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A propos de la pièce



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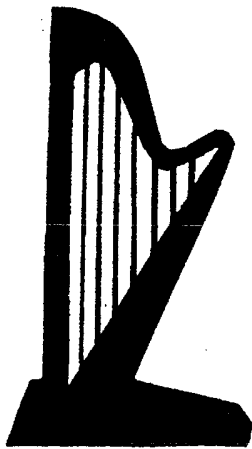
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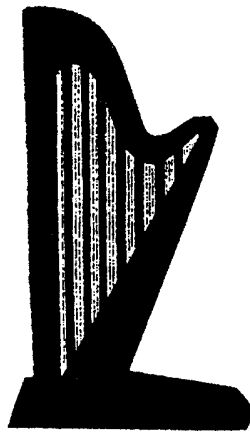
ȘERBAN NICHIFOR

**IPOSTAZE
ALE MUZICII DE CAMERĂ**



**CHAMBER MUSIC
HYPOSTASIS**

**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

p piscio

mf

5

+W

Mixt.

mf

*) Die Registeranweisungen sind wahlfrei.

poco rall.

9 5

a tempo

p semplice

Ob. 8'

Fl. 8', 4'

p semplice

poco rall.

Pr. 8', 4'

9 5

(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 consists of several measures with complex rhythmic patterns, including triplets and slurs. The key signature has one sharp (F#).

Second system of musical notation, continuing the piece. It includes a triplet in the bass line and a melodic line in the treble. The key signature remains one sharp.

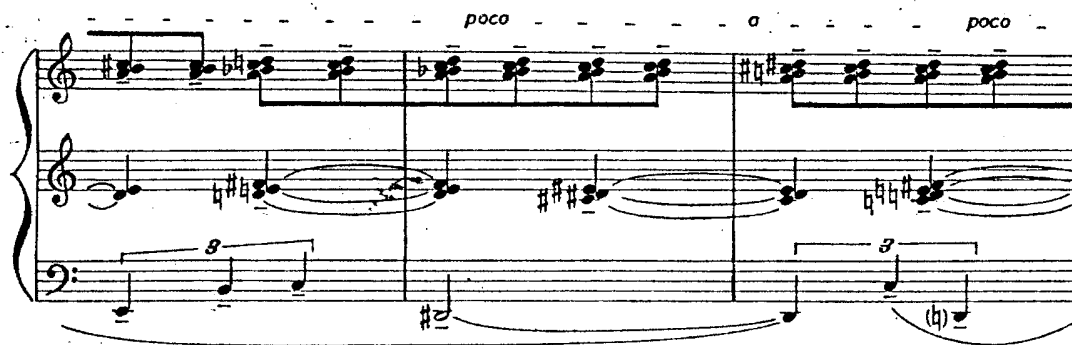
Third system of musical notation, marked with a first ending bracket labeled "Fl. 4'". It features a melodic line in the treble and a bass line with triplets. The dynamics are marked *mp*.

Fourth system of musical notation, starting with the instruction *crescendo* and a plus sign. The music is marked *pesante, poco a poco* and *agitando*. It includes a *quasi legato* marking and a triplet in the bass line. The key signature changes to two flats (Bb and Eb).

(4)

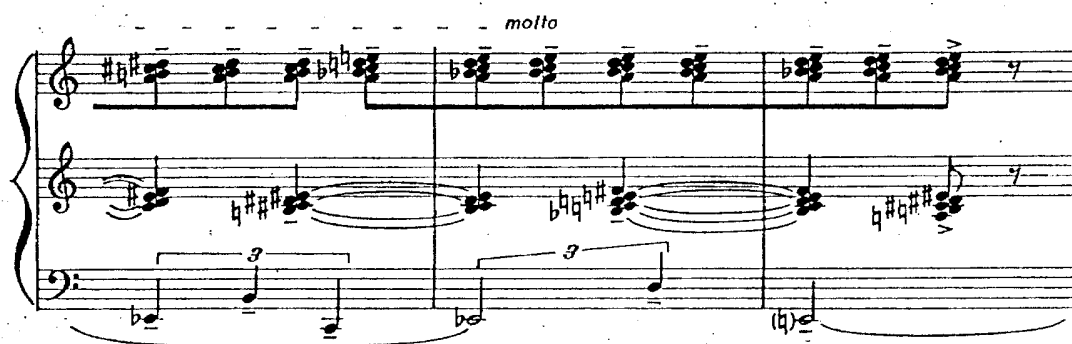
[4]

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



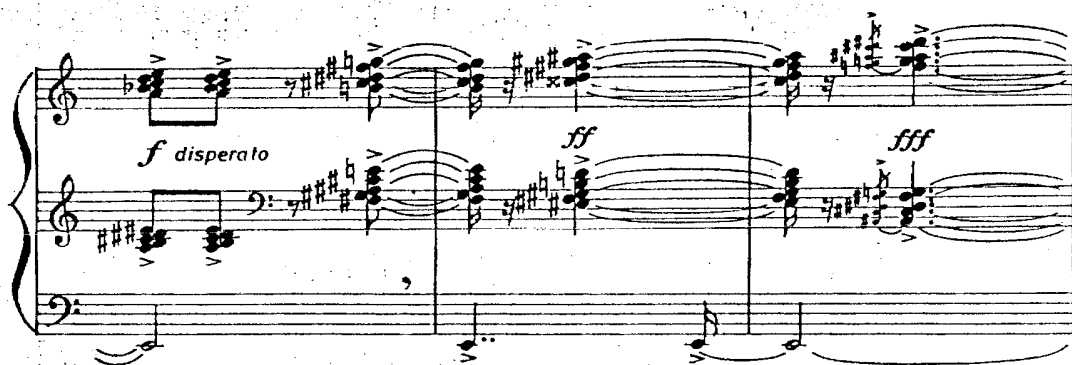
Musical score system 1, featuring piano accompaniment with chords and melodic lines in both hands. The tempo is marked *poco*.

molto



Musical score system 2, continuing the piano accompaniment. The tempo is marked *molto*.

