Myriam Marbe

Concert pentru violă

(Konzert für Viola und Orchester)

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MYRIAM MARBE

CONCERT PENTRU VIOLĂ
•
CONCERTO POUR ALTO

Partitura

EDITURA MUZICALĂ
București — 1981

MM 1977/1

MARBE NACHLASS

Premiul Academiei R. S. România — 1977

Prix de l'Academie de la R.S. de Roumanie — 1977

Orchestra

2 Flauti (Flauto 2 muta in Flauto piccolo)
Oboe
Clarinetto in *Si* ♭
Clarinetto basso in *Si* ♭
Fagotto
Contrafagotto
4 Corni in *Fa* *
2 Trombe in *Do*
2 Tromboni
Tuba

PERCUSSIONE

(4 sonatori)

I.	II.	III.	IV.
Timpani	Tamburo militare	Tamburo militare	Vibrafono
Tam-tam	Piatti: acuto / medio / grave	Campane	Marimbafono
		Campane preparate **	Triangolo
		Wood-blocks	△ Triangolo con bacchette di metalo ***
	Gran cassa		Glass wind chimes ****
	Maracas		Bongos
			Tom-tom

Arpa

Viola sola

Violini I
Violini II
Viole
Violoncelli
Contrabbassi

---

* În cheia de *Fa*, cornii se cîntă cu o cvartă mai sus.
Dans la clef de Fa, *les cors sont à lire une quarte plus haut.*

** *Clopote preparate :* ansamblu de campane — indiferent de înălțime — deasupra cărora se vor atașa lănțișoare, tuburi de bambus, andrele de tricotat din metal, zurgălăi etc. intrînd în vibrație la cel mai lin balans al suportului.

Cloches préparées : *ensemble de cloches à n'importe quelle hauteur, au dessus duquel on attache chaînettes, baguettes de bambou, aiguilles à tricoter en métal, clochettes etc., le tout entrant en vibration par un doux balancement du support.*

*** △ trianglu cu mai multe baghete metalice, vibrînd prin balans.
triangle avec plusieurs baguettes métalliques, vibrant par balancement.

**** baghete de sticlă (țurțuri).
baguettes de verre.

La acestea se poate renunța în cazul în care ansamblul de clopote preparate are o vibrație timbrală considerată drept suficientă.

On peut y renoncer au cas où l'ensemble des cloches préparées est suffisamment varié du point de vue du timbre.

Indicaţii generale

Partitura este, în general, redactată în măsură. Totuşi unele secţiuni sînt mai libere, din punct de vedere al ritmului.

Există frecvente fluctuaţii ritmice de tip „rubato", chiar şi secţiuni în care măsura este anulată. În acest ultim caz, semnul de anulare este : 4

În prima parte, *Prologo,* începînd de la litera D, măsura este indicată doar orientativ, între paranteze, pentru a nu stînjeni libertatea ritmică (chiar cu timpi inegali).

Pentru dirijor :

⬇ indică intrarea

⇧ indică oprirea unui instrument

Unele secţiuni libere (de ex. *Cadenza)* sînt punctate de repere cronometrice.

Există de asemenea unele sunete care „cad" liber, la latitudinea interpretului (de ex. măsura 47 şi următoarele din *Prologo,* la timpani şi harpă sau în *quasi cadenza* din *Aria,* la măsura 115).

Toate indicaţiile de tempo (metronom şi cronometraj) sînt date doar orientativ, putînd fi „adaptate" în funcţie de interpretare.

Acelaşi lucru este valabil şi pentru arcele de legato sau de arcuş, acestea din urmă fiind chiar, uneori, sugerate doar punctat.

Pentru corzi, aceste arce indică totodată şi o intenţie de frazare, ceea ce permite, cu atît mai mult, interpretului să-şi aleagă arcuşul cel mai adecvat.

*

Trilurile pe flageolete (în *Aria)* nu sînt executate prin articularea, ci prin oscilarea (o uşoară alunecare) degetelor, ca la un vibrato mare dar rapid.

*

Accidenţii se referă doar la notele în faţa cărora sînt plasaţi. Becarii nu sînt indicaţi decît ca o măsură de precauţie.

Indications générales

La partition est généralement écrite en mesure. Certaines sections sont pourtant plus libres quant au rythme.

A part les fréquentes fluctuations rythmiques du type „rubato", il y a aussi des sections où la mesure est annulée.

Le signe indiquant ce fait est le chiffre barré de la mesure, par ex. : 4

Dans le premier mouvement, Prologo, *à partir de la lettre D, la mesure n'est donnée qu'à titre d'orientation ; elle est placée entre paranthèses afin de ne pas gêner la liberté rythmique (même aux temps inégaux).*

Pour le chef d'orchestre :

⬇ *marque l'entrée*

⇧ *marque l'arrêt d'un instrument*

Certaines sections libres (par ex. Cadenza) *sont ponctuées par des repères chronométriques.*

Il y a aussi des sons qui „tombent" librement, au gré de l'interprète (par ex. la mesure 47 et suivantes du Prologo, *pour les timbales et pour la harpe ou dans la* quasi cadenza *de la mesure 115 de l'*Aria.)

Toutes les indications de tempo (métronome et chronométrage) sont données simplement à titre d'orientation, chaque interprétation ayant le choix de les „rajuster".

Il en est de même pour certains arcs de legato ou d'archet, parfois seulement suggérés par des arcs en pointillé.

Chez les cordes, ces arcs désignant également une intention de phraser, l'interprète a d'autant plus le choix l'archet le plus adéquat.

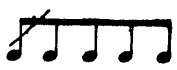
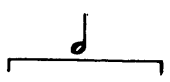
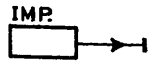
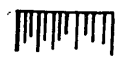
*

*Les trilles sur les sons harmoniques (dans l'*Aria) *sont exécutés non pas par articulation, mais par oscillation (léger glissement) des doigts, comme dans un vibrato grand mais rapide.*

*

Les accidents sont valables uniquement pour la note devant laquelle ils sont placés.

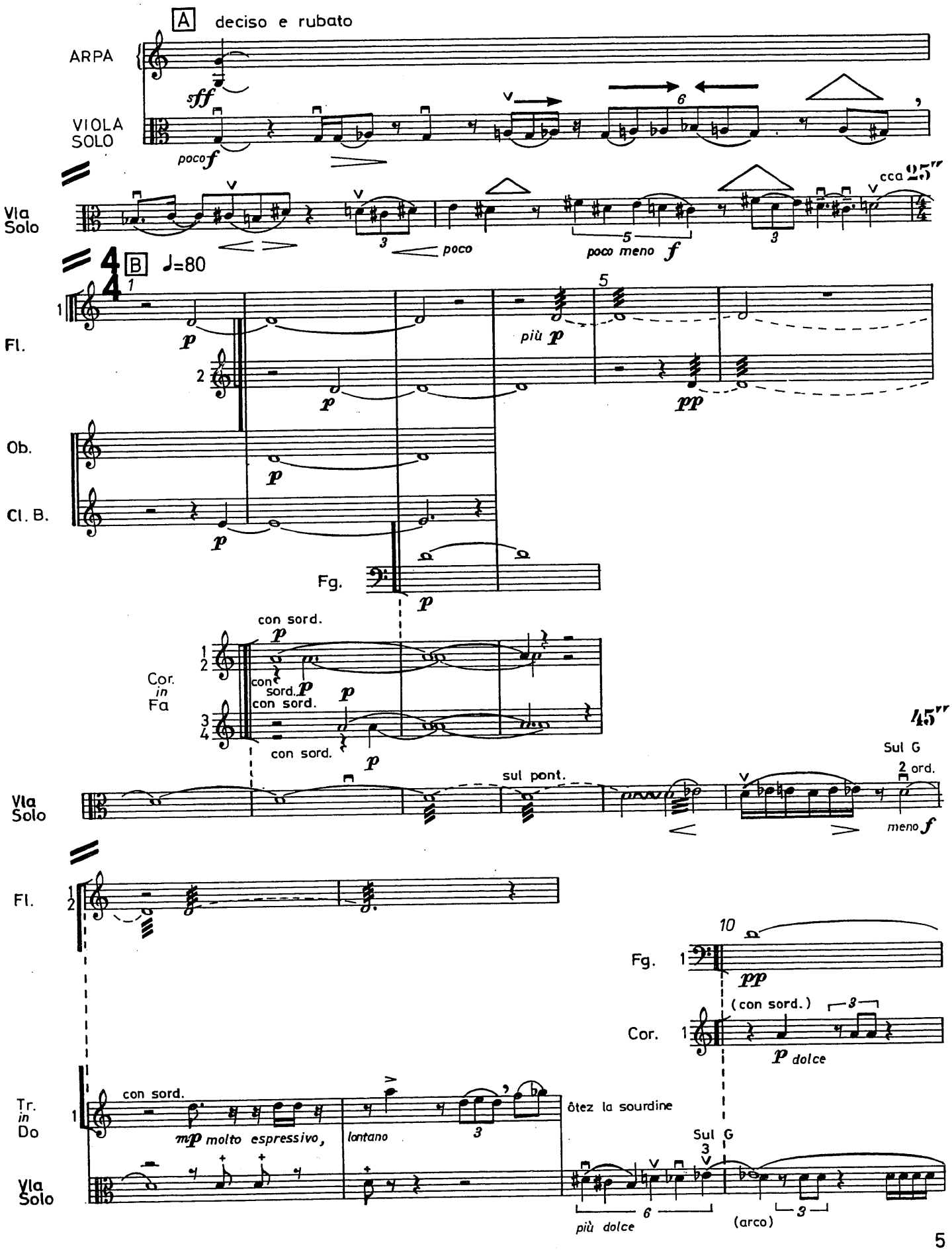
Les bécarres n'y sont mis qu'à titre de précaution.

	Legendă	*Légende*
	timp prelungit (ca la Messiaen). Măsura incluzînd un asemenea timp este indicată printr-un +. De ex., în *Aria* ms. 106 : 	*temps prolongé (comme chez Messiaen). La mesure renfermant un tel temps est désignée par un +. Par ex.,* Aria, *ms. 106 :*
	succesiune decelerată	*succession décélérée*
	accelerație — decelerație	*accélération — décélération*
	succesiune rapidă	*succession rapide*
	arc desemnînd că procesul muzical pe care-l include se desfășoară în limitele valorii indicate deasupra sa	*arc signalant que le processus musical qu'il renferme se déroule durant la valeur indiquée dessus*
	anularea măsurii	*annulation de la mesure*
	intrare dată de dirijor	*entrée donnée par le chef d'orchestre*
	oprire indicată de dirijor	*arrêt donné par le chef d'orchestre*
	coroană de o durată mai scurtă	*point d'orgue de plus courte durée*
	valoare extrem de lungă	*valeur extrémement longue*
	sunet a cărui durată este proporțională cu lungimea liniei	*son dont la durée est proportionnelle à la longueur de la ligne*
	sunet tremolat a cărui durată este proporțională cu lungimea liniei ondulate	*son trémollé dont la durée est proportionnelle à la longueur de la ligne ondulée*
	nesincronizat	*non synchronisé*
	pauză	*pause*
	*	*
IMP.	improvizație	*improvisation*
	improvizație ; libertate în alegerea numărului și a înălțimilor, respectînd totuși, în general, indicația sugerată grafic (de ex., *Prologo,* ms. 20, Bongos).	*improvisation ; le choix du nombre et des hauteurs est libre, en observant toutefois l'indication générale graphiquement suggérée (par ex.,* Prologo *ms. 20, Bongos)*
	improvizație pe formula sau formulele sugerate în pătrat	*improvisation sur la (les) formule(s) suggérée(s) dans le carré*
	continuarea și sfîrșitul improvizației	*suite et fin de l'improvisation*
	*	*
	alunecarea degetelor pe coardele instrumentului	*glissement avec les doigts sur les cordes de l'instrument*
	lovind cu degetele corpul instrumentului	*avec les doigts sur le corps de l'instrument*
	*	*
	bagheta moale (bacch. morbida)	*baguette molle (bacch. morbida)*

CONCERT PENTRU VIOLĂ

PROLOGO

MYRIAM MARBE



MM 1977/1

1r

Poco più mosso

Fl.

Ob.

poco sf

ne pas depasser l'alto solo

Cl.

basso in B

mp

poco mf

pp

ppp

Fg.

Cfg.

poco f

Cor.

Trb.

1,2 mettez la sourdine

Tuba

Timp.

mf

poco sf

Vla Solo

poco

stridente

MM 1977/1

15

Fl. 1

Ob.

Cl.

Cor. 1

1,2,3,4
ôtez la sourdine

1'25"

senza sord.

Tr. 1

4

1,2 mettez la sourdine

mp

C

♩ = 84

I Timp.

poco sf

II Ptti
acuto

3
4

p

III Tamb.
mil.

mf

7"

Vla
Solo

4

meno duro

3

ben f

3
4

senza sord.

a 2

3
4

20

Cor.

mf

sf

mf

ben f

ôtez la
sourdine

con sord.

1

Trb.

sf sf

mf

ben f

ôtez la
sourdine

con sord.

2

sf sf

mf

ben f

I Timp.

sf

II Ptti
acuto

III Tamb.
mil.

3

poco f sub p

sempre p IMP.

sempre p

Bgs.

IV

Tom-tom

al tallone
non leg.

Vla
Solo

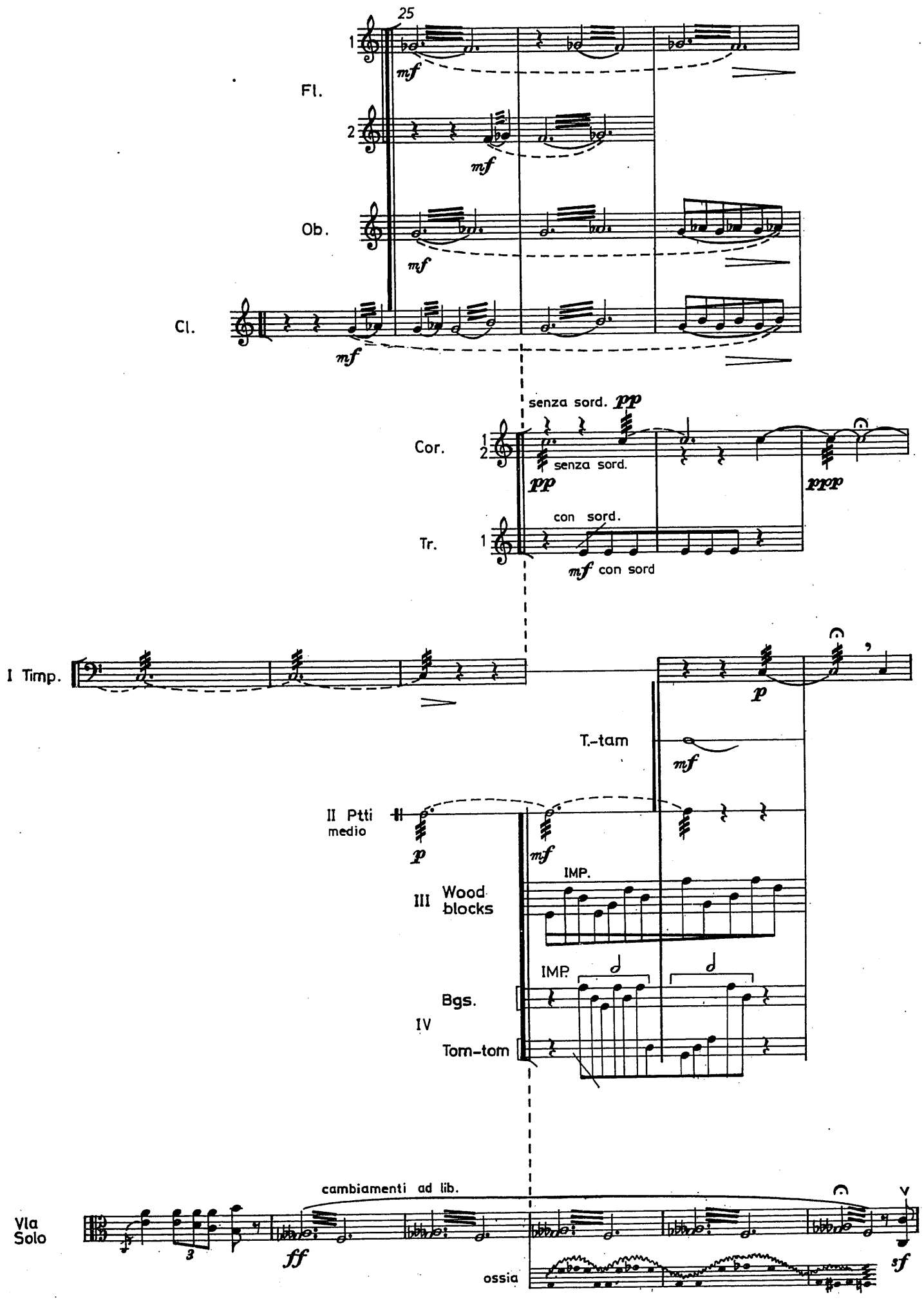
3
marcato

3

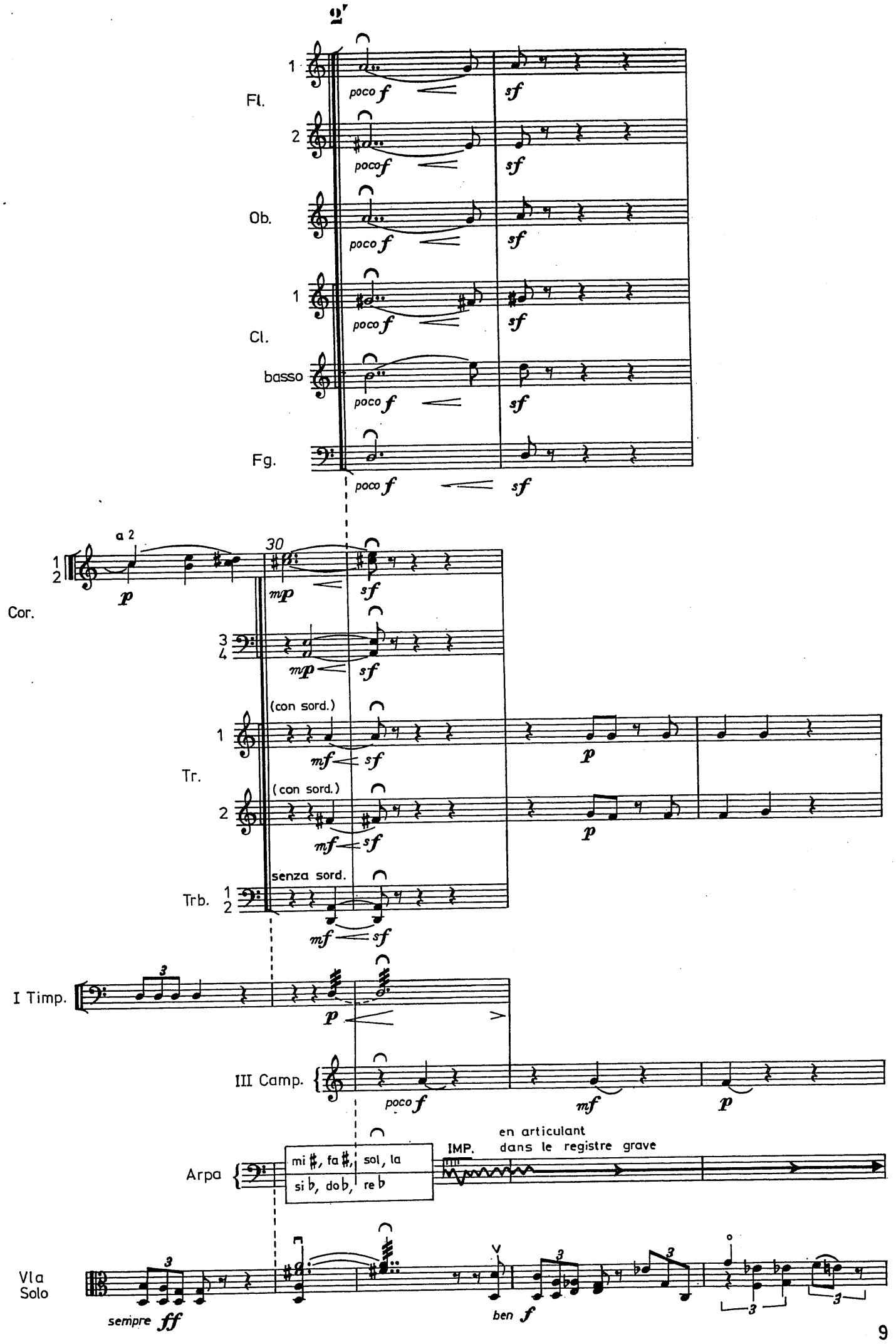
3

3

MM 1977/1


25
Fl.
1
2
mf
Ob.
Cl.
senza sord. pp
Cor.
1
2
senza sord.
pp
ppp
con sord.
Tr.
1
mf con sord
I Timp.
p
T.-tam
mf
II Ptti
medio
p
mf
IMP.
III Wood
blocks
IMP.
Bgs.
IV
Tom-tom
cambiamenti ad lib.
Vla
Solo
3
ff
ossia
sf

MM 1977/1


2'
Fl.
1
2
Ob.
Cl.
1
basso
Fg.
poco f
sf
Cor.
a 2
1
2
3
4
30
p
mp
sf
(con sord.)
Tr.
1
2
mf
senza sord.
Trb.
1
2
I Timp.
III Camp.
poco f
mf
p
Arpa
mi ♯, fa ♯, sol, la
si b, dob, re b
IMP.
en articulant
dans le registre grave
Vla
Solo
sempre ff
ben f

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2' 15"

D Meno mosso ♩=69
Rythme très libre

Fl. 1
mf

Ob.
mf

(IMP. dans le registre grave)

35

Arpa

Vla Solo
poco meno ***ff***

sonore, ma meno ***f***

E

Fl. 1

Ob.

ppp

Tr. 1
ppp *leggierissimo*

I Timp.
sf ***p***

Arpa
perdendosi

Vla Solo
sf

marcato

(v)

pizz.

poco meno
ma espressivo ***f***

40

Fl.

Tr. 1
sempre ***pp***

espressivo

1,2 ôtez la sourdine

I Timp.
p

(IMP. dans le registre grave)

IV Vibr.

(IMP. dans le registre grave)

Arpa
p *simile*

(pizz.) arco

Vla Solo
sul D
meno ***f***

pizz.

(arco)

MM 1977/1

:30"

Ob.

Cl.

senza misura

45

IV Vibr.

Arpa

Vla Solo

marcato

arco

poco f

mf

poco più p

I Timp.

pp

Arpa

dot si♯

3'

Vla Solo

fort intériorisé

I Timp.

Arpa

mp

Vla Solo

poco a poco decrescendo

cca 3'45"

50

I Timp.

ppp

ppp

perdendosi

Vla Solo

decrescendo

enchaînez CADENZA

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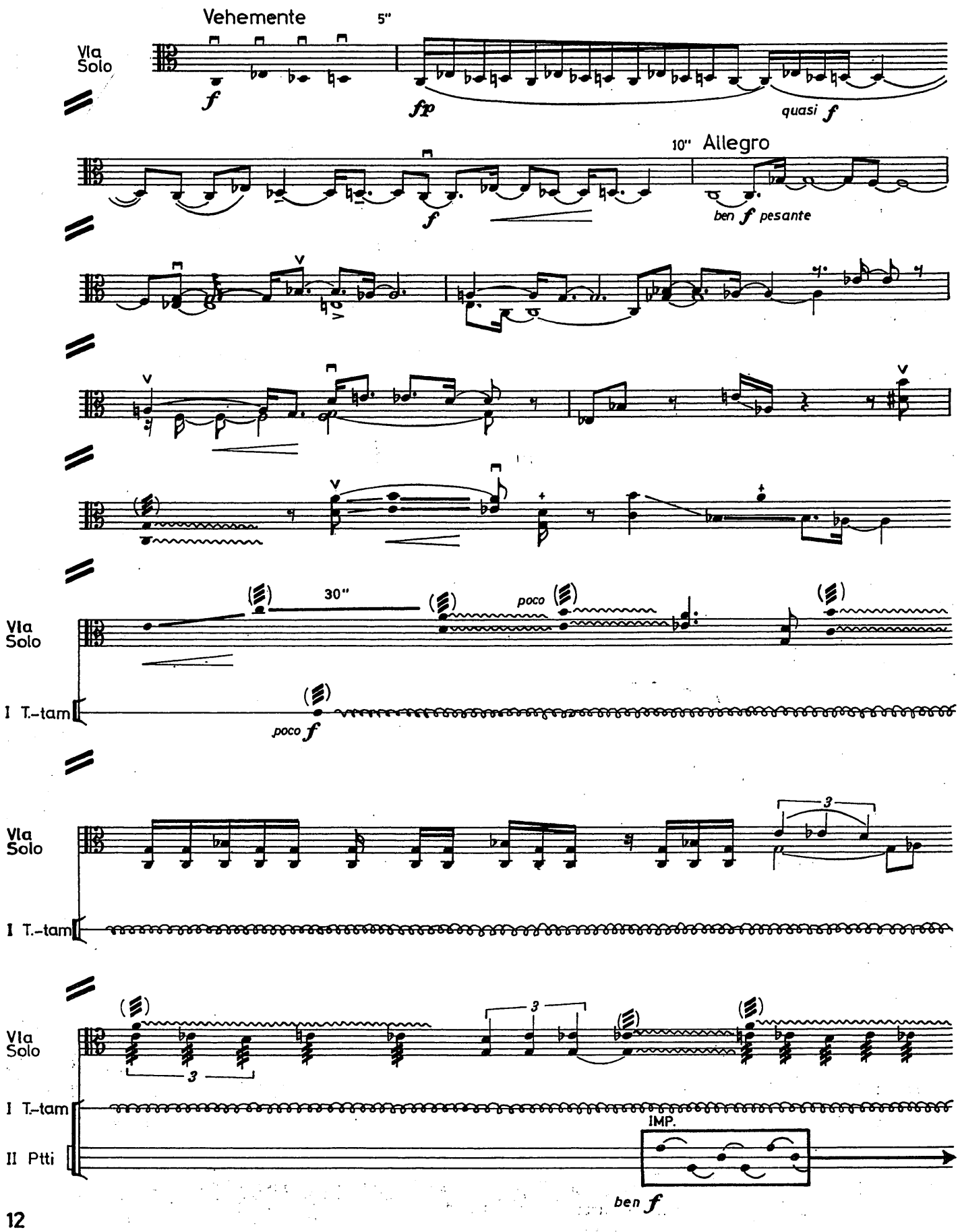
CADENZA



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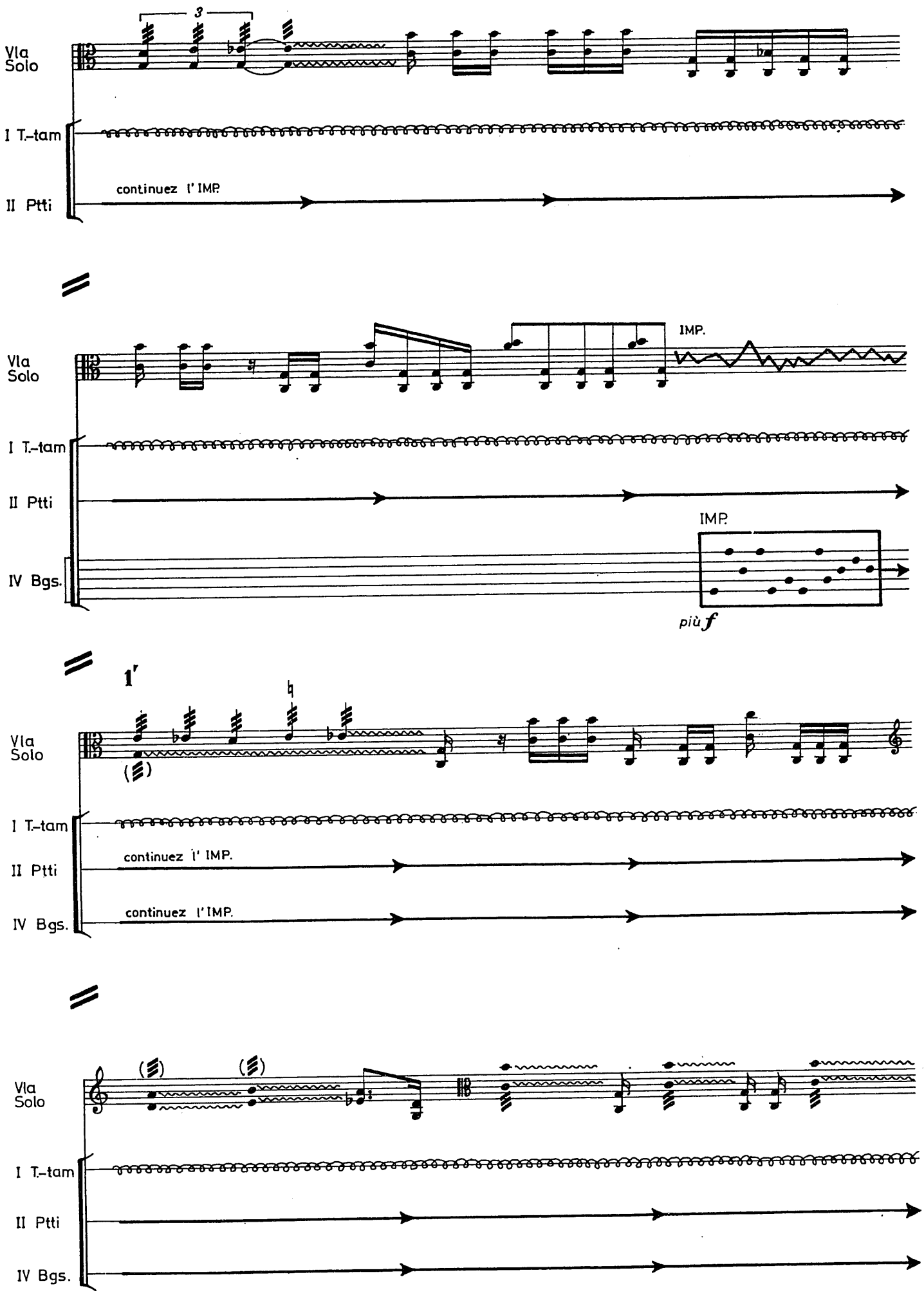
Vla Solo
I T.-tam
II Ptti
continuez l'IMP.
IMP.
IV Bgs.
più f
1'
continuez l' IMP.
continuez l'IMP.

MM 1977/1

1'10" (improvisation sur les éléments connus) 1' 20"

Vla Solo — IMP.

Tr. 1 2 — ff fff ff

Cor. 1 2 — cuivré — ff fff ff

Cor. 3 4 — cuivré — ff fff ff

Trb. 1 2 — ff fff ff

I T.-tam — cresc.

II Ptti — cresc.

IV Bgs. — cresc.

1'25"

Vla Solo — poco f p sf mf

I T.-tam — mf mp meno mp

II Ptti — calmandosi — perdendosi

IV Bgs. — calmandosi — perdendosi

secco poco pont. ord.

Vla Solo — più p

I T.-tam — p pp

2

Vla Solo

I T.-tam — enchaînez ARIA

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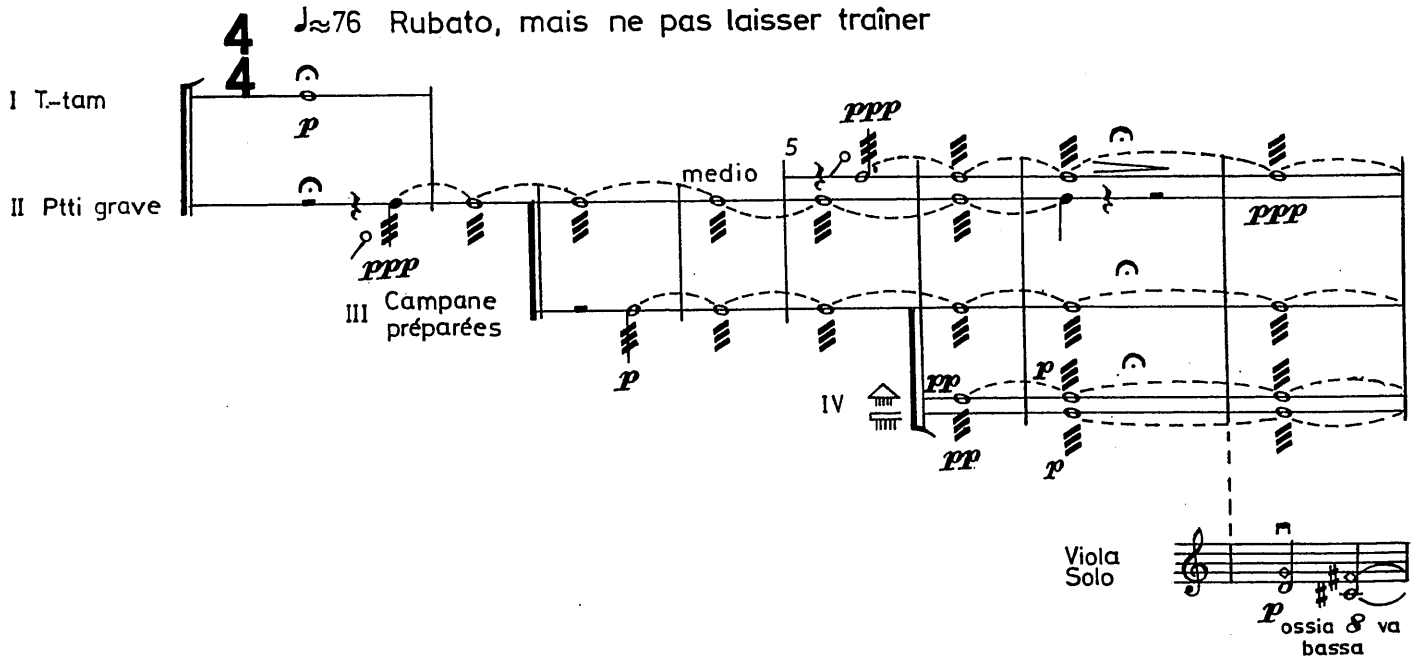
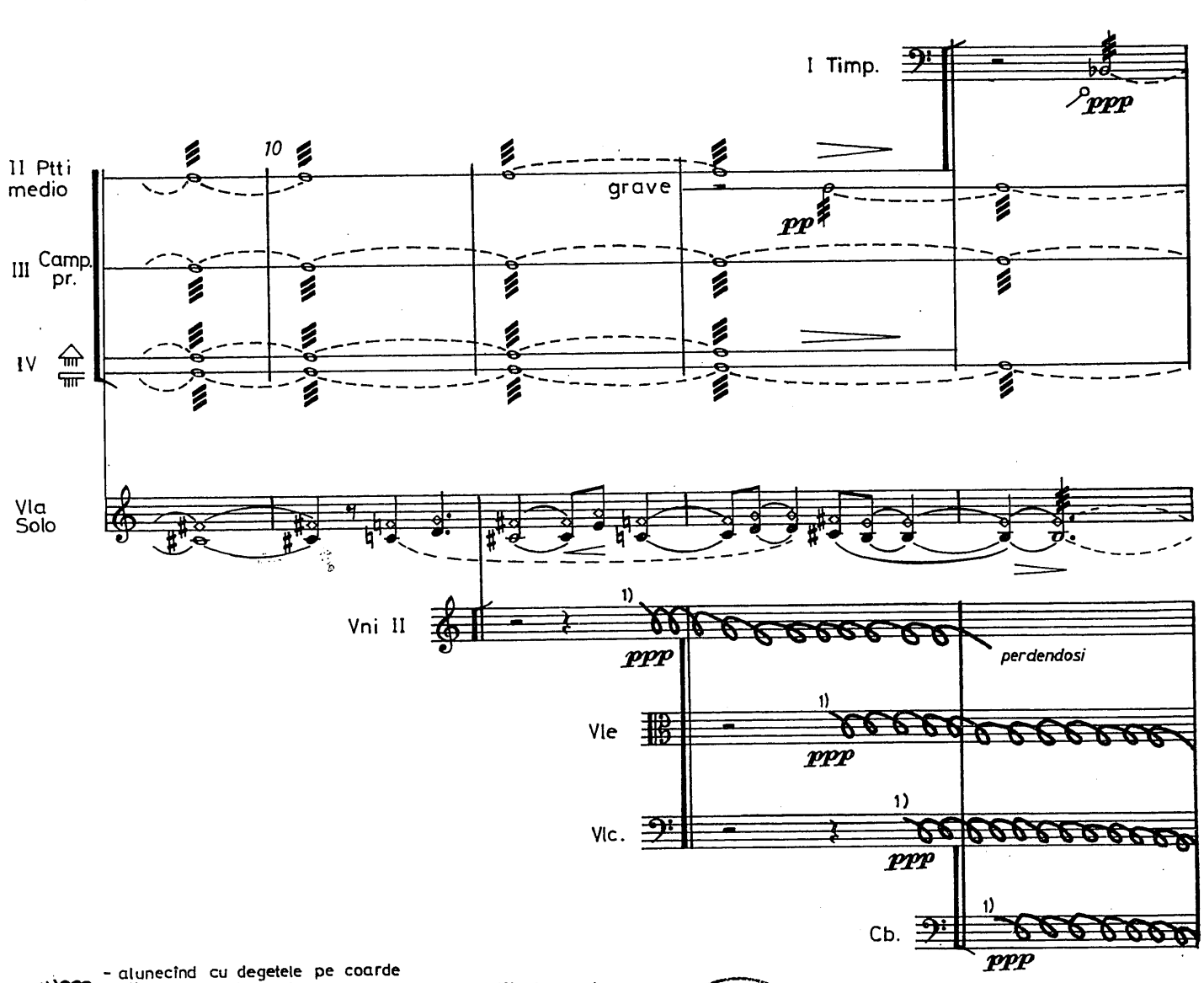
ARIA





1) - alunecînd cu degetele pe coarde
- glissez avec les doigts sur les cordes de l'instrument

MARBE NACHLASS

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Fl. picc.

Ob.

Cl.

15

I Timp.

II Ptti

III Camp. pr.

IV

Vla Solo

Vni I

Vni II

Vle

Vlc.

Cb.

poco

pp

perdendosi

gliss.

più f

mf

quasi pizz. ad lib.

(echo)

con sord.

a la punta di arco

poco

legato

con sord

MM 1977/1

20

Fl. picc.

Ob.

Cl.

Fg.

Cor. 1

Tr. 1

Timp.

poco sf

pochiss. cresc.

poco sf

pochiss. cresc.

poco sf

mf espressivo

pp

poco cresc.

1,2 mettez la sourdine

p poco mf poco sf pochissimo pp

sf

Vla Solo

(arco)

(pizz.)

p

Vni I 1

sul tasto

3

gliss.

sf

Vni I 2

sul tasto

3

Vni II 3

a la punta di arco

poco

sul tasto

Vni II 1

Vni II 2

a la punta di arco

poco

ord.

Vle

MM 1977/1

Fl.

picc.

poco *f*

Cl.

p

Fg.

p

I Timp.

Vla Solo

(arco)

pont.

1)

I 2

Vni 3

sf

pont.

gliss.

ôtez la sourdine

II

pont.

gliss.

ôtez la sourdine

Vle

gliss.

pont.

Vlc.

mf

Cb.

1) vezi indicatiile generale
voir les indications générales

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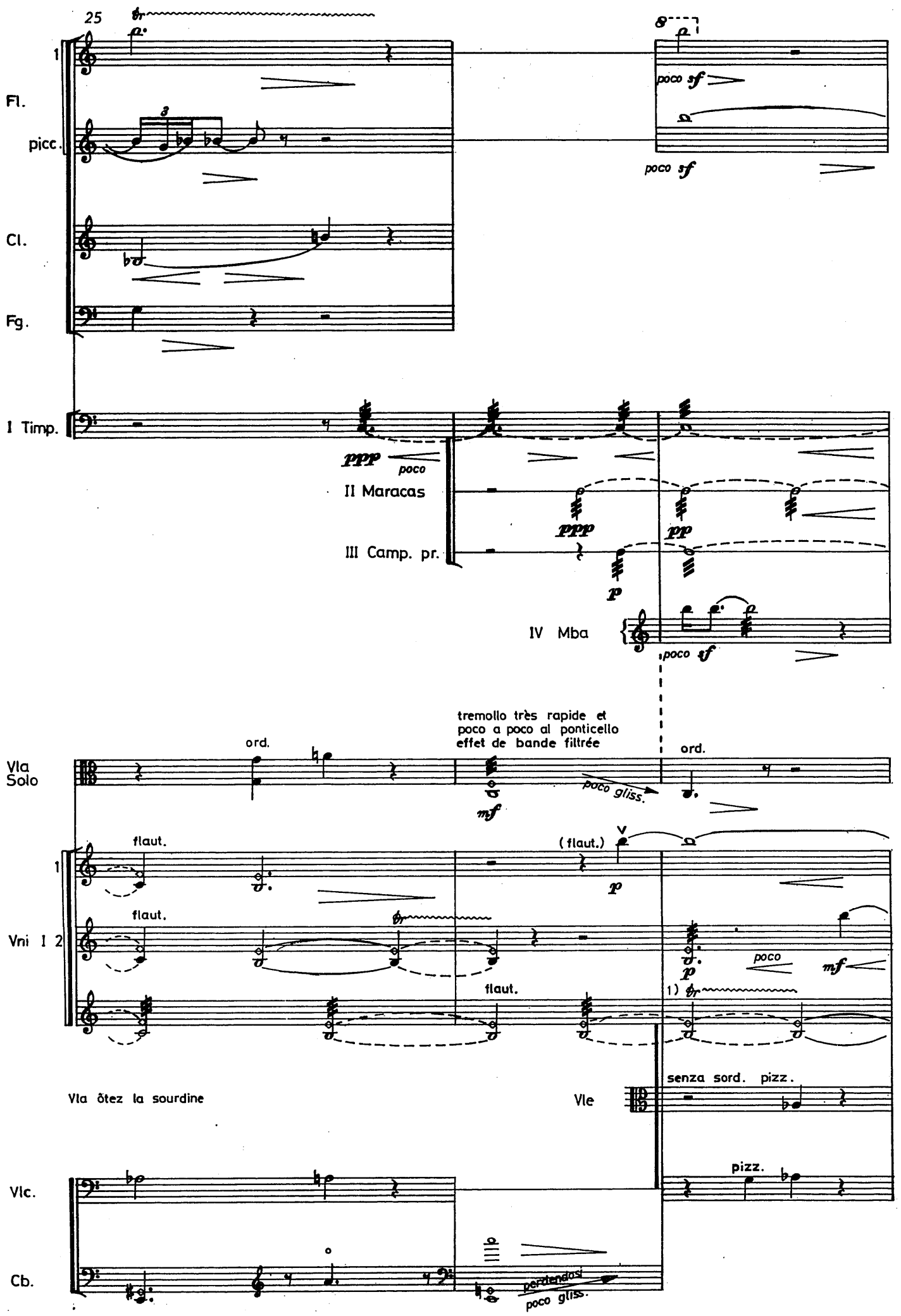
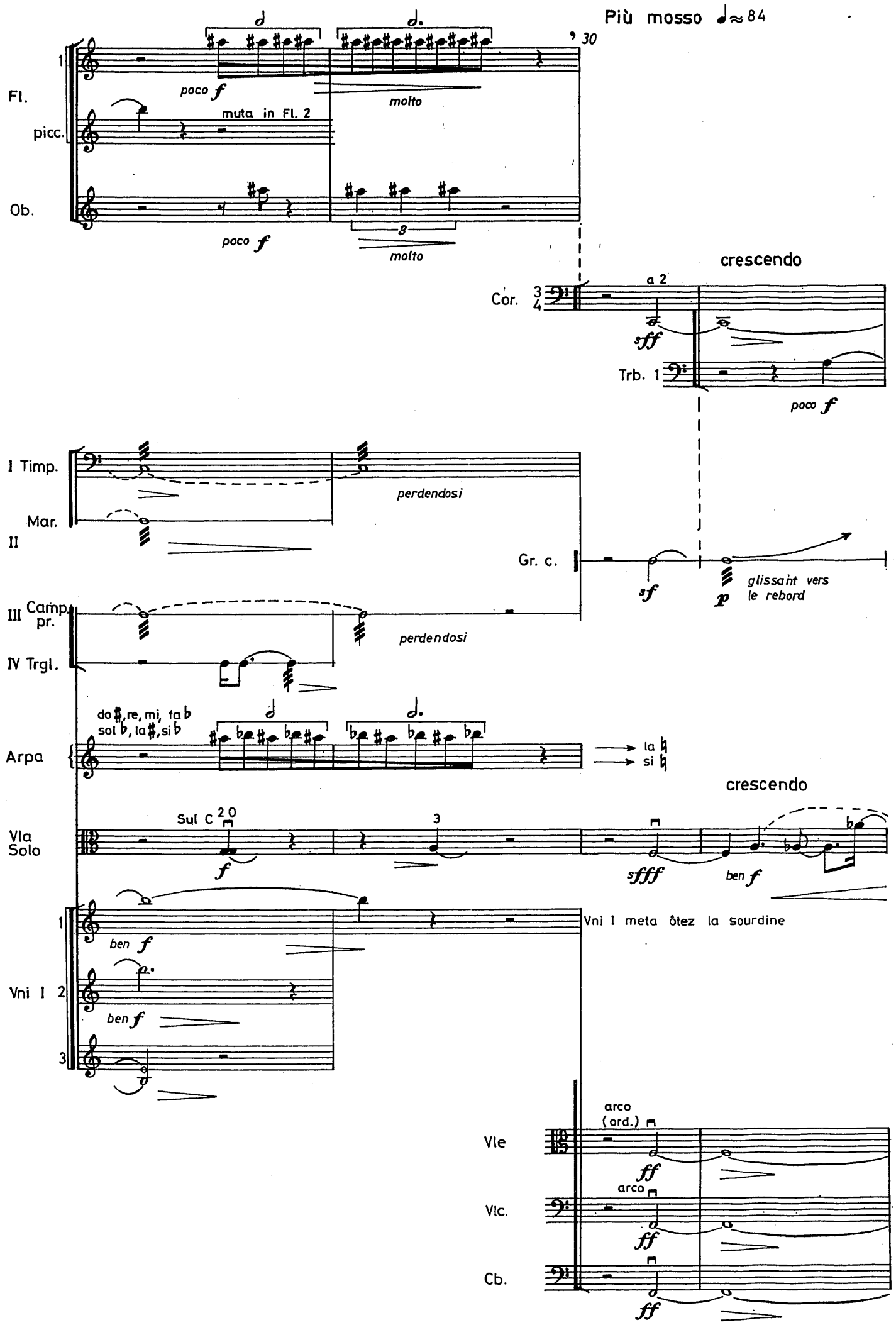


1) vezi indicațiile generale
voir les indications générales


Più mosso ♩≈84
30
Fl.
picc.
Ob.
poco f
muta in Fl. 2
molto
poco f
molto
crescendo
Cor. 3 4
a 2
sff
Trb. 1
poco f
I Timp.
Mar.
II
perdendosi
Gr. c.
sf
p
glissant vers le rebord
III Camp. pr.
IV Trgl.
perdendosi
do♯, re, mi, ta b
sol b, la♯, si b
Arpa
la ♮
si ♮
crescendo
20
Sul C
Vla Solo
f
3
sffff
ben f
Vni I meta ôtez la sourdine
Vni I
ben f
ben f
arco (ord.)
Vle
ff
arco
Vlc.
ff
Cb.
ff

MM 1977/1

crescendo

35

Fl. 1

poco *f*

Ob.

poco *f*

Cl.

poco *f*

Cor.

1
2

a 2

mf

3
4

a 2

con sord. ad lib.

1

mf *legato*

Tr.

con sord. ad lib.

2

mf *legato*

Trb.

1

mf

2

poco *f*

mf

Vla Solo

poco sul pont.

ord.

sf

f

crescendo

a la p.d.a.

senza sord.

ord.

Vni II

ppp

a la p.d.a.

senza sord

ord.

ppp

gliss.

Vle

poco *f*

Vlc.

poco *f*

Cb.

poco *f*

MM 1977/1

ad. lib.
poco

Fl.

Ob.

Cl.

poco *f*

Cor.

p

Tr.

Trb.

III Camp.

mf

Arpa

mi, fa♭, sol♭

fa♯ sol♮

ad. lib.
poco

Vla Solo

gliss.

senza sord.
ord.

con sord.
ord.

mf

Vni

I

II

gliss.

pizz.

Vle

pp
non vibr.

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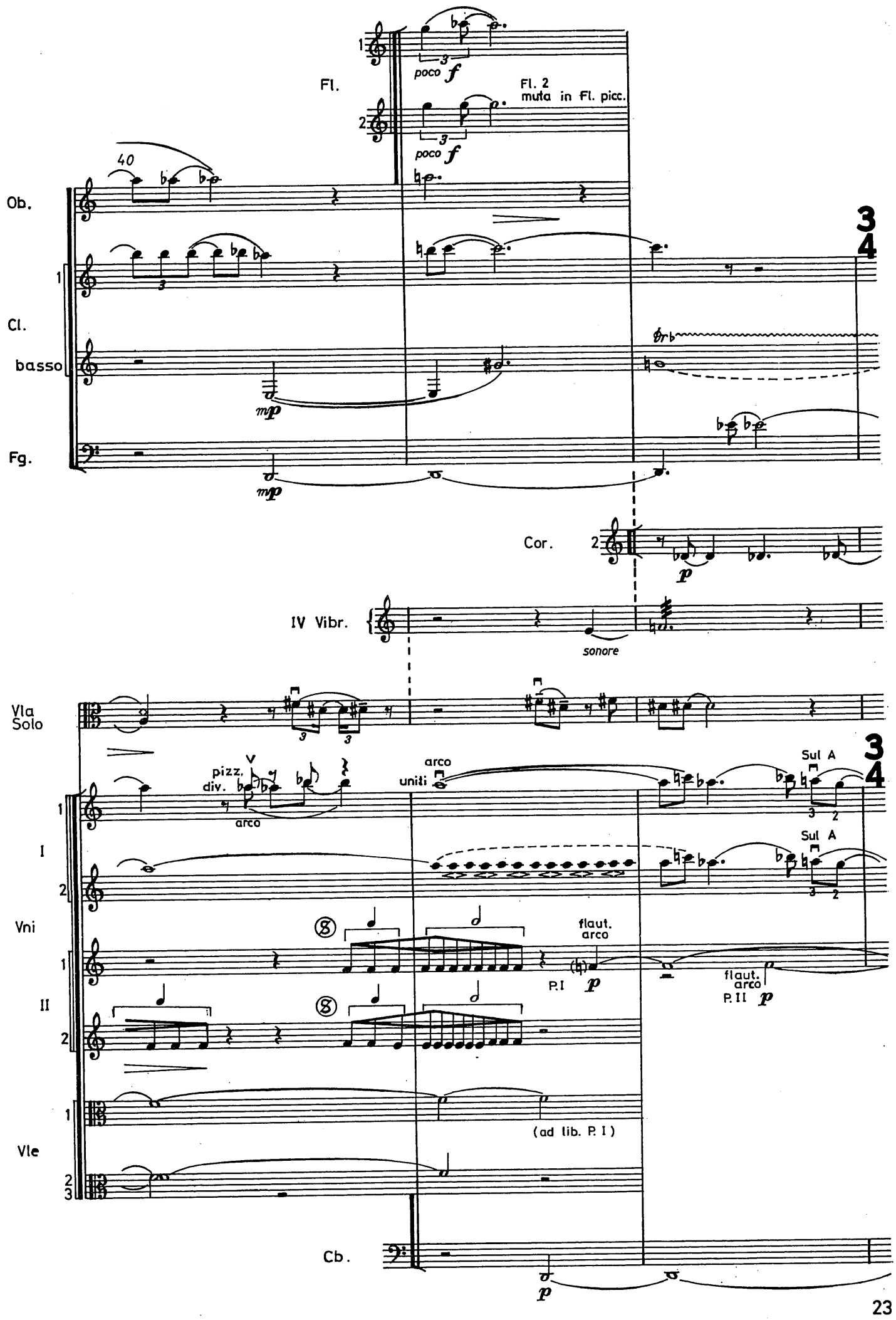
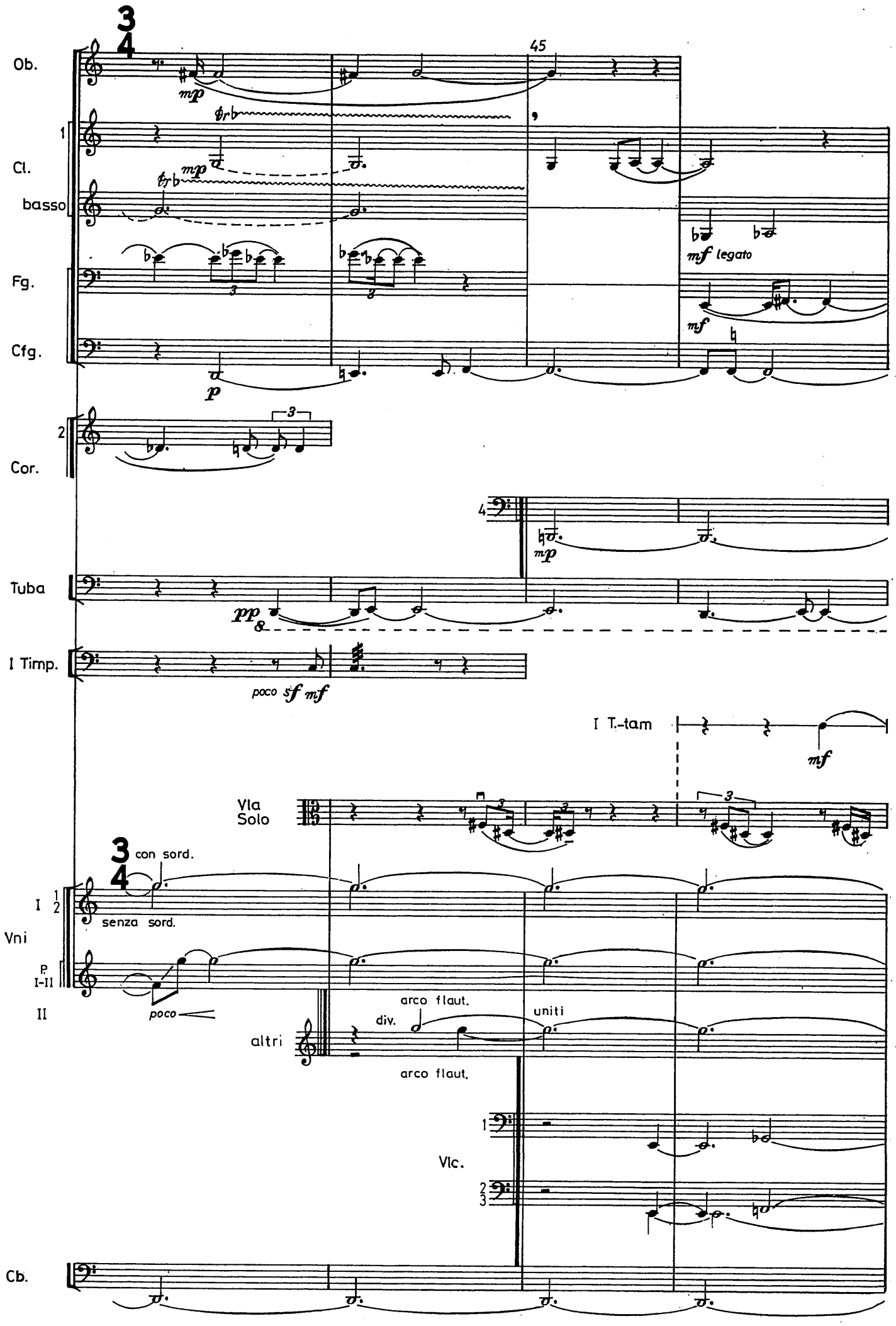

Fl.
poco f
Fl. 2
muta in Fl. picc.
Ob.
40
Cl.
basso
mp
Fg.
Cor.
p
IV Vibr.
sonore
Vla
Solo
pizz.
div.
arco
uniti
Sul A
I
Vni
II
flaut.
arco
P.I
P.II
(ad lib. P. I)
Vle
Cb.

MM 1977/1


3
4
45
Ob.
mp
1
Cl.
basso
mp
mf legato
Fg.
mf
Cfg.
p
2
Cor.
3
4
mp
Tuba
pp
I Timp.
poco sf mf
I T.-tam
mf
Vla
Solo
3
con sord.
4
I 1
2
senza sord.
Vni
P
I-II
II
poco
arco flaut.
div.
uniti
altri
arco flaut.
1
Vlc.
2
3
Cb.
24

MM 1977/1

Fl.

p legato

picc.

p

poco più mosso

♩=88

50

Cl.

basso

poco

Fg.

Cfg.

poco sf

Cor.

Tr.

con sord.

con espressione

p

Tuba

Arpa

Vla Solo

poco f

attacca

ôtez la sourdine

Vni

tutti

p

Vlc.

pont.

ord.

pizz.

Cb.

MM 1977/1

55

agitato

Fl.

picc.

8

Tr.

ôtez la sourdine

con espressione sempre

III Camp.

mf

mp

IV Vibr.

Arpa

Fa

3

Vla Solo

V

agitato

uniti senza vibr.

pizz.

3

arco pont.

I

senza sord.

ppp

Vni

II

pont.

uniti

Vle

sf

mf

pont.

1 2

ord.

Vlc..

dolcissimo quasi legato

3 4

dolcissimo quasi legato

mf

Cb.

3

MM 1977/1

♩≈100 („Allegretto")

avec éclat
sempre leggierissimo

Fl.

Picc.

Ob.

Cl.

Tr.

II Tamb. mil.

IV Vibr.

Arpa

Vla Solo

I Vni

II Vni

Vle

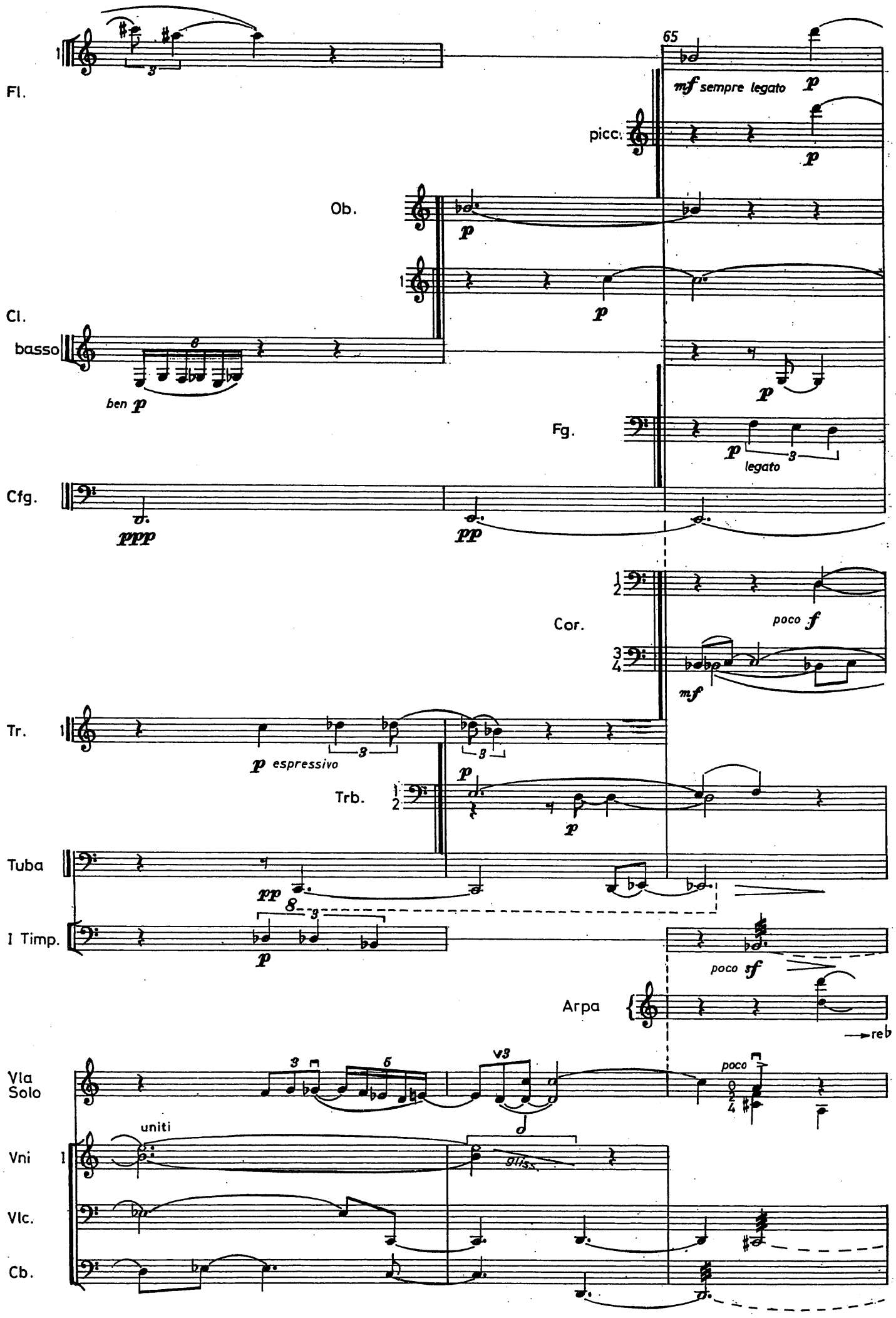
Vlc.

Cb.

MM 1977/1

Fl.
picc.
Ob.
Cl.
basso
Fg.
Cfg.
Cor.
Tr.
senza sord.
pochiss. sf
ma dolce
tfin p
(wah)
ôtez la sourdine
Trb.
II Tamb. mil.
III Camp.
IV Vibr.
Arpa
→ si ♭
→ do ♮
Vla Solo
I Vni II
ord.
pizz.
pup I
tutti arco
Vle
Vlc.
Sul D
Cb.

MM 1977/1


Fl.
65
mf sempre legato
p
picc.
Ob.
Cl.
basso
ben p
Fg.
legato
Cfg.
ppp
pp
Cor.
poco f
mf
Tr.
p espressivo
Trb.
Tuba
I Timp.
poco sf
Arpa
reb
Vla Solo
poco
uniti
Vni
gliss.
Vlc.
Cb.

MM 1977/1

lumineux

4/4

Fl.

picc.

Ob.

Cl.

basso

poco sf

Fg.

Cfg.

Cor.

Tr.

senza sord.
ma dolce

poco sf

poco sf

poco sf

I Timp.

p

Arpa

→(reb)

→reb

→reb
→mi

Vla.
Solo

marcatissimo

3 2 1

V

4/4

lumineux

(ord.)
Vni tutti (arco)

mp

mf

Vle

mf

Vlc.

Cb.

30

70

Fl.

picc.

muta in Fl. 2

Ob.

p *sf* *mf*

Cl.

legato

Cor.

mf

Tr.

mettez la sourdine

mf

mf

I Timp.

poco

Vle Solo

Vni I 1 2 3

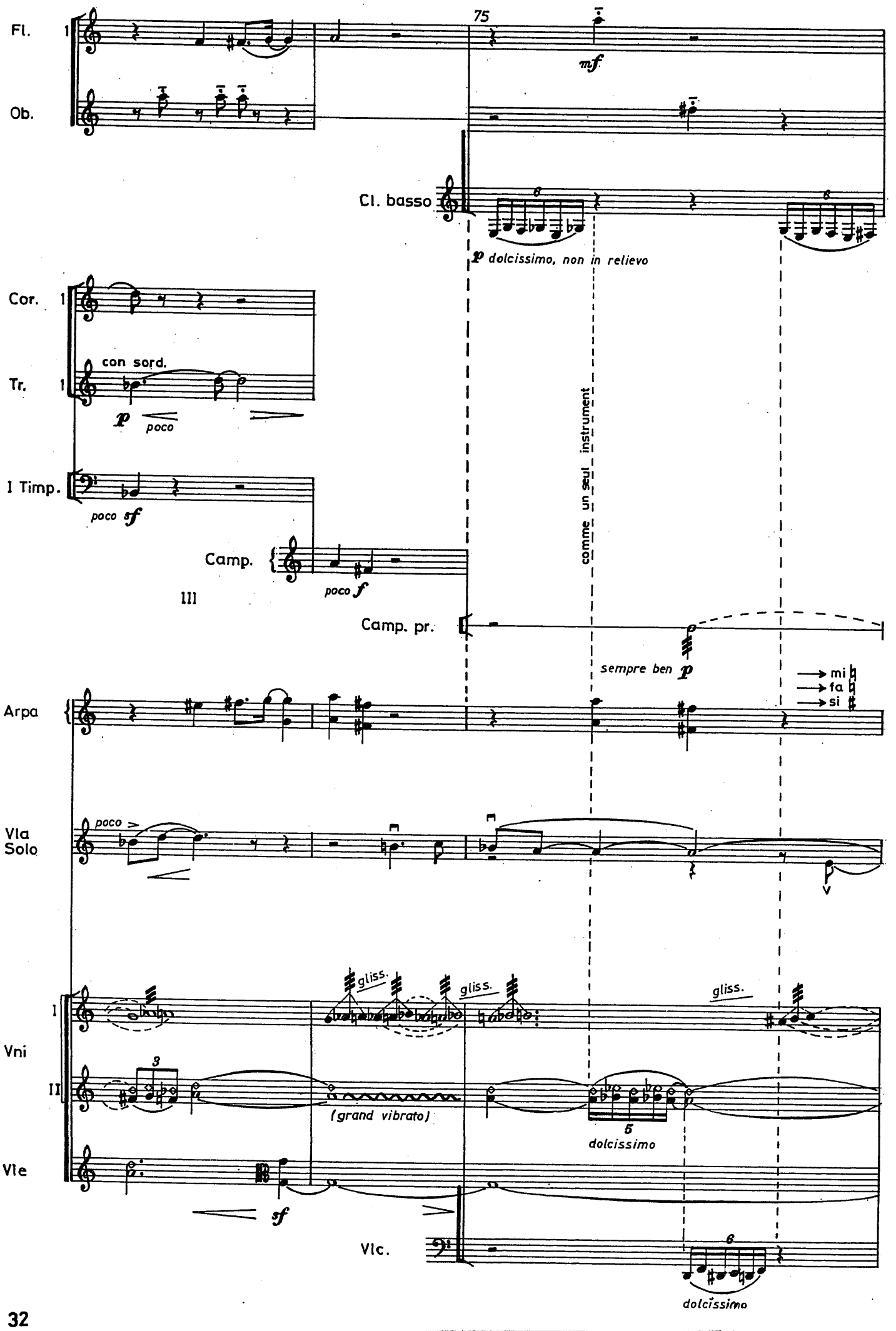
II

Vle

Vlc.

poco *f*

MM 1977/1


75
Fl. 1
Ob.
Cl. basso
mf
p dolcissimo, non in relievo
Cor. 1
Tr. 1
con sord.
p poco
I Timp.
poco sf
Camp.
poco f
111
comme un seul instrument
Camp. pr.
sempre ben p
mi
fa
si
Arpa
Vla Solo
poco
Vni I
II
gliss.
gliss.
gliss.
3
(grand vibrato)
5
dolcissimo
Vle
sf
Vlc.
6
dolcissimo
32

MM 1977/1

Ob.

mf

Cl.

1

poco ***p*** *espressivo*
legato

3

basso

7

Cor. 1

3

mf espressivo

1, 2, 3, 4 mettez la sourdine

(con sord. wa-wah)

Tr. 1

mp

pochiss. ***sf***

III Camp. pr.

Vla Solo

3

unitti

I

Vni

II

5

P. I

V

5

Vle

Vlc.

5

MM 1977/1

Calando

80

Fl. 1

Ob. 1

Cl. 1

Fg.

Tr. 1

I Timp.

III Camp. pr.

IV Vibr.

muta in Mba

bag. morbidissima

ben

Arpa

→ re ♭
→ mi ♭
→ fa ♭
→ sol ♭

Calando

Vla Solo

l.v.

l.v.

Vni

uniti

div.

Solo

Tutti

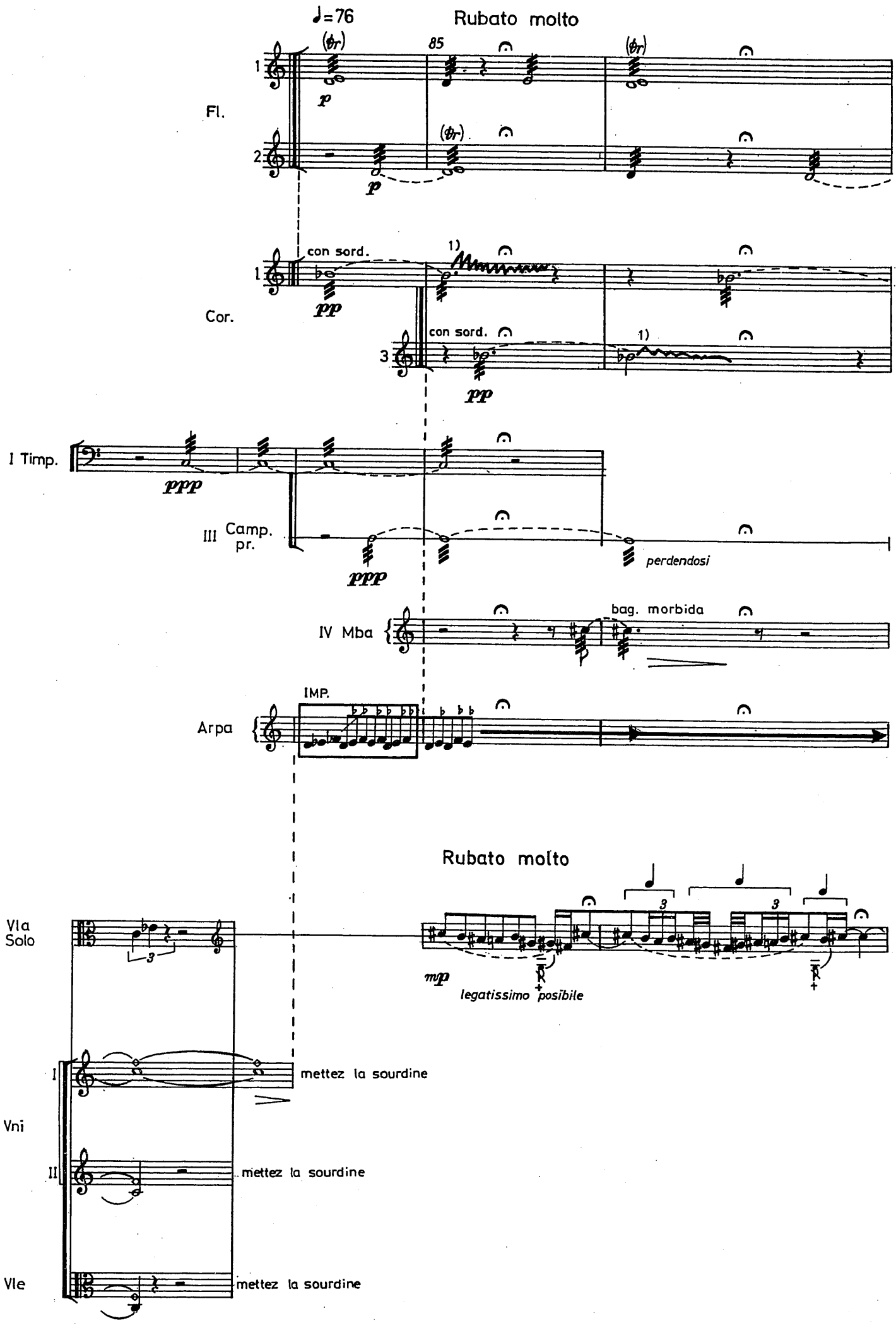
Vle

Vlc.

pizz.

Cb.

MM 1977/1


♩=76
Rubato molto
Fl.
(tr)
85
p
con sord.
1)
Cor.
pp
I Timp.
ppp
III Camp. pr.
perdendosi
IV Mba
bag. morbida
IMP.
Arpa
Rubato molto
Vla Solo
mp
legatissimo posibile
mettez la sourdine
Vni
Vle
1) frulatto „topindu-se" în sunet lung
frulatto étiré

misura
(en mesure)

Fl. 1 2

muta in Fl. picc.

Cl. 1

poco p

p

Cor. 1 2 3

con sord.

pp

Arpa

IMP.

Vla Solo

a la punta di arco
con sord.

p

I Vni II

a la punta di arco
con sord.

p

con sord.

p dolcissimo

a la punto di arco

con sord.

