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 Cremonia, 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 Entereé* ("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.

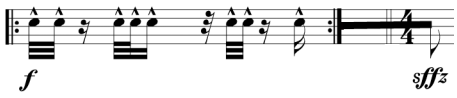
Is it true? Well, in art let us recall the words of Samuel Clements (Mark Twain), who is quoted as saying "Never let the facts get in the way of a good story."

R.J.F. - Dallas, 2018

Performance Notes for

Le Violon Entereé: 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)

for more information: robfrank@smu.edu
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Transposed Score

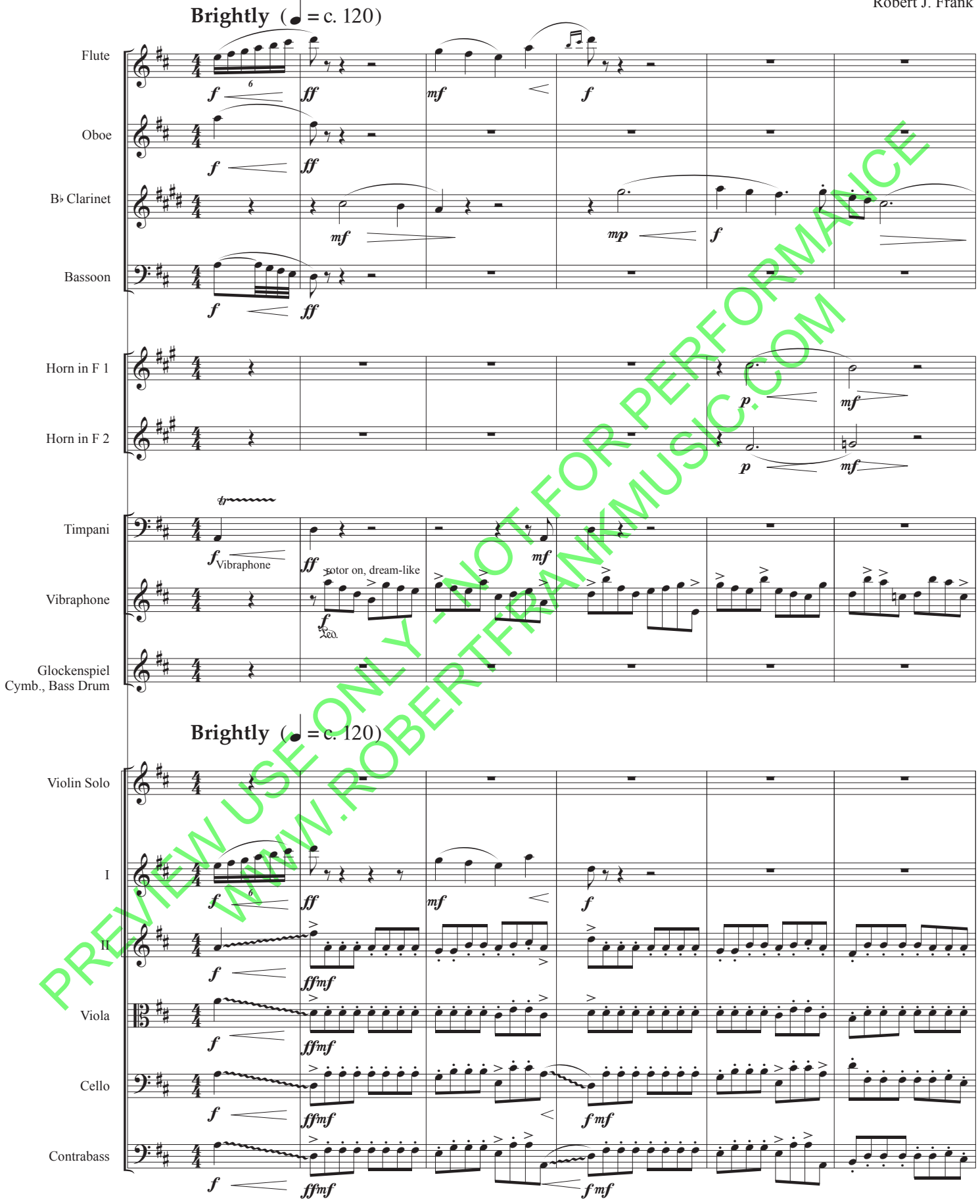
Le Violon Enterré

For Chee-Yun Kim

I. Dreams of Cremona

Robert J. Frank

Brightly (♩ = c. 120)



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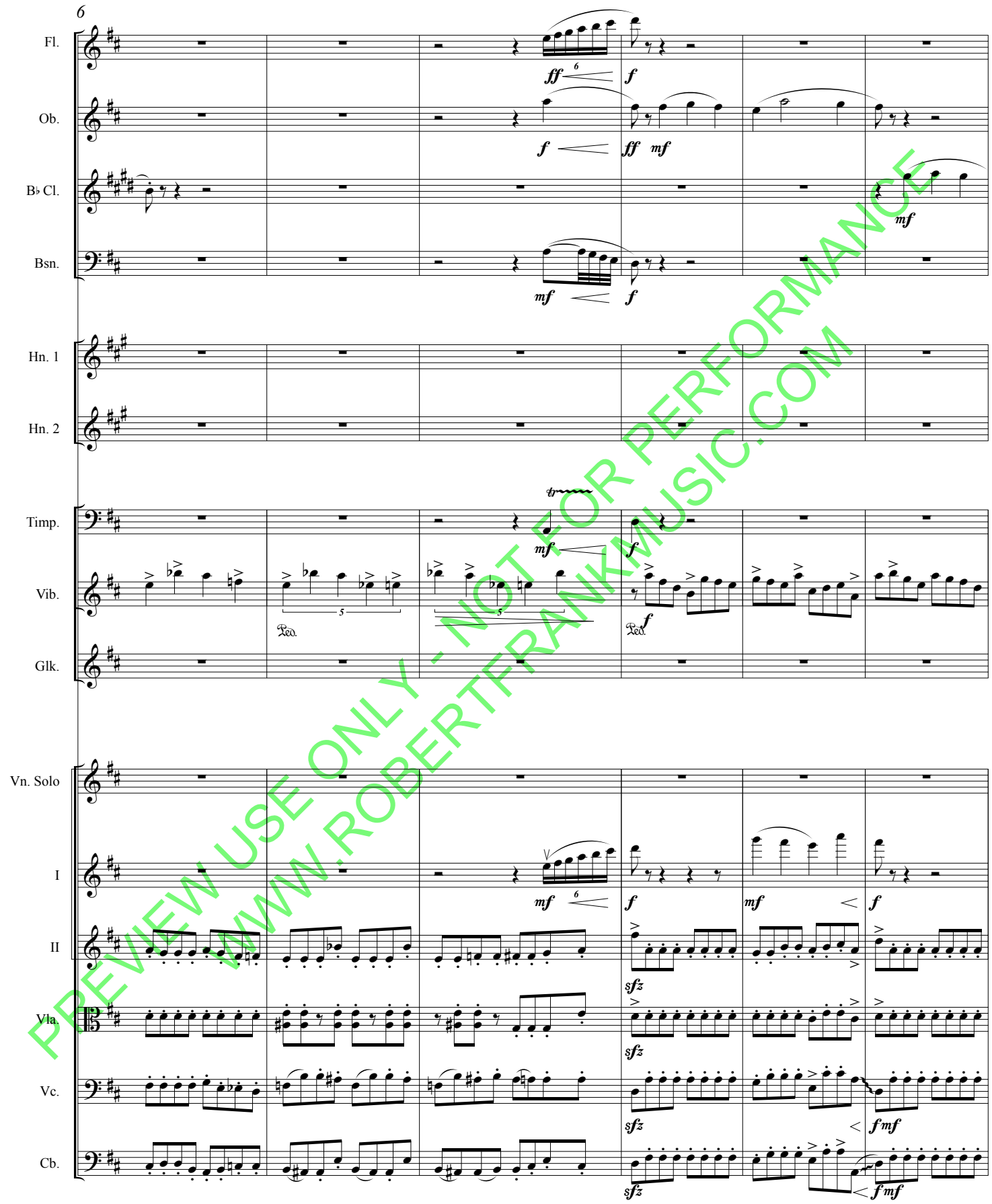

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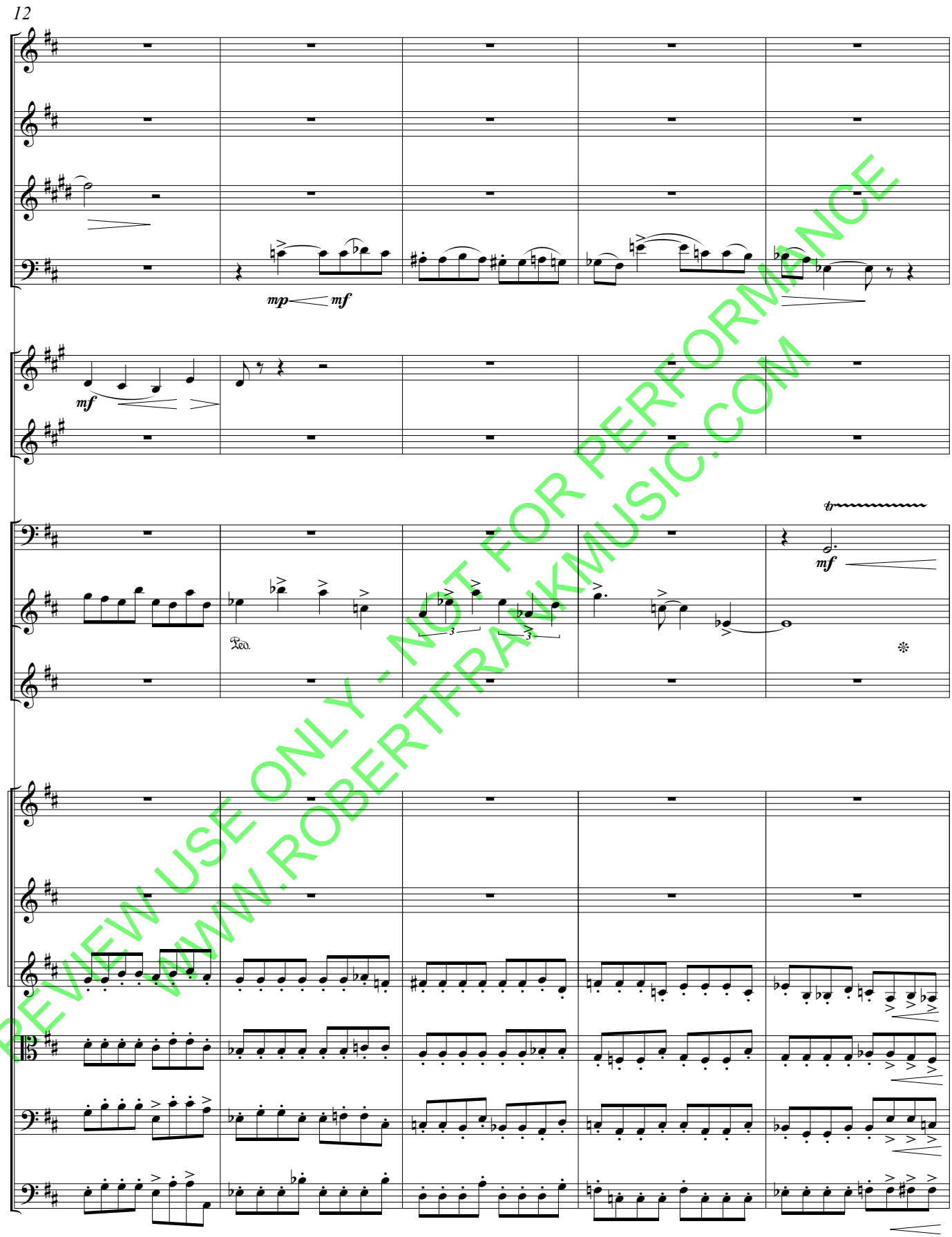

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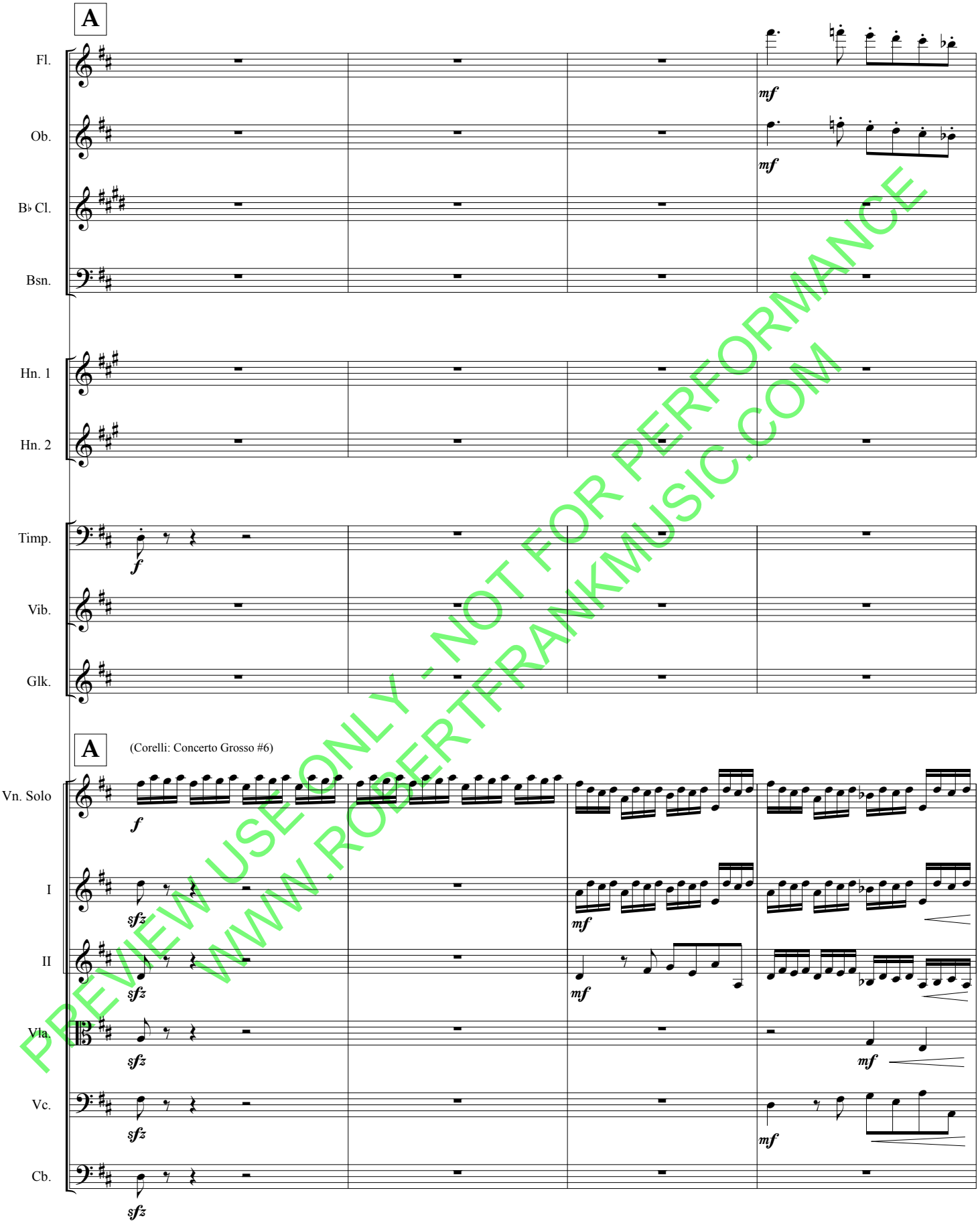

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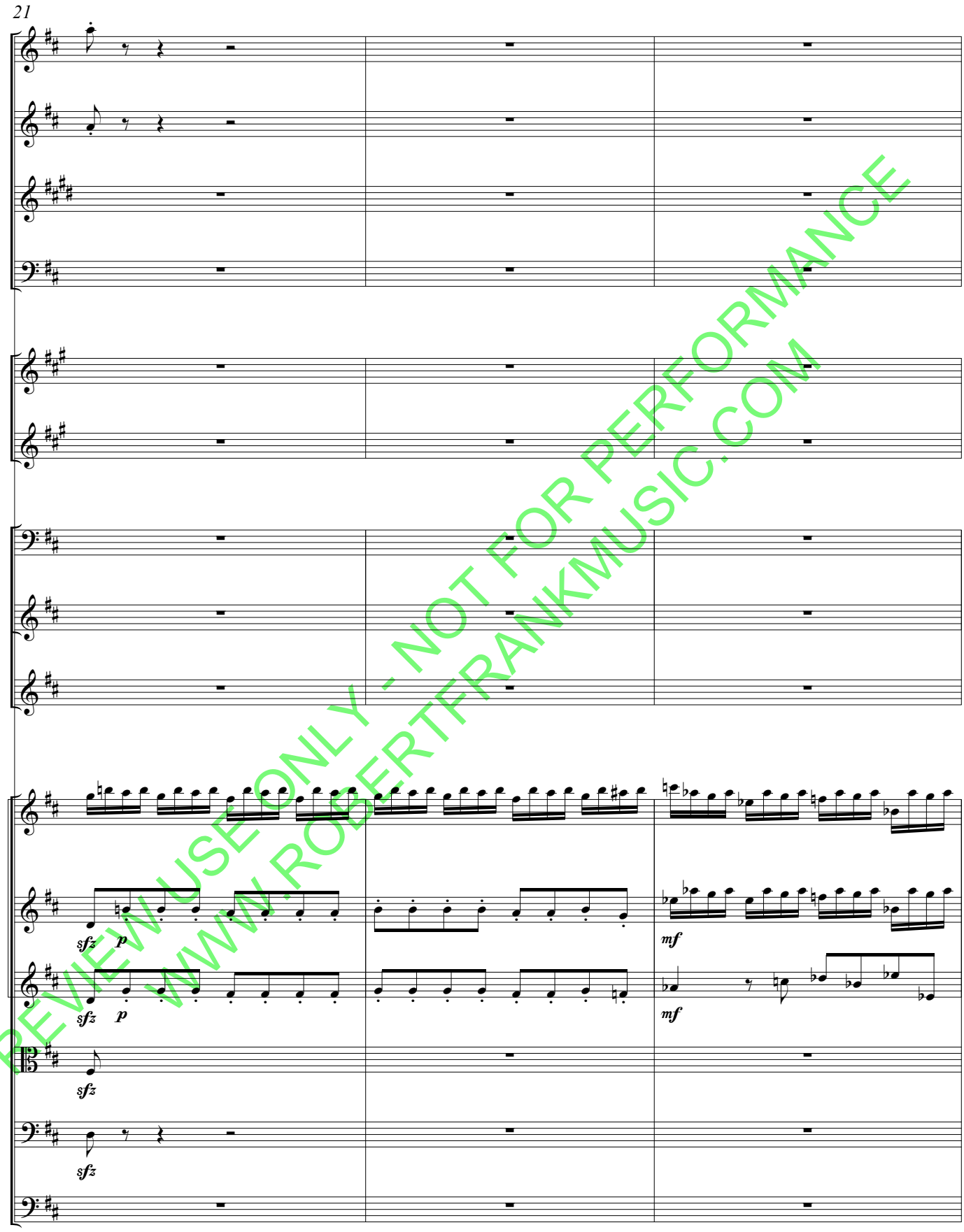

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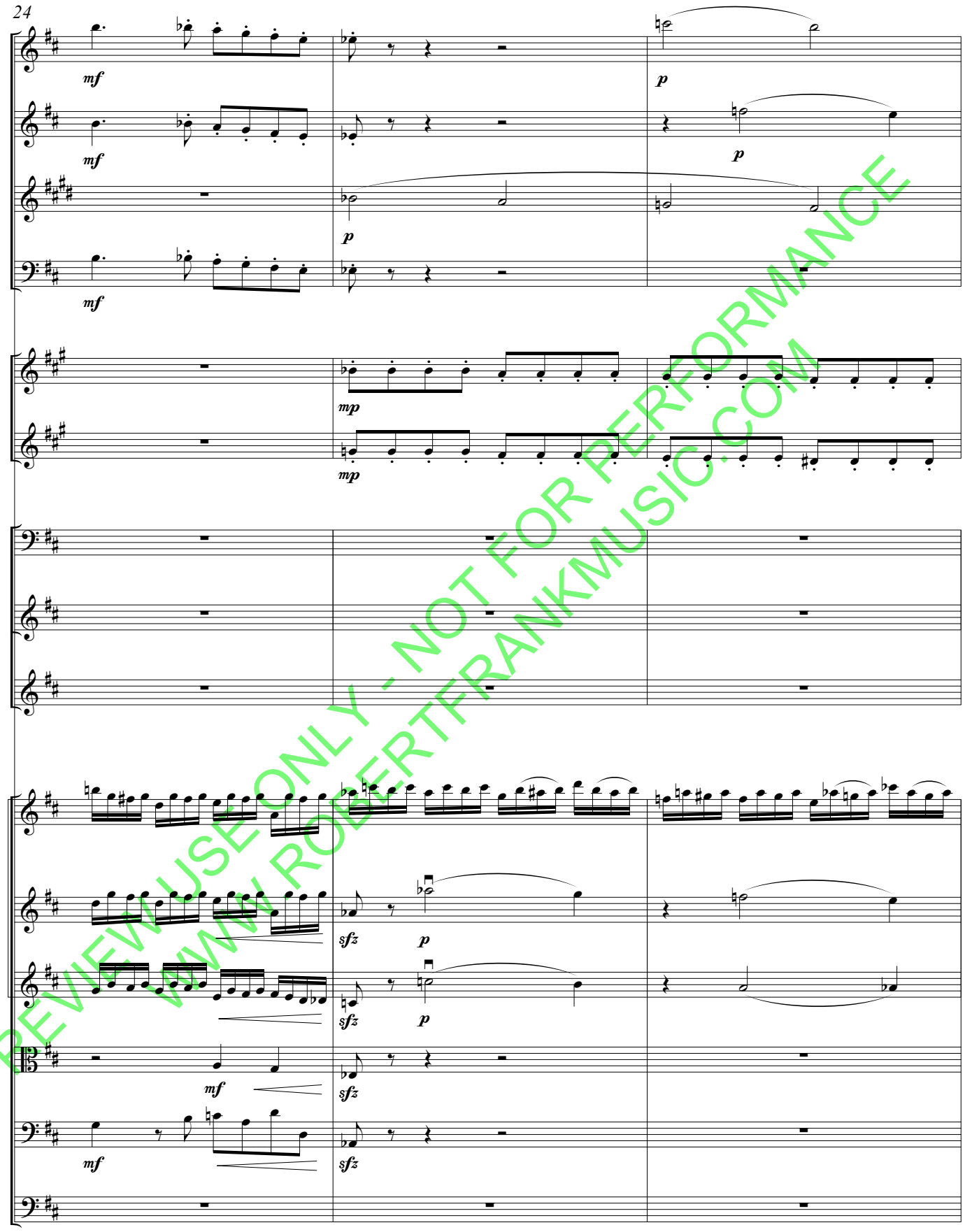

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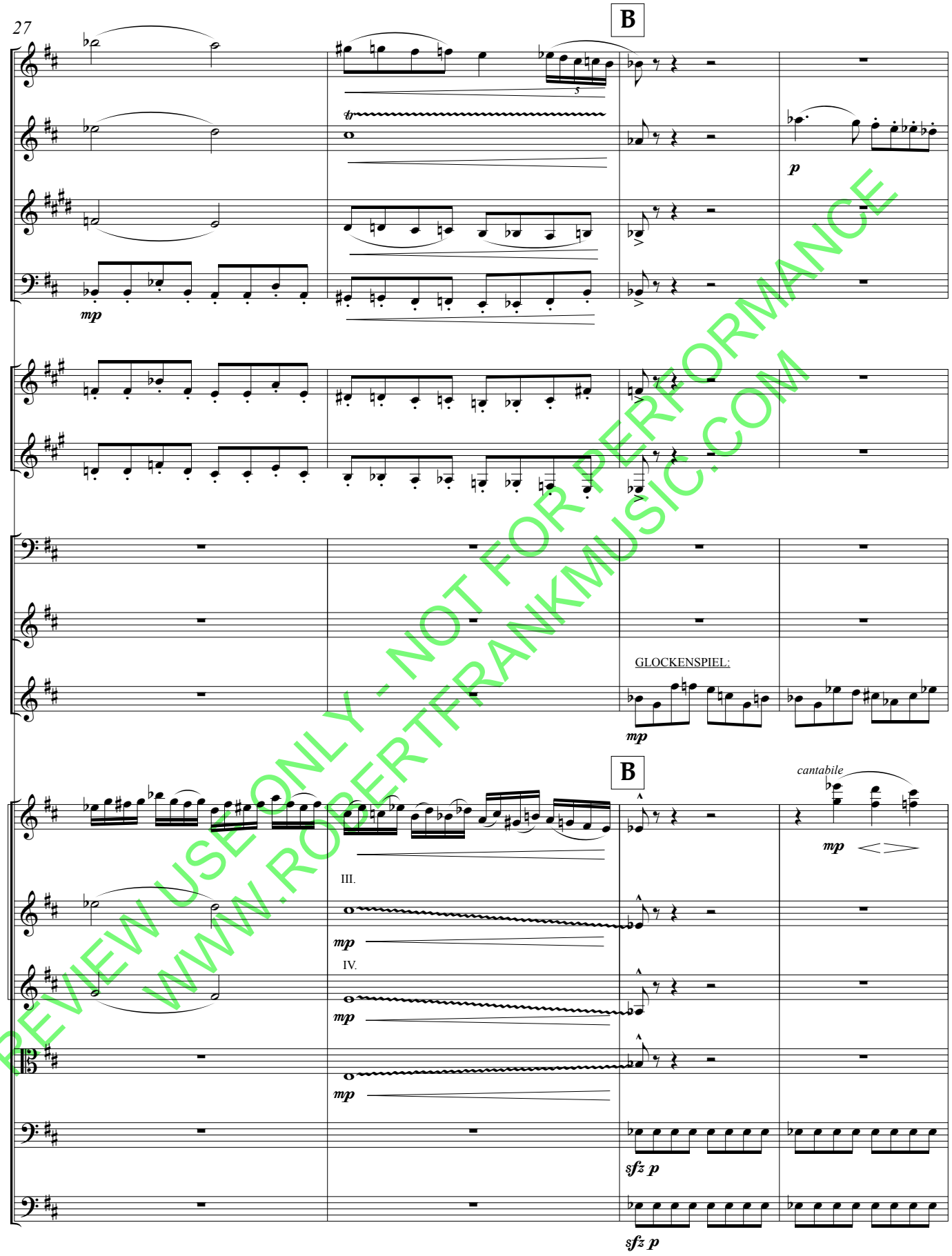

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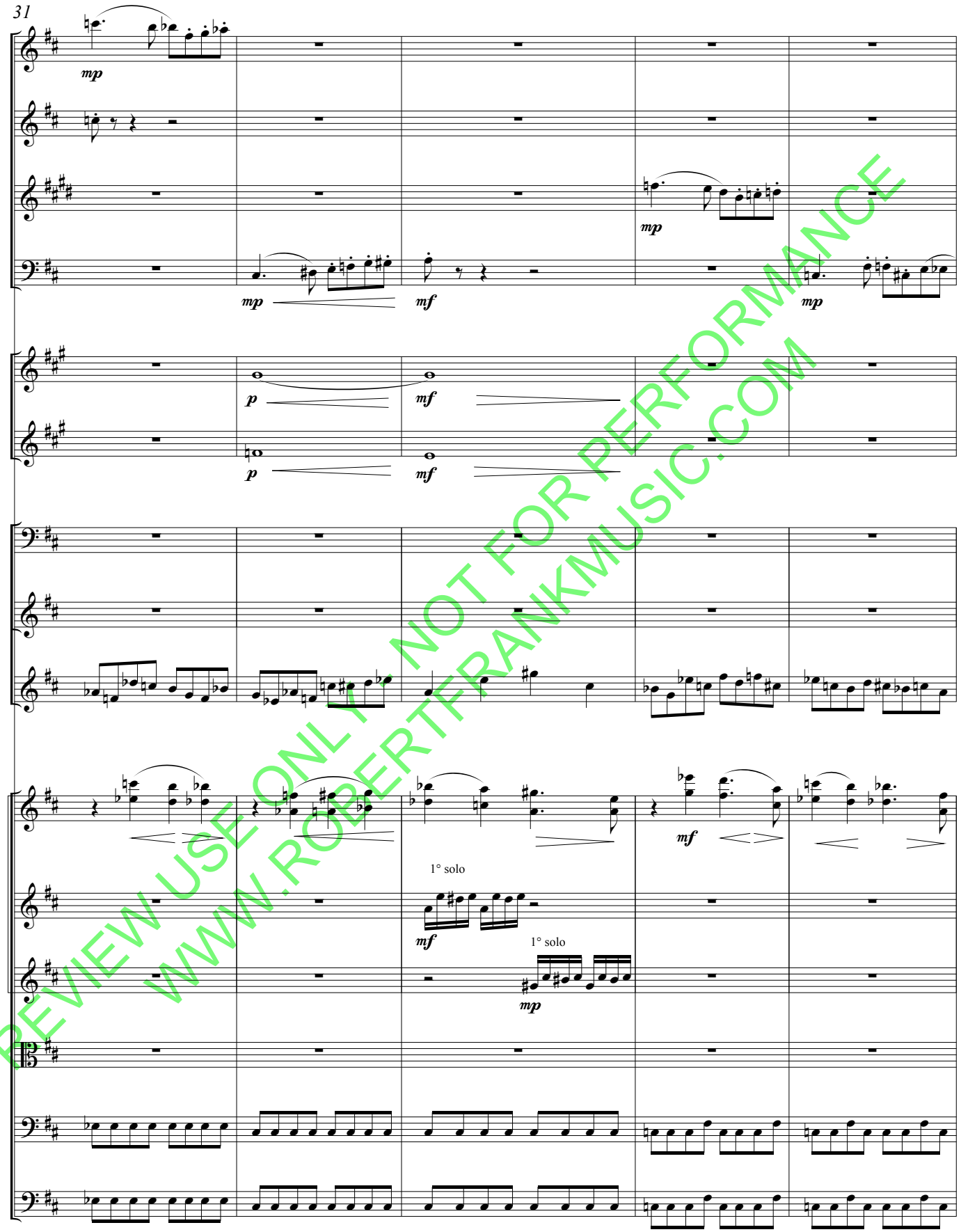

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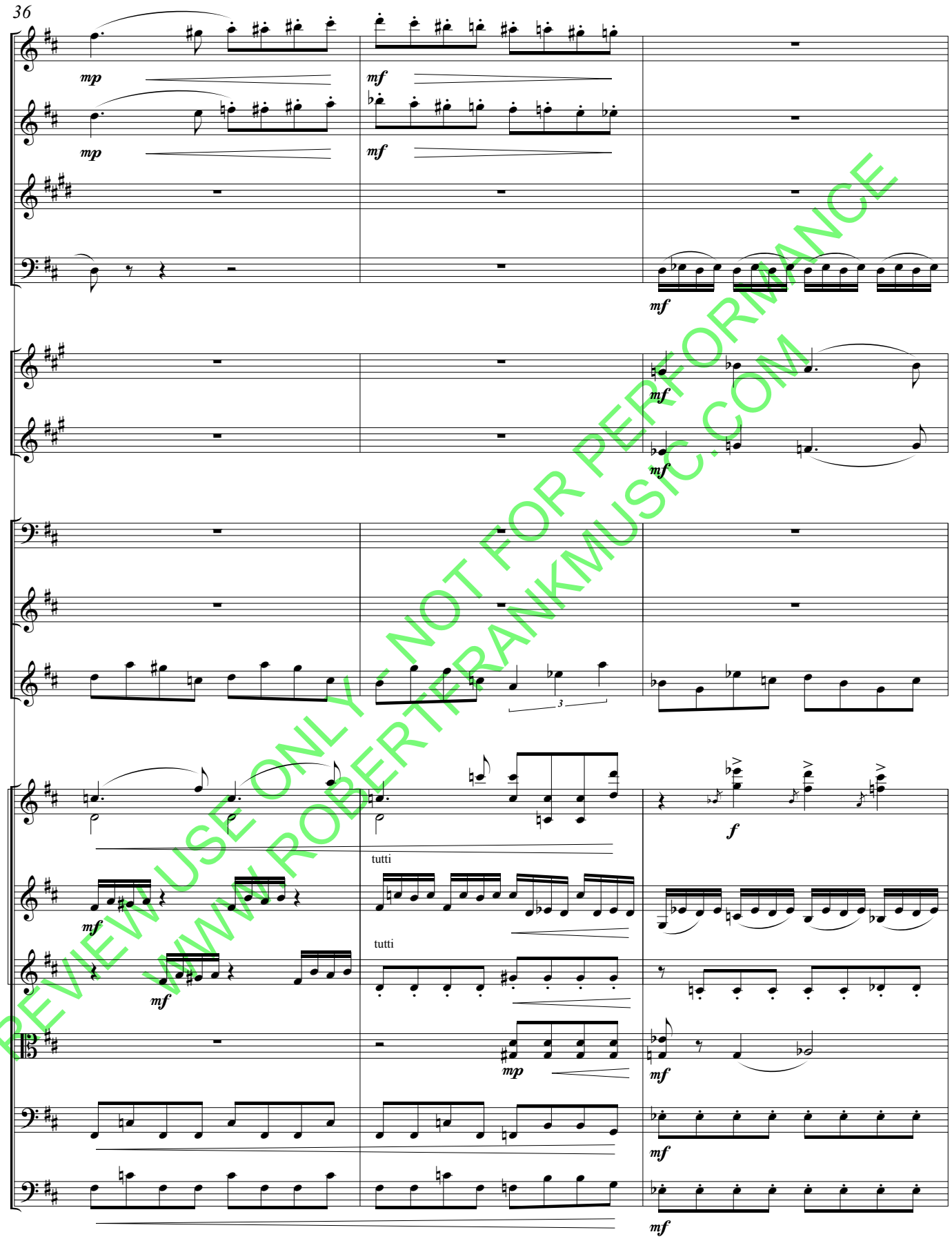

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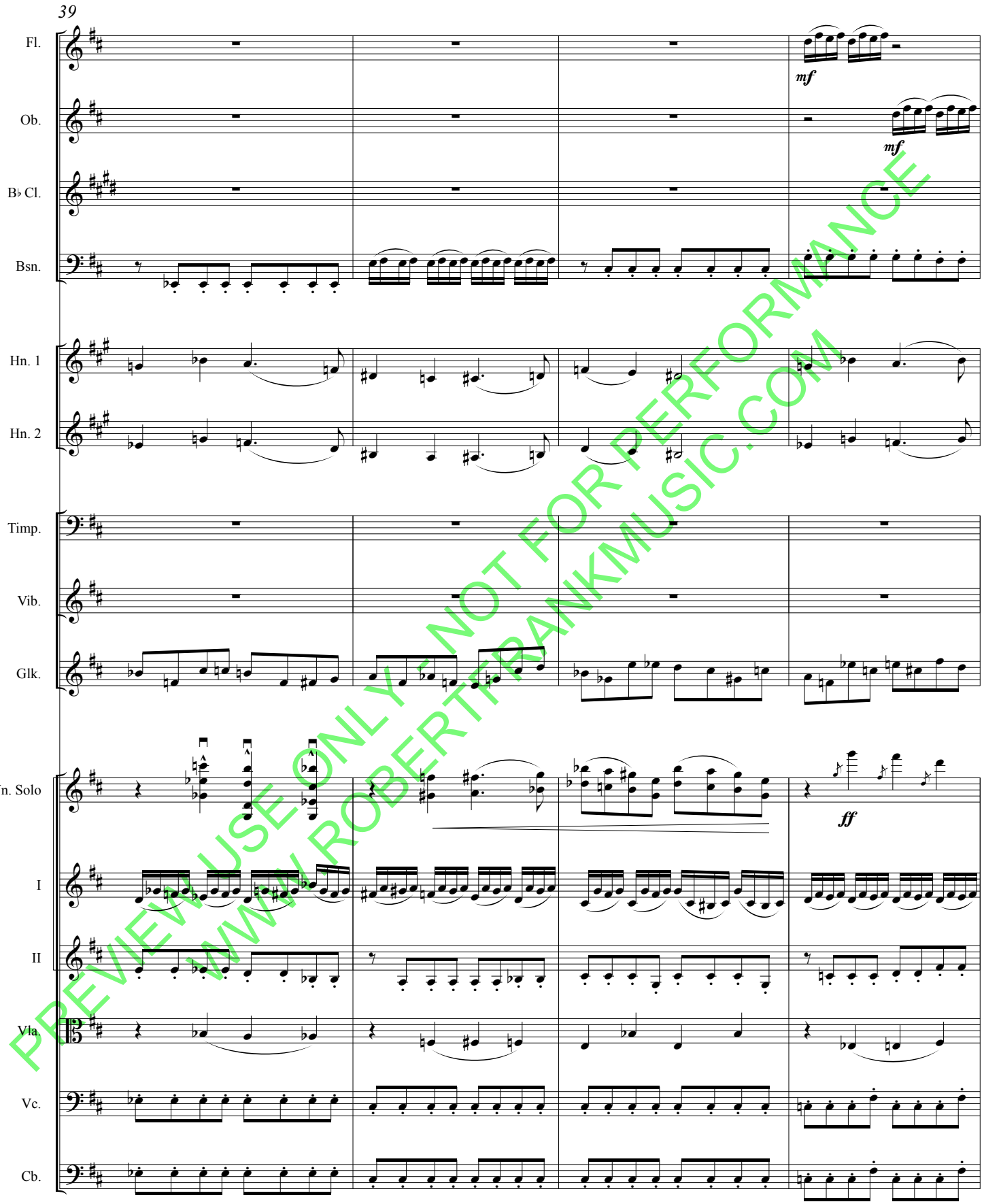

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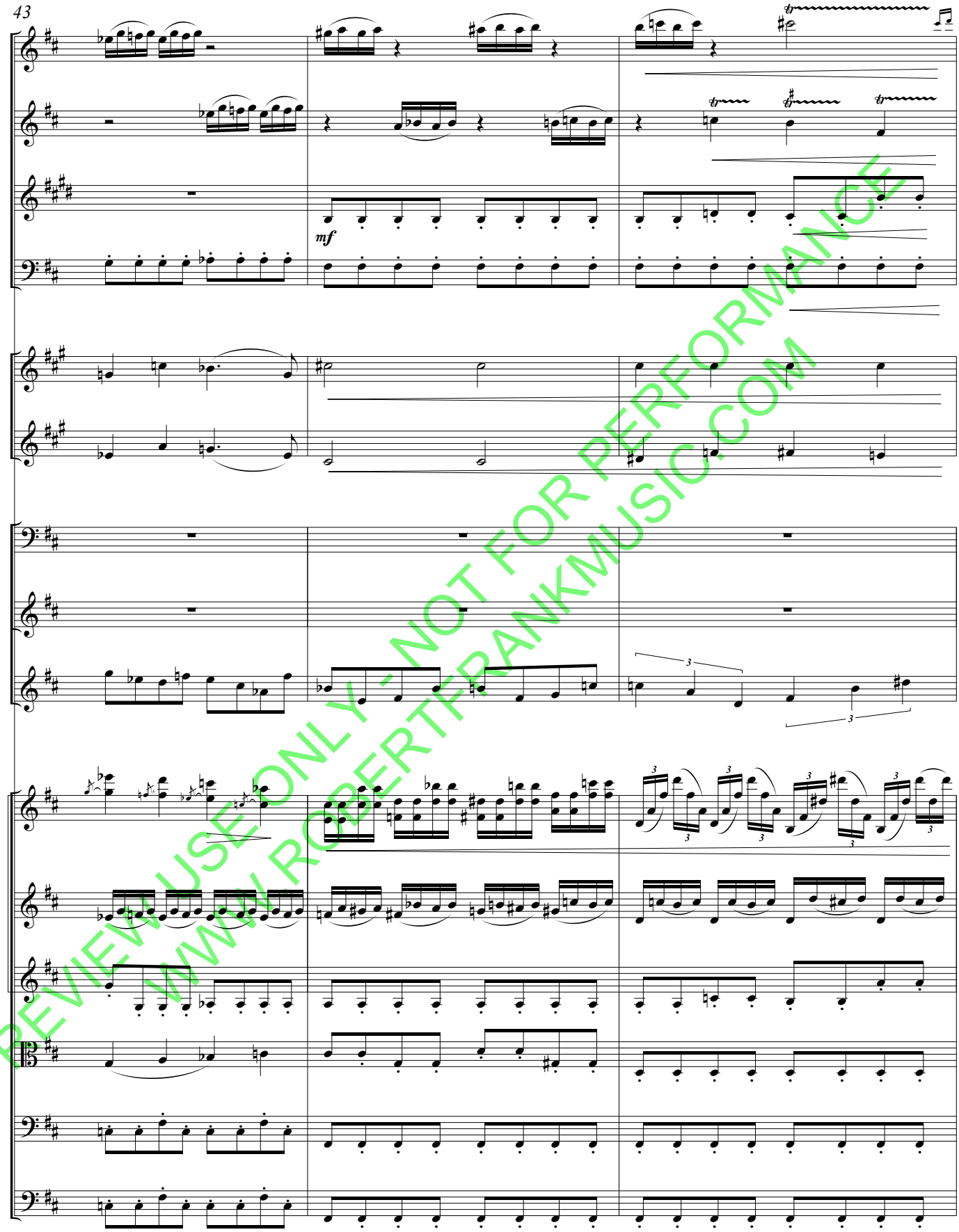

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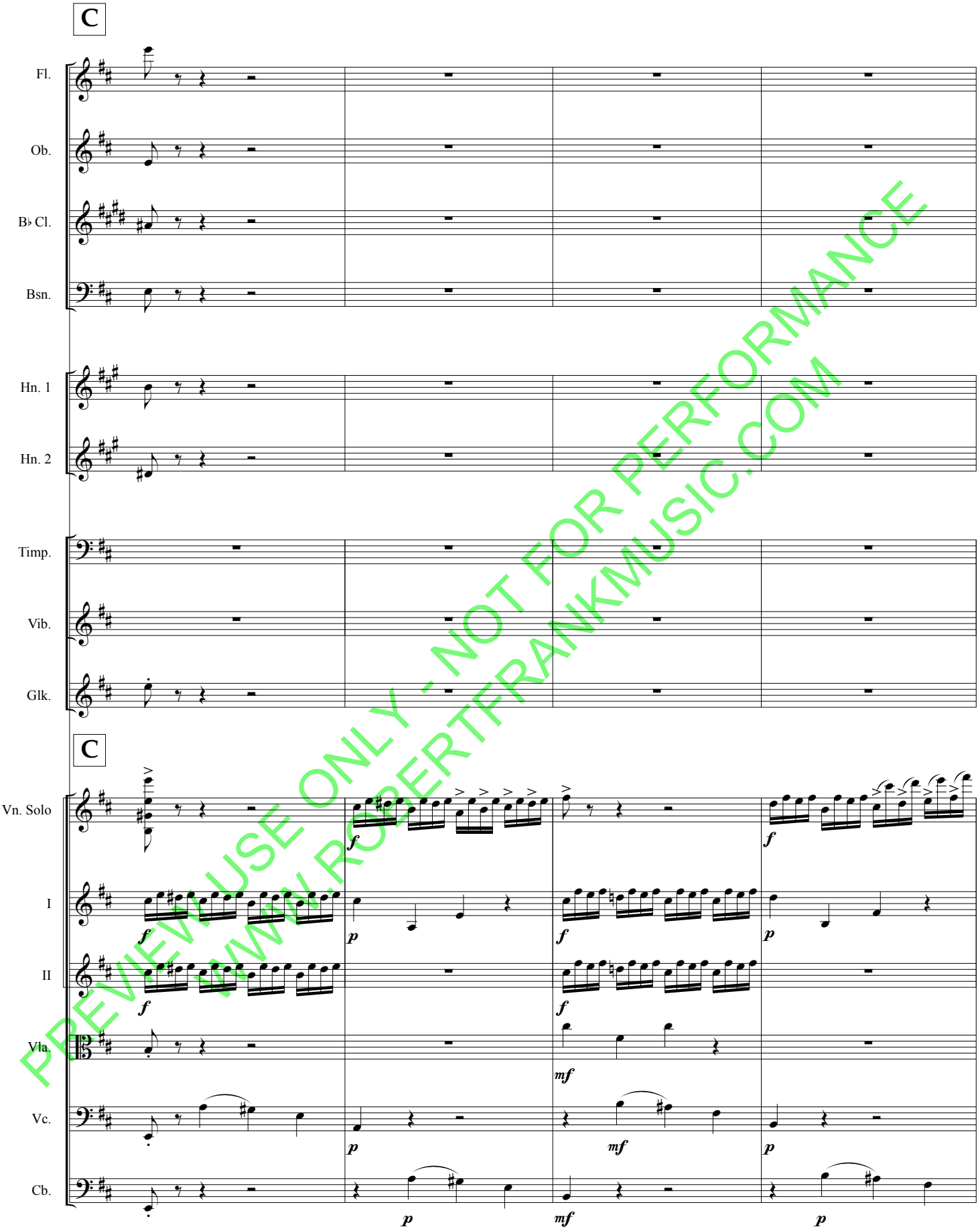

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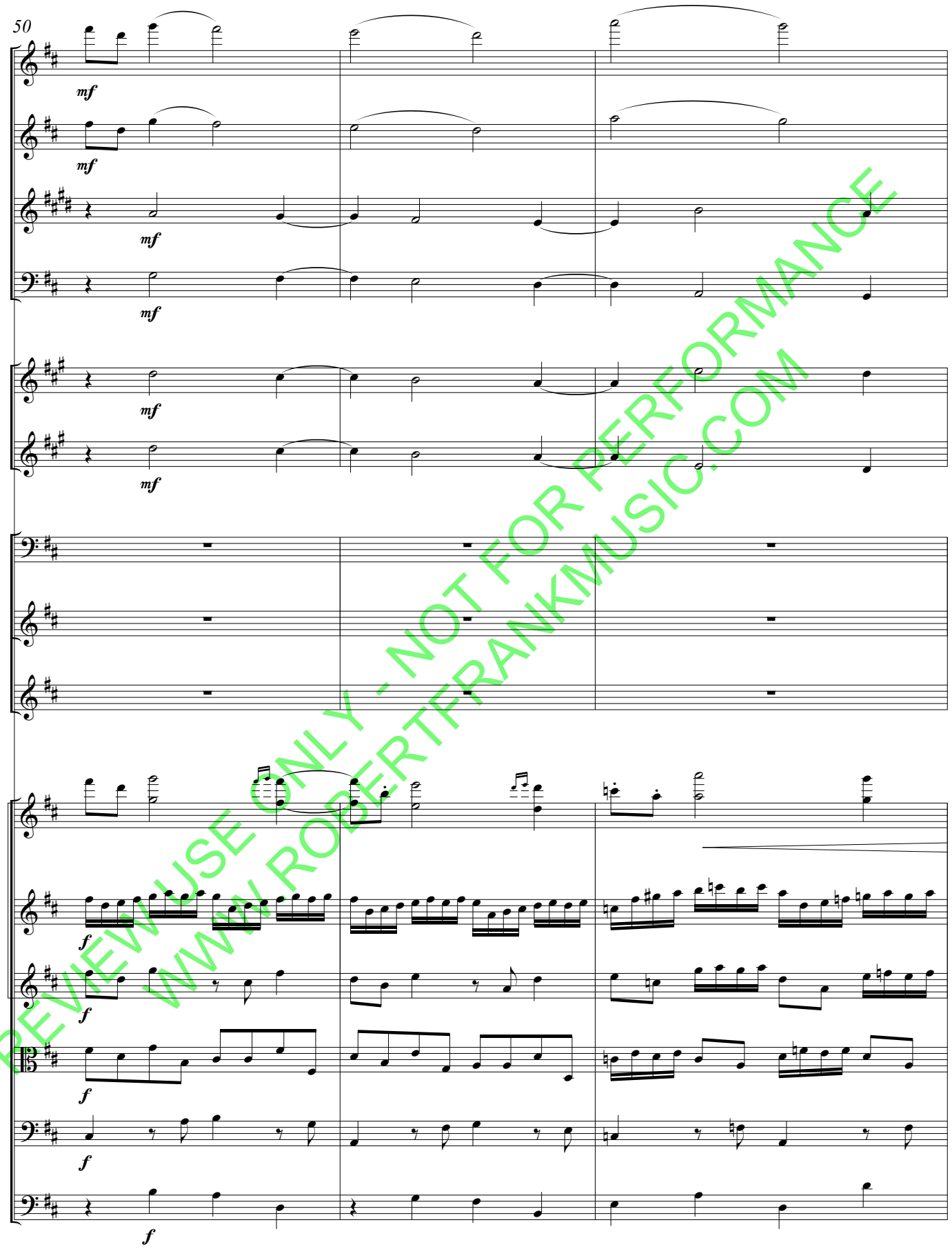

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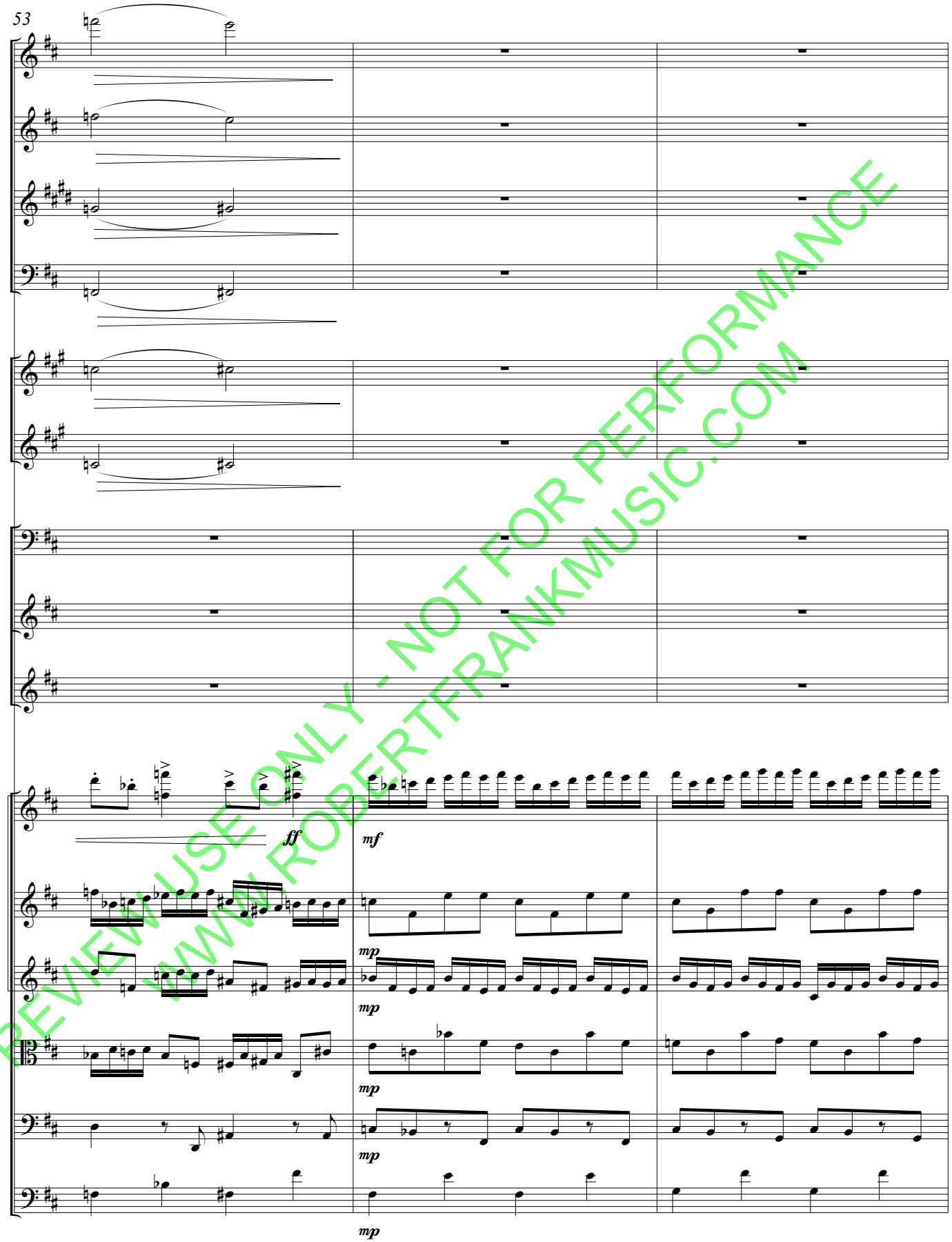

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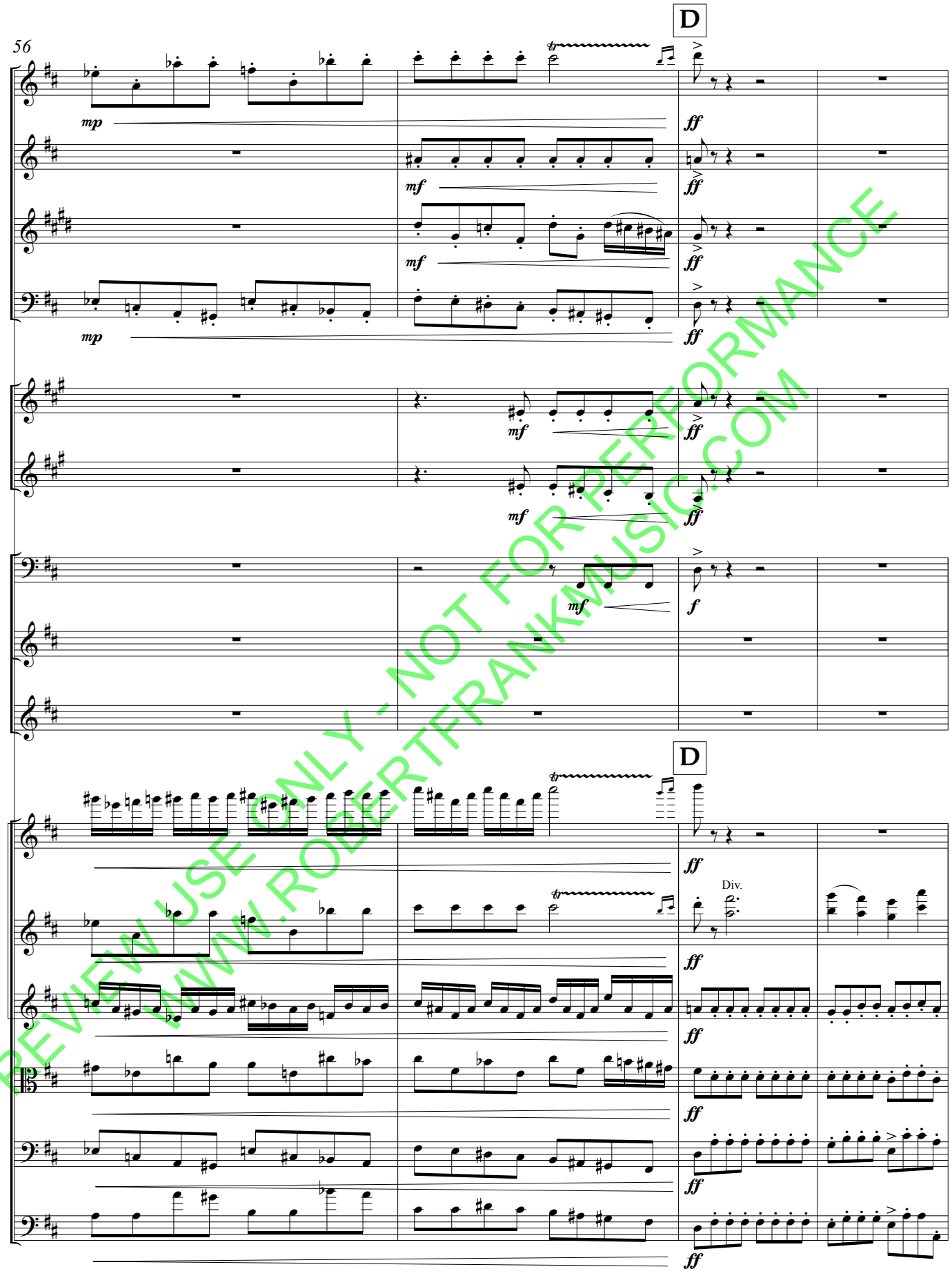

