

# Tomb of the Unknown Composer

*(Le Tombeau du Compositeur Inconnu)*  
for Violin, Viola, and Violoncello



## Bill Robinson

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Composed September 11—November 15, 2010

Revised and orchestrated Dec. 17, 2024—February 22, 2025

Duration: about 19 minutes

for Eric Pritchard

Originally, this trio was intended as a sketch for the first three movements of a symphony, which would have an extra movement as a finale. Soon after finishing this trio, I came down with a lingering case of bronchitis, which eventually morphed into bronchiectasis, and I abandoned the larger scale version. In December 2024, after two title changes, I finally set about orchestrating this trio, which included revisions to the original trio.

This piece harks back to Ravel's *Le Tombeau de Couperin* mostly to take advantage of the cool title, and to point out the presumption of composers like myself who labor in almost total obscurity. Ravel took great liberties with the form, and I do the same. I don't include any of Ravel's music explicitly in this piece, as taking the title is sufficient larceny. My debt to Ravel is in the fabric of most of my music.

The second movement's title refers to the famous bicycle ride of Dr. Albert Hofmann, respected Swiss chemist, who took the world's first acid trip in 1943. He died at age 102 in 2008. The music approximates a toccata.

The third movement, despite its title (*Pavane pour un enfant terrible*) taken from Ravel's *Pavane pour une infante défunte*, is one of the most serious and dark movements I've written.

This trio, then titled *Ananda Trio*, was first performed at Duke University on February 22, 2011 by Eric Pritchard, violin; Yoram Youngerman, viola; and Elizabeth Marshall, cello.

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## Bill Robinson

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An Excellent Tempo (♩. = 56)

## I. Prélude

[7']

Bill Robinson

Violin

Viola

Cello

*p*

*p*

6

*mp*

*mp*

*mp*

11

16

*ff*

*ff*

*ff*

22

Measures 22-28 of the score. The music is in 4/4 time. The first staff (treble clef) starts with a half note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, 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D321, E321, F#321, G321, A321, B321, C322, D322, E322, F#322, G322, A322, B322, C323, D323, E323, F#323, G323, A323, B323, C324, D324, E324, F#324, G324, A324, B324, C325, D325, E325, F#325, G325, A325, B325, C326, D326, E326, F#326, G326, A326, B326, C327, D327, E327, F#327, G327, A327, B327, C328, D328, E328, F#328, G328, A328, B328, C329, D329, E329, F#329, G329, A329, B329, C330, D330, E330, F#330, G330, A330, B330, C331, D331, E331, F#331, G331, A331, B331, C332, D332, E332, F#332, G332, A332, B332, C333, D333, E333, F#333, G333, A333, B333, C334, D334, E334, F#334, G334, A334, B334, C335, D335, E335, F#335, G335, A335, B335, C336, D336, E336, F#336, G336, A336, B336, C337, D337, E337, F#337, G337, A337, B337, C338, D338, E338, F#338, G338, A338, B338, C339, D339, E339, F#339, G339, A339, B339, C340, D340, E340, F#340, G340, A340, B340, C341, D341, E341, F#341, G341, A341, B341, C342, D342, E342, F#342, G342, A342, B342, C343, D343, E343, F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B358, C359, D359, E359, F#359, G359, A359, B359, C360, D360, E360, F#360, G360, A360, B360, C361, D361, E361, F#361, G361, A361, B361, C362, D362, E362, F#362, G362, A362, B362, C363, D363, E363, F#363, G363, A363, B36

## 3

56

Musical score for 'The Rose Tree' (Meisterlied). The score is in 4/4 time and consists of three systems. The first system has a key signature of one flat (B-flat). The second system changes to a key signature of two flats (B-flat and E-flat). The third system returns to the key signature of one flat. The score includes a vocal line (treble clef), a piano accompaniment (piano clef), and a bass line (bass clef). The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, often with accents. The bass line is mostly whole notes and half notes. The score is marked with a '56' at the beginning of the first system.

4 59 TUC Mov. 1

ff ff ff p pizz.

