Oliver Dubon

CLOUDS

for String Quartet

2018

Program Notes

This piece is a reflection on the beautiful cloudy days in Claremont, CA. More specifically, it is a recollection of a walk I once took through the city, where I looked up and saw the sunlight suddenly burst through a breaking in the clouds. The light was tender enough to enable looking directly at it, but vibrant enough to inspire and implant the beginning of this piece into my head. The multiple points through which the sunlight shone, melding together into one giant chasm which only breaths light onto the city for a few moments before dissipating again, are represented in the meditative first measures of this piece. The metamorphosis of the chords through step related progressions, the slowly changing textures, and the extended techniques represent the rumbling of clouds, constantly changing shapes with light sneaking through various points, yet retaining the beautiful grey throughout.

As I was putting the finishing touches on this piece, I realized I had written a portrait work of one of my friends. In the months leading up to me beginning the sketches of what would eventually become this piece, I found this friend constantly asking me out for lunches, where we would sit together under the trees in the emerging spring sunlight. The patterns cast on the tables and grass through the branches fascinated me to such an extent, that they found themselves imitated in the textures of my work, along with this person's extraordinary calming yet cheerful radiance.

In light of this, I am dedicating this work to said friend, Audrey Jang.

Performance Notes

s.p. 1 – Normal sul ponticello; equal to writing "sul pont."

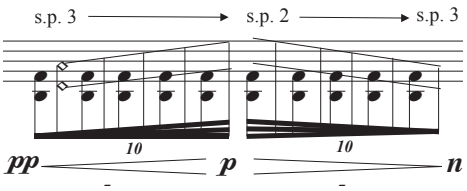
s.p. 2 – Bow as close to the bridges while remaining still off the bridge; equal to writing "sempre sul pont."

s.p 3 – Bow directly on top of the bridge; no tone should be produced, but instead a quiet, soft static noise.

sempre sul tasto
molto flautando – Bow very far over the fingerboard in such a way that it produces a
very fast bow very hollow, flute-like noise similar to rubbing your finger over slick glass.

– Move from one technique to another.

– Continue the preceding technique.



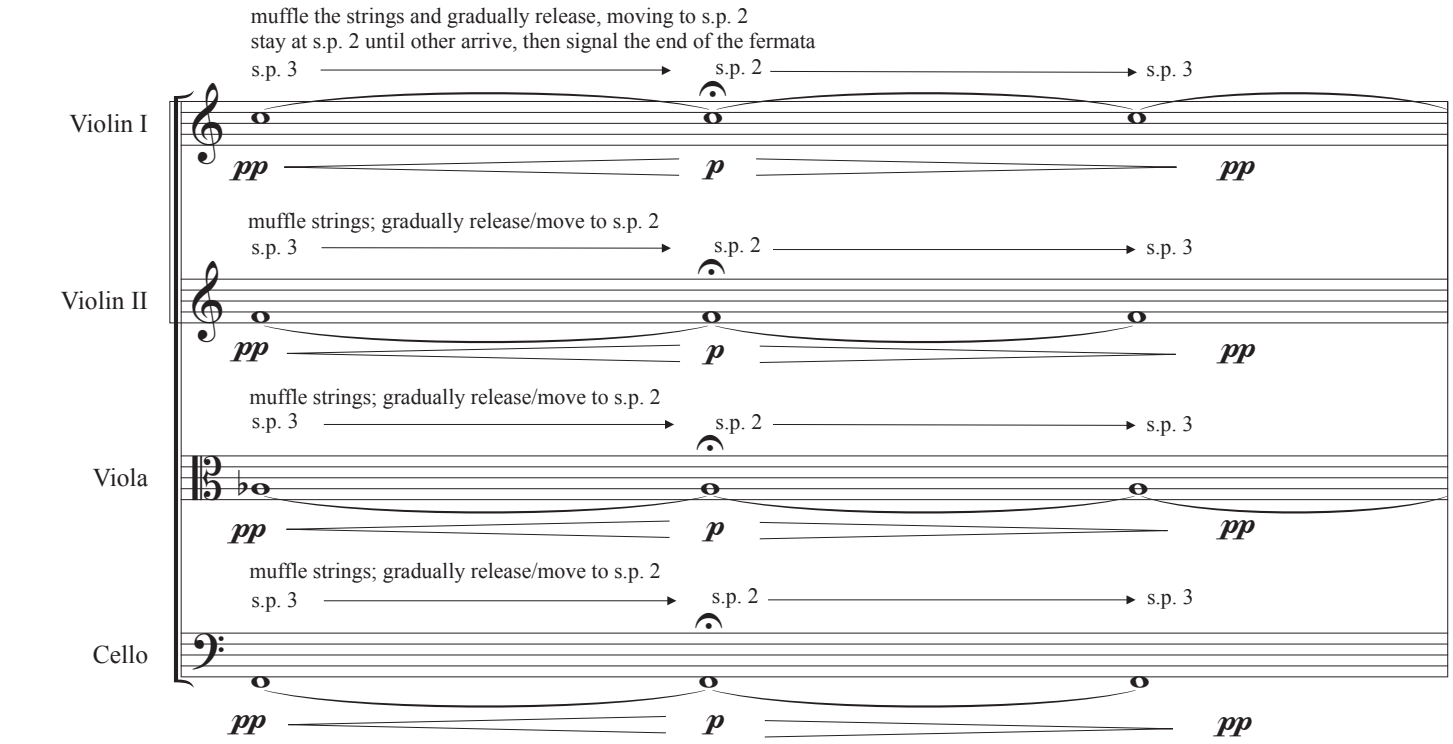
– Move from the bridge to slightly off the bridge while bowing the 3rd and 4th strings and lightly tapping your fingers up and down the fingerboard on those two strings.

