A r o n F r a n k

Rainbow Clouds the Distant Sky

for chamber ensemble

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(2013)

for chamber ensemble

Aron Frank

EDITIONS

Program Note

‘Rainbow Clouds the Distant Sky’ is a reflection on one of nature’s many mysteries…the rainbow cloud. It began as a poem entitled ‘Rainbows’, which addresses the spiritual source and meaning of rainbows. The poem became the catalyst for the composition, which in turn affected the piece with a reflective and questioning mood.

Scored for a chamber ensemble of ten musicians, the instruments that constitute the piece form a string quartet and woodwind quintet, with a piano separating the two groups. This formulation of instrumental groups plays an important role throughout the piece, as pairs of instruments within each instrumental group forge musical relationships between each other. Further, Igor Stravinsky’s ‘Symphony of Wind Instruments’ inspired the juxtaposition of contrasting musical ideas found throughout. Similarly to Stravinsky’s Symphony, ‘Rainbow Clouds the Distant Sky’ is both a tribute to the past and a hopeful journey down a new musical path.

Approximate Duration: 5’20”

Performance Instructions

‘Rainbows’, the poem which inspired the piece, may be read optionally before the performance of the work. If chosen to be read, the conductor or a member of the ensemble should read it standing in front of the audience. The poem is attached on the following page.

Instrumentation and Seating:

Piano Horn (F)

Viola Bassoon

Violin II Bass Clarinet (B-flat)

Cello Oboe

Violin I Flute

Conductor

(audience)

Rainbows

Meditating, still resting/
A rainbow clouds the distant sky/
I still stand still, in silence...../

It comes says the Great Intellect/
Let this multi-varied image shape you/
For in it lies your freedom of choice/

Favoring a token craft/
Amongst the quiet minds I rest/
Trickling within this silent trance/

Now, disparate paths mark my journey's end/
Steps untaken/
Bursting open the blinding light of my future plans/

Score in C

Rainbow Clouds the Distant Sky

Aron Frank
[2013]

Molto Tranquilo (♩ = 54)

Flute

Oboe

Bass Clarinet

Bassoon

Horn in F

Piano

Violin I

Violin II

Viola

Cello

Fl.
Ob.
B. Cl.
Bsn.
Hn.
Pno.
Vln. I
Vln. II
Vla.
Vc.

