

Le Violon Enterré:

Soundtrack of a Violin
for violin and chamber orchestra



Robert J. Frank
2018

Le Violon Enterré:

Soundtrack from a Violin

for Violin Solo and Chamber Orchestra

Robert J. Frank
(2018)

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Program Notes for

Le Violon Enterré: Soundtrack to a Violin's Story

Her 300-year-old instrument was in perfect condition. Had it been interred?

It's the stuff of stories and musical legend: the buried violin, dug up and brought to sing anew. But the violinist Chee-Yun didn't expect to have one in real life.

In 1991, at the start of her career, the Korean-born violinist began looking around for a new instrument, found one that she loved, and brought it to Dario D'Attili, a legendary violin appraiser, for an evaluation. "In my career," D'Attili said, according to Chee-Yun, "I have never seen an instrument looking this brand-new. It's over 300 years old, definitely Ruggieri, probably one of his finest. No wear and tear; it's incredible..." Chee-Yun... had fallen in love with the instrument's sound. Not until years later did she hit on a possible explanation for the instrument's unusually good condition. After a performance in Israel, an audience member asked her about her Ruggieri. "My father often wondered about your violin," she says he told her. "The reason he was wondering is he had heard that it had been buried with one of its owners."

Suddenly, the instrument's pristine condition was — possibly — explained. And Chee-Yun's "buried violin" has become something of a calling card...

"It sounds far-fetched," Chee-Yun concedes. But she does observe that the Ruggieri "has evolved over the years. You might say that, having awoken, the violin has grown." At the very least, it's a good story.

excerpts from: Anne Midgette, *The Washington Post*, December 16, 2016.

One of the most intriguing stories in modern real-life classical music is the mystery of "The Buried Violin" - created by one of the greatest craftsmen in Cremona, Italy in 1685, much of this instrument's life remains untold, known only to the violin itself. If it could speak, the stories it could tell...

Although composed in a somewhat traditional three-movement concerto form, in today's modern society most of the classical music heard is through that of the motion picture or television soundtrack, and *Le Violon Enterré* ("The Buried Violin") was composed to speak to today's listeners. It can be thought of as a soundtrack to a virtual movie that only is playing in the listeners' minds. As the music evokes imagery, the audience is encouraged to "hear the story the violin is telling." No words; no images - just pure music creating a virtual movie for each listener.

The work is in three movements: *I - Dreams of Cremona 1685* shares the memories of a life-cut-short for this violin, even quoting a Corelli Concerto Grosso that the instrument itself quite possibly had played during that Baroque master's lifetime. But even the best dreams can become a nightmare as the work leads into *II - Enterré*. What was it like being buried for 200 years, yearning to make music but silenced for what must have seemed an eternity? *III - Rebirth* uses forms and rhythms from traditional Korean folk-music, "Pungmul Nori," and "Salmunori" (being actively revived by Korean scholar and musician, Kim Duk-Soo.) These are combined with modal, pentatonic, and octatonic scales and other modern sounds to reflect not only the violin's tale of awaking in the very different and often confusing 20th Century, but also the drama that surely entailed before finally arriving in the hands of a beautiful, talented Korean artist. There is perhaps even a glimpse into its future... but this is a story for the violin to tell.

Is it true? Well, in art let us recall the words of Samuel Clemens (Mark Twain), who is quoted as saying "Never let the facts get in the way of a good story."

Performance Notes for

Le Violon Enterré: Soundtrack of a Violin



feather beamed passages change smoothly and independently of others from note values indicated by the number of beams at the start and end of the gesture over a quarter-note's value unless otherwise indicated, i.e. half note.



repeated gestures with a solid extending line indicates a continuous repetition independent of the other parts, changing smoothly to the next material without pause, unless terminated with an eighth-note stem on a downbeat. A dashed line indicates ad lib. variation of the given gesture as each individual performer accelerates into the closing gesture (III - "R")

All repeated gestures or passages marked "independently" are non-metered, as are any gestures leading into them, and should not be coordinated to one another.

Durations of non-metric gestures is at the musical discretion of the conductor, according to the aesthetics of the performance and acoustics of the performing space.

Instrumentation:

Flute

Oboe

Clarinet

Bassoon

2 Horns in F

Timpani

3 percussionists: Vibraphone, Glockenspiel,

Suspended Cymbals (large and medium), Large Tam-Tam,

Low-Med-High Toms, Bass Drum (large)

Korean *kkwaenggwari* Gong (a similar sounding CHinese gong may be substituted)

note: if traditional Salmunori performers and instruments are available, use is encouraged

Solo Violin

Chamber Strings

approximate durations:

I - Dreams of Cremona 1685: 5 minutes

II Enterré: 7-8 minutes

III - Rebirth: 7-8 minutes

(20 minutes total)

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Le Violon Enterré

For Chee-Yun Kim

I. Dreams of Cremona

Robert J. Frank

Brightly (♩ = c. 120)

Flute

Oboe

B♭ Clarinet

Bassoon

Horn in F 1

Horn in F 2

Timpani

Vibraphone

Glockenspiel

Cymb., Bass Drum

Brightly (♩ = c. 120)

Violin Solo

I

II

Viola

Cello

Contrabass

6

Fl.

Ob.

B \flat Cl.

Bsn.

Hn. 1

Hn. 2

Timp.

Vib.

Glk.

Vn. Solo

I

II

Vla.

Vc.

Cb.

The score is for measures 6 through 10. It features various dynamic markings such as *ff*, *f*, *mf*, *mfz*, and *fz*. Performance directions like *tr* (trill) and *sc* (scordatura) are present. The woodwinds and strings have specific articulations and phrasing marks. The percussion part includes a snare drum pattern and a cymbal trill.

Musical score for measures 12-15. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Horns 1 and 2 (Hn. 1, Hn. 2), Trombone (Timp.), Vibraphone (Vib.), Gluck (Glk.), Violin Solo (Vn. Solo), Violin I (I), Violin II (II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score features various dynamics such as *mp* and *mf*, and includes performance markings like accents, slurs, and a 'Rea' marking on the Vibraphone part. A large green watermark reading 'PREVIEW USE ONLY - NOT FOR PERFORMANCE' and 'WWW.ROBERTFRANKMUSIC.COM' is overlaid diagonally across the page.

A

Fl.

Ob.

B \flat Cl.

Bsn.

Hn. 1

Hn. 2

Timp.

Vib.

Glk.

A

(Corelli: Concerto Grosso #6)

Vn. Solo

I

II

Vla.

Vc.

Cb.

Fl.

Ob.

B \flat Cl.

Bsn.

Hn. 1

Hn. 2

Timp.

Vib.

Glk.

Vn. Solo

I

II

Vla.

Vc.

Cb.

sfz *p* *mf*

sfz *p* *mf*

sfz

sfz

Fl. *mf* *p*

Ob. *mf* *p*

B♭ Cl. *p*

Bsn. *mf* *p*

Hn. 1 *mp*

Hn. 2 *mp*

Timp.

Vib.

Glk.

Vn. Solo

I *sfz* *p*

II *sfz* *p*

Vla. *mf* *sfz*

Vc. *mf* *sfz*

Cb.

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27 B

Fl.

Ob.

B \flat Cl.

Bsn.

Hn. 1

Hn. 2

Timp.

Vib.

Glk.

Glockenspiel: *mp*

Vn. Solo B *cantabile* *mp*

I

II

Vla.

Vc.

Cb.

mp

p

mp

mp

mp

sfz p

sfz p

31

Fl. *mp*

Ob.

B♭ Cl.

Bsn. *mp* *mf* *mp*

Hn. 1 *p* *mf*

Hn. 2 *p* *mf*

Timp.

Vib.

Glk.

Vn. Solo *mf*

I *mf* 1° solo

II *mp* 1° solo

Vla.

Vc.

Cb.

36

Fl. *mp* *mf*

Ob. *mp* *mf*

B \flat Cl.

Bsn. *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Timp.

Vib.

Glk.

Vn. Solo *f*

I *mf* *tutti*

II *mf* *tutti*

Vla. *mp* *mf*

Vc. *mf*

Cb. *mf*

Fl. *mf*

Ob. *mf*

B \flat Cl.

