

**GOLDEN MAY**  
**Concerto for Alto Saxophone and Chamber Orchestra**  
**- dedicated to my Mother Dr. Livia Nichifor -**  
**- ALTO SAX (in E-flat) PART**

Serban Nichifor  
17-25-VIII-1998,  
rev. 9-VII-2020

Lento, contemplativo

The musical score is written for Alto Saxophone in E-flat major, 3/4 time. It consists of eight staves of music. The first staff (measures 1-7) begins with a tempo marking of  $\text{♩} = 60$  and a fermata over a whole note. The second staff (measures 8-10) features a triplet of eighth notes. The third staff (measures 11-13) has a fermata over a whole note, followed by a *mp* dynamic marking. The fourth staff (measures 14-16) continues with melodic lines. The fifth staff (measures 17-19) also features melodic lines. The sixth staff (measures 20-22) includes a *poco rit.* marking, a tempo change to  $\text{♩} = 50$ , and a *mp* dynamic. The seventh staff (measures 23-24) has a *poco a poco accelerando* marking and a tempo change to  $\text{♩} = 64$ . The eighth staff (measures 25-26) has a *mf* dynamic and a tempo change to  $\text{♩} = 72$ . The score includes various musical notations such as fermatas, slurs, and dynamic markings.

27  $\text{♩} = 76$   
*f*

29 *ff* *con dolore*  
 $\text{♩} = 80$

31 *sempre accelerando*

34  $\text{♩} = 84$

35  $\text{♩} = 88$

36  $\text{♩} = 92$  *Agitato*  $\text{♩} = 96$

38 *sempre poco a poco accelerando*  $\text{♩} = 98$

40  $\text{♩} = 100$   $\text{♩} = 106$

42  $\text{♩} = 110$   $\text{♩} = 114$

Disperato

44  $\text{♩} = 120$   $\text{♩} = 106$   $\text{♩} = 92$   
Musical staff 44-45: Treble clef, key signature of two sharps (F# and C#). Measure 44 has a whole rest. Measure 45 contains a descending eighth-note scale: G#4, F#4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. A fermata is placed over the final C3. A *ff* dynamic marking is centered below the staff.  
*ff*

46  
Musical staff 46: Treble clef, key signature of two sharps. Measure 46: G#4, A4, B4, C5 (triplets). Measure 47: D5, C5, B4, A4, G#4, F#4, E4, D4 (triplets). Measure 48: C4, B3, A3, G3, F3, E3, D3, C3 (triplets). Measure 49: G#3, F#3, E3, D3, C3, B2, A2, G2 (triplets). Measure 50: F#2, E2, D2, C2, B1, A1, G1, F1 (triplets). A *f* dynamic marking is centered below the staff.  
*f*

48  
Musical staff 48: Treble clef, key signature of two sharps. Measure 48: G#4, A4, B4, C5 (triplets). Measure 49: D5, C5, B4, A4, G#4, F#4, E4, D4 (triplets). Measure 50: C4, B3, A3, G3, F3, E3, D3, C3 (triplets). Measure 51: G#3, F#3, E3, D3, C3, B2, A2, G2 (triplets). Measure 52: F#2, E2, D2, C2, B1, A1, G1, F1 (triplets). A *mf* dynamic marking is centered below the staff.  
*mf*

50  
Musical staff 50: Treble clef, key signature of two sharps. Measure 50: G#4, A4, B4, C5 (triplets). Measure 51: D5, C5, B4, A4, G#4, F#4, E4, D4 (triplets). Measure 52: C4, B3, A3, G3, F3, E3, D3, C3 (triplets). Measure 53: G#3, F#3, E3, D3, C3, B2, A2, G2 (triplets). Measure 54: F#2, E2, D2, C2, B1, A1, G1, F1 (triplets). A *mf* dynamic marking is centered below the staff.  
*mf*

52  $\text{♩} = 78$  sub. rall.  $\text{♩} = 64$  Dolcissimo  
Musical staff 52: Treble clef, key signature of two sharps. Measure 52: G#4, A4, B4, C5 (triplets). Measure 53: D5, C5, B4, A4, G#4, F#4, E4, D4 (triplets). Measure 54: C4, B3, A3, G3, F3, E3, D3, C3 (triplets). Measure 55: G#3, F#3, E3, D3, C3, B2, A2, G2 (triplets). Measure 56: F#2, E2, D2, C2, B1, A1, G1, F1 (triplets). A *Dolcissimo* dynamic marking is centered below the staff.  
*Dolcissimo*

55  
Musical staff 55: Treble clef, key signature of two sharps. Measure 55: G#4, A4, B4, C5 (triplets). Measure 56: D5, C5, B4, A4, G#4, F#4, E4, D4 (triplets). Measure 57: C4, B3, A3, G3, F3, E3, D3, C3 (triplets). Measure 58: G#3, F#3, E3, D3, C3, B2, A2, G2 (triplets). Measure 59: F#2, E2, D2, C2, B1, A1, G1, F1 (triplets). A *mf* dynamic marking is centered below the staff.  
*mf*

poco a poco precipitando

58  
Musical staff 58: Treble clef, key signature of two sharps. Measure 58: G#4, A4, B4, C5 (triplets). Measure 59: D5, C5, B4, A4, G#4, F#4, E4, D4 (triplets). Measure 60: C4, B3, A3, G3, F3, E3, D3, C3 (triplets). Measure 61: G#3, F#3, E3, D3, C3, B2, A2, G2 (triplets). Measure 62: F#2, E2, D2, C2, B1, A1, G1, F1 (triplets). A *mf* dynamic marking is centered below the staff.  
*mf*

