

**MYRIAM MARBE**

**CONCERT PENTRU DANIEL KIENTZY,**  
**SAXOFON ȘI ORCHESTRĂ**

**Concerto pour Daniel Kientzy et Saxophone(s) et orchestre**

(Konzert für Daniel Kientzy, Saxophon(e) und Orchester)

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**Satzfolge:**

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**M Y R I A M   M A R B E**

**CONCERT**

**pentru**

**DANIEL KIENTZY, SAXOFON  
și ORCHESTRĂ**

**CONCERTO**

**pour**

**DANIEL KIENTZY et SAXOPHONE (S)  
ET ORCHESTRE**

SAXOFONO solo (baritono, alto, sopranino in Mi )



**EDITURA MUZICALĂ**  
**București, 1989**

**MM 1986/5**



Saxophone (s)

# CONCERT

pour saxofon și orchestră

## CONCERTO pour Daniel Kientzy et saxophone(s) et orchestre

I

MYRIAM MARBE

début aux nuances plutôt baissées, mais „avec dépit”, avec une force maîtrisée. ≈ 15"

Saxophone baryton

*quasi f non legato* *più p* *poco sf in mp*

ord. IMProvisando *quasi cresc.*

sans de clefs ord.

slap *quasi cresc.* ord., doux *mp* avec voix

sans voix gliss.

*sf* *poco f* *sub. f* *sub. meno f* +A A + A simile

*p* *mp* *sf in f sub. (plutôt sec)* *mp* *sf inf mf* (très fort, aigu)

① (Cbassi) ≈ 1'30" ≈ 50 IMP < > (ad lib.) IMP selon la formule donnée



(Vcelli) ②

sonorité, calme, douce

*p*

*poco sf* *mp*  
(comme un tressaillement)

écho ③

*p* *poco sf*

*sf in quasi f* *p sub.* *sf* *molto meno f* *ben f* *poco mf*

ord. quasi pesante

*quasi f* *ad lib.* *sf (comme une surprise)*

④

Bgs, T.-tom

tristement

*poco non leg.* *pp*

⑤

*perdendosi*

⑥

*MM*  $\approx 50$

*MM* = on peut osciller entre 50-60 d'une mesure à l'autre, d'un temps à l'autre (Rubato)

*ben f* *poco*

⑩

*IMP*

écho

*ben p* (sons longs et calmes)

*perdendosi*

⑮ 5 ⑳

consord. ad lib. non leg.

Tr. *mf*

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(40) *mf* *senza misura*  
 avec élan, avec joie (gardez le doigté)  
 Fiati W.-bl. V. I, II  
 „Flash“ *f*  
 (43) *sf* *ff* *mf* *IMP* *IMProvisando*  
 Cor. *f*  
 (44) *ad lib. IMP*  
 Cor. *sempre f*  
 (45) *f*  
 (46) *f*  
 (47) *ff* *f* *sempre f* *ff*  
 Batterie (4-15) marquée  
 Batterie (15-7) marquée  
 Bgs  
 T.-toms  
 (48) „Allegretto“  $\approx 92$  *perdendosi*  
 Archi  
 (50) 1 5 (55) 2  
 (60)  
 Tr.  
 Ptti

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*a tempo*

roll. 29  $\frac{1}{3} \frac{A}{4} C_3$  29  $\frac{1}{3} \frac{A}{4} C_3$  65

Ptti *aussi f* *sf* *mp* *sf sub. mp* *p sub. mf* *p*

Fiat! Frusta

70 *senza misura* *ff*

Xyl. + Camp. Archi + Fl. Tr. Timp. Xyl. Camp.

21  $\frac{1}{3} \frac{A}{4} C_3$   $\approx 4''$  71 ( $\approx 92$ )

*très courte* *mf* batterie 29-21 marquée Xyl + Camp. + Arpa

72 26  $\frac{1}{3} \frac{A}{4} C_3$   $15$  73  $\approx 15''$

*ff un peu grotesque* *sf* Archi

70  $\times$  (gardez ce doigté) 74  $15$  *gl. lento* 75  $15$  *gl. rapide*

*ben f encore plus véhément dans une tristesse nuancée de grotesque* Archi

$\approx 40''$   $\approx 50''$

Mcas Ptti m. Tamb. Ptti gr.

77  $8$  *plus doux* 72  $\frac{1}{2} \frac{3}{4} E_b$  73  $\frac{2}{3} \frac{4}{4}$  *assez doux et calme*

78  $\approx 120$   $\frac{1}{2} \frac{3}{4} (E_b)$  *rall.* 80  $4$

*perdendosi*

84 *senza misura* 74  $\frac{1}{2} \frac{3}{4} (Tf)$  75  $\frac{1}{2} \frac{3}{4}$  (*batterie -74-75 marcato*)

Legni + Cor. + Arpa *mf* (*p dans le contexte*)



„grelottant“

(batterie 75-76) marcato

(batterie 76-78) marcato

(batterie 78-77) marcato

les tampons mal appuyés ≈ 20"

batterie (un peu plus longue) 75-76 marcato

74 75 76

hâletant

courte batterie 74-75

courte batterie 75-76

poco sf

sf

toujours hâletant

courte batterie 74-75

courte batterie 75-76

ad lib.

sf ≈ 30"

(76) 78

Calme

batteries „fluides“

IMP sur les précédentes, de plus en plus calme

86 ≈ 55"

ben *p* mais audible

≈ 80-88

quasi *p*

quatuor I

quatuor II

90

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## II



**Saxophone baryton** *"Allegro" 2 ≈ 144* *détimbré*

**Cfg+Trb.+Tuba+Arpa** *mp (mf)*

**(5) muta in Sopranino**

**(10) G.P.**

**(15) Tutti Flash**

**(20)**

**(25)**

**Ottoni IMP**

**Archi**

**(30)**

**(35)**

**(40)**

**(45)**

**Legni+Cor.+Trb.+Tuba**

**Archi (IMP Viole)+IMP Percuss.**

**(50)**

**(55)**

**Archi**

**Tutti Flash**

**C.i.+Cl.+Cor.+Archi**

**(60)**

**Ob.**

**(65)**

**Saxophone sopranino**

**(70)**

**Viole pizz.**

**(75)**

**ben f**

**T. mil.**

**s.c.**

**(80)**

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115

Grc.  
Timp.

1 Frusta

(cri de joie)

120

Tr.

quasi *f* non legato

più leg.

125

„Ploa-ie cu gă - lea - ta... să u - zu - ie

130

va - tra

gliss.

„ploa-ie cu ciu - bă -

135

rul

să u - zu - ie

mă -

rul

T.-tam

140

T.mil.

145

T.mil.

improvisation „drôle” aigue

150

T.mil.

T.mil.

155

T.mil.

„salt pea nuts”

Tutti: sub. *ff* pesante (molto)

~ 80

160

Archi

„Roi ro - i - tori...”

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ruvido (flatt.)

Allegro sub.  $\approx 152$  2

165

170 muta in Sax. alto 175

ord. perd.

180 5 185

Timp.  $f$   $p$

Sax. alto  $mp$  doux 190 poco cresc. (non troppo)

195

poco „Pe toa - te dru-mu-ri-le...”

200

Timp.  $poco f$   $meno f$   $mp$

205

Timp.  $p$

210

215

Calando 3

220 2 225

poco  $sf$  perd.



# III

**Calmo, molto rubato**  
lontano  $\approx 56-60$

Sax. alto

"Plo - i - tă cu - ra - tă"... *poco sf in mf*

(comme une voix de fousset)

5

niente

Cl.

să fa-tem co-laci să dăm la să-

10

IMP

raci

15

Calmo (sempre rubato)  
 $\approx 52-54$

20

Fl.+Cor.+Archi

de - cres - cen - do

25

4

Fl.+Tr.

Ob.

mp

pp

poco

30

"Za - le"

écho

niente

legato espress.

35

ord.

imitant la Sistra

ben p

decresc.

niente

Fg.

mp

3

8

8

8

8

3

40

de plus en plus present

poco sf in mf

T.-tam

45

lontano

più p

legato - quasi gliss.

( $\approx 52-54$ )

T.-tam

mp très doux

C.ingl.

De la

mp poco in rilievo

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50 poco in rilievo IMP  $\approx 15''$

C.ingl. *mp (mf)* Dom - nu' da - tă "...  $\approx 50$

55  $\approx 72$  2

60 poco *f* legato

65 quasi crescendo 4  
Legni + Ottoni  
Vcelli + Cbassi

70 *sf ff* *sf (f)*

75

80 Calando

85  $\approx 60$  Trb. +Cor. Cfg.

90 Tuba Tuba ben *p* 2  
" salt pea-nuts



Muta in Sopranino + Alto  $\approx 104$

Ob. *quasi f*

Cl. 1 IMP  $\approx 92$  Rubato

Sax. S- no *quasi f* *ben f*

Alto

Camp. IMP *quasi f*

Cor. *mp*

125

C. ing. *mf*

Ob. *poco f* 130

Cl.

Ob. 2 *poco f* 135

Cl.

Ob. 1 *mf*

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Ob. 140 G.P.

142 143 144 Rapides IMP leggiero, con gioia II W.-bl. 145

W.bl. 150 de plus en plus rares decresc. molto ≈ 15"

Trb. 155 avec beaucoup de dignité ff quasi f

160 meno f poco f

165 166 167 Trb. 1. Cor. 1 decresc. p sf mf poco f



170 Trb. *sf mf sf sf mp*

legato

175 Camp. *quasi f*, *mf*, *sf*, *sf*, *ff*, *IMP*, *sf in meno f*, *quasi Camp.*

179 IMP *quasi Camp.*

180 *Cor + Camp.*

181 *Camp.*

182 Timp.

183 *f sub. pp*

Archi

184 Cbassi *meno f*, *quasi p*, *poco f*

185 Sistra *meno f*

$\approx 1'15''$

$\approx 72$

$\frac{4}{4}$  perd.

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190 3 3 \*

Timp. 195

*poco f*

\* point d'orgue seulement si le soliste n'est pas encore prêt.

Trb.

*poco f (hiératique)*

Trb. 200 T.mil. Frusta

*ben f*

T.mil. 205 a2

*f*

T.mil. 210

*f*

Vni I ≈ 60

Muta in Sax. baryton

215 220 Cf. *f*



Saxophone baryton (226)  
 IMP (Tongram)  
*f possibile*

Timp. (227)  
 10"

taureau (furioso) tongram IMP  
*ff possibile*

Timp. 20" (228)  
 T.-toms

taureau Tongram

IMP perdendosi 45"

Timp. IMP  
 remettez le bec perd.

(229) slap ord. slap ord. slap più calmo  
*mf* precipitando

(230) (slap sempre) (231) ord.  
*sf* sf

Voix senza sord. flaut.

Vie 13

Voix più legato

Vie + Vlc. + Cb.

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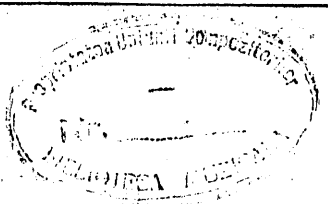


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**FLAUTO PICC.**

**CONCERT PENTRU SAXOFON ȘI ORCHESTRĂ**

**M. MARBE**

Handwritten musical score for Flauto Piccolo (Piccolo) part of a Concert for Saxophone and Orchestra by M. Marbe. The score is written on a single staff with various musical notations, including notes, rests, and dynamic markings. The tempo and performance instructions are written in Italian and French.

**Handwritten Annotations:**

- 1. Sax. senza misura
- 2. Cb
- 3. vic
- 4. Timp
- 5. Bgs
- 6. 2
- 10. 2
- 15. 3
- 20. 5
- 21. Fl<sub>1</sub>
- 22. *très bien synchronisé* ("clair")
- 23. *decrease. molto (perd.)*
- 24. *ad lib. più mosso (selon le soliste)*
- 25. *sff.*
- 30. *non troppo f (mais un peu strident)*
- 35. *ritardandi, accelerandi, ad lib. (selon le soliste)*
- 40. *"Flash"*
- 43. *senza misura Sax.*
- 44. *Cora*
- 45. *mf*
- 46. *mf*
- 47. *T. toms*
- 48. *sff*
- 49. *allargato*
- 50. *non leg.*
- 55. *mf*
- 60. *sff*
- 65. *rallentando*
- 70. *a tempo*
- 75. *sfff*

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65 *f* *quasi gliss.*

70 *f* *tacet al fine parte I*

*Allegro*  
*♩ ≈ 144*

5 5 10 G.P.

15 *♩ ≈ 152 Flash*

20 25 30 *senza decresc.*

35 40 *Ob.* 45 5

50 55 *Flash* 3

60 65 70 5

75 80 3

*♩ ≈ 136-144*  
*ad lib. poco meno mosso*  
*brillante, leggiero*

85

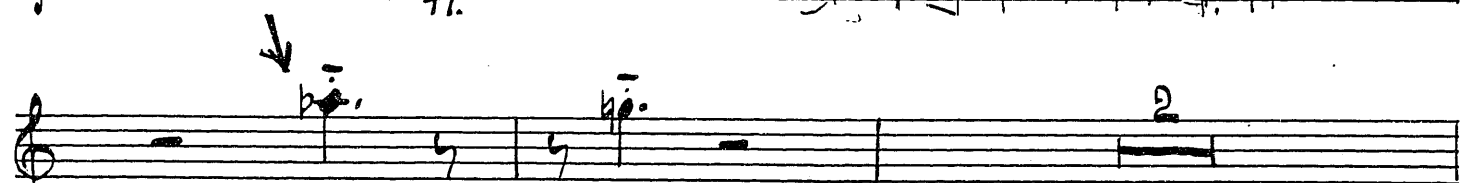
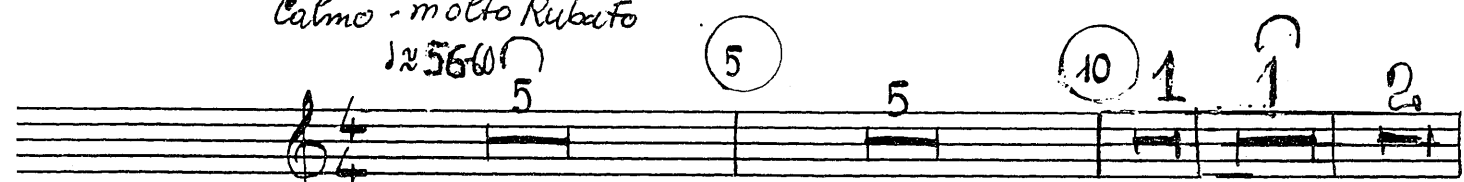
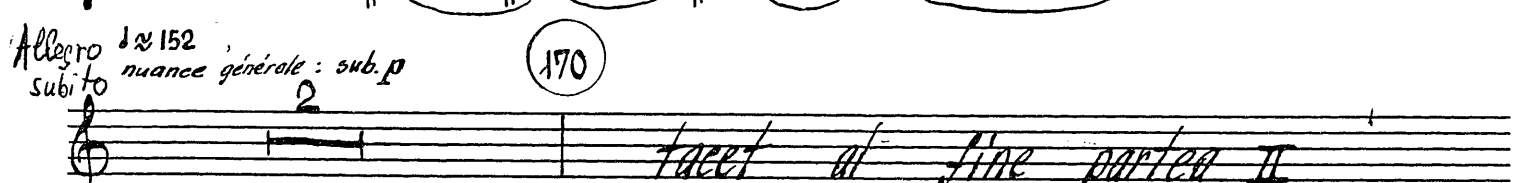
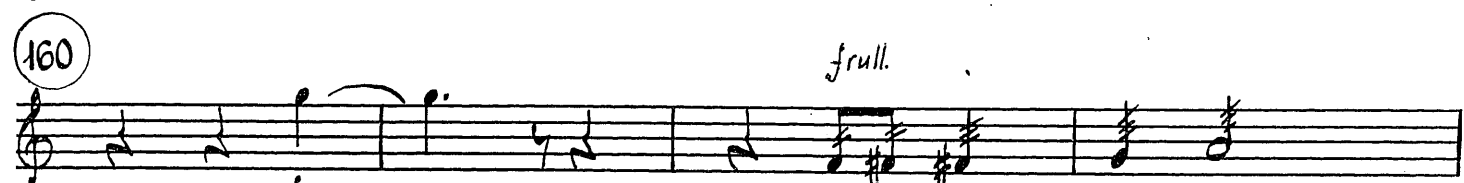
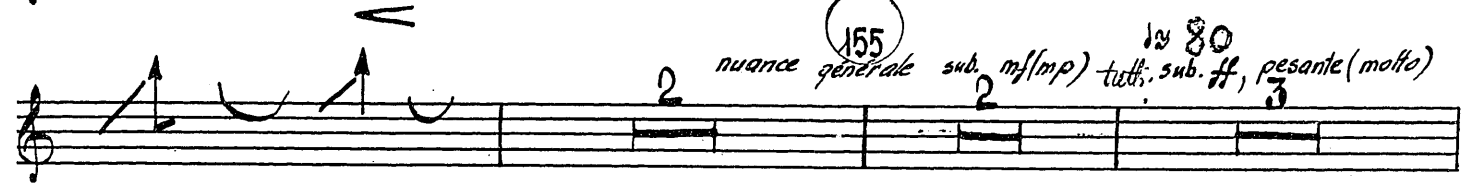
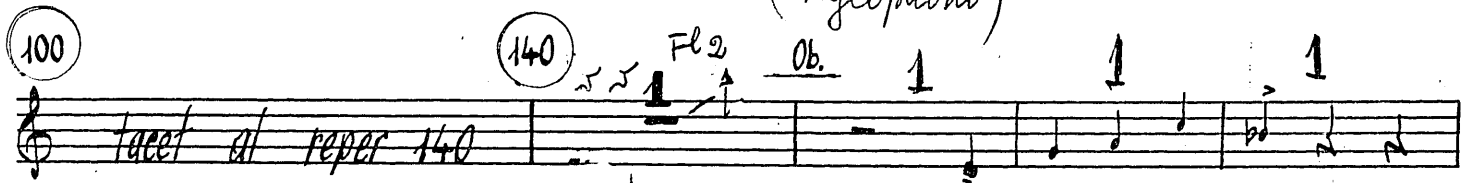
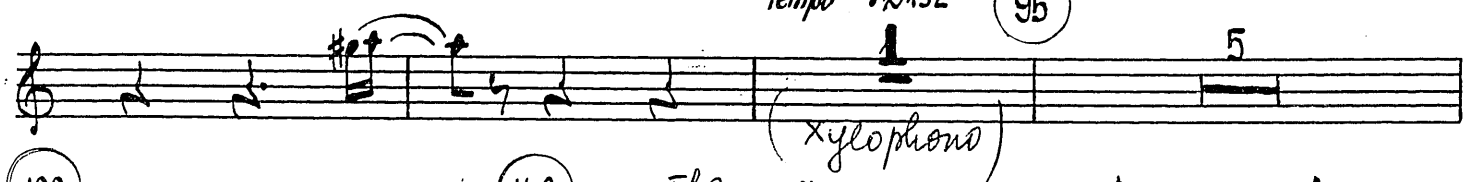
90

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Tempo 1/2 152

95



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Fl. picc

Handwritten musical score for Flute piccolo (Fl. picc) on a single staff. The score includes measures 30 through 75, with various musical notations and performance instructions.

Measure 30: *tacet al reper 60*

Measure 60: *Fl. 1* (with a circled 60 and a handwritten *4* above it)

Measure 65: *quasi cresc.*

Measure 70: *decresc* (with a circled 70 and a handwritten *f* below it)

Measure 75: *tacet al fine* (with a circled 75)

The score is written on a single staff with a treble clef. The notes are mostly whole and half notes, with some rests. The tempo is marked *Allegretto* (indicated by a circled 4 above measure 60). The dynamics range from *f* (forte) to *decresc* (decrescendo).

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# FLAUTO 1

## CONCERT PENTRU SAXOFON ȘI ORCHESTRĂ

M. MARBE

*senza misura*  
*Sax. ad libitum*

1 *Cb.* 2 *Vlc.*

3 *Timp* 4 *Bg. Tam* 5 *Sax+quartet* 6 *♩ ≈ 50*

*poehissimo f* *poco sf*

*flautando non vibr.*

*Rubato*

10 *legato, avec une certaine tristesse*  
*mf quasi p*

15 *(toujours tristement)*  
*poco f*

20 *mp decresc.*  
*quasi gliss. sempre*

25 *♩ ≈ 60* *bnet ("éclat")*

*decresc. molto (perd.)*  
*ad lib. poco più mosso (selon le soliste)*

30 *♩ ≈ 60* *H. prec.*

35 *U.S.*

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Fl 1 *comme l'écho du soliste* *rit., accel., ad lib. selon le soliste* 40

ben p *"Flash" 8--* *senza misura* Corno 43 44 45 46

47 *sff* 48 *♩ ≈ 92* *"allegretto" 2* 50 *violini* *Ptec.* *ce.* *f*

*mf* 55 5 60 2 *rall.* *a tempo* 1 65 4 70 *senza misura* 1 72 6

78 *♩ ≈ 72* *Cl.* *mesure conventionnelle, orientative; pas d'accents, mais seulement une fluidité continue, en pp* *poco non vibr.* *pp legatissimo* *pp legatissimo*

80 *sempre pp*

84 *senza misura (gardez la même pulsation et la fluidité en pp des guirlandes)*

*molto decresc.* 85 *ppp possible* 86

87 *♩ ≈ 80-88* 90 *perd en do si*

95 *ce.* *mp* 100 102 103

*decresc.* *ben p* *pp*

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Fl 1

(104) (105)

(campana)

perd.

tacet al fine parte I

||

"allegro"  
♩ ≈ 144

5 5 10 G.P.

3 1 15 152 Flash

senza decresc.

20 25 30 5

35 40 Ob. 45 5

Wood. 3ys - Tom.

50 55 1 3

Flash

60 65 70 5

75 80 3 2

ad lib poco meno mosso. mil.  
brillante, leggiero

85 90

Tempo ♩ ≈ 152

(xylophono)

V.S.

\*  $\overset{\uparrow}{0}, \overset{\uparrow}{p}, \overset{\uparrow}{f}$  le son le plus haut - durées: 0 ; p ; f  
höchster Ton - Dauer = 0, p, f.

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- 4 -

FL 1

95 100 105

5 2 2

FL 2

IMP *provisando*

*mp leggerissimo, poco non leg.*

110 115 120 125

3 4 2 1

130 135

2 4

*non troppo f*

140 145 150

5 8

*ben f*

155 157 160

1 1 2 3

*Tutti: sub ff, pesante*

160 165

*sf*

*frull*

*Allegro*  
12/152

2

170

*tacet al fine parte II*

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*Calmo, molto Rubato*  
♩ 56-60

5 5 10 1 1 2

15 *Calmo, sempre Rubato*  
mp

frull, ord. 20  
poco \* Plo - ta - cu - ra -

25 30 (grand vibrato: breiter Vibrato)  
echo

55 *tacet al reper 55*  
♩ 72

60 C. ingl. 1 1  
p

65 70 75  
quasi crescendo  
f

80 *Calando*  
3

85 90 95 5  
oboe<sub>1</sub>

\* On ne parle pas le texte.  
Man spricht nicht den Text



Fl. 1

100

105

109 *improvvisando*

110

111 112 113 114

115 *mf leggiere*

116 117 118 119

Sax Soprano

120 *tacet al 153*

153

154

155 Trb. *decresc. perd.*

160 *quasi f espress.*

165

166 Trb.

167 *imp.*

168 169

170

175

185 *Sistra*

185-190

190 *leg. avec une certaine tristesse*

190 *toujours tristement*

190 *mp*

190 *decresc.*

195 *quasi gliss. sempre*

195

3

*tacet al fine.*



# FLAUTO 2



## CONCERT PENTRU SAXOFON ȘI ORCHESTRĂ

M. MARBE

1 Sax. ad libitum 2 Vlc.

3 Timp 4 Bg. 5 Sax. + quartet 6  $\text{♩} \approx 50$  Rubato  $\text{♩} \approx 40-50$

10 *poehissimo f* *poco sf* Fl. 1 *leg. avec une certaine tristesse* *mf quasi p* *mf quasi p legato.*

15 *toujours tristement* *decrease.*

20 *quasi gliss. sempre* *mf* *decrease. molto (perd.)*

25  $\text{♩} \approx 60$  ("éclair") ad lib poco più mosso *sff*

30  $\text{♩} \approx 60$  *rit. accel., ( ) ad lib. selon le soliste* *Fl. 1* *3* *comme l'écho du soliste* *ben p*

35 *"Flash" 8* *sax. senza misura* *sff*

40

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FC 2

43 44 45 46 47 48 50

Corno T.Toms violini 2

Fl. 1 1 mf 53

55 60 rallentando  $\approx 72$  a tempo

65 78  $\approx 72$  tacet al reper 78 Fl. 1 pp legatissimo

80 sempre pp

84 senza misura (gardez la même pulsation et la fluidité en pp des guirlandes)

sempre pp, legatissimo, poco non vibr.

molto decresc. 85 ppp possibile 86

87  $\approx 92$  perdendosi 90 1 4

95 1 96 1 Fl. 1 100

102 senza misura 103 mp 104 (campana) 105 decresc. ben p

tacet al fine parte I

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Fl<sub>2</sub>

"allegro"  
♩ ≈ 144

5 5 10 G.P.

15 152 Flash  
p<sub>ff</sub> senza decresc.

20 25 30 5

35 40 Ob. 1 1 3

45 50 55 1 Flash  
W-block f

60 65 70 5

75 80 8 136-144 8va  
ad lib. poco meno mosso

85 f brillante, leggiero

90 1 2

Tempo ♩ ≈ 152 95 100 2

(xylophono)

105 5

improvvisando  
(Flauto 1)  
mf leggerissimo, poco non leg.

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Fl<sub>2</sub>

- 4 -

110 2 112 113 114 115 *nuance générale encore assez baissée mais laissant entrevoir le crescendo qui suivra*

120 *Flauto 1* 121 122 123 *démontez la flûte! (glissandi avec*

125 *le doigt dans le petit corp de la flûte)* 2

130 *quasi f, avec verve* 2 1

135 2 140 2

*remontez la flûte!* 145 8

8 *ben f* 150 8

8 *quasi gliss. nuance sub mf* 155 *- générale (mp)* 2

*♩ ≈ 80 tutti: sub. ff pesante (molto)* 160 *frull.*

165 *f*

*Allegro subito ♩ ≈ 152* 170 *tacet al fine parte II*

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*Calmo, molto Rubato*  
♩ ≈ 56-60

5 10 1 2

15 *Calmo, sempre Rubato*

frul. ord 20

25 30 1 1 1

écho Fl. 1

35 55 (♩ ≈ 72)

tacet al reper 55

♩ ≈ 84 C. ingl. 60 ↓

65

quasi crescendo

70 legato

f poco a poco decresc.

75

poco a poco de crescendo

80 Calando

85 90 1 1 2 1 2 1 1 95 5

oboe 1

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- 6 -

Fl<sub>2</sub>

100

109

110

111

112

113

114

115

(Sax S<sub>no</sub> + Alto)

153

155 Trb.

160

165

170

172

185 Sistra

186

190

195

200

tacet al 153

tacet al 185

tacet al fine

imp.

mf leggiero

perdendosi

quasi f espress.

mp

mf

pp

mf quasi p, leg.

decrease.

avec une certaine tristesse

(toujours tristement)

\* (seulement si le soliste n'est pas encore prêt)

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OBOE 1



CONCERT PENTRU SAXOFON SI ORCHESTRA

MYRIAM MARBE

I

TACET AL REPER NR. 10

15 1 1 1 1 10 2 3

FL 1 CORNO 1 poco sf in mf

20 poco sf in quasi f molto 25 1

60 40 30 5 35 4

Cor. n. Timp. Cor. n. "Flash" senza misura 43

44 45 46 47 48 49 50 51

55 57 58 59 60

Cl. Cor. 7b. a tempo poco sf in mf sempre Cor. ptti

65 TACET AL FINE PARTEA I-a

MM 1986/5



"Allegro"  
♩ ≈ 144

5 5 5 10 G.P. 1 1 1

Tamb. mil. Vle Vni 2

Flash  
♩ ≈ 152

1 15 1 1 1 1

senza decresc.

20 5 25 5 30 3 1 ↓ sonorità veloute!

Clar. *sf* *mp*

35 1

40 *quasi f* 3 45 5 50 5

55 1 Flash 3 60 1

Bongos - T. Toms  
Wood blocks

65

70 5 75 5

80 *f* *sempre f* *ad lib. poco meno mosso* (♩ ≈ 136-144)

85 *f* brillante, leggiero *Tempo!* ≈ 152

90 4 1

*p* leggiero (Xilofono)

MM 1986/5



Ob. 1

95 5 100 2 2 1 105 5 110 115 2

Fl<sub>2</sub> Fl<sub>1</sub> Fl<sub>1</sub>

Cfg. 1 1 1

mp #2 mp #2

120 ↓ poco sf f pochissimo

125 sf f

130 sf

135

140 3 1

145 8va ben f

150 8- quasi gliss. 151 152 153 1

155 2 tutti: sub ff pesante molto flatt. ord. flatt. ord. ben f

160 flatt. b b b

165 ord. sf Ob 2 Allegro subito. ≈ 152 2

MM 1986/5



170

# TACET AL FINE PARTEA II-A

Calmo, molto rubato  $\text{♩} \approx 74$  5 5 5 10 5 15 Fl.  $\text{Calmo} (\text{♩} \approx 72)$  mp

1 1 1 1 20  $\downarrow$  4 mf

25 mp leggiero 2

30 3 35 5 40 5 ad  $\text{E}^b$

45 Più lento (scoln le soliste) 4 50 1 1  $\text{♩} \approx 72$  55 2  $\text{♩} \approx 84$  3 60 1 Cl. Fl.  $\phi$

65  $\downarrow$  p

70 quasi crescendo f

75 decresc. poco a poco

80 Calando 4 85 2 1

90 1 1 2  $\text{♩} \approx 104$  95

Sax p non legato

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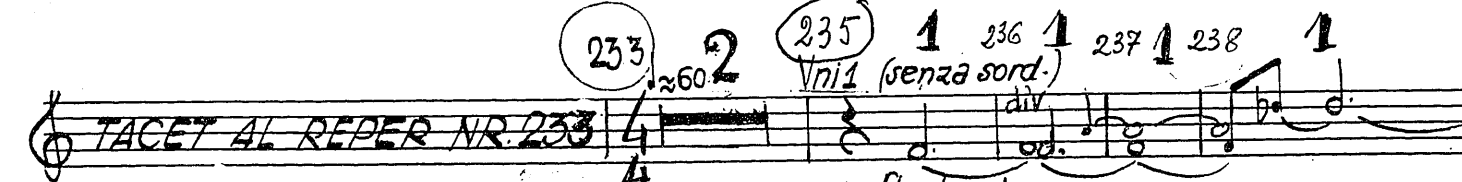
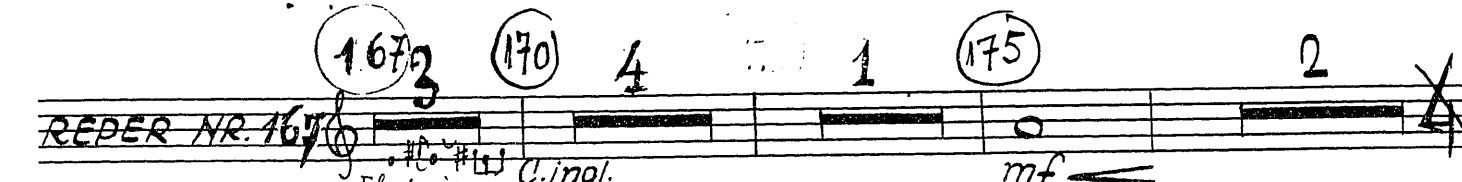
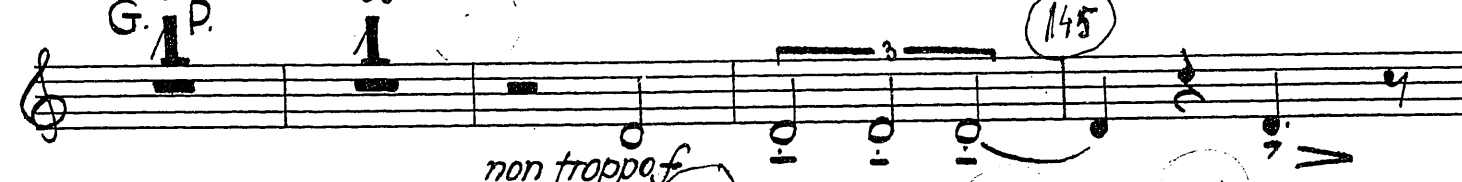
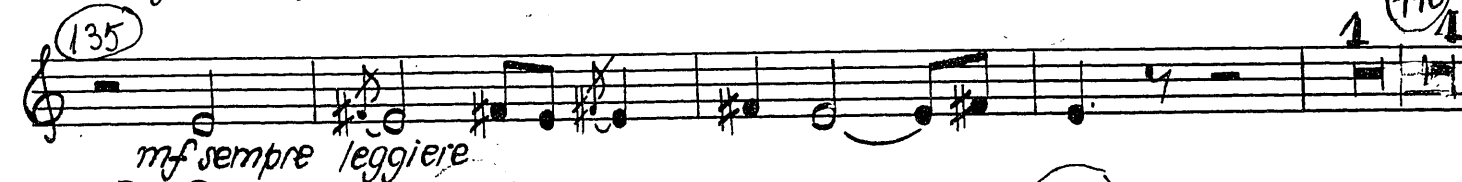
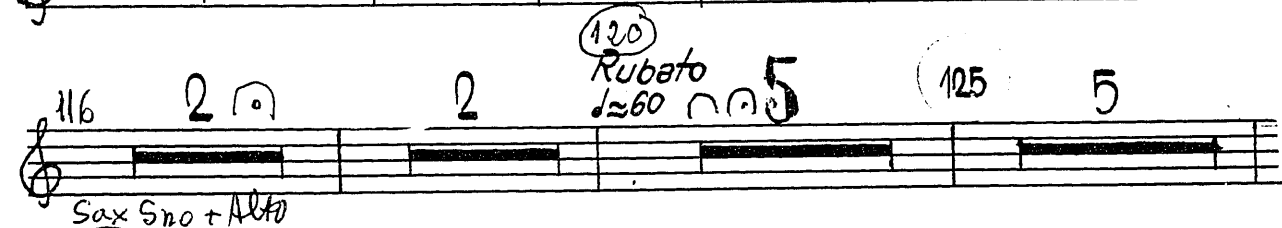
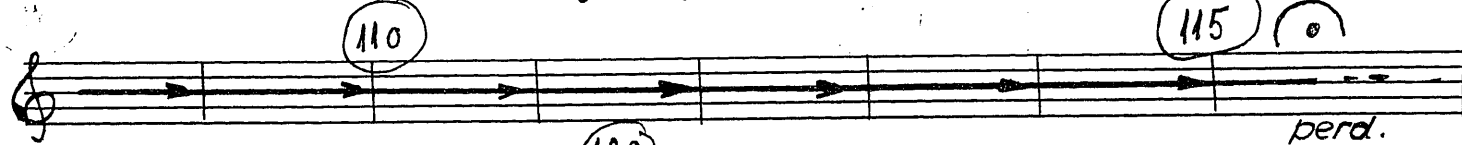
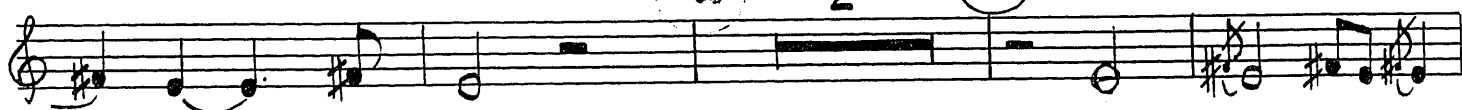
RBE  
CHLASS

Ob.1

-5-

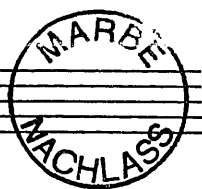
2

100





OBOE 2



# CONCERT PENTRU SAXOFON ȘI ORCHESTRĂ

MYRIAM MARBE

I

## TACET AL REPER NR. 10

Handwritten musical score for Oboe 2, featuring various measures and performance instructions.