Bsn.

Hn. 1

Hn. 2

Timp.

Vib.

Glk.

Vn. Solo *ff*

I

II

Vla.

Vc.

Cb.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1

Hn. 2

Timp.

Vib.

Glk.

Vn. Solo

I

II

Vla.

Vc.

Cb.

mf

3

3

3

3

3

3

3

3

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C

Fl.

Ob.

B \flat Cl.

Bsn.

Hn. 1

Hn. 2

Timp.

Vib.

Glk.

C

Vn. Solo

I

II

Vla.

Vc.

Cb.

f

p

f

p

f

mf

p

mf

p

p

mf

p

50

Fl. *mf*

Ob. *mf*

B \flat Cl. *mf*

Bsn. *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Timp.

Vib.

Glk.

Vn. Solo

I *f*

II *f*

Vla. *f*

Vc. *f*

Cb. *f*

Fl.
Ob.
B \flat Cl.
Bsn.
Hn. 1
Hn. 2
Timp.
Vib.
Glk.
Vn. Solo
I
II
Vla.
Vc.
Cb.

ff *mf*
mp
mp
mp
mp
mp

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56

Fl. *mp* *ff*

Ob. *mf* *ff*

B \flat Cl. *mf* *ff*

Bsn. *mp* *ff*

Hn. 1 *mf* *ff*

Hn. 2 *mf* *ff*

Timp. *mf* *f*

Vib.

Glk.

Vn. Solo *ff*

I *ff* Div.

II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

D

This page contains a musical score for rehearsal mark 60. The score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl. (Flute)
- Ob. (Oboe)
- B \flat Cl. (B-flat Clarinet)
- Bsn. (Bassoon)
- Hn. 1 (Horn 1)
- Hn. 2 (Horn 2)
- Timp. (Timpani)
- Vib. (Vibraphone)
- Glk. (Glockenspiel)
- Vn. Solo (Violin Solo)
- I (Violin I)
- II (Violin II)
- Vla. (Viola)
- Vc. (Violoncello)
- Cb. (Contrabasso)

The score is in the key of D major (two sharps) and 4/4 time. The woodwind and percussion parts are mostly silent, indicated by a horizontal line with a bar. The string parts (Violin I, Violin II, Viola, Violoncello, and Contrabasso) are active, playing a rhythmic pattern of eighth notes. The Violin Solo part has a melodic line with some slurs and accents. A large green watermark is overlaid diagonally across the page, reading "PREVIEW USE ONLY - NOT FOR PERFORMANCE" and "WWW.ROBERTFRANKMUSIC.COM".

E

65

Fl. *p*

Ob.

B \flat Cl.

Bsn.

Hn. 1

Hn. 2

Timp.

Vib.

Glk. *p*

E

Vn. Solo *mf*

I *p*

II *p*

Vla. *pizz.*

Vc. *mf* *p*

Cb. *p*

69

Fl. *p*

Ob.

B♭ Cl. *p*

Bsn.

Hn. 1

Hn. 2

Timp.

Vib.

Glk.

Vn. Solo

I

II

Vla. *p*

Vc. *mf* *p*

Cb. *p*

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Fl.

Ob.

B \flat Cl.

Bsn.

Hn. 1

Hn. 2

Timp.

Vib.

Glk.

Vn. Solo

I

II

Vla.

Vc.

Cb.

p

mp

mf

pizz.

p

pizz.

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Fl.

Ob. *p*

B♭ Cl. *p*

Bsn.

Hn. 1

Hn. 2

Timp.

Vib.

Glk.

Vn. Solo *f*

I *mf*

II *mf*

Vla. *arco* *mf*

Vc. *arco* *mf*

Cb. *arco* *mf*

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F

Fl.

Ob.

B \flat Cl.

Bsn.

Hn. 1

Hn. 2

Timp.

Vib.

Glk.

Vn. Solo

I

II

Vla.

Vc.

Cb.

mp

mf
Leg.

mp

mp

f

VIBRAPHONE

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This page of a musical score contains measures 82, 83, and 84. The instruments and their parts are as follows:

- Fl.**: Flute, measures 82-84.
- Ob.**: Oboe, measures 82-84.
- B♭ Cl.**: Bass Clarinet, measures 82-84, starting with a *mp* dynamic.
- Bsn.**: Bassoon, measures 82-84, starting with a *mp* dynamic.
- Hn. 1** and **Hn. 2**: Horns 1 and 2, measures 82-84. Horn 2 starts with a *p* dynamic.
- Timp.**: Timpani, measures 82-84.
- Vib.**: Vibraphone, measures 82-84.
- Glk.**: Glockenspiel, measures 82-84.
- Vn. Solo**: Violin Soloist, measures 82-84.
- I** and **II**: Violins I and II, measures 82-84. Violin II starts with a *mp* dynamic.
- Vla.**: Viola, measures 82-84.
- Vc.**: Violoncello, measures 82-84.
- Cb.**: Contrabasso, measures 82-84, starting with a *mp* dynamic.

The score features various musical notations including slurs, accents, and dynamic markings. A large green watermark is overlaid diagonally across the page.

Fl.

Ob.

B \flat Cl.

Bsn.

Hn. 1

Hn. 2

Timp.

Vib.

Glk.

Vn. Solo

I

II

Vla.

Vc.

Cb.

mp

p

f

mp

mp

mp

mp

mp

mp

mp

88

Fl.

Ob.

B \flat Cl.

Bsn.

Hn. 1

Hn. 2

Timp.

Vib.

Glk.

Vn. Solo

I

II

Vla.

Vc.

Cb.

mf

f

f

f

mf

mf

mf

mf

mp

Reo.

91

Fl.

Ob.

B \flat Cl.

Bsn.

Hn. 1

Hn. 2

Timp.

Vib.

Glk.

Vn. Solo

I

II

Vla.

Vc.

Cb.

mf

mf

mp

mp

f

p

p

mf

G

G

mp

mp

f

p

p

mf

94

Fl.

Ob.

B \flat Cl.

Bsn.

Hn. 1

Hn. 2

Timp.

Vib.

Glk.

Vn. Solo

I

II

Vla.

Vc.

Cb.

mp

mf

p

p

3

3

3

Musical score for page 97, featuring various instruments including Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Timpani (Timp.), Vibraphone (Vib.), Glockenspiel (Glk.), Violin Solo (Vn. Solo), Violin I (I), Violin II (II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score includes dynamic markings such as *mp* and *mf*, and features complex rhythmic patterns and melodic lines. A large green watermark reading "PREVIEW USE ONLY - NOT FOR PERFORMANCE" and "WWW.ROBERTTRANKMUSIC.COM" is overlaid diagonally across the page.

Musical score for page 100, featuring various instruments including Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Timpani (Timp.), Vibraphone (Vib.), Glockenspiel (Glk.), Violin Solo (Vn. Solo), Violin I (I), Violin II (II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score includes dynamic markings such as *mf* and *p*, and contains a large green watermark reading "PREVIEW USE ONLY - NOT FOR PERFORMANCE" and "WWW.ROBERTFRANKMUSIC.COM".

This musical score page, numbered 103, is arranged in a standard orchestral format. The instruments are listed on the left side of the page, including Flute (Fl.), Oboe (Ob.), Bass Clarinet (B \flat Cl.), Bassoon (Bsn.), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Timpani (Timp.), Vibraphone (Vib.), Glockenspiel (Glk.), Violin Solo (Vn. Solo), Violin I (I), Violin II (II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key signature of two sharps (D major or F# minor) and a 3/4 time signature. It features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as *f* (forte), *mp* (mezzo-piano), and *mp* (mezzo-piano). A large, diagonal watermark reading "PREVIEW USE ONLY - NOT FOR PERFORMANCE" and "WWW.ROBERTFRANKMUSIC.COM" is overlaid across the entire page.

H

Fl. 

Ob. 

B♭ Cl. 

Bsn. 

Hn. 1 

Hn. 2 

Timp. 

Vib. 

Glk. 

H

Vn. Solo 

I 

II 

Vla. 

Vc. 

Cb. 

f

(slow gliss. over given note values)

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1

Hn. 2

Timp.

