

# The Red Velvet Violin Suite

adapted by the composer from the symphonic puppet show for children

for orchestra

Ryan Sulziman

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approx. length: ca. 24 minutes

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## INSTRUMENTATION

1 piccolo  
2 flutes  
2 oboes  
2 clarinets in Bb  
2 bassoons  
  
4 horns in F  
2 trumpets in Bb (or C)  
2 tenor trombones  
1 bass trombone  
1 tuba

percussion 1:  
4 timpani, tambourine  
percussion 2:  
bass drum, snare drum, crash & sus.  
cymbal, triangle, tam-tam, castanets  
percussion 3:  
bass drum, snare drum, crash & sus.  
cymbal, castanets, triangle, slapstick  
percussion 4:  
glockenspiel, bass drum, crash & sus.  
cymbal, tambourine, triangle, tam-tam

solo violin (plays w. violin I)

strings

## PROGRAM NOTE:

*The Red Velvet Violin* in its original form is a forty-minute symphonic puppet show for children, a collaborative work commissioned by the Davis Schools Orchestral Music Association. The project was part of an annual outreach concert to inspire young children to take an interest in music. In February 2014 the work was premiered in Davis, California for over 2,000 elementary school children in four concerts, as well as a fifth open to the public. The performance was given by the Davis High Symphony-Orchestra under the baton of Angelo Moreno, with its story writer Anna Moreno (Angelo's mother) narrating. Art Gruenberger and the Puppet Art Theater Co. directed and performed the puppetry. It was a joy and a privilege to collaborate with all of them.

Here I have rearranged materials from the original production and increased the orchestration for this concert suite, about twenty-five minutes in length. The movements and their relation to the original story are as follows:

I. Overture: The curtain rises.

II. Saverio and his Magical Dream: A young Italian shop assistant, Saverio, daydreams of becoming a virtuoso violin player and getting married to the love of his life, the beautiful Maria Elena. His theme is introduced by the clarinet. That night, he falls into a fantastical dream about a magical piece of wood.

With the help of Maria Elena, Saverio discovers that the magical wood exists in a nearby forest where an old hermit (not featured in this scene) guards the wood, waiting for its destined owner to claim it. The hermit, upon meeting Saverio, discovers that Saverio is the destined owner of the magical wood and agrees to give it to him to make a magic violin. He warns Saverio that if he ever plays this violin to obtain riches, its magic will disappear.

III. Saverio Makes the Violin: Saverio sets to work on building the magic violin. It is slow-going at first, but as inspiration strikes, sparks and chips of wood fly about in a frenzy as he works through the night.

IV. First Tune on the Violin and the Curse: Upon finishing the violin, Saverio goes into the streets to perform. His fingers fly and he plays an enchanting tune, knowing that it is the magic of the wood and not his skill creating the music. The townspeople adore him and throw gold coins at his feet. Caught up in his moment of fame and thinking that he will impress Maria Elena, he takes the money, and the magic of the violin fades away.

V. The Dungeon and the Lifting of the Curse: When the king hears of Saverio's performance, he demands Saverio come and play for him in his palace, but the violin only produces screeches (not featured in this scene). Insulted, the king locks him in the dungeon. While in the dungeon, Saverio is visited by Maria Elena. He asks her to take his money and distribute it to the poor and needy. As she distributes the money, the magic of the violin is restored.

VI. One Last Chance: Remembering the insult of Saverio's horrible playing, the king huffs and puffs about the palace. Growing angrier, he decides the dungeon is too lenient a punishment, and that only an execution will suffice. However, he allows Saverio one final opportunity to redeem himself. He performs for the king again, this time with the magic restored to the violin. The king, satisfied, allows Saverio to go free.

VII. Maria Elena and Saverio: Maria Elena (her theme in the strings) and Saverio (his in the clarinets) are reunited. Asked why he broke his promise, Saverio tells her he wanted to impress her with the riches so that she would marry him. Maria Elena, surprised, tells him that the only riches in the whole kingdom she needs is Saverio's love. Celebration, a final kiss, and the magical violin's tune softly sings above a rich chord as the story comes to an end.

Many thanks to director Leo Eylar and the players of the Sacramento State Symphony-Orchestra (who don't have magic violins) for their hard work in the premiere of this suite.

**Contact for Ryan Suleiman**

1.916.284.2237

ryan.suleiman@gmail.com

www.ryansuleiman.com

# The Red Velvet Violin Suite

arranged by the composer from the symphonic puppet show for children

## I. Overture

Ryan Suleiman

Brightly, with energy ♩ = c. 112

Picc. *ff*

Flute 1 *ff*

Flute 2 *ff*

Oboe 1 *ff*

Ob. 2 *ff*

Clarinet 1 in Bb *ff*

Clarinet 2 in Bb *ff*

Bassoons 1, 2 *ff*

Horns 1, 2 in F *ff*

Horns 3, 4 in F *ff*

Trumpets 1, 2 in Bb *ff*

Trombones 1, 2 *ff*

B. Tbn. *ff*

Tba. *ff*

(F, Bb, Eb)

Timp. *ff*

Cymbals *f* Crsh. cym. *f*

B. D. *ff*

Glockenspiel *ff*

Brightly, with energy ♩ = c. 112

Violin I *f* *trm* *p*

Violin II *f* *trm* *p*

Viola *f* *mf* *pp* div.

