Le tombeau de Feldman

for solo viola

(2006)

Peter Nagle

“The purpose of art is not the momentary ejection of adrenaline but the gradual and lifelong construction of a state of wonder and serenity.”

– Glenn Gould

Bar lines are for the purposes of co-ordination and ease of reading, and do not necessarily indicate phrasing. Accents should be avoided except where notated.

The vocal line in the latter part of the piece is not intended to be realised precisely as notated. It should begin as a shadow of the instrumental line, which gradually separates and becomes independent. It is not necessary, or desirable, to vocalise all the notated line from bar 614 onwards The voice should fade in and out, as though the performer is half remembering an imaginary counterpoint. The line may be transposed ad libitum to suit the voice, and precise intonation and coordination with the viola line is not required – in fact such qualities are to be avoided. The vocal line should never overwhelm the viola, even in the closing bars, but should always remain a barely audible, ghostly presence.

Le tombeau de Feldman

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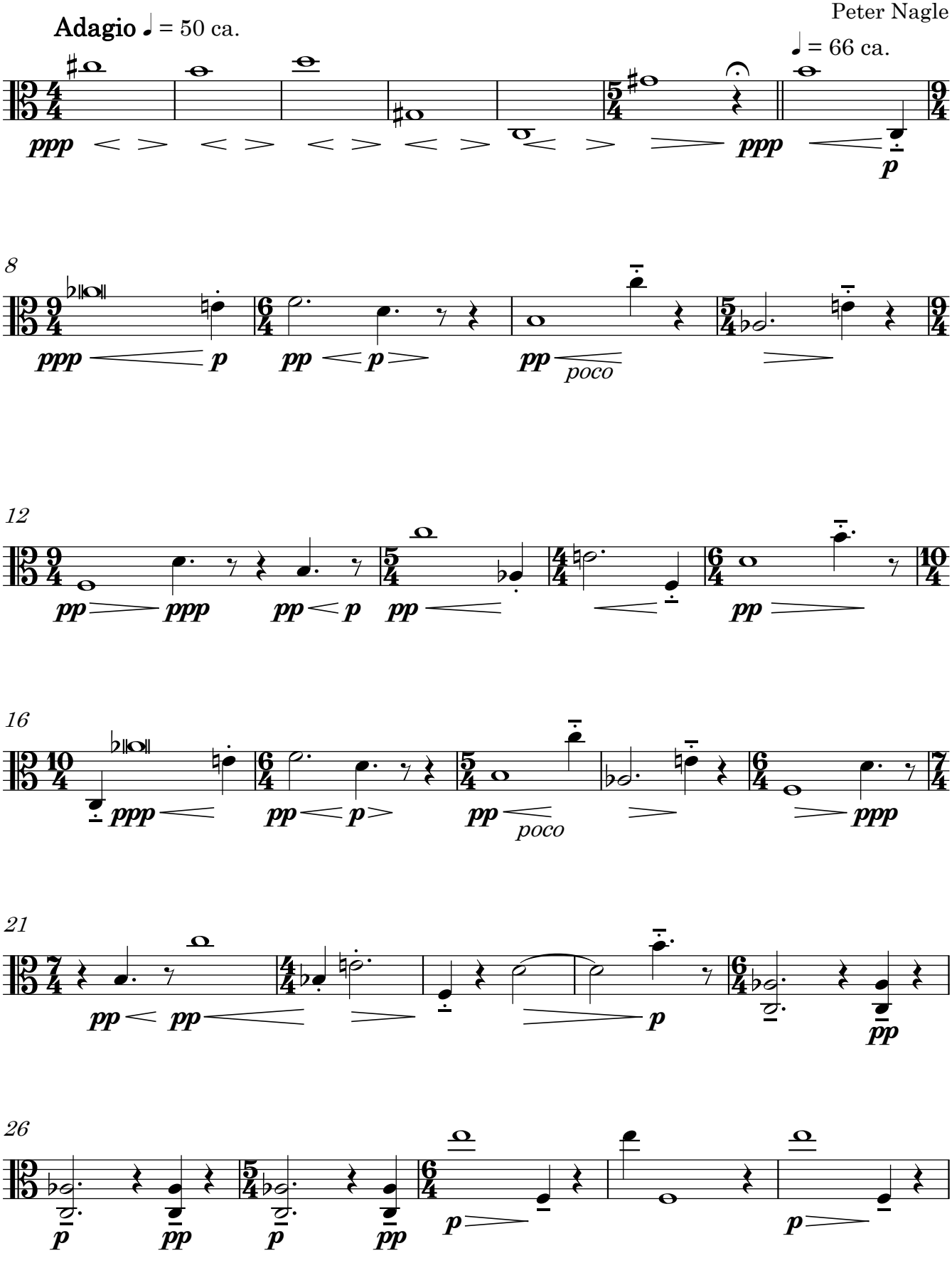

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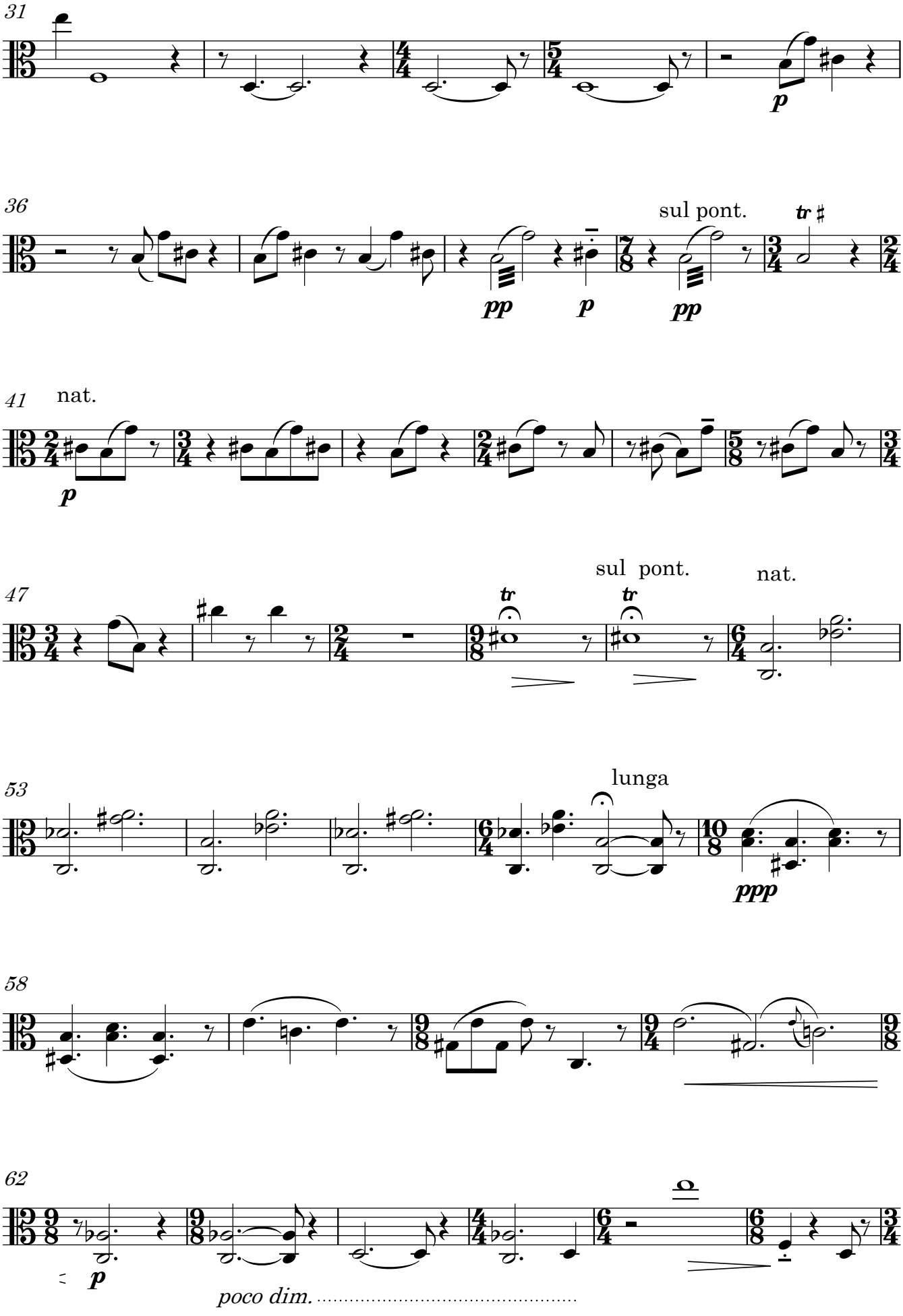
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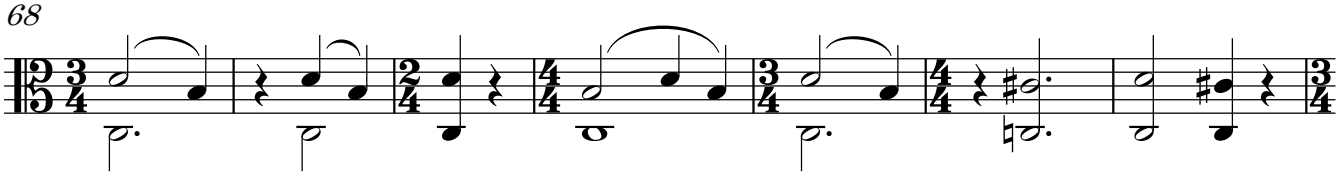

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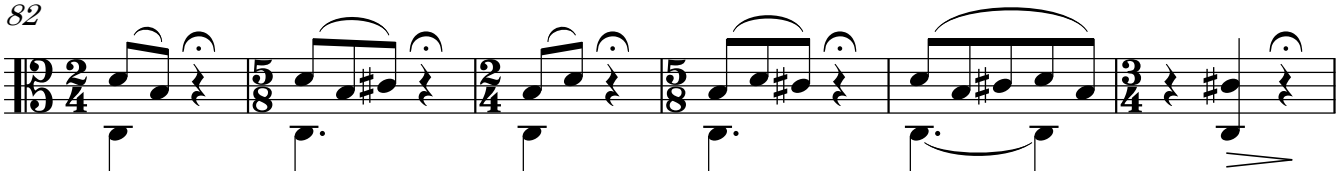
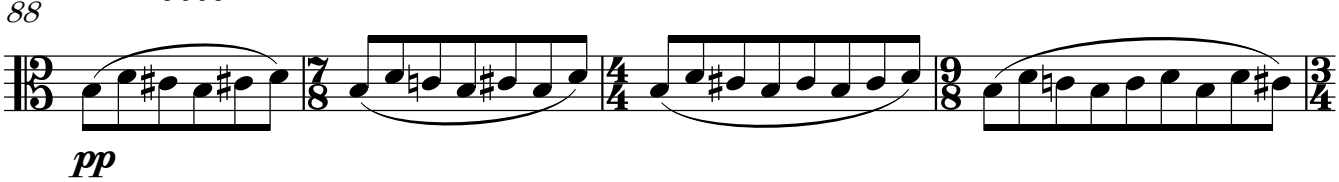


88 Più mosso ♩ = 96 ca.



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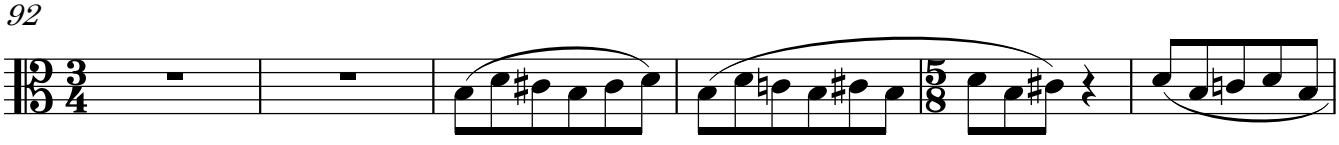

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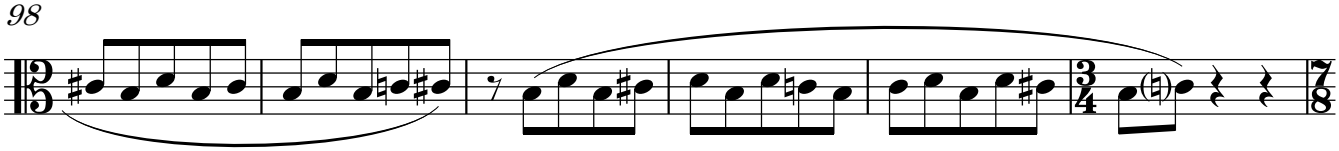

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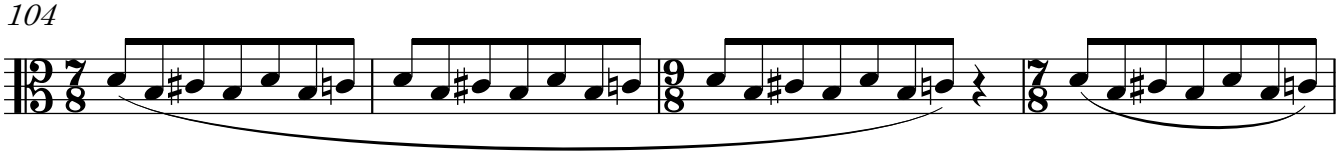