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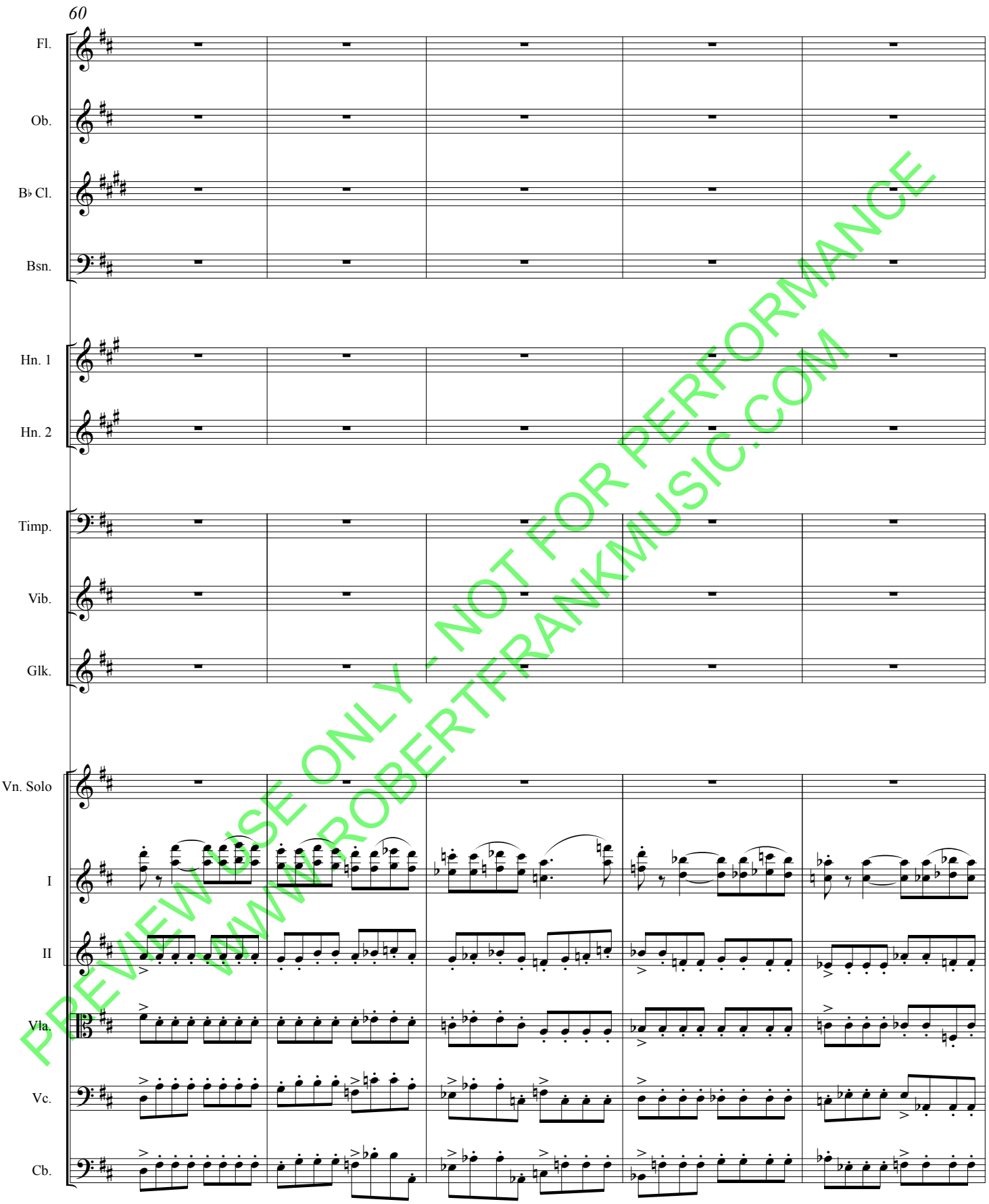

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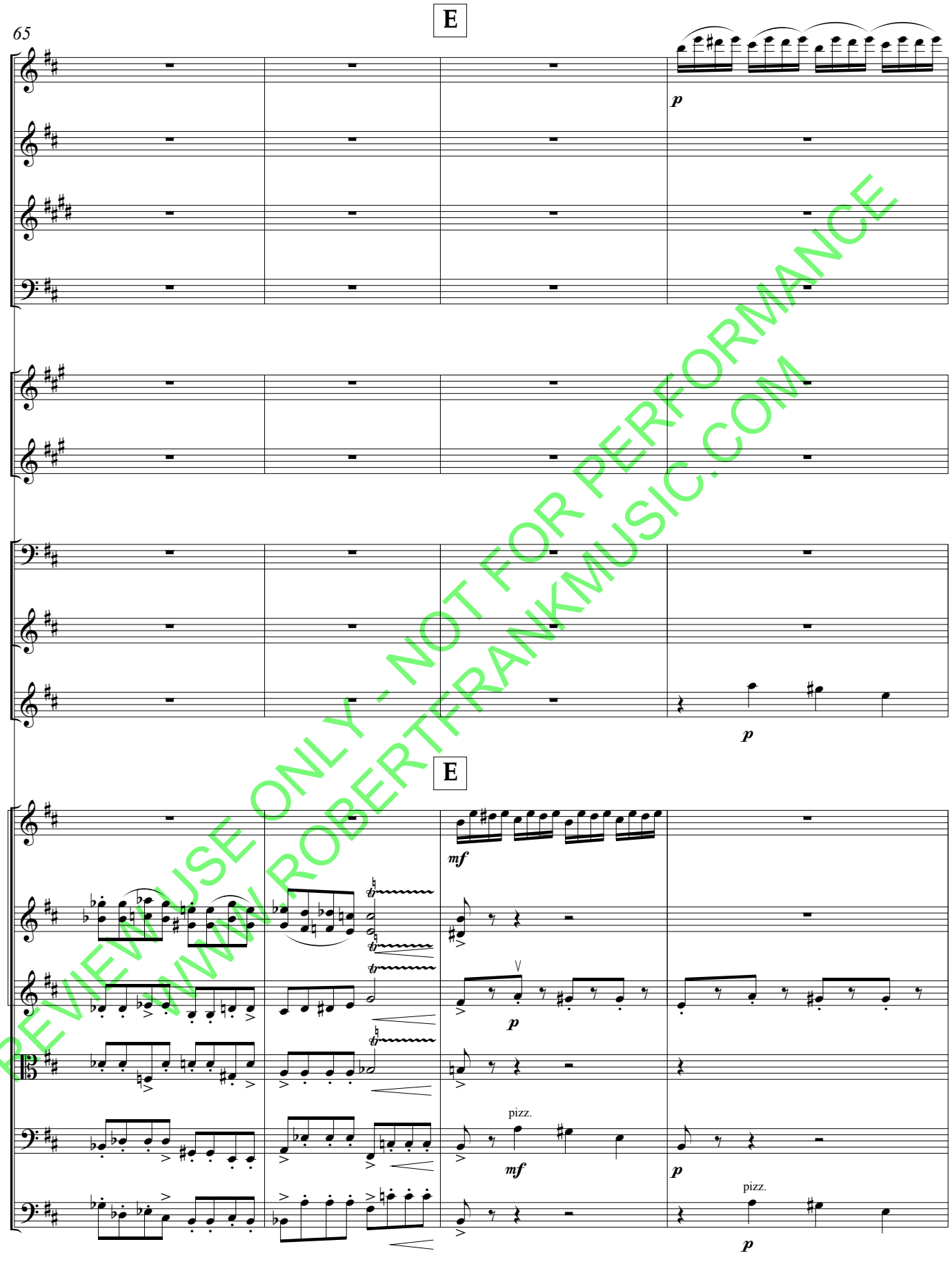

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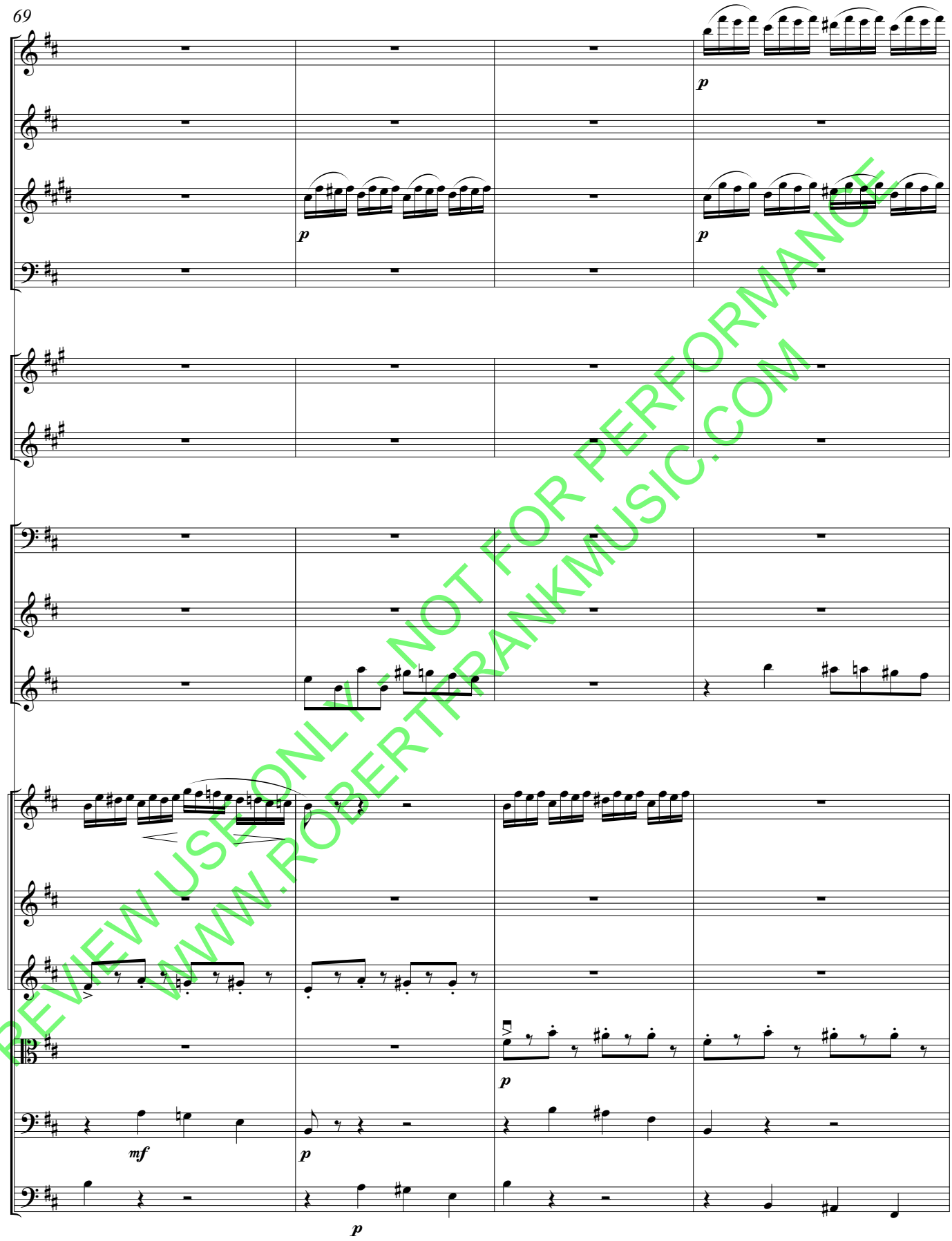

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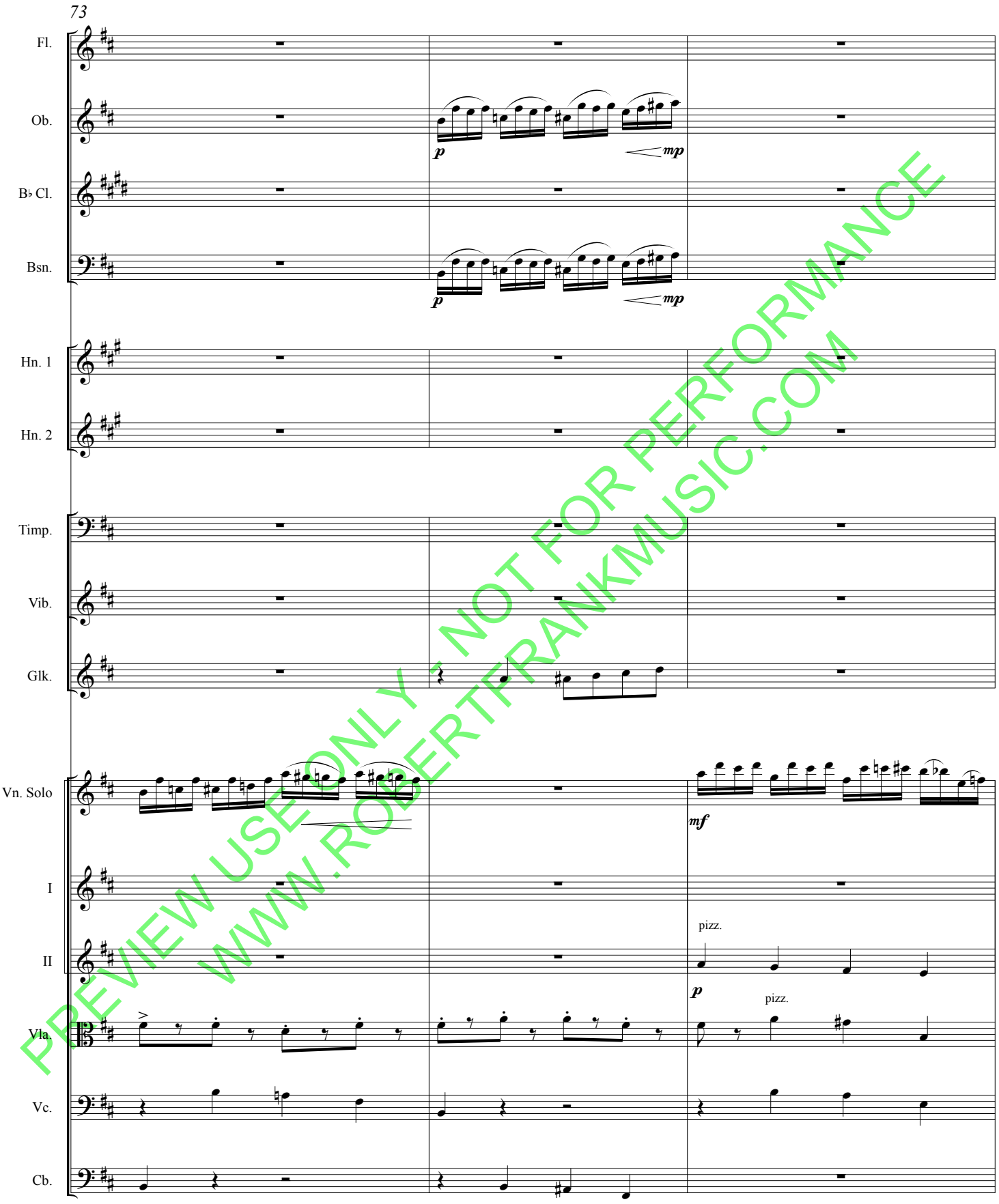

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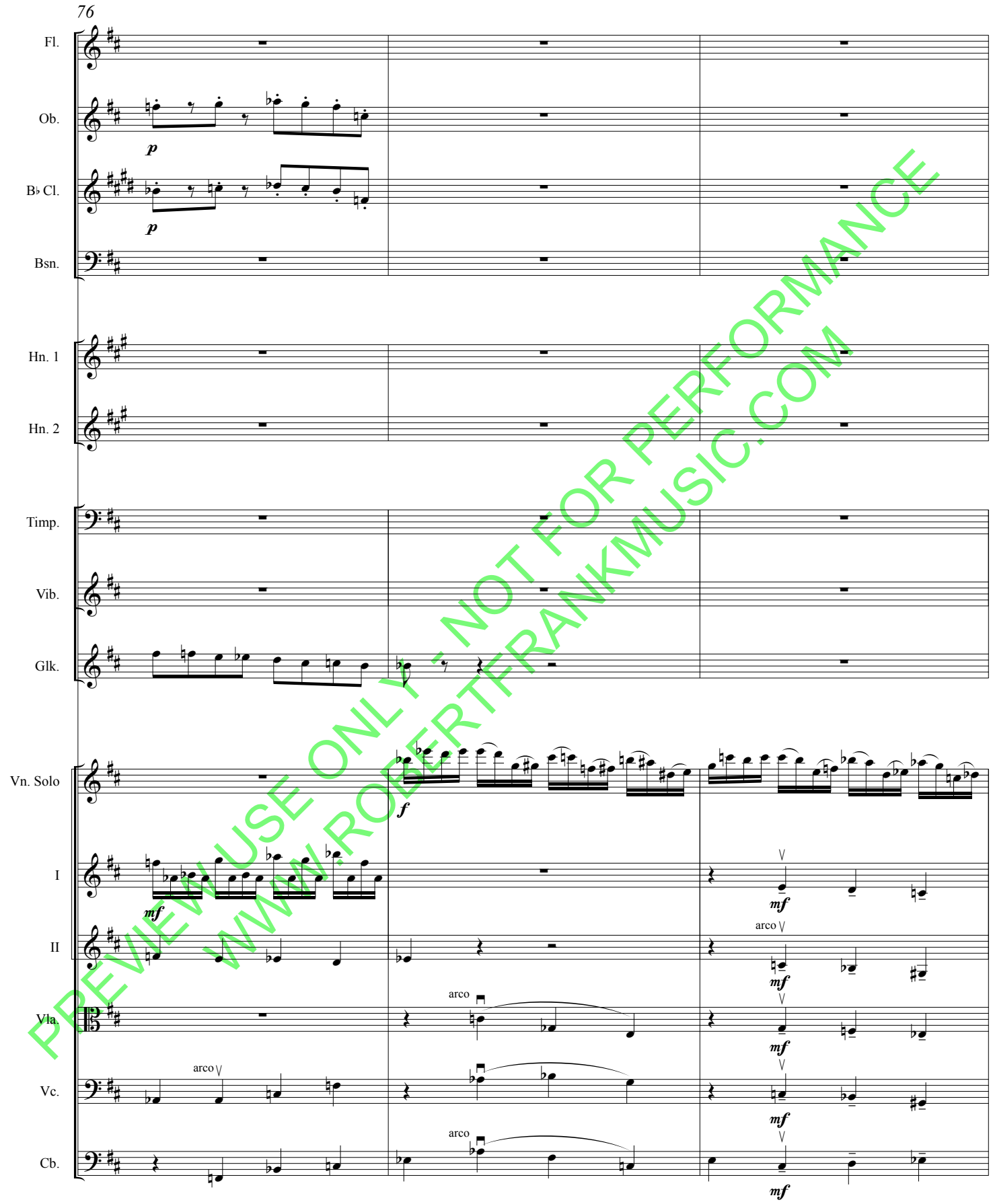

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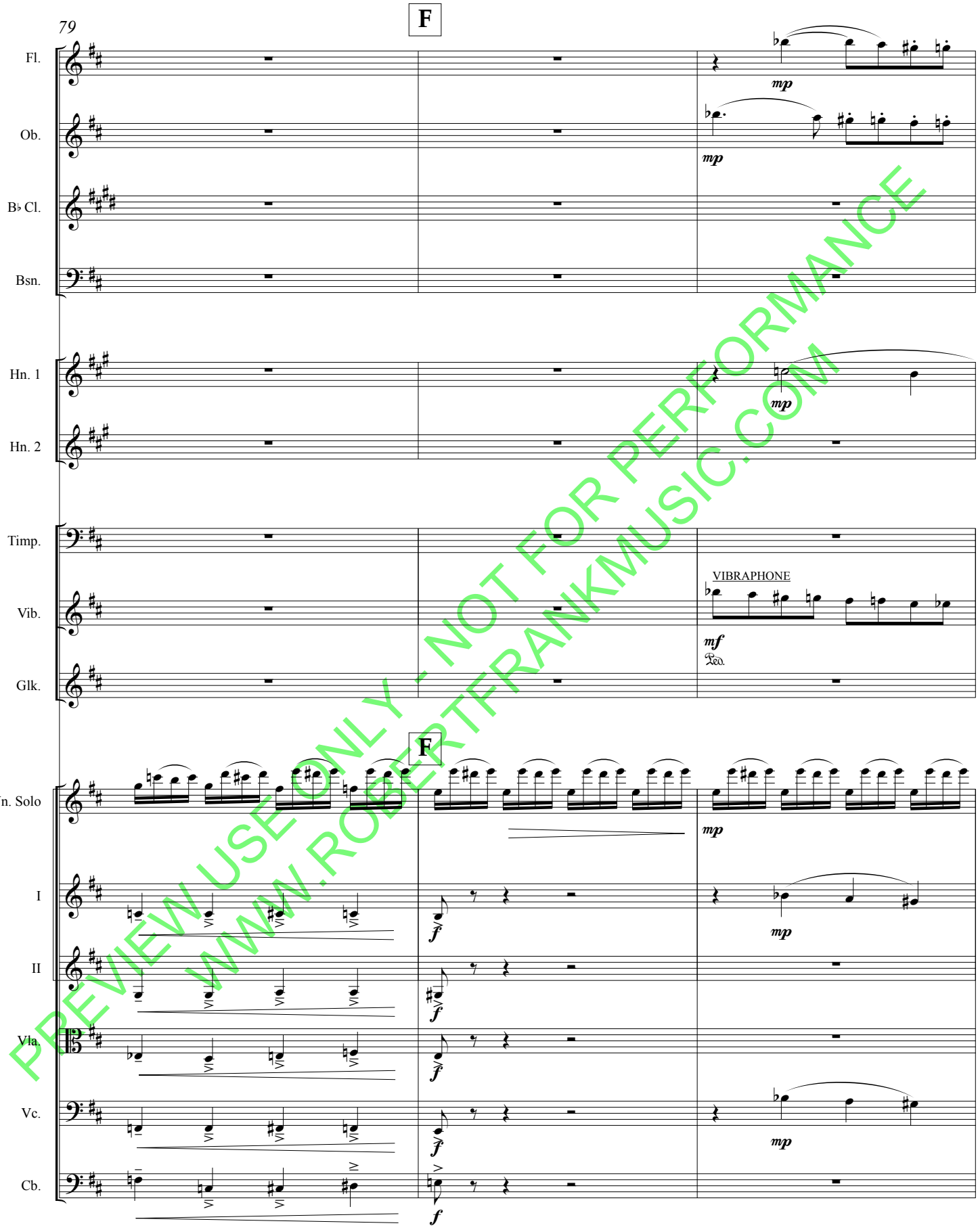

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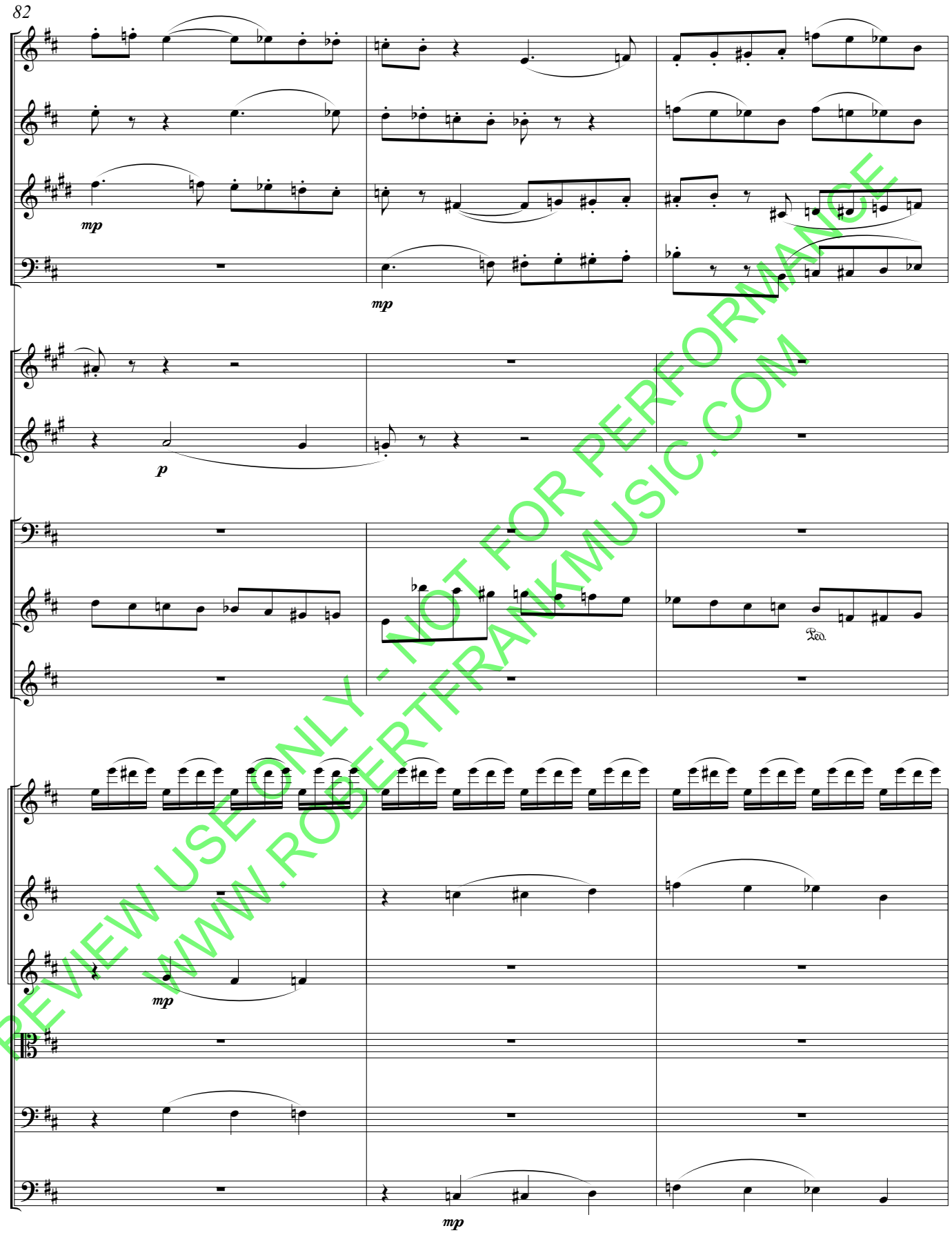

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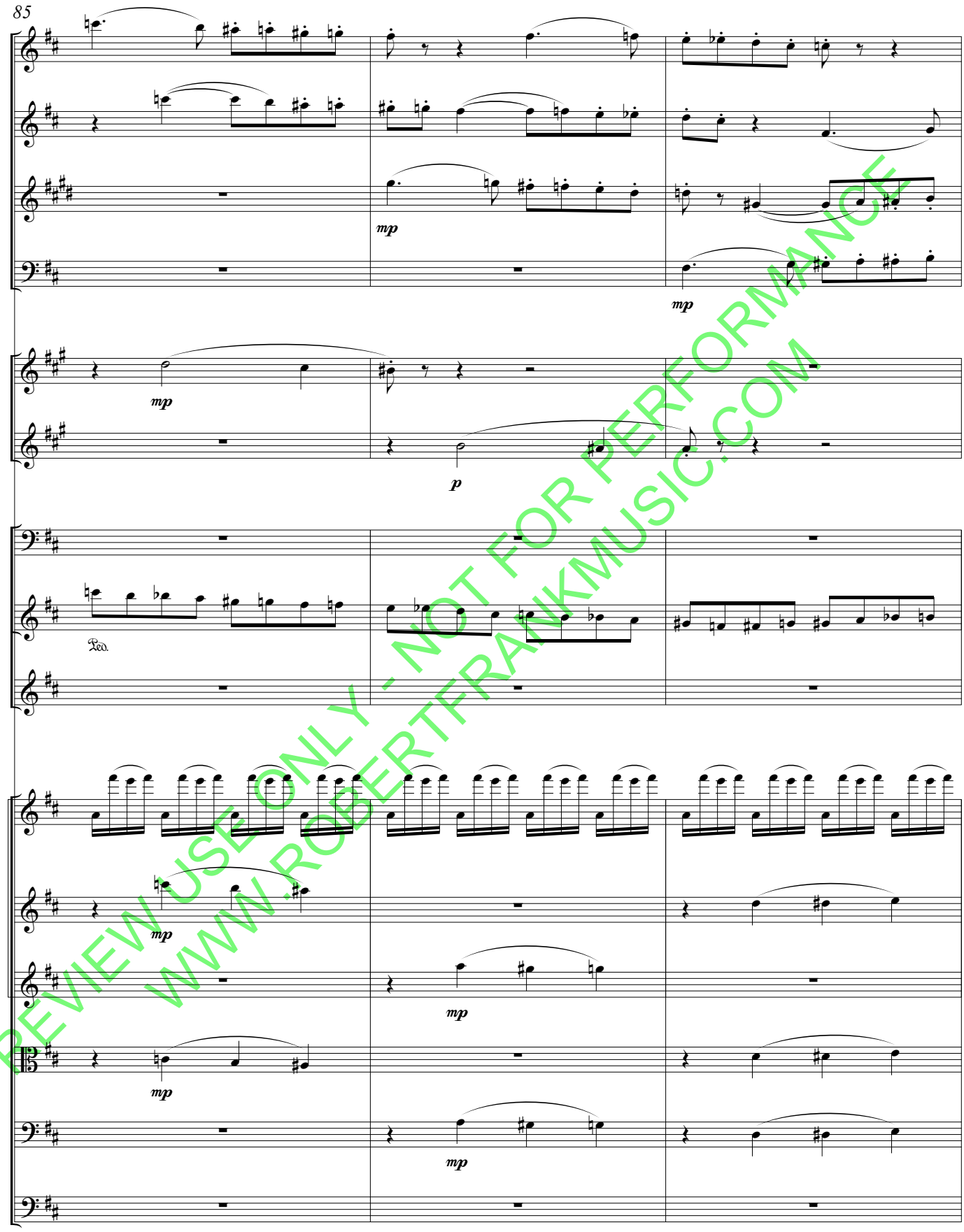

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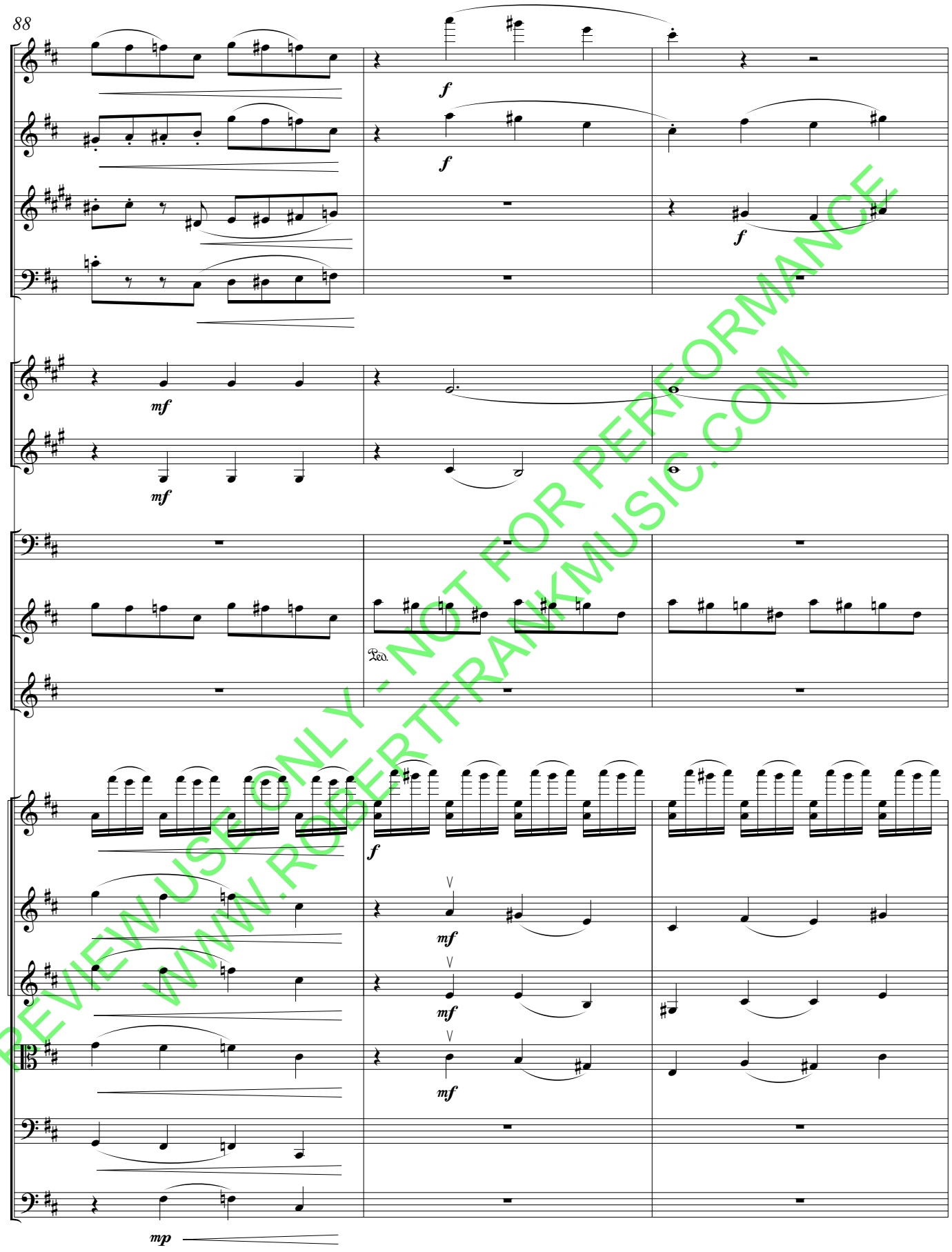

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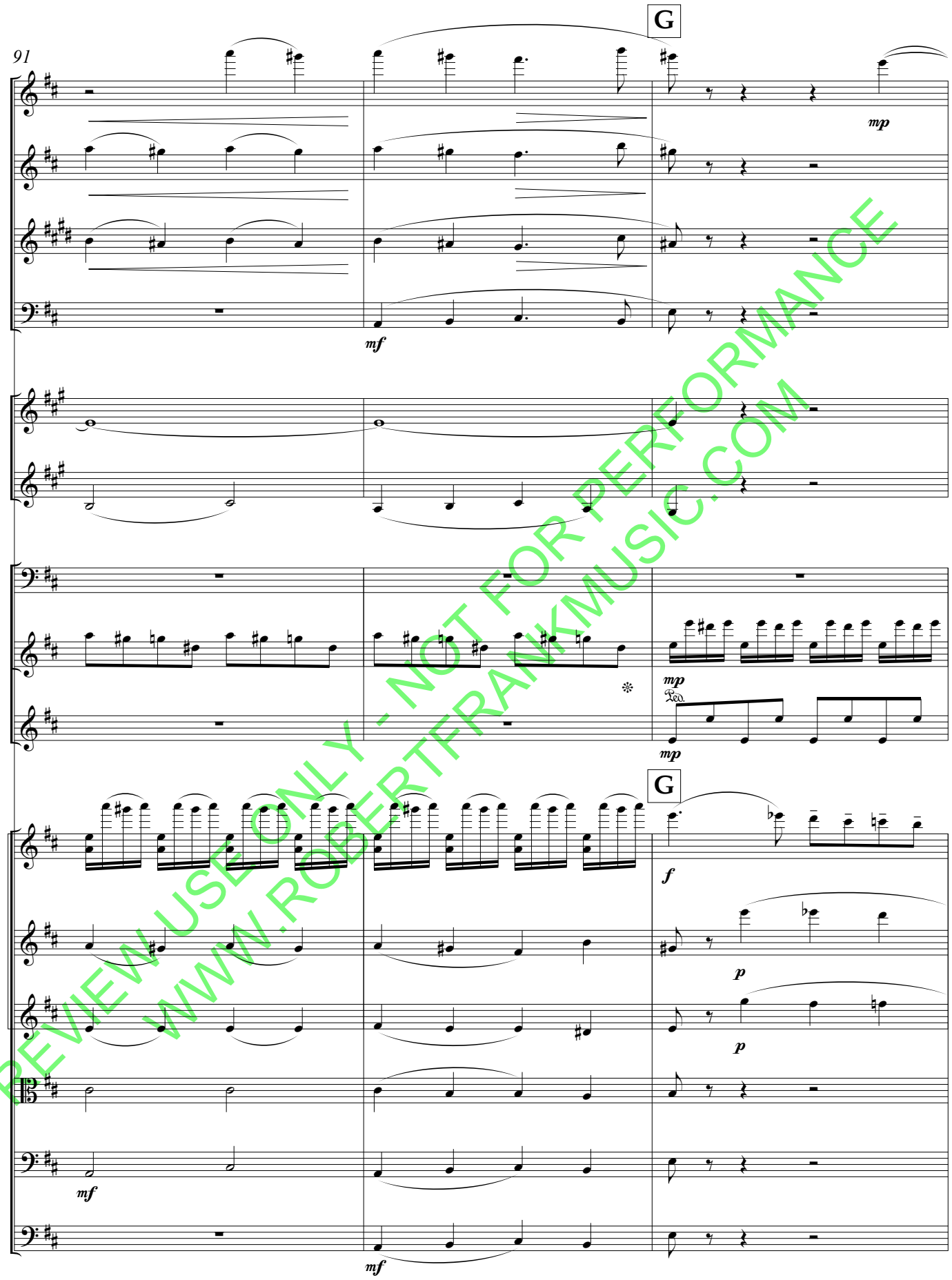

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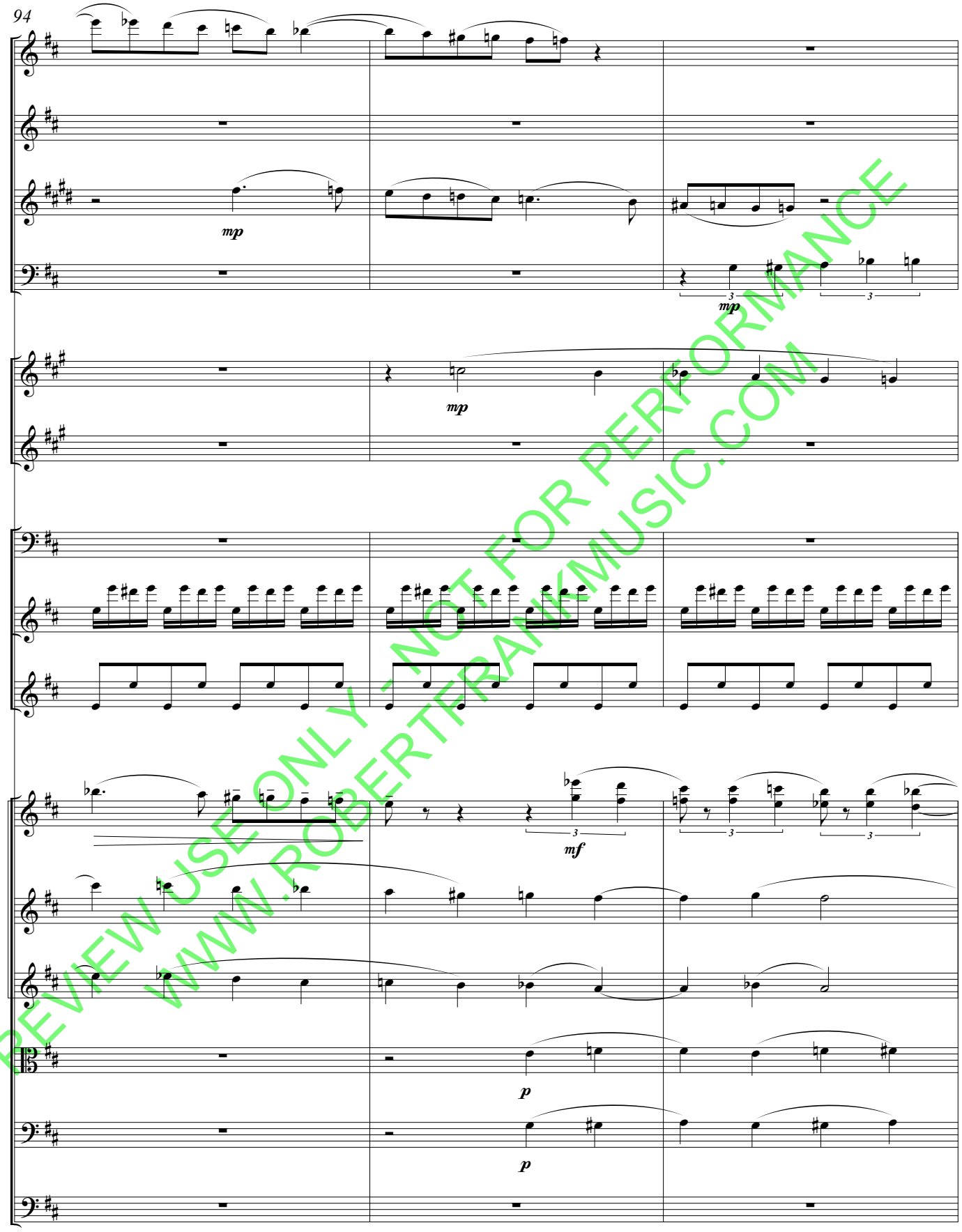

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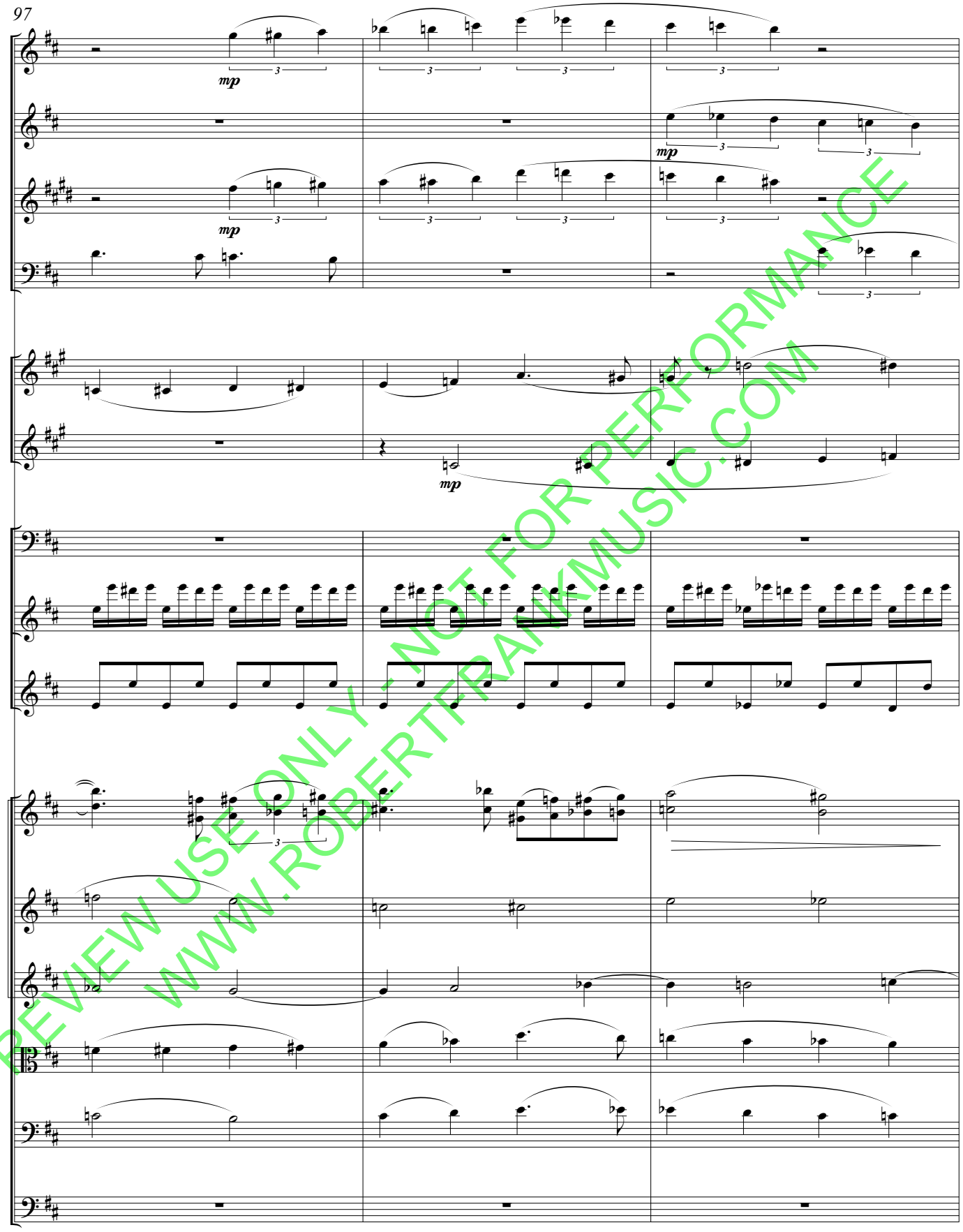

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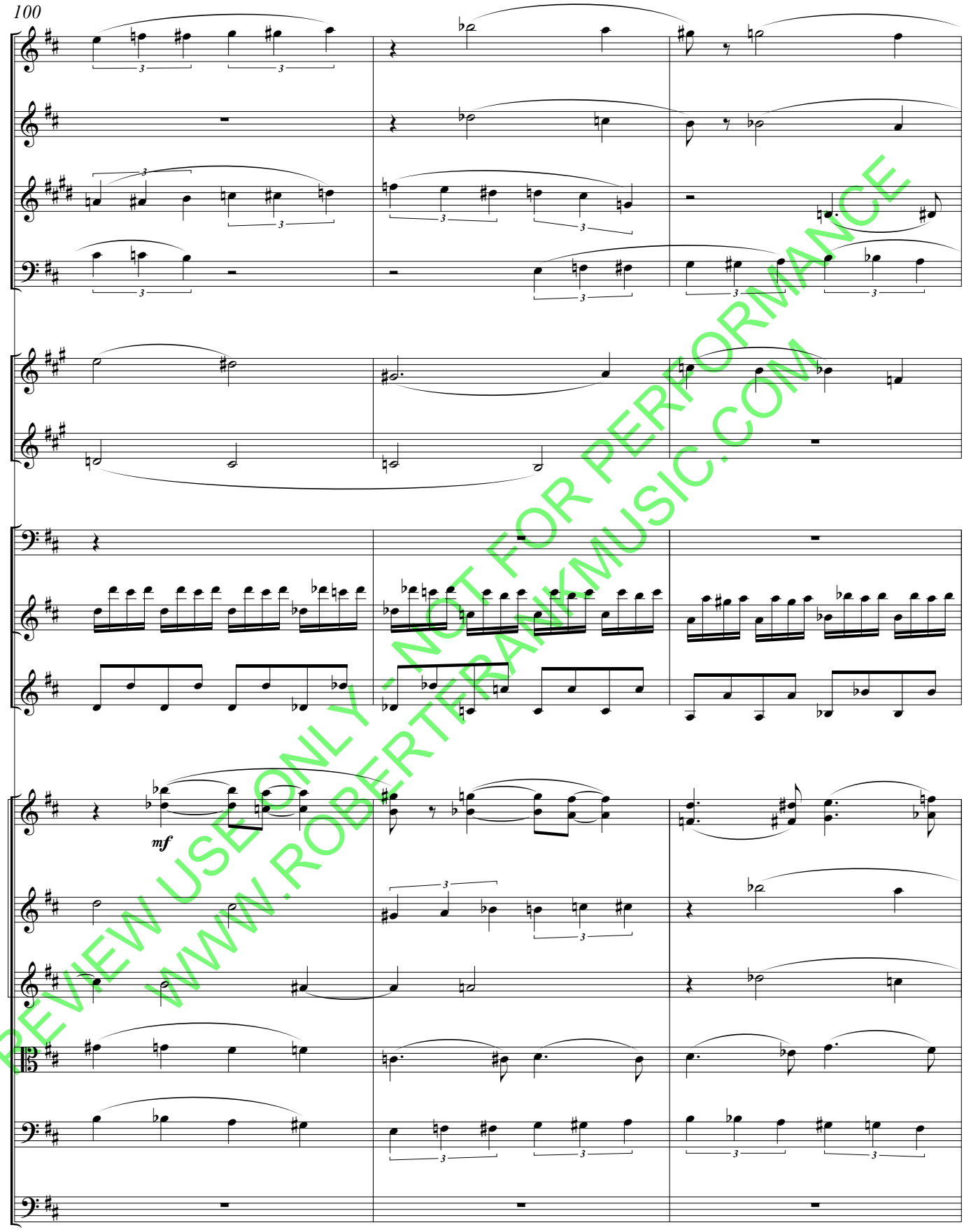

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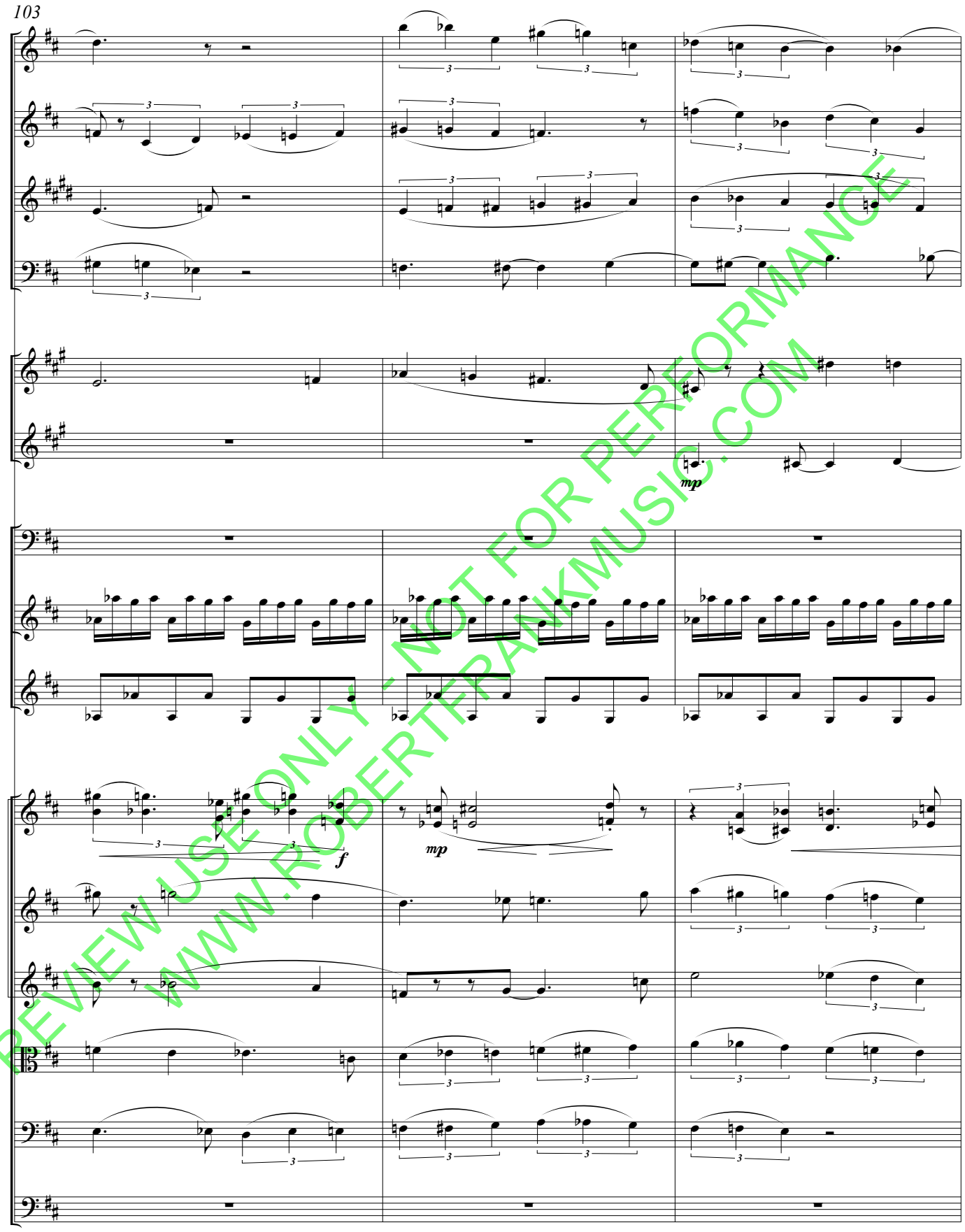

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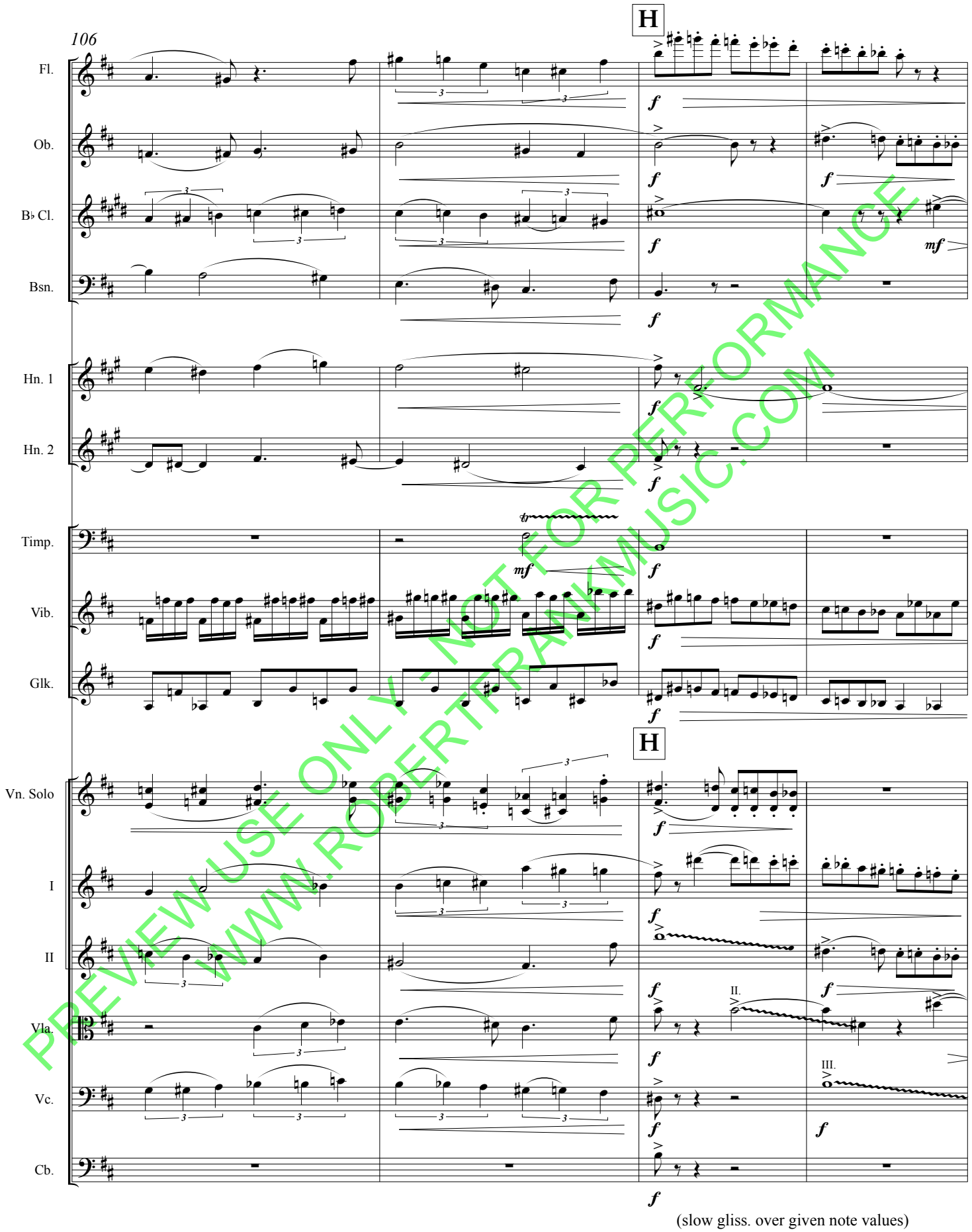

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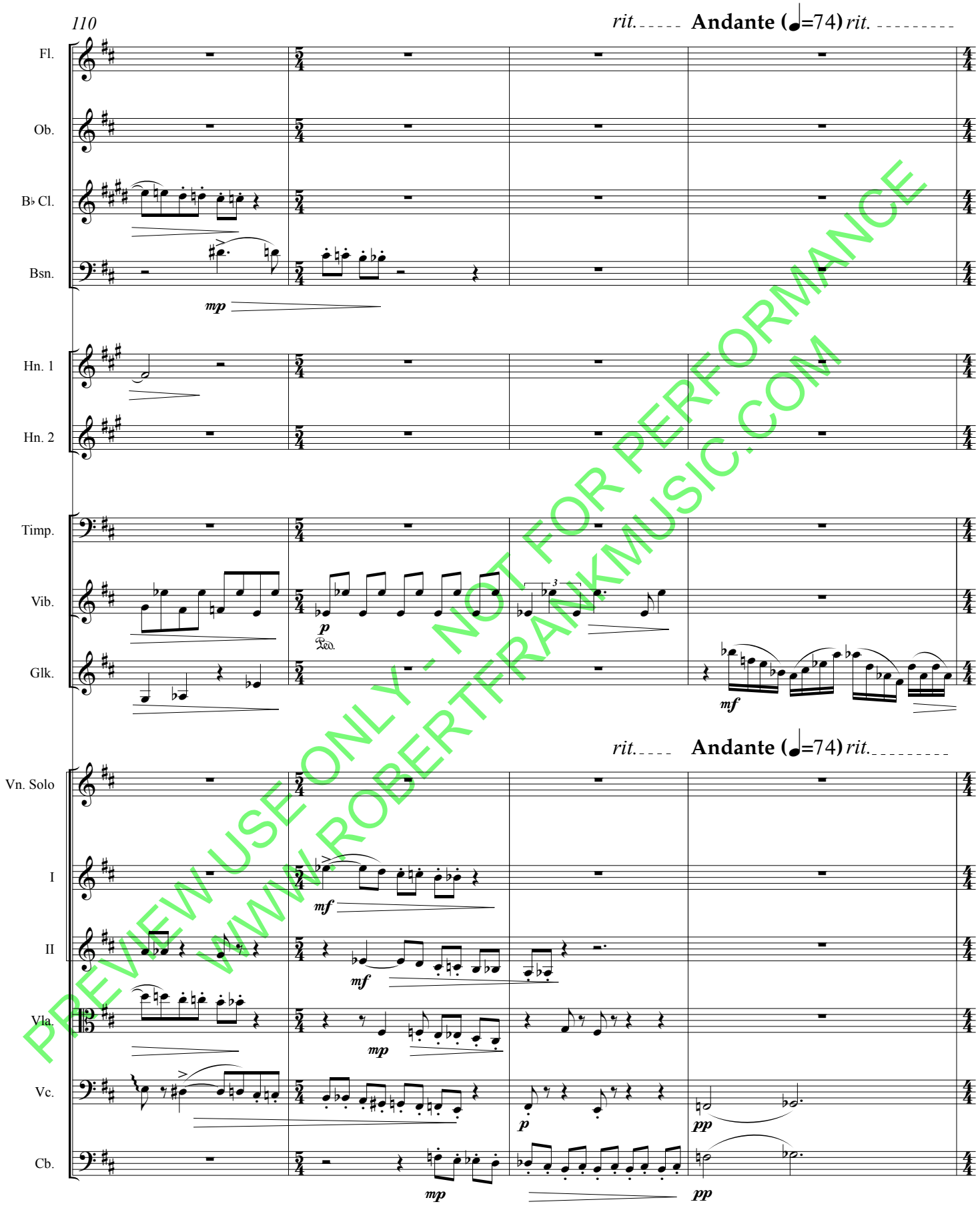

