



Serban Nichifor

Compositeur, Professeur

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A propos de l'artiste

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

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

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

A propos de la pièce



Titre: HYPOSTASES DE LA MUSIQUE DE CHAMBRE - 03
[Collection d'oeuvres originaux]

Compositeur: Nichifor, Serban

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Instrumentation: Tout instrument

Style: Contemporain

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

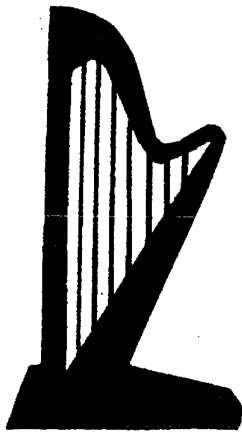
http://www.free-scores.com/partitions_gratuites_serbannichifor.htm

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ȘERBAN NICHIFOR

**IPOSTAZE
ALE MUZICII DE CAMERĂ**



**CHAMBER MUSIC
HYPOSTASIS**

**UNIVERSITATEA DE MUZICĂ
BUCUREȘTI, 2000**

Serban NICHIFOR

CHAMBER MUSIC HYPOSTASIS

03

→ε) "à 4" ----- [144]
("Quartett")

-xxvii)- "Anamorphose" - Quartetto per Archi No 1,
1976 (13') ----- [144]

-xxviii)- "Văile Vitărilor"/"Vallons de l'Oubli" -
Quartetto per Archi No 2, 1984-88 (18') ----- [157]

→ς) "à 5" ----- [177]
("Quintett")

-xxix)- "Canto di Speranza" per Flauto/Clarinetto in
Si b, Violino, Viola, Violoncello e
Clavicembalo-Celesta/Piano, 1981 (8'30") ----- [177]

-xxx)- "6 Mélodies Irlandaises d'Amérique" per
2 Oboi, Corno Inglese e 2 Fagotti, 1985 (12') ----- [186]

→η) "à 10" ----- [195]
("Dezett")

-xxxi)- "7 Colinde"/"7 Canti Rumeni di Natale" per
4 Trombe in Si b, 4 Tromboni, Tuba ed
Organo, 1986 (6') ----- [195]

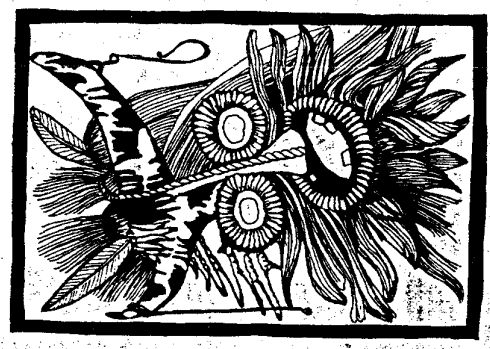
→Ω) "à 10 + ..." ----- [200]
("Kammerorchester")

-xxxii)- "Rorate Caeli" per Soprano ed Orchestra da
Camera, 1995 (12') ----- [200]

→ ε) "à 4"

XXVH.)

SERBAN NICHIFOR
ANAMORPHOSE



EDITION MODERN

[144]

Nota Bene

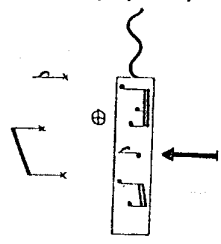
L'écriture est proportionnelle (les durées sont déterminées par les distances graphiques). L'omission du portatif signifie TACET. A l'éventualité des certains effets (staccato, pizzicato, col legno battuto) la pause qui suit naturellement l'attaque est sous-entendue comme appartenant à la note sois-même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

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

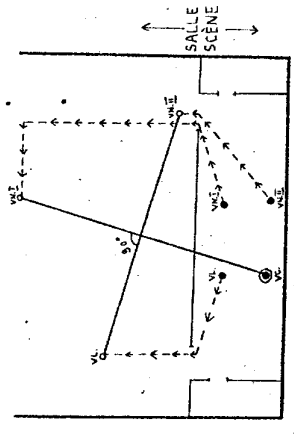
- BURZUCAN folklor roumain - LUMINA LINA hymnes orthodoxes roumaines
- HOBA CAPRII de Transylvanie + - AXION
- CIMEC DIN BIHOR - SLAVA
- CIND SI-A PIERDUT - LAUDE
- CIOBANUL OILE (ison = pédale)

+) les 4 mélodies doivent être exécutées MOLTO SUI PONTICELLO pour reproduire le timbre des violons à pavillon de Transylvanie.

- effet spécial (son blanc) obtenu en tirant l'archet sur le chevalet
- percussions réalisées par l'articulation des doigts de la main gauche sur les cordes (seulement deux sons différents)
- pizzicato Bartók (corde percute contre la tastière)
- 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;



→ ε) "à 4"



Durée: 13'

PREMIER PRIX "GAUDEANUS" 1977

En hommage à mes parents

ANAMORPHOSE

POUR QUATUOR À CORDES

(QUATUOR No. 1)

SERBAN NICHIFOR

(-2-)

FUGA

*) ± 3" (=> 6-12')

© 1977 by edition modern münchen

(-4-)

BURZUCAN *f* 180 (~120)*
Su pont. *sempref*

con buon armonici *sempref*

mf

MORA CAPRI sul ponticello
Robalo *p*

CINTEC DIN BIROR parlando rubato
mf maestoso, molto legato

x) facilitazione: ossia legato

(-3-)

sul ponticello *pp*

sul ponticello con suoni armonici *pp*

sul ponticello *pp*

crescendo poco a poco

pp

sul ponticello *pp*

crescendo poco a poco

pp molto *pp*

[146]

(-5-)

Sul ponticello
col legno battuto (sul clarinetto)

LUMINA LUMI
Sul ponticello

Sul ponticello
mf

Sul ponticello
mf

Sul ponticello
mf

AXION
Sul ponticello

(-6-)

Sul ponticello
col legno battuto (sul clarinetto)

Sul ponticello

Sul ponticello
mf

SLAVA normaley
Sul ponticello

Sul ponticello
mf

LAUDE
Sul ponticello

[147]

(-7-)

musical score for system (-7-), measures 1-4. The score is for a string quartet. The first violin part has a 'pizz.' marking. The second violin part has a 'pizz.' marking. The viola part has a 'pizz.' marking. The cello and double bass parts have a 'pizz.' marking. The tempo is 'poco a poco' and the dynamics are 'poco' and 'pizz.'.

(-8-)

musical score for system (-8-), measures 5-8. The score is for a string quartet. The first violin part has a 'pizz.' marking. The second violin part has a 'pizz.' marking. The viola part has a 'pizz.' marking. The cello and double bass parts have a 'pizz.' marking. The tempo is 'poco a poco' and the dynamics are 'poco' and 'pizz.'.

musical score for system (-7-), measures 9-12. The score is for a string quartet. The first violin part has a 'cres.' marking. The second violin part has a 'cres.' marking. The viola part has a 'cres.' marking. The cello and double bass parts have a 'cres.' marking. The tempo is 'poco a poco' and the dynamics are 'cres.' and 'con'.

musical score for system (-8-), measures 13-16. The score is for a string quartet. The first violin part has a 'pizz.' marking. The second violin part has a 'pizz.' marking. The viola part has a 'pizz.' marking. The cello and double bass parts have a 'pizz.' marking. The tempo is 'poco a poco' and the dynamics are 'pizz.' and 'p'.

musical score for system (-7-), measures 17-20. The score is for a string quartet. The first violin part has a 'Sul ponticello' marking. The second violin part has a 'Sul ponticello' marking. The viola part has a 'Sul ponticello' marking. The cello and double bass parts have a 'Sul ponticello' marking. The tempo is 'poco a poco' and the dynamics are 'f' and 'decrecendo'.

musical score for system (-8-), measures 21-24. The score is for a string quartet. The first violin part has a 'pizz.' marking. The second violin part has a 'pizz.' marking. The viola part has a 'pizz.' marking. The cello and double bass parts have a 'pizz.' marking. The tempo is 'poco a poco' and the dynamics are 'pizz.' and 'p'.

(-13-)

Musical score for measures 13-14. The score is written for two staves. The upper staff contains a melodic line with various articulations. The lower staff contains a bass line. The tempo is marked *mf*. The text below the staff reads: "C'IND SI-A PIERDUCIOBANUL OILE J = 66-104 sul ponticello, sul G". The performance instruction is *mf, quasi parlando*. The measure numbers 13 and 14 are indicated at the end of the staves.

(-14-)

Musical score for measures 15-16. The score is written for two staves. The upper staff contains a melodic line with various articulations. The lower staff contains a bass line. The tempo is marked *J = 66*. The performance instruction is *arco Sul ponticello, sul G*. The measure numbers 15 and 16 are indicated at the end of the staves.

Musical score for measures 17-18. The score is written for two staves. The upper staff contains a melodic line with various articulations. The lower staff contains a bass line. The tempo is marked *J = 66*. The performance instruction is *arco sul ponticello sul G*. The measure numbers 17 and 18 are indicated at the end of the staves.