Measures and markings include:

- Measures 10, 15, 20, 25, 30, 35, 40, 43, 44, 45, 46, 47, 48, 50, 55, 60, 65.
- Performance instructions: *mp*, *legato senza cresc.*, *ad lib. poco più mosso*, *fff*, *senza misura*, *Allegretto*, *Cor.*, *perd.*, *rall.*, *a tempo*, *fff*.
- Instrument markings: *FE*, *CORNO 1*, *Corni Timp.*, *Cor. Clar. Tb*, *Tr.*, *Bg. Tom-Toms*.
- Other markings: *Flash*, *senza misura*, *Cor.*, *1 perd.*, *TACET*.

AL FINE PARTEA A-I-A

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ob 2

"Allegro"  
♩ ≈ 144

5 5 5 10 G.P. 1 2

Tamb. mil. Vle Vln 2

Flash  
gva--

15 20 5

25 5 30 4 1 35 5 40

Ob. 1

3 45 5 50 5 55 1

Wood-Blocks, Bgs - T. Toms

Flash gva--

3 60 1 1 1

65

70 1 1 4 75 5 80

ad lib. poco meno mosso (≈ 136-144) 85

f brillante, leggiero

90 4 1

Tempo! ≈ 152

p leggiero

95 5 100 5 105 5 110 5

(Xylophone)

115 5 120 Ob. 1 1 1 1

poco sf f pochissimo f

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Ob. 2 *flatt.* -3-

125 1

130 ord.

135 *flatt. ord.* 3 140 1

145 *8va* *benf*

*8va*

150 *8va* 151 *quasi gliss.* 152

2 155 2 *80* *Tutti; subito ff* *pesante flatt.* *ord.* *benf* *flatt.*

160 *flatt.* *ord.*

165 *sf* *Ob 1*

*Allegro sub.* *~152* 2 170

**TACET AL FINE PARTEA II-a**

**TACET AL REPER NR. 55**

55 1 *84* *C. ingl.* 60 *Fl.*

*Cl.* *p*

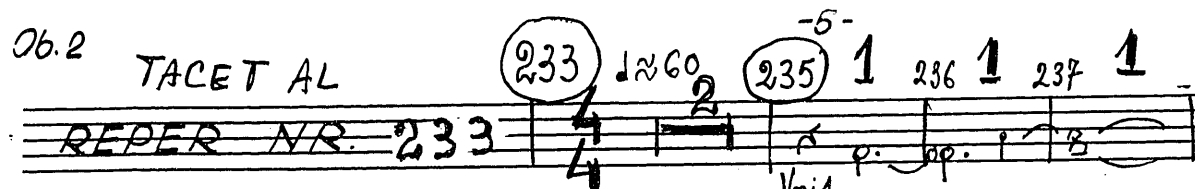
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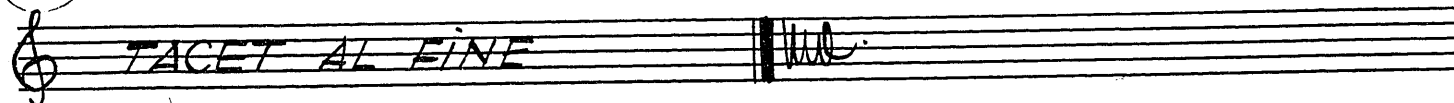




Ob. 2 TACET AL



245

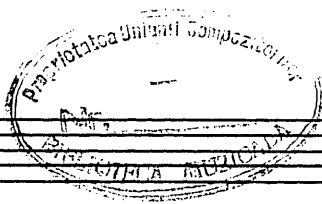


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**CORNO INGLESE**

*FE*



**CONCERT PENTRU SAXOFON ȘI ORCHESTRĂ**

**MYRIAM MARBE**

**PARTEA I-A - TACET-**

**II**

"Allegro"  
♩ = 144

5 5 5 10 G.P. 1

1 Vhi 2 1 1 5 6 15 Tamb. mil. 152 Flash

*f non legato*

senza decresc.

1 20 5 25 5

30 5 35 5 40 5 45 5

50 5 55 1 1-9 2 3 4

*f* *sempre f*

60 5 6 7 8 9 65 1-7 2 3 4 5

70 6 7 2 75 5

wood Block, Bongos, T-Toms

**MM 1986/5**



HE -2-

ad lib. poco meno mosso (12 126-144)

80

85 *f* *meno f* 4 90 4 95 5

Tempo 1/2 152

(Xylophone)

100 5 105 5 110 5 115 5 120 5

Ob. 1

125 5 130 5 135 1 *Fg.* 1 1 1

*quasi f* 140 145 5 150 4

*quasi f* *Tutti: subff, pesante* *quasi f*

155 *mp quasi f* *mp ben f*

160

165

*Allegro sub.* 2 170 5 175

TACET AL FINE PARTEA II-2

Calmo, molto rubato *Calmo sempre rubato*

74 5 5 5 10 5 15 5

Fl.

MM 1986/5







HE -4-

*mf* (115) (120) *Rubato*  $\approx 60$  (125) 3 (Sax Sopr. Alto)

*mp* (130) *mf poco* (135)

1 (140) 1 G.P. 1 (145) 3

*non troppo f* (150) 2 (152) 1 (153) 1  $\approx 60$  (155) 5 Trb.

(160) 5 (165) 2 3 (170) *Flauto 1 IMP.* *mf* (175) 3 178 179 180 181

182 183 184 185 186  $\approx 40-50$  4 (190) 5

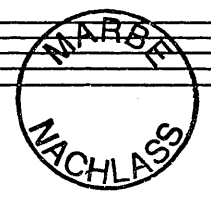
(195) 5 (200) 4 (205) 2 cl.b. 1

*Tamb. mil.* (210) 1  $\approx 60$  1 3 (215) 5 *mf*

(220) 5 (225) *mf* *f*

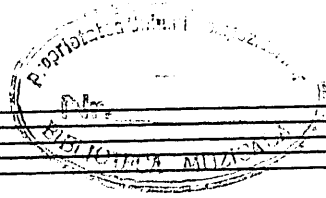
TACET AL FINE.

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# CLARINETTO 1 in Si b



## CONCERT PENTRU SAXOFON ȘI ORCHESTRĂ

MYRIAM MARBE

### I

### TACET AL REPER NR. 10

15 1 2 Cor. 1 20

*p. doux (sans accent) mp*

25 1 8 éclair *sf*

*ad lib. poco più mosso* 30 1 *decresc. molto (perd.)* *molto* 35 1

*poco frul ord.* 40 1 *Flash* *sf*

42 *ben p* 43 44 45 46 47 48 "Allegretto" *sf* *molto* 2

*senza misura* Cor. Bgs. Tom-Toms.

50 1 *f. proc. fg.* *ppp* *(quasi eguale)* *poco f (percant sans devenir strident)*

55 2 1 *quasi f* *meno f sf mf* *molto* 2 1 *Trp. Piatto*

60 2 1 65 5

*a tempo*

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70 *cl1* *senza misura* 71 72 73 74 75 76 77

Sax XII. Camp. Arpa Sax Maracas Pff. Tamb. Sax.

78 *72 poco non vibr.* 6 1 80 6 6

*pp legatissimo* 81 82 83 6 6

84 *senza misura (gardez la même pulsation et la fluidité en pp des guirlandes)*

*sempre pp, legatissimo poco non vibr.* *(enchaînez toujours avec cl2.)*

*molto decresc.* 85

86 *ppp possibile*

87 *92* 90 3

*perdendosi* *mf*

95 1

100 102 *senza misura* 103 104 *mp*

*decres. ben p pp Camp. perdendosi*

105 106 107 108 *attacca*

Sax Eb. Camp Tb. Cfg. Arpa

*"Allegro"* *144* 5 5 5 10 G.P. 3

Tamb. mil.

MM 1986/5



C/1

Flash

15  $\approx 152$

Senza decresc

20 10 30 2 1

sonorità veloutée

35

mp 40 cresc.

quasi f 3 decresc. 45 5 50 5 55 1 8va

Wood-blocks, Bgs, T-Toms

f Flash

60

65 4 70 1

75

toco f

1 2 80 8va

ad lib poco meno mosso (136-144)

3 f brillante, leggiero

8va 2 90 4 Tpo! 132 1 95 5

(xylophone)

100 2 2 1 105 1

106 Improvisando

107 108

Fl 2 Fl 1

109 1 110 4

p leggerissime, poco non leg.

MM 1986/5





cl 1

-4-

115 116 117 118 119

mp 120 121 122 124 *crescendo* 125 126

127 128 130 131 132

*f con gioia* 133 135 3

140 141 142 143 2

*f poco non leg. quasi gliss*

145 8va *benf* 150 151 152 8va

153 155 2 *utti: sub ff, pesante* *benf* 160 *frull*

163 *ord.* 164 165 166 167

*Allegro sub.* 170 5 175 5 180 5

Violini I, II *Fg.*

185 *Tuba* 1 1 1 6 *mf*

*(loco) quasi p très doux*

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cl 1

♩ = 84

60

65

70

quasi crescendo

75

legato

poco a poco decresc

80 Calando 5

85 2 ←

♩ = 84 2

90

93 ♩ = 104 2

95

Ob. C. ingl.

quasi f non leg.

98

99

sf (quasi apoggiatura)

mf leggero

100

105

110 1

115

mp, non troppo f, ma in rilievo

116

117

1 Sax Soprano

118

119

120 Rubato

125 2 1

mf el basso

decresc., perd.

130 2

132

mf non leg.

135 5

140 1

G.P.

143

145

3

non troppo f

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0/1 3 150 2 152 153  $\downarrow = 60$  155 5 160 5 165 2

167 2 169 *imp.* 170 171 172

Fl. *improvisando* *mp* *sf*

173 1 174 175 2 *mf* **TACE T AL**

233 2 235 Ob.1 1 240  $\downarrow$  1

**REPER NR. 233**

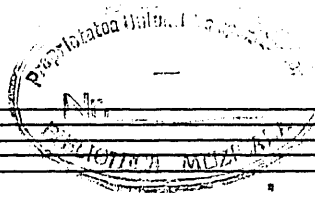
TACET AL FINE.

Empty musical staves for rehearsal or performance.

**MM 1986/5**



**CLARINETTO 2 in si b**



**CONCERT PENTRU SAXOFON ȘI ORCHESTRĂ**

**MYRIAM MARBE**

**I**

**TACET AL REPER NR. 10**

15 4 c.p. 1 20 ↓ mp sans accents mp ad lib poco 30 1 decresc. molto perd.

25 1 60 b. "éclair" più mosso 35 1 2 2

40 C/1 1 "Flash" Timp. sf 42 senza misura 43 44 45 46 Corni

47 48 "Allegretto" 50 Fl. pice. 3 Cl. 1

55 2 2 1 60 1 1 rall. 2

a tempo 72 Cl. 1 Tr. p cresc. mp 65 5 70 senza misura

71 72 73 74 75 77 Xylofono Campana Arpa MARACAS, PIATTI, TAMB.

**MM 1986/5**



cl 2  
78  $\text{♩} \approx 72$  cl 1 (5) poco non vibr. 6 -2- 49 5 cl 1 (5)  
80 pp legatissimo  
6 6 5  
cl 1 (5) cl 1 (5)  
84 senza misura enchaînez [toujours avec cl 1)  
6 6 6 6  
cl 1 (5) cl 1 (5) cl 1 (5)  
sempre pp, legatissimo, poco non vibr.  
molto decresc. 85 86 4

87  $\text{♩} \approx 92$  90 3 1 1  
perdendosi  
95 3 100 2  
mf  
102

**TACET AL FINE PARTEA A-I-A**

Allegro  
 $\text{♩} \approx 144$  5 5 5 10 G. P. 1  
Flash  
15  
3 1 15  
Tamb. mil. off senza decresc  
20 5 25 5 30 2 1 sonorite verbutec  
mp  
Fg.  
Cl.  
Cob.  
Tuba

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Cl 2

-3-

Cl 2

35

40 *cresc.* *quasi f* *decresc.* 5 50 5

55 *Flash* 2 60

65

70 *poco f* 5

75 5 6

80 *ad lib poco meno mosso*  
(♩ ≈ 136-144)

85 *f* *brillante, leggiero* 2

90 *Tempo* ♩ ≈ 152 4 95 5 100 5 105 1

Xilofono

Cl 1° 2 108 *imp.* 109 110 4

115 1 116 117 118 1 120 1

121 122 *crescendo* 123 124 125 2

MM 1986/5



cl 2

127 128 129 130 132 133

*f con gioia*

134 135 5 140 3

*quasi f*

145 *gva* *benf*

150 1 151 152 153 1

*iuth: sub. ff, pesante*

155 2 1 1

Cl. basso Cl. 1 *benf*

160 163 (5) cl 1

164 165 166 167 *Allegro sub. 152* 2

170 5 175 5 180 5 185 3

violini I, II, Tuba *p. p. p.*

190 5 195 **TACET AL FINE PARTEA II-a**

*mf*

**TACET AL REPER NR. 25**

25 (1272) 2 Clar. 1 *b.*

*mp legg.*

30 4 35 2 2

*Fg. Cor.*

MM 1986/5



012  $\downarrow$  (40)  $\text{ad lib.}$  -5-  $\text{ad lib.}$  1  $\text{ad lib.}$  (45)

*Piu lento*  $\text{p}$   $\text{b}\bar{\text{e}}$   $\text{b}\bar{\text{e}}$   $\text{b}\bar{\text{e}}$   $\text{b}\bar{\text{e}}$  2 (50) 1  $\text{ppp}$  (55) 2

$\text{b}\bar{\text{e}}$   $\text{b}\bar{\text{e}}$  (60)  $\text{b}\sharp\bar{\text{e}}$   $\sharp\bar{\text{e}}$  (65)  $\sharp\bar{\text{e}}$   $\sharp\bar{\text{e}}$   $\sharp\bar{\text{e}}$   $\sharp\bar{\text{e}}$   $\sharp\bar{\text{e}}$   $\sharp\bar{\text{e}}$   $\sharp\bar{\text{e}}$   $\sharp\bar{\text{e}}$  *quasi crescendo*

70  $\text{f}$   $\text{poco a}$  75  $\text{poco decrescendo}$

2 (80) *Calando* 5 (85) 2  $\text{Tempo}$   $\text{p}$   $\text{x84}$  2

90 3 93  $\text{oboe 1}$  94 1 95  $\text{quasi f}$   $\text{non leg.}$

98 *improvvisando* 99  $\text{mf leggiero}$  100 101 102 103 104 (105) 106

107 108 109 (110) 2 2 (115) 1 1

(120) *Rubato*  $\text{poco f}$   $\text{non leg.}$  5 (125) 5 (130) 1 1 *clar. 1 Sax Sro+Alto.*

1 (135) 5 (140) 1 G.P. 3

145 5 (150) 2 (152) 153  $\text{poco f}$   $\text{non leg.}$  154 1 (155) 5 (160) 5

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Handwritten musical notation on two staves. The first staff contains measures 165 to 170, with notes marked with fingerings (2, 167, 2, 169, 1, 170, 4) and a circled measure number 175. The second staff contains measures 233 to 240, with notes marked with fingerings (2, 235, 1, 1, 1) and a circled measure number 240. The text "TACET AL REPER 233" is written across the second staff. Dynamic markings include *mf* and *f*. Instrument markings include "Flauto Cl. 1" and "Ob. 1". A circled measure number 180 is also present.

TACET AL FINE

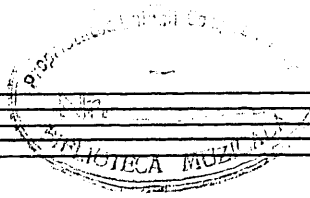


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**CLARINETTO BASSO**

(si b)



**CONCERT PENTRU SAXOFON ȘI ORCHESTRĂ**

**MYRIAM MARBE**

**PARTEA I-a - TACET-**

II

"Allegro"  
♩ ≈ 144

5 5 5 10 G.P. Tamb. mil. 1

1 1 1 15 Flash ♩ ≈ 152

più f sf senza decresc

1 20 5 25 5 30 2 1 2

35 5 40 5 45 5 50 5 55 1

corni, fg Cl. 1.2.

56 Flash 57 58 59 60 61

f sempre f

62 63 64 65 66 67

68 69 70 71 2

Woods, BgsToms

**MM 1986/5**



cl basso,

-2-

75 80 81

82 83 ud lib. poco meno mosso 136-144 85

90 4 Tempo 132 95 5 100 5 105 1 4

(Xylophono) Fg. clar.

110 5 115 5 120 5 125 5 130 5

135 5 140 5 145 5 150 2 2

154 Cl 1,2 Fl. picc. quasi gliss Cor. improvisando

155 156 157 80 tutti sub ff, pesante

quasif mp quasif mp benf

158 159 160 161

162 163 164 165

166 167 Allegro subito 152 2 170 5 175 5

180 5 185 3 190

Tuba Grc. T-tam sf in mf

TACET AL FINE PARTEA alla

Calmo, molto Rubato 174 5 1 1

Cl. 1

MM 1986/5



Cl. bass. 10 4 15 45 1

-3-

*TACET AL REPER NR. 45*

*Più lento* 2 2 50 1 72

Trb. C. ingl. Tuba IMP. C. ingl. Sax. poco sf in quasi sf

55 84 60 65

*quasi crescendo* 70 1 2 4 *poco a*

75 *poco decresc.* 4 80 *Calando* 5 85 2 ← *p Tempo* 84 2

90 93 94 95

98 99 100 105

*mf sf > sf > sf >*

110 *meno f*

115 120 *Rubato* 60 4 125 2

cl<sub>1</sub> Sax<sub>Sno</sub> + Alto *mp*

130 1 135 5

*mf* *poco f* *p*

140 1 G.P. 1

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-4-

145

non troppo *f*

150 2 152 153  $\text{♩} \approx 60$  155 5 160 5

165 2 2 170 171 172

*f* *imp* *sf in mf* *simile* *mp*

173 174 175 3 178 179 180 181

182 183 184 185 186  $\text{♩} \approx 40-50$  190 5 195 5 200

TACET AL REPER NR. 203

208 (1  $\approx 60$ ) 205 Trb.

*Frustra* *Tr.* *poco sf* *mf* *benf*

210  $\text{♩} \approx 60$

*f* *benf*

215 5 220 1

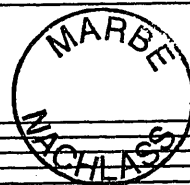
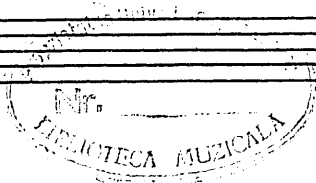
225

TACET AL FINE

MM 1986/5



FAGOTTO 1



CONCERT PENTRU SAXOFON ȘI ORCHESTRĂ

MYRIAM MARBE

MM 1986/5



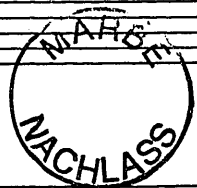
79I

# FAGOTTO 1

CONCERT PENTRU SAXOFON

și ORCHESTRĂ

MYRIAM MARBE



I

od. lib.

sax. bar.      4      5  
 cb. 1      vlc. 2      Timp 3      Perc.      vni. tr. pont.  
 p      *Rubato*      *pochiss f*      *quasi f*  
 6  $\text{♩} \approx 50$  2 2 10 2 1      *poco sf*      *in quasi f*      *pp*      *perd.*  
 15      *poco sf*      *in quasi f*      *mf*      *quasi f*      *legato*      *perd.*  
 1 20 5 25 1      "éclair" ad lib. poco più mosso  $\text{♩} \approx 60$  30 1 2 1  
 35      *mf*      *quasi f*      *pochissimo*      *Clar. corno, Timp. Picc.*      "Flash"  
 42 *senza misura*      43  $\text{♩} \approx 126$  Corn.      44      45      46 Perc.      47      *sf*  
 48 *Sax "alle gretto"*  $\text{♩} \approx 92$  2 50      *non leg.*      59 1  
 60 2      *rallentando*      *a tempo*      65 1 4 70 *senza misura*  
*sf*      *Piatto*

**TACET AL REPER 59**

MM 1986/5



-2-

Fig. 71 72 73 74 75 76 77 Perc 12-12

4 cl. *poco non vibr.*

80 *pp legatissimo*

84 *senza misura*

*sempre pp, legatissimo, poco non vibr. molto decresc.*

85

*\* Respiration très longue avant de reprendre la "quirlande"*

**TACET AL FINE PARTEA I**

*\* eine längere Pause zwischen den beiden*

"Allegro"  $\text{♩} = 144$

5 5 10 GP 3 1 15 *Flash* *senza decresc.*

*Tamb. mil.* *fff*

1 20 1 4 25 5 30 2

*trp. Corni trp. Corni archi* *p sonorité veloutée p*

35 40

*quasi f decresc.* *f* *sf*

3 45 5 50 55 1 *Flash* 3 60 5

*W-Blocks, Bongos, T-Toms* *f*

65 5 70 1 4 75 3 2 80

*Sax sopranino clar* *Tb. mil. f*

*ad lib. poco meno mosso*  $\text{♩} = 136-144$

85 *fff*

**MM 1986/5**



Handwritten musical score for multiple instruments, including Oboe, Violini 1, 2, and Tuba. The score is marked with measures 90 through 190. Key annotations include:

- Tempo** markings:  $\text{♩} \approx 152$  and  $\text{♩} = 80$  (molto).
- Dynamic markings**: *pochissimo f*, *quasi gliss.*, *quasi f avec verve, cresc. sempre*, *mf*, *f*, *ben f*, *subff*, *sf*, *ff*, *subff*, *pesante*.
- Performance instructions**: *(Xilofono)*, *Obi*, *maius très précis*.
- Instrumentation**: Oboe, Violini 1, 2, Tuba, Clg.
- Measure numbers**: 90, 95, 100, 105, 110, 115, 120, 125, 130, 135, 136, 137, 138, 139, 140, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 170, 175, 180, 185, 190.
- Other markings**: *Fig 1*, *Fig 2*, *Fig 3*, *Fig 4*, *Fig 5*, *Fig 6*, *Fig 7*, *Fig 8*, *Fig 9*, *Fig 10*, *Fig 11*, *Fig 12*, *Fig 13*, *Fig 14*, *Fig 15*, *Fig 16*, *Fig 17*, *Fig 18*, *Fig 19*, *Fig 20*, *Fig 21*, *Fig 22*, *Fig 23*, *Fig 24*, *Fig 25*, *Fig 26*, *Fig 27*, *Fig 28*, *Fig 29*, *Fig 30*, *Fig 31*, *Fig 32*, *Fig 33*, *Fig 34*, *Fig 35*, *Fig 36*, *Fig 37*, *Fig 38*, *Fig 39*, *Fig 40*, *Fig 41*, *Fig 42*, *Fig 43*, *Fig 44*, *Fig 45*, *Fig 46*, *Fig 47*, *Fig 48*, *Fig 49*, *Fig 50*, *Fig 51*, *Fig 52*, *Fig 53*, *Fig 54*, *Fig 55*, *Fig 56*, *Fig 57*, *Fig 58*, *Fig 59*, *Fig 60*, *Fig 61*, *Fig 62*, *Fig 63*, *Fig 64*, *Fig 65*, *Fig 66*, *Fig 67*, *Fig 68*, *Fig 69*, *Fig 70*, *Fig 71*, *Fig 72*, *Fig 73*, *Fig 74*, *Fig 75*, *Fig 76*, *Fig 77*, *Fig 78*, *Fig 79*, *Fig 80*, *Fig 81*, *Fig 82*, *Fig 83*, *Fig 84*, *Fig 85*, *Fig 86*, *Fig 87*, *Fig 88*, *Fig 89*, *Fig 90*, *Fig 91*, *Fig 92*, *Fig 93*, *Fig 94*, *Fig 95*, *Fig 96*, *Fig 97*, *Fig 98*, *Fig 99*, *Fig 100*, *Fig 101*, *Fig 102*, *Fig 103*, *Fig 104*, *Fig 105*, *Fig 106*, *Fig 107*, *Fig 108*, *Fig 109*, *Fig 110*, *Fig 111*, *Fig 112*, *Fig 113*, *Fig 114*, *Fig 115*, *Fig 116*, *Fig 117*, *Fig 118*, *Fig 119*, *Fig 120*, *Fig 121*, *Fig 122*, *Fig 123*, *Fig 124*, *Fig 125*, *Fig 126*, *Fig 127*, *Fig 128*, *Fig 129*, *Fig 130*, *Fig 131*, *Fig 132*, *Fig 133*, *Fig 134*, *Fig 135*, *Fig 136*, *Fig 137*, *Fig 138*, *Fig 139*, *Fig 140*, *Fig 141*, *Fig 142*, *Fig 143*, *Fig 144*, *Fig 145*, *Fig 146*, *Fig 147*, *Fig 148*, *Fig 149*, *Fig 150*, *Fig 151*, *Fig 152*, *Fig 153*, *Fig 154*, *Fig 155*, *Fig 156*, *Fig 157*, *Fig 158*, *Fig 159*, *Fig 160*, *Fig 161*, *Fig 162*, *Fig 163*, *Fig 164*, *Fig 165*, *Fig 166*, *Fig 167*, *Fig 168*, *Fig 169*, *Fig 170*, *Fig 171*, *Fig 172*, *Fig 173*, *Fig 174*, *Fig 175*, *Fig 176*, *Fig 177*, *Fig 178*, *Fig 179*, *Fig 180*, *Fig 181*, *Fig 182*, *Fig 183*, *Fig 184*, *Fig 185*, *Fig 186*, *Fig 187*, *Fig 188*, *Fig 189*, *Fig 190*.

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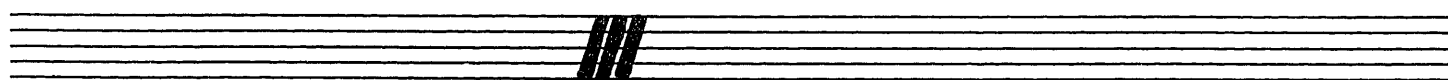


Fg 1

-4-

*p*, Très précis, mais pas agressif

(195)



*Calmo*  
*molto Rubato*

$\text{♩} \approx 74$

*Calmo*  $\text{♩} \approx 72$

*p*

oboe 1

*ppp*

*ad lib.* *ad lib.*

*Più lento*  
(selon le soliste)

Fg 2. *mp* mais très précis

$\text{♩} \approx 72$

*ppp*

$\text{♩} \approx 84$

*quasi f*

*Calando*

*p*

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*Fg 1*

*700*  
*1284*

*-5-*

*104*

*90* *93* *94* *95* *5*

*100* *3* *103* *105*

*poco f*

*110*

*115* *120* *125*

*Rubato*  
*60*  
*(très approximatif!!!)*

*TACET al REPER 204*

*Sax Snot alto*

*204* *1* *205* *1* *1* *1* *1* *210*

*Trp.* *Trb.* *el basso* *poco f* *f*

*215* *217* *218*

*219* *220*

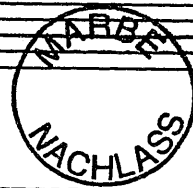
*TACET al FINE*



CONCERT PENTRU SAXOFON si ORCHESTRA

MARBE

FAGOTTO 2



MM 1986/5



# FAGOTTO 2



## CONCERT PENTRU SAXOFON ȘI ORCHESTRĂ

MYRIAM MARBE

*ad. lib.*

sax. bor.

cb. 1 Vlc. 2 Timp. 3 Perc. 4 Vni I tr. pont. 5

*pochissf* *quasif*

*p* *Rubato* *1240-50* *10* *2* *1* *pochiss. cresc.*

*poco sf* *in quasi* *f* *pp* *perd.*

*15* *poco sf* *in quasi* *f* *mf* *Fg 1* *20* *2* *25* *1*

*ad lib.* *poco più* *Mosso* *30* *1* *3* *1* *35* *4* *1*

*cl. 1 Corno, Timp* *Fg 1* *40* *1* *44* *"Flash"* *42 senza misura* *43* *Corn.* *126* *44* *45* *46*

*CORNI* *sff* *Allegretto* *47* *Perc.* *48* *1292* *2* *50* *non leg.* *TACET AL REPER 60*

*Bgs - T. Toms* *rallentando* *sax* *atempo* *Fl. picc.* *sff* *60* *2* *1* *63* *1* *65* *1* *4* *70* *senza misura* *71* *1*

*sfff*

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fg2

(72) 73 74 75 76 77 Perc. (78) 1

pp legatissimo, poco non vibr.

(80)

5 3

5 3

molto decresc

sempre pp, legatissimo, poco non vibr.

(85)

TACET AL FINE PARTEA I

\* respiration très large avant de reprendre la "guirlande"

\* eine längere Pause zwischen den beiden

"Allegro"

♩ ≈ 144

5 (5) 5 (10) GP 3 1 (15) Flash senza decresc.

Tamb. m.c.

1 (20) 1 4 (25) 5 fff (30) 2

Trp. Corni Trp. Corni Archi p sonorité velonée

(35)

p. quasi f decresc.

(40)

3 (45) 5 (50) 5 (55) 1 Flash

W-bells, Bongos, T-Toms

3 (60) 5 (65) 5 (70) 5 (75) 3 2 (80)

Sax. soprano

ad lib. poco meno mosso (♩ ≈ 136-144)

Tamb. m.c.

(85)

ff

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Tpo  $\approx 152$

-3-

Handwritten musical score for Tuba (Tg 2), Xylophone, Oboe, and Tuba (Tg 1). The score is written on ten staves, each with a key signature of one sharp (F#) and a common time signature (C). The music is marked with various dynamics and articulations.

**Staff 1 (Tg 2):** Measures 90-95. Dynamics: *pochissimof*, *non legato*. Articulation: *3* (triplets).

**Staff 2 (Xylophone):** Measures 100-130. Dynamics: *sempre f*. Articulation: *3* (triplets).

**Staff 3 (Oboe):** Measures 135-140. Dynamics: *mf*, *simile*, *f*.

**Staff 4 (Tg 1):** Measures 141-145. Dynamics: *Reper Fg 1*, *f*, *ben f*.

**Staff 5:** Measures 146-150. Dynamics: *f*.

**Staff 6:** Measures 151-155. Dynamics: *f*.

**Staff 7:** Measures 156-159. Dynamics: *sf*, *ff*, *pesante (molto)*. Tempo:  $\approx 80$ .

**Staff 8:** Measures 160-163. Dynamics: *sf*.

**Staff 9:** Measures 164-165. Dynamics: *sf*, *fff*. Tempo:  $\approx 152$  *Allegro sub.* *2 subp*.

**Staff 10:** Measures 166-167. Dynamics: *fff*. Ending: *tacet al Fine*, *PART II*.

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Handwritten musical score with five staves. The notation includes various musical symbols, fingerings, and performance instructions.

Staff 1: Measure 75. Handwritten notes: 3, 80, 5, 85, 1. Above the staff: *-5- Calandr*. To the right: *Tpo. 1 ≈ 84 fg2*.

Staff 2: Measure 90. Handwritten notes: 2, 93, 1, 94, 1, 95, 5, 100, 3, 103, 1. Above the staff: *1 ≈ 104*. Below the staff: *oboe 1*.

Staff 3: Measure 105. Handwritten notes: 105, 110. Above the staff: *Fg1*. Below the staff: *poco f*.

Staff 4: Measure 115. Handwritten notes: 2, 115, 5, 120, 5. Above the staff: *Rubato (≈ 80) (très approximatif!!!)*. Below the staff: *TACET AL REPER NR. 208*.

Staff 5: Measure 208. Handwritten notes: 208, 1, 210. Above the staff: *♩ ≈ 60*. Below the staff: *Corno inglese*, *Fg1*, *mf < f*.

TACET al FINE

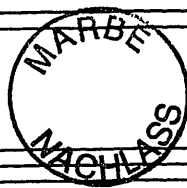
Five empty musical staves for additional notation.



MARBE

CONCERT PENTRU SAXOFON si  
ORCHESTRĂ

CONTRAFAGOTTO



MM 1986/5



CONTRAFAGOTTO



CONCERT PENTRU SAXOFON ȘI ORCHESTRĂ  
MYRIAM MARBE

TACET AL REPER NR. 100

*senza misura*

100 1 102 cl. 103 vī 104 II cp 105 cbasso 106 cp 107 tuba 108

*pp* *ppp* *mp* *con sord* *ben p* *attaca!*

144 "Allegro"

5 15 20 25 30 35 40

*ben p* *legato* *ben p, ma senza decresc.* *Flash* *senza decresc.* *fff* *sonorité velontée* *Archi* *p* *cresc.* *quasi f* *decresc.* *f* *molto ff*

Tamb. mil. Trp., corni

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cfp.

-2-

(45) 5 (50) 5 (55) 4 Flash 3 (60) 5 (65) 5 (70) 1 4

W-Blocks, Bongos, T-Toms

f

Sax. Soprano

clar.

(75) 3 Tamb. mil sc. 1

f

ad lib. poco meno mosso

80v

meno f

(85)

Tempo

136-144

90 4

152

(95) 5 (100) 5 (105) 3 2 (110) 4

Fg2

Trb.

Trb.