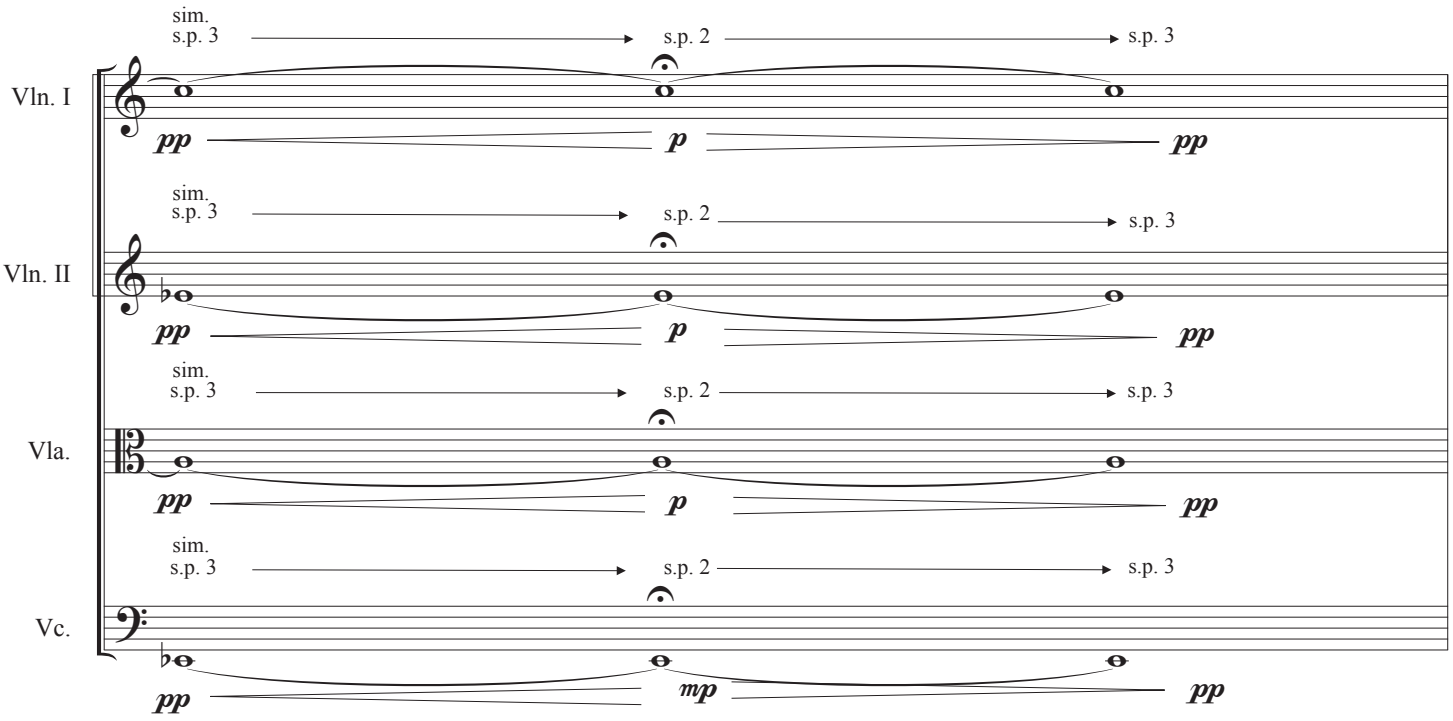
– Rapid accelerando; the whole gesture should last the implied number of beats