f disperato *ff* *fff*

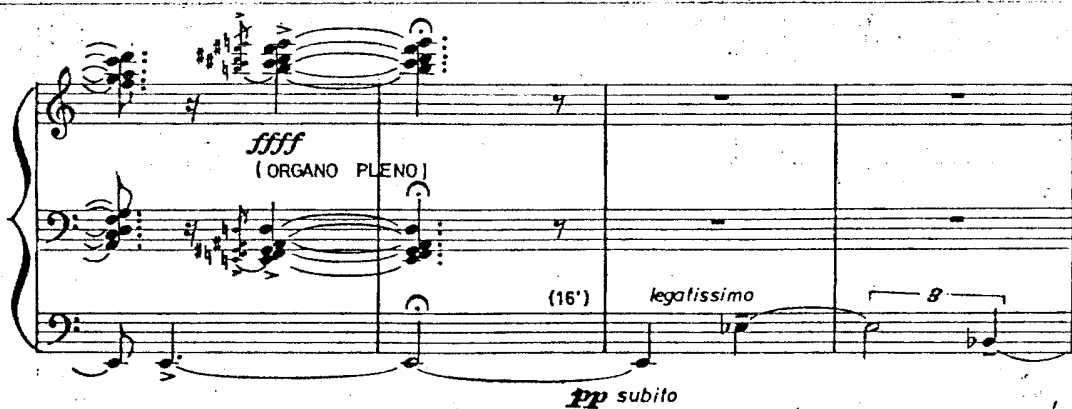


Musical score system 3, featuring piano accompaniment with chords and melodic lines in both hands. The dynamics are marked *f disperato*, *ff*, and *fff*.

fff
(ORGANO PIENO)

(16') *legatissimo*

pp subito



Musical score system 4, featuring piano accompaniment with chords and melodic lines in both hands. The dynamics are marked *fff* (ORGANO PIENO), *pp subito*, and *legatissimo*.

(5)

[5]

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

p semplice e dolce

3

This system contains the first four measures of the piece. It features a treble and bass clef with a grand staff. The music is in a key with one flat (B-flat major or D minor). The first measure has a treble clef and a bass clef. The second measure has a treble clef and a bass clef. The third measure has a treble clef and a bass clef. The fourth measure has a treble clef and a bass clef. There are triplets in the first and second measures.

This system contains the next four measures of the piece. It features a treble and bass clef with a grand staff. The music is in a key with one flat (B-flat major or D minor). The first measure has a treble clef and a bass clef. The second measure has a treble clef and a bass clef. The third measure has a treble clef and a bass clef. The fourth measure has a treble clef and a bass clef.

poco slargando

This system contains the next four measures of the piece. It features a treble and bass clef with a grand staff. The music is in a key with one flat (B-flat major or D minor). The first measure has a treble clef and a bass clef. The second measure has a treble clef and a bass clef. The third measure has a treble clef and a bass clef. The fourth measure has a treble clef and a bass clef. There are triplets in the first and second measures.

Meno mosso

mf sonoro e tranquillo

4)

This system contains the final four measures of the piece. It features a treble and bass clef with a grand staff. The music is in a key with one flat (B-flat major or D minor). The first measure has a treble clef and a bass clef. The second measure has a treble clef and a bass clef. The third measure has a treble clef and a bass clef. The fourth measure has a treble clef and a bass clef. There are triplets in the first and second measures.

(6)

[6]

System 1: Treble clef, bass clef. Treble staff contains a melodic line with slurs and accents, including a triplet of eighth notes. Bass staff contains a harmonic accompaniment with slurs. Dynamics include *mf* and *f*. The instruction *mf liscio* is written above the treble staff.

System 2: Treble clef, bass clef. Treble staff contains a melodic line with slurs and accents, including a triplet of eighth notes. Bass staff contains a harmonic accompaniment with slurs. Dynamics include *f*. The instruction *mf liscio* is written above the treble staff.

System 3: Treble clef, bass clef. Treble staff contains a melodic line with slurs and accents, including a triplet of eighth notes. Bass staff contains a harmonic accompaniment with slurs. Dynamics include *f*. The instruction *mf liscio* is written above the treble staff.

System 4: Treble clef, bass clef. Treble staff contains a melodic line with slurs and accents, including a triplet of eighth notes. Bass staff contains a harmonic accompaniment with slurs. Dynamics include *f*. The instruction *(non diminuire)* is written above the treble staff.

București, 26 februarie 1975

fff

[7]

(7)

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

sff disperato

1,2

3 ben marcato

(molto vite)

molto

secco

ppp naturalmente

(risuonanza) con ped

(s'10^o)

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 pppp
(con ped. continuo)*

gliss.

poco

attacca

(v. 107)

** facilitazione (in extremis): ossia ♩ (normale)*

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[†] *ccas³*

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[†]

(v.v)

attacca

**) facilitazione (in extremis); ossia 8[†] (normale)*

(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

(tacet) (v.l. 50"/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

(n 190) tumultuosa ma leggiera
poco a poco crescendo
ritardando
possibile
secco
poss.

Bucaresti,
17-VIII-1984

Al. N. N. N.

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
pmpg

sempre PPPP lontano ed acquatico, come eco
sempre con Ped. d.v.

Pf.

(l'istesso tempo)

Sub. Poco più ANIMATO (♩ = 69)

sempre PPP dolce e fluido

pf.

Handwritten musical notation on a grand staff (treble and bass clefs). The music consists of a series of ascending eighth notes, starting on a middle C and moving up the scale.

Handwritten musical notation on a grand staff. The music continues with ascending eighth notes. A bracket above the staff is labeled "poco a poco".

Handwritten musical notation on a grand staff. The music continues with ascending eighth notes. A bracket above the staff is labeled "crescendo ed animando".

Handwritten musical notation on a grand staff. The music continues with ascending eighth notes. A bracket above the staff is labeled "molto".

Handwritten musical notation on a grand staff. The music continues with ascending eighth notes. A bracket above the staff is labeled "Più mosso (2n. 96)".

Handwritten musical notation on a grand staff. The music continues with ascending eighth notes. A bracket above the staff is labeled "sempre f solace".

Handwritten musical notation on a grand staff. The music continues with ascending eighth notes. A bracket above the staff is labeled "poco slargando".

Handwritten musical notation on a grand staff. The music continues with ascending eighth notes. A bracket above the staff is labeled "(2n. 80)".

(- 2 -)

[20]

pf.

mf dolce e sostenuto

poco

f dolcissimo
poco allargando

molto
Senza rigore, quasi Cadenza - accelerando poco a poco

Plegatissima e scorrevole

ritardando poco a poco

(leggicissimo)

molto ritardando

molto
la sciar vibrare
(perendosi)
4/4
(v6)
(attacco)

2.) Improvisazione

LARGO (♩ = 40)

pf.

pianissimo PPP

PPPP lontano e dolce, quasi sussurrando

sempre Ped. l. v.

pf.

piu cresc. mp molto decresc.

ppp *pedalissimo* ppp

[Sub. J. 60] Poco rubato

gocci sempre ppp immateriale

l.v.

