

MYRIAM MARBE

CONCERT PENTRU VIOLĂ

(Konzert für Viola und Orchester)

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MYRIAM MARBE

CONCERT PENTRU VIOLĂ

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CONCERTO POUR ALTO

Partitura

EDITURA MUZICALĂ
București — 1981

MM 1977/1



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Orchestra

2 Flauti (Flauto 2 muta in Flauto piccolo)
Oboe
Clarinetto in Si \flat
Clarinetto basso in Si \flat
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 metallo ***
	Gran cassa		≡ Glass wind chimes ****
	Maracas		Bongos
			Tom-tom
		Arpa	
		Viola sola	
		Violini I	
		Violini II	
		Viole	
		Violoncelli	
		Contrabbassi	

* In 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 lăntișoare, tuburi de bambus, andrele de tricostat 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.

*** △ { triangu 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.

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Indicații generale

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

Există frecvente fluctuații ritmice de tip „rubato”, chiar și secțiuni 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 stînjiți libertatea ritmică (chiar cu timpi inegali).

Pentru dirijor :

↓ indică intrarea

↑ indică oprirea unui instrument

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

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

Toate indicațiile de tempo (metronom și cronometraj) sînt date doar orientativ, putînd fi „adaptate” în funcție de interpretare.

Același lucru este valabil și pentru arcele de legato sau de arcuș, acestea din urmă fiind chiar, uneori, sugerate doar punctat.

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

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

Accidenții se referă doar la notele în fața cărora sînt plasați. Becarii nu sînt indicați decît ca o măsură de precauție.

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 parenthèses 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.




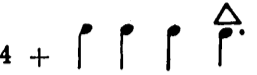
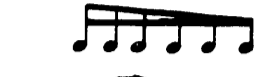

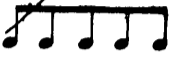
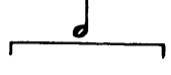











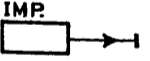

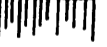

Les trilles sur les sons harmoniques (dans l'*Aria*) sont exécutés non pas par articulation, mais par oscillation (léger glissement) des doigts, comme dans un vibrato grand mais rapide.

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 incluzând un asemenea timp este indicată printr-un +. De ex., în <i>Aria</i> ms. 106 :	<i>temps prolongé (comme chez Messiaen). La mesure renfermant un tel temps est désignée par un +. Par ex., Aria, ms. 106 :</i>
	4 + 	4 + 
	succesiune decelerată	<i>succession décélérée</i>
	acelerație — decelerație	<i>accélération — décélération</i>
	succesiune rapidă	<i>succession rapide</i>
	arc desemnând că procesul muzical pe care-l include se desfășoară în limitele valorii indicate deasupra sa	<i>arc signalant que le processus musical qu'il renferme se déroule durant la valeur indiquée dessus</i>
	anularea măsurii	<i>annulation de la mesure</i>
	intrare dată de dirijor	<i>entrée donnée par le chef d'orchestre</i>
	oprire indicată de dirijor	<i>arrêt donné par le chef d'orchestre</i>
	coroană de o durată mai scurtă	<i>point d'orgue de plus courte durée</i>
	valoare extrem de lungă	<i>valeur extrêmement longue</i>
	sunet a cărui durată este proporțională cu lungimea liniei	<i>son dont la durée est proportionnelle à la longueur de la ligne</i>
	sunet tremolat a cărui durată este proporțională cu lungimea liniei ondulate	<i>son trémolé dont la durée est proportionnelle à la longueur de la ligne ondulée</i>
	nesincronizat	<i>non synchronisé</i>
	pauză	<i>pause</i>
IMP.	improvizație	<i>improvisation</i>
	improvizație ; libertate în alegerea numărului și a înălțimilor, respectând totuși, în general, indicația sugerată grafic (de ex., <i>Prologo</i> , ms. 20, <i>Bongos</i>).	<i>improvisation ; le choix du nombre et des hauteurs est libre, en observant toutefois l'indication générale graphiquement suggérée (par ex., Prologo ms. 20, Bongos)</i>
	improvizație pe formula sau formulele sugerate în pătrat	<i>improvisation sur la (les) formule(s) suggérée(s) dans le carré</i>
	continuarea și sfârșitul improvizației	<i>suite et fin de l'improvisation</i>
	alunecarea degetelor pe coardele instrumentului	<i>glissement avec les doigts sur les cordes de l'instrument</i>
	lovind cu degetele corpul instrumentului	<i>avec les doigts sur le corps de l'instrument</i>
	bagheta moale (bacch. morbida)	<i>baguette molle (bacch. morbida)</i>

CONCERT PENTRU VIOLĂ

PROLOGO

MYRIAM MARBE

A deciso e rubato

ARPA *ff*

VIOLA SOLO *poco f*

Via Solo *poco* *poco meno f* *cca 25''*

B $\text{♩} = 80$

Fl. *p* *più p* *pp*

Ob. *p*

Cl. B. *p*

Fg. *p*

Cor. in Fa *con sord.* *p*

Via Solo *con sord.* *p* *sul pont.* *meno f* *45''* *Sul G 2 ord.*

Fl. *10*

Fg. *pp*

Cor. 1 *(con sord.)* *p dolce*

Tr. in Do *con sord.* *mp molto espressivo, lontano* *3* *ôtez la sourdine* *Sul G 3*

Via Solo *più dolce* *(arco)* *3*

5

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1'

Poco più mosso



Fl. 1 *pp*

Fl. 2 *pp*

Ob. *poco sf*

Cl. *mp* *poco mf*

basso in B *pp* *ppp*

Fg. *ppp*

Cfg. *pp*

Cor. 1 *pp* *poco f*

Cor. 2 *pp*

Trb. *pp* *pp* 1,2 mettez la sourdine

Tuba *pp*

Timp. *mf* *poco sf*

Vla Solo *poco* *stridente*

ne pas dépasser l'alto solo

6

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15

Fl. 1

Ob.

Cl.

Cor. 1 1,2,3,4 ôtez la sourdine

Tr. 1 senza sord. *mp* 1,2 mettez la sourdine

I Timp. *poco sf*

II Ptti acuto *p*

III Tamb. mil.

Vla Solo *meno duro* *ben f*

1'25"

\square $\text{♩} = 84$

3 4

3 4

20

Cor. 3 senza sord. *mf* *sf* *mf* *ben f* ôtez la sourdine

Trb. 1 con sord. *sf* *sf* *mf* *ben f* ôtez la sourdine

Trb. 2 con sord. *sf* *sf* *mf* *ben f* ôtez la sourdine

I Timp. *sf*

II Ptti acuto

III Tamb. mil. *poco f sub p* *sempre p IMP.* *sempre p*

IV Bgs. Tom-tom

Vla Solo *al tallone non leg.* *marcato*

25

Fl. 1 *mf*

Fl. 2 *mf*

Ob. *mf*

Cl. *mf*

Cor. 2 *pp* senza sord.

Tr. 1 *mf* con sord.

I Timp. *p*

T.-tam *mf*

II Ptti medio *p*

III Wood blocks IMP.

Bgs. IMP.

IV Tom-tom

Vla Solo *ff*

cambiamenti ad lib.

ossia *sf*

2'

Fl. 1 *poco f* \curvearrowright *sf*

Fl. 2 *poco f* \curvearrowright *sf*

Ob. *poco f* \curvearrowright *sf*

Cl. 1 *poco f* \curvearrowright *sf*

basso *poco f* \curvearrowright *sf*

Fg. *poco f* \curvearrowright *sf*

Cor. 1 *p* \curvearrowright *mp* \curvearrowright *sf*

Cor. 2 *p* \curvearrowright *mp* \curvearrowright *sf*

Tr. 1 (con sord.) *mf* \curvearrowright *sf* \curvearrowright *p*

Tr. 2 (con sord.) *mf* \curvearrowright *sf* \curvearrowright *p*

Trb. 1 senza sord. *mf* \curvearrowright *sf*

I Timp. *p* \curvearrowright *p*

III Camp. *poco f* \curvearrowright *mf* \curvearrowright *p*

Arpa *mi #, fa #, sol, la*
si b, do b, re b \curvearrowright IMP. *en articulant dans le registre grave*

Vla Solo *sempre ff* \curvearrowright *ben f*

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2' 15"

Meno mosso $J=69$
Rythme très libre

Fl. 1 *mf*

Ob. *mf*

Arpa (IMP. dans le registre grave) 35

Vla Solo *poco meno ff* *sonore, ma meno f*

Fl. 1 *ppp*

Ob.

Tr. 1 *ppp leggerissimo*

I Timp. *f p*

Arpa *perendosi*

Vla Solo *if* *marcato* *pizz.* *poco meno ma espressivo f*

Fl. 1 40

Tr. 1 *sempre ppp* *espressivo* 1,2 ôtez la sourdine

I Timp. *p*

IV Vibr. (IMP. dans le registre grave) *p*

Arpa (IMP. dans le registre grave) *p simile*

Vla Solo *(pizz.) arco* *pizz.* *(arco)* *sul D meno f*

30" Γ

Ob. *p*

Cl. *p*

IV Vibr.

Arpa

Vla Solo *poco f* *mf* *poco più p*

senza misura

45

I Timp. *pp*

Arpa *do si#*

Vla Solo *fort intèriorisé*

I Timp.

Arpa *mp*

Vla Solo *poco a poco decrescendo*

I Timp. *ppp* *ppp* *perendosi*

Vla Solo *decrescendo* *enchaînez CADENZA*

cca 3'45"

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CADENZA

Via Solo

Vehemente 5"

f *fp* *quasi f*

10" Allegro

f *ben f pesante*

Via Solo

I T.-tam

30" *poco*

Via Solo

I T.-tam

Via Solo

I T.-tam

II Ptti

ben f IMP.

Vla Solo

I T.-tam

II Ptti

continuez l' IMP.

Vla Solo

I T.-tam

II Ptti

IV Bgs.

IMP.

più *f*

Vla Solo

I T.-tam

II Ptti

continuez l' IMP.

IV Bgs.

continuez l' IMP.

Vla Solo

I T.-tam

II Ptti

IV Bgs.

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

Vla Solo

IMP

Tr.

ff *fff* *ff*

Cor.

cuivré *ff* *fff* *ff*

cuivré *ff* *fff* *ff*

Trb.

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.

perdendosi

Vla Solo

secco *poco pont.* *ord.* *più P*

I T.-tam

p *pp*

Vla Solo

2

I T.-tam

enchainez ARIA

ARIA

♩ ≈ 76 Rubato, mais ne pas laisser traîner

4/4

I T.-tam *p*

II Ptti grave *ppp*

III Campana preparées *p*

IV *pp*

medio 5

Viola Solo *p* ossia 8 va bassa

II Ptti medio grave *pp*

III Camp pr.

IV *pp*

I Timp. *ppp*

Vla Solo

Vni II *ppp* *perdendosi*

Vle *ppp*

Vlc. *ppp*

Cb. *ppp*

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

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Fl. picc. *pp* < *mf*

Ob. *p* < *mf*

Cl. *p*

15

I Timp. *poco* *pp*

II Ptti

III Camp. pr.

IV

Vla Solo *gliss.* *più f* *mf* quasi pizz. ad lib. (echo)

Vni I *con sord.* *p* *a la punta di arco poco*

Vni II *con sord.* *p* *legato* *legato con sord.* *p*

Vle *perdendosi* *p legato*

Vlc. *perdendosi*

Cb. *perdendosi*

20

Fl. picc. *poco sf*

Ob. *pochiss. cresc.* *poco sf*

Cl. *pochiss. cresc.* *poco sf*

Fg. *mf espressivo*

Cor. 1 *pp* *poco cresc.*

Tr. 1 *p* *poco* *mf* *poco sf* *pochissimo* *pp* *1,2 mettez la sourdine*

Timp. *sf*

Vla Solo *(arco)* *(pizz.)*

Vni I *sul tasto* *sf* *aliss.*

Vni II *sul tasto*

Vni III *a la punta di arco* *poco* *sul tasto*

Vni II *a la punta di arco* *poco* *ord.*

Vle

Fl. *poco f*

picc.

Cl. *p*

Fg. *p*

I Timp.

Vla Solo (arco) pont.

Vni 1 *sf*

Vni 2 *sf*

Vni 3 *sf*

Vle pont. *gliss.*

Vlc. *mf*

Cb.

ôtez la sourdine

ôtez la sourdine

1) vezi indicațiile generale
voir les indications générales

25

Fl. 1

picc.

Cl.

Fg.

I Timp.

II Maracas

III Camp. pr.

IV Mba

Vla Solo

ord.

mf

poco gliss.

flaut.

(flaut.)

p

Vni I 2

flaut.

flaut.

flaut.

1) *tr*

poco

mf

Vla ôtez la sourdine

Vle

senza sord. pizz.

pizz.

Vlc.

Cb.

perendosi

poco gliss.

ppp poco

ppp

pp

p

poco sf

poco sf

mf

p

poco sf

mf

p

mf

ppp

pp

p

poco sf

mf

p

poco gliss.

senza sord. pizz.

pizz.

perendosi

poco gliss.

1) vezi indicațiile generale
voir les indications générales

Più mosso $\text{♩} \approx 84$

30

Fl. *poco f* *molto*
 muta in Fl. 2

picc.

Ob. *poco f* *molto*

Cor. *ff* *crescendo*
 a 2

Trb. 1 *poco f*

I Timp. *perendosi*

Mar. II

III Camp. pr. *perendosi*

IV Trgl.

Arpa
 do #, re, mi, fa b
 sol b, la #, si b
 la b
 si b

Vla Solo *f* *fff* *ben f*
 Sul c 2 0 3 *crescendo*

Vni I 1 *ben f*
 2 *ben f*
 3 *ben f*
 Vni I meta ôtez la sourdine

Vle *arco (ord.) ff*

Vlc. *arco ff*

Cb. *ff*

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crescendo

35

Fl. 1 *poco f*

Ob. *poco f*

Cl. *poco f*

Cor. a 2 *mf*

Tr. 1 con sord. ad lib. *mf legato*

Tr. 2 con sord. ad lib. *mf legato*

Trb. 1 *mf*

Trb. 2 *mf*

Vla Solo *poco f* *sf* *f* *poco sul pont.* *ord.*

crescendo

Vni II *ppp* *gliss.*

senza sord. ord. V a la p.d.a.

senza sord. ord. V a la p.d.a.

Vle *poco f*

Vlc. *poco f*

Cb. *poco f*

ad. lib.
poco

Fl. 1

Fl. 2

Ob.

Cl.

Cor.

Tr.

Trb.

III Camp.

Arpa

Vla Solo

Vni I

Vni II

Vle

pp
non vibr.

mi, fa b, sol b

fa # sol b

gliss.

senza sord.
ord.
mf

con sord.
ord.
mf

pizz. 8

pizz. 8

pizz. 8

Fl. 1 *poco f* Fl. 2 muta in Fl. picc. *poco f*
 Ob. *40*
 Cl. 1 *mp* Cl. basso *mp* Fg. *mp*
 Cor. 2 *p*
 IV Vibr. *sonore*
 Vla Solo *pizz. div.* *arco* *arco uniti* *Sul A*
 Vni I *arco* *Sul A*
 Vni II *flaut. arco* *P I p* *flaut. arco* *P II p*
 Vle 1 *(ad lib. P. I)* 2 3
 Cb. *p*

3
4
3
4
3
4

23

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3
4

45

Ob. *mp*

Cl. *mp*

basso *mp*

Fg. *mf legato*

Cfg. *p*

Cor. 2

Tuba *pp*

I Timp. *poco sf mf*

I T.-tam *mf*

Vla Solo

Vni I 1 *3 con sord.*

Vni I 2 *senza sord.*

Vni P I-II *poco*

Vni II *poco*

altri *arco flaut. div. arco flaut. uniti*

Vic. 1

Vic. 2

Vic. 3

Cb.

Musical score for page 25, featuring various instruments and dynamic markings. The score includes:

- Fl. (Flute):** *p legato*
- picc. (Piccolo):** *p*
- Cl. (Clarinets):**
 - Cl. 1: *p*
 - Cl. basso: *poco*
- Fg. (Fagotto):** *poco sf*
- Cfg. (Corno Fagotto):** *poco sf*
- Cor. (Corno):** *poco sf*
- Tr. (Tromba):** *con sord.*, *p con espressione*
- Tuba:** *8...*
- Via Solo (Viola Solo):** *poco f*
- Arpa (Harp):** *p*
- Vni (Violini):**
 - I: *tutti*
 - II: *ôtez la sourdine*, *p*
- Vlc. (Violoncelli):**
 - 1: *pont.*, *ord.*
 - 2: *pont.*, *ord.*
 - 3: *ord.*, *pizz.*
- Cb. (Contrabbasso):** *pizz.*

The score features time signatures of 4/4 and 3/4, with a tempo marking of *poco più mosso* and a metronome marking of $\text{♩} = 88$. A rehearsal mark *50* is present.

55 *agitato*

Fl. 1

picc.

Tr. 1 *ôtez la sourdine*
con espressione sempre

III Camp.

mf

IV Vibr. *mp*

Arpa *Fa* *3*

Vla Solo

Vni I *uniti senza vibr.* *pizz.* *agitato*
senza sord. *ppp* *arco pont.*

Vni II *pont.*

Vle *uniti* *sf* *mf*

Vlc. 1 *pont.* *ord.*
2 *dolcissimo quasi legato*
3 *dolcissimo quasi legato*
4

Cb. *mf*

♩ = 100 („Allegretto")

avec éclat
sempre leggerissimo

4/4 3/4

Fl. *mf* *f*

picc. *pochiss.*

Ob. *poco f legato*

Cl. *poco f*

Tr. 2 *con sord. (wa-wah)* *sf*

II Tamb. mil. *poco sf*

IV Vibr. *poco f*

Arpa

Vla Solo *ben f marcato*

Vni I *mf* *Sul G*

Vni II *mf* *meta ord.*

Vle *pizz.* *meta arco* *V*

Vcl. 1 *unitti pont.* *5* *5* *5* *5* *b ord.*

Vcl. 2 *unitti pont* *5* *5* *Jeté* *v ord.* *pont.* *Jeté*

Cb.

3
4⁶⁰

Fl.
picc.

Ob.

Cl.

basso

Fg.

ppp

f

ppp

Cfg.

ppp legato

Cor.

p

senza sord.

pochiss. *sf*
ma dolce

fin *p*
(wah)

Tr.

Trb.

1

2

II Tamb. mil.

III Camp.

IV Vibr.

Arpa

→ sib

→ do

Vla Solo

ord.

Vni I

ord.

Vni II

pizz.

Vle

pizz.

pp tutti arco

mp

Vlc.

1

2

Sul D ord.

p

Cb.

p

chez la sourdine

pup I

Fl. *mf sempre legato p*

picc. *p*

Ob. *p*

Cl. *p*

basso *ben p*

Fg. *p legato*

Cfg. *ppp*

Cor. *poco f*

Tr. *p espressivo*

Trb. *p*

Tuba *pp*

I Timp. *p*

Arpa *poco sf*

Vla Solo *3 m 5 v3*

Vni *uniti*

Vlc. *pp*

Cb. *pp*

lumineux

4
4

Fl. 1

picc.

Ob.

Cl. 1

basso

Fg. *poco sf*

Cfg.

Cor. 2

3

4

Tr. 1 *senza sord. ma dolce*

2 *poco sf* *poco sf* *poco sf*

I Timp. *p*

Arpa *(reb)* *re b* *mi #*

Vla. Solo *marcatissimo*

Vni (ord.) *tutti (arco)* *mf*

Vie *mf*

Vlc.

Cb.

70 **4/4**

Fl. 1

picc. *muta in Fl. 2*

Ob. *p* *mf*

Cl. 1 *legato*

Cor. 1 *mf*

Tr. 1 *mf* *mettez la sourdine*

Tr. 2 *mf*

I Timp. *poco*

Vle Solo **4/4**

Vni I

Vni II

Vle *poco f*

Vlc.

75

Fl. 1 *mf*

Ob.

Cl. basso *p* *dolcissimo, non in rilievo*

Cor. 1

Tr. 1 *con sord.*
p *poco*

I Timp. *poco sf*

Camp. III *poco f*

Camp. pr.

Arpa *sempre ben p*
→ mi
→ fa
→ si

Vla Solo *poco*

Vni I *gliss.*

Vni II *gliss.*
(grand vibrato)
dolcissimo

Vle *sf*

Vlc. *dolcissimo*

comme un seul instrument

Ob. *mf*

Cl. *poco p espressivo legato*

basso

Cor. 1 *mf espressivo* 1,2,3,4 mettez la sourdine

Tr. (con sord. wa-wah) *mp* *pochiss. sf*

III Camp. pr.

Vla Solo

Vni I *unitti*

Vni II P.I V

Vle

Vlc.

Calando

Fl. 1 *p* 80

Ob. 1

Cl. 1

Fg. *pp*

Tr. 1

I Timp. *pp* *poco* *poco f*

III Camp. pr. *sempre pp* *perendosi*

IV Vibr. *p* *muta in Mba* *bag. morbidissima* *ben p*

Arpa

Vla Solo *Calando* *l.v.* *l.v.*

Vni *div.* *uniti* *Solo* *Tutti* *pp*

Vle *p*

Vlc.

Cb. *pizz.*

→ re ♯
→ mi ♭
→ fa ♭
→ sol ♭

♩ = 76

Rubato molto

Fl. 1 *p* (tr) 85

Fl. 2 *p* (tr)

Cor. 1 *pp* con sord. 1)

Cor. 3 *pp* con sord. 1)

I Timp. *ppp*

III Camp. pr. *ppp* perdendosi

IV Mba bag. morbida

Arpa IMP.

Rubato molto

Vla Solo *mp* legatissimo possibile

Vni I mettez la sourdine

Vni II mettez la sourdine

Vle mettez la sourdine

1) frulatto „topindu-se” în sunet lung
1) frulatto étiré

misura
(en mesure)

Fl.

1

2

Flute 1 and 2 staves. Flute 1 has a measure rest. Flute 2 has a measure rest. A vertical line is present between the two measures.

muta in Fl. picc.

Cl.

1

Clarinet 1 staff. Dynamics: *poco p*, *p*. A sixteenth-note triplet is marked with a '6' and a wavy line above it.

Cor.