Clar2

Fl1

mp

C/I

(115)

(xylophone)

116 1 117 ↓ 118 119 (120) 121

Cl2

mp

#

mp

#

simile

122 cres - 123 cen - do 124 (125) 126

#

#

#

#

#

127 128 129 (130) 131

#

#

#

#

#

132 133 134 (135) 136

#

#

#

#

#

137 138 139 (140) 141 142

#

#

#

#

#

simile

f

mf

142 143 144 (145) 146

#

#

#

#

#

147 148 149 (150) 151

#

#

#

#

#

ben f

152 153 154 (155) sub. mf (mp)

#

#

#

#

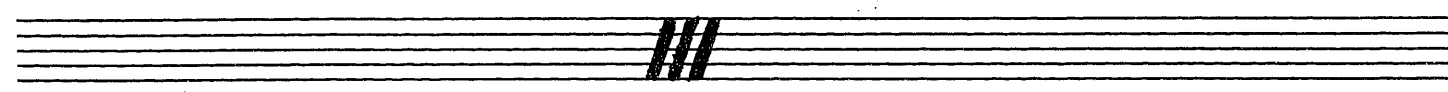
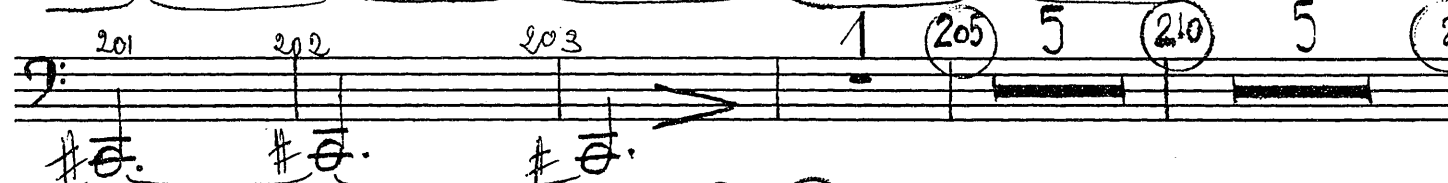
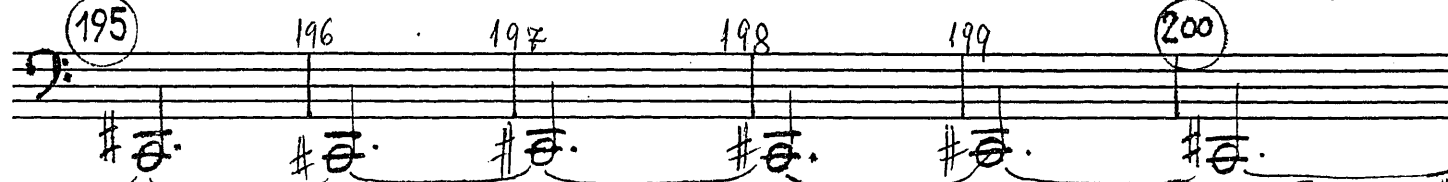
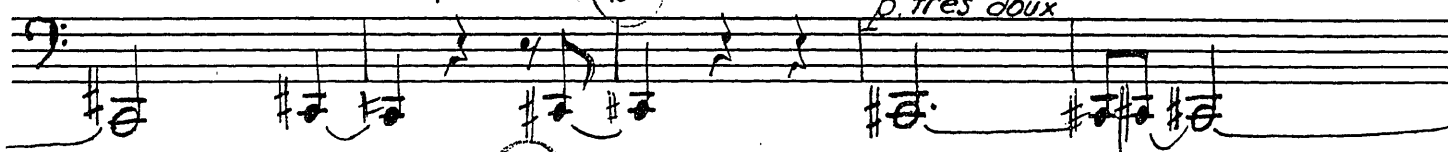
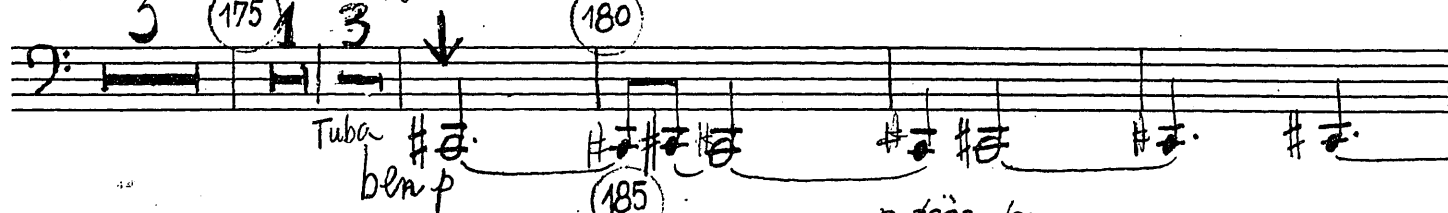
#

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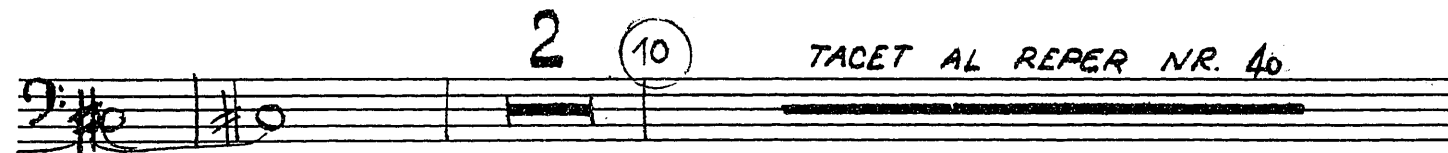
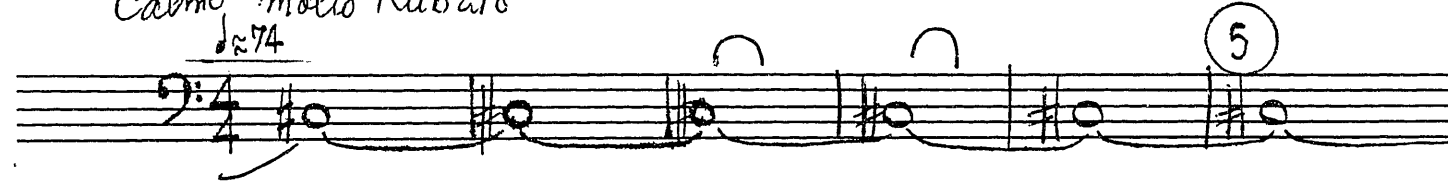


cf g.

tutti: sub ff,  
pesante (molto)  
♩ ≈ 80



Calmo molto Rubato  
♩ ≈ 74



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-5-

209

210

↓  $\approx 60$

*cf.*

1 215 2 2

*ff*

220

221

222 1 223

*Fig. 4*

225

*quasi f*

228 TACET AL FINE



7-9-1  
10

# TROMBA I

(DO)



## CONCERT PENTRU SAXOFON SI ORCHESTRA

MYRIAM MARBE

**TACET AL REPER 15** (15) (12 40-50) 1

FL<sub>1</sub> poco f

16 1 17 1 18 1

mp decresc ad. lib. con sord. non leg

19 1 (20) mf discretament

25 1 26 3 30 5

très bien synchronisé, bref ("éclair") ad. lib. poco più mosso

35 5 40 1 41 "Flash" 42 senza misura 43 44 45 46

ritardandi, accelerandi, od. lib.

47 Perc. 48 2 50 5 55 2

CORNI "allegretto" sf Sax. f CORNI

58 59 1 60 2 rall. 3 72 a tempo

Fl. picc. el, CORNI TUBA poco sf in mf sempre

senza sf

1 65 3 70 senza misura

quasi gliss.

quosif non legato TACET al FINE P.I. sx by

71 1 72 73 74 75 76

vni 72 xyl Camp. arpa SAX. ARCHI ARCHI SAX ARCHI

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Trp I  
77 Piatti  
tomb. maracas  
pp perd.  
78 2 80 4 84  
senza misura (gardez la même pulsation et la fluidité en p des guirlandes)  
7/1, II  
85 86 87 3 90 5 95 5 100 2

senza misura  
102 TACET AL FINE PARTEA I

144 "Allegro" 5 5 5 10 G.P. 2 senza sord f non legato  
Violini II  
Vni II 1 5  
152 15  
ff senza decresc.  
IMprovisez sur les formules 23 données  
20 21 22 23 24  
25 decresc. 26 intervalles plus rares 27 2 30 5 35 5 40 5  
45 1 1 1 1 1 1 1 1 1 1  
Wood blocks Bongos  
Flash 1 2 60 3 2 65 5  
f f  
Corni Corni Sax Soprano  
70 5 75 1 76 C.I. 2 1 5 77 1 8  
78 Tamb. mil 79 80 1  
f

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-3-

Trp I

*ad lib. poco meno mosso* (85)

*f brillante, leggiero*

*p leggiero* *più p* (90) *Tempo* (95) 5 (100) 5 (105) 5

(110) 5 (115) 2 *mp* # *mp* #

1 (120) 1

1 (122) *più leg.* *quasi f non leg*

125 *cresc. sempre sf* 2 *avec verve* (130) 3

135 5 (140) 5 (145) 5 *quasi f (non troppo)*

150 4 *sub quasi f* (155) 1 156 1 *tutti: sub ff, pesante*

158 1 159 *frull.* *f* *ord.* (160) *frull.* *f* *ord.* 161 *frull.* *f* *ord.*

162 *frull.* *f* *ord.* 163 *sempre frull.* (165)

*Allegro sub.* 2 (170)

TACET AL FINE PARTEA 0-II-0.

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Trp I

-4-

X

74 Calmo, molto Rubato (1274) Calmo

TACET AL REPER 15

15

mp CORNO 1

con sord.

20

25 5 30 3 33 35 4 40 1 1 od lib.

od lib

od lib

45 Più lento 50 51 52 3 55 1 2 1 60 1 sax.

con sord

65

70

quasi crescendo

75 5 80 5 85 1 Tpo

90 2 93 104 94 1 95 5 100 5

oboe

105 106 107 108 2 110 1

CORNI 1-2 con sord.

mf

TACET AL REPER NR. 200

200

Trb. 1

benf

Tamb. mil.

sf

ff

sf

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trp1  
204  
↓ senza sord.  
-5-  
205 3 208 209  
sf quasi f  
poco f  
210 215 220 225  
trb II  
226 227  
Tom Toms  
228  
sx b.  
229  
sax +  
voix  
230  
231  
viola  
232 Voix  
233 235  
Violini I  
1  
240  
↓  
Trb. 1  
poco f  
TACET AL FINE

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# TROMBA II

(DO)



## CONCERT PENTRU SAXOFON ȘI ORCHESTRĂ

MYRIAM MARBE



**TACET AL REPER NR 20**

*très bien synchronisé, bref ("éclair.")* *ad lib. poco più mosso (selon le soliste)* *ritardandi, accelerandi ad lib. selon le soliste*

♩ ≈ 60

20 1 3 25

3 30 1 4 35 5

*sff*

**TACET AL REPER NR 40**

*Flash* *senza misura*

40 43 44 45 46

CORNI *sff* *sx. by* CORNI

**TACET AL REPER NR 55**

*roll* *♩ ≈ 72* *a tempo*

55 1 1 1 1

60 3 65

*sff*

**TACET AL FINE PARTEA I**

**"Allegro"**

♩ ≈ 144

5 5 5 10 G.P. 3 1 15

*tutti senza decresc.* *sff*

1 20 1

V.S.

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Trp. II IMPROVISEZ sur les formules données 2-

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 55 56 57 58 59 60 61 62 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 96 97 98 99 100 101 102 103 104 105

106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125

126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145

146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165

166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185

186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205

206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225

226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245

246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265

266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285

286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305

306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325

326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345

346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365

366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385

386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405

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Trp II

*f* *frull* → *ord. x frull sempre frull*

*Allegro sub*

165 170

TACET AL FINE PARTEA A-II-A



*♩ 74 Calmo, molto Rubato*

5 5 10 1 1 1

*Calmo (♩ 72)*

*mp* *Corno 1* *Corno 2* *Trp I*

15 1 1 1 20 1

*con sord* *(écho)*

*p* 25 5 30 3 1 35 1

*ad lib* *ad lib.* *ad lib.* *Piu lento*

40 1 1 1 45 1 50 1 51

*♩ 72* 52 3 55 1 *Trp.* 1 1 1 1 60 1

*pp* *Sax*

*con sord* *ôtez vite la sord.*

*p* *quasi crescendo* *mp* 65 3

70 2 2 2

1 75 5 80 *Calando* 93 *diviso* 94 1

TACET AL REPER NR. 93

*oboe*



Trp. II

- 4 -

Handwritten musical notation for Trp. II, measures 95 to 108. The notation includes notes, rests, and dynamic markings. A downward arrow is present above measure 107.

Handwritten musical notation for Trp. II, measures 135 to 200. The notation includes notes, rests, and dynamic markings. A downward arrow is present above measure 200.

Handwritten musical notation for Trp. II, measures 204 to 210. The notation includes notes, rests, and dynamic markings. A downward arrow is present above measure 210.

Handwritten musical notation for Trp. II, measures 215 to 228. The notation includes notes, rests, and dynamic markings. A downward arrow is present above measure 228.

Handwritten musical notation for Trp. II, measures 229 to 235. The notation includes notes, rests, and dynamic markings. A downward arrow is present above measure 235.

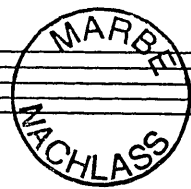
Handwritten musical notation for Trp. II, measures 240 to 244. The notation includes notes, rests, and dynamic markings. A downward arrow is present above measure 240. The text "TACET AL FINE" is written at the end of the staff.

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# CORNO 1.

in Fa



## CONCERT PENTRU SAXOFON SI ORCHESTRA

### MYRIAM MARBE

Dans la clé de Fa, les cors jouent une quinte plus bas  
In F Schlüssel (F) spielen die Hörner eine Quinte tiefer.

**I.**  
*Début aux nuances plutôt baissées  
mais „avec dépit“, avec une force maîtrisée*

*Sx senza misura* *Cb.* *flautando, non vibr.*  
*p* *Timp.* *pochissimo f*

*Perc.* *poco sf in quasi f* *archi-quatuor* *fl.* *rubato* *Archi.*

*10* *2* *2* *1* *15 (Fl. 2.)* *1* *1* *20*

*1* *decresc.* *p doux (sans accent)* *25* *1* *1* *260* *"éclair"* *sff*

*decresc. molto (perd.)* *ad lib. poco più massa (selon le soliste)* *30* *1* *31* *260*

*32* *3* *33* *34* *1* *poco sf f mf* *perd* *Fl. picc. + Fl. 4.* *Fg, xyl* *Archi*

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Corno 1

*ritardandi, accelerandi -2-  
ad libitum, selon le soliste*

35 2 1 Maraca "flash" 43 f decresc. molto 40 3

41 42 senza misura sff 43  $\downarrow \approx 126$  3

44 45 46 3 sempre f "allegretto" poco decresc. decresc. molto (perd.)

47 48  $\downarrow \approx 92$  50 Archi. Fl. 1, 2 p Sans accent, Bgs - T. Toms

55 sans accent. 60 2 Trp. rallentando

65 77 Senza misura TACET AL... Archi. Tamb. maracas

78  $\downarrow \approx 72$  a tempo Sfff mesure conventionnelle, orientative; pas d'accents, mais seulement une fluidité continue, en pp

80 con sord. ben p

84 senza misura (gardez la même pulsation et la fluidité en pp des guirlandes) ben p sempre

Corno 2<sup>o</sup>

molto decresc. 85

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86 87  $\approx 92$

*perdendosi*

90 2 1 *senza sord.* 95

*mf* *sf* Sax

100 1 1

102 TACET AL FINE P. 1. *attacca subito*

Fl, cl, arpa  
Sax, Archi



## II.

*"Allegro"*  
 $\approx 144$

5 *ben p*  
*ben p, ma senza decresc.*

10 6 3 1 15 *senza decresc.*

*tamb. mil* *fff*

20 1. 21 *improvisez sur les formules données* 23 24

25 26 27 (perd.) 28 2 30

*Arch.*

*decresc, interventions de plus en plus rares.*

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CORNO 1

-4-

*sonante  
veloute*

*mp* *quasi f*

*mf* *f* *molto ff*

*W-blocks, Bgs, T-Toms* *Archi* *f*

*quasi f* *ob, cl.* *Sax soprano*

*ad lib. poco meno mosso*  
(♩ ≈ 136 - 144)  
**TACET AL REPER**

*Legni.* *Trp1* *f non leg.* *Corno 3+4*

*Corno 2.* *f non leg.* *f non leg.* *quasi gliss.*

*f* *derrest.*

*147 interventions* *148 perdendosi* *149* *Flauti quasi gliss* *W-blocks Bongs, Tb mil*

*152* *imp* *153* *154* *155* *2*

*ff* *sub ff, pesante (molto)* *160*

*Legni.* *3* *3* *165*

MM 1986/5



Corno 1.

tutti Allegro sub -5-

168 CORNI sempre 1280 (170)

Allegro 1212 *sff* *ff* *sf* *ben f* *mp* *p* *pp* *écho* *mp* *calando* *pp* *CORNI 3/4*

175 180 185 190 195 200 205 210 215 220 225

Tuba Fg 1 Tuba Timp

X

### III.

Calmo, molto Rubato

74 *pp* *p* *Calmo (72)* *mp*

5 10 15 20

Tuba

MM 1986/5



- 6 -

**MM 1986/5**



Corno 1.

-7-

105 106 107 *ff* 108 109

110 *f* 111 112 3 115 117 *mf*

118 119 120 *Clar. Rubato* *Sax S+A* *f* *mf*

125 2 1

128 *mp* 130 5 135 5 140 1 GP

145 *oboe* *oboe 1*

150 2 152 *ad. lib.* 153 1 155 5 160 5

165 2 167 1 *Fl* *sf in mf* 170

175 *Simile* 178 *ad. lib.*

179 *imp. quasi campane* 180 181 *Campane imp.*

182 183 184 185

186 *Timp* *poco f* *40-50*

*H. I.*

MM 1986/5



Corno 1

-8-

188 *mp* *1* *2*

190

195 5 200 5 205 3 208 1 209 1 210 *f* *ben f*

*Trp 1<sup>o</sup>*

1 ≈ 60 3 215 2 *f* *ben f*

220 5 225 *TACET AL FINE*

MM 1986/5



# CORNO 2.

IN FA



## CONCERT PENTRU SAXOFON SI ORCHESTRA

MYRIAM MARBE

Dans la clé de Fa, les cors jouent une quinte plus bas  
In F Schlüssel ( ) spielen die Hörner eine Quinte tiefer.

**I.**

*Début aux nuances plutôt baissées, mais avec dépit, avec une force maîtrisée.*

*senza misura* *flautando, non vibr.*

*p* *Trp.* *pochissimo f*

*Perc.* *poco sf quasi f*

*archi-quatuor* *vlc.* *(b+)*

*2* *(Rubato)*

*10* *2* *2* *1* *15* *3* *Corno 1.* *1* *1*

*p doux (sans accent)*

*20* *p, doux, sans accent* *decrease molto (perd.)* *Arch.* *Fl, Sax* *Arch.* *Timp Sax*

*très bien synchronisé, ad lib. poco più mosso (selon le soliste)* *30* *1* *1* *25* *1*

*60* *bref (éclair)* *sf* *32* *CORNO 1* *3* *1* *33* *1* *34* *1*

*poco sf* *f* *mf* *perd.* *Fl. piece + Fl. 1.* *Fg. Xyl.* *Archi*

*35* *2* *1* *1* *ritardandi, accelerandi, ad lib. selon le soliste*

*A.S.*



*"Flash"*

**CORNO 2**

**II. Flash**

senza misura

**40** **3** **43** **44** **45** **46** **47** **48** **50** **51** **55** **60** **65** **70** **73** **74** **75** **76** **77** **78** **80** **83** **84** **85** **86** **87** **90** **95** **100** **102**

**f** **decresc. molto** **sff** **f non leg.** **sempre f** **decresc. molto (perd)** **sans accent.** **p** **Arch.** **Fe** **sans accent.** **p** **rallentando** **Tip.** **Corno 1.** **p#0** **a tempo** **sff** **senza misura** **Arch. Sax** **mesure conventionnelle, orientative, pas d'accents, mais seulement un fluidité continue, en pp.** **consord** **ben p** **ben p sempre** **perd.** **senza sord.** **mf** **TACET AL FINE P.** **II.** **allegro** **144** **Tuba** **ben p** **ben p**

# MM 1986/5



Corno 2.

-3-

5 *ben p, ma senza decresc.* 10 3 4

15 *senza decresc.* 20 1

21 *Improvisez sur les formules données* 24 *intervention de plus en plus* 25 *28ares.* 27 *(perd.)*

28 *Archi.* 30 2 *sonorité veloutée* *mp*

35 *quasi f* *mf*

40 *f* *molto ff* 45 *Archi.* 5 *Bong's Toms* *Wood*

50 5 55 1 *Archi* *f* *clar + corneo inglese*

60 *quasi f* 3 *Corno 3* 2

65 5 70 5 75 5 80 *f*

*Sax. soprano. ad lib. poco meno mosso* 84 *TACET AL QEDER...* 129 1 130 1

135 2 1 2 1 *Trp 1* *Tam Tam*

MM 1986/5





138 **1** *f non leg.* Corni 3,4 *f non leg.* *quasi recitativo* (140) *quasi gliss.* (145) *f non leg.*

*decresc.* *interventions* *perdendosi* *plus rares* (150) *flauti quasi gliss.* *nuances générale: sub mf (mp)* *w blocks* *sq* *Tb mil* (155)

152 *ff* *sub ff, pesante (molto)* (160) (165) (170) *Tutti allegro sub. ma* *168 CORALI sempre 1280* (175) (180) (185) (190) (195) (200) (205) (210) *Tuba* *Fg 1* *Tuba* *Tam* *p* *benf* *mp* *Timp* *p* *pp* *TACET AL FINE P. II.*

MM 1986/5



**III.**

*Calmo, molto Rubato*

*♩ ≈ 74*

*5* *5* *1* *Corno 1.* *1* *2*

*ff.* *p* *Cl. 1.*

*10* *1* *Corno 1.* *p* *15* *Calmo* *♩ ≈ 72* *5* *Fl. 1*

*20* *25* *30* *sistra* *sistra*

*35* *2* *1* *Corno 1.* *3*

*sistra* *od lib.* *frull.* *ad lib.* *mp, très précis* *ad lib.* *45* *Più lento* *(selon le soliste)*

*40* *2* *pp* *50* *senza misura* *♩ ≈ 72*

*55* *♩ ≈ 84* *pp*

*60* *65*

*70* *sempre mp (senza cresc)*

*75* *5* *80* *Calando* *5* *85* *2* *Trb.*

MM 1986/5



84 *ben p (moux)*  
 93 *oboe 1* *quasi f*  
 100 *Corno 1* *Corni 3, 4*  
 107 108 109 110 111 112 115 *clar.* *Sax S+A*  
 120 *mf Rubato* *très* *oppressif!!* *clar. basso*  
 128 *p* *(p)* *oboe* *oboe*  
 140 *ob. come inglese* *p non troppo f*  
 145 *sf*  
 152 *ad lib.* *Sax.* *trb.* *fl.*  
 168 *Corno 1* *mf*  
 178 *senza misura* *sf* *sf* *improvvisando - quasi* *campans*  
 180 *Sax. alto* *Timb.* *Timb.* *poco f*

MM 1986/5



*Corno 2.*

This image shows a single page of blank musical manuscript paper. It features ten horizontal staves, each consisting of five parallel lines. The staves are arranged vertically down the page, with small gaps between them. A single dot is visible on the left margin, positioned between the second and third staves from the top. The paper is otherwise completely empty of any notation or markings.




**CORNO 3.**

IN FA

**CONCERT**

**PENTRU SAXOFON ȘI ORCHESTRĂ**

**MYRIAM MARBE**

Dans la clé de Fa, les cors jouent une quinte plus bas  
In F Schlüssel (  ) spielen die Hörner eine Quinte tiefer

**I.**  
*Debut aux nuances plutôt  
baisées, mais, avec débit, avec  
une force maîtrisée.*  
*senza misura* *flantando, non vibr.*

2 *Vlc.* *flantando, non vibr.* 3 *Tip.*

4 *Perc.* *poco sf* *quasi f* 5 *Vlc.* 6 2 (rubato)

10 2 2 2 15 3

1 1 20 *Sans accent* *decrease molto (perd)* 1 1

*Corno 1 p doux* *p, doux* *Arch. Fl. Sax Anchi Sax. Timp.*

25 *très bien synchronisé* *bref 260 (éclair)* *ad lib. poco più masso* 30 *le soliste*

34 1 35 2 1 *ritardandi, accelerandi, ad lib. selon le soliste*

*Corno 1* *Fl picc, Fl, Fg Xyl, Archi* *Maracas*

*U.S.*

**MM 1986/5**



40 *sf f decresc. molto* *Flash* 41 *Corni. 1-2.* 42 *senza misura*

43 *f non leg.* 44 *sempre f* 45 *poco decresc.*

46 *decresc molto (perd)* 47 *senza misura* 48 *allegretto* 50 *Archi.* *Fl pice, Fg 1/2*

*sans accent.* 55 *sans accent.*

60 *Tip.* *Corno 1.* *Corno 1.* *Pila* *rallentando*

*a tempo* 65 70 *TACET AL REPER...*

87 *sfff* 90 *Archi* *Sax* 95 *mf*

*Fl 1-2* *Cl. 1-2* *arpa, Sax, archi* *Sax of* *100*

*TACET AL FINER.*

**II.**

*"Allegro"* *♩ ≈ 144* 5 *CORNO 4*

10 *P.G.*

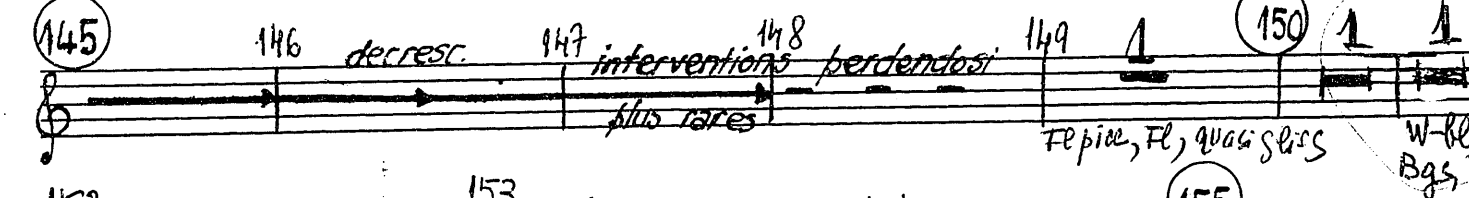
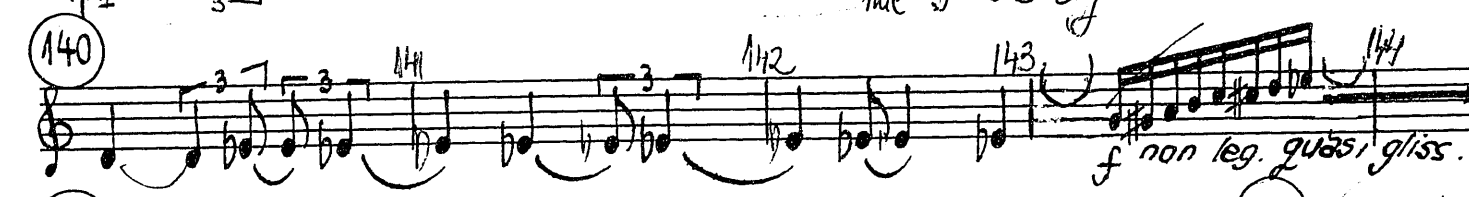
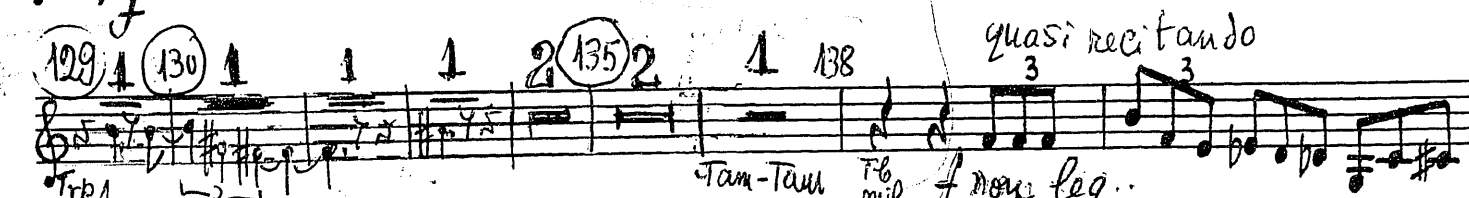
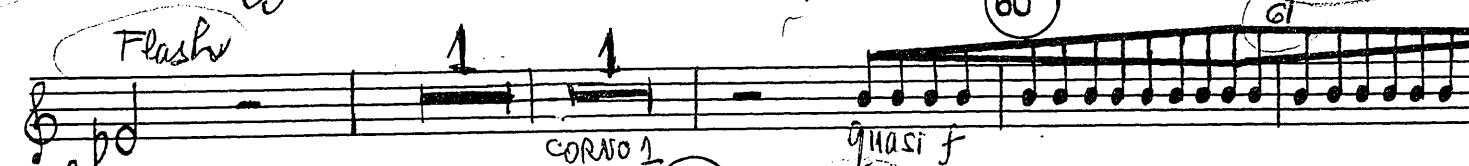
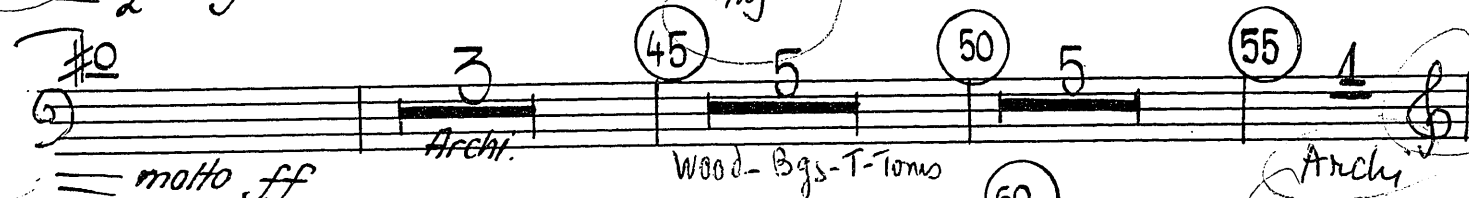
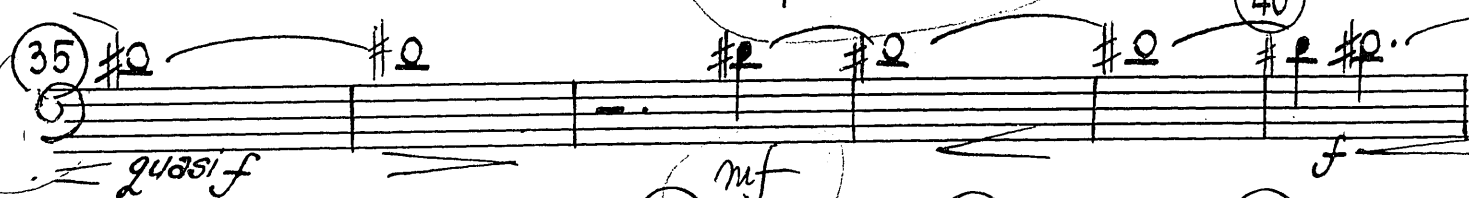
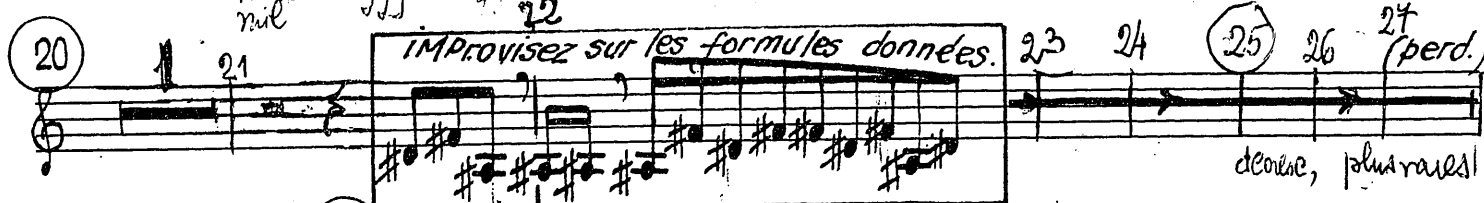
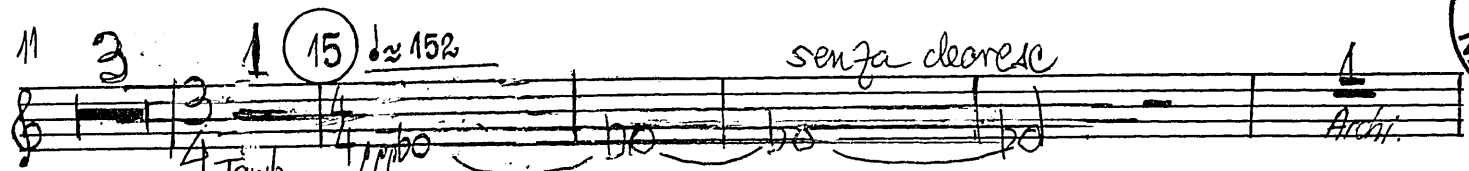
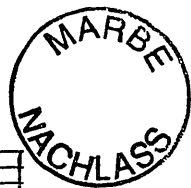
*ben p* *ben p, ma senza decresc.*

MM 1986/5



Corno 3.

-3-



MM 1986/5



-4-

157 *sub ff, pesante (molto)*

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168 *Tutti: allegro sub, ma*  
*CORNI sempre  $\text{♩} \approx 80$*

Allegro

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5915

5920

5925

5930

5935

5940

5945

5950

5955

5960

5965

5970

5975

5980

5985

5990

5995

6000

6005

6010

6015

6020

6025

6030

6035

6040

6045

6050

6055

6060

6065

6070

6075

6080

6085

6090

6095

6100

6105

6110

6115

6120

6125

6130

6135

6140

6145

6150

6155

6160

6165

6170

6175

6180

6185

6190

6195

6200

6205

6210

6215

6220

6225

6230

6235

6240

6245

6250

6255

6260

6265

6270

6275

6280

6285

6290

6295

6300

6305

6310

6315

6320

6325

6330

6335

6340

6345

6350</



Corno 3.

-5-

40 *ad lib.* *ad lib.* *ad lib.*

*faull* *ord*

Corno 1+2.

45 *Più lento*  
*(selon le soliste)*

*pp*

50

*♩ ≈ 72*

55

*♩ ≈ 84*

*pp*

60

65 *Trp.*

70 *mp*

*sempre mp (senza cresc)*

75

80 *Calando*

Violini 2

85 *Trb.*

86 87 88 89 90

*Temp (mouss)*

91 92 93 94 95

*oboe 1*

100 105

Corno 2 Corno 1

*f*

110

*Trp.*

111 112 113

*mp*

115 *TACET*  
*AL*  
*REPER*

140 *f*

145 *GP*

*CORNI*  
*1, 2*

*5ff*

TACET al REPER 210 →

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*tace*  
*al.*

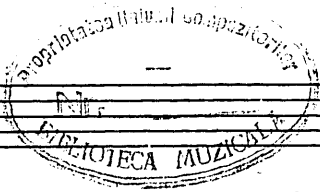


Handwritten musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. The top staff has a circled measure number 210 at the beginning and a circled measure number 215 further along. The bottom staff has a circled measure number 220. The top staff is labeled "Corno 1" and "Trb 1". The bottom staff is labeled "Tam-Tam ben f". The notation includes various notes, rests, and dynamic markings. The first staff ends with a double bar line and the text "TACET AL FINE".



# CORNO 4

IN FA



## CONCERT PENTRU SAXOFON și ORCHESTRĂ

MYRIAM MARBE

Dans la cle' de Fa, les cors jouent une quinte plus bas  
In F Schlüssel (♭) spielen die Hörner eine Quinte tiefer.

Handwritten musical score for Corno 4, featuring various instruments and performance instructions.

**Measures 1-4:** *senza misura* (Cbs.), *flautando, non vibr.* (Vlc.), *p* (Timp.).

**Measures 5-10:** *poco sf quasi f* (Perc.), *flautando, non vibr.* (Vlc.), *pochissimo f* (Timp.).

**Measures 11-15:** *Rubato* (Vlc.), *p* (Corno 1).

**Measures 16-20:** *doux, sans accent* (Corno 1), *decrease molto (perd)* (Corno 1).

**Measures 21-25:** *ad lib. - Poco piu mosso* (Anchi, Fl. Sax., Archi, Sax., Timp.).

**Measures 26-30:** *"eclair"* (Corno 1), *ritardando* (Corno 1).

**Measures 31-35:** *accelerandi ad lib. selon le soliste* (Corno 1), *Maracas* (Maracas).

**Measures 36-40:** *Maracas* (Maracas).

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Corno 4

(40) -2- ("Flash")

sf f decresc. molto CORNI 1, 2, 3

42 *senza misura*

f  $\approx 126$  sempre f

(45) (46)

47 *poco decresc.* 1 (48) *"allegretto"*  $\approx 92$  2 (50) *decresc. molto (perd.)* 5

T. tom Bgs

55 5 (60) 2 *rallentando*

$\approx 72$  2 (65) 5 (70) *senza misura*

71  $\approx 72$  1 (73) (74) Sax.