66

p mp mp

71

arco mp

76

cresc. f cresc. f cresc. f

81

ff ff > mf > mp

ff ff > mf > mp

ff ff > mf > mp

This system contains measures 81 through 86. It features three staves: Treble, Bass, and a lower Bass staff. The music is in 3/4 time. Measures 81-82 have a forte (ff) dynamic. From measure 83, a crescendo leads to mezzo-forte (mf) in measure 84 and mezzo-piano (mp) in measure 85. The dynamics continue in the lower staves. The Treble staff has a melodic line with a slur over measures 83-86. The Bass staff has a rhythmic accompaniment. The lower Bass staff has a simple harmonic line.

87

This system contains measures 87 through 91. The Treble staff continues its melodic line. The Bass staff has a more complex rhythmic pattern. The lower Bass staff continues its harmonic line. The dynamics are not explicitly marked in this system but follow the trend from the previous system.

92

cresc. p. a p.

cresc. p. a p.

cresc. p. a p.

This system contains measures 92 through 94. The music transitions to a new section. The Treble staff has a melodic line. The Bass staff has a rhythmic accompaniment. The lower Bass staff has a harmonic line. The dynamics are marked as crescendo from piano (p) to piano (p) across the measures.

95

mf

dim. p. a p.

mf

dim. p. a p.

mf

dim. p. a p.

This system contains measures 95 through 98. The Treble staff has a melodic line. The Bass staff has a rhythmic accompaniment. The lower Bass staff has a harmonic line. The dynamics are marked as mezzo-forte (mf) in measure 95, then decrescendo (dim.) from piano (p) to piano (p) in measure 96, and continue in the lower staves.

## TUC Mov. 1

6

101

*pp* *ff*

6 6

105

*ff* *ff*

6 6

107

*ff* *ff*

6 6

109

*ff* *ff*

6 6

112

113

114

115

*ff* *mf* *mp*

*ff* *mf* *mp*

*ff* *mf* *mp*

121

*p*

*p*

*p* *cresc. ---*

127

*ff*

*ff*

*(mp)* *(mf)* *f* *ff*

132

Measures 132-138. The score is in 2/4, 3/4, and 4/4 time signatures. It features three staves: Treble, Bass, and a third staff (likely Alto or Tenor). Dynamics include *p* (piano), *pp* (pianissimo), and *p* (piano). There are various musical notations including notes, rests, and slurs.

139

Measures 139-144. The score continues with the same three staves. Dynamics include *p* (piano). The time signature changes to 2/4 and 3/4. There are various musical notations including notes, rests, and slurs.

145

Measures 145-150. The score continues with the same three staves. Dynamics include *mf* (mezzo-forte). The time signature changes to 6/8 and 4/4. There are various musical notations including notes, rests, and slurs.

151

Measures 151-156. The score continues with the same three staves. Dynamics include *ff* (fortissimo). The time signature is 4/4. There are various musical notations including notes, rests, and slurs.

155

3 3 3 3

159

*ff* *dim.* *(mf)*

*ff* *dim.* *(mf)*

*ff* *dim.* *(mf)*

165

*(mp)* *(p)* *pp*

*(mp)* *(p)* *pp*

*(mp)* *(p)* *pp*

171

*pp*

*pp*

*rit.*

**Toccata velocipedia** (♩ = 160 mcg)

Violin

Viola

Cello

11

A musical score for three voices: Soprano, Alto, and Bass. The score is in 11 measures. The key signature has one sharp (F#). The time signature changes from 4/4 to 3/8, then back to 4/4, and finally to 3/8. The Soprano part starts with a treble clef, the Alto with an alto clef, and the Bass with a bass clef. The music features a mix of eighth and sixteenth notes, with some measures containing rests. The Soprano and Alto parts have a melodic line, while the Bass part provides a harmonic foundation. The score is written on a single system with three staves.

17

This musical score segment contains measures 17 through 23. It is written for three staves: Treble, Alto, and Bass. The key signature has one sharp (F#). The time signature changes frequently: 3/4, 2/4, 3/4, 3/8, 2/4, 3/8, and 3/4. Measure 17 starts with a treble clef and a key signature change to one sharp. The melody in the treble staff is accompanied by chords in the alto and bass staves. Measures 18-23 continue the melody and accompaniment with various rhythmic patterns and rests.

