



# Serban Nichifor

Composer, Teacher

Roumania, Bucarest

## About the artist

[http://www.voxnovus.com/composer/Serban\\_Nichifor.htm](http://www.voxnovus.com/composer/Serban_Nichifor.htm)

Born: August 25, 1954, in Bucharest, Romania

Married to Liana Alexandra, composer: [http://www.free-scores.com/partitions\\_gratuites\\_lianaalexandra.htm#](http://www.free-scores.com/partitions_gratuites_lianaalexandra.htm#)

### Studies

National University of Music, Bucharest, Doctor in Musicology

Theology Faculty, University of Bucharest

International courses of composition at Darmstadt, Weimar, Breukelen and Munchen

USIA Stipendium (USA)

### Present Position

Professor at the National University of Music, Bucharest (Chamber Music Department);

Member of UCMR (Romania), SABAM (Belgium), ECPMN (Holland)

Vice-president of the ROMANIA-BELGIUM Association

Cellist of the Duo INTERMEDIA and co-director of the NUOVA MUSICA CONSONANTE-LIVING MUSIC FOUNDATION INC.(U.S.A) Festival, with Liana ALEXANDRA

### Selected Works

OPERA, SYMPHONIC, VOCAL-SYMPHONIC AND CONCERTANTE MUSIC:

Constellations for Orchestra (1977)

Symphony I Shadows (1980)

Cantata Sources (1977)

Cantata Gloria Heroum Holocausti (1978)

Opera Miss Christina (libretto by Mircea ELIADE, 1981... (more online)

**Qualification:** PROFESSOR DOCTOR IN COMPOSITION AND MUSICOLOGY

**Personal web:** <http://romania-on-line.net/whoswho/NichiforSerban.htm>

**Associate:** SABAM - IPI code of the artist : I-000391194-0

## About the piece



**Title:** CHAMBER MUSIC HYPOSTASIS - Part 1

**Composer:** Nichifor, Serban

**Licence:** Copyright (c) Serban Nichifor

**Publisher:** Nichifor, Serban

**Instrumentation:** Musicology

**Style:** Contemporary

**Comment:** Serban Nichifor: Chamber Music

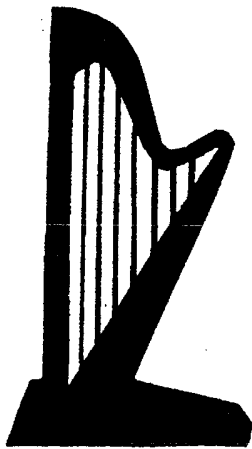
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- Write feedback comments
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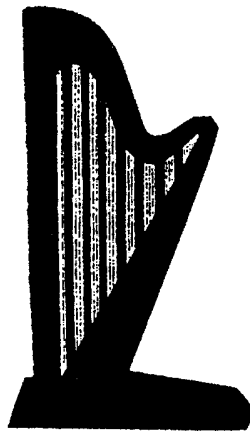
**ȘERBAN NICHIFOR**

**IPOSTAZE  
ALE MUZICII DE CAMERĂ**



**CHAMBER MUSIC  
HYPOSTASIS**

**UNIVERSITATEA DE MUZICĂ  
BUCUREȘTI, 2000**



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- Serban NICHIFOR (n. 25.08.1954, București).  
Studii: Universitatea de Muzică - București (1973-77) și  
Universitatea din București - Facultatea de Teologie (1990-94);  
bursă USIA în S.U.A. (1982).  
În prezent: Conferențiar universitar la Universitatea de Muzică  
din București (Catedra Muzică de Cameră); Doctor în Muzicologie;  
membru al UCMR (România), SABAM (Belgia), "Living Music Foundation"  
(S.U.A.); membru al Research Board of Advisory - ABI (S.U.A.);  
vice-președinte al Asociației ROMÂNIA-BELGIA; împreună cu  
compozitoarea și pianista Liana ALEXANDRA - membru (ca violoncelist)  
în Duo-ul "INTERMEDIA" și co-fondator al Festivalului Internațional  
"NUOVA MUSICA CONSONANTE" de la București.  
Premii: Laureat al Academiei Române, al Uniunii Compozitorilor  
și Muzicologilor din România, precum și al concursurilor  
internaționale de compoziție de la Amsterdam (Premiul I GAUDEAMUS),  
Tours, Evian, Atena, Toledo, Urbana-Illinois, Roma, Trento,  
Bydgoszcz, Hong-Kong, Jihlava, Karlsruhe, Köln, Newtown-Wales,  
Birmingham-Alabama ș.a.  
Creații: 7 Simfonii, 3 opere ("Domnișoara Christina - după  
Mircea ELIADE; "Talaria" - după Etienne DE SADELEER; "Le Martyre de  
Saint Claude Debussy"), "Concerto GRIEGoriano" pentru pian și  
orchestră, "Missa da Requiem", muzică de cameră, corală  
și electronică; muzicologie: tratatul "MUSICA CAELESTIS" (3 volume).

- Serban NICHIFOR (b. 25.08.1954, Bucharest).  
Studies: University of Music - Bucharest (1973-77) and  
Bucharest University - Theology Faculty (1990-94);  
USIA stipendium in the U.S.A. (1982).  
At present: Professor at the University of Music from  
Bucharest (Chamber Music Department); Doctor in Musicology;  
member of UCMR (Romania), SABAM (Belgium), "Living Music  
Foundation" (U.S.A.); member of the Research Board of  
Advisory - ABI (U.S.A.); vice-president of the  
ROMANIA-BELGIUM Association; with the composer and  
pianist Liana ALEXANDRA - member (like cellist) of the  
Duo "INTERMEDIA" and co-founder of the "NUOVA MUSICA  
CONSONANTE" International Festival in Bucharest.  
Prizes: Laureate of the Romanian Academy, of the Romanian  
Composers' Union, of the International Composition Competitions  
in Amsterdam (First Prize GAUDEAMUS), Tours, Evian, Athens,  
Toledo, Urbana-Illinois, Roma, Trento, Bydgoszcz, Hong-Kong,  
Jihlava, Karlsruhe, Köln, Newtown-Wales, Birmingham-Alabama a.s.o.  
Works: 7 Symphonies, 3 operas ("Miss Christina" - after Mircea ELIADE;  
"Talaria" - after Etienne DE SADELEER; "Le Martyre de Saint Claude  
Debussy"), "Concerto GRIEGoriano" for piano and orchestra,  
"Missa da Requiem", chamber, choral and electronic music;  
musicology: the treatise "MUSICA CAELESTIS" (3 volumes).

Serban NICHIFOR  
Număr de licență internațional - CAE Number 046-376567  
UCMR-ADA; SABAM Number C/4/25780  
UNIVERSITATEA DE MUZICĂ - BUCUREȘTI, 2000  
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→ α) "à 1"  
I.)

Premio de Composición "Diego Ortiz"  
Toledo, 1980

# POSTLUDIUM

Durata: ~ 8'

Doamnei Ursula Philippi

ȘERBAN NICHIFOR  
(1975)

Grave, poco rubato

Fl. 8', 4', Ged. 8', 4'\*)

ORGEL

*mp*

16')

*p liscio*

*mp*

5

+W

Mixt.

*mf*

3

\*) Die Registeranweisungen sind wahlfrei.

poco rall.

a tempo

*p semplice*

Fl. 8', 4'

Ob. 8'

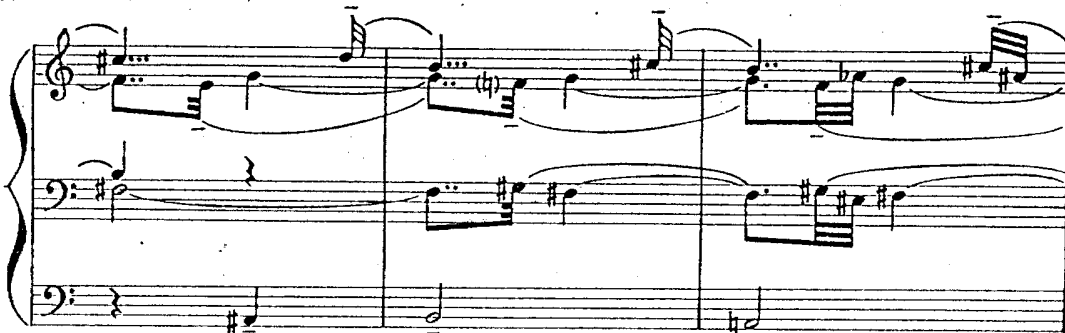
poco rall.

Pr. 8', 4'

(2)

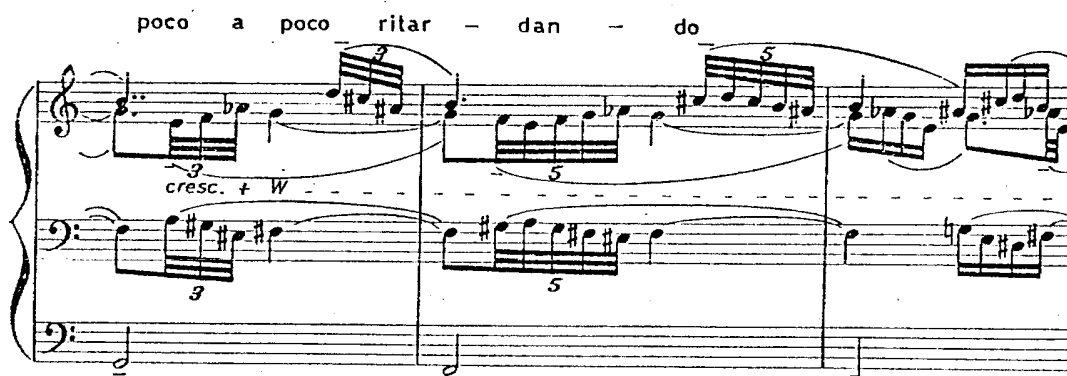
[2]

a tempo  
legatissimo



poco a poco ritar - dan - do

cresc. + W

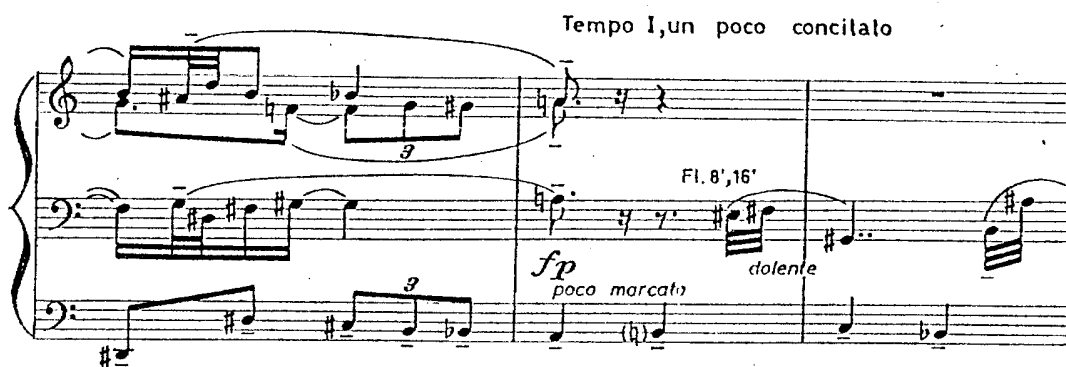


Tempo I, un poco concitato

Fl. 8', 16'

*fp*  
poco marcato

dolente



[ 3 ]

( 3 )

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a melodic line in the upper voice and a bass line with triplets. The key signature has one sharp (F#).

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music includes a melodic line in the upper voice and a bass line with triplets. The key signature has one sharp (F#).

Third system of musical notation, including a first ending bracket labeled "Fl. 4'". The music features a grand staff with treble and bass clefs. It includes a melodic line in the upper voice and a bass line with triplets. The key signature has one sharp (F#). The dynamic marking *mp* is present.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a melodic line in the upper voice and a bass line with triplets. The key signature has one sharp (F#). The dynamic marking *crescendo* is present. The tempo markings *pesante, poco a poco* and *agitando* are present. The articulation marking *quasi legato* is present.