61  $\text{♩} = 70$   $\text{♩} = 78$   $\text{♩} = 66$   $\text{♩} = 52$  Molto espressivo  
Musical staff 61: Treble clef, key signature of two sharps. Measure 61: G#4, A4, B4, C5 (triplets). Measure 62: D5, C5, B4, A4, G#4, F#4, E4, D4 (triplets). Measure 63: C4, B3, A3, G3, F3, E3, D3, C3 (triplets). Measure 64: G#3, F#3, E3, D3, C3, B2, A2, G2 (triplets). Measure 65: F#2, E2, D2, C2, B1, A1, G1, F1 (triplets). A *Molto espressivo* dynamic marking is centered below the staff.  
*Molto espressivo*

65  
Musical staff 65: Treble clef, key signature of two sharps. Measure 65: G#4, A4, B4, C5 (triplets). Measure 66: D5, C5, B4, A4, G#4, F#4, E4, D4 (triplets). Measure 67: C4, B3, A3, G3, F3, E3, D3, C3 (triplets). Measure 68: G#3, F#3, E3, D3, C3, B2, A2, G2 (triplets). Measure 69: F#2, E2, D2, C2, B1, A1, G1, F1 (triplets). A *mf* dynamic marking is centered below the staff.  
*mf*

71 

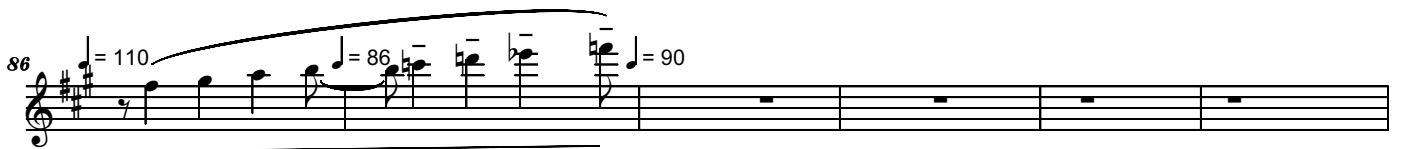
poco a poco precipitando

Risoluto

77 

82 

sempre poco a poco precipitando

86 

sub. allargando

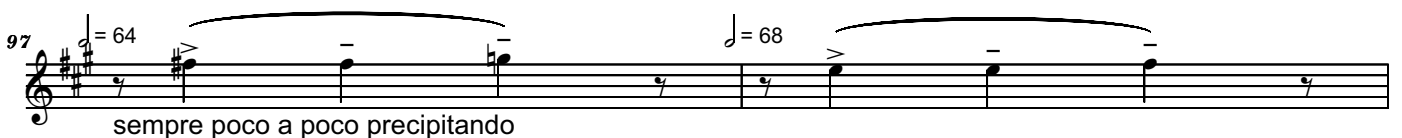
sempre precipitando

92 

94 

95 

Patetico

97 

sempre poco a poco precipitando

99 

101  $\text{♩} = 80$   $\text{♩} = 84$

103  $\text{♩} = 88$   $\text{♩} = 90$

105  $\text{♩} = 92$   $\text{♩} = 94$

107  $\text{♩} = 96$   $\text{♩} = 100$

sub. allargando Trionfale

109  $\text{♩} = 80$   $\text{♩} = 120$

112  $\text{♩} = 4$

117  $\text{♩} = 4$

Sub.Misterioso poco a poco animando

121  $\text{♩} = 6$

poco a poco calando

128  $\text{♩} = 126$   $\text{♩} = 132$   $\text{♩} = 140$   $\text{♩} = 146$   $\text{♩} = 152$   $\text{♩} = 160$   $\text{♩} = 140$

135 *molto allargando*  $\text{♩} = 120$   $\text{♩} = 100$   $\text{♩} = 80$   $\text{♩} = 60$  *Lontano, con morbidezza*  
 $\text{mf}$  languido, con dolcezza

141 *poco rall.*  $\text{♩} = 40$   $\text{♩} = 54$  *Subito Poco Più Mosso*  
 $mp$

148 *poco a poco accelerando*  
 $mp$

154 *Andante*  $\text{♩} = 60$   $\text{♩} = 66$

158 *poco allargando* *sub. animando*  
 $mp$   $mp$

163 *poco a poco precipitando*  
 $\text{♩} = 95$   $\text{♩} = 105$   $\text{♩} = 115$   $\text{♩} = 125$   $\text{♩} = 135$

169 *sub. molto allargando* *Nostalgico, quasi Valzer lontano*  
 $\text{♩} = 100$   $\text{♩} = 66$   $\text{♩} = 52$   
 $ff$  con morbidezza

172  
 174

176

poco a poco animando

178

180

$\text{♩} = 56$   $\text{♩} = 60$

182

$\text{♩} = 66$   $\text{♩} = 76$   $\text{♩} = 80$   $\text{♩} = 84$   $\text{♩} = 88$   $\text{♩} = 92$   $\text{♩} = 100$   $\text{♩} = 110$   $\text{♩} = 120$   $\text{♩} = 100$

sempre poco a poco crescendo ed affrettando

191

Appassionato

$\text{♩} = 88$

*ff*

193

3

195

3

197

3

199

$\text{♩} = 94$   $\text{♩} = 100$

sempre poco a poco crescendo ed affrettando

201  $\text{♩} = 110$   $\text{♩} = 115$

203  $\text{♩} = 120$   $\text{♩} = 130$

*ff*

sempre crescendo ed affrettando

205  $\text{♩} = 140$   $\text{♩} = 150$

sub. allargando

207  $\text{♩} = 130$   $\text{♩} = 110$

Grandioso - sempre precipitando

209  $\text{♩} = 115$   $\text{♩} = 120$

*fff*

211  $\text{♩} = 125$   $\text{♩} = 130$

3

213  $\text{♩} = 135$   $\text{♩} = 120$

215  $\text{♩} = 145$

sub. allargando

216  $\text{♩} = 150$   $\text{♩} = 90$  10



Con morbidezza

dolce

217  $\text{♩} = 60$   
*fff* *f*

220

222

225  $\text{♩} = 66$  sempre animando  $\text{♩} = 72$

228  $\text{♩} = 78$   $\text{♩} = 84$   $\text{♩} = 90$  Ben Marcato  
*ff*

232 sub.allargando  $\text{♩} = 70$   $\text{♩} = 40$   $\text{♩} = 52$  Molto Espressivo  
decrescendo *f* *mf* *mf*

