Serban Nichifor

Composer, Teacher

Roumania, Bucarest

About the artist

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

Born: August 25, 1954, in Bucharest, Romania

Married to Liana Alexandra, composer: http://www.free-scores.com/partitions_gratuites_lianaalexandra.htm#

Studies

National University of Music, Bucharest, Doctor in Musicology
Theology Faculty, University of Bucharest
International courses of composition at Darmstadt, Weimar, Breukelen and Munchen
USIA Stipendium (USA)

Present Position

Professor at the National University of Music, Bucharest (Chamber Music Department);
Member of UCMR (Romania), SABAM (Belgium), ECPMN (Holland)
Vice-president of the ROMANIA-BELGIUM Association
Cellist of the Duo INTERMEDIA and co-director of the NUOVA MUSICA CONSONANTE-LIVING MUSIC FOUNDATION INC.(U.S.A) Festival, with Liana ALEXANDRA

Selected Works

OPERA, SYMPHONIC, VOCAL-SYMPHONIC AND CONCERTANTE MUSIC:

Constellations for Orchestra (1977)
Symphony I Shadows (1980)
Cantata Sources (1977)
Cantata Gloria Heroum Holocausti (1978)
Opera Miss Christina (libretto by Mircea ELIADE,1981... (more online)

Qualification:	PROFESSOR DOCTOR IN COMPOSITION AND MUSICOLOGY
Personal web:	http://romania-on-line.net/whoswho/NichiforSerban.htm
Associate:	SABAM - IPI code of the artist : I-000391194-0

About the piece

Title:	CHAMBER MUSIC HYPOSTASIS - Part 2
Composer:	Nichifor, Serban
Licence:	Copyright (c) Serban Nichifor
Publisher:	Nichifor, Serban
Instrumentation:	Musicology
Style:	Contemporary
Comment:	Serban Nichifor: Chamber Music

Serban Nichifor on free-scores.com

http://www.free-scores.com/Download-PDF-Sheet-Music-serbannichifor.htm

■ Contact the artist
■ Write feedback comments
■ Share your MP3 recording
■ Web page and online audio access with QR Code :

XXIV.) À ma Mère

Durée : ~ 11'30" (± 30")

HOMMAGE À DEBUSSY

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

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

Serban Nichifor (1998)

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

NB - Enlevez le grand couvercle du piano !

Sempre Molto Rubato e Fluido, Quasi Sognando, Allucinante

~ 15-30" (molto rubato !) ***)

2 Piani [ossia Piano a 4 mani (con amplificazione - ad lib.)] *)

I.) "Heure première..." ****)

ben marcato

(m.d.) (m.s.) (l.v.) x2 x3 x4 x5 x6 x7 x8 x9 x10 x11 x12 x13 x14

pp ppp poco pp ppp molto

Pizz. in Pf. (molte volte)

pp profondo (cluster) (l.v.) misterioso

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

II.) "Silence... En concevoir le vide..." ****)

mf (m.d.) (m.s.) (l.v.) ppp leggiero (molte volte)

(m.d.) (m.s.) (l.v.) pp eco

Pizz. in Pf. (l.v.) Normale (molte volte) poco ppp ritmico, minaccioso

(sempre Ped. l.v.) → mf

III.) "Mouvoir... Emouvoir... S'émouvoir..." ****)

p fluido ppp immateriale (molte volte)

ppp poco

(sempre Ped. l.v.) →

IV.) "Lorsque j'écris... Sous la flavescente veilleuse de la nuit..." ****)

(l.v.) ppp (x2) molto

(molte volte) ppp molto

(sempre Ped. l.v.) →

*) piano (à 4 mains) enregistré sur bande magnétique, ou live-electronic (avec amplification)

**) écriture musicale proportionnelle (marquée ~)

***) - Chaque système a une durée très libre (~15-30").

****) - Les mottos des 24 séquences sont extraites du recueil de poèmes "Vulnerant omnes ultima necat" d'Etienne de Sadeleer; ces textes peuvent être aussi récités (sur la musique) – comme variante facultative.

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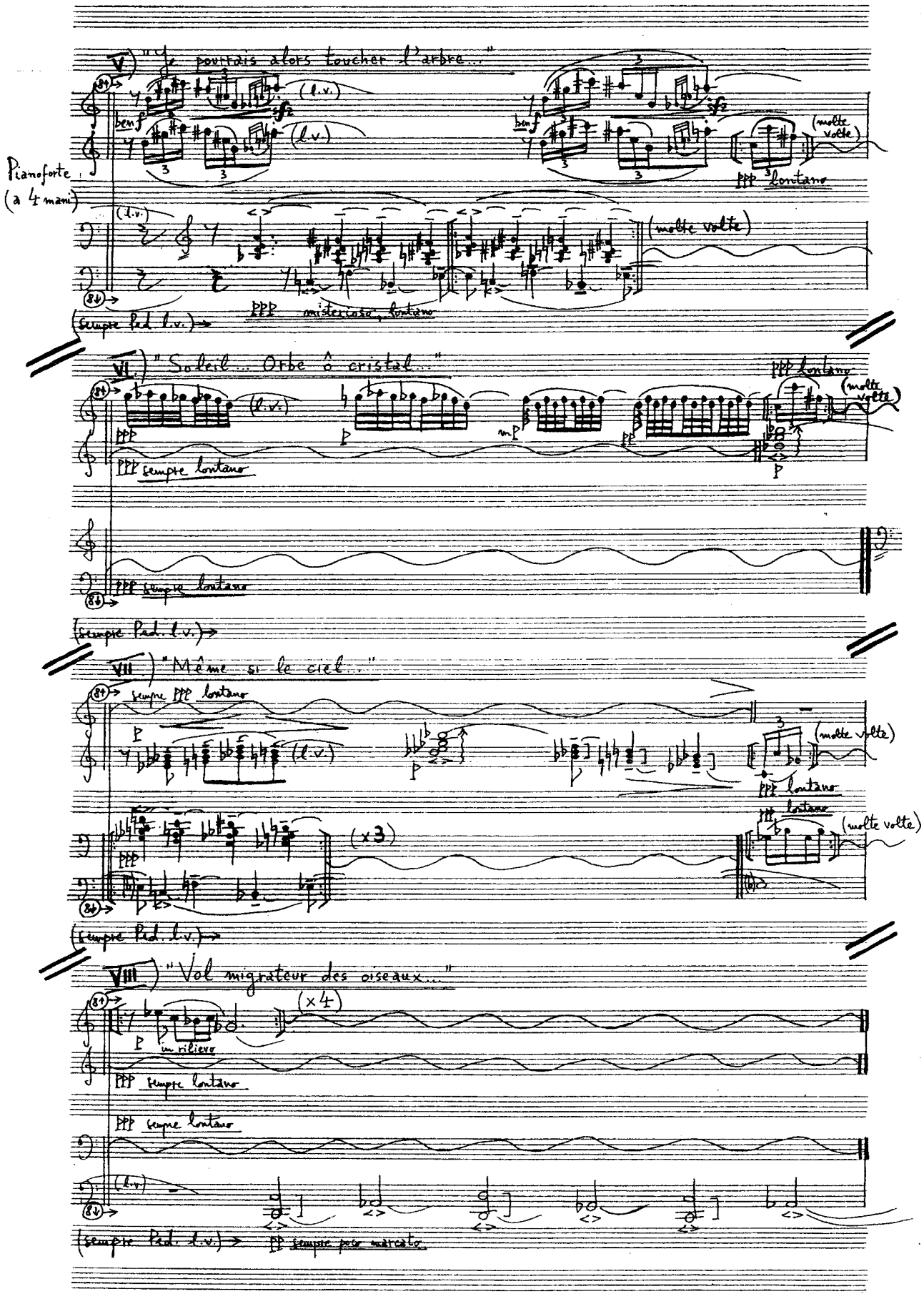

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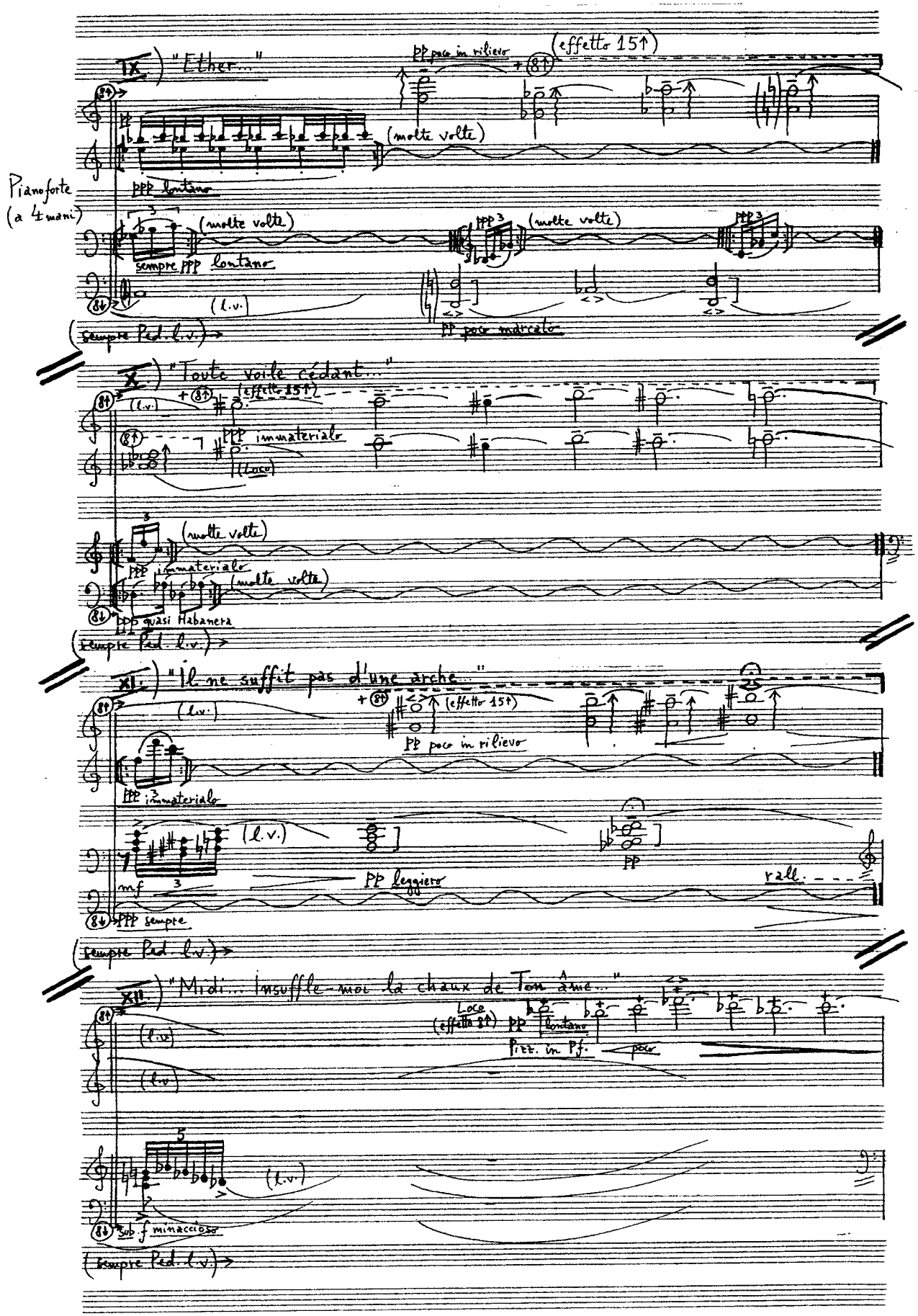

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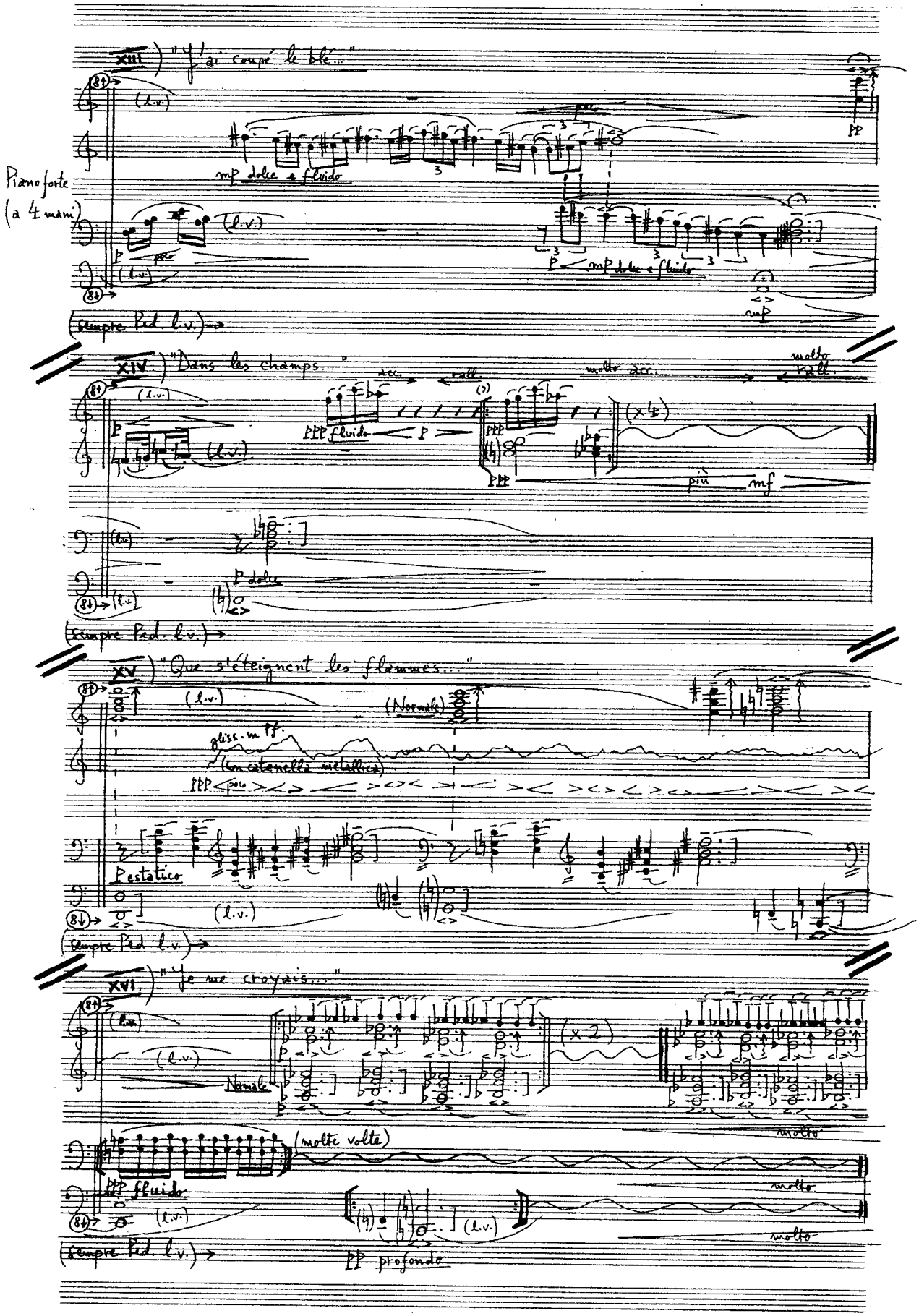

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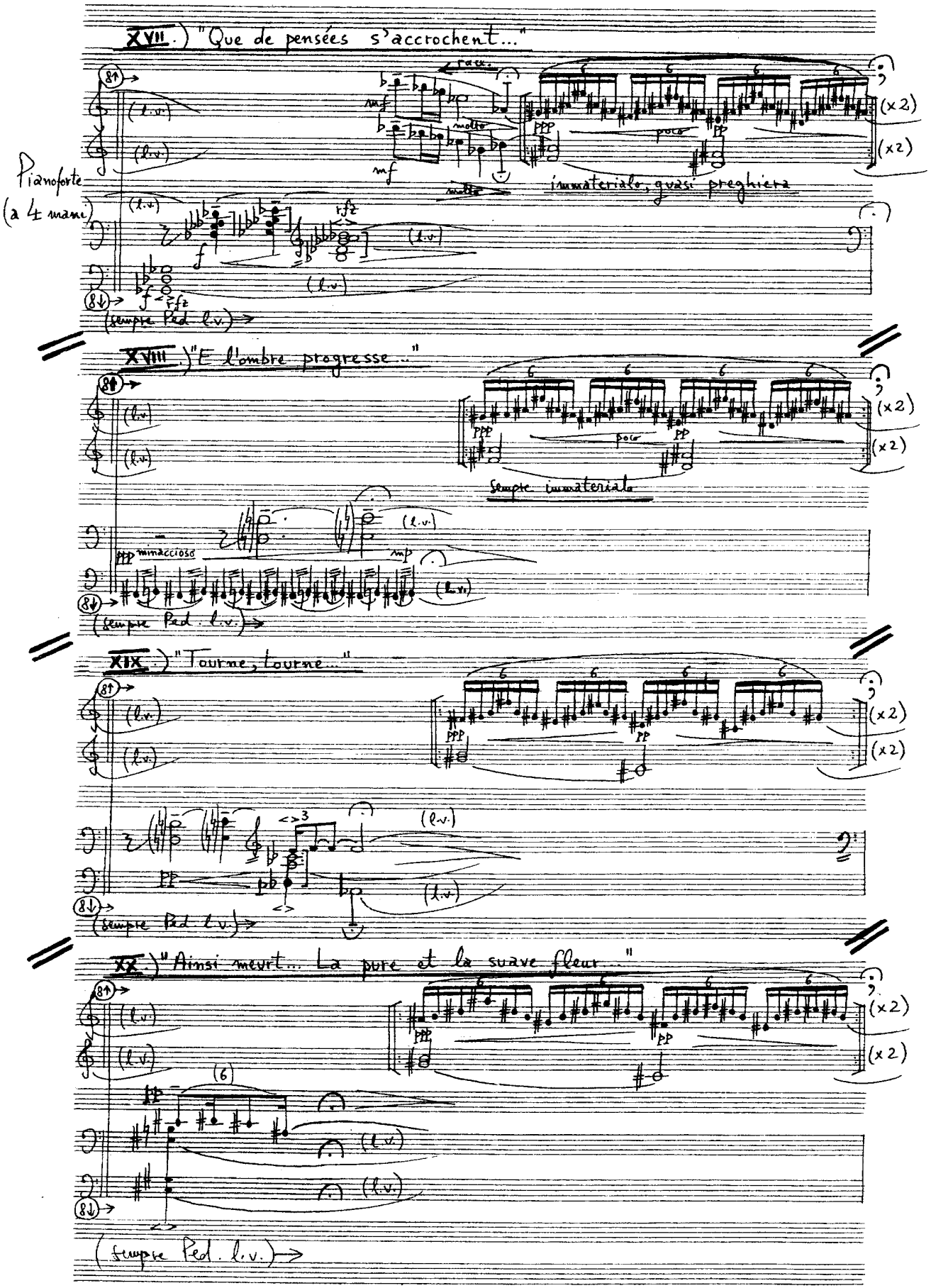

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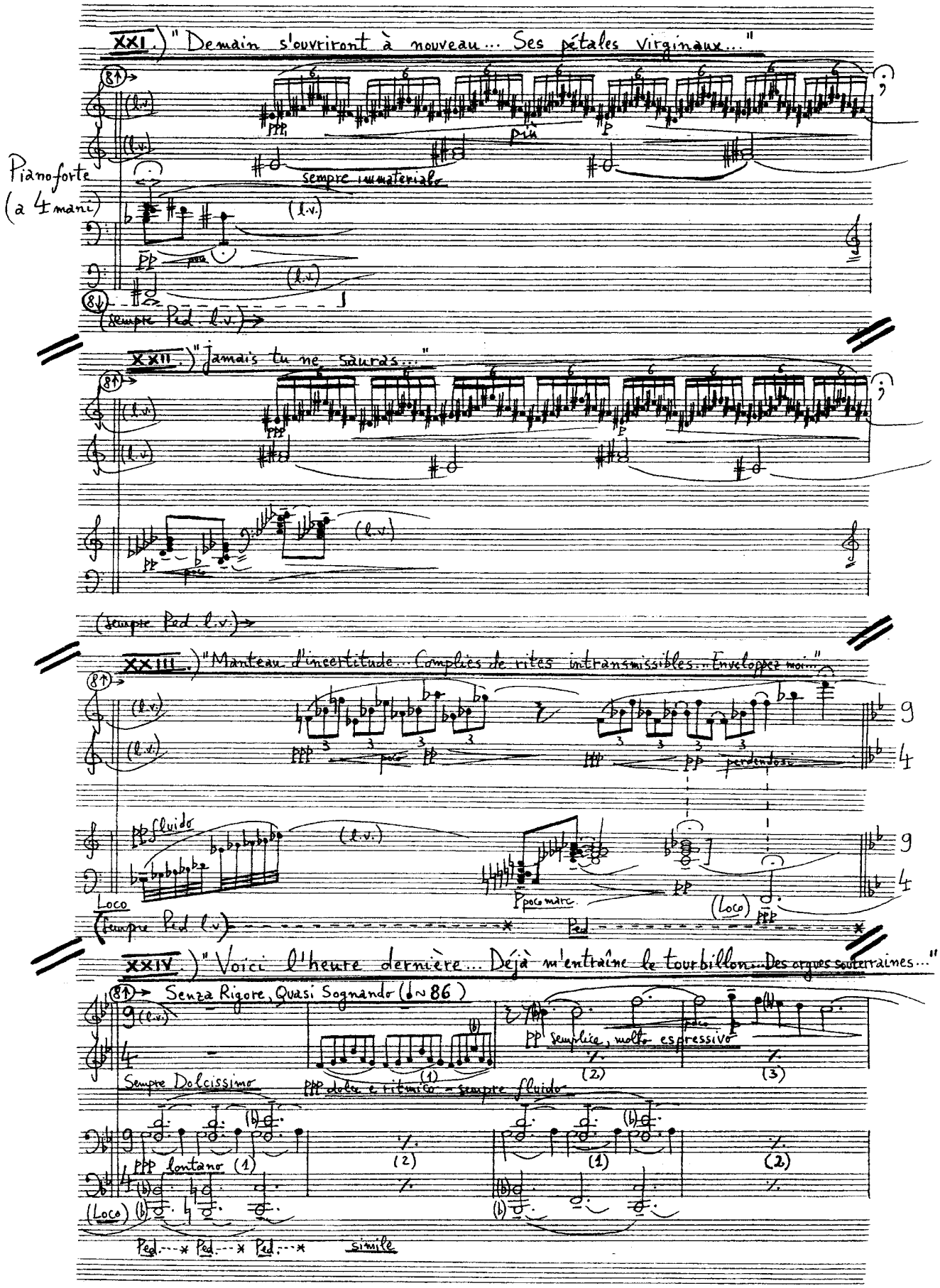

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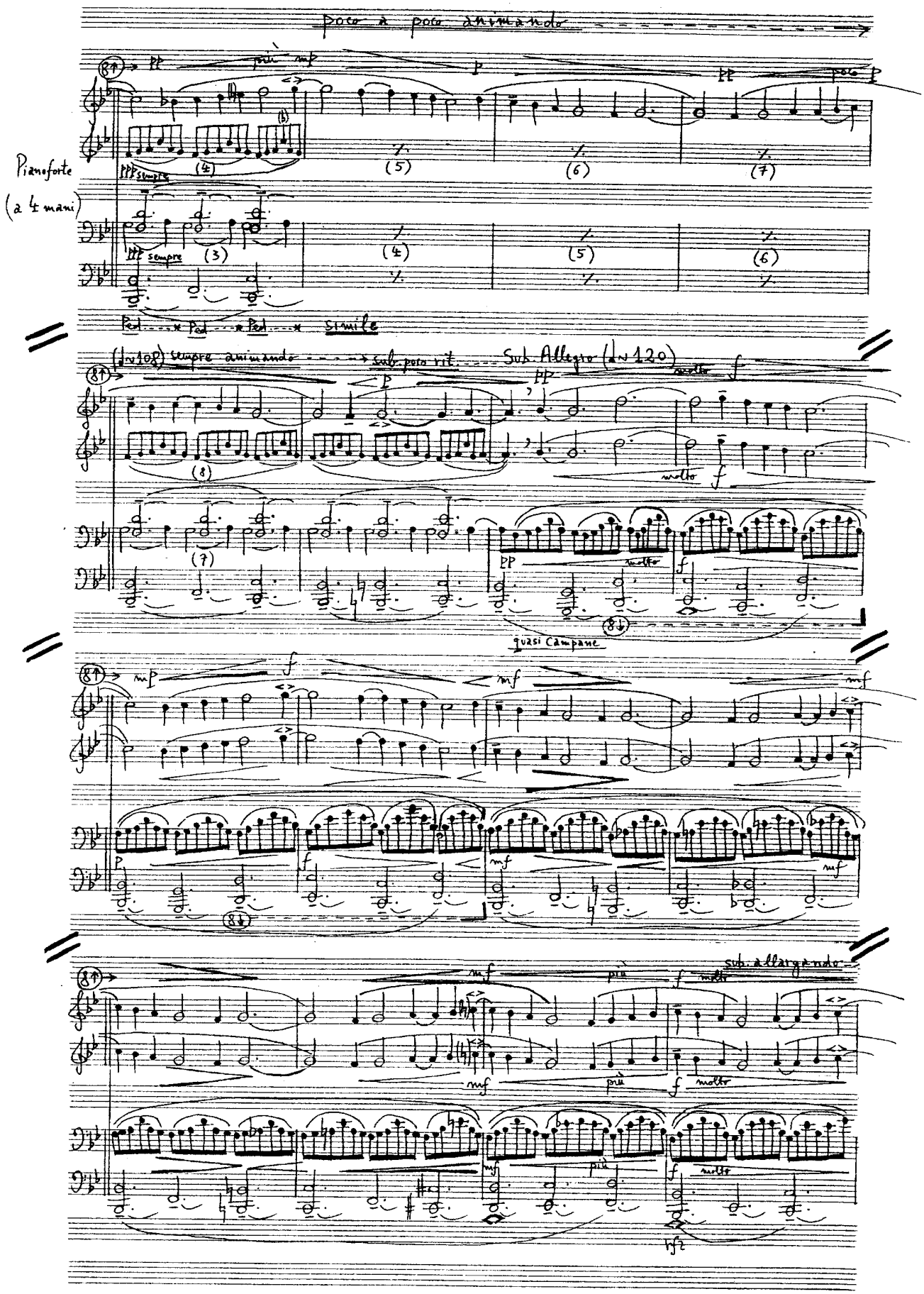

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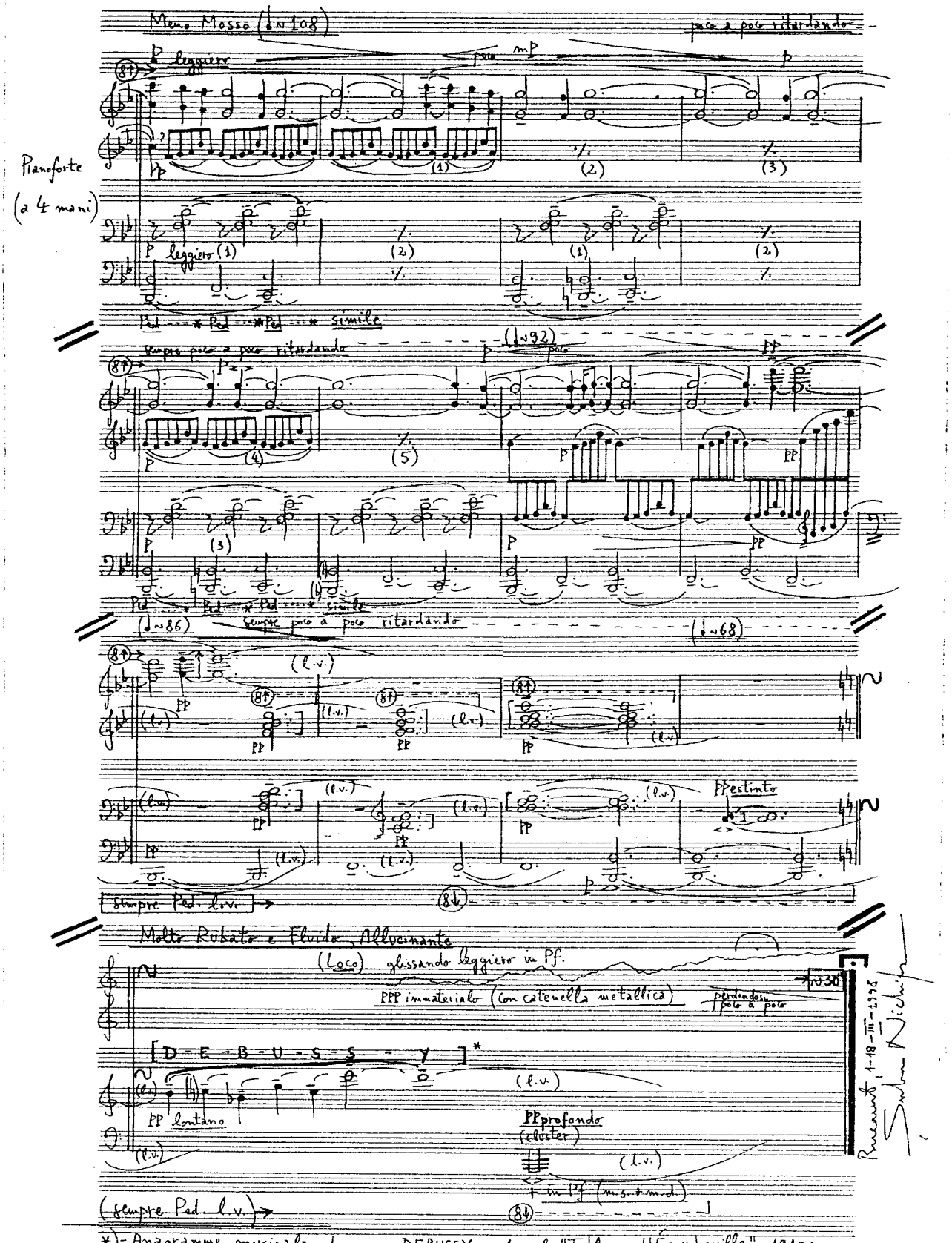

*)- Anagramme musicale du nom DEBUSSY, selon le "Tableau d'Écorcheville" - 1910:
["mélogramme"]

do	ré	mi	fa	sol	la	si
C	D	E	F	G	A	B
I	K	L	M	N	O	H
Ø	R	S	T	U	V	P
X	Y	Z	—	—	—	W

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→ δ) "à 3"

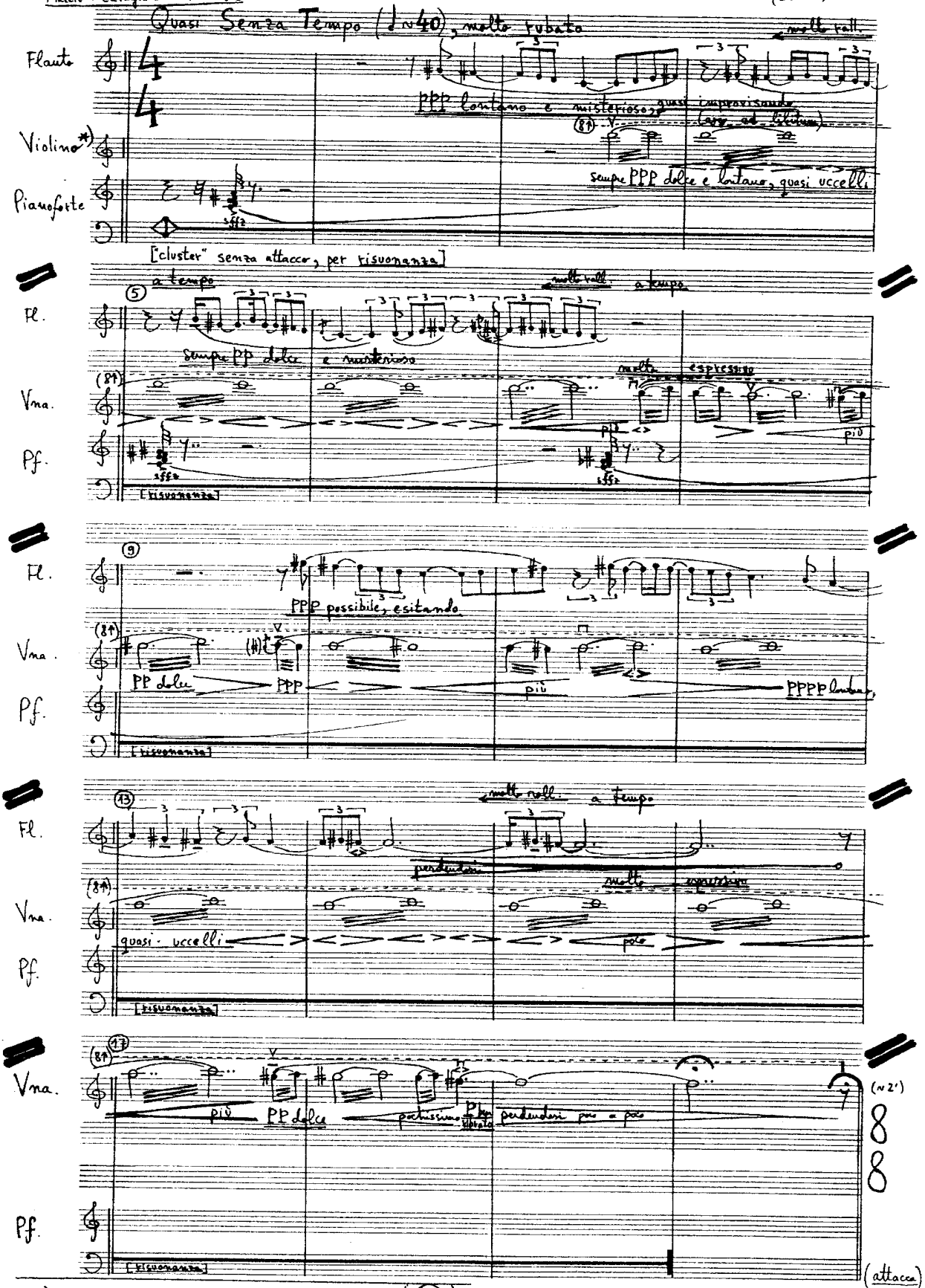
Lianei

Durata: ~12' P.A. - Trioul Avy Abramovici

Motto:
"Sunt vise ce parcă le-am trăit cîndva
și undeva, precum sunt lucruri viețuite despre
cari ne întrebăm dacă n-au fost vis..."
Mateiu I. Caragiale - "Remember"

XXV.) ONIROPHONIE

Șerban Nichifor
(1982)



*) ossia Violoncello - a l'Ottava Bassa (8↓)

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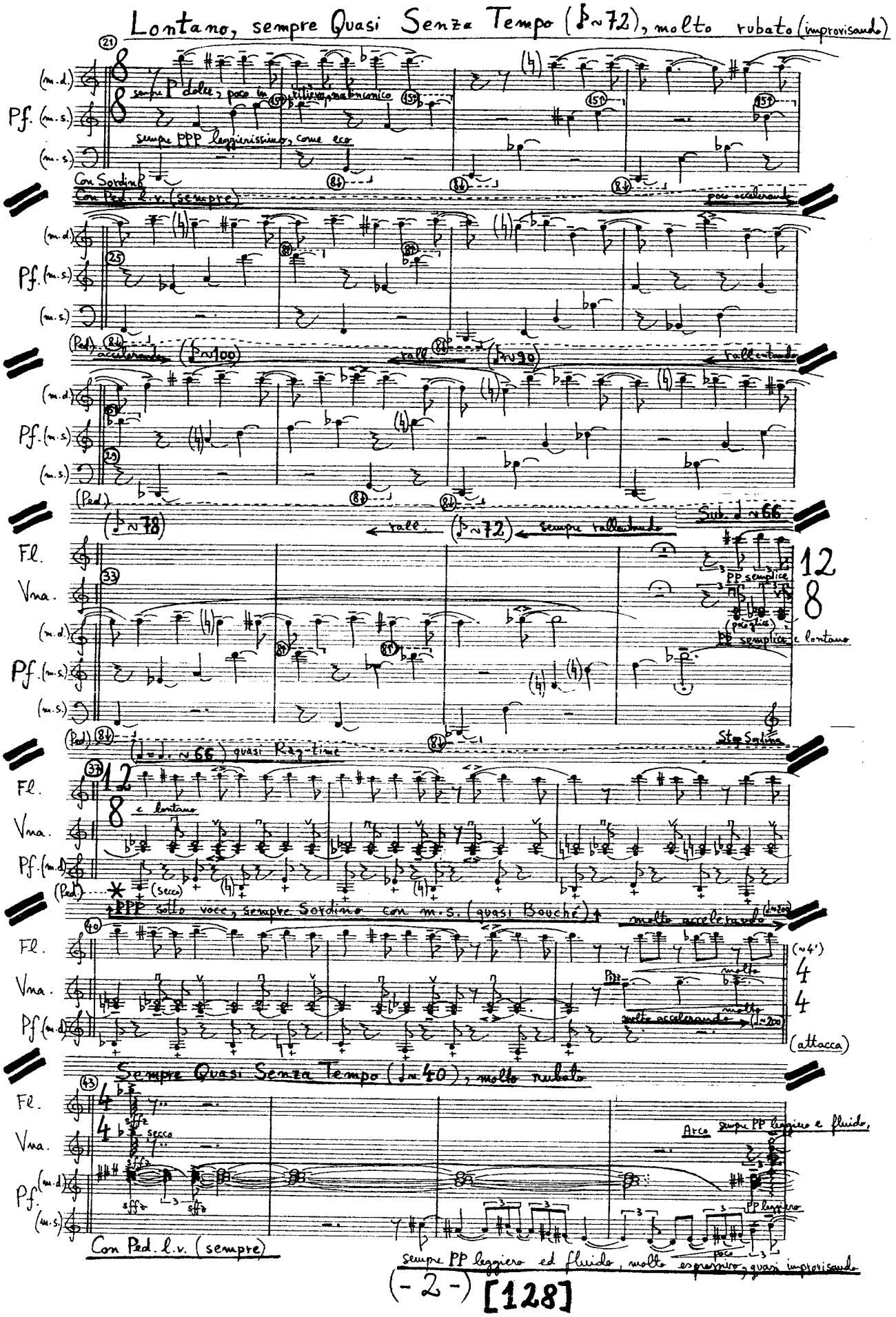

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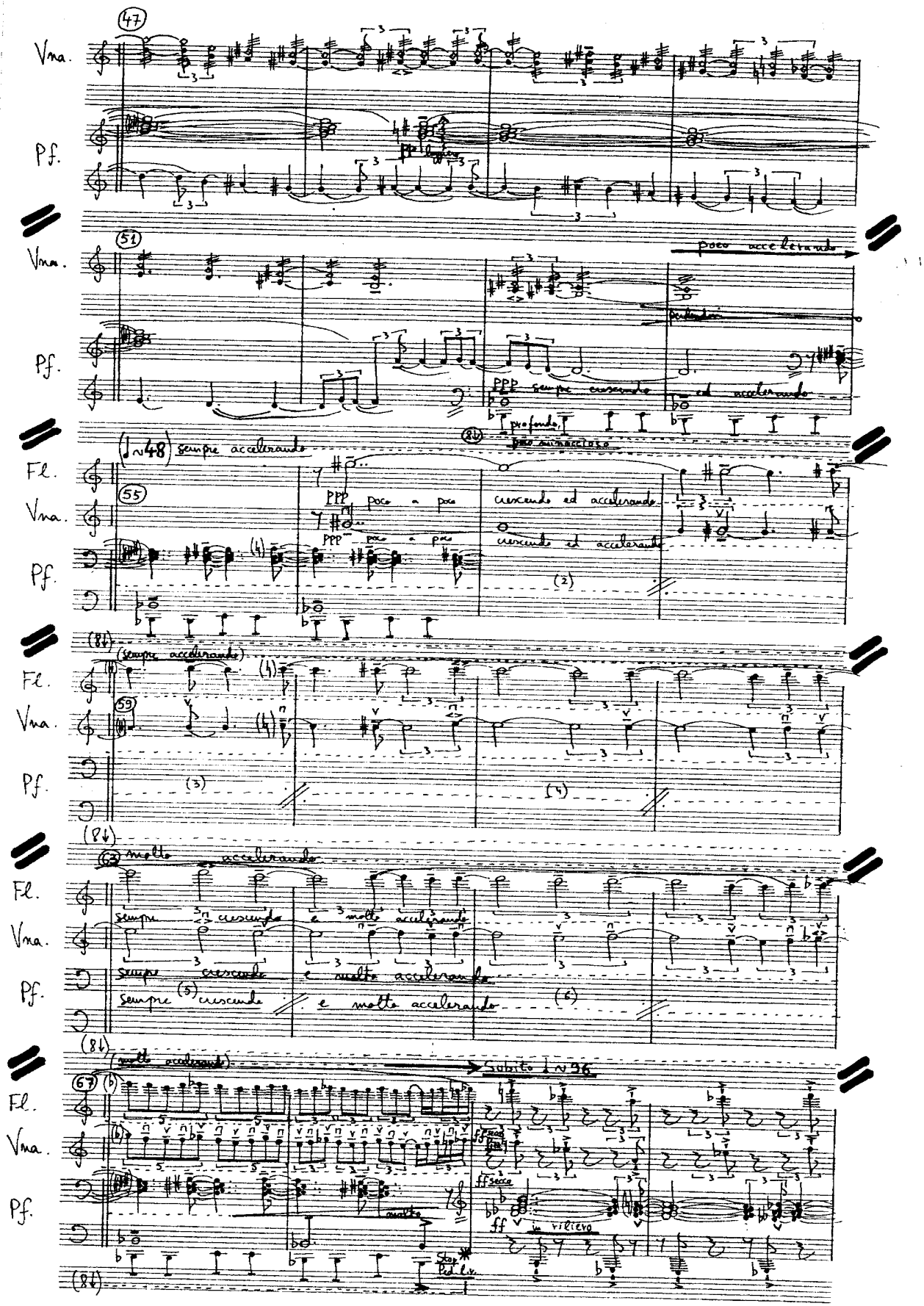

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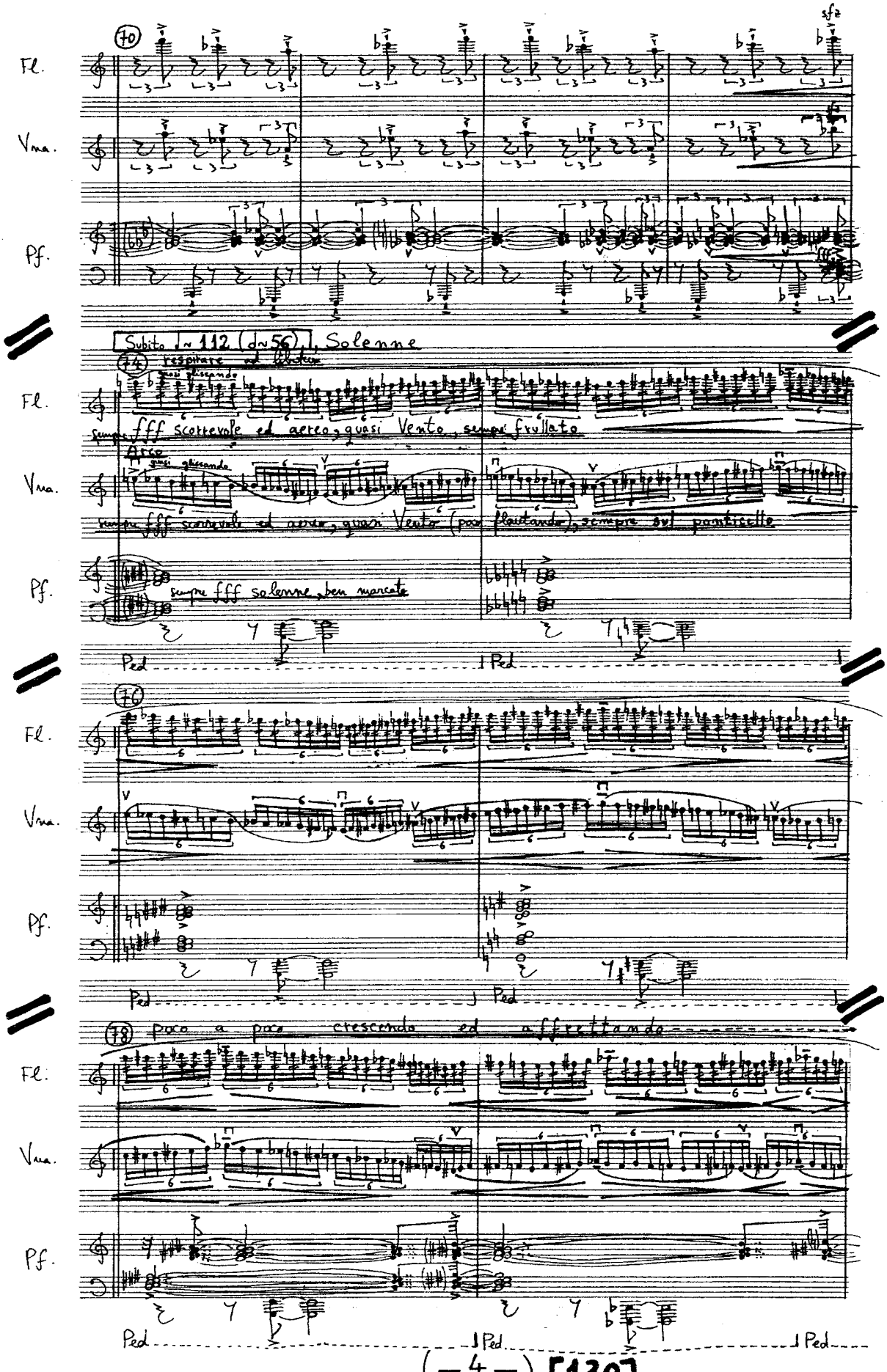

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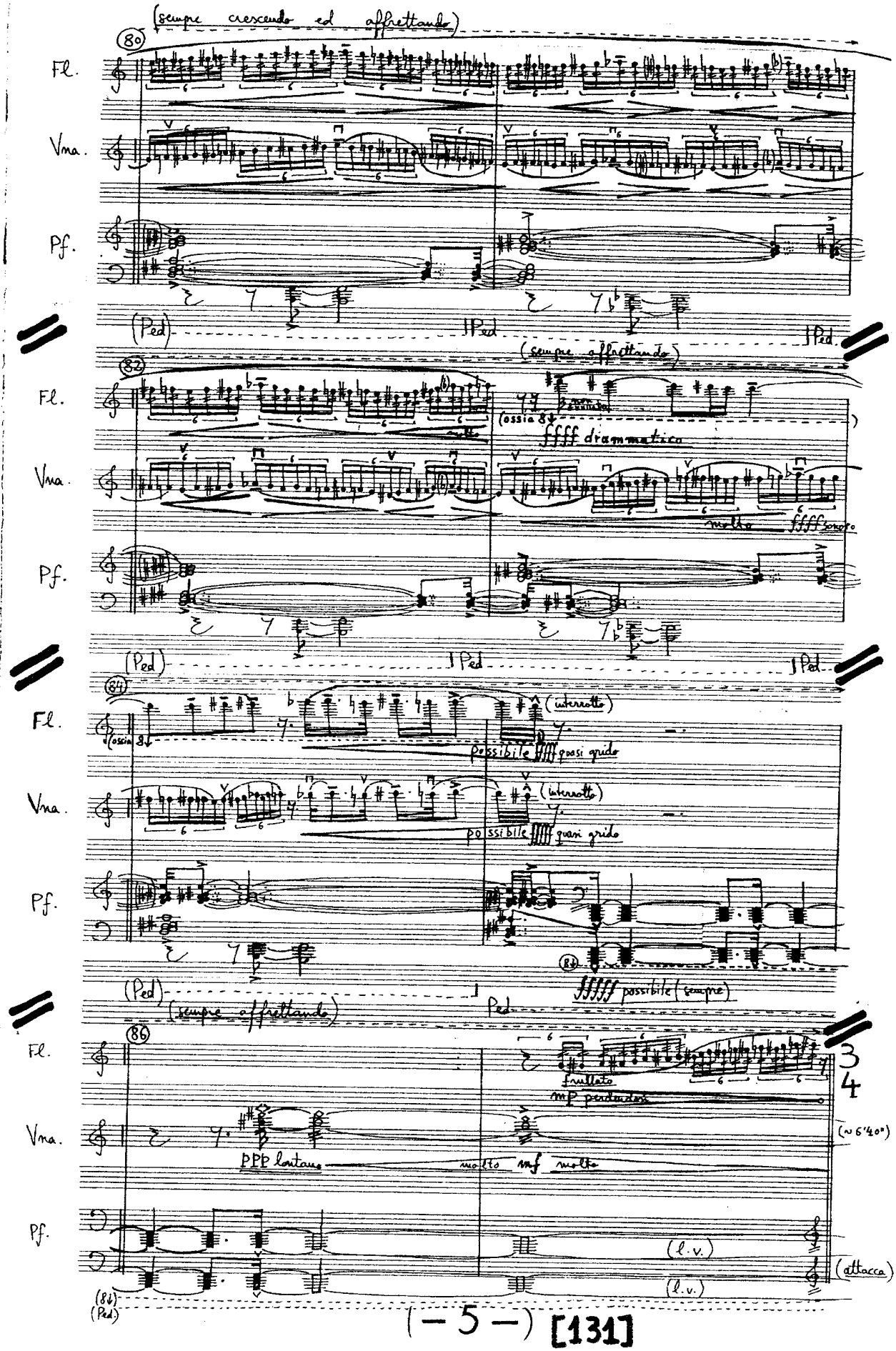