(4)

[4]

*poco* - - - - - *a* - - - - - *poco*

8 (h)

*molto*

3 (h)

*f disperato* *ff* *fff*

*fff*  
(ORGANO PLENO)

(16') *legatissimo*

*pp subito*

(5)

Pr. 8', 4', 2', Mixt

*p* semplice e dolce

3

This system contains the first two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The music features a melody in the right hand and a supporting bass line in the left hand. A triplet of eighth notes is marked with a '3' in the first measure of the second staff.

This system contains the next two staves of music, continuing the piece. The notation includes various rhythmic values and rests, with the right hand playing a more active melodic line.

poco slargando

This system contains the third and fourth staves of music. The tempo is marked as 'poco slargando'. The right hand features a triplet of eighth notes in the first measure of the third staff, and the left hand has a triplet of eighth notes in the second measure of the same staff.

Meno mosso

*mf* sonoro e tranquillo

4)

This system contains the final two staves of music. The tempo is marked as 'Meno mosso'. The right hand has a melodic line with a fermata over the final note, and the left hand provides a simple harmonic accompaniment. A measure rest of 4 measures is indicated above the first measure of the second staff.

(6)

[6]

System 1: Treble clef, bass clef. Dynamics: *mf* *liscio*. Includes slurs and accents.

System 2: Treble clef, bass clef. Includes slurs and accents.

System 3: Treble clef, bass clef. Includes slurs and accents.

System 4: Treble clef, bass clef. Dynamics: *pp*, *fff*. Includes slurs and accents. The instruction "(non diminuire)" is present.

București, 26 februarie 1975

[ 7 ]

( 7 )

Durée

~ 7'20"

Lianei

# II.) SCHIȚE PENTRU O BARCAROLĂ ESQUISSES POUR UNE BARCAROLLE

(In căutarea melodiei pierdute)  
(À la recherche de la mélodie perdue)

SERBAN NICHIFOR  
(1978)

## 1. PRAELUDIUM

Piano forte

sempre ppp l.v.  
con ped. continuo

sffz

caca12"

laissez vibrer

sffz

sffz

(m.d.) (m.s.)

senza attacco (136")

attacca \*

[8]



## 2. RECITATIVO I

(2.)

Grave (♩ = 75 M.M.)

*sffz sffz*  
*senza ped.*

*sempre fff possibile*

(per risuonare)

[ 9 ]

(3.)

6  
sfff

poco a poco accelerando

fff disperato

1,2

3 ben marcato

(molto vite)

molto

secco

ppp naturalmente

(risuonanza) con ped

(s'10<sup>o</sup>)

attacca

[10]

# 3. BARCAROLA

(4)

Andante ( $\text{♩} = 93 \text{ M.M.}$ )

*ppp come eco  
falsetto dolce\*  
quasi portamento  
(come sega)*

Vox (pianista)

Piano forte

*sempre ppp  
(con ped. continuo)*

*gliss.*

*poco*

*attacca*

*(v. 107)*

*\* facilitazione (in extremis): ossia  $\text{♩}$  (normale)*

[11]

# 4. RECITATIVO II

Grave (♩=75 M.M.)

sempre ppp legatissimo  
(con Ped.)

ff senza Ped. sffz

Vivo  
ff sempre marcato

sffz

con Ped. lunga (23") (21")  
sffz possibile  
molto  
allacca

# 5. INTERLUDIUM

(6.)

pppp (con Ped.)

8<sup>†</sup> *ccas<sup>†</sup>*

*attacca*

# 6. BARCAROLA

Andante scorrevole (♩ = 93 M.M.)

Vox (pianista)

*ppp come eco  
falsetto dolce\*)  
quasi portamento  
(come saga)*

Piano forte

*sempre ppp  
(con Ped. continuo)*

Vox

*gliss.*

Pf.

*8<sup>†</sup>*

*(l.v.)* *(v.l.v.)*

*\*) facilitazione (in extremis); ossia 8<sup>†</sup> (normale)*

*attacca*

(7.)

# 7. POSTLUDIUM

(81)

*ppp*  
come uccelli  
*sempre pp dolce e leggero, l.v.*  
(con ped.)  
continuo

ccol2

(81)

(81)

*molto ff*

(81)

*sempre pp semplice*

*PPPP eco*

(81)

*(tacet)* (v. 150"/7'20")

Bucarest,  
Septembre 1978

Tenant appuyée la Pédale l.v., le (1a) pianiste ferme lentement le couvercle du piano.

Durée: n 2'30" - 3'30"

En hommage à mon Père

- Prix "Valentino Bucchi", Roma-1985 -  
- Prix SIMC (ISCM), Hong-Kong-1988 -

# III.) CARNYX \*

(Dionysios VI)

Serban NICHIFOR  
(1984)

pour Clarinette (Basse) en Si b

**PRESTISSIMO** (d n 112)

Cl. in Sib  
ou  
Cl. Basso in Sib

*sempre poco a poco precipitando*  
(Vn slap-tongue)  
*molto f* *possibile* *sub. f ben marcato*

*sub. mf giocoso*

*sub. f ben marcato*

*mf giocoso* *sub. f ben marcato*

*ff deciso*

(d n 116) *sempre poco a poco precipitando*  
*sub. mf giocoso*

*poco a poco crescendo*

*ff martatissimo*  
(d n 122) *sempre poco a poco precipitando*  
*sub. P ritmico e leggero* *sff*

*poco a poco crescendo*

*sub. ff disperato* *mf ritmico*

*poco a poco crescendo*

\*)-Le CARNYX est un très ancien instrument dacique, utilisé  
auparavant par les romains comme instrument  
guerrier. Le pavillon avait la forme d'une  
tête de dragon.





*sempre agitando*

Handwritten musical score for a string quartet, featuring five staves with various musical notations including notes, rests, and dynamic markings. The score includes dynamic markings such as *sfz*, *fff*, *f*, *possibile*, and *secco*. It also contains performance instructions like *poss. a poco crescendo* and *rit.*. The notation includes treble and bass clefs, time signatures, and various note values.

*(D n 190) L'umultuosa ma leggiera*

*(fralato)*

*possibile*

*secco*

*poss.*

Bacmeister,

17-VIII-1984

*Al. N. N.*

Duett: n.31

Luigi Vassile Masconsi

IV) **AEQUINOCTIUM**

Serban Nichifor (1986)

per Fagotto (e Percussione - ad libitum)

Fagotto  
Percussione (ad lib)  
Plo. Taut.  
Fg.  
Plo. Taut.  
Fg.  
Plo. Taut.  
Fg.  
Plo. Taut.  
Fg.  
Plo. Taut.

*Esclatido e forte... sempre mp... sempre pp... sub a tempo...*

Fg.  
Fg.  
Plo. Taut.  
Fg.  
Plo. Taut.  
Fg.  
Fg.  
Fg.  
Plo. Taut.  
Fg.  
Plo. Taut.

*sub a tempo... sempre pp... sub a tempo... sempre pp... sub a tempo...*

Serban Nichifor

Bucuresti, 11-IX-1986

For Yvar Mikhashoff "L'ISOLA DI EUTHANASIOS" Sebou Nichifor (1982-1988)

P.A.-16-VI-1990  
"Almeida Festival"  
Almeida Theatre,  
London)

# V.) SONATA

= SOPRA ACQUA E PIETRA =

per Pianoforte

Durata: ~18'

"Il cielo era ingombro su la grande via  
d'acqua e di pietra. L'alto silenzio era  
degno di Colui che aveva trasformato  
in infinito canto per la religione degli  
uomini le forze dell'Universo."

## 1) Preludio

GRAVE (♩ = 56)

Gabriele D'Annunzio, "Il Fuoco"

*molto ritmico e tranquillo*

Pianoforte

*quasi sempre con Ped. d.v.*

*sempre PPPP lontano ed acquatico, come eco*

Pf.

(l'istesso tempo)

Sub. Poco più ANIMATO (♩ = 69)

*molto pochissimo in ritard.*

*sempre PPP dolce e fluido*

pf.

Musical staff 1: Treble clef, G major key signature, 2/4 time signature. The staff contains a melodic line with eighth notes and quarter notes, starting on G4 and ascending to G5. There are dynamic markings 'p' and 'f' throughout the staff.

Musical staff 2: Treble clef, G major key signature, 2/4 time signature. The staff contains a melodic line with eighth notes and quarter notes, starting on G4 and ascending to G5. There are dynamic markings 'p' and 'f' throughout the staff. The word "poco a poco" is written above the staff.

Musical staff 3: Treble clef, G major key signature, 2/4 time signature. The staff contains a melodic line with eighth notes and quarter notes, starting on G4 and ascending to G5. There are dynamic markings 'p' and 'f' throughout the staff. The words "crescendo ed animando" are written above the staff.

Musical staff 4: Treble clef, G major key signature, 2/4 time signature. The staff contains a melodic line with eighth notes and quarter notes, starting on G4 and ascending to G5. There are dynamic markings 'p' and 'f' throughout the staff. The word "molto" is written below the staff.

Musical staff 5: Treble clef, G major key signature, 2/4 time signature. The staff contains a melodic line with eighth notes and quarter notes, starting on G4 and ascending to G5. There are dynamic markings 'p' and 'f' throughout the staff. The tempo marking "Più Mosso (♩ = 96)" is written above the staff. The words "quasi quasi" are written below the staff.

Musical staff 6: Treble clef, G major key signature, 2/4 time signature. The staff contains a melodic line with eighth notes and quarter notes, starting on G4 and ascending to G5. There are dynamic markings 'p' and 'f' throughout the staff. The words "sempre f solace" are written above the staff.

Musical staff 7: Treble clef, G major key signature, 2/4 time signature. The staff contains a melodic line with eighth notes and quarter notes, starting on G4 and ascending to G5. There are dynamic markings 'p' and 'f' throughout the staff. The words "poco slargando" are written above the staff. The words "quasi quasi" are written below the staff. The dynamic marking "Subito mp" is written below the staff.

Musical staff 8: Treble clef, G major key signature, 2/4 time signature. The staff contains a melodic line with eighth notes and quarter notes, starting on G4 and ascending to G5. There are dynamic markings 'p' and 'f' throughout the staff. The tempo marking "(♩ = 80)" is written above the staff. The word "poco" is written below the staff.

(= 2 =)

pf.

*mf dolce e sostenuto*

*mf dolce e sostenuto*

*molto*

*Senza rigore, quasi Cadenza - accelerando poco a poco*

*legatissima e scorrevole*

*ritardando poco a poco*

*(leggicissimo)*

*molto ritardando*

*molto*

*la sciar vibrare (perendosi)*

$\frac{4}{4}$   
 $\frac{3}{4}$   
 $\frac{2}{4}$   
*(attacco)*

2.) Improvisazione

LARGO (♩ = 40)

pf.

*leggero ed eguale*

*pacchiosione PPP*

*PPPP lontano e dolce, quasi sussurrando*

*sempre Ped. l. v.*

pf.

*piu cresc. mp molto decresc.*

*ppp* *pedalissimo* *ppp*

[Sub. JACO] *Poco rubato*

*sempre ppp immateriale*

*l.v.*

[Sub. JACO] *giusto*

*ppp sempre in bilico*

*sempre pppp lontano e dolce*

Pf.

The musical score consists of several systems of staves. The first system shows a piano introduction with a dynamic marking of *Pf.* and a key signature of one sharp (F#). The notation includes arpeggiated chords and melodic lines with slurs. The second system continues this texture. The third system introduces a *poco calando* (gradually decelerating) instruction. The fourth system features a *Poco rubato* section with *improvvisando* (improvising) and *sempre in rubato* (always in rubato) markings. The fifth system includes a *rallentando* (decelerating) instruction and the phrase *Senza rigore* (without rigor). The sixth system is marked *sempre PPP lontano e semplice, quasi senza tempo* (always pianissimo, far apart and simple, almost without time). The seventh system is marked *(poco ritardando)* (slightly decelerating). The score concludes with a fermata over a final chord.