7

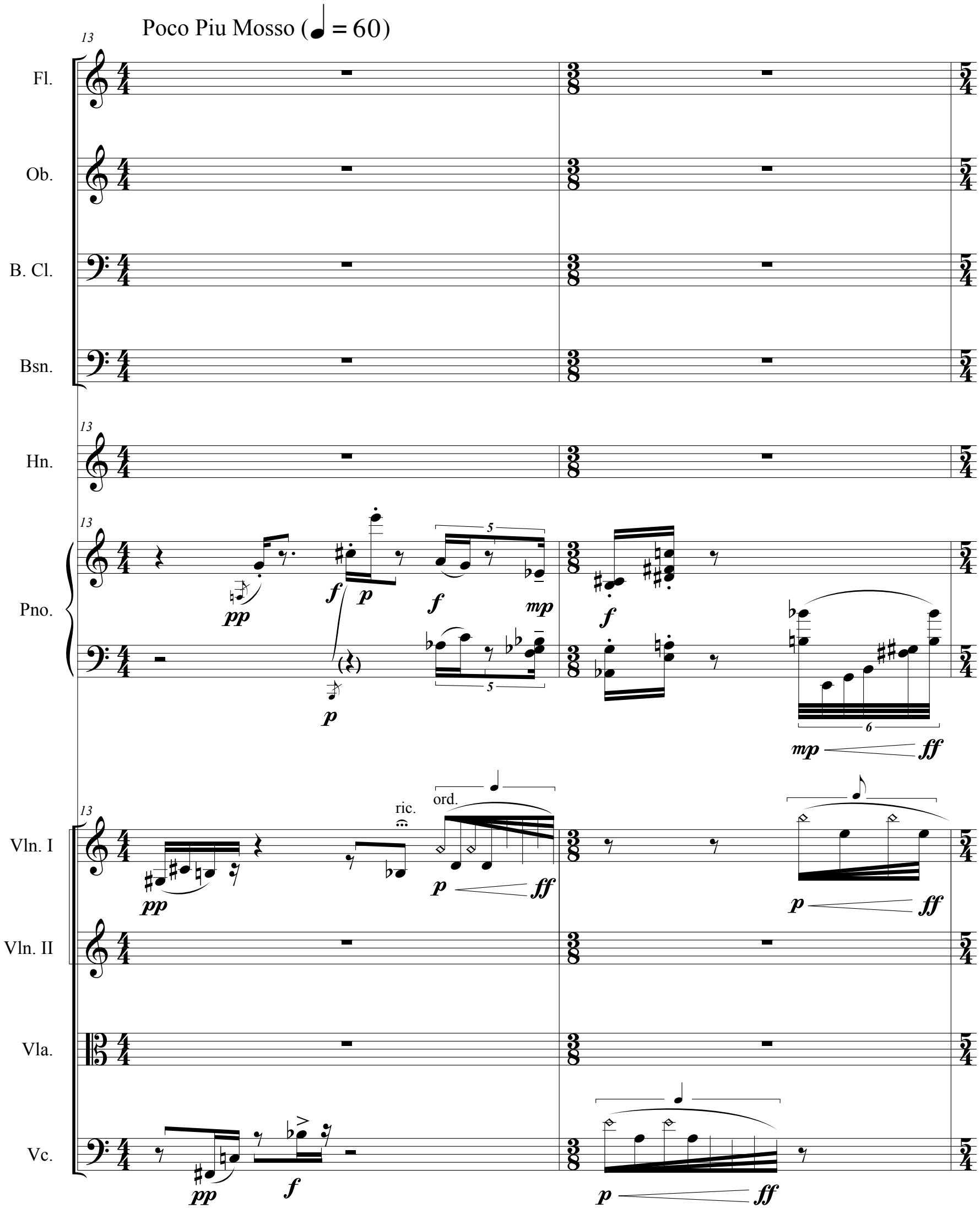
mf *p* *pp*

espressivo

mp

3

mf *p*


Poco Piu Mosso (♩ = 60)
13
Fl.
Ob.
B. Cl.
Bsn.
Hn.
Pno.
Vln. I
Vln. II
Vla.
Vc.
pp
f
p
mp
ff
ric.
ord.

(2+3)

15

Fl.

Ob.

B. Cl.

Bsn.

Hn.

Pno.

