

MYRIAM MARBE

LES OISEAUX ARTIFICIELS

pour narrateur, clarinette, violon, viola, violoncelle et clavecin/celesta

(Künstliche Vögel)

(für Sprecher, Klarinette, Violine, Viola, Violoncello und Cembalo/Celesta)

Text: William Shakespeare

Entstehungsjahr: 1979

Digitalisat enthält die autographe Partitur

Das Werk ist urheberrechtlich geschützt.

Das Herunterladen und der Ausdruck der Noten
für Aufführungen und für nicht-gewerbliche Zwecke
sind kostenfrei gestattet
unter Angabe des nachfolgenden Copyright-Hinweises.

**Copyright: Myriam Marbe Erben,
zur Verfügung gestellt vom Sophie Drinker Institut Bremen.**

Nachlassverwalter: Thomas Beimel
www.thomasbeimel.de

Legende der von Myriam Marbe verwendeten Notationszeichen
und Werkeverzeichnis Myriam Marbe:
www.sophie-drinker-institut.de/myriam-marbe

Les oiseaux
artificiels

Choral vorspiel ①

MYRIAM MAROĞ

ENTRADA

1979

PĂSĂRILE - ARTIFICIALE

Handwritten musical score for the beginning of 'Les oiseaux artificiels'. The score is written for five staves: Cembalo (Cembalo), Clarinet (Clarinet), Violin (V.), Viola (Viola), and Cello/Double Bass (Vcl.). The Cembalo part starts with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. It features a series of chords and a melodic line. The Clarinet part starts with a treble clef and a key signature of one flat. The Violin part starts with a treble clef and a key signature of one flat. The Viola part starts with an alto clef and a key signature of one flat. The Cello/Double Bass part starts with a bass clef and a key signature of one flat. The score includes dynamic markings such as *ben f*, *sf*, *ff*, and *IMP*. A circled 'S' is written above the Clarinet staff. The word 'Entrada!' is written at the end of the score.

Handwritten musical score for the beginning of 'Păsările artificiale'. The score is written for five staves: Cembalo (Cembalo), Clarinet (Clarinet), Violin (V.), Viola (Viola), and Cello/Double Bass (Vcl.). The Cembalo part starts with a treble clef, a key signature of one flat, and a 4/4 time signature. It features a series of chords and a melodic line. The Clarinet part starts with a treble clef and a key signature of one flat. The Violin part starts with a treble clef and a key signature of one flat. The Viola part starts with an alto clef and a key signature of one flat. The Cello/Double Bass part starts with a bass clef and a key signature of one flat. The score includes dynamic markings such as *f*, *sf*, and *ff*. The text 'Această piesă nu are început!' and 'Dies ist ein Stück ohne Anfang!' is written to the right of the score.

MM 1979/1

2

choral vospiel (2)

ad lib.

There is no beginning for this work
 Piesa nu are inceput!
 Le premier mouvement de
 cette oeuvre n'existe pas!

viola

de - ces - ces - do

cello

cl

mp

leggero

arco

pizz

arco

v

mp

pizz

arco

IMP

arco

arco

vln

leggero

pizz

IMP

arco

arco

vcl

IMP

arco

arco

Es könnte tändelnd
 Ar fi putut incepe cu dezinvoltură ...



MM 1979/1



Choral roupiel (3)

(on peut aussi ne pas jouer ce fragment, surtout si on n'arrive pas à créer le "brouillard")

rapides et confuses (comme dans un brouillard)

lontano *p*

(sans accents)

IMP → *perdendosi*

IMP → *perdendosi*

IMP → *perdendosi*

mit der Sorglosigkeit eines Fiedlers beginnen

oder mit

Cu dezinvoltura unei viori lăutărești...

Sau stîrnind

perdendosi

dem Nachhall anderer uns anheimelder Weisen...

ecoul unor melodii familiare...

S-ar fi putut drămui sunete și făceri...

Choral Vorspiel (4)

Aber der Komponist bittet um Nachsicht, weil er den ganzen Aufbruch und das bunte Treiben eines erstens Satzes übergeht - und es vorzieht dafür die letzten Worte Prosperos sprechen zu lassen:

"... Now I want
Si acum, lăsînd în urmă
 Spirits to enforce, art to enchant;
si puterea gândului și vraja artei
 And my ending is despair
stînsîtilă, meu e deznădejde
 Unless I be relieved by prayer;
Afară doar de nu voi fi răscumpărat prin rugă;
 Which pierces so, that it assaults
căci ea străpunge, cucerind
 Mercy itself, and frees all faults.
Chiar și clementa, și șterge tot răbojul de greșeli.
 As you from crimes would pardon'd be
Cum vreați și voi să fiți iertați de culpă grele
 Let your indulgence set me free.
Lăsați ca îndurarea voastră să mă repună în libertate.

♩
 ppp =
 sonorité irréelle

ppp

(enchaînez Choral!)