Molto Rubato, Quasi Improvisando

(15) --- 7

pf.

Handwritten musical score for piano, consisting of 15 staves. The score is written in treble and bass clefs with a key signature of one sharp (F#). It includes various performance instructions and dynamic markings:

- Staff 1: *Sempre Ped. (v.) sempre PPP lontano e dolce, sussurrando*
- Staff 2: *più appassionato*
- Staff 3: *più a più allargando*, *molto ff*, *(longo)*, *molto PP ecc.*
- Staff 4: *A Tempo (v.)*, *leggero ed uguale*, *pacchissimo PP*
- Staff 5: *più Calando*
- Staff 6: *Senza Rigore*, *(l.v.)*
- Staff 7: *(l.v.)*, *poche allargando*, *(6)*, *(6)*, *6*, *(attacca)*

Dolcissimo, poco Rubato (♩ = 60) 3.) Canto

Handwritten musical score for piano, consisting of 3 staves. The score is written in treble and bass clefs with a key signature of one sharp (F#). It includes performance instructions and dynamic markings:

- Staff 1: *PPP grazioso*, *(sempre Ped. (v.))*, *(87)*
- Staff 2: *(87)*
- Staff 3: *PP*, *(m. 5.)*, *(87)*



(81)

Pf.

Handwritten musical score for measures 81-84. The system consists of three staves: a treble clef staff with a melodic line, a middle treble clef staff with chords, and a bass clef staff with a bass line. The key signature has three sharps (F#, C#, G#). Measure 81 is marked with a circled '81'. The piece is marked 'poco' at the end. There are triplets in measures 81 and 82.

(81)

Handwritten musical score for measures 81-84. The system consists of three staves. Measure 81 is marked with a circled '81'. The piece is marked 'poco' at the end. There are triplets in measures 81 and 82. Dynamic markings 'p' and 'f' are present.

(81)

Handwritten musical score for measures 81-84. The system consists of three staves. Measure 81 is marked with a circled '81'. The piece is marked 'poco' at the end. There are triplets in measures 81 and 82. Dynamic markings 'p' and 'f' are present.

(81)

(m.s.)

Handwritten musical score for measures 81-84. The system consists of three staves. Measure 81 is marked with a circled '81'. The piece is marked 'poco a poco animando' at the end. There are triplets in measures 81 and 82. Dynamic markings 'mp' and 'm.f.' are present.

(81)

poco a poco animando

Handwritten musical score for measures 81-84. The system consists of three staves. Measure 81 is marked with a circled '81'. The piece is marked 'poco a poco animando' at the end. There are triplets in measures 81 and 82. Dynamic markings 'm.f.' and 'poco' are present.

(sempre animando)

Handwritten musical score for measures 81-84. The system consists of three staves. Measure 81 is marked with a circled '81'. The piece is marked 'sempre animando' at the end. There are triplets in measures 81 and 82. Dynamic markings 'm.f.' and 'poco' are present.

(sempre animando) - - - - ->

Pf.

Handwritten musical notation for the first system, consisting of a treble and bass staff. The music is in a key with three sharps (F#, C#, G#) and a 7/8 time signature. It features complex rhythmic patterns with many beamed notes and rests.

(sempre animando)

Handwritten musical notation for the second system, continuing the complex rhythmic patterns from the first system. It includes various note values and rests.

(sempre animando)

Handwritten musical notation for the third system, showing further development of the rhythmic texture with dense passages.

Grandioso (♩ = 76)

Handwritten musical notation for the fourth system, marked "Grandioso" with a tempo of 76 bpm. It features a *ff* dynamic marking and includes circled measure numbers 80 and 81.

(45 ↑) *ste* Drammatico (molto rubato)

Handwritten musical notation for the fifth system, marked "Drammatico" with a tempo of 45 bpm. It includes the instruction "quasi arido" and circled measure numbers 80 and 81.

(81) *f* ardente

*poco a poco* decrescendo e calmando

Handwritten musical notation for the sixth system, marked "ardente" and "poco a poco decrescendo e calmando". It includes circled measure numbers 82 and 83.

(84) (sempre decrescendo e calmando)

Handwritten musical notation for the seventh system, marked "sempre decrescendo e calmando". It includes circled measure numbers 84 and 85.

12  
8

Nostalgico, Quasi Reveria, Poco Rubato (♩.n.60)

Pf.

(81) 12/8  
Pleggiato Slur

(81)

(81)

(81) poco calando

(81) PP lontano

(81)

(81)

(81) PPP inmateriali

(81) poco a poco allargando - - - - -

Pf.

poco pp (l.v.) PPP eco (l.v.)  
sempre Ped. l.v.

(l.v.) PPPP lontano profondo (l.v.)

Lontano, Quasi Senza Tempo (Molto Rubato)

(l.v.) PPPP come eco (l.v.) sempre PPPP dolcissimo e fluido (l.v.)  
sempre Ped. l.v.

(l.v.) PPPP lontano (l.v.)

(l.v.) PP poco marcato (l.v.) PP profondo e minaccioso (l.v.)

poco a poco perdendosi

(l.v.) (lento)

(l.v.)

Sasha Nechifor  
Piacenza, 29-I-1988

Durata: ~ 10'

Lui Alexandru Matei

Serban Nichifor

(1989)

«DIONYSIES VII»

"BATTUTA"

per percussione

- = bacchette dure
- = bacchette morbide
- = spazzole

α \*\*) (START)

All. giusto (♩ = 120)

- LEGNO
    - 1 Pietra (ossia 1 T.B.).
    - 2 Temple Blocks
    - 2 Wood Blocks
  - PELLE
    - 2 Bongos
    - 2 Tom-toms
    - Gran cassa (ossia Timpano)
  - METALLO
    - Triangolo
    - 3 Piatti
    - Tam-tam
- +Vox (ad lib)

Vox (ad lib) 2 HÁLY -

Legno 2 HÁLY -

Pelle 2 HÁLY -

Metallo 2 HÁLY -

sfz G.P. G.P. d'al niente molto sfz d'al niente molto sfz

P. 11) d'al niente molto sfz ff furioso, poco a poco crescendo

P. 21) (sempre crescendo) molto sfz d'al niente poco a poco cresc.

P. 31) (sempre crescendo)

P. molto sfz ff furioso, poco a poco crescendo

P. 41) (sempre crescendo) ff giocoso

P. 51) molto sfz

P. 61) d'al niente poco molto f sub ppp molto ff sub pp poco

M. 71) sub pp ritmico poco

M. sub pp poco a poco crescendo molto

\* Les interventions vocales sont facultatives. (-1-)

\*\* Points de synchronisation avec l'orchestre de chambre (voir p.8 - "LA NUIT OBSCURE")

[29]

M. <sup>(81)</sup> *ff giocoso* *sub. mp* *molto*

M. <sup>(91)</sup> *sfe* *(l.v.)* *sub. pp*

M. <sup>(101)</sup>

M. <sup>(111)</sup> *sub. ff*

M. <sup>(121)</sup> *sub. p* *ritmico* *l.v.* **II** *page 2*

L. <sup>(131)</sup>

L. <sup>(141)</sup> *G.P.*

L. <sup>(151)</sup>

L. <sup>(161)</sup>

L. <sup>(171)</sup>

P. *G.P.* *G.P.* *G.P.*

M. *Pritmico* *sempre Pritmico*

P. (181) **III** \*\*) page 1  
M.

P. (191)  
M.

P.

P. (201)  
M.

L. (211)  
P.   
M.   
(l.v.)  
sempre P  
ritornico

L. (221) G.P.  
M.

L. (231) G.P.  
M. pp *eco*

L. G.P.  
M. G.P.

L. (241) G.P.  
M. G.P.  
poco a poco perdendosi - - -

251 **IV** \*\*) page 1

L.

P.

M.   
*sub. ff ben marcata*  
*perendosi l.v.*

L.

P.

L.

P.

L.

P.

M.

281 *poco a poco affrettando*

L.

P.

M.

(sempre affrettando) 291

L.

P.

M.

[vi-] (sempre affrettando) 301

L.

P.

M.

Sub. Tempo I (♩ = 120)

M.   
*sub. ff* *l.v.* *ppoco*  
 1 2 3 4 5



311

L. P. M.

6 7 4 3 4 5

sub. ff

pp poco 1 2 3 4 5

l.v.

---

321

L. P. M.

6

sub. ff (l.v.)

1 2 3 1 2 3

---

331

L. M.

1 2 3 1 2 3 1 2

---

341

L. M.

3 1 2 3 1 2 3

pp poco a poco crescendo

---

351

L. P. M.

molto

G.P. G.P. G.P.

1 2

pp

---

361

M. P. M.

3 4 1 2 3

G.P. G.P. G.P.

pp misterioso

---

371

P. M.

1 2 3 4

pp

poco a poco perdendosi

---

381

P. M.

1 2

pp poco

P dolce

l.v.

(-5-)

P dolce

l.v.

L. *P Cantabile*

P.

M. *pp eco* *l.v.*

(391) *molto espressivo*

L.

P. (401) *pp eco*

M. *pp profondo* *l.v.* *pp lontano* *l.v.*

(411) *pp*

L.

P.

M. *pp lontano* *pp dolce* *l.v.* *pp*

(421) *pp*

L.

P. *G.P.* *G.P.*

M. *(l.v.)* *(l.v.)*

*pp Cantabile* *minaccioso* *pp Cantabile*

L.

P.

M. *pp* *poco pp* *(l.v.)*

(431) *minaccioso* *pp Cantabile* *pp*

L.

P. *G.P.*

M. *(l.v.)* *pp Cantabile* *pp* *(l.v.)*

(441) *minaccioso* *pp dolce* *minaccioso*

P. *G.P.* *G.P.*

M. *pp* *poco* *pp* *pp dolce* *(l.v.)*

451

L. *minaccioso*

P. *ppp non crescendo*

M. *ppp (l.v.)*

461

L. *sempre minaccioso*

P. *molto ff (secco)*

M. *molto ff*

*poco animando* → *Sub. Tempo I* *poco a poco precipitando*

L. *sffz*

P. *ppp* *molto ff* *ff disperato* *molto*

M. *molto ff* *ff disperato* *molto*

471

*Sub. precipit. Sub. Tempo I, sempre allargando molto*

L. *Sub. Tempo I* *immanente*

Vox (ad lib.) *ppp* *(secco)*

P. *ppp* *(secco)*

M. *ff violenta* *ppp* *(secco)*

*pp profondo* *pp lontano e tranquillo*

481

*Grave (♩ = 60) poco a poco accelerando* → *Deciso (STOP) (♩ = 120)*

L. *Grave (♩ = 60) poco a poco accelerando* *Deciso (STOP) (♩ = 120)*

P. *d'ad niente* *possibile* *sffz* *sffz* *(secco)*

M. *d'ad niente* *possibile* *sffz* *sffz* *(secco)*

Vox (ad lib.) *HA!!!*

Sinaia, 9-10-11-1989

Sinban Niculescu

**NB - Le VI-DE [p.4s.6 → p.7s.5]** - impliquant la suppression des mesures 295-478 - est valable exclusivement dans la variante avec orchestre de chambre (voir Appendix-page 8: "LA NUIT OBSCURE").

# "BATTUTA" - Appendix: variante con Orchestra da camera ("LA NUIT OBSCURE")

**II** MODULO - sempre demencia, mimacioso  
CONTINUUM - sempre tranquillo, indifferente, implacabile

Per. Solo  
2 CC.  
2 Sax.A  
Tb.  
Acc.  
Vno.  
Vla.  
Vlc.

**III** MODULO - sempre demencia, mimacioso  
CONTINUUM - sempre tranquillo, indifferente, implacabile

Per. Solo  
2 CC.  
2 Sax.A  
Tb.  
Acc.  
Vno.  
Vla.  
Vlc.