Vln. I

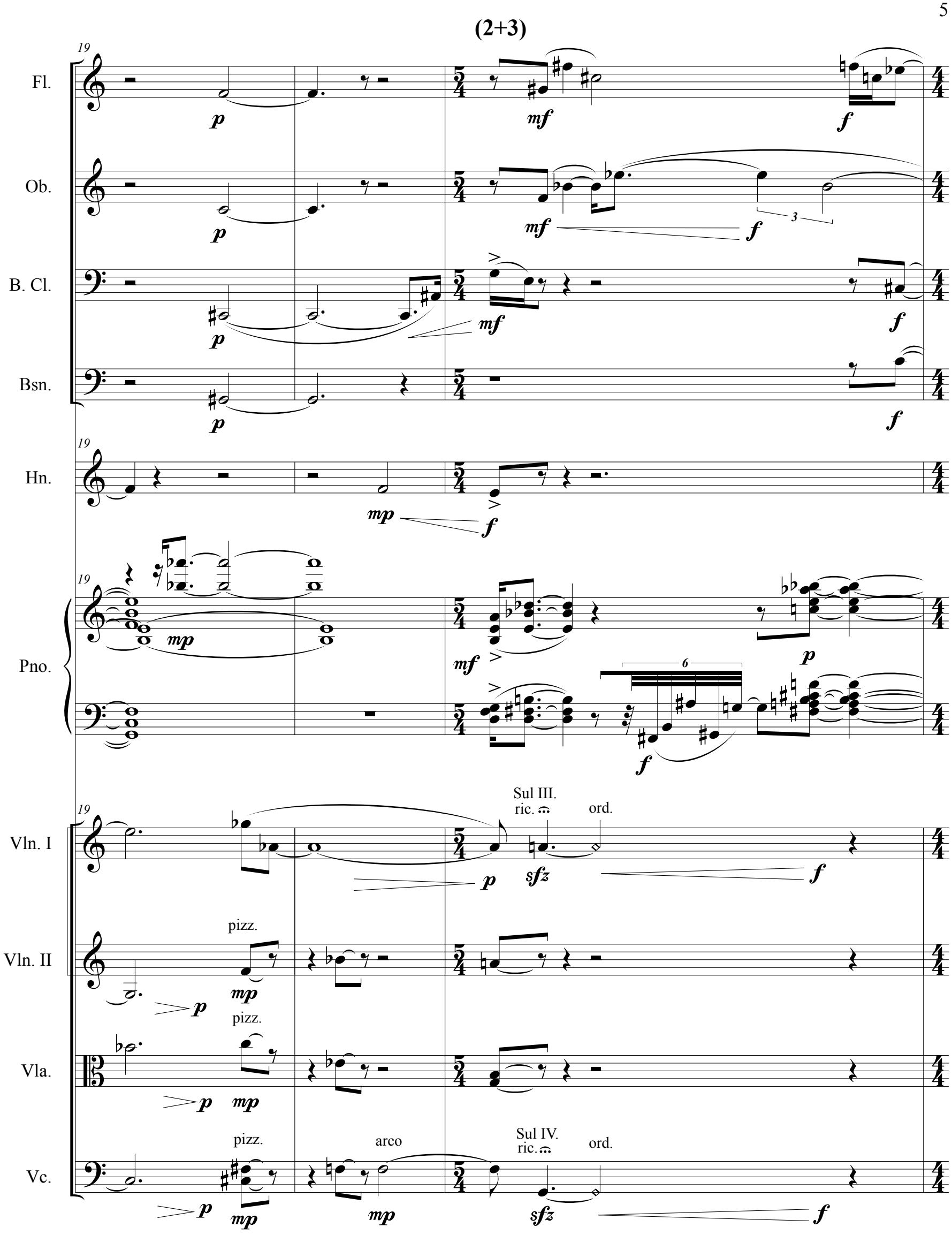
Vln. II

Vla.

Vc.

sul pont.

ord.


(2+3)
19
Fl.
Ob.
B. Cl.
Bsn.
Hn.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Sul III.
ric.
ord.
pizz.
arco
Sul IV.

22

Fl.

Ob.

B. Cl.

Bsn.

Hn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Stopped

Open

arco

arco

(1) Multiphonic

(1) The bass clarinetist should find an appropriate fingering in order to produce the note in parenthesis.
The resulting multiphonic is a high-pitched 'screeching' tone.

Listesso Tempo (♩ = ♩)

25

Fl. *f*

Ob. *f*

B. Cl. *fp*

Bsn. *fp*

25

Hn. *f*

25

Pno. *fp*

25

Vln. I *fp*

Vln. II *fp*

Vla. *fp*

**Solo, *quasi una cadenza e senza misura*

Vc. *ff* *sub. p* *sub. f* *p*

**The cellist should perform mm.25-27 freely with no sense of meter. The noteheads of reduced size indicate that the notated rhythms are merely one possible interpretation. All other instruments should follow the conductor's lead.

26

Fl.

Ob.

B. Cl.

Bsn.

26

Hn.

26

Pno.

26

Vln. I

Vln. II

Vla.

Vc.

ff

sub. *f* *mp* *f*

(3+2)

Andante (♩ = 68)

27

Fl.

Ob.

B. Cl.

Bsn.

Hn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

p

8vb sempre

ff

31

(3+2+2)

Fl.

Ob.

B. Cl.

Bsn.

31

Hn.

31

Pno.

(8vb)

31

Vln. I

Vln. II

Vla.

Vc.