Musical score for measures 19-20. The score is written for two staves. The upper staff contains a melodic line with various articulations. The lower staff contains a bass line. The tempo is marked *J = 66*. The performance instruction is *arco sul ponticello sul G*. The measure numbers 19 and 20 are indicated at the end of the staves.

Musical score for measures 21-22. The score is written for two staves. The upper staff contains a melodic line with various articulations. The lower staff contains a bass line. The tempo is marked *J = 66*. The performance instruction is *arco sul ponticello, sul G*. The measure numbers 21 and 22 are indicated at the end of the staves.

Musical score for measures 23-24. The score is written for two staves. The upper staff contains a melodic line with various articulations. The lower staff contains a bass line. The tempo is marked *J = 66*. The performance instruction is *arco Sul ponticello, sul G*. The measure numbers 23 and 24 are indicated at the end of the staves.

(-15-)

arco, *sf*
pppp *tesis* *sola*

(-16-)

pppp *pppp* *possibile*

[152]

arco *sf* *tesis* *sola*
pppp *pppp* *sub.* *pppp*

pppp *pppp* *of sonar*

pp *arco* *sf* *tesis* *sola*
pppp *pppp* *sub.* *pppp*

pppp *pppp* *of sonar*

(-17-)
decrecendo poco a poco

Musical score for measures 17-18. The score is written for two staves. The first staff contains a melodic line with a decrescendo marking. The second staff contains a bass line with pizzicato (pizz.) markings. The tempo is marked as 'decrecendo poco a poco'.

(-18-)

Musical score for measures 18-19. The score is written for two staves. The first staff contains a melodic line with a decrescendo marking. The second staff contains a bass line with pizzicato (pizz.) markings. The tempo is marked as 'decrecendo poco a poco'.

Musical score for measures 19-20. The score is written for two staves. The first staff contains a melodic line with a decrescendo marking. The second staff contains a bass line with pizzicato (pizz.) markings. The tempo is marked as 'decrecendo poco a poco'.

arco
♩ = 66
sul pont. sulg.

Musical score for measures 20-21. The score is written for two staves. The first staff contains a melodic line with a decrescendo marking. The second staff contains a bass line with pizzicato (pizz.) markings. The tempo is marked as 'decrecendo poco a poco'.

[153]

Musical score for measures 21-22. The score is written for two staves. The first staff contains a melodic line with a decrescendo marking. The second staff contains a bass line with pizzicato (pizz.) markings. The tempo is marked as 'decrecendo poco a poco'.

decrecendo

Musical score for measures 22-23. The score is written for two staves. The first staff contains a melodic line with a decrescendo marking. The second staff contains a bass line with pizzicato (pizz.) markings. The tempo is marked as 'decrecendo poco a poco'.

(-20-)

arco normale
 p. sostenuto
 allargando

arco normale
 normale
 p. sostenuto
 J. 66
 s.p.
 solo

J. 66
 s.p.
 solo

J. 66 (-19-)

arco
 s.p.
 solo
 col legno saltando
 simile
 arco s.p. sul G
 simile
 J. 66
 arco sul pont.
 col legno saltando
 simile

arco normale
 p. sostenuto
 arco normale
 allargando
 p. sostenuto
 J. 66
 arco sul pont.
 simile

J. 66
 arco sul pont. sul G
 simile

(-21-)

Musical score system 1 (left) showing a double bass staff with notes and rests, and a violin staff with notes and rests. The tempo is marked *norm.* and the performance instruction is *Sul pont., sul G*.

Musical score system 2 (left) showing a double bass staff with notes and rests, and a violin staff with notes and rests. The tempo is marked *J. = 66* and the performance instruction is *Sul pont., sul G*. The system concludes with *norm.*

poco a poco de - cres - con - do

Musical score system 3 (left) showing a double bass staff with notes and rests, and a violin staff with notes and rests. The tempo is marked *J. = 66* and the performance instruction is *Sul pont., sul G*.

(-22-)

Musical score system 1 (right) showing a double bass staff with notes and rests, and a violin staff with notes and rests. The tempo is marked *J. = 66* and the performance instruction is *Sul pont., sul A*. The system concludes with *(sul pont.)*.

Musical score system 2 (right) showing a double bass staff with notes and rests, and a violin staff with notes and rests. The tempo is marked *J. = 66* and the performance instruction is *Sul pont., sul G*.

Musical score system 3 (right) showing a double bass staff with notes and rests, and a violin staff with notes and rests. The tempo is marked *J. = 66* and the performance instruction is *Sul pont., sul G*. The system concludes with *(sul pont.)*.

Durata: n.18' Pentru Liana

Pour Liana

VĂILE UITĂRII

XXVIII.)

VALLONS DE L'OUBLI

Șerban Nichifor
(1984-1988)

(CVARTET NR. 2)

(QUATUOR No.2)

după sugestiile lui Mateiu Jon Caragiale

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

Motto*

I

Motto**

"Iar când, sfîrșită umbra, prin ceața rece a serii
Purtîndu-ți trista taină, de gînduri chinuit,
Tîrînd te vei întoarce înfrînt și istovit,
Spre casa parăsită în văile uitării..."
(~~Întoarce-te în văile uitării~~)

"Lorsqu'un soir, ombre émue, à travers la brume,
Porteur d'un laird 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 (J n. 66), molto tranquillo, sempre dolcissimo e legatissimo

Violino I: *5* *non cresc.*

Violino II: *d'ad. marte* *PPPP liscio, poco vibrato* *sol. tasto* *PPPP liscio, poco vibrato* *poco*

Viola: *Arco sol. tasto* *d'ad. marte* *PPPP liscio, poco vibrato* *poco*

Violoncello: *Arco sol. tasto* *d'ad. marte* *PPPP liscio, poco vibrato* *poco*

semp. Pppp marcato e ritmico, poco in rilievo *(non cresc.)*

Molto all. b.

pppp lontano e legatissimo (arco ad libitum)

pppp lontano e legatissimo (arco ad libitum)

pppp lontano e legatissimo (arco ad libitum)

14

semp. Pppp marcato cresc.

pppp poco a poco crescendo *affrettando*

pppp poco a poco crescendo *affrettando*

pppp poco a poco crescendo *affrettando* *(dim. 62)*

semp. Pppp *molto* *molto*

4

*)-Versiunile din Motto pot fi recitate direct în concert (în secretă cuprinsă între semnele → și ←), amplificând electronic (cu voce (eventual pre-registrată) de femeie, pe un ton sopțit, 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 murmuré, immatériel, esotérique, très lentement.

MOLTO TRANQUILLO (dn 58)

4d
 sempre P fluido e misterioso, poco in ritardando
 2d
 sempre
 (Aro) sempre sul Do
 sub PP allucinato

sub Poco Più Mossa (dn 60)
 (non crescendo)
 molto

4d
 poco a poco precipitando
 P fluido
 molto
 molto precipitando (dn 88)
 possibile

4d
 molto
 SUB LARGO E LONTANO (dn 108)
 Pizz PPPP fluido, poco in ritardando
 Pizz PPPP immutabile
 Pizz PPPP immutabile
 PPPP immutabile

poco a poco crescendo ed
 Pizz PPPP vibrato

pp
 (Aro) pp vibrato
 PP

(-2-)
[158]

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 music is dense with notes and rests.

Handwritten musical score for the second system, measures 45-48. It continues the dense musical texture with various dynamics and articulation marks.

Handwritten musical score for the third system, measures 49-52. The notation includes complex rhythmic figures and dynamic markings.

Handwritten musical score for the fourth system, measures 53-56. It includes the section title **SUB. IMMATERIALE (d.n 52)** and dynamic markings like *pppp* and *ppp*.

Handwritten musical score for the fifth system, measures 57-60. It features dynamic markings such as *ppp pochissimo in rilievo, come ombra* and *pppp liscio*.

Handwritten musical score for the sixth system, measures 61-64. It includes dynamic markings like *ppp lontano, poco in rilievo* and *pppp*, along with a boxed measure number **4** at the end.

SUB. MOLTO AGITATO (♩ ≈ 148)

61

Musical score for measures 61-70. The score is in 4/4 time and features three staves: Treble, Bass, and Cello/Double Bass. The music is marked with dynamic accents such as *sfa* and *secco*. A boxed measure number '4' is present in the first measure.

Musical score for measures 71-80. The score continues with three staves. Performance instructions include *mp sempre sul piano sul particolare*, *Solo*, and *ritornello*.

ff mf sostenuto (arco ad lib.)
precipitando poco a poco

Musical score for measures 81-90. The score continues with three staves. The tempo is marked *molto*. A boxed measure number '13' is present at the end of the system.

IMPETUOSO (♩ ≈ 180)

Musical score for measures 91-100. The score is in 4/4 time and features three staves. The music is marked *ff martellato (al ord.)*. Performance instructions include *sempre precipitando*. A boxed measure number '14' is present in the first measure.