Score

Clouds

Oliver Dubon





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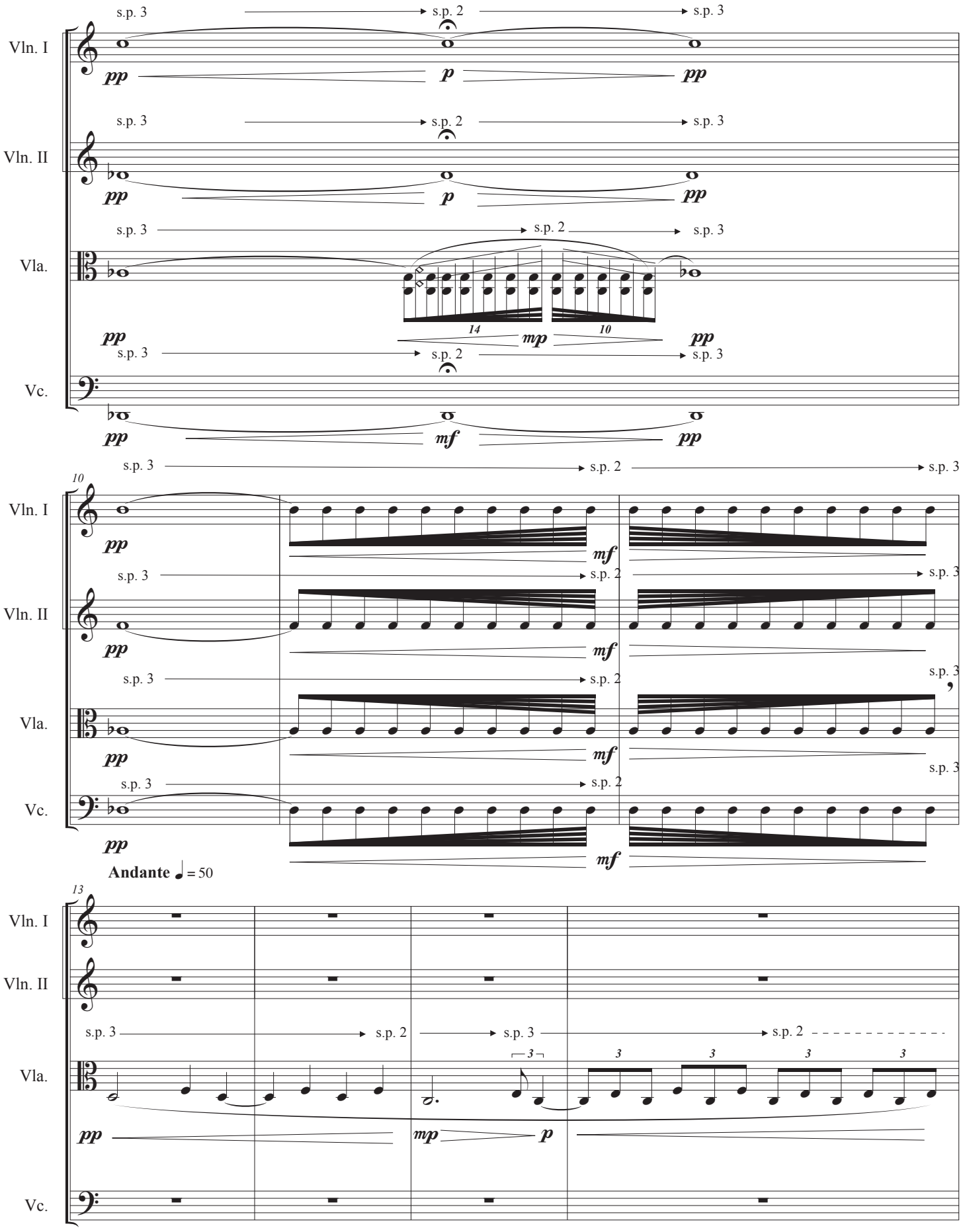