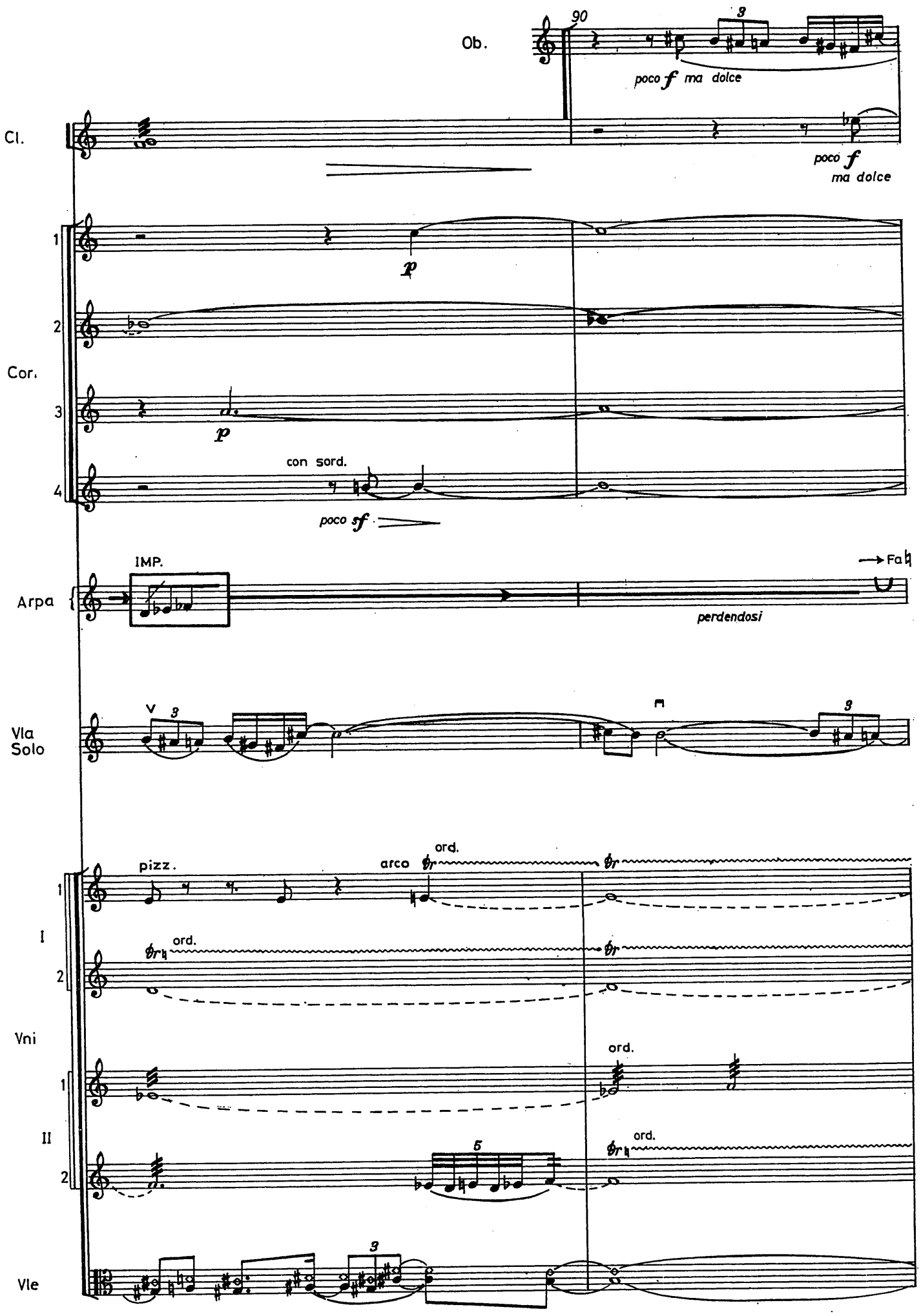
p

Vle

con sord.

p dolcissimo

MM 1977/1


Ob.
90
poco f ma dolce
Cl.
poco f
ma dolce
Cor.
con sord.
poco sf
IMP.
Arpa
perdendosi
Fa♮
Vla
Solo
pizz.
arco
ord.
I
Vni
II
Vle

MM 1977/1

Ob.

Cl.

Cor.

1

2

3

4

legato

legato

legato

legato

Vla Solo

gliss.

più p

Vni

I

1

2

II

1

2

a la p. d. a.

ord.

Vle

MM 1977/1

poco meno mosso (♩≈72)

Fl. 1 *p* 3+

Cor. 1 2 3 4 *decrescendo*

Vla Solo 3+ *pochissimo più f mais avec une certaine nostalgie*

Vni I 1 2 ôtez vite la sourdine 1) senza sord. 3+

Vni II 1 2 ôtez vite la sourdine. senza sord. pizz. *p*

Vla ôtez la sourdine

Vlc. *p* gliss.

1) - cu degetele pe lemnul instrumentului
- avec les doigts sur le bois de l'instrument

MM 1977/1

Fl.

picc.

95

Ob.

Tr.

(con sord.)

III Camp.

IV Vibr.

Arpa

→ do ♭
→ re ♭
→ sol ♯
→ si ♭

Vla Solo

I

Vni

II

Vle

senza sord.

pizz.

Vlc.

Cb.

1) – cu degetele pe lemnul instrumentului
– avec les doigts sur le bois de l'instrument

MM 1977/1

Fl.

picc.

III Camp.

rythme libre

slap.

un peu en dehors (leggiero, equale)

Arpa

IMP. rythme libre

formules rapides et inégales

Vla Solo

Vni

I

II

arco

C.L.

leggiero

Vle

C.L. rythme libre

arco

leggiero

Vlc.

pizz.

Cb.

MM 1977/1

100

Fl.

picc.

Cl.

slap

rythme libre *(leggiero equale.)*

III Camp.

Arpa

do ♯ → la ♭
re ♮ → si ♮
sol ♭

Vla Solo

Vni I 1

2

Vni II 1

2

Vle 1

2

Vlc. 1

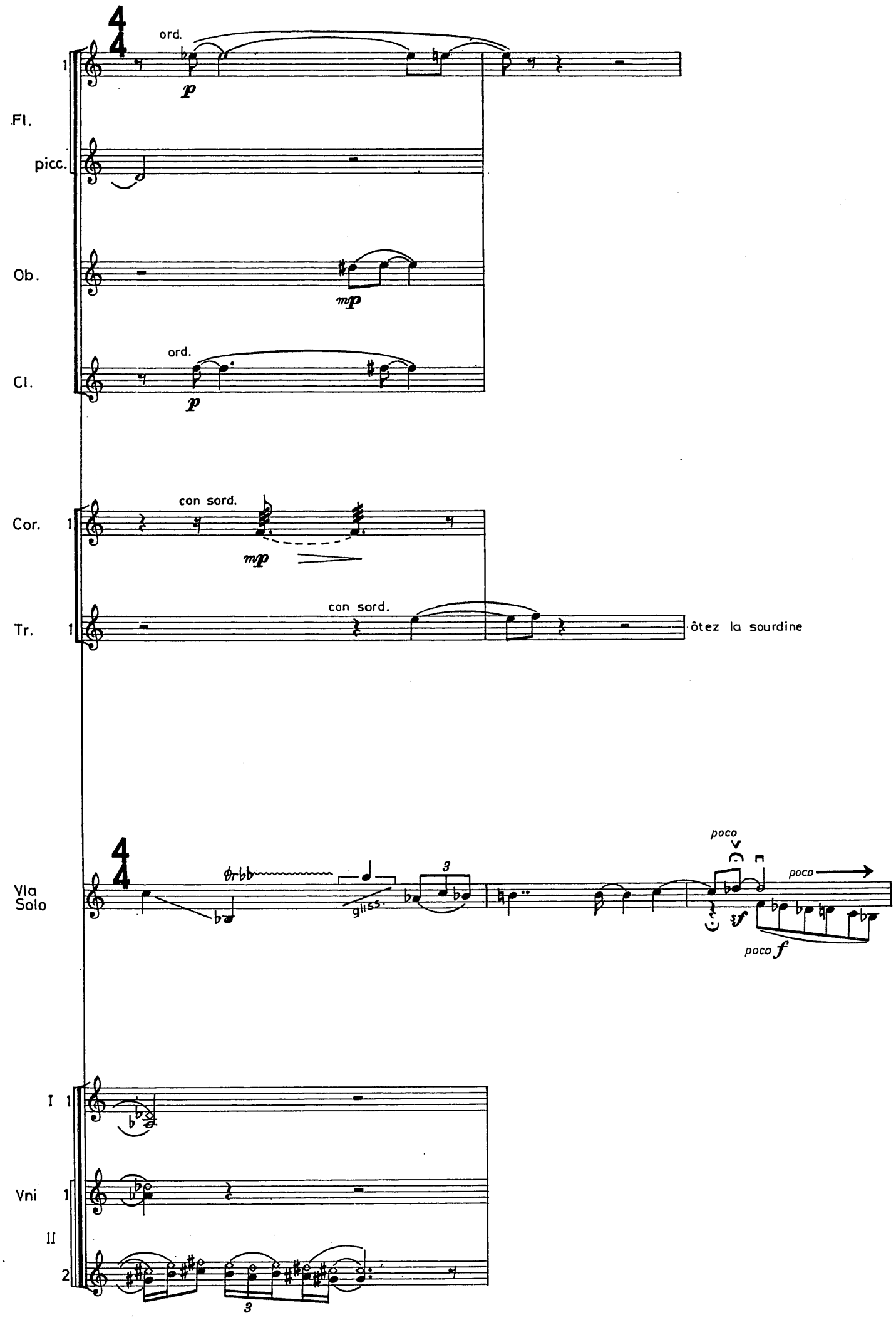
2

CL

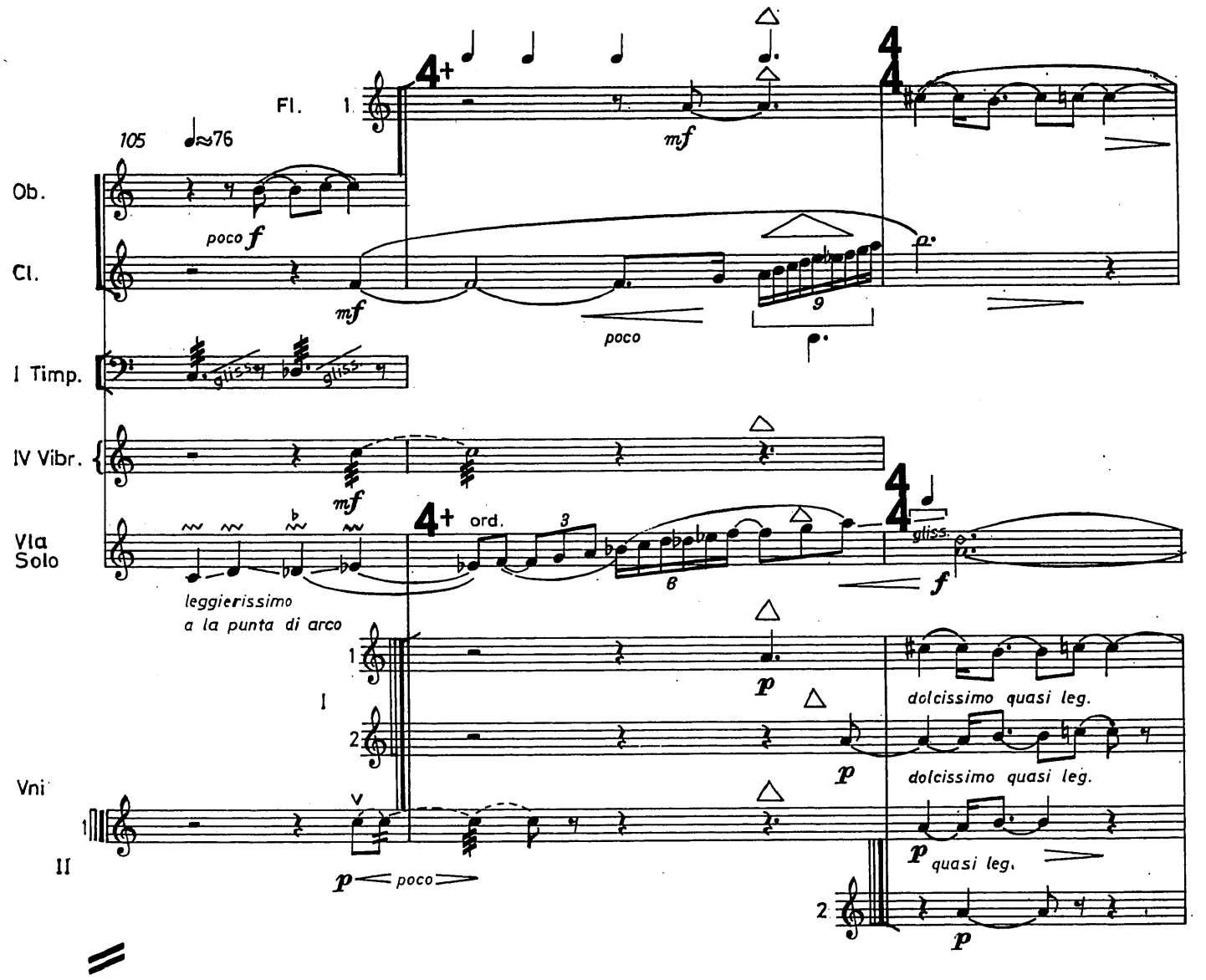
pizz.

Cb.

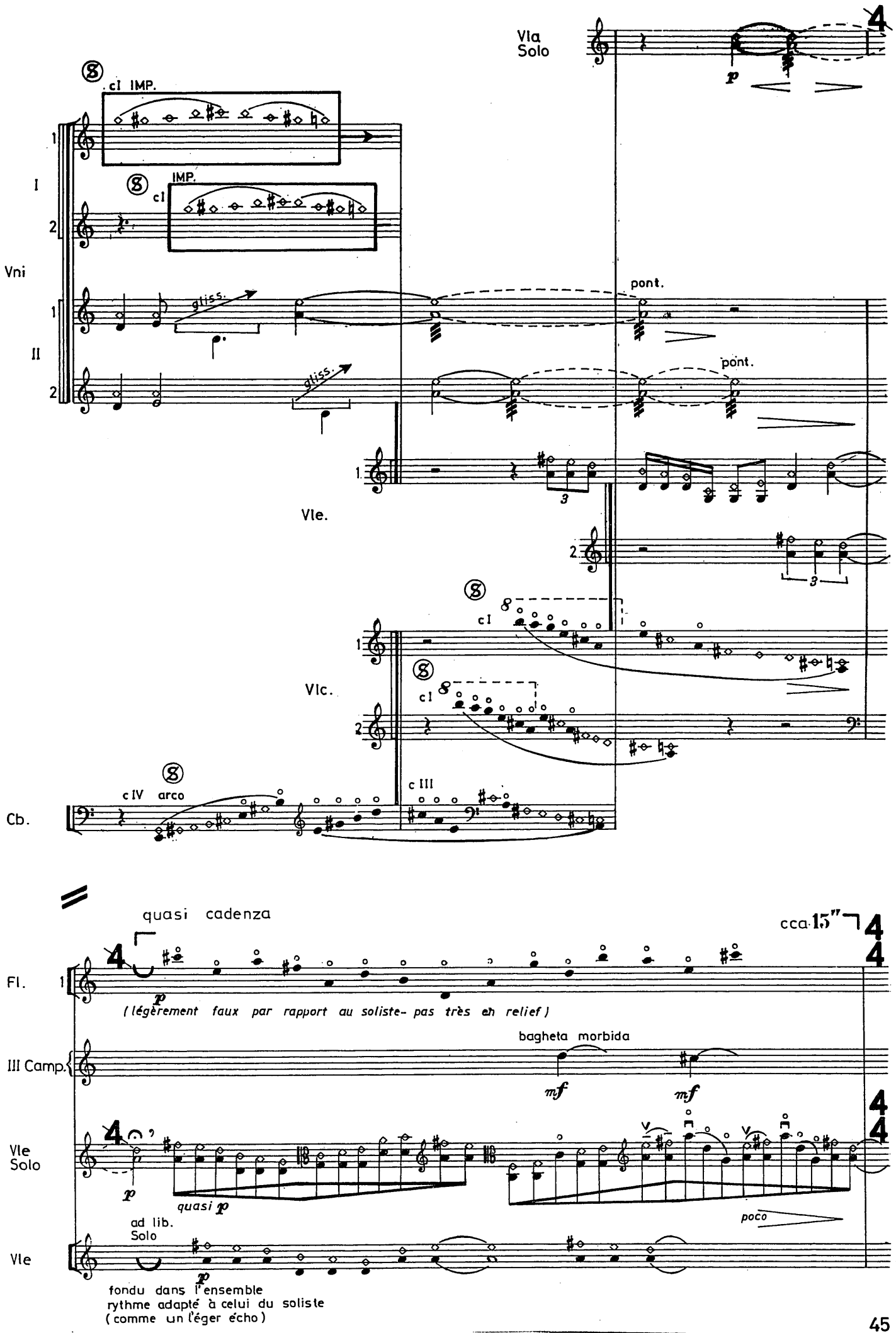
MM 1977/1


ord.
Fl.
picc.
Ob.
Cl.
ord.
Cor.
con sord.
Tr.
con sord.
ôtez la sourdine
Vla
Solo
gliss.
poco
poco
poco f
I
Vni
II

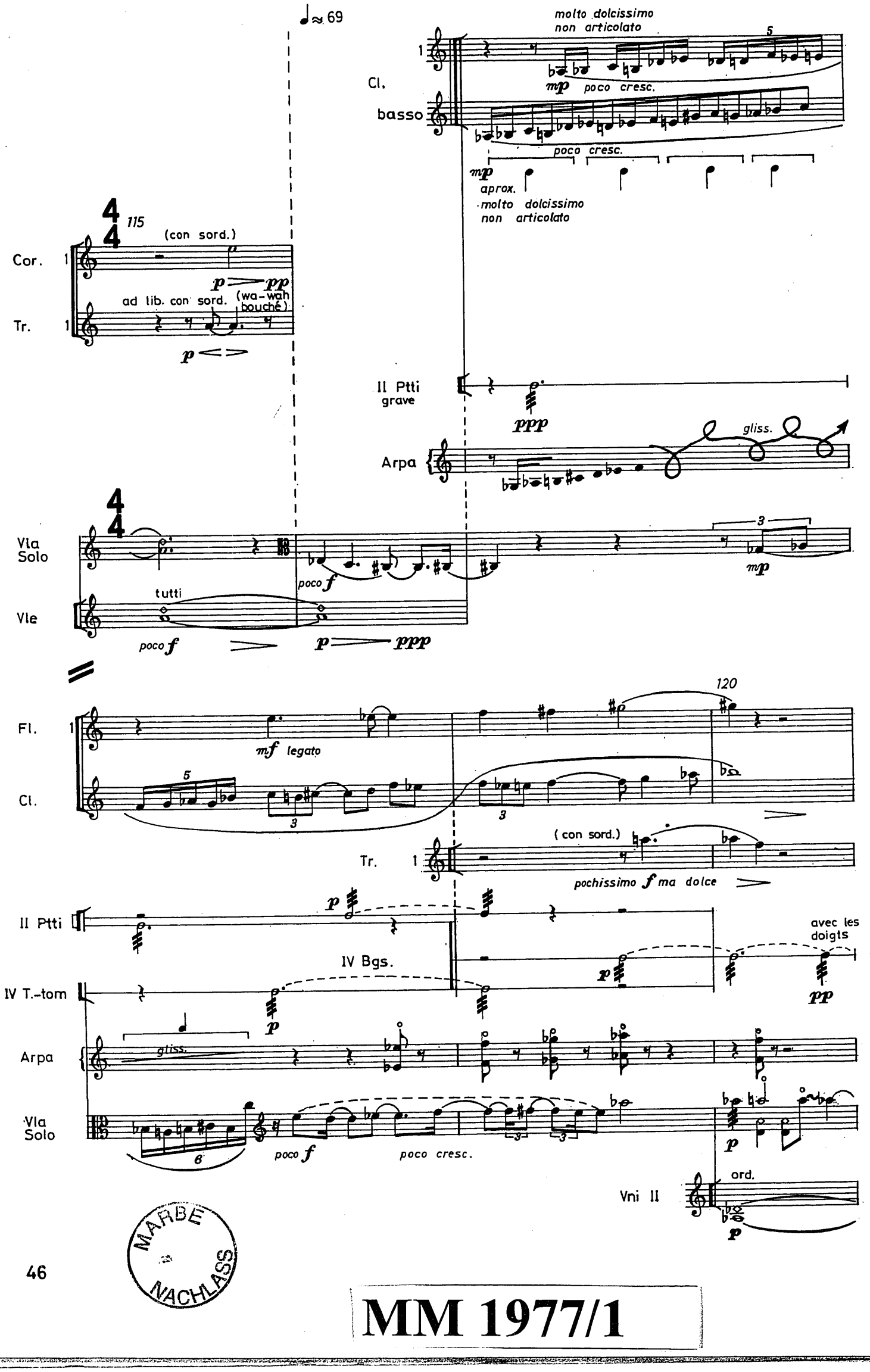
MM 1977/1


Fl. 1
105
♩≃76
Ob.
poco f
Cl.
mf
poco
I Timp.
IV Vibr.
mf
Vla Solo
4+
ord.
gliss.
leggierissimo
a la punta di arco
f
I
Vni
II
p
dolcissimo quasi leg.
p quasi leg.
p poco
Fl.
obtenez une sonorité générale très veloutée
110
ord.
pont.
Vla Solo
Vle
detachés, ma non marcato
detachés ma non marcato
arco
Vlc.
c I

MM 1977/1


Vla
Solo
cI IMP.
IMP.
cI
Vni
I
II
gliss.
pont.
Vle.
Vlc.
cI
cIV arco
cIII
Cb.
quasi cadenza
cca 15"
Fl.
(légèrement faux par rapport au soliste- pas très en relief)
III Camp.
bagheta morbida
Vle
Solo
quasi p
poco
ad lib.
Solo
Vle
fondu dans l'ensemble
rythme adapté à celui du soliste
(comme un l'éger écho)

MM 1977/1



MARBE NACHLASS

MM 1977/1

decrescendo

Fl. 1

pp poco mp

Bgs.
IV
T.-tom

avec les doigts

pp

Vla Solo

rythme libre

pochissimo f

I

dolce

Vni

II

Vle

125

1
Fl.
2

p

Ob.

p

Cl.

ppp

III Camp. pr.

pp

Bgs.

perdendosi

IV
T.-tom

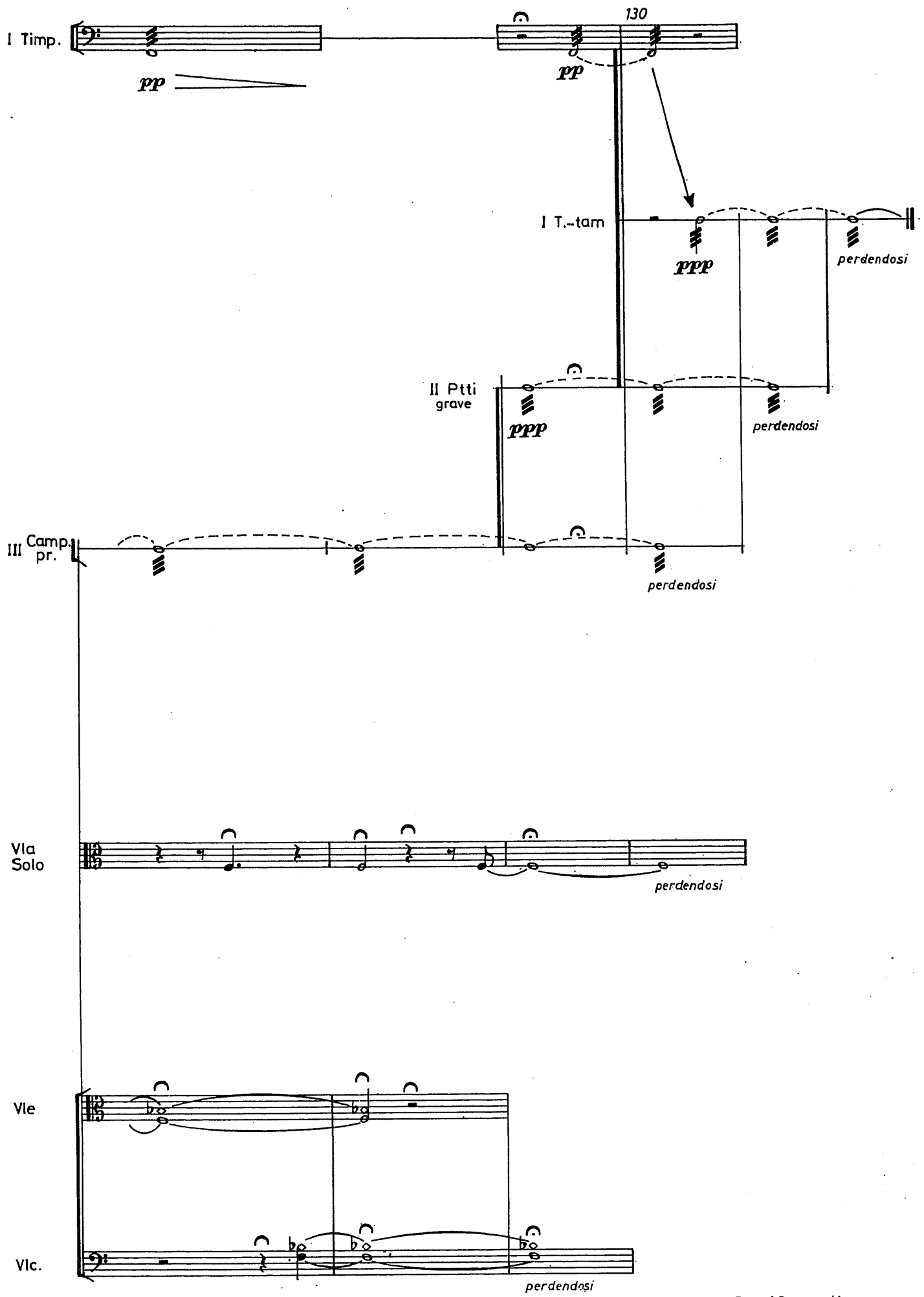
Vla Solo

mp

decrescendo

Vle

MM 1977/1



Bran (București)
Ianuarie - Februarie 1977

MM 1977/1

Redactor
CONSTANTIN V. DRĂGOI

Tehnoredactor
CARMINA CIZER

Desen note muzicale
COSTEL HRIȚCU

Bun de tipar: 23.03.1981 Coli tipar: 7

Tiparul executat sub comanda nr. 15211 la Întreprinderea poligrafică „Buletinul Oficial", Str. Izvor nr. 137, București
Republica Socialistă România

MM 1977/1

Lei 14

MM 1977/1

MM 1977/1

Violakonzert

1977

St

A

MM 1977/1

MARBE NACHLASS

FLAUTO 1.

CONCERTO POUR ALTO

à Vladimir Mendelsohn

MYRIAM MARBE

I PROLOGO

A CADENZA VIOLA

B ♩= 80

p

10 Poco piu mosso

pp

15 CADENZA VIOLA C ♩= 84

20 Cl.

mf

30

poco f sf

V.S.

MM 1977/1

Meno mosso ♩=69
Rythme tres libres

D (5/4) mf (3/4) (7/4) 1 E (6/4) ppp tr

40 (5/4) FL. TACE AL FINE PROLOGO

II CADENZA - TACET

III ARIA

♩=76 Rubato

1 1 5 1 2

10 10 20 1 Picc. poco f

25 tr 1 8 poco sf

f molto

30 Più mosso ♩ = 84 5

35 poco ad lib. (poco) poco f

40 1 1 6 poco f

Poco più mosso 50 1 1 legato cl. p

55 agitato Allegretto mf

MM 1977/1

sempre leggierissimo

60

pochiss. f

legato

65

mf sempre legato

lumineux

70

75

mf

80

p

Rubato molto

♩=76 (tr)

p

(tr)

(en mesure)

90

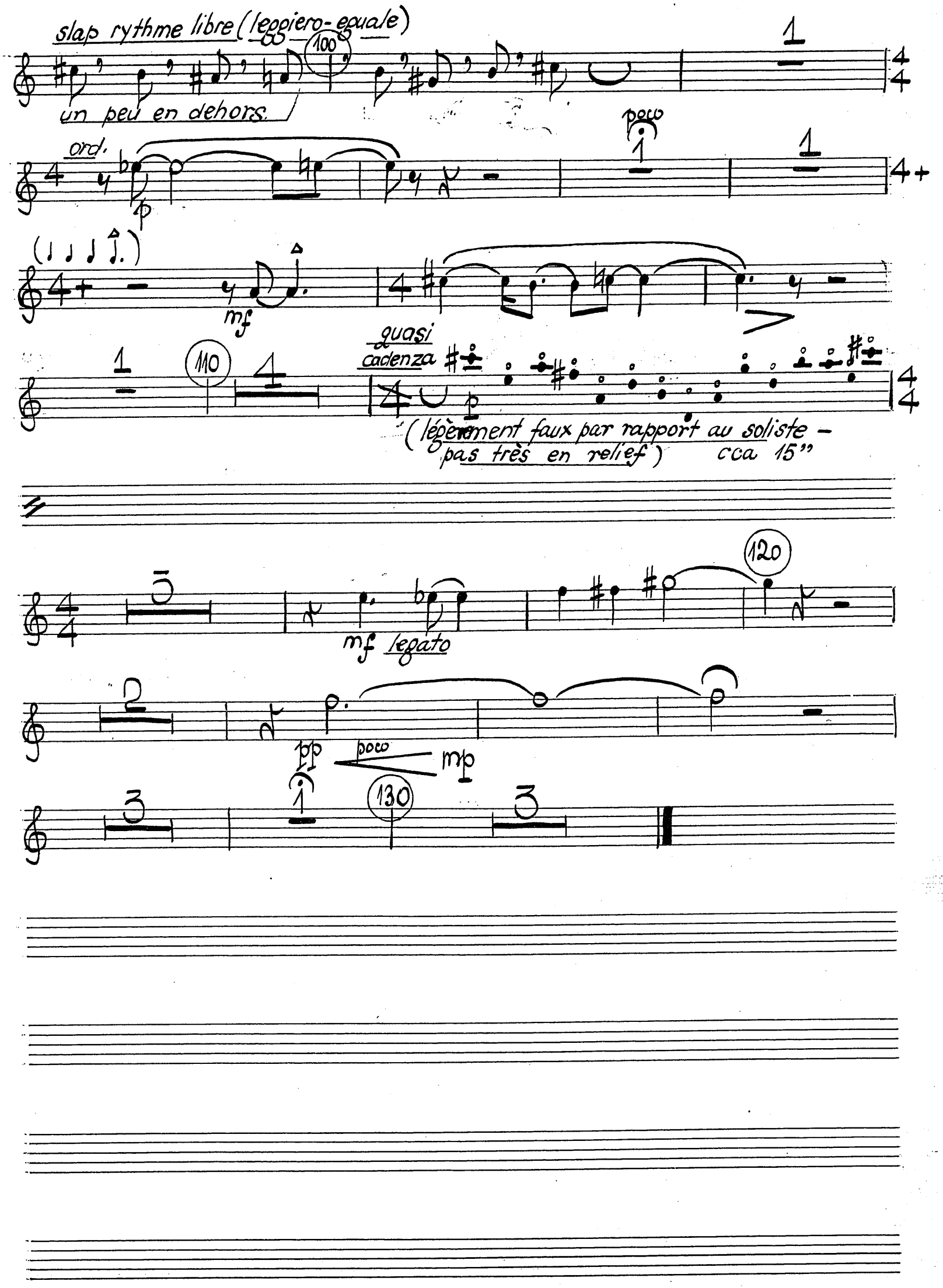
poco meno mosso ♩=72

p

mp

V.S.

MM 1977/1


slap rythme libre (leggiero-eguale)
100
un peu en dehors
ord.
p
poco
mf
quasi cadenza
110
(légèrement faux par rapport au soliste - pas très en relief) cca 15"
120
mf legato
pp
poco
mp
130

MARBE NACHLASS

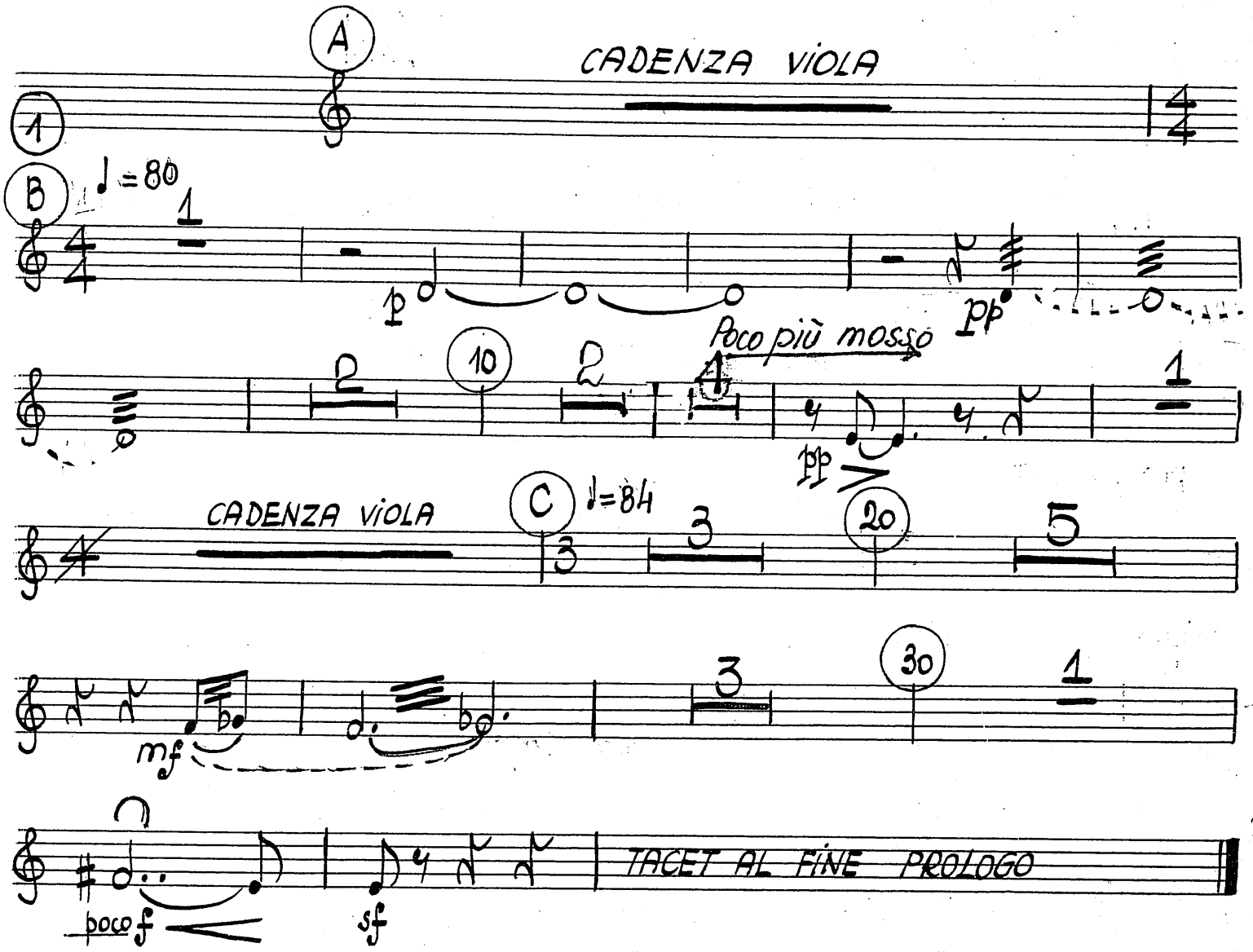
FLAUTO 2 muta in PICCOLO

CONCERTO POUR ALTO

à Vladimir Mendelsohn

MYRIAM MARBE

I PROLOGO



II CADENZA - TACET

MM 1977/1

III ARIA

1 ♩≈76 Rubato

Fl. PICC.

10 pp < mf

20 poco sf

poco sf

30 Più mosso ♩=84 MUTA IN FL.2

Fl.2 ad lib.... poco

poco f

40 poco f MUTA IN PICC.

poco più mosso 50 PICC.

p

agitato "Allegretto"

60 sempre leggierissimo pochissimo f

p

MM 1977/1

70 Calando MUTA IN FL.2

80 FL.2 ♩=76 Rubato molto (tr) (en mesure)

90 MUTA IN PICC

PICC.

100 legato poco

110 MUTA IN Fl.2

120

Fl.2

130

MARBE NACHLASS

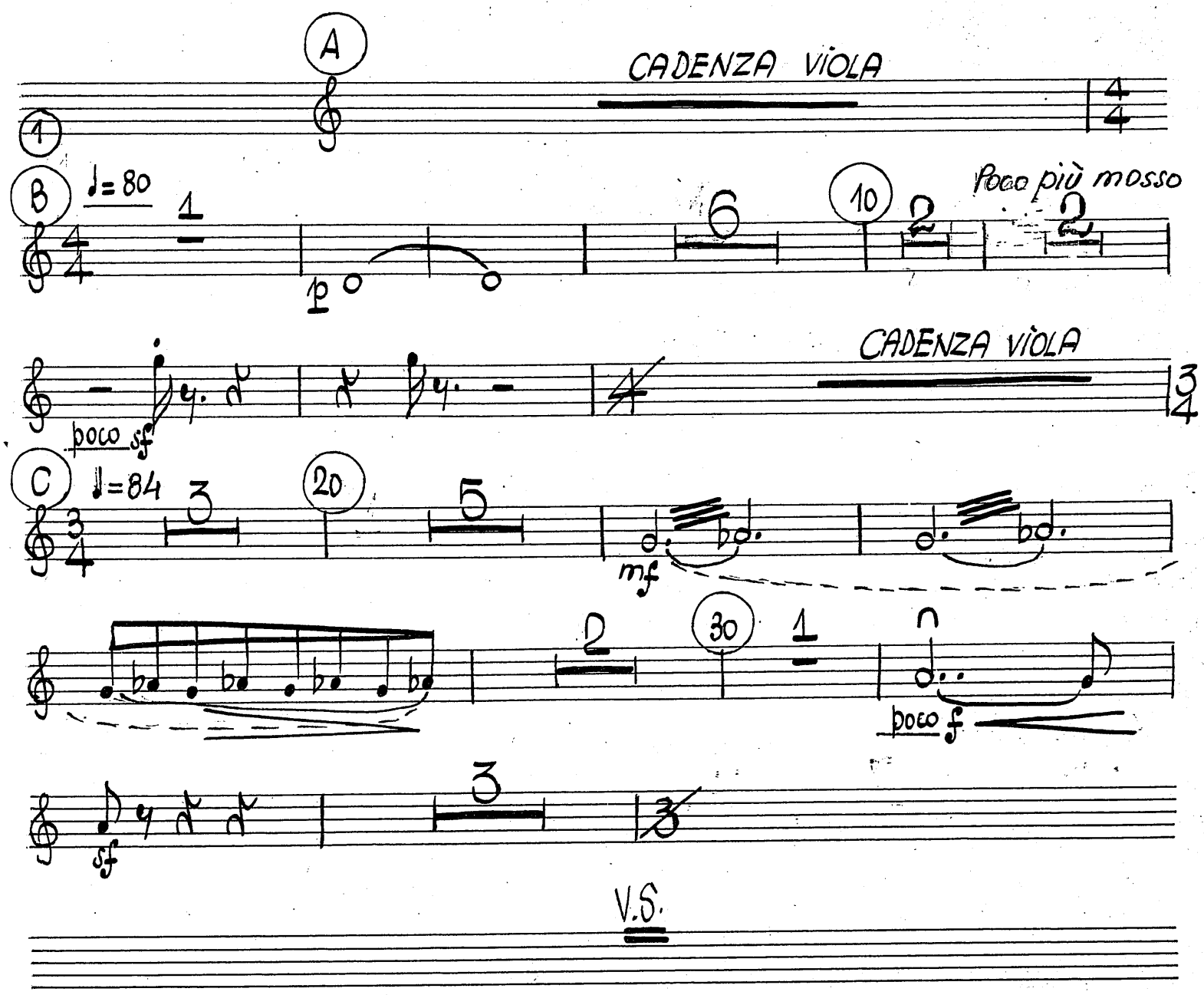
OBOE

CONCERTO POUR ALTO

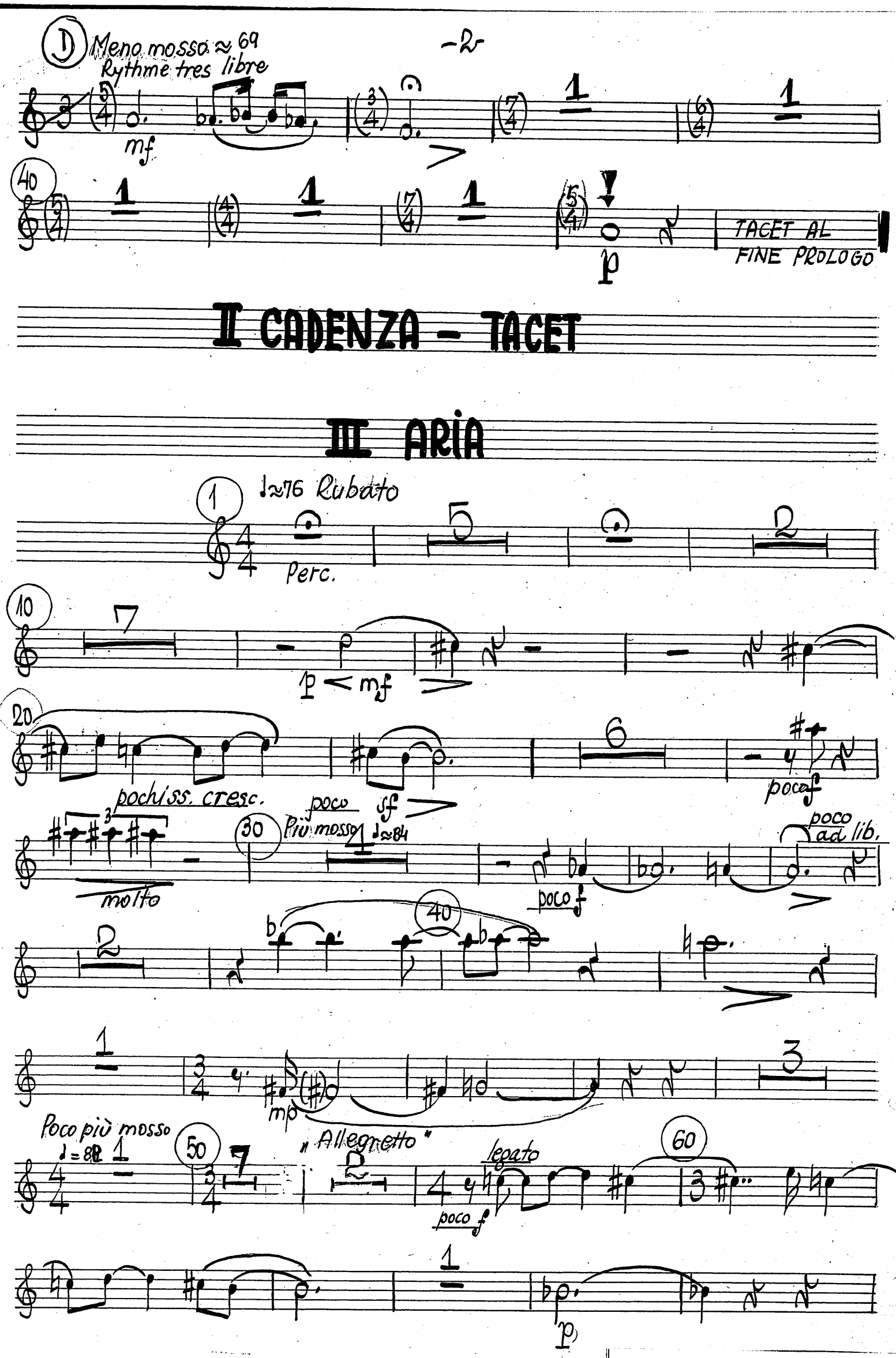
à Vladimir Mendelsohn

MYRIAM MARBE

I PROLOGO



MM 1977/1


D
Meno mosso ≈ 69
Rythme tres libre
mf
p
TACET AL FINE PROLOGO
II CADENZA - TACET
III ARIA
♩≈76 Rubato
Perc.
p < mf
pochiss. cresc.
poco sf
poco f
molto
Più mosso ♩≈84
poco ad lib.
mp
Poco più mosso
♩= 88
„Allegretto"
legato
poco f
p

MM 1977/1

70

p < sf >

mf

mf

Calando

80

♩=76

Rubato molto

en mesure

90

poco f ma dolce

Poco meno mosso

mp

100

mp

poco

(1)

♩≃76

poco f

110

120

p

130

MARBE NACHLASS

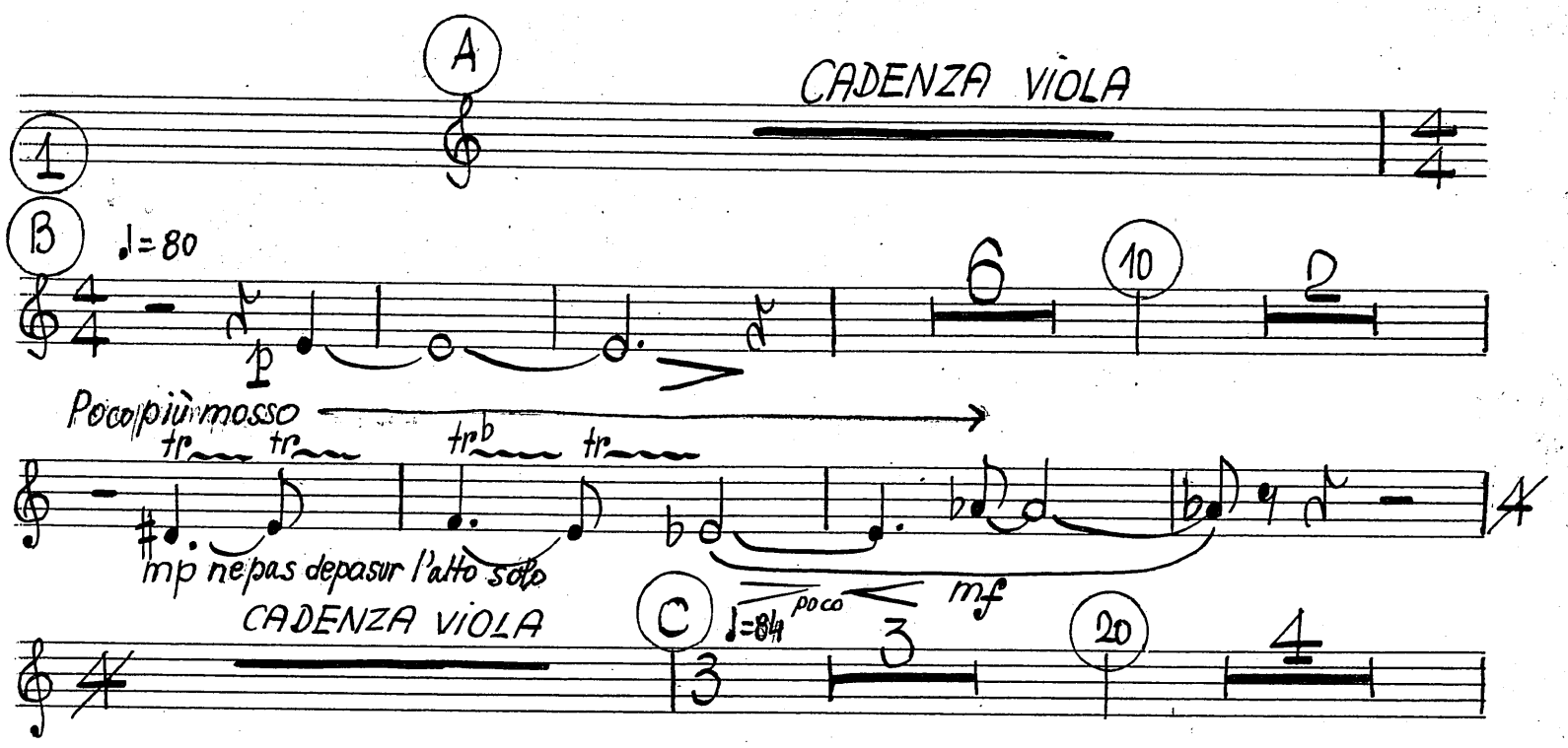
CLARINETTO in B

CONCERTO POUR ALTO

à Vladimir Mendelsohn

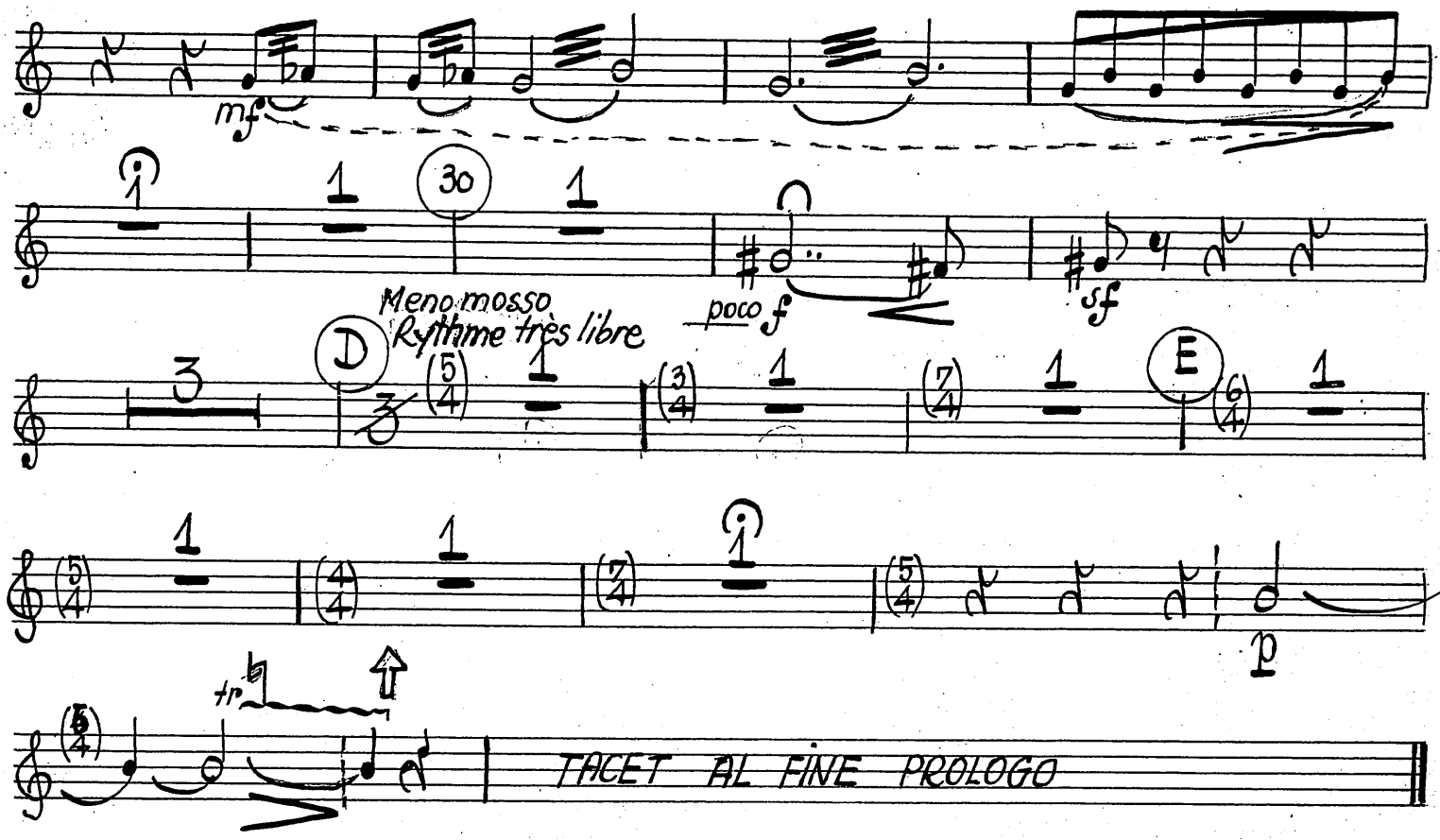
MYRIAM MARBE

I PROLOGO



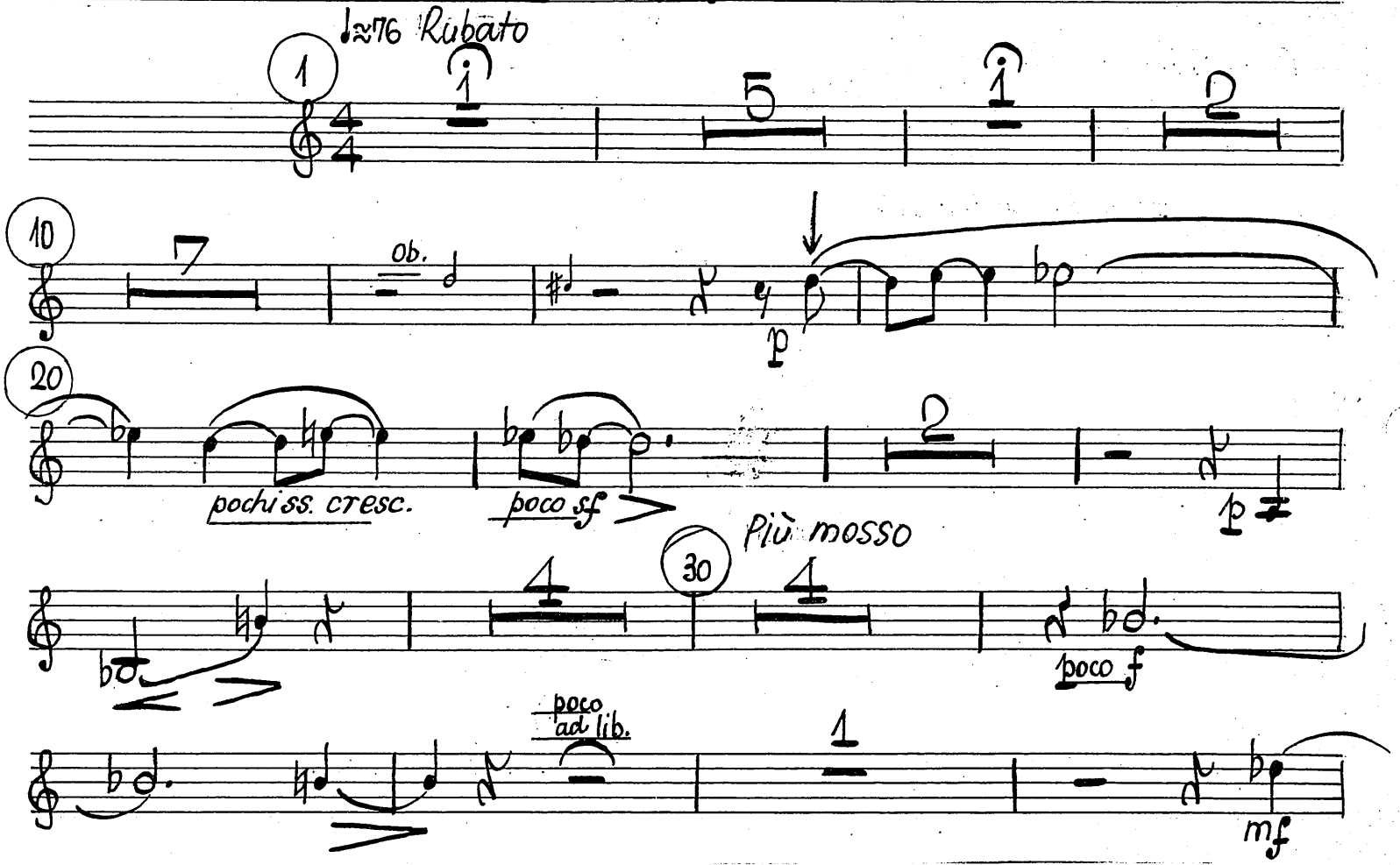
V.S.

MM 1977/1

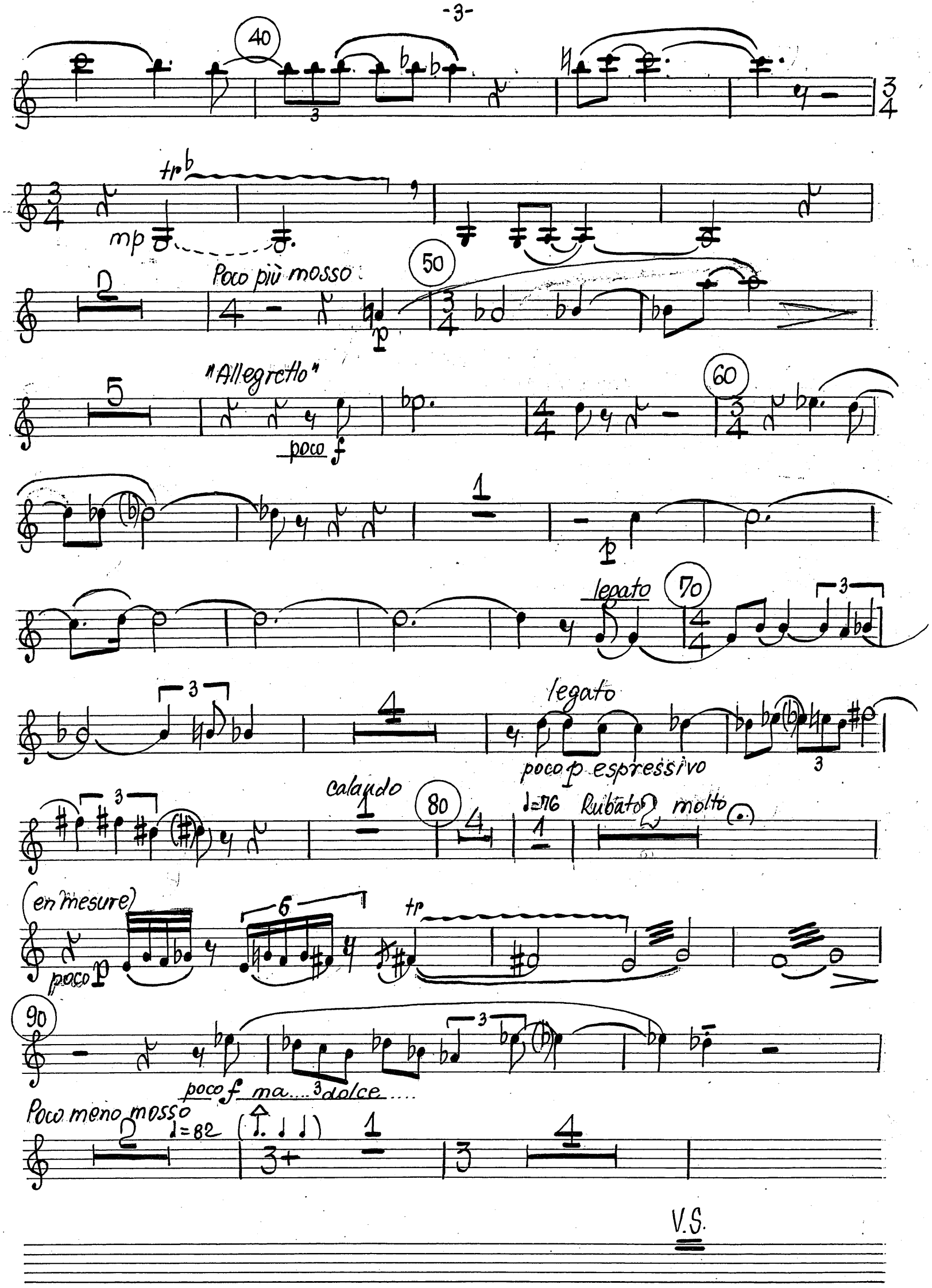


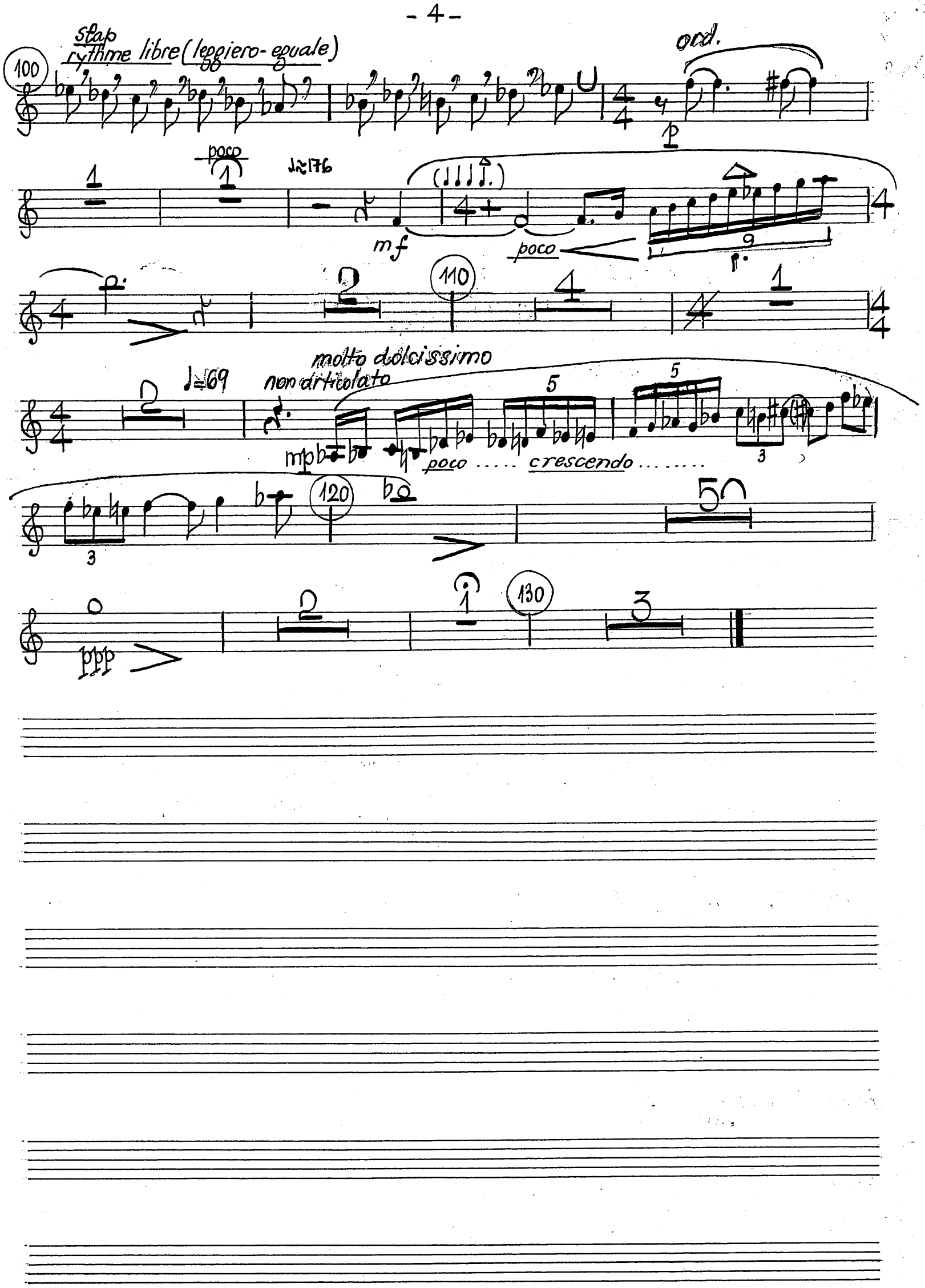
II CADENZA - TACET

III ARIA



MM 1977/1


40
tr
mp
Poco più mosso
50
p
"Allegretto"
poco f
60
p
legato
70
legato
poco p espressivo
calando
80
♩=76
Rubato
molto
(en mesure)
poco p
tr
90
poco f ma dolce
Poco meno mosso
♩=82
V.S.


Stap
rythme libre (leggiero-eguale)
100
ord.
poco
mf
poco
110
molto dolcissimo
non articolato
mp
poco ..... crescendo .....
120
130
ppp

CLARINETTO BASSO in B

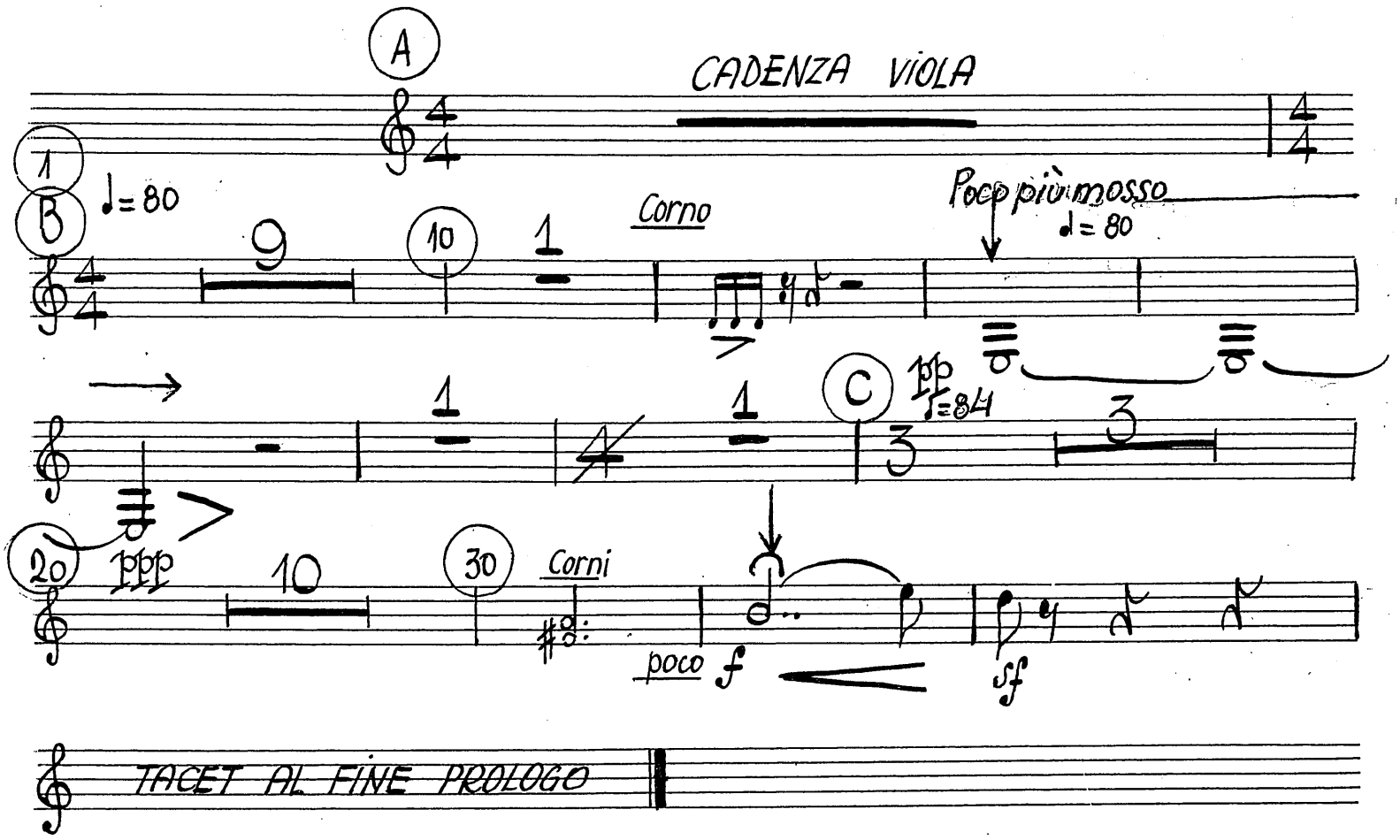
MARBE NACHLASS

CONCERTO POUR ALTO

à Vladimir Mendelsohn

MYRIAM MARBE

I PROLOGO



II CADENZA - *TACET*

MM 1977/1

III ARIA

♩≈76 Rubato

Più mosso

Cl.

poco ad lib.

Cl.

mp

tr

legato

poco più mosso

tr

mf

poco

"Allegretto"

Cl.

p

ben p

p

poco sf

p

dolcissimo, non in rilievo

Calando

♩=76 Rubato

(en mesure)

MM 1977/1

poco

♩≈76

(♩♩♩♩.)

110

Trp.

