

A r o n F r a n k

Kentuckiana

Kentuckiana

(2012-13)

for solo violin

Aron Frank

Program Note

‘Kentuckiana’, for violin solo, is a sonic portrait of the beautiful landscapes of Kentucky and Indiana; the two states in which I was raised. Throughout the two-movement work, common folksongs are weaved into the compositional fabric of the piece. These include ‘Blue Moon of Kentucky’, ‘My Old Kentucky Home’, and ‘The Wayfaring Stranger’. Further, the sounds of Bluegrass music and violin fiddling influenced the work as a whole, which borders between classical and folk.

The first movement, ‘Blue Moon of Kentucky’, began as a free improvisation. Upon further reflection, the many musical ideas I had developed by ear demanded a deeper structure. The movement features a lyrical folksong at the outset, and later becomes a lively fiddle dance before concluding in a calm and restful state.

The second movement begins in and sustains this feeling of reflection throughout. Just as the landscapes of Kentucky and Indiana are unending, I imagined something beyond the sounds themselves, resonating in time and space. The movement ends as a lonely voice in the distance with the classic folksong ‘The Wayfaring Stranger’.

Movements:

- I. *Blue Moon of Kentucky* [6’00”]
- II. *The Wayfaring Stranger* [5’20”]

Approximate Duration: 11’20”

Performance Instructions

A video was made to accompany the musical score of ‘Kentuckiana’. It features footage of the natural landscapes of Kentucky and Indiana, and was created by the composer and Mitchell Parks. The composition may be performed with or without its accompanying video, according to the desire of the performer.

If the performer wishes to perform the piece with the video, he or she should study the YouTube link below. It is an accurate representation of the music and video together, and all timing and coordination concerns should be based on the video below. Further, a live performance version of the video will be sent to the performer upon request.

<http://www.youtube.com/watch?v=yIwQpEwMmsg>

An optional poem may also be read before or after the performance of the work. The poem is attached on the following page. ‘Folksong Triptych’, a poem in three parts, was written by the composer, and is similarly inspired by the landscapes of Kentucky and Indiana.

Folksong Triptych

An ill fate of time/
My ride escaped me down this lonesome path/
Here stranded in the wilderness/

Forever blossoms this ageless landscape of unending scope/
Formless in its ways/
Resonating a frozen tundra in silence/

The bells roar and the tractors are a-blazin'/
Way out in country land/
This moment for me/

I survive on as a spirit in the wind/
A true test of enduring strength kept deep within/
To reflect and form new memories/

A destination all too familiar/
My ride escaped me on this lonesome path/
Here stranded in the wilderness/

Revealing the naked truth/
Footsteps are my story/
Pacing a righteous journey/

Lies there no end to this twisted highway?/
Gauging my thoughts broken and bare/
Towards the hopeful light/

Flickering in the tranquil night/
Days drift by from morning 'til sunset/
Unchanged in the afternoon's heat/

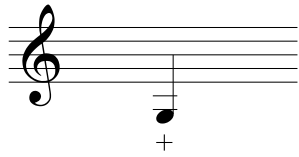
To the dear farmers coarse and grey/
Living for grist to the mill/
Salutations to my childhood of rambling green hills/

Stretching beyond the purple-lit horizon/
Above fogs of misty memory/
Hovers the sensuous summer sky/

Within an echo of time's labyrinth/
Beautiful and pristine/
Gently it ripples in my soul/

Transparent and clear/
I know this place/
My old Kentucky home/

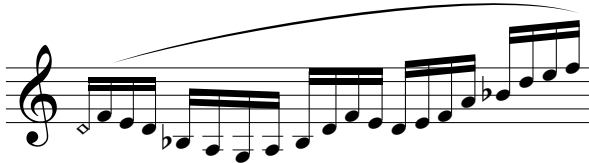
Performance Instructions



Left hand pizzicato is indicated by the + sign placed under the note.



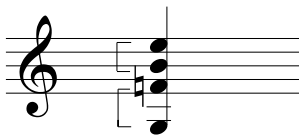
A slanted line between two notes indicates a glissando, or audible slide.