Musical score for measures 101-110. The score continues with three staves. Performance instructions include *sempre precipitando*.

Musical score for measures 111-120. The score continues with three staves. Performance instructions include *sempre precipitando*. A boxed measure number '31' is present in the first measure. The score concludes with *attacca subito* and a boxed measure number '3'. A tempo change is indicated as *(♩ ≈ 130)*.

II.

SUBITO LONTANO E DOLCE, sempre scruviale (♩ = 174) *P semplice e cantabile*

3 *Quasi-Valzer*

portamento sempre in rilievo

sempre PP pacatamente

molto

sempre PP poco marcato

l.v.

l.v.

31

P poco giocoso

40

poco

Arco

sempre v. PP sotto voce

sempre

P semplice e cantabile in rilievo

sempre PP sotto voce

sempre PP vibrato

sub. mp Cantabile in rilievo

P vibrato

P b7

P b7

v. P ritmico

Handwritten musical score system 1, featuring three staves (treble, alto, and bass clefs). The notation includes various rhythmic values and dynamic markings such as *mp* and *in vibro*.

Handwritten musical score system 2, featuring three staves. It includes dynamic markings like *pp*, *pp vibrato*, *v. pp vibrato*, *pp espressivo*, and *sub. pp vibrato*. A *rit.* (ritardando) marking is also present.

Handwritten musical score system 3, featuring three staves. It includes dynamic markings such as *mp*, *pp*, and *pp vibrato*. A *rit.* marking is also present.

Handwritten musical score system 4, featuring three staves. It includes dynamic markings like *mp*, *pp*, *pp vibrato*, and *pp espressivo*. A *rit.* marking is also present.

Handwritten musical score system 5, featuring three staves. It includes dynamic markings such as *mp*, *pp*, *pp vibrato*, *pp espressivo*, and *pp*. A *rit.* marking is also present.

Handwritten musical score system 6, featuring three staves. It includes dynamic markings like *mf* and *mf data*.

poco a poco crescendo ed affrettando

Handwritten musical score system 1, measures 1-10. It features a treble, bass, and cello/bass line. The tempo/mood is marked 'poco a poco crescendo ed affrettando'. Performance instructions include 'mp agitato' and 'molto appassionato (d.n. 103)'. The music consists of eighth and sixteenth notes with various accidentals.

Handwritten musical score system 2, measures 11-20. It continues the previous system. Performance instructions include 'molto ff agitato' and 'Sostenuto, in rilievo'. A '3d' marking is present above the staff.

Handwritten musical score system 3, measures 21-30. The tempo/mood changes to 'poco a poco precipitando'. The music features more complex rhythmic patterns and dynamics.

Handwritten musical score system 4, measures 31-40. The tempo/mood is 'V. SUB. LONTANO (d.n. 60)'. Performance instructions include 'sub. pp dolce e fluide' and 'pp (ossia tremolo)'. A '2d' marking is present above the staff.

Handwritten musical score system 5, measures 41-50. Performance instructions include 'poco sul ponticello (ossia pizzicato)' and 'poco'. The music features a 'arco ad libitum' section.

Handwritten musical score system 6, measures 51-60. Performance instructions include 'sub. pp', 'molto vibrato', and 'molto sul ponticello (arco ad libitum)'. A 'Pizz' marking is present above the staff.

sempre agitando

poco a poco precipitando

Handwritten musical score for the first system, measures 145-150. It features three staves: Violin I, Violin II, and Cello/Double Bass. The music is in a key with one sharp (F#) and a common time signature. Dynamics include *mp* and *mf*. A circled measure number '147' is present. A note in the Cello/Double Bass staff is marked '(sempre sul Do)'. The system concludes with a double bar line and the instruction 'Ad. 7/8 min. scullum molto'.

Handwritten musical score for the second system, measures 151-156. It features three staves: Violin I, Violin II, and Cello/Double Bass. Dynamics range from *p* to *f*. The system concludes with a double bar line and the instruction 'Ad. 7/8 min. scullum molto'.

Handwritten musical score for the third system, measures 157-162. It features three staves: Violin I, Violin II, and Cello/Double Bass. The system begins with a double bar line and the instruction 'ANIMATO (d. no 80)'. Dynamics include *p*, *pp*, *ritmico*, and *misterioso*. The system concludes with a double bar line and the instruction 'Ad. 7/8 min. scullum molto'.

Handwritten musical score for the fourth system, measures 163-168. It features three staves: Violin I, Violin II, and Cello/Double Bass. The system begins with a double bar line and the instruction 'Arco'. Dynamics include *pp*, *ritmico*, and *misterioso*. The system concludes with a double bar line and the instruction 'Ad. 7/8 min. scullum molto'.

Handwritten musical score for the fifth system, measures 169-174. It features three staves: Violin I, Violin II, and Cello/Double Bass. The system begins with a double bar line and the instruction 'sub p'. Dynamics include *mf*, *p*, and *ritmico*. The system concludes with a double bar line and the instruction 'Ad. 7/8 min. scullum molto'.

Handwritten musical score for the sixth system, measures 175-180. It features three staves: Violin I, Violin II, and Cello/Double Bass. The system begins with a double bar line and the instruction 'poco a poco crescendo'. Dynamics include *mp*, *poco a poco*, *crescendo*, and *possibile*. The system concludes with a double bar line and the instruction 'Ad. 7/8 min. scullum molto'.

(sempre animando) ♩ = 4.20

18 1 2 (221) (6)

attaca subito

FLUIDO E DOLCISSIMO (♩ = 4.20) **COME ECO**

misterioso, poco rubato

pp *leggiero ma vif mirra*

molto sul ponticello (sempre sul Sol) (arco sul labium)

(234) *leggiero*

(241) *Col Legno Battuto (C.L.B.)*

(Arco) C.L.B. (Pizz) (Arco) C.L.B. (Pizz) C.L.B.

QUASI IMPROVISANDO (sempre ♩=120)

(87)
(Tr)

Musical score for measures 87-90. The first system (measures 87-90) is marked *PP (arco ad libitum)* and *Leghissimo*. It features a melody with notes marked *poco in rilievo* and *pochissimo*. The second system (measures 91-94) is marked *poco a poco animando*. It includes a *crescendo* section with notes marked *poco a poco* and *crescendo*. The system ends with a double bar line and repeat dots.

(sempre animando) *Appassionato (♩=160)* *molto accelerando* → SUB-GRAVE E CALMO

Musical score for measures 95-100. The first system (measures 95-98) is marked *molto* and *f*. It includes a section marked *254* and *molto f*. The second system (measures 99-100) is marked *ff* and *3*. It includes a section marked *258* and *ff*. The system ends with a double bar line and repeat dots.

Musical score for measures 101-104. The first system (measures 101-102) is marked *Arco* and *pp*. It includes a section marked *259* and *pp*. The second system (measures 103-104) is marked *Arco* and *pp*. It includes a section marked *260* and *pp*. The system ends with a double bar line and repeat dots.

(89)

Musical score for measures 105-108. The first system (measures 105-106) is marked *mf* and *3*. It includes a section marked *261* and *mf*. The second system (measures 107-108) is marked *mf* and *3*. It includes a section marked *262* and *mf*. The system ends with a double bar line and repeat dots.

(81)

Musical score for measures 109-112. The first system (measures 109-110) is marked *poco allargando* and *a tempo (♩=60)*. It includes a section marked *mf* and *v*. The second system (measures 111-112) is marked *mf* and *v*. It includes a section marked *263* and *mf*. The system ends with a double bar line and repeat dots.

GRAVE (♩=60) poco a poco precipitando ----->

3. Scordatura II: (arco ad lib.) (non crescendo) sempre P *lento* (Normale) sfz secco poco a poco crescendo (♩=460) molto precipitando sfz secco

2. sempre P *lento* (non crescendo) sempre crescendo (violento) sfz secco

2. sempre P *lento* sempre P *lento* SUB-VIOLENTO, ISTERICO sfz secco

2. sempre P tranquillo Scordatura III: Col legno Strisciato Col legno Strisciato P misterioso (ossia metà arco - metà legno) poco P misterioso

2. P P P Scordatura II: (arco ad libitum) poco a poco perdendosi G.P. (arco ad libitum) attacca subito poco a poco perdendosi

SUB. PRESTO (♩=180) III. "Melancholy" poco rallentando 2. Con Sordino 3. G.P. sub. f gaio sub. f ritmica ff disperato 3 poss.