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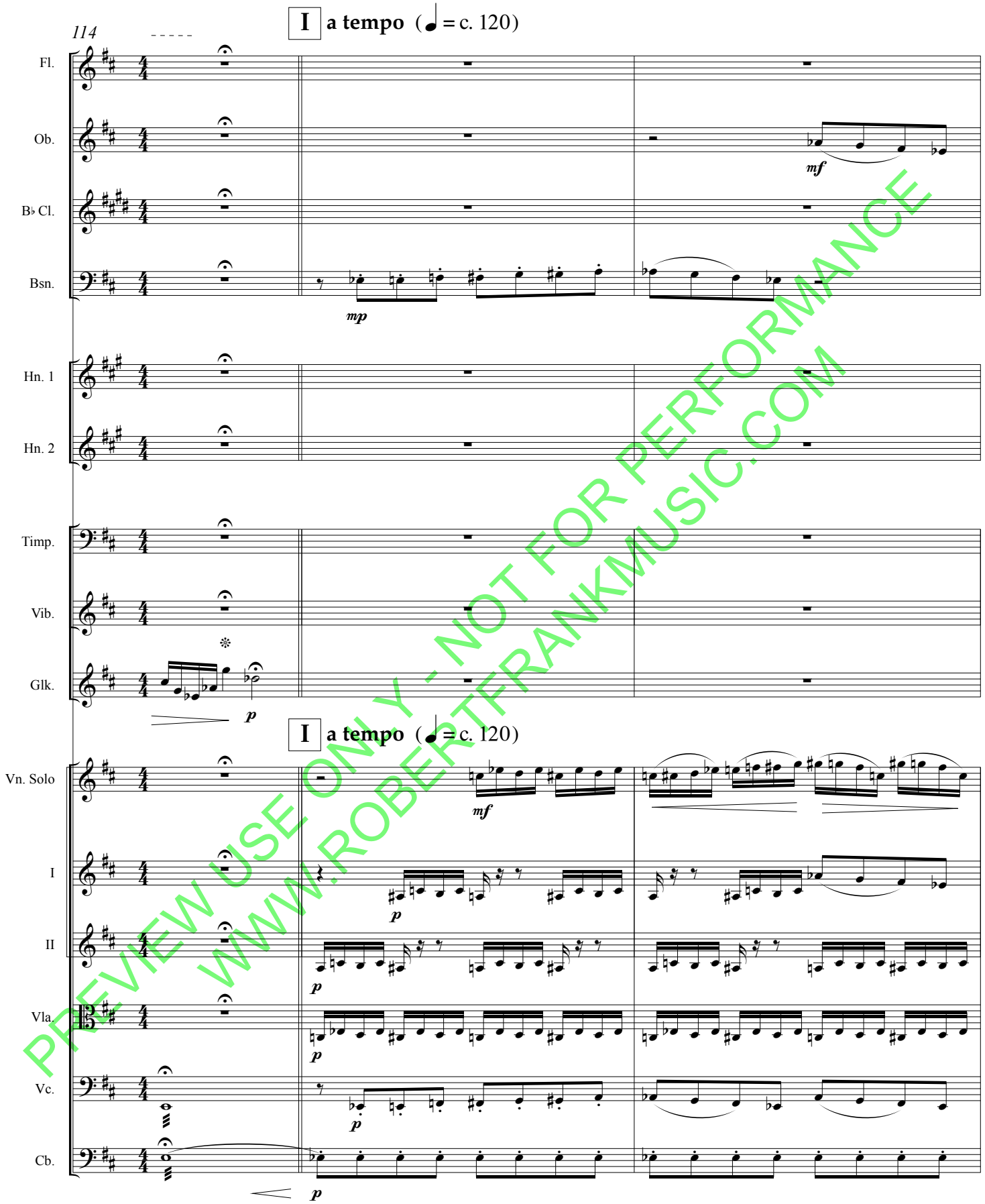

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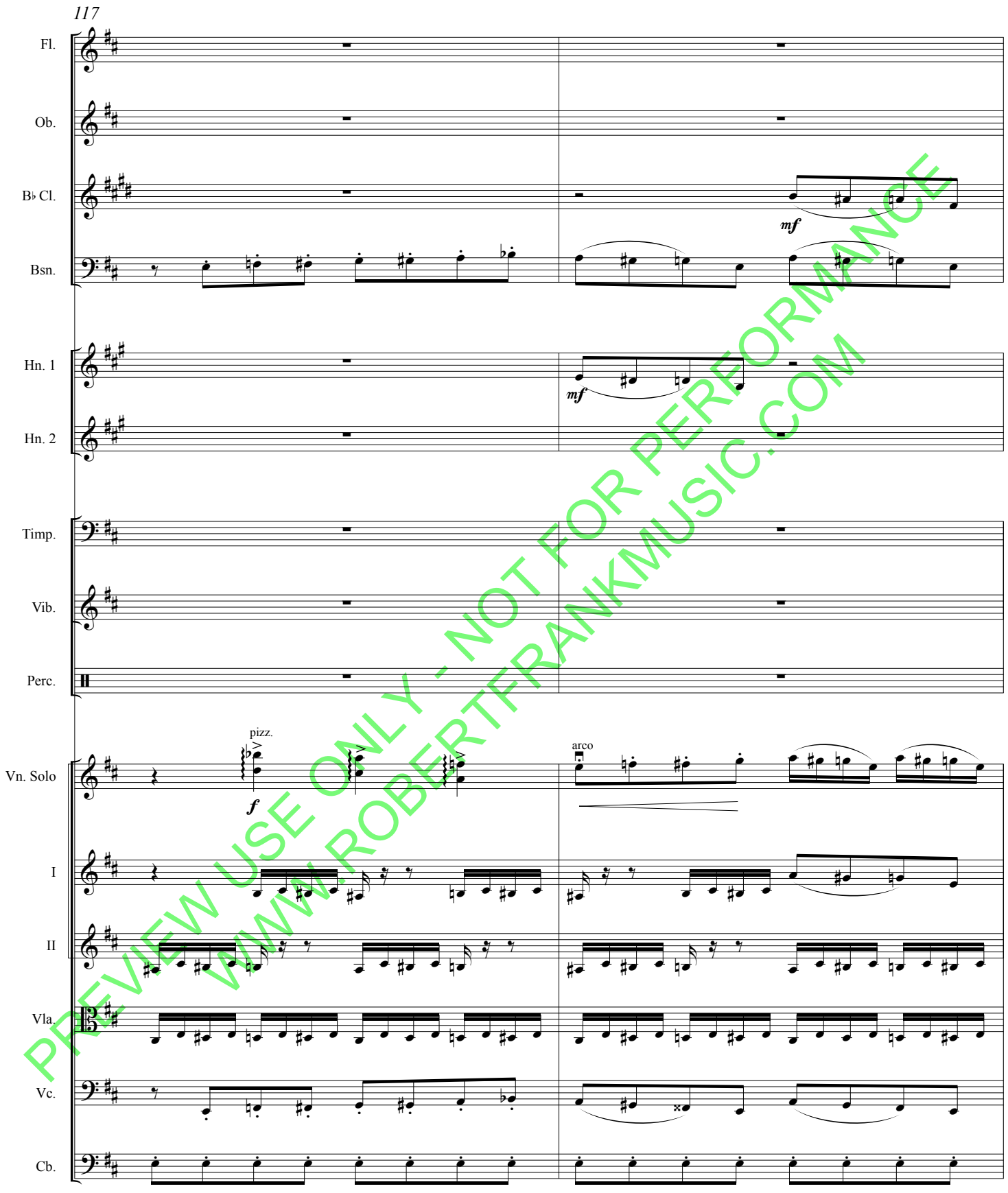

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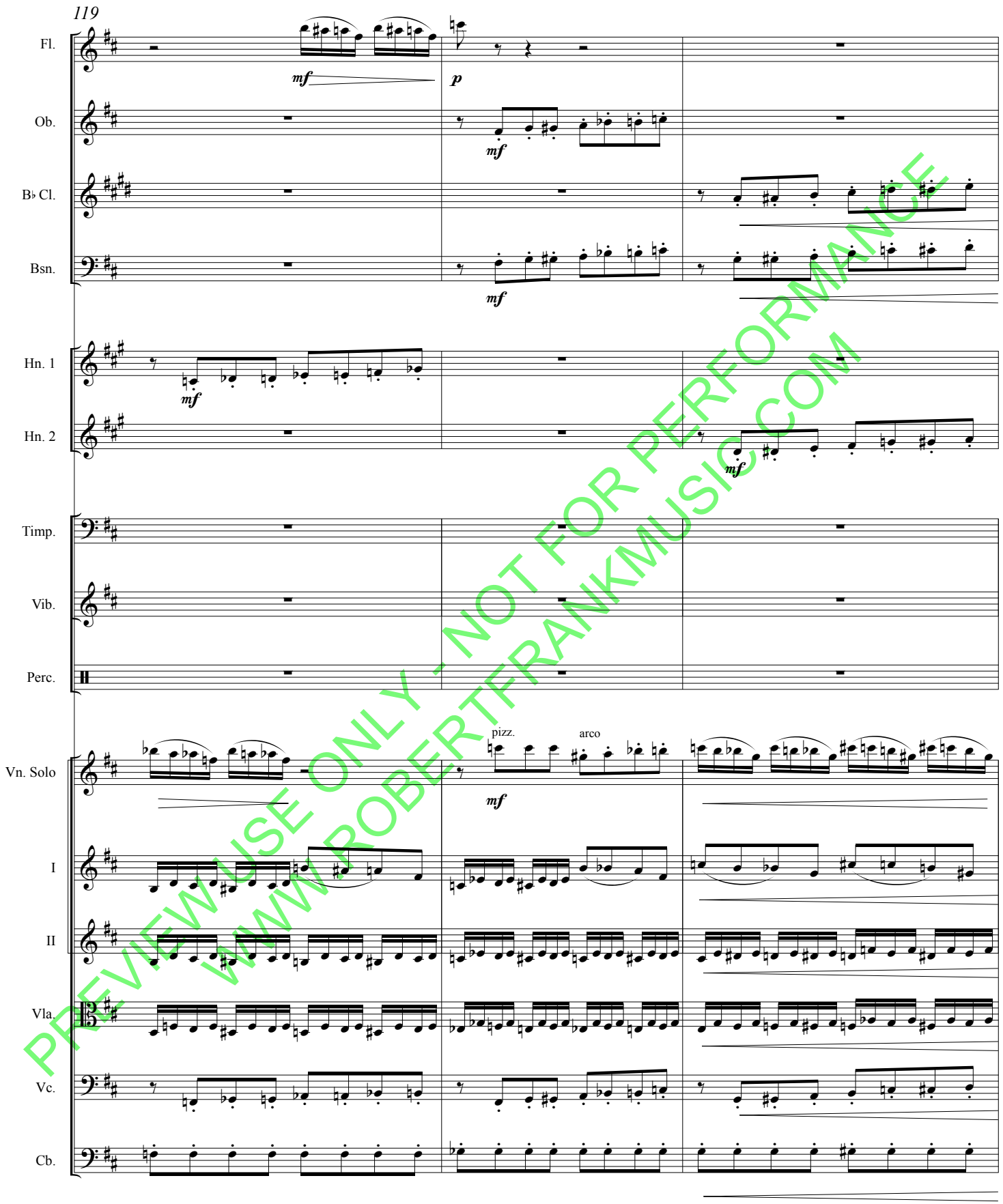

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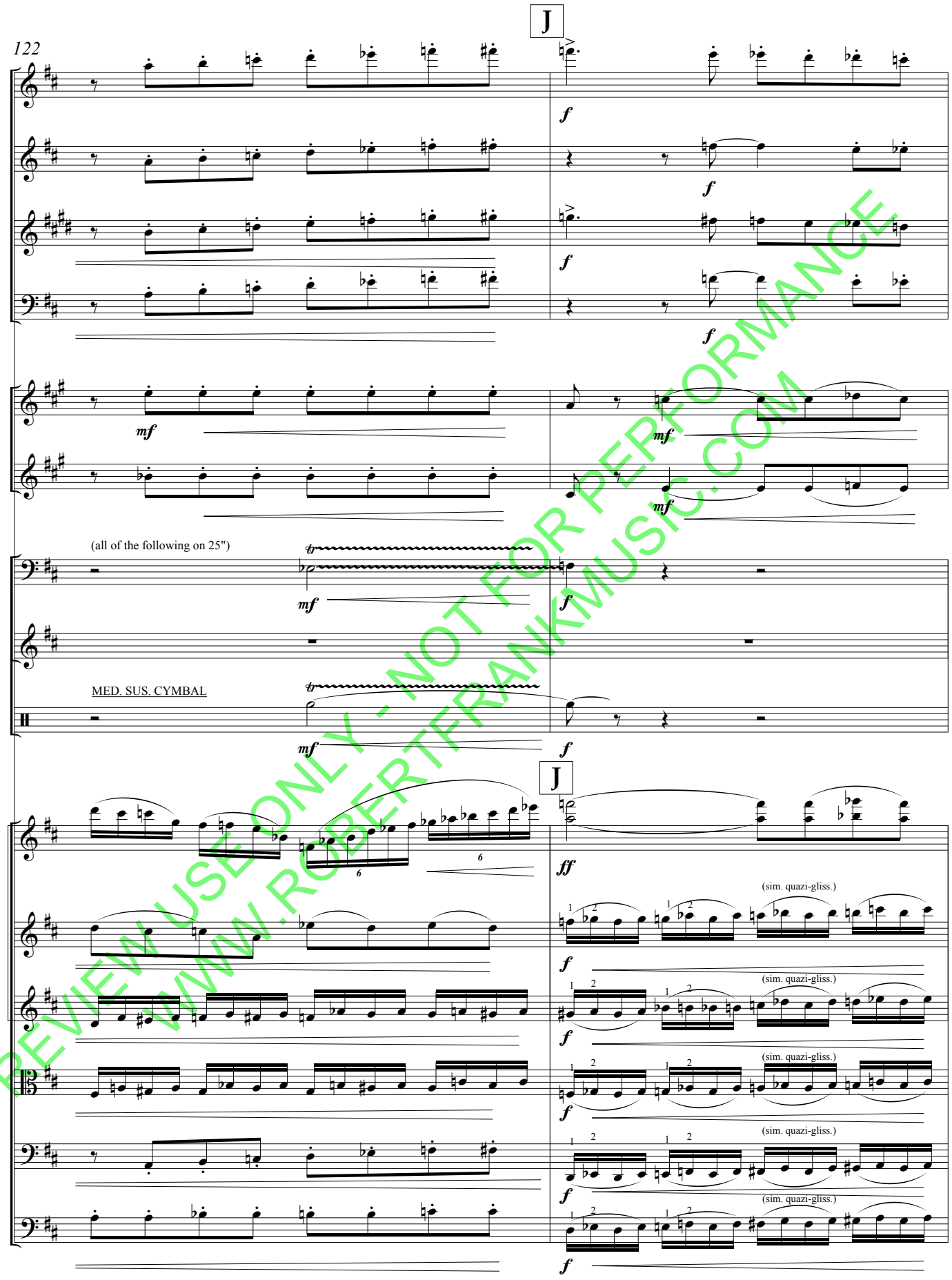

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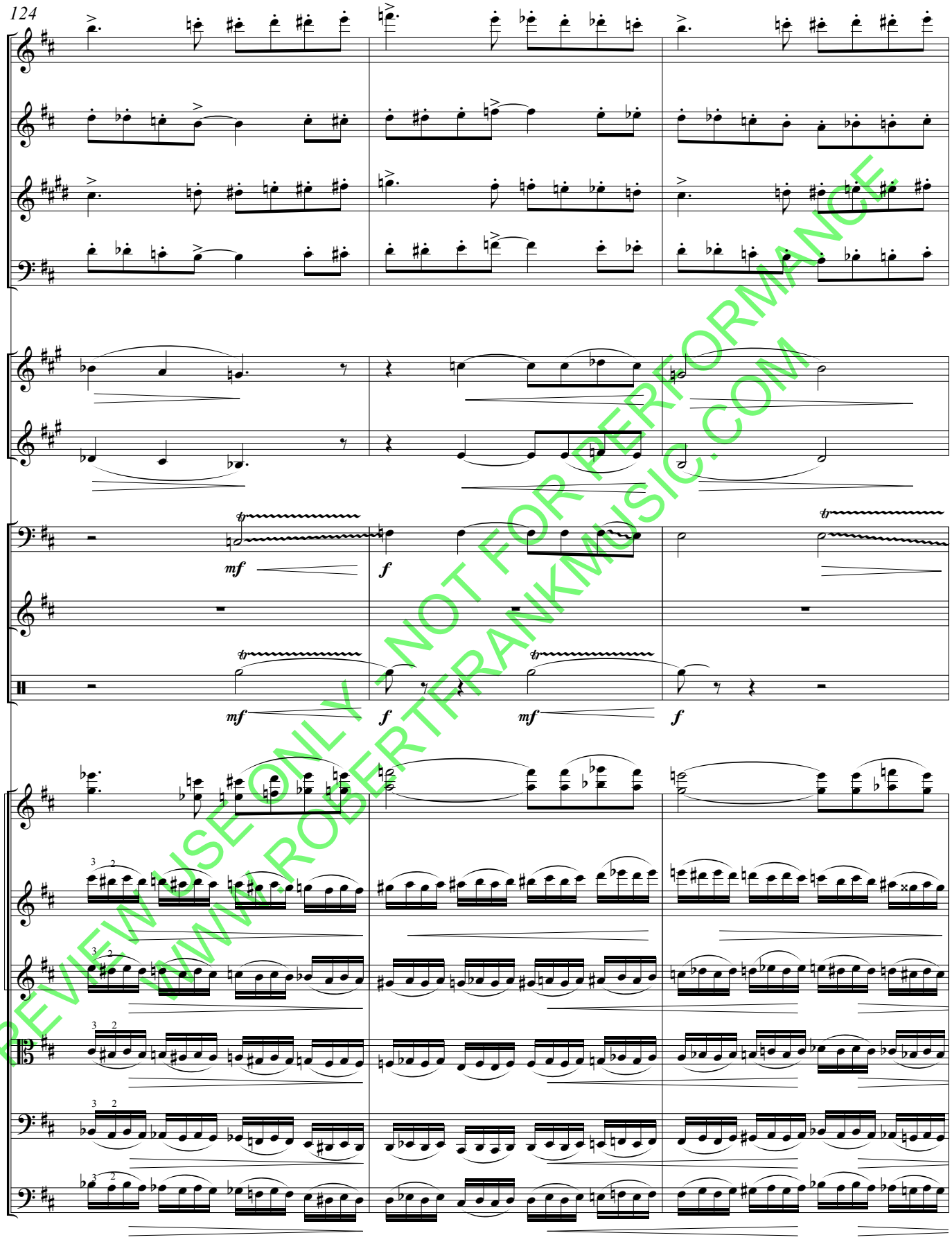

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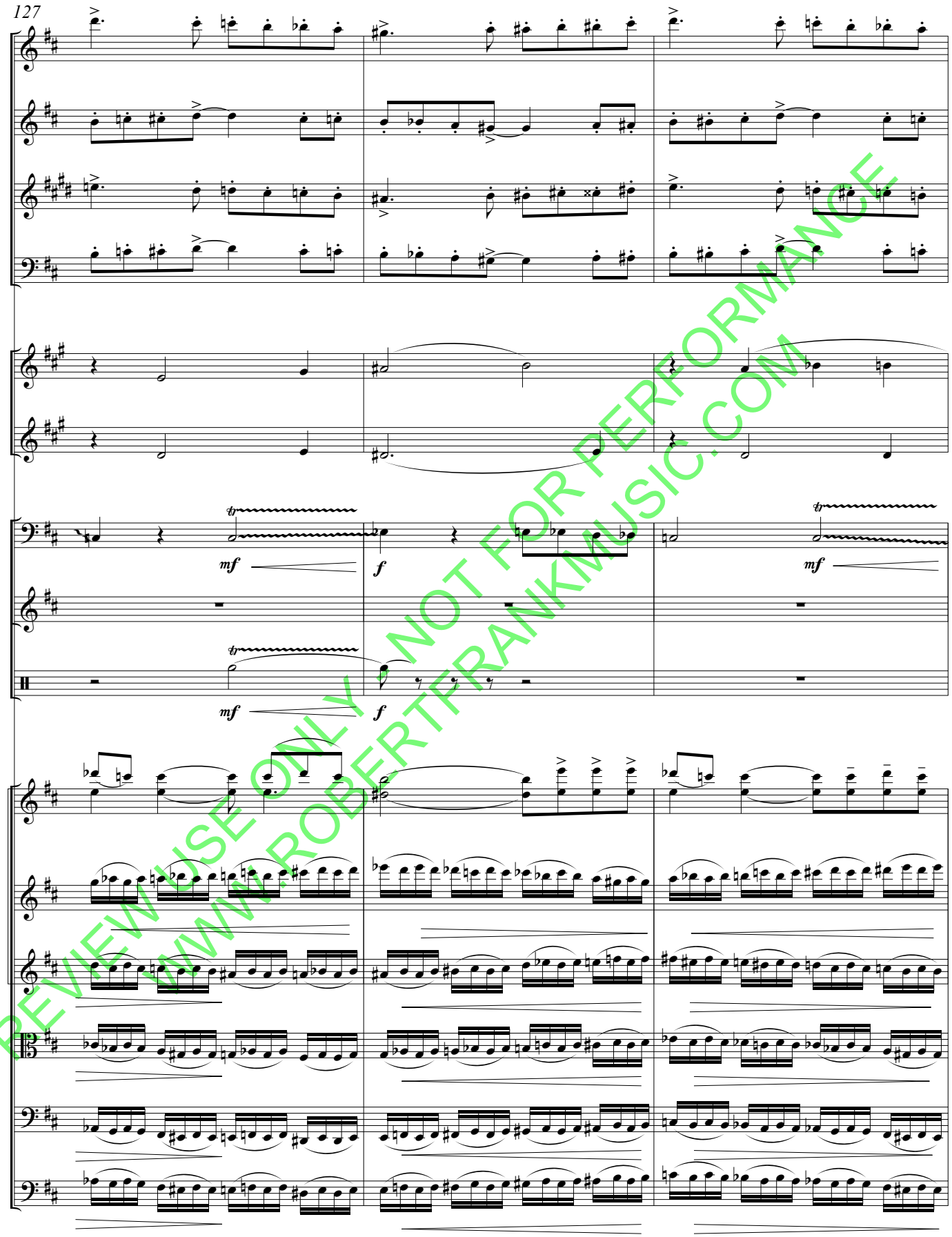

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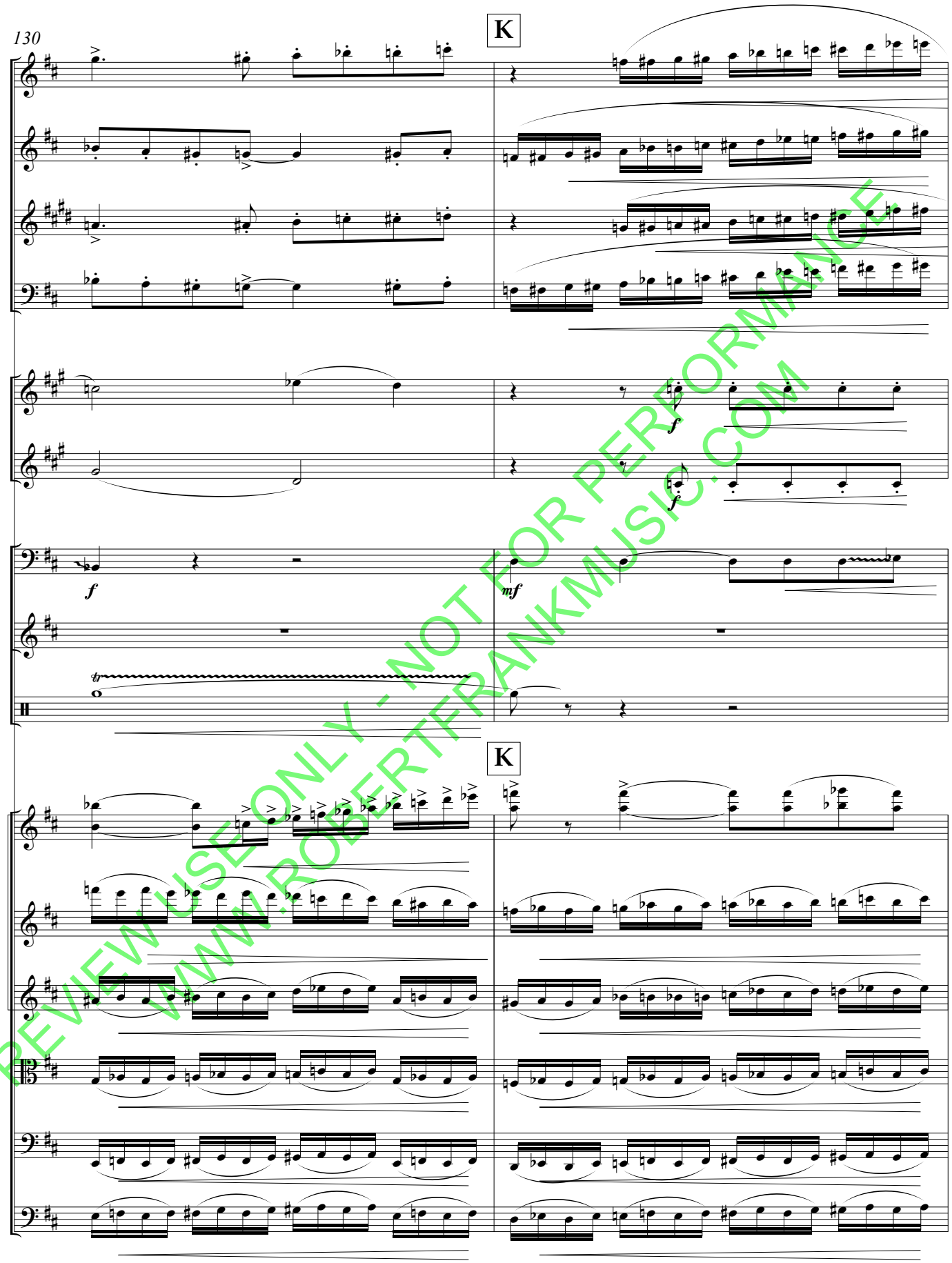

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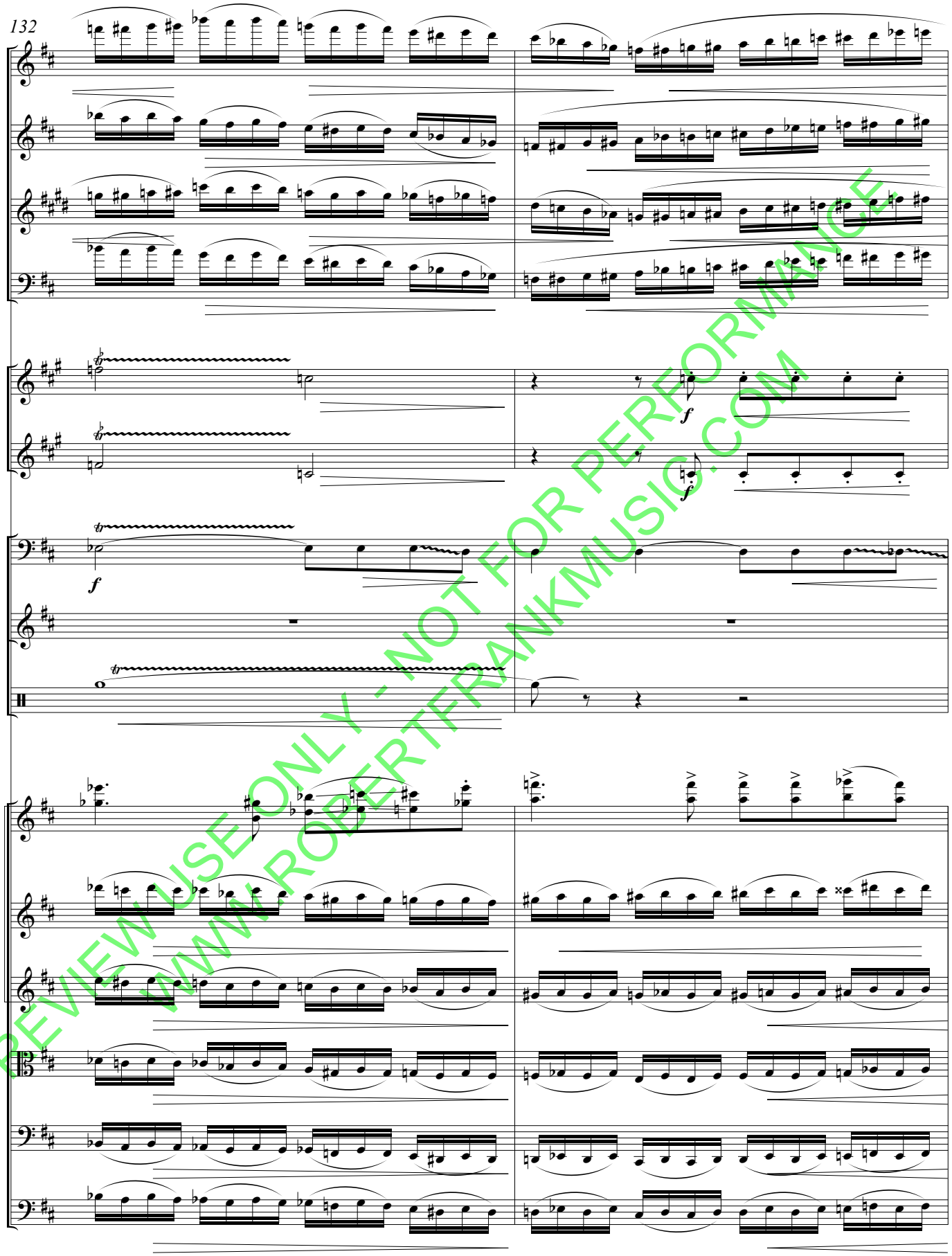

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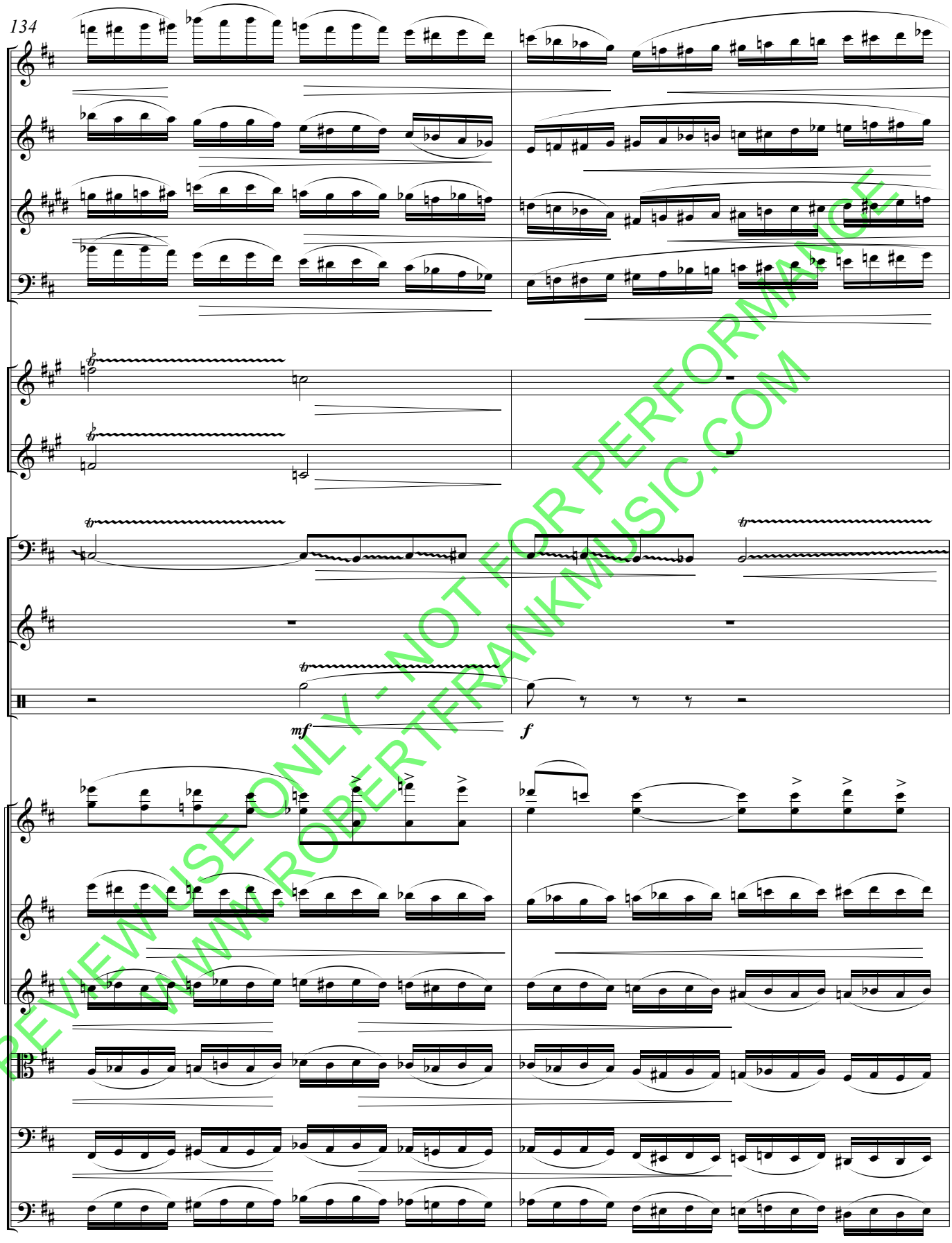

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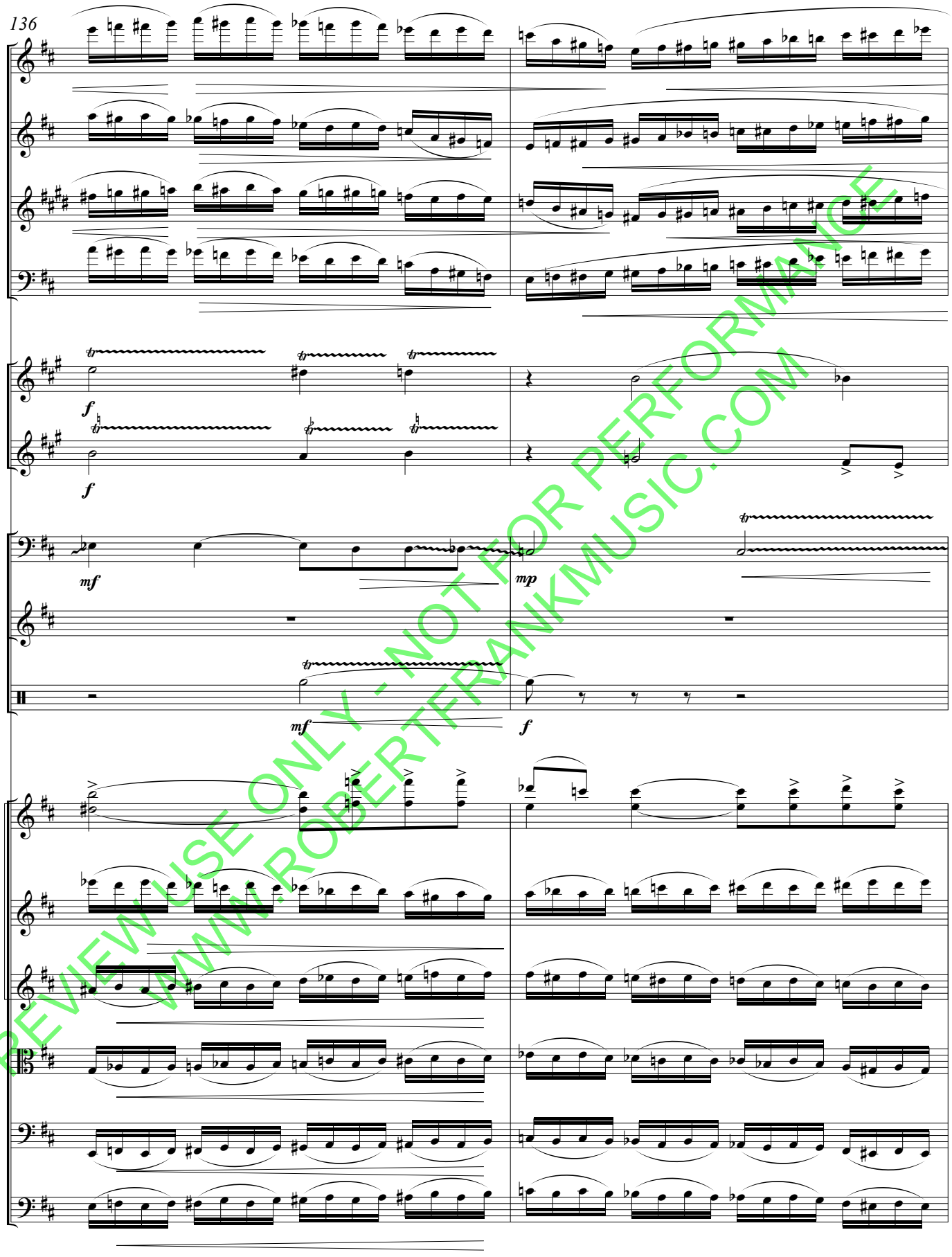

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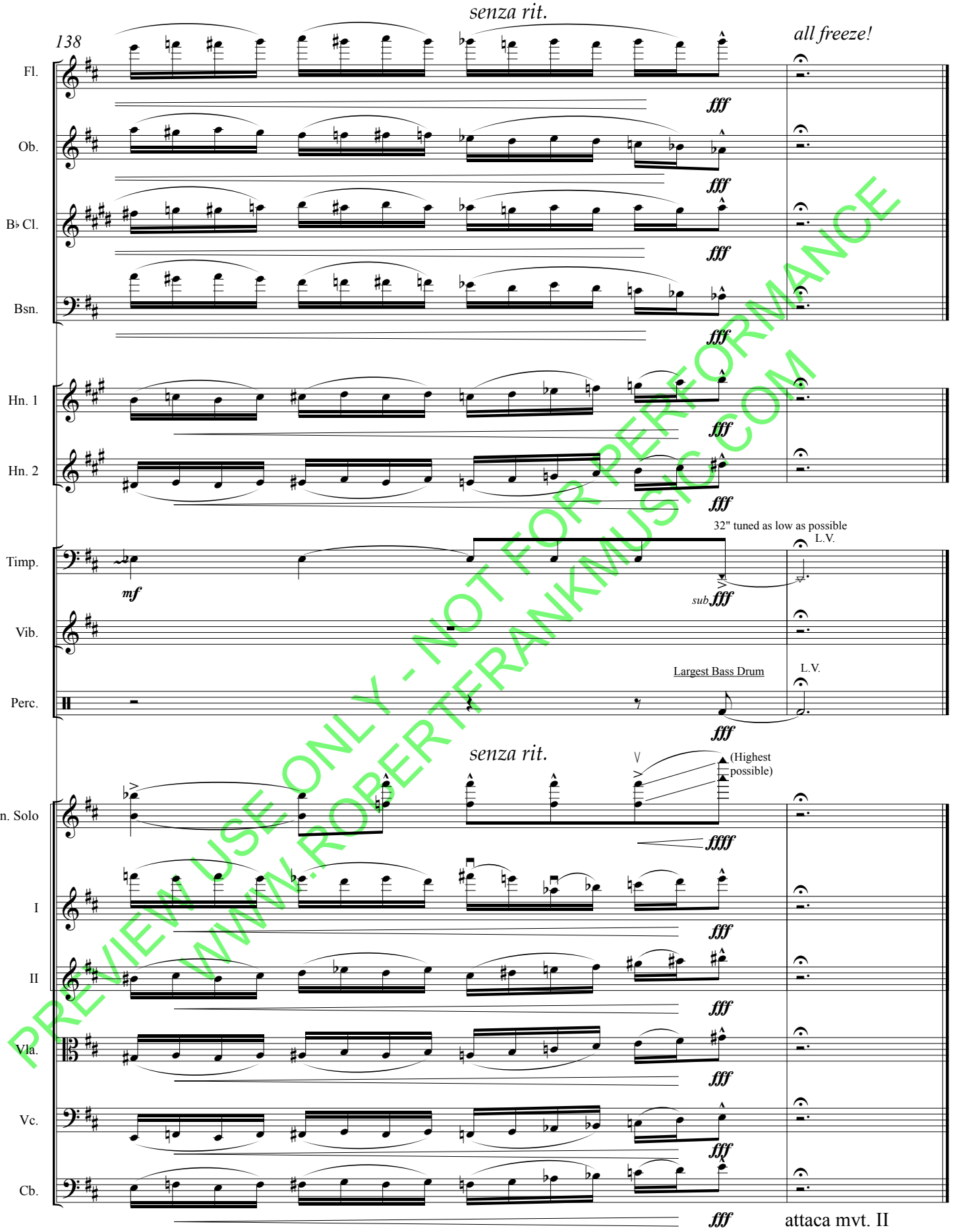

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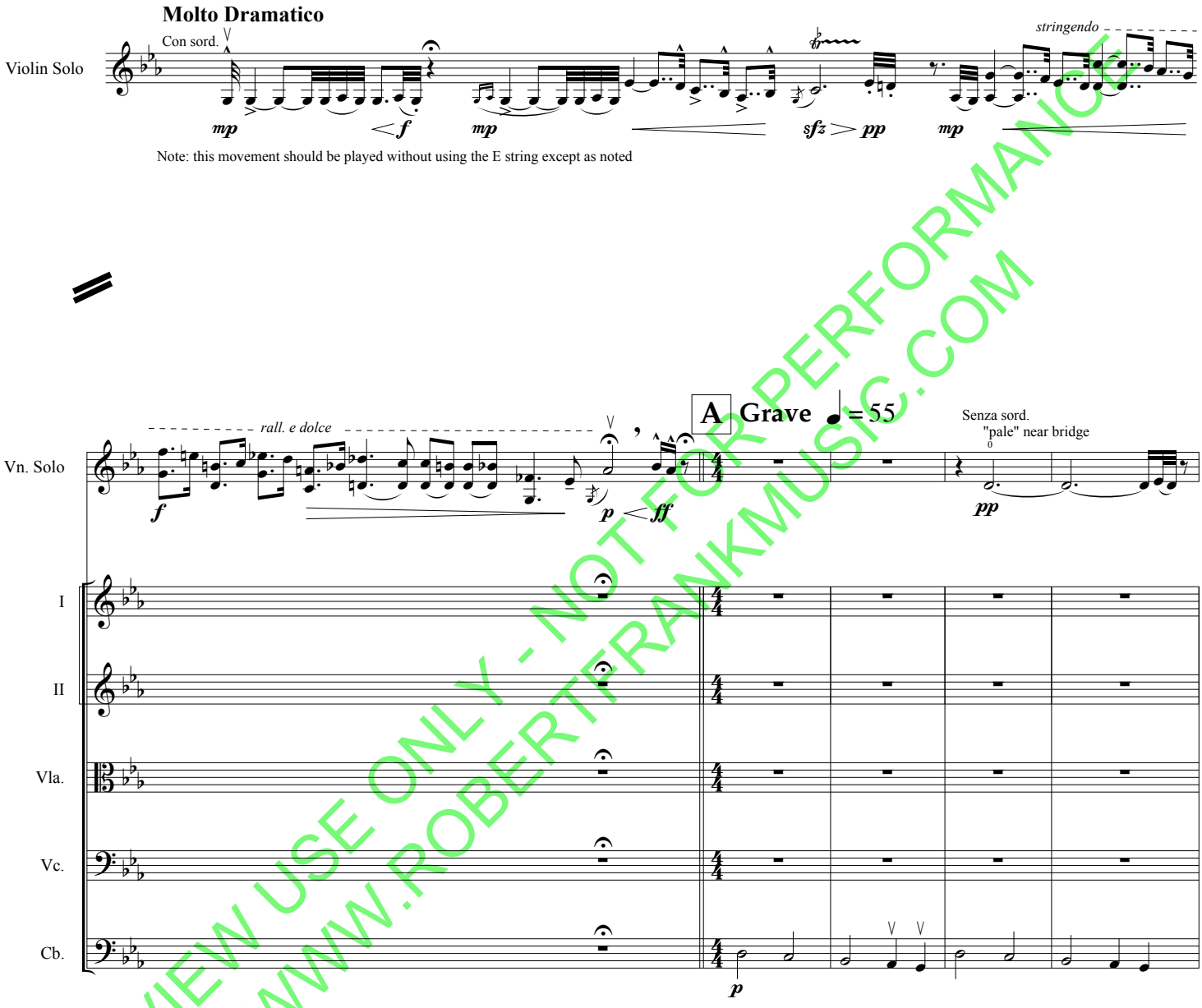
attaca mvt. II
after drum resonance
reaches ***ppp***



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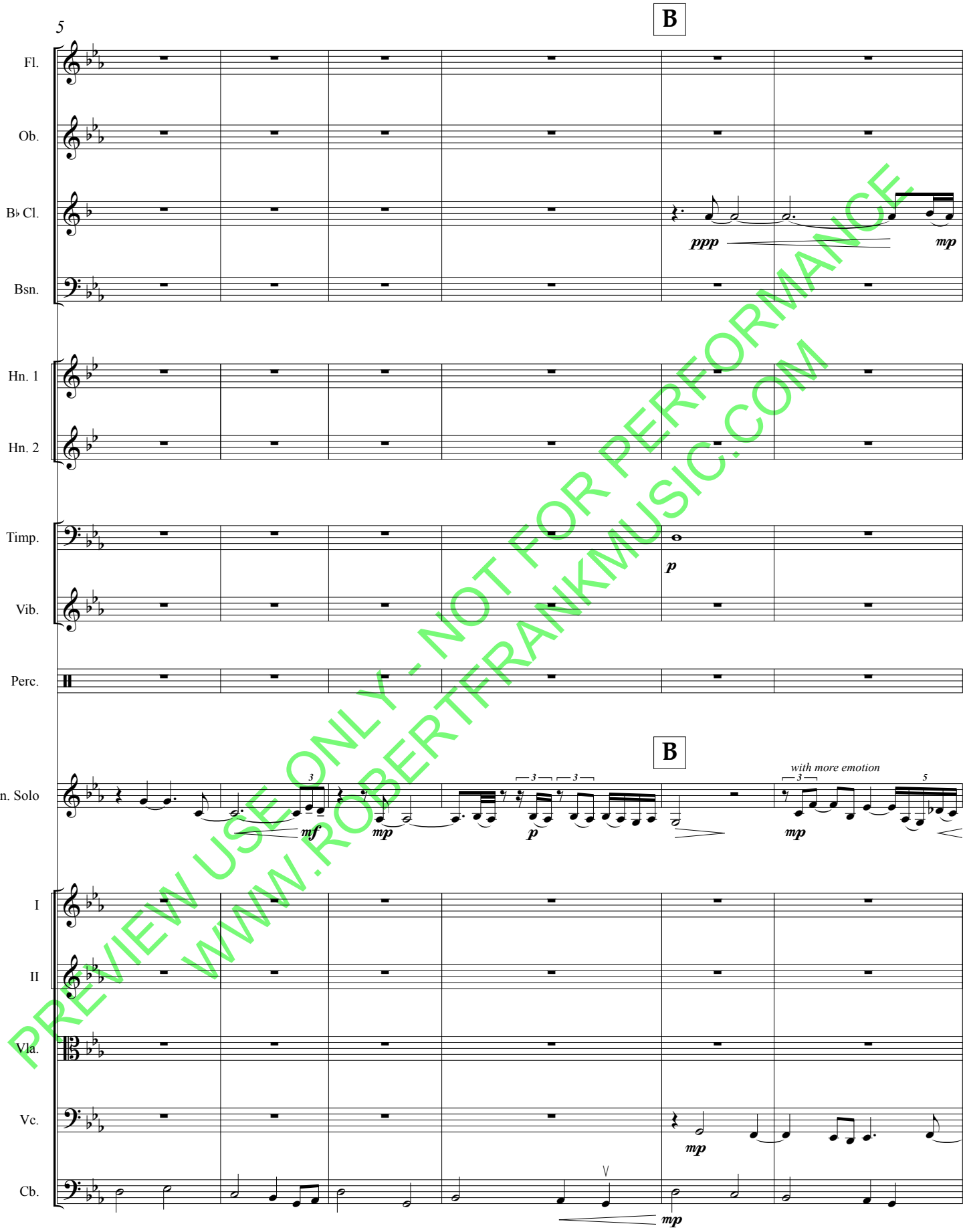

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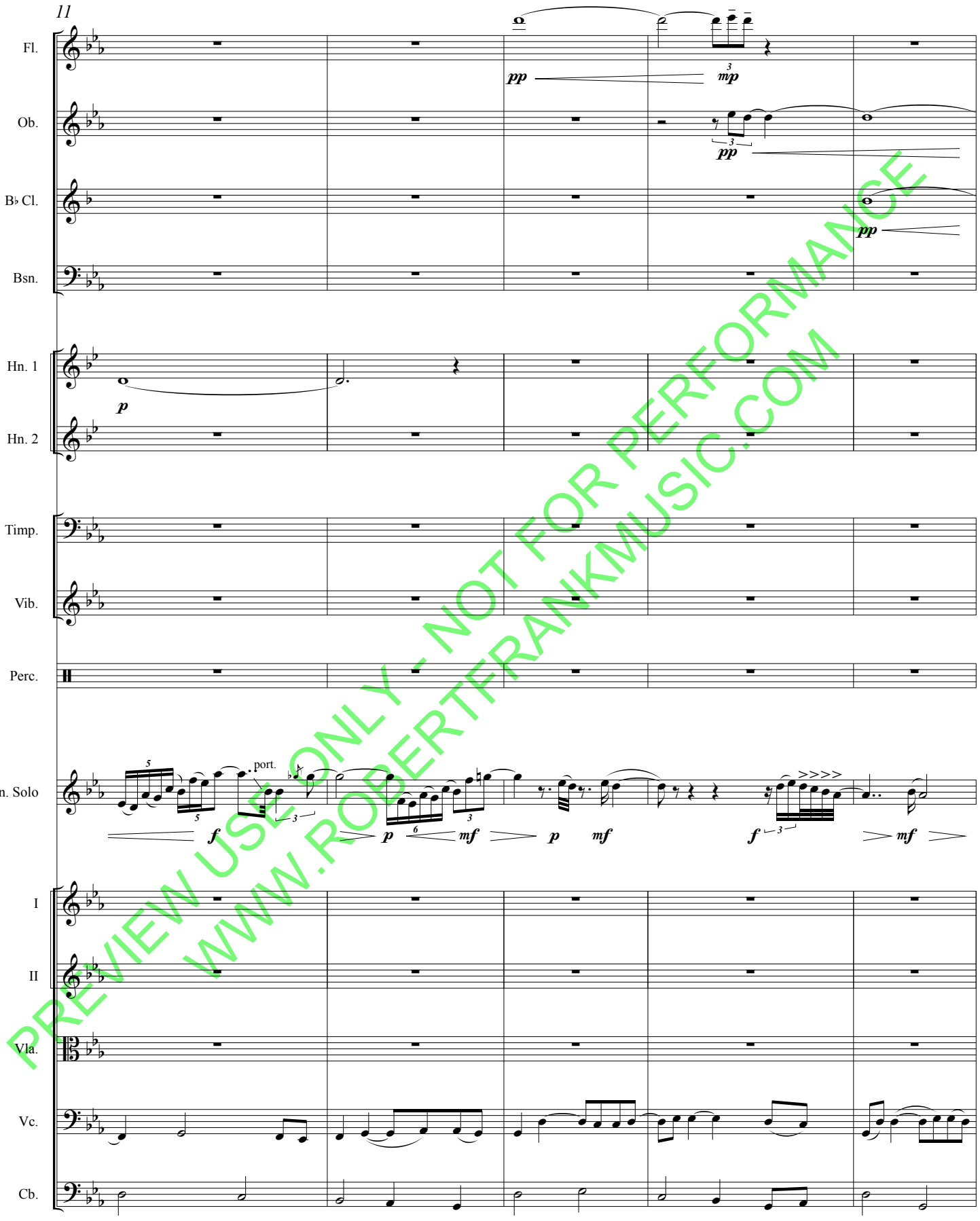

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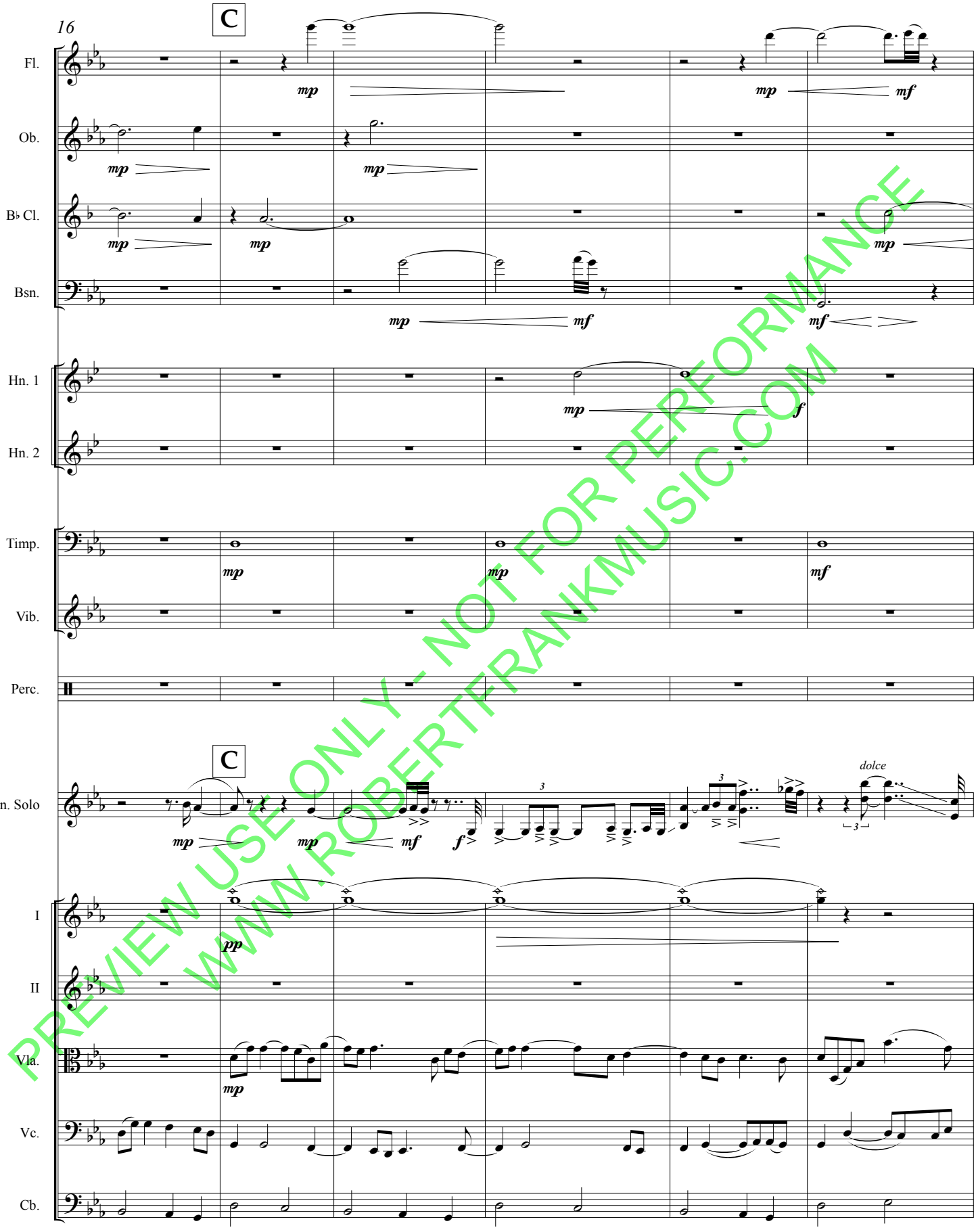

