

SERBAN NICHIFOR

Cycle **DIONYSIES**

(manuscripts)

- **I (1978) - Page 1**
- **II (1978) - Page 12**
- **III (1979) - Page 26**
- **IV (1979) - Page 30**
- **V (1979-80) - Page 44**
- **VI (1984) - Page 56**
- **VII (1989) - Page 63**
- **VIII (1978-89) - Page 72**
- **IX (1997) - Page 90**

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(SABAM, UCMR-ADA)

SERBAN NICHIFOR

DIONYSIES I

PERPETUUM MOBILE

(Dionysios I)

Șerban NICHIFOR
(1978)

Die temporalische Ausführung ist ungefähr frei, rapsodisch, aber, auf jeden Fall, muss man wie rasch als möglich spielen, so dass die ganze Dauer nicht ca. 5' überschreiten soll.

Das Werk muss in der Kulisse begonnen werden; das Zeichen ↓ zeigt den Eintritt in die Szene, und das Zeichen ↑, das Austritt aus der Szene.

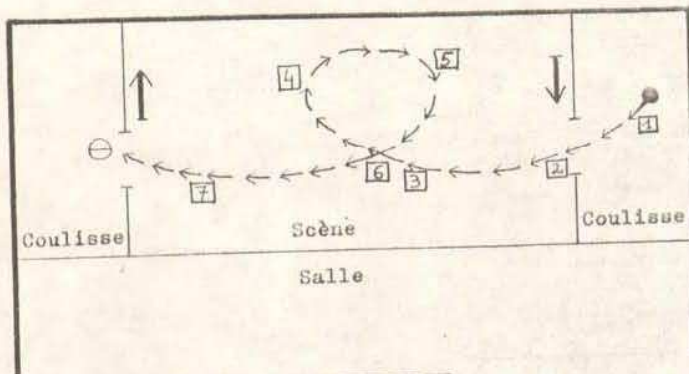
Erklärung wenig gebräuchlicher Zeichen:

- ▲ - der höchste Klang
- ▼ - der niedrigste Klang
- # - untemperiertes Kreuz, das ein wenig niedriger klingt.
- slap. - slaptongue (Klang mit der Zunge geklopft)
- x - unbegrenzte sonorisches Höhe
- HÄ - Interjektion phonetisch ausgesprochen
- ↓ - Klang, den man erhält, wenn man die Zunge vom Gaumen hinunterschlägt (die Lippen in den Positionen "O" oder "A").
- ⊕ - Klang, den man erhält, wenn man mit der Faust ins Pavillon des Klarinettes schlägt.

DIONYSIES I

Le déroulement temporel est relatif libre, rhapsodique, mais en tout cas il faut jouer le plus vite possible ainsi que la durée totale ne dépasse pas cca. 5'30". Facultativement on peut commencer le mouvement dans la coulisse; en ce cas, le signe ↓ indique l'entrée en scène et le signe ↑ la sortie de la scène.

Mouvements (facultatifs) dans l'espace de la scène:



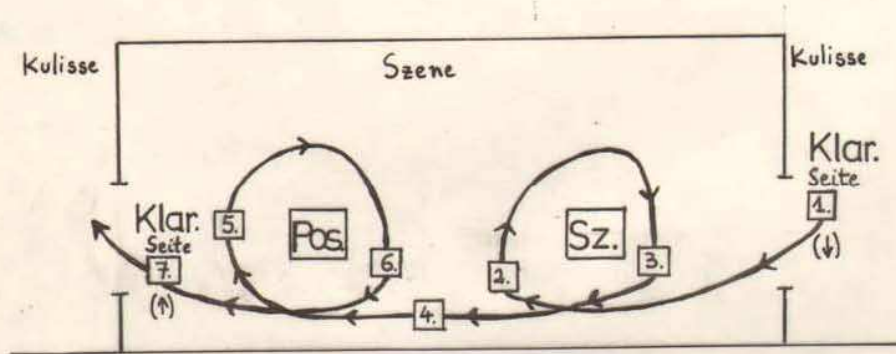
- ← ● = point du départ
- ⊖ = point de l'arrivée
- n = pupitre avec la page "n"

Legend a

- ▲ - le son le plus aigu
- ▼ - le son le plus grave
- ⋈ - trémolo très rapide et irrégulier
- Ⓢ↑ - ottava alta
- Ⓛ. - loco
- ♯ - dièse intempéré sonnante un peu plus bas (entre ♯ et ##)
- slap. - slaptongue (son percuté avec la langue)
- ♪ - hauteur de son indéterminée
- HÂ - interjection prononcée phonétiquement
- ↓ - son obtenu en percutant le plancher buccal avec la langue (les lèvres dans les positions O ou A)
- ⊕ - son obtenu en frappant le pavillon de la clarinette avec la paume

Diagnose I-II

Sub Nicht



Lui Florian Popa
DIONYSIES I

PER

CLARINETTO PICCOLO IN MI \flat *)
(Perpetuum mobile)

Presto possibile (respirare ad libitum)

ȘERBAN NICHIFOR

~4" (±2")

sempre ff con brio

slap.

slap.

ff frivolo

Sim.

slap.

legatissimo

f furioso

*) Questo pezzo può essere suonato anche in Clarinetto in Sib

***) Frollato ad libitum.

This page contains a handwritten musical score for guitar, consisting of 12 staves. The notation includes treble clefs, various note values, and accidentals. Performance instructions are written in Italian: *mf giocoso* (mezzo-forte, playful) and *f furioso* (forte, furious). A downward-pointing arrow is present on the fifth staff. At the bottom left, there is a diagram of a guitar fretboard with a scale pattern indicated by circles and a key signature of one sharp (F#).



mp lusingando



81



ff frivolo



mf giocoso

Handwritten musical score on ten staves. The score includes various musical notations such as treble clefs, key signatures (one sharp), and dynamic markings like "P misterioso" and "ff frivolo". There are also circled numbers 81 and 82 indicating specific measures.

81

Handwritten musical score for a single instrument, likely a flute or clarinet, consisting of 12 staves. The score includes various musical notations such as treble clefs, key signatures (one sharp), and dynamic markings. Performance instructions include 'lusingando', 'slap tongue', 'mp lugubre', 'pp facetamente', 'normale legatissimo f furioso', and 'mf giocoso'. The piece concludes with a fermata and a 'p' dynamic marking.

ff frivolo

pp mf mp ff

mf p f pp ff mp

f legatissimo quasi glissando

spiegando

sfz

slap tongue
mPiu'quadr

Cl.

poco

a

poco

Vox

Hâ

Hâ

Hâ

Hâ

Cl.

poco

Vox

Hâ

Hâ

ô

A

Cl.

decrecendo

Vox

Hâ

Hâ

Hâ

ô

ô

A

Vox

Hâ

Hâ

Hâ

ô

A

Vox

pendendosi

attaca

Dimysies II

SERBAN NICHIFOR

DIONYSIES II

Prize I.S.C.M., Athens, 1979
Mention P.A.S. Contest, Urbana, U.S.A., 1983

C A R O L S
(Dionysies II)

L.

Serban NICHIFOR
(1978)

Dieses Werk - eine der "Rückblende-Sequenzen" aus dem Zyklus DIONYSIES - habe ich 1978 in Darmstadt anlässlich der Internationalen Ferienkurse für Neue Musik für den virtuosen Alexandru Graur geschrieben und versucht, die Erinnerung an die antiken Feste in der rumänischen Folklore wachzurufen.

CAROLS wurde von der Internationalen Jury der IGM für die Welt-Musiktage in Athen 1979 ausgewählt.

Dauer: ca. 7'30"

O, ce veste minunată
De la Bethleem ni se-arată,
Astăzi s-a născut
Trup din Duhul Sfânt
Cum au spus prorocii...




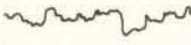


O, welch wundersame Kunde
kommt aus Bethlehem
heute ist geboren
Gottes Sohn
wie die Propheten es geweissagt...

(rumänische Weihnachtsfolklore)

Ausführende:

- 1.) - Tenor-Baßposaune (Tn) + Celesta (Cel) + Stimme I
- 2.) - Schlagzeug [Große Trommel (Gr.c.) oder Pauke in E + Bambusglockenspiel (B.CH.) + Schellen (Sngl.) + Vibraphon (Vibf.) + großes Tam-Tam (Tam-t.)] + Stimme II
+ Metallstab
+ Hammer (H)
+ Kontrabaß-Bogen

Erklärung wenig gebräuchlicher Zeichen:

-  - freies Zeitmaß
-  - mit einem Metallstab schnell rundherum auf Tam-Tam schlagen
-  - unregelmäßiges Tremolo
-  - Grafik, die annähernd eine Klangentwicklung des Bambus-Glockenspiels, des Schellens und des Vibraphones darstellt.
-  - gemurmelter Ton
-  - harmonischer Klang durch Streichen des Tam-Tam-Randes mit einem Kontrabaß-Bogen

Die gemurmelten Töne und der Text der Variante werden nach dem System des internationalen phonetischen Verbandes ausgesprochen:

ă = ə
ȳ = ŷ
ş = ŝ
ce = tse
ci = tsi

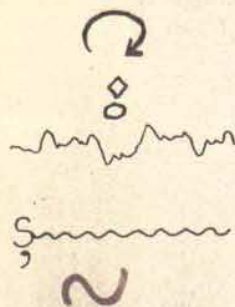
- ▲ - möglichst hoher Ton
▼ - möglichst tiefer Ton

Durée: ~ 6'30"

C A R O L S
(Dionysies II)

- 1.) - Trombone tenore-basso (Tn.) + Celesta + Vox I
- 2.) - Percussionne [Gran Cassa (Gr. C.) ossia Timpano grave + Bamboo Chimes (B. Ch.) + Sonagli (Sngl.) + Vibrafono (Vibf.) + Tam-tam grande (Tam-t.)] + Vox II

Explication de quelques signes peu usités:

- 
- frapper rapidement tout autour du Tam-tam avec une baguette métallique
 - son harmonique obtenu en tirant avec un archet de contrebasse sur le bord du Tam-tam
 - graphique représentant une évolution sonore approximative des Bamboo Chimes et du Vibraphone; la coordonnée verticale illustre l'intensité et celle horizontale le développement en temps.
 - son murmuré (prononcé Ch)
 - déroulement temporel libre

O, ce veste minunată
De la Bethleem ni se-arată:
Astăzi s-a născut
Trup din Duhul sfînt
Cum au spus prorocii...