75 76 77 Archi., Sax

78  $\approx 72$  2 (80) 4 (84) *perd.*

pp Piatti, Tamb, Maracas

CORNO 1

90 1 4 1 1 1

Arpa Archi

Sax

Cor. 1-2-3

mf

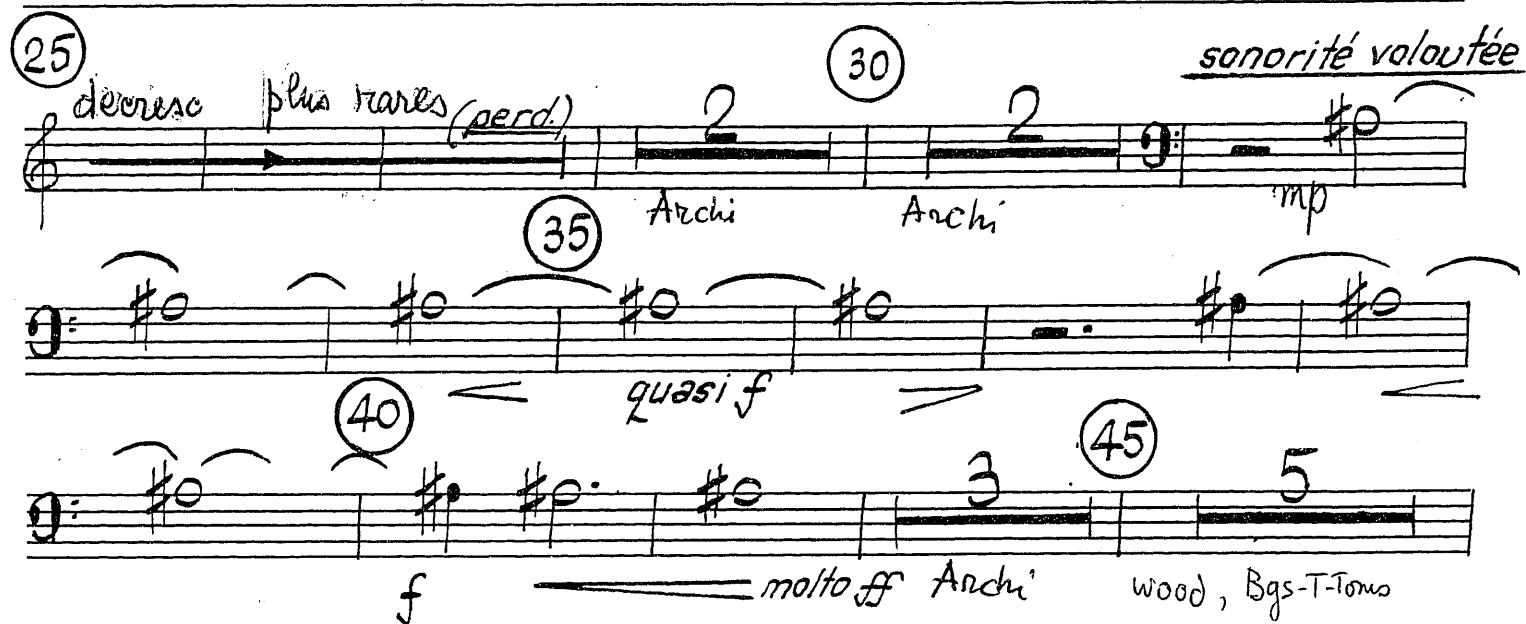
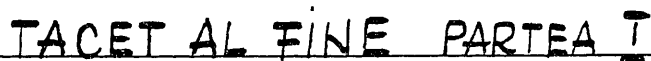
(95) f.

TACET AL... 90

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- 3 -



# MM 1986/5



-4-

55 corno 4

65 Sax Soprano

70 *f*

75

80

ad lib

poco meno mosso ( $\text{♩} \approx 136-144$ )

85

90

Tempo! ( $\text{♩} \approx 152$ )

xylophono

95

100

105

110

115 *Fg.*

120

125

130

Trp 1

135

140

Tam Tam

Tb mil

*f non leg. quasi recitando*

141

142

143

*non leg. f*

144

*quasi gliss.*

145

146 *decresc.*

147 *interventions*

148 *perdendosi*

149

*plus rares*

150

153

Wboks

Bgs

Tmil

155

160

*Sub ff, pesante (molto)*

*ff sf*

*ff sf*

*ff sf*

*ff sf*

*ff sf*

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Corno 4

- 5 -

Tutti Allegro sub. ma  
CORN: sempre 1280

165 166 167 168 169

170

172 Allegro 3

175 180 185

TUBA

190 195 200 205

CORN: 152.

210 215 220 225

calando 3

Sax, Archi

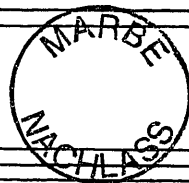
ben p

Calmo, molto Rubato

♩ = 74

5 10

15 Calmo (♩ ≈ 72) 20



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corno 4

-6-

Handwritten musical score for Corno 4, measures 25 to 105. The score includes various musical notations, dynamics, and performance instructions.

Measures 25-30: Bass clef, key signature of one flat. Measure 25 has a circled number 25. Measure 30 has a circled number 30 and a *p* dynamic.

Measures 35-40: Bass clef. Measure 35 has a circled number 35. Measure 40 has a circled number 40 and a *p* dynamic. Above the staff, there are handwritten notes: *sistra*, *sistra*, *sistra*, and *CORNI 1,2*. Below the staff, there are handwritten notes: *ad lib.*, *ad lib.*, *ad lib.*, and *ad lib.*. A *frull.* (trill) is indicated with an arrow pointing to a note in measure 40.

Measures 45-50: Bass clef. Measure 45 has a circled number 45. Measure 50 has a circled number 50. Above the staff, there is a handwritten note: *Più lento*. Below the staff, there is a handwritten note: *pp*.

Measures 55-60: Bass clef. Measure 55 has a circled number 55. Measure 60 has a circled number 60. Above the staff, there is a handwritten note: *pp*. Below the staff, there is a handwritten note: *pp*.

Measures 65-70: Bass clef. Measure 65 has a circled number 65. Measure 70 has a circled number 70. Above the staff, there is a handwritten note: *mp*. Below the staff, there is a handwritten note: *sempre mp (pouga cresc)*.

Measures 75-80: Bass clef. Measure 75 has a circled number 75. Measure 80 has a circled number 80. Above the staff, there is a handwritten note: *calando*. Below the staff, there is a handwritten note: *Tromboni*.

Measures 85-90: Bass clef. Measure 85 has a circled number 85. Measure 90 has a circled number 90. Above the staff, there is a handwritten note: *ben p*. Below the staff, there is a handwritten note: *(moux)*.

Measures 95-100: Bass clef. Measure 95 has a circled number 95. Measure 100 has a circled number 100. Above the staff, there is a handwritten note: *oboe 1*. Below the staff, there is a handwritten note: *Corno 2*.

Measures 105-110: Bass clef. Measure 105 has a circled number 105. Measure 110 has a circled number 110. Above the staff, there is a handwritten note: *Trp*. Below the staff, there is a handwritten note: *Corno 1*.

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Corno 4 (110) 111 112 113 d

f 1 (115) 1 Sax 1 Snot Alto 1 mp 1

Rubato (♩ ≈ 60) 120 1 Corno 1 1 1 1 1

2 (125) 5 (130) 5 (135) 5 mf p

(140) 1 G.P. 3 (145) 2 1 ↓ sff

Corni 1, 2

TACET AL ... 240

(210) 1 1 1 1 1 (215) 1 1 1 1

Corno 1 Trb Tam-Tam

(220) 1 1

(225) (Corno 3) sf (228) TACET AL FINE



**TROMBONE 1**



**CONCERT PENTRU SAXOFON ȘI ORCHESTRĂ**

**MYRIAM MARBE**

**I**

**TACET AL REPER NR. 10**

Handwritten musical notation for Trombone 1, measures 10-25. Includes markings: *perd.*, *quasif (non troppo)*, *poco sf in quasif*, *pp*, *Trp 1*, *poco sf sans être strident*, **TACET AL FINE PARTEA I-a**.

**II**

Handwritten musical notation for Trombone 2, measures 5-30. Includes markings: *"Allegro"*, *♩ = 144*, *Trombone 2*, *pp*, *ben p, ma senza decresc.*, *G.P.*, *Flash senza decresc.*, *Tamb. mil*, *sf*, *improvised!*, *decrease. (perd.) interventions plus rares*, *Anchi*, *CORNI*, *TUBA*, *Tam-Tam*.

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-2-

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Tutti: sub ff, pesante (molto)

Trb. 1 155 2 160 2 165 7 170 3 175 200 202 3

Trb. 2 ben f Allegro sub. 1 Sans accent

Sax. alto mf

TACET AL REPER

Sax. alto 205 1 4 Timp. 1 210 2 215 5 220 5 225 1 2

Sax. alto Archi CORN. 1, 2 mp mf ben p

poco sf in mf

Calmo, molto rubato

10 15 Calmo (♩ ≈ 72) 4

ppp 20 4 1 25 5 30 3 35 1 3

ad. lib. ad. lib. ad. lib. Più lento (solon le soliste) 47 48 49

Tam-Tam Corni Tam-Tam ben pp 50 55 1

♩ ≈ 72 Timpani Sax alto

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Trb 1

56  $\text{♩} \approx 84$  60 -4- 61 62 63 64

65 66 67 68 69 70

*pp* *sf* *quasi crescendo*

75 5 80 *Calando* *mf*

85 90

93  $\text{♩} \approx 104$  94 95 100 5 103

*bbob* *CORNO 2* *CORNO 1* *Fg.*

104 105 106 107 108 109

*quasi f*

110 115 120 *Rubato  $\text{♩} \approx 60$  très approximatif*

125 130 135 140 1 G.P. 1

*Clar. 1* *Sax Sax + A*

143 2 145 5 150 2 152 1 153 1  $\text{♩} \approx 60$  155

*leggi* *W-blocks* *Sax Sax + A* *Anchi* *mit Würde!*

156 *poco legato* 158 159 160

*quasi f espressivo* *avec beaucoup de dignité*

161 162 163 164 *d (grand-vibrato)* 165

*mp* *mf*

166 167 168 169 170

*pp* *Fl. improv.* *sf in mf* *mf* *sf in mf*

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**TROMBONE 2**



**CONCERT PENTRU SAXOFON ȘI ORCHESTRĂ**

**MYRIAM MARBE**

**PARTEA I-A - TACET -**

**II**

*"Allegro"*  
♩ ≈ 144

5

pp *Tempo, ma senza decresc.* 10 G.P. 3 1

15 *Flash* *senza decresc.* 20 21 22 *sf > sf > sf > Improvisez!*

23 24 25 26 27 28 29 30 31 32 33 *sonorité velouté* 35

*sf >* *decreac pend (plus rare)* *Archi CORNI TUBA T-Tam p cresc. 40* *quasi f* *decreac. molto*

45 50 55 1 *ben f* *molto ff* *Flash*

*W-blocks, Bgs, T-Tams* *Archi* *f 8va ---*

60 65 70 75 2

*Sax. Soprano* *Tamb. mil.*

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Treb 2

80

-2- ad. lib. poco meno messo 2 (136-144) 85

8va f meno f

135

Tam Tam

Cor. 3.4

f non leg. CORNO 2

140

poco f

145

simile sf

146

147

148

149

150

151

152

153

poco > f > poco f

154

155

2

tutti: subff, pesante (molto)

160

161

162

163

164

f = f = ben f

165

168 Allegro sub.

170

poco f sub

175

TACET AL FINE PARTEA 4-II-3.

Calmo, molto rubato

1/2 74 2

1 5 4 1 10

15 Calmo (1/2 72)

20 4 1

25 5 30 3

35 1 3 40 1 1

Sax

Sax Violini

Tam-Tam

CORNO TUBA

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Trb.2  
ad. lib. ad. lib. ad. lib. 45 <sup>-3-</sup> Più lento 47 48 49 50 51

CORNI  
Tam-Tam *ben pp*

52  $\text{♩} \approx 72$  2 55 1  $\text{♩} \approx 84$  58 59 60

Timp  $\text{♩} \approx 72$  Sax, alto *pp*

61 62 63 64 65 66 67 *quasi crescendo* 68

69 70 5 75 5 80 4 1 85

*calando* Trb.1 *mf*

90

TACET AL REPER NR. 210

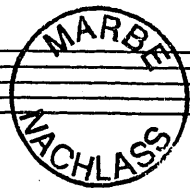
210 1  $\text{♩} \approx 60$  Trb.1 1 1 1 1 215

2 220 2

1 TACET AL FINE



**TROMBONE 3**



**CONCERT PENTRU SAXOFON SI ORCHESTRA**

**MYRIAM MARBE**

**PARTEA I-a - TACET-**

**"Allegro"**  
♩ = 144

5 5 1

ben p, ma senza decresc.

10 G.P. 3 ben p 1 15 Flash senza decresc.

Tamb. mil. fff 8va

4 20 1 21 22 23 24 25 26 27 28 2

30 1 Sonorità veloute 35 IMPROVISEZ! sf > sf > sf

decrease per interventions plus rares

Archi CORNI TUBA T-TAM Perlese 40 45 50 55 60 65 70 75 80

quasi f decres. molto 5 cresc. molto

molto ff Flash 3 5 5

W-bloks, Bgs, T-Toms

Archi f 8va

Sax Soprano

5 5 2

Tamb mil

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Trb. 3

80

ad lib. poco meno mosso (♩ = 136-144)

85

TACET AL REPER

NR 140

140 4 145 3 148

Trb. 1-2 Fl. picc.

f poco f poco f

150

molto

155

2

tutti: sub. ff pesante (molto)

160

2

Trb. 2

165

ben f

168 Allegro sub.

170

TACET AL FINE PARTEA 3 II-3

poco f sub.

Calmo, molto rubato

♩ ≈ 74

2

1 5 4 1 10

15

Calmo (♩ ≈ 72)

20

ppp

1 25 5 30 3 35 1 3 40 1

CORNI - TUBA

ad lib. ad lib. ad lib.

45

Più lento

Sax Sax + Violini Tam-Tam

47 48 49

Tam-Tam ben pp

50

51

♩ ≈ 72

2

55

1

Timp

Sax alto pp

57

♩ ≈ 84

58 59 60 61 62 63 64

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Trb. 3

65 66 67 68 70 5

*sf* *quasi cresc.*

75 5 80 4 1 85

*calando* Trb. 1 *mf*

Tempo (J=84) 2 90

TACET AL REPER NR. 210

210 1 J=60 1 1 1 215

Trb. 1 *f*

2 220 2

1 228

TACET AL FINE

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**TUBA**



# CONCERT PENTRU SAXOFON SI ORCHESTRA

**MYRIAM MARBE**

**I**

**TACET AL REPER NR. 48**

*"Allegretto"*  
48  $\approx 92$  2 50 *ff non legg.*

*sans accent* 2 55 *sans accent*  
60 100 1

**TACET AL REPER NR. 100**

102 *Fl. senza misura* 103 *Vni II* 104 *Cp.* 105 *Cb.* 106 *Cp.* 107  
*pp* *pp* *mp* *ben p* *p* *pp 8va* ---  
108 *8va* --- *stacca*

**II**

*Il allegro*  
 $\approx 144$   
5 10 *G.P.* 3 1  
*legato* *8va* *famb mil.*  
*Ben p ma senza decresc.*

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152

15 *senza decresc.* 1 20 5

25 5 8<sup>va</sup> 30 2 *sonorità veloutée* 35 *cresc.*

Archi *p* # *p* # *p* #

36 *quasi f* 37 *decresc.* 38 39 40 *molto ff*

3 45 5 50 5 55 1 *Flash* 3

W-dr, Bgs, T-toms Archi

60 5 65 5 70 5 75 3 *Tomb. mil. sc.* 1 1

Sax Sopranino *f* *od. lib. poco meno mosso (♩ ≈ 136-144)* *brillante, leggiero* 5

80 *meno f* 1 1 85 5

8<sup>va</sup> 90 *Picc.* 145 *ff brillant* 1 1

*TACET AL REPER NR. 145* 8<sup>va</sup>

148 *Trb III* 1 149 1 150 1 *f poco >* *f poco* *f poco* *sf*

*molto* 155 *sub. ff pesante* 160 *molto*

162 163 165

8<sup>va</sup> 166 167 168 *Allegro sub.* 170

8<sup>va</sup> 175 1 *mp* *bem p*

8<sup>va</sup>

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180 4 185 *très doux* *quasi p* 186 187 188 189

190 191 192 193 194 195 196

197 198 199 200 205 210 215 220 2

*sg alto* *poco sf* *perd.* *bemp* *calando*

*Timp* *Arpa*

*Fg 1* *(loco)*

*♩ = 74*  
*Calmo, molto rubato*

5

10 1 1 2 1

*Calmo* 15 5 (*♩ = 72*) 20 2 2 25 26 27

*Fg 1, 2* *p* *#* *#* *#* *#*

28 29 30 31 32 1 1 1 35

*Sax. A* *pù lento* *(selon le soliste)*

36 4 40 1 1 45 1 1

*Tam-Tam* *Tam-Tam* *ben pp* *Tromboni*

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Handwritten musical score for a symphony, page 4. The score is written in bass clef and includes various musical notations, dynamics, and performance instructions.

Measures 48 to 54 are marked at the top. The score includes measures 55 to 61, 62 to 65, 70 to 75, 80 to 85, 90 to 95, 100 to 105, 110 to 115, 210 to 215, 220 to 225, and 225 to 230.

Key performance instructions and dynamics include:

- pp* (pianissimo)
- quasi crescendo*
- poco o poco decresc.* (poco o poco decrescendo)
- calando* (diminuendo)
- mf* (mezzo-forte)
- ben p (moux)* (ben piano, moux)
- decrease, molto* (diminuendo, molto)
- quasi f* (quasi forte)
- mf* (mezzo-forte)
- ff* (fortissimo)
- ben f* (ben forte)

Instrument markings include:

- Sax* (Saxophone)
- Trb I* (Trumpet I)
- Trb II* (Trumpet II)
- Arch* (Archi - Strings)
- Oboe 1*

The score concludes with the instruction **TACET AL FINE**.

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Handwritten musical score for a symphony, page 4. The score is written in bass clef and includes various musical notations, dynamics, and performance instructions.

Measures 48 to 54 are marked at the top. Measures 55 to 61 are marked below the first staff. Measures 62 to 65 are marked below the second staff. Measures 66 to 71 are marked below the third staff. Measures 72 to 75 are marked below the fourth staff. Measures 76 to 80 are marked below the fifth staff. Measures 81 to 85 are marked below the sixth staff. Measures 86 to 90 are marked below the seventh staff. Measures 91 to 95 are marked below the eighth staff. Measures 96 to 100 are marked below the ninth staff. Measures 101 to 105 are marked below the tenth staff. Measures 106 to 110 are marked below the eleventh staff. Measures 111 to 115 are marked below the twelfth staff. Measures 116 to 120 are marked below the thirteenth staff. Measures 121 to 125 are marked below the fourteenth staff. Measures 126 to 130 are marked below the fifteenth staff. Measures 131 to 135 are marked below the sixteenth staff. Measures 136 to 140 are marked below the seventeenth staff. Measures 141 to 145 are marked below the eighteenth staff. Measures 146 to 150 are marked below the nineteenth staff. Measures 151 to 155 are marked below the twentieth staff. Measures 156 to 160 are marked below the twenty-first staff. Measures 161 to 165 are marked below the twenty-second staff. Measures 166 to 170 are marked below the twenty-third staff. Measures 171 to 175 are marked below the twenty-fourth staff. Measures 176 to 180 are marked below the twenty-fifth staff. Measures 181 to 185 are marked below the twenty-sixth staff. Measures 186 to 190 are marked below the twenty-seventh staff. Measures 191 to 195 are marked below the twenty-eighth staff. Measures 196 to 200 are marked below the twenty-ninth staff. Measures 201 to 205 are marked below the thirtieth staff. Measures 206 to 210 are marked below the thirty-first staff. Measures 211 to 215 are marked below the thirty-second staff. Measures 216 to 220 are marked below the thirty-third staff. Measures 221 to 225 are marked below the thirty-fourth staff. Measures 226 to 230 are marked below the thirty-fifth staff. Measures 231 to 235 are marked below the thirty-sixth staff. Measures 236 to 240 are marked below the thirty-seventh staff. Measures 241 to 245 are marked below the thirty-eighth staff. Measures 246 to 250 are marked below the thirty-ninth staff. Measures 251 to 255 are marked below the fortieth staff. Measures 256 to 260 are marked below the forty-first staff. Measures 261 to 265 are marked below the forty-second staff. Measures 266 to 270 are marked below the forty-third staff. Measures 271 to 275 are marked below the forty-fourth staff. Measures 276 to 280 are marked below the forty-fifth staff. Measures 281 to 285 are marked below the forty-sixth staff. Measures 286 to 290 are marked below the forty-seventh staff. Measures 291 to 295 are marked below the forty-eighth staff. Measures 296 to 300 are marked below the forty-ninth staff. Measures 301 to 305 are marked below the fiftieth staff. Measures 306 to 310 are marked below the fifty-first staff. Measures 311 to 315 are marked below the fifty-second staff. Measures 316 to 320 are marked below the fifty-third staff. Measures 321 to 325 are marked below the fifty-fourth staff. Measures 326 to 330 are marked below the fifty-fifth staff. Measures 331 to 335 are marked below the fifty-sixth staff. Measures 336 to 340 are marked below the fifty-seventh staff. Measures 341 to 345 are marked below the fifty-eighth staff. Measures 346 to 350 are marked below the fifty-ninth staff. Measures 351 to 355 are marked below the sixtieth staff. Measures 356 to 360 are marked below the sixty-first staff. Measures 361 to 365 are marked below the sixty-second staff. Measures 366 to 370 are marked below the sixty-third staff. Measures 371 to 375 are marked below the sixty-fourth staff. Measures 376 to 380 are marked below the sixty-fifth staff. Measures 381 to 385 are marked below the sixty-sixth staff. Measures 386 to 390 are marked below the sixty-seventh staff. Measures 391 to 395 are marked below the sixty-eighth staff. Measures 396 to 400 are marked below the sixty-ninth staff. Measures 401 to 405 are marked below the seventieth staff. Measures 406 to 410 are marked below the seventy-first staff. Measures 411 to 415 are marked below the seventy-second staff. Measures 416 to 420 are marked below the seventy-third staff. Measures 421 to 425 are marked below the seventy-fourth staff. Measures 426 to 430 are marked below the seventy-fifth staff. Measures 431 to 435 are marked below the seventy-sixth staff. Measures 436 to 440 are marked below the seventy-seventh staff. Measures 441 to 445 are marked below the seventy-eighth staff. Measures 446 to 450 are marked below the seventy-ninth staff. Measures 451 to 455 are marked below the eightieth staff. Measures 456 to 460 are marked below the eighty-first staff. Measures 461 to 465 are marked below the eighty-second staff. Measures 466 to 470 are marked below the eighty-third staff. Measures 471 to 475 are marked below the eighty-fourth staff. Measures 476 to 480 are marked below the eighty-fifth staff. Measures 481 to 485 are marked below the eighty-sixth staff. Measures 486 to 490 are marked below the eighty-seventh staff. Measures 491 to 495 are marked below the eighty-eighth staff. Measures 496 to 500 are marked below the eighty-ninth staff. Measures 501 to 505 are marked below the ninetieth staff. Measures 506 to 510 are marked below the ninety-first staff. Measures 511 to 515 are marked below the ninety-second staff. Measures 516 to 520 are marked below the ninety-third staff. Measures 521 to 525 are marked below the ninety-fourth staff. Measures 526 to 530 are marked below the ninety-fifth staff. Measures 531 to 535 are marked below the ninety-sixth staff. Measures 536 to 540 are marked below the ninety-seventh staff. Measures 541 to 545 are marked below the ninety-eighth staff. Measures 546 to 550 are marked below the ninety-ninth staff. Measures 551 to 555 are marked below the one hundredth staff.

Handwritten notes and markings include:

- quasi crescendo*
- poco o poco decresc.*
- calando*
- mf*
- ben p (moux)*
- decrease, molto*
- (quasi f)*
- quasi f Trb1*
- TACET AL REPER NR. 210*
- ff Fg, Cfg.*
- ben f*
- TACET AL FINE*

Handwritten signature: *Star*

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ARPA

MUTA IN  
CAMPANA Ais (do#)



# CONCERT PENTRU SAXOFON SI ORCHESTRA

Myriam Marbe

TACET AL REPER 6

Handwritten musical notation for the first system, starting at measure 6. The notation is in 4/4 time and includes the word "Rubato". The notes are: 6 (circled), 2, 2, 10 (circled), 2, 1, and a final note with the handwritten label "do, re# mi". The measure numbers 6, 10, and 15 are circled.

TACET AL REPER 70

Handwritten musical notation for the second system, starting at measure 70. The notation is in 4/4 time and includes the word "Sax solo". The notes are: 70 (circled), 71, 72, 73, 75, 76, 77, and 78 (circled). The notes are labeled with the handwritten text "la# si, do, mi b" and "Sax.". The measure numbers 70, 71, 72, 73, 75, 76, 77, and 78 are circled.

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2.- *Arpa*  
 80 *la# si# do# reb* **IMPROVISANO** *(sur les formules damnées)*

85 86

*ppp possible*

*sax.*

87 ~ 92

90

*mi, fa, Solb*

**MM 1986/5**



Arpa

95

5

3. -

*Perdendosi*

5

100

1

102

Vni2

103

cp

104

cb

105

106

107

pp

mpp

ben p

p

si, do, re, b

mp

8va

108

*attacca*

8va

"Allegro"

$\text{♩} = 144$



Musical notation for the first system of the 'Allegro' section, featuring a 4/4 time signature, a mezzo-piano (mp) dynamic, and various musical notes and rests.

8<sup>va</sup> re, mi, fa, sol, sib → fa, sol → re, b

5

Musical notation for the second system of the 'Allegro' section, continuing the melodic and harmonic development.

*perdendosi*

2

10

G.P.

TACET AL REPER 90

MM 1986/5



4. Arpa Reper  $\Delta$   $\sim 3 \sim 7 \sim 3 \sim 7$  Tempo  $\text{♩} \approx 152$

90 3 95

do#, reb. #  $\text{b}^{\flat}$   $\text{b}^{\flat}$   $\text{b}^{\flat}$

8va (xilofono)

100 1

105

110

115

do#, reb, m.  
fa, sol, la, si

120 1

# MINI 1986/5



Arpa

Handwritten musical score for Arpa (Harp) in G major, 4/4 time. The score consists of three systems of grand staves (treble and bass clef) and a single bass staff at the bottom.

**System 1:** Measures 125 to 130. The first staff contains chords and single notes. The second staff contains a whole rest in measure 126, marked with a '1' above and below it. The third staff contains chords and single notes. Measure 130 is marked with a circled '130'.

**System 2:** Measures 131 to 135. The first staff contains chords and single notes. The second staff contains a whole rest in measure 132, marked with a '1' above and below it. The third staff contains chords and single notes. Measure 135 is marked with a circled '135'.

**System 3:** A single bass staff starting with a whole rest in measure 136, marked with a '1' above and below it, followed by the text 'V.S.' (Verso).



6. - Arpa

Handwritten musical score for Arpa (Harp), measures 140 to 175. The score is written on grand staves (treble and bass clef) and includes various musical notations, including notes, rests, and dynamic markings.

Measure 140: Bass clef, notes with accidentals.

Measure 145: Bass clef, notes with accidentals. Handwritten note: *reb → re#*. Handwritten note: *(do#, re#, mi, fa, sol, lab sib)*.

Measure 150: Bass clef, notes with accidentals. Handwritten note: *reb*. Handwritten note: *re#*. Handwritten note: *gliss*.

Measure 155: Treble clef, notes with accidentals. Handwritten note: *pesante (molto)*. Handwritten note: *muta in Campana*. Handwritten note: *(campana)*. Handwritten note: *benf*.

Measure 160: Treble clef, notes with accidentals. Handwritten note: *1*.

Measure 165: Treble clef, notes with accidentals. Handwritten note: *Allegro subf*. Handwritten note: *muta in arpa do#, re#, mi, fa#, sol,*.

Measure 170: Treble clef, notes with accidentals. Handwritten note: *ff*. Handwritten note: *171*. Handwritten note: *la#, si*.

Measure 175: Treble clef, notes with accidentals. Handwritten note: *175*.

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Aspa

8. (200)

8-1

8-1

8-1

(205)

(210)

(215)

*calando*

1

1

1

(220)

3

(225)

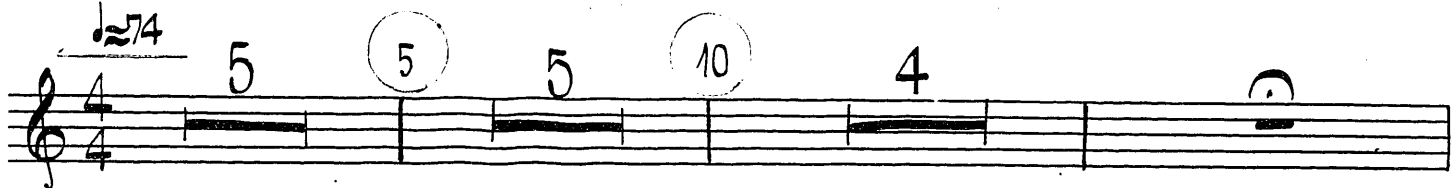
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Arpa

9.

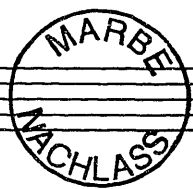
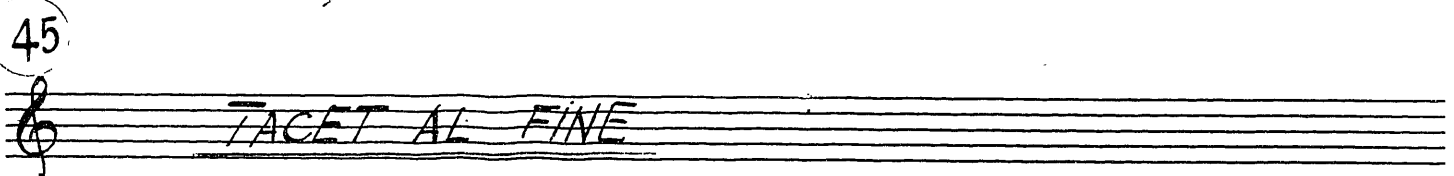
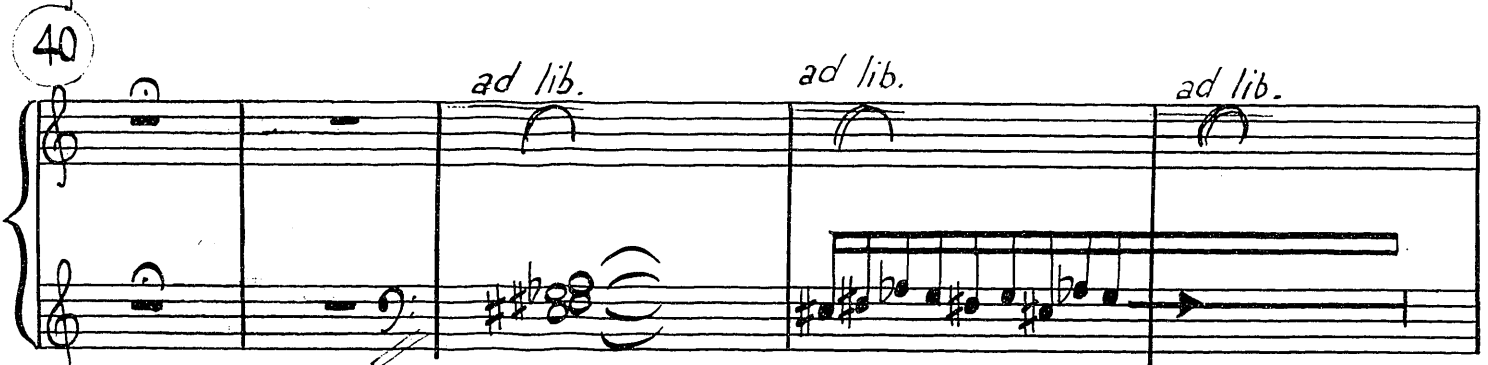
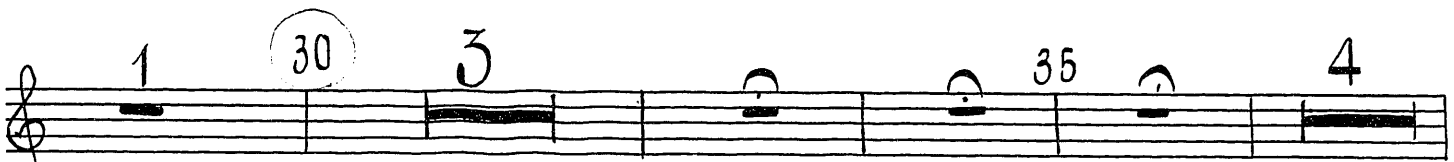
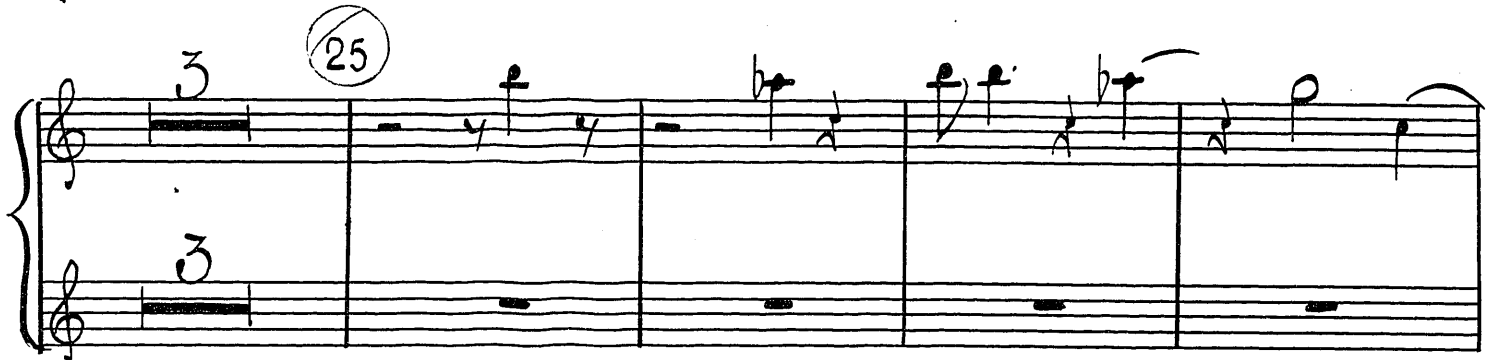
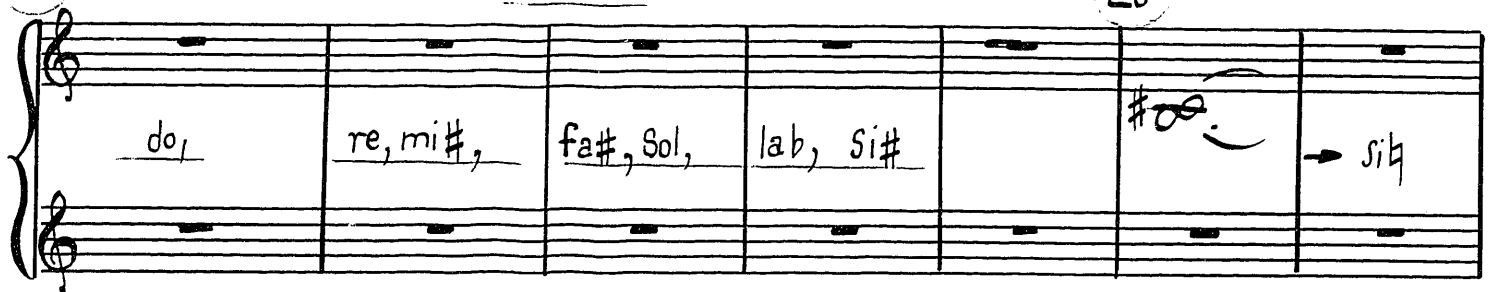
*Calmo, molto Rubato*



15 *calmo*

$\text{♩} \approx 72$

20



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**PERCUTIA 1 BONG. T-TOMS PTI <sup>MEDIN</sup> <sub>GRAVE</sub>**  
**FRUSTA, XILO, TAMB. MIL., T-TAM.**  
**CONCERT PENTRU SAXOFON SI ORCHESTRA**

M. MARBE



*sax. ad lib.* 1 *cb.* 2 *vlc.* 3 *Timp.* *poetiss. f*

4 *Bongs* *T.Toms* *poco sf in quasi f* 5 *Vni* *tr.* *ben p* 6 *50* *tacet al reper 20*

20 2 1 *Timp.* 25

*T.TOM* *ad lib. poco più mosso* *ben p* *30* *3* *1* *3* *60*

*XILO* *ff* *f* 35 5 40 2

*senza misura* 43 *Coro* *f* 44 *sempre f* 45 46 *f 3 7*

47 *BONGS* *T.TOMS* *mf* *ben f* *f* *sax.*

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Percs

- 2 -

48 "Allegretto"  
♩ ≈ 92

50

55

PTT medium

60

rallentando

FRUSTA  
♩ ≈ 72 a tempo

cresc. mp decresc.

mp decresc. sempre pp

sub. ffff

65

XILO.

ben f

70

senza misura

71

f

73

74

75

76

sf

77

PTT medium

pp

perd.