SUB. SCORREVOLE

a tempo (♩ = 180) (arco ad libitum)

sol ponticello
ppp leggerissimo, poco flautando
simile - improvvisando quasi glissando
mp leggero, sempre e cantabile
CADERZA (Pag. 14) sempre in rilievo

291

301

Pizz. sub. P

sub. mp cantabile
Normale

Arco sol ponticello
ppp leggerissimo, poco flautando
simile - improvvisando quasi glissando
(arco ad libitum)

311

Sul ponticello
sub ppp poco flautando

(→ 35")

(arco ad libitum)
Simile - improvvisando, quasi glissando

(324)

(→ 40")

Sul Ponticello
sub ppp poco flautando

(arco ad libitum)
Simile - improvvisando
quasi glissando

(327)

(→ 45")

(Tutti) possibile

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

MINACCIOSO E RUBATO (♩ = 52), **SEMPRE PRECIPITANDO**

v ben vibrato

PPP profondo

pp

(sempre precipitando)

p poco a poco

accendo

mf ardente

f

molto

ff drammatico

fff

(→ 45")

(327) (452) (468)

N.B. Această "Cadență" a Violoncelului va fi inserată de 3 ori în desfășurarea părții a IV-a a lucrării: - 1) între măsurile 283-327, în tempo-rită indicată (Durată n 45"), - 2) între măsurile 438-452, în tempo-rită indicată (Durată n 45"), - 3) între măsurile 457-468, accelerând tempo-rită indicată (Durată n 30").

N.B. Cette "Cadenza" du Violoncelle sera insérée 3 fois dans le déroulement de la IV^eème 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").

SUB. LONTANO (♩ N 60)

SUB. ARDENTE SUB. LONTANO (♩ N 180) (♩ N 60)

(328) Via Sordino

G.P.

Via Sordino

Via Sordino

♯♯♯ 333

P delissimo ↑

sur Deciso (♩ N 132)

sempre PPP immaturo e liscio (arco ad libitum) (non cresc.)

ben vibrato

PPP immaturo pendente

Pappass

(81) (113) molto affrettando

(sempre PPP) (Quasi Tango) (non cresc.)

ben f Con passione

rel.

SUB. TRANQUILLO E LONTANO (♩ N 60)

(81) (113) (sempre PPP) ↑

Pitt PP grassosa

P Con Soavita

ESITANDO

P dolorosa poco

PP dolce, quasi mormorando

PP dolce, quasi mormorando

poco a poco calando

PP lontano (353)

PPP lontano

PPP lontano

2.

x) - x = dincolo de celuz (entre celuz ni cordari).
 - x = de l'autre côté du chevallet (entre le chevallet et la queue).

2. SUB. PRESTO (♩ ≈ 180) *sfo secco* *v* *mf* *v*

Quasi Ragtime

361

371

381

sempre f

sfo

ff

f

poco a poco precipitando

Handwritten musical score system 1, measures 145-150. It features a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The tempo is marked 'poco a poco precipitando'. Dynamics include *sffz* and *sfz*. A triplet of eighth notes is marked with a '3' at the end of the system.

Handwritten musical score system 2, measures 151-160. It includes a treble clef staff and a bass clef staff. The tempo changes to 'A Tempo' with a metronome marking of quarter note = 180. Dynamics include *ff* and *disperato*. A section is marked 'molto vibrato' with a *p* dynamic. Measure numbers 151 and 391 are circled.

Handwritten musical score system 3, measures 161-170. It features a treble clef staff and a bass clef staff. Dynamics include *fff* and *disperato*. The word 'sonoro' is written above the treble staff. A section is marked 'possibile' with a *p* dynamic. A boxed measure number '41' is present on the right.

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

Handwritten musical score system 4, measures 171-180. It features a treble clef staff and a bass clef staff. The tempo is 'SUB. MOLTO AGITATO' with a metronome marking of quarter note = 148. The section is marked 'secco' and 'sfz'. A boxed measure number '41' is present on the left.

Handwritten musical score system 5, measures 181-190. It features a treble clef staff and a bass clef staff. Dynamics include *sffz* and *secco*. The section is marked 'secco' and 'sfz'.

Handwritten musical score system 6, measures 191-200. It features a treble clef staff and a bass clef staff. Dynamics include *ff* and *molto*. Measure numbers 191 and 403 are circled.

MOLTO APPASSIONATO (♩ = 180)

(81)

Handwritten musical score for measures 81-83. The top staff is a treble clef with a forte (ff) dynamic and a 'sonoro' marking. It features a melodic line with triplets and slurs. The middle staff is an alto clef with a forte (ff) dynamic. The bottom staff is a bass clef with a forte (ff) dynamic and a 'glissando' marking. The key signature has one flat (B-flat).

(81)

Handwritten musical score for measures 84-86. The top staff is a treble clef with a forte (ff) dynamic. The middle staff is an alto clef with a forte (ff) dynamic. The bottom staff is a bass clef with a forte (ff) dynamic. The key signature has one flat (B-flat).

2) SARCASTICO (♩ = 90) *sempre affrettando*

Handwritten musical score for measures 87-89. The top staff is a treble clef with a forte (ff) dynamic. The middle staff is an alto clef with a forte (ff) dynamic and 'secco' markings. The bottom staff is a bass clef with a forte (ff) dynamic and 'secco' markings. The key signature has two sharps (F# and C#). The tempo is marked 'sempre affrettando'. There are 'Simile' markings in the middle and bottom staves.

(44)

(sempre affrettando)

Handwritten musical score for measures 90-92. The top staff is a treble clef with a forte (ff) dynamic. The middle staff is an alto clef with a forte (ff) dynamic. The bottom staff is a bass clef with a forte (ff) dynamic. The key signature has two sharps (F# and C#). The tempo is marked 'sempre affrettando'. The marking 'sempre crescendo' is written below the bottom staff.

(81)

(sempre affrettando)

Handwritten musical score for measures 93-95. The top staff is a treble clef with a forte (ff) dynamic. The middle staff is an alto clef with a forte (ff) dynamic. The bottom staff is a bass clef with a forte (ff) dynamic. The key signature has two sharps (F# and C#). The tempo is marked 'sempre affrettando'. The marking 'sempre crescendo' is written below the bottom staff.

(81)

(sempre affrettando)

Handwritten musical score for measures 96-98. The top staff is a treble clef with a forte (ff) dynamic. The middle staff is an alto clef with a forte (ff) dynamic. The bottom staff is a bass clef with a forte (ff) dynamic. The key signature has two sharps (F# and C#). The tempo is marked 'sempre affrettando'. The marking 'sempre crescendo' is written below the bottom staff.

dn 126

possibile

(87) *fff disperato*

(89) *fff disperato*

possibile

pp esitandu

ppp

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

ppp

pp esitandu

ppp

4

DOLCE MA INFLESSIBILE (♩=76)

(87) *ppp*

(93) *ppp*

sempre mp giusto ed implacabile

legatissimo

sempre mp liscio (arco ad libitum)

legatissimo

sempre mp liscio (arco ad libitum)

(87)

ppp

ppp

(x2) (441) (w25')

(438)

CADENZA
ppp 14

sempre in rilievo

(x3) (451) (452) (w25')

(451) (452)

(w25')

Ad lib. - **vi-**

Molto ad lib. * **

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

(x4) (457) (461) (v25")

(x5) (468) (v25")

(x6) (471) (v12.5")

(v12.5")

(482) (v18")

f profondo e calmo poco a poco perdendosi (naturalmente) Buenos Aires, 16-1-1988

Saban Nichefs

* - Versante du Motto pot fi recitete direct in concert (in secretu cuprius) între secundu (→ ←), amplificand electronic o voce (eventual pre-registrata) 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 → ←), en amplifiant avec des moyens électroniques une voix (éventuellement pré-enregistrée) de femme, sur un ton murmurant, immatériel, esotérique, très lentement.

→ 5) "à 5"

Durata ~ 8'30"

Serban Nichifor (1981)

CANTO DI SPERANZA

"Musica Nova"

Mircea Oprescu,
Vladimir Mendelssohn,
Florin Popa,
Dorel Fodoreanu,
Nicolaie Licarete.

-Liamel-

1) Preludio (ad libitum)

Musical score for the first part of "Canto di Speranza". The score is written for a chamber ensemble: Clarinet (Cl.), Violin (Vn.), Viola (Vla.), Violoncello (Vlc.), and Cymbal (Cimbalo). The music is in 4/4 time and begins with a dynamic marking of *pppp*. A box labeled "Jan 69" is present in the Vlc. part. The score includes a section marked "CON SORDINO" and a section with five measures of *G.P.* (Grave Piano). The piece concludes with the instruction "offesa subito".

* - ossia Flauto grande
** - ossia Pianoforte

2.) Canto di Speranza
(Toamna, 1974)

Estinto (p=90)

Musical score for the second part of "Canto di Speranza". The score is written for a chamber ensemble: Clarinet (Cl.), Violin (Vn.), Viola (Vla.), Violoncello (Vlc.), Piccolo (piccolo), Cymbal (Cimbalo), and Tromba (Tromba). The music is in 4/4 time and begins with a dynamic marking of *pp*. A box labeled "Jan 69" is present in the Vlc. part. The score includes a section marked "CON SORDINO" and a section with five measures of *G.P.* (Grave Piano). The piece concludes with the instruction "offesa subito".