236 poco rall.  $\text{♩} = 48$

239  $\text{♩} = 52$  A Tempo  $\text{♩} = 58$  poco a poco animando  
*f*

242  $\text{♩} = 64$   $\text{♩} = 70$   $\text{♩} = 76$   
*f*

245  $\text{♩} = 82$   $\text{♩} = 88$   $\text{♩} = 94$  *ff*

248  $\text{♩} = 100$   $\text{♩} = 106$

sub. allargando  
250  $\text{♩} = 100$   $\text{♩} = 75$

251  $\text{♩} = 100$  *ff* Grandioso

254  $\text{♩} = 100$

257  $\text{♩} = 100$

260  $\text{♩} = 100$

264  $\text{♩} = 100$  *f*

269  $\text{♩} = 100$

275 

poco a poco animando

281 

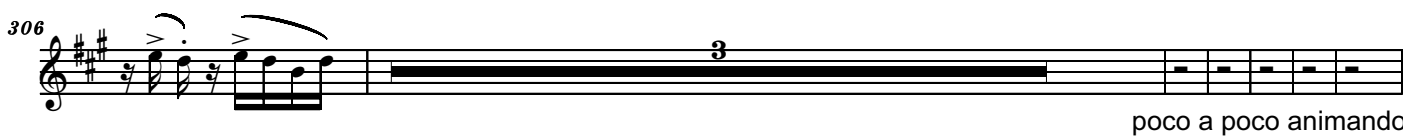
286 

291 

296 

poco a poco animando *mf*

301 

306 

poco a poco animando

315 

*ff*

320 

324

329

poco a poco animando

poco a poco animando

$\text{♩} = 110$

339

$\text{♩} = 112$     $\text{♩} = 114$     $\text{♩} = 116$     $\text{♩} = 118$     $\text{♩} = 120$

344

$\text{♩} = 122$     $\text{♩} = 124$     $\text{♩} = 128$

349

355

sempre animando

361

$\text{♩} = 140$

366

372

378

383

389

sempre animando

$\text{♩} = 144$

395

$\text{♩} = 150$

401

406

413

*f* *fff*

424

$\text{♩} = 80$   $\text{♩} = 60$   $\text{♩} = 100$

*f* *rall.* *a tempo* *mf*

430

$\text{♩} = 40$

**GOLDEN MAY**  
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**PIANO PART**

Serban Nichifor  
17-25-VIII-1998,  
rev. 9-VII-2020

Lento, contemplativo

Pf.

Musical score for measures 1-24. The piece is in 3/4 time. The tempo is Lento, contemplativo. The score consists of two staves: a treble clef staff and a bass clef staff. The tempo marking is  $\text{♩} = 60$ . The score is mostly whole notes and half notes.

Pf.

Musical score for measures 25-39. The tempo is  $\text{♩} = 68$ . The score is in 3/4 time. It features a *ff* dynamic marking. There are triplets and sixteenth notes. The score consists of two staves: a treble clef staff and a bass clef staff.

Pf.

Musical score for measures 40-44. The tempo is  $\text{♩} = 100$ . The score is in 3/4 time. It features a *ff* dynamic marking. There are triplets and sixteenth notes. The score consists of two staves: a treble clef staff and a bass clef staff.

Pf.

Musical score for measures 45-49. The tempo is  $\text{♩} = 92$ . The score is in 3/4 time. It features a *f* dynamic marking. There are triplets and sixteenth notes. The score consists of two staves: a treble clef staff and a bass clef staff.

48) Pf.

mf

Detailed description: This system contains measures 48, 49, and 50. It features a grand staff with treble and bass clefs. The music consists of triplet eighth notes in both hands, grouped by slurs. The dynamic marking is *mf*.

51) Pf.

$\text{♩} = 78$

*mf*

$\text{♩} = 64$

*mp*

Detailed description: This system contains measures 51, 52, and 53. Measure 51 has a tempo marking of  $\text{♩} = 78$ . Measure 53 has a tempo marking of  $\text{♩} = 64$ . The music features triplet eighth notes in both hands, with a change in dynamics from *mf* to *mp* in measure 53. A 3/4 time signature is present in measure 53.

54) Pf.

Detailed description: This system contains measures 54, 55, 56, and 57. It features a grand staff with treble and bass clefs. The music consists of triplet eighth notes in both hands, grouped by slurs.

58) Pf.

$\text{♩} = 70$

Detailed description: This system contains measures 58, 59, 60, and 61. It features a grand staff with treble and bass clefs. The music consists of triplet eighth notes in both hands, grouped by slurs. A tempo marking of  $\text{♩} = 70$  is present in measure 60.

62) Pf.

$\text{♩} = 78$

$\text{♩} = 66$

$\text{♩} = 52$

Detailed description: This system contains measures 62, 63, 64, and 65. It features a grand staff with treble and bass clefs. The music consists of triplet eighth notes in both hands, grouped by slurs. Tempo markings are  $\text{♩} = 78$  in measure 62,  $\text{♩} = 66$  in measure 63, and  $\text{♩} = 52$  in measure 64.

