

# **Robert J. Frank**

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## **Figaronacht Overture**

for string orchestra

FOR REVIEW PURPOSES ONLY

## **Program Notes**

*Figaronacht Overture* combines themes from two of Mozart's most endearing works: *The Overture to "Figaro"* and *Eine Kleine Nachtmusik* into a new, exciting work celebrating the 250<sup>th</sup> Anniversary of this great composer's birth. Composed during an intense period of seven days, this work merges and layers numerous themes from these two favorites two, three, four and even five at a time, contrapuntally entwining them into a fresh tapestry of sound for the Twenty-First Century. *Figaronacht Overture* was composed for Maestro Eduard Schmieder and Young Artists International and premiered on the opening concert of the 2005 Mozarteum Summer Academy in Salzburg, Austria.

### **About the Composer**

Robert J. Frank (b. 1961) holds degrees from Minnesota State University, Mankato and the University of North Texas. His music has won awards from ASCAP, the Civic Orchestra of Chicago, Theodore Presser New Choral Music Competition, and been performed around the world. His orchestral works have received numerous commissions and performances by ensembles including I Palpiti, the Meadows Symphony, the Richardson Symphony, Clemson Symphony, Dallas Wind Symphony and the Civic Orchestra of Chicago. His music is frequently performed on conferences and festivals throughout the world, including the Viva Vivaldi International Arts Festival in Mexico City; Bowling Green (Ohio) New Music & Arts Festival, Setkani Theatre Festival in the Czech Republic, International Computer Music Conferences in Beijing, Hong Kong, and Miami; the Lwow (Ukraine) Music Festival; International Festival of Contemporary Music "Nauryz-21" (Kazakhstan), and the Mozarteum Summer Music Program under the auspices of the Salzburg Summer Music Festival. He is currently Associate Professor of Composition and Theory at Southern Methodist University in Dallas, Texas.

duration: 5:30

# "Figaronacht" Overture

Robert J. Frank

composed for Eduard Schmieder

Presto  $\text{♩} = 132$

Solo & Violin I

Violin II

Viola

Cello

Double Bass

This system shows the beginning of the overture. The Solo & Violin I part starts with a dynamic of *pp*. The Violin II, Viola, and Cello parts enter later with dynamics of *pp* and *p*. The Double Bass part remains silent throughout this section.

7

Vln. I

Vln. II

Vla.

Vc.

D.B.

This system begins at measure 7. The parts play eighth-note patterns. Dynamics include *mp*, *mf*, and *mf* (with a fermata). The Double Bass part remains silent.

12

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mf*

17

Vln. I

*f*

19

Vln. II

*f*

Vla.

*f*

Vc.

*f*

D.B.

*f*

23

Vln. I

Vln. II

Vla.

Vc.

D.B.

This musical score page shows five staves for string instruments. The first three staves (Vln. I, Vln. II, Vla.) play sixteenth-note patterns with various slurs and grace notes. The Vc. and D.B. staves provide harmonic support with sustained notes and simple eighth-note patterns. Measure 23 concludes with dynamic markings: *mp*, *mf*, and *mp*.

30

Vln. I

Vln. II

Vla.

Vc.

D.B.

This musical score page shows five staves for string instruments. The Vln. I staff features a melodic line with sixteenth-note patterns and grace notes. The Vln. II, Vla., and Vc. staves provide harmonic support with sustained notes and eighth-note patterns. The D.B. staff has sustained notes. Measure 30 concludes with dynamic markings: *p*, *p*, *p*, *p*, and *p*.

36

Vln. I

Vln. II

Vla.

Vc.

D.B.

*tutti*

44

Vln. I

Vln. II

Vla.

Vc.

D.B.

*f*

51

Vln. I

Vln. II

Vla.

Vc.

D.B.

55

57

Vln. I

Vln. II

Vla.

Vc.

D.B.

