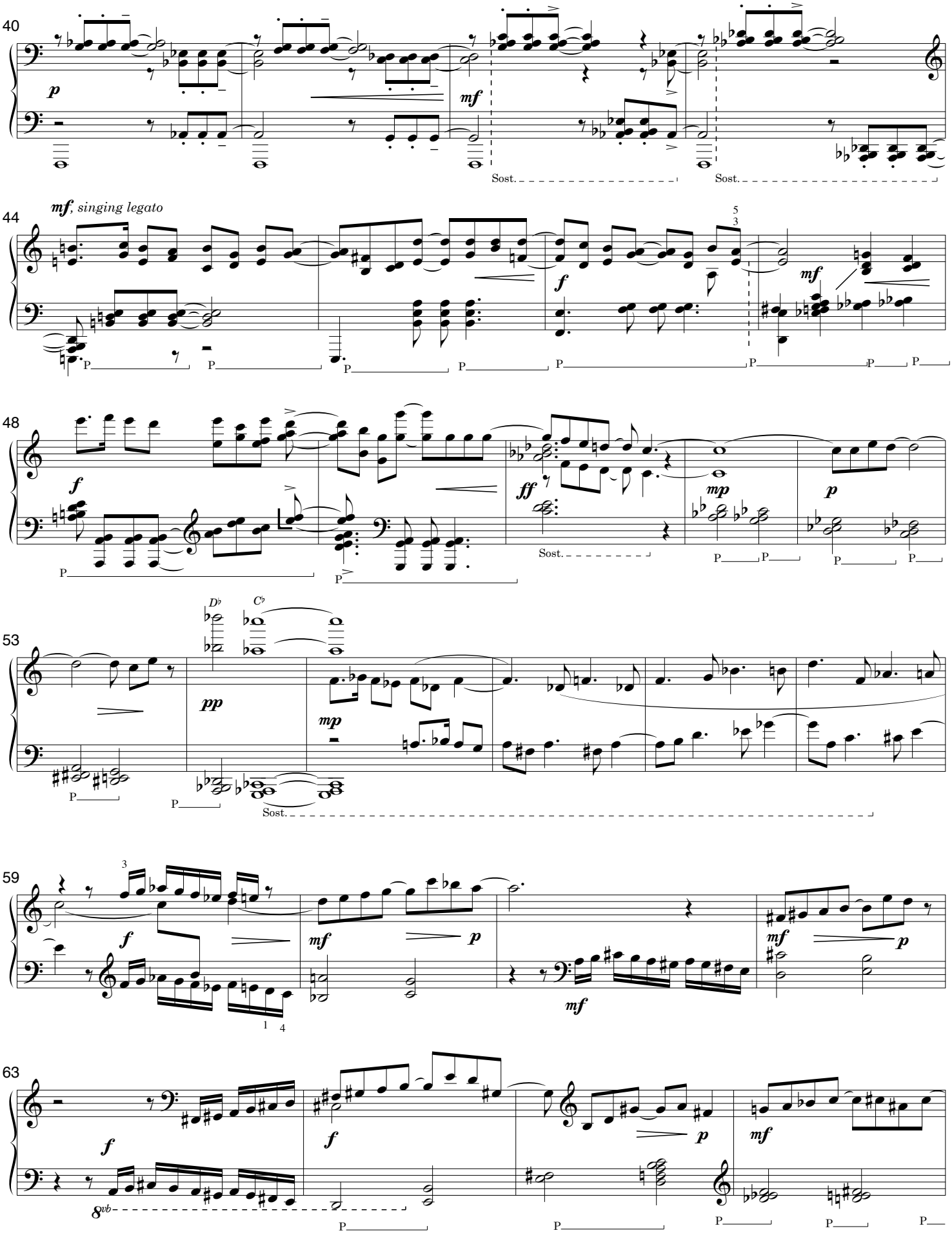
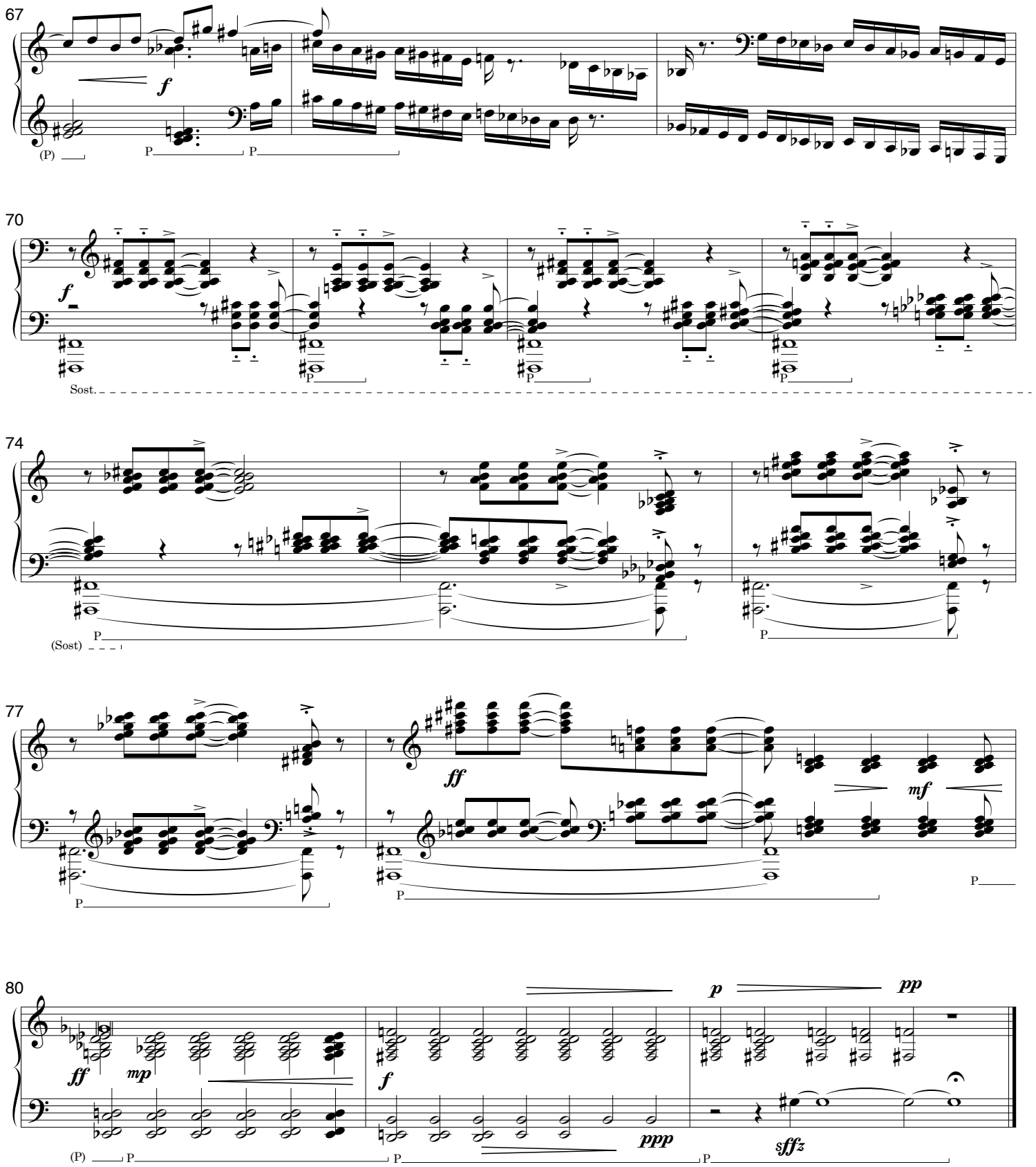