67) Pf.

73) Pf.

♩ = 55    ♩ = 60    ♩ = 65    ♩ = 70

79) Pf.

♩ = 75    ♩ = 80    ♩ = 90

*mf*

84) Pf.

♩ = 100    ♩ = 105    ♩ = 110    ♩ = 86

88) Pf.

♩ = 90



90) *Pf.* simile (sempre arpeggiando)

93) *Pf.*  $\text{♩} = 95$   $\text{♩} = 100$   $\text{♩} = 110$

96) *Pf.*  $\text{♩} = 60$   $\text{♩} = 64$   $\text{♩} = 68$  *ff*

99) *Pf.*  $\text{♩} = 72$   $\text{♩} = 76$   $\text{♩} = 80$

102) *Pf.*  $\text{♩} = 84$   $\text{♩} = 88$   $\text{♩} = 90$

105  $\text{♩} = 92$   $\text{♩} = 94$   $\text{♩} = 96$

Pf.

108  $\text{♩} = 100$   $\text{♩} = 80$   $\text{♩} = 120$

Pf.

112

Pf.

117

Pf.

122  $\text{♩} = 126$   $\text{♩} = 132$   $\text{♩} = 140$   $\text{♩} = 146$   $\text{♩} = 152$   $\text{♩} = 160$   $\text{♩} = 166$   $\text{♩} = 170$   $\text{♩} = 80$   $\text{♩} = 60$   $\text{♩} = 44$

Pf.

*mp* fluido, poco marcato

*mp*

142)  $\text{♩} = 40$   $\text{♩} = 54$

Pf.

149)

Pf.

154)  $\text{♩} = 60$   $\text{♩} = 66$

Pf.

*mf*

158)  $\text{♩} = 62$   $\text{♩} = 58$   $\text{♩} = 70$

Pf.

*mp* *mf*

163)  $\text{♩} = 95$   $\text{♩} = 105$   $\text{♩} = 115$   $\text{♩} = 125$   $\text{♩} = 135$

Pf.

*f*

169  $\text{♩} = 100$   $\text{♩} = 66$   $\text{♩} = 52$  3  $\text{♩} = 60$  3

Pf.

176  $\text{♩} = 56$   $\text{♩} = 60$

Pf.

182  $\text{♩} = 66$   $\text{♩} = 76$   $\text{♩} = 80$   $\text{♩} = 84$   $\text{♩} = 88$   $\text{♩} = 92$   $\text{♩} = 100$   $\text{♩} = 110$

Pf.

*mf*

190  $\text{♩} = 120$   $\text{♩} = 100$   $\text{♩} = 88$   $\text{♩} = 94$

Pf.

*ff*

200  $\text{♩} = 100$   $\text{♩} = 110$   $\text{♩} = 115$   $\text{♩} = 120$   $\text{♩} = 130$   $\text{♩} = 140$   $\text{♩} = 150$

Pf.

Pf. 207)  $\text{♩} = 130$   $\text{♩} = 110$   $\text{♩} = 115$   $\text{♩} = 120$   $\text{♩} = 125$   $\text{♩} = 130$   $\text{♩} = 135$   $\text{♩} = 120$

Pf. 215)  $\text{♩} = 145$   $\text{♩} = 150$   $\text{♩} = 90$   $\text{♩} = 60$

*fff* *f*

Pf. 219)

Pf. 222)

Pf. 225)  $\text{♩} = 66$   $\text{♩} = 72$   $\text{♩} = 78$

Pf. 229  $\text{♩} = 84$   $\text{♩} = 90$  *ff*

Pf. 233  $\text{♩} = 70$   $\text{♩} = 40$   $\text{♩} = 52$  *mf* decrescendo

Pf. 237  $\text{♩} = 48$   $\text{♩} = 52$

Pf. 240  $\text{♩} = 58$   $\text{♩} = 64$

Pf. 243  $\text{♩} = 70$   $\text{♩} = 76$   $\text{♩} = 82$  *f*

246)  $\text{♩} = 88$   $\text{♩} = 94$   $\text{♩} = 100$

Pf.

*ff*

*ff*

249)  $\text{♩} = 106$

Pf.

*ff*

*ff*

250)  $\text{♩} = 100$   $\text{♩} = 75$

Pf.

*fff*

*fff*

251)  $\text{♩} = 100$

Pf.

*mf*

12

12

12

254)

Pf.

12

12

12

257) Pf.

Musical score for measures 257-262. The right hand (treble clef) features a melodic line with accents and slurs. The left hand (bass clef) has a rhythmic accompaniment with two groups of sixteenth notes, each marked with a '12' and a slur. The piece concludes with a series of chords in the right hand.

263) Pf.

Musical score for measures 263-270. The right hand (treble clef) contains complex chordal textures with slurs and accents. The left hand (bass clef) provides a steady accompaniment. A dynamic marking of *mf* is present in both staves.

271) Pf.

Musical score for measures 271-286. The right hand (treble clef) features a complex, multi-voiced texture with many notes and slurs. The left hand (bass clef) has a rhythmic accompaniment. A tempo marking of  $\text{♩} = 102$  is indicated.

287) Pf.

Musical score for measures 287-302. The right hand (treble clef) continues with a complex, multi-voiced texture. The left hand (bass clef) has a rhythmic accompaniment. A tempo marking of  $\text{♩} = 104$  is indicated.

303) Pf.

Musical score for measures 303-308. The right hand (treble clef) features a melodic line with slurs and accents, starting with a dynamic marking of *ff*. The left hand (bass clef) has a rhythmic accompaniment.