2

3

Coronet 2 and 3 staves. Coronet 2 has a wavy line and a measure rest. Coronet 3 has a measure rest. A vertical line is present between the two measures.

con sord.
pp

Arpa

Arpa staff. A box labeled 'IMP.' contains a chord. A wavy line is above the staff.

Via Solo

Vla Solo staff. A wavy line is below the staff.

Vni

1

2

1

2

Violin I and II staves. Dynamics: *p*, *p*, *p*, *p*, *p*, *p*, *p*, *p*. Performance instructions: 'a la punta di arco con sord.', 'con sord.', 'a la punta di arco', 'con sord.', 'a la punta di arco', 'con sord.', 'a la punta di arco', 'con sord.'. Fingerings: 5, 5, 5, 5, 5, 5, 5, 5. A triplet is marked with a '3' and a wavy line above it.

Vle

Viola staff. Dynamics: *p*, *p*. Performance instruction: 'con sord.'. A triplet is marked with a '3' and a wavy line above it.

Ob. *poco f ma dolce*

Cl. *poco f ma dolce*

Cor. 1 *p*

Cor. 2 *p*

Cor. 3 *p*

Cor. 4 *con sord.*
poco sf

Arpa *IMP.* *perdendosi* → *Fa*

Vla Solo *v* *3* *m* *3*

Vni I *pizz.* *arco ord.*

Vni II *ord.* *ord.* *ord.*

Vle *3*

Ob.
Cl.
Cor.
Vla Solo
Vni
Vle

1
2
3
4

legato
legato
legato
legato

gliss.
più p
a la p.d.a.
ord.

3
3
3
3
3
3

Detailed description: This page of a musical score features six systems of staves. The first system contains Oboe (Ob.) and Clarinet (Cl.) parts, both marked with a triplet of eighth notes. The second system contains four parts for Cor Anglais (Cor.), numbered 1 to 4, all marked 'legato'. The third system is for the Violin Solo (Vla Solo), featuring a glissando and a triplet marked 'più p'. The fourth system contains two parts for Violin (Vni), numbered 1 and 2, with performance directions 'a la p.d.a.' and 'ord.' and a 7-measure rest. The fifth system is for the Viola (Vle), featuring a triplet. The page number '38' is located at the bottom left.

poco meno mosso ($\text{♩} \approx 72$) (♩.♩.♩)
3+

Fl. 1 *p*

Cor. 1 2 3 4 *decrescendo*

Vla Solo *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* *p*

Vlc. *p* *gliss.*

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

Fl. *mp*

picc. *mp*

Ob. *mp*

Tr. *(con sord.)*

III Camp *mf*

IV Vibr.

Arpa *poco f*

Vla Solo *poco f*

Vni

Vle *senza sord.* *mp* *pizz.*

Vlc.

Cb.

95

3+

3

4

do b
re b
sol #
si b

1)

1)

1)

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

Fl. *rythme libre*
slap, ,
un peu en dehors (leggiero, eguale)

picc.

III Camp.

Arpa *IMP. rythme libre*
formules rapides et inégales

Vla Solo

Vni I
 1
 2

Vni II
 1 *arco*
 2 *arco*

Vle 1 *C.L.*
leggiero

Vle 2 *C.L. rythme libre* (8)
arco
leggiero

Vlc. *pizz.*

Cb.

100

Fl.

picc.

Cl.

slap

rythme libre (leggero equale.)

III Camp.

Arpa

do # → la b
re # → si b
sol b

Vla Solo

Vni

I

2

II

1

2

Vle

1

2

Vlc.

1

2

Cb.

CL

pizz.

4
4
4

4

ord.

p

Fl.

picc.

Ob.

mp

Cl.

ord.

p

Cor. 1

con sord.

mp

Tr. 1

con sord.

ôtez la sourdine

Vla Solo

4

trbb

gliss.

3

poco

poco

poco f

I 1

Vni 1

II 2

3

105 $\text{♩} = 76$

Fl. 1 mf

Ob. $poco f$

Cl. mf

I Timp. *gliss.*

IV Vibr.

Vla Solo mf $4+$ ord. 3 4 *gliss.* f
leggerissimo a la punta di arco

Vni I p *dolcissimo quasi leg.*

Vni II p *dolcissimo quasi leg.*

Vni II p *quasi leg.*

Fl. 1 *obtenez une sonorité générale très veloutée*

Vla Solo *pont.* 110 ord.

Vni I

Vni II p *detachés, ma non marcato*

Vle I p *detachés ma non marcato*

Vle II p *detachés ma non marcato*

Vlc. p arco Ⓢ *ord. Ⓢ*

Via Solo

Vni I

Vni II

Vle.

Vlc.

Cb.

cl IMP.

IMP.

gliss.

pont.

c IV arco

c III

quasi cadenza

cca. 15''

Fl.

III Camp.

Vle Solo

Vle

ad lib. Solo

fondue dans l'ensemble
rythme adapté à celui du soliste
(comme un léger écho)

bagheta morbida

mf

mf

quasi p

poco

♩ ≈ 69

Cl. *molto dolcissimo non articolato*
 basso *mp poco cresc.*
poco cresc.
mp aprox. molto dolcissimo non articolato

Cor. 1 *4/4 115 (con sord.)*
 Tr. 1 *p* *pp*
ad lib. con sord. (wa-wah bouché)
p < >

II Ptti grave *ppp*
 Arpa *gliss.*

Vla Solo *4/4*
 Vle *tutti* *poco f* *p* *ppp*

Fl. *mf legato*
 Cl. *5* *3* *3*

Tr. 1 *(con sord.) pochissimo f ma dolce*
 II Ptti *p*
 IV Bgs. *p*
 IV T.-tom *pp*
 Arpa *gliss.*
 Vla Solo *poco f* *poco cresc.*

Vni II *ord.*
p



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decrescendo

Fl. 1 *mp* *ppcc* *mp*

Bgs. IV T.-tom *avec les doigts* *pp*

Vla Solo *rythme libre* *pochissimo f*

Vni I *dolce*

Vle

Fl. 1 125

Fl. 2 *p*

Ob. *p*

Cl. *ppp*

III Camp. pr. *pp*

Bgs. *perendosi*

IV T.-tom

Vla Solo *mp* *decrescendo*

Vle

I Timp. *pp* *pp* 130
 I T.-tam *ppp* *perendosi*
 II Ptti grave *ppp* *perendosi*
 III Camp pr. *perendosi*
 Vla Solo *perendosi*
 Vle *perendosi*
 Vlc. *perendosi*

Redactor
CONSTANTIN V. DRAGOI

Tehnoredactor
CARMINA CIZER

Desen note muzicale
COSTEL HRIȚCU

Bun de tipar : 23.03.1981

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MM 1977/1

Lei 14

MM 1977/1

MM 1977/1

Viola buntert

1977

St

A

MM 1977/1

FLAUTO 1.



CONCERTO POUR ALTO

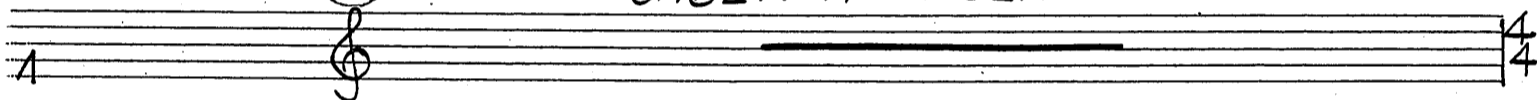
à Vladimir Mendelsohn

MYRIAM MARBE

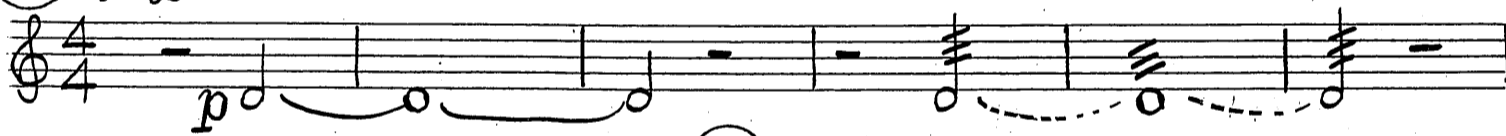
I PROLOGO

(A)

CADENZA VIOLA

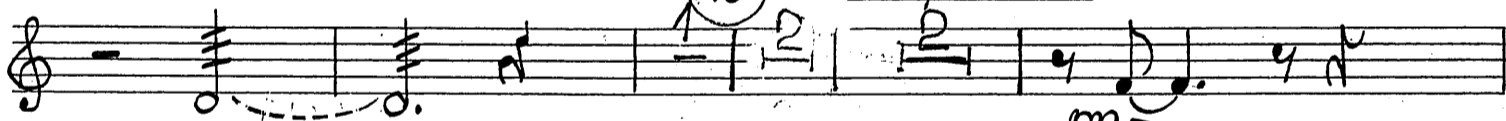


(B) ♩ = 80



(10)

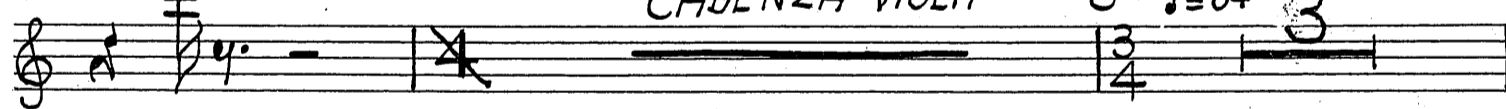
Poco piu mosso



15

CADENZA VIOLA

C ♩ = 84

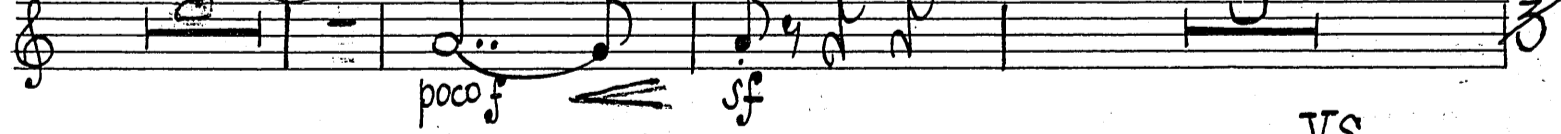


(20)

cl.



(30)



V.S.

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Meno mosso $\text{♩} = 69$ *Rythme tres libres* -2-

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

(40) *FL. TACE AL FINE PROLOGO*

II CADENZA - TACET

III ARIA

1 $\text{♩} = 76$ *Rubato*

10 10 20 1 *Picc.* *poco f* 3 4 3

25 *trb* 1 8.....7 *poco sf*

30 *Più mosso* $\text{♩} = 84$ *f* *molto*

35 *poco ad lib. (poco)* *poco f*

40 1 1 3 6 4 4 *poco f*

Poco più mosso *legato* 50 1 1 *p*

55 *agitato* *Allegretto* *mf*

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sempre leggerissimo

pochiss. f

legato

mf sempre legato

lumineux

Rubato molto

p

(tr)

(en mesure)

poco meno mosso

mp

60

65

70

75

80

90

V.S.

slap rythme libre (leggiero-eguale)

un peu en dehors.

ord.

mf

quasi cadenza

(légèrement faux par rapport au soliste - pas très en relief) cca 15"

mf legato

pp

poco

mp

FLAUTO 2 muta in PICCOLO



CONCERTO POUR ALTO

à Vladimir Mendelsohn

MYRIAM MARBE

I PROLOGO

A *CADENZA VIOLA*

1

B $\text{♩} = 80$

p *Poco più mosso* *pp*

10

C $\text{♩} = 84$

pp *mf*

20

30

poco f *sf* *TACET AL FINE PROLOGO*

II CADENZA - TACET

MM 1977/1

III ARIA

1 *12 76 Rubato*

10 *FI. PICC.*

20

30 *Più mosso* *♩ = 84*

ad lib... *FI. 2*

40

50 *PICC.*

60 *agitato "Allegretto"*

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70 *calando*
 MUTA IN FL. 2

80 *Rubato molto* (tr) (en mesure)
 FL. 2 $\downarrow = 76$

90 MUTA IN PICC (1.1.1)

PICC.
 mp

100 *legato*

poco

110 MUTA IN FL. 2

FL. 2

130

OBOE



CONCERTO POUR ALTO

à Vladimir Mendelsohn

MYRIAM MARBE

I PROLOGO

(A) *CADENZA VIOLA*

(B) $\text{♩} = 80$ *poco più mosso*

(C) $\text{♩} = 84$ *poco sf* *mf* *poco f*

V.S.

MM 1977/1

① *Meno mosso* ≈ 69
Rythme tres libre

mf

-2

④⑤ (4) ③ (4) ① (7) ① (6) ① (4)

④⑤ (4) ① (4) ① (7) ① (4) ⑤ (4) ↓ *p*

TACET AL FINE PROLOGO

I CADENZA - TACET

III ARIA

① *♩ = 76 Rubato*

Perc.

⑩ *p < mf*

②③ *pochiss. cresc.*

③④ *poco sf*

③⑤ *Piu mosso*

molto

④⑥ *poco f*

④⑦ *poco ad lib.*

① ③ ④ ④ *mp*

Allegretto

⑤⑦ *legato*

⑥⑧ *poco f*

p

The musical score consists of ten staves of music. The first staff begins with a treble clef and a key signature of two flats. It contains a melodic line with a circled measure number '70' and dynamic markings 'p' and '<sf>'. The second staff features a triplet of eighth notes and a dynamic marking 'mf'. The third staff includes a circled measure number '80' and a tempo marking 'Calando'. The fourth staff has a circled measure number '90', a tempo marking 'Rubato molto en mesure', and dynamics 'poco f' and 'ma dolce'. The fifth staff includes a circled measure number '100', a tempo marking 'Poco meno mosso', and a dynamic marking 'mp'. The sixth staff has a circled measure number '110' and a tempo marking 'poco f'. The seventh staff has a circled measure number '120'. The eighth staff has a circled measure number '130'. The final two staves are empty.

CLARINETTO in B



CONCERTO POUR ALTO

à Vladimir Mendelsohn

MYRIAM MARBE

I PROLOGO

A *CADENZA VIOLA*

B $\text{♩} = 80$

Poco più mosso
tr tr tr^b tr

mp ne pas dépasser l'alto solo
CADENZA VIOLA

C $\text{♩} = 84$ *poco* *mf*

V.S.

MM 1977/1

mf

Meno mosso
Rythme très libre

poco f

sf

p

TACET AL FINE PROLOGO

II CADENZA - TACET

III ARIA

≈ 76 Rubato

ob.

p

pochiss. cresc.

poco sf

Più mosso

poco f

poco ad lib.

mf

MM 1977/1

cl.

-3-

Musical staff 1: Treble clef, 3/4 time signature. Measure 40 circled. Notes: G4, A4, B4, C5, B4, A4, G4. Dynamics: *mp*. Includes a triplet of eighth notes.

Musical staff 2: Treble clef, 3/4 time signature. Measure 41 circled. Notes: G4, A4, B4, C5, B4, A4, G4. Dynamics: *mp*. Includes a triplet of eighth notes.

Musical staff 3: Treble clef, 3/4 time signature. Measure 42 circled. Notes: G4, A4, B4, C5, B4, A4, G4. Dynamics: *p*. Includes a triplet of eighth notes.

Musical staff 4: Treble clef, 3/4 time signature. Measure 43 circled. Notes: G4, A4, B4, C5, B4, A4, G4. Dynamics: *poco f*. Includes a triplet of eighth notes.

Musical staff 5: Treble clef, 3/4 time signature. Measure 44 circled. Notes: G4, A4, B4, C5, B4, A4, G4. Dynamics: *p*. Includes a triplet of eighth notes.

Musical staff 6: Treble clef, 3/4 time signature. Measure 45 circled. Notes: G4, A4, B4, C5, B4, A4, G4. Dynamics: *legato*. Includes a triplet of eighth notes.

Musical staff 7: Treble clef, 3/4 time signature. Measure 46 circled. Notes: G4, A4, B4, C5, B4, A4, G4. Dynamics: *legato*. Includes a triplet of eighth notes.

Musical staff 8: Treble clef, 3/4 time signature. Measure 47 circled. Notes: G4, A4, B4, C5, B4, A4, G4. Dynamics: *poco p espressivo*. Includes a triplet of eighth notes.

Musical staff 9: Treble clef, 3/4 time signature. Measure 48 circled. Notes: G4, A4, B4, C5, B4, A4, G4. Dynamics: *calando*. Includes a triplet of eighth notes.

Musical staff 10: Treble clef, 3/4 time signature. Measure 49 circled. Notes: G4, A4, B4, C5, B4, A4, G4. Dynamics: *rubato molto*. Includes a triplet of eighth notes.

Musical staff 11: Treble clef, 3/4 time signature. Measure 50 circled. Notes: G4, A4, B4, C5, B4, A4, G4. Dynamics: *poco f ma... dolce*. Includes a triplet of eighth notes.

Musical staff 12: Treble clef, 3/4 time signature. Measure 51 circled. Notes: G4, A4, B4, C5, B4, A4, G4. Dynamics: *Poco meno mosso*. Includes a triplet of eighth notes.

V.S.

MM 1977/1

Slap
rythme libre (leggiero-eguale)

100

ord.

poco

mf

poco

110

molto dolciissimo
non articolato

mp

poco *crescendo*

120

130

ppp

CLARINETTO BASSO in B



CONCERTO POUR ALTO

à Vladimir Mendelsohn

MYRIAM MARBE

I PROLOGO

A *CADENZA VIOLA*

1 **B** $\downarrow = 80$ *Corno* *Poco più mosso* $\downarrow = 80$

9 10 1

C *pp* $\downarrow = 84$ 3 3

20 *ppp* 10 30 *Corni* *poco f* *sf*

TACET AL FINE PROLOGO

II CADENZA - TACET

MM 1977/1

III ARIA

1 $\frac{1}{2} = 76$ Rubato

10 10 20 10 30 *Cl.* *poco ad lib.* *Cl.* 40 *mp*

tr b *legato* *tr* *poco più mosso* *poco*

50 7 *"Allegretto"* 60 1 *Cl.* 6 *p*

1 6 1 *ben p* *p*

5 3 70 5 *poco sf*

6 6 7 *p*

3 4 1 2 3 90 5 (4.!!) 1 3 *dolcissimo, non in rilievo* *Calando* $\frac{1}{2} = 76$ Rubato *90* *(en mesure)*

4 100 2 2

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Cl. B

poco *lento* *-3-*

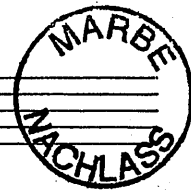
110 4 1 Trp. 1 269 1 Va

aprox. *mp* *poco... crescendo....*
molto, dolcissimo non articolato

120 TACET AL FINE

MM 1977/1

FAGOTTO



CONCERTO POUR ALTO

à Vladimir Mendelsohn

MYRIAM MARBE

I PROLOGO

(A) *CADENZA VIOLA*

(B) $\text{♩} = 80$
Poco più mosso
pp
pp
CADENZA VIOLA

(C) $\text{♩} = 84$
ppp
ppp
10
30 Corni
poco f
sf

TACET AL FINE PROLOGO

II CADENZA - TACET

MM 1977/1

III ARIA

1 $\text{♩} = 76$ *Rubato*

10 *Trp.* *p poco mf*

20 *mf espressivo*

30 *Più mosso* $\text{♩} = 84$ *poco ad libitum*

40 *mp*

50 *Poco più mosso* *Allegretto*

60 *ppp* *f* *ppp*

70 *legato*

80 *Calando* *pp*

90 *TACET AL FINE*



CONTRAFAGOTTO

CONCERTO POUR ALTO

à Vladimir Mendelsohn

MYRIAM MARBE

I PROLOGO

A *CADENZA VIOLA*

B ♩ = 80

10 *Fp.* *pp* *Poco più mosso*

TACET AL FINE PROLOGO

II CADENZA - TACET

III ARIA

1 *♩ = 76* *Rubato*

10

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20 *Fg.*

Musical staff with notes and dynamics. Circled number 20. *Fg.* (Forzando). A first finger fingering '1' is written above the first note.

30 *Più mosso* *poco ad lib.*

Musical staff with rests and dynamics. Circled number 30. *Più mosso* and *poco ad lib.* (poco ad libitum). A tempo marking of $\text{♩} \approx 84$ is present. A first finger fingering '1' is written above a rest.

40 *Fg.*

Musical staff with notes and dynamics. Circled number 40. *Fg.* (Forzando). A key signature change to two flats is indicated. A first finger fingering '1' is written above a note.

Poco più mosso

Musical staff with notes and dynamics. *Poco più mosso*. A first finger fingering '1' is written above a note.

50 "Allegretto" 60 *legato* *pppp*

Musical staff with notes and dynamics. Circled numbers 50 and 60. *"Allegretto"*. *legato* and *pppp* (pianissimo). A first finger fingering '1' is written above a note.

Musical staff with notes and dynamics. A first finger fingering '1' is written above a note.

70 *ppp* *pp* TACET AL FINE

Musical staff with rests and dynamics. Circled number 70. *ppp* and *pp*. **TACET AL FINE**. A double bar line is present.

Four empty musical staves.



CORNO 1 in Fa

CONCERTO POUR ALTO

à Vladimir Mendelsohn

MYRIAM MARBE

I PROLOGO

A CADENZA VIOLA 14

1 $\text{♩} = 80$

B *cl.* *con sord.* *p* 5 (*con sord.*)

10 *sord.* *p dolce* *Poco più mosso*

(senza sord.) CADENZA VIOLA 13

poco f

C $\text{♩} = 84$ 3 20 5 *cl.* *senza sord.* *pp*

1 *p* 30 *mp* *sf* **TACET AL FINE PROLOGO**

senza sord.!

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II CADENZA

senza sord. \downarrow cuivré

ff \leftarrow *fff* \rightarrow *ff*

VIOLA SOLA + PERC $\text{Corni } 3,4$

trbni 1,2

TACET AL FINE CADENZA

III ARIA

Rubato

1 $\downarrow \approx 16$ 1 5 1 2

10 *Picc.* 8 3 \downarrow 20 *poco cresc...*

30 *pp* *poco più mosso* ≈ 84 3 *mf*

poco ad lib. 1 *p* 1

40 3 6 4 *Poco più mosso* 50 7 2 *"Allegretto"* 4

60 *cl.* 1 \downarrow *p*

poco f

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70

mf espressivo

con sord. $\text{♩} = 76$ *Rubato molto* (en mesure)

90

poco meno mosso

100

110

120

TACET AL FINE

1) frulatto e' tiré!