**IV** MODULO - sempre demencia, mimacioso  
CONTINUUM - sempre tranquillo, indifferente, implacabile

Per. Solo  
2 CC.  
2 Sax.A  
Tb.  
Acc.  
Vno.  
Vla.  
Vlc.

points de synchronisation Module/Continuum (- 2 -)

Ouvre dédiée à l'Ensemble de Musique Contemporaine de Luxembourg  
et à Marco Mengler / LGNM, B.P. 828 - L-2018 Luxembourg

Sébastien Nichefol  
in temps belle  
(Bucarest, 21.11.1977)

## VI bis) LA NUIT OBSCURE

pour percussion et ensemble de chambre

Le percussionniste est insensible

MODULO autonome (P.1-3) (= "Battuta")

CONTINUUM - Largo (Lento) indifferente, implacabile  
Sempre PP. Tranquillo, leggero, legatissimo, poco vibrato.

Per. Solo  
2 CC.  
2 Sax.A  
Tuba  
Accord. (org. elettrica)  
Vno.  
Vla.  
Vlc.

**I** MODULO - sempre demencia, mimacioso  
CONTINUUM - sempre tranquillo, indifferente, implacabile

Per. Solo  
2 CC.  
2 Sax.A  
Tb.  
Acc.  
Vno.  
Vla.  
Vlc.

points de synchronisation Module/Battuta/Continuum (+ 3) (Escluso)

\*\* veri P.29-35 / see P.29-35 = "BATTUTA" per percussione  
© 2000 by "Luxembourg Simfonietta", Editions LGNM No 401

Durata: ~ 3'40"

3. Preis am dem Kirchenmusikalischen Wettbewerb - Karlsruhe, 1996 VII. MEDITATIO ("Hostias et preces tibi...")  
Andantino (♩ = 80) *legatissimo* Pärtelovi Iosif Gerstenengst Serban Nichifor (1990)

Organo

pp misterioso

Org.

p fluendo

Org.

mp poco a poco affrettando

Org.

Sub. Tranquillo (♩ = 80), poco rubato

Recitad lib. / Solo "Hostias et preces tibi, Domine, laudis offerimus. Tu suscipe pro (in Coto)

p subito

Org.

poco a poco allargando

Subito Tempo I (♩ = 80)

(Rec) animabus illis, quarum hodie memoriam facimus: fac eas Domine, de morte transire ad vitam, quem olim Abrahae

(Rec.) *promissisti et semini ejus...*  
*poco a poco crescendo* ————— *poco a poco allargando* possibile

Sostenuto (♩ n. 68) Sub. Tempo I (♩ n. 80)

(31)

*ff* *Sonoro* *Sub. come ecc.* *poco a poco*

*crescendo* ————— *mf sempre crescendo* ————— *poco a poco*

*incalzando* ————— *Subito*  
*Lento e Rubato (♩ n. 60)*

(41)

*f* *P subito*

*Sub. Più Animato (♩ n. 90)*

*P* ————— *PP lontano* 3

Org. (51)

*poco p* *mf*

Org. Rec. "Libera animas omnium fidelium"

*legatissimo* *p dolce*

(Rec.) defunctorum de penis inferni... "molto allargando"

Org. (61)

*mp*

Tranquilla (♩ = 60) Rec. "fac eas de morte transire ad vitam"

Org.

*p deciso*

(Bucarestia)  
15-IV-90

Durata: ~6'

# VIII.) MEDIUM $\alpha$

Serban Nichifor  
(1995)

Lui Ion Ivan Roncea

per  
Arpa sola (1995)

Motto:  
"Unhörbares wird hörbar."  
(Konstantin Raudive, 1969)

## I) SECRETA (Psicofonia)

Magico, misterioso, quasi senza tempo, sempre *tr. ma* scorrevole

Arpa

sempre glissando

sempre rubato, improvvisando, con espressione e fantasia

Ped.-accordage

(sempre gliss.)

A.

Lab poco a poco crescendo

Reb

Sil#

Mib

(sempre gliss.)

A.

La# mf

sempre crescendo

Reb

Mib

(sempre gliss.)

A.

pp subito

Mib

Do# poco cresc.

(sempre gliss.)

A.

sempre crescendo

Sil#

Mib

Mib

(sempre gliss.)

A.

f

(sempre gliss.)

A.

Lab

sempre decrescendo

Sil#

mp

f

mp

Volta Subito

\* Les durées sont relatives, à titre indicatif.  
 \*\* Les bruits des pédales peuvent être sonores, évoquant les "martellements" des esprits invoqués.



(sempre gliss.)

Arpa

[Ped.-accordage]

Solb PP

mp sempre decrescendo

Lab

Sib

~15"

(sempre gliss.)

A.

[Ped.-acc.]

Lab

Sib

Fab

sub PP lontano

~20"

(sempre glissando)

ppp

poco a poco crescendo

A.

[Ped.-acc.]

Mib

Lab

Lab

~15"

(sempre gliss.)

mf

(1.v.)

(2.v.)

sub PP lontano

Mib

pp

pp

pp

A.

[Ped.-acc.]

Lab

Lab

Lab

~20"

(sempre gliss.)

ppp

poco a poco crescendo

con fuoco

ff

(1.v.)

(2.v.)

sub PP

sub PP

sub PP

A.

[Ped.-acc.]

Lab

Lab

Lab

~35"

2

4

attacca subito

**II. Visio (Apparizione)**

Lento "Slow Two Steps" quasi senza tempo (♩ = 8 MM) - malinconico

2

4

A.

P dolce e leggero, un poco triste

Mib, Solb

Solb, Mib

poco

A.

Sib

Mib, Solb

Mib, Solb

Lab

pp espressivo meraviglioso

A.

Lab

Mib, Solb

Solb

Mib

Sib

(-2-)

[41]

*poco affrettando* ----- *poco esitando* -----

A. Sib Solb Mib Solb Mib Sib Lab

---

*Poco Animato (L.v. 56), ma sempre rubato*

A. *pp semplice* Lab Lab

---

*poco a poco rall.* ----- *molto allargando*

A. Sib Fa# Fa#

---

*A Tempo (L.v. 48)* ----- *poco incalzando* ----- *sub.rall.*

A. *pp meraviglioso* Mib Solb Solb Mib Sib

---

*Immateriale (L.v. 40)* ----- *sempre allarg.*

A. Sib, Lab Mib, Solb Solb Mib

---

*Senza rigore*

A. (L.v.) 3 (L.v.) 3 (L.v.) 3 *p* (L.v.) *pl* (L.v.)

---

*Misterioso, molto rubato, sempre l.v.*

A. (L.v.) *près de la table* (L.v.) *longa* (L.v.) *n. 25"* *Fine* (L.v.) *n. 6'*

Sib, Fa# Solb, Lab *mp lontano* *poco r/z* *perendosi*

[Ped. acc. *basso*]

Spieldauer: ~ 5'25"

Lui Virgil Frâncu

IX.) << MEDIUM  $\varphi$  >>

Serban Nichifor (1996)

für Flöte Solo

Estatico, misterioso, molto rubato

Fl. (i)  $\text{N}$   $\text{pp}$  *quasi improvvisando*  $\text{pp}$  *poco* (15")

*flatt.*  $\text{P}$  *ord.*  $\text{sub. pp}$   $\text{P}$  *flatt.*  $\text{mf}$  (15")

*ord.*  $\text{pp lontano}$   $\text{sub. f}$   $\text{P}$   $\text{PP}$   $\text{P}$  *mf*  $\text{P dolce}$   $\text{molto f}$  (15")

$\text{P}$  *poco*  $\text{P lontano}$  (10")

$\text{P}$   $\text{f}$  *molto*  $\text{P}$  (10")

$\text{PP}$   $\text{f}$  *flatt. più* *ord. sub. mf* *esitando* (10")

$\text{ff}$  *molto* (5")

*Sub. Allegro capriccioso*  $\text{sub. f}$  *giocoso, poco sarcastico* (3,5")

$\text{poco}$   $\text{a poco}$  *precipitando* (3")

$\text{sempre precipitando}$   $\text{ff}$  *molto*  $\text{ff}$  *(longe)* (5")

*Sub. Rubato*  $\text{ord.}$   $\text{mf}$   $\text{sub. mf}$  *quasi improvvisando* (15")

(Homogene AKKorde)  $\text{mf}$   $\leftrightarrow$  *fluido, legatissimo*

Fl. (i.)

mp *poco* *fluido* *p* *pp* *mp* *fluido* (v10")

*p* *poco* *piu* *mf* *pp* *poco* *piu* (v5")

*mp* *poco* *pp* *molto* (8) *f* *ff* *possibile* (v10")

(Loco) *mf* *sensuale* *poco* *f* *flatt.* *mf* *molto* (v10")

ord. *sub. P. misterioso* *pp* *con morbidezza* (v10")

*pp* *con morbidezza* (v15")

*sub. ff* *vivo* *flatt.* *possibile* (v5")

ord. (Loco) *p* *pp* *molto* *f* *mf* *dolcissimo* (v10")

*flatt.* *p* *molto* (v10")

(sempre flatt.) *mp* *ord.* *mp* *p* *molto* (v10")

*mp* *molto* *f* *molto* *pp* *liscio* (-2-) [44]

Instrument *Molto Espressivo* *mp* *fluido* *poco* (v10")

Fl. *in Flauto* [NM] → NA → NM

Stimme [8+ ad lib] (8) *pp* *molto* *f* *molto* *pp* *liscio* (-2-) [44]

*poco minaccioso*

(sempre  $\downarrow \approx 52$ )

Fl.  $\swarrow$  i.  $\downarrow \approx 52$   $mp$   $poco$   $\downarrow \approx 15''$

S. [8 $\downarrow$  ad lib.] (8)  $pp$  liscio  $poco$  a  $poco$  animando  $\downarrow \approx 12''$

Fl.  $\rightarrow$  i.  $mp$   $\downarrow \approx 72$  sempre animando  $pp$   $\downarrow \approx 134$   $\downarrow \approx 8''$

i.  $pp$  sotto voce  $mp$   $\downarrow \approx 15''$

Fl.  $\swarrow$  i.  $\downarrow \approx 60$   $poco$   $mp$   $poco$  a  $poco$  rall.  $pp$   $\downarrow \approx 20''$   $molto$

S. [8 $\downarrow$  ad lib.] (8)  $pp$  liscio  $molto$   $\downarrow \approx 20''$

Fl.  $\swarrow$  i.  $\downarrow \approx 40$   $non$  vibrato  $\downarrow \approx 20''$   $\downarrow \approx 20''$   $\downarrow \approx 5'25''$

S. [8 $\downarrow$  ad lib.] (8)  $sub. pp$  doloroso  $perd.$   $ppp$   $perd.$   $quasi$  vento  $[sch]$   $perd.$   $suono$  bianco (in Flauto) - senza rigore

Legenda

- $\mathcal{N}$  = Rubato, quasi senza tempo
- $\frac{4}{4}$   $\frac{5}{4}$  = Giusto
- Flatt. = Flatterzunge (Frollato)
- Ord. = Ordinario
- I. = Instrument
- S. = Stimme (in Flauto!)
- suono bianco [8 $\downarrow$  ad libitum] = murmeln in Flöte (quasi Vento)
- [Sch] = accelerando (poco a poco)
- $\frac{10}{8}$   $\frac{8}{8}$   $\frac{5}{6}$  = quasi-"aleatorische" Griffe (für homogene Akkorde)
- $\circ$  = entspannter Lippendruck
- $\bullet$  = leicht verstärkter Lippendruck
- N.B. = normaler Blasdruck
- +B. = zunehmender Blasdruck
- $\frac{10}{8}$   $\frac{8}{8}$   $\frac{5}{6}$  = farbliche Umwandlungen eines Klanges
- $\text{|||||}$  = rallentando (poco a poco)

Work cited for Metric

1939 Hutter, Solo Cello, Works Biennial - Birmingham, AL (U.S.A.)

Duration: 8'

For Craig Hultgreen

for Solo Cello (\*)

Sample Contemplation, (Luke, Chapter 23)

Maestro Roberto Sierra - Primavera 1974 for International Music Society (1974)

a) execution

8' - 30"

1974 - 1975

Seban Nichtfor

(1973)

mp cantabile

Do-mi-ne Je-sus Chri-ste Fi-li-us De-i

qui ex Pa-tre Fi-li-o-que ex-sistis

qui cum Pa-tre si-mul ex-sisti

qui cum Pa-tre si-mul con-sub-stan-ti-

as es qui cum Pa-tre si-mul con-

sub-stan-ti-as es qui cum Pa-tre si-

mul con-gre-ga-tus es qui cum Pa-tre

si-mul con-to-ri-um et con-spi-ras

qui cum Pa-tre si-mul pro-cedis qui

cum Pa-tre si-mul in-oras qui cum

Pa-tre si-mul ex-its qui cum Pa-tre

si-mul in-ter-mi-nas qui cum Pa-tre

si-mul in-ter-ru-gas qui cum Pa-tre

si-mul in-ter-ru-gas qui cum Pa-tre

si-mul in-ter-ru-gas qui cum Pa-tre

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si-mul in-ter-ru-gas qui cum Pa-tre

si-mul in-ter-ru-gas qui cum Pa-tre



3. OSTINATO ALLA SPAGNUOLO.

Giusto (4/4)

Handwritten musical score for page 3, featuring multiple systems of staves for various instruments. The notation includes notes, rests, and dynamic markings such as *mf*, *pp*, and *ppp*. There are also performance instructions like *rit.* and *rit. molto*. The score is written in a cursive, handwritten style.

