



FEDERAZIONE CORI DEL TRENTINO
7° CONCORSO INTERNAZIONALE 1992 - 1993

SEGNALAZIONE D'ONORE *Serban Nichifor*
COMPOSIZIONE PER CORO MISTO E COMPLESSO STRUMENTALE



FEDERAZIONE CORI DEL TRENTINO

SETTIMO CONCORSO

DI COMPOSIZIONE

INTERNAZIONALE

ED ELABORAZIONE



1992 - 93

Segnalazione d'Onore - sez. A

M^o Șerban Nichifor

Il SEGRETARIO DELLA GIURIA



TRENTINO, 24 OTTOBRE 1993

Il PRESIDENTE DELLA FEDERAZIONE CORI DEL TRENTINO

Sezione "B"
Durata: ~ 5'

AVE MARIA

- per coro misto e quintetto di ottoni -

Motto di riconoscimento:
"GRATIA PLENA"

Serban Nichifor

Testo letterario in latina ("Liber Usualis"):

"Ave María, grátia pléna, Dóminus técum,
benedícta tu in muliéribus
et benedíctus frúctus véntris túi, Jésus.
Sáncta María, Máter Déi,
óra pro nóbis peccatóribus,
nunc et in hóra mórtis nóstrae.
Amen."

ADAGIO (♩ ~ 54) *molto cantabile, sereno* *poco a poco allargando* ---
in rilievo *P* *in rilievo* *(poco rubato)*

QUINTETTO DI OTTONI

A Tempo (♩ ~ 54) *mp* *in rilievo* *poco*

S. sol. Ave Ma - ri - a, - - - - - grá - ti - a plé - na, -
S. A - (b.c.)
A. A - (b.c.)
O. T. A - (b.c.)
C. B.

QUINTETTO DI OTTONI

S. Solo *poco*
 Dó - mi - nus té - cum, be - ne - díc - ta tu in mu - li - é - ri

S. *poco*

A. *poco*

T. *poco*

C. B.

N. C.

B. B.

T. F. *poco*

T. *poco*

O.

S. Solo *buss,* *mp in rilievo*
 et be - ne - díc - tus frú - ctus vén - tris

S. *mp*

A. *mp*
 et be - ne - díc - tus frú - ctus vén - tris

T. *mp*
 M - (b.c.)

C. B. *mp*
 M - (b.c.)

N. C.

B. B.

T. F. *p*

T. *p*

O. *p*

S. Solo
Soprano: tu i Je
Alto: tu i Je
Tenore: Je
Basso: Je
Soprano: **f** *in rilievo* San - cta Ma
Soprano: *poco* (2) **f** *in rilievo* San - cta Ma
Alto: *poco* (2) **f** San - cta Ma
Tenore: *poco* (2) **f** p San cta Ma
Basso: *poco* **f** San - cta Ma
Soprano: sus. San - cta Ma
Basso: sus. San - cta Ma

Violino I: *mf* *in rilievo*
Violino II: *mf*
Viola: *mp*
Violoncello: *mp*
Basso: *mp*

S. Solo
Soprano: ri a, Ma ter De i, o ra pro
Alto: ri a, Ma ter De i, o ra pro
Tenore: ri a, Ma ter De i, o ra pro
Basso: Ma - ri a, Ma - ter De i, o ra pro
Soprano: *p* *p* *p* *p*
Alto: *p* *p* *p* *p*
Tenore: *p* *p* *p* *p*
Basso: *p* *p* *p* *p*

Violino I: *p* *p* *p* *p*
Violino II: *p* *p* *p* *p*
Viola: *p* *p* *p* *p*
Violoncello: *p* *p* *p* *p*
Basso: *p* *p* *p* *p*

Handwritten musical score for voices and instruments. The vocal parts (S. Solo, O. S., R. A., O. T., C. B.) and instrumental parts (Z. O., T. T., O.) are arranged in staves. The lyrics are: "no-bis pec-ca-to-ri-bus nunc et in ho-ra mor-tis". The score includes dynamic markings such as *ff*, *f*, *mf*, *mp*, and *p*, along with performance instructions like *poco* and *allargando*.

Handwritten musical score for voices and instruments, divided into two sections labeled "1." and "2.". The lyrics include "no strae.", "no strae. A Armen.", and "no strae. A men". The score includes dynamic markings such as *mp*, *p*, and *mf*, along with performance instructions like *poco a poco allargando* and *molto allargando*. A handwritten note "(25)" is present on the right side of the score.

