

# 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:

I

II

III

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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, soprano in Mi )



**EDITURA MUZICALĂ  
București, 1989**

**MM 1986/5**

Saxophone (s)

# CONCERT

pentru saxofon și orchestră

CONCERTO pour Daniel Kientzy et saxophone(s)  
et orchestre

MYRIAM MARBE

## I

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. f* *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)

≈ 2' ≈ 50

mormorando *f* écho ③ *p* *poco sf*

Timp.

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

ord. quasi pesante

quasi *f* *ad lib.* ≈ 2' 30" *sf* (comme une surprise)

④ Bgs, T.-tom

tristement *poco non leg.* *pp*

⑤

perdendosi

⑥ ≈ 50

MM ♩ = on peut osciller entre 50-60 d'une mesure à l'autre, d'un temps à l'autre (Rubato) ≈ 3'

*ben f* *poco*

IMP ⑩

écho *ben p* (sons longs et calmes) *perdendosi*

⑮ ⑵ ⑳

Tr. *consord. ad lib. non leg.* *mf*

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40 *mf* **Flash**  
 senza misura  
 avec élan, avec joie (gardez le doigté)  
 ≈ 10" **IMProvisando**  
 43 *sf* *ff* *mf*  
 Cor. *f* *ad lib. IMP*  
 44 15 *sempre f* 3  
 45 *f* (batterie 15-7) marquée  
 46 7 1 2 3 Bb 4 5 6  
 47 ≈ 20" batterie (4-15) marquée ≈ 30"  
*ff* *f* *sempre f* *ff*  
 Bgs  
 T.-toms  
 48 „Allegretto” ♩ ≈ 92 *perdendosi*  
 50 55 2  
 Archi  
 60  
 Tr.  
 Ptti

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a tempo

roll.

29  $\frac{1}{3}$  A  $\frac{3}{4}$  C<sub>3</sub>

65

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

Ptti Frusta

29  $\frac{1}{3}$  A  $\frac{3}{4}$  C<sub>3</sub> senza misura

70 *ff*

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

21  $\frac{1}{3}$  A  $\frac{3}{4}$  C<sub>3</sub> ≈ 4"

71 (≈ 92)

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

72 26  $\frac{1}{3}$  A  $\frac{3}{4}$  C<sub>3</sub> 15 ≈ 15"

*ff un peu grotesque* Archi *sf*

70 X (gardez ce doigté)

74 15 *gl. lento* 75 15 *gl. rapide*

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

≈ 40" Mcas Ptti m. Tamb. Ptti gr.

77 *plus doux* 72  $\frac{1}{3}$  A  $\frac{3}{4}$  C<sub>3</sub> Eb 73  $\frac{2}{3}$  ≈ 50" *assez doux et calme*

78 ≈ 120  $\frac{1}{3}$  A  $\frac{3}{4}$  C<sub>3</sub> (Eb) rall. 80 4

*perdendosi*

84 senza misura 74  $\frac{1}{3}$  A  $\frac{3}{4}$  C<sub>3</sub> (Tf) 75  $\frac{1}{3}$  A  $\frac{3}{4}$  C<sub>3</sub> (batterie -74-75) marcato

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

„grelottant“ (batterie 75-76) (batterie 76-78) (batterie 78-77) les tampons mal appuyés ≈ 20"

marcato marcato marcato

batterie (un peu plus longue) 75-76 marcato

85 hâletant courte batterie 74-75 75-76

poco sf sf

toujours hâletant courte batterie 74-75 75-76 ad lib.

sf ≈ 30"

(76) 78 Calmement batteries „fluides“ ≈ 40"

IMP sur les précédentes, de plus en plus calme 86 ≈ 55"

ben p mais audible

≈ 80-88 90

quasi p quatuor I quatuor II

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# II



**Saxophone baryton** "Allegro"  $\approx 144$  *détimbré*

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

5 muta in Sopranino

10 G.P.

15 Tutti Flash

20

25

30

35 Legni+Cor.+Trb.+Tuba

40

45 Archi (IMP Viole)+IMP Percuss.

50

55 Archi

Tutti Flash

Ci.+Cl.+Cor.+Archi

60

65

Saxophone sopranino

70

*sf* Viole pizz.

75

*ben f*

T.mil. s.c.

80

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85

*f*

Fl. picc.  
Fl.  
Ob.

Timp. *f* *gliss.* *s* *s*

90

*f* distances : plus ou moins 1-2-3 demitons

Trgl.

poco più legato 95

*sf* *poco meno f* *p* (écho)

Xyl.

100

enchânez (superposé au début) avec le basson

comme une „cascade” ascendante de rire *stacc. senza decresc.*

Fg.

Trb. *sf f* *poco sf f* *p*

quasi gliss.

105

Trb. *sf* *p* *poco sf* *mf*

Trb.

Timp. *sf*

Gr.c. *sf*

110

*ben f* *quasi recitativo*

„crească grînele cît praşinele...”

115

Grc. Timp. *ff* I Frusta (cri de joie)

120

Tr. *quasi f non legato* *più leg.* *f*

125

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

130

Tr. *gliss.* va - tra " „ploa - ie cu ciu - bă -

135

Tr. rul să u - zu - ie mă - rul T.-tam

140

T.mil.

145

T.mil. improvisation „drôle" aigue

150

T.mil.

155

T.mil. *ff* „salt pe a nuts" Tutti: sub. *ff* pesante (molto)  $\approx 80$

160

Archi „Roi ro - i - tori..."

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ruvido (flatt.)

165

Allegro sub.  
≈ 152 2

170 muta in Sax. alto 175

ord. perd.

5 5

180 185

5

Timp.

f p

Sax. alto

190

mp doux poco cresc. (non troppo)

mp

195

poco

„Pe toa - te drumu-ri-le...”

poco

200

Timp.

poco f meno f

mp

205

Timp.

p

210

Timp.

p

215

Calando 3

3

220 225

poco sf > perd.

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 *p* niente

10 *IMP* Cl. să fa-cem co-laci să dăm la să-

15 **Calmo (sempre rubato)**  $\approx 52-54$  20 *de - cres - cen - do*

Fl.+Cor.+Archi

25 *mp* Fl.+Tr. Ob. "Za - le" *pp* poco

30 niente *écho* legato espress.

35 *ord.* imitant la Sistra *ben p* *decresc.* niente

Fg. *mp* 3 3 3 3

40 *T.-tam* de plus en plus present *poco sf in mf*

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 "...

$\approx 50$   $\approx 72$

60 *poco f* legato

65 *quasi crescendo*

Legni + Ottoni  
Vcelli + Cbassi

70 *sf ff* *sf (f)*

75

80 Calando

85  $\approx 60$

Trb. +Cor. Tuba Cfg.

90 ton de gamin persifleur

Tuba " salt pea-nuts

ben *p*

Muta in Sopranino+Alto  $\approx 104$

Ob. *quasi f*

Cl. 1 IMP *Rubato*  $\approx 92$

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

Alto

Camp. IMP *quasi f*

Cor. *mp*

125

C. ing. *mf*

Ob. *poco f*

130

Ob. 2 *poco f*

Cl.

135

Ob. 1 *mf*

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Ob. G.P.

140

142 143 144

II W.-bl. *Imp* *leggiere, con gioia*

145

W.bl. *de plus en plus rares*

150

*decresc. molto* ≈ 15"

Trb. *avec beaucoup de dignité*

155

*ff* *quasi f*

≈ 60

160

*meno f* *poco f*

165 166 167

*decresc.*

Trb. 1. *sf* *mf*

Cor. 1 *poco f*

*p*

170

Trb.

*sf mf sf sf mp*

legato

*f*

175

Camp.

*quasi f*

*mf*

IMP

*sf > sf ff >*

*sf in meno f quasi Camp.*

5"

179

180

181

≈ 10"

IMP

quasi

Camp.

Cor + Camp.

Camp.

*p*

182

183

Timp.

*f sub. pp*

Archi

184

≈ 45"

≈ 55"

Cbassi

*meno f*

*quasi p*

*poco f*

*sf*

185

≈ 1'15"

≈ 72

Sistra

*meno f*

*perd.*

4/4

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

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Saxophone baryton **(226)** IMP (Tongram) *f possibile*  
 Timp. 10" **(227)**  
 taureau (furioso) tongram IMP  
*ff possibile*  
 20" **(228)** T.-toms  
 taureau Tongram  
 IMP perdendosi 45"  
 Timp. IMP perd.  
 remettez le bec  
**(229)** slap ord. slap ord. slap *mf* *precipitando* *più calmo*  
**(230)** (slap sempre) *sf sf* **(231)** ord. *sf*  
 Voix  
 Vie senza sord. flaut.  
 Voix *più legato*  
 Vie + Vlc. + Cb.

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# FLAUTO PICC.

# CONCERT PENTRU SAXOFON ȘI ORCHESTRĂ

M. MARBE

*Rubato*

Sax. senza misura (1) Cb (2) vic (3) Timp (4) Bgs (5) (6) 2 (10) 2 3 (15) 5 (20) Fl<sub>1</sub>

21 *decresc. molto (perd.)*

22 *très bien synchronisé (clair)*

23 *ad lib. poco più mosso (selon le soliste)*

24 *♩ = 60*

25 *sf*

30 *ritardandi, accelerandi, ad lib. (selon le soliste)*

35 *5*

40 *non troppo f (mais un peu strident)*

43 *senza misura Sax.*

44 *Coro*

45 *mf*

46 *mf*

47 *T. toms*

48 *♩ = 92 "allegretto" 2*

50 *non leg.*

55 *mf*

60 *sf*

*rallentando*

*♩ = 72 a tempo*

*sf*

*U.S.*

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65 *f* *quasi gliss.* *f*

70 *tacet al fine parte I*



*Allegro*  
♩ ≈ 144 *sfz.* 5 5 10 G.P.

15 *Flash* *senza decresc.* *fff*

20 5 25 5 30 5

35 5 40 *Ob.* 1 1 3 45 5

50 5 55 *Flash* 3

60 5 65 5 70 5

75 5 80 3

*ad lib. poco meno mosso* *brillante, leggiero* 85 *f*

90

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Tempo  $\approx 152$

95

(xylophono)

100 *tacet al reper* 140 Fl<sup>2</sup> Ob. 1 1 1

145 nuance générale: *ff* brillant

quasi gliss. *f* 150 quasi gliss. gliss. gliss. quasi gliss.

155 nuance générale sub. *mf*(*mp*) tutti: sub. *ff*, pesante (molto)  $\approx 80$

160 frull. *sf*

165

Allegro subito  $\approx 152$  nuance générale: sub. *p* 170 *tacet al fine parte II*

Calmo - molto Rubato

$\approx 56$  5 10 1 1 2

15 Calmo sempre 5 rubato 20 Fl. 1 1 1 1 1 25  $\frac{1}{8}$

*p* leggiero 2

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Fl. picc

30

*tacet al reper 60*

60 Fl. 1

4

65

*quasi cresc.*

*decresc*

70

*f*

*tacet al fine*

75

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FLAUTO 1



CONCERT PENTRU SAXOFON SI ORCHESTRA

M. MARBE

senza misura  
Sax. ad libitum

1 Cb. 2 Vlc.

3 Timp 4 Dg. Tam 5 Sax+quartet 6  $\downarrow \approx 50$  Rubato

*pphissimo f* *poco sf*

*flautando non vibr.*

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

15 *(toujours tristement)*  
*poco f*

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

25  $\approx 60$  *bnet ("eclair")*

*decresc. molto (perd.)*

*ad lib. poco piu mosso (selon le soliste)* 30  $\approx 60$

35 *H. prec.*

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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* Tom-toms 48 *♩ ≈ 92* "allegretto" 2 violini Ptec. 50 *ce.* *f*

*mf* 55 5 60 2 *rall.* *a tempo* 65 4 70 *senza misura* 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 possibile* 86

87 *♩ ≈ 80-88* 90 *perdendo si*

95 *ce.* *mp* 100 102 103

*decresc.* *ben p* *pp*

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95 *Fl. 1* (100) 2 2 *Imp. Provisando* (105)

*Fl. 2* *mp. leggerissimo, poco non leg.*

115 (120)

(125) 2 1

130 2 *non troppo f* (135) 4

140 5 (145) 8 *ben f*

8 *8* (150)

8 *8* (155) (157) *2* *3*

160 *sf* *frull* *Tutti: sub ff, pesante*

165 *Allegro* *1/2 152* *2*

170 *tacet al fine parte II*

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*Calmo, molto Rubato*  
♩ 56-60

*Calmo, sempre Rubato*  
mp

*frull, ord.* *poco* \* *p* *ta*

*cu - ra -*  
*ta* *echo* *(grand vibrato: breiter Vibrato)*

*tacet al reper 55*

*C. ingl.* *p* *60*

*65* *quasi crescendo*

*70* *f*

*75* *poco a poco decresc.*

*80* *Calando*

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

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

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Fl. 1

100

oboe 1

105

109 *improvisando*

110

111 112 113 114

115 *mf leggiero*

Sax Soprano

120 *tacet al 153*

153

155 Trb. *decresc. perd.*

160 *quasi f espress.*

165

166 Trb.

167 *imp.*

168 169

170

175

185 *Sistra*

185-185 *tacet al reper 185*

185-185 *mf quasi p*

190 *leg. avec une certaine tristesse*

*toujours tristement*

*poco f*

195 *quasi gliss. sempre*

*perd.*

195 *tacet al fine.*

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# FLAUTO 2

# CONCERT PENTRU SAXOFON SI ORCHESTRA

M. MARBE

*Sax. ad libitum*

1 Cb.      2 Vla.

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

*pochissimo f*      *poco sf*

10 *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*

*sf*

30  $\text{♩} \approx 60$  *rit. accel., ( ) ad lib. selon le soliste*

*Fl. 1*      *Fl. 2*      *Fl. 3*

*Fl. 1*      *Fl. 2*      *Fl. 3*

35 *comme l'écho du soliste*

*ben p*

40 "Flash" *sax. senza misura*

*sf*

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FC 2

43 44 45 46 47 - 2 48 "Allegretto"  $\approx 92$  50

Corno T.Toms violini 2 Picc.

Fl. 1 1 mf 53

55 60 3 rallentando  $\approx 72$  a tempo  $\approx 92$  quasi p poco f

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

80 sempre pp

84 senza misura (gardez la même pulsation et la fluidité en pp des quintandes)  
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 (cambana) 105 decresc. ben p

tacet al fine parte I

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Fl<sub>2</sub>

"allegro"  $\approx 144$

5 5 10 G.P.

15  $\times 152$  Flash  
8-  
p $\phi$  b $\phi$  b $\phi$  b $\phi$   
fff senza decresc.

20 25 30 5

35 40 Ob. 1 1 3

45 50 55 1  
w-block f Flash

60 65 70 5

75 80 8- 136-144 8va  
f brillante, leggiero

85 8 8 8 8

90 8 8 8 8

Tempo  $\approx 152$

95 100 2  
(xylophono)

improvvisando

105 5  
(Flauto 1)  
mf leggerissimo, poco non leg.

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Fl<sub>2</sub>

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

120 *Flauto 1* 121 122 123 *démontez la flûte! (glissandi avec le doigt dans le petit corps de la flûte)*

125 *quasi f, avec verve*

135 140

*remontez la flûte!* 145 *ben f*

150 *quasi gliss. nuance sub mf*

155 *générale (mp)*

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

165

*Allegro subito* 170 *tacet al fine parte II*

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*Calmo, molto Rubato*  
 Nr. 56-60

*Calmo, sempre Rubato*

*frul. ord*

*écho Fl. 1*

*tacet al repet 55*

*♩ = 84*

*C. ingl.*

*quasi crescendo*

*legato*

*poco a poco decresc.*

*poco a poco de crescendo*

*Calando*

*oboe 1*

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- 6 -

Fl<sub>2</sub>

100

1 1 1 1 1 105 1 1 1 1

oboe 1 IMP. Fg<sub>1</sub> azc

109

mf leggiero

110 111 112 113

114

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

tacet al reper 153

153

perdendosi

155 Trb.

quasi f espress.

160

mp mf

165

pp

Fl. 1 IMP.

170 2

Fl. 2 IMP.

172

tacet al 185

185 Sistra

186

♩ x 40-50

Fl. 1

mf quasi p, leg.

avec une certaine tristesse

190 (toujours tristement)

decrease.

195 3

200

tacet al fine

\* (.) 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

10 2 3

15 1 1 1 1 ↓

FL 1 CORNO 1 poco sf in mf

20 2 25 1

poco sf in quasi f molto

30 5 35 4

40 1 1 "Flash" senza misura 43

Corn: Timp. Corni sff "Allegretto" Sax. v.c. cb. Cor.

44 45 46 47 48 49 50 5

55 2 57 Tr. 1 58 1 59 1 60 2 1

Cl. Cor. Tpt. a tempo poco sf in mf sempre Cor. Ptti

65

TACET AL FINE PARTEI: a

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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 #<sup>♯</sup> mp #<sup>♯</sup> poco sf f pochissimo

120 125 130 135 140 145 150 151 152 153

quasi gliss.

#tutti: sub ff pesante molto flatt. ord. flatt. ord.

155 160 165

ord. sf

Allegro subito. ≈152

Ob.2

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170

# TACET AL FINE PARTEA II-A



*Calmo, molto rubato*  $\downarrow \approx 74$  5 5 5 10 5 15 *Calmo* ( $\downarrow \approx 72$ ) *Fl.* *mp*

1 1 1 1 20  $\downarrow$  4 *mf*

25 *mp* *leggiero* 2

30 3 35 5 40 5 *ad Eb*

45 *Più lento* (*solon le soliste*) 4 50 1 1  $\downarrow \approx 72$  55 2  $\downarrow \approx 84$  3 60 1 *Cl.* *Fl.*

65 *p*

70 *quasi crescendo* *f*

75 *decrease* *poco a poco*

80 *Calando* 4 85 2 1

90 1 1 2  $\downarrow \approx 104$  95 *Sax* *p non legato*

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RBE  
KCHLASS

Ob.1

-5-  
2 (100)

1 (105)

*IMP*  
*mf, leggiere*

(110) (115)

*perd.*

116 2 (120) 2 (125) 5

*Rubato*  
*♩ ≈ 60*

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

(130) 3 2

*poco f (non leg.)*

(135) 1 (140)

*mf sempre leggiere*

G. P.

(145)

*non troppo f*

3 (150) 2 1 (155)

TACET AL

(167) (170) 4 1 (175) 2

REPER NR. 167

Flauto IMP C. ingl.

*mf*

(233) 2 (235) 1 236 1 237 1 238 1

TACET AL REPER NR. 233

Vni 1 (*senza sord.*)

*p. flautando*

239 1 (240) 1 1

oboe 2

*quasi f*

TACET AL FINE

MM 1986/5

OBOE 2



CONCERT PENTRU SAXOFON SI ORCHESTRA

MYRIAM MARBE

I

TACET AL REPER NR. 10

Musical score for Oboe 2, featuring various instruments and performance instructions:

- Measures 10-14:** Oboe 2 part with circled measure numbers 10, 11, 12, 13, 14.
- Measures 15-20:** Flute (Fl) and Horn 1 (CORNO 1) parts. Includes circled measure numbers 15, 16, 17, 18, 19, 20. Performance instruction: *mp*.
- Measures 21-24:** Flute (Fl) part. Includes circled measure numbers 21, 22, 23, 24. Performance instruction: *mp*, *legato senza cresc.*
- Measures 25-34:** Flute (Fl) part. Includes circled measure numbers 25, 26, 27, 28, 29, 30, 31, 32, 33, 34. Performance instruction: *ad lib. poco più mosso*.
- Measures 35-43:** Horns (Corni) and Timpani (Timp.) parts. Includes circled measure numbers 35, 36, 37, 38, 39, 40, 41, 42, 43. Performance instruction: *fff*, *senza misura*, *Flash*.
- Measures 44-47:** Horns (Corni) part. Includes circled measure numbers 44, 45, 46, 47. Performance instruction: *fff*.
- Measures 48-54:** Horns (Corni) part. Includes circled measure numbers 48, 49, 50, 51, 52, 53, 54. Performance instruction: *Allegretto*, *Cor.*
- Measures 55-64:** Horns (Corni), Clarinet (Cor. clar.), and Trombone (Tb.) parts. Includes circled measure numbers 55, 56, 57, 58, 59, 60, 61, 62, 63, 64. Performance instruction: *Cor.*, *perd.*, *rall.*, *a tempo*.
- Measures 65-66:** Horns (Corni) part. Includes circled measure numbers 65, 66. Performance instruction: *fff*, *TACET*.

AL FINE PARTEA A-I-A

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ob 2

"Allegro"  
♩ = 144

5 5 10 G.P. 1 2

Flash  
8va

Tamb. mil. Vle Vln 2

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 8va

60 1 1 1

65

70 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

130

*flatt. ord.* 135

140

145 *8va*

*benf*

*8va*

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

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

*benf* *flatt.*

160 *flatt.* *ord.*

165

*Allegro sub.* *sf* *2* *170* *(S)ob 1*

**TACET AL FINE PARTEA II-a**

55

**TACET AL REPER NR. 55**

60 *Cl.* *Fl.* *C.ingl.*

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ob 2

quasi crescendo

65

70

decrease

75 poco a poco

80 Calando

85 legato

90

93

95

100

quasi f non leg.

104

105

106 107 108 109 110 111 112 113 114 115

120 Rubato

125

130

131

132

133

134

135

poco f

p leggiero

140

GP

oboe 1

Sax Snot + Alto

ob 1

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Ob. 2

TACET AL

233 *And<sup>te</sup>mo* 235 <sup>-5-</sup> 1 236 1 237 1

REPER NR. 233

238 239 ↓ 240 244 1

*f* = *quasi f*

Vni 1  
p flautando

245

TACET AL FINE



MM 1986/5

**CORNO INGLESE**

FE



**CONCERT PENTRU SAXOFON ȘI ORCHESTRĂ**

**MYRIAM MARBE**

**PARTEA I-A - TACET -**

"Allegro"  
♩ = 144

5 5 5 10 G.P. 1

Vhi 2  
vie  
f non legato

1 1 1 6

Tamb. mil.  
15 = 152 Flash

senza decresc.

1 20 5 25 5

30 5 35 5 40 5 45 5

50 5 55 1-9 2 3 4

f semperf

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

70 6 7 2 75 5

wood Block, Bongos, T-Toms

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Cingl. (1E)

20 Ob. *mf* 2 25

*mp* *poco* 30 35 40

*ad lib* *ab lib* 45 *Piu lento* *Fg.* *poco in rilievo*

50 *ritmo libre* *(freier Rhythmus)* *(senza misura improvvisando)* *mp (mf)*

55 *♩* 84 65

60 *quasi crescendo* 70 1 1

75 4 80 *Calando* 5 85 2 ←

90 1 93 *♩* 104

95 *Tuba* 100 *p*

105 *ppoco f* 106

107 108 109 1 110 2

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HE -4-

*mf* (115) (Sax Sax Alto)

*mp* (120) *Rubato*  $\approx 60$  (125) 3

*mf poco* (130)

(135)

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

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

Trb.

(160) 5 (165) 2 3 (170)

Flauto 1 IMP. (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

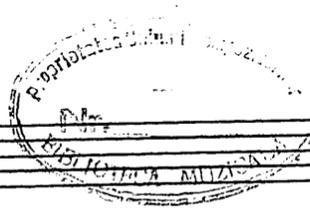
(220) *mf* 5 *f* (225)

TACET AL FINE.

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**CLARINETTO 1 in Si b**



**CONCERT PENTRU SAXOFON SI ORCHESTRA**

**MYRIAM MARBE**

**I**

**TACET AL REPER NR. 10**

10 2 3  
3/4 4/4

15 1 2 Cor. 1 ↓ 20  
Fl. 1 p. doux (sans accent) mp éclair  
Timp. 25 1 sff  
ad lib. poco più mosso 3 30 1 ≈ 60 3 35 1  
poco sul ord. 40 1 2 "Flash" b  
ben p 42 senza misura 43 44 45 46 47 48 "Allegretto" sff ≈ 92 2  
Cor. Bgs. Tom-Toms.  
50 1 Fl. picc. ppp (quasi eguale) poco f (percant sans devenir strident)  
55 1 2 1 quasi f meno f sf mf molto Trp. Piatto - r. 1  
60 2 1 rall. 1 65 5 sff a tempo

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C1.1

Flash

15  $\approx 152$

Senza decresc

20 10 30 2 1 sonorité veloutée 35

mp 40 cresc.

quasif 3 decresc. 45 5 50 5 55 1 gva-----

Wood-blocks, Bgs, T-Toms f Flash

60

65 4 70 1

75

toco f

1 2 80 8-----

ad lib poco meno mosso (136-144) f gva-----

3 f brillante, leggiero

gva-- 2 90 4 Tpo! 132 1 95 5

(xylophono)

100 2 2 1 105 1 IMPROVISANDO 107 108

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

109 1 110 4

b leggerissime, poco non leg.

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cl 1

-4-

115 116 117 118 119

120 *mp* 121 122 2 124 *crescendo* 125 126

127 128 1 130 131 132

*f con gioia*

133 1 135 3

140 141 3 142 143 2

*f* *poco non leg. quasi gliss*

145 8va *benf*

150 151 152 8va

153 1 1 155 2 *tutti: sub ff, pesante* *benf*

160 165 *frull*

163 *ord.* 164 165 166 167

*Allegro sub.* 152 2 170 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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190 5 195 5 200 5 -5- 205 5 210 5

215 *calando* 220 4 *Cor.* *cfz.* 225 *benp* *benp*

*Calmo, molto Rubato*  
♩ ≈ 74

1 "sä" *p. doux* 10 *facem co-laci sä danta sä raci...* 4

15 *Calmo* (♩ ≈ 72) 5 20 5 25 1 1 *mp leggiero*

30 2 2 35 1 2

40 *ad lib* 1 *ad lib* *Fg*

45 *p* *Più lento* (selon le soliste) 2 50 1 *ppp* 3 *cl. b.*

55 2

\* Δ = *pas*  $\curvearrowright$  3  $\curvearrowleft$  !  
 \* Δ = *nicht*  $\curvearrowright$  3  $\curvearrowleft$  !