*div.*

*fp*

*fp*

*fp*

*fp*

*fp*

*fp*

*fp*

*fp*

*fp*

**62**  **63**

Vln. I  


**67**  **68**

Vln. I  


72

Vln. I      *fp*

Vln. II      *fp*      *fp*

Vla.      *fp*      *fp*

Vc.

D.B.

76

Vln. I      *f*

Vln. II      *f*

Vla.      *f*

Vc.

D.B.

*div.*

*Gissando*

*79*

*pp*

*mf*

*mp*

*mf*

*p*

*pizz.*

*tutti*

**82**

Vln. I      *div.*

Vln. II      *p*

Vla.      *p*

Vc.      *p*

D.B.      *mp*      *tutti*

Vln. I      *mp*

Vln. II      *mp*

Vla.      *mp*

Vc.      *mp*

D.B.      *mp*      *arco*

*mp*

**88**

Vln. I

Vln. II

Vla.

Vc.

D.B.

*fp*

*fp*

*fp*

*fp*

*sfpz*

*sfpz*

*sfz*

*sfz*

94

Vln. I

Vln. II

Vla.

Vc.

D.B.

101

Vln. I

Vln. II

Vla.

Vc.

D.B.

107

Vln. I

Vln. II

Vla.

Vc.

D.B.

114

Vln. I

Vln. II

Vla.

Vc.

D.B.

*long, slow glissando: change bowing as needed*

*Gliss. Gliss. Gliss. Glissando Glissando Glissando*

*long, slow glissando: change bowing as needed*

*Glissando Gliss. Glissando Glissando*

**121**

*Glissando*

**123**

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

mp

p

mp

p

**129**

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

f

pp

f

pp

f

fpp

fpp

mp

mp

**136**

Musical score for measures 136-142. The score consists of five staves: Vln. I, Vln. II, Vla., Vc., and D.B. The key signature is A major (two sharps). Measure 136 starts with a rest followed by eighth-note patterns. Dynamics include **p** for Vln. II and Vla. in the first two measures. Measures 137-142 show more complex patterns with sixteenth notes and rests. The score is annotated with "FOR REVIEW PURPOSES ONLY" diagonally across the page.

**142**

Musical score for measures 142-148. The score consists of five staves: Vln. I, Vln. II, Vla., Vc., and D.B. The key signature is A major (two sharps). Measure 142 starts with a rest followed by eighth-note patterns. Dynamics include **pp** for Vln. II and Vla. in the first two measures. Measures 143-148 show more complex patterns with sixteenth notes and rests. Annotations include "mute on" for Vla. in measure 143, "1 per stand only" for Vc. in measure 145, and "1 solo" for Vc. in measure 146. The score is annotated with "FOR REVIEW PURPOSES ONLY" diagonally across the page.

**148**

Solo Vn.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*p* ————— *pp*mute on  
div.*p**pp**pp**pp***159****poco meno mosso**

Solo Vn.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*p* ————— *pp***167****poco poco meno mosso**mute on  
div.*pp*

171

Solo Vn.

Vln. I

Vln. II

Vla.

Vc.

D.B.

180

Solo Vn.