Sahn Nischke
Bismarck, at. 20-IX-92

Solo + Coro misto

Premio di Composizione - Trento, 1993

AVE MARIA

Serban Nichifor

ADAGIO, molto cantabile per Coro ed Organo

S. solo (Organo) *mp*
 A - ve Ma - ri - a gra - ti - la ple - na Do - mi - nus te - cum, be - ne

Coro S. *div.*
 A. *P. (b.c.)*
 T. *P. (b.c.)*
 B. *P. (b.c.)*

S. solo *mf*
 dic - ta tu in mu - li - e - ri - bus — *mf in rilievo*
 et be - ne - dic - tus fru - ctus ven - tris tu - i *mf*

Coro S. *mf*
 A. *mf*
 T. *mf*
 B. *mf*

S. solo *Cal Soprano (Tutti)*
 sus. *f* San - cta Ma - ri - a Ma - ter De - i - o - ra pro no - bis pec - ca - to - ri - bus *ff*

Coro S. *f*
 A. *f*
 T. *f*
 B. *f*

sus. — San - cta Ma - ri - a, Ma - ter De - i — o - ra pro no - bis pec - ca - to - ri - bus

1. poco a poco allargando

S. solo *Col S. (Tutti)*
 nunc, et in ho - ra mor - tis no - strae.

Coro S. *mf*
 A. *mf*
 T. *mf*
 B. *mf*

nunc — et in ho - ra mor - tis — no — strae.

2. molto allargando

S. solo *mf*
 no - strae. A - men.

Coro S. *mf*
 A. *mf*
 T. *mf*
 B. *mf*

no - no - strae. A - men.

no - no - strae. A - men.

no - no - strae. A - men.

(FINE)

Soprano Solo

ADAGIO, molto cantabile

Ave Maria

Serban Nichifor

5
A - ve Ma - ri - a gra - ti - a ple - na
Do - mi - nus te - cum, be - ne - dic - ta tu in mul - li - e - ri - bus
San - cta Ma - ri - a Ma - ter De - i, o - ra pro no - bis pec - ca -
to - ri - bus num - erus et in ho - ra mor - tis
mo strae. A A - men. mo strae.

Tromba 1
(in Sib)

Adagio (1/4)

Ave Maria
partita Soprano e Corno & Tromba
poco a poco allargando

Suona Nichilo

Handwritten musical score for Tromba 1 in Sib, featuring the Ave Maria movement. The score is written on a grand staff with treble and bass clefs. It includes dynamic markings such as p, mp, mf, and f, and performance instructions like "poco a poco allargando" and "molto allargando". The piece concludes with a "fine" marking. There are also some circled numbers (1, 2) and arrows at the bottom of the page.

Tombo 2

(in G1)

Ave MARIA

Prophetas Sponsus et civitas de aliam. Sebastian Bach

Adagio (♩ = 54)
in breve

1

2

molto allargando

Cr. (in F)

Adagio (1/2 5/4)

Ave Maria

partita soprano e cembalo da solenni

Sudbon Nischke

Handwritten musical score for Ave Maria in F major, Op. 54 by Sudbon Nischke. The score is written on a single staff in 5/4 time with a tempo marking of Adagio. It features various musical notations including notes, rests, dynamics (p, mp, mf, f, ppp), and performance instructions like 'poco' and 'molto allargando'. The piece concludes with a fermata.

Two empty musical staves.

Transposed

Ave Maria

pendant Symphonie cristot de aloume

Sébastien Wechsberg

Adagio (1/2 = 54)

plus en rythme

allargando

1

2

Tuba

Adagio (♩ = 54)

Ave Maria

parten supernus, et civitatis de alimini.

Suzanne Melnick

The image shows a handwritten musical score for a tuba part. It consists of two systems of staves. The first system has five staves, with the top staff containing a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music is written in a melodic style with various dynamics such as *p*, *mf*, and *mp*. There are several slurs and phrasing marks throughout. A first ending bracket labeled '1' spans the first two staves of the first system. The second system also has five staves, with a second ending bracket labeled '2' at the beginning. The notation includes various note values, rests, and articulation marks. The overall tempo is marked as 'Adagio' with a tempo of 54 beats per minute.