PTT grave

78

♩ ≈ 72

80

tacet al fine parte I

perd.

"Allegro"  
♩ ≈ 144

5

10

G.P.

TAMB. MIL.

c.c.

f

15

più f  
♩ ≈ 152

20

25

sf

30

2

TAM-TAM

tres doux

2

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Pere 1

- 3 -

35 40 45

5 5 1

Wood.

46 47 48 49 50 51 52 3

BONG.

3

T.TOMS

55 60 65 3

5 5 3

TAMB. MIL

s.c.

70 4

75 80 TOM-TOM sf 85 1x 136-144 ad lib. poco meno mosso

5 3 1 5

90 95 4

Tempo f secco 1x 152

XYLO.

100 105 5

110 115 1 FRUSTA 3

5 1 3

120 125 130 135 2

5 5 5

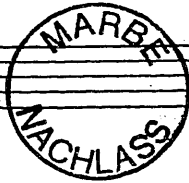
TAM-TAM

140 145 5

2 5

f

muda in xylo.



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Perc 1

- 4 -

150 XYLO. *gliss.* *ben. f* *TAMB. MIL.* *nuance générale : sub mf (mp)* *1/2 80* *sub. fff, pesante (molto)*

155 160 165 170 175 180 185 190

*TAM-TAM* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

*Allegro sub.* *sub. p.* *T. TAM* *pp*

*Tuba* *Gr. cassa*

*tacet al fine partea II*

*Calmo, molto Rubato* *1/2 74* *5* *5* *10* *5*

*Calmo* *1/2 72* *20* *1* *Camp.* *mp.* *3*

*25* *5* *30* *1* *SISTRA* *très discret* *32* *31* *ppp* *avec beaucoup de finesse* *40* *TAM-TAM* *mp très doux*

*Camp.* *Fl.* *perd.* *33* *34* *35* *4*

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Pere 1

- 5 -

ad lib 45 Più lento (selon le soliste) 50

173 (1260) 5 mp très doux 178 Camp. 179 Corne 180 184 Sax. s-no

182 Timp. p 183 184 poco f > Il Woods

185 SISTRA 186 12 40-50 188

pp très fines 190 2 1 \*

195 1260

ben p 200 FRUSTA 1 205 1

TAMB. MIL. f # sf > 1260

210

215 TAM-TAM 1 210 2

ben f U.S.

\* = (.) seulement si le soliste n'est pas prêt

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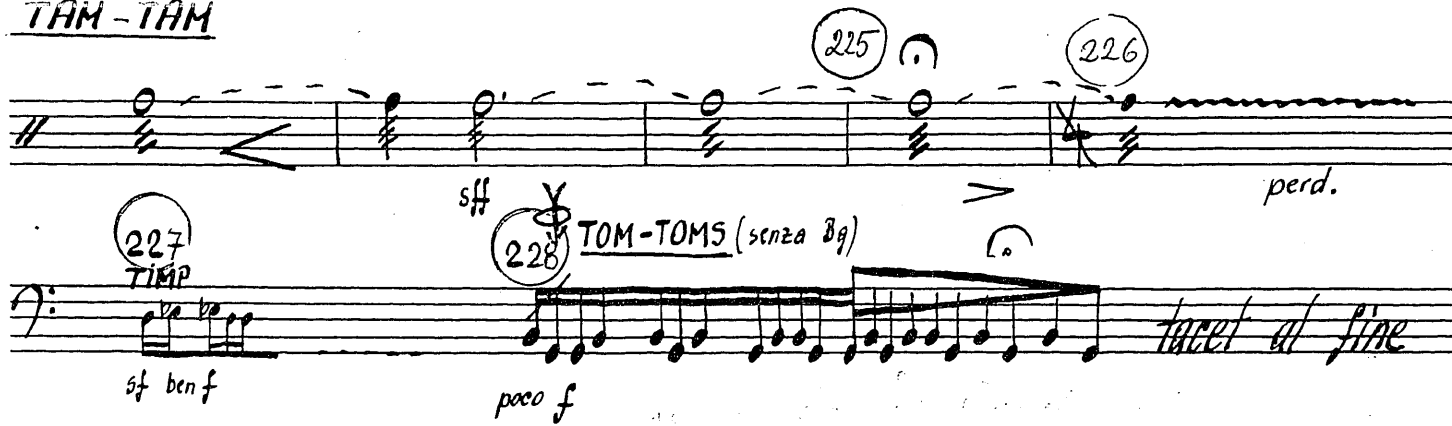


Perc 1

- 6 -

TAM-TAM

Handwritten musical score for Percussion 1 (Perc 1). The score is written on two staves. The first staff (treble clef) contains measures 225 and 226, both marked with a circled measure number. The second staff (bass clef) contains measures 227 and 228, both marked with a circled measure number. The notation includes various percussion symbols, including a large 'X' for a cymbal crash, and dynamic markings such as *sf*, *ben f*, *poco f*, and *perd.*. The text TOM-TOMS (senza 8g) is written above the second staff. The phrase *tacet al fine* is written at the end of the second staff.







**PERCUTIA 2 CAMP. TAMB. MARACAS**  
**TAMB. MIL. GR. CASSA, WOODS**  
**TRGL. UCELLO, BONGOS**

**CONCERT PENTRU SAXOFON și ORCHESTRĂ**

**MYRIAM MARBE**

30 *tacet al reper 30* 1860 2 *Timp.*

Xil. 35 *mp* *Timp.* 2

MARACAS *ben p* 40 1

WOOD 55 *tacet al reper 55* 4

60 *rall.* *frusta* *a tempo* *sff*

65 *CAMP.* *sf avec éclat.* *ben f* 70 *senza misura* *Sax.*

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Perc 2

— 2 —

71  $\text{♩} \approx 72$   
CAMP

73

74

75

76

TAMB  
MARACAS

gliss capide

77  $8^{\text{va}}$

95

ppp poco pp perd.

Cl. I

100

102 senza misura

103 Vni II

104 CAMP

105 Cb.

mp

106

Sax.

decrese.

CAMP.

tacet al fine parte I

Allegro

$\text{♩} \approx 144$

5

5

10

G.P.

TAMB. MIL.  
c.c.

f

15

più f  $\text{♩} \approx 152$

GR. CASSA

4

sf

20

25

30

35

5

40

45

WOOD

imp.

46 3 7 46

48

49

50

51

52

53

2

55

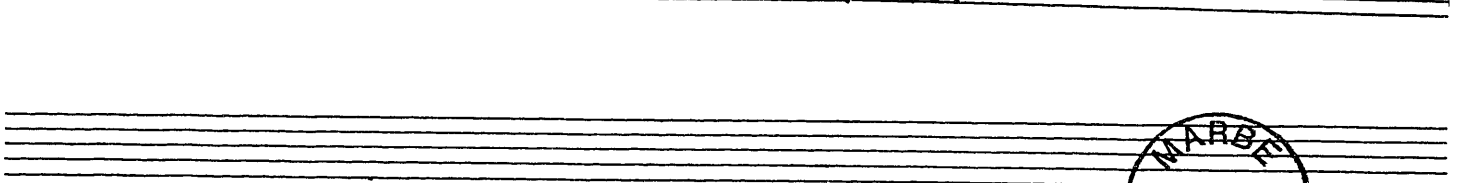
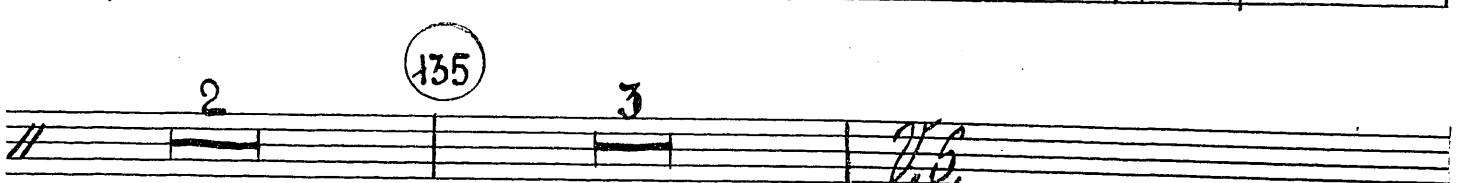
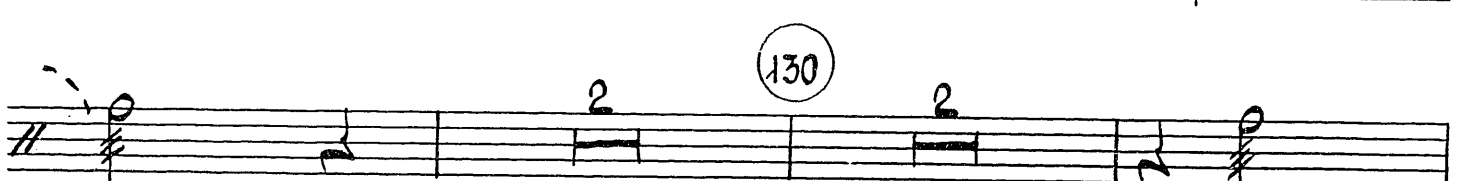
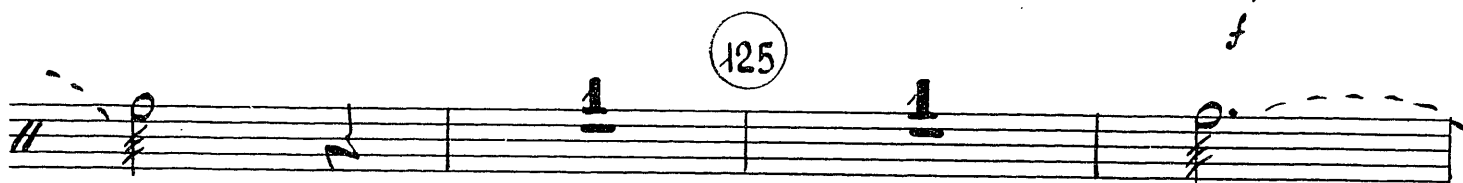
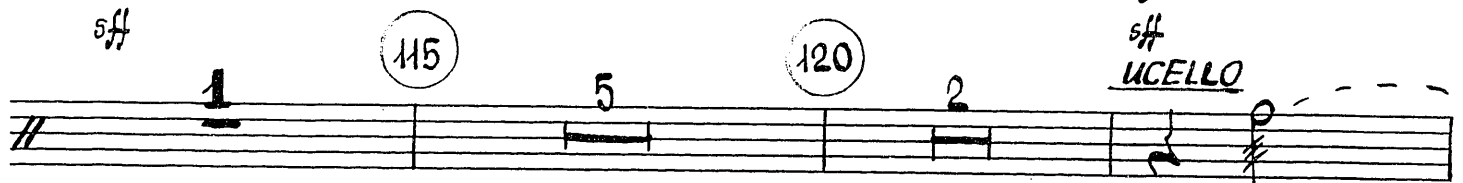
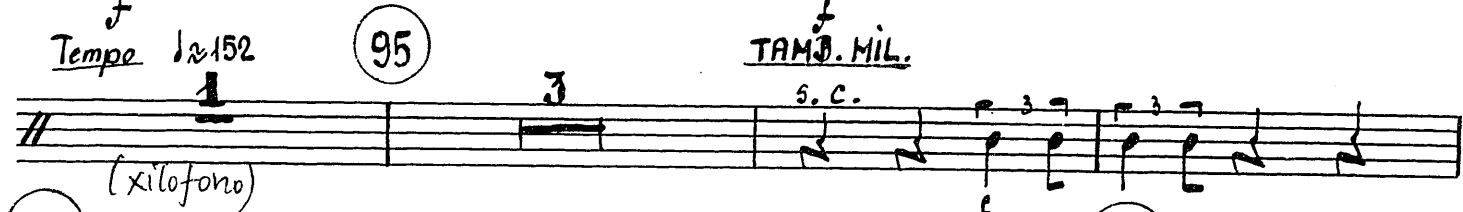
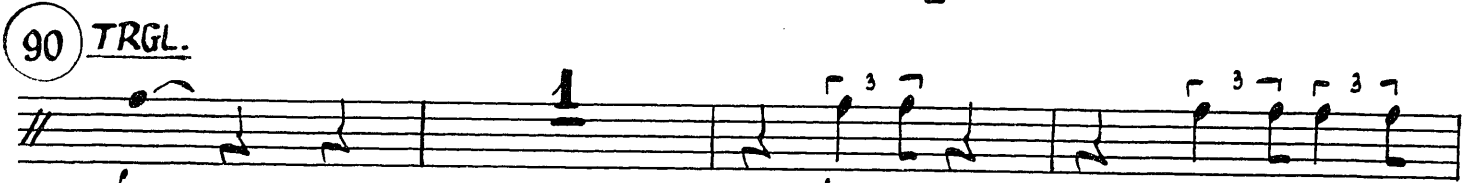
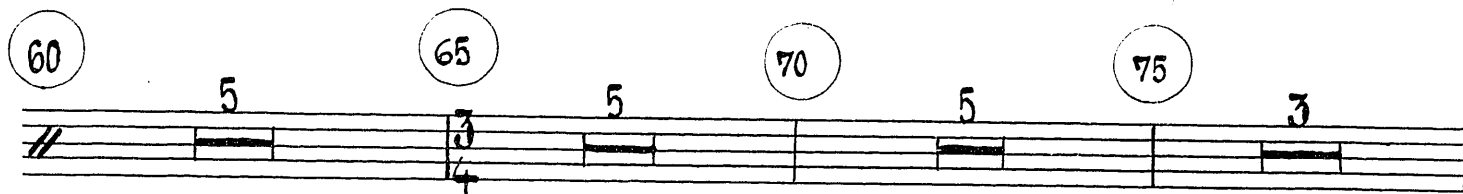
5

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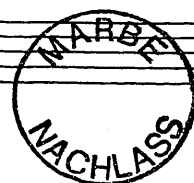


Perc 2

- 3 -



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Perc 2

— 4 —

TAMB. MIL.

(140)

quasi f      nerveusement      cresc      ben f

(145)

WOOD.  
3GS.  
TAMB. MIL.

(150)

imp.

1      2      12 80      ben f      GR. CASSA pesante (molto)      sub. sfff

(155)      (160)

1

(165)

1

(170)      5      (175)      5

Allegro sub.  
♩ ≈ 152

2

(180)      5      (185)      1

G.C.

5

(190)      p

1

(195)

1      1      5

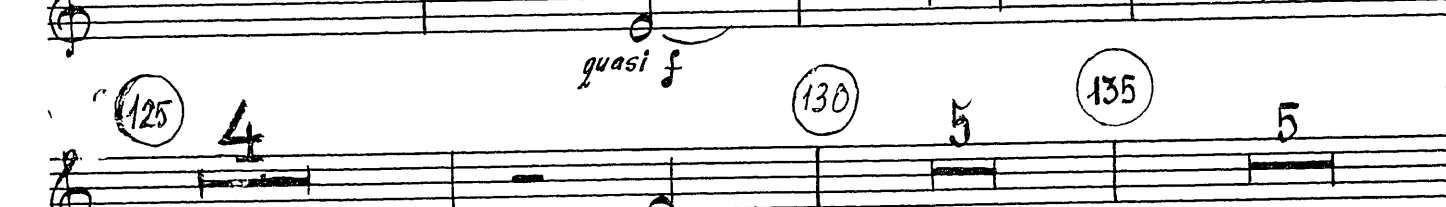
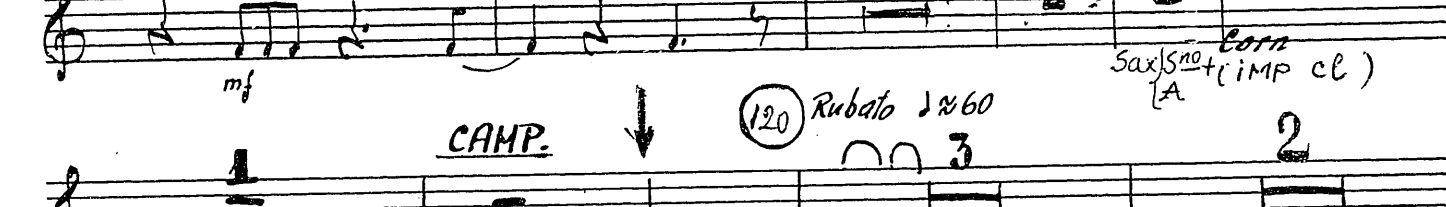
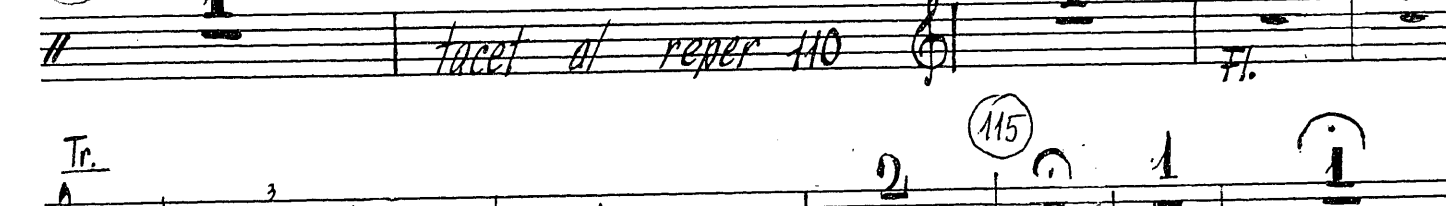
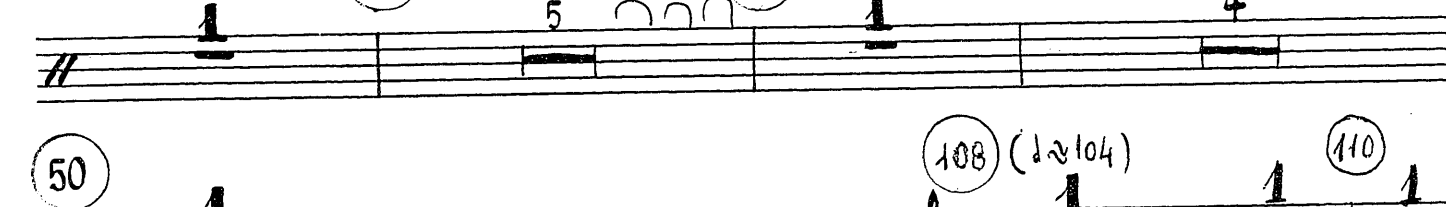
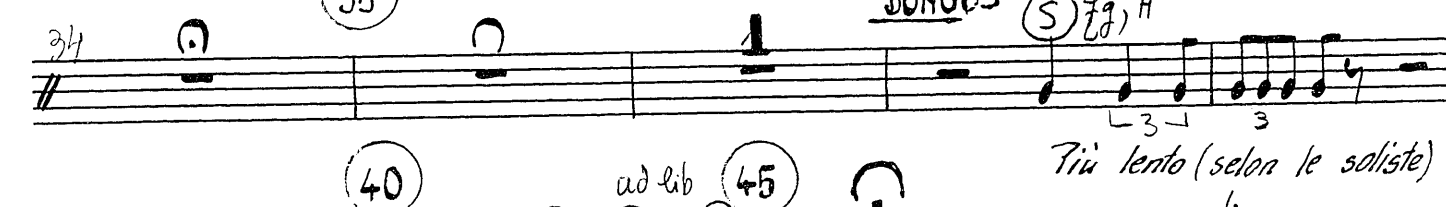
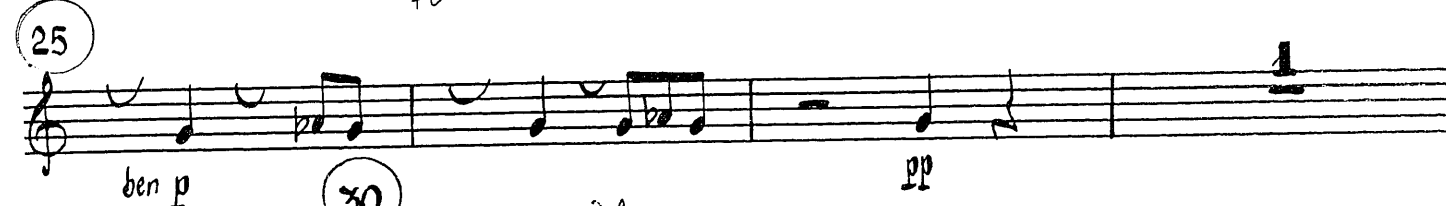
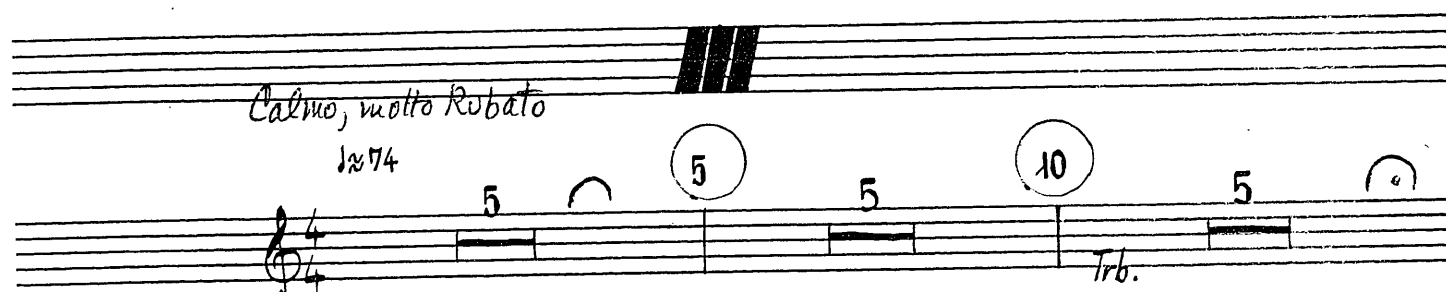
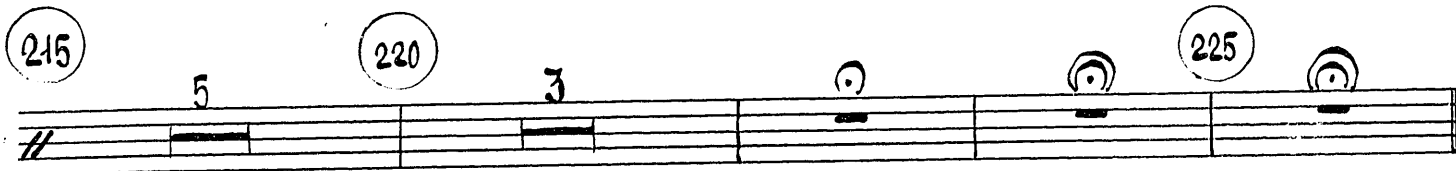
200      5      205      5      210      5

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Perc 2

- 5 -



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140 1 G.P. 1 2

145 WOOD

150 1 152 senza misura

153 1 156 1 155 3 158 CAMP. 1 160 5

165 5 170 3 1 175 1 178 IMP quasi f

179 ben f 180 181 quasi sf mf più p WOOD

182 Timp. perd. 183 184 poco f >

185 186 187 188 1

189 GR. CASSA 190 195 5 200 1

TAMB. MIL.

ben f sf > f sf >

\* ( ) seulement si le soliste n'est pas encore prêt

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Perc 2

- 7 -

Handwritten musical score for Percussion 2, measures 205 to 255.

Measures 205-210: Snare drum (s) and Tom (T) patterns. Measure 210 includes a *sf* (sforzando) marking.

Measures 211-215: Snare drum (s) and Tom (T) patterns. Measure 215 includes a *sf* marking.

Measures 216-220: Snare drum (s) and Tom (T) patterns. Measure 220 includes a *sf* marking.

Measures 221-225: Snare drum (s) and Tom (T) patterns. Measure 225 includes a *sf* marking.

Measures 226-230: Snare drum (s) and Tom (T) patterns. Measure 230 includes a *sf* marking.

Measures 231-235: Snare drum (s) and Tom (T) patterns. Measure 235 includes a *sf* marking.

Measures 236-240: Snare drum (s) and Tom (T) patterns. Measure 240 includes a *sf* marking.

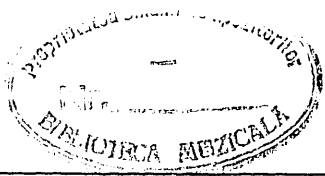
Measures 241-245: Snare drum (s) and Tom (T) patterns. Measure 245 includes a *sf* marking.

Measures 246-250: Snare drum (s) and Tom (T) patterns. Measure 250 includes a *sf* marking.

Measures 251-255: Snare drum (s) and Tom (T) patterns. Measure 255 includes a *sf* marking.

Additional markings: *GR. CASSA* (Grande Cassa), *Sax.* (Saxophone), *CAMP.* (Cassa), *mp* (mezzo-piano), *ben p* (benigno piano).





# **TIMPANI** (MARACAS)

## **CONCERT PENTRU SAXOFON ȘI ORCHESTRĂ**

M. MARBE

*Sax. ad lib.*

1 Cb. 2 Vlc.

3 *pohissimo f* 4 *p* Bg. Tom-T. 5 *Vni*

6 *mp* *Rubato* *poco sf in p* 10 2 1 1

15 *Arpa + fg.* *poco sf* *perd.* *mf* 20 2 1

25 *ben p* *sempre p* *ad lib. poco più mosso (selon l'esoliste)* 30 1 2

35 *ossia sf* *sf p* *perd.* 40 *tacet al reper 65*

\* si possibile timpanina

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Timp

(♩ 272)

65 *Camp.*

*sf avec délat*

*ben f*

*ff p sub.*

70 *tacet al fine partea I*

*Allegro*

*muta in Maracas 12144*

40 (♩ 152)

45 *Wood.*

*MARACAS*

*Bgs Toms*

50 *muta in Timpani*

84 *ad lib poco meno mosso (2136-144)*

85 *Wood.*

*TIMP.*

90

95 *Tempo 12152*

*sf*

*f le son le plus haut, der höchste Ton.*

(xilofono)

100

105

110

115

120

125

130

135

140 *Fg.*

*Cl.*

145

*quasi f*

*nuance générale: ff brillant.*

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- 3 -

ant)

A circular stamp with the word 'MARBE' curved along the top inner edge and 'NACHLASS' curved along the bottom inner edge. The stamp is slightly faded and has a textured appearance.



Timp

- 4 -

210

*p, mais très précis*

215

220

*tacet al fine parter II*

*Calmo, molto Rubato*

45

*tacet al reper 45*

50

55

60

178

*camp sax.*

179

*Corno*

180

181

*sax. alto*

182

183

*in rilievo*

184

185

186

*quasi p*

*sf in p*

188

*quasi p*

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Timb

- 5 -

Handwritten musical score for Timpani (Timb) and Saxophone (Sax).

Measures 190-228 are shown, with various dynamics and performance instructions:

- 190: *mf*
- 195: *(mf)*
- 200: *poco sf*
- 205: *mf*
- 210: *sf*
- 215: *mf*
- 220: *sf*
- 225: *mf*
- 226: *sf*
- 227: *IMP* *proviser!* *decrease*
- 228: *Sax "taureau" (furioso)* *IMP*

Other markings include *sax. bariton*, *Sax tongram*, and *"taureau"*.

TACE T al FINE

\* (.) seulement si le soliste n'est pas encore prêt

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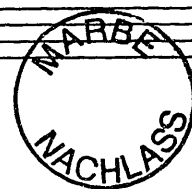


*VIOLINI 1*



**CONCERT**  
PENTRU  
**SAXOFON și ORCHESTRĂ**

*Myriam Marbé*





Vni I

9



**"Allegro"**  
♩ ≈ 144

5 5 5 10 G.P. 2 Vni II *senza sord. (ord.)*

*f non legato*

15 ♩ ≈ 152 *ord. senza sord.* 8va--- 2 3 4 5 20 6 7

*a 5!* *senza sord. (ord.)* *fff* *sub ben p*

25 30 8 9 10 11 12 13 14 15 16 17 18 8va---

*senza trem ben p sempre*  
*pont. (senza trem) beup*

35 40 45 50 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38

*(senza cresc) mettez la sourdine non simultanément.*  
*ord. senza cresc mettez la pont. sourdine non simultanément.*

55 60 65 70 *meta I* 39 40 41 42 43 44 45 46 47 48 49 50 1 2 3 4 5 6

*(ppp con sord.)* *3/4 (Sax Soprano)*  
1 1 1 1 1 1

*(ppp con sord.)* 75 7 8 9 10 11 12 13 14

*meta* 80 85 90 15 4 *ad lib poco meno mosso* 5 1



V.1

91 *pizz.* *mf* *meta* 1 2

92 *Tempo* *♩ 152* 95 2

97 (ord.) *arco* *imp.* *molto* 1-34 98 99 100 101 *Tutti* *poco f* *poco decresc. mp/ff*

*mp rapidissime, legatissime, très fines*

105 107 *meta* 110 115 *Tutti* 118 *meta* 120 125 *molto* 130 *quasi f, avec verve* *erlec sempre*

135 *pizz.* *arco* *quasi gliss jeté (p.d.a)* *simile* *mp* *simile*

140 *arco* *jeté (p.d.a)*

145 *meta I* *Tutti* *imp* *benf, con gioia*

150

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Vni I

-II- Tutti pesante (molto)  
♩ 80

155

160

165

170

Allegro sub  
♩ 152 2

quasi gliss.

jete p. d. a.  
2 avec beaucoup de finesse

quasi gliss.

175

eva-----

ppp quasi legato

ppp quasi legato

8---

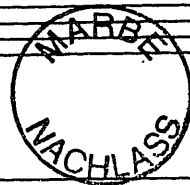
2

185

5

190

1





V. 1

*très fines, très brillantes*

-42

8va

Solo

pp

Solo

pp

8va

195

5

200

2

8va

ben p

1-5

2

3

4

5

205

8va

210

8va

215

8va

Calando

220

2

2

225

V

Calmo, molto Rubato

♩ = 74

5

5

5

10

5

15

2

Calmo (♩ = 72)

V.C.

20

5

25

4

Vni II con sord. (ord.)

pp

con sord.

30

div.

35

ben p

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Vni 1 (div)

43 40

ppp ad. lib.

ad. lib.

2 45 1

Più lento (selon le soliste)

4 50

TACET AL

93 104 5 100 3

Fig. 1

Vni 2 sons harmoniques

105 110 2

sons harmoniques

115 120

TACET AL REPER NR. 100

186 187 188 189 190 191

Sax S<sup>no</sup>+A

F. 1

mf quasi p. leg. avec une certaine tristesse

p jété

lumineux

192 193 194 195 196 197

p avec finesse

198 199 200

meta div.

205 2

\* ad lib. tutti

\* \* = point d'orgue (le quatuor répète les formules) seulement si le soliste n'est pas encore prêt.

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V. 1

207 *div.* 208 209 210

211 *ff* 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 *Vni II senza sord. flaut*

233 *ff* 234 235 *div.* 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 *uniti*

251 252 253 254 255 256 257 258 259 260

*Timp. Tom-Tom (senza sord.)*

*p. flaut*

*sempre p*

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9  
**VIOLINI II.**



**CONCERT**

**PENTRU  
SAXOFON ȘI ORCHESTRĂ**

**MYRIAM MARBE**



**MM 1986/5**



## II.

*Allegro*  
♩ ≈ 144

*ben p, ma senza decresc.*

*senza sord f non legato*

*ord.*

*a tre!*

*fff*

*div.*

*ben p sub*

*ben p sub*

*ben p sub*

*(senza)*

*pont (senza)*

*pont (senza)*

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Vni. 2.

-11-

29 (30) 31 32 33 34 (35) 36 37 38 39 (40) 41 (42) (con sord. pp)

1. trem.) ben p sempre (senza cresc) mettez la sourdine (S)

Vni. II. 2. trem.) ben p sempre (senza cresc) mettez la sourdine (S) (con sord. pp)

div. a 3. trem.) ben p sempre ord. (senza cresc) mettez la sourdine (S) pont. (con sord. pp)

3. trem.) ben p sempre ord. (senza cresc) mettez la sourdine (S) pont.

43 44 (45) 46 47 48 49 (50) 51 52 53 54 (55)

1. ppp

2. ppp

3. ppp

56 Flash 57 58 59 (60) 61 62 63 64 (65) (Sax. Soprano) (70)

1. (ppp con sord.) 3 4

2. (ppp con sord.) 3 4

3. (pont ppp con sord.)

72 73 74 (75) 76 77 78 79 (80)

1. ord. poco f flaut sf sf decresc. pont. >

2. ord. poco f flaut sf sf decresc. pont. >

3. ord. poco f flaut sf sf decresc. pont. >

(5 85 1) U.S.

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V.2 *ad. lib. poco meno mosso*

-12-

(85) ( $\text{♩} \approx 136-144$ )

ord. senza sord

Vni. II  
div. a 2.

ord. senza sord

*imp. (s) sempre leggiero*

(90) *imp. (s) sempre p leggiero*

*très fines*

*très fines*

*div.*

*Tempo! ♩ ≈ 152*

(95)

nuance générale (100) *plutôt baissée, mais percée par des accents; effet fluide et nerveux*

*poco f* *poco decresc.* *mp (mf)*

*poco f* *poco decresc.* *mp (mf)*

(105)

*mf (mp) subito*

*mf (mp) subito*

(110)

(115)

*sf f* *molto*

*sf f* *molto*

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Vni. 2.