(-3-)

Udeme Campariliter  
24

[48]

Handwritten musical score for page 4, continuing the piece. It features multiple systems of staves with musical notation and dynamic markings like *mf*, *pp*, and *ppp*. The notation is consistent with the previous page, showing a continuation of the musical themes.

(-4-)



*(Segue a 2ª. Parte)*

Ct.  
Gr. c.  
Pf.

4. ASTARÉ NU

CONVERSANDO - SEPARANDO - REUNINDO

Ct.  
Gr. c.  
Pf.

(-6-)

*sfz*

Ct.  
Gr. c.  
Pf.

*sfz*

Ct.  
Gr. c.  
Pf.

(-5-)

Ultima Competição  
20

[49]



In Honorem Karol Szymanowski

XII.) TRANDAFIRUL NEGRU / CZARNA RÓŻA

Poetry by Kazimierz Tetmajer / Romanian version by Ion Petrică

Durata:  
~ 5'

Serban Nichifor  
(1986)

MOTTO

*Lento e Rubato* (♩ ~ 44)

MEZZO-SOPRANO (8-8<sup>a</sup>)

[Karol Szymanowski: Mazurka op. 62 n° 2 - measures 83-84]

PIANOFORTE

*pp doloroso*

*pp*

*come eco, poco vibrato poco a poco ritardando*

*poco portamento*

*poco portamento*

M

81

*pp immateriale*

*l.v.*

*l.v.*

81

(-2-)

*(sempre ritardando)* *poco a poco morendo*

Mezzo-Sopr.

151

*ppp eco* *(l.v.)*

P.f.

*attacca subito*

## PROKEIMENA

*subito Dramatico, sempre rubato (♩ ~ 76)* *poco allargando*

*ben marcato*

*sonoro e pesante*

*Improvvisando (♩ ~ 60)*

*f fluido, sempre poco portamento*

151

*mf eco* *(l.v.)*

*mf dolce*

*poco a poco allargando* ----- (-3-) ----- *dotissimo* <sup>subito</sup> (♩ ~ 56)

*poco a poco precipitando* ----- (♩ ~ 106) ----- *Subito Lento, molto rubato* (♩ ~ 68)

[Karol Szymanowski: Mazurka op. 62 no. 2, measures 8-10]

*nostalgico* ----- *poco a poco calando* -----

*subito Moderato* (♩ ~ 86)

① *sempre pp ritmico e dolce* ----- ② -----

(-4-)

Mezzo Sopr.  
poco P molto cantabile, sempre poco portamento.  
A

PF.  
sempre p ritmico e dolce

③ ④

⑤ ⑥

mf

mp ritmico

⑦ ⑧

[54]

(-5-)

*poco a poco animando*

⑨ ⑩

*(sempre animando)*

*f molto espressivo*

① ②

*mf ritmico*

*(sempre animando)*

① ②

(-6-)

*(sempre animando)*

Mezzo-Sopr. *ff sonoro*

Pf. *ritmico e sonoro*

*(sempre animando)* (♩ ~ 144)

*molto*

*molto*

*Ardente* (♩ ~ 144 / ♩ ~ 288) *ff drammatico, quasi Sirena*

*Silenzio non vibrato*

*ben marcato* *sfz*

[56]



(21)

*(sempre gliss. non vibrato)* *poco a poco precipitando*

*(sempre precipitando)* *(sempre glissando non vibrato)*

*molto precipitando, isterico* *(♩ = 200)* *(gliss.)* *poss.*

*(sempre glissando non vibrato)*

*glissando* *Muta subit* *Org* *(ad.)* *attac* *subit*

# INCANTATION

Subito Falso e Misterioso (♩ ~ 44)

*poco a*

**Soprano**  
Text A  
 Iumani sumitiei gânduri zări  
 S-au cufundat, străine,  
 Când am zărit un trandafir,  
 Aproape, lângă mine.  
*p mormorando dolce, quasi incantatio (molto rubato)*

**Mezzo**  
Text B  
 Serce me opalo, a moja myśl  
 tonęła gdzieś w lazurze,  
 nagle ujrzałem przy sobie tuż  
 skromniutka, czarna, róża.  
*p mormorando dolce, quasi incantatio (molto rubato)*

**Pf.**  
*sempre* *legatissimo*  
 sfz molto *lv* *ppp immaterialo* *e semplice, molto tranquillo*  
*sempre ped. l.v.*

**Organo (elettronico)**  
 Fl. *sempre legatissimo*  
 4/8 *ppp immaterialo e semplice, molto tranquillo*

(-9-)

*poco animando* ----- *Sempre Tranquillo* (♩ = 84)

Soprano  
Text A

Nici frunzele, nici floarea lui  
Nu mi-au trezit uimirea,  
Ci vraja care-o răspindea  
Mi-a înrobit privirea.

*p. marmorando dolce (molto rubato)*

Mezzo  
Text B

Wspaniała krása jej kwiat i liść  
bynajmniej się nie pleni,  
a przecież dawny jakiś czar  
przykuwa wzrok mój do niej.

*p. marmorando dolce (molto rubato)*

Pf.

*sempre Ped.*

Ossia

Organo  
(elettronico)

*poco a poco allargando*

o  
r  
g  
a  
n  
o  
S  
o  
s  
t  
r  
a  
A

Text A

Fu negru trandafir, te rup-  
Te-asez pe inima - adormita....  
Inima mi bate, si-n mina tin  
o floare impietrta.

Plec tral si trandafirul iar  
Din piatra se desprinde  
Ma-ntorc, dar mina mea....

*p mormorando dolce (molto rubato)*      *p mormorando dolce (molto rubato)*

Ossia

o  
r  
g  
a  
n  
o  
S  
o  
s  
t  
r  
a  
B

Text B

Czarna różycko - zerwa się,  
na piersi przypnę sennej -  
serce się budzi - cóż to? ma dłoń  
chwyci za kwiat kamienney!

Udechodzę smutny - w tej chwili znów  
z kamienia kwiat wykwita;  
wracam - i znowu moja dłoń....

*p mormorando dolce (molto rubato)*      *p mormorando dolce (molto rubato)*

Pf.

Ossia

(sempre Ped. l.v.)

Organo  
(electronica)

(sempre allargando)

**Soprano**  
Text A  
*O piatră rece prinde.*  
*p mormoranda dolce (molto rubato)*

**Mezzo**  
Text B  
*za zimny kamień chwytą.*  
*p mormoranda dolce (molto rubato)*

**Pf.**  
*poco pp*  
*(sempre Ped. l.v.)*

**Organo (electronic)**  
*poco PP*

(- 12 -)

*Presto* (♩ = 54) *poco rubato, sempre allargando*  
*molto espressivo*

Mezzo Soprano

(Vox)

E U

*ppoco* *poco p* *poco a poco bocca chiusa* → M

[ Te De - um lae - de - mus ]

Pf.

(longa) l.v. (longa) l.v.

81 (sempre Ped. l.v.) \*

Org.

(pp) *Organo non diminuendo* (interrotto sub)

Seban Nichifor

Bucaresti, 13-23-XII-86

XIII.)

Segnalazione d'Onore, Trento-1993  
Durata: ~ 5'

# AVE MARIA

Serban NICHIFOR  
(1987)

Adagio (♩ = 54) molto cantabile - Mancini mele -

poco a poco allargando

Soprano Solo (ossia Tenore Solo)

Organo

S. (sempre allarg.) - - - (Solo) *mp* A Tempo

Org.

S. *mp* (Cato)

Org.

S. *mp* (9)

Org. *mp*

A - ve Ma - ri - a, gra - ti -  
 a - ple - na Do - mi - nus tec - cum, be - ne - dic - ta tu in  
 mu - li - e - ri - bus et be - ne - dic - ta tu  
 in fin - ctus ven - tus tu i - se sus.

© 1993 by "Pro Musica Studium", (- 1 -) [63]  
Roma

(+ Solo)

S. *f* San - cte Ma - ri - a Ma - ter De - i

Org. *mf*

S. *ff* o - ra pro - no - bis pec - ca - to - ri - bus mi - se - re et in

Org. *f* *mf*

*poco a poco allargando*

S. ho - ra mor - tis me - stre.

Org. *mp* *p*

*molto allargando*

S. mi - stre. A - A - men

Org. *mp* *p*

Buonvini, 30-VIII-1987



Martiriilor Holocaustului din Ardealul de Nord, 1940-1944  
 Ștefan Nichifor  
 (25.III - 29.III.1918)

### REMEMBER

- poem pe versuri de Victor Bărbănteanu -

Durată: n.12'

A tempo (♩ n.60)

mp de bonoe

[65]

Funebre (1260)

*mp dubitate, gusi, pianissimo*

Si sa bestia de-a mea, pe-a mea (ca-nu-ma-nu-ma) de-a mea, pe-a mea, pe-a mea...

*mp dolce*

*p*

*mp*

Si stinzi un fost din ca-se de-mis-te-te, ma-i zice de ma-i zice te de ma-i de ca-ma-ma...

*mf*

*mf*

Te-va-bie cu ma-ma si-ma-ma de-va si-ma-ma de-va-bie

*f*

Ca-fun-nea ce-te se ma-i! Dusi-tpi in bog-ia de in-ter-er-er-er...

*f*

*f*

*f*

A-ce-ce de in-cup-ta-re... Si-ma-ma de-a mea pe-a mea, pe-a mea, pe-a mea...

*f*

*f*

*f*

*f appassionato, poco affrettando*

Un ur-dek si a-ma-ma si fer-ma-tic  
ca-ti pe-a stana-a se-a in tan-te

*f*

*f*

*f* *ben marcato*

*mp*

*mp* *sempre affrettando*

pa-ve in con-tand fur-te ca-te.  
pat-fa ma-te-te dar-un stin-git si un...

*ff*

*ff* *pizzicato non vibrato*

*f* *len.*

*f* *ff* *decrescendo*

*pp*

A-te-mpu (1270) *P* sotto voce  
da-mi a-te

*pp* *pp*

*pp* *pp* *decrescendo*

[66]

Grave (♩ = 40)

Handwritten musical score for the first system, measures 121-131. The score is written on a grand staff (treble and bass clefs). It includes dynamic markings such as *p*, *mp*, *deciso*, *sfz*, *sf*, and *rit.*. Performance instructions include *molto repressivo*, *rit.*, *molto animando*, and *rit.*. The lyrics in Romanian are: "Dap-ta-te, dap-ta-te, ca sa scapam de pacate. Dap-ta-te, dap-ta-te, ca sa scapam de pacate." Measure numbers 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, and 131 are indicated.