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cl 1 -6-

♩ = 84

60

*p* 65

70

75 *quasi crescendo*

*legato*

*poco a poco decresc*

80 *Calando* 85 2 ← ♩ = 84 2

90

93 ♩ = 104 2 95

*Ob. C. ingl.* *quasi f non leg.*

98 99

100 105 *sf (quasi appoggiatura)* *mf leggero* 110 1

115 *mp* *non troppo f, ma in ribero* 116 117

118 119 120 *Rubato* 125 2 1

*Sax Sopr + Alto* *mf el basso*

*sf* *decresc., perd.*

130 132 *mf non leg.*

*Ob. 1*

135 5 140 1 G.P.

143 145 3

*non troppo f*

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01.1

3 (150) 2 152 (153)  $\downarrow = 60$  (155) 5 (160) 5 (165) 2

167 2 169 *IMP.* 170 171 172

Fl. IMProvisando *mp* *sf*

173 174 (175) 2 TACE T AL

*mf*

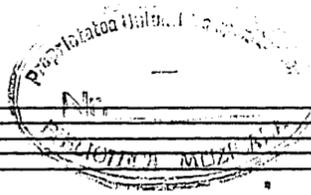
(233) 2 (235) 4 Ob.1 1 (240) ↓ 1

REPER NR. 233

TACET AL FINE.

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**CLARINETTO 2 in si b**



**CONCERT PENTRU SAXOFON ȘI ORCHESTRĂ**

**MYRIAM MARBE**

**I**

**TACET AL REPER NR. 10**

Musical score for Clarinet 2, measures 10 to 77. The score includes various dynamics, articulations, and performance instructions. Key markings include: *mp sans accents*, *mp*, *ad lib poco più mosso*, *decrest. molto perd.*, *sf*, *Flash*, *senza misura*, *Allegretto*, *Cor.*, *Fl. picc.*, *Fig.*, *p*, *cresc.*, *mp*, *rall.*, *a tempo*, *ff*, *Cl. 1*, *Tr.*, *Sx*, *71*, *72*, *73*, *74*, *75*, *77*. The score is written on a grand staff with treble clef and a key signature of one flat. It includes a 'Tacet' section and a 'Flash' section. The score is annotated with circled measure numbers (10, 15, 20, 25, 30, 35, 40, 48, 50, 55, 60, 65, 70, 71, 72, 73, 74, 75, 77) and various performance markings such as 'ad lib poco più mosso' and 'senza misura'. The score is written on a grand staff with treble clef and a key signature of one flat. It includes a 'Tacet' section and a 'Flash' section. The score is annotated with circled measure numbers (10, 15, 20, 25, 30, 35, 40, 48, 50, 55, 60, 65, 70, 71, 72, 73, 74, 75, 77) and various performance markings such as 'ad lib poco più mosso' and 'senza misura'. The score is written on a grand staff with treble clef and a key signature of one flat. It includes a 'Tacet' section and a 'Flash' section. The score is annotated with circled measure numbers (10, 15, 20, 25, 30, 35, 40, 48, 50, 55, 60, 65, 70, 71, 72, 73, 74, 75, 77) and various performance markings such as 'ad lib poco più mosso' and 'senza misura'.

Xylofono  
Campane  
Arpa

MARACAS, PIATTI, TAMB.

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cl 2  
78  $\text{♩} \approx 72$  cl 1 (5) poco non vibr. 6 -2 79 5 cl 1 (5)  
pp legatissimo  
80  
6 6 5  
cl 1 (5) (5) cl 1  
84 senza misura enchaînez [ toujours avec cl 1 )  
sempre pp, legatissimo, poco non vibr.  
molto decresc. 85 86 4

87  $\text{♩} \approx 92$  90 3 1 1  
perdendosi cl 1  
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  
Tamb. mil. 3 1 15 1  
fff senza decresc.  
20 5 25 5 30 2 1 sonorite verbutec  
mp

Fg.  
Cl.  
Cord.  
TUBA

**MM 1986/5**

Cl 2

-3-

Cl 2

35

40 *cresc.* *quasi f* *decresc.* 45 5 50 5

55 *f* *Flash* 60

65

70 *poco f* 5

75 5 6

80 *ad lib poco meno mosso* (136-144) *f brillante, leggiero*

85

90 *Tempo*  $\approx 152$  95 100 105 1

Xilofono

Cl 1° 2 108 *imp.* 109 110 4

115 116 117 118 120 1

121 122 *crescendo* 123 124 125 2

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Cl 2  
 127 128 129 130 132 133  
*f con gloria*  
 134 135 5 140 3  
*quasi f 7 b7*  
 145 *gva*  
*benf*  
 150 151 152 153 1  
*utti: sub. ff, pesante =80*  
 Cl. basso 1 2 1  
 160 163 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*

25 (1272) 2 *Clar. 1 b<sub>1</sub>* *b<sub>1</sub>*  
**TACET AL REPER NR. 25** 4 *mp legg.*  
 30 4 35 2 2  
*Fg. Cor.*

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

*Piu lento*  $\overset{p}{b\bar{e}}$   $\bar{e}$   $\bar{e}$

2 (50) 1  $\approx 72$   $\overset{ppp}{3}$  (55) 2

$\bar{e}$   $\bar{e}$  (60)

$\approx 84$   $\bar{e}$   $\bar{e}$

(65) *quasi crescendo*  $\bar{e}$

70  $\bar{e}$   $\bar{e}$

*f* *poco a* (75) *poco decrescendo*

2 (80) *Calando* 5 (85) 2  $\leftarrow$   $\approx 84$  2

90  $\bar{e}$   $\bar{e}$

93  $\approx 104$  (94) 1 (95)  $\downarrow$  *quasi f non leg.*

98 *improvvisando* 99  $\bar{e}$   $\bar{e}$

100 101 102 103 104 (105) 106 *mf leggiero*

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

120 *Rubato*  $\approx 60$  5 (125) 5 (130) 1 1 *clar. 1 Sax Saxo+Alto*

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

145 *poco f non leg.* 5 (150) 2 (152) 153  $\approx 60$  154 4 (155) 5 (160) 5

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165 2 167 2 169 1 170 4 -6- 175 2 Cl. 2

Flauto Cl. 1  
IMP

mf

Ob. 1

240

TACET AL REPER 233 4/4

TACET AL FINE

MM 1986/5

**CLARINETTO BASSO**

(si b)



**CONCERT PENTRU SAXOFON ȘI ORCHESTRĂ**

**MYRIAM MARBE**

**PARTEA I-a - TACET-**

**MM 1986/5**

cl basso,

75 -2- 80 81

82 83 ud lib. poco meno mosso  $\approx 136-144$  85 4

90 4 Tempo  $\approx 132$  1 95 *fff* 5 100 5 105 1 -4

(Xylophono) Fg. 110 5 115 5 120 5 125 5 130 5 clar.

135 5 140 5 145 5 150 2 2 oboe 1,

154 7 155 Cl. 1,2 Fl. picc. 156. 157  $\approx 80$  *quasi gliss tutti sub ff, pesante*

158 7 159 7 160 7 161 7

162 7 163 7 164 7 165 7

166 7 167 7 Allegro subito  $\approx 152$  2 170 5 175 5 violini 1,2,

180 5 185 3 190 TACET AL FINE PARTEA alla

Calmo, molto Rubato  $\approx 74$  5 5 1 1

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-3-

*Cl. bass.*  
10

*TACET AL REPER NR. 45*

*Più lento* 2 2 50 1  $\downarrow \approx 72$

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

55  $\downarrow \approx 84$  *pp* *p* 65

*quasi crescendo* *sf* *sf poco a*

75 *poco decresc.* 4 80 *Calando* 5 85 2  $\leftarrow$  *p* *Tempo*  $\downarrow \approx 84$  2

90 93  $\downarrow \approx 84$  95 *quasi f*

98 *IMP.* 99 100 105 *mf sf > sf > sf >*

110 *meno f*

115 120 *Rubato*  $\downarrow \approx 60$  125 2

*cl<sub>1</sub> Saxo + Alto* *mp*

130 135 5 *mf* *poco f* *p*

140 1 *G.P.* 1

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-4-

145 -4-

non troppo f

150 152 153 155 160

165 170 172 173 174 175 178 179 180 181

182 183 184 185 186 190 195 200

TACET AL REPER NR. 203

203 (1260) 205 Trb. Frustra Tr. poco sf mf benf

210 215 220 225

TACET AL FINE

MM 1986/5

**FAGOTTO 1**



**CONCERT PENTRU SAXOFON ȘI ORCHESTRĂ**

**MYRIAM MARBE**

**MM 1986/5**

79I

# FAGOTTO 1

## CONCERT PENTRU SAXOFON

SI ORCHESTRĂ

MYRIAM MARBE



od. lib.

sox. bar.

cb. 1 vlc. 2 Timp. 3 Perc. 4 vni. fr. pont. 5

*p* *Rubato* *pochiss f* *quasi f*

6 *♩ = 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* *♩ = 60* 30 1 2 1

35 *mf* *quasi f* *pochissimo* *Clar. corno, Timp. Picc.* 4 40 1 *"Flash"*

42 *senza misura* 43 *♩ = 126* Corn. 44 45 46 Perc. 47 *corni* *sff*

48 *Sax "allegretto"* *♩ = 92* 2 50 *non leg.* **TACET AL REPER 59** 59 1 *PIATTO*

60 2 *rallentando* *a tempo* 1 65 1 4 70 *senza misura* 4

*sff*

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Fig. 71 72 73 74 75 76 77 78

Perc.  $\text{♩} = 12$

4 cl. *poco non vibr.*

80 *pp* *legatissimo* 6 6

84 *senza misura*

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

85

TACET AL FINE PARTEA I

V \* Respiration très large avant de reprendre la "quirlande"

V \* 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

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

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

65 5 70 1 4 75 3 2 80

Sax soprano Clar. Tb. mil. *f*

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

85 *fff*

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Tempo  $\downarrow \approx 152$  *pochissimo f* *Fg 1*

(Xilofono) *quasi gliss.* *Fg 2*

oboe *quasi f, avec verve, cresc. sempre* *Ob 1*

*mf* *simile* *f* *ben f*

157  $\downarrow \approx 80$  (molto) *tutti: subff, pesante*

*allegro sub.*  $\downarrow \approx 152$  *violini 1, 2.* *Tuba c/eg*

*p* *mais très précis*

190 *2*

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Fg 1

-4-

*p*, Très précis, mais pas agressif

195

Calmo molto Rubato  $\text{♩} = 74$

Calmo  $\text{♩} = 72$  *p*

*ppp*

*ad lib.* *ad lib.* *Più lento (selon le soliste)* *mp* mais très précis

$\text{♩} = 72$  *ppp*  $\text{♩} = 84$

*f*

*quasif*

*Calando* *p*

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*Fg 1*

*700*  
*2/84* 2 (90) 2 (93) 1 (94) 1 (95) 5

*oboe 1*

(100) 3 (103) (105)

*poco f*

(110) #0

(115) (120) 4 (125) *Rubato* *♩ = 60* *(tres aproximati!!!)* TACET al REPER 204

*Sax Snot alto*

(204) 1 (205) 1 1 1 1 ↓ (210)

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

(215) 2 217 (218)

219 (220)

TACET al FINE

CONCERT PENTRU SAXOFON si ORCHESTRA

MARBE

FAGOTTO 2



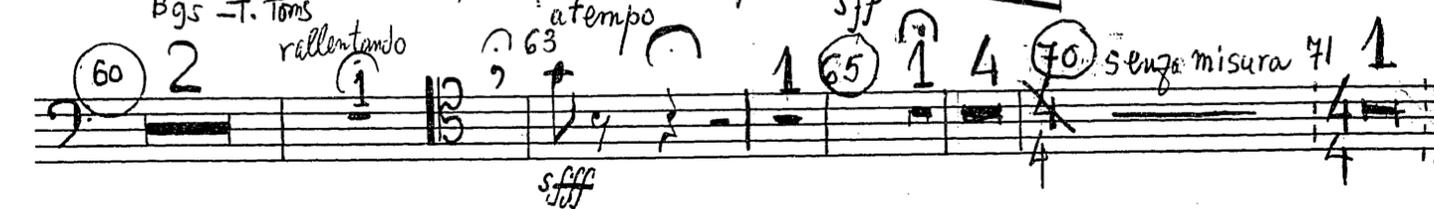
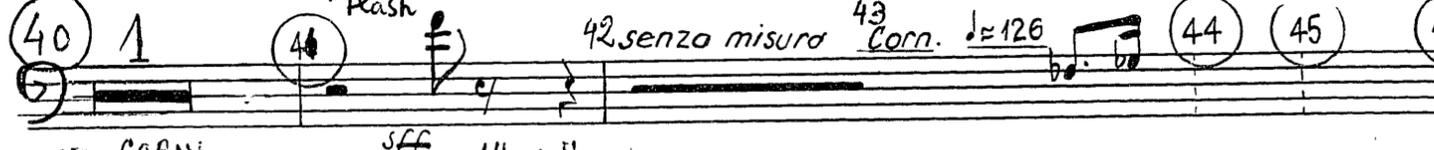
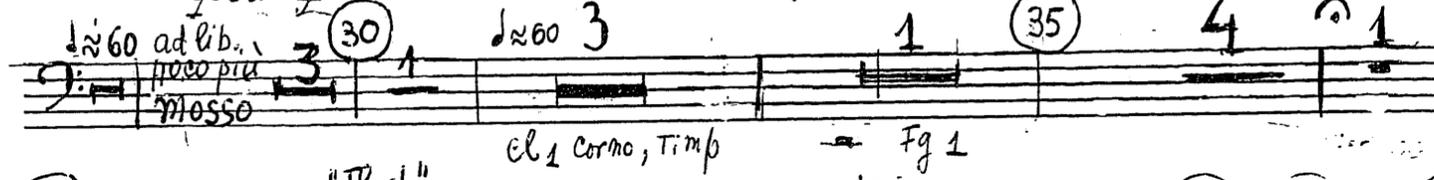
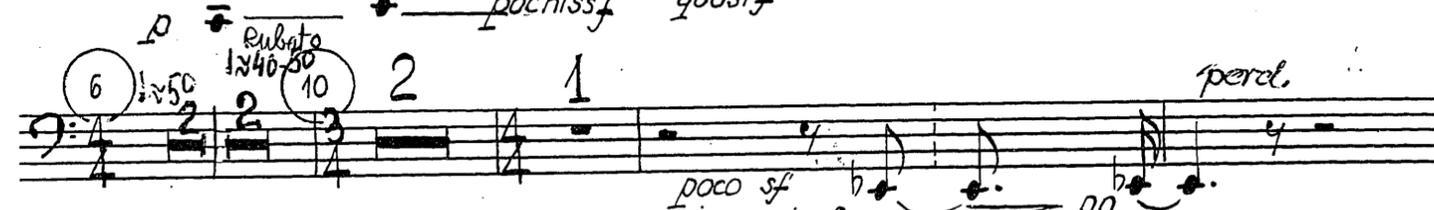
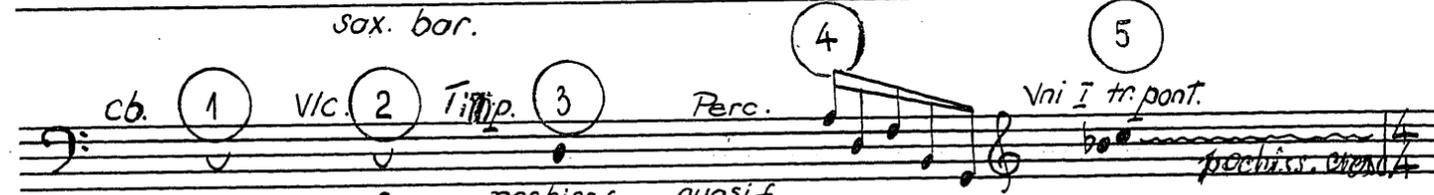
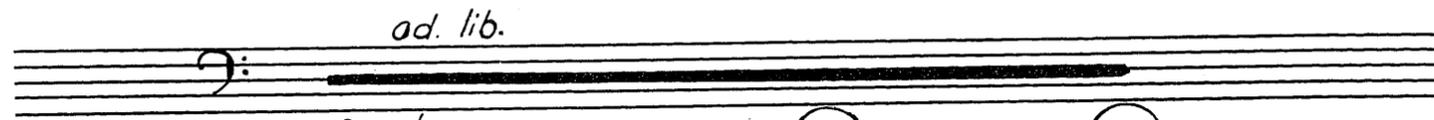
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FAGOTTO 2



CONCERT PENTRU SAXOFON ȘI ORCHESTRĂ

MYRIAM MARBE



MM 1986/5

fg2

73 74 75 76 77 Perc. 78 1

*pp legatissimo, poco non vibr.*

80

*molto decresc*

85

*sempre pp, legatissimo, poco non vibr.*

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

TACET AL FINE PARTEA I

*\* eine längere Pause zwischen den beiden*

**Allegro**

*1111111111*

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

*♩ ≈ 144* *♩ ≈ 152*

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

Trp. Corni Trp. CORNI Archi *p sonorité velontée*

35

*quasi f* *decresc.* *f*

40 3 (45) 5 (50) 5 (55) 1 Flash

W-bloks, Bongos, T-Toms

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

Sax. soprano Tamb. m.l.

ad lib. poco meno mosso (♩ ≈ 136-144)

85

*fff*

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Tempo  $\approx 152$

-3-

Fig 2

4 (90) 4 (95)

xylophone *pochissimof non legato*

(leg.)

3 (100)

3

sempre *f*

3 (105) 5 (110) 5 (115) 5 (120) 5 (125) 5 (130) 5

oboe

(135) 1 136 1 137 1 138 1 139 1 (140) 1

Fig 1 *mf* *simile f*

141 1 142 1 143 1 144 1 (145)

Reper Fig 1 *f* *ben f*

146 147 148 149 (150)

151 152 153 154 (155)

156 157  $\approx 80$  tutti *sub. ff, pesante (molto)* 158 159

(160) 161 162 163

$\approx 152$  *Allegro sub.*  
2 *subp*

164 (165)

*sf* *fff*

tacet al FINE  
PART II

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fgz

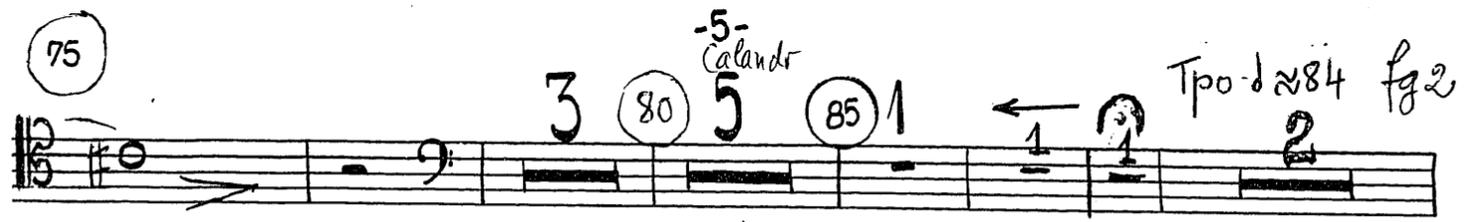
Handwritten musical score for bassoon and horn parts, measures 74-84. The score is written in bass clef with a 4/4 time signature. It includes various performance instructions and markings:

- Measure 74: *Calmo, molto Rubato*. Bassoon part has notes with circled fingerings 5, 5, 2, and 10. Horn part has notes with circled fingerings 3, 15, 20, 2, and 5.
- Measure 75: *Calmo* above the horn part. Bassoon part has notes with circled fingerings 25, 4, 30, 3, 35, and 2. Horn part has notes with circled fingerings 3, 3, 3, 40, and 4 *ad lib. ad lib*.
- Measure 76: *Più lento (selon le soliste)* above the bassoon part. Bassoon part has notes with circled fingerings 45, 2, 50, 1, 3, and 55. Horn part has notes with circled fingerings 60 and 65. A large 'X' is drawn over the horn part in measure 76.
- Measure 77: Bassoon part has notes with circled fingerings 70, 1, 1, and 1. Horn part has notes with circled fingerings 60 and 65.
- Measure 78: Bassoon part has notes with circled fingerings 70, 1, 1, and 1. Horn part has notes with circled fingerings 60 and 65.
- Measure 79: Bassoon part has notes with circled fingerings 70, 1, 1, and 1. Horn part has notes with circled fingerings 60 and 65.
- Measure 80: Bassoon part has notes with circled fingerings 70, 1, 1, and 1. Horn part has notes with circled fingerings 60 and 65.
- Measure 81: Bassoon part has notes with circled fingerings 70, 1, 1, and 1. Horn part has notes with circled fingerings 60 and 65.
- Measure 82: Bassoon part has notes with circled fingerings 70, 1, 1, and 1. Horn part has notes with circled fingerings 60 and 65.
- Measure 83: Bassoon part has notes with circled fingerings 70, 1, 1, and 1. Horn part has notes with circled fingerings 60 and 65.
- Measure 84: Bassoon part has notes with circled fingerings 70, 1, 1, and 1. Horn part has notes with circled fingerings 60 and 65.

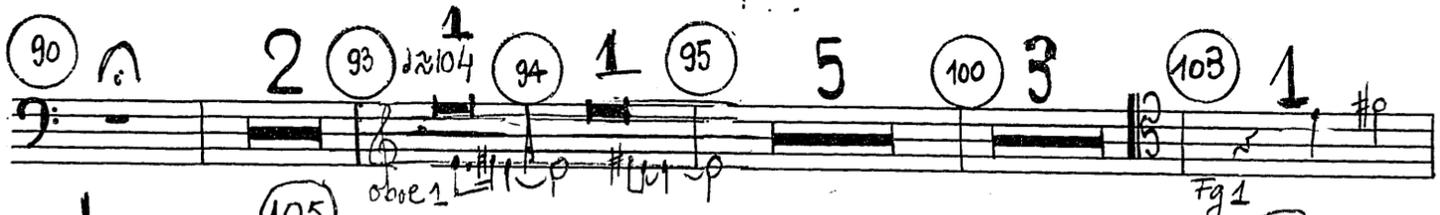
Additional markings include *ppp*, *mp mais très précis*, *ppp*, *quasi f*, and *p*. The horn part is labeled *Corno inglese* and *corn. c.f.g. Tr. p. Tuba*. The score ends with a double bar line and repeat dots.

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75 <sup>-5-</sup> Calandr 3 80 5 85 1 Tpo. d. 284 fg2



90 2 93 1 94 1 95 5 100 3 103 1



105 110

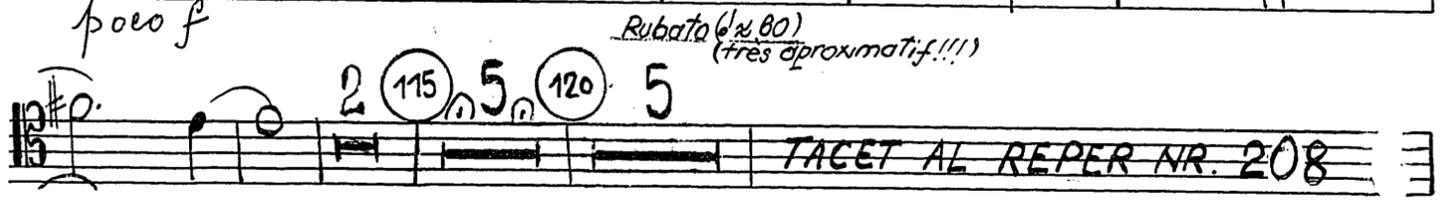
*poco f*



115 120 5

*Rubato (x 80) (tres aproximatif!!!)*

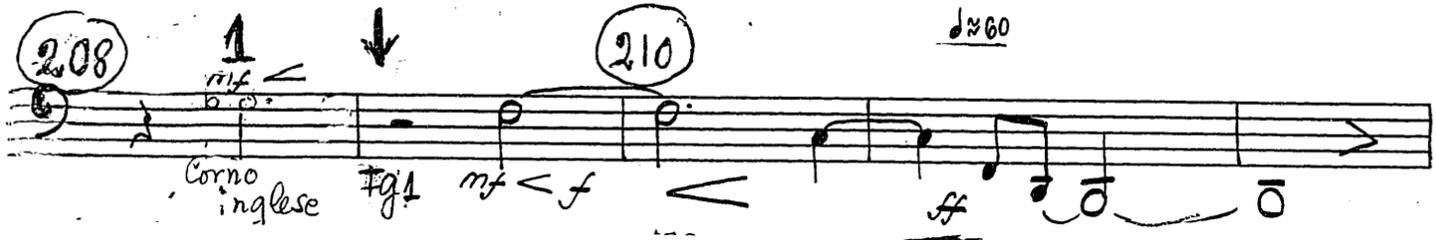
TACET AL REPER NR. 208



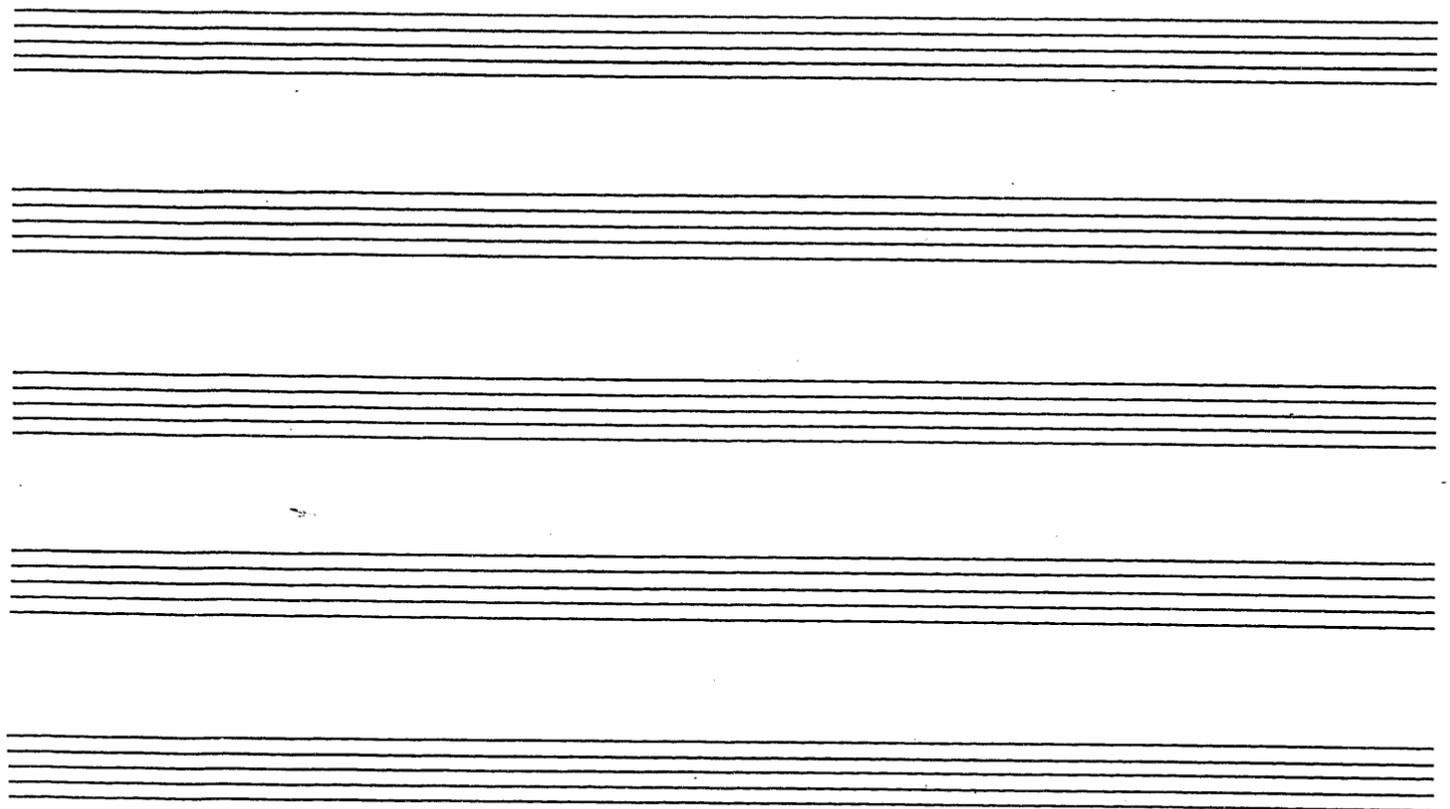
208 210

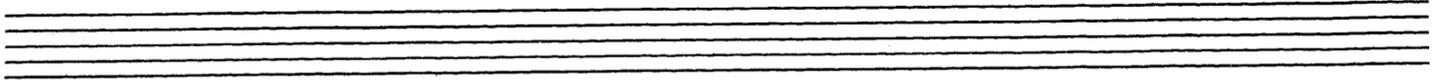
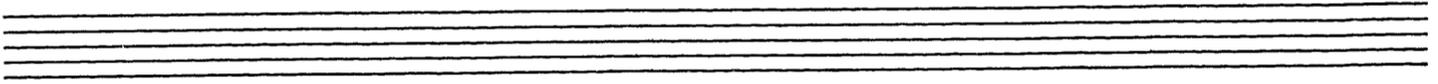
*mf* *f*