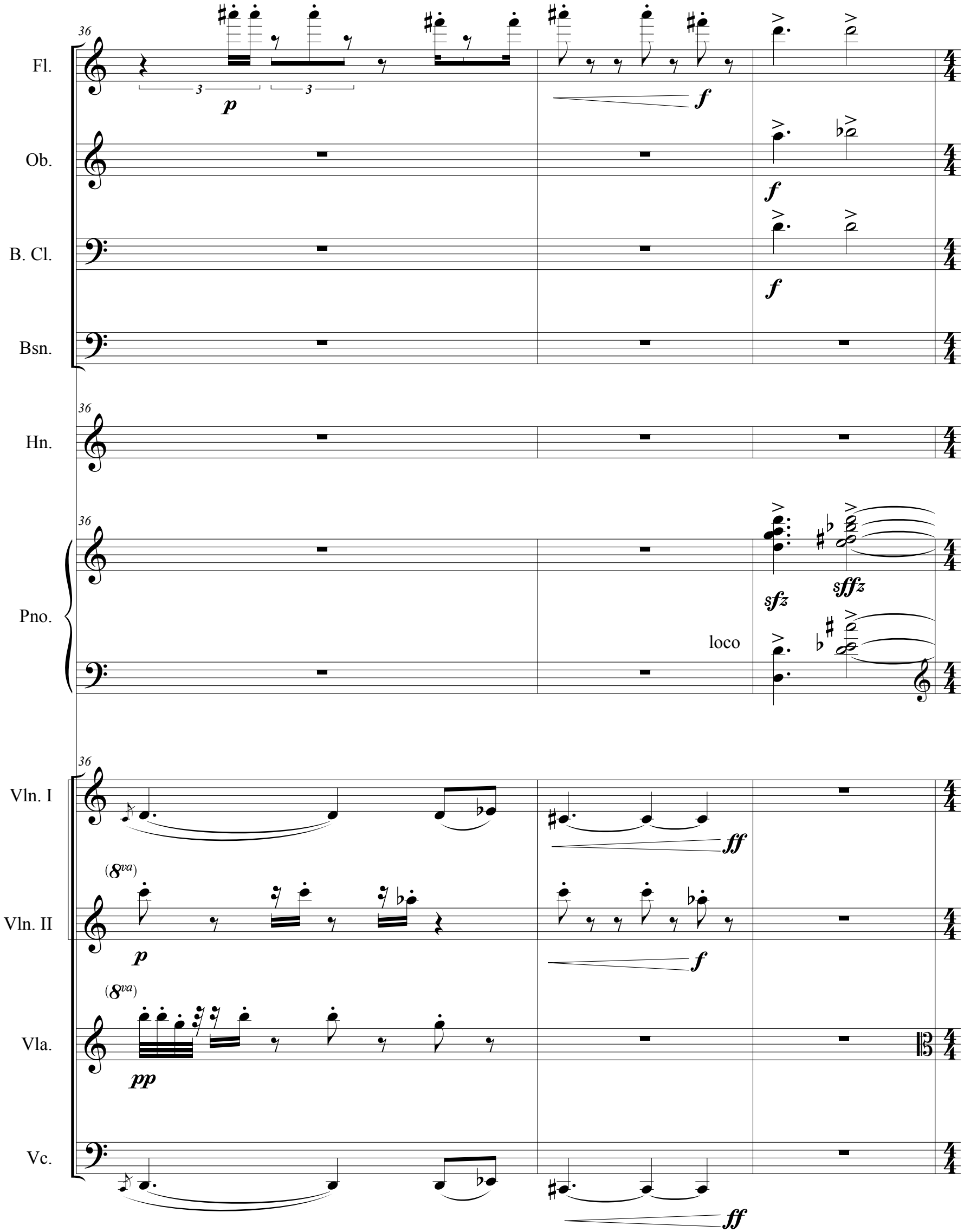
pp

mf

p

f

8va sempre


36
Fl.
Ob.
B. Cl.
Bsn.
Hn.
Pno.
Vln. I
Vln. II
Vla.
Vc.
p
f
sfz
sffz
loco
ff
pp
(8va)

39

Fl.

Ob.

B. Cl.

Bsn.

Hn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

f *fff*

loco

Molto Energetico (♩ = 76)

42

(3+2) (3+2+2)

Fl.

Ob.

B. Cl.

Bsn.

42

Hn.

42

ff

Pno.

42

ff

Vln. I

Vln. II

Vla.

Vc.

ff

46

(3+2)

Fl.

Ob.

B. Cl.

Bsn.

46

Hn.

46

Pno.

46

Vln. I

Vln. II

Vla.

Vc.

f

ff

f

fff

f

fff

50

Fl.

Ob.

B. Cl.

Bsn.

50

Hn.

50

Pno.

50

Vln. I

Vln. II

Vla.

Vc.

Meno Mosso (♩ = 66)

Fl.

Ob.

B. Cl.

Bsn.

Hn.

Pno.