[Sub. J. 40] girata

ppp sempre in bilico

sempre pppp lontano e dolce

Pf.

The musical score consists of several systems of staves. The first system includes a piano (Pf.) dynamic marking. The notation features complex rhythmic patterns with many beamed notes and slurs. Performance instructions include "poco calando" (l.v.) and "poco rubato" (sempre in rubato). A section starting at measure 81 is marked "Improvvisando". A "rallentando" (l.v.) instruction is followed by "Senza rigore". A section starting at measure 151 is marked "sempre PPPP lontano e semplice, quasi senza tempo" (l.v.). The final system includes a "(poco ritardando)" instruction and a fermata over a measure marked "(~5'')".

Molto Rubato, Quasi Improvisando

(15) ----

pf.

Handwritten musical score for piano, consisting of 15 measures. The score is written on a grand staff with treble and bass clefs. It features various dynamics and performance instructions:

- Measure 1: *Sempre Ped. (v.) sempre PPP lontano e dolce, sussurrando*
- Measure 2: *più appassionato*
- Measure 3: *più a più allargando*
- Measure 4: *molto ff*
- Measure 5: *(longo) PP ecc.*
- Measure 6: *A Tempo (v.) leggiero ed uguale pacchissimo PP*
- Measure 7: *Severa Rigore*
- Measure 8: *poche Calando*
- Measure 9: *(l.v.)*
- Measure 10: *(l.v.)*
- Measure 11: *(l.v.)*
- Measure 12: *(l.v.)*
- Measure 13: *poche allargando*
- Measure 14: *(l.v.)*
- Measure 15: *(attacca)*

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

Handwritten musical score for piano, consisting of 15 measures. The score is written on a grand staff with treble and bass clefs. It features various dynamics and performance instructions:

- Measure 1: *PPP grazioso*
- Measure 2: *(l.v.)*
- Measure 3: *(87)*
- Measure 4: *(87)*
- Measure 5: *(87)*
- Measure 6: *(87)*
- Measure 7: *(87)*
- Measure 8: *(87)*
- Measure 9: *(87)*
- Measure 10: *(87)*
- Measure 11: *(87)*
- Measure 12: *(87)*
- Measure 13: *(87)*
- Measure 14: *(87)*
- Measure 15: *(87)*

(81)

Pf.

Musical score for measures 81-83. The system consists of three staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a 7/8 time signature. It contains a melodic line with triplets and slurs. The middle staff is a treble clef with a key signature of three sharps and a 6/4 time signature. The bottom staff is a bass clef with a key signature of three sharps and a 6/4 time signature. The dynamic marking 'Pf.' is on the left. A 'poco' marking is above the top staff. Measure numbers 81, 82, and 83 are indicated at the beginning and end of the system.

(81)

Musical score for measures 84-86. The system consists of three staves. The top staff is a treble clef with a key signature of three sharps and a 7/8 time signature. The middle staff is a treble clef with a key signature of three sharps and a 6/4 time signature. The bottom staff is a bass clef with a key signature of three sharps and a 6/4 time signature. Measure numbers 84, 85, and 86 are indicated at the beginning and end of the system.

(81)

Musical score for measures 87-89. The system consists of three staves. The top staff is a treble clef with a key signature of three sharps and a 7/8 time signature. The middle staff is a treble clef with a key signature of three sharps and a 6/4 time signature. The bottom staff is a bass clef with a key signature of three sharps and a 6/4 time signature. Measure numbers 87, 88, and 89 are indicated at the beginning and end of the system.

(81)

(m.s.)

Musical score for measures 90-92. The system consists of three staves. The top staff is a treble clef with a key signature of three sharps and a 6/8 time signature. The middle staff is a treble clef with a key signature of three sharps and a 4/4 time signature. The bottom staff is a bass clef with a key signature of three sharps and a 4/4 time signature. The dynamic marking '(m.s.)' is on the left. The marking '(m.d.)' appears below the bottom staff. Measure numbers 90, 91, and 92 are indicated at the beginning and end of the system.

(81)

poco a poco animando

Musical score for measures 93-95. The system consists of three staves. The top staff is a treble clef with a key signature of three sharps and a 7/8 time signature. The middle staff is a treble clef with a key signature of three sharps and a 4/4 time signature. The bottom staff is a bass clef with a key signature of three sharps and a 4/4 time signature. The marking 'poco a poco animando' is written above the system with a dashed arrow pointing right. The marking '(m.d.)' appears below the bottom staff. Measure numbers 93, 94, and 95 are indicated at the beginning and end of the system.

(sempre animando)

Musical score for measures 96-98. The system consists of three staves. The top staff is a treble clef with a key signature of three sharps and a 7/8 time signature. The middle staff is a treble clef with a key signature of three sharps and a 4/4 time signature. The bottom staff is a bass clef with a key signature of three sharps and a 4/4 time signature. The marking '(sempre animando)' is written above the system with a dashed arrow pointing right. Measure numbers 96, 97, and 98 are indicated at the beginning and end of the system.

(sempre animando) - - - - ->

Pf.

Musical notation for the first system, featuring a treble and bass staff with complex rhythmic patterns and dynamic markings.

(sempre animando)

Musical notation for the second system, continuing the rhythmic complexity with various note values and rests.

(sempre animando)

Musical notation for the third system, showing further development of the rhythmic and melodic lines.

Grandioso (♩ = 76)

Musical notation for the fourth system, marked "Grandioso" with a tempo of 76, featuring a forte (ff) dynamic.

(45) *staccato* Drammatico (molto rubato)

Musical notation for the fifth system, marked "Drammatico (molto rubato)", featuring a "quasi arido" dynamic.

(81) *ardente*

per a poco decrescendo e calmando

Musical notation for the sixth system, marked "ardente" and "per a poco decrescendo e calmando".

(81) (sempre decrescendo e calmando)

Musical notation for the seventh system, marked "(sempre decrescendo e calmando)", concluding the piece.