21
p
f
p
f, singing legato
mf
Sost.
f
mf
25
mf, articulate
f, singing legato
29
32
mf
f
mf, articulate
p
p
(no Ped.)
36
mf
mf
p
p

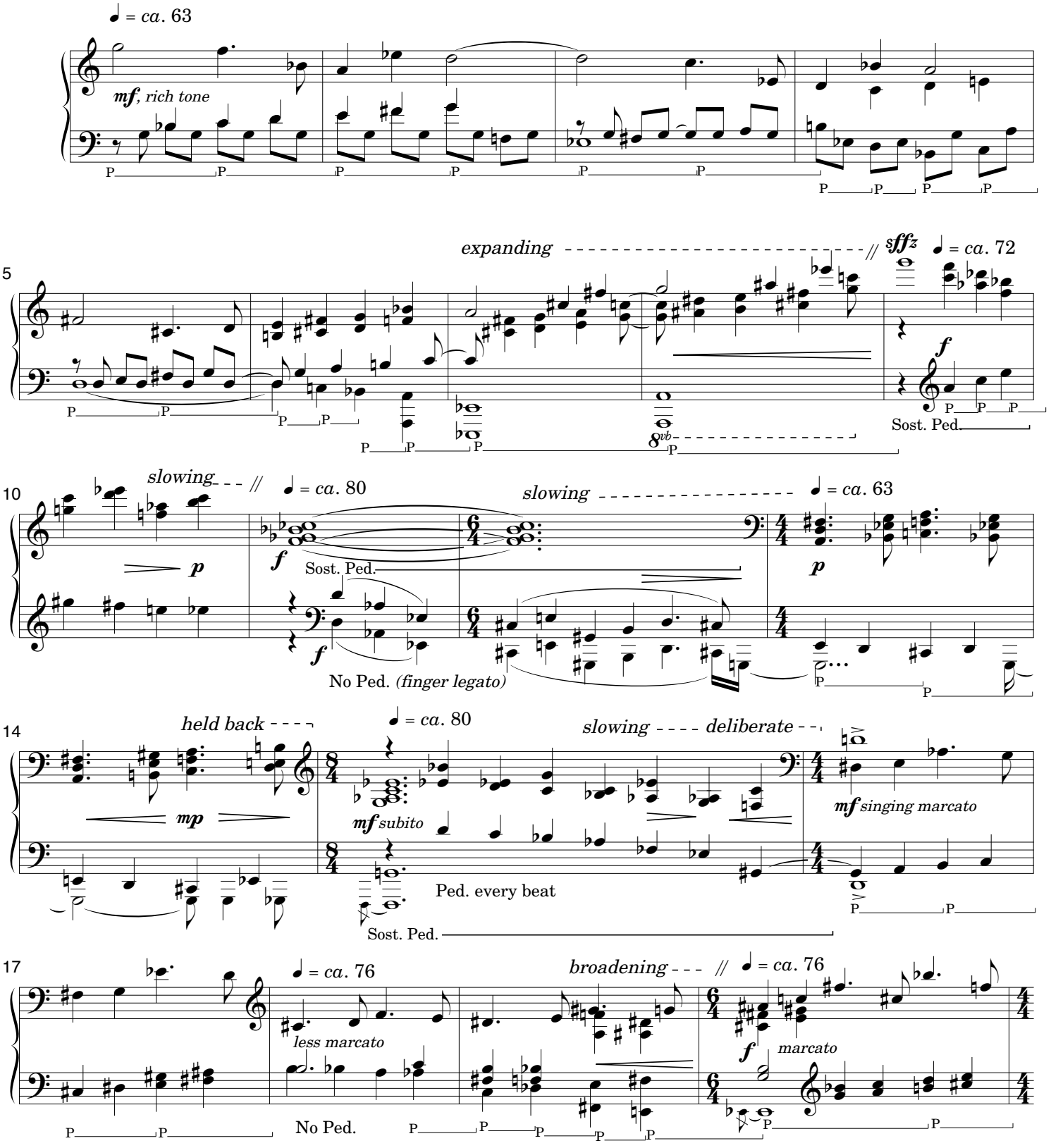

40
p
mf
Sost.
Sost.
44
mf, singing legato
f
mf
48
f
ff
mp
p
Sost.
53
pp
mp
Sost.
59
f
mf
p
mf
mf
p
63
f
f
p
mf
8vb


67
f
(P)
P
P
70
f
Sost.
74
(Sost)
77
ff
mf
80
ff
mp
f
p
pp
ppp
sffz

Piano Prelude 2012

"into dark"