Vln. I

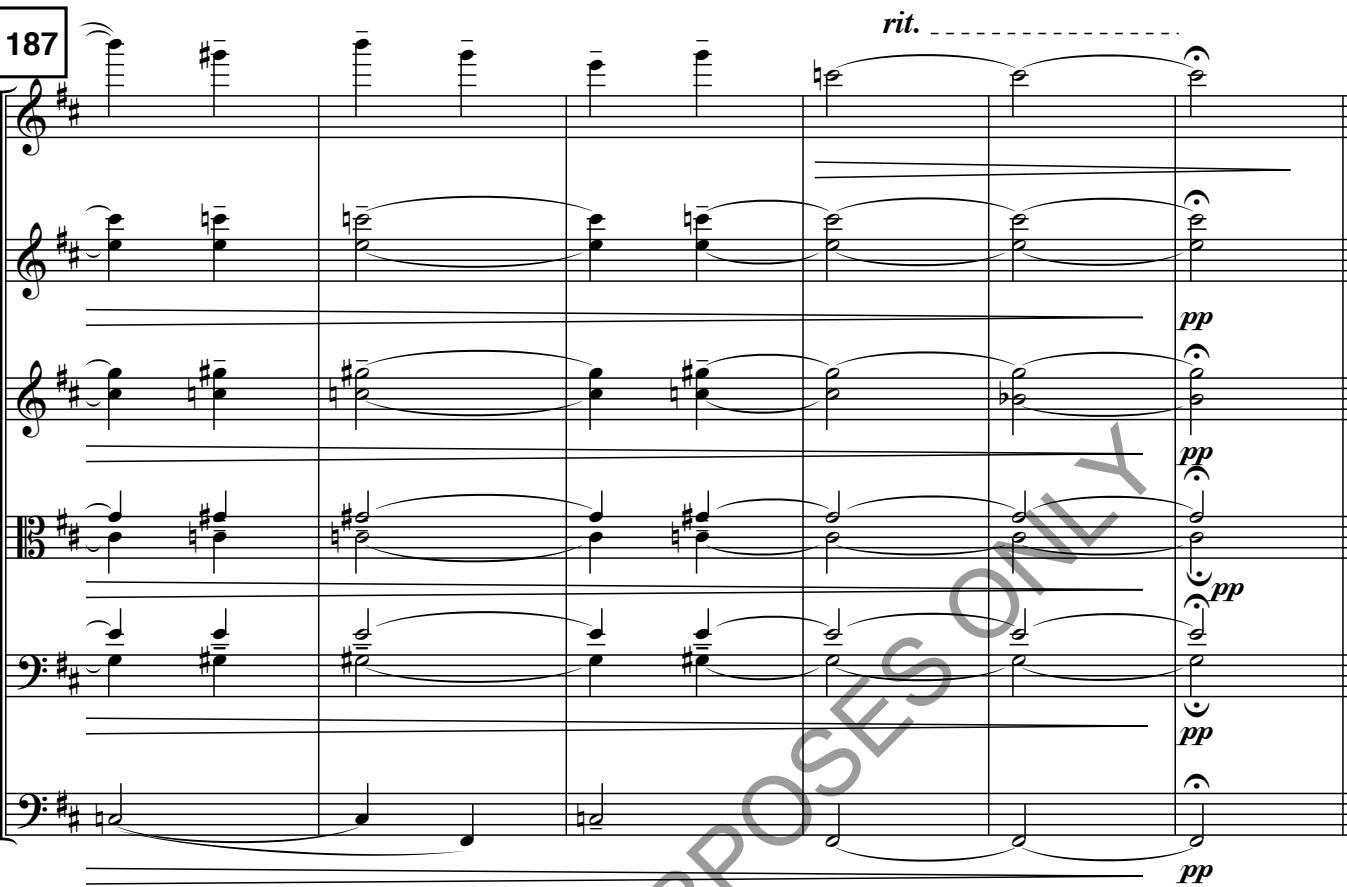
Vln. II

Vla.

Vc.

D.B.

**187**

Solo Vn. 

Vln. I

Vln. II

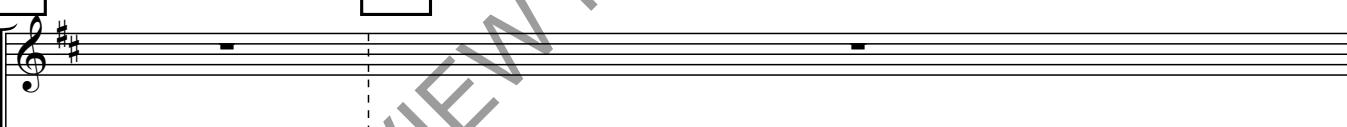
Vla.