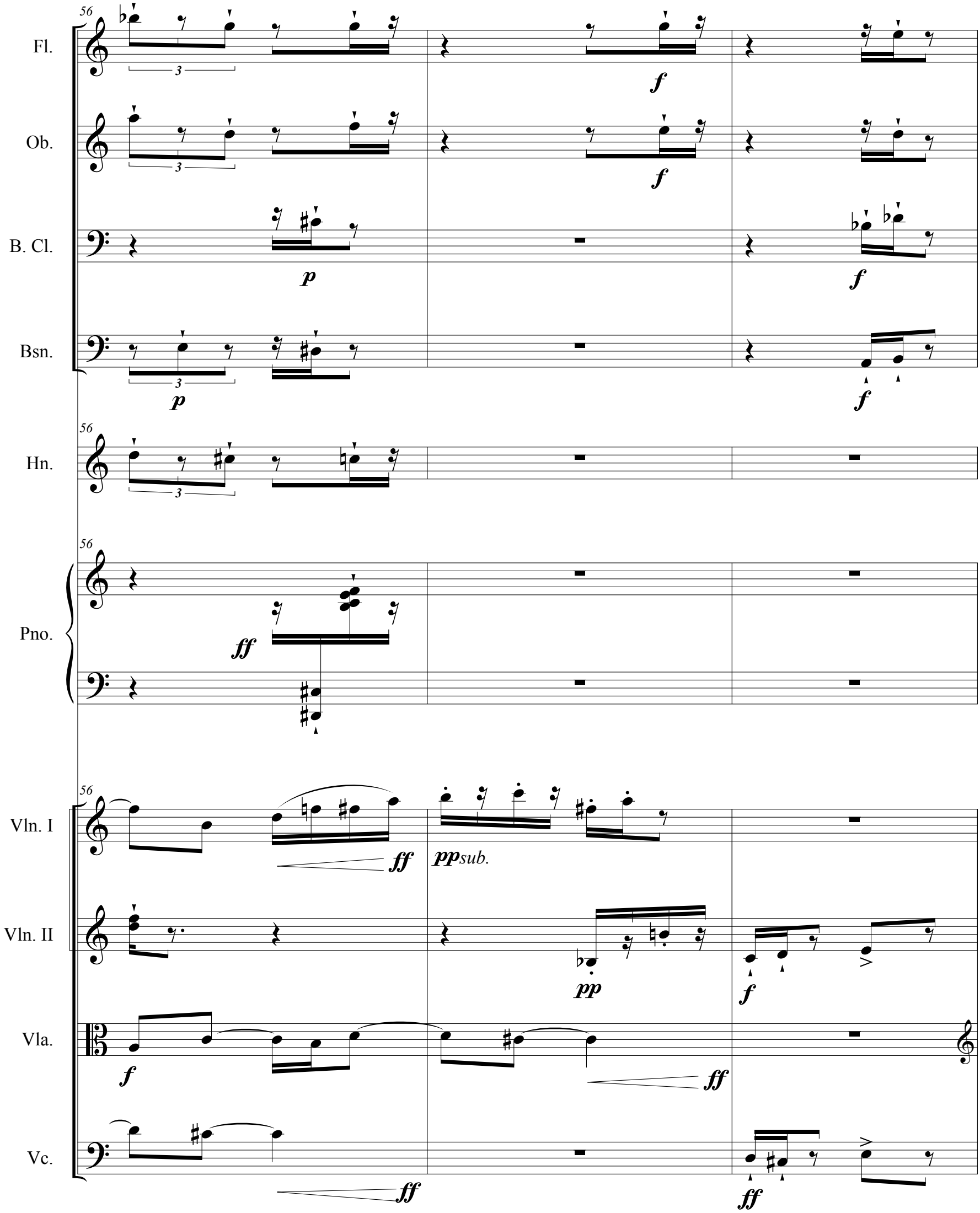
Vln. I

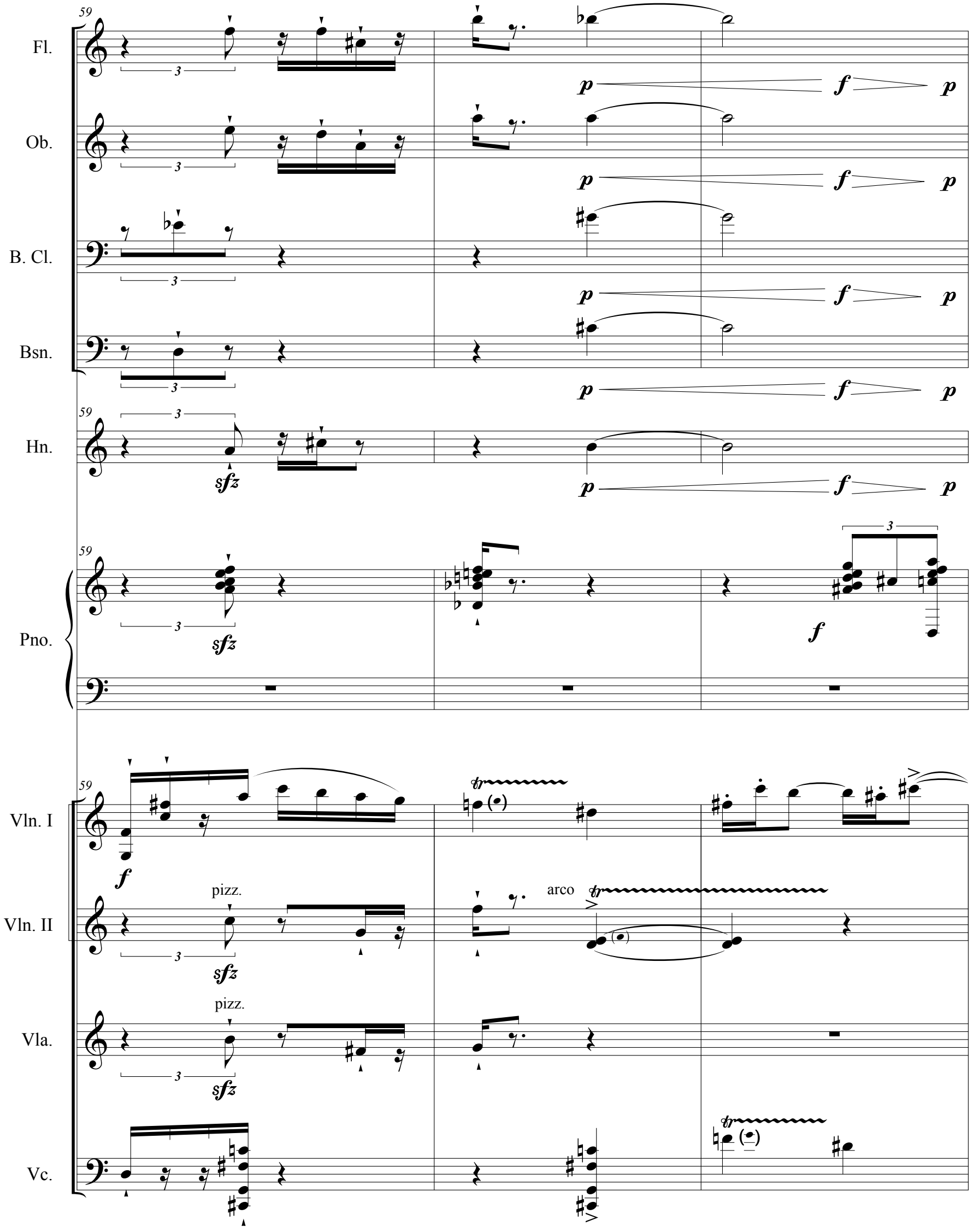
Vln. II

Vla.

Vc.

(2) ♭ Indicates a 'snap' pizzicato, in which the string is snapped against the fingerboard.


56
Fl.
Ob.
B. Cl.
Bsn.
Hn.
Pno.
Vln. I
Vln. II
Vla.
Vc.
f
p
ff
pp sub.
pp


59
Fl.
Ob.
B. Cl.
Bsn.
Hn.
Pno.
Vln. I
Vln. II
Vla.
Vc.
pizz.
arco
sfz
p
f

62

Fl.

ff mp

Ob.

ff mp

B. Cl.

ff

Bsn.

ff

62

Hn.

62

Pno.