* - ossia Flauto grande
** - ossia Pianoforte

[177]

6

Cl. *sub. pp dolce e cantabile*

Vna. *sub. pp sul pont. ma cantabile e vibrato*

Vla. *CON SORDINO V*
pp sul pont. ma cantabile

Vlc. *z. (m.s.) sopra P*

Δ *(m.s.)*

∩ *(m.s.)*

Cembalo *sub. pp ritmico e leggero ("meccanico")*

Cl. *pp*

Vna. *pp*

Vla. *pp*

Vlc. *pp*

Δ *(m.s.)*

∩ *(m.s.)*

Cembalo *pp ritmico e leggero ("meccanico")*

* - Pianosfort - Pedala (L.)

Cl. *pp*

Vna. *pp*

Vla. *pp*

Vlc. *pp*

Cembalo *pp*

Cl. *pp*

Vna. *pp*

Vla. *pp*

Vlc. *pp*

Δ *pp*

∩ *pp*

Cembalo *pp*

[178]

molto

Cl. Vln. Vla. Vlc. Δ Cembalo

Cl. Vln. Vla. Vlc. Δ Cembalo

Tempo primo (♩=90)

Cl. Vln. Vla. Vlc. Δ Cembalo

Cl. Vln. Vla. Vlc. Cembalo

[179]

Cl. *p* espressivo

Vna. **SENZA SORDINO**

Vla. *p* espressivo

Vlc. *ppp* molto più sottile
Sol Re
accelerando

Contrabb. *p* "accantando"

Cl. **Subito**
ritardando *tr. 90*

Vna. *pp* *molto più sottile*

Vla. *ppp* possibile quasi guida

Vlc. *fff* possibile quasi guida

Contrabb. *fff* possibile

Cl. *sfz*

Vna. *f*

Vla. *pp*

Vlc. *ppp* liscio

Contrabb. *ppp* liscio

Cl. *ppp* eco

Vna. *f*

Vla. *pp*

Vlc. *ppp*

Contrabb. *pp*

ritardando poco a poco

4/4

Cl. *senza vibrato*

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

Vla. *senza vibrato*

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

Cembalo *pp con martelletti*

(SENZA SORDINO)

Attacca Subito

3.) Memento

Subito $J = 69$ poco rubato

Cl. *del niente*

Vna. *con uccelli*

Vla. *(lungo pp liscio)*

Vlc. *(lungo pp liscio)*

Δ

♯

Cembalo

*) - Pieno forte - Sempre Pedale (tr.)

Cl. *(tr.)*

Vna.

Vla.

Vlc.

Δ

♯

Cembalo

Cl. *(tr.)*

Vna.

Vla.

Vlc.

Δ

♯

Cembalo

Muta in Celesta

[181]

Cl. *(m)*

Vna.

Vla.

Vlc.

Clavista *)

sempre pedale ppp -> mp legatoissimo (quasi - mastramente)

[182]

Cl. *(m)*

Vna.

Vla.

Vlc.

Clavista

*) ossia Pianoforte (8)

-11-

Cl.

Vna.

Vla.

Vlc.

Clavista

sempre pedale

Cl.

Vna.

Vla.

Vlc.

Clavista

(CON SORDINI)

sempre pedale

-12-

(Agitissimo)

Cl. *pp* *flautando* *con una ombra* *vibrato*

Vna. *al mod. vivace* *P* *con delicatezza e fluidità*

Vla. *ppp* *poco sul ponticello* *come una ombra* *liscio*

Vlc. *ppp* *poco sul ponticello* *come una ombra* *liscio*

Cellista

Cl.

Vna. *(liscio possibile)*

Vla. *(CON SORDINO)* *(liscio possibile)* *sempre ppp come co*

Vlc. *(liscio possibile)*

Cellista

[183]

Cl. *pp* *flautando* *con una ombra* *vibrato*

Vna. *al mod. vivace* *P* *con delicatezza e fluidità*

Vla. *ppp* *poco sul ponticello* *come una ombra* *liscio*

Vlc. *ppp* *poco sul ponticello* *come una ombra* *liscio*

Cellista

Cl.

Vna. *(liscio possibile)*

Vla. *(CON SORDINO)* *(liscio possibile)* *sempre ppp come co*

Vlc. *(liscio possibile)*

Cellista

Mozzart "Aveva"

Cl. *p*
 Vln. *ppp*
 Vla. *ppp*
 Vlc. *ppp*
 Celista *ppp*

Cl. *p*
 Vln. *pp*
 Vla. *pp dolce e liscio non dimorand*
 Vlc. *pp*
 Celista *pp*

Cl. *p*
 Vln. *ppp*
 Vla. *ppp*
 Vlc. *ppp*
 Celista *ppp*

Cl. *p*
 Vln. *pp*
 Vla. *pp*
 Vlc. *pp*
 Celista *pp*

[184]

Tempo Fusto - 1.69
(non accelerando...)

Cl. *(non vibrato, liscio possibile)*
Vm. *(pp)*
Vla.
Vlc. *(pp)*
Δ *(pp)*
↓ *(pp)*
Cello *(pp)*

[185]

Cl. *(f)*
Vm. *(f)*
Vla. *(f)*
Vlc. *(f)*
Δ *(f)*
↓ *(f)*
Cello *(f)*

Gustav Nischke
Bamberg, 25. II. 1928

XXX.)

Collection RESON'ANCHES

À mes Parents

6 MÉLODIES IRLANDAISES D'AMÉRIQUE

Serban NICHIFOR
(SABAM)

Durée: ~ 12'

IS SAINT PATRICK WAS A GENTLEMAN

(Folklore irlandais)

Allegro moderato
Tutti *

Hautbois 1
Hautbois 2
Cor anglais
Basson 1
Basson 2

Violin 1
Violin 2
Viola
Cello/Double Bass

*) Variante ad libitum pour orchestre d'anches/ouffles: les indications Tutti et Soli sont valables pour tout le système de la partition.
Editions de Musiques Actuelles
57000-METZ-FRANCE

EMA EA N°07

EMA EA N°07

Collection RESON'ANCHES

Violin 1
Violin 2
Viola
Cello/Double Bass

Violin 1
Violin 2
Viola
Cello/Double Bass

Violin 1
Violin 2
Viola
Cello/Double Bass

EMA EA N°07

Collection RESON' ANCHES

Musical score for the first system of 'II KILLARNEY'. It includes staves for Flute 1, Flute 2, Cor Anglais, Bassoon 1, and Bassoon 2. The music is in 3/4 time and features a melodic line in the woodwinds with various dynamics and articulations.

II KILLARNEY
 (d'après Michael William BALFE)

Moderato Sotti

Musical score for the second system of 'II KILLARNEY'. It includes staves for Flute 1, Flute 2, Cor Anglais, Bassoon 1, and Bassoon 2. The music continues with melodic and harmonic development.

Hautbois 1
 Hautbois 2
 Cor anglais
 Basson 1
 Basson 2

Musical score for the third system of 'II KILLARNEY'. It includes staves for Flute 1, Flute 2, Cor Anglais, Bassoon 1, and Bassoon 2. The music concludes with a final melodic phrase.

EMIA EAN007

Collection RESON' ANCHES

Musical score for the first system of the second part of 'II KILLARNEY'. It includes staves for Flute 1, Flute 2, Cor Anglais, Bassoon 1, and Bassoon 2. The music begins with a new melodic entry.

Musical score for the second system of the second part of 'II KILLARNEY'. It includes staves for Flute 1, Flute 2, Cor Anglais, Bassoon 1, and Bassoon 2. The music continues with melodic and harmonic development.

Musical score for the third system of the second part of 'II KILLARNEY'. It includes staves for Flute 1, Flute 2, Cor Anglais, Bassoon 1, and Bassoon 2. The music concludes with a final melodic phrase.

EMIA EAN007

Collection RESON' ANCHES

III THE HARP THAT ONCE THRO' TARA'S HALLS

(d'après Sir John STEVENSON)

Allegro moderato
Tutti

Hautbois 1
Hautbois 2
Cor anglais
Basson 1
Basson 2

mf
mf
mf
mf
mf

Detailed description: This block contains the first system of the musical score for 'The Harp That Once Thro' Tara's Halls'. It features five staves for woodwinds: two flutes (Hautbois 1 and 2), an English horn (Cor anglais), and two bassoons (Basson 1 and 2). The tempo is marked 'Allegro moderato' and the dynamics are 'mf' (mezzo-forte). The notation includes various rhythmic values and articulation marks.

f
f
f
f
f

mf
p
p
p

EMA EAN007

Detailed description: This block contains the second system of the musical score. The dynamics are marked 'f' (forte) for the woodwinds and 'mf' (mezzo-forte) for the strings. The notation continues with complex rhythmic patterns and phrasing. The publisher's name 'EMA EAN007' is visible at the bottom right of the system.

