

to Pierre Monteux
La Vallée des Cloches
arranged for Orchestra by Mario Castelnuovo-Tedesco

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Maurice Ravel

Très lent (♩ = 50)

Flutes I II III
Oboes I II
Clarinets in B♭ I II III
Bassoons I II
Horns in F I II III IV
Trumpets in B♭ I II
Trombones I II III
Timpani
Triangle
Cymbal
Gong
Harp
Celesta
Violin I
Violin II
Viola
Cello
Bass

pp even
pp clear
pp
div. muted
pp

Fls. I
II

Clas. (Bb) I
II

Hns. (P) I
II

III
IV

Tgl.

Harp

Cel.

Vln. I

Vln. II

mutad
mp
p

mp
p

mp
p

mp
p

Fls. I II

Cls. (Bb) I II

Hrns. (F) I II III IV

Tpts. (Bb) I II

Timp.

Trgl.

Cym.

Harp

Cel.

Vln. I

Vln. II

Vla.

Vcl.

B.

mp *p* *pp*

a 2 muted *mf*

(soft stick) *pp*

muted ponticello *mf*

muted *fp* *muted* *fp*

Detailed description: This is a page of a musical score, page 3, for an orchestra. The score is written for measures 1 and 2. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The instruments and their parts are: Flutes I and II (melodic lines), Clarinets in Bb I and II (melodic lines), Horns in F I, II, III, and IV (melodic lines with dynamics *mp*, *p*, and *pp*), Trumpets in Bb I and II (melodic lines with dynamics *mf* and *pp*), Timpani (melodic line with dynamics *p* and *pp*), Triangle (melodic line with dynamics *p* and *pp*), Cymbals (melodic line with dynamics *p* and *pp*), Harp (melodic line with dynamics *p* and *pp*), Cellos (melodic line with dynamics *p* and *pp*), Violins I and II (melodic lines with dynamics *p* and *pp*), Viola (melodic line with dynamics *mf* and *pp*), Violoncello (melodic line with dynamics *mf* and *pp*), and Bass (melodic line with dynamics *fp* and *pp*). The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

Fls. I
Fls. II

Cl. (Bb) I

Hns. (F) I
Hns. (F) II

Trpts (Bb) I
Trpts (Bb) II

Timp.

Tgl.

Cym.

Harp

Cel.

Vln. I

Vln. II

Vla.

Vcl.

B.

mp
p
pp
mf
p
pp
p
mf
fp
fp

(a 2)

A Très calme

Fls. I II *p* 6 6

Enc. (F) I II *mp* *p* *p* *p*

Tpt. (Bb) I *p*

Timp. *piu p* *pp* change G to F

Harp *p*
give bass

Vln. I *pp*

Vln. II *pp*

Vla. *mp* *nat.* *div.* *pp*

Vcl. *p* *pp* *div.*

B. *p* *pp* *div.*

Fla. I II *pesor.* *mf*

III *pesor.* *mf*

Bass. I II *p*

Hrn. (F) I II *p* *mf*

III IV *p* *mf*

Tpts. (Bb) I II *mf* *mp*

Timp *p* *pù p*

Tgl. *p* *pp*

Harp *pù p*

Vln. I *p* *mp* *mf* *pù p*

Vln. II *p* *mp* *mf* *pù p*

Vla. *p* *mp* *mf* *pù p*

Vcl. *p* *mp* *mf* *pù p*

B. *p* *mp* *pù p*

B Largement chanté

Fls. I II *pp*

Obs. I II *p*

Cla. (Bb) I II *pp* *p*

Bans. I II *pp*

tpas. I II *p*

Cons. I II *pp* muted

Timp. *pp*

Harp *p*

B Largement chanté

Vla. *div.* *mp* *mf* *espr.*

Vcl. *div.* *mp* *mf* *espr.*

B. *unis.* *mp* *mf* *p*

This page of a musical score, numbered 8, contains the following parts and markings:

- Fls. (Flutes):** Part I and II. Dynamics include *p dolce* and *pp dolce*. Features triplets and slurs.
- Obs. (Oboes):** Part I and II. Dynamics include *pp dolce*. Features triplets and slurs.
- Cls. (Clarinets):** Part I and II, Bb. Dynamics include *pp dolce*. Features triplets and slurs.
- Bsns. (Bassoons):** Part I and II. Dynamics include *p*. Features a first ending bracket labeled (I).
- Tbns. (Trombones):** Part I and II.
- Tgl. (Trumpet):** Part I. Dynamics include *mp*.
- Harp:** Dynamics include *p*. Features triplets and slurs.
- Cel. (Celesta):** Dynamics include *pp*.
- Vln. (Violins):** Part I and II. Dynamics include *mp* and *mf molto espr.*. Features a *unis. v* (unison) marking.
- Vla. (Viola):** Dynamics include *mp* and *mf molto espr.*. Features a *unis. v* marking.
- Vcl. (Violoncello):** Dynamics include *mp* and *mf molto espr.*. Features a *unis.* marking.
- B. (Bass):** Dynamics include *p*.

Fla. I
Fla. III
Cls. (Bb) I
Cls. (Bb) III
Bsns. I
Bsns. II
Tgl.
Harp
Vln. I
Vln. II
Vla.
Vcl.
B.