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.) 6/4

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

Princeton, 29-I-1988

Durata: ~ 10'

Lui Alexandru Matei




Serban Nichifor

(1989)

VI) «DIONYSIES VII»

«BATTUTA»

per percussione

-  = bacchette dure
-  = bacchette morbide
-  = spazzole

α (**)
(START)

Allegro giusto (♩ = 120)

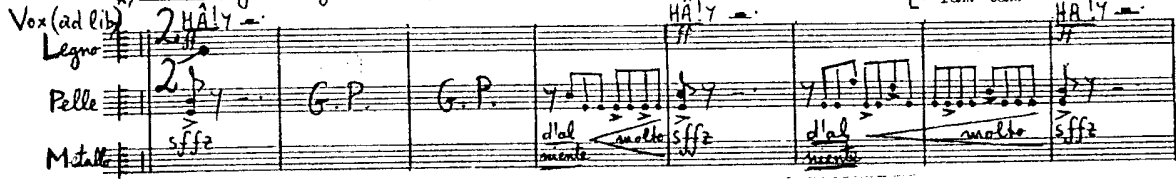
- | | |
|---------|------------------------------|
| LEGNO | - 1 Pietra (ossia 1 T.BI.) |
| | - 2 Temple Blocks |
| | - 2 Wood Blocks |
| PELLE | - 2 Bongos |
| | - 2 Tom-toms |
| | - Gran cassa (ossia Timpano) |
| METALLO | - Triangolo |
| | - 3 Piatti |
| | - Tam-tam |
- +Vox (ad lib)

Vox (ad lib) *HÁLY*

Legno *HÁLY*

Pelle *HÁLY*

Metallo *HÁLY*




P. *d'al niente* *molto sfz* *ff furioso poco a poco crescendo*

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

P. *(sempre crescendo)*

P. *molto sfz* *ff furioso poco a poco crescendo*

P. *(sempre crescendo)* *ff giocoso*

P. *molto sfz*

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

M. *sub pp ritmico* *poco*

M. *sub pp* *poco a poco crescendo* *molto*

* Les interventions vocales sont facultatives.

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

(-1-)

[29]

M. ⁽⁸¹⁾ *ff giocoso* *sub. mp* *molto*

M. ⁽⁹¹⁾ *sfe* *(l.v.)* *sub. pp*

M. ⁽¹⁰¹⁾

M. ⁽¹¹¹⁾ *sub. ff*

M. ⁽¹²¹⁾ **II** *sub. p* *ritmico*

L. ⁽¹³¹⁾

L. ⁽¹⁴¹⁾ *G.P.*

L. ⁽¹⁵¹⁾

L. ⁽¹⁶¹⁾

L. ⁽¹⁷¹⁾

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 ritmico

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

1 2 3 4

pp

poco a poco perdendosi

(l.v.)

381

P. M.

1 2

pp poco

P dolce

(l.v.)

(-5-)

P dolce

(l.v.)

L. *P Cantabile*

P. *pp eco*

M. *l.v.*

(391) L. *molto espressivo*

P. *pp eco*

M. *pp profonda* *l.v.* *pp lontano* *l.v.* *l.v.*

(411) L. *pp*

P. *pp*

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

(421) L. *(l.v.)*

P. *(l.v.)*

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

L. *pp Cantabile*

P. *minaccioso*

M. *pp* *poco pp* *pp Cantabile*

(431) L. *minaccioso*

P. *pp* *poco pp* *G.P.* *(l.v.)*

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

(441) L. *minaccioso*

P. *pp* *poco pp* *G.P.* *pp* *minaccioso*

M. *pp* *poco pp* *G.P.* *pp* *poco*

451

L. *minaccioso*

P. *ppp non crescendo*

M. *pppeco (l.v.)*

461

L. *sempre minaccioso*

P. *molto ff (secco)*

M. *ppp*

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

L. *sffz*

P. *ppp*

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

471

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

L. *Sub. Tempo I*

P. *ff violenta*

M. *pp profondo*

481

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

L. *pp lontano e tranquillo*

P. *possibile*

M. *d'ad niente*

Sinaia, 9-10-11-1989

Sinban Nicholas

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, minaccioso

CONTINUUM - sempre tranquillo, indifferente, implacabile

PERCUSSIONI (Perc. Sub.)

2 CC. (in S.M.)

2 Sax. A. (in M.B.)

Tb.

Acc.

Vno.

Vla.

Vcl.

III MODULO - sempre demencia, minaccioso

CONTINUUM - sempre tranquillo, indifferente, implacabile

PERCUSSIONI (Perc. Sub.)

2 CC.

2 Sax. A.

Tb.

Acc.

Vno.

Vla.

Vcl.

IV MODULO - sempre demencia, minaccioso

CONTINUUM - sempre tranquillo, indifferente, implacabile

PERCUSSIONI (Perc. Sub.)

2 CC.

2 Sax. A.

Tb.

Acc.

Vno.

Vla.

Vcl.

in tempo bello, 21-1-1977
S. in tempo bello, 21-1-1977
N. in tempo bello, 21-1-1977

points de synchronisation Modulo/Continuum (2)

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

David N. 7110
Sébastien Nichefol
Motto: "Et visi de mari
bestiam ascendente in"
(Apocalypsis Iohannis 13,1)

pour percussion et ensemble de chambre

VI bis) LA NUIT OBSCURE

Le percussionniste est
indifférent

MODULO autonome (P.1-3)
S. sempre demencia minacciosa
(= "Battuta")

CONTINUUM - Largo (Lento) indifferente, implacabile
S. sempre PP tranquillo, leggero, leggissimo, poco vibrato

PERCUSSIONI (Perc. Sub.)

2 CC. (in S.M.)

2 Sax. A. (in M.B.)

Tuba

Accord. (a sinistra)

Vno.

Vla.

Vcl.

I MODULO - sempre demencia, minaccioso

CONTINUUM - sempre tranquillo, indifferente, implacabile

PERCUSSIONI (Perc. Sub.)

2 CC.

2 Sax. A.

Tb.

Acc.

Vno.

Vla.

Vcl.

points de synchronisation Modulo/Continuum (1) (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* Páramtelvi Iosif Gerstenengst Serban Nichifor (1990)

Organo

Org.

Org.

Org.

Org.

(Rec.) *promissisti et servavi 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 α

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

Mib

Mib

Mib

pp subito

sempre crescendo

Si#

Mib

Mib

Mib

(sempre gliss.)

A.

sempre crescendo

Si#

Mib

Mib

Mib

(sempre gliss.)

A.

sempre decrescendo

Si#

Mib

Mib

Mib

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.)