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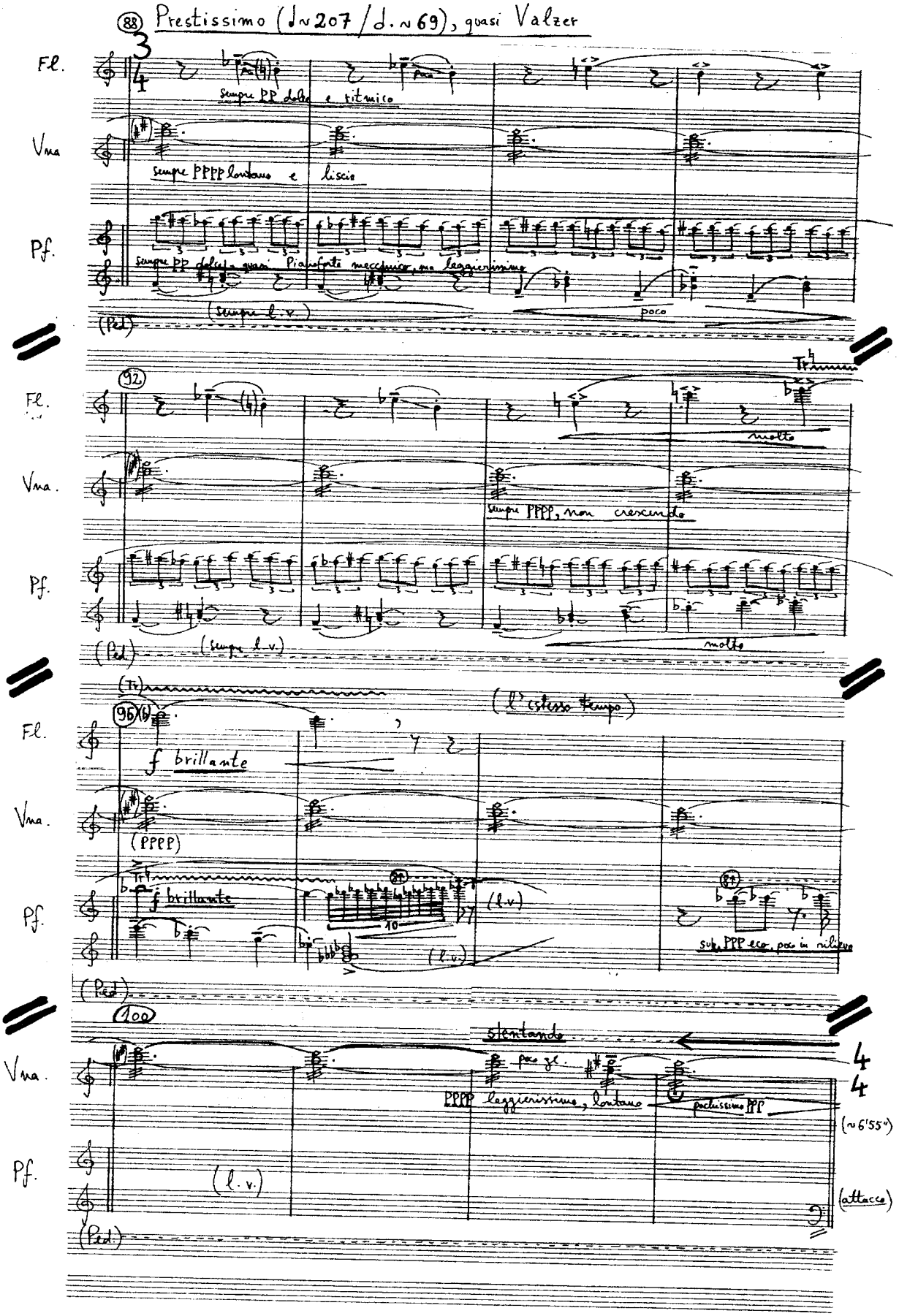

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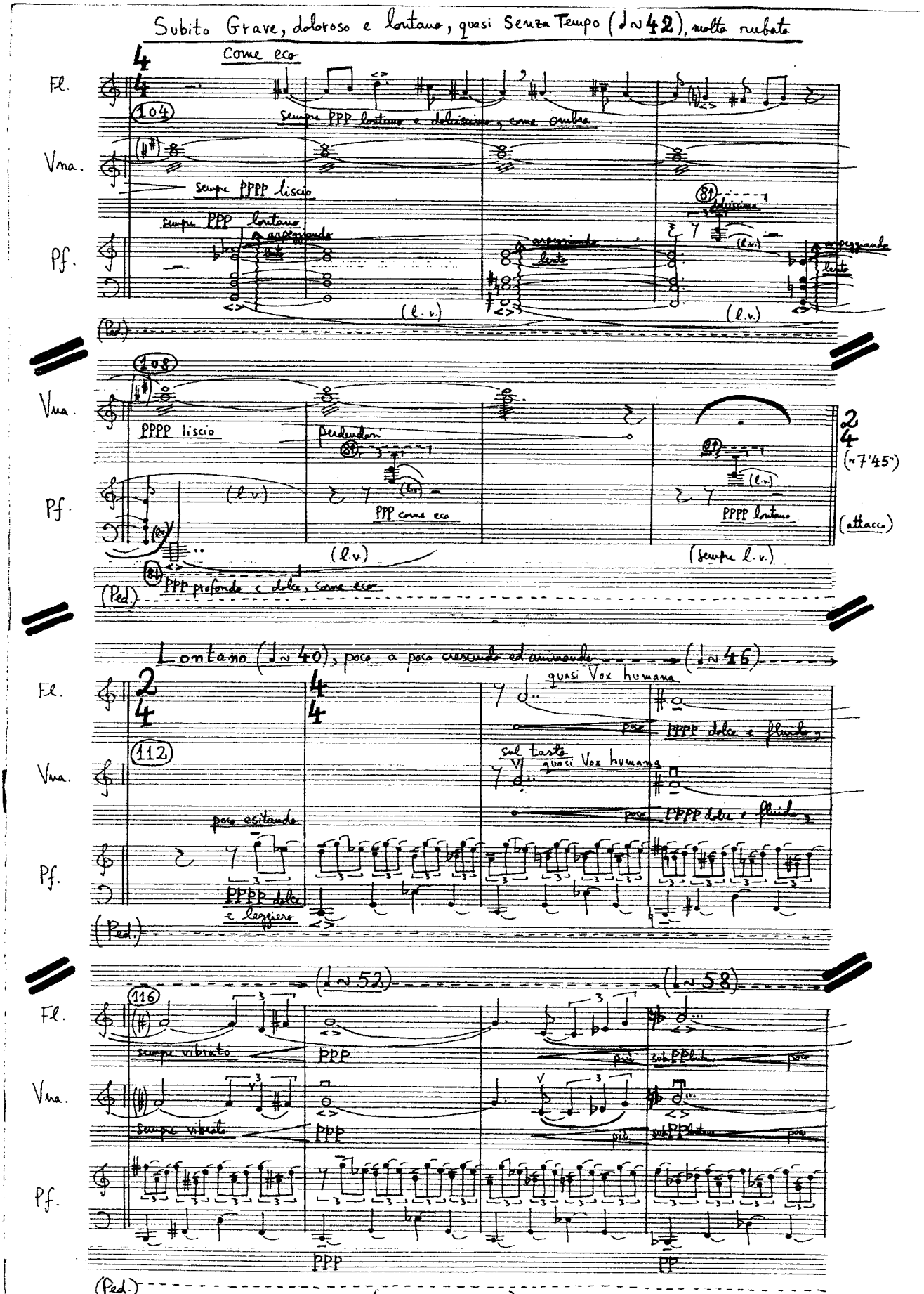

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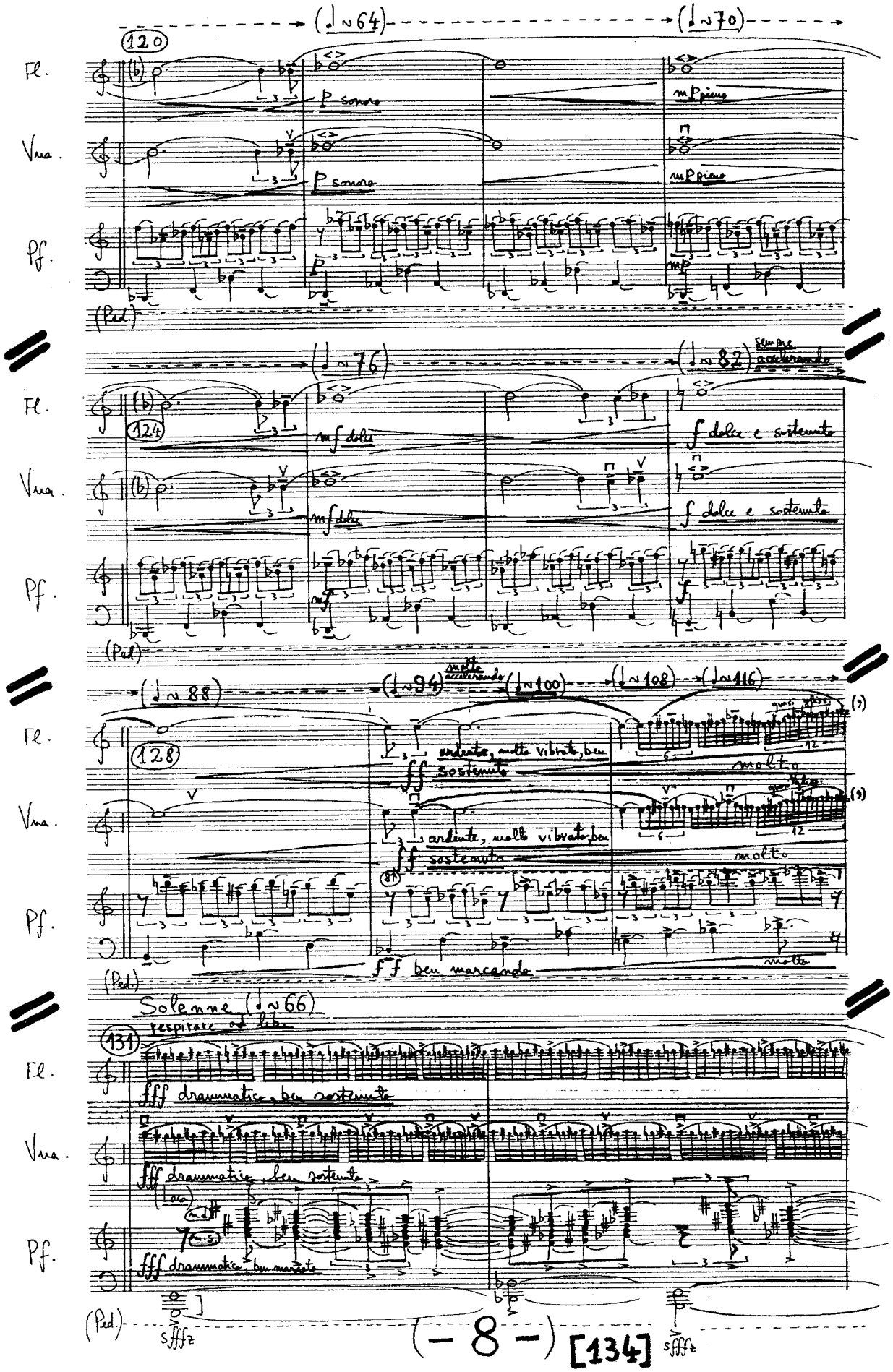

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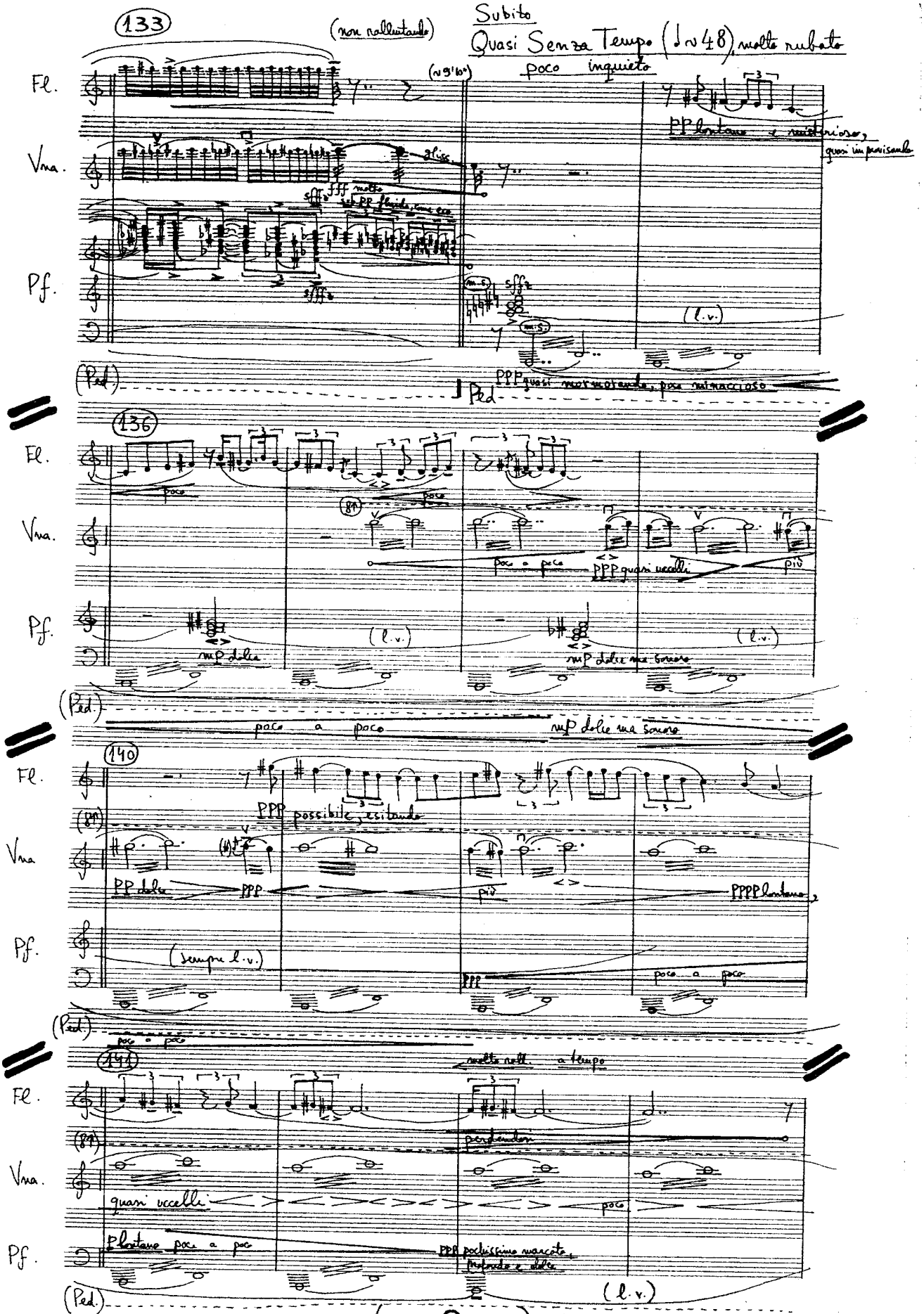

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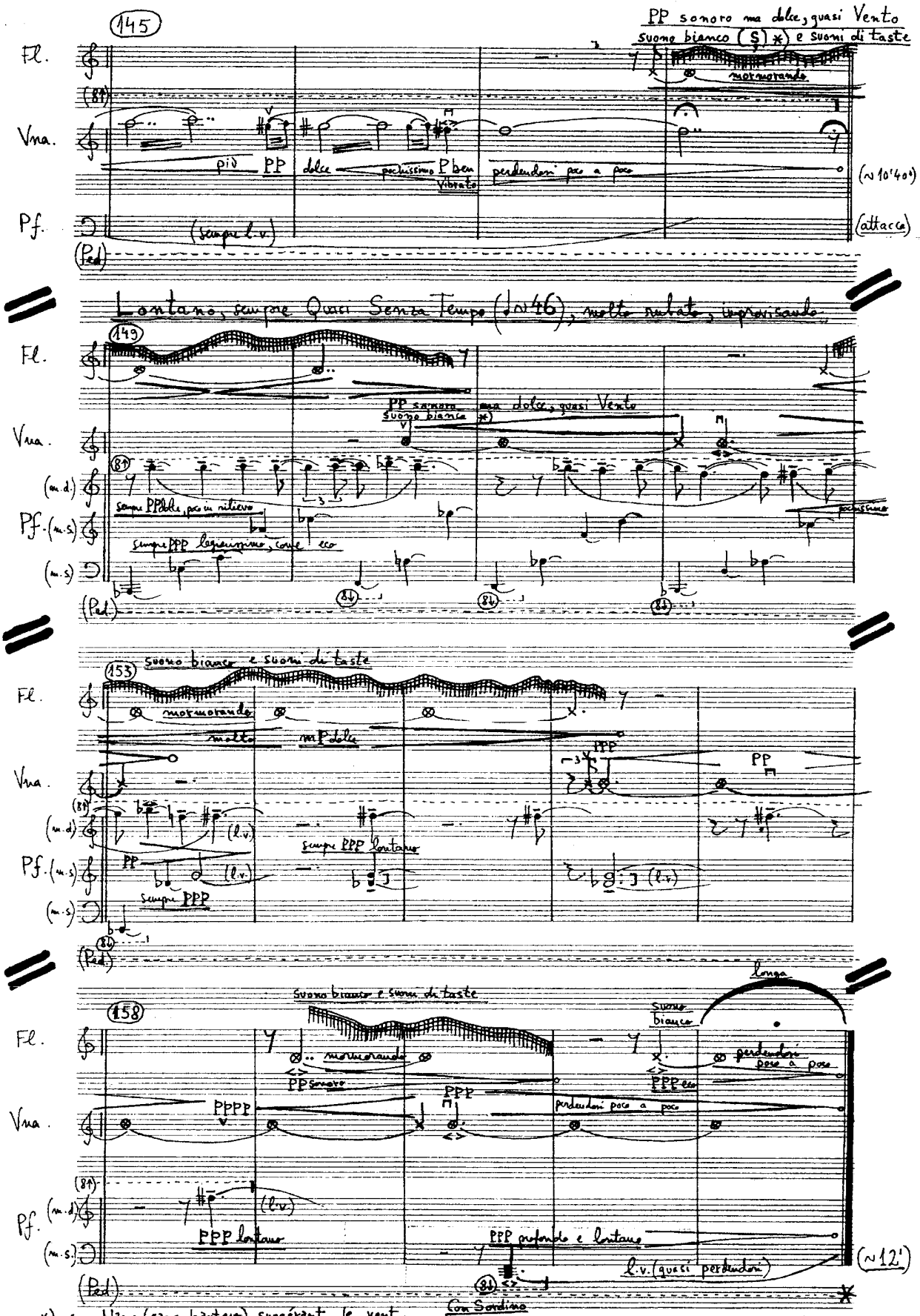


*)- son blanc (sans hauteur) suggérant le vent, obtenu à la flûte en prononçant la lettre "s" ("ch"), et au violon tirant l'archet sur le corps de l'instrument.

Bucuresti,
31 Decembrie 1982

free-scores.com

Durata: ~ 9'40"

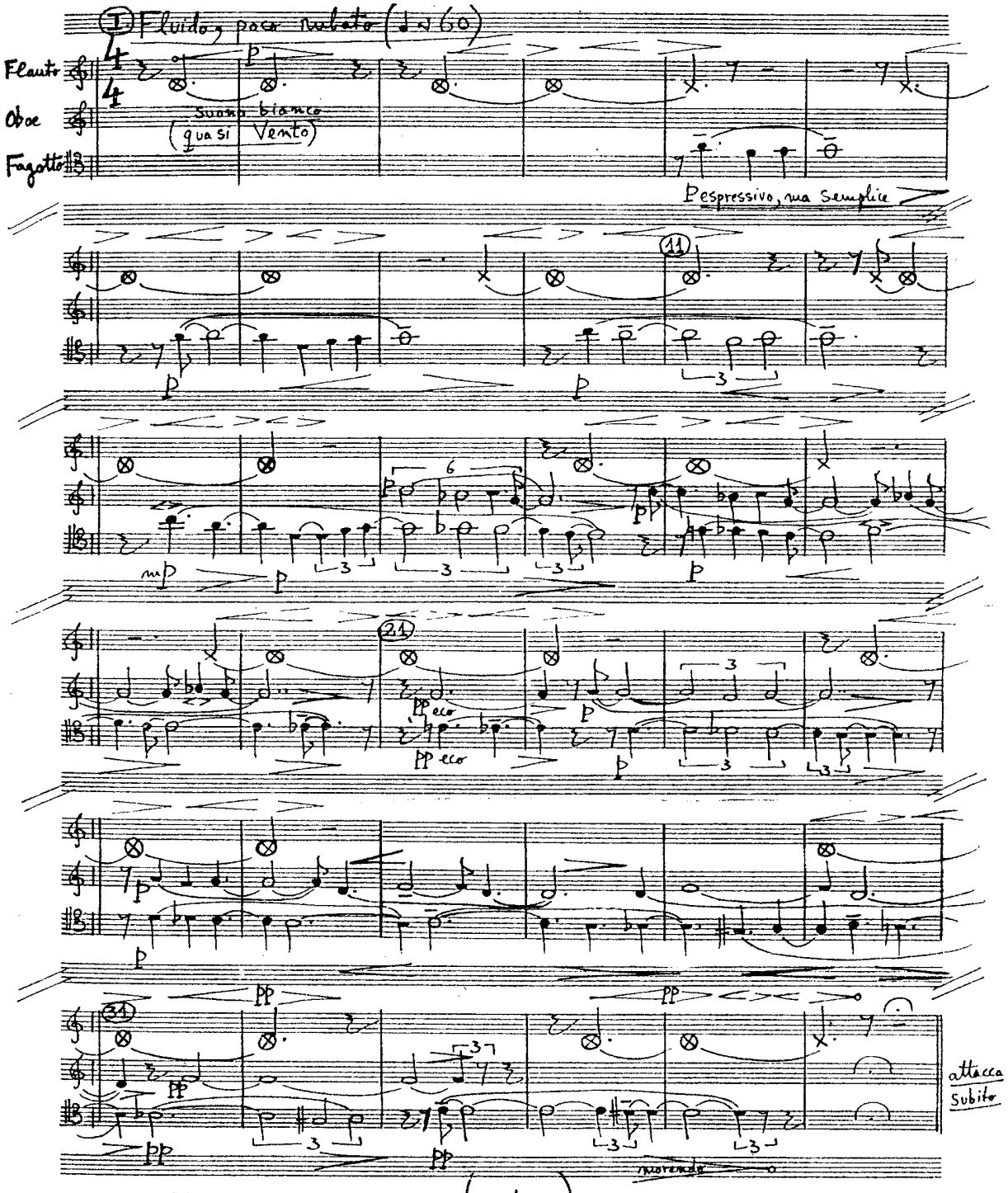
Trioului "Syrinx"

Serban Nichifor
(1989)

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

XXVI. TRANSGRESSIO
(Elegie Mecanică)*)

pentru
Flaut, Oboi și Fagot



*) apud Mircea Dinescu

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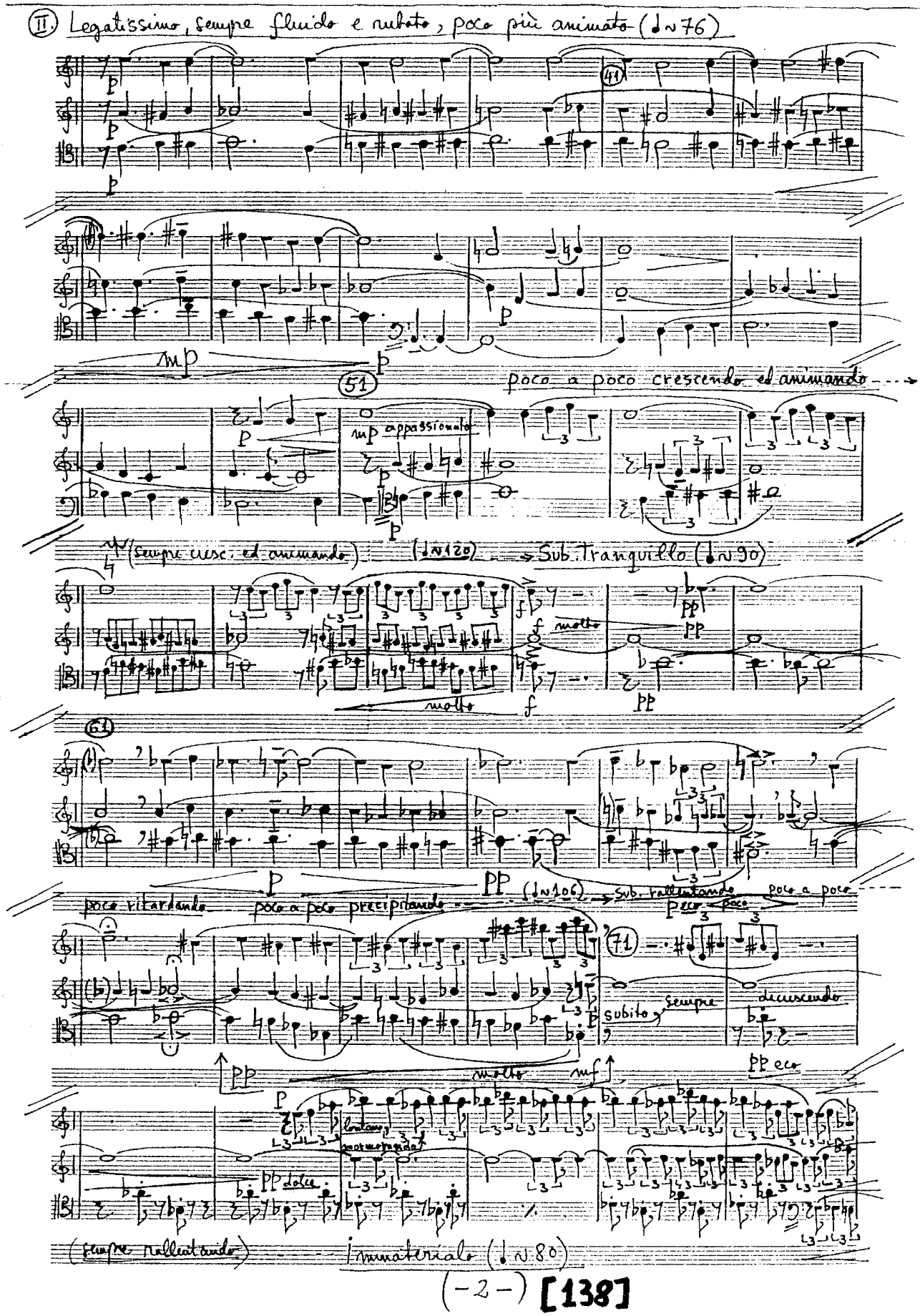

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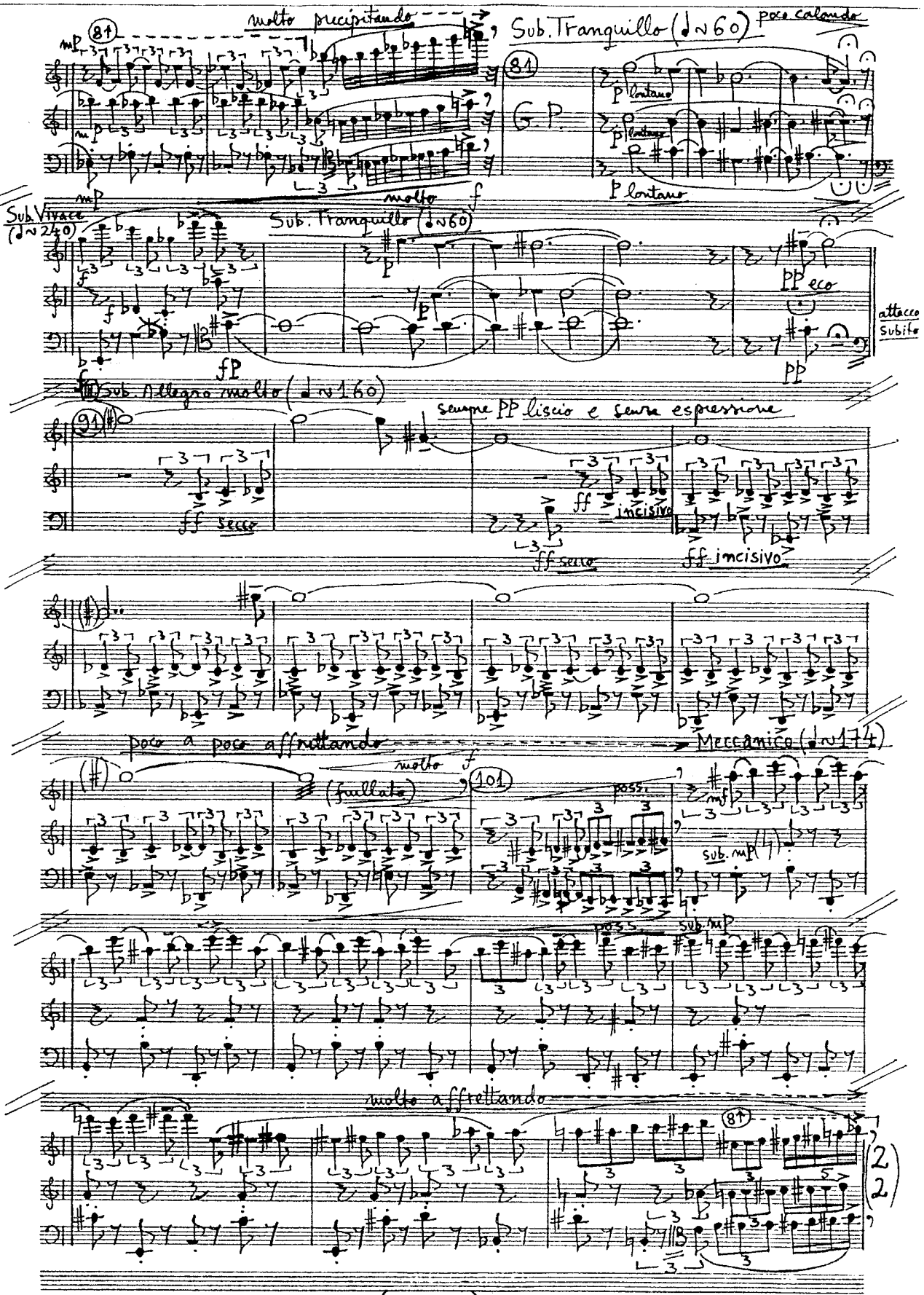

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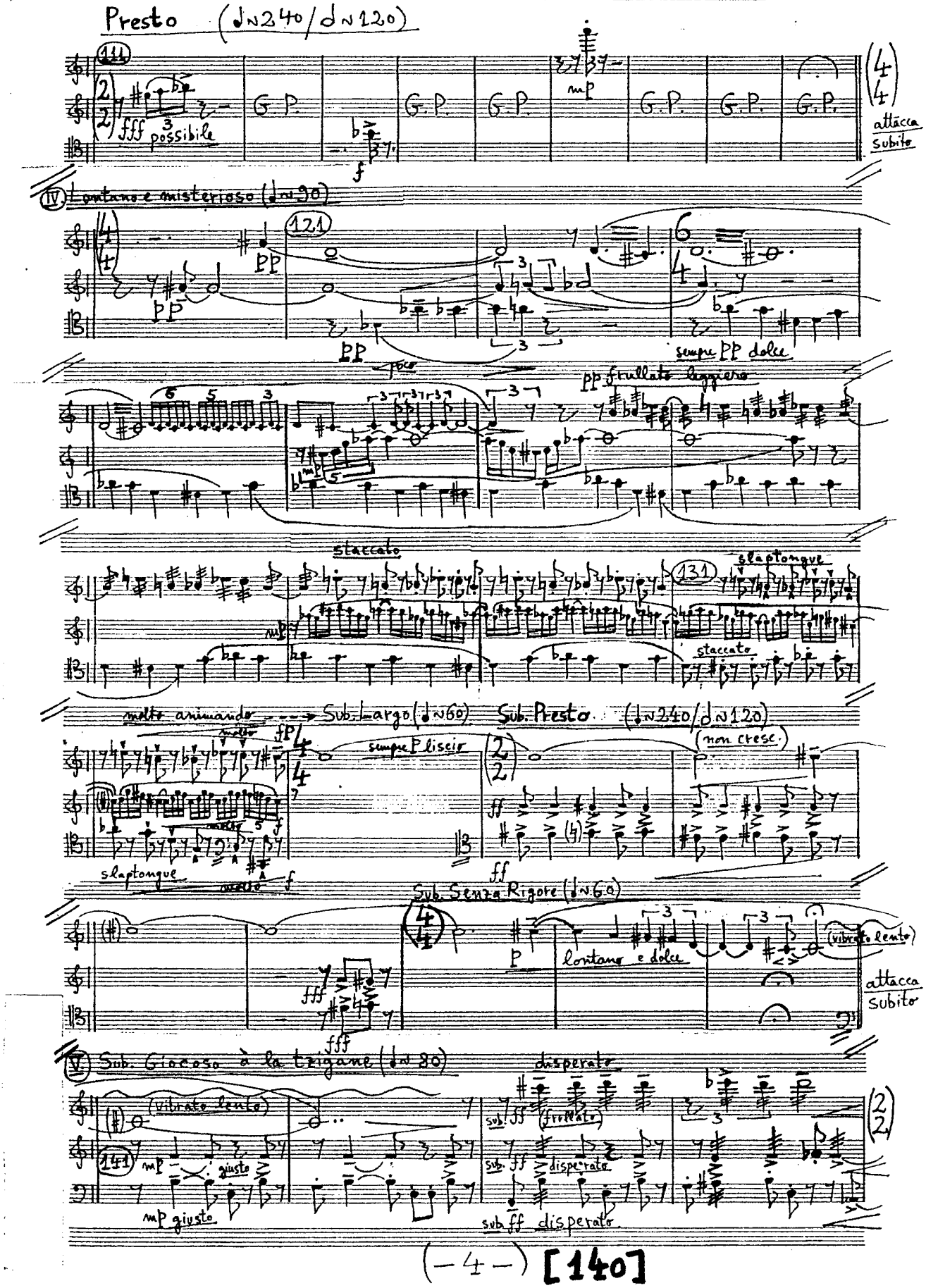

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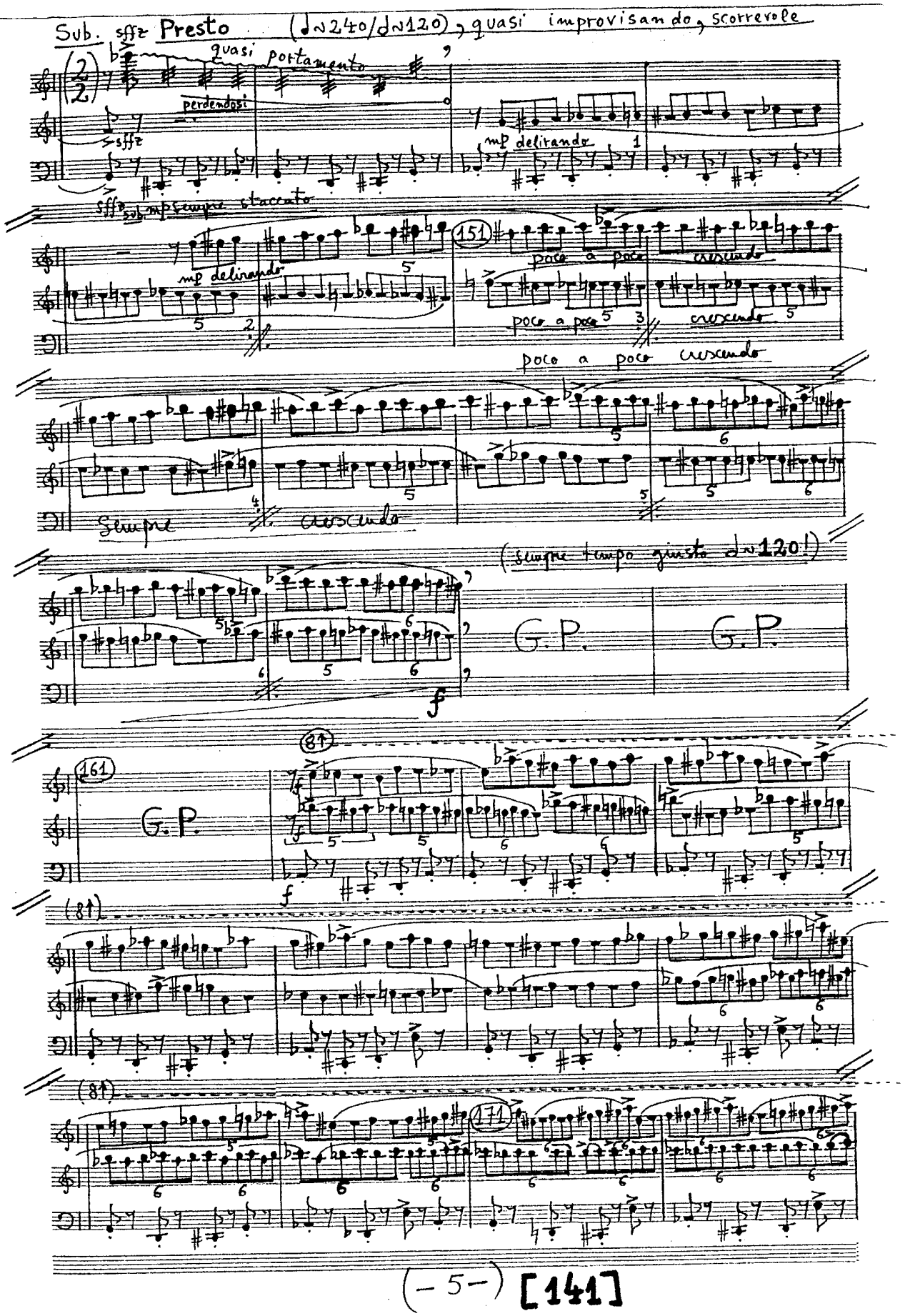

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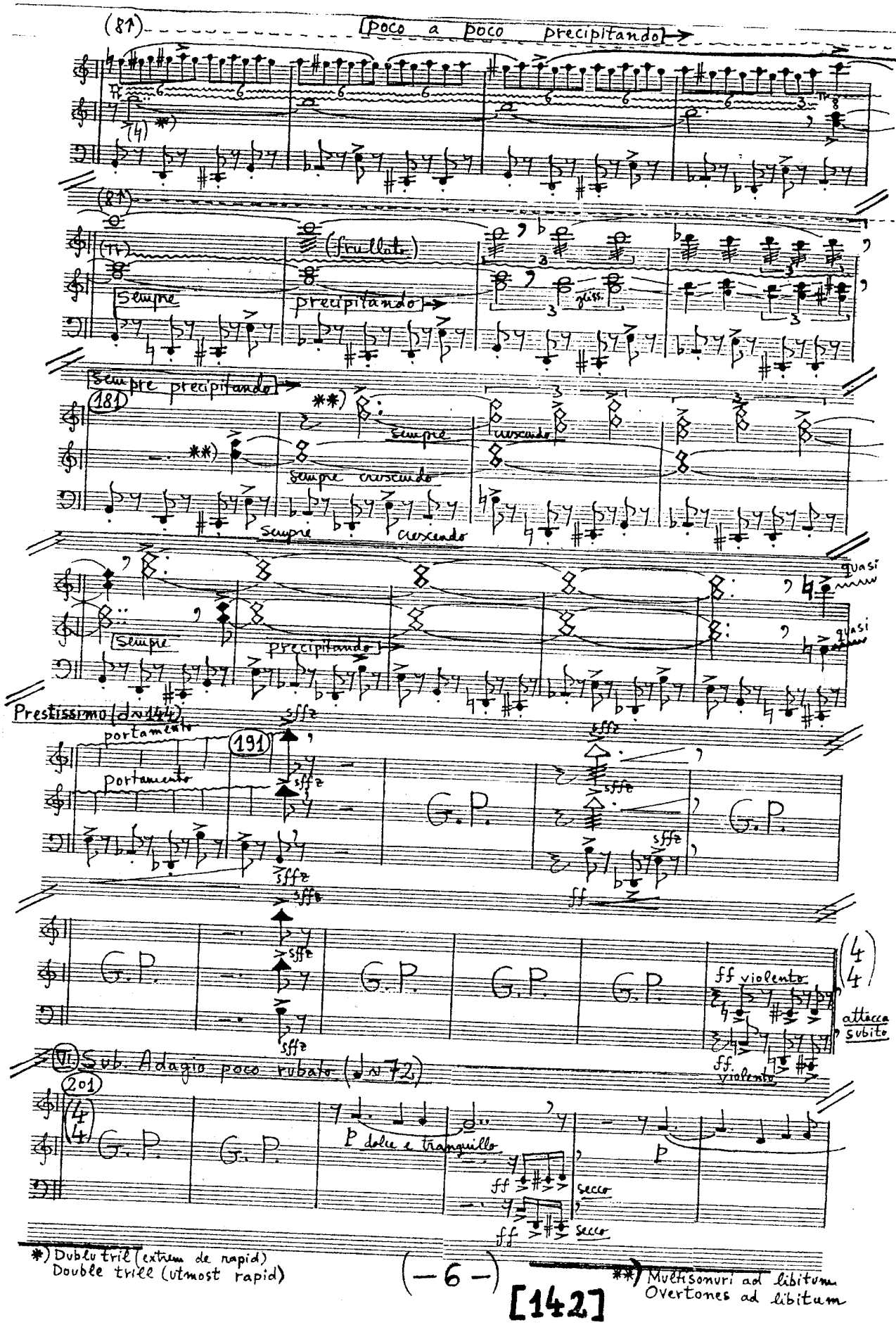

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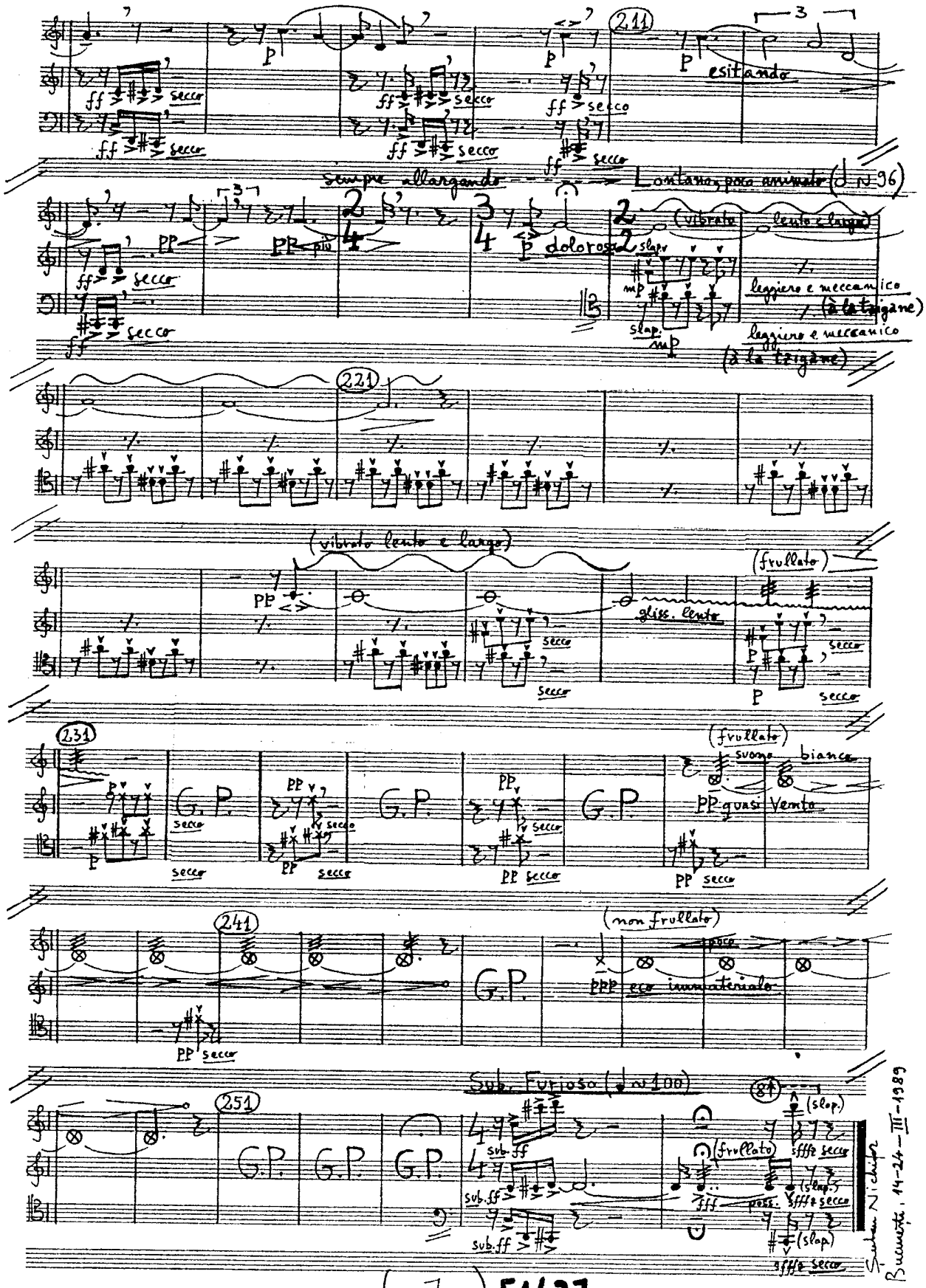

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[441]

XXVII.)

→ ε) "à 4"

ȘERBAN NICHIFOR

ANAMORPHOSE

EDITION MODERN

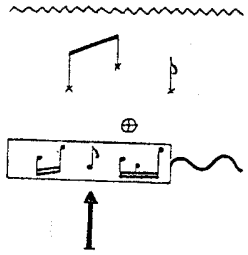
Nota Bene

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

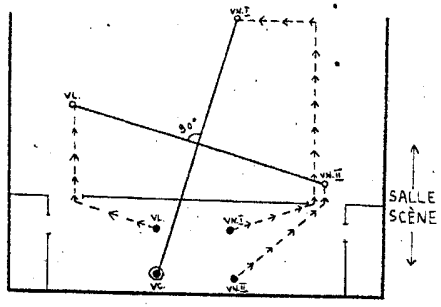
Les accidents n'altèrent que les sons qu'ils précèdent.