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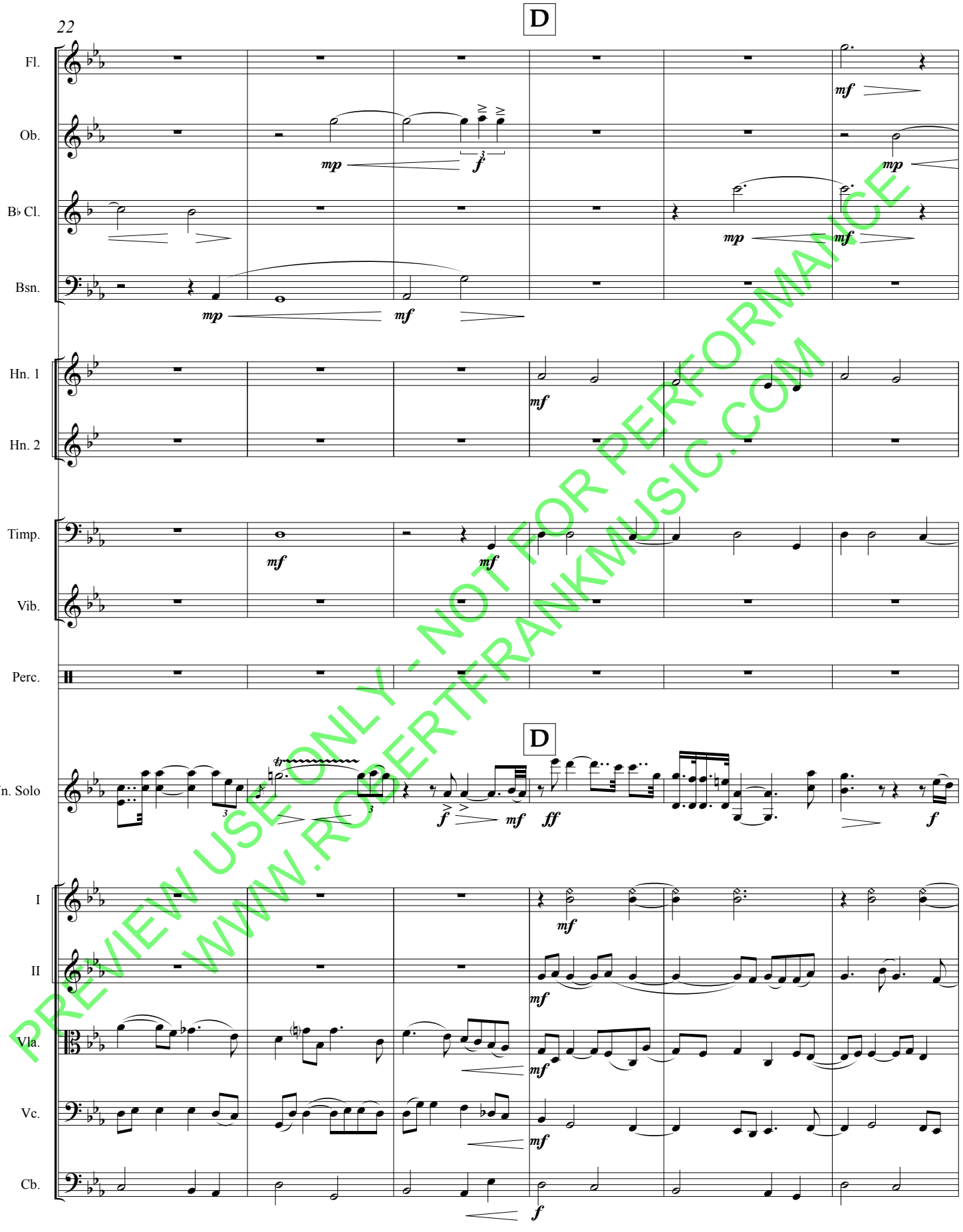

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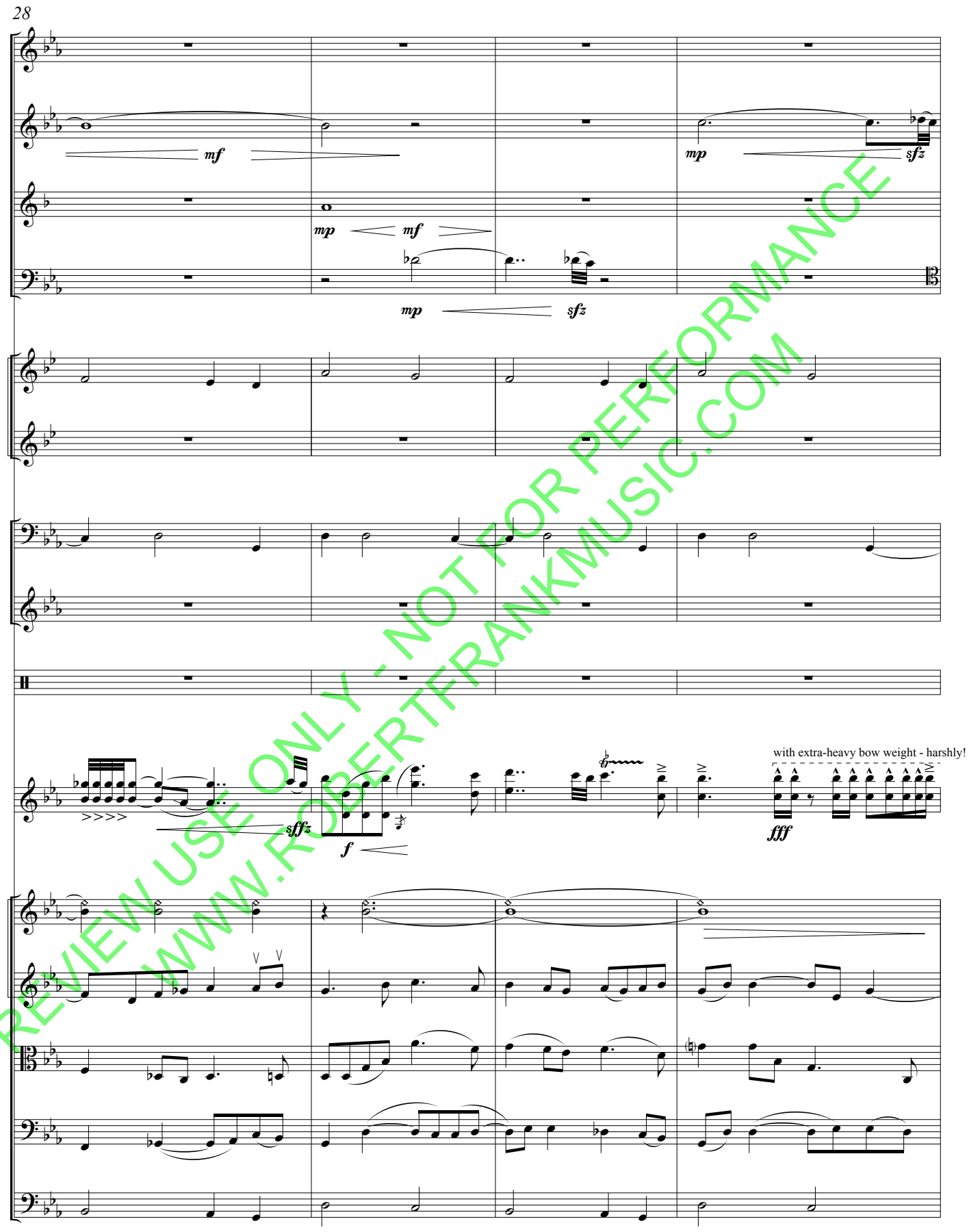

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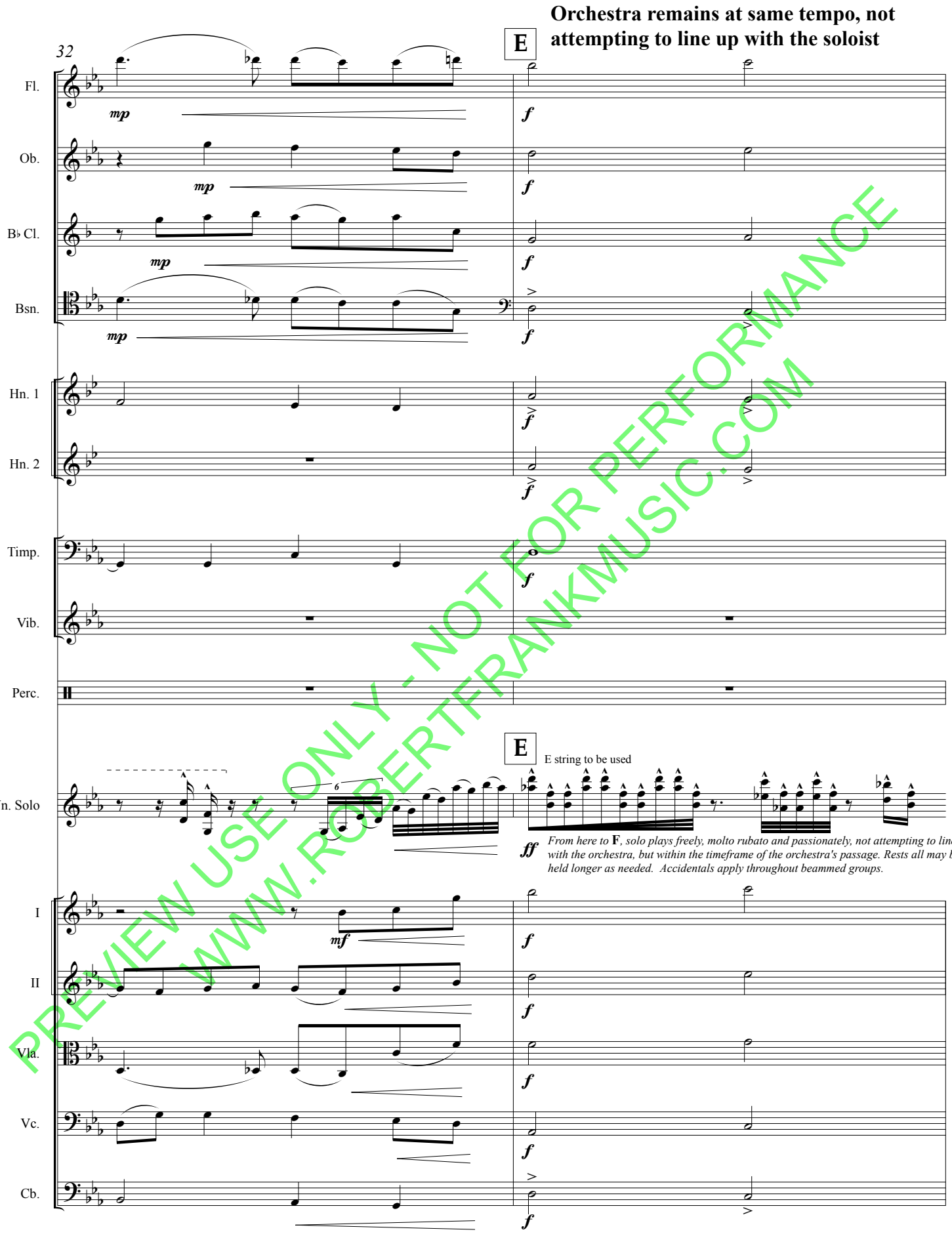

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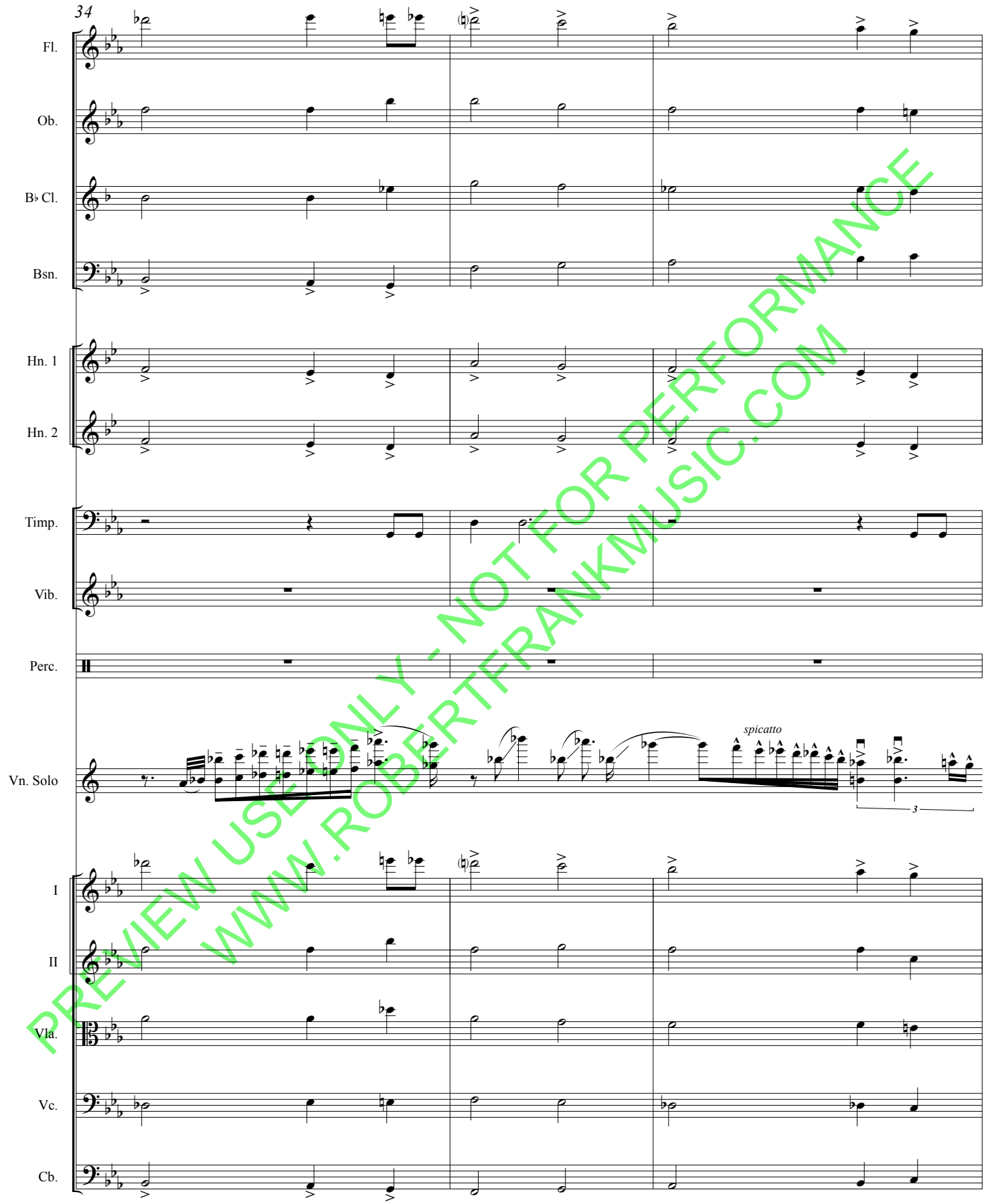

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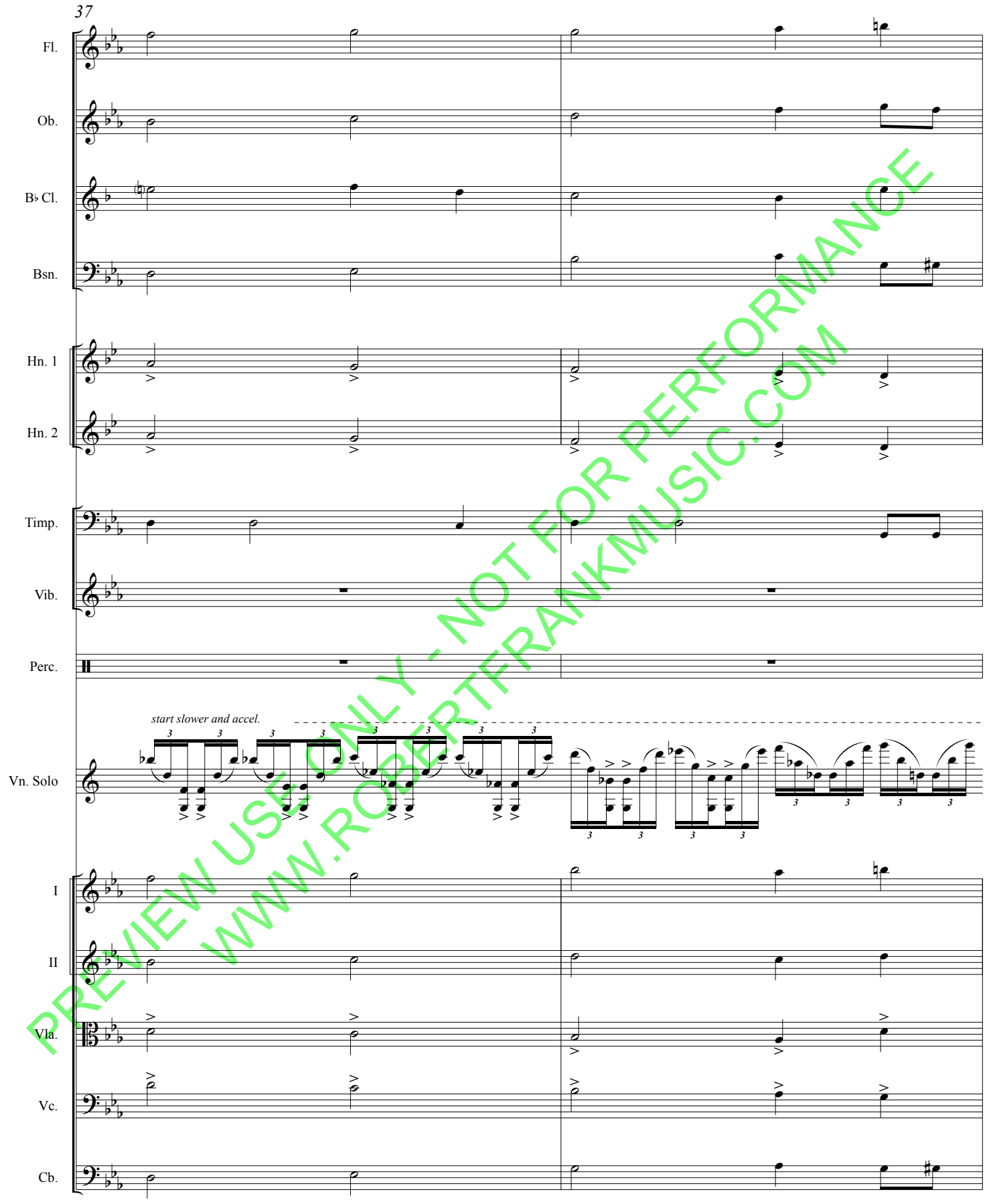

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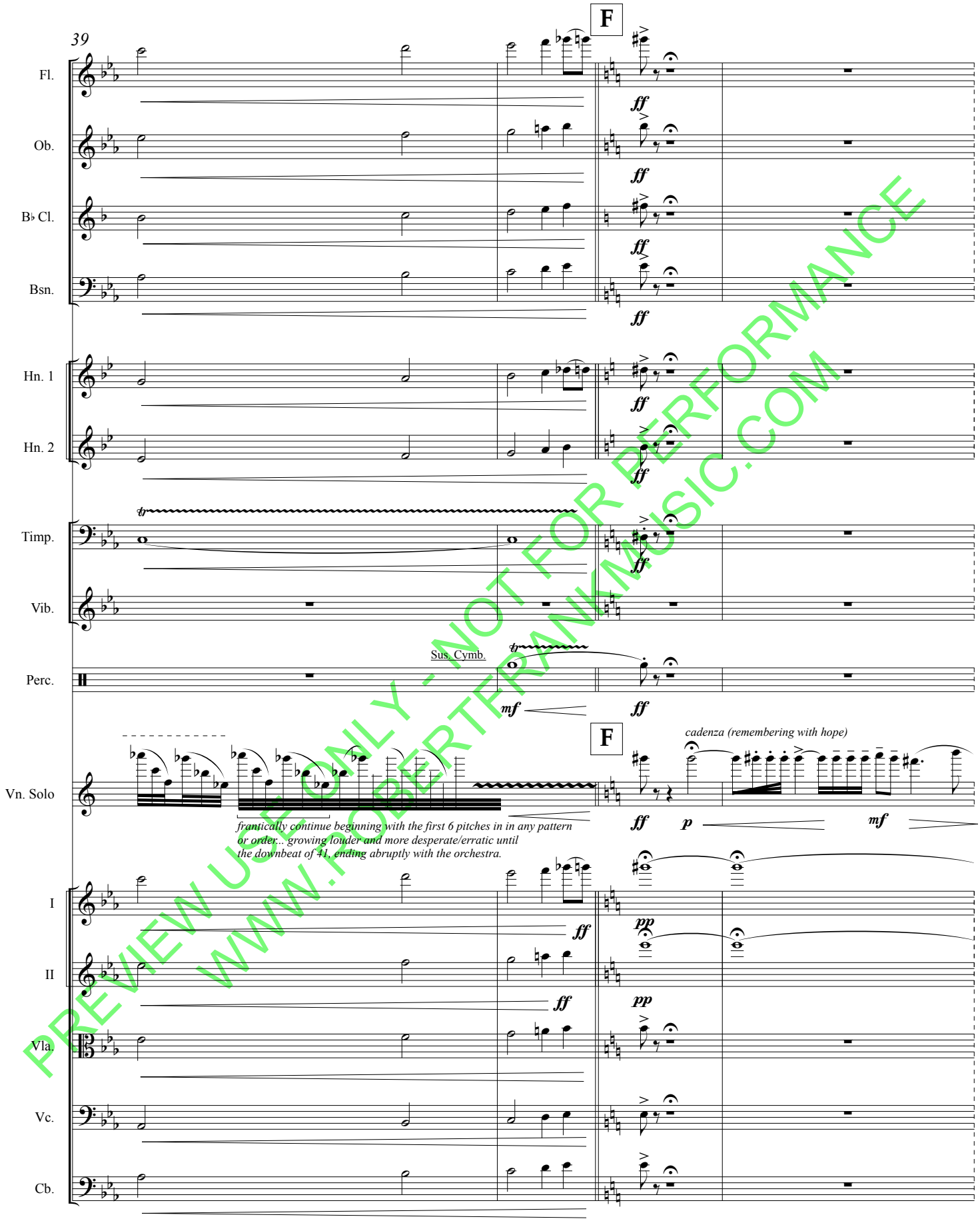

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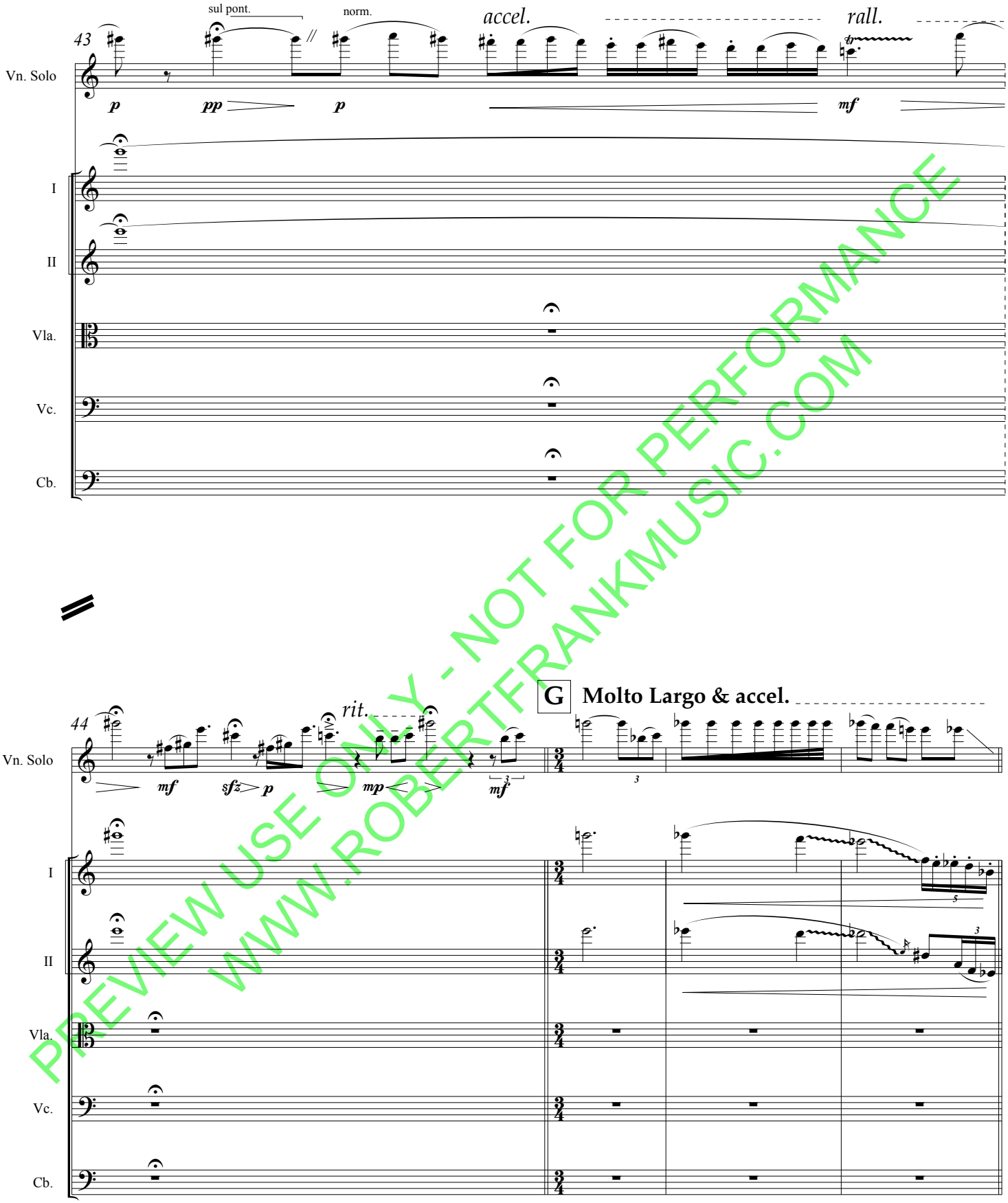

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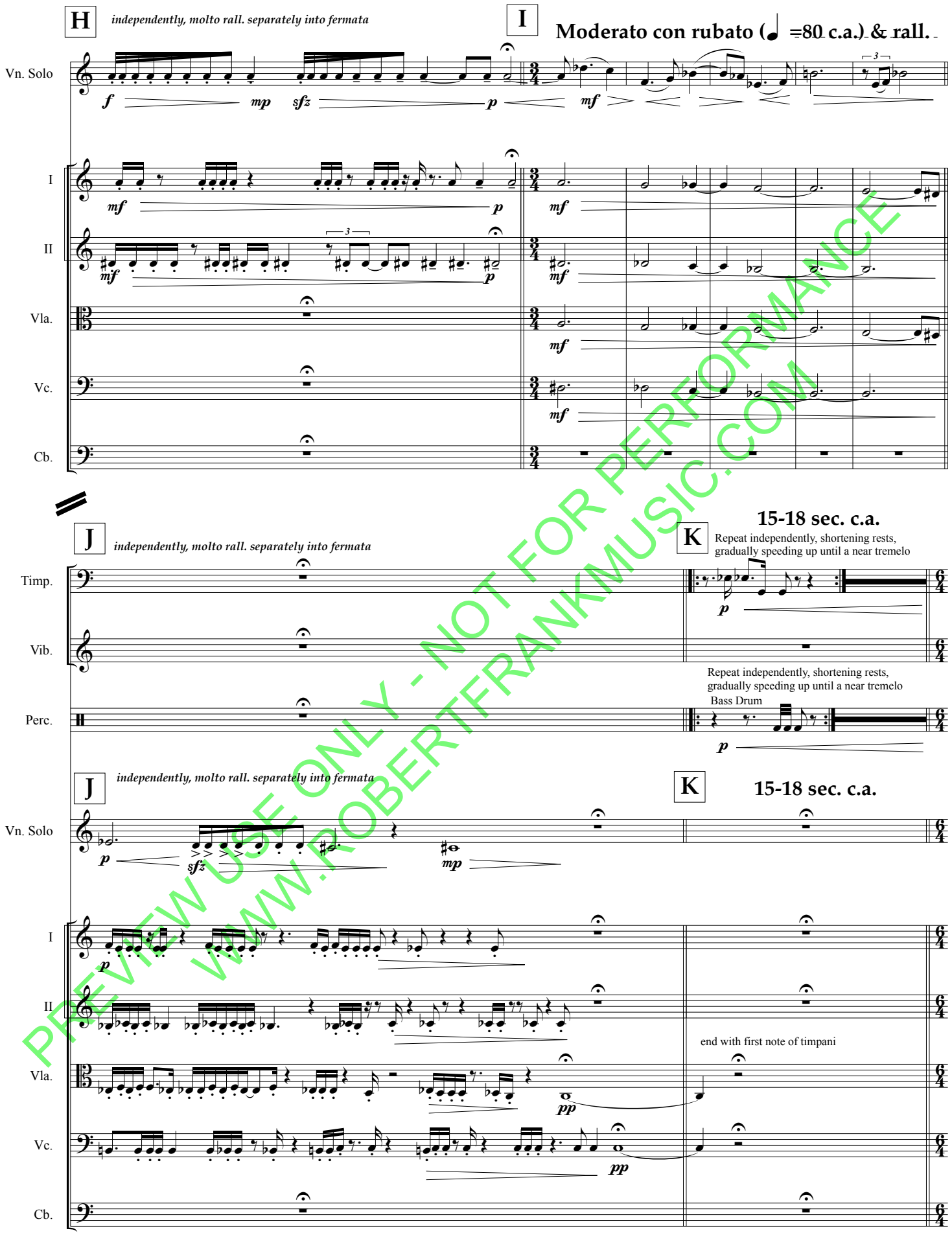

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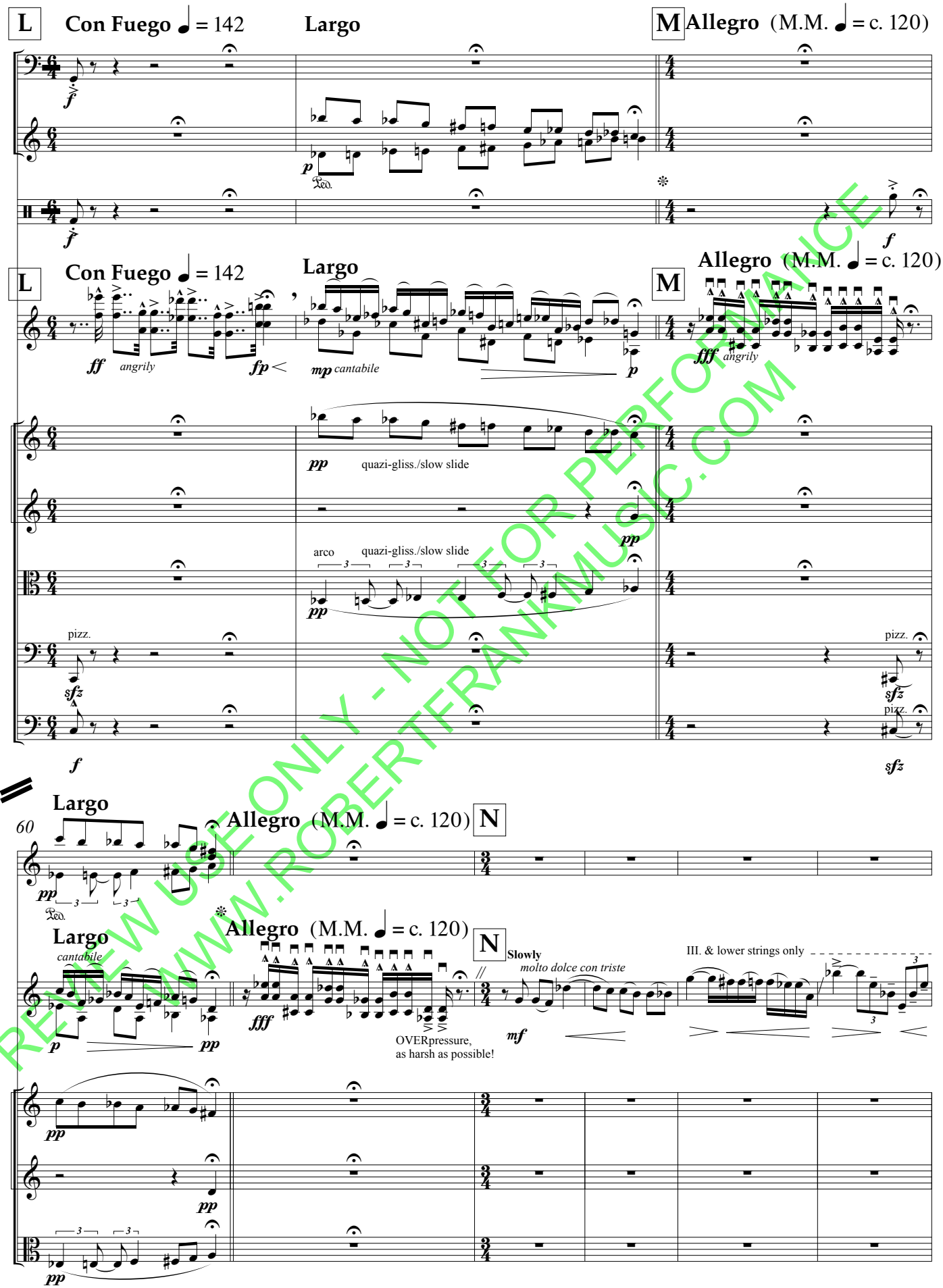

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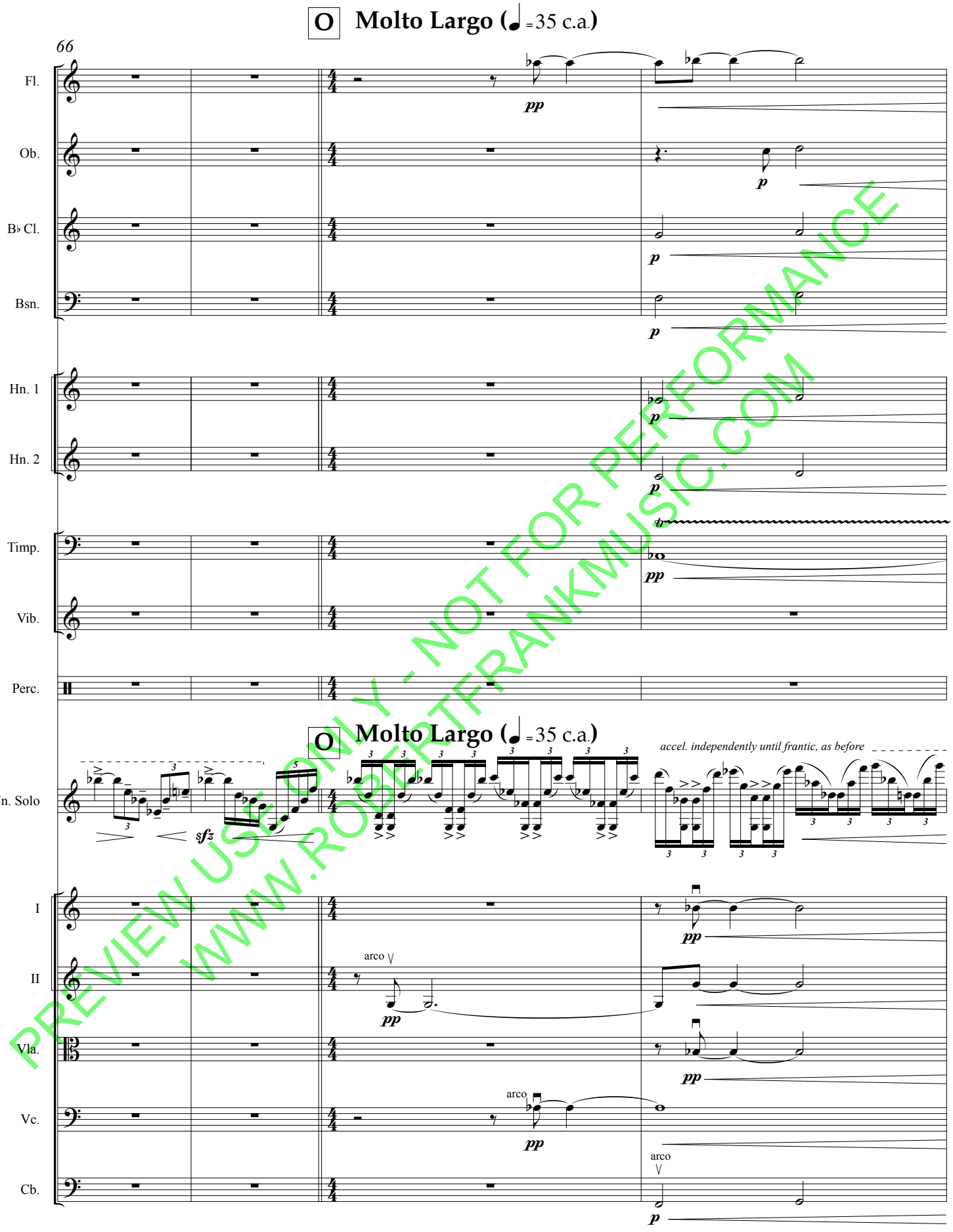

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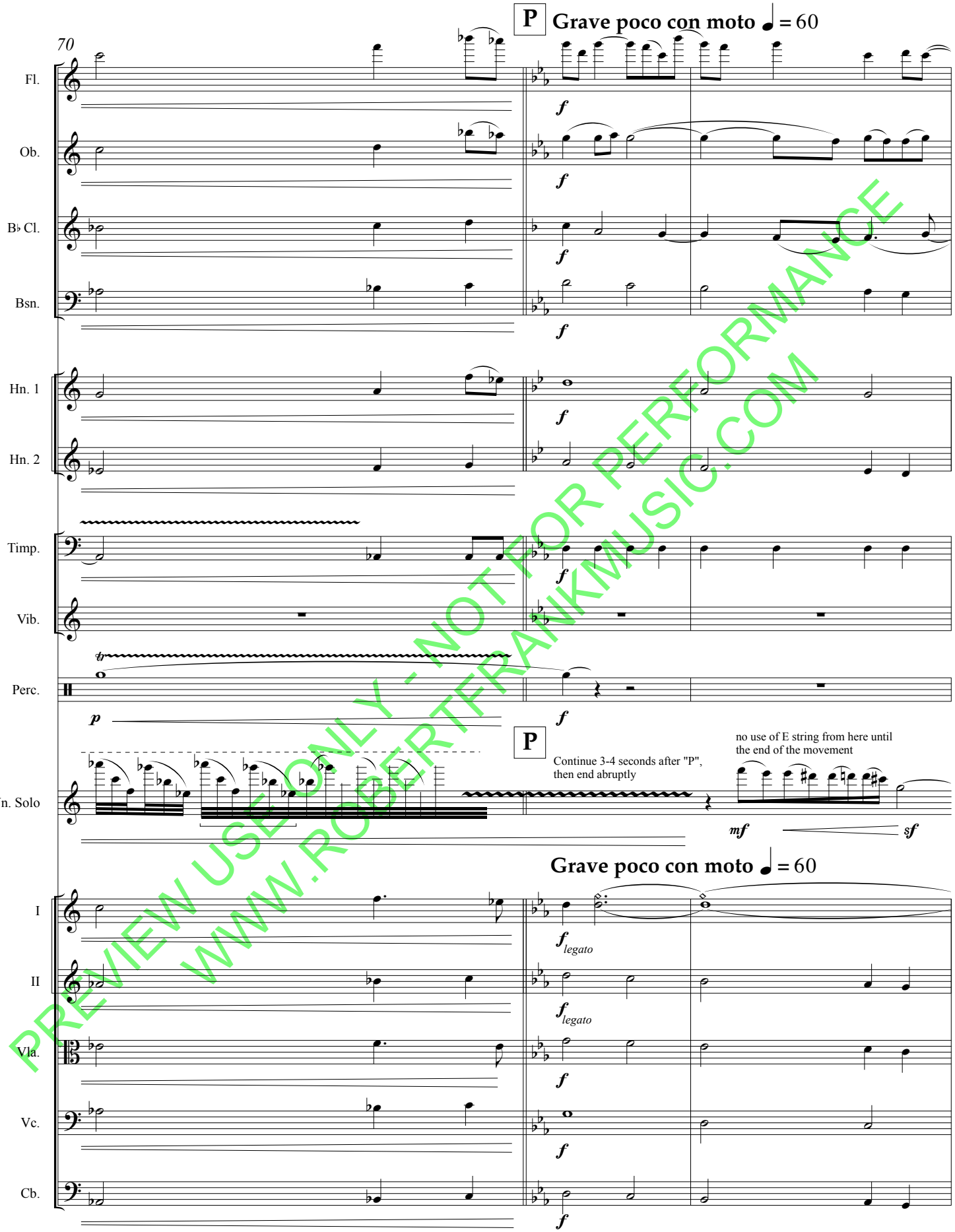

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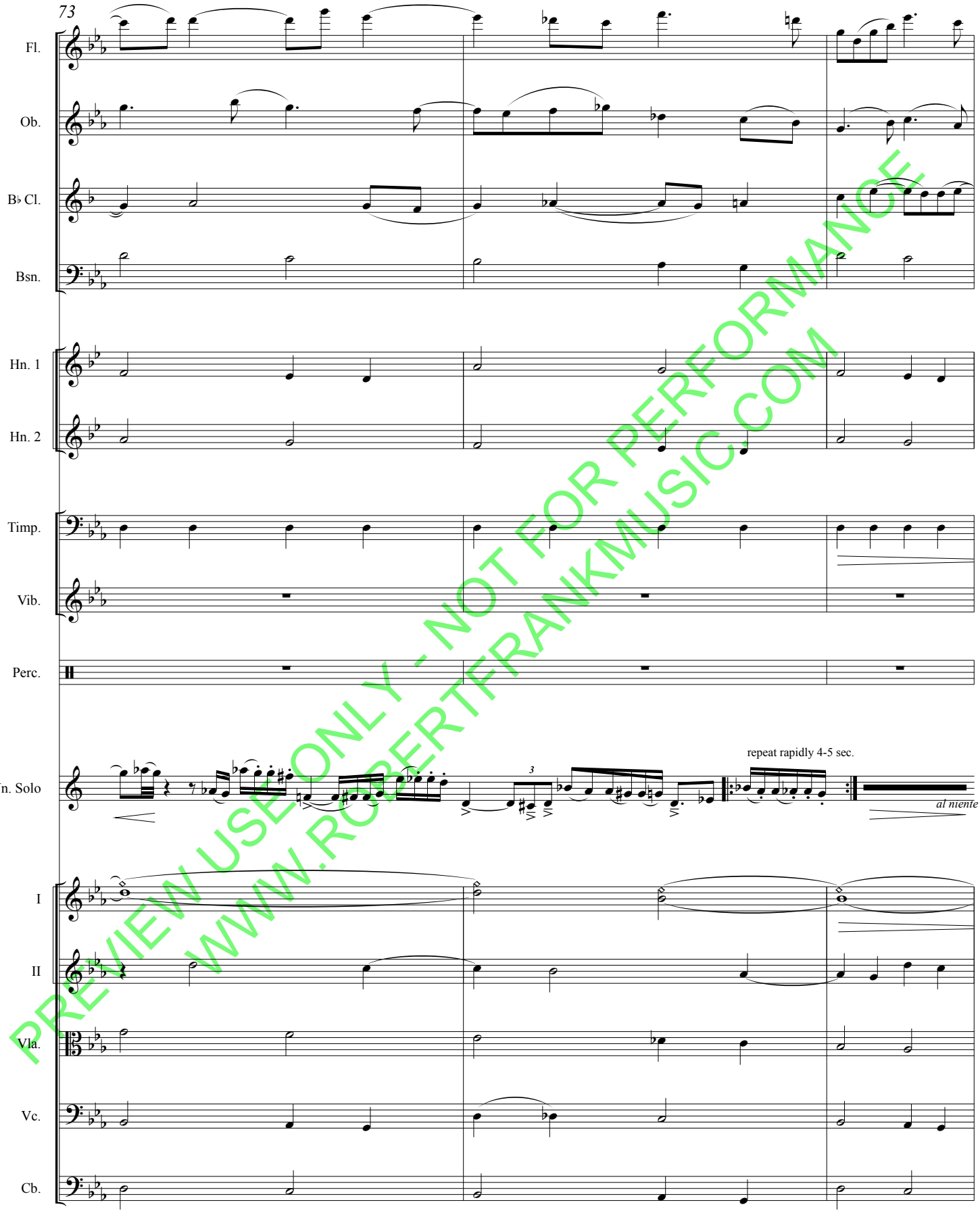

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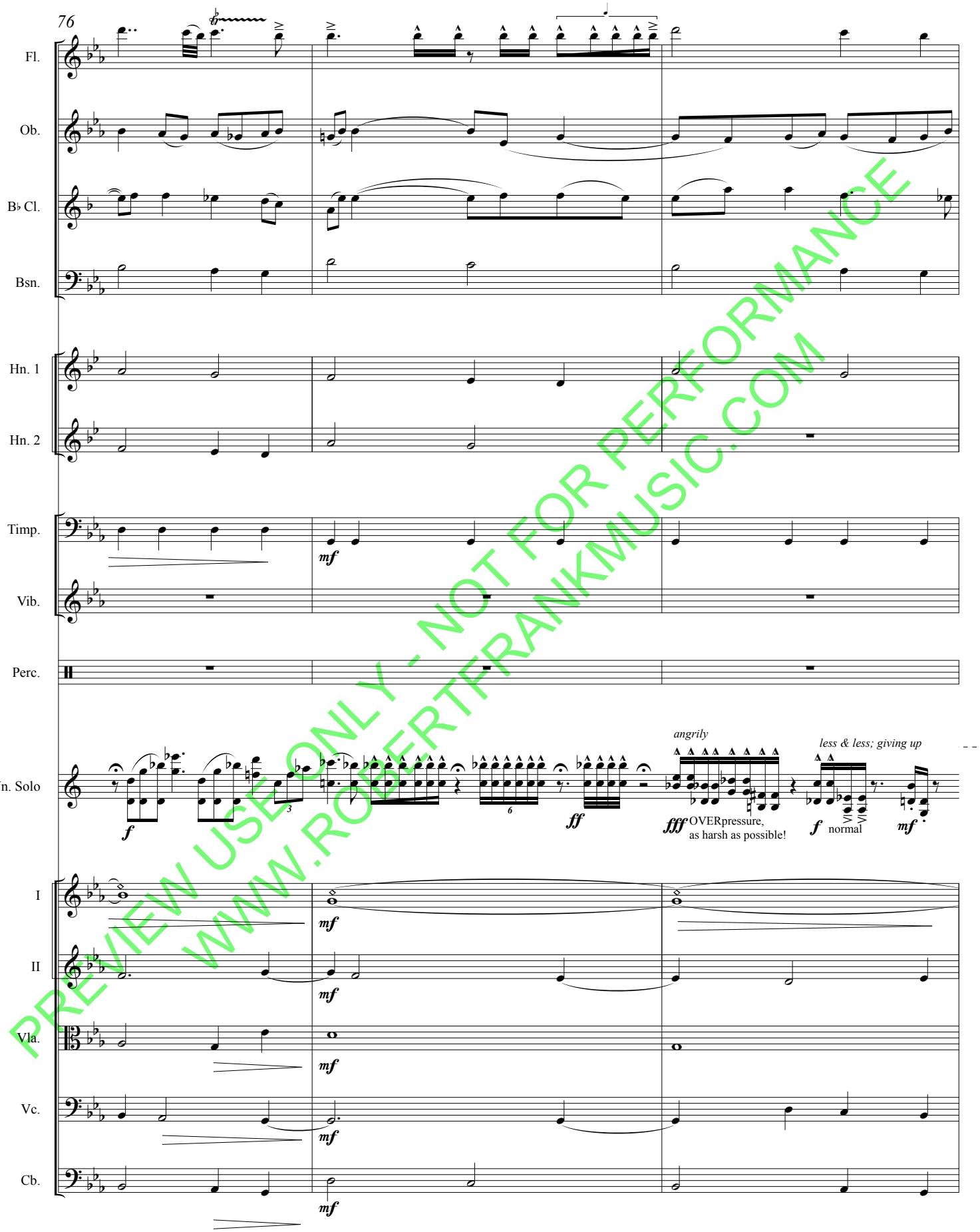

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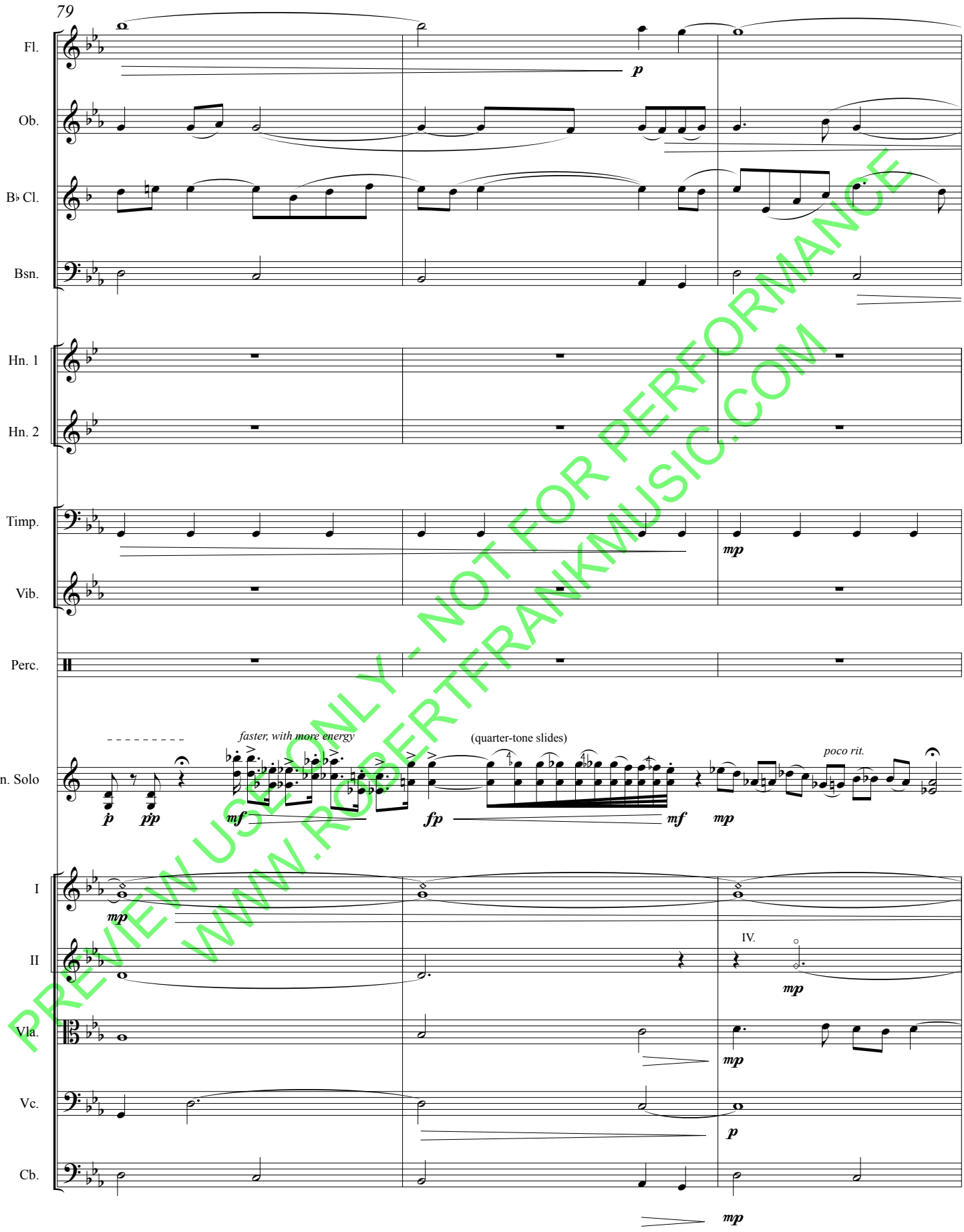

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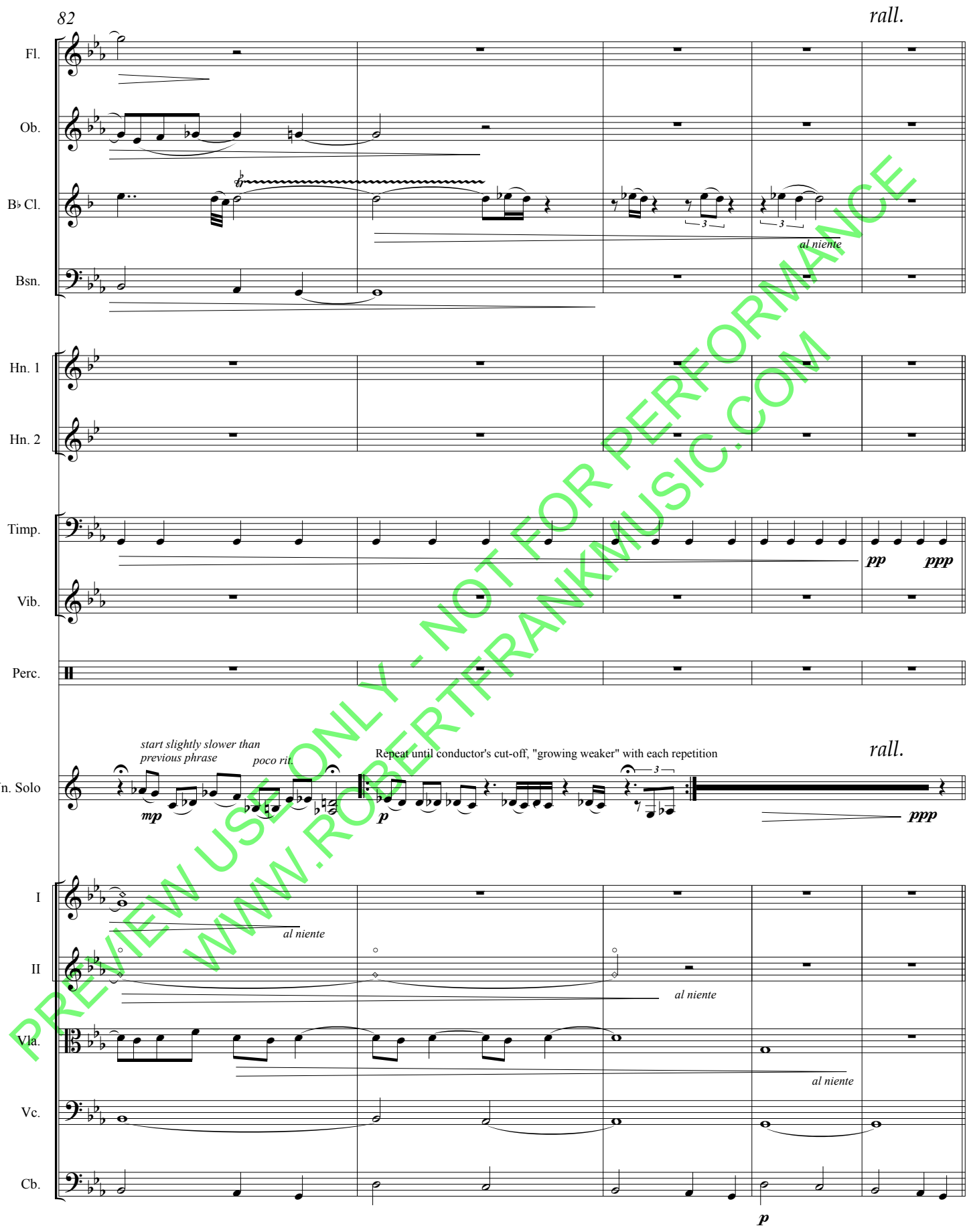

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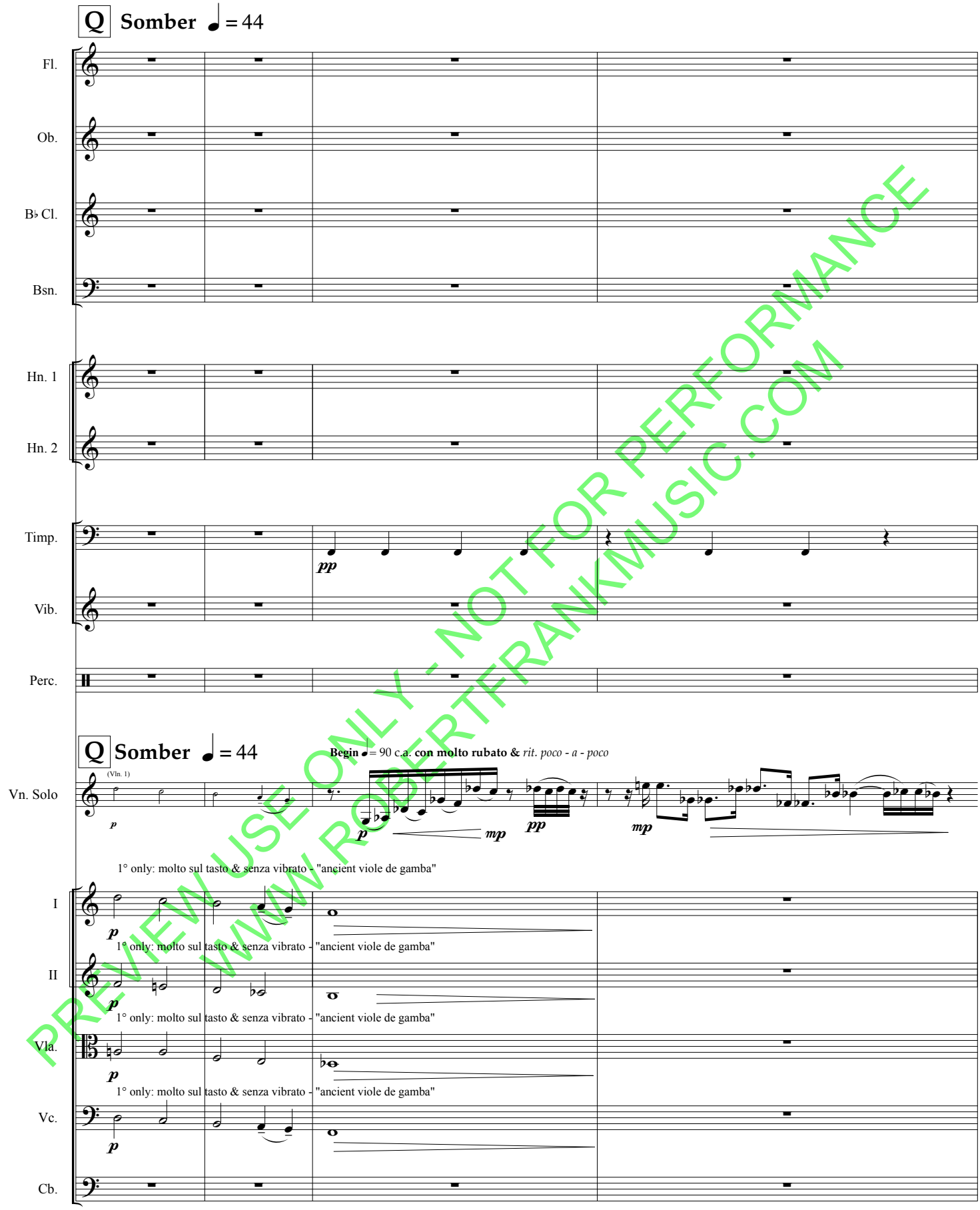