♩≈69

Vla

aprox.

mp poco... crescendo.....

molto dolcissimo non articolato

120

TACET AL FINE

MM 1977/1

MARBE NACHLASS

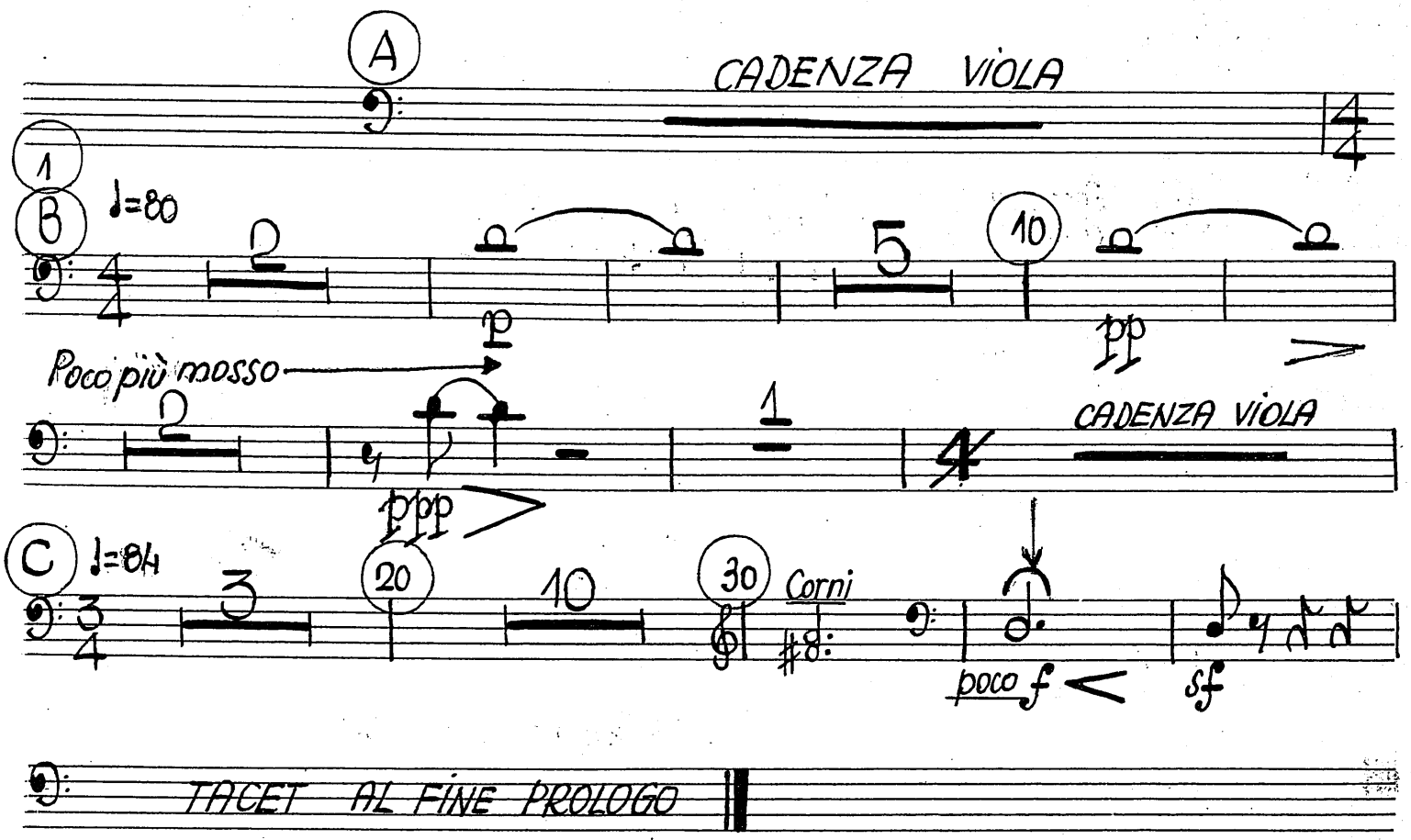
FAGOTTO

CONCERTO POUR ALTO

à Vladimir Mendelsohn

MYRIAM MARBE

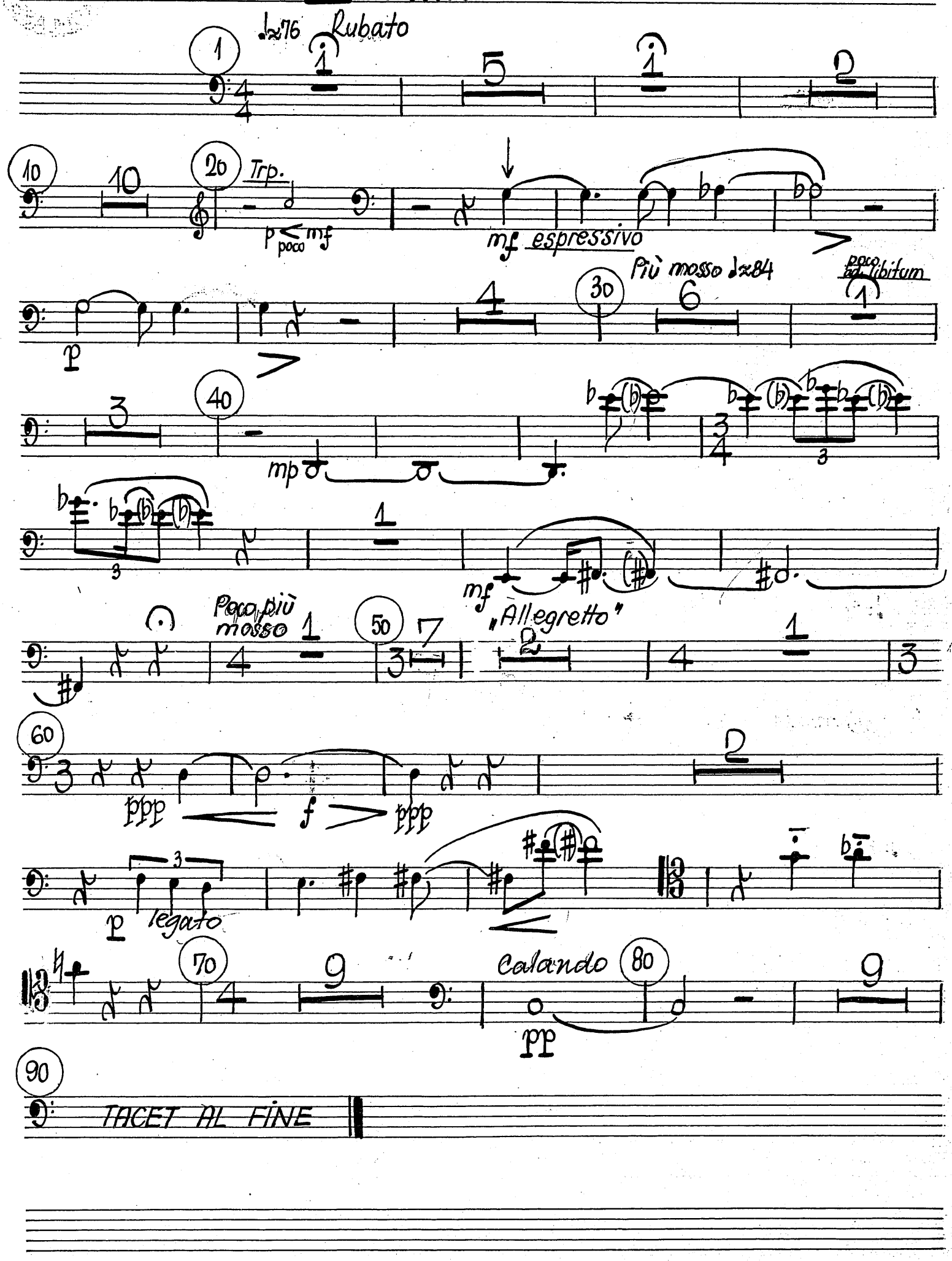
I PROLOGO



II CADENZA - TACET

MM 1977/1

III ARIA


♩≈76 Rubato
Trp.
p poco mf
mf espressivo
Più mosso ♩≈84
poco ad libitum
mp
mf
Poco più mosso
„Allegretto"
ppp
f
ppp
p legato
Calando
pp
TACET AL FINE

MARBE NACHLASS

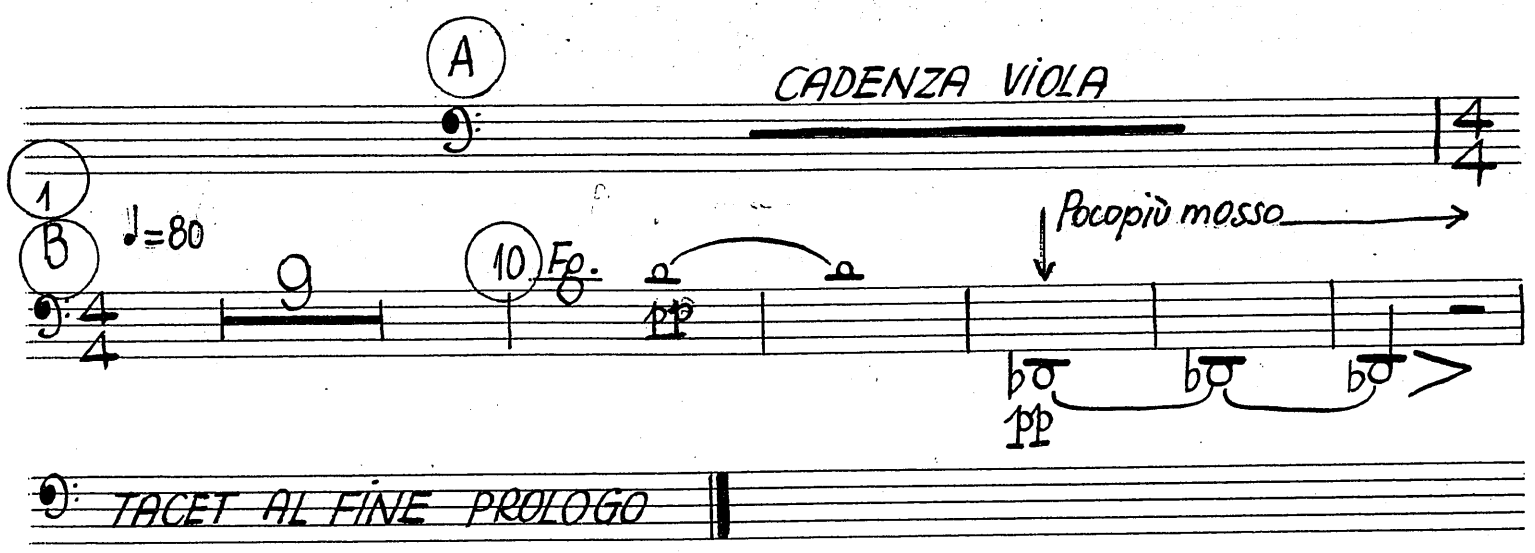
CONTRAFAGOTTO

CONCERTO POUR ALTO

à Vladimir Mendelsohn

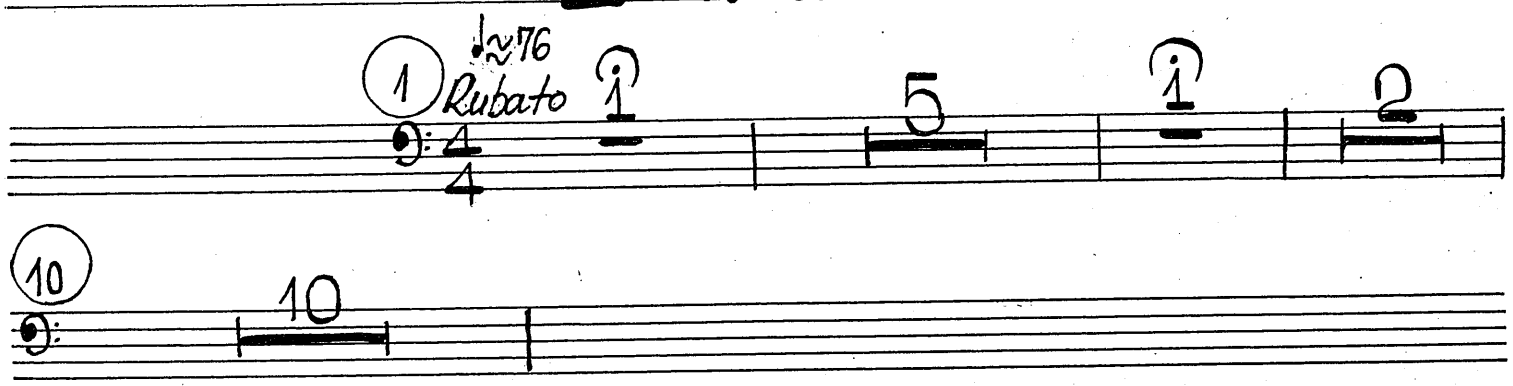
MYRIAM MARBE

I PROLOGO

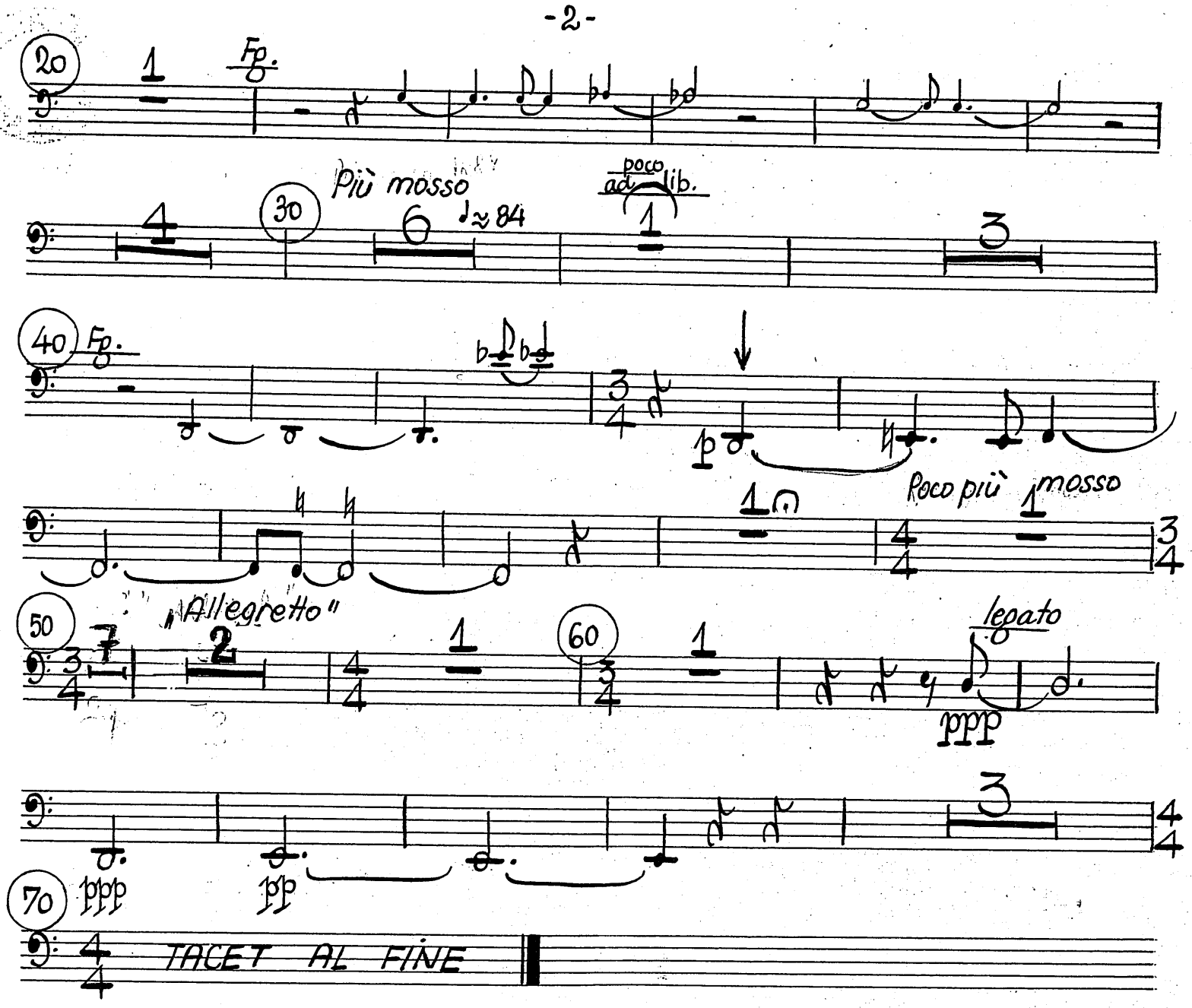


II CADENZA - TACET

III ARIA



MM 1977/1


20
Fg.
Più mosso
30
♩≈84
poco ad lib.
40
Fg.
p
Poco più mosso
50
„Allegretto"
60
legato
ppp
70
ppp
pp
TACET AL FINE

MARBE
NACHLASS

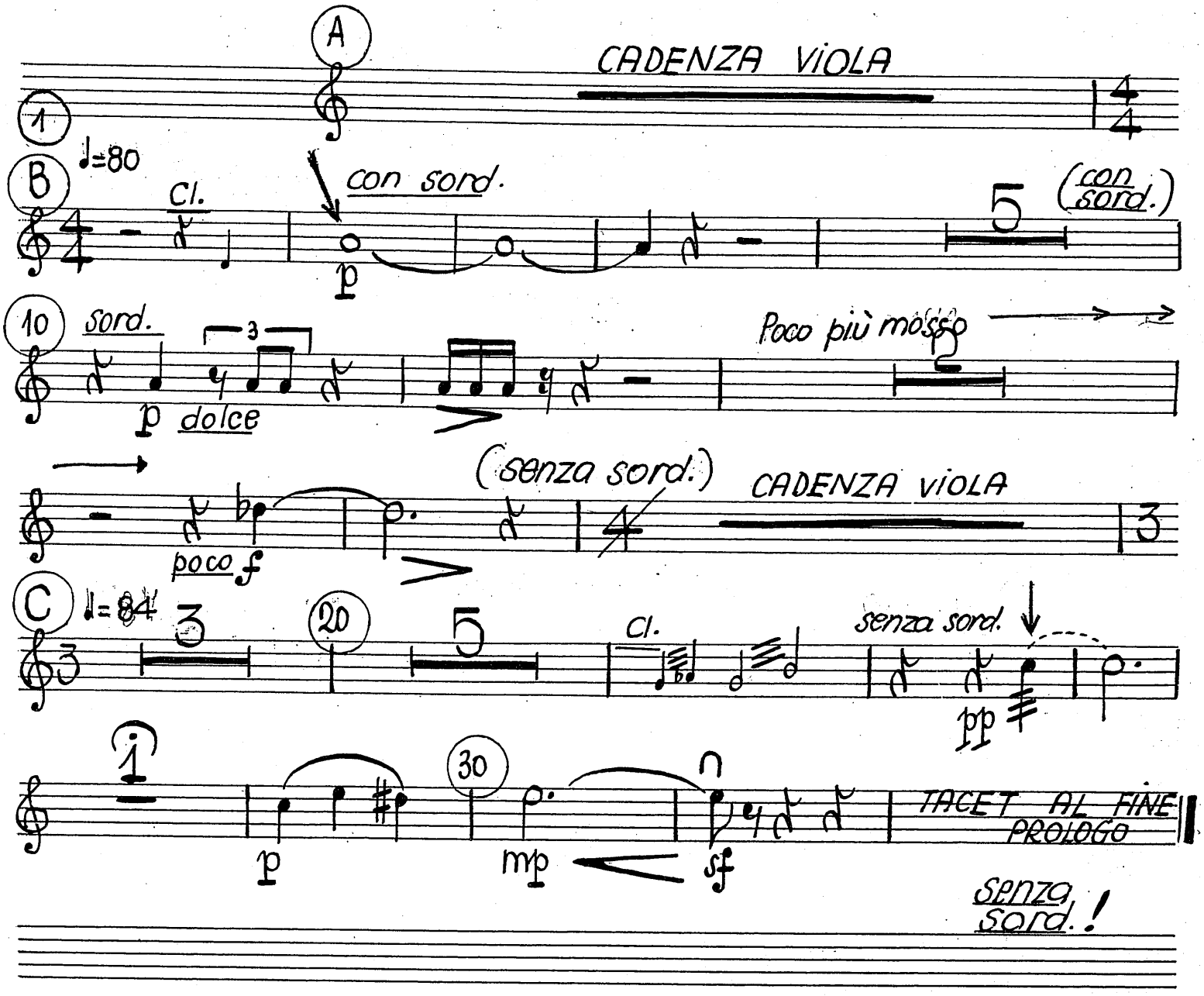
CORNO 1 in FA

CONCERTO POUR ALTO

à Vladimir Mendelsohn

MYRIAM MARBE

I PROLOGO



MM 1977/1

II CADENZA

senza sord. cuivré

ff fff ff

VIOLA SOLA + PERC

corni 3,4

ritbni 1,2

TACET AL FINE CADENZA

III ARIA

Rubato

1 ♩≈76

Picc.

pp

poco cresc...

più mosso ♩≈84

mf

poco ad lib.

p

Poco più mosso

"Allegretto"

Cl.

p

poco f

MM 1977/1

70

mf

80 mettez la sourdine

mf espressivo

con sord. ♩=76 Rubato molto (en misure)

pp

90

p legato

poco meno mosso

100

cl.

(con sord.)

mp

poco

110

(con sord.)

p > pp

120

TACET AL FINE

1) frulatto e' tiré!

MARBE NACHLASS

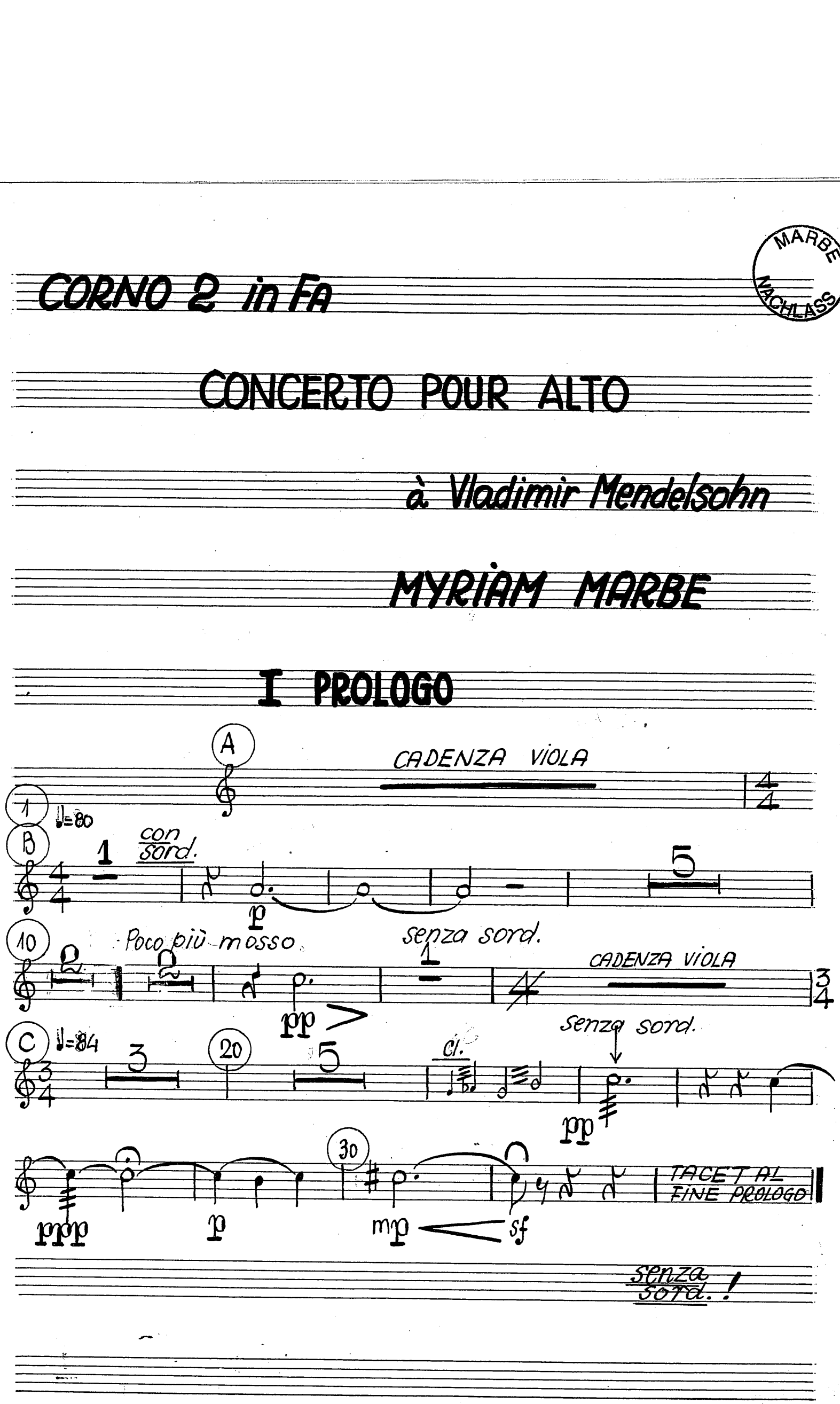
CORNO 2 in FA

CONCERTO POUR ALTO

à Vladimir Mendelsohn

MYRIAM MARBE

I PROLOGO



MM 1977/1

II CADENZA

senza sord. cuivré

ff fff ff

viola sola | viola + perc. | Corni 3,4

Trbni 1,2

TACET AL FINE CADENZA

III ARIA

♩=176 Rubato

1 | 5 | 1 | 2

Più mosso ♩=84

10 | 20 | 10 | 30 Corno 3,4

sff

poco ad libitum

mf

40 | 2 | 3 | 4

p

Poco più mosso | 50 | 7 | „Allegretto" | 60 Cl.

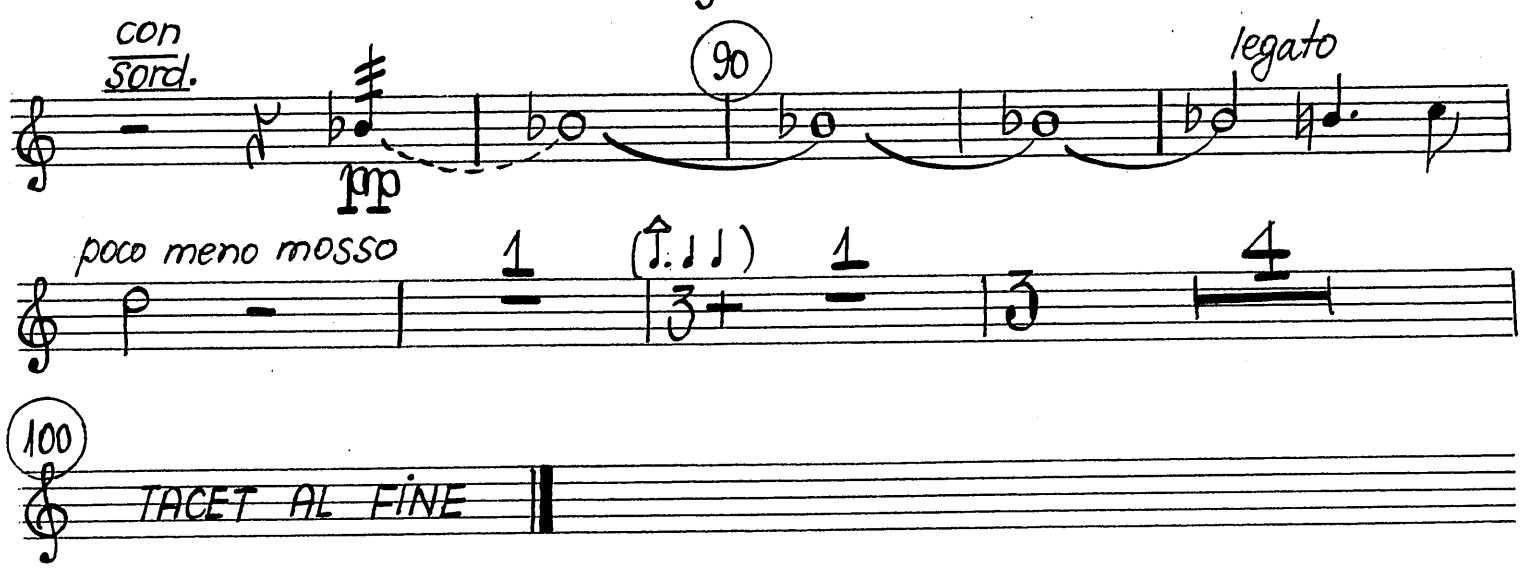
Corno 1

poco f

70 | 10 con sord. | 80 ♩=76 Rubato molto (en mesure)

MM 1977/1

Cor 2



MARBE NACHLASS

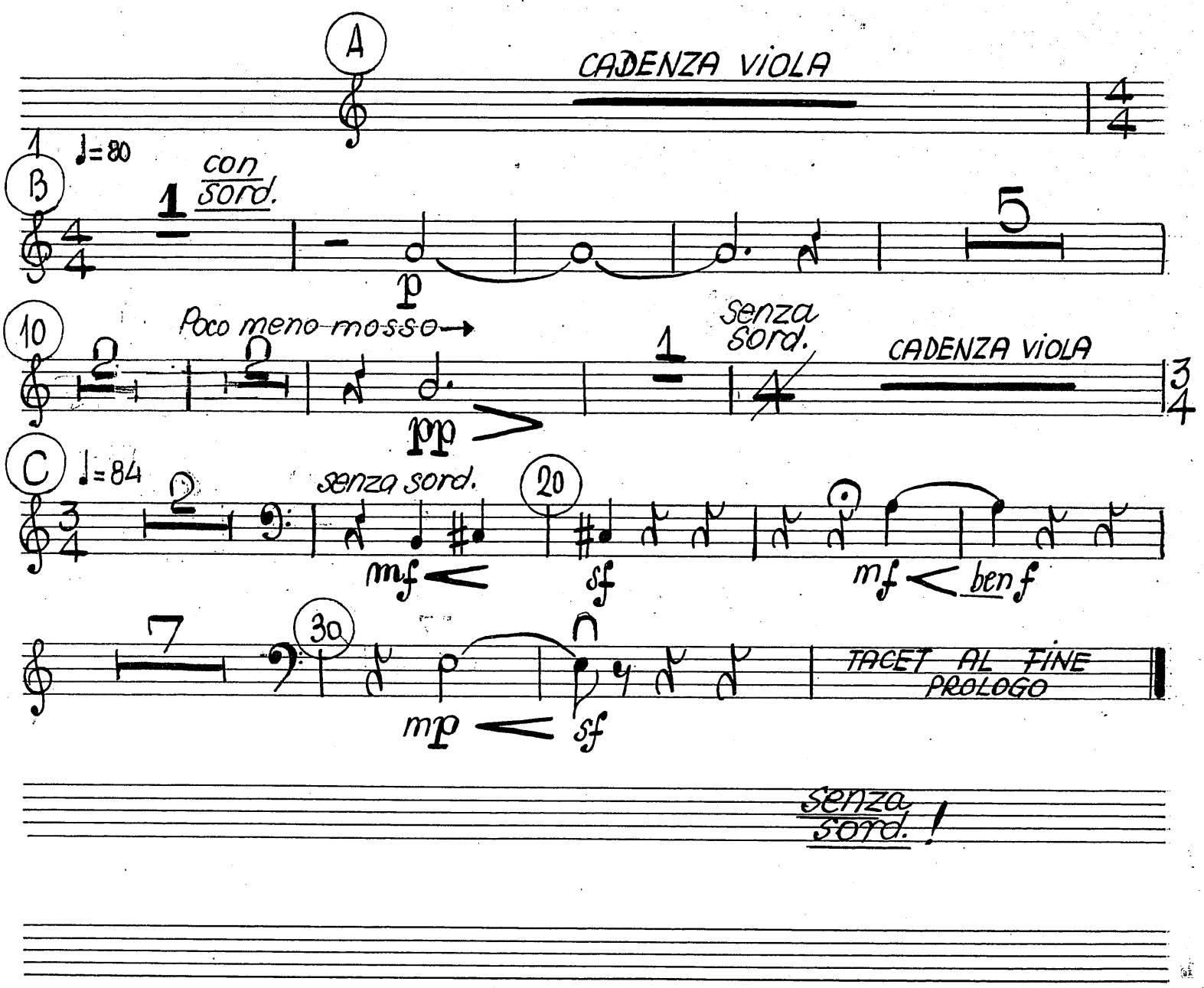
CORNO 3 in FA

CONCERTO POUR ALTO

à Vladimir Mendelsohn

MYRIAM MARBE

I PROLOGO



MM 1977/1

II CADENZA

senza sord. cuivré

ff fff ff

viola sola viola + perc.

Trbni 1,2

TACET AL FINE CADENZA

III ARIA

1 ♩≈76 Rubato

10 20 Ob. 30 Più mosso ♩≈84

sff

p

ad lib. poco 40 Cor 3,4

Poco più mosso 50 "Allegretto"

poco sf

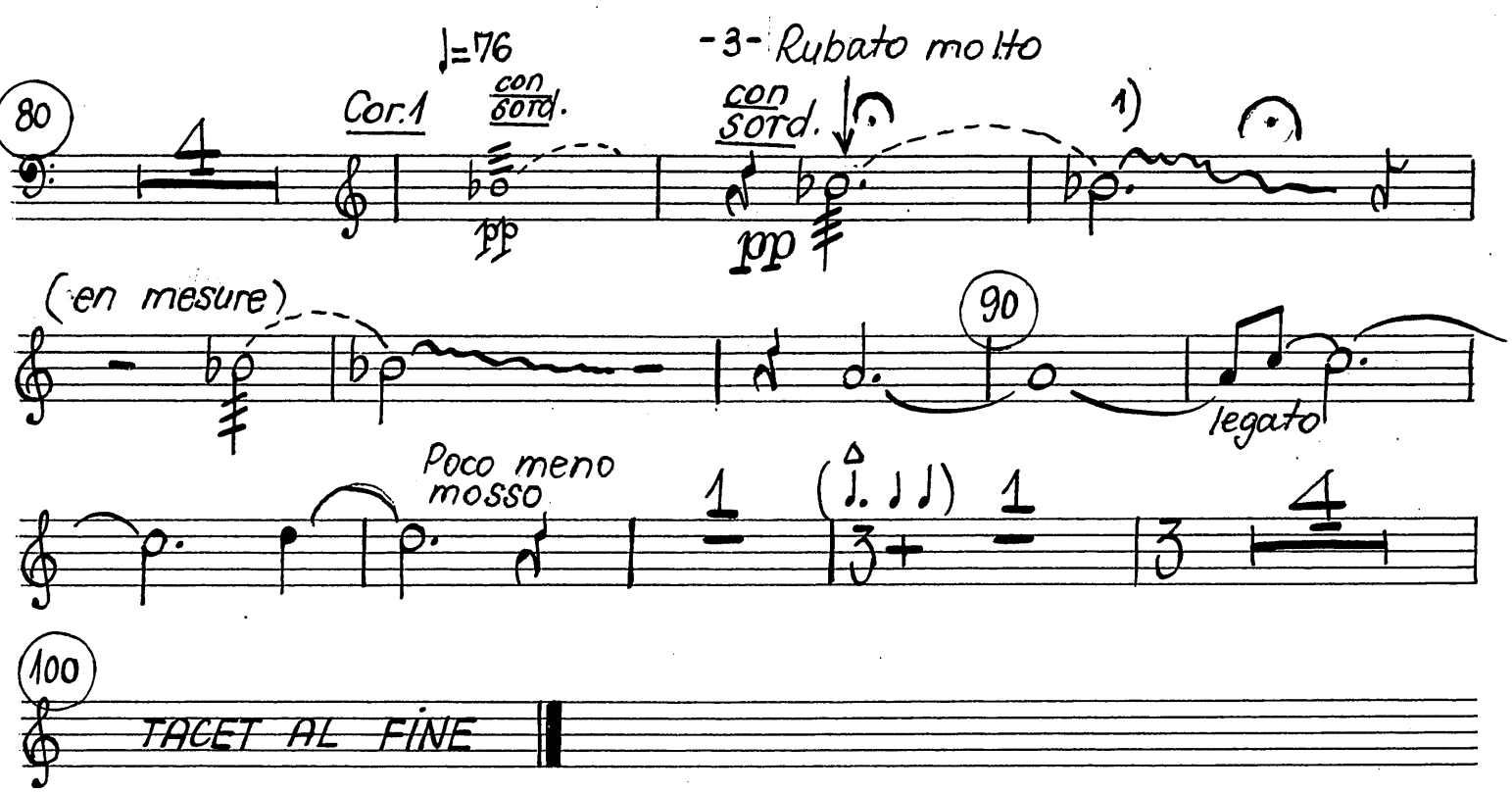
Ob. 60

p

mf 70 Calando

MM 1977/1

Cor 3



1) frulatto étiré !

MARBE NACHLASS

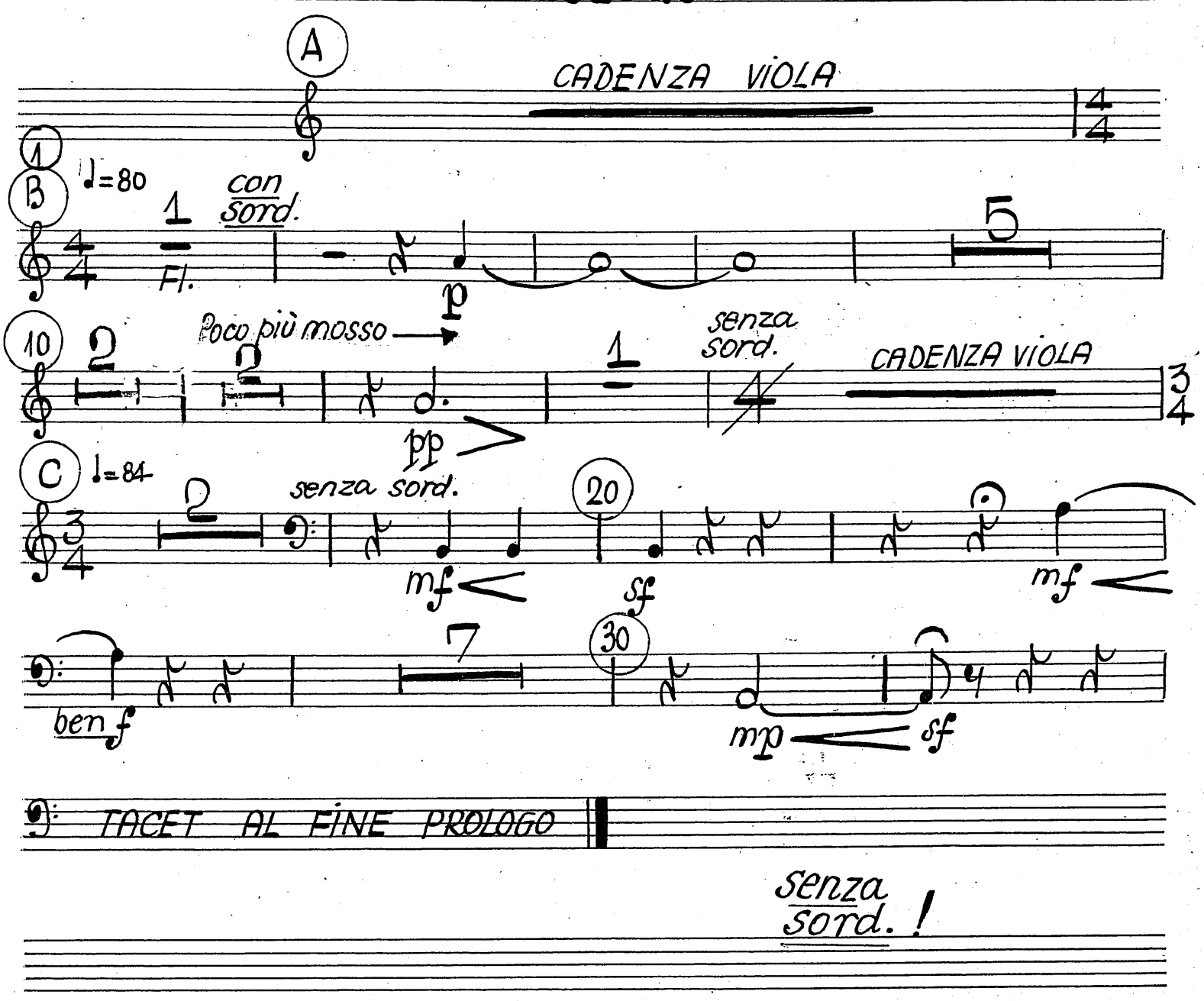
CORNO 4 in FA

CONCERTO POUR ALTO

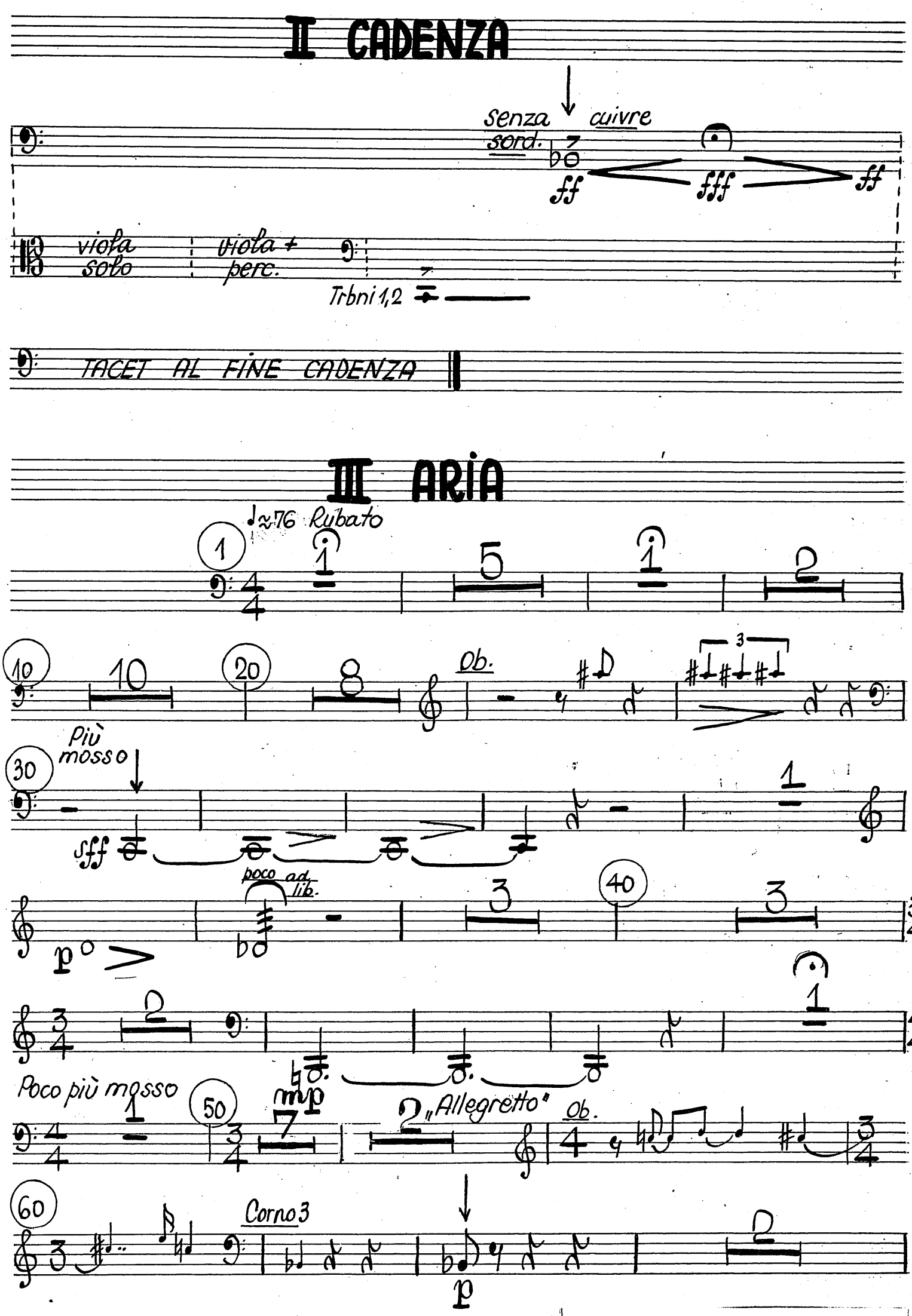
à Vladimir Mendelsohn

MYRIAM MARBE

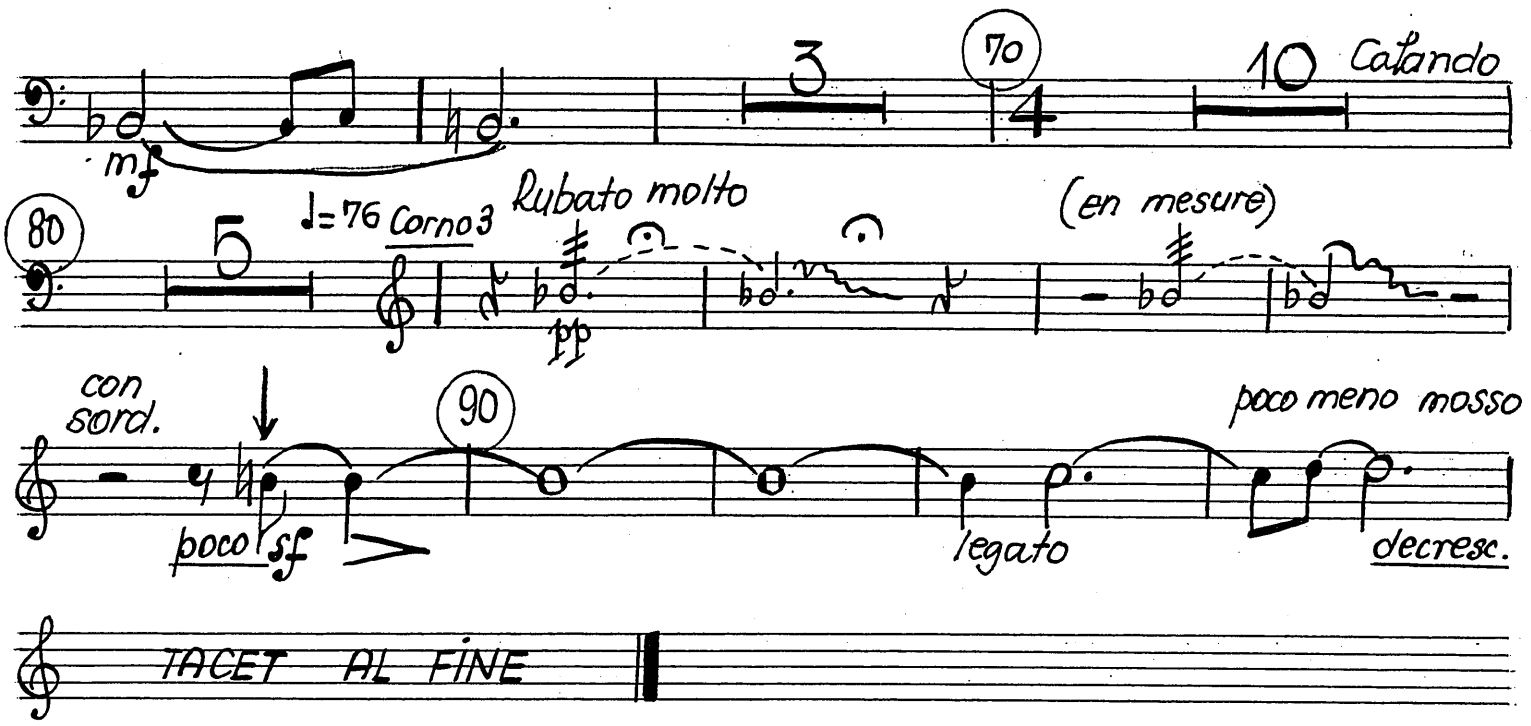
I PROLOGO



MM 1977/1


II CADENZA
senza sord.
cuivre
ff
fff
ff
viola solo
viola + perc.
Trbni 1,2
TACET AL FINE CADENZA
III ARIA
♩≈76 Rubato
Ob.
Più mosso
sff
poco ad lib.
p
Poco più mosso
mp
„Allegretto"
Ob.
Corno 3
p

MM 1977/1


70
10
Calando
mf
80
5
♩=76
Corno 3
Rubato molto
pp
(en mesure)
con sord.
90
poco sf
legato
poco meno mosso
decresc.
TACET AL FINE

TROMBA 1 in Do

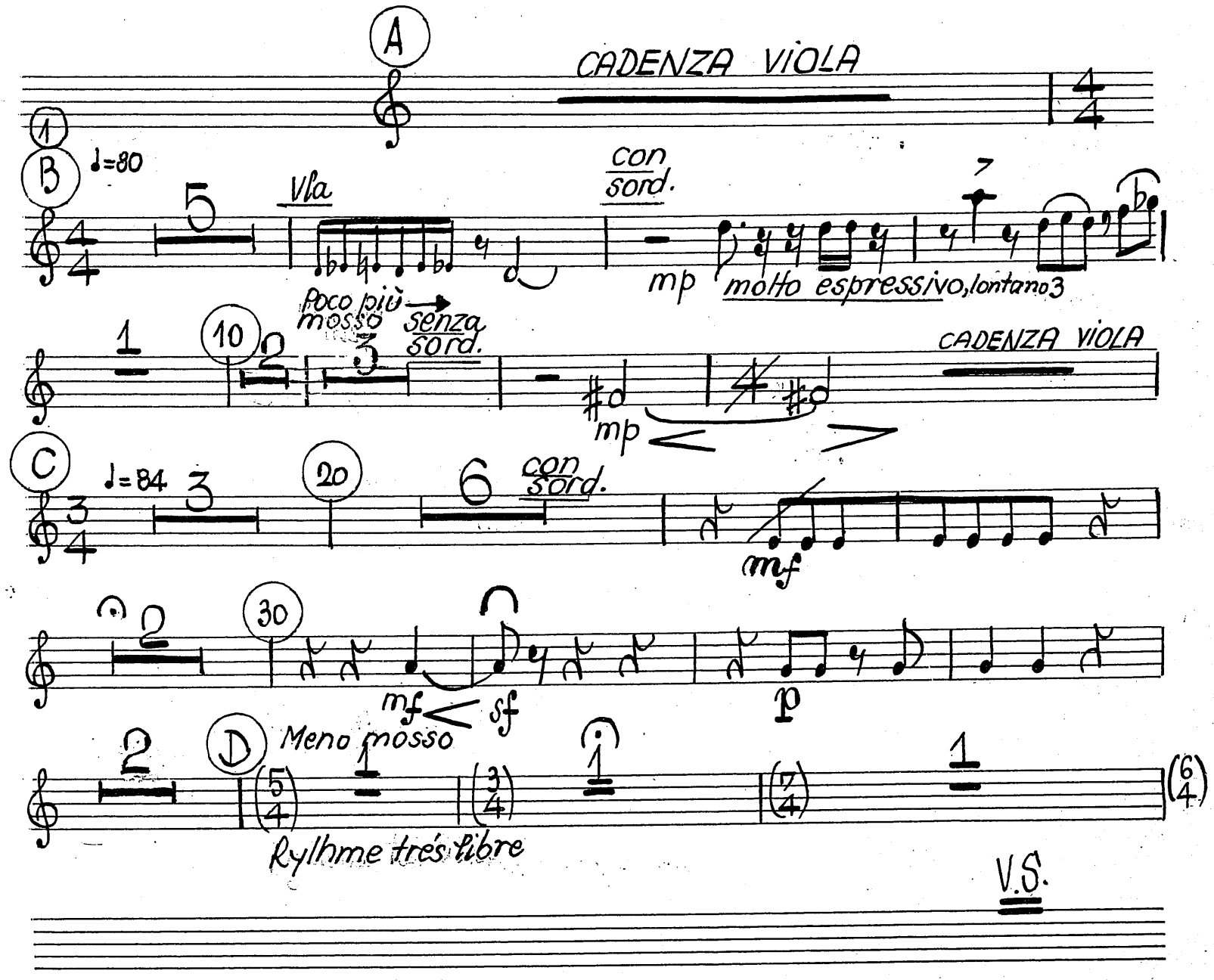
MARBE NACHLASS

CONCERTO POUR ALTO

à Vladimir Mendelsohn

MYRIAM MARBE

I PROLOGO



MM 1977/1

40

3

ppp leggierissimo

sempre pp espressivo

TACET AL FINE PROLOGO

senza sord.

II CADENZA

senza sord.

Corni 1,2

viola solo + perc.

Corni 3,4

Trbni 1,2

ff fff ff

TACET AL FINE CADENZA

III ARIA

♩=76 Rubato

1

1 5 1 2

10

9

Corno 1

20

poco

p mf pochiss sf pp

Più mosso

30

♩=84

8

1

1

con sord. ad lib.

mf legato

poco ad lib.

1

40

3 3 6

Poco più mosso

1

50

1

con sord.

con espressione

p

„Allegretto" senza sord.

60

pochiss. sf ma dolce

p espressivo

poco sf poco sf poco sf

70

con sord.

mf

(con sord wa-wah)

p poco pochiss. sf

Calando

80

♩=76 Rubato mp

90

(en mesure)

(con sord.)

poco

100

p

110

vla

con sord. ad lib. (wa-wah bouché) ♩≈69

(con sord.)

120

pochiss. f ma dolce

130

MM 1977/1

MARBE NACHLASS

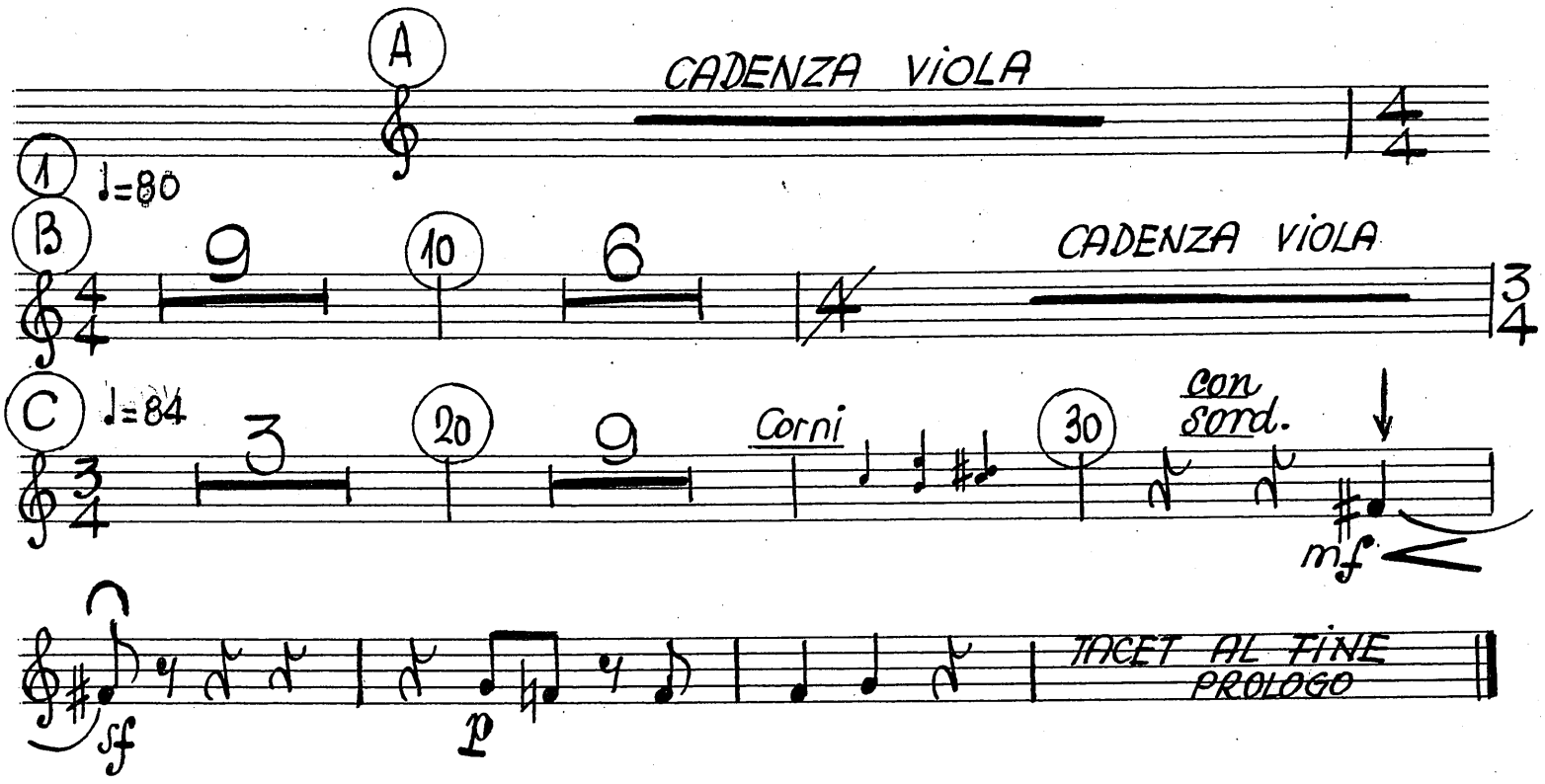
TROMBA 2 in DO

CONCERTO POUR ALTO

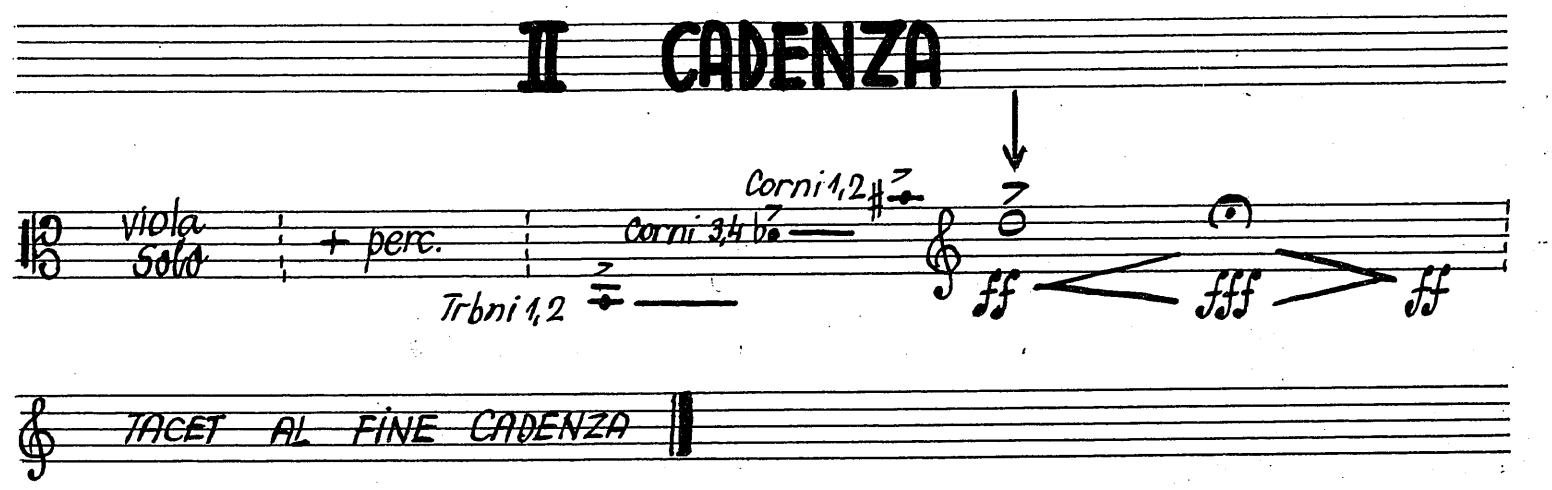
à Vladimir Mendelsohn

MYRIAM MARBE

I PROLOGO

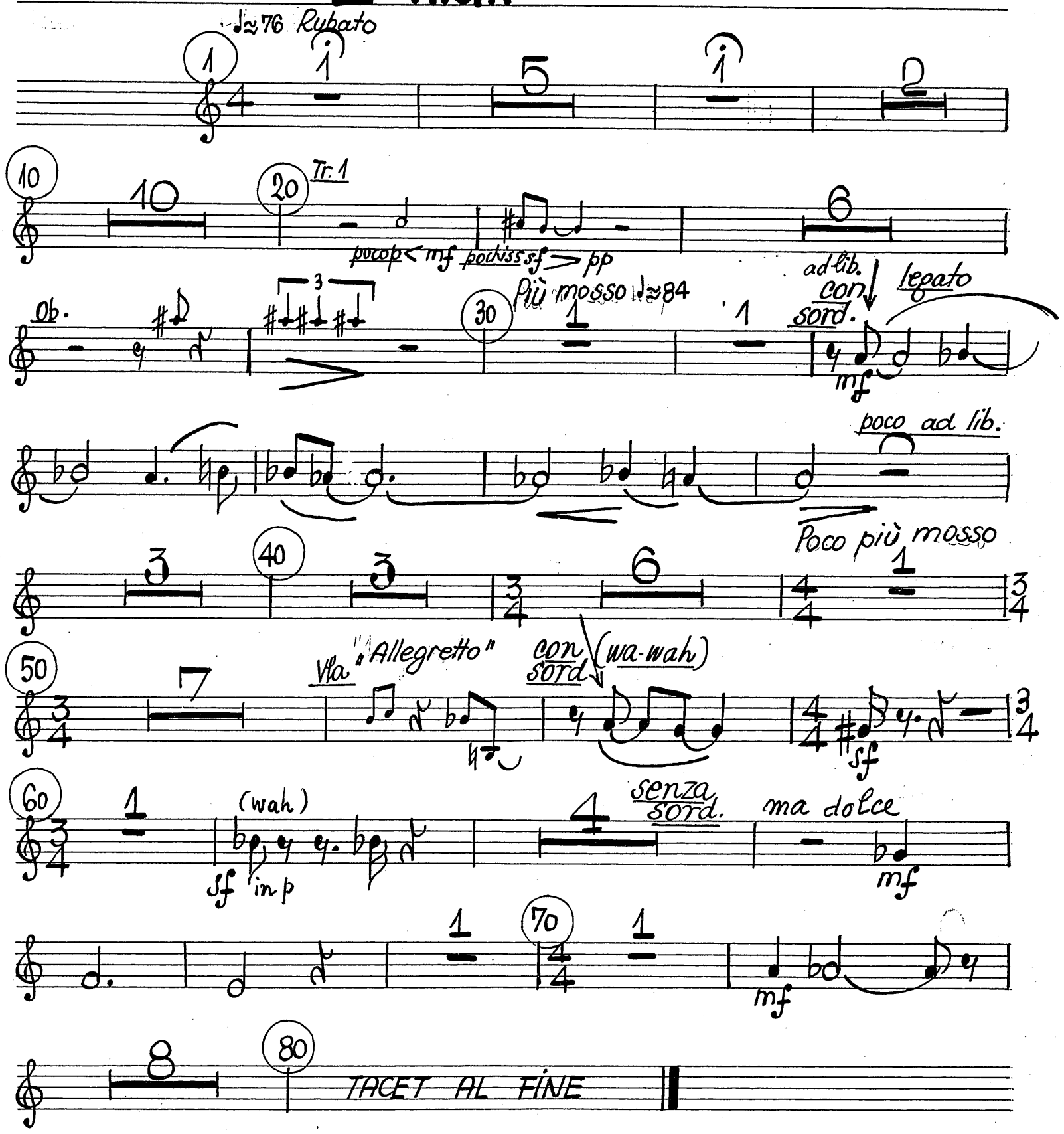


II CADENZA



MM 1977/1

III ARIA



MM 1977/1

MARBE NACHLASS

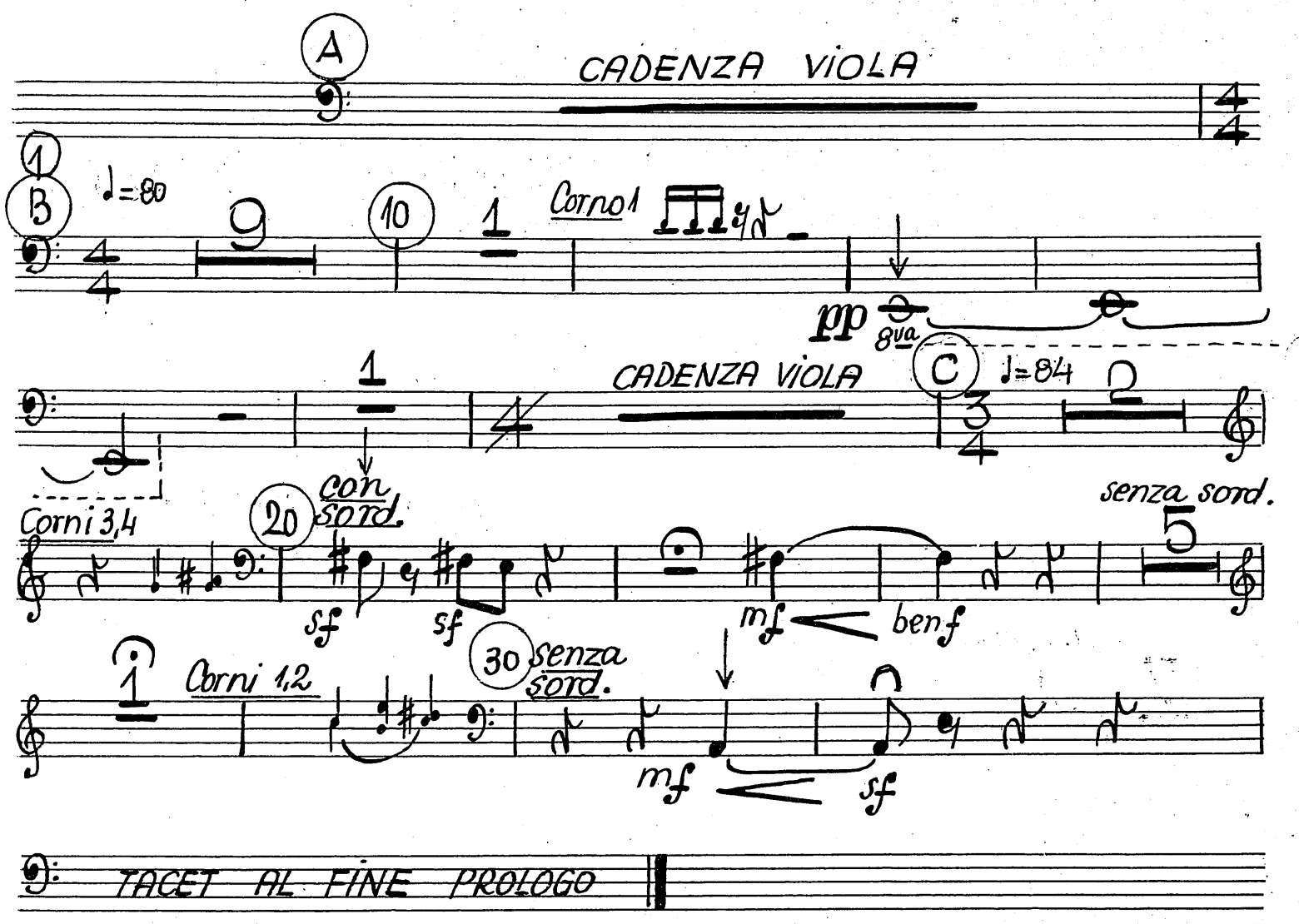
TROMBONE 1

CONCERTO POUR ALTO

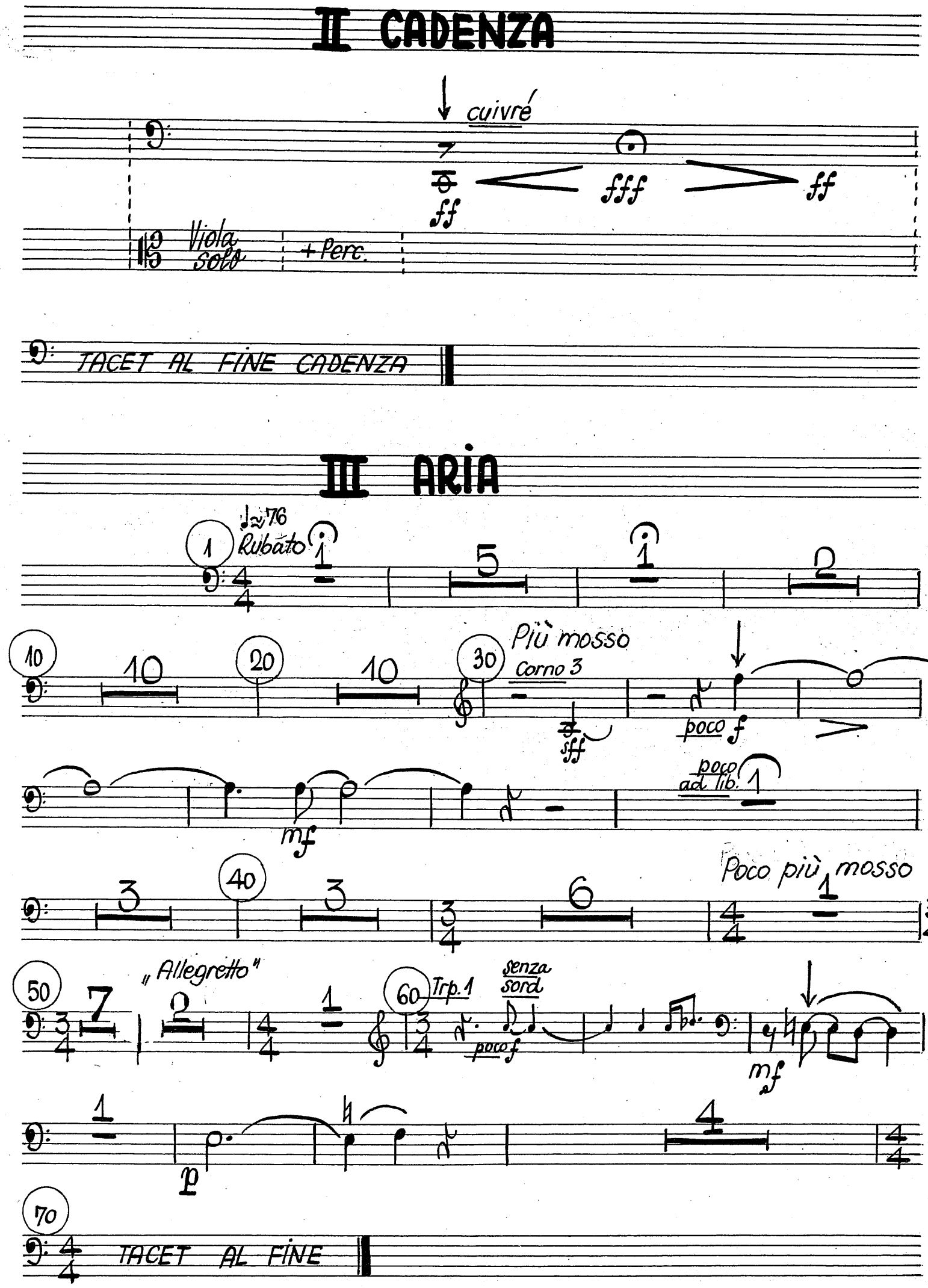
à Vladimir Mendelsohn

MYRIAM MARBE

I PROLOGO



MM 1977/1


II CADENZA
cuivré
ff
fff
ff
Viola solo
+ Perc.
TACET AL FINE CADENZA
III ARIA
♩≈76
Rubato
Più mosso
Corno 3
sff
poco f
mf
poco ad lib.
Poco più mosso
„Allegretto"
Trp. 1
senza sord
poco f
mf
p
TACET AL FINE

TROMBONE 2

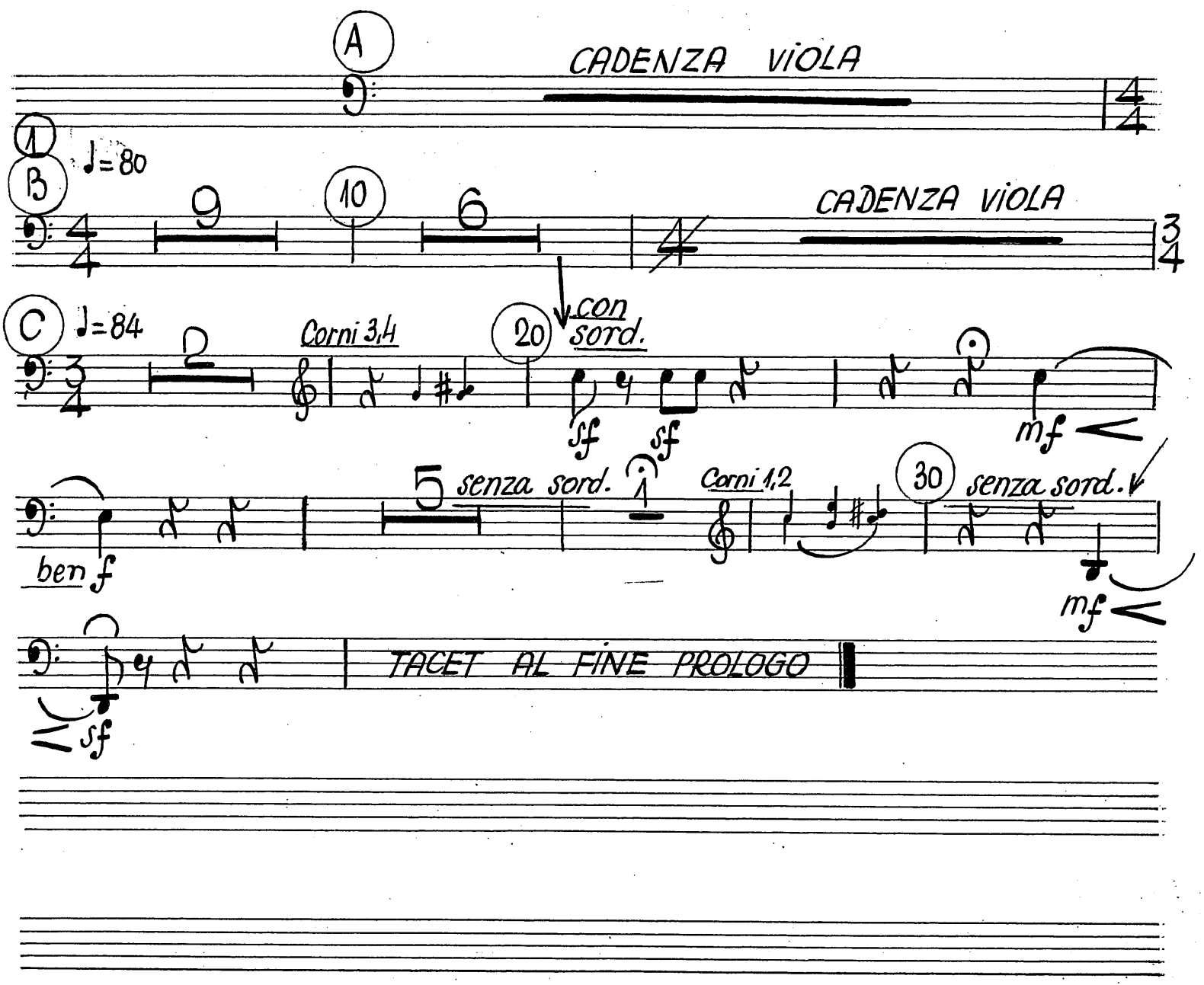
MARBE NACHLASS

CONCERTO POUR ALTO

à Vladimir Mendelsohn

MYRIAM MARBE

I PROLOGO



MM 1977/1

II CADENZA

cuivré

fff ff

fff

ff

viola solo

+ Perc.