O, quelle merveilleuse nouvelle
On apprend de Bethléem:
Aujourd'hui est né
Corps du saint Esprit
Comme avaient dit les prophètes...

*(Folclor roumain à l'occasion
du Noël)*

Le texte sera prononcé dans le système de l'Association phonétique internationale:

ă = ə
î = i
ș = ʃ
ce = tse

I.S.C.M. Prize, Athens-1979

Pentru LIANA

DIONYSIES II (for Trombone and Percussion)

Durata: ~ 7'
(Duration)

COLINDE (CAROLS)

Serban Nichifor
(1978)

Moderato con fiera

Tm. $\frac{3}{4}$ gliss. harm. *ffP* *molto* *sempre ff frullato*

TAMT. $\frac{3}{4}$ (l.v.) *ffz*

Gr.c. *P poco marcato* *simile*

Tm. *ffz* *ffz* *ffz*

Gr.c. *ff P* *ff P* *ff P*

Tm. *ffz* *ffz* *ffz*

Gr.c. *ff P* *ff P*

Tm. *ffz* *ffz* *ffz* *ffz* *ffz*

Gr.c. *ff P* *ff P* *ff* *P* *ff* *P* *ff* *P*

Tm. *sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *sffz*

Gr.c. *ff* *P* *ff* *P* *ff* *P* *ff* *P* *ff*

Tm. *sffz* *sffz* *sffz* *sffz*

Gr.c. *P* *ff* *P* *ff* *P*

Tm. *sffz* *sffz* *sffz* *sffz* *sffz* *sffz*

Vox I *PPPP non vibrato*

Gr.c. *ff* *P* *ff* *P* *ff* *P* *ff* *P* *ff*

Vox I *glissando* *mp vibrato molto*

Vibf. *con motore* *mp*

Handwritten musical score for Tm., Vox I, and Vibf. The score is divided into three systems, each with a double bar line at the end.

System 1:

- Tm.:** Treble clef, 12-measure phrase (mf), 11-measure phrase (ff), 6-measure phrase (mf), 6-measure phrase (ff).
- Vox I:** Treble clef, 7-measure phrase (*molto*), followed by two notes marked HA.
- Vibf.:** Treble clef, 7-measure phrase with a large slur.

System 2:

- Tm.:** Treble clef, 6-measure phrase (ff), 12-measure phrase (mf), 12-measure phrase (mf), 12-measure phrase (mf).
- Vox I:** Treble clef, two notes marked HA.

System 3:

- Tm.:** Treble clef, 12-measure phrase (ff), 3-measure phrase (*molto*), 7-measure phrase (*sempre ff con brio*), 7-measure phrase (*sempre ff con brio*).
- Vibf.:** Treble clef, 7-measure phrase (*f smorz*).
- Tm.:** Treble clef, 3-measure phrase, 7-measure phrase, 7-measure phrase, 7-measure phrase, 11-measure phrase.
- Vibf.:** Treble clef, 3-measure phrase with a large slur.

Handwritten musical score for Tuba (Tn.) and Vibraphone (Vibf.).

System 1:

- Tn. (Tuba): Treble clef, key signature of one sharp (F#). First measure: 11 notes, slurred. Second measure: 11 notes, slurred. Third measure: 12 notes, slurred. Dynamic: *pp sub.*
- Vibf. (Vibraphone): Treble clef. First measure: 3 notes, slurred. Second measure: 3 notes, slurred.

System 2:

- Tn. (Tuba): Treble clef. First measure: 5 notes, slurred. Second measure: 2 notes, slurred. Third measure: 6 notes, slurred. Fourth measure: 12 notes, slurred. Dynamics: *mf vibrato*, *f sonore*.
- Vibf. (Vibraphone): Treble clef. First measure: 4 notes, slurred. Second measure: 4 notes, slurred.

System 3:

- Tn. (Tuba): Treble clef. First measure: 6 notes, slurred. Second measure: 7 notes, slurred. Third measure: gliss. Fourth measure: 9 notes, slurred. Dynamic: *ff drammatico*.
- Vibf. (Vibraphone): Treble clef. First measure: 4 notes, slurred. Second measure: 4 notes, slurred.

System 4:

- Tn. (Tuba): Treble clef. First measure: 7 notes, slurred. Second measure: 7 notes, slurred. Third measure: 7 notes, slurred. Fourth measure: 7 notes, slurred. Dynamic: *mp staccatissimo, improvando*.
- Vibf. (Vibraphone): Treble clef. First measure: 4 notes, slurred. Second measure: 4 notes, slurred.

System 5:

- B.Ch. (Bassoon): Treble clef. First measure: E. Second measure: Y. Dynamic: *PPP possibile, come eco*.

Tm. *PP esitando*

B. Ch.

Tm. *f deciso* *molto* *PPP* *molto*

B. Ch. *l.v.*

Vibf *sffz* *mf*

Tm. *sempre ff*
(falsetto sempre gridare)

Vox II *PP come eco* *ff subito*

Gn. c.

B. Ch.

Tm.

Vox II *PP come eco* *ff subito*

Gn. c.

Tm. *3*
Vox II *3*
Gr.c.

Tm. *3*
Vox I
Vox II *ff (falsetto)*
Gr.c.

Tm. *10*
Vox I
Vox II *quasi gridare*
Gr.c.

Tm. *5*
Vox I *(émission nasale)*
10
5
6
12
12

Tm. *12* *3* *3* *6* *3*

Vox I *12* *12* *12* *12* *12* *3*

4/4

Tm. *fff* possibile ben sostenuto *3*

Vox I

Tamt. *4* *4* *l.v.*

B.Ch. *fffz*

Tm. *3* *5* (*frullato*)

B.Ch.

Tm. (*normale*) *fp*

Vibf. *fff* disperato

B.Ch. (*l.v.*)

Lento

Tm. *ff* *pp* *Muta in Celesta*

Vox II *mp dolce* *(follatto)*

Vibf. *(l.v.)*

B. Ch. *(tacet)*

Vox II

Vibf.

VES TE MI NU NA TĂ

Celesta *mp dolce, sempre Ped. l.v.*

Vox II

Vibf.

DE LA BE TLEM NI SE-A RA

Celesta

Vox II

Vibf.

TĂ AS TĂZI S-A NĂS-CUT TRUP DIN DU-HUL

mp fischio

Vox I

Celesta

Vox II

SFÎNT # CUM AU SPUS PRO - RO cii AS - TĂZI

Vibf.

Celesta

Vox II

S - A NĂS - CUT TRUP DIN DU - HUL SFÎNT # CUM AU

Vibf.

Vox I

Celesta

Vox II

SPUS PRO - RO cii

Vibf.

Vox I

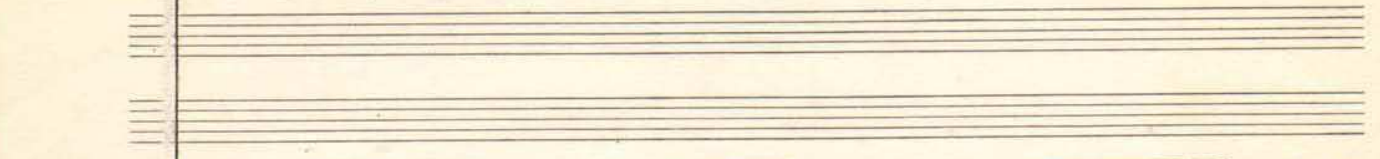
Celesta

Mute in Trombone

Vox II

Vibf.

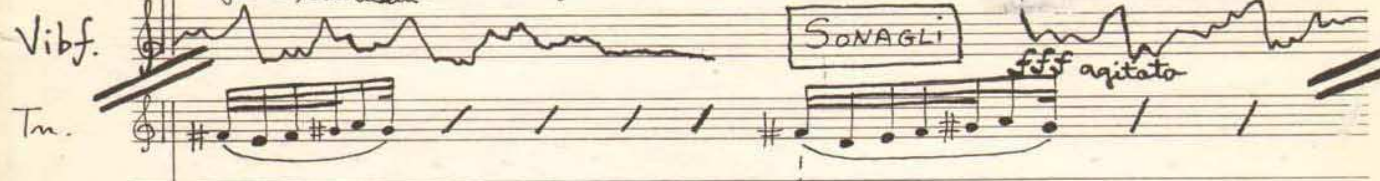
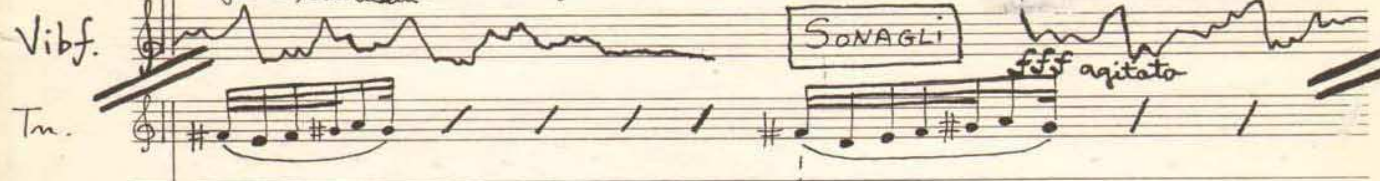
Vox I 

Vox II 

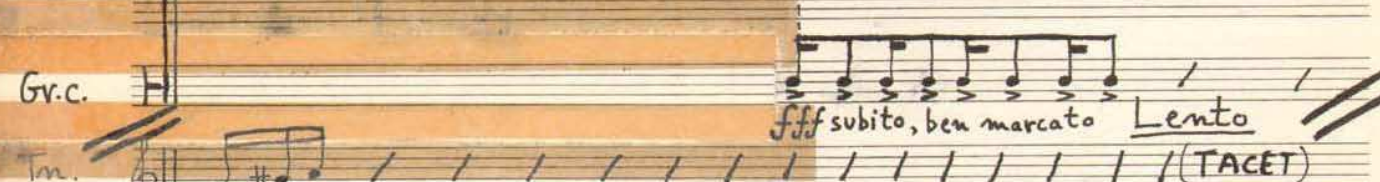
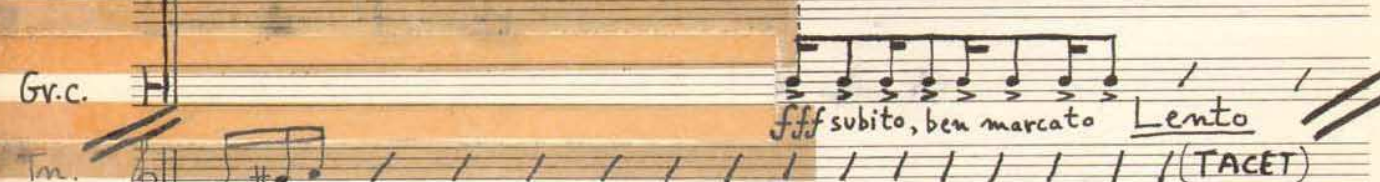
Vibf. 