Vib.

Glk.

Vn. Solo

I

II

Vla.

Vc.

Cb.

mp

p

mf

mf

mf

p

pp

pp

mp

pp

rit. ----- Andante (♩=74) rit. -----

rit. ----- Andante (♩=74) rit. -----

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114

I a tempo (♩ = c. 120)

Musical score for measures 114-116. The score is in 4/4 time and G major. The tempo is marked 'I a tempo (♩ = c. 120)'. The instruments and their parts are:

- Fl. (Flute): Rests in measures 114 and 115, then a whole note G5 in measure 116.
- Ob. (Oboe): Rests in measures 114 and 115, then a quarter note G4 in measure 116.
- B♭ Cl. (Clarinet): Rests in measures 114 and 115, then a whole note G4 in measure 116.
- Bsn. (Bassoon): Rests in measures 114 and 115, then a quarter note G3 in measure 116.
- Hn. 1 (Horn 1): Rests in measures 114 and 115, then a whole note G4 in measure 116.
- Hn. 2 (Horn 2): Rests in measures 114 and 115, then a whole note G4 in measure 116.
- Timp. (Timpani): Rests in measures 114 and 115, then a whole note G3 in measure 116.
- Vib. (Vibraphone): Rests in measures 114 and 115, then a whole note G3 in measure 116.
- Glk. (Glockenspiel): Rests in measures 114 and 115, then a quarter note G4 in measure 116.
- Vn. Solo (Violin Solo): Rests in measures 114 and 115, then a quarter note G4 in measure 116.
- I (Violin I): Rests in measures 114 and 115, then a quarter note G4 in measure 116.
- II (Violin II): Rests in measures 114 and 115, then a quarter note G4 in measure 116.
- Vla. (Viola): Rests in measures 114 and 115, then a quarter note G4 in measure 116.
- Vc. (Violoncello): Rests in measures 114 and 115, then a quarter note G3 in measure 116.
- Cb. (Contrabass): Rests in measures 114 and 115, then a quarter note G2 in measure 116.

Dynamic markings include *mp* (mezzo-piano) for the Bassoon and *mf* (mezzo-forte) for the Oboe and Violin Solo. A *p* (piano) marking is present at the start of measure 116 for the Violin Solo and the lower strings.

Musical score for page 117, featuring various instruments including Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (B \flat Cl.), Bassoon (Bsn.), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Timpani (Timp.), Vibraphone (Vib.), Percussion (Perc.), Violin Solo (Vn. Solo), Violin I (I), Violin II (II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is in a key signature of three sharps (F#, C#, G#) and a common time signature. The music is divided into two measures. The first measure shows the Bassoon and Horns playing, with the Bassoon marked *mf*. The second measure shows the Bassoon, Horns, and Violin Solo playing, with the Violin Solo marked *f* and *pizz.* (pizzicato). The Violin Solo part also includes an *arco* (arco) marking. A large green watermark reading "PREVIEW USE ONLY - NOT FOR PERFORMANCE" and "WWW.ROBERTFRANKMUSIC.COM" is overlaid diagonally across the score.

Fl. *mf* *p*

Ob. *mf*

B \flat Cl.

Bsn. *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Timp.

Vib.

Perc.

Vn. Solo *mf* pizz. arco

I

II

Vla.

Vc.

Cb.

J

122

Fl. *f*

Ob. *f*

B♭ Cl. *f*

Bsn. *f*

Hn. 1 *mf*

Hn. 2 *mf*

Timp. (all of the following on 25") *mf* *f*

Vib.

Perc. MED. SUS. CYMBAL *mf* *f*

Vn. Solo *ff*

I *f* (sim. quazi-gliss.)

II *f* (sim. quazi-gliss.)

Vla. *f* (sim. quazi-gliss.)

Vc. *f* (sim. quazi-gliss.)

Cb. *f* (sim. quazi-gliss.)

6

6

1 2 1 2

1 2 1 2

1 2 1 2

1 2 1 2

1 2 1 2

1 2 1 2

1 2 1 2

This musical score page, numbered 124, is arranged in a standard orchestral format. It includes staves for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horns 1 and 2 (Hn. 1, Hn. 2), Timpani (Timp.), Vibraphone (Vib.), Percussion (Perc.), Violin Solo (Vn. Solo), Violin I (I), Violin II (II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The woodwind and string sections are playing rhythmic patterns with various articulations and dynamics. The percussion section features complex patterns with dynamic markings of *mf* and *f*. The brass section (Horns 1 and 2) has sustained notes with some melodic movement. A large green watermark reading 'PREVIEW USE ONLY NOT FOR PERFORMANCE WWW.ROBERTFRANKMUSIC.COM' is overlaid diagonally across the score.

This musical score page contains measures 127, 128, and 129. The instruments and parts are as follows:

- Fl.** (Flute): Treble clef, playing a melodic line with accents.
- Ob.** (Oboe): Treble clef, playing a melodic line with accents.
- B♭ Cl.** (B-flat Clarinet): Treble clef, playing a melodic line with accents.
- Bsn.** (Bassoon): Bass clef, playing a melodic line with accents.
- Hn. 1** (Horn 1): Treble clef, playing a sustained chord.
- Hn. 2** (Horn 2): Treble clef, playing a sustained chord.
- Timp.** (Timpani): Bass clef, playing a rhythmic pattern with dynamic markings *mf* and *f*.
- Vib.** (Vibraphone): Treble clef, playing a sustained chord.
- Perc.** (Percussion): Bass clef, playing a rhythmic pattern with dynamic markings *mf* and *f*.
- Vn. Solo** (Solo Violin): Treble clef, playing a melodic line with accents.
- I** (Violin I): Treble clef, playing a rhythmic pattern.
- II** (Violin II): Treble clef, playing a rhythmic pattern.
- Vla.** (Viola): Bass clef, playing a rhythmic pattern.
- Vc.** (Violoncello): Bass clef, playing a rhythmic pattern.
- Cb.** (Contrabass): Bass clef, playing a rhythmic pattern.

The score is marked with a large green watermark: "PREVIEW USE ONLY NOT FOR PERFORMANCE WWW.ROBERTFRANKMUSIC.COM".

130

Fl.

Ob.

B \flat Cl.

Bsn.

Hn. 1

Hn. 2

Timp.

Vib.

Perc.

Vn. Solo

I

II

Vla.

Vc.

Cb.

K

K

The image shows a page of a musical score for measures 130 and 131. The score is divided into two systems. The first system includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B \flat Cl.), Bassoon (Bsn.), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Timpani (Timp.), Vibraphone (Vib.), and Percussion (Perc.). The second system includes parts for Violin Solo (Vn. Solo), Violin I (I), Violin II (II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). A large green watermark reading 'PREVIEW USE ONLY - NOT FOR PERFORMANCE' and 'WWW.ROBERTFRANKMUSIC.COM' is overlaid diagonally across the score. Two rehearsal marks, labeled 'K', are present: one at the beginning of measure 130 and another at the beginning of measure 131. The music features complex rhythmic patterns and dynamic markings such as *f* and *mf*.

This page of a musical score, numbered 132, contains the following parts and staves:

- Fl.** (Flute): Treble clef, melodic line with slurs and ties.
- Ob.** (Oboe): Treble clef, melodic line with slurs and ties.
- B♭ Cl.** (B-flat Clarinet): Treble clef, melodic line with slurs and ties.
- Bsn.** (Bassoon): Bass clef, melodic line with slurs and ties.
- Hn. 1** (Horn 1): Treble clef, sustained notes with a tremolo effect.
- Hn. 2** (Horn 2): Treble clef, sustained notes with a tremolo effect.
- Timp.** (Timpani): Bass clef, rhythmic pattern with a forte (*f*) dynamic.
- Vib.** (Vibraphone): Treble clef, sustained notes with a tremolo effect.
- Perc.** (Percussion): Percussion clef, rhythmic pattern with a tremolo effect.
- Vn. Solo** (Violin Solo): Treble clef, melodic line with slurs and ties.
- I** (Violin I): Treble clef, melodic line with slurs and ties.
- II** (Violin II): Treble clef, melodic line with slurs and ties.
- Vla.** (Viola): Bass clef, melodic line with slurs and ties.
- Vc.** (Violoncello): Bass clef, melodic line with slurs and ties.
- Cb.** (Contrabass): Bass clef, melodic line with slurs and ties.