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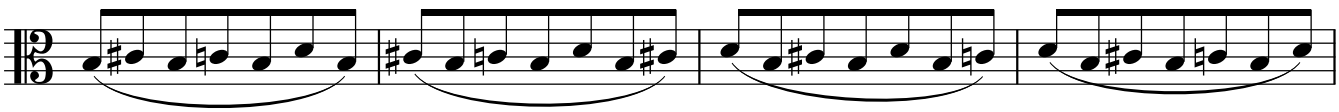

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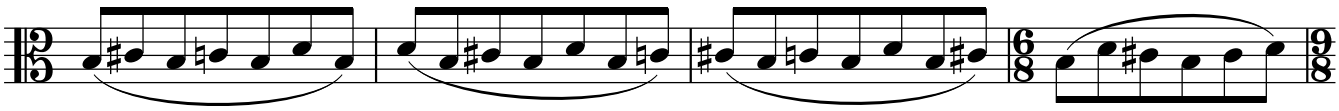

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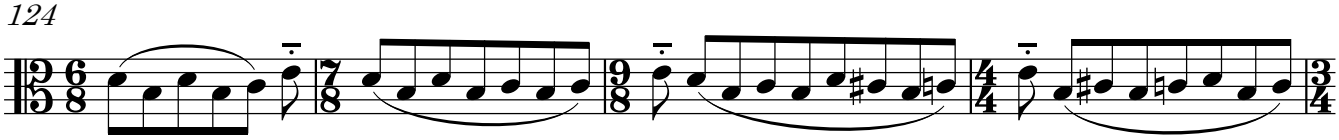

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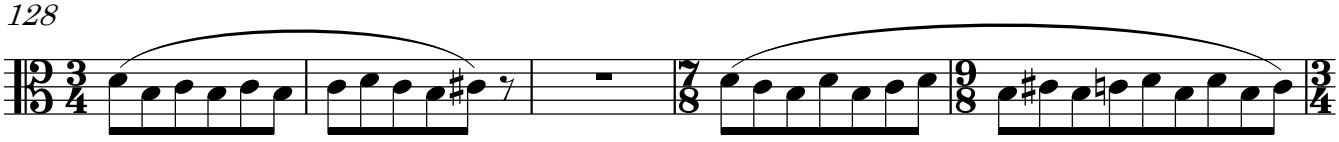

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Tempo 1

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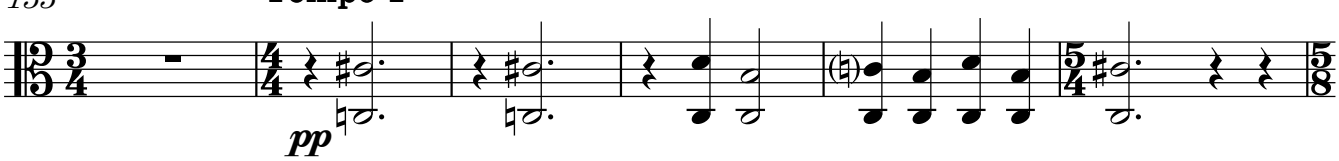

Più mosso

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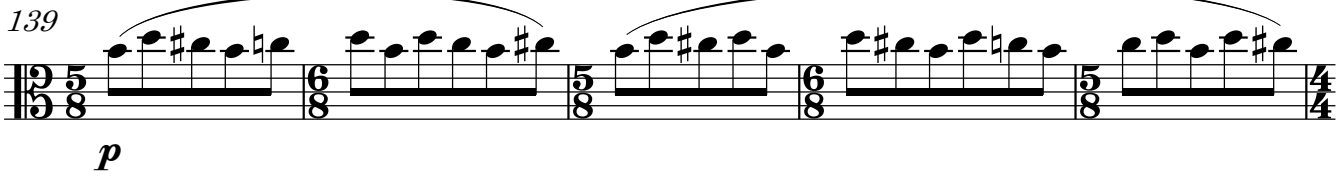
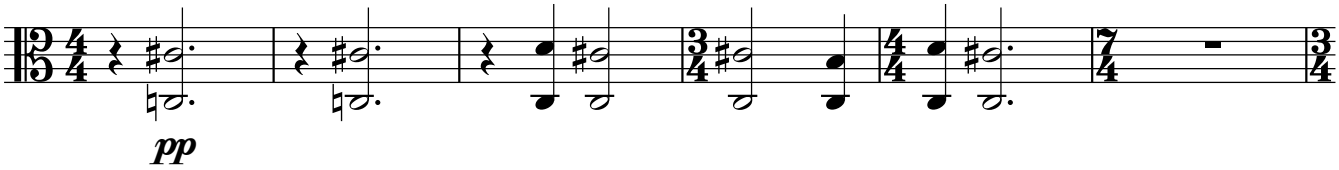


144 Tempo 1



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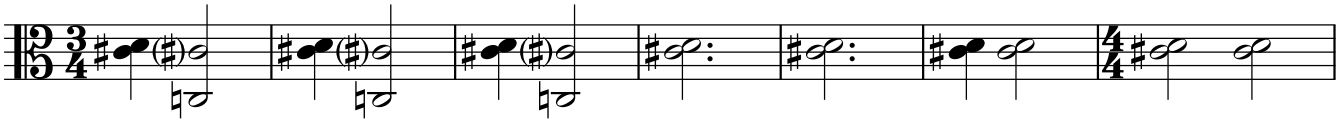

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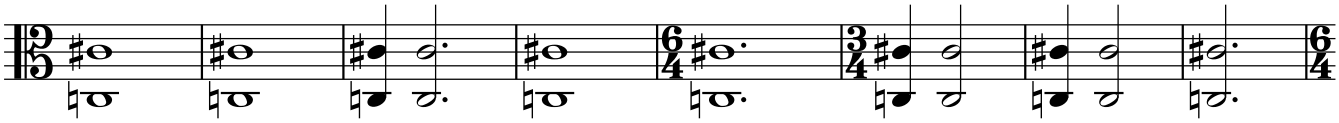

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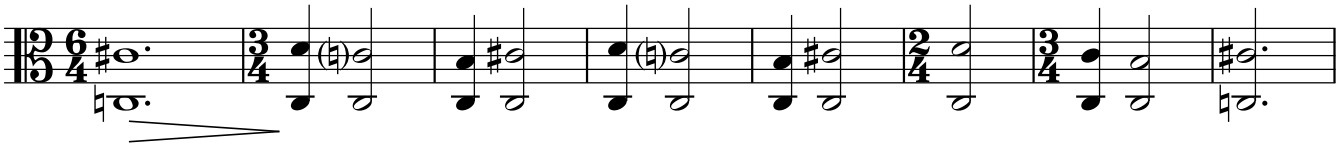

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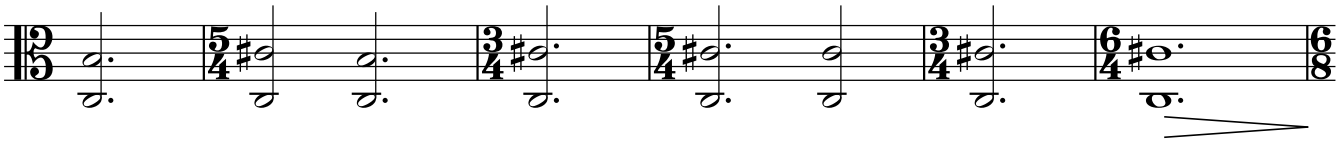

Più mosso

sul pont.

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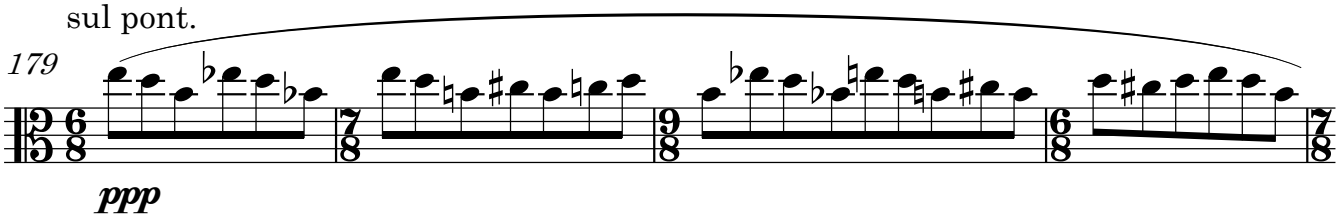

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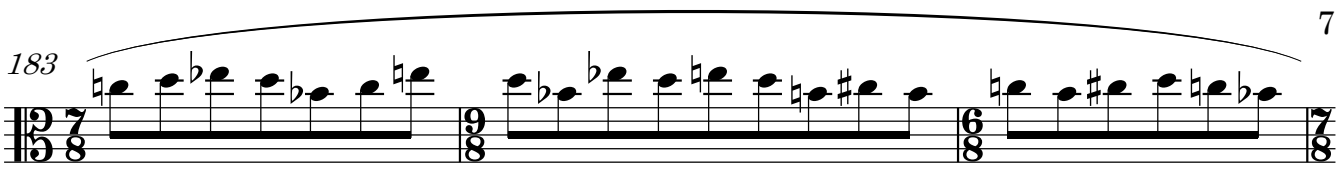

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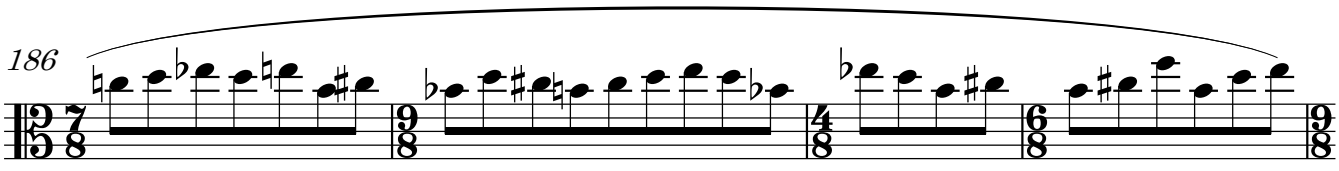

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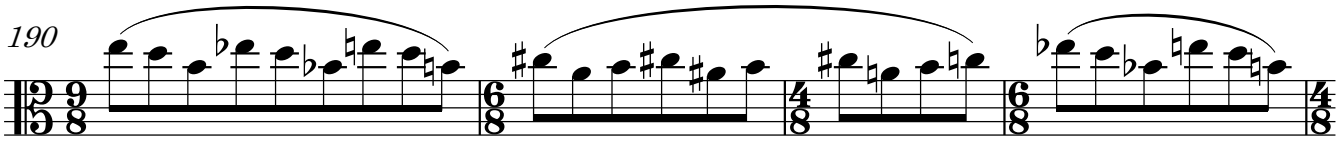

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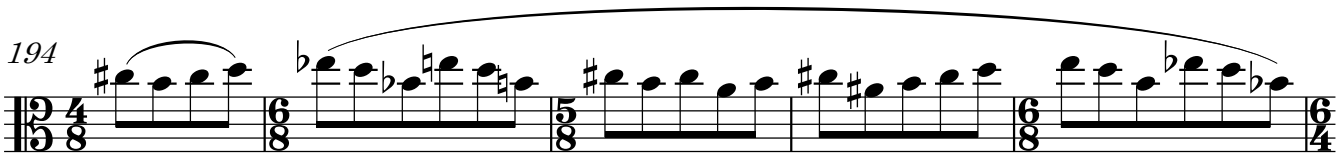

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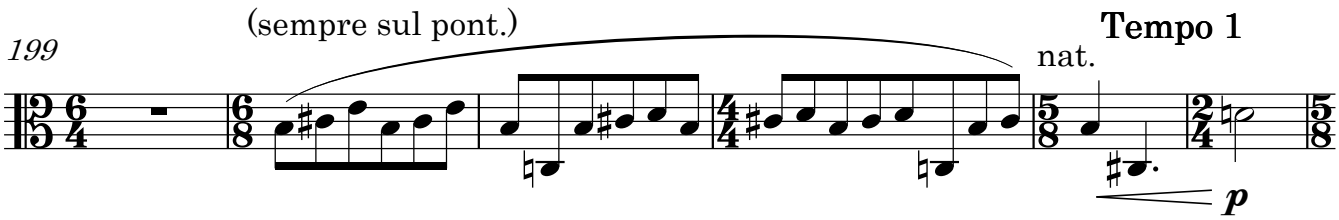
Tempo 1