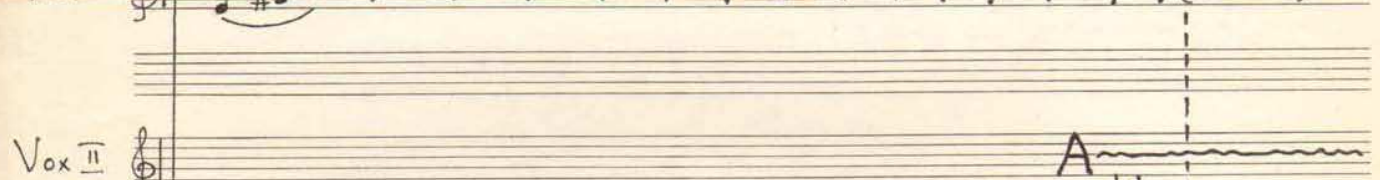
Vox I 
Tn. 

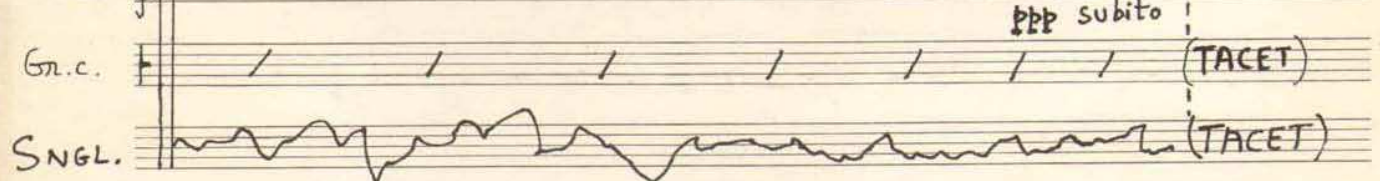
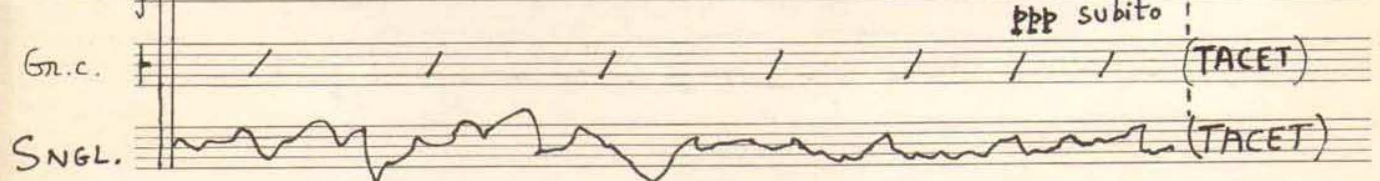
Vox II 

Vibf. 
Tn. 

SNGL. 

Gr.c. 
Tn. 

Vox II 

Gr.c. 
SNGL. 

Handwritten musical score for two voices and timpani. The score is divided into two systems by double bar lines.

System 1:

- Vox I:** Treble clef. Starts with a whole note *R* (Re) marked *PP* and "(in trombone)". Later has a whole note *S* (Sol) marked *PPP*.
- Vox II:** Treble clef. Starts with a whole note *A* (A) marked *sfz*. Later has a whole note *S* (Sol) marked *PPP*.
- Tamt.:** Bass clef. Features a diamond-shaped dynamic marking and a large wedge-shaped crescendo/decrescendo.

System 2:

- Vox I:** Treble clef. Starts with a whole note marked *mp*. Includes a section labeled "(in trombone con sord.)" with a triangle and a section labeled "portamento" with a wavy line. Ends with a whole note marked "(tacet)".
- Tamt.:** Bass clef. Starts with a diamond-shaped dynamic marking. Ends with a whole note marked "(tacet)".

Sebastian Nischler,
 Darmstadt,
 2. VIII - 1978.
 (ora 2.3)

SERBAN NICHIFOR

DIONYSIES III

Durata - ca. 4'20"

L.

DIONYSIES III

Riverbero (live-electronic) ad lib. (MEMENTO)

♩ = ~ 60-100MM quasi rubato

sempre PPP ↔ mp legatissimo, a punta d'arco

Serban Nichifor

Violino
(Viola 8v) →

15↑ →

d'al niente *come uccelli*

15↑ →

15↑ →

Violino
(Viola 8v) →
Celesta
(Pianoforte 8p) →

15↑ →

sempre PP ↔ mp con Ped., senza attacco, legatissimo (normando)

15↑ →

15↑ →

morendo

Celesta
(Pianoforte)
(8↑)

Violino
(Viola 8v)

Celesta
(Pianoforte)
(8↑)

d'al niente *mp cantabile e fluido*

(vibrato)

sempre mp legatissimo

sempre sul Re

Handwritten musical score for the first system. It consists of two staves. The upper staff contains a melodic line with various ornaments and slurs, including a section marked "P espressivo". The lower staff contains a bass line with chords and slurs, including a section marked "P semplice". There are also markings like "(non trem.)" and "(l.v.)".

Handwritten musical score for the second system. It consists of two staves. The upper staff continues the melodic line with slurs and ornaments, marked "(non trem.)". The lower staff continues the bass line with chords and slurs, marked "(l.v.)".

Handwritten musical score for the third system. It consists of two staves. The upper staff features a section marked "PP lontano" with a "poco" dynamic marking and a "morendo" hairpin. The lower staff continues the bass line with chords and slurs, marked "(l.v.)".

PP con eco
Op. 11-1979

SERBAN NICHIFOR

DIONYSIES IV

Durata: ca. 4'

Lui Virgil Frîncu și Nicolae Licareț DIONYSIES IV (INVOCATIO)

Serban Nichifor.
(1979)

$\text{♩} = 60-100 \text{MM}$ quasi rubato
Sempre $ppppp \leftrightarrow mp$

Flauto

Celesta (*)

sempre pp fluido e cantabile, quasi Vox humana

mp sonore

Sempre Pedata

Fl.

Cel.

mp sonore

Fl.

Cel.

mp sonore

mp sonore

pp poco a poco crescendo

Fl.

Cel.

P

precipitando

Fl.

Cel.

P

*) ossia Pianoforte (8↑)
© 1978 by edition modern, münchen

Tempo I subito

Fl. *mp* *PPP* *PP*

Cel.

pp *mormorando (come eco) **
Poco più mosso (♩ = 100-104)
legatissimo

Fl. *pp ingenuo, molto espressivo*

Cel.

Fl. (3) #

Cel.

Fl. (3) #

Cel.

Fl. (3) #

Cel.

*) textataz Celestei (sau Pianului) are un caracter improvizatoric - sincronizata la nivelul masurii fiind insa obligatorie, cu accente expresive pe sunetele incercute.

Fl. *(2)*

Cel.

Fl.

Cel.

Fl. *(2)*

Cel.

Tempo I

Fl. *(2)*

Cel.

mp *sonore* *l.v.*

Fl. *sempre pp fluido e cantabile*

Cel.

mp *sonore* *l.v.*

Fl.

Cel.

mp sonore l.v.

Fl.

Cel.

Fl.

Cel.

pp poco a poco crescendo e

Fl.

Cel.

precipitando

Fl.

Cel.

(♩ = 152 MM)

pp ingenua

molto rall.

Tempo I

Fl. *P espressivo*

Cel. *poco rall.*

mp sonore

Fl. *Poco più Mosso*

Cel. *PP vibrato ma liscio*

PP mormorando (come eco)

Tempo I

l.v.

Fl.

Cel. *PP Sonore l.v.*

Fl. *3 PPPP lontano come eco*

Cel. *poco PPP perdendosi*

PP come eco

Fl.

Cel.

PPPP

8-12-1933

Flauto

DIONYSIES IV

(Invocatio)

per flauto e celesta

♩ = \approx 60-100 MM quasi rubato

sempre PPP \leftrightarrow mp

3/4

sempre PP fluido e cantabile

pp poco a poco crescendo e

p

precipitando

Tempo subito

Poco più mosso

legatissimo

PPP < PP >

PP ingenuo

Musical staff with notes and a circled '9'.

Musical staff with notes, a circled '9', and the instruction "Tempo I".

Musical staff with notes and the instruction "sempre PP fluido e cantabile".

Musical staff with notes and a circled '9'.

Musical staff with notes and triplets.

Musical staff with notes, dynamics "PP poco a poco crescendo e precipitando", and a tempo marking "(♩ = 152 MM)".

Musical staff with notes, dynamics "P" and "mp", and a hairpin crescendo.

Musical staff with notes, a circled '9', and the instruction "Tempo I".