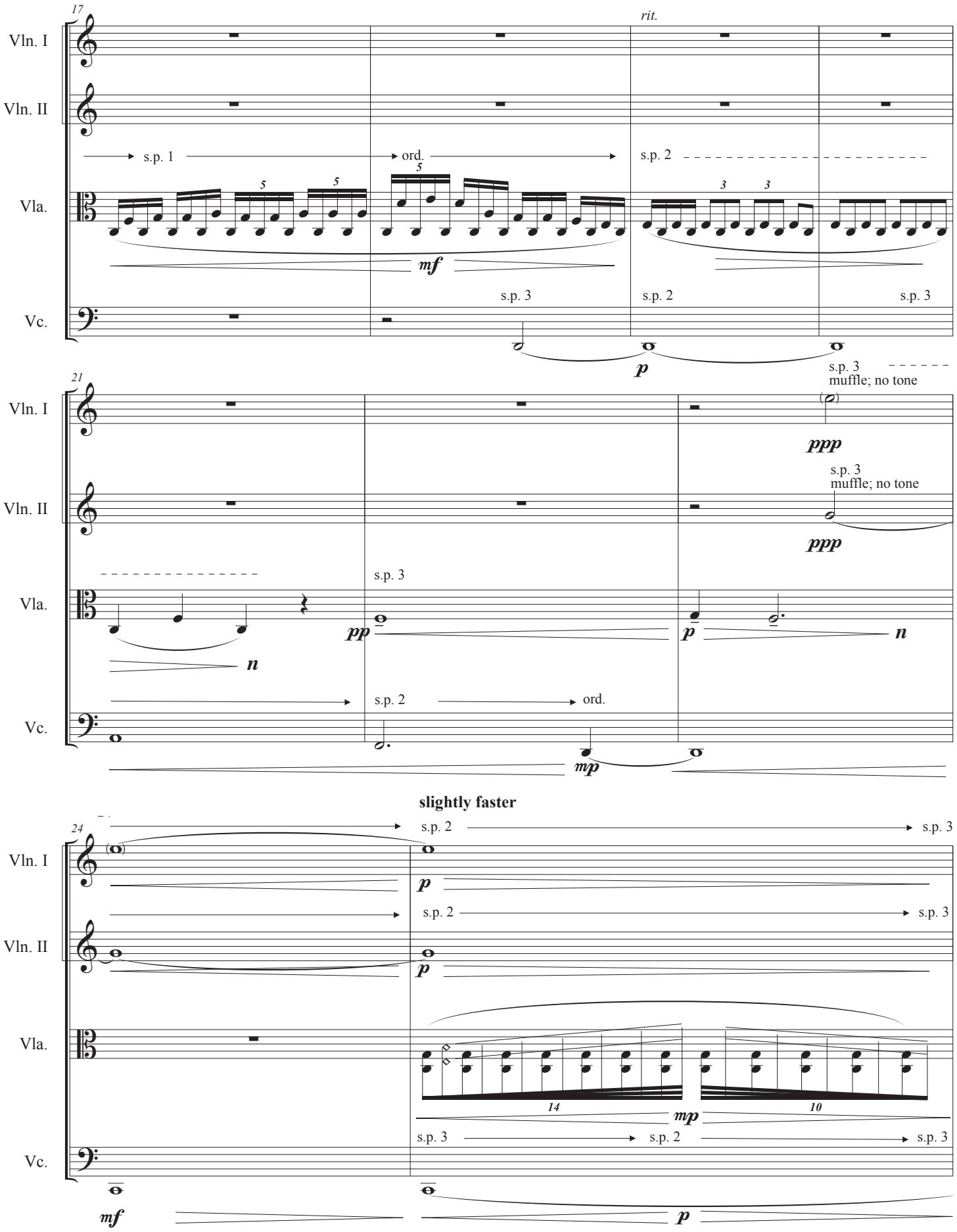
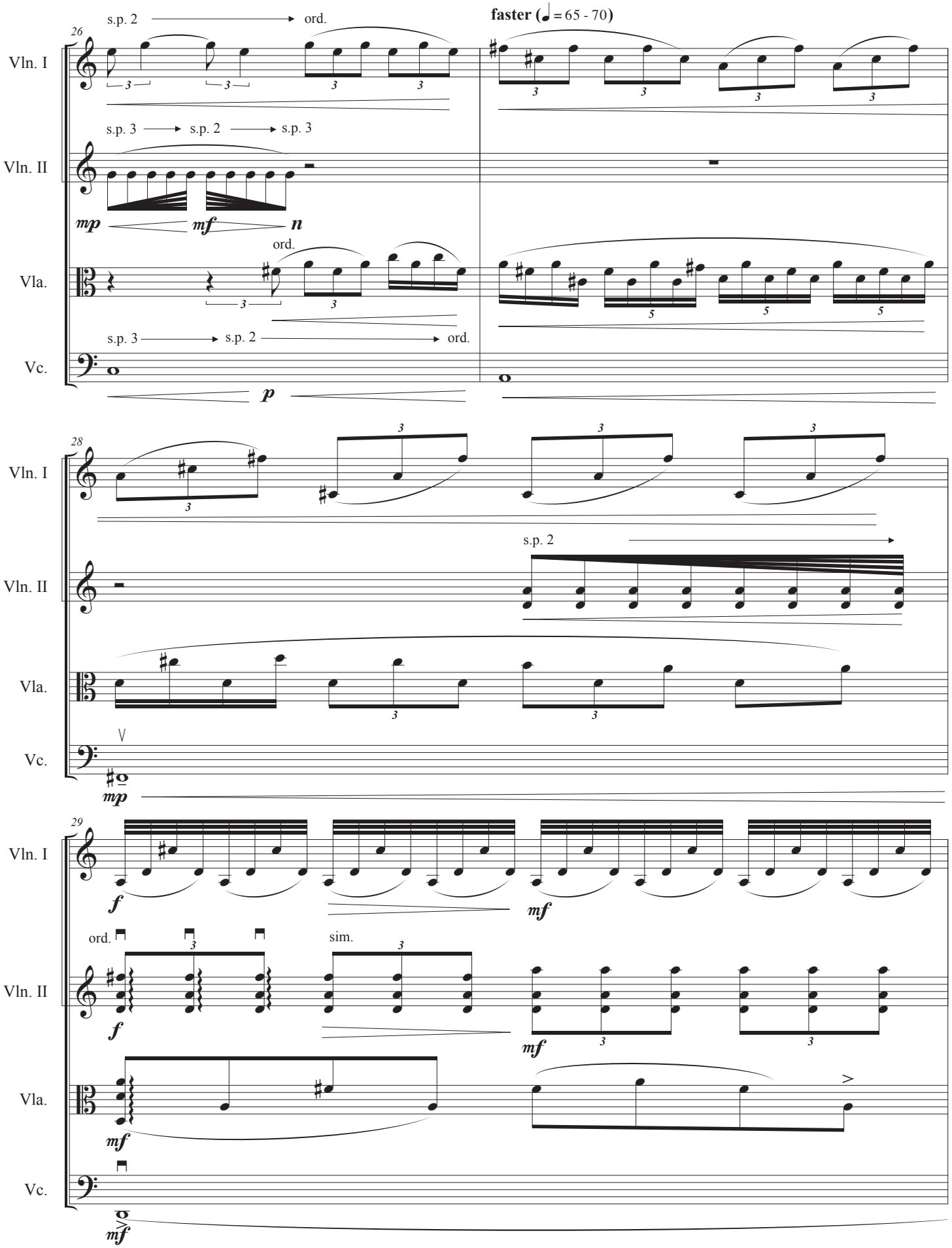