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Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1

Hn. 2

Timp.

Vib.

Perc.

Vn. Solo

I

II

Vla.

Vc.

Cb.

mf *f*

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Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1

Hn. 2

Timp.

Vib.

Perc.

Vn. Solo

I

II

Vla.

Vc.

Cb.

mf

mp

f

f

mf

f

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138 *senza rit.* *all freeze!*

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1

Hn. 2

Timp. *mf* *sub fff* 32" tuned as low as possible L.V.

Vib.

Perc. Largest Bass Drum L.V.

Vn. Solo *senza rit.* *fff* (Highest possible)

I

II

Vla.

Vc.

Cb.

fff

attaca mvt. II
after drum resonance
reaches *ppp*

II - Enterre

Molto Dramatico

Violin Solo

Con sord. *mp* *f* *mp* *sfz* *pp* *mp* *stringendo*

Note: this movement should be played without using the E string except as noted

The violin solo part begins with a dynamic of *mp* and a *Con sord.* marking. It features a series of sixteenth-note patterns. Dynamics shift to *f*, then back to *mp*, followed by a crescendo to *sfz*, then a decrescendo to *pp*, and finally back to *mp*. The piece concludes with a *stringendo* marking.

Vn. Solo

rall. e dolce *f* *p* *ff* *pp*

A Grave $\text{♩} = 55$

Senza sord. "pale" near bridge

I

II

Vla.

Vc.

Cb.

p

The orchestral score includes staves for Violin Solo, Violin I, Violin II, Viola, Violoncello, and Contrabasso. The Violin Solo part starts with *rall. e dolce* and *f* dynamics, followed by *p* and *ff*. Section A begins with a *Grave* tempo of $\text{♩} = 55$ and *pp* dynamics. The Viola, Violoncello, and Contrabasso parts have rests until the start of Section A, where they play a simple harmonic accompaniment. The Contrabasso part starts with a *p* dynamic.

5

B

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1

Hn. 2

Timp.

Vib.

Perc.

B

Vn. Solo

I

II

Vla.

Vc.

Cb.

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11

Fl.

Ob.

B \flat Cl.

Bsn.

Hn. 1

Hn. 2

Timp.

Vib.

Perc.

Vn. Solo

I

II

Vla.

Vc.

Cb.

pp

mp

pp

pp

p

f

p

mf

p

mf

f

mf

5

port.

3

3

3

3

3

3

16 C

Fl. *mp* *mp* *mf*

Ob. *mp* *mp*

B♭ Cl. *mp* *mp* *mp*

Bsn. *mp* *mf* *mf*

Hn. 1 *mp* *f*

Hn. 2

Timp. *mp* *mp* *mf*

Vib.

Perc.

Vn. Solo *mp* *mp* *mf* *f* *dolce*

I *pp*

II

Vla. *mp*

Vc.

Cb.

D

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1

Hn. 2

Timp.

Vib.

Perc.

Vn. Solo

I

II

Vla.

Vc.

Cb.

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

Fl.

Ob. *mf* *mp* *sfz*

B♭ Cl.

Bsn. *mp* *mf* *mp* *sfz*

Hn. 1

Hn. 2

Timp.

Vib.

Perc.

Vn. Solo *sfz* *f* *fff* with extra-heavy bow weight - harshly!

I

II

Vla.

Vc.

Cb.

Orchestra remains at same tempo, not attempting to line up with the soloist

32

E

Fl. *mp* *f*

Ob. *mp* *f*

B \flat Cl. *mp* *f*

Bsn. *mp* *f*

Hn. 1 *f*

Hn. 2 *f*

Timp. *f*

Vib.

Perc.

E E string to be used

Vn. Solo *ff* From here to **F**, solo plays freely, molto rubato and passionately, not attempting to line up with the orchestra, but within the timeframe of the orchestra's passage. Rests all may be held longer as needed. Accidentals apply throughout beamed groups.

I *mf* *f*

II *f*

Vla. *f*

Vc. *f*

Cb. *f*

34

Fl.

Ob.

B \flat Cl.

Bsn.

Hn. 1

Hn. 2

Timp.

Vib.

Perc.

Vn. Solo

spicatto

3

I

II

Vla.

Vc.

Cb.

Fl.

Ob.

B \flat Cl.

Bsn.

Hn. 1

Hn. 2

Timp.

Vib.

Perc.

Vn. Solo

I

II

Vla.

Vc.

Cb.

start slower and accel.

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Detailed description: This page of a musical score, numbered 37, contains staves for various instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B \flat Cl.), and Bassoon (Bsn.). The brass section includes Horns 1 and 2 (Hn. 1, Hn. 2), Timpani (Timp.), Vibraphone (Vib.), and Percussion (Perc.). The string section includes Violin Solo (Vn. Solo), Violins I and II (I, II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Vn. Solo part features a complex rhythmic pattern with triplets and accents, starting with the instruction 'start slower and accel.'. A large green watermark 'WWW.ROBERTFRANKMUSIC.COM' is overlaid diagonally across the page.

39

Fl.

Ob.

B \flat Cl.

Bsn.

Hn. 1

Hn. 2

Timp.

Vib.

Perc.

Vn. Solo

I

II

Vla.

Vc.

Cb.

F

ff

ff

ff

ff

ff

ff

ff

ff

Sus. Cymb.

mf

ff

F

ff

p

mf

frantically continue beginning with the first 6 pitches in in any pattern or order... growing louder and more desperate/erratic until the downbeat of 41, ending abruptly with the orchestra.

cadenza (remembering with hope)

43

sul pont. *norm.* *accel.* *rall.*

Vn. Solo *p* *pp* *p* *mf*

I

II

Vla.

Vc.

Cb.

44

mf *sfz* *p* *rit.* *mp* *mf* **G** *Molto Largo & accel.*

Vn. Solo

I

II

Vla.

Vc.

Cb.

H *independently, molto rall. separately into fermata*

I Moderato con rubato (♩ = 80 c.a.) & rall. .

Vn. Solo *f mp sfz p mf*

I *mf p mf*

II *mf p*

Vla. *mf*

Vc. *mf*

Cb.

J *independently, molto rall. separately into fermata*

K Repeat independently, shortening rests, gradually speeding up until a near tremolo

Timp. *p*

Vib.

Perc. *p*

Repeat independently, shortening rests, gradually speeding up until a near tremolo
Bass Drum

J *independently, molto rall. separately into fermata*

K 15-18 sec. c.a.

Vn. Solo *p sfz mp*

I *p*

II

Vla. *pp*

Vc. *pp*

Cb.

end with first note of timpani

L Con Fuego ♩ = 142

Largo

M Allegro (M.M. ♩ = c. 120)

Timp. *f*

Vib. *p* *sc*

Perc. *f*

L Con Fuego ♩ = 142

Largo

M Allegro (M.M. ♩ = c. 120)

Vn. Solo *ff* angrily *fp* *mp* cantabile *p* *fff* angrily

I *pp* quazi-gliss./slow slide

II

Vla. arco quazi-gliss./slow slide *pp*

Vc. pizz. *sfz*

Cb. *sfz*

L Largo **N** Allegro (M.M. ♩ = c. 120)

Vib. *pp* *sc*

L Largo cantabile **N** Allegro (M.M. ♩ = c. 120) *mf*

Vn. Solo *p* *pp* *fff* *mf* *Slowly molto dolce con triste* III. & lower strings only

OVERpressure, as harsh as possible!

I *pp*

II *pp*

Vla. *pp*

O Molto Largo (♩ = 35 c.a.)

66

Fl. *pp*

Ob. *p*

B♭ Cl. *p*

Bsn. *p*

Hn. 1 *p*

Hn. 2 *p*

Timp. *pp*

Vib.

Perc.

O Molto Largo (♩ = 35 c.a.) *accel. independently until frantic, as before*

Vn. Solo *sfz*

I *pp*

II *arco v pp*

Vla. *pp*

Vc. *arco pp*

Cb. *arco v p*

P Grave poco con moto ♩ = 60

70

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1

Hn. 2

Timp.

