



Serban Nichifor

Compositeur, Professeur

Roumanie, Bucarest

A propos de l'artiste

http://www.voxnovus.com/composer/Serban_Nichifor.htm

Qualification: PROFESSEUR DOCTEUR EN COMPOSITION ET MUSICOLOGIE

Site Internet: <http://romania-on-line.net/whoswho/NichiforSerban.htm>

Sociétaire : SABAM - Code IPI artiste : I-000391194-0

A propos de la pièce



Titre: CHAMBER MUSIC HYPOSTASIS - Part 2

Compositeur: Nichifor, Serban

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Editeur: Nichifor, Serban

Instrumentation: Musicologie

Style: Contemporain

Commentaire: Serban Nichifor: Musique de Chambre

Serban Nichifor sur [free-scores.com](http://www.free-scores.com)

http://www.free-scores.com/partitions_gratuites_serbannichifor.htm

- Contacter l'artiste
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XXIV.) À ma Mère

Durée: ~ 11'30" (±30")

HOMMAGE À DEBUSSY

- Interlude de l'opéra "Le Martyre de Saint-Claude Debussy -"

<< Commended in the Gregynog Composers' Award of Wales 1998 >>

Serban Nichifor (1998)

Motto:

NB-Enlevez le grand couvercle du piano!

"... la maladie, cette vieille servante de la mort..."
Claude Debussy, 1916

Sempre Molto Rubato e Fluido, Quasi Sognando, Allucinante

~ 15-30" (molto rubato!)

2 Piani [ossia Piano]

a 4 mani (con amplificazione - ad lib.)

Handwritten musical score for the first system, including piano and bass staves with various dynamics and performance instructions.

Sempre Ped. l.v. (suggierant "le tunnel infini du Temps"...)

Handwritten musical score for the second system, including piano and bass staves with various dynamics and performance instructions.

Handwritten musical score for the third system, including piano and bass staves with various dynamics and performance instructions.

Handwritten musical score for the fourth system, including piano and bass staves with various dynamics and performance instructions.

© SABAN, 1998

(sempre Ped. l.v.)
*) piano (à 4 mains) enregistré sur bande magnétique, ou live-electronic (avec amplification)
**) écriture musicale proportionnelle (marquée ~)

(-1-)

***)- Chaque système a une durée très libre (~15-30").
****)- Les mottos des 2^{es} séquences sont extraites du recueil de poèmes "Vulnérant omnes ultima necat" d'Elcigne de Sadeleer; ces textes peuvent être aussi récités (sur la musique) - comme variante facultative.

Pianoforte
(a 4 mani)

V) "Je pourrais alors toucher l'arbre..."
 (l.v.)
 ben f
 (molte volte)
 PPP lontano

(sempre ped. l.v.) → PPP misterioso, lontano

VI) "Soleil... Orbe à cristal..."
 (l.v.)
 PPP sempre lontano (molte volte)
 P

(sempre ped. l.v.) →

VII) "Même si le ciel..."
 (l.v.)
 P
 (molte volte)
 PPP lontano
 PPP lontano (molte volte)
 (x3)

(sempre ped. l.v.) →

VIII) "Vol migrateur des oiseaux..."
 (l.v.)
 P in rilievo (x4)
 PPP sempre lontano
 PPP sempre lontano
 (l.v.)
 (sempre ped. l.v.) → PP sempre più marcato

Pianoforte (a 4 mani)

X) "Ether..."

PP poco in rilievo (effetto 15↑)

(molte volte)

PPP lontano

(molte volte)

sempre PPP lontano

(l.v.)

sempre Ped. (l.v.)

PP poco in rilievo

XI) "Toute voile cedant..."

(l.v.)

PPP immateriale (lento)

(molte volte)

PPP quasi Habanera

(molte volte)

sempre Ped. (l.v.)

XII) "il ne suffit pas d'une arche..."

(l.v.)

PPP immateriale

PP poco in rilievo (effetto 15↑)

PP leggero

pp

rall. ---

mf

PPP sempre

sempre Ped. (l.v.)

XIII) "Midi... Insuffle-moi la chaux de Ton Ame..."

(l.v.)

(l.v.)

Loco (effetto 20↑)

PP lontano

Prez. in Pf.

poco

(l.v.)

Sub f minaccioso

sempre Ped. (l.v.)

XVII.) "Que de pensées s'accrochent..."

Pianoforte
(a 4 mani)

Handwritten musical score for 'Que de pensées s'accrochent...'. It features a grand staff with treble and bass clefs. The right hand part includes dynamic markings such as *mf*, *pp*, *molto*, *ppp*, and *pp*. Performance instructions include *tracc.*, *immaterialo, quasi preghiera*, and *molto*. The score is marked with *(l.v.)* and *(x2)*. A circled number 81 is at the beginning, and a circled number 84 is at the end of the section. A double bar line is present at the bottom.

XVIII.) "E l'ombre progresse..."

Handwritten musical score for 'E l'ombre progresse...'. It features a grand staff with treble and bass clefs. The right hand part includes dynamic markings such as *ppp*, *pp*, and *mp*. Performance instructions include *sempre immaterialo*. The score is marked with *(l.v.)* and *(x2)*. A circled number 81 is at the beginning, and a circled number 84 is at the end of the section. A double bar line is present at the bottom.

XIX.) "Tourne, tourne..."

Handwritten musical score for 'Tourne, tourne...'. It features a grand staff with treble and bass clefs. The right hand part includes dynamic markings such as *ppp* and *pp*. Performance instructions include *sempre immaterialo*. The score is marked with *(l.v.)* and *(x2)*. A circled number 81 is at the beginning, and a circled number 84 is at the end of the section. A double bar line is present at the bottom.

XX.) "Ainsi meurt... La pure et la suave fleur..."

Handwritten musical score for 'Ainsi meurt... La pure et la suave fleur...'. It features a grand staff with treble and bass clefs. The right hand part includes dynamic markings such as *ppp* and *pp*. Performance instructions include *sempre immaterialo*. The score is marked with *(l.v.)* and *(x2)*. A circled number 81 is at the beginning, and a circled number 84 is at the end of the section. A double bar line is present at the bottom.

XXI.) "Demain s'ouvriront à nouveau... Ses pétales virginaux..."

Pianoforte
(a 4 mani)

Handwritten musical score for XXI. The score is for piano and includes a right-hand part (RH) and a left-hand part (LH). The RH part features a complex, flowing melodic line with many sixteenth notes and slurs. The LH part consists of chords and simple rhythmic patterns. Performance markings include *ppp*, *sempre inumateriali*, and *sempre Ped. (l.v.)*. The key signature has one sharp (F#).

XXII.) "jamais tu ne sauras..."

Handwritten musical score for XXII. Similar to XXI, it has RH and LH staves. The RH part is highly technical with many sixteenth notes and slurs. The LH part has chords and simple rhythmic patterns. Performance markings include *ppp*, *sempre Ped. (l.v.)*, and *pp*. The key signature has one sharp (F#).

XXIII.) "Manteau d'incertitude... Complices de rites intransmissibles... Enveloppe moi..."

Handwritten musical score for XXIII. The score includes RH and LH staves. The RH part features triplets and slurs. The LH part has chords and simple rhythmic patterns. Performance markings include *ppp*, *pp*, *pendentes*, *fluida*, *Loco*, *Poco marc.*, and *sempre Ped. (l.v.)*. The key signature has two flats (Bb, Eb).

XXIV.) "Voici l'heure dernière... Déjà m'entraîne le tourbillon... Des orgues souterraines..."

Senza Rigore, Quasi Sognando (br 86)

Handwritten musical score for XXIV. The score includes RH and LH staves. The RH part has a melodic line with slurs and dynamic markings. The LH part has chords and simple rhythmic patterns. Performance markings include *ppp*, *sempre Dolcissimo*, *ppp dolce e ritmato - sempre fluido*, *pp semplice, molto espressivo*, *ppp lontano*, and *sempre Ped. (l.v.)*. The key signature has two flats (Bb, Eb).

poco a poco animando

Pianoforte
(a 4 mani)

pp sempre (4) (5) (6) (7)

pp sempre (3) (4) (5) (6)

ped. x ped. x ped. x simile

(8) *sempre animando* → *sub. poco rit.* → *Sub Allegro (♩ = 120)* *molto f*

quasi Campana

(9) *mp* → *f* → *mf* → *mf*

(10) *mf* → *più* → *f* → *molto* → *sub. allargando*

→ δ) "à 3" Lianei

Durata: n 12'

P.A. - Trioul Avy Abramovici

XXV) ONIROPHONIE

Serban Nichifor
(1982)

Molto:
"Sunt vise ce parci le-au trait cindva
ni undeva, precum sunt lucruri vietate dupa
cari ne intrabau dea, a-au fost vis..."
Mateiu I. Caragiale - "Remember"

Quasi Senza Tempo (♩ n 40), molto rubato

Flauto

Violino*)

Pianoforte

ppp lontano e misterioso, quasi improvvisando
(81) V. (arr. ad libitum)

sempre PPP dolce e lontano, quasi uccelli

[cluster senza attacco, per risonanza]

Fl.

Vna.

Pf.

a tempo

sempre pp dolce e misterioso

ppp

[risonanza]

Fl.

Vna.

Pf.

PPP possibile, esitando

pp dolce

ppp

piu

PPPP ombra,

[risonanza]

Fl.

Vna.

Pf.

quasi uccelli

pendenti

ppp

[risonanza]

Vna.

Pf.

ppp

pp dolce

pendenti piu - piu

(n 2')

(attaca)

*) ossia Violoncello - a l'Ottava Bassa (84)

Fl. *sfa*

Vna.

Pf.

Subito In 112 (div 56), Solenne

Fl. *respirare ed ~~blow~~*
sempre fff scottovale ed aereo, quasi Vento, sempre frullato

Vna. *sempre fff scottovale ed aereo, quasi Vento (poco flautando), sempre sul ponticello*

Pf. *sempre fff solenne, ben marcato*

Ped. I Ped.

Fl.

Vna.

Pf.

Ped. I Ped.

