

# Taberah

*for Violoncello Solo*  
(2007)

Robert J. Frank

# Taberah

for Violoncello Solo

***Taberah* is the Hebrew word for “burning.”**  
**The inspiration for this work came from scene described in**  
**the Book of Numbers, Chapter 16:**

Korah son of Izhar, the son of Kohath, the son of Levi, and certain Reubenites --Dathan and Abiram, sons of Eliab, and On son of Peleth --became insolent and rose up against Moses. With them were 250 Israelite men, well-known community leaders who had been appointed members of the council. Moses said to Korah, "You and all your followers are to appear before the LORD tomorrow --you and they and Aaron. Each man is to take his censer and put incense in it --250 censers in all --and present it before the LORD. You and Aaron are to present your censers also." So each man took his censer, put fire and incense in it, and stood with Moses and Aaron at the entrance to the Tent of Meeting. When Korah had gathered all his followers in opposition to them at the entrance to the Tent of Meeting, the glory of the LORD appeared to the entire assembly. The LORD said to Moses and Aaron, "Separate yourselves from this assembly so I can put an end to them at once." And fire came out from the LORD and consumed the 250 men who were offering the incense.

translation: NIV

## **Performance Notes:**

This work, although having no time signatures, uses additive rhythms and should retain a consistent subdivision as much as is possible.

Breaks at caesura marks (//) should be long enough for reverberation to dissipate in the hall.

From the **Allegro con fuoco** onward, the performer should put more and more energy into the bowing, culminating in the **Ad libitum** section. In this climactic section, bowing and specific patterns are left to the performer so that all energy may be put into performing the most irregular, frantic, energetic, powerful gestures possible. Durations are left to the performer, but should be around 5-6 seconds per gesture, and each gesture should lead directly into the next without break.

RJF

*6-7 minutes duration*  
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Violoncello Solo

# Taberah

for Francesco Mastromatteo

Robert J. Frank

The musical score is written for a solo cello in bass clef with a key signature of one flat. It consists of seven staves of music. The first staff contains three measures, each with a triplet of eighth notes and a fermata, marked with dynamics *mf*, *pp*, *mf*, *pp*, *mp*, and *pp*. The second staff features a series of sixteenth-note runs, starting with *mf* and *p*, and ending with a forte *f* section. The third staff includes a *mp* section with an accent, followed by *pp*, *ppp*, *p*, and *p* sections with triplets and fermatas. The fourth staff begins with a *mp* section and a five-measure phrase, followed by a *f* section. The fifth staff shows a *ff* section with a deceleration, an *sfz* section with an acceleration, and a *p* section. The sixth staff is a long, continuous sixteenth-note run marked with *sfz*. The seventh staff is a simple harmonic progression with dynamics *mf*, *mp*, *p*, *f*, and *pp*.

Andante Moderato - Mysteriously

accel. ----- rit. -----

*p* < *mp* > *p* < *mf* > *p* < *f* >

Andante Moderato - Mysteriously

accel. ----- gradually change to normal bowing ----->

*mp* < *mf* > *mp* < *f* > *mf* < *ff* >

*f* < *ff* > *f* < *ff* > *f* < *ff* >

*mf*

*ff* < *sfz* >

*ff*

*sfz* < *ff* > (hard, "roar") *sffz* < *pp* >

*ff* all accents should be played as a hard *sfz*

*ff*

First musical staff in bass clef with a key signature of one flat. It features a series of eighth notes with slurs and accents. The staff concludes with a glissando effect, indicated by a wavy line and the word "Glissando".

Second musical staff in bass clef with a key signature of one flat, continuing the eighth-note pattern with slurs and accents.

Third musical staff in bass clef with a key signature of one flat, continuing the eighth-note pattern with slurs and accents.

Fourth musical staff in bass clef with a key signature of one flat. It features a series of eighth notes with slurs and accents, ending with a dynamic marking of *f* (forte).

Fifth musical staff in bass clef with a key signature of one flat, continuing the eighth-note pattern with slurs and accents.

Sixth musical staff in bass clef with a key signature of one flat, continuing the eighth-note pattern with slurs and accents.

Seventh musical staff in bass clef with a key signature of one flat, continuing the eighth-note pattern with slurs and accents.

Eighth musical staff in bass clef with a key signature of one flat, continuing the eighth-note pattern with slurs and accents.

Ninth musical staff in bass clef with a key signature of one flat, continuing the eighth-note pattern with slurs and accents.