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

+) les 4 mélodies doivent être exécutées MOLTO SUL 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 percutée 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 amplassement quatrophonique:



(3) → "à 4"

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[145]

Durée: 13'

PREMIER PRIX „GAUDEAMUS" 1977

En hommage à mes parents

ANAMORPHOSE

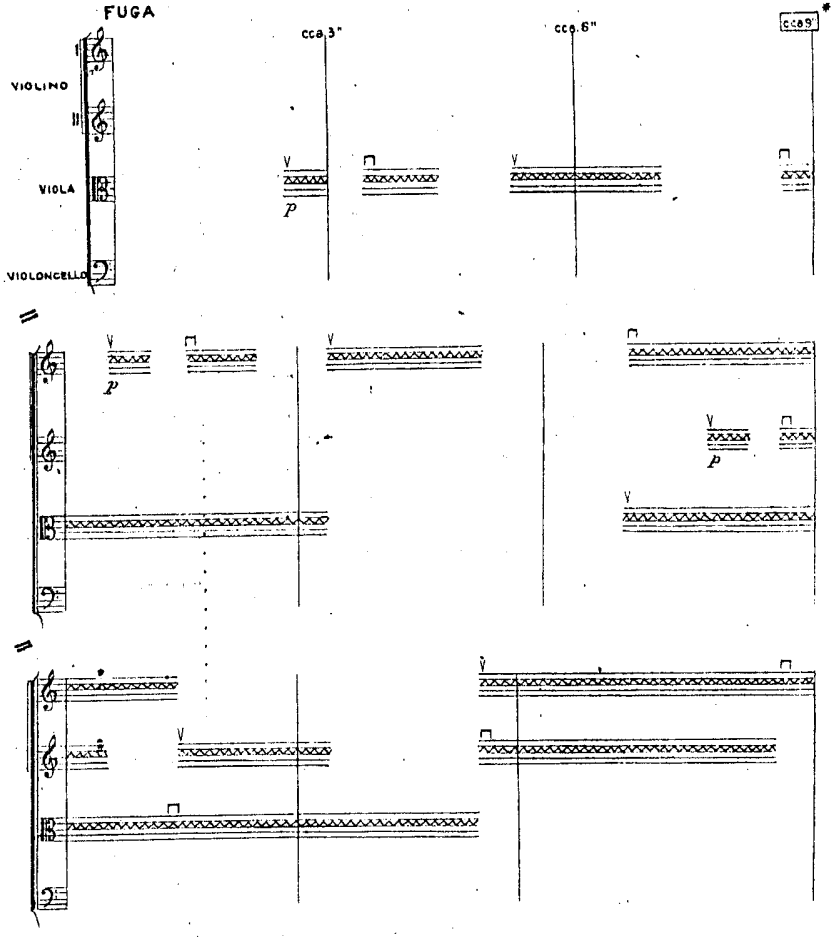
POUR

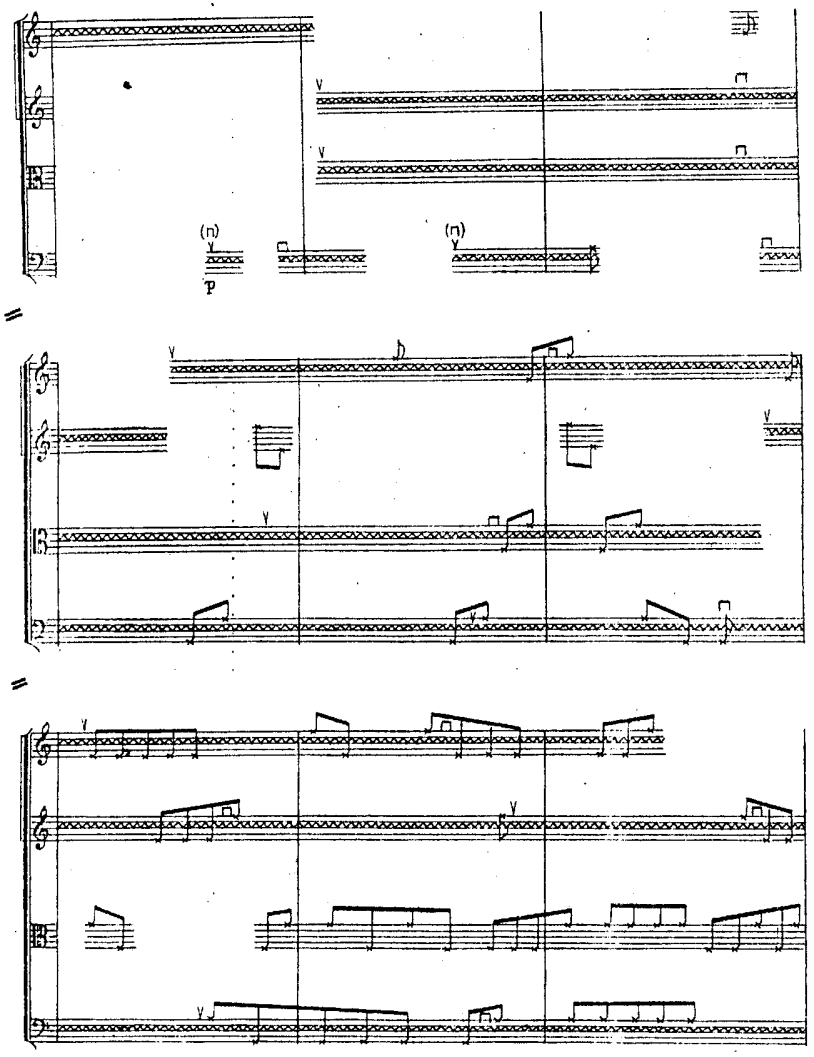
QUATUOR À CORDES

(QUATUOR NO. 1)

SERBAN NICHIFOR

FUGA





*)- ± 3" (=> ≈ 6-12")

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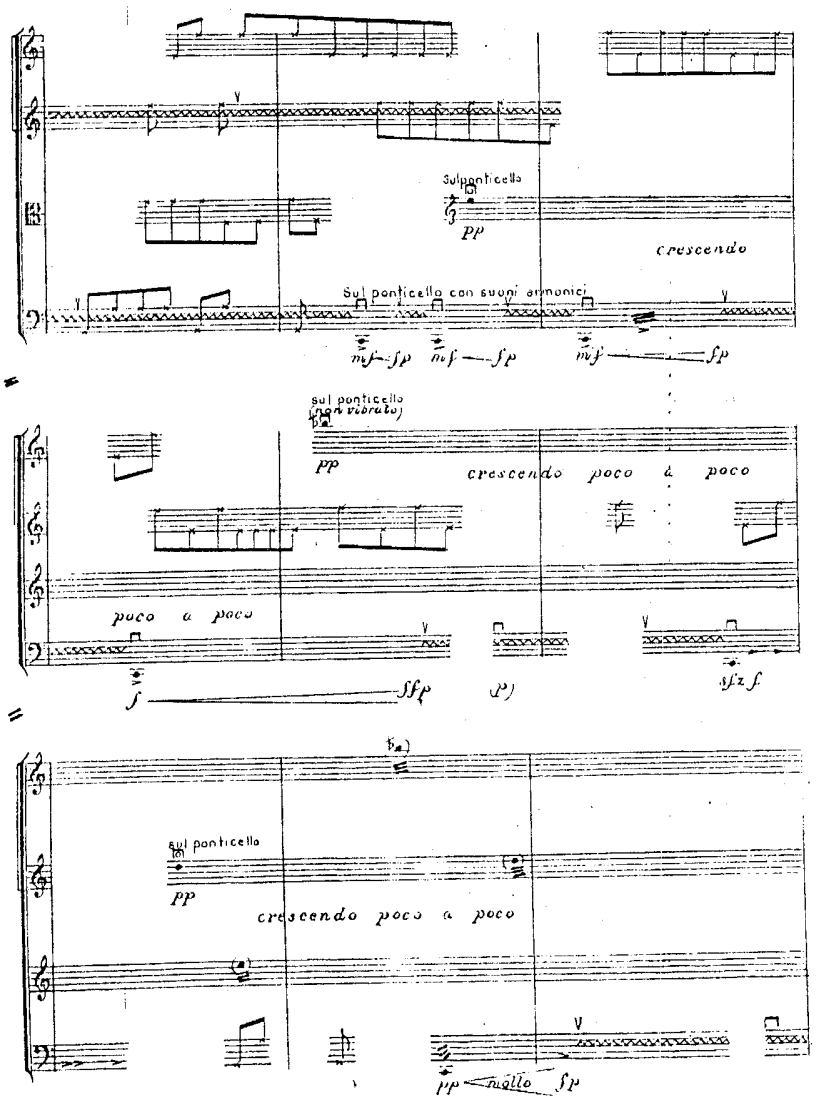

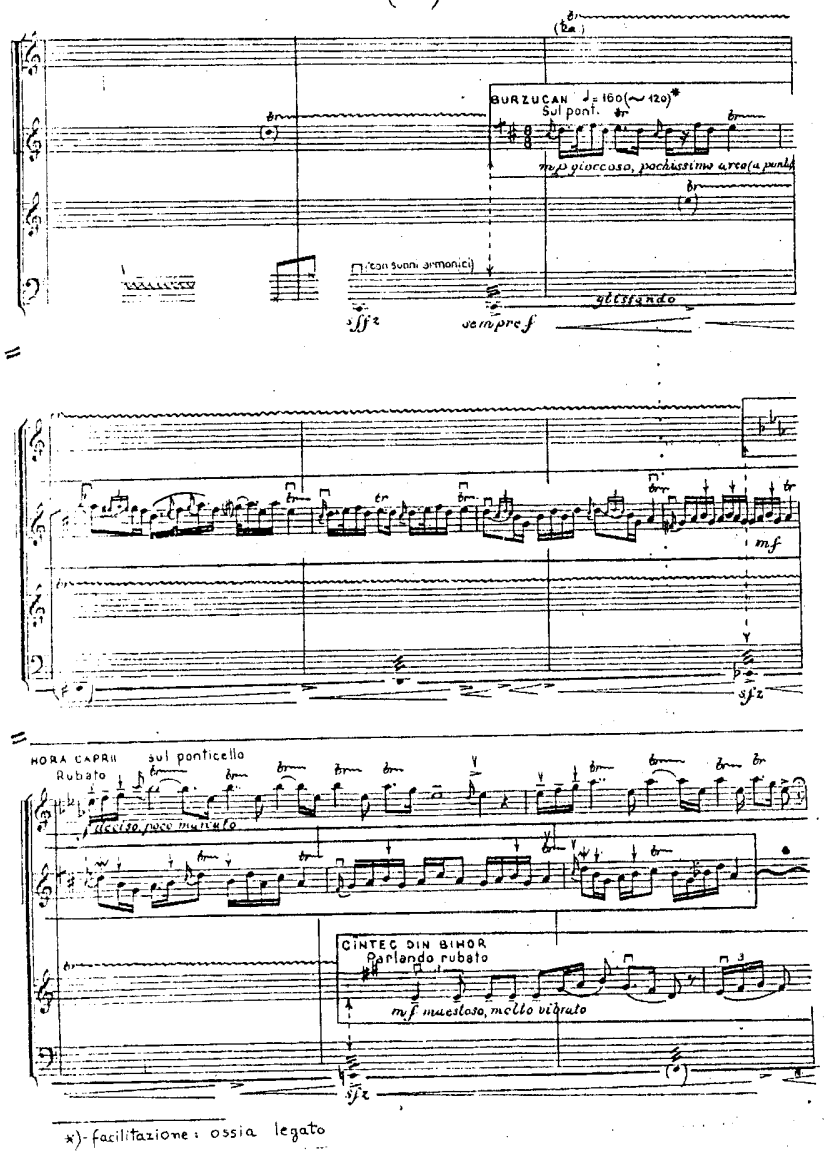

*)- facilitazione: ossia legato

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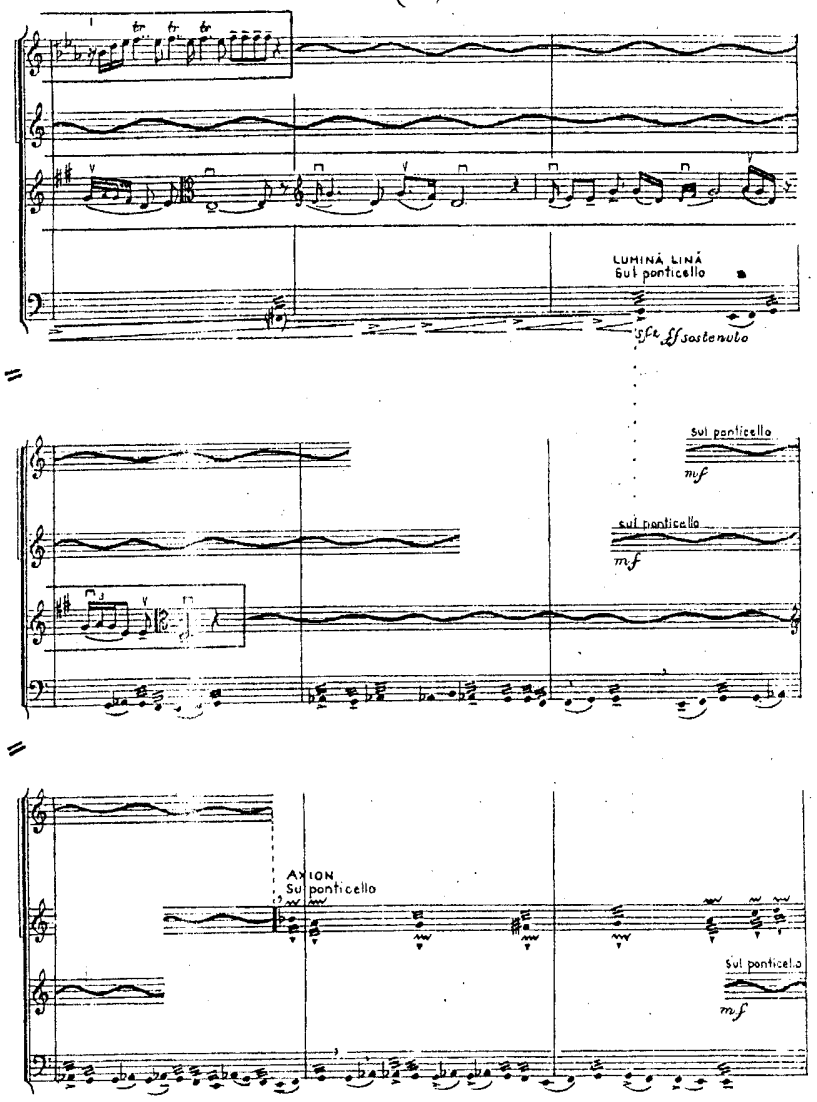

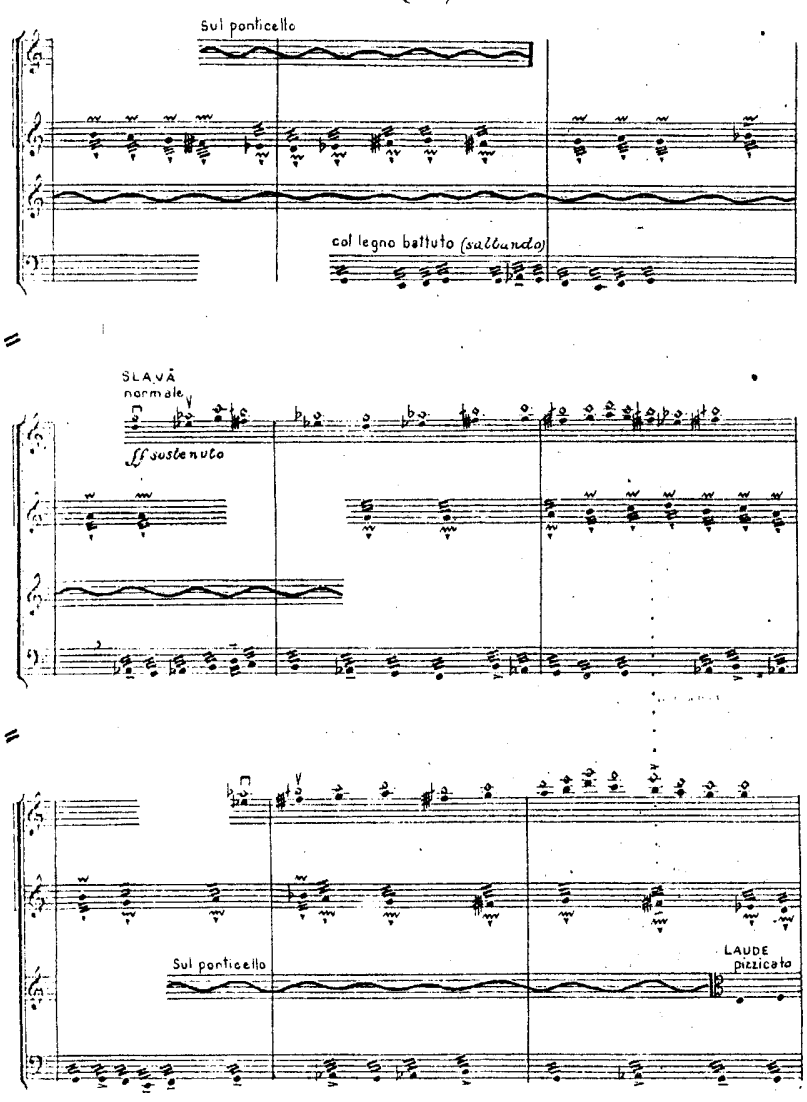

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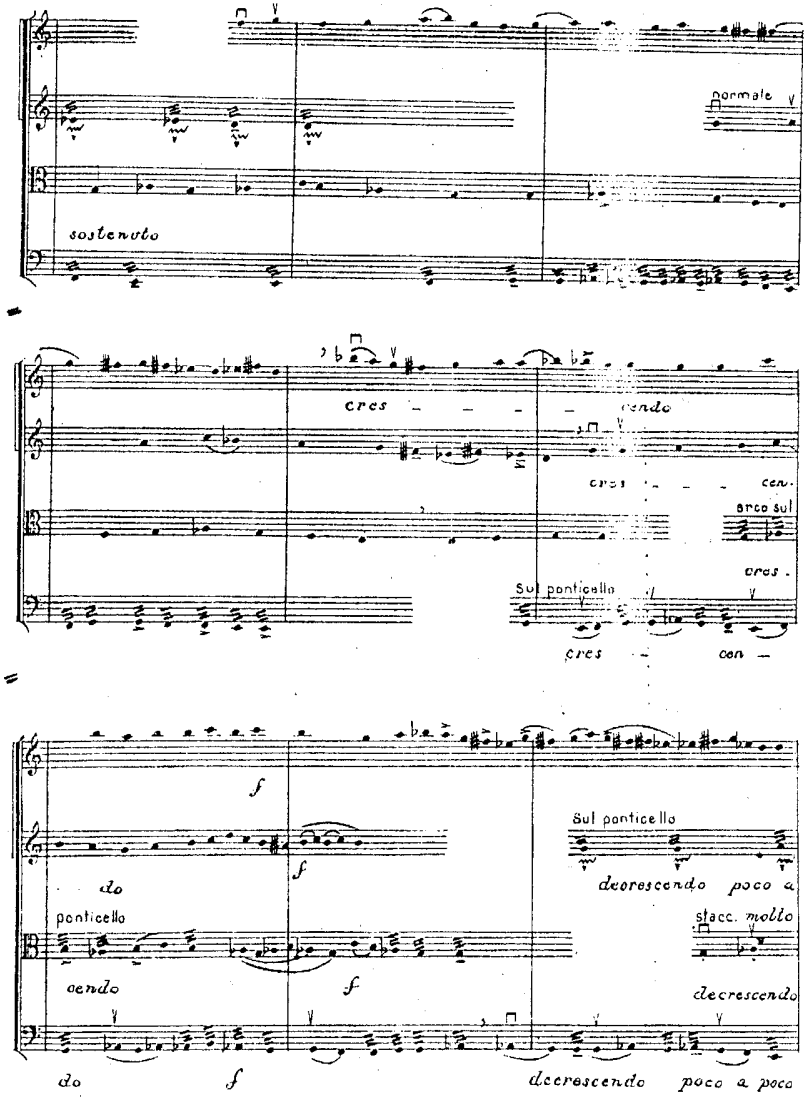

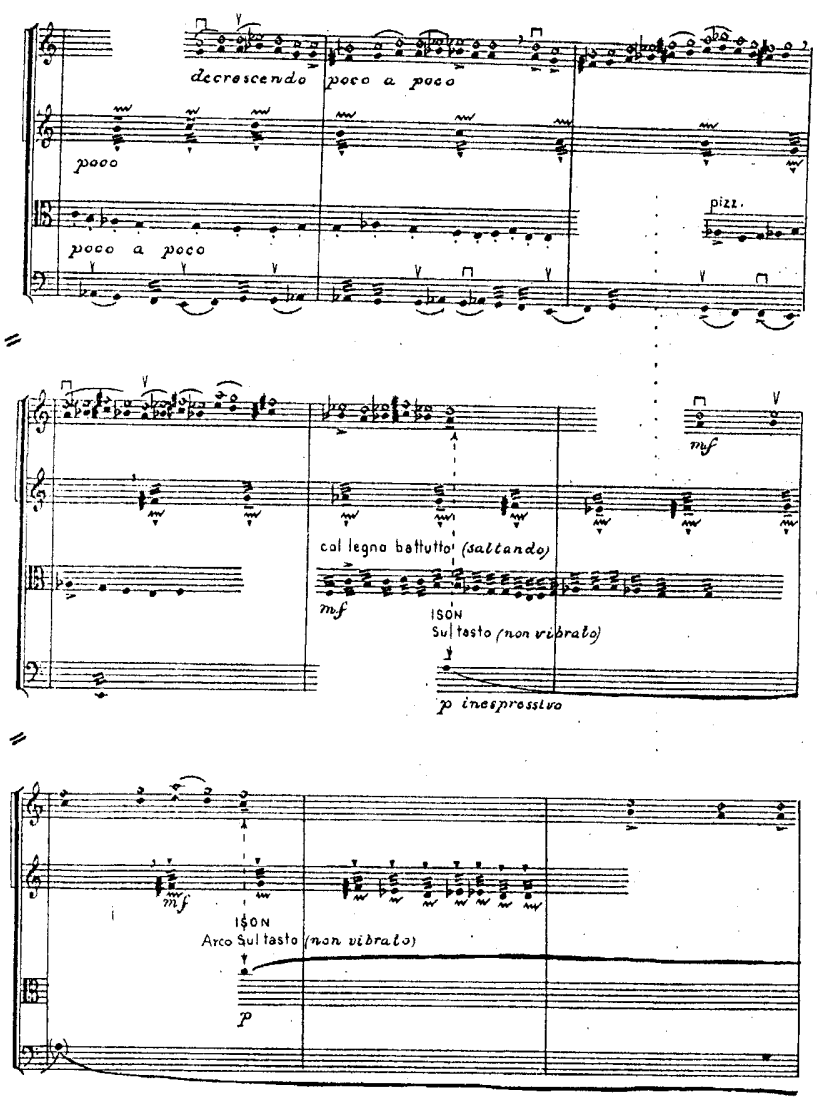

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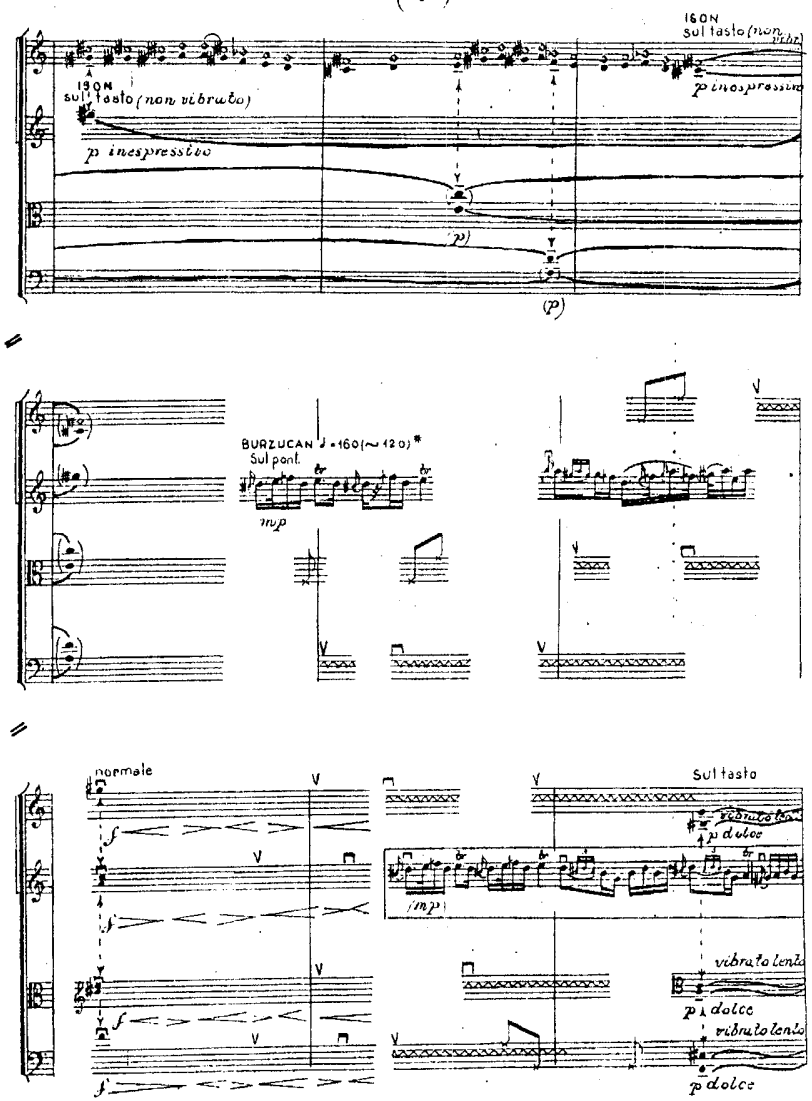

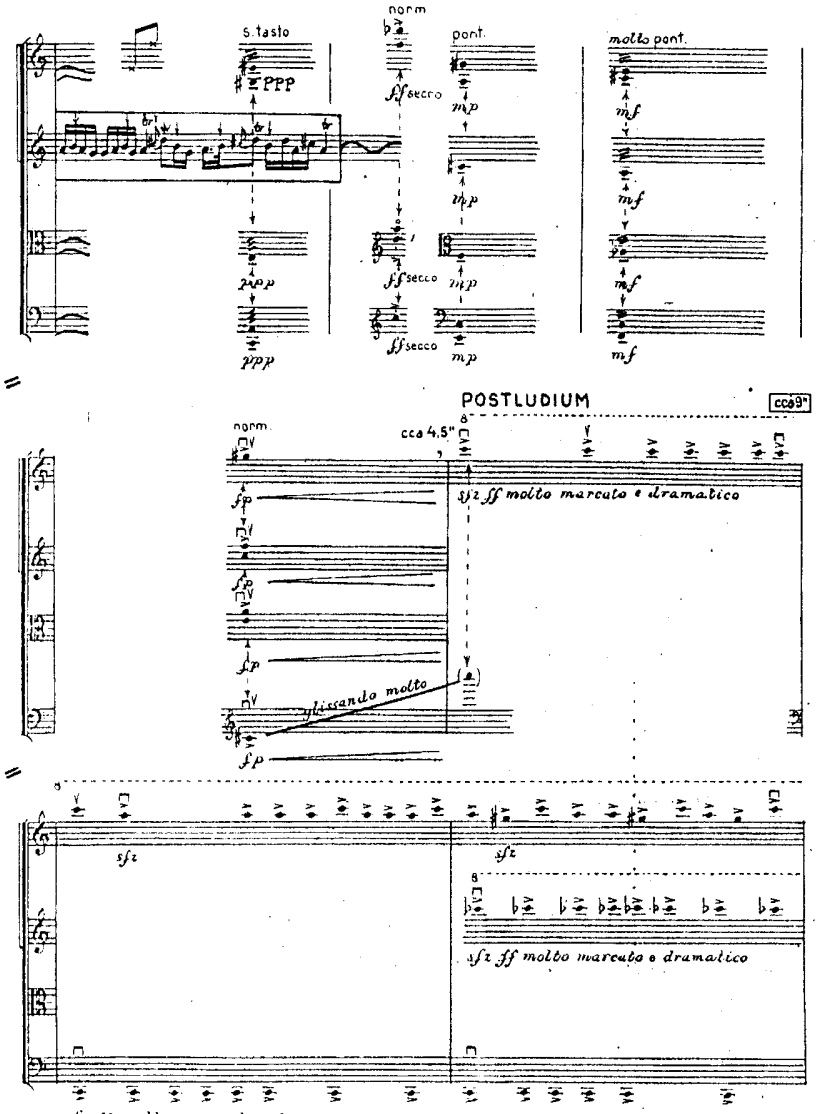

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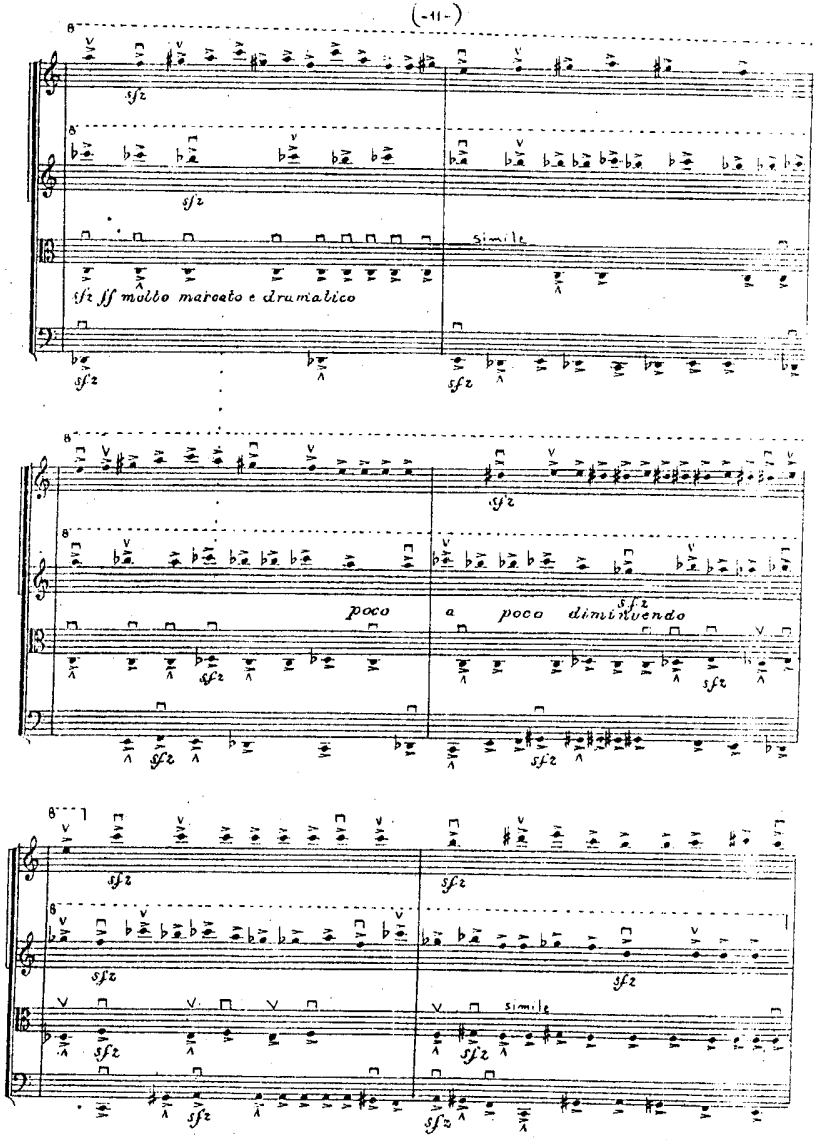
(-11-)



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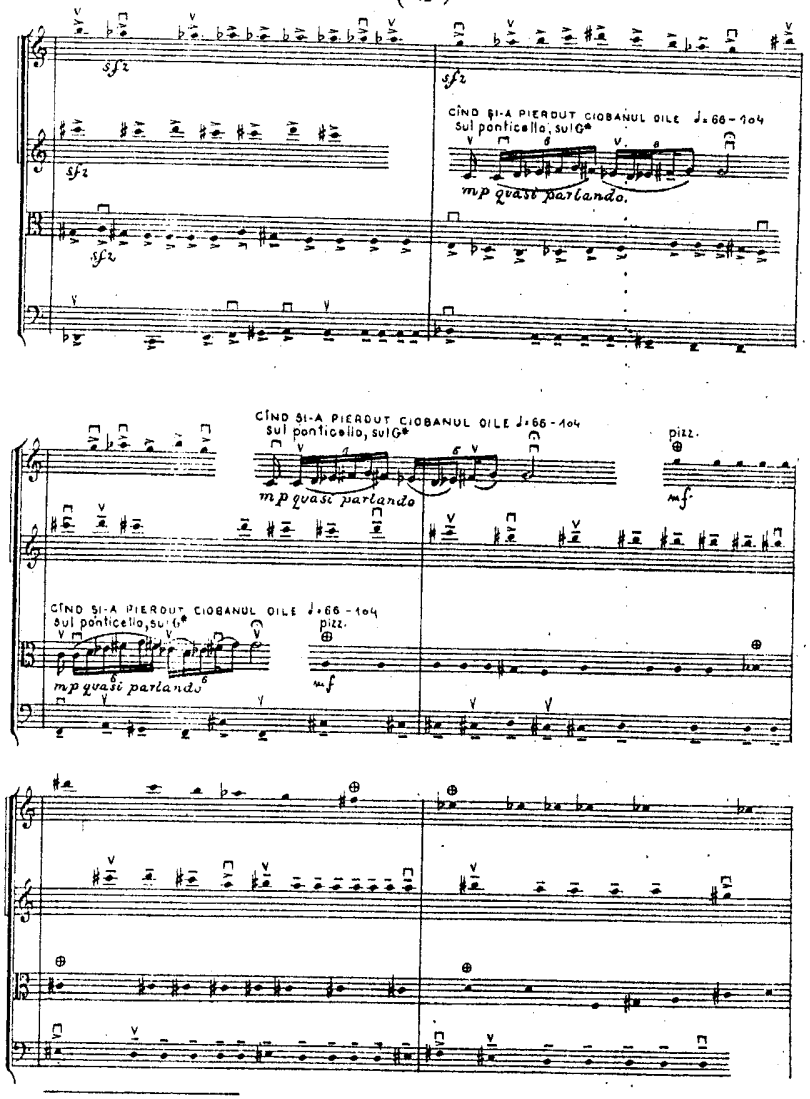

* — *facilitazione : in I^a^ positione, sulle corde G, D, A.*

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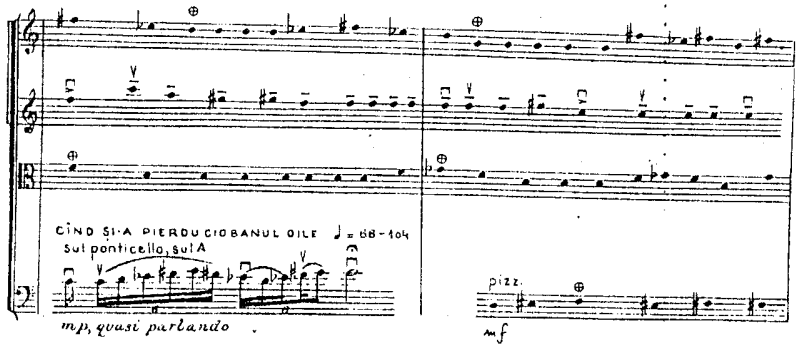

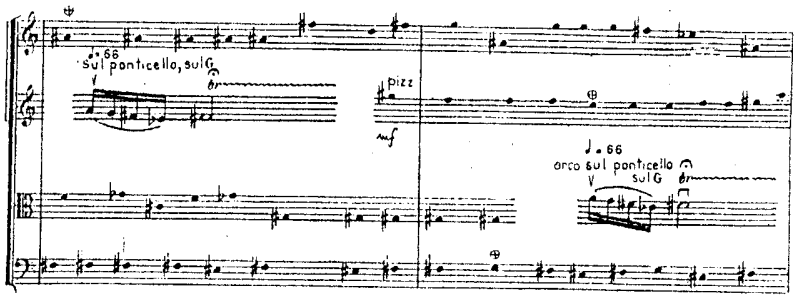

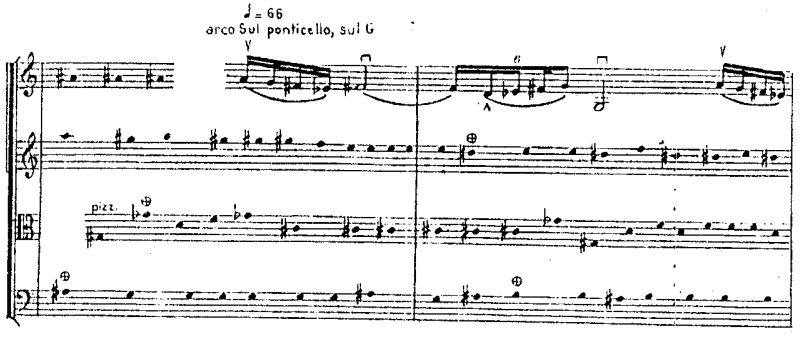

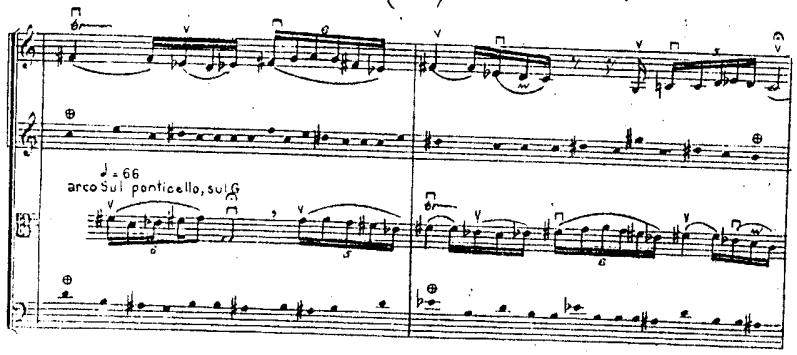

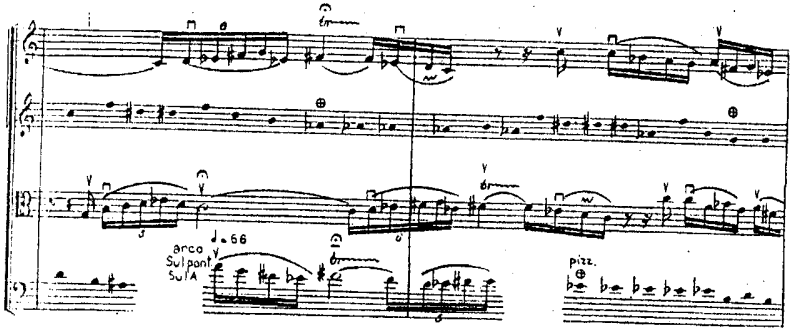

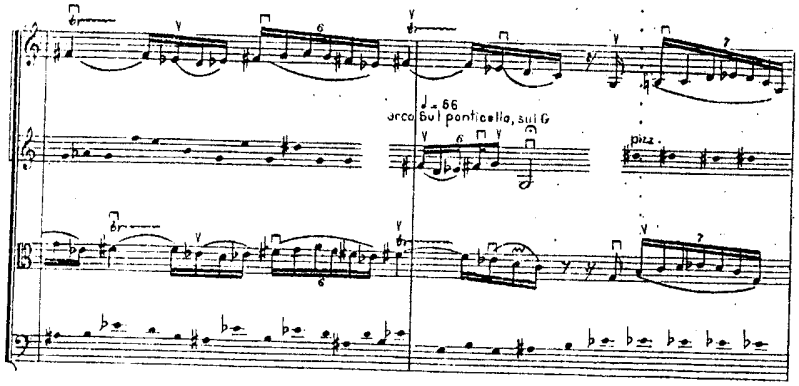

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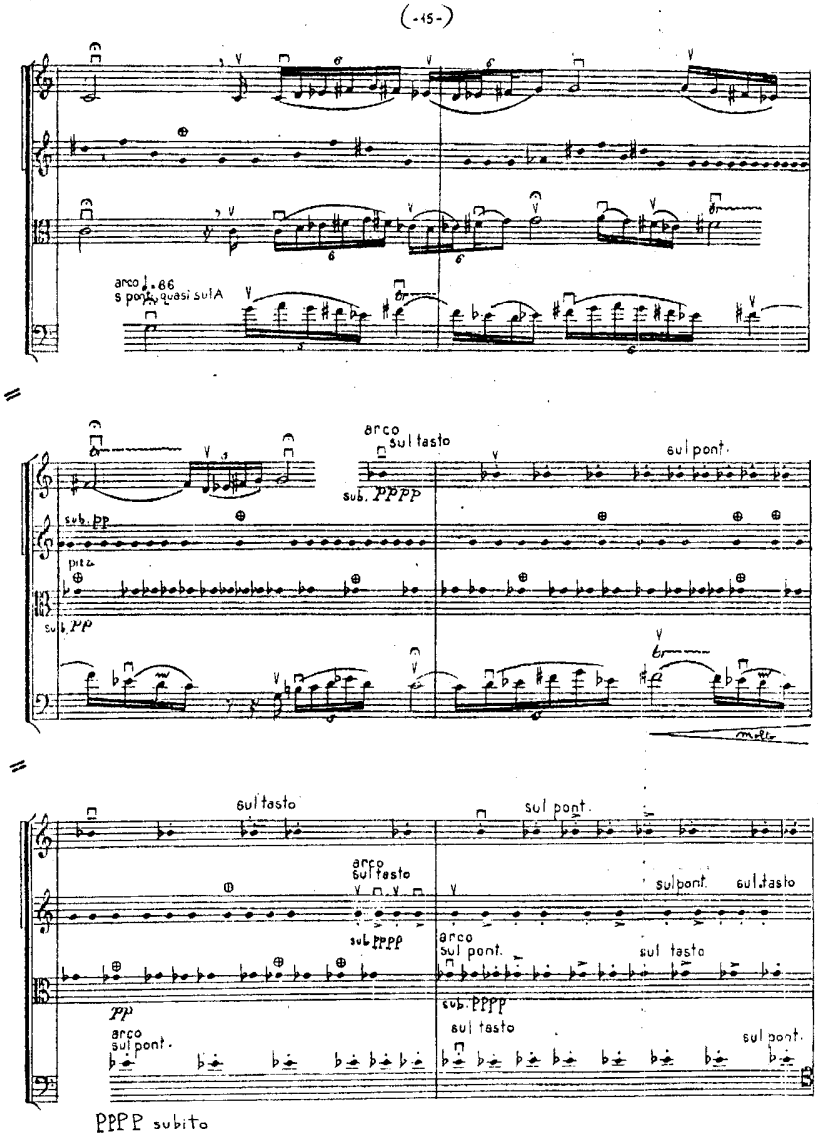

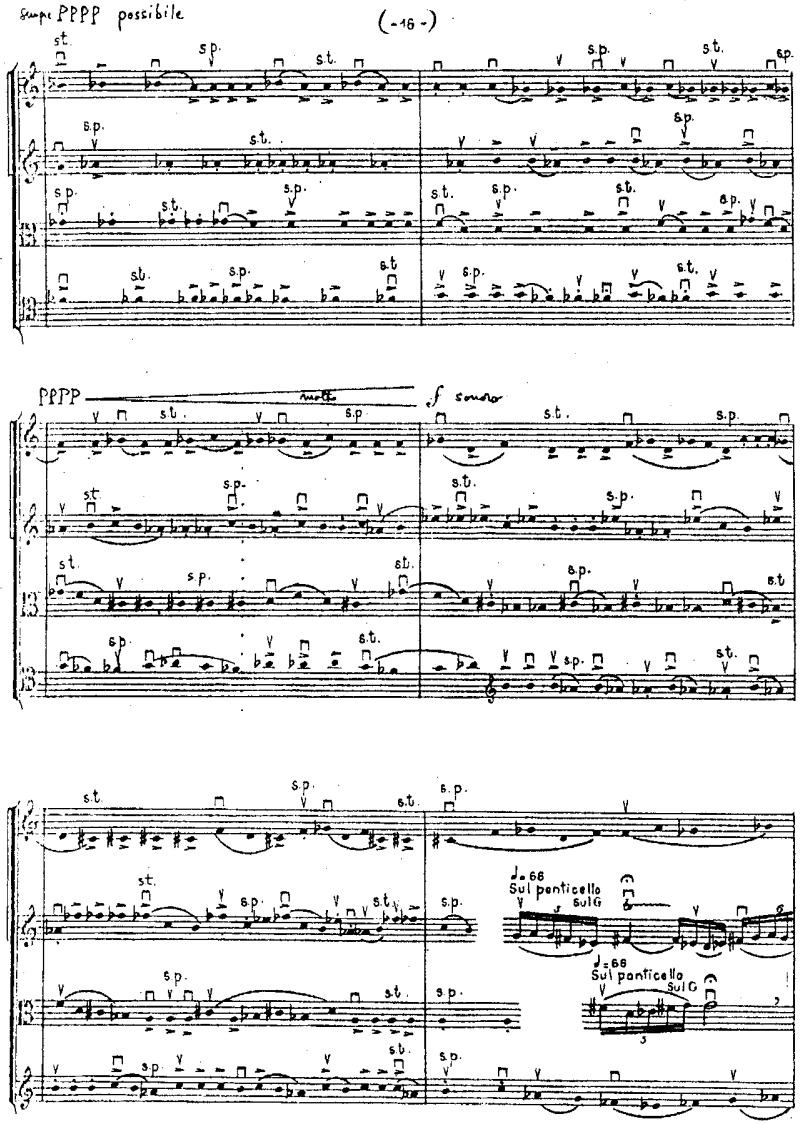

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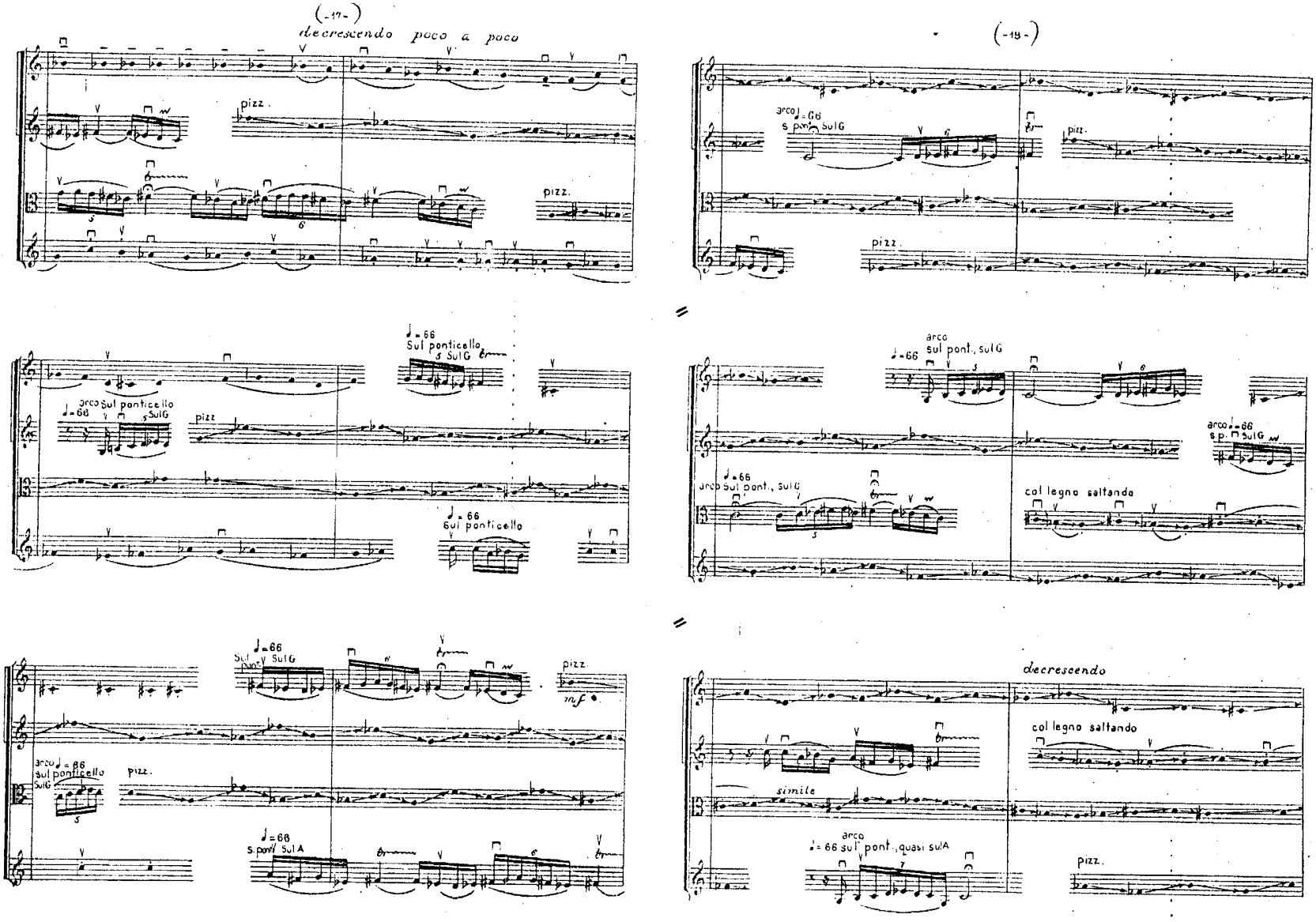