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CORNO 2 in Fa

CONCERTO POUR ALTO

à Vladimir Mendelsohn

MYRIAM MARBE

I PROLOGO

A *CADENZA VIOLA*

1 $\downarrow = 80$

B *con sord.* 1 5

10 *Poco più mosso senza sord.* *CADENZA VIOLA* 3/4

C $\downarrow = 84$ 3 20 5 *pp* *senza sord.* *cl.* *pp*

ppp *p* *mp* *sf* *TACET AL FINE PROLOGO*

senza sord.!

II CADENZA

senza sord. *cuivre* ↓

ff *fff* *ff*

viola sola | *viola + perc.* | *Corni 3/4*

Trbn 4/2

TACET AL FINE CADENZA

III ARIA

♩ = 76 Rubato

1 1 5 1 2

10 10 20 10 30 *più mosso* *Corno 3/4* *♩ = 84*

mf *fff* *poco ad libitum*

40 2 4 3 4

Poco più mosso 1 50 7 *"Allegretto"* 1 60 *cl. b.*

p *Corno 1* *poco f*

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

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Cor 2

con sord.

pp

legato

-3-

90

Detailed description: A musical staff in treble clef. It begins with a whole rest. The first note is a half note G4 with a natural sign and a sharp sign above it. The second note is a half note F4 with a flat sign. The third note is a half note E4 with a flat sign. The fourth note is a half note D4 with a flat sign. The fifth note is a half note C4 with a flat sign. The sixth note is a half note B3 with a flat sign. The seventh note is a half note A3 with a flat sign. The eighth note is a half note G3 with a flat sign. The staff ends with a quarter note F3 with a flat sign and a quarter note E3 with a flat sign. A circled number '90' is placed above the staff between the second and third notes. Above the staff, there is a '-3-' and the word 'legato'.

poco meno mosso

1 (1. 1 1) 1 3 4

Detailed description: A musical staff in treble clef. It begins with a whole rest. The second measure contains a whole rest with a '1' above it. The third measure contains a triplet of eighth notes (G4, F4, E4) with a '3' below them and a circled '1' above the first note. The fourth measure contains a whole rest with a '1' above it. The fifth measure contains a whole rest with a '3' below it. The sixth measure contains a whole rest with a '4' above it.

100

TACET AL FINE

Detailed description: A musical staff in treble clef. A circled number '100' is placed above the staff. The text 'TACET AL FINE' is written across the staff, followed by a double bar line.

Detailed description: Ten empty musical staves, each consisting of five horizontal lines, arranged vertically.

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CORNO 3 in Fa

CONCERTO POUR ALTO

à Vladimir Mendelsohn

MYRIAM MARBE

I PROLOGO

A CADENZA VIOLA 4/4

1 $\text{♩} = 80$ **B** 1 *con sord.* *p* 5

10 *Poco meno mosso* 1 *senza sord.* CADENZA VIOLA 3/4

C $\text{♩} = 84$ 2 *senza sord.* **20** *mf* *sf* *mf* *ben f*

7 **30** *mp* *sf* TACET AL FINE PROLOGO

senza sord. !

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II CADENZA

senza sord. *cuivre*

ff *fff* *ff*

viola sola | viola + perc.

Trbni 4, 2

TACET AL FINE CADENZA

III ARIA

Rubato *più mosso* *ad lib. poco* *Poco più mosso* *Allegretto* *Calando*

1 5 1 2

10 20 30 40 50 60 70 10

Ob. Cor 3, 4

mf *p* *sf* *ff*

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Cor 3

♩ = 76

Cor. 1 *con sord.*

- 3 - *Rubato molto*

con sord.

1)

80

4

pp

pp

(en mesure)

90

legato

Poco meno mosso

1 (1. 1. 1) 1

3 3 4

100

TACET AL FINE

1) *frulatto étiré!*

MM 1977/1

CORNO 4 in Fa



CONCERTO POUR ALTO

à Vladimir Mendelsohn

MYRIAM MARBE

I PROLOGO

A *CADENZA VIOLA* 14

B $\text{♩} = 80$ *con sord.* *Fi.* 5

10 *Poco più mosso* *pp* *senza sord.* *CADENZA VIOLA* 3/4

C $\text{♩} = 84$ *senza sord.* *pp* *mf* **20** *mf* **7** **30** *mp* *sf* *mf*

9 *TACET AL FINE PROLOGO*

senza sord.!

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II CADENZA

senza *sord.* *cuivre*

ff *fff* *ff*

viola solo : viola + perc.

Tbni 1,2

TACET AL FINE CADENZA

III ARIA

♩ ≈ 76 *Rubato*

1 5 1 2

10 20 8 *Ob.* *3*

30 *Più mosso* *fff* *poco ad lib.* 3 40 3

p *mp* *2. "Allegretto" Ob.*

60 *Corno 3* *p*

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mf

3

70

10 *Calando*

80

$\text{♩} = 76$ *Corno 3* *Rubato molto* (*en mesure*)

pp

con sord.

90

poco sf *legato* *poco meno mosso* *decrease.*

TACET AL FINE

TROMBA 1 in Do



CONCERTO POUR ALTO

à Vladimir Mendelsohn

MYRIAM MARBE

I PROLOGO

A CADENZA VIOLA

B $\text{♩} = 80$ *Vla* *con sord.* *mp* *molto espressivo, lontano* CADENZA VIOLA

Poco più mosso *senza sord.*

C $\text{♩} = 84$ *con sord.* *mf*

D *Meno mosso* *mf* *sf* *p* *Rythme très libre* V.S.

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Musical staff with notes and dynamics: *ppp leggerissimo sempre pp espressivo*

TACET AL FINE PROLOGO || *senza sord.*

II CADENZA

Viola solo + perc. *Corni 1,2* *Corni 3,4* *Trbni 1,2* *senza sord.* *ff* *fff* *ff*

TACET AL FINE CADENZA ||

III ARIA

♩ = 76 Rubato

Corno 1

Più mosso *con sord.* *ad lib.* *mf legato*

poco ad lib.

Poco più mosso

con sord. *con espressione*

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"Allegretto" senza sord.

60 *pochiss. sf ma dolce*

p espressivo

70 *poco sf* *poco sf* *poco sf*

mf *(con sord wa-wah)*

p *poco* *Calandp* *mp* *pochiss. sf*

80 *♩ = 76 Rubato* *(en mesure)* 90

(con sord.) 100

p *poco* 110 *vla*

con sord. ad lib. (wa-wah bouche) *♩ ≈ 69* *(con sord.)* 120 *pochiss. f ma dolce*

130



TROMBA 2 in DO

CONCERTO POUR ALTO

à Vladimir Mendelsohn

MYRIAM MARBE

I PROLOGO

A *CADENZA VIOLA*

① $\text{♩} = 80$

B *CADENZA VIOLA*

C $\text{♩} = 84$ *Corni* *con sord.* *mf*

sf *p* *TACET AL FINE PROLOGO*

II CADENZA

viola Solo *+ perc.* *Corni 1,2 \sharp* *Corni 3,4 \flat* *Trbni 1,2* *ff* *fff* *ff*

TACET AL FINE CADENZA

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III ARIA

♩ = 76 Rubato

1 1 5 1 2

10 20 *Tr. 1* 6

poco p < *mf* *pochiss. sf* > *pp* *Più mosso* *♩ = 84* *ad lib. con sord. legato*

Ob. 30 1 *mf*

poco ad lib.

3 40 3 6 1

Poco più mosso

50 7 *Vla. "Allegretto" con sord. (wa-wah)* *sf*

60 1 (wah) 4 *senza sord. ma dolce* *mf*

sf in p

70 1

80 *TACET AL FINE*

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TROMBONE 1

CONCERTO POUR ALTO

à Vladimir Mendelsohn

MYRIAM MARBE

I PROLOGO



CADENZA VIOLA

①
② B $\text{♩} = 80$

9 10 1 *Cornol*

1 *CADENZA VIOLA* ③ $\text{♩} = 84$

3 2

con sord. ④ *senza sord.*

20 *Corni 3,4* *sf* *mf* *benf* *mf* *sf*

⑤ *Corni 1,2* ⑥ *senza sord.* *mf* *sf*

TACET AL FINE PROLOGO

II CADENZA

↓ *cuivre*

ff *fff* *ff*

Viola solo + Perc.

TACET AL FINE CADENZA

III ARIA

1 *Rubato* 5 1 2

10 10 20 10 30 *Più mosso*
Corno 3

mf *poco f* *poco ad lib.* 1

3 40 3 6 *Poco più mosso* 1

50 *"Allegretto"* 7 1 60 *Trp. 1* *senza sord*
poco f *mf*

1 1 4

70 TACET AL FINE

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TROMBONE 2

CONCERTO POUR ALTO

à Vladimir Mendelsohn

MYRIAM MARBE

I PROLOGO

A *CADENZA VIOLA*

B $\text{♩} = 80$ *CADENZA VIOLA*

C $\text{♩} = 84$ *Corni 3,4* **20** *con sord.* *sf* *mf*

ben f **5** *senza sord.* *sf* *Corni 1,2* **30** *senza sord.* *mf*

sf **TACET AL FINE PROLOGO**

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II CADENZA

Musical notation for the start of the Cadenza section. It features a treble clef staff with a quarter note followed by a half note. A downward-pointing arrow above the first note is labeled "cuivré". Below the staff, there are markings for "ff" (fortissimo) and dynamic hairpins. A second staff below indicates "viola solo" and "+ Perc." (percussion).

TACET AL FINE CADENZA

III ARIA

Musical notation for the Aria section. It consists of several staves with various markings and dynamics. The first staff has a tempo marking of $\text{♩} = 76$ and the instruction "Rubato". It includes circled measure numbers 1, 5, and 10. The second staff has circled measure numbers 10, 20, and 30, with the instruction "Più mosso" and "Corno 3". The third staff has circled measure numbers 3, 40, and 6, with dynamics "poco f" and "mf". The fourth staff has circled measure numbers 50 and 60, with the instruction "Trpt. 1 senza sord." and dynamics "poco f" and "mf". The fifth staff has circled measure number 1 and the instruction "ad libitum poco". The section concludes with the instruction "TACET AL FINE".

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TUBA

CONCERTO POUR ALTO

à Vladimir Mendelsohn

MYRIAM MARBE

I PROLOGO

A

CADENZA VIOLA

① ③ $\text{♩} = 80$ 9 ⑩ *Corno 1* 3 pp^{8va}

TACET AL FINE PROLOGO

8

II CADENZA - TACET

III ARIA

$\text{♩} = 76$ *Rubato*

① ① 5 ① 2

⑩ 10 ②① 10

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Più mosso
♩ ≈ 84

30

1

1

Trp. 2 *con sord.*
mf

poco ad lib.

3

40

3

3/4

↓

pp

8va

poco più mosso

50

7

2 "Allegretto"

4

4

3/4

60

2

Trbn 1

legato

pp

8va

70

TACET AL FINE



ARPA

CONCERTO POUR ALTO

à Vladimir Mendelsohn

MYRIAM MARBE

I PROLOGO

A *CADENZA VIOLA*

B ♩ = 80 *sff* *p.v.* *CADENZA VIOLA* **C** ♩ = 84

20 1 1 6 1 1 30 1

mi#, fa#, sol#, la#, sib, dob, reb

IMP. *en articulant dans le registre grave*

D *Meno mosso* ♩ = 69 *Rythme très libre* *perd.*

E 1 *V.S.*

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(40) (IMP. dans le registre grave)

senza misura

si# do#

F

Vla

TACET AL FINE PROLOGO

Vla

II CADENZA - TACET

III ARIA

1 *♩ = 76 Rubato*

do#, re#, mi#, sol b, fa b, si b, la#

10 20 7 Marimba

30 *più mosso* La# 6 Si#

ad lib. poco

40 *poco più mosso* Fa#, Sol# *♩ = 88*

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50 *1* *→ fall* *1*

Allegretto *3* *1* *2* *3* *4* *60* *Sib*

→ Dob *3* *1* *→ Reb* *→ Reb*

1 *70* *3* *Reb, mi#*

mi# *fall* *si#* *2* *3*

80 *Reb, mi#* *2*

♩ = 76 IMP. *85* *Rubato molto* *86* *87 (en mesure)*

88 *89* *90* *Fall* *percl.*

Poco meno mosso *2* *2* *3* *4* *poco f* *dob, reb, 3 sol#, sib* *IMP.* *rythme libre* *formules rapides et inégales*

100 *1* *4* *2* *1*

1 *3* *110* *4* *1*

PERCUTIEI *TIMPANI*
TAM-TAM



CONCERTO POUR ALTO

à Vladimir Mendelssohn

MYRIAM MARBE

I PROLOGO

A *CADENZA VIOLA*

B $\text{♩} = 80$ *Poco più mosso* *Vla* *TIMP.* *mf* *poco sf*

CADENZA VIOLA **C** $\text{♩} = 84$ *Ttb. 1, 2* *poco sf*

TIMP. **1** *p*

TAM-TAM *mf*

30 *p* *3* *V.S.*

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Meno mosso ♩ = 69
Rythme très libre

-2-

(Per)

①

40

②

50

II CADENZA

CADENZA VIOLA

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(Perc. 1)

Vla Piatti TOM-TOM

TAM-TAM *sempre trem.* al FINE CADENZA

ben f piu 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

1 1 2 10 3 TIMP. ppp

poco < pp

20 sf

30 Più mosso 10

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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* *mp* *gliss.*

110 120 130 *pp* *T. TAM* *ppp* *perd.*

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



CONCERTO POUR ALTO

à Vladimir Mendelsohn

MYRIAM MARBE

I PROLOGO

(A) CADENZA VIOLA

1 ♩ = 80

(B) 4/4

9 10

Poco più mosso

Timp

PIATTI

acuto

mf poco sf p

1 2 Vla medio

3 4

20 1

TACET AL FINE PROLOGO

II CADENZA

VIOLA

PIATTI

Bong.

piu. f

Ottoni *ff* *fff* *ff*

cresc.

Calmandosi

Vla

perdendosi

TACET AL FINE CADENZA

III ARIA

PIATTI

$\text{♩} = 76$ Rubato (grave)

(medio)

ppp

pp

ppp

pp

MARACAS

ppp

pp

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Perc. II

Poco più mosso

-3-

30 GR. CASSA $\downarrow = 84$ *gliss. vers le rebord* *poco ad lib.*

50 "Allegretto" cl. TAMB. MIL. *poco sf*

60 70 100

80 $\downarrow = 76$ *Rubato mosso* (en misura) 90 *poco meno mosso*

100 *poco*

110 Cp. mf mf Trp. *bemp*

$\downarrow = 69$ PIATTI (grave) p (medio) 120 9

(grave) 130 1 perd....

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PERCUTIE III — **TAMB. MIL**
WOOD BLOCKS
CAMPANE
CAMPANE PREPARATE



CONCERTO POUR ALTO

à Vladimir Mendelsohn

MYRIAM MARBE

I PROLOGO

A **CADENZA VIOLA** 4/4

1 $\downarrow = 80$
B 9 10 6 **CADENZA VIOLA** 3/4

$\downarrow = 84$ **C** **TAMB. MIL.** *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**

II CADENZA

III ARIA

1 \downarrow \approx 76 Rubato

CAMP. PREP.

p

10

perd.

20

6

p

perd

30 Più mosso

poco ad lib.

1

2

CAMP.

40

3

3

4

Poco più mosso

1

50

2

CAMP.

mf

mf

"Allegretto"

4

2

1

60

1

7

70

4

CAMP.

CAMP. PREP.

poco f

sempre pp

80

perd....

♩ = 76

Rubato molto

(en mesure)

Musical staff with a treble clef, a sharp sign, and a 3-measure rest. A *ppp* dynamic marking is present. A dashed line indicates a slur over a measure with a fermata. The staff ends with a 3-measure rest.

Musical staff starting with a circled measure number 90. It contains a 3-measure rest, a 1-measure rest, and a 3-measure rest. A *poco meno mosso* marking is present. A circled measure number 100 is also present. A *mf* dynamic marking is present. A box labeled "CAMP" is present. A fermata is placed over a note.

Musical staff with a treble clef, a key signature of one flat, and a melodic line consisting of eighth and quarter notes.

Musical staff with a treble clef, a 3-measure rest, a 1-measure rest, a 4-measure rest, and a 3-measure rest. A circled measure number 100 is present.

Musical staff starting with a circled measure number 110. It contains a 4-measure rest, a 4-measure rest, and a 4-measure rest. A *bacc. morbida* marking is present. A circled measure number 120 is present. A *mf* dynamic marking is present. A box labeled "CAMP PREP." is present. A circled measure number 130 is present.

Musical staff starting with a circled measure number 120. It contains a 2-measure rest, a 1-measure rest, and a 2-measure rest. A box labeled "CAMP PREP." is present. A *pp* dynamic marking is present.

Musical staff with a treble clef, a key signature of one flat, and a melodic line consisting of eighth and quarter notes. A circled measure number 130 is present. A *pp* dynamic marking is present. The staff ends with a *perd...* marking.

Musical staff with a treble clef, a 2-measure rest, and a double bar line.

Four empty musical staves.



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PERCUTIE IV

BONGOS
TOM - TOM
VIBRAFONO
MARIMBAFONO
TRIANGOLO Δ
TRIANGOLO CU BAGHETE
DE METAL Δ
TURTURI STICLA |||||



CONCERTO POUR ALTO

à Vladimir Mendelsohn

MYRIAM MARBE

I PROLOGO

A *CADENZA VIOLA* $\frac{4}{4}$

B $\downarrow = 80$ *CADENZA VIOLA* $\frac{3}{4}$

C $\downarrow = 84$ *Corni 3,4* *BONG.* *T. TOM poco sf* *Imp.*

IMP.

D *Meno mosso* *Rythme très libre*

E

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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.

più f

Vla T. Tam PTTI Ottoni

ff

fff

ff

cres-cen-do

calmandosi

Vla etc

p

perdendosi

TACET AL FINE CADENZA

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III ARIA

$\text{♩} \approx 76$ Rubato

1 1 4 *pp*

10

20 7 **MARIMBA**

30 *Più mosso* $\text{♩} = 84$ *poco sf* *ad lib.* *poco* 1 3 40 1 *VIBR.* *sonore*

Poco più mosso 50 3

"Allegretto" 60 3 *mp* *p*

70 9 *VIBR* *Calando*

80 **MAR.** *bacc. morbidiſſima* *poco meno mosso* $\text{♩} = 76$ *Rubato molto* *bacc. morbida* **MAR.**

ben p 90 3 *Poco meno* 2 *VIBR.* *poco sf* 3 4

100 2 4 2 1 *poco* *(VIBR. →)*

VIBR.
mf

BONG.
T. TOM
p

avec les mains (doigts)
pp

avec les mains (doigts)
pp

perd.....
pp

120

130

3

VIOLINI I

CONCERTO POUR ALTO

à Vladimir Mendelsohn

MYRIAM MARBE

MM 1977/1



VIOLINI I

I PROLOGO - TACET

II CADENZA - TACET

III ARIA

1 *Rubato* ♩ = 76

5 1 2

10 *con sord.* *a la punta di arco poco*

sul tasto 20

a la punta di arco poco *sul tasto* *gliss* 3

a la punta di arco *sul tasto* 3

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

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senza sord.
ord. b \flat
mf
con sord.
ord. b \flat
mf

40

pizz. div. arco

3- v

4

4

uniti arco

sul A

3 2

sul A

3 2

3 4

4

4

Poco più mosso $\text{♩} = 88$ 50

gliss.

gliss.

1

4

4

3

4

uniti senza sord.

senza vibr.

ppp

pizz.

3

agitato arco pont.

$\text{♩} \approx 100$

"Allegretto"

60

gliss.

gliss.

sul G

4

4

3

4

ord. uniti

gliss.

4

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(VI.1)

-4-

lumineux

70

V.S.

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(en mesure)

con sord. *a la punta di arco* 5

pizz arco ord.

con sord. *a la punta di arco*

tr^h ord.

90

tr^h *a la punta di 6 arco* 7 ord.

tr^h tr^h

poco meno mosso

senza sord. (avec les doigts sur le 3^e bois de l'instrument) 3

3

p

3 3

v

100

v

3 3

4 4

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(VI.1)

Musical notation for the first system. It features a treble clef and a 4/4 time signature. The key signature has one flat (B-flat). The notation includes a circled '4' with a flat, a circled '1', a circled '1', a circled '1', and a circled '4+'. There are also dynamic markings 'p' and 'p' with accents. A circled '4' appears at the end of the system.

Musical notation for the second system. It features a treble clef and a 4/4 time signature. The instruction *dolcissimo quasi leg.* is written below the staff. The notation includes a circled '1' and a circled '1'. A circled '110' is also present.

Musical notation for the third system. It begins with a double bar line. The instruction *IMP.* is written above the staff. The notation includes a circled '8' and a circled '8'. There are also fingering markings '2', '4', '1', and '4'.

Musical notation for the fourth system. It features a treble clef and a 4/4 time signature. The notation includes fingering markings '1', '1', '3', '1', and '1'. A circled '120' is present. The instruction *decrecendo* is written above the staff.

Musical notation for the fifth system. It features a treble clef. The instruction *dolce* is written below the staff. The notation includes a circled '1' and a circled '130'. There are also fingering markings '3' and '3'.

Musical notation for the sixth system. It features a treble clef. The notation includes a circled '1' and a circled '130'. There are also fingering markings '3' and '3'.

MM 1977/1

VIOLINI II

CONCERTO POUR ALTO

à Vladimir Mendelsohn

MYRIAM MARBE

I PROLOGO - TACET

II CADENZA - TACET

III ARIA

① $\downarrow \approx 76$ *Rubato*

1 1 5 1 2

⑩ 1 *glissez avec les doigts sur perd.*
sur les cordes de l'instrument 3

V.S.

*con
sord.*

MM 1977/1

con Sord.
p *legato*

20 (ord.)
a la punta d'arco
poco
ord.
pont.
gliss.