(tempo animando) →

Handwritten musical score for the second system, measures 132-144. The score is written on a grand staff. It includes dynamic markings such as *sfz*, *sf*, *rit.*, and *rit. molto*. Performance instructions include *rit.*, *rit. molto*, and *rit. molto*. The lyrics in Romanian are: "Sa-va-ri-si-ta-nu am-puta-va or-ve-mi-ber, ca sa-puti-va. Sa-va-ri-si-ta-nu am-puta-va or-ve-mi-ber, ca sa-puti-va." Measure numbers 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, and 144 are indicated.

[67]

Sub. Lontan (d=60)

[68]

Sub. Poco Più Mosso (d=72)



Mamei mele

Serban Nichifor  
(1989)

XV.) BUCURĂ-TE, REGINĂ

Durata: ~ 2'15"

- coral -

Andantino molto cantabile (♩ ~ 68)

Soprano Solo  
ossia  
Tenore Solo

Organo  
*mp dolce e semplice*

S./T.  
*mf espressivo*  
Bu-cu-ră-te Re-gi-nă-, Mai-ca Mi-lei și via-ța-,

Org.

S./T.  
mîn-gî-ie-rea și nă-dej-dea noas-tră, bu-cu-ră-te! Că-tre

Org.

S./T.  
ti-ne strî-găm, sur-gîie-mi-ti fi-ai E-vei-, Că-tre ti-ne sus-pi-

Org.

(-1-) [70]

S./T. *măm, ge-mind și plin-gind în a-ceas-tă va-le de la-crimi. A-șă-*

Org.

S./T. *dar mij-lo-ci-tă-rea noas-tră, în-toar-cește noi-o-chii tăi cei mi-los-tivi și*

Org.

S./T. *du-pă sur-ghe-nul a-ces-ta-s A-ră-tă-mi-Lă-mo-ua pe I-sus, Bi-ne-ai-vîn-*

Org.

S./T. *ta-tul rod al tru-pu-lui tău, O mi-los 31 ti-vă-, o blîn-dă-, o*

Org.

S./T. *dul-ce, Fe-cia-ră Ma-ri-*

Org.

*\*) 21*  
*asista*  
*dar mij-lo-ci-tă-rea*

(~2'15")  
 Sebastian Nicheif  
 Bucuresti, 27-29-IX-1989

(- 2 -) [71]

Doamnei Georgeta Stoleriu

Durée: n°15"

Serban Nichifor  
(1994)

# XVI.) LA CENTAINE ("Tant d'années...")

d'après un poème

de Madame Jeanne de Corte Van Steenberge

Con Malinconia (♩=72), quasi improvvisando

Soprano

Pianoforte

S.

Pf.

*mf*

*per ritardando*

S.

Pf.

*A Tempo - molto espressivo*

Tant d'an - nées par Dieu don - nées sont

Magazinul „Muzica“  
12

(-1-) [72]



S. en - vo - lées comme une fu - mée

Pf.

S. Qu'est-ce cent ans — Qu'est-ce mille ans —

Pf.

S. Puis-qu'un seul in - stant les ef - face Tout passe *peu rall.*

Pf.

A *mf* Tempo (♩ = 72)

S. A cha - que fois que l'heure son — ne

Pf. *mp*

(-2-)

[73]

S. *Tout i-ci-bas nous dit A-dieu*

Pf.

S. *En moi ré-sonne Le re-tour vers Di-eu*

Pf.

S. *Le re-tour vers Di-eu* *[poco slargando]*

Pf.

S. *Pour Più Animato (♩=84)*  
*f* *Que se-raient mes an-nées*

Pf. *mf*

S. *Par Di - eu don - nées*

Pf.

S. *Que se - raient mes an - nées Sans la sur -*

Pf.

S. *vie dans l'au - tre vie*

Pf. *mf*

*Appassionato*

S.

Pf. *f* *in rilievo*

S. 31

Pf.

S.

Pf.

S.

Pf.

*mf*

S.

Pf.

*ff* (♩96)

Stupre Più Mossor

À cha-que fois que l'heure son ne

(m.s.)

(m.s.)

(- 5 )

[76]

S. *Tout i-ci-bas nous dit A - dieu*

Pf. *7* *3* *3* *3* *3* *3* *3* *3*

S. *En moi ré-sonne le re-tour vers Di-eu*

(41)

Pf. *7* *3* *3* *3* *3* *3* *3* *3*

S. *Le re-tour vers Di-eu* *molto*

Pf. *7* *3* *3* *3* *3* *3* *3* *3* *molto*

S. *Que se-raient mes an-nées* *mp sotto voce*

(81)

Pf. *Poco Meno Mosso (And. 90)*

*Sempre Ped - - - (- 6 -) [77]*

S. *(87)* Par Di - eu don - nées

Pf.

S. *(87)* Que se - raient mes an - nées Sans la sur -

Pf.

S. *(51)* Vie Dans l'au - tre Vie *poco a poco rall -*

Pf. *poco* *(l.v.)* *mp*

Lontano (No 56)

6  
4

S. Tant d'an - nées par Dieu don - nées Sont en - vo - lées comme une fumée

Pf. *dolce*

S. *Rubato*  
 Qu'est-ce cent ans qu'est-ce mille ans  
 Puis-qu'un seul in-stant (81)

Pf.

S. *P dolce*  
 les ef-face Tout passe  
 Tempo I (♩ = 72)

Pf. (l.v.)  
 PP semplice

S. *P*  
 Tout passe poco a peu tit.

Pf. *poco P*

S. *PP* *poco P*  
 Tout passe (150) G. P.

Pf. *pp*  
 poco a poco allargando... PP PPP lontano (l.v.) G. P.

\*) x = mormorando

(-8-)

[79]

Victor  
 30-12-94

XVII.)

À la mémoire de mon Père

LA BALLADE DU PALAIS HANTÉ

Serban Nichifor (1999)

Durée : ~ 5'20"

(air de l'opéra « Le Martyre de Saint Claude »)

Texte d'Edgar Allan Poe, traduit par Claude Debussy

S. *mp dolce e fluido, scottesevole*  
 [Lady, Madeline]  
 Sempre lontano, con morbidezza (♩ = 62) - quasi Walzer lento poco rall. A Tempo (♩ = 62)  
 P. *p. estinto, poco esitando* ("voix lointaine et maladive")  
 Dans la plus verte

Ped. \* Ped. \* Ped. \* Ped. \* simile

S. *poco rall.* A Tempo (♩ = 62)  
 de nos val-lées par des bons anges

Ped. \* Ped. \* Ped. \* Ped. \* simile

S. *poco rall.* A Tempo (♩ = 62)  
 par des bons anges ha-bi-tée. j'ai dis un pa-lais ma-jes-tueux dres-

Ped. \* Ped. \* Ped. \* Ped. \* simile

S. *poco rall.* A Tempo  
 sait, dres-sait son front C'é-tait, c'é-tait dans les do-maines du Mo-

Ped. \* Ped. \* simile

S. *molto rall.* Sub. Andantino (♩ = 72) *poco rall.* Sub. Andantino (♩ = 72)  
 mar-gue Pen-sée j'a-mais j'a-mais Sé-ra

Ped. \* Ped. \* Ped. \* Ped. \* simile (-1-)



*poco rall. A Tempo (♩=72)*

S. *phim* ne dé-ploya son aîle sur un pa-

Pf.

*poco rall. A Tempo (♩=72)*

S. *lais* à moi-tié aus-si beau Et tou-te, et tou-te de

Pf.

*poco rall. A Tempo (♩=72)*

S. *portes* et ru-bis, et ru-bis e-pa-lante é-tait, é-tait, é-tait la

Pf.

*(sempre poco a poco rall.)* *Quasi Sogran-do (♩=58), molto rubato (senza tempo)*  
*Come eco* *dolce molto espressivo*

S. *por-te* du beau pa-lais, pa-lais. *immateriali, quasi improvvisando* à tra-

Pf.

*mp dolce molto espressivo* *poco rall. A Tempo (♩=58)*

S. vers la- quelle vé-nait, par flots, par flots, é-tin-ce-lante tou-jours, une

Pf.

*simile*

*poco rall. A Tempo (l.v. 58)*

S. trou - pe d'É - chos, d'É - chos dont le doux de - voir n'é - tait que de chan - ter,

Pf. *poco a poco animando*

S. vec, - à - vec - des voix, - des voix d'in - sur - pas - sa - ble beau - té

Pf. *si simile*

*Moderato (l.v. 90) poco a poco rall. (l.v. 58)*

S. poir - et la sa - gesse, et la sa - ges - se de leur

Pf. *compte rall. (l.v.)*

*(l.v. sim) al Fine*

S. *productions (long)*

Pf. *(l.v.) G.P. (l.v.)*

*(Ped. l.v.)*

Texte:

- Dans la plus verte de nos vallées  
 par des bons anges habitée  
 Jadis un palais majestueux dressait son front  
 C'était dans les domaines du Monarque Pensée

- Jamais Séraphim ne déploya son aile  
 Sur un palais à moitié aussi beau.

Et toute de perles et rubis éclatante  
 était la porte du beau palais,  
 à travers laquelle venait par flots, par flots  
 étincelante Toujours  
 une troupe d'Échos dont le doux devoir  
 n'était que de chanter  
 Avec des voix d'insurpassable beauté  
 L'espoir et la sagesse de leur non.

Suzanne N. Chiff

Bucarest, le 19-11-1999  
 (heures 12-16)

(-3-) Edgar Allan Poe; traduction de Claude Debussy

→ γ) "à 2"-Strumentale

Pentre LIANA.  
I.S.C.M. Prize, Athens-1979  
Dionysies XVIII (for Trombone and Percussion)  
Dimitris (Dimitris)  
Moderato con passione  
Serbas, N. (1978)  
COLENDE (CAROLS)  
scmpic. ff prest. molo  
P. pace marato  
Sinnle

Tm.  
Gr.c.  
Tm.  
Gr.c.  
Tm.  
Gr.c.  
Tm.  
Gr.c.

©1979 by edition modern münchen (-1-)

→ γ) "à 2"-Strumentale

Tr.  
Gr.c.  
Tm.  
Vox I  
Gr.c.  
Vox I  
Vibf. con m. choro

(-2-)

Handwritten musical score for measures 10-13. The score includes parts for Trombone (Tm.), Vibraphone (Vibf.), and Voice I (Vox I). Measure 10 shows Tm. and Vibf. with dynamics *mf* and *HA*. Measure 11 shows Tm. and Vibf. with dynamics *mf* and *HA*. Measure 12 shows Tm. and Vibf. with dynamics *ff* and *HA*. Measure 13 shows Tm. and Vibf. with dynamics *ff* and *HA*. There are also notes for "Vox I" in measures 10, 11, and 12.

(-3-)

Handwritten musical score for measures 14-17. The score includes parts for Trombone (Tm.), Vibraphone (Vibf.), and Bass Clarinet (B. Cl.). Measure 14 shows Tm. and Vibf. with dynamics *f* and *f*. Measure 15 shows Tm. and Vibf. with dynamics *f* and *f*. Measure 16 shows Tm. and Vibf. with dynamics *ff* and *ff*. Measure 17 shows Tm. and Vibf. with dynamics *mp* and *mp*. There is also a part for B. Cl. in measure 17.

PPP possibile, Gms. etc

(-4-)

Tm. *pp estivo*  
 B. Ch. *f deciso*  
 Tm. *mus. parlando*  
 B. Ch. *2<sup>no</sup> 4*  
 Vib. *l.v.*  
 Tm. *mf*  
 Vox II *sempre ff*  
 Gr. c. *(flauti sempre gradatamente)*  
 B. Ch. *pp con ecc*  
 Tm. *ff subito*  
 Vox II  
 Gr. c.