Corno inglese fg1

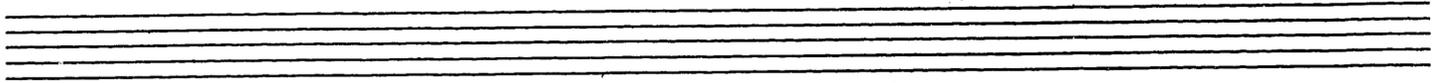


TACET al FINE

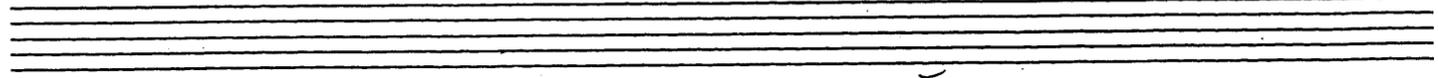




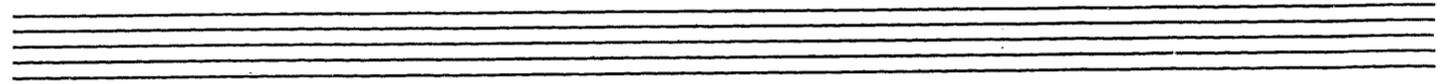
MARBE



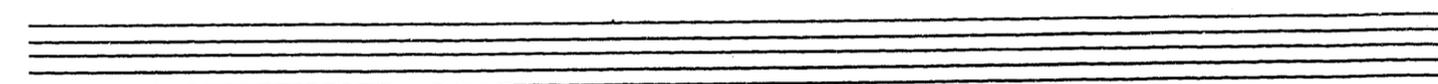
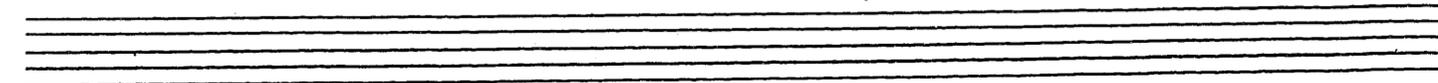
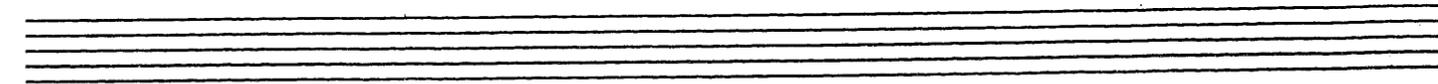
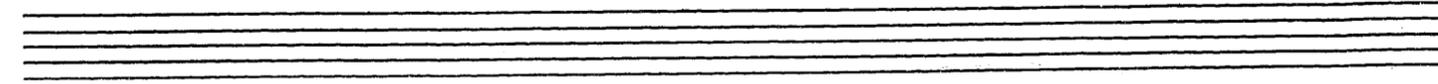
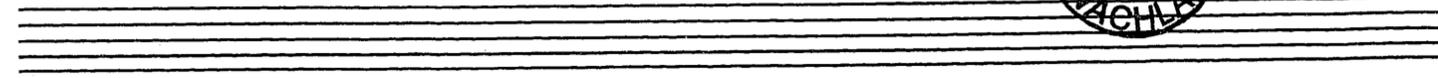
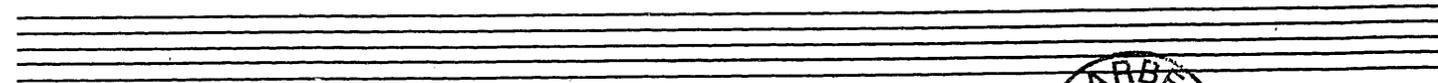
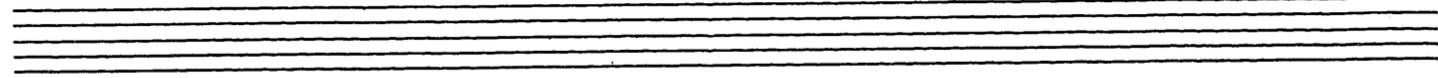
CONCERT PENTRU SAXOFON si



ORCHESTRĂ



CONTRAFAGOTTO



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CONTRAFAGOTTO

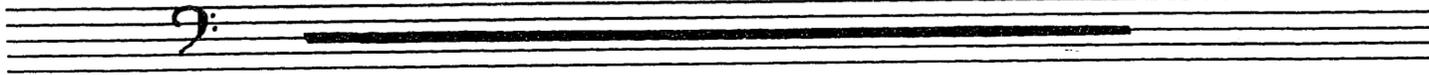


CONCERT PENTRU SAXOFON ȘI ORCHESTRĂ

MYRIAM MARBE



TACET AL REPER NR. 100



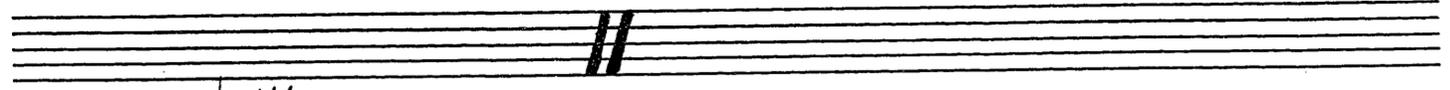
*senza misura*

100 1 102 cl. 103 104 105 106

tuba 107 108

*pp* *ppp* *mp* *con sord.* *ben p* *p*

*attaca!*



144 "Allegro"

5 10 15 20 25 30 35 40

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

3 3 3 4 3

G.P. 3

Tamb. mil.

Trp., Corni

Archi *p* *p* *cresc.*

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cfg.

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

W-Blocks, Bongos, T-Toms

Sax. Soprano clar.

75 3 Tamb. mil sc. 1 1 80v

f

ad lib. poco meno mosso  $\approx 136-144$  meno f

85 4 90 4 Tempo  $\approx 152$

(xylophono)

95 5 100 5 105 3 2 110 4 C/I 1 115 4

Fg2 Trb. Trb. Clar2 Fl1 mp

116 1 117  $\downarrow$  118 119 120 121

Cl2 mp #  $\text{simile}$

122 *cres* - 123 *cen* - do 124 125 126

127 128 129 130 131

132 133 134 135 136

137 138 139 140 141 *mf*

# *simile* f #

142 143 144 145 146

147 148 149 150 *ben f* 151

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

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*cf. g.*

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

154 (60)

*f* *sf*

165 (170)

*sf* *sf* *sf* *sf* *sf* *sf*

175 (180)

*sf* *sf* *sf* *sf* *sf* *sf*

185 (190)

Tuba *ben p* *p. très doux*

191 192 193 194

195 196 197 198 199 (200)

201 202 203 1 (205) 5 (210) 5 (215)

215 5 *calando* (220) 2 1 (225)

sax *ben p*

*Calmo molto Rubato*  
♩ ≈ 74

(5)

2 (10) TACET AL REPER NR. 40

MM 1986/5

- 4 -

*cf. g.* **40** *ad lib.* *fg. I-II* **45** *Più lento* *(se/lon le soliste)*

*ppp* **50** **51** **52** **53** *♩ ≈ 72*

**54** **55** *♩ ≈ 84*

**60** *p.* **65** *quasi cresc.* **70** **75** **80** *poco a poco decresc.* *Calando*

**85** *Trp II mf* *♩ ≈ 84* *bem p (moder)*

**90** **93** **94** **95** **98** *oboe 1* *cl. 1, cl. 2, cl. b. imp*

**100** **105** **110** **115** **120** *poco f* *bem p* *Rubato* *♩ ≈ 60*

**125** **130** **135** **140** **145** **150** **152** **153** **155** **160** **165** **170** *Clor 1* *Sax Sopr alto* *G.P.*

**175** **204** **205** **208** *TACET AL* *AL REPER NR. 204* *Trp 1* *Trp*

**MM 1986/5**

Handwritten musical score for a single instrument, likely a piano, consisting of four staves. The notation includes various musical symbols and annotations:

- Staff 1 (Treble Clef):** Starts at measure 209 with a melodic line. Measure 210 is circled. A dynamic marking  $\downarrow \text{ff}$  is present. A tempo marking  $\downarrow \text{♩} \approx 60$  is written above the staff. The marking *cf. g.* is written to the right.
- Staff 2 (Bass Clef):** Contains rhythmic patterns and fingerings. Measure 215 is circled. A dynamic marking  $\downarrow \text{ff}$  is present. Measure 220 is circled. The marking *Fig. 4* is written above the staff.
- Staff 3 (Bass Clef):** Continues the melodic and rhythmic lines. Measure 221 is circled. Measure 222 has a circled '1' below it. Measure 223 has a circled '2' below it. Measure 225 is circled. The marking *quasi f* is written below the staff.
- Staff 4 (Bass Clef):** Measure 228 is circled, followed by the instruction **TACET AL FINE**. The rest of the staff is empty.

7-9-1  
20

# TROMBA I

(DO)



# CONCERT PENTRU SAXOFON SI ORCHESTRA

MYRIAM MARBE

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

16 17 18 19 20

*mp* *decresc.* *ad. lib. con sord.* *non leg.*

25 26 30 35 40 41 "Flash" 42 43 44 45 46

*ritardandi, accelerandi, od. lib.* *sff* *senza misura*

47 Perc. 48 "allegretto" 50 55 58 59 60 65 70

*CORNI* *Sax.* *f CORNI* *Fl. picc.* *cl, CORNI* *TUBA* *poco sf in mf sempre* *rall.* *♩ 72 a tempo*

71 72 73 74 75 76

*quasi gliss.* *quasi non legato* **TACET al FINE P.I** *Sx by*

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

MMI 1986/5

Trp I  
77 Piatti  
tomb. maracas

78 2 80 4 84

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

pp perd.

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

Vni II 15 20 21 24

Violini II

ff senza decresc.  
IMprovisez sur les formules 23 données

25 decresc. 26 interval. Fr. 27 plus rares 2 30 5 35 5 40 5

45 50

Wood blocks & Congas

Flash 1 2 60 3 2 65 5

Corn. & Corni Sax Soprano

78 Tamb. mil 79 80

f

MM 1986/5

- 3 -

Trp I

ad lib. poco meno mosso

*f* brillante, leggiero

*p* leggiero *più p* (xilofono)

Tempo

*mp* *mp* *mp*

*quasi f* *non leg* *più leg.*

*cresc. sempre* *sf* *quasi f* *(non troppo)*

*sub quasi f* *tutti: sub ff, pesante*

*f* *frull.* *ord.* *f* *frull.* *ord.*

*f* *frull.* *ord.* *sempre frull.*

*Allegro sub.*

TACET AL FINE PARTEA 0-11-0.

MM 1986/5

Trp I

74 Calmo, molto Rubato (1274) Calmo

TACET AL REPER 15

mp CORNO 1

con sord.

od lib.

od lib.

Piu lento

72

senza sord.

65

quasi crescendo

70

calando

75

80

85

90

93

94

95

100

105

106

107

108

110

CORNI 1-2 con sord.

mf

TACET AL REPER NR. 200

200

Trb. 1

benf

Tamb. mil.

sf

f

ff

sf

MM 1986/5

trp1  
204  
↓ senza sord.  
-5-  
205 3 208 209  
sf quasi f  
poco f  
210 215 5 220 5 225 1  
trb II  
226 227 228 Tom Toms 229 sax b. 230 sax + voix 231  
sax 5/4 232 voix 233 2 235 4  
Violini II 1 Violini I  
Trb. 1 > 240 ↓  
poco f  
TACET AL FINE

MM 1986/5



Trp. II IMPROVISEZ sur les formules données -2-

2000  
debut  
fin

21 22 23 24



25 26 27 pend 28 2 30 5 35 5 40 5



decrease interventions de plus en plus rares

45 5 50 5 55 1 Flash 3 60 5



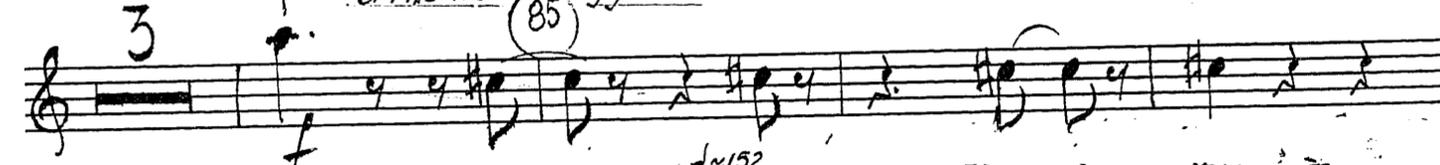
W-Block, Bgo, T-Forms

65 5 70 5 75 3 Tomb mil. s.c. 1 1 80



Sax. soprano od. lib. poco meno mosso brillante leggiero

3 85

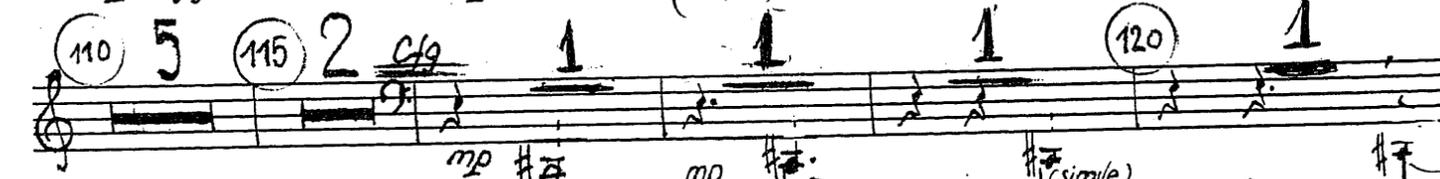


90 95 5 100 5 105 5



p leggiero più p (xilofono)

110 5 115 2 Clg 1 1 1 120 1



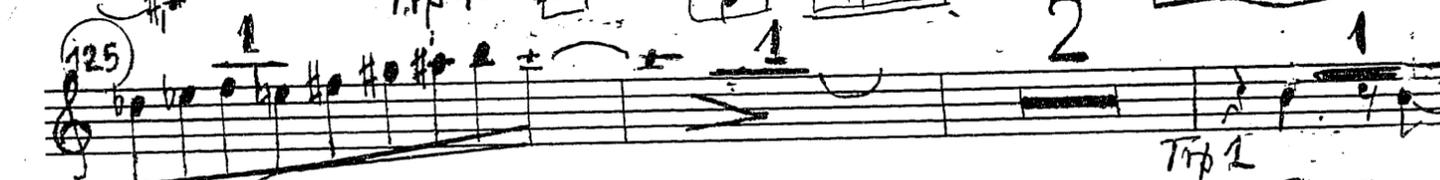
mp #F mp #F (simile) #F

1 1 1 1



2006  
fin

125 Trp 10 1 1 2 1



130 1 1 1 2 135 5 140 5



Trp 1

145 5 150 4 Cl. basso 1 155 1 1



114 tutti: subff pesante (molto)

1 1 160 frull 1 1 1



frull

MM 1986/5

Trp II

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

TACET AL FINE PARTEA A-II-A



*♩* 74 *Calmo, molto Rubato*

*Calmo* (*♩*72)

*con sord* (*écho*)

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

*quasi crescendo*

*TACET AL REPER NR. 93*

Typ. II

95 5 100 5 105 1 106 1 107 ↓ 108

Corni 1-2

135 TACET AL REPER NR. 200 200 1 Tb.mil. 1 1

Trb. #1

204 1 205 208 Trp I 209 210

Trp 1

215 5 220 5 225 226 227 228 Tom-Toms

Sax

229 230 Vla 231 Vln 232 233 235 4

Sax + Voix

Violini I

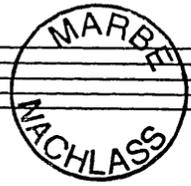
240 poco f ↓ TACET AL FINE

Trb 1

MM 1986/5

# 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.

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

*Sx senza misura* *cb.* *flautando, non vibr.*

*Vlc.* *flautando, non vibr.* *p* *pochissimo, f*

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

*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 solista)* *30* *1* *31* *260*

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

*perd*

9  
4  
Tuit?  
?  
u  
Archi  
Archi  
"éclair"  
"éclair"  
2. flautando  
et Tuit  
Archi

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Corno 1

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

35 *Maraca*  
"flash"  
43 *f* decresc. molto

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

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

47 *Bgs - T. Toms*  
48  $\downarrow \approx 92$   
50 *Fl. piece*  
*Sans accent*

55 *sans accent.*  
*Anchi Fl.*  
*Trp.*  
*rallentando*

60 *pp*  
*non f mais audible*  
*a tempo*  
*perd.*

65 *TACET AL...*  
77 *Senza misura*  
*pp*  
*Tomb. maracas*

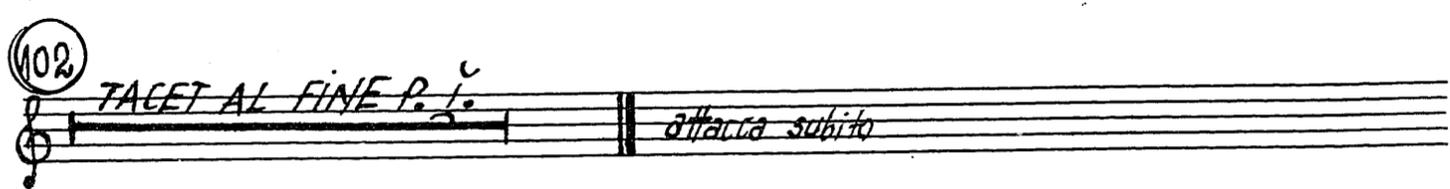
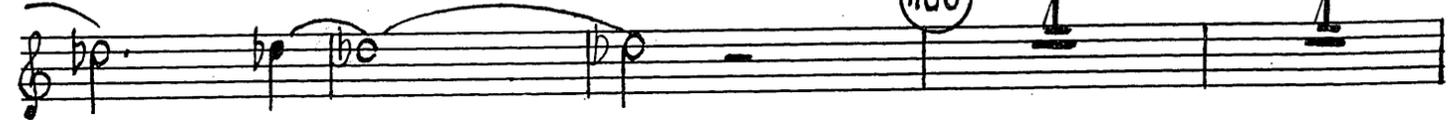
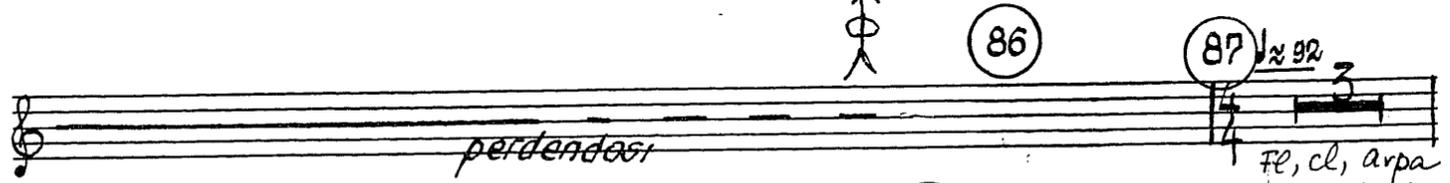
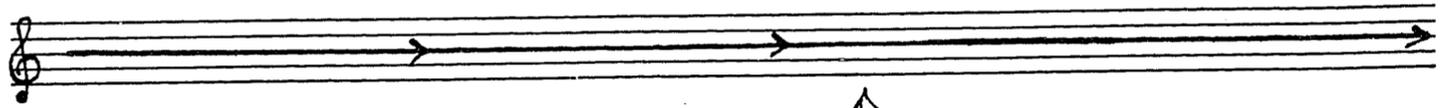
78  $\downarrow \approx 72$   
*mesure conventionnelle, orientative; pas d'accents, mais seulement une fluidité continue, en pp*  
*ben p*

80 *con sord.*  
*ben p*

84 *senza misura (gardez la même pulsation et la fluidité en pp des guirlandes)*  
*ben p*  
*ben p sempre*  
*Corno 2°*

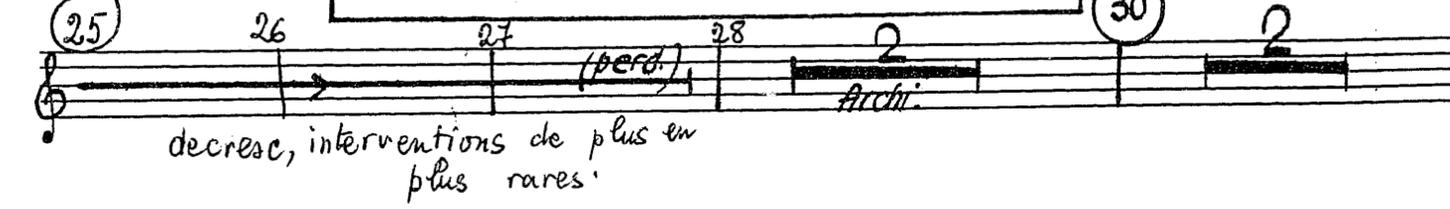
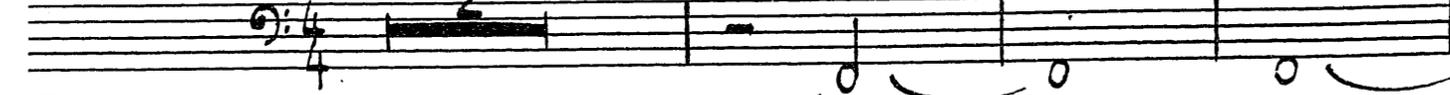
85 *molto decresc.*

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II.

"Allegro"  $\approx 144$



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Corno 1.

tutti Allegro sub -5-

168 CORNI: <sup>ma</sup> sempre 1280 (170)

Allegro  $\approx 112$  *sff* *ff*

175 180 185 190 195

Tuba Fg 1 Tuba

Tam-Tam *p* *ben f* *mp* Timp

200 205

*p* (ca due) *pp*

210 *écho* *mp*

215 *p* *calando* 220 225

CORNI 3/4 *p*

III.

Calmo, molto Rubato

$\approx 74$  Tuba. *pp*

5 10 15 20

Calmo ( $\approx 72$ ) *mp*

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Corno 1

25

30

35 *mp, mais très précis*

40 *ad lib.* *ad lib. frull.* *ad lib. ord.* 45 *Più lento (selon le soliste)*

50

55

60

65

70 *sempre mp (senza cresc.)*

75 *Fl. 1-2.* 80 *Calando* 85 *Trb.* *ben p (moux)* (♩ ≈ 84)

90

93 *oboe 1* (♩ ≈ 104)

95 *Corno 2* 100 *quasi f*

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Corno 1.

105 106 107 *ff* 108 109

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

118 119 120 *Rubato* *f* *Sax S+A* *(très aproximatif)* *mf*

125 2 1 128 *mp* 130 5 135 5 140 1 GP *clar. basso*

145 *oboe* *oboe 1* *p* *non troppo f*

150 2 153 *ad. lib.* 155 5 160 5 *Sax* *trb*

165 2 167 1 170 *Fl* *sf in mf* *Simile* 175 178 *ad. lib.* *Campane imp.*

179 *imp. quasi campane* 180 181

182 183 184 185 *Timp* *pocof*

186 *40-50* 2 *H. I.*

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Corno 1

-8-

188 ↓

mp

190

195 5

200 5

205 3

208 1

209 1

210

Trp 1<sup>o</sup>

f

ben f

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.**

*Debut aux nuances plutôt baissées, mais avec débit, avec une force maîtrisée.*

*senza misura* **cb.** *flautando, non vibr.*

**1** **2** **3** **4** **5** **6** **7** **8** **9** **10** **11** **12** **13** **14** **15** **16** **17** **18** **19** **20** **21** **22** **23** **24** **25** **26** **27** **28** **29** **30** **31** **32** **33** **34** **35**

*poco sf quasi f*

*archi-quatuor*

*pochissimo f*

*p, doux, sans accent*

*très bien synchronisé, bref (éclair)*

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

*ritardandi, accelerandi, ad lib. selon le soliste*

*p dolce (sans accent)*

*Archi: Fl, Sax Timp Sax*

*Fl. picc + Fl. 4. Fg. Xyl. Archi*

*perd.*

*A.S.*

CORNO 2

-2-  
"Flash"

40 *senza misura*

43 *f decresc. molto* *sff*

44 *f non leg.* *sempre f*

45 *poco decresc. "allegretto"*

46 *decresc. molto (perd)* Perc. Archi. Fl. picc. Fg. 1-2.