24

33

3/4

42

3/4

51

3/4

Poco meno mosso (♩ = 140 mcg)

58

mp

mp

mp

66

72

80

*accel.* -----  $(\bullet = 160 \text{ mcg})$  **Toccata velocipedia**

89

95

pp p p

This system contains measures 95 through 101. It features three staves: Treble, Bass, and a lower Bass staff. The music is in a key with one flat and a 3/4 time signature. Dynamics include *pp* (pianissimo) and *p* (piano). The notation includes various note values, rests, and slurs.

102

*ff*

This system contains measures 102 through 106. It features three staves: Treble, Bass, and a lower Bass staff. The music continues with various note values and slurs. A *ff* (fortissimo) dynamic marking is present at the end of the system.

107

*ff* *ff*

This system contains measures 107 through 111. It features three staves: Treble, Bass, and a lower Bass staff. The music continues with various note values and slurs. Two *ff* (fortissimo) dynamic markings are present.

112

This system contains measures 112 through 116. It features three staves: Treble, Bass, and a lower Bass staff. The music continues with various note values and slurs.

120

pp

pp

This system contains measures 120 through 127. It features three staves: Treble, Bass, and a third staff (likely Cello/Double Bass). The music is in 4/4 time. Measures 120-121 show a melodic line in the Treble staff with a key signature of one sharp (F#). Measures 122-123 show a melodic line in the Bass staff. Measures 124-125 show a melodic line in the Treble staff. Measures 126-127 show a melodic line in the Bass staff. The dynamics are marked *pp* (pianissimo) in measures 126 and 127.

130

p

p

pp

p

This system contains measures 130 through 137. It features three staves: Treble, Bass, and a third staff (likely Cello/Double Bass). The music is in 4/4 time. Measures 130-131 show a melodic line in the Treble staff. Measures 132-133 show a melodic line in the Bass staff. Measures 134-135 show a melodic line in the Treble staff. Measures 136-137 show a melodic line in the Bass staff. The dynamics are marked *p* (piano) in measures 130, 132, and 134, and *pp* (pianissimo) in measures 131 and 133.

138

mf

f

ff

mf

f

ff

mf

f

ff

This system contains measures 138 through 142. It features three staves: Treble, Bass, and a third staff (likely Cello/Double Bass). The music is in 4/4 time. Measures 138-139 show a melodic line in the Treble staff. Measures 140-141 show a melodic line in the Bass staff. Measures 142 shows a melodic line in the Treble staff. The dynamics are marked *mf* (mezzo-forte) in measures 138, 140, and 142, *f* (forte) in measures 139 and 141, and *ff* (fortissimo) in measures 140 and 142.

143

This system contains measures 143 through 150. It features three staves: Treble, Bass, and a third staff (likely Cello/Double Bass). The music is in 4/4 time. Measures 143-144 show a melodic line in the Treble staff. Measures 145-146 show a melodic line in the Bass staff. Measures 147-148 show a melodic line in the Treble staff. Measures 149-150 show a melodic line in the Bass staff.

152

pp ff

162

pp ff

*molto rit.----- a tempo*

170

*molto rit.----- a tempo*

*Poco meno mosso* (♩ = 140 mcg)

179

ff pp p

16

188

194

202

Toccata velocipedia (♩ = 160 mcg)