Vib.

Perc.

Vn. Solo

P Continue 3-4 seconds after "P", then end abruptly

no use of E string from here until the end of the movement

p *f* *mf* *sf*

P Grave poco con moto ♩ = 60

I

II

Vla.

Vc.

Cb.

f legato *f legato* *f* *f* *f*

No attempt should be made to follow the solo violin. The position on the score should have no effect upon the ensemble, which continues in tempo independently.

73

Fl.

Ob.

B \flat Cl.

Bsn.

Hn. 1

Hn. 2

Timp.

Vib.

Perc.

Vn. Solo

I

II

Vla.

Vc.

Cb.

repeat rapidly 4-5 sec.

al niente

76

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1

Hn. 2

Timp.

Vib.

Perc.

Vn. Solo

I

II

Vla.

Vc.

Cb.

mf

mf

mf

mf

mf

mf

f

ff

fff OVERpressure, as harsh as possible!

f normal

mf

angrily

less & less; giving up

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Fl. *p*

Ob.

B \flat Cl.

Bsn.

Hn. 1

Hn. 2

Timp. *mp*

Vib.

Perc.

Vn. Solo *p pp mf fp mf mp* *faster, with more energy* (quarter-tone slides) *poco rit.*

I *mp*

II *mp* IV.

Vla. *mp*

Vc. *p*

Cb. *mp*

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1

Hn. 2

Timp.

Vib.

Perc.

Vn. Solo

start slightly slower than previous phrase *poco rit.* *mp* *p* *Repeat until conductor's cut-off, "growing weaker" with each repetition* *rall.* *ppp*

I

II

Vla.

Vc.

Cb.

al niente *al niente* *al niente* *p*

Q Somber ♩ = 44

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1

Hn. 2

Timp.

Vib.

Perc.

Q Somber ♩ = 44

Begin ♩ = 90 c.a. con molto rubato & rit. poco - a - poco

Vn. Solo (Vln. 1)

p *p* *mp* *pp* *mp*

I° only: molto sul tasto & senza vibrato - "ancient viole de gamba"

I

II

Vla.

Vc.

Cb.

R

91

Fl.

Ob.

B \flat Cl.

Bsn.

Hn. 1

Hn. 2

continue to repeat in tempo until "S"

Timp.

Vib.

Perc.

Vn. Solo

repeat 2x and proceed to next gesture independently
1/2 step slides/articulated gliss.

p *pp*

sul tasto, senza vibrato
repeat, becoming slower & softer, expanding rests, until cue at "S"

R On cue with timpani/bass drum,
not lining up with soloist

5-6 sec. 5-6 sec. 7-9 sec. 5-6 sec. 7-9 sec.

I *pp* *ppp*

II *pp* *ppp* *ppp*

Vla. *pp* *ppp* *ppp*

Vc. *pp* *ppp* *ppp*

Cb.

96

rall. ----- S

Fl.

Ob.

B \flat Cl.

Bsn.

Hn. 1

Hn. 2

Timp.

Vib.

Perc.

Continue repeating the four boxed gestures, freely in any order, softly, with more and more space between, until "dying" into nothingness with the final note in the Bases.

Vn. Solo

S

rall. -----

I

II

Vla.

Vc.

Cb.

V

ppp
senza vib. (opt. 8vb if available)

ppp

III - Rebirth

Slowly

The score is for a 3/4 time piece in D major. The woodwind section includes Flute, Oboe, B♭ Clarinet, Bassoon, Horn in F 1, and Horn in F 2. The percussion section includes Timpani (with notes E, D, B♭, F), Korean Cymbal (Kkwaenggari), Suspended Cymbal, Toms (3), Hi-Mid-Low, Bass Drum, and Gong. The string section includes Violin Solo, Violin I (starting with a *ppp* dynamic), Violin II (ending with a *ppp* dynamic), Viola, Cello, and Contrabass. The Violin Solo part features a melodic line with a triplet and a fermata. A large green watermark 'PREVIEW USE ONLY - NOT FOR PERFORMANCE WWW.ROBERTFRANKMUSIC.COM' is overlaid diagonally across the page.

A Poco Animato $\text{♩} = 84$

accel.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1

Hn. 2

Timp. RESURRECTION CEREMONY

Cymb. Kkwaenggwari with hard felt mallet

Toms with wooden sticks *mp*

B.D. crisply, with hard mallets *mp*

A Poco Animato $\text{♩} = 84$

accel.

Vn. Solo

I *pp* *p*

II *pp* *p*

Vla. *p* *mp*

Vc. *pp* *p* *mp*

Cb. *pp* *p* *mp*

11 ♩ = 108 *accel.*
Fl. *mf*
Ob. *mp*
B♭ Cl. *mp*
Bsn. *mf*
Hn. 1 *mp*
Hn. 2 *mp*
Timp. *mp*
Cymb. *mf*
Toms *mf*
B.D. *mf*
..... ♩ = 108 *accel.*
Vn. Solo
I *mp* *mf*
II *mp* *mf*
Vla. *mf*
Vc. *mf*
Cb. *mf*

B $\text{♩} = 120$

17

Fl. *mf*

Ob. *mf*

B♭ Cl. *mf*

Bsn. *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Timp.

Cymb.

Toms

B.D.

Vn. Solo *awakening* *p* *mf*

I

II

Vla.

Vc.

Cb.

23 *accel.*

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1

Hn. 2

Timp.

Cymb.

Toms

B.D.

Vn. Solo

I

II

Vla.

Vc.

Cb.

mf

f

fp

f

Div.

12/8

28 $\text{♩} = 132$

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1

Hn. 2

Timp.

Cymb.

Toms

B.D.

$\text{♩} = 132$

Vn. Solo

I

II

Vla.

Vc.

Cb.

C Allegro con Vivo (♩=168)

32

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1

Hn. 2

Timp.

Cymb.

Toms

B.D.

C Allegro con Vivo (♩=168)

Vn. Solo

I

II

Vla.

Vc.

Cb.

Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
Timp.
Cymb.
Toms
B.D.
Vn. Solo
I
II
Vla.
Vc.
Cb.

Dynamic markings: *f*, *sfz*, *mp*, *f*, *sfz*, *mf*, *f*, *sfz*, *mp*, *f*, *sfz*, *arco*, *pizz.*, *f*, *sfz*, *mp*, *f*, *sfz*, *pizz.*, *f*, *sfz*, *mp*, *f*, *sfz*, *mp*, *f*, *sfz*, *mp*.

Performance directions: *lyrically*, *pizz.*

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Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1

Hn. 2

Timp.

Cymb.

Toms

B.D.

Vn. Solo

I

II

Vla.

Vc.

Cb.

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D

Fl. *f sfz*

Ob. *mp f mp*

B♭ Cl. *f arco mp*

Bsn. *mp f mp*

Hn. 1 *f*

Hn. 2 *f*

Timp. *f mp*

Cymb.

Toms *mp f mp*

B.D. *mp f mp*

D

Vn. Solo *mf f mf*

I *f*

II *f*

Vla. *mp f arco mp*

Vc. *mp pizz. f arco mp*

Cb. *mp f mp*

60

Fl. *f sfz*

Ob. *f sfz*

B♭ Cl. *f sfz*

Bsn. *f sfz*

Hn. 1 *f*

Hn. 2 *f*

Timp. *f*

Cymb.

Toms *f mp*

B.D. *f mp*

Vn. Solo *f sfz mf*

I *f sfz mp*
slow gliss. Glissando Glissando Glissando

II *f sfz mp*

Vla. *f sfz mp*

Vc. *f sfz mp*
arco II_v slow gliss. I_v

Cb. *f sfz mp*
arco pizz.