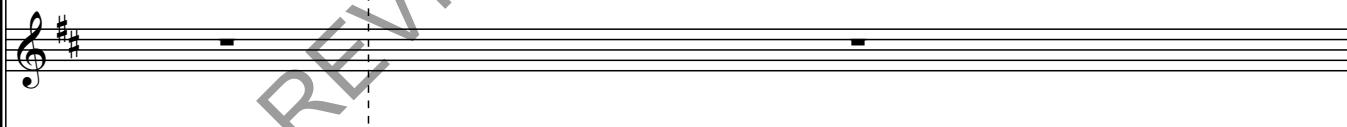
Vc.

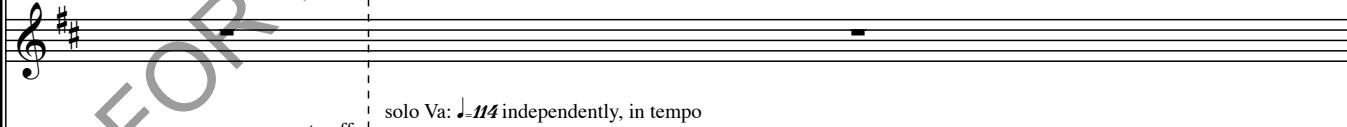
D.B.

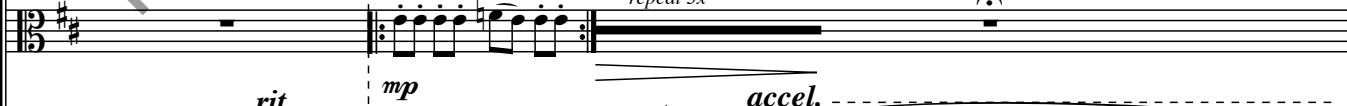
Note: in cadenza passages, accidentals apply throughout beamed groupings. Performers should play freely and independently unless otherwise noted, with conductor's cues as indicated to coordinate entrances.

**193 Non-Metered cadenza** **194**

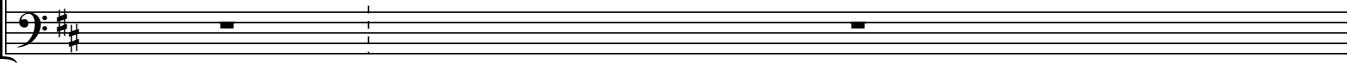
Solo Vn. 

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B. 

**195**

Solo Vn.

**196** Moderato  $\text{J}=82$  *accel.* - - - - Presto  $\text{J}=132$

Vn. repeats continuously until conductor's cue

**197**

Vln. I

Vln. II

Vla.

Vc.

D.B.

solo Va:  $\text{J}=114$  independently, in tempo - - - - , *tr.* *tr.* *tr.*

*mp*

*rit.*

*pizz.* *rit.*

*mp*

**198** (continue in tempo, conducted)

Solo Vn.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*Glissando*

*mute off*

*p*

*mute off*

*tutti*

*mf*

*mp*

*mute off*

*tutti*

*p*

*tutti*

*p*

*arco*

**202**

*p*

208

Solo Vn.

Vln. I

Vln. II

Vla.

Vc.

D.B.

219

Solo Vn.

Vln. I

Vln. II

Vla.

Vc.

D.B.

**226** (solo with tutti)

Vln. I

Vln. II

Vla.

Vc.

D.B.

This musical score page contains five staves representing different instruments: Vln. I, Vln. II, Vla., Vc., and D.B. The key signature is A major (two sharps). Measure 226 starts with a rest for Vln. I followed by eighth-note patterns for the other instruments. Measure 227 begins with a forte dynamic (f) for Vln. I and includes dynamics (mf, mp, mp, mf) for the other instruments. Measures 228-229 show sustained notes with grace notes above them. Measure 230 features eighth-note patterns with grace notes. Measures 231-232 show eighth-note patterns with grace notes. Measure 233 begins with eighth-note patterns for Vln. I and Vln. II, followed by eighth-note patterns for Vla., Vc., and D.B. Measures 234 show eighth-note patterns for all instruments.

**233**

**234**

Vln. I

Vln. II

Vla.