Fl. *poco a poco crescendo ed affrettando*

Vna.

Pf.

Ped. I Ped.

(sempre crescendo ed affrettando)

80

Fl.

Vna.

Pf.

(Ped.)

(sempre affrettando)

82

Fl.

Vna.

Pf.

(Ped.)

84

Fl.

Vna.

Pf.

(Ped.)

(sempre affrettando)

86

Fl.

Vna.

Pf.

(84) (Ped.)

3
4

(attacca)

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

(- 5 -) [131]

88 Prestissimo (d.n. 207 / d.n. 69), quasi Valzer

Fl. *3*
sempre PP dolce e ritmico

Vna. *sempre PPPP lontano e liscio*

Pf. *sempre PP dolce quasi Pianoforte macchinoso, ma leggerissimo*
(sempre l.v.) *poco*

(Ped)

Fl. *92*

Vna. *sempre PPPP, non crescendo*

Pf. *molto*

(Ped) *(sempre l.v.)* *molto*

Fl. *96* *f brillante*

Vna. *(PPPP)*

Pf. *f brillante* *(l.v.)* *sub. PPP eco, poi in rilievo*

(Ped)

Vna. *staccando* *ppp* *pac. gl.* *pppp leggerissimo, lontano* *puclissimo PPP* *4* *4* *(n. 6'55")*

Pf. *(l.v.)* *(attacco)*

(Ped)

(120) (♩ n 64) (♩ n 70)

Fl. *p* *sonno* *mp pino*

Vna. *p* *sonno* *mp pino*

Pf. *mp*

(Ped)

(124) (♩ n 76) (♩ n 82) *Segue accelerando*

Fl. *mf dolce* *f dolce e sostenuto*

Vna. *mf dolce* *f dolce e sostenuto*

Pf. *mp*

(Ped)

(128) (♩ n 88) (♩ n 94) *molto accelerando* (♩ n 100) (♩ n 108) (♩ n 116)

Fl. *ff sostenuto* *ardente, molto vibrato, ben* *molto*

Vna. *ff sostenuto* *ardente, molto vibrato, ben* *molto*

Pf. *ff ben marcando* *molto*

(Ped)

Solenne (♩ n 66)
respirare ad lib.

(131) *fff drammatico, ben sostenuto*

Fl. *fff drammatico, ben sostenuto*

Vna. *fff drammatico, ben sostenuto*

Pf. *fff drammatico, ben marcato*

(Ped) *fff*

145

PP sonoro ma dolce, quasi Vento
Suono bianco (S) * e suoni di taste

Fl. *morimoranda*

Vna. *pid PP dolce* *pacchissimo P ben vibrato* *perdendosi poco a poco* (v 10'40")

Pf. (sempre l.v.) (attacca)

Lento, sempre Quasi Senza Tempo (J=46), molto rubato, improvvisando.

149

Fl. *PP sonoro ma dolce, quasi Vento*

Vna. *sempre PP dolce, poco in rilievo*

Pf. (m.d.) *sempre PP* *lento, come eco* *pacchissimo*

(m.s.) *sempre PP*

(Ped.)

153 Suono bianco e suoni di taste

Fl. *morimoranda* *molto* *mp dolce*

Vna. *sempre PP* *lento*

Pf. (m.d.) *sempre PP* *lento*

(m.s.) *sempre PP*

(Ped.)

158

Suono bianco e suoni di taste

Fl. *morimoranda* *sempre PP* *sempre PP* *sempre PP* *perdendosi poco a poco*

Vna. *PPPP* *perdendosi poco a poco*

Pf. (m.d.) *PPPP* *lento* *PPPP* *profondo e lento* *l.v. (quasi perdendosi)* (v 12')

(m.s.) *PPPP* *lento* *PPPP* *profondo e lento*

(Ped.) *con Sordino*

* - son blanc (sans hauteur) suggérant le vent, obtenu à la flûte en prononçant la lettre "s" ("ch"), et au violon tirant l'archet sur le corps de l'instrument.

(- 10 -) [136]

Bucaresti,
31 Decembrie 1982

Durata: n 9'40"

Triouloi "Syrinx"

Serban Nichifor

(1989)

P.a. - 28-xi-1990,
Huddersfield Music Festival
Trio "Syrinx"

XXVI. **TRANSGRESSIO**
(Elegia Meccanica)*)

pentini
Flaut, Oboi e Fagot

① Fluido, poco rubato (♩ = 60)

Flauti $\frac{4}{4}$

Oboe *Suono bianco (quasi Vento)*

Fagotto

Espressivo, ma semplice

*attaca
Subito*

*) apud Mircea Dinescu

II. Legatissimo, sempre fluido e rubato, poco più animato (♩ = 76)

Handwritten musical score for a piece in 3/4 time, marked "Legatissimo, sempre fluido e rubato, poco più animato". The score is written for three staves (treble, alto, and bass clefs) and includes various dynamics, articulations, and performance instructions. Key markings include "mp", "p", "mp appassionato", "f", "molto", "pp", "poco ritardando", "poco a poco precipitando", "Sub. rallentando", "poco a poco", "subito", "sempre", "decrescendo", and "pp eco". Measure numbers 41, 51, 61, 71, and 80 are indicated. The score concludes with "(sempre rallentando) immateriali (♩ = 80)".

molto precipitando *Sub. Tranquillo (♩ n 60) poco calando*
 mp (81) *plentano* *plentano* *plentano*
Sub. Vivace (♩ n 240) *molto f* *pp eco* *attacco subito*
Sub. Tranquillo (♩ n 60) *pp*
 (91) *sempre pp liscio e senza espressione* *ff secco* *ff incisivo* *ff incisivo*
poco a poco affrettando *Meccanico (♩ n 174)*
 (101) *molto* *pass.* *sub. mf*
molto affrettando (81)

Sub. *sfz Presto* (♩240/♩120), quasi improvvisando, scorrevole

Handwritten musical score for the first system, measures 1-150. It features a treble and bass clef with various dynamics and performance instructions. The notation includes slurs, accents, and fingering numbers. Key markings include *quasi portamento*, *perdendosi*, *sfz*, *mp delirando*, and *sempre staccato*. Measure numbers 1, 5, and 150 are indicated.

Handwritten musical score for the second system, measures 151-200. It continues the melodic and harmonic development. Key markings include *mp delirando*, *poco a poco crescendo*, and *sempre crescendo*. Measure numbers 5, 151, and 200 are indicated.

Handwritten musical score for the third system, measures 201-250. It includes a *G.P.* (Grave) section. Key markings include *sempre tempo giusto ♩120!* and *f*. Measure numbers 5, 6, and 250 are indicated.

Handwritten musical score for the fourth system, measures 251-300. It features a *G.P.* section. Key markings include *f* and *sempre tempo giusto ♩120!*. Measure numbers 161, 251, and 300 are indicated.

Handwritten musical score for the fifth system, measures 301-350. It continues the melodic line. Measure numbers 301 and 350 are indicated.

Handwritten musical score for the sixth system, measures 351-400. It concludes the piece. Measure numbers 351 and 400 are indicated.

(87)

[poco a poco precipitando]

(89)

sempre precipitando

(91)

Prestissimo (doubled)

Sub. Adagio poco rubato (♩ = 72)

*) Double trill (extrem de rapid)
Double trill (utmost rapid)

**) Multisonuri ad libitum
Overtones ad libitum

Handwritten musical score for measures 211-214. The score is in treble and bass clefs. Measure 211 is circled. Dynamics include *ff*, *secco*, and *p*. Performance instructions include *esitando* and *sempre allargando*.

Handwritten musical score for measures 215-220. Measure 215 is circled. Dynamics include *pp*, *ff*, *secco*, and *p*. Performance instructions include *Lento e largo*, *doloroso*, *vibrato*, *leggero e meccanico*, and *(à la tarigane)*.

Handwritten musical score for measures 221-224. Measure 221 is circled. The score shows a sequence of notes with various dynamics and articulation marks.

Handwritten musical score for measures 225-230. Measure 225 is circled. Dynamics include *pp*, *secco*, and *p*. Performance instructions include *(vibrato lento e largo)*, *gliss. lento*, and *frullato*.

Handwritten musical score for measures 231-234. Measure 231 is circled. Dynamics include *pp*, *secco*, and *pp*. Performance instructions include *frullato*, *suono bianco*, and *pp quasi vento*.

Handwritten musical score for measures 241-244. Measure 241 is circled. Dynamics include *pp secco* and *ppp*. Performance instructions include *(non frullato)* and *ppp eco immaterialo*.

Handwritten musical score for measures 251-254. Measure 251 is circled. Dynamics include *sub. ff*, *ppp*, and *fff*. Performance instructions include *Sub. Furioso*, *(slap)*, *frullato*, and *fff secco*.

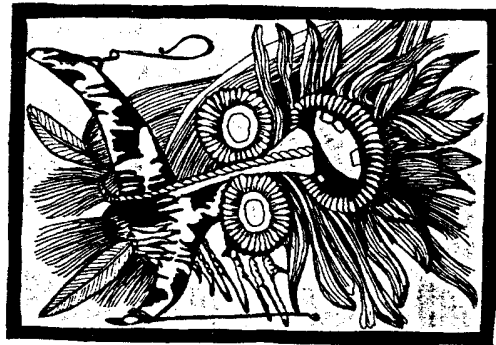
Bucaresti, 14-24-III-1989

→ ε) "à 4"

→ ε)

XXVH.)

SERBAN NICHIFOR ANAMORPHOSE



EDITION MODERN

Nota Bene

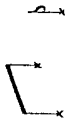
L'écriture est proportionnelle (les durées sont déterminées par les distances graphiques). L'omission du portatif signifie TACET. A l'éventualité des certains effets (staccato, pizzicato, col legno battuto) la pause qui suit naturellement l'attaque est sous-entendue comme appartenant à la note sois-même et n'est pas marquée avec l'omission du portatif.

Les accidents n'altèrent que les sons qu'ils précèdent.

