

LE TOMBEAU DE VUILLARD

ERIC SHANFIELD

LE TOMBEAU DE VUILLARD

Eric Shanfield | ENS.2024.6

8.3.24-8.5.24 | 15'

2 Flutes	2 Horns in F	Harp	Strings
2 Oboes	Trumpet in C		
2 Clarinets in A			
2 Bassoons			

Score is in C.

Movs. I & III and movs. II & IV should take about the same tempi, respectively.

Stravinsky and Ravel were my two first true musical loves—and remain so today. The first scores I ever purchased, all the way back in middle school, were the Dover paperback editions of *The Rite of Spring* and Ravel's *Four Orchestral Works*, which I have long cherished.

Not long after, I acquired Dover's edition of Ravel's piano music, and was struck as intensely by the cover as by the music within: a mysterious composition of a woman seated before a shadowy piano, overwhelmed by an intricately patterned backdrop of brilliant yellow wallpaper. It was by the painter Edmond Vuillard, *Misia at the Piano*, and I fell in love with his work immediately, just as I had Ravel's, with which it seemed to have so much in common: colorful, complex textures, somehow simultaneously precise and indistinct, yet never abstract.

Le Tombeau de Vuillard pays tribute to these Frenchmen. Using the orchestra fashioned by Ravel for his extraordinary orchestration of his earlier piano masterpiece *Le Tombeau de Couperin*, I have composed my own elegy, whose music points toward Ravel, while its subject is Vuillard's work.

As in Ravel's original, there are four movements comprising a kind of miniature symphony. We begin with *Les Nabis*, the name given the loose group of painters including Bonnard, Denis, Vallotton,

and Vuillard, who worked to revitalize art by reminding the viewer that “a painting is a colored surface,” believing that lines and colors were sufficient to explain and justify themselves.

This brightly colored opening, marked *Joyeuse*, leads into *Figures dans un intérieur*, figures in an interior. Blurry personages glide through an obscure space in this gentle *pavane*. Vuillard delighted in painting landscapes, which represent some of his largest and most extravagantly patterned inspirations; *Les Jardins publiques* is our scherzo, a riot of greenery erupting in the public gardens as couples promenade and children play.

Finally, *Peinture à la colle sur toile* brings this elaborate *tombeau* to a close. Later in his career Vuillard focused on portraits, for which he often used the ancient technique of distemper, in which color is dissolved in glue or chalk, creating a bright yet very delicate surface. With this gently dancing, sometimes hieratic music, my love letter to the twin artistry of two of my great inspirations—Maurice Ravel and Edmond Vuillard—draws to a ghostly conclusion.

©2024 Eric Shanfield (Enterprise Research Institute Council, ASCAP)



LE TOMBEAU DE VUILLARD

I. LES NABIS

Eric Shanfield

$\text{♩} = 116$ Joyeuse

①

Musical score for woodwinds and brass instruments. The score includes parts for Flute 1, 2; Oboe 1, 2; Clarinet 1 in A; Clarinet 2 in A; Bassoon 1; Bassoon 2; Horn 1, 2 in F; and Trumpet in C. The music is in 2/4 time and features various dynamics such as *f*, *p*, and *gliss.* There are also triplets and sixteenth-note passages.

$\text{♩} = 116$ Joyeuse

①

Musical score for string instruments. The score includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabass. The music is in 2/4 time and features dynamics such as *f*, *pizz.*, and *arco*.

This musical score is for the piece 'LE TOMBEAU DE VUILLARD - I. LES NABIS', marked with a second ending symbol (②). The score is written for a full orchestra and includes the following parts:

- Flutes (Fl. 1, 2):** Both parts play a melodic line starting with a *p* dynamic and a fermata, then moving to *f*.
- Oboes (Ob. 1, 2):** Play a melodic line with triplets, starting with a *f* dynamic and ending with a *p* dynamic.
- Clarinets (Cl. 1, 2):** Cl. 1 plays a melodic line with triplets, starting *p* and ending *f*. Cl. 2 plays a melodic line with a 4-measure phrase, starting *p* and ending *f*.
- Bassoons (Bsn. 1, 2):** Play a melodic line with a 2-measure phrase, starting *p* and ending *f*.
- Horns (Hn. 1, 2):** Play a rhythmic accompaniment of eighth notes, starting *p* and ending *f*.
- Trumpets (Tpt.):** Play a rhythmic accompaniment of eighth notes, starting *p* and ending *f*.
- Harp (Hp.):** Features a *p cresc.* dynamic and a glissando. Includes a chord progression: Eb F G A, D# C# B.
- Violins (Vln. I, II):** Vln. I plays a melodic line with triplets, starting *f* and ending *p*. Vln. II plays a rhythmic accompaniment, starting *f* and ending *f*.
- Viola (Vla.):** Plays a rhythmic accompaniment, starting *f* and ending *p*.
- Violoncello (Vc.):** Plays a rhythmic accompaniment, starting *f* and ending *f*. Includes an *arco* marking.
- Contrabass (Cb.):** Remains silent throughout the piece.

Fl. 1 *f* *p* *ff*

Fl. 2 *f* *p* *ff*

Ob. 1, 2 *f* *p* *ff*

Cl. 1 *f* *p* *ff*

Cl. 2 *f* *p* *f* *ff*

Bsn. 1 *f* *p* *f* *ff*

Bsn. 2 *f* *p* *f* *ff*

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

Tpt. *f* *p* *ff*

Hp. *f* *p* *f* *ff*
E♭ F# G A
D# C# B

Vln. I *f* *p* *ff*

Vln. II *f* *p* *f* *ff*

Vla. *f* *p* *f* *ff*

Vc. *f* *p* *f* *ff*

Cb. *f* *pizz.* *ff*

④

Fl. 1, 2

Ob. 1

Ob. 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Tpt.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *in rilievo*

f *in rilievo*

f *p* *f* *p* *f* *p*

p sempre

p sempre

p sempre

f *pizz.*

f *pizz.*

f *pizz.*

f *(pizz.)*

Detailed description: This page of a musical score for 'LE TOMBEAU DE VUILLARD - I. LES NABIS' features a variety of instruments. The woodwinds (Flutes, Oboes, Clarinets, Bassoons) are mostly silent, with some activity in the final measures. The Horns play a rhythmic pattern of eighth notes, alternating between forte and piano dynamics. The Trumpets have a single entry in the final measure. The strings (Violins I and II, Viola, Cello) play sustained notes, with Violins I and II marked 'p sempre' and 'sul tasto'. The Cello has a pizzicato entry in the final measure. The Harp is silent throughout. The score is marked with a circled '4' at the beginning, indicating a fourth ending. Dynamics range from piano (p) to forte (f), and articulation includes accents and pizzicato.

LE TOMBEAU DE VUILLARD - I. LES NABIS

⑤

Fl. 1, 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1, 2

Hn. 1, 2

Tpt.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f, *p*, *pizz.*, *arco sul tasto*, *2*, *3*, *9*

LE TOMBEAU DE VUILLARD - I. LES NABIS

Fl. 1, 2
Ob. 1
Ob. 2
Cl. 1, 2
Bsn. 1, 2
Hn. 1
Hn. 2
Tpt.
Hp.

(7) *f* 3 3 *f* *f*
f 3 *f* 3 *f*
f 3 3 *f*
f *p* *f* *p*
(2.) *p* *f* *p* 1. *f*
f *p* *f* *p* *f* *p*
f *p* *f* *p* *f* *p*
p *f* *p*
f

Vln. I
Vln. II
Vla.
Vc.
Cb.

(7) *p* *f* 3 3 *p* *f* *pizz.*
p *f* 3 3 *p* *f* *pizz.*
p *f* 3 3 *p* *f* *pizz.*
f *pizz.* *f* *p*
p *f* *pizz.* *f* *p*

This musical score page contains the following parts and markings:

- Fl. 1, 2:** Flute parts with a circled 8 at the start, dynamic markings *p* and *f*, and a sixteenth-note triplet.
- Ob. 1, 2:** Oboe parts with dynamic markings *p* and *f*.
- Cl. 1, 2:** Clarinet parts with dynamic markings *p* and *f*.
- Bsn. 1, 2:** Bassoon parts with dynamic markings *p* and *f*.
- Hn. 1, 2:** Horn parts with dynamic markings *f* and *p*.
- Tpt.:** Trumpet part with dynamic markings *f* and *p*, and a second ending bracket.
- Hp.:** Piano part with the instruction *non arp.* and dynamic marking *f*.
- Vln. I:** Violin I part with a circled 8 at the start.
- Vln. II:** Violin II part with the instruction *arco (norm.)* and dynamic marking *p*.
- Vla.:** Viola part with the instruction *arco (norm.)* and dynamic marking *p*.
- Vc.:** Violoncello part with the instruction *arco* and dynamic marking *p*.
- Cb.:** Contrabass part.

⑨

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Tpt.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco (norm.)

p *f* *p* *f* *p*

f *p* *f* *p* *2*

f *f* *f* *f*

10 11

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Tpt.

Hp.

Detailed description: This section of the score covers measures 10 and 11 for the woodwind and string sections. The woodwinds (Flutes, Oboes, Clarinets, Bassoons, Horns) are mostly silent, with some Clarinet and Horn parts playing short phrases in measures 10 and 11. The Trumpets play a rhythmic pattern in measure 10, which changes in measure 11. The Harp is silent throughout.

10 11

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This section of the score covers measures 10 and 11 for the string sections. The Violins I and II, Viola, and Violoncello all play a rhythmic pattern in measure 10, which changes in measure 11. The Contrabass is silent throughout.

