

concerto cubico

Edward Lambert

♩ = 56 *relaxed, but not slow*

Trombone

Marimba *pp*

Harp *p*

D \sharp C \sharp B \sharp E \sharp F \sharp G \sharp A \sharp

Tbn. *pp*

Mrb. *p*

Hp.

Tbn.

Mrb.

Hp.

Tbn. *mf* *p*

Mrb.

Hp.

Tbn. *mf* *p* *mf*

Mrb.

Hp.

27

Tbn. *p*

Mrb. *p*

Hp.

Tbn. *pp*

Mrb.

Hp. *p*

Tbn. 

Mrb. 

Hp. 

Tbn. 

Mrb. 

Hp. 

G \flat A \flat

44
Tbn. 

Mrb. 

Hp. 

F \sharp G \sharp

Tbn. 

Mrb. 

Hp. 

(l.v.)


Tbn. 


Mrb. 

Hp. 

58

Tbn. 


Mrb. 


Hp. 


Mrb. 

Hp. 

67

Tbn. 

Mrb. 

Hp. 

Tbn. *f* *p*

Mrb. *p* *f* *p*

Hp. *f* *p*

F \sharp F \sharp

Tbn. *f* *p*

Mrb. *p* *f* *mf* *p*

Hp. *f* *p* *f*

F \sharp G \sharp

Tbn. *p*

Mrb. *mf* *p*

Hp. *p* *mf*

D \sharp A \flat

79

Tbn. *p*

Mrb. *mf* *p*

Hp. *p* *p*

G \sharp A

Tbn. *f*

Mrb.

Hp.

Tbn.

Mrb.

Hp.

Tbn. *ff*

Mrb.

Hp.

90 *mechanical and lively*

Tbn. *mf*

Mrb. *p*

94

Tbn. *p*

Mrb.

Hp. *f*

D \sharp C \sharp B \flat E \sharp F \sharp G \sharp A

Mrb.

Hp.

Mrb.

Hp.

101

Tbn. *f*

Mrb.

Hp. *sfz*

Tbn. *p* *mf* *p*

Mrb.

Hp.

Tbn. *mf* *p* *mf* *p* *f*

Mrb.

Hp.

109

Tbn. *sfzp* *p* *f* *p*

Mrb.

Hp.

114

Tbn. *f* *p* *f* *p*

Mrb. *f*

Hp.

118 *sonorous and expressive*

Tbn. *p* *p*

Mrb.

Hp. *p*

Db Eb F#

Tbn. *pp* *mf*

Mrb. *f*

Hp. *D4*

130

Tbn. *p*

Mrb.

Hp. *Db A4*

138

Tbn. *pp* *p*

Mrb. *p*

Hp. *Cb*

143

Tbn. *pp* *mf*

Mrb. *f*

Hp. *C4*

151

Tbn. *p* *mf*

Mrb. *f*

Hp. G# A#

Tbn. *p*

Mrb.

Hp. Db

163

Tbn. *pp* *mp*

Mrb. *p*

Hp. Cb

Tbn. *crescendo*

Mrb. *crescendo*

Hp. *crescendo*

Tbn. *f* *sempre crescendo*

Mrb. *f*

Hp. *sempre crescendo* *f*

D \sharp

Tbn. *ff*

Mrb.

Hp.

C \sharp

179 $\text{♩} = 112$
heavy and tense
ff

Mrb.

Hp. *ff*

Mrb. 190

Hp.

Mrb.

Hp.

The first system (Mrb. and Hp.) features complex rhythmic patterns with triplets and accents. The second system (Hp.) continues with similar patterns and includes a key signature change to B-flat major (B \flat F \sharp) and a triplet of eighth notes.

Tbn.

Mrb.

Hp.

202

The third system (Tbn.) begins with a dynamic marking of *f* and features a melodic line with accents. The fourth system (Mrb. and Hp.) contains dense rhythmic textures with triplets and a dynamic marking of *f*. A box containing the number 202 is positioned above the Tbn. staff.

Tbn.

Mrb.

Hp.

The fifth system (Tbn.) continues with a melodic line and accents. The sixth system (Mrb. and Hp.) features a complex rhythmic pattern with triplets and accents.

Tbn.

Mrb.

Hp.


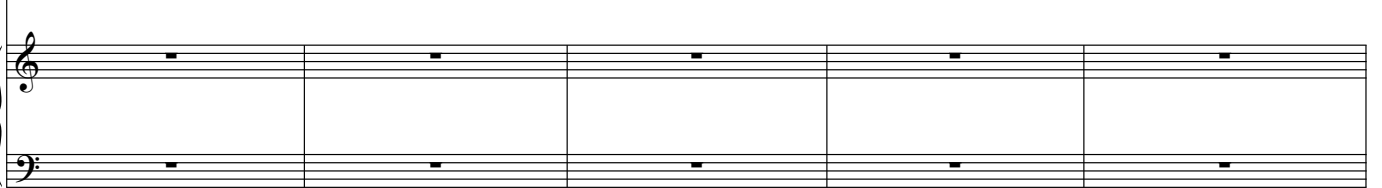
The seventh system (Tbn.) features a melodic line with triplets and accents. The eighth system (Mrb. and Hp.) continues with complex rhythmic patterns and triplets.

Tbn. 
Mrb. 
Hp. 