- BURZUCAN	folklore roumain	- LUMINA LINA	hymnes orthodoxes roumaines
- HORA CAPRII	de Transylvanie +	- AXION	
- CINEC DIN BIHOR		- SLAVA	
- CIND SI-A PIERDUT		- LAUDE	
- CIOBANUL OILE		(ison = pédale)	

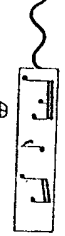
+ les 4 mélodies doivent être exécutées MOLTO SUL FONTECELLO pour reproduire le timbre des violons à pavillon de Transylvanie.

~~~~~ - effet spécial (son blanc) obtenu en tirant l'archet sur le cheval

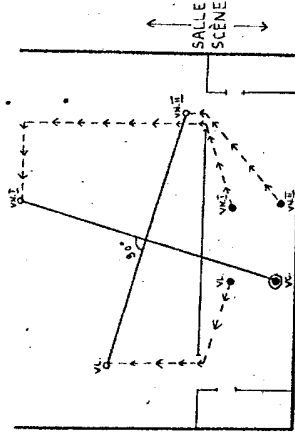


- percussions réalisées par l'articulation des doigts de la main gauche sur les cordes (seulement deux sons différents)

- pizzicato Bartók (corde percute contre le tastafré), module (fragment mélodique qui se répète jusqu'à l'épuisement du temps indiqué par la ligne ondulatoire)



- quitter la scène et s'en aller, si c'est possible, dans la salle vers un emplacement quatuorphonique;



[144]

Durée: 13'

PREMIER PRIX GAUDEAHUS 1977

En hommage à mes parents

# ANAMORPHOSE

POUR QUATUOR À CORDES

(QUATUOR No. 1)

SERBAN NICHIFOR

(-2-)

FUGA

Musical score for the beginning of the piece, showing the first three staves: VIOLINO, VIOLA, and VIOLONCELLO. The music is in 3/4 time and begins with a *p* dynamic. The first measure is marked with a box containing the number 138.

Musical score for the first system of the piece, showing the first three staves: VIOLINO, VIOLA, and VIOLONCELLO. The music is in 3/4 time and begins with a *p* dynamic. The first measure is marked with a box containing the number 138.

Musical score for the second system of the piece, showing the first three staves: VIOLINO, VIOLA, and VIOLONCELLO. The music is in 3/4 time and begins with a *p* dynamic.

Musical score for the second system of the piece, showing the first three staves: VIOLINO, VIOLA, and VIOLONCELLO. The music is in 3/4 time and begins with a *p* dynamic.

Musical score for the third system of the piece, showing the first three staves: VIOLINO, VIOLA, and VIOLONCELLO. The music is in 3/4 time and begins with a *p* dynamic.

Musical score for the third system of the piece, showing the first three staves: VIOLINO, VIOLA, and VIOLONCELLO. The music is in 3/4 time and begins with a *p* dynamic.

[145]

\* ) 13' (=> ~ 6-12')

© 1977 by edition modern münchen



(-3-)

Musical score for system (-3-), first system. It shows a vocal line and a piano accompaniment. The vocal line has a *crescendo* marking. The piano part includes *sul ponticello* and *pp* markings.

Musical score for system (-3-), second system. It shows a vocal line and a piano accompaniment. The vocal line has *mf-sp* and *mf* markings. The piano part includes *poco a poco*, *crescendo poco a poco*, and *pp* markings.

Musical score for system (-3-), third system. It shows a vocal line and a piano accompaniment. The vocal line has *pp* and *crescendo poco a poco* markings. The piano part includes *pp* and *molto sp* markings.

(-4-)

Musical score for system (-4-), first system. It shows a vocal line and a piano accompaniment. The vocal line has *BURIUSAN - f 105 (102)\** and *pp sul ponticello, pochissimo a tre (4 punti)* markings. The piano part includes *con tutti armonici* and *sempref* markings.

Musical score for system (-4-), second system. It shows a vocal line and a piano accompaniment. The vocal line has *mf* marking.

Musical score for system (-4-), third system. It shows a vocal line and a piano accompaniment. The vocal line has *HORA CAPRI sul ponticello* and *Rubato* markings. The piano part includes *CINTEC DIN BINOR parlando rubato* and *mf misterioso, molto legato* markings.

\*)- facilitazione: ossia legato

(-5-)

Musical score for system (-5-), measures 1-4. It features a cello part on the left and a vocal line on the right. The vocal line includes the lyrics "LUMINA LINA" and "Sul ponticello".

Musical score for system (-5-), measures 5-8. It features a cello part on the left and a vocal line on the right. The vocal line includes the lyrics "Sul ponticello".

Musical score for system (-5-), measures 9-12. It features a cello part on the left and a vocal line on the right. The vocal line includes the lyrics "AXION" and "Sul ponticello".

(-6-)

Musical score for system (-6-), measures 1-4. It features a cello part on the left and a vocal line on the right. The vocal line includes the lyrics "col legno battuto (sul timpano)".

Musical score for system (-6-), measures 5-8. It features a cello part on the left and a vocal line on the right. The vocal line includes the lyrics "SLAVA normale, ff sostenuto".

Musical score for system (-6-), measures 9-12. It features a cello part on the left and a vocal line on the right. The vocal line includes the lyrics "LAUDE phizzicato".

[147]

(-7-)

normale  
sostenuto

cresc.  
cresc.  
cresc.

Sul ponticello  
decrecendo poco a poco  
decrecendo

(-8-)

decrecendo poco a poco  
pizz.  
poco a poco

mf  
cal legno battuto (saltando)  
ISON Sul tasto (non vibrato)

p  
ISON Arco Sul tasto (non vibrato)  
p

[148]



(-11-)

*sfz*  
*sfz molto marcato e drammatico*  
*simile*  
*sfz*

*sfz*  
*poco*  
*poco diminuendo*  
*sfz*

*sfz*  
*sfz*  
*simile*  
*sfz*

(-12-)

*sfz*  
*sfz*  
*CIND SIA PIEROUT CIOBANUL OILE J. 66-104 sul ponticello, sul G\* mp quasi parlando.*  
*pizz.*  
*mf*

*sfz*  
*sfz*  
*CIND SIA PIEROUT CIOBANUL OILE J. 66-104 sul ponticello, sul G\* mp quasi parlando.*  
*pizz.*  
*mf*

*sfz*  
*sfz*  
*CIND SIA PIEROUT CIOBANUL OILE J. 66-104 sul ponticello, sul G\* mp quasi parlando.*  
*pizz.*  
*mf*

\* — facilitazione: in 1<sup>a</sup> posizione, sulle corde G, D, A.

(-13-)

CINQ SIA PIERUCIOBANUL OILE  $\text{♩} = 68-104$   
sul ponticello, sul G  
*mf, quasi parlando*

*pizz.*  
*mf*

(-14-)

$\text{♩} = 66$   
arco sul ponticello, sul G  
*mf*

$\text{♩} = 66$   
sul ponticello, sul G  
*mf*

*pizz.*  
*mf*

$\text{♩} = 66$   
arco sul ponticello, sul G  
*mf*

*pizz.*  
*mf*

$\text{♩} = 66$   
arco sul ponticello, sul G  
*mf*

*pizz.*  
*mf*

$\text{♩} = 66$   
arco sul ponticello, sul G  
*mf*

*pizz.*  
*mf*



(-17-)  
decrecendo poco a poco

Musical score for measures 17-18. The score consists of two systems of staves. The first system includes a violin part with a 'pizz.' (pizzicato) instruction and a double bass part with 'arco sul ponticello' and 's. pont. sulg.' markings. The second system continues the violin and double bass parts, with 'pizz.' markings in the violin part.

(-19-)

Musical score for measures 19-20. The score consists of two systems of staves. The first system includes a violin part with 'arco = 66 s. pont. sulg.' and 'pizz.' markings, and a double bass part with 'pizz.' markings. The second system continues the violin and double bass parts, with 'pizz.' markings in the violin part.

arco sul ponticello  
sul pont. sulg.

Musical score for measures 21-22. The score consists of two systems of staves. The first system includes a violin part with 'arco sul ponticello' and 'sul pont. sulg.' markings, and a double bass part with 'pizz.' markings. The second system continues the violin and double bass parts, with 'arco sul ponticello' and 'sul ponticello' markings in the violin part.

arco sul pont. sulg.

Musical score for measures 23-24. The score consists of two systems of staves. The first system includes a violin part with 'arco = 66 sul pont. sulg.' and 'col legno saltando' markings, and a double bass part with 'arco = 66 s. pont. sulg.' markings. The second system continues the violin and double bass parts, with 'arco = 66 sul pont. sulg.' and 'col legno saltando' markings in the violin part.

arco sul ponticello  
sul ponticello

Musical score for measures 25-26. The score consists of two systems of staves. The first system includes a violin part with 'arco sul ponticello' and 'sul ponticello' markings, and a double bass part with 'pizz.' markings. The second system continues the violin and double bass parts, with 'arco sul ponticello' and 'sul ponticello' markings in the violin part.

