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FJH STRING ORCHESTRA

Grade 5

MENUET AND RIGAUDON from *LE TOMBEAU DE COUPERIN*

I. MENUET
II. RIGAUDON

MAURICE RAVEL

Arranged by
Carrie Lane Gruselle

Instrumentation

1 - Conductor's Full Score
8 - Violin 1
8 - Violin 2
5 - Viola
5 - Violoncello
5 - Double Bass

FJH is now using a high-speed sorting system for parts.
As a result, all single page parts are collated before multiple page parts.

T H E
F · J · H
M U S I C
C O M P A N Y
I N C.
Frank J. Hackinson

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The Arranger

Carrie Lane Gruselle is a native of Stevens Point, Wisconsin. She received a Bachelor of Music Education degree from the University of Wisconsin–Eau Claire, and a Master of Music Education degree, Suzuki Emphasis, from the University of Wisconsin–Stevens Point. Ms. Gruselle currently teaches strings for the Appleton Area School District in Appleton, Wisconsin. In addition, she is lead teacher and coordinator of the ASTA with NSOA String Project, a teacher-training program at Lawrence University in Appleton.

A member of the Wisconsin School Music Association/Wisconsin Music Educators Association, Ms. Gruselle is past orchestra coordinator for the WSMA Middle Level Honors Project, and is currently a member of the WMEA Comprehensive Musicianship Through Performance Committee. Her arrangements and compositions for beginning and developing string players are performed across the nation and abroad.

About the Music

This work was intended to pay a dual tribute, first to the traditions of the Baroque keyboard suite as exemplified by French composer François Couperin (1668–1733), and second to the friends of Ravel who were killed in World War I. “The Tomb of Couperin” is neither programmatic nor dark and melancholy as the title may imply. Rather, it is light, carefree at moments, and only occasionally sentimental. When questioned about the light-hearted affect of the piece, Ravel noted: “The dead are sad enough, in their eternal silence.”

The suite began as a six movement keyboard work, with four of the movements subsequently transcribed by Ravel for orchestra. The *Menuet* and *Rigaudon* are the last two movements of his orchestrated version. Students and teachers will find the form and rhythms approachable, but may be challenged by the harmonies, textures, balance and interpretation.

Carrie Lane Gruselle

I. 4:40
II. 4:30

from *Le Tombeau de Couperin*

Arranged by
CARRIE LANE GRUSELLE
(ASCAP)

Allegro Moderato (♩ = 108)

Violin 1

(tutti) *pp*

Violin 2

(tutti) *pp*

pizz.

Viola

(tutti) *pp*

pizz.

Violoncello

(tutti) *pp*

arco

Double Bass

(tutti) *pp*

arco

V

2 3 4 5 6

The first system of the musical score for 'The Rose Tree' from 'The Tales of Hoffmann' features five staves. The top staff is for Violin 1 (Vln. 1) in treble clef with a key signature of one sharp (F#). The second staff is for Violin 2 (Vln. 2) in treble clef with the same key signature. The third staff is for Viola (Vla.) in alto clef with the same key signature. The fourth staff is for Violoncello (Vcl.) in bass clef with the same key signature. The bottom staff is for Double Bass (D.B.) in bass clef with the same key signature. The music begins at measure 7 and ends at measure 12. A large red watermark 'Preview' is overlaid diagonally across the score. A red box highlights the measure number '9' at the start of the second system.



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ST6337

Violin 1 (Vln. 1) and Violin 2 (Vln. 2) parts are in treble clef with a key signature of one sharp (F#). The Viola (Vla.) part is in alto clef with a key signature of one sharp (F#). The Violoncello (Vcl.) and Double Bass (D.B.) parts are in bass clef with a key signature of one sharp (F#). The score includes various musical notations such as pizzicato (pizz.), arco, p, ppp, and ppppp, as well as dynamic markings like ppppp and pppppp. A large red watermark "View Requires Purchase" is overlaid on the score.

[illegible]

33 *pp* soli (two players), con sordino

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

34 35 36 37

41 *ppp* tutti (con sord.)