Tbn. 
Mrb. 
Hp. 

224

$\text{♩} = 126$ becoming hectic

Tbn. 
Mrb. 
Hp. 

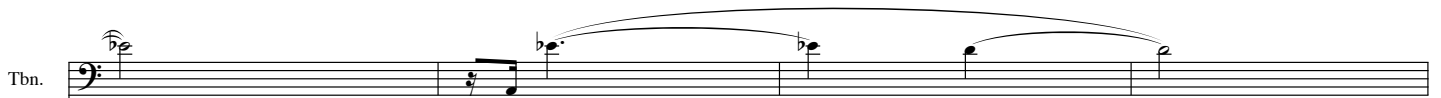


230

Tbn. 
Mrb. 
Hp. 

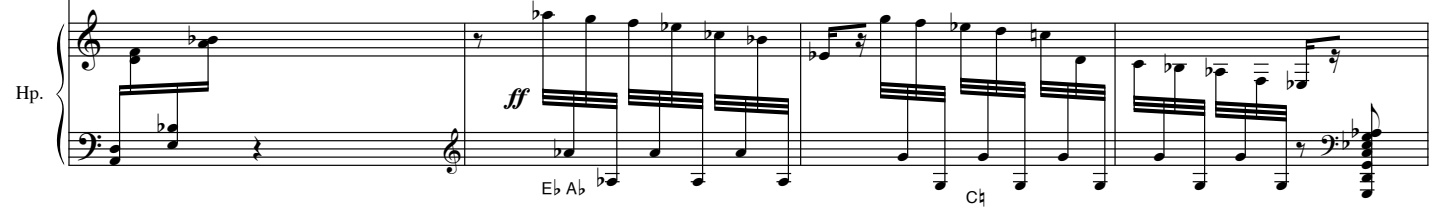
E \flat A \sharp

C \flat

D \flat E \flat A \flat

Tbn. 
Mrb. 
Hp. 

D4 E4 A4




239 
Mrb. 
Hp. 

Eb Ab

C4

Tbn. 
Mrb. 
Hp. 

247

Tbn. 
Mrb. 
Hp. 

Db Fb

D4

Tbn. *p* *crescendo*

Mrb.

Hp.

Tbn. *accel.*

Mrb.

Hp. *F#*

258 ♩ = 168 quite crazy

Tbn. *f* *ff*

Mrb. *f*

Hp. *f* *D#*

Tbn.

Mrb.

Hp.

270

Tbn.

Mrb.

Hp.

p

p

F#

276

279

Tbn.

Mrb.

Hp.

f

p

f

p

Cb

287

Tbn.

Mrb.

Hp.

f

f

f

C# A#

299

Tbn.

Mrb.

Hp.

f

p

305

Tbn.

Mrb.

Hp.

f

Tbn.

Mrb.

Hp.

318

Tbn.

Mrb.

Hp.

F# Ab

Tbn.

Mrb.

Hp.

ff

f

330

Tbn. *ff*

Mrb. *ff*

Hp.

Tbn.

Mrb.

Hp. *ff*

Tbn.

Mrb.

Hp.




344



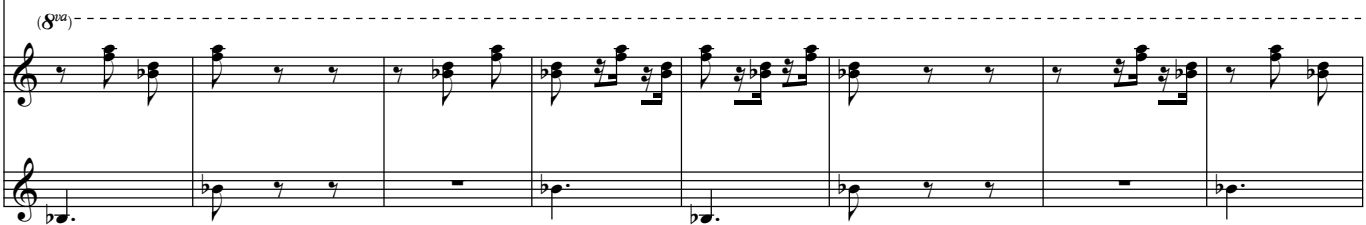
Tbn. *f*

Mrb.

Hp.

352

Tbn. 
Mrb. 
Hp. 
F# A#

Tbn. 
Mrb. 
Hp. 
(8va)-----

363

Tbn. 
Mrb. 
Hp. 
(8va)-----
ff

373

Musical score for measures 373-384. The Tbn. part features a melodic line with a triplet of eighth notes at the beginning and a long slur over the rest of the phrase. The Mrb. part consists of a rhythmic pattern of eighth notes with accents. The Hp. part features a bass line with chords and a treble line with chords and a melodic line.

385

Musical score for measures 385-394. The Tbn. part has a melodic line with a long slur and a triplet of eighth notes at the end. The Mrb. part continues with a rhythmic pattern of eighth notes with accents. The Hp. part features a bass line with chords and a treble line with chords and a melodic line.

Musical score for measures 395-404. The Tbn. part has a melodic line with a long slur and a triplet of eighth notes at the end. The Mrb. part continues with a rhythmic pattern of eighth notes with accents. The Hp. part features a bass line with chords and a treble line with chords and a melodic line.