12

Fl. 1, 2

Ob. 1, 2

Cl. 1

Cl. 2

Bsn. 1, 2

Hn. 1, 2

Tpt.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb. arco

13

This musical score page contains the following parts and measures:

- Fl. 1:** Measures 1-4. Dynamics: *f*, *p*, *f*. Includes a long slur over measures 2-4.
- Fl. 2:** Measures 1-4. Dynamics: *p*, *f*. Includes a long slur over measures 2-4.
- Ob. 1, 2:** Measures 1-4. Dynamics: *f*. Includes a slur over measures 2-3.
- Cl. 1, 2:** Measures 1-4. Rested.
- Bsn. 1, 2:** Measures 1-4. Dynamics: *f*. Includes a slur over measures 2-3 with a first ending bracket labeled "(1.)".
- Hn. 1, 2:** Measures 1-4. Rested.
- Tpt.:** Measures 1-4. Rested.
- Hp.:** Measures 1-4. Dynamics: *f*. Includes a slur over measures 3-4.
- Vln. I:** Measures 1-4. Dynamics: *f*, *p*, *p*. Includes triplets in measures 2 and 3.
- Vln. II:** Measures 1-4. Dynamics: *f*, *p*, *f*, *p*. Includes triplets in measures 2 and 3.
- Vla.:** Measures 1-4. Dynamics: *f*, *p*, *p*. Includes triplets in measures 2 and 3.
- Vc.:** Measures 1-4. Dynamics: *p*, *f*, *p*. Includes a long slur over measures 2-4.
- Cb.:** Measures 1-4. Dynamics: *p*, *f*, *p*. Includes a long slur over measures 2-4.

A circled measure number "13" is placed above the first staff (Fl. 1) and below the string staves (Vln. I and Vln. II).

15

Fl. 1, 2

Ob. 1, 2 (1.)

Cl. 1, 2 *f decres.*

Bsn. 1, 2

Hn. 1, 2

Tpt.

Hp. *f*

Vln. I *f p*

Vln. II *f p*

Vla. *f p*

Vc. *f p*

Cb. *f*

16

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Tpt.

Hp.

16

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score is for the piece "LE TOMBEAU DE VUILLARD - I. LES NABIS". It features a variety of instruments and includes several performance markings such as *f* (forte) and *non trem.* (non-tremolo). The score is organized into systems for different instrument groups.

- Fl. 1, 2**: Flute parts, mostly resting.
- Ob. 1, 2**: Oboe parts with melodic lines and sustained notes.
- Cl. 1, 2**: Clarinet parts with rhythmic patterns and melodic runs.
- Bsn. 1, 2**: Bassoon parts with sustained notes.
- Hn. 1, 2**: Horn parts, mostly resting.
- Tpt.**: Trumpet parts, mostly resting.
- Hp.**: Harp accompaniment with arpeggiated figures.
- Vln. I, II**: Violin parts with melodic lines and some four-measure rests.
- Vla.**: Viola part with melodic lines and some four-measure rests.
- Vc.**: Cello part with rhythmic patterns and some four-measure rests.
- Cb.**: Contrabass part, mostly resting.

Key markings include *f* (forte) in the Oboe, Clarinet, Bassoon, Harp, Violin I, Violin II, Viola, and Cello parts. The Cello part also includes the instruction *non trem.* (non-tremolo).

17

Fl. 1, 2: Rest

Ob. 1, 2: *ff* ^{a2} (triplets), *mf* ^{1.} (triplets)

Cl. 1, 2: *ff* (triplets), *mf* (triplets)

Bsn. 1, 2: *ff* (triplets), *mf* (triplets)

Hn. 1, 2: Rest

Tpt.: *ff* (triplets), *mf* (triplets)

Hp.: *ff* (triplets), *mf* (triplets)

17

Vln. I: *ff* (triplets), *mf* (triplets)

Vln. II: *ff* (triplets), *mf* (triplets) div.

Vla.: *ff* (triplets), *mf* (triplets)

Vc.: *ff* (triplets), *mf* (triplets)

Cb.: *p sempre* (flaut.)

18

1. norm. (harm.)

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl. 1, 2:** Flute parts, mostly silent in this section.
- Ob. 1, 2:** Oboe parts, playing a melodic line with a first ending bracket and a *p* dynamic.
- Cl. 1, 2:** Clarinet parts, playing a rhythmic pattern of eighth notes with a first ending bracket and a *p* dynamic.
- Bsn. 1, 2:** Bassoon parts, mostly silent.
- Hn. 1, 2:** Horn parts, mostly silent.
- Tpt.:** Trumpet part, mostly silent.
- Hp.:** Piano part, playing a complex rhythmic accompaniment with a *p* dynamic.
- Vln. I:** Violin I part, playing a melodic line with a first ending bracket and a *p* dynamic.
- Vln. II:** Violin II part, playing a rhythmic accompaniment of eighth notes with a *p* dynamic.
- Vla.:** Viola part, playing a rhythmic accompaniment of eighth notes with a *p* dynamic.
- Vc.:** Cello part, playing a rhythmic accompaniment of eighth notes with a *p* dynamic.
- Cb.:** Contrabass part, playing a rhythmic accompaniment of eighth notes with a *p* dynamic.

19 (flz.) ppp poss. 20

Fl. 1 (flz.) ppp poss.

Fl. 2 (flz.) ppp poss.

Ob. 1, 2

Cl. 1, 2 1. p f

Bsn. 1, 2 f

Hn. 1, 2 (open) f p f p

Tpt.

Hp.

19 20

Vln. I

Vln. II unis. p f

Vla. p f

Vc. f p

Cb.

21

Fl. 1, 2
Ob. 1, 2
Cl. 1
Cl. 2
Bsn. 1, 2
Hn. 1, 2
Tpt.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

f *p* *f* *p* *f* *p* *f* *p*

p *f* *p* *f* *p* *f* *p* *f*

p *f* *p* *f* *p* *f* *p* *f*

f *p* *f* *p* *f* *p* *f* *p*

21

22 (norm.)

Fl. 1, 2
Ob. 1
Ob. 2
Cl. 1, 2
Bsn. 1, 2

Hr. 1, 2
Tpt.
Hp.

22
Vln. I
Vln. II
Vla.
Vc.
Cb.

23

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Tpt.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

f

senza sord.

gliss.

E# FG Ab

DC Bb

norm.

24

Fl. 1, 2

Ob. 1, 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Tpt.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*E^b F G A^b
D C B^b*

p cresc.

gliss.

pizz.

24

24

Fl. 1, 2 *f* *p* *f*

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2 *no breath if poss.* *p*

Tpt.

Hp. *f* *p* *f*

Vln. I *f*

Vln. II *f* *p* *f*

Vla. *f* *p*

Vc. *f* *p*

Cb.

Detailed description: This page of a musical score for 'Le Tombeau de Vuillard - I. Les Nabis' features ten staves. The Flute 1 and 2 staff (Fl. 1, 2) has a melodic line starting with a forte (*f*) dynamic, followed by a piano (*p*) section, and then returning to forte (*f*). The Oboe (Ob. 1, 2), Clarinet (Cl. 1, 2), and Bassoon (Bsn. 1, 2) staves are mostly silent. The Horn 1 and 2 staff (Hn. 1, 2) plays a sustained note with a 'no breath if poss.' instruction and a piano (*p*) dynamic. The Trumpet (Tpt.) staff is silent. The Harp (Hp.) staff has a complex accompaniment with forte (*f*), piano (*p*), and forte (*f*) dynamics, including triplet and quartet markings. The Violin I (Vln. I) staff plays a sustained melodic line with a forte (*f*) dynamic. The Violin II (Vln. II) staff plays a sustained melodic line with forte (*f*) and piano (*p*) dynamics, featuring sextuplet markings. The Viola (Vla.) staff plays a sustained melodic line with forte (*f*) and piano (*p*) dynamics, featuring triplet markings. The Violoncello (Vc.) staff plays a sustained melodic line with forte (*f*) and piano (*p*) dynamics, featuring doublet markings. The Contrabass (Cb.) staff is silent.

LE TOMBEAU DE VUILLARD - I. LES NABIS

Fl. 1, 2: *p* *f* *p* *f*

Ob. 1: *f* *p*

Ob. 2: *f*

Cl. 1: *f*

Cl. 2: *f* *p*

Bsn. 1, 2: *f* *p*

Hn. 1, 2: *p*

Tpt.:

Hp: *p* *f* *p* *f*
Eb F G# A
Db C B#

Vln. I: *p*

Vln. II: *p*

Vla.: *f* *p*

Vc.: *f* *p*

Cb.:

25

26

Fl. 1, 2: Treble clef, 2/4 time. Measure 25: eighth-note pattern. Measure 26: rests. Measure 27: eighth-note pattern. Measure 28: rests. Dynamics: *p*.

Ob. 1: Treble clef, 2/4 time. Measure 25: rests. Measure 26: rests. Measure 27: eighth-note pattern. Measure 28: eighth-note pattern. Dynamics: *f*.

Ob. 2: Treble clef, 2/4 time. Measure 25: eighth-note pattern. Measure 26: eighth-note pattern. Measure 27: rests. Measure 28: rests. Dynamics: *p*.

Cl. 1: Treble clef, 2/4 time. Measure 25: eighth-note pattern. Measure 26: eighth-note pattern. Measure 27: eighth-note pattern. Measure 28: eighth-note pattern. Dynamics: *p* to *f*.