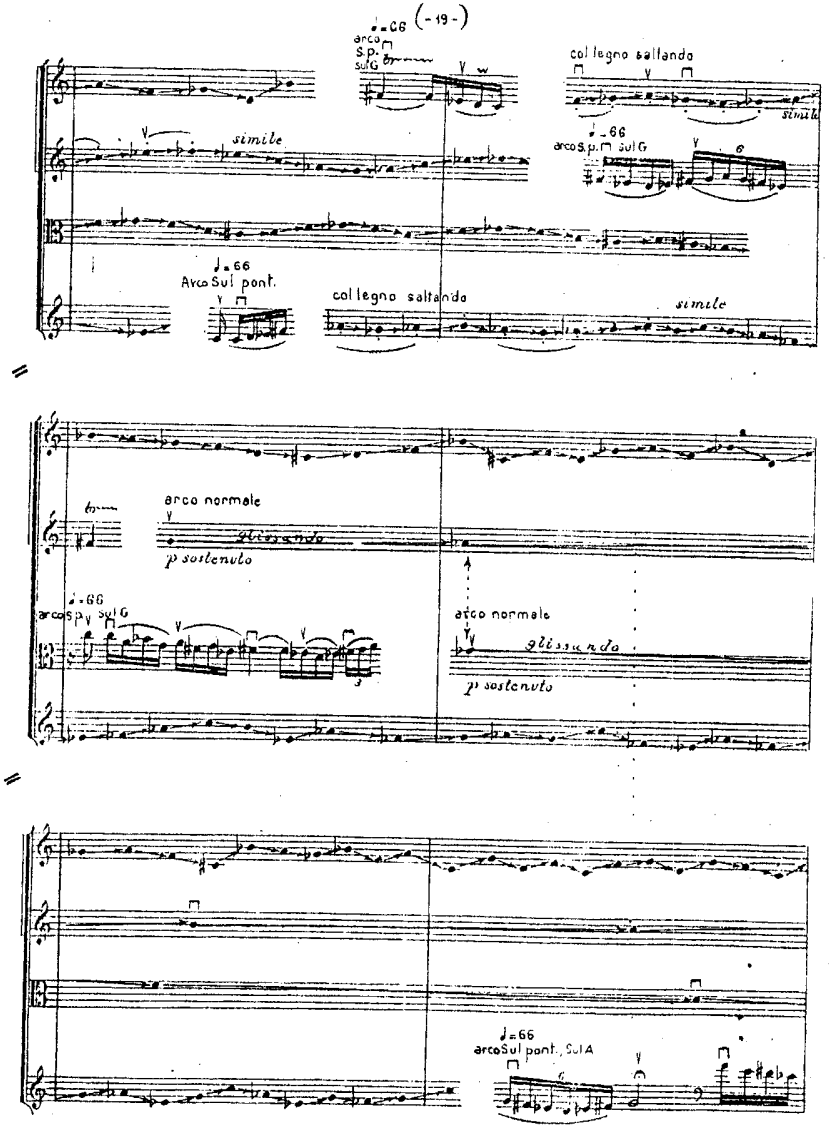

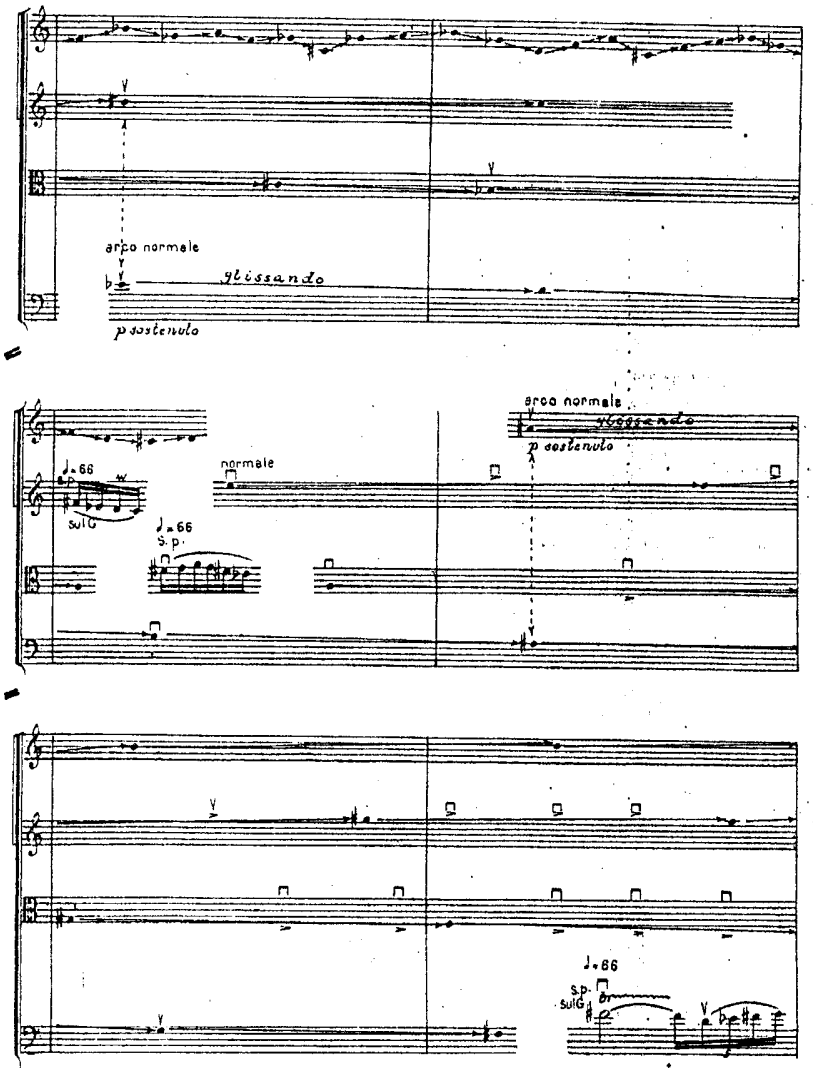

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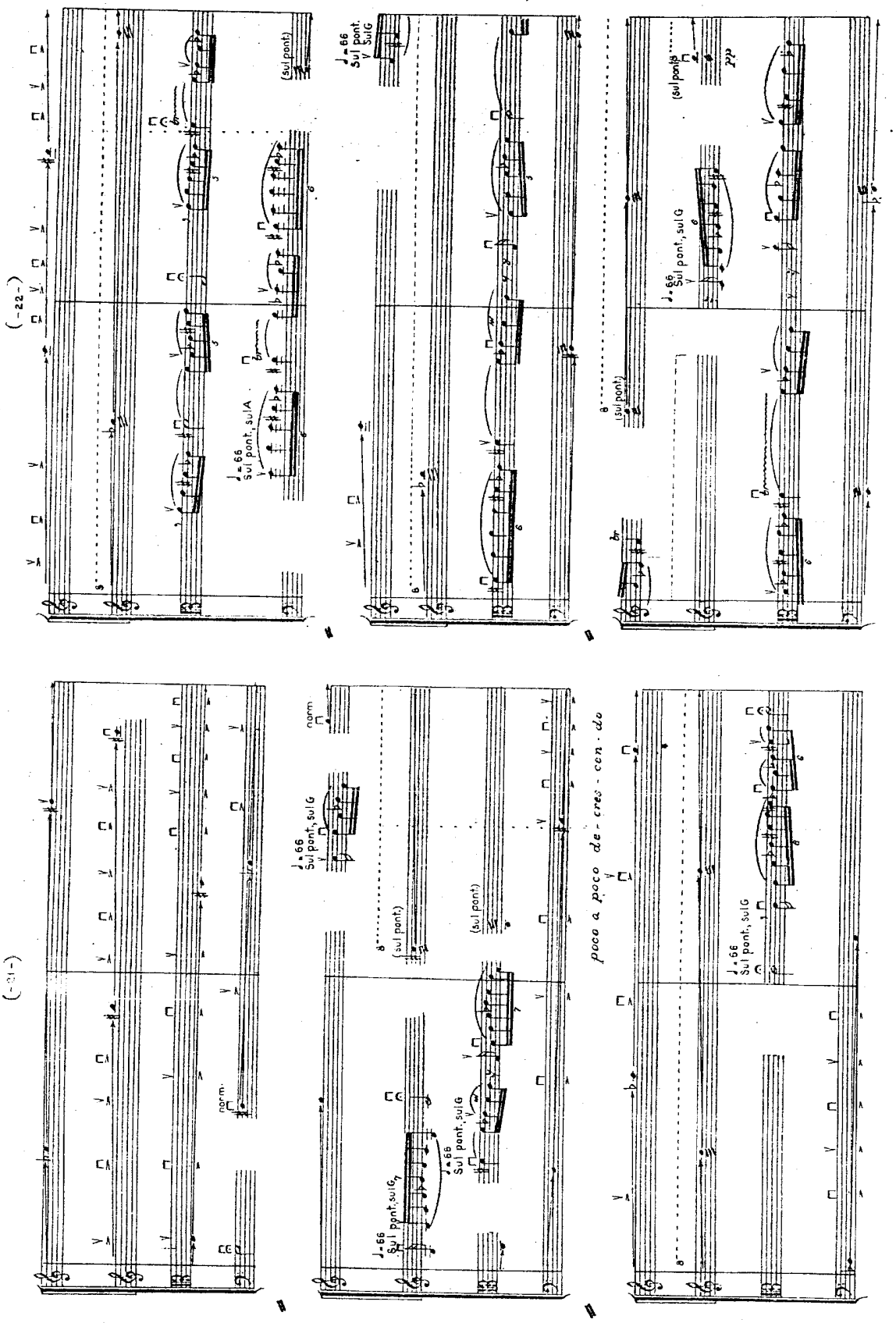

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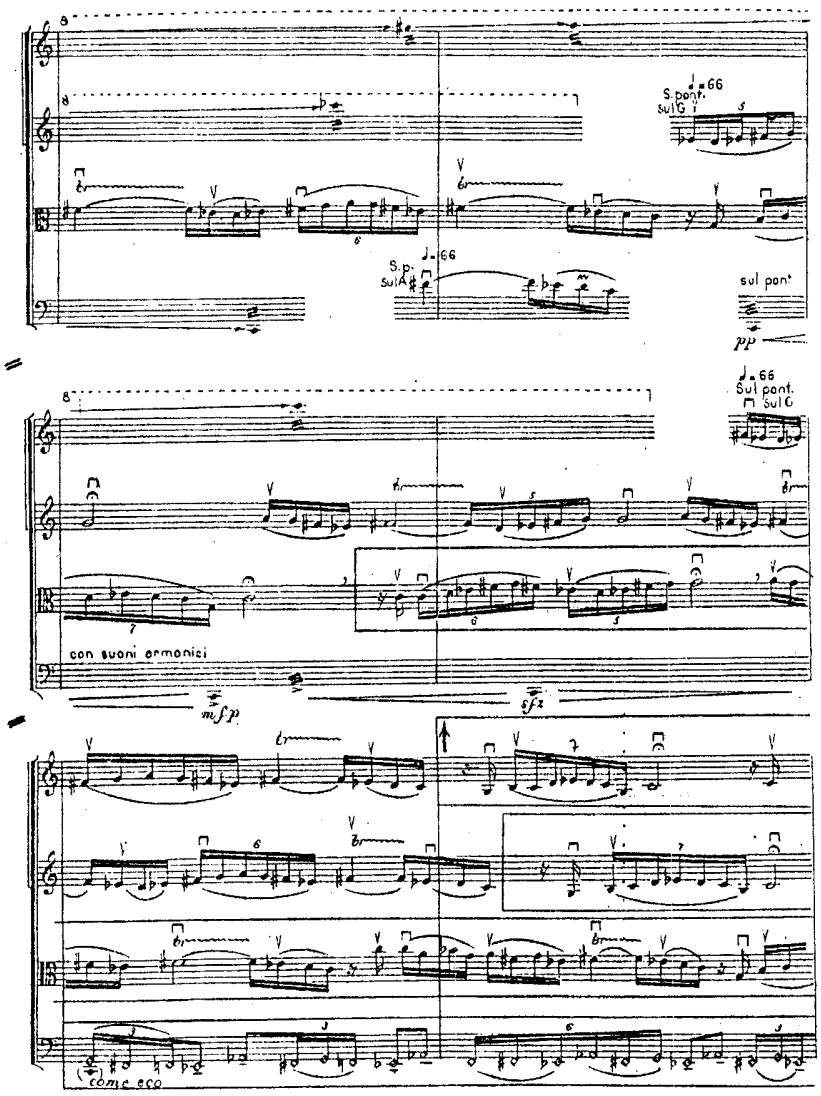

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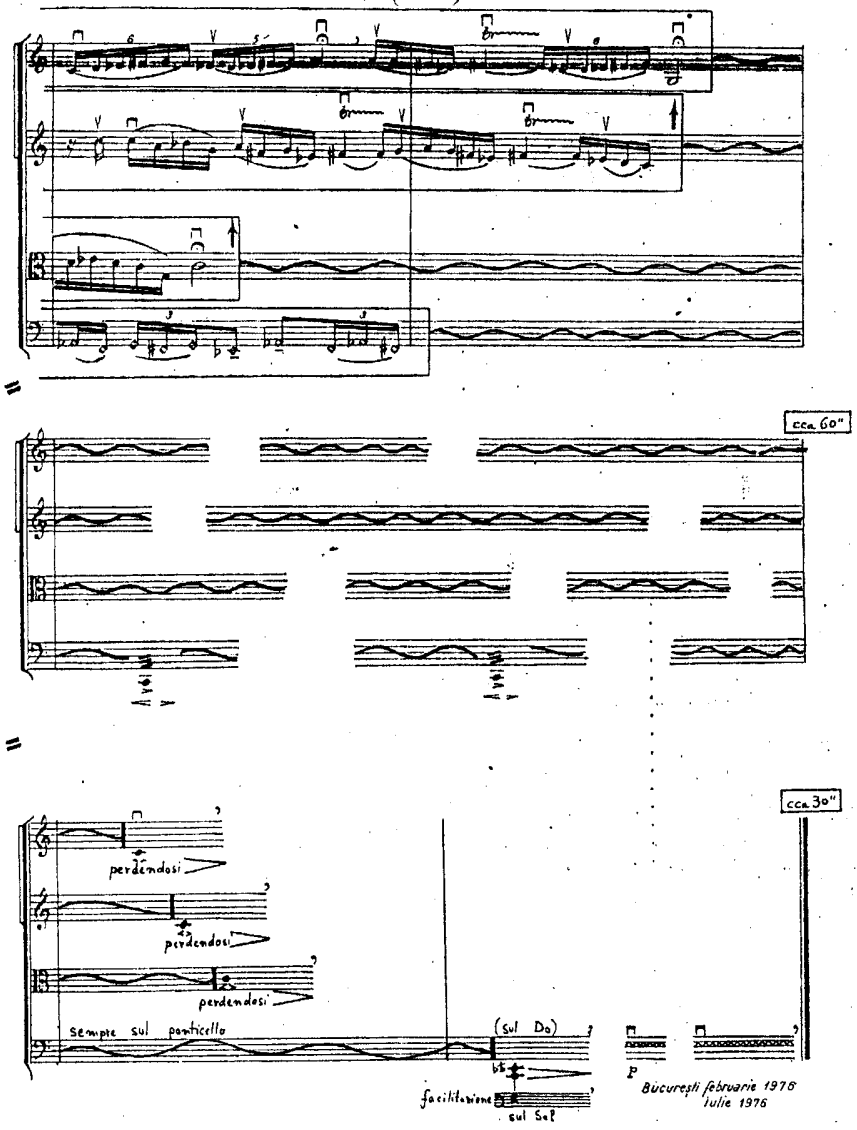

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Durata: ~18' Pentru Liana Pour Liana

VĂILE UITĂRII (CVARTET NR. 2) XXVIII.) VALLONS DE L'OUBLI (QUATUOR NO. 2)

Șerban Nichifor (1984–1988)

după sugestiile lui Mateiu Ion Caragiale

selon les suggestions de Mathieu Jean Caragiale (équivalences françaises de Romulus Vulpescu)

I.

Motto*:

"Iar cînd, sfioasă umbră, prin ceața rece-a serii
Purtîndu-ți trista taină, de gînduri chinuit,
Tîrziu te vei întoarce înfrînt și istovit,
Spre casa părăsită în văile uitării..."
("Întoarcerea învinsului")

Motto**:

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

IMMATERIALO (♩~66), molto tranquillo, sempre dolcissimo e legatissimo

5♩

Violino I
Violino II
Viola
Violoncello

d'al niente
PPPP liscio, poco vibrato
sul tasto
PPPP liscio, poco vibrato
(non cresc.)
poco
sul tasto
liscio, poco vibrato
d'al niente
poco
Arco
sul tasto
PPPP liscio, poco vibrato
Pizz.
sempre PPPP marcato e ritmico, poco in rilievo
Motto ad lib.
(non cresc.)
PPPP lontano e legatissimo (arco ad libitum)
PPPP lontano e legatissimo (arco ad libitum)
PPPP lontano e legatissimo (arco ad libitum)
11
(sempre PPPP non cresc.)
PPPP poco a poco crescendo ed affrettando
PPPP poco a poco crescendo ed affrettando
PPPP poco a poco crescendo ed affrettando
molto affrettando
(♩~162)
4♩
(sempre PPPP)
molto
molto
molto

*)- Versurile din Motto pot fi recitate direct în concert (în secvența cuprinsă între semnele → și ←), amplificînd electronic o voce (eventual pre-înregistrată) de femeie, pe un ton șoptit, imaterial, ezoteric, 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, ésotérique, très lentement.

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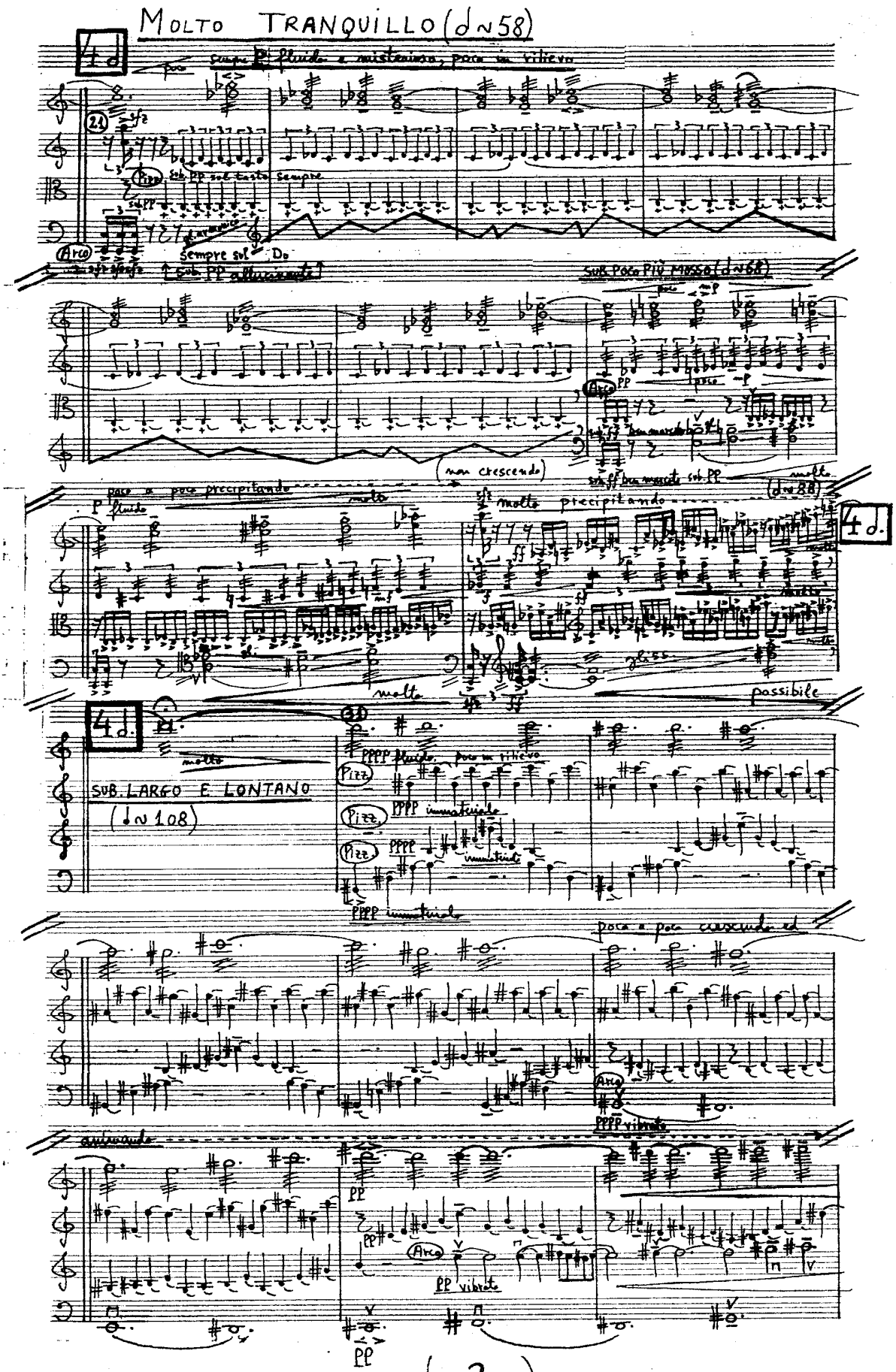

(-2-)

[158]

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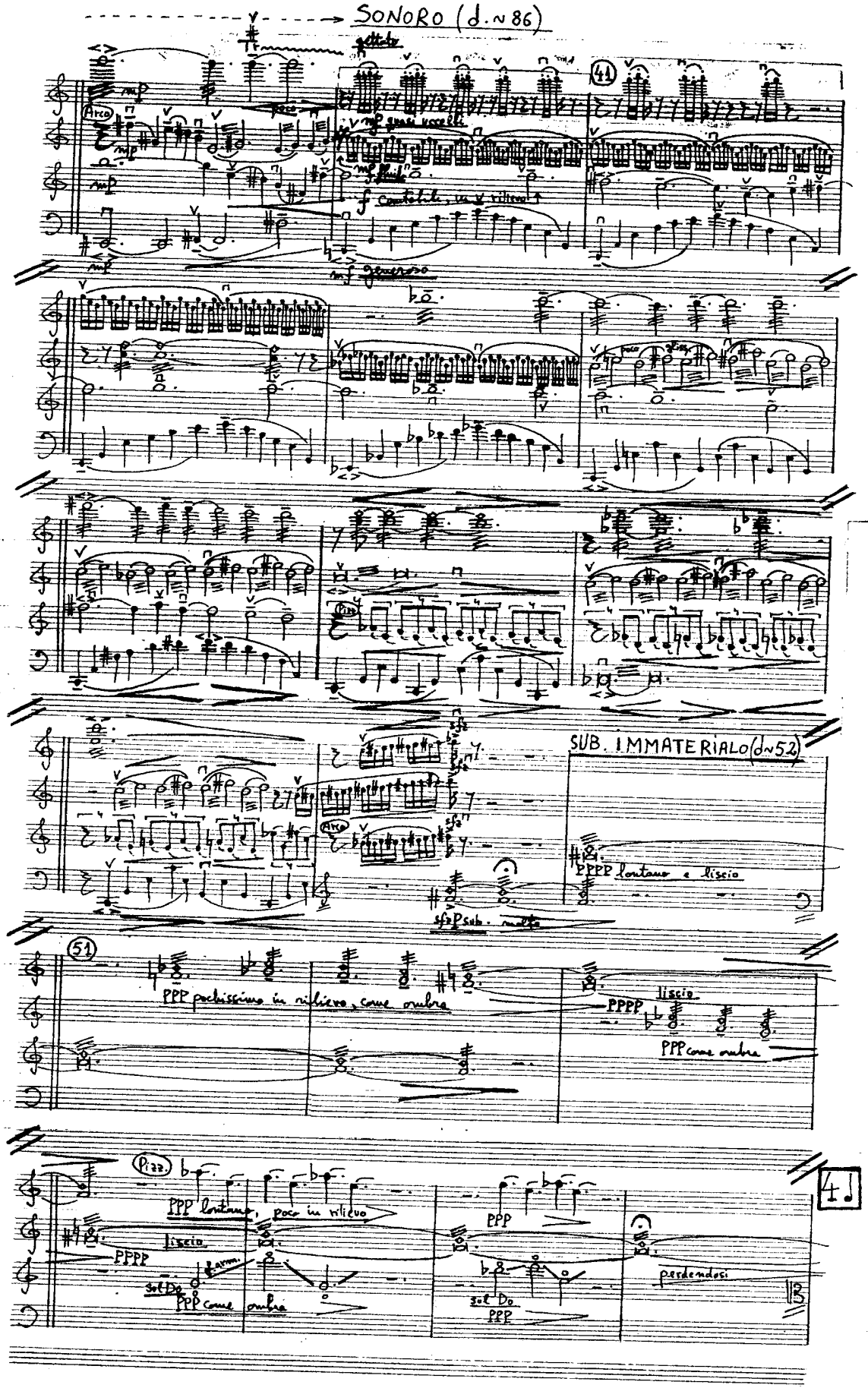

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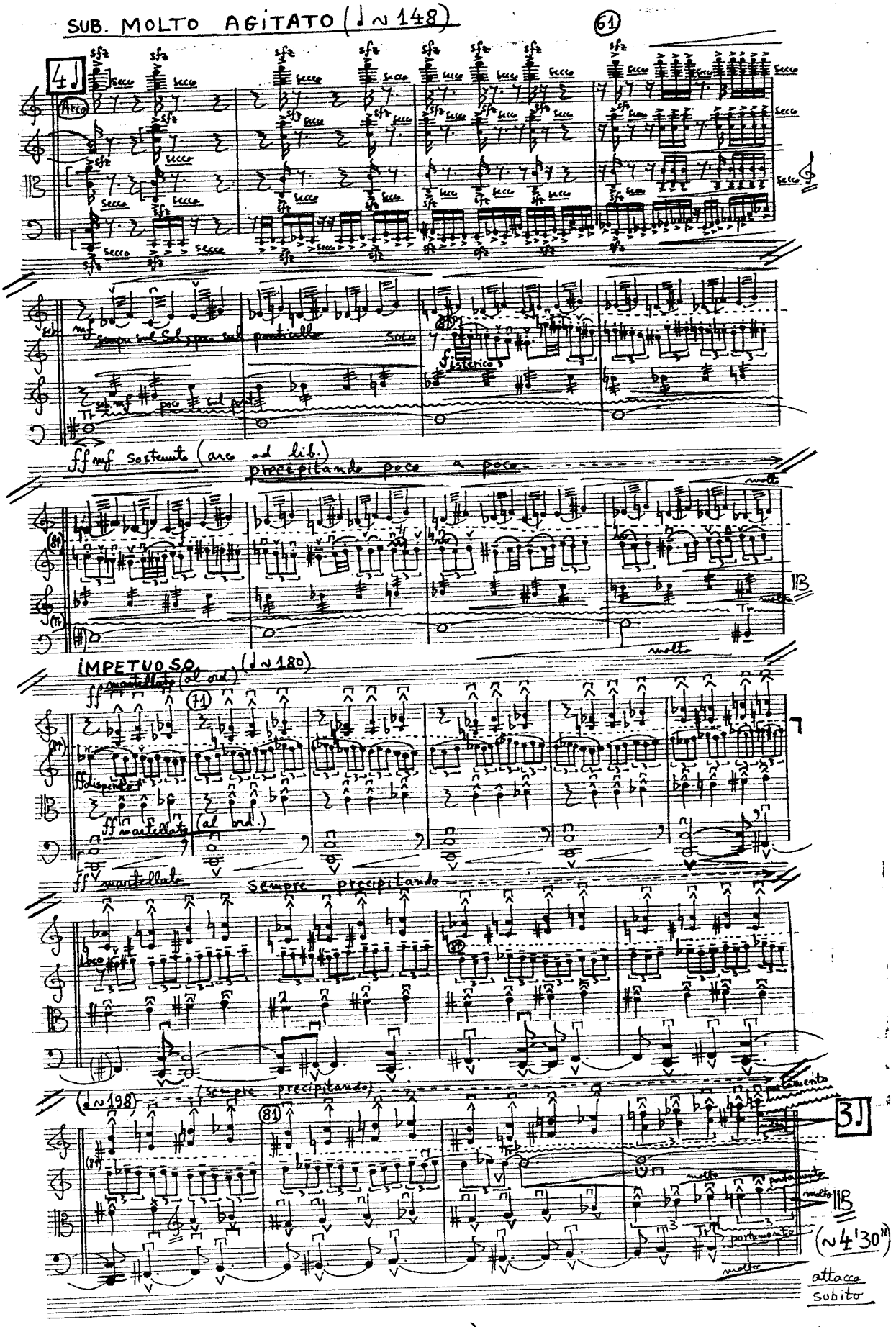

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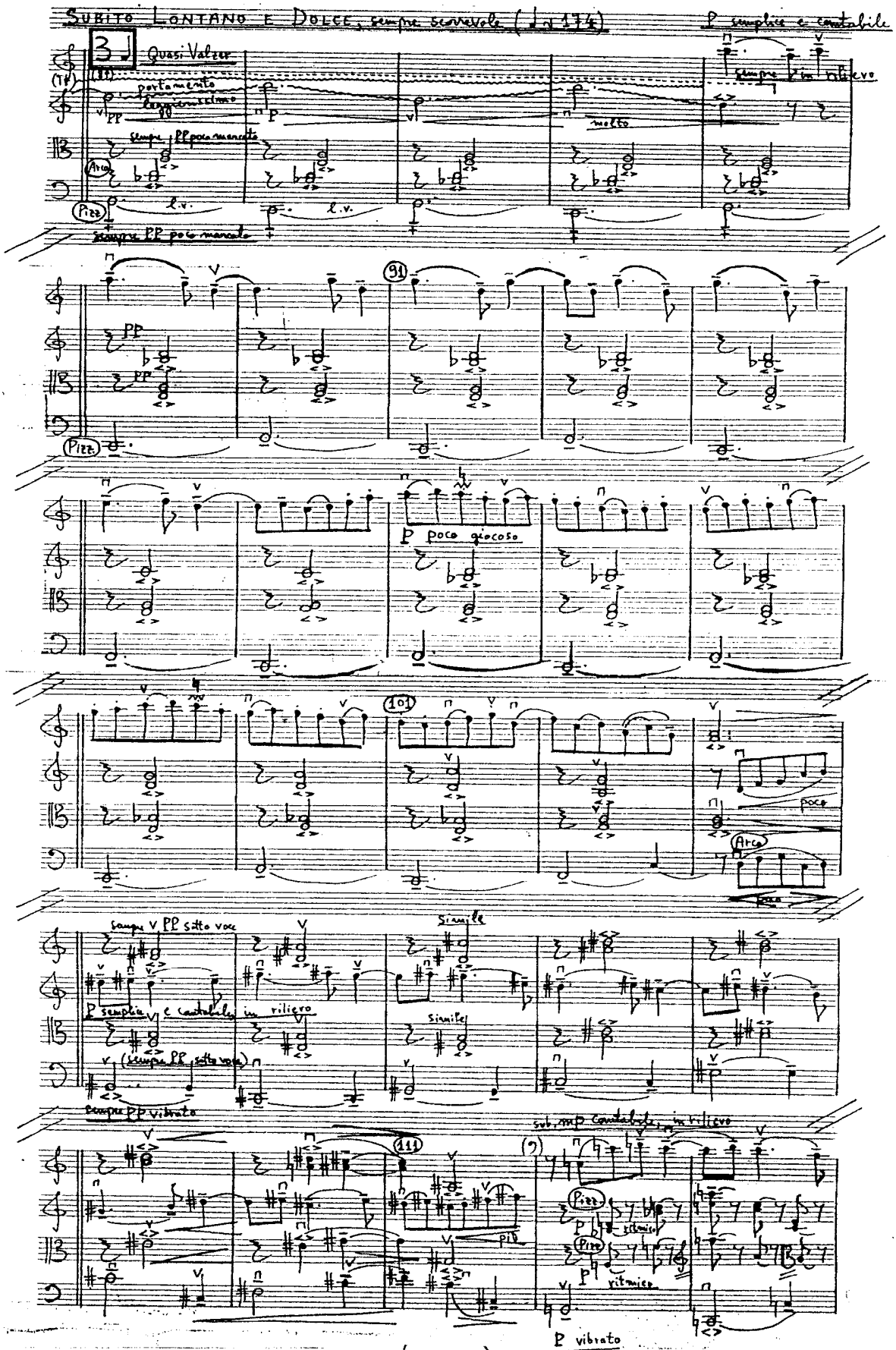

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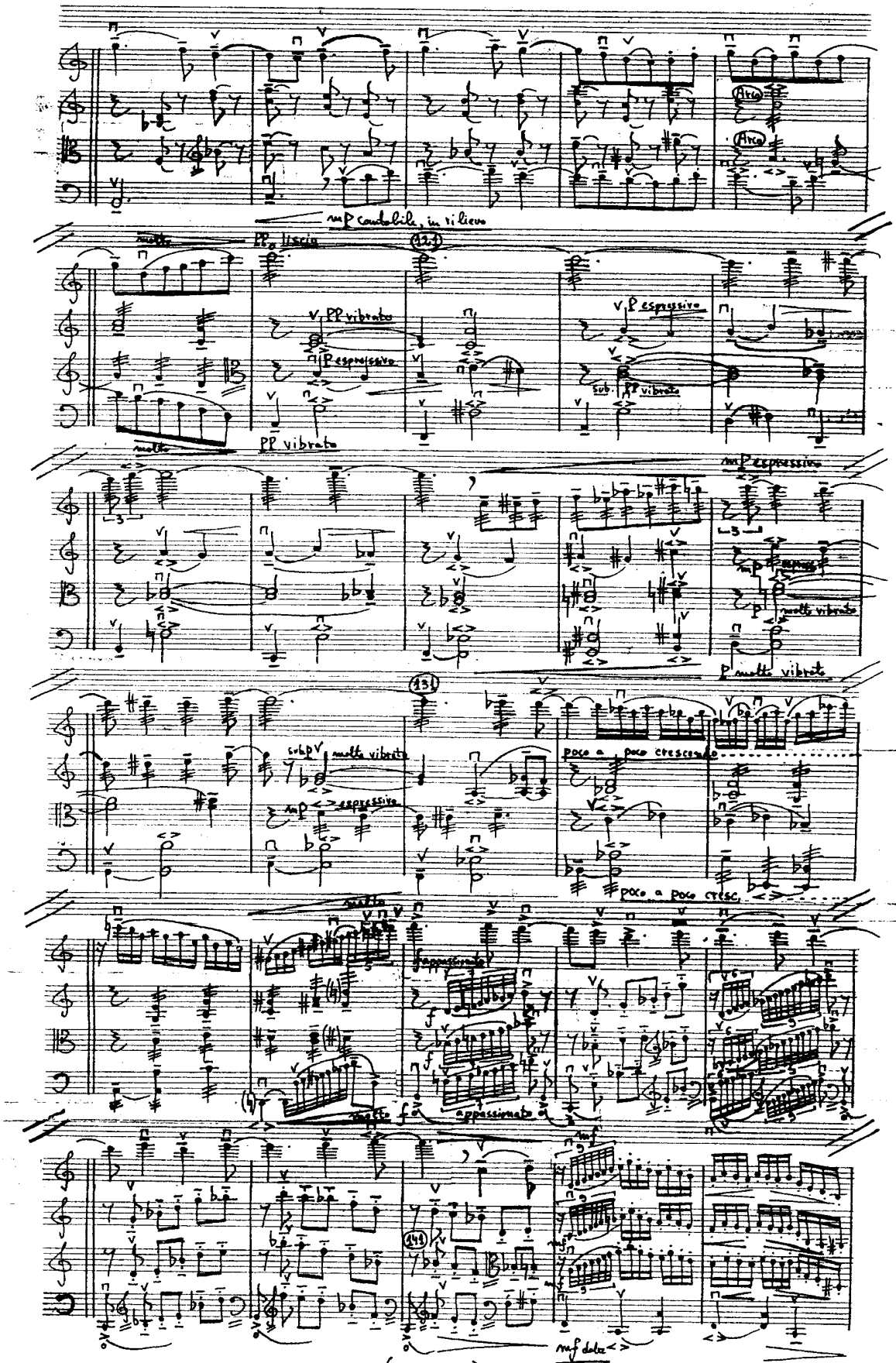

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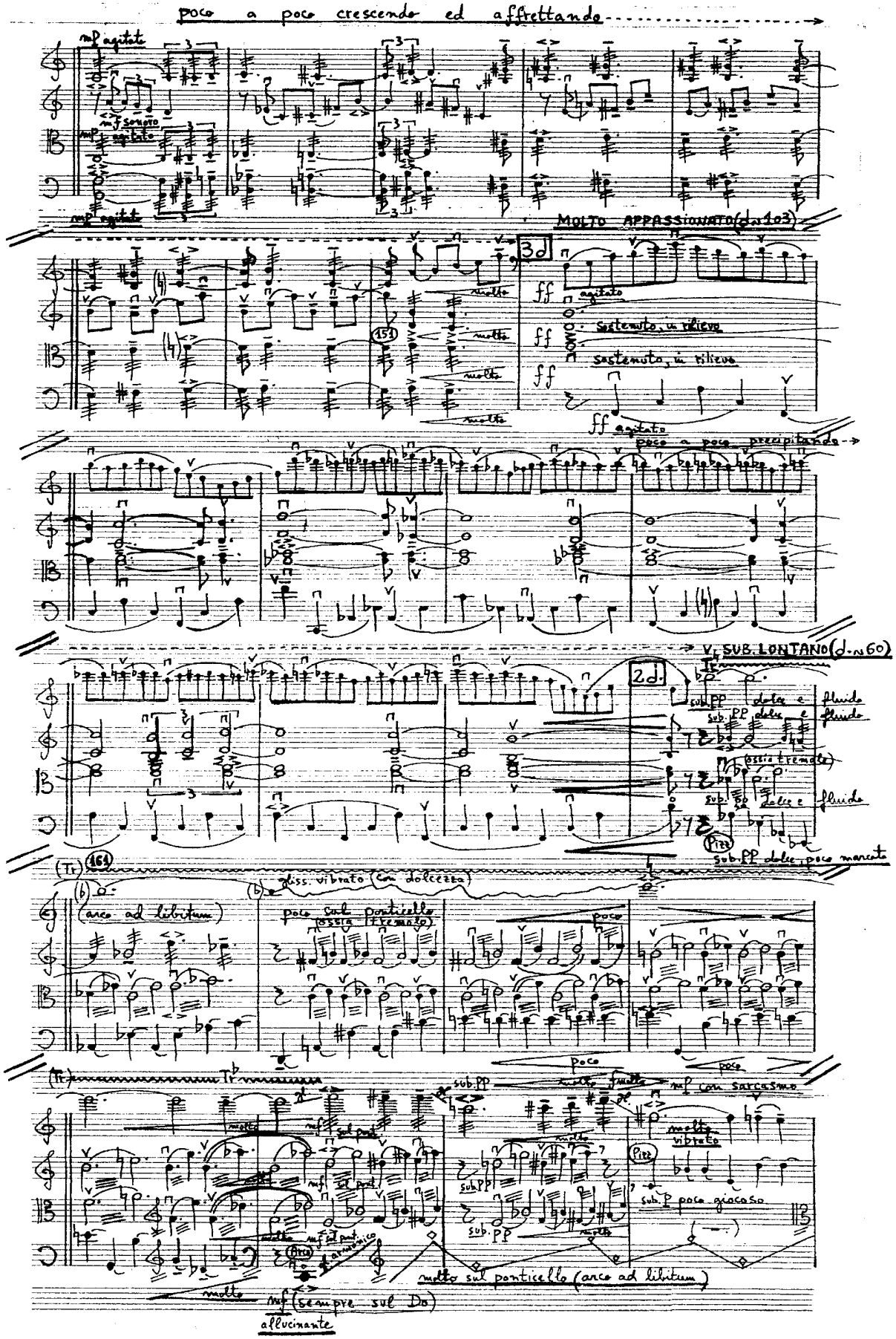

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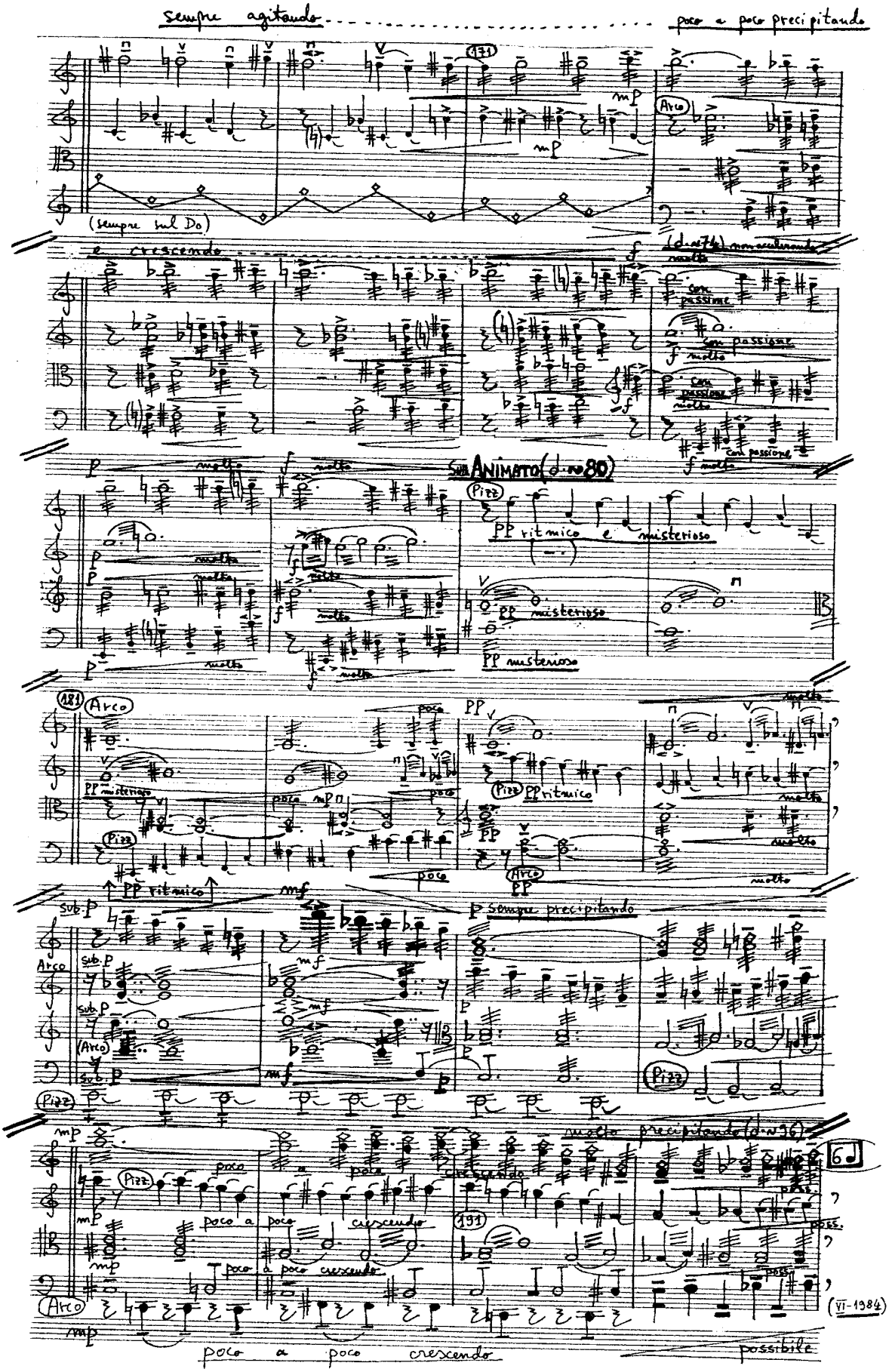

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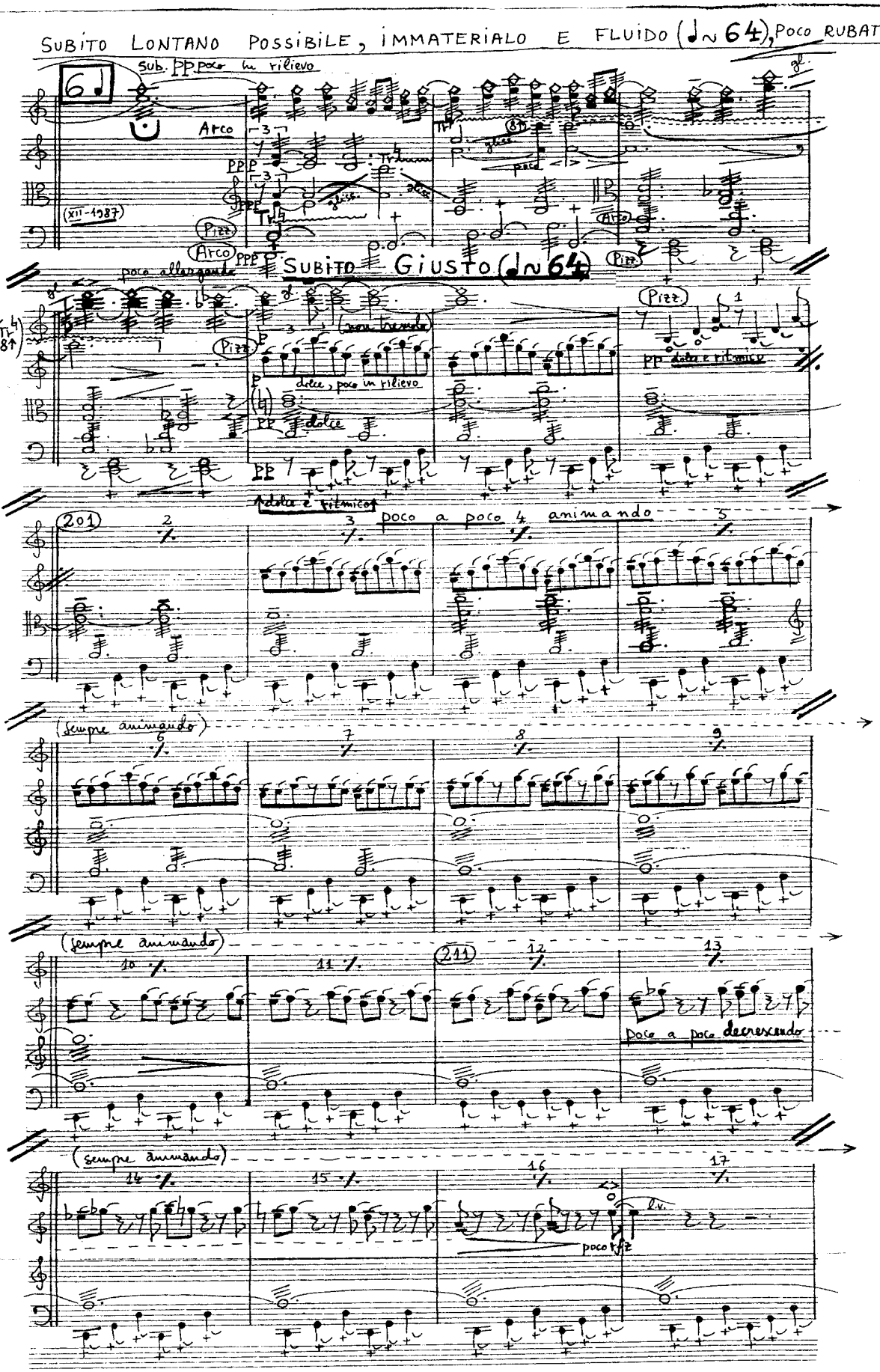