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Più mosso

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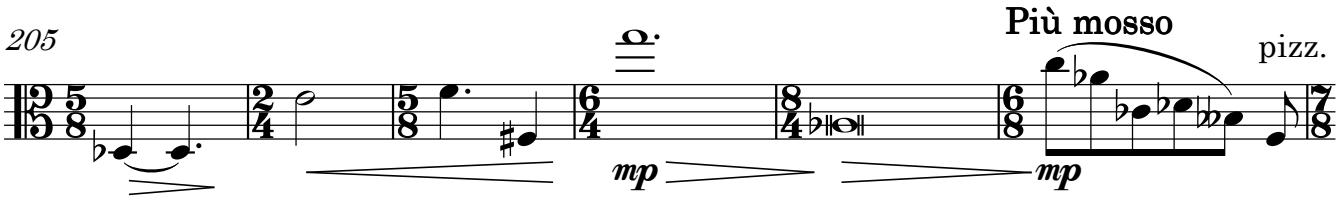

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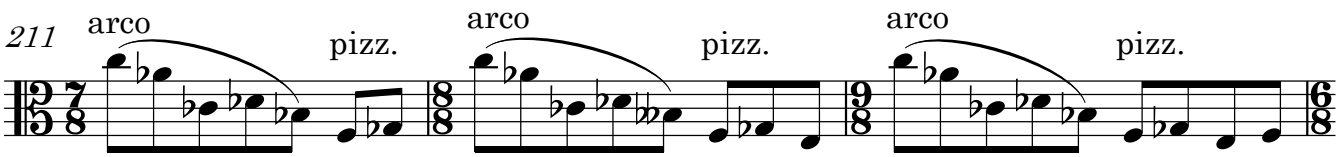

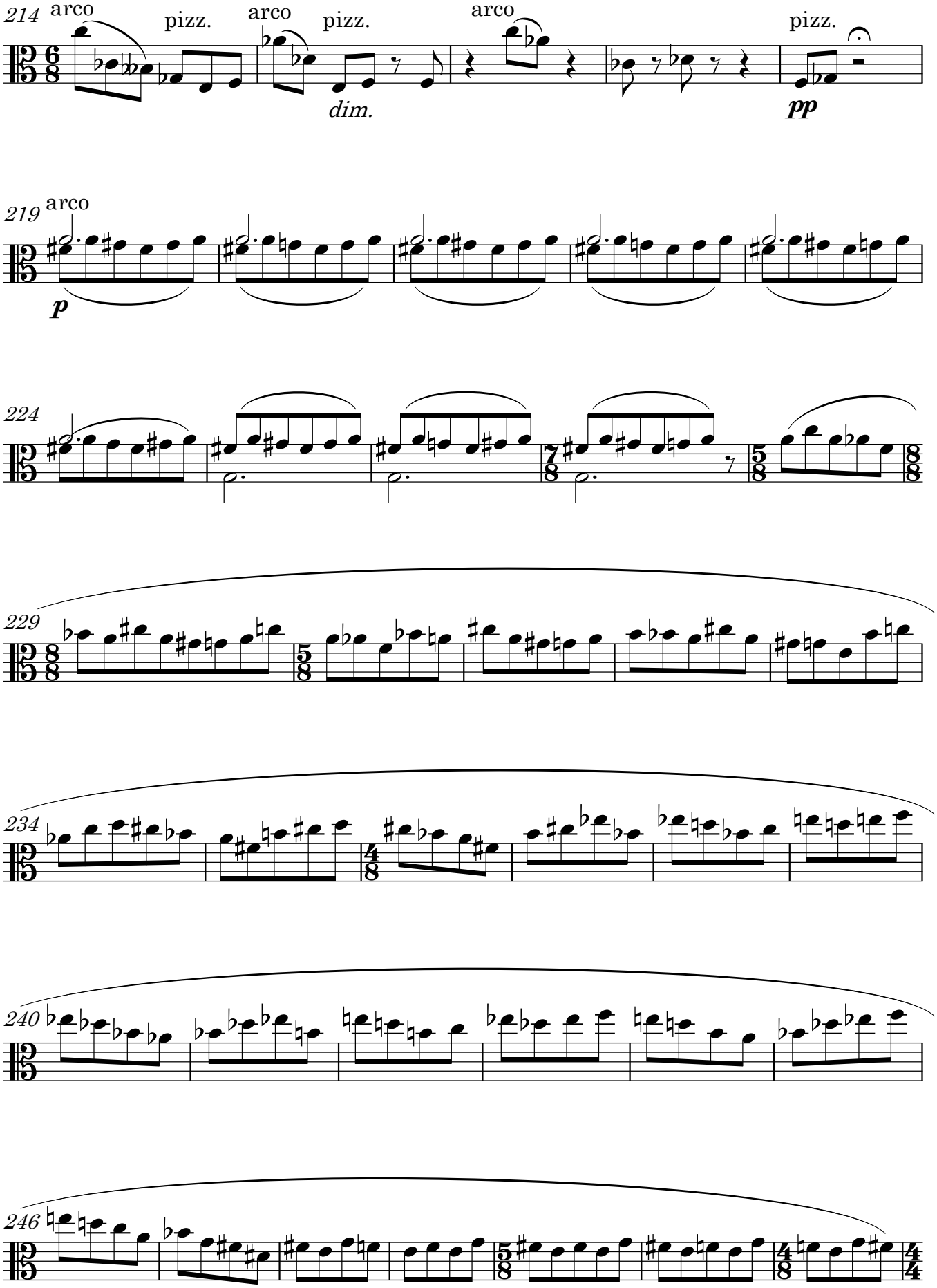
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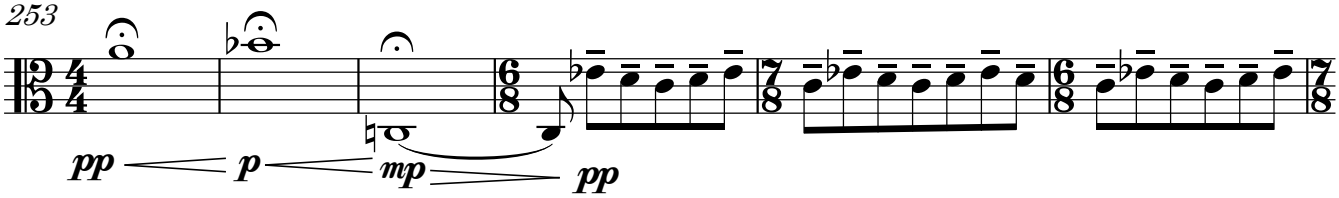

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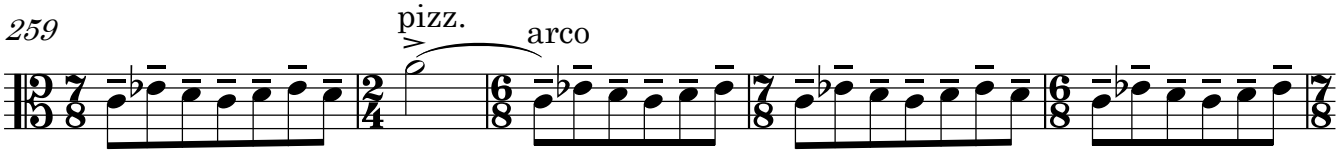

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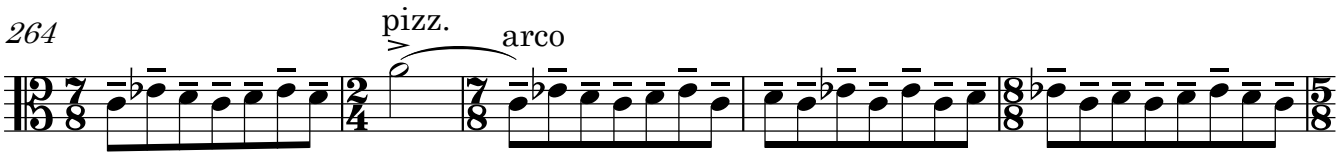

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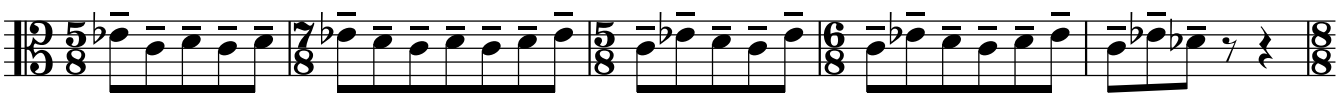

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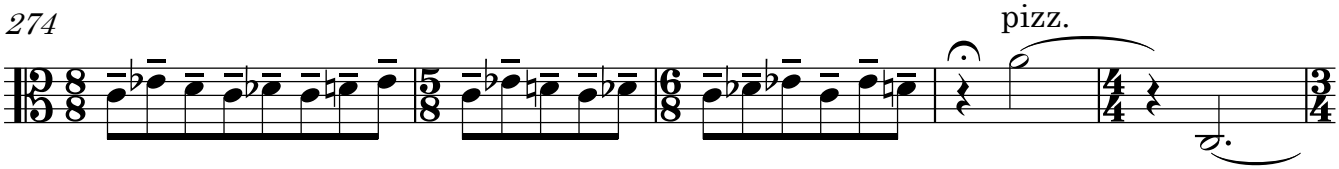

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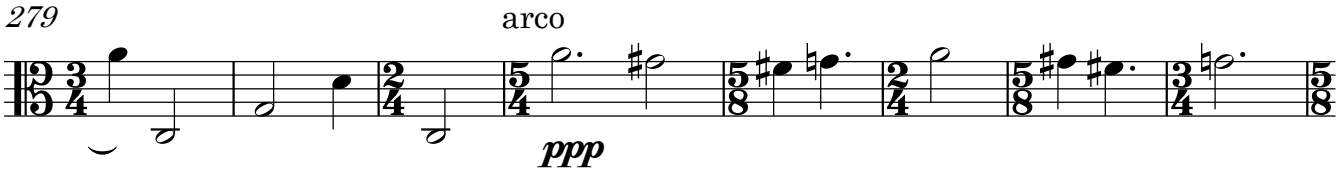

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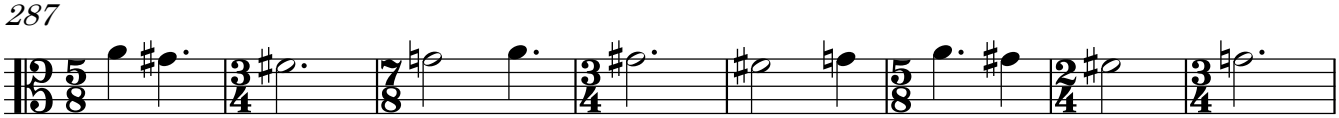

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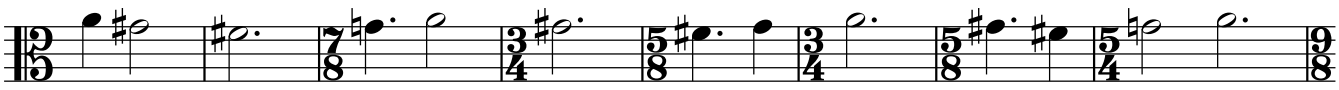

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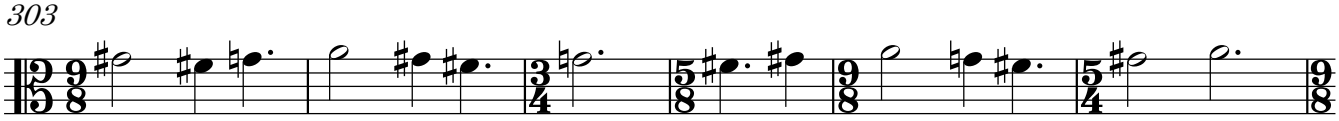

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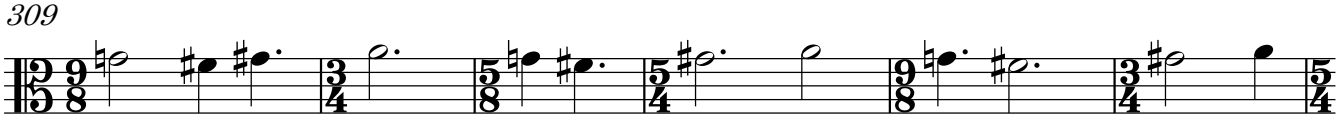

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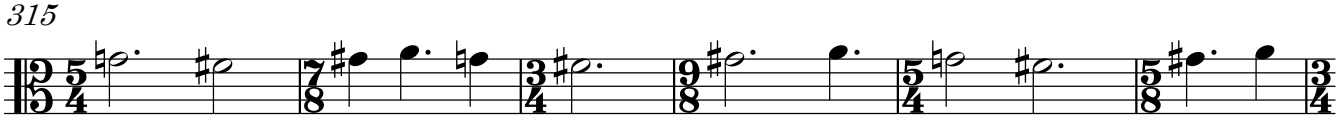

