

Life (Still) Goes On

for violin and piano

Commissioned by Julie Rosenfeld

Stefan Freund

(2016)

Stefan Freund (b. 1974)
***Life (Still) Goes On* (2016)**
for violin and piano
Commissioned by Julie Rosenfeld
Duration ca. 12 minutes

Program Notes

When Julie Rosenfeld asked me to write a piece for violin and piano, I began thinking of my dad's piece, *Life Goes On*, for the same instrumentation. The title often comes to mind during the ups and downs of our personal lives, but it can also be applied to a larger level. Throughout our planet's violent history, including mass extinctions, somehow life goes on.

I'm not exactly sure what my dad was thinking when he chose that title for his piece, but the bittersweet tune that opens his work goes through my mind when I face a difficult time or I sympathetically experience someone else's, or something else's, tribulations.

The expression "life goes on" seems optimistic, but has a darker side to it. We would not be thinking about the persistence of life, or our own personal well-being, unless it had been undermined. For me, this idea captures the sentiment of middle age. Writing at a similar age as my dad when he wrote his piece, there is much to be thankful for, but also a stark realization of the challenges to come.

My piece, *Life (Still) Goes On*, attempts to capture this duplicity. Similarly to the original *Life Goes On*, a bittersweet melody is introduced at the opening. A contrasting schizophrenic scherzando follows, representing life's quick ebb and flow of experiences. At times it settles into a rock groove, which quotes a popular tune about the difficulties people face in their occupations, no matter how glamorized they may be. Eventually the scherzando figure gets locked into repetition, creating an ostinato that leads to a blazing finish. The piece is over, but life (still) goes on. So much for *ars longa, vita brevis!*

Composer's Bio

Stefan Freund received a BM from Indiana University and an MM and a DMA from the Eastman School of Music. He is presently Associate Professor of Composition at the University of Missouri. Previously he was Assistant Professor of Composition at the Eastman School of Music.

Freund is the recipient of prizes from BMI, ASCAP, MTNA, MU, and the National Society of Arts and Letters. He has received commissions from the Carnegie Hall Corporation, the Lincoln Center Festival, the Phoenix Symphony, the New York Youth Symphony, Town Hall Seattle, the Pittsburgh New Music Ensemble, Sheldon Concert Hall, and other ensembles and venues. Internationally, Freund's music has been played in Austria, Canada, Denmark, Germany, Greece, Ireland, Mexico, Poland, Russia, and the UK. His works have been recorded on the Innova, Crystal, and Centaur labels.

Freund is the founding cellist of the new music ensemble Alarm Will Sound, described by the *New York Times* as "the future of classical music." In addition, he serves as the Director of the Mizzou New Music Initiative and the Music Director of the Columbia Civic Orchestra.

Please notify the composer of any performances

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for Julie Rosenfeld

Stefan Freund
(2015)