-13-  
nuance générale encore assez baissée  
mais laissant entrevoir le crescendo  
qui suivra

1. 117 *meta* (120) *cres-*  
2. *meta* *cres-*

*cen - do* (125) *tutti* *quasi: f,*  
*cen - do* *tutti*

*avec nerve,* (130) *cresc. sempre*  
*pizz.* *pizz.* *arco*  
*mp*

(135) *quasi gliss.* *simile* 136 137  
*mp* *quasi gliss jette'* *simile* *simile*  
(p.d.a.)

138 *arco* 139 *jette' (p.d.a.)* (140)

140 (meta II) 3 *Al. f.*



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145 *nuance générale: ff brillant*

*ord.*

150 *sub f sf mp sub f sf mp sub f*

155 *nuance générale: sub. mf (mp)*

160 *sub ff, pesante (molto)*

*Tutti*

165

170 *nuance générale: sub p (sauf le reste de ff aux cors)*

172 *le p.d.a. quasi gliss mais nerveux et sec.*

*Allegro*

*Subito*

*1*

175

172 173 174 176

*div. a 2.*

177 178 179 180 181

*p.d.a. quasi simile*

*quasi p ma in rilievo*

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*Vni. II.* -15-

185

190

195

200

205

210

215

*calando*

220

225

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## III.

Calmo, molto Rubato

Musical score for V.2, starting with **III.** and tempo marking **Calmo, molto Rubato**. The score is written in 4/4 time and includes various performance instructions and dynamics.

Measures 1-14: **Calmo** ( $\text{♩} \approx 74$ ). Includes markings for **Cornj. 3/4** and **Tuba**.

Measures 15-24: **Calmo** ( $\text{♩} \approx 72$ ). Includes marking **con sord. (ord.)** and dynamic **pp**.

Measures 25-34: **ben p**. Includes marking **div.**.

Measures 35-44: **ad lib**. Includes marking **(div)**.

Measures 45-54: **Più lenta** (*selon le soliste*). Includes marking **ad lib**.

Measures 55-64: **senza misura**. Includes marking **Legni** and **vle. cb.**.

Measures 65-74: **quasi crescendo.** Includes marking **poco a poco decresc.**.

Measures 75-84: **à 4**. Includes marking **p**.

Measures 85-94: **♩  $\approx 60$** .

Measures 95-104: **♩  $\approx 104$** . Includes marking **Oboe** and **Legni**.

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Vni. 2.

- 17 -

100 4 senza sord. (sons harmoniques) 105 106 107

108 109 110 5 Vcl. Eb. 115 1 2 120 Rubato  $\approx 92$  2 Sax S<sup>10</sup> XA

185 T. B. TACET AL...

186  $\approx 40-50$  2 Vni. T. 1<sup>o</sup> p jété 1<sup>o</sup> poco f mp lumineux ma leggero

190 191 tr. p

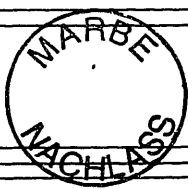
192 193 \* \* 194 8- 7 4. p avec finesse leggero

195 196

197 198 2

\* ad lib tutti (S)

\* \* (o) seulement si le soliste n'est pas encore prêt.



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V.2

48-

200 201 202 203 204

*imp.*

Pup. 1.

div. a2.

Pup. 2.

*imp. simile Pup.!*

205 206 207 208 Tutti 209 210

(pup. I, II)

211 *ff* *uniti* *3* *ve. vc. cb.*

215 220 225 226 *senza misura* *ve. cb.*

227 *Timp.* 228 *T-toms* 229 *vc.* 230 *Sax* *vc. x* 231 *ve.*

*poco f*

232 *senza sord. flaut. timb.* 233 *ff* *div.* 235

236 237 238 239 240

242 243 *sempre p*

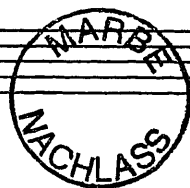
244 245 *uniti.*

250 255 260

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**VIOLA**



**CONCERT PENTRU SAXOFON ȘI ORCHESTRĂ**

**MYRIAM MARBE**



*Allegro*  
♩ ≈ 144

5 1 (ord.) 5! *leg.*

Vlc.

10 *mf* (*quasi f*) G.P. 1

c.b. *Tomb. mil.*

15 ♩ ≈ 152 *f* non legato *sf*

4 *à tre* *fff* *ben p* *sub.*

20 *à tre* *ben p* *sub.*

25 30

pont. (*senza trem.*) *ben p* sempre

35

ord. (*senza cresc.*)

ord. (*senza cresc.*)

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Viola  
II

- 11

40

42 43 44 45 46 47 48 49 50 51 52 55

imp. (ord.) mf

pont. mp

(ord.) mf

pont. mp

gliss. sul G

53 54

molto più p

molto più p

molto più p

pizz. a 6!

3

60 65 70 (uniti) ord. gliss.

5 3 5

75 1 2

4 Sax. Soprano pizz.

5! tamb mil





viola

-12-

80 (pizz) arco (ord.)  
f a tre p

85 poco meno mosso (♩ ≈ 136-144)  
ab lib. p

87 IMP. 8 sempre p, leggero

88 89

90 uniti  
3/4 div.

Tempo

95 5 100 5

(Xilofono)

105 5 110 5 115 5 120 5

125 1 Vlc. (effet de cluster) c.b. 1

rapidissime

128 IMP. 129 130

131 132

crescendo sempre

133 134 135

136 \*\*\*  
f

\* clusters de valeurs differentes (p, p).

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-13-

non troppo f ma pesante

Handwritten musical score for "L'Allegretto" by Beethoven, measures 145-190. The score is for a string quartet, with parts for Violin I, Violin II, Viola, and Cello/Double Bass. The tempo is marked "Allegretto sub." and the time signature is 3/8. The score includes various dynamics (sf, f, mp, sub.f), articulations (accents, slurs), and performance instructions (CL battute, arco, ord., secco, jeté). Measure numbers 145, 150, 155, 160, 165, 170, 175, 180, 185, and 190 are circled. The score ends with a double bar line and a repeat sign.

Y.S.



viola  
pizz. doux

arco  
pochiss.  
pizz.  
p. d. a. quasi p

calando

195

200

205

210

215

220

225

*Calmo, molto rubato*

$\text{♩} \approx 74$

10

15 Fl. Calmo ( $\text{♩} \approx 72$ )

20

25

30

con (ord.)  
sord.

mp

ben p

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M  
NAC



Viola

- 15

1 35 4 40 2

ad lib.

8 7 1 45

Più lento  
(selon le soliste)

mp

1 47 48 49 50

à 4

à 4

72

3 55 1

à 4

84

3 60 5 65 5 70 1

75 Vni 2

decreso.

76 77

div.

p

80 Calando

78 79

85  $\text{♩} = 60$

90

93  $\text{♩} \approx 104$  Ob.

1 1

95 senza sord. sons harmoniques

quasi  $f$

mp

96 97 98 99 100 101

3 105 5 110 5 115 1

Sax S<sup>no</sup> + A

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viola

1

120 Rubato -16- (très aproximatif!!!)

122

123 Cor

mp

125

126

127

128

129

130

131

132

135

138

140

1

G.P.

3

145

5

150

2

152

Vlc. cb.

decresc. molto

153

4

≈ 60

1

155

5

160

5

165

5

170

5

Trb.

175

3

178

1

179

1

180

1

181

1

182

1

Camp.

Cor

183

184

1

185

1

Timp

Timp.

186

1

187

1

188

1

189

1

Flauto 1<sup>o</sup>

(mf quasi p, leg.)

poco f

SISTRA

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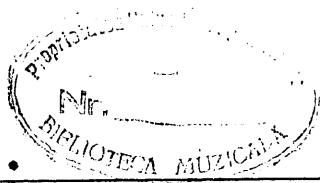
17

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\* ad lib tutti (S)  
 \* \* (o) = seulement si le soliste n'est pas encore prêt.

*Jay*

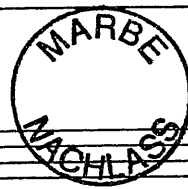




**VIOLONCELLI**

**CONCERT PENTRU SAXOFON SI ORCHESTRĂ**

**MYRIAM MARBE**



**MM 1986/5**



MYRIAM MARBE

**VIOLONCELLI**

CONCERT PENTRU SAXOFON SI ORCHESTRA

**I**

*Sax. Solo ad libitum*

① *mp* *sf inf* *mf*

② *flautando non vibr.*

③ *Ch.* *flautando non vibr.*

④ *p*

⑤ *Timp.* *pochiss f* *Bps.* *quasi f* *vibr. ord.*

⑥ *ben p* *Don* *pochiss cresc* **4** *vibrato ord.*

*Rubato*  
♩ ≈ 40-50

⑦ *mp* *ord.* **3**

⑩ *col legno* *arco* *pont.* *ord.* *p*

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Vlc.

- 2 -

15 *pizz. sonore* *sempre p* *arco* *IMP rythmique (sons assez longs) sur sol-sib* *continuez l'IMP en tremollo* *decresc. molto (perd.)* *pont.* *senza trem non vibr.* *1* *2* *3* *V.S.* *MARBE NACHLASS*

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Vcl

-3-

33 1° solo con sord. tril 34 cresc. 2° solo senza sord. tril mf quasif senza cresc.

Pup I

35 f sempre 36 37 38 ad lib. 39 40 f sempre 10 senza sord. poco sf > ord. ma non troppo vibr.

41 42 senza misura 43 ~126 Fg, Trp, Cor, W. Bl. 44 Corni → 45 46

47 Bgs; T. toms 4

48 "Allegretto" ~92 50 non leg. 5 sf 5 3

55 1 mp 60 1 rall. s. trem.

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Vlc.

-4-

*a tempo*  
63  $\approx 72$  *ord.* *poco non vibr.* *ord.* *poco non vibrato* (65)  
*fff* *f* *mp* *fff sub.* *p sub.*

(70) *ord.* 4

*sempre p*  
(71)  $\approx 72$  72 Col-Sax. (73)  
4 (ben p)

(74) (75) Sax. Tacet (76) Col. Sax.

(77) *mrce.* *phi* *Tamb.* 4

(78)  $\approx 72$  (80) 4

(84) *senza misura col legni + corni + arpa*  
*molto decresc.*

(85) (86)  
*Fg. tacet.* *ppp possibile*

V.S.

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87  $\text{♩} \approx 92$  (solo)

qu. I (1°) 4 *quasi p*

qu. II 4 *poco f sf senza decr.*

3

90

*poco sf*

qu. I *cresc. ben f s. trem.*

qu. II *f mf ff mf*

qu. III (solo) *mf ben f più f sf*

*perd.*

\* quatuors disposés stéréophoniquement

95

*trem très fin*

*ben p*

*s. trem.*

*quasi f*

3

*> mf*

*s. trem.*

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Vlc.

100

qu. I

qu. II

qu. III

102

Vlc. Tacet

103

104

Vlc. Tacet

105

VI. 1

Cp.

Cbs.



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**Allegro**  
♩ ≈ 144  
5 ord.  
Cb.  
sans accents,  
legato  
mf (quasi f)  
S!  
S!  
2 10 G.P. 3 13 3 1 7 4  
Tamb mil viole  
15 ≈ 152 tutti senza decresc. 20  
div. 4 fff atre ben p. sub.  
25 30  
pont. (senza trem.) ben p sempre  
35 40  
ord. (senza cresc.) pont. pp  
45 50 55  
(sempre pp) ppp

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Vlc.

-8-

Handwritten musical score for Violoncello (Vlc.). The score is written on five staves. The first staff begins with the instruction *mp ord. (senza trem)*. The second staff includes the instruction *gliss.* and a measure marked with a large **1**. The third staff includes the instruction *div. pizz.* and a measure marked with a large **3**. The fourth staff includes the instruction *ad lib.* and a measure marked with a large **1**. The fifth staff includes the instruction *poco meno mosso* and a measure marked with a large **1**. The score is marked with various measures and includes a section labeled *Tempo!* starting at measure 94. The score concludes with a section labeled *(xilofono)* and a measure marked with a large **1**.

Handwritten musical score for Violoncello (Vlc.). The score is written on five staves. The first staff begins with the instruction *mp ord. (senza trem)*. The second staff includes the instruction *gliss.* and a measure marked with a large **1**. The third staff includes the instruction *div. pizz.* and a measure marked with a large **3**. The fourth staff includes the instruction *ad lib.* and a measure marked with a large **1**. The fifth staff includes the instruction *poco meno mosso* and a measure marked with a large **1**. The score is marked with various measures and includes a section labeled *Tempo!* starting at measure 94. The score concludes with a section labeled *(xilofono)* and a measure marked with a large **1**.



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Vlc

-9-



105 *Cb.* 1 1 1 1 1 (110) 1 1 1

*sempre* 1 1 (115) 1 1 1 (*pizz.*)

120 122 (8) 123 124 (5) 3

125 *div* 126 (8) (*effet de cluster*) 127 128 129

130 *rapidissimo* *arco* *mf*

135 136 137 *f* *sf* *non troppo f ma pesante* *fsub* *sf*

140 141 142 143 *mp* *fsub.* *sf* *mp* *fsub.* *sf* *mp* *fsub.* *sf*

144 145 *meta pizz.* - *meta arco* *mp* *fsub.* *sf* *mp*

148 150 153 155 *Tutti* *arco* *sub. ff* *pesante (molto)*

158 160

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Vlc.

10



Handwritten musical score for Violoncello (Vlc.), measures 162 to 225. The score is written on ten staves, with measures grouped by circled measure numbers. The key signature is one sharp (F#).

Measures 162-165: *Sf*, *Allegro sub.* (168 ~ 152), *sf*, *ff*.

Measures 166-170: *benf*, *arco*, *col legno batt.*, *ruvido* (triplets).

Measures 175-180: *benf*, *arco ord.*, *p*.

Measures 185-190: *benf*.

Measures 195-200: *benf*.

Measures 205-210: *calando* (1-16), *2*, *3*.

Measures 215-220: *calando* (4-10), *5*, *6*, *7*, *8*, *9*, *10*.

Measures 225-230: *calando* (11-16), *11*, *12*, *13*, *14*, *15*, *16*, *attaca*.

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*Calmo, molto rubato* **III**

$\text{♩} \approx 74$

5 1 10 *mp*

15 *Calmo* 4 ( $\text{♩} \approx 72$ )

20 5 25 5 30 3 35 1

40 1 *ad lib.* 1 *ad lib.* 1 *ad lib.*

45 *Più lento (selon le soliste)* 50 *Sax. Solo* *poco in rilievo* 4

$\text{♩} \approx 72$  ↓ 55 4  $\text{♩} \approx 84$  5 7 8

60 9 10 11 12 13 14 15 16 17 *quasi crescendo...*

70 18 19 20 21 *poco a poco decr.* 22 23 24 25

80 *Calando* 5 85  $\text{♩} \approx 60$  1

*Tempo* ( $\text{♩} \approx 84$ ) 90

*p*

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Vlc.

-12-

93  $\text{♩} \approx 104$  (95)

*mp* sons harmoniques 1-27

100

2 3 4 5 6 7 8

105 110

9 10 11 12 13 14 15 16

115

17 18 19 20 21 22 23

120 *Rubato*  $\text{♩} \approx 60$  (très approximatif!!!) (Sax S<sup>no</sup> + A) 125

24 25 26 27 1-14 2

130

3 4 5 6 7 8 9

135

10 11 12 13 14

140 **1** P.G.



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Vlc

- 13 -

145 *decresc.*

*poco f* 150 *mf*

*decresc.* *mp* 155 160 *Sax. alto decresc. molto* 4

165

170

175 178 179 *IMP. CORNI, CAMPANE* 180 181

181 *Sax.* 182

183 184 *Vlc. TACET* 185 186 *Fl.* *mf quasi p, leg. avec une certaine tristesse* *perdendosi* *pizz. sonore*

190 *poco f* *mp* *decresc.* *p* *1\**

192 3 *arco* *b* *b* *b*

195 4 200 5 205 5

\* ad lib tutti (S)

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**CONTRABASSI**



**CONCERT PENTRU SAXOFON ȘI  
ORCHESTRĂ**

**MYRIAM MARBE**

*Sax. solo ad libitum*

① *v flautando non vibr.*

② *vla. (flautando, non vibr.)*

③ *Sax. 3 paco sf*

④ *T. tam quasif*

⑤ *Vlc. ben p*

⑥ *Mm  $\downarrow \approx 40-50$  (Rubato)*

⑩ *pent 12*

*perd. V.S.*



E♭<sup>ord.</sup> -2- (15)  
 13 *p*  
 16 *pizz.* 17 18 *arco*  
 19 *sf* (20) 8 (senza trem.)  
 23 *flaut.* (25) ♩ ≈ 60  
 27 *ad lib poco più mosso* (30) *sempre p*  
 31 (35)  
*ritard. accel. ad lib.*  
*ord. ma non*  
*poco sf* *troppo vibr*  
 (40) *senza misura*  
*sempre p* (43) (44) (45) (46) (47)  
*Corni* *Bgs = Tom Tom*  
 (48) *"Allegretto"* ♩ ≈ 92 (50)  
 51 52 53 54 5 *sf* *non leg.*  
 55 *p* *sf* *tuvido* *p* 2

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60 <sup>cb</sup> <sup>-3-</sup> *rallentando* *perdendosi* 1 *a tempo* <sup>ura</sup> *poco non vibr.* *ord.*  
 65 *sff* *f* *mp* *sff sub.*  
 70 *senza misura* *sf* *p sub.*  
 73 *sempre p*  
 74 75 76 *ben p* 77 *(ben p)*  
 78 *poco non vibr.* *Campanas* *pont. perd.* 3  
 84  
**TACET AL ... 102**  
 102 103 104 105 *con sord.*  
 Sax. *pp* 106 107 108 *ben p*  
 attacca



99 *Allegro* <sup>99</sup> *♩ ≈ 144* 5  
 10 *G.P.* 3 1  
 Tamb. mil



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Handwritten musical score for a string quartet, featuring measures 15 through 105. The score includes various musical notations, dynamics, and performance instructions.

**Measures 15-24:** *senza sord.* (without mutes). Measure 15 includes a tempo marking  $\approx 152$  and a dynamic marking *Flash*. Measure 20 includes a tempo marking  $\approx 152$  and a dynamic marking *Flash*.

**Measures 25-31:** *a 5!* (at 5!). Measure 25 includes a dynamic marking *fff*. Measure 30 includes a dynamic marking *ben p sub.* (very piano, subito).

**Measures 32-41:** *ord. (senza cresc.)* (order, without crescendo). Measure 35 includes a dynamic marking *pp* (pianissimo). Measure 40 includes a dynamic marking *ppp* (pianississimo).

**Measures 42-55:** *mp ord. (s. trem.)* (mezzo-piano, order, with tremolo). Measure 45 includes a dynamic marking *pp*. Measure 50 includes a dynamic marking *ppp*. Measure 55 includes a dynamic marking *ppp*.

**Measures 56-62:** *div* (divisi). Measure 56 includes a dynamic marking *mp* (mezzo-piano). Measure 62 includes a dynamic marking *gliss.* (glissando).

**Measures 63-75:** *Sax Soprano* (Soprano Saxophone). Measure 65 includes a dynamic marking *pp*. Measure 70 includes a dynamic marking *pp*. Measure 75 includes a dynamic marking *pp*.

**Measures 80-90:** *ad lib* (ad libitum). Measure 80 includes a dynamic marking *pp*. Measure 85 includes a dynamic marking *pp*. Measure 90 includes a dynamic marking *pp*. Measure 95 includes a dynamic marking *pp*. Measure 100 includes a dynamic marking *pp*. Measure 105 includes a dynamic marking *pp*.

**Measures 95-105:** *Tempo!  $\approx 152$*  (Tempo! approximately 152). Measure 95 includes a dynamic marking *pizz.* (pizzicato). Measure 100 includes a dynamic marking *meta pizz* (meta pizzicato). Measure 105 includes a dynamic marking *meta arco* (meta arco).

**Measures 105-115:** *sempre* (sempre). Measure 105 includes a dynamic marking *pp*. Measure 110 includes a dynamic marking *pp*. Measure 115 includes a dynamic marking *pp*.





110

115

120

125

130

135

140

145

150

155

160

165

*tutti arco*

*meta pizz.  
meta arco*

*Tutti*  $\approx 80$  *pesante (molto)*  
*arco*

*sub. sf* *sf*

*Allegro sub. 7*  
 $\approx 152$  *(arco)*

*mp*

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170

175

180

185

190

195

200

205

210

215

220

225

*uniti arco*

*div.* *sf* *ruvido* *p*

*f* *c.l. battute* *arco (cord)* *(c.l. battute)*

*calando*

4



*Calmò, molto rubato*

♩ ≈ 74

5

10

15 *Calmò* 5 (♩ ≈ 72)

20 5 25 5 30 3

35 40 1 *ad lib. ad lib. ad lib.*

45 *Più lento* 50 *Sax.* *imp.*

*mp (mf)*



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- 8 -

$\downarrow \approx 72$  (55)  $\downarrow \approx 84$

(60)

(65)

(70)

(75) poco a poco cresce,

(80) Calando 5 (85)  $\downarrow \approx 60$  /

(90) 93  $\downarrow \approx 104$  (oboe)

mf

(95) (100)

(105)

(110)

(115)

(Sax S<sup>no</sup> + A)



(120) *Rubato* ( $\text{♩} \approx 60$ ) (très approximatif)

Handwritten musical notation on five staves. The notation consists of horizontal lines with various symbols, including circles and dots, indicating musical notes and rests. The first staff has a circled number 120. The second staff has a circled number 125. The third staff has a circled number 130. The fourth staff has a circled number 135. The fifth staff has a circled number 140, followed by the letters "G.P." and the numbers 1, 1, and 2.





145

poco f *decresc.* mf *decresc.*

150

mp  $\downarrow \approx 60$  155

160

165

170

175

178 179 180 181 182

183 Cor. *perd.* t<sup>imp</sup>.

184 Timp.

185 Sistra *pp*

186 poco f  $\downarrow \approx 40-50$  1 3 190 5

Fl.

195 \* 4 200 5 205 5

\* Seulement si le soliste  
n'est pas encore prêt.

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210 1  $\text{♩} \approx 60$

215 *ff*

220

225 226

227 228 229 230 231 232

233  $\text{♩} \approx 60$  235 240

24/ div. 242

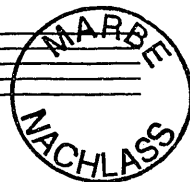
243 *sempre p* 244 245

250

255 *p* *uniti*

260

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Pup. I

Saxofon  
+ Vle. Vb

gli  
alki

122 quasi p

poco exese



-3-

33 IMP. *sur le sang donné*  
Pup I *pochissimo più f*  
gli altri *pochissimo più f*

34 *poco più f*  
Pup I *poco più f*  
gli altri

35 *f sempre*  
Pup I *f sempre*  
gli altri

36 2 38 (pizz) 1  
tutti *poco f* 42 *tp Corni*  
40 1 41 *pizz secco div* 42 *senza misura 1*  
Corni (f) Saxofon  
43 4 47 IMPROVISANDO  
+ Corni Sax. + Bgs; T-Tom.

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Volta



48  $\text{♩} \approx 92$   
arco  $\text{H}$  poco legato  
leggiere  
ne pas accentuer le premier temps  
Pup.I nup (pizz.) avec finesse  
arco p avec finesse  
ne pas accentuer le premier temps  
50 p.d.a. poco leg. leggiere

51 pizz  
Pup.I  
arco  
p leg.  
gli acci.  $\text{quasi f}$  p.d.a. leggiere  
arco

53  
Pup.I nup poco leg. leggiere  
p.d.a. ord. sempre mi  
gli acci. jete  $\text{S}$  l'irreguliere  
54 p.d.a. ord. più leg. perdendosi

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Handwritten musical score for a string quartet, featuring measures 55 through 60. The score is written for four staves: Violin I (Pup. I), Violin II (Pup. II), Viola (Pup. I), and Cello/Double Bass (Pup. II).

**Measure 55:** Violin I has a melodic line with a 6-measure rest. Violin II and Viola play a rhythmic pattern. Cello/Double Bass has a 3-measure rest.

**Measure 56:** Violin I continues with a melodic line. Violin II and Viola play a rhythmic pattern. Cello/Double Bass has a 3-measure rest.

**Measure 57:** Violin I continues with a melodic line. Violin II and Viola play a rhythmic pattern. Cello/Double Bass has a 3-measure rest.

**Measure 58:** Violin I continues with a melodic line. Violin II and Viola play a rhythmic pattern. Cello/Double Bass has a 3-measure rest.

**Measure 59:** Violin I continues with a melodic line. Violin II and Viola play a rhythmic pattern. Cello/Double Bass has a 3-measure rest.

**Measure 60:** Violin I continues with a melodic line. Violin II and Viola play a rhythmic pattern. Cello/Double Bass has a 3-measure rest.

**Handwritten Annotations:**

- Violin I:** *p.d.a*, *ord. leg.*, *ord. 3 leg.*, *meno leg, leggiero*, *ord. 3*, *pizz*, *ord. più leg.*, *meno leg., scintillant*, *arco*, *p*, *bra*, *bebe be*, *ord.*, *leg.*, *ord.*
- Violin II:** *p.d.a*, *ord. 3*, *pizz*, *ord. 3*, *pizz*, *ord. 3*, *ord. più leg.*, *meno leg., scintillant*, *arco*, *p*, *bra*, *bebe be*, *ord.*, *leg.*, *ord.*
- Viola:** *p.d.a*, *ord. 3*, *pizz*, *ord. 3*, *pizz*, *ord. 3*, *ord. più leg.*, *meno leg., scintillant*, *arco*, *p*, *bra*, *bebe be*, *ord.*, *leg.*, *ord.*
- Cello/Double Bass:** *p.d.a*, *ord. 3*, *pizz*, *ord. 3*, *pizz*, *ord. 3*, *ord. più leg.*, *meno leg., scintillant*, *arco*, *p*, *bra*, *bebe be*, *ord.*, *leg.*, *ord.*





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Handwritten musical score with multiple staves and measures. The score includes various musical notations, dynamics, and performance instructions.

Measures and markings include:

- 61: *p* *#* *p* *ben p*
- 62: *rallentando* *perdendosi*
- 63: *arco ord.* *poco non vibr. ord.* *mp sf sub.* *p sub.*
- 64: *ord.* *sf p sub.*
- 65: *poco non vibr.*
- 66: *sf* *f*
- 70: *sempre p*
- 71: *1 ~ 72*
- 72: *ben p*
- 73: *(ben p)*
- 74: *ben p*
- 75: *ben p*
- 76: *ben p*
- 77: *ben p*
- 78: *1 ~ 72* *pout.*
- 79: *perdendosi*







80 <sup>4</sup> <sup>-7-</sup> 84 senza misura

Leghi + Casuit Arpa + Vla; Vle. Sax. by.   
 molto decr.

85 haléant

Calme ment

Sax. by IMPRAV. .... de plus en plus calme   
 beu p mais 86   
 audible   
 4

87 <sup>d ≈ 92</sup> ord   
 4 quasi p   
 90   
 poco sf   
 senza decr.

\* 1<sup>o</sup> violon du deuxième quatuor   
 disposé stéréophoniquement.

qu. I 1.   
 cresc. beuf s. trem.   
 qu. II 1.   
 f mf ff mf   
 ord   
 qu. III 1.   
 mf beuf   
 sf

\* 1<sup>o</sup> violon du troisième   
 quatuor disposé stéréo-   
 phoniquement.

V. I. subito

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-8-

trem. très fin

poco pont.

ben p

qu. I 1.

qu. II 4.

qu. III 10

sf

3

poco sf in p

100

S. trem.

qu. I 1.

qu. II 2.

qu. III 10

S. trem.

102

Saxophon + Fe. Clar.

103

+ vln 2 (con sord.)

con sord. poco non vibr.

104

105

perd.

pp

106

107

108

Sax. + Cbass.

+ arpa + Tuba

+ Cfg.

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attacca  
"Partea II"



Vni I

9



*♩ = 144* 5 5 5 10 G.P. 2 Vni II *senza sord. (ord.)*

15 *♩ = 152* *ord. senza sord.* *a 5!* *senza sord. (ord.)* *ff* *sub ben p* 20 6

7 8 9 25 10 11 12 13 14 30 15 16 1-24 *8va* *senza trem ben p sempre* *pont. (senza trem) ben p* 15- *bobo*

2 3 35 4 5 6 7 8 40 9 10 11 12 13 45 14 15 16 17 50 18 19 20 21 *(consord. pp)*  
*(senza cresc) mettez la sourdine non simultanément.*  
*ord. senza cresc mettez la pont sourdine non simultanément.*

22 23 55 24 1- *8va* 2 3 60 4 5 6 7 8 65 9 10 11 12 13 14 15 *(ppp consord.)* 3 4

*meta* 1-9 *8va* 2 3 4 75 5 6 7 8

9 80 4 *ad lib poco* 85 *meno mosso* 5 90 1

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91 *pizz.* 1 2 1 -10- Tempo *♩* 152 1 95 2

*meta* *mf*

97 (ord.) *arco* *imp.* 1-34 *molto* 98 99 100 3 *Tutti* 4 5 6

*meta* *mp rapidissime, legatissime, très fines* *poco f poco decresc. mp/fff*

7 105 8 9 *meta* 10 11 12 110 13 14 15

*mf/mp/subito*

16 17 115 *Tutti* 18 19 20 *meta* 21 22 120 23 24

*sf f* *molto*

26 26 27 125 28 *Tutti* 29 30 *quasi f, avec verve* 31 32 130 *cresc sempre* 33

34 *pizz.* *arco* *quasi gliss jété (p.d.a)* *simile* *mp* *simile*

135

140

*arco* *jété (p.d.a)*

145

*meta I* *Tutti* *imp* *benf. con gioia*

150

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Vni I

-II-

155

160

165

170

quasi gliss.

jeté p. d. a.  
avec beaucoup de finesse

175

eva

ppp quasi legato

ppp quasi legato

8

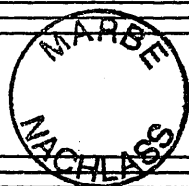
2

185

5

190

1





*très fines, très brillantes* -42

*Solo* *8va* *pp* *Solo* *pp* *8va* *205*

195 5 200 2 *8va* *ben p* 1-5 2 3 4 5 *8va*

210 *8va* *Calando* 220 2 225

*Vlc. Cb.* *74* 5 5 5 10 5 15 *Calmo (1x72)* 2

*Vni II con sord. (ord.)* 20 5 25 4

*con sord.* *pp* 30 *div.* 35 *ben p*

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Vni 1 (div) 13 40

ppp ad. lib. 2 45 1 Più lento (selon le soliste) 50

TACET AL

95 104 5 100 5 105 Fg. 1 Vni 2 sons harmoniques

REPER NR. 95 Ob. 1

110 2

sons harmoniques

115 2 1 120 TACET AL REPER NR. 100

188 104-50 Fg. 1 190 1° p jete

mf quasi p. leg. avec une certaine tristesse

lumineux

195 p avec finesse

196 197 198 199

200 1 meta div. 205

3

\*⊙ = point d'orgue (le quatuor répète les formules) seulement si le soliste n'est pas encore prêt.

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210

div.

tr.

♩ 60

215 5 220 5 225 3

228 229 230 231 232 233 234 Vni II  
senza sord., flaut

Timp. Tom-Tom  
(senza sord.)

235 ♩ 60

div.

240

p, flaut

244 245

sempre p

246 250 uniti

255

260



Violini 2



Handwritten musical score for Violini 2, featuring numbered measures (1-17) and various performance instructions.

Measure 1: Solo Saxophone Baryton + C. basse (flautando) + Vlc.

Measure 2: Bg-TomToms. tristement

Measure 3: + Tinup. SF (comme un a surprise) poco non legato pp

Measure 4: 1/2 ≈ 50

Measure 5: 1<sup>o</sup> k. pont.

Measure 6: pochiss. cresc.

Measure 7: 1/2 ≈ 40-50 Rubato

Measure 8: ord.

Measure 9: (arco cl)

Measure 10: ord.

Measure 11: mf

Measure 12: 1/2 ≈ 40-50 Rubato

Measure 13: 1/2 ≈ 40-50 Rubato

Measure 14: 1/2 ≈ 40-50 Rubato

Measure 15: 1/2 ≈ 40-50 Rubato

Measure 16: 1/2 ≈ 40-50 Rubato

Measure 17: 1/2 ≈ 40-50 Rubato

Measure 18: (perd.)

Measure 19: V.V. subito



18 *p avec finesse*

20 *leggiere* *8va-7*

21

22 *(sempre p)*

23

24 *p.d.a.*

25 *1* *≈ 60* *1* *ad lib. Poco più mosso*  
*Trip.* *+ Legn; Causi (sff)* *Archi*

30 *1* *≈ 60*  
*Sax. (plus doux)* *Timp, Cl.; Causi; Archi*

32 *quasi f (poco in rilievo)*  
*a tre sans accent*  
*beu p pont.* *(pp)* *oboo.*

33 *sf*

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34 *quasi f poco in riero (un peu agressif)*  
*senza cresc.*

*Pup I*

*Oboe*

-3-

35 *f sempre sf*

*f sempre sf sf sf*

*Oboe*

36 *2* *38 unitti pizz* *5*

*Vle; Vlc; Cb.*

*40 1 4i secco pizz* *42 Senza misura*

*Casni*

*43 4 sff* *Saxofon (avec elan, avec joie)*

*+ Casni (f)*

*47 IMPROVISANDO*

*Sax. + Bgs; T-Tom*

*Volto*

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12



Handwritten musical score for Violin I and II, and Cello/Double Bass. The score is in 4/4 time and features various musical notations including dynamics, articulation, and performance instructions. The score is divided into three systems, each with measures 49 and 50. The first system includes measures 49 and 50. The second system includes measures 49 and 50. The third system includes measures 49 and 50. The score is written in a mix of Italian and French, with performance instructions like 'avec finesse', 'comme un écho', and 'poco leg.'. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'p', 'mf', and 'f'.

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55

Handwritten musical score for measures 55-56. The score is written for four staves. The first staff is marked "pup I." and contains a melodic line with triplets and a "pizz" (pizzicato) instruction. The second staff is marked "arco" and contains a melodic line with a "p" (piano) dynamic. The third staff is marked "arco poco in rilievo" and contains a melodic line with a "sf" (sforzando) dynamic. The fourth staff is marked "ben p p.d.a" and contains a melodic line with a "p" (piano) dynamic.

Handwritten musical score for measures 57-58. The score is written for four staves. The first staff is marked "pup I." and contains a melodic line with a "mf → quasif" (mezzo-forte to quasi-forte) dynamic. The second staff is marked "arco p" and contains a melodic line with a "p" (piano) dynamic. The third staff is marked "pizz" and contains a melodic line with a "p" (piano) dynamic. The fourth staff is marked "arco" and contains a melodic line with a "p" (piano) dynamic.

Handwritten musical score for measures 59-60. The score is written for four staves. The first staff is marked "pup I." and contains a melodic line with a "poco più p" (poco più piano) dynamic. The second staff is marked "poco più p" and contains a melodic line with a "poco più p" dynamic. The third staff is marked "s. trem." (sotto tremolo) and contains a melodic line with a "poco più p" dynamic. The fourth staff is marked "pp" (pianissimo) and contains a melodic line with a "pp" dynamic.