Collection RESON' ANCHES

IV GAIWAY BAY

(d'après Dr Arthur COLAHAN)

Moderato
Solo

Hautbois 1
Hautbois 2
Cor anglais
Basson 1
Basson 2

mf
mf cantabile
mp dolce
mp dolce
mp dolce

Detailed description: This block contains the first system of the musical score for 'Gaiway Bay'. It features five staves for woodwinds: two flutes (Hautbois 1 and 2), an English horn (Cor anglais), and two bassoons (Basson 1 and 2). The tempo is marked 'Moderato' and the performance is 'Solo'. The dynamics are 'mf' (mezzo-forte) for the flutes and 'mp dolce' (mezzo-piano dolce) for the other instruments. The notation includes various rhythmic values and articulation marks.

EMA EAN007

Detailed description: This block contains the second system of the musical score. The notation continues with complex rhythmic patterns and phrasing. The publisher's name 'EMA EAN007' is visible at the bottom right of the system.

Collection RESON' ANCHES

Musical score for Horns 1 and 2. The score begins with a 'Tutti' marking and 'mf' dynamics. The notation includes various rhythmic patterns and melodic lines for both instruments.

Musical score for English Horn and Bassoon 1. The notation continues with 'mf' dynamics, featuring melodic lines and rests for both instruments.

Musical score for Bassoon 2. This section includes 'rall' and 'largo' markings, indicating a change in tempo and mood. The notation shows a more expressive melodic line.

EMA EAND07

Collection RESON' ANCHES

V. KATHLEEN MAVOURNEEN (d'après F.N. COUCH)

Andantino

Musical score for Horns 1, Horns 2, and English Horn. The tempo is marked 'Andantino'. The score starts with 'mf' dynamics and includes a 'Tutti' marking. The notation shows the initial entries for these instruments.

Musical score for Bassoon 1 and Bassoon 2. The notation includes 'mf' dynamics and a 'dolce, poco marcato' marking, indicating a softer and more marked character.

Musical score for Horns 1 and 2. The notation continues with 'mf' dynamics, showing further development of the melodic themes.

EMA EA-N007

Musical score for strings and woodwinds. It includes parts for Violin I, Violin II, Viola, and Cello/Double Bass. The score is in G major and 4/4 time. Dynamics include *poco rall* and *a tempo*. The woodwind parts are for Flute, Oboe, Clarinet in Bb, and Bassoon. The score concludes with a fermata over a final chord.

Musical score for woodwinds and strings. It includes parts for Flute, Oboe, Clarinet in Bb, Bassoon, and Cello/Double Bass. The score is in G major and 4/4 time. Dynamics include *p*, *pp*, *ppp*, *mf*, *mt*, and *allegro*. The score features several *Solo* markings and a tempo change to *allegro* at the end, marked with a rehearsal mark (135").

VIDEAR OLD DONEGAL

(d'après Steve GRAHAM)

Musical score for woodwinds. It includes parts for Flute 1, Flute 2, Cor anglais, Bassoon 1, and Bassoon 2. The score is in G major and 4/4 time. The tempo is *Moderato* (♩ = 80). Dynamics include *mf* and *mf*. The score starts with a *Tutti* marking.

Collection RESON ANCHES

ppcc... a... p... cresc... cresc...

Collection RESON ANCHES

Subito allegro moderato (♩ = 120)

Soli

mf

f marcato

f marcato

ppio a pmo uolante

poco rall.

a tempo (♩ = 120)

f

f

f

Lontano (♩ = 33)

p

alp

p

p

p

EMA EA007

EMA EA007

[191]

ff

ff

Largo Subito moderato
pp
pp
pp

mp
mp
mp
mp

Allegro vivace
Tutti
mp

rit
Solo espressivo
longa

Collection RESON' ANCHES

Subito grazioso, tempo di valze ♩ = 132
Soli
p
p *leggero*
con musicalità
mp
p *molto piano*

mp *molto allegro* *leggero*
p *leggero*
Solo
p *leggero*

EMA EAN007

Collection RESON' ANCHES

L'istesso tempo ♩ = 132
p
mp *poco rubato*
p

mp *molto espressivo*

estando
sfz
sfz

EMA EAN007

Collection RESON' ANCHES

Moderato (♩ = 80)

Collection RESON' ANCHES

poco a poco accelerando
sempre accelerando

Subito allegro vivace (♩ = 160)
Tutti

(~5'50" ~12')

Bucarest, 8-III-1995

[194]

EMA EAN007

EMA EAN007

→ "à 10"

Tomassi

For "Ottomi di Verona"

XXI) 7 COLINDE / 7 ROMANIAN CAROLS

In maniera ungherese / 7 CANTI RUMENI / Servan Nichifor (1986)

Sub. Presto (♩ = 180) / 2) COLINDITA / LITTLE CAROL / CANCIONINA PER NATALE

1.) COLINDA DE FLORII / CAROL FOR PALM SUNDAY / CANTO PER LA DOMENICA DELLE PALME

ARRANGIATO (JACO) per Violini
(Sevan Sordiano)
mp contrastato con semplicità

1. Trombe in Sib
2. Tromboni
3. Tromboni
4. Organo

==

[195]

1. Trombe in Sib
2. Tromboni
3. Tromboni
4. Tuba

2) (Sevan Sordiano)
poco a poco - sfalandolo
p
pp
ppp
ppp sostenuto
ppp sostenuto
ppp sostenuto
ppp sostenuto
ppp sostenuto

3) (Sevan Sordiano)
poco a poco - sfalandolo
p
pp
ppp
ppp sostenuto
ppp sostenuto
ppp sostenuto
ppp sostenuto

4) (Sevan Sordiano)
poco a poco - sfalandolo
p
pp
ppp
ppp sostenuto
ppp sostenuto
ppp sostenuto
ppp sostenuto

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BIBLIOTECA MUSICALE
A UNINIUM COMPOSITONORUM

(-1-)

→ 3) = "à 10"

1. Trombe in Sib
2. Tromboni
3. Tromboni
4. Tuba

(-2-)

3) TREI CRAI DE LA RĂSĂRIŢ / THE THREE MAGI / CANTO DEI MAGI

5.) AM PLECAT SÁ COLINDÁM / WE JUST WALK AND SING THE CAROLS!
 ANDIAMO IN GIRD. COEPL. AUGURI

Sub. Giocoso (d=98)

1. Tuba
2. Trombone
3. Trombone
4. Trombone

1. Trombone
2. Trombone
3. Trombone
4. Trombone

1. Tuba
2. Trombone
3. Trombone
4. Trombone

1. Tuba
2. Trombone
3. Trombone
4. Trombone

1. Trombone
2. Trombone
3. Trombone
4. Trombone

1. Tuba
2. Trombone
3. Trombone
4. Trombone

1. Organ

(-6-)

1. Tuba
2. Trombone

1. Trombone
2. Trombone

1. Tuba
2. Trombone

1. Tuba
2. Trombone

1. Trombone
2. Trombone

1. Tuba
2. Trombone

1. Tuba
2. Trombone

1. Trombone
2. Trombone

1. Tuba
2. Trombone

(-5-)

[197]

183

1. poco a poco *Allargando*...

Fl.
Sax.
Tbn.
Tuba
Org.

184

1. poco a poco *Allargando*

2. *M.A.S.T.O.S.O.* (J.62)

3. *6. O. CE VESTE MINUNIATĂ / OH, WHAT WONDERFUL TIDINGS!*

4. *6. LA MERRIVÄLGSÅ NOVELLA*

Fl.
Sax.
Tbn.
Tuba
Org.

185

1. *7) FLORELLE D'ALBE / THE WHITE FLOWERS*

2. *ALLEGRO CON SPINTO (J.114)*

Fl.
Sax.
Tbn.
Tuba
Org.

121

poi ritardando...

Musical score for measures 121-124. It features five staves: Tuba in Sub (1-4), Tuba (1-4), and Org. (1-4). The music is in 4/4 time and includes dynamic markings like 'f' and 'ff'.

[199]

131

poi a fine...

Musical score for measures 131-134. It features five staves: Tuba in Sub (1-4), Tuba (1-4), and Org. (1-4). The music is in 4/4 time and includes dynamic markings like 'p' and 'pp'.

Musical score for measures 135-140. It features five staves: Tuba in Sub (1-4), Tuba (1-4), and Org. (1-4). The music is in 4/4 time and includes dynamic markings like 'ff' and 'fff'. There are handwritten notes and a signature 'S. Nida' at the top right.

(-9-)

(-10-)

→ Ω) "à 10+..."

Durée: ~ 12'

XXVI.) RORATE CAELI

Serban Nichifor
(1995)

A 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

(~10") *Piu rilievo, molto espressivo* *(~30")* *(±5")*

S. Solo

Fl.

Gl.

suono bianco, quasi vento
PP *(respirare ad libitum)*

sempre PP possibile

S. Solo

Fl.