Cl. 2: Treble clef, 2/4 time. Measure 25: rests. Measure 26: rests. Measure 27: eighth-note pattern. Measure 28: eighth-note pattern. Dynamics: *f*.

Bsn. 1, 2: Bass clef, 2/4 time. Measure 25: rests. Measure 26: rests. Measure 27: eighth-note pattern. Measure 28: eighth-note pattern. Dynamics: *p* to *f*.

Hn. 1, 2: Treble clef, 2/4 time. Measure 25: rests. Measure 26: rests. Measure 27: eighth-note pattern. Measure 28: eighth-note pattern. Dynamics: *f* to *p*.

Tpt.: Bass clef, 2/4 time. Measure 25: rests. Measure 26: eighth-note pattern. Measure 27: eighth-note pattern. Measure 28: eighth-note pattern. Dynamics: *p*.

Hp.: Grand staff, 2/4 time. Measure 25: quarter-note pattern. Measure 26: quarter-note pattern. Measure 27: rests. Measure 28: rests. Dynamics: *p*.

26

Vln. I: Treble clef, 2/4 time. Measure 25: rests. Measure 26: quarter-note. Measure 27: quarter-note. Measure 28: quarter-note. Dynamics: *p*.

Vln. II: Treble clef, 2/4 time. Measure 25: quarter-note. Measure 26: quarter-note. Measure 27: quarter-note. Measure 28: quarter-note.

Vla.: Bass clef, 2/4 time. Measure 25: quarter-note. Measure 26: quarter-note. Measure 27: quarter-note. Measure 28: quarter-note. Dynamics: *p* to *f*.

Vc.: Bass clef, 2/4 time. Measure 25: quarter-note. Measure 26: quarter-note. Measure 27: quarter-note. Measure 28: quarter-note. Dynamics: *p* to *f*. Includes *arco* marking.

Cb.: Bass clef, 2/4 time. Measure 25: quarter-note. Measure 26: quarter-note. Measure 27: quarter-note. Measure 28: quarter-note. Dynamics: *f* to *p*. Includes *(pizz.)* marking.

Fl. 1, 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1, 2

Hn. 1, 2

Tpt.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

p

mf

pizz.

arco

(27)

Fl. 1, 2: *f* 3 3 2. *f*

Ob. 1: *f* 3

Ob. 2: *f* 3 3

Cl. 1, 2: *f* *p*

Bsn. 1, 2: (2.) *p* *f* *p*

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

Tpt.: *p* *f*

Hp: *f*

Vln. I: *p* 3 3 3 *f* *p* 6 *f* *f* 6 *p* *f* 6 *p*

Vln. II: *p* 3 3 3 *f* *p* 6 *f* *f* 6 *p* *f* 6 *p*

Vla.: *p* 3 3 3 *f* 2 *p* 6 *f* *f* 6 *p* *f* 6 *p*

Vc. *arco*: *p* 3 3 3 *f* 2 *p* 6 *f* *f* 6 *p* *f* 6 *p*

Cb.: *p*

(28)

Musical score for the woodwind and string sections, starting at measure 28. The score includes parts for Fl. 1, 2; Ob. 1, 2; Cl. 1, 2; Bsn. 1, 2; Hn. 1, 2; Tpt.; Hp.; Vln. I, II; Vla.; Vc.; and Cb. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *f* (forte) and *p* (piano). The key signature is E major and the time signature is 3/4.

Fl. 1, 2: *f* $\frac{p}{6}$ f

Ob. 1, 2: (2.) f p f

Cl. 1: f p f p f

Cl. 2: f p f p f

Bsn. 1: f p f p f

Bsn. 2: f p f

Hn. 1, 2: f p f p f

Tpt.: f p f

Hp.: f p f

Vln. I: f p f

Vln. II: f p f

Vla.: f p f

Vc.: f p f

Cb.: f p

Hp. Chords: $E\ F\ G^{\sharp}\ A$
 $D^{\flat}\ C^{\sharp}\ B$

Gliss.

(28)

29

Fl. 1 *f* *p* *ff*

Fl. 2 *f* *p* *ff*

Ob. 1, 2 *f* *p* *ff*

Cl. 1 *f* *p* *ff*

Cl. 2 *f* *p* *f* *ff*

Bsn. 1 *f* *p* *f* *ff*

Bsn. 2 *f* *p* *f* *ff*

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

Tpt. *f* *p* *ff*

Hp. *f* *p* *f* *ff*

Vln. I *f* *p* *ff*

Vln. II *f* *p* *f* *ff*

Vla. *f* *p* *f* *ff*

Vc. *f* *p* *f* *ff*

Cb. *f* *pizz.* *ff*

LE TOMBEAU DE VUILLARD

II. FIGURES DANS UN INTÉRIEUR

Eric Shanfield

♩ = 104 Pavane ①

Flute 1, 2
Oboe 1, 2
Clarinet 1, 2 in A
Bassoon 1, 2
Horn 1, 2 in F
Trumpet in C
Harp
Violin I
Violin II
Viola
Violoncello
Contrabass

♩ = 104 Pavane ①

con sord.
f mf mp

con sord.
f mf mp

con sord.
f mf mp

con sord.
f mf mp

pizz.
f

p echo

1. Solo
p mp p

mp

②

Fl. 1, 2 *mp (echo)*

Ob. 1, 2 *p* *mf* *p* 1. Solo 3

Cl. 1, 2 *p (echo)*

Bsn. 1, 2 *mp* 1. Solo 3

Hn. 1, 2

Tpt.

Hp. *mf* *mp*

Vln. I *mf* *mp* ③

Vln. II *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp*

Cb.

Detailed description of the musical score: This page contains the musical score for the second movement of 'Le Tombeau de Vuillard'. The score is for a full orchestra and piano. It is divided into two systems. The first system includes Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horn 1 & 2, Trumpet, Harp, Violin I, Violin II, Viola, Violoncello, and Contrabass. The second system includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The score features various dynamics such as *mp* (mezzo-piano), *mf* (mezzo-forte), and *p* (piano). It includes performance instructions like '1. Solo' and 'echo', and contains musical notations such as triplets and slurs. The piece is in a key with two flats and a 4/4 time signature. The score is marked with rehearsal marks ② and ③.

Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Tpt.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

④ Soli
mf
mp (echo)
p
f
p
f
mf
f
mf
f
mf
f

(1.)

⑤

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Tpt.

Hp.

⑥

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

mp accompagnamento

mp accompagnamento

mf

mf

con sord. arco

mf

1.

mf

Detailed description: This page of a musical score contains staves for Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Horns 1 & 2, Trumpets, Harp, Violins I & II, Viola, Violoncello, and Contrabass. The score is divided into two systems. The first system (measures 1-4) is marked with a circled '5' and the second system (measures 5-8) with a circled '6'. The key signature is one sharp (F#) and the time signature is 4/4. The Harp part features a melodic line in the right hand and sustained chords in the left hand. The Violin I part has a melodic line starting with a circled '5'. The Violin II and Viola parts are marked 'mp accompagnamento'. The Violoncello part is marked 'mf' and includes the instruction 'div.'. The Contrabass part is marked 'mf' and includes the instruction 'con sord. arco'. The Oboe 1 part has a melodic line starting in the second system, marked with a circled '6' and '1.', and 'mf'.

Fl. 1, 2

Ob. 1, 2 (1.)

Cl. 1, 2 1. *mf*

Bsn. 1, 2

Hn. 1, 2

Tpt.

Hp.

Vln. I ⑦

Vln. II

Vla.

Vc.

Cb.

Detailed description: This is a page of a musical score for orchestra and piano. The score is written in 2/4 time and consists of 12 measures. The instruments are arranged in a standard orchestral layout. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and strings (Violins I and II, Viola, Violoncello, Contrabasso) have various melodic and harmonic parts. The piano part (Hp.) provides accompaniment with chords and arpeggiated figures. A first ending bracket is present in the Clarinet part, and a rehearsal mark (7) is placed above the Violin I part. The score includes dynamic markings such as *mf* and first/second endings.

⑧

Fl. 1, 2

Ob. 1, 2 (1.)

Cl. 1, 2 (1.)

Bsn. 1, 2

Hn. 1, 2 (open)

Tpt.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp cresc.

mf

p

mf

⑧

Detailed description: This page of a musical score is for the second movement, 'Figures dans un intérieur', of 'Le Tombeau de Vuillard'. It features a woodwind section with Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horn 1 & 2, and Trumpet. The woodwinds play a melodic line with various dynamics including *mp cresc.*, *mf*, and *p*. The Horns play a sustained note marked '(open)' and *mf*. The Piano accompaniment features a complex texture with arpeggiated chords and sustained notes. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabasso, with dynamics ranging from *p* to *mf*. The score is marked with a circled '8' at the beginning and end of the section.

⑨

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1, 2 *mf*

Cl. 1, 2 *mf*

Bsn. 1, 2 *mf*

Hn. 1, 2 *mf*

Tpt. *p* con sord.

Hp. *mf*

⑩

Vln. I

Vln. II

Vla. *mp* under harp *p*

Vc. *p* div. a4

Cb. *mp* under harp *p*

Fl. 1

Fl. 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Tpt.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

11

pp very quiet

p

pp

11

Detailed description: This page of a musical score contains staves for woodwinds, strings, and piano. The woodwind section includes Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, Horns 1 and 2, and Trumpets. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The piano part is shown in grand staff notation. A rehearsal mark '11' is placed above the first Flute 1 staff and below the Violin I staff. The Violin I part begins with a *pp* dynamic marking and the instruction 'very quiet'. The Violin II part begins with a *p* dynamic marking. The Viola part begins with a *pp* dynamic marking. The score is written in 4/4 time and features various musical notations including slurs, ties, and dynamic markings.