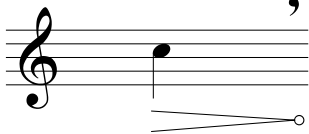
Noteheads of reduced size are performed rapidly with no sense of meter, unless otherwise specified. Notice that these differ from grace notes, specified below.



Grace notes, indicated with a slash, are performed rapidly, before the beat they precede.

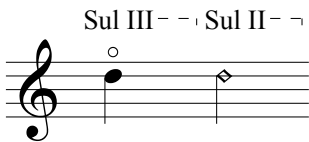


Brackets indicate the division of the notes contained within a chord.



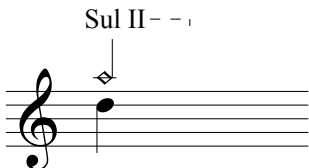
, indicates a slight pause in the music.

◊ indicates a decrescendo to silence.



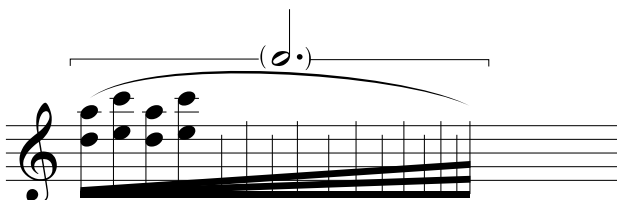
Sul III - - - Sul II - - -

Natural harmonics are indicated in two ways: by a small "o" written above the note to be lightly touched, and by a small diamond shape at a specific point on the string where the finger should be lightly placed.



Sul II - - -

Artificial harmonics are produced by firmly pressing the first finger down, and then lightly touching the fourth finger above the notated pitch.



Feathered Beaming shows a gradual acceleration of the indicated notes, lasting for the specified duration.

Note: Accidentals apply within the measure and octave in which they appear, unless canceled by another accidental sign, or tied into a following measure.

Kentuckiana

I. Blue Moon of Kentucky

Quasi una Fantasia con Rubato (♩ = 63)

Sul II

Musical notation for measures 1-3. The first staff shows a melodic line starting with a mezzo-forte (*mp*) dynamic, featuring a triplet of eighth notes and a glissando (*gliss.*) leading to a forte (*f*) dynamic.

Musical notation for measures 4-6. The second staff is marked *dolce e cantabile*. It features a triplet of eighth notes and dynamic markings including *mf*, *f*, *mp*, and *f*. A *poco rit.* (poco ritardando) marking is present at the end of the section.

Musical notation for measures 7-9. The third staff is marked *Sul III* and includes a quintuplet of eighth notes. Dynamics range from *mp* to *f* and *mf*.

Musical notation for measures 10-11. The fourth staff is marked *Atempo* (Ad libitum) and includes a triplet of eighth notes. Dynamics include *p*, *f*, and *pp*.

Musical notation for measures 12-13. The fifth staff is marked *tremelo* and *poco accel.* (poco accelerando). It features a triplet of eighth notes and a section marked *Sempre Tremelo con Rubato*. Dynamics include *sfp*, *f*, *sfp*, and *p*. A *(l.h. pizz.)* (left hand pizzicato) marking is present.

Musical notation for measures 14-15. The sixth staff is marked *(trem.)* (tremolo) and includes a quintuplet of eighth notes. Dynamics include *mf*, *p*, and *f*. A *ord. (non trem.)* (order, non-tremolo) marking is present.