Gl.

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

sempre PP possibile

S. Solo

Fl.

Gl.

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

(PP sempre)

S. Solo

Fl.

Gl.

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

(PP sempre)

S. Solo

Fl.

Gl.

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

(PP sempre)

(11)

8/4

(~2') *attaca subito*

[200]

(2) RORATE.

ESTATICO - lontano, dolce, molto rubato (♩ 48-60)

S. Solo *mf* (v.g.) N 45" (± 5")

Ro-rá-te, Ro-rá-te cae-li, cae-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 (6)

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

Fl.

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

Vc. (3) *p* *gass. leggiero sulla tavola* (21)

Cb. (3) *p*

S. Solo

ra, et gér - mi - net Sal - va - tó - rem, Sal - va - tó - rem

Fl. (b)

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

Vc. (3) *p* *molto*

Cb. (3) *p* *molto*

(N 21/15" / N 41/15")
attacca subito

ANDANTE (♩ = 64)

(3.) PSALMUS XVIII.

P cantabile, sempre in rilievo n 15''

Handwritten musical score for a symphony orchestra and vocal soloist. The score is in 4/4 time and marked 'ANDANTE' with a tempo of 64 beats per minute. The title is '(3.) PSALMUS XVIII.' and the dynamics are 'P' (piano) and 'cantabile, sempre in rilievo'. A rehearsal mark 'n 15'' is present in the top right.

The score includes parts for:

- S. Solo (Soloist)
- Fl. (Flute)
- Ob. (Oboe)
- Gl. (Clarinet)
- Cel. (Cello)
- Ar. (Arpeggiator)
- Vn. I & II (Violins)
- Vl. (Viola)
- Vc. (Violoncello)
- Cb. (Contrabasso)

Key performance instructions include 'poco a poco decrescendo', 'poco a poco', 'molto', 'gliss. naturale', 'pp', 'pp sempre', 'poco', and 'rall'. The vocal line includes the lyrics 'li Cae li et mar'.

*)-Cellule répétitive-y compris ses variantes (permutations) (3-)

[202]

sempre poco a poco animando ----->

S. Solo *mp* gló - ri - am - et - nar - rant - e

Fl.

Ob.

Cl.

Cel.

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

Vn. I *P*

Vn. II *P*

Vl. *P*

Vc. *P*

Cb. *P*

S. Solo *mf* nar - rant e nar - rant

Fl.

Ob.

Cl.

Cel.

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

Vn. I *mp*

Vn. II *mp*

Vl. *mp*

Vc. *mp*

Cb. *mp*

sempre poco a poco animando -----> Moderato (♩ ≈ 80)

(4-)
[203]

S. Solo
 Fl. *gló ri - am Dé - i Dé - i*
sempre p. a p. animando -> Maestoso (♩ = 86)
 Ob.*
 Cl.*
 Cr.*
 Fg.*
 Gl.
 Cel. (81) (Loco) 3
 Ar. Mib, Lab; Dob, Reb; Sib, Lab; Mib
 Vm. I
 Vm. II
 Vl.
 Vc.
 Cb. *Pizz*

S. Solo
 Fl. *gló - ri - am Dé - i et ó - pe - ra má - nu - um*
 Ob.*
 Cl.*
 Cr.*
 Fg.*
 Gl.
 Cel. (81) (81) (81) (81) 3
 Ar. *Reb*; *Mib, Lab*
 Vm. I (81) (81)
 Vm. II (81)
 Vl.
 Vc.
 Cb.

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

S. Solo
 Fl. *é - jus an-nún-ti-at, an-nún-ti-at, an-nún-ti*
 sempre poco a poco animando

Ob.
 Cl.
 Tr.
 Cr.
 Fg.

Al.
 Cel.
 Ar.
 Vn. I
 Vn. II
 Vl.
 Vc.
 Cb.

S. Solo
 Fl. *at, an-nún-ti-at*
 Allegretto (in 100) sempre poco a poco animando

Ob.
 Cl.
 Tr.
 Cr.
 Fg.

Al.
 Cel.
 Ar.
 Vn. I
 Vn. II
 Vl.
 Vc.
 Cb.

Sempre animando → *Grandioso*
 S. Solo *fir* *ma+* *men* *tum* *Glo-ri-a* *Pa-*
 Fl. *f* *3*
 Ob. *2* *3* *3* *3*
 Cl. *3* *3* *3*
 Fg. *3* *3* *3*
 Gl. *3* *3* *3*
 Cel. *3* *3* *3*
 Ar. *gliss* *Rehlab*
 Vn. I *3* *3* *3*
 Vn. II *3* *3* *3*
 Vl. *3* *3* *3*
 Vc. *3* *3* *3*
 Cb. *Arco* *sinile*

3
 S. Solo *Fi-li-o - ct Spi-ri-tu i San - cto* *molto* *mp*
 Fl. *Fi-li-o* *ct* *Spi-ri-tu i San - cto* *molto ritardando* *4* *Sin (l.v.)* *cto*
 Ob. *sub. mp* *(1) p*
 Cl. *sub. mp* *(1) p*
 Fg. *sub. mp* *p*
 Gl. *(l.v.)*
 Cel. *(l.v.)*
 Ar. *Ret. gliss* *Do#1* *Lah* *poss.* *(l.v.)* *Sib, Dob, Reb,*
 Vn. I *Con Sord.*
 Vn. II *Con Sord.*
 Vl. *Con Sord.*
 Vc. *Con Sord.* *(v2' / v6'45'')*
 Cb. *Scordare III+IV, b* *attacca subito*

poss. (-7-)

[206]

MISTERIOSO E LONTANO (JN54) (4) PANARMONIOS KOSMOU SINTAXIS.*)

Handwritten musical score for a symphony orchestra, consisting of two systems of staves. The score is written in G major (one sharp) and 3/4 time signature.

System 1 (Measures 1-19):

- Solo:** Starts with a *ritardando* and *pp* dynamic, marked *mezzo* and *ff* later.
- Flute:** Features *simile* markings and triplet patterns.
- Ob. & Cor:** Both parts are marked *Tr. - Con Sord.* and *pp*.
- Clarinet & Bassoon:** Both parts are marked *pp impassibile e leggero*.
- Guitar:** Features triplet patterns.
- Celli:** Marked *pp impassibile, poco in rilievo* with *simile* markings.
- Alto:** Marked *pp impassibile e leggero*.
- Violins I & II:** Both parts are marked *pp impassibile e leggero*.
- Viola:** Marked *pp impassibile e leggero*.
- Violoncello:** Marked *pp impassibile e leggero*.
- Contrabasso:** Marked *pp leggera*.

System 2 (Measures 20-28):

- Solo:** Starts with *pp* and *Si* markings, ending with *gliss. vibr.* and *cut*.
- Flute:** Marked *mezzo*.
- Clarinet & Bassoon:** Both parts are marked *pp*.
- Guitar:** Features triplet patterns.
- Celli:** Marked *p*.
- Alto:** Marked *pp*, *Solo*, and *simile*.
- Violins I & II:** Both parts are marked *pp*.
- Viola:** Marked *pp*.
- Violoncello:** Marked *pp*.
- Contrabasso:** Marked *pp* and *(Sempre c. IV)*.

The score includes various performance instructions such as *ritardando*, *mezzo*, *ff*, *pp*, *pp impassibile e leggero*, *simile*, *gliss. vibr.*, *cut*, and *pp allucinante*.

*) - apud Saint Athanase, "Contra Gentes" (38,39) (-8-)

Sempre in rilievo

84

mf *gl. vibr.* *gl. vibr.* *gliss. vibr.*

S. Solo *é - rat* *Sí - cut* *é rat in prin - ci - pi - o* *é rat in prin -*

FR. *P dolc*

FF. *sempre PP*

FF. *sempre PP*

Gl. *P* *sempre PP*

Cel. *P sempre* *poco a poco* *animando*

Ar. *sempre PP* *Dob*

Vn. I *sempre PP*

Vn. II *sempre PP*

Ve. *sempre PP*

Vc. *sempre PP*

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

91

ff *(=)* *ff* *(=)*

S. Solo *ci - pi - o*

FR. *sempre poco a poco animando* *(dn66)*

FF. *sempre poco a poco animando* *(dn66)*

FF. *(non cresc.)*

Gl. *P* *(non cresc.)*

Cel. *P* *(non cresc.)* *gliss.*

Ar. *PP* *Lab* *(non cresc.)* *Lab* *Dob* *Sib*

Vn. I *PP* *(non cresc.)*

Vn. II *PP* *(non cresc.)*

Ve. *PP* *(non cresc.)*

Vc. *PP* *(non cresc.)*

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

(-9-)