(sempre gliss.)

pp

pp

A.

[Ped.-acc.]

Lab

sub PP lontano

Mib

Lab

~20"

(sempre gliss.)

poco a poco crescendo

con fuoco

ff

(lunga)

A.

[Ped.-acc.]

Lab

Lab

Lab

~35"

2

4

attacca subito

II. Visio (Apparizione)

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

A.

2

4

P dolce e leggero, un poco triste

Mib, Solb

Solb, Mib

A.

Sib

Mib, Solb

Mib, Solb

Lab

poco

A.

pp espressivo meraviglioso

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.) (L.v.) (L.v.) (L.v.) *poco* *pl* *pl*

Misterioso, molto rubato, sempre l.v.

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

Sib, Fa# Solb, La# *mp lontano* *perendosi*

[Ped. acc. *basso*]

Spieldauer: ~ 5'25"

Lui Virgil Frâncu

IX.) << MEDIUM φ >>

Serban Nichifor
(1996)

für Flöte Solo

Estatico, misterioso, molto rubato

Fl. (i) *pp* *quasi improvvisando* *postissimo* *poco* (w15")

flatt. *ord.* *sub. pp* *mf* (w15")

ord. *pp lontano* *sub. f* *P* *PP* *P* *mf* *P dolce* *molto f* (w15")

P *poco* *P lontano* (w10")

P *f* *molto* *P* (w10")

pp *f* *piu* *ord.* *sub. mf* *esitando* (w10")

ff *molto* (w5")

Sub. Allegro capriccioso (w138) *sub. f* *giocoso, poco sarcastico* (w3,5")

poco *a poco* *precipitando* (w3,5")

(w218) sempre precipitando *Sub. w84* *molto* *ff* *(longe)* *piu* (w5")

Sub. Rubato *ord.* *N.B. +B. usx* *10* *10* *10* *molto* *ff* *(longe)* *poco* (w15")

(Homogene
AKKorde)
mf ↔ *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 doloroso* (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* *3* *poco* *3* (v10")

Fl. *in Flauto* [NM] → NA → NM

Stimme [8] *ad lib.* (8) *PP* *poco minaccioso* *f* *molto* *PP liscio* (-2-) [44]

Work Cited for Merit

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

Duration: 8

For Craig Hultgreen

for Solo Cello

Sample Contemplation (Luke, Chapter 23)

*) execution

H Z Y X I A

F I S S Y H I A

for Solo Cello

Seban Nichtfor

(1977)

*) execution
H Z Y X I A
F I S S Y H I A
for Solo Cello
Seban Nichtfor
(1977)

Handwritten musical score for voice and cello. Includes lyrics: "Do-mi-ne Je-sus Chri-ste Fi-li-us De-i". Performance markings include "mp cantabile", "p", "mf", and "pp".

Handwritten musical score for voice and cello. Includes lyrics: "pro-pri-um es-ter mi-hi pac-em". Performance markings include "mf dolce", "p", "mf", and "pp".

Handwritten musical score for voice and cello. Includes lyrics: "Je-sus Chri-ste Je-sus Chri-ste". Performance markings include "mf molto espressivo", "p", "mf", and "pp".

Handwritten musical score for voice and cello. Includes lyrics: "qui se-cum Pa-tri et Spi-ri-to Sa-ncto". Performance markings include "mf", "p", and "pp".

Handwritten musical score for voice and cello. Includes lyrics: "in cae-lis se-dens". Performance markings include "mf", "p", and "pp".

Handwritten musical score for voice and cello. Includes lyrics: "cum Pa-tre et Spi-ri-to Sa-ncto". Performance markings include "mf", "p", and "pp".

Handwritten musical score for voice and cello. Includes lyrics: "Le-vi-ta-hor-bus et E-ti-er-nis". Performance markings include "p", "mf", and "pp".

Handwritten musical score for voice and cello. Includes lyrics: "qui se-cum Pa-tri et Spi-ri-to Sa-ncto". Performance markings include "p", "mf", and "pp".

Handwritten musical score for voice and cello. Includes lyrics: "in cae-lis se-dens". Performance markings include "p", "mf", and "pp".

Handwritten musical score for voice and cello. Includes lyrics: "qui se-cum Pa-tri et Spi-ri-to Sa-ncto". Performance markings include "p", "mf", and "pp".

Handwritten musical score for voice and cello. Includes lyrics: "in cae-lis se-dens". Performance markings include "p", "mf", and "pp".

Handwritten musical score for voice and cello. Includes lyrics: "qui se-cum Pa-tri et Spi-ri-to Sa-ncto". Performance markings include "p", "mf", and "pp".

Handwritten musical score for voice and cello. Includes lyrics: "in cae-lis se-dens". Performance markings include "p", "mf", and "pp".

3. OSTINATO ALLA SPAGNUOLO.

Giusto (d. ass.)

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. II*. The score is written in a single system with multiple staves per system.

(-3-)

Udinese Compagnia di
24

[48]

Handwritten musical score for page 4, continuing the piece. It features multiple systems of staves with musical notation, including notes, rests, and dynamic markings like *mf*, *pp*, and *ppp*. Performance instructions such as *rit.* and *rit. II* are present. The notation is dense and includes various articulation marks.

(-4-)

(Segue: 2.ª Sinfonia)

Ct.
Gr. c.
Pf.

4. ASTARÉ NU

CONTRABAJO - BASS - SEPTENTRIONALE - 200.

Ct.
Gr. c.
Pf.

(-6-)

sfz

Ct.
Gr. c.
Pf.

sfz

Ct.
Gr. c.
Pf.

(-5-)

Ultima Comparsa
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 (S-S^a)

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

PIANOFORTE

pp doloroso



pp *come eco, poco vibrato* *poco a poco ritardando*

poco portamento *poco portamento*

M

pp immateriale

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* ^{subito} (♩ ~ 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

(-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)

Soprano

Text A

luminii sumiter gînduri zări
 Ț-au cufundat, străine,
 Cînd am zărit un trandafir,
 Aproape, în gîmă mine.

p mormorando dolce, quasi incantatio (molto rubato)

Mezzo

Text B

Serce me opalo, a moja myśl
 tonęta gozię w lazurze,
 nagle ujrzałem przy sobie tuż
 skromniulka, czarna, ręc.

p mormorando dolce, quasi incantatio (molto rubato)

Pf.

sempre legatissimo

sfz molto *lv* *ppp immaterialo* *e semplice, molto tranquillo*

sempre ped. 2.v.