decrecendo

Musical score for measures 27-28. The score consists of two systems of staves. The first system includes a violin part with 'decrecendo' and 'col legno saltando' markings, and a double bass part with 'pizz.' markings. The second system continues the violin and double bass parts, with 'arco = 66 sul pont. quasi sul A' and 'pizz.' markings in the violin part.



(-19-)

arco  
S.P.  
SulG

col legno saltando

simile

arco sul pont.

col legno saltando

simile

arco sul pont. SUIA

arco sul pont. SUIA

(-20-)

arco normale

glissando

p.sostenuto

arco normale

p.sostenuto

arco normale

glissando

p.sostenuto

arco normale

p.sostenuto

normale

J.66

S.P.

SulG

arco sul pont. SUIA

arco sul pont. SUIA

J.66

S.P.

SulG

(-21-)

Musical score for measures 21-22, top system. It features a grand staff with treble and bass clefs. The music consists of several measures with notes and rests. A dynamic marking 'norm.' is present.

Musical score for measures 21-22, middle system. It features a grand staff with treble and bass clefs. The music consists of several measures with notes and rests. A dynamic marking 'norm.' is present. A section of the score is bracketed and labeled '(sul pont)'. A tempo marking 'J. 66' is also present.

Musical score for measures 21-22, bottom system. It features a grand staff with treble and bass clefs. The music consists of several measures with notes and rests. A dynamic marking 'norm.' is present. A section of the score is bracketed and labeled '(sul pont)'. A tempo marking 'J. 66' is also present. The instruction 'poco a poco de-ires - con do' is written below the staff.

(-22-)

Musical score for measures 23-24, top system. It features a grand staff with treble and bass clefs. The music consists of several measures with notes and rests. A dynamic marking 'norm.' is present. A section of the score is bracketed and labeled '(sul pont)'. A tempo marking 'J. 66' is also present.

Musical score for measures 23-24, middle system. It features a grand staff with treble and bass clefs. The music consists of several measures with notes and rests. A dynamic marking 'norm.' is present. A section of the score is bracketed and labeled '(sul pont)'. A tempo marking 'J. 66' is also present.

Musical score for measures 23-24, bottom system. It features a grand staff with treble and bass clefs. The music consists of several measures with notes and rests. A dynamic marking 'norm.' is present. A section of the score is bracketed and labeled '(sul pont)'. A tempo marking 'J. 66' is also present.

(-23-)

Musical score for page 23, measures 1-4. The score includes staves for Violins I and II, and Violas. Annotations include "S. pont. sul G" and "sul pont.".

Musical score for page 23, measures 5-8. The score includes staves for Violins I and II, and Violas. Annotations include "S. pont. sul G" and "sul pont.".

Musical score for page 23, measures 9-12. The score includes staves for Violins I and II, and Violas. Annotations include "S. pont. sul G" and "sul pont.".

(-24-)

Musical score for page 24, measures 1-4. The score includes staves for Violins I and II, and Violas. Annotations include "S. pont. sul G" and "sul pont.".

Musical score for page 24, measures 5-8. The score includes staves for Violins I and II, and Violas. Annotations include "S. pont. sul G" and "sul pont.".

Musical score for page 24, measures 9-12. The score includes staves for Violins I and II, and Violas. Annotations include "S. pont. sul G" and "sul pont.".

Bucuresti Iahyane 1976  
Iulie 1976

[156]

Durata: ~18' Pentru Liana

Pour Liana

# VĂILE UITĂRII

(CVARTET NR. 2)

# XXVIII.) VALLONS DE L'OUBLI

(QUATUOR NO. 2)

Serban Nichifor  
(1984-1988)

după sugestiile lui Mateiu Jon Caragiale

selon les suggestions de Mathieu Jean Caragiale  
(Équivalences françaises de Romulus Vulpesco)

Motto:

I

Motto\*\*

"Iar când, sfioasă umbra, prin cața roșie scrii  
Purtându-ți trista țaină, de gînduri chinuit,  
Tîrziu te vei întoarce înfrînt și istovit,  
Spre casa parăsită în văile uitării..."  
(Întoarcerea învinsului)

"Lorsqu'un soir, ombre émue, à travers la brume,  
Porteur d'un lourd secret - long tourment sans merci -  
Tu seras de retour, cherchant vainement, trahi,  
Ta maison aux vallons de l'oubli qui chagrime..."  
(Le retour du vaincu)

IMMATERIALE (d. n. 66), molto tranquillo, sempre dolcissimo e legatissimo

Violino I

Violino II

Viola

Violoncello

4d

\*) - Versurile din Motto pot fi recitate direct în concert (în secvența cuprinsă între semnele → și ←), amplificând electronic o voce (eventual pre-înregistrată) de femeie, pe un ton subtil, imaterial, esoteric, foarte rar.

\*\*) - Les vers du Motto peuvent être récités directement en concert (dans la séquence délimitée par les signes → et ←) en amplifiant avec des moyens électroniques une voix (éventuellement pré-enregistrée) de femme, sur un ton mesuré, immatériel, esotérique, très éternement.

# MOLTO TRANQUILLO (♩ = 58)

*sempre p. fluido e misterioso, poco in rilievo*

*sub. pp. sol. tasto sempre*

*sempre sol. Do*

*sub. poco più mosso (♩ = 68)*

*non crescendo*

*poco a poco precipitando*

*molto*

*molto precipitando*

*molto*

*possibile*

**4**

**4**

*molto*

*pppp fluido, poco in rilievo*

*pppp immutabile*

*pppp immutabile*

*pppp immutabile*

*poco a poco crescendo*

*pppp vibrato*

*pppp vibrato*

*pppp vibrato*

SONORO (d.n 86)

Handwritten musical score for the first system, measures 41-44. It features three staves with complex rhythmic patterns and dynamic markings such as *mp*, *f*, and *mf*. The notation includes various note values, rests, and articulation marks.

Handwritten musical score for the second system, measures 45-48. This system continues the complex rhythmic and melodic lines from the previous system, with dynamic markings like *mf* and *f*.

Handwritten musical score for the third system, measures 49-52. The notation shows a continuation of the musical themes, with dynamic markings including *f* and *mf*.

Handwritten musical score for the fourth system, measures 53-56. This system includes a section titled "SUB. IMMATERIALE (d.n 52)" and features dynamic markings such as *pppp* and *ppp*.

Handwritten musical score for the fifth system, measures 57-60. It contains dynamic markings like *ppp* and *pppp*, along with performance instructions such as "pulsissimo in rilievo, come ombra" and "liscio".

Handwritten musical score for the sixth system, measures 61-64. This system includes dynamic markings like *ppp* and *pppp*, and performance instructions such as "liscio", "perdendosi", and "sol Do".







Handwritten musical score system 1, featuring a treble and bass staff with various notes and rests.

*mp cantabile, in rilievo*

Handwritten musical score system 2, including dynamic markings such as *pp*, *pp vibrato*, *v. pp vibrato*, *pp espressivo*, and *sub. pp vibrato*.

Handwritten musical score system 3, including dynamic markings such as *pp vibrato*, *mp espressivo*, and *molto vibrato*.

Handwritten musical score system 4, including dynamic markings such as *sub. v. molto vibrato*, *mp*, *espressivo*, and *poco a poco crescendo*.

Handwritten musical score system 5, including dynamic markings such as *molto f*, *pp*, *pp vibrato*, and *pp espressivo*.

Handwritten musical score system 6, including dynamic markings such as *mf* and *mf dolce*.

poco a poco crescendo ed affrettando

Musical score system 1, measures 133-142. Includes markings: *agitato*, *molto*, *ff*, *agitato*, *MOLTO APPASSIONATO (d. n. 63)*.

Musical score system 2, measures 143-152. Includes markings: *molto*, *ff*, *agitato*, *Sostenuto, in rilievo*, *ff*, *Sostenuto, in rilievo*, *ff*, *agitato*.