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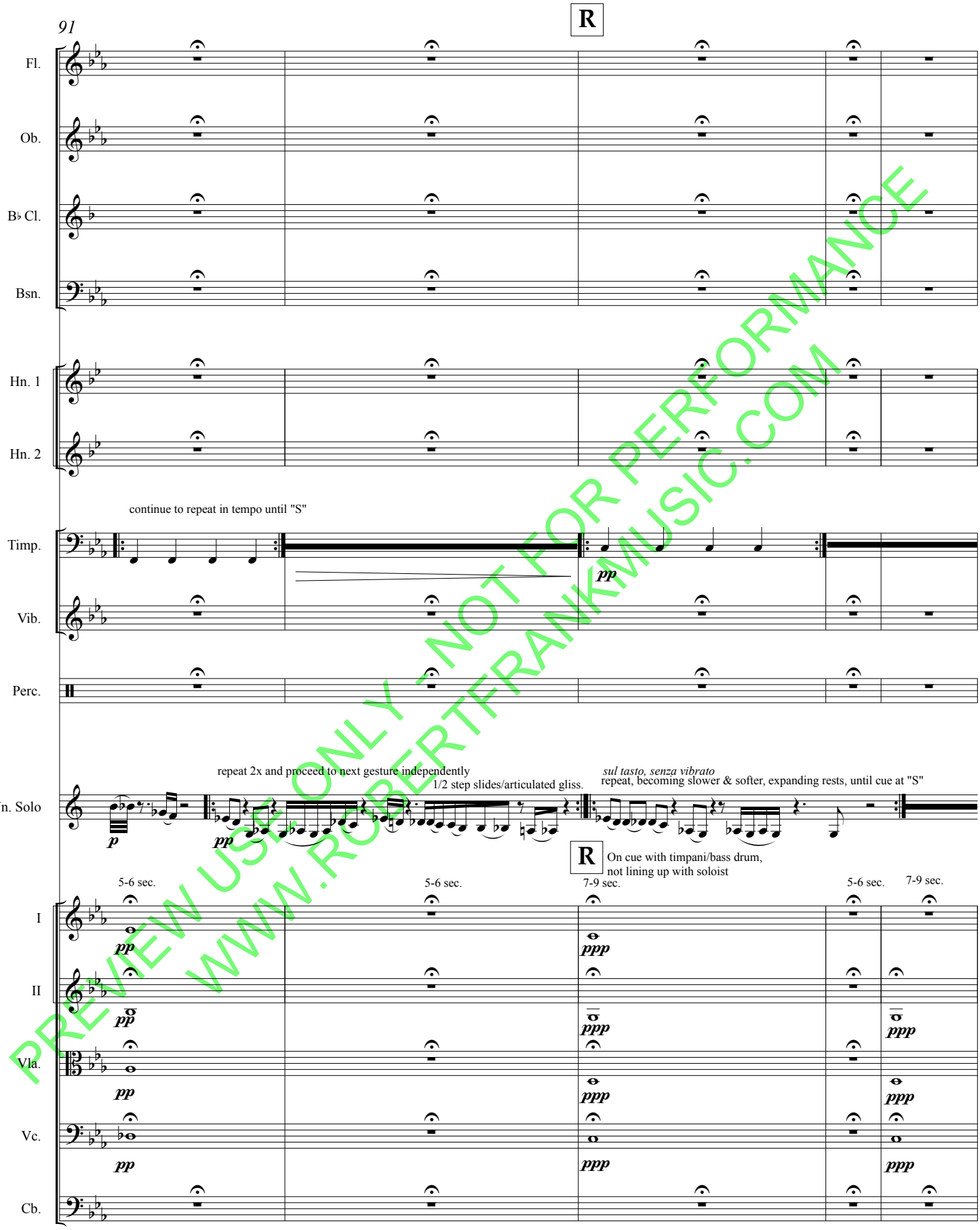

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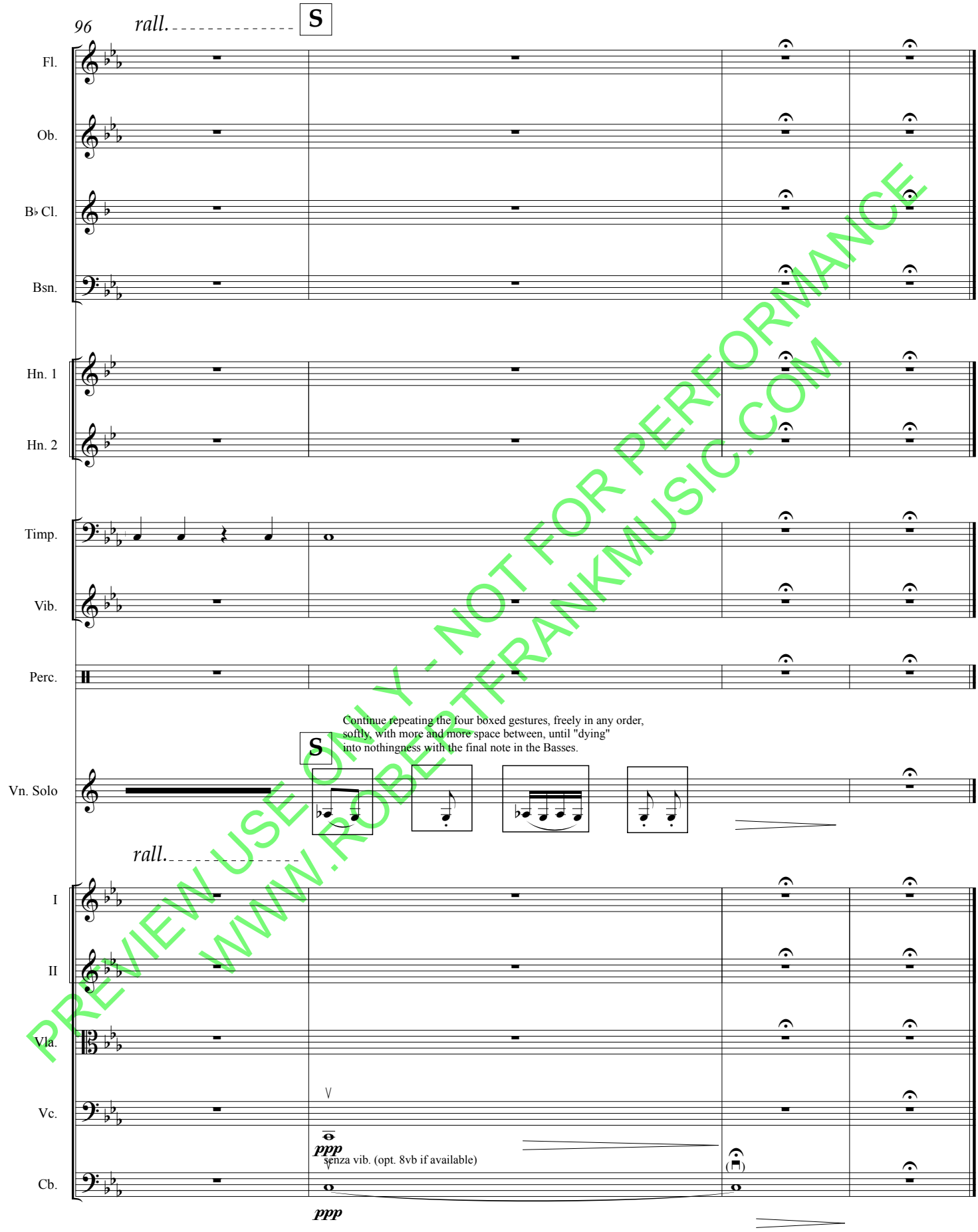

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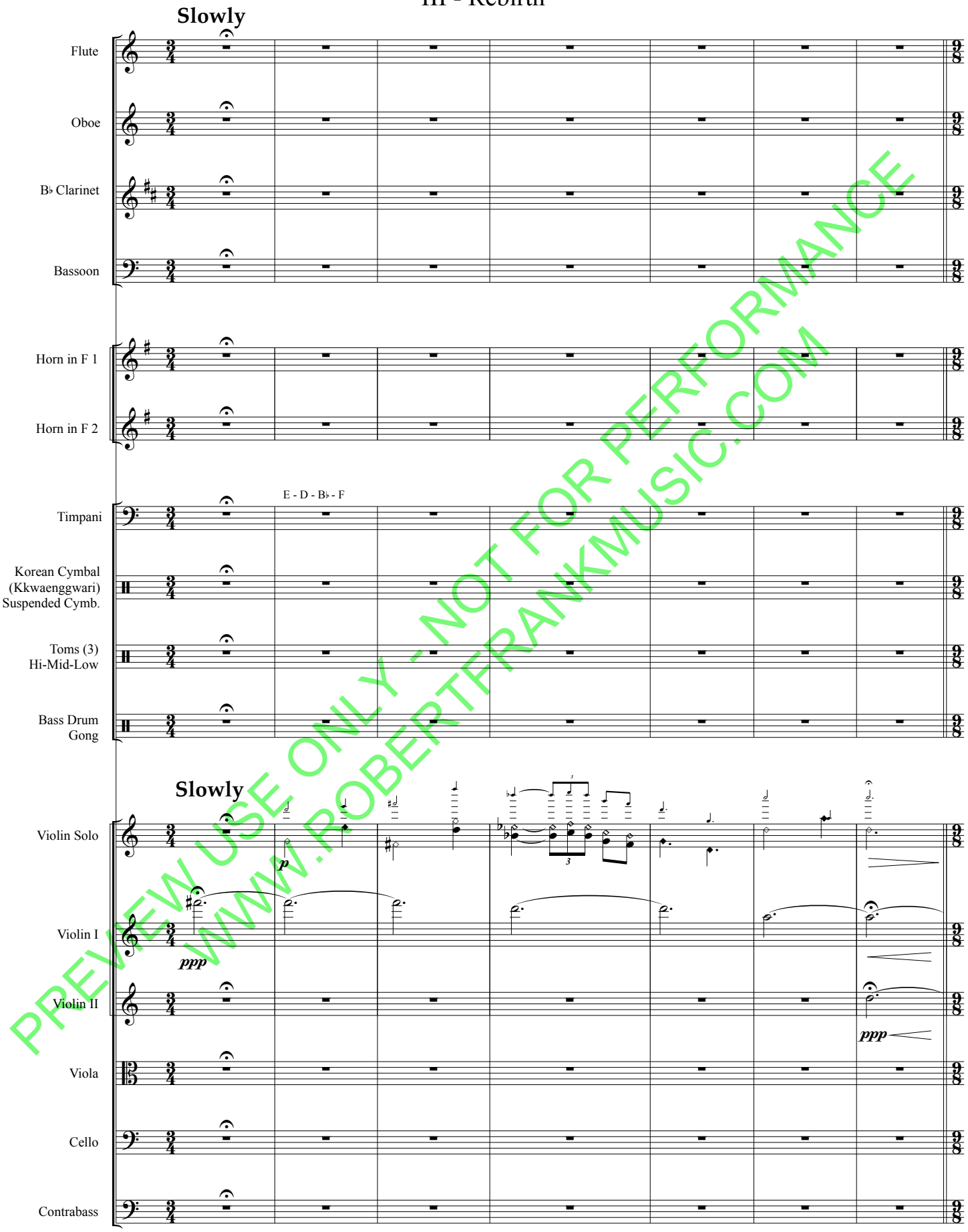

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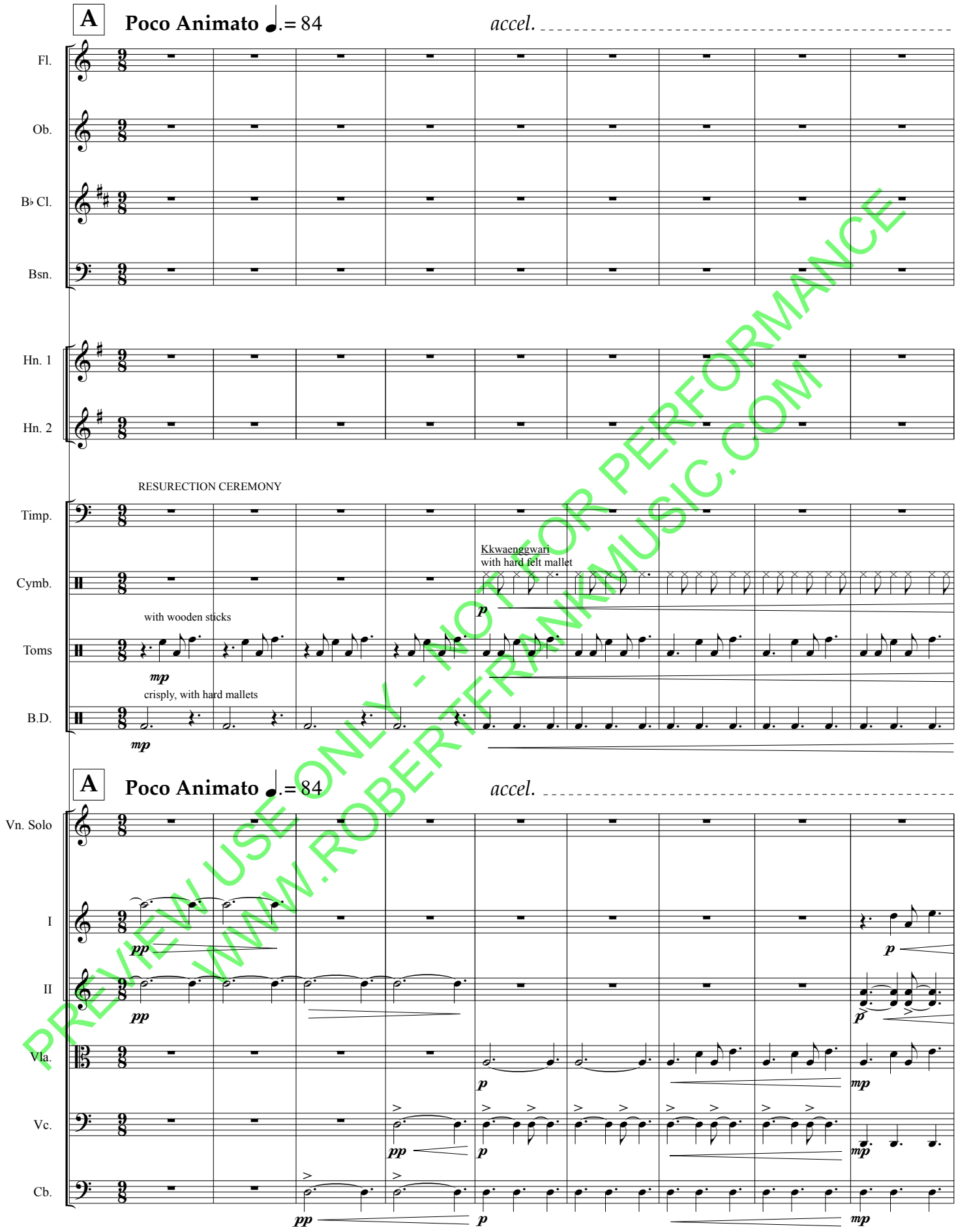

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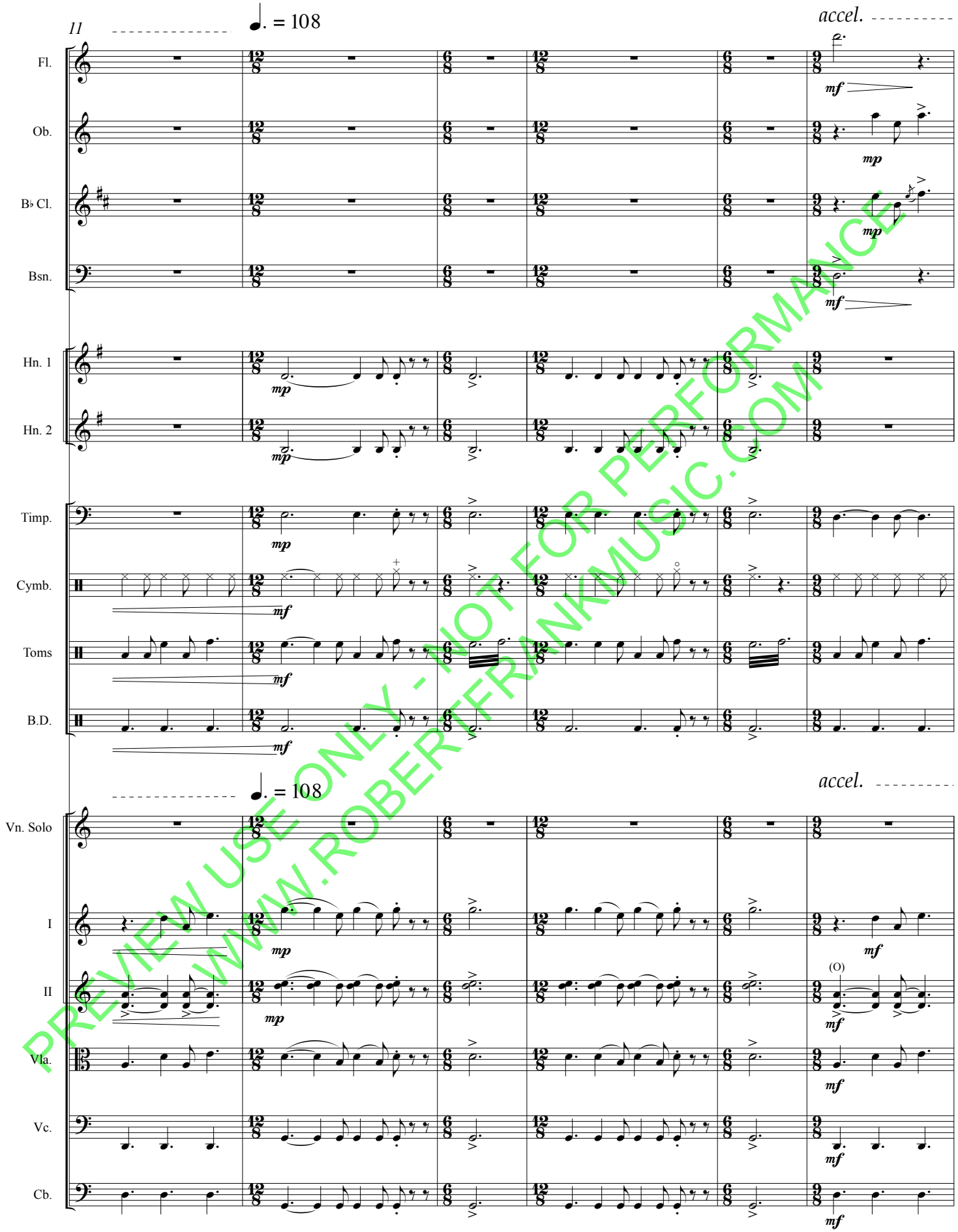

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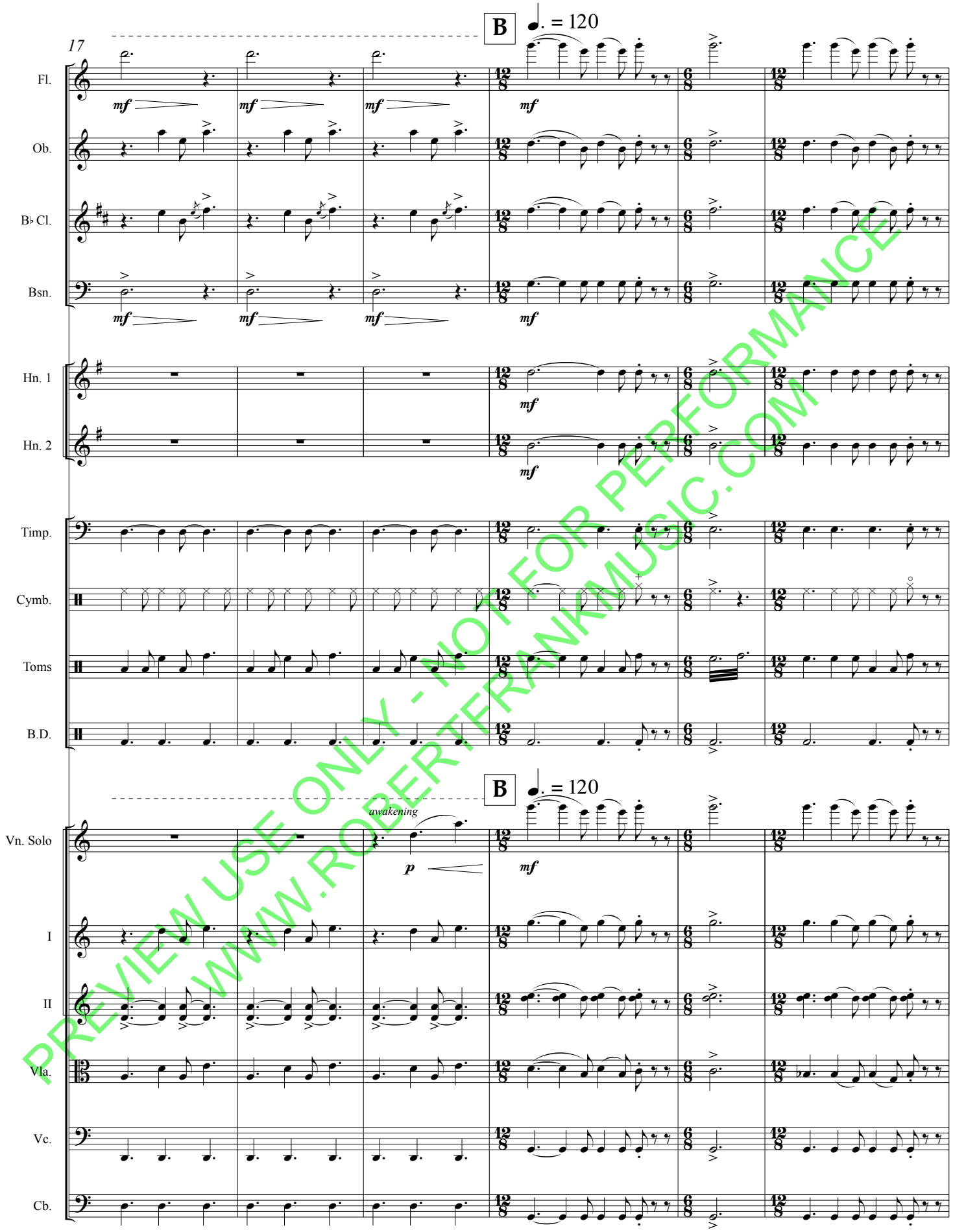

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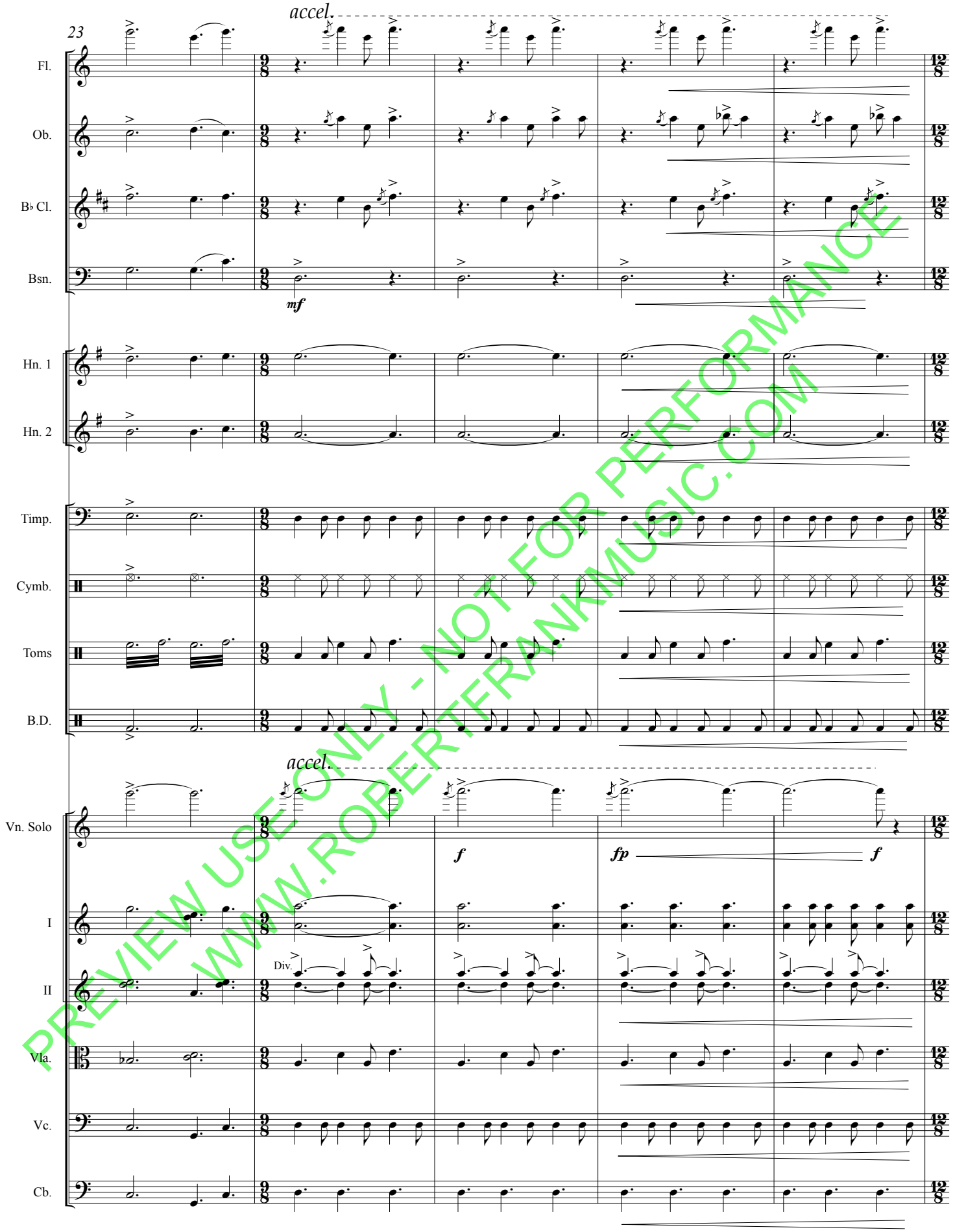

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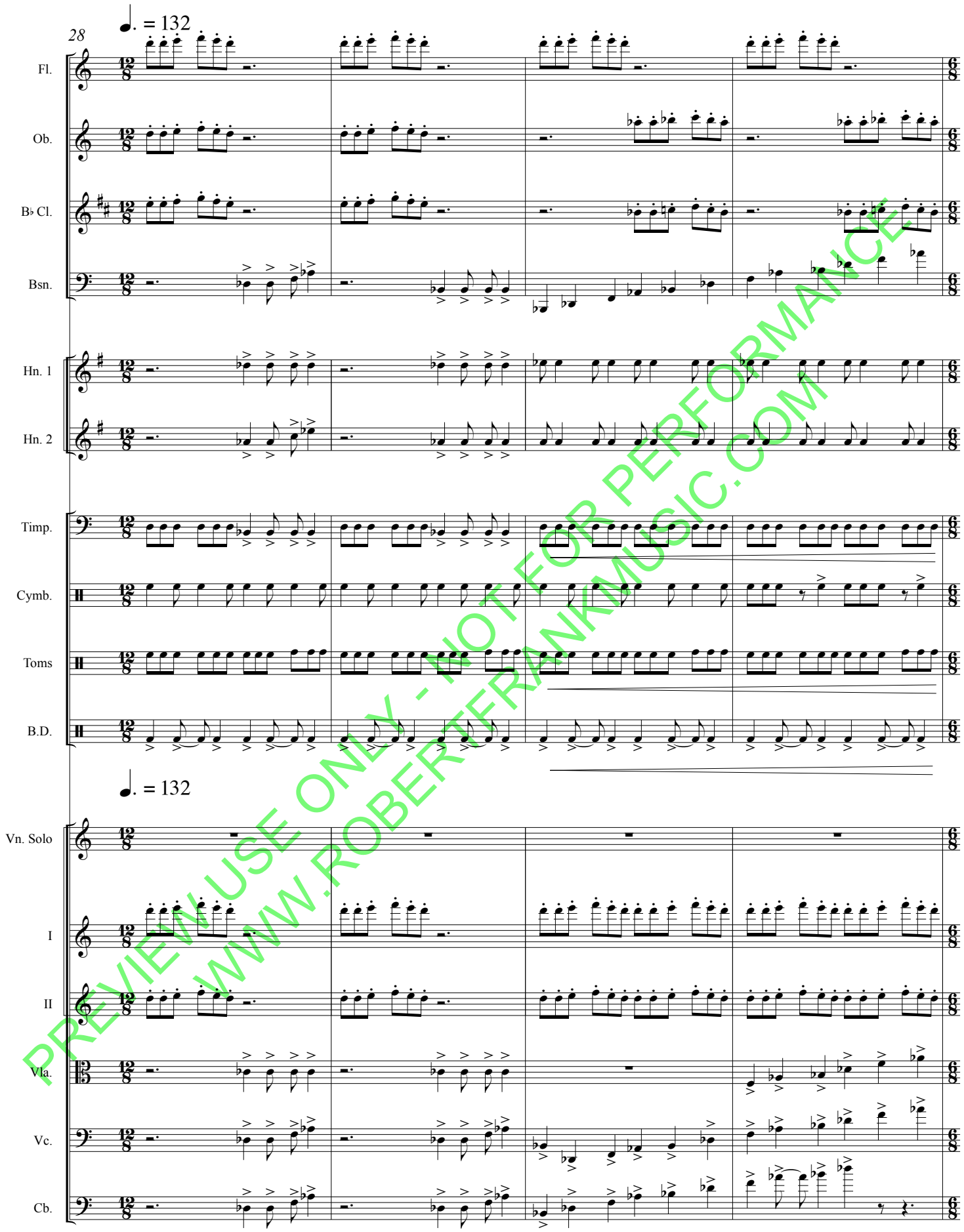

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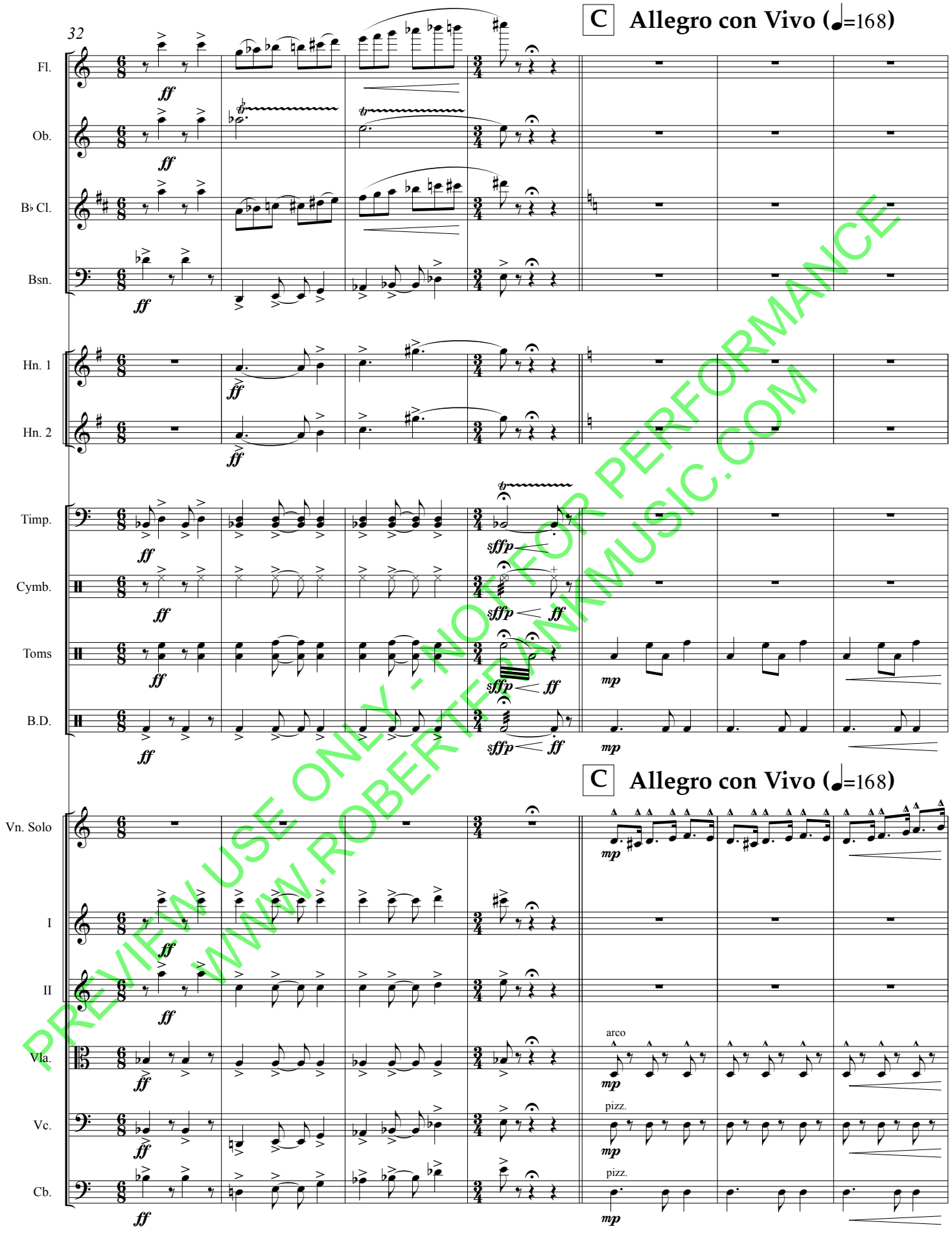

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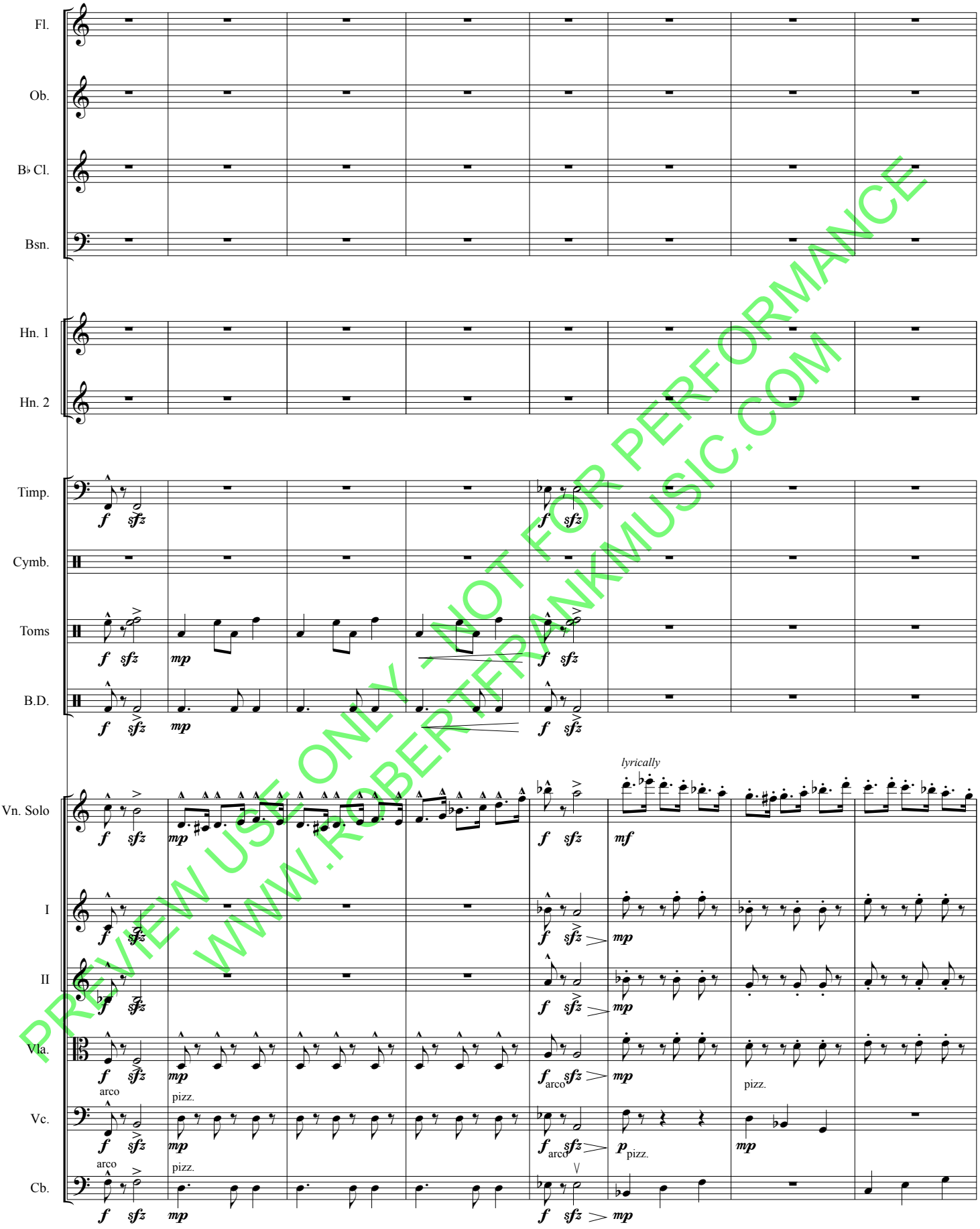

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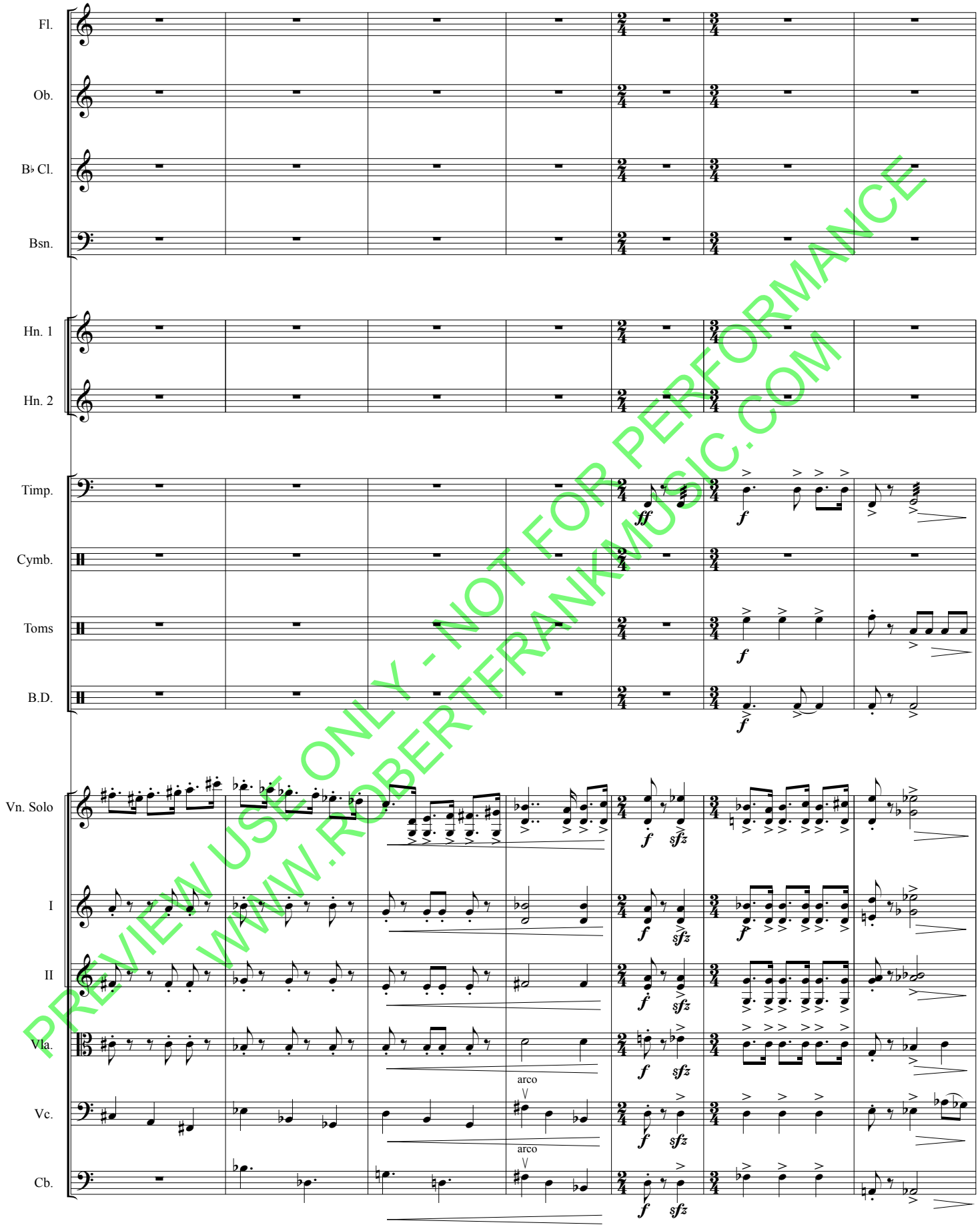

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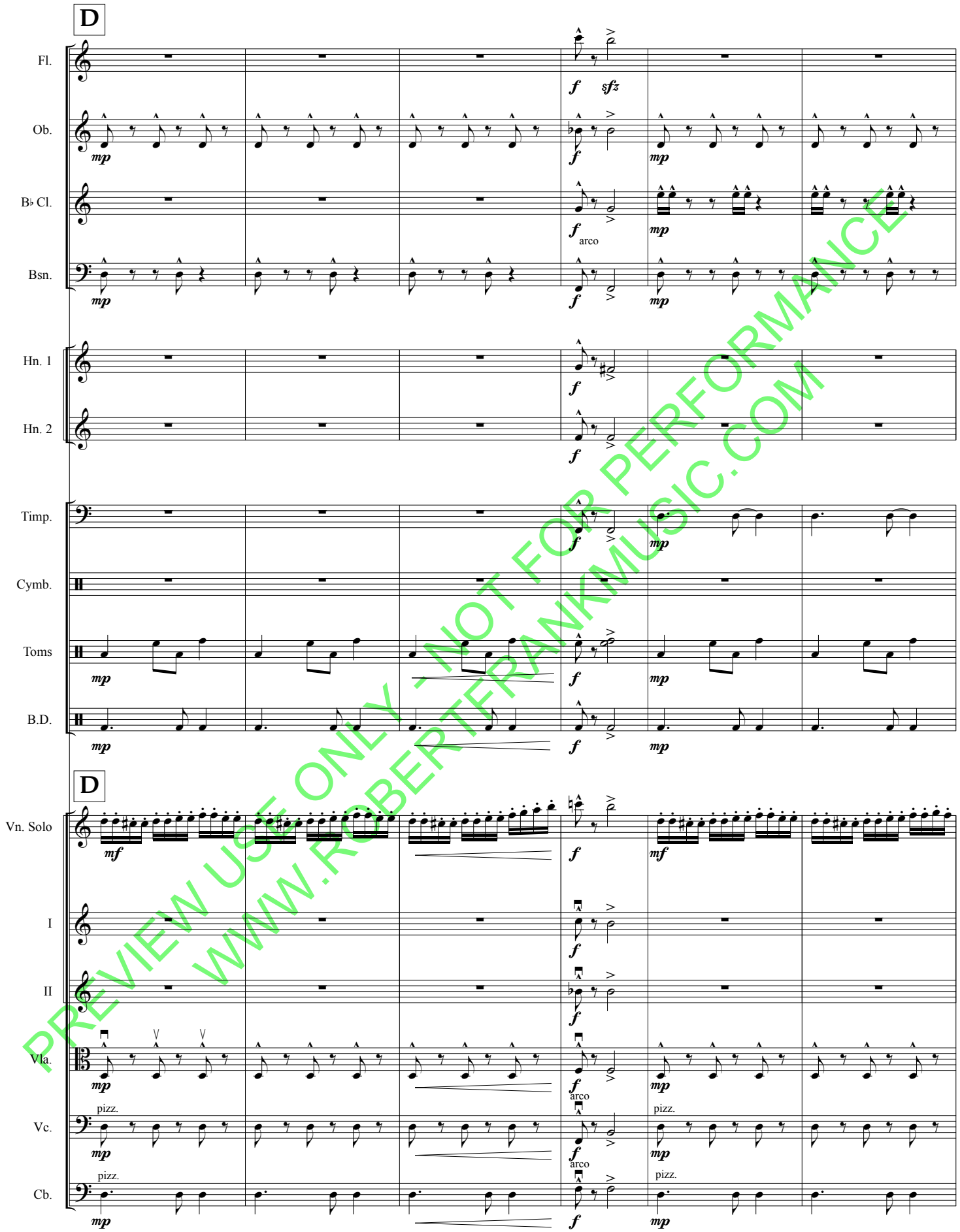

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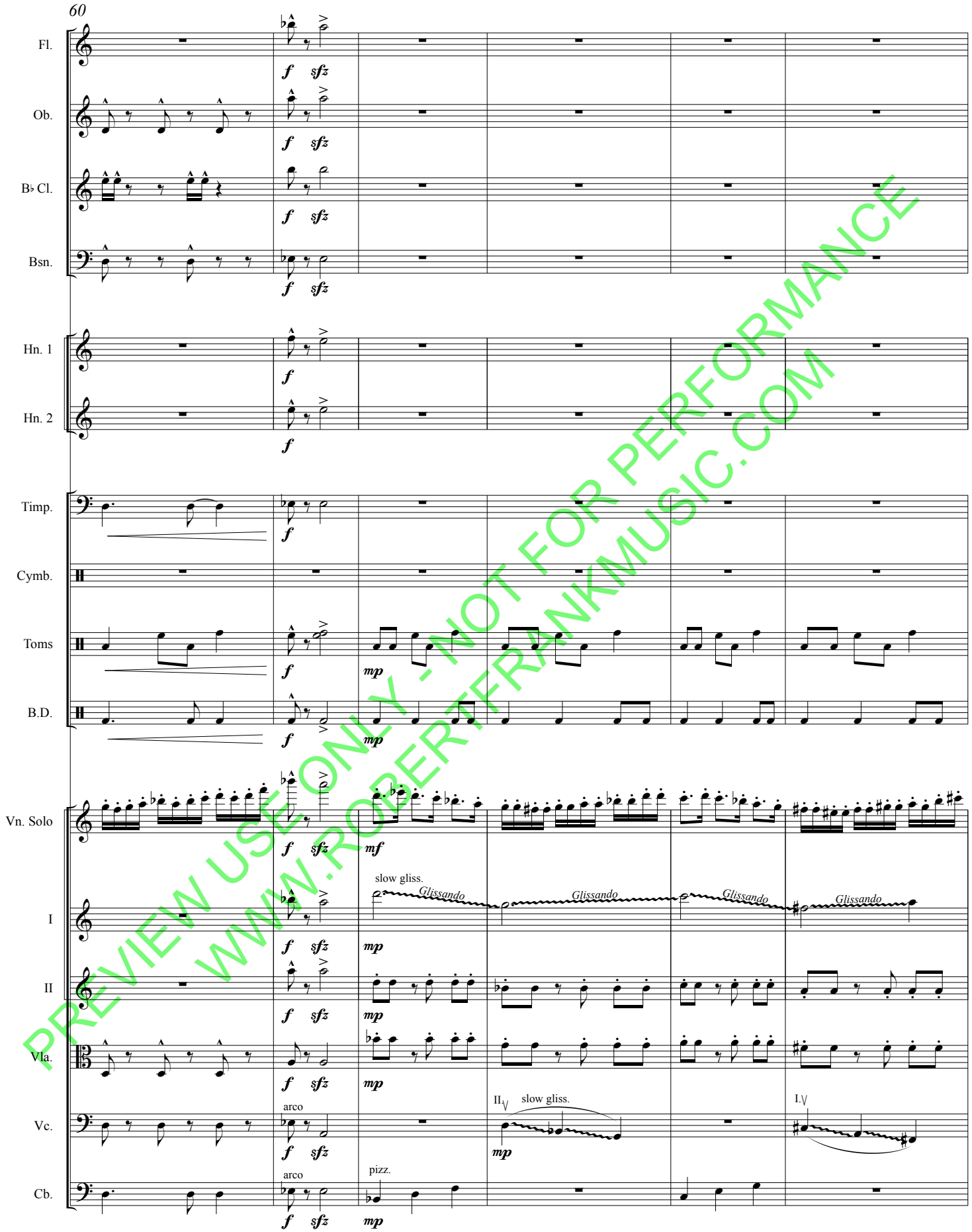

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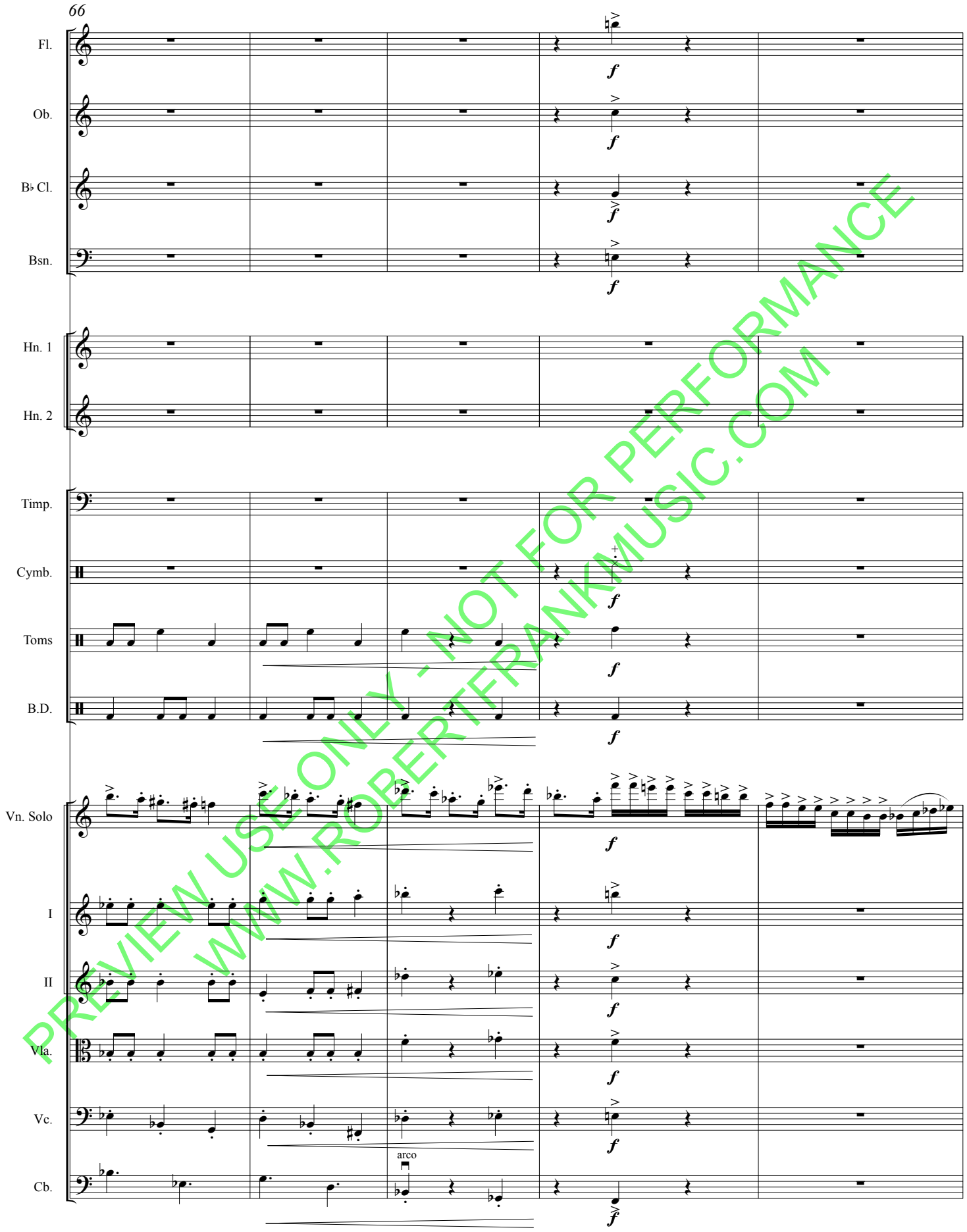

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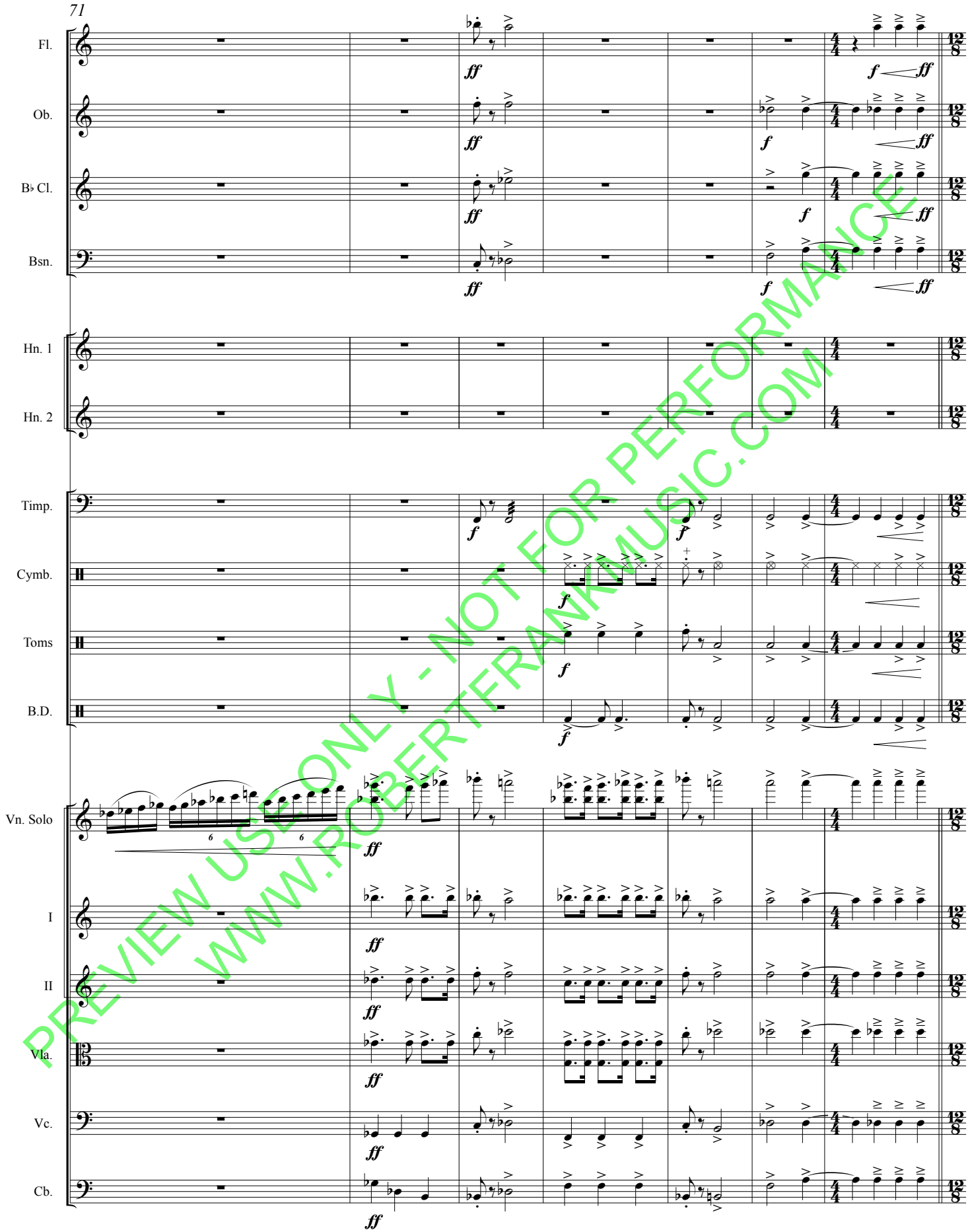

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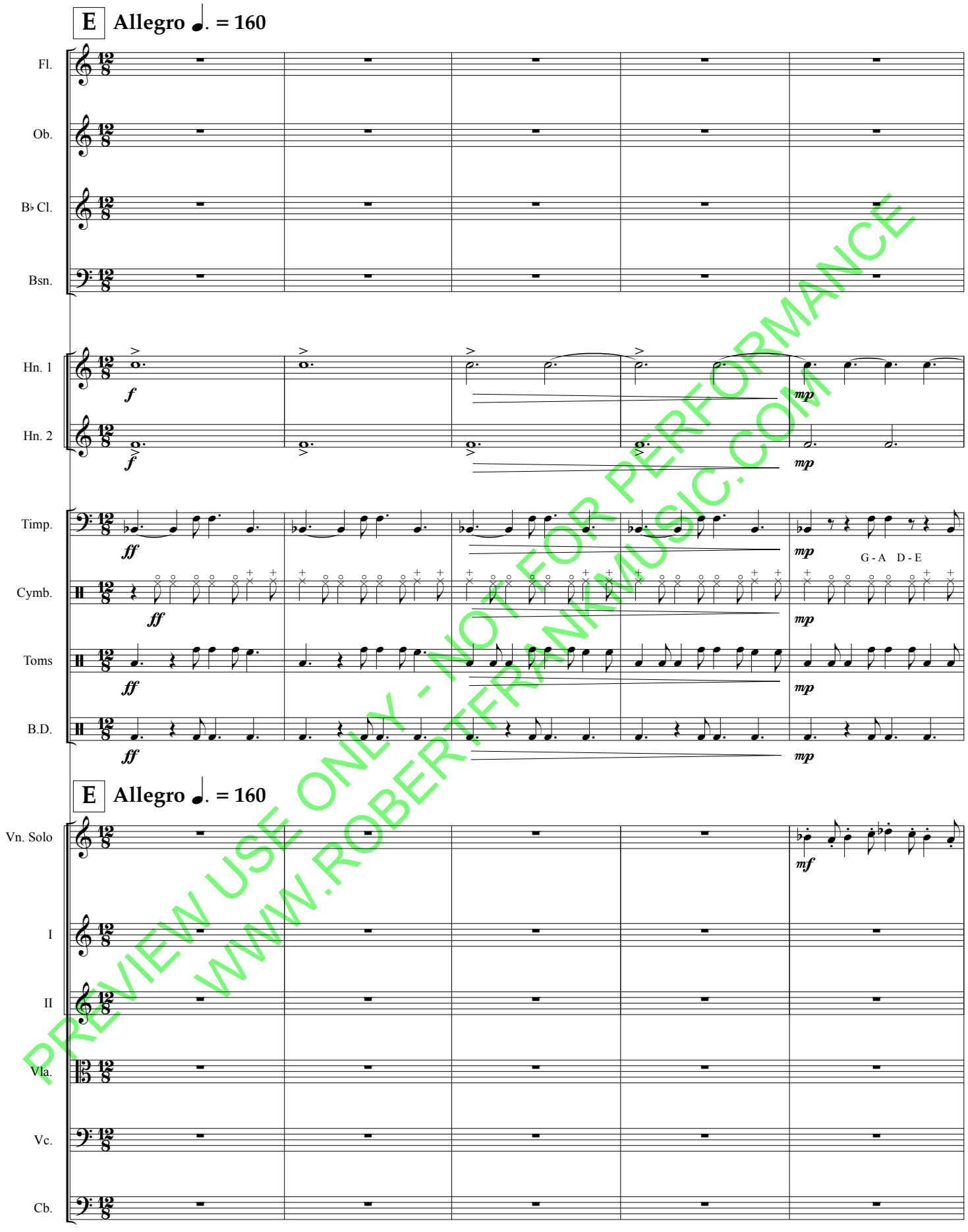