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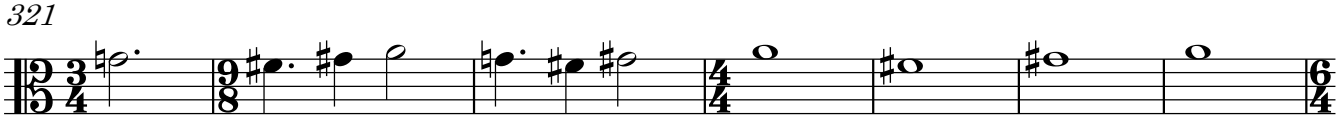

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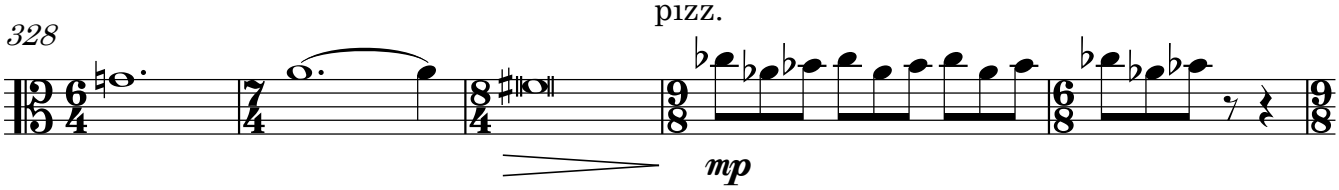

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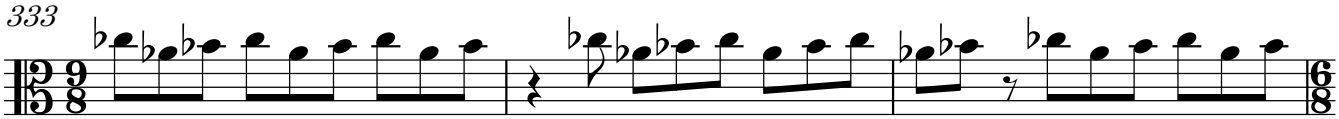

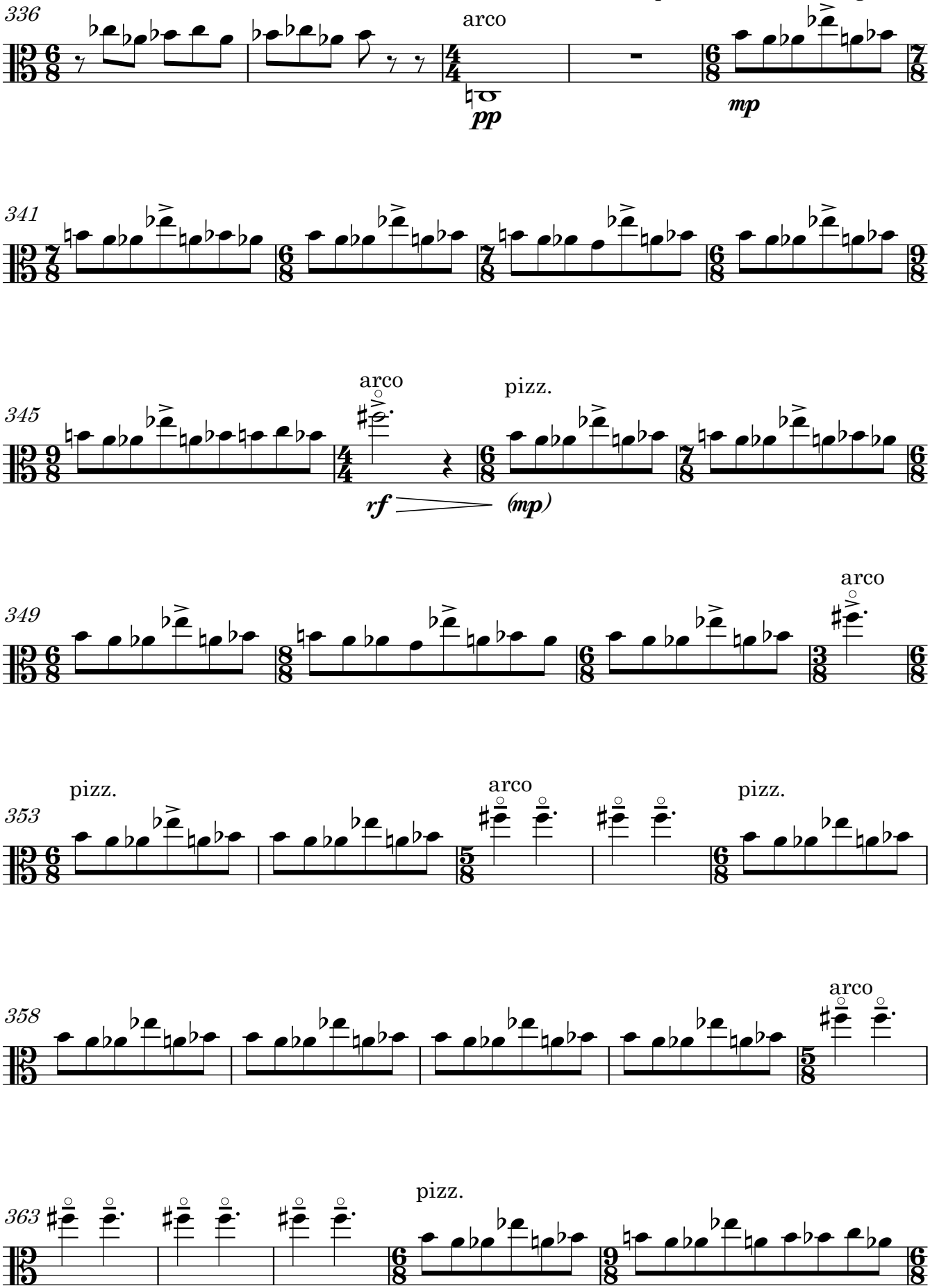
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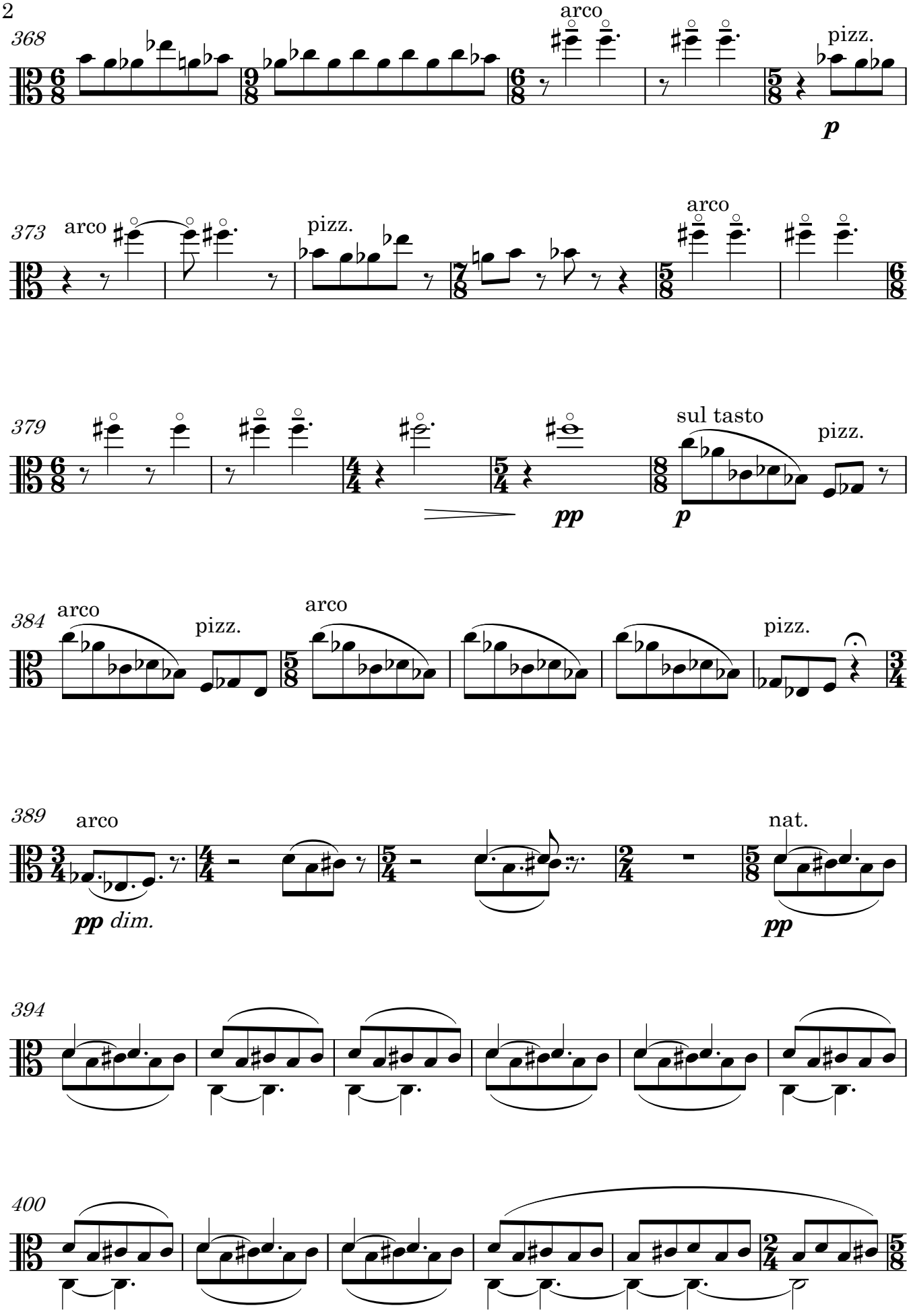
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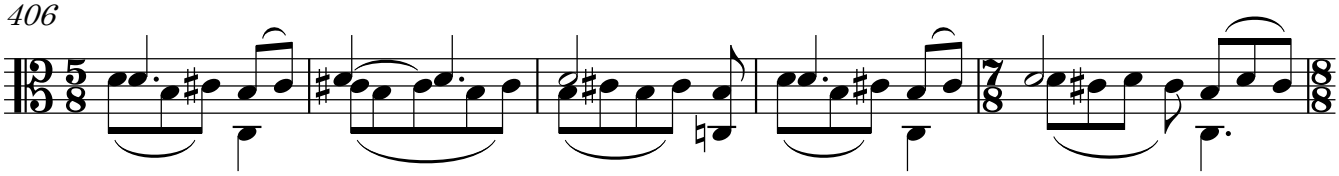

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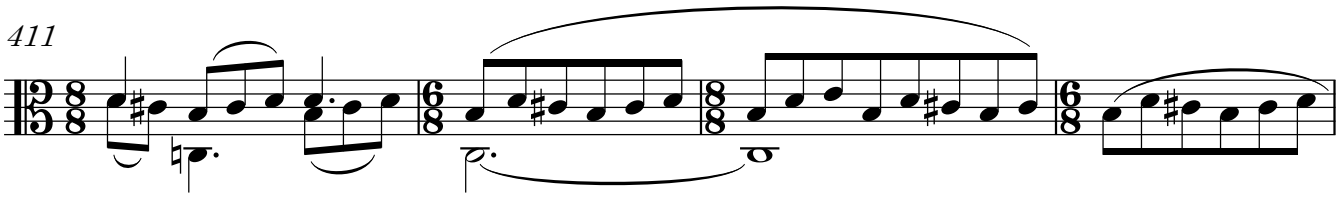

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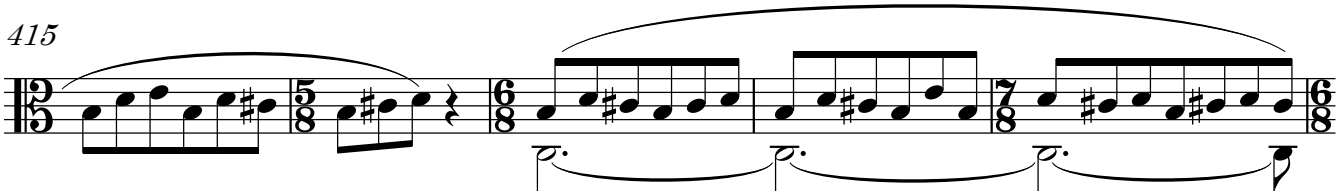

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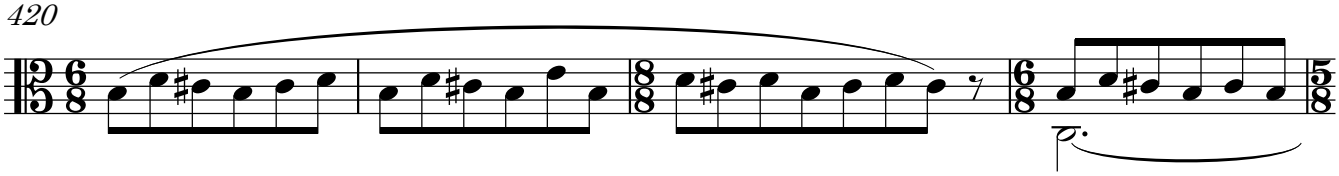