Musical staff with notes, dynamics "P espressivo", "poco rall.", and "Poco più Mosso".

Musical staff with notes and dynamics "PP vibrato ma liscio".

Musical staff with notes, dynamics "PPPP lontano", "poco", and "PPP".

Seban Nichifor

(1979)

INVOCATIO

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

♩ = 60 poco rubato
sempre PPPP ↔ mp

[scritta in Sib - effetto 1 tasto ↓] *sempre PP fluido e cantabile, quasi Vox humana*

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

mp Sonoro
sempre Pedale l.v.

Cl.
Cel.

mp Sonoro

Cl.
Cel.

mp Sonoro *mp Sonoro*

Cl.
Cel.

pp poco a poco *crescendo e*

Cl.
Cel.

precipitando

Tempo I *molto*

Cl. *ppp* *pp*

Cel. *pp* *ppp* *pp*

pp *morosando* (come ecc), *sempre Pedale*

[Combinazioni libere alle suonatori caprinse in cassetta]

Poco più mosso (♩ = 102)

ingenuo, lentissimo, molto espressivo

Cl. *pp*

Cel.

Cl. *pp*

Cel.

Cl. *pp*

Cel.

Cl. *pp*

Cel.

Cl. *pp*

Cel.

Subito
Tempo $\frac{1}{4} = \text{c. } 60$ poco rubato

Cl. *(3)*

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

Cl. *Sempre pp fluido e cantabile*

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

Cl. *(3)*

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

Cl. *(3)*

Cel.

Cl. *(4)*

Cel. *pp poco a poco crescendo e precipitando*

Cl. *mp* *Tr* *mp ingenuo*
 Cel. *mp ingenuo*
(senza Pedale l.v.)

Cl. *mp dolce*
 Cel. *mp dolce*
poco rall.

Cl. *Respressivo*
 Cel. *(l.v.)*

Poco più mosso
 Cl. *PP vibrato mal tiscio*
 Cel. *PP mormorando (come eco)*

Cl.
 Cel. *PP sonoro (l.v.)*

Cl. *PPPP lontano, come eco*
 Cel. *PPPP*
PP come eco *PPPP (l.v.)*

CLARINETTO in Sib

INVOCATIO

Serban Nichifor
(1975)

♩ = N 60-100, quasi rubato *sempre PPP ↔ mp*

sempre PP fluida e cantabile, quasi Vox humana

pp poco a poco crescende

e precipitando

Tempo I subito

Poco più mosso

PP ingenuo, legatissimo, molto espressivo

Tempo I

sempre pp fluido e cantabile, poco rubato

pp poco a poco crescendo e precipitando

mp p

Tempo I

P espressivo

Poco più mosso

pp vibrato ma liscio

pppp lontano, come eco poco PP

ritardando

SERBAN NICHIFOR

DIONYSIES V

For New Mexico Brass Quintet

Serban NICHIFOR
(1979-80)

S I G N A L I S

(Dionysies V)

for Brass Quintet and Magnetic Tape

("Positive" - "Negative")

This music uses the elements of montains' romanian folklore.

EXPLANATION OF SYMBOLS



- white sound, whisperd in PPP - P.



- the repetition of musical sequence.



- magnetic tape.

'

- minutes.

"

- seconds.

DURATA:

ca. 17'52" (ca. 5' + 12'52")

For New Mexico Brass Quintet

Serban NICHIFOR

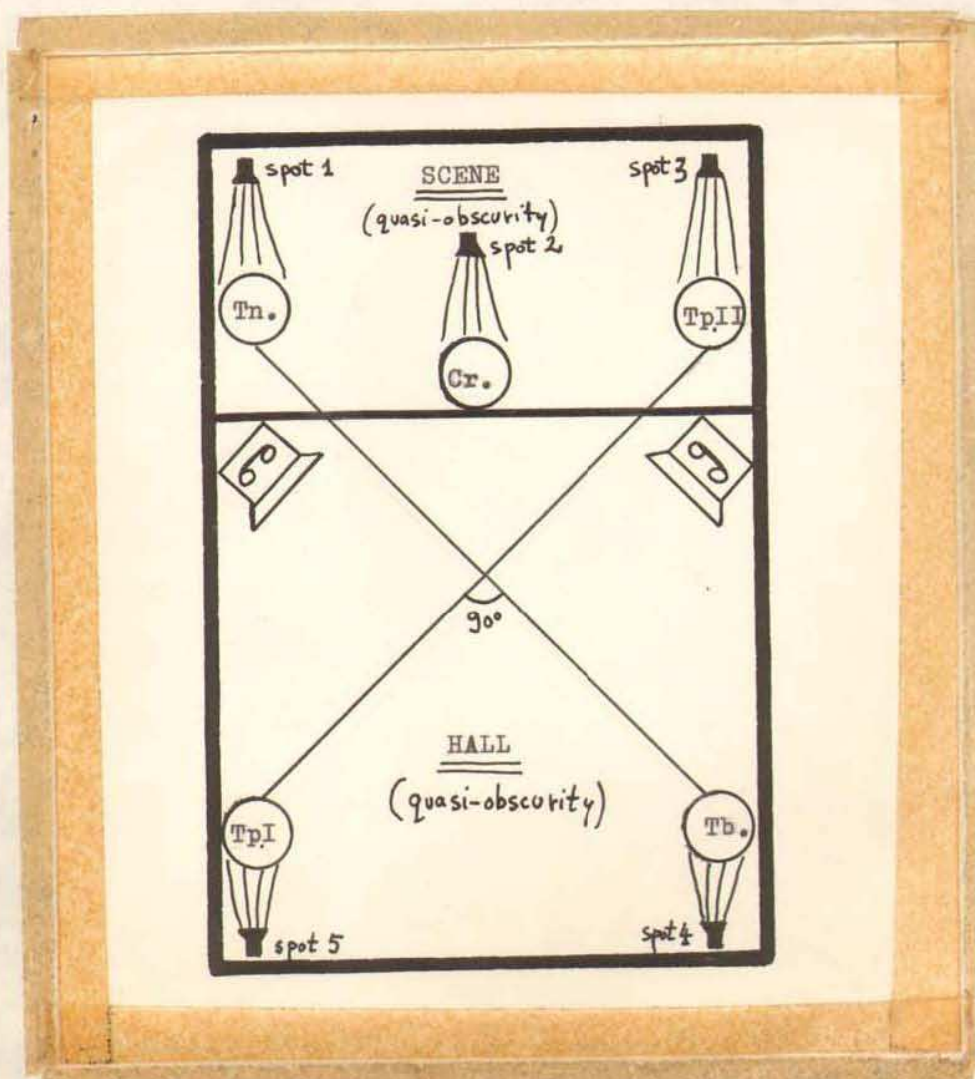
S I G N A L I S

(Dionysies V)

for

Brass Quintet and Magnetic Tape

- 1.) POSITIVE ($\sim 5'$)
- 2.) NEGATIVE ($\sim 12'52''$)



SIGNALIS

(Dionysies V)

Serban Nichifor

1. POSITIVE

(R)-----

MELODY
quasi tubato

Tram. I in B^b
Tromba II in B^b
Corno in Fa
Trombone
Tuba

G.P.

sous d'écho
PPP

G.P.

Tr. I (R)-----

Cr.
Tn.
Tb.

G.P.

Tr. I in B^b
Tr. II in B^b
Cr.
Tn.
Tb.

G.P.

Tr. I in B^b
Tr. II in B^b
Cr.
Tn.
Tb.

accelerando
poco

Tempo normale
(quasi gliss. harm.)
mf giocoso
PP liscio
PP liscio

G.P.

Cr.
Tn.
Tb.

poco crescendo
mp

poco crescendo
mp

* (R) = Riverbero (live-electronic) ad libitum
 **) Tromba I in C ossia Cornetto (in C) - 1 -

♩ 88-100

(R)

Tr. I in B \flat
Tr. II in B \flat
Cr.
Tn.
Tb.

G.P. *f subito (quasi gliss. harmon.)*

Tr. I in B \flat
Tr. II in B \flat
Cr.
Tn.
Tb.

(R) *f subito*
f p *molto* *f marcato*

Tr. I in B \flat
Tr. II in B \flat
Cr.
Tn.
Tb.

(R) *precipitanda* *f marcato*
30 *f staccatissimo*

G.P. *f legatissimo*

♩ 88-100

Tr. I in B \flat
Tr. II in B \flat
Cr.
Tn.
Tb.

(R) *f legatissimo*
f staccatissimo

G.P. *f legatissimo*
f staccatissimo

Tr. I in B \flat
Tr. II in B \flat
Cr.
Tn.
Tb.

f staccatissimo
f legatissimo

f deciso

40

Handwritten musical score for a brass ensemble, featuring parts for Trumpets I & II, Cornets, Trombones, and Percussion. The score is divided into three measures, with various performance instructions and dynamics.

Measure 1:

- Trumpets I & II:** *staccatissimo*, *legatissimo*, *staccatissimo*
- Cornets:** *legatissimo*, *mf*, *visoso*
- Trombones:** *f*, *staccatissimo*, *legatissimo*
- Percussion:** *f*

Measure 2:

- Trumpets I & II:** *ff*, *staccatissimo*, *legatissimo*, *staccatissimo*
- Cornets:** *ff*, *staccatissimo*, *legatissimo*, *staccatissimo*
- Trombones:** *ff*, *staccatissimo*, *legatissimo*, *staccatissimo*
- Percussion:** *ff*, *staccatissimo*, *legatissimo*, *staccatissimo*

Measure 3:

- Trumpets I & II:** *ff*, *staccatissimo*, *legatissimo*, *staccatissimo*
- Cornets:** *ff*, *staccatissimo*, *legatissimo*, *staccatissimo*
- Trombones:** *ff*, *staccatissimo*, *legatissimo*, *staccatissimo*
- Percussion:** *ff*, *staccatissimo*, *legatissimo*, *staccatissimo*

Section G.P. (Surse Sord.):

- Trumpets I & II:** *ff disperata*, *possibile*
- Cornets:** *ff disperata*, *possibile*
- Trombones:** *ff disperata*, *possibile*
- Percussion:** *ff disperata*, *possibile*

Section (R):

- Trumpets I & II:** *sup. PPP possibile liscio*
- Cornets:** *sup. PPP possibile liscio*
- Trombones:** *liscio*
- Percussion:** *sup. PPP possibile*

Rehearsal marks: (50), (60), (R)

Handwritten musical score for a brass ensemble, featuring parts for Tr. I, Tr. II, Cr., Tm., and Tb. The score is divided into three systems, each with a rehearsal mark (R) and a tempo marking (♩ = 60).

