

Commissioned by Orchestra Ensemble Kanazawa

# CONCERTO

for alto and soprano saxophones(one performer)  
and concert band

Full score

Roger BOUTRY

## I

INTRODUCTION Allegro ♩ = 100

Meno mosso "Cadenza"

Marimba

Timpani

Saxophone alto (sons réels)

*f* *sfp* *f* *mf*

*Le soliste joue à côté des percussions*

*f* M A S A Y U K I Y A M A D A

4

Mar.

Timp.

S.A.

♩ = 60

*p* *mf*

*Tranquillo*

*dim.* *p* *mf*

7

Mar.

Timp.

S.A.

A tempo Allegro ♩ = 100

*f* *f* *mf* *mp*

*allarg.* *accell.* *rit.*

*allarg.* *accell.* *rit.*

10

Mar.

Timp.

S.A.

Moderato tranquillo ♩ = 76-80

*p* *p*

Thème et variations sur le nom de Masayuki Yamada

*p* *cantabile*

Version with concert band created  
by the composer  
Version avec orchestre d'harmonie  
réalisée par l'auteur

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106 Grande Rue de la Coupée  
71850 CHARNAY-LES -MÂCON.

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15 Le soliste vient sur le devant de la scène

S.A.

Cl.1

Cl.2

A.S.

T.S.

B.S.

Euph.B $\flat$

Ctb. B $\flat$

Ctb.

*p*

*pizz.*

*p*

20

Cl.1 (solo)

Cl.2 (solo)

S.A.

Cl.1

Cl.2

A.S.

T.S.

B.S.

Euph.B $\flat$

Ctb. B $\flat$

Ctb.

*p*

25

Fl. 1 *p*

Fl. 2 *p*

Fl. 3 (ou picc.)

Ob. 1

Ob. 2

Cl. 1 (solo) *pp*

Bsn. 1 *p*

Bsn. 2 *p*

Hrn. 1

Hrn. 2

Trp. 1

Tpt. 2

S.S. Prendre le saxophone soprano *rit.*

Cl. 1 *p* *rit.*

Cl. 2 *p* *rit.*

A.S.

T.S.

B.S.

Euph. B♭

Ctb. B♭

Ctb. *sempre p*

30 **Allegro** ♩ = 108-112

Fl. 1

Fl. 2

Fl. 3 (ou picc.)

Ob. 1

Ob. 2

Cl. 2 (solo) *mf*

Bsn. 1 *mf*

Bsn. 2 *f*

Hrn. 1

Hrn. 2

S.S. *f*

Cl. 1 *mf*

Cl. 2 *mf*

A.S.

T.S.

B.S. *mf*

Euph. B. *mf*

Ctb. B. *mf*

Ctb. *f* arco



40

Fl. 1 *mf*

Fl. 2

Fl. 3 (ou picc.)

Ob. 1

Ob. 2

Cl. 1 (solo) *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Hrn. 1 *mf*

S.S. *f*  
Ossia *f*

Cl. 1 *mf* *div.* *unis*

Cl. 2 *mf*

A.S.

T.S.

B.S. *mf*

Euph. B. *mf*

Ctb. B.

Ctb. *mf*



50

♩ = ♩ précédente

Fl. 1 *p* *mf*

Ob. 1 *mf*

Cl. 1 (solo) *p*

Hrn. 1 *pp* *p* *mf* *p*

Hrn. 2 *pp* *p* *mf* *p*

Trp. 1 *sourdine* *pp* *p* *mf* *p*

Tpt. 2 *sourdine* *pp* *p* *mf* *p*

Mar. *mf* *cresc.* *f*

Timp. *mf*

S.S. *p* *cresc.* *f*

Cl. 1

Cl. 2 *unis* *f*

A.S.

T.S.