ôtez la sourdine 30 *Più mosso 1284*
gliss.
 6
 5
senza sord.
gliss.
senza sord.

ord. *v* *a la p.d.a* *poco* *ad lib.*
ppp *gliss.*
ord. *v* *poco* *ad lib.*
ppp *gliss.*
 1

d.
 35 (non synchronisé)
 40
 35
pizz.
 35 (non synchronisé)
 35
 35
p

2)

d

flaut. arco

Pup I p

flaut. arco

Pup II p

3
4

poco

arco

arco

gli altri div.

uniti

poco più mosso

50

1 **4** **1** **3** **1**

p

#

#

#

#

#

#

#

d

gliss

pont.

mf

meta ord

4

3

4

60

p

pp

pizz.

pup I

4



-4-

Tutti *Ord. arco.* *mf*

70

(grand vibrato)

5

5

5

Pup. I *5* *1* *Solo* *6*

80 *Tutti* *mezza sordine* *1* *1=76* *Rubato molto*

(en mesure) *con sord.* *p* *dolcissimo* *tr* *a la 5 punto d. arco* *6*

90 *Ord.* *tr* *ord.* *tr*

poco meno mosso *pizz.* *p* *pizz.* *3+*

senza sord. *p*

3+ (avec les doigts) 3 sur le bois de l'instrument

arco

100

4 poco

♩ ≈ 76 p < poco 4+ > quasi legato 4 p quasi legato

1 V.S.

detachés, ma non marcato

110

detachés, ma non marcato

p

gliss.

gliss.

ord.

120

p

130



MM 1977/1

VIOLE

CONCERTO POUR ALTO

à Vladimir Mendelsohn

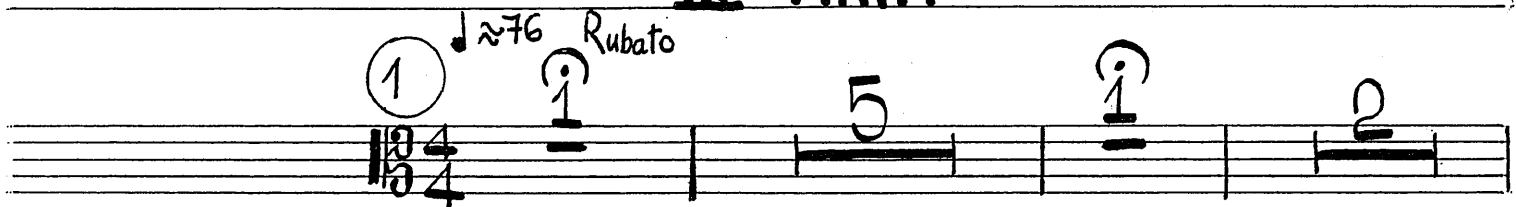
MYRIAM MARBE

I PROLOGO - TACET

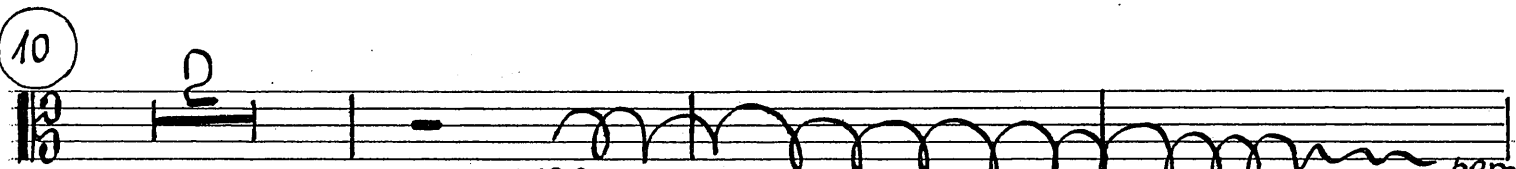
II CADENZA - TACET

III ARIA

① $\downarrow \approx 76$ *Rubato*

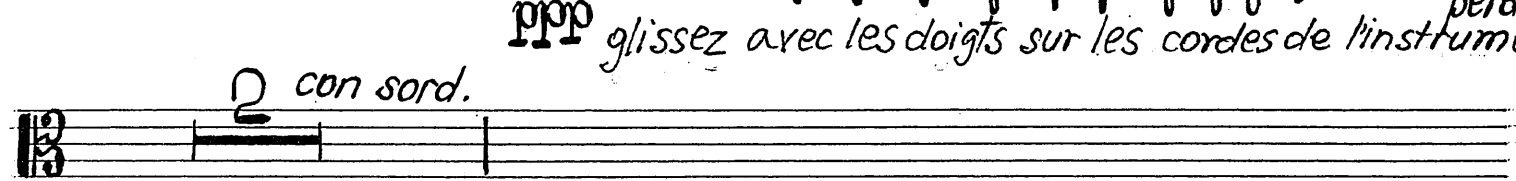


⑩



ppp glissez avec les doigts sur les cordes de l'instrument. perd.

② *con sord.*



V.S.

MARBE
NACHLASS

vle

con sord. \square legato

20

senza sord. pizz. 30 Più mosso arco (ord.)

poco f poco ad lib. 1

1 non vibr 40 (ad lib. Pup I)

2 pp non vibr. 1 3 4

3 pp non vibr.

X 5 1 pp Poco più mosso 50 3

uniti sf meta arco 3 60 pizz. mf

tutti arco mp 6 3

70 1

MM 1977/1

ve

poco f

80

p

Rubato (en mesure) con sord

p dolcissimo

90

senza sord

mp

pizz.

mp

leggero cl

100

cl. sythme libre

arco leggero

1

2

1

1

1

1



MM 1977/1

ord. *detachés ma non marcato*

p 3

ord. *p* 3

110

1 3 4

ad lib Solo *rythme adapté à celui du soliste (comme un léger écho)*

(pause) *p* fondu dans l'ensemble

Tutti

poco f 3 120 1

p 1

1

130

3



VIOLONCELLI

CONCERTO POUR ALTO

à Vladimir Mendelsohn

MYRIAM MARBE

I - PROLOGO - TACET

II - CADENZA - TACET

III ARIA

♩ = 76 Rubato

1 1 5 1 2

10 2 glissez

1 1 20 4

perd.

V.S.

MM 1977/1

mf *pizz.* *arco* *ff* *poco ad lib* *poco f*

div. à 3 *uniti* *Poco più mosso* *50* *pont.* *ord.* *dolcissimo quasi legato*

Allegretto *5* *1, 2 uniti* *3, 4 uniti*

pont. *mf* *5* *5* *5* *Jeté* *4*

ord. *5* *60* *3* *gliss.* *Jeté* *Sul D* *P*

MM 1977/1

uniti

p

dolcissimo

Rubato

Poco meno mosso

Gliss

avec les doigts

pizz

arco C.L.

poco

arco (non synchronisé) (Mo) 8

arco ord p

1

(S) C.I. 8

1

9:4 | 5 | (120) | 7 | - | P b \flat | b \flat |

(130) | 3 |

perd.

CONTRABASSI



CONCERTO POUR ALTO

à Vladimir Mendelsohn

MYRIAM MARBE

I PROLOGO - TACET

II CADENZA - TACET

III ARIA

1 *♩ = 16 *Ad libito**

1 5 1 2

10 *alto solo* *glissez etc...*

ppp

1 20 3

perdendosi

V.S.

MM 1977/1

Fl. *3*

perd. poco bliss.

Fl. *30* *Più mosso* $\text{♩} = 84$

ff *poco* *ad lib.*

poco f *40* *alto solo*

Poco più mosso *50* *pizz.* *arco* *Effet*

mf *Allegretto* *Bliss.*

60 *p* *70*

Trp. *pizz.* *80* $\text{♩} = 76$

MM 1977/1

Cb

rubato molto (en mesure) *Poco meno mosso* *avec les doigts etc...*

95

96 97 98 99

100

pizz *b*

1

110

Celli *arco* *(non synchronisé)*

TACET AL FINE

MM 1977/1

MM 1977/1

Viola-konzert

1977

St

B

MM 1977/1

A
~~39~~

FLAUTO 1

MYRIAM MARBE

CONCERT PENTRU VIOLĂ și ORCHESTRĂ.

1977

~~VIOLISTULUI VLADIMIR MENDELSON~~

MM 1977/1

I

FLAUTO 1 PROLOGO

Handwritten musical score for Flauto 1, Prologo. The score is written on a single staff in treble clef. It includes various musical notations such as notes, rests, and dynamic markings. Key features include:

- Section A:** Starts at measure 1 with a circled 'A'. Includes the instruction "cadenza violei solo" and a dynamic marking of *pp*.
- Section B:** Starts at measure 10 with a circled 'B'. Includes a dynamic marking of *p*.
- Section C:** Starts at measure 17 with a circled 'C'. Includes the instruction "cadenza viola" and dynamic markings of *pp* and *poco f*.
- Section D:** Starts at measure 35 with a circled 'D'. Includes the instruction "reper viola" and a dynamic marking of *mf*.
- Section E:** Starts at measure 39 with a circled 'E'. Includes the instruction "reper clar." and dynamic markings of *mf* and *poco f*.
- Section F:** Starts at measure 38 with a circled 'F'. Includes the instruction "reper clar." and dynamic markings of *mf* and *poco f*.
- Section G:** Starts at measure 39 with a circled 'G'. Includes the instruction "reper viola" and a dynamic marking of *mf*.
- Section H:** Starts at measure 38 with a circled 'H'. Includes the instruction "reper clar." and dynamic markings of *mf* and *poco f*.
- Section I:** Starts at measure 39 with a circled 'I'. Includes the instruction "reper clar." and dynamic markings of *mf* and *poco f*.
- Section J:** Starts at measure 39 with a circled 'J'. Includes the instruction "reper clar." and dynamic markings of *mf* and *poco f*.
- Section K:** Starts at measure 39 with a circled 'K'. Includes the instruction "reper clar." and dynamic markings of *mf* and *poco f*.
- Section L:** Starts at measure 39 with a circled 'L'. Includes the instruction "reper clar." and dynamic markings of *mf* and *poco f*.
- Section M:** Starts at measure 39 with a circled 'M'. Includes the instruction "reper clar." and dynamic markings of *mf* and *poco f*.
- Section N:** Starts at measure 39 with a circled 'N'. Includes the instruction "reper clar." and dynamic markings of *mf* and *poco f*.
- Section O:** Starts at measure 39 with a circled 'O'. Includes the instruction "reper clar." and dynamic markings of *mf* and *poco f*.
- Section P:** Starts at measure 39 with a circled 'P'. Includes the instruction "reper clar." and dynamic markings of *mf* and *poco f*.
- Section Q:** Starts at measure 39 with a circled 'Q'. Includes the instruction "reper clar." and dynamic markings of *mf* and *poco f*.
- Section R:** Starts at measure 39 with a circled 'R'. Includes the instruction "reper clar." and dynamic markings of *mf* and *poco f*.
- Section S:** Starts at measure 39 with a circled 'S'. Includes the instruction "reper clar." and dynamic markings of *mf* and *poco f*.
- Section T:** Starts at measure 39 with a circled 'T'. Includes the instruction "reper clar." and dynamic markings of *mf* and *poco f*.
- Section U:** Starts at measure 39 with a circled 'U'. Includes the instruction "reper clar." and dynamic markings of *mf* and *poco f*.
- Section V:** Starts at measure 39 with a circled 'V'. Includes the instruction "reper clar." and dynamic markings of *mf* and *poco f*.
- Section W:** Starts at measure 39 with a circled 'W'. Includes the instruction "reper clar." and dynamic markings of *mf* and *poco f*.
- Section X:** Starts at measure 39 with a circled 'X'. Includes the instruction "reper clar." and dynamic markings of *mf* and *poco f*.
- Section Y:** Starts at measure 39 with a circled 'Y'. Includes the instruction "reper clar." and dynamic markings of *mf* and *poco f*.
- Section Z:** Starts at measure 39 with a circled 'Z'. Includes the instruction "reper clar." and dynamic markings of *mf* and *poco f*.

II CADENZA

Tacet

MM 1977/1



III

FLAUTO 1 ARIA

M. MARBE

1 2 3 4 5 6

7 8 9 10 11 12

13 14 15 16 17 18

19 20 21 *reper Fl. piec.* 22 23

24 25 *tr.* 26 *poco f*

27 *8va p* 28 *f* *d.* *d.*

30 31 32 33 34

v.s.



2.

35 *poco f* 36 *ad lib.* *pizz* 37 38 39

40 1 41 37 *(poco f)* 42 1 43 1

44 1 45 1 46 1 47 1 48 1

49 1 50 *si legato* 52

53 *reper clarinet p* 54 *p* 55 56

57 *mf* 58 59 *sempre leggierissimo* 3/4

60 *pochissimo f* 61 62

63 *legato* 64 1 65 66

67 68 69 *mf* 70

71 72 1 73 74

75 76 1 77 1 78 1

79 1 80 81 82 1

reper viola *pizz* 3 *p*

MM 1977/1

83 1 84 (tr) 85 86 (tr)

87 88 89 1 90 1

91 1 92 1 93 94 3+ (p.p.p.)

reper viola (flageolet)

(viola)

95 96 mp 97 1 99 (sic!) 1

100 slap rythme libre (leggiero - equale)

un peu en dehors

101 aproximativ 1/2 masura

102 pauza completă la masura

103 104 105 pocr

106 107 (mf) 108

109 110 111 112 1

113 114 115 116 rythme libre

(légèrement faux par rapport au soliste)

117 118 119 120 mf legato

121 122 123 1 124 1

125 pocr 126 mp 127 128 1 129 1

Tacet al Fine

v. s.

MM 1977/1

4.

130 1 131 132 1 133 1 134 1

perdendosi

MM 1977/1

2

FLAUTO II (+PICCOLO)

MYRIAM MARBE

CONCERT PENTRU VIOLA și ORCHESTRA

1977

violistului VLADIMIR MENDELSON

MM 1977/1

FLAUTO 2 (+ PICCOLO)



I PROLOGO

Musical notation for measures 1-5. Measure 1 is circled 'A' and contains a fermata with the instruction "cadenza violi solisti". Measure 2 is circled 'B'. Measures 3, 4, and 5 contain notes with dynamic markings *p* and *mf*.

Musical notation for measures 6-15. Measure 10 is circled. Measure 12 has the instruction "reper clarinet". Measure 14 has a downward arrow and the instruction *pp*. Measure 15 has a downward arrow.

Musical notation for measures 15-25. Measure 15 is circled. Measure 16 has a double bar line and the instruction "cadenza viola". Measure 17 is circled 'C'. Measure 20 has a double bar line. Measure 24 has the instruction "reper clarinet". Measure 25 has a double bar line.

Musical notation for measures 25-32. Measure 25 is circled and has the instruction *ff*. Measure 26 has the instruction *mf*. Measure 27 has a double bar line. Measure 30 is circled and has the instruction "reper cornii". Measure 31 has a downward arrow and the instruction *poco f*. Measure 32 has the instruction *mf*.

Tacet al fine PROLOGO

II CADENZA

Tacet

FLAUTO 2 + PICCOLLO



III ARIA

M. MARBE

1 2 3 4 5 1

6 7 8 9 10 11 1

12 13 14 15 16 1

17 *ob.* *fl. picc.* 18 19 20 1

p = mf *pp = mf*

21 *prec sf* 22 23 24 3

25 26 27 28

prec sf

29 *mutta in fl.* 30 31 32 33 1

34 35 36 *ad lib.* V. S.

2.

FL *poco f* 37 38 39 40 1

41 *poco f* 42 *mutta in fl. pice* 43 44 1

45 46 47 48 49 1

Picc 50 51 52 53 54 *8va*

55 56 57 58 59 *sempre leggerissimo*

60 61 62 63 1

64 65 66 67 68

69 70 71 72 *mutta in fl.*

73 74 75 76 77 1

78 79 80 *fl. 1* 81 82 83 1

FL *reper* 84 85 86 87

88 89 90 91 1

mutta in fl. pice

Picc

MM 1977/1

picc 92 1 93 1 *ritta in fl. picc.* 94 1 95 (j. j j) 96 ↓ *mp*

97 # 99 *rythme libre (leggiero - eguale)* 100

100 102 103 104 1

105 *poor* 106 1 107 (j j j j.) 108 1

110 1 111 1 112 1 113 1

114 1 115 1 116 1 117 1

118 1 119 1 120 1 121 1

122 1 123 1 124 1 125 *repar Fl.* 126 ↓ *Fl.*

127 128 129 1 130 1 *P*

131 132 1 133 1 134 1 *perdendosi*

3

OBOE

MYRIAM MARBE

CONCERT PENTRU VIOLA si ORCHESTRA

1977

VIOLISTULUI VLADIMIR MENDELSON



MM 1977/1

OBOE

I PROLOGO

Poco più mosso

A *cadenza violai*

B $\text{♩} = 80$ *reper fl.* *p*

2 3 4 5 10

-8- -2-

14 *reper flauti* *poco sf.*

15 16 *cadenza violai*

17 20

24 *reper clarinet* *mf*

25 26 27 28 30 *reper corini*

31 *poco f* *mf*

32 33 35 36 *reper viola* *mf*

37 *Meno mosso 1069* *Rythme très libre*

E

38 39 40 41 42 *reper timpani*

43 *tacet al Fine*

p **PROLOGO**

MM 1977/1



II CADENZA
Tacet

OBOE

III
ARIA

M. MARBE

1 2 1 3 1 4 1 5 1 6 1

7 8 9 10 11 12 13 14

15 16 17 18 19

20 21 22 23 24 25

26 27 28 29 30 31 32 33 34 35 36

37 38 39 40 41 42 43 44 45 46 47 48

49 50 51 52 53 54

perantio

8 viola

reper viola

reper trompete

pochiss. cresc.

poco sf

ad lib. poco

mp

MM 1977/1

55 1 56 1 57 1 58 1 59 *legato poco f*

Musical staff 55-59: Treble clef, 4/4 time signature. Measures 55-58 contain whole notes with fingerings '1'. Measure 59 begins with a half note and a quarter note, marked *legato poco f*.

60 61 62 63 1 64

Musical staff 60-64: Treble clef, 3/4 time signature. Measures 60-63 contain eighth notes with fingerings '1'. Measure 64 contains a half note with a fermata, marked *p*.

65 66 67 68 69 1 70 *p < sf >*

Musical staff 65-70: Treble clef, 4/4 time signature. Measures 65-69 contain eighth notes with fingerings '1'. Measure 70 contains a half note with a fermata, marked *p < sf >*.

71 3 72 73 *mf*

Musical staff 71-73: Treble clef, 4/4 time signature. Measure 71 contains a triplet of eighth notes. Measure 72 contains a quarter note with a fermata. Measure 73 contains a quarter note with a fermata. Dynamic marking *mf* is present.

74 1 75 76 1 77 78 *mf*

Musical staff 74-78: Treble clef, 4/4 time signature. Measures 74-78 contain whole notes with fingerings '1'. Dynamic marking *mf* is present.

79 1 80 1 81 1 82 1 83 1 84 1

Musical staff 79-84: Treble clef, 4/4 time signature. Measures 79-84 contain whole notes with fingerings '1'.

85 1 86 1 87 1 88 1 89 1 *reper viola 3*

Musical staff 85-89: Treble clef, 4/4 time signature. Measures 85-89 contain whole notes with fingerings '1'. Measure 89 contains a half note with a fermata, marked *reper viola 3*.

90 *poco f ma dolce* 91 92 3

Musical staff 90-92: Treble clef, 4/4 time signature. Measure 90 begins with a half note and a quarter note, marked *poco f ma dolce*. Measure 91 contains a half note with a fermata. Measure 92 contains a triplet of eighth notes.

92 1 93 1 94 1 95 96 *viola 3 mp*

Musical staff 92-96: Treble clef, 4/4 time signature. Measures 92-96 contain whole notes with fingerings '1'. Measure 95 contains a half note with a fermata. Measure 96 contains a triplet of eighth notes. Dynamic marking *mp* is present.

97 1 99 1 100 1 101 1 102 1

Musical staff 97-102: Treble clef, 4/4 time signature. Measures 97-102 contain whole notes with fingerings '1'.

103 *viola* 104 1 105 *poco* 106 *mp* *poco f*

Musical staff 103-106: Treble clef, 4/4 time signature. Measure 103 contains a half note with a fermata, marked *viola*. Measure 104 contains a half note with a fermata. Measure 105 contains a half note with a fermata, marked *poco*. Measure 106 contains a half note with a fermata, marked *mp* and *poco f*.

107 1 108 1 109 1 110 1 111 1 112 1 113 1

Musical staff 107-113: Treble clef, 4/4 time signature. Measures 107-113 contain whole notes with fingerings '1'.

Handwritten musical score on a single staff, measures 114 to 134. The notation includes notes, rests, and various performance markings. Measure 115 is circled. Measure 125 is circled and has the handwritten note "reber flaut" above it. Measure 126 has a downward-pointing arrow above it. Measure 127 has a circled "P" below it. The piece concludes with the instruction "pendentes" and a final flourish.

Seven empty musical staves, each consisting of five horizontal lines, provided for additional notation or performance.

MM 1977/1

A

CLARINETTO IN B

MYRIAM MARBE

CONCERT PENTRU VIOLĂ și ORCHESTRĂ

1977

VIOLISTULUI VLADIMIR MENDELSON

MM 1977/1

CLARINETTO IN B

I PROLOGO



Musical score for Clarinet in B, I Prologo. The score is written on a single staff with treble clef and a key signature of one sharp (F#). It consists of several systems of music, each with measure numbers and performance markings.

- System 1:** Measures 1-5. Includes circled letters A and B. Markings: "cadenza viola", "reper: fe", "p".
- System 2:** Measures 10-15. Includes circled number 10 and letter C. Markings: "reper: corno", "mp", "poco mf".
- System 3:** Measures 16-24. Includes circled number 16 and letter C. Markings: "cadenza viola", "reper: viola", "mf".
- System 4:** Measures 25-31. Includes circled number 25 and letter D. Markings: "poco f", "CORNI".
- System 5:** Measures 32-39. Includes circled number 32 and letter E. Markings: "pf", "Il".
- System 6:** Measures 40-45. Includes circled number 40 and letter E. Markings: "reper: timpani", "oboe", "p".