12

Fl. 1 *p sempre*

Fl. 2 *p sempre*

Ob. 1, 2

Cl. 1, 2 *p* *mp* *p* *mp* *p* *mp*

Bsn. 1, 2

Hn. 1, 2

Tpt.

Hp. *p sempre*

Vln. I *p* *mp* *p* *p* *mp* *p* *p* *mp* *p*

Vln. II *p* *mp* *p* *mp* *p* *mp*

Vla. *loco* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p*

Vc. *unis.* *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp* *p*

Cb. *p sempre*

Fl. 1 *p cresc.* *mf*

Fl. 2 *p cresc.* *mf*

Ob. 1, 2 *a2 p cresc.* *mf*

Cl. 1 *p cresc.* *mf*

Cl. 2 *p cresc.* *mf*

Bsn. 1, 2 *p cresc.* *mf*

Hn. 1, 2

Tpt.

Hp. *E♭ F♯ G A D♯ C B♭ gliss.*

Vln. I *p mp p cresc.* *mf*

Vln. II *mp cresc.* *mf*

Vla. *mp cresc.* *mf*

Vc. *p cresc.* *mf*

Cb.

14

2.3 3.2 2.3

Fl. 1, 2 *p cresc.*

Ob. 1, 2 *p cresc.*

Cl. 1, 2 *p cresc.*

Bsn. 1, 2 *p cresc.*

Hn. 1, 2 *f*

Tpt. (con sord.) *p cresc.*

Hp.

14

2.3 3.2 2.3

Vln. I *p cresc.*

Vln. II *p cresc.*

Vla. *p cresc.*

Vc. *p cresc.*

Cb.

Musical score for 'Le Tombeau de Vuillard - II. Figures dans un intérieur'. The score is divided into two systems, each starting at measure 15 and ending at measure 16. The instruments are arranged as follows:

- Flutes 1 & 2 (Fl. 1, 2):** Both parts play long, sustained notes with a *p* dynamic. The Fl. 1 part has a circled measure 15 and a circled measure 16.
- Oboes 1 & 2 (Ob. 1, 2):** Play a rhythmic pattern of eighth notes with a *p* dynamic.
- Clarinets 1 & 2 (Cl. 1, 2):** Play sustained notes with a *p* dynamic.
- Bassoons 1 & 2 (Bsn. 1, 2):** Play a rhythmic pattern of eighth notes with a *p* dynamic. In measure 16, the first bassoon has a *1. Solo* marking and a *mp* dynamic.
- Horns 1 & 2 (Hn. 1, 2):** Play sustained notes with a *p* dynamic.
- Trumpets (Tpt.):** Play a rhythmic pattern of eighth notes with a *p* dynamic.
- Harp (Hp.):** Plays a rhythmic pattern of eighth notes with a *p* dynamic. In measure 16, there is an *l.v.* marking and a *p cresc.* dynamic.
- Violins I & II (Vln. I, II):** Both parts play a rhythmic pattern of eighth notes with a *f* *delesc.* dynamic. In measure 16, the Violin I part has a *flaut.* marking and a *p* dynamic.
- Viola (Vla.):** Plays a rhythmic pattern of eighth notes with a *f* *delesc.* dynamic. In measure 16, there is a *p* dynamic.
- Violoncello (Vc.):** Plays a rhythmic pattern of eighth notes with a *f* *delesc.* dynamic. In measure 16, there is a *p* dynamic.
- Contrabass (Cb.):** Plays a rhythmic pattern of eighth notes with a *f* *delesc.* dynamic. In measure 16, there is a *div. a4 flaut. non vib.* marking and a *p* dynamic.

17

Fl. 1 *f*

Fl. 2 *f*

Ob. 1, 2 *mf* *delesc.*

Cl. 1 *f* *in rilievo* (*delesc.*)

Cl. 2 *f* *in rilievo* (*delesc.*)

Bsn. 1, 2 (1.) *mf* *delesc.*

Hn. 1, 2

Tpt.

Hp. *mf*

Vln. I (17) *norm.* *cresc.*

Vln. II *norm.* *cresc.*

Vla. *cresc.*

Vc.

Cb.

Musical score for 'Le Tombeau de Vuillard - II. Figures dans un intérieur'. The score is divided into two systems, each starting with a circled measure number: 18 and 19. The instruments are arranged as follows:

- Fl. 1, 2: Flute parts, mostly silent.
- Ob. 1, 2: Oboe parts, playing a rhythmic pattern of eighth notes.
- Cl. 1, 2: Clarinet parts, playing a melodic line.
- Bsn. 1, 2: Bassoon parts, playing a rhythmic pattern.
- Hn. 1, 2: Horn parts, playing a melodic line.
- Tpt.: Trumpet part, playing a melodic line.
- Hp.: Harp part, playing a rhythmic pattern.
- Vln. I, II: Violin parts, playing a melodic line.
- Vla.: Viola part, playing a rhythmic pattern.
- Vc.: Violoncello part, playing a melodic line.
- Cb.: Contrabass part, playing a melodic line.

Key markings and dynamics include:

- p* (piano) for Oboe and Bassoon.
- mp* (mezzo-piano) for Clarinet 1 and 2.
- f* (forte) for Horns, Trumpet, Violins, Viola, and Contrabass.
- mf* (mezzo-forte) for Violins and Viola.
- senza sord.* (without mutes) for Trumpet.
- unis. norm.* (unison normal) for Contrabass.

Musical score for orchestra, measures 20-21. The score is arranged in systems for Flutes (Fl. 1, 2), Oboes (Ob. 1, 2), Clarinets (Cl. 1, 2), Bassoons (Bsn. 1, 2), Horns (Hn. 1, 2), Trumpets (Tpt.), Harp (Hp.), Violins I (Vln. I), Violins II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 20 and 21 are marked with circled numbers. The score includes dynamic markings such as *f*, *mp*, *p*, *decresc.*, and *pizz.*. The key signature changes from one flat to two flats between measures 20 and 21. The time signature is 4/4.

Fl. 1, 2: *f* (measures 20-21), *mp* (measures 22-23)

Ob. 1, 2: *f* (measures 20-21), *mp* (measures 22-23)

Cl. 1, 2: *mf* (measures 20-21), *p* (measures 22-23)

Bsn. 1, 2: *mp* (measures 22-23)

Hn. 1, 2: *p* (measures 20-21), *mp* (measures 22-23)

Tpt.: (measures 20-23)

Hp.: *decresc.* (measures 20-21), *mp* (measures 22-23)

Vln. I: *decresc.* (measures 20-21), *mp* \rightarrow *p* (measures 22-23)

Vln. II: *decresc.* (measures 20-21), *mp* \rightarrow *p* (measures 22-23)

Vla.: *decresc.* (measures 20-21), *mp* \rightarrow *p* (measures 22-23)

Vc.: *decresc.* (measures 20-21), *mp* \rightarrow *p* (measures 22-23)

Cb.: *decresc.* (measures 20-21), *pizz.* *mp* (measures 22-23)

22 1. Soli *mp* *p echo* 23

Fl. 1, 2

Ob. 1, 2 *mp* *p* *mp*

Cl. 1, 2 *p* *mp*

Bsn. 1, 2

Hn. 1, 2

Tpt.

Hp. *f* *mf* *mp*

22 23

Vln. I *f* *p* *mf* *mp*

Vln. II *f* *p* *mf* *mp*

Vla. *f* *p* *mf* *mp*

Vc. *f* *p* *mf* *mp*

Cb.

24

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Tpt.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

(1.)

p

mf

mp

mp echo

p

1. Solo

mf

3

3

3

3

(1.)

p

mf

p

mf

p

mf

p

24

mf

p

mf

p

mf

p

mf

p

(25)

Fl. 1
Fl. 2
Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Tpt.
Hp.

p
p
1.
p
con sord.
p

Detailed description: This block contains the first six staves of the musical score. Flute 1 (Fl. 1) and Flute 2 (Fl. 2) play a melodic line starting with a piano (*p*) dynamic. Clarinet 1 and 2 (Cl. 1, 2) and Bassoon 1 and 2 (Bsn. 1, 2) are mostly silent, with a first ending (*1.*) and piano (*p*) dynamic marking for the Clarinet 1/2 staff. Horns 1 and 2 (Hn. 1, 2) are silent. Trumpet (Tpt.) plays a rhythmic pattern with a *con sord.* (con sordina) marking and a piano (*p*) dynamic. Harp (Hp.) provides a harmonic accompaniment with a piano (*p*) dynamic.

(25)

Vln. I
Vln. II
Vla.
Vc.
Cb.

pp very quiet
pp very quiet
p
div. a4
p
arco
p
pizz.

Detailed description: This block contains the last five staves of the musical score. Violin I (Vln. I) and Violin II (Vln. II) play a melodic line with a *pp* very quiet dynamic. Viola (Vla.) plays a rhythmic accompaniment with a piano (*p*) dynamic. Violoncello (Vc.) plays a complex, multi-measure passage with a *div. a4* (divisi a 4) marking and a piano (*p*) dynamic. Contrabass (Cb.) plays a melodic line with an *arco* (arco) marking and a piano (*p*) dynamic, ending with a *pizz.* (pizzicato) marking.