TACET AL FINE CADENZA

III ARIA

Rubato

♩=76

1 5 1 2

10 10 20 10 30

Più mosso

Corno 3

sff

Trbn 1

poco f

ad libitum

poco f

mf

poco

3 40 3 6 1

50 9 1 60

Trpt. 1

senza sord.

poco f

mf

1

p

TACET AL FINE

MARBE NACHLASS

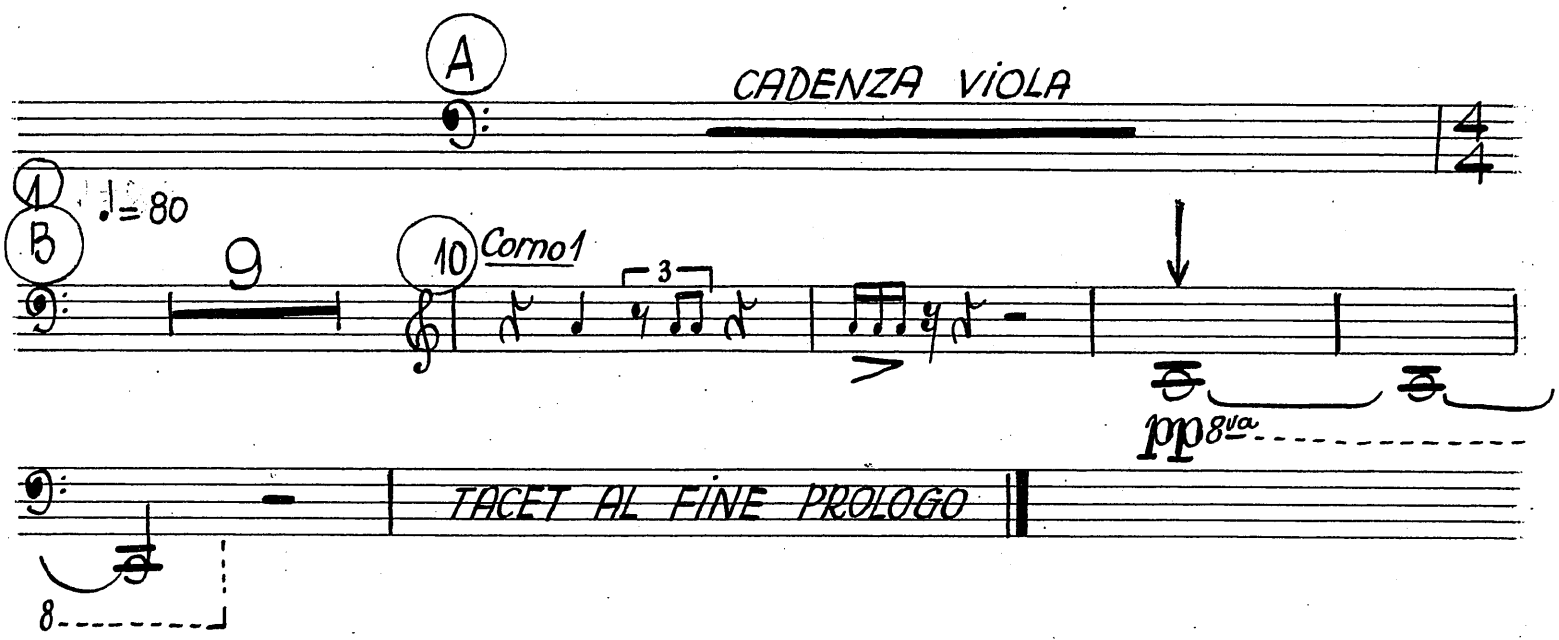
TUBA

CONCERTO POUR ALTO

à Vladimir Mendelsohn

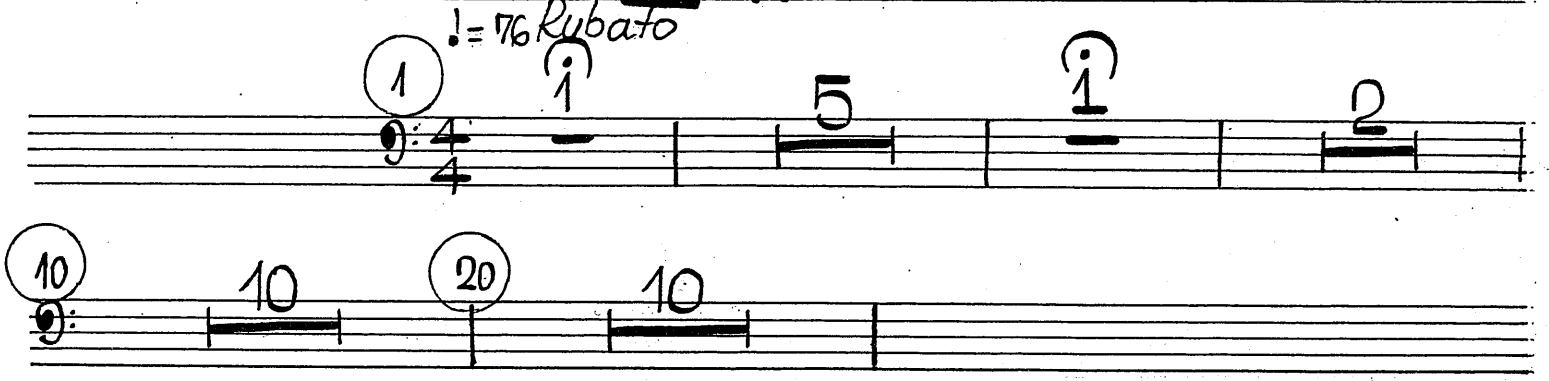
MYRIAM MARBE

I PROLOGO

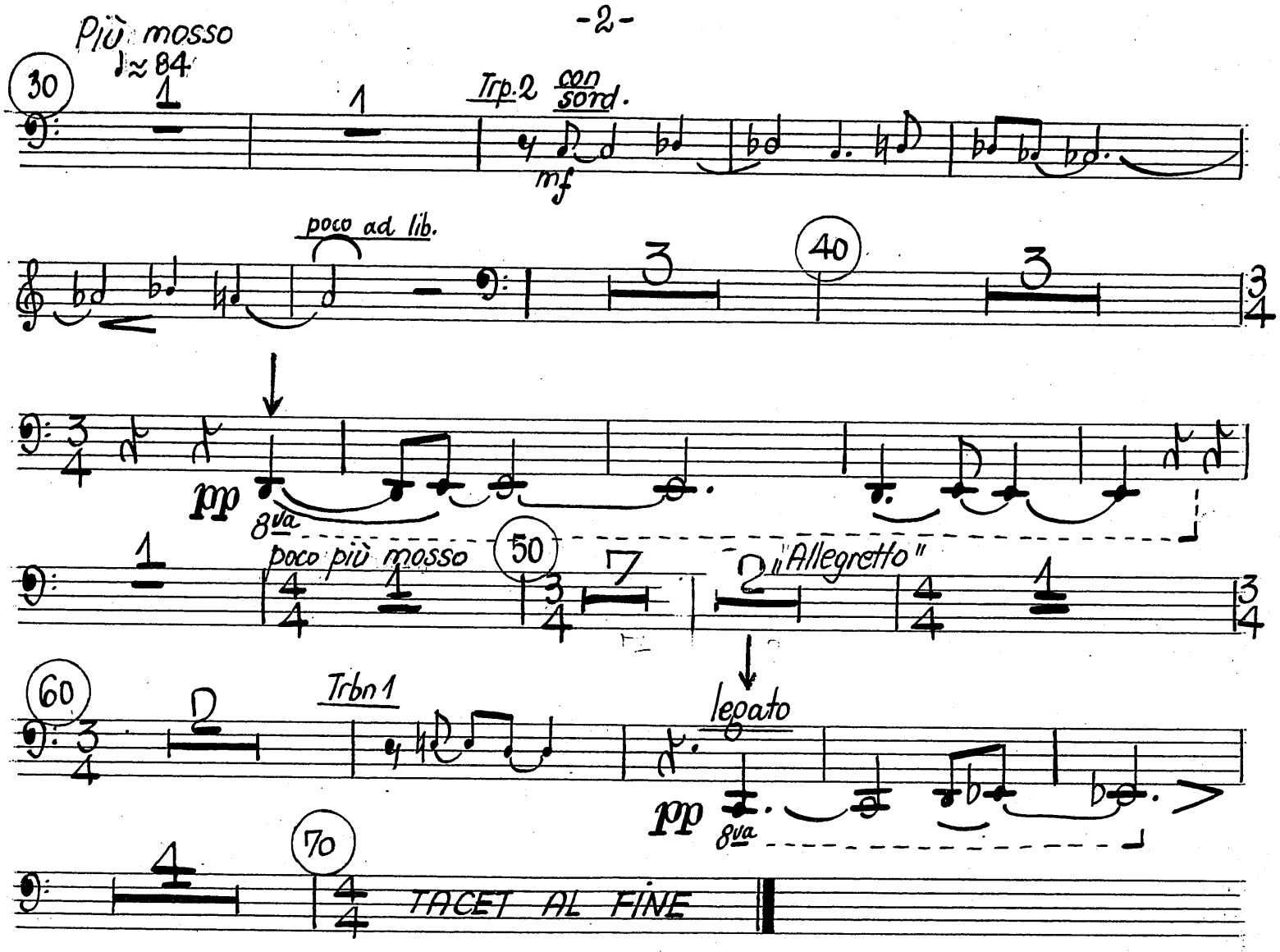


II CADENZA - TACET

III ARIA



MM 1977/1


Più mosso
♩≈84
30
Trp.2 con sord.
mf
poco ad lib.
40
pp
8va
poco più mosso
50
"Allegretto"
60
Trbn 1
legato
pp
8va
70
TACET AL FINE

MARBE NACHLASS

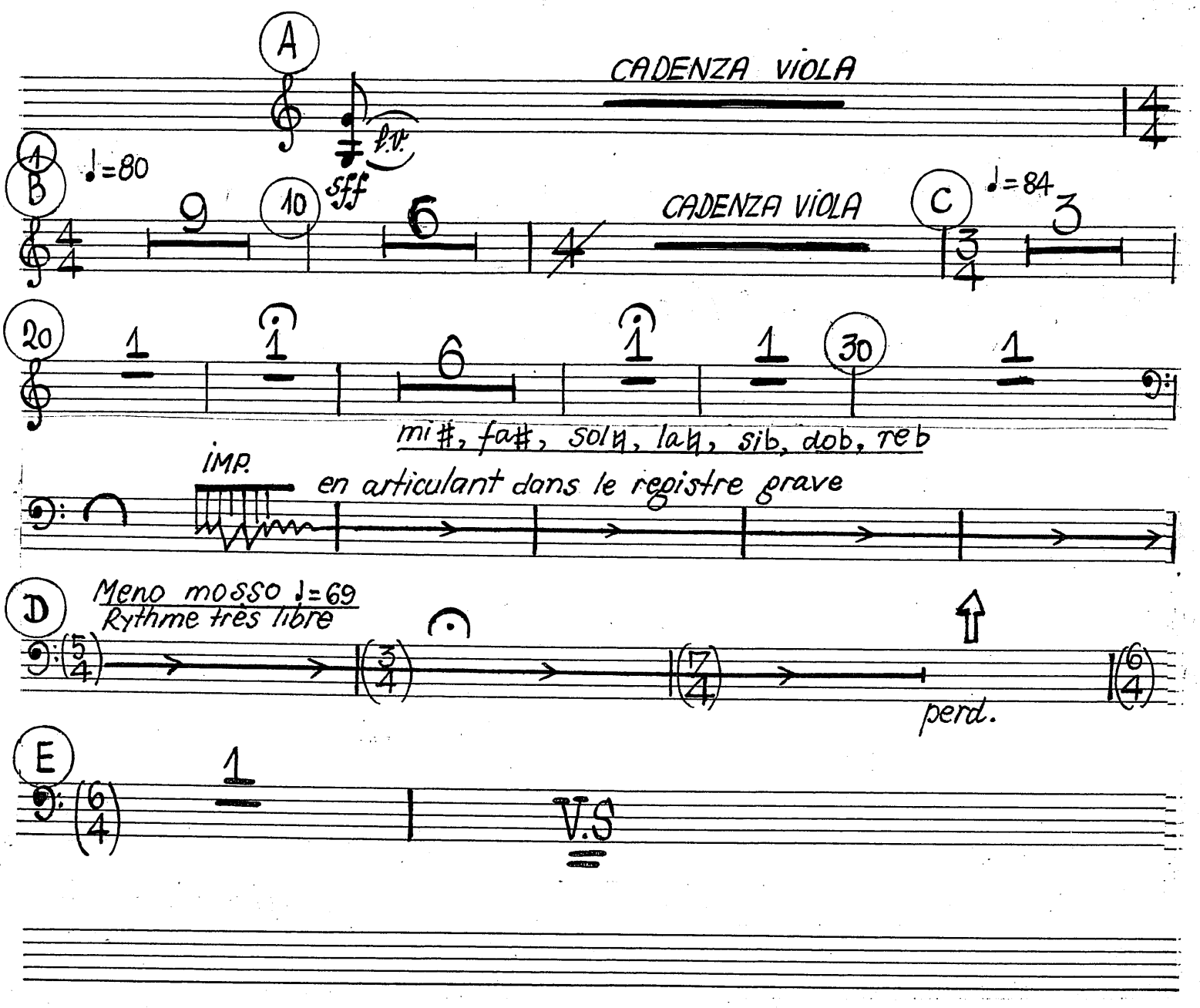
ARPA

CONCERTO POUR ALTO

à Vladimir Mendelsohn

MYRIAM MARBE

I PROLOGO



MM 1977/1

40 (IMP. dans le registre grave)

senza misura

Si# doh

1

F

Vla

TACET AL FINE PROLOGO

Vla

II CADENZA - TACET

III ARIA

1 ♩= 76 Rubato

Do#, Re♮, Mi♮, Sol♭, fa♭, Sib, La#

10

20

Marimba

30 Più mosso

La♮

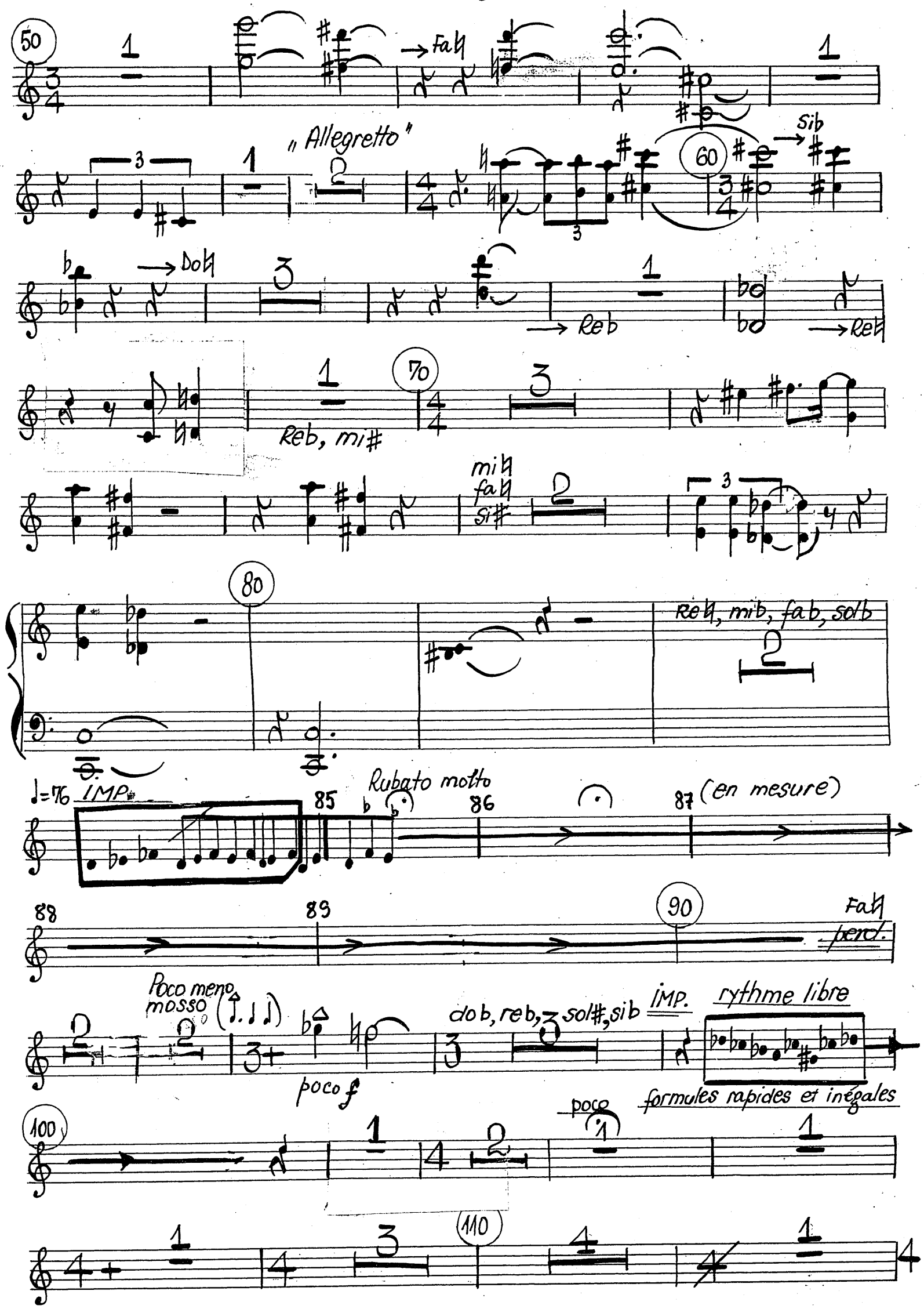
Si♮

ad lib. poco

40

Fa#, Sol♮

poco più mosso ♩= 88


50
Fa♮
„Allegretto"
60
Sib
Do♮
Reb
Re♮
70
Reb, mi#
mi♮
fa♮
si#
80
Re♮, mib, fab, solb
♩=76 IMP.
85
Rubato molto
86
87 (en mesure)
88
89
90
Fa♮
perd.
Poco meno mosso
poco f
dob, reb, sol#, sib
IMP.
rythme libre
formules rapides et inégales
100
poco
110

MM 1977/1

PERCUȚIEI

TIMPANI
TAM-TAM

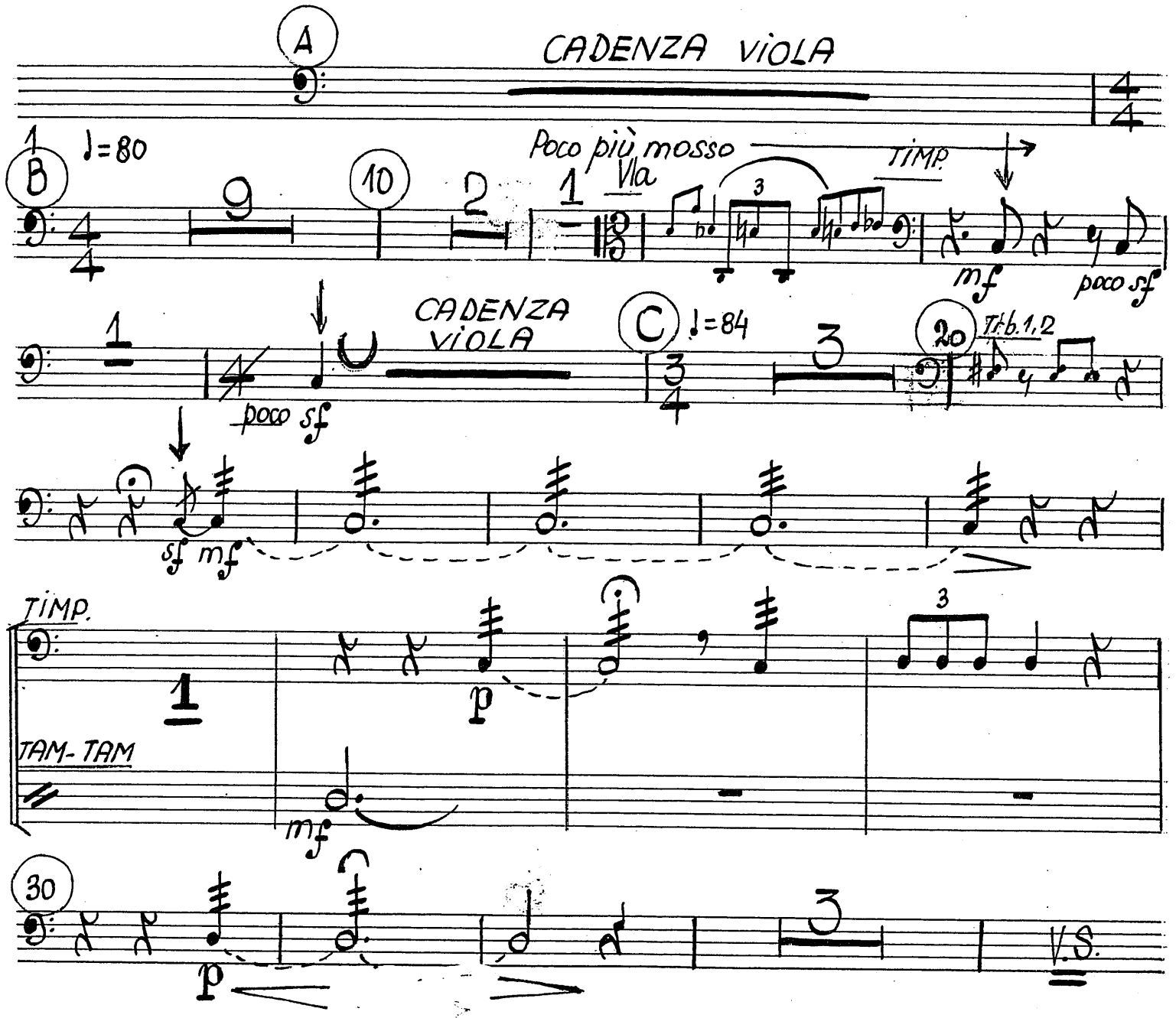
MARBE NACHLASS

CONCERTO POUR ALTO

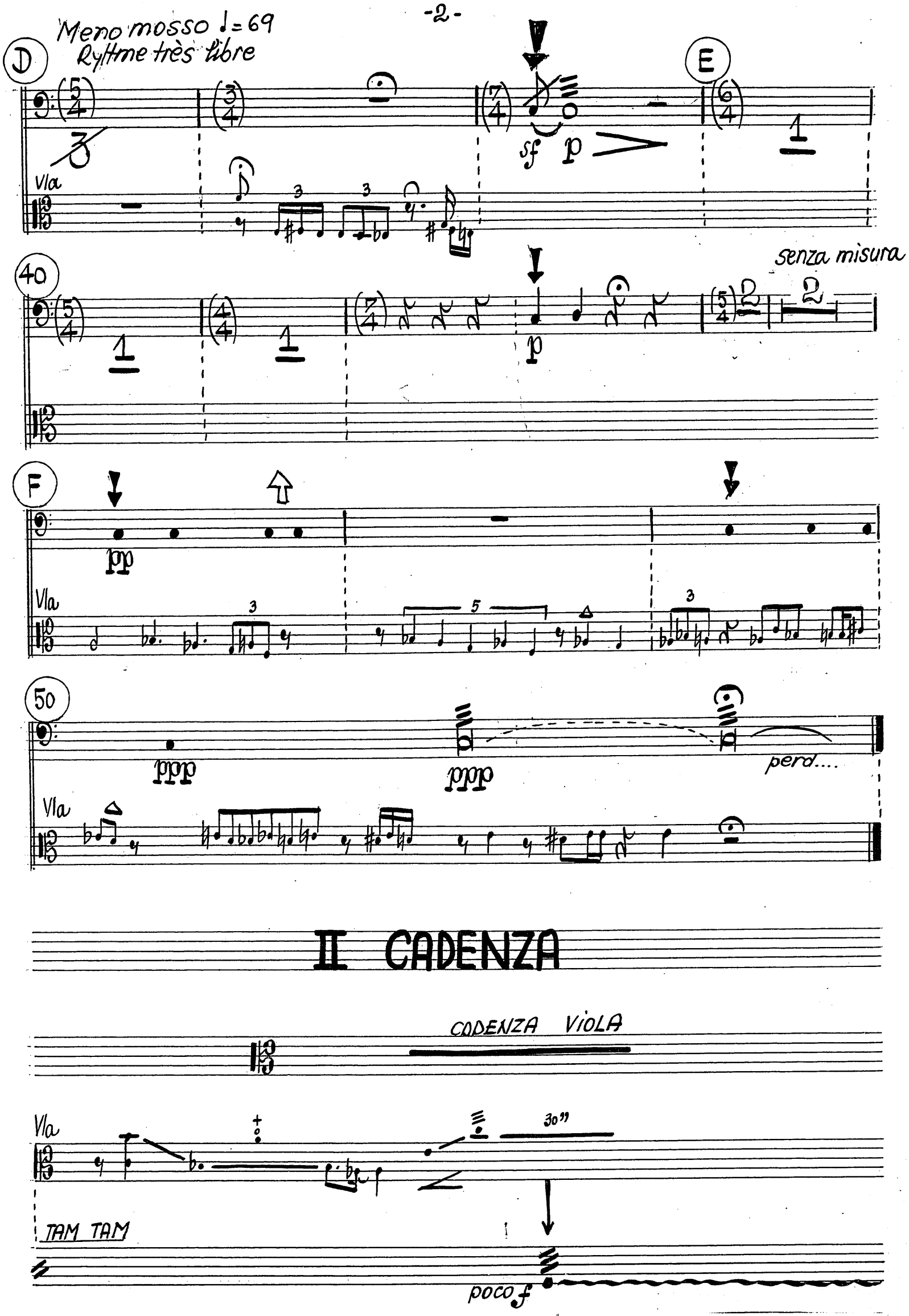
à Vladimir Mendelsohn

MYRIAM MARBE

I PROLOGO



MM 1977/1


Meno mosso ♩= 69
Rythme très libre
D
E
Vla
sf
p
40
senza misura
F
pp
50
ppp
perd....
II CADENZA
CADENZA VIOLA
30"
TAM TAM
poco f

MM 1977/1

Vla + Piatti + Piatti + TOM-TOM

TAM-TAM sempre trem. al FINE CADENZA

ben f più f

ottoni Vla Vla

ff < fff > ff

mf > mp > meno mp

pont. Calmando crescendo.... Vla TACET

p enchainez ARIA

III ARIA

TAM-TAM 1 ♩= 76 Rubato

p

1 1 2 10 3 TIMP.

ppp

poco < pp

20

sf

Più mosso 30 7 10

MARBE NACHLASS

MM 1977/1

40

poco sf mf

TAM- TAM

mf

Poco più mosso

50

„Allegretto"

60

p

TIMP.

poco sf

p

70

poco

poco sf

80

pp poco poco f

♩= 76

Rubato molto

ppp

(en mesura)

90

100

Trp. 1

p

gliss.

mp

110

120

130

pp

pp

T. TAM

ppp

perd.

MM 1977/1

PERCUTIE II ← PIATTI (acuto, medio, grave)
GR. CASSA
MARACAS
TAMB. MIL.

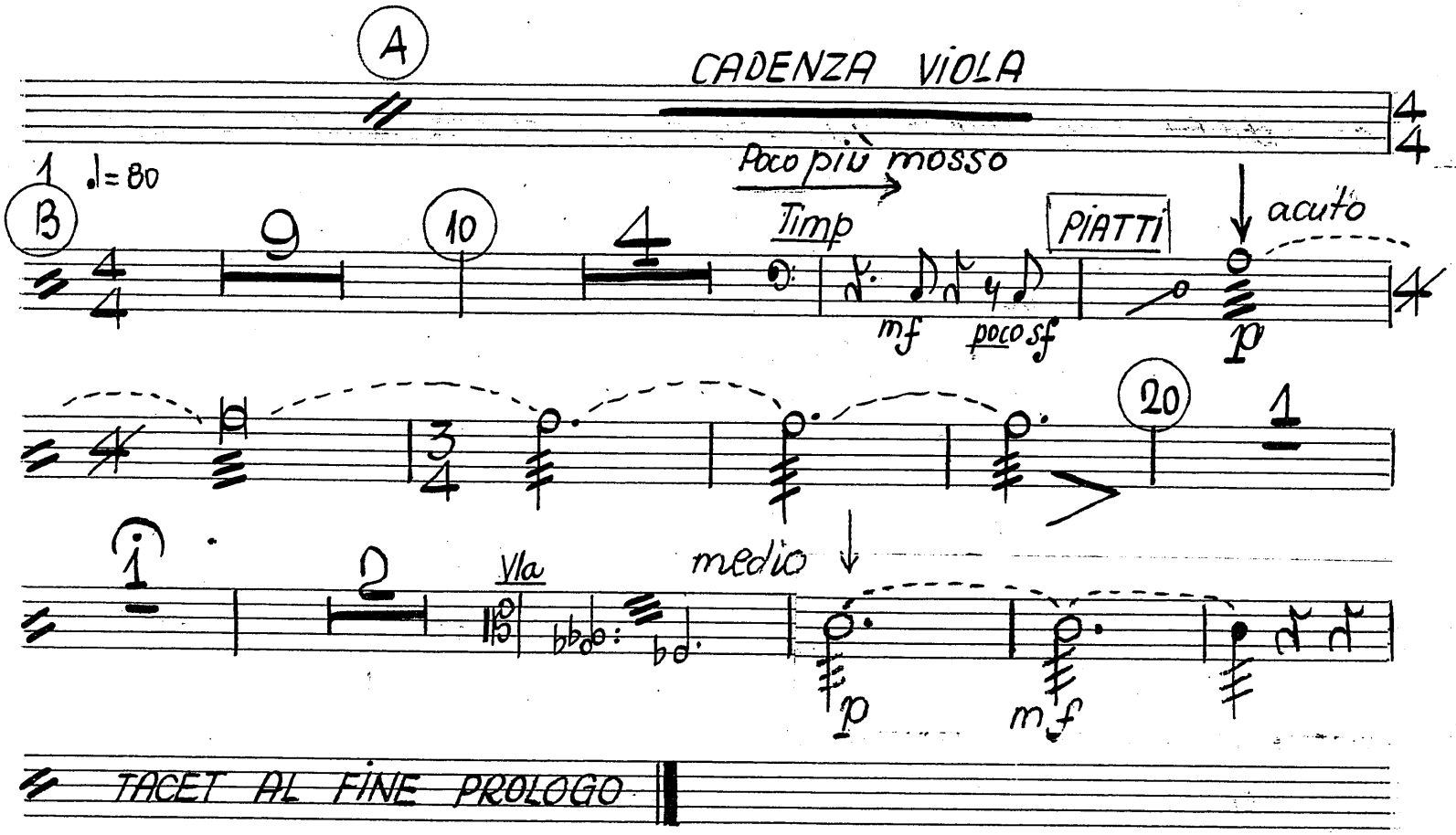
MARBE NACHLASS

CONCERTO POUR ALTO

à Vladimir Mendelsohn

MYRIAM MARBE

I PROLOGO



MM 1977/1

II CADENZA

VIOLA

PIATTI

IMP.

ben f

Bong.

più f

Ottoni ff fff ff

cresc.

Calmandosi

Vla

perdendosi

TACET AL FINE CADENZA

III ARIA

PIATTI

♩= 76 Rubato (grave)

pp

(medio) ppp pppp

pp

MARACAS

ppp pp

Perc. II

Poco più mosso
♩ = 84

30 GR. CASSA

sf p gliss. vers le rebord

poco ad lib.

40

Poco più mosso

50

„ Allegretto "
Cl.

TAMB. MIL.

poco sf

60

70

♩ = 76 Rubato molto

(en misura)

80

90

Poco meno mosso

100

poco

110

Cp.

mf mf

Trp.

benp

♩ = 69

PIATTI

(grave)

ppp

p (medio)

120

(grave)

130

ppp

perd.....

MM 1977/1

MARBE NACHLASS

PERCUȚIE III

TAMB. MIL
WOOD BLOCKS
CAMPANE
CAMPANE PREPARATE

CONCERTO POUR ALTO

à Vladimir Mendelsohn

MYRIAM MARBE

I PROLOGO

(A) CADENZA VIOLA

4/4

1 ♩=80

(B) 9 (10) 6 CADENZA VIOLA 3/4

♩=84

(C) TAMB. MIL. 3/4 mf 3 poco f sub. p (20) sempre p

WOOD-BLOCKS IMP.

1 1 (30) 1 CAMP. poco f mf

p TACET AL FINE PROLOGO

MM 1977/1

II CADENZA

III ARIA

1 ♩=76 Rubato

CAMP. PREP.

10

perd.

20

p

perd

Più mosso

30

poco ad lib.

CAMP.

40

mf

Poco più mosso

50

CAMP.

mf

"Allegretto"

60

f

70

CAMP.

CAMP. PREP.

poco f

sempre pp

80

perd....

♩=76 Rubato molto (en mesure)

ppp perd.

90 poco meno mosso CAMP

mf

100

♩=76

110 bacc. morbida

mf mf ♩≈69

120 CAMP PREP.

pp

130

perd....

MARBE NACHLASS

PERCUȚIE IV

BONGOS
TOM-TOM
VIBRAFONO
MARIMBAFONO
TRIANGOLO △
TRIANGOLO CU BAGHETE DE METAL
ȚURȚURI STICLĂ

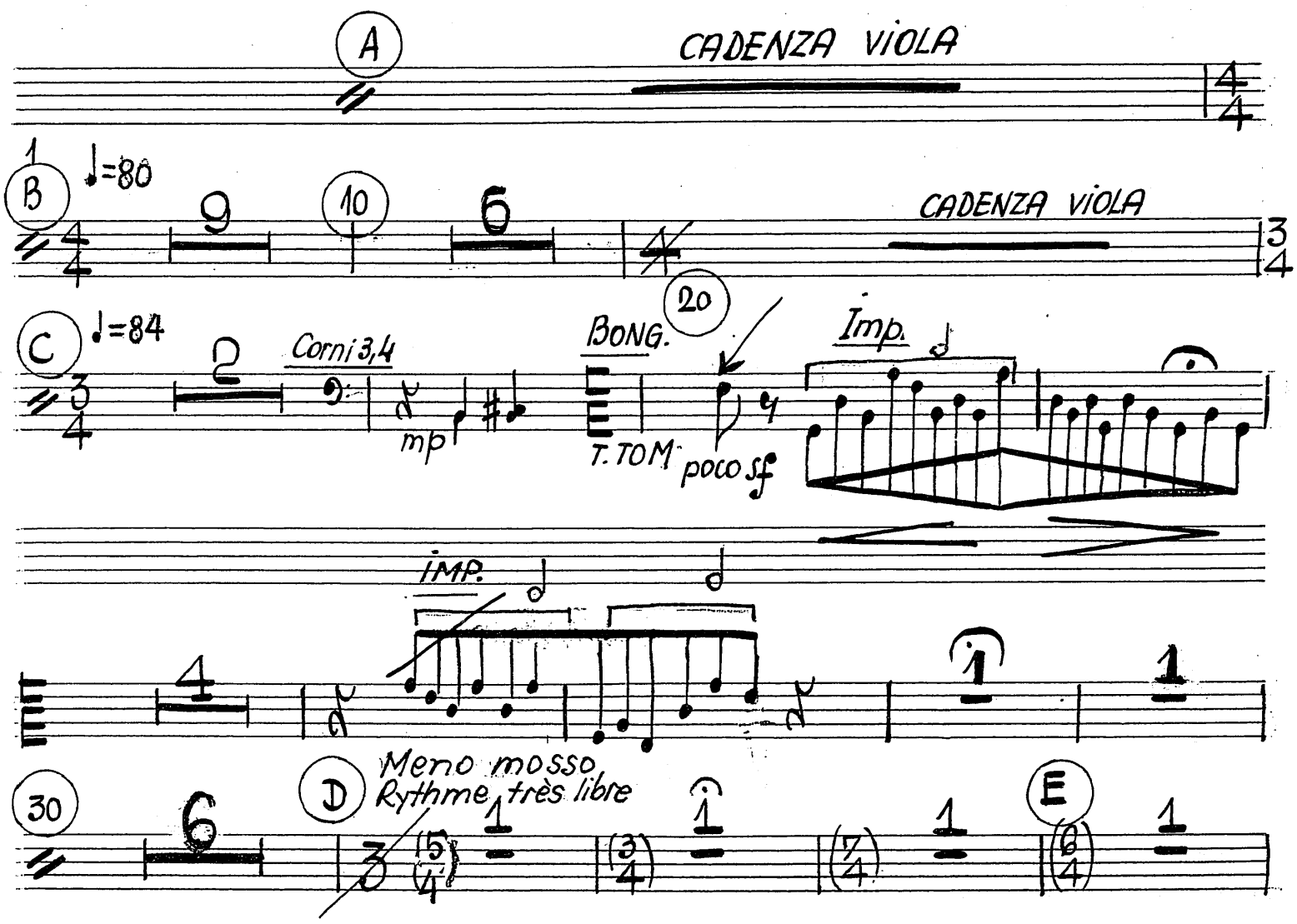
MARBE NACHLASS

CONCERTO POUR ALTO

à Vladimir Mendelsohn

MYRIAM MARBE

I PROLOGO



MM 1977/1

40

1

Vibr.

(IMP. dans le registre grave)

senza misura

TACET AL FINE PROLOGO

II CADENZA

Vla

Vla +
TAM-TAM

Vla
T.TAM + PTTI

IMP.

etc

IMP.

Bong.

più f

Vla
T.Tam
Ptti
Ottoni

ff

fff

ff

cres-cen-do

Vla

etc

p

calmandosi

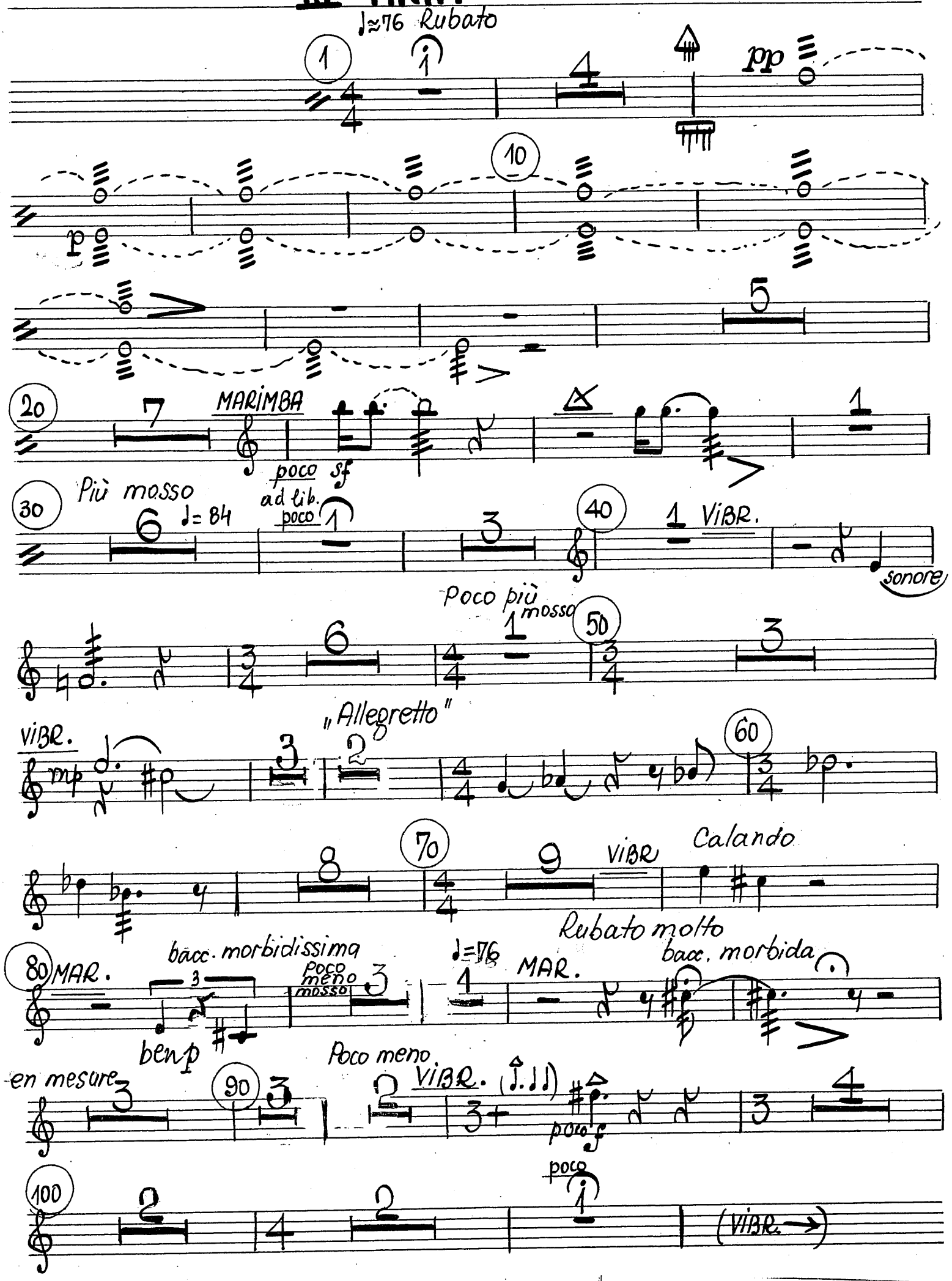
perdendosi

TACET AL FINE CADENZA

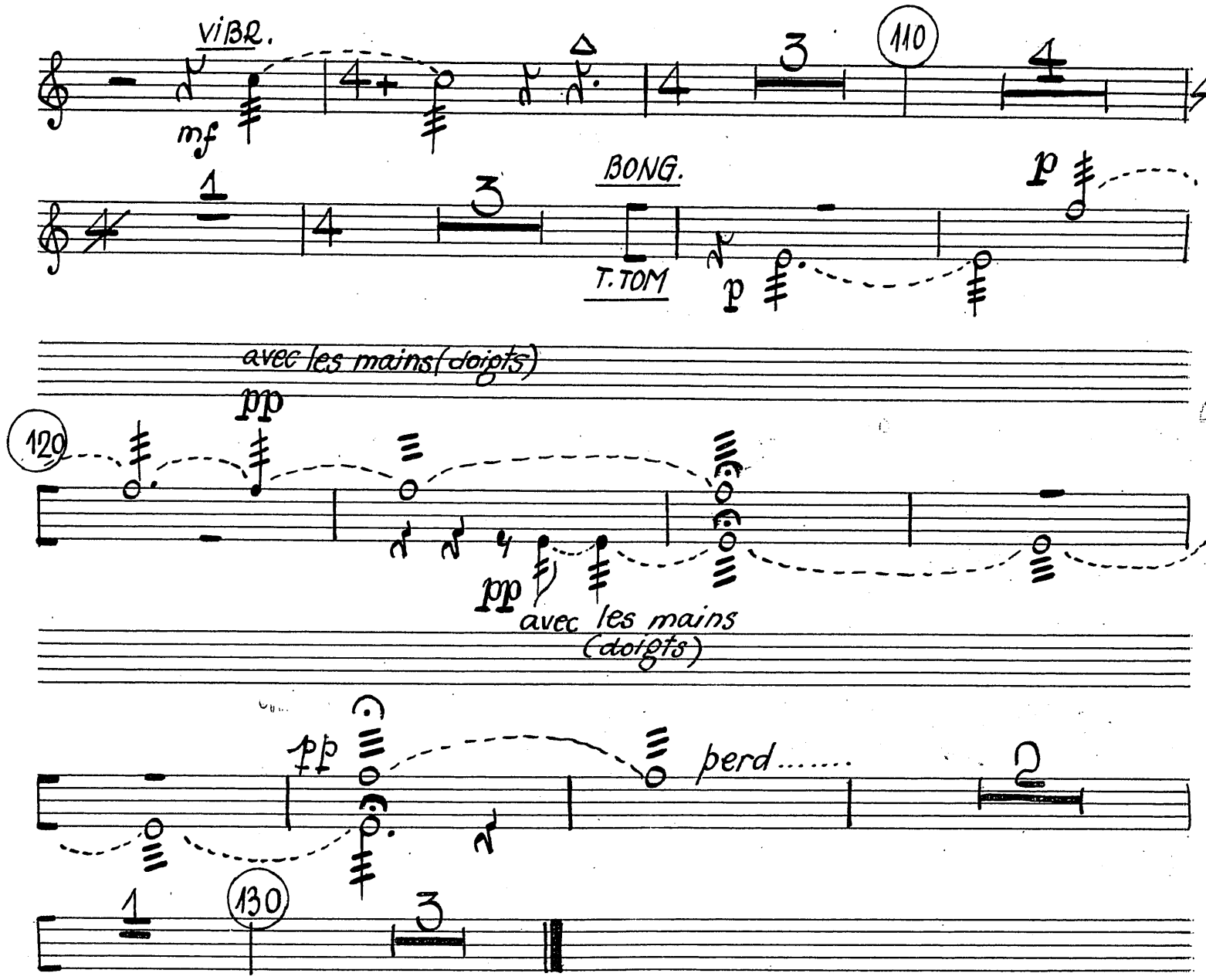
MM 1977/1

MARBE NACHLASS

III ARIA



MM 1977/1


VIBR.
mf
110
BONG.
T. TOM
p
avec les mains (doigts)
pp
120
pp
avec les mains
(doigts)
pp
perd.....
130

VIOLINI I

CONCERTO POUR ALTO

à Vladimir Mendesohn

MYRIAM MARBE

MM 1977/1

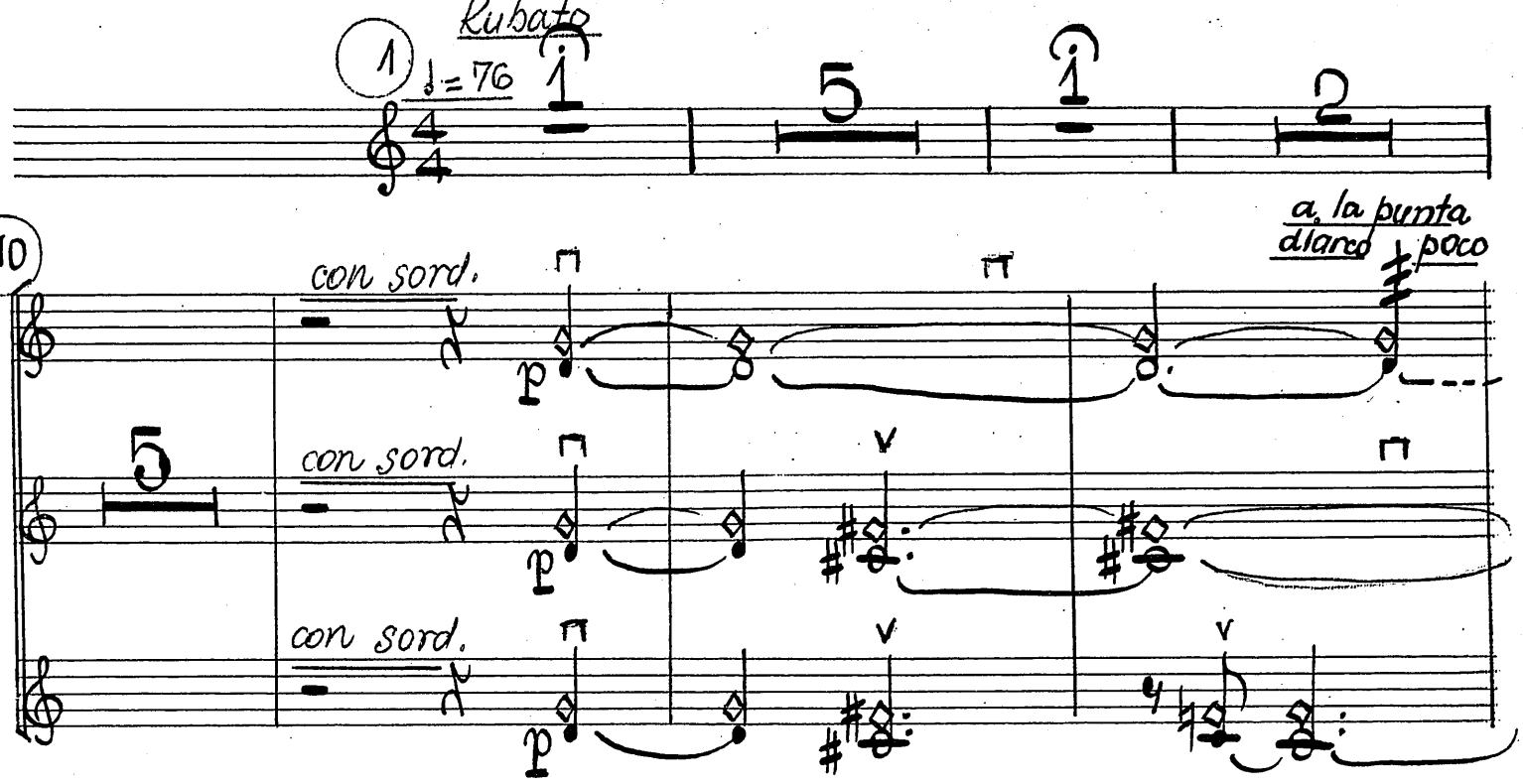
MARBE NACHLASS

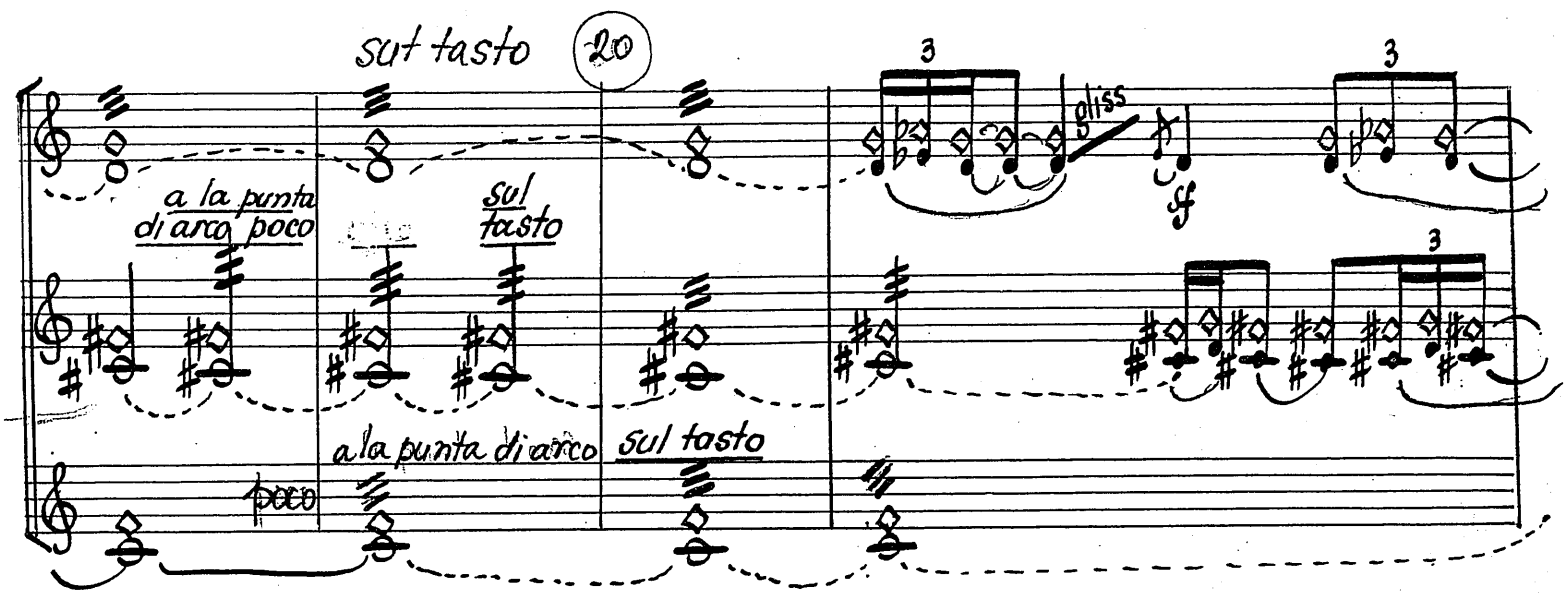
VIOLINI I

I PROLOGO - TACET

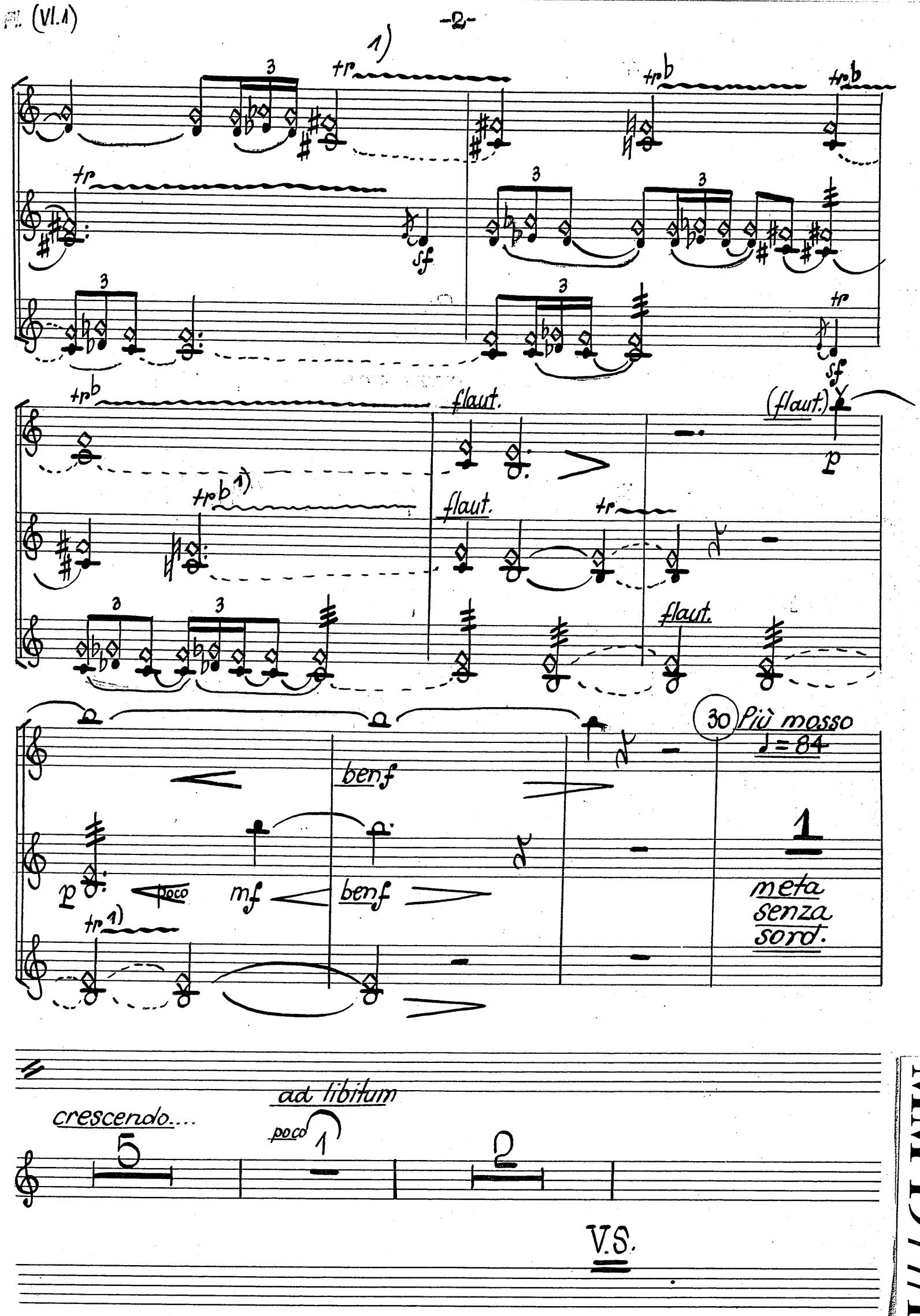
II CADENZA - TACET

III ARIA





MM 1977/1



1) oscillation (léger glissement) des doigts, comme dans un vibrato grand mais rapide

MM 1977/1

senza sord.
ord.
mf
40
pizz.
div.
arco
uniti
arco
con sord.
ord.
mf
sul A
sul A
Poco più mosso ♩= 88
50
gliss.
gliss
1
uniti
senza sord
senza vibr.
ppp
pizz.
agitato
arco
pont.
♩ ≈ 100
„Allegretto"
mf
mf
sul G
60
gliss
gliss.
ord.
uniti
gliss.

MM 1977/1

(Vl.1)

lumineux

70

mp

mp

mp

gliss

gliss

gliss

(en mesure)

con sord

a la punta di arco

5

p

pizz

arco

ord.

tr

con sord.

a la punta di arco

p

tr

ord.

90

tr

a la punta di 6 arco

7

ord.

tr

tr

tr

poco meno mosso

senza sord.

(avec les doigts sur le bois de l'instrument)

3

3

p

p

3

3

v

v

100

v

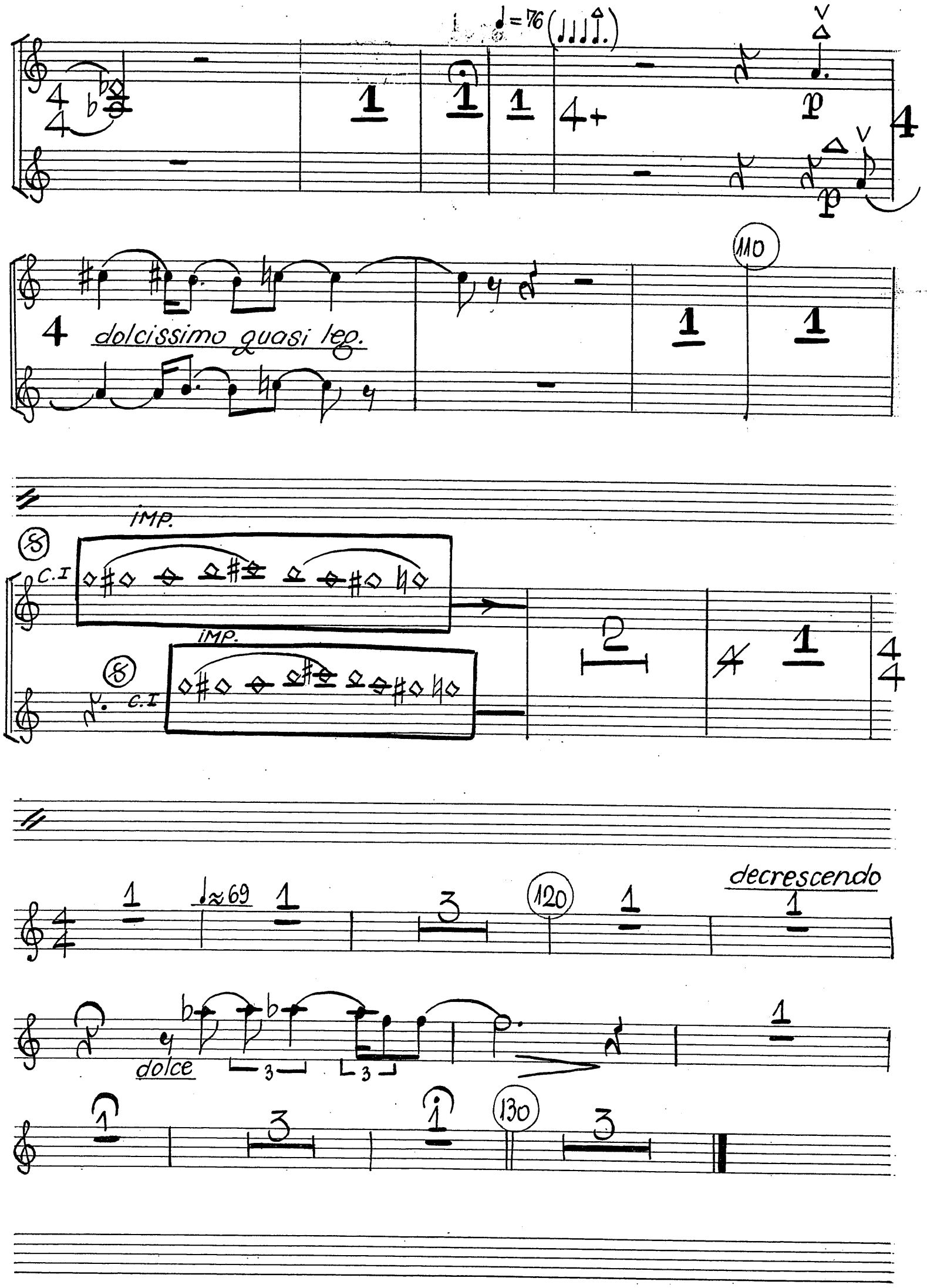
3

3

3

3

4/4


♩=76
dolcissimo quasi leg.
110
IMP.
C.I
IMP.
C.I
♩≈69
120
decrescendo
dolce
130

VIOLINI II

CONCERTO POUR ALTO

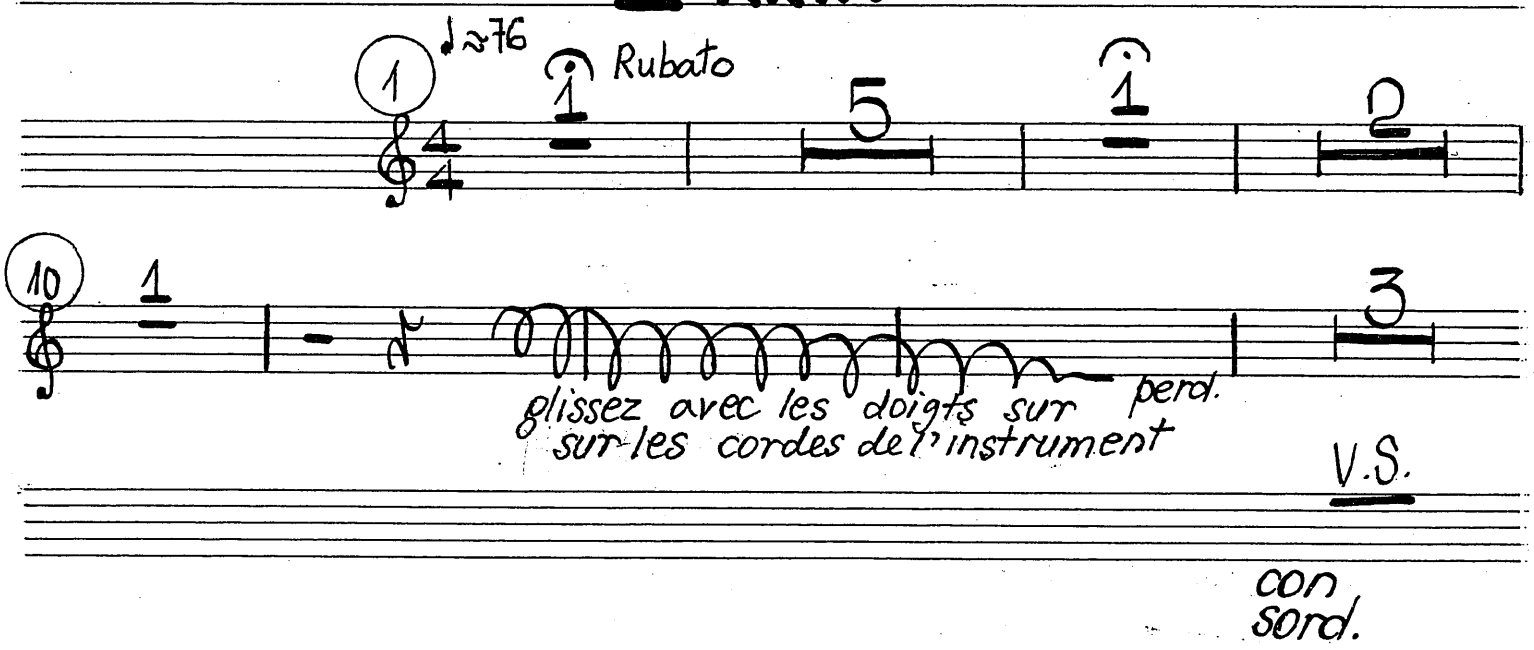
à Vladimir Mendelsohn

MYRIAM MARBE

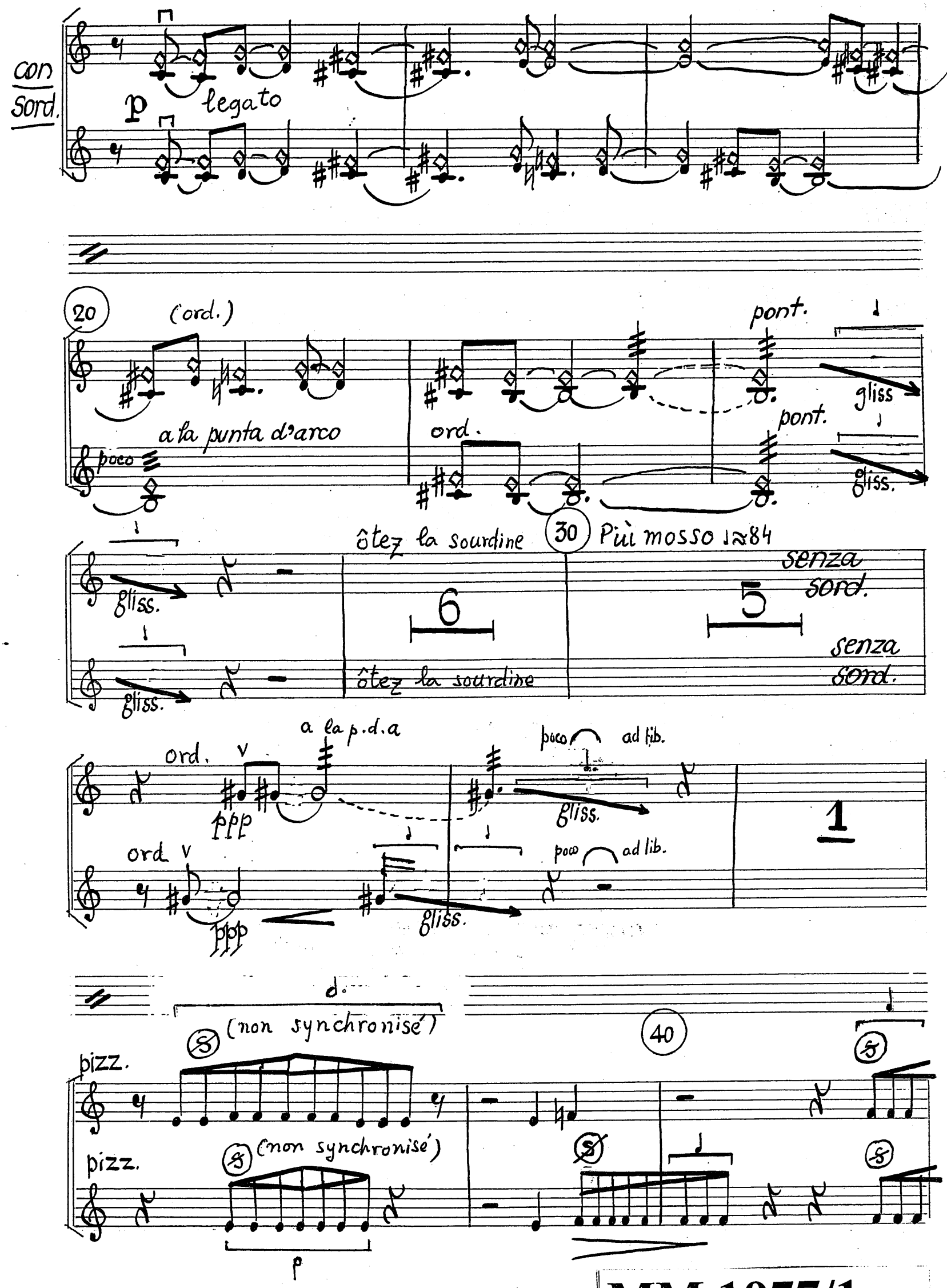
I PROLOGO - TACET

II CADENZA - TACET

III ARIA



MM 1977/1


con sord.
p
legato
20
(ord.)
a la punta d'arco
poco
ord.
pont.
gliss
ôtez la sourdine
30
Più mosso ♩≈84
senza sord.
6
5
ôtez la sourdine
senza sord.
a la p.d.a
ord.
ppp
poco ad lib.
gliss.
1
(non synchronisé)
40
pizz.
(non synchronisé)
p

MM 1977/1

(M 2)

d

flaut.
arco

Pup.I p

flaut.
arco

Pup.II p

poco

arco

arco

gli altri div.

uniti

poco
più mosso

50

p

d

gliss

pont.

mf

meta ord

60

pizz.

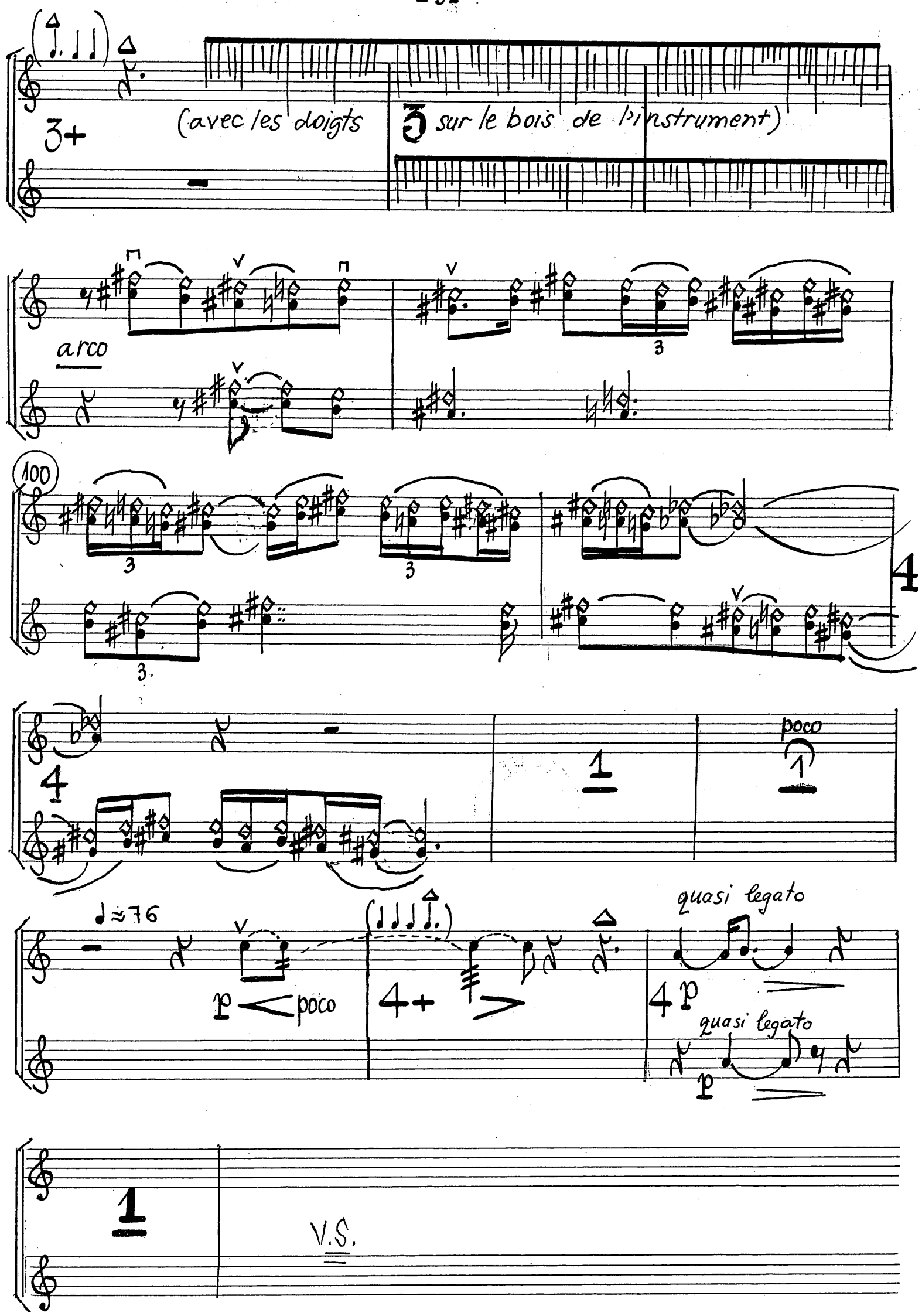
pup I

MARBE
NACHLASS

MM 1977/1

Tutti
Ord.
arco.
mf
70
(grand vibrato)
dolcissimo
Pup. I
Solo
80
Tutti
mettez la sourdine
♩=76 Rubato molto
(en mesure)
con sord.
p dolcissimo
tr
a la punte d. arco
90
ord.
poco meno mosso
senza sord.
pizz.
3+

MM 1977/1


3+
(avec les doigts
3 sur le bois de l'instrument)
arco
100
4
4
1
poco
♩≈76
p
poco
4+
quasi legato
4 p
quasi legato
p
1
V.S.

detachés, ma non marcato

110

detachés, ma non marcato

p

gliss.

gliss.

pont.

pont.

120

ord.

p

130

MARBE NACHLASS

MM 1977/1

VIOLE

CONCERTO POUR ALTO

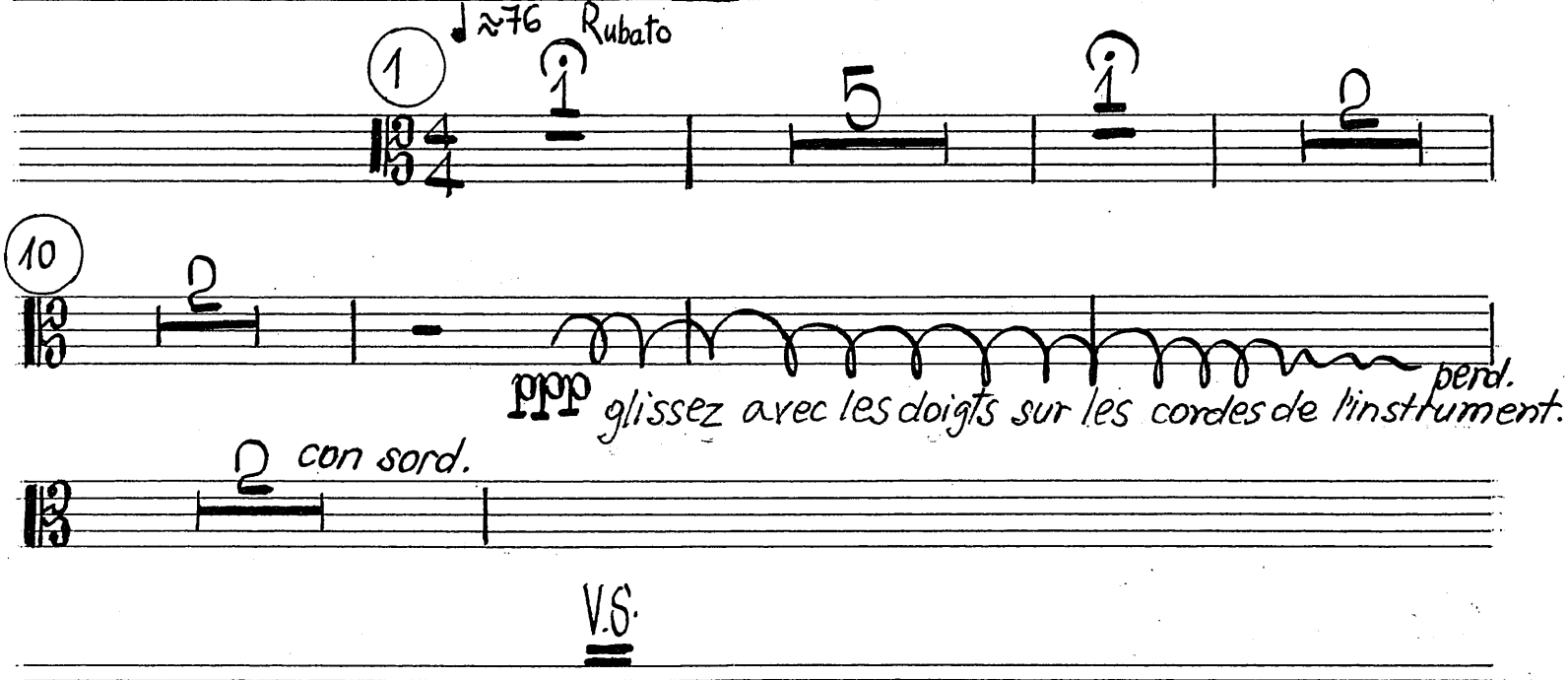
à Vladimir Mendelsohn

MYRIAM MARBE

I PROLOGO - TACET

II CADENZA - TACET

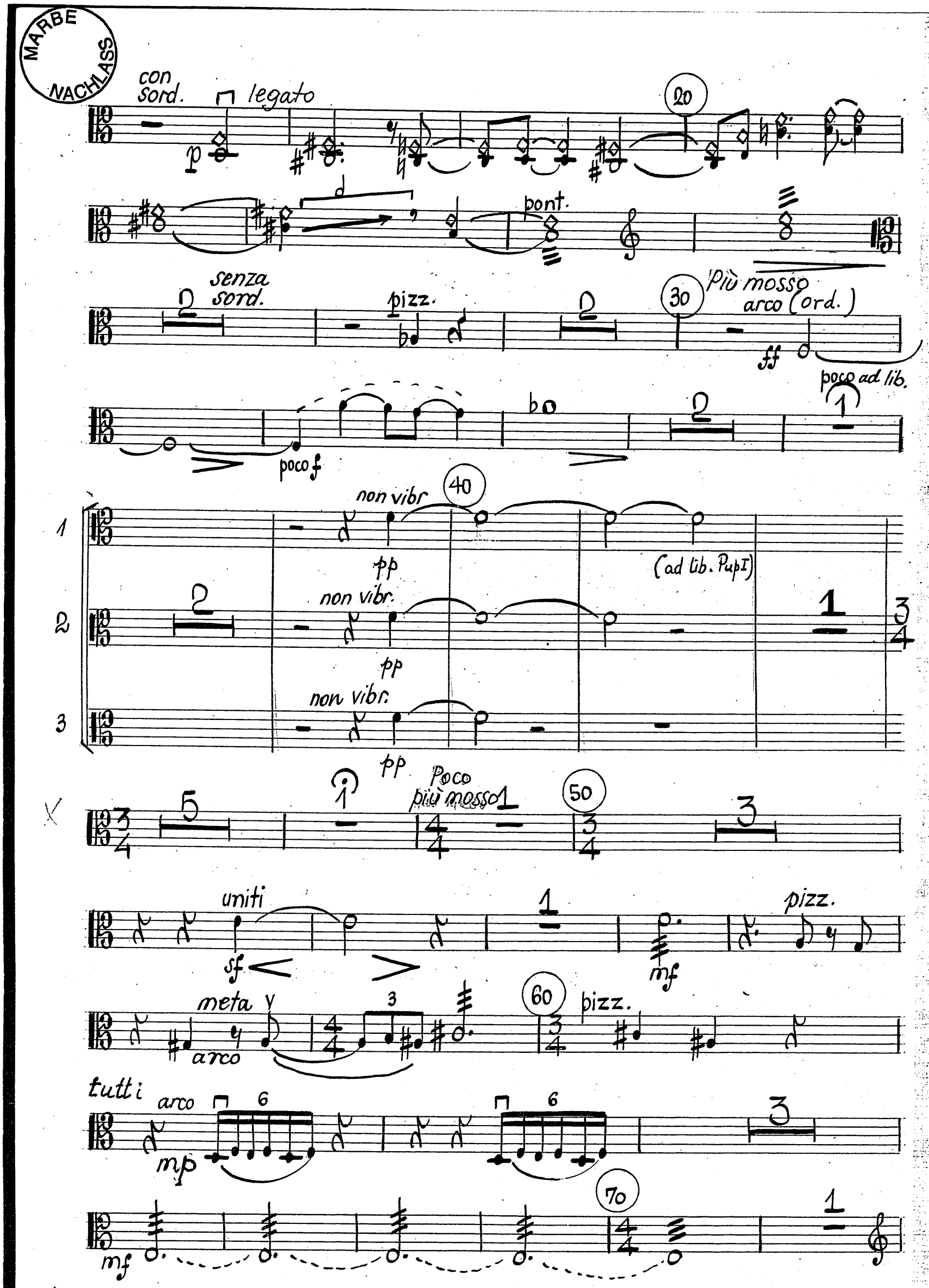
III ARIA



V.S.