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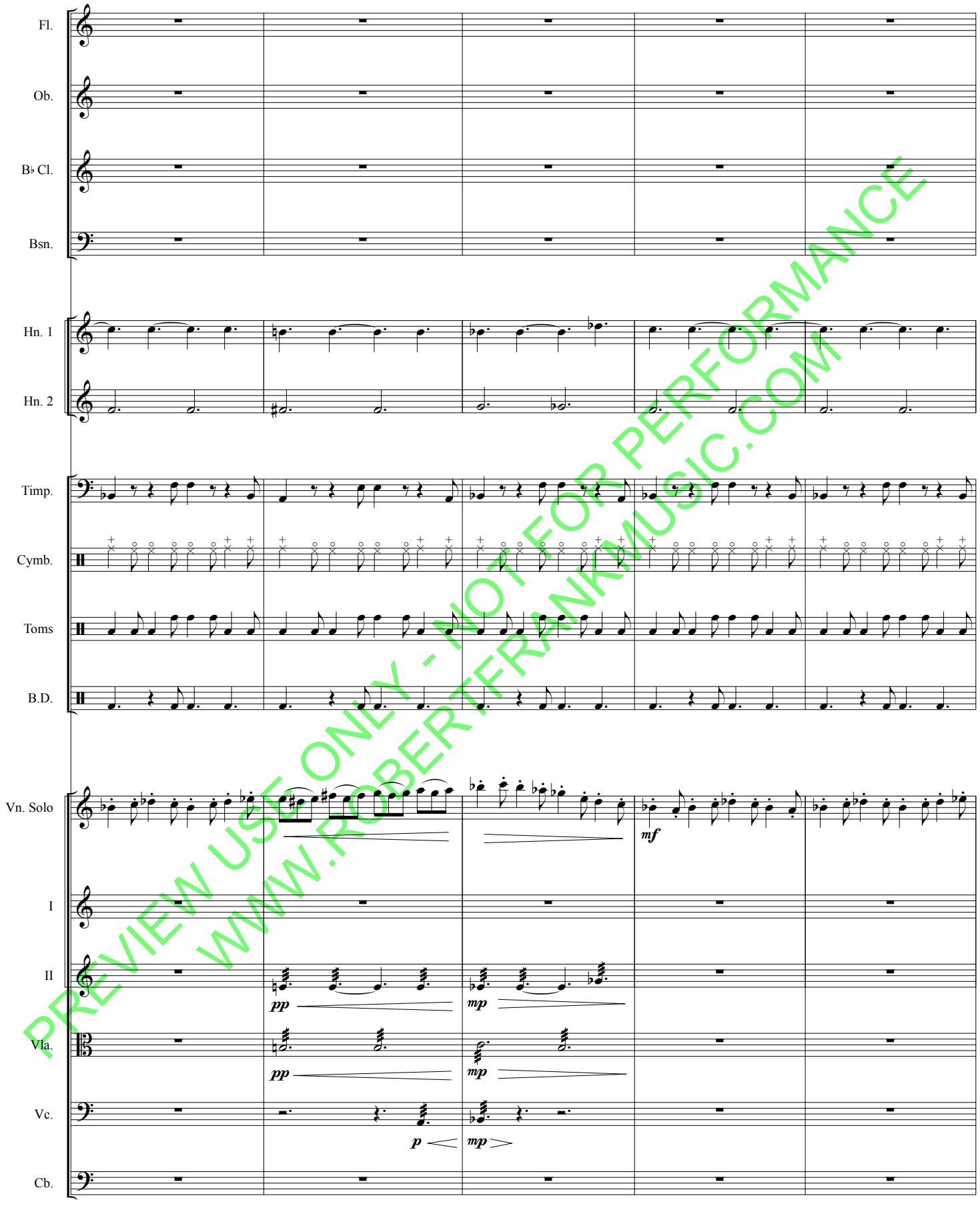

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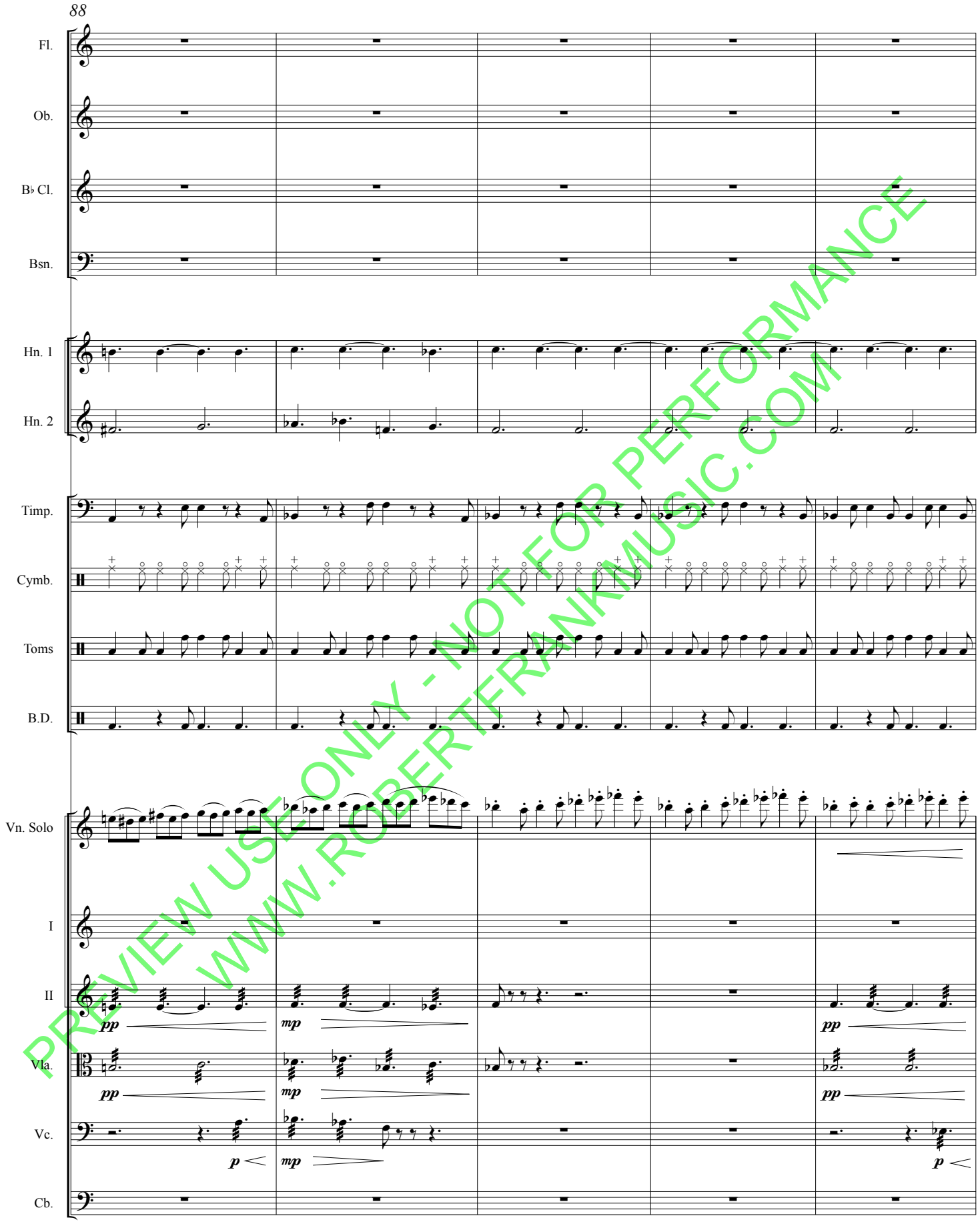

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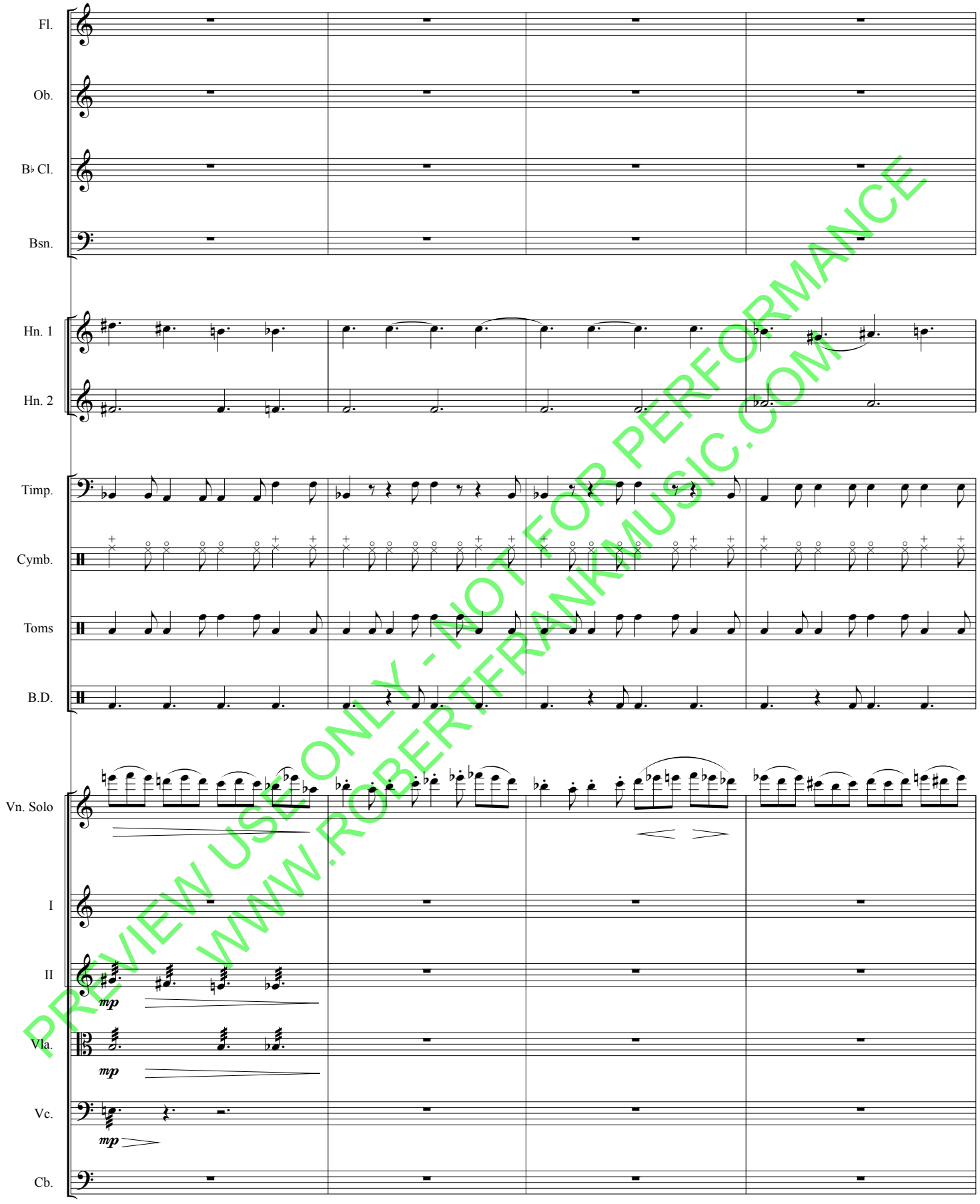

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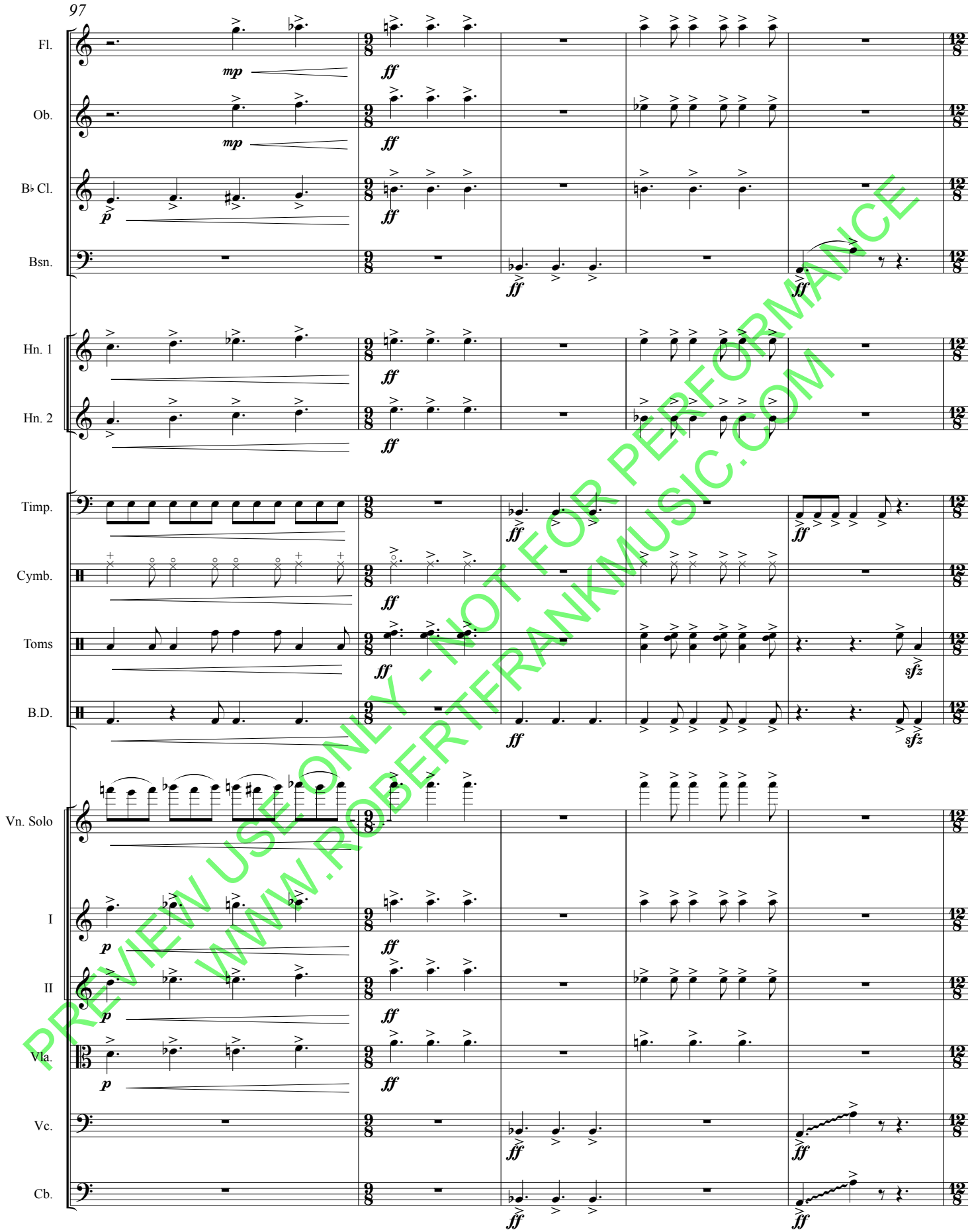

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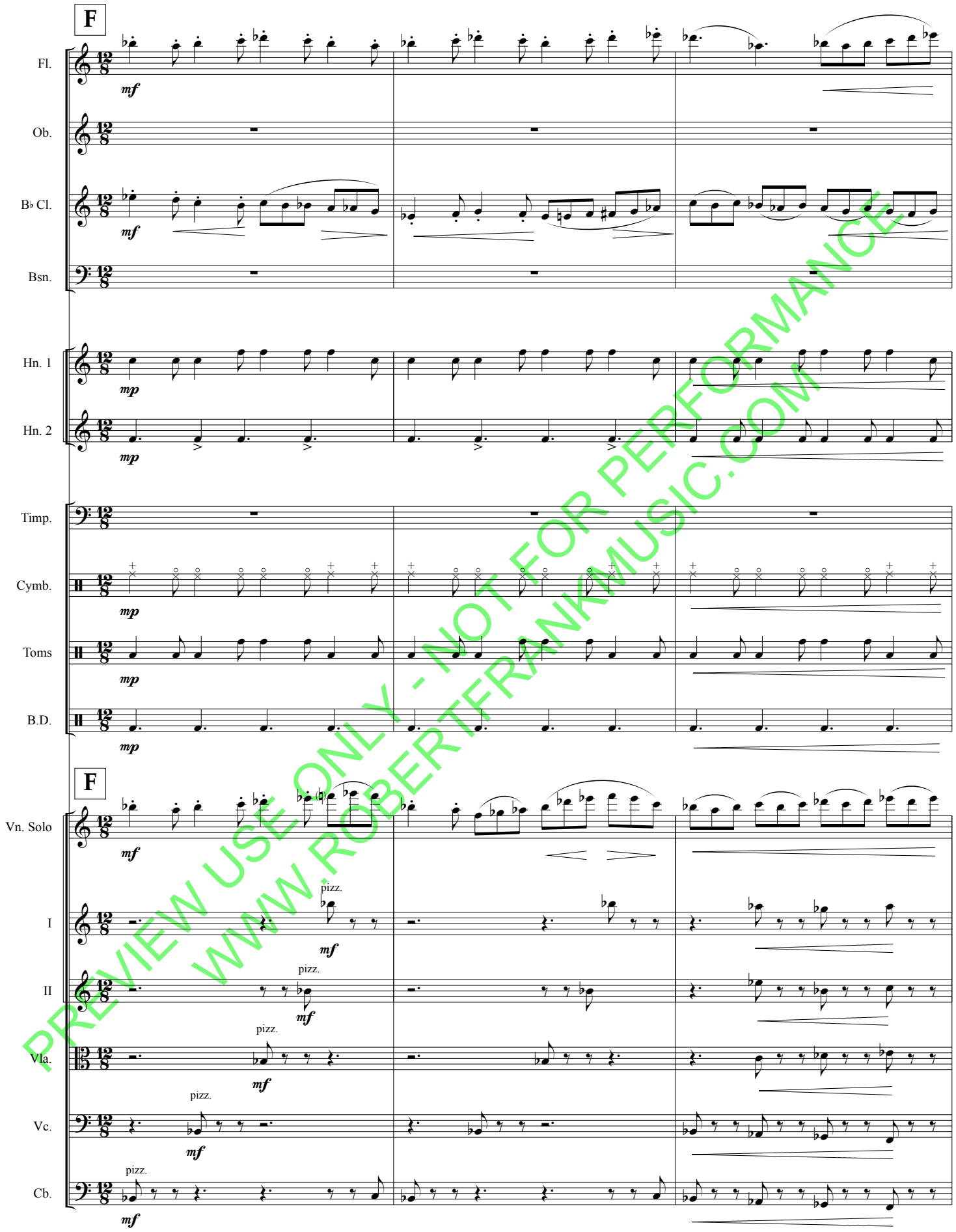

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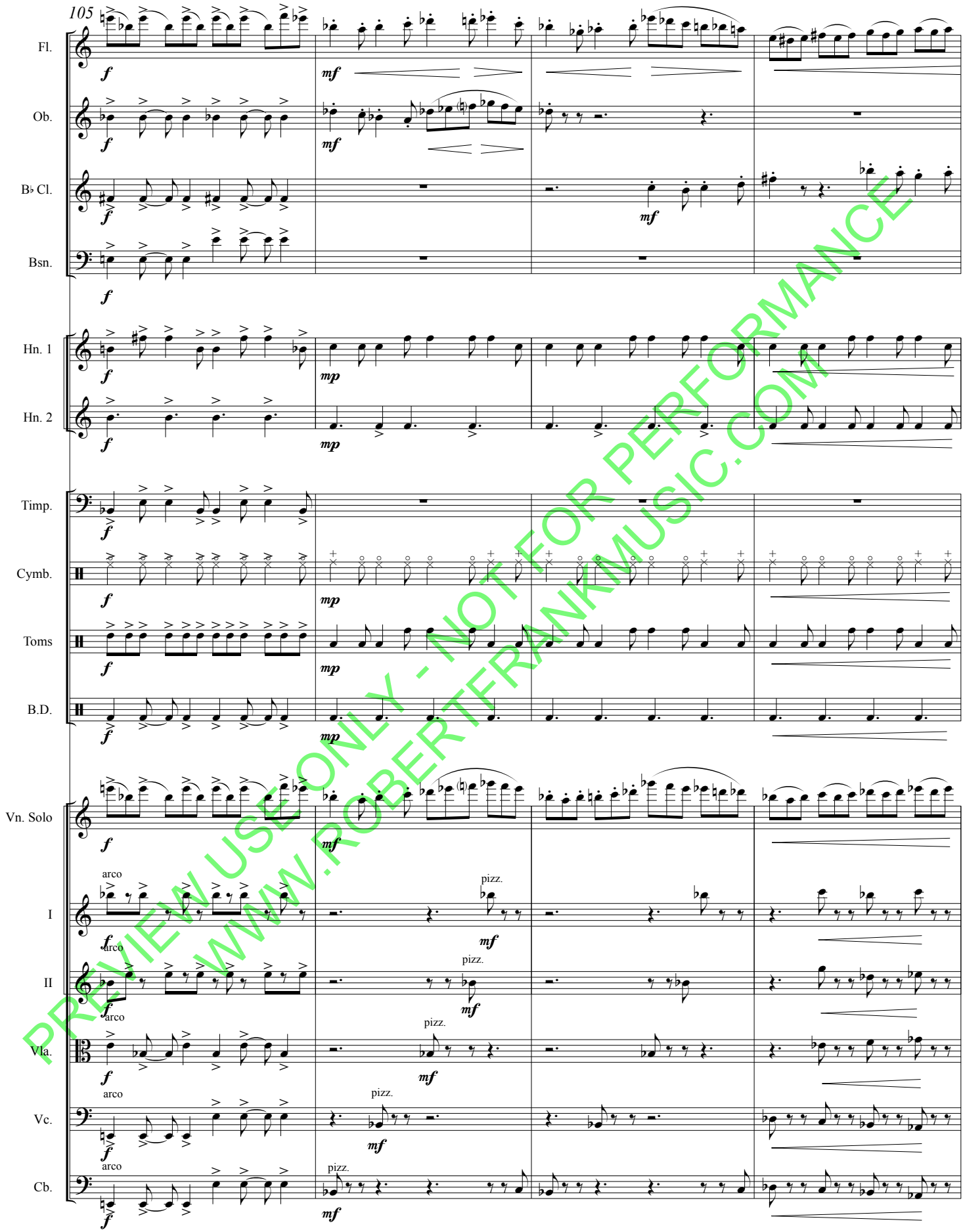

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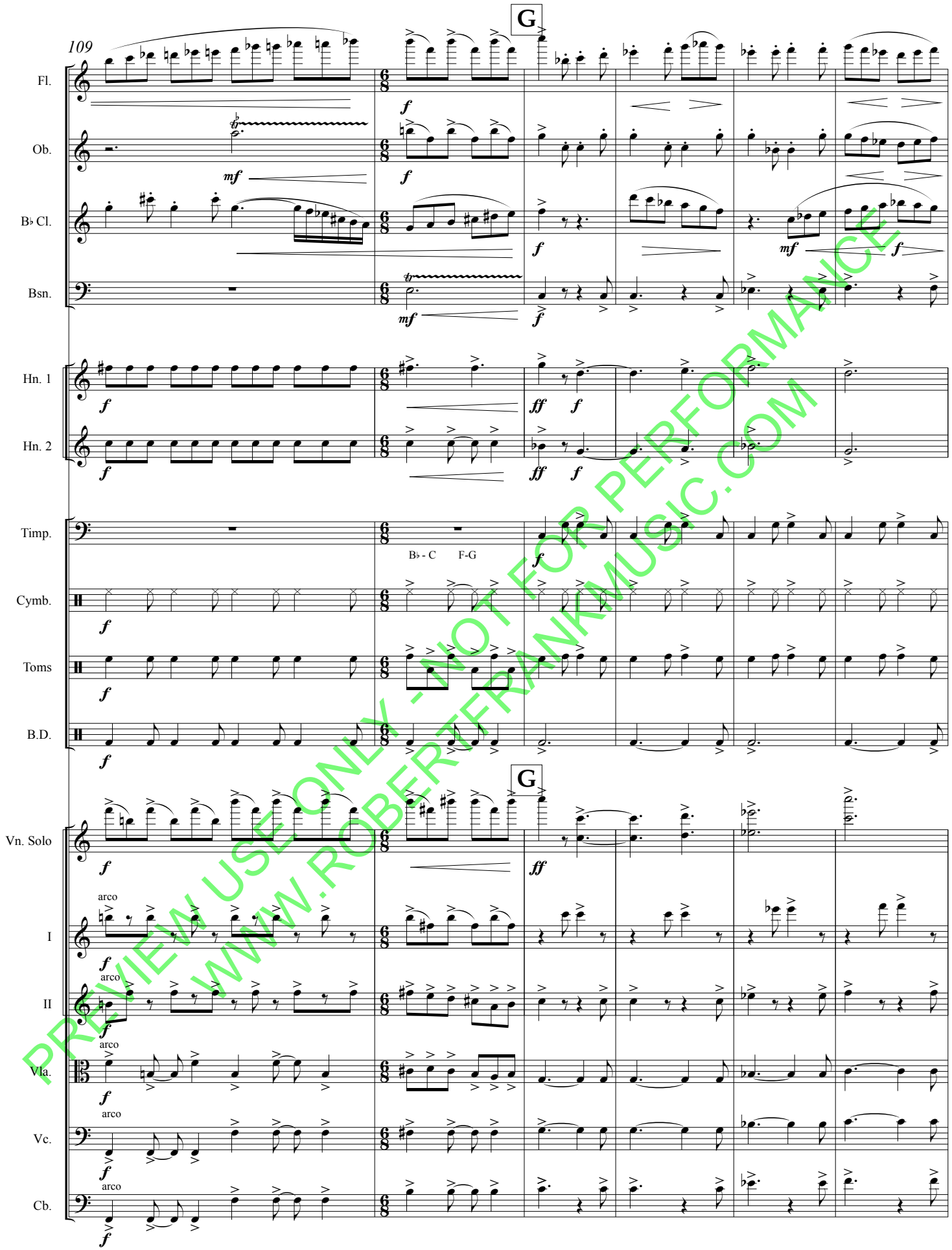

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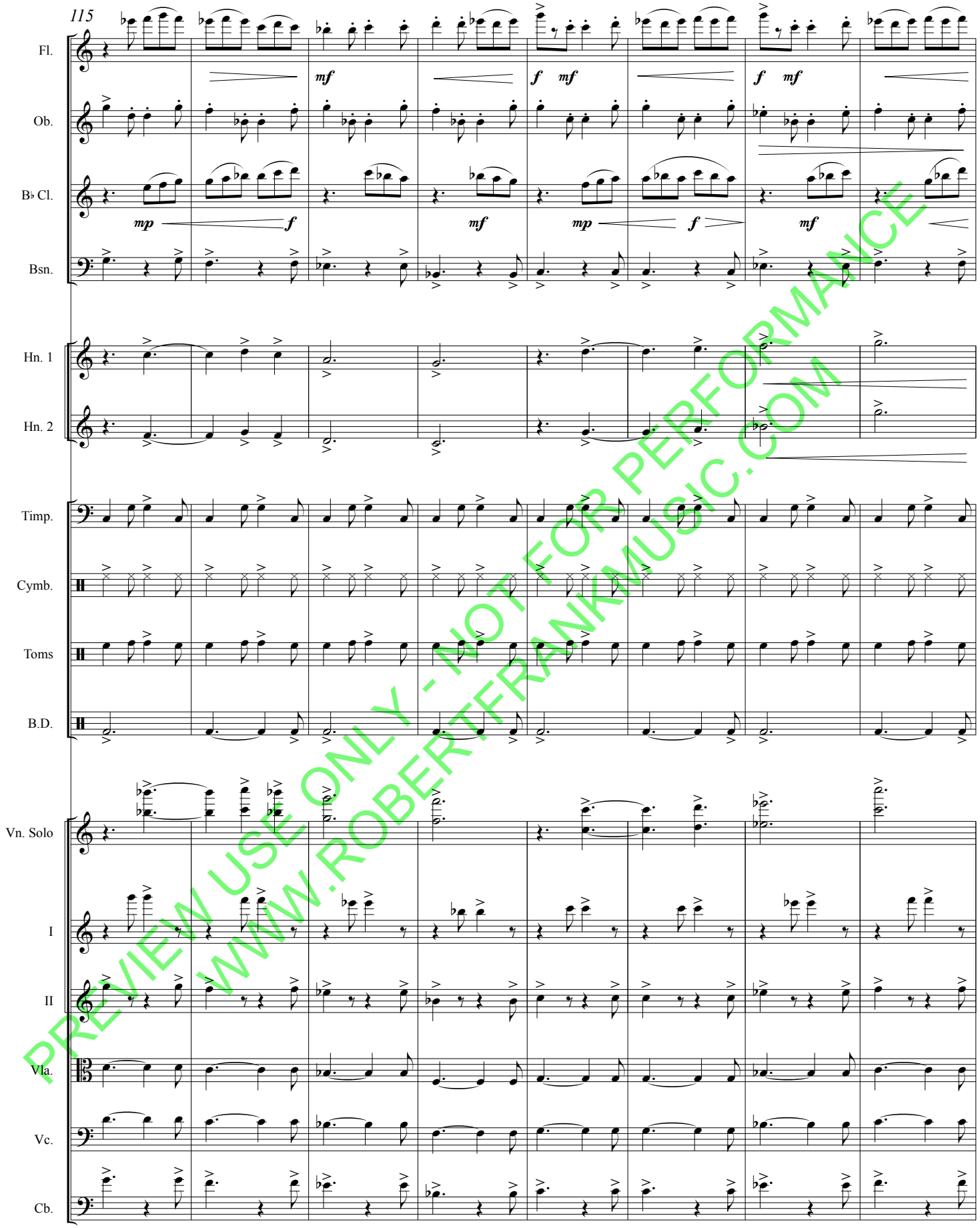

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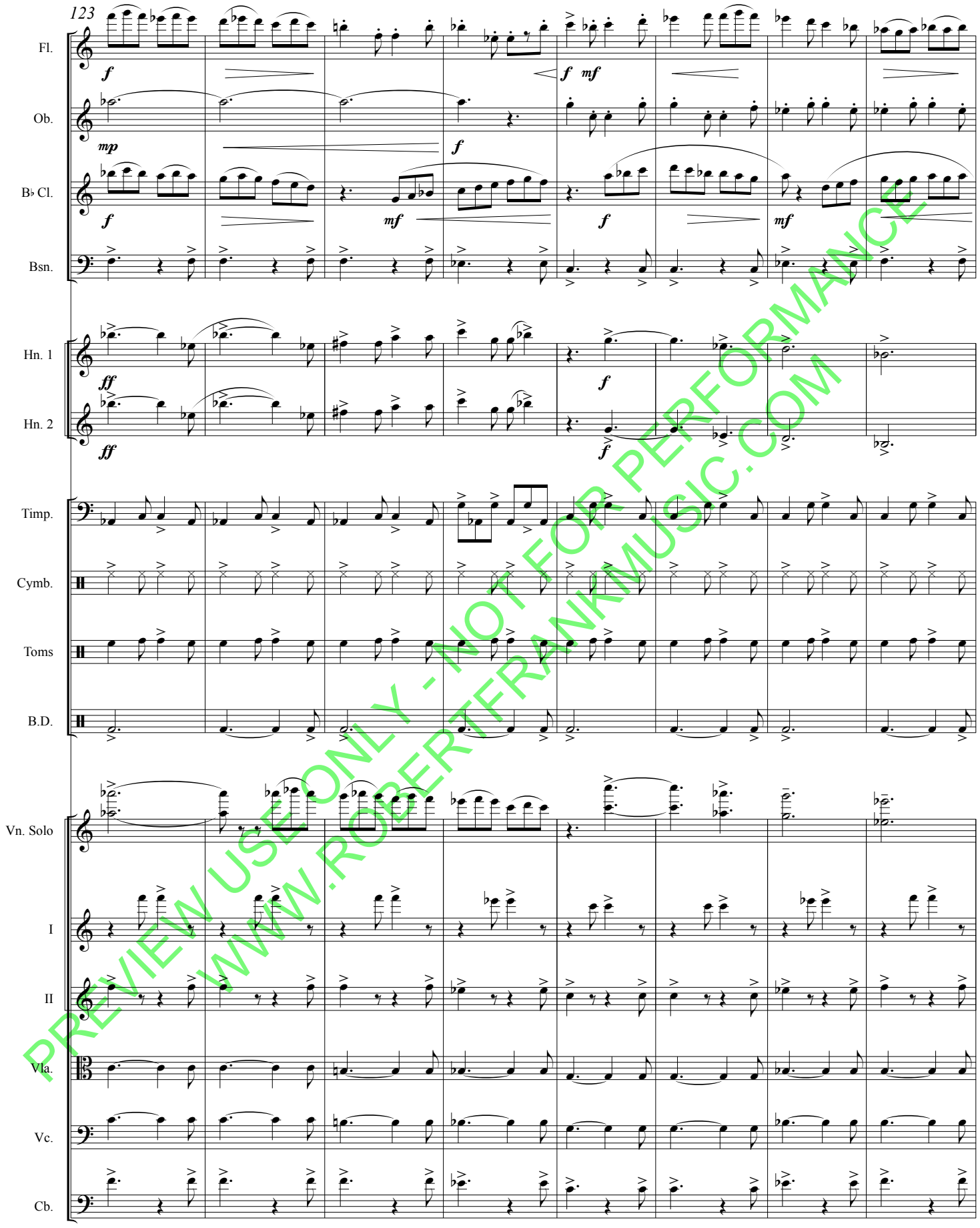

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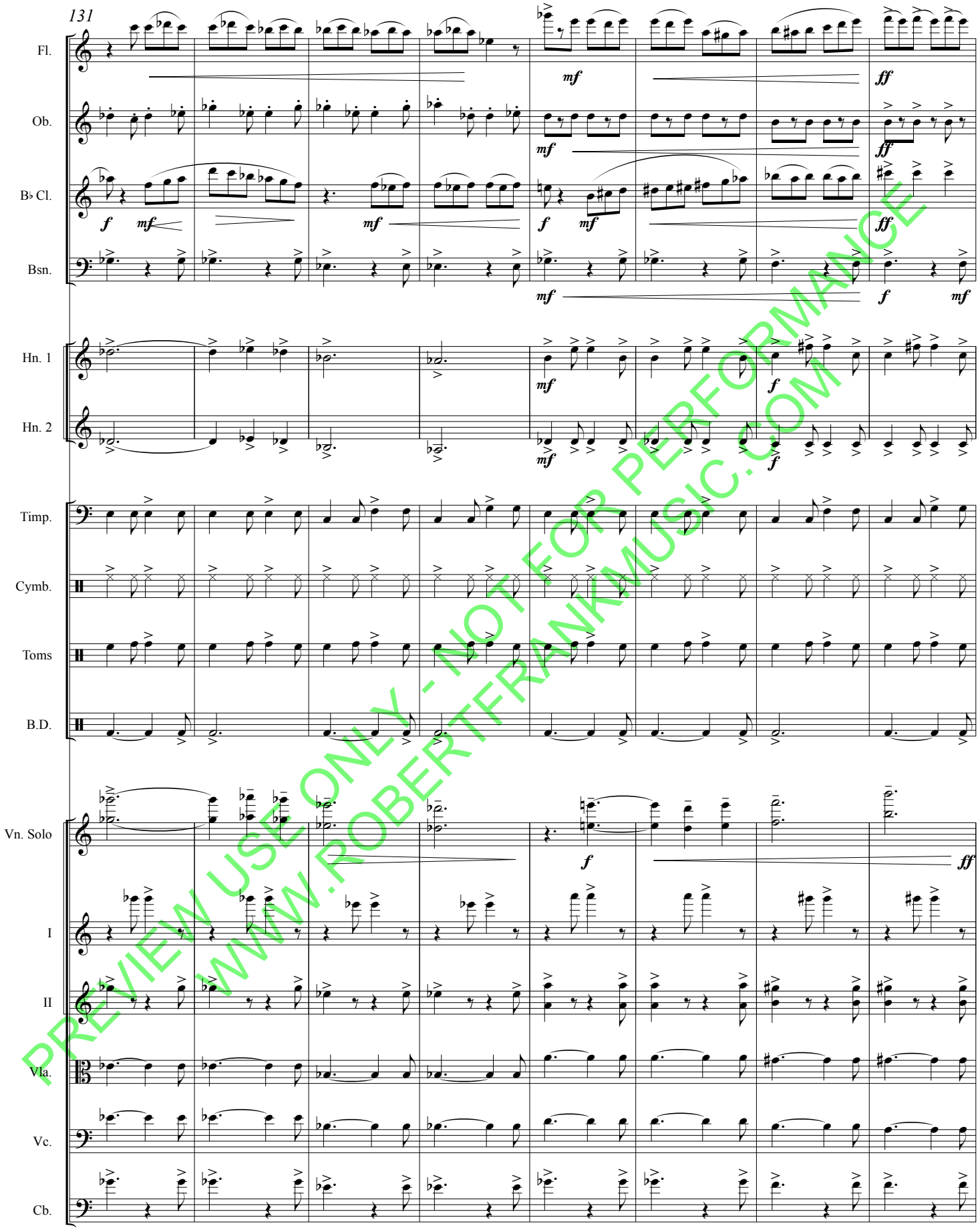

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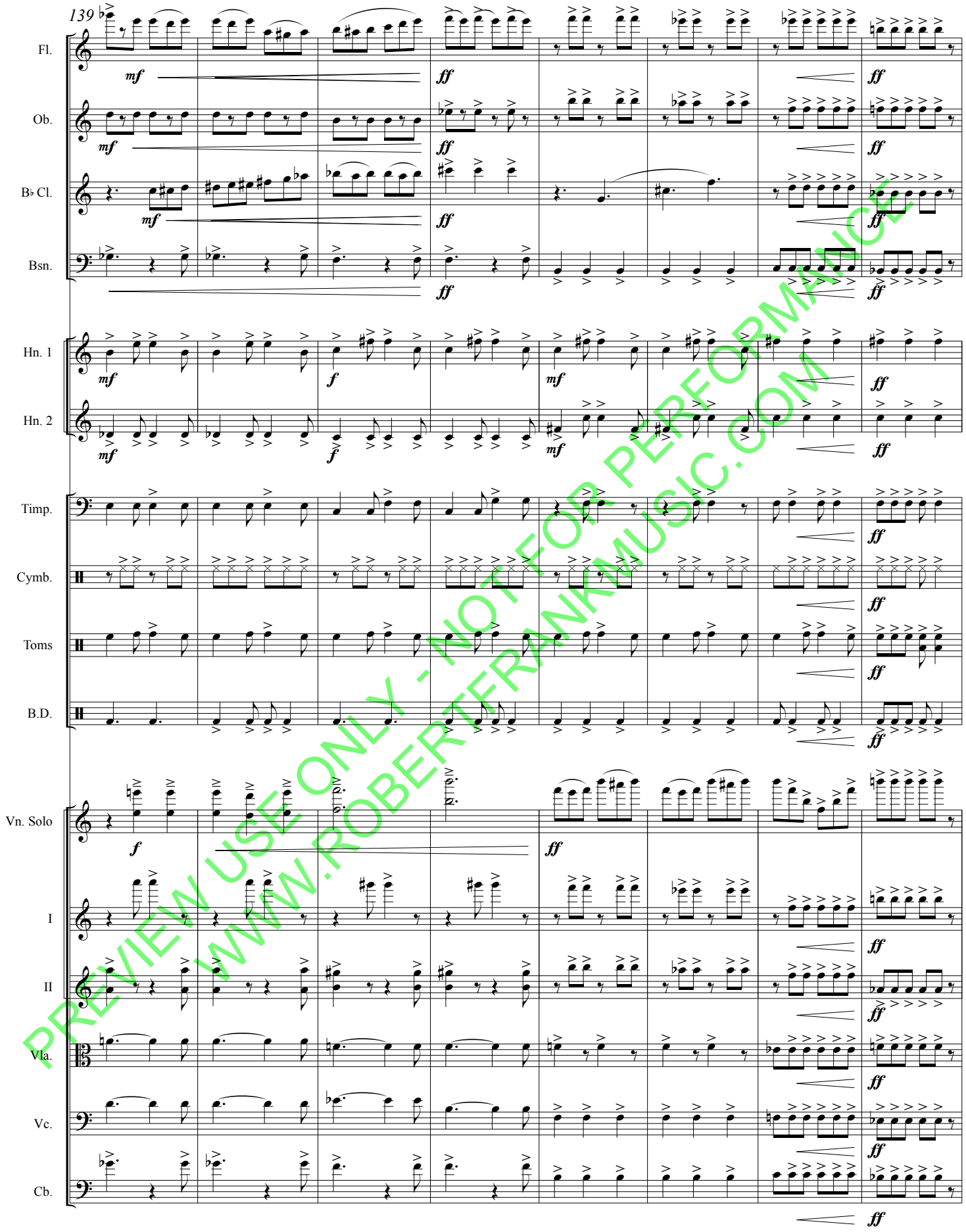

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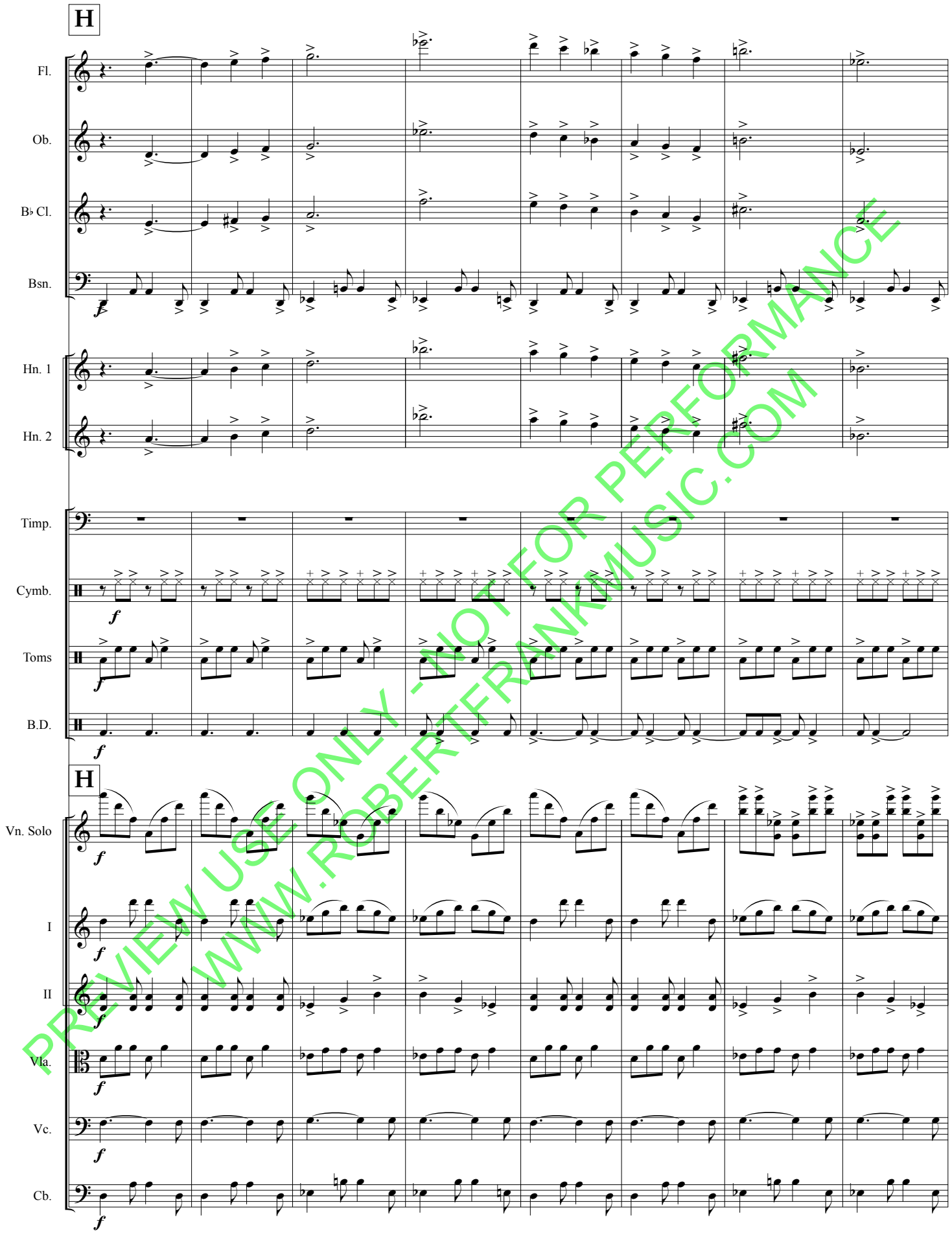

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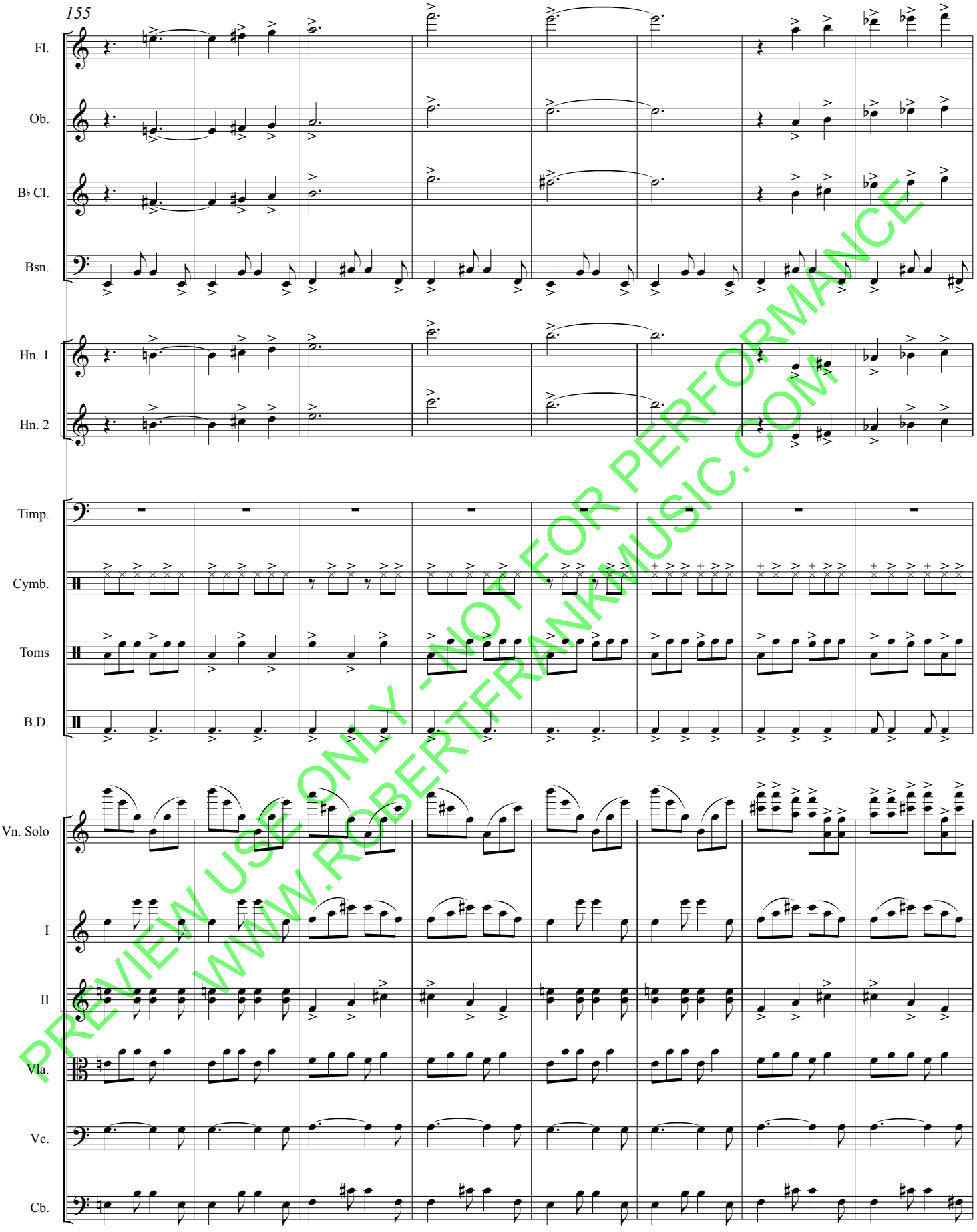

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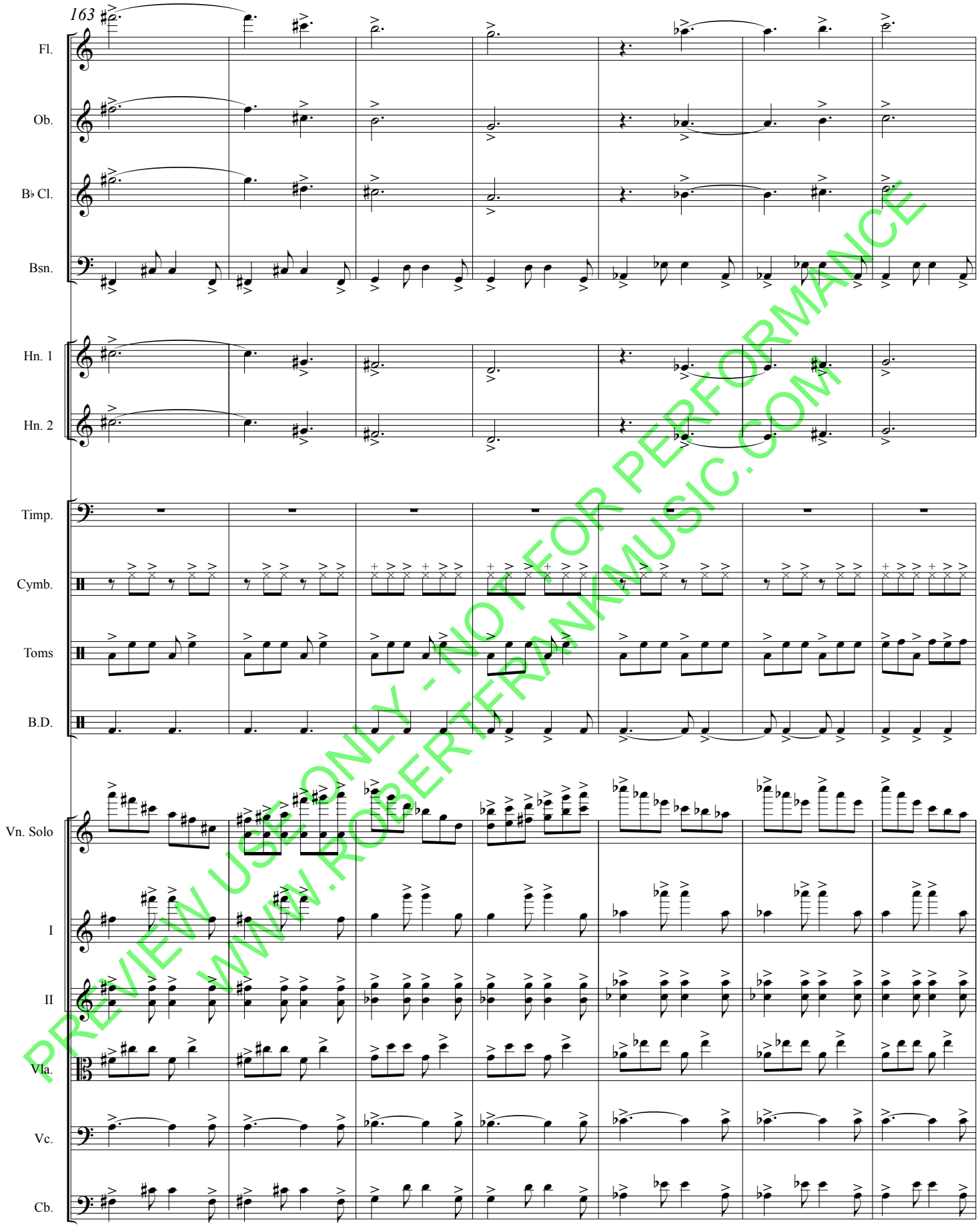

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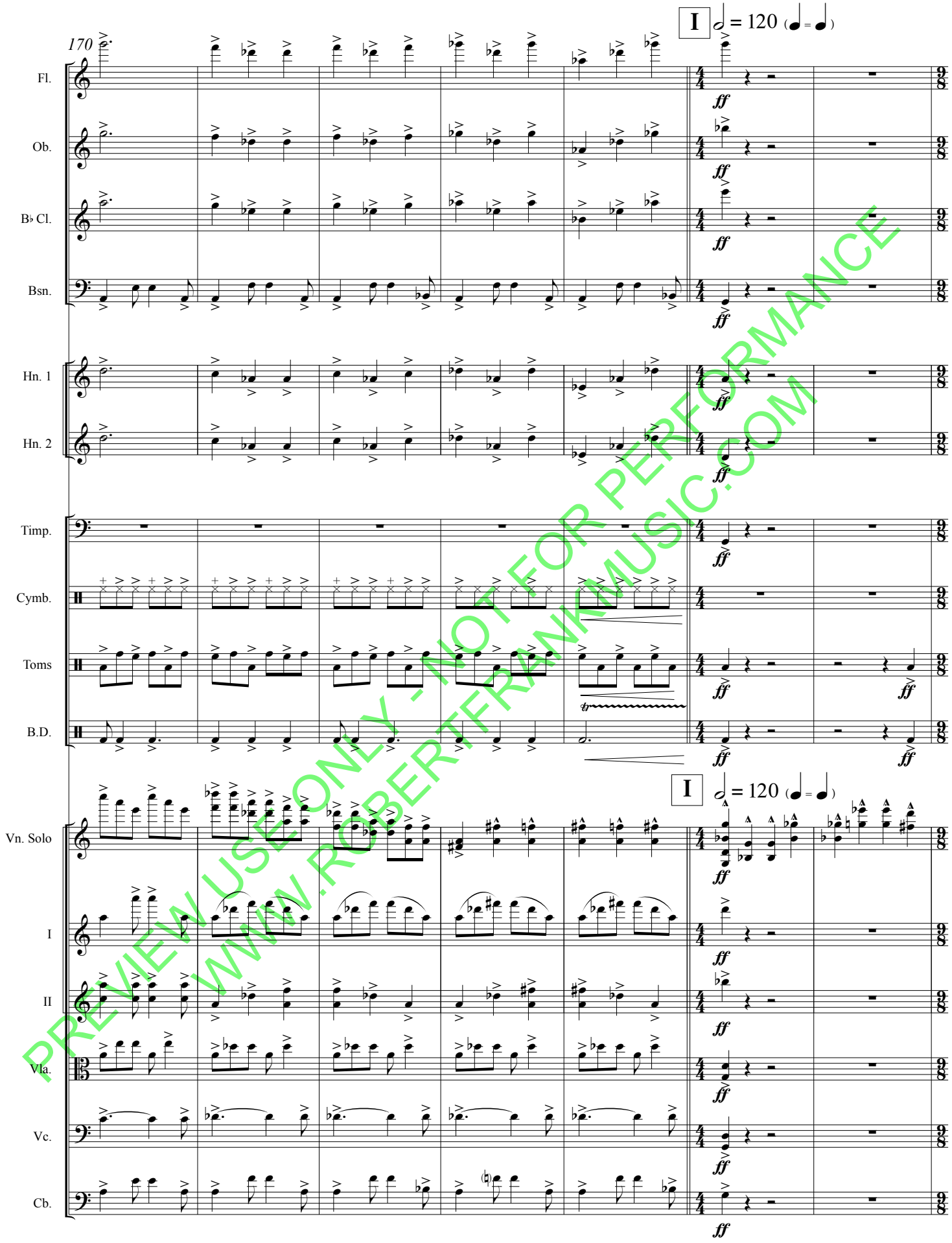