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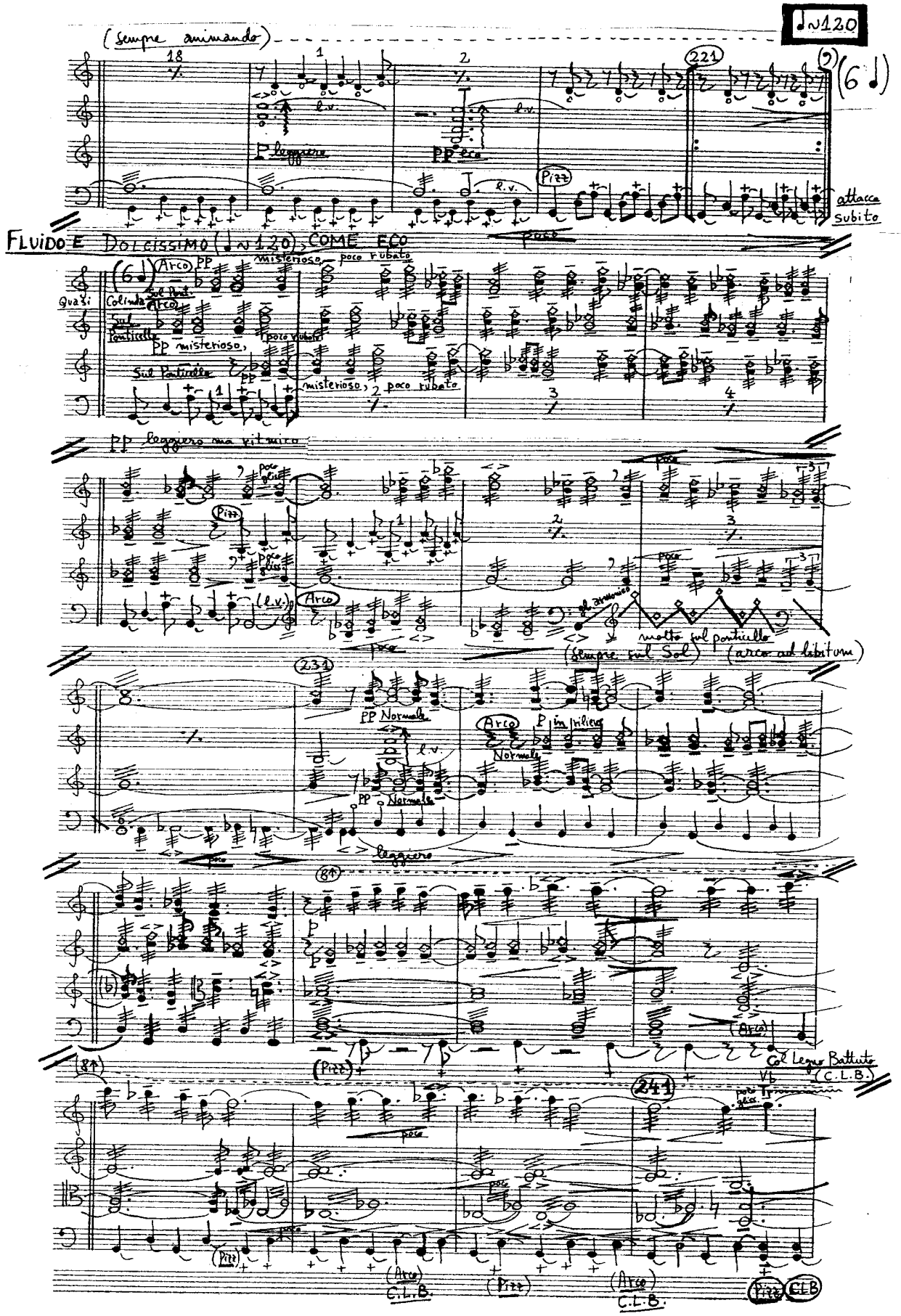

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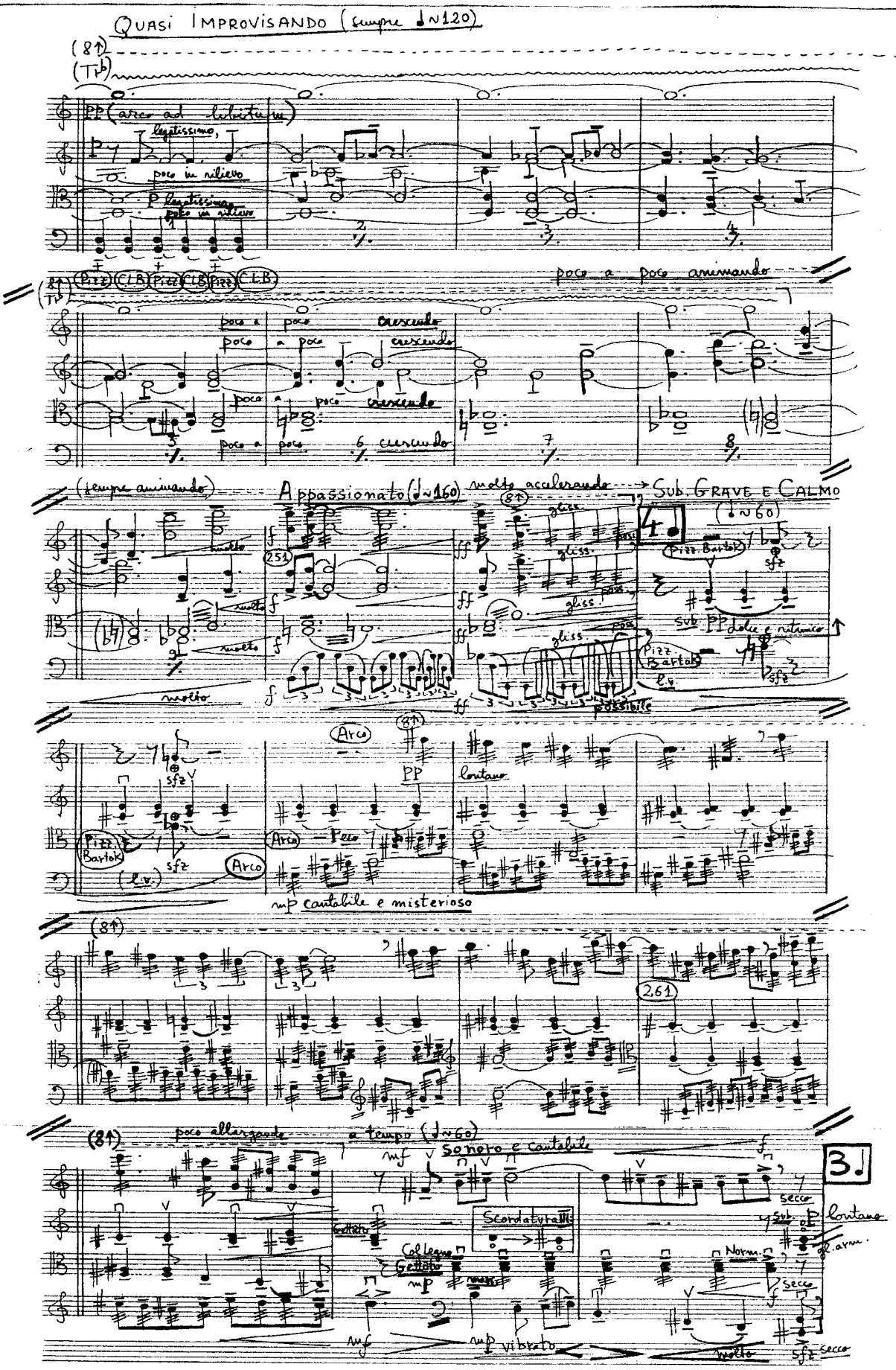

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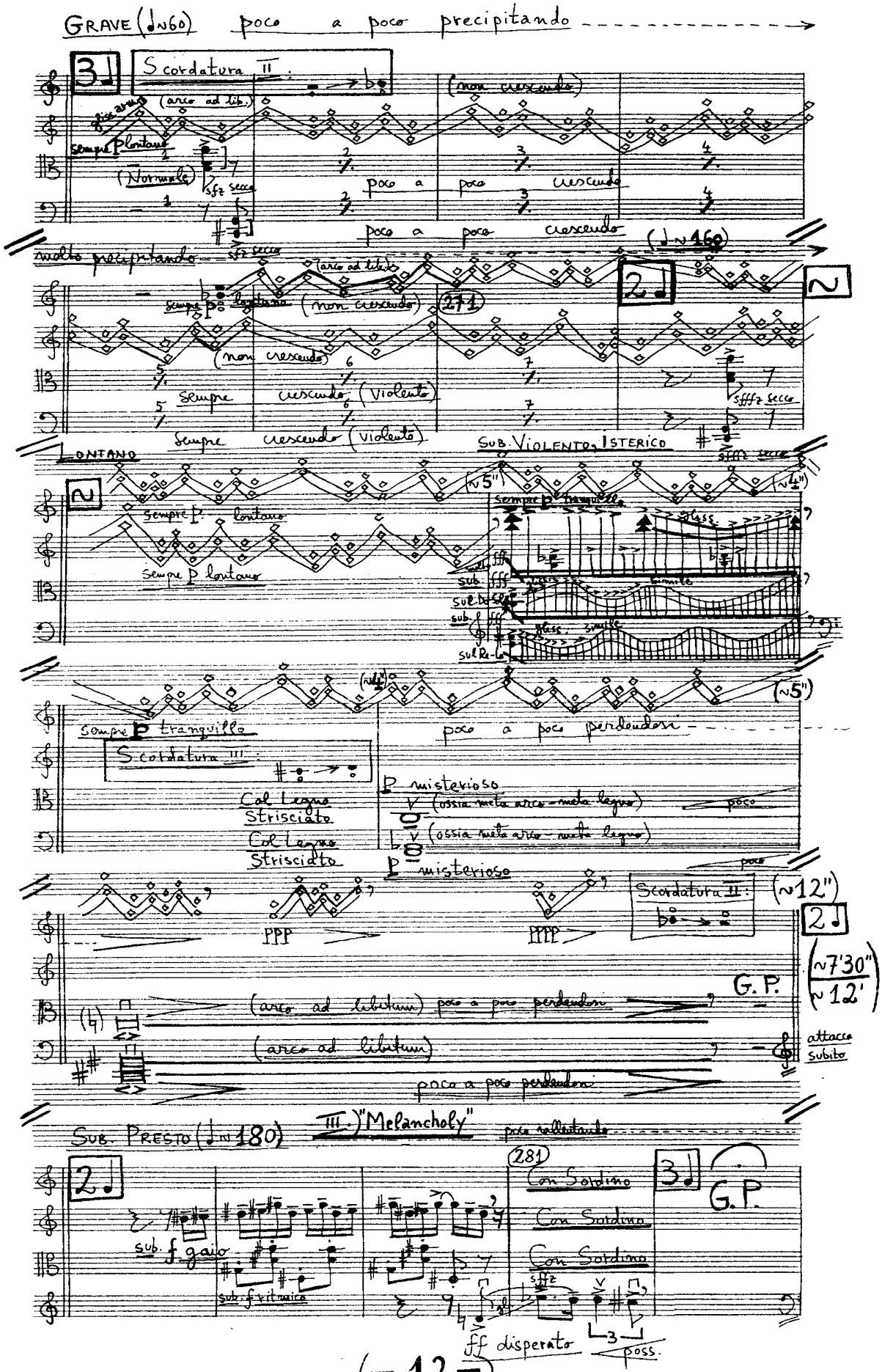

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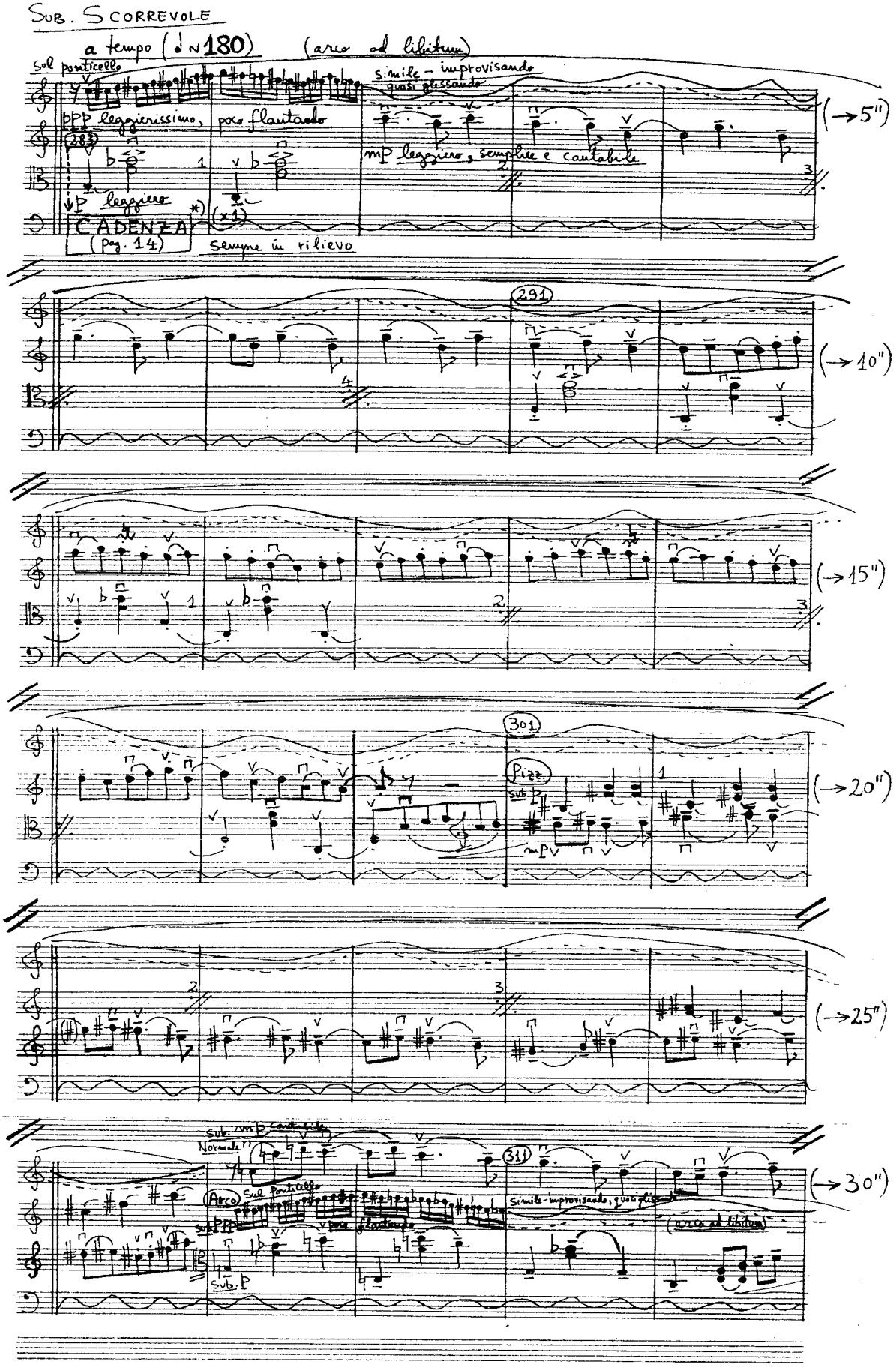

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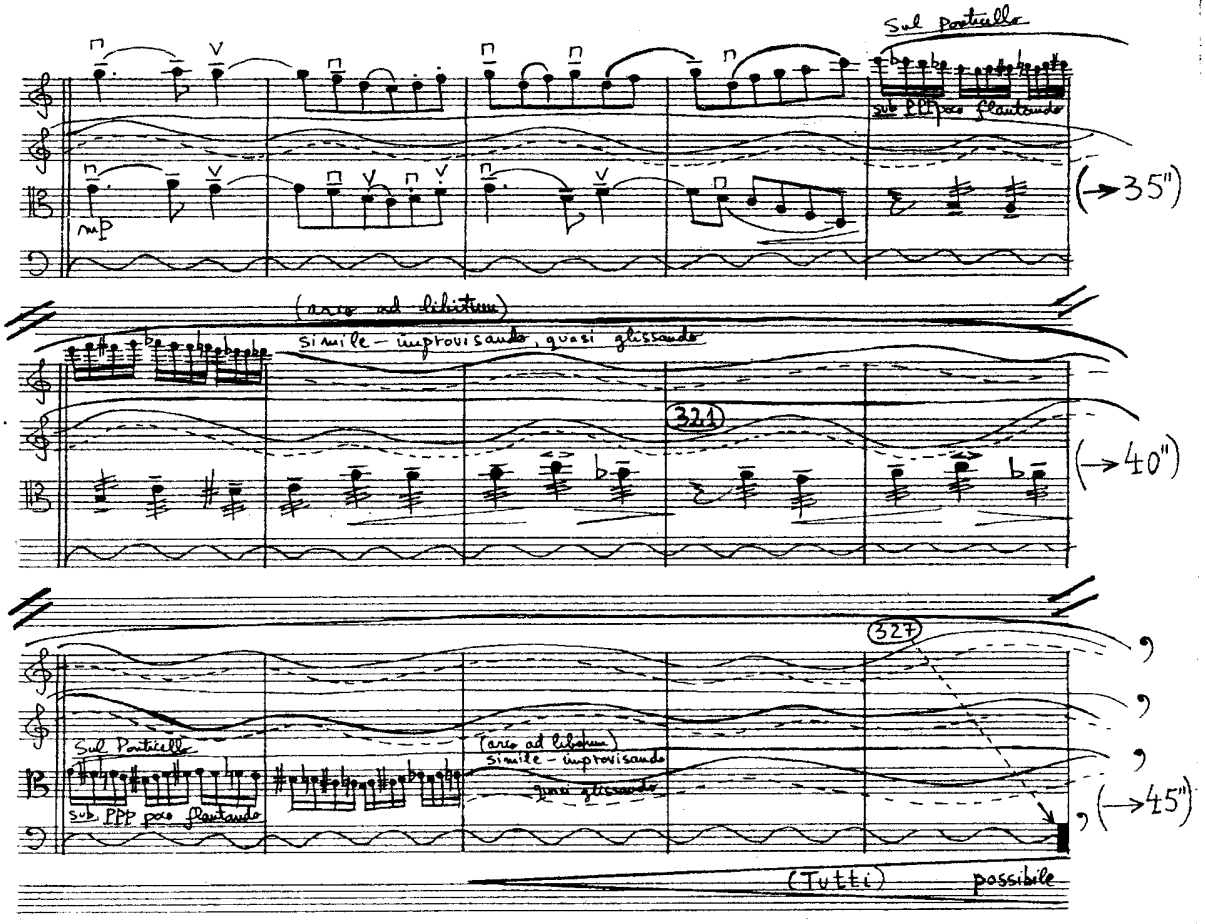
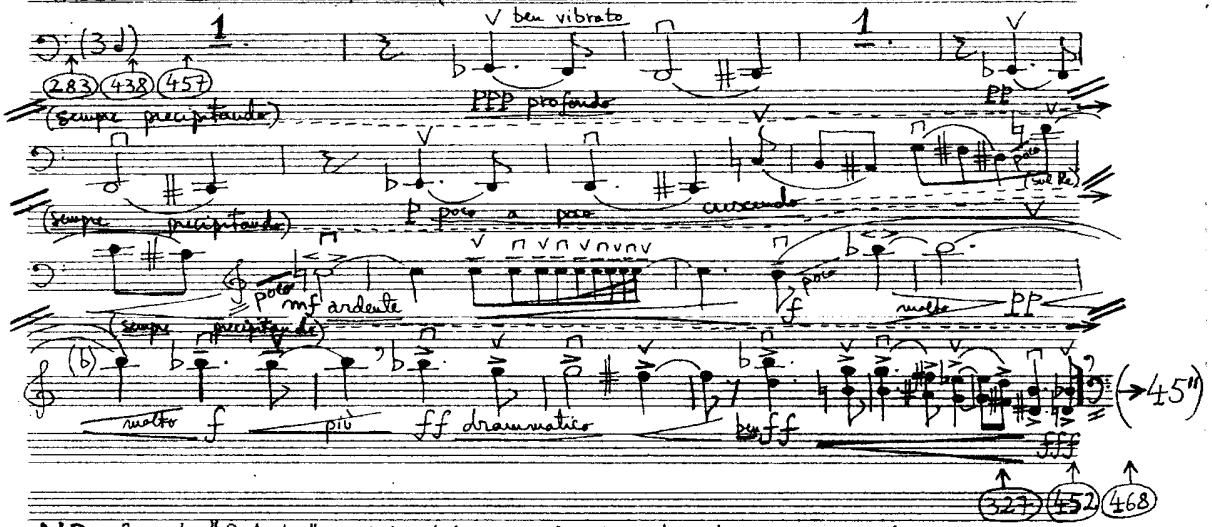


*) **CADENZA – Violoncello**
(mm. 283 → 327)

MINACCIOSO E RUBATO (♩ ≈ 52), SEMPRE PRECIPITANDO



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 tempourile indicate (Durata ≈ 45"); – 2) între măsurile 438–452, în tempourile indicate (Durata ≈ 45"); – 3) între măsurile 457–468 accelerând tempourile indicate (Durata ≈ 30").

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

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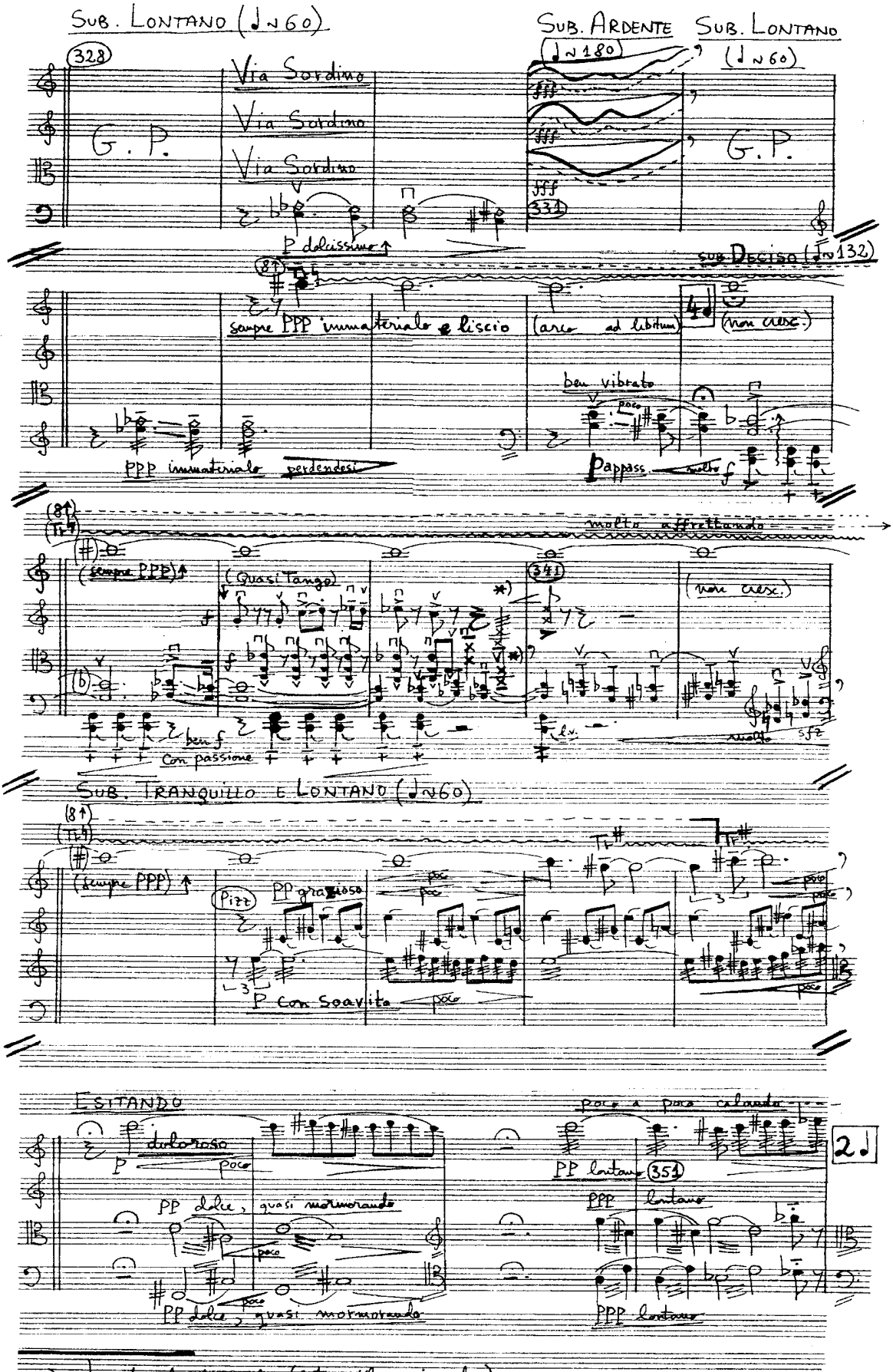

*) - ✕ = dincolo de cătuș (între cătuș și cordar).
- ✕ = de l'autre côté du chevalet (entre le chevalet et la queue).

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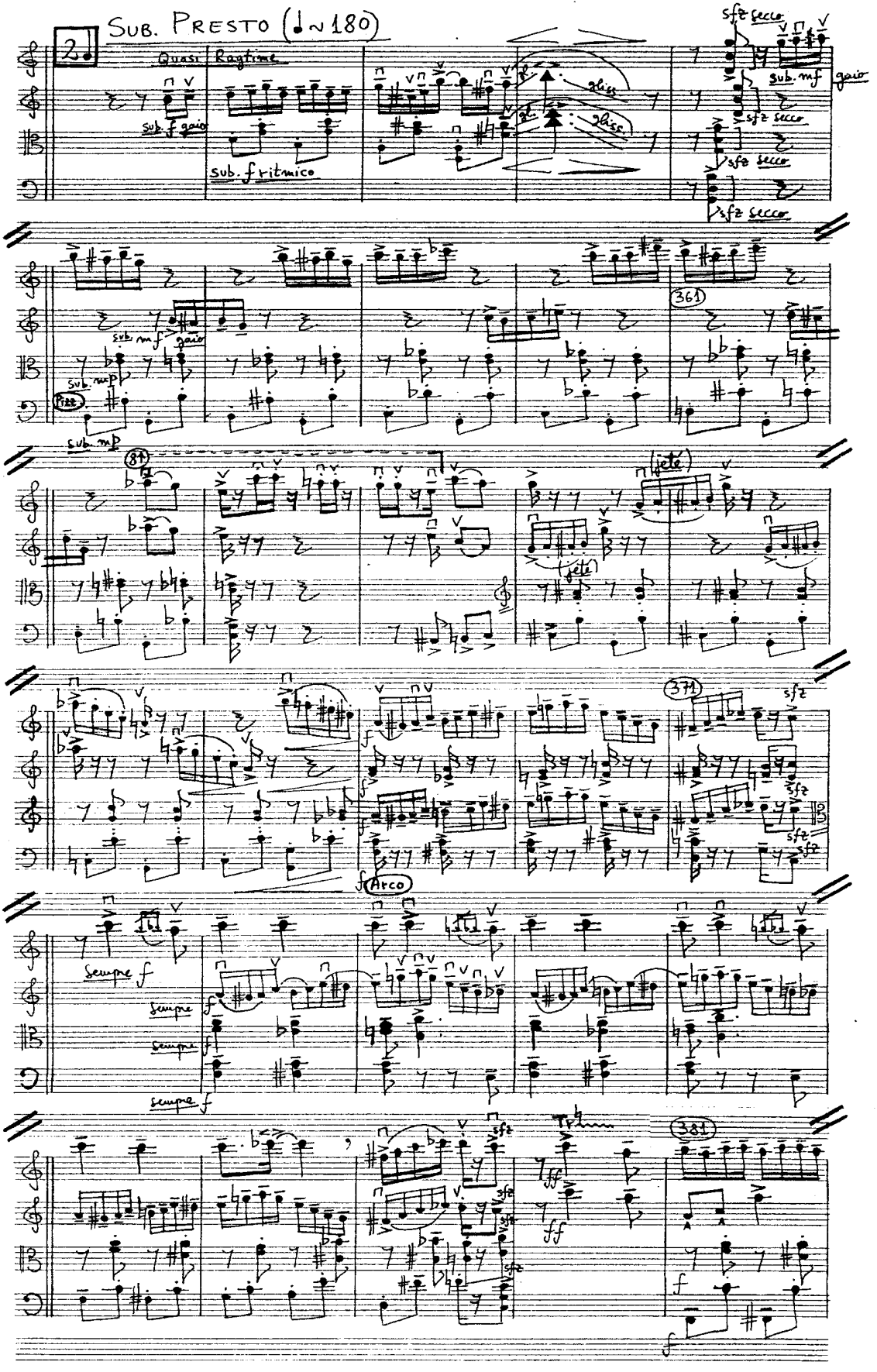

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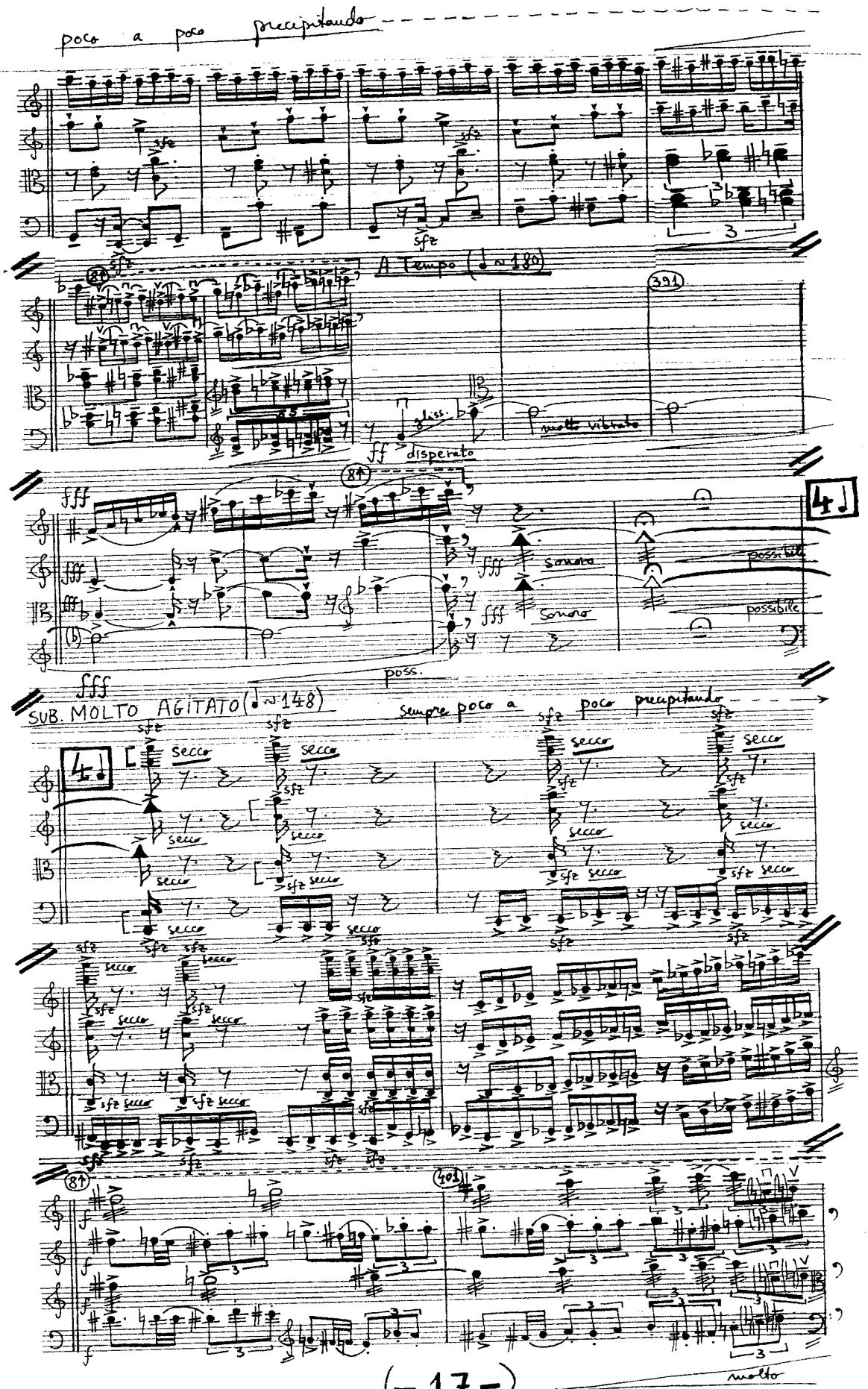

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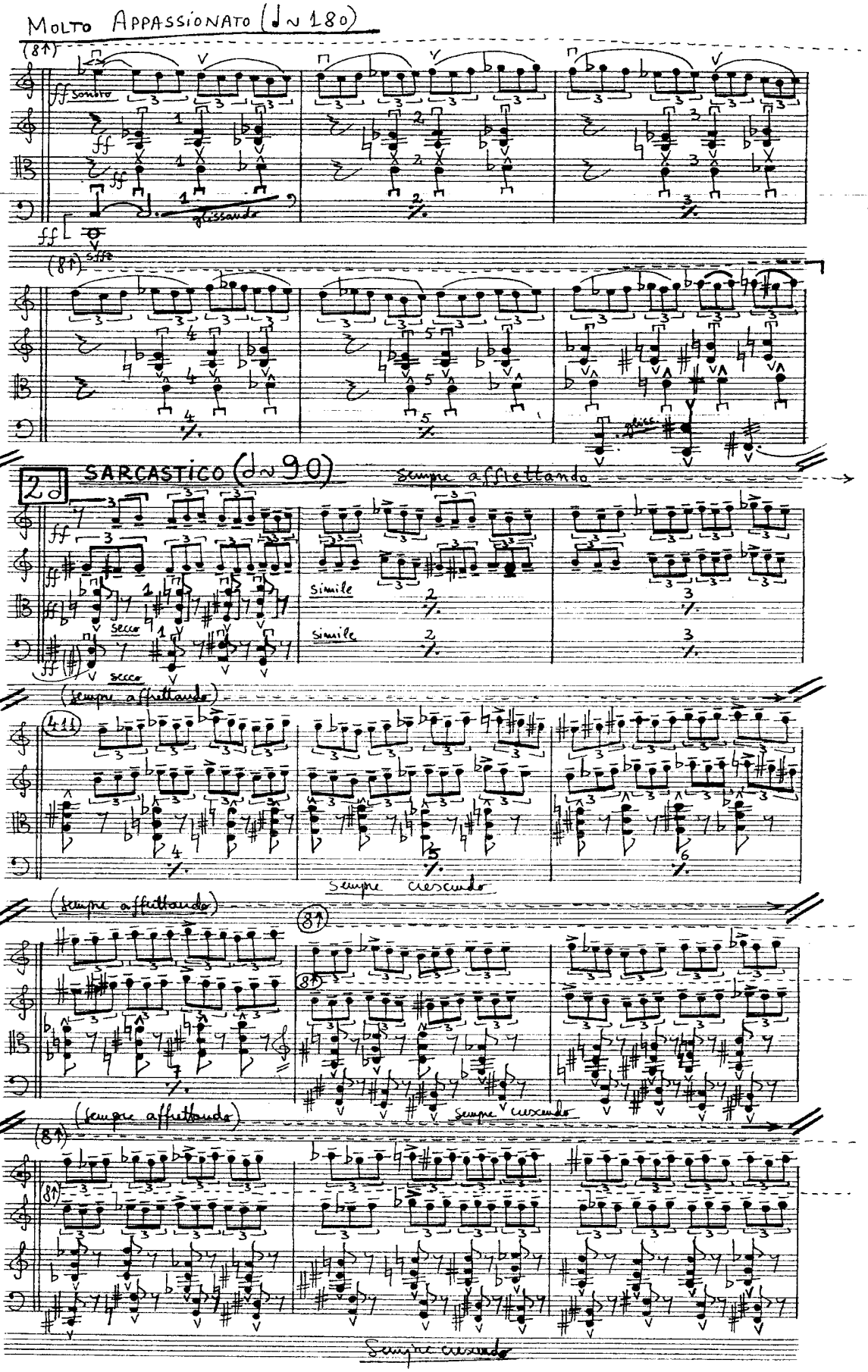

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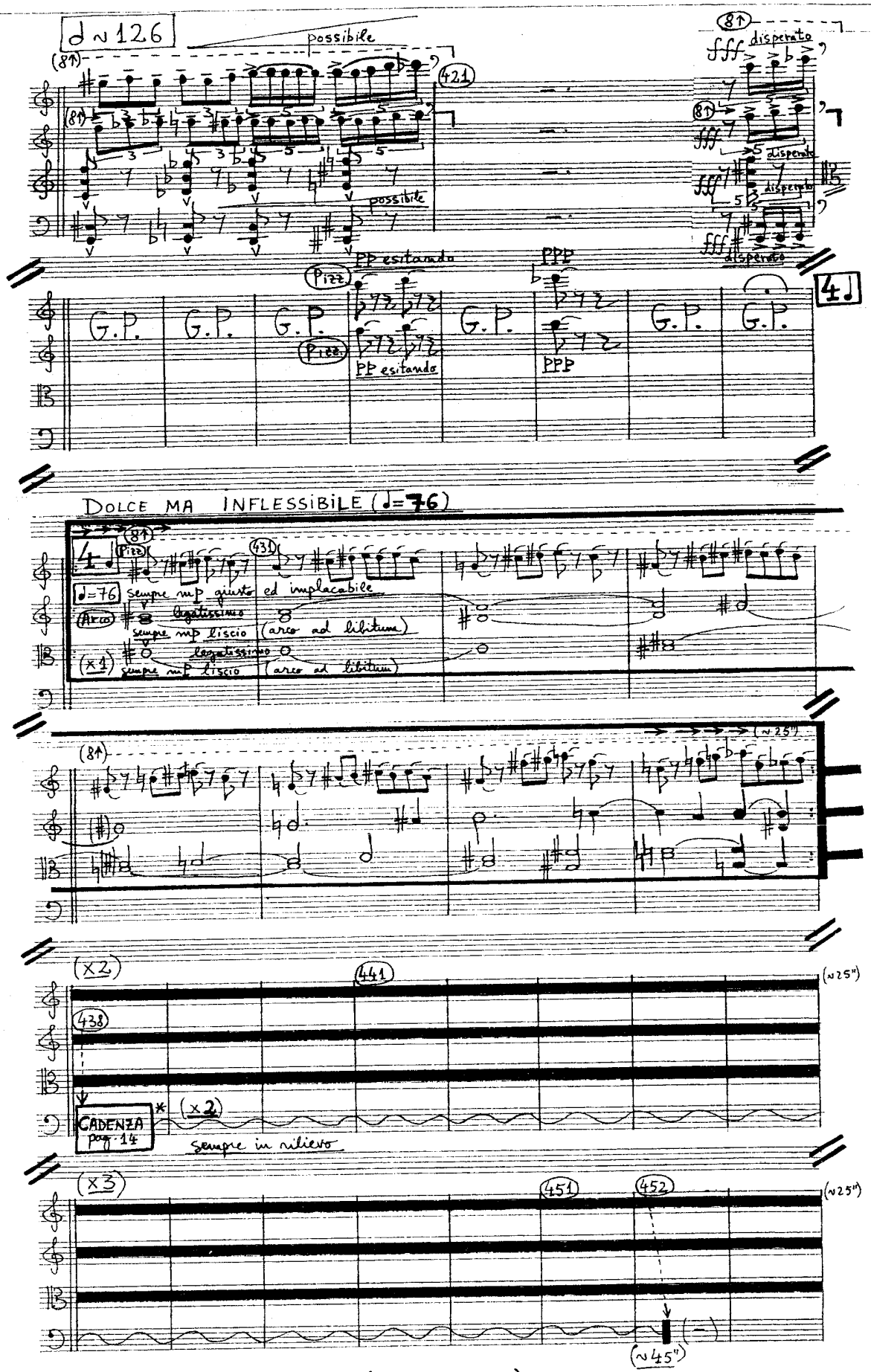

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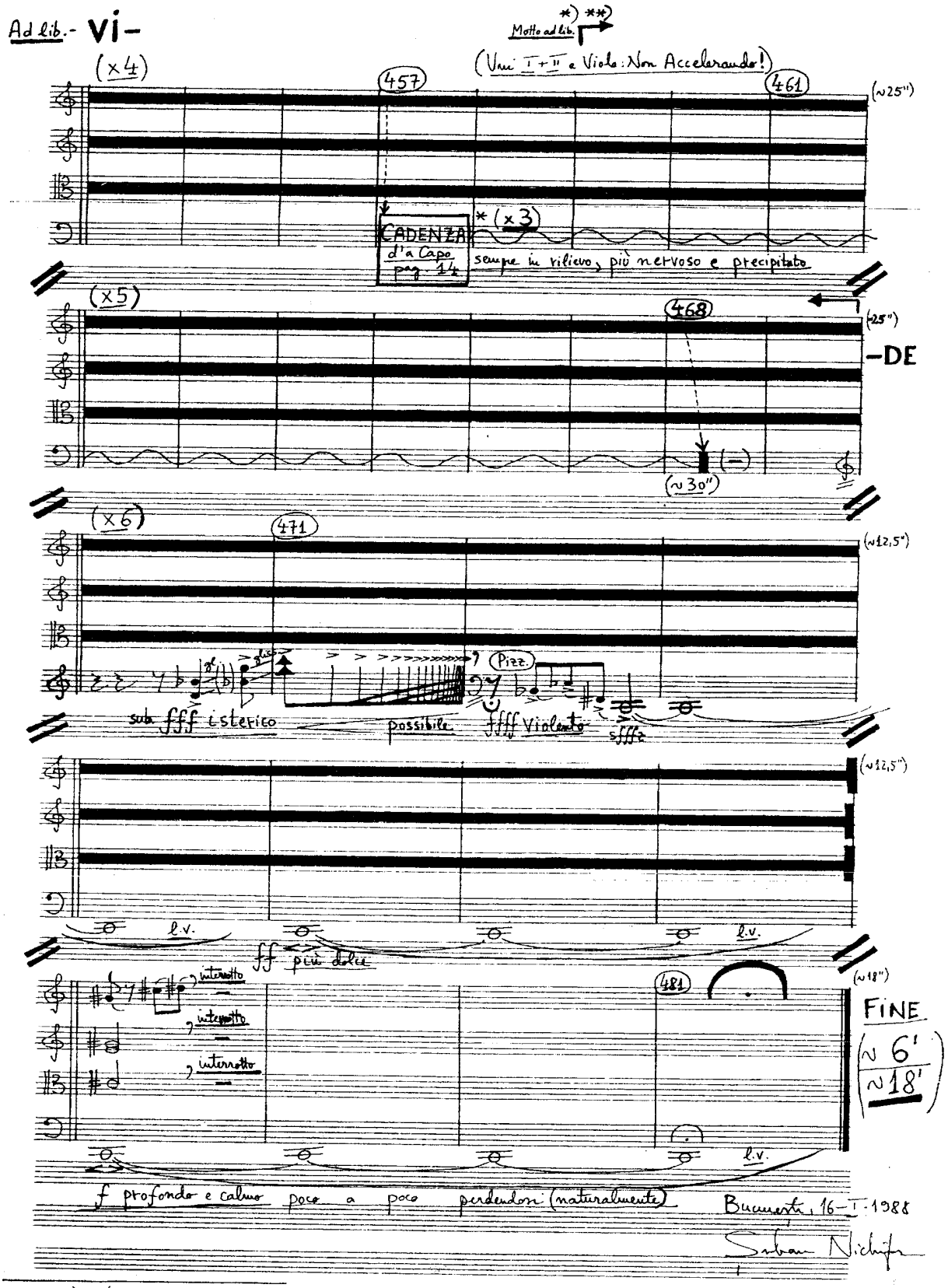

*) - Versurile din Motto pot fi recitate direct în concert (în secvența cuprinsă între semnele → și ←), amplificând electronic o voce (eventual pre-înregistrată) de femeie, pe un ton șoptit, imaterial, ezoteric, foarte rar.