The musical score is written for a symphony orchestra. The top section includes staves for Flute I, Flute III, Clarinet in B-flat I, Clarinet in B-flat III, Bassoon I, and Bassoon II. The Tuba (Tgl.) part is shown as a single line with a few notes. The Harp part is written for two staves. The bottom section includes staves for Violin I, Violin II, Viola, Violoncello, and Double Bass. The music features complex rhythmic patterns, including triplets and sixteenth notes, and is written in a key signature of three flats.

Fls. I II
III
Ob. I
Cis. (Bb) I II
III
Bans I II
Hms. (F) III IV
Tbn. I
Timp.
Harp
Vln. I
Vln. II
Vla.
Vcl.
B.

[C]

Solo
mf espr.
p dolce
p
Solo
mp
pp
p dolce
[C]
div. ponticello
pp
div.
pp
unis.
pp

Detailed description: This is a page of a musical score for orchestra, measures 1 through 3. The score is written for various instruments including Flutes (Fls.), Oboe (Ob.), Clarinet in B-flat (Cis.), Bassoons (Bans.), Horns (Hms.), Trombone (Tbn.), Timpani (Timp.), Harp, Violins (Vln.), Viola (Vla.), Violoncello (Vcl.), and Bass (B.). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The first measure (measure 1) contains complex rhythmic patterns with many triplets and slurs. The second measure (measure 2) features a 'Solo' for the Oboe and Trombone, with dynamics like 'mf espr.' and 'mp'. The third measure (measure 3) continues the patterns with dynamics like 'p dolce' and 'pp'. A section marker '[C]' appears at the beginning of measure 2 and measure 3. The Harp part features arpeggiated figures in the first two measures. The string section (Vln., Vla., Vcl., B.) has sustained notes in the first two measures and more active patterns in the third measure, with instructions like 'div. ponticello' and 'unis.'.

Ob. I

Cls. (Bb) I II

Bans. I II

Hrs. (F) I II

Tpt. (Bb) I

Tbns. I II

Timp.

Cym.

Harp

Vla.

Vcl.

B.

stopped

mp

mp

p

sfz

mp un poco marcato

sfz

sfz

pp

(soft stick)

p

p

naturale

mf espr.

mf espr.

molto espr.

molto espr.

div.

Très calme

Clo. (Bb)
I II
più p *pp* *pp*

III
più p *pp* *pp*

Bans. I II
più p *pp*

Hrs. (F)
I II
stopped *sfz* *più p*
III IV
sfz

Trps. (Bb) I II
p dolce *più p*

Tbns. I II
più p *pp*

Cym.
(with soft stick)
p

Harp
p

Vln. I
div. *pp*

Vln. II
div. *pp*

Vla.
div. *pp*

Vcl.
div. *pp*

B.
unis. *pp*

musical score for page 14, featuring Horns (Hns.), Trumpets (Tpts.), Harp, Violins (Vln.), Viola (Vla.), Violoncello (Vcl.), and Bass (B.).

The score is written for a full orchestra. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked *rit.* (ritardando) at the top right.

The instruments and their parts are:

- Hns. (F):** Horns in F. The first horn (I) plays a melodic line starting in the second measure, marked *mf* and *p*. The second horn (II) plays a similar line, marked *mf* and *pp*. Both are marked *muted*.
- Tpts. (B):** Trumpets in B. The first trumpet (I) plays a melodic line starting in the second measure, marked *mf* and *p*.
- Harp:** The harp part is written in two staves. It features a series of chords and arpeggios, marked *p* and *p mais sonore*.
- Vln. I:** Violin I. The part is marked *p* and *pp*, with a *pia p* (pianissimo) marking in the fourth measure.
- Vln. II:** Violin II. The part is marked *p* and *pp*, with a *pia p* (pianissimo) marking in the fourth measure.
- Vla.:** Viola. The part is marked *p* and *pp*, with a *pia p* (pianissimo) marking in the fourth measure.
- Vcl.:** Violoncello. The part is marked *p* and *pp*, with a *pia p* (pianissimo) marking in the fourth measure.
- B.:** Bass. The part is marked *p* and *pp*, with a *pia p* (pianissimo) marking in the fourth measure.

The score includes various dynamic markings (*mf*, *p*, *pp*, *pia p*) and articulation marks (accents, slurs). The tempo is marked *rit.* (ritardando) at the top right.

[F] Tempo P^{mo} (Très lent)

Fla. I II *pp*

Obs. (Bb) I II *pp*

Bans. I II

Hns. (F) I II *p*

III IV *p*

Tbns. I II III *pp*

Tgl.

Gong *pp*

Harp *pp*

Cel. *pp*

[F] Tempo P^{mo} (Très lent)

Vln. I *pp*

Vln. II *pp*

Vla. (div.) *pp*

Vcl. (div.) *pp*

B. *pp* *unis.* *pp*

Fls. I II *pp* 6 6 6 6 *pp* 6

Clas. (Bb) I II *pp* 6 6 6 6 *pp*

Bans. I II *pp* *mp* *p* *pp*

Hns. (F) I II *pp* *pp* *pp*

III IV *pp* *pp*

Tbns. I III *pp* *mp* *p* *pp*

Tgl. *pp* *pp* *pp*

Gong *pp* *pp* *pp*

Harp *pp* *mp* *p* *pp*

Cel. *pp* *pp* *pp*

Vln. I *pp* *pp* *pp*

Vln. II *pp* *pp* *pp*

Vla. *pp* *mp* *p* *pp*

Vcl. *pp* *mp* *p* *pp*

B. *pp* *mp* *p* *pp*