Don Freund



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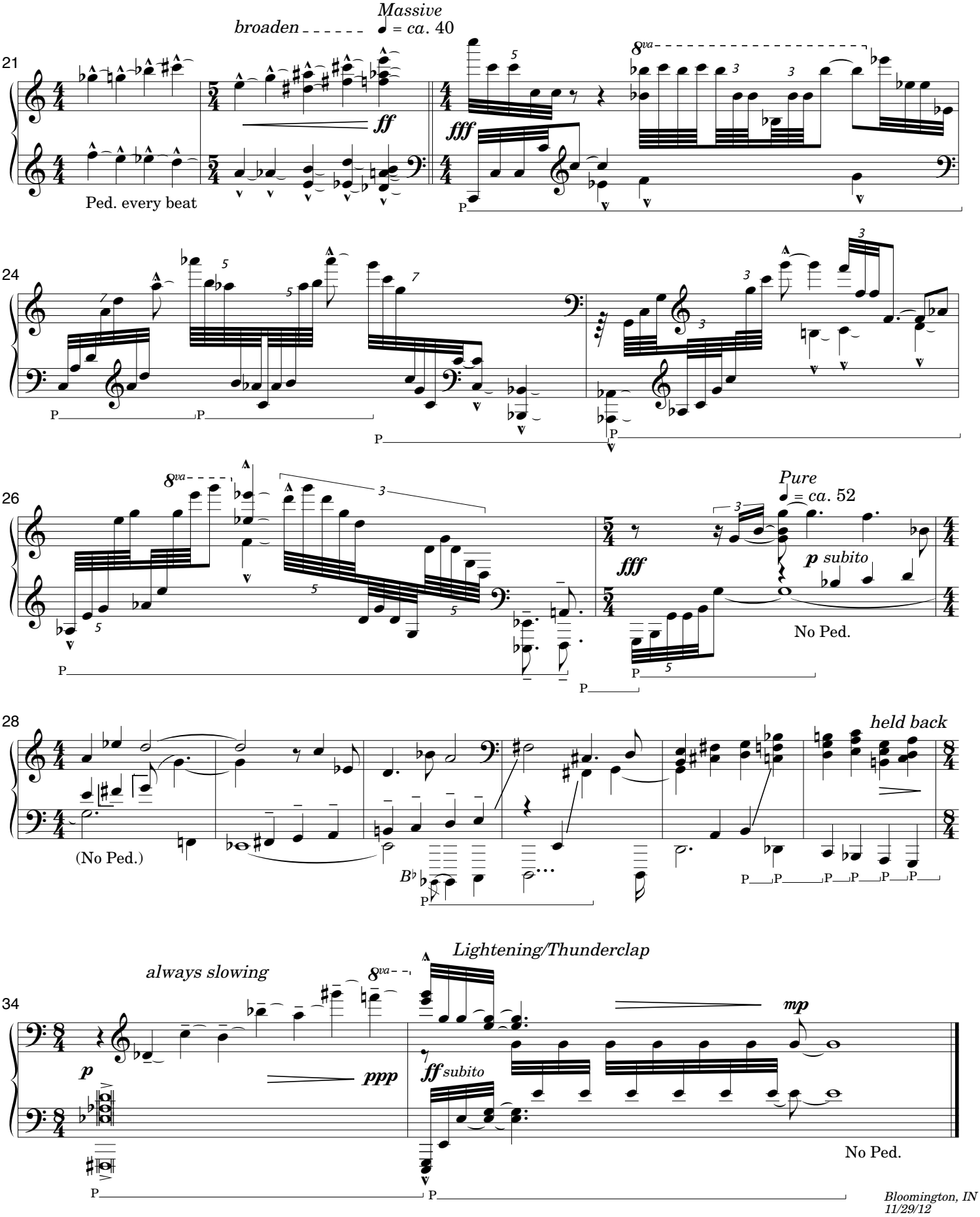
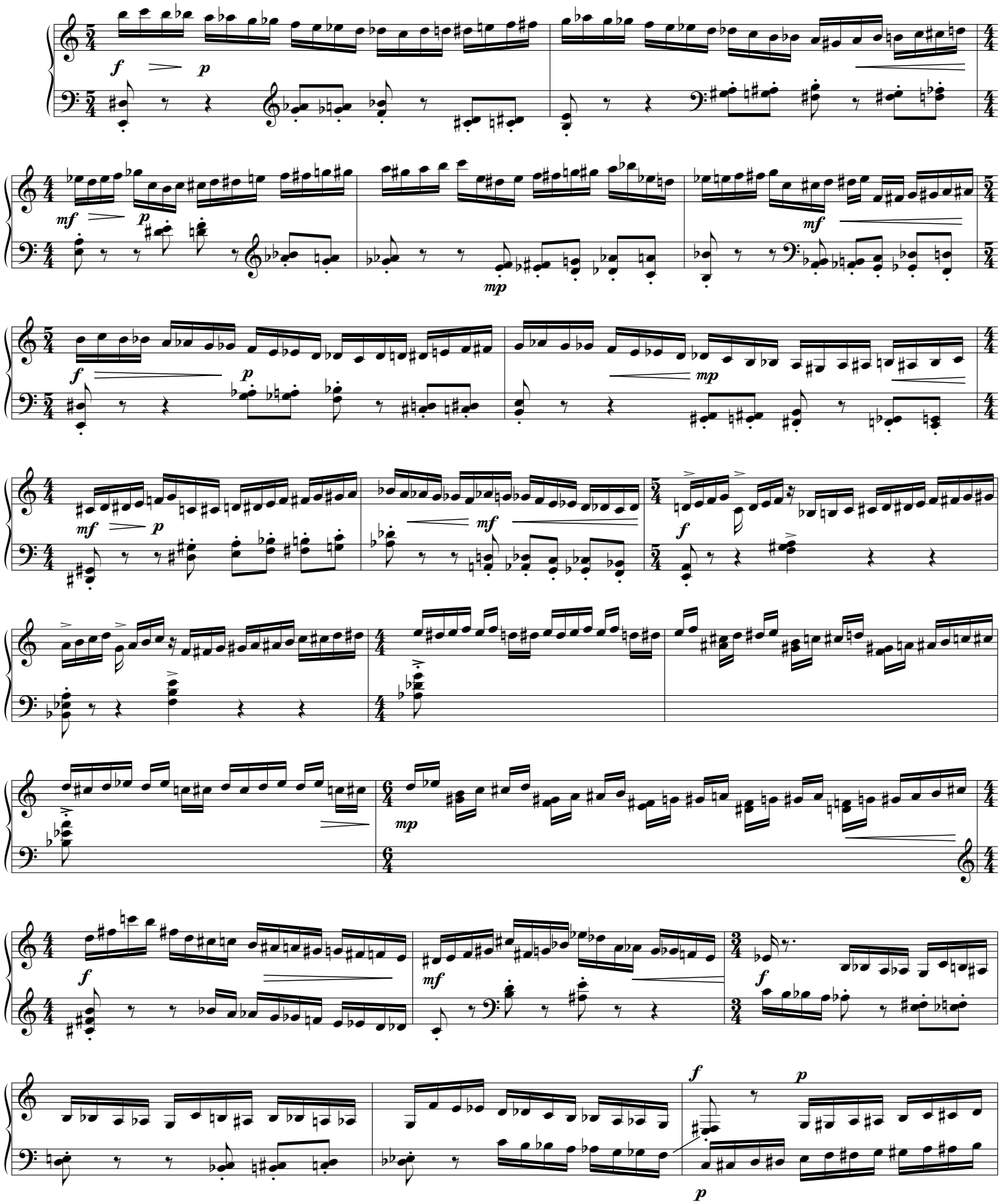

broaden
Massive
♩ = ca. 40
21
ff
fff
8va
Ped. every beat
24
26
Pure
♩ = ca. 52
fff
p subito
No Ped.
28
held back
(No Ped.)
B♭
34
always slowing
8va
Lightening/Thunderclap
p
ppp
ff subito
mp
No Ped.
Bloomington, IN
11/29/12

Piano Prelude 2013

"plight of the honeybee"