ff

62

Vln. I

ff f

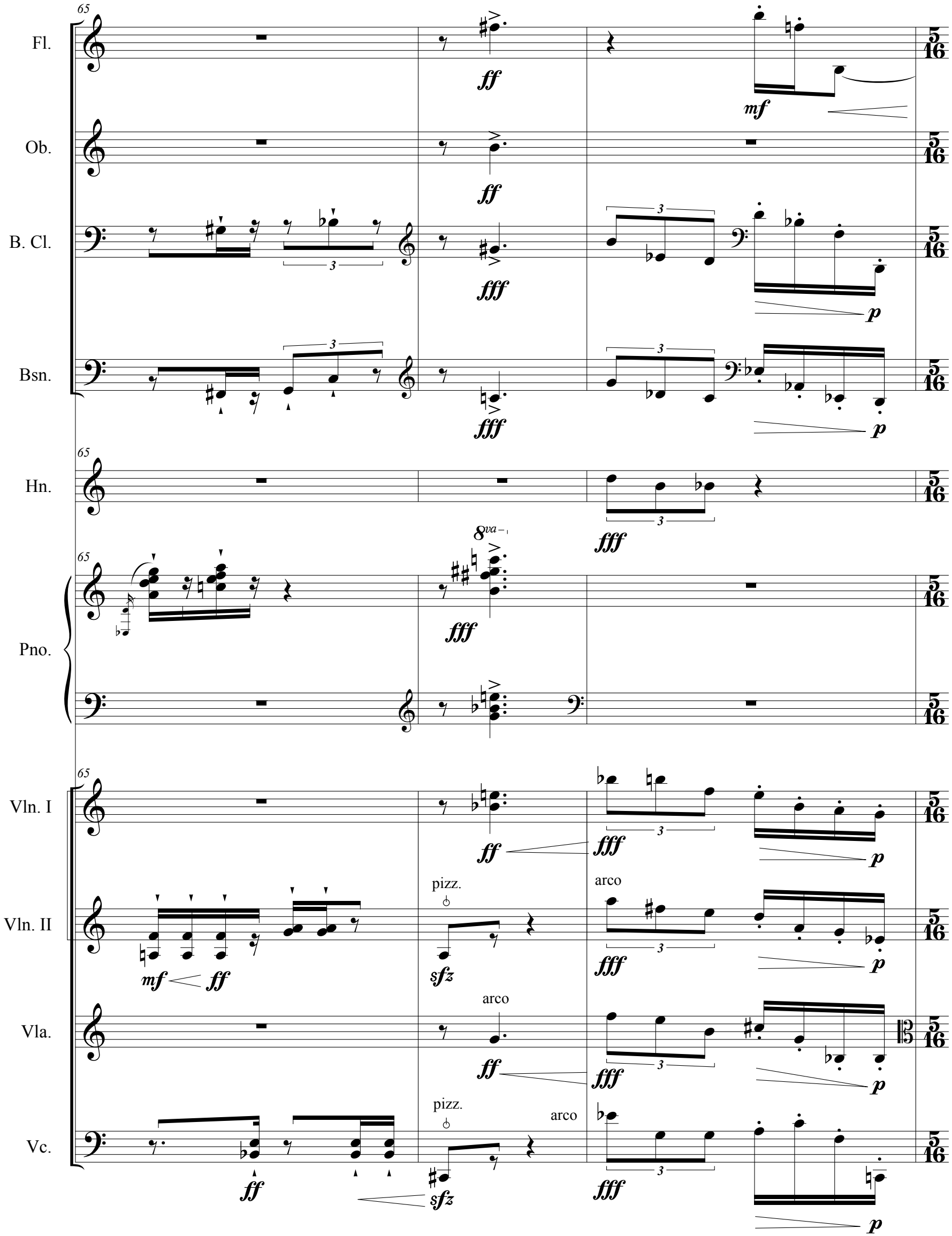
Vln. II

mp ff

Vla.

Vc.

ff mp f


65
Fl.
Ob.
B. Cl.
Bsn.
Hn.
Pno.
Vln. I
Vln. II
Vla.
Vc.
ff
mf
fff
p
8va
pizz.
arco
sfz
5/16

68

(3+2)

Fl.

ff

Ob.

B. Cl.

ff

Bsn.

f

68

Hn.

ff

(8va)

68

Pno.

mp

ff

loco

68

pizz.

4

arco

Vln. I

f

mp

cresc. poco a poco

Vln. II

f

Vla.

f

pizz.

arco

Vc.

f

mp

cresc. poco a poco

(2+3)

Fl.
Ob.
B. Cl.
Bsn.
Hn.
Pno.
Vln. I
Vln. II
Vla.
Vc.

71

mp ff fp p

(3+2)

74

Fl.

Ob.

B. Cl.

Bsn.

Hn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

f *p* *ff*

Listesso Tempo (=)

77

Fl.

Ob.

B. Cl.

Bsn.

Hn.

Pno.

Vln. I

Vln. II

Vla.