Musical score system 3, measures 153-162. Includes marking: *poco a poco precipitando*.

Musical score system 4, measures 163-172. Includes marking: *V. SUB. LONTANO (d. n. 60)*. Performance instructions: *sub pp dolce e fluido*, *sub pp dolce e fluido*, *ossia tremato*, *sub pp dolce e fluido*, *sub pp dolce, poco marcato*.

Musical score system 5, measures 173-182. Includes markings: *(arco ad libitum)*, *gliss. vibrato (con dolcezza)*, *poco sul ponticello (ossia tremato)*, *poco*.

Musical score system 6, measures 183-192. Includes markings: *sub pp*, *arco, frullo*, *mf con sarcasmo*, *molto vibrato*, *sub pp*, *sub pp*, *sub pp*, *sub p poco giocoso*, *molto sul ponticello (arco ad libitum)*, *molto*, *mf (sempre sul Do)*, *allucinante*.

sempre agitando

poco a poco precipitando

Handwritten musical score system 1, featuring three staves (Violin, Viola, and Cello/Double Bass). The music is in a key with one sharp (F#) and a 4/4 time signature. It includes dynamic markings such as *mp* and *f*, and performance instructions like *(sempre sul Do)* and *Arco*. A circled number '171' is present above the first staff.

Handwritten musical score system 2, continuing the three-staff arrangement. It features a *crescendo* marking and includes the instruction *Id. 7/8 mm. sostenuto molto*. Dynamic markings include *f* and *con passione*.

Handwritten musical score system 3, marked *ANIMATO (d. no 80)*. It includes the instruction *PP ritmico e misterioso* and *PP misterioso*. The system shows complex rhythmic patterns and dynamic markings like *pp* and *f*.

Handwritten musical score system 4, starting with a circled number '181' and the instruction *Arco*. It includes *PP ritmico* and *pp* markings, along with *poco* and *mf* dynamics.

Handwritten musical score system 5, marked *sempre precipitando*. It features *sub. p* and *Arco* markings, and includes a circled number '192'.

Handwritten musical score system 6, marked *sempre precipitando (d. no 36)*. It includes *mp* and *poco a poco crescendo* markings, and a circled number '193'. The system concludes with the instruction *possibile* and a circled number '6'.

(VI-1984)

SUBITO LONTANO POSSIBILE, IMMATERIALE E FLUIDO (♩ = 64), poco RUBATO

Sub. PP. poco in rilievo

Arco

(XII-1987)

Pizz. (Arco) Ppp

SubITO GIUSTO (♩ = 64)

poco allargando

Pizz. dolce, poco in rilievo

pp dolce e ritmico

Adagio e ritmico

poco a poco animando

(sempre animando)

(sempre animando)

(sempre animando)

poco a poco decrescendo

poco r.f.z.









SUB. SCORREVOLE

a tempo (♩ N 180) (arco ad libitum)

sol ponticello

ppp leggerissimo, poco flautando

simile - improvvisando quasi glissando

mp leggero, semplice e cantabile

leggero

CADENZA (Pg. 14) Sempre in rilievo

(→ 5")

291

(→ 10")

(→ 15")

307

Pizz. Sub. P.

mpv

(→ 20")

(→ 25")

Sub. mp Cantabile

Normale

(Arco) Sol ponticello

ppp leggerissimo, poco flautando

simile - improvvisando, quasi glissando

(arco ad libitum)

311

(→ 30")



*Sul ponticello*  
sub. PPP poco flautando

(→ 35")

(*aria ad libitum*)  
simile - improvvisando quasi glissando

(324)

(→ 40")

(327)

*Sul ponticello*  
sub. PPP poco flautando

(*aria ad libitum*)  
simile - improvvisando quasi glissando

(→ 45")

(Tutti) possibile

**\* CADENZA - Violoncello**  
(m. 283 → 327)

**MINACCIOSO E RUBATO** (♩ n 52), SEMPRE PRECIPITANDO →

*v* *ben vibrato*

(324) 1. 2. 1. 2. *v*

(283) (438) (457) *PPP profondo* *PP*

(sempre precipitando)

*p* *poco a poco crescendo*

(sempre precipitando)

*poco* *mf ardente* *f* *molto* *PP*

(sempre precipitando)

*molto* *f* *p* *ff* *drammatico* *fff*

(→ 45")

**N.B.** Accastà "Cadente" a Violoncheli va fi inserata de 3 ori în desfășurarea părții a IV-a a lucrării: - 1) între măsurile 283-327, în tempourile indicate (Durată n 45"); - 2) între măsurile 438-452, în tempourile indicate (Durată n 45"); - 3) între măsurile 457-468, accelerând tempourile indicate (Durată n 30").

**N.B.** Cette "Cadence" du Violoncelle sera insérée 3 fois dans le déroulement de la IV-ème partie de l'œuvre: - 1) entre les mesures 283-327, dans les temps indiqués (Durée n 45"); - 2) entre les mesures 438-452, dans les temps indiqués (Durée n 45"); - 3) entre les mesures 457-468, en accélérant les temps indiqués (Durée n 30").





poco a poco precipitando

Handwritten musical score system 1, measures 78-82. It features a piano introduction with a treble and bass clef. The music is marked with *sforzando* (sfz) and includes a triplet of eighth notes in the final measure.

Handwritten musical score system 2, measures 83-87. It begins with a *ritardando* and *diminuendo* marking, followed by a tempo change to *A Tempo* (♩ = 180). The system includes a *disperato* marking and a *molto vibrato* instruction.

Handwritten musical score system 3, measures 88-92. It starts with a *4/4* time signature and *fff* dynamic. The system includes *sonoro* markings and *possibile* instructions.

SUB. MOLTO AGITATO (♩ = 148) sempre poco a poco precipitando

Handwritten musical score system 4, measures 93-97. It features a *4/4* time signature and *fff* dynamic. The system is heavily marked with *secco* and *sforzando* (sfz) throughout.

Handwritten musical score system 5, measures 98-102. It continues the *secco* and *sforzando* markings from the previous system.

Handwritten musical score system 6, measures 103-107. It includes a *ritardando* and *diminuendo* marking, ending with a *molto* instruction.

MOLTO APPASSIONATO (♩ ≈ 180)

(78)

*ff* *secco*  
*glissando*

(81)

*ff* *secco*  
*glissando*

**SARCASTICO** (♩ ≈ 90) *sempre affrettando*

*ff* *secco*  
*glissando*  
*sempre affrettando*  
*simile*

(87) *sempre affrettando*

*ff* *secco*  
*glissando*  
*sempre affrettando*  
*sempre crescendo*

(89) *sempre affrettando*

*ff* *secco*  
*glissando*  
*sempre affrettando*  
*sempre crescendo*

(91) *sempre affrettando*

*ff* *secco*  
*glissando*  
*sempre affrettando*  
*sempre crescendo*

**♩ = 126**

*possibile*

(87) *fff disperato*

(89) *fff disperato*

(92) *fff disperato*

*possibile*

*PP esitando*

*PPP*

*Pizz*

*Pizz*

*PP esitando*

*PPP*

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

4

**DOLCE MA INFLESSIBILE (♩ = 76)**

(81) *sempre mp giusto ed implacabile*

*Arco* *Agitissimo*

*sempre mp liscio (arco ad libitum)*

(x4) *sempre mp liscio (arco ad libitum)*

(83)

(81)

(~25")

(x2)

(441)

(~25")

(438)

**CADENZA**  
pag. 14

(x2)

*sempre in rilievo*

(x3)

(451)

(452)

(~25")

(~45")

Ad lib. - **vi-**

Molto ad lib. <sup>\*) \*\*)</sup>

(Vini I+II e Viola: Non Accelerando!)

(x4) (457) (461) (~25")

CADENZA d'a Capo pag. 24 \* (x3) sempre in rilievo, più nervoso e precipitato

(x5) (468) (~25") -DE

(x6) (471) (~25.5")

sub fff isterico possibile fff Violento sfff

l.v. ff più dolce l.v.

(481) (~18") FINE (~6' / ~18')

f profondo e calmo poco a poco perdendosi (naturalmente) Buenos, 16-I-1988

Saban Nishifn

\*) - Versante du Motto peut être recité direct au concert (in secenta cupura între scumale  $\rightarrow$   $\leftarrow$ ), amplificat electronic o voce (eventual pre-registrat) de femeie, pe un ton sopit, imaterial, esoteric, foarte rar.

\*\*) - Les vers du Motto peuvent être récités directement en concert (dans la séquence délimitée par les signes  $\rightarrow$   $\leftarrow$ ), en amplifiant avec des moyens électroniques pure voix (éventuellement pré-enregistrée) de femme, sur un ton murmurant, imatériel, esotérique, très lentement.

Durata: ~ 8'30"

Sebastian Nischfor (1983)

→ 5) "à 5"

# CANTO DI SPERANZA

- Liamei -

"Musica Nova"  
Mircea Opreanu,  
Vladimir Mendelssohn,  
Florin Popa,  
Dorel Fodoreanu,  
Nicolae Licaret.

1) Preludio (ad libitum)