Don Freund

♩ = 132 *to* 160, *fluctuating, frenetic*



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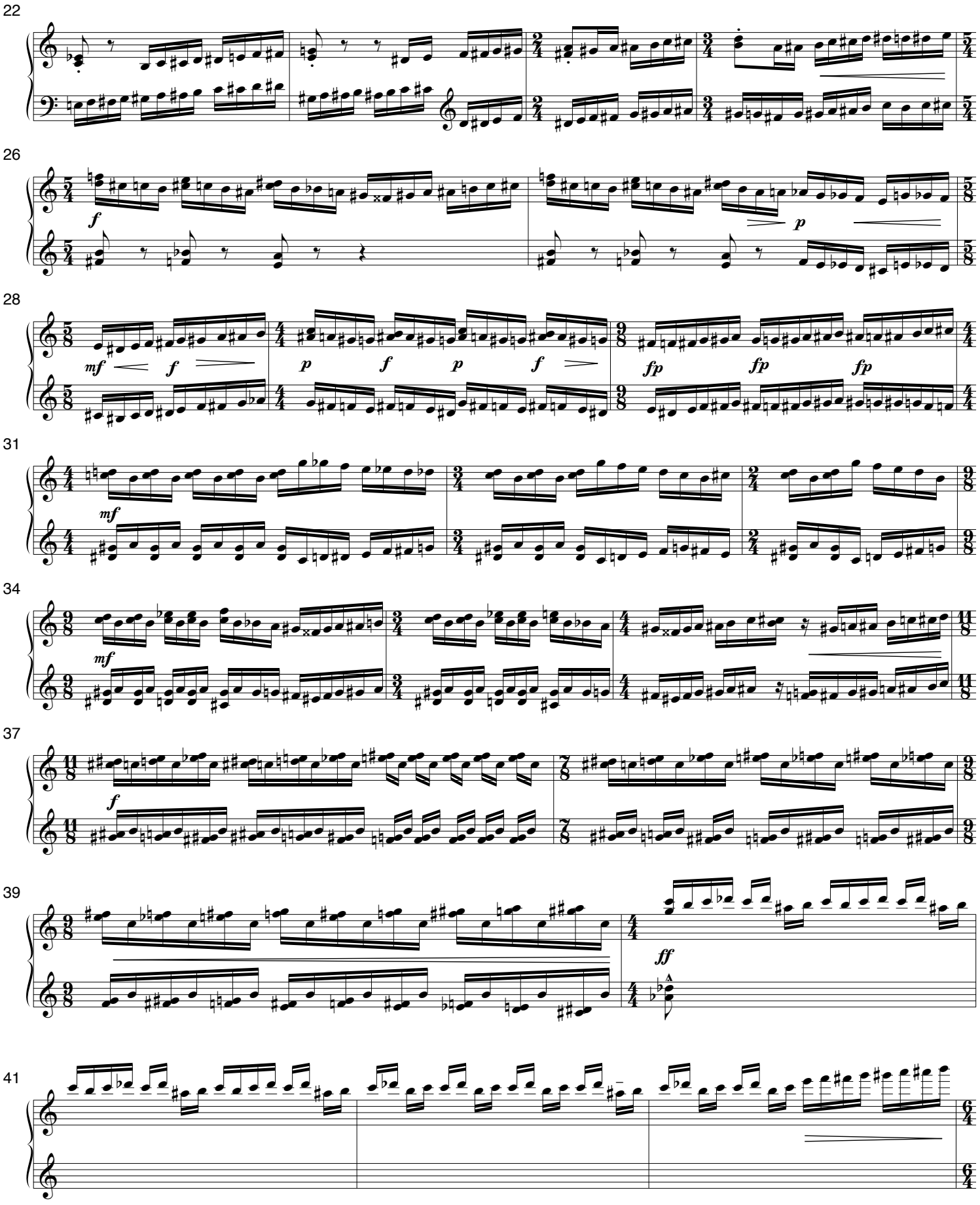
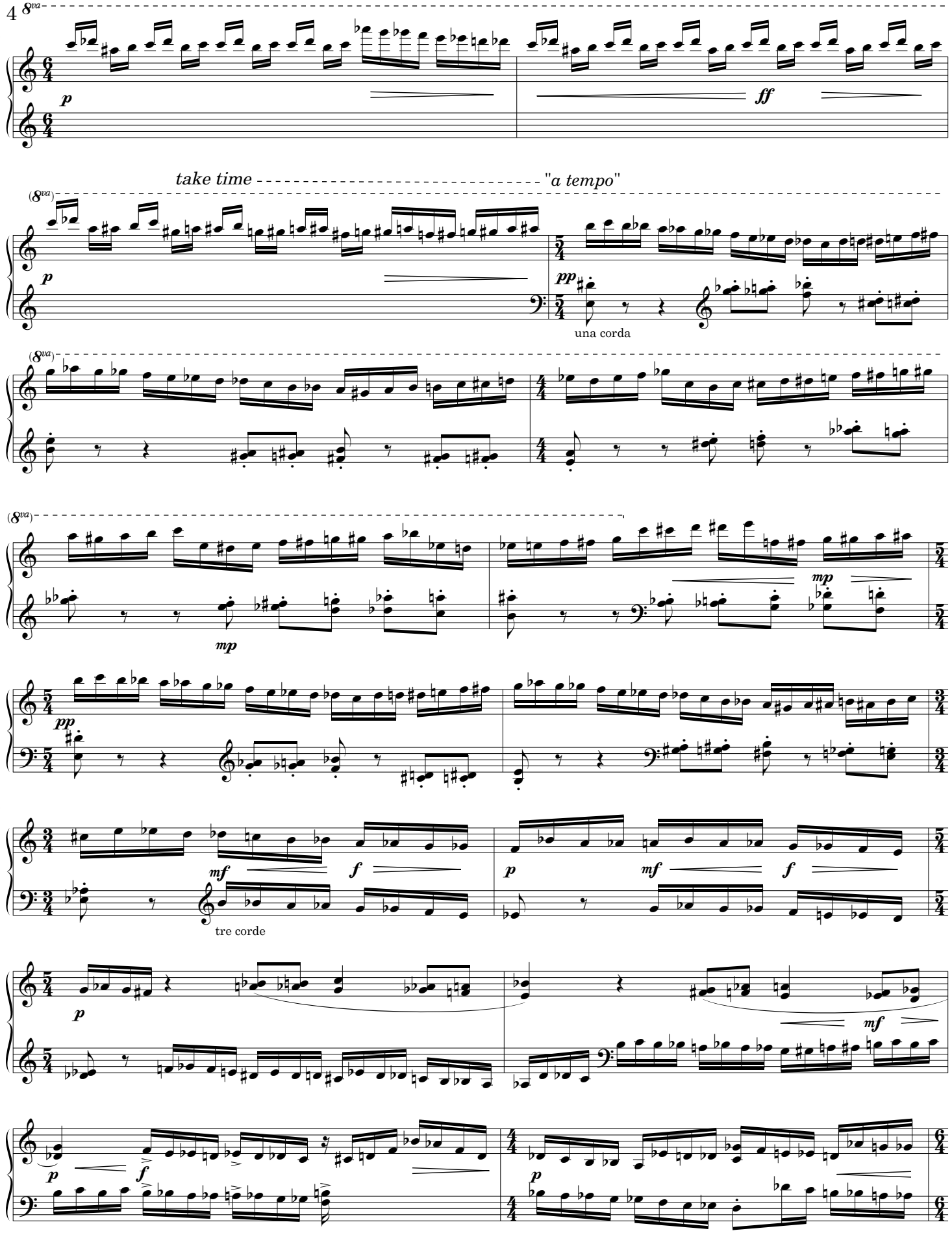
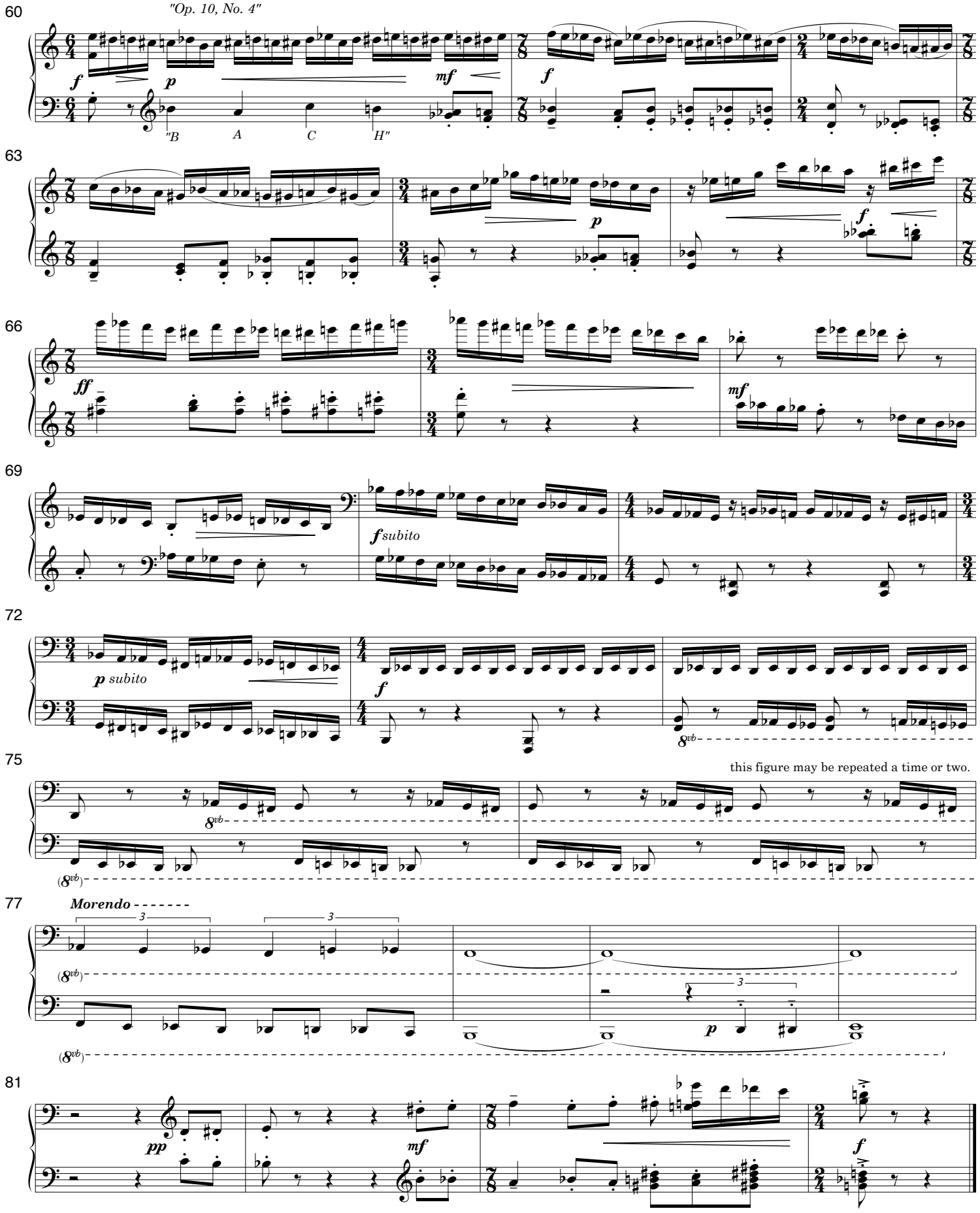