B.S. *mf* *cresc.* *f*

Euph. B♭ *mf* *cresc.* *f*

Ctb. *1° solo* *mf* *pizz.* *cresc.* *f*

55

Fl. 1 *p* *mf*

Fl. 2 *mf*

Ob. 1 *p* *mf*

Ob. 2 *p* *mf*

Cl. 1 (solo) *p* *mf* *p*

Cl. 2 (solo) *p*

Bsn. 1 *pp* *p* *mf* *p*

Hrn. 1 *pp*

Hrn. 2 *pp*

Trp. 1 *pp*

Tpt. 2 *pp*

Mar. *pp* *p* *cresc.* *mf* *p*

S.S. *p* *mf* *f* *p*

Cl. 1 *2 soli* *mf* *1°* *p* *2°*

Cl. 2

A.S.

T.S. *mf* *p*

B.S. *mf*

Euph.B. *pp* *p* *mf*

Ctb. *p* *mf* *cresc.* *f* *dim.* *p*

60

Fl. 1 *p* *cresc.* *f*

Fl. 2 *f*

Fl. 3 (ou picc.)

Ob. 1 *mf* *cresc.*

Ob. 2 *mf* *cresc.*

Cl. 1 (solo) *mf* *cresc.*

Cl. 2 (solo) *mf* *cresc.*

Bsn. 1 *p* *cresc.*

Bsn. 2 *p* *cresc.*

Hrn. 1 *p* *cresc.*

Hrn. 2

Trp. 1

Tpt. 2

Timp. *p* *mf*

S.S.

Cl. 1 *tutti* *p* *cresc.*

Cl. 2 *p* *cresc.*

A.S. *p* *cresc.*

T.S. *p* *cresc.*

B.S. *p* *cresc.*

Euph. B. *p* *cresc.*

Ctb. B.

Ctb.

65

Fl. 1  
Fl. 2  
Fl. 3 (ou picc.)  
Ob. 1  
Ob. 2  
Cl. 1 (solo)  
Cl. 2 (solo)  
Bsn. 1  
Bsn. 2  
Hrn. 1  
Hrn. 2  
Trp. 1  
Timp.  
S.S.  
Cl. 1  
Cl. 2  
A.S.  
T.S.  
B.S.  
Euph. B.  
Ctb. B.  
Ctb.

*marcato sostenuto*  
*marcato sostenuto*  
*f marcato sostenuto*  
*f marcato sostenuto*  
*f*  
*f*  
*f*  
*f*  
*f*  
*mf*  
*mf*  
*mf*  
*cresc.*  
*f*  
*p*  
*Ossia*  
*f*  
*tutti arco*  
*f*

Piccolo  
*f*  
*tr*



76

Fl. 1

Ob. 1

Ob. 2

Cl. 1 (solo)

Cl. 2 (solo)

Bsn. 1

Hrn. 1

Hrn. 2

Mar.

Timp.

S.S.

Harp

Cl. 1

Cl. 2

A.S.

T.S.

B.S.

Euph. B.

Ctb. B.

Ctb.

*sempre p*

*p*

*sib*



87

Fl. 1 *p* *cresc.* *mf*

Fl. 2 *p* *cresc.* *mf*

Fl. 3 (ou picc.) *p* *cresc.* *mf*

Ob. 1 *p* *mf*

Ob. 2 *p*

Cl. 1 (solo) *p* *cresc.* *mf*

Cl. 2 (solo) *p* *cresc.* *mf*

Bsn. 2 *p* *cresc.* *mf*

Hrn. 1 *p* *cresc.* *mf*

Hrn. 2 *p* *sourdine* *cresc.* *mf*

Trp. 1 *p* *sempre sourdine* *cresc.* *mf*

Tpt. 2 *p* *cresc.* *mf*

Mar. *p* *cresc.* *mf*

Timp. *p* *cresc.* *mf*

S.S. *p* *cresc.* *mf*

Harp *cresc.* *mf*

Cl. 2 *p* *cresc.* *mf*

A.S. *mf*

T.S. *p* *cresc.* *mf*

B.S. *p* *cresc.* *mf*

Ctb. *arco* *p* *cresc.* *mf*

92

Fl. 1

Fl. 2

Fl. 3  
(ou picc.)

Ob. 1

Cl. 1  
(solo)

Cl. 2  
(solo)

Bsn. 1

Bsn. 2

Hrn. 1

Hrn. 2

Trp. 1

Tpt. 2

Mar.