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-7-

73 *ben p*

74

75

76

77

78  $\approx 72$  *pont.*

79 *perdendosi*

80 *4* *Legni + Corni + Arpa*

84 *Senza misura SAXOPHONE BY*

*Vla + Vlc.*

85

86 *Sax. by.*

*ben p. mais audible*

*Volta* →

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-8-

87  $\frac{1}{2} \approx 92$   
ord.

qu. I 2°  
quasi p  
ord. tr.

\* qu. II 2°  
poco f sf senza decresc

90

qu. I 2°  
cresc. ben f s. trem.

qu. II 2°  
mf ff mf

\* qu. III 3°  
ord. mf ben f sf più f

95

qu. I 2°  
3

qu. II 2°  
quasi f

qu. III 2°  
sf

100

qu. I 2°  
poco pord. s. trem.

qu. II 2°

qu. III 2°  
poco sf pp s. trem.

102 senza misura  
con sord.

103 poco non vibr.

104

105

106 TACET  
al fine

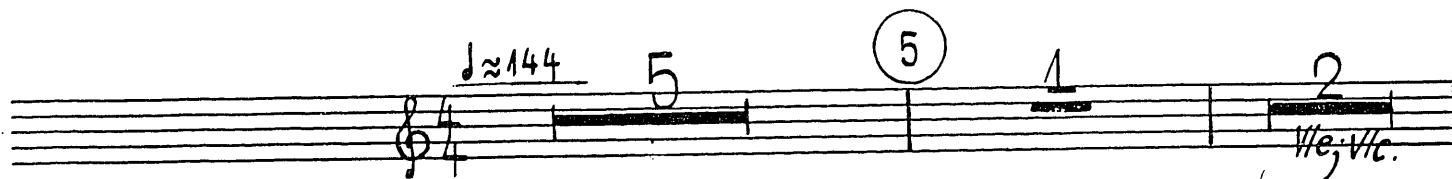
tutti Sax. by. pp perd. Parte Ia

\* 2° violon des 2ème et 3ème quatuors disposés stéréophoniquement.

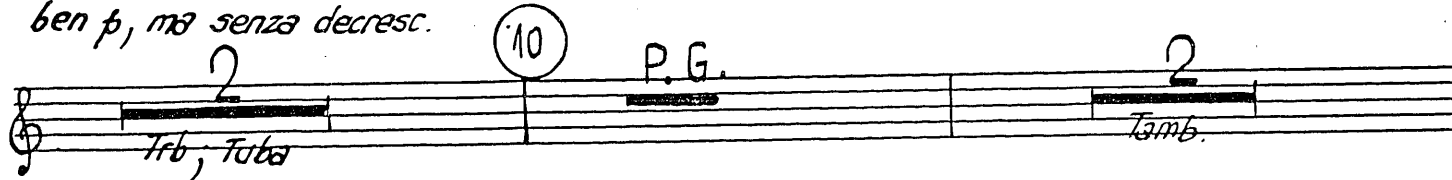




# II.



*ben p, ma senza decresc.*



*senza sord f non legato*



15 *a tre!* *fff* *a tre!* *fff* *div.* *ben p sub* 20

Vni. 1. 2. 3.

25

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Vni. 2.

11-

(30)

(35)

(40)

(con sord.  
pp)

Vni. II.  
div. a 3.

1. *trem.) ben p sempre* (senza cresc.) mettez la sourdine (S)

2. *trem.) ben p sempre* (senza cresc.) mettez la sourdine (S) ord. pont.

3. *trem.) ben p sempre* ord. (senza cresc.) mettez la sourdine (S) pont.

(45)

(50)

(55)

1. *ppp*

2. *ppp*

3. *ppp*

(60)

(65)

(70)

1. *(ppp con sord.)*

2. *(ppp con sord.)*

3. *(pont ppp con sord.)*

(75)

(80)

1. *ord.*

2. *ord.*

3. *poco f* *flaut* *sf* *sf* *decrest.* *pont. >*

(5 85 4) V.S.

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ad. lib. poco meno mosso

-12-

(85) (♩ ≈ 136-144)

ord. senza sord.

1. Vni. II  
div. a 2.

2.

ord. senza sord.

imp. (s) sempre leggiero

(90) imp. (s) sempre p leggiero

très fines

1.

2.

div.

très fines

Tempo! ♩ ≈ 152

(95)

1.

2.

nuance générale (100) plutôt baissée, mais percée par des accents; effet fluide et nerveux

poco f poco decresc. mp (mf)

poco f poco decresc. mp (mf)

(105)

(110)

mf (mp) subito

mf (mp) subito

(115)

sf f

molto

f f

molto

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Vni. 2.

-13-  
nuance générale encore assez baissée  
mais laissant entrevoir le crescendo

1. *meta* (120) *qui suivre* *cres-*

2. *meta* *cres-*

*cen - do* (125) *tutti* *quasi: f,*

*cen - do* *tutti*

avec verve, (130) *cresc. sempre*

*pizz.* *pizz.* *arco* *mp*

(135) *quasi gliss.* *simile* *mp* *quasi gliss jetté* *simile* *simile* (p.d.a.)

*arco* *jetté (p.d.a.)* (140)

(*meta II*) 3 *Alleg.*





*nuance générale: ff brillant*

(145) *sf* *mp* (150) *sub f* *sf* *mp* *sub f* *sf* *mp* *sub f*

*sf* *mp* *sub f* *sf* *mp* *sub f* *sf* *mp* *sub f*

*nuance générale: (155) sub. mf (mp)*

*sf* *mp* *f* *sf* *mp* *sub f* *sf* *mp* *sub f*

*sub ff, pesante (molto)* (160)

(165)

*nuance générale: sub p (sauf le reste de ff aux cors)*

*152. Je le p.d.a. quasi gliss mais nerveux et sec.*

2 1

(175)

div. a 2.

1. *pp*

2. *p.d.a. # quasi p simile #*

(180)

1. *p.d.a.*

2. *quasi p ma in rilievo*

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ARL  
ACH LASS

Vni. II.

-15-

Musical score for Violin II, measures 185-225. The score is written on a grand staff (treble and bass clefs) with a key signature of one sharp (F#). The tempo is marked *calando*. The score is divided into systems of two staves each. Measures 185, 190, 195, 200, 205, 210, 215, 220, and 225 are marked with circled numbers. The notation includes various musical symbols such as notes, rests, and accidentals.

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# III.

$\text{♩} \approx 74$  5 5 5 10 5 5  
*Corn. 3 4.*  
*Tuba*

15 *Calmo* ( $\text{♩} \approx 72$ ) *con sord. (ord.)* 20 5  
*fp*

25 30 *div.* 35 40 *ad lib.* 50  
*ben p*

*ad lib.* 45 *Più lento* (*selon le soliste*) 50  
*ve.*

*senza misura*  $\text{♩} \approx 72$  55  $\text{♩} \approx 84$  60 5  
*Legni*  
*ve. cb.*

65 *quasi crescendo.* 70 *poco a poco decresc.* 75 *à 4*  
*p*

80 85 90 93 *senza misura* 94 95  $\text{♩} \approx 104$  5  
*ve. cb.* *Legni.*



Vni. 2.

- 17 -

100 5 105 *sempre con sord.*  
(sons harmoniques)

110 115 5 120 2

*Rubato*  
♩ ≈ 60 (très approximatif) TACET AL 187 T. p.

188 ♩ ≈ 40-50 2 190 Vni. I. 1° p jette 1° poco f mp lumineux ma leggiero

195 \* p avec finesse 8- leggiero

200 2

\* (.) seulement si le soliste n'est pas encore prêt.



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205

*imp.*

Pup. 1.

div. a2.

Pup. 2.

*imp. simile Pup.!*

210

*(pup. I, II)*

*tutti*

*ff*

*Vlc. cb.*

215

220

225

228

*senza misura*

*Vlc. cb.*

229 *Timp.*

230 *T-toms*

231 *Vlc.*

232 *Vlc.*

233 *Vlc.*

*poco f*

*(•) —*

234 *senza sord., flautando*

235 *J=60*

*div.*

*p*

240

244

*sempre p*

245

*sempre p*

246

250

*uniti.*

255

260

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Viola



Solo Saxophone baryton

①

②

+ C. Bass (flautando)

+ V. Cello

④ Bgs-TomToms

③

Sax.  $\text{sf}$

(comme un surprise)

+ Trump

poco non legato

⑤

tr. pont.

Sax.  $\text{tristement}$   $\text{pp}$   $\text{V. Cello}$   $\text{beu p}$   $\text{pochiss. cresc}$

⑥

$\text{♩} \approx 50$

⑦

$\text{mf}$

non troppo f ma sonare

senza trem.

a tre

unifi

gli  
altre

a tre

div

a tre

unifi

a tre

div

V. V. Dubois



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12

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8

1<sup>o</sup>

pizz  
div.

gli aetse

pizz

div.

cresc.

quasi f

9

→ *arco*

1<sup>o</sup>

arco

gli aetse

arco

pizz

c.l. batute

3

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Handwritten musical score for a string quartet, measures 10 through 22. The score is written on five staves, with the first staff being the treble clef and the others being bass clefs. The key signature is one sharp (F#). The time signature is 3/4.

Measures 10-11: First staff has a treble clef and a 3/4 time signature. The second staff has a bass clef and a 3/4 time signature. The third staff has a bass clef and a 3/4 time signature. The fourth staff has a bass clef and a 3/4 time signature. The fifth staff has a bass clef and a 3/4 time signature. The first staff has a treble clef and a 3/4 time signature. The second staff has a bass clef and a 3/4 time signature. The third staff has a bass clef and a 3/4 time signature. The fourth staff has a bass clef and a 3/4 time signature. The fifth staff has a bass clef and a 3/4 time signature.

Measures 12-14: First staff has a treble clef and a 3/4 time signature. The second staff has a bass clef and a 3/4 time signature. The third staff has a bass clef and a 3/4 time signature. The fourth staff has a bass clef and a 3/4 time signature. The fifth staff has a bass clef and a 3/4 time signature.

Measures 15-16: First staff has a treble clef and a 3/4 time signature. The second staff has a bass clef and a 3/4 time signature. The third staff has a bass clef and a 3/4 time signature. The fourth staff has a bass clef and a 3/4 time signature. The fifth staff has a bass clef and a 3/4 time signature.

Measures 17-18: First staff has a treble clef and a 3/4 time signature. The second staff has a bass clef and a 3/4 time signature. The third staff has a bass clef and a 3/4 time signature. The fourth staff has a bass clef and a 3/4 time signature. The fifth staff has a bass clef and a 3/4 time signature.

Measures 19-20: First staff has a treble clef and a 3/4 time signature. The second staff has a bass clef and a 3/4 time signature. The third staff has a bass clef and a 3/4 time signature. The fourth staff has a bass clef and a 3/4 time signature. The fifth staff has a bass clef and a 3/4 time signature.

Measures 21-22: First staff has a treble clef and a 3/4 time signature. The second staff has a bass clef and a 3/4 time signature. The third staff has a bass clef and a 3/4 time signature. The fourth staff has a bass clef and a 3/4 time signature. The fifth staff has a bass clef and a 3/4 time signature.

Handwritten annotations include: *arco*, *arco c.l.*, *pizz*, *arco*, *jeté*, *ord.*, *sempre p*, *meno f*, *molto decresc. (pend.)*, *div.*, *pout.*, *arco*, *arco c.l.*, *pizz*, *arco*, *jeté*, *ord.*, *sempre p*, *meno f*, *molto decresc. (pend.)*.

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Vee



4

div. 12 pont.

sempre p (pont)

skrem. non vibr. 30 31  $\text{♩} \approx 60$

32

12. Con sord. mf

gli. acke div. unite

sempre p

34 35

pup. I poco cresc. f sempre

senza sord. sf

mf quasi senza cresc. sempre

gli. acke

(12 senza sord.) poco sf

40 sempre p 42 (Sax. IMPR.) → senza misura

43 (+ Corni) → 44 45 46

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(47) (Sax. + Bgs.; T. Toms)

48 *mp* *quasi legato, avec finesse*  
*mp pizz*  
*gli. arco*

49 *mp* *quasi legato, avec finesse*  
*mp pizz*  
*gli. arco*

50 *mp* *quasi legato, avec finesse*  
*mp pizz*  
*gli. arco*

51 *leggiere*  
*mp* *quasi legato, avec finesse*  
*gli. arco*

52 *leggiere*  
*mp* *quasi legato, avec finesse*  
*gli. arco*

53 *leggiere*  
*mp* *quasi legato, avec finesse*  
*gli. arco*

54 *leggiere*  
*mp* *quasi legato, avec finesse*  
*gli. arco*

55 *leggiere*  
*mp* *quasi legato, avec finesse*  
*gli. arco*

56 *leggiere*  
*mp* *quasi legato, avec finesse*  
*gli. arco*

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57

Pup I

58 pizz

H<sub>2</sub> meno legata, leggero

gli  
alte

div.

59

60

arco

Pup I

6

5 poco f mp

C. l. battute

gli  
alte

pont.

div. pont.

pont.

pp decresc. molto (perdendosi)

pp decresc. molto (perdendosi)

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61 *insolito* *M* *7* *62* *rallentando*

Pup. I

gli  
altre

63 *arco* *sf* *f* *poco non vibr.* *ord.* 64 *poco non vibr.*

65 66 67 *sf* *sub.* *p* *sub.*

68 69 *Sf* *p* *sub*

70 (Sax. (senza misura)) →

71 *sempre p* *arco* 72

73 74 (ben p)

75 76 (+ Sax.) →

77 (+ Batt.) →

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*v.v. subito* →



78 - 8 - 79

80 81

82 83

84 senza misura (Legni + Corni + Sax.)

molto decresc.

85 (Saxophon, haletant ~) →

(Saxophon - IMPROVIS -) →

ppp. possibile 86

87  $\approx 92$

quatuor I (10) ord

quatuor II ord. tr.

gli altre

quasi p ord. tr.

poco sf

senza decresc.

poco sf

poco sf

90

\* disposé stéréophoniquement

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qu. I. 12

cresc. *beuf* s. trem *p*

qu. II. 12

*f* *mf* *ff* *mf*

qu. III. 12

ord. *mf* *beuf* *piu f sf*

gl. altere

*pend.*

45

qu. I. 12

trem. très fin

qu. II. 12

*sf* *quasif* *sf* *sf*

qu. III. 12

*sf* *mf*

gl. altere

4

qu. I. 12

poco pont. s. trem. 100

qu. II. 12

qu. III. 12

poco sf imp s. trem.

gl. altere

102 - 108

*Sax. altine*

\* disposé stéréophoniquement.



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♩ ≈ 144

5 1 (ord.) 5! *leg.*

Vlc.

mf (quasi f)

10 G.P. 1

c.b. Tamb. mil.

5

f non legato

15 ♩ ≈ 152

4 fff

ben p sub.

ben p sub.

20

25 30

pont. (senza trem.) ben p sempre

35

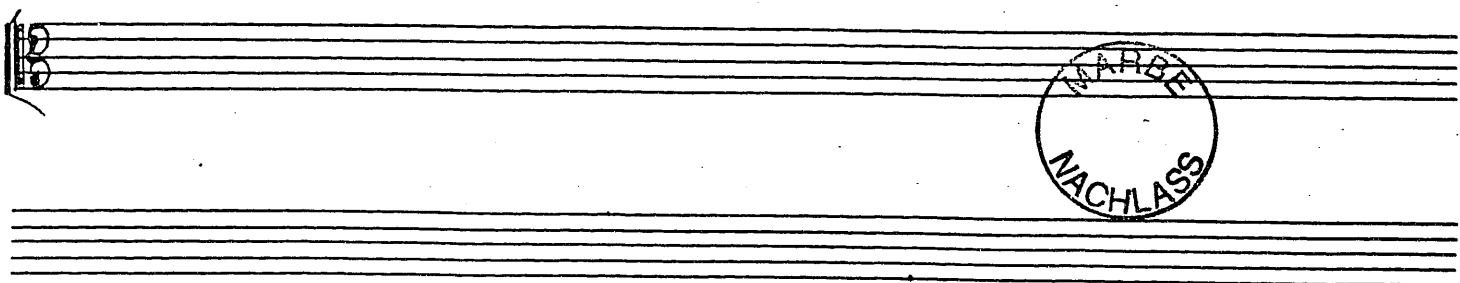
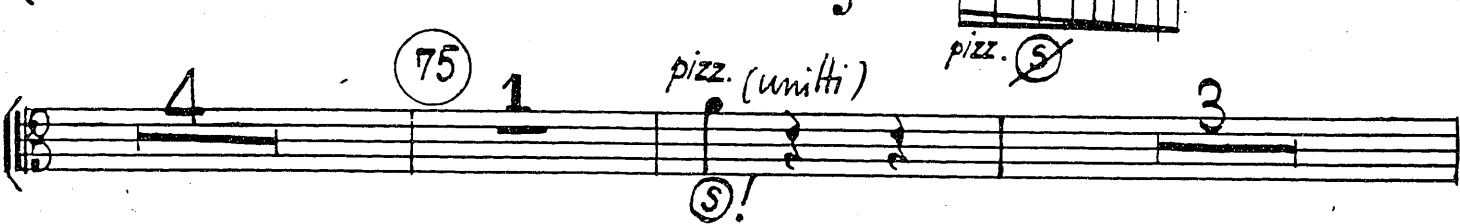
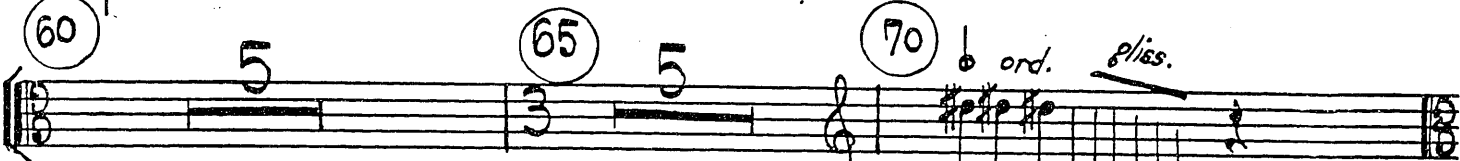
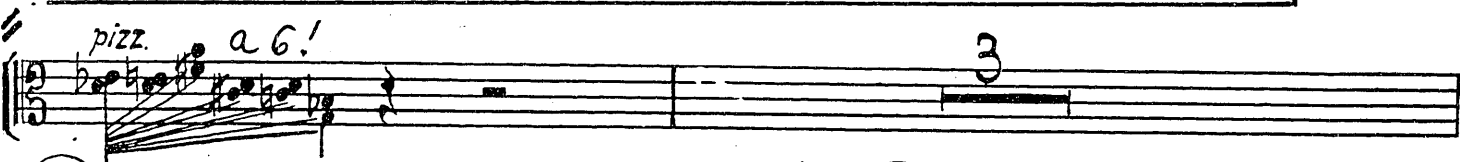
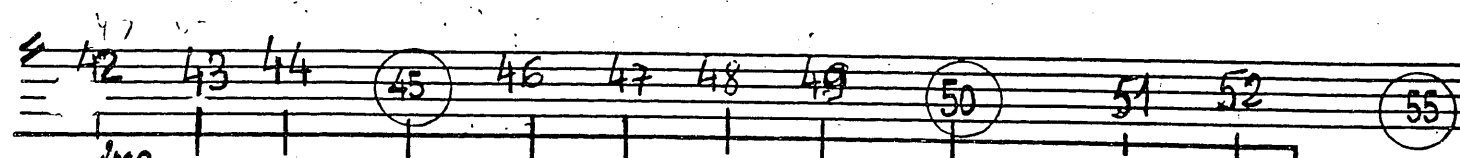
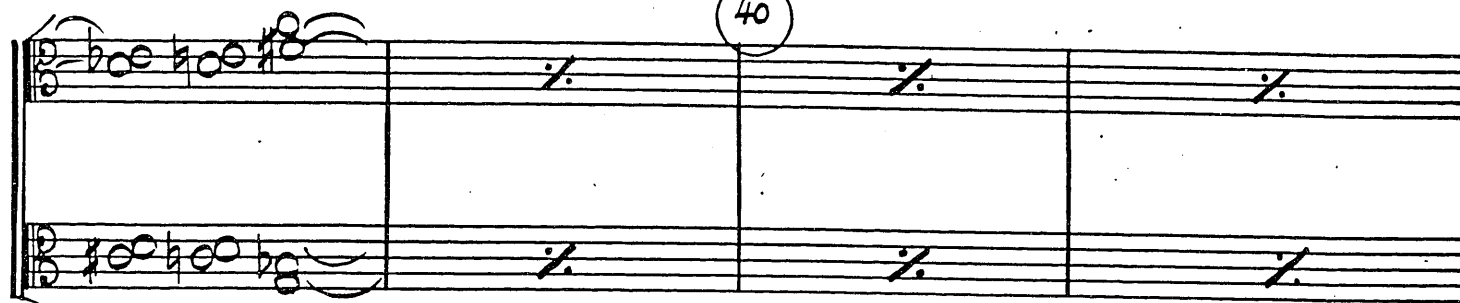
ord. (senza cresc.)

ord. (senza cresc.)



Viole  
II

-11-





80 (pizz) arco (ord.)  
f a tre p

arco (ord.)  
f a tre p

ab lib. poco meno 85 mosso (♩ ≈ 136-144)

sff p

sff p

90 uniti  
div.

88 89

IMP. 8 sempre p, leppiero

Tempo! ♩ ≈ 152 95 5 100 5

105 5 110 5 115 5 120 5

125 1 (effet de cluster)  
Vlc. rapidissime c.b.

128 IMP. 129 130 131 132  
quasi f aree vire 135 crescendo sempre  
133 134 \*\*\*  
f

\*\*\* clusters de valeurs differents (p, p). \*\*\*

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-13-

140

Handwritten musical score for a string quartet, measures 145-190. The score is written on ten staves. It includes various musical notations such as notes, rests, and dynamic markings (sf, f, mp, sub. f). There are also performance instructions like "CL battute", "secco", "arco, ord.", and "C.L. batt.". Measure numbers 145, 150, 155, 160, 165, 170, 175, 180, 185, and 190 are circled. The score ends with a signature "G.S." and the page number "12".



MAF  
NAC

*pizz. doux*

195

200

*arco*

*pochiss. pliss.*

*p. d. a. quasi p*

205

210

*calando*

215

220

225

$\text{♩} \approx 74$

5

10

15

*Fl. Calmo (♩ ≈ 72)*

*mp*

*con sord. (ord.)*

*ben p*

20

25

30

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Handwritten musical score for a string quartet, measures 15 to 115. The score is written on ten staves. It includes various musical notations such as notes, rests, and dynamic markings. Key annotations include:

- ad lib.*
- Più lento (selon le soliste)*
- à 4*
- Vni 2*
- Ob.*
- quasi f*
- senza sord.*
- sons harmoniques*
- mp*

Measure numbers are circled and placed above the staves: 15, 35, 40, 2, 7, 1, 45, 50, 55, 1, 60, 5, 65, 5, 70, 1, 75, 80, 85, 90, 93, 94, 95, 100, 105, 110, 115.

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-16- *Rubato*  $\approx 60$  (*très aproximatif!!!*)

1°

1

125 Cor

mp

130

mp

135

140

1

G.P.

145

5

150

4

154

Vlc. cb.

decresc. molto

155

$\approx 60$

1

Sax. Vlc. cb.

160

3

5

165

5

170

5

Trb.

175

5

180

181

Camp.

182

183

184

Cor

185

186

187

188

$\approx 40-50$

2

190 Fl.

Fl.

(*mf quasi p, leg.*)

poco f

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17

192 ↓

193 ord.

194

pizz. → arco

jeté (195)

perd.

200 5 205 5 210 2 Cor

f benf

↓  $\text{♩} \approx 60$  (215)

ff

(220) (225)

(228) (229) (230) (231) Sax. (232)

sf sf

(233) senza sord, flaut

(234)

p  $\text{♩} \approx 60$  (235)

(240) div.

(244) (245)

sempre p

(246) (250)

(255) (260)

unite

Jar

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\* (.) = seulement si le soliste n'est pas encore prêt.





Drei

M. MARBE

~~Vcl~~  
~~We~~  
Vlc.

VII ORIGINAL

AVENUE GRIZE

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# Violini 2

MARBE  
NACHLASS

**Solo Saxophone Baryton** + C. Bass (flautando) + Vlc.

1 2

3 4 Bg-Tom Toms. tristement  
+ Timp. Sax. *Sf* (comme un surprise) poco non legato pp

5 6 7  
↓ kr. pont.  $\approx 50$  mp

8 9 10  
 $\approx 40-50$  Rubato  $\rightarrow$  ord. mp

11 12  
c. arco (arco c.)

13 14 15 16 17  
Ord. *mf* poco *f* ma *leggiere* mp poco *f* lumineux  
(perd.) V.V. *fu Bito* (-5)



18 *p* avec finesse

19 -2-

20 *8va-7*  
*leggiero*

21

22 (sempre *p*)

23

24 *p.d.a.*

25 1  $\approx 60$  1 *ad lib. Poco più mosso*  
Tup. + Legni; Corni (*sf*) Archi

30 1  $\approx 60$   
Sax. (plus doux) Timp, Cl.; Corni; Archi

32 *Quasi f (poco in rilievo)*  
*a tre sans accent*  
*beaucoup pont.*  
*(pp)*

33 *sf*

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34 *quasi f poco in ritardando (un peu aggressif) senza cresc.*

Pup I

Oboe

35 *f sempre sf*

Oboe

36 *2*

38 *unitti pizz*

40 *1 4i poco sf secco*

42 *1 senza misura*

43 *4 sff*

*Saxofon (avec élan, avec joie)*

47 *IMPROVISANDO*

*Sax. + Bgs ; T-Tom*

*Volta 6*



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12

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uno 11



- 4 -

48  $\text{♩} \approx 92$

arco  $\text{mp}$  p.d.a pizz  $\text{avec finesse}$

Pup. I.  $\text{p}$  (quasi legato) p.d.a ord. 3 3 p.d.a p.d.a ord. 3  $\text{più leg}$

altri 4 arco  $\text{gliss.}$   $\text{mp}$   $\text{leggiere}$  pizz  $\text{p}$

49  $\text{mp}(\text{mf})$   $\text{più leg}$  p.d.a pizz  $\text{ord.}$   $\text{più leg. N}$  arco  $\text{p}$   $\text{avec finesse}$

altri pizz  $\text{gliss.}$   $\text{comme un écho}$   $\text{gliss.}$  arco p.d.a  $\text{jete}$

50  $\text{poco leg; leggiere, avec finesse}$  3 pizz  $\text{gliss}$

Pup. I.  $\text{p}$   $\text{sempre re\#}$   $\text{p.d.a}$   $\text{jete}$   $\text{arco}$   $\text{pizz}$   $\text{sempre \#}$   $\text{(comme un écho)}$

altri  $\text{p.d.a}$   $\text{jete}$   $\text{arco}$   $\text{pizz}$   $\text{sempre \#}$   $\text{(comme un écho)}$

\* ne pas accentuer le premier temps.

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55

pup I.

arco poco in rilievo

mf → quasif

pizz

ben p p.d.a

arco po

pizz

arco

60

pup I.

poco più p

pp

poco più p

pp

s.trem.



61 *benp* *decrese. molto* *perd.* *rallentando* 62 *perd.*

*mp I.* *gl.* *acti.*

*forte* *c. l.* *battute* *p.d.a* *perd.*

*ben p* *perd.*

63 *tutti arco ord.* *poco non vibr.* *ord.* 64 *poco non vibr.*

*sfff* *f* *mp sff sub.* *p sub.*

65 *ord.* *sff* *p sub.*

70 *sempre p*

71 *benp* 72

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-7-

73 *ben p*

74

75

76

77

78  $\approx 72$  *pont.*

79 *perdendosi*

80 *4* *leggi + corni + arpa*

84 *senza misura SAXOPHONE BY*

*Vla + vlc.*

85

86 *Sax. by.*

*ben p. mais audible*

*Volta*

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Handwritten musical score for strings and saxophone, featuring measures 87 through 106. The score includes dynamic markings, performance instructions, and a section for the saxophone.

**Measures 87-90:** String quartet (qu.I, qu.II, qu.III) and Saxophone (Sax. by.). Dynamics include *quasi p*, *ord.*, *poco sf*, *sf*, *senza decresc.*, and *poco sf*.

**Measures 91-94:** String quartet. Dynamics include *cresc.*, *ben f*, *s. trem.*, *mf*, *ff*, *ord.*, *mf*, *ben f*, *sf*, *piu f*, and *sf*.

**Measures 95-98:** String quartet. Dynamics include *quasi sf*, *sf*, and *trem. très fin*.

**Measures 99-101:** String quartet. Dynamics include *poco pont.*, *s. trem.*, *poco sf*, and *pp s. trem.*.

**Measures 102-106:** Saxophone section. Dynamics include *pp*, *perd.*, and *TACET al fine*. Instructions include *senza misura*, *poco non vibr.*, and *Partea Ia*.

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\* 2° violon des 2ème et 3ème quatuors disposés stéréophoniquement.



Violini I

1

Solo Saxophone baryton

①

②

+ Bassi (flautando)

+ V. Cells

④ Bgas-TomTom

Sax. b

sf (comme un surprise)

+ Timp.

poco nan leg.

5

Le pont

Sax

tristement

pp

ben k

pochiss. cresc.

⑥

$\frac{1}{2} \approx 50$

⑦

1°

mp

⑧ Mm.  $\downarrow$  40-50 Rubato

9

→ ord

10

4

12 (and) legato

imp.

legaiero

*V. V. Subito*



**MM 1986/5**



Handwritten musical score for the piece "Fête" by Maurice Strakosky, measures 13-28. The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The tempo is marked "Allegretto".

Measures 13-18: The melody begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes. Measure 14 is marked "ord." and "lunineux". Measure 15 is marked "tr" and "sf". Measure 16 is marked "sf". Measure 17 is marked "ord." and "sf". Measure 18 is marked "p avec finesse".

Measures 19-22: The melody continues with a series of eighth notes. Measure 19 is marked "sf". Measure 20 is marked "sf". Measure 21 is marked "sf". Measure 22 is marked "sf".

Measures 23-28: The melody continues with a series of eighth notes. Measure 23 is marked "sf". Measure 24 is marked "sf". Measure 25 is marked "sf". Measure 26 is marked "sf". Measure 27 is marked "sf". Measure 28 is marked "sf".

Performance instructions and markings include:

- p. d. a.* (piano, dolce, allegretto)
- ord.* (ordine)
- lunineux* (luminous)
- tr* (trill)
- sf* (sforzando)
- p avec finesse* (piano with finesse)
- (sempre p)* (sempre piano)
- ad lib. poco più mosso (selon le solista)* (ad libitum, a little more moving, according to the soloist)
- 1* (first ending)
- 2* (second ending)
- 27-28* (rehearsal mark)
- Sax. + Timp.* (Saxophone and Timpani)
- Legni + Trp. Cori* (Woodwinds and Trumpets/Cornets)

Handwritten musical score for measures 29-32. The score is for three parts: Pp. I (Saxophone + Violin/Viola), gli altri (other instruments), and a third part (likely strings). Measure 29 has a '1' above the staff. Measure 30 has a '1' above the staff. Measure 31 has a 'mf' dynamic marking. Measure 32 has a 'pizz quasi p' marking and a 'poco cresc.' marking. The score includes various musical notations such as notes, rests, and dynamics.



-3-

33 IMP. *Sur le Sang donné* *pochissimo più f*

34 *poco più f* *poco più f* *sforzando* *sf* *sf*

35 *f sempre* *f sempre* *sf* *sf*

36 *tutti* *2* *38* *(pizz)* *1*

40 *1* *41* *pizz secco div* *42* *tp* *Senza misura 1* *Corni*

43 *4* *44* *sf* *improvvisando* *Saxofon*

+ Corni Sax. + Bgs; T-Tam.

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Volta 6

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48 *arco* *poco legato* *leggiere* *ne pas accentuer le premier temps*

*mp* *avec finesse* *5* *6* *p.d.a* *poco leg. leggiere*

*Pup. I* *mp* *(pizz)* *arco* *p* *avec finesse* *ne pas accentuer le premier temps*

51 *pizz* *arco* *p leg.*

*Pup. I* *3* *5* *6* *p. # p.*

*gli atri* *arco* *quasi f p.d.a* *leggiere* *arco* *p*

53 *mp poco leg. leggiere* *54* *mp poco leg. leggiere*

*Pup. I* *p.d.a* *ord.* *sempre mi* *p.d.a* *ord.* *più leg.*

*gli atri* *jete* *l'irregulier* *perendosi*

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Handwritten musical score for "L'Alceste" by Gluck, measures 61-79. The score is written on ten staves. Measures 61-62 are for Flute I (Flp. I) and Flute II (Flp. II). Measures 63-65 are for the strings (tutti). Measures 66-79 are for the vocal soloist (Solo). The score includes various musical notations such as notes, rests, and dynamic markings. Handwritten annotations include "rallentando", "perdendosi", "decrecendo", "arco ord.", "poco non vibr. ord.", "poco non vibr.", "sempre p", "pout.", and "perdendosi". The score is numbered 61 through 79 in circles.

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80 <sup>-7-</sup> 4 <sup>84</sup> senza misura  
 Legu + Cmsu + Arpa + Vla; Vle. Sax. by.

moeto decr.

85 halotant

Calme ment

Sax. by IMPRAV. .... de plus en plus calme <sup>beu p mais</sup> <sup>audible</sup> 86 4

87 <sup>ord</sup> <sup>qu. I 10</sup> <sup>quasi p</sup> <sup>ord</sup> <sup>qu. II 10</sup> <sup>poco sf</sup> <sup>senza decr.</sup> <sup>90</sup> <sup>b</sup>

\* 1<sup>o</sup> violon du deuxième quatuor  
 disposé stéréophoniquement.

95

qu. I 1<sup>o</sup> <sup>cresc.</sup> <sup>beuf</sup> <sup>s. trem.</sup> <sup>p</sup>  
 qu. II 1<sup>o</sup> <sup>f</sup> <sup>mf</sup> <sup>ff</sup> <sup>mf</sup> <sup>quasi f</sup> <sup>sf</sup>  
 qu. III 1<sup>o</sup> <sup>ord</sup> <sup>mf</sup> <sup>beuf</sup> <sup>sf</sup> <sup>mf</sup>

\* 1<sup>o</sup> violon du troisième  
 quatuor disposé stéréo-  
 phoniquement.



V.V. Salotto

MM 1986/5



-8-

trem. très fin

poco pont.

ben p

sf

3

qu.I 1.

qu.II 2.

qu.III 10

poco sf in p

100

S.trem.

qu.I 1.

qu.II 2.

qu.III 10

S.trem.

102

Saxophon + Fe. Clar.

103

+ vln 2 (con sand.)

con sand. poco non vibr.

104

105

pp

perd.

106

107

108

Sax. + Cbass.