**) - 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, ésotérique, très lentement.

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→ 5) "à 5"

Durata: ≈ 8'30"

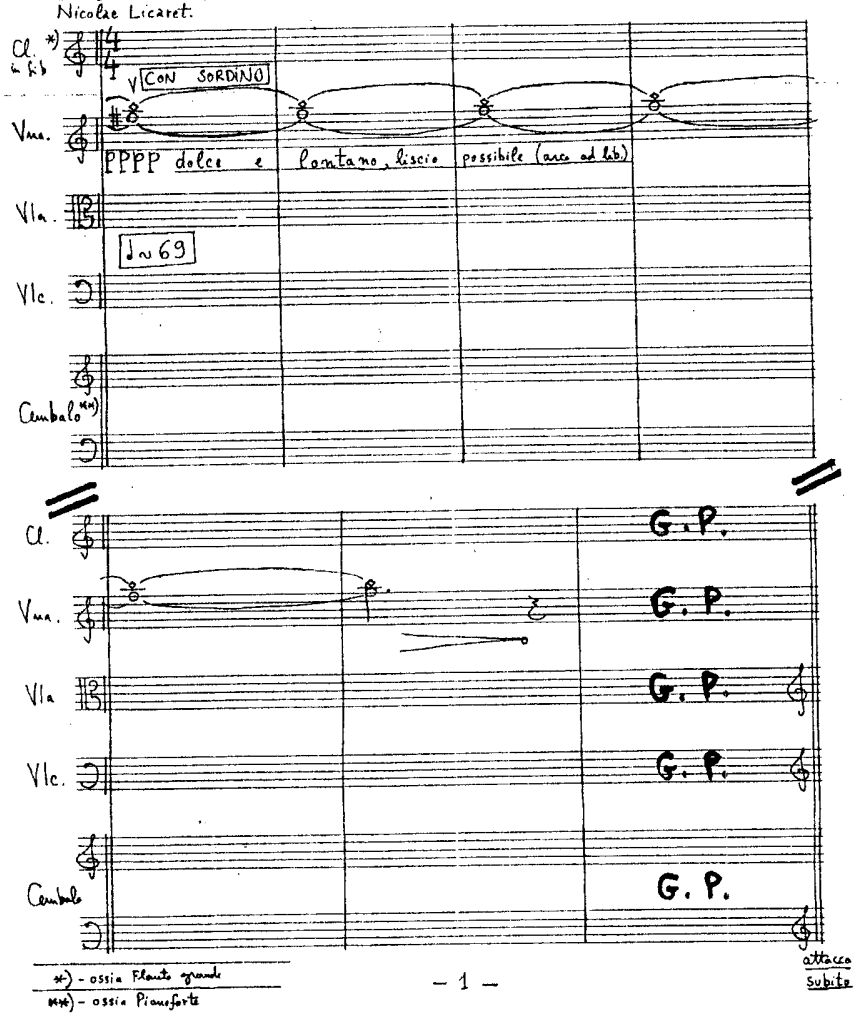
Șerban Nichifor (1981)

CANTO DI SPERANZA

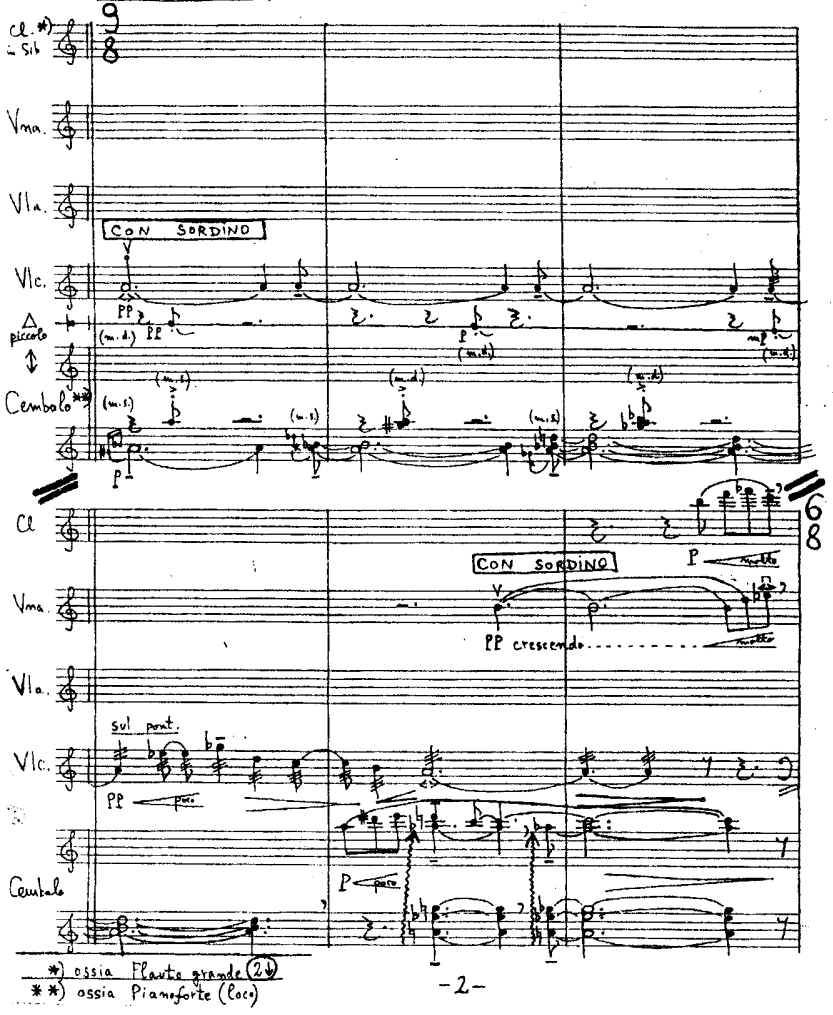
-Lianei-

"Musica Nova"
Mircea Opreanu,
Vladimir Mendelsohn,
Florian Popa,
Dorel Fodoreanu,
Nicolae Licaret.

1.) Preludio (ad libitum)



2.) Canto di Speranza
(Toamna, 1974)



[177]

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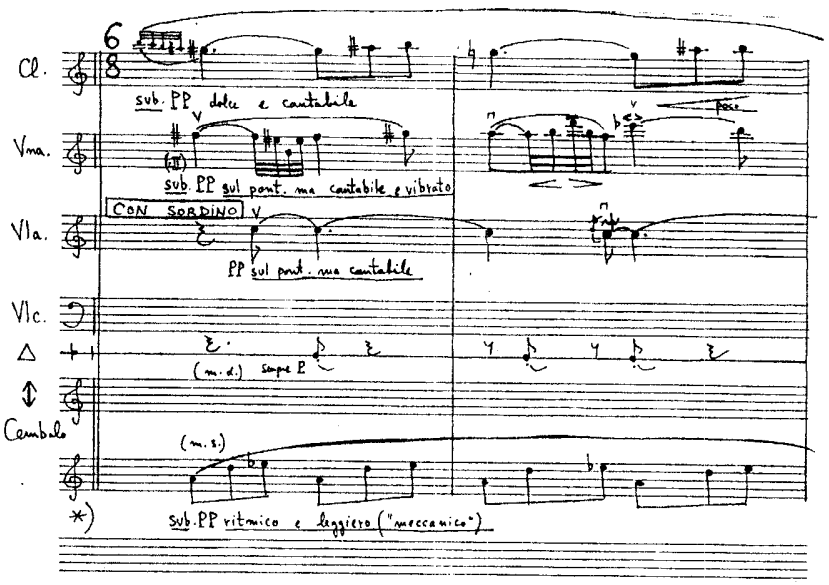
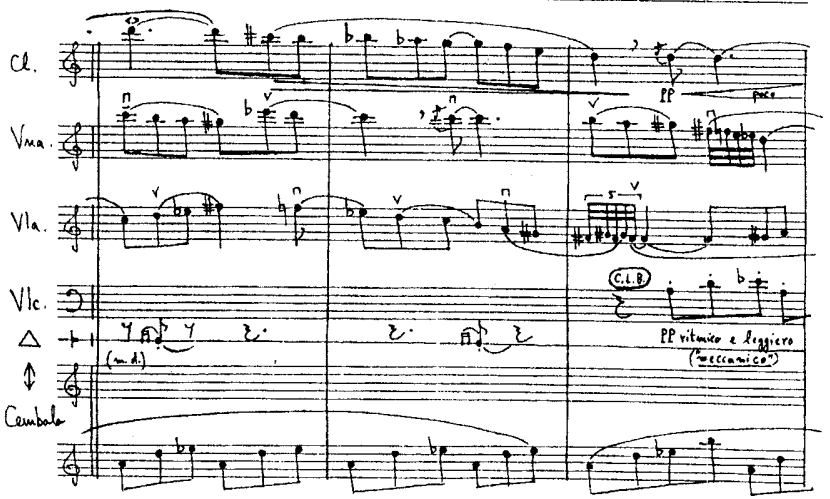
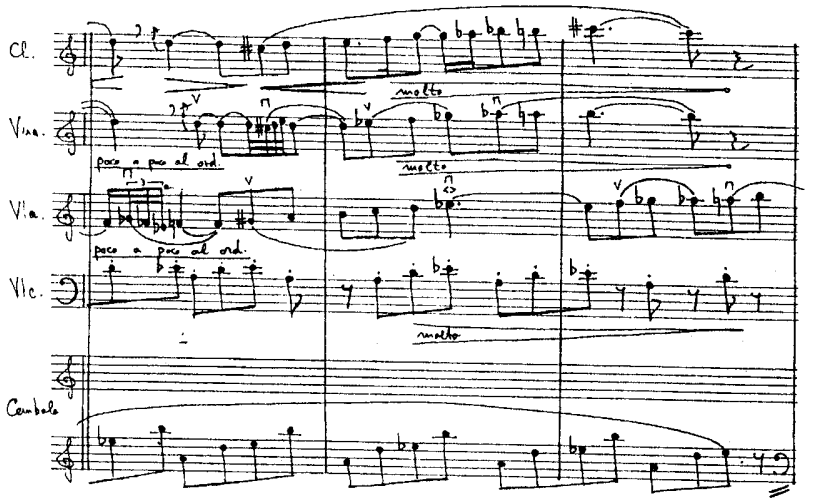
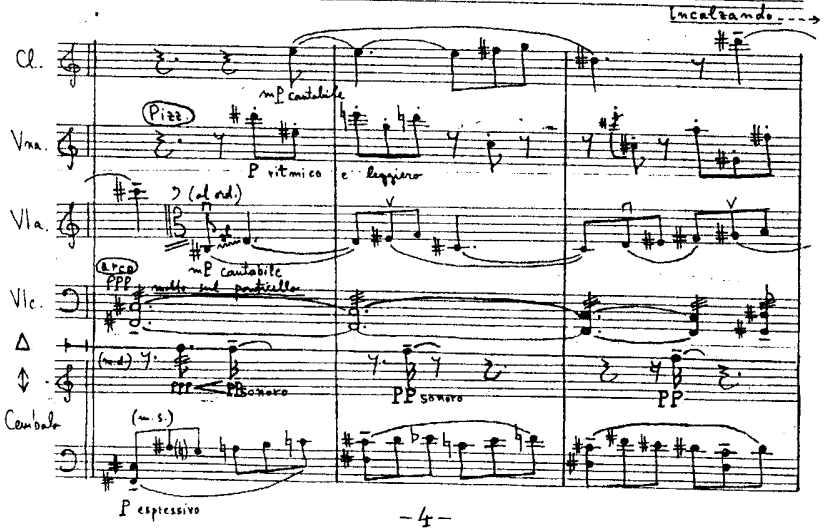
[1787]





*) - Pianoforte – Pedale (l.v.)





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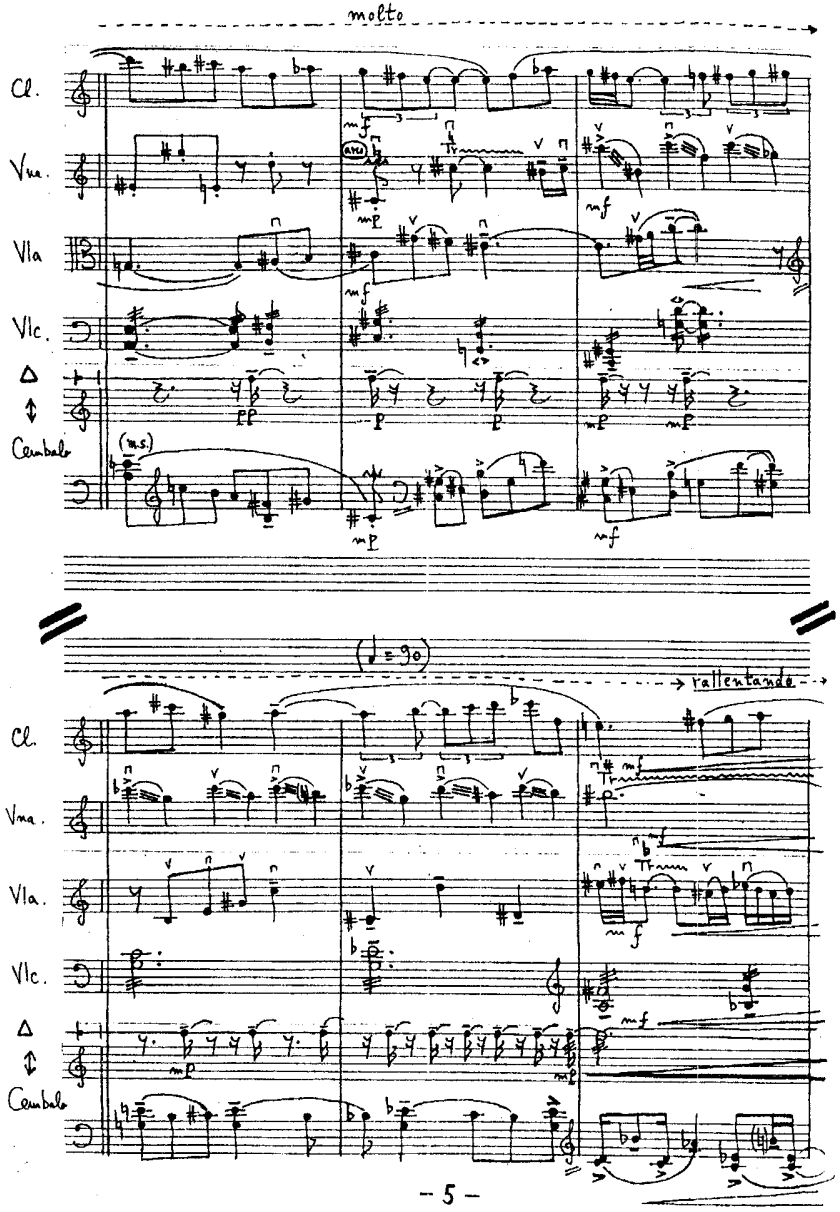

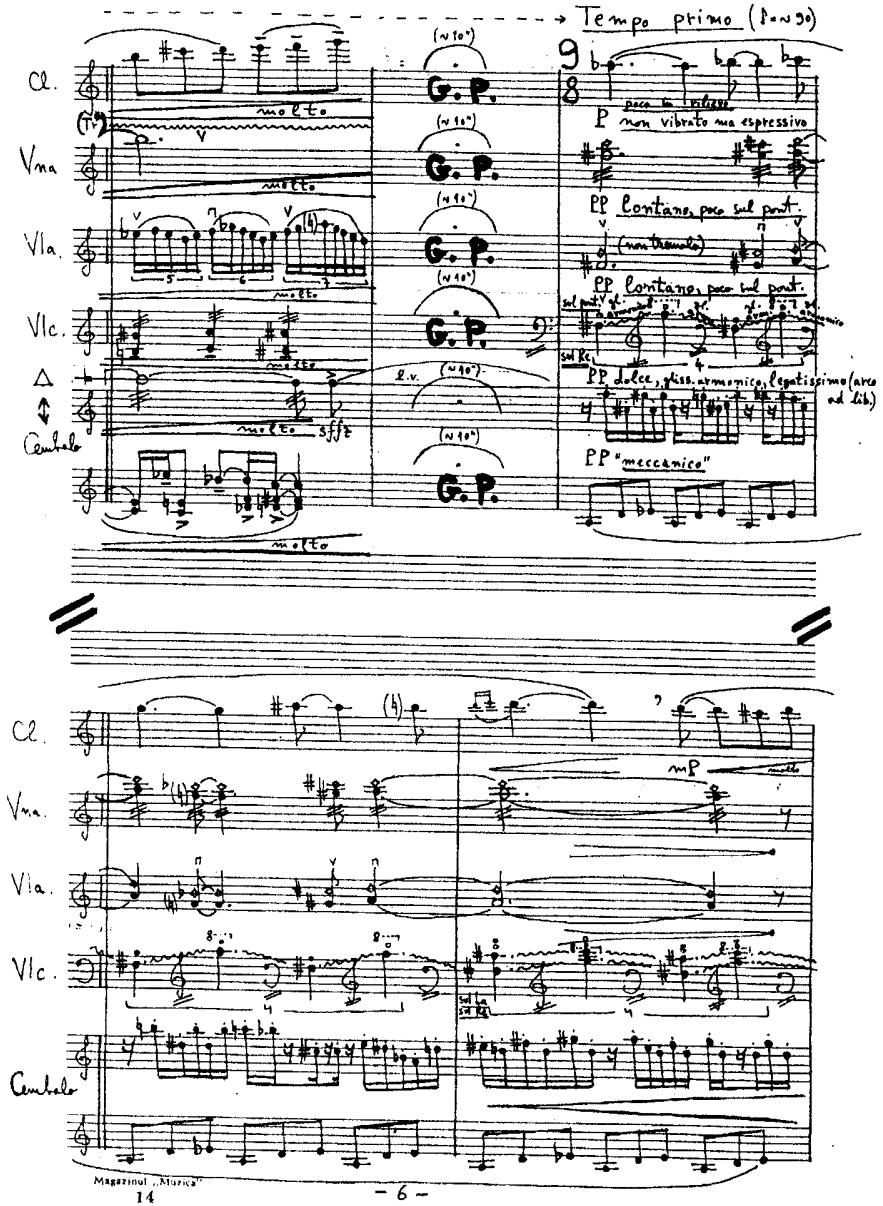

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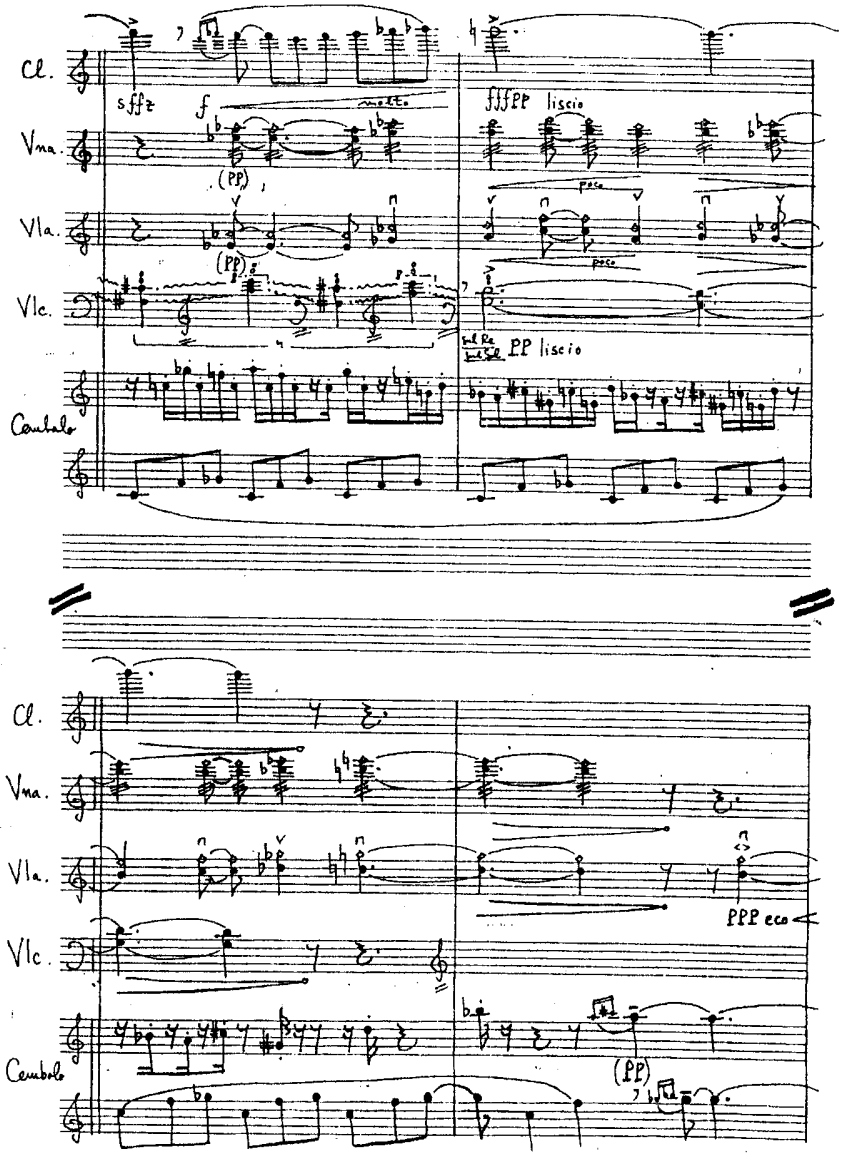
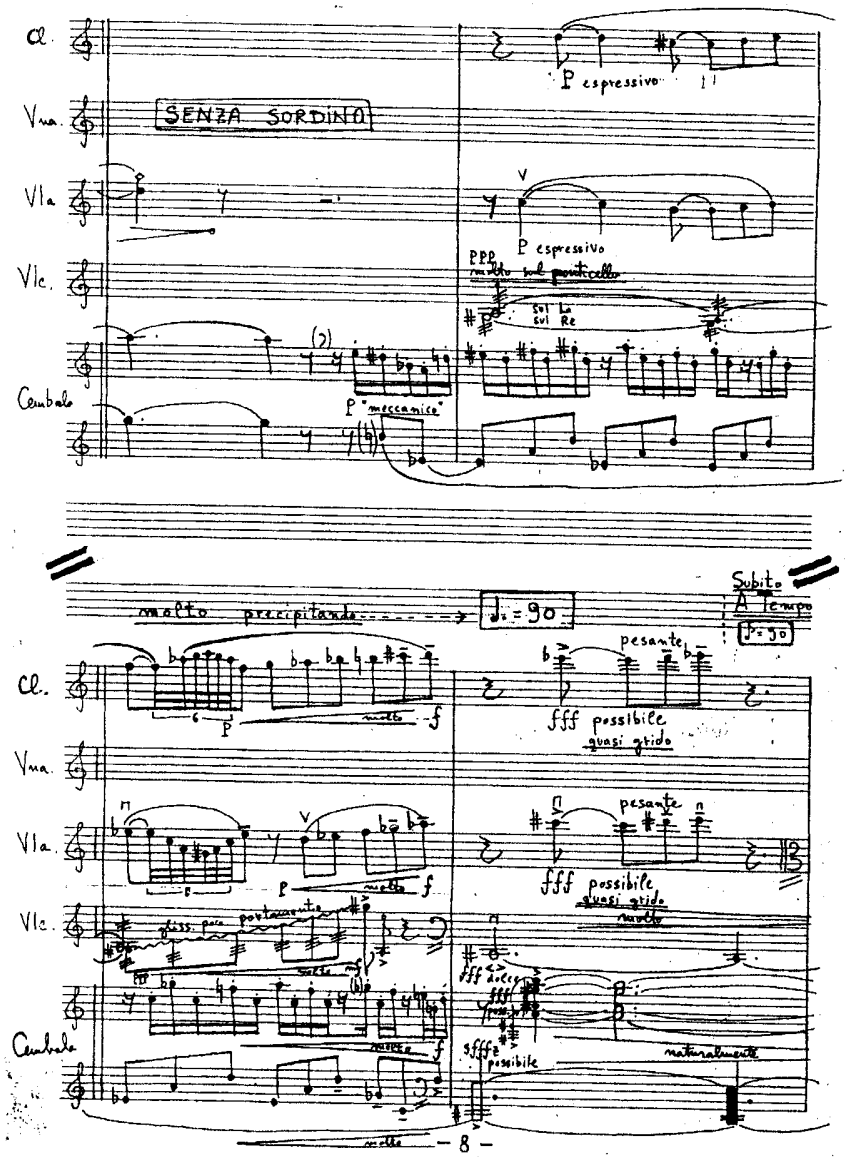
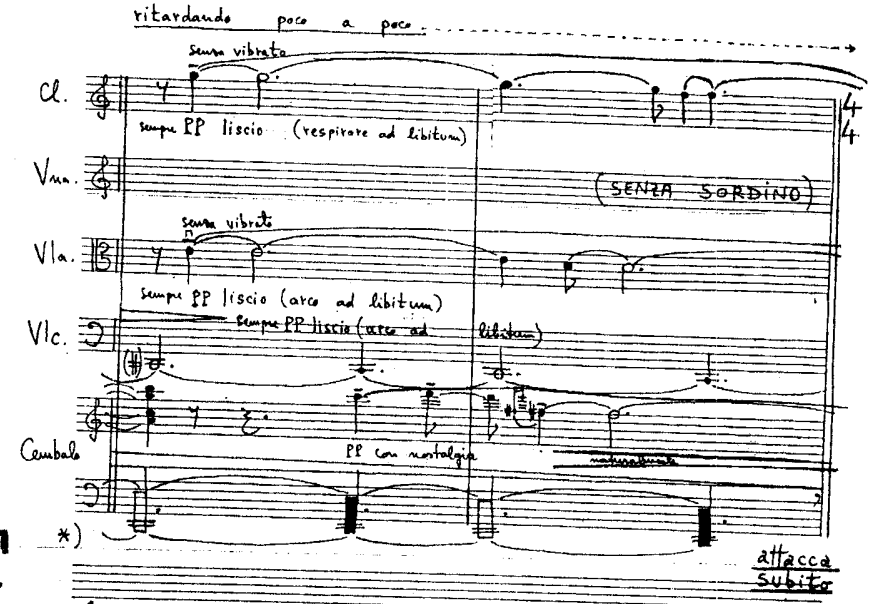
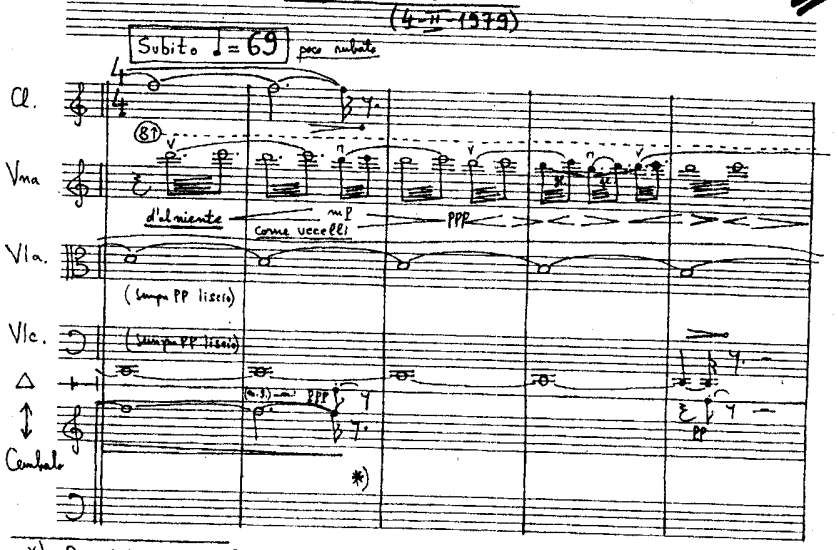
[180]



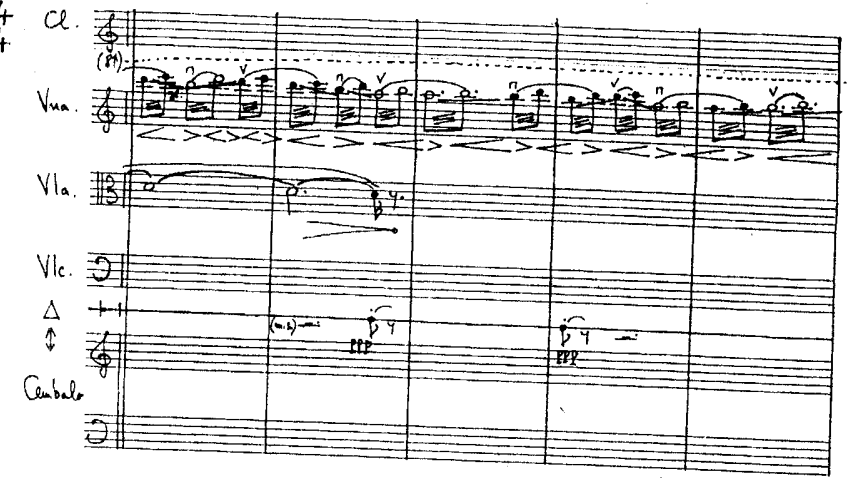


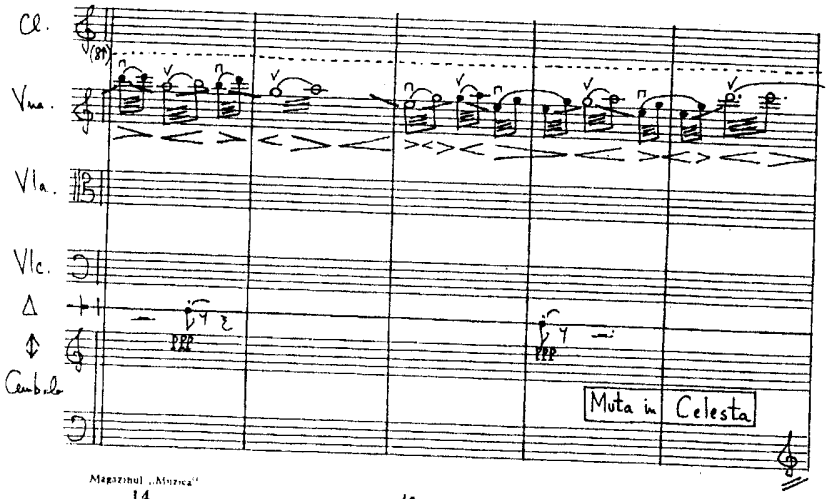


3.) Memento
(4-II-1979)



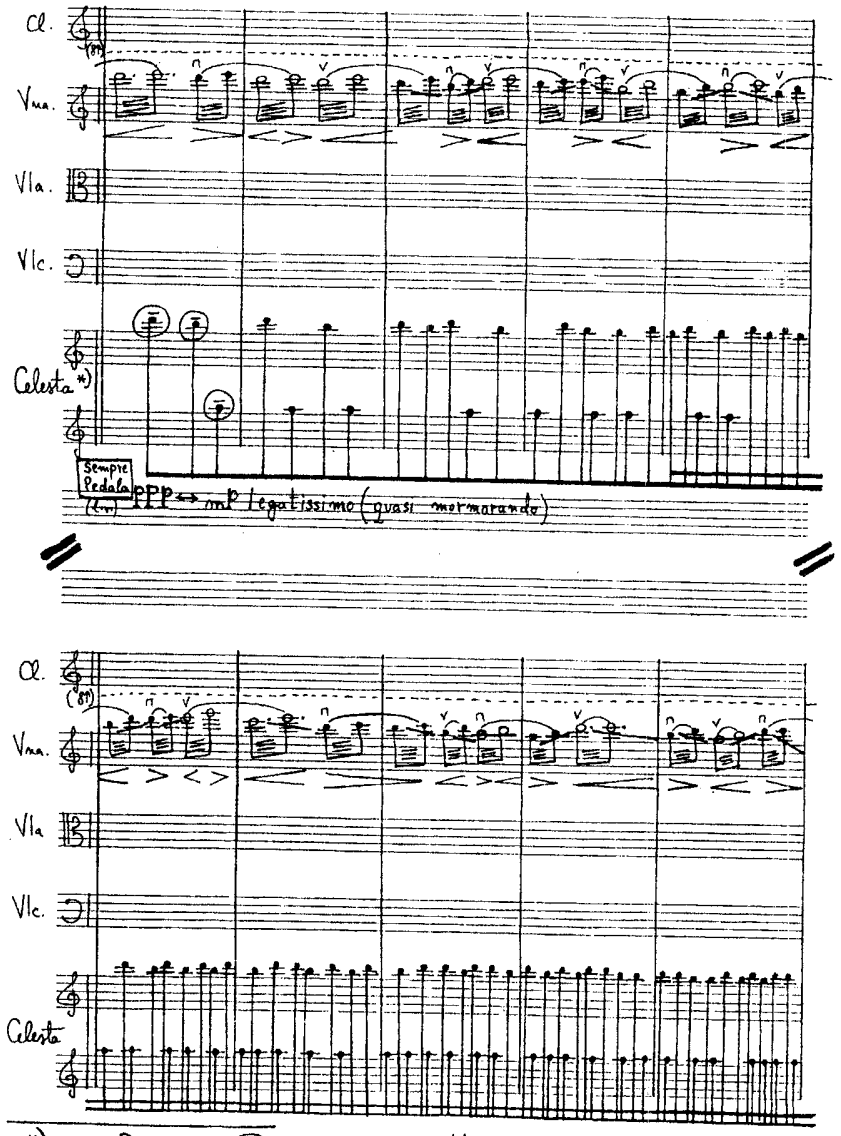
*) - Pianoforte - Sempre Pedala (l.v.)



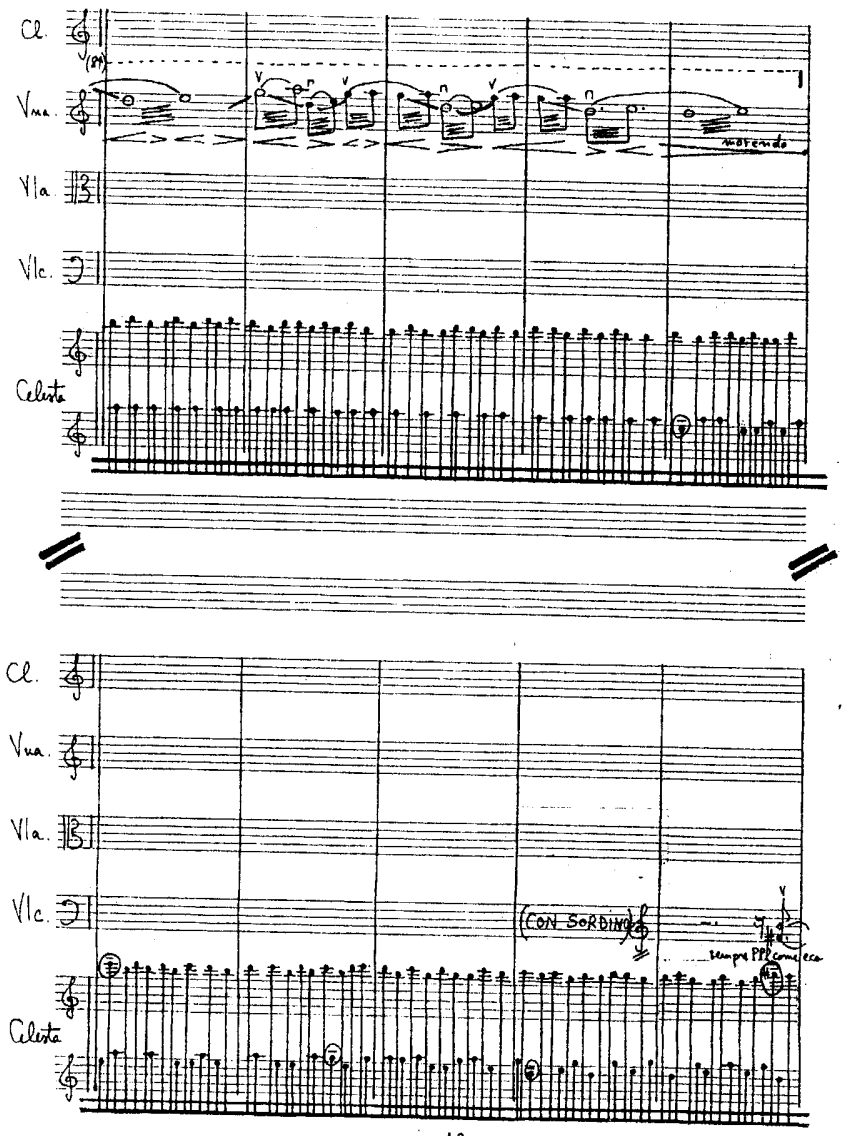


Magazinul „Muzica"
14

[181]
free-scores.com



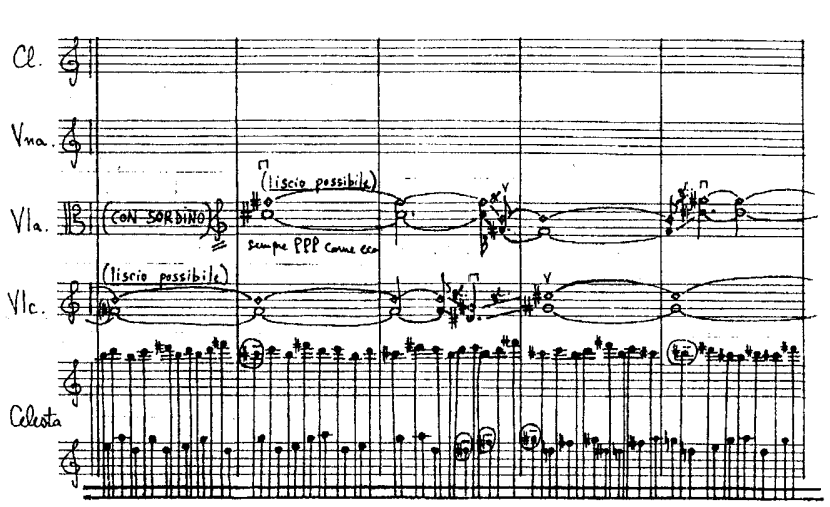
*) ossia Pianoforte (8↑)

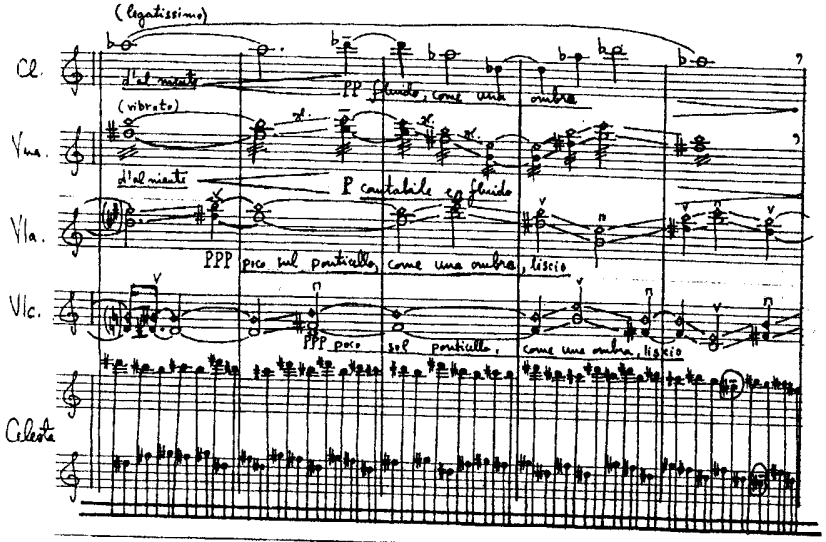


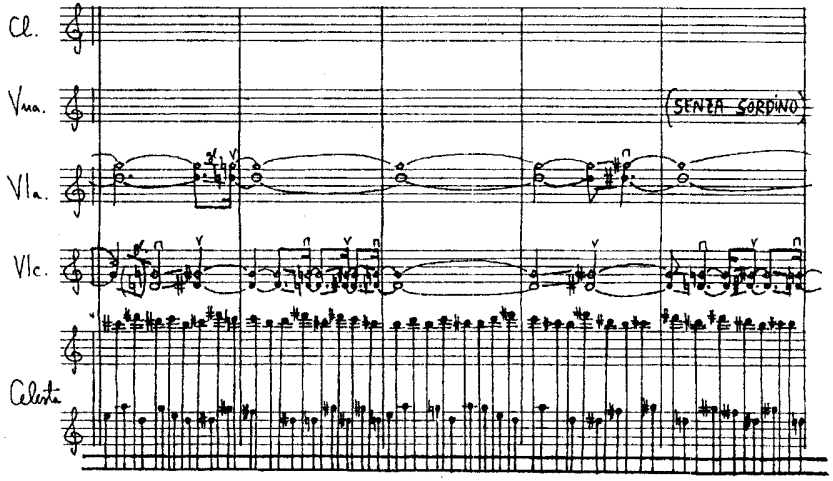
[182]

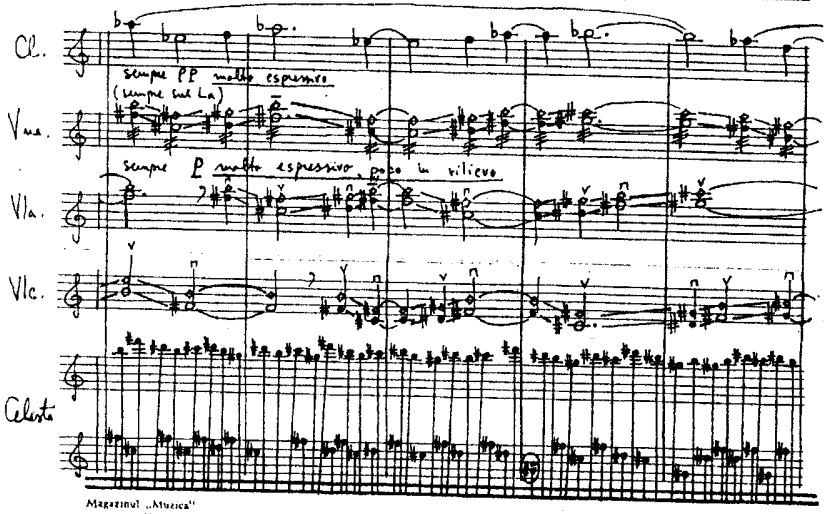
free-scores.com

[183]





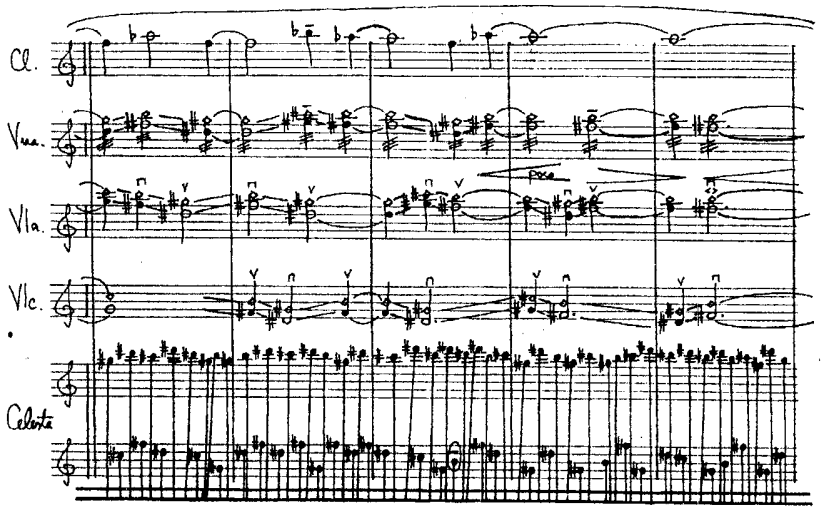


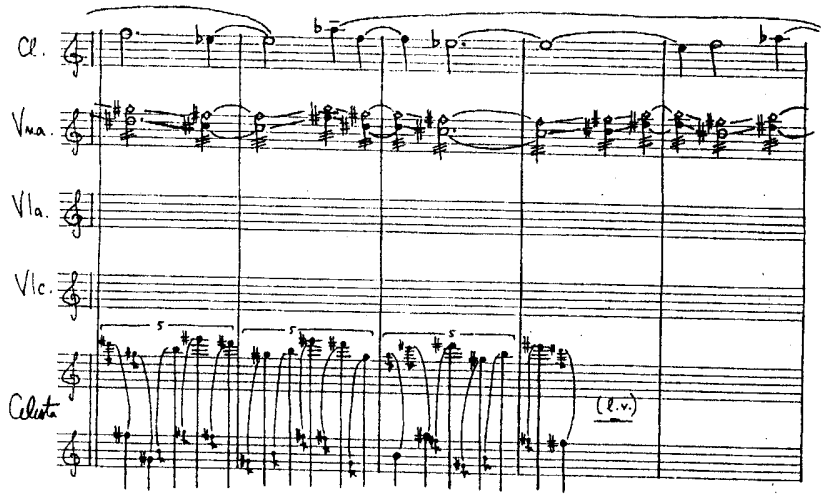


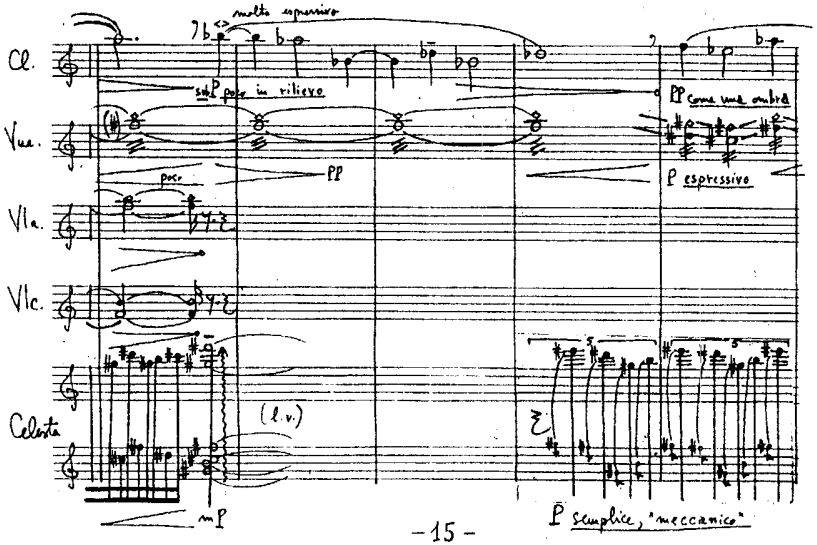
free-scores.com

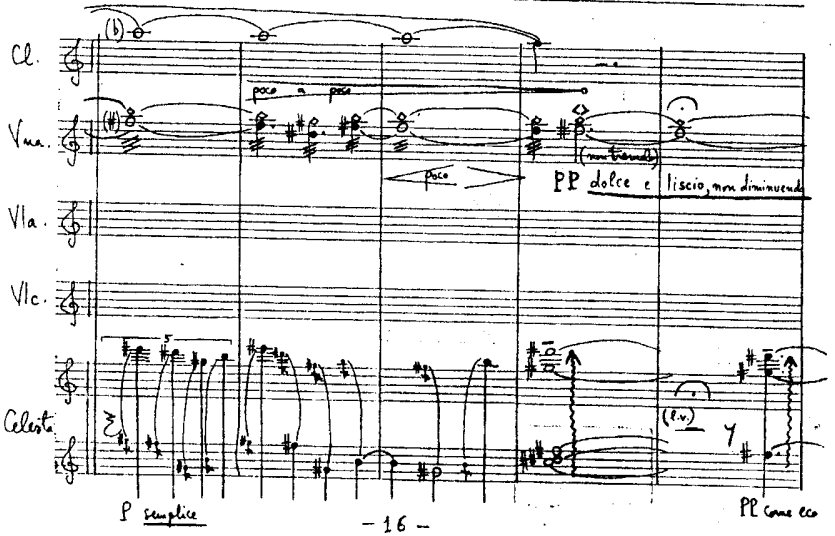
free-scores.com

[184]









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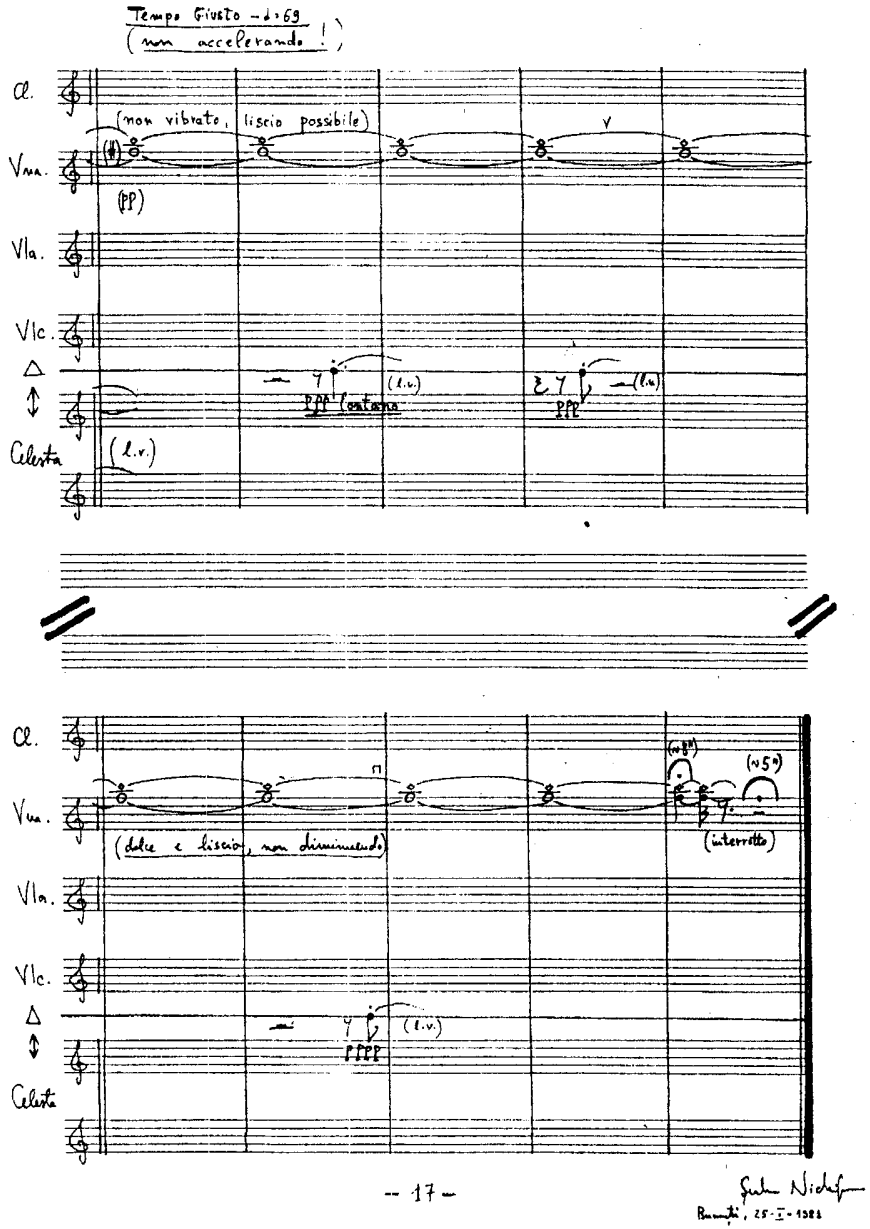


Giulio Nicheli
Brunate, 25-II-1981

free-scores.com

[186]

XXX .)