LE TOMBEAU DE VUILLARD

III. LES JARDINES PUBLIQUES

Eric Shanfield

♩ = 116 *Espiègle*

Flute 1, 2

Oboe 1, 2

Clarinet 1, 2 in A

Bassoon 1, 2

Horn 1, 2 in F

Trumpet in C

Harp

Violin I

Violin II

Viola

Violoncello

Contrabass

f

senza sord.

senza sord. spicc.

senza sord.

①

3

4

3

4

Fl. 1, 2: Flute parts with a circled 2 in the second measure.

Ob. 1, 2: Oboe parts, mostly rests.

Cl. 1, 2: Clarinet parts with a circled 2 in the second measure and a forte (f) dynamic marking.

Bsn. 1, 2: Bassoon parts with a forte (f) dynamic marking.

Hn. 1, 2: Horn parts with a forte (f) dynamic marking.

Tpt.: Trumpet part with a circled 2 in the second measure.

Hp.: Harp part.

Vln. I, II: Violin parts with a circled 2 in the second measure and triplet/quadlet markings.

Vla.: Viola part with a circled 2 in the second measure.

Vc.: Cello part.

Cb.: Contrabass part with a circled 2 in the second measure, a forte (f) dynamic marking, and the instruction "senza sord." (without mutes).

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Tpt.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

③

④

f

fz

6

3

4

This musical score page, numbered 56, is for the third movement, 'LES JARDINES PUBLIQUES', of 'LE TOMBEAU DE VUILLARD'. The score is arranged in a standard orchestral format with multiple staves for each instrument. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The woodwind section includes Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoon 1 & 2, Horns 1 & 2, and Trumpet. The string section includes Violin I, Violin II, Viola, Violoncello (Cello), and Double Bass (Bassoon). The Harp (Hp.) is also present. The score features complex rhythmic patterns, including sixteenth-note runs in the woodwinds and violins, and sustained chords in the strings and harp. A circled number '5' appears above the Flute 1 staff and below the Violin I staff, indicating a specific measure or rehearsal mark. The page concludes with a double bar line and repeat dots.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Tpt.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

6

p

mf

f

use open strings

pizz.

7 8 9

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1

Hn. 2

Tpt.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

use open strings

arco (use open strings)

f

p

f

pizz.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Tpt.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

6

arco

10

p

p

3

0

This musical score is for measures 11 and 12 of the piece 'Le Tombeau de Vuillard - III. Les Jardines Publiques'. The score is arranged in two systems, with measures 11 and 12 indicated by circled numbers at the top of each system. The instrumentation includes Flutes 1 and 2 (Fl. 1, 2), Oboes 1 and 2 (Ob. 1, 2), Clarinets 1 and 2 (Cl. 1, 2), Bassoons 1 and 2 (Bsn. 1, 2), Horns 1 and 2 (Hn. 1, 2), Trumpet (Tpt.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The score is written in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. Measure 11 begins with a **f** dynamic. The Harp part features a *l.v.* (left hand) section with a **p** dynamic, while the right hand plays a **f** melody. The Violin I and II parts play a rhythmic pattern of eighth notes, marked with a **f** dynamic and triplet markings. The Viola and Violoncello parts also play eighth notes, marked with a **f** dynamic and triplet markings. Measure 12 begins with a *decresc.* (decrescendo) marking. The Oboe part has a **f** dynamic and a *decresc.* marking. The Horn part has a **f** dynamic. The Trumpet part has a **f** dynamic. The Harp part has a **f** dynamic. The Violin I and II parts have a **f** dynamic and a *decresc.* marking. The Viola part has a **f** dynamic and a *decresc.* marking. The Violoncello part has a **f** dynamic and a *decresc.* marking. The Contrabasso part has a **f** dynamic and a *decresc.* marking. The Flute, Clarinet, Bassoon, and Horn parts are mostly silent in measure 11 and play sustained notes in measure 12.

13

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Tpt.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

1.

2.

3.

4.

Musical score for measures 14 and 15 of 'LE TOMBEAU DE VUILLARD - III. LES JARDINES PUBLIQUES'. The score is divided into two systems, each starting with a circled measure number (14 and 15). The instruments are arranged as follows:

- Flutes (Fl. 1, Fl. 2):** Play a melodic line with slurs and accents, marked *f* at the start of measure 14 and *f sempre* in measure 15.
- Oboes (Ob. 1, 2):** Remain silent in measure 14; enter in measure 15 with a melodic line marked *f*.
- Clarinets (Cl. 1, 2):** Play a rhythmic accompaniment of eighth notes, marked *f*.
- Bassoons (Bsn. 1, Bsn. 2):** Bsn. 1 plays a long note in measure 14, marked *f* then *p*; Bsn. 2 is silent. In measure 15, Bsn. 1 plays a melodic line marked *f sempre*, and Bsn. 2 plays a rhythmic accompaniment marked *f sempre*.
- Horns (Hn. 1, Hn. 2):** Hn. 1 is silent; Hn. 2 plays a rhythmic accompaniment marked *f sempre* in measure 15.
- Trumpets (Tpt.):** Play a melodic line with slurs, marked *f* then *p* then *f* in measure 14, and *p* in measure 15.
- Harp (Hp):** Play sustained chords, marked *f*.
- Violins (Vln. I, Vln. II):** Play a rhythmic accompaniment of eighth notes, marked *f*. Vln. I has triplets in measure 14.
- Viola (Vla.):** Play a rhythmic accompaniment of eighth notes, marked *f*.
- Violoncello (Vc.):** Play a rhythmic accompaniment of eighth notes, marked *f*.
- Contrabass (Cb.):** Remains silent.

Fl. 1
Fl. 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt.
Hp.

Musical score for woodwinds and brasses. The score consists of ten staves. A circled number '16' is positioned above the first staff. The woodwinds (Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, Horns 1 and 2, and Trombones) play a melody that changes dynamics between *p*, *f*, and *f sempre*. The Horns play a steady eighth-note accompaniment. The Trombones play a melodic line with dynamics *f* and *p*. The Harp plays a simple chordal accompaniment with dynamics *f*.

Vln. I
Vln. II
Vla.
Vc.
Cb.

Musical score for strings. The score consists of five staves. A circled number '16' is positioned above the first staff. The Violins I and II play a rhythmic accompaniment of eighth notes, with dynamics *p* and *f*. The Violins have some slurs and accents. The Viola plays a similar rhythmic accompaniment. The Violoncello and Contrabass play a rhythmic accompaniment of eighth notes with dynamics *p* and *f*.

17

Fl. 1, 2

Ob. 1, 2

Cl. 1

Cl. 2

Bsn. 1, 2

Hn. 1

Hn. 2

Tpt.

Hp.

1.

2.

3.

4.

flz.

f

p

(norm.)

f

f

con sord.

p

17

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

f

p

f

p

f

p

f

p

Fl. 1, 2

Ob. 1, 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Tpt.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. 1, 2 (19) (20) *f*

Ob. 1, 2 *f*

Cl. 1 *f*

Cl. 2 *f*

Bsn. 1, 2 *f*

Hn. 1, 2 (norm.) *p* *f* *p* *p* *f*

Tpt. *f* senza sord.

Hp. *gliss.* *gliss.* *gliss.* *gliss.*
Eb F G# A
D C B#

Vln. I (19) (20) *f* *p* *f* *f* *p*

Vln. II *f* *p* *f* *f* *p*

Vla. *f* sempre 6

Vc. *f* sempre 6

Cb. *f* pizz. (non harm., vib.)

Fl. 1, 2
 Ob. 1, 2
 Cl. 1, 2
 Bsn. 1, 2
 Hn. 1, 2
 Tpt.
 Hp.

Measures 21 and 22 are circled. The woodwinds (Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet) and Harp parts are shown. The Harp part includes a chord diagram for measures 21 and 22: E F# G A and D C Bb.

Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Measures 21 and 22 are circled. The Violin I, Violin II, Viola, Violoncello, and Contrabass parts are shown. The strings play rhythmic patterns with various articulations and dynamics.

23

This musical score page, numbered 68, is for the third movement of 'Le Tombeau de Vuillard', 'Les Jardines Publiques'. The score is arranged in a system with ten staves. The instruments are: Flutes 1 & 2 (Fl. 1, 2), Oboes 1 & 2 (Ob. 1, 2), Clarinets 1 & 2 (Cl. 1, 2), Bassoon 1 & 2 (Bsn. 1, 2), Horns 1 & 2 (Hn. 1, 2), Trumpet (Tpt.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is divided into four measures. The first measure is marked with a circled '23'. The second measure contains a circled '23' above the staff. The third measure contains a circled '23' above the staff. The fourth measure is marked with a circled '23' above the staff. The score includes various dynamics such as *f* (forte), *p* (piano), and *gliss.* (glissando). It also features articulation marks like accents and slurs, and performance instructions such as '(norm.)' and '(flz.)'. The key signature has one flat (B-flat), and the time signature is 4/4. The score concludes with a double bar line and repeat dots.

This musical score page contains the following parts and markings:

- Fl. 1, 2:** Starts at measure 24 with a rest, then enters at measure 25 with a *f* dynamic and a *pizz.* marking.
- Ob. 1, 2:** Features a *pizz.* marking at measure 24 and a *a2* marking above the staff at measure 25.
- Cl. 1, 2:** Features a *pizz.* marking at measure 24 and a *a2* marking above the staff at measure 25.
- Bsn. 1, 2:** Remains silent throughout the page.
- Hn. 1, 2:** Features a *f* dynamic and a *pizz.* marking at measure 24.
- Tpt.:** Features a *f* dynamic and a *pizz.* marking at measure 24.
- Hp.:** Features a *gliss.* marking above the staff at measure 24.
- Vln. I:** Features a *pizz.* marking at measure 24 and a *f* dynamic at measure 25.
- Vln. II:** Features a *pizz.* marking at measure 24 and a *f* dynamic at measure 25.
- Vla.:** Features a *pizz.* marking at measure 24 and a *f* dynamic at measure 25.
- Vc.:** Features a *pizz.* marking at measure 24 and a *f* dynamic at measure 25.
- Cb.:** Remains silent throughout the page.