Vc.

D.B.

This musical score page contains five staves representing different instruments: Vln. I, Vln. II, Vla., Vc., and D.B. The key signature is A major (two sharps). Measures 233 and 234 consist of eighth-note patterns for each instrument, with dynamics (fp, f, fp, f, fp, fp, fp, fp, fp, fp) indicated for each instrument respectively. Measures 235-236 show eighth-note patterns with grace notes above them. Measures 237-238 show eighth-note patterns with grace notes above them.

**240**

Musical score for orchestra, page 240. The score consists of five staves: Vln. I, Vln. II, Vla., Vc., and D.B. The key signature is one sharp. The music features eighth-note patterns in the upper voices and sixteenth-note patterns in the lower voices. Dynamics include *f* (fortissimo) and *p* (pianissimo). Measure 240 concludes with a repeat sign.

**247**

Musical score for orchestra, page 247. The score consists of five staves: Vln. I, Vln. II, Vla., Vc., and D.B. The key signature is one sharp. The music features eighth-note patterns in the upper voices and sixteenth-note patterns in the lower voices. Measures 247-248 show sustained notes with grace notes above them. Measures 249-250 show eighth-note patterns with grace notes.

**252**  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 D.B.

**254**  
*ff*  
*ff*  
*ff*  
*ff*

**260**  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 D.B.

**266**

Vln. I

Vln. II

Vla.

Vc.

D.B.

**271**

Vln. I

Vln. II

Vla.

Vc.

D.B.

**276**

Vln. I

*ff*

Vln. II

*ff*

Vla.

*ff*

Vc.

*ff*

D.B.

*ff*

**278**

**283**

Vln. I

Vln. II

Vla.

Vc.

D.B.

*f*

*div.*

*f*

*f*

*f*

290

Vln. I

Vln. II

Vla.

Vc.

D.B.

297

Vln. I

Vln. II

Vla.

Vc.

D.B.

**305**

Vln. I

Vln. II

Vla.

Vc.

D.B.

This musical score page contains five staves representing different instruments: Violin I (Vln. I), Violin II (Vln. II), Cello (Vla.), Bassoon (Vc.), and Double Bass (D.B.). The key signature is one sharp (F#). Measure 305 begins with sixteenth-note patterns in the upper voices. The bassoon and double bass provide harmonic support with sustained notes and eighth-note patterns. Measure 305 concludes with a dynamic change and a repeat sign.

**311**

**314**

Vln. I

Vln. II

Vla.

Vc.

D.B.

This musical score page contains five staves for the same ensemble: Violin I (Vln. I), Violin II (Vln. II), Cello (Vla.), Bassoon (Vc.), and Double Bass (D.B.). The key signature changes to two sharps (G major). Measure 311 features sixteenth-note patterns in the upper voices. Measure 314 begins with a dynamic *p* (piano) and continues with eighth-note patterns. The bassoon and double bass play sustained notes throughout. Measure 314 ends with a dynamic *mf* (mezzo-forte).

318

Vln. I

*f*      *ff*

Vln. II

*ff*

Vla.

*ff*

Vc.

*ff*

D.B.

*ff*

324

Vln. I

*sfz*      *sfz*      *sfz*      *sfz*

Vln. II

*sfz*      *b>sfz*      *sfz*      *b>sfz*

Vla.

*sfz*      *sfz*

Vc.

*sfz*      *sfz*

D.B.

# Music by Robert J. Frank

## Orchestral Music

<i>About the Ninth Hour</i> , (1989) 6 min. for strings (min. 44442) and timpani.	score: \$20
<i>Der Mozartgeist: Concerto for MIDI Piano with Soloist and Orchestra</i> , (1994) 18 min. solo part/disk: \$30 (2222/2200/timp/strings/Yamaha Disklavier MIDI piano)	score: \$50
<i>Fast Falls the Eventide</i> (2003) 13 min. for orchestra. (2222/4331/2 perc./strings)	score: \$40
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