(-5-)

Magnum "Musica"  
22

Tm.  
 Vox II  
 Gr. c.  
 Tm. *ff*  
 Vox I  
 Vox II *mus. gradato*  
 Gr. c.  
 Tm.  
 Vox I  
 Vox II  
 Gr. c.  
 Tm. *ff*  
 Vox I  
 Vox II *mus. gradato*  
 Gr. c.

(-6-)

4 4 4 4

Tm.  
Vox I  
Tamt.  
B. Ch.  
Tm.  
B. Ch.  
Tm.  
Vibf.  
B. Ch.

*fff possibile ben sostenuto*  
*sffz*  
*ff*  
*fff disperato*

MI NA TRU

(-7-)

Musical "Muzica"

Lento

Tm.  
Vox II  
Vibf.  
B. Ch.  
Vox II  
Vibf.  
Celesta  
Vox II  
Vibf.  
Celesta  
Vox II  
Vibf.

*pp*  
*p*  
*mf*  
*f*

TA AS TAZI S-A NAS-CUT TRUP DIN DU-HUL

(-8-)

Handwritten musical score for measures 87-92. The score includes parts for:

- Vox I
- Vox II
- Vibf.
- Vox I
- Tm.
- Vox II
- Vibf.
- Tm.
- SINGL.
- Gn. c.
- Tm.
- Vox II
- Gn. c.
- SINGL.

Lyrics and performance instructions include:

- mp fischio*
- Tempo 1*
- f quicquid, omnia uocabit*
- fff subito con brio*
- glocomonia uocabit*
- fff subito*
- Se mpre fff*
- fff subito, ben marcato Lento*
- fff subito*
- fff subito*

Handwritten musical score for measures 93-100. The score includes parts for:

- Vox I
- Celesta
- Vox II
- Vibf.
- Celesta
- Vox II
- Vibf.
- Vox I
- Celesta
- Vox II
- Vibf.
- Vox I
- Celesta
- Vox II
- Vibf.

Lyrics and performance instructions include:

- mp fischio*
- SFANT CUM AU SPUS PRO - RO*
- TRUP DIN DU - HUL SFANT CUM AU*
- SPUS PRO - RO*
- TRUP DIN DU - HUL SFANT CUM AU*
- SPUS PRO - RO*
- TRUP DIN DU - HUL SFANT CUM AU*
- SPUS PRO - RO*
- TRUP DIN DU - HUL SFANT CUM AU*
- SPUS PRO - RO*
- TRUP DIN DU - HUL SFANT CUM AU*
- SPUS PRO - RO*
- TRUP DIN DU - HUL SFANT CUM AU*
- SPUS PRO - RO*
- TRUP DIN DU - HUL SFANT CUM AU*

[87]

(in Basses)  
 R  
 pp  
 A  
 sf  
 S  
 pp  
 ER

//

Vox I  
 Vox II  
 Taut.

(arco)  $\circ$

//

(in Tenors and Basses)  
 $\Delta$   $\rightarrow$  Portamento  
 Vox I  
 mf  
 (f)

//

Taut.  $\circ$  (f)

//

Selva Nidra  
 Barockzeit  
 2. VIII - 12. IX.  
 (1743)



Mamei mele

Serban Nichifor

(1979)

Durata: ~ 3'30"

RA - Virgil Franca &  
Nicole Licaret, Aprile 1979

# XIX.) INVOCATIO [Dionysies IV]

per Clarinetto in Sib (ossia Flauto)  
e Celesta (ossia Pianoforte)

Le n. 60 poco rubato

sempre pppp → mp

[scritti in Sib - effetto 1 tenore ↓] sempre pp flauto e cantabile, quasi Vox humana

Clarinetto in Sib (ossia Flauto) - 1 tenore  
Celesta (ossia Pf.)  
8↑

mp sonoro  
sempre cantabile l.v.

Cl.  
Cel.

mp sonoro

Cl.  
Cel.

mp sonoro

mp sonoro

Cl.  
Cel.

(- 1 -)

[89]

Tempo I *rit.*

Cl. *mp* *ppp* *pp*

Cel. *pp* *morando* (come *elo*), *sempre Pedale* (*legatissimo*)

[Combinatur libere ale sunetelor cuprinse in casele] (dar rapide, in valori de caisprezaccioni)

*pp* *mp* *meso* (*meno mosso*) *ingenuo, lentissimo, molto espressivo*

(2) *pp* *f*

(2) *pp*

(3)

(3)

(3)

(2)

*Sulito*  
Tempo  $\text{♩} = 60$  per rubato

Cl. *(2)*

Cel. *mp Sonoro (l.v.) (l.v.)*

Cl. *sempre pp fluido e cantabile*

Cel. *mp Sonoro (l.v.)*

Cl. *(2)*

Cel. *mp Sonoro (l.v.)*

Cl. *(3)*

Cel.

Cl. *(4)*

Cel. *pp poc o poc crescendo e precipitando*

Handwritten musical score for Clarinet (Cl.) and Cello (Cel.).

**System 1:** Cl. and Cel. staves. Cl. part includes dynamics *mp* and *Tr* (trills). Cel. part includes *mp ingenuo* and *(sempre Pedale Cr.)*.

**System 2:** Cl. and Cel. staves. Cl. part includes *mp dolce* and *poco rall.*. Cel. part includes *(l.v.)*.

**System 3:** Cl. and Cel. staves. Cl. part includes *Poco più mosso*, *pp vibrato ma liscio*. Cel. part includes *pp mormorando (come eco)* and *(l.v.)*.

**System 4:** Cl. and Cel. staves. Cl. part includes *pp sonoro (l.v.)*. Cel. part includes *pp*.

**System 5:** Cl. and Cel. staves. Cl. part includes *pppp lontano, come eco* and *pp*. Cel. part includes *pppp* and *(l.v.)*. A vertical note on the right side reads *Bu. cantata; 8-IV-1979*.

At the bottom, there is a measure with a minus sign: *(-4-)* and the instruction *pp come eco*.

Durata: n. 4'30"

Doamnei Cornelia BRONZETTI

# SERBAN NICHIFOR

(1983)

## XX.) "CHANSON D'ANTAN"

("Cântec de demult")

*Lontano e fluido, poco rubato (♩ ≈ 60)*

VIOLENO

Musical notation for the violin part, starting with a treble clef and a 4/4 time signature. The piece begins with a triplet of eighth notes marked "3 d'al niente". The melody is characterized by long, flowing lines with slurs and accents. Performance instructions include "p dolce e vibrato quasi improvvisando".

PIANOFORTE

*sempre come eco*

Piano accompaniment notation for the first system, showing a grand staff with treble and bass clefs. The piano part consists of sustained chords and single notes, marked "pp" (pianissimo) and "l.v." (leggero). The instruction "sempre come eco" (always like an echo) is written above the staff.

*sempre Ped. l.v.*

Musical notation for the second system, continuing the violin and piano parts. The violin part continues with its characteristic long, flowing lines. The piano accompaniment remains sparse and atmospheric, with the instruction "sempre Ped. l.v." (always pedal, leggiero) written below the staff.

(Ped.)

(2...)

Vno

PF

*poco in rilievo*

*ben vibrato*

*poco con nostalgia*

*sub. mp*

*sempre pp fluido*

\* Ped. \* Ped. \* Ped.

[94]

Vno (♩=♩.) *sempre p dolcissimo e semplice* (3.)

Pf.

*poco a poco animando*

*crescendo poco a poco* *molto ff disperato* *Agitato (♩=76)*

*crescendo poco a poco* *molto ff disperato*

(4.) *poco* *accelerando* (P.D.) *molto*  
 Vno. 6/8

Pf. *molto* 6/8

(P.D.) *fff possibile* *legatissimo, poco a poco decresc.* *rubato, poco precipitando (quasi cadenza)*

*fff possibile* *l.v.* *Ped.* *3ffz*

*sempre calmando* *mf poco a*

(P.D.) *mf tranquillo,* (P.D.)



Vno *e* *v* *poco* *a* *v poco* *calando* (5.)

*poco calmando e decrescendo.*

PF. *poco* *a poco* *decrescendo*

*\* Ped. subito TEMPO I (♩=60), lontano e fluido, rubato*  
*presto possibile, quasi ucelli*

*p dolcissimo, immateriale, lontano*

*legatissimo*  
*mp quasi improvvisando, poco in rilievo rubato*

*(sempre f.v.)*

*sempre Ped.*

*presto possibile, quasi ucelli*

*sempre p dolcissimo, immateriale lontano*

*presto gl.*

*mf*

*(Ped.)*

*\*)-figurația din casetă (□), se repetă rapid și liber, dar în cadrul tempoului general, integrându-se și sinronizându-se astfel (în macro-structură) cu pianul.*

(6) *poco a poco ritardando*  
*glissando* *(gliss.)* *Quasi Senza Tempo*  
*poco sul pianicello* *pp dolce* *ppp lontano* *poco*

*poco a poco decese.* *p lontano* *perendosi*  
*mp con nostalgica* *perendosi* *sfz dolce in P* *m.s.* *ppp profondo*

(Ped.)

(7) *sub.* *tempo 2 (♩ = 60)* *v. lontano poco in rilievo*  
*pp semplice*

*immateriale* *ppp* *l.v.*

\* Ped. \* Ped. \* Ped.

*poco* *poco*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*rallentando* *vibrato dolce* (7.)

*Ped.* - - - \* *Ped.* - - - \* *Ped.* - - - \* *Ped.* - - - \* *Ped.* - - - \* *Ped.* - - - \* *sempre*

*rallentando* *Quasi Senza Tempo (molto vibrato)* *Calando*

*poco* *p* *sonoro e vibrato, poco parlamento*

*ppp* *<>* *dolce*

*Subito Tempo I* (♩ ~ 60) *vibrato dolce* *longa* *(sempre vibrato)*

*pp poco a poco perdendosi*

*ppp ritmico e lontano* *ppp eco* *longa* [4'30"]

(Ped.)

Buccheri, 4-VII-1983

Lui Ion Ghită

# XXI.) Morendo

Serban Nichifor  
(1985)

Durata: ~ 5'

DRAMATICO (♩ ≈ 80), sempre poco rubato

Scordatura  
 Contrabbasso # 0 0 0 0

sempre fff ben sostenuto e vibrato (arco ad libitum)

Contrabbasso

Pianoforte

sempre fff ben marcato, pesante

sempre Ped. l.v. →

⑪

(sempre Ped. l.v.)

sempre fff somaro

poco a poco allargando

naturalmente

\* - □ = cluster (sonorous chromatic conglomerate)

LONTANO (dn 40), quasi senza tempo

(21) PP, dolce, poco in rilievo

Cb.

Pf.

*leggerissimo e fluide*

(l.v.)

PPP come eco (sempre Ped. l.v.)

poco ritardando Subito TEMPO I (dn 80) *allargando*

sempre PP liscio, arco ad libitum

(15)

(l.v.)

*sfz sfz sfz (l.v.)*

*l.v.*

*mp dolce*

subito fff drammatico

LONTANO (dn 40)

(31)

*molto*

*molto*

*pp leggiero*

*come eco*

*poco a poco crescendo*

*molto*

*molto*

*pp liscio*

*pp lontano*

(l.v.)

Subito fff violento

4  
2



SUB. AGITATO (♩ = 80)

poco a poco precipitando →

Cl. *Pizz* *fff* *dramatic* (l.v.) (l.v.) (l.v.)

Pf. *sub/fff* *dramatic* (l.v.) (l.v.) (l.v.)