MM 1977/1

MARBE NACHLASS



MM 1977/1

poco f

sf

80

p

♩=76 Rubato (en mesure) con sord

p dolcissimo

90

senza sord

mp

pizz.

mp

leggiero CL

8 4 100

8 CL. rythme libre

arco leggiero

♩≈76

MARBE NACHLASS

ord. detaché's ma non marcato

ord.

110

ad lib Solo

rythme adapté à celui du soliste (comme un léger écho)

(pause) fondu dans l'ensemble

Tutti

poco f

♩≈69

120

130

MM 1977/1

MARBE NACHLASS

VIOLONCELLI

CONCERTO POUR ALTO

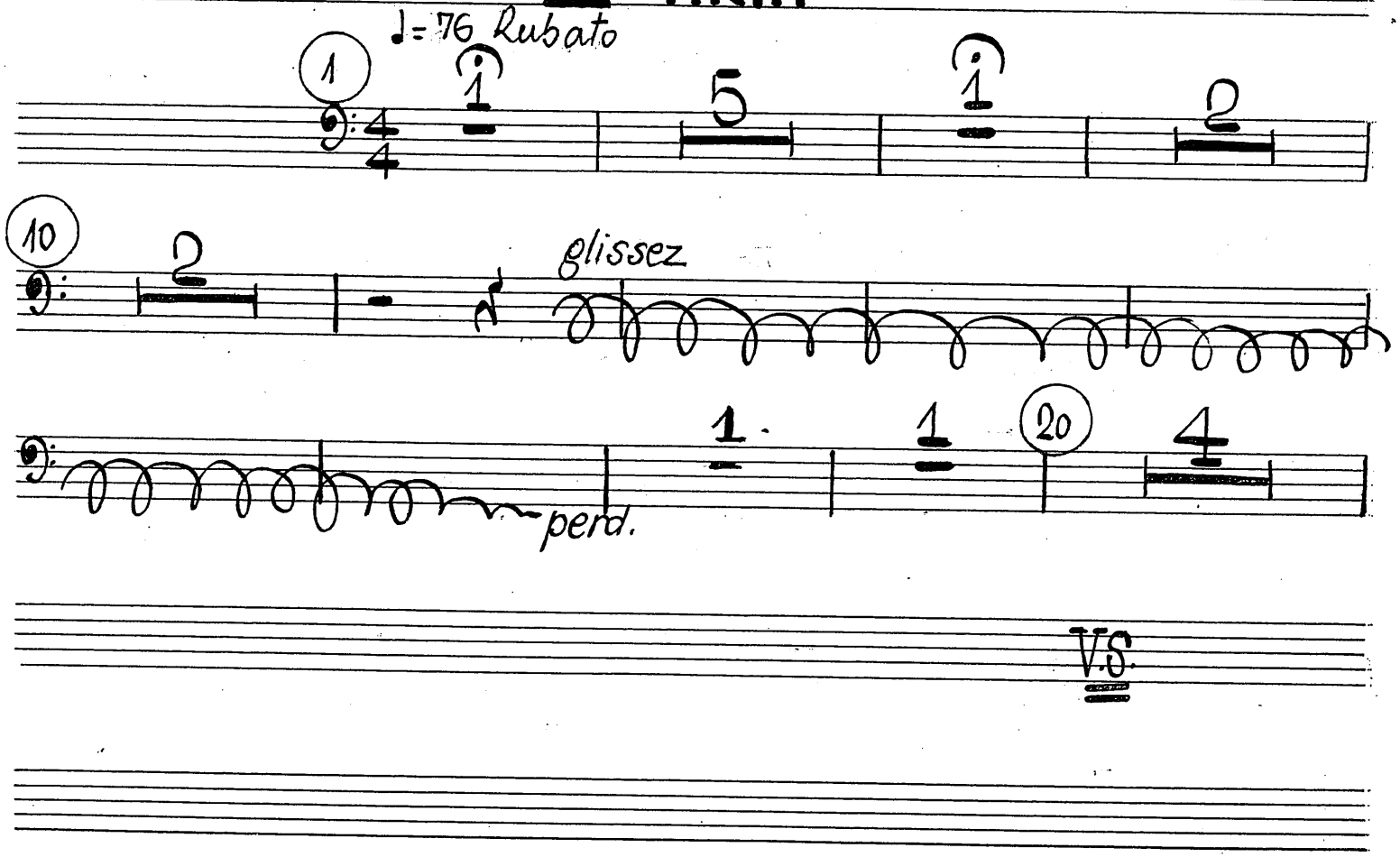
à Vladimir Mendelsohn

MYRIAM MARBE

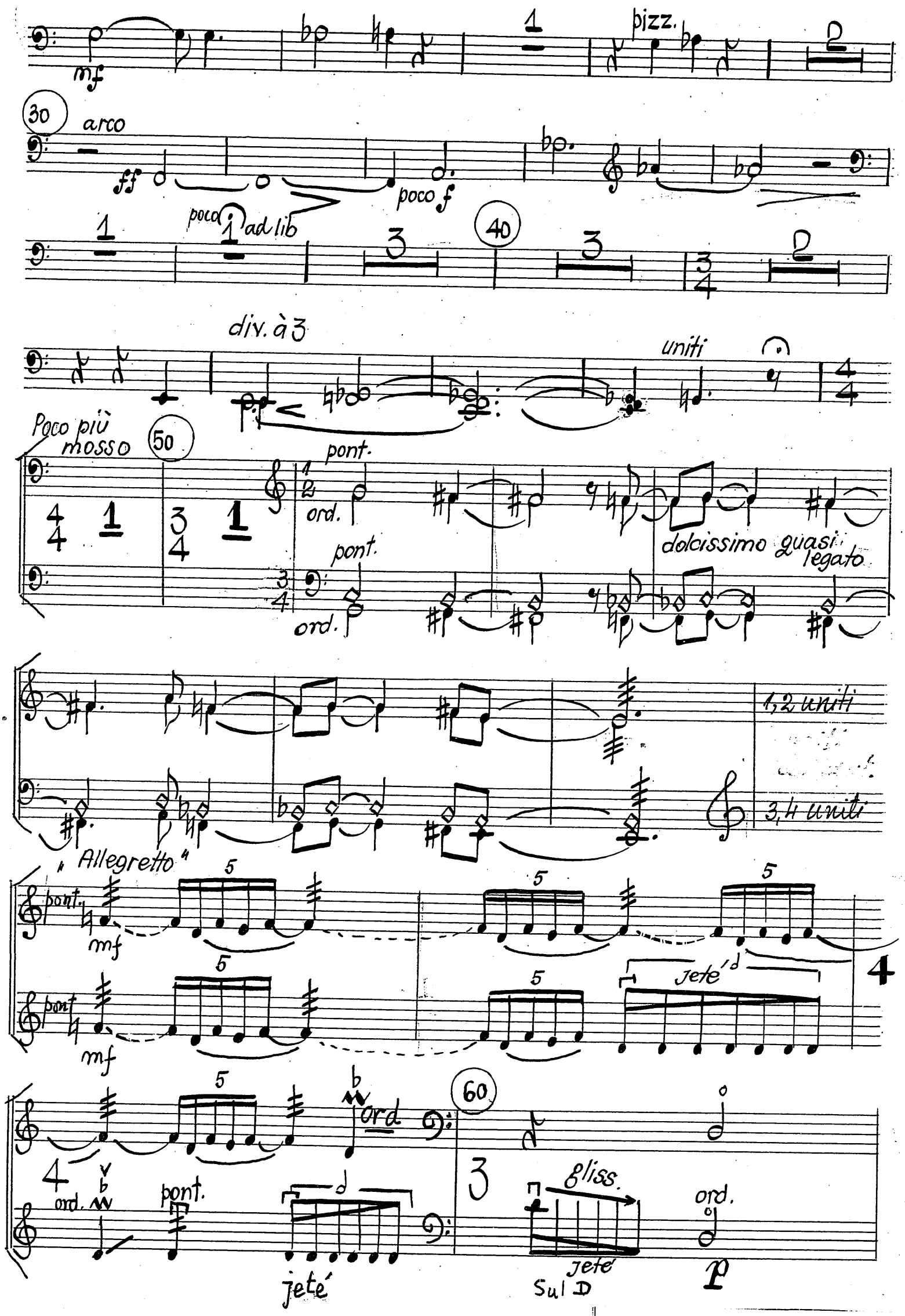
I- PROLOGO - TACET

II- CADENZA - TACET

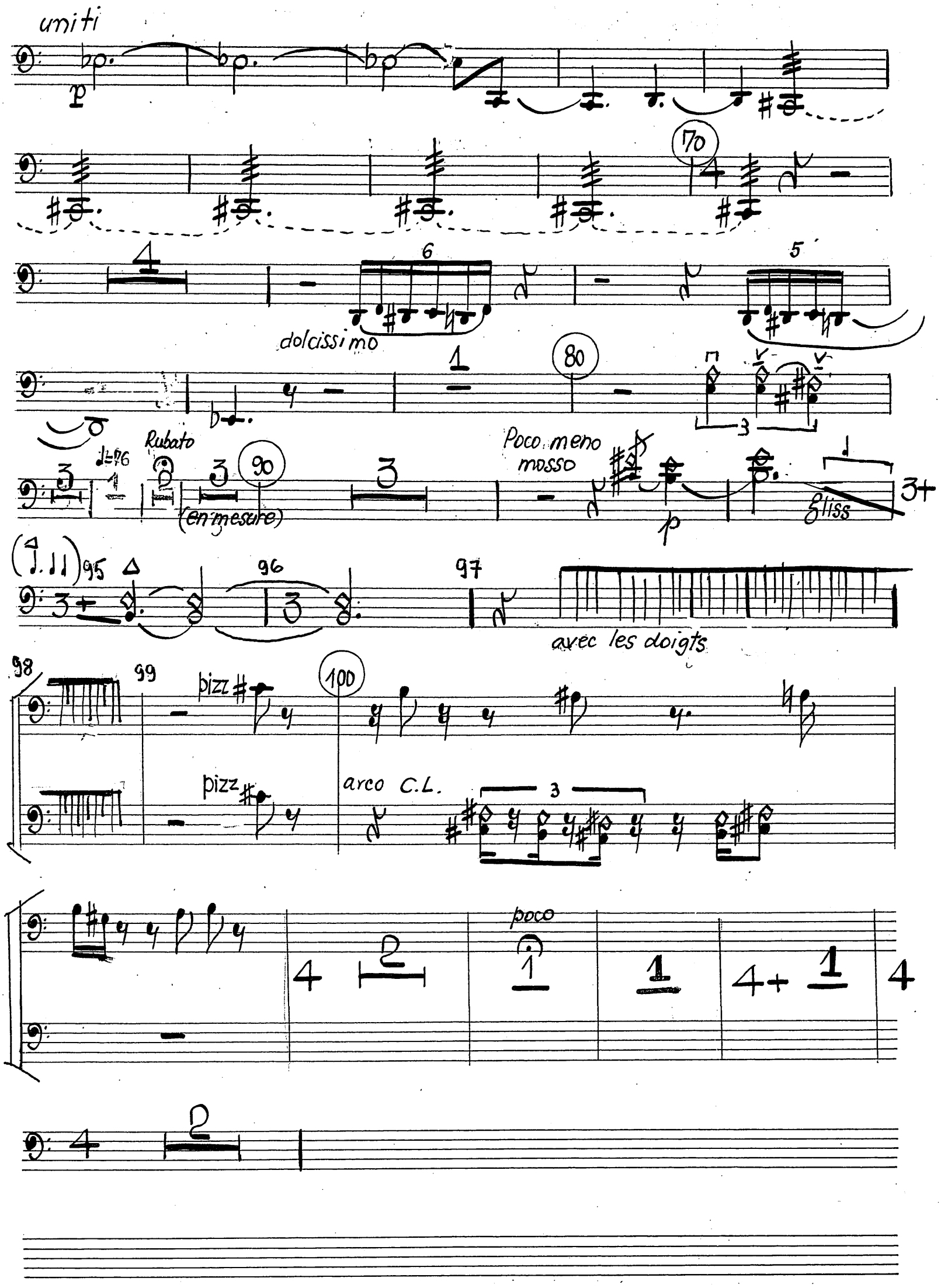
III ARIA

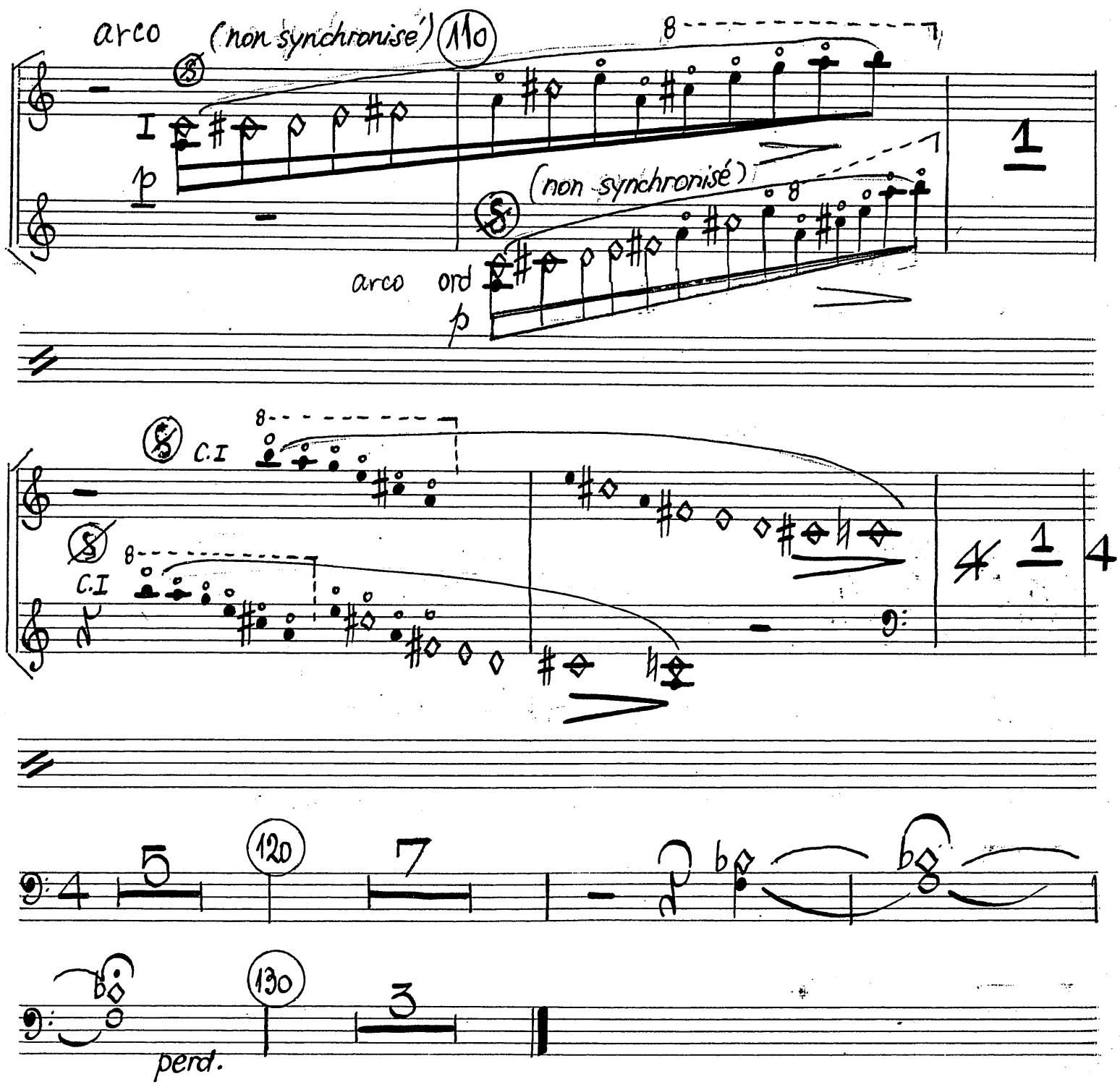


MM 1977/1


mf
pizz.
30
arco
ff
poco f
poco ad lib
40
div. à 3
uniti
Poco più mosso
50
pont.
ord.
dolcissimo quasi legato
1,2 uniti
3,4 uniti
"Allegretto"
mf
jeté
4
60
ord.
gliss.
Sul D
p

MM 1977/1


uniti
p
70
dolcissimo
80
Rubato
(en mesure)
90
Poco meno mosso
p
gliss
95
96
97
avec les doigts
98
99
pizz
100
pizz
arco C.L.
poco


arco
(non synchronisé)
110
8
I
p
(non synchronisé)
arco ord
p
1
C.I
8
C.I
8
4
1
4
5
120
7
130
3
perd.

MARBE NACHLASS

CONTRABASSI

CONCERTO POUR ALTO

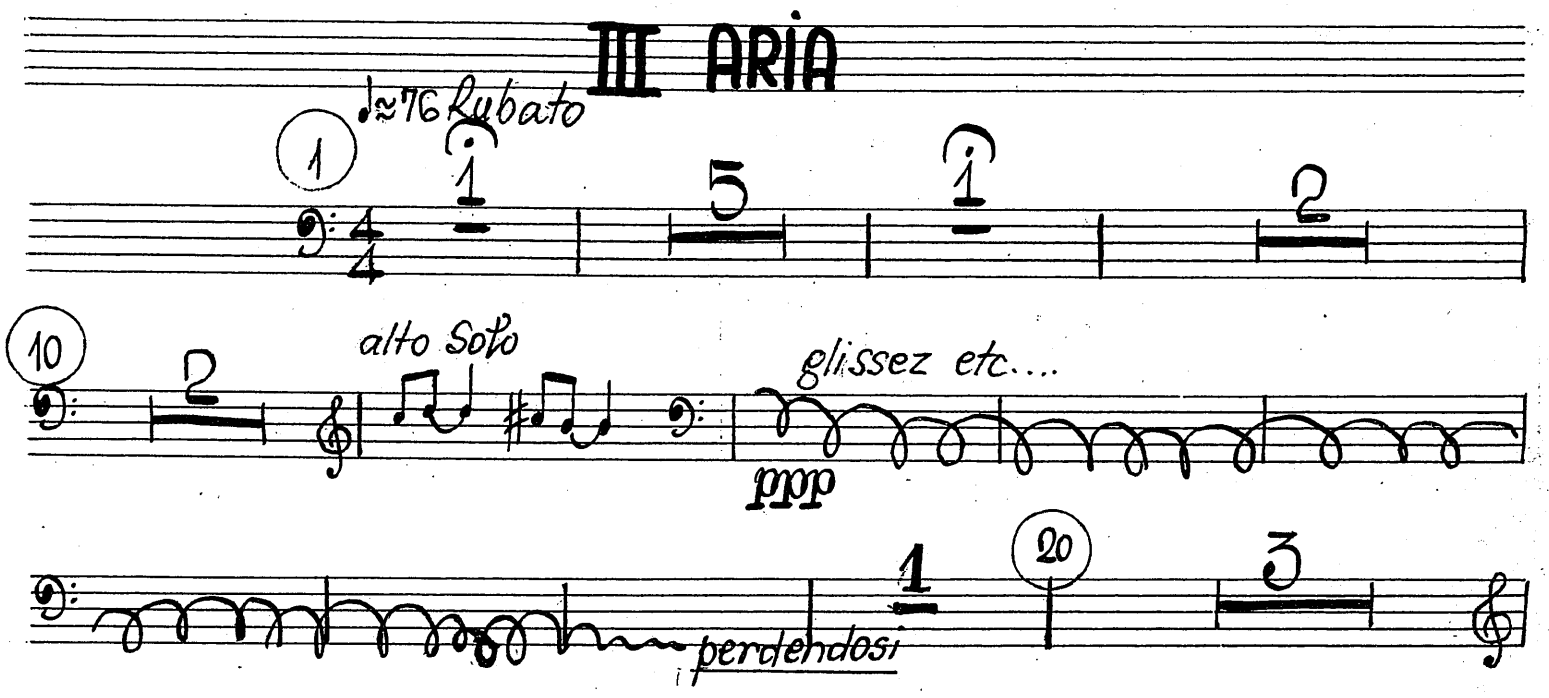
à Vladimir Mendelsohn

MYRIAM MARBE

I PROLOGO - TACET

II CADENZA - TACET

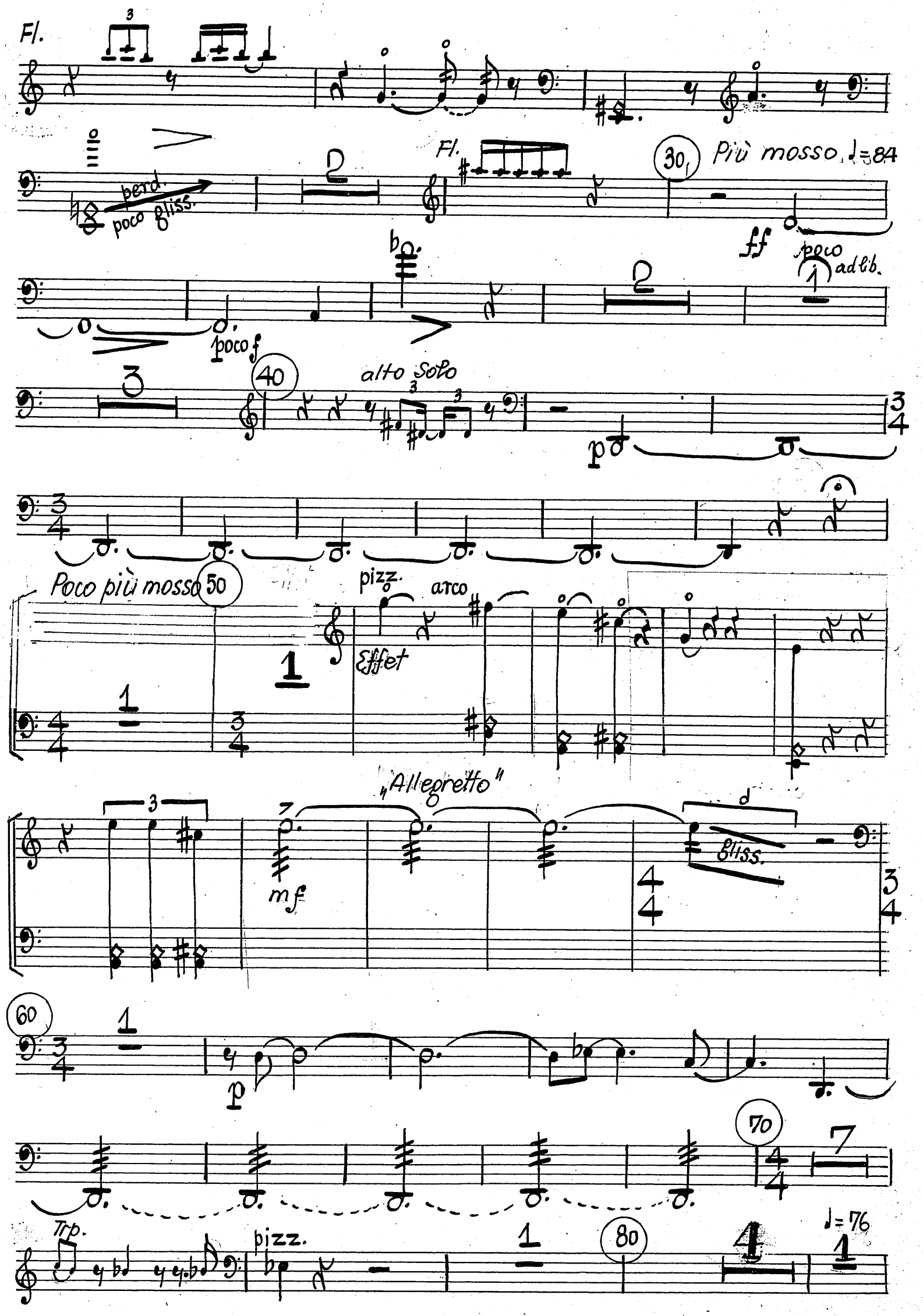
III ARIA



V.S.

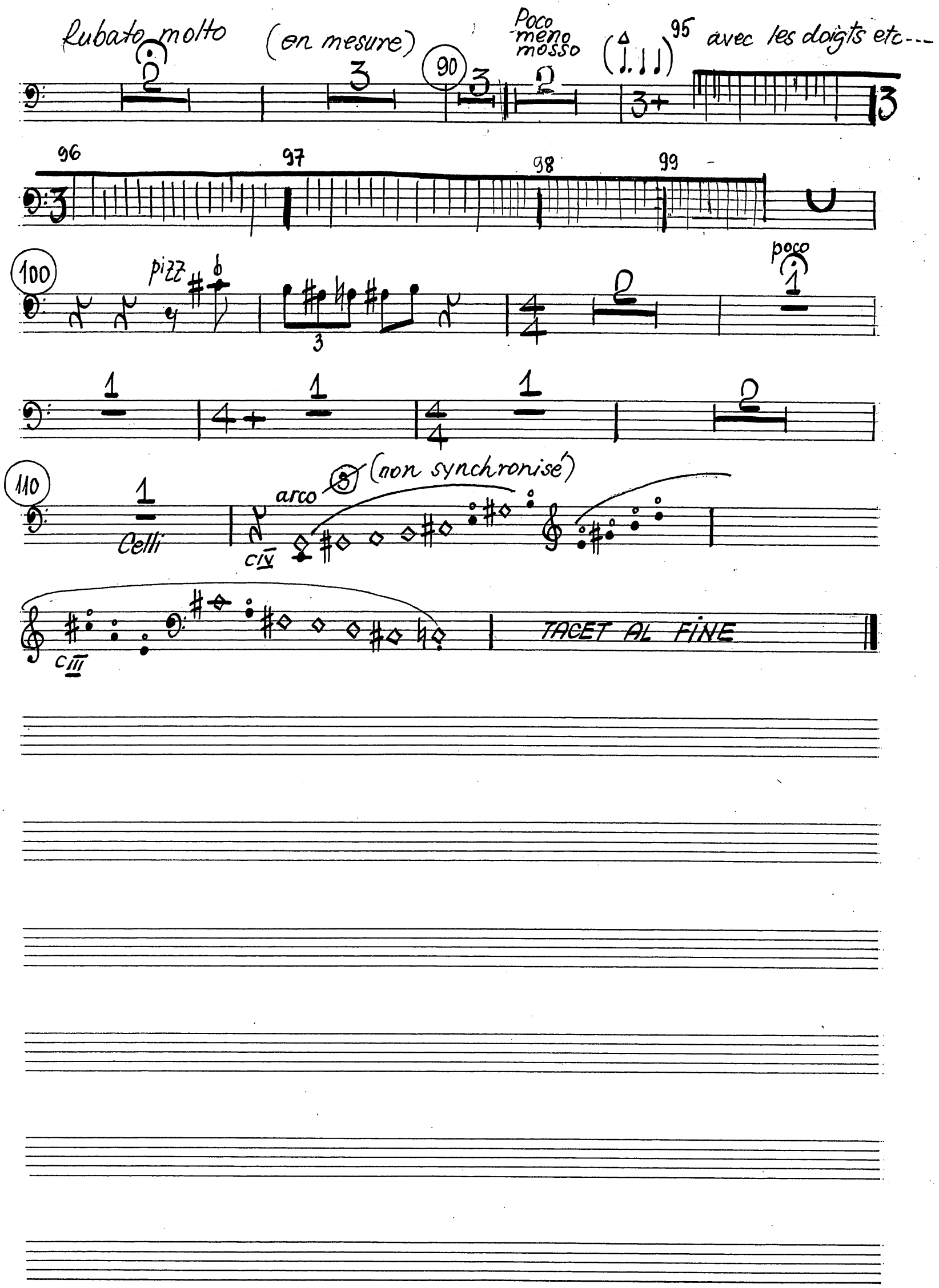
MM 1977/1

Cb


Fl.
perd.
poco gliss.
Fl.
30
Più mosso ♩=84
ff
poco
ad lib.
poco f
40
alto solo
p
Poco più mosso
50
pizz.
arco
Effet
„Allegretto"
mf
gliss.
60
p
70
Trp.
pizz.
80
♩=76

MM 1977/1

Cb


Rubato molto
(en mesure)
Poco meno mosso
avec les doigts etc---
pizz
poco
arco
(non synchronisé)
Celli
TACET AL FINE

MM 1977/1

MM 1977/1

Violakonzert

1977

St

B

MM 1977/1

A 39

FLAUTO 1

MYRIAM MARBE

CONCERT PENTRU VIOLĂ si ORCHESTRĂ.

1977

violistului VLADIMIR MENDELSOHN.

MM 1977/1

I

FLAUTO 1 PROLOGO

A

cadenza violei solo

viola

B

p

5 6 7 8 9 10 12 13 14

reper clarinet

14 15 16 17 C 20 23

pp

cadenza viola

24 25 26 27 28 30 31

reper clar.

mf

poco f

32 33 35 36 37

sf

reper viola

D

mf

38 39 E 40 41

bpb

tacet al Fine Prologo.

II CADENZA

Tacet

MARBE NACHLASS

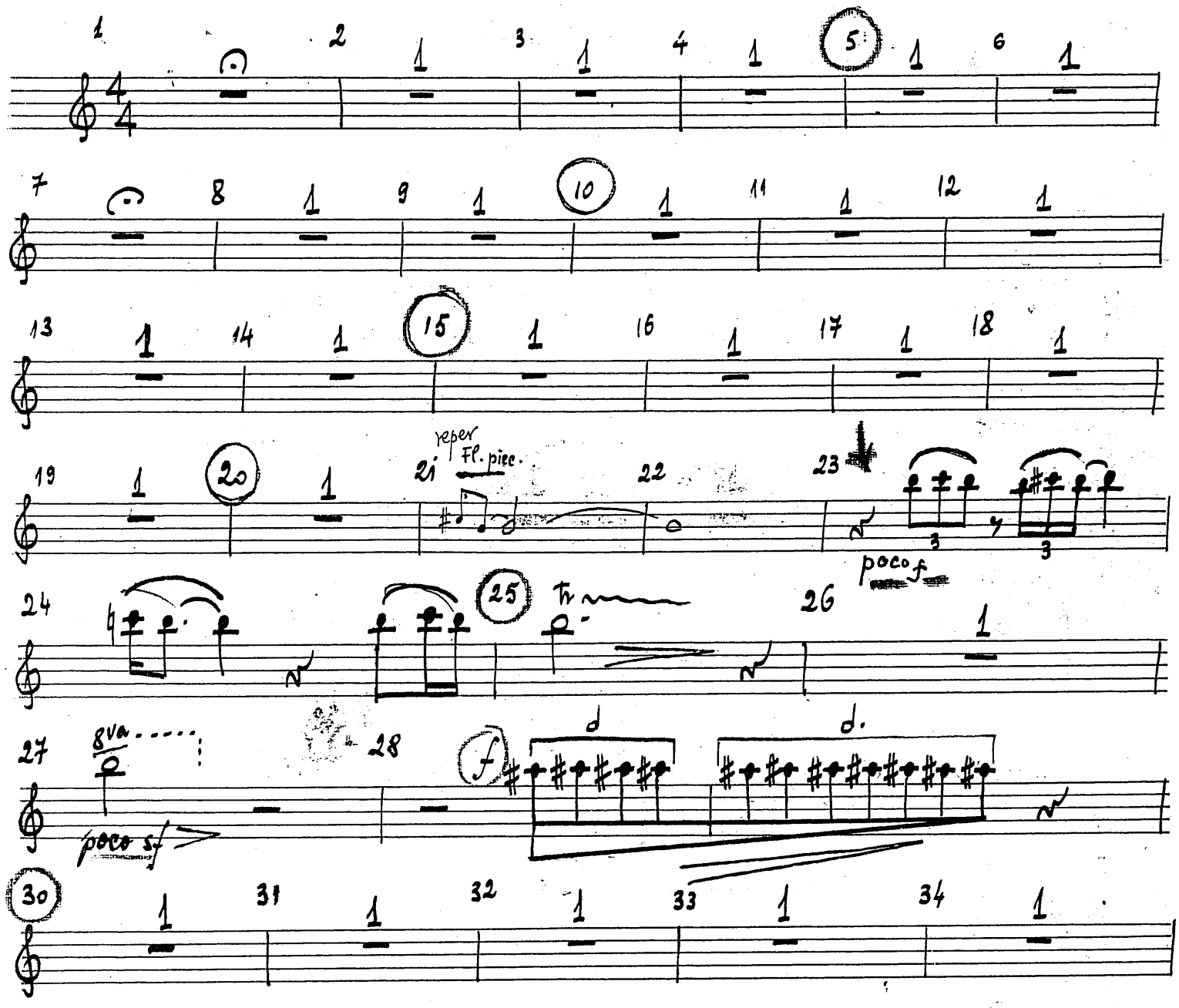
MM 1977/1

III.

FLAUTO 1

ARIA

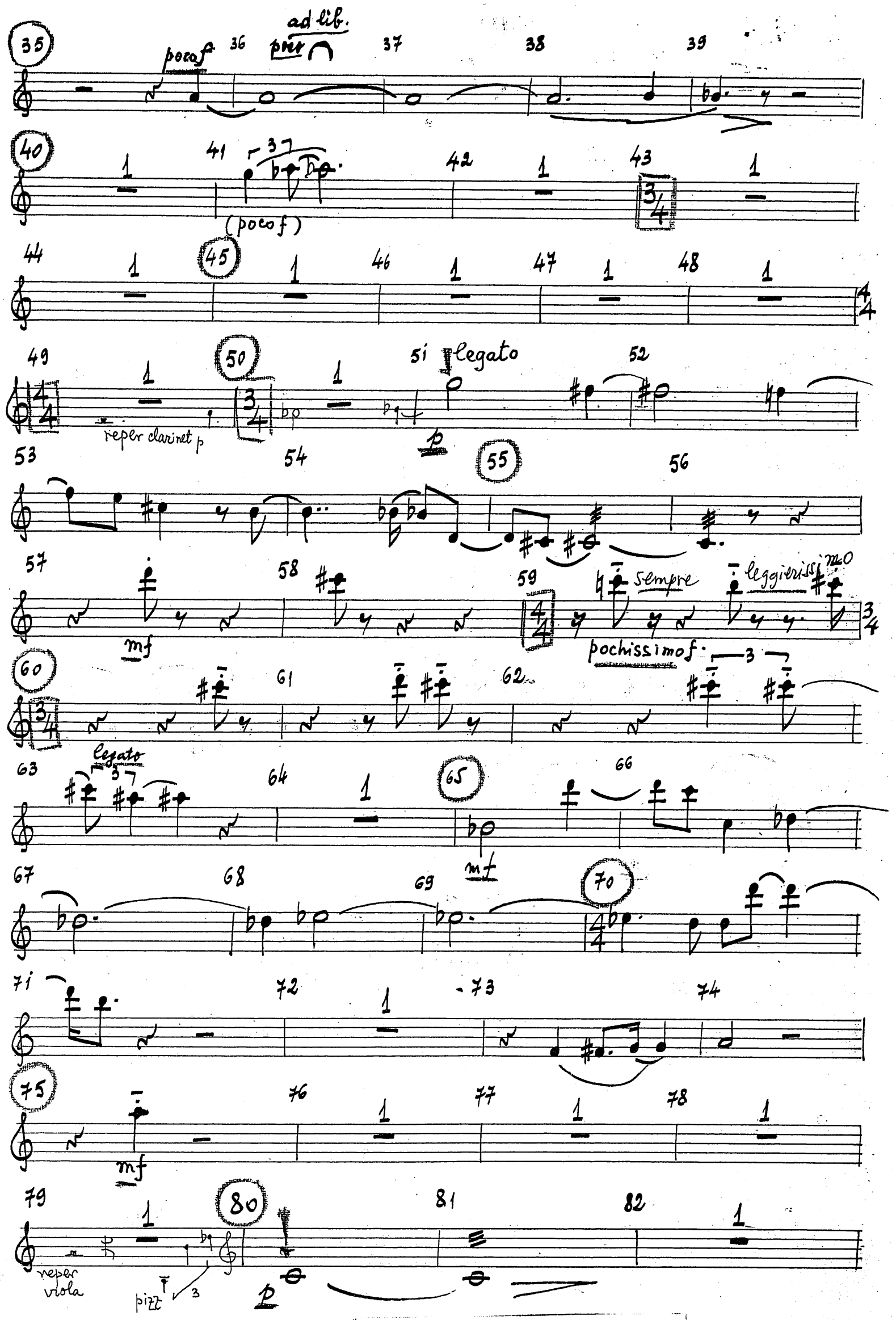
M. MARBE



V.S.

MARBE NACHLASS

MM 1977/1


ad lib.
poco f
(poco f)
legato
reper clarinet p
sempre
leggierissimo
pochissimo f
mf
legato
mf
mf
reper viola
pizz

MM 1977/1

repet viola (flageolete)

(viola)

(sic!)

slap rythme libre (leggiero - equale)

aproximativ $\frac{1}{2}$ măsură

pauză completînd măsura

un peu en dehors

poco

rythme libre

(légérement faux par rapport au soliste)

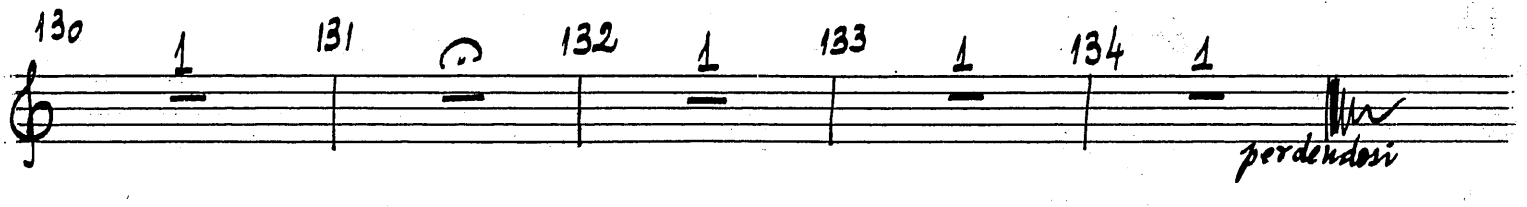
legato

poco

V. S.

Tacet al Fine

4.



2

FLAUTO II (♦ PICCOLO)

MYRIAM MARBE

CONCERT PENTRU VIOLA și ORCHESTRA

1977

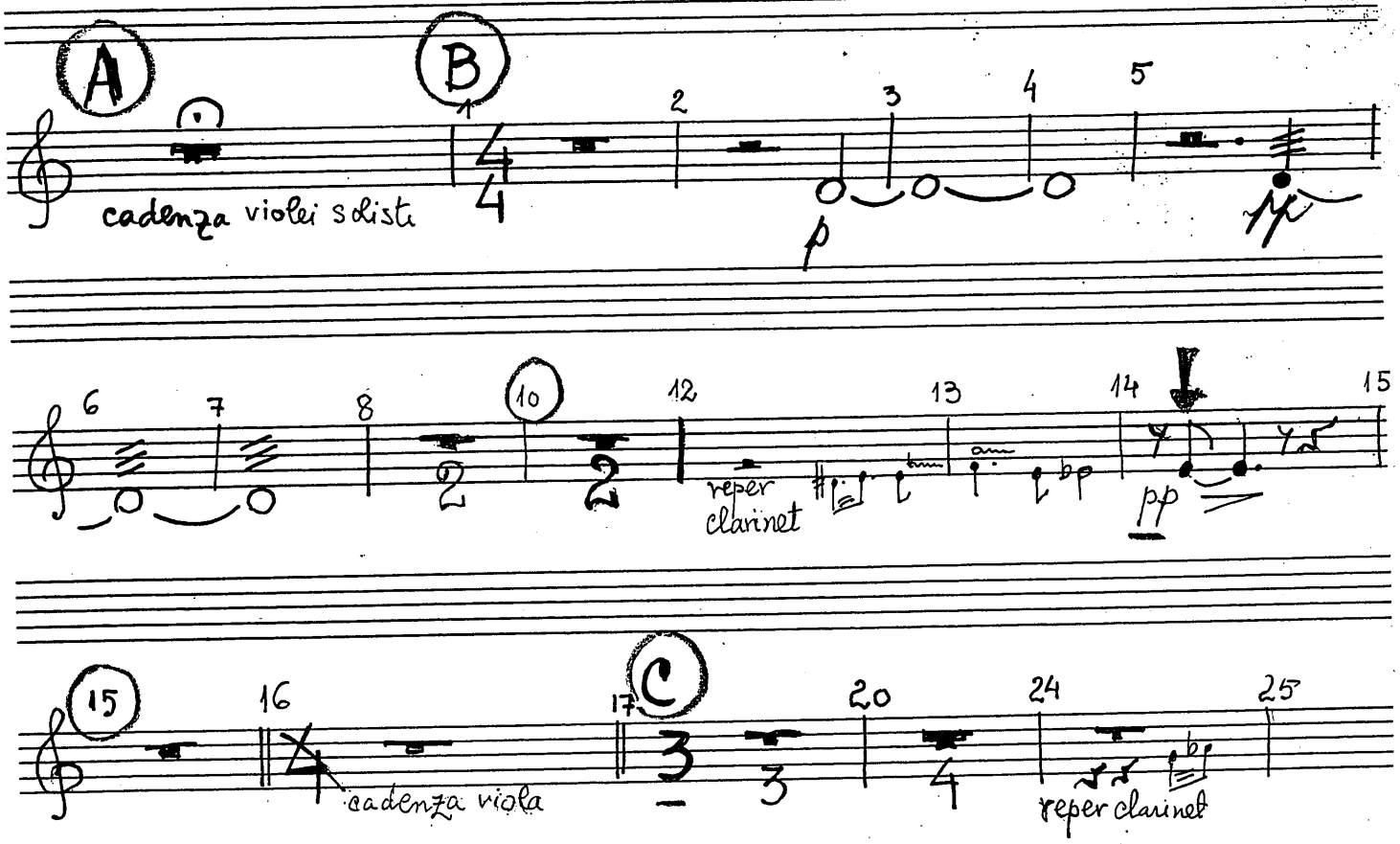
violistului VLADIMIR MENDELSOHN

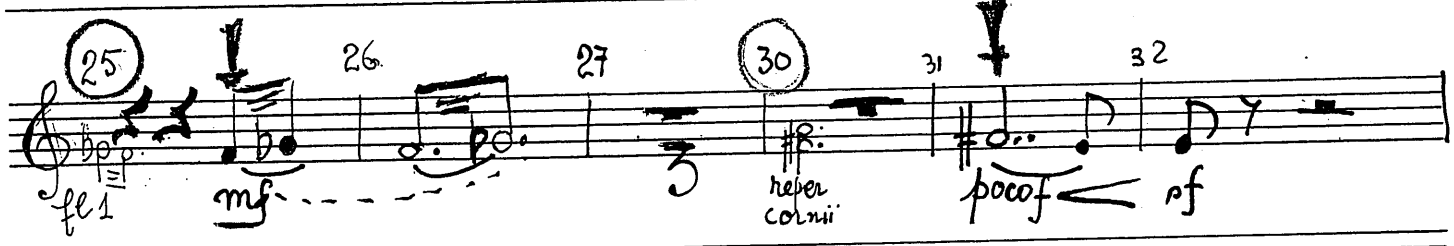
MM 1977/1

FLAUTO 2 (+ PICCOLO)

MARBE NACHLASS

I PROLOGO





Tacet al fine PROLOGO

II CADENZA

Tacet

MM 1977/1

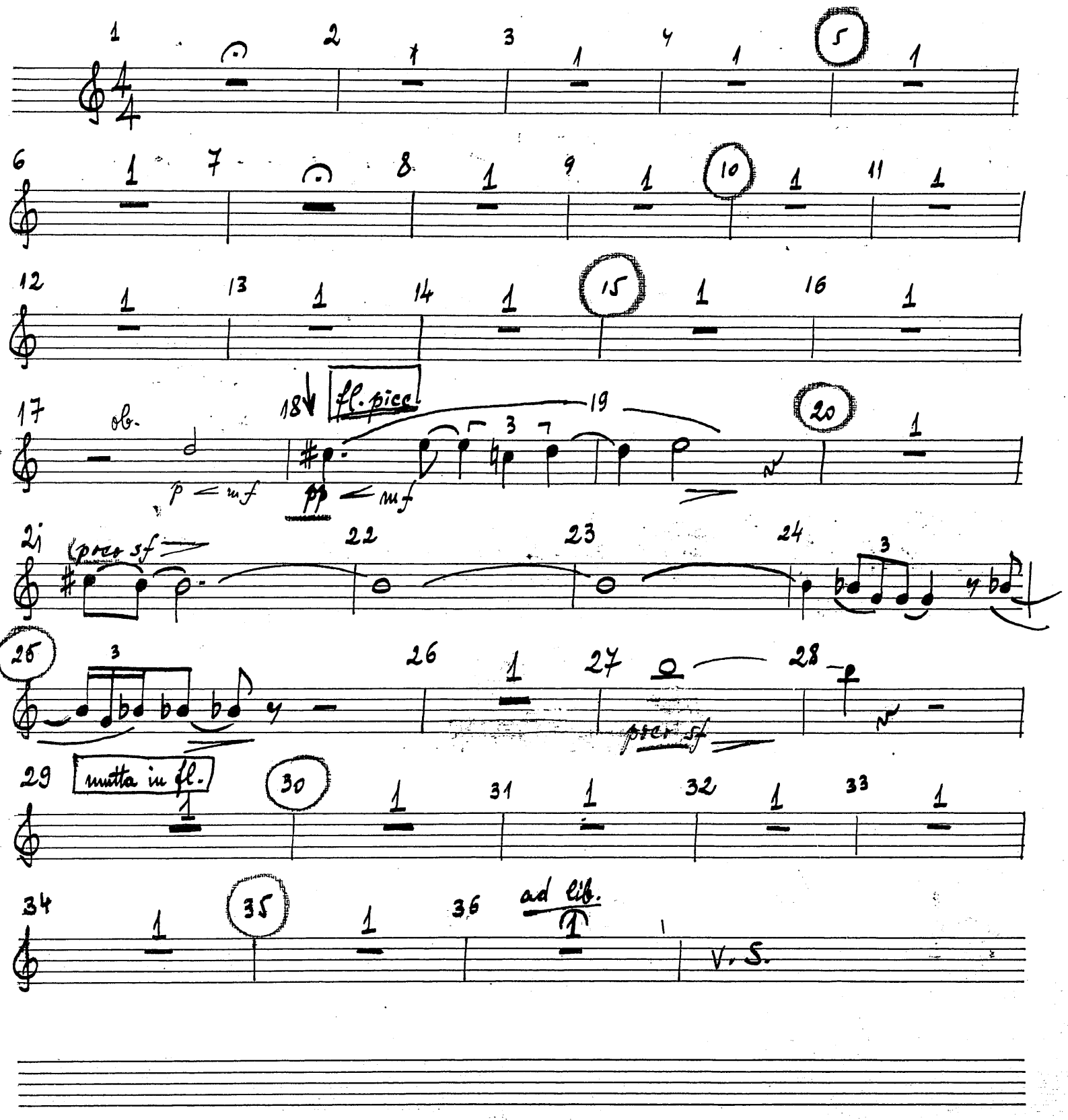
FLAUTO 2 + PICCOLO

III

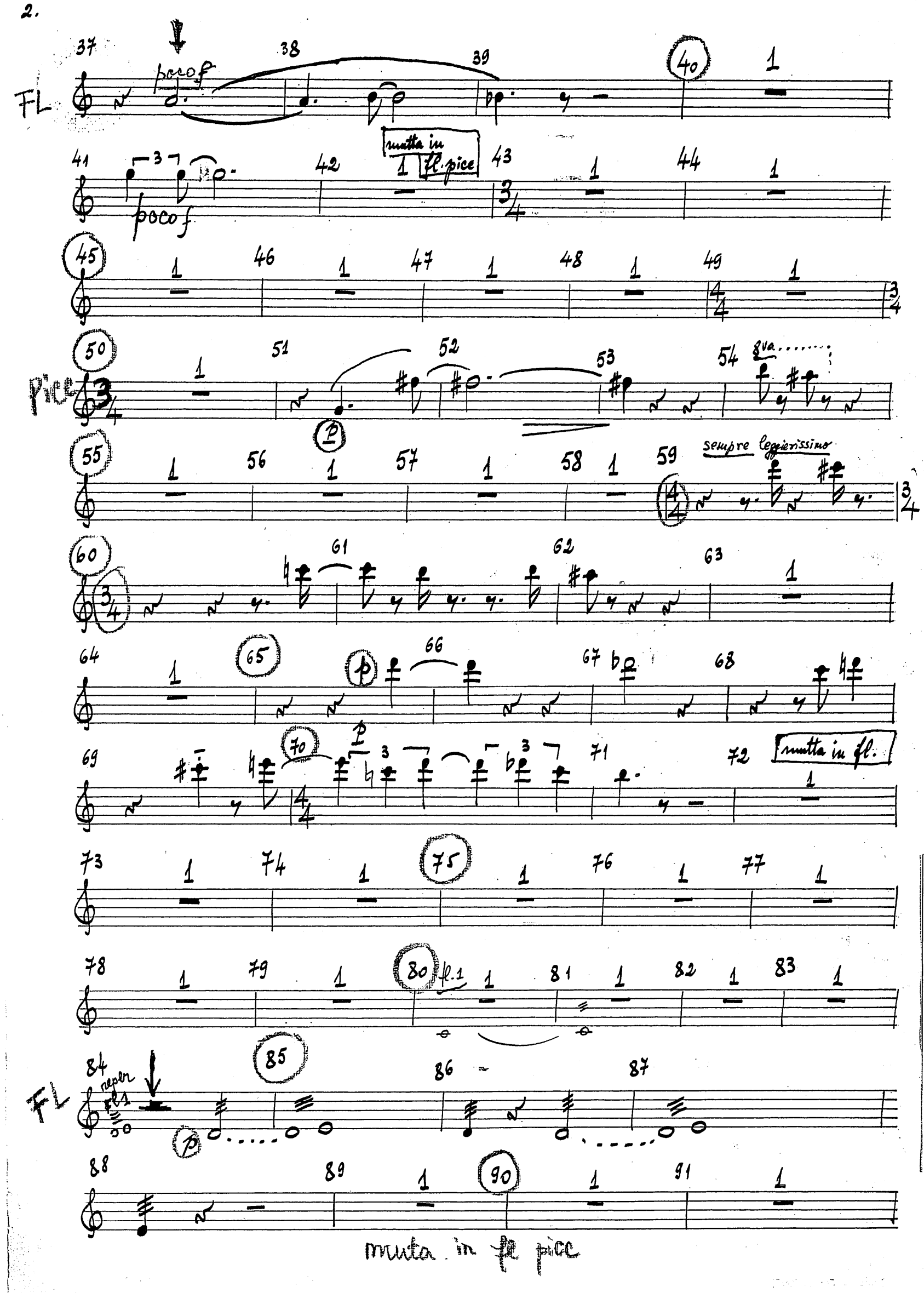
ARIA

MARBE NACHLASS

M. MARBE

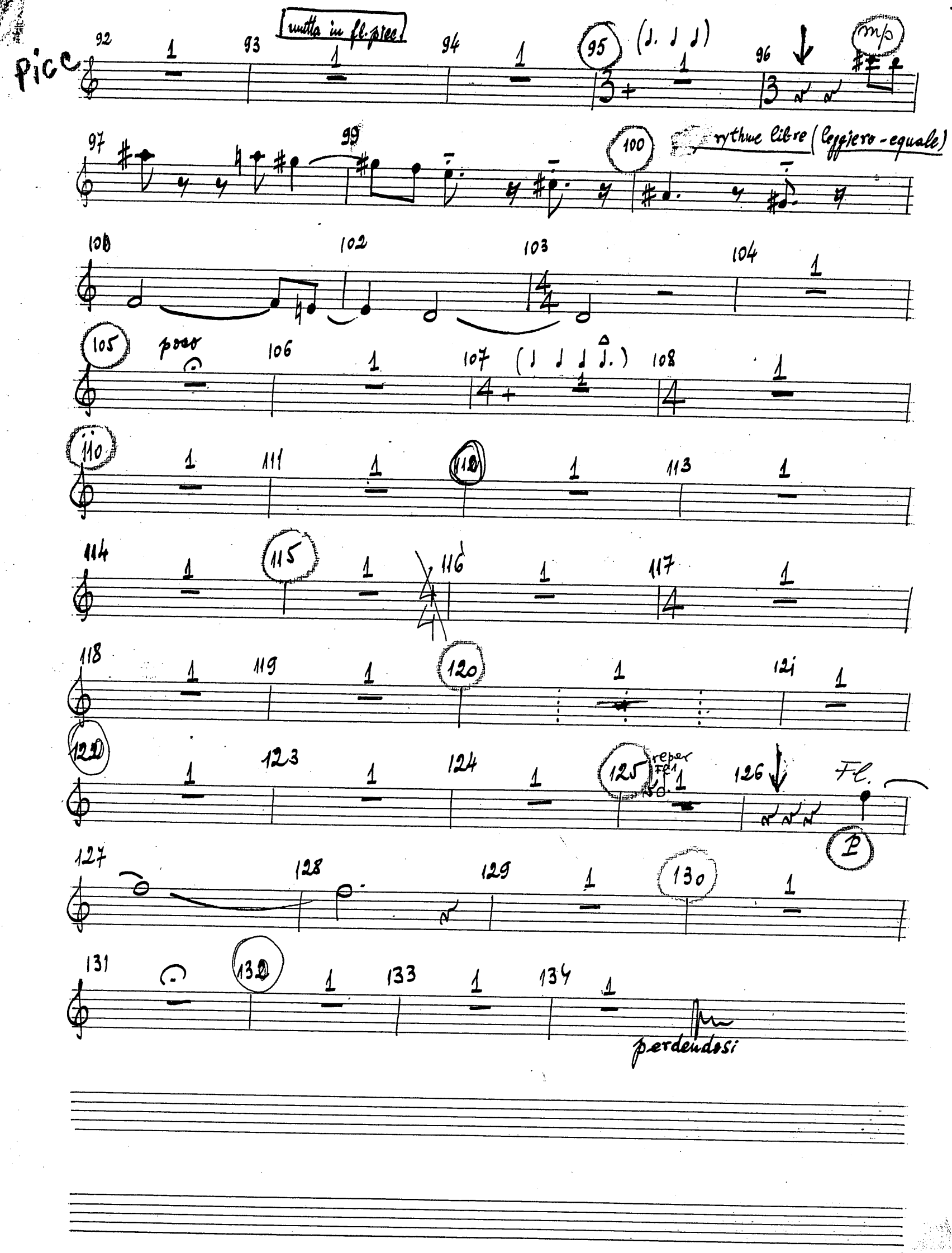


MM 1977/1


FL
poco f
matta in fl. pice
poco f
Pice
8va
sempre leggierissimo
mutta in fl.
fl. 1
FL
reper fl 1
muta in fl pice

Pic

MM 1977/1


Picc
mutta in fl. picc.
mp
rythme libre (leggiero - equale)
poco
reper
Fl.
P
perdendosi

MM 1977/1

3

OBOE

MYRIAM MARBE

CONCERT PENTRU VIOLA și ORCHESTRA

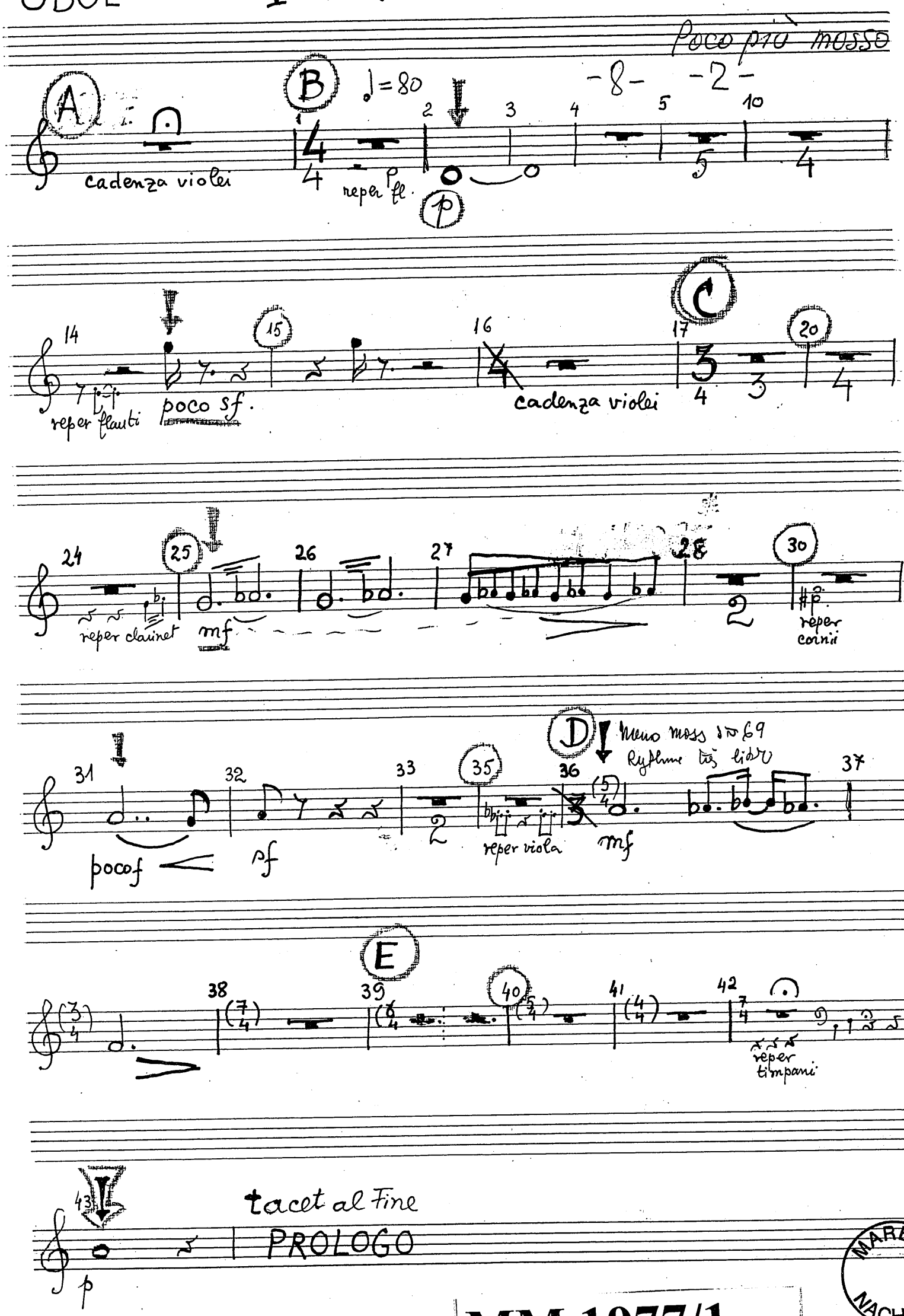
1977

violistului VLADIMIR MENDELSOHN

MARBE
NACHLASS

MM 1977/1

OBOE I PROLOGO



MARBE NACHLASS

MM 1977/1

II CADENZA

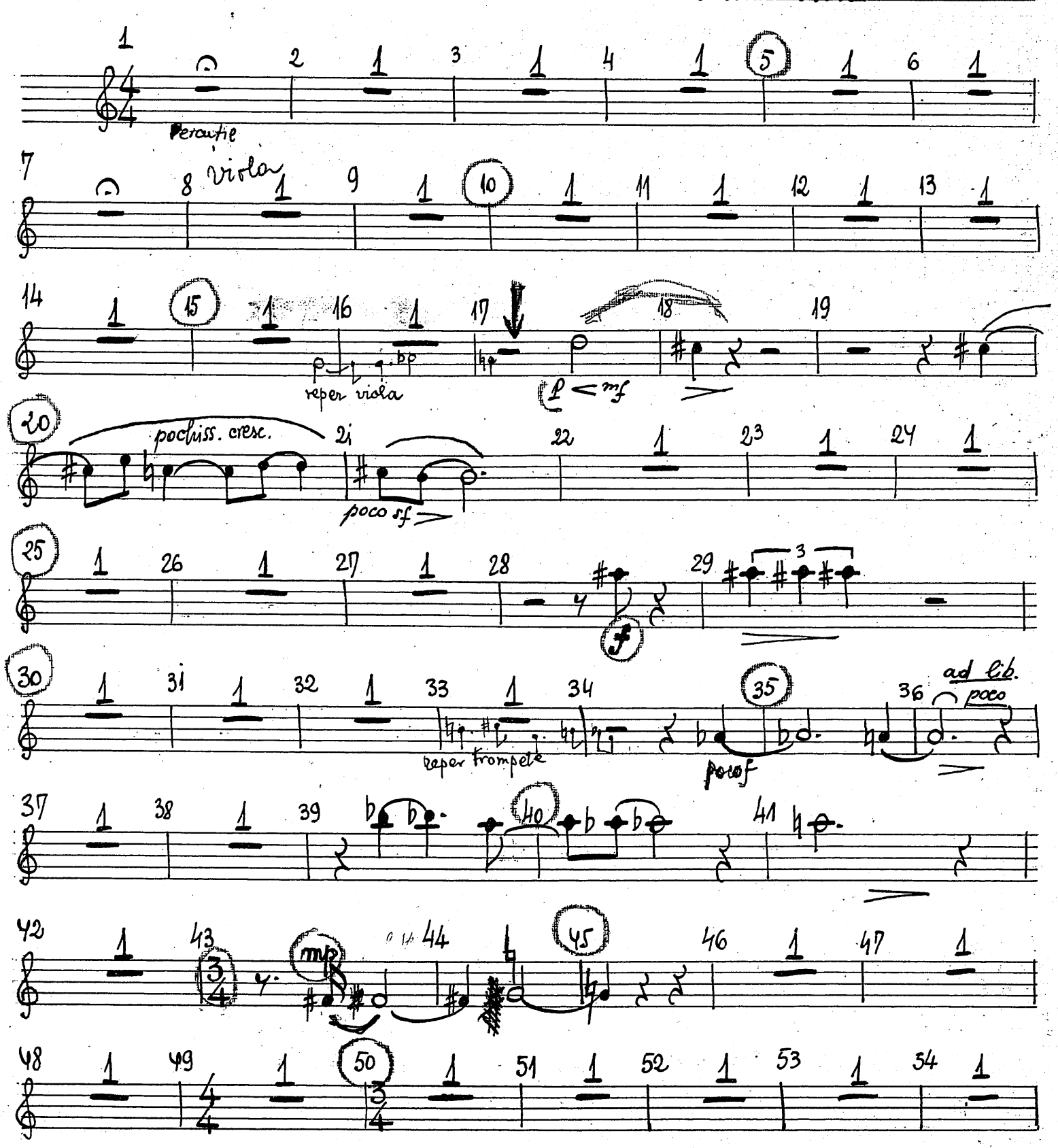
Tacet

OBOE

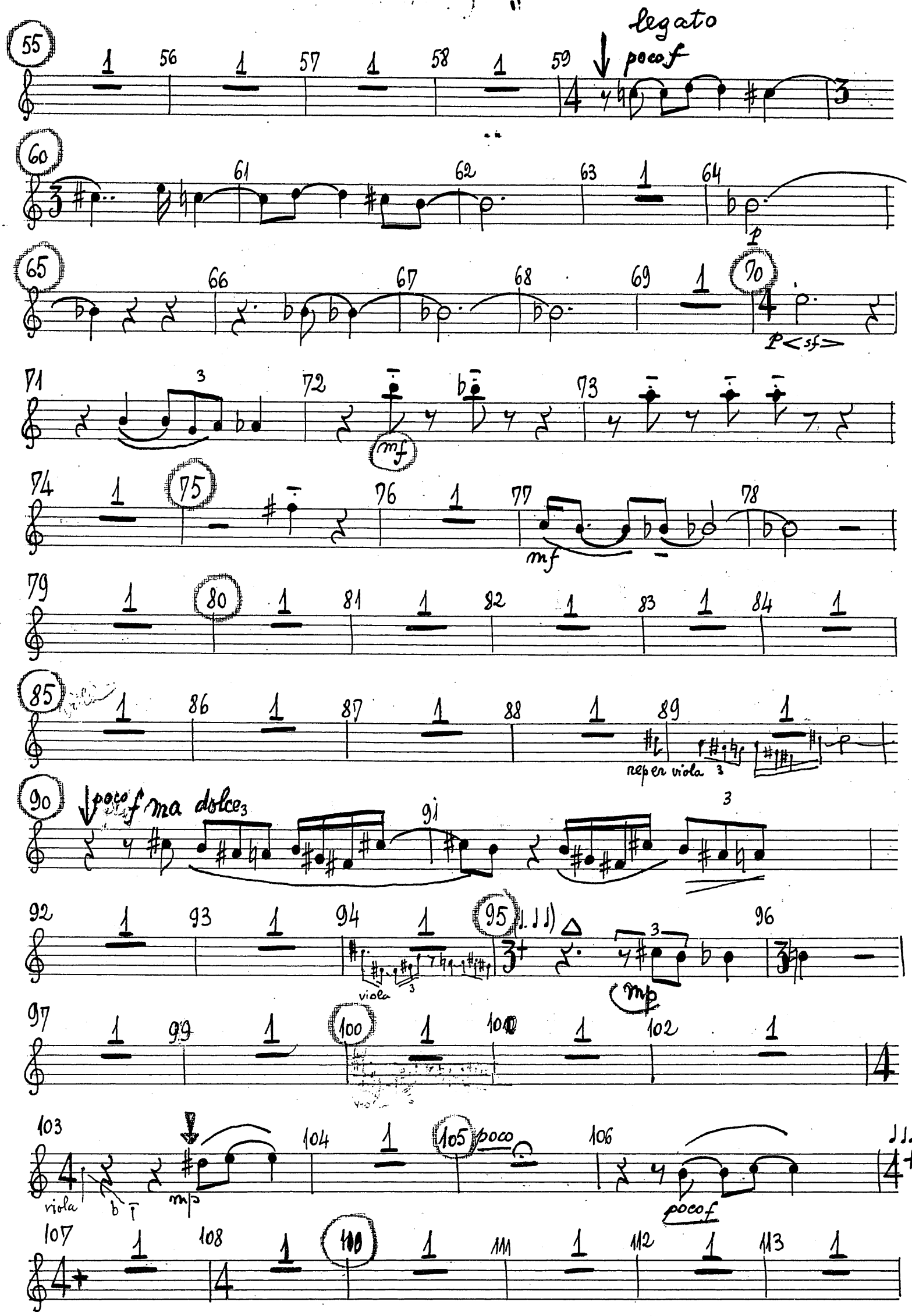
III

ARIA

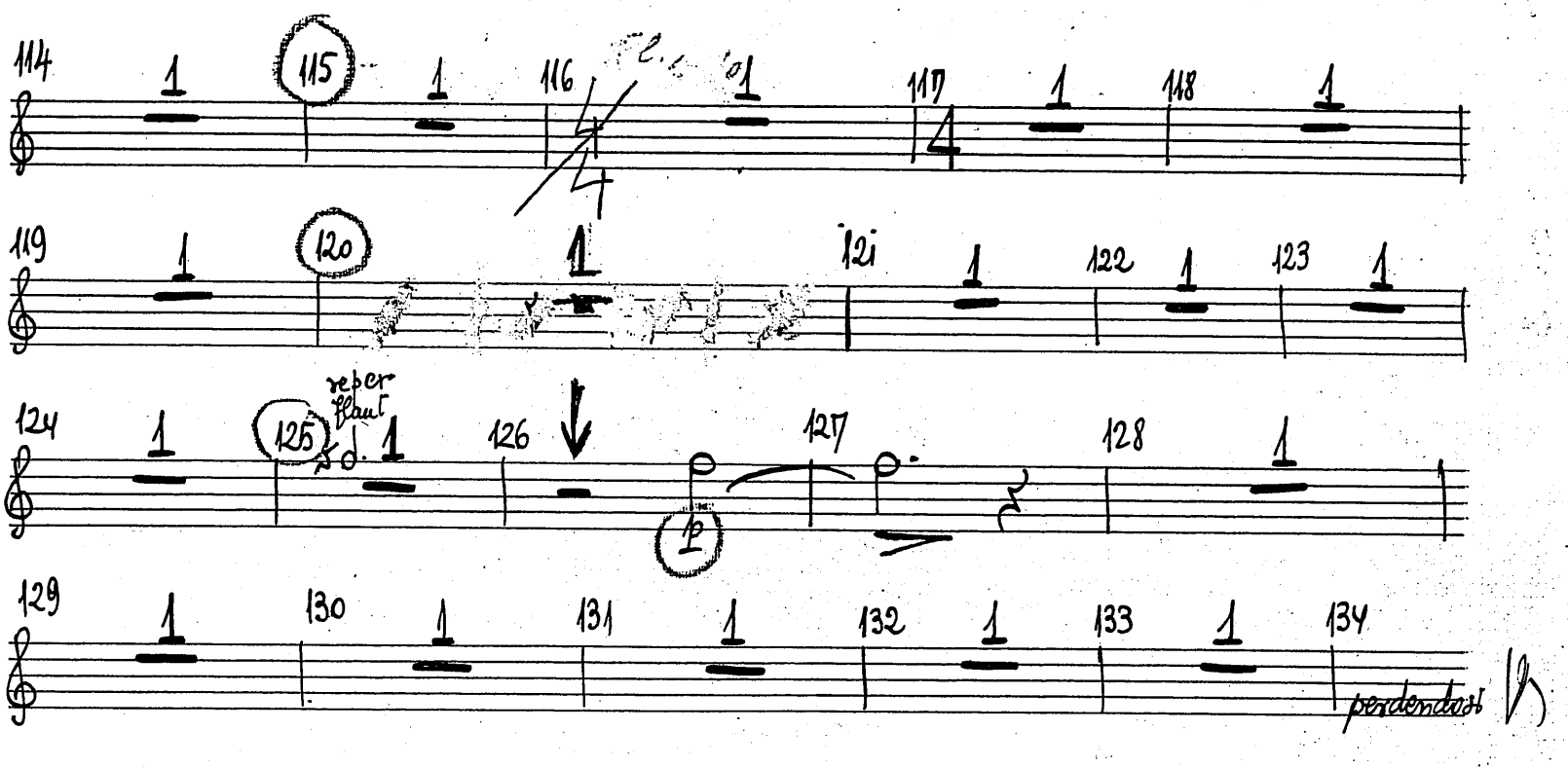
M. MARBÉ



MM 1977/1


legato
poco f
p
p <sf>
mf
mf
reper viola
poco f ma dolce
viola
mp
viola
mp
poco
poco f

MM 1977/1


114
115
116
117
118
119
120
121
122
123
124
125
reper flaut
126
127
128
129
130
131
132
133
134
perdendosi