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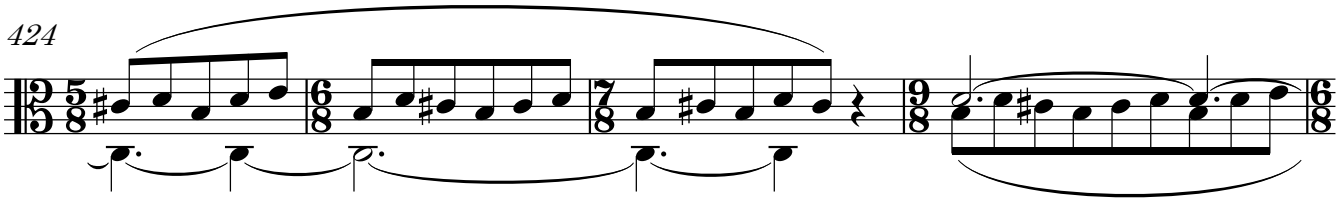

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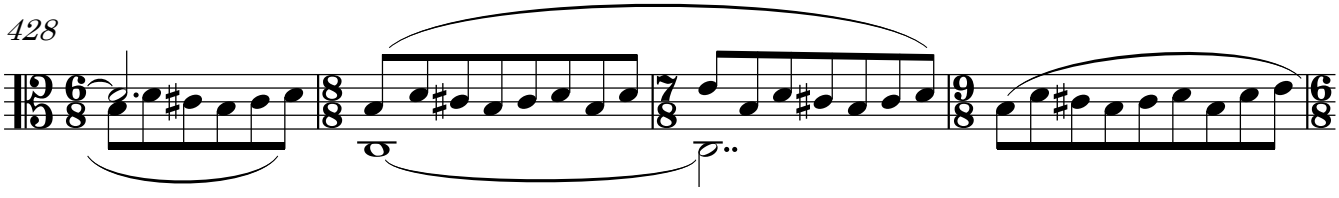

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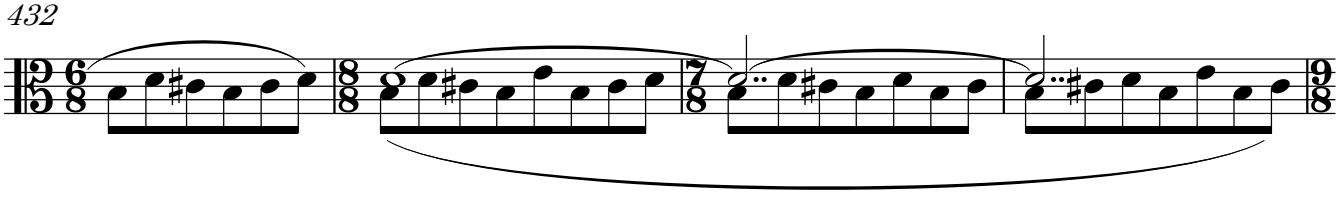

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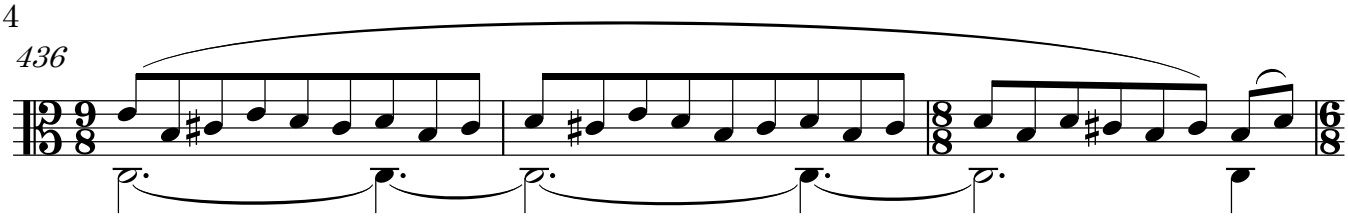

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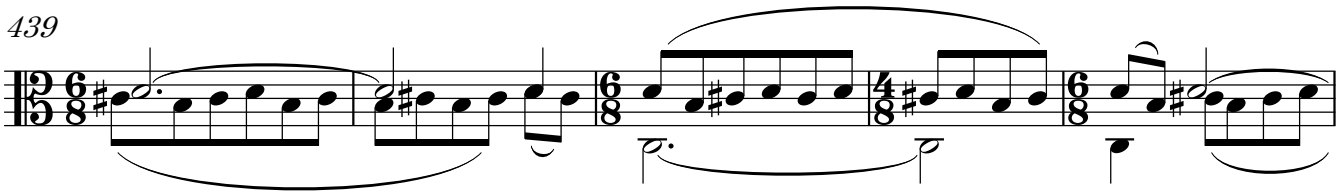
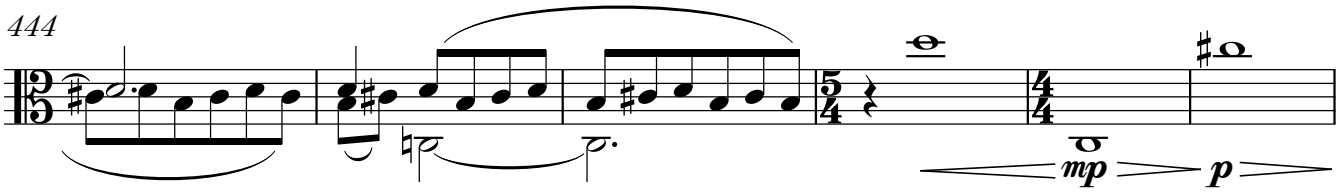
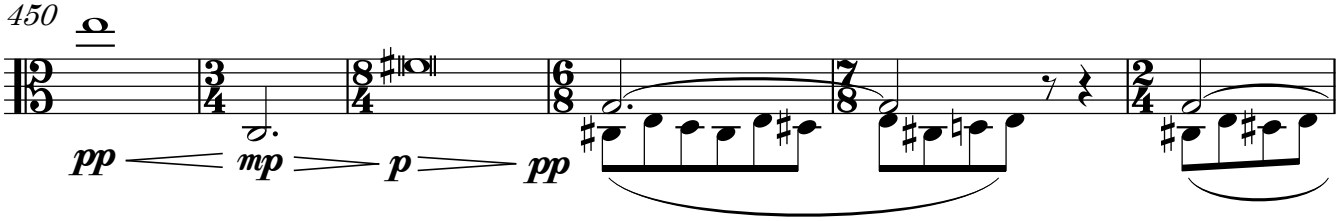