MMI 1979/1

Dar compozitorul cere înțelegere; (aprox 1'15")
 Înțelegere pentru tăcerea pe care n-a putut s-o spargă;
 pentru mijloacele sale rămase amuțite; și cere
 indulgență pentru răzvrătirea sa și neamăipomenita
 obraznicie de a fi sărit peste o primă parte
 preferîndu-i ultimele cuvinte ale lui Prospero și
 lăsîndu-le să vorbească:

(urmează Shakespeare - enchaînez Choral)

Choral 1 (5)

ORGA-ORGUE

4

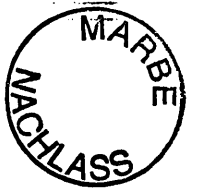
1 ♩=50-60 2 *lepatissimo* 3 4 5

cl B

v

vla

vcello



6 7 8 9 10

1) poco

meno p

MM 1979/1

1) aimez, dans votre interprétation
la rencontre des do (c) clarinette-vclon.

("Aimer" ne veut pas dire
"jouer fort", la remarque
étant valable aussi pour
les indications suivantes. Merci!)

Choral 2 ⑥

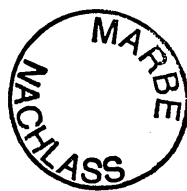
Musical score for measures 10-13. The score is written for four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves. Measure 10 is marked with a dynamic of *poco*. Measure 11 is marked with a dynamic of *ff*. Measure 12 is marked with a dynamic of *ff* and a triplet of eighth notes. Measure 13 is marked with a dynamic of *p*. The lyrics "de-cres-cen-do" are written under the vocal staves. The piano accompaniment includes a triplet of eighth notes in measure 12 and a dynamic of *p* in measure 13.

aimez la heu-
 contre des la b (As)!

Musical score for measures 14-17. The score is written for four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves. Measure 14 is marked with a dynamic of *p*. Measure 15 is marked with a dynamic of *cresc*. Measure 16 is marked with a dynamic of *poco a poco*. Measure 17 is marked with a dynamic of *p*. The lyrics "ma sante" are written under the vocal staves. The piano accompaniment includes a triplet of eighth notes in measure 14 and a dynamic of *p* in measure 16.

Choral 3 (7)

Musical score for measures 18, 19, and 20. The score is written on five staves. Measure 18 starts with a treble clef and a key signature of one flat. Measure 19 is marked *mf*. Measure 20 continues the melodic line. The bottom staff shows a bass line with a key signature of one flat.



Musical score for measures 21, 22, and 23. The score is written on five staves. Measure 21 is marked *poco a poco cresc*. Measure 22 is marked *piti p.*. Measure 23 is marked *de cresc*. The bottom staff shows a bass line with a key signature of one flat.

aimez la rencontre des do
(alto - violoncelle)

MM 1979/1

Choral 4 (8)

aimez l'enchaînement
 des quintes do-sol (alto)
 et re-la (clarinette-violoncelle)

Choral 5 (9)

Handwritten musical score for Choral 5 (9), measures 32-35. The score is written on five staves. The first staff is marked *mdr*. The second staff has *mf* and *mg* markings. The third staff has *mf* and *sempre cresc* markings. The fourth staff has *sf* and *p* markings. The fifth staff has *sf* and *p* markings. The tempo marking *34 (sempre legato)* is written above the fourth staff. Measure numbers 32, 33, 34, and 35 are indicated below the staves.

Handwritten musical score for Choral 5 (9), measures 36-38. The score is written on five staves. The first staff is marked *très doux*. The second staff has *sf* markings. The third staff has *pp* and *imp* markings. The fourth staff has *pp* and *poco a poco come un vibrato* markings. The fifth staff has *pendendosi* and *niente* markings. Measure numbers 36, 37, and 38 are indicated below the staves.

MM 1979/1

Choral 6 (10)

ad lib. poco accelerando

meno f

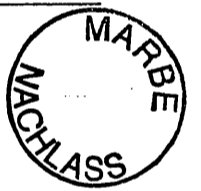
39 40 41 42

poco a poco trit

like the 2 violas sonata

ad lib

pant



pochiss. rall.

42 43 44 temps inégaux

ben

poco a poco non trimallo

pendendosi

pizz

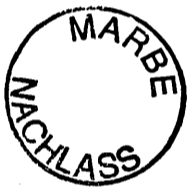
Choral 7 (11)

Poco

45 Più lento 46 47 48 *lunga* poco *ritempo*

non vibr *lunga*

poco meno pp *lunga* *mp* *non vibr*



49 50 51 52

(comme un doublage
d'orgue; violon-violoncelle)

MM 1979/1

Choral 8 (12)

53 *poco più f ma dolce*

54 *ma dolce*

55 *espressivo poco vibr*

56 *espressivo poco vibr*

sf mf

comme un vibr. un doublage d'orgue (violin-violoncelle)

57 *pp possibile*

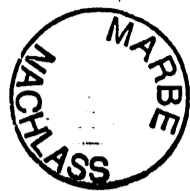
58 *de - cres - cen - do*

59 *meno vibr*

60 *senza vibr*

perdendosi

Choral variert 1 (A)
PÄSÄRI-OISEAUX



(Poco) più mosso ♩ = 66-69

musical score for measures 61-64. Includes staves for vocal line and piano accompaniment. Annotations include *muta in celesta*, *mp*, *niente!*, *ppp*, *poco < bemp*, and *bemp*.

musical score for measures 65-67. Includes staves for vocal line and piano accompaniment. Annotations include *muta in cembalo*, *poco f*, *poco*, *poco meno p*, *en glissant*, and *3*.