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

38 39 40 42

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

43 44 45 46 47 48

49 *arco*
div. *p* *cresc.*

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

p *cresc.* 50

52

53 *mf* *gradually begin to remove mutes*

57 *senza sordino*
ff *senza sordino*
ff *senza sordino*
ff *senza sordino*

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

55

58

60 *poco dim.* *f*

65 *solì (two players) con sord.*
pp *solì (two players) con sord.*
pp *solì (two players) con sord.*
pp *solì (two players) con sord.*
div. *pp* *solò*
pizz. *pp*

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

61 *f*

62

63

64

66

senza sord.

senza sord.

senza sord.

senza sord.



Coda

73

v

pp espressivo

pp

pp

arco

pp

noco cresc

p poco cresc.

poco cresc.

poco cresc.

poco cresc.

 mp

80 2

div.

(h) e

div.

 mf mf m_f mf mf

diminuendo

diminuendo

diminuendo

diminuendo

Violins 1 and 2, Viola, Violoncello, and Double Bass

Measures 91-97

Violin 1 (Vln. 1): Treble clef, key of D major. Measures 91-92: quarter notes D4, E4, F#4, G4. Measure 93: quarter note G4, eighth note F#4, eighth note E4. Measure 94: quarter note D4, eighth note C#4, eighth note B3. Measure 95: quarter note A3, eighth note G3, eighth note F#3. Measure 96: quarter note E3, eighth note D3, eighth note C3. Measure 97: quarter note B2, eighth note A2, eighth note G2. Performance instructions: *molto rall.* (above measure 93), *arco* (above measure 94), *perdendosi* (above measure 96).

Violin 2 (Vln. 2): Treble clef, key of D major. Measures 91-92: quarter notes D4, E4, F#4, G4. Measure 93: quarter note G4, eighth note F#4, eighth note E4. Measure 94: quarter note D4, eighth note C#4, eighth note B3. Measure 95: quarter note A3, eighth note G3, eighth note F#3. Measure 96: quarter note E3, eighth note D3, eighth note C3. Measure 97: quarter note B2, eighth note A2, eighth note G2. Performance instructions: *arco* (above measure 91), *pizz.* (above measure 92), *arco* 3 1 (above measure 94), *perdendosi* (above measure 96).

Viola (Vla.): Alto clef, key of D major. Measures 91-92: quarter notes D4, E4, F#4, G4. Measure 93: quarter note G4, eighth note F#4, eighth note E4. Measure 94: quarter note D4, eighth note C#4, eighth note B3. Measure 95: quarter note A3, eighth note G3, eighth note F#3. Measure 96: quarter note E3, eighth note D3, eighth note C3. Measure 97: quarter note B2, eighth note A2, eighth note G2. Performance instructions: *pizz.* (above measure 91), *arco* (above measure 94), *perdendosi* (above measure 96).

Violoncello (Vcl.): Bass clef, key of D major. Measures 91-92: quarter notes D3, E3, F#3, G3. Measure 93: quarter note G3, eighth note F#3, eighth note E3. Measure 94: quarter note D3, eighth note C#3, eighth note B2. Measure 95: quarter note A2, eighth note G2, eighth note F#2. Measure 96: quarter note E2, eighth note D2, eighth note C2. Measure 97: quarter note B1, eighth note A1, eighth note G1. Performance instructions: *pizz.* (above measure 91), *arco* 2 4 (above measure 92), *x1 2* (above measure 93), *pizz.* (above measure 94), *arco* (above measure 95), *perdendosi* (above measure 96).

Double Bass (D.B.): Bass clef, key of D major. Measures 91-92: quarter notes D3, E3, F#3, G3. Measure 93: quarter note G3, eighth note F#3, eighth note E3. Measure 94: quarter note D3, eighth note C#3, eighth note B2. Measure 95: quarter note A2, eighth note G2, eighth note F#2. Measure 96: quarter note E2, eighth note D2, eighth note C2. Measure 97: quarter note B1, eighth note A1, eighth note G1. Performance instructions: *pp* (below measure 91), *pizz.* (above measure 94), *arco* (above measure 95), *perdendosi* (above measure 96).

II. Rigaudon

Assez vif (♩ = 112-120)

Score for II. Rigaudon, Assez vif (♩ = 112-120). The score is written for five staves: Vln. 1, Vln. 2, Vla., Vcl., and D.B. The key signature is one flat (B-flat), and the time signature is 2/4.