MM 1977/1

4

CLARINETTO IN B

MYRIAM MARBE

CONCERT PENTRU VIOLĂ si ORCHESTRĂ

1977

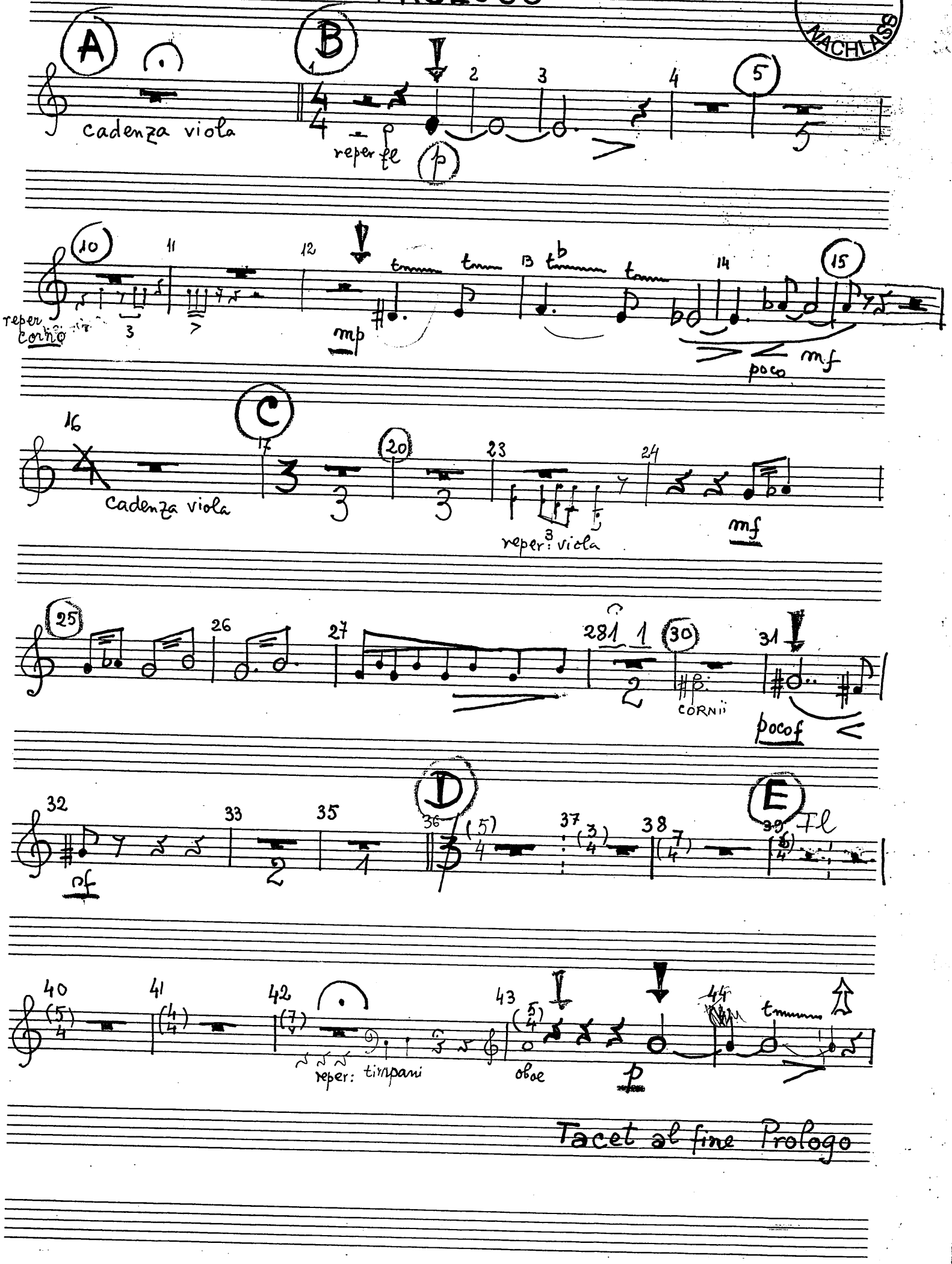
violistului VLADIMIR MENDELSOHN

MM 1977/1

CLARINETTO IN B

I
PROLOGO

MARBE NACHLASS



Tacet al fine Prologo

MM 1977/1

MARBE NACHLASS

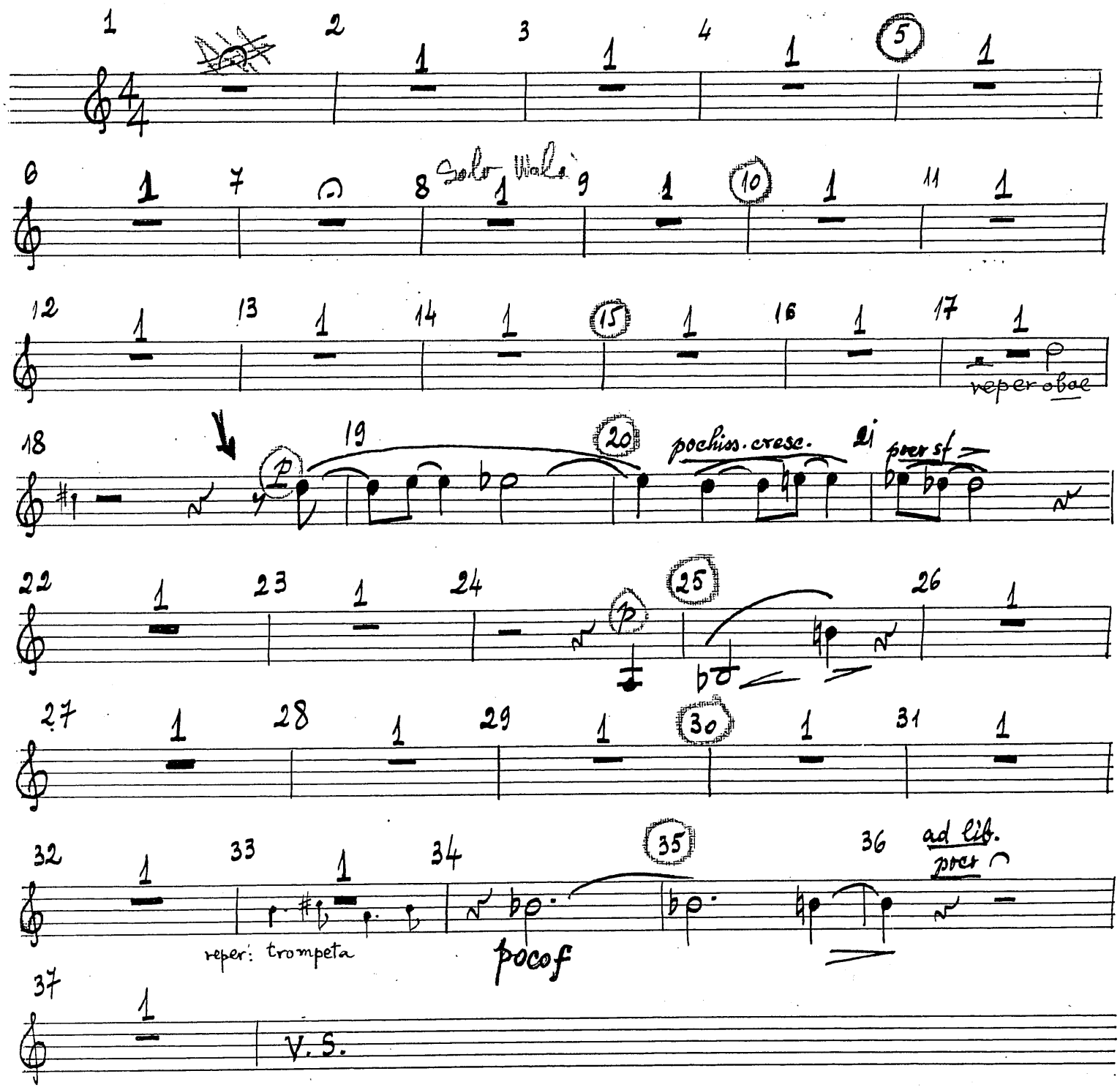
CLARINETTO IN B

II CADENZA

Tacet

III ARIA

M. MARBE



MM 1977/1

38 39 40 41

mf p

42 43 44 45

mp

46 47 48 49 50

p

51 52 53 54 55

56 57 58 59

poco f

60 61 62 63

64 65 66 67 68

69 70 71

legato

72 73 74 75

76 77 78

espressivo (legato)

poco p

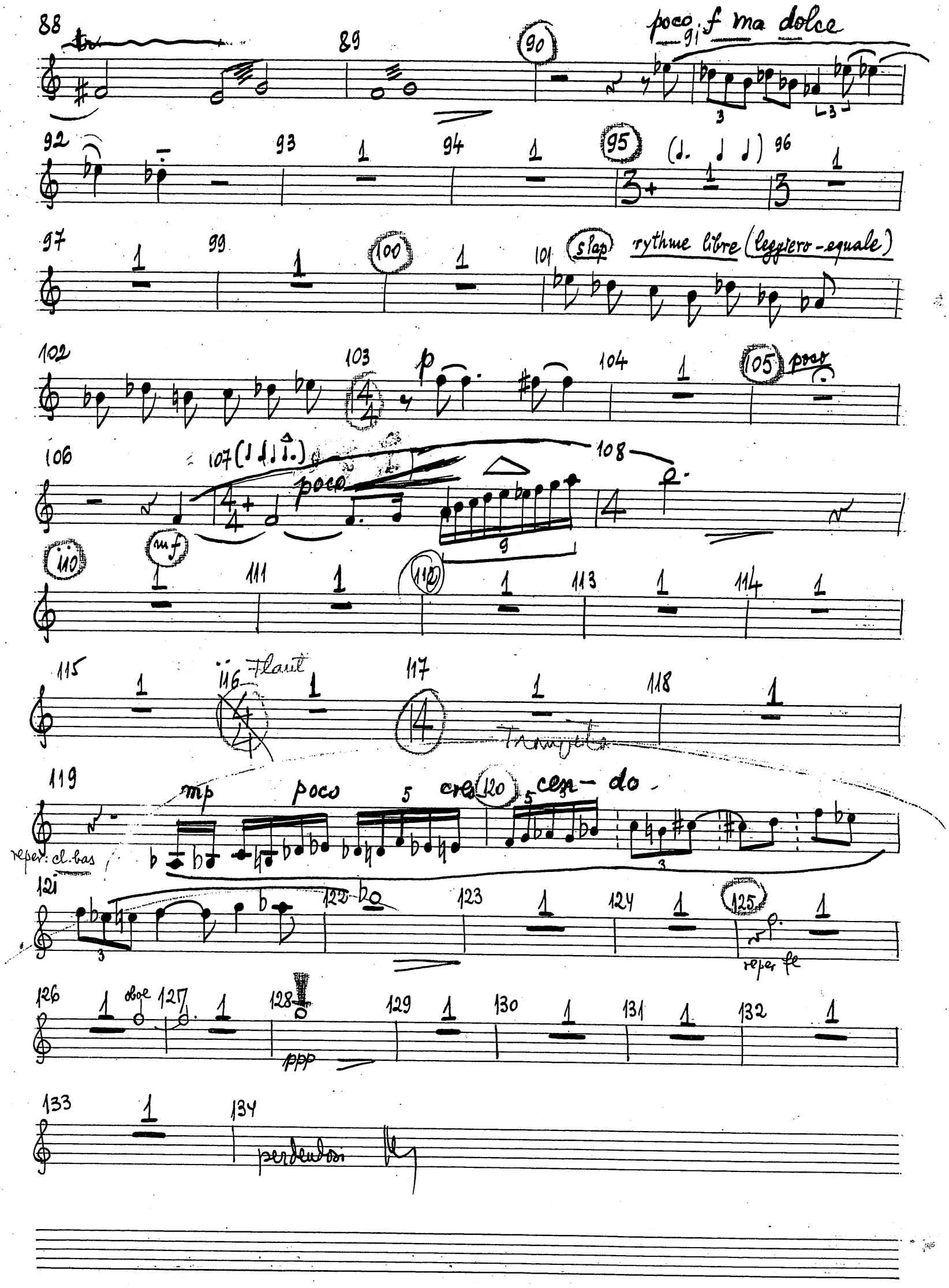
79 80 81 82 83

84 85 86 87

p

repet viola

MM 1977/1


poco f ma dolce
slap
rythme libre (leggiero-equale)
poco
mf
Flaut
Trompeta
mp
poco
cres
cen-do
reper: cl. bas
reper fe
oboe
ppp
perdendosi

MM 1977/1

5

CLARINETTO BASSO in B

MYRIAM MARBE

CONCERT PENTRU VIOLĂ și ORCHESTRĂ

1977

violistului VLADIMIR MENDELSOHN

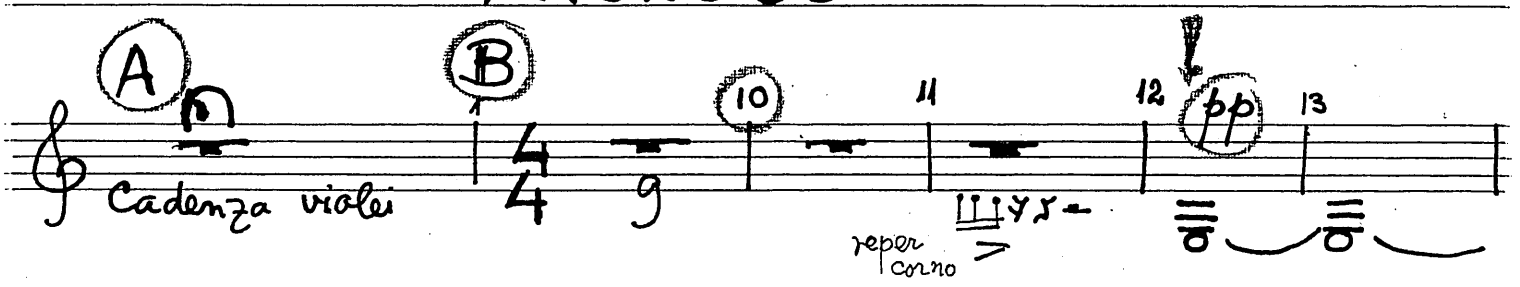
MARBE NACHLASS

MM 1977/1

MARBE NACHLASS

CLARINETTO BASSO in B

I
PROLOGO



II
CADENZA

Tacet.

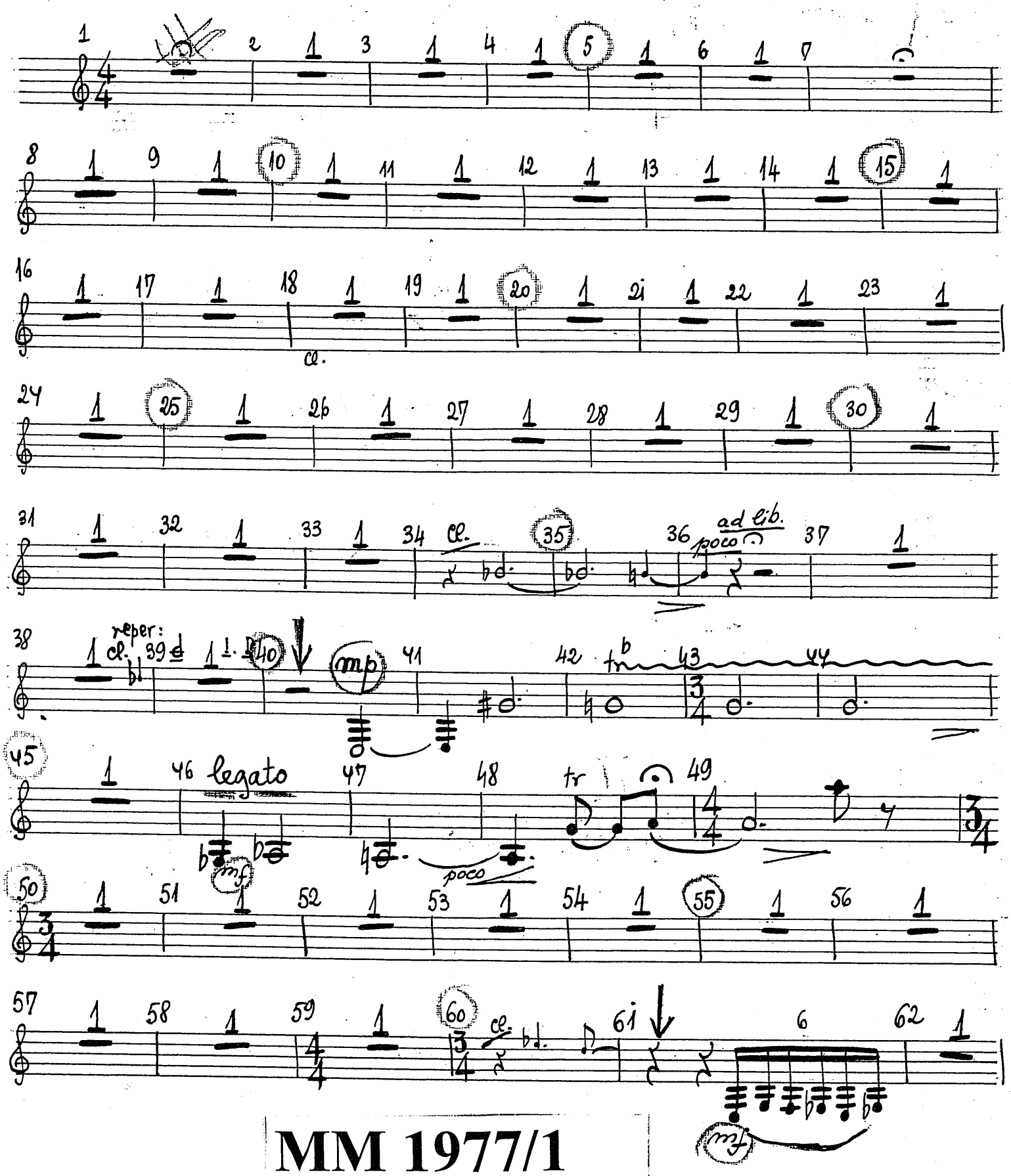
MM 1977/1

CLARINETTO BASSO in B

III

ARIA

M. MARBE



MM 1977/1

63 64 65 66 67 68 69 70 71 72 73 74

p poco sf

campane

75 76 77 78 79 80 81 82 83

p

84 85 86 87 88 89 90 91 92 93 94 95

96 97 98 99 100 101 102 103

ce.

104 105 poco 106 107 108 109

111 112 113 114 115 116

Solo Vla

117 118 119 120

trompeta viola

mp poco cresc.

aprox.

facet al Fine

121 122 123 124 125 126 127 128 129 130 131 132 133 134

pierden...

MM 1977/1

6

FAGOTTO

MYRIAM MARBE

CONCERT PENTRU VIOLĂ si ORCHESTRĂ

1977

VIOLISTULUI VLADIMIR MENDELSOHN

MARBE NACHLASS

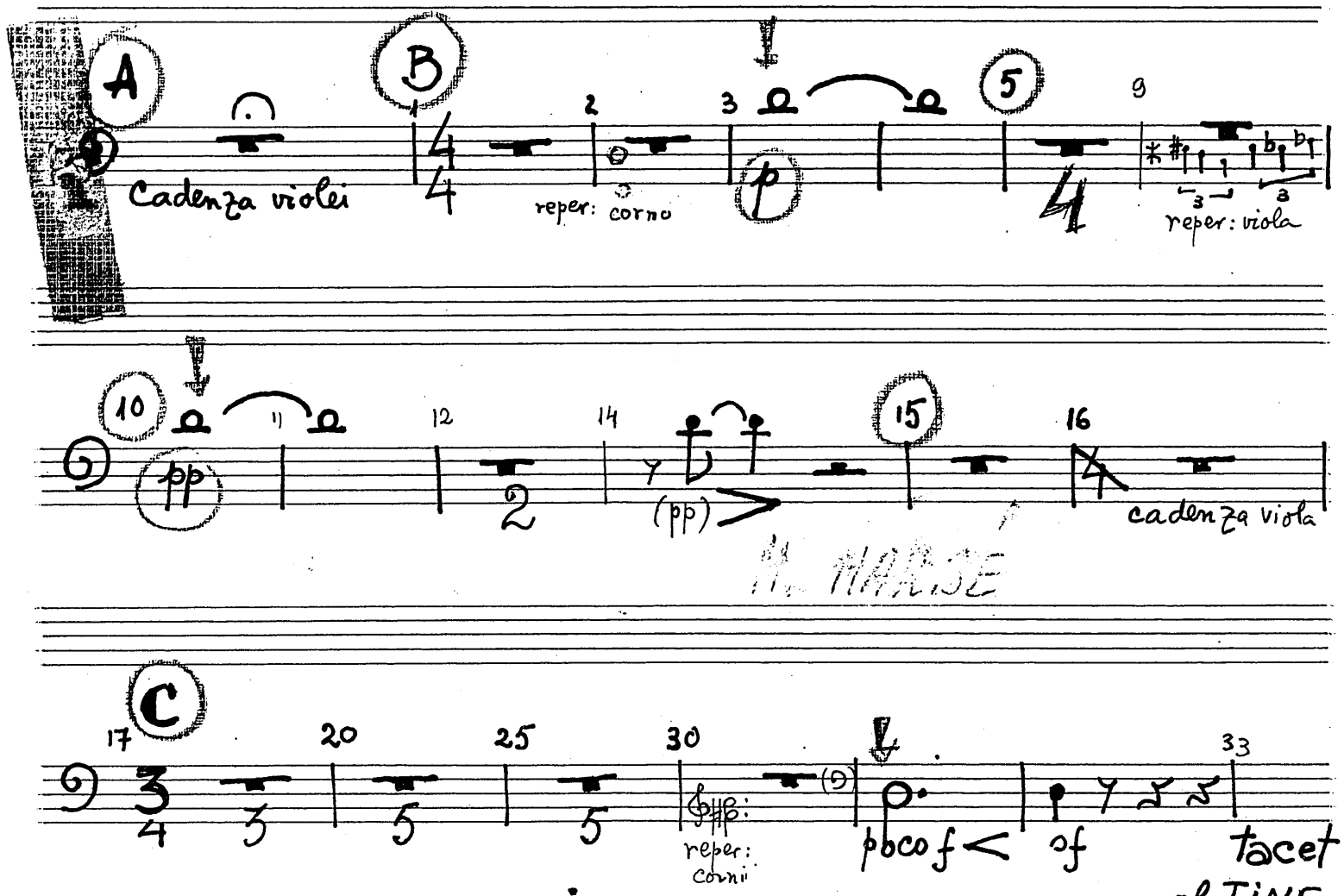
MM 1977/1

FAGOTTO

I

PROLOGO

MARBE NACHLASS



II

CADENZA

Tacet

MM 1977/1

FAGOTTO I

III

ARIA

A

M. MARBE

1 2 1 3 1 4 1 5 1 6 1 7

8 1 9 1 10 1 11 1 12 1 13 1 14 1 15 1

16 1 17 1 18 1 1 20 Tr. 21 espressivo 22

ce. p poco mf mf

23 24 25 26 1 27 1

28 1 29 1 30 1 31 1 32 1 33 1

34 1 35 1 36 poco ad lib. 37 1 38 1 39 1

ob.

40 41 42 43 44

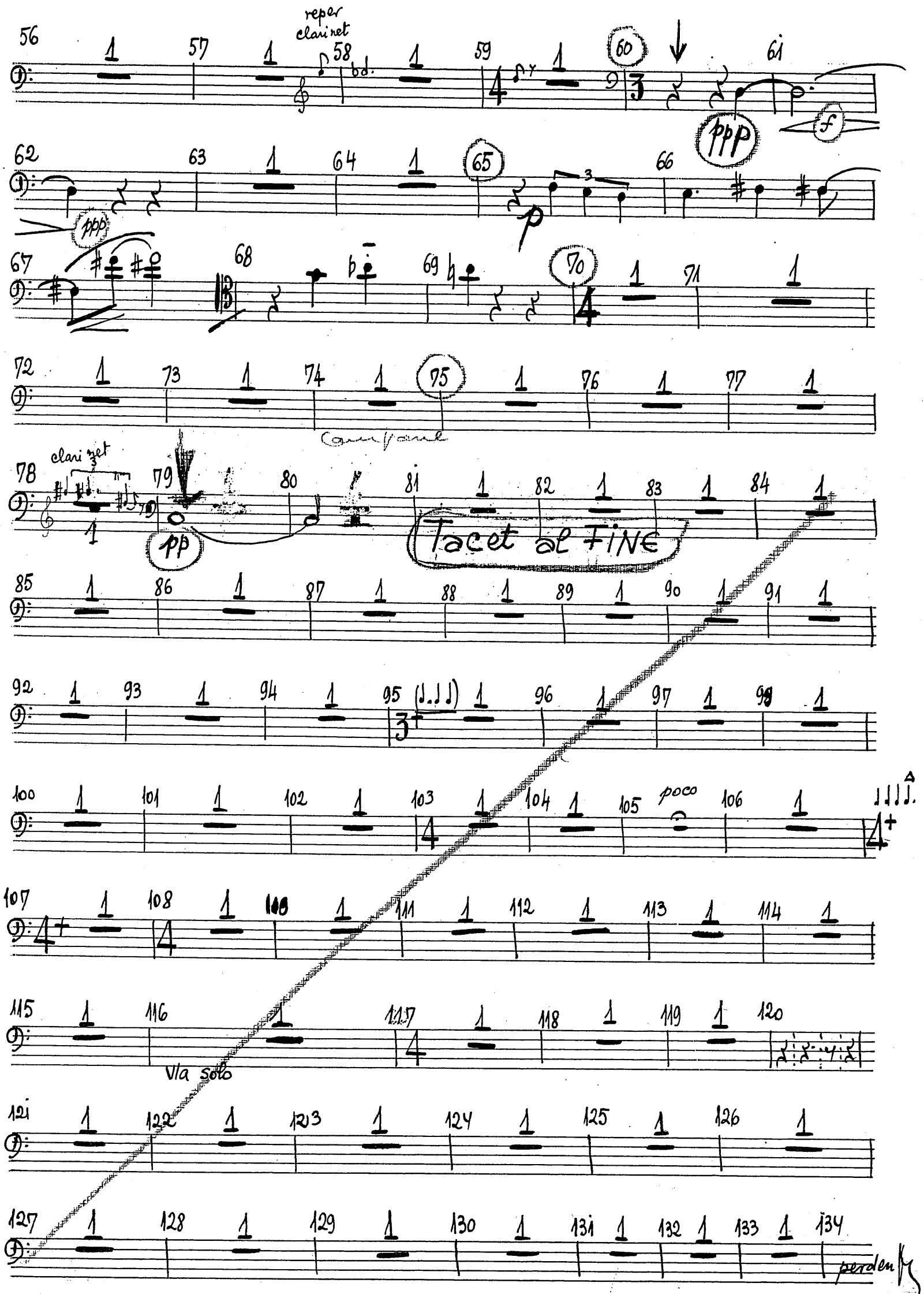
mp 3 3 3

45 1 46 mf 47 48 49 1

50 1 51 1 52 1 53 1 54 1 55 1

fe.

MM 1977/1


reper
clarinet
ppp
f
p
clarinet
pp
Tacet al FINE
poco
Via solo
perdendo

MM 1977/1

CONTRAFAGOTTO

MYRIAM MARBE

CONCERT PENTRU VIOLĂ și ORCHESTRĂ

1977

violistului VLADIMIR MENDELSOHN

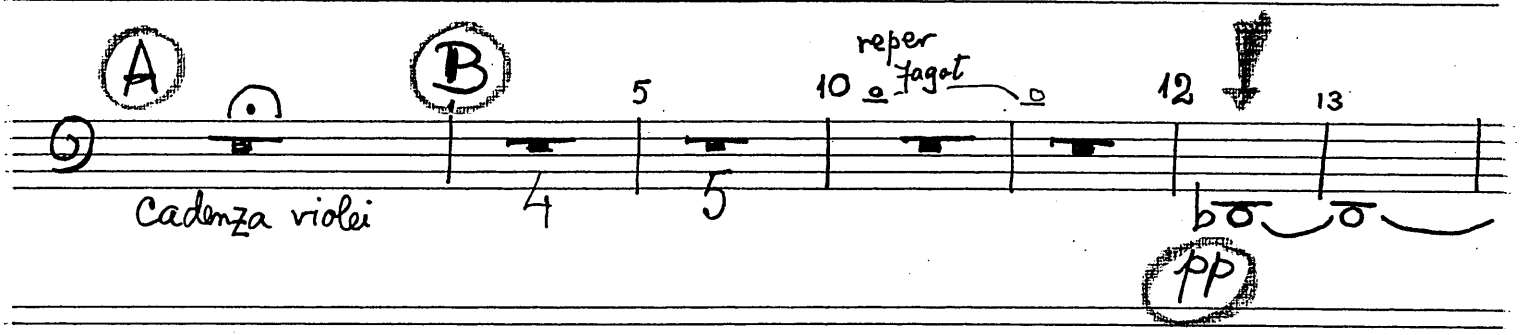
MARBE NACHLASS

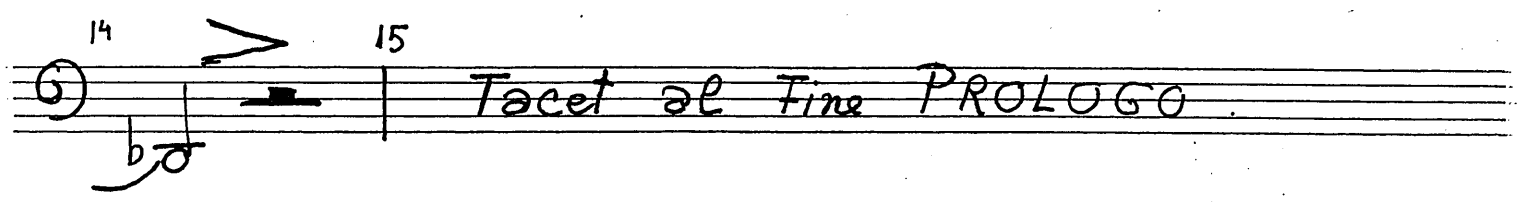
MM 1977/1

CONTRAFAGOTTO

MARBE NACHLASS

I
PROLOGO





II

CADENZA

Tacet

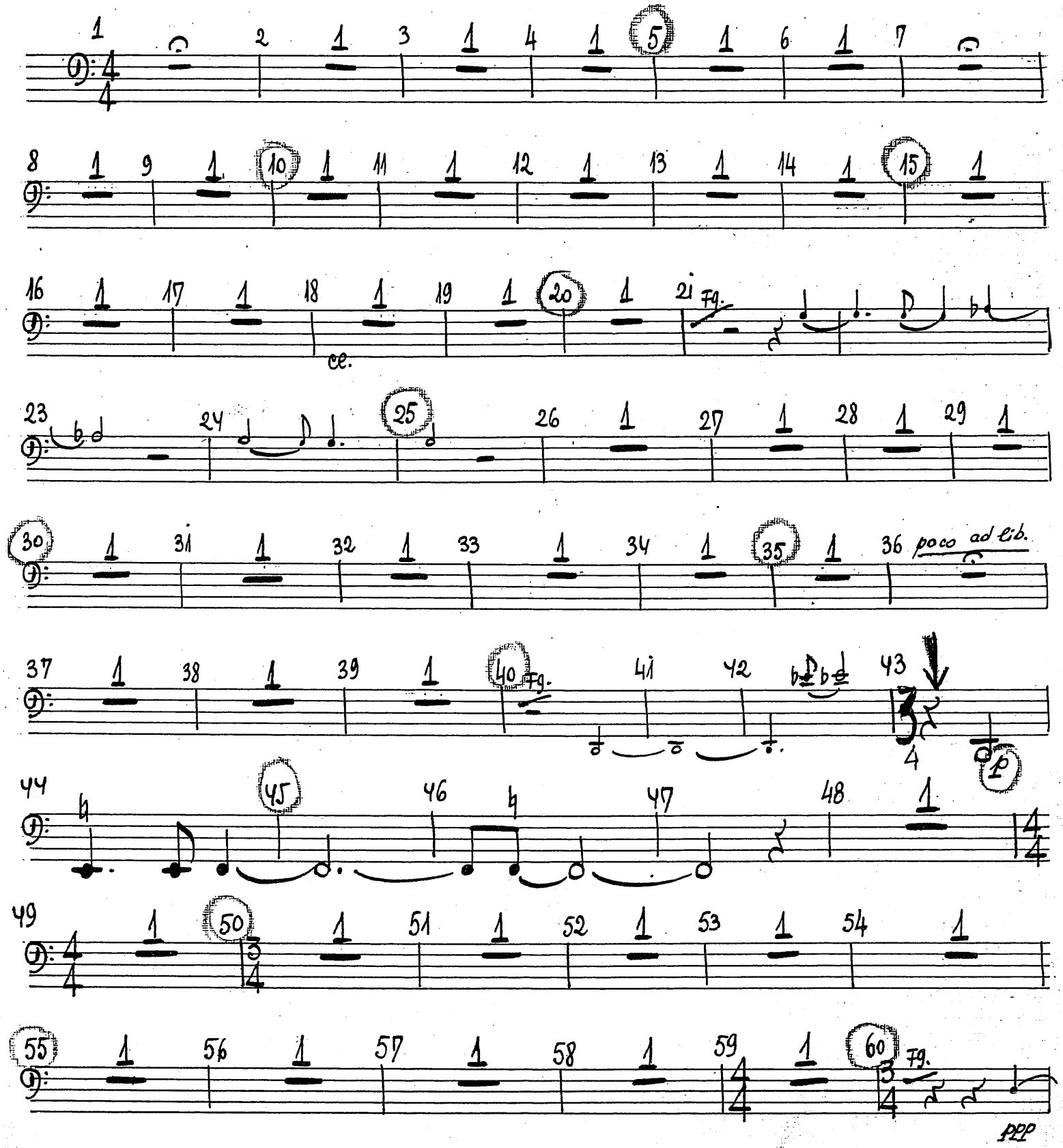
MM 1977/1

CONTRAFAGOTTO

III

ARIA

M. MARBÉ



MM 1977/1

legato

ppp

pp

Tacet al Fine

poco

cl.

Solo Vla

TACET AL FINE

MM 1977/1

CORNO I in FA

MYRIAM MARBE

CONCERT PENTRU VIOLĂ si ORCHESTRĂ.

1977

violistului VLADIMIR MENDELSOHN

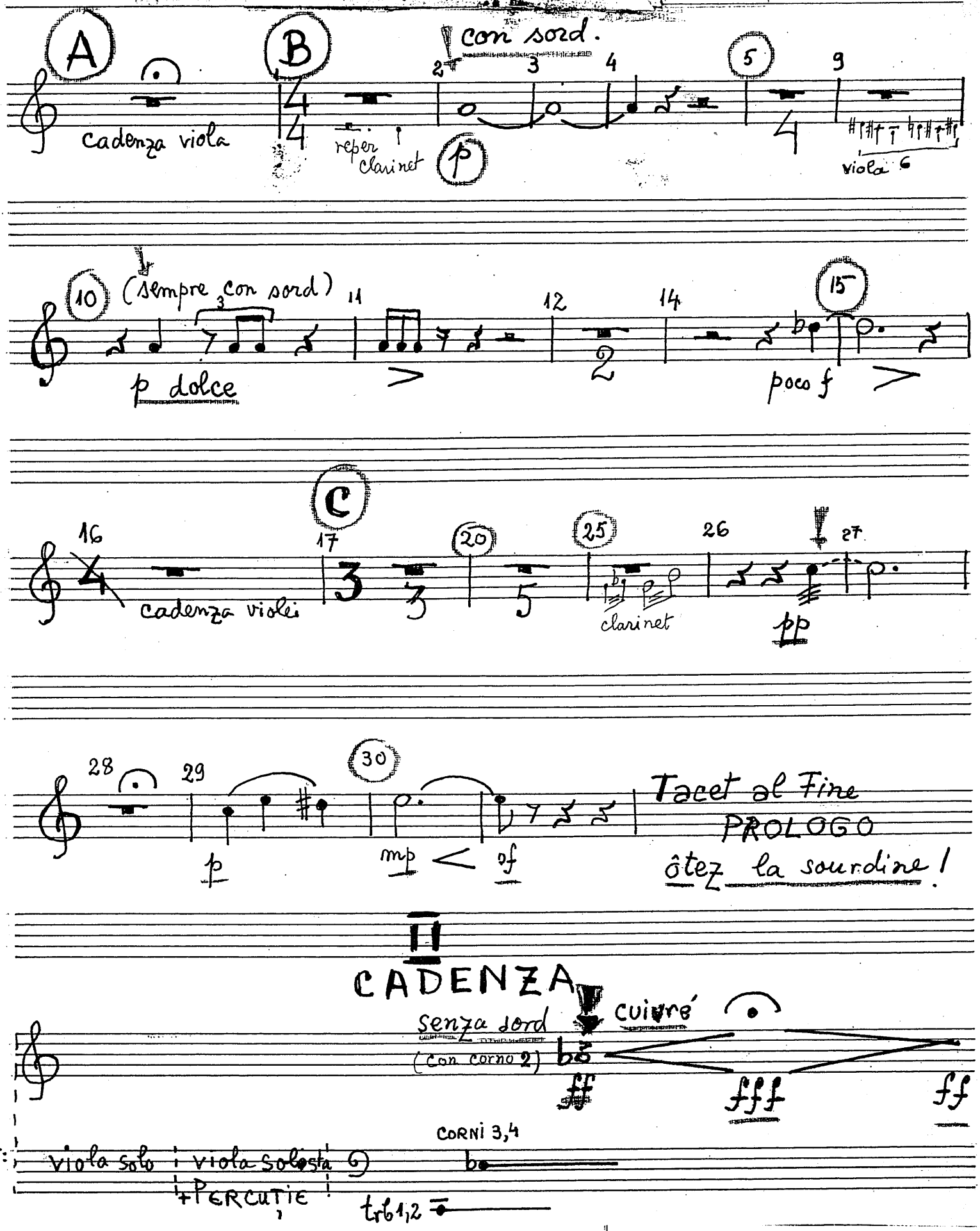
MARBE NACHLASS

MM 1977/1

CORNO I in Fa (in 9 efect la quarta superiore)

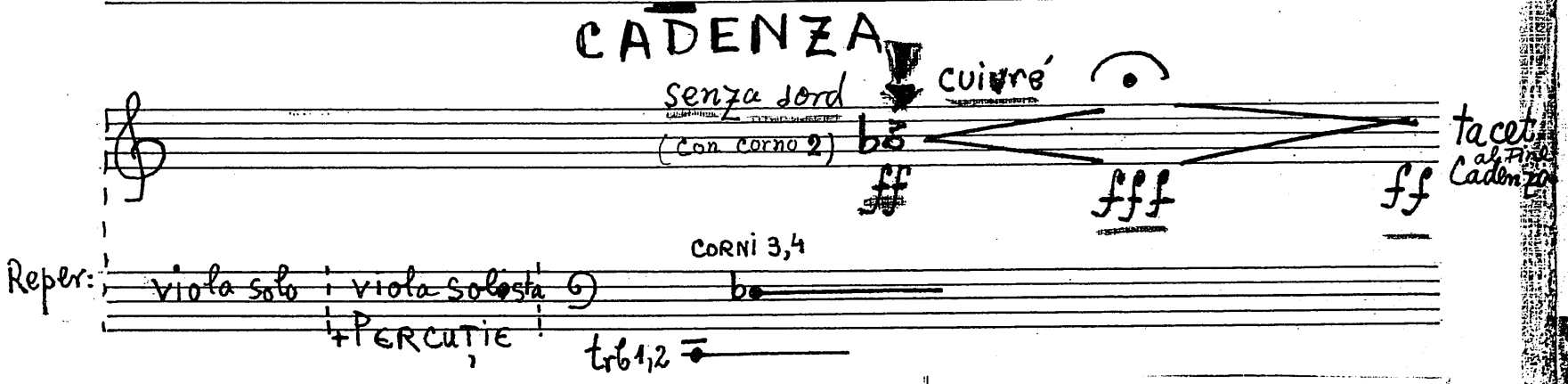
I

PROLOGO



II

CADENZA



MM 1977/1

MARBE
NACHLASS

CORNO I in Fa

III

ARIA

M. MARBE

Batterie

Fl. picc.

pp

poco cresc.

Corni 3, 4

ad lib.

poco

mf

p

Ce. basso

Ce. basso

Ce.

Tr.

Ce.

Vibrafono
Harpa

MM 1977/1

9

CORNO II in FA

MYRIAM MARBE

CONCERT PENTRU VIOLĂ si ORCHESTRĂ

1977

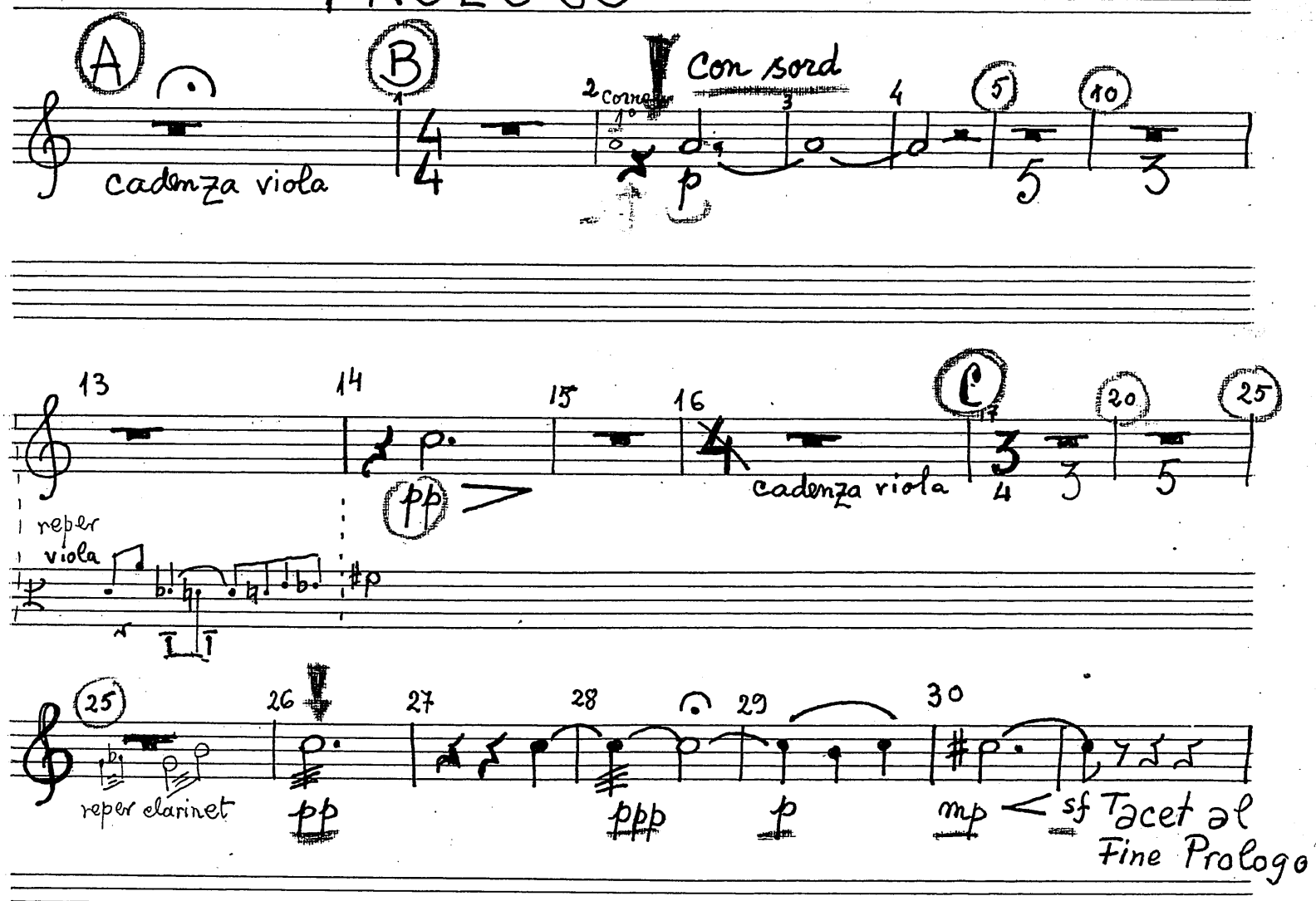
violistului VLADIMIR MENDELSOHN

MARBE
NACHLASS

MM 1977/1

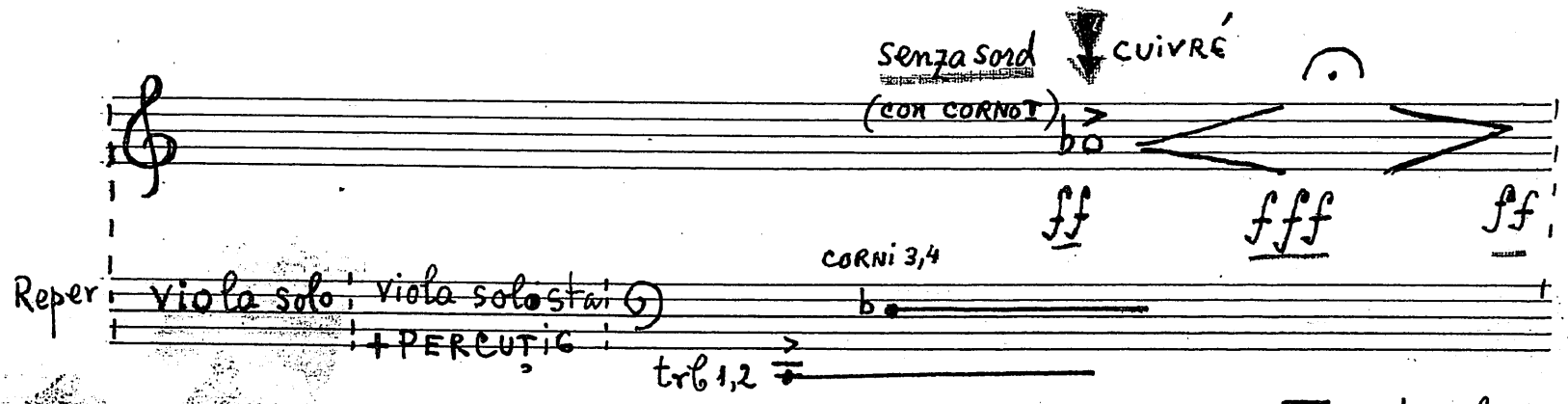
CORNO II in Fa (In 𝄢 efect la quarta superioara)

I
PROLOGO



ôtez la sourdine !

II
CADENZA



Tacet al FINE CADENZA

MM 1977/1

MARBE NACHLASS

CORNO II in Fa

III

ARIA

M. MARBE

Batterie

Fl. picc.

Cor I

Corno 3

ad lib.

Tr.

V.S.

MM 1977/1

p

poco f

Corno I

metter la sourdine

Cor I

con sord.

pp

tacet al fine

poco

Solo via

MM 1977/1

10

CORNO III in FA

MYRIAM MARBE

CONCERT PENTRU VIOLĂ și ORCHESTRĂ

1977

VIOLISTULUI VLADIMIR MENDELSOHN

MM 1977/1

MARBE NACHLASS

CORNO III in Fa

(in 𝄢 effect la quarta superiore)

I
PROLOGO

A B 2 3 4 5 10

cadenza viola

reper fl

con sord.

p

13 14 15 16 17

pp

cadenza viola

reper VIOLA

3

19 20 21 22 23 25 29

mf < sf mf < benf

reper VIOLA

reper CORNI 1,2

30

mp < sf

Tacet al Fine PROLOGO

ôtez la sourdine!

II
CADENZA

senza sord

CUIVRÉ

(CON CORNO IV)

ff fff ff

Tacet al Fine Cadenza

Reper VIOLA SOLO | VIOLA solista + PERCUTIE

TRB. 1.2

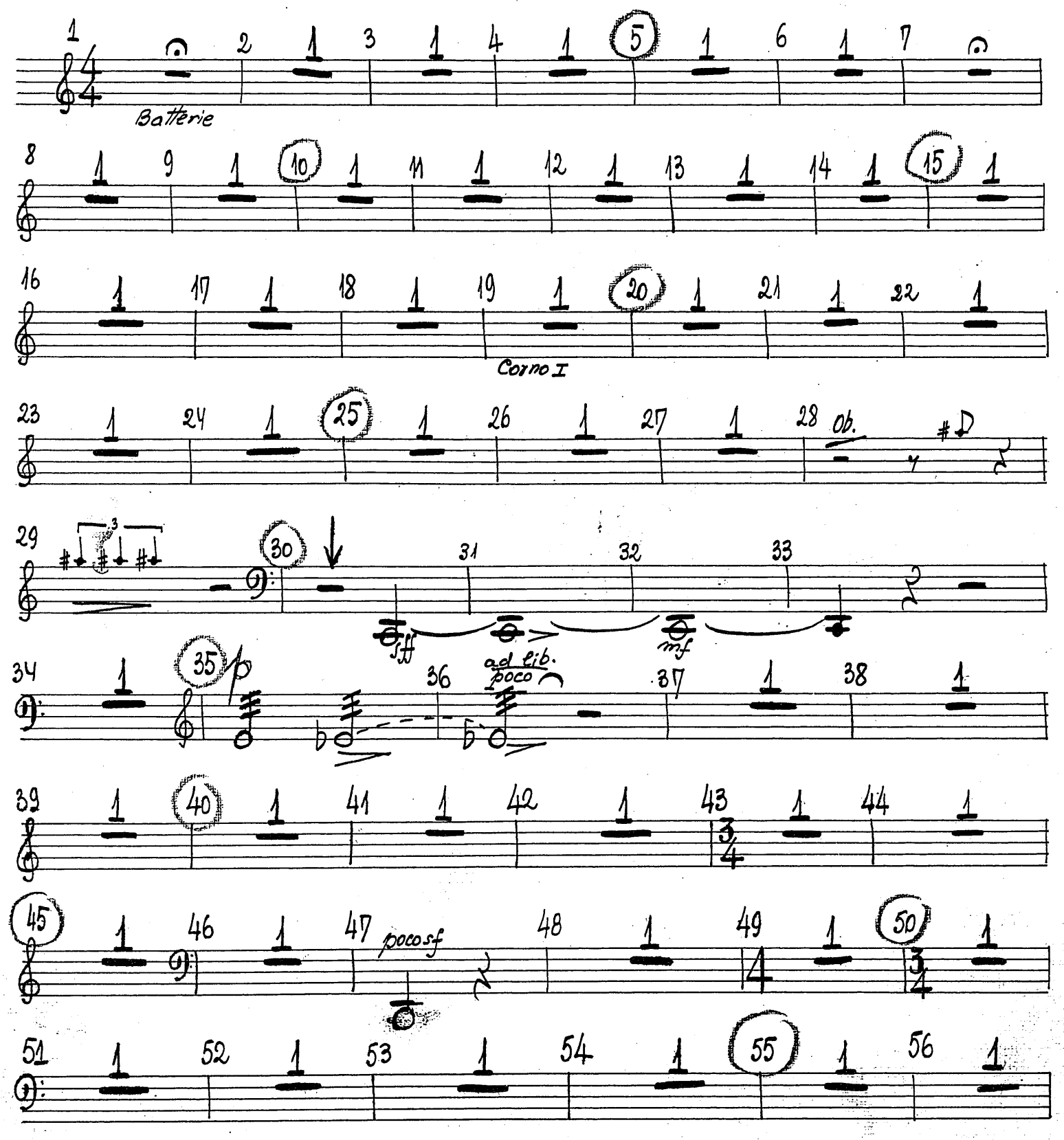
MM 1977/1

CORNO III in Fa

MARBE NACHLASS

PARTEA III - ARIA

M. MARBE



MM 1977/1

57 58 59 ob. 60 61 p

62 63 64 65 mf 66

67 68 69 70 71 72

73 74 75 76 77 78

79 80 fe. 81 82 83 84 Cor I con sord. pp

85 Con sord. ppp 86 87 88

89 90 91 92 93

94 95 96 97 99

100 TACET AL FİNE

CORNO IV in FA

MYRIAM MARBE

CONCERT PENTRU VIOLĂ și ORCHESTRĂ

1977

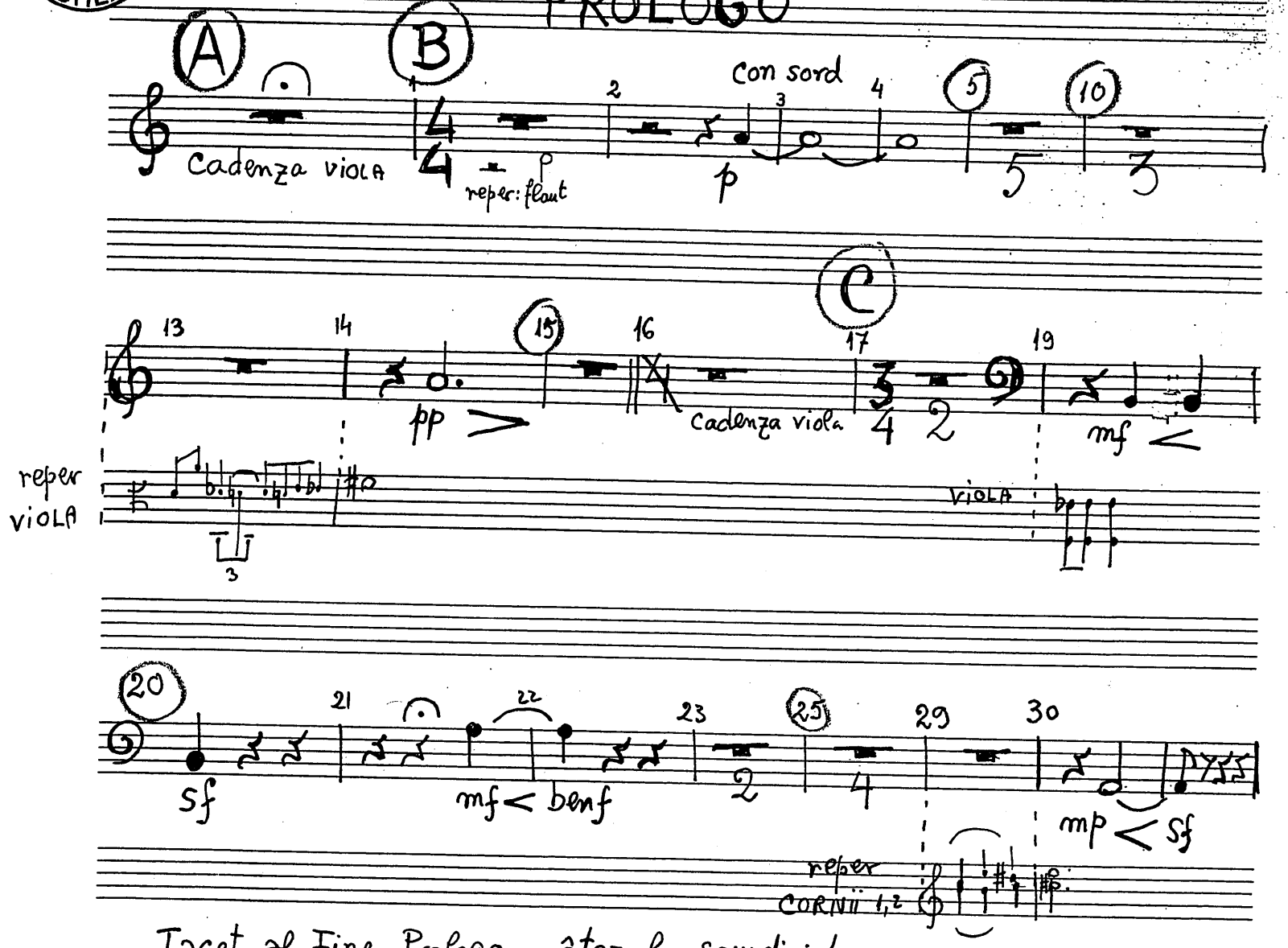
violistului VLADIMIR MENDELSOHN

MM 1977/1

MARBE NACHLASS

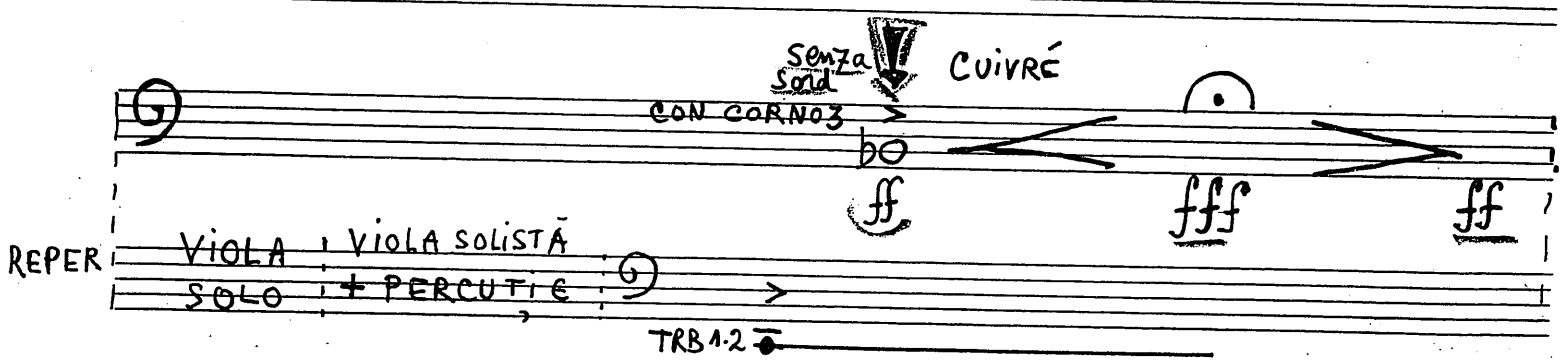
CORNO IV in Fa (in 𝄢 efect la quarta superioara)

I
PROLOGO



Tacet al Fine Prologo ôtez la sourdine!

II
CADENZA



Tacet al Fine CADENZA

MM 1977/1

MARBE NACHLASS

CORNO IV in fa

III

ARIA

M. MARBE

MM 1977/1

57 1 58 1 59 ob. 60 61 Cor III

62 p 63 1 64 1 65 cresc. f

66 67 1 68 1 69 1 70 1

71 1 72 1 73 1 74 1 75 1 76 1

77 1 78 1 79 1 80 tr. 82 1

83 1 84 Cor I con sord. 85 Cor III 86 87

88 89 90 91

poco sf

92 93 decresc. 94 1 95 (1.11) 1

96 1 97 1 99 1 100 TACET AL FINE

12

TROMBA I in DO

MYRIAM MARBE

CONCERT PENTRU VIOLĂ si ORCHESTRĂ

1977

VIOLISTULUI VLADIMIR MENDELSOHN



MM 1977/1

TROMBA I IN DO

I PROLOGO

A

cadenza viola

B

reper viola

molto espressivo

CON SORD.

mp

ôtez la sourdine

Senza SORD.

EORNii

mp

cadenza viola

C

mettez la sourdine

clarinet

Con sord.

mf

CORNI

mf sf

p

VIOLA

D

VIOLA

leggierissimo

ppp

espressivo

Sempre pp

Tacet al Fine PROLOGO

MARBE NACHLASS

II

TROMBA I in Do

CADENZA

Cadenza VIOLA

REPER

+ percuție

CORNII 1,2,

CORNII 3,4

TRB

Tacet a
Fine Cadenz

III ARIA

Solo Alto

ce.

Cor I

poco

mf

pochiss. sf

pp

con sord.

ad. lib.

legato

ad lib.

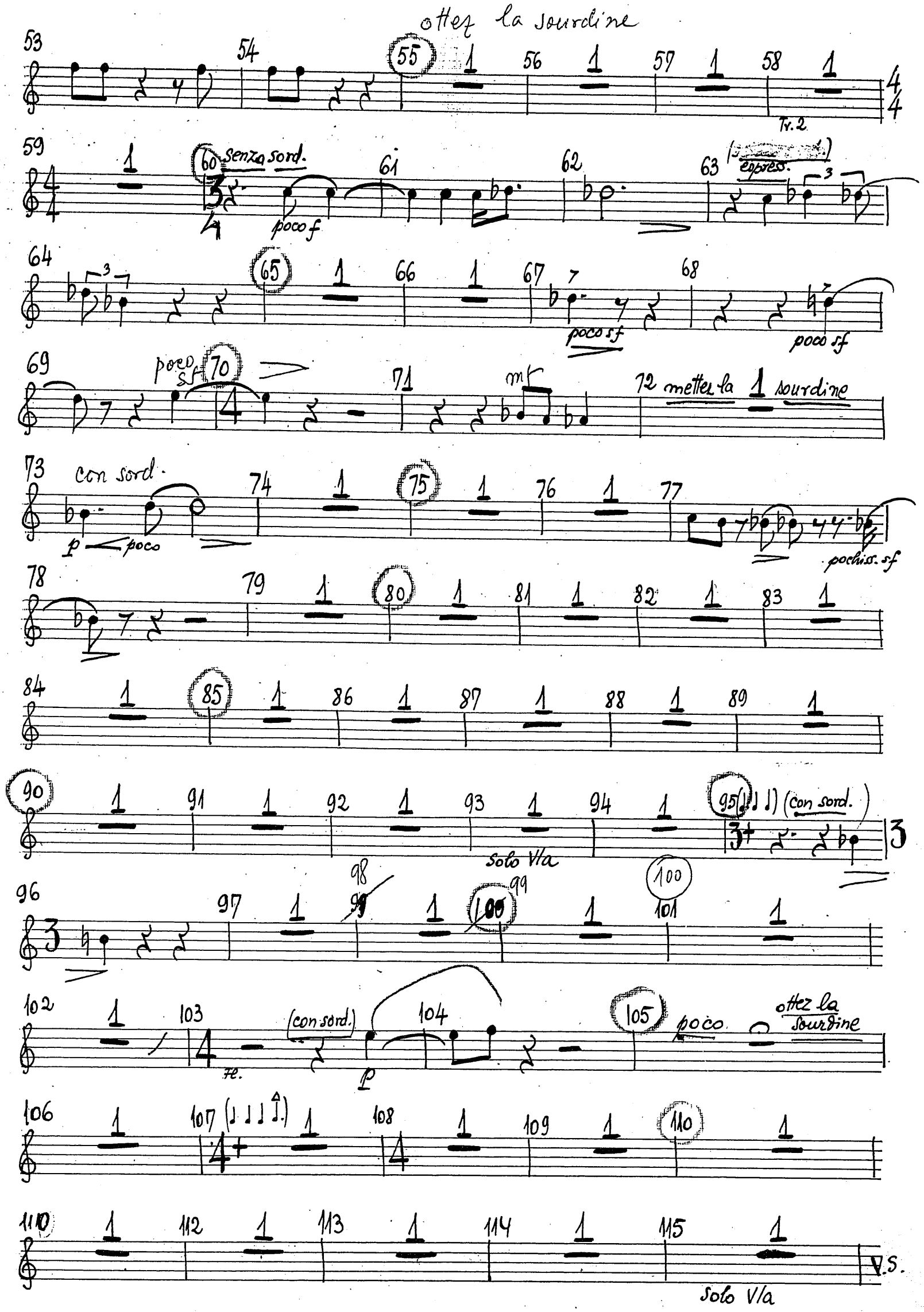
poco

ce.

con sord.

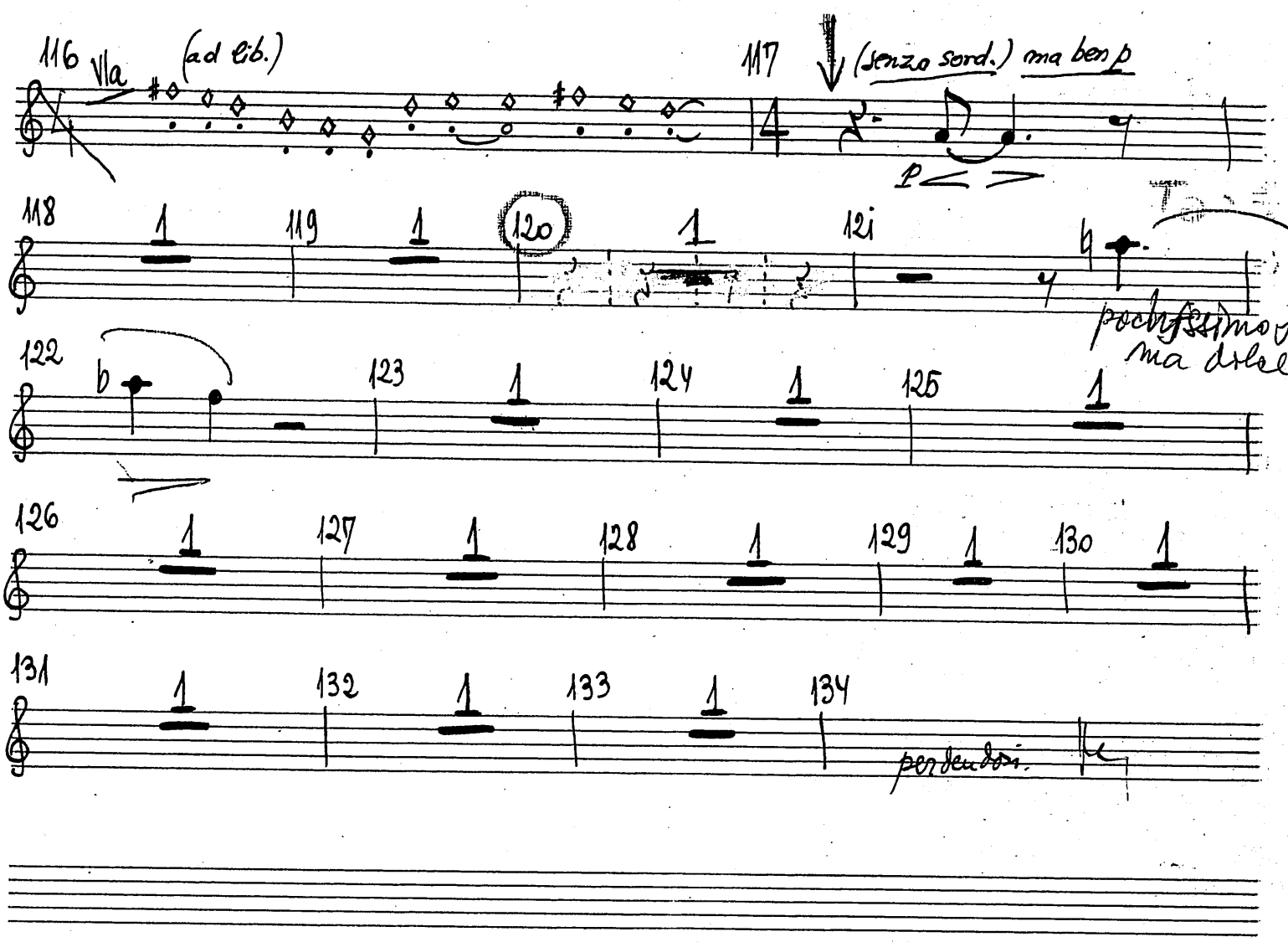
p

MM 1977/1


ottez la sourdine
Tr. 2
senza sord.
poco f
espress.
poco sf
poco sf
poco sf
mettez la sourdine
con sord.
p poco
pochiss. sf
Solo V/a
(con sord.)
(con sord.)
p
poco
ottez la sourdine
Solo V/a
V.S.

MM 1977/1

3-


116
Vla
(ad lib.)
117
(senza sord.)
ma ben p
p
118
119
120
121
122
pochissimo f
ma dolce
123
124
125
126
127
128
129
130
131
132
133
134
perdendosi

12

TROMBA II in DO

MYRIAM MARBE

CONCERT PENTRU VIOLĂ si ORCHESTRĂ

1977

violistului VLADIMIR MENDELSOHN

MARBE NACHLASS

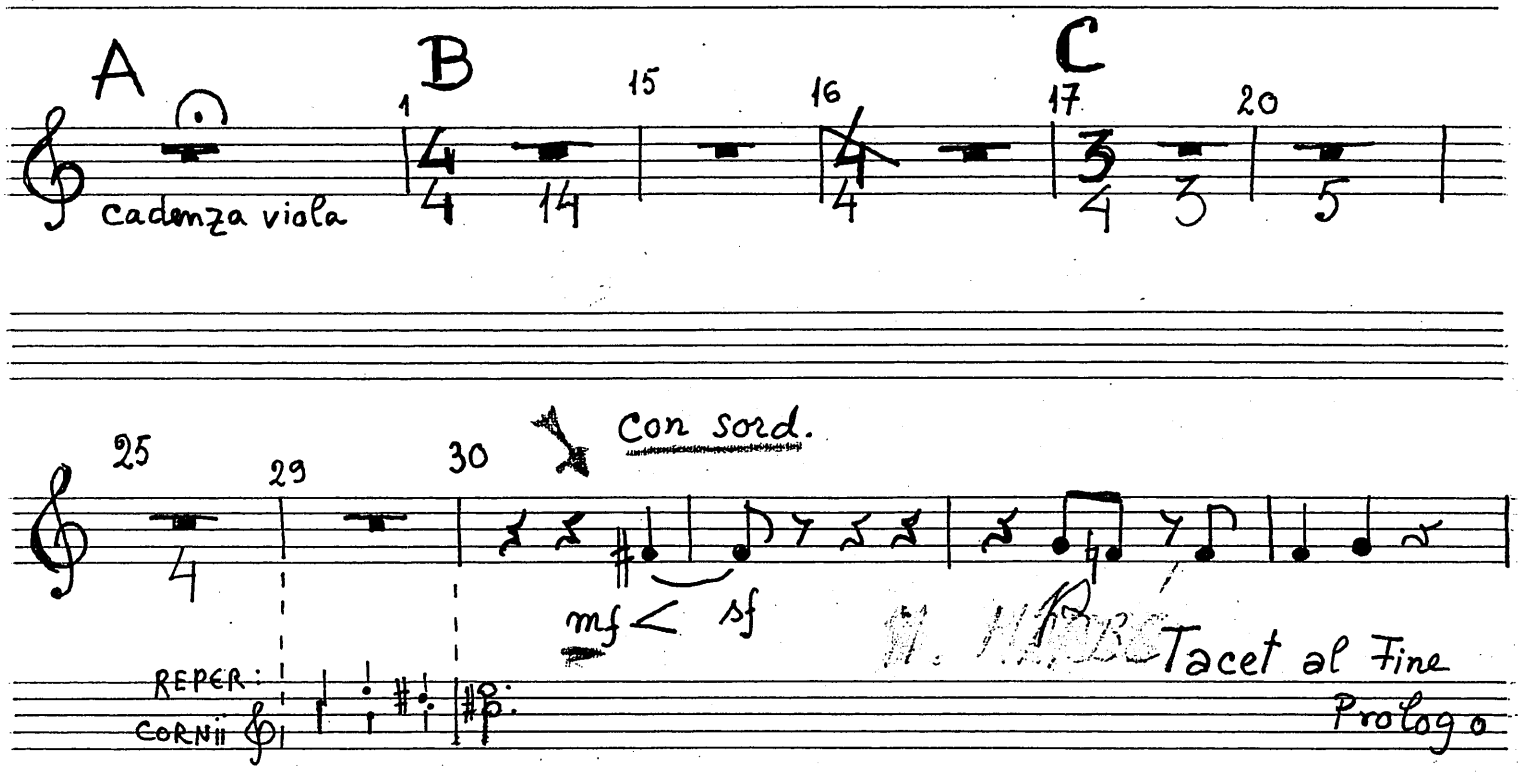
MM 1977/1

TROMBA II IN DO

I

PROLOGO

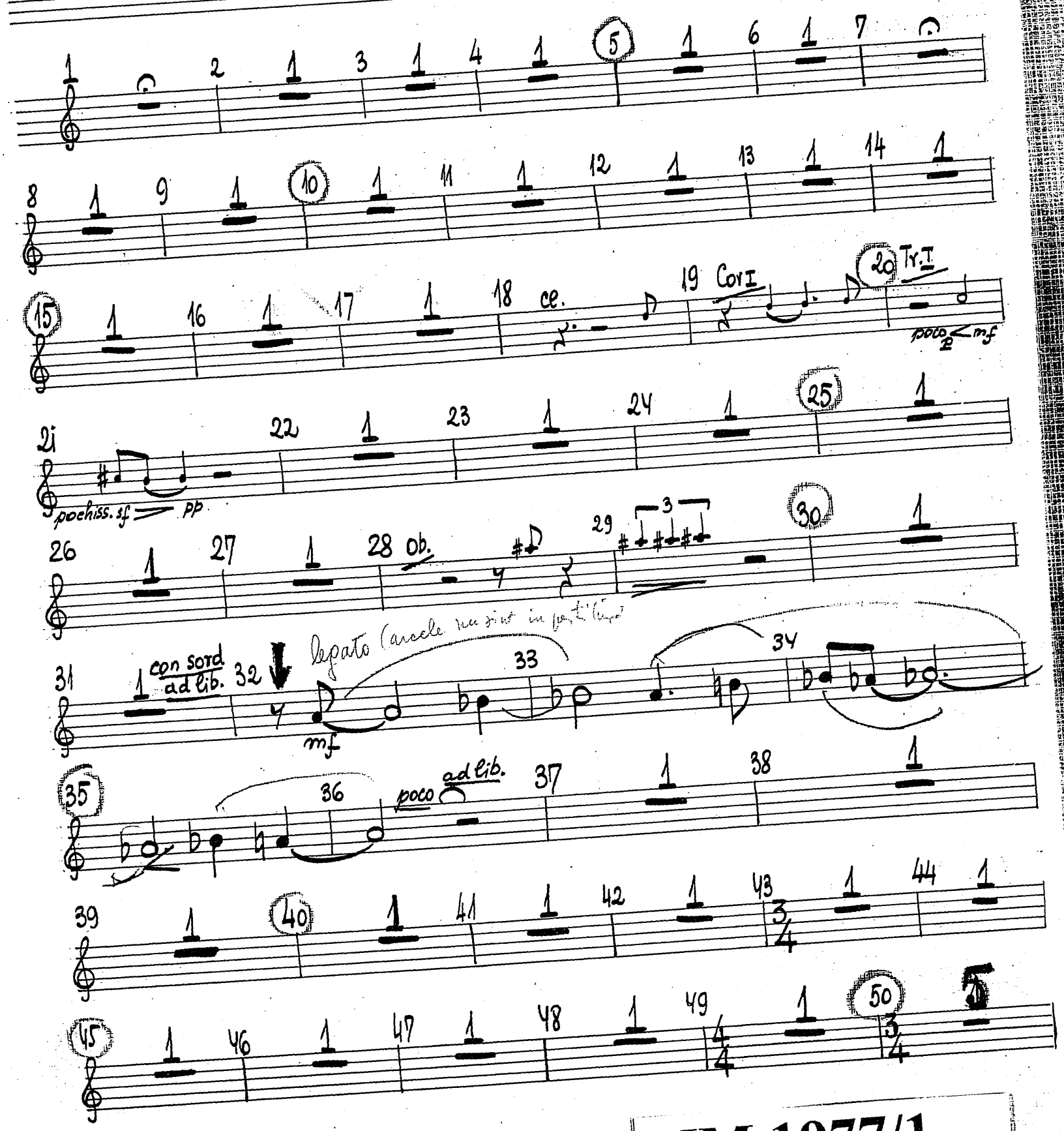
MARBE NACHLASS



MM 1977/1

TROMBA II in Do

M. MARBÉ



MM 1977/1

REPER

VIOLA

55 56 57 58 con sord. (wa-wa) 59

60 61 (wa) 62 63 64 65

66 67 senza sord. 68 69 70 71 mf

72 73 74 75 76 77

78 79 80 81 82 83

84 85 86 87 88

89 90 91 92 93 94

95 96 97 99 100

TACET AL FINE

MM 1977/1

III

TROMBONE I

MYRIAM MARBE

CONCERT PENTRU VIOLĂ SI ORCHESTRĂ

1977

VIOLISTULUI VLADIMIR MENDELSOHN

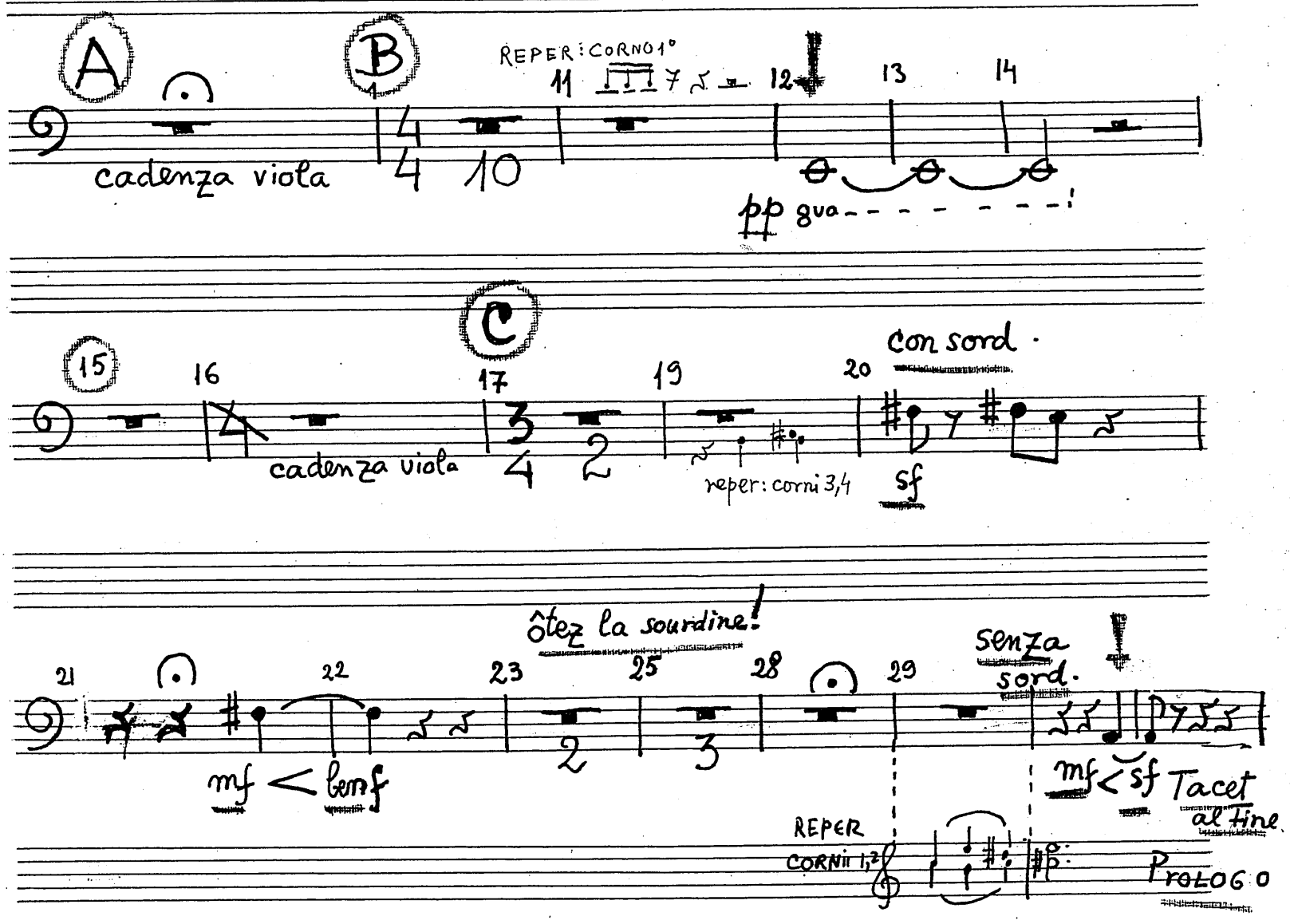
MARBE
NACHLASS

MM 1977/1

TROMBONE I

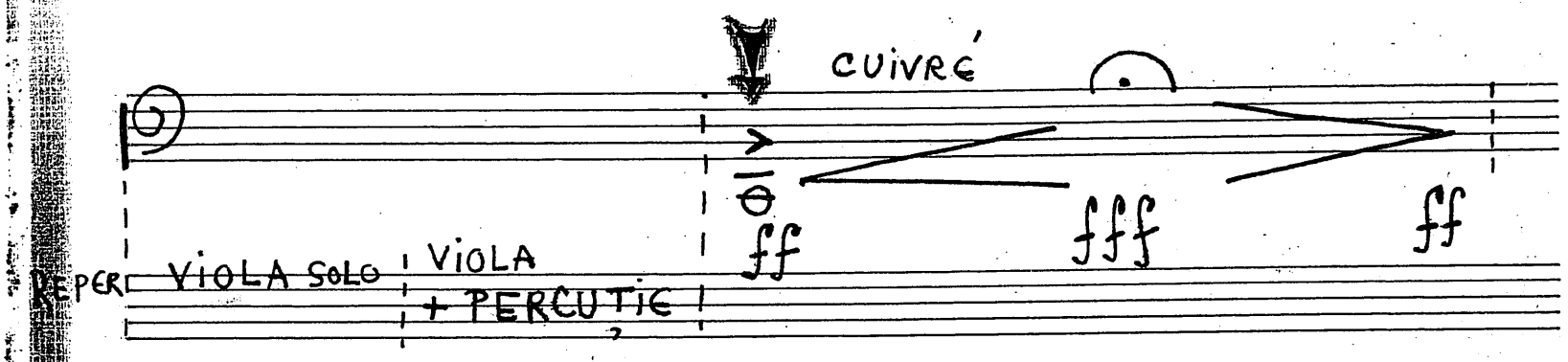
I

PROLOGO



II

CADENZA



Tacet al Fine

Cadenza

MM 1977/1

TROMBONE I

III

ARIA

MARBE NACHLASS

Myriam Marbe

Tam-Tam

Timp.