System 1 (Measures 60-70):

- Tr. I & II: *PPP possibile, legatissimo Come ecc* (Measures 60-61), *PPP possibile* (Measures 62-63).
- Cr.: *mf sonore* (Measures 62-63).
- Tempo: $\text{♩} = 60$.

System 2 (Measures 70-80):

- Tr. I & II: *PPP poss.* (Measures 70-71).
- Cr.: *mf* (Measures 70-71).
- Tempo: $\text{♩} = 60$.

System 3 (Measures 80-100):

- Tr. I & II: *fff poss.* (Measures 80-81).
- Cr.: *fff poss.* (Measures 80-81).
- Tempo: $\text{♩} = 60$.
- Rehearsal mark: **(80)**.
- Section: **G.P.** (Grand Finale).
- Tempo: $\text{♩} = 88-100$.
- Dynamic: *fff sonore*.
- Articulation: *staccato*, *simile*.

♩ N 60 *accelerando*

Tr. I in Bb
Tr. II in Bb
Cr.
Tn.
Tb.

mp dolce, quasi sfiss. harm.

♩ N 120
Senza Sono mormorando ma ben marcato

Tr. I in Bb
Tr. II in Bb
Cr.
Tn.
Tb.

Con Sord.
ppp
sempre sono mormorando ma ben marcato

Tr. I in Bb
Tr. II in Bb
Cr.
Tn.
Tb.

ppp
90
Con Sord.
ppp
lontano
ppp

Tr. I in Bb
Tr. II in Bb
Cr.
Tn.
Tb.

ppp
ppp
ppp
ppp
ppp

Ⓡ
Quasi Senza tempo (N 40)
(lungo)
100
G.P.

Tr. I in Bb
Tr. II in Bb
Cr.
Tn.
Tb.

Senza Sord.
ppp
ppp possibile con espressivo
ppp poco in rilievo


attacco

"NEGATIVE"
sempre *ppp* → *mp*
(București 10-20 V - 1973)

SIGNALIS

2.) NEGATIVE

Serban Niculescu
(1980)


Sempre 

(START
0'0-0'01")

Sequence A

Con Sordini
sempre PPP liscio, come eco

	90"	13"	15"	13"	5"	9"	3"	13"
Tr. I in C	<td> <td> <td> <td> <td> <td> <td> </td></td></td></td></td></td></td>	<td> <td> <td> <td> <td> <td> </td></td></td></td></td></td>	<td> <td> <td> <td> <td> </td></td></td></td></td>	<td> <td> <td> <td> </td></td></td></td>	<td> <td> <td> </td></td></td>	<td> <td> </td></td>	<td> </td>	
Tr. II in B ^b	90"	13"	15"	13"	5"	9"	3"	13"
Cr.	TACET	sim e a	"Sequence B"					
Tm.	90"	13"	15"	13"	5"	9"	3"	13"
Tb.	90"	13"	15"	13"	5"	9"	3"	13"

	15"	11"	8"	4"	12"	10"	13"	15"	9"	
Tr. I in C	<td> <td> <td> <td> <td> <td> <td> <td> <td> </td></td></td></td></td></td></td></td></td>	<td> <td> <td> <td> <td> <td> <td> <td> </td></td></td></td></td></td></td></td>	<td> <td> <td> <td> <td> <td> <td> </td></td></td></td></td></td></td>	<td> <td> <td> <td> <td> <td> </td></td></td></td></td></td>	<td> <td> <td> <td> <td> </td></td></td></td></td>	<td> <td> <td> <td> </td></td></td></td>	<td> <td> <td> </td></td></td>	<td> <td> </td></td>	<td> </td>	
Tr. II in B ^b	15"	11"	8"	4"	12"	10"	13"	15"	9"	
Cr.	G.P.	G.P.	G.P.	G.P.	G.P.	G.P.	G.P.	G.P.	G.P.	
Tm.	15"	11"	8"	4"	12"	10"	13"	15"	9"	
Tb.	15"	11"	8"	4"	12"	10"	13"	15"	9"	(attaca)

*)-Tr. I in C ossia Cornetto (in C)

Sequence B

(00-4'19")

Via Sordini

sempre **ppp** ↔ **P**, come eco

65" 20" 20"

Tr. I *in C* TACET sine a "Sequence C"

Tr. II *in Bb* TACET sine a "Sequence C"

Cr. G.P. 65" 20" Ped. (laca-5#) 20" 20"

Tn. 65" Ped. 20" 20"

Tb. 65" *legatissimo* 20" 20"

legatissimo

20" 20" 58" (00-7'42")

Tr. I 20" 20" 58"

Tr. II 20" 20" 58"

Cr. 20" 20" 58" G.P. 58"

Tn. 20" 20" 58"

Tb. 20" 20" 58" (attacca)

(50-10'53")

13" 7" 3" 2" 5" 3" 3" 4"

Tr. I in C sempre PP ↔ P come eco

Tr. II in B^b

Cr. PP ↔ P come eco

Tn. PP ↔ P come eco

Tb. PP ↔ P come eco

1" 3" 5" 2" 2" 3" 4" 2" 4" 6" 2" 6"

Tr. I in C

Tr. II in B^b

Cr. PP liscio

Tn. PP liscio

Tb. PP liscio

2" 3" 5" 6" 4" 8" 12" (STOP 12'52")

Tr. I in C

Tr. II in B^b

Cr. PPP possibile

Tn. PPP possibile

Tb. PPP possibile

G.P.

FINE

Bucaresti
31-IX-1980

SERBAN NICHIFOR

DIONYSIES VI

En hommage à mon Père

Durée: n 2'30"-3'30"

- Prix "Valentino Bucchi", Roma-1985 -

- Prix SIMC (ISCM), Hong-Kong-1988 -

CARNYX *

(Dionysios VI)

pour Clarinette (Basse) en Sib

Serban NICHIFOR
(1984)

PRESTISSIMO (d n 112)

sempre poco a poco precipitando

(v = slap-tongue)

Cl. in Sib
ou
Cl. Basso in Sib

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

- 1 -

© by Serban NICHIFOR (SABAM-Belgium)

(♩ n 130) sempre poco a poco precipitando

f sub. P molto ritmico ff sfz sfz sfz sfz sfz

P molto ff Sonoro

Sub. ♩ n 100 ben marcato

**) ff molto pesante furiato*

Sub. ♩ n 130 giocoso

sub. ff

Sub. ♩ n 100 ben marcato

**) ff molto pesante furiato*

Sub. ♩ n 130 giocoso sempre precipitando

sub. ff

(♩ n 148) sempre poco a poco precipitando

fff molto sfz molto PP mormorando ritmico

precipitando molto

poco a poco crescendo mp agitato

sfz sub. sfz f scorsevole

(?)

(♩ n 155) sempre poco a poco precipitando

ben. f ff grandioso

(♩ n 170) sempre poco a poco precipitando

ff drammatico sfz sfz sfz sfz

*) - Multisoms ad libitum (eventuellement en base "fa")

sempre agitando

($\text{♩} \approx 190$) tumultoso ma leggero
poco a poco crescendo
fff molto
f possibile secca poss.
Bucharest,
17. VIII. 1984
Serban Nichifor

Prof. Dr. Serban Nichifor

Composer
National University of Music from Bucharest

Address:

Str. Principatele Unite nr. 2
Vila, apt. 7
70512 BUCHAREST
ROMANIA

Tel.: 40-1-336 13 99
e-mail: snichifor@yahoo.com
Telemobil 40-93-435.630

Duration: ~4'

"CARNYX - Σ" (MOTO PERPETUO)

for

Serban NICHIFOR

SAXOPHONE ALTO (Eb) SOLO

Prestissimo, poco rubato, quasi improvvisando (♩=360/♩=180/♩=120/♩=90)

E♭ Alto Sax.

Handwritten musical score for E♭ Alto Saxophone. The score consists of 15 staves of music, each with a system of notes and rests. The music is written in 8/8 time and features various dynamics and articulations. Key markings include:

- gliss.* (glissando)
- (v = slap-tongue)*
- sfz* (sforzando)
- P sub* (piano subito)
- possibile*
- sub. f ben marcato* (subito forte ben marcato)
- sub. mf giocoso* (subito mezzo-forte giocoso)
- molto*
- P lontano* (piano lontano)
- P dolce* (piano dolce)
- sub. ff deciso* (subito fortissimo deciso)
- sub. mf giocoso* (subito mezzo-forte giocoso)
- sempre mf fluido* (sempre mezzo-forte fluido)
- sub. ff ben marcato* (subito fortissimo ben marcato)
- sub. P veloce* (subito piano veloce)
- sfz* (sforzando)
- (pavillon en l'air)*
- sub. ff sonore* (subito fortissimo sonore)
- sub. P veloce* (subito piano veloce)

The score includes various musical notations such as slurs, accents, and dynamic hairpins. The piece concludes with a final cadence on the 15th staff.

E♭ Alto
Sax.