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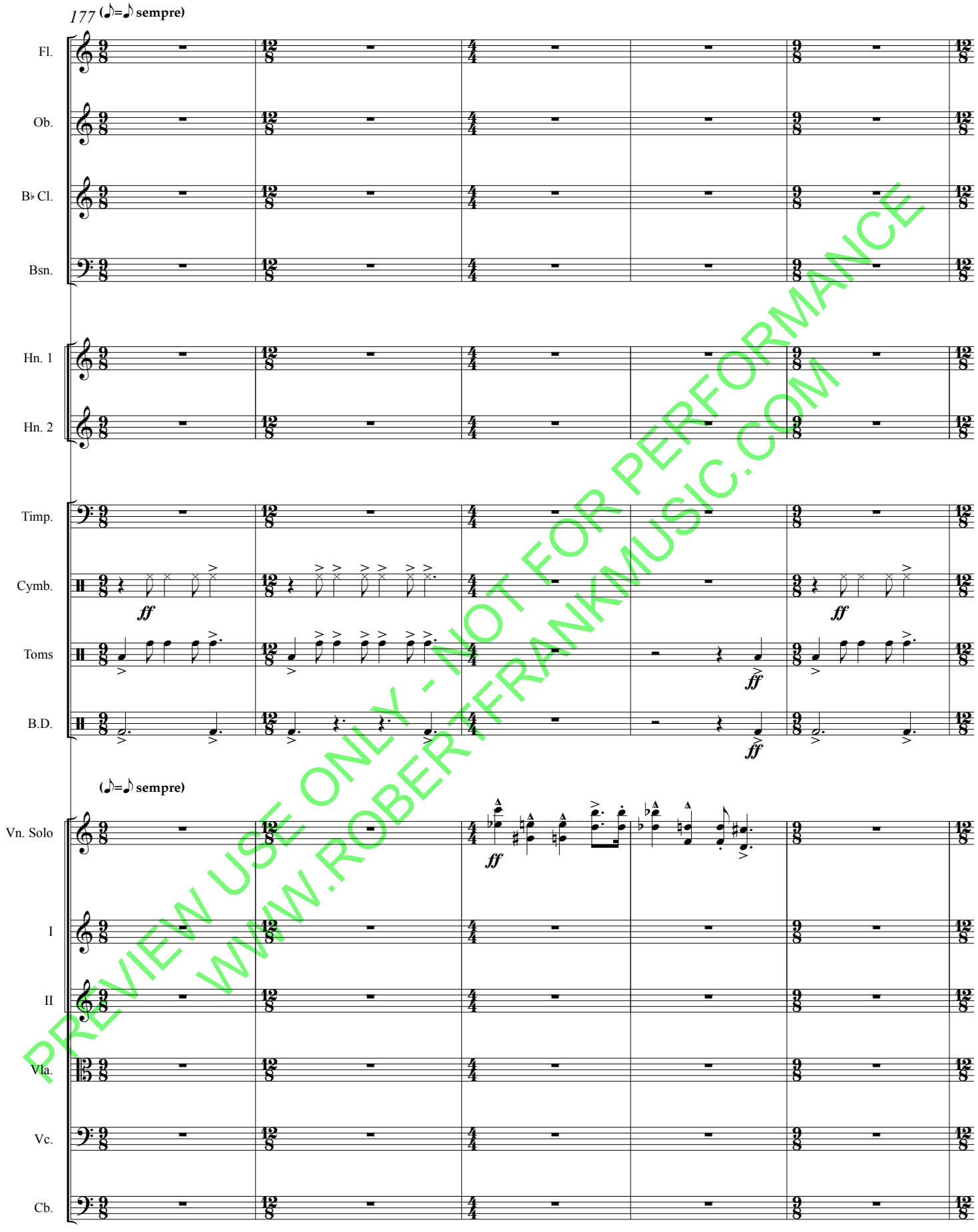

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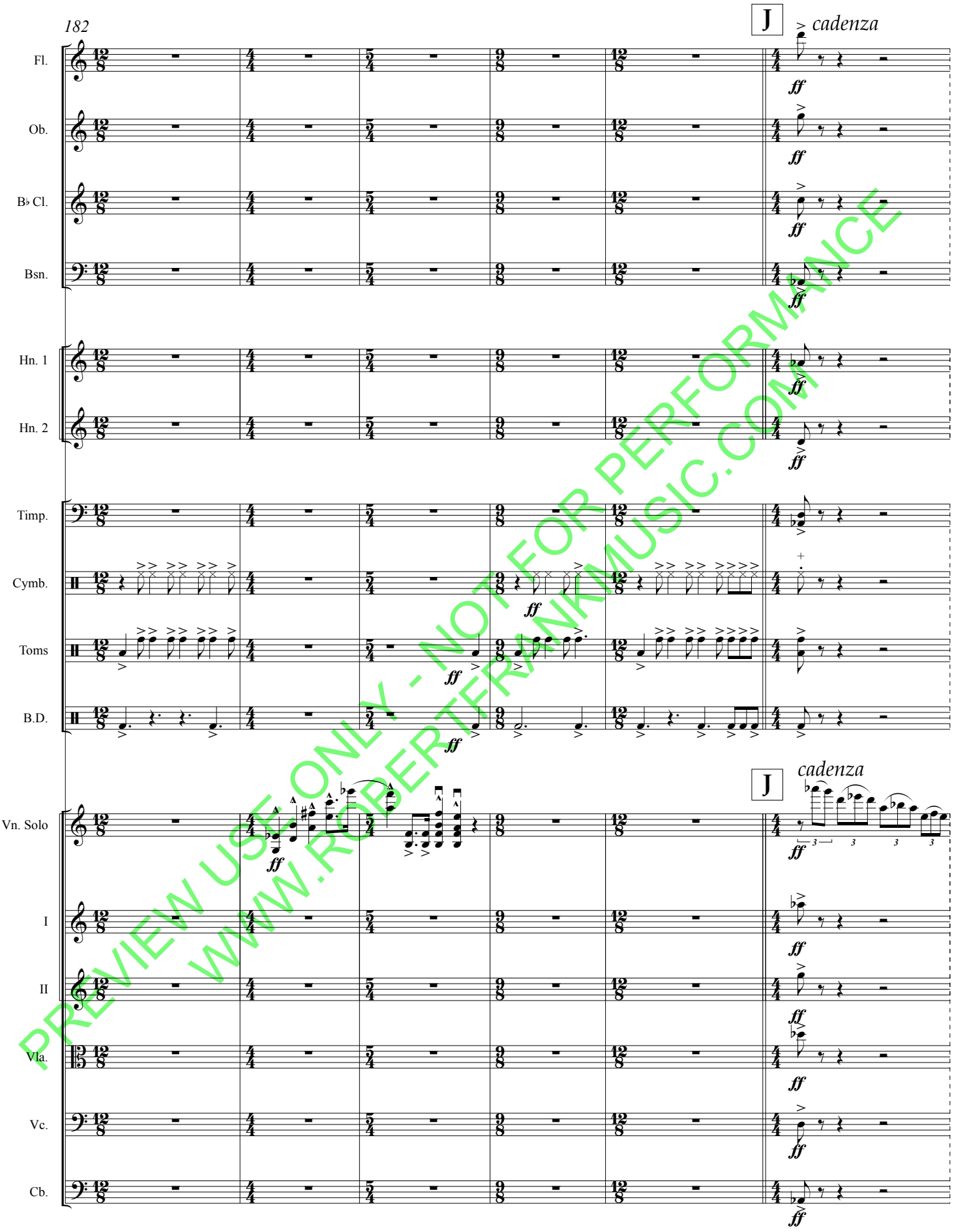

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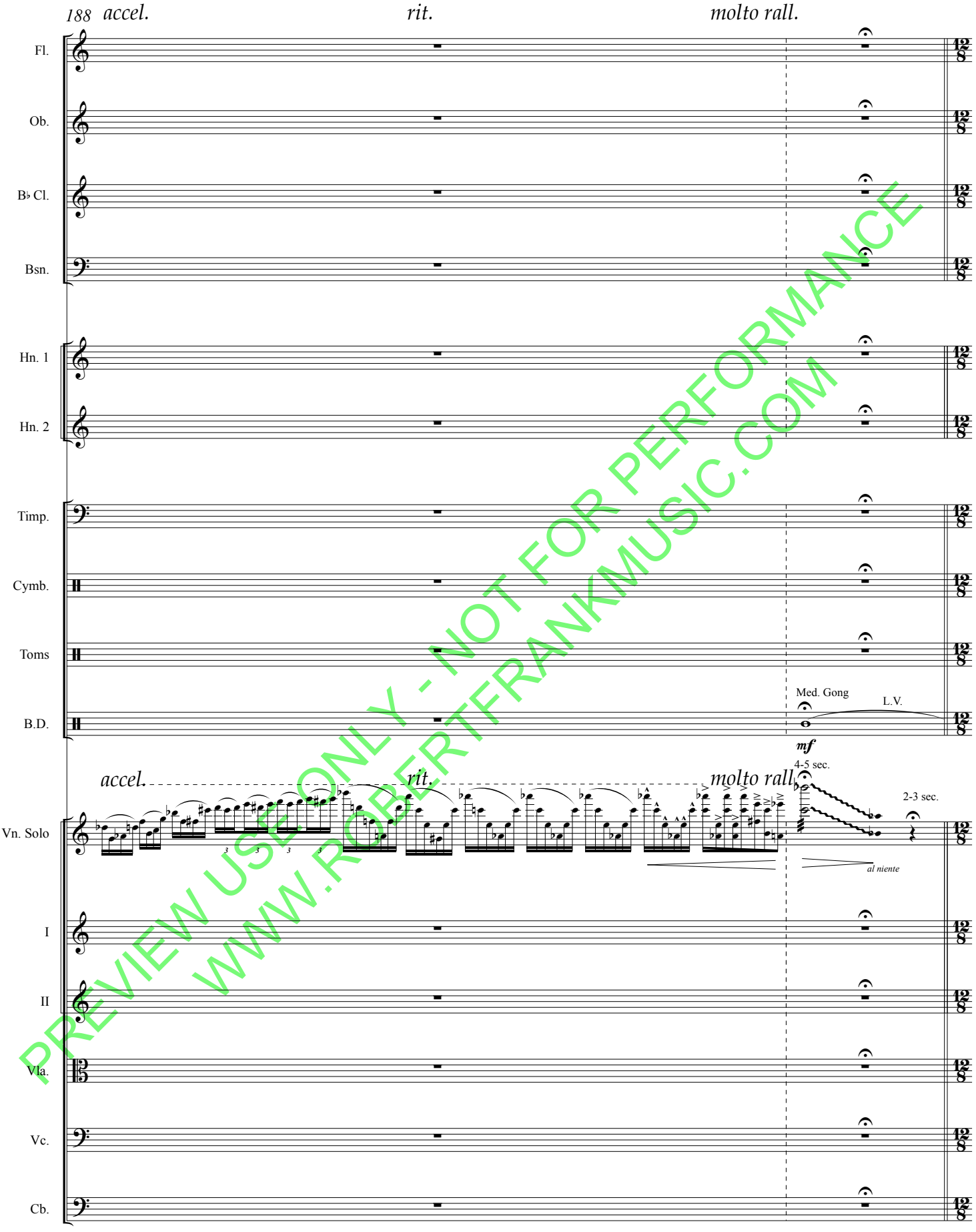

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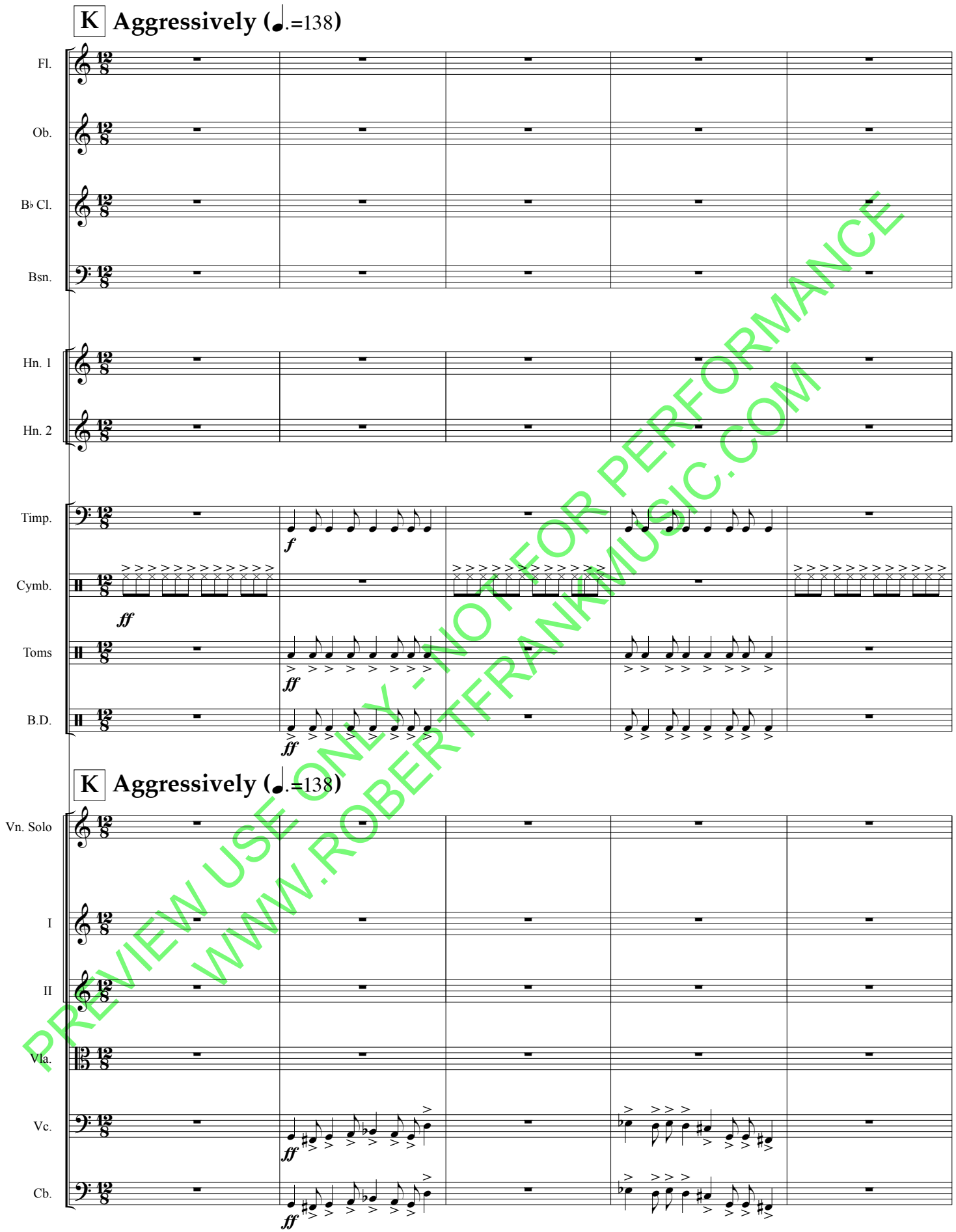

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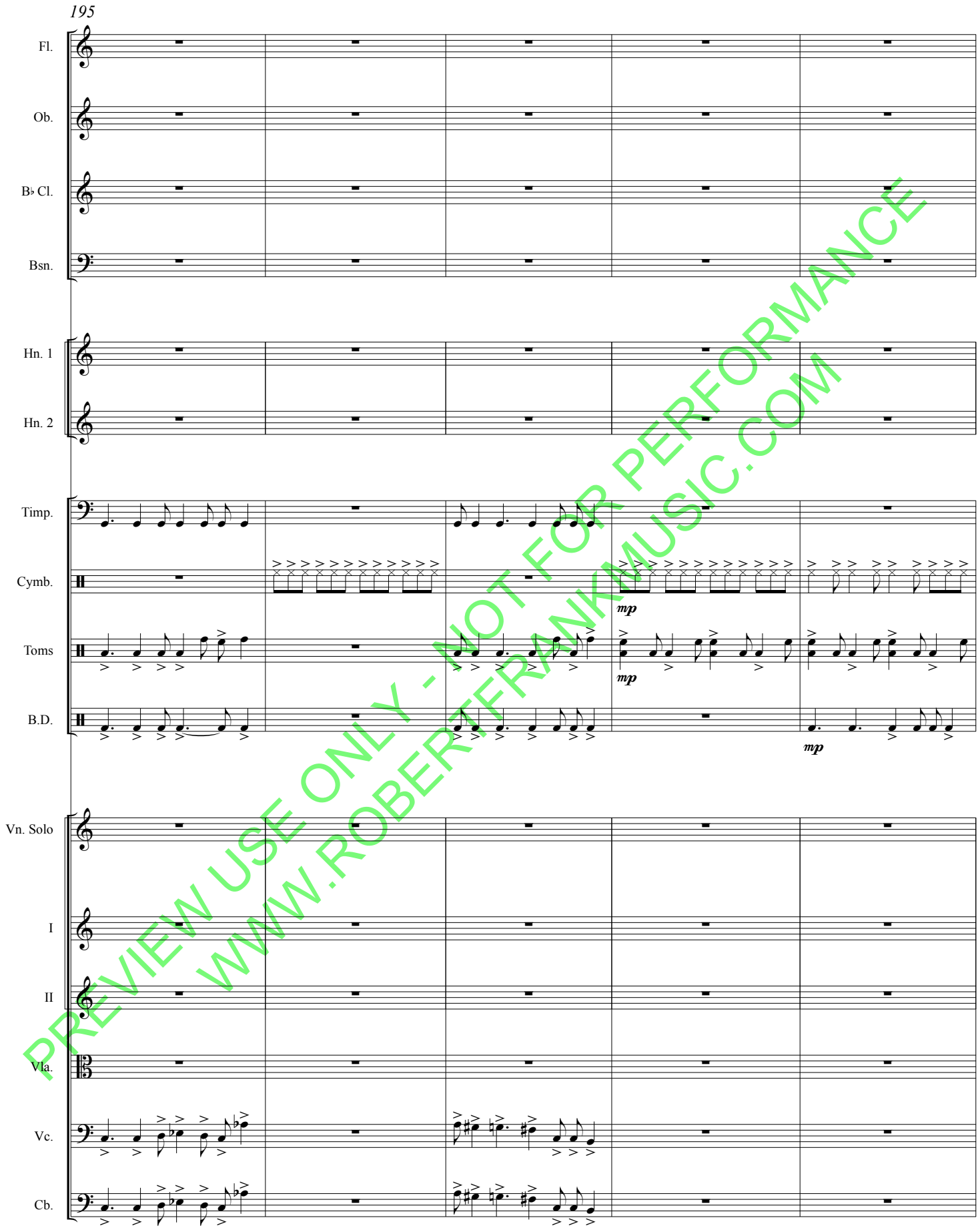

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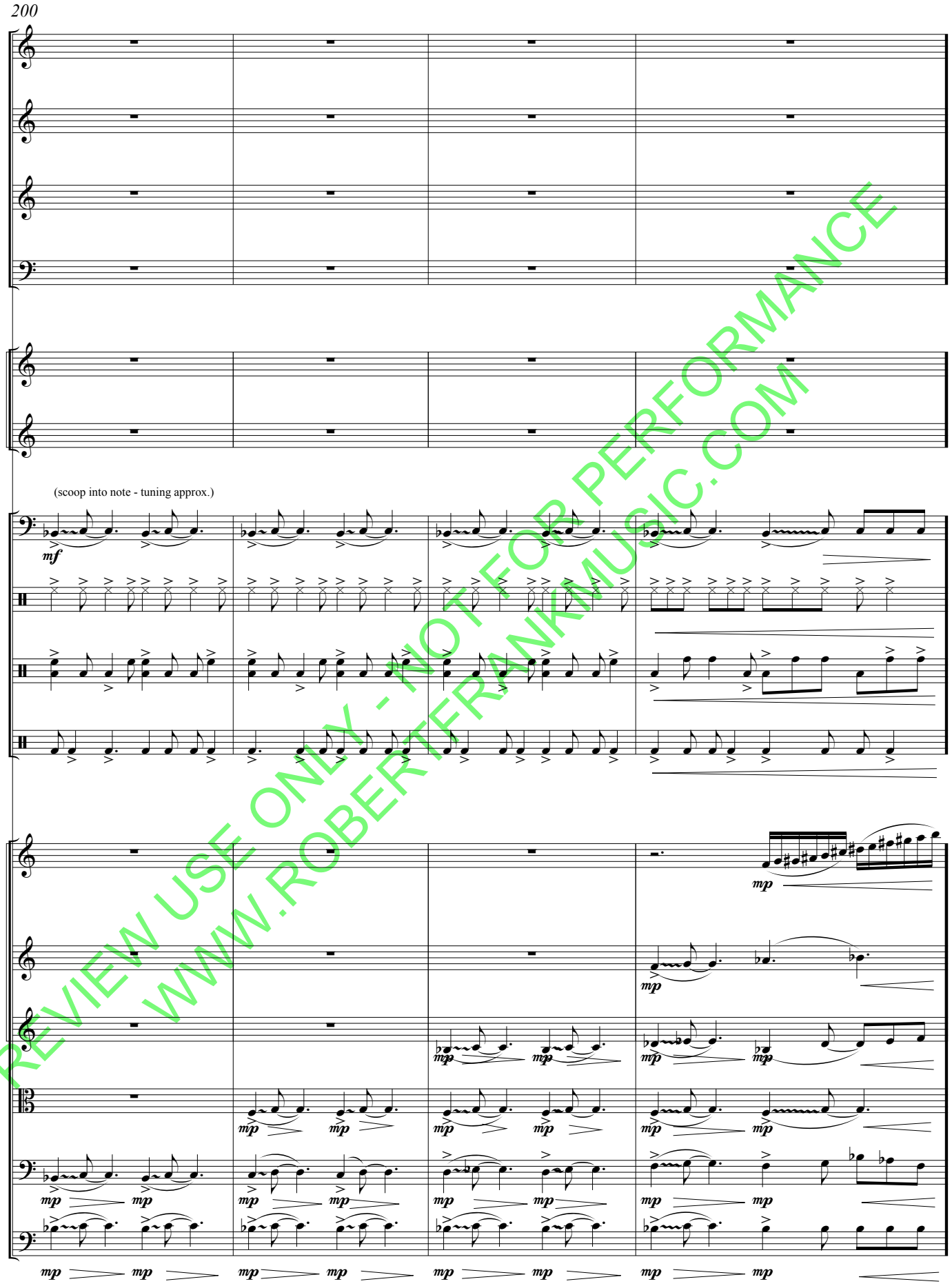

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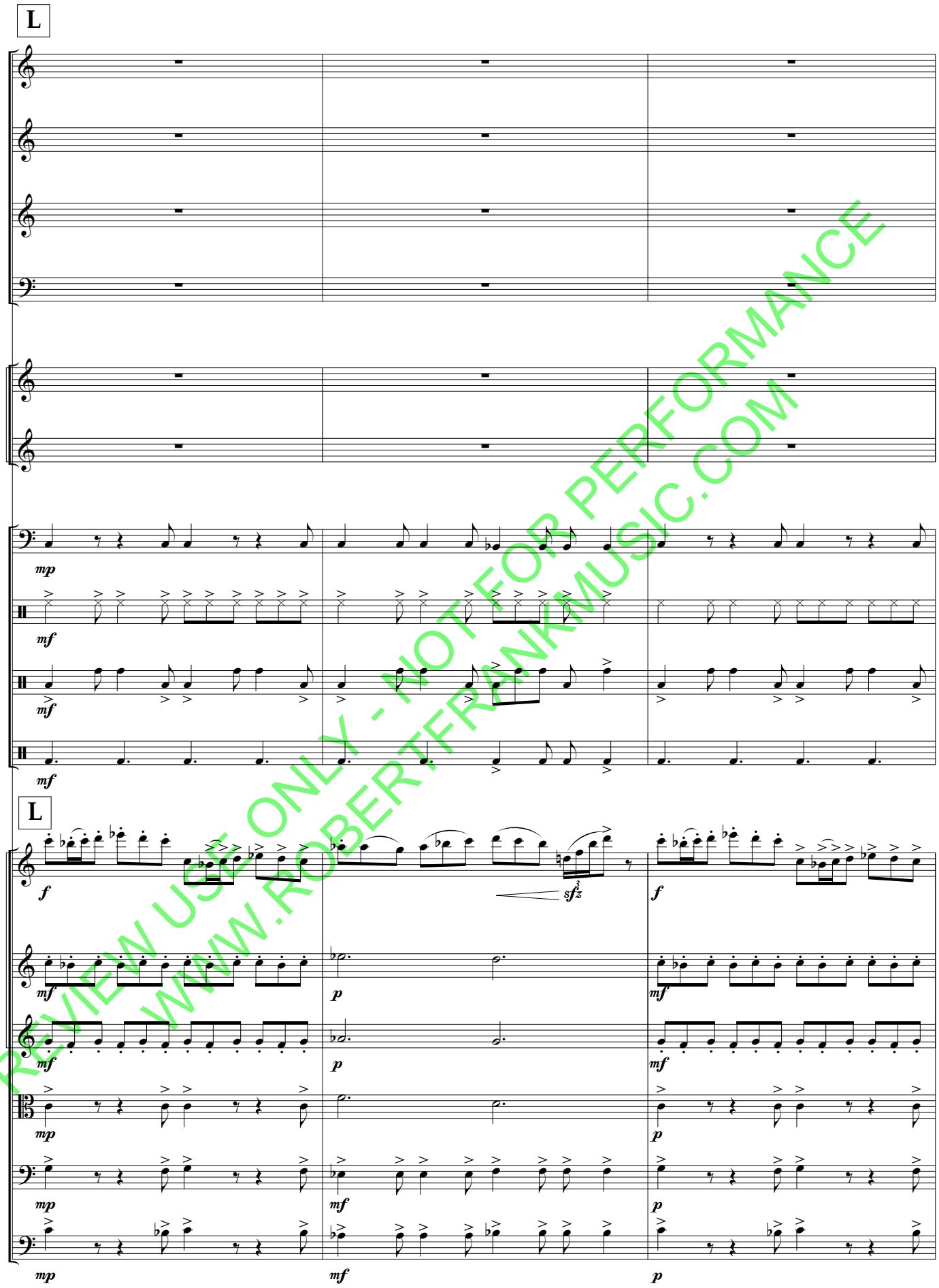

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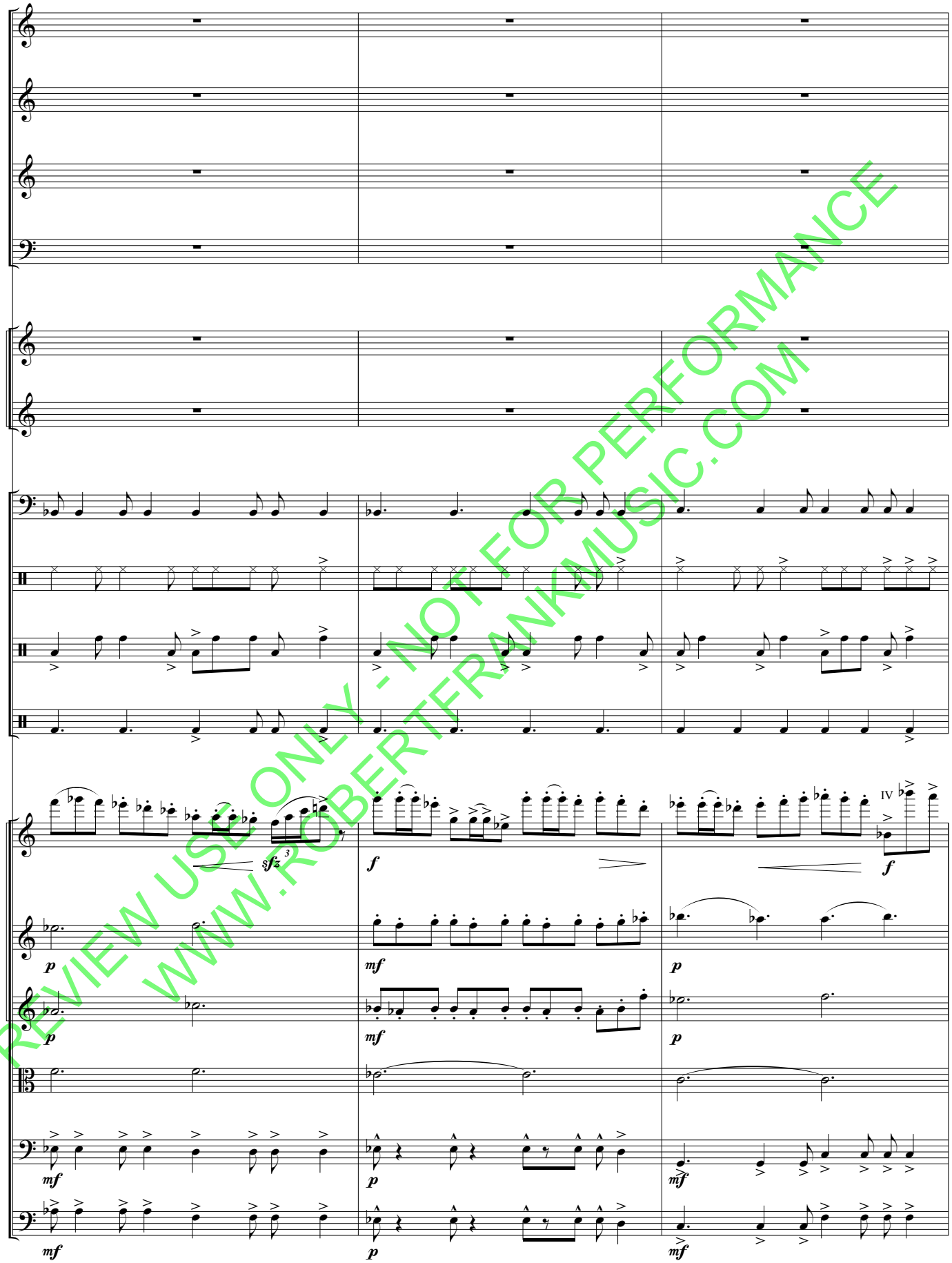

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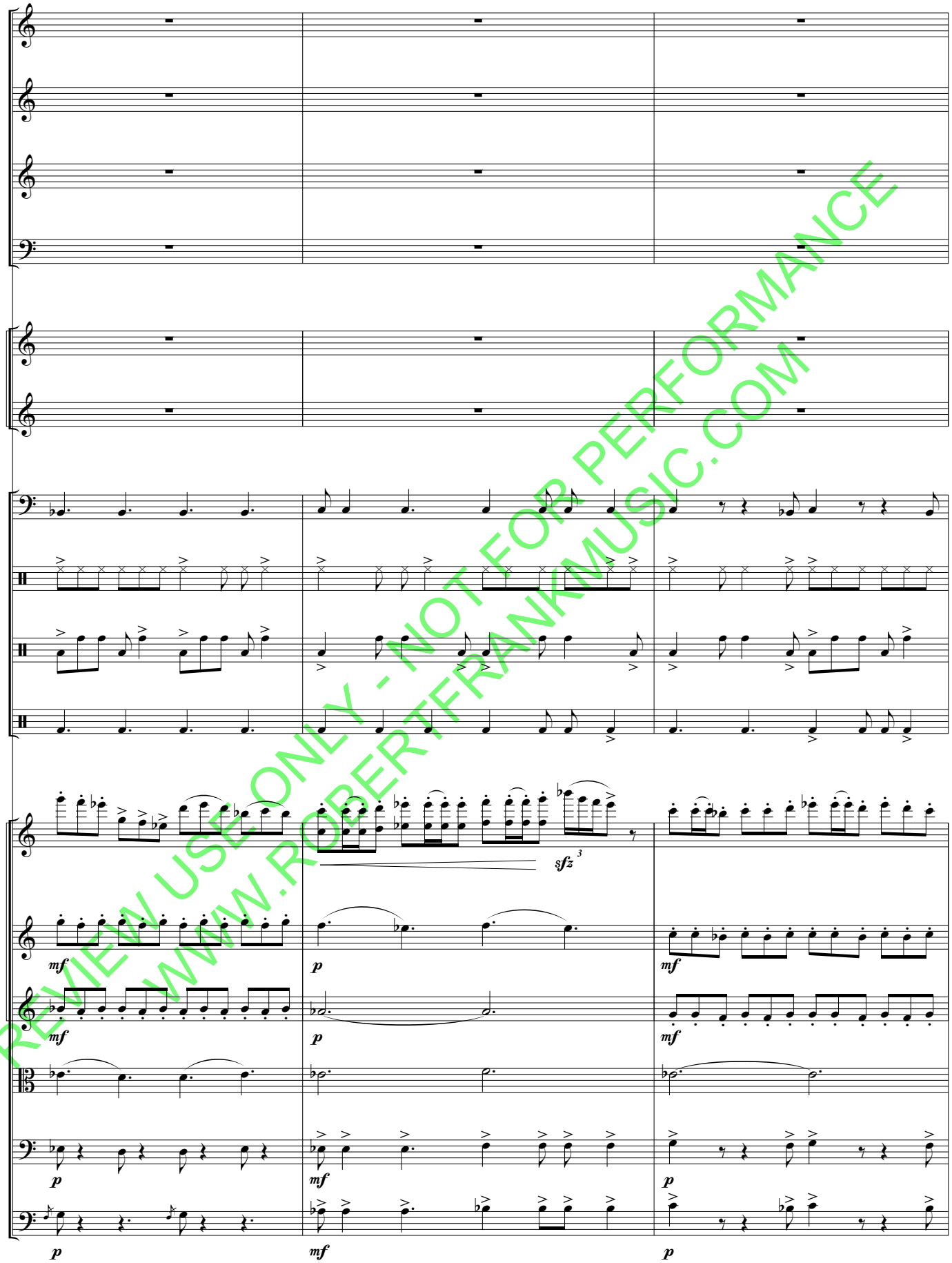

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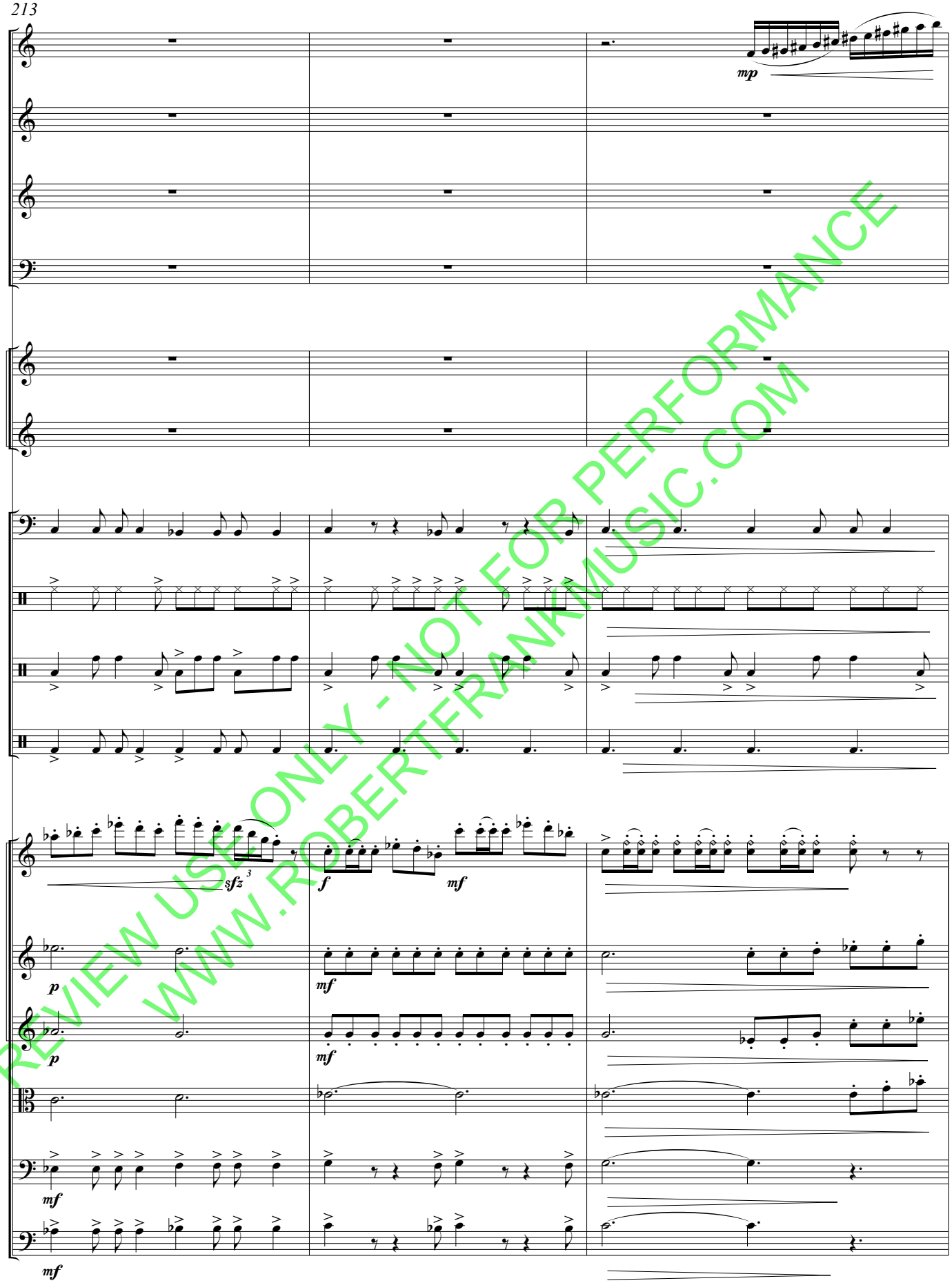

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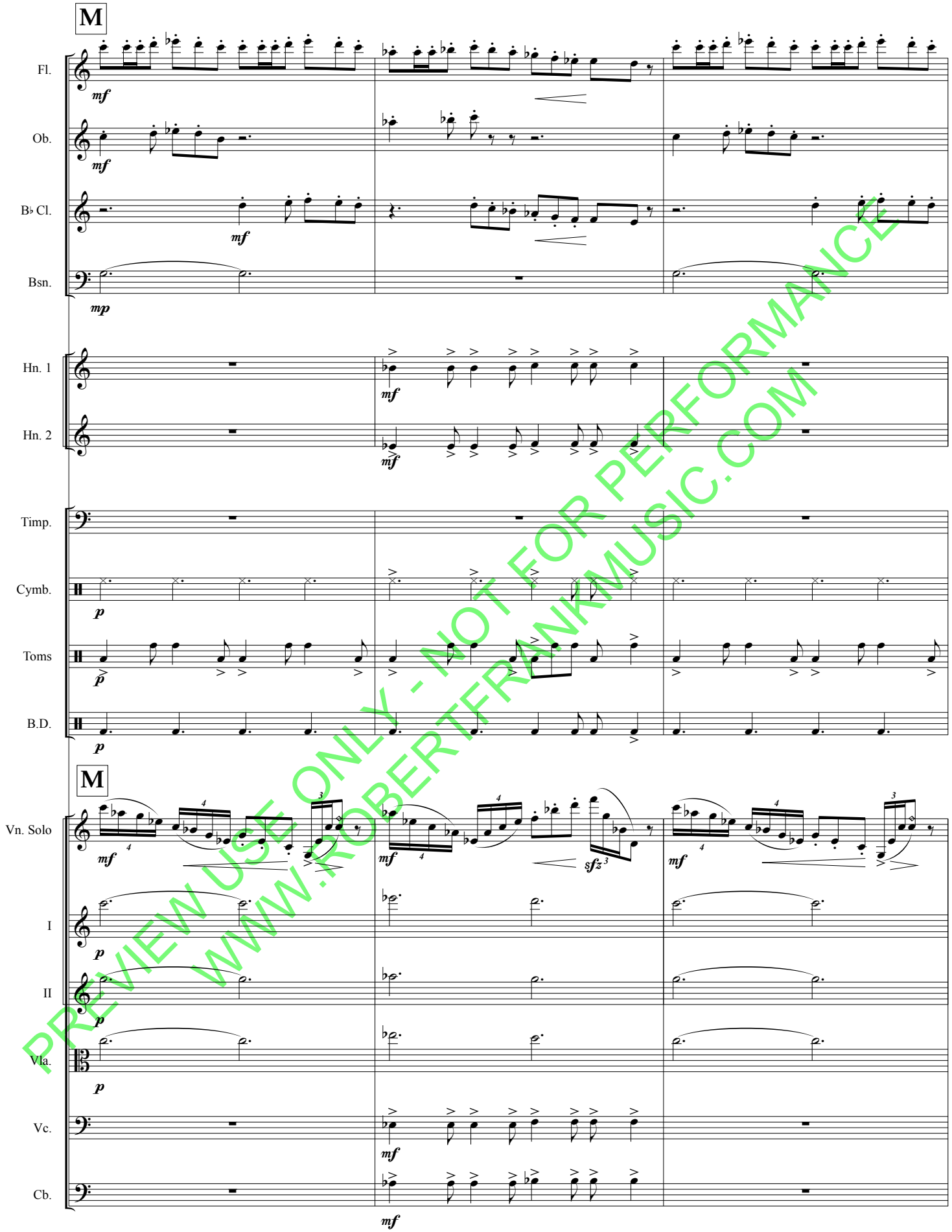

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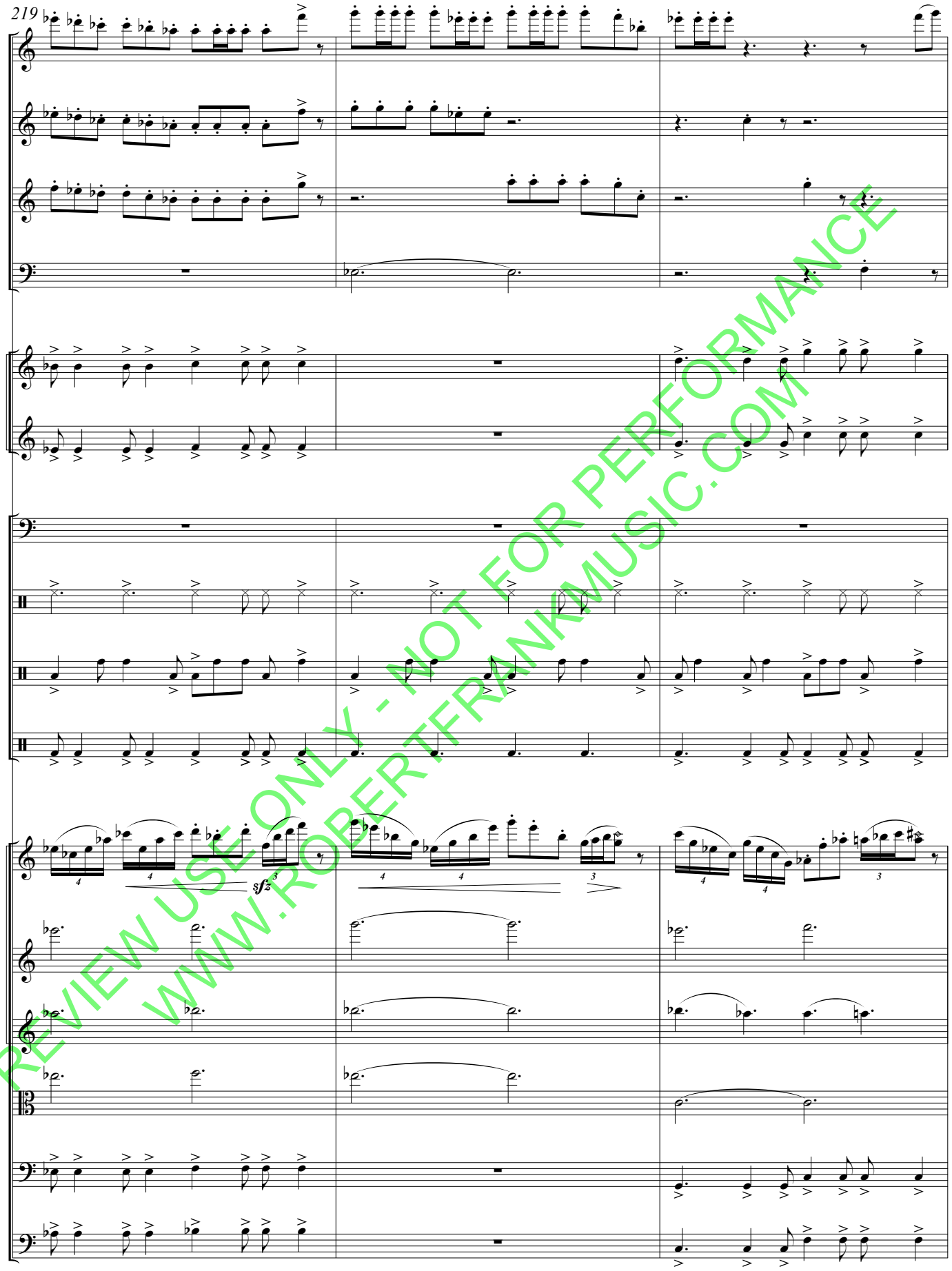

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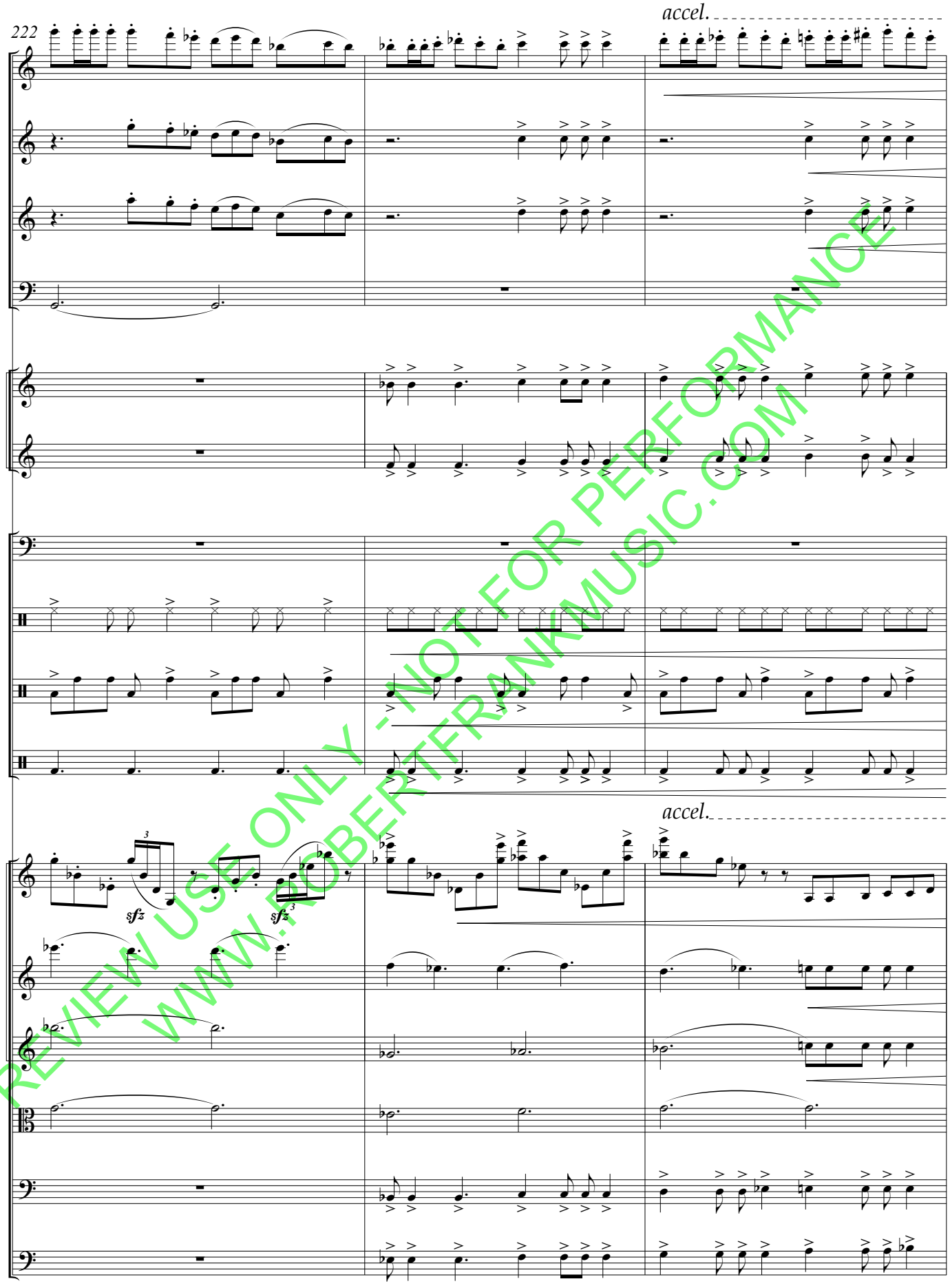

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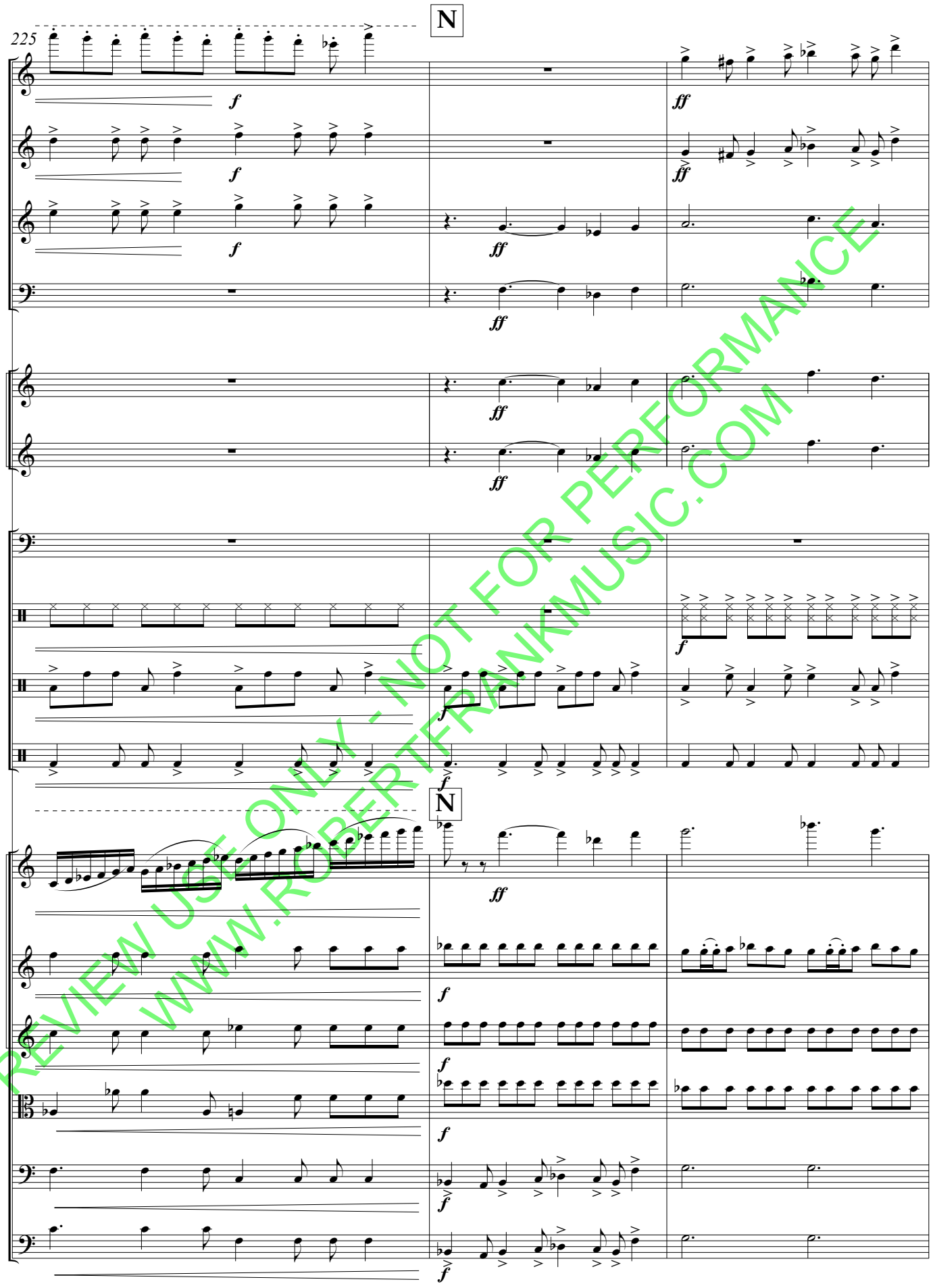

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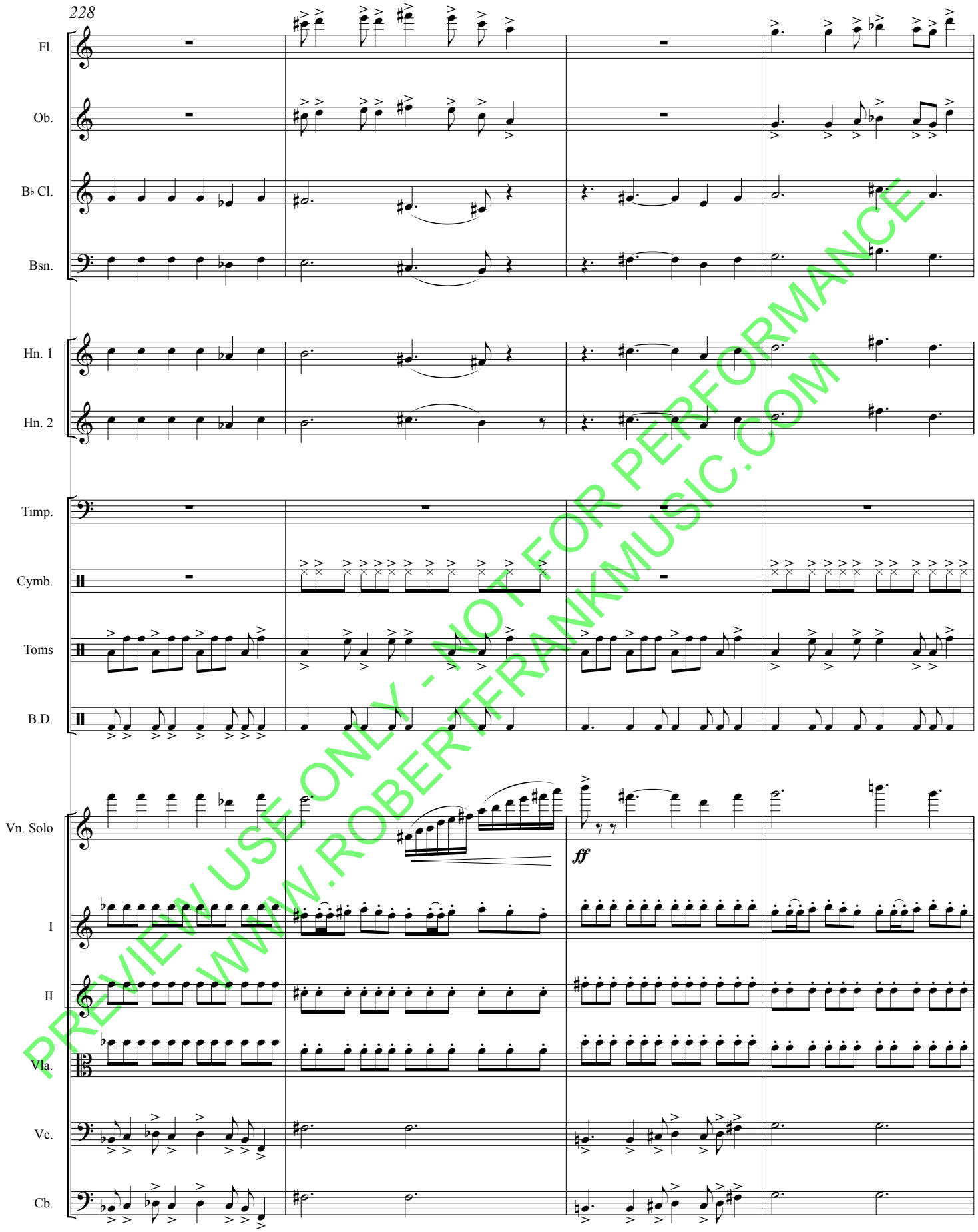

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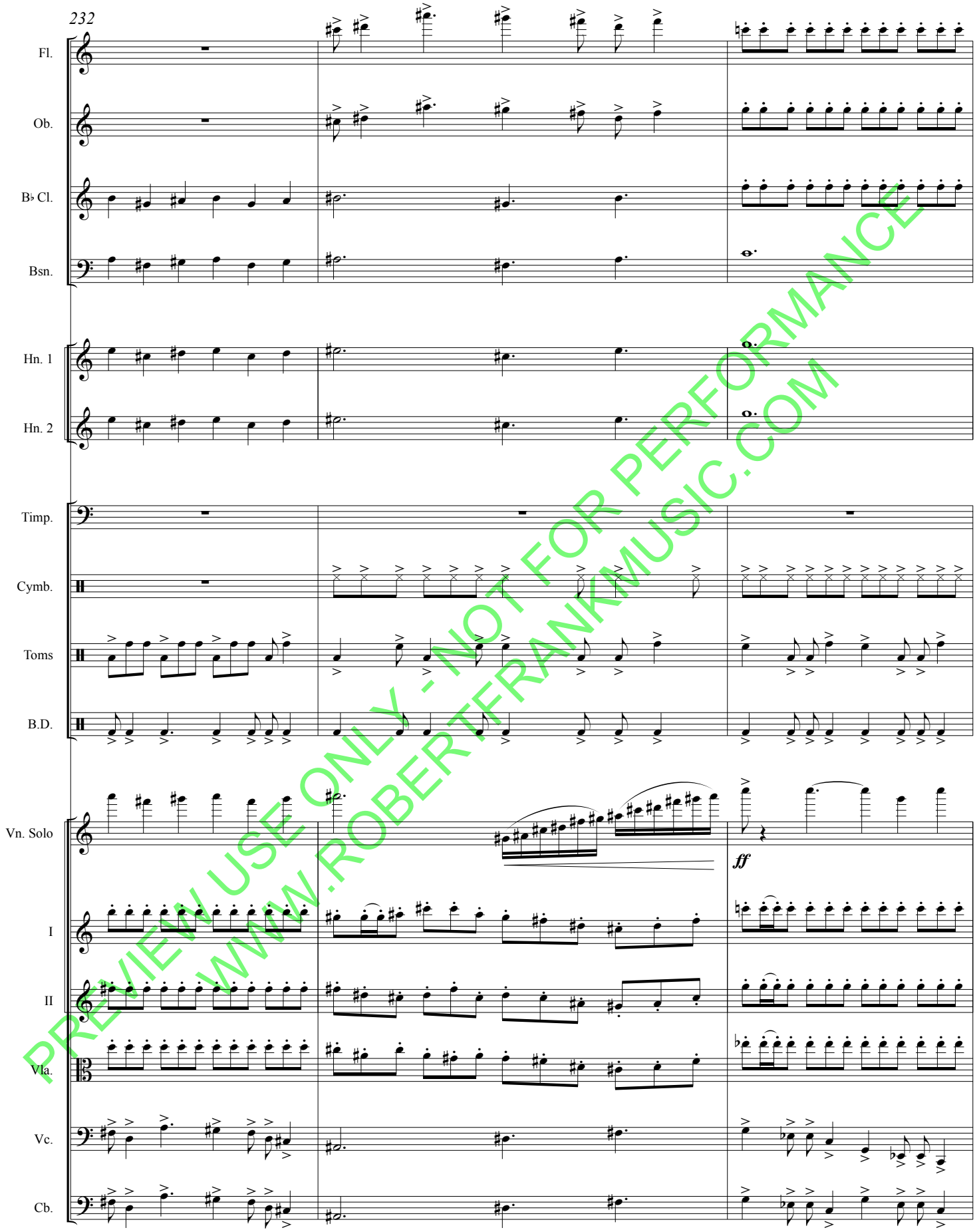