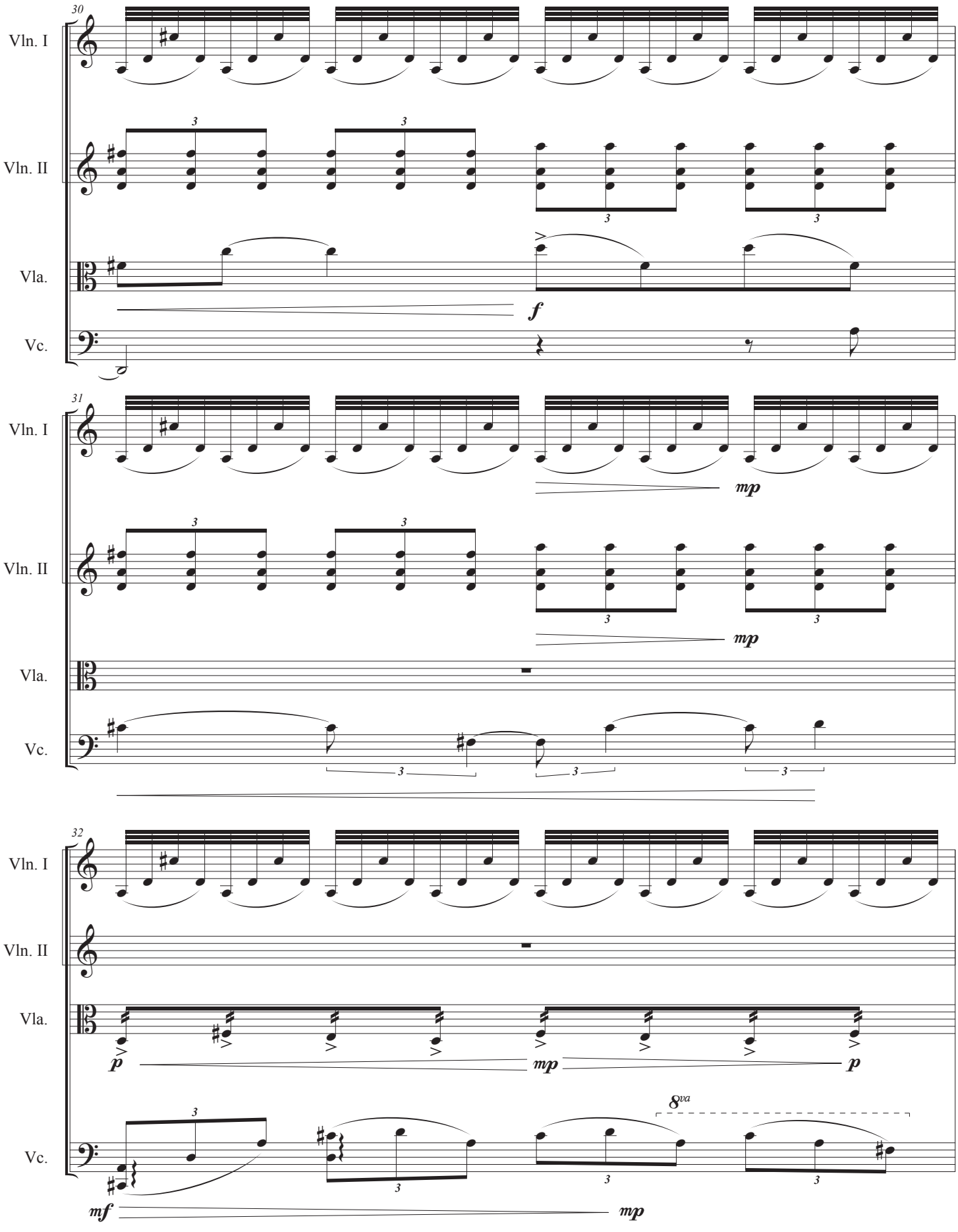
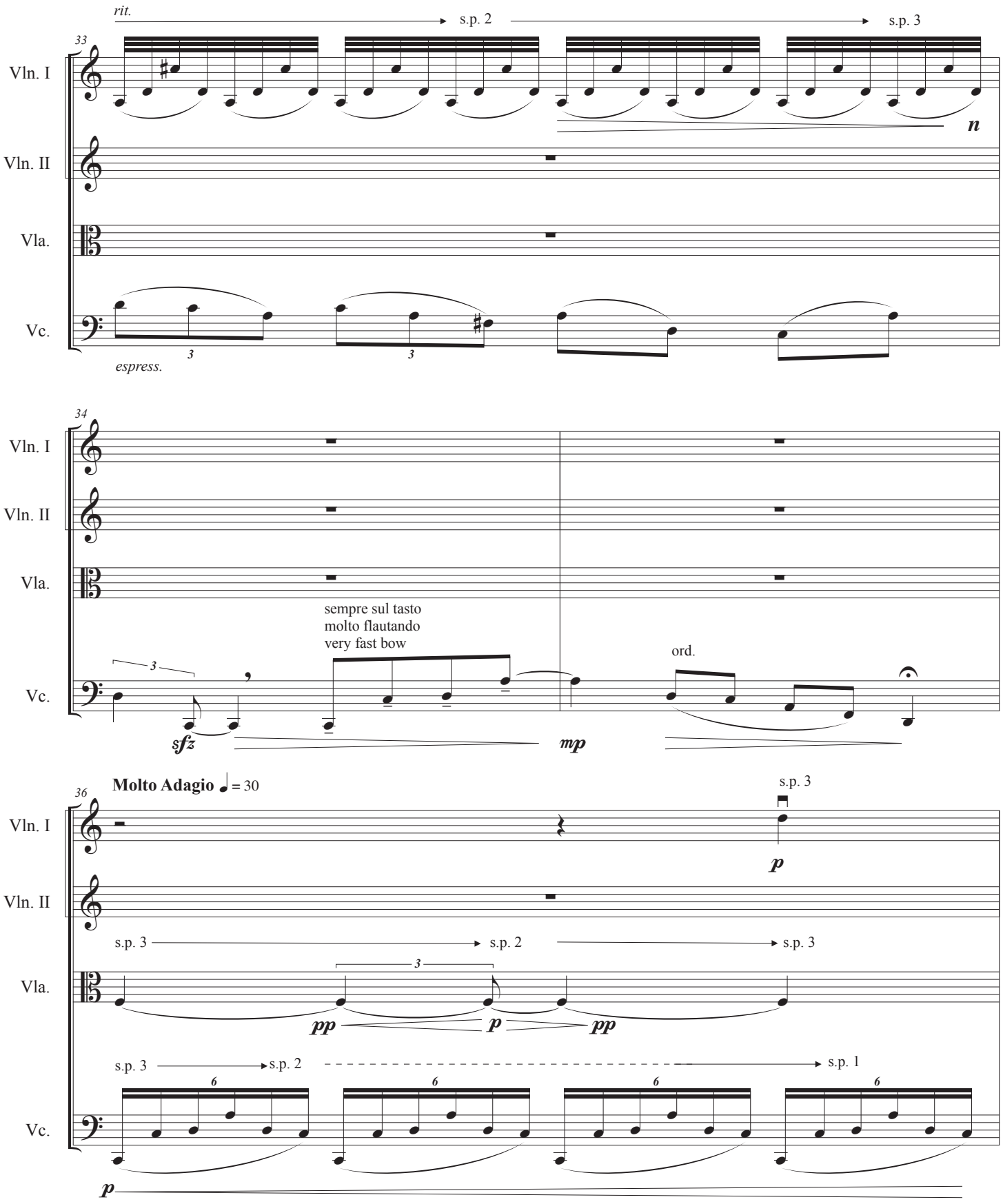
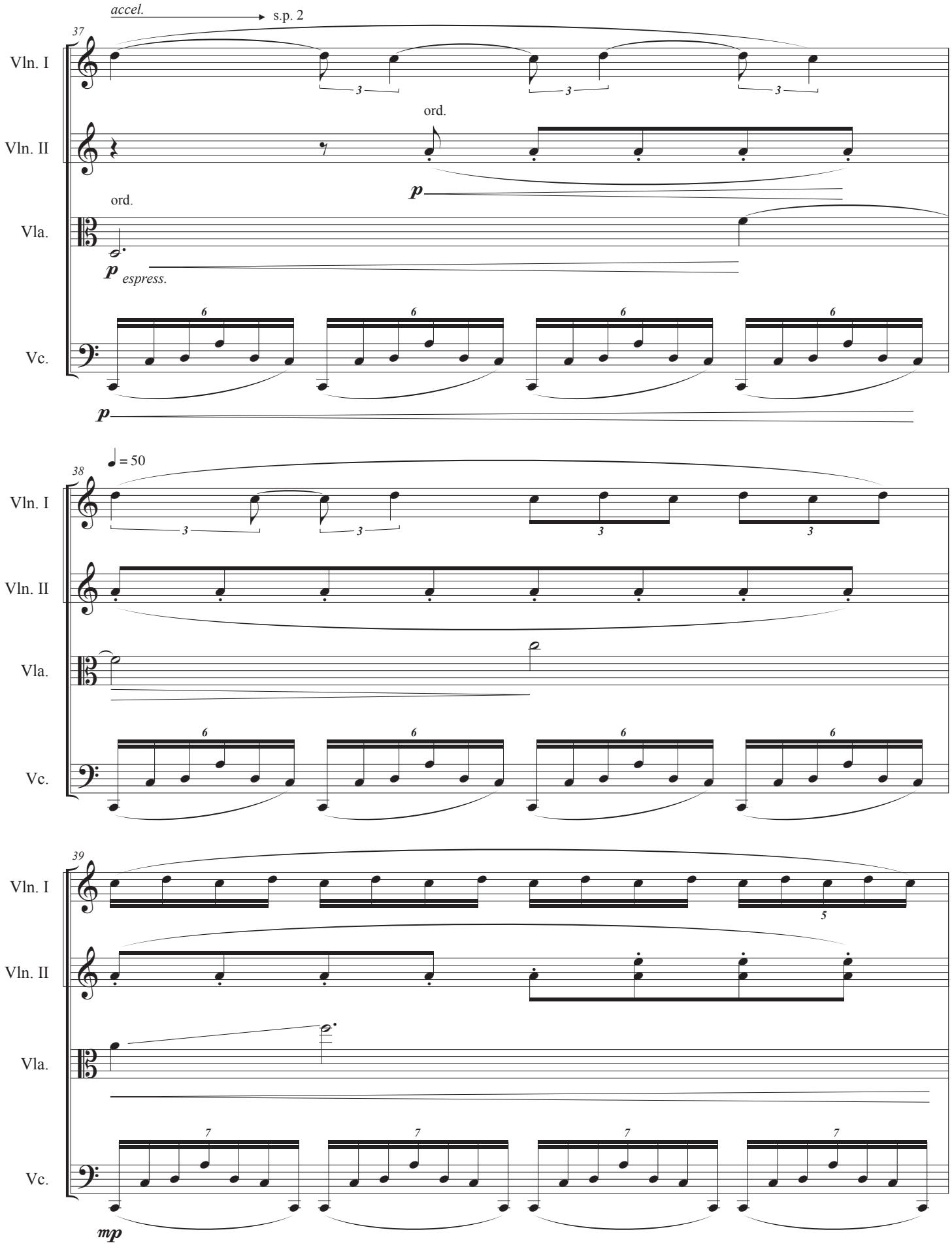