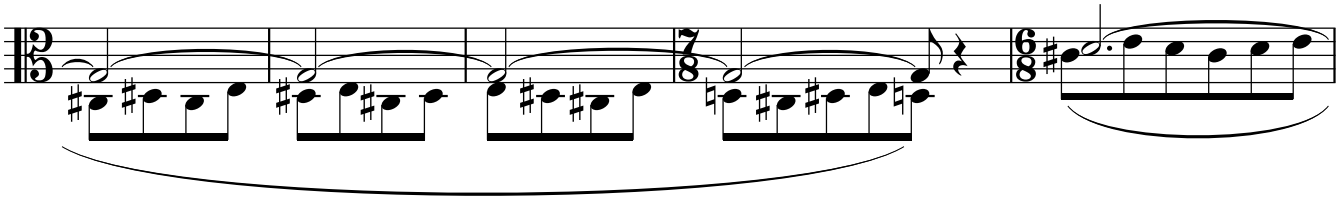
444



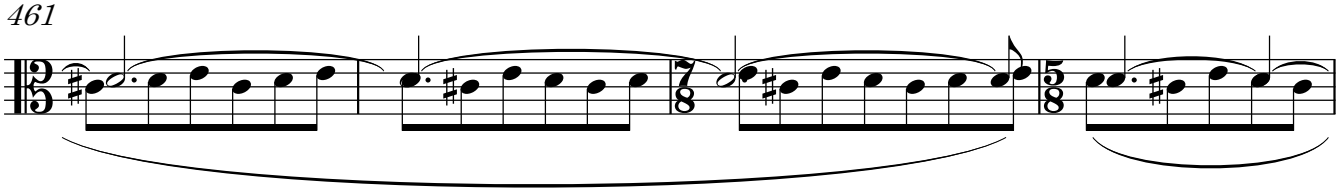
450



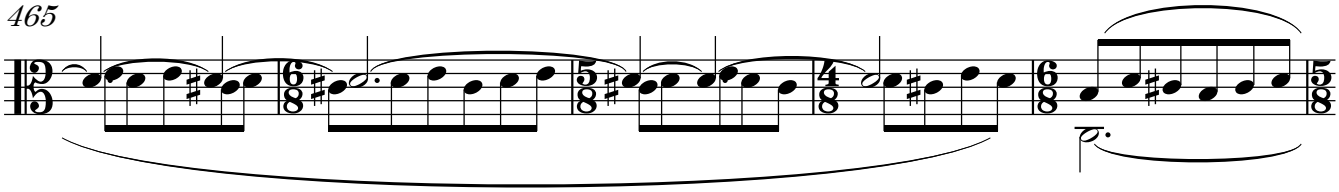
456

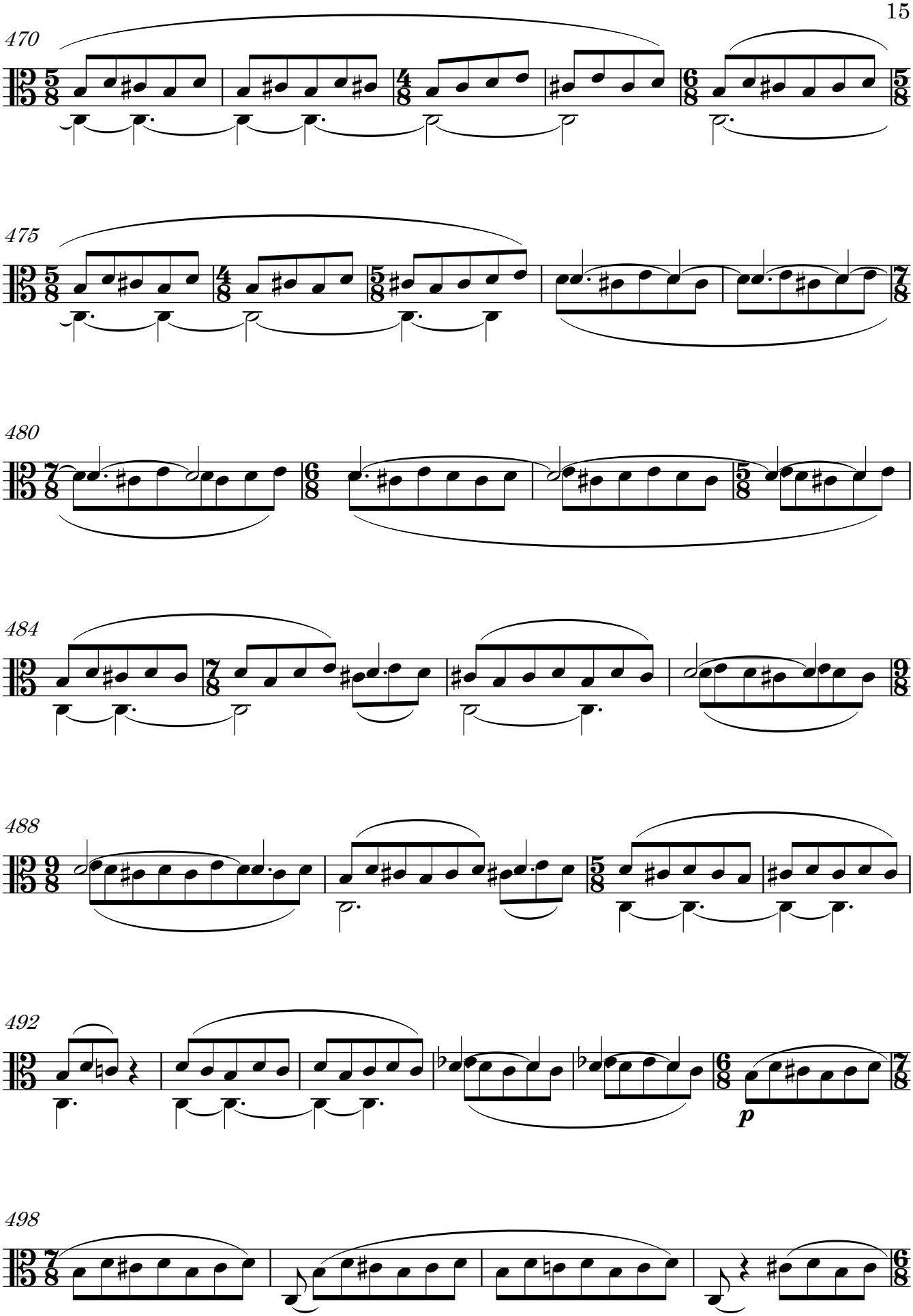


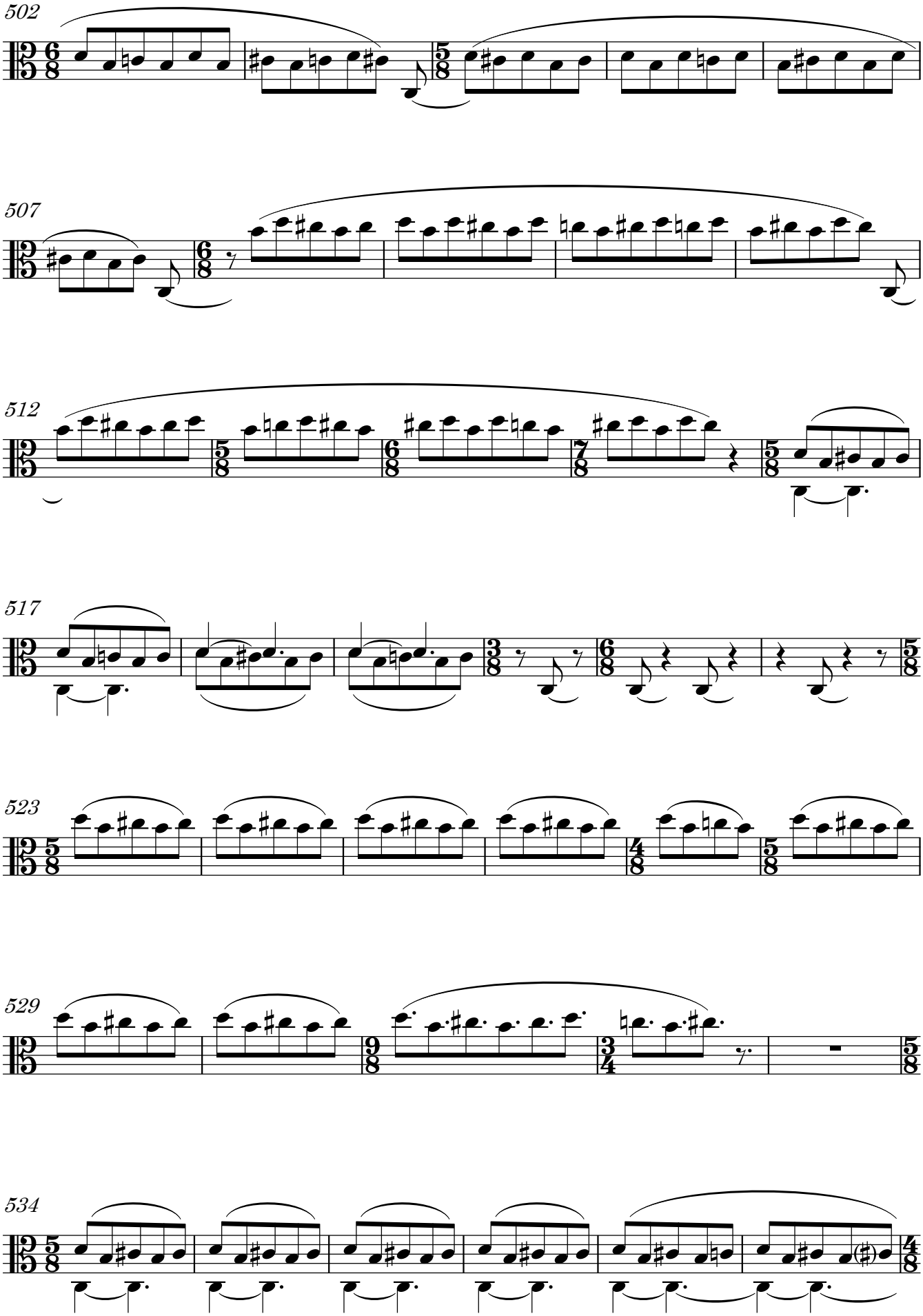
461

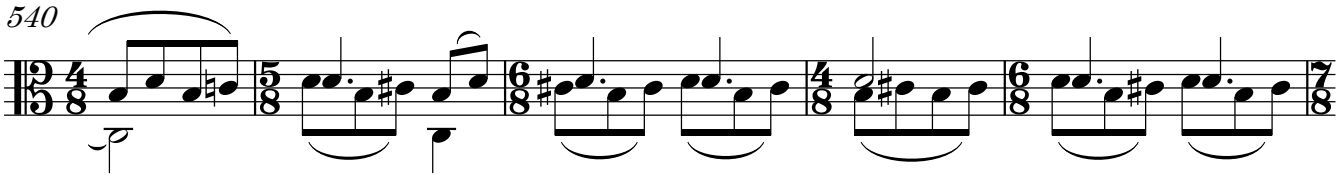


465




470
475
480
484
488
492
p
498


502
507
512
517
523
529
534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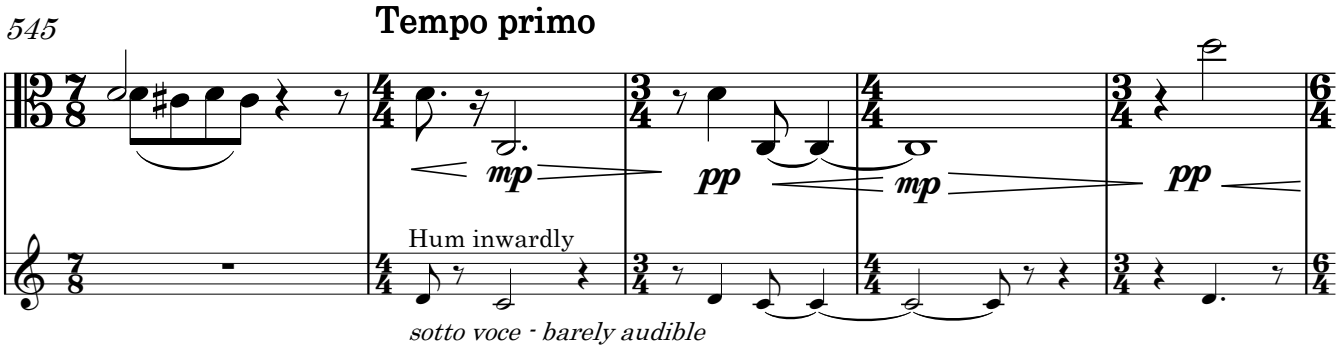
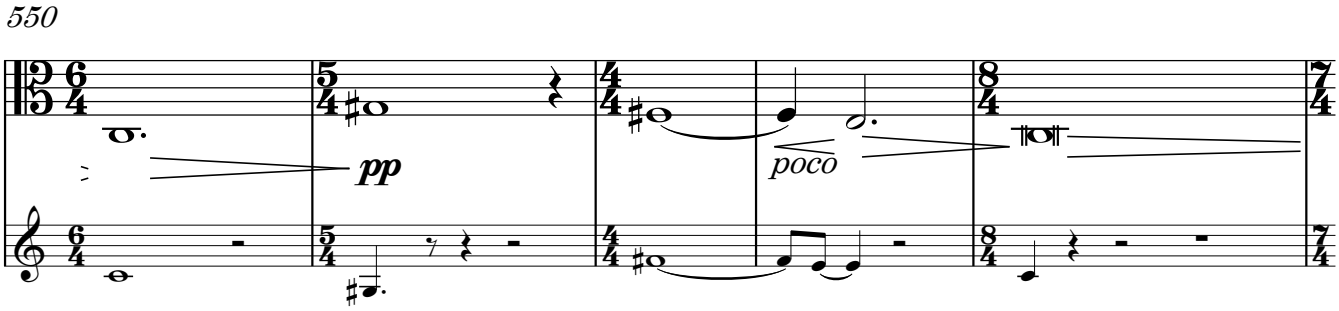
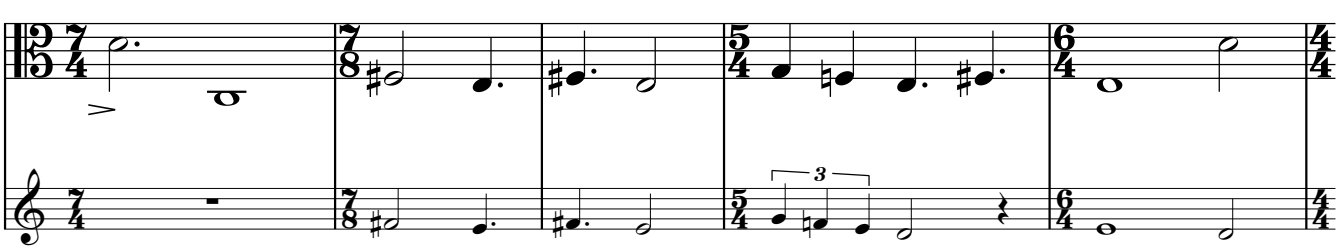
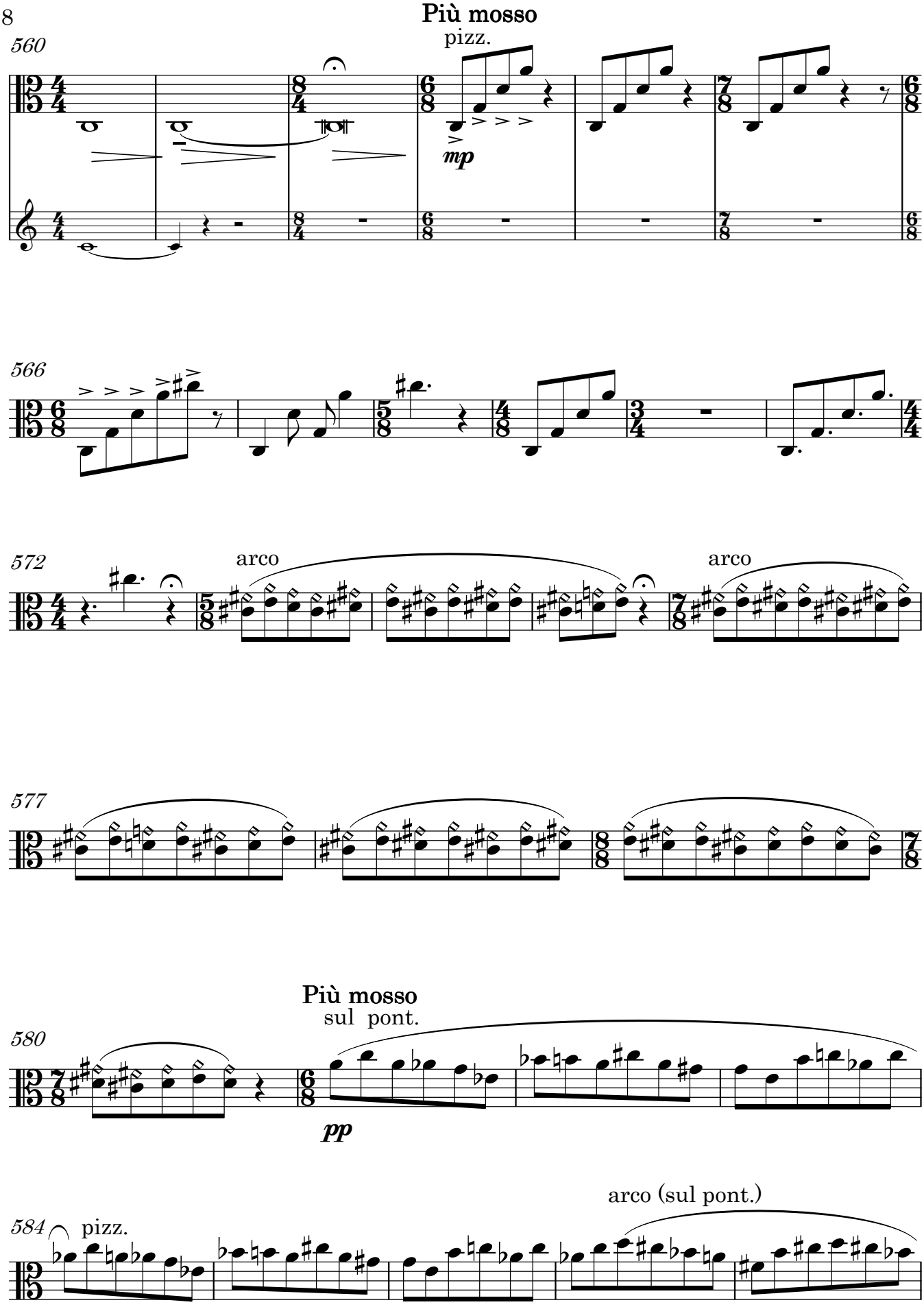
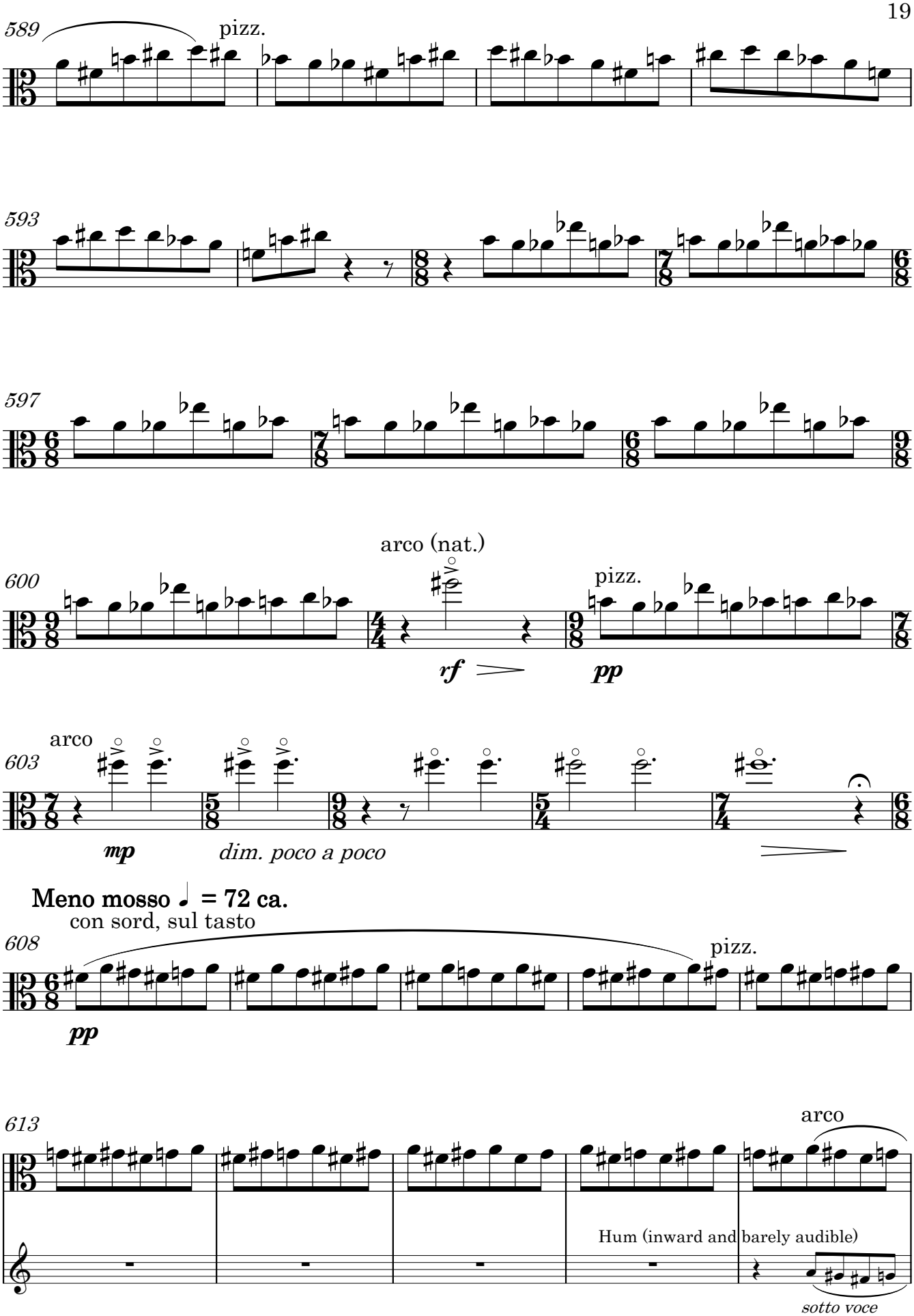