22
26
28
31
34
37
39
41

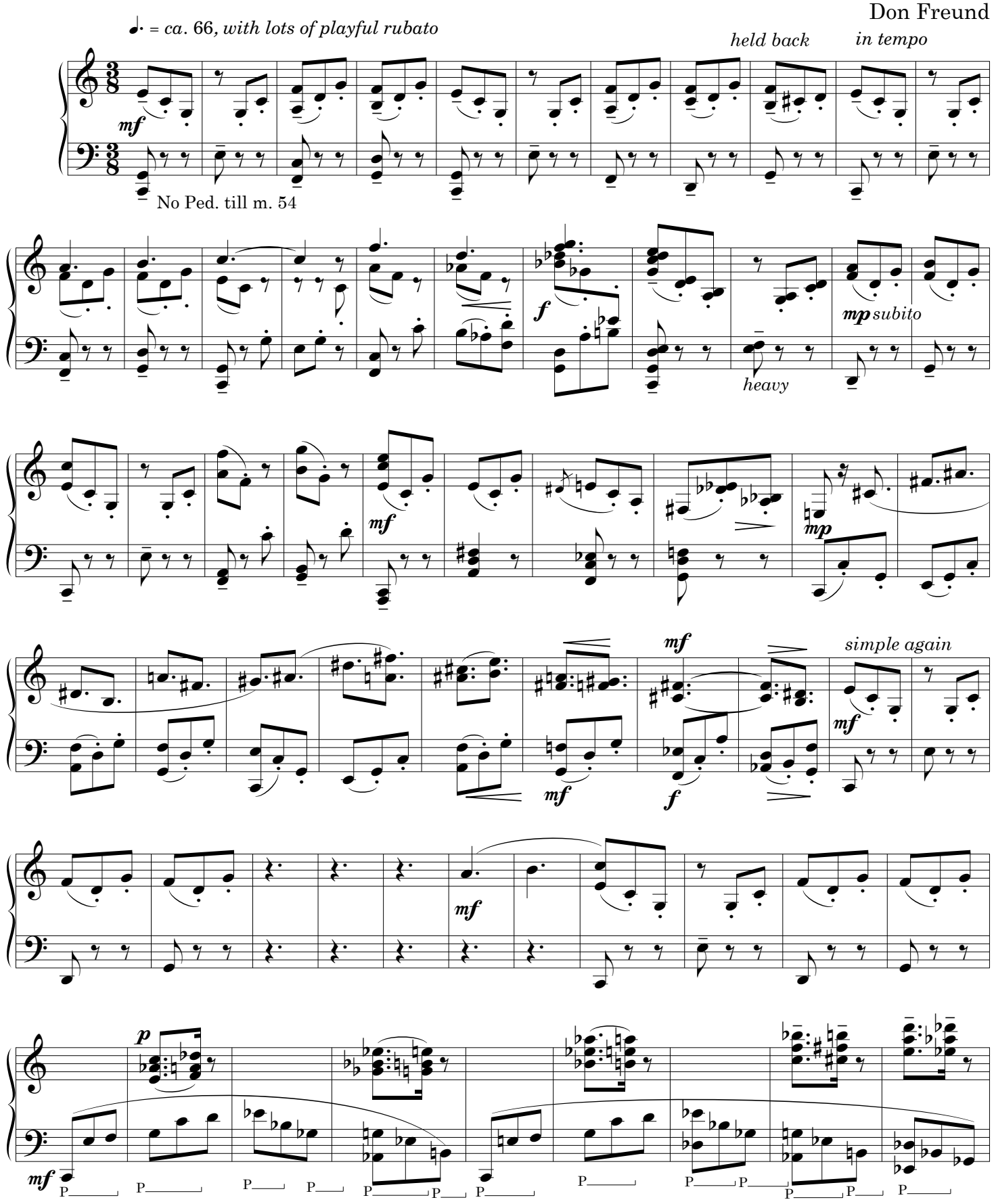

4
8va
44
p
ff
take time
"a tempo"
(8va)
46
p
pp
una corda
48
(8va)
50
(8va)
mp
mp
52
pp
54
mf
f
tre corde
p
mf
f
56
p
mf
58
p
f
p