[208]

sempre in rilievo

S. Sol. N15"

R. O. C. T. *et nunc et sem*

C. F. *mp poco a poco crescendo*

Gl. *mp*

Cel. *poco a poco crescendo mp*

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

Vn. I *p.p. cresc. sempre animando (dn78)*

Vn. II *p.p. cresc.*

Vl. *p.p. cresc.*

Vc. *p.p. cresc.*

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

S. Sol. N14"

R. O. C. T. *per sem per*

C. F. *mp*

Gl. *mp*

Cel. *mp*

Ar. *gl. vibr. sempre cresc. Lab. Lab. imp. Lab. (mp)*

Vn. I *sempre animando (dn82)*

Vn. II *mp*

Vl. *mp*

Vc. *mp*

Cb. *mp (sempre c. I)*

f sempre in rilievo

S. Solo N 12"

FR. *et*

FF. *mp*

Fg. *mf*

Gl. *mf*

Cel. *mf*

Ar. *mp* Lab. Do#

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

Vn. II *mp*

Vl. *mp*

Vc. *mp*

Cb. *mp* (sempre c. III)

S. Solo N 10"

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

FF. *mf*

Fg. *mp*

Gl. *mf*

Cel. *mf*

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

Vn. I *mp* sempre precipitando (N 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** (2) **(5) INCANTATIO.** n15"

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

FF. *secco* *ff*

OB. *secco* *ff*

Cl. *secco* *ff*

Tr. *ff*

Cr. *ff*

Fg. *ff*

Gl. *(l.v.)* *ff*

Cel. *(l.v.)* *ff*

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

Vn. I *secco* *ff*

Vn. II *secco* *ff*

Ve. *secco* *ff*

Vc. *secco* *ff*

Cb. *secco* *ff*

attacca subito *(n 2107)* *(n 812, 811)*

Scordatura:

poss. *(n 82)* *(n 812, 811)* n25"

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

FF. *secco* *ff*

OB. *secco* *ff*

Cl. *secco* *ff*

Tr. *ff*

Cr. *secco* *ff*

Fg. *ff*

Gl. *(l.v.)* *(l.v.)* *ff*

Cel. *(l.v.)* *(l.v.)* *ff*

Ar. *(l.v.)* *Sib, Reb* *Fa#* *(l.v.)* *Re, Mi, Lab, Sib* *ff*

Vn. I *secco* *ff*

Vn. II *secco* *ff*

Ve. *secco* *ff*

Vc. *secco* *ff*

Cb. *ff*

Sempre poco a poco allargando

(-12-)
[211]

sempre poco a poco allargando ~18"

S. Solo $\text{♩} = 72$ $\text{♩} = 60$ $\text{♩} = 58$

Fl. Ob. Tr. Cr. Fg. $\text{♩} = 72$ $\text{♩} = 60$ $\text{♩} = 58$

Gl. (l.v.) $\text{♩} = 72$ $\text{♩} = 60$ $\text{♩} = 58$

Cel. (l.v.) $\text{♩} = 72$ $\text{♩} = 60$ $\text{♩} = 58$

Ar. (l.v.) $\text{♩} = 72$ $\text{♩} = 60$ $\text{♩} = 58$

Vn. I $\text{♩} = 72$ $\text{♩} = 60$ $\text{♩} = 58$

Vn. II $\text{♩} = 72$ $\text{♩} = 60$ $\text{♩} = 58$

Vi. $\text{♩} = 72$ $\text{♩} = 60$ $\text{♩} = 58$

Vc. $\text{♩} = 72$ $\text{♩} = 60$ $\text{♩} = 58$

Cb. $\text{♩} = 72$ $\text{♩} = 60$ $\text{♩} = 58$

attacca subito

Pioso ($\text{♩} = 40$), poco pesante **(6.) AMEN.**

S. *men. A* *men. A* *men. A* *men. A* *men. A* *men. A* *poco* *a poco* *Amimando*

Fl. (Fl.) $\text{♩} = 40$ $\text{♩} = 40$ $\text{♩} = 40$ $\text{♩} = 40$ $\text{♩} = 40$ $\text{♩} = 40$ $\text{♩} = 40$ $\text{♩} = 40$ $\text{♩} = 40$ $\text{♩} = 40$

Tr. Cr. Con Sord. $\text{♩} = 40$ $\text{♩} = 40$ $\text{♩} = 40$ $\text{♩} = 40$ $\text{♩} = 40$ $\text{♩} = 40$ $\text{♩} = 40$ $\text{♩} = 40$ $\text{♩} = 40$ $\text{♩} = 40$

Gl. (l.v.) $\text{♩} = 40$ $\text{♩} = 40$ $\text{♩} = 40$ $\text{♩} = 40$ $\text{♩} = 40$ $\text{♩} = 40$ $\text{♩} = 40$ $\text{♩} = 40$ $\text{♩} = 40$ $\text{♩} = 40$

Cel. (l.v.) $\text{♩} = 40$ $\text{♩} = 40$ $\text{♩} = 40$ $\text{♩} = 40$ $\text{♩} = 40$ $\text{♩} = 40$ $\text{♩} = 40$ $\text{♩} = 40$ $\text{♩} = 40$ $\text{♩} = 40$

Ar. *P* *Lab* *Lab* *Lab* *Lab* *Lab* *Lab* *Lab* *Lab* *Lab*

Vn. I $\text{♩} = 40$ $\text{♩} = 40$ $\text{♩} = 40$ $\text{♩} = 40$ $\text{♩} = 40$ $\text{♩} = 40$ $\text{♩} = 40$ $\text{♩} = 40$ $\text{♩} = 40$ $\text{♩} = 40$

Vn. II $\text{♩} = 40$ $\text{♩} = 40$ $\text{♩} = 40$ $\text{♩} = 40$ $\text{♩} = 40$ $\text{♩} = 40$ $\text{♩} = 40$ $\text{♩} = 40$ $\text{♩} = 40$ $\text{♩} = 40$

Vi. $\text{♩} = 40$ $\text{♩} = 40$ $\text{♩} = 40$ $\text{♩} = 40$ $\text{♩} = 40$ $\text{♩} = 40$ $\text{♩} = 40$ $\text{♩} = 40$ $\text{♩} = 40$ $\text{♩} = 40$

Vc. $\text{♩} = 40$ $\text{♩} = 40$ $\text{♩} = 40$ $\text{♩} = 40$ $\text{♩} = 40$ $\text{♩} = 40$ $\text{♩} = 40$ $\text{♩} = 40$ $\text{♩} = 40$ $\text{♩} = 40$

Cb. $\text{♩} = 40$ $\text{♩} = 40$ $\text{♩} = 40$ $\text{♩} = 40$ $\text{♩} = 40$ $\text{♩} = 40$ $\text{♩} = 40$ $\text{♩} = 40$ $\text{♩} = 40$ $\text{♩} = 40$

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

S. Solo (P)

Pr. Fl. (F)

Cl. (P)

Ob. (P)

Tr. (P)

Str. I (mp)

Str. II (p)

Vl. I (p)

Vl. II (p)

Vc. (p)

Cb. (p)

Ar. (P) *simile*
 (87) *simile*
 (90) *simile*
 (93) *simile*
 (96) *simile*

LARGO (♩ = 66)

S. Solo *men, A*

Pr. Fl. *mp sempre*

Cl. *mp sempre*

Ob. *mp*

Str. I *mp*

Str. II *p*

Vl. I *p*

Vl. II *p*

Vc. *p*

Cb. *p*

Ar. *mp* *Min*
 (99) *poco a poco allargando*
 (102) *sul tasto*
 (105) *sul tasto*
 (108) *sul tasto*
 (111) *p (sul Re)*
 (114) *(sul Sol)*

sempre allargando ----- (♩N60) ----- (151) -----

S. Solo
men, A
men, A
men
men

Fl. Ob.
 Cl. Cr.
 Fg.

Gl.
 Cel.
 Ar.

Vno I
 Vno II
 Vle
 Vc.
 Cb.

P leggierissimo
sul tasto
P
liscio
sul tasto
Arco
liscio
sul tasto

S. Solo
mp dolce
(balayage vocalique lent)
 E-I-O-U-A
 E-I-O-U-A
 M
 E-I-O-U-A

ALLUCINANTE (♩N56) *sempre allargando* ----- (♩N52) -----

Fl. Ob.
 Cl.
 Gl.
 Cel.
 Ar.
 Vno I
 Vno II
 Vle
 Vc.
 Cb.

mp
P
sempre leggierissimo
liscio
ordinario
liscio
ordinario
liscio
ordinario
liscio
ordinario
liscio
ordinario
liscio
ordinario

Fa# Sol#
mp in rilievo
ordinario
liscio
ordinario
liscio
ordinario

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

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

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

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

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

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

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

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

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

Cel. mp poco (l.v.) poco (l.v.)

At. mp poco (l.v.) diss. sulla tavola (l.v.)

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

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

Ve. I sciscio (sul Re) mp poco (non tremolo) sul ponticello (sul Re) p diss. sul ponticello

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

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

FINE
(n. 2'40")
(n. 1.21)
22-VII-95,
București

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