(+Ped. l.v.) *sempre precipitando* (♩ = 144)

*molto*

APPASSIONATO (♩ = 82)

↑ Ped. *molto*

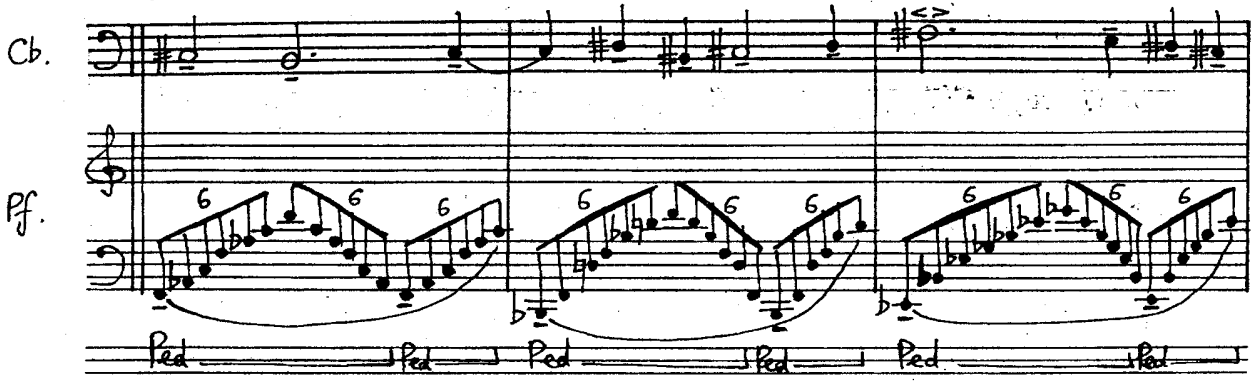
(51) *sff* *Arco* *ben fff* *grave e molto* *cantabile*

(l.v.) *tim rilievo*

*ff* *fondo*

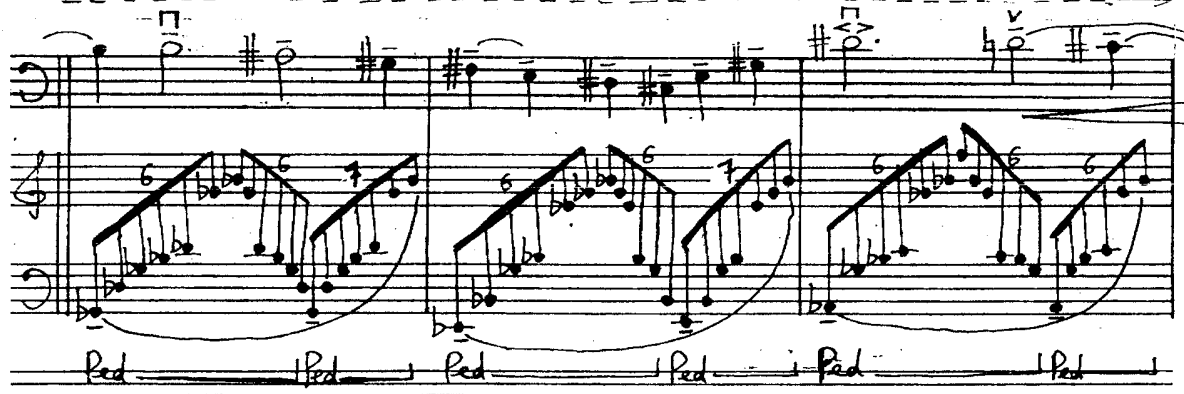
Ped

*poco a poco affrettando*

Cb. 

(61)





*sub. molto allargando*



DOLOROSO, poco strascinando e rubato (DN 60-80)

Cb. *Vibrato, con morbidezza*

Pf. *pp poco marcato* (l.v.) (l.v.) (l.v.)

*sempre Ped. l.v.* →

Cb. *Vibrato, con morbidezza*

Pf. *pp poco marcato* (l.v.) (l.v.) (l.v.)

*poco* *mf* *pp/ppp* *molto mf molto*

*più* *mp* (l.v.) (81)

*(arco ad libitum)*

*sempre P liscio, poco vibrato* (81)

(l.v.) *mp misterioso, poco rubato* (l.v.)



*poco a poco morendo*

87

Cb.

Pf.

PP eco (l.v.) P

91

87

misterioso, poco rubato (l.v.)

PP eco mp p profonda, poco violenta

95

PP lontano poco P PPP eco

P dolcissimo, recitativo

PP grave

larga (n. 15'')

sempre slentando

101

102

PPPP lontano

G. P.

Ped. x

Bucuresti, 20.V.1985

Șuban Nichifor



TIMING: 3'30" (cca)

For Nicolae Lipoczi

# XXII.) HORN CALL RAG

- TWO-STEP -

MOTTO: "Don't play this piece fast,  
it is never right to play Ragtime fast!"

SCOTT JOPLIN

## SERBAN NICHIFOR

(1986)

INTRO.

Misterioso (♩=130)

HORN in F

PIANO

(Harmonic Notation in C)

sub. ff *violento* F7b

sub. ff *violento*

secco

sfz

Rubato, quasi CADENZA

(loco)

sub. mp *eco*

E7

F7b

F#7

(loco)

p

sfz

\*) - The Horn score is written in F (effect: 54) both in  $\text{C}$  and  $\text{F}$ .

(2.-) *Poco Esitanda* (♩~90)

HORN

*mp misterioso*

B♭ F+5# B♭ C G+5#

PIANO

*p misterioso e leggerissimo*

*poco*

*(foco)*

*in ottone (cuvrez)*

F6 9b 7b sub. *ff* sonoro

C7b 10 C+5# F2 Gb

Cb3b

*sub. ff sonoro*

*poco a poco animando*

*Poco Giocoso* (♩~118)

*normale*

6b 7b sub. *f* dolce

B♭6 Db3b C3b F7b B♭ F+5#

*sub. mf leggero*

(3.)

HORN

PIANO

B $\flat$  C G+5# C7 $\flat$

F6 C+5#<sup>9 $\flat$</sup>  F6 F+5#<sup>8-9</sup> (F7 $\flat$ ) B $\flat$  20

*Sempre più mosso* (♩=132)

*(frullato)*  
*molto **fff** violente*

D $\flat$ 7 $\flat$  E7

***fff** violente*

*sub. mf dolce*

(4.-)

HORN

PIANO

A7 D7

*poco marcato*

*molto allargando*

C#7 D7 G7 Ab7b

*poco a poco* *crescendo* *molto*

13 11 9 13b 9b 7b

*l.u.*

*Maestoso* (♩ = 86)

*ff molto espressivo*

**30**

Db7b Bb7b Db7b

*poco pesante*

[109]

HORN

PIANO

$Bb7b$   $Eb7b$   $Ab7b$

*Sub. poco più massa* (♩ ~ 108)

$Db7b$   $Ab7b$   $Ab7b$   $D7\#$

*sub. mf scherzando*  
*sub. mp* *scherzando*  
*secco*

$B07b$   $D7\#$   $B07b$

*sub. f marcato* *sub. mp* *sub. f marcato*

[110]

(6.-)

HORN

*poco a poco crescendo*

9# 13# 13# 13#  
E 7 4 A 7 G 7# A 7 D 7# - 7 4

PIANO

*sub. mp*

*poco a poco animando*

*Deciso* (v. 132)

*ff*

5 5  
G 2 G 2

F#6 10b 50 5  
D 7 G 2  
3#

[111]

(7-)

HORN

9<sup>b</sup> 5<sup>#</sup> 9<sup>#</sup> 7 7<sup>b</sup> 7<sup>b</sup>  
 F# + 5<sup>b</sup> B 2<sup>#</sup> E 7<sup>b</sup> A 2 B<sup>b</sup> 2 D<sup>b</sup> 2<sup>b</sup>

PIANO

Sub. Allegro con brio (♩ = 152)

*f* *sonoro* (loco) *pesante* *sonoro*

F D<sup>b</sup> F

*poco* *a poco* *affrettando*

*pesante*

D7 E6 E#0 F# < 5<sup>b</sup> G7 13<sup>b</sup> C7<sup>b</sup>

[112]



(8.) *(sempre affrettando)*

*Vivace* (♩ ≈ 174)

HORN

F  
60

(C7b)

*f ritmico*

81

5b  
Db2b

F7b = 6 = 6b = 5

9  
G7

81

*poco a poco affrettando*

(G7)

Db7b

C7b

F

81

[113]

(9.)

→ *Veloce* (♩ ≈ 182)

**HORN**

13b  
9#  
C7b

sub. *ff* quasi grido 9

70 F 7b F 6b F 5 F 6b

sub. *mp marcato*

**PIANO**

sub. *ff* molto

sffz sub. *p leggero*

7b F 6b 6b 6b

sub. *ff* quasi grido

9b 8b 9b

Bb 7b

sub. *mp marcato*

sub. *ffz* sub. *p leggero*

(loca)

sub. *ff pesante*  
(ma in tempo!)

9b 8b 9b 9b

(Bb 7b) G7 C# B+

ol. *ffz* *ff pesante*

sub. *ffz*

[114]

(10.-)

HORN

Chords: C#+, B+, C#+, B+, C#7b, D 7 6b/3, D# 6# 5# 3#, E<G4

Tempo/Performance: *malto*

*Prestissimo* (♩=208)

Tempo/Performance: *ff sonoro*

Chords: F, D#7b, F

Tempo Marking: 80

*Sub. dolce e nostalgico, molto rubato* (♩=54)

Tempo/Performance: *molto*, *mp lontano*, *p dolce*, *poco*

Chords: D7, E 6, F 6, (F# 6/5), G 7

Tempo Marking: 13

[115]

*poco a poco allargando* (11.)  
*Sub. Mosso, quasi CADENZA*  
 [R. Strauss, „Till Eulenspiegel“]

HORN

13b  
10b  
C 7b  
3b

*poco*

*p (con spirito)*

PIANO

(*loco*)

*sub. ff* *secco*

90

(*ff*) (F)

*sub. ff* *secco*

*sub. ff*

Suntan Nichifor

București, 22-VIII-1986

[116]

Spieldauer: m 4'40"

XXIII.) Für Radu Aldulescu

# << STILLE NACHT >>

Choralfantasie für Cello und Klavier

nach Franz-Xaver Grüber (1818)

Serban Nichifor  
(1995)

*Andante cantabile* (♩ = 72 - 80 M.M.), *sempre scottese*

Cello: *P vibrato*, *arco*, *sob. PP*, *poco*

Klavier: *mp dolce*, *poco insubonda*, *poco a poco vibrando*, *siante (sempre 3/4 Ped.)*

Cello: *poco*, *pp*, *molto*, *f*, *mf legato, molto espressivo*, *poco allegro*, *Moderato (♩ = 90), poco rubato*

Klavier: *poco*, *più*, *mp*

Cello: *x1) mf legato*, *x2) P tremolo ad lib.*

Klavier: *(Loco)*, *più*

(- 1 -)

[117]

Handwritten musical score for C. and Kl. (Cello and Keyboard).

**System 1:**

- C. (Cello): (1) poco rit. -- a tempo. P tremolo leggero (ad lib.) [ossia legato]. (2) (Larghetto).
- Kl. (Keyboard): (1) poco rit. -- a tempo. (2) (Larghetto).

**System 2:**

- C. (Cello): rall. -- Larghetto (♩=63). PP lontano, poco marc. (humile).
- Kl. (Keyboard): poco precipitando -- p.p. rall. -- Larghetto (♩=63). (87) PP lontano.

**System 3:**

- C. (Cello): molto acc. -- Allegretto (♩=106). poco P.
- Kl. (Keyboard): (87) molto f. molto acc. -- Allegretto (♩=106).

**System 4:**

- C. (Cello): sempre accelerando. Sub. Tempo I (♩=80) (lunga). poco rit.
- Kl. (Keyboard): sempre accelerando. molto. fff (lunga) Sub. Tempo I (♩=80). poco ritard.

**System 5:**

- C. (Cello): sempre allargando. P. PP liscio (non tremolo) (lunga). poco. pend.
- Kl. (Keyboard): sempre allargando. (87) (♩=48) (l.v.) (Loco). (l.v.) (l.v.). P.P.P. psichedelici p.p. (l.v.). (-2-)

Bu. Karst 10-XII-1995