60
"Op. 10, No. 4"
f
p
mf
f
"B
A
C
H"
63
p
f
66
ff
mf
69
f subito
72
p subito
f
8vb
75
this figure may be repeated a time or two.
8vb
(8vb)
77
Morendo
3
3
(8vb)
3
p
(8vb)
81
pp
mf
f

Piano Prelude 2014

"dirty white-bread"

Don Freund



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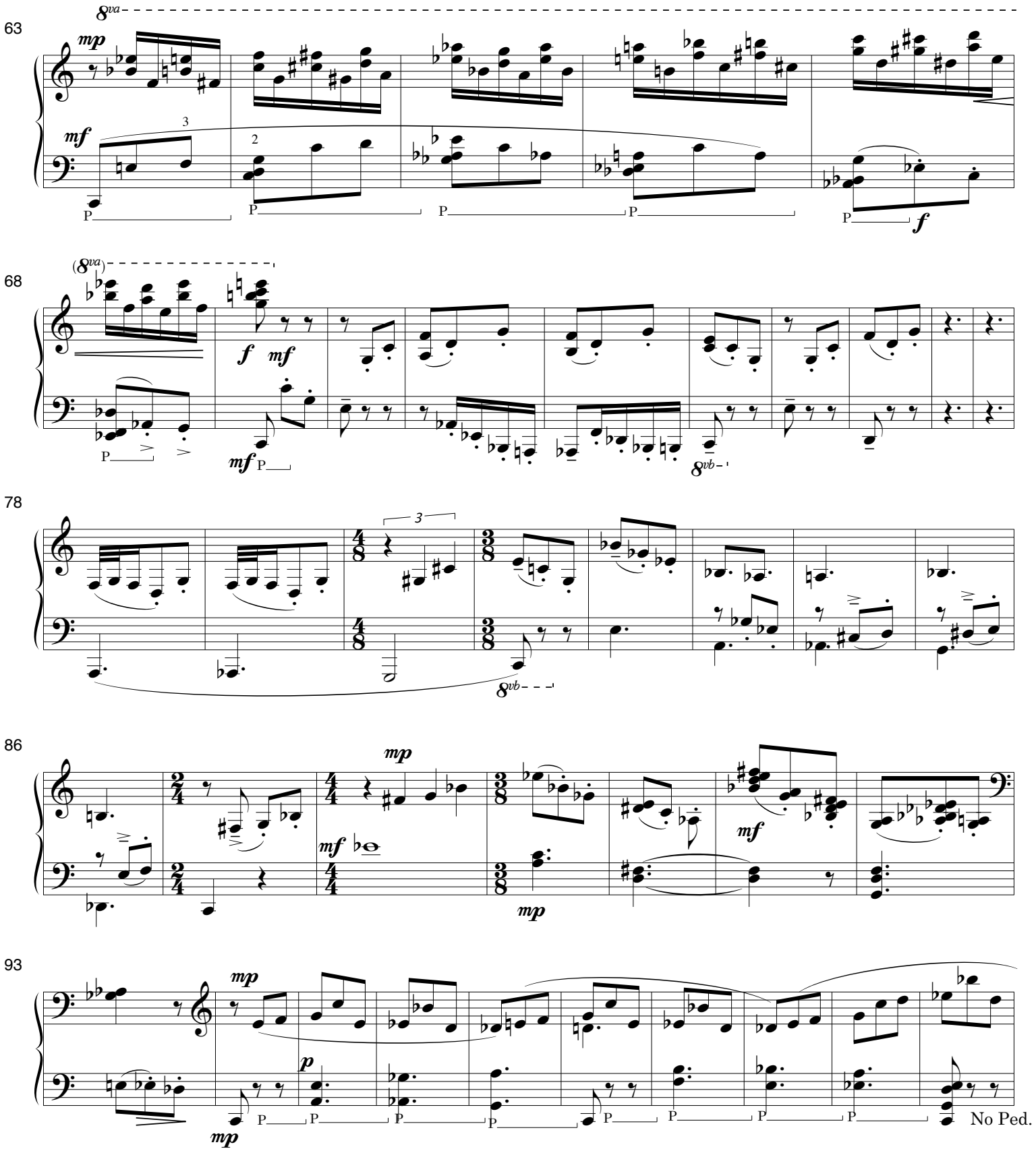