47 1

48 2

50 1

51 *sans accent.* *p* Archi. Fe. *sans accent.* *p* *rallentando*

55 2

60 1

65 5

70 *senza misura* Archi. Sax

72 *a tempo* *sfff*

73 74 75 76 77 *senza misura* *mesure conventionnelle, orientative; pas d'accents, mais seulement un fluidité continue, en pp.*

78 *con sord.* *ben p*

80 *con sord.* *ben p*

83 84 *ben p sempre*

85 *perd.*

86 87 3

90 2 1

95 *senza sord.* *mf* Fl. Cl. Arpa, Sax Archi. Sax b. sf

100 102 *TACET AL FINE P.*

II. *allegro* *♩ ≈ 144* *ben p* *ben p*

Tuba

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5 *ben p, ma senza decresc.* 10 *Tamp. mit*

15 *senza decresc.* 20

21 *Improvisez sur les formules données* 24 *intervention de plus en plus* 25 *ff* 26 *ff* 27 *(perd.)* *decresc.*

30 *sonorité veloutée* *mp*

35 *quasi f* *mf*

40 *f* *molto ff* 45 *Archi.* *Bongos/Toms* *Wood*

50 *Archi* *f* *Archi* *clar + corneo inglese*

60 *quasi f* *Corno 1* *Corno 3*

65 *Sax. soprano.* *ad lib. poco meno mosso* (♩ ≈ 136-144) 70 75 80 *f*

84 *TACET AL OBER...* 129 *Trp 1* 130

135 *Trp 1* *Tam Tam*

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138 **1** *f non leg.* *f non leg.* *quasi recitativo* **(140)** *quasi gliss.* **(145)**

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

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

**(165)**

166 *Allegro* *112* *sff* *167* *168 CORALI sempre 1280* *Tutti allegro sub ma* **(170)** *169* *170* *171*

**(175)** **(180)** **(185)** *Tuba* *Fg 1* *Tuba* *Tam n° 1* *Tam* *benf* *mp* **(190)** **(195)** **(200)** *Timp* *p* **(205)**

*pp* **(210)**

*p* **(210)** *TACET AL FINE P. II.*

**III.**

*Calmo, molto Rubato*  
 ♩ ≈ 74  
 5 0 0 (5) 1 *Corno 1.* 1 1 2  
*mf.* *p* *Cl. 1.*

10 *Corno 1.* 1 15 *Calmo*  
*p* *Cl. 1.*

20 25 30  
*p*

35 *sistra* *Corno 1.* *sistra* *sistra*

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

50 *senza misura* ♩ ≈ 72  
*pp*

55 60 65  
*pp*

70 *mp* *sempre mp (senza cresc.)*

75 80 *Calando* 85  
*Fr. b.*

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Corno 2.

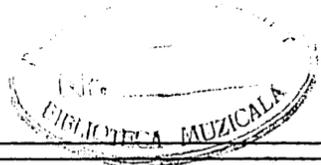
Handwritten musical score for Corno 2. The score is written on five staves. The first staff begins with a circled measure number 185 and a circled measure number 186. Above measure 186 is the tempo marking  $\downarrow \approx 40-50$ . Above measure 188 is a circled measure number 190 and a circled measure number 195. Above measure 200 is a circled measure number 205. Above measure 215 is a circled measure number 220. Above measure 225 is a circled measure number 228. The score includes various musical notations such as notes, rests, and dynamic markings. A circled measure number 190 is also present in the upper right corner of the page. The score concludes with the instruction **TACET AL FINE** in a box.

185 186  $\downarrow \approx 40-50$  188 190 195 200 205 215 220 228

*mp* *f* *ben f*

Corno 1 Tuba Timp

**TACET AL FINE**



# CORNO 3.

IN FA

# CONCERT

# PENTRU SAXOFON SI ORCHESTRA

## MYRIAM MARBE

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

**I.**  
Début aux nuances plutôt  
baisées, mais, avec débit, avec  
une force maîtrisée.  
*senza misura*

Musical score for Horn 3, including measures 1-35 and 34-35. Includes performance instructions such as *flantando, non vibr.*, *poco sf quasi f*, *très bien synchronisé*, *ad lib. poco più masso*, and *ritardandi, accelerandi*. Includes instrument markings like *Vlc.*, *Perc.*, *cb.*, *Fl. Sax*, *Archi.*, *Xyl.*, *Maracas*.

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CORNO 3

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

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

46 *decresc molto (perd)* *senza misura* *Bong. 7-toms* *Archi.* *allegretto* 47 48 50 *Il pice, Fig. 1/2*

*sans accent.* 55 *sans accent.*

60 *rallentando* *Tip.* *Corno 1.* *Corno 1.* *Pilo*

*a tempo* 65 70 *TACET AL REPER...* *sfff* *Archi* *Sax*

87 *Fl. 1-2* *Cl. 1-2* *arpa, Sax, archi* 90 95 *Sax of* *mf*

100

TACET AL FINER.

II.

*Allegro* *♩=144* *g* *CORNO 1.* 5

10 *P.G.*

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

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157 *sub ff, pesante (molto)*  
 Musical staff with notes and dynamics *fff sf*. Measure numbers 160 and 165 are circled.

Musical staff with notes and dynamics *sf*. Measure number 165 is circled.

168 *Tutti: allegro sub, ma*  
*CORNI sempre d ≈ 80*  
 Musical staff with notes and dynamics *fff*. Measure number 170 is circled.

171 *Allegro*  
 Musical staff with notes and dynamics *fff*. Measure numbers 175, 180, and 185 are circled.

215 *calando*  
 Musical staff with notes and dynamics *ben sf*. Measure number 215 is circled.

220 *Sax, Anchi*  
 Musical staff with notes and dynamics *ben p*. Measure numbers 220 and 225 are circled.

**III.**

*Calmo, molto Rubato*  
 Musical staff with notes and dynamics *Calmo (d ≈ 74)*.

5 Musical staff with notes and dynamics *Calmo (d ≈ 72)*. Measure number 5 is circled.

10 *Corni 1+2*  
 Musical staff with notes and dynamics *Calmo (d ≈ 72)*. Measure numbers 10, 15, and 20 are circled.

25 Musical staff with notes and dynamics *Calmo (d ≈ 72)*. Measure numbers 25, 26, 27, 28, 29, and 30 are circled.

35 *Sistra*  
 Musical staff with notes and dynamics *Calmo (d ≈ 72)*. Measure number 35 is circled.

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Corno 3.

3  
Corno 1+2. *ad lib.* *ad lib.* *ad lib.*  
faull ord

40 1 1 1  
*Più lento*  
*(selon le soliste)*  
50 *pp*

55  $\downarrow \approx 72$

60  $\downarrow \approx 84$   
*pp*

65 *Trp.* *mp*

70 *sempre mp (senza cresc)*

75 5 5 5  
80 *Calando*  
*Violini 2*

85 86 87 88 89 90  
*Trb.* *Temp (more)*

91 92 1 93 104 1 94 1 95 2  
*oboe 1*

100 2  
*Corno 2* *Corno 1* *f*

105 2 1 110

111 112 113 *f* 1 115 *TACET* 140 *GP* 3 145 2 1  $\downarrow$   
*mp.* *REPER* *CORNI 1, 2* *sf*

TACET al REPER 210 →

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tace al.

210 1 1 1 1 1 215 1 1

Corno 1 + + + Trb 1

Tam-Tam ben f

220

Detailed description: This block contains the first two staves of musical notation. The top staff is for Corno 1 and Trb 1, and the bottom staff is for Tam-Tam. Both staves have a key signature of one flat (B-flat). The top staff begins with a circled measure number 210 and contains several measures of music with first endings marked by a '1' above the staff. A circled measure number 215 is also present. The bottom staff begins with a circled measure number 220 and contains a few measures of music, including a dynamic marking 'ben f' (benzoforte) and a downward-pointing arrow.

TACET AL FINE

Detailed description: This block contains ten empty musical staves, each consisting of five horizontal lines, arranged vertically down the page.

**CORNO 4**

IN FA



**CONCERT PENTRU SAXOFON și ORCHESTRĂ**

**MYRIAM MARBE**

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

1 *senza misura* Obs. *flautando, non vibr.*

2 *Vlc.* *flautando, non vibr.* *p* *Timp.* *pochissimo f*

4 *Perc.* *poco sf quasi f* *5 Vlc. (b-)* *6* *Rubato*

10 *2* *3* *15* *3* *1* *1*

20 *doux, sans accent* *decrease molto (perd)* *CORNO 1 p*

25 *p* *1* *≈ 60* *bref* *"éclair"* *3* *Archi, Fl. Sax.* *Archi, Sax, Timp* *ad lib. - Poco piu mosso*

30 *1* *≈ 60* *3* *1* *35* *2* *1* *1* *le soliste* *ritardando* *accelerandi ad lib. selon*

*CORNO 1* *Maracas*

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Corno 4 -2- ("Flash")

35 40 41 44

sf f *decresc. molto* CORNI 1, 2, 3

42 *senza misura*  $\downarrow \approx 126$  f *sempre f*

43 44

45 46

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

T.tom Bqs

55 60 2 *rallentando*

$\downarrow \approx 72$  2 65 5 70 *senza misura*

71  $\downarrow \approx 72$  1 73 74 Sax.

75 76 77 Archi, Sax

78  $\downarrow \approx 72$  2 80 4 84 *pp* Piatti, Tamb, Maracas

CORNO 1 TACET AL... 90

90 1 4 1 1 1 7 95 p mf

Arpa, Archi Cor. 1-2-3 Sax

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Corno 4

- 3 -

Handwritten musical notation for Corno 4, measures 1-4. Includes a circled measure number 100 and a dynamic marking *p*.

TACET AL FINE PARTEA I



Handwritten musical notation for Violoncelli and tamb. mte. Includes tempo marking  $\text{♩} \approx 144$ , dynamic markings *ben mp* and *Flash*, and circled measure numbers 5, 10, 15, 20.

Handwritten musical notation for improvisation. Includes the instruction *improvisez sur la formules données* and circled measure numbers 21, 22, 23.

Handwritten musical notation for Archi and wood, Bqs-T-Toms. Includes dynamic markings *decresc*, *plus rares (perd)*, *quasi f*, *molto ff*, and *sonorité voulutée*. Includes circled measure numbers 25, 30, 35, 40, 45.

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55 corno 4

60

65 Sax Soprano

70 f

75

80

ad lib poco meno mosso (♩ ≈ 136-144)

85

90

f b♭

Tempo! (♩ ≈ 152)

95

100

105

110

xylophono

115 Fg.

120

125

4

130

135

140

Tam Tam Tbmil f non leg. quasi recitativo

143

144

145

non leg. f quasi gliss.

146 decresc.

147 interventions

148 perdendosi

149

1

150

153

W Bboks Bgs Tmil

155

↓ 80

160

Sub ff, pesante (molto)

sf

sf

sf

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Corno 4

- 5 -

Tutti Allegro sub. ma  
CORNI sempre  $\text{t} = 80$

165 166 167 168 169

170

171

172 Allegro 3

175 180 185

TUBA

190 195 200 205

CORNI  $\text{t} = 2$

210  $\text{mp}$  215 calando 220 225

Sax, Archi

ben p

Calmo, molto Rubato

$\text{t} = 74$

5 10

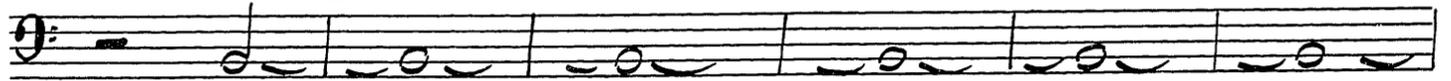
15 Calmo ( $\text{t} \approx 72$ ) 20



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corno 4

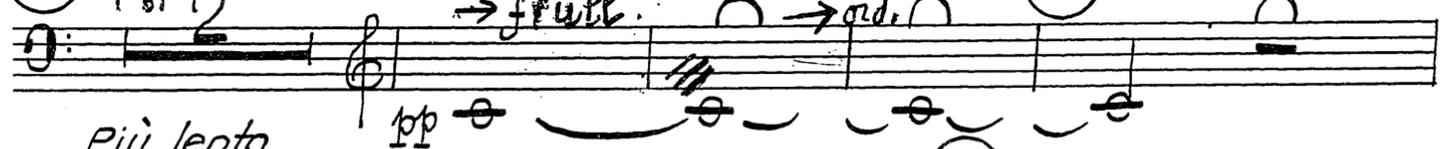
(25)



(30)

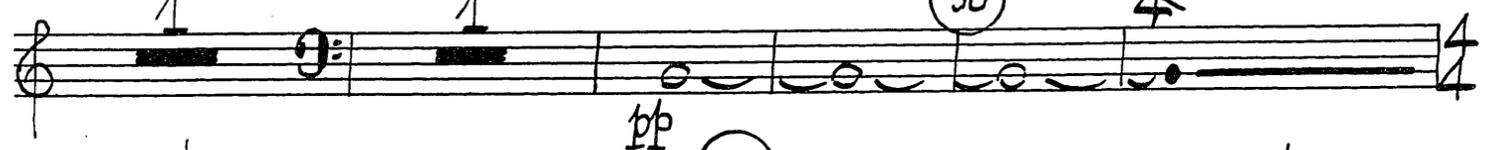


(40)



Più lento

(50)



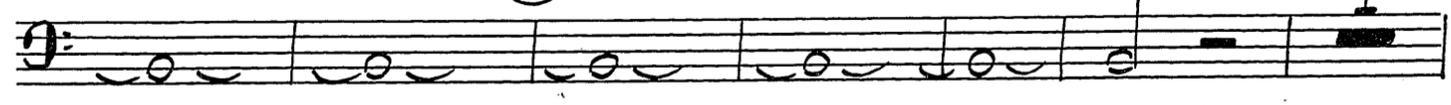
♩ ≈ 72

(55)

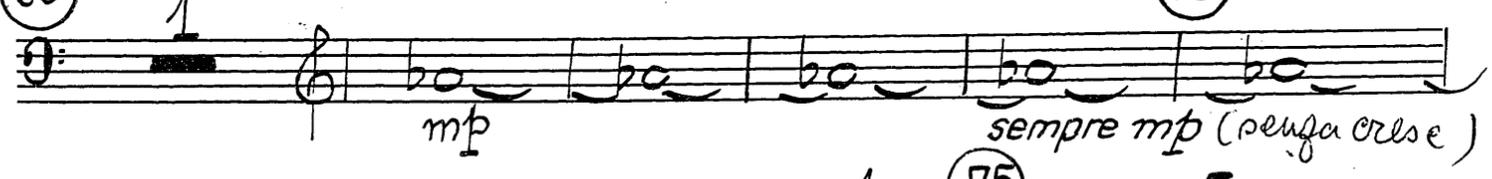
♩ ≈ 84



(60)



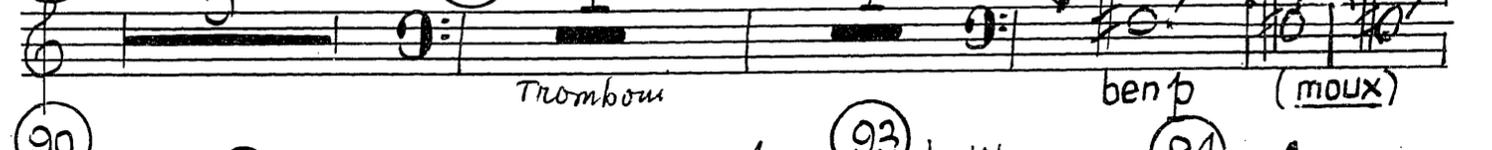
(65)



(70)

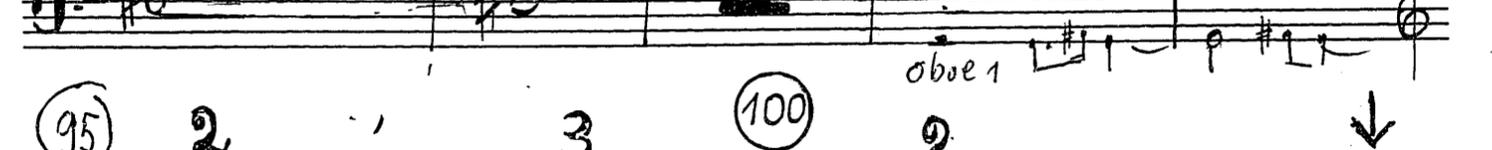


(80)



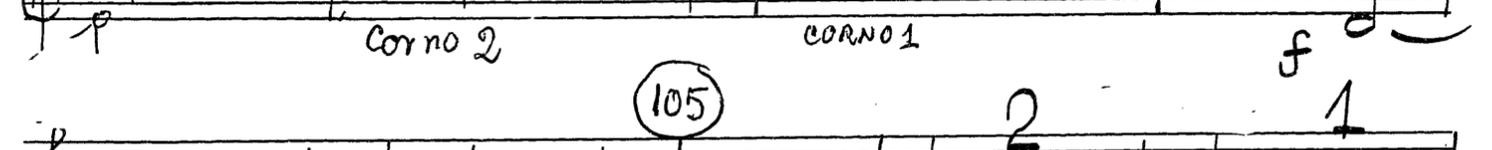
(85)

(90)



♩ ≈ 104

(95)



(100)

(105)



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Corno 4 (110) 111 112 113 d

f mp

Sax 1 Sax 2 Alto

Rubato (♩ ≈ 60)

CORNO 1

mf p

2 (125) 5 (130) 5 (135) 5

(140) 1 G.P. 3 (145) 2 1 ↓

Corni 1, 2

sf

TACET AL ... 240

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

CORNO Trb Tam-Tam

(220) 1 1

(225) (CORNO 3) sf (228)

TACET AL FINE

**TROMBONE 1**



**CONCERT PENTRU SAXOFON SI ORCHESTRA**

**MYRIAM MARBE**

**I**

**TACET AL REPER NR. 10**

Handwritten musical score for Trombone 1, measures 10-25. Includes performance instructions: *perd.*, *quasif (non troppo)*, *poco sf in quasif*, *poco sf sans etre strident*, *Trp 1*, and *TACET AL FINE PARTEA I-a*. Measure numbers 10, 15, 20, and 25 are circled. A large downward arrow is above measure 15.

Handwritten musical score for Trombone 2, measures 5-10. Includes performance instructions: *"Allegro"*, *♩ = 144*, *pp*, *ben p, ma senza decresc.*, and *G.P.*. Measure numbers 5 and 10 are circled. A large downward arrow is above measure 5.

Handwritten musical score for Tamb. mil, measures 15-20. Includes performance instructions: *Flash senza decresc.*. Measure numbers 15 and 20 are circled.

Handwritten musical score for Percussion, measures 21-30. Includes performance instructions: *sf*, *improvised!*, *decrease. (perd.) interventions plus rares*, *Anchi*, *CORNI*, *TUBA*, and *Tam-Tam*. Measure numbers 21, 25, and 30 are circled.

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Trombone 1

33 *Sonorità, Velocità*

*p cresc. quasif decresc. molto p cresc. molto*

40 3 45 5 50 5 55 1

*benf molto ff*

Flash Bgs, T-Toms, W-Blocks Anchi

60 5 65 5 70 5

Sax. Soprano

75 3 2 80 1

*ad lib. poco meno mosso* (136-144) 1

85 5 90 4 95 3

Tamb. mil. *f* *meno f* Tempo *152*

Xylophono Fg.

100 *sf inf molto p poco sf inf p sf f p*

105 *poco f mf*

110 5 115 5 120 2 3 125 2 2 1

Fl. Trombeta 10 Trip 10

130 5 135 2 1 1 140 1

Tam Tam Cor. 3, 4 Tamb. mil. Corno 2, *f non leg.*

*poco f* *f* *sf*

145 *poco glass simile* 146 147 148 149

*sf sf f poco poco f*

150 151 152 153 154

*f sf* *molto*

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Tutti: sub ff, pesante (molto)

Trb. 1 155 2  $\approx 80$  3 160 2

Trb. 2 165 *ben f* *Allegro* *Sans accent*

170 3 175 *Sans accent* Trb. 2,3 *mf* 200 202 3

205 1 4 Timp. 1 210 *TACET AL REPER* Sax. alto

Sax. alto 2 Archi 215 5 220 5 225 1 *mp* *mf* *ben p*

*poco sf* *in mf*

Calmo, molto rubato

$\approx 74$  2 1 1 5 3 1 1

10 15 *Calmo* ( $\approx 72$ ) 4

20 *ppp* 4 1 25 5 30 3 35 1 3

40 *ad lib.* *ad lib.* *ad lib.* 45 *Più lento* (*solon le soliste*) 47 48 49

Tam-Tam Corni Tam-Tam *ben pp* Sax Sax + Violina

50  $\approx 72$  2 55 1

Timpani Sax alto

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Trb 1

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

65 *pp* 66 *sf* 67 68 *pp* 69 *pp* 70

*quasi crescendo*

75 5 80 *Calando* *mf*

85 3 90

93  $\text{♩} = 104$  94 1 95 2 3 100 5 103 1

*bbob* CORNO 2 CORNO 1 *Fg.*

104 105 106 107 108 109

*quasi f*

110 3 115 1 120 1 3

*Rubato*  $\text{♩} = 60$  *très approximatif*

125 5 130 5 135 5 140 1 G.P. 1

*Clar. 1 Sax Srt + A*

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

*legni W-blocks* *Sax Srt + 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 1 168 169 170 1

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

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Trb. 1

172 *sf* *sf in mp* *mf* -5. (175) 2

178 179 180 184 182 183 184 185 186  $\downarrow$  40-50  $\downarrow$   
 Campana Corni Timp SISTRA F.

188 189 (190) *mp* *mp*  
 Corni 1,2

193 (195) 3 198 (hieratique) (200) *poco f* *meno f*

201 1 2 (205) 2 (210) 1  
 Tamburil *poco p* *poco f*

215 *f*

220 2 (225) (226) 227 Timp *sf*

228 229 230 231 232 233  $\downarrow$  60 2 (235) 4  
 T-Toms Sax Sax+Voix Archi (+ Violina 1)

239 (240) 242 TACET al FINE  
*quasi f* *molto* *molto*



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**TROMBONE 2**



**CONCERT PENTRU SAXOFON SI ORCHESTRA**

**MYRIAM MARBE**

**PARTEA I-A - TACET -**



*"Allegro"*

*♩ ≈ 144*

5

Handwritten musical score for Trombone 2, including notes, rests, and performance instructions.

Measure 10: *Bemp, ma senza decresc.* *G.P.* *Tamb. mil.*

Measure 15: *Flash* *senza decresc.* *sf > sf > sf* *IMPROVISEZ!*

Measure 23: *sf >* *decresc. bend (plus rarea)* *Archi CORNI TUBA T. Tam* *p cresc. 40* *quasi f* *decresc. molto*

Measure 35: *sonoritè veloutè*

Measure 45: *p* *cresc. molto* *ben f* *Flash* *molto ff*

Measure 60: *W-blocks, Bqs, T-Toms* *Archi* *f 8va ---*

Measure 75: *Sax. Soprano* *Tamb. mil.*

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Treb 2

80 -2- ad. lib. poco meno meso 2 (136-144) 85

8va f meno f

135 Tam Tam Cor. 3.4 f non leg. CORNO 2 poco f f

140

145 poco sf simile sf sf sf

146 147

148 149 150 151 152 153

poco > f > poco f tutti f subff, pesante (molto)

154 155 2

molto f f f

160 161 162 163 164

f f ben f

165 168 Allegro sub. 170

poco f sub

1 3 175

TACET AL FINE PARTEA 4-II-3.

Calmo, molto rubato

1/2 74 2 1 1 1 5 4 1 10

Clarinete 1

15 Calmo (1/2 72) 20 4 1

25 5 30 3 35 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  $\downarrow \approx 72$  2 55 1  $\downarrow \approx 84$  58 59 60  
 Timp  $\frac{E}{F}$   $\frac{F}{G}$   $\frac{G}{A}$   $\frac{A}{B}$   $\frac{B}{C}$   
 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  $\downarrow \approx 60$  Trb. 1 1 1 1 1 215  
*f*

2 220 2  
*f*

1  
 TACET AL FINE

Empty musical staves for other instruments.

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 b $\bar{0}$  15 Flash senza decresc. b $\bar{0}$  b $\bar{0}$  b $\bar{0}$

Tamb. mil. fff 8va

20 21 22 23 24 25 26 27 28

30 1 sonorità veloute 35 sf improvisezi! sf sf

decrease per interventions plus rares

Archi CORNI TUBA T-TAM # $\bar{e}$  # $\bar{e}$

40 Perse quasi f decres. molto 45 5 50 cresc. molto 5

55 1 ben f Flash 3 60 5 65 5

Archi f 8va

70 5 75 3 2 Sax Soprano

Tamb mil

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Trb.3

80 *f meno.f* *ad lib. poco meno massa* (♩=136-144) 85 **TACET AL REPER**

NR 140 *Trb. 1-2* *Fl. picc.* *f poco* *f* *poco* *f* 145 148 150 *poco f* 155 *molto* 2

Trb.2 *tutti: sub. ff* *pesante (molto)* 160 2 *ben f* 168 *Allegro sub.* 170 **TACET AL FINE**  
**PARTEA 3/1-3**  
*poco f sub.*

**III**

*Calmo, molto rubato.*

♩≈74 2 1 5 4 1 10

Clar. 1 *Calmo (♩≈72)* 15 20 *ppp*

1 25 5 30 3 35 40 1

CORNI - TUBA *ad lib.* *ad lib.* *ad lib.* 45 *Più lento* 46 47 48 49 *Sax + Violini* *Tam-Tam*

Tam-Tam *ben pp*

50 51 *♩≈72* 2 55 1 *pp*

57 *♩≈84* 58 59 60 61 62 63 64 *Timp* *Sax alto*

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Trb. 3  
65 66 67 68 70 5

65 5 80 4 1 85

Tempo (♩=84) 2 90

Trb. 1

quasi cresc.

calando

mf

210 1 1 1 1 215

Trb. 1 f

2 220 2

228

TACET AL REPER NR. 210

TACET AL FINE

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**TUBA**



**CONCERT PENTRU SAXOFON SI ORCHESTRA**

**MYRIAM MARBE**

**I**

**TACET AL REPER NR. 48**

"Allegretto"  $\approx 92$

48

50

*ff non legg*

*sans accent*

*sans accent*

*pp*

60

*pp*

100

**TACET AL REPER NR. 100**

102

*Fl. senza misura*

103

*Vni II*

104

*Cp*

105

*Cb.*

106

*Cp.*

107

*pp*

*pp*

*mp*

*ben p*  
*Campana*

*p*

*pp 8va*

108

*attacca*

*8va*

*Allegro*  
 $\approx 144$

*legato*

10 G.P.

3

1

*tamb mil.*

*ben p ma senza decresc*

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152

senza decresc.