Musical score for the first page of 'Canto di Speranza'. The score is written for a chamber ensemble of five players (à 5). The instruments are Clarinet (Cl.), Violin (Vn.), Viola (Vla.), Violoncello (Vlc.), and Cymbalum (Cmbal.). The score begins with a 'Preludio (ad libitum)' section. The first system includes a 'CON SORDINO' marking. The second system features a 'J=69' tempo marking. The third system has a 'G.P.' (Grave) marking. The fourth system has a 'G.P.' marking. The fifth system has a 'G.P.' marking. The sixth system has a 'G.P.' marking. The seventh system has a 'G.P.' marking. The score ends with a 'Subito' marking.

\*) - ossia Flauto grande (2<sup>a</sup>)  
\*\*) - ossia Pianoforte

2.) Canto di Speranza  
(Toamna, 1974)

Estinto (p=90)

Musical score for the second page of 'Canto di Speranza'. The score continues from the first page. The instruments are Clarinet (Cl.), Violin (Vn.), Viola (Vla.), Violoncello (Vlc.), and Cymbalum (Cmbal.). The score begins with a 'CON SORDINO' marking. The second system has a 'PP' (Pianissimo) marking. The third system has a 'PP' marking. The fourth system has a 'PP' marking. The fifth system has a 'PP' marking. The sixth system has a 'PP' marking. The seventh system has a 'PP' marking. The eighth system has a 'PP' marking. The ninth system has a 'PP' marking. The tenth system has a 'PP' marking. The eleventh system has a 'PP' marking. The twelfth system has a 'PP' marking. The thirteenth system has a 'PP' marking. The fourteenth system has a 'PP' marking. The fifteenth system has a 'PP' marking. The sixteenth system has a 'PP' marking. The seventeenth system has a 'PP' marking. The eighteenth system has a 'PP' marking. The nineteenth system has a 'PP' marking. The twentieth system has a 'PP' marking. The score ends with a 'Subito' marking.

\*) - ossia Flauto grande (2<sup>a</sup>)  
\*\*) - ossia Pianoforte (Ces)

[ 177 ]





*molto*

Cl.  
Vna.  
Vla.  
Vlc.  
Δ  
Cemb.

*ritardando*

Cl.  
Vna.  
Vla.  
Vlc.  
Δ  
Cemb.

- 5 -

*Tempo primo (Presto)*

Cl.  
Vna.  
Vla.  
Vlc.  
Δ  
Cemb.

Cl.  
Vna.  
Vla.  
Vlc.  
Cemb.

- 6 -

[ 179 ]

Handwritten musical score for the first system, measures 1-4. The instruments are Clarinet (Cl.), Violin (Vna.), Viola (Vla.), Violoncello (Vlc.), and Cymbale (Cymbale). The score includes dynamic markings such as *fff*, *f*, *pp*, and *ppp*, along with performance instructions like "liscio" and "pizz".

Handwritten musical score for the second system, measures 5-8. The instruments are Cl., Vna., Vla., Vlc., and Cymbale. The score includes dynamic markings such as *ppp* and *ppp eco*, and performance instructions like "pizz".

Handwritten musical score for the third system, measures 9-12. The instruments are Cl., Vna., Vla., Vlc., and Cymbale. A box labeled "SENZA SORDINO" is present above the Vna. part. The score includes dynamic markings such as *p* and *ppp*, and performance instructions like "espressivo" and "P. incesante".

Handwritten musical score for the fourth system, measures 13-16. The instruments are Cl., Vna., Vla., Vlc., and Cymbale. A box labeled "Subito A tempo" is present above the Cl. part. The score includes dynamic markings such as *pp*, *f*, and *fff*, and performance instructions like "pesante", "quasi guida", and "possibile".

[180]

ritardando poco a poco

Cl. *sempre pp liscio (respirare ad libitum)*

Vna. *sempre pp liscio (arco ad libitum) sempre pp liscio (arco ad libitum)*

Vla. *sempre pp liscio (arco ad libitum) sempre pp liscio (arco ad libitum)*

Vlc. *sempre pp liscio (arco ad libitum) sempre pp liscio (arco ad libitum)*

Cembalo *pp con martelletti*

(SENZA SORDINO)

attacco subito

[181]

3.) Memento (4-21-1979)

Subito J=69 poco rubato

Cl. *sempre pp liscio*

Vna. *sempre pp liscio*

Vla. *sempre pp liscio*

Vlc. *sempre pp liscio*

Δ *sempre pp liscio*

♯ *sempre pp liscio*

Cembalo *pp con martelletti*

\*)

\*) - Piano forte - Sempre Pedale (l.v.)

Cl. *sempre pp liscio*

Vna. *sempre pp liscio*

Vla. *sempre pp liscio*

Vlc. *sempre pp liscio*

Δ *sempre pp liscio*

♯ *sempre pp liscio*

Cembalo *pp con martelletti*

Cl. *sempre pp liscio*

Vna. *sempre pp liscio*

Vla. *sempre pp liscio*

Vlc. *sempre pp liscio*

Δ *sempre pp liscio*

♯ *sempre pp liscio*

Cembalo *pp con martelletti*

Mota in Celesta



(Cagolissimo)

Cl. *pp flauti, come una ombra*  
*(vibrato)*

Vna. *all. vivace*

Vla. *P cantabile e fluido*

Vlc. *PPP piccol. possibile, come una ombra, lirico*

Cellista

Cl. *pp flauti, come una ombra*  
*(vibrato)*

Vna. *all. vivace*

Vla. *P cantabile e fluido*

Vlc. *PPP piccol. possibile, come una ombra, lirico*

Cellista

Cl. *(lirico possibile)*

Vna. *(con SORDINO)*

Vla. *(lirico possibile)*  
*sempre PPP come co.*

Vlc. *(lirico possibile)*

Cellista

Cl. *(SEMPRE SORDINO)*

Vna. *(SEMPRE SORDINO)*

Vla. *(SEMPRE SORDINO)*

Vlc. *(SEMPRE SORDINO)*

Cellista

[183]







XXX.)

Collection: RESON' ANCHES

# À mes Parents 6 MÉLODIES IRLANDAISES D'AMÉRIQUE

Serban NICHIFOR  
(SABAM)

Durée: ~ 12'

## I SAINT PATRICK WAS A GENTLEMAN (Folklore irlandais)

Allegro moderato  
Tutti \*

Hautbois 1 *p*

Hautbois 2 *pp marcato*

Cor anglais *pp*

Basson 1

Basson 2

*con sord.*

\*) Variante ad libitum pour orchestre d'anches doubles: les indications Tutti et Soli sont valables pour tout le système de la partition

Editions de Musiques Actuelles  
37000 METZ FRANCE

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Musical score for the first system of 'II KILLARNEY'. It includes staves for Hautbois 1, Hautbois 2, Cor anglais, Basson 1, and Basson 2. The music is marked 'Moderato Sotti' and includes dynamic markings like 'mf' and 'mp'. A rehearsal mark '(A1)' is present at the end of the system.

### II KILLARNEY

(d'après Michael William BALFE)

Moderato Sotti

Musical score for the second system of 'II KILLARNEY'. It includes staves for Hautbois 1, Hautbois 2, Cor anglais, Basson 1, and Basson 2. The music is marked 'Moderato Sotti' and includes dynamic markings like 'mf' and 'mp'.

Musical score for the third system of 'II KILLARNEY'. It includes staves for Hautbois 1, Hautbois 2, Cor anglais, Basson 1, and Basson 2. The music is marked 'Moderato Sotti' and includes dynamic markings like 'p' and 'pp'.

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Musical score for the first system of the second piece. It includes staves for Hautbois 1, Hautbois 2, Cor anglais, Basson 1, and Basson 2. The music is marked 'Moderato Sotti' and includes dynamic markings like 'mf' and 'mp'.

Musical score for the second system of the second piece. It includes staves for Hautbois 1, Hautbois 2, Cor anglais, Basson 1, and Basson 2. The music is marked 'Moderato Sotti' and includes dynamic markings like 'mf' and 'mp'.

Musical score for the third system of the second piece. It includes staves for Hautbois 1, Hautbois 2, Cor anglais, Basson 1, and Basson 2. The music is marked 'Moderato Sotti' and includes dynamic markings like 'mf', 'p', and 'pp'. A rehearsal mark '(A135)' is present at the end of the system.

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### III THE HARP THAT ONCE THRO' TARA'S HALLS

(d'après Sir John STEVENSON)

Allegro moderato

Tutti

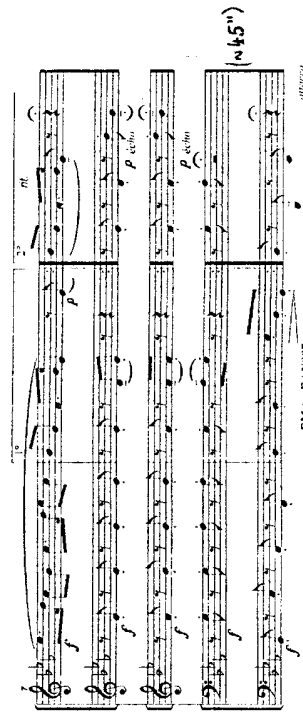
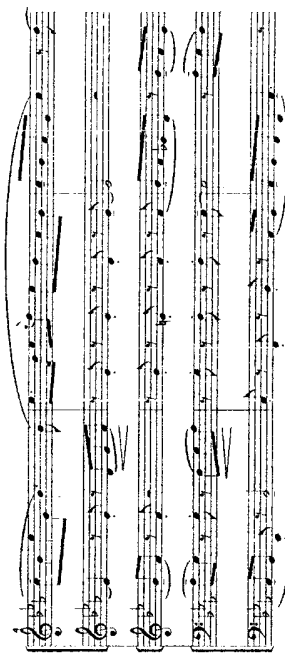
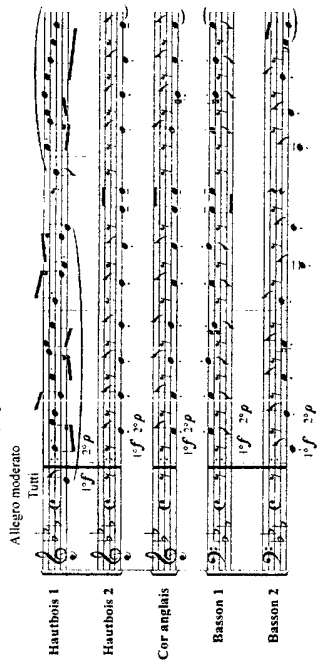
Hautbois 1 *mf* *3<sup>o</sup> p*

Hautbois 2 *mf* *3<sup>o</sup> p*

Cor anglais *mf* *3<sup>o</sup> p*

Basson 1 *mf* *3<sup>o</sup> p*

Basson 2 *mf* *3<sup>o</sup> p*



EMA EAN007

Collection RESON' ANCHES

### IV GALWAY BAY

(d'après Dr Arthur COLAHAN)

Moderato

Solo

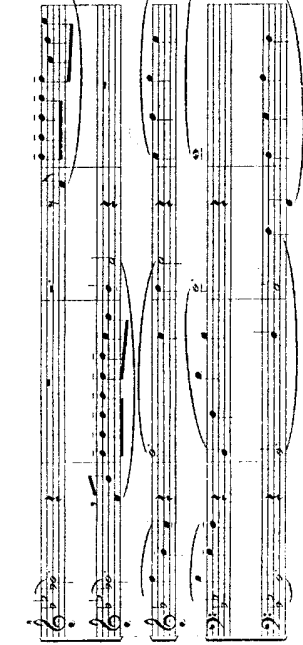
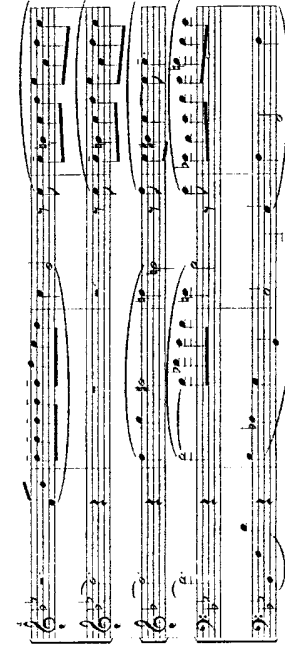
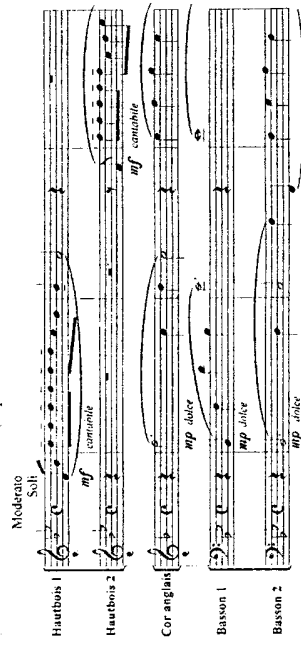
Hautbois 1 *mf* *cantabile*

Hautbois 2 *mf* *cantabile*

Cor anglais *mf* *cantabile*

Basson 1 *mp dolce*

Basson 2 *mp dolce*



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Musical score for strings (Violins I, Violins II, Violas, Cellos, Double Basses) covering measures 31 to 38. The score includes various dynamics such as *p*, *pp*, and *ppp*, and articulation marks like *acc.* and *longa*.