This page of a musical score, numbered 66, contains the following parts and markings:

- Fl.** (Flute): Rests in measures 1-3, then a quarter note with a dynamic marking of *f* in measure 4.
- Ob.** (Oboe): Rests in measures 1-3, then a quarter note with a dynamic marking of *f* in measure 4.
- B♭ Cl.** (B-flat Clarinet): Rests in measures 1-3, then a quarter note with a dynamic marking of *f* in measure 4.
- Bsn.** (Bassoon): Rests in measures 1-3, then a quarter note with a dynamic marking of *f* in measure 4.
- Hn. 1** and **Hn. 2** (Horn 1 and 2): Rests throughout the measures.
- Timp.** (Timpani): Rests throughout the measures.
- Cymb.** (Cymbal): Rests in measures 1-3, then a quarter note with a dynamic marking of *f* in measure 4.
- Toms** (Tom-toms): A rhythmic pattern of eighth notes in measures 1-3, then rests in measure 4.
- B.D.** (Bass Drum): A rhythmic pattern of eighth notes in measures 1-3, then rests in measure 4.
- Vn. Solo** (Violin Solo): A melodic line with various accidentals and dynamics, including *f* in measure 4.
- I** (Violin I): A melodic line with dynamics including *f* in measure 4.
- II** (Violin II): A melodic line with dynamics including *f* in measure 4.
- Vla.** (Viola): A melodic line with dynamics including *f* in measure 4.
- Vc.** (Violoncello): A melodic line with dynamics including *f* in measure 4.
- Cb.** (Cello): A melodic line with dynamics including *f* in measure 4. An *arco* marking is present in measure 3.

E Allegro ♩ = 160

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1 *f* *mp*

Hn. 2 *f* *mp*

Timp. *ff* *mp* G - A D - E

Cymb. *ff* *mp*

Toms *ff* *mp*

B.D. *ff* *mp*

E Allegro ♩ = 160

Vn. Solo *mf*

I

II

Vla.

Vc.

Cb.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1

Hn. 2

Timp.

Cymb.

Toms

B.D.

Vn. Solo

I

II

Vla.

Vc.

Cb.

mf

pp

mp

p < *mp* >

Fl.

Ob.

B \flat Cl.

Bsn.

Hn. 1

Hn. 2

Timp.

Cymb.

Toms

B.D.

Vn. Solo

I

II

Vla.

Vc.

Cb.

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This page of a musical score, numbered 93, contains the following parts and staves:

- Fl.** (Flute): Staff with a whole rest.
- Ob.** (Oboe): Staff with a whole rest.
- B♭ Cl.** (B-flat Clarinet): Staff with a whole rest.
- Bsn.** (Bassoon): Staff with a whole rest.
- Hn. 1** (Horn 1): Staff with a melodic line in G major.
- Hn. 2** (Horn 2): Staff with a melodic line in G major.
- Timp.** (Timpani): Staff with a rhythmic pattern.
- Cymb.** (Cymbal): Staff with a rhythmic pattern.
- Toms** (Toms): Staff with a rhythmic pattern.
- B.D.** (Bass Drum): Staff with a rhythmic pattern.
- Vn. Solo** (Violin Solo): Staff with a melodic line.
- I** (Violin I): Staff with a whole rest.
- II** (Violin II): Staff with a melodic line, starting with a *mp* dynamic.
- Vla.** (Viola): Staff with a melodic line, starting with a *mp* dynamic.
- Vc.** (Violoncello): Staff with a whole rest, starting with a *mp* dynamic.
- Cb.** (Cello): Staff with a whole rest.

Musical score for page 97, featuring various instruments including Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Timpani (Timp.), Cymbal (Cymb.), Tom-toms (Toms), Bass Drum (B.D.), Violin Solo (Vn. Solo), Violin I (I), Violin II (II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score includes dynamic markings such as *mp*, *ff*, *p*, and *sfz*, and a large green watermark reading "PREVIEW USE ONLY - NOT FOR PERFORMANCE" and "WWW.ROBERTERANKMUSIC.COM".

F

Fl. *mf*

Ob.

B♭ Cl. *mf*

Bsn.

Hn. 1 *mp*

Hn. 2 *mp*

Timp.

Cymb. *mp*

Toms *mp*

B.D. *mp*

F

Vn. Solo *mf*

I *mf* pizz.

II *mf* pizz.

Vla. *mf* pizz.

Vc. *mf* pizz.

Cb. *mf* pizz.

105

Fl. *f* *mf*

Ob. *f* *mf*

B♭ Cl. *f* *mf*

Bsn. *f*

Hn. 1 *f* *mp*

Hn. 2 *f* *mp*

Timp. *f*

Cymb. *f* *mp*

Toms *f* *mp*

B.D. *f* *mp*

Vn. Solo *f* *mf*

I arco *mf* pizz.

II arco *mf* pizz.

Vla. *f* arco *mf* pizz.

Vc. *f* arco *mf* pizz.

Cb. *f* arco *mf* pizz.

109

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1

Hn. 2

Timp.

Cymb.

Toms

B.D.

Vn. Solo

I

II

Vla.

Vc.

Cb.

f *mf* *f* *ff* *f*

B♭ - C F - G

G

115

Fl.

Ob.

B \flat Cl.

Bsn.

Hn. 1

Hn. 2

Timp.

Cymb.

Toms

B.D.

Vn. Solo

I

II

Vla.

Vc.

Cb.

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

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123

Fl. *f* *f* *mf*

Ob. *mp* *f*

B♭ Cl. *f* *mf* *f* *mf*

Bsn. *f* *mf* *f* *mf*

Hn. 1 *ff* *f*

Hn. 2 *ff* *f*

Timp.

Cymb.

Toms

B.D.

Vn. Solo

I

II

Vla.

Vc.

Cb.

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131

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1

Hn. 2

Timp.

Cymb.

Toms

B.D.

Vn. Solo

I

II

Vla.

Vc.

Cb.

f *mf* *mf* *f* *mf* *ff*

mf *ff*

f *mf* *ff*

mf *f* *mf*

mf *f* *mf*

f *ff*

f *ff*

f *ff*

f *ff*

f *ff*

f *ff*

f *ff*

f *ff*

f *ff*

f *ff*

f *ff*

139

Fl. *mf* *ff* *ff*

Ob. *mf* *ff* *ff*

B♭ Cl. *mf* *ff* *ff*

Bsn. *ff* *ff*

Hn. 1 *mf* *f* *mf* *ff*

Hn. 2 *mf* *f* *mf* *ff*

Timp. *ff*

Cymb. *ff*

Toms *ff*

B.D. *ff*

Vn. Solo *f* *ff*

I *ff*

II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

ff

H

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1

Hn. 2

Timp.

Cymb.

Toms

B.D.

Vn. Solo

I

II

Vla.

Vc.

Cb.

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Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1

Hn. 2

Timp.

Cymb.

Toms

B.D.

Vn. Solo

I

II

Vla.

Vc.

Cb.

163

Fl.

Ob.

B \flat Cl.

Bsn.

Hn. 1

Hn. 2

Timp.

Cymb.

Toms

B.D.

Vn. Solo

I

II

Vla.

Vc.

Cb.

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177 (♩=♩ sempre)

Musical score for measures 177-182. The score is divided into two systems. The first system includes woodwinds (Flute, Oboe, Bass Clarinet, Bassoon, Horn 1, Horn 2), percussion (Tympani, Cymbals, Tom-toms, Bass Drum), and strings (Violin Solo, Violin I, Violin II, Viola, Violoncello, Contrabass). The second system includes Violin Solo, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score features various time signatures (3/8, 12/8, 4/4, 9/8) and dynamic markings such as *ff*. A large green watermark reading "PREVIEW USE ONLY - NOT FOR PERFORMANCE" and "WWW.ROBERTFRANKMUSIC.COM" is overlaid diagonally across the page.

188 *accel.*

rit.

molto rall.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1

Hn. 2

Timp.

Cymb.

Toms

B.D.

Med. Gong L.V.

mf

accel.

rit.

molto rall.

4-5 sec.

2-3 sec.

al niente

K Aggressively (♩.=138)

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1

Hn. 2

Timp.

Cymb.

Toms

B.D.

ff

f

ff

ff

K Aggressively (♩.=138)

Vn. Solo

I

II

Vla.

Vc.