Tacet al fine Prologo

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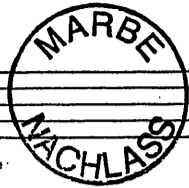
CLARINETTO IN B

II CADENZA

Tacet

III ARIA

M. MARBE



1 2 3 4 5 1

6 7 8 Solo, *Molto* 9 10 11 1

12 13 14 15 16 17 1

18 19 20 *pochiss. cresc.* 21 *prez sfz*

22 23 24 25 26 1

27 28 29 30 31 1

32 33 34 35 36 *ad lib. prez*

37 1

reper: trompeta

poco f

V.S.

2.

38 39 40 41

42 43 44 45

46 47 48 49 50

51 52 53 54 55

56 *Agiato* 57 58 59

60 61 62 63

64 65 66 67 68

69 *legato* 70 71

72 73 74 75

76 *espressivo (legato)* 77 78

79 *poco p* 80 81 82 83

84 85 86 87

reper viola

MM 1977/1

88 *poco f ma dolce*
 89 90

92 93 94 95 96

97 99 100 101 *slap* *rythme libre (leggiero-equale)*

102 103 104 105 *poco*

106 107 108

110 111 112 113 114

115 116 *flaut* 117 118

119 *mp* *poco* 5 *credo* 5 *cer-do*

121 122 123 124 125 *reper fe*

126 127 128 129 130 131 132

133 134 *perdubai*

5

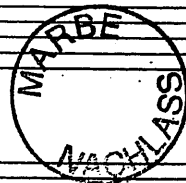
CLARINETTO BASSO in B

MYRIAM MARBE

CONCERT PENTRU VIOLĂ si ORCHESTRĂ

1977

VIOLISTULUI VLADIMIR MENDELSON



MM 1977/1



CLARINETTO BASSO in B

I
PROLOGO

Musical notation for measures 1-13. Includes circled letters A, B, and 10. Measure 12 has a circled *pp*. Measure 13 has a circled 13. Includes the instruction "Cadenza violini" and "reper corni".

Musical notation for measures 14-30. Includes circled letters C, 15, 20, 25, and 30. Measure 14 has a circled *ppp*. Measure 16 has a circled 16. Measure 17 has a circled 17. Measure 20 has a circled 20. Measure 25 has a circled 25. Measure 30 has a circled 30. Includes the instruction "Cadenza violini" and "reper corni".

Musical notation for measures 30-32. Measure 30 has a circled 30. Measure 31 has a circled 31. Measure 32 has a circled 32. Includes the instruction "reper corni" and "poco f".

tacet al fine Prologo

II
CADENZA

Tacet.

MM 1977/1

CLARINETTO BASSO in B

III
ARIA

M. MARBE

1 2 3 4 5 6 7
8 9 10 11 12 13 14 15
16 17 18 19 20 21 22 23
24 25 26 27 28 29 30
31 32 33 34 *ce.* 35 36 *ad lib. poco* 37
38 *reper: cl.* 39 40 *mp* 41 42 *tr* 43 44
45 46 *legato* 47 48 *tr* 49
50 51 *mf* 52 53 *poco* 54 55 56
57 58 59 60 *ce. bl.* 61 *f* 62

MM 1977/1

63 64 65 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 (1.1.1)

96 97 98 100 101 102 103

104 105 poco 106 107 108 110

111 112 113 114 115 116

117 118 119 *mp poco cresc.* 120

trompeta viola *aprox.* *tacet al Fine*

121 122 123 124 125

126 127 128 129 130 131 132 133 134 *in pendew...*

campane

Solo Via

6

FAGOTTO

MYRIAM MARBE

CONCERT PENTRU VIOLĂ și ORCHESTRĂ

1977

VIOLISTULUI VLADIMIR MENDELSON



MM 1977/1

FAGOTTO

I
PROLOGO



Handwritten musical notation for measures 1-9. Measure 1 is circled 'A' and contains a fermata with the text 'Cadenza violi'. Measure 4 is circled 'B'. Measure 5 is circled '5'. Rehearsal marks include 'reper: corno' at measure 2 and 'reper: viola' at measure 9. A dynamic marking 'p' is circled at measure 3. A key signature change to one sharp is indicated at measure 9.

Handwritten musical notation for measures 10-16. Measure 10 is circled '10' and contains a fermata with 'pp' circled below it. Measure 15 is circled '15'. Measure 16 contains a fermata with 'cadenza viola' written below. A dynamic marking '(pp)' is circled at measure 14. The text 'M. MARSE' is written below the staff.

Handwritten musical notation for measures 17-33. Measure 17 is circled 'C'. Rehearsal marks include 'reper: corni' at measure 30. Dynamic markings include 'poco f' at measure 31 and 'f' at measure 32. The text 'tacet al FINE' is written at the end of the section. The word 'PROLOGO' is written at the bottom right of the staff.

II

CADENZA

Tacet

FAGOTTO I

III
ARIA

M. MARBE

1 2 3 4 5 6 7
8 9 10 11 12 13 14 15
16 17 18 19 20 Tr. 21 ↓ *espressivo* 22
ce. *p poco mf* *mf*
23 24 25 26 27
28 29 30 31 32 33
34 35 36 *poco ad lib.* 37 38 39
ob.
40 ↓ 41 42 *b* *b* 43 *b* *b* *b* *b* 44 *b* *b* *b* *b*
mp *mf*
45 46 *mf* 47 48 49
50 51 52 53 54 55
Fe.

MM 1977/1

56 57 58 59 60 61

reper clarinet

62 63 64 65 66

67 68 69 70 71

72 73 74 75 76 77

78 clarinet 79 80 81 82 83 84

pp

Tacet al FINE

85 86 87 88 89 90 91

92 93 94 95 (j.j.j) 96 97 98

100 101 102 103 104 105 poco 106

107 108 109 110 111 112 113 114

115 116 117 118 119 120

Vla solo

121 122 123 124 125 126

127 128 129 130 131 132 133 134

ritard.

7

CONTRAFAGOTTO

MYRIAM MARBE

CONCERT PENTRU VIOLĂ și ORCHESTRĂ

1977

VIOLISTULUI VLADIMIR MENDELSON



MM 1977/1

CONTRAFAGOTTO



I
PROLOGO

① **A** **B** 5 10 *reper fagot* 12 13

Cadenza violai 4 5

pp

① 14 15 *Tacet al Fine PROLOGO*

II

H. MARZ

CADENZA

Tacet

CONTRAFAGOTTO

III
ARIA

M. MARBE

1 2 3 4 5 6 7
8 9 10 11 12 13 14 15
16 17 18 19 20 21 Fg.
23 24 25 26 27 28 29
30 31 32 33 34 35 36 poco ad lib.
37 38 39 40 Fg. 41 42 b \flat b \flat 43
44 45 46 47 48
49 50 51 52 53 54
55 56 57 58 59 60 Fg.
ppp

MM 1977/1

61 *Legato* 62 63 *ppp* 64 65 66 *Tacet al Fine*

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 *ff* 80 81 1 82 1 83 1 84 1 85 1

86 1 87 1 88 1 89 1 90 1 91 1

92 1 93 1 94 1 95 (1.1.1) 1 96 1 97 1

99 1 100 1 101 1 102 1 103 1 104 1

105 *poco* 106 1 107 1 108 1 109 1 110 1 111 1

112 1 113 1 114 1 115 1 116 1 117 1 *Solo Via*

117 TACET AL FINE

8

CORNO I in FA

MYRIAM MARBE

CONCERT PENTRU VIOLĂ si ORCHESTRĂ.

1977

VIOLISTULUI VLADIMIR MENDELSON



MM 1977/1

CORNO I in Fa (in) ext la quarta imperiosa

I PROLOGO

A B con sord.
 2 3 4 5 9
 cadenza viola reper clarinet p Viola 6

10 (sempre con sord) 11 12 14 15
 p dolce > 2 poco f >

16 17 20 25 26 27
 cadenza violi 3 5 clarinet pp

28 29 30 Tacet al Fine
 p mp of PROLOGO
 ôtez la sourdine!

II CADENZA

senza sord cuiore'
 (con corno 2) b₅ fff fff ff

Reper: viola solo viola solista CORN 3,4
 +PERCUTIE trb 1,2

tacet al Fine Cadenza

CORNO I in Fa



III
ARIA

M. MARBE

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

Batterie

8 9 10 11 12 13 14 15

16 17 18 Fl. picc. 19 20

pp poco cresc.

21 22 23 24 25 26 27

28 29 30 31 32 33 34

Corni 3, 4 mf

35 36 poco ad lib. 37 38 39 40

41 42 43 44 45 46 47

ce. basso

48 49 50 51 52 53 54

ce. basso ce. Tr.

55 56 57 58 59 60

vibrafono Harpa

9

CORNO II in FA

MYRIAM MARBE

CONCERT PENTRU VIOLĂ si ORCHESTRĂ

1977

VIOLISTULUI VLADIMIR MENDELSON



MM 1977/1

CORNO II in Fa (in G efect la quarta superioara)

I
PROLOGO

① A cadenza viola

② B

2^o corni

Con sord

4

⑤

⑩

5

3

13

14

15

16

③

④

⑤

reper viola

pp

cadenza viola

3

4

3

5

⑤

26

27

28

29

30

reper clarinet

pp

ppp

p

mp

sf

Tacet al Fine Prologo

ôtez la sourdine!

II
CADENZA

Senza sord

↓ CUIVRE

(CON CORNO)

ff

fff

ff

Reper

Viola solo

Viola solo staccato

+ PERCUTIO

trb 1,2

Tacet al FINE CADENZA

MM 1977/1

CORNO II in Fa

III



ARIA

M. MARBE

1 2 3 4 5 6 7

Batterie

8 9 10 11 12 13 14

15 16 17 18 *pp* *mf* *pp* *poco cresc.* 19 *Cor I* 20

21 22 23 24 25 26 27

28 29 30 *Corno 3* 31 32 33 34 35

36 *ad lib.* *poco* 37 38 39 40 41 42

43 44 45 46 47 48

49 50 51 52 53 54 55

56 57 58 59 60 *ce.* *v.s.*

61 ↓
62
63 1 64 1 65
66 67 1 68 1 69 1 70
71 1 72 1 73 1 74 1 75 1 76 1
77 1 78 1 79 1 80 1 81 *mettez la sourdine*
82 1 83 1 84 *CI* 1 85 1 86 1
87 1 88 *con sord.* 89 90 91
92 93 94 1 95 (1.1.1) 1 96 1
97 1 99 1 100 1 101 1 102 1 103 1
104 1 105 *poco* 106 1 107 1 108 1
110 1 111 1 112 1 113 1 114 1
115 1 116 1 117 1 118 1 119 1 120
121 1 122 1 123 1 124 1 125 1 126 1 127 1

p
foco f
Corno I
Cor I
tacet al fine
Solo vla

MM 1977/1

10

CORNO III in F_A

MYRIAM MARBE

CONCERT PENTRU VIOLĂ și ORCHESTRĂ

1977

VIOLISTULUI VLADIMIR MENDELSON

MM 1977/1



CORNO III in Fa (in G) effect la quarta puperbaro

I PROLOGO

Handwritten musical score for Corno III, Part I: PROLOGO. The score is written on a grand staff with treble and bass clefs. It includes various musical notations such as notes, rests, and dynamic markings. Key features include:

- Measure 13: *cadenza viola* marking.
- Measure 14: *reper fl p* marking.
- Measure 15: *con sord.* marking.
- Measure 16: *pp* marking.
- Measure 17: *cadenza viola* marking.
- Measure 19: *mf* marking.
- Measure 20: *sf* marking.
- Measure 22: *mf* and *benf* markings.
- Measure 25: *reper* marking.
- Measure 29: *reper* marking.
- Measure 30: *mp* and *sf* markings.

The score concludes with the instruction: *Tacet al Fine PROLOGO ôtez la sourdine!*

II CADENZA

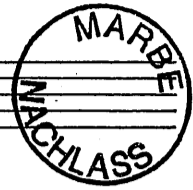
Handwritten musical score for Corno III, Part II: CADENZA. The score is written on a grand staff with treble and bass clefs. It includes various musical notations such as notes, rests, and dynamic markings. Key features include:

- Measure 1: *senza sord* marking.
- Measure 2: *CUIVRE* marking.
- Measure 3: *(CON CORNO IV)* marking.
- Measure 4: *ff* marking.
- Measure 5: *fff* marking.
- Measure 6: *ff* marking.
- Measure 7: *Tacet al Fine Cadenza* marking.

Below the main staff, there are additional markings: *Reper VIOLA SOLO; VIOLA solista; + PERCUTIE; TRB. 12*.

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CORNO III in Fa



PARTEA III - ARIA

M. MARBE

1 2 3 4 5 6 7

Batterie

8 9 10 11 12 13 14 15

16 17 18 19 20 21 22

Corno I

23 24 25 26 27 28 ob. #D

29 30 31 32 33

34 35 36 *ad lib. poco* 37 38

39 40 41 42 43 $\frac{3}{4}$ 44

45 46 47 *poco sf* 48 49 50

51 52 53 54 55 56

et
e
enza

57 1 58 1 59 *ob.* 60 61 ↓ *p*

62 63 1 64 1 65 *mf* 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 *fe.* 81 82 1 83 1 84 *Cor I con sord.*

85 ↓ *con sord.* 86 87 88

89 90 91 92 93

94 1 95 (1.1.1) 1 96 1 97 1 99 1

100 **TACET AL FINE**

M

CORNO IV IN FA

MYRIAM MARBE

CONCERT PENTRU VIOLĂ și ORCHESTRĂ

1977

VIOLISTULUI

VLADIMIR MENDELSON

MM 1977/1

MARBE
NACHLASS

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

I
PROLOGO

(A) (B) con sord
Cadenza viola
reper: flaut
p

13 14 15 16 17 19
pp > cadenza viola 4 2 mf <
reper VIOLA
3

20 21 22 23 25 29 30
sf mf < benf 2 4 mp < sf
reper CORNI 1,2

Tacet al Fine Prologo stez la sordine!

II
CADENZA

Senza sord
CON CORNO 3
CUIVRE
ff fff ff
REPER VIOLA VIOLA SOLISTA
SOLO + PERCUTIE
TRBA 1-2

Tacet al Fine CADENZA

MM 1977/1



CORNO IV in Fa

III
ARIA

M. MARBE

1 2 3 4 5 6 7

8 9 10 11 12 13 14 15

16 17 18 19 20 21 22 23

24 25 26 27 28 *ob.* #D

29 30 31 32 33 34

35 36 *ad lib. poco* 37 38 39

40 41 42 43 44

45 46 47 48 49 50

51 52 53 54 55 56

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57 1 58 1 59 ob. 60 61 Cor III

62 p 63 64 1 65 *mf*

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 *pp* 82 1

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

88 89 ↓ 90 91

92 *poco sf* 93 94 1 95 (1.1.1) 1 3

96 1 97 1 99 1 100 **TACET AL FINE**

MM 1977/1

12

TROMBA I in DO

MYRIAM MARBE

CONCERT PENTRU VIOLĂ si ORCHESTRĂ

1977

VIOLISTULUI VLADIMIR MENDELSON



MM 1977/1

TROMBA I IN DO

I PROLOGO

A **B**

cadenza viola

reper viola

CON SORD. *molto espressivo*

mp

8 9 10 14 15 16

ôtez la soundine

Senza SORD.

mp

cadenza Viola

C

mettez la soundine

17 20 25 26 27 28 30

clariet

Con sord.

mf

D

30 31 32 33 34 36

CORNI

mf < sf

p

VIOLA

37 38 39 40 41

E

VIOLA

ppp

leggierissimo

Sempre pp

espressivo

Tacet al Fine PROLOGO



MM 1977/1

TROMBA In DO

CADENZA

Cadenza VIOLA
 REPER + percutie
 CORNI 34
 CORNI 1, 2
 Tacet a Fine Cadenza

III ARIA

1 2 3 4 5 6 7

8 9 10 11 12 13 14

Solo Alto

15 16 17 18 ce. 19 CORI 20

poco p mf

21 22 23 24 25

pochiss. sf

26 27 28 29 30 31 con sord. ad. lib.

32 33 34 35

legato mf

36 37 38 39 40 41

ad lib. poco

42 43 44 45 46 47

48 49 50 51 52

ce. con sord. p

ôtez la sourdine

53 54 55 56 57 58 59 60 *senza sord.* 61 62 63 *espress.* 64 65 66 67 68 69 *poco sf* 70 71 *mf* 72 *mettez la sourdine* 73 *con sord.* 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 *(con sord.)* 96 97 98 99 100 101 102 103 *(con sord.)* 104 105 *poco* *ôtez la sourdine* 106 107 108 109 110 111 112 113 114 115 *V.S.* *Solo Vln*

3-

116 *Vla* (ad Eb.)

117 ↓ (*senza sord.*) *ma ben p*

118 1 119 1 120 1 121

122 *b* 123 1 124 1 125 1

126 1 127 1 128 1 129 1 130 1

131 1 132 1 133 1 134

piu fortissimo ma dolce

perdersi

MM 1977/1

13

TROMBA II in DO

MYRIAM MARBE

CONCERT PENTRU VIOLĂ si ORCHESTRĂ

1977

VIOLISTULUI VLADIMIR MENDELSON



MM 1977/1



TROMBA II IN DO

I
PROLOGO

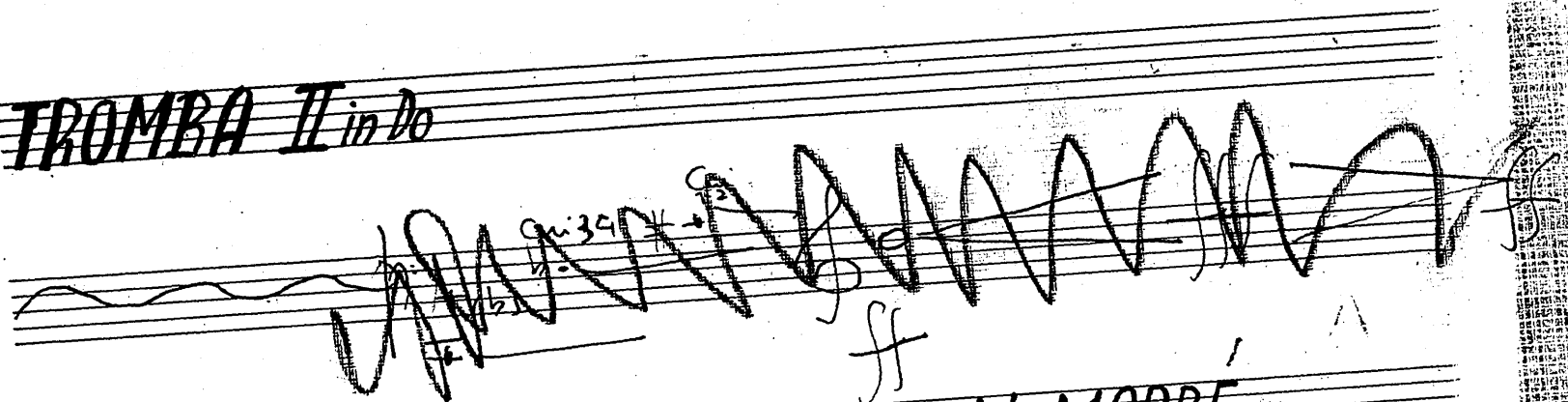
A *cadenza viola* B C

25 29 30 *Con sord.*

REPER:
CORNI I

MM 1977/1

TROMBA II in Do



M. MARBÉ

Musical score for Tromba II in Do, measures 1-50. The score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The music consists of a series of notes, many of which are marked with a '1' above them, possibly indicating fingerings or specific articulations. The score includes various dynamic markings and performance instructions:

- Measures 1-14: Notes with '1' above them.
- Measure 15: Circled measure number '15'.
- Measures 16-18: Notes with '1' above them.
- Measure 19: Marked 'Cor I'.
- Measure 20: Marked 'Tr. I'.
- Measures 21-25: Notes with '1' above them.
- Measure 26: Marked 'pochiss. sf' and 'pp'.
- Measures 27-30: Notes with '1' above them.
- Measure 31: Marked 'con sord. ad lib.' and 'mf'.
- Measures 32-34: Marked 'depato' and 'Caracole nasino in part. II'.
- Measures 35-38: Notes with '1' above them.
- Measures 39-44: Notes with '1' above them.
- Measures 45-50: Notes with '1' above them.

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REPER

VIOLA

55 56 57 58 *con sord. (Wa-Wa)* 59 60 61 (wa) 62 otter la sou fine 63 64 65 66 ↓ senza sord. 67 mf 68 69 mf 70 71 mf tacet 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 99 100

TACET AL FINE

#

TROMBONE I

MYRIAM MARBE

CONCERT PENTRU VIOLĂ SI ORCHESTRĂ

1977

VIOLISTULUI VLADIMIR MENDELSON



MM 1977/1

TROMBONE I

I

PROLOGO

REPER: CORNO 1°

11 12 13 14

cadenza viola

pp *gua* - - - - - !

15 16 17 19 20

cadenza viola

con sord.

reper: corni 3/4

sf

21 22 23 25 28 29

mf < *lenf*

ôtez la sourdine!

senza sord.

mf < *sf* Tacet al Fine

REPER CORNI 1,2

PROLOGO

II
CADENZA

CUIVRÉ

ff fff ff

REPER VIOLA SOLO | VIOLA
+ PERCUTIE

Tacet al Fine
Cadenza

TROMBONE I



III ARIA

Miriam Merbe

Musical score for Trombone I, measures 1-42. The score is written in bass clef with a 4/4 time signature. It features various dynamics and performance instructions:

- Measures 1-4: *Tam-Tam.*
- Measures 5-9: Circled measure numbers 5, 6, 7, 8, 9.
- Measures 10-14: Circled measure numbers 10, 11, 12, 13, 14.
- Measures 15-19: Circled measure numbers 15, 16, 17, 18, 19.
- Measures 20-24: Circled measure numbers 20, 21, 22, 23, 24. Includes *21 TIMPAN sf*.
- Measures 25-29: Circled measure numbers 25, 26, 27, 28, 29. Includes *Maracas*.
- Measures 30-33: Circled measure numbers 30, 31, 32, 33. Includes *mf* and *poco f*.
- Measures 34-37: Circled measure numbers 34, 35, 36, 37. Includes *Corn 3*, *mf*, *poco ad lib.*, and *Trbn. 2*.
- Measures 38-42: Circled measure numbers 38, 39, 40, 41, 42. Includes *Vibr.* and a 3/4 time signature at the end.