Collection RESON' ANCHES

À mes Parents

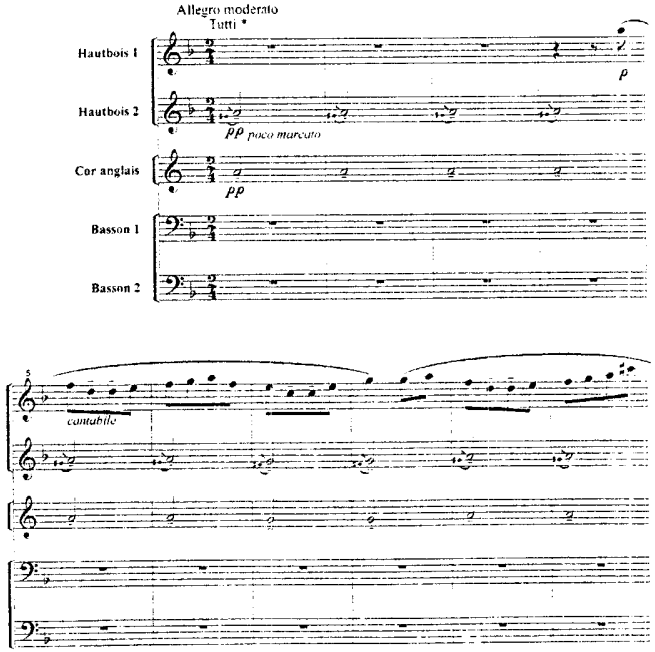
6 MÉLODIES IRLANDAISES D'AMÉRIQUE

Durée : ~ 12'

Serban NICHIFOR
(SABAM)

I SAINT PATRICK WAS A GENTLEMAN

(Folklore irlandais)

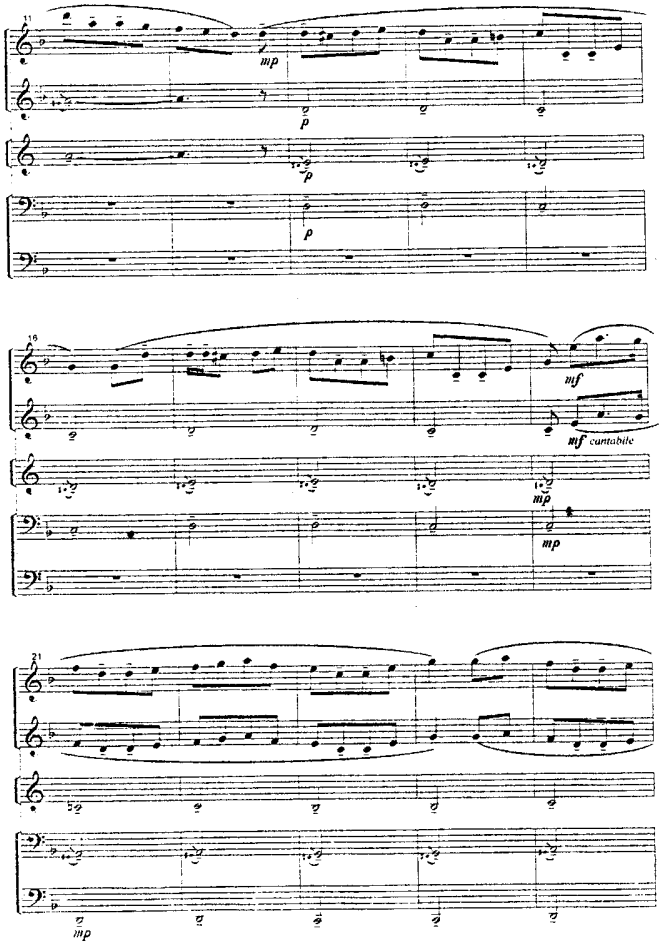


*) Variante ad libitum pour orchestre d'anchesdoubles: les indications Tutti et Soli sont valables pour tout le système de la partition

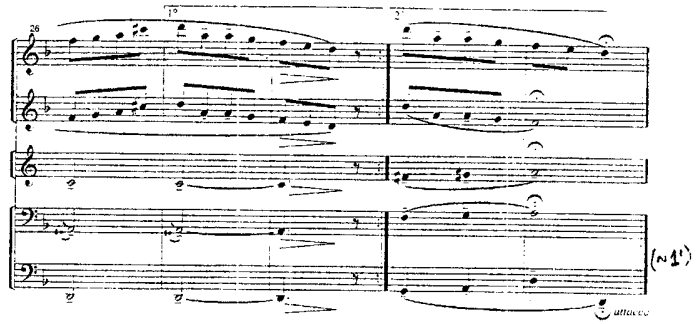
Editions de Musiques Actuelles
57000 METZ FRANCE

EMA EAN007

Tous droits réservés pour tous pays

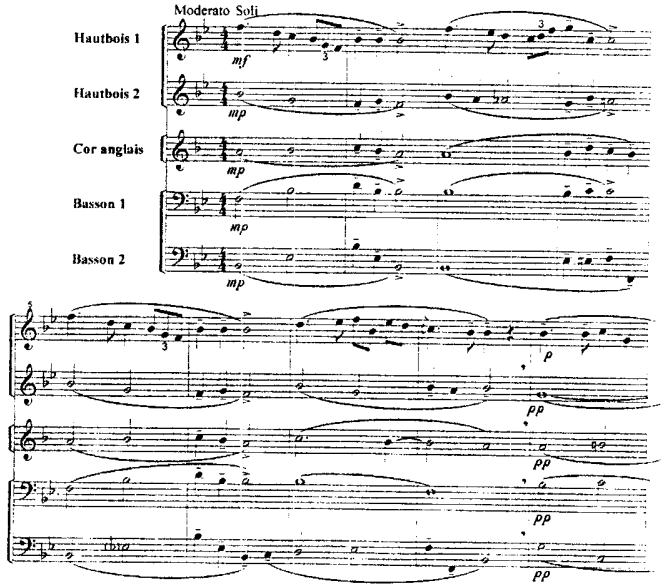


free-scores.com



II KILLARNEY

(d'après Michael William BALFE)



[187]

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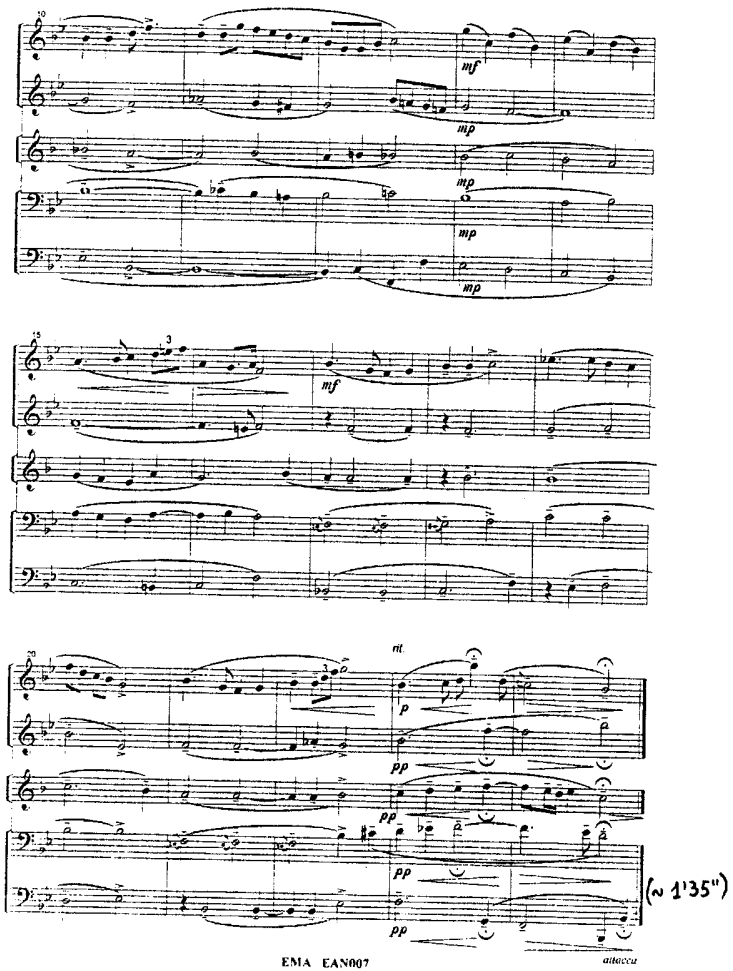
Collection RESON' ANCHES

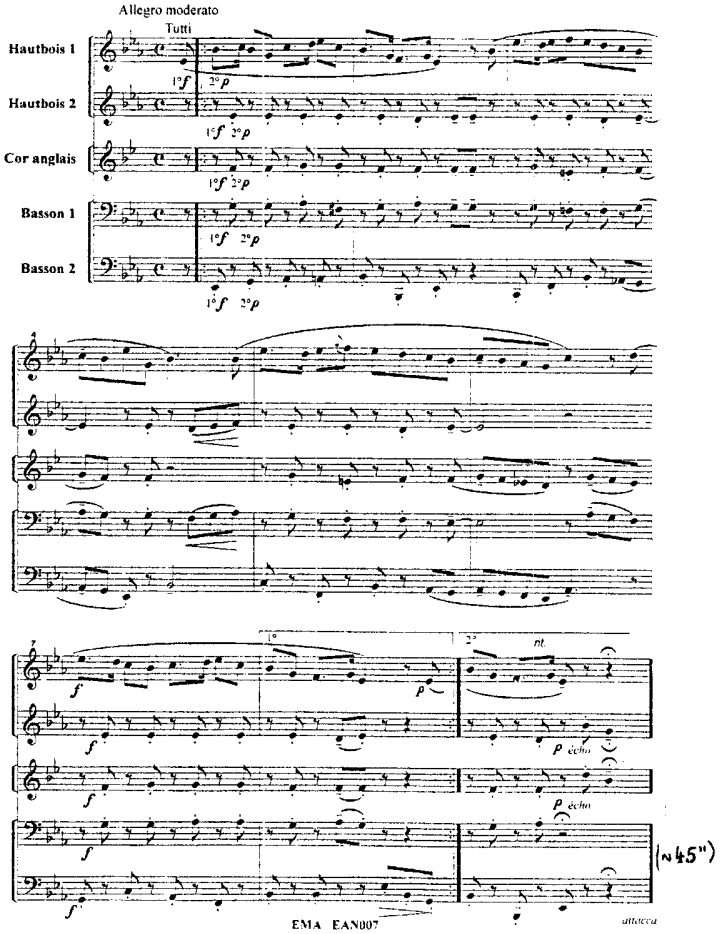


EMA EAN007

[1881]

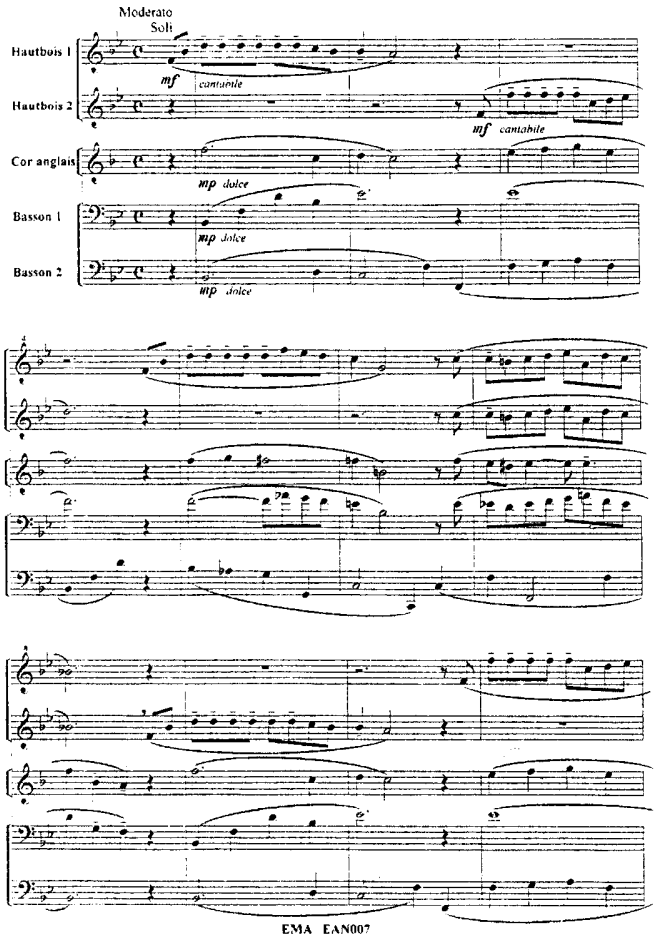
III THE HARP THAT ONCE THRO' TARA'S HALLS

(d'après Sir John STEVENSON)

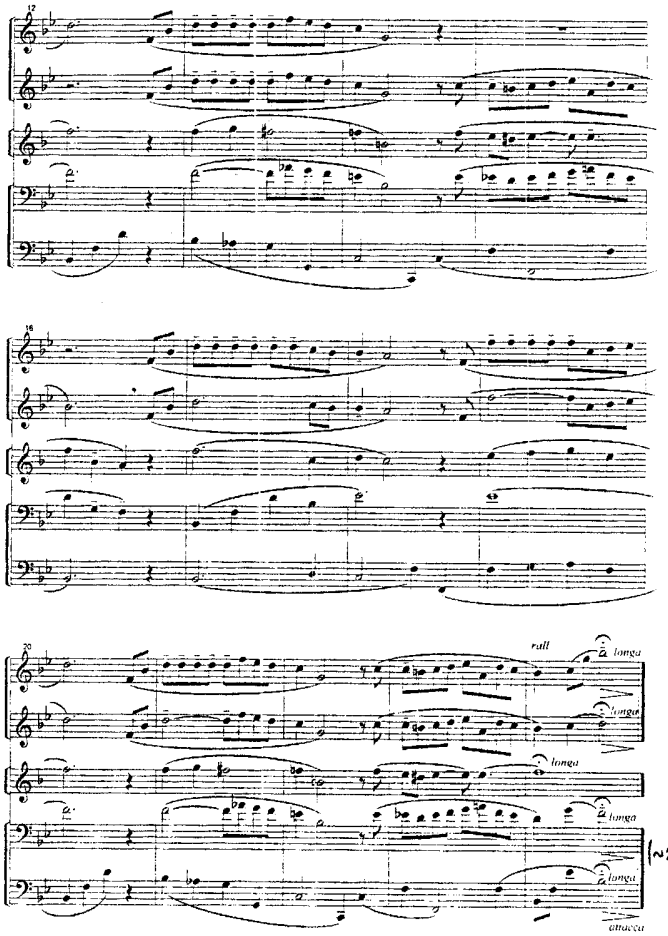


IV GALWAY BAY

(d'après Dr Arthur COLAHAN)



free-scores.com



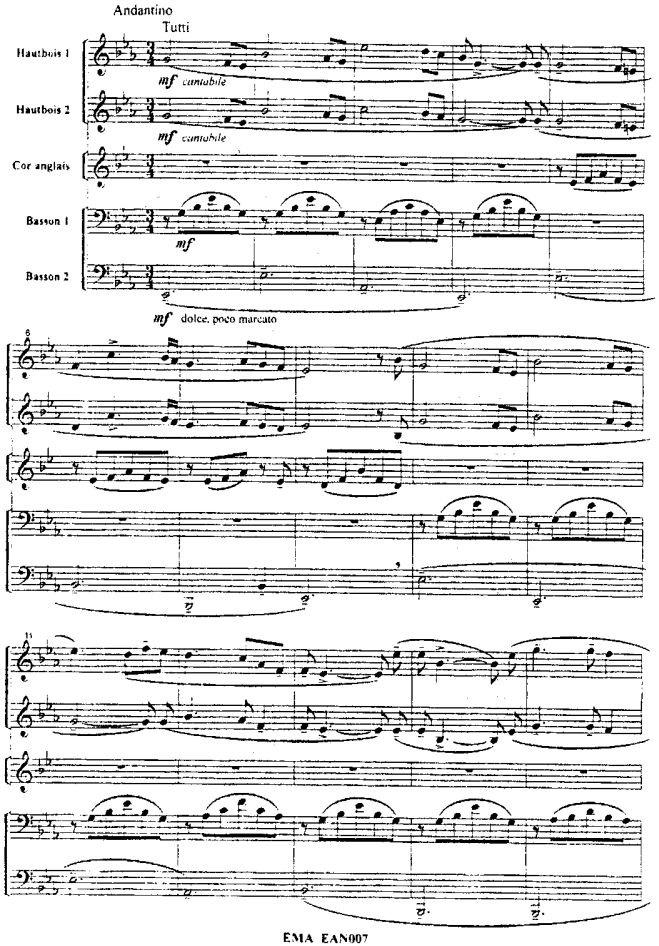
[1891]

free-scores.com

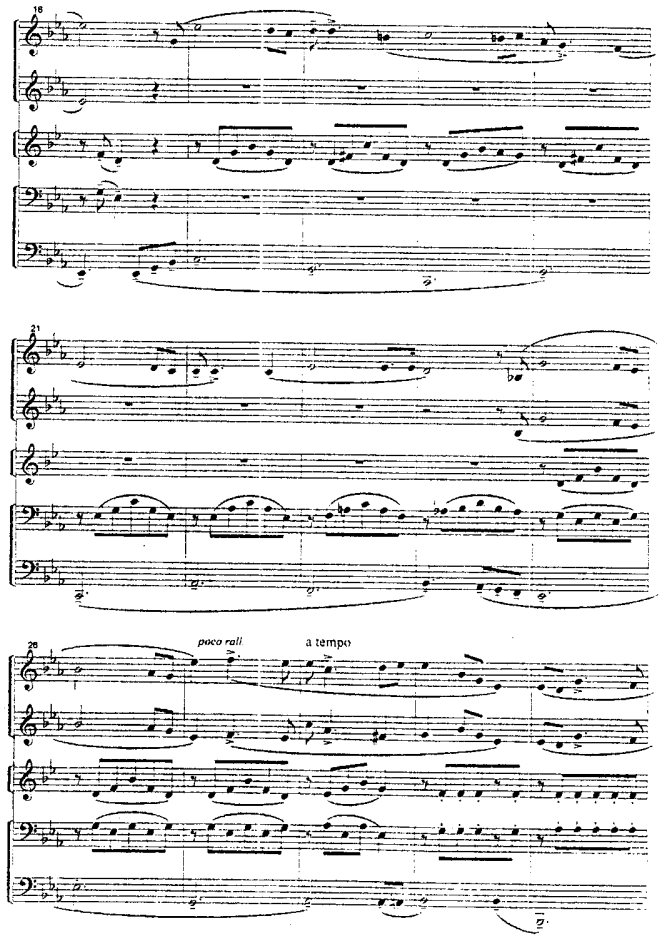
Collection RESON' ANCHES

V KATHLEEN MAVOURNEEN

(d'après F.N. COUCH)

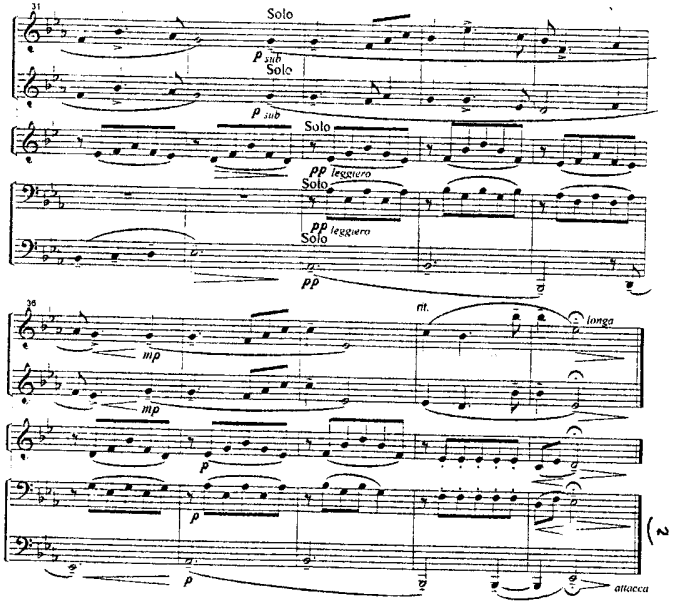


EMIA EAN007



[190]

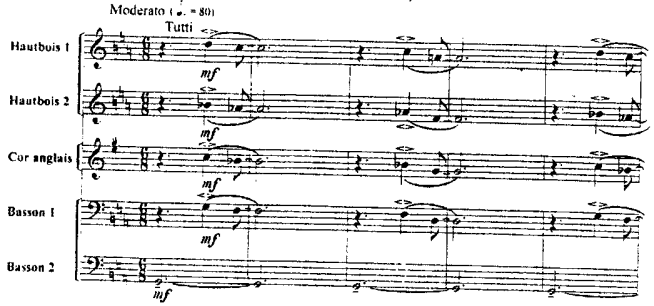
free-scores.com

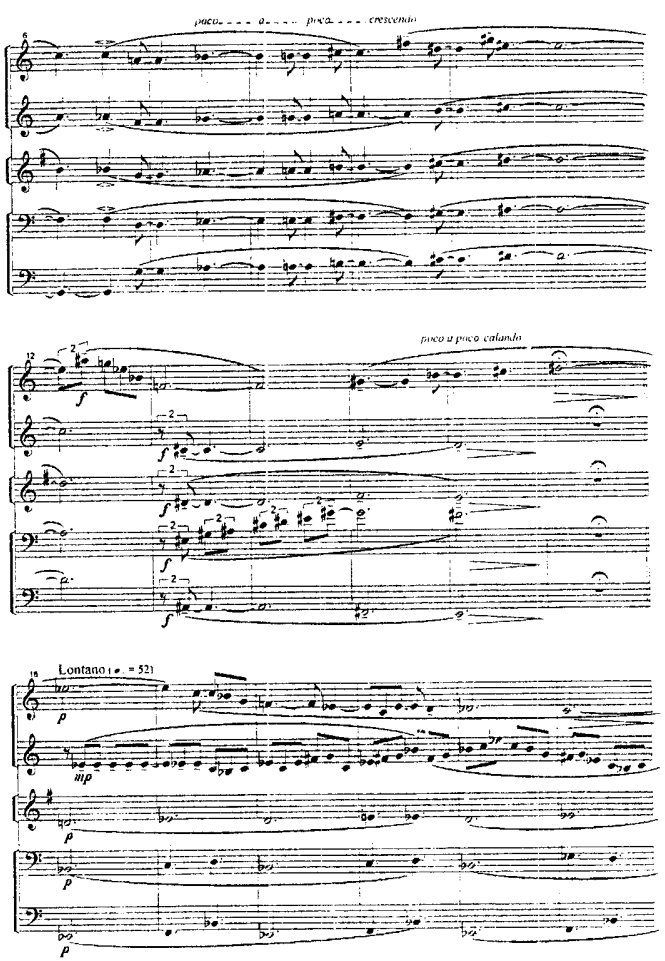


(≈ 1'35")

VI DEAR OLD DONEGAL

(d'après Steve GRAHAM)





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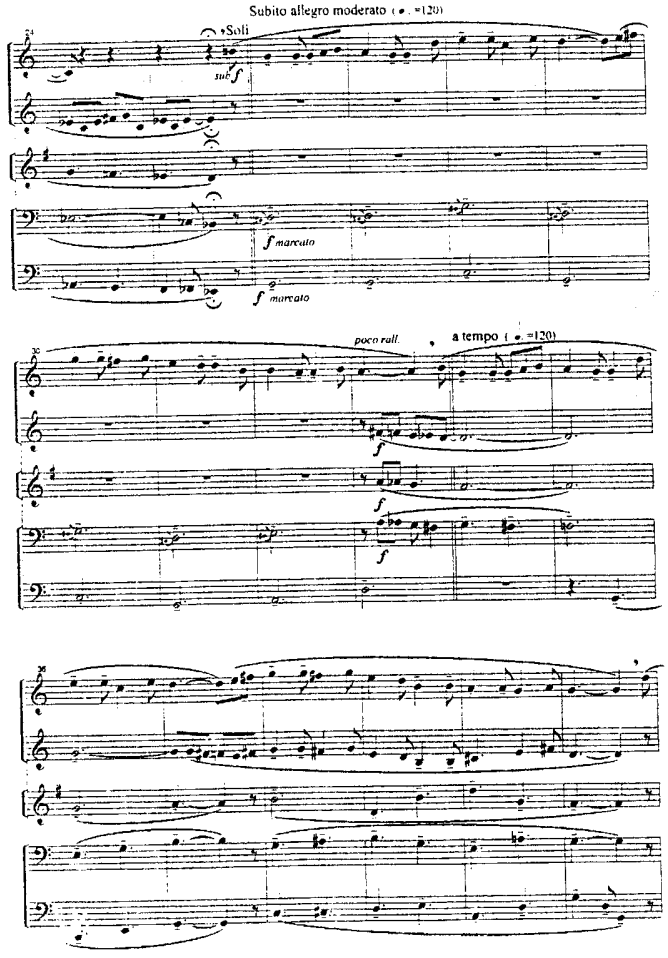
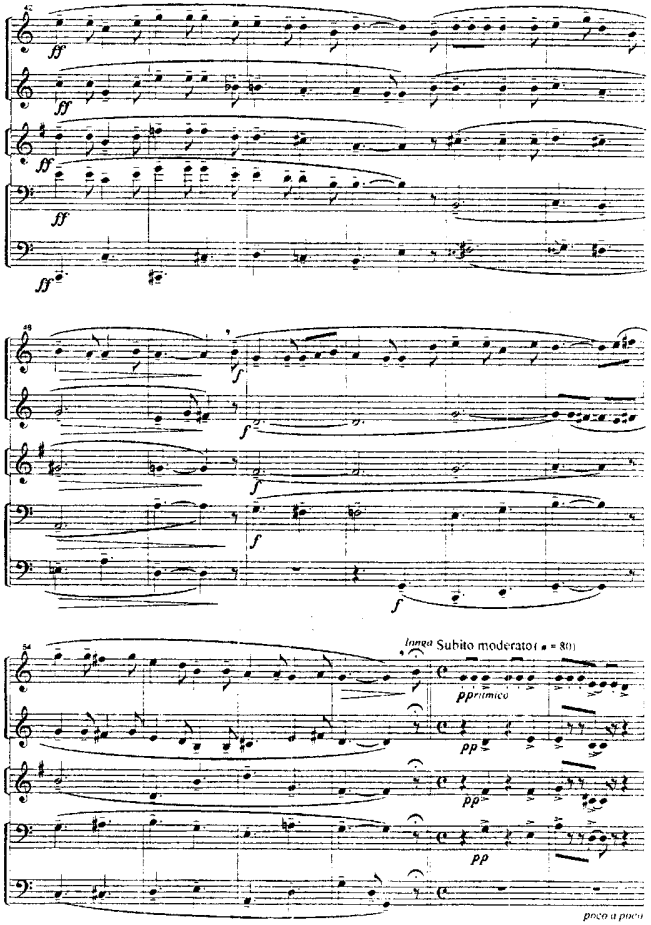
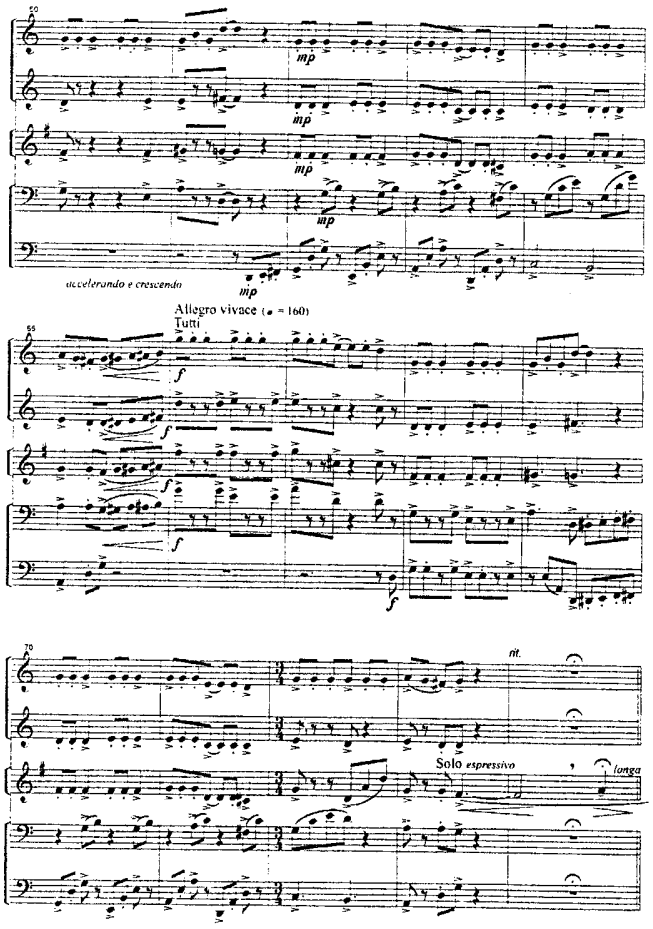


EMA EAN007

[1911]

free-scores.com





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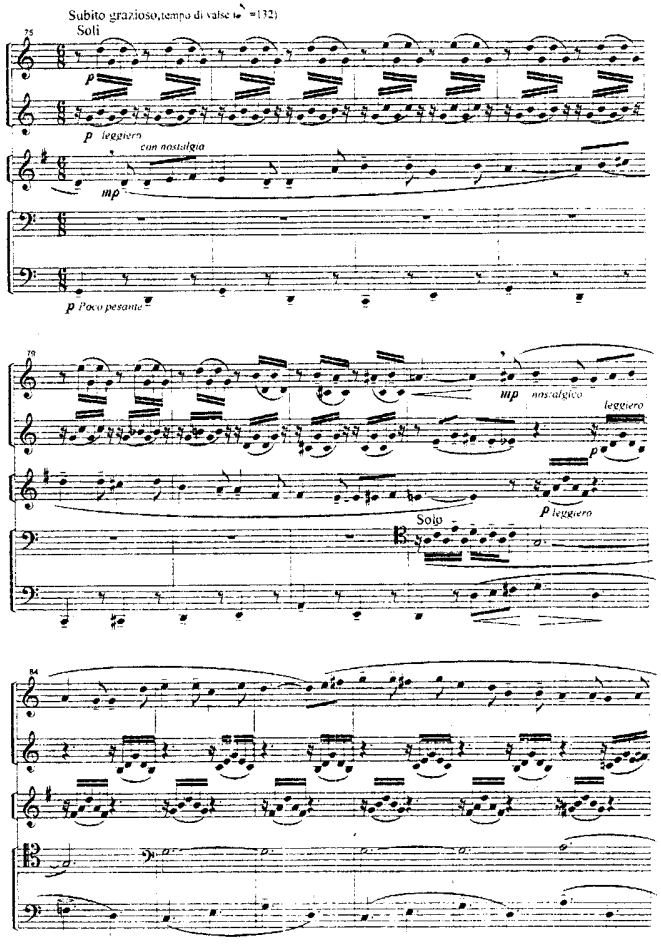
free-scores.com



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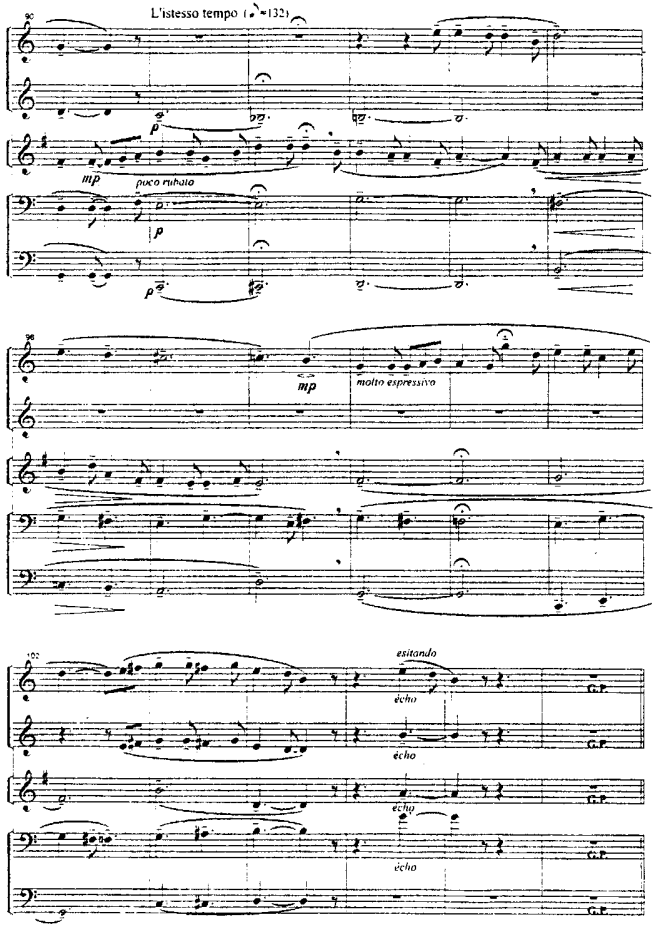
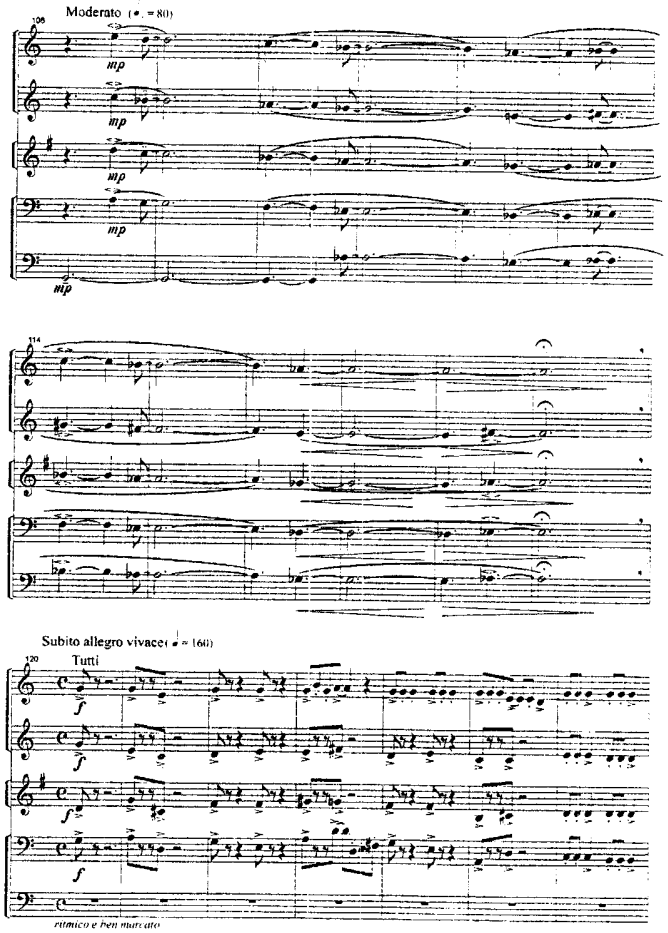
free-scores.com





[194]

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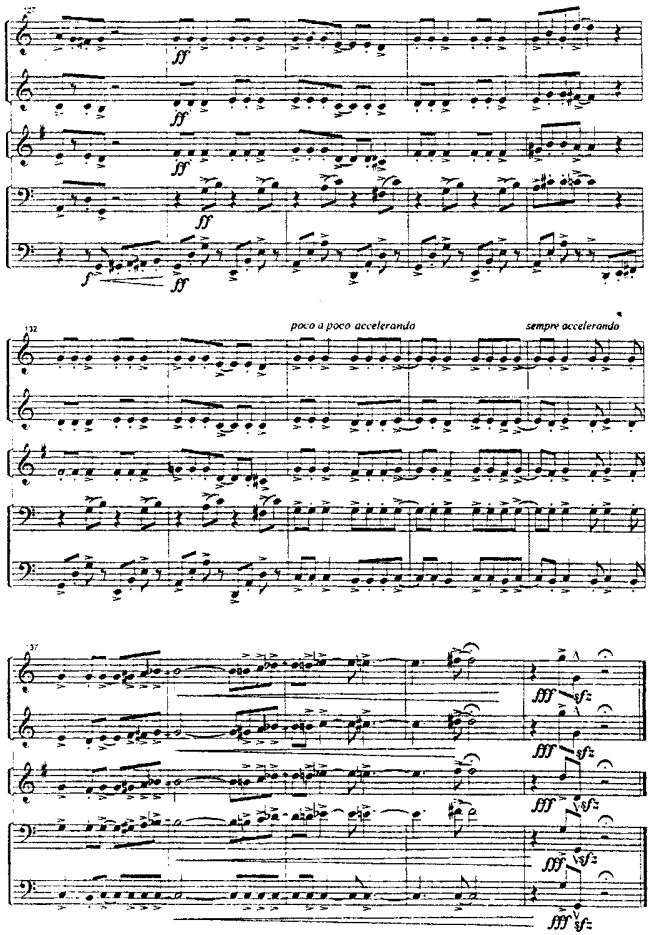
Collection RESON' ANCHES



(≈5'50" / ≈12')

Bucarest, 8-III-1995

EMA EAN007

→ η) "à 10"

Time: ~ 6'

For "Ottoni di Verona"

XXXI.) 7 Colinde / 7 Romanian Carols

7 Canti / Rumeni di Natale

In amintirea unchiului meu Mircea Balint

Serban Nichifor (1986)

1.) Colindă de Florii / Carol for Palm Sunday / Canto per la domenica delle palme

Larghetto (♩~60), poco rubato

(Senza Sordino)

Trombe in Sib — Tromboni — Tuba — Organo

mP cantabile, con semplicità

11

Con Sordino — P eco

poco a poco calando.....

21

(Senza Sordino) — mP dolce — (Via Sordino) — P dolce — sempre PP — sostenuto

(~1'45")

attacca subito

© 1995 by Ed. Eridania-Mantova (Italia)

BIBLIOTECA MUZICALA A UNIUNII COMPOZITORILOR

Sub. Presto (♩~180)

2.) Colindița / Little Carol / Canzoncina per Natale

Trbe in Sib — Trbni — Tuba

Senza Sordino — f gaio — f ritmico — simile

31

→ η) "à 10"

free-scores.com

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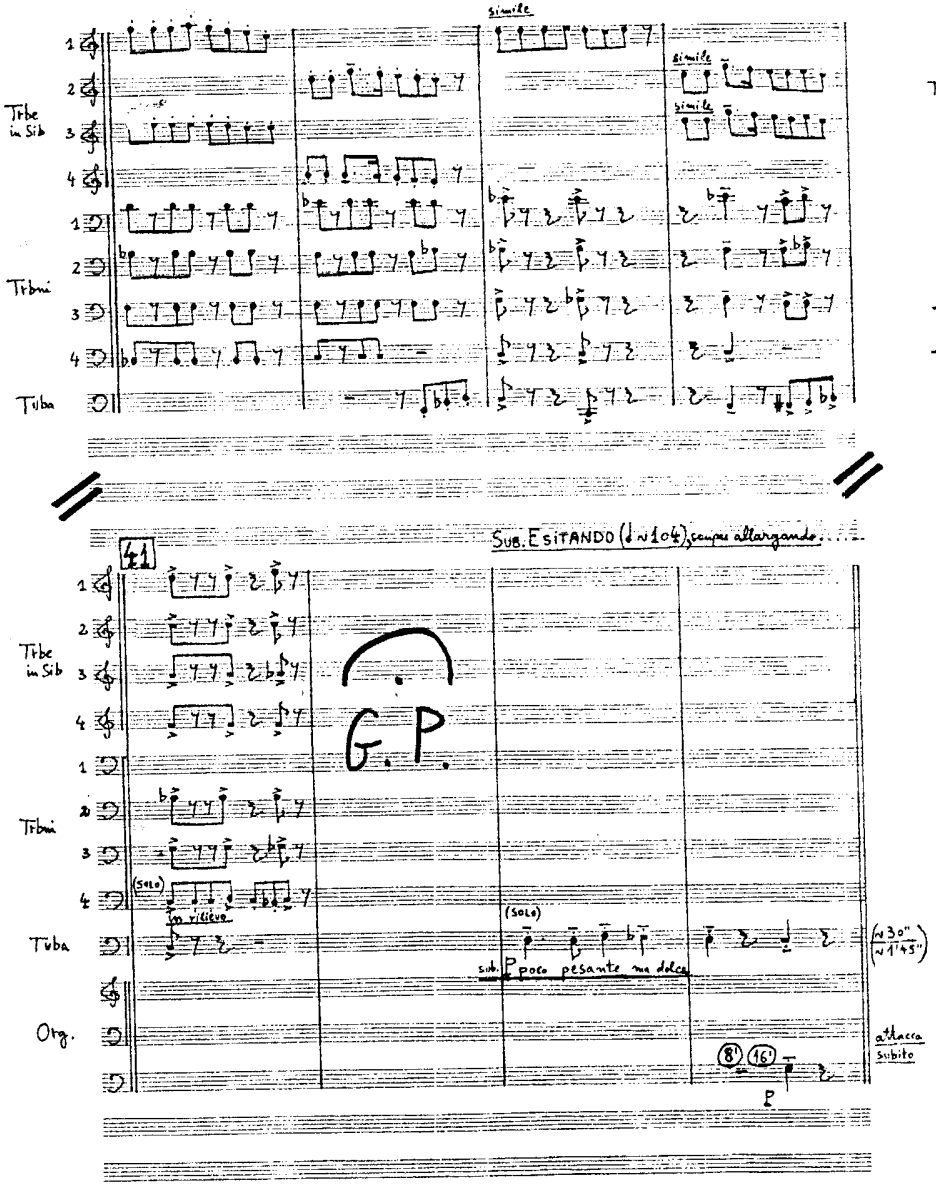
[19]



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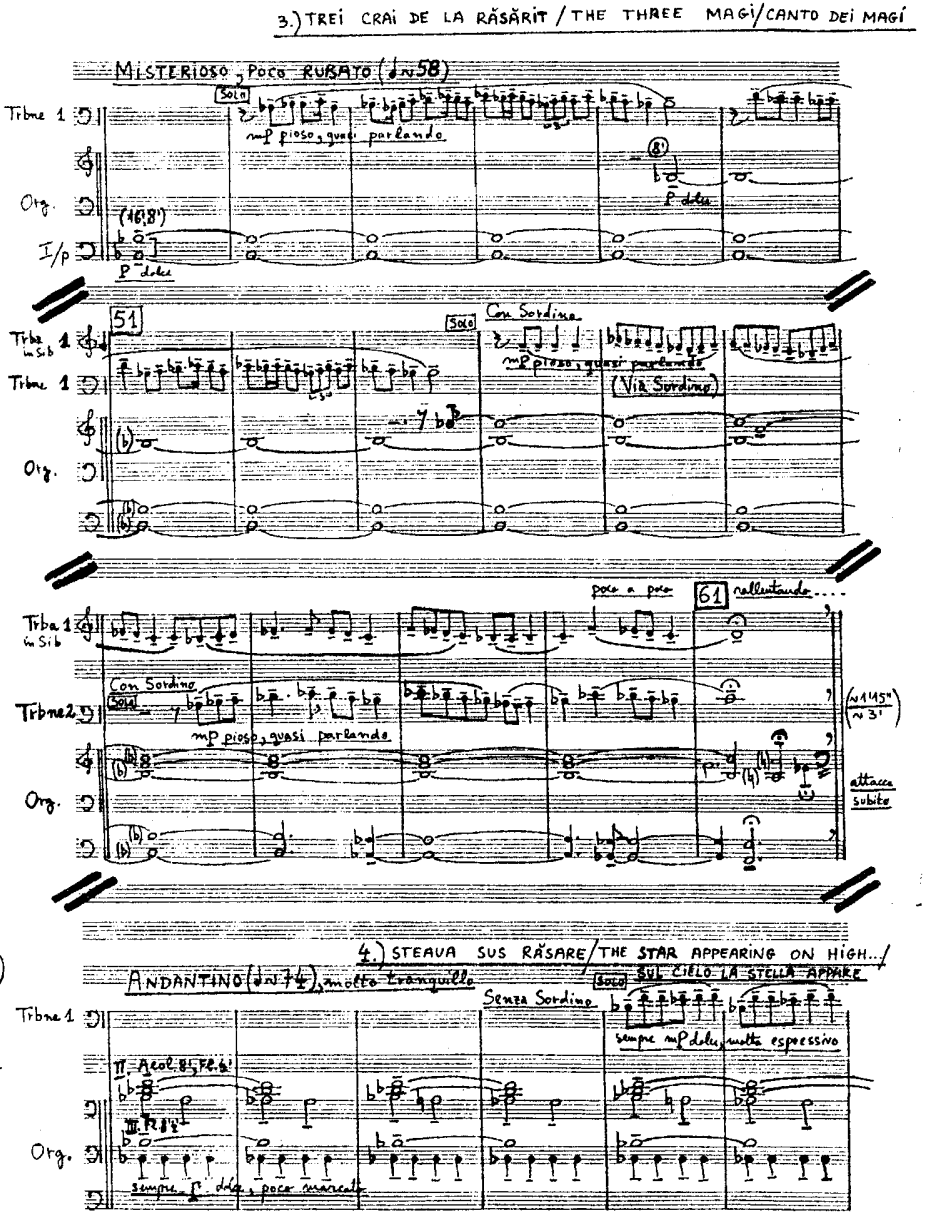

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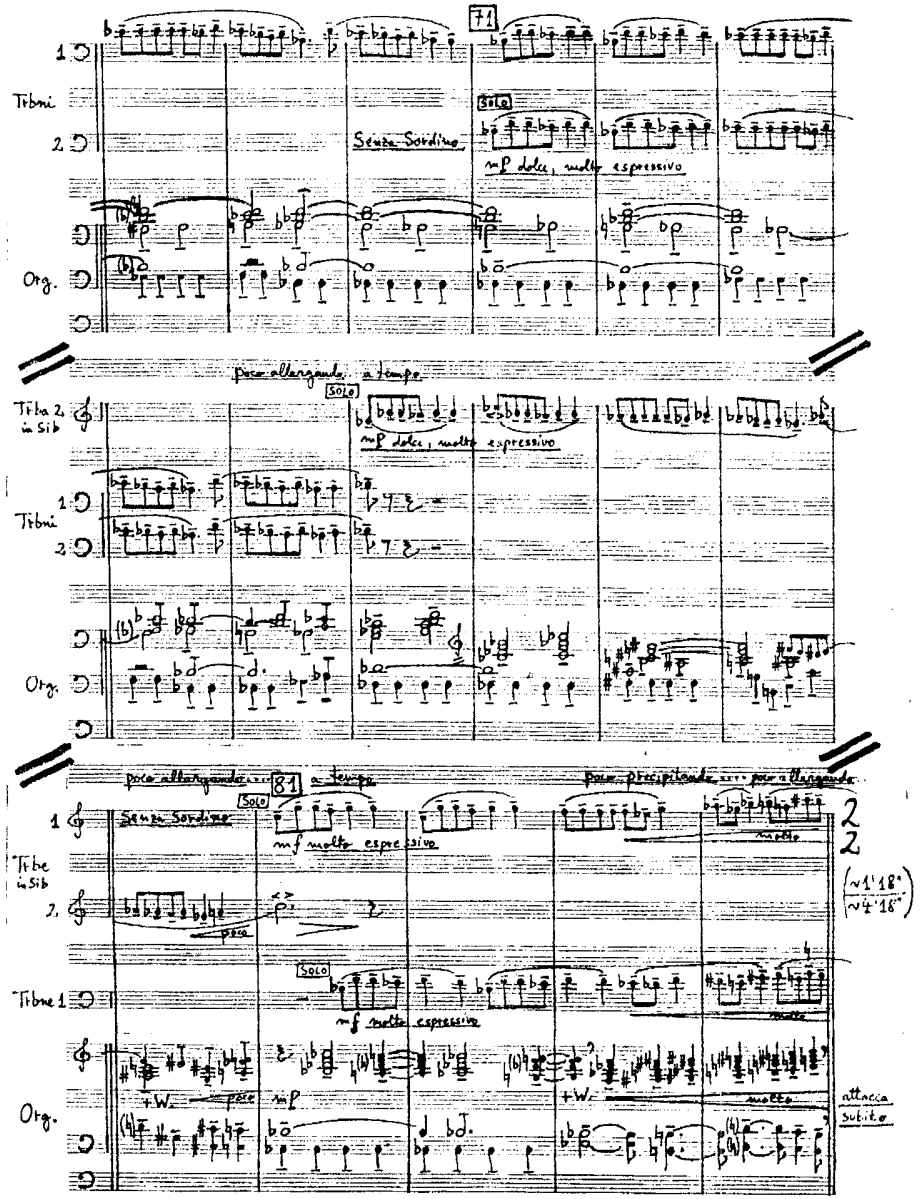
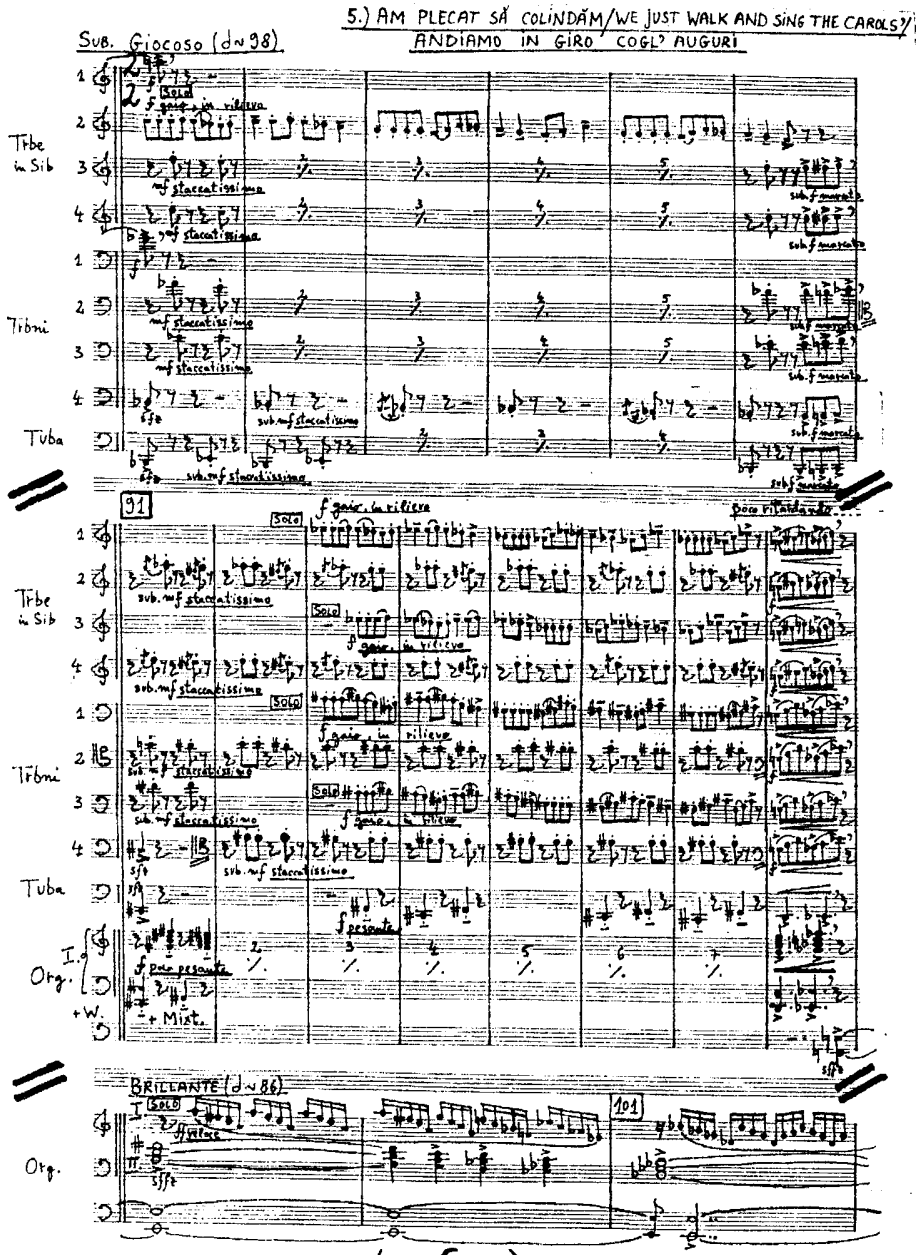


BIBLIOTECA MUZICALĂ
A UNIUNII COMPOZITORILOR

5.) AM PLECAT SĂ COLINDĂM/WE JUST WALK AND SING THE CAROLS/
ANDIAMO IN GIRO COGL' AUGURI



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[198]

poco a poco allargando

Org.