Laid back, ♩ = 60

Violin

Piano

Laid back, ♩ = 60

p painfully expressive

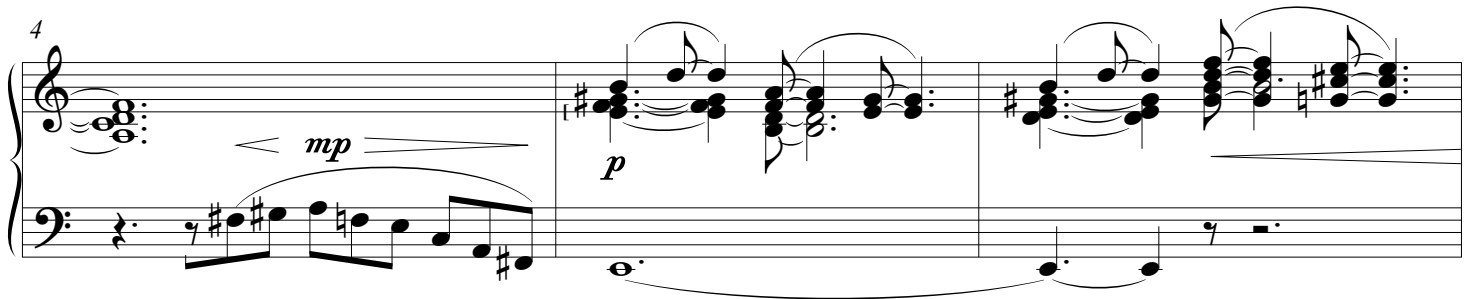
pp



4

mp

p

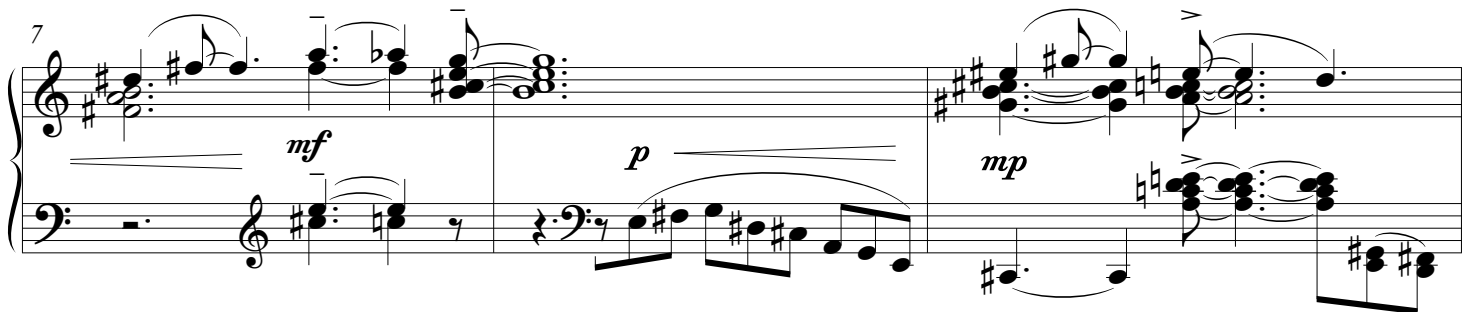


7

mf

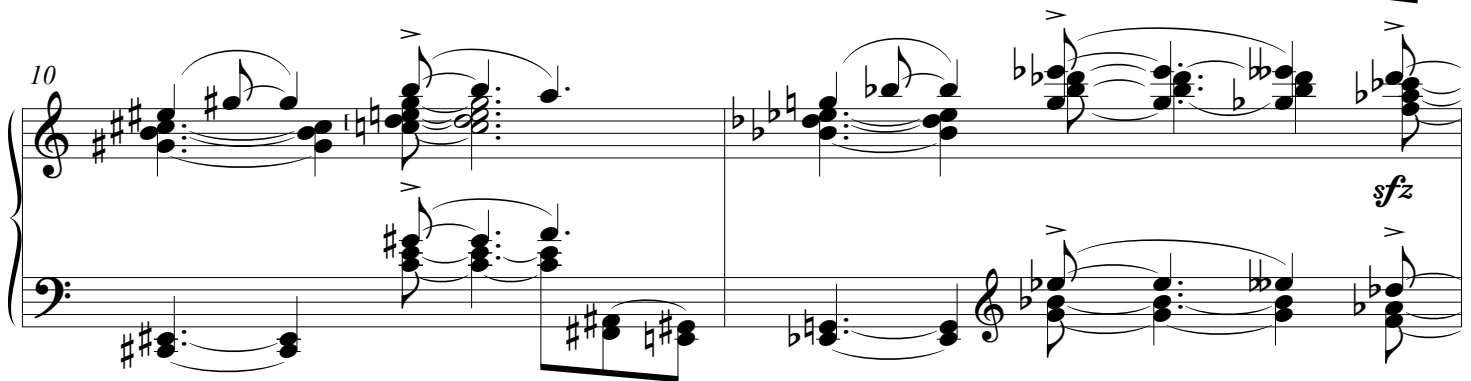
p

mp



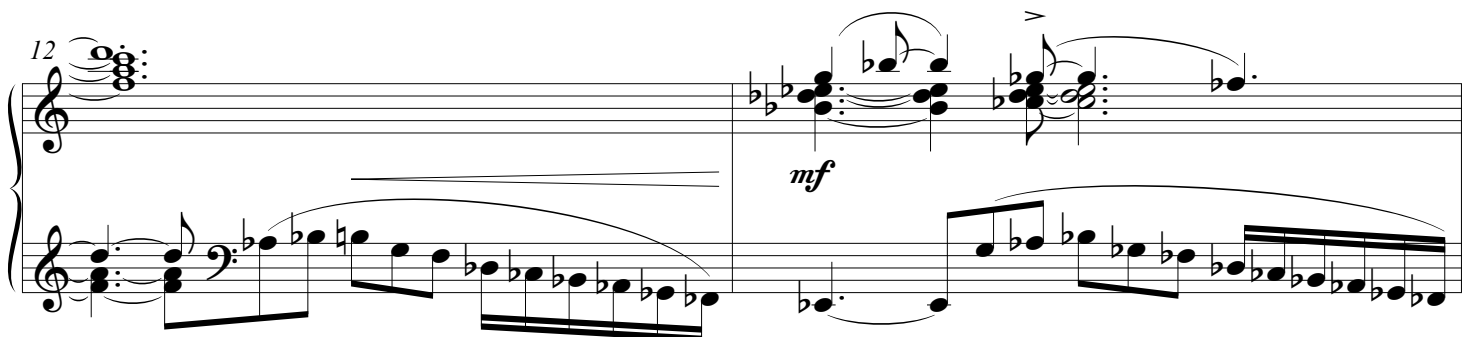
10

sfz



12

mf



14

Musical score for measures 14-15. The system consists of a grand staff with a treble clef on the top staff and a bass clef on the bottom staff. Measure 14 features a complex chordal texture in the treble with a melodic line in the bass. Measure 15 continues this texture with a prominent bass line. Dynamics include *mf* and *f*. Articulation marks like accents (>) and slurs are present.