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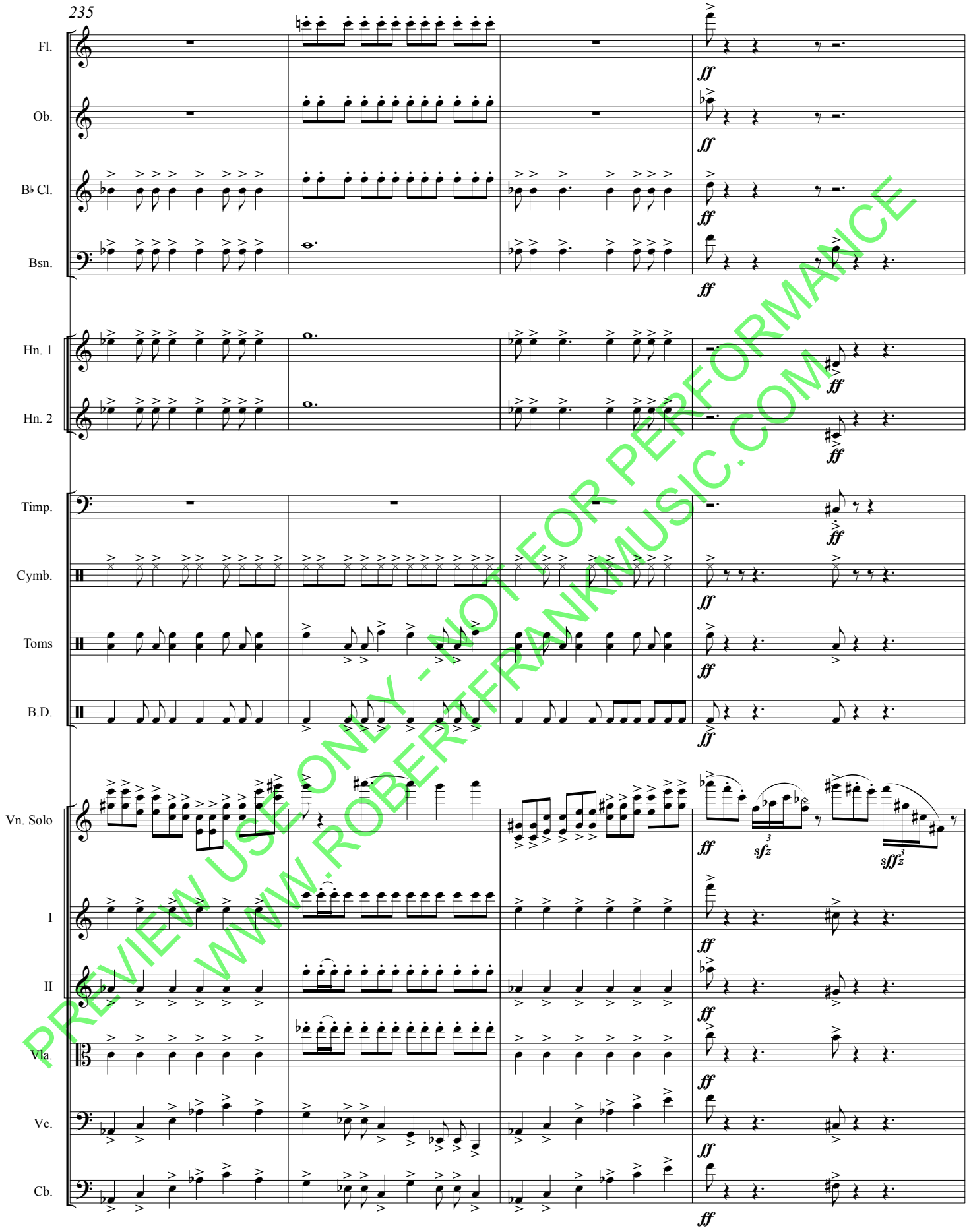

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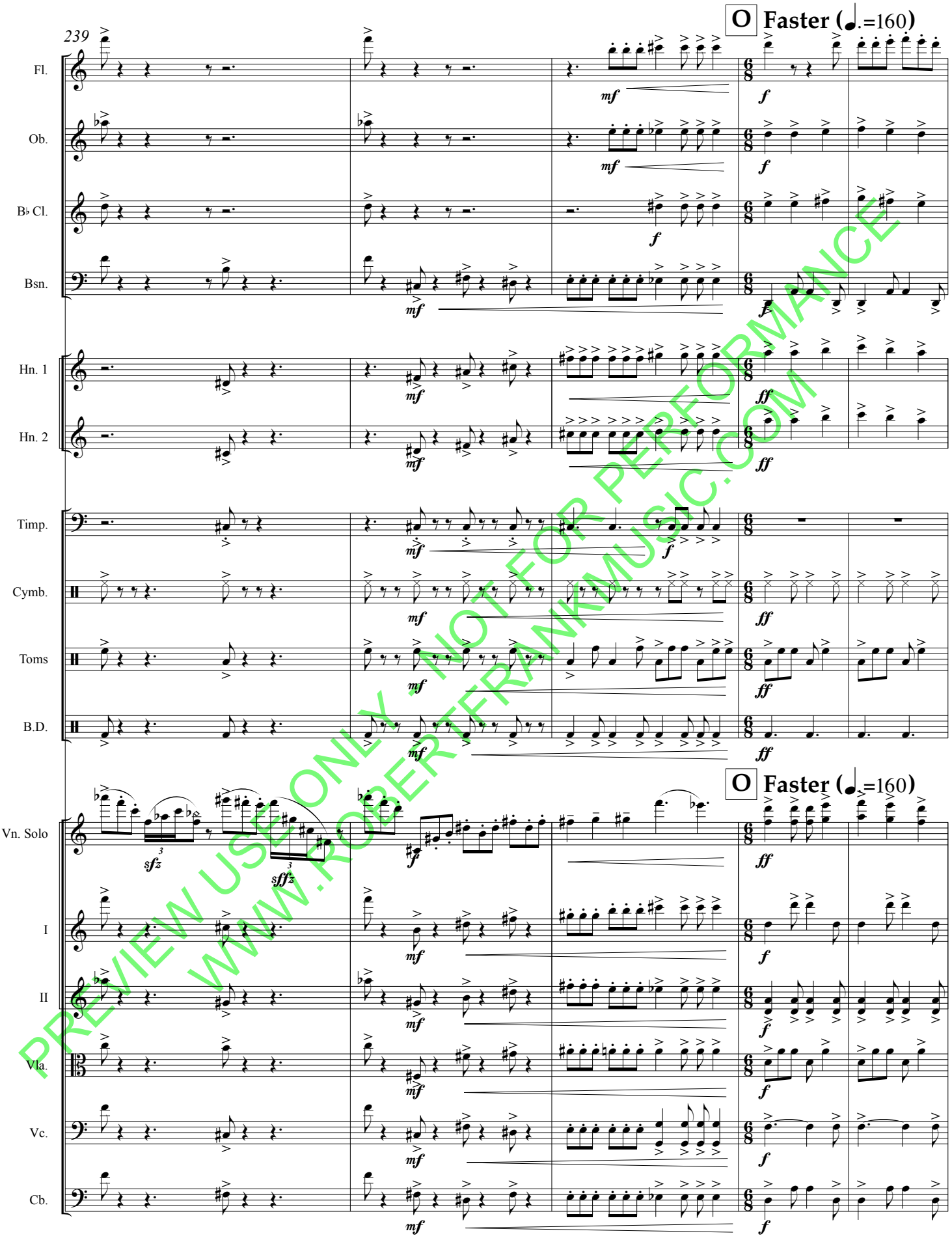

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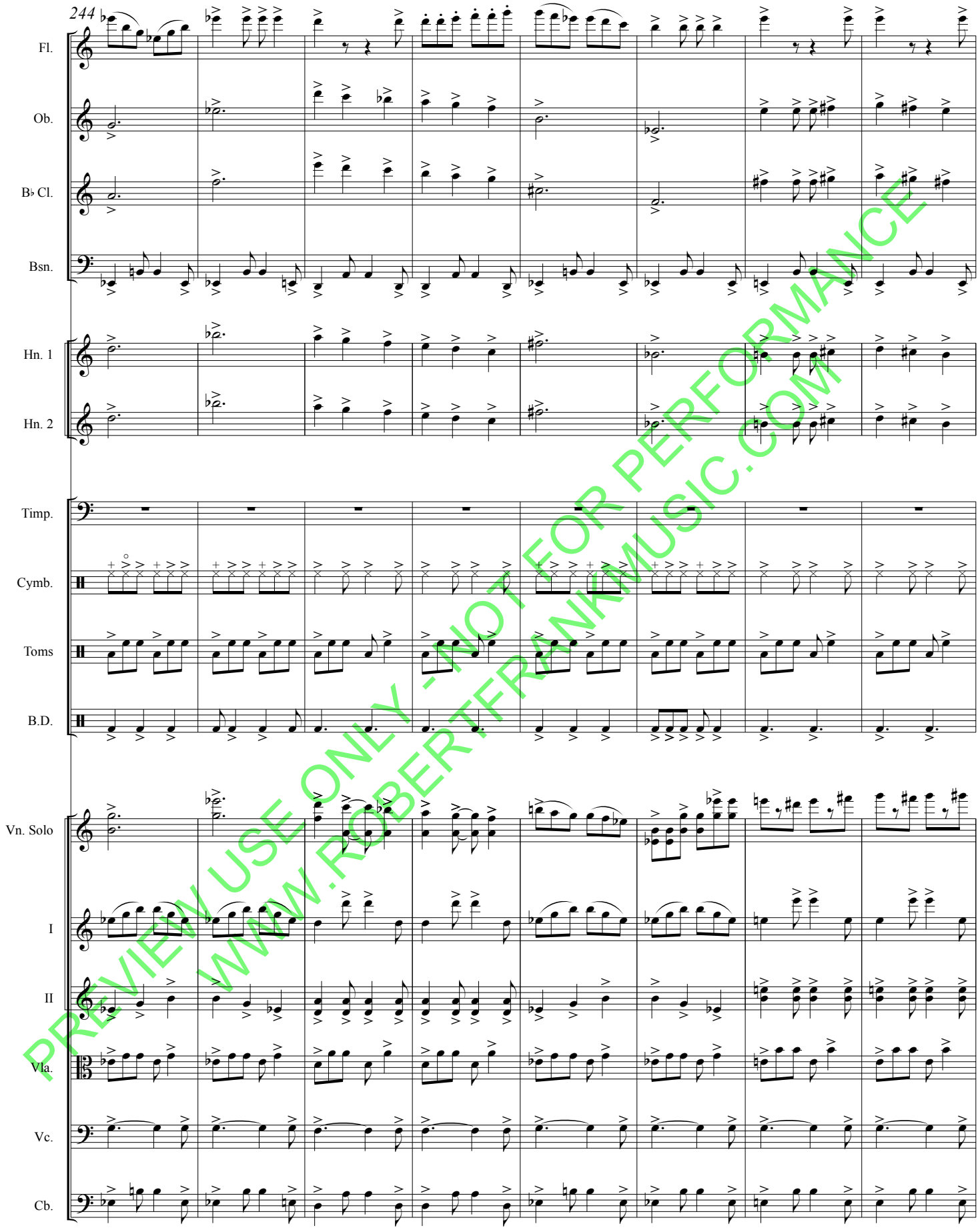

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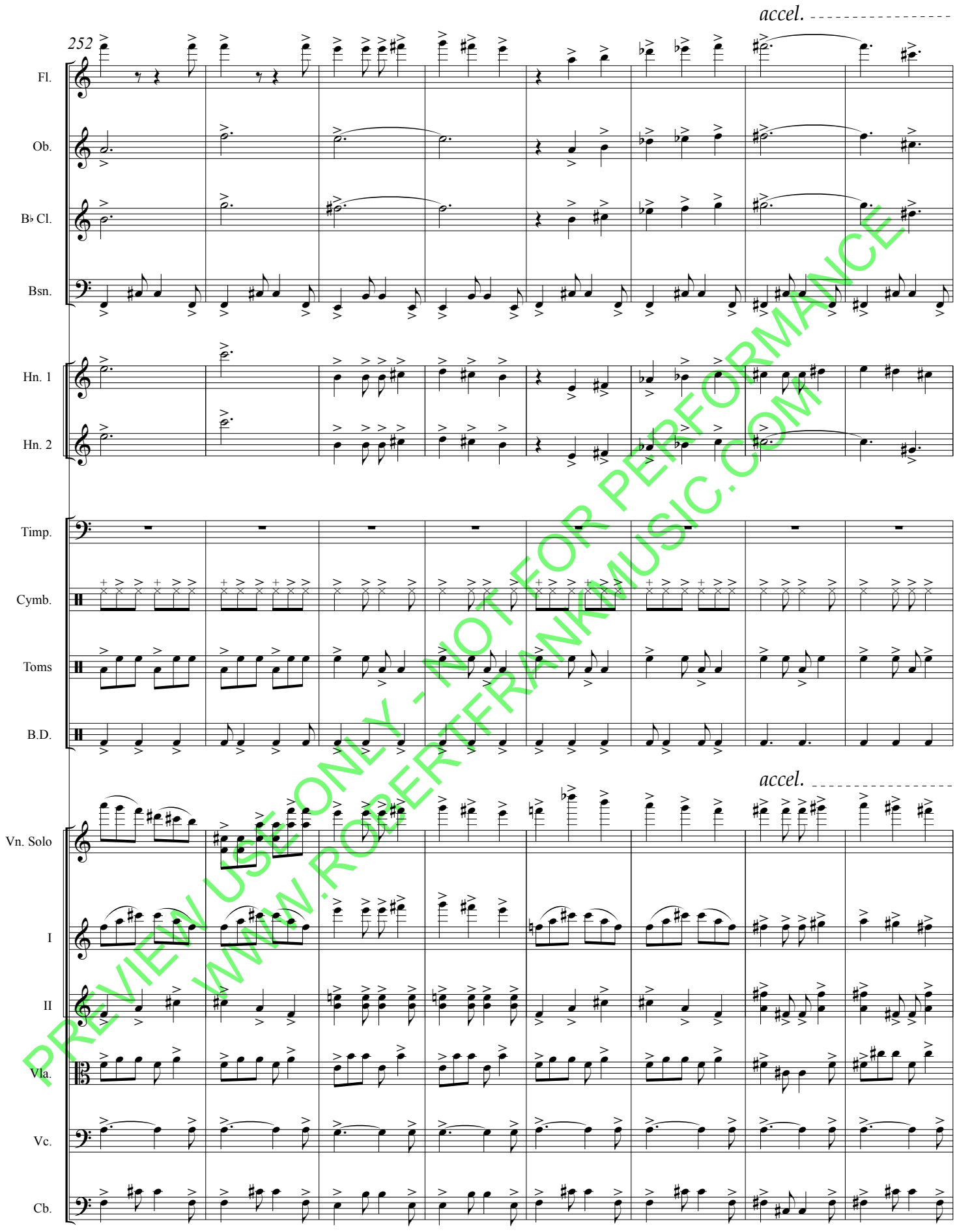

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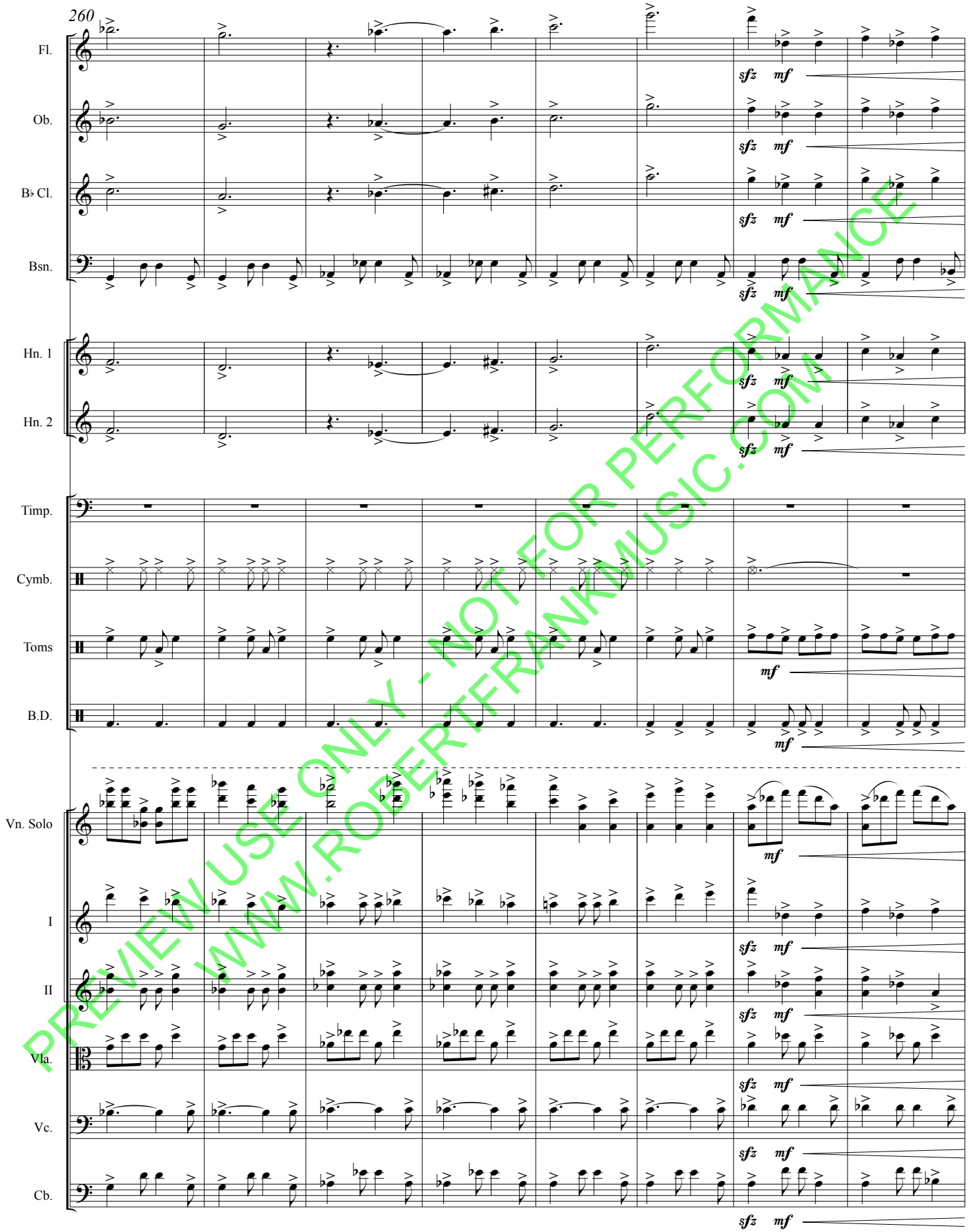

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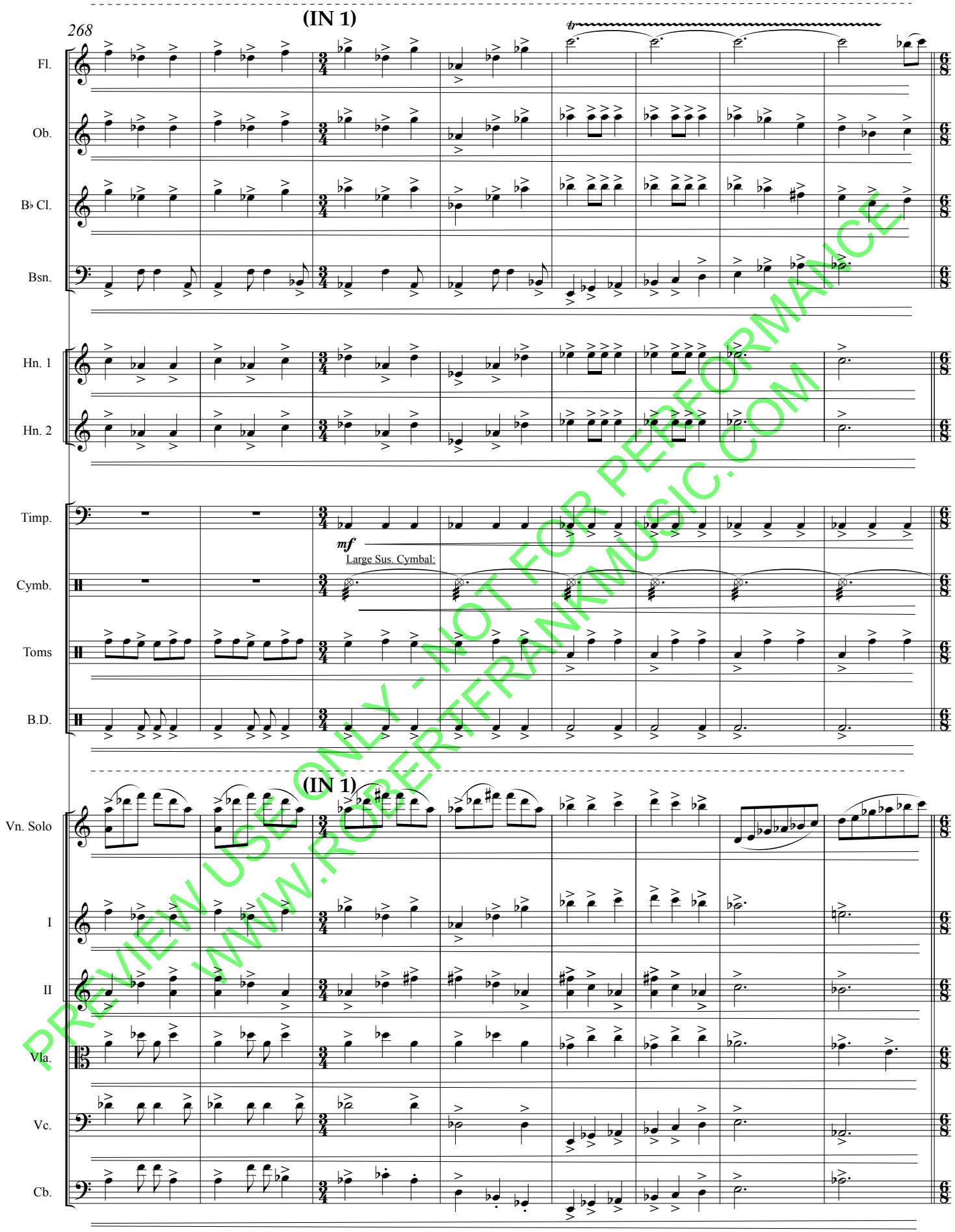

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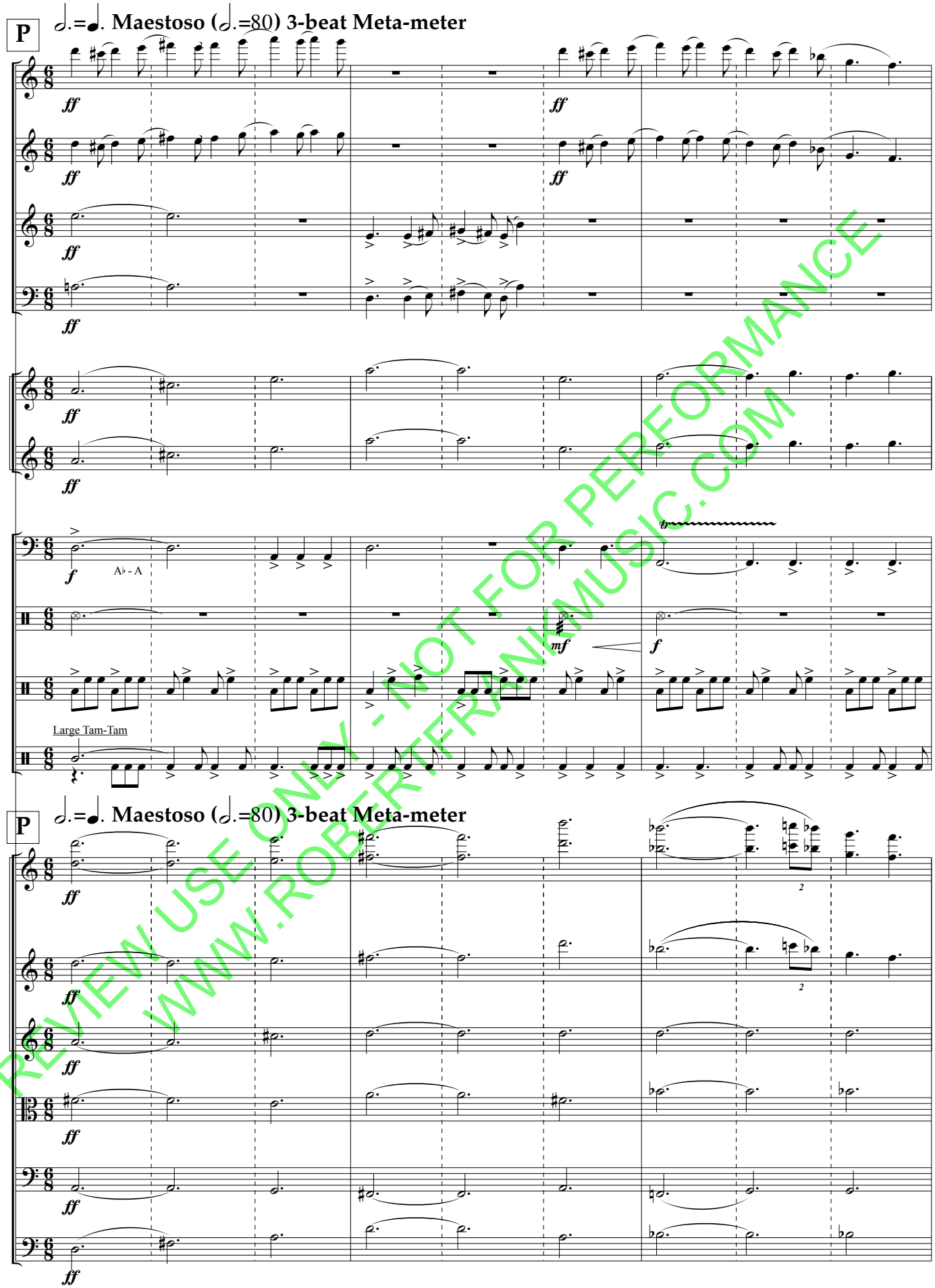

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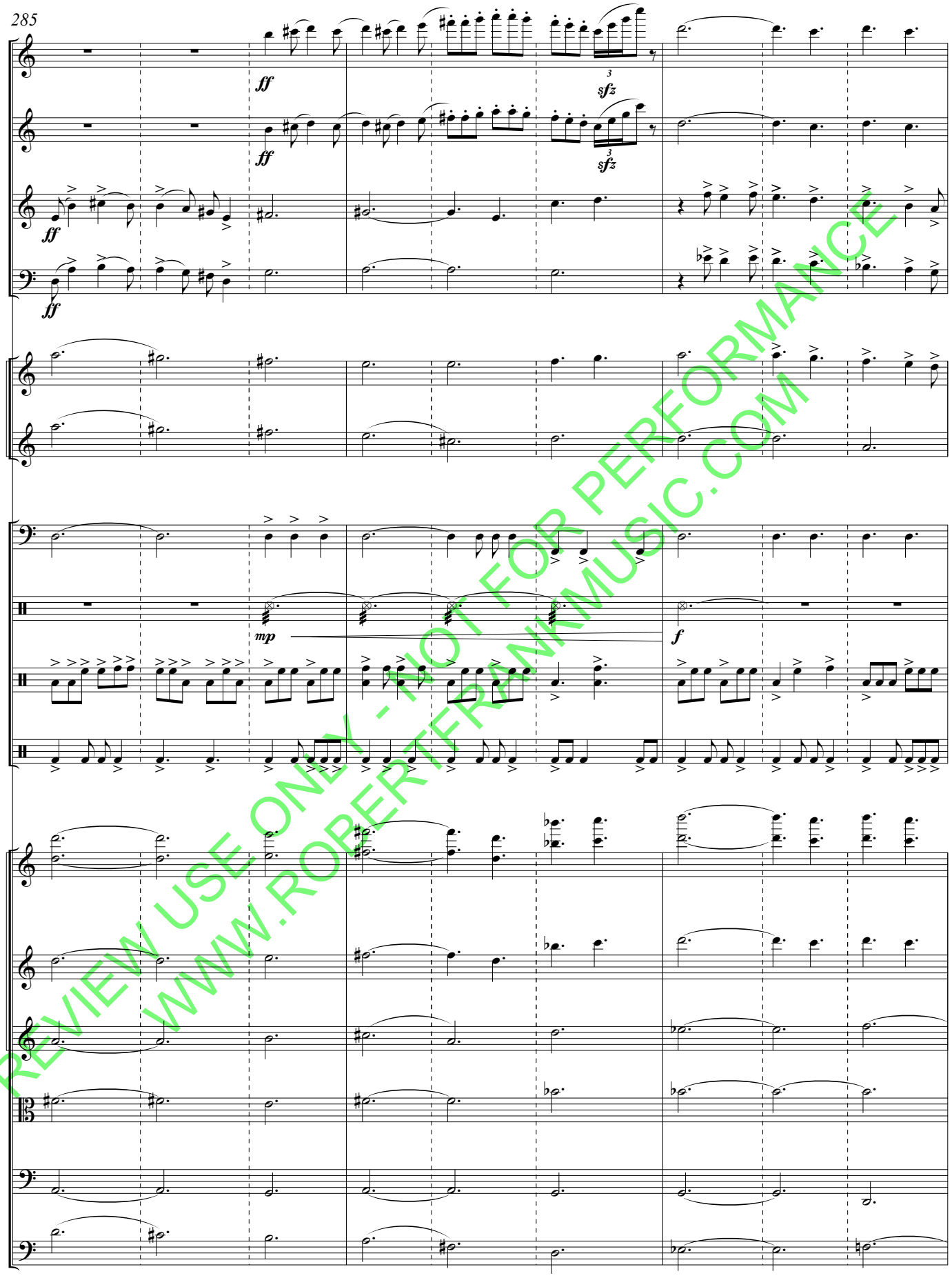

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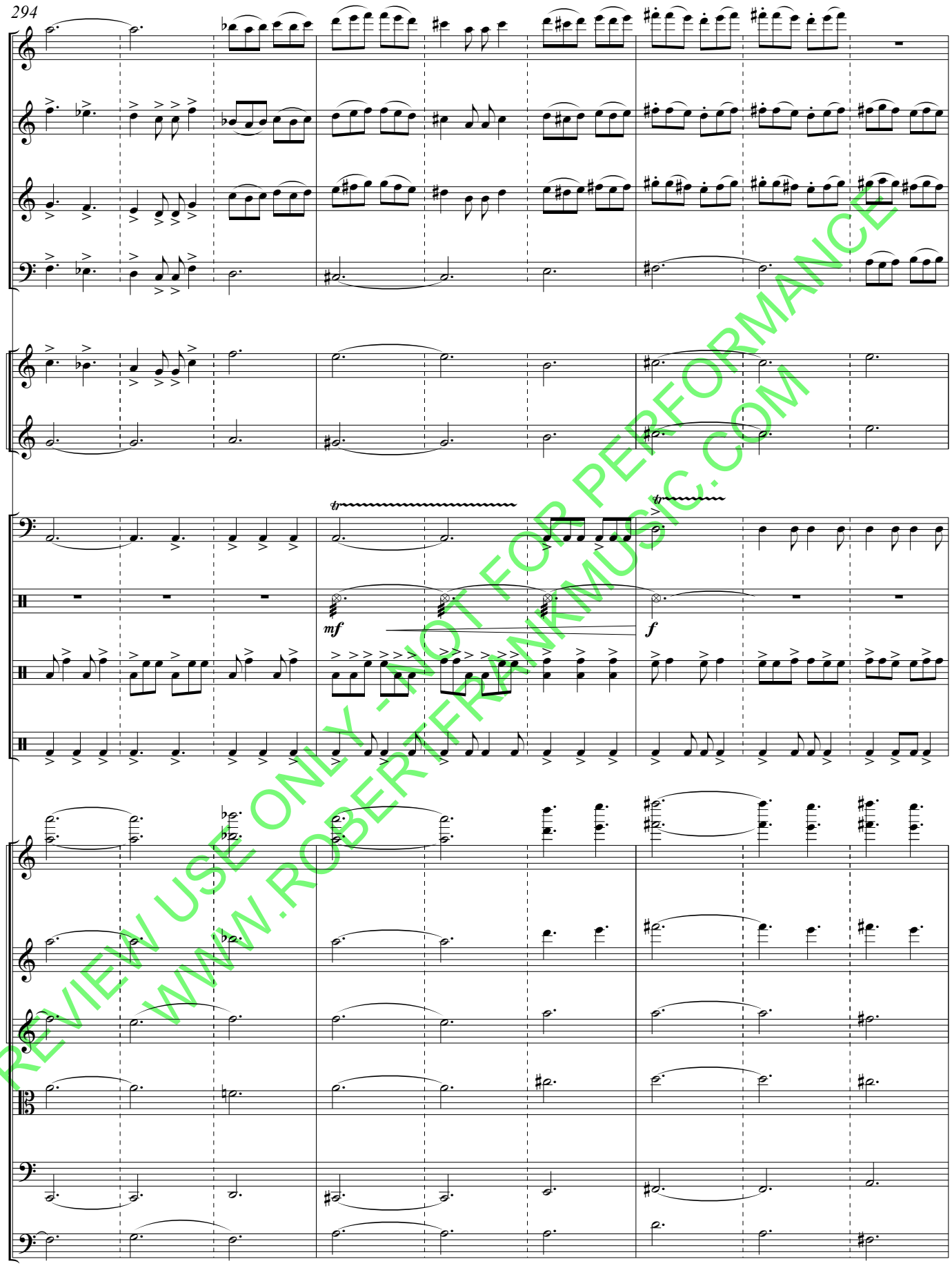

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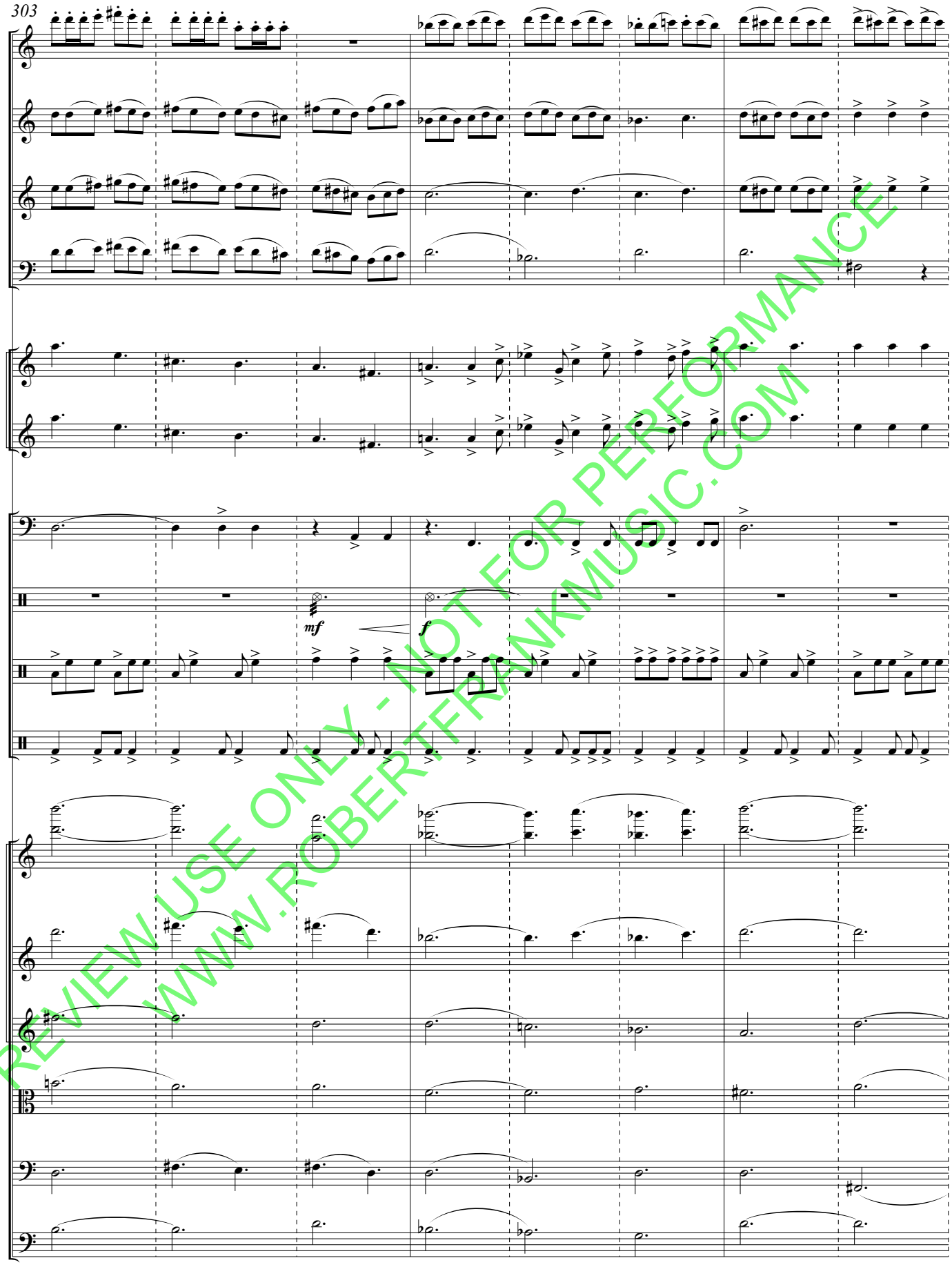

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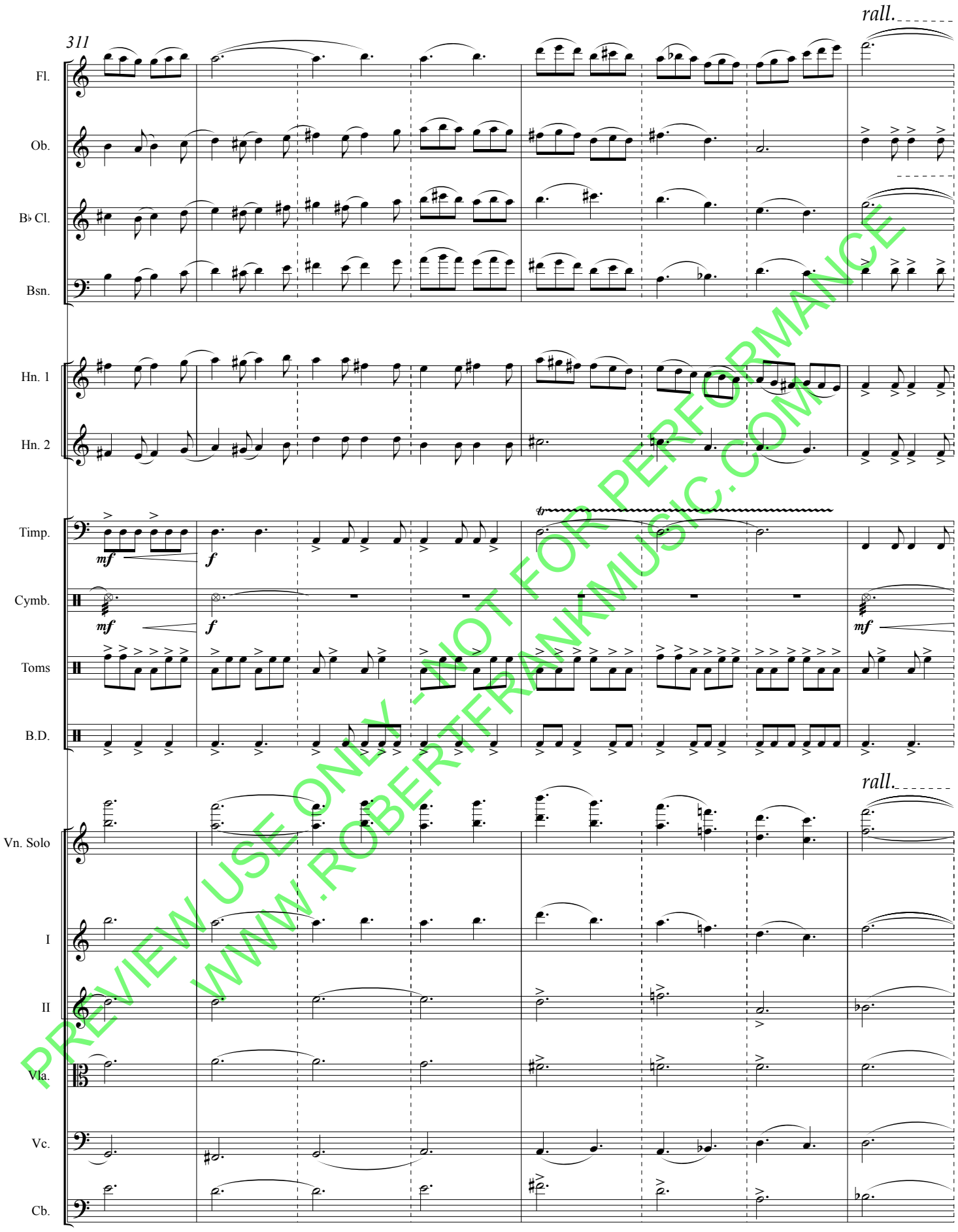

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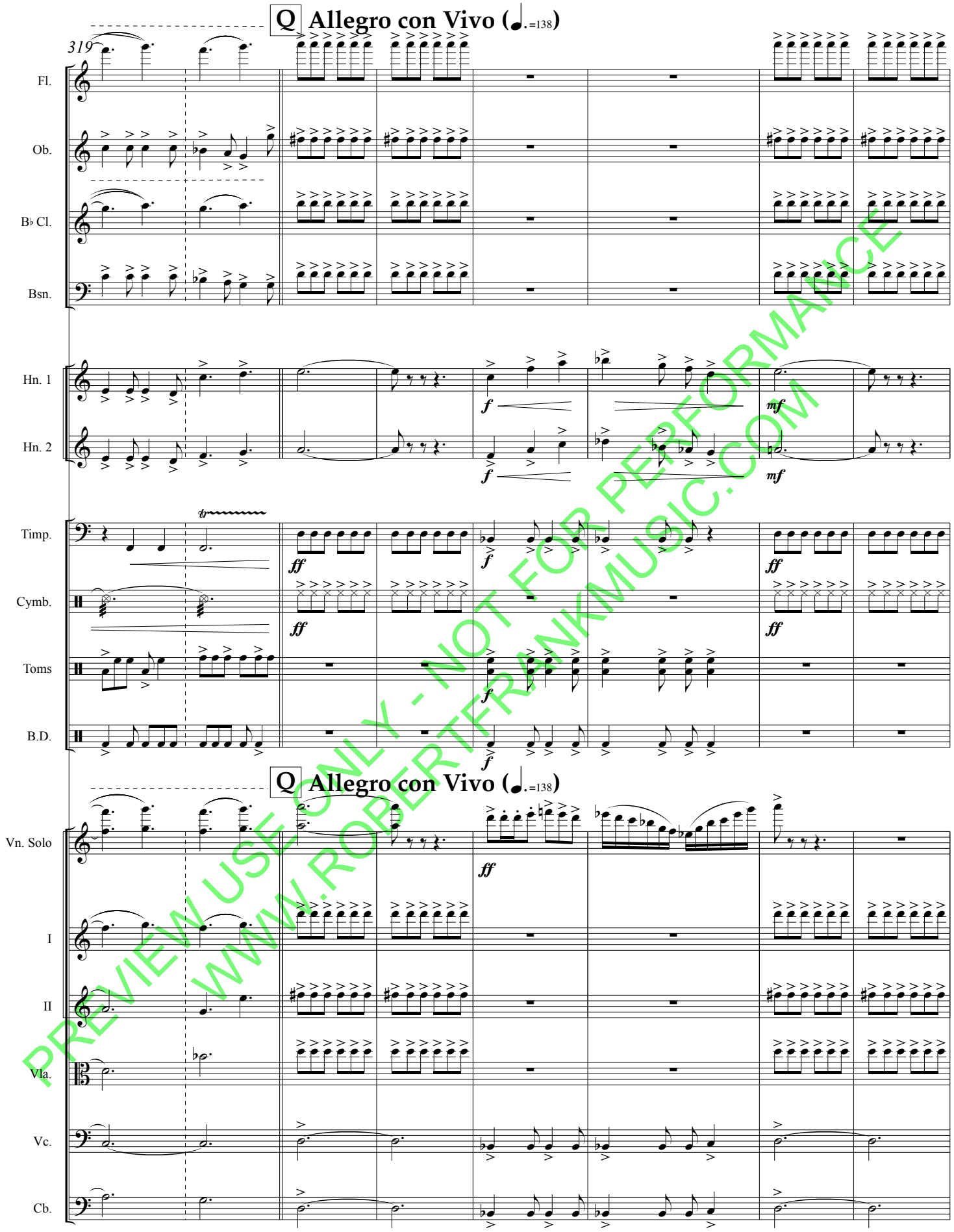
Q Allegro con Vivo (♩.=138)
319
Fl.
Ob.
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
Timp.
Cymb.
Toms
B.D.
Q Allegro con Vivo (♩.=138)
Vn. Solo
I
II
Vla.
Vc.
Cb.
f
mf
ff
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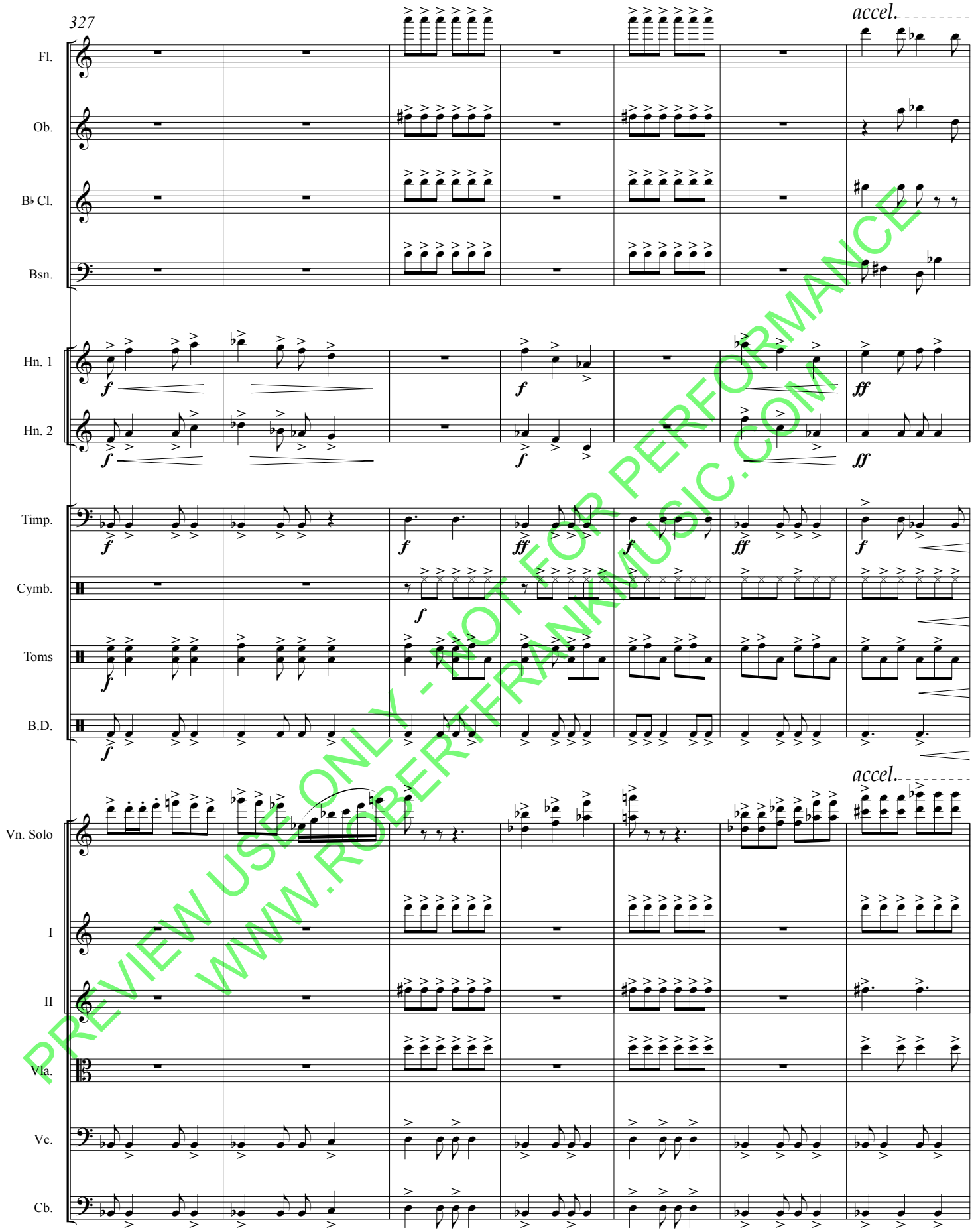

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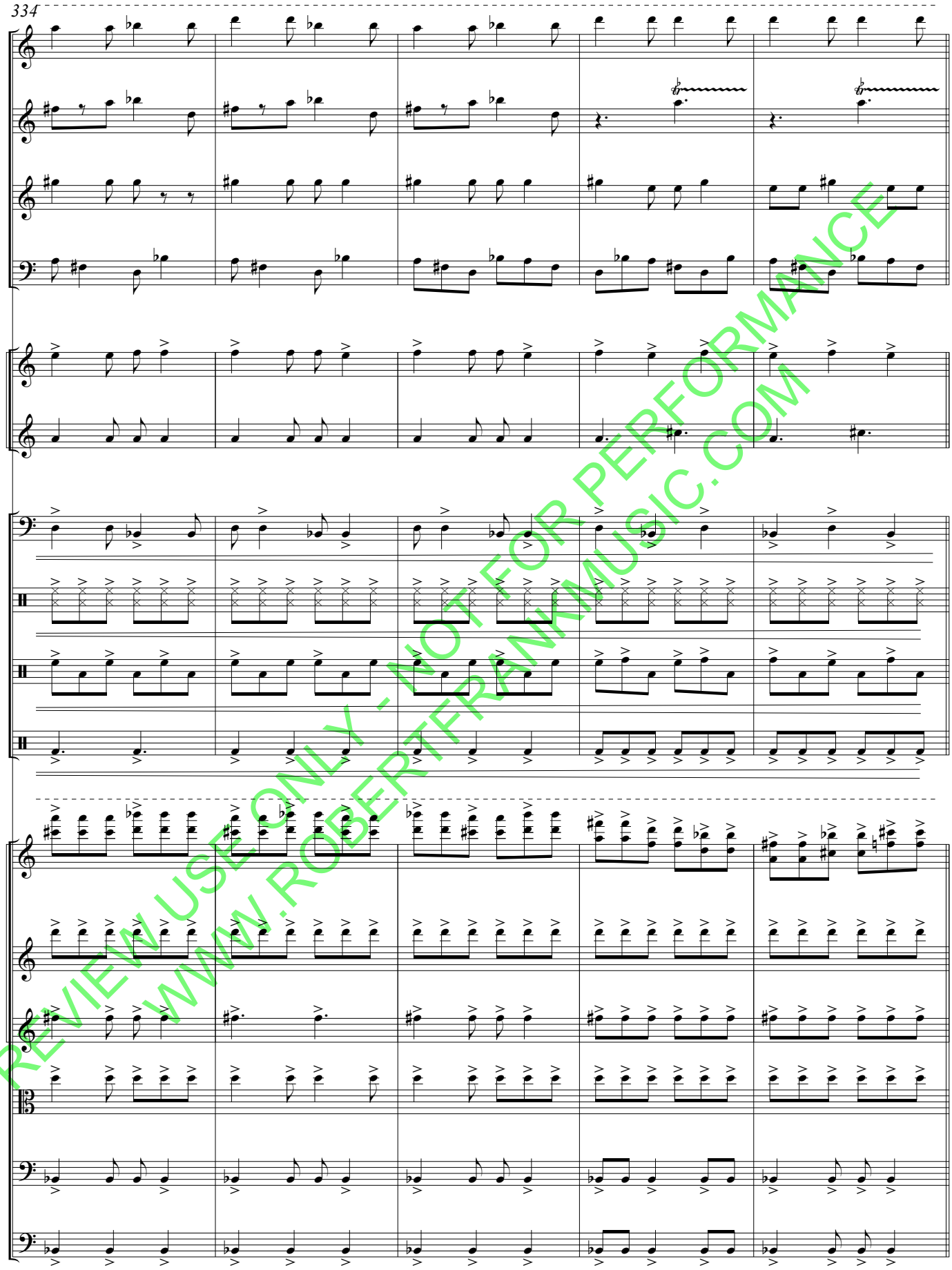

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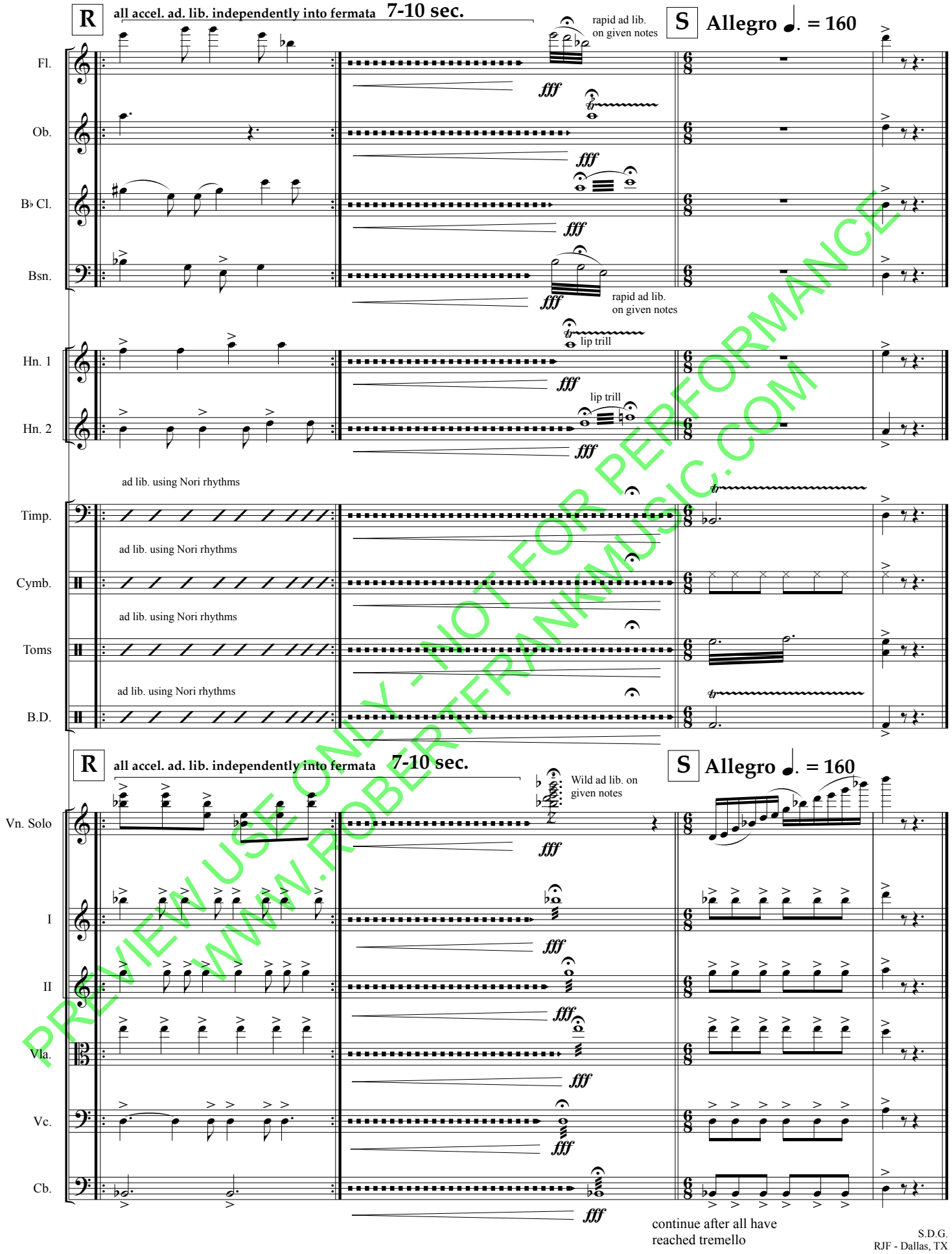

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S.D.G.
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