213

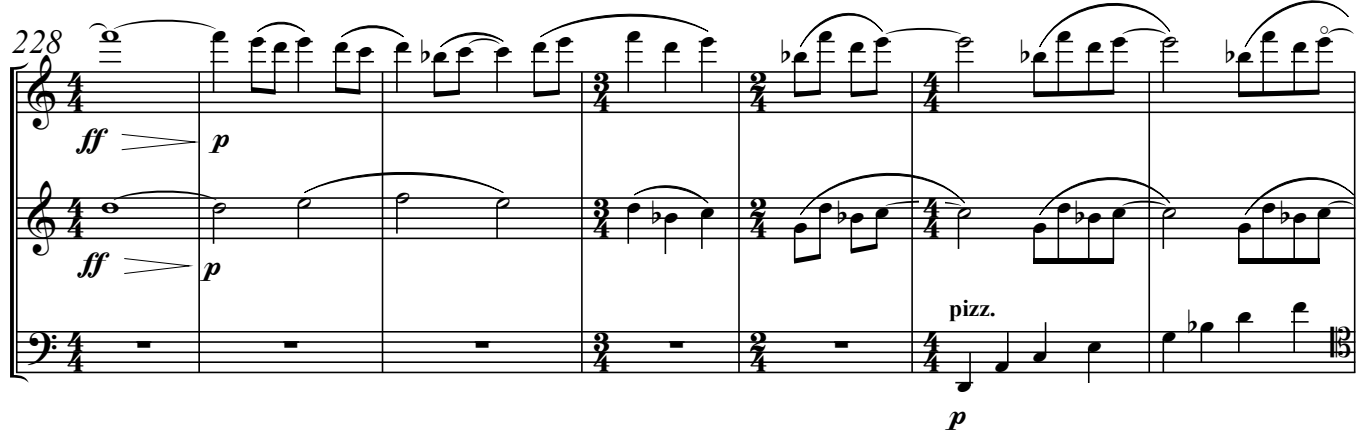
220



Poco meno mosso (♩ = 140 mcg)

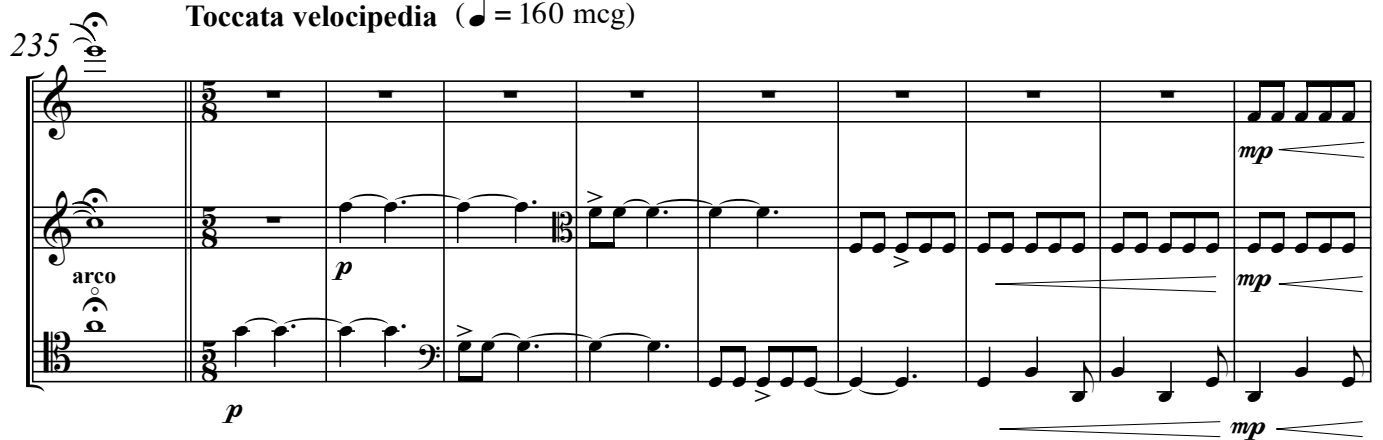
*rit.* -----

228



Toccata velocipedia (♩ = 160 mcg)

235



245



252

Poco meno mosso (♩ = 140 mcg)

259

269

277

# III. Pavane pour un Enfant Terrible

[6']

19

Grave (♩ = 64)

Violin

Viola

Cello

*pp* *p* *mp*

7

*mf* *f* *mp* *p*

14

*cresc.* *(mp)* *(mf)*

20

*f* *p*

20

25

*f* *pp* *pp*

32

*cresc.* *(p)* *(mp)*

39

*rit.* ---- *a tempo*

*(mf)* *f* *p*

46

*pp* *cresc.* *pp* *cresc.* *pp* *cresc.*

53

*p* *(mp)* *mf*

58

*p* *p* *p*

64

*cresc.* *(mp)* *(mf)* *f*

70

*ff* *pp* *pp* *ff* *cresc.* *pp*