Measure numbers 24 and 25 are circled at the top of the page. Dynamics include *p* (piano), *f* (forte), and *pizz.* (pizzicato). The *a2* marking indicates a second octave for the woodwinds.

26

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Tpt.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Tpt.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

on the string

off the string

off the string (*spicc.*)

f

6

4

3

Detailed description of the musical score: The score is for a full orchestra. Measures 27 and 28 are shown. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and brass (Horn, Trumpet) parts are mostly silent in measure 27 and play sustained notes in measure 28. The strings play a rhythmic pattern in measure 27, which changes in measure 28. The piano part has a complex texture with arpeggiated figures and sustained chords. Dynamics include *f* (forte) and *spicc.* (staccato).

This musical score page, numbered 72, is for the third movement, 'LES JARDINES PUBLIQUES', from 'LE TOMBEAU DE VUILLARD'. The score is arranged for a full orchestra and piano. The instruments listed on the left are Fl. 1, 2; Ob. 1, 2; Cl. 1, 2; Bsn. 1, 2; Hn. 1, 2; Tpt.; Hp.; Vln. I, II; Vla.; Vc.; and Cb. The score is divided into five measures. The first measure contains sixteenth-note patterns for the flutes, oboes, and clarinets, with a forte (f) dynamic. The second measure features a piano (p) dynamic for the oboes and clarinets. The third measure continues with piano dynamics. The fourth measure is marked with a circled '29' and features a forte (f) dynamic for the flutes, oboes, and clarinets. The fifth measure continues with piano dynamics. The piano part features a complex rhythmic pattern with triplets and sextuplets, marked with a forte (f) dynamic. The strings (Violins, Viola, Violoncello, and Contrabass) play a steady eighth-note accompaniment, with dynamics ranging from piano (p) to forte (f). The woodwinds (Flutes, Oboes, Clarinets, Bassoons, Horns, and Trumpets) have various melodic and harmonic parts, with dynamics ranging from piano (p) to forte (f). The score includes various musical notations such as slurs, accents, and dynamic markings.

30

This page of the musical score, numbered 73, is titled 'LE TOMBEAU DE VUILLARD - III. LES JARDINES PUBLIQUES'. It features a rehearsal mark '30' at the top. The score is arranged in a standard orchestral format with the following parts:

- Fl. 1, 2:** Flutes 1 and 2, playing sixteenth-note patterns with a '6' marking.
- Ob. 1:** Oboe 1, playing a melodic line with a '2' marking.
- Ob. 2:** Oboe 2, playing a rhythmic pattern of eighth notes.
- Cl. 1:** Clarinet 1, playing a melodic line with a '2' marking.
- Cl. 2:** Clarinet 2, playing a rhythmic pattern of eighth notes.
- Bsn. 1, 2:** Bassoons 1 and 2, playing a simple rhythmic pattern with a 'f' dynamic.
- Hn. 1, 2:** Horns 1 and 2, playing a simple rhythmic pattern with a '(a2)' marking and 'p' dynamic.
- Tpt.:** Trumpets, with a whole rest.
- Hp.:** Piano, with a whole rest and 'p' dynamic.
- Vln. I:** Violin I, playing a sixteenth-note pattern with a '4' marking, dynamic changes from 'p' to 'f', and a '30' rehearsal mark.
- Vln. II:** Violin II, playing a sixteenth-note pattern with a '4' marking.
- Vla.:** Viola, playing a simple rhythmic pattern with a 'p' dynamic.
- Vc.:** Violoncello, playing a simple rhythmic pattern with a '2' marking, dynamic changes from 'f' to 'p' to 'f'.
- Cb.:** Contrabass, playing a simple rhythmic pattern with a '2' marking, dynamic changes from 'f' to 'p' to 'f'.

This musical score is for the third movement, 'LES JARDINES PUBLIQUES', of 'LE TOMBEAU DE VUILLARD'. The score is arranged in two systems, each containing six staves. The instruments are: Flute 1 & 2 (Fl. 1, 2), Oboe 1 & 2 (Ob. 1, 2), Clarinet 1 & 2 (Cl. 1, 2), Bassoon 1 & 2 (Bsn. 1, 2), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Trumpet (Tpt.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music is in 2/4 time and features a key signature of one flat. The score is divided into two systems, each starting with a circled measure number: 31 and 32. The first system (measures 31-36) shows the woodwinds and strings playing a rhythmic pattern of eighth notes, while the brass instruments play a melodic line. The second system (measures 37-42) continues the woodwind and string patterns, with the brass instruments playing a more complex melodic line. Dynamics such as *f* (forte) and *p* (piano) are indicated throughout the score.

This musical score page contains the following parts and markings:

- Fl. 1, 2:** Flute parts with circled measure numbers 33 and 34.
- Ob. 1, 2:** Oboe parts with a *f* dynamic marking.
- Cl. 1, 2:** Clarinet parts with a *f* dynamic marking.
- Bsn. 1, 2:** Bassoon parts.
- Hn. 1, 2:** Horn parts.
- Tpt.:** Trumpet part with *f* dynamic markings.
- Hp.:** Piano part with *f* dynamic marking and a *gliss.* instruction.
- Vln. I, II:** Violin parts with circled measure numbers 33 and 34, and dynamic markings *f* and *p*.
- Vla.:** Viola part with dynamic markings *f* and *p*.
- Vc.:** Violoncello part with dynamic markings *p* and *f*.
- Cb.:** Contrabass part with a *f* dynamic marking.

The score is written in 2/4 time and includes various musical notations such as slurs, accents, and dynamic markings.

This musical score is for the third movement, "Les Jardines Publiques," from the "Tombeau de Vuillard" by Maurice Ravel. The score is arranged for a full orchestra and includes the following parts:

- Fl. 1, 2:** Flute 1 and 2, playing a melodic line with accents and dynamics of *f*.
- Ob. 1, 2:** Oboe 1 and 2, playing a melodic line with accents and dynamics of *f*.
- Cl. 1, 2:** Clarinet 1 and 2, playing a melodic line with accents and dynamics of *f*.
- Bsn. 1, 2:** Bassoon 1 and 2, playing a melodic line with accents and dynamics of *f*.
- Hn. 1, 2:** Horn 1 and 2, playing a melodic line with accents and dynamics of *f*.
- Tpt.:** Trumpet, playing a melodic line with accents and dynamics of *f*.
- Hp.:** Harp, playing a melodic line with accents and dynamics of *f*.
- Vln. I, II:** Violin I and II, playing a melodic line with accents and dynamics of *f*.
- Vla.:** Viola, playing a melodic line with accents and dynamics of *f*.
- Vc.:** Violoncello, playing a melodic line with accents and dynamics of *f*.
- Cb.:** Contrabass, playing a melodic line with accents and dynamics of *f*.

The score is divided into two systems, each containing five measures. The first system starts at measure 35 and ends at measure 36. The second system starts at measure 36 and ends at measure 37. The key signature is one flat (B-flat major/D minor), and the time signature is 2/4. The score includes various musical notations such as accents, dynamics (*f*), and articulation marks.

This musical score page, numbered 78, is for the third movement, 'LES JARDINES PUBLIQUES', of 'LE TOMBEAU DE VUILLARD'. The score is arranged in a standard orchestral format with multiple staves for each instrument. The key signature is one flat (B-flat major or D minor) and the time signature is 3/4. A circled rehearsal mark '38' is placed at the beginning of the second measure of the Flute I part. The Flute I and Oboe parts feature complex rhythmic patterns with triplets and sixteenth notes, often marked with a forte 'f' dynamic. The Clarinet I and Bassoon parts play sustained notes with long slurs. The Horn and Trumpet parts also play sustained notes. The Harp part consists of chords and single notes. The Violin and Viola parts play a rhythmic pattern of eighth notes with a '4' marking below the notes. The Violoncello and Contrabass parts play sustained notes with long slurs. The score is written in a clear, professional notation style with various musical symbols such as slurs, ties, and dynamic markings.

Fl. 1, 2

Ob. 1, 2

Cl. 1

Cl. 2

Bsn. 1, 2

Hn. 1, 2

Tpt.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

39

40

f

p

41

Fl. 1, 2
Ob. 1, 2
Cl. 1
Cl. 2
Bsn. 1, 2
Hn. 1, 2
Tpt.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mp lontano in rilievo

con sord.
p

con sord.
p

con sord.
p

con sord.
p

Detailed description: This page of a musical score for 'Le Tombeau de Vuillard - III. Les Jardines Publiques' features 13 staves. The top four staves (Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2) contain complex sixteenth-note passages with slurs and fingerings (e.g., '6'). The Bassoon staff (Bsn. 1, 2) is mostly silent. The Trumpet staff (Tpt.) has a melodic line starting at measure 41 with the instruction 'mp lontano in rilievo'. The Harp staff (Hp.) has a few notes in measures 41 and 42. The string section (Violins I & II, Viola, Cello) enters at measure 41 with a tremolo pattern, marked 'con sord.' and 'p'. The score is in 4/4 time and includes various dynamic and performance markings.