TIMPAN

sf

Maracas

Corn 3

poco f

poco ad lib.

Trbn. 2

mf

Vibr.

Uniunea Compozitorilor

MM 1977/1

43 44 45 46 47

Tuba

48 49 50 51 52

Trp. Camp.

53 54 55 56 57

58 59 60 61

Trp. 2 senza sord poco f Trp. I

62 63 64 65

mf

Tacet al Fine

66 67 68 69

70 71 72 73 74

75 76 77 78 79

80 81 82 83 84

85 86 87 88 89

90 91 92 93 94

95 96 97 98 99

MM 1977/1

15

TROMBONE II

MYRIAM MARBE

CONCERT PENTRU VIOLA ȘI ORCHESTRĂ

1977

VIOLISTULUI VLADIMIR MENDELSOHN

MARBE NACHLASS

Magazinul „Muzica“
28

MM 1977/1

TROMBONE II

I
PROLOGO

A B 1 5 10 15 16

cadenza viola

cadenza viola

C 17 19 20 21 22 23 25

con sord.

reper: corni 3,4

Sf Sf

mf < bonf

ôtez la sourdine!

25 28 29 30

Senza sord.

mf < sf

Tacet al Fine PROLOGO

REPER CORNII 1,2

II
CADENZA

CUIVRÉ

REPER: VIOLA SOLO

VIOLA + PERCUTIE

ff fff ff

Tacet al Fine Cadenza

MM 1977/1

100 101 102 103 104

Cl.

105 106 107 108

109 110 111 112 113

114 115 116 117 118

Tpt.

119 120 121 122 123

124 125 126 127 128

129 130 131 132 133

134

TROMBONE I

MM 1977/1

MARBE
MANUSCRIS

TROMBONE II

III
ARIA

Mynàm Marbe

Tam - Tam

Timp

Maracas

Corn 3

Trbn. I

poco ad lib.

Vibr.

MM 1977/1

43 Tuba 44 45 46 47

48 49 50 51 Trp. 52 Camp.

53 54 55 56 57

58 Trp. 2 59 60 senza sord poco f 61 Trp. 1

62 mf 63 64 p 65 Tacet al fine

66 67 68 69

70 71 72 73 74

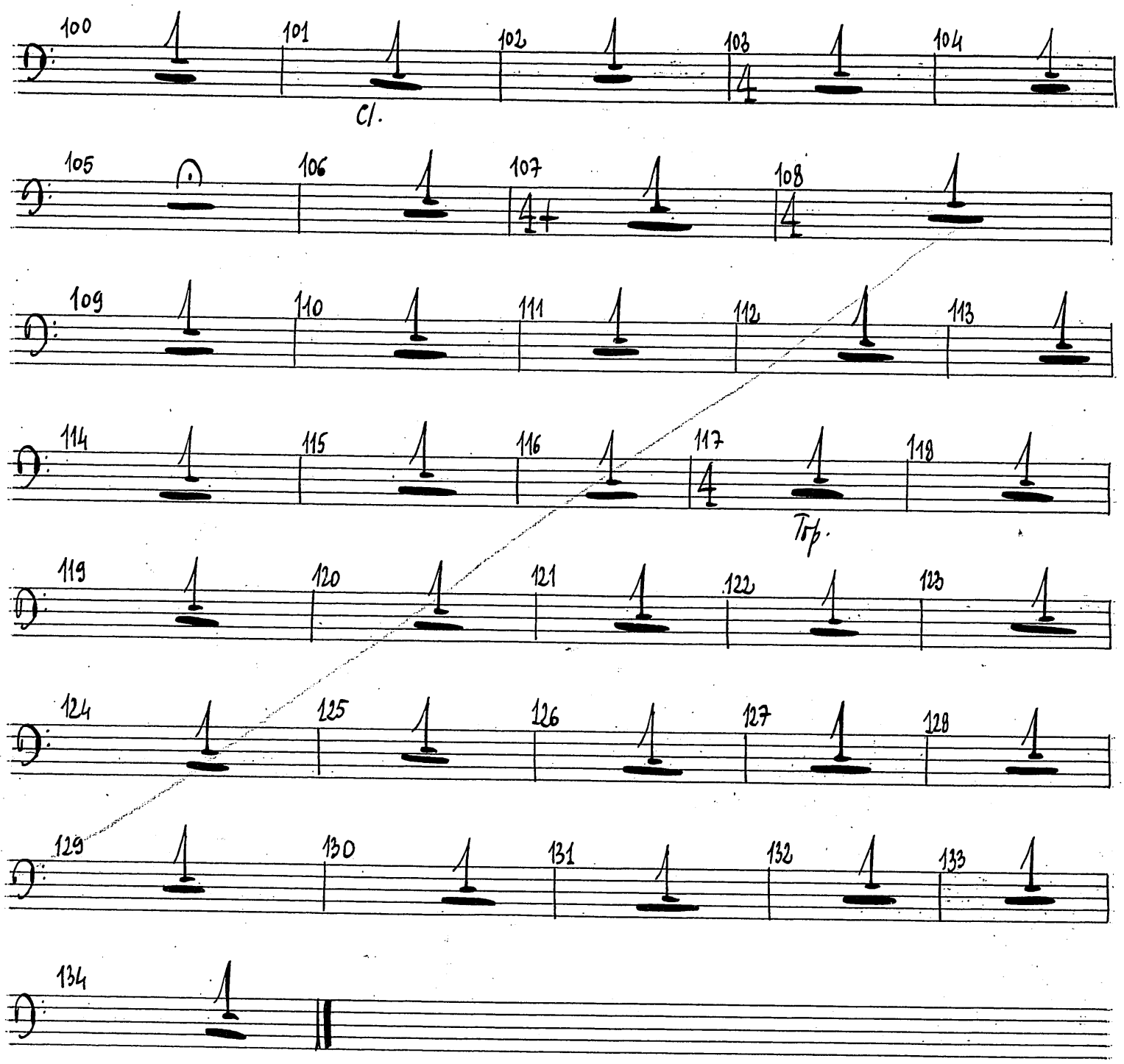
75 76 77 78 79

80 81 82 83 84

85 86 87 88 89

90 91 92 93 94

95 96 97 98 99



TROMBONE T

MM 1977/1

~~16~~

TUBA

MYRIAM MARBE

CONCERT PENTRU VIOLĂ si ORCHESTRĂ

1977

violistului VLADIMIR MENDELSOHN

MM 1977/1

16

TUBA

MYRIAM MARBE

CONCERT PENTRU VIOLĂ si ORCHESTRĂ

1977

VIOLISTULUI VLADIMIR MENDELSOHN

MM 1977/1

MARBE NACHLASS

TUBA

I
PROLOGO

A B 1 5 10 11

cadenza violei

REPER CORNO 1°

12 13 14 15

pp 8va

Tacet al Fine Prologo

II
CADENZA

Tacet

MM 1977/1

MARBE NACHLASS

TUBA

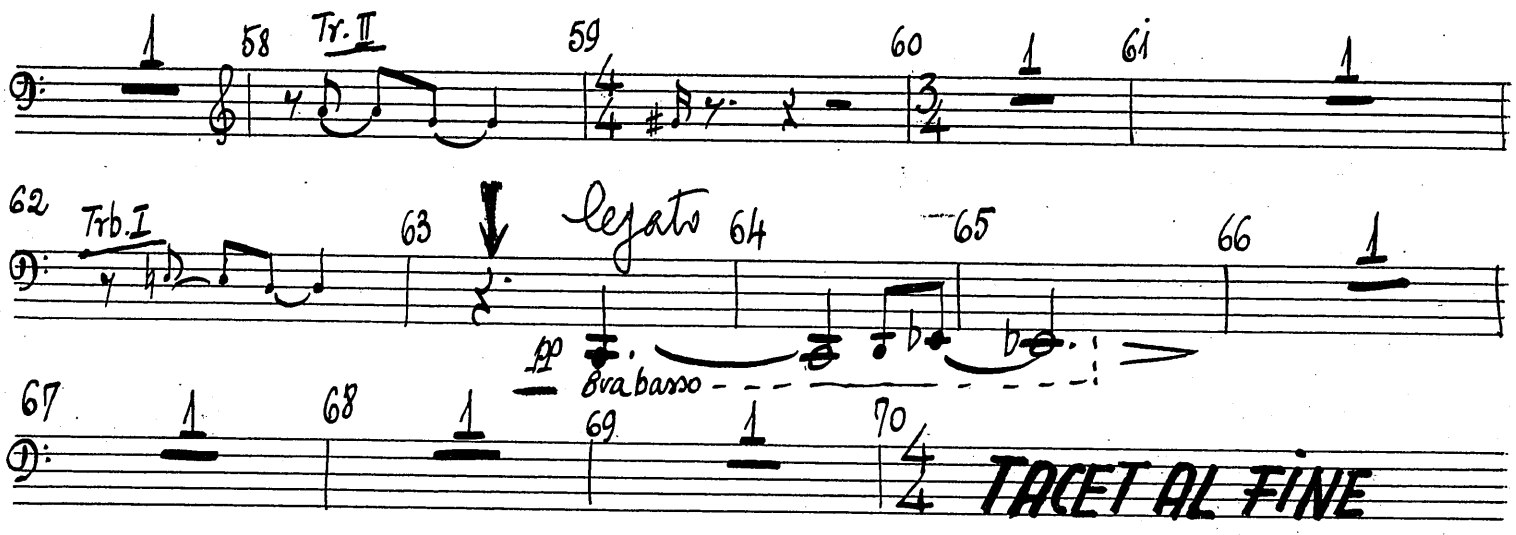
III

ARIA

M. MARBÉ

con sord.
ad lib.
Tr. II
mf
poco
ad lib.
pp
stia

MM 1977/1


58
Tr. II
59
60
61
62
Trb. I
63
legato
64
65
66
67
68
69
70
pp
8va bassa
TACET AL FINE

PERCUTIE I

TAM-TAM, TIMPANI

MYRIAM MARBE

CONCERT PENTRU VIOLĂ și ORCHESTRĂ

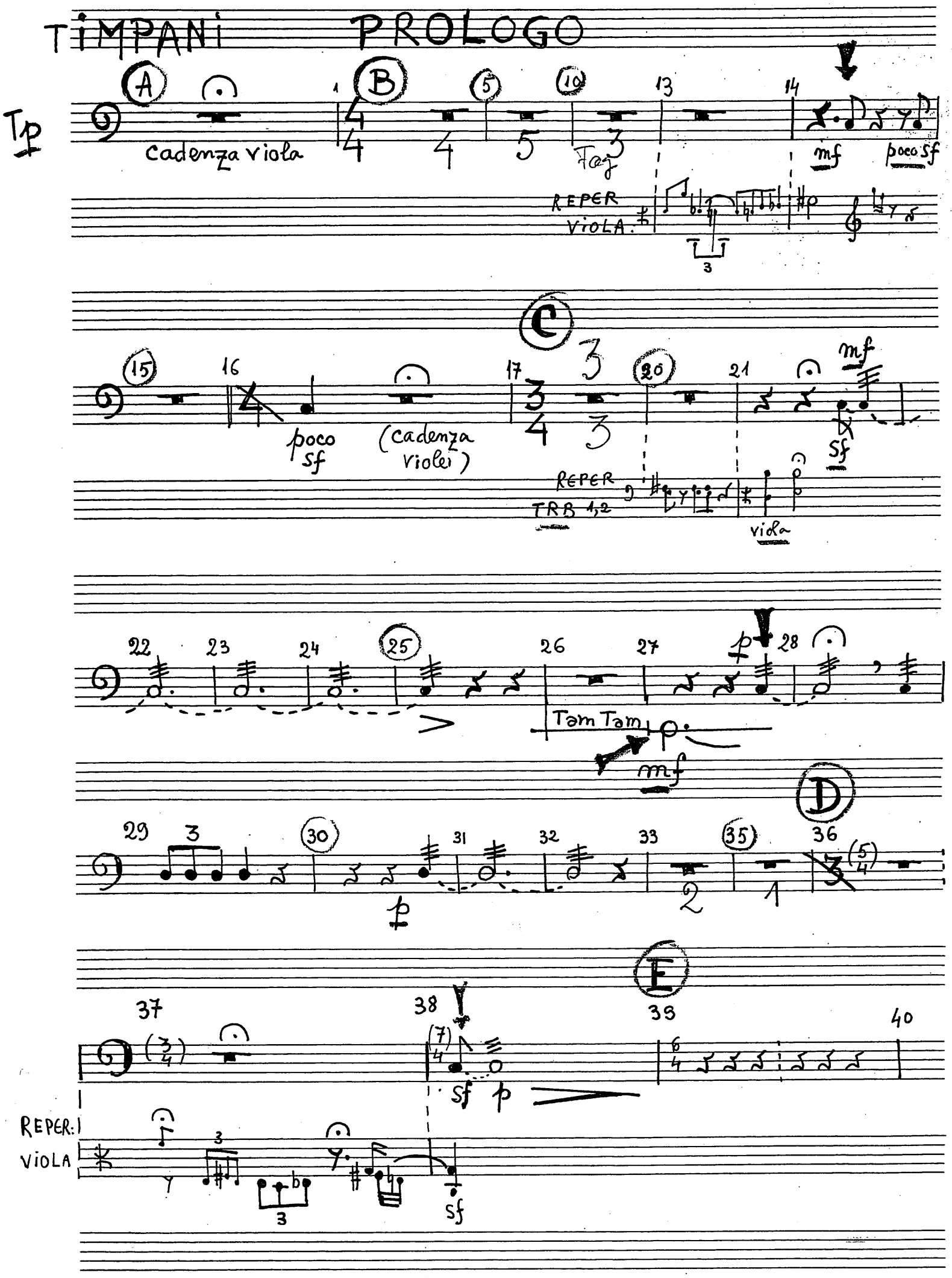
1977

violistului VLADIMIR MENDELSOHN

MM 1977/1

TAM-TAM I

TIMPANI PROLOGO



VIOL

Tp

VIOLA

VIOLA

MM 1977/1

40 41 42 43 44

45 46

VIOLA

3

pizz

47 48 49

Tp

pp

VIOLA

3 3 5

50

ppp ppp perdendosi

VIOLA

MARBE NACHLASS

II CADENZA (Vl. Mendelssohn) LA CONC. de VIOLĂ
MIRIAM MARBE

Tam-tam

MARBE NACHLASS

MM 1977/1

Vla Solo

cca 35 77

Vla Solo

etc

Tam tam

trem

poco f

Vla

+cinelli

cinelli

TOM-TOM

ben f

pio f

Vla solo

Alămuri

Cin
tom-tom

ff

fff

Viola

f

mf

mp

pout

p

pp

se leagă cu p. 211

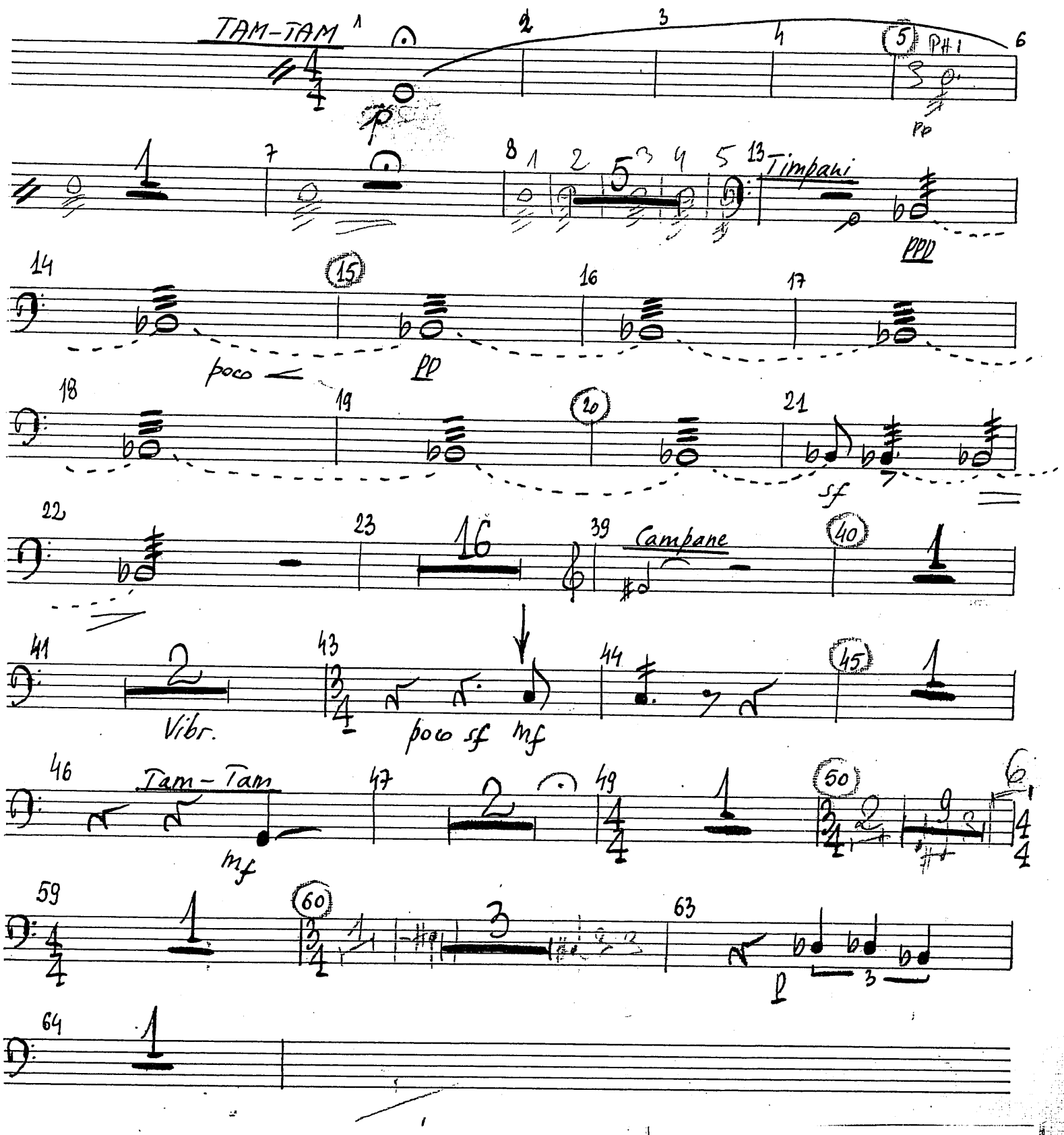
16 ENESCU

TAM - TAM.
TIMPANI

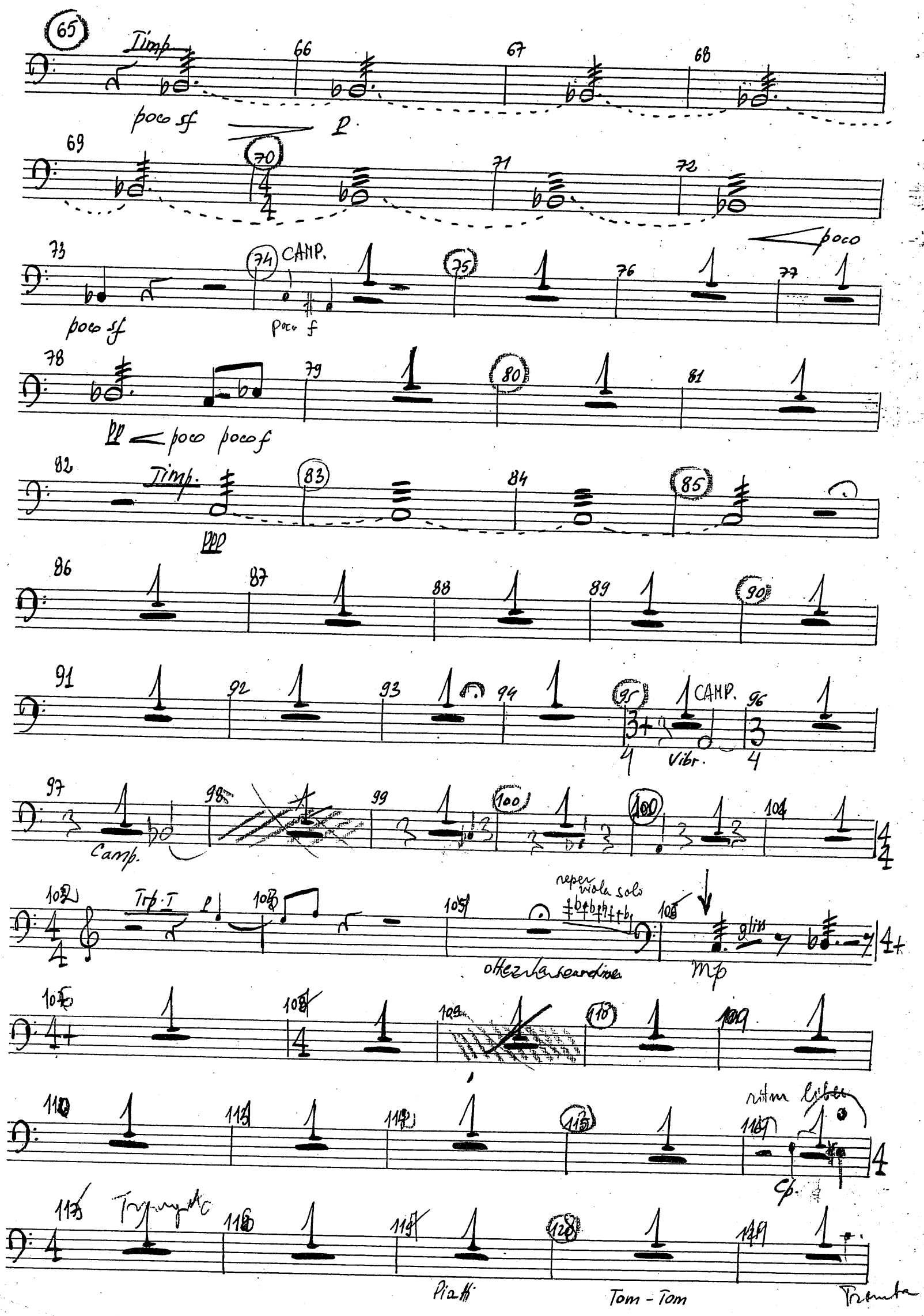
III

ARIA

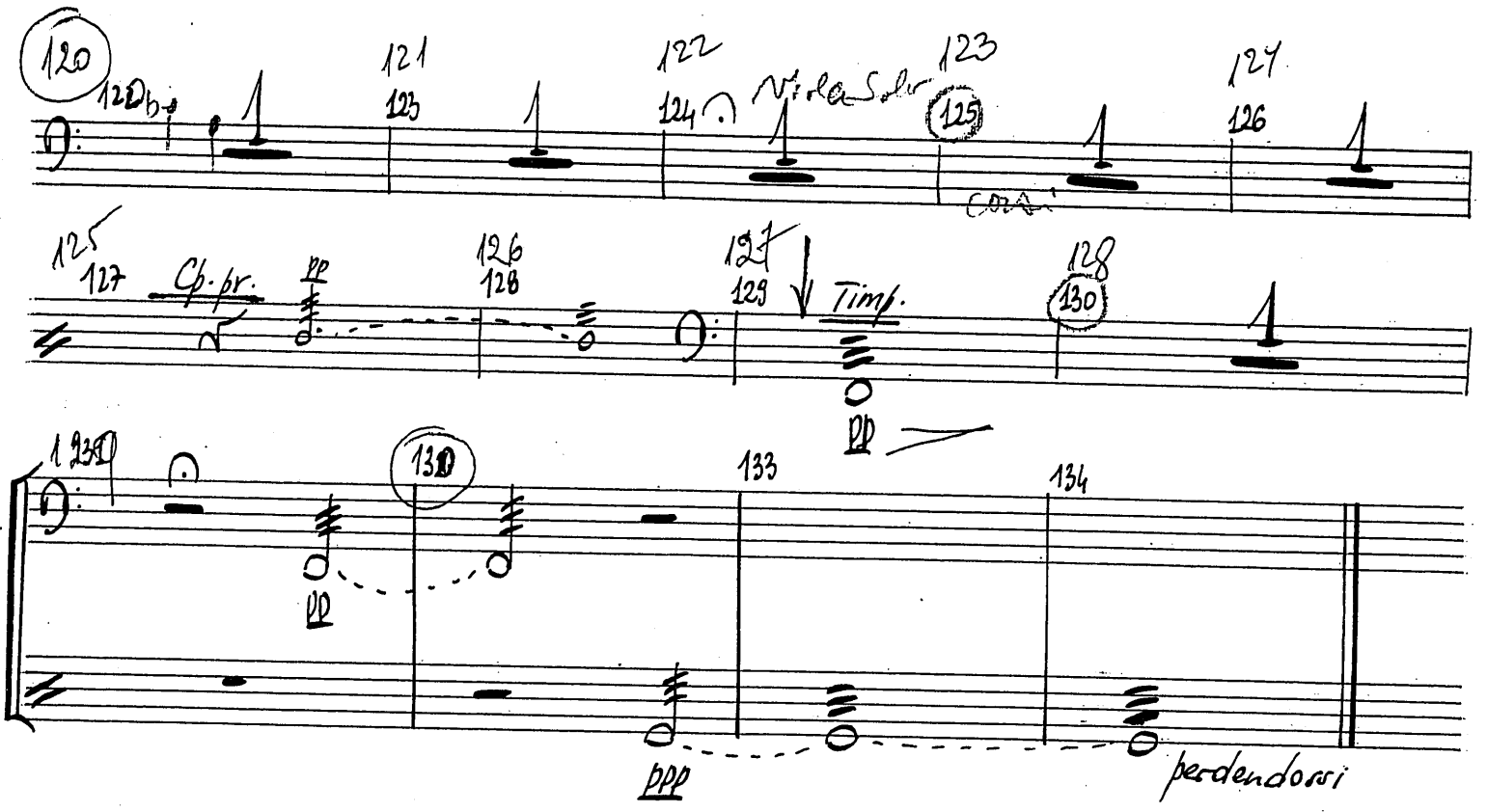
Myriam Marbe



MM 1977/1


Timp.
poco sf
p
poco
CAMP.
poco f
pp
poco poco f
Timp.
ppp
CAMP.
Vibr.
Camp.
Trp. I
reper viola solo
gliss
mp
ritm. liber
Cp.
Piatti
Tom - Tom

MM 1977/1



MARBE NACHLASS

18

PERCUTIE II

PIATTI - GR. CASSA - MARACAS

TB. MIL.

MYRIAM MARBE

CONCERT PENTRU VIOLĂ si ORCHESTRĂ

1977

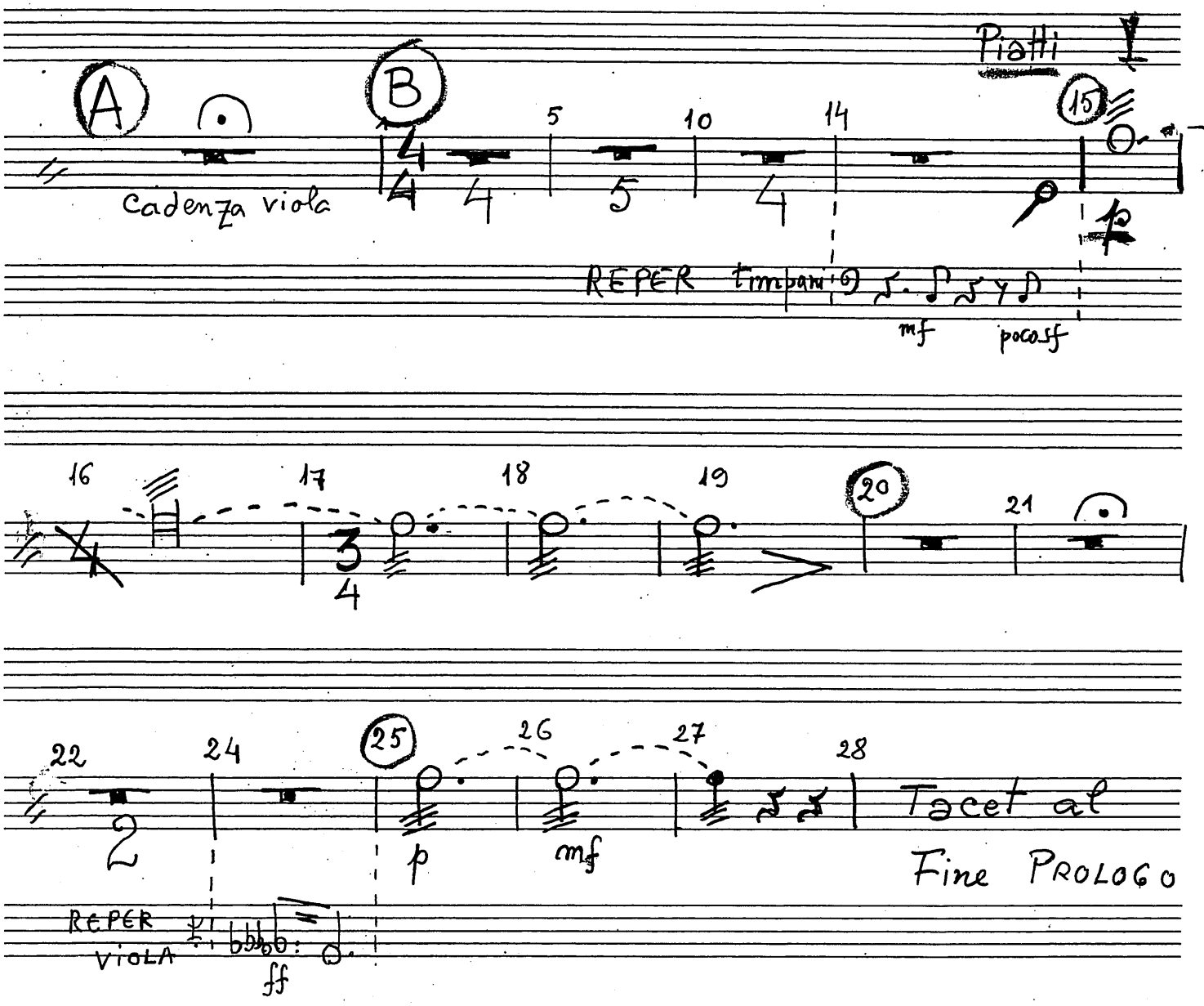
VIOLISTULUI VLADIMIR MENDELSOHN

MM 1977/1

PIATTI

I
PROLOGO

MARBE NACHLASS



CADENZA (Vl. Mendelssohn) la CONCERTUL de VIOLA de MIRIAM MARBE

Cinelli

MARBE NACHLASS

I

Viola Solo

Viola +

Tam tam (trem)

Vla
t-tam +
BONGOS

Cin

benf

piuf

Vla
t-tam
Bongos

Vla
t-tam
Bongos +
Alämuri

ff fff ff

Alämuri
tacet

Viola

Tacet
l.v.

f mf mp

Vla Sola

pont

pizz

Cinelli tacet

segue

MM 1977/1

19

PERCUȚIE III

TB. MIL. - WOOD-BLOCKS (PROLOGO), CAMPANE

CAMPANE PREPARATE

MYRIAM MARBE

CONCERT PENTRU VIOLĂ și ORCHESTRĂ

1977

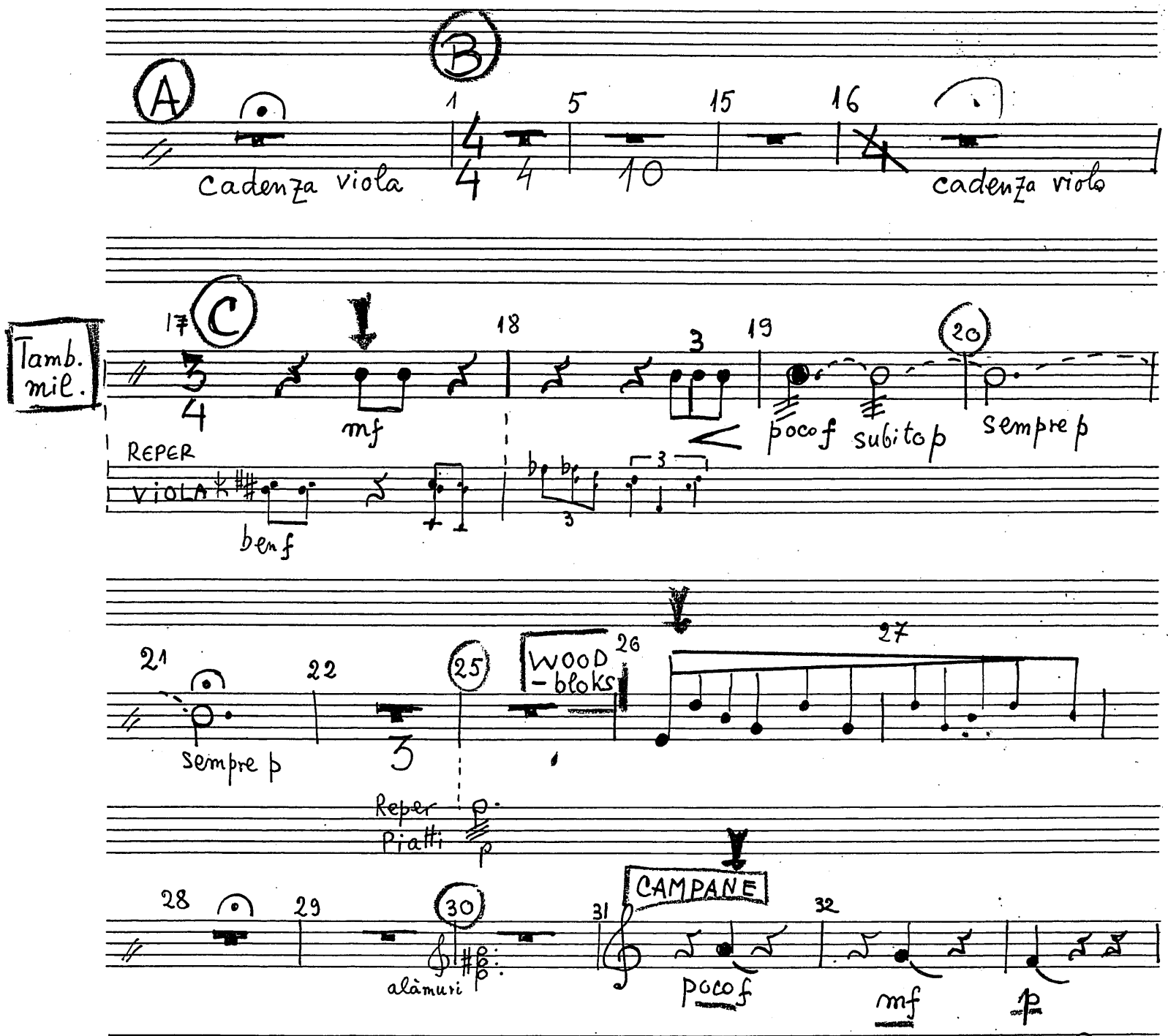
VIOLISTULUI VLADIMIR MENDELSOHN

MM 1977/1

PERCUȚIE III

MARBE NACHLASS

I PROLOGO



Tacet al Fine PROLOGO

II CADENZA

Tacet

MM 1977/1

CAMPANE PREPARATE (Cp. pr.)

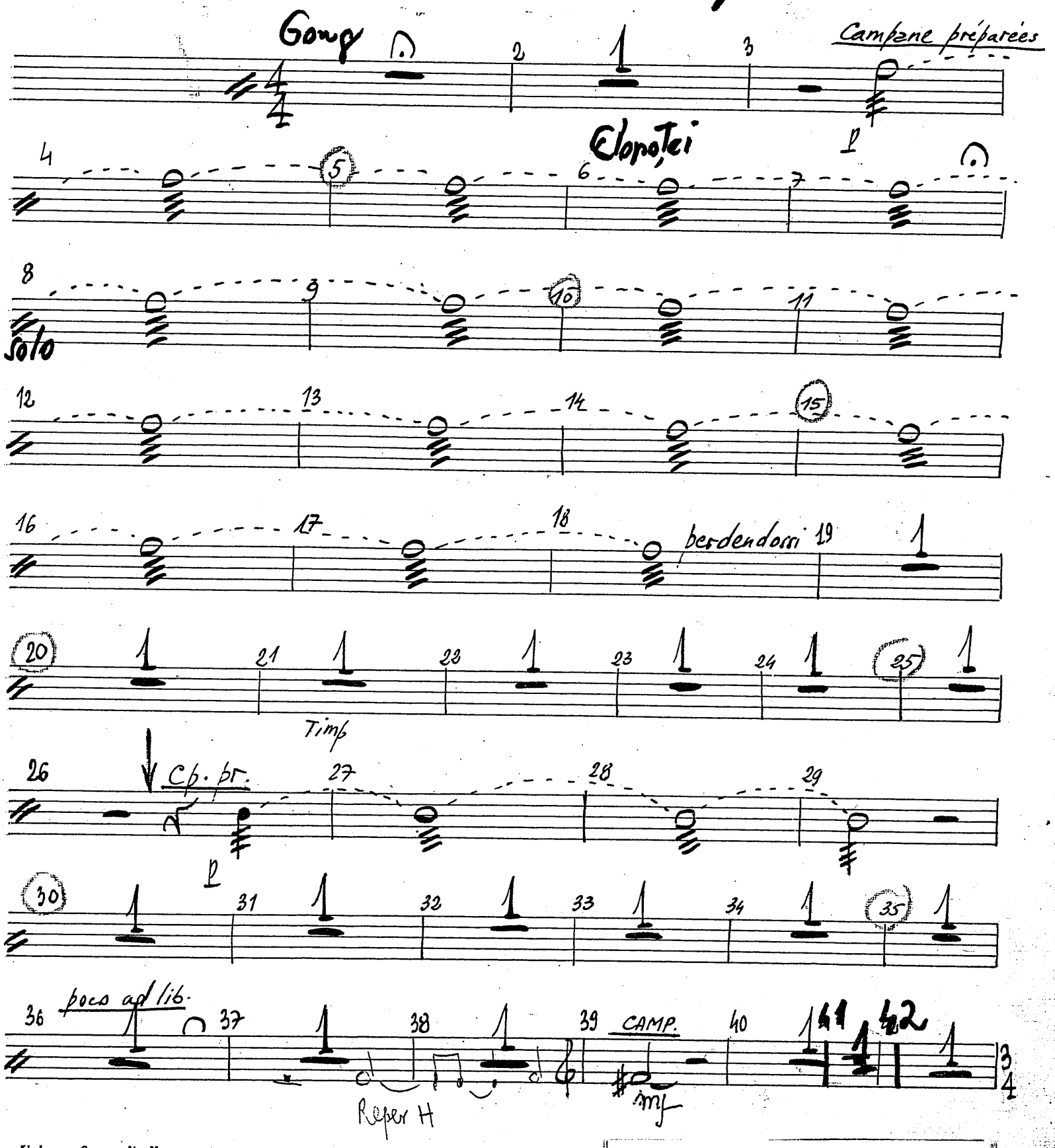
CAMPANE

III

ARIA

MARBE NACHLASS

Myriam Marbe



MM 1977/1

43 Tuba 44 45 46 47 48

49 50 51 Trp. I con sord. 52 CAMP mf

53 54 55 56 57 58 T. mil.

59 60 61 CAMP. 62

63 64 65 66 67

68 69 70 71 72 Corn I

73 flaut 74 CAMP poco f 75 Camp. br. 76 sempre pp

77 78 79 80 perdendosi

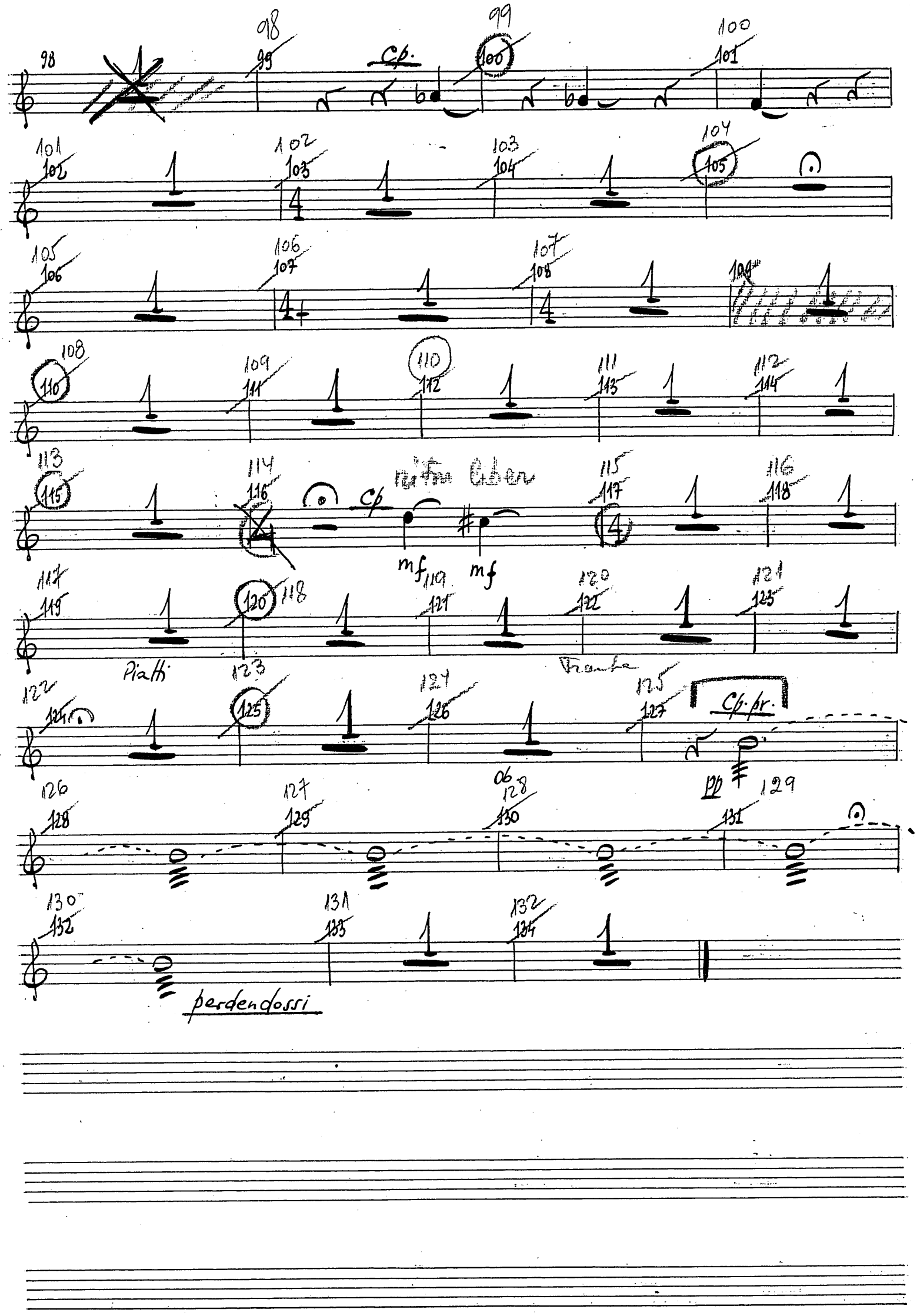
81 82 83 84 Cb. br. ppp

85 perdendosi 86 87 88

89 90 91 92 93

94 Repet. solo viola 95 CAMP. 96 97

MM 1977/1



MM 1977/1

20

PERCUȚIE IV

BONGOS - TOM TOM - VIBRAFON

MARIMBAFON - △ (TRIANGLU)

 TRIANGLU CU BAGHETE METAL

 ȚURȚURI STICLĂ

MYRIAM MARBE

CONCERT PENTRU VIOLĂ si ORCHESTRĂ

1977

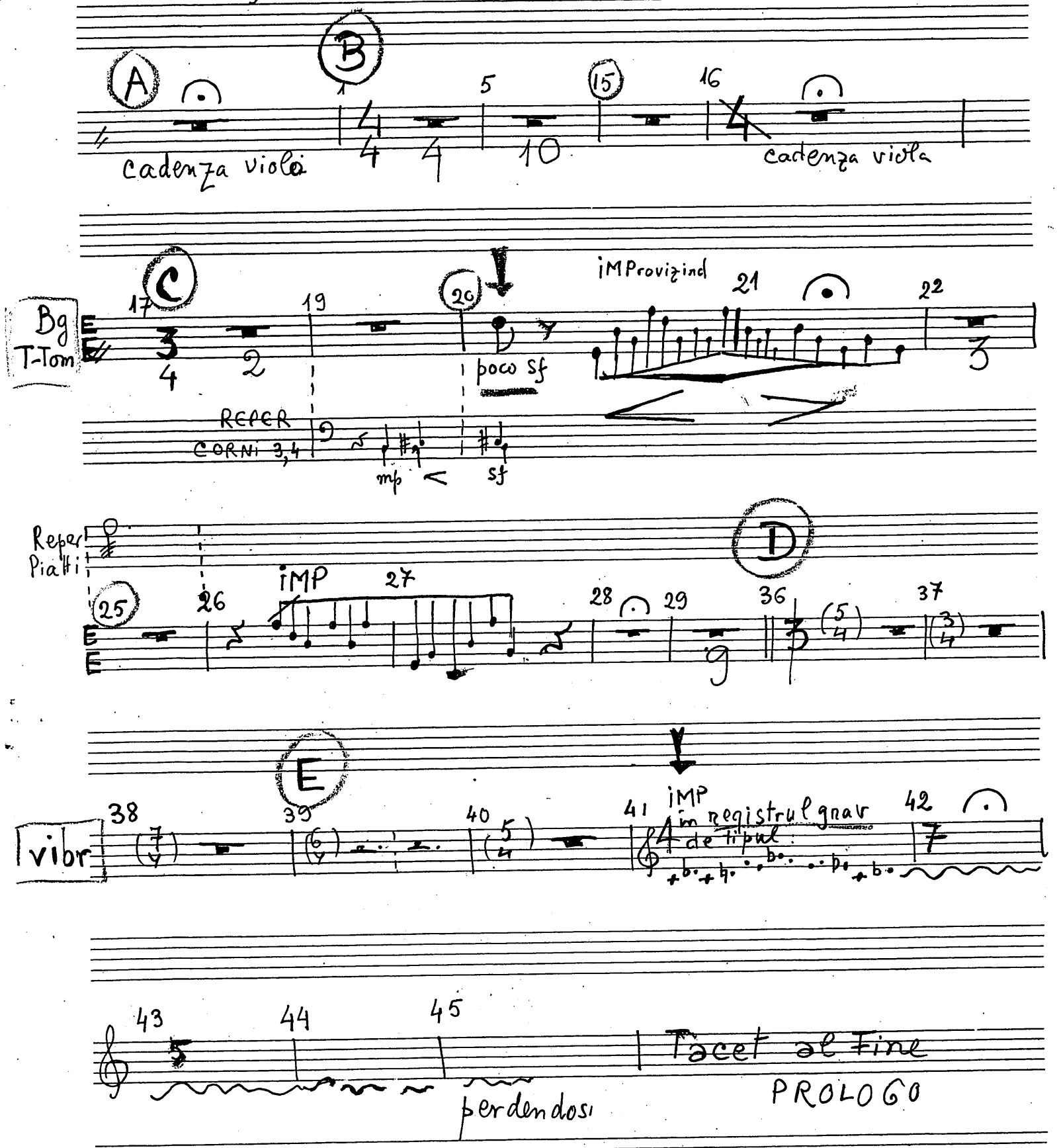
VIOLISTULUI VLADIMIR MENDELSOHN

MM 1977/1

Tom-Tom = T-tom Vibrofon
Bongos = Bg

I

PERCUȚIE IV PROLOGO.



MARBE NACHLASS

MM 1977/1

CADENZA (Vl. Mendelsohn) la cour de violă de
MIRIAM MARBÉ

II

Membr

(bgos ossia tom-tom ossia timp

Vla Sola

Vla +
tam-tam

Vla +
tam-tam +
cinelle

Vla

etc

Vla +
t-tam +
Cin +
Alămuri

Alămuri tacet

tacet

14 ENESCU

MARBE NACHLASS

MM 1977/1

TRIANGLU (cu baghete de metal) Turturi (baghete sticlă)

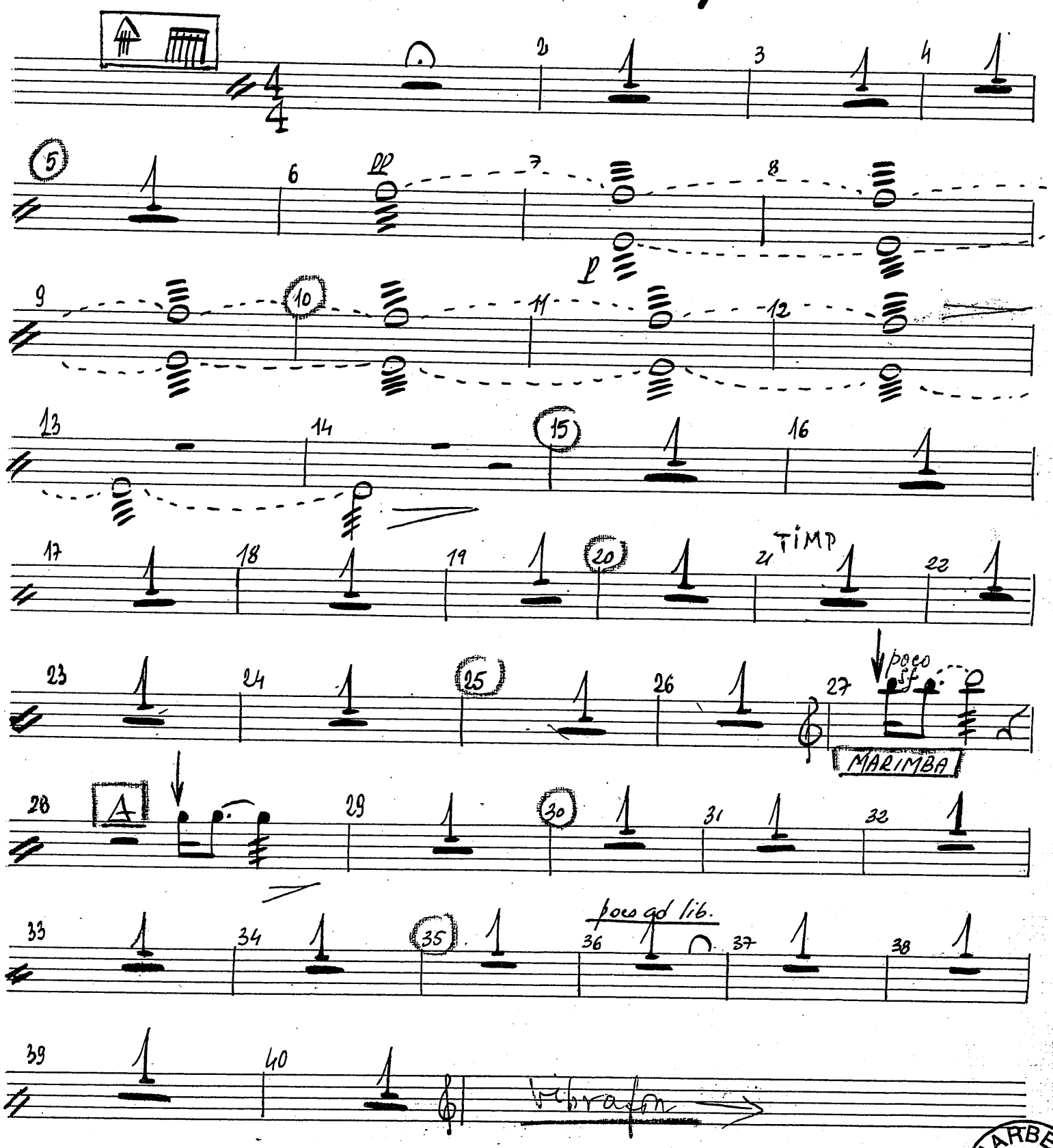
Δ TRIANGLU - MARIMBAFON - VIBRAFON

BONGOS - TOM-TOM

III

ARIA

Myriam Marbe



MM 1977/1

MARBE NACHLASS

41 VIBR. 42 43 44

Sonore

45 46 47 48 49 50

T-Tam

51 52 53 VIBR. 54

H+Camp.

55 56 57 58

59 VIBR. 60 61 62

63 64 65 66

Timp.

67 68 69 70 71

72 73 74 75 76

Camp.

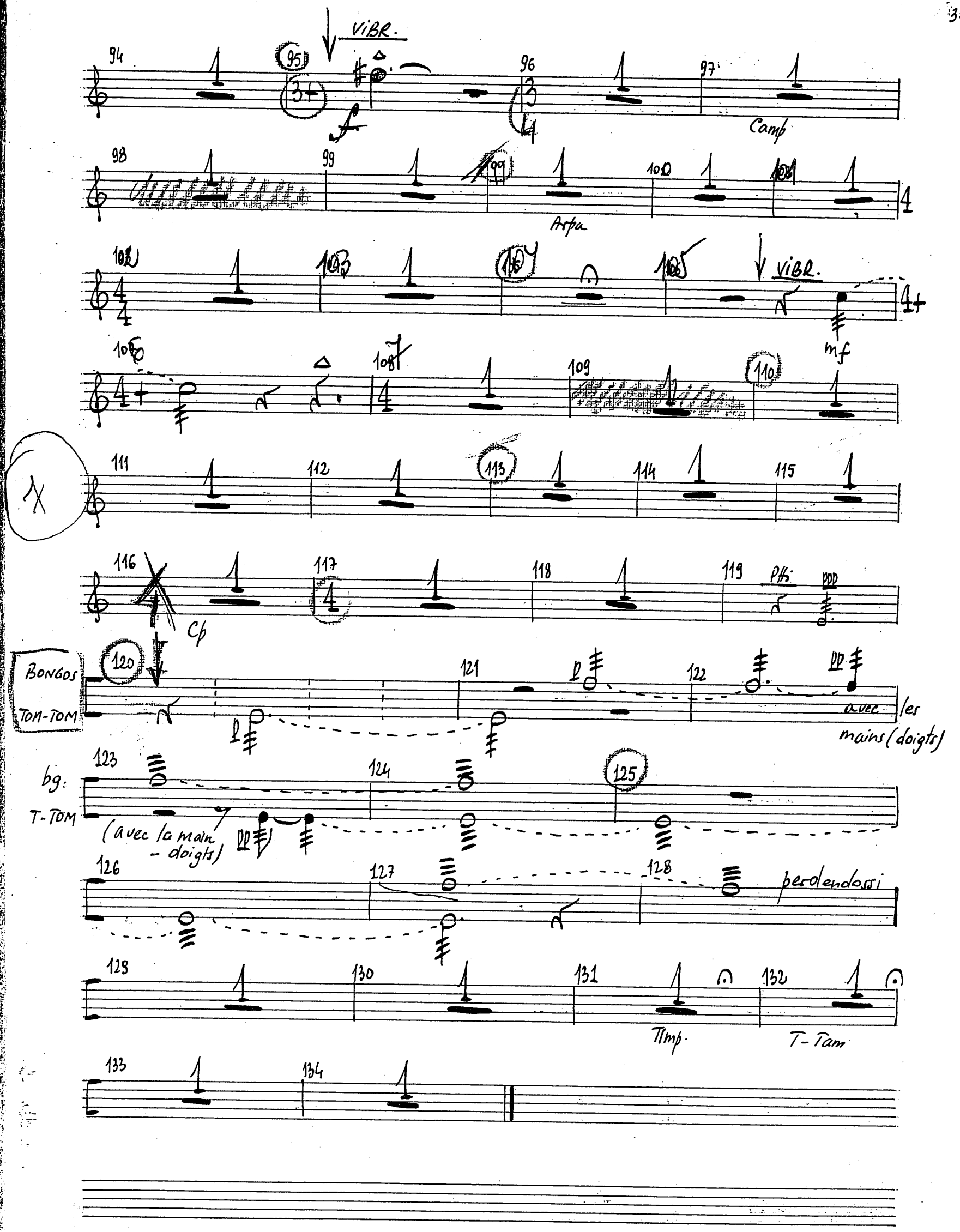
77 78 Timp. 79 VIBR. 80 Marimba

pp < poco poco f

81 82 83 84

85 MARIMBA 86 87 88

89 90 91 92 93


VIBR.
Camp
Arpa
VIBR.
mf
Cp
BONGOS
TOM-TOM
avec les mains (doigts)
bg.
T-TOM
(avec la main - doigts)
perdendossi
Timp.
T-Tam

MM 1977/1

21

HARPA

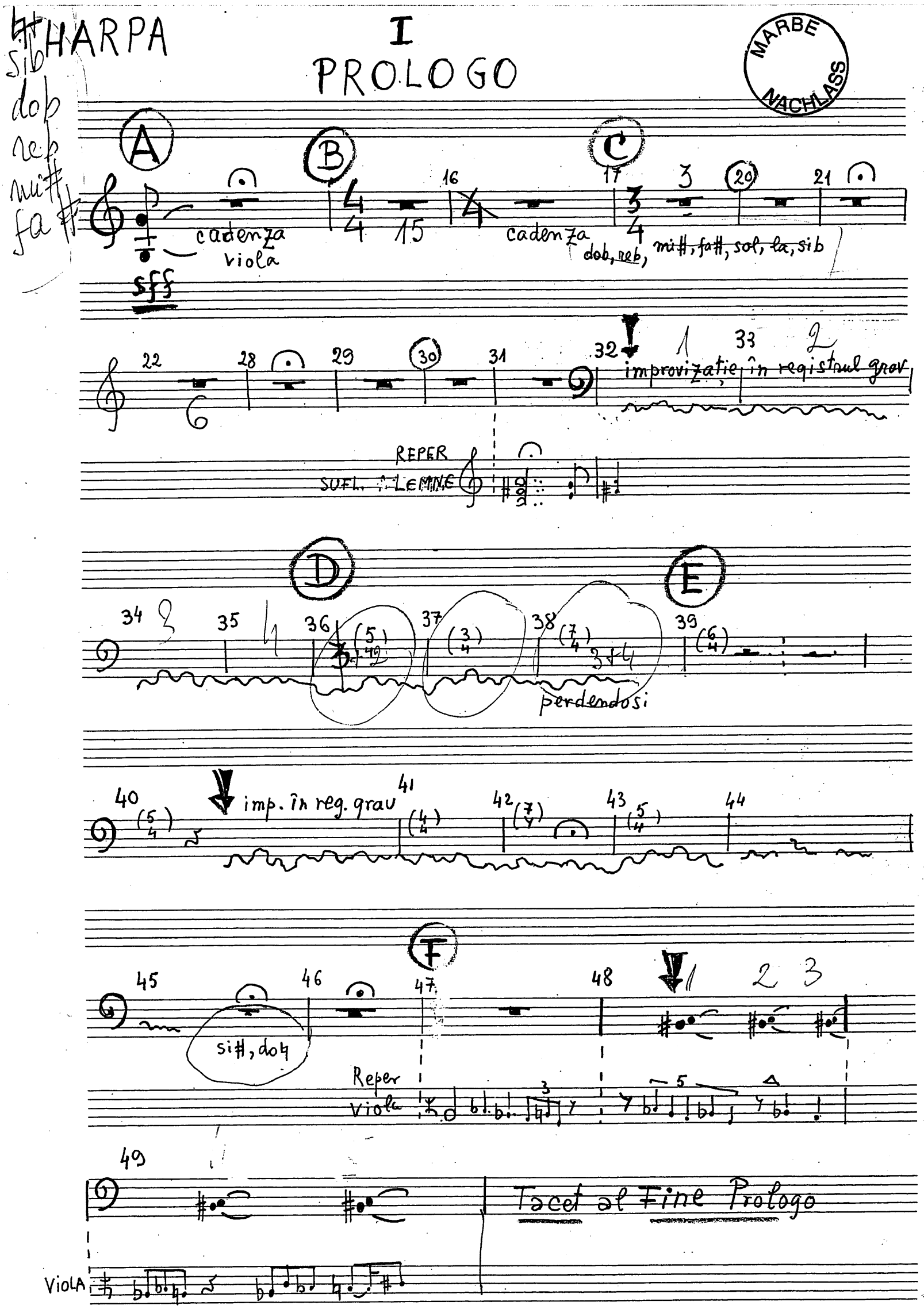
MYRIAM MARBE

CONCERT PENTRU VIOLĂ si ORCHESTRĂ

1977

VIOLISTULUI VLADIMIR MENDELSOHN

MM 1977/1


HARPA
I
PROLOGO
MARBE NACHLASS
A
B
C
D
E
F
cadenza viola
sff
cadenza
dob, reb, mi#, fa#, sol, la, sib
improvizație în registrul grav
REPER
SUFL. LEMNE
perdendosi
imp. în reg. grav
si#, do♮
Reper
viola
Tacet al Fine Prologo
VIOLA

MM 1977/1

MARBE NACHLASS

II

CADENZA

HARPA

Tacet

folb

fab

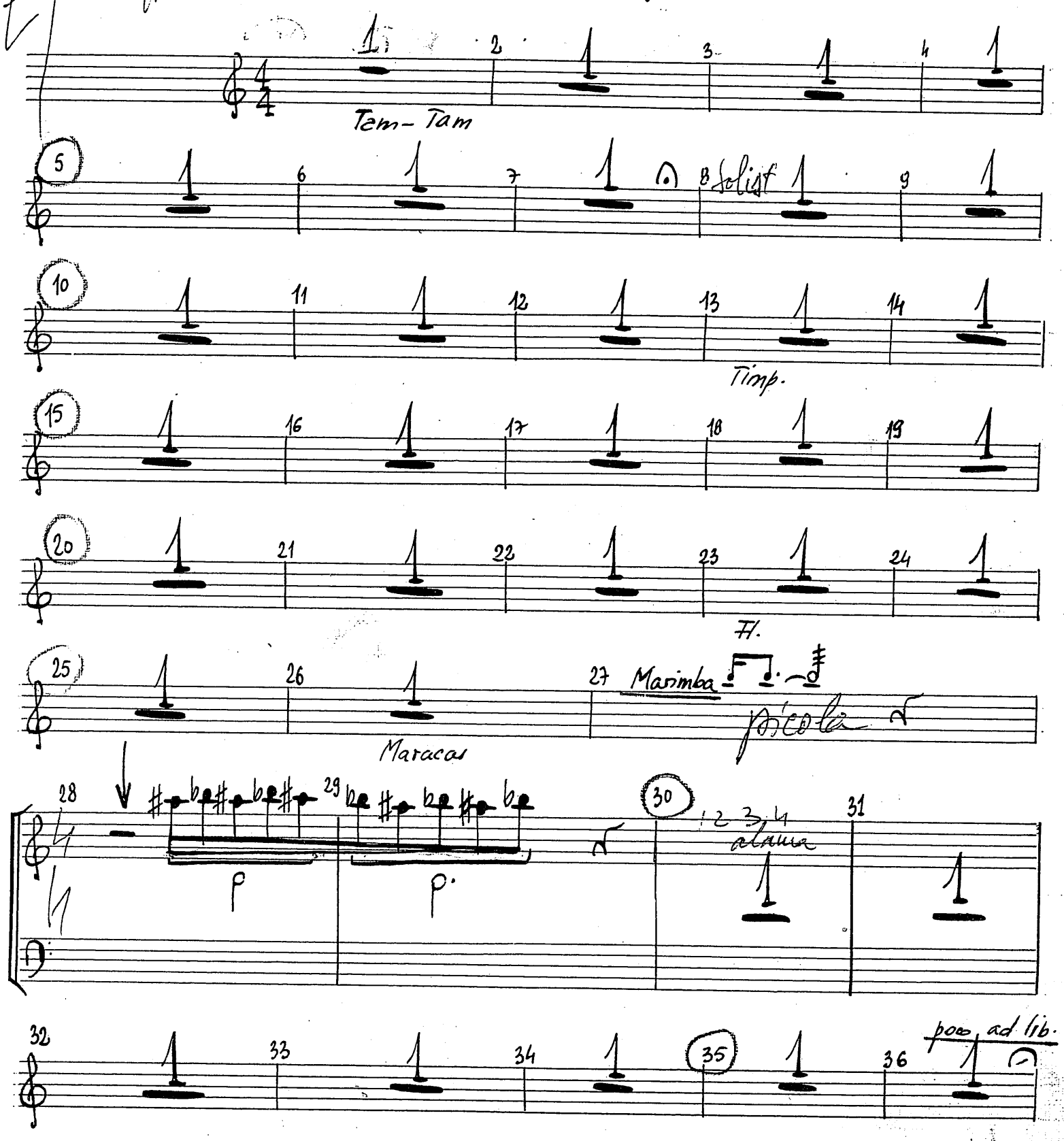
fib

la#

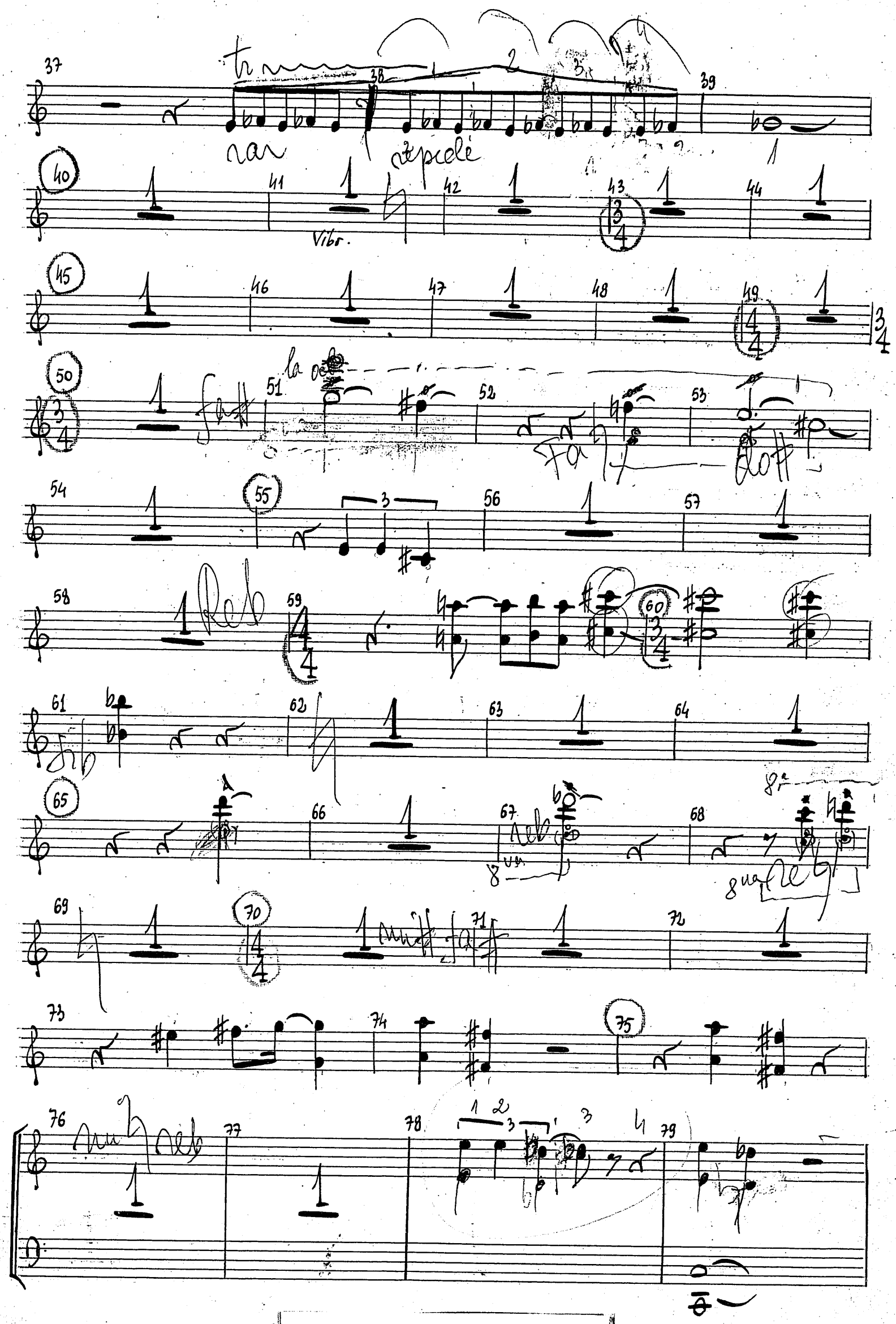
III

ARIA

Myriam Marbe



MM 1977/1



MM 1977/1

80 81 82 83

84 IMP 1–7 85 2 86 3

87 IMP 88

89 6 90 7 perdendosi 91

92 93 94 95 au talon

96 97 98 99

100 IMP rythme libre formules rapides et inégales 101

102 103 104 105 poco

106 107 108 109

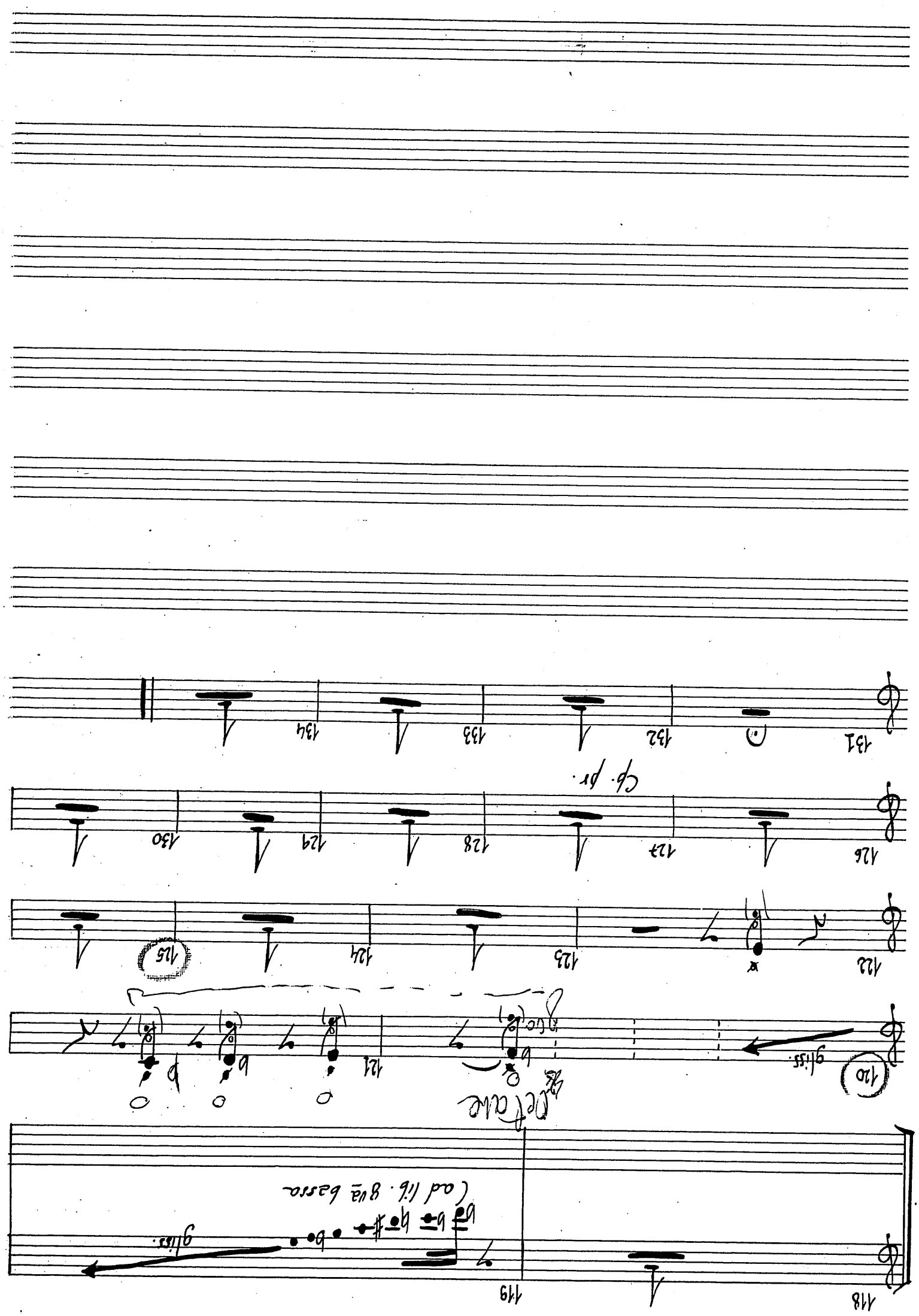
110 111 112 113

114 115 116 cad. viol. 117

cp.