Più Mosso con Rubato (♩ = 88)

16 *poco rit.* *ff*

Molto Animato e Più Mosso (♩ = 152)

(2+2+3)

18 *f* *ff*

(3+2+2)

20 *f* *ff* *f*

Con Spirito e Rubato (♩ = 104)

22 *ff* *f*

26

29

Più Mosso con Rubato (♩ = 116)

32 *p* *mp*

35

f *ff* *mp*

40

f

Sul III/IV ----- Sul II/III -----

45

mf *f*

48

f

51

ff

Meno Mosso (♩ = 72)
(2+2+3)

54

f *mf* *f*

57

mf

59 *f* Sul II - - - - -

62 *<ff*

Più Mosso con Rubato (♩ = 116)

65 *f*

67 *ff* *mf*

70 *f*

72 *<ff* *f*

74 *mf*

5

Musical staff 77-80. Treble clef, 2/4 time signature. Dynamics: *f*, *mf*, *ff*, *f*. Includes a triplet of eighth notes.

Musical staff 80-83. Treble clef, 2/4 time signature. Dynamics: *ff*. Includes a triplet of eighth notes. Tempo marking: *Ritenuito* (♩ = 54).

Musical staff 83-86. Treble clef, 2/4 time signature. Dynamics: *mf*, *f*, *mf*. Includes a triplet of eighth notes. Tempo marking: *rit. poco a poco*.

Musical staff 86-89. Treble clef, 4/4 time signature. Dynamics: *p*, *f*, *p*, *f*. Includes a half note with a fermata.

Musical staff 89-93. Treble clef, 4/4 time signature. Dynamics: *pp*, *p*, *mf*, *p*. Tempo marking: *Scherzando con Rubato* (♩ = 72).

Musical staff 93-95. Treble clef, 3/8 time signature. Dynamics: *mf*, *f*, *ff*, *mf*, *pp*. Includes a triplet of eighth notes and a half note with a fermata.

Musical staff 95-98. Treble clef, 4/4 time signature. Dynamics: *p*. Tempo marking: *Senza Misura*.

A Tempo (♩ = 72)

Meno Mosso e Sempre Tremelo (♩ = 56)

98

p *sfp* *pp*

101

pp *sfp* *pp*

107

ord. (non trem.) (trem.) (trem.) rit. al fine ord.

mp *pp* *mp* *pp*

II. The Wayfaring Stranger

Cantabile con Rubato (♩ = 76) (2+2+3+2) (3+2+2+2) (2+2+2+3)

p

(2+3) *8va* *ord.*

ff *f* *sfzp* *mp* *ff* *sfzp*

Meno Mosso (♩ = 54)

p *mf* *p* *mf* *p* *pp*

Sul III/IV

mp *mf* *p* *mp* *f* *pp*

poco rit. *Sul II* *Molto Espressivo con Rubato* (♩ = 69) *ord.*

p *mp*

(3+2)

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

Poco Meno Mosso (♩ = 60)

21 *mf* *f* (2+3) *mp*

24 (3+2) *mf* *pp* *mf* ord.

Tempo Primo (♩ = 76)
(3+2+2+2)

27 *p* *molto rit.* *Sul III/IV* *ord.* *p*

(1) Come un Uccello Canterino (like a singing bird) e Senza Misura

30 *ord.* *sfz*

31 *ord.* *ova* (non. trem.)

Meno Mosso (♩ = 54)

32 (3+2) *mp* *f* (2+3) *mp* *f*

9 (1) Cadenza Senza Misura (♩ = 69)

Musical score for 'Cadenza Senza Misura' (♩ = 69). The score is written in treble clef and consists of two systems. The first system starts at measure 34 and features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The second system starts at measure 35 and includes trills in the right hand and a triplet of eighth notes in the left hand. The piece concludes with a 6/4 time signature.

The Wayfaring Stranger (♩ = 63)

Musical score for 'The Wayfaring Stranger' (♩ = 63). The score is written in treble clef and consists of two systems. The first system starts at measure 36 and features a melody in the right hand and a bass line in the left hand. The second system starts at measure 38 and includes a trill in the right hand. The piece concludes with a 2/4 time signature. Dynamics include *mp*, *f*, and *p*. The instruction *molto rit. al fine* is present above the final measures.

(1) mm.30-31 and mm.34-35 should be performed freely with no sense of meter. The noteheads of reduced size indicate that the rhythms notated are merely one possible interpretation.

(2) The trills apply only to the top notes mm.34-35.