MM 1979/1

Choral variet 2 (14)

Handwritten musical score for measures 68-70. The score is written on five staves. The top staff is a vocal line with notes and rests, including a triplet of eighth notes in measure 69. The second staff is a piano accompaniment with chords and some melodic lines. The third staff is a keyboard accompaniment with chords. The fourth staff is a bass line with chords. The fifth staff is a bass line with chords and some melodic lines. Measure numbers 68, 69, and 70 are indicated above the vocal staff. There are various musical notations such as slurs, accents, and dynamic markings like *p.a.* and *poco*.

Handwritten musical score for measures 71-73. The score is written on five staves. The top staff is a vocal line with notes and rests, including a triplet of eighth notes in measure 72. The second staff is a piano accompaniment with chords and some melodic lines. The third staff is a keyboard accompaniment with chords. The fourth staff is a bass line with chords. The fifth staff is a bass line with chords and some melodic lines. Measure numbers 71, 72, and 73 are indicated above the vocal staff. There are various musical notations such as slurs, accents, and dynamic markings like *poco* and *gliss*.

MM 1979/1

Choral variert 3 (15)

75 like a bag pipe

76 molto più p

al tallone like a fiddle

pa

prière de se guider
d'après le rythme du violon



77

78

79

MM 1979/1

choral variert 4 (16)

♩ = 104

80 81 82 83

ord 1)
mf like a fiddle

flautando sul tasto con molto arco
like a fiddle

gliss

IMPROVISATION
sur E, fa, A surtout sur
A, fis,

a b c d

imp arco arco

poco

imp

pendendosi

le violon
1) dans la 3^e position,
sur une imperceptible pédale sol.

MM 1979/1

Choral variert 5. (17)

$\Gamma J = 90$

mais pas students *f* comme "col legno"

aussi, mais insistez sur E, fis

prend un ucello

7

clavecín

prend un ucello

double glissées *imp*
entrecoupées par de petites pauses

prend le violoncelle

(comme une appogiature pour le clavecín)

lentement, les glissandi de la clarinette

MM 1979/1

Choral variant 6 (18)



Handwritten musical score for the first system, featuring five staves. The third staff contains the lyrics "Com me Col-legna" and includes annotations such as "h.", "i", "slap", and "j". The fourth and fifth staves include annotations for "pizz" and "gliss".

Handwritten musical score for the second system, featuring five staves. The first staff has the annotation "pendendosi". The second and third staves are boxed together and labeled "IMP". The fourth staff includes annotations for "poco CL", "ord #", "CL", "ord", and "CL". The fifth staff includes annotations for "pizzard" and "IMP (frequentes)".

MM 1979/1

choral varied 7 (19)

1) changez l'ordre des sons! on peut aussi repeter le même son.

MM 1979/1

choral variert 8 (20)

celesta¹⁾

♩ = 72

4 muta in celesta

like nazareth's tango

meno mosso

plus vives

84 ♩ = 72

85 perdendosi

86

87

IMP CL fte' quasi spiss

de plus en plus discretément

perdendosi enchaines

gva

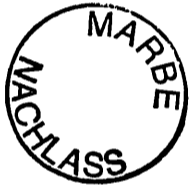
pp

p.a.

non vibr

poco spiss

(sonorité' discrète mais chaude)



Celesta¹⁾ Comme un souvenir.
Avec humour mais sans ironie

celesta

muta in cembalo

88

89 like "La Parabole..."

90

91

92

poco sf

poco f

gva

triam

poco f

perdendosi

(arco) poco f

arco

MM 1979/1

Choral variant 9 **11**

Like "Vocabulaire I"

celesta

clavier
cembalo

92 93 94 95

IMP

bemp

molto

Like 2 violas Jonata

celesta

glockenspiel

ad. lb.

like "Barm"

Cembalo

96 97 98 99 100

bemp

sans
marquer e allargre p

1) Comme s'il existait
depuis toujours

MM 1979/1

choral variert 10 (22)

celesta *perdendosi* Glockenspiel

intégrez-les dans la sonorité générale

Like the Cembalo concerto

100 101 102 103 104 105

IMP rarement aussi un re

IMP rarement aussi un mi

1) sonorité douce, effet global

celesta *ad lib*

106 107 *ad lib* 108 109 110

respirer imperceptiblement

ad lib

perdendosi

perdendosi

per-den-do-si

per-den-do-si

