

MYRIAM MARBE

PAVANA PĂSTOREASCĂ CU PĂSĂRI II

pentru orgă

Schäfers Pavane mit Vögeln II
für Orgel

Pavane Pastorale aux oiseaux II
pour orgue

Entstehungsjahr: 1983

Digitalisat enthält die autographe Partitur

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① PAVANA PĂSTORĂSCĂ cu PĂSĂRI
SCHÄFERS PAVANE MIT VÖGELN
PAVANE PASTORALE AUX OISEAUX

MYRIAM MARBE

$\text{♩} \approx 96$

II
III
Dudelsack-Vöglein

IMP. I

ad lib 8va
8va
3
8va
Cadenza II
III
oiseau un peu persifleur (ou seulement un peu plus jeune!)
IMP. I

8va
precipitando
cca 30" $\text{♩} \approx 96$
IMP. I
IMP. I



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IMP II

"PAVANA"

5

(IMP II)

longissima

*

♩ ≈ 96

♩ ≈ 60

poco misterioso

♩ ≈ 76

IMP

* crescendo avec la pedale actionnee par le pied droit

③

cca 1' →

II *I*

I

P

I *II*

P

sonore

A

sf

mf

Oiseau dans l'inquiétude d'un crépuscule prématuré

III

LH

(Son net, mais pas trop fort)

II

RH LH

P

II

P



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← cea 1' → Pavana

Pas très fort-mais
avec une noble assurance

♩ ≈ 60-72

♩ ≈ 72 plus rayonnant ♩ ≈ 84

♩ ≈ 106

13: ff 40 sempre ff

5

II

(longa) mf

P

longa! B! p

Γ → ca 1/30 reflet d'une cornemuse

ca 1/30 reflet d'une cornemuse

♩ ≈ 63-66

3

un peu plus réel (avec humour)

P

II

gva

trium

4

trium

124

III

II

gva

2

4

2

1

4

(II)

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6

quasi cadenza. poco IMP

fluide

Pavana

quasi f (non troppo)

gva -----

hiératique

trémolo

gva -----

(ad lib)

gva -----

ad lib.

Poco IMP ad lib

7

I

II

ad lib col. sva inf

8va

I

II

P

8va

14

41

3

cresc 1' →

I

P

ad lib.

ad lib.

ad lib.

Agitato ≈ 106

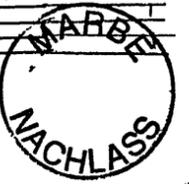
IMP

sempre benf

sempre benf

pochissimo

P



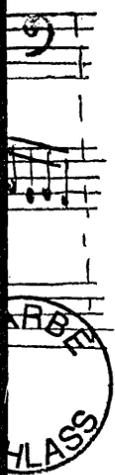
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II
I
IMP
(enchaînez!)
cad lib col 8va)

II
I
IMP
(enchaînez!)
-16'

III
II
I
IMP

I
II
IMP
(enchaînez!)



I

II

P

IMP longa

La / le plus haut possible
 A / so hoch wie möglich

I

II

P

enchainez! IMP. quasi longa 3

improvisez avec joie! Mit Freude improvisieren!

I

II

15va... sempre 2)

gva sempre 2)

IMP

I

II

15 - - - - - gva - sempre 2)

IMP

(8va sempre 2)

(IMP)

IMP rapide

I

II

gva sempre 2)

IMP rapide

gva sempre

IMP

IMP rapide

1) Höchste A-Öktave
 La plus haute octave La

2) Effet à l'octave supérieure grâce aux registres
 gva super durch Register-Farben



Inchainez!
 I *gua, sempre* *idem* *id.* *id.*

II *gua, sempre* *luco* *bo*

I *gua sempre*

II *bo* *IMP*

I *gua, loco* *IMP*

II *IMP*

P *Tromba* *f* *imposante*

I *IMP* *LH*

II

P *meno f*



14

(RH)

I *IMP*

II (LH) *IMP* LH

III *Scharf!* #0

P *Scharf!* *benif*

II (LH) *IMP* *IMP rapide*

III (RH) #0

P #0

"éfilochage"

II (LH) *IMP* *IMP* *B! RH*

III (RH) #0

P LH #0

interventions de plus en plus rares

II #0

III #0

P #0

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B!

poco rall e a Tempo

"efilochase"

(continuum)

lontano

cca 2/1

Sua

"Fidel"

(ad lib #0-1)

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II

III

P

"d'filochage"

II

I

III

P

IMP

II

I

III

P

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System 1: Four staves (II, I, III, P). Staves II and I are treble clefs with long notes and slurs. Staff III is bass clef with complex rhythmic patterns and slurs. Staff P is bass clef with simple notes and slurs.

System 2: Four staves (II, I, III, P). Staves II and I are treble clefs with a complex chordal passage. Staff III is bass clef with notes and slurs, including markings 'imp.' and 'RH'. Staff P is bass clef with notes and slurs.

