

Cape Boulanger

Tombeau à Maugé et Isle de Marie
apres Machaut et Lili Boulanger

Karlin G. Love

$\text{♩} = 84-90$ freely
let ring whenever possible

Lute

Lute in D minor

5

rit. *a little faster*

rit. *a little faster*

10

becoming steady

becoming steady

14

and somewhat agitated

and somewhat agitated

2
18

musical notation for measures 18-21

Notes: e, a, a, c, a, a, a, a, a, a, e, a, a, c, a, a, a, a, a, d, a, a, a, a

Notes: a, b, a, a

22 poco accel. lunga

musical notation for measures 22-25

Notes: e, c, a, a, a, a, a, a, a, a, a, a, e, c, a, a, a, a, a, a, d, a, b, a, c, a, a, c

Notes: a, a, d, a, a, a, a, c, a, a, a, //a

Tempo: poco accel. (3/4, 12/8, 4/4)

Articulation: lunga

26 delicate, tentative

musical notation for measures 26-29

Notes: d, a, b, a, c, a, a, a, c, d, b, a, b, a, a, //a, //a, //a, a, b, c, a, d, d, a, b, a, c, a, b, a, c

Notes: a, c, d, b, a, b, a, b, a, //a, //a, //a, b, a, //a, //a, d, b

Tempo: 2/4, 4/4

Articulation: delicate, tentative

30 more assertive

musical notation for measures 30-33

Notes: d, b, a, a, c, a, a, c, a, c, a, c, a, a, c, c, a, a, d, b, d, a, b, a, c, a, c, a, a, d, d, b, a, a, c, a, d, a, b, c, a, a

Notes: a, c, a, a, c, a, a, a, a, a, d, b, d, b, a, c, a, a, a, d, b, c, a, a

Tempo: 7/8

Articulation: more assertive

34 *freely* *quasi echo*

f *meno quasi echo*

freely

f *meno*

40 $\text{♩} = 102$ *melancholy*

mf *melancholy*

mf *melancholy*

44

mf

48

mf

52

p *f* *mp* *rit.*

a c d a c b b c c e a a a a c c b c c a c a c

b a b a

56 $\text{♩} = 84$ (Tempo 1)

(Tempo 1) *rit.*

c a d b d a c a c c a d a b a a e a e a e a d a e a c

a

60 *a tempo, assertive*

a tempo, assertive

a a c d c a e d c b a a c d d c a c a c c b b c c a d a e d c e b c c a

a

63

a c a c e a a d c a c c a c d a c c e e a c b a c a d c a c a

a

68

f *mp* *f*

c *a c-c* *c e* *e c-c* *a* *e a-a a* *e a-a a*

a d d *a d* *a d* *a d* *a d* *a c*

b *d* *b* *a* *a* *a*

f *mp*

74

gradually softer and slower to the end

p

gradually softer and slower to the end

e *a d a* *a e a* *d a e a* *a a e a* *a d a* *e*

a c-c *a c-c* *c*

a *4*

4:00

* slurs are sometimes used to indicate a smooth and connected effect, when a physical slur (hammer-on/pull-off) is not possible.