Musical score for strings (Violins I, Violins II, Violas, Cellos, Double Basses) covering measures 39 to 46. Dynamics include *mp*, *p*, and *pp*. The section concludes with a *rit.* marking.

Musical score for woodwinds (Flutes, Oboes, Clarinets, Bassoons) covering measures 39 to 46. Dynamics include *poco rall.*, *al tempo*, and *mf*.

Musical score for strings (Violins I, Violins II, Violas, Cellos, Double Basses) covering measures 47 to 54. Dynamics include *pp*, *ppp*, *mp*, and *p*. The section concludes with a *rit.* marking and a tempo indication of  $\approx 1'35''$ .

**VI DEAR OLD DONEGAL**  
(d'après Steve GRAHAM)

Musical score for woodwinds (Flutes, Oboes, Clarinets, Bassoons) covering measures 47 to 54. Dynamics include *mf* and *pp*. The section concludes with a *rit.* marking and a tempo indication of  $\approx 1'35''$ .

Collection RESON' ANCHES

Subito all'legro moderato (c. n. 129)

Musical score for the first system of 'Subito all'legro moderato'. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a dynamic marking of *mf* and a hairpin crescendo. The bass staff has a dynamic marking of *f marcato* and a hairpin crescendo. The music is in 4/4 time and features a melodic line in the treble and a more rhythmic accompaniment in the bass.

poco rall. a tempo (c. n. 130)

Musical score for the second system of 'poco rall. a tempo'. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff has a dynamic marking of *f* and a hairpin crescendo. The bass staff has a dynamic marking of *f* and a hairpin crescendo. The music is in 4/4 time and features a melodic line in the treble and a more rhythmic accompaniment in the bass.

Musical score for the third system of 'poco rall. a tempo'. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff has a dynamic marking of *f* and a hairpin crescendo. The bass staff has a dynamic marking of *f* and a hairpin crescendo. The music is in 4/4 time and features a melodic line in the treble and a more rhythmic accompaniment in the bass.

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*poco... cresc.*

Musical score for the first system of the second piece. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff has a dynamic marking of *p* and a hairpin crescendo. The bass staff has a dynamic marking of *p* and a hairpin crescendo. The music is in 4/4 time and features a melodic line in the treble and a more rhythmic accompaniment in the bass.

*poco a poco collando*

Musical score for the second system of the second piece. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff has a dynamic marking of *f* and a hairpin crescendo. The bass staff has a dynamic marking of *f* and a hairpin crescendo. The music is in 4/4 time and features a melodic line in the treble and a more rhythmic accompaniment in the bass.

1<sup>a</sup> Lontano (c. n. 23)

Musical score for the third system of the second piece. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff has a dynamic marking of *p* and a hairpin crescendo. The bass staff has a dynamic marking of *p* and a hairpin crescendo. The music is in 4/4 time and features a melodic line in the treble and a more rhythmic accompaniment in the bass.

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First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of several measures with long, flowing lines, suggesting a melodic or harmonic progression. Dynamics include *ff*.

Second system of musical notation, continuing the piece with similar melodic and harmonic textures. Dynamics include *f*.

Third system of musical notation, marked *Finis Subito moderato (♩ = 81)*. It includes dynamic markings *pprimo*, *ppp*, and *pp*. The system concludes with the instruction *proo u piano*.

Fourth system of musical notation, marked *mp*. It includes the instruction *accelerando e crescendo*.

Fifth system of musical notation, marked *mp*. It includes the instruction *Allegro vivace (♩ = 104)* and *Uniti*.

Sixth system of musical notation, marked *ff*. It includes the instruction *Solo espressivo* and *lungo*.

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Subito grazioso, tempo di vals. ♩ = 132.  
Soli

*p* *leggero*  
*con misterica*  
*mp*  
*p* *poco pesante*

*mp* *molto allegro* *leggero*  
*Solo* *poco pesante*

*p* *ritardando* *cresc.*

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Lo stesso tempo. ♩ = 132.

*mp* *poco rubato*  
*p*

*mp* *molto espressivo*

*p* *ritardando* *cresc.*

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Collection RESON' ANCHES

Moderato (♩ = 80)

Musical score for Moderato (♩ = 80). It consists of three systems of staves. The first system has a tempo marking of Moderato (♩ = 80) and dynamic markings of mp. The second and third systems continue the musical notation with various dynamics like mf and f.

Musical score system with three staves. It features complex rhythmic patterns and dynamic markings such as mf and f.

Subito allegro vivace (♩ = 160)

Tutti

Musical score for Subito allegro vivace (♩ = 160). It consists of three systems of staves. The first system has a tempo marking of Subito allegro vivace (♩ = 160) and a dynamic marking of p. The second and third systems continue the musical notation with dynamics like mf and f.

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Musical score system with three staves. It features complex rhythmic patterns and dynamic markings such as mf and f.

poco a poco accelerando

sempre accelerando

Musical score system with three staves. It features complex rhythmic patterns and dynamic markings such as mf and f. The system includes tempo markings: poco a poco accelerando and sempre accelerando.

(~5'50" / ~12')

Bucarest, 8-III-1995

Musical score system with three staves. It features complex rhythmic patterns and dynamic markings such as mf and f. The system includes a handwritten note: (~5'50" / ~12') and a date/location: Bucarest, 8-III-1995.

EMA EAN007





5.) AM PLECAT SĂ COLINDĂM/WE JUST WALK AND SING THE CAROLS?  
 ANDIRAMD IN GİRO COGL' AUGURI

Sub. Giocoso (dn 38).

1. Tuba  
 2. Tuba in Sib

1. Tuba  
 2. Tuba in Sib

3. Tuba  
 4. Tuba in Sib

1. Tuba  
 2. Tuba in Sib

1. Org.  
 2. Org. + W.

1. Org.

1. Tuba  
 2. Tuba in Sib

1. Org.  
 2. Org.

1. Tuba  
 2. Tuba in Sib

1. Org.  
 2. Org.

1. Tuba  
 2. Tuba in Sib

1. Tuba  
 2. Tuba in Sib

1. Org.  
 2. Org.



121

per ritardando....

Musical score for measures 121-124. The score includes parts for Tuba (1st, 2nd, 3rd, 4th), Tuba, and Organ. The Organ part is marked with *ff* and *ritardando*. The Tuba parts feature various rhythmic patterns and dynamics.

[199]

Musical score for measures 131-134. The score includes parts for Tuba (1st, 2nd, 3rd, 4th), Tuba, and Organ. The Organ part is marked with *pp* and *ritardando*. The Tuba parts feature various rhythmic patterns and dynamics.

Musical score for measures 135-140. The score includes parts for Tuba (1st, 2nd, 3rd, 4th), Tuba, and Organ. The Organ part is marked with *ff* and *ritardando*. The Tuba parts feature various rhythmic patterns and dynamics.

(-9-)

(-10-)

→ Ω) "à 10+..."

Durée: ~12'

# XXVI. RORATE CAELI

Serban Nichifor  
(1995)

À ma Mère

("Musica Caelestis III")

"Rorate caeli desuper, et nubes pluant iustum: aperiatur terra, et germinet Salvatorem!" (Is. 45, 8)  
"Caeli enarrant gloriam Dei: et opera manuum eius annuntiat firmamentum!" (Ps. 18, 1)  
"Gloria Patri et Filio et Spiritui Sancto. Sicut erat in principio et nunc et semper et in saecula saeculorum. Amen."

NB: Partitura scritta in Do

## (1.) INTROITUS.

*LONTANO E MOLTO RUBATO - quasi improvvisando*

**System 1:**  
 S. Solo: ~30" (15")  
 Fl.: suono bianco, quasi vento (respirare ad libitum)  