Tutti

attacca subito

6.) O, CE VESTE MINUNATĂ / OH, WHAT WONDERFUL TIDINGS / O, LA MERAVIGLIOSA NOVELLA

MAESTOSO (♩=62)

Trbe in Sib

Trbni

Tuba

Org.

Pos. 16' ben marcato

BIBLIOTECA MUZICALĂ
A UNIUNII COMPOZITORILOR

poco a poco slargando

attacca subito

7.) FLORILE DALBE / THE WHITE FLOWERS / I BIANCHI FIOR

ALLEGRO CON SPIRITO (♩=144)

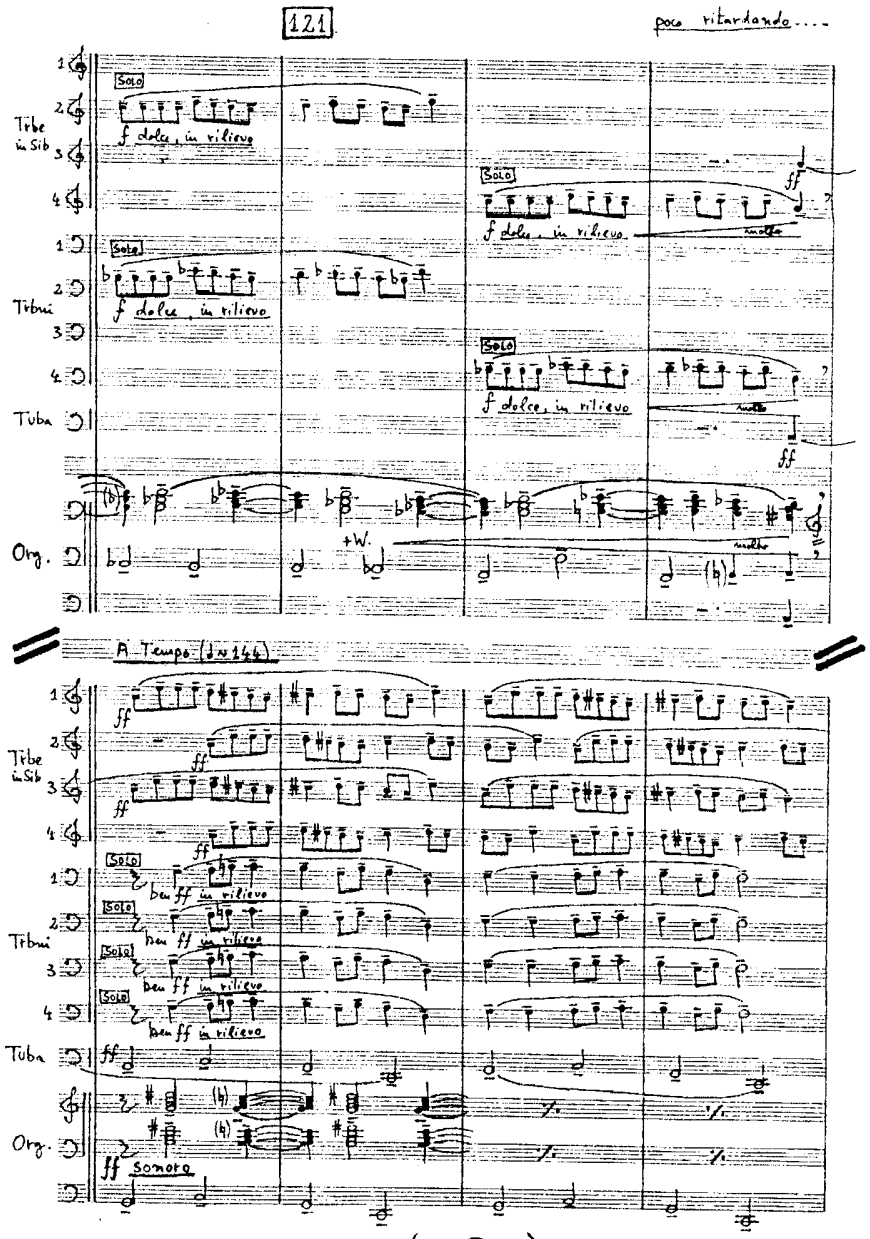
Trbe in Sib

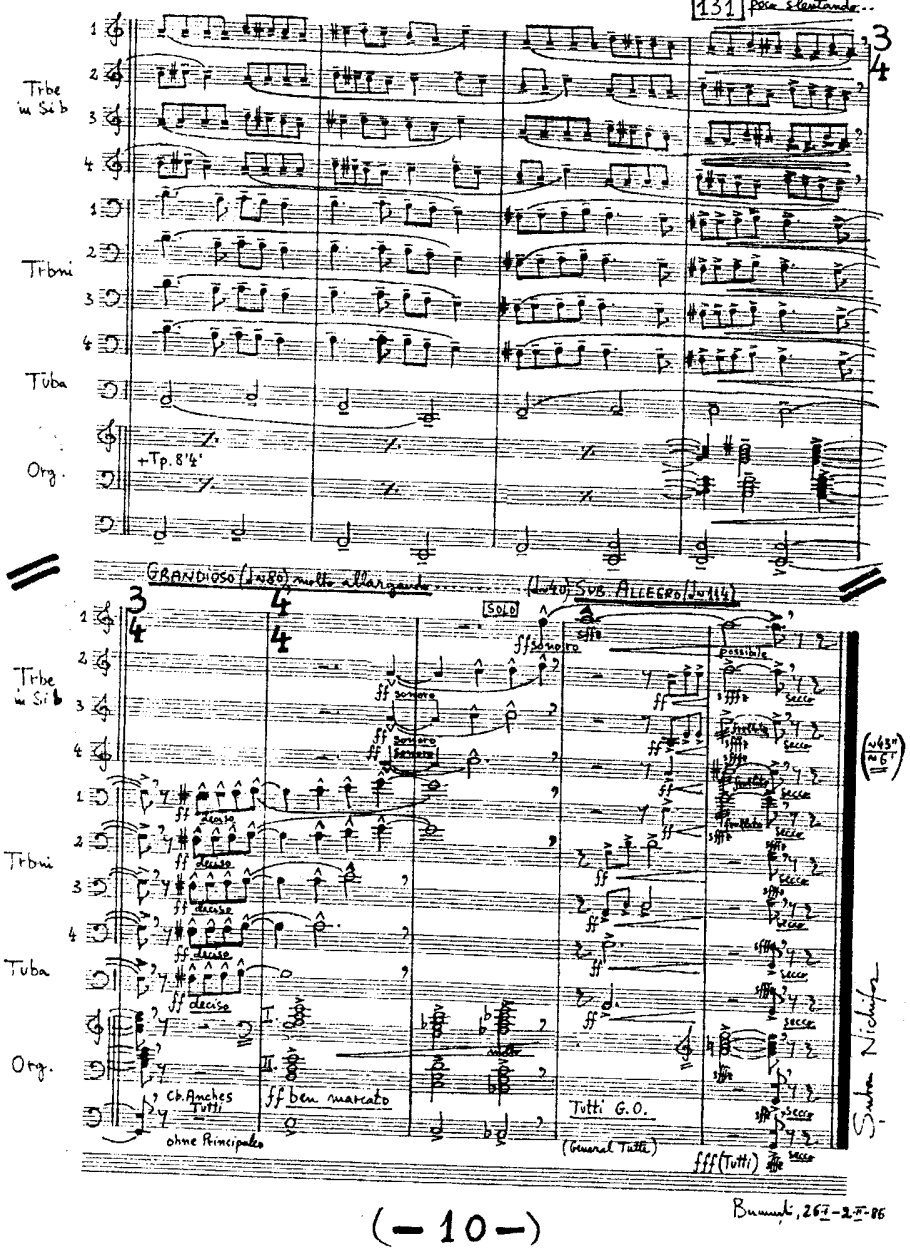
Trbni

Org.

Fond. 8'4'

free-scores.com





BIBLIOTECA MUZICALA
A UNIUNII COMPOZITORILOR

Bucureşti, 26-I-2-II-86

free-scores.com

→ Ω) "à 10+..."

Durée: ~12'

XXVI) # RORATE CAELI

Serban Nichifor
(1995)

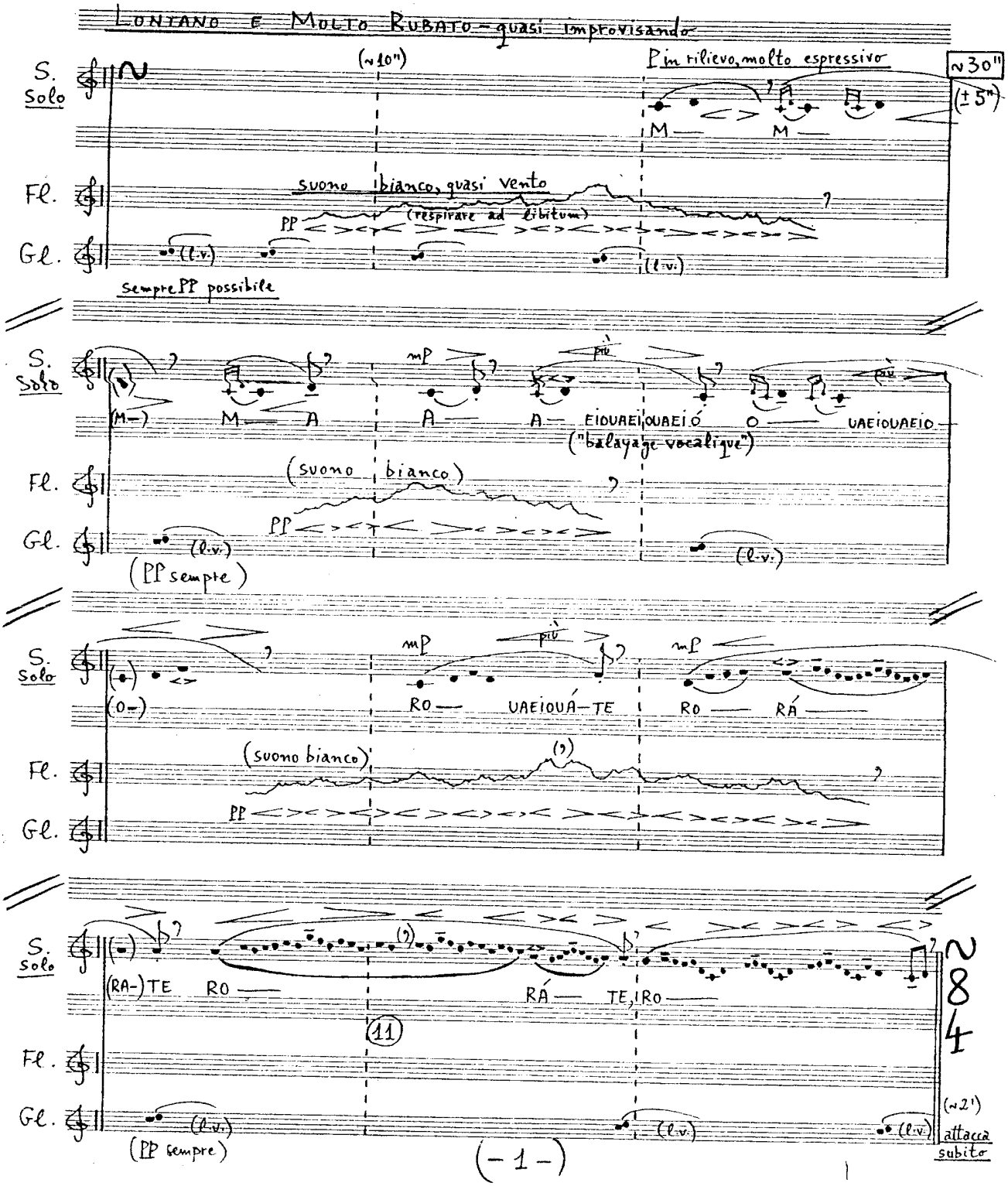
À ma Mère

("Musica Caelestis III")

"Roráte caéli désuper, et núbes plúant jústum: aperiátur térra, et gérminet Salvatórem" (Is. 45, 8)
"Caéli enárrant glóriam Déi: et ópera mánuum éjus anmúntiat firmaméntum" (Ps. 18, 1)
"Glória Pátri et Fílio et Spirítúi Sáncto. Sícut érat in princípio et nunc et sémper et in saécula saeculórum. Ámen."

NB: Partitura scritta in Do

(1) INTROITUS.



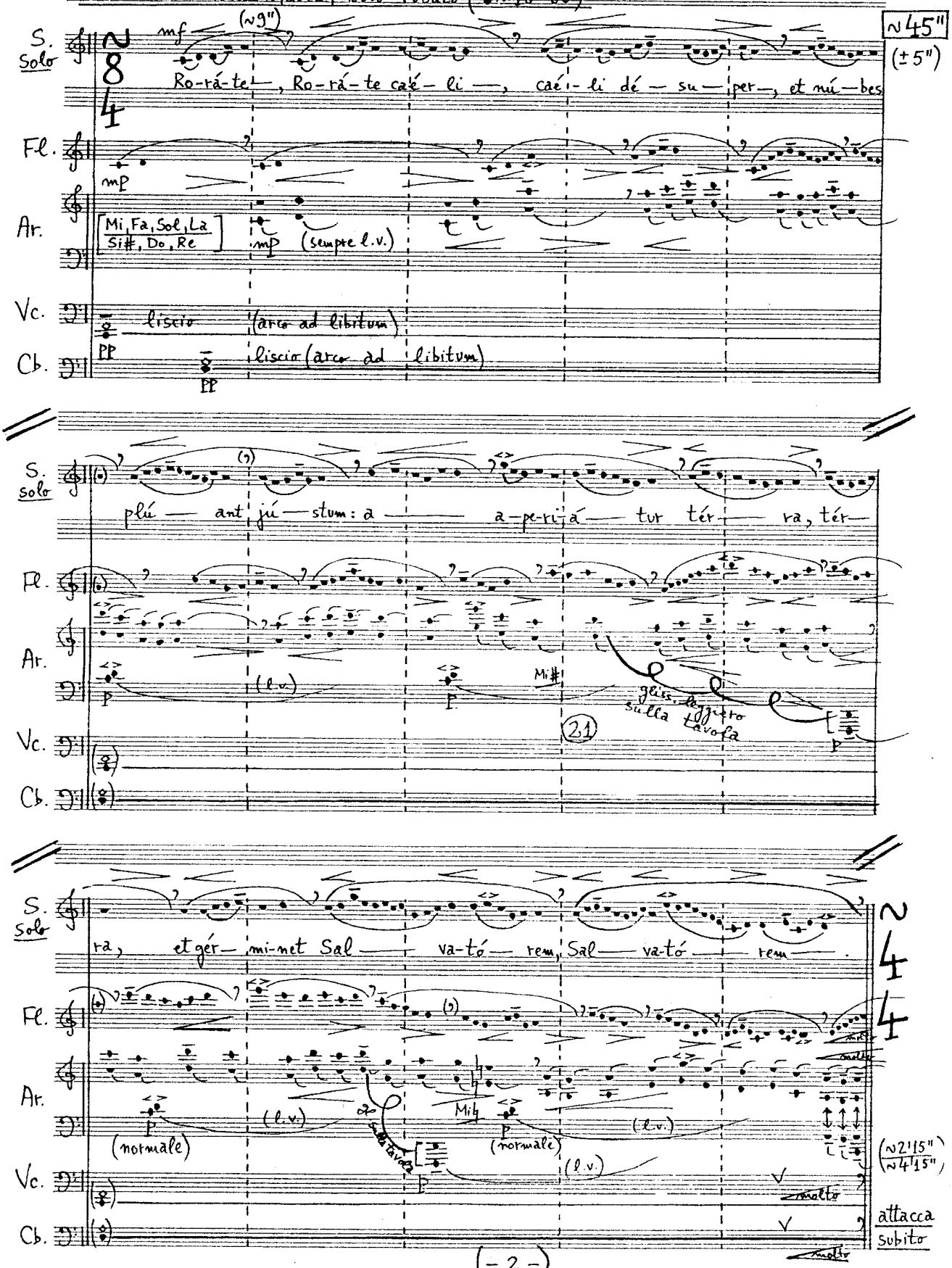
(– 1 –)

[200]

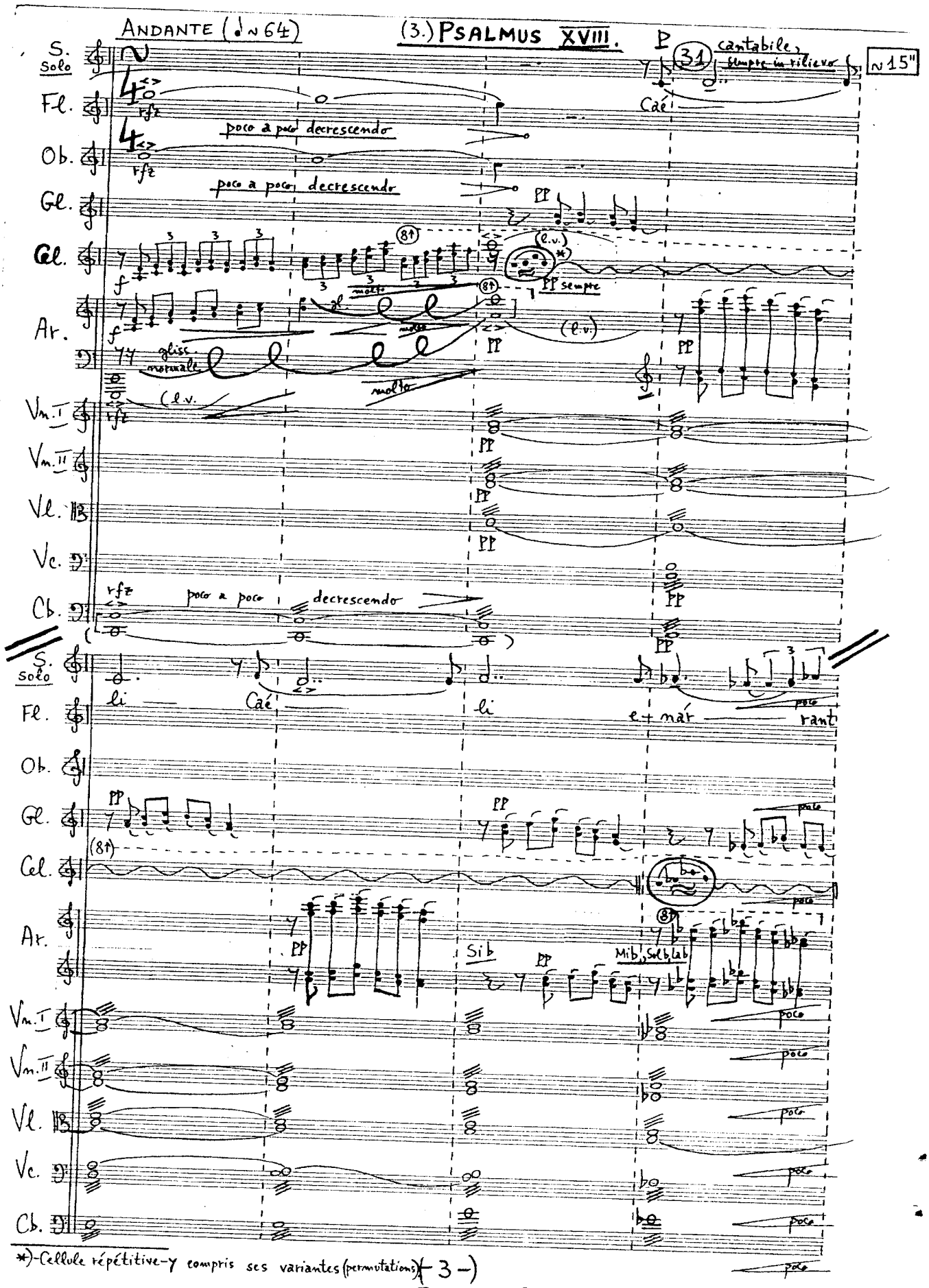
free-scores.com

(2.) RORATE.

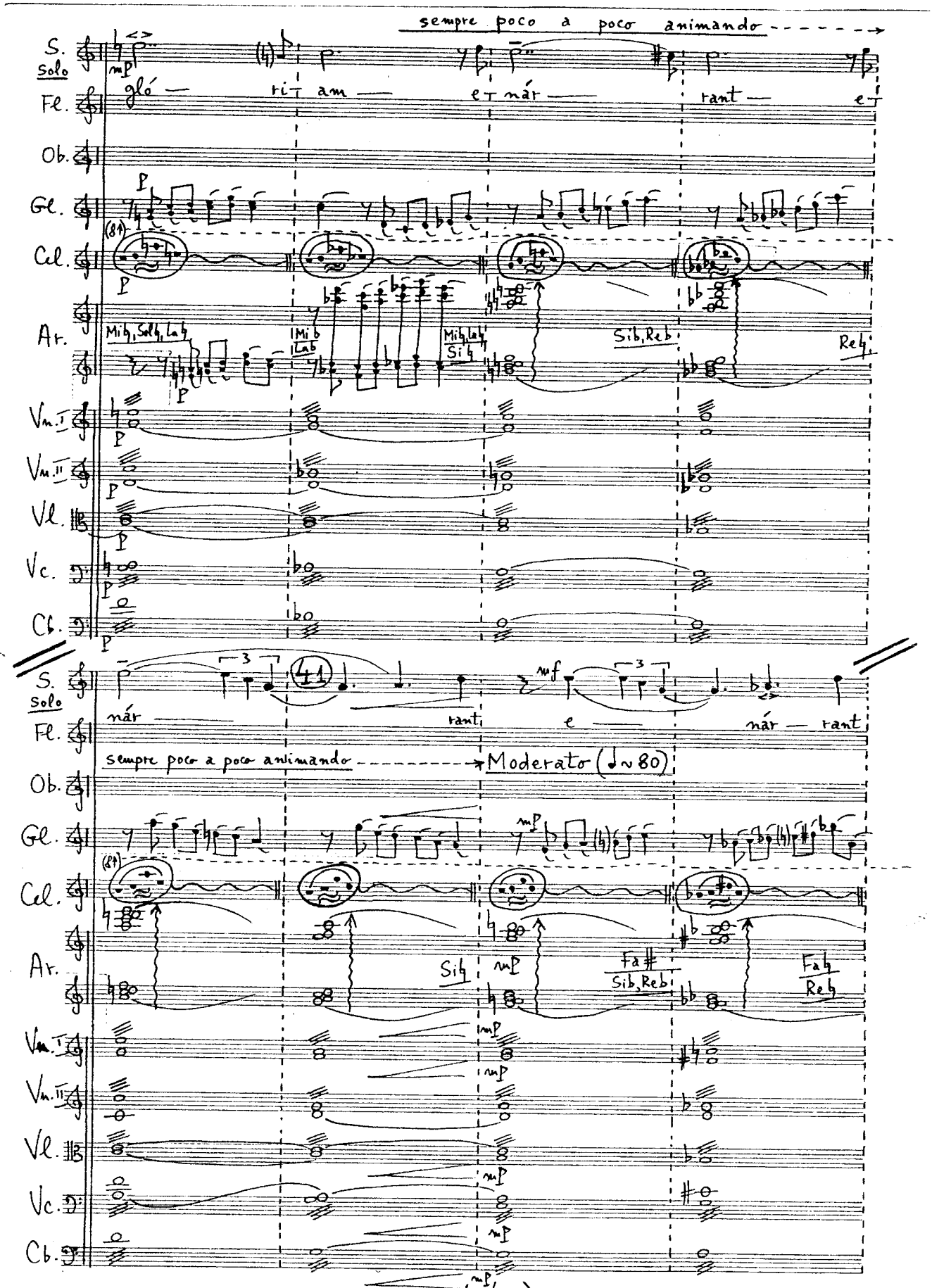
ESTATICO - lontano, dolce, molto rubato (♩≈48-60)



free-scores.com

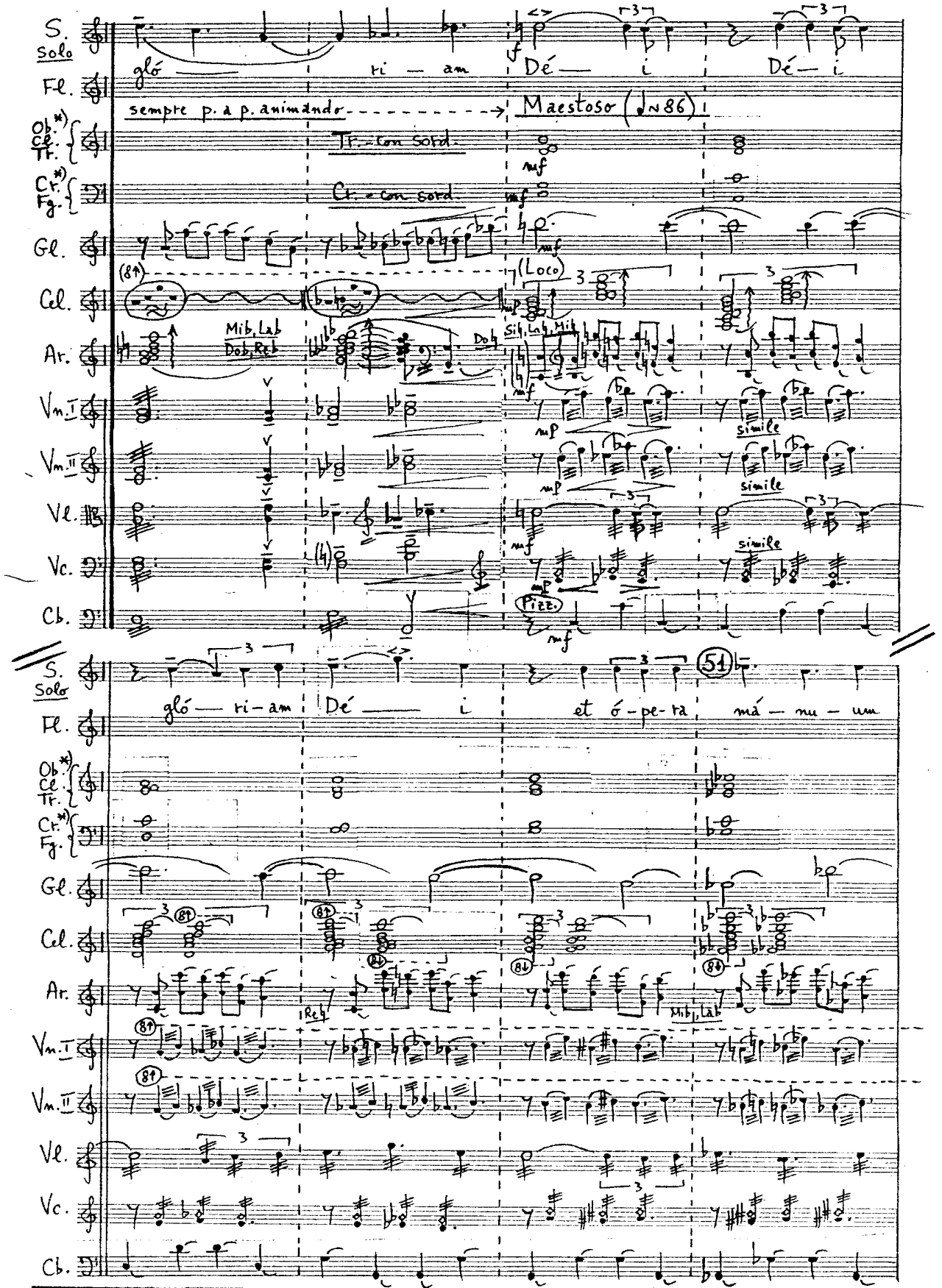


free-scores.com



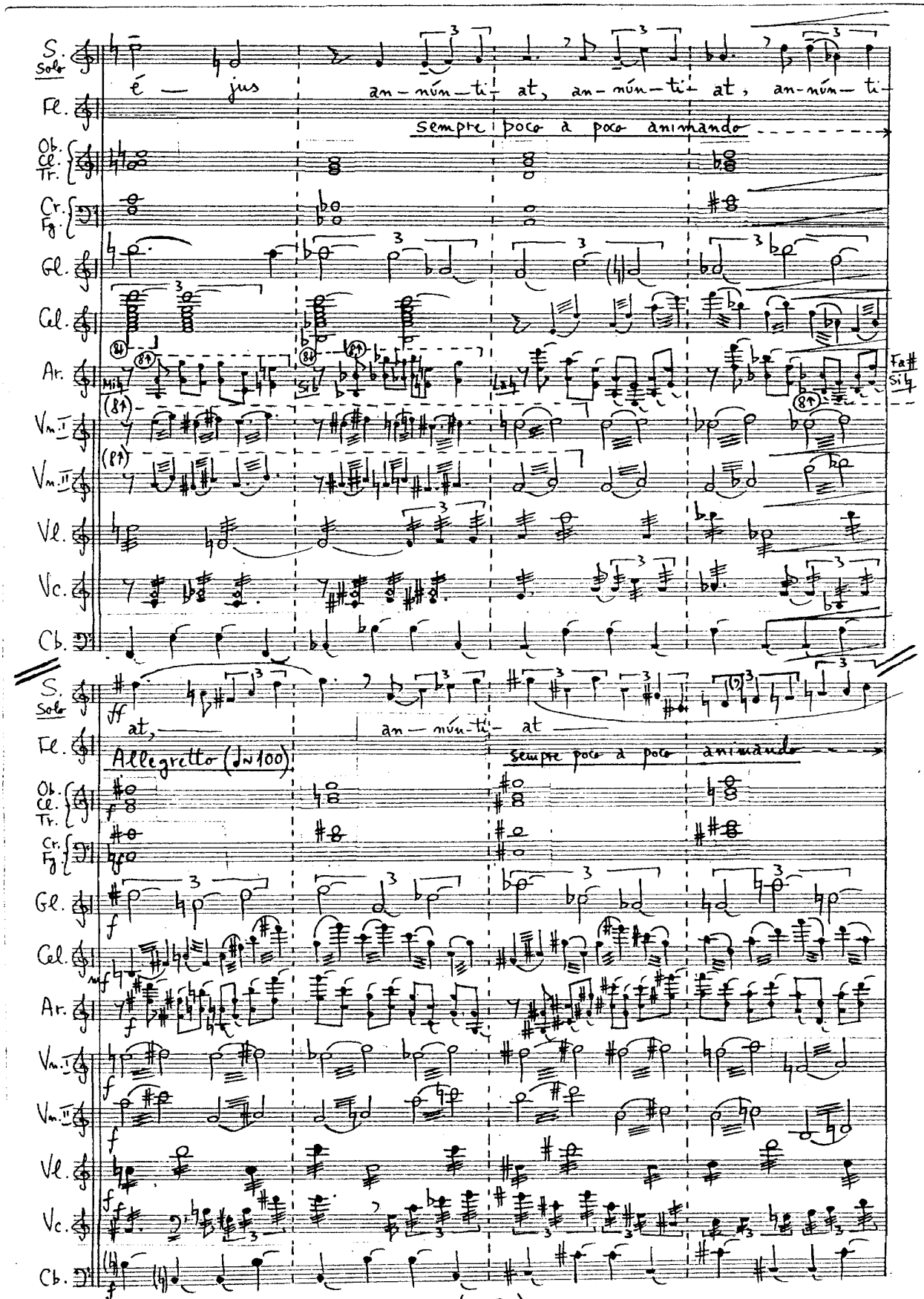
[203]

free-scores.com

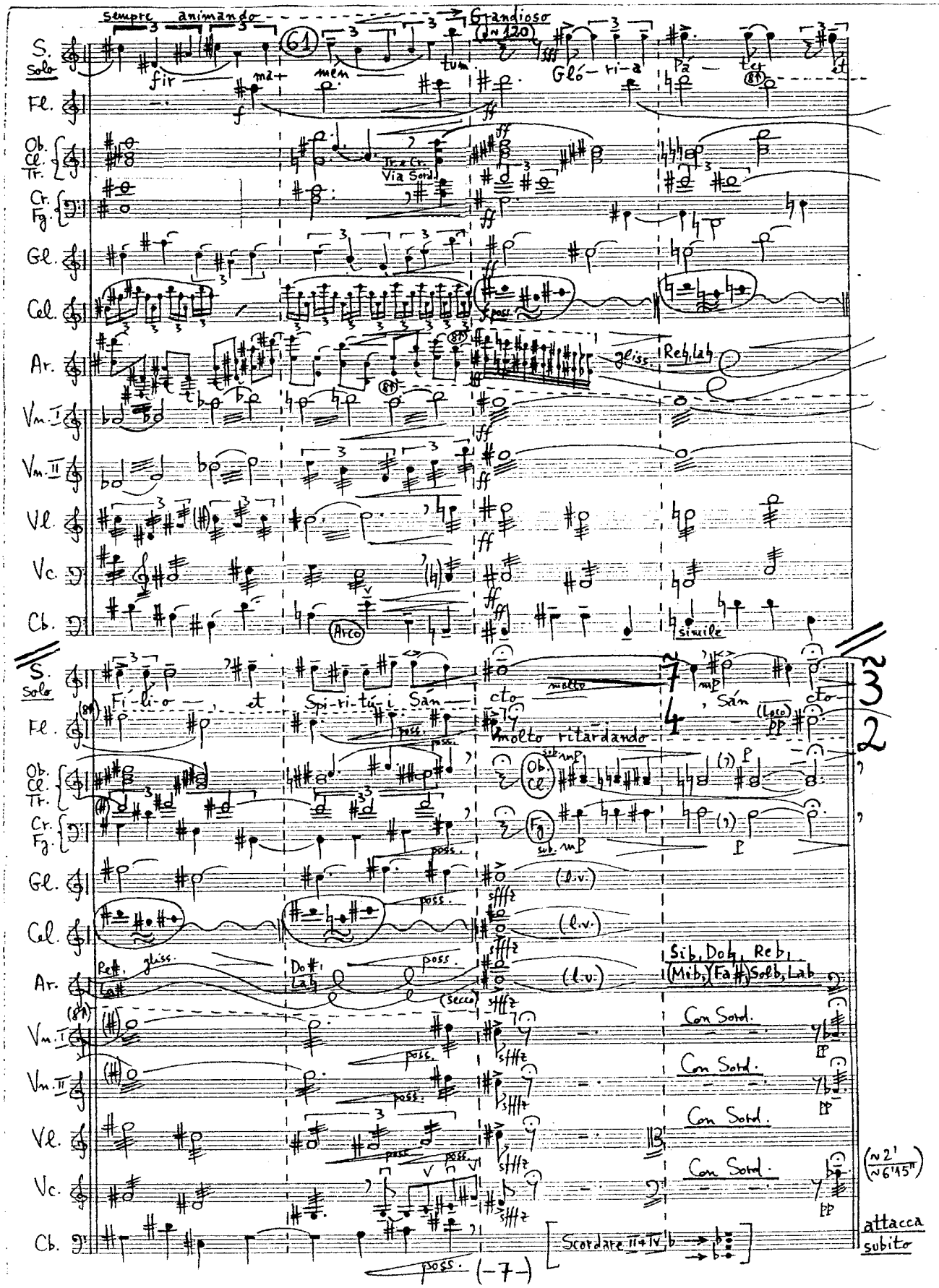


*) Instruments écrits "in Do", dans l'ordre harmonique.

free-scores.com



free-scores.com



[206]

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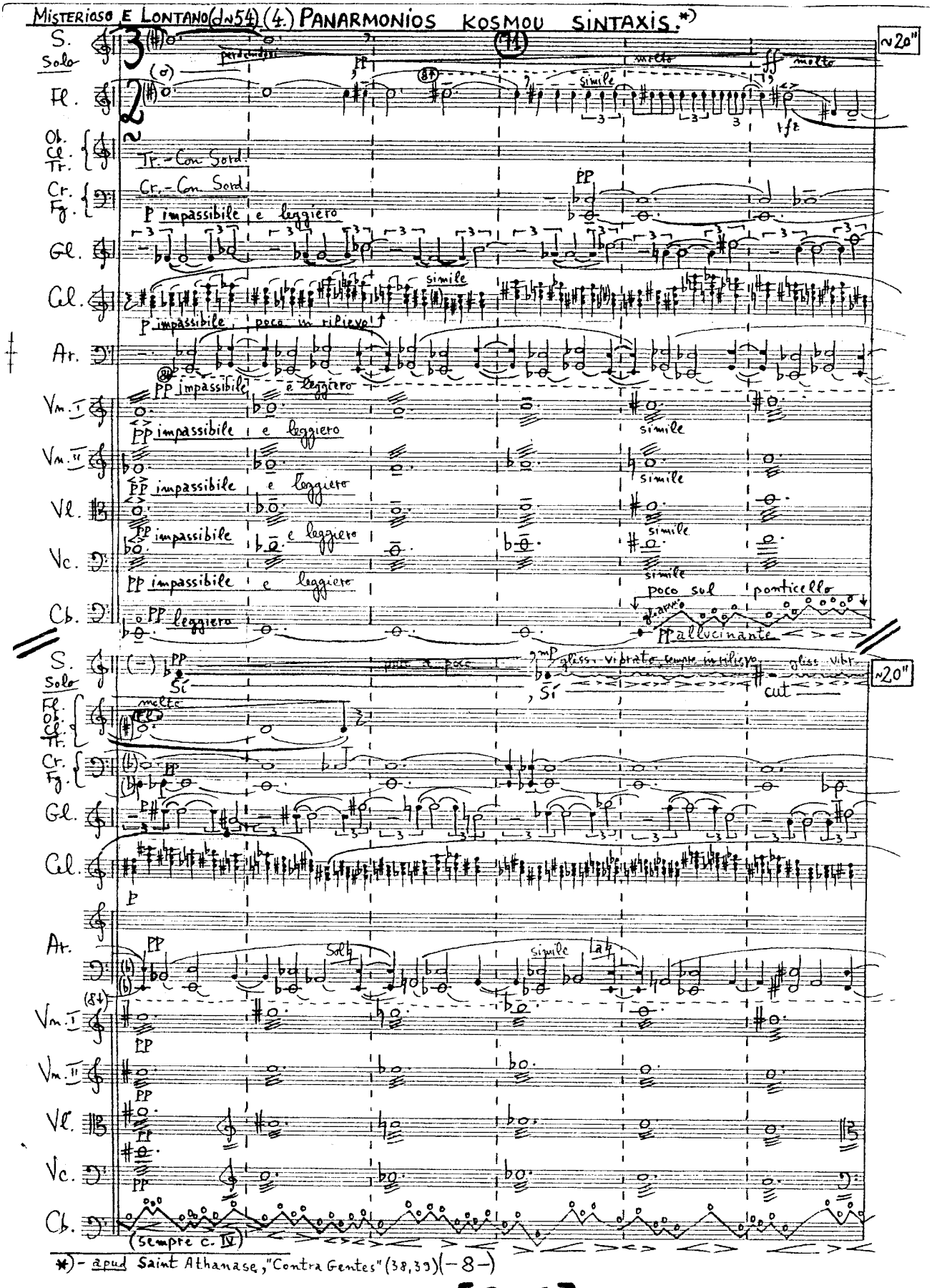

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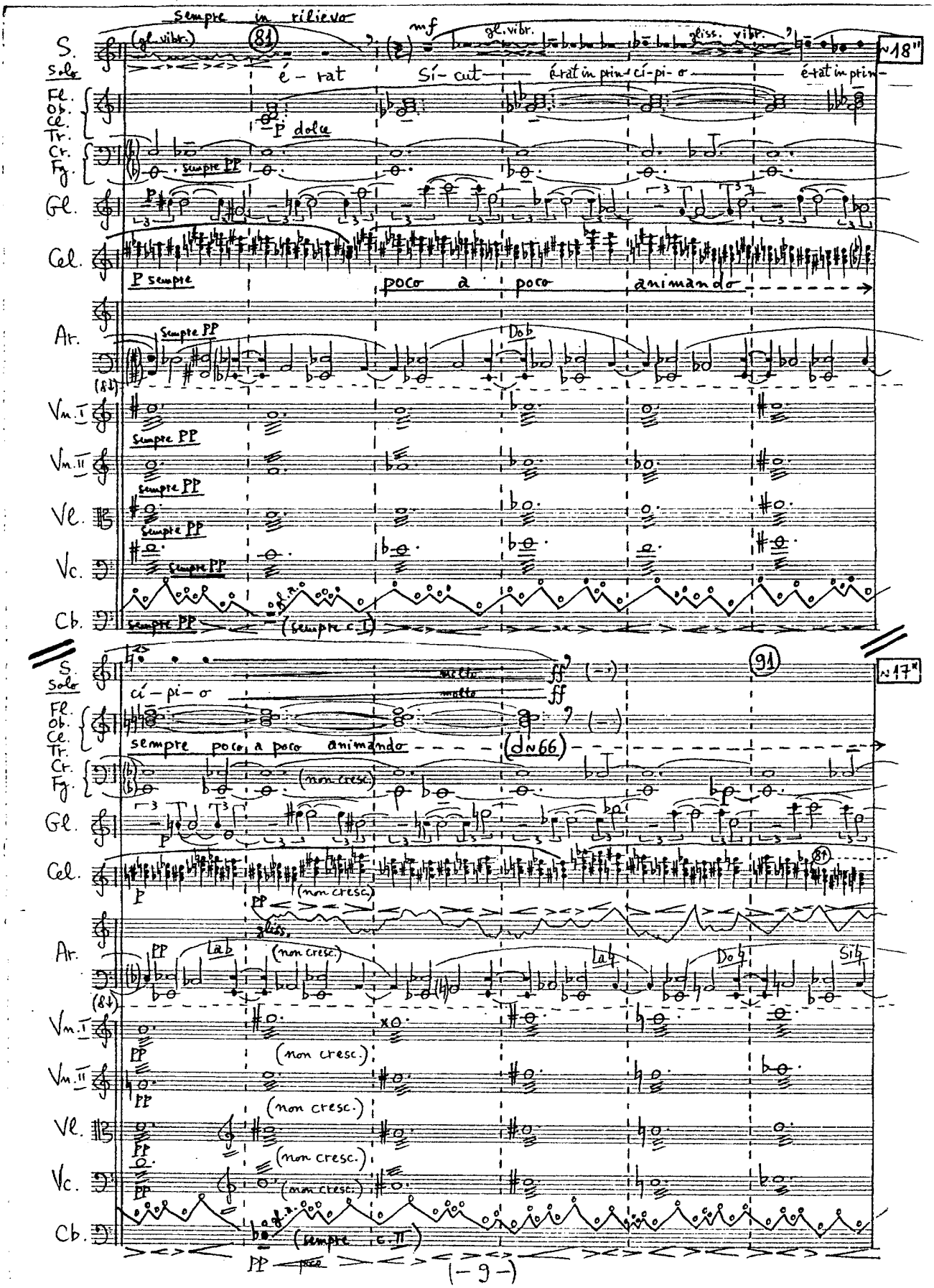

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