Organo (elettronico)

Fl. *4/8* *sempre legatissimo*

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
i
c
e
n
z
o

Text A

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

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

Plec tral si trandafirul iar
Din piatră se desprinde
Mă-ntorc, dar mîna mea....

Text B

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

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

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

Pf.

Ossia

(sempre Ped. l.v.)

Organo
(electronico)

(sempre allargando)

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

Mezzo
Text B
za zimny kameń chwyta.
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)

Serau Nichifor

Bucaresti, 13-23-XII-86

XIII.)

Segnalazione d'Onore, Trento-1993

AVE MARIA

Serban NICHIFOR
(1987)

Durata: ~ 5'

Adagio (♩ = 54) molto cantabile

- Maria me! -

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*

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

(+ Solo)

S. *f* San - cta 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*

Bucuresti, 30-VIII-1987

Funebre (no 60)
mp rubato, quasi pendente
 Si sa bestia brava pe se, a-ti adomnatozitate de malarie ca a se cauta...
 Si stinzi in fost din ca-se de muzi-te... mai zice de muzi-se te de muzi ca o muzi...
 F-va bich ca muzi simpat-af va... Si a-mu va boucha muzi-te
 Cu fun-tea ce-tre se muzi... Dusi bich in bog-ia de in-va la terro-ru...
 a-se ca in cup-tin-te... Si muzi-se va-tin-te pe la muzi... tot-si ca in-va-re

f appassionato, poco affrettando
 Unu vorb-ia a muzi-se si fermetie
 ca-ti si sustinerea se va in ton-ru
 f ben marcato
 se-mpre affrettando
 pe-ne in constant fur-te re-cte
 paz-a a pace
 blissando non vibrato
 pacer cu pace
 len
 31
 decrescendo
 ff pace a pace
 A tempo (rit.) P sulto voce
 dan a
 (rit. 40)
 (Rit. decrescendo)

[66]

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

Org.

S./T.

Org.

S./T.

Org.

mp dolce e semplice

mf espressivo

Bu-cu-ră-te Re-gi-nă, Mai-ca Mi-lei și via-ța,

min-gi-ie-rea și nă-dej-dea noas-tră, bu-cu-nă-te! Că-tre

ti-ne stri-găm, sur-ghe-mi-ti fi-ai E-vei, Că-tre ti-ne sus-pi-

(-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-chi-ă tăi ce mi-los-tivi și*

Org.

S./T. *du-pă sur-ghe-nul a-ces-tă, A-ră-tă-mi Mo-șă pe I-sus, Bi-ne-ai-vîn-*

Org.

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

Org.

S./T. *dul-ce, Fe-ai-ă ră Ma-ri*

Org.

poco a poco allargando

**) [21] assta 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.

Poco Più Animato (♩ = 84)

S. *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*

Seuple Più Mossor

S.

Pf. *ff* (*♩=96*)

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* *3* *3*

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

(41) Pf. *3* *3* *3* *3* *3* *3* *3* *3* *3* *3*

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

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

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

(81) Pf. *pp* *66* *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 poco rit. —

Pf.

poco P

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

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

*) x = mormorando

(-8-)

[79]

Victor
 30-12-94

poco rall. A Tempo (♩=72)

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

P.F.

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

P.F.

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

P.F.

(sempre poco a poco rall.)

S. *por-te* du beau pa-lais, pa-lais. *Come eco* *dolce molto espressivo*

P.F. *quasi Sograndò (♩=58), molto rubato (senza tempo)* *immateriali, quasi improvvisando* à tra-

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

P.F.

poco rall. A Tempo (♩=58)

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. 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
 Brouant, le 19-11-1999
 (heures 12-16)

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)
Moderate 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 a vocal line with "HA" and "HA" markings. Measure 11 has "HA" and "HA" markings. Measure 12 has "HA" and "HA" markings. Measure 13 has "HA" and "HA" markings. Dynamics include *mf*, *f*, and *ff*. There are also markings for "Soprano *ff* ten thro'" and "f source".

(-3-)

Handwritten musical score for measures 14-17. The score includes parts for Trombone (Tm.), Vibraphone (Vibf.), and Bass Clarinet (B. Cl.). Measure 14 has a vocal line with "PP" marking. Measure 15 has "f" and "mf vibrato" markings. Measure 16 has "f" and "ff drammaticissimo" markings. Measure 17 has "mp staccatissimo, sin-pausabile" marking. Dynamics include *PP*, *f*, *mf*, and *ff*.

PPP possibile, Gens etc

(-4-)

Tm. *pp estremo*
 B. Ch. *f deciso*
 Tm. *pp*
 B. Ch. *l.v.*
 Vib. *mf*
 Tm. *ff sempre*
 Vox II *ff sempre*
 Gr. c. *pp con ecc*
 B. Ch. *ff subito*
 Tm. *pp*
 Vox II *pp*
 Gr. c. *pp*

(-5-)

Magnum "Musica"
22

Tm. *p*
 Vox II *p*
 Gr. c. *p*
 Tm. *p*
 Vox I *p*
 Vox II *p*
 Gr. c. *p*
 Tm. *p*
 Vox I *p*
 Vox II *p*
 Gr. c. *p*
 Tm. *p*
 Vox I *p*

(-6-)

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

fff possibile ben sostenuto
 sffz
 ff
 fff disperato
 (pizzicato)
 (l.v.)

(-7-)

Misralini „Muzica“

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

Lento
 p
 mf
 f
 ff
 (pizzicato)
 (l.v.)
 (tacet)
 TE MI NU NA TR
 VES MI NU NA TR
 DE LA DE TALEEM NI SE-A-RA
 TA AS TAZI S-A NAS-CUT TRUP DIN DU-HUL

mf
 f
 ff
 ff
 ff

con p. della sempre. Pol. L.v.

(-8-)

mp fischio

Vox I

Celesta

Vox II

Vibf.

Vox I

Tm.

Vox II

Vibf.

Tm.

Suon.

Gn. c.

Tm.

Vox II

Gn. c.

Suon.

Tempo I

f *quicquid, omnia uocibus*

fff *subito con brio*

glocianone uocif.

TACET

fff *subito*

Se mpre fff

fff *subito, ben marcato* *Lento*

TACET

ppp *subito*

TACET

TACET

mp fischio

Vox I

Celesta

Vox II

Vibf.

Celesta

Vox II

Vibf.