Handwritten musical score for Tuba and other instruments, measures 43-99. The score is written on ten staves. The first staff is labeled 'Tuba' and contains measures 43-47. The second staff contains measures 48-52. The third staff contains measures 53-57. The fourth staff contains measures 58-61, with a key signature change to three flats and a time signature change to 3/4. The fifth staff contains measures 62-65, with a dynamic marking of 'mf' and a 'Tacet al Fine' instruction. The sixth staff contains measures 66-69. The seventh staff contains measures 70-74. The eighth staff contains measures 75-79. The ninth staff contains measures 80-84. The tenth staff contains measures 85-89. The eleventh staff contains measures 90-94. The twelfth staff contains measures 95-99. A diagonal line is drawn across the score from measure 66 to measure 99. Circled measure numbers are 45, 50, 55, and 60. Other markings include 'Trop. 2', 'mf', 'senza sord poco', 'Trop. I', and 'Tacet al Fine'.

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15

TROMBONE II

MYRIAM MARBE

CONCERT PENTRU VIOLA SI ORCHESTRA

1977

VIOLISTULUI VLADIMIR MENDELSON



TROMBONE II
I
PROLOGO

(A) (B)
1 5 10 15 16
cadenza viola
4 4 5 5

(C) 17 19 20 21 22 23 25
con sord.
reper: corni 3/4 sf sf mf < bonf

25 28 29 30
ôtez la sourdine!
Senza sord.
mf < sf
Tacet al Fine PROLOGO
REPER CORNI 1,2 # #

II
CADENZA

REPER: VIOLA VIOLA + PERCUTIE SOLO
CUIVRÉ
ff fff ff
Tacet al Fine Cadenza

100 *cl.* 101 102 103 104

105 106 107 108

109 110 111 112 113

114 115 116 117 118

119 120 121 122 123

124 125 126 127 128

129 130 131 132 133

134 **TROMBONE I**

Empty musical staves for Trombone I.

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TROMBONE II



III ARIA

Mynam Marbe

4/4

Tam - Tam

5

10

15

20

25

30

34

38

40

Timp

Maracas

Corn 3

Tbn. I

poco f

poco ad lib.

Vibr.

3/4

Musical score for Tuba and Trp. 1-2, measures 43-99. The score is written in bass clef with a 3/4 time signature. It consists of ten staves. Measures 43-47 are marked 'Tuba'. Measures 48-52 are marked 'Trp. 1' and 'Camp.'. Measure 53 is marked 'Trp. 2'. Measure 54 is marked 'mf'. Measure 55 is marked 'senza sord poco f'. Measure 56 is marked 'Trp. 1'. Measure 57 is marked 'Tacet al Fine'. Measure 58 is marked 'mf'. Measure 59 is marked 'senza sord poco f'. Measure 60 is marked 'Trp. 1'. Measure 61 is marked 'senza sord poco f'. Measure 62 is marked 'mf'. Measure 63 is marked 'mf'. Measure 64 is marked 'mf'. Measure 65 is marked 'mf'. Measure 66 is marked 'mf'. Measure 67 is marked 'mf'. Measure 68 is marked 'mf'. Measure 69 is marked 'mf'. Measure 70 is marked 'mf'. Measure 71 is marked 'mf'. Measure 72 is marked 'mf'. Measure 73 is marked 'mf'. Measure 74 is marked 'mf'. Measure 75 is marked 'mf'. Measure 76 is marked 'mf'. Measure 77 is marked 'mf'. Measure 78 is marked 'mf'. Measure 79 is marked 'mf'. Measure 80 is marked 'mf'. Measure 81 is marked 'mf'. Measure 82 is marked 'mf'. Measure 83 is marked 'mf'. Measure 84 is marked 'mf'. Measure 85 is marked 'mf'. Measure 86 is marked 'mf'. Measure 87 is marked 'mf'. Measure 88 is marked 'mf'. Measure 89 is marked 'mf'. Measure 90 is marked 'mf'. Measure 91 is marked 'mf'. Measure 92 is marked 'mf'. Measure 93 is marked 'mf'. Measure 94 is marked 'mf'. Measure 95 is marked 'mf'. Measure 96 is marked 'mf'. Measure 97 is marked 'mf'. Measure 98 is marked 'mf'. Measure 99 is marked 'mf'. The score ends with a double bar line and a 3/4 time signature.

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100 101 102 103 104

Cl.

105 106 107 108

109 110 111 112 113

114 115 116 117 118

Trp.

119 120 121 122 123

124 125 126 127 128

129 130 131 132 133

134

TROMBONE T

MM 1977/1

16

TUBA

MYRIAM MARBE

CONCERT PENTRU VIOLĂ si ORCHESTRĂ

1977

VIOLISTULUI VLADIMIR MENDELSON

MM 1977/1

16

TUBA

MYRIAM

MARBE

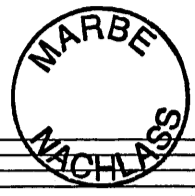
CONCERT PENTRU VIOLĂ si ORCHESTRĂ

1977

VIOLISTULUI

VLADIMIR MENDELSON

MM 1977/1



TUBA

I
PROLOGO

⑨ (A) (B) ⑤ ⑩ 11

cadenza violi 4 4 5

REPER
CORNO 1

12 13 14 15

pp 8va

Tacet al Fine Prologo

II
CADENZA

Tacet

TUBA



III
ARIA

M. MARBE

Musical staff 1: Bass clef, 4/4 time signature. Notes are mostly whole notes with fingerings 1, 2, 3, 4, 5, 6, 7. Measure 5 is circled.

Musical staff 2: Bass clef. Notes are mostly whole notes with fingerings 1, 10, 11, 12, 13, 14, 15. Measure 10 is circled.

Musical staff 3: Bass clef. Notes are mostly whole notes with fingerings 1, 18, 19, 20, 21, 22. Measure 20 is circled.

Musical staff 4: Bass clef. Notes are mostly whole notes with fingerings 1, 25, 26, 27, 28, 29. Measure 25 is circled.

Musical staff 5: Bass clef. Measure 30 is circled. Includes markings: *con sord.*, *ad lib.*, *Tr. II*, *mf*. Notes are mostly whole notes.

Musical staff 6: Bass clef. Measure 35 is circled. Includes markings: *poco*, *ad lib.*. Notes are mostly whole notes.

Musical staff 7: Bass clef. Measure 40 is circled. Includes markings: *mf*, *pp*. Notes are mostly whole notes.

Musical staff 8: Bass clef. Measure 46 is circled. Includes markings: *pp*, *pp*. Notes are mostly whole notes.

Musical staff 9: Bass clef. Measure 51 is circled. Includes markings: *pp*, *pp*. Notes are mostly whole notes.

1 58 Tr. II 59 60 1 61 1

62 Tr. I 63 ↓ legato 64 65 66 1

67 1 68 1 69 1 70 4

pp *tra basso*

TACET AL FINE

Empty musical staves for rehearsal or performance.

MM 1977/1

17

PERCUTIE I

TAM-TAM, TIMPANI

MYRIAM MARBE

CONCERT PENTRU VIOLĂ si ORCHESTRĂ

1977

violistului VLADIMIR MENDELSON

De mărșăl 2. 4.

MM 1977/1

TAM-TAM

I

TIMPANI PROLOGO

TP

9 **(A)** **(B)** 5 10 13 14

Cadenza Viola

REPER VIOLA

15 16 17 20 21

poco sf (cadenza violer)

REPER TRB 1,2

22 23 24 **(25)** 26 27 28

Tam Tam

29 30 31 32 33 **(35)** 36

(D)

37 38 39 40

(E)

REPER: VIOLA

Detailed description of the musical score: The score is for Timpani (TP) and includes parts for Viola, Trombone (TRB), and Tam Tam. It is divided into five sections labeled A through E. Section A (measures 9-14) includes a 'Cadenza Viola' and dynamics 'mf' and 'poco sf'. Section B (measures 15-21) includes a 'poco sf' dynamic and a '(cadenza violer)' instruction. Section C (measures 22-28) includes a 'Tam Tam' instruction and a 'mf' dynamic. Section D (measures 29-36) includes a 'p' dynamic. Section E (measures 37-40) includes a 'sf' dynamic. The score also includes 'REPER' (reference) parts for Viola and TRB. Various musical notations such as rests, notes, and slurs are present throughout.

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40 (5/4) 41 (4/4) 42 (7/4) 43 (5/4) 44

45 46

VIOLA

47 48 49

Tp

VIOLA

50

VIOLA

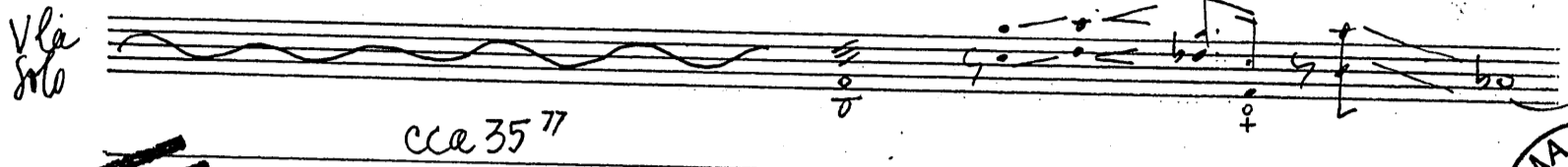


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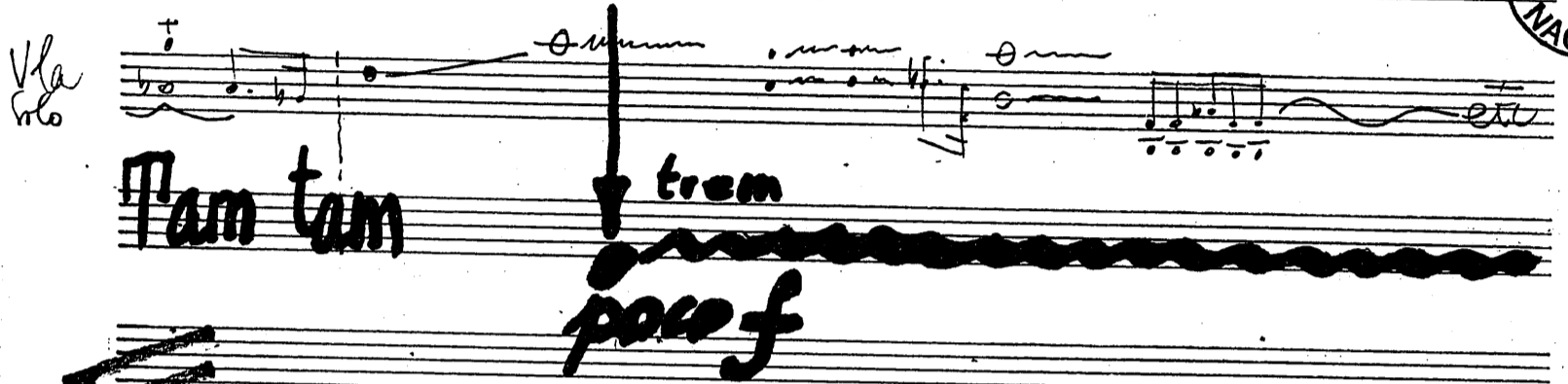
II CADENZA (vl. Mendelssohn) LA CONC. de VIOLĂ
MIRIAM MARBE

Tam-tam

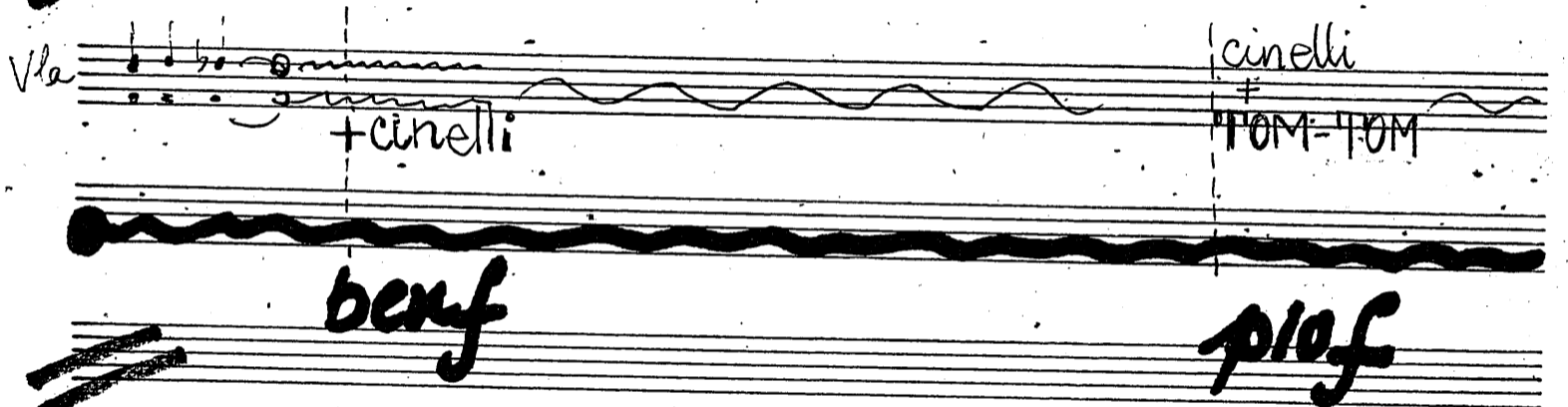
Vla solo
cca 35⁷⁷



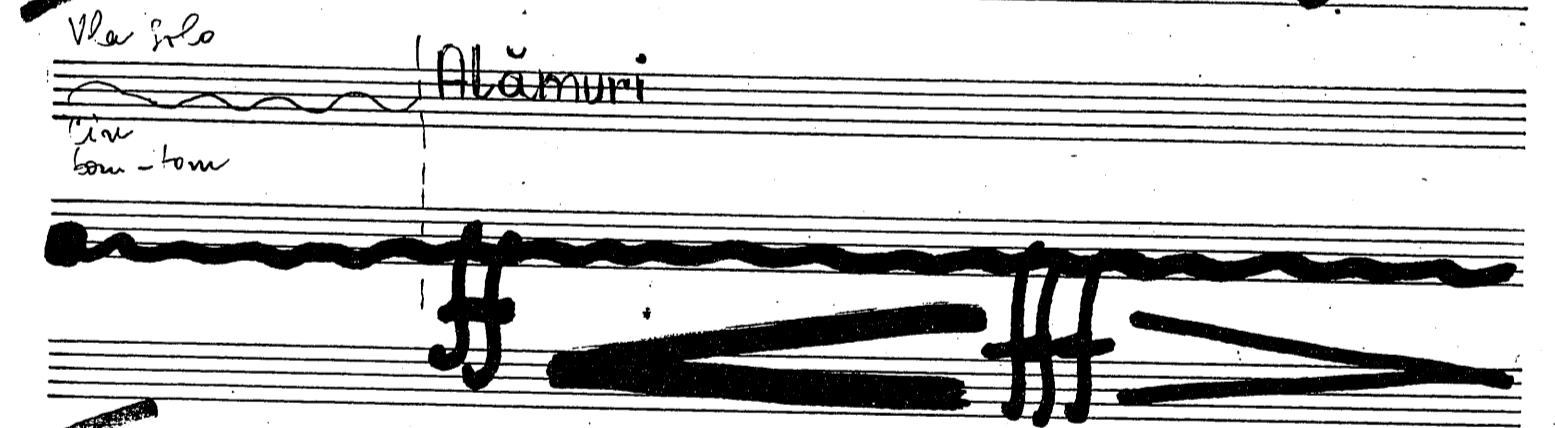
Vla solo
Tam tam trem
poco f



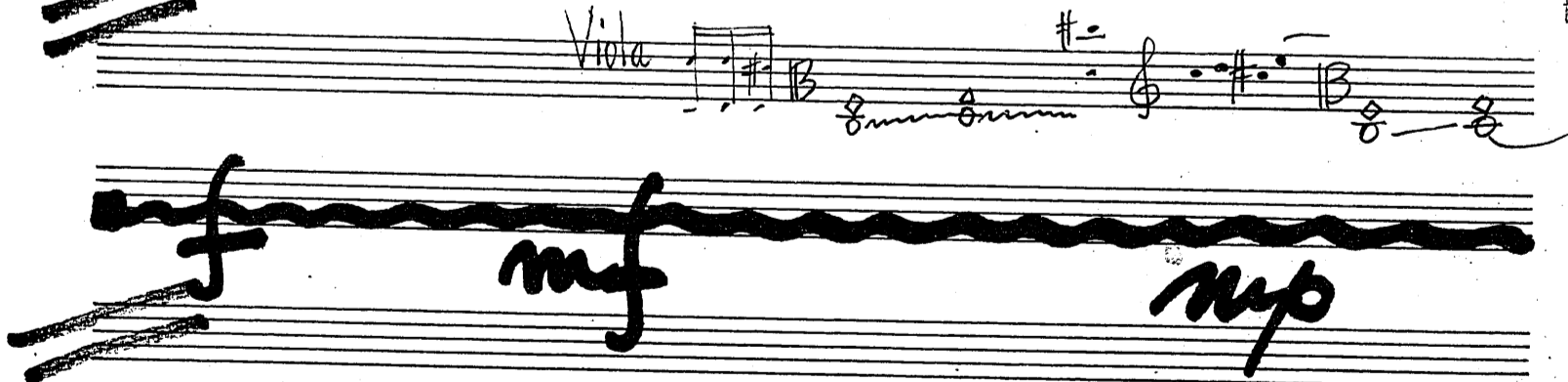
Vla
+ cinelli
cinelli
TOM-TOM
benf piof



Vla solo
Alămuri
tam-tam



Viola
f mf mp



pout



p

pp se lega cu p. 211

MM 1977/1

**TAM - TAM.
TIMPANI**

**III
ARIA**

Myriem Merbe

Handwritten musical score for Tam-Tam and Timpani. The score is written on ten staves. The first staff is labeled 'TAM-TAM' and contains a melodic line with notes 1 through 6. The second staff is labeled 'Timpani' and contains a rhythmic pattern with notes 7 through 13. The third staff contains notes 14 through 17. The fourth staff contains notes 18 through 21. The fifth staff contains notes 22 through 23, with a 'Campane' section starting at measure 39. The sixth staff contains notes 41 through 45, with 'Vibr.' and 'poco sf mf' markings. The seventh staff contains notes 46 through 50, with 'Tam-Tam' and 'mf' markings. The eighth staff contains notes 59 through 63. The ninth staff contains note 64. The score includes various musical notations such as dynamics (pp, sf, mf), articulation (accents), and performance instructions (Vibr., poco).

Handwritten musical score for a percussion instrument, likely a timpani, spanning measures 65 to 129. The score is written in bass clef with a 4/4 time signature.

Measures 65-68: *Timp.* (Timpani), *poco sf* (poco sforzando), *p* (piano). Measures 66, 67, and 68 are circled.

Measures 69-72: *poco sf*, *p*. Measures 70, 71, and 72 are circled.

Measures 73-77: *poco sf*, *poco f*, *CAMP.* (Cymbal). Measures 74, 75, 76, and 77 are circled.

Measures 78-81: *pp* (pianissimo), *poco poco sf*. Measures 80 and 81 are circled.

Measures 82-85: *Timp.*, *ppp* (pianississimo). Measures 83, 84, and 85 are circled.

Measures 86-90: *ppp*. Measures 86, 87, 88, 89, and 90 are circled.

Measures 91-96: *ppp*. Measures 91, 92, 93, 94, 95, and 96 are circled. Measure 95 includes *CAMP.* and *Vibr.* (Vibrato).

Measures 97-104: *Camp.* (Cymbal). Measures 97, 98, 99, 100, 101, 102, 103, and 104 are circled.

Measures 105-108: *Timp.*, *p*. Measures 105, 106, 107, and 108 are circled. Includes *reper viola solo* and *mp* (mezzo-piano).

Measures 109-113: *ppp*. Measures 109, 110, 111, 112, and 113 are circled.

Measures 114-117: *ppp*. Measures 114, 115, 116, and 117 are circled. Includes *ritmo libero* (ad libitum).

Measures 118-121: *ppp*. Measures 118, 119, 120, and 121 are circled.

Measures 122-129: *ppp*. Measures 122, 123, 124, 125, 126, 127, 128, and 129 are circled. Includes *Piaff*, *Tom - Tom*, and *Tramba*.

MM 1977/1

120 120b
121 123
122 124
123 125
127 126

125 127
126 128
129 130
128 130

130 130
133 134

Timp.
T. Tam

ppp perdendosi



MM 1977/1

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PERCUTIE II

PIATTI - GR. CASSA - MARACAS

TB. MIL.

MYRIAM MARBE

CONCERT PENTRU VIOLĂ si ORCHESTRA

1977

VIOLISTULUI VLADIMIR MENDELSON

MM 1977/1

PIATTI

I PROLOGO



Handwritten musical score for Piatti, I Prologo. The score is written on a grand staff with two systems of staves.

System 1:

- Staff 1: Contains circled letters **A** and **B**, and a measure with a fermata. Below it is the text "Cadenza viola".
- Staff 2: Contains measures 4, 5, 10, and 14. Below the staff are the numbers 4, 4, 5, and 4.
- Staff 3: Contains measure 15 with a fermata. Above it is the word "Piatti".
- Staff 4: Contains the text "REPER timpani" and a rhythmic notation. Below it are the dynamics "mf" and "pocof".

System 2:

- Staff 1: Contains measures 16, 17, 18, 19, 20, and 21. Measure 17 has a 3/4 time signature. Measure 20 has a circled number 20.
- Staff 2: Contains measures 22, 24, 25, 26, 27, and 28. Measure 25 has a circled number 25. Measure 28 contains the text "Tacet al Fine PROLOGO".
- Staff 3: Contains the text "REPER VIOLA" and a rhythmic notation. Below it is the dynamic "ff".