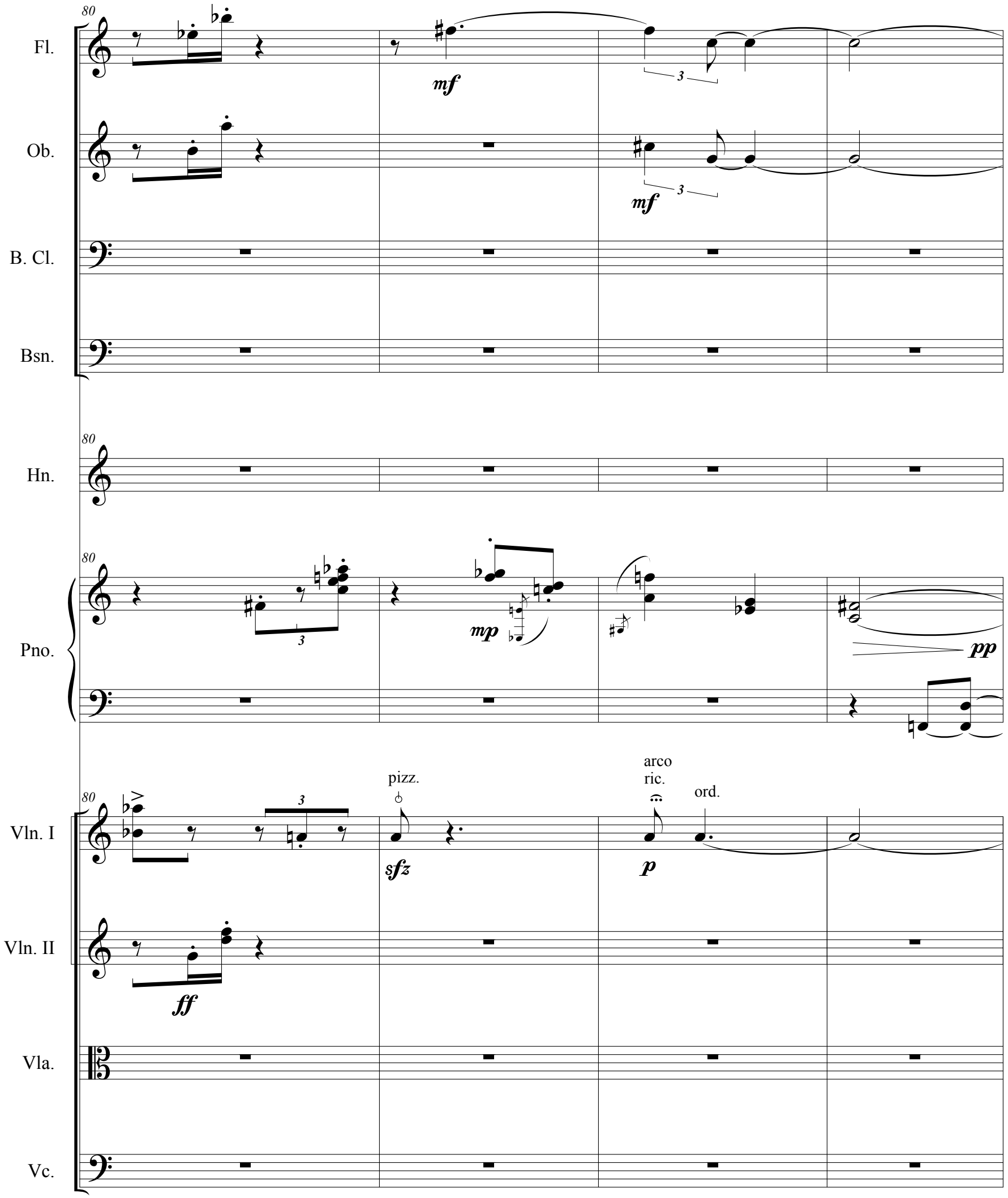
Vc.

p

pp

ff

3


80
Fl.
mf
3
Ob.
mf
3
B. Cl.
Bsn.
80
Hn.
80
Pno.
3
mp
pp
80
Vln. I
3
pizz.
sfz
arco
ric.
p
ord.
Vln. II
ff
Vla.
Vc.

84

Fl.

Ob.

B. Cl.

Bsn.

Hn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

mp *pp*

mf *pp*

p

Adagio Sostenuto (♩ = 60)

88

Fl.

Ob.

B. Cl.

Bsn.

88

Hn.

88

Pno.

f *sfz*

Vln. I

p *fp*

Vln. II

p *fp*

Vla.

p *fp*

Vc.

p *fp*

93

Fl.

Ob.

B. Cl.

Bsn.

Hn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

mp fp

mp fp

mp f p

mp fp

mp f p

p

mf

f

ric.

f pp fp

f pp fp

f pp fp

f pp fp

mp

pizz.

arco

ric.

mp