+ arpa + Tuba

+ cgg.

attacca  
" Parte II

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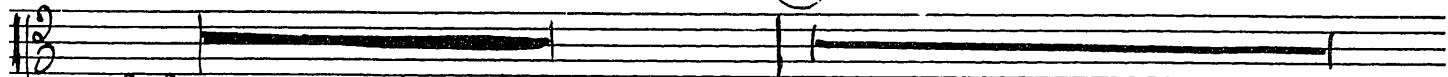
Viole



Solo Saxophone baryton →

①

②



+ C-Bass (flautando)

+ V-Celli

④ Bgs-TomToms

③

Sax.  $\text{sf}$

(comme un surprise)



+ Trump

poco non legato

⑤

tr. pont.



tristement

pp

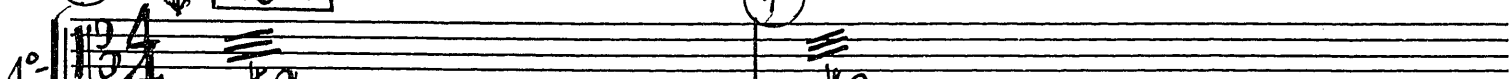
Viola  $\text{tr. pont.}$

pochiss. cresc

⑥

$\text{♩} \approx 50$

⑦

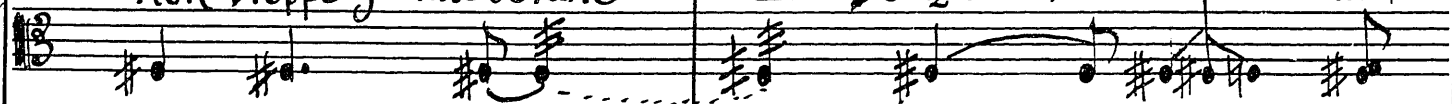


non troppo f ma sonare

senza trem.

a tre

unifi.



a tre

div



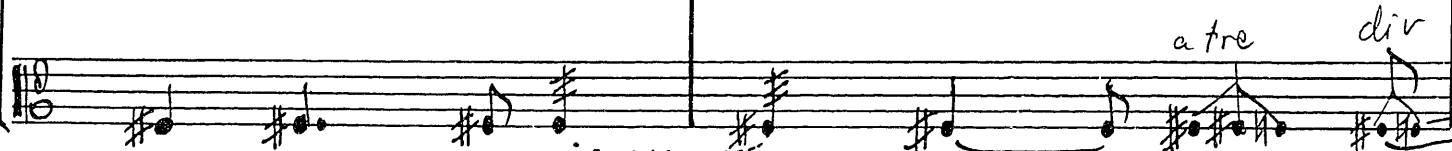
a tre

unifi.



a tre

div



gli  
altri

V. V. Dubois



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12

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8

-2-

1<sup>o</sup>

gli  
accre

pizz  
div.

pizz

cresc.

quasi *f*

div.

9

→ *ard.*

1<sup>o</sup>

gli  
accre

arco

arco

pizz

c.l. battute

3

3

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Handwritten musical score for a string quartet, measures 10 through 22. The score is written on five staves, with the first staff being the treble clef and the others being bass clefs. The key signature is one sharp (F#). The time signature is 4/4.

Measures 10-11: First staff has a treble clef and a 4/4 time signature. The first staff has a treble clef and a 4/4 time signature. The first staff has a treble clef and a 4/4 time signature. The first staff has a treble clef and a 4/4 time signature. The first staff has a treble clef and a 4/4 time signature.

Measures 12-14: First staff has a treble clef and a 4/4 time signature. The first staff has a treble clef and a 4/4 time signature. The first staff has a treble clef and a 4/4 time signature. The first staff has a treble clef and a 4/4 time signature. The first staff has a treble clef and a 4/4 time signature.

Measures 15-16: First staff has a treble clef and a 4/4 time signature. The first staff has a treble clef and a 4/4 time signature. The first staff has a treble clef and a 4/4 time signature. The first staff has a treble clef and a 4/4 time signature. The first staff has a treble clef and a 4/4 time signature.

Measures 17-18: First staff has a treble clef and a 4/4 time signature. The first staff has a treble clef and a 4/4 time signature. The first staff has a treble clef and a 4/4 time signature. The first staff has a treble clef and a 4/4 time signature. The first staff has a treble clef and a 4/4 time signature.

Measures 19-20: First staff has a treble clef and a 4/4 time signature. The first staff has a treble clef and a 4/4 time signature. The first staff has a treble clef and a 4/4 time signature. The first staff has a treble clef and a 4/4 time signature. The first staff has a treble clef and a 4/4 time signature.

Measures 21-22: First staff has a treble clef and a 4/4 time signature. The first staff has a treble clef and a 4/4 time signature. The first staff has a treble clef and a 4/4 time signature. The first staff has a treble clef and a 4/4 time signature. The first staff has a treble clef and a 4/4 time signature.

Handwritten annotations include: *arco*, *div.*, *pont.*, *arco. C.L.*, *ord.*, *pizz*, *arco*, *(arco) jeté*, *ard.*, *sempre p*, *meno f*, *molto decresc. (pant.)*, *gl.*, *altre*, *div.*, *arco*, *ord.*, *pizz*, *arco*, *(arco) jeté*, *ard.*, *sempre p*, *meno f*, *molto decresc. (pant.)*.

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Vee



div. *pout.* *sempre p (pout)* (25)

*strem. non vibr.* (30) *3i* *♩ ≈ 60*

1<sup>a</sup> *Con sord.* *mf* (32) *unite* *Sempre p*

gli. *div.*

(34) *poco cresc.* (35) *f sempre*

*senza sord.* *mf quasi f* *sf* *sempre*

gli. *atta* *senza cresc.*

(1<sup>a</sup> senza sord.)

*poco sf*

(40) *sempre p* (42) *Sax. IMPR. → senza misura*

(43) *(+ Corni) →* (44) (45) (46)



ARBE  
CLASS

(47) (Sax. + Bgs.; T. Toms)

48 49 50 \*) = ne pas accentuer le premier temps

mp quasi legato, avec finesse

mp pizz

gli altri

51 52

leggiere

p.d.a

pizz

arco H quasi leg.

mp, avec finesse

suave

gli altri

53 54

arco

leggiere

pizz

ben p

suave

gli altri

55 56

p.d.a

ord; poco leg leggiere

arco p

pizz

gli altri

(strem.)

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57

Pup. I

58 *pizz*

*meno legata, leggiero*

gli  
altre

div.

59

60

arco

Pup. I

*5 poco f mp*

*C. l. battute*

gli  
altre

pont.

div. pont.

pont.

*pp decresc. molto (perdendosi)*

*pp decresc. molto (perdendosi)*

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-7-

61 Pup. *U<sup>m</sup>*

62 *rallentando*

63 *arco* *glie* *altro* *poco non vibr.* *ord.* 64 *poco non vibr.*

65 *fff* *f* *mp* *fff sub.* 66 *p sub.* 67

68 *sf* *p sub* 69

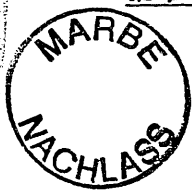
70 (Sax. (senza misura)) →

71 *sempre p* 72

73 (ben p) 74

75 76 (+ Sax.) →

77 (+ Bass.) →



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*v.v. subito* →



78 - 8 - 79

80 81

82 83

84 senza misura (Legni + Cori + Sax.)

molto decresc.

85 (Saxophon, haletant ~) →

(Saxophon - improvise -) →

ppp - possibile 86

87  $\text{♩} \approx 92$  ord

quatuor I (10)

quatuor\* II

gli alie

quasi p ord. tr.

poco sf

senza decresc.

90 3

poco sf

\* disposé stéréophoniquement

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Handwritten musical score for the first system, measures 85-94. The score is for four staves: *qu. I*, *qu. II*, *qu. III*, and *gl. alt.*. The key signature is one sharp (F#) and the time signature is 12/8. The first staff has a *Cresc.* marking and a *beuf* (breath) marking. The second staff has a *ff* (fortissimo) marking and a *mf* (mezzo-forte) marking. The third staff has a *Ord.* (order) marking and a *mf* marking. The fourth staff has a *piu f* (pianissimo) marking and a *pend.* (pendulum) marking.

Handwritten musical score for the second system, measures 95-101. The score is for four staves: *qu. I*, *qu. II*, *qu. III*, and *gl. alt.*. The first staff has a *trem. très fin* (trémolo très fin) marking. The second staff has a *sf* (sforzando) marking and a *quasi f* (quasi fortissimo) marking. The third staff has a *f* (forte) marking and a *mf* (mezzo-forte) marking. The fourth staff has a *gl. alt.* marking.

Handwritten musical score for the third system, measures 102-108. The score is for four staves: *qu. I*, *qu. II*, *qu. III*, and *gl. alt.*. The first staff has a *poco pont.* (poco ponticello) marking and a *S. trem.* (S. tremolo) marking. The second staff has a *S. trem.* marking. The third staff has a *poco sf imp* (poco sforzando impetuoso) marking. The fourth staff has a *gl. alt.* marking. The system ends with a measure marked 102-108.

\* disposé stéréophoniquement.



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Merke  
Violoncel

MM 1986/5





# VIOLONCELLI

## I

*Sax. Solo ad libitum*

① *cb. flautando non vibr.*

② *flautando non vibr.*

③ *imp. pochiss f*

④ *Bps. quasi f*

*vibr. ord.*

⑤ *ben p*

*vibrato ord.*

⑥ *♩ ≈ 40-50*

*mp*

*ord.*

⑩ *col legno arco*

*3*

*4*

*pont.*

*ord.*

*p*

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Vlc.

-2-

Handwritten musical score for Violoncello (Vlc.).

Measures 15-20: *pizz. sonore* (pizzicato, sonorous) and *semprep* (sempre). Measure 20 includes a circled number 20.

Measures 21-25: *IMP rythmique (sons assez longs) sur sol-sib* (Impassioned rhythmic, sounds quite long, on G-A). Measure 25 includes a circled number 25.

Measures 26-30: *continuez l'IMP en tremollo* (continue the IMP in tremolo) and *decresc. molto (perd.)* (diminuendo very much, lost). Measure 30 includes a circled number 30.

Measures 31-35: *senza trem non vibr.* (without tremolo, do not vibrate). Measures 34-35 are numbered 1 and 2.

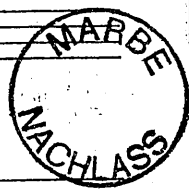
Measures 36-38: *V.S.* (Verso).

Measures 39-40: *3* (triple).

Tempo markings: *♩ ≈ 60* (quarter note ≈ 60).

Other markings: *pont.* (ponticello), *1*, *2*, *3*.

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con sord.

cresc.

senza sord.

mf quasif

senza cresc.

35)

f sempre

f sempre

10 senza sord.

poco sf

40)

senza misura

(43)  $\text{♩} \approx 126$  Fg, Trp, Cor, W. Bl.

44) Corni →

(45)

(46)

47 Bgs; T. toms

4

48)  $\text{♩} \approx 92$

(50)

non leg.

5

3

sf

(55)

1

mp

ff ruvido

5

(60)

1

rall.

s. trem.



Vlc.

-4-

musical notation for Violin I and Violin II staves, measures 65-72. Dynamics include *sf*, *f*, *mp*, *sf*, *sub.*, *p*, *sub.*. Markings include *poco non vibrato* and *ord.*

musical notation for Violin I and Violin II staves, measures 70-72. Dynamic marking: *sempre p*.

musical notation for Violin I and Violin II staves, measures 71-73. Markings include *Col-Sax.* and *(ben p)*.

musical notation for Violin I and Violin II staves, measures 74-76. Markings include *Sax. Tacet* and *Col Sax.*

musical notation for Violin I and Violin II staves, measures 77-79. Markings include *mrcs.*, *Phi*, and *Tamb.*

musical notation for Violin I and Violin II staves, measures 78-80. Markings include *senza misura col legni + corni + arpa*.

musical notation for Violin I and Violin II staves, measures 84-86. Markings include *molto decresc.*

musical notation for Violin I and Violin II staves, measures 85-86. Markings include *ppp possibile* and *Fg. tacet.*

musical notation for Violin I and Violin II staves, measures 85-86. Marking: *V.S.*

musical notation for Violin I and Violin II staves, measures 85-86. Marking: *V.S.*

musical notation for Violin I and Violin II staves, measures 85-86. Marking: *V.S.*

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(87)  $\text{♩} \approx 92$  (90)

24. I *quasi p* *poco sf* *poco sf*

24. II *poco f* *sf* *senza decr.*

24. I *cresc. ben f* *s. trem.*

24. II *mf* *ff* *mf*

24. III *mf* *ben f* *più f* *sf* *perd.*

(95) *trem très fin* *ben p* *s. trem.*

*quasi f* *mf* *s. trem.*

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Vlc.

- 6 -

Qu. I (100)

Qu. II

Qu. III

(102) Vlc. Tacet. (103)

(104) Vlc. Tacet. (105)

VI. 1

Cp.

Cbs.





♩ ≈ 144

5 ord. *sans accents, legato*

*mf (quasi f)*

2 10 G.P. 3 4

♩ ≈ 152

*tutti senza decresc.*

20

*div. + fff atre*

*ben p sub.*

30

*pont. (senza trem.) ben p sempre*

35 40

*ord. (senza cresc.)*

*pont. pp*

45 50 55

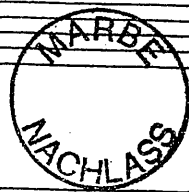
*(sempre pp) ppp*



Vlc.

-8-

Handwritten musical score for Violin (Vlc.). The score is written on five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo/mood is marked *mp ord. (senza trem)*. The first staff contains measures 60-64, with a fermata over measure 60. The second staff contains measures 65-69, with a fermata over measure 65 and a *gliss.* marking. The third staff contains measures 70-74, with a *gliss.* marking and a *div. pizz.* marking. The fourth staff contains measures 75-79, with a *poco meno mosso* marking and a *Tempo!* marking. The fifth staff contains measures 80-84, with a *Tempo!* marking and a *cb.* marking. The score includes various musical notations such as notes, rests, and dynamic markings.



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Vlc.



-10-

Handwritten musical score for Violoncello (Vlc.). The score is written on ten staves, each containing a system of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is one sharp (F#). The score is marked with measure numbers in parentheses: 170, 175, 180, 185, 190, 195, 200, 205, 210, 215, 220, and 225. Performance instructions include *benf*, *arco*, *col legno batt.*, *ruvido*, *arco ord.*, *calando*, and *attacca*. A large number '1' is written above the staff starting at measure 170. A large number '4' is written at the end of the score, indicating the final measure.

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III

Handwritten musical score for a single staff, likely for a saxophone. The score is written in 4/4 time and includes various musical notations, including notes, rests, and fingerings. The score is divided into measures, with measure numbers (5, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, 75, 80, 85, 90) circled. The score includes several dynamic markings: *mp*, *ad lib.*, *p*, *quasi crescendo...*, *poco a poco decr.*, and *Tempo*. The score also includes tempo markings: *Più lento (selon le soliste)*, *Sax. Solo*, and *poco in rilievo*. The score ends with a double bar line and a final measure number of 90. The score is written in a clear, legible hand.

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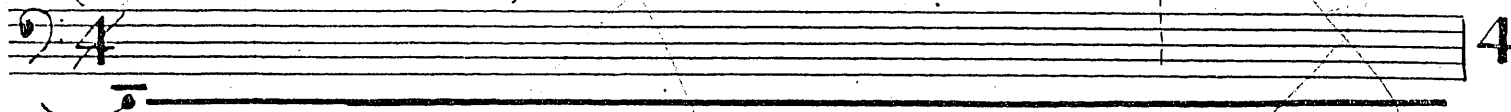


Vlc.

-12-

(93) Sax. alto ad lib. furioso

(94)



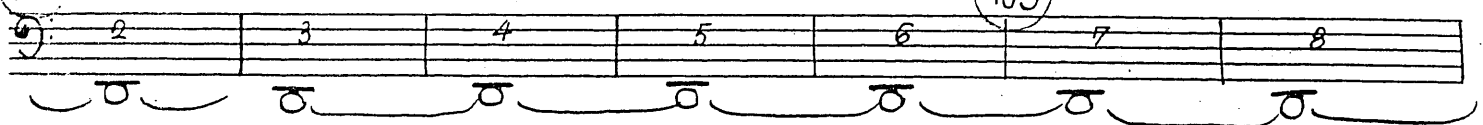
(95)  $\text{♩} \approx 104$



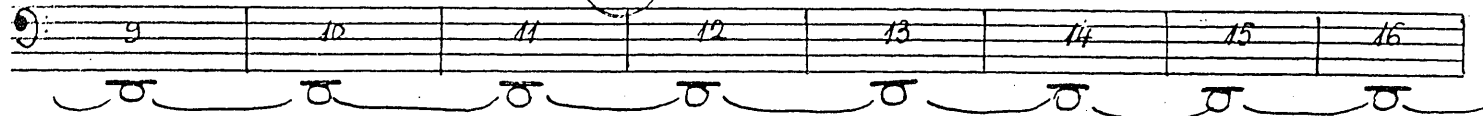
*mp* sons harmoniques

(100)

(105)

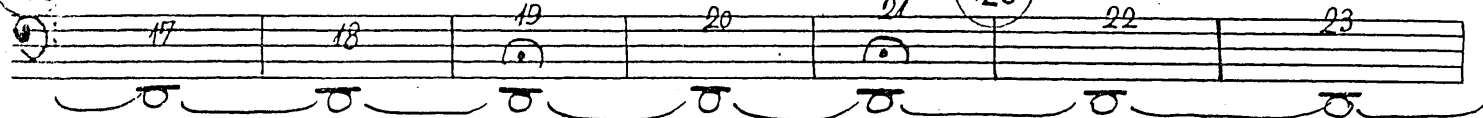


(110)



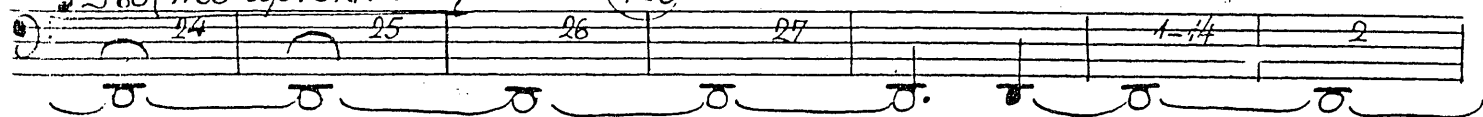
(115)

(120)



*Rubato*  
 $\text{♩} \approx 60$  (très approximatif!!!)

(125)

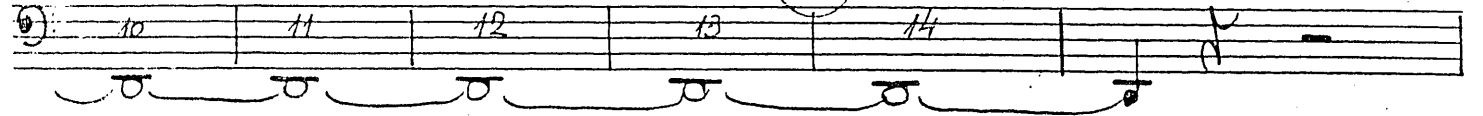


(130)

(135)

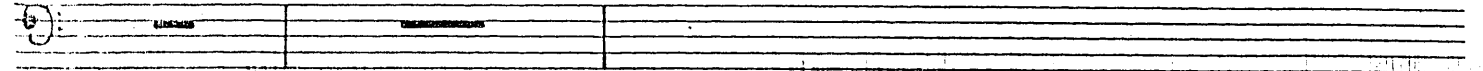


(140)



1

P.G.



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MARBE  
NACHLASS

- 13 -

145 *poco f* *decresc.* 150 *mf*

154 *Sax. alto decresc. molto* 4

155 *decresc.* *mp*  $\downarrow \approx 60$  160

165

170 175

180 181 *IMP. CORNI, CAMPANE* 182 183

183 Sax. 184

185 186 *Vlc. TACET* 187 188  $\downarrow \approx 40-50$  *Fl.* *perdendosi*

190 *poco f* *mp* *decresc.* *p* *bizz. sonore*

195 *arco* *b*

200 5 205 5

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Vlc.

-14-

210 3 *ff* 215

220

225

228 229 230 231 232 233 234 *f. horns* *f. horns* *Sax.* *Voix* *VI. II* *Sax.* *pend.* 4

235  $\text{♩} \approx 60$  *div. flaut* 240

(p) 244 *sempre p*

245 *Sx* *sf* *p* *poco sf* 246

250

*uniti* 255

260 *gmr*

MARBE  
NACHLASS

MM 1986/5



CONTRABASSI



CONCERT PENTRU SAXOFON ȘI  
ORCHESTRĂ

MYRIAM MARBE

*Sax. solo ad libitum*

①

*v flautando non vibr.*

②

*v (flautando, non vibr.)*

③

*Sax 3  
poco sf*

④

*T. tam  
quasi f*

⑤

*Vic.  
ben p*

⑥

*Mm  $\text{♩} \approx 40-50$  (Rubato)*

⑩

*→ pont*

*perd.*

*V.S.*



MARBE  
NACHLASS

ord. -2- 15

pizz. arco  
sf > 20 8 (senza trem.)

flaut. 25  $\text{♩} \approx 60$

ad lib poco più mosso 30 sempre p

35

ritard. accel. ad lib.

40 poco sf >

senza misura

43 44 45 46 47  
Corni Bgs = TomToms

48  $\text{♩} \approx 92$  50

55 p 5 non leg.  
sf ruvido

2

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60 *rallentando*  
*perdendosi* 1

65 *mp* *sf* *f* *mp* *sf* *sub.*

70 *senza misura* *sf* *p* *sub.*

73 *sempre p* *(ben p)*

74 75 76 77 *Piatti* *Maracas* *Tamb.*

78 *poco non vibr.* *Campanas* *con sord.* *perd.*

84 **TACET AL ... 102**

102 103 104 105 *VI. 2* *poco non vibr.* *Campanas* *con sord.*

106 107 108 *ben p*

*attacca*

5

10 G.P.



MARBE  
NACHLASS

15  $\text{♩} \approx 152$   
senza sord.  
a 5!  $\text{fff}$

20 -4-  
ben p sub.

25  
pont. (senza trem.)

30

35  
ord. (senza cresc.)

40  
pont.

45

50  
pp (sempre pp) ppp

55  
div

60  
mp ord. (s. trem.)  
a tre  
gliss.

65  
gliss.

70

75

80  
ad lib  
poco meno mosso  $\text{♩} \approx 136-144$

85  
5

90  
4

Tempo!  $\text{♩} \approx 152$   
pizz.

95  
uniti  $\#$   
non f, ma sonore

100

105  
meta pizz  
meta arco

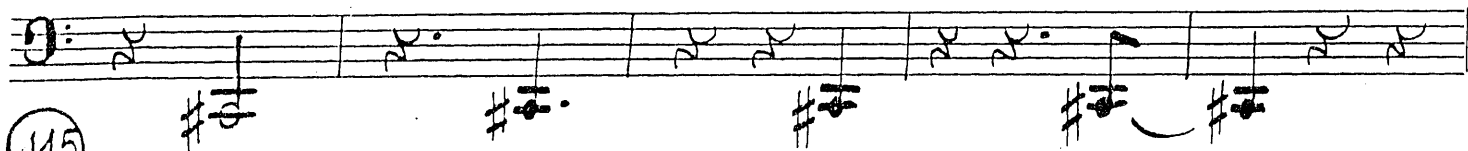
sempre  $\#$

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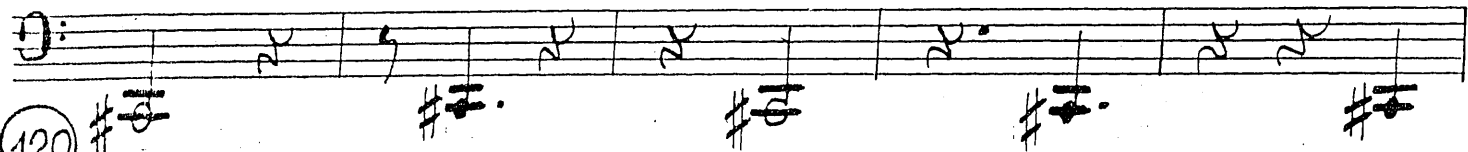




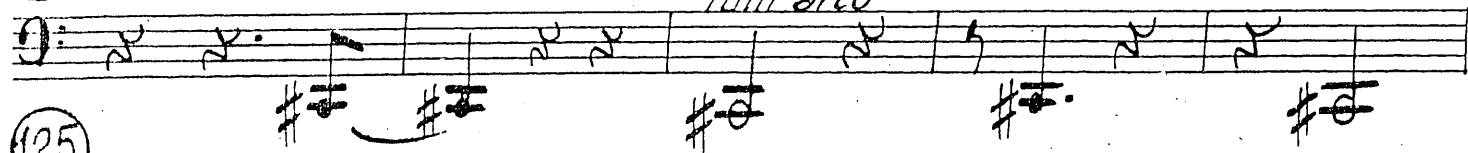
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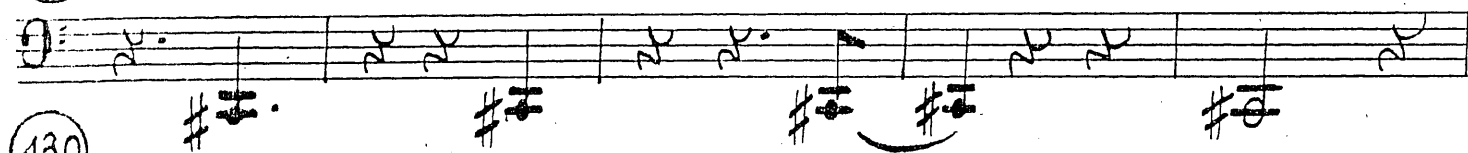
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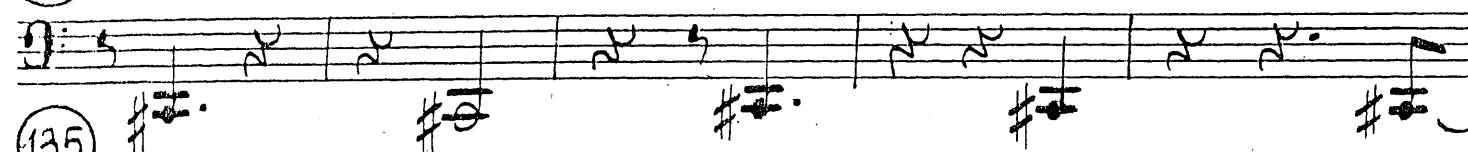
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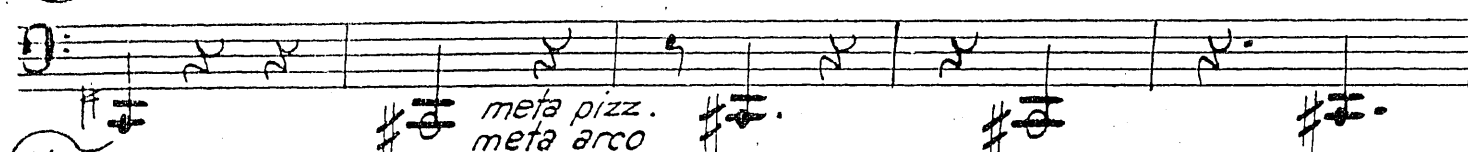
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(130)



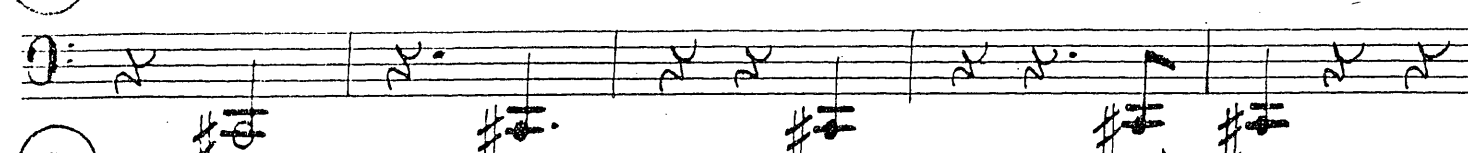
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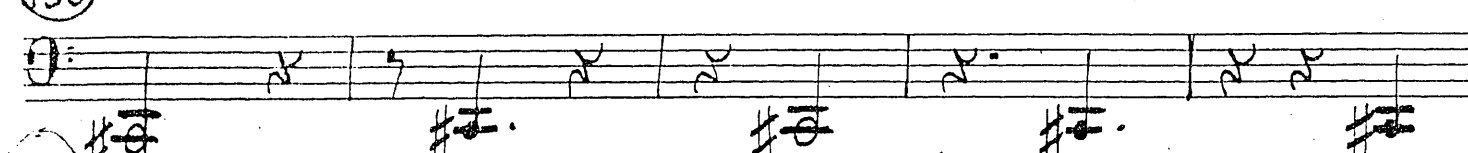
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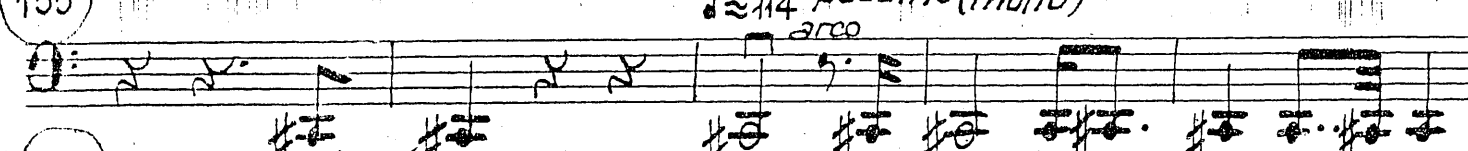
(145)



(150)



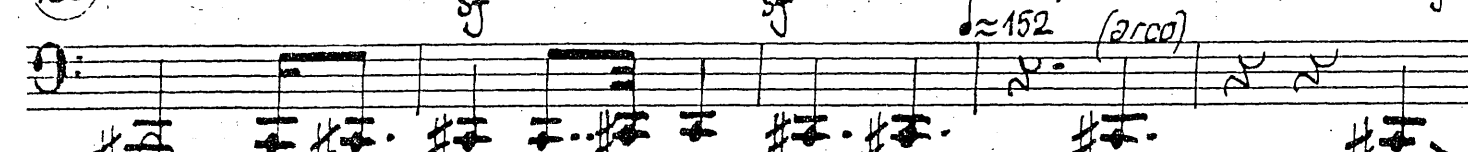
(155)



(160)



(165)



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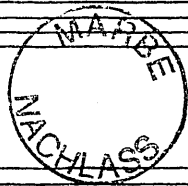
Handwritten musical score for a string quartet, measures 170 to 225. The score is written on ten staves, with measures 170, 175, 180, 185, 190, 195, 200, 205, 210, 215, 220, and 225 circled. The key signature is one sharp (F#). The tempo/mood is marked *calando* (decelerando). The score includes various performance instructions: *uniti arco* (united bow), *div.* (divisi), *sff* (sforzando), *ruvido* (rough), *c.l. battute* (coda), *arco (ord)* (arco), and *p* (piano). The score ends with a double bar line and a 4/4 time signature.

A circular black ink stamp with the word 'MARBE' curved along the top inner edge and 'NACHLASS' curved along the bottom inner edge. The center of the stamp is empty.

# MM 1986/5



Handwritten musical score on five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is numbered with circled numbers (5, 10, 15, 20, 25, 30, 35, 40, 45, 50) indicating measures. Key markings include *Calmo*, *ad lib.*, *Più lento*, *Sax.*, *imp.*, *mp*, and *mf*. The notation also includes a tempo marking  $\text{♩} \approx 74$  and a key signature change to D major (two sharps). The score ends with a 4/4 time signature.





MARBE  
NACHLASS

- 8 -

$\text{♩} \approx 72$  (55)  $\text{♩} \approx 84$

(60)

(65)

(70)

(75)

(80) 5 (85) 1  $\text{♩} = 84$

(90) (93)

(94) (95)  $\text{♩} \approx 104$

(100) mf

(105)

(110)

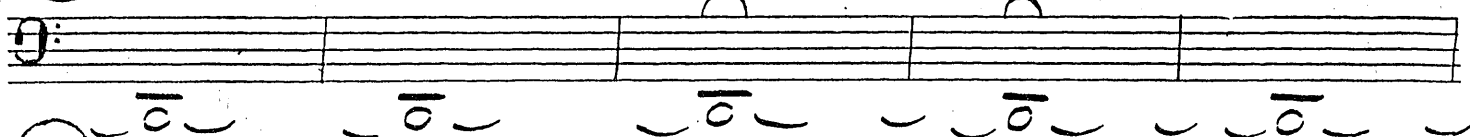
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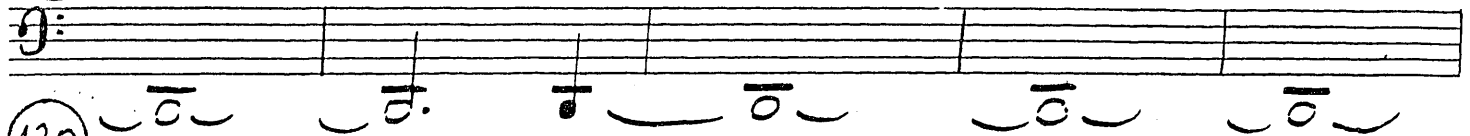


*Rubato* ( $\text{♩} \approx 60$ )

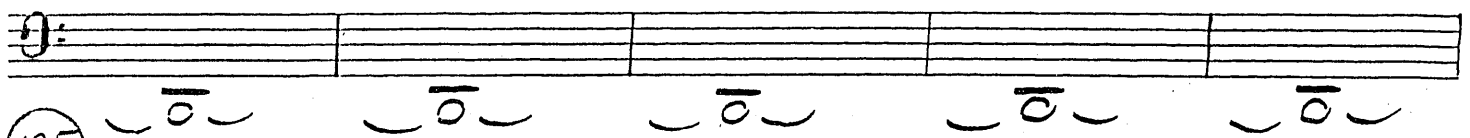
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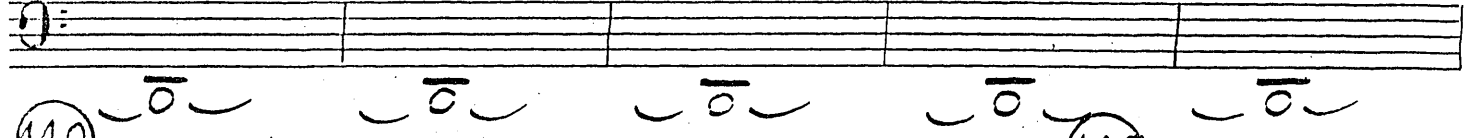
(125)



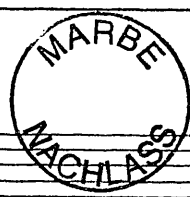
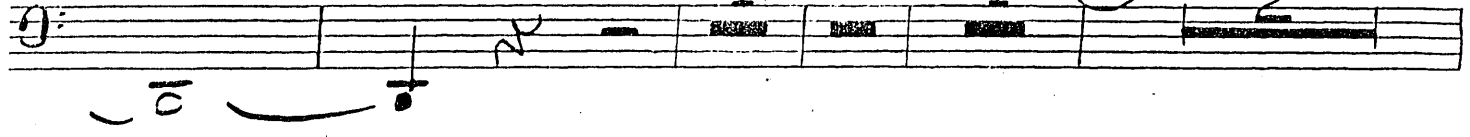
(130)



(135)



(140)





150

poco f *decresc.* 154 *mf* *decresc.*

155 *mp*  $\downarrow \approx 60$

160

165

170

175

180 181 182 183 184

185 *cor.* *perd.*  $\phi$  *timp.*

186 *Timp.* 187 *Sistra*

poco f  $\downarrow \approx 40-50$  1 1 190 5

195 200 205

4 5 5

\* seulement si le soliste  
n'est pas encore prêt.

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210  $\text{♩} \approx 60$  215

220

225 228

229 230 231 232 233 234

235  $\text{♩} \approx 60$  240

div. 244

245 *sempre p* 246

250

255 *p* *unifi*

260

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