Vln. I
Vln. II
Vla.
Vc.
s.p. 3
s.p. 2
pp
p
mp
mf
14
10
10
Andante ♩ = 50
13

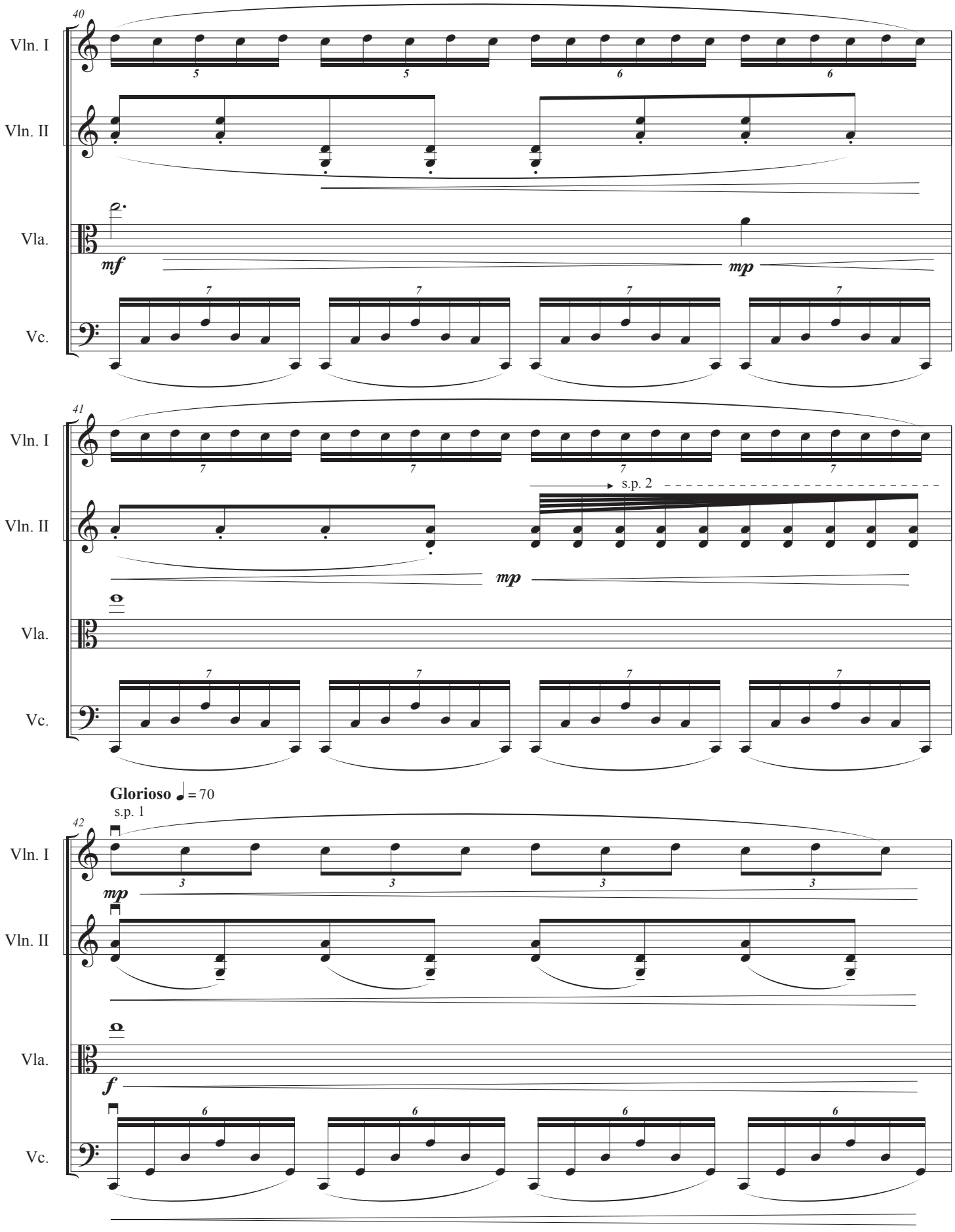

17
rit.
Vln. I
Vln. II
Vla.
Vc.
s.p. 1
ord.
s.p. 2
mf
s.p. 3
s.p. 2
s.p. 3
p
21
s.p. 3
muffle; no tone
ppp
s.p. 3
muffle; no tone
ppp
s.p. 3
pp
p
n
n
s.p. 2
ord.
mp
slightly faster
24
s.p. 2
s.p. 3
p
s.p. 2
s.p. 3
p
14
10
mp
s.p. 3
s.p. 2
s.p. 3
mf
p

