LIFE GOES ON

for Violin and Piano

Don Freund
LIFE GOES ON

For Julian Ross

1. Shards of Blues

Don Freund
May, 1988

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The composer should be notified of all performances.
colla parte

(lower G 1/4 step flat)

skitterish

colla parte

mf brittle
2. Non Sequitur: Reds

\( \text{Tempo: } 160, \text{ mercurial} \)

\( \text{PART 1:} \)

\( \text{PART 2:} \)

\( \text{PART 3:} \)
$\frac{\partial}{\partial x} \frac{\partial}{\partial t} + q = 0$

on the string

$mf$ suddenly mechanical and neutral

$mf$ legato

sempre $mf$

sempre $mf$
From here, the two instruments are not metrically aligned; the pianist should try not to get more than a measure or two away from the violinist.
very free, not metrically aligned with violin;
improvised (i.e., follow pitch fields and general contours;
expand and contract figures to stay relatively close to violin)

not metrically with piano; i.e., let the pianist
improvisationally contract or expand to stay relatively close to you.
Life Goes On is concerned with the phenomena of continuance and contiguity. In abstract terms, it reflects an interest in how music moves through time, undaunted by silences and unexpected cuttings and splicings. On a programmatic, philosophical level, it muses on nature’s indifference to human glory and tragedy (“Why does the sun go on shining?...”), or, from a reversed viewpoint, celebrates life’s primal resilience and tenacity.