(slap)

sub sfz sfz sfz sfz sfz sfz sfz sfz

f gaio

[2-3 harmonic overtones ad lib.]

ff pesante

sub PP eco

[2-3 harmonic overtones ad lib.]

sub ff pesante sub PP eco

sub P veloce

mp

f ben marcato

PP sub., fluido

molto ff molto P ritmico (simile) (simile) poco para tit.

ff P ff P ff P mp

A Tempo

sub f scorrevole sub simile

E♭ Alto Sax.

sub *f* *simile*

sempre *f*, poco a poco precipitando

sempre precipitando (fz possibile)

ben *f* pavillon en l'air *molto*

A Tempo *ff* (slap) ben marcato

sub. *P* dolce, lontano *pantissimo*

A Tempo sub. *ff* deciso, ben marcato (pavillon en l'air)

(frullato)

possibile *sfffz* secco

NB - Le "carnyx" est un très ancien instrument à vent, qui avait le pavillon en forme de "tête de dragon". Le "carnyx" était utilisé aussi par les romains, comme instrument guerrier.

- Σ = "Sigma", lettre de l'alphabet grec, correspondant à "S" (l'initiale du "Saxophone").

Saxophone
Bismonte, 27-I-1995

SERBAN NICHIFOR

DIONYSIES VII

Saban N. Ichup
(1989)

Dionysies VII

= BATTUTA =

per

percussione

P.a. - 3-VI - 1991,

Stadsschouwburg - Concertgebouw
Amsterdam - Dan Succi

Durata: ~ 10'

Lui Alexandru Matei




Serban Nichifor

(1989)

DIONYSIES VII

"BATTUTA"

per
percuSSIONE

-  = bacchette dure
-  = bacchette morbide
-  = spazzole

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

Allegro giusto (♩ = 120)

Vox (ad lib.) *HAIY*

Legno *2 HAIY*

Pelle *G.P. G.P.*

Metallo *sffz*

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

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

P. *(sempre crescendo)*

P. *molto* *sffz* *ff furioso, poco a poco crescendo*

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

P. *molto* *sffz*

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

M. *sub. pp ritmico* *poco*

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

*Les interventions vocales sont facultatives.

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

M. *sfz* *(l.v.)* *sub. pp* ⁽⁹¹⁾

M. ⁽¹⁰¹⁾

M. *sub. ff* ⁽¹¹¹⁾

L. ⁽¹²¹⁾ *sub. p* *ritmico*

M. *l.v.*

L. ⁽¹³¹⁾

L. ⁽¹⁴¹⁾ *G.P.*

L. ⁽¹⁵¹⁾

L. *G.P.*

L. ⁽¹⁶¹⁾

L. ⁽¹⁷¹⁾

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

M. *Pitmico*

sempre Pitmico

181

P.

M.

191

P.

M.

P.

M.

201

P.

M.

211

L.

P.

M.

sempre P ritmico

(l.v.)

221

L.

M.

G.P.

231

L.

M.

G.P.

pp eco

L.

M.

G.P.

241

L.

M.

G.P.

poco a poco perdendosi

251

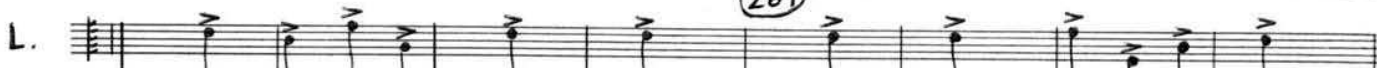
L. 


P. 

M. 

perdendosi *l.v.* *sub. ff ben marcato*

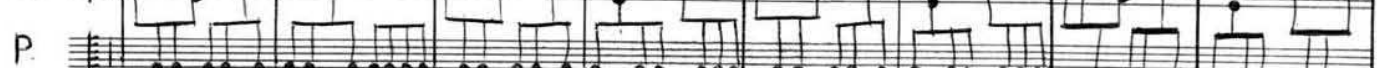
261


L. 


P. 

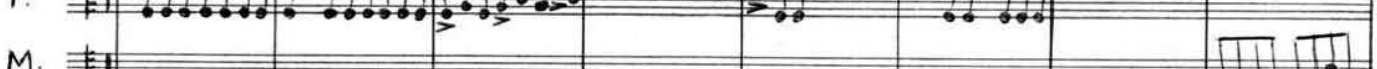
271

L. 

P. 

L. 

P. 

M. 

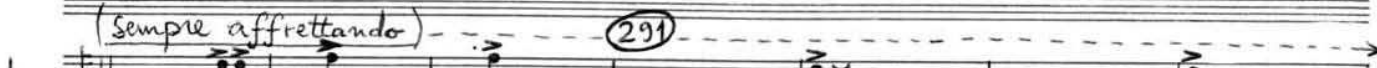
281 poco a poco affrettando

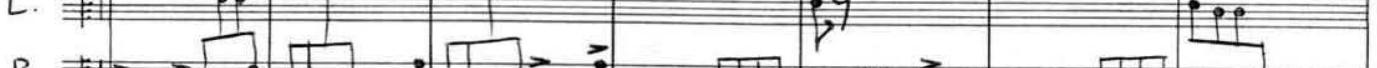
L. 


P. 

M. 


(sempre affrettando) 291


L. 


P. 

M. 

(sempre affrettando) 301

L. 

P. 

M. 

molto

Sub. Tempo I (♩=120)

M. 

sfz *l.v.* *ppoco*

1 2 3 4 5

311

L.

P.

M.

6 7

sub ff

pp poco

1 2 3 4 5

l.v.

321

L.

P.

M.

6

sub ff (l.v.)

pp eco

1 2 3

331

L.

M.

1 2 3

341

L.

M.

3 1 2 3 1 2

pp poco a poco crescendo

2 3 1 2 3 1 2 3

(sempre crescendo)

351

L.

P.

M.

molto ff

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

1 2

pp eco

361

M.

3 4

G.P. G.P.

pp misterioso

1 2 3

371

P.

M.

1 2 3 4

pp

poco a poco perdendosi

(l.v.)

381

P.

M.

1 2

pp eco

P dolce

l.v.

L.

P.

M.

PP eco

P cantabile

l.v.

(391)

L.

molte espressivo

P.

M.

PP profondo

l.v.

PP eco

ppp lontano

l.v.

l.v.

(411)

L.

P.

M.

ppp lontano

l.v.

pp

l.v.

pp

pp

poco f z

(421)

L.

P.

M.

(l.v.)

(l.v.)

G.P.

G.P.

L.

P.

M.

PP cantabile

(l.v.)

minaccioso

ppp

poco pp

PP cantabile

(431)

L.

P.

M.

(l.v.)

minaccioso

ppp

più p

PP cantabile

G.P.

(l.v.)

PP

(l.v.)

(441)

P.

M.

minaccioso

ppp

più

mp

G.P.

PP dolce (l.v.)

G.P.

minaccioso

ppp

poco

451

L.

P. G.P. G.P. G.P. minaccioso

M. *ppp* non crescendo

*ppp*eco (l.v.)

461

L.

P. G.P. G.P. *ppp* *molto ff* (secco) G.P.

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

Sempre minaccioso

poco animando --- Sub. Tempo I (♩ = 120) --- poco a poco precipitando

L.

P. *ppp* *molto ff* *sffz* G.P. *ff disperato* *molto*

M. *ppp* *molto ff* *sffz* (secco) *ff disperato* *molto*

471

L.

P. Sub. Tempo I (♩ = 120) Sub. precipit. (♩ = 144) Sub. Tempo I, sempre allargando molto immateriale G.P. (secco)

M. *ff violenta* (l.v.) *pp* *pp* *ppp* (secco)

*P*profondo *pp* lontano e tranquillo

481

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

P. G.P. (secco)

M. *d'al niente* *possibile* *sffz* *sffz* *HA III* *ff*

Sinaia, 9-10-11-1989

Sinban Niculescu

SERBAN NICHIFOR

DIONYSIES VIII

Pentru Flaut Pope

Serban Niculescu
(1978/81)

"Diagnosis" pt. clarinet si bandă ^{prima (clarinet)}

(Varianta Varsovia 1981)

N 13' (Pr. - 1'20"; P.M. - 2'10"; Inv. - 4' + 2'45"; Epi. - 2'10")

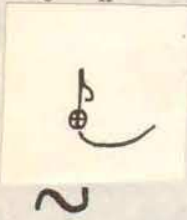
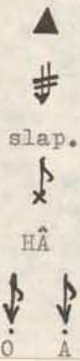
~ 13'

Serban NICHIFOR

D I O N Y S I E S

für B - Klarinette, Celesta (Klavier) und Tonband

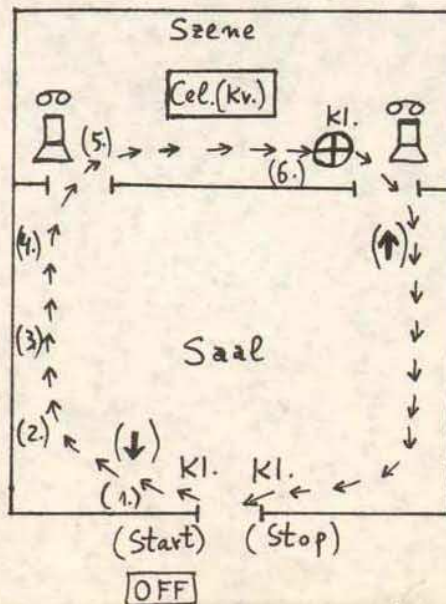
NOTA BENE



- der höchste Klang
- untemperiertes Kreuz, das ein wenig niedriger klingt
- slaptongue (Klang mit der Zunge geklopft)
- ungegrenzte sonorische Höhe
- Interjektion phonetisch ausgesprochen
- Klang, den man erhält, wenn man die Zunge vom Gaumen hinunterschlägt (die Lippen in den Positionen "O" oder "A").
- Klang, den man erhält, wenn man mit der Faust ins Pavillon des Klarinettes schlägt.
- innerhalb des gegebenen Abschnittes brauchen die rhythmischen Werte nicht genau ausgeführt zu werden.

Topik der sonorischen Quellen

(Das Zeichen zeigt den Eintritt in die Szene, und das Zeichen , das Austritt aus der Szene.)



(1.) ... (6.) = Seiten 1... 6
 "Perpetuum Mobile"

(n 12'35")

CELESTA SOLA 1.) PROLOGOS

Serban Nichifor

(OSSIA PIANOFORTE 8↑)

sempre Pedala l.v.