Cello *f* *mf* *pp*

Bass *f* *mf* *pp*

6

Picc. *mf* *f*

Fl. 1 *mf* *f* *pp*

Fl. 2 *mf* *f* *pp*

Ob. 1 *mf* *mp* *f*

Ob. 2 *mf* *mp* *f*

Cl. 1 *mf* *f* *pp*

Cl. 2 *mf* *f*

Bsn. 1, 2 *mp*

Hn 1, 2 *mp* *mf*

Hn. 3, 4

Tpt 1, 2 *mf* *mp* *mf*

Tbn. 1, 2

B. Tbn.

Tba. *mp* *mf*

Timp. *p* *mp* *mf*

Cym. *Sus. cym.* *Tri.* *p*

B. D. *p* *mf*

Glock. *p*

Vln. I *mf* *pizz.* *f* *p* *mf*

Vln. II *mf* *pizz.* *f* *arco* *mf*

Vla. *mf* *pp* *mp*

Vc. *mp* *pp* *mp*

Cb. *mp* *mp*

*solo* *tutti*

*arco* *div.* *ord.*

*solo, flautando* *tutti, div., ord.*

# II. Saverio and his Magical Dream

Andante ♩ = c. 72

The score is for a full orchestra and includes the following parts:

- Picc.
- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- Cl. 1
- Cl. 2
- Bsn. 1, 2
- Hn. 1, 2
- Horns 3, 4 in F
- Tpt. 1, 2
- Tbn. 1, 2
- B. Tbn.
- Tba.
- Timp. (G#, C#)
- Tri.
- Cym.
- Glock.
- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.

Dynamic markings include *mp*, *mf*, *p*, and *mf*. Performance instructions include *pizz.* and *div.*. The score is in 4/4 time with a tempo of Andante (♩ = c. 72).

poco rit. . . . . A tempo

8

Picc. *mf* *mp* *p* *p*

Fl. 1 *mp* *mf* *mp*

Fl. 2 *mp*

Ob. 1 *mp* *p*

Ob. 2 *p*

Cl. 1 *mp* *mf* *mp*

Cl. 2 *p* *mp* *pp*

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Tri. *mp*

Cym.

Glock.

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

The Red Velvet Violin Suite

15 Slowly, misterioso  $\downarrow = c. 54$

Woodwind and Percussion staves:  
Picc.: Treble clef, 4/4 time, mostly rests. Ends with a triplet of eighth notes.  
Fl. 1: Treble clef, 4/4 time, mostly rests. Ends with a triplet of eighth notes.  
Fl. 2: Treble clef, 4/4 time, mostly rests. Ends with a triplet of eighth notes.  
Ob. 1: Treble clef, 4/4 time, mostly rests. Ends with a triplet of eighth notes.  
Ob. 2: Treble clef, 4/4 time, mostly rests. Ends with a triplet of eighth notes.  
Cl. 1: Treble clef, 4/4 time, mostly rests. Ends with a triplet of eighth notes.  
Cl. 2: Treble clef, 4/4 time, mostly rests. Ends with a triplet of eighth notes.  
Bsn. 1, 2: Bass clef, 4/4 time, mostly rests. Ends with a triplet of eighth notes.  
Hn 1, 2: Treble clef, 4/4 time, mostly rests.  
Hn. 3, 4: Treble clef, 4/4 time, mostly rests.  
Tpt 1, 2: Treble clef, 4/4 time, mostly rests.  
Tbn. 1, 2: Bass clef, 4/4 time, mostly rests.  
B. Tbn.: Bass clef, 4/4 time, mostly rests.  
Tba.: Bass clef, 4/4 time, mostly rests.  
Timp.: Bass clef, 4/4 time, mostly rests.  
Tri.: Treble clef, 4/4 time, playing a triplet of eighth notes.  
Cym.: Treble clef, 4/4 time, playing a triplet of eighth notes.  
Glock.: Treble clef, 4/4 time, playing a triplet of eighth notes.

String staves:  
Vln. I: Treble clef, 4/4 time, arco, playing a triplet of eighth notes.  
Vln. II: Treble clef, 4/4 time, arco, playing a triplet of eighth notes.  
Vla.: Bass clef, 4/4 time, arco, playing a triplet of eighth notes.  
Vc.: Bass clef, 4/4 time, arco, playing a triplet of eighth notes.  
Cb.: Bass clef, 4/4 time, mostly rests.