1 20 5

25 5<sup>8vo</sup> 30 2 35 cresc.

Archi *p* #̄ #̄ #̄ #̄

36 quasi *f* 37 decresc. 38 39 40

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 *f* meno *f* 1 1 85 5

90 145 Picc. *ff* brillant 1 1

TACET AL REPER NR. 145

148 Trbn̄ 1 149 150 1

*f* poco > *f* poco *f* poco *sf*

molto 155 2 3 80 160 molto

sub. *ff* pesante molto

162 163 165

8vo

166 167 168 Allegro sub. 170

8vo 3 175 1 *mp*

bem. *p*

8vo

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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

*calando*

*sf* *poco perd.* *bemp*

*Timp* *Alpa*

*sx alto*

*III*

*♩ = 74*  
*Calmo, molto rubato*

5

10 1 1 2 1

*Calmo* 15 5 (*♩ = 72*) 20 2 25 26 27

*Fg 2 p* # ̄ # ̄ # ̄ # ̄

28 29 30 31 32 1 1 1 35

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

36 4 40 1 1 45 1 1

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

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Handwritten musical score for bass clef instruments, including parts for Saxophone, Trombones (I, II, III), and Trumpets. The score is marked with measure numbers 48 through 225 and includes various performance instructions such as *pp*, *quasi crescendo*, *calando*, *mf*, *decrease molto*, *quasi f*, *TACET AL REPER NR. 210*, *ben f*, and *TACET AL FINE*. The music features a series of notes with accidentals (sharps and naturals) and rests, with some notes circled. There are also some handwritten annotations like "1" and "2" above notes, and "Sax" and "Archi" written below the staff. The score concludes with a signature in the bottom right corner.

MM 1986/5

Handwritten musical score for bassoon, including measures 48-110 and 210-225. The score features various dynamics such as *pp*, *ppp*, *sf*, *mf*, *calando*, and *decrease molto*. It includes performance instructions like *Sax*, *Archi*, *Oboe 1*, *Trb I*, and *Trb III*. The score concludes with *TACET AL REPER NR. 210* and *TACET AL FINE*. A signature is present at the bottom right of the page.

MM 1986/5

ARPA

MUTA IN CAMPANA Ais (do#)



# CONCERT PENTRU SAXOFON SI ORCHESTRA

Myriam Marbe

TACET AL REPER 6

6 *Rubato* 10 2 1 do, re# mi

15

TACET AL REPER 70

70 *Sax Solo* 71  $\text{♩} = 72$  la# si, do, mi b 73 Sax. *3ff*

75 76 77 Vni I

78  $\text{♩} = 72$  2 la#, si#, do, reb - mi, fa, solb.

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

87 ~ 92

4 *mi, fa, Solb* 90

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Arpa

95

5

3.-

Handwritten musical notation for the harp, consisting of two staves. A long horizontal line with an arrow points from left to right across both staves, indicating a sustained chord or tremolo. The word "Perdendosi" is written above the right side of the line. A circled number "5" is written below the right side of the line.

Handwritten musical notation for the harp, consisting of two staves. The first staff has a circled number "100" at the beginning, followed by a circled "1". The second staff has circled numbers "102", "103", "104", "105", "106", and "107". Dynamic markings include "pp", "mpp", "ben p", "p", and "mp". The notes are labeled with solfège syllables: "si, do, re, b". A circled "5" is written below the second staff.

Handwritten musical notation for the harp, consisting of two staves. The first staff has a circled number "108" at the beginning. The second staff has a circled "4" and the word "attacca" written below it. The notes are labeled with solfège syllables: "sua".

Handwritten musical notation consisting of a double bar line with a repeat sign.

"Allegro"

♩ = 144



Handwritten musical notation for the harp, consisting of two staves. The first staff has a circled "5" at the beginning. The second staff has a circled "5" at the beginning. The notes are labeled with solfège syllables: "8<sup>va</sup> re, mi, fa#, sol, sib -> fa, sol".

Handwritten musical notation for the harp, consisting of two staves. The notes are labeled with solfège syllables: "perdendosi".

Handwritten musical notation for the harp, consisting of two staves. The first staff has a circled "2" at the beginning, followed by a circled "10" and "G.P.". The second staff has the text "TACET AL REPER 90".

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4. Arpa Reper  $\Delta$   $\overset{3}{\curvearrowright}$   $\overset{3}{\curvearrowright}$   $\overset{3}{\curvearrowright}$   $\overset{3}{\curvearrowright}$  Tempo  $\text{♩} = 152$  90 95

3/4 3

do#, reb. #

8va (xilofono)

100

105

110

115

do#, reb, mi.  
fa, sol, lab, sib

120

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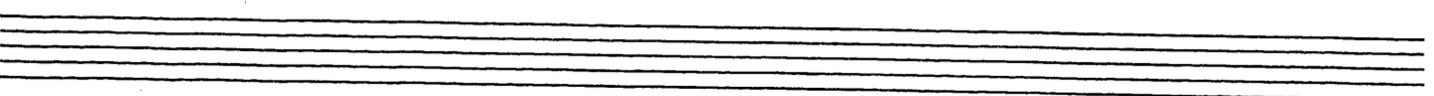
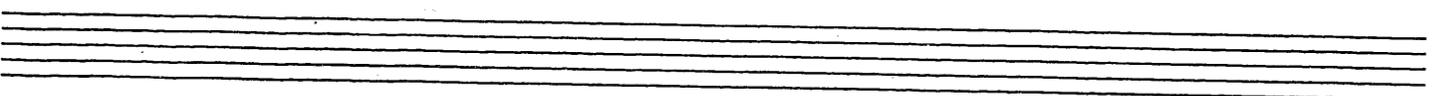
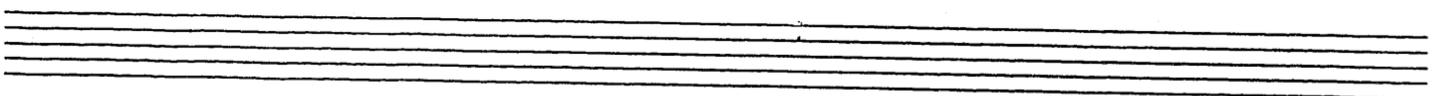
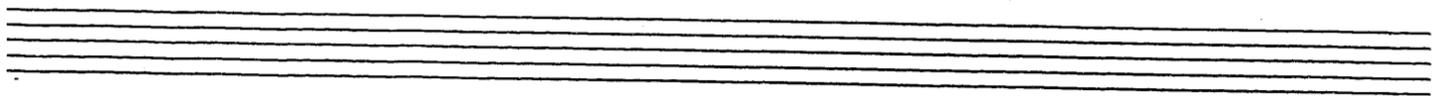
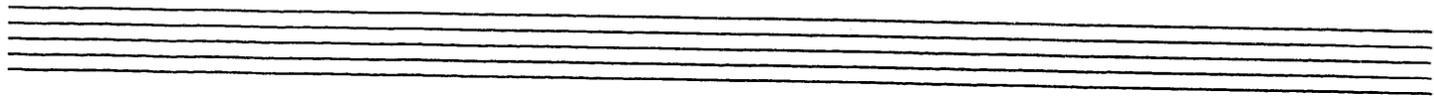
Arpa

5.

125

130

135



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6. - Arpa

140

8 -

145

reb → re#

(do#, re#, mi, fa, sol, lab, sib)

150

reb

8 -

re#

quasi

151 152 153 154 → reb

155

pesante (molto)

muta in Campana

1 ≈ 80

(Campana)

benf

160

1

165

Allegro subf

≈ 152

muta in arpa do#, re#, mi, fa#, sol,

170

ff

171

175

la#, si

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Arpa

177 #

180

si#, reb, mi b

7.-

185

190

195

V.S.

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8. *Arpa* 200

205

210

215

*calando* 220 3 225

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**PERCUTIA 1 BONG. T-TOMS PTTI** MEDIU  
GRAVE  
**FRUSTA, XILO, TAMB. MIL., T-TAM.**

**CONCERT PENTRU SAXOFON SI ORCHESTRA**

M. MARBE



*sax. ad lib.*

1 *Cb.* 2 *Vlc.* 3 *Timp.*

4 *Bongs* 5 *Vni* 6 *↓ 50*

*T.Toms* *poco sf in quasi f* *ben p* *tacet al reper* 20

20 *T.TOM* *♩ ≈ 60* *ad lib. poco più mosso* *ben p* *♩ ≈ 60* 30 *(selon le saliste)* 25

*XILO* *ff* 35 40

43 *Corra* 44 45 46 *f*

*senza misura* *f* *sempre f*

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

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Percs

- 2 -

48 "Allegretto"  $\text{♩} \approx 92$  (50) (55) *PTI medium*

60 *rallentando* *FRUSTA*  $\text{♩} \approx 72$  *atempo*  
*cresc. mp decresc. mp decresc. sempre pp* *sub. sfff*

65 *XILO.* *ben f* (70) *senza misura*

71 *f* (73) (74) (75) *sax.*

76 *gliss.* (77) *PTI medium* *perd.*  
*PTI grave*

78  $\text{♩} \approx 72$  (80) *perd.* *tacet al fine parte I*

"Allegro"  $\text{♩} \approx 144$  (5) (10) *G.P.*

*TAMB. MIL.* *c.c.* *f*

(15) *piu f*  $\text{♩} \approx 152$  (20) *sf*

(25) (30) *TAM-TAM* *tres doux* (2)

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Perc 1

- 3 -

35 40 45

BONG. 46 47 48 49 50 51 52

T.TOMS

55 60 65

TAMB. MIL

s.c.

70

75 80 TOM-TOM 85

ad lib. poco meno 5 mosso

90 95

Tempo f secco

XYLO. 12 152

100 105

110 115 FRUSTA

120 125 130 135

TAM-TAM

140 145

muda in xylo.



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Perc 1

- 4 -

(150) XYLO. *gliss.* *ppp* *365* *T.TOMS.*

Perc 2 *ben. f* *1* *nuance générale : sub mf (mp)* *1* *1/2 80* *sub. fff, pesante (molto)*

TAMB. MIL.

TAM-TAM *1* *1* *1* *1* *fff* *fff*

*fff* *Allegro sub.* *1/2 152* *sub. p.* *1* *1* *1* *1* *5* *5*

(180) *5* *1* *1* *2* *T.TAM* *pp*

Tuba Gr. cassa

(190) *tacet al fine partea II*

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

(15) *Calmo 1/2 72* *5* *1* *3* *Camp.* *mp.*

(25) *5* *30* *1* *31* *SISTRA* *très discret* *32* *ppp* *avec beaucoup de finesse*

*33* *34* *35* *4* *40* *TAM-TAM* *mp très doux*

*perd.*

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Pere 1

ad lib 4 45 Più lento (selon le soliste) 50

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

182 Timp. 183 184 poco f > Il Woods

185 SISTRA 186 12 40-50 188

pp très fines 190 2 1 \*

195 12 60

ben p 200 FRUSTA 1 205 1

TAMB. MIL. f # sf > 12 60

210

215 TAM-TAM 1 210 2

ben f U.S.

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

Perc 1

- 6 -

TAM-TAM

Musical staff for TAM-TAM. It features a treble clef and a double bar line at the beginning. The staff contains several notes with stems pointing downwards, some of which are circled and numbered 225 and 226. A dashed line is drawn above the notes. The staff ends with a wavy line and the word "perd." written below it.

Musical staff for TOM-TOMS. It features a bass clef. The first measure is circled and numbered 227, with the word "TAMP" written below it. The second measure is circled and numbered 228, with the text "TOM-TOMS (senza Bq)" written above it. The staff contains a series of notes with stems pointing upwards, followed by a wavy line and the text "tacet al fine". Dynamic markings "sf ben f" and "poco f" are written below the staff.

A series of ten empty musical staves, each consisting of five horizontal lines, arranged vertically on the page.



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

**CONCERT PENTRU SAXOFON și ORCHESTRĂ**

**MYRIAM MARBE**

30 <sup>1860</sup> 2  
 // tacet al reper 30 Timp.

Xil. 35 2  
 mp Timp

MARACAS  
 ben p 40 1 1

WOOD 55 4  
 // tacet al reper 55

60 2 1 rall. Frustra <sup>♩ ≈ 172</sup> a tempo  
 pff sff

65 CAMP. <sup>♩ ≈ 172</sup>  
 sf avec éclat. ben f, 1

70 senza misura  
 Sax.

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Perc 2

- 2 -

71 *♩ ≈ 72*  
CAMP

73

74

75

Sax

76

TAMB  
MARACAS *gliss capide*

77 *8va*

95 *ppp poco pp perd.*  
C.I.

100

102 *senza misura*

103 *Vni II*

104 CAMP

105 *mp* Cb.

106 *decresc.* CAMP

Sax. *p*

*tacet al fine parte I*

*Allegro*  
*♩ ≈ 144*

5

5

10

G.P.

Vic.

TAMB. MIL.  
c.c.

*f*

15 *più f* *♩ ≈ 152*  
GR. CASSA

20 *sf*

25

30

35

40

45 *WOOD*  
*imp.*

46 3 7 46

48

49 1 7 7

50

51

52

53

55

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Perc 2

- 3 -

60 65 70 75

TAMB. MIL. s.c. 80 ad lib poco meno mosso (♩ 136-144)

85 WOOD f secco 2

90 TRGL. 1 3 3 3 3

f Tempe 1/2 152 95 TAMB. MIL. s.c. 3 3 3 3 3

100 (xilofono) 3 105 2

GR. CASSA ben f 110 2 3

115 5 120 2 UCELLO sf f

125 1 1

130 2 2

135 2 3 F.S.

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Perc 2

— 4 —

TAMB. MIL.

(140)

quasi f      nerveusement      cresc      ben f

WOOD.  
3GS.  
TAMB. MIL.

(150)      imp.

(155)      ben f

(160)      sub. sfff

(165)

(170)      Allegro sub.  
♩ ≈ 152

(175)

(180)      p

(185)

(190)

(195)

(200)

(205)

(210)

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Perc 2

- 5 -

215 220 225

*Calmo, molto Rubato*  
♩ ≈ 74

15 *Calmo* (♩ ≈ 72) 20 *CAMP.*

25 *ben p*

*ben p sempre* 30 34 32 33

34 35 *BONGOS* (♩ ≈ 9) H

40 45 *ad lib*

50 108 (♩ ≈ 104) 110

Tr. 115 *CAMP.* *quasi f* 120 *Rubato* (♩ ≈ 60)

125 130 135

125 130 135

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140 1 G.P. 1 2

145 WOOD

150 1 152 senza misura

153 1 160 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. p 183 184 poco f >

185 perd. 186 184-50 WOOD 188 1

189 GR. CASSA 190 195 5 200 1260 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 205-255. The score is written on a grand staff with a treble clef and a key signature of one sharp (F#). The tempo is marked as  $\text{♩} \approx 60$ . The score includes various dynamics such as *sf*, *f*, *mp*, and *ben p*. It features several measures with rests and specific fingerings (1, 5, 2). A section starting at measure 223 is marked "tacet al reper 244" and includes a change in time signature to 2/4. The score concludes with a "CAMP." marking and a *mp* dynamic.

Measures 205-210: *sf*, *f*, *sf*, *f*, *f*, *f*

Measures 215-220: 1, 5, 2, GR.CASSA

Measures 223-245: *tacet al reper 244*, 2/4, 1, 1, 2, *f*, Sax.

Measures 250-255: *Sax.*, *p*, *poco*, *mp*, 3, 1, *ben p*



# TIMPANI (MARACAS)

## CONCERT PENTRU SAXOFON SI ORCHESTRA

M. MARBE

*Sax. ad lib.*

1 Eb. 2 Vlc.

3 *pchissimo f* *mp Rubato* *poco sf in p* 4 *Org. Tom-T.* 5 *Vni*

6 *♩ ≈ 50* 10 2 1 1 *Fl. 1*

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

25 *♩ ≈ 60* *ad lib. poco più mosso (selon lesoliste)* *ben p* *sempre p*

30 *♩ ≈ 60* 2

35 *ossia sf* *sf \** 3 *perd.* 40 *sf p* *tacet al reper 65*

\* si possibile timpanina

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Timp

- 2 -

(♩ ≈ 72)

65 *Camp.*

*sf avec delat*

*ben. f*

*ff p sub.*

70 *tacet al fine partea I*

*Allegro*

*muta in Maracas 12144*

12152

40 (♩ ≈ 152)

45 *Wood.*

*MARACAS*

*Bgs Toms*

50 *muta in Timpani*

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

*tacet al reper 40*

*tacet al reper 84*

85 *Wood.*

*TIMP.*

90

95 *sf*

*Tempo ♩ ≈ 152*

*(xilofono)*

*f (le son le plus haut der höchste Ton.)*

100

105

*Trb.*

*sf*

110

115

*sf*

120

125

130

135

140

*Fg.*

*Cl.*

*quasi f*

145

*nuance générale: ff brillant.*

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Timp

210

*p, mais très précis*

215

220

*tacet al fine parte II*

*Calmo, molto Rubato*

45

*tacet al reper 45*

Tuba

3

50

*poco sf in ben p*

*pp*

55

60

*pp*

178

*camp sax.*

*tacet al reper 180*

179

Corno

*sf*

180

181

sax. alto

182

183

*in rilievo*

*f sub. pp*

185

*meno f*

184

*poco*

186

*quasi p*

*sf in p*

188

*poco f*

186

*quasi p*

*quasi p*

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Timb

190 \*)

195 mf ♩ ≈ 60

200 5 5 1 ♩ ≈ 60

*poco sf*

210 4 1

220 mf sf

225 2 1

226 sax. bariton

227 IMP rovisé! decrease

*Sf benf* Sax "taureau" (furioso) 228

Sax tongram "taureau" (T-Toms) IMP

TACE T al FINE

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

*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---1 2 3 4 5 (20) 6 7

*a 5!*  
*senza sord. (ord.)*  
*fff*

sub  
ben  
p

*a 4!*

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

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

15- - - - - 1

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

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

*(consord. pp)*

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

*(ppp consord.)*

3/4 (Sax Soprano)  
1 1 1 1 1 1

*(ppp con sord.)*

*meta* 7 8 9 10 (75) 11 12 13 14

15 (80) 4 *ad lib poco* 85 *meno mosso* 5. (90) 1

V.I.

91 *pizz.*  $\phi$  1 2 1 1 95 2

*meta* *mf* *(Xdofono)*

97 (ord.) *arco imp.*  $\phi$  1-34 *molto* 98, 99, 100 101 *Tutti*

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

105 107 *meta* 11 12 13 110 14 15 16

*mf(mp) subito*

115 *Tutti* 19 20 21 118 *meta* 22 120 24 25

*sf f*

125 29 *tutti* 30 31 *quasi f, avec verve* 32 130 *erlec sempre* 34

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

140

*arco jété (p.d.a)*

145 *meta I* *Tutti*  $\phi$  *IMP* *benf, con gioia*

150

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Vni I

155

-II- Tutti pesante (molto)  
♩ = 80

sf *mp subf sf* *mp f subff*

Allegro sub  
♩ = 152

170

165

*quasi gliss.*

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

*quasi gliss.*

175

*ppp quasi legato*

*ppp quasi legato*

*eva*

8---

2

185

5

190



V.1

*très fines, très brillantes*

-42

*Solo*  
*pp*  
*Solo*  
*pp*

195 200 205

5 2

ben p 1-5 2 3 4 5

*8va*

210

5 2

ben p 1-5 2 3 4 5

*8va*  
*Calando*

215 220 225

2 2

ben p 1-5 2 3 4 5

*Calmo, molto Rubato*

274 285

5 5 5 10 5 15 2

*V.c. Cb.*

*Vni II con sord. (ord.)*

30 35

20 5 25 4

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

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Vni 1 (div) 43 (40)

ppp ad. lib.

Più lento (selon le soliste) 45 1 50

TACET AL

93 104 5 100 3 Fg. 1 Vni 2 sons harmoniques

REPER NR. 95 Ob.

105 sons harmoniques 110 2

115 120 TACET AL REPER NR. 100

186 Sax S<sup>no</sup>+A F. 1 187 188 1<sup>o</sup>\* 189 190 tr 191 sf

mf quasi p. leg. avec une certaine tristesse p jété

189 lumineux

192 193 p avec finesse

194 195 196 197

198 199 meta div. 200

205 2

\* ad lib. tutti

\* \* (O) = 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  $\text{♩} = 60$  *tr.* (215) 5 (220) 5 (225) 1

226 227 228 229 230 231 232 *Vni II senza sord., flaut*

*Timp. Tom-Tom (senza sord.)*  $\text{♩} = 60$  233 234 235 *div.*

*p, flaut* (240) *sempre p* (242) (243)

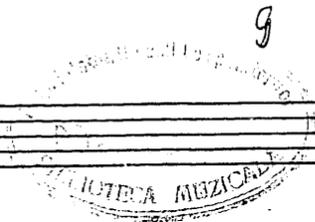
(244) (245) (250) *uniti*

(255)

(260)

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**VIOLINI II.**



**CONCERT**

**PENTRU  
SAXOFON ȘI ORCHESTRĂ**

**MYRIAM MARBE**



**MM 1986/5**



Vni. 2.

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

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

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.)

2. (ppp con sord.)

3. (pont ppp con sord.)

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

1.

2.

3. ord. *poco f* flaut *sf sf* *decresc.* pont.  $\frac{5}{85} \frac{1}{4}$  U.S.

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

-12-

(85) (♩ ≈ 136-144)

1. *ord. senza sord*

Vni. II  
div. a 2.

2. *ord. senza sord*

*imp. (s) sempre leggiero*

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

1. *très fines*

2. *très fines*

*div.*

*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*

111

(115)

*sf f* *molto*

*sf f* *molto*

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Vni. 2.

-13-

nuance générale encore assez baissée  
mais laissant entrevoir le crescendo

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

2. *meta* *cres-*

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

*en - do* *tutti*

*avec verve,* (130) *crest. sempre*

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

(135) *quasi gliss.* *simile* 136 137

*mp* *quasi gliss jété'* *simile* *simile*

(p.d.a.)

138 *arco* 139 *jété' (p.d.a.)* (140)

140 *(meta II)* 3



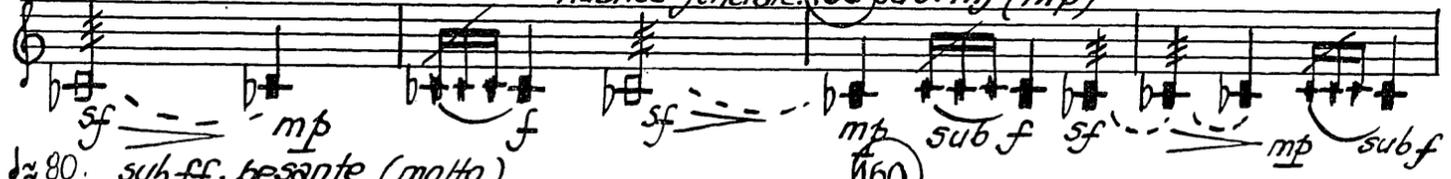
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145 nuance générale: ff brillant

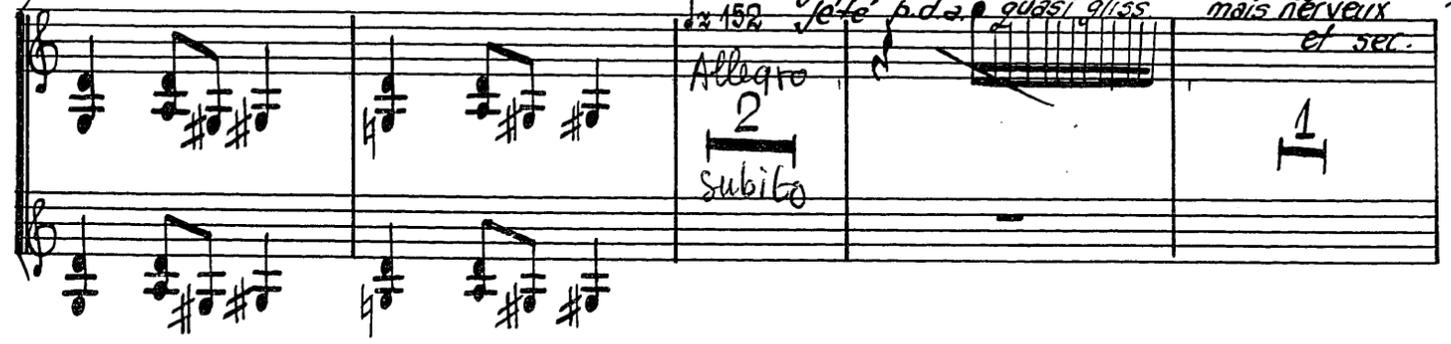


nuance générale: 155 sub. mf (mp)



170 nuance générale: sub p (sauf le reste de ff aux cors)  
152 p.d.a. quasi gliss. mais nerveux et sec.

Allegro  
2  
Subito



175



180



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Vni. II.

-15-

Musical score for Violin II, measures 185-225. The score is written in two staves (treble and bass clefs) and consists of six systems. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings. The measures are numbered in circles: 185, 190, 195, 200, 205, 210, 215, 220, and 225. The word "calando" is written above the staff at measure 220. The score ends with a double bar line at measure 225.