311) Pf.  $\text{♩} = 106$  *ff*

318) Pf. *ff*

328) Pf.  $\text{♩} = 110$

334) Pf.

339) Pf.  $\text{♩} = 112$   $\text{♩} = 114$   $\text{♩} = 116$   $\text{♩} = 118$   $\text{♩} = 120$

Pf. 344  $\text{♩} = 122$   $\text{♩} = 124$   $\text{♩} = 126$   $\text{♩} = 128$

Pf. 351

Pf. 364

Pf. 379

Pf. 390  $\text{♩} = 144$   $\text{♩} = 150$

401) Pf.

410) Pf.

415) Pf.

420) Pf.

431) Pf.

17-25-VIII-1998,  
rev. 9-VII-2020

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**VIOLINI I PART**

Serban Nichifor  
17-25-VIII-1998,  
rev. 9-VII-2020

Lento, contemplativo

♩ = 60

*p*

19 ♩ = 56 ♩ = 50 ♩ = 60 ♩ = 64 ♩ = 68 ♩ = 72 ♩ = 76

*mp* *mf* *f*

28 ♩ = 80

*f*

33

34 ♩ = 84

35 ♩ = 88

36 ♩ = 92

37 ♩ = 96

38

39 ♩ = 98

40  $\text{♩} = 100$  *6*

41  $\text{♩} = 106$  *6*

42  $\text{♩} = 110$  *6*

43  $\text{♩} = 114$  *6*

44  $\text{♩} = 120$  *6*  $\text{♩} = 106$   $\text{♩} = 92$  *ff*

47 *f* *mf* *6* *3* *3*

52  $\text{♩} = 78$  *3*  $\text{♩} = 64$  *mf cantabile* *6* *3*

59  $\text{♩} = 70$  *mf*  $\text{♩} = 78$   $\text{♩} = 66$   $\text{♩} = 52$  *3* *3*

68  $\text{♩} = 55$   $\text{♩} = 60$   $\text{♩} = 65$   $\text{♩} = 70$   $\text{♩} = 75$   $\text{♩} = 80$   $\text{♩} = 90$   $\text{♩} = 100$

85  $\text{♩} = 105$   $\text{♩} = 110$   $\text{♩} = 86$   $\text{♩} = 90$  *6* *3*

92  $\text{♩} = 95$  *mf*  $\text{♩} = 100$  *3* *3*

95  $\text{♩} = 110$   $\text{♩} = 60$   $\text{♩} = 64$   $\text{♩} = 68$   $\text{♩} = 72$   
*ff*

100  $\text{♩} = 76$   $\text{♩} = 80$   $\text{♩} = 84$   $\text{♩} = 88$   $\text{♩} = 90$   $\text{♩} = 92$   $\text{♩} = 94$

107  $\text{♩} = 96$   $\text{♩} = 100$   $\text{♩} = 80$   $\text{♩} = 120$   
*f* *f*

119  $\text{♩} = 126$   $\text{♩} = 132$   $\text{♩} = 140$   
*mp* *mf*

131  $\text{♩} = 146$   $\text{♩} = 152$   $\text{♩} = 160$   $\text{♩} = 140$   $\text{♩} = 120$   $\text{♩} = 100$   $\text{♩} = 80$   $\text{♩} = 60$   
*f* *p*

139  $\text{♩} = 44$   $\text{♩} = 40$   $\text{♩} = 54$   $\text{♩} = 60$

155  $\text{♩} = 66$   $\text{♩} = 62$   $\text{♩} = 58$   $\text{♩} = 70$   $\text{♩} = 95$   $\text{♩} = 105$   $\text{♩} = 115$

166  $\text{♩} = 125$   $\text{♩} = 135$   $\text{♩} = 100$   $\text{♩} = 80$

171  $\text{♩} = 52$  *p* *ff*

180  $\text{♩} = 56$   $\text{♩} = 60$   $\text{♩} = 66$   $\text{♩} = 76$   $\text{♩} = 80$   $\text{♩} = 84$   $\text{♩} = 88$   $\text{♩} = 92$

188  $\text{♩} = 100$   $\text{♩} = 110$   $\text{♩} = 120$   $\text{♩} = 100$   $\text{♩} = 88$   
*ff*

193

Musical staff 193: Treble clef, key signature of two flats. Measures 193-198. Includes triplets and slurs.

199

199  $J=94$   $J=100$   $J=110$   $J=115$   $J=120$

*ff*

204

204  $J=130$   $J=140$   $J=150$   $J=130$   $J=110$

209

209  $J=115$   $J=120$   $J=125$   $J=130$   $J=135$

214

214  $J=120$   $J=145$   $J=150$   $J=90$   $J=60$

218

218  $J=66$   $J=72$   $J=78$   $J=84$   $J=90$

233

233  $J=70$   $J=40$   $J=52$   $J=40$   $J=52$   $J=58$   $J=64$

*mf*

243

243  $J=70$   $J=76$   $J=82$

*mf*

246

246  $J=88$   $J=94$   $J=100$   $J=106$

250

250  $J=100$   $J=75$   $J=100$

*fff*

256

256  $f$

263 *mf*

273  $\text{♩} = 102$

289  $\text{♩} = 104$

307  $\text{♩} = 106$

325  $\text{♩} = 110$   $\text{♩} = 112$   $\text{♩} = 114$

341  $\text{♩} = 116$   $\text{♩} = 118$   $\text{♩} = 120$   $\text{♩} = 122$   $\text{♩} = 124$   $\text{♩} = 126$   $\text{♩} = 128$

352  $\text{♩} = 140$

367

389  $\text{♩} = 144$   $\text{♩} = 150$

408  $\text{♩} = 100$  *mf*

426  $\text{♩} = 80$   $\text{♩} = 60$   $\text{♩} = 100$   $\text{♩} = 40$  *mf*