LARGO molto rubato, improvvisando (♩ = n 54)

Cel.
(x Pf.)
8↑

P dolcissimo e lontano, molto espressivo

Cel.
(x Pf.)
8↑

Cel.
(x Pf.)
8↑

Cel.
(x Pf.)
8↑

Cel.
(x Pf.)
8↑

poche a poche decrescendo...

pppp possibile (n 1'20")

attacca

(~ 2'50")

1

2.) PERPETUUM MOBILE (DIONYSIES I)

per Clarinetto in Sib
(solo)

e nastro magnetico (0 α 0)

ȘERBAN NICHIFOR

OFF

Solenne

~ 4"

sempre **ff** con brio

START

Presto possibile (♩=142) **8♯**

(0 α) **START**

(respirare ad libitum)

ff frivolo

8♯

8♯

simile...

8♯

8♯

8♯

8♯

8♯

8♯

8♯

lento

f furioso

legatissimo

1
o o o o
o o o o

1
o o o o
o o o o

mf giocoso

f furioso

(234)

Subito Largo (♩=48)

mp *lusingando*

♩ (≈15" / ≈49")

Subito Presto possibile (♩=142)

sf *legatissimo*

ff *frivolo*

8↑

8↑

8↑

loco

mf *giocoso*

♩ (≈15" / ≈164")

Subito Largo (♩=48)

pp facetamente

pp

Subito Presto possibile (♩=142)

legatissimo

f normale legatissimo

f furioso

mf giocoso

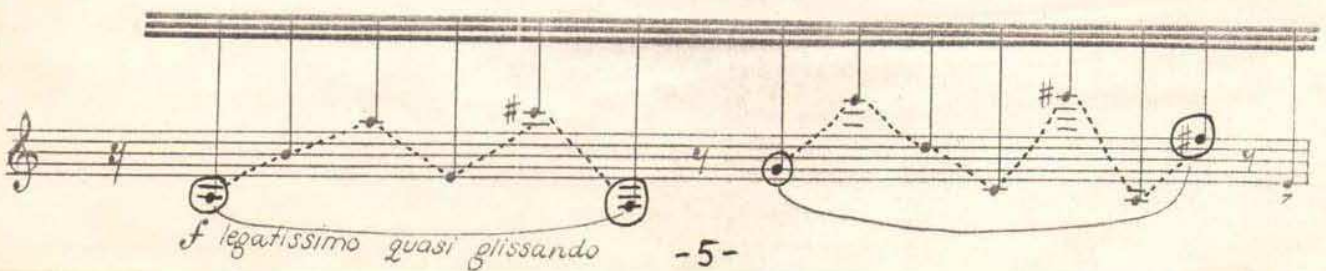
sf

sf frivolo



L'istesso Tempo (♩=142)

con brio



~ 3"

spiegando
quasi glissando

sfz

stap. *mp lugubre*

stap. x

stap.

simile

~ 3"

CL

VOX

Hâ

Hâ

Hâ

Hâ

CL

VOX

Hâ

Hâ

O

A

CL

VOX

O

O

O

Vox

Hâ

Hâ

Hâ

⊕

O

Vox

O

A

Vox

A

s.fz (in Pf.)

grido

Hâ

attacca

- 6 -
M 2054 E

* The Tape α will be stopped together with the end of the clarinet score !!!

STOP

α

~ 32"
~ 2'40"

3.) INVOCATIO

per Clarinetto, Celesto (ossia Pf. 8 \uparrow) e Nastro Magnetico (OBO)

♩ = 60 poco rubato

Sempre PPPP \leftrightarrow mp

[scritta in Sib - effetto 1 tono \downarrow]

sempre PP fluido e cantabile, quasi Vox humana

Clarinetto in Si \flat
(ossia Fl. - 1 tonaco)

Celista (ossia Pf. 8 \uparrow)

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

mp Sonoro
sempre Portato l.v.

Cl.

Cel.

mp Sonoro

Cl.

Cel.

mp Sonoro

mp Sonoro

Cl.

Cel.

pp poco a poco crescendo e

Cl.

Cel.

precipitando

Tempo I *Andante*

Cl.
 Cel.
 PPP < pp > < p > < mf > < f >
 PP *monotono* (come ecc), sempre Pedale
 [Combinazioni libere alle suocetole cuprinse in csete]

Poco più mosso ($\frac{1}{2} = \sqrt{102}$)
 ingenuo, *lentissimo*, molto espressivo
 Cl. (2) PP
 Cel.

Cl. (3)
 Cel.

Cl. (3)
 Cel.

Cl.
 Cel.

Cl. (2)
 Cel.

Sulito
 Tempo I (♩ = 60 poco rubato)

Cl. *(2)*

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

Cl. *sempre pp fluido e cantabile*

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

Cl. *(2)*

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

Cl. *(3)*

Cel.

Cl. *(4)*

Cel. *pp poco a poco crescendo e precipitando*

Cl. *mp* *Tr* *ingenuo*
 Cel. *mp* *ingenuo*
 (sempre Pedale l.v.)

Cl. *mp* *dolce*
 Cel. *mp* *dolce*
poco rall.

Cl. *mp* *dolce*
 Cel. *mp* *dolce*
poco rall.

Poco più mosso
 Cl. *pp* *vibrato malizioso*
 Cel. *pp* *morosando (come es)*

Cl. *pp* *sonoro (l.v.)*
 Cel. *pp* *sonoro (l.v.)*

Cl. *pppp* *lontano, come era* *pendendosi*
 Cel. *pppp* *lontano, come era* *pendendosi*
 START (N2') (N2') (N2'15'') *attacca*
poco a poco ff dolce poco a poco decore.

4.) EPILOGOS

Serban Nichifor

CELESTA SOLA

(OSSIA PIANOFORTE 8^a)

sempre Pedala l.v.

LARGO molto rubato, improvvisando (♩=♩58)

Cel.
(xPf.)
8^a

P *dolcissimo e lantano, molto espressivo*

decrecendo poco a poco

Cel.
(xPf.)
8^a

perdendosi

(N2'40")
STOP

Cel.
(xPf.)
8^a

Cel.
(xPf.)
8^a

poco decrescendo

Cel.
(xPf.)
8^a

PPPP

sub. PP espressivo

Cel.
(xPf.)
8^a

Cel.
(xPf.)
8^a

PPP eco

PPPP perdendosi

(N2'10")

DIONYSIES *Solomon Nidichif*

- Bandă complementară -
- Banda α

- Lucrare simfonică "CONSTELAȚII" (1977) } pag. 10 și 11 (normal)
 } pag. 12 și 13 → în buclă, repetându-se de 2-3 ori
 (în salo, magnetofonul va fi oprit după solist, lăsându-i acestuia libertatea de a cânta ultima secțiune din "Perpetuum Mobile" mai liber)

- Banda β

The score for **Banda β** consists of three staves:

- Synth. I:** Treble clef, key signature of one sharp (F#). Annotations include "4' Δ " and "+ Phase Shifting (\leftrightarrow MM)". Dynamics range from *mf* to *f*.
- Synth. II - XVI:** Treble clef. Annotation: "Mobile folcloric 'izvoare 2050'" with "4' $\Delta \Delta$ ". Dynamics range from *f* to *ff*.
- Synth. XVI:** Bass clef. Annotations include "16' Δ " and "16' Δ ". Dynamics range from *mp* to *fff*.

Time markers at the top: 0'', 5'', 1', 1'24'', 1'50'', 2'25''. A vertical line on the right is labeled "(1981 - din 'Dionysies')".

- 42 -

CLARINETTO in Sib, Piano forte (ossia Celesto),
e Nastro Magnetico (Op. 30)

3.) INVOCATIO

Silvan Nidhifor
(1974)

♩ = 60-100, quasi rubato sempre PPP ↔ mp

sempre PP fluida e cantabile, quasi Vox humana

Tempo I

Handwritten musical score for a piano piece, consisting of six staves. The notation includes treble and bass clefs, various note values, rests, and dynamic markings such as *pp*, *mp*, and *p*. Performance instructions include *sempre pp fluido e cantabile, poco rubato*, *poco a poco*, and *crescendo e precipitando*. There are also numerical markings like (2), (3), (4), and (5) above notes, and a large upward-pointing arrow above a note in the fifth staff.

Tempo I

Handwritten musical score for a piano piece, consisting of two staves. The notation includes treble and bass clefs, note values, and rests. Performance instructions include *P espressivo*, *Poco più mosso*, and *pp vibrato ma liscio*. There are also numerical markings like 1, 2, and 3 above notes.

Handwritten musical score for a piano piece, consisting of one staff. The notation includes a treble clef, note values, and rests. Performance instructions include *longe (n2')*, *(respirare ad libitum)*, *PPPP lontano, come eco perdendosi*, and *(n2')*. There are also numerical markings like 3, 1, 2, and 3 above notes, and a large upward-pointing arrow above a note.

Four empty musical staves, likely intended for accompaniment or further notation.

-14- (- 8ct.)