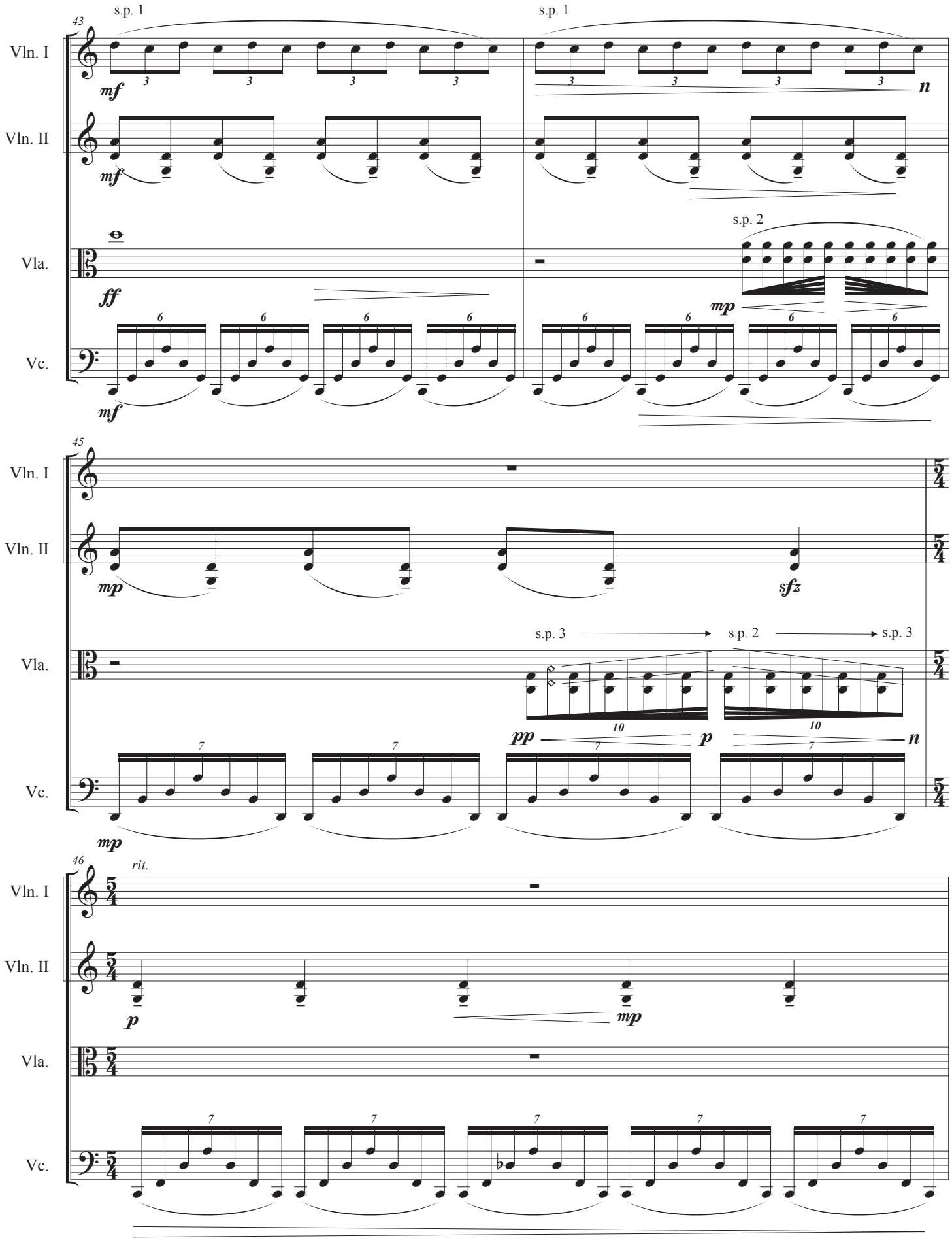

faster (♩= 65 - 70)
26
Vln. I
Vln. II
Vla.
Vc.
s.p. 2
ord.
s.p. 3
s.p. 2
s.p. 3
mp
mf
n
ord.
s.p. 3
s.p. 2
ord.
p
28
s.p. 2
mp
29
f
mf
ord.
sim.
f
mf
mf
mf