Measures 1-5:

- Vln. 1:** *ff*, non div., *mp*, *div. pizz.*, *cresc.*
- Vln. 2:** *ff*, non div., *mp pizz.*, *cresc.*
- Vla.:** *ff*, non div., *mp*, *cresc.*
- Vcl.:** *ff*, non div., *mp*, *cresc.*
- D.B.:** *ff*

Measures 6-10:

- Vln. 1:** *ff*, *arco*, *mf*, *pizz.*, *p*
- Vln. 2:** *ff*, *arco*, *mf*, *pizz.*, *p*
- Vla.:** *ff*, *arco*, *mf*, *pizz.*, *p*
- Vcl.:** *unis.*, *ff pizz.*, *arco*, *mf*
- D.B.:** *ff*

Measures 11-16:

- Vln. 1:** *mf*, *arco*, *f*
- Vln. 2:** *mf*, *arco*, *f*
- Vla.:** *mf*, *arco*, *f*
- Vcl.:** *pizz.*, *p*, *mf*
- D.B.:** *arco non div.*

17 *div. pizz.*

Vln. 1 *f* *mf* *arco* *ff* *f*

Vln. 2 *pizz.* *f* *mf* *f* *pizz.* *ff* *f*

Vla. *pizz.* *f* *mf* *f* *pizz.* *ff* *f*

Vcl. *f* *mf* *pizz.* *mf* *f*

D.B. *f* *mf* *f*

18 19 20 21

25 *(arco)* *pp* *gli altri pizz.* *pp* *pizz.* *pp* *pizz.* *pp*

Vln. 1 *arco* *pp* *gli altri pizz.* *pp* *pizz.* *pp* *pizz.* *pp*

Vln. 2 *2* *1* *4* *2* *pizz.* *pp* *pizz.* *pp* *pizz.* *pp*

Vla. *arco* *pp* *pizz.* *pp* *pizz.* *pp* *pizz.* *pp*

Vcl. *arco* *div.* *arco* *pp* *pizz.* *pp* *pizz.* *pp*

D.B. *f* *pp* *pp* *pp*

22 23 24 26

tutti arco

Vln. 1 *cresc.* *cresc.* *cresc.* *cresc.*

Vln. 2 *cresc.* *cresc.* *cresc.* *cresc.*

Vla. *cresc.* *cresc.* *cresc.* *cresc.*

Vcl. *cresc.* *cresc.* *cresc.* *cresc.*

D.B. *cresc.* *cresc.* *cresc.* *cresc.*

27 28 29 30 31

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

pizz.

f

ff

non div.

arco

non div.

Fine

32 35 36

37 **Moins vif**

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

div. pizz.

pp

pizz.

pp

solo arco

mp

gli altri pizz.

pp

38 39 40 41

45

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

pizz.

pp

pizz.

pp

42 43 44 46

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

47

50

51

solo arco *mp*

(pizz.)

(*pp*)

53

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

52

54

55

56

tutti

pizz.

pp

61

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

57

58

59

(pizz.)

(tenor clef, C)

14

Vln. 1
 Vln. 2
 Vla.
 Vcl.
 D.B.

67 69 70 71

pp
tutti pizz.
pp
solo arco mp
gli altri pp
pp

Violin 1

Violin 2

Viola

Violoncello

Double Bass

72 73 74 75 76

musical score for measures 77-81, featuring Vln. 1, Vln. 2, Vla., Vcl., and D.B. parts. Vln. 1 has a *solo arco* section starting at measure 77. Vln. 2, Vla., and Vcl. have *pizz.* markings. Dynamics include *mp*, *p*, and *pizz.*

77 78 79 80 81

musical score for measures 82-86, featuring Vln. 1, Vln. 2, Vla., Vcl., and D.B. parts. Vln. 1 has a *tutti arco* section starting at measure 85. Vln. 2 has a *div.* marking. Dynamics include *pp*, *arco*, and *pp*.

82 83 84 85 86

D.C. al Fine

musical score for measures 87-91, featuring Vln. 1, Vln. 2, Vla., Vcl., and D.B. parts. Vln. 1 and Vln. 2 have long sustained notes. Vla. has a *pizz.* marking. Vcl. has a *div.* marking. Dynamics include *arco*, *pizz.*, and *div.*.

87 88 89 90 91