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# III.

*Calmo, molto Rubato*

5 10 5

5 10 5

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

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

51 *senza misura* 52  $\text{♩} \approx 72$  55  $\text{♩} \approx 84$  60 5

65 *quasi crescendo.* 70 *poco a poco decresc.* 75  $\text{♩} \approx 4$  80 *p* 85  $\text{♩} \approx 60$  90 93  $\text{♩} \approx 104$  95 5

*Cornj. 3/4*  
*Tuba*

*pp*

*ben p*

*(div)*

*ad lib.*

*Più lenta*  
*(selon le soliste)*

*ve.*

*Legni*  
*vl. cb.*

*ve; cb.*

*Oboe*  
*Legni.*

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Vni. 2.

- 17 -

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

108 109 (110) *5* (115) 120 *Rubato*  
*Vcl. Eb.* *Sax Soprano*

185 *TACET AL...* *T. B.*

186 *♩ ≈ 40-50* *Vni. T. 1<sup>o</sup>* *p jété* \*

190 *poco f mp* *lumineux ma leggero* *tr*

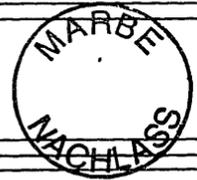
192 193 *p avec finesse* *leggero* \*\*

195 196

197 198

\* ad lib tutti (S)

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



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V. 2

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

divi

ve. vc, cb.

215 220 225 226

5 5 1

senza misura

vc, cb.

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

*poco f*

232 *senza sord. flaut. amodo* 233 *ff* 235

div.

*p*

236 237 238 239 240

242 243

*sempre p*

244 245

250 *uniti.*

255 260

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**VIOLA**



**CONCERT PENTRU SAXOFON ȘI ORCHESTRĂ**

**MYRIAM MARBE**

*Allegro*  
♩ ≈ 144

5 (ord.) 5! *leg.*

Vlc.

mf (quasi f)

10 G.P. 1

c.b. Tamb. ml.

15 ♩ ≈ 152 *f non legato* 3 4 *sf* 4

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 port. mp (ord.) mf port. mp sul G

53 54

molto più p

pizz. a 6! 3

60 65 70 (uniti) ord. gliss.

4 Sax. Soprano pizz. pizz. (S)!

75 1 2

tamb mil.



viola

-12-

80

(pizz) arco (ord.)

f a tre p

f arco (ord.)

f a tre p

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

fff p

fff p

87

88 89

90

uniti

3/4 div.

IMP. 8 sempre p, leggero

Tempo

95

5

100

5

(Xilofono)

105

5

110

5

115

5

120

5

125

1

Vlc. 8 (effet de cluster)

c.b.

1

rapidissime

128

129

130

131

132

133

134

135

136

quasi f aree vere

crescendo sempre

\*\*\*

f

\*\*\*

\*\*\*

\* | □ clusters de valeurs differents (p, p).

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non troppo f ma pesante

140

145

150

155

160

Tutti

pesante(molto)

165

Allegro sub. ≈ 152

170

CL battute

secco

arco, ord.

175

CL battute, jeté

ff

ff

178

sf c.L. batt.

180

183

sf  
Magazinul „Muzica“  
12

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Y.S.

viola  
pizz. doux

- 14 -

195

Musical score for viola, measures 195-225. The score is written in a single system with two staves. The first staff is in bass clef and the second in treble clef. The key signature has one sharp (F#). The tempo is marked 'pizz. doux'. Measure numbers 195, 200, 205, 210, 215, 220, and 225 are circled. Performance markings include 'arco' and 'pochiss. gliss.' above the staff, and 'p. d. a. quasi p' below. The word 'calando' is written above the staff between measures 215 and 220.

Calmo, molto rubato

♩ ≈ 74

Musical score for viola, measures 25-30. The score is written in a single system with two staves. The first staff is in bass clef and the second in treble clef. The key signature has one sharp (F#). The tempo is marked 'Calmo, molto rubato' and '♩ ≈ 74'. Measure numbers 10, 15, 20, 25, and 30 are circled. Performance markings include 'Fl. Calmo (♩ ≈ 72)', 'mp', 'con sord.' with '(ord.)' above, and 'ben p'. The score features long, flowing lines with many slurs and ties.

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MZ  
NACI

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 72 3 55 1

à 4 84

3 60 5 65 5 70 1

*pp* *pp*  
*decre.*

75 Vni 2

3 76 77 div. p

78 79 80 Calando

85 60 90

93 104 1 95 senza sord. sans harmoniques

96 97 98 99 100 101

3 105 5 110 5 115 1

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



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viola

120 Rubato -16- (très aproximatif!!!)

123 Cor

mp

125

126 127 128 129 130 131

132 135

138 140 1 1 G.P.

3 145 5 150 2 152

Vlc. cb.

decresc. molto

153 1 1 ≈ 60 Sax. Vlc. cb.

155 160 165 170 5

Trb.

175 3 178 1 179 1

180 1 181 1 182 1

Camp. Cor

183 184 1 185 1

Timp. Timp. SISTRAS

186 1 187 1 188 1 189 1

Flauto 10 (mf quasi p, leg.) poco f

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17

190 ↓

191 ord.

192

193 jete

194

195

perd.

200 5

205 3

210 Cor

f benf

215

tutti

ff

220

225

226

227

228

229

230 Sax

sf sf

231

Timp

232 violini II

233

235

240

242

243

244

245

sempre p

unite 250

255

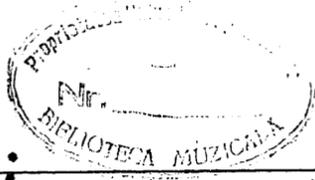
260

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\* ad lib tutti

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

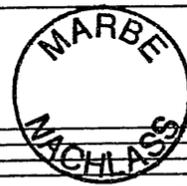
*Jay*



**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 sfmf mf

2 flautando non vibr.

3 Timp. pochiss f

4 Bps. quasi f

5 benp *down* pochiss cresc 4

6 *Rubato*  $\downarrow \approx 40-50$  ord. 3

10 *col legno arco* 3 pont. 4 ord. p

→ vibr. ord.

→ vibrato ord.

→ ord.

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Vlc.

15 *pizz. sonore* →

*semprep*

20 *arco*

*IMP rythmique (sons assez longs) sur sol-sib*

25 *continuez l'IMP en tremollo* *dectesc. molto (perd.)*

*pont.*

30 *senza trem non vibr.* 1 2

3 *V.S.*

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Vcl

33 *1° solo con sord. tril* 34 *cresc.*

*Pup I*

33 *2° solo senza sord. tril mf quasif*

senza cresc.

35 *f sempre* 36 37 38 *ad lib.* 40

*f sempre*

*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

48 *"Allegretto" ♩ ≈ 92* 50 *non lep.* 5 *3*

*sf*

55 *ff ruvido* 5 *1 mp*

60 *1 rall.*

*s. trem.*

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Vlc.

-4-

63 *a tempo* *ord.* *poco non vibr.* *ord.* *poco non vibrato* (65)

*fff* *f* *mp* *fff sub.* *p sub.*

(70)

*sempre p*

(71) *ord.* *Col. Sax.* (73)

(ben p)

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

(77) *mrcs.* *Phi* *Tamb.*

(78) *a tempo* (80)

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

(85) (86) *ppp possibile*

*Fg. tacet.*

V.S.

87  $\text{♩} \approx 92$  (solo)

qu. I (1°) 4 *quasi p* *poco sf* *poco sf*

qu. II (solo) *poco f* *sf* *senza decr.*

90

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* *s. trem.*

*ben p*

*quasi f*

*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.



Vlc

**"Allegro"**  
 ♩ ≈ 144  
 5 ord.  
 sans accents, legato  
 mf (quasi f)

2 10 G.P. 3 12/8 3 # 1 7 4 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.

Handwritten musical score for Violin (Vlc.).

Measures 60-64: *mp ord. (senza trem)*. Measure 60 has a circled number 60. Measure 64 has a circled number 64 and a glissando marking.

Measures 65-69: Measure 65 has a circled number 65 and a '3' below. Measure 69 has a circled number 69 and a '1' below. Glissando markings are present in measures 65, 66, 67, and 68.

Measures 70-74: Measure 70 has a circled number 70 and a '5' below. Measure 74 has a circled number 74 and a '3' below. *div. pizz.* is written above measure 74. A key signature change to *f* with two sharps is indicated below measure 74.

Measures 84-88: Measure 84 has a circled number 84 and *ad lib.* above. Measure 88 has a circled number 88 and *Tempo!* above. *poco meno mosso* is written below measures 84-88. A circled number 84 is also present above measure 84. Measure 88 has a circled number 88 and a '1' below. A key signature change to *eb.* is indicated below measure 88.

Measures 95-100: Measure 95 has a circled number 95 and a '5' below. Measure 100 has a circled number 100 and a '5' below.

Measures 94-95: *(Xilofono)* with an arrow pointing right.

Empty staves are present at the bottom of the page.



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Vla



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

*sempre*

1 1 (115) 1 1 1 (pizz.)

*(mf) quasi f*

120 122 (8) 123 124 (5)

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

*rapidissimo*

130 *arco*

*mf*

135 136 137

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

*non troppo f ma pesante*

140 141 142 143

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

144 145 *meta pizz.* - *meta arco*

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

148 150

153 155 *Tutti*  $\text{♩} \approx 80$  *pesante (molto)*

*arco* *sub. ff*

158 160

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Vlc.



162

165

166

168 *Allegro sub?*  $\approx 152$

*Sf*

*Sf*

*fff*

*benf*

170

1

*arco*

*col legno batt.*

*ruvido*

175

1

*arco ord.*

*benf*

*p*

180

185

190

195

200

205

210 1-16

2

3

4

5 (215)

6

7 *calando*

8

9

10

11

12

13

14

15 (225)

16

4

*attaca*

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*Calmo, molto rubato* **III**

$\text{♩} \approx 74$

5

10

15

*Calmo*  $\text{♩} \approx 72$

20 25 30 35

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

45 *Più lento (selon le soliste)* *Sax. Solo* *poco in rilievo*  $\text{♩} \approx 72$   $\text{♩} \approx 84$

50 *mp(mf)*

55

60 65 *quasi crescendo...*

70 75 *poco a poco decr.*

80 *Calando*  $\text{♩} \approx 60$

85

90 *Tempo*  $\text{♩} \approx 84$

*p*

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Vlc.

93  $\downarrow \approx 104$  (95)

*mp* sons harmoniques

100

105 (110)

115 (125)

*Rubato*  $\approx 60$  (très aproximatif!!!) (Sax S<sup>no</sup> + A)

130

135

140 **1** P.G.



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Vlc

-13-

145

decresc.

150

poco f

mf

Sax. alto decresc. molto

155

decresc.

mp

4

♩ ≈ 60

160

165

170

175

178

179

180

181

IMP. CORNI, CAMPANE

Sax

4

181 Sax.

182

183

184

185

186

♩ ≈ 40-50

Fl.

perdendosi

Vlc. TACET

mf quasi p, leg. avec une certaine tristesse

190

poco f

mp

decresc.

p

1°

bizz. sonore

192

arco

b

b

b

b

195

4

200

5

205

5

\* ad lib tutti (S)

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Vlc.

210 1

215 220 225

226 227 228 229 230 231 232

*f. toms* *f. toms* *Sax.* *Voix* *VI. II* *Sax.* *perc.*

233  $\text{♩} \approx 60$  235 *div. flaut*

240 (p) 242 *sempre p*

Sx 243 244 *sf* *p* *poco sf*

245 250 255 260

*uniti*

*gmi*

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**CONTRABASSI**



**CONCERT PENTRU SAXOFON ȘI  
ORCHESTRĂ**

**MYRIAM MARBE**

*Sax. solo ad libitum*

1 *v flautando non vibr.*

2 *vla. p v (flautando, non vibr.)*

3 *Sax. 3 paco sf*

4 *T. tam quasif*

5 *Vlc. ben p*

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

10

11 *pent 12*

*perd. v.s.*

E♭  
 13 ord. -2- (15)  
 p  
 16 pizz. arco  
 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 Org. - Tom Tom 4  
 48 "Allegretto" ♩ ≈ 92 (50)  
 sf 5 non leg.  
 51 52 53 54 5  
 p sf tuvido p  
 (55) 2

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60 *cb* *-3-* *rallentando* *perdendosi* *a tempo* *ord.* *u.v.* *poco non vibr.*

65 *sff* *f* *mp* *sff sub.*

70 *p sub.* *senza misura* *sf* *p sub.*

71 *sempre p* *72* *73*

74 *ben p* *75* *76* *77* *(ben p)*

78 *79* *80* *pont. perd.* *3*

84

**TACET AL ... 102**

102 *103* *104* *105* *con sord.*

*Sax.* *pp* *106* *107* *108* *ben p*

*VI.2* *1* *1* *poco non vibr.* *Campanas*

*attacca*



**Allegro** *"* *144*

5

10 *G.P.* *3* *1*

*Tamb. mil*

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15 <sup>cb</sup>  $\downarrow \approx 152$  Flash 16 17 18 19 20 -4- 21 22 23 24  
senza sord.

25 a 5! **fff** 26 27 28 29 30 ben p sub. 31  
pont. (senza trem.)

32 33 34 35 36 37 38 39 40 41  
ord. (senza cresc.) pont.

42 43 44 45 46 47 48 49 50 51 52 53 54 55  
**pp** (sempre **pp**) **ppp**

56 div 57 58 59 60 61 62  
mp ord. (s. trem.) gliss.

63 64 65 70 75  
Sax Soprano

80 <sup>ad lib</sup> <sup>meno</sup> <sup>masso</sup>  $\downarrow \approx 136-144$  85 90 4  
Tempo!  $\downarrow \approx 152$   
pizz.

95 <sup>uniti</sup> **non f, ma sonore**

99 100

105 <sup>meta pizz</sup> <sup>meta arco</sup>  
**sempre**



110

115

120

125

130

135

140

145

150

155

160

165

*tutti arco*

*meta pizz. meta arco*

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

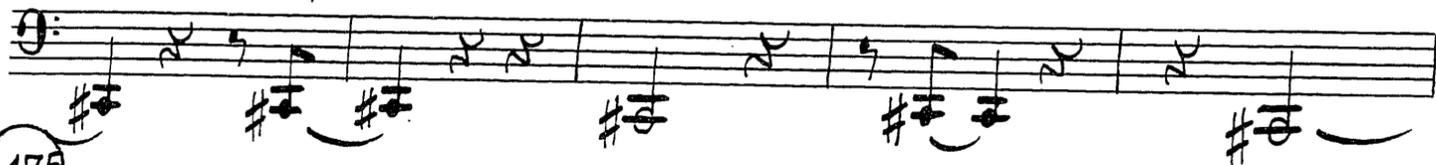
*sub. sf sf*

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

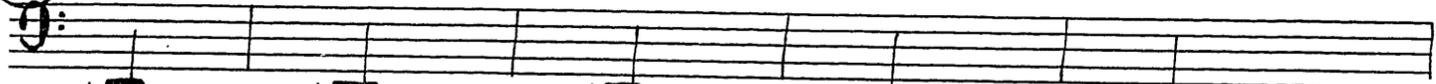
*mp*

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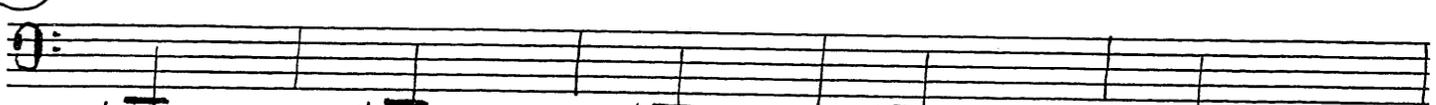
170



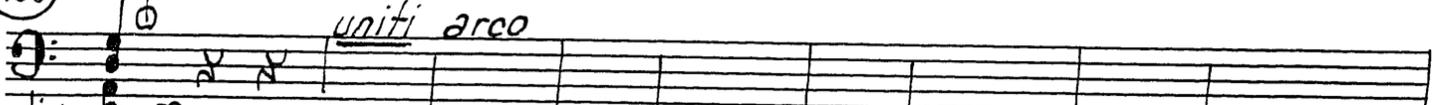
175



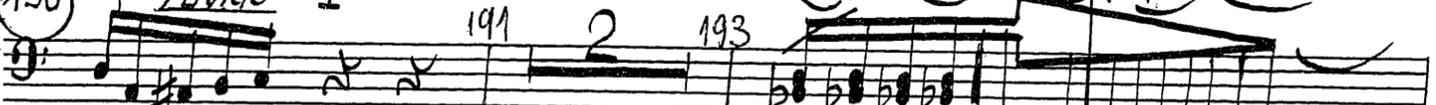
180



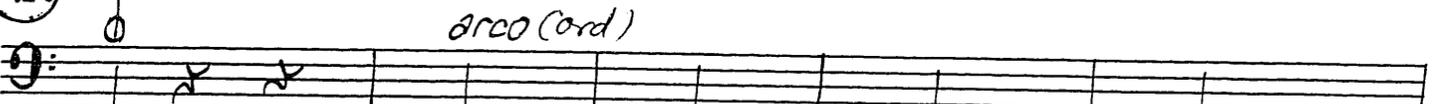
185



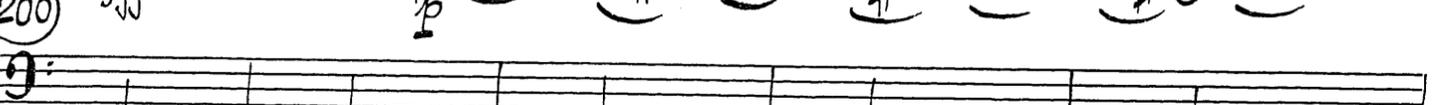
190



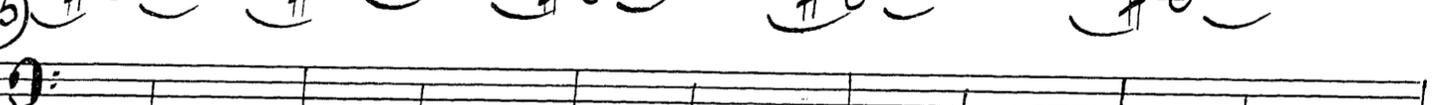
195



200



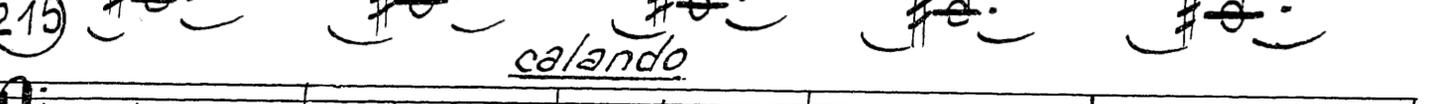
205



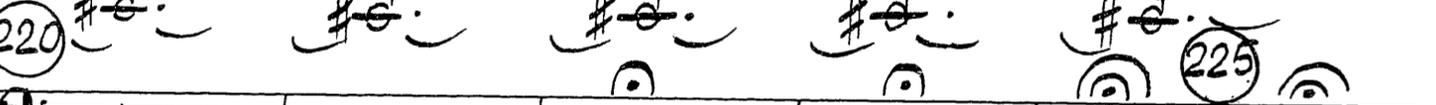
210



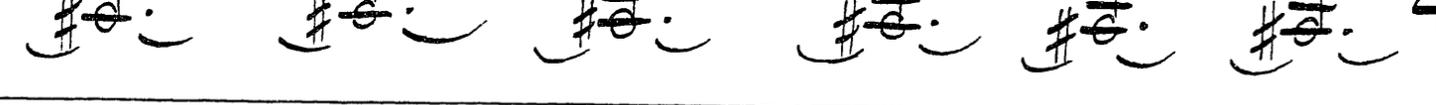
215



220



225



*Calmò, molto rubato*  
♩ ≈ 74

5

10

15 *Calmò* 5 (♩ ≈ 72)

20 5 25 5 30 3

35 *ad lib. ad lib. ad lib.*

45 *Più lento* 50 *Sax.* *imp.*  
mp (mf)

Handwritten musical score for saxophone and oboe. The score consists of 12 staves of music, each with a circled measure number. The tempo markings are  $\downarrow \approx 72$ ,  $\downarrow \approx 84$ , and  $\downarrow \approx 60$ . The score includes dynamic markings such as *p*, *mf*, and *poco a poco cresce*. A section starting at measure 80 is marked *Calando* with a '5' below it. An arrow points to measure 85. A section starting at measure 93 is marked  $\downarrow \approx 104$  (oboe). The score ends with the instruction (Sax. S<sup>no</sup> + A).

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

Handwritten musical score for five staves. The notation consists of half notes with stems and beams, some with accents. Measure numbers 120, 125, 130, and 135 are circled above the staves. The fifth staff includes a 'G.P.' (Grave) marking and fingerings '1' and '2' above notes. The bottom of the page features several empty musical staves.



145

poco f *decresc.* *mf* *decresc.*

150

*mp*  $\downarrow \approx 60$  155

160

165

170

175

178 179 180 181 182

183 COR. *perd.*  $\uparrow$  *timp.*

184 *Timp.* 185 *Sistra*

poco f *pp*

186  $\downarrow \approx 40-50$  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  $\text{♩} \approx 60$

(233)  $\text{♩} \approx 60$  (235) (240)

24/ div. (242)

(243) *sempre p* (244) (245)

(250)

(255) *p* *uniti*

(260)



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33 IMP. *sur le Sang d'ornes*  
 pochissimo più f  
 pochissimo più f

gli altri

34 poco più f  
 poco più f  
 sf

gli altri

35 *f sempre*  
*f sempre*  
 sf

gli altri

36 tutti 2  
 38 (pizz)  
 40 Cori (f)  
 41 pizz secco div  
 42 Senza misura  
 43 + Cori 4  
 47 IMPROVVISANDO  
 Sax. + Org.; T-Tom.

tp Corni  
 Saxofon

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Volta 5

48 *arco* *mp* *poco legato* *leggiere* *ne pas accentuer le premier temps* 49 50

*Pup. I* *mp* *(pizz.)* *avec finesse* *p. b.* *p. b.* *p. b.* *p. d. a*

*mp* *arco* *p* *avec finesse* *ne pas accentuer le premier temps* *poco leg. leggiere*

51 *pizz* 52 *arco* *p* *leg.*

*Pup. I* *p. b.* *p. #p.*

*gli detti* *arco* *quasi f* *p. d. a* *leggiere* *arco*

53 54 *mp* *poco leg. leggiere*

*Pup. I* *p. d. a* *ost.* *sempre ni* *p. d. a* *ost.* *piu leg.*

*gli detti* *jete* *irreguliere* *perendosi*

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55 *p.* *f.*

56 *p.d.a* *ord. leg.*

*Pup. I*

*gli altri*

*p.d.a* *ord. 3 leg. meno leg, leggiero*

57 *p.d.a*

58 *ord. 3* *pizz*

*Pup. I*

*P. II*

*gli altri*

*1. Solo.* *poco in vivo non leg.*

*in vivo* *sff* *pizz* *perd.*

*sf* *p sub.*

59 *ord. più leg.* *meno leg. scintillant*

60 *arco* *p.* *arco* *pp* *ord.*

*Pup. I*

*Pup. II*

*gli altri*

*Solo* *bebe be* *bebe* *ord.*

*p.d.a* *iete* *arco* *div.* *pont. pp* *leg.*

*s. trem.*







80 4 84 senza misura

legu + Clarinet + Arpa + Vla; Vle. Sax. by moets deer.

85 haléant

Calme ment

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

qu. I 10 ord 90

qu. II 10 ord poco sf

quasi p senza deer.

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

qu. I 10 cresc. beuf s. trem. p

qu. II 10 f mf ff mf quasi f sf

qu. III 10 ord mf beuf sf mf

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

V.V. duo

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-8-

trem. très fin

poco pont.

qu. I 1<sup>o</sup>

qu. II 4<sup>o</sup>

qu. III 1<sup>o</sup>

ben p

sf

3

poco sf in p

100

S.trem.

qu. I 1<sup>o</sup>

qu. II 2<sup>o</sup>

qu. III 1<sup>o</sup>

S.trem.

102

102

Saxophon + Fe. Clar.

103

+ VII 2 (con sand.)

con sand. poco non vibr.

104

105

pp

perd.

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 *ord. senza sord.* *f non legato* 20 6

*a 5!* *ppp* *sub ben p*

25 30 15 16 *1-24<sup>8va</sup>*

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

35 40 (consord. pp) 50

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

55 60 65 70

*(ppp consord.)*

meta 75 8

80 85 *ad lib poco meno mosso* 90 1

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91 *pizz.*  $\text{\textcircled{S}}$  1 2 *mf* *meta*

92 *Tempo* *la 152* 95 2

97 (ord) *arco* *IMP.*  $\text{\textcircled{S}}$  1-34 *molto* 98 99 2 100 3 *Tutti* 4 5 6 *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*

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

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

140 *arco* *jété (p.d.a)*

145 *meta I* *Tutti*  $\text{\textcircled{S}}$  *IMP* *benf. con gioia*

150

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Vni I

155

-II-

114

*sf* *mp* *subf* *sf* *mp* *f*

160

165

152 2

170

*quasi gliss.*

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

*quasi gliss.*

175

*eva*

*ppp quasi legato*

*ppp quasi legato*

2

185

5

190

1



*très fines, très brillantes*

-42-

*Solo* *pp* *Solo* *pp*

*8va*

*8va* *Calando*

*74* *Vc. Cb.*

*Vni II con sord. (ord.)*

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

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Vni 1 (div) 13 (40)

*ppp ad. lib.*

*ad. lib.* 2 45 1

*Più lento (selon le soliste)* 4 50

TACET AL

95  $\text{♩} \approx 104$  5 (100) 5 (105) Fg. 1

REPER NR. 95

Ob.

Vni 2 sons harmoniques

110 2

sons harmoniques

115 2 1 120

TACET AL REPER NR. 100

188  $\text{♩} \approx 40-50$  Fg. 1 (190) 1°

*mf quasi p. leg. avec une certaine tristesse*

*p jeté*

*lumineux*

tr

*sf sf*

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.

210

♩

div.

tr.

♩x60

1 215 5 220 5 225 3

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

Timp. Tom-Tom (senza sord.)