16

Musical score for measures 16-18. The system consists of a grand staff. Measure 16 has a complex chordal texture. Measure 17 features a melodic line in the bass. Measure 18 continues the texture. Dynamics include *f*. Articulation marks like accents (>) and slurs are present.

19

Musical score for measures 19-21. The system consists of a grand staff. Measure 19 has a complex chordal texture. Measure 20 features a melodic line in the bass. Measure 21 continues the texture. Dynamics include *sfz* and *p*. Articulation marks like accents (>) and slurs are present.

22

Musical score for measures 22-25. The system consists of a grand staff. Measure 22 has a complex chordal texture. Measure 23 features a melodic line in the bass. Measure 24 continues the texture. Measure 25 features a melodic line in the treble. Dynamics include *p* and *pp*. A section marker 'A' is present in a box above measure 24. Articulation marks like accents (>) and slurs are present.

26

Musical score for measures 26-28. The system consists of a grand staff. Measure 26 features a melodic line in the treble. Measure 27 continues the texture. Measure 28 features a melodic line in the bass. Dynamics include *pp*. Articulation marks like accents (>) and slurs are present.

29

mp

p

32

p *mf* *p* *mf*

mp *p* *mp* *p* *mp*

35

p

p cresc.

B

37

mf

mp warm

39

f

f

Sub Sub

42

sfz

45

C

sfz

ff

Sub Sub

48

Sub

51 *rit.*
mp *rit.* *p*

D Leaping forward, ♩ = 160

54 *mf* *f* *p* *tr* *mf*

Leaping forward, ♩ = 160

mf *f* *p* *f*

59 *f* *p* *tr* *ff* *mf*

f *p* *f* *p*

E

64 *f*

70

p *f* *p*

p *f* *p*

V IV IV

tr

77

f *p*

f *p*

V IV IV

83

f *p*

f *pp*

V IV IV

F

89

f *mf*

sul III sul II sul I

95

f *mf* *ff*

G

100

p *mysteriously*

106

p *mf*

112

p *p* *cresc.* *cresc.*

118 H

f *sfz*

123

sfz

128

sfz *sfz*

rit. 134

mf *rit.* *p* *mf* *sfz*

140 Sluggish, ♩ = 100

I *accel.*

p accel.

8va

Sluggish, ♩ = 100

p sfz

pp

Sub

145

Tempo I, ♩ = 160

mf p

Tempo I, ♩ = 160

p

151

J

mf p

legato

sub. f

p

157

p

pizz. mp

arco mf

163 *pizz.* *arco*

mf slightly tense

f

p

not too short

169

p relaxed

176

K

pp *p* mysterious again

sub. f *p*

182

188

mp *cresc.*

cresc.

193

L

f

f *sfz*

198

sfz *sfz*

203

sul I sul II sul IV

M

mf

mf

209

sub. *f* *mf* sub. *f*

sub. *f* *mf* sub. *f*

215

mf *f*

mf *f*

222

mf *f*

mf *f*

229

mf *f*

mf *f*

236 *p* *ff* *tr^b*

sul IV *sul III* *sul II* **O**

242 *f* *p* *f* *tr^b*

247 *p* *f* *p* *f* *p* *tr^b*

sul II

253 *f* *p* *f* *mf* *f* *mf* **P** *sim.*

p *ff* *p* *ff* *mf* *ff*

256

f *mf* *f* *mf*

mf *ff* *mf* *ff*

258

f *mf*

mf *ff* *p* *mf*

261

p *mf* *p* *mf*

265

f *ff* *f*

f *ff*

Q

268

Musical score for measures 268-269. The system consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The top staff contains a melodic line with notes and rests, marked with dynamics *ff* and *f*. The grand staff contains a complex accompaniment with chords and moving lines, also marked with *f* and *ff*. An *8va* marking is present above the right-hand treble staff. The key signature has one flat (B-flat).