Cb.

ff

ff

Musical score for page 195, featuring woodwinds, percussion, and strings. The score is divided into five systems. The first system includes Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), and Bassoon (Bsn.). The second system includes Horn 1 (Hn. 1) and Horn 2 (Hn. 2). The third system includes Timpani (Timp.), Cymbal (Cymb.), Tom-toms (Toms), and Bass Drum (B.D.). The fourth system includes Violin Solo (Vn. Solo), Violin I (I), Violin II (II), and Viola (Vla.). The fifth system includes Violoncello (Vc.) and Contrabass (Cb.). The percussion parts (Toms and B.D.) feature rhythmic patterns with accents and dynamic markings of *mp*. The string parts (Vc. and Cb.) also feature rhythmic patterns with accents. A large green watermark is overlaid diagonally across the page, reading "PREVIEW USE ONLY - NOT FOR PERFORMANCE" and "WWW.ROBERTFRANKMUSIC.COM".

Fl.

Ob.

B^b Cl.

Bsn.

Hn. 1

Hn. 2

(scoop into note - tuning approx.)

Timp. *mf*

Cymb.

Toms

B.D.

Vn. Solo *mp*

I *mp*

II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

L

This musical score page, numbered 100, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn 1 (Hn. 1), and Horn 2 (Hn. 2). The percussion section consists of Timpani (Timp.), Cymbals (Cymb.), Tom-toms (Toms), and Bass Drum (B.D.). The string section includes Violin Solo (Vn. Solo), Violin I (I), Violin II (II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is divided into three measures. The first measure is marked with a dynamic of *mp*. The second measure is marked with *mf*. The third measure is marked with *p*. A large green watermark, "PREVIEW USE ONLY - NOT FOR PERFORMANCE WWW.ROBERTFRANKMUSIC.COM", is overlaid diagonally across the page. A box containing the letter "L" is located at the top left of the page.

Fl.

Ob.

B \flat Cl.

Bsn.

Hn. 1

Hn. 2

Timp.

Cymb.

Toms

B.D.

Vn. Solo

I

II

Vla.

Vc.

Cb.

sfz ³

f

p

mf

p

mf

mf

p

mf

mf

p

mf

mf

p

mf

Fl.

Ob.

B \flat Cl.

Bsn.

Hn. 1

Hn. 2

Timp.

Cymb.

Toms

B.D.

Vn. Solo

I

II

Vla.

Vc.

Cb.

mf

p

*sfz*³

mf

p

mf

p

mf

p

p

mf

p

This musical score page contains measures 213, 214, and 215. The instruments and parts are as follows:

- Flute (Fl.):** Measures 213-214 are silent. In measure 215, it plays a melodic line starting on G4, moving up stepwise to D5, marked *mp*.
- Oboe (Ob.):** Silent throughout.
- Bass Clarinet (B♭ Cl.):** Silent throughout.
- Bassoon (Bsn.):** Silent throughout.
- Horn 1 (Hn. 1):** Silent throughout.
- Horn 2 (Hn. 2):** Silent throughout.
- Timpani (Timp.):** Measures 213-214 play a rhythmic pattern of eighth notes (G2, F2, E2, D2). In measure 215, it plays a sustained note on G2.
- Cymbals (Cymb.):** Measures 213-214 play a rhythmic pattern of eighth notes with accents. In measure 215, they are silent.
- Toms:** Measures 213-214 play a rhythmic pattern of eighth notes with accents. In measure 215, they are silent.
- Bass Drum (B.D.):** Measures 213-214 play a rhythmic pattern of eighth notes with accents. In measure 215, they are silent.
- Solo Violin (Vn. Solo):** Measures 213-214 play a melodic line with a triplet of eighth notes marked *sfz*, followed by a half note marked *f*, and a half note marked *mf*. In measure 215, it plays a sustained chord on G2.
- Violin I (I):** Measures 213-214 play a sustained note on G2 marked *p*. In measure 215, it plays a melodic line starting on G2, moving up to D3, marked *mf*.
- Violin II (II):** Measures 213-214 play a sustained note on G2 marked *p*. In measure 215, it plays a melodic line starting on G2, moving up to D3, marked *mf*.
- Viola (Vla.):** Measures 213-214 play a sustained note on G2. In measure 215, it plays a sustained chord on G2.
- Violoncello (Vc.):** Measures 213-214 play a rhythmic pattern of eighth notes with accents marked *mf*. In measure 215, it plays a sustained chord on G2.
- Contrabass (Cb.):** Measures 213-214 play a rhythmic pattern of eighth notes with accents marked *mf*. In measure 215, it plays a sustained chord on G2.

M

Fl. *mf*

Ob. *mf*

B♭ Cl. *mf*

Bsn. *mp*

Hn. 1 *mf*

Hn. 2 *mf*

Timp.

Cymb. *p*

Toms *p*

B.D. *p*

Vn. Solo *mf* *sfz* *mf*

I *p*

II *p*

Vla. *p*

Vc. *mf*

Cb. *mf*

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219

Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
Timp.
Cymb.
Toms
B.D.
Vn. Solo
I
II
Vla.
Vc.
Cb.

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Detailed description: This page of a musical score covers measures 219, 220, and 221. The instrumentation includes Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Timpani (Timp.), Cymbal (Cymb.), Tom-toms (Toms), Bass Drum (B.D.), Violin Solo (Vn. Solo), Violin I (I), Violin II (II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key signature of two flats (B♭ and E♭) and a common time signature (C). The woodwinds and strings play rhythmic patterns, while the brass instruments provide harmonic support. The percussion section includes cymbal and tom-tom patterns. The violin solo part features complex rhythmic figures with triplets and quadruplets. The score is marked with dynamics such as *sfz* and *p*. A large green watermark is overlaid diagonally across the page.

222 *accel.*

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1

Hn. 2

Timp.

Cymb.

Toms

B.D.

Vn. Solo

I

II

Vla.

Vc.

Cb.

sfz

sfz

accel.

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N

225

Musical score for orchestra and strings, measures 225-227. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns 1 and 2 (Hn. 1, Hn. 2), Timpani (Timp.), Cymbals (Cymb.), Toms, Bass Drum (B.D.), Violin Solo (Vn. Solo), Violins I and II (Vn. I, Vn. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Dynamics range from *f* to *ff*. A section marker 'N' is present at the top and bottom of the page.

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Fl.

Ob.

B \flat Cl.

Bsn.

Hn. 1

Hn. 2

Timp.

Cymb.

Toms

B.D.

Vn. Solo

I

II

Vla.

Vc.

Cb.

ff

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This page contains a musical score for measures 232 through 234. The instruments and parts are as follows:

- Fl.** (Flute): Rests in measure 232, then plays a melodic line with accents in measures 233 and 234.
- Ob.** (Oboe): Rests in measure 232, then plays a melodic line with accents in measures 233 and 234.
- B♭ Cl.** (B-flat Clarinet): Plays a rhythmic pattern of eighth notes in measure 232, then rests in 233 and 234.
- Bsn.** (Bassoon): Plays a rhythmic pattern of eighth notes in measure 232, then rests in 233 and 234.
- Hn. 1** (Horn 1) and **Hn. 2** (Horn 2): Play a rhythmic pattern of eighth notes in measure 232, then rests in 233 and 234.
- Timp.** (Timpani): Rests in all three measures.
- Cymb.** (Cymbal): Rests in measure 232, then plays a rhythmic pattern of eighth notes with accents in measures 233 and 234.
- Toms** (Tom-toms): Play a rhythmic pattern of eighth notes with accents in all three measures.
- B.D.** (Bass Drum): Play a rhythmic pattern of eighth notes with accents in all three measures.
- Vn. Solo** (Solo Violin): Plays a melodic line with a slur and a *ff* dynamic marking in measure 234.
- I** (Violin I): Plays a rhythmic pattern of eighth notes in all three measures.
- II** (Violin II): Plays a rhythmic pattern of eighth notes in all three measures.
- Vla.** (Viola): Plays a rhythmic pattern of eighth notes in all three measures.
- Vc.** (Violoncello): Plays a rhythmic pattern of eighth notes in all three measures.
- Cb.** (Cello): Plays a rhythmic pattern of eighth notes in all three measures.