Vox I

Celesta

Vox II

Vibf.

Vox I

Celesta

Vox II

Vibf.

Celesta

Vox II

Vibf.

sfant *CUM AU SPUS PRO - RO*

clii *AS TRU*

S - A *NAS - CUT* *TRUP* *DIN* *DU - HUL* *sfant* *# CUM AU*

SPUS *PRO - RO* *clii*

mp fischio

Molto in Transone

[87]

(in Basses)
 R
 pp
 Vox I
 Vox II
 A
 sf
 S
 pp
 S
 pp
 ER

Vox I
 Vox II
 Taut. \circ
 (arco) \circ

(in Tenors) \triangle
 (in Basses) \square
 Vox I
 mf
 (arco) \circ

Taut. \circ
 (arco) \circ

Selva Nidra,
 Barockzeit
 2. VIII - 12. IX.
 (ca. 1711)

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 Fl.) - 1 tenore
Celesta (ossia Pf.)

mp Sonoro
sempre Cantabile l.v.

mp Sonoro

mp Sonoro

pp poco a poco crescendo

precipitando

(- 1 -)

[89]

Tempo I *rit.*

Handwritten musical score for Clarinet (Cl.) and Cello (Cel.). The score is written on ten systems, each with a Clarinet staff and a Cello staff. The music is in a key with one sharp (F#) and a 3/4 time signature. The first system includes dynamic markings *ppp* and *pp*, and performance instructions: *PP mormurando (come ecc), sempre Pedale (legatissimo)* and *[Combinatur libere alle sonetelor cuprinse in casele]*. The second system includes *pp*, *f*, *ingenuo, duplissimo, molto espressivo*, and *[dar rapide, in valori de casprezaccioni]*. The score features various musical notations including slurs, ties, and dynamic changes.

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

Cl. *(2)*

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

Sempre pp fluido e cantabile

Cl.

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*. Cel. part includes *mp ingenuo* and *(sempre Pedale Cr.)*.

System 2: Cl. and Cel. staves. Cl. part includes *mp dolce*, *P espressivo*, 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*, *pp*, and *pppp*. Cel. part includes *pppp* and *(l.v.)*. A vertical note on the right side reads *Bu. cantata; 8-IV-1979*.

Bottom center: *(-4-)* *pp come eco* *pppp (l.v.)*

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 right hand has a few notes, while the left hand plays sustained chords. Performance instructions include 'pp' and 'l.v.' (left hand).

sempre Ped. l.v.

Musical notation for the second system, continuing the violin and piano parts. The violin part continues with its characteristic flowing lines. The piano accompaniment consists of sustained chords in the left hand and occasional notes in the right hand. Performance instructions include 'pp' and 'l.v.'.

(Ped.)

(2...)

Vno

PF

poco in rilievo

ben vibrato

poco con nostalgia

sub. mp

sempre pp fluido

* Ped. *

* Ped. *

* Ped. *

[94]

Vno $(\text{♩} = \text{♩})$ (3.)

sempre p dolcissimo e semplice

Pf.

---* Ped. ---* Ped. ---* Ped. ---* Ped. ---* Ped. ---* Ped. ---*

poco a poco animando

Ped. ---* Ped. ---* Ped. ---* Ped. ---* Ped. ---* Ped. ---*

crescendo poco a poco *molto ff disperato* *Agitato* $(\text{♩} \sim 76)$

crescendo poco a poco *molto ff disperato*

Ped. ---* Ped. ---* Ped. ---* Ped. ---* Ped. ---*

(4.) *poco* *accelerando* (P.D.) *molto*
 Vno. *molto*
 Pf. *molto*
 (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*
mf tranquillo, (Ped.)

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.

(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) *tempo 2/4 (= 60)*
pp semplice *v. lontano poco in rilievo*

immateriale *ppp* *l.v.*

* Ped. * Ped. * Ped.

poco *poco*

Ped. * Ped. * Ped. * Ped. * Ped. *

Lui Ion Ghită

XXI.) Morendo

Serban Nichifor
(1985)

Durata: ~ 5'

DRAMATICO (♩ ≈ 80), sempre poco rubato

Scordatura
 Contrabbasso # 0 0 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

passibile

quasi grido

naturalmente

* - □ = cluster (sonorous chromatic conglomerate)

LONTANO (dn 40), quasi senza tempo

(21) PP, dolce, poco in rilievo

Cb.

Handwritten musical score for Clarinet Bass (Cb.) and Piano (Pf.). The Cb. part is in treble clef with a key signature of two flats and a 4/4 time signature. The Pf. part is in bass clef with a key signature of two flats. The score consists of four measures. The Cb. part has notes: G4, A4, Bb4, C5, Bb4, A4, G4. The Pf. part has notes: G3, A3, Bb3, C4, Bb3, A3, G3. Performance instructions include 'leggerissimo e fluide' and 'PPP come eco (sempre Ped. l.v.)'. A '(l.v.)' marking is present in the first measure of the piano part.

poco ritardando Subito TEMPO I (dn 80) allargando

Handwritten musical score for Clarinet Bass (Cb.) and Piano (Pf.). The Cb. part is in treble clef with a key signature of two flats and a 4/4 time signature. The Pf. part is in bass clef with a key signature of two flats. The score consists of four measures. The Cb. part has notes: G4, A4, Bb4, C5, Bb4, A4, G4. The Pf. part has notes: G3, A3, Bb3, C4, Bb3, A3, G3. Performance instructions include 'sempre PP liscio, arco ad libitum' and 'subito fff drammatico'. A '(l.v.)' marking is present in the second measure of the piano part. A 'sfz' marking is present in the second measure of the piano part. A 'mP dolce' marking is present in the third measure of the piano part. A '157' marking is present in the second measure of the piano part. An 'allargando' marking is present in the fourth measure of the piano part.

LONTANO (dn 40)

(31)

Handwritten musical score for Clarinet Bass (Cb.) and Piano (Pf.). The Cb. part is in treble clef with a key signature of two flats and a 4/4 time signature. The Pf. part is in bass clef with a key signature of two flats. The score consists of four measures. The Cb. part has notes: G4, A4, Bb4, C5, Bb4, A4, G4. The Pf. part has notes: G3, A3, Bb3, C4, Bb3, A3, G3. Performance instructions include 'poco a poco crescendo' and 'molto'. A 'Come eco' marking is present in the second measure of the piano part. A 'PP leggiero' marking is present in the first measure of the piano part. A '158' marking is present in the second measure of the piano part.