270

Musical score for measures 270-272. The system consists of three staves. Measure 270 continues the previous system. Measure 271 shows a change in dynamics to *p* and *mf*. Measure 272 shows a change in dynamics to *f* and *p*. The grand staff accompaniment is more active in measure 272. The key signature has one flat.

273

Musical score for measures 273-276. The system consists of three staves. Measure 273 starts with a triplet of eighth notes in the top staff, marked with a '3' above it. Dynamics are *f* and *p*. Measures 274-276 continue with similar dynamics and melodic patterns. The grand staff accompaniment provides harmonic support. The key signature has one flat.

277

Musical score for measures 277-280. The system consists of three staves. Measure 277 starts with a triplet of eighth notes in the top staff, marked with a '3' above it. Dynamics are *f* and *mf*. Measure 278 has a dynamic of *f*. Measure 279 has a dynamic of *f*. Measure 280 has a dynamic of *f*. A box containing the letter 'R' is placed above the top staff in measure 279. The grand staff accompaniment continues with chords and moving lines. The key signature has one flat.

280

sul II

mf

f

sul I

mf

283

sul III

f

mf

f

286

sul I

mf

sul III *harmonic gliss.*

289

S

f — *ff* *f* — *ff* *f* — *ff* *f*

f — *ff* *f* — *ff* *with fist* *f* — *ff* *f*

Sva

Sub

T

292

ff *p* *f* *p*

f *ff with fist* *p* *mf*

8vb₁

295

f *p* *f* *p*

p *mf* *p* *mf*

299

mf *p* *mp* *p*

gradually more legato *poco rit.*

p *mf* *p*

poco rit.

303

pp *pp*

legato

U

309 *a tempo*

mf *a tempo* *f* *p* *f* *tr* *mf*

mf *f* *p* *f* *mf*

314

f *p* *ff* *mf*

f *p* *f* *mf*

V

319

p

p

324

distant

p

329 *tr*

334 *tr*

339 **W**

344

349

X

354

f

359

Y

364

cresc. poco a poco

mp

p cresc. poco a poco

369

Musical score for measures 369-372. The system consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature has one flat (B-flat). The melody in the top staff is a simple line of quarter notes. The piano accompaniment in the grand staff features a rhythmic pattern of eighth and sixteenth notes.

373

Musical score for measures 373-377. The system consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature has one flat. The melody in the top staff continues with quarter notes. The piano accompaniment in the grand staff maintains the rhythmic pattern from the previous system.

378

Z

Musical score for measures 378-382. The system consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. A box containing the letter 'Z' is positioned above the first staff. The key signature changes to two sharps (F# and C#). The melody in the top staff features a dynamic marking of *f* (forte). The piano accompaniment in the grand staff also features a dynamic marking of *f* and includes complex chordal textures with many accidentals.

383

Musical score for measures 383-387. The system consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature has two sharps. The melody in the top staff includes a dynamic marking of *f* and a time signature change to 3/4. The piano accompaniment in the grand staff features complex chordal textures and a time signature change to 3/4.

389

ff *f*

ff

393

poco rit.

ff *f* *ff* *f* *ff* *f*

f *ff* *f* *ff* *f* *ff*

poco rit.

8va

AA

396

a tempo

a tempo *ff* *f* *ff* *f* *ff* *f*

f *ff* *f* *ff* *f* *ff* *f*

8va

399

ff *mf* *f* *mf*

ff *mf*

8va

402 sul IV sul III

406 sul II sul I

409

411

BB

413

Musical score for measures 413-415. The system consists of three staves: a vocal line and two piano accompaniment staves. The vocal line features a melodic line with dynamic markings *f*, *sfz*, and *mf*. The piano accompaniment includes chords and arpeggiated figures in both hands, with dynamic markings *f* and *mf*. The time signature is 5/4.

416

Musical score for measures 416-420. The system consists of three staves: a vocal line and two piano accompaniment staves. The vocal line has a melodic line with dynamic markings *f* and *sfz*. The piano accompaniment features chords and arpeggiated figures, with dynamic markings *f* and *sfz*. The time signature is 5/4.

421

Musical score for measures 421-425. The system consists of three staves: a vocal line and two piano accompaniment staves. The vocal line has a melodic line with dynamic markings *f* and *ff*. The piano accompaniment features chords and arpeggiated figures, with dynamic markings *sfz* and *ff*. The time signature is 5/4. A *Svb* marking is present in the piano part.

426

Musical score for measures 426-430. The system consists of three staves: a vocal line and two piano accompaniment staves. The vocal line has a melodic line with dynamic markings *ff*, *f*, and *ff*. The piano accompaniment features chords and arpeggiated figures, with dynamic markings *sfz*, *sffz*, *f*, and *ff*. The time signature is 5/4. A *Sva* marking is present in the piano part.