Fl. 1, 2
 Ob. 1, 2
 Cl. 1, 2
 Bsn. 1, 2
 Hn. 1, 2
 Tpt.
 Hp.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Musical score for Flutes (Fl. 1, 2), Oboes (Ob. 1, 2), Clarinets (Cl. 1, 2), Bassoons (Bsn. 1, 2), Horns (Hn. 1, 2), Trumpets (Tpt.), Harp (Hp.), Violins (Vln. I, II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score includes various musical notations such as notes, rests, dynamics (*p*), and performance instructions like *con sord.* and *pizz.*.

LE TOMBEAU DE VUILLARD

IV. PEINTURE À LA COLLE SUR TOILE

Eric Shanfield

♩ = 104 Hanté ①

The score is divided into two systems. The first system includes Flute 1, Flute 2, Oboe 1, 2, Clarinet 1, 2 in A, Bassoon 1, 2, Horn 1, 2 in F, and Trumpet in C. The second system includes Harp, Violin I, Violin II, Viola, Violoncello, and Contrabass. The music is in 4/4 time with a tempo of 104 beats per minute, marked 'Hanté'. The key signature has one flat (B-flat). The score features various dynamics including *mf* (mezzo-forte) and *p* (piano), and includes performance instructions such as 'con sord. al fine' for the strings. A circled '1' indicates the first ending of a section.

② (1.)

pp

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Tpt.

Hp.

mf

p

③

②

con sord. al fine

mf

p

③

p

mf

Vln. I

Vln. II

p

mf

p

p

mf

p

Vla.

p

mf

p

p

mf

p

Vc.

p

mf

p

p

mf

p

Cb.

mf

mf

This musical score is for the fourth movement of 'Le Tombeau de Vuillard', titled 'IV. Peinture à la colle sur toile'. It is a 4/4 piece with a key signature of one sharp (F#). The score is divided into two systems, each containing six staves. The first system includes Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horn 1 & 2, and Trumpet. The second system includes Violin I, Violin II, Viola, Violoncello, and Contrabasso. The score features dynamic markings such as *p* (piano), *mf* (mezzo-forte), and *div.* (diviso). It includes various musical notations like slurs, accents, and fingerings. The piece is marked with circled numbers 4 and 5, indicating specific measures or sections. The time signature changes from 4/4 to 3/4 in the fifth measure of the first system and remains 3/4 through the end of the score.

⑥ ⑦

Fl. 1, 2 *mf* *p* *mf*

Ob. 1 *p sempre*

Ob. 2 *p sempre*

Cl. 1 *p* *mf* *p* *p* *mf*

Cl. 2 *p* *mf* *p* *p*

Bsn. 1 *p* *mf* *p* *p*

Bsn. 2 *mf* *p*

Hn. 1, 2 *mf* *p* *mf*

Tpt.

Hp.

Vln. I *mf* *p* *mf*

Vln. II *p* *mf* *p* *p* *mf* *p*

Vla. *p* *mf* *p* *p* *mf* *p*

Vc. *p* *mf* *p* *p* *mf* *p*

Cb. *mf* *mf*

This musical score page contains the following parts and markings:

- Fl. 1:** Starts with a circled 8, playing a half note *p*. At the circled 9, it plays a sixteenth-note triplet *mf*, followed by a half note *p*.
- Fl. 2:** Starts with a half note *p*. At the circled 9, it plays a half note *mf*, followed by a half note *p*.
- Ob. 1:** Starts with a half note *mf*. At the circled 9, it plays a half note *p*, followed by a half note *mf*, and ends with a half note *p*.
- Ob. 2:** Starts with a half note *mf*. At the circled 9, it plays a half note *mf*, followed by a half note *p*.
- Cl. 1, 2:** Starts with a circled 8 and a first ending bracket (1.), playing a half note *p*. At the circled 9, it plays a half note *mf*, followed by a half note *p* with a fermata and a 7-measure rest.
- Bsn. 1, 2:** Starts with a half note *mf*. At the circled 9, it plays a half note *mf*, followed by a half note *p*.
- Hn. 1, 2:** Starts with a half note *p*. At the circled 9, it plays a half note *mf*, followed by a half note *p*.
- Tpt.:** Remains silent throughout the page.
- Hp.:** Starts with a half note *mf*. At the circled 9, it plays a half note *mf*, followed by a half note *p*.
- Vln. I:** Starts with a circled 8, playing a half note *p*. At the circled 9, it plays a half note *mf* with a *unis.* marking, followed by a half note *p*.
- Vln. II:** Starts with a half note *mf*. At the circled 9, it plays a half note *p*.
- Vla.:** Starts with a half note *mf*. At the circled 9, it plays a half note *p*.
- Vc.:** Starts with a half note *mf*. At the circled 9, it plays a half note *p*.
- Cb.:** Starts with a half note *mf*. At the circled 9, it plays a half note *p*.

10 11

Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Tpt.

Hp.
f *sempre*

Vln. I
mf *un.* *p* *p*

Vln. II
mf *p* *f* *p*

Vla.
mf *p* *p*

Vc.
mf *p* *p*

Cb.
mf *p* *f* *p*
pizz. arco

12 13

Fl. 1 *f* *p* *p* non vib.

Fl. 2 *f* *p* *p* non vib.

Ob. 1, 2 1. *f* *p* *f* non vib.

Cl. 1 *f* *p* *f* *p* non vib.

Cl. 2 *f* *p* *f* *p* non vib.

Bsn. 1 *f* *p* non vib.

Bsn. 2 *f* non vib.

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

Tpt. (senza sord.) *f* non vib.

Hp. *f* non vib.

Vln. I *p* *f* arco

Vln. II *f* *p* arco

Vla. *p* *f* arco

Vc. *p* *f* pizz.

Cb. pizz. arco pizz. arco non vib.

Musical score for 'Le Tombeau de Vuillard - IV. Peinture à la colle sur toile', page 89. The score is arranged in two systems. The top system includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horn 1 & 2, Trumpet, and Harp. The bottom system includes parts for Violin I & II, Viola, Violoncello, and Contrabasso. The score is divided into measures 14 and 15. Performance instructions include dynamics (p, mf, f, norm.), articulation (non vib.), and playing techniques (pizz., arco, arco non vib.).

System 1 (Measures 14-15):

- Fl. 1:** Measure 14: *p*. Measure 15: *mf*, *norm.*
- Fl. 2:** Measure 14: *p*, *(non vib.)*. Measure 15: *p*, *norm.*
- Ob. 1, 2:** Measure 14: *f*. Measure 15: *f*
- Cl. 1, 2:** Measure 14: *norm.*, *f* → *p*. Measure 15: *non vib.*, *p*. Measure 16: *norm.*, *p*
- Bsn. 1:** Measure 14: *p*, *(non vib.)*. Measure 15: *p*, *(non vib.)*
- Bsn. 2:** Measure 14: *f*. Measure 15: *f*
- Hn. 1, 2:** Measure 14: *f*. Measure 15: *f*
- Tpt.:** Measure 14: *f*. Measure 15: *f*
- Hp.:** Measure 14: *f*. Measure 15: *f*

System 2 (Measures 14-15):

- Vln. I:** Measure 14: *f*. Measure 15: *p*
- Vln. II:** Measure 14: *f*, *pizz.*. Measure 15: *arco*, *p*. Measure 16: *mf*
- Vla.:** Measure 14: *p*. Measure 15: *f*. Measure 16: *p*. Measure 17: *mf*
- Vc.:** Measure 14: *p*, *arco*. Measure 15: *f*, *pizz.*. Measure 16: *arco*, *p*. Measure 17: *mf*
- Cb.:** Measure 14: *f*, *pizz.*. Measure 15: *arco non vib.*, *p*. Measure 16: *mf*, *norm.*

16

Fl. 1

Fl. 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Tpt.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

pp

(1. norm.)

mf

mf *decresc.*

on the string

mf *decresc.*

p

mf *decresc.*

mf *decresc.*

mf *decresc.*

mf *decresc.*

mf *decresc.*

mf *decresc.*

mf *decresc.*

Detailed description of the musical score: This page contains the orchestral score for measures 15-19. The score is in 4/4 time and features a variety of instruments. Flute 1 (Fl. 1) plays a sustained note in measure 15, marked *p*, which then changes to *pp* in measure 16. Flute 2 (Fl. 2) has a single eighth note in measure 15. Oboe 1 and 2 (Ob. 1, 2) are silent until measure 18, where they play a melodic line starting with a first ending bracket (1.) and marked *mf*. Clarinet 1 and 2 (Cl. 1, 2) play a sustained note in measure 15, marked *pp*. Bassoon 1 and 2 (Bsn. 1, 2) play a sustained note in measure 15, marked *p*, with the instruction '(1. norm.)' above them. Horns 1 and 2 (Hn. 1, 2) and Trumpets (Tpt.) are silent throughout. Harp (Hp.) plays a sustained chord in measure 15, marked *p*, and then a melodic line in measure 16, marked *mf* *decresc.* Violin I (Vln. I) is silent until measure 18, where it plays a melodic line marked 'on the string' and *mf* *decresc.* Violin II (Vln. II) plays a melodic line in measure 15, marked *p*, and continues in measure 16, marked *mf* *decresc.* Viola (Vla.) plays a melodic line in measure 15, marked *p*, and continues in measure 16, marked *mf* *decresc.* Violoncello (Vc.) plays a melodic line in measure 15, marked *p*, and continues in measure 16, marked *mf* *decresc.* Contrabass (Cb.) is silent until measure 18, where it plays a melodic line marked *mf* *decresc.*

Musical score for 'Le Tombeau de Vuillard - IV. Peinture à la colle sur toile', page 91. The score includes parts for Flutes 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horns 1 & 2, Trumpet, Harp, Violin I & II, Viola, Violoncello, and Contrabass. It features measures 17 and 18 with various dynamics and articulations.