(if desired, optional repeat even more furiously)

(repeat *ff* - *f* only if prior repeat was taken)

on C:

# Other Music by Robert J. Frank (ASCAP)

## Orchestral Music

- About the Ninth Hour*, (1989) 6 min. . . . . score: \$20  
for strings (min. 44442) and timpani
- Der Mozartgeist*: score: \$50  
*Concerto for MIDI Piano with Soloist and Orchestra*,  
(1994) 18 min.  
(2222/2200/timp/strings/Yamaha Disklavier MIDI piano)
- Fast Falls the Eventide* (2003) 13 min. . . . . score: \$40  
(2222/4331/2 perc./strings)
- Figaronacht Overture* (2005) 6 min. . . . . score: \$30  
for string orchestra.
- For the Oppressed*, (1987) 9 min. . . . . score: \$40  
for orchestra. (2222/4231/2 perc/ strings)
- In the Upper Room*, (1992) 9 min. (2220/222/2  
perc./strings) . . . . . score: \$35
- Le Violon Entereé* (2018) 18 min. . . . . score: \$70  
Solo Violin, winds, perc. Chamber Strings
- Shadows of Notre Dame* (2008) 7 minutes for . . . . . score: \$25  
strings (solo Vn. and Vc) and chimes
- Temporal Distortions* (1995) 18 min. . . . . score: \$60  
(2222/222/4 perc./strings: div. Vn.I, Vn.II, & Va.) *A Terribly*
- Tangled Tarantella*, (2005) 9 min. score: \$35 for solo  
harpsichord and strings
- Tapestries*, (2010) 9 1/2 min. . . . . score: \$20  
for two violins and string orchestra
- ¡Viva Vivaldi!*, (2004) 7 min. . . . . score: \$35  
for solo violin, flute, oboe, bassoon, harpsichord and  
strings or (vers. II) for strings and harpsichord
- Jerusalem Stones* (1997) 18 min. . . . . score: \$60  
(2222/4221/timp. + 3 perc./SATB/Strings/narr.)

Orchestra parts available for rental. Smaller study/reference scores may be available.

## Chamber Music

- Aftermath* (2001) 12 min. . . . . score/parts: \$50  
for flute, 2 Bb cl., bsn., 2 Bb tpts., tbn., vn.,perc., 2 guitars  
and piano.
- Eternally Begotten* (2018) for Cello and piano . . . . . \$10
- Hatshepsut's Chant and Dance*, (1993) 8 min. . . . . \$15  
for bassoon and piano
- Metallic Origami* (2019) 15 min. . . . . score/parts: \$50  
8 percussionists & narrator
- My Viola Don't Swing* (2006) 3 min. . . . . \$10  
for solo viola
- Part of the Wind* (1997) 7 min. . . . . score/parts: \$25  
for flute, soprano, and percussion.
- Passages* (2003) 3 min. . . . . \$10  
for solo violin
- Stellar Quintet*, (1988) 18 min. . . . . score: \$50  
for string quartet and harpsichord. . . . . parts: \$35
- String Quartet*: score/parts: \$50  
"...a smoldering wick..." (1994) 10 min.
- String Quartet No. 2*: score/parts: \$75  
"...para mis amigos Mexicanos..." (2001) 15 min.
- Taberah*, (2008) for Solo 'Cello. 7 min. . . . . \$10
- Vienna Postlude*, (1992) 7 min. . . . . \$15  
for violoncello and piano.

## Live/Interactive Computer Music

- Alone with my thoughts...* (2002) . . . . . score/CD-ROM: \$40  
for soprano and real-time computer (MAX/MSP)
- Beach Music* (2001) . . . . . score: \$30  
percussion and real-time computer. (MAX/MSP) rental
- Coral Fantasy*, (1995; rev. 2002) . . . . . score/CD-ROM: \$40  
for oboe and realtime computer. (MAX/MSP)
- Der Mozartgeist* (1993) 6 min. . . . . part/disk: \$35  
for MIDI piano with soloist (Mvt. II from Concerto)
- Der Mozartgeist: Concerto for MIDI Piano with Soloist and  
Orchestra*, (1994) (see orchestral music)
- Quartet* (1999) 12 min. rental for Bb Clarinet, Disklavier with live  
soloist and real-time computer. (MAX/MSP)
- Sonata* (1998) 13 min. . . . . score: \$20  
for Harpsichord with optional electronic effects.

MAX/MSP CD-ROMs: Contact composer for technical requirements and details.

## Fixed Computer Music (stereo CD or DAT format)

- Algorithmic Atmospheres* I. *Binary Blizzard* (1995) 3 min. II.  
*Fractal Fog* (1995) 6 min.  
III. *Sinewave Storm* (1994) 6 min.
- Muse* (2000) 1 min.
- Zymurgy* (1998) 10 min.

all fixed computer music performance materials for rental.

## Choral Music

- Dinosaur!*, (1993) 4 min. for SATB and piano. . . . . \$7
- Nachamu*, (2000) 6 min. for SATB and piano/organ. . . . . \$5
- Mass of the Penitent Man* (2007) for SATB and organ. . . . . \$10
- Magnificat & Nuc Dimintus* (2012) . . . . . \$8  
for SATB and organ
- The Voice in the Sky* (2002) for flute, SATB and piano . . . . . \$20.

Contact composer for cost per part / licensing

## Band/Wind Ensemble Music

- Driven*, (2003) 7:30 min. . . . . score: \$30 parts: \$120  
Grade IV-V
- Legacy*, (2004) 5 minutes . . . . . score: \$25 parts: \$100  
Grade III
- Metallic Origami* (2005) . . . . . score: \$30 parts: \$100  
*Five Miniatures for Metal Instruments* Grade V
- While Mortals Sleep*, (2018) 13 minutes . . . . . score: \$40 parts: \$135  
Grade V

## Ordering/more information:

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all prices suggested to cover printing and handling costs. contact  
composer for shipping or for larger parts sets.