545
Tempo primo
mp
pp
mp
pp
Hum inwardly
sotto voce - barely audible

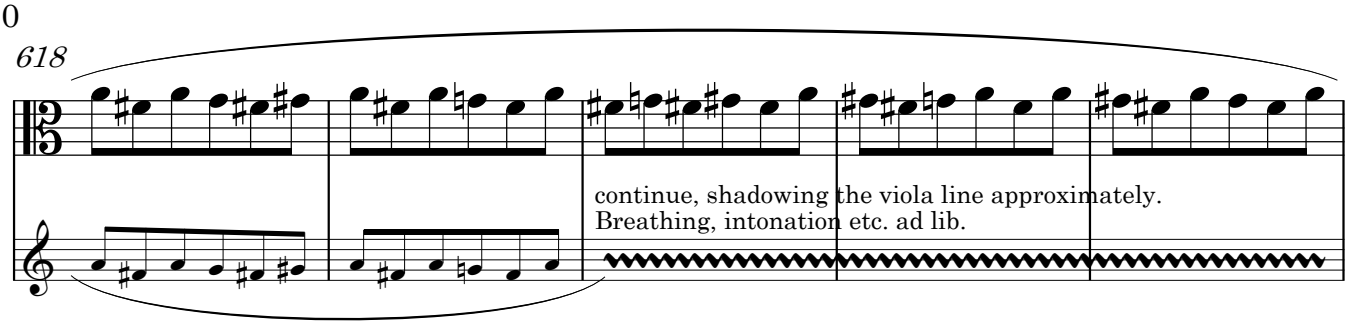

550
pp
poco


555
3

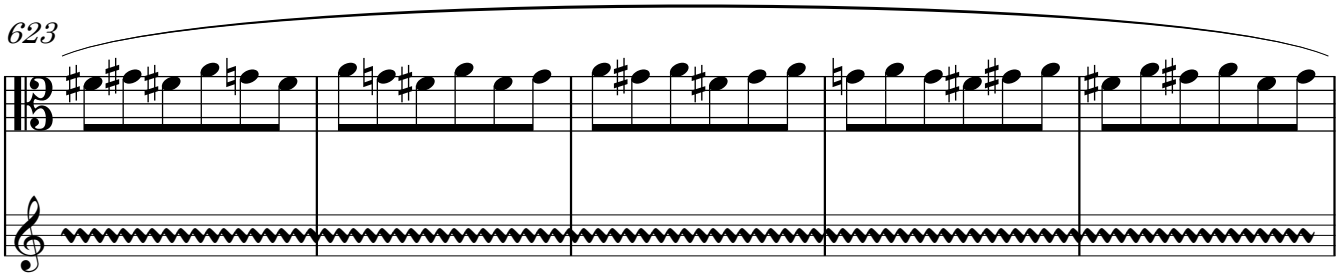

Più mosso
pizz.
mp
arco
arco
Più mosso
sul pont.
pp
arco (sul pont.)
pizz.


589
pizz.
593
597
arco (nat.)
600
pizz.
rf
pp
arco
603
mp
dim. poco a poco
Meno mosso ♩ = 72 ca.
con sord, sul tasto
608
pizz.
pp
613
arco
Hum (inward and barely audible)
sotto voce

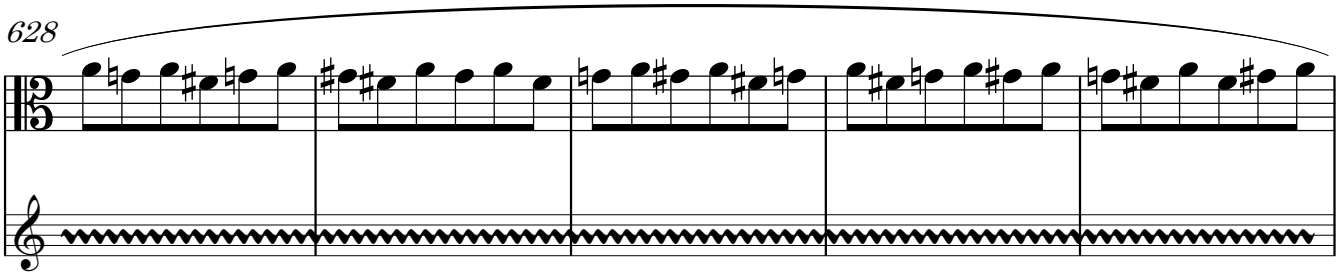
618



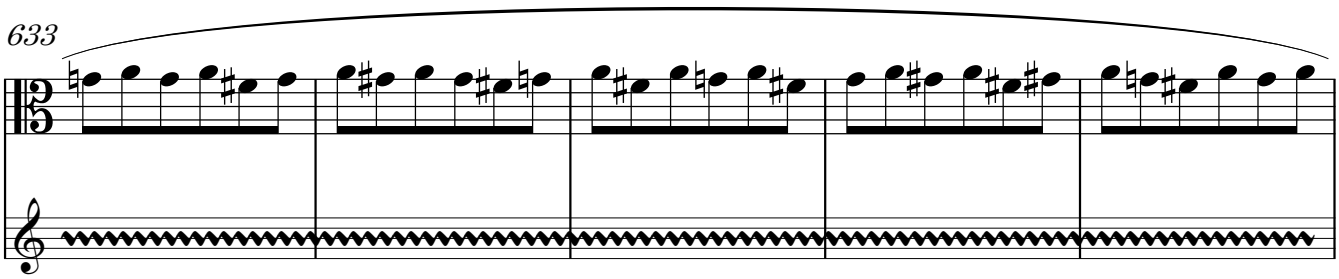
623



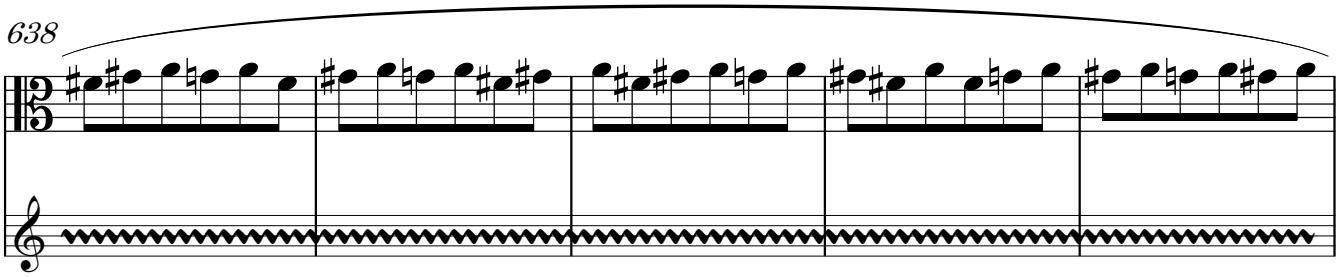
628



633

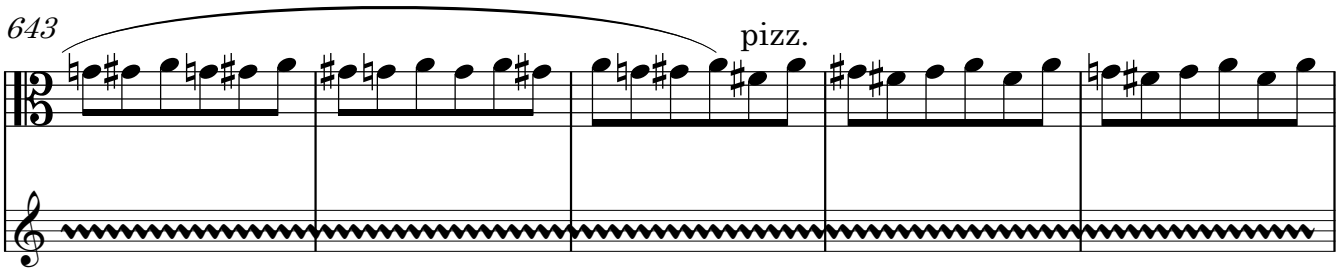


638

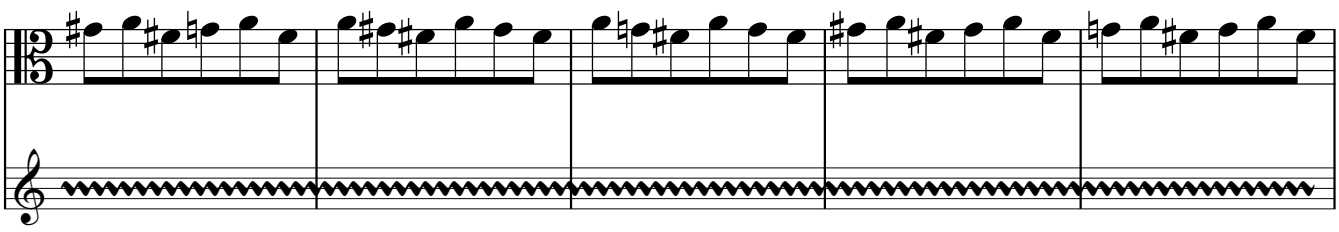


643

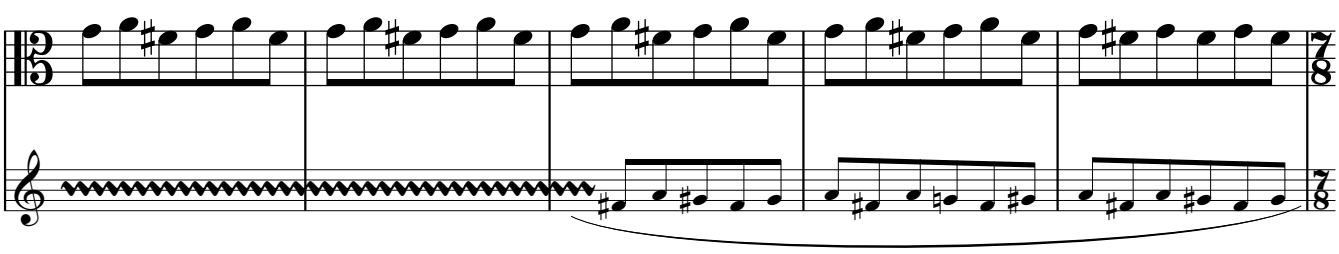
pizz.