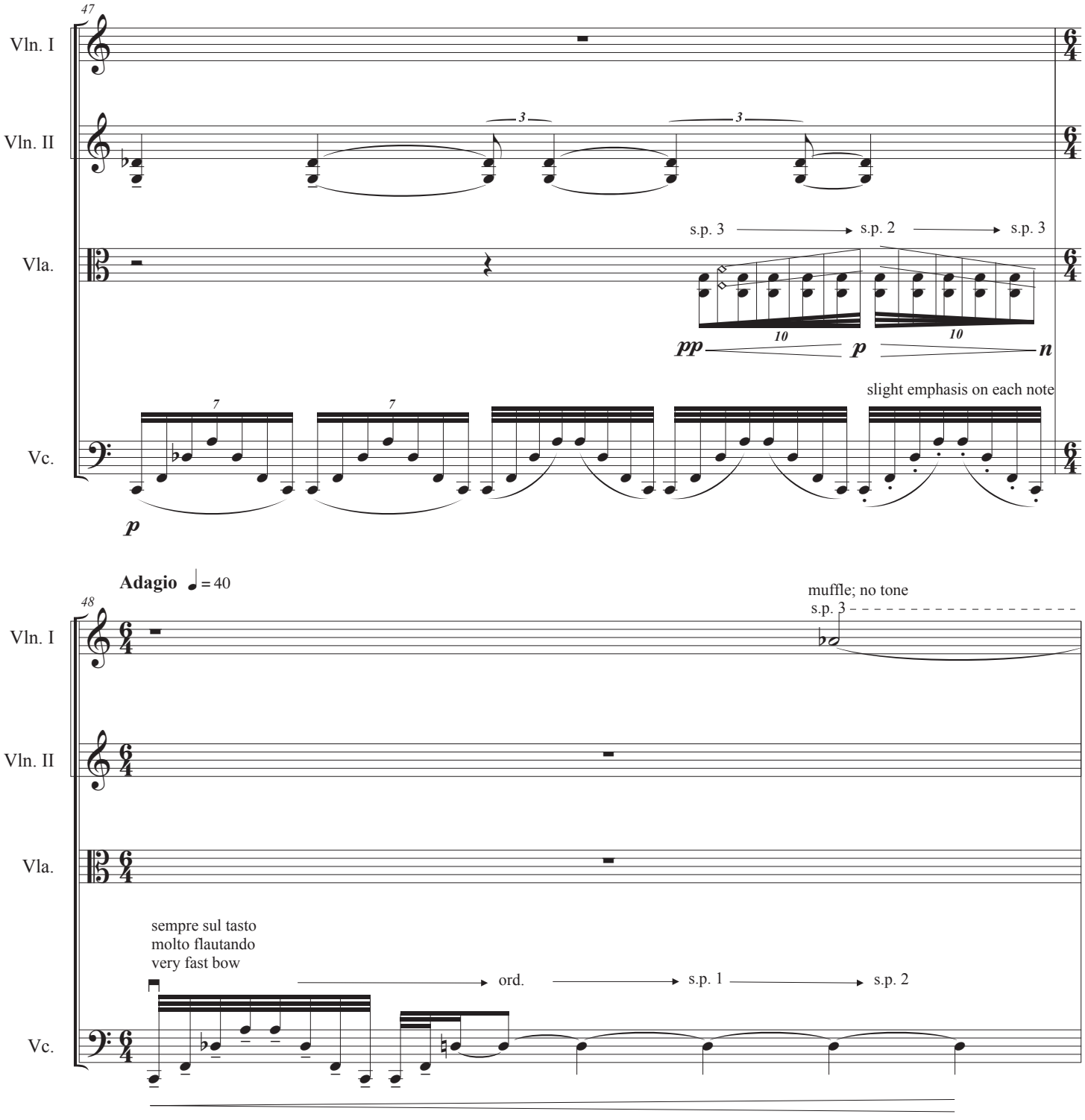

30
Vln. I
Vln. II
Vla.
Vc.
f
31
mp
32
p
mp
p
8va
mf
mp

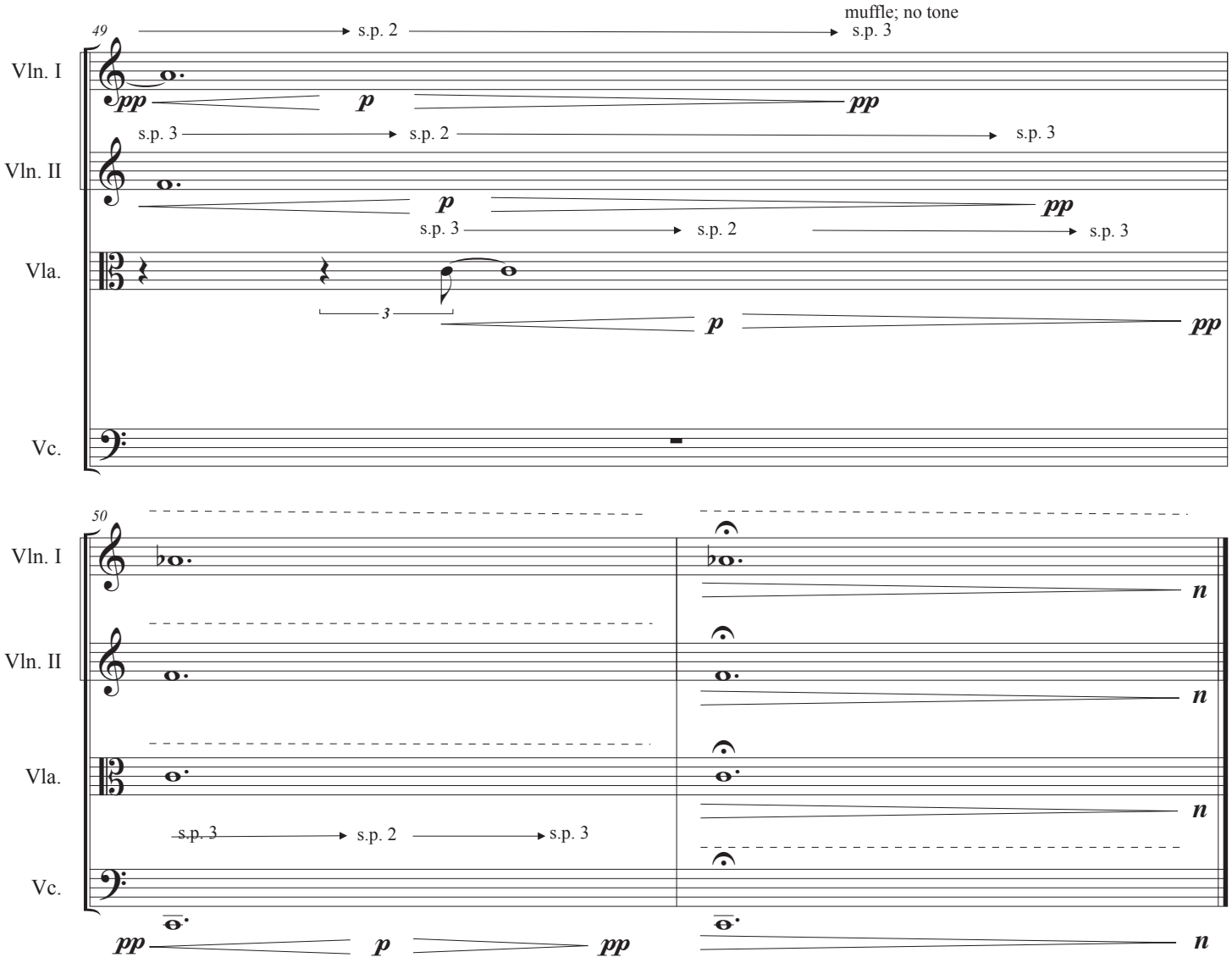

rit.
s.p. 2
s.p. 3
33
Vln. I
Vln. II
Vla.
Vc.
n
3
3
espress.
34
sempre sul tasto
molto flautando
very fast bow
ord.
3
sfz
mp
36
Molto Adagio ♩ = 30
s.p. 3
p
s.p. 3
s.p. 2
s.p. 3
3
pp
p
pp
s.p. 3
s.p. 2
s.p. 1
6
6
6
6
p


accel.
s.p. 2
37
Vln. I
Vln. II
ord.
p
Vla.
ord.
p espress.
Vc.
p
38
♩ = 50
Vln. I
Vln. II
Vla.
Vc.
39
Vln. I
Vln. II
Vla.
Vc.
mp


40
Vln. I
Vln. II
Vla.
Vc.
mf
mp
41
s.p. 2
Glorioso ♩ = 70
s.p. 1
f


43
s.p. 1
s.p. 1
Vln. I
Vln. II
Vla.
Vc.
mf
mf
ff
mf
n
s.p. 2
mp
45
mp
sfz
s.p. 3
s.p. 2
s.p. 3
pp
p
n
mp
46
rit.
p
mp


47
Vln. I
Vln. II
Vla.
Vc.
3
3
s.p. 3
s.p. 2
s.p. 3
10
10
pp
p
n
7
7
slight emphasis on each note
p
Adagio ♩= 40
48
muffle; no tone
s.p. 3
sempre sul tasto
molto flautando
very fast bow
ord.
s.p. 1
s.p. 2


49
Vln. I
Vln. II
Vla.
Vc.
s.p. 2
muffle; no tone
s.p. 3
pp
p
pp
s.p. 3
s.p. 2
s.p. 3
p
pp
s.p. 3
s.p. 2
s.p. 3
3
p
pp
50
Vln. I
Vln. II
Vla.
Vc.
n
n
n
s.p. 3
s.p. 2
s.p. 3
pp
p
pp
n