235 ♩x60 1 240

p, flaut

div.

244 245

sempre p

246 250 uniti

255

260

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Violini 2



1 2

Solo Saxophone Baryton + C. basse (flautando) + Vlc.

3 4 Bq-TomToms. tristement  
+ Tinup. Sax. SF (comme un a surprise) poco non legato pp

5 6 7  
kr. pont.  $\downarrow \approx 50$   $\downarrow$   $\approx 50$   $\downarrow$   $\approx 50$   
Beup pochiss. cresc. mp

8 9 10  
 $\downarrow \approx 40-50$  Rubato  $\rightarrow$  ord.  $\downarrow$   $\approx 50$  mp

11 12  
C. arco (arco cl)

13 ord. mf

14 15  
poco f ma leggiero mp poco f lumineux

16 17  
tr. (perd.) V.V. rubato

18 *p* avec finesse

20 *leggiere*

22 (sempre *p*)

23 *p.d.a.*

24 *ad lib. Poco più mosso*

25 *1* *≈ 60* *1* *3*  
*Timp.* *+ Legn; Causi (sff)* *Archi*

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

32 *10*  
*Quasi f (poco in rilievo)*  
*a tre sans accent*  
*beu p pont. (pp)*

33 *19*  
*sf*

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34

Pup I

quasi f poco in ritero ( un peu agressif )  
senza cresc.

Oboe

35

f sempre sf

f sempre sf sf sf

Oboe

36

2

38 *unitti* pizz  $\text{\textcircled{S}}$

40

42 *Senza misura*

43

4

47

IMPROVISANDO

Sax. + Bgs ; T-Tom

Volto

Unieua Compozitorilor  
12



- 4 -

48  $\text{♩} \approx 92$

arco  $\text{mp}$  p.d.a pizz  $\text{p}$  arco  $\text{p}$  avec finesse

Pup I.  $\text{mp}$  p.d.a pizz  $\text{p}$  (leg)  $\text{p.d.a}$  p.d.a ord. 3  $\text{più leg}$

quasi legato  $\text{p}$  (sotto voce) p.d.a ord. 3

arco  $\text{mp}$  gliss.  $\text{p}$   $\text{leggiere}$

alt. 4 pizz  $\text{p}$

---

50

Pup I.  $\text{mp}$  (mf)  $\text{più leg}$  p.d.a pizz  $\text{p}$  arco  $\text{p}$  avec finesse

arco  $\text{mp}$  gliss.  $\text{p}$   $\text{leggiere}$

alt. pizz  $\text{p}$  gliss.  $\text{p}$   $\text{leggiere}$

comme un écho arco p.d.a jete

---

Pup I.  $\text{poco leg}$ ,  $\text{leggiere}$ , avec finesse 3 pizz

arco p.d.a jete  $\text{p}$  gliss.  $\text{p}$

alt. pizz  $\text{p}$  (sempre  $\#$ ) (comme un écho)

\* ne pas accentuer le premier temps.

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ARBE  
KLAUS

55

Handwritten musical score for measures 55-56. It features four staves. The first staff is marked "pup. I." and contains a melodic line with fingering numbers 5, 3, and 6. The second staff is marked "arco" and contains a melodic line starting with a dynamic marking "p". The third staff is marked "arco poco in rilievo" and contains a melodic line. The fourth staff is marked "ben p.p.d.a" and contains a melodic line. A "pizz" marking is present in the first staff.

Handwritten musical score for measures 57-58. It features four staves. The first staff is marked "pup. I." and contains a melodic line with a dynamic marking "mf" that changes to "quasif". The second staff is marked "arco p" and contains a melodic line. The third staff is marked "pizz" and contains a melodic line. The fourth staff is marked "arco" and contains a melodic line.

Handwritten musical score for measures 59-60. It features four staves. The first staff is marked "pup. I." and contains a melodic line. The second staff is marked "poco più p" and contains a melodic line. The third staff is marked "poco più p" and contains a melodic line. The fourth staff is marked "s. trem." and contains a melodic line. A circled measure number "60" is present in the first staff. Dynamic markings "pp" are present in the second and third staves.

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61 *mp I!* *bump* *decrese. molto* *rallentando* *perd.*

*gli altri*

*forte* → *c* *battute* → *p.d.a* *perd.*

*bump* *perd.*

63 *tutti arco ord.* *poco non vibr.* *ord.* 64 *poco non vibr.*

*fff f* *mp sf sub.* *p sub.*

65

*ord.* *sf* *p sub.*

70 *sempre p*

71 72 *bump*

MM 1986/5

-7-

73 *beu p*

74

75

76

77

78 *≈ 72* *pont.*

79 *perdendosi*

80 *4* *leggi + corni + arpa*

84 *senza misura SAXOPHONE BY*

*Vla + Vlc.*

85

86 *sax. by.*

*beu p. mais audible*

*Volta* →

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*Handwritten notes and markings at the bottom of the page, including some illegible text and musical symbols.*

87  $\text{♩} \approx 92$   
ord.

qu I 2° *quasi p*

\* qu II 2° *poco f sf senza decresc*

*poco f*

90 *poco f*

qu I 2° *cresc. beuf s. trem*

qu II 2° *mf ff mf*

\* qu III 3° *ord. mf beuf sf più f*

95 *trem. très fin*

qu I 2° *beuf p*

qu II 2° *quasi f*

qu III 2° *sf*

100 *poco pont. s. trem.*

qu I 2°

qu II 2°

qu III 2° *poco sf pp s. trem.*

102 *senza misura*

103 *poco non vibr.*

104

105

106 *TACET al fine*

tutti Sax. by. *pp*

*perd.*

*Partea Ia*

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



# II.

*♩ ≈ 144* 5 5 1 2  
*Ve, Vlc.*

*ben p, ma senza decresc.* 10 P.G. 2  
*Trb, Tuba Tamb.*

*senza sord f non legato*

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

25

*(senza)*  
*pont (senza)*  
*pont. (senza)*

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Vni. 2.

11-

30

35

40

(con sord. *pp*)

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

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

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

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.)*

3/4

3/4

75

80

1. *ppp*

2. *ppp*

3. *ord. poco f flaut sf sf deccrest. pont. >*

(5 | 85 | 4) U.S.

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ad. lib. poco meno mosso

(85) (♩ ≈ 136-144)

ord. senza sord.

Vni. I  
div. a 2.

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

*très fines*

Tempo! ♩ ≈ 152

(95)

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

(105)

(110)

(115)

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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*

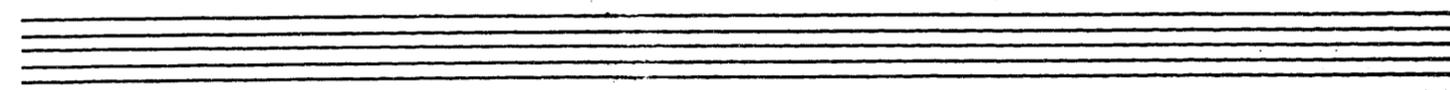
(135) *quasi gliss.* *simile*

*mp* *quasi gliss jété* *simile* *simile*

(p.d.a.)

*arco* *jété (p.d.a.)* (140)

*(meta II)* 3 *p.d.a.*





145 *nuance générale: ff brillant*

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

155 *nuance générale: sub. mf (mp)*

160 *sub ff, pesante (molto)*

165

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

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

175

180

*div. a 2.*

*p.d.a. quasi simile*

*quasi p. ma in rilievo*

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ARL  
ACHLASS

Vni. II.

-15-

Musical score for Violin II, measures 185-225. The score is written on six systems of two staves each. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The music features a melodic line in the upper staff and a supporting line in the lower staff. Measure numbers 185, 190, 195, 200, 205, 210, 215, 220, and 225 are circled. The tempo marking *calando* is present at the beginning of the final system.

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Vni. 2.

-17-

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

110 115 120 2

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

188 ♩ ≈ 40-50 2 190 Vni. I. 1° p jété

*poco f mp lumineux ma leggiero*

195 \* *p avec finesse*

*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.!*

(pup. I, II)

210 *tutti*

Vc, cb.

215 5 220 5 225 3 228 *senza misura*  
Vc, cb.

229 *Timp.* 230 *T-toms* 231 *Vlc.* 232 *Vlc.* 233 *Vlc.*

*poco f* (•) (•) (•)

234 *senza sord., flautando* 235 *J=60* *div.*

*p* *b* *b* *b* *b*

240

244 245

*sempre p*

246 250

*uniti.* 255

260

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Viola



Solo Saxophone baryton

1

2

+ C-Basso (flautando) + V-Cella

3

4 Bgs-TomToms

+ Trump sf (comme un surprise)

poca non legato

5

tr. pont.

Sax *tristement* *pp* *beaucoup* *tr. pont.* *pochiss. cresc.*

6

$\downarrow \approx 50$

7

*mf*

non troppo f ma sonare

senza trem.

a tre

unitti

gli  
altre

a tre

div

a tre

unitti

a tre

div

V. V. Dubois



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8

1<sup>o</sup>

gli aeree

pizz

div.

S

pizz

div.

cresc.

quasi f

9

→ *arco*

1<sup>o</sup>

gli aeree

arco

arco

pizz

c.l. batute

3

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1. **10** **11**

*Cl arco*

*gl. arco* *(a tre)* *arco* *div.* *pout.*

*gl. arco* *(a tre)* *arco* *div.* *pout.*

*arco*

1. **12** **13** **14**

*(arco. c. l.)*

*gl. arco* *(pout.)* *ord*

*gl. arco* *div.*

1. **15** **16**

*pizz* *arco* *(arco) jeté* *ord.*

*gl. arco* *div.* *sempre p* *sempre p*

1. **17** **18**

*gl. arco* *div.*

1. **19** **20**

*meno f*

*gl. arco* *div.*

1. **21** **22**

*molto decresc. (pend.)*

*gl. arco* *div.*

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Vee

4

div. *pout.*

*sempre p (pout)*

*skrem. non vibr.* (30) (31) *♩ ≈ 60*

1<sup>o</sup>. (32) *con sord.* *mf*

*unite*

*Sempre p*

(34) *poco cresc.* (35) *f sempre*

*senza sord.*

*mf quasi sf*

*senza cresc.*

*sempre*

*gli arte*

(19 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*  
49  
50 \*) = ne pas accentuer le premier temps  
*mp pizz*

Pup I  
gli. arco

51 *leggiere*  
52 *arco H quasi leg.*  
*mp, avec finesse*  
*pizz*  
*suave*

Pup I  
gli. arco

53 *leggiere*  
54 *arco*  
*p. bp.*  
*pizz*  
*ben p*  
*suave*

Pup I  
gli. arco

55 *arco p*  
*p. bp.*  
56 *p. d. a*  
*ord; poco leg leggiere*  
*dir. rod.*  
*(S. Trem.)*

Pup I  
gli. arco

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57

Pup I

58 pizz

meno legato, leggero

gli. arco

div.

59

60

arco

Pup I

6

5

poco f

mp

C. l. battute

gli. arco

pont.

div. pont.

pont.

pp

decresc. molto (perdendosi)

pp

decresc. molto (perdendosi)

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-7-

rallentando

61 *insol<sup>M</sup>*

Pup. I

gli  
altri

63 *arco* *fff* *f* *poco non vibr.* *ordr.* 64 *poco non vibr.*

65 *mp* *fff sub.* 66 *p sub.* 67

68 *Sf* *p sub* 69

70 (Sax. (senza misura)) →

71 *sempre p* *arco* 72

73 (ben p) 74

75 76 (+ Sax.) →

77 (+ Batt.) →

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V.V. Jucito →

78 - 8 - 79

Musical staff 78-79: Two staves in 4/4 time, key of D major. Staff 78 has a whole note chord (D4, F#4, A4). Staff 79 has a whole note chord (D4, F#4, A4).

80 81

Musical staff 80-81: Two staves in 4/4 time, key of D major. Staff 80 has a whole note chord (D4, F#4, A4). Staff 81 has a whole note chord (D4, F#4, A4).

82 83

Musical staff 82-83: Two staves in 4/4 time, key of D major. Staff 82 has a whole note chord (D4, F#4, A4). Staff 83 has a whole note chord (D4, F#4, A4).

84 senza misura (Legni + Corni + Sax.)

Musical staff 84: A single staff in 4/4 time, key of D major, with a whole note chord (D4, F#4, A4).

moeto decresc.

Musical staff 85: A single staff in 4/4 time, key of D major, with a whole note chord (D4, F#4, A4).

85 (Saxophon, haletant ~) →

Musical staff 85: A single staff in 4/4 time, key of D major, with a whole note chord (D4, F#4, A4).

Musical staff 86: A single staff in 4/4 time, key of D major, with a whole note chord (D4, F#4, A4).

(Saxophon - IMPROVIS -) →

Musical staff 86: A single staff in 4/4 time, key of D major, with a whole note chord (D4, F#4, A4).

ppp. possibile 86

Musical staff 86: A single staff in 4/4 time, key of D major, with a whole note chord (D4, F#4, A4).

87  $\text{♩} \approx 92$  ord

quatuor I (10)

quatuor II

gli altre

quasi p ord. tr.

poco sf senza decresc.

90

Musical score for measures 87-90: A system of three staves. The top staff is for 'quatuor I (10)' in 4/4 time, key of D major, with notes D4, F#4, A4, D5. The middle staff is for 'quatuor II' in 4/4 time, key of D major, with notes D4, F#4, A4, D5. The bottom staff is for 'gli altre' in 4/4 time, key of D major, with notes D4, F#4, A4, D5. Dynamics include 'quasi p ord. tr.', 'poco sf', and 'senza decresc.'. Measure 90 has a 'poco sf' dynamic.

\* disposé stéréophoniquement

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qu. I. 12

qu. II. 12

qu. III. 12

cl. alt. 12

*cresc.* *beuf* *s. trem* *p*

*f* *mf* *ff* *mf*

*ord.* *mf* *beuf* *piu f sf*

*pedal.*

45

qu. I. 12

qu. II. 12

qu. III. 12

cl. alt. 12

*trem. très fin*

*sf* *quasi f* *sf* *sf*

*sf* *mf*

4

qu. I. 12

qu. II. 12

qu. III. 12

cl. alt. 12

*poco pont.* *s. trem.* *100* *102 - 108*

*Sax. alt. fine*

*s. trem.* *poco sf imp*

\* disposé stéréophoniquement.



He

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$\text{♩} \approx 144$   
 5 (5) 1 (ord.) (5)! *leg.*  
 Vlc.  
 mf (quasi f)  
 10 G.P. 1  
 c.b. Tamb. mil.  
 5  
 f non legato sf  
 15  $\text{♩} \approx 152$   
 4 *fff*  
 ben p sub.  
 ben p sub.  
 20  
 25 30  
 pont. (senza trem.) ben p sempre  
 35  
 ord. (senza cresc.)  
 ord. (senza cresc.)

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Viole  
II

-11-

40

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

imp. (ord.) mf port. mp (ord.) mp port. mp gliss. sul G

pizz. a 6! 3

60 65 70 ord. gliss.

75 pizz. (unitti) pizz. (S)!



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

arco (ord.)  
 f a tre p  
 ab lib. poco meno 85 mosso (♩ ≈ 136-144)

88 89  
 IMP. 8 sempre p, leppiero  
 div. 90 uniti

Tempo! ♩ ≈ 152 95 5 100 5

105 5 110 5 115 5 120 5

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

128 IMP. 129 130 131 132  
 quasi f aree vire crescendo sempre

133 134 135 f \*\*\*

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

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VIOLE

-13-

*non troppo f ma pesante*

Musical score for Violin, measures 140-190. The score consists of ten staves. Measures 140-160 are marked with circled numbers 140, 145, 150, 155, and 160. Measures 165, 170, 175, 180, 185, and 190 are also marked with circled numbers. The music includes various dynamics such as *sf*, *f sub.*, *mp*, *sub.f*, and *ff*. Performance instructions include *CL battute*, *secco*, *arco, ord.*, and *CL battute, jete*. There are also numerical markings like 1, 3, 5, 7, and 9, possibly indicating fingerings or bowings. A tempo marking  $\downarrow \approx 114$  is present near measure 160, and  $\downarrow \approx 152$  near measure 165. The score ends with a signature *V.S.* and a circled flourish.

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*pizz. doux*

195

200

*arco*

*pochiss. pliss.*

*p. d. a. quasi p*

205

210

215

*calando*

220

225

≈ 74

10

15

*Fl. Calmo (♩ = 72)*

*mp*

*con sord. (ord.)*

*ben p*

20

25

30

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- 15

Musical staff with notes and circled measure numbers 1, 35, 40, 2.

*ad lib.*

Musical staff with notes, circled measure numbers 7, 45, and a fermata.

*Più lento*

*(selon le soliste)*

Musical staff with notes, circled measure numbers 1, 50, and a fermata.

Musical staff with notes, circled measure numbers 55, 1, and a fermata.

Musical staff with notes, circled measure numbers 60, 65, 70, 1, and a fermata.

Musical staff with notes, circled measure numbers 75, 80, and a fermata. Includes *Vni 2*, *2/4*, *p*, and *div.*

Musical staff with notes and a fermata.

Musical staff with notes, circled measure numbers 85, 90, and a fermata. Includes *Tempo* and *( $\approx 84$ )*.

Musical staff with notes, circled measure numbers 93, 94, and a fermata.

Musical staff with notes, circled measure numbers 95, 100, and a fermata. Includes *Ob.*, *quasi f*, *senza sord.*, *sons harmoniques*, and *mp*.

Musical staff with notes and a fermata.

Musical staff with notes, circled measure numbers 105, 110, 115, and a fermata.

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-16-

Rubato (très aproximatif!!!)  
♩ ≈ 60

1

125 Cor

135

140

145 5 150 4 154

decresc. molto

155

3 160 5 165 5 170 5

175 5 180 181

182 183 184

185 186 187

188 ♩ ≈ 40-50

190 Fl.

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ord.

192 ↓

193

194

195

200

205

210

215

220

225

228

229

230

231

232

233

234

235

240

244

245

246

250

255

260

*pizz.*

*arco*

*jete*

*perd.*

*Cor*

*f benf*

*ff*

*senza sord, flaut*

*div.*

*sempre p*

*unite*

*Sax.*

*sf sf*

*♩ ≈ 60*

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

Jav



Drei

M. MARBE

~~Vcl~~  
~~We~~  
Vlc.

VII ORIGINAL

AVENUE GRIZE

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Violini 2



1 Solo Saxophone Baryton + C. bass (flautando) + Vlc.

2

3 + Timpani

4 Bg-TomToms. tristement

5  $\downarrow$  kr. pont.

6  $\downarrow$   $\approx 50$

7

8  $\downarrow$   $\approx 40-50$  Rubato

9  $\rightarrow$  ord.

10

11

12 (arco cl.)

13 Ord.

14 poco f ma leggiero mp poco f lumineux

15

16

17

(perd.)

V.V. subito  $\rightarrow$

18 *p* avec finesse

19 -2-

20 *8va-7*  
*leggiero*

22 (sempre *p*)

23 *p.d.a.*

24 *p.d.a.*

25 *1*  $\downarrow \approx 60$  *1* *3*  
*Tp.* + *Legni; Corsi (sff)* *Archi* *ad lib. Poco più mosso*

30 *1*  $\downarrow \approx 60$  *1*  
*Sax. (plus doux)* *Timp, Cl.; Corsi; Archi*

32 *1<sup>o</sup>* *Quasi f (poco in rilievo)*  
*a tre sans accent*  
*ob. o.*  
*beu p pont. (pp)*

33 *1<sup>o</sup>* *8va-7*  
*sf*  
*oboo*

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34 *Pup I*

quasi *f* poco in ritard. (un peu *agressif*)  
*sf*  
 senza cresc.

Oboe

35

*f* sempre *sf*  
*f* sempre *sf* *sf* *sf*

Oboe

36 *2* *unitti* *pizz* *S*

Vle; Vlc; Cb.  
 Timp. + Casni (*f*)  
 Casni  
 senza misura  
 Saxofon (avec élan, avec joie)  
 + Casni (*f*)  
 IMPROVISANDO  
 Sax. + Bgs; T-Tom

40 *1* *4i* *secco* *bizz* *sf*  
 42 *1*  
 43 *4* *sff*  
 47 *14*

*Volta*



- 4 -

48  $\text{♩} \approx 92$  arco  $\text{p}$   $\text{mp}$   $\text{p.d.a}$  pizz  $\text{p}$  arco  $\text{p}$   $\text{avec finesse}$   $\text{p.d.a}$   $\text{p.d.a}$   $\text{ord. 3}$   $\text{più leg}$

*quasi legato (sotto voce)*

altri  $\text{mp}$   $\text{gliss. leggero}$   $\text{pizz}$   $\text{p}$

50 arco  $\text{p}$   $\text{avec finesse}$   $\text{p.d.a}$   $\text{p.d.a}$   $\text{ord. 3}$   $\text{più leg}$

*(leg)*

Pup. I  $\text{mp}$   $\text{p.d.a}$   $\text{pizz}$   $\text{p.d.a}$   $\text{p}$   $\text{avec finesse}$

altri  $\text{pizz}$   $\text{gliss.}$   $\text{p}$   $\text{comme un écho}$   $\text{gliss.}$   $\text{p.d.a}$   $\text{jete}$

Pup. I  $\text{mp (mf)}$   $\text{più leg}$   $\text{p.d.a}$   $\text{pizz}$   $\text{p}$   $\text{avec finesse}$

altri  $\text{pizz}$   $\text{gliss.}$   $\text{p}$   $\text{comme un écho}$   $\text{gliss.}$   $\text{p.d.a}$   $\text{jete}$

Pup. I  $\text{poco leg; leggero, avec finesse}$   $\text{p.d.a}$   $\text{pizz}$

altri  $\text{arco}$   $\text{p.d.a}$   $\text{jete}$   $\text{pizz}$   $\text{gliss}$

*(sempre re#)* *(sempre #)*

*(comme un écho)*

\* ne pas accentuer le premier temps.

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55

pup I.

arco poco in rievolo

arco

pizz

ben p.p.d.a

p

pup I.

arco p

mf -> quasif

pizz

arco

arco p

pup I.

poco più p

pp

poco più p

pp

s.trem.

pp

60

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61 *mp I.* *ben p* *decrese. molto* *rallentando* *perd.*

62 *perd.*

*gi* *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.*

*sf* *p sub.*

70 *sempre p*

71 *ben p* 72

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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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87  $\text{♩} \approx 92$   
ord.

qu. I 2<sup>o</sup>

qu. II 2<sup>o</sup> \*  
poco f sf senza decresc

quasi p ord tr. ...

poco sf

90

poco f

qu. I 2<sup>o</sup>

qu. II 2<sup>o</sup>

qu. III 3<sup>o</sup> \*

cresc. beuf s. trem

ord. mf ff mf

mf beuf sf più f

95

qu. I 2<sup>o</sup>

qu. II 2<sup>o</sup>

qu. III 2<sup>o</sup>

quasi g

sf

trem. très fin

beuf p

100

qu. I 2<sup>o</sup>

qu. II 2<sup>o</sup>

qu. III 2<sup>o</sup>

poco pord s. trem.

poco sf pp s. trem.

102 senza misura

103 poco non vibr.

104

105

106 TACET  
al fine

tutti Sax. by. pp perd. Partea Ia

\* 2<sup>o</sup> violon des 2<sup>ème</sup> et 3<sup>ème</sup> quatuors disposés stéréophoniquement.

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Violini I



I

Solo Saxophone baryton

1

2

+ Ebassi (flautando)

+ V. Cello

3

4

Bgs-Tom Tom

Sax. b $\flat$

sf (comme un surprise)

+ Timp.

poco non leg.

5

tr pont

Sax. *tristement* *pp* *ben p* *pochiss. cresc.*

6

$\text{♩} \approx 50$

7

1<sup>o</sup> *mp*

8

Mm  $\text{♩} \approx 40-50$  Rubato

9

ord.

*mp*

10

11

*bp.* *p.* *bp.* *p.*

12

(ord.) legato

IMP.

leggiero

*IMP.* *leggiero*

V.V. subito  
(2)



1<sup>o</sup> *fête*  
 p.d.a.  
 ord.  
 lumineux  
 15 *tr* *sf* *sf*  
 16 *tr* *sf* *sf*  
 17 *tr* *sf*  
 18 *tr* *sf*  
 19 *tr* *sf*  
 20 *tr* *sf*  
 21 *tr* *sf*  
 22 *tr* *sf*  
 23 *tr* *sf*  
 24 *tr* *sf*  
 25 Sax. + Timp.  
 26 *Legni + Trp. Cori*  
 27-28 Sax. + Timp.  
*ad lib. poco più mosso (selon le solista)*  
*p avec finesse*  
*(sempre p)*

29 30 31 *ad ≈ 60* 32  
 P<sup>up</sup>. I  
 Saxofon + Vle. Vle  
 -eb.  
 gli altri  
*pizz quasi p*  
 poco cresc.

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33 IMP. *sur le sonj donnés*  
 Pup I *pochissimo più f*  
 gli alti *pochissimo più f*

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

35 *f sempre*  
 Pup I *f sempre*  
 gli alti

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

48 arco *poco legato* *leggiere* *ne pas accentuer le premier temps* 49 50

Rup. I *mp* *(pizz)* *avec finesse* *arco* *p* *avec finesse* *ne pas accentuer le premier temps* *p.d.a* *poco leg. leggiere*

51 *pizz* 52 *arco* *p leg.*

Rup. I *arco* *quasi f p.d.a* *leggiere* *arco* *p*

gli altri *arco* *quasi f p.d.a* *leggiere* *arco* *p*

53 54 *mp poco leg. leggiere*

Rup. I *p.d.a* *and.* *sempre mi* *p.d.a* *and più leg.*

gli altri *jete* *l'irregulier* *pendendosi*

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55 -5- 56

Pup. I

gli altri

57 58

Pup. I

P. II 1<sup>o</sup>

gli altri

59 60

Pup. I

Pup. II 2<sup>o</sup>

gli altri

sf p sub.

ord. piu leg.

meno leg. scintillant

arco

Solo

bra bebe

ord.

div. arco

ppout. pp

leg.

S. trem.

p.d.a

ord. 3 leg.

meno leg, leggiero

ord. leg.

p.d.a

ord. 3

pizz

1. SOLO.

poco in vivo non leg.

pizz

pend.

sf

sf

ord. piu leg.

meno leg. scintillant

arco

Solo

bra bebe

ord.

div. arco

ppout. pp

leg.