O Faster (♩=160)

239

Musical score for O Faster (♩=160), starting at measure 239. The score is arranged for a full orchestra and includes the following parts:

- Fl.
- Ob.
- B♭ Cl.
- Bsn.
- Hn. 1
- Hn. 2
- Timp.
- Cymb.
- Toms
- B.D.
- Vn. Solo
- I
- II
- Vla.
- Vc.
- Cb.

The score is divided into four measures. The first measure (239) is in 4/4 time. The second measure is in 4/4 time. The third measure is in 4/4 time. The fourth measure is in 6/8 time. The tempo is marked as O Faster (♩=160). The dynamic markings are as follows:

- Fl.: *mf*, *f*
- Ob.: *mf*, *f*
- B♭ Cl.: *f*
- Bsn.: *mf*, *f*
- Hn. 1: *mf*, *ff*
- Hn. 2: *mf*, *ff*
- Timp.: *mf*, *f*
- Cymb.: *mf*, *ff*
- Toms: *mf*, *ff*
- B.D.: *mf*, *ff*
- Vn. Solo: *sfz*, *ffz*, *ff*
- I: *mf*, *f*
- II: *mf*, *f*
- Vla.: *mf*, *f*
- Vc.: *mf*, *f*
- Cb.: *mf*, *f*

244

Fl.

Ob.

B \flat Cl.

Bsn.

Hn. 1

Hn. 2

Timp.

Cymb.

Toms

B.D.

Vn. Solo

I

II

Vla.

Vc.

Cb.

accel. -----

252

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1

Hn. 2

Timp.

Cymb.

Toms

B.D.

Vn. Solo

I

II

Vla.

Vc.

Cb.

260

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1

Hn. 2

Timp.

Cymb.

Toms

B.D.

Vn. Solo

I

II

Vla.

Vc.

Cb.

sfz mf

mf

mf

mf

mf

mf

sfz mf

mf

sfz mf

sfz mf

mf

268

(IN 1)

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1

Hn. 2

Timp.

Cymb.

Toms

B.D.

Vn. Solo

I

II

Vla.

Vc.

Cb.

mf

Large Sus. Cymbal:

(IN 1)

P $\text{♩} = \text{♩}$. Maestoso ($\text{♩} = 80$) 3-beat Meta-meter

Fl. *ff*

Ob. *ff*

B♭ Cl. *ff*

Bsn. *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Timp. *f* A^b - A

Cymb. *mf* *f*

Toms *f*

B.D. *f*

Large Tam-Tam

P $\text{♩} = \text{♩}$. Maestoso ($\text{♩} = 80$) 3-beat Meta-meter

Vn. Solo *ff*

I *ff*

II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

Fl. *ff* *sfz*³

Ob. *ff* *sfz*³

B♭ Cl. *ff*

Bsn. *ff*

Hn. 1

Hn. 2

Timp.

Cymb. *mp* *f*

Toms

B.D.

Vn. Solo

I

II

Vla.

Vc.

Cb.

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This page contains the musical score for measures 294 through 300. The score is arranged in a standard orchestral format with the following parts from top to bottom:

- Flute (Fl.)
- Oboe (Ob.)
- Bass Clarinet (B♭ Cl.)
- Bassoon (Bsn.)
- Horn 1 (Hn. 1)
- Horn 2 (Hn. 2)
- Timpani (Timp.)
- Cymbal (Cymb.)
- Toms
- Bass Drum (B.D.)
- Violin Solo (Vn. Solo)
- Violin I (I)
- Violin II (II)
- Viola (Vla.)
- Violoncello (Vc.)
- Double Bass (Cb.)

The score includes various musical notations such as notes, rests, slurs, and dynamic markings. A large green watermark is overlaid diagonally across the page, reading "PREVIEW USE ONLY - NOT FOR PERFORMANCE" and "WWW.ROBERTFRANKMUSIC.COM".

303

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1

Hn. 2

Timp.

Cymb.

Toms

B.D.

Vn. Solo

I

II

Vla.

Vc.

Cb.

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311

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1

Hn. 2

Timp.

Cymb.

Toms

B.D.

Vn. Solo

I

II

Vla.

Vc.

Cb.

rall.

mf

f

mf

mf

rall.

Q Allegro con Vivo (♩.=138)

319

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1

Hn. 2

Timp.

Cymb.

Toms

B.D.

ff

f

mf

ff

ff

f

Q Allegro con Vivo (♩.=138)

Vn. Solo

I

II

Vla.

Vc.

Cb.

ff

327

Fl.
Ob.
B \flat Cl.
Bsn.

Hn. 1
Hn. 2

Timp.
Cymb.
Toms
B.D.

Vn. Solo
I
II
Vla.
Vc.
Cb.

f *ff* *ff* *f* *f*

accel.

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This page contains the musical score for measures 334 through 338. The instruments are arranged as follows:

- Fl.** (Flute): Treble clef, playing a melodic line with eighth and quarter notes.
- Ob.** (Oboe): Treble clef, playing a melodic line with eighth and quarter notes, including trills in measures 337 and 338.
- B♭ Cl.** (B-flat Clarinet): Treble clef, playing a melodic line with eighth and quarter notes.
- Bsn.** (Bassoon): Bass clef, playing a melodic line with eighth and quarter notes.
- Hn. 1** (Horn 1): Treble clef, playing a rhythmic pattern of eighth notes.
- Hn. 2** (Horn 2): Treble clef, playing a rhythmic pattern of eighth notes.
- Timp.** (Timpani): Bass clef, playing a rhythmic pattern of eighth notes.
- Cymb.** (Cymbal): Percussion, playing a rhythmic pattern of eighth notes.
- Toms** (Toms): Percussion, playing a rhythmic pattern of eighth notes.
- B.D.** (Bass Drum): Percussion, playing a rhythmic pattern of eighth notes.
- Vn. Solo** (Violin Solo): Treble clef, playing a melodic line with eighth and quarter notes.
- I** (Violin I): Treble clef, playing a rhythmic pattern of eighth notes.
- II** (Violin II): Treble clef, playing a rhythmic pattern of eighth notes.
- Vla.** (Viola): Bass clef, playing a rhythmic pattern of eighth notes.
- Vc.** (Violoncello): Bass clef, playing a rhythmic pattern of eighth notes.
- Cb.** (Cello): Bass clef, playing a rhythmic pattern of eighth notes.

The score includes various musical notations such as clefs, key signatures (one sharp), time signatures, and dynamic markings. A large green watermark is overlaid diagonally across the page.

R all accel. ad. lib. independently into fermata 7-10 sec.

rapid ad lib.
on given notes

S Allegro $\text{♩} = 160$

FL. **ff**

Ob. **ff**

B♭ Cl. **ff**

Bsn. **ff**

Hn. 1 **ff** lip trill

Hn. 2 **ff**

Timp. **ff**

Cymb. **ff**

Toms **ff**

B.D. **ff**

ad lib. using Nori rhythms

R all accel. ad. lib. independently into fermata 7-10 sec.

Wild ad lib. on
given notes

S Allegro $\text{♩} = 160$

Vn. Solo **ff**

I **ff**

II **ff**

Vla. **ff**

Vc. **ff**

Cb. **ff**

continue after all have
reached tremello

continue after all have
reached tremello

S.D.G.
RJF - Dallas, TX

Other Music by Robert J. Frank

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. score: \$35
(2220/222/2 perc./strings)
- Shadows of Notre Dame* (2008) 7 minutes score: \$25
for 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: \$15
for flute, 2 Bb cl., bsn., 2 Bb tpts., tbn., vn.,
perc., guitars, and piano. parts: \$25
- Hatshepsut's Chant and Dance*, (1993) 8 min. \$15
for bassoon and piano
- 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
- Psalms for the House* (1997) 7 min. score/parts: \$25
for violin, cello, and piano.
- Stellar Quintet*, (1988) 18 min. score: \$50
for string quartet and harpsichord. parts: \$35
- String Quartet*: score/parts: \$40
"...a smoldering wick...", (1994) 10 min.
- String Quartet No. 2*: score/parts: \$50
"...para mis amigos Mexicanos..." (2001) 15 min.
- Taberah*, (2008) for '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. \$1.25/part
for SATB and piano.
- Nachamu*, (2000) 6 min. \$1/part
for SATB and piano/organ.
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