Timp.

S.S.

Harp

Cl. 2

A.S.

T.S.

B.S.

Ctb.

*dim.*



103

Fl. 1

Fl. 2

Fl. 3  
(ou picc.)

Cl. 1  
(solo)

Cl. 2  
(solo)

Bsn. 1

Hrn. 1

Hrn. 2

Mar.

Timp.

S.A.

Harp

Cl. 1

Cl. 2

A.S.

T.S.

B.S.

Euph. B.

Ctb. B.

Ctb.

En la

p

pizz.

108 **Moderato** ♩ = 76

Fl. 3  
(ou picc.)

Musical staff for Fl. 3 (ou picc.) in 3/4 time, starting at measure 108. The key signature has two sharps (F# and C#). The music begins with a rest, followed by a melodic line starting on G4. The dynamic marking is *p dolce*.

*p dolce*

Cl. 1  
(solo)

Musical staff for Cl. 1 (solo) in 3/4 time. The staff contains rests until measure 110, where it begins with a low, sustained note (Bb2) with a dynamic marking of *p*.

*p*

Hrn. 1

Musical staff for Hrn. 1 in 3/4 time. The staff contains rests throughout the measures shown.

S.A.

Musical staff for S.A. in 3/4 time. The staff contains rests throughout the measures shown.

Harp

Musical staff for Harp in 3/4 time. The music consists of a series of chords and dyads in the left hand, starting with a dynamic marking of *p*.

*p*

Cl. 1

Musical staff for Cl. 1 in 3/4 time. The music begins with a rest, followed by a melodic line starting on G4. The dynamic marking is *p dolce*.

*p dolce*

Cl. 2

Musical staff for Cl. 2 in 3/4 time. The music begins with a rest, followed by a melodic line starting on G4. The dynamic marking is *p dolce*.

*p dolce*

A.S.

Musical staff for A.S. in 3/4 time. The staff contains rests until measure 110, where it begins with a melodic line starting on G4. The dynamic marking is *p*.

*p*

T.S.

Musical staff for T.S. in 3/4 time. The staff contains rests until measure 110, where it begins with a melodic line starting on G4. The dynamic marking is *p*.

*p*

B.S.

Musical staff for B.S. in 3/4 time. The staff contains rests until measure 110, where it begins with a melodic line starting on G4. The dynamic marking is *p*.

*p*

Euph. B♭

Musical staff for Euph. B♭ in 3/4 time. The staff contains rests throughout the measures shown.

Ctb. B♭

Musical staff for Ctb. B♭ in 3/4 time. The staff contains rests throughout the measures shown.

Ctb.

Musical staff for Ctb. in 3/4 time. The music consists of a series of chords and dyads in the left hand, starting with a dynamic marking of *p*.

*p*



112

Fl. 1

Musical staff for Fl. 1 in 3/4 time. The music begins with a rest, followed by a melodic line starting on G4. The dynamic marking is *p*.

*p*

Tam-tam

Musical staff for Tam-tam in 3/4 time. The music consists of a series of chords and dyads in the left hand, starting with a dynamic marking of *p*.

*p*

S.A.

Musical staff for S.A. in 3/4 time. The music begins with a rest, followed by a melodic line starting on G4. The dynamic marking is *p*.

*p*

Harp

Musical staff for Harp in 3/4 time. The music consists of a series of chords and dyads in the left hand.

Cl. 1

Musical staff for Cl. 1 in 3/4 time. The staff contains rests throughout the measures shown.

Cl. 2

Musical staff for Cl. 2 in 3/4 time. The music begins with a rest, followed by a melodic line starting on G4.

T.S.

Musical staff for T.S. in 3/4 time. The staff contains rests until measure 112, where it begins with a melodic line starting on G4.

B.S.

Musical staff for B.S. in 3/4 time. The staff contains rests until measure 112, where it begins with a melodic line starting on G4.

Ctb.

Musical staff for Ctb. in 3/4 time. The music consists of a series of chords and dyads in the left hand.