**GOLDEN MAY**  
**Concerto for Alto Saxophone and Chamber Orchestra**  
**- dedicated to my Mother Dr. Livia Nichifor -**  
**VIOLINI II PART**

Serban Nichifor  
17-25-VIII-1998,  
rev. 9-VII-2020

Lento, contemplativo

The musical score is written for Violini II Part in 3/4 time. It begins with a tempo marking of *Lento, contemplativo* and a metronome marking of  $\text{♩} = 60$ . The score consists of ten staves of music. The first staff (measures 1-7) features a *pp* dynamic and a 4-measure rest. The second staff (measures 8-11) is marked *p*. The third staff (measures 12-15) continues the *p* dynamic. The fourth staff (measures 16-19) continues the *p* dynamic. The fifth staff (measures 20-22) has a *p* dynamic and includes tempo markings of  $\text{♩} = 56$ ,  $\text{♩} = 50$ , and  $\text{♩} = 60$ . The sixth staff (measures 23-25) has a *mp* dynamic and includes tempo markings of  $\text{♩} = 64$  and  $\text{♩} = 68$ . The seventh staff (measures 26-28) has a *mp* dynamic and includes tempo markings of  $\text{♩} = 72$ ,  $\text{♩} = 76$ , and  $\text{♩} = 80$ . The eighth staff (measures 29-34) has a *f* dynamic and includes tempo markings of  $\text{♩} = 80$  and  $\text{♩} = 84$ . The ninth staff (measures 35-37) has a *f* dynamic and includes tempo markings of  $\text{♩} = 88$  and  $\text{♩} = 92$ , with triplets. The tenth staff (measures 38-41) has a *f* dynamic and includes tempo markings of  $\text{♩} = 96$  and  $\text{♩} = 98$ , with triplets.

40  $\text{♩} = 100$   $\text{♩} = 106$

42  $\text{♩} = 110$   $\text{♩} = 114$

44  $\text{♩} = 120$   $\text{♩} = 106$   $\text{♩} = 92$  *ff*

47 *f* *mf*

52  $\text{♩} = 78$   $\text{♩} = 64$

59  $\text{♩} = 70$   $\text{♩} = 78$

63  $\text{♩} = 66$   $\text{♩} = 52$

73  $\text{♩} = 55$   $\text{♩} = 60$   $\text{♩} = 65$   $\text{♩} = 70$   $\text{♩} = 75$   $\text{♩} = 80$   $\text{♩} = 90$   $\text{♩} = 100$   $\text{♩} = 105$   $\text{♩} = 110$   $\text{♩} = 86$   $\text{♩} = 90$

91  $\text{♩} = 95$   $\text{♩} = 100$   $\text{♩} = 110$   $\text{♩} = 60$   $\text{♩} = 64$   $\text{♩} = 68$  *f* *ff*

99  $\text{♩} = 72$   $\text{♩} = 76$   $\text{♩} = 80$   $\text{♩} = 84$   $\text{♩} = 88$   $\text{♩} = 90$

105  $\text{♩} = 92$   $\text{♩} = 94$   $\text{♩} = 96$   $\text{♩} = 100$   $\text{♩} = 80$   $\text{♩} = 120$  *f*

111 *f* *mp* *mf* *mp*

126 *mf* *f*

♩ = 126   ♩ = 132   ♩ = 140   ♩ = 146   ♩ = 152   ♩ = 160   ♩ = 140   ♩ = 120

136 *p*

♩ = 100   ♩ = 80   ♩ = 60   ♩ = 44   ♩ = 40   ♩ = 54

151 *mp*

♩ = 60   ♩ = 66

160 *mp*

♩ = 62   ♩ = 58   ♩ = 70   ♩ = 95   ♩ = 105   ♩ = 115   ♩ = 125   ♩ = 135   ♩ = 100

206  $\text{♩} = 150$   $\text{♩} = 130$   $\text{♩} = 110$   $\text{♩} = 115$   $\text{♩} = 120$   $\text{♩} = 125$   
*fff*

212  $\text{♩} = 130$   $\text{♩} = 135$   $\text{♩} = 120$   $\text{♩} = 145$

216  $\text{♩} = 150$   $\text{♩} = 90$   $\text{♩} = 60$   
*fff*

224  $\text{♩} = 66$   $\text{♩} = 72$   $\text{♩} = 78$   $\text{♩} = 84$   $\text{♩} = 90$   $\text{♩} = 70$   $\text{♩} = 40$   $\text{♩} = 52$   $\text{♩} = 48$   $\text{♩} = 52$

240  $\text{♩} = 58$   $\text{♩} = 64$   $\text{♩} = 70$   $\text{♩} = 76$   $\text{♩} = 82$   $\text{♩} = 88$

247  $\text{♩} = 94$   $\text{♩} = 100$   $\text{♩} = 106$

250  $\text{♩} = 100$   $\text{♩} = 75$   $\text{♩} = 100$   
*ff* *f*

257

266  $\text{♩} = 102$   
*mf*

290  $\text{♩} = 104$   $\text{♩} = 106$

320  $\text{♩} = 110$   $\text{♩} = 112$   $\text{♩} = 114$   $\text{♩} = 116$   $\text{♩} = 118$   $\text{♩} = 120$

344  $\text{♩} = 122$   $\text{♩} = 124$   $\text{♩} = 126$   $\text{♩} = 128$   $\text{♩} = 140$

369  $\text{♩} = 144$   $\text{♩} = 150$

396

422  $\text{♩} = 100$   $\text{♩} = 80$   $\text{♩} = 60$   $\text{♩} = 100$   $\text{♩} = 40$

*mf* *mf*

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**VIOLE PART**

Serban Nichifor  
17-25-VIII-1998,  
rev. 9-VII-2020

Lento, contemplativo

The musical score is written for a Violin part. It begins with a tempo marking of 'Lento, contemplativo' and a metronome marking of 60. The score is in 3/4 time and consists of 53 measures. The key signature has one sharp (F#). The dynamics range from piano (p) to fortissimo (ff). The score includes various musical notations such as slurs, accents, and triplets. The tempo markings are: 60, 56, 50, 60, 64, 68, 72, 76, 80, 84, 88, 92, 96, 100, 106, 110, 114, 120, 106, 92, 78, 64, 70.