CADENZA (vl. Mendelsohn) la CONCERTUL de VIOLA de MIRIAM MARBE

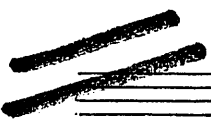
Cinelli



II

Viola solo

Viola + Tam tam (trm)



Vla t-tam + BONGOS

Cin

benf

piuf



Vla t-tam Bongos

Vla t-tam Bongos + Alamuri

ff



Alamuri tacet

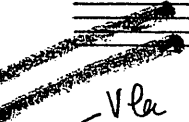
Viola

Tacet

f

mf

ap



Vla sola

pout

Cinelli tacet pizz.

segue

19

PERCUTIE III

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

CAMPANE PREPARATE

MYRIAM MARBE

CONCERT PENTRU VIOLĂ si ORCHESTRĂ

1977

VIOLISTULUI VLADIMIR MENDELSON

MM 1977/1

PERCUTIE III



I

PROLOGO

(A)



cadenza viola

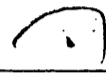
(B)

1

5

15

16



cadenza viola

4 4 10

Tamb. mil.

17

(C)

mf

18

19

(20)

REPER

VIOLA

ben f

poco f subito p sempre p

21

22

(25)

26

27

sempre p

3

Reper Piatti p

WOOD - bloks

28

29

(30)

31

32

CAMPANE

alamuri p

poco f

mf

f

Tacet al Fine PROLOGO

II CADENZA

Tacet

MM 1977/1

CAMPANE PREPARATE (Cp. pr.)

CAMPANE

III ARIA



Myniam Merbe

Gong 1 2 3 4

Campane préparées

5 6 7 8 9 10 11 12 13 14 15

Solo

16 17 18 19 berdendossi

20 21 22 23 24 25

Timp

26 Cp. pr. 27 28 29

30 31 32 33 34 35

36 poco ad lib. 37 38 39 CAMP. 40 41 42

Reper H

mf

43 Tuba

44

45

46

47

48

49

50

51 *Trp. I con sord.*

52 *CAMP*

53

54

55

56

57

58

59

60

61 *CAMP.*

62

63

64

65

66

67

68

69

70

71

72 *Corn I*

73

74 *CAMP*

75

76 *Camp. pr. 76*

77 *flaut*

78

79

80 *perdendosi*

81

82

83

84 *Cp. pr.*

85

86

87

88 *perdendosi*

89

90

91

92

93

94 *Reper solo viola*

95 *CAMP.*

96

97

MM 1977/1

Handwritten musical score on a page with 10 staves. The notation includes various notes, rests, and dynamic markings. The score is annotated with handwritten numbers and circled numbers, likely indicating measure numbers or specific notes.

Measure numbers and annotations include:

- 98, 99, 100 (circled), 101, 102, 103, 104, 105 (circled), 106, 107, 108, 109, 110 (circled), 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125 (circled), 126, 127, 128, 129, 130, 131, 132, 133, 134.

Dynamic markings and other annotations include:

- Cp.* (Crescendo)
- ritm. Eben* (ritardando)
- mf* (mezzo-forte)
- Piatti* (pizzicato)
- Vivace*
- Cp. pr.* (Crescendo per tutto)
- perdendosi* (fading away)


The score concludes with three empty staves at the bottom of the page.


MM 1977/1

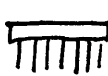
20

PERCUTIE IV

BONGOS - Tom Tom - VIBRAFON

MARIMBAFON -  (TRIANGLU)

 TRIANGLU CU BAGHETE METAL

 TURTURI STICLA

MYRIAM MARBE

CONCERT PENTRU VIOLA si ORCHESTRA

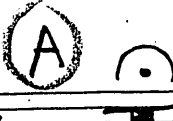







1977

VIOLISTULUI VLADIMIR MENDELSON

MM 1977/1







Tom-Tom = T-tom Vibrafon
Bongos = Bg

PERCUTIE IV PROLOGO.

(A)        

cadenza viola 4 4 10 16 cadenza viola

Bg
T-Tom

(C)      

17 19 20 21 22

3 2 poco sf 3

4 4 4 4

REPER
CORNI 3,4






mp < sf

Reper
Piahi

(D)         

25 26 27 28 29 30 31 32 33

IMP (5) (3) (4) (4)

(E)     

38 39 40 41 42

IMP
in registrul gnav
de tipul

43 44 45

Tacet al Fine
PROLOGO

perdendosi



MM 1977/1

CADENZA (Vl. Mendelssohn) la coupe de violet de
MIRIAM MARBE

II

Membr

(bgas ossia tom-tom ossia timp)

Vla bla

Vla +

tam tam

Vla +

tam-tam +

Cinella

Vla

etc

Vla +
t-tam +

Cin

Alamuri

f+

ff

fff

ff

Alamuri tacet

tacet



f

mf



MM 1977/1



 **TRIANGLU** (cu bapete de metal)  **Turtur** (bapete sticlă)
TRIANGLU - MARIMBA - VIBRAFON
BONGOS - TOM-TOM

III
ARIA

Myniam Marbe



41 *VIBR.* 42 43 44

45 *sonore* 46 47 48 49 50

T-Tam 51 52 53 *VIBR.* 54

55 *# Camp.* 56 57 58

59 *VIBR.* 60 61 62

63 64 65 66

Timp. 67 68 69 70 71

72 73 74 75 76

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

94 *VIBR.* *Camp*

Musical staff 94-97. Treble clef, 4/4 time. Notes: 94 (quarter), 95 (quarter, circled, with '3+' below), 96 (quarter), 97 (quarter). Handwritten 'VIBR.' with a downward arrow above measure 95. 'Camp' written below measure 97.

98 *Arpa*

Musical staff 98-104. Treble clef, 4/4 time. Notes: 98 (quarter), 99 (quarter), 100 (quarter), 101 (quarter), 102 (quarter), 103 (quarter), 104 (quarter). Handwritten 'Arpa' below measure 99. Measure 104 ends with a 4-measure rest.

105 *VIBR.*

Musical staff 105-110. Treble clef, 4/4 time. Notes: 105 (quarter), 106 (quarter), 107 (quarter), 108 (quarter), 109 (quarter), 110 (quarter). Handwritten 'VIBR.' with a downward arrow above measure 108. Measure 110 ends with a 4-measure rest.

X

111

Musical staff 111-115. Treble clef, 4/4 time. Notes: 111 (quarter), 112 (quarter), 113 (quarter, circled), 114 (quarter), 115 (quarter).

116 *Cp*

Musical staff 116-119. Treble clef, 4/4 time. Notes: 116 (quarter), 117 (quarter), 118 (quarter), 119 (quarter). Handwritten 'Cp' below measure 116. Measure 119 ends with a 4-measure rest.

BONGOS
TOM-TOM

120 *avec les mains (doigts)*

Musical staff 120-125. Treble clef, 4/4 time. Notes: 120 (quarter), 121 (quarter), 122 (quarter), 123 (quarter), 124 (quarter), 125 (quarter). Handwritten 'avec les mains (doigts)' below measure 120. Measure 125 ends with a 4-measure rest.

bg.
T-TOM

126 *perdendosi*

Musical staff 126-128. Treble clef, 4/4 time. Notes: 126 (quarter), 127 (quarter), 128 (quarter). Handwritten 'perdendosi' below measure 126. Measure 128 ends with a 4-measure rest.

129 *Timp.* *T-Tam*

Musical staff 129-132. Treble clef, 4/4 time. Notes: 129 (quarter), 130 (quarter), 131 (quarter), 132 (quarter). Handwritten 'Timp.' below measure 131 and 'T-Tam' below measure 132. Measure 132 ends with a 4-measure rest.

133

Musical staff 133-134. Treble clef, 4/4 time. Notes: 133 (quarter), 134 (quarter). Measure 134 ends with a 4-measure rest.

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HARPA

MYRIAM MARBE

CONCERT PENTRU VIOLĂ si ORCHESTRĂ

1977

VIOLISTULUI VLADIMIR MENDELSON

MM 1977/1

HARPA

I
PROLOGO



Handwritten notes: sib, dob, reb, mi#, fa#

Musical staff with notes and circled letters A, B, C. Includes markings: cadenza viola, cadenza, sff, and notes 16, 15, 17, 3, 20, 21.

Musical staff with notes and circled letters 22, 28, 29, 30, 31, 32, 33. Includes marking: improvizatie in registruul grav.

Musical staff with notes and circled letters. Includes marking: REPER SUFL. LEMNE.

Musical staff with notes and circled letters D, E. Includes markings: 34, 35, 36, 37, 38, 39, and the word perdendosi.

Musical staff with notes and circled letters. Includes markings: 40, 41, 42, 43, 44, and imp. in reg. grav.

Musical staff with notes and circled letters F. Includes markings: 45, 46, 47, 48, 49, and si#, do4. Includes a 'Reper Viola' section below.

Musical staff with notes and circled letters. Includes marking: Tacet al Fine Prologo.

VIOLA musical staff with notes.



HARPA **CADENZA**

solb

Tacet

fab

si b

la #

ARIA

Myniam Marbe

Handwritten musical score for Harp, Cadenza, and Aria. The score is written on a grand staff (treble and bass clefs) with a 4/4 time signature. It consists of several staves of music, each with measure numbers and performance instructions.

- Staff 1: Measures 1-4. Measure numbers 1, 2, 3, 4 are written above the notes. Includes the instruction "Tem-Tam" below the staff.
- Staff 2: Measures 5-9. Measure numbers 5, 6, 7, 8, 9 are written above the notes. Includes the instruction "Solist" below the staff.
- Staff 3: Measures 10-14. Measure numbers 10, 11, 12, 13, 14 are written above the notes.
- Staff 4: Measures 15-19. Measure numbers 15, 16, 17, 18, 19 are written above the notes. Includes the instruction "Timp." below the staff.
- Staff 5: Measures 20-24. Measure numbers 20, 21, 22, 23, 24 are written above the notes.
- Staff 6: Measures 25-27. Measure numbers 25, 26, 27 are written above the notes. Includes the instruction "Marimba" and a musical notation for a marimba stroke. Below the staff, the word "piccola" is written.
- Staff 7: Measures 28-31. Measure numbers 28, 29, 30, 31 are written above the notes. Includes the instruction "Maracas" and a musical notation for maracas. Below the staff, the word "piccola" is written. The notes in measures 28 and 29 are marked with a dynamic of *p*.
- Staff 8: Measures 32-36. Measure numbers 32, 33, 34, 35, 36 are written above the notes. Includes the instruction "poco ad lib." below the staff.

Handwritten musical score on ten staves. The notation includes notes, rests, and various markings. Key features include:

- Staff 1:** Measures 37-39. Includes the word "tr" with a wavy line above it.
- Staff 2:** Measures 40-44. Includes the word "nar" and "repele". A circled measure 43 contains a 3/4 time signature.
- Staff 3:** Measures 45-49. Includes the word "Vibr." below measure 41. A circled measure 49 contains a 4/4 time signature.
- Staff 4:** Measures 50-53. Includes the word "fa" and a circled measure 50 with a 3/4 time signature.
- Staff 5:** Measures 54-57. Includes a circled measure 55 with a 3/4 time signature.
- Staff 6:** Measures 58-60. Includes the word "Reb" and a circled measure 59 with a 4/4 time signature.
- Staff 7:** Measures 61-64. Includes a circled measure 65 with a 4/4 time signature.
- Staff 8:** Measures 65-68. Includes the word "8va" and a circled measure 67 with a 6/8 time signature.
- Staff 9:** Measures 69-72. Includes the word "8va" and a circled measure 70 with a 4/4 time signature.
- Staff 10:** Measures 73-75. Includes a circled measure 75 with a 4/4 time signature.
- Staff 11:** Measures 76-79. Includes the word "8va" and a circled measure 78 with a 4/4 time signature.

MM 1977/1

80 81 82 83

84 *IMP* 1-7 85 2 86 3

87 *IMP* 4 88 5

89 6 90 *F perdendosi* 91 1

92 1 *cu violoncello* 93 1 94 1 95 *3+2+2* *pp* 3

96 1 97 *sol#* 1 98 ~~1~~ 99 1

100 *rythme libre* *IMP* 101 *formules rapides et inégales*

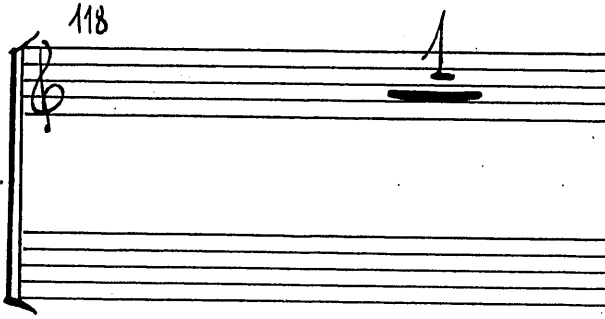
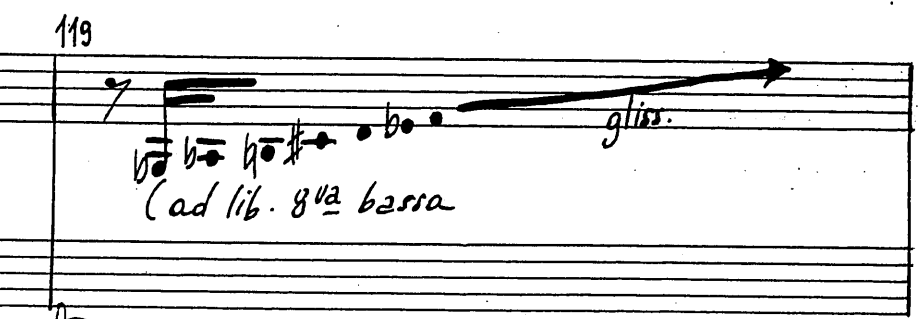
102 1 103 4 104 *sol# lab* 1 *re b* 105 *poco* 1 *si b do#* *Mub*

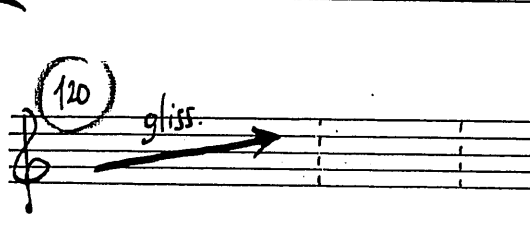
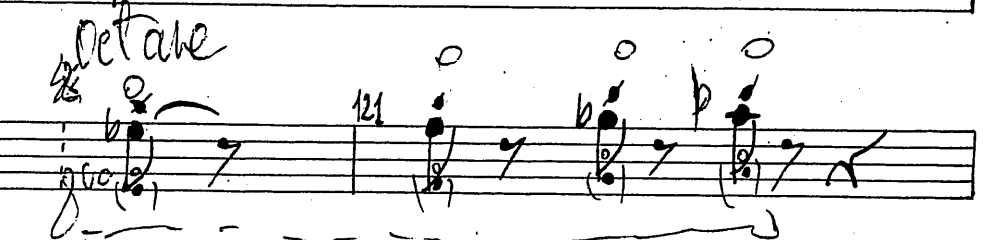
106 1 107 4+ 1 108 4 1 109 ~~1~~

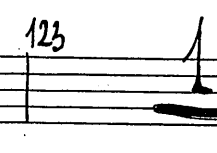
110 1 111 1 112 1 113 1


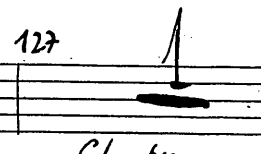



114 1 115 1 116 *cad. violon* 1 ~~1~~ 117 4 1 *sf.*

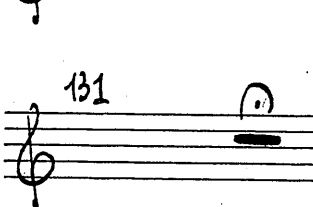
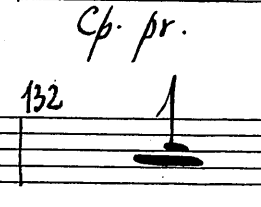
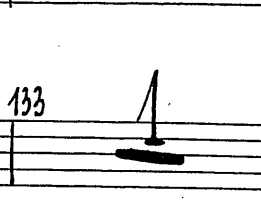
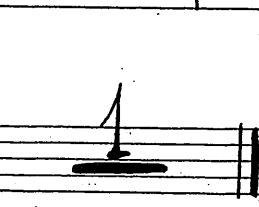
MM 1977/1

118  119 
gliss.
(ad lib. 8^{va} barra)

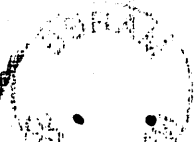
 *gliss.* 
Detave
gicc.

122 
123  124  125 

126  127  128  129  130 

Cp. pr.
131  132  133  134  ||

22



P.I

VIOLINI I

Andante

M. MARBE

CONCERT PENTRU VIOLA SI ORCHESTRA

1977

VIOLISTULUI VLADIMIR MENDELSON

MM 1977/1

I PROLOGO



VIOLINI I

tacent

II CADENZA

tacent

III ARIA

M. MARBE

Handwritten musical score for Violin I, measures 1 through 29. The score is written on a grand staff with treble and bass clefs. Measure 1 is in 1/4 time. Performance instructions include:

- Measure 1: Percutie
- Measure 8: solo
- Measure 11: con sord.
- Measure 15: P
- Measure 17: a la punta di poco arco
- Measure 19: sul tasto
- Measure 20: sul tasto
- Measure 22: gliss.
- Measure 23: 3
- Measure 29: 3

There are also some handwritten 'x' marks on the right side of the page.

MM 1977/1

3-

53 *senza vibr.* 55 *arco pont.* 57 *crescendo*

tutti senza cord. ppp

58 *P. I. ord.* 59 60 61 *unitti*

div. *gliss.* *unitti ord.*

62 63 64 65

gliss.

69 *lumineux* 70 71 72 73

mp

74 75 76 77

gliss. *gliss.* *gliss.* *gliss.*

78 79 *Calando* 80 81 82 83

unitti *pp*

MM 1977/1

Con sord. a la p. d. a. *mf*
molto rubato
molto
 87 *v* 5 88 89 *arco fm*
tr ord.

90 *tr* 91 *a la p. d. a.* 92 93 *ord.*

93 *ottez vite la sordine* 94 *ottez vite la sordine* 95 *(1.1.1) Δ*
poco meno mosso
ottez vite la sordine
 3+ 3

96 97 98 99 100 *lat. rest*

101 102 103

104 105 106 107 108

105 *poco* $\text{♩} = 76$ 108 109

p *dolciss. quasi leg.*

108 109 110 111 112 115

CI *IMP.*

115 116 117 118 119 120

cadenza viola

120 121 122 123 124

125 126 127 128 129 130

131 132 133 134

perdendosi

28

VIOLINI II

original P.II

M. MARBE

CONCERT PENTRU VIOLĂ și ORCHESTRĂ

1977

VIOLISTULUI VLADIMIR MENDELSON

MM 1977/1

I PROLOGO



VIOLINI II

tacent

II CADENZA

tacent

III ARIA

M. MARBE

1 *arco* 2 1 3 1 4 1 5 1 6 1 7 8

8 *viola solo* 9 10 11 *refără arsură* 12 13 *perdendosi ppp*

14 15 16 *con sord.* 17 18

19 20 *poco a la punta d'arco* 21 *ord.*

22 *pont.* 23 *gliss.* 24 1 25 1 26 1 27 1 28 1

29 30 31 32 33 34 *ôtez la sordine*

a lama

MM 1977/1

senza sord.

ad lib
Roco

35 *v. ord.* *ppp* 36 *gliss.* 37 1 38 *pizz.* *acc. rall.*

39 40 *arco flaut.* *Pr P* *acc. rall.*

42 43 *arco P II* *arco* *arco* *un tutti*

48 49 50 51 52 53

54 55 56 *gliss.* 57 58 59 *metaord. 3* $\frac{3}{4}$

60 61 62 *P.I.* *pizz.* 63 64 65 66

67 *tutti arco* 68 69 70 71 72

73 74 75 76

77 *P.I.* 78 *v.s.*



79 *Solo* 80 81 *Tutti*

82 83 84 85 86 87 *con sord. div. v*

88 *harpa* 89 90

91 92 93 94 *pizz* *rec. sop*

ottez vite
la sordine

pizz.

3+ (rtr)

95 96 97

3+ 3+2+2 3

Sare
dela
97
la
99!

99 *arco* 100

arco

101 102

3 3

4
4

103 104 105 *poco* 106

107 108 110 111

112 113 114

115 (div.) 116 117 118 119 120

pont. *cadenza* *Harpa*

121 122 123 124 125 126

127 128 129 130 131 132 133

134

perdendosi

33

P. II

VIOLE

M. MARBE

CONCERT PENTRU VIOLA SI ORCHESTRA

1977

VIOLISTULUI VLADIMIR MENDELSON

MM 1977/1

I PROLOGO

tacent



VIOLIN

II CADENZA

tacent

III ARIA

M. MARBE

1 2 3 4 5 6 7

8 9 10 11 12 13 14 *perden dal*

15 *con sord.* 16 17 18 19 *ppp*

20 21 22 *V2* 23 *pont.*

24 *mf* 25 *ottez la sourdine* 26 27 *senza sord. pizz.* 28 29 1

30 *arco* 31 32 33 *ff* 34 35 1

36 *ad lib. poco* 37 38 39 *PI non vibr.* 40 *div non vibr.*

41 *(PI)* 42 43 44 45 46 1

MM 1977/1

47 48 49 50 51 52 53 *unotti*

Musical staff 47-53. Measures 47-53. Notes are mostly whole notes with stems. Measure 53 has a fermata. Dynamics include *mf* and *sf*. There are handwritten '1' above measures 47, 48, 49, 50, 51, and 52.

54 55 56 57 *pizz.* 58 *meta* *v* 59

Musical staff 54-59. Measures 54-59. Measure 54 has an accent (>). Measure 56 has *mf*. Measure 57 has *pizz.*. Measure 58 has *meta* and *v*. Measure 59 has a triplet of eighth notes. Dynamics include *mf* and *arco*.

60 *pizz.* 61 *tutti* *arco* 62 63 64

Musical staff 60-64. Measures 60-64. Measure 60 has *pizz.*. Measure 61 has *tutti* and *arco*. Measure 61 has a triplet of eighth notes. Measure 62 has a fermata. Measure 63 has a fermata. Measure 64 has a fermata. Dynamics include *mf*.

65 66 *tutti* 67 68 69 70 71

Musical staff 65-71. Measures 65-71. Measure 66 has *tutti*. Measure 65 has *mf*. Measure 70 has a fermata. Dynamics include *mf*.