Measures 17 and 18 are circled in the original image.

Fl. 1, 2: *p* (measure 17), *mf* (measure 18)

Fl. 2: *p* (measure 17), *mf* (measure 18)

Ob. 1, 2: *p* (measure 17)

Cl. 1, 2: *p* (measure 17), *mf* (measure 18)

Bsn. 1, 2: *p* (measure 17), *mf* (measure 18)

Hn. 1, 2: *mf* (measure 18)

Tpt.: *p sempre*

Hp.: *l.v.*, *p* (measure 17), *mf* (measure 18)

Vln. I: *p* (measure 17), *mf* (measure 18)

Vln. II: *p* (measure 17), *mf* (measure 18)

Vla.: *p* (measure 17), *mf* (measure 18)

Vc.: *p* (measure 17), *mf* (measure 18)

Cb.: *pizz.*, *p* (measure 17), *p* (measure 18)

19 20

Fl. 1, 2 *p* *mf*

Ob. 1, 2 *mf*

Cl. 1, 2 *p* *mf*

Bsn. 1, 2 *p* *mf* 1.

Hn. 1, 2 *p* *mf* *p* *mf* *p*

Tpt. *p* *mf* *p* *mf* *p*

Hp. *p* *mf* *p*

Vln. I *p* *mf* *p* *mf*

Vln. II *p* *mf* *p* *mf*

Vla. *p* *mf* *p* *mf*

Vc. *p* *mf* *p* *mf*

Cb. *p* *mf* *arco* *mf* *arco* *mf*

Detailed description: This page contains the musical score for measures 19 and 20 of the fourth movement of 'Le Tombeau de Vuillard'. The score is for a full orchestra and includes parts for Flutes (Fl. 1, 2), Oboes (Ob. 1, 2), Clarinets (Cl. 1, 2), Bassoons (Bsn. 1, 2), Horns (Hn. 1, 2), Trumpets (Tpt.), Harp (Hp.), Violins I and II (Vln. I, II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music is in 3/4 time and features various dynamics such as piano (*p*) and mezzo-forte (*mf*). The score includes articulation marks like accents and slurs, and specific performance instructions such as 'div.' (divisi) for the strings and 'arco' for the double bass. Measure numbers 19 and 20 are indicated by circled numbers at the top of the page.

21 22

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Tpt.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p cresc.
E F G# Ab
D C Bb

gliss.

gliss.

p

f sempre

p

flaut.
pp barely audible

div.
p

mf

p

div.
p

unis.
p

This page contains the musical score for measures 23 and 24 of the piece "Le Tombeau de Vuillard - IV. Peinture à la colle sur toile". The score is arranged in a system of staves for various instruments. The key signature is one sharp (F#) and the time signature is 4/4. Measure 23 begins with a 3/4 time signature change. Measure 24 ends with a 2/4 time signature change.

Fl. 1, 2: Measures 23-24. Measure 23 is a whole rest. Measure 24 has a melodic line starting on G4, moving to A4, B4, and C5, marked *p*. Measure 25 has a whole rest.

Ob. 1, 2: Measures 23-24. Measure 23 is a whole rest. Measure 24 has a melodic line starting on G4, moving to A4, B4, and C5, marked *p*. Measure 25 has a whole rest.

Cl. 1: Measures 23-24. Measure 23 has a whole note G4, marked *p*. Measure 24 has a whole rest. Measure 25 has a whole note G4, marked *p*.

Cl. 2: Measures 23-24. Measure 23 has a whole note G4, marked *p*. Measure 24 has a whole note G4, marked *p*. Measure 25 has a whole rest.

Bsn. 1, 2: Measures 23-24. Measure 23 has a whole note G4, marked *p*. Measure 24 has a whole note G4, marked *f*. Measure 25 has a whole note G4, marked *p*.

Hn. 1, 2: Measures 23-24. Measure 23 has a whole note G4, marked *p*. Measure 24 has a whole note G4, marked *p*. Measure 25 has a whole rest.

Tpt.: Measures 23-24. Measure 23 is a whole rest. Measure 24 has a whole note G4, marked *p*. Measure 25 has a whole rest.

Hp.: Measures 23-24. Measure 23 is a whole rest. Measure 24 has a whole note G4, marked *f sempre*. Measure 25 has a whole rest.

Vln. I: Measures 23-24. Measure 23 has a whole note G4, marked *p*. Measure 24 has a whole note G4, marked *p*. Measure 25 has a whole rest.

Vln. II: Measures 23-24. Measure 23 is a whole rest. Measure 24 has a whole note G4, marked *pp barely audible*. Measure 25 has a whole rest.

Vla.: Measures 23-24. Measure 23 has a whole note G4, marked *p*. Measure 24 has a whole note G4, marked *p*. Measure 25 has a whole note G4, marked *p*.

Vc.: Measures 23-24. Measure 23 has a whole note G4, marked *p*. Measure 24 has a whole note G4, marked *p*. Measure 25 has a whole note G4, marked *p*.

Cb.: Measures 23-24. Measure 23 is a whole rest. Measure 24 has a whole note G4, marked *f*. Measure 25 has a whole rest.

25

Fl. 1, 2: non vib., *p*, (non vib.), *p*

Ob. 1, 2: *f*, *f*

Cl. 1, 2: *f*, *p*, non vib., *p*, norm., *f*, *p*, non vib., *p*

Bsn. 1: non vib., *p*, (non vib.), *p*

Bsn. 2: *f*, *f*

Hn. 1, 2: *f*, *f*

Tpt.: *f*, *f*

Hp.: *f*, *f*

Vln. I: *f*, *f*

Vln. II: *f*, pizz., *f*, arco, *f*

Vla.: *f*, *p*, *f*

Vc.: *f*, pizz., *f*, arco, *p*, *f*, pizz., *f*

Cb.: arco non vib., *p*, pizz., *f*, arco non vib., *p*

Musical score for 'Le Tombeau de Vuillard - IV. Peinture à la colle sur toile'. The score is divided into two systems, each containing staves for Flutes (Fl. 1, 2), Oboes (Ob. 1, 2), Clarinets (Cl. 1, 2), Bassoons (Bsn. 1, 2), Horns (Hn. 1, 2), Trumpets (Tpt.), Harp (Hp.), Violins (Vln. I, II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure numbers 26 and 27 are circled at the top of the first system and the bottom of the second system. Performance instructions include dynamics (p, f), articulation (non vib., norm.), and playing techniques (arco, pizz., arco non vib.).

Fl. 1, 2: Measures 26-27 feature sustained notes with 'non vib.' markings and a dynamic of *p*.

Ob. 1, 2: Measures 26-27 feature sustained notes with a dynamic of *f*.

Cl. 1, 2: Measures 26-27 feature sustained notes with 'norm.' markings, a dynamic of *f*, and a transition to *p*.

Bsn. 1: Measures 26-27 feature sustained notes with 'non vib.' markings and a dynamic of *p*.

Bsn. 2: Measures 26-27 feature sustained notes with a dynamic of *f*.

Hn. 1, 2: Measures 26-27 feature sustained notes with a dynamic of *f*.

Tpt.: Measures 26-27 feature sustained notes with a dynamic of *f*.

Hp.: Measures 26-27 feature sustained notes with a dynamic of *f*.

Vln. I: Measures 26-27 feature sustained notes with a dynamic of *f*.

Vln. II: Measures 26-27 feature sustained notes with 'arco' markings and a dynamic of *f*.

Vla.: Measures 26-27 feature sustained notes with a dynamic of *p* transitioning to *f*.

Vc.: Measures 26-27 feature sustained notes with 'pizz.' markings and a dynamic of *f*.

Cb.: Measures 26-27 feature sustained notes with 'pizz.' markings and a dynamic of *f*.

28 rit.

a tempo ♩ = 104

Fl. 1, 2

Ob. 1

Ob. 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Tpt.

Hp.

Detailed description: This section of the score covers woodwinds and strings. The Flute 1 and 2 parts are mostly rests with some dynamics like *p* and *ff*. The Oboe 1 part has a melodic line starting with *f* and ending with *ff*. The Oboe 2 part has a similar melodic line. The Clarinet 1 and 2 parts have long notes with dynamics *p* and *f*. The Bassoon 1 and 2 parts have long notes with dynamics *p* and *ff*. The Horn 1 and 2 parts have long notes with dynamics *p* and *ff*. The Trumpet part has a short melodic line with dynamics *p*, *f*, and *ff*. The Harp part has a long note with dynamics *p* and *ff*.

28 rit.

a tempo ♩ = 104

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This section of the score covers the string ensemble. The Violin I part has a melodic line with dynamics *f*, *p*, *f*, and *ff*. The Violin II part has a similar melodic line with dynamics *p*, *f*, *p*, *f*, and *ff*. The Viola part has a melodic line with dynamics *p*, *f*, and *ff*. The Violoncello part has a melodic line with dynamics *p*, *f*, *p*, *f*, and *ff*. The Contrabasso part has a melodic line with dynamics *f*, *p*, *f*, and *ff*. The strings are marked with *arco* and *pizz.* (pizzicato).