648



653



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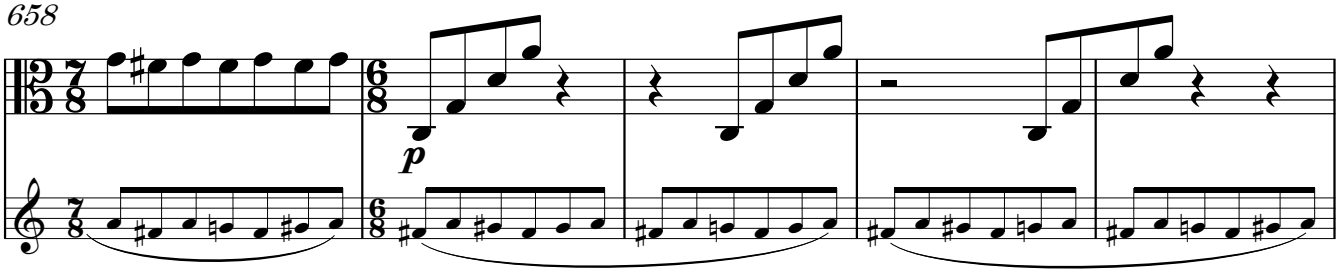
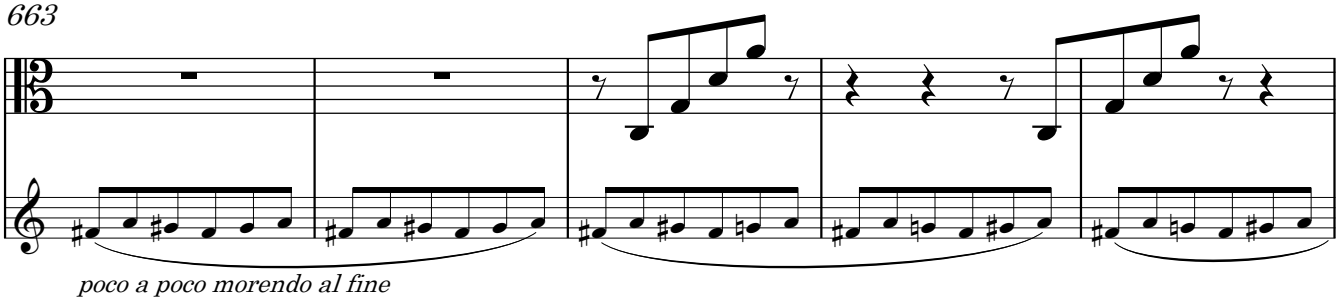
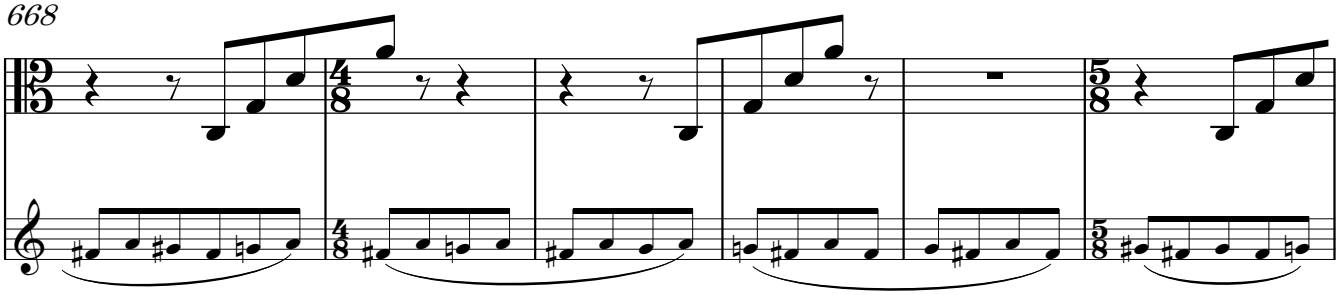


663

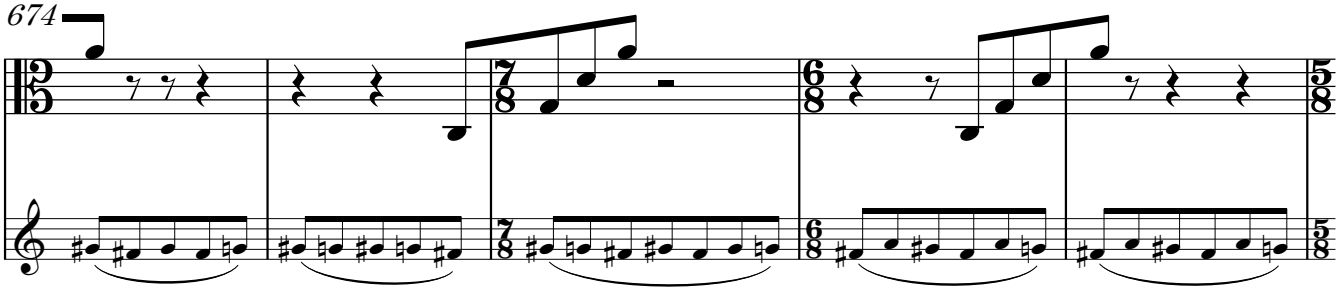


poco a poco morendo al fine

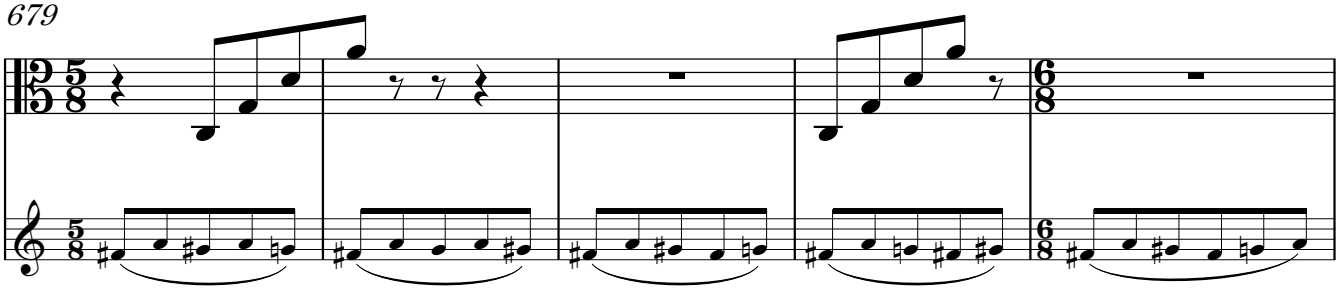
668



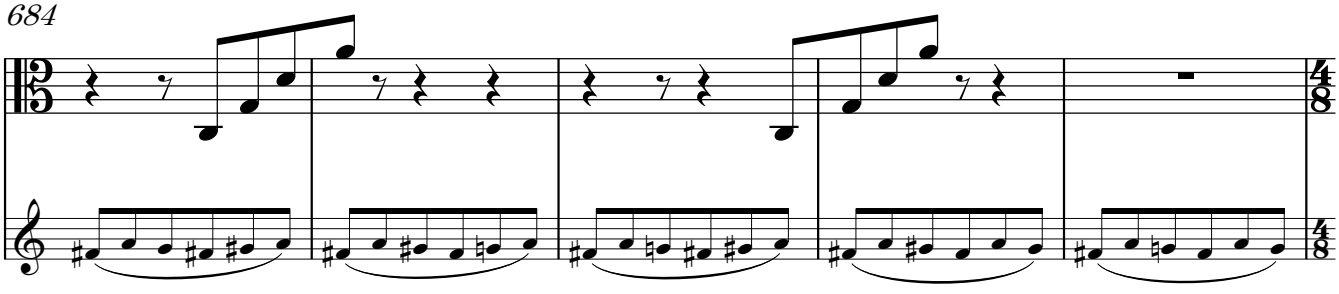
674



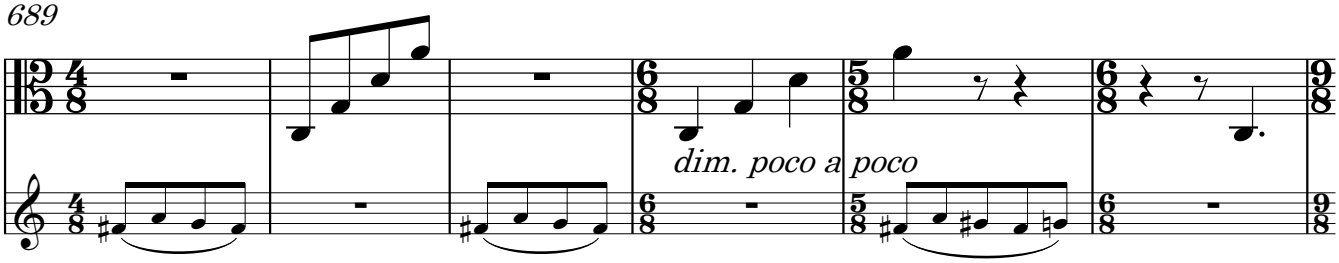
679



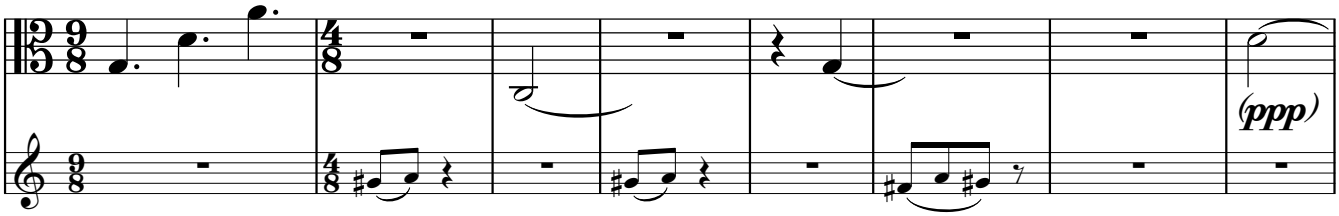
684



689

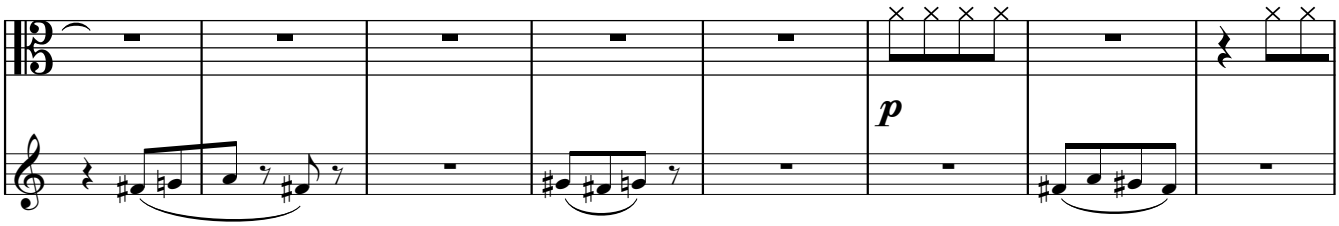


695

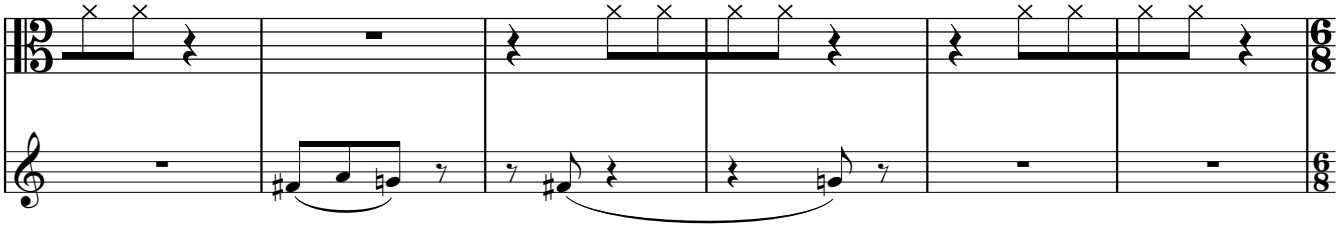
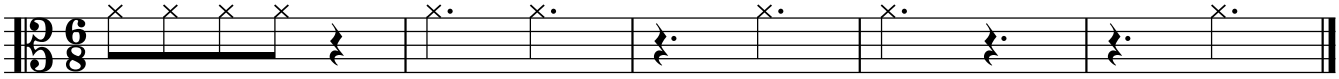


703

tap the body of the instrument



711



717 (damp strings)