72 73 74 75 76

Musical staff 72-76. Measures 72-76. Measure 72 has *mf*. Measure 72 has a fermata. Measure 73 has a fermata. Measure 74 has a fermata. Measure 75 has a fermata. Measure 76 has a fermata. Dynamics include *mf* and *sf*.

77 78 79 80 81 82 83

Musical staff 77-83. Measures 77-83. Measure 77 has *poes f*. Measure 77 has a fermata. Measure 78 has a fermata. Measure 79 has a fermata. Measure 80 has a fermata. Measure 81 has a fermata. Measure 82 has a fermata. Measure 83 has a fermata. Dynamics include *poes f* and *sf*.

84 *mettez la sourd.* 85 86 87 88

Musical staff 84-88. Measures 84-88. Measure 84 has *mettez la sourd.*. Measure 84 has a fermata. Measure 85 has a fermata. Measure 86 has a fermata. Measure 87 has a fermata. Measure 88 has a fermata. Dynamics include *p*.

89 90

Musical staff 89-90. Measures 89-90. Measure 89 has a triplet of eighth notes. Measure 90 has a fermata. Dynamics include *p*.

92 93 *otez la sourdine* 94

Musical staff 92-94. Measures 92-94. Measure 92 has a triplet of eighth notes. Measure 93 has *otez la sourdine*. Measure 93 has a fermata. Measure 94 has a fermata. Dynamics include *p*.

95 96 97 *Sare pesti ms 98*

Musical staff 95-97. Measures 95-97. Measure 95 has a triplet of eighth notes. Measure 96 has a triplet of eighth notes. Measure 97 has a fermata. Measure 97 has *Sare pesti ms 98*. Measure 97 has *V.S.*. Dynamics include *pizz.*.



MM 1977/1

98 | *leggiere* *CL* | 99 | 100 | 4 | 101 | 100

col legno arco leggiere *CL* *rythme Libre*

101 | 102 | 103 | 104 | 105 | *poco* | 106 | 4+

106 | 107 | 108 | *ord.* | 109 | 3

110 | 111 | 112 | 113 | 114

116 | 114 | *ad lib. Solo* | *rythme adapte' à celui du soliste (comme un léger écho)*

Tutti | 117 | 118 | 119 | 120 | 1

121 | 119 | 120 | 121 | 122 | 123 | *V*

123 | 124 | 125 | 126 | 127 | 128

127 | 129 | 128 | 130 | 129 | 131 | 130 | 132 | 1

135 131 1 134 132 1
pordendosi

34 Violoncel

P. I

CONCERT PENTRU VIOLĂ și ORCHESTRĂ

1977 H. Karbe

-ARIA-

VIOLISTULUI VLADIMIR MENDELSON

MM 1977/1

2 et

I PROLOGO

VIOLONCELLI

tacent

II CADENZA

tacent

III ARIA



M. MARBE

1 *p* - \sharp 2 1 3 1 4 1 5 1 6 *tr* 1 7

8 *tr* 9 1 10 1 11 1 12 13 14

15 16 17 18 19 *ppp* 20 1

perendosi

21 *tr* 22 1 23 1 24 25

mf

26 27 *pizz.* 28 1 29 1 30 *arco* 31

ff

32 33 *poco f* 34 35 1 36 1 37 1

38 39 1 40 1 41 1 42 1

43 44 1 45 46 *div.* 47 48 *uniti*

MM 1977/1

49 50 51 *div* *ord.* *pont.* 52 53

54 55 56 57 *uniti* *ord.* *pont.* 5

58 59 60 *div* *jeté* *ord.* *pont.* *jeté* *glor* *ord.*

61 *uniti* 62 63 64 65

66 67 68 69 70 71 1

72 1 73 1 74 1 75 6

76 5 77 78 79 1 80 3

81 1 82 1 83 1 84 1 85 *gl* 1 86 1

87 1 88 *vola* 1 *flap* 89 1 90 1 91 1 92 1

93 *gliss.* 94 95 (l.l.) 96

Musical staff 93-96: Treble clef, 4/4 time. Measure 93: whole rest. Measure 94: quarter note G#4, quarter note A4. Measure 95: quarter note B4, quarter note C5. Measure 96: quarter note D5, quarter note E5. A checkmark is above measure 94. A 'gliss.' marking is under measure 95.

97 *13 - same pattern* 98 99 100 Div

Musical staff 97-100: Treble clef, 4/4 time. Measures 97-99: dense rhythmic patterns of sixteenth notes. Measure 100: whole rest. A checkmark is above measure 99. A 'Div' marking is above measure 100.

100 *7 D7* 101 102 103 104

Musical staff 100-104: Treble clef, 4/4 time. Measure 100: quarter note G#4, quarter note A4, quarter note B4, quarter note C5. Measure 101: quarter note D5, quarter note E5, quarter note F5, quarter note G5. Measure 102: quarter note A5, quarter note B5, quarter note C6, quarter note D6. Measure 103: quarter note E6, quarter note F6, quarter note G6, quarter note A6. Measure 104: quarter note B6, quarter note C7. A circled '164 legato' is written on the left. A 'poco.' marking is under measure 105.

106 107 108 109 110 111 112

Musical staff 106-112: Treble clef, 4/4 time. Measures 106-112: chords and melodic lines. Measure 106: chord G#4-A4-B4-C5. Measure 107: chord A4-B4-C5-D5. Measure 108: chord B4-C5-D5-E5. Measure 109: chord C5-D5-E5-F5. Measure 110: chord D5-E5-F5-G5. Measure 111: chord E5-F5-G5-A5. Measure 112: chord F5-G5-A5-B5. A 'p' marking is under measure 106.

114 115 116 117 118 119 120

Musical staff 114-120: Treble clef, 4/4 time. Measures 114-120: chords and melodic lines. Measure 114: chord G#4-A4-B4-C5. Measure 115: chord A4-B4-C5-D5. Measure 116: chord B4-C5-D5-E5. Measure 117: chord C5-D5-E5-F5. Measure 118: chord D5-E5-F5-G5. Measure 119: chord E5-F5-G5-A5. Measure 120: chord F5-G5-A5-B5. A 'CI' marking is above measure 114. An 'ord.' marking is above measure 115. A 'Cadenza' marking is above measure 116. A '4' marking is at the end of the staff.

121 122 123 124 125

Musical staff 121-125: Treble clef, 4/4 time. Measures 121-125: chords and melodic lines. Measure 121: chord G#4-A4-B4-C5. Measure 122: chord A4-B4-C5-D5. Measure 123: chord B4-C5-D5-E5. Measure 124: chord C5-D5-E5-F5. Measure 125: chord D5-E5-F5-G5. A 'flag viola' marking is above measure 124.

126 127 128 129 130

Musical staff 126-130: Treble clef, 4/4 time. Measures 126-130: chords and melodic lines. Measure 126: chord G#4-A4-B4-C5. Measure 127: chord A4-B4-C5-D5. Measure 128: chord B4-C5-D5-E5. Measure 129: chord C5-D5-E5-F5. Measure 130: chord D5-E5-F5-G5. A checkmark is above measure 129.

131 132 133 134

Musical staff 131-134: Treble clef, 4/4 time. Measures 131-134: chords and melodic lines. Measure 131: chord G#4-A4-B4-C5. Measure 132: chord A4-B4-C5-D5. Measure 133: chord B4-C5-D5-E5. Measure 134: chord C5-D5-E5-F5. A 'perdendosi' marking is under measure 131.

MM 1977/1

35 Violoncel

P. II

part II

K. Karbe

CONCERT PENTRU VIOLĂ si ORCHESTRA

1977

violistului VLADIMIR MENDELSON

MM 1977/1

2 et

I PROLOGO



VIOLONCELLI

tacent

II CADENZA

tacent

III ARIA

M. MARBE

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

8 Viola solo 9 10 11 12 13 14

15 16 17 18 19 20 1

21 Timpani 22 23 24 25

26 27 pizz. 28 29 30 arco 31

32 33 34 35 36 37 1

38 39 40 41 42 1

43 44 45 46 div. 47 48 uniti

MM 1977/1

49 *1* 50 *1* *div pont.* 52 53

54 55 56 57 *uniti pont. 5*

58 *5* 59 *div jeté* 60 *3 gliss jeté ord.*

61 *uniti ord.* 62 63 64 65

66 67 68 69 70 71 *1*

72 *1* 73 *1* 74 *1* 75 *6*

76 *5* 77 78 79 *1* 80 *3*

81 *1* 82 *1* 83 *1* 84 *1* 85 *1* 86 *1*

87 *1* 88 *1* 89 *1* 90 *1* 91 *1* 92 *1*

3- *Alz*
93

94 *gliss.* 95 (1. 1.) 96

97 NB! Sare peste ms 98! 99 100

101 102 103 104

105 *poco* 106 107 108

110 112 113

114 *CI* *8va* *ord.* 115 116 *Cadenza* 4

117 118 119 120

121 122 123 124 125

126 127 128 129 130

131 *perdendosi* 132 133 134 *perdendosi*

MM 1977/1

37

Rep. I

CONTRABAS

MYRIAM MARBE

CONCERT PENTRU VIOLĂ și ORCHESTRA.

1977

VIOLISTULUI VLADIMIR MENDELSON

I PROLOGO
tacent

II CADENZA
tacent

M. MARBE

CONTRABASSI

III ARIA

The musical score is written on a grand staff with five systems. The first system (measures 1-16) is in bass clef, 4/4 time, and includes a 'Reper. violon' part. The second system (measures 17-31) includes a 'Flaut' part and 'per. dandosi' markings. The third system (measures 32-41) includes a 'VIOLA' part and 'poco gliss' markings. The fourth system (measures 42-50) continues the bass line. The fifth system (measures 51-57) includes an 'Effect' part and 'arco' markings. Various dynamics like *ppp*, *ff*, and *poco f* are used throughout.

MM 1977/1

58 59 *pe o durată
de p* 60 61 62 63

64 65 66 67 68 69 70 75

Reper
tromba 77 78 pizz 79 95 96 97

Alzare pestele
mas. 98 99 100 101 102 103 105 *arco*

106 107 108 110 112 113 *arco*

114 115 *Tacet al Fine*

MM 1977/1



38 Contrabas original

P. II

h. Karbe

CONCERT PENTRU VIOLĂ si ORCHESTRA

1977

VIOLISTULUI VLADIMIR MENDELSON

MM 1977/1

CONTRABBASSI

I PROLOGO *trist*

II Cadenza *trist*

III ARIA

↓ Solo

M. MARBE

Musical notation for measures 1-8. Measure 1 is circled. Fingerings: 1, 2, 1, 3, 1, 4, 1, 5, 1, 6, 1, 7, 1, 8, 1.

Viola solo

Musical notation for measures 9-16. Measure 10 is circled. *ppp* dynamic marking.

Musical notation for measures 17-23. Measure 20 is circled. *perdendosi* dynamic marking.

Musical notation for measures 24-27. Measure 25 is circled. *perdendosi* and *poco gliss.* markings.

Musical notation for measures 28-33. Measure 30 is circled. *poco f* dynamic marking.

Musical notation for measures 34-40. Measure 35 is circled. *ad lib.* and *poco* markings.

Musical notation for measures 41-47. Measure 45 is circled. *p* dynamic marking.

Musical notation for measures 48-53. Measure 50 is circled. *Viola* section begins. *pizz.* and *arco* markings.

MM 1977/1

54 2-

55 3 56 57 58 59 *mf* *gliss.* 3/4

60 61 62 63 64 65

66 67 68 69 70 71 72

73 74 75 76 77 78 *pizz.*

79 ¹⁻¹⁶ 80 81 82 83 84 85

86 87 88 89 90 91 92

93 94 95 (1.1.1) 96

97 98 99 100 101 102 103




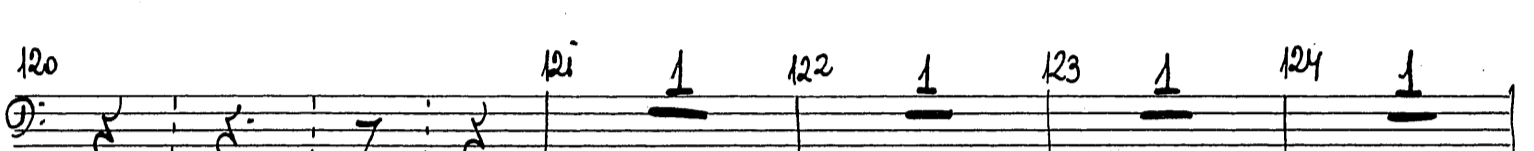
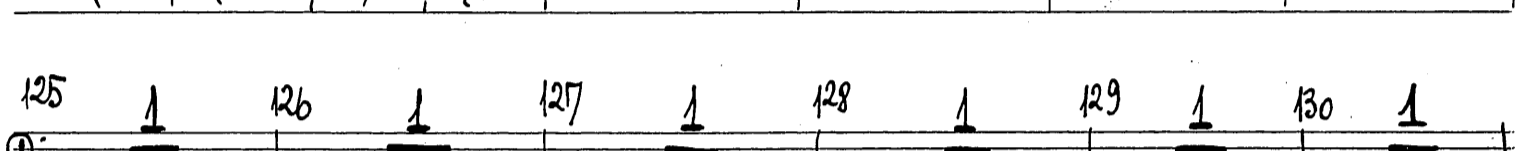
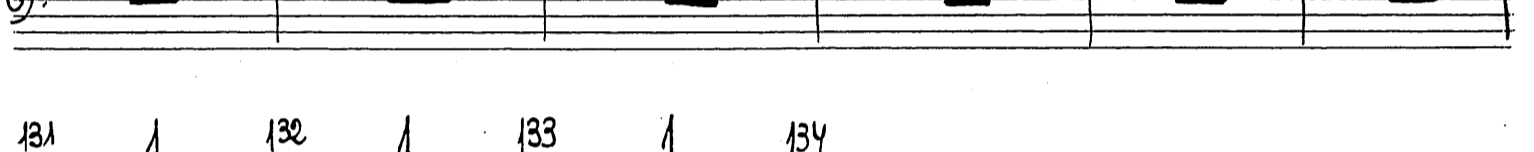
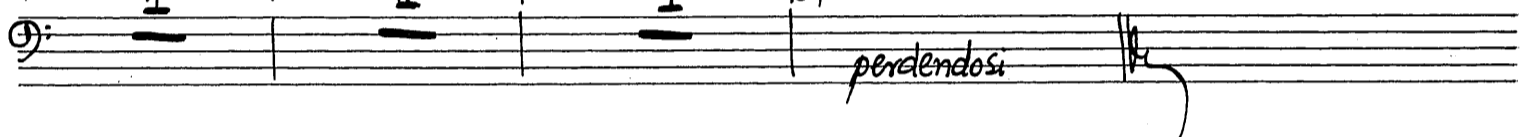
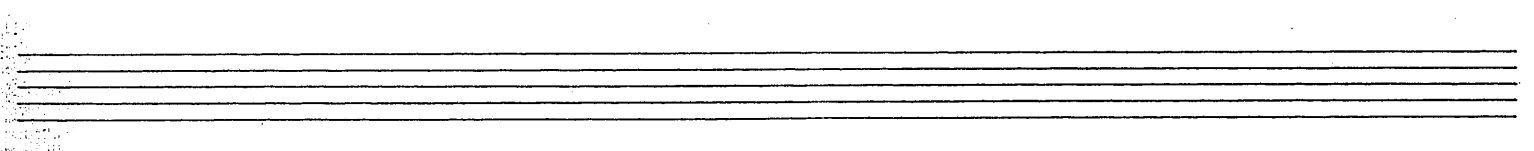
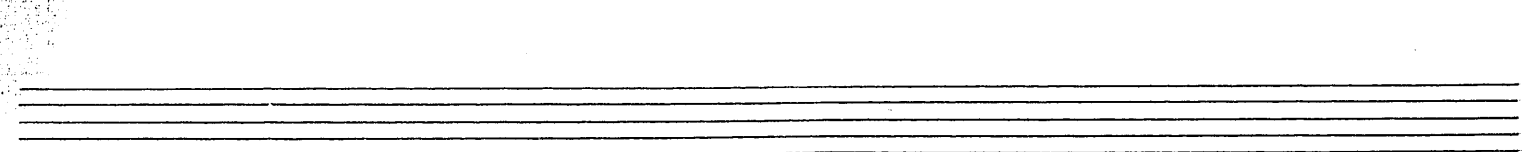
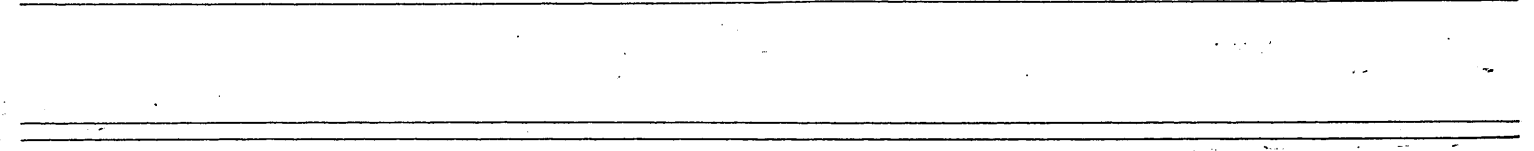
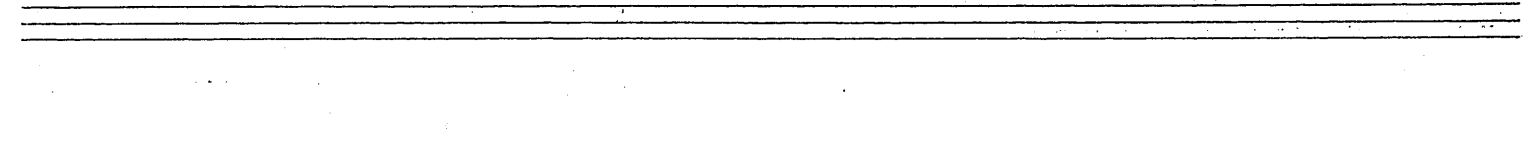
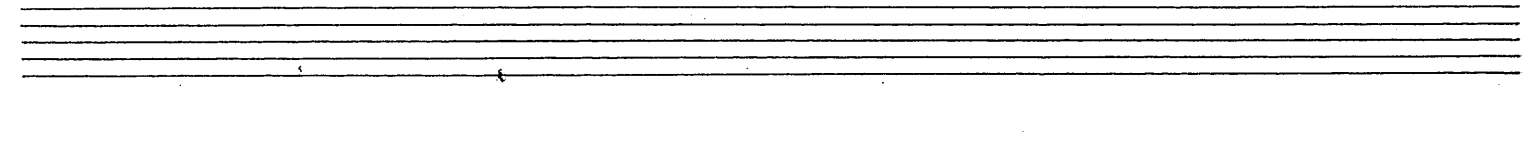
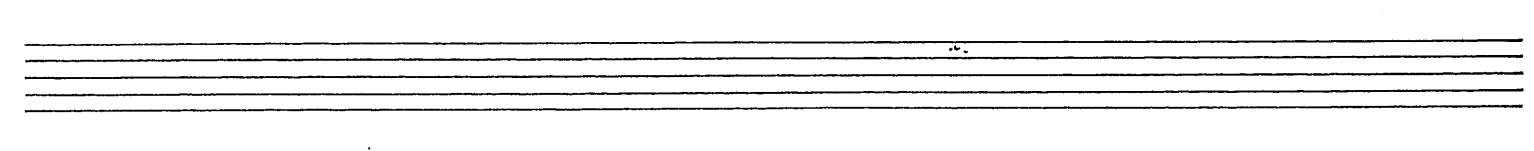
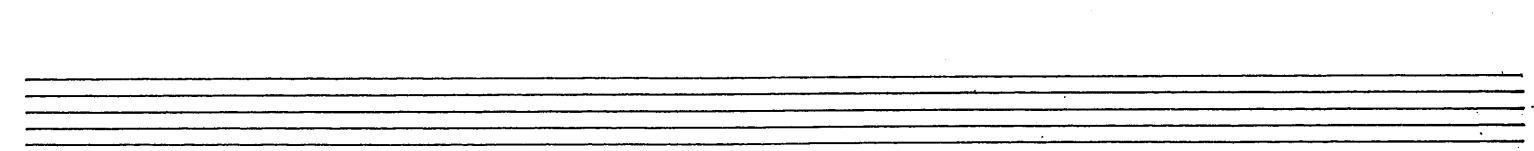
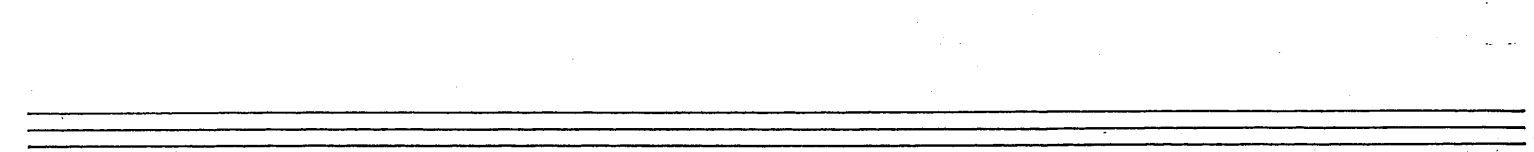

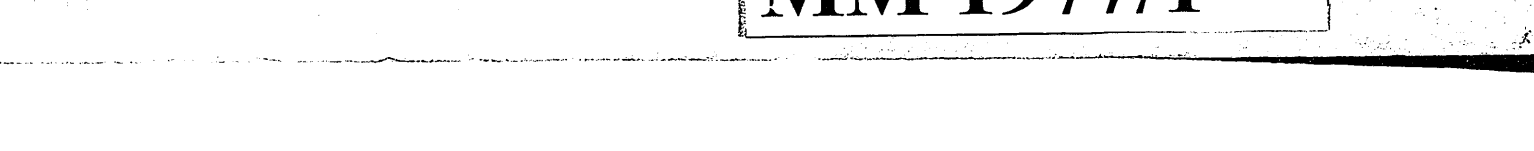

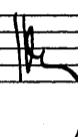
NB -> sare peste mas 98! *pizz.* 4

103 104 105 *poco* 106 107 108

110 111 112

V.S.



113 arco  
116 
117 
118 
119 
120 
121 
122 
123 
124 
125 
126 
127 
128 
129 
130 
131 
132
133
134 *perdendosi* 

MM 1977/1