MM 1977/1

MM 1977/1



92

VIOLINI I

P.I

M. MARBE

CONCERT PENTRU VIOLĂ ŞI ORCHESTRA

1977

VIOLISTULUI VLADIMIR MENDELSOHN

MM 1977/1

MARBE NACHLASS

VIOLINI I

I PROLOGO

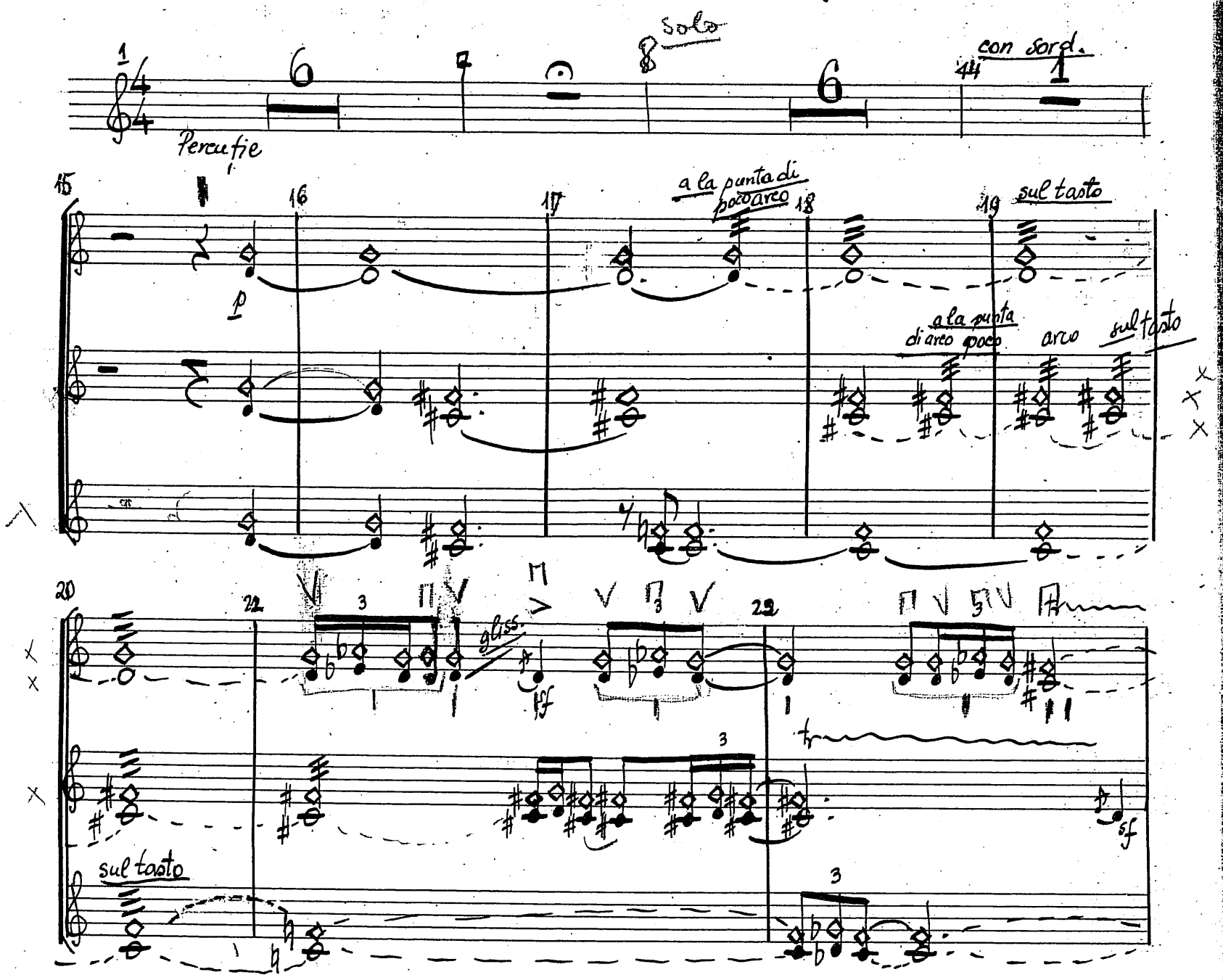
tacent

II CADENZA

tacent

III ARIA

M. MARBE



MM 1977/1

23 24 25 26 27 28 29

flaut flaut flaut

p benf poco mf benf

30 31 32 33 34 35 36 ad lib. poco 37

meta: otter 6 la sordine 1 2

Trb.

Vla Solo

senza sord. ord. mf

PI pizz div. unisi arco

PII, III arco

con sord. ord. mf

div. senza sord.

42 43 44 45 46 47 48

con sord.

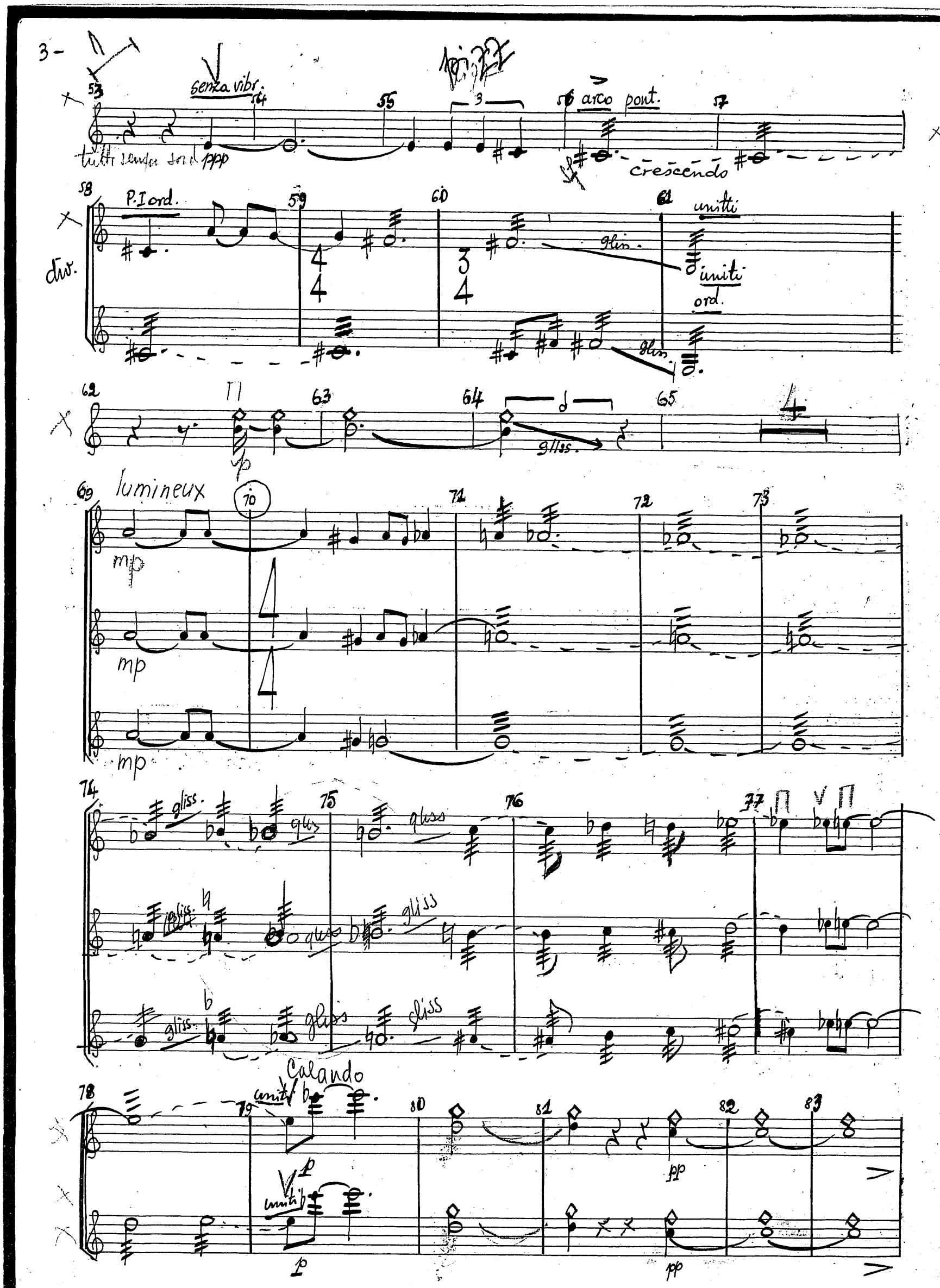
49 50 51 52

gliss. otter la sord. 1

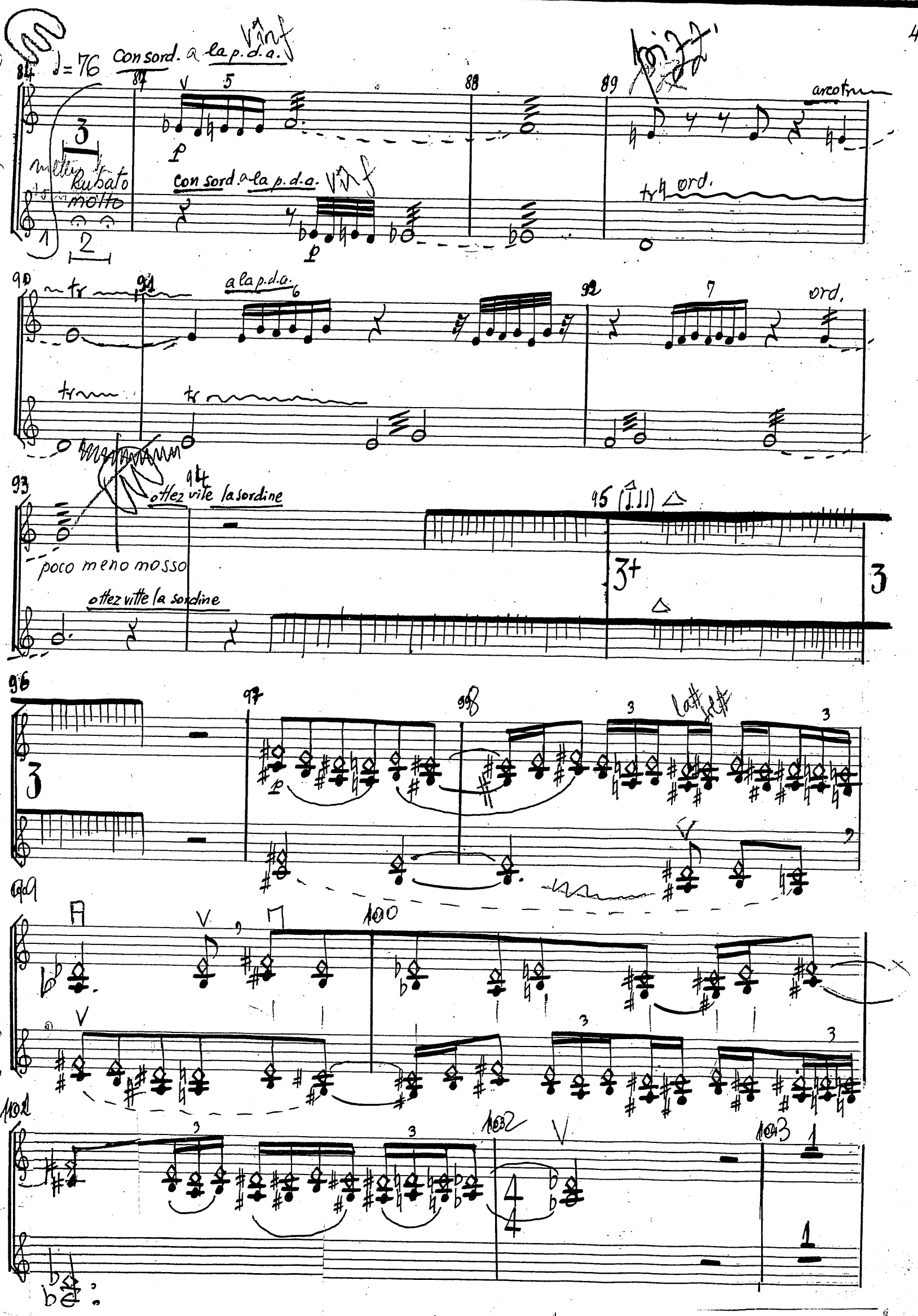
p

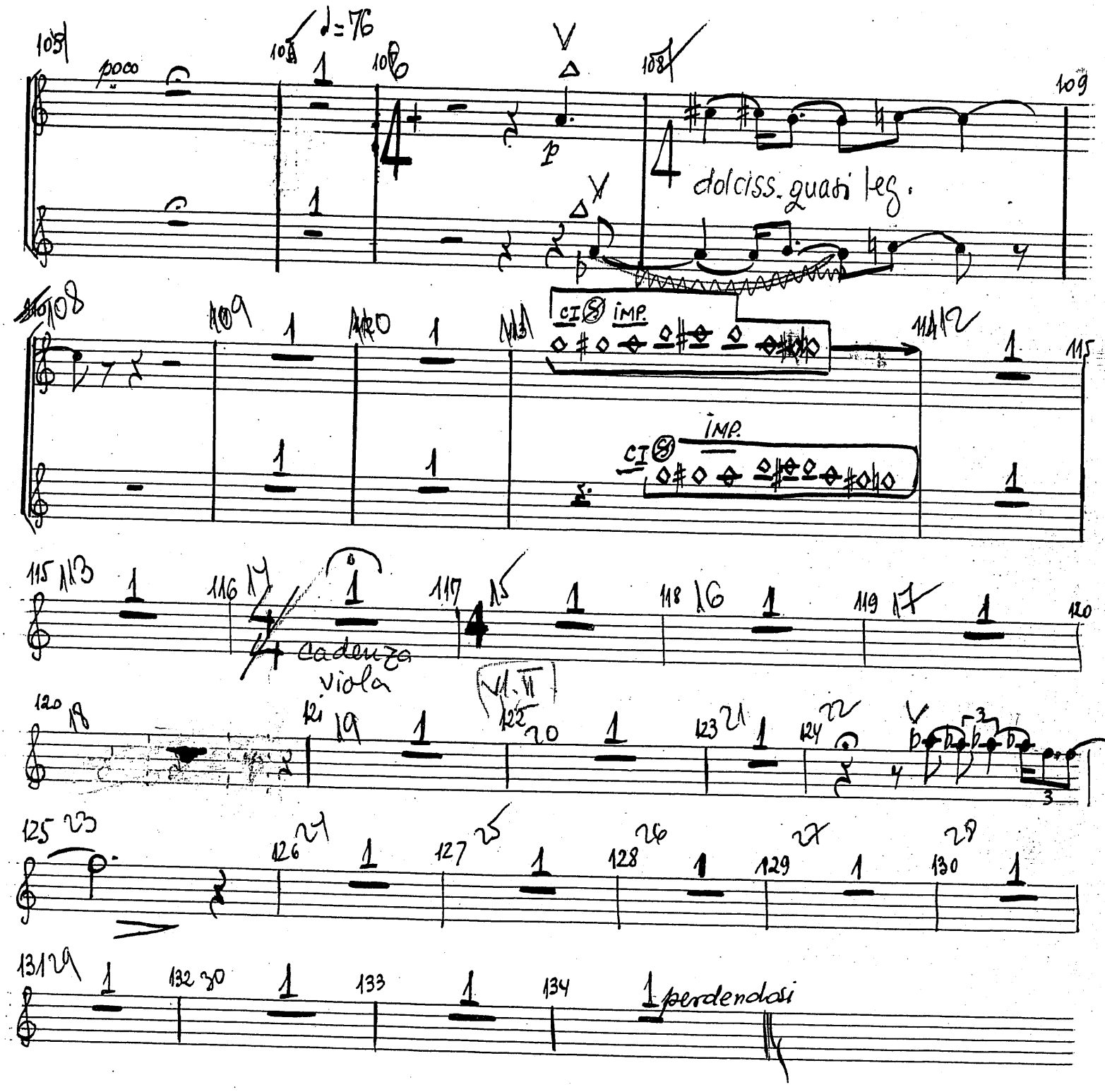
MARBE NACHLASS

MM 1977/1


3-
senza vibr.
arco pont.
crescendo
P.I ord.
div.
unitti
uniti
ord.
glis.
lumineux
mp
gliss.
Calando
unit.
p
pp

MM 1977/1


♩= 76
Con sord. a la p.d.a.
Rubato molto
con sord. a la p.d.a.
arco
ord.
a la p.d.a.
ord.
ottez vite la sordine
poco meno mosso
ottez vitte la sordine


poco
♩=76
dolciss. quasi leg.
CI
IMP.
cadenza viola
VI. II
perdendosi

MM 1977/1

28 VIOLINI II

M. MARBÉ

CONCERT PENTRU VIOLĂ și ORCHESTRĂ

1977

violistului VLADIMIR MENDELSOHN

MM 1977/1

MARBE NACHLASS

I PROLOGO

tacent

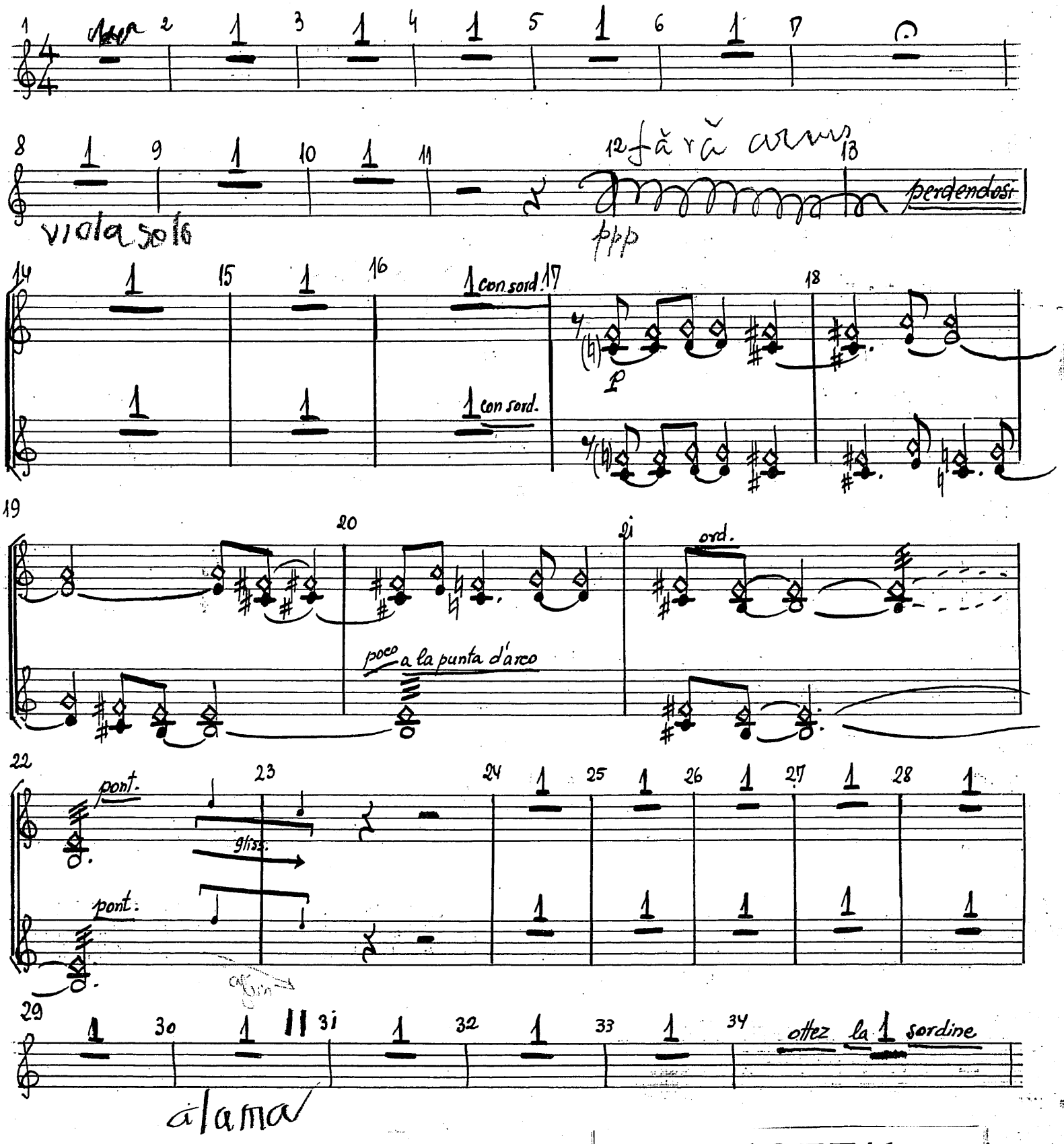
VIOLINI II

II CADENZA

tacent

III ARIA

M. MARBE



MM 1977/1

senza sord.

35 36 37 38

V ord. ppp gliss. pizz. acc. rel.

senza sord. V ord. ppp gliss. pizz.

add lib poco

39 40 41

acc. raf. arco flaut. P I p

42 43 44 45 46 47

arco P II 3/4 poco arco P II arco P IV tutti

48 49 50 51 52 53

1 4/4 3/4 p

54 55 56 57 58 59 3/4

gliss. meta ord.

60 61 62 63 64 65 66

pp P.I pizz.

67 68 69 70 71 72 73 74 75 76

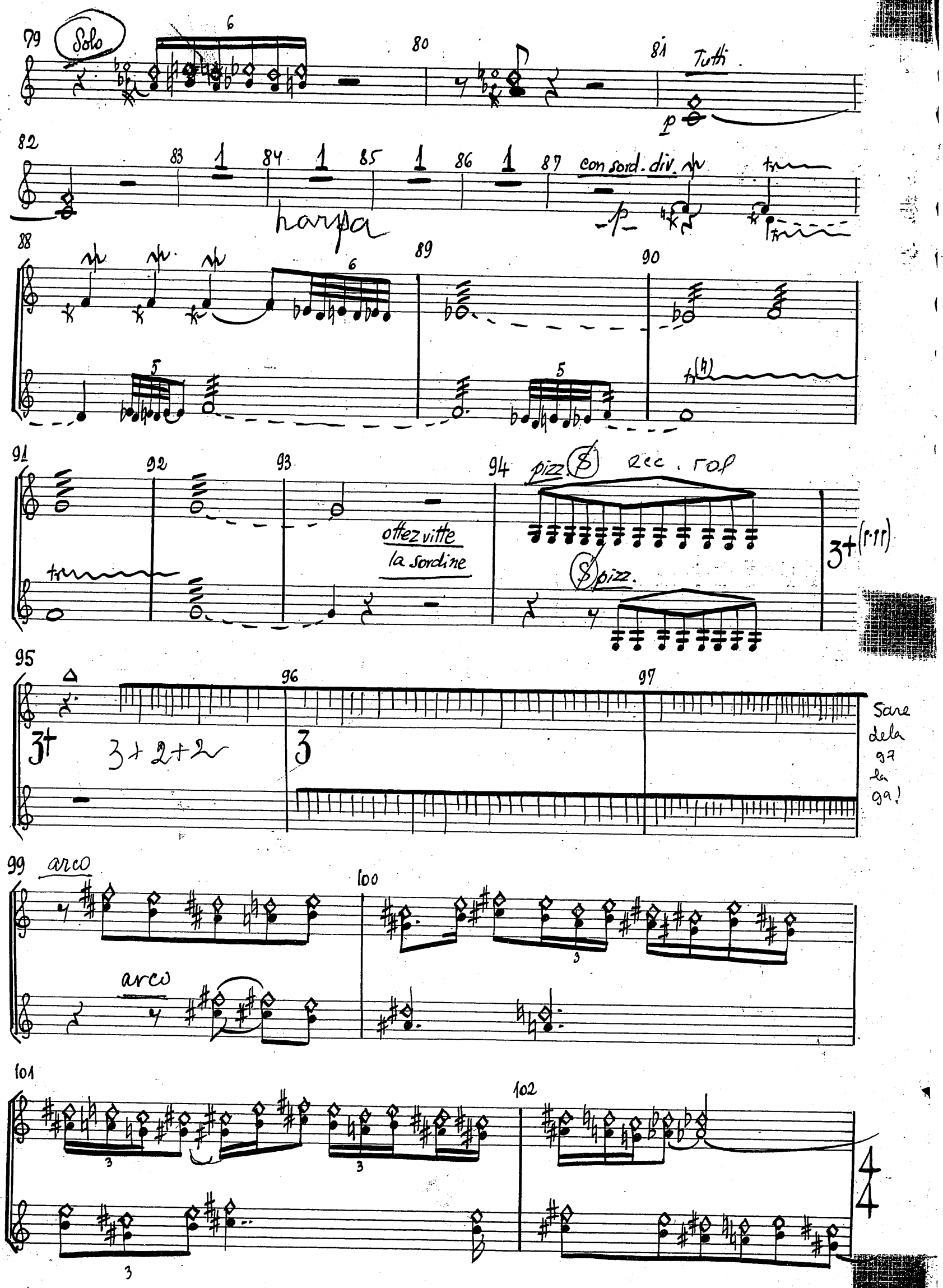
tutti arco

77 78

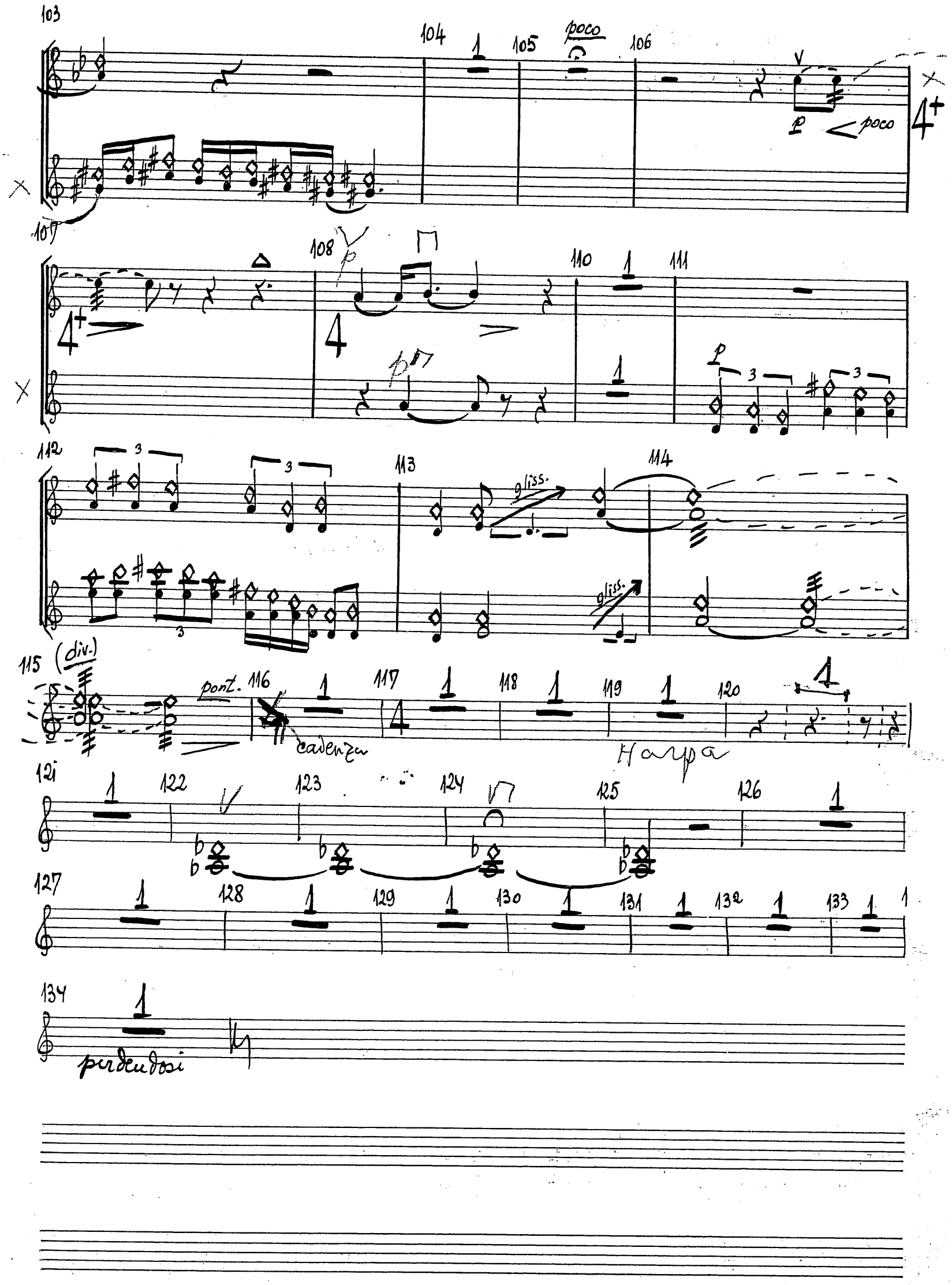
P.I V.S.

MARBE NACHLASS

MM 1977/1


Solo
Tutti
con sord. div.
harpa
ottez vitte
la sordine
pizz.
arco
Sare dela 97 la 99!

MM 1977/1


103
104
105
poco
106
p
poco
107
108
110
111
112
113
gliss.
114
115
(div.)
pont.
116
117
118
119
120
cadenza
Harpa
121
122
123
124
125
126
127
128
129
130
131
132
133
134
perdendosi

MM 1977/1

53.

P. III

VIOLE

M. MARBÉ

CONCERT PENTRU VIOLA SI ORCHESTRA

1977

violistului VLADIMIR MENDELSOHN

MM 1977/1

MARBE NACHLASS

VIOLE

I PROLOGO

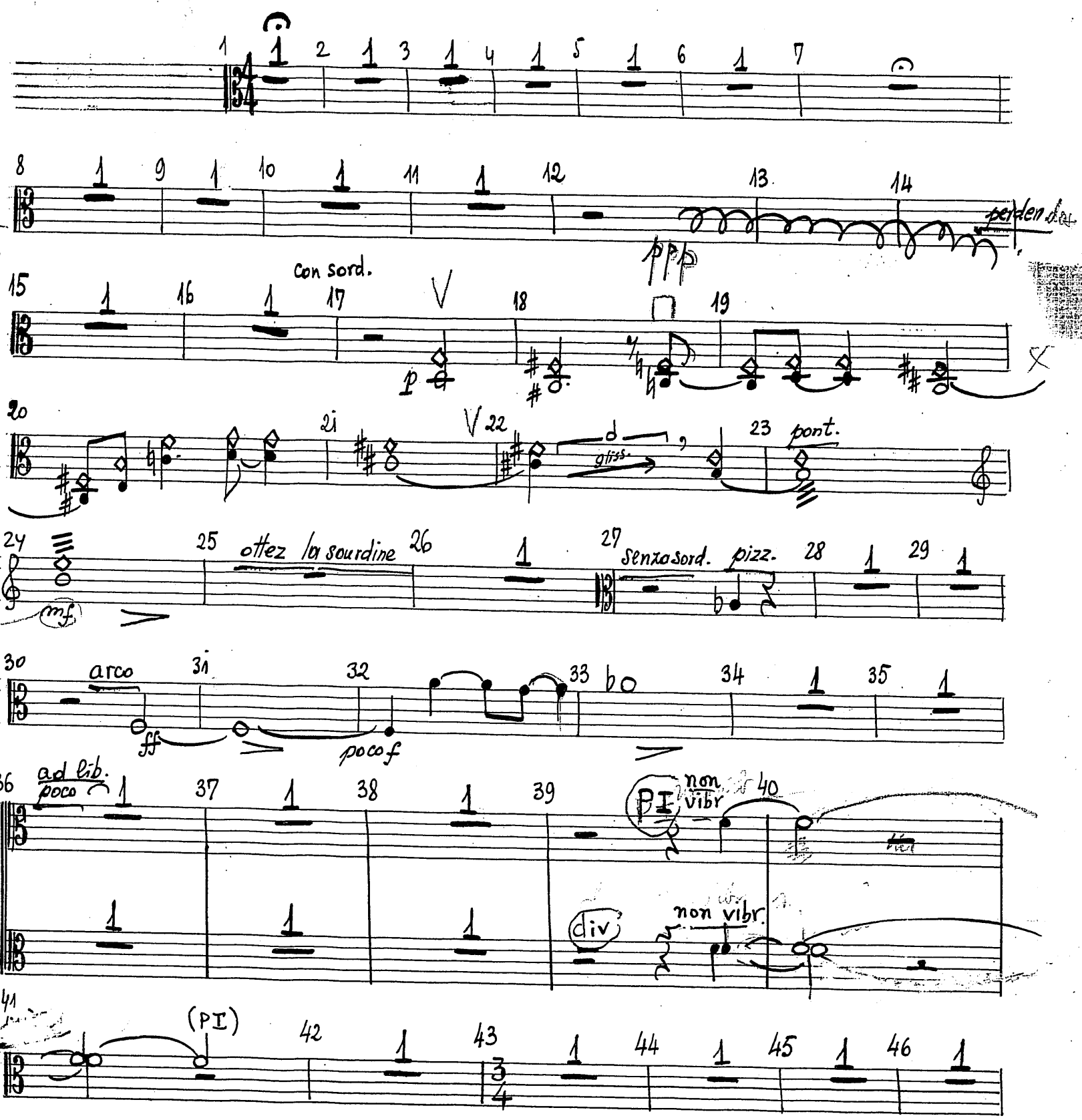
tacent

II CADENZA

tacent

III ARIA

M. MARBÉ



MM 1977/1

47 1 48 1 49 1 50 1 51 1 52 1 53 unitti

sf

54 55 1 56 57 pizz. 58 meta V 59 3

mf arco

60 pizz. 61 tutti arco 6 62 63 1 64 1

mf

65 1 66 tutti 67 68 69 70 71 1

mf

72 V mf 73 74 75 76

poco f sf

77 1 78 1 79 80 81 82 1 83 1

p

84 mettez la sourd. 85 1 86 1 87 1 88 3

89 3 90 91

92 3 93 ottez la sourdine 1 94 1 3+ (♩.♩♩)

95 3+ 96 3 97 1 Sare pesti ms 98

1 1

V.S.

MARBE NACHLASS

MM 1977/1

leggiero CL

col legno arco leggiero

CL rythme Libre

poco

ord.

ord.

ad lib. Solo

rythme adapté à celui du soliste (comme un léger écho)

Tutti

poco f p pp

~~135~~ 131 1 ~~134~~ 132 1

perdendosi

MM 1977/1

3/4 Violoncel original P.I

CONCERT PENTRU VIOLĂ și ORCHESTRĂ

1977 M. Marbe

-ARIA-

VIOLISTULUI VLADIMIR MENDELSOHN

MM 1977/1

2 ex

I PROLOGO

tacent

VIOLONCELLI

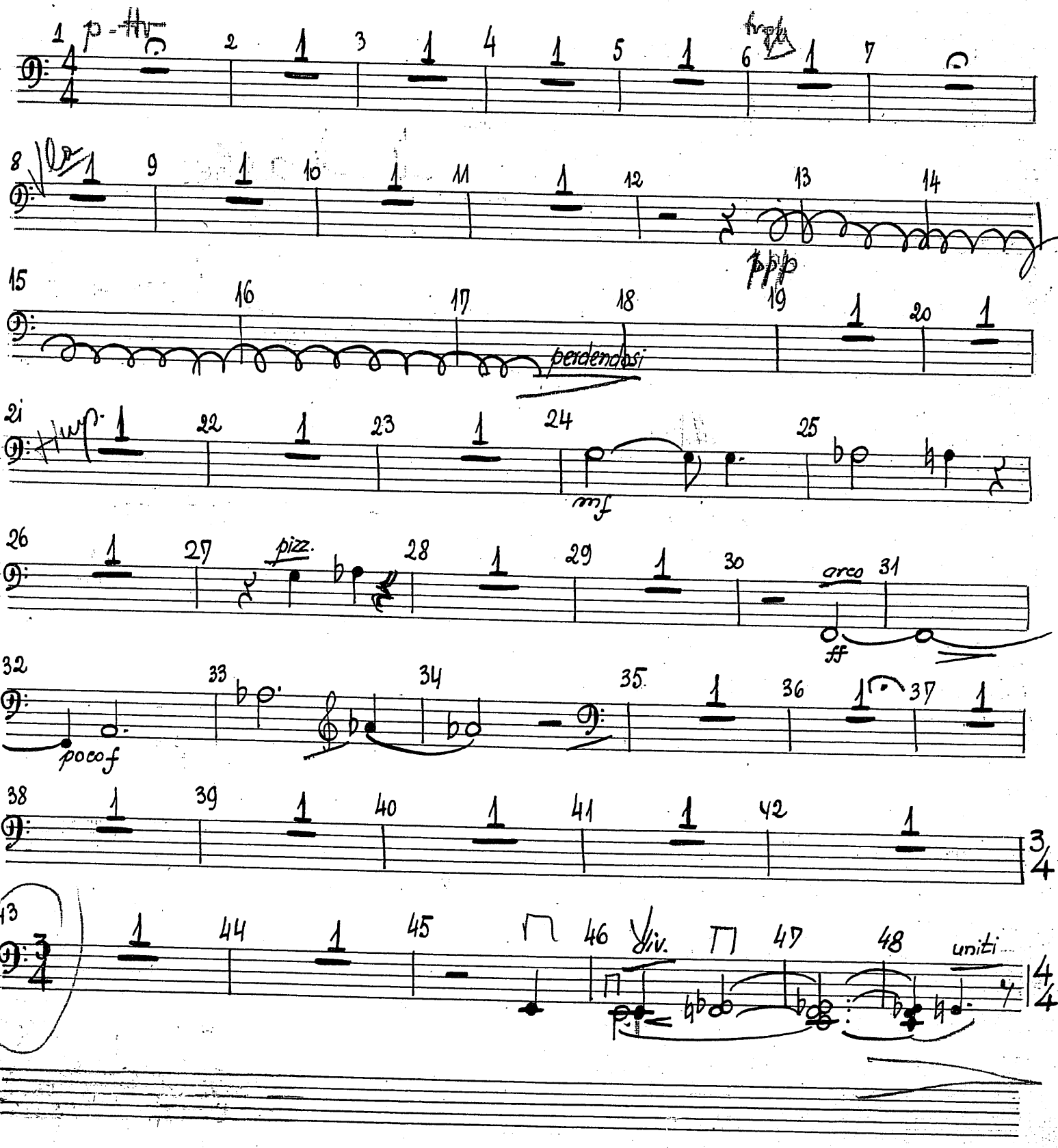
II CADENZA

tacent

III ARIA

M. MARBÉ

MARBE MACHLASS



MM 1977/1

49 50 51 52 53

div pont. ord. div pont. ord.

54 55 56 57

uniti pont. 5

58 59 60

5 div Jeté 4 ord pont. Jeté 3 glis ord. Jeté p

61 62 63 64 65

uniti p

66 67 68 69 70 71

72 73 74 75

6

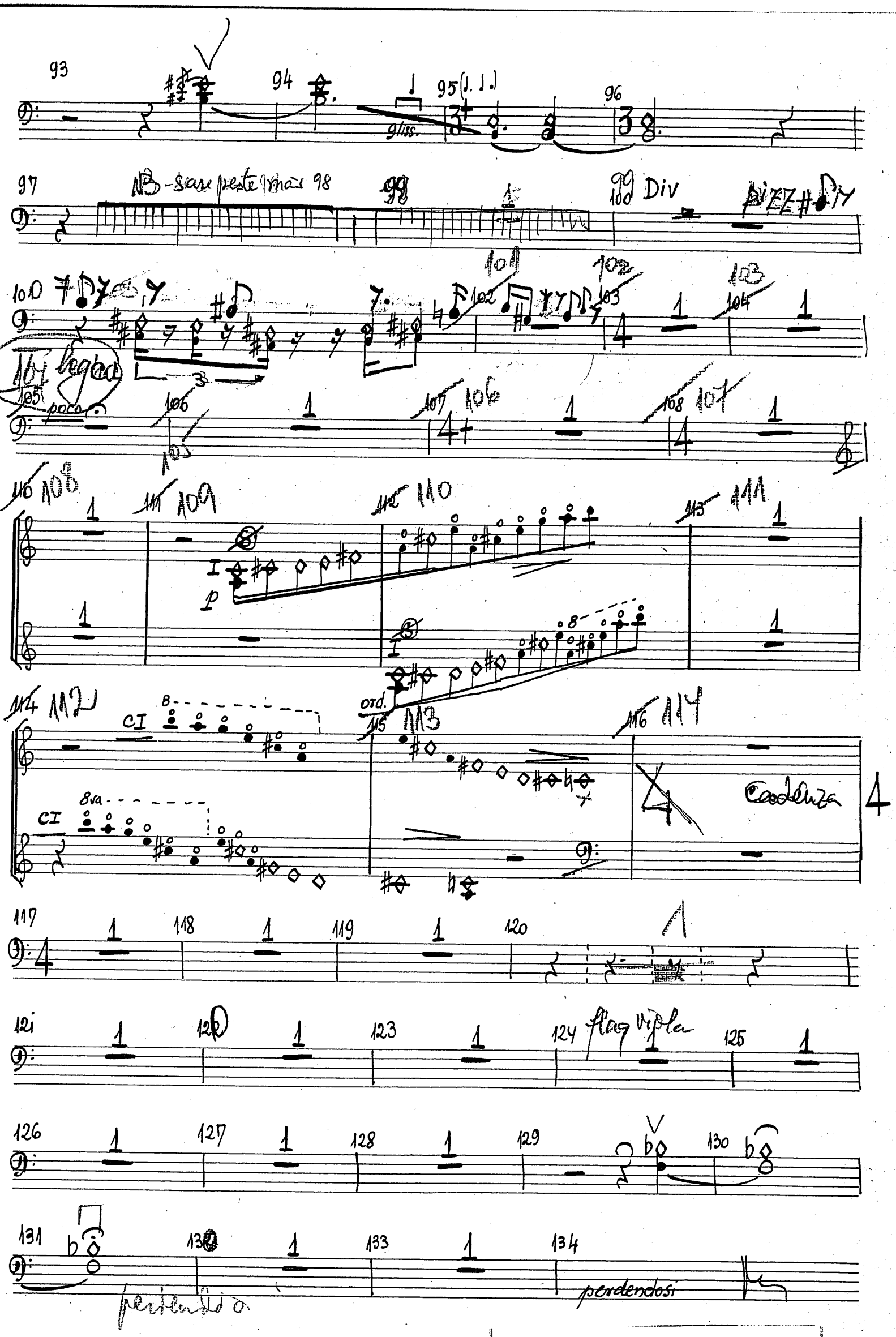
76 77 78 79 80

5 3

81 82 83 84 85 86

87 88 89 90 91 92

MM 1977/1


gliss.
NB - sare peste mai 98
Div
poco
CI
8va
ord.
Cadenza
flag viola
perdendosi

35 Violoncel

P.II

pup II

M. Marbe

CONCERT PENTRU VIOLĂ și ORCHESTRA

1977

violistului VLADIMIR MENDELSOHN

MM 1977/1

2 ex

I PROLOGO

VIOLONCELLI

tacent

II CADENZA

tacent

III ARIA

M. MARBÉ

MARBE MACHLAS

Viola sola

ppp

perdendosi

Timpani

ff

mf

pizz.

arco

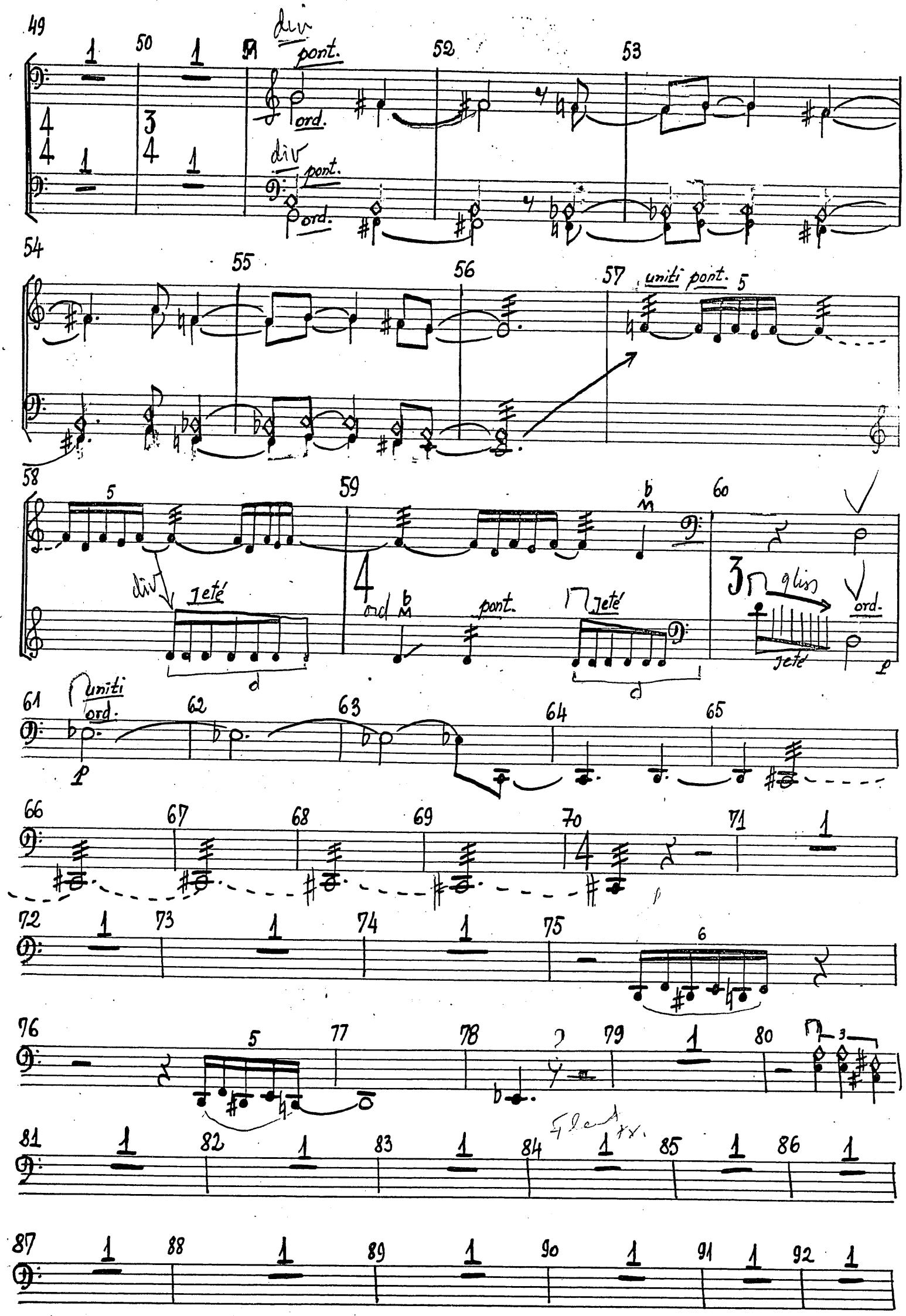
ff

poco f

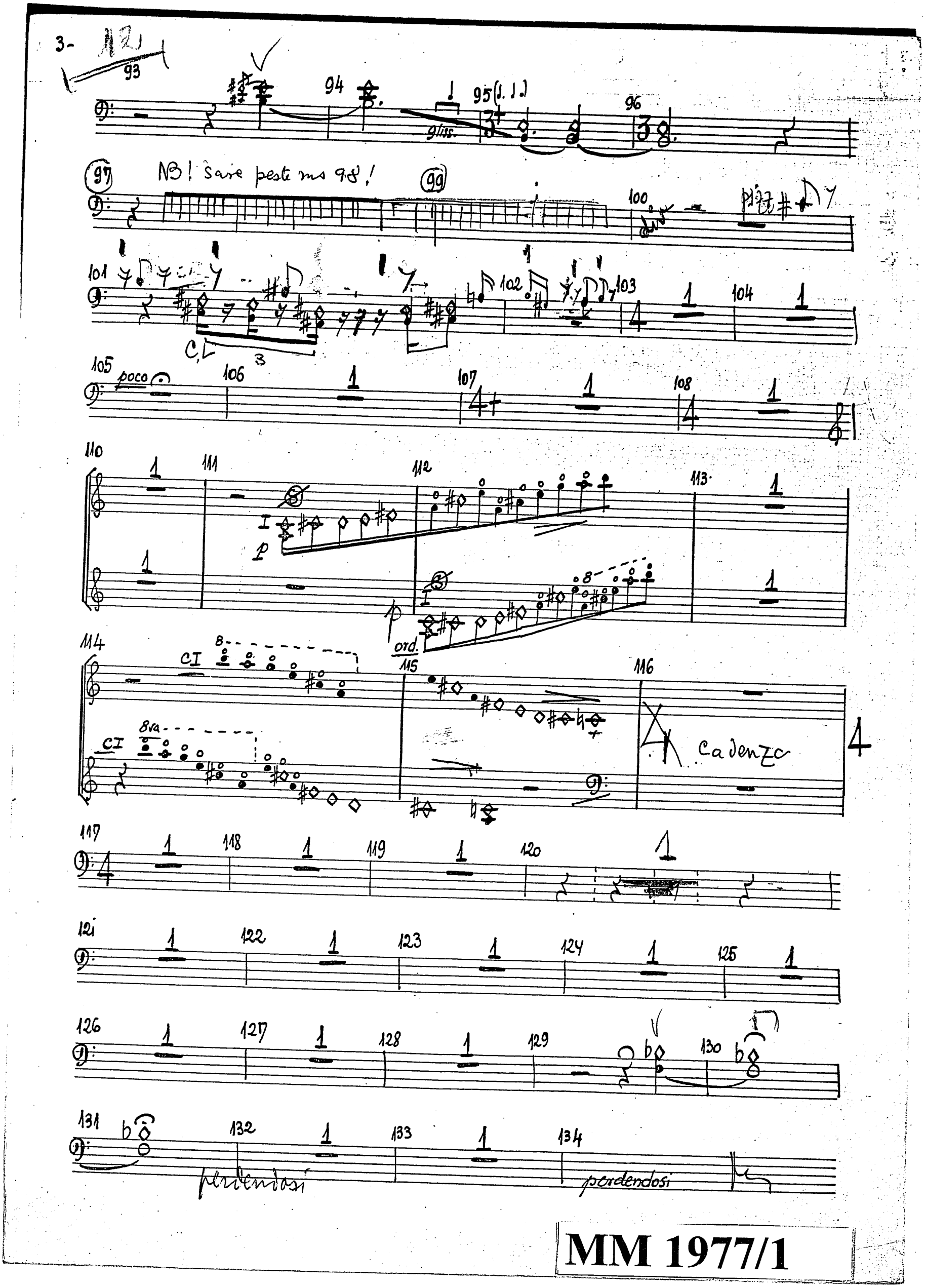
div.

uniti

MM 1977/1


div
pont.
ord.
div
pont.
ord.
uniti pont.
div
jeté
ord
pont.
jeté
gliss
ord.
jeté
uniti
ord.
Flauto tr.

MM 1977/1


3-
NB! Sare peste ms 98!
gliss.
poco
CI
8va
ord.
Cadenza
perdendosi
perdendosi

MM 1977/1

37

Rep. I

CONTRABAS

MYRIAM MARBE

CONCERT pentru VIOLĂ și ORCHESTRA.

1977

violistului VLADIMIR MENDELSOHN

Uniunea Compozitorilor
12

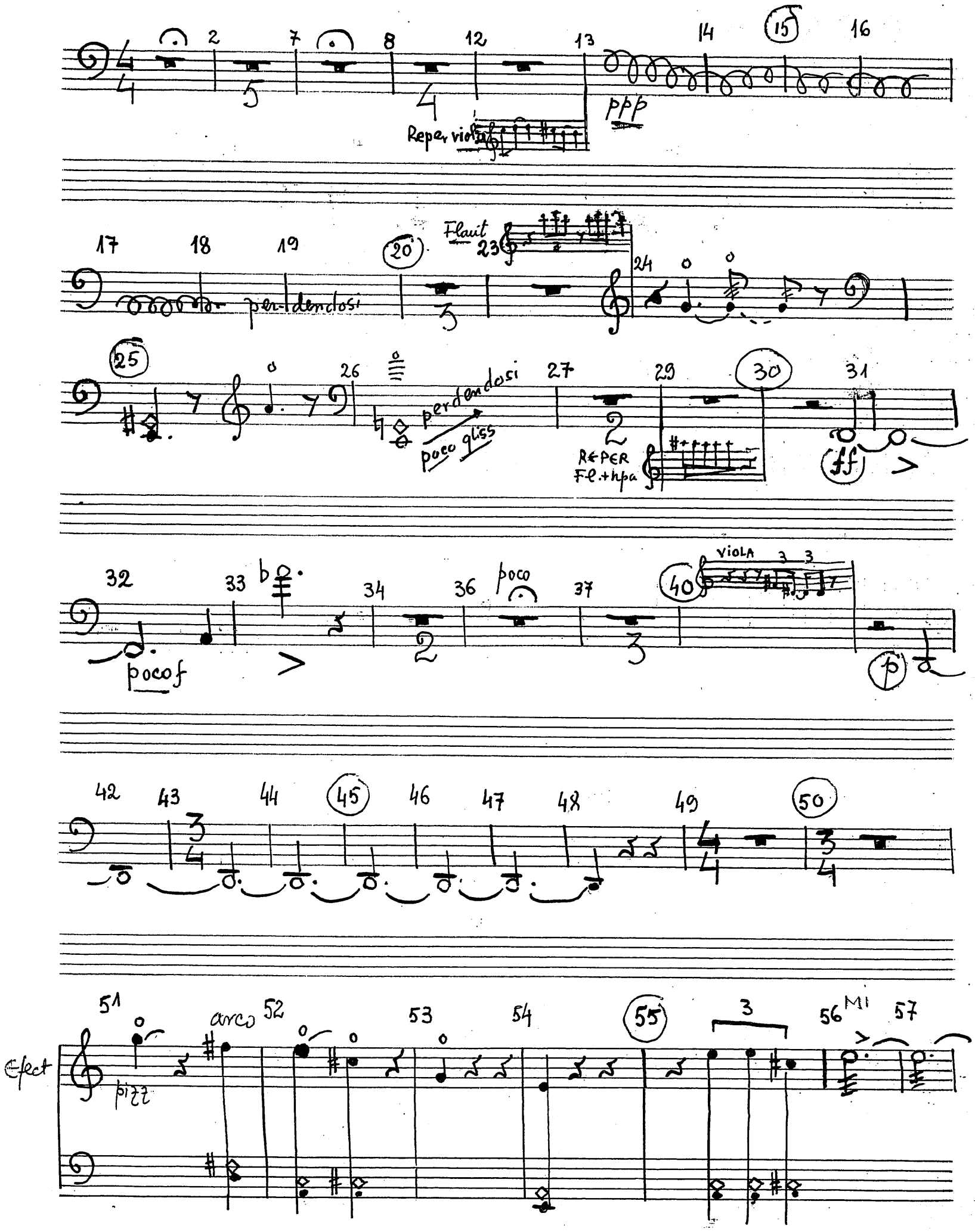
MM 1977/1

I PROLOGO tacent

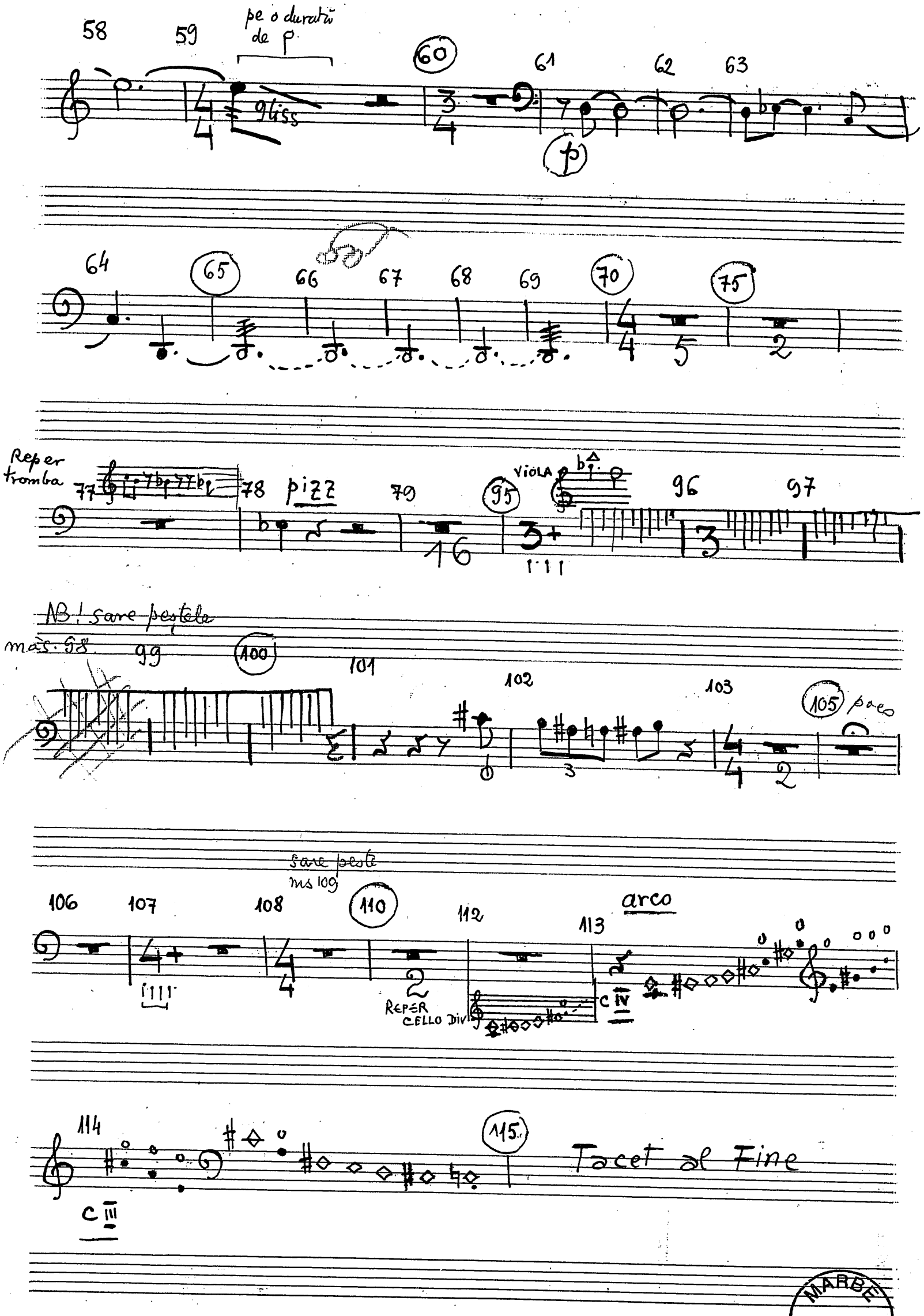
II CADENZA tacent

M. MARBE

CONTRABASSI III ARIA



MM 1977/1



MARBE NACHLASS

MM 1977/1

38 Contrabas

P. II

M. Marbe

CONCERT PENTRU VIOLĂ si ORCHESTRA

1977

VIOLISTULUI VLADIMIR MENDELSOHN

MM 1977/1

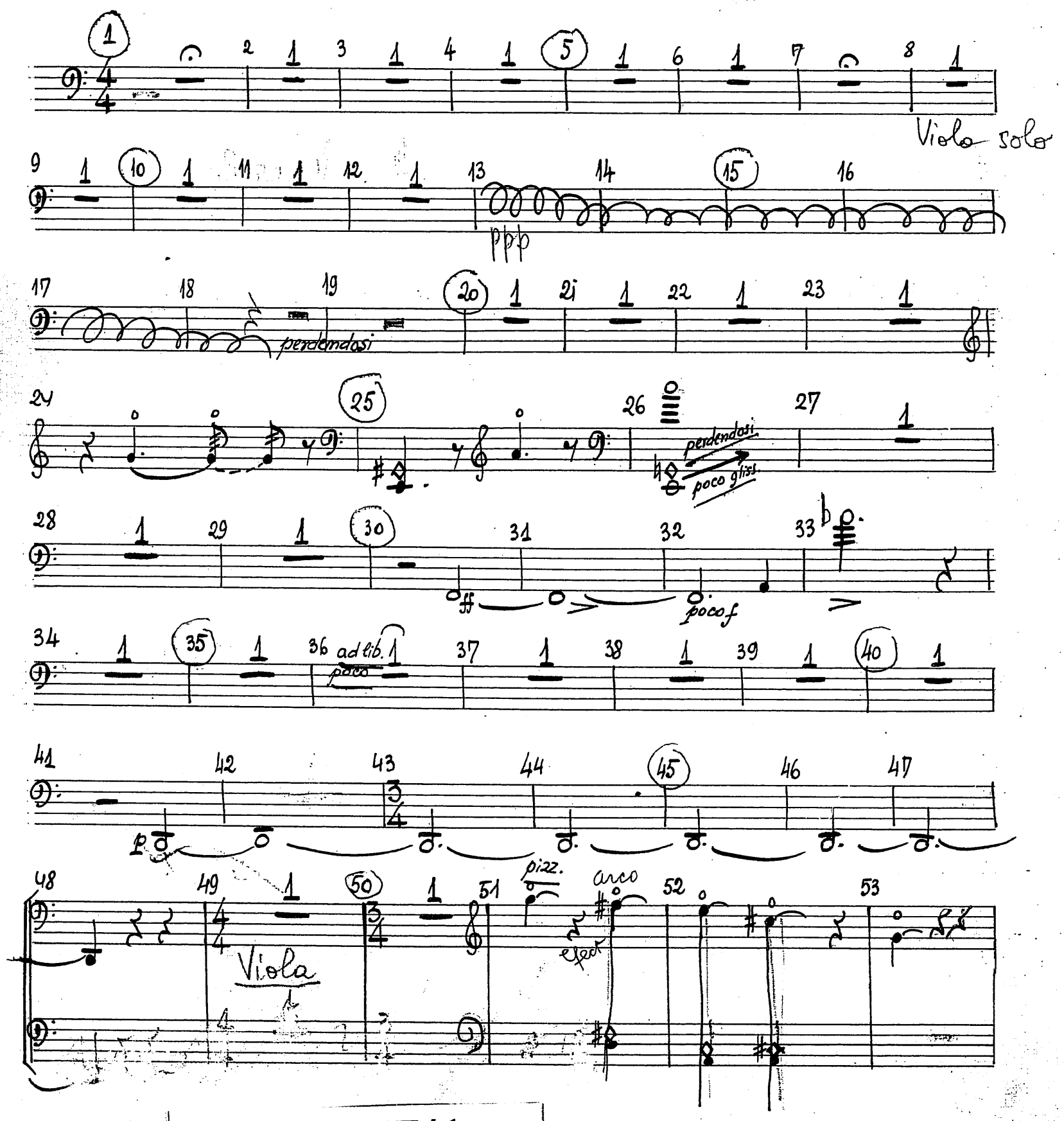
CONTRABBASSI

I PROLOGO - tacet

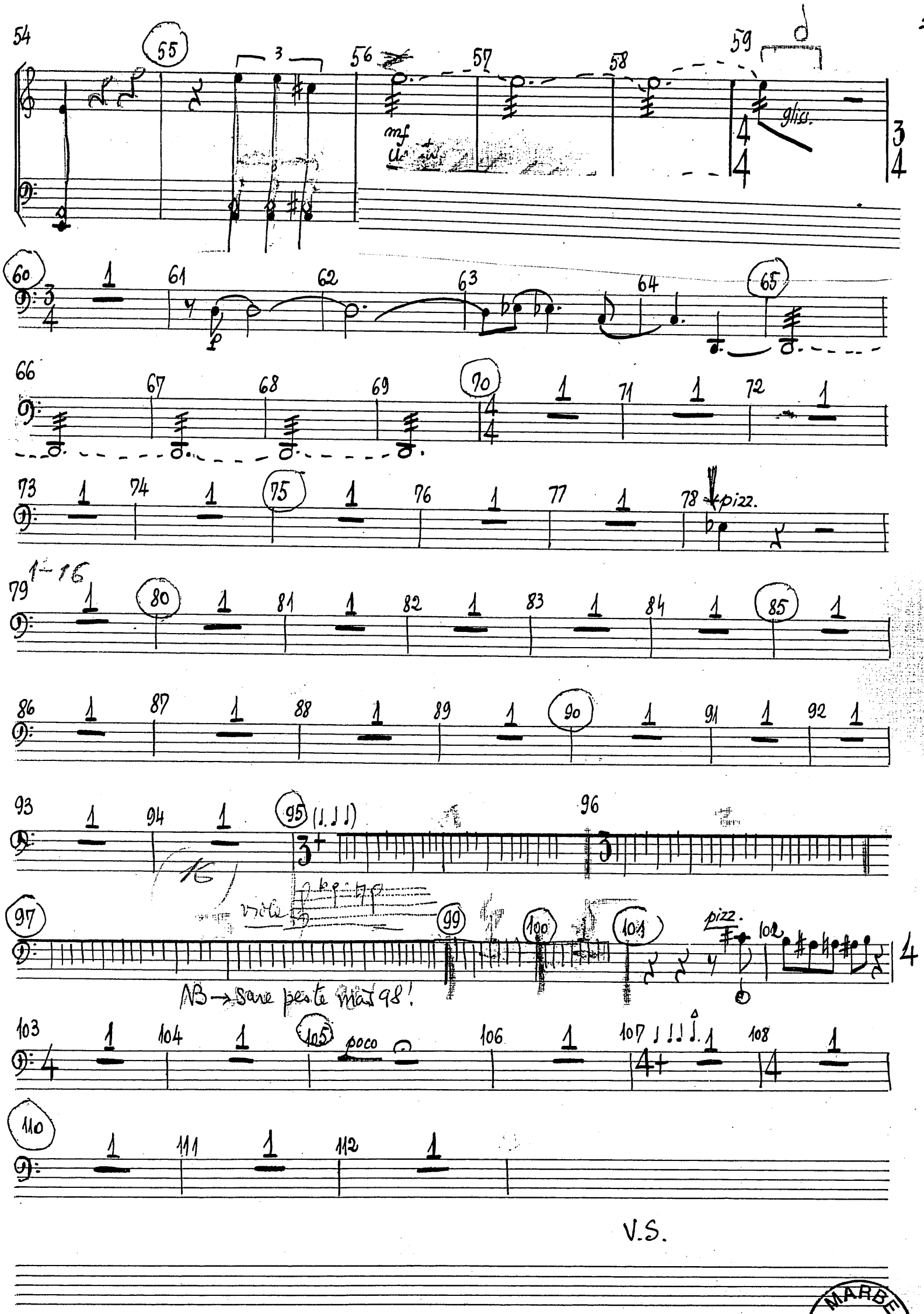
II Cadenza - tacet

III ARIA

M. MARBÉ

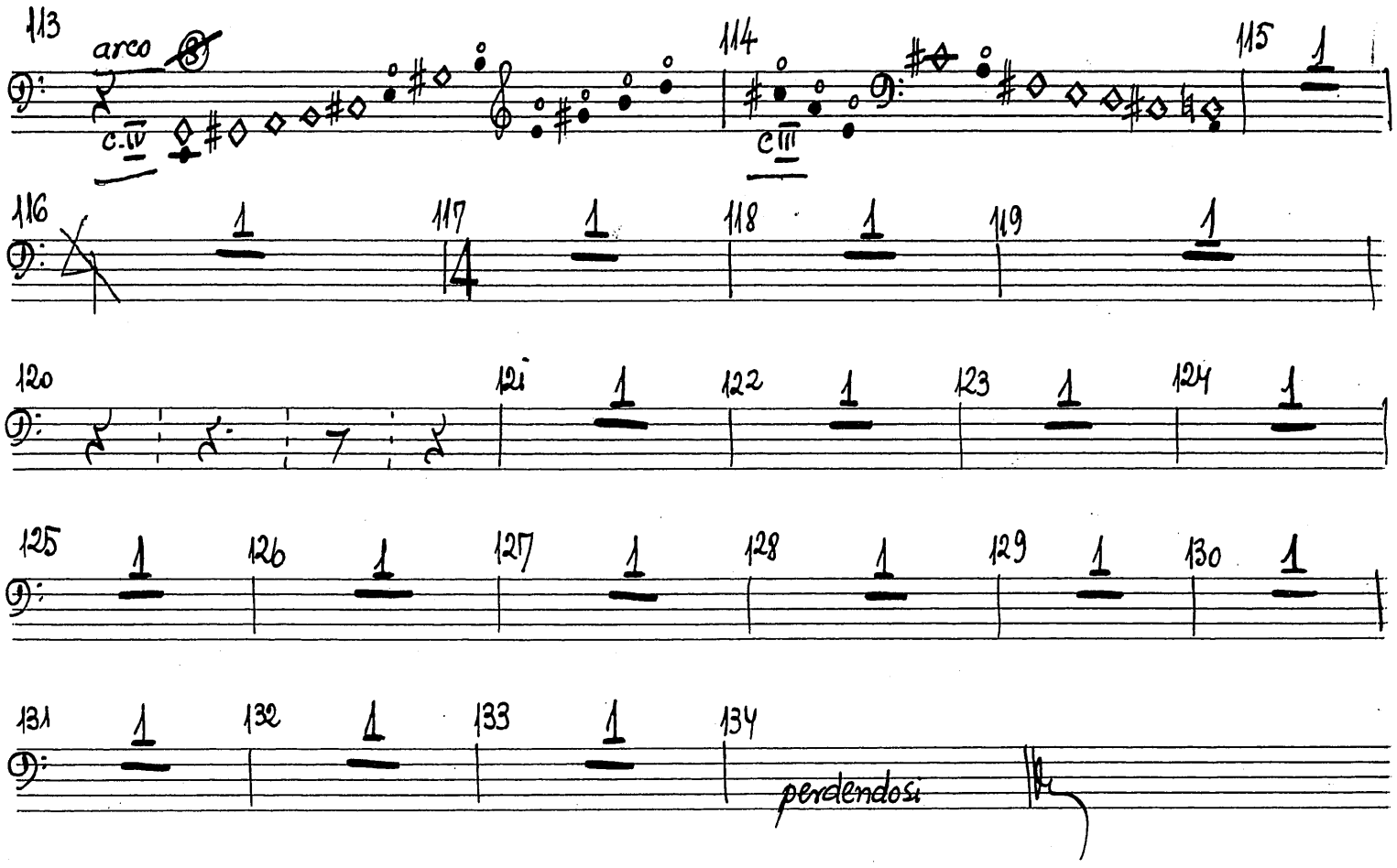


MM 1977/1



MARBE NACHLASS

MM 1977/1


113
arco
c.IV
114
c.III
115
116
117
118
119
120
121
122
123
124
125
126
127
128
129
130
131
132
133
134
perdendosi

MM 1977/1