S. trem.





80 4 -7- 84 senza misura

legu + Cobuit Arpa + Vla; Vle. Sax. by.

*molto decr.*

85 *halotant*

*calmement*

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

87  $\text{♩} \approx 92$  90

qu. I 10 *quasi p* *ord* *poco sf* *senza decr.*

qu. II 10 *ord* *poco sf*

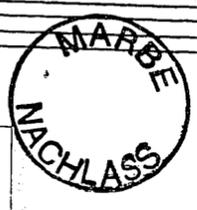
\* 1<sup>o</sup> violon du deuxième quatuor disposé stéréophoniquement.

qu. I 1. *cresc.* *beuf* *s. trem.* *p*

qu. II 1. *f* *mf* *ff* *mf* *quasi f* *sf*

qu. III 10 *ord* *mf* *beuf* *mf* *sf* *mf*

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



V.V. Salotto

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trém. très fin

poco pont.

ben p

poco sf in p

qu. I 1.º

qu. II 2.º

qu. III 10

100

S. trem.

S. trem.

qu. I 1.º

qu. II 2.º

qu. III 10

102

Saxophon + Fe. Clar.

103

+ vln 2 (con sord.)

con sord. poco non vibr.

104

105

pp

perd.

106

107

108

Sax. + Cbass.

+ arpa + Tuba

+ cgg.

attacca  
"Partea II"

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Viola



Solo saxophone baryton

1

2

+ C. Bass (flautando) + V. Cello

3

Sax. b

4 Bgs-TomToms

+ Trump sf (comme un surprise)

Sax. *poco non legato*

*tristement* *pp*

5 *tr. pont.*

Viala *beu p*

*pochiss. cresc*

6  $\downarrow \approx 50$

7

1<sup>o</sup> *non troppo f ma sonare*

*senza trem.* *atre uniti*

*atre div*

*atre uniti*

*atre div*

*gli* *atre*

V. V. Dubois



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8

1<sup>o</sup>

gli aete

pizz

div.

pizz

div.

cresc.

quasi f

9

→ ard.

1<sup>o</sup>

gli aete

arco

arco

arco

pizz

c.l. batute

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1. **10**  $\frac{12}{8}$   $\frac{3}{4}$   $\frac{4}{4}$  **11**  $\frac{4}{4}$

*gl. arco* *(a tre)* *arco* *div.* *pont.* *Cl arco*

1. **12**  $\frac{4}{4}$  **13** **14**

*gl. arco* *div.* *(pont.)* *ord*

2. **15** **16**

*gl. arco* *div.* *pizz* *arco* *(arco) jeté* *ord.* *sempre p*

4. **17** **18**

*gl. arco* *div.*

1. **19** **20**

*gl. arco* *div.* *meno f*

1. **21** **22**

*gl. arco* *div.* *molto decresc. (pont.)*

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div. *pout.*  
*sempre p (pout)*

*strem. non vibr.* (30) (31) *♩ ≈ 60*

1<sup>o</sup>. *Con sord.* *mf* (32) (33)

gli. *unite*  
 attre. *sempre p*  
 div.

(34) *poco cresc.* (35) *f sempre*

*senza sord.*  
*mf quasi sf*  
*senza cresc.*

*sempre*

gli. *unite*  
 attre. *sempre p*

(1<sup>a</sup> senza sord.) *poco sf*

(40) *sempre p* (42) *Sax. IMPR. → senza misura*

(43) *(+ Corni) →* (44) (45) (46)

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ARBE  
CLASS

(47) (Sax. + Bqs.; T. Toms)

48 *mp* *quasi legato, avec finesse*  
49  
50 \*) = ne pas accentuer le premier temps  
*mp pizz*

51 *leggiere*  
52 *p.d.a* *pizz*  
*arco H quasi leg.*  
*mp, avec finesse*  
*suave*

53 *leggiere* *arco*  
54 *p. bp.* *pizz*  
*ben p* *suave*

55 *p. bp.*  
56 *p.d.a* *ord; poco leg leggiere*  
*arco p* *bp.*  
*div.* *(strem.)*

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57

Pup. I

3 5 3 6

58b pizz

meno legato, leggero

gli. arco

div.

59

60

arco

Pup. I

6

5 poco f mp

C. l. battute

gli. arco

pont.

div. pont.

pont.

pp decresc. molto (perdendosi)

pp decresc. molto (perdendosi)

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61 Pup. *U<sup>m</sup>*

62 *rallentando*

63 *arco* *glie arco*

64 *poco non vibr. ord.*

65 *fff* *f* *mp* *fff sub.* *p sub.*

66

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

Musical staff 78-79. Key signature: one sharp (F#). Time signature: 4/4. Measure 78 contains a whole note chord (F#4, A4, C5). Measure 79 contains a whole note chord (F#4, A4, C5).

80 81

Musical staff 80-81. Key signature: one sharp (F#). Time signature: 4/4. Measure 80 contains a whole note chord (F#4, A4, C5). Measure 81 contains a whole note chord (F#4, A4, C5).

82 83

Musical staff 82-83. Key signature: one sharp (F#). Time signature: 4/4. Measure 82 contains a whole note chord (F#4, A4, C5). Measure 83 contains a whole note chord (F#4, A4, C5). The staff ends with a double bar line and a circled '4'.

84 *senza misura (Legni + Cori + Sax.)*

Musical staff 84. Key signature: one sharp (F#). Time signature: 4/4. Measure 84 contains a whole note chord (F#4, A4, C5).

*molto decresc.*

Musical staff with a whole note chord (F#4, A4, C5) and the instruction *molto decresc.*

85 *(Saxophon, haletant ~) →*

Musical staff 85. Key signature: one sharp (F#). Time signature: 4/4. Measure 85 contains a whole note chord (F#4, A4, C5) with the instruction *(Saxophon, haletant ~) →*.

Musical staff with a whole note chord (F#4, A4, C5).

*(Saxophon - IMPROVIS -) →*

Musical staff with a whole note chord (F#4, A4, C5) and the instruction *(Saxophon - IMPROVIS -) →*.

*ppp. possibile* 86

Musical staff 86. Key signature: one sharp (F#). Time signature: 4/4. Measure 86 contains a whole note chord (F#4, A4, C5) with the instruction *ppp. possibile* and a circled '86'. The staff ends with a double bar line and a circled '4'.

87 *♩ ≈ 92* 90 3

*quatuor I (10) ord*

*quasi p ord. tr.*

*poco sf* *senza decresc.* *poco sf*

*quatuor\* II*

*gli altri*

Musical score for measures 87-90. It features three staves: *quatuor I (10) ord* (top), *quatuor\* II* (middle), and *gli altri* (bottom). The key signature is one sharp (F#) and the time signature is 4/4. Measure 87 has a tempo marking *♩ ≈ 92*. Measure 88 has a dynamic marking *quasi p* and the instruction *ord. tr.*. Measure 89 has dynamic markings *poco sf* and *senza decresc.*. Measure 90 has a dynamic marking *poco sf* and a triplet of eighth notes. The score ends with a double bar line and a circled '4'.

\* disposé stéréophoniquement

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qu. I. 1<sup>o</sup> *Crese. beuf s.trem p*

qu. II. 1<sup>o</sup> *f mf ff mf*

qu. III. 1<sup>o</sup> *Ord. mf beuf piu f sf*

ge. altre *pend.*

95 *trem. tres fin*

qu. I. 1<sup>o</sup>

qu. II. 1<sup>o</sup> *sf Quasif sf foub. sf*

qu. III. 1<sup>o</sup> *f mf*

ge. altre

100 *poco pont. s.trem. (100) 102 - 108*

qu. I. 1<sup>o</sup>

qu. II. 1<sup>o</sup>

qu. III. 1<sup>o</sup> *S.trem. poco sf imp*

ge. altre *Sax. al fine*

\* dispose stereophoniquement.



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Merke

Historical

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# VIOLONCELLI

## I

Sax. Solo ad libitum

① *mp* *sf inf* *mf*

② *flautando non vibr.*

③ *cb. flautando non vibr.*

④ *Bps. quasi f*

*vibr. ord.*

⑤ *benp*

*vibrato ord.*

⑥  $\downarrow \approx 40-50$

*mp*

*ord.*

⑩ *col legno arco*

*pont.*

*ord.*

*p*

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Vlc.

15 *pizz. sonore* →

*semprep*

18

20

18 *IMP rythmique (sons assez longs) sur sol-sib*

25 *continuez l'IMP en tremollo* *decresc. molto (perd.)*

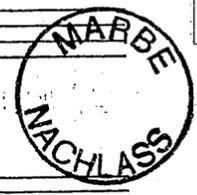
*pont.*

30 *senza trem non vibr.* 1 2

*♩ ≈ 60*

3 *V.S.*

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con sord. *cresc.* *senza sord.* *mf quasif* *senza cresc.*

35) *f sempre* *f sempre* *poco sf* *senza sord.*

*senza misura* (43)  $\downarrow \approx 126$  *Fg, Trp, Cor, W. Bl.*

44) *Corni* → (45) (46)

47 *Bgs; T. toms* 4

48)  $\downarrow \approx 92$  (50) *non leg.* *sff* 5 3

(55) 1 *mp*

*ff ruvido* 5 (60) 1 *rall.*

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Vlc.

*poco non vibrato* (65)

*fff* *f* *mp* *sf sub.* *p sub.*

*ord.*

(70)

*sempre p*

(71) *sempre p*

*Col-Sax.* (73)

(ben p)

(74)

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

(77)

*mrcs.* *Phi* *Tamb.*

(78) *sempre p*

(80)

(84) *senza misura col legni + corni + arpa*

*molto decrease.*

(85) (86)

*ppp passibile*

*Fg. tacet.*

V.S.



MARBE  
NACHLASS

87  $\text{♩} \approx 92$  90

2<sup>a</sup>. I *quasi p* *poco sf* *poco sf*

2<sup>a</sup>. II *poco f sf* *senza decr.*

2<sup>a</sup>. I *cresc. ben f* *s. trem.*

2<sup>a</sup>. II *mf* *ff* *mf*

2<sup>a</sup>. III *mf* *ben f* *più f* *sf*

*perc.*

95

*trem très fin* *ben p<sup>f</sup>* *s. trem.*

*quasi f* *mf* *s. trem.*

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Vlc.

100

2u. I

2u. II

2u. 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.*

div. + *fff* *atré* *ben p sub.*

20

30

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

35

40

*ord. (senza cresc.)* *pont.* *pp*

50

55

*(sempre pp)* *pppp*

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Vlc.

-8-

60

*mp ord. (senza trem)*

Musical staff with notes and dynamics. The staff contains several notes with a *mp ord. (senza trem)* dynamic marking. A circled number 60 is positioned above the staff.

65

*gliss. b. gliss. b.*

3

1

Musical staff with glissando markings and fingerings. The staff contains notes with *gliss. b.* markings and a circled number 65. A '3' is written below the staff, and a '1' is written below the final measure.

70

5

75

5

80

*div. pizz.*

3

Musical staff with pizzicato markings and fingerings. The staff contains notes with a circled number 70, a '5', a circled number 75, another '5', a circled number 80, and a '3'. The marking *div. pizz.* is present.

(♩ ≈ 136-144)

*ad lib.*

*poco meno mosso*

1

85

5

90

4

*Tempo!*

1

♩ ≈ 152

*cb. →*

Musical staff with tempo markings and fingerings. The staff contains notes with a circled number 85, a '5', a circled number 90, and a '4'. The marking *Tempo!* is present, along with a circled number 1 and a tempo marking *♩ ≈ 152*. The marking *cb. →* is also present.

95

5

100

5

Musical staff with fingerings. The staff contains notes with a circled number 95, a '5', a circled number 100, and another '5'.





Cb.

105) *sempre* (110)

115) *(bizz.)* *(mf) quasif*

120) 8 5 3

125) *div.* 3 *(8) (effet de cluster)* *rapidissimo* *arco*

130) *mf*

135) *f* *sf* *f sub sf* *non troppo f ma pesante*

140) *mp* *f sub.* *sf* *mp* *f sub.* *sf* *mp* *f sub.* *sf*

145) *mp* *f sub.* *sf* *mp* *meta pizz.* - *meta arco*

150)

155) *arco* *ff* *♩ ≈ 114*

160) *sf*

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Vlc.



10

Musical score for Violin (Vlc.) in G major, measures 170-225. The score consists of ten staves of music. Measure numbers are circled at the beginning of each staff: 170, 175, 180, 185, 190, 195, 200, 205, 210, 215, 220, and 225. Performance markings include *sf*, *benf*, *arco*, *col legno batt.*, *ruvido*, *arco ord.*, *p*, *calando*, and *attacca*. A tempo marking of  $\text{♩} \approx 152$  is present above the second staff. A first ending bracket labeled '1' spans measures 170-174. A second ending bracket labeled '2' spans measures 205-209. A third ending bracket labeled '3' spans measures 210-214. A fourth ending bracket labeled '4' spans measures 220-225. The key signature is G major (one sharp).

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III

♩ ≈ 74

5

10

15

*mp*

*Calmo*

4 (♩ ≈ 72)

20

25

30

35

40

*ad lib.*

*ad lib.*

*ad lib.*

45

*Più lento (selon le soliste)*

*Sax. Solo*

50

*poco in rilievo*

*mp (mf)*

♩ ≈ 72 ↓

55

♩ ≈ 84

60

65

*quasi crescendo...*

70

75

*poco a poco decr.*

80

85

90

*Tempo*

(♩ ≈ 84)

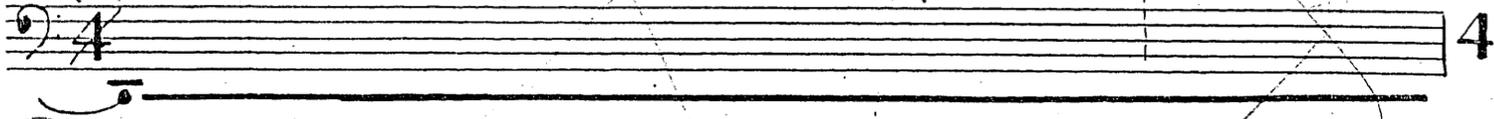
*p.*

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Vlc.

93 Sax. alto ad lib. furioso

94

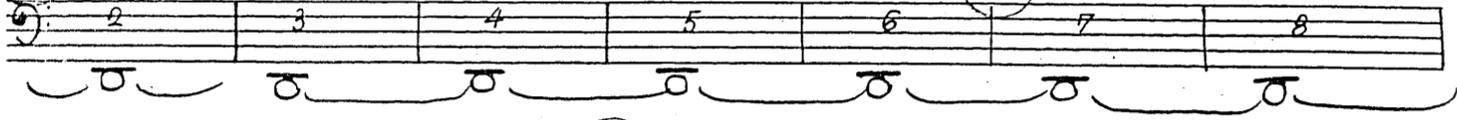


95  $\downarrow \approx 104$

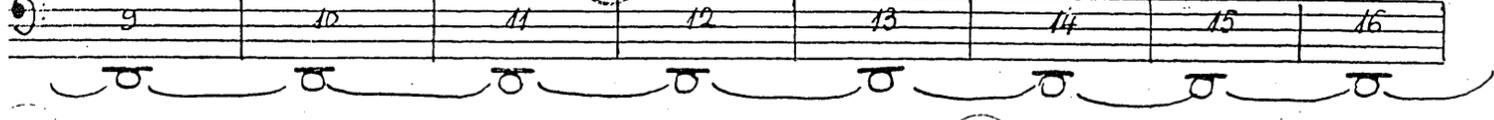


100

105

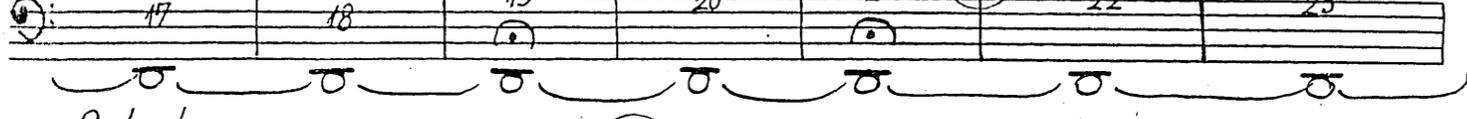


110



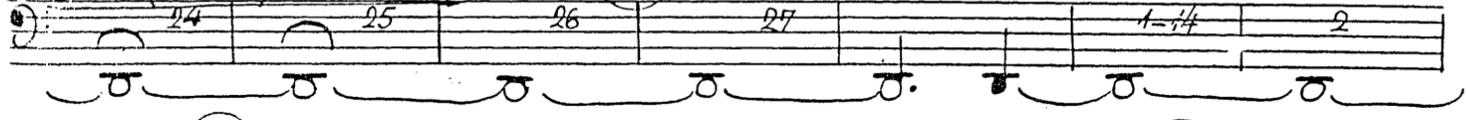
115

120



Rubato  $\downarrow \approx 60$  (très aproximatif!!!)

125

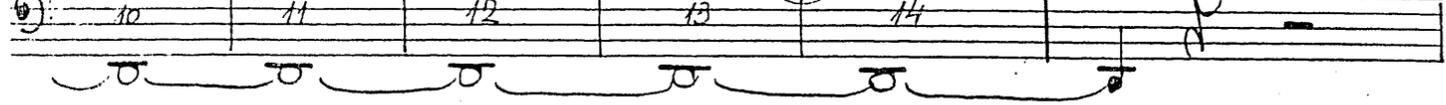


130

135

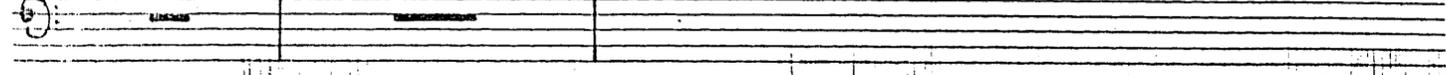


140



1

P.G.



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145 *poco f* *decresc.* 150 *mf*

154 *Sax. alto decresc. molto* 4

155 *decresc.*  $\downarrow \approx 60$  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*

200 205

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Vc.

Musical notation for Violoncello (Vc.) parts 1-3. Measure 210 starts with a triplet of eighth notes. Measure 215 is marked with a circled number. Measure 225 is marked with a circled number. Measure 228 is marked with a circled number and includes performance instructions: *f. tens*, *f. tens*, *Sax.*, *Voix*, *VI. II*, *Sax.*, and *pend.* The key signature changes to one flat (B-flat) at measure 234.

Musical notation for Violoncello (Vc.) parts 4-5. Measure 235 is marked with a circled number and includes the tempo marking *♩ ≈ 60*. Measure 240 is marked with a circled number and includes the instruction *div. flaut*. Measure 244 is marked with a circled number and includes the instruction *sempre p*. The key signature changes to two flats (B-flat and E-flat) at measure 244.

Musical notation for Saxophone (Sx) parts 1-2. Measure 245 is marked with a circled number and includes the instruction *poco sf*. Measure 246 is marked with a circled number. The key signature changes to two flats (B-flat and E-flat) at measure 246.

Musical notation for Violoncello (Vc.) parts 6-8. Measure 250 is marked with a circled number and includes the instruction *uniti*. Measure 255 is marked with a circled number. Measure 260 is marked with a circled number. The key signature changes to one flat (B-flat) at measure 260.



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CONTRABASSI



CONCERT PENTRU SAXOFON SI ORCHESTRĂ

MYRIAM MARBE

Sax. solo ad libitum

1

v flautando non vibr.

2

Musical notation for measures 1-2: mp sf inf mf

p

p

v (flautando, non vibr.)

3

Musical notation for measure 3: Sax 3, paco sf

4

T. tam

quasi f

5

Vic.

ben p

6

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

Musical notation for measures 6-10: Sustained notes with slurs

10

Musical notation for measures 10-11: Sustained notes with slurs

Musical notation for measures 11-12: Notes with slurs, 'pont' and 'perd.' markings

V.S.

MARBE  
NACHLASS

ord. -2- (15)

pizz. arco  
sf (senza trem.)

(20)

flaut. (25)  $\text{♩} \approx 60$

ad lb poco più mosso (30) sempre p

(35)

ritard. accel. ad lb.

(40) poco sf

senza misura

sempre p (43) (44) (45) (46) (47)

Cornu Bqs = TomToms

(48)  $\text{♩} \approx 92$  (50)

sff 5 non leg.

(55) p 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 *ben p* 77 *(ben p)*

78 *♩ ≈ 72* *poco non vibr.* *Campana* *80* *pont. perd.* *3*

84 **TACET AL ... 102**

102 Sax. *pp* 103 *VI. 2* 104 *Campana* 105 *con sord.*

106 107 108 *ben p*

*attacca*

5

10 *G.P.* *3* *1*

♩ ≈ 144



MARBE  
NACHLASS

15  $\text{♩} \approx 152$  *senza sord.* -4- 20

25 30

35 40

45 50 55 60

65 70 75

80 85 90

95 100

105

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110

Musical staff 110: Bass clef, 4/4 time signature. Notes: G2, A2, B2, C3, D3, E3, F3, G3. Dynamics: *mp*.

115

Musical staff 115: Bass clef, 4/4 time signature. Notes: G3, A3, B3, C4, D4, E4, F4, G4. Dynamics: *mp*.

120

Musical staff 120: Bass clef, 4/4 time signature. Notes: G4, A4, B4, C5, D5, E5, F5, G5. Dynamics: *mp*. *tutti arco* written above the staff.

125

Musical staff 125: Bass clef, 4/4 time signature. Notes: G5, A5, B5, C6, D6, E6, F6, G6. Dynamics: *mp*.

130

Musical staff 130: Bass clef, 4/4 time signature. Notes: G6, A6, B6, C7, D7, E7, F7, G7. Dynamics: *mp*.

135

Musical staff 135: Bass clef, 4/4 time signature. Notes: G7, A7, B7, C8, D8, E8, F8, G8. Dynamics: *mp*. *meta pizz. meta arco* written below the staff.

140

Musical staff 140: Bass clef, 4/4 time signature. Notes: G8, A8, B8, C9, D9, E9, F9, G9. Dynamics: *mp*.

145

Musical staff 145: Bass clef, 4/4 time signature. Notes: G9, A9, B9, C10, D10, E10, F10, G10. Dynamics: *mp*.

150

Musical staff 150: Bass clef, 4/4 time signature. Notes: G10, A10, B10, C11, D11, E11, F11, G11. Dynamics: *mp*.

155

Musical staff 155: Bass clef, 4/4 time signature. Notes: G11, A11, B11, C12, D12, E12, F12, G12. Dynamics: *mp*. *arco* written below the staff. *pesante (molto)* written above the staff.

160

Musical staff 160: Bass clef, 4/4 time signature. Notes: G12, A12, B12, C13, D13, E13, F13, G13. Dynamics: *mp*. *sf* markings are present.

165

Musical staff 165: Bass clef, 4/4 time signature. Notes: G13, A13, B13, C14, D14, E14, F14, G14. Dynamics: *mp*. *arco* written below the staff.

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Handwritten musical score for saxophone, measures 74-84. The score is written on a grand staff with a treble clef and a 4/4 time signature. It features a sequence of notes with various dynamics and performance instructions.

- Measure 74:  $\text{♩} \approx 74$
- Measures 75-76: Notes with dynamics  $\text{mp}$  and  $\text{mp}$ .
- Measure 77: Note with dynamic  $\text{mp}$ .
- Measure 78: Note with dynamic  $\text{mp}$ .
- Measure 79: Note with dynamic  $\text{mp}$ .
- Measure 80: Note with dynamic  $\text{mp}$ .
- Measure 81: Note with dynamic  $\text{mp}$ .
- Measure 82: Note with dynamic  $\text{mp}$ .
- Measure 83: Note with dynamic  $\text{mp}$ .
- Measure 84: Note with dynamic  $\text{mp}$ .

Performance instructions include: *Calmo*, *ad lib.*, *Più lento*, *Sax.*, *imp.*, *mp*, *mf*.



MARBE  
NACHLASS

- 8 -

♩ ≈ 72

55

♩ ≈ 84

60

65

70

75

80

5

85

1

♩ ≈ 84

90

93

94

95

♩ ≈ 104

100

mf

105

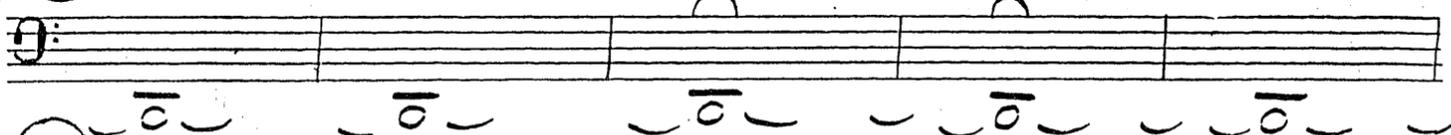
110

115

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*Rubato* ( $\downarrow \approx 60$ )

120



125



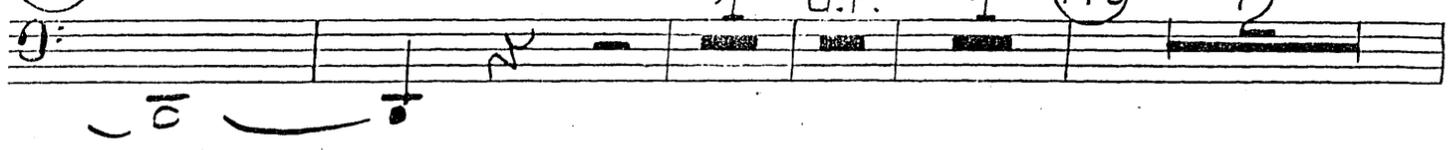
130



135



140



145



150

poco f *acc.* *decre.* 154 *mf* *decre.*

155 *mp*  $\downarrow \approx 60$

160

165

170

175

180 181 182 183 184

185 COR. *perd.*  $\Phi$  *timp.*

186 *Timp.* 187 *Sistra*

188 *poco f*  $\downarrow \approx 40-50$  1 1 190 *pp* 5

195 \* 4 200 5 205 5

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

210  $\text{♩} \approx 60$  3 215

220

225 228

229 230 231 232 233 234

235  $\text{♩} \approx 60$  240

244 *div.*

245 *sempre p* 246

250

255 *p* *unifi*

260

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