62  $\text{♩} = 78$   $\text{♩} = 66$   $\text{♩} = 52$

Musical staff 62-71. Bass clef, 2/4 time signature. Measures 62-65 contain triplets. Measure 66 has a half note. Measures 67-71 are eighth notes. Dynamics: *mf*.

72  $\text{♩} = 55$   $\text{♩} = 60$   $\text{♩} = 65$   $\text{♩} = 70$   $\text{♩} = 75$   $\text{♩} = 80$   $\text{♩} = 90$   $\text{♩} = 100$   $\text{♩} = 105$   $\text{♩} = 110$   $\text{♩} = 86$

Musical staff 72-87. Bass clef, 2/4 time signature. Measures 72-87 are whole notes. Dynamics: *mf*.

88  $\text{♩} = 90$   $\text{♩} = 95$

ben sostenuto

Musical staff 88-93. Bass clef, 2/4 time signature. Measures 88-93 contain triplets and a sextuplet. Dynamics: *mf*.

94  $\text{♩} = 100$   $\text{♩} = 110$   $\text{♩} = 60$

Musical staff 94-96. Bass clef, 2/4 time signature. Measures 94-96 contain triplets. Measure 97 is a half note. Dynamics: *ff*.

97  $\text{♩} = 64$   $\text{♩} = 68$   $\text{♩} = 72$   $\text{♩} = 76$   $\text{♩} = 80$   $\text{♩} = 84$   $\text{♩} = 88$

Musical staff 97-103. Treble clef, 2/4 time signature. Measures 97-103 contain eighth notes with accents. Dynamics: *ff*.

104  $\text{♩} = 90$   $\text{♩} = 92$   $\text{♩} = 94$   $\text{♩} = 96$   $\text{♩} = 100$

Musical staff 104-108. Treble clef, 2/4 time signature. Measures 104-108 contain eighth notes. Dynamics: *ff*.

109  $\text{♩} = 80$   $\text{♩} = 120$

Musical staff 109-122. Treble clef, 2/4 time signature. Measures 109-122 contain eighth notes. Dynamics: *f*, *f*, *mp*.

123  $\text{♩} = 126$   $\text{♩} = 132$   $\text{♩} = 140$   $\text{♩} = 146$

Musical staff 123-131. Bass clef, 2/4 time signature. Measures 123-131 contain eighth notes. Dynamics: *mf*, *mp*, *mf*, *f*.

132  $\text{♩} = 152$   $\text{♩} = 160$   $\text{♩} = 140$   $\text{♩} = 120$   $\text{♩} = 100$   $\text{♩} = 80$   $\text{♩} = 60$   $\text{♩} = 44$

Musical staff 132-142. Bass clef, 2/4 time signature. Measures 132-142 contain eighth notes. Dynamics: *p*.

143  $\text{♩} = 40$   $\text{♩} = 54$   $\text{♩} = 60$   $\text{♩} = 66$

Musical staff 143-147. Bass clef, 2/4 time signature. Measures 143-147 contain eighth notes. Dynamics: *mp*.





225  $\text{♩} = 66$   $\text{♩} = 72$   $\text{♩} = 78$   $\text{♩} = 84$   $\text{♩} = 90$   $\text{♩} = 70$   $\text{♩} = 40$   $\text{♩} = 52$   $\text{♩} = 48$   $\text{♩} = 52$



241  $\text{♩} = 58$   $\text{♩} = 64$   $\text{♩} = 70$   $\text{♩} = 76$   $\text{♩} = 82$   $\text{♩} = 88$   $\text{♩} = 94$

*mf*



248  $\text{♩} = 100$   $\text{♩} = 106$   $\text{♩} = 100$   $\text{♩} = 75$   $\text{♩} = 100$

*ff* *f*

11



255



266

*mf*



277  $\text{♩} = 102$



290  $\text{♩} = 104$



303  $\text{♩} = 106$



316



330  $\text{♩} = 110$   $\text{♩} = 112$   $\text{♩} = 114$



341  $\text{♩} = 116$   $\text{♩} = 118$   $\text{♩} = 120$   $\text{♩} = 122$   $\text{♩} = 124$   $\text{♩} = 126$   $\text{♩} = 128$

348

362  $\text{♩} = 140$

375

389  $\text{♩} = 144$   $\text{♩} = 150$

401

415  $\text{♩} = 100$   $\text{♩} = 80$   $\text{♩} = 60$

*mf*

427  $\text{♩} = 100$   $\text{♩} = 40$

*mf*

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**CELLI-BASSI PART**

Serban Nichifor  
17-25-VIII-1998,  
rev. 9-VII-2020

Lento, contemplativo

Celli & Bassi

♩ = 60

Pizz

*p*

15

♩ = 56 ♩ = 50 ♩ = 60 Arco

♩ = 64 ♩ = 68 ♩ = 72

*mp*

27

♩ = 76 ♩ = 80 ♩ = 80

*f*

6

6

6

6

♩ = 84

35

♩ = 88 ♩ = 92 ♩ = 96 ♩ = 98

40

♩ = 100 ♩ = 106 ♩ = 110 ♩ = 114

44

♩ = 120 ♩ = 106

6

♩ = 92

*ff*

47

*f*

*mf*

51

♩ = 78 > ♩ = 64

3

4

5

58 *mf* Celli

Measures 58-61. Features triplets and a tempo marking of quarter note = 70.