SERBAN NICHIFOR

DIONYSIES IX

Pour le Quatuor de flûtes à bec "CARRÉ": Marleen Vertommen, Ines Rasbach, Karin Gutsche et Tomma Wessel

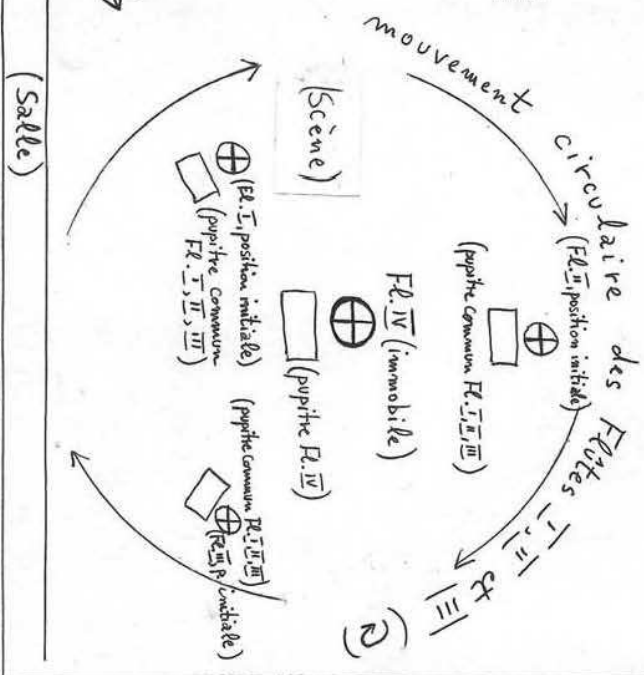
Durée: ~ 5'50"

Serban Nichifor (1997)

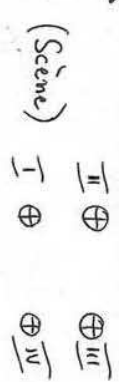
MOÏRAI (Moïraï) *)
 = pour Quatuor de flûtes à bec =
 (partition générale)

NOTA BENE
 → La pièce est composée dans une forme de "rondeau" (ou "rondeaux", "rondelet", "rondellus", "rotondellus" = danse en cercle du 13^{ème} siècle), impliquant — surtout dans le "rondelet de carole" — aussi des alternances solo/ensemble, précédées par une "chanson" (**). Cette forme est aussi visualisée par les 3 dances des 3 "moires" (= FL. I, II et III) tout autour de la "predestinée" (= FL. IV — solo). Par conséquence, "l'état d'immobilité" est noté ⊕ et "le mouvement circulaire" est noté ⊙ (voir la partition), conformément au Schéma 1.
 En tout cas, cette pièce pourra être interprétée aussi dans un emplacement conventionnel (habituel), conformément au Schéma 2.
 → X = "suono bianco" = "son blanc" obtenu en obturant avec le doigt le trou inférieur (l'anche) du "Kopfstück" ("Mundstück") et en éliminant ainsi les vibrations "murricales": "suono bianco" ~ "quasi Vento"
 → N = section non-mesurée, avec une notation proportionnelle.
 → * = "Colpire con piede" — coup de pied dans le sol (comme effet de percussion).

- Schéma 1:
 Emplacement circulaire



(Salle)
 - Schéma 2:
 Emplacement conventionnel (habituel)



**) Intrada (FL. I-IV); Recitativo A (FL. IV); Danza A (FL. I-III); Recitativo B (FL. IV); Danza B (FL. I-III); Recitativo C (FL. IV); Danza C (FL. I-IV).

*) Patrae [Nona, Decima, Morta]; Moires/Pargues [Clotho, Lachesis, Atropos]; Schicksalsfeem; Fates = les déesses du destin ("fatum").

Durata: n 5'50"

Molpa (Moirai)

Serban Nichifor (1997)

Intrada - Senza Tempo G.P. misteriosa, immateriale

pour "Carre" (guitar de flutes à bec) [Dionysies IX]

Flûtes à bec

I (S.) ⊕ (immobile) G.P. *sfz* (suono bianco)
 II (A.) ⊕ (immobile) G.P. *sfz* (suono bianco)
 III (T.) *fp* liscio
 IV (B.) ⊕ (immobile) G.P. *fp* liscio
 sempre ⊕ (immobile)

(rit.)
 Recitativo A. - Senza Tempo, statico (ma scorsevole)
 (FACET - Recitativo A.)

Solo - sempre molto espressivo (quasi improvvisando)
 (FACET - Recitativo A.)
 (FACET - Recitativo A.)
 Solo dolce, lento
 PP ecc
 (attacca)

In solo
 adente
 lento
 lontan
 cantabile
 poco precipitand
 poco a poco calmand
 lontan
 (attacca)

→ **Danza A.**

Allegretto grazioso (♩ = 110), sempre danzando, scherzando, poco sensuale

Handwritten musical score for 'Danza A.' in 2/4 time. The score consists of two systems of staves. The first system includes staves for measures 1-4, 5-8, and 9. The second system includes staves for measures 10-13, 14-17, and 18. The music features a mix of eighth and sixteenth notes with various dynamics and articulations. Key markings include 'mf ritmico', 'AMP', 'ben marcato (poco slap)', and 'TACET - Danza A.'. Measure numbers 1 through 18 are indicated below the staves.

Handwritten musical score for 'Danza A.' in 2/4 time, continuing from the previous system. It includes staves for measures 19-22, 23-26, and 27-30. The music continues with similar rhythmic patterns and dynamics. Key markings include 'sforz', 'ritmico', and 'attacca'. Measure numbers 19 through 30 are indicated below the staves.

* Q = mobile (movimento circolare)
 ** * = colpite con piede

Fl. I, II e III → TACET-Recitativo [B.]

→ Recitativo [B.] - Senza Tempo, estatico (ma scorevole) (♩ 46)

Solo - sempre molto espressivo (quasi improvvisando)

Doloroso (♩ 66)

Lontano, inwaterialo (♩ 64) - molto espressivo

A Tempo (♩ 64)

precipitando →

Fluido (♩ 80) sempre precipitando →

(♩ 88)

sub. poco a poco calwando →

poco calando

sempre calwando

Adagio (♩ 58)

p.a.p. calando

Senza Tempo, estatico

attacca

(♩ 130)
(♩ 150)

Danza B.

Allegro giocoso (♩ = 128), sempre danzante, scherzando, poco sensuale

Handwritten musical score for the first system, featuring five staves:

- Staff 1:** Flute I (S. ossia A.), marked *f* *con brio*.
- Staff 2:** Flute II (A. ossia T.), marked *mf* *vibrato*.
- Staff 3:** Flute III (T. ossia B.), marked *mf* *ben marcato (poco slap)*.
- Staff 4:** Bassoon (B.), marked *mf* *ben marcato (poco slap)*.
- Staff 5:** Tuba (T.), marked *mf* *ben marcato (poco slap)*.

The score includes dynamic markings such as *f*, *mf*, and *pp*, and performance instructions like *con brio*, *vibrato*, and *ben marcato (poco slap)*. The system concludes with a **TACET = Danza B.** instruction.

Handwritten musical score for the second system, featuring five staves:

- Staff 1:** Flute I (S. ossia A.), marked *mf*.
- Staff 2:** Flute II (A. ossia T.), marked *mf*.
- Staff 3:** Flute III (T. ossia B.), marked *mf*.
- Staff 4:** Bassoon (B.), marked *mf*.
- Staff 5:** Tuba (T.), marked *mf*.

The score includes dynamic markings such as *mf*, *f*, and *ff*, and performance instructions like *ben f*, *sfz*, and *piccolo*. The system concludes with a **ff** marking and a **attacca** instruction.

Durata: n. 50 " Parte pour les Fl. I, II et III

Mozart (Moltrai)

Serban Nichifor (1997)

→ Intrada - Senza Tempo, G.P. misteriosa, immaterialità

= Pour "Carre" (guitar de flutes à bec) [Dionysies IX]

Flûtes ar bec

I (S.) ⊕ (immobile) G.P. sfz
 II (A.) ⊕ (immobile) G.P. sfz
 III (T.) ⊕ (immobile) G.P. sfz
 IV (B.) ⊕ (immobile) G.P. sfz
 V (S.) f
 VI (B.) sempre ⊕ (immobile)

I (S.) f
 II (A.) f
 III (T.) f
 IV (B.) f
 V (S.) f
 VI (B.) f
 VII (S.) f
 VIII (A.) f
 IX (T.) f
 X (B.) f
 XI (S.) f

I (S.) p
 II (A.) p
 III (T.) p
 IV (B.) p
 V (S.) p
 VI (B.) p
 VII (S.) p
 VIII (A.) p
 IX (T.) p
 X (B.) p
 XI (S.) p

→ Recitativo A. Senza Tempo, estatico (ma scorrevole)

(FACET = Recitativo A.)

Solo - sempre molto espressivo (quasi improvvisando)

(FACET = Recitativo A.)

V.S.

Danza A. - Allegretto grazioso (♩ = 110), sempre danzando, scherzando, poco sensuale

Danza B. - Allegro giocoso (♩ = 128), sempre danzando, scherzando, poco sensuale

Recitativo B. (IV solo) - I, II, III TACET (N2130^u)

Attaca → **Recitativo B. (IV solo) - I, II, III TACET (N2130^u)**

TACET - Danza A. (I)

TACET - Danza B. (I)

Footnote: *) Q = mobile (movimento circolare) ; ⊕ = immobile
 **) * = coprire con piede

The score consists of two main sections, 'Danza A.' and 'Danza B.', each with five measures (I-V). 'Danza A.' is in 4/4 time with a tempo of Allegretto grazioso (♩ = 110). It features a melodic line with slurs and a bass line with marcato accents. 'Danza B.' is in 4/4 time with a tempo of Allegro giocoso (♩ = 128). It features a more rhythmic melodic line with slurs and a bass line with marcato accents. Both sections include performance instructions such as 'sempre danzando, scherzando, poco sensuale' and 'con brio'. There are also specific annotations for foot positions, such as 'coprire con piede' and 'mobile/immobile'.

I (Sossia A)
 II (A)
 III (T)
 Reitativo [C. (IV solo) - I, II, III TACET (n 13")
 attacca

⊕ (immobilità)
 ⊕ (immobilità)
 ⊕ (immobilità)

Danza C. - Vivace (n 160) sempre danzando, molto sensuale
 I (S.)
 II (A.)
 III (T)
 IV (B.)
 V (S.)
 ff ben marcato
 ff can-brio
 ff galeo

⊕ (immobilità)
 ⊕ (immobilità)
 ⊕ (immobilità)
 ⊕ (immobilità)
 ⊕ (immobilità)

I (A.)
 II (T)
 III (A.)
 IV (B.)
 V (S.)
 ff ben marcato
 ff can-brio
 ff galeo
 ff ben marcato

⊕ (immobilità)
 ⊕ (immobilità)
 ⊕ (immobilità)
 ⊕ (immobilità)
 ⊕ (immobilità)

Saba Nishiz (n 25")