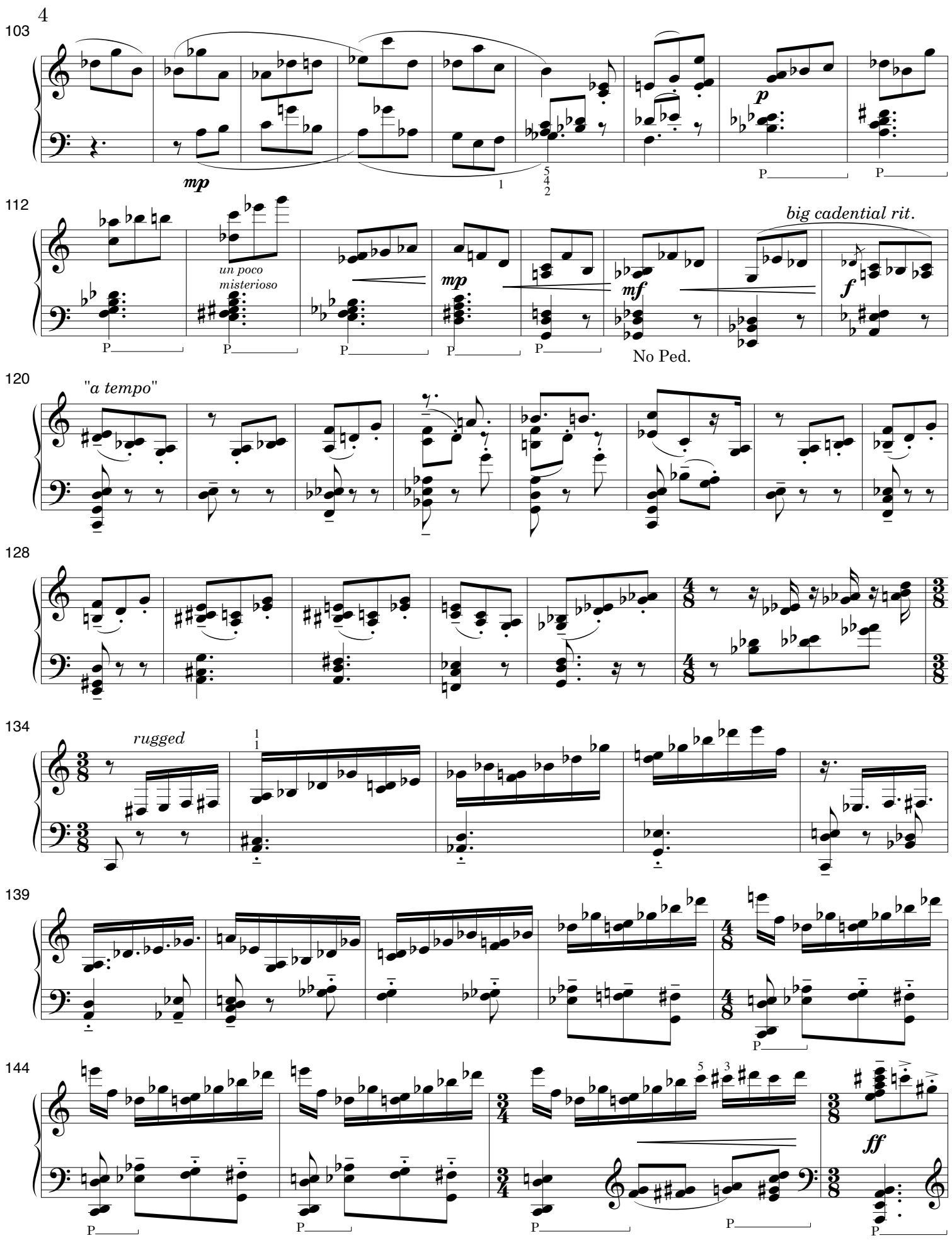
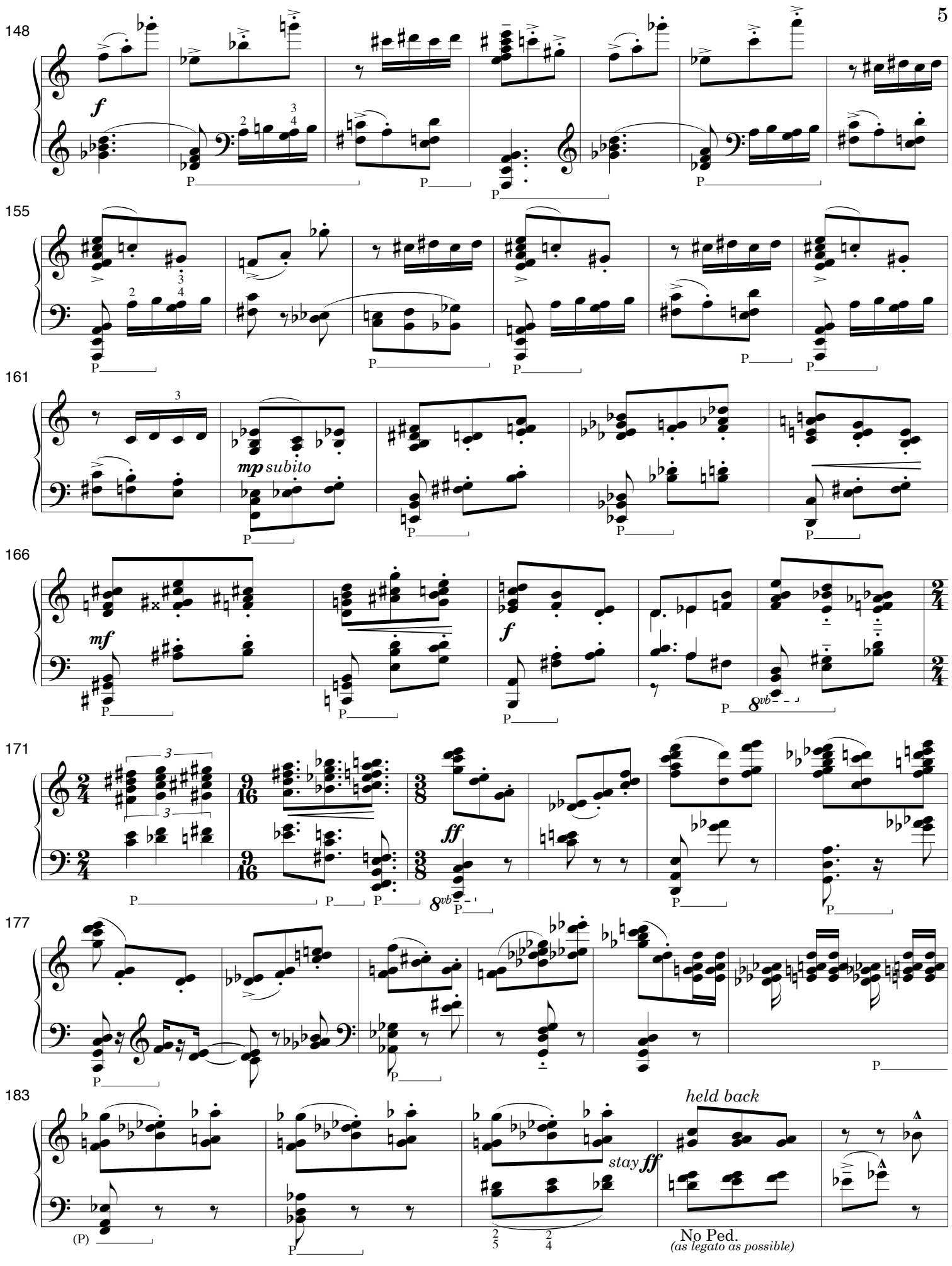
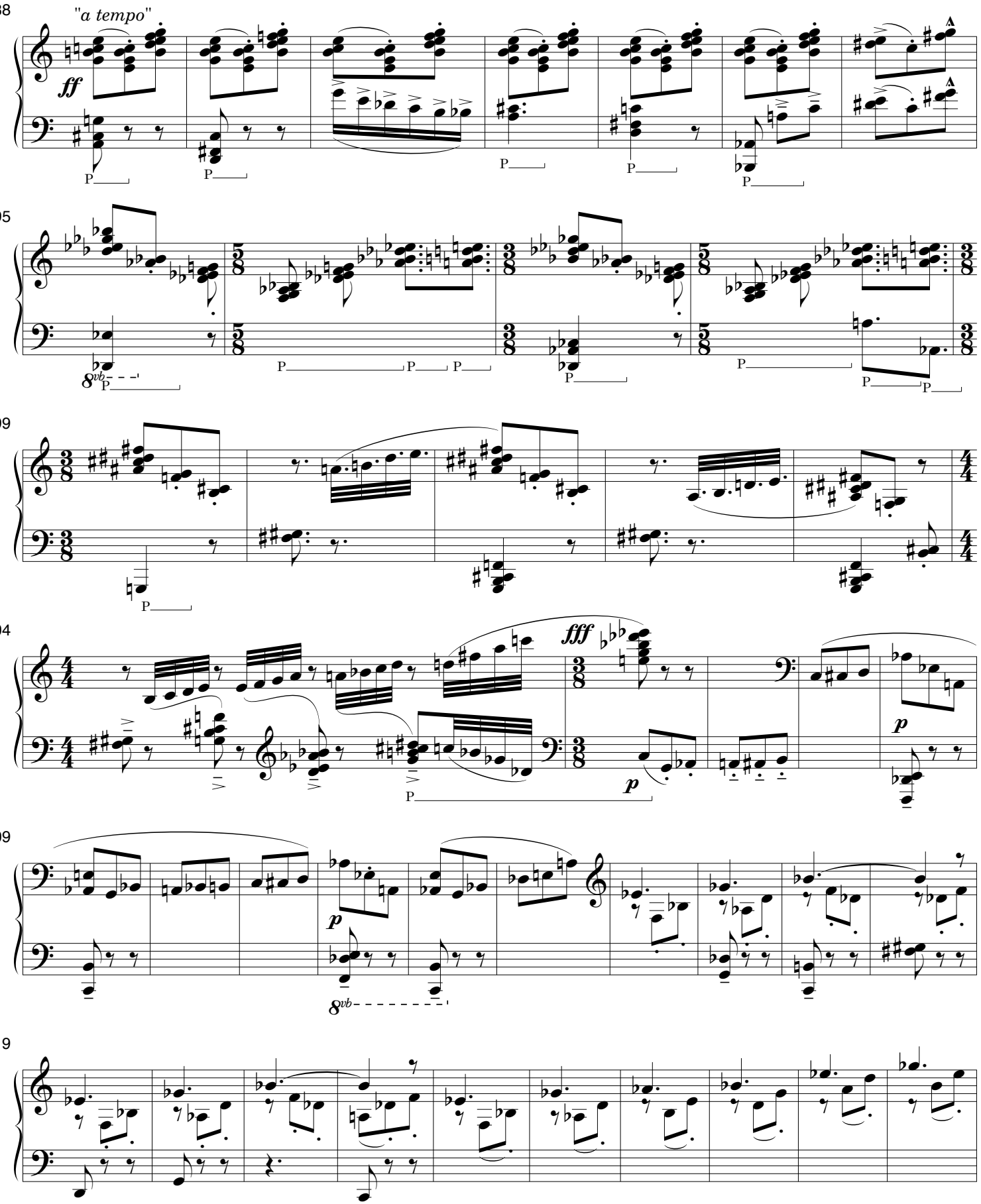
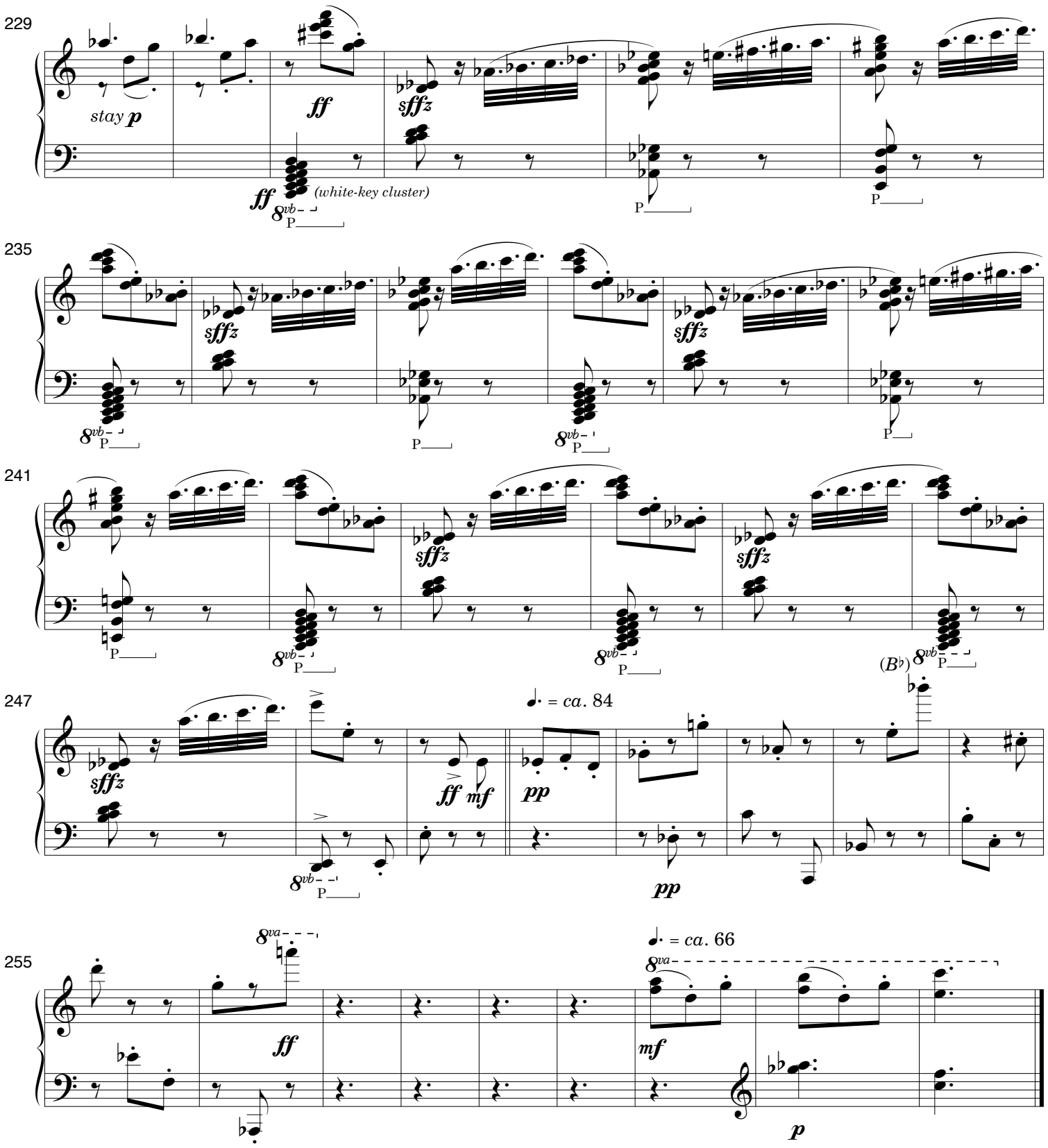

63
8va
mp
mf
3
2
P
P
P
P
P
f
68
(8va)
f
mf
P
mf
P
8vb
78
3
8vb
86
mp
mf
mp
mf
mp
93
mp
p
mp
P
P
P
P
P
P
P
P
No Ped.


103
mp
p
112
un poco misterioso
mp
mf
f
big cadential rit.
No Ped.
120
"a tempo"
128
134
rugged
139
144
ff


148
f
155
161
mp subito
166
mf
f
171
ff
177
183
held back
stay ff
(P)
No Ped.
(as legato as possible)


188
"a tempo"
ff
P
195
8vb
199
204
fff
p
209
8vb
219



Bloomington, IN
12/30/14