 Gl.: (l.v.) sempre PP possibile

**System 2:**  
 S. Solo: 15"  
 Fl.: (suono bianco)  
 Gl.: (l.v.) (PP sempre)

**System 3:**  
 S. Solo: 28"  
 Fl.: (suono bianco)  
 Gl.: (l.v.)

Lyrics: EIOUAEIOUAEIO, VAEIOUAEIO, RO VAEIOUA-TE RO RA, (RA)-TE RO RA-TE, IRO

End: 284

(- 1 -)

[200]



# (2) RORATE.

ESTATICO - lontano, dolcissimo, molto rubato (In 4/8 60)

S. Solo *mf* (N 9") N 45" (± 5")

Ro-rá-te, Ro-rá-te caé-li, caé-li dé-su-per, et nú-bes

Fl. *mp*

Ar. *mp* (sempre l.v.)  
Mi, Fa, Sol, La  
Si#, Do, Re

Vc. *pp* *liscio* (arco ad libitum)

Cb. *pp* *liscio* (arco ad libitum)

S. Solo *mf* (9)

plú-ant, jú-stum: a-á-peri-á-tur tér-ra, tér-

Fl. *mp*

Ar. *pp* (l.v.) Mi#

Vc. *pp* (21) *gess. di legno sulla tavola*

Cb. *pp*

S. Solo *mf*

ra, et gé-r-mi-net Sal-va-tó-rem, Sal-va-tó-rem

Fl. *mp* (6)

Ar. *pp* (normale) (l.v.) Mi# (normale) (l.v.)

Vc. *pp* (normale) (l.v.) *molto*

Cb. *pp* *molto*

(N 2'15" / N 4'15")  
attacca subito





sempre poco a poco animando - - - - -

S. Solo *mp* gló - rit am - et nár - rant - e

Fl.

Ob.

Cl.

Ar. *Mib, Solb, Lab* *Mib, Lab* *Mib, Sib* *Sib, Reb* *Reb*

Vn. I *P*

Vn. II *P*

Vl. *P*

Vc. *P*

Cb. *P*

S. Solo *mf* nár rant e nár rant

Fl.

Ob. *sempre poco a poco animando* *Moderato (♩ = 80)*

Cl.

Ar. *Sib* *mp* *Fa#* *Sib, Rebi* *Fab* *Reb*

Vn. I *mp*

Vn. II *mp*

Vl. *mp*

Vc. *mp*

Cb. *mp*

(- 4 -)  
[203]

S. Solo  
Fl. *gló ri - am Dé - i Dé - i*

sempre p. a p. animando → **Maestoso** (♩ = 86)

Ob.<sup>\*)</sup> Tr. - con sord.  
Cl.<sup>\*)</sup> Cr. Fg. - con sord. *mf*

Gl. *mf*

Cel. (81) (Loco) 3

Ar. *Mib, Lab Dob, Reb* *Sib, Lab, Mib* *mf*

Vn. I *mp* *simile*

Vn. II *mp* *simile*

Ve. *mf* *simile*

Vc. *mf* *simile*

Cb. *mf* *Pizz.*

---

S. Solo  
Fl. *gló ri - am Dé - i et ó - pe - ta má - nu - um*

Ob.<sup>\*)</sup> Tr. *mf*

Cl.<sup>\*)</sup> Cr. Fg. *mf*

Gl. *mf*

Cel. (81) (Loco) 3

Ar. *Reb* *Mib, Lab* *mf*

Vn. I (81) *mf*

Vn. II (81) *mf*

Ve. *mf*

Vc. *mf*

Cb. *mf*

\*) Instruments écrits "in Do", dans l'ordre harmonique. (-5-)

[204]

S. Solo  
 é - jus an-nun-ti at, an-nun-ti at, an-nun-ti

Re.  
 sempre poco a poco animando

Ob.  
 Ce.  
 Tr.

Cr.  
 Fg.

Cl.  
 3

Cl.  
 3

Ar.  
 3

Vn. I  
 (81)

Vn. II  
 (81)

Vl.  
 3

Vc.  
 3

Cb.

Fa#  
 Sib

S. Solo  
 ff at, an-nun-ti at

Re.  
 Allegretto (♩=100) sempre poco a poco animando

Ob.  
 Ce.  
 Tr.

Cr.  
 Fg.

Cl.  
 3

Cl.  
 3

Ar.  
 3

Vn. I  
 f

Vn. II  
 f

Vl.  
 f

Vc.  
 f

Cb.

*sempre animando* *Grandioso (In 120)*

S. Solo *fir* *ma+* *men* *tun* *Glo-ri-a* *Pa-* *ter* *et*

Fl. *f*

Ob. *Tr. Cr.* *Via Sam.*

Cr. *f*

Fg. *f*

Gl. *f*

Cel. *f*

Ar. *gliss. Re, Lab*

Vn. I *f*

Vn. II *f*

Vl. *f*

Vc. *f*

Cb. *f* *Arco* *simile*

---

S. Solo *Fi-li-o* *et* *Spi-ri-tu-s* *San-cto* *San-cto*

Fl. *f* *molto ritardando* *San-cto* *(Lento)*

Ob. *sub. mp*

Cl. *sub. mp*

Cr. *sub. mp*

Fg. *sub. mp*

Gl. *(div.)*

Cel. *(l.v.)*

Ar. *Ret. gliss.* *Do#1* *Lab* *poss.* *(Secco)* *Sib, Do#1, Re#1* *(Mib, Fa#1) Solb, Lab*

Vn. I *Con Sord.*

Vn. II *Con Sord.*

Vl. *Con Sord.*

Vc. *Con Sord.*

Cb. *attacca subito*

[Scordare II+IV] *poss. (-7-)*

(N21 / N6145)

[206]



*sempre in rilievo*

S. *Solo* (gl. vibr.) (81) *mf* *gl. vibr.* *gliss. vibr.* 18"

Fl. Ob. Tr. Cr. Fg. *p dolce*

Cl. *P sempre* *poco a poco* *animando*

Ar. *sempre PP* *Do b*

Vm. I *sempre PP*

Vm. II *sempre PP*

Ve. *sempre PP*

Vc. *sempre PP*

Cb. *sempre PP* *(sempre c. I)*

S. *Solo* *mf* *mf* *ff* (91) 17"

Fl. Ob. Tr. Cr. Fg. *sempre poco a poco animando* *(dn 66)*

Cl. *P* *PP (non cresc.)*

Ar. *PP* *Lab (non cresc.)* *Lab* *Do b* *Sib*

Vm. I *PP (non cresc.)*

Vm. II *PP (non cresc.)*

Ve. *PP (non cresc.)*

Vc. *PP (non cresc.)*

Cb. *PP* *(sempre c. II)*

(- 9 -)

[208]

*sempre in rilievo*

S. *sol.* *mf* *et* *nunc* *et* *sem* N 15''

R. *mp*

O. *mp*

F. *mp*

G. *mp* *poco a poco* *crescendo*

Gl. *mp*

Cl. *poco a poco* *crescendo* *mp*

Ar. *gliss.* *poco a poco cresc.* *Sib. Dob. Reb.* *P (Loco)* *Reb.*

Vn. I *p.p. cresc.* *sempre animando* *(dn 78)*

Vn. II *p.p. cresc.*

Vl. *p.p. cresc.*

Vc. *p.p. cresc.*

Cb. *p.p. cresc.* *(sempre c. III)*

S. *sol.* *ff* *(101)* *per* *sem* *per* N 14''

R. *mp*

O. *mp*

F. *mp*

G. *mp*

Gl. *mp*

Cl. *mp*

Ar. *gliss.* *mp* *Lab.* *Lab.* *Lab. (mp)*

Vn. I *sempre animando* *(dn 82)*

Vn. II *mp*

Vl. *mp*

Vc. *mp*

Cb. *mp* *(sempre c. I)*



*f sempre in rilievo*

S. Solo *f* *sempre in rilievo* *2 f* *gl. vibr.* **N12"**

FR. *et* *et*

CF. *mp* *mf*

Gl. *mf*

Cal. *mf*

Ar. *mp* *Lab* *Do#*

Vn. I *mp* *sempre animando* *(dn 88)*

Vn. II *mp*

Vl. *mp*

Vc. *mp*

Cb. *mp* *(sempre c. III)*

S. Solo *mf* *vibr.* *gl. dolce* **N10"**

FR. *in sae-cu-la* *et* *et in sae-cu-la* *se-cu-*

CF. *mp* *mf*

Gl. *mf*

Cal. *mf*

Ar. *mp* *Sib, Re#* *Lab, Sib* *Do#, Lab* *Sol#, Si#* *Re#* *Sib, Do#*

Vn. I *mp* *sempre precipitando* *(dn 100)*

Vn. II *mp*

Vl. *mp* *molto*

Vc. *mp*

Cb. *mp* *(sempre c. I)* *(- 11 (sempre c. III))* *(sempre c. III-IV)*

[210]

*possibile* **MOLTO RUBATO** (5) **INCANTATIO.** n15"

S. Solo *ff* *rum.* *ff* *A* *sost. ma fluido* *A*

Fl. *secco*

Ob. *secco*

Cl. *secco*

Fg. *secco*

Gl. (l.v.)

Cel. (l.v.)

Ar. (l.v.) *Sib, Mi, Lab*

Vn. I *secco* *(div 150)*

Vn. II *secco* *poss.*

Ve. *secco*

Vc. *secco* *attacca subito*

Cb. *secco* *(div 207)* *(div 8122)*

*Scordatura:*

*(div 82)* n25"

S. Solo *ff* *A* *ff* *A* *ff* *A*

Fl. *secco*

Ob. *secco*

Cl. *secco*

Fg. *secco*

Gl. (l.v.)

Cel. (l.v.)

Ar. (l.v.) *Sib, Reb* *F#* (l.v.) *Re, Mi, La, Sib*

Vn. I *secco*

Vn. II *secco*

Ve. *secco*

Vc. *secco*

Cb. *secco*

*sempre poco a poco allargando*

(-12-)  
[211]

sempre poco a poco allargando n. 18

S. Solo  
 Fl. Ob. Tr. Cr. Fg.  
 Tr. Cr. Fg.  
 Gl. (l.v.)  
 Cl. (l.v.)  
 Ar. (l.v.) *Fag*  
 Vm. I  
 Vm. II  
 Vl. III  
 Vc. (c. III)  
 Cb. (c. III)

**Pioso** (♩ = 40), poco pesante **(6.) AMEN.**

poco a poco animando

S. Solo  
 Fl. Ob. Tr. Cr. Fg.  
 Tr. Cr. Fg.  
 Gl. (l.v.)  
 Cl. (l.v.)  
 Ar. *Lab*  
 Vm. I  
 Vm. II *simile*  
 Vl. III *simile*  
 Vc. *simile*  
 Cb.

(131) (♩ = 50) sempre poco a poco animando

S. Solo (P) *mf* *A*

Pr. Ob. *mp* *Fa#*

Tr. *P*

Cl. *P*

Cel. *mp*

Ar. (81) *P* *Fa#* (Loco) *La#* *Do4* *Re#* *Sib* *Re4*

Vn. I *mp*

Vn. II *P*

Ve. *P* *simile*

Vc. *P* *simile*

Cb. *P* *simile*

LARGO (♩ = 66)

(141)

S. Solo *men, A* *men, A* *men, A* *men, A* *men, A* *men, A* *men, A* *men, A*

Pr. Ob. *mp sempre*

Tr. *mp sempre*

Cl. *mp sempre* *poco a poco allargando*

Cel. *mp*

Ar. *mp* *Mib* *Sib, Mib*

Vn. I *mf* *P*

Vn. II *mf* *P*

Ve. *mf* *P* *sal. tasto* *(sul Re)* *(sul Sol)*

Vc. *Pizz* *mp* *P* *sal. tasto* *(sul Re)* *(sul Sol)*

Cb. *Pizz* *mp* *P* *sal. tasto* *(sul Re)* *(sul Sol)*

(-14-)

[213]



sempre allargando - QUASI SENZA TEMPO (♩ = 44) sempre allargando - (n. 15") - (lunga)

S. Solo  
M - E - I - O - U - A - E - N

Fl. suono bianco, quasi vento (respirate ad libitum) pp mp (3)

Ob. suono bianco, quasi vento (resp. ad lib.) pp mp

Cl. suono bianco, quasi vento (resp. ad lib.) pp mp

Fg. suono bianco, quasi vento (resp. ad lib.) pp mp

Tf. suono bianco, quasi vento (resp. ad lib.) pp mp

Cr. suono bianco, quasi vento (resp. ad lib.) pp mp

Gl. mp poco (l.v.) mp (l.v.)

Cl. mp poco (l.v.) mp (l.v.)

Ar. mp poco (l.v.) gliss. sulla tavola mp (l.v.)

Vm. I (ord) mp poco (non tremolo) p piccio (sul ponticello) (sul Re)

Vm. II (sempre sul Re) mp poco (non tremolo) p piccio (sul ponticello) (sul Re)

Vl. piccio (sul Re) mp poco (non tremolo) p piccio (sul ponticello) (sul Re)

Vc. p poco (sul Re) mp poco (non tremolo) p piccio (sul ponticello) (sul Re)

Cb. (ord) (sul Re) mp poco (non tremolo) p piccio (sul ponticello) (sul Re)

FINE  
 (v. 2'40")  
 (v. 1'21")  
 22-VII-95,  
 Bucuresti

(n. 15") (lunga)  
 poco a poco perdendosi