# III. Savério Makes the Violin

Adagio, espressivo ♩ = c. 54 / ♩ = c. 108

This page contains the full orchestral score for the third movement of 'The Red Velvet Violin Suite'. The score is written for a full orchestra and includes the following instruments and parts:

- Picc. (Piccolo)
- Fl. 1, 2 (Flutes)
- Ob. 1, 2 (Oboes)
- Cl. 1, 2 (Clarinets)
- Bsn. 1, 2 (Bassoons)
- Hn. 1, 2 (Horns)
- Hn. 3, 4 (Horns)
- Tpt. 1, 2 (Trumpets)
- Tbn. 1, 2 (Trombones)
- B. Tbn. (Baritone Trombone)
- Tba. (Tuba)
- Timp. (Timpani)
- Tri. (Triangle)
- B. D. (Bells)
- Glock. (Glockenspiel)
- Vln. I (Violins I)
- Vln. II (Violins II)
- Vla. (Viola)
- Vc. (Violoncello)
- Cb. (Contrabasso)

The score is in 4/4 time and features a variety of dynamics and articulations. Key markings include *mp* (mezzo-piano), *p* (piano), *pp* (pianissimo), and *ppp* (pianississimo). The first violin part includes the instruction *div., senza sord.* (divisi, without mutes). The second violin part includes *div., senza sord.* and *pizz., div.* (pizzicato, divisi). The viola part includes *senza sord.* and *pizz.* (pizzicato). The cello and double bass parts include *p* (piano). The woodwind parts include *pp* and *ppp* markings. The percussion parts include *p* markings. The score is divided into measures, with some measures containing rests for certain instruments.

15

Musical score for woodwinds and percussion, measures 12 to 15. The score includes parts for Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon 1 & 2 (Bsn. 1, 2), Horn 1 & 2 (Hn. 1, 2), Horn 3 & 4 (Hn. 3, 4), Trumpet 1 & 2 (Tpt 1, 2), Trombone 1 & 2 (Tbn. 1, 2), Bass Trombone (B. Tbn.), and Tuba (Tba.). The percussion section includes Timpani (Timp.), Triangle (Tri.), Bass Drum (B. D.), and Glockenspiel (Glock.). The woodwinds and strings play in 4/4 time, with a key signature of one sharp (F#). The score features various dynamics such as *p*, *pp*, and *ppp*, and includes articulation like *pizz.* and *tr.*. The woodwinds have melodic lines with triplets and slurs. The percussion parts are mostly rests, with the triangle and bass drum having specific rhythmic patterns.

15

Musical score for strings, measures 15 to 18. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The strings play in 4/4 time, with a key signature of one sharp (F#). The score features various dynamics such as *p*, *pp*, and *ppp*, and includes articulation like *pizz.* and *tr.*. The Violin I part has a melodic line with triplets and slurs. The Viola and Violoncello parts have melodic lines with triplets and slurs. The Contrabasso part has a melodic line with triplets and slurs. The strings play in 4/4 time, with a key signature of one sharp (F#). The score features various dynamics such as *p*, *pp*, and *ppp*, and includes articulation like *pizz.* and *tr.*. The Violin I part has a melodic line with triplets and slurs. The Viola and Violoncello parts have melodic lines with triplets and slurs. The Contrabasso part has a melodic line with triplets and slurs.

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Presto, very lively  $\text{♩} = c. 72 / \text{♩} = c. 108$

Picc. *p* *mp* *f*  
 Fl. 1 *p* *f*  
 Fl. 2 *p* *f*  
 Ob. 1 *mp* *f*  
 Ob. 2 *mp* *f*  
 Cl. 1 *cresc.* *f*  
 Cl. 2 *cresc.* *f*  
 Bsn. 1, 2 *mp* *f*  
 Hn. 1, 2 *p cresc.* *f*  
 Hn. 3, 4  
 Tpt 1, 2 *p* *mf*  
 Tbn. 1, 2  
 B. Tbn.  
 Tba. *p* *f*  
 Timp.  
 Tri. *Sus. cym.* *pp* *f* (hit) *To Tri.* *Triangle*  
 B. D. *pp* *f*  
 Glock. *f*  
 Vln. I *pizz.* *p* *f*  
 Vln. II *pizz.* *p* *f* *arco*  
 Vla. *arco* *p cresc.* *f*  
 Vc. *arco* *p cresc.* *f* *div.*  
 Cb. *p cresc.* *f*

37

Picc. *p*

Fl. 1 *ff* *p*

Fl. 2 *p*

Ob. 1 *ff* *p*

Ob. 2 *ff*

Cl. 1 *ff* *p* *tr*

Cl. 2 *ff*

Bsn. 1, 2 *ff*

Hn. 1, 2 *f* *f* *p*

Hn. 3, 4 *f* *ff* *a2* *p* *3.*

Tpt. 1, 2 *f* *ff* *f* *con sord.* *p*

Tbn. 1, 2 *f* *ff* *a2* *p*

B. Tbn. *f* *ff* *p*

Tba. *ff* *p*

(Eb -> D)

Timp. *ff* *p*

Tri. *To S. D.* *Snare Drum* *p*

B. D. *ff*

Glock. *To Tri., Sus. cym., Tamb.* *Tri.* *Sus. cym.* *p*

47

Vln. I *ff* *pizz.* *p*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*