62 *mp*

Measures 62-65. Features triplets and a tempo marking of quarter note = 78.

72

Measures 72-75. Features a double bar line and a tempo marking of quarter note = 55.

91 *f* *ff*

Measures 91-94. Features a dynamic change from *f* to *ff* and a tempo marking of quarter note = 95.

100

Measures 100-103. Features a tempo marking of quarter note = 76.

107 *ff* Celli & Bassi

Measures 107-110. Features a dynamic marking of *ff* and a tempo marking of quarter note = 96.

112

Measures 112-115. Features a tempo marking of quarter note = 126.

121 *mp* subito *mf* *mp*

Measures 121-124. Features dynamic markings *mp*, subito, *mf*, and *mp*.

129 *mf* *f*

Measures 129-132. Features dynamic markings *mf* and *f*.

136 ♩ = 100 ♩ = 80 ♩ = 60 ♩ = 44 ♩ = 40 ♩ = 54

*mp*

This musical staff contains measures 136 through 147. It begins with a series of eighth notes, followed by a change to a 3/4 time signature. The tempo markings are ♩ = 100, ♩ = 80, ♩ = 60, ♩ = 44, ♩ = 40, and ♩ = 54. The dynamic marking *mp* is present.

148 ♩ = 60 ♩ = 66 ♩ = 62 ♩ = 58 ♩ = 70

This musical staff contains measures 148 through 162. It consists of a series of dotted half notes. The tempo markings are ♩ = 60, ♩ = 66, ♩ = 62, ♩ = 58, and ♩ = 70.

163 ♩ = 95 Celli ♩ = 105 ♩ = 115 ♩ = 125 ♩ = 135 ♩ = 100

*f*

This musical staff contains measures 163 through 169. It is labeled "Celli" and features a series of eighth notes with slurs. The tempo markings are ♩ = 95, ♩ = 105, ♩ = 115, ♩ = 125, ♩ = 135, and ♩ = 100. The dynamic marking *f* is present.

170 ♩ = 66 ♩ = 52

*mp*

This musical staff contains measures 170 through 172. It features sixteenth-note patterns with slurs and a dynamic marking of *mp*.

173

This musical staff contains measures 173 and 174. It continues with sixteenth-note patterns and slurs.

175

This musical staff contains measures 175 and 176. It continues with sixteenth-note patterns and slurs.

177

This musical staff contains measures 177 and 178. It continues with sixteenth-note patterns and slurs.

179 ♩ = 56

This musical staff contains measures 179 and 180. It continues with sixteenth-note patterns and slurs. The tempo marking ♩ = 56 is present.

181 ♩ = 60 ♩ = 66

This musical staff contains measures 181 and 182. It continues with sixteenth-note patterns and slurs. The tempo markings ♩ = 60 and ♩ = 66 are present.

183  $\text{♩} = 76$   $\text{mf}$  6 6 6  $\text{♩} = 80$  6 6 6

185  $\text{♩} = 84$  6 6 6  $\text{♩} = 88$  6 6 6

187  $\text{♩} = 92$  6 6 6  $\text{♩} = 100$  6 6 6

189  $\text{♩} = 110$  6 6 6  $\text{♩} = 120$  6 3  $\text{♩} = 100$  3 6

191  $\text{♩} = 88$  6 6 6 6 6 6

193 6 6 6 6 6 6

195 6 6 6 6 6 6

197 6 6 6 6 6 6

199  $\text{♩} = 94$  6 6 6  $\text{♩} = 100$  6 6 6

201  $\text{♩} = 110$  6  $\text{♩} = 115$  6 6 6

203  $\text{♩} = 120$  6  $\text{♩} = 130$  6 6 6

205  $\text{♩} = 140$  6  $\text{♩} = 150$  6 6 6

207  $\text{♩} = 130$  6  $\text{♩} = 110$  6 6 6

209  $\text{♩} = 115$  6  $\text{♩} = 120$  6 6 6

211  $\text{♩} = 125$  6  $\text{♩} = 130$  6 6 6

213  $\text{♩} = 135$  6  $\text{♩} = 120$  6 6 6

215  $\text{♩} = 145$  6  $\text{♩} = 150$  6  $\text{♩} = 90$  6

217  $\text{♩} = 60$  Celli & Bassi  $\text{♩} = 66$   $\text{♩} = 72$   $\text{♩} = 78$

*fff* - *mf*

229 ♩ = 84 ♩ = 90 ♩ = 70 ♩ = 40 ♩ = 52 ♩ = 48 ♩ = 52 ♩ = 58 = 64

243 ♩ = 70 = 76 = 82 = 88 <sup>3</sup> ♩ = 94 ♩ = 100 = 106 = 100 > <sup>3</sup> ♩ = 75 <sup>3</sup>

Celli

251 ♩ = 100

Celli & Bassi

262

268 ♩ = 102

286 ♩ = 104

305 ♩ = 106

324 sempre animando ♩ = 110 sempre animando ♩ = 112 ♩ = 114

341 ♩ = 116 ♩ = 118 ♩ = 120 ♩ = 122 ♩ = 124 ♩ = 126 ♩ = 128



354 *sempre animando* ♩ = 140

373 *sempre animando*

393 ♩ = 144 ♩ = 150

411 ♩ = 100 ♩ = 80 ♩ = 60

427 ♩ = 100 ♩ = 40 Pizz. *mf* *mf* secco