Handwritten musical score for Clarinet Bass (Cb.) and Piano (Pf.). The Cb. part is in treble clef with a key signature of two flats and a 4/4 time signature. The Pf. part is in bass clef with a key signature of two flats. The score consists of four measures. The Cb. part has notes: G4, A4, Bb4, C5, Bb4, A4, G4. The Pf. part has notes: G3, A3, Bb3, C4, Bb3, A3, G3. Performance instructions include '(arco ad libitum)', 'f molto', 'PP liscio', and 'PP lontano'. A '(l.v.)' marking is present in the first measure of the piano part. A '4' and '2' marking is present on the right side of the score.



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

molto

APPASSIONATO (♩ = 82)

↑ Ped. *molto*

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

(l.v.) *tim rilievo*

ben fff *ff* *fondo*

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped.

poco a poco affrettando

Cb.

The first system consists of two staves. The upper staff is for the Cb. instrument, showing a sequence of notes with a key signature of one sharp (F#) and a common time signature. The lower staff is for the piano (Pf.), featuring sixteenth-note arpeggios in both hands, with fingerings 6 and 5 indicated. Pedal markings are present below the piano staff.

(61)

The second system continues the musical piece. It features a Cb. staff and a Pf. staff with sixteenth-note arpeggios. The piano part includes fingerings 6, 5, and 7. Pedal markings are used throughout the system.

The third system continues the musical piece. It features a Cb. staff and a Pf. staff with sixteenth-note arpeggios. The piano part includes fingerings 6, 5, and 7. Pedal markings are used throughout the system.

sub. molto allargando

The fourth system concludes the piece. It features a Cb. staff and a Pf. staff with sixteenth-note arpeggios. The piano part includes fingerings 6, 5, and 7. Dynamic markings include *molto*, *mp*, and *p*. Pedal markings are used throughout the system.

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. →

poco *mfz* *mp/pp* *molto mf molto*

pico *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

Cb.

Pf.

87

PP eco

(l.v.)

P

91

87

misterioso, poco rubato

(l.v.)

PP eco

mp

p profonda, poco violenta

92

89

PP lontano

poco P

PPP eco

(l.v.)

P dolcissimo, recitativo

PP grave

longa (n. 15'')

sempre slentando

101

89

PPPP lontano

(l.v.)

(l.v.)

G.P.

[N 5']

Ped. x

Bucuresti, 20.V.1985



Uniunea Compozitorilor
16

(-6-) [105]

Sabin Niciu

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-CAZENZA

(loco)

sub. mp *eco*

E7

F7b

F#7

p

(loco)

sfz

*) - The Horn score is written in F (effect: 54) both in C and 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 C+5# F7b

10

sub. ff sonoro

sub. ff sonoro

poco a poco animando

Poco Giocoso (♩~118)

normale

sub. f *dolce*

B♭6 6b 7b 4b 4 C3b F7b B♭ F+5#

sub. mf leggero

(3.)

HORN

PIANO

B \flat C G+5# C7 \flat

F6 C+5#^{9 \flat} F6 F+5#⁸⁻⁹ (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*

81

13 11 9

13b 9b 7b

l.v.

Maestoso (♩ = 86)

ff molto espressivo

30

Db7b Bb7b Db7b

poco pesante

81

HORN

PIANO

B \flat 7 \flat E \flat 7 \flat A \flat 7 \flat

Sub. poco più massa (♩ ~ 108)

13 \flat 9 \flat 13 \sharp 9 \flat D7 \sharp

Db7 \flat A \flat 7 \flat A \flat 7 \flat D7 \sharp

sub. mf scherzando

sub. mp scherzando

secco

11 \sharp 4=0 11 \sharp

B07 \flat D7 \sharp B07 \flat

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
2 2 3 6
2 2

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

[111]

(7-)

HORN

9^b 5[#] 9[#] 7 7^b 7^b
 F[#]5^b B2[#] E7^b A2 B^b2 D^b2^b

PIANO

Sub. Allegro con brio (♩ = 152)

F D^b F

poco a poco affrettando

D7 E6 E[#]0 F[#]<5^b G7 13^b C7^b

[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 9

Bb 7b 9b 8b 9b

sub. *mp marcato*

sub. *ffz* sub. *p leggero*

(loca)

9b 8b 9b 9b

(Bb7b) G7 C# B

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

ol. *sfz* *sfz*

sub. *ffz* *ff pesante*

[114]

(10.-)

HORN

Chord progression for Horn: C#+, B+, C#+, B+, C#7b, D 7/3, D# 6# 5# 3#, E<G4

Tempo/Performance: *malto*

PIANO

Prestissimo (♩=208)

Dynamic: *ff sonoro*

Tempo: 80

Chord progression: F, D#7b, F

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

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

Chord progression: D7, E 6/6, F 6/3b, (F# 6/5), G 7

Tempo: 13

[115]

poco a poco allargando

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

HORN

13b
10b
C 7b
3b

poco

p (con spirito)

PIANO

(*laco*)

sub. ff *secco*

90

(*dt*) 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*, *sub. PP*, *poco*, *arco*

Klavier: *mp dolce*, *poco incalzando*, *poco a poco vibrando*, *siante (sempre 3/4)*, *poco allarg.*, *Moderato, poco rubato*

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

Klavier: *poco*, *più*, *mf*, *mp*

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

Klavier: *Loco*

(- 1 -)

[117]

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

Section 1: (1) poco rit. --- a tempo. P tremolo leggero (ad lib.) [ossia legato]. (2) poco.

Section 2: (1) poco rit. --- a tempo. rall. --- Larghetto (♩=63). PP lontano, poco marc. (humile). poco precipitato --- p.p. rall. --- Larghetto (♩=63). (81) PP lontano.

Section 3: molto acc. Allegretto (♩=106). poco P. (84) molto f. molto acc. molto Allegretto (♩=106).

Section 4: sempre accelerando. Sub. Tempo I (♩=80) (lunga). poco rit. sempre accelerando. molto. fff (lunga) Sub. Tempo I (♩=80). mf dolce. mp. poco precipitato.

Section 5: sempre allargando. P. PP liscio (non tremolo) (lunga). (87) (♩=48) (l.v.) (Loco). (l.v.) (l.v.). P.P.P. psichedelici p.p. (l.v.). (-2-).

Book number: Bukarest 10-XII-1995

[118]