System 3: Four staves (II, I, III, P). Staves II and I are treble clefs with notes and slurs, including a '(p) f' dynamic marking. Staff III is bass clef with notes and slurs. Staff P is bass clef with notes and slurs.

Quasi f

8' + 5te

ne pas trainer!

III *IMP rapide*

P

III *IMP rapide*

P

IMP

I

III

P

nicht zu laut!
pas trop fort!

I

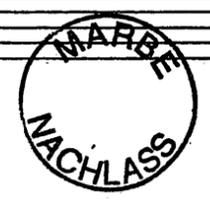
II 8' + 5te

P

"Allegretto" $\frac{3}{4}$ 106

"Engel-Vöglein" [3]

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17

Handwritten musical notation for the first system, featuring three staves (I, II, III) with various chords and melodic lines.

Handwritten musical notation for the second system, including the instruction "8'+5te" and a "R.H." marking.

Handwritten musical notation for the third system, featuring a "poco" marking and a "8va" instruction.

Handwritten musical notation for the fourth system, including a "8va" instruction and the note "(enchaînez les gammes)".

Handwritten musical notation for the fifth system, including a "loco" marking and a "8va" instruction.

* succession de sons très rapides, assurant un fond sonore frétilant.



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- 8' + Fl^a (8va - prim registratie - sempre)

ad lib
poco
IMP

ad lib
poco
IMP

(8va sempre)

ad lib

← ecc 1'30"

ad lib. longa

ad lib. longa

tremollo!

19

Handwritten musical notation for the first system, featuring staves I and III. The notation includes notes with accidentals (flats) and slurs, with arrows indicating movement or breath marks.

Handwritten musical notation for the second system, featuring staves I and III. The notation includes notes with accidentals and slurs, with arrows indicating movement or breath marks.

Handwritten musical notation for the third system, featuring staves I, III, and P. The notation includes notes with accidentals and slurs, with arrows indicating movement or breath marks. A circled 'S' is present in the P staff. The text "(senza tenore)" is written in the right margin.

Handwritten musical notation for the fourth system, featuring staves I and P. The notation includes notes with accidentals and slurs, with arrows indicating movement or breath marks. The label "LH" is written above the I staff.

Handwritten musical notation for the fifth system, featuring staves I, II, and P. The notation includes notes with accidentals and slurs, with arrows indicating movement or breath marks.

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pour ne pas traîner on peut renoncer à ce passage →

Handwritten musical score for the first system. It consists of two staves, labeled 'I' and 'P'. The top staff (I) contains several notes with stems, some beamed together. The bottom staff (P) contains notes and rests, with dynamic markings 'p' and 'bo' and arrows indicating phrasing or breath marks.

Handwritten musical score for the second system. It consists of two staves, labeled 'I' and 'P'. The top staff (I) has notes and rests. The bottom staff (P) has notes and rests, with dynamic markings 'p' and 'bo'. A rectangular box labeled 'IMP' is drawn around a section of the top staff.

♩ ≈ 54 ♩ ≈ 69-72

ad lib

(♩ ≈ 54-72)

Handwritten musical score for the third system. It consists of two staves, labeled 'I' and 'P'. The top staff (I) has notes and rests, with tempo markings '♩ ≈ 54' and '♩ ≈ 69-72'. The bottom staff (P) has notes and rests, with dynamic markings 'p' and 'ad lib'. A circled '5' is written above a note in the bottom staff.

(♩ ≈ 69-72)

Handwritten musical score for the fourth system. It consists of two staves, labeled 'I' and 'P'. The top staff (I) has notes and rests, with tempo markings '(♩ ≈ 69-72)'. The bottom staff (P) has notes and rests, with dynamic markings 'p' and a circled '5' above a note.

21

quasi Luth.

Handwritten musical notation for the first system. It consists of three staves: I (treble clef), II (treble clef), and P (bass clef). The first staff contains a melodic line with a flat and a dotted note. The second staff has a melodic line with a slur. The third staff has a bass line with a slur and a circled note with an arrow. A complex chordal passage with many sharps is written in the right hand of the first staff.

Handwritten musical notation for the second system. It consists of three staves: I (treble clef), II (treble clef), and P (bass clef). The first staff has a melodic line with a slur and a triplet. The second staff has a melodic line with a slur and a triplet. The third staff has a bass line with a slur and a triplet.

Handwritten musical notation for the third system. It consists of three staves: I (treble clef), II (treble clef), and P (bass clef). The first staff has a melodic line with a slur and a triplet. The second staff has a melodic line with a slur and a triplet. The third staff has a bass line with a slur and a triplet.

Handwritten musical notation for the fourth system. It consists of three staves: I (treble clef), II (treble clef), and P (bass clef). The first staff has a melodic line with a slur and a triplet. The second staff has a melodic line with a slur and a triplet. The third staff has a bass line with a slur and a triplet.

durée totale cca 13'21" / 13'30"

Singura Cumpănită - București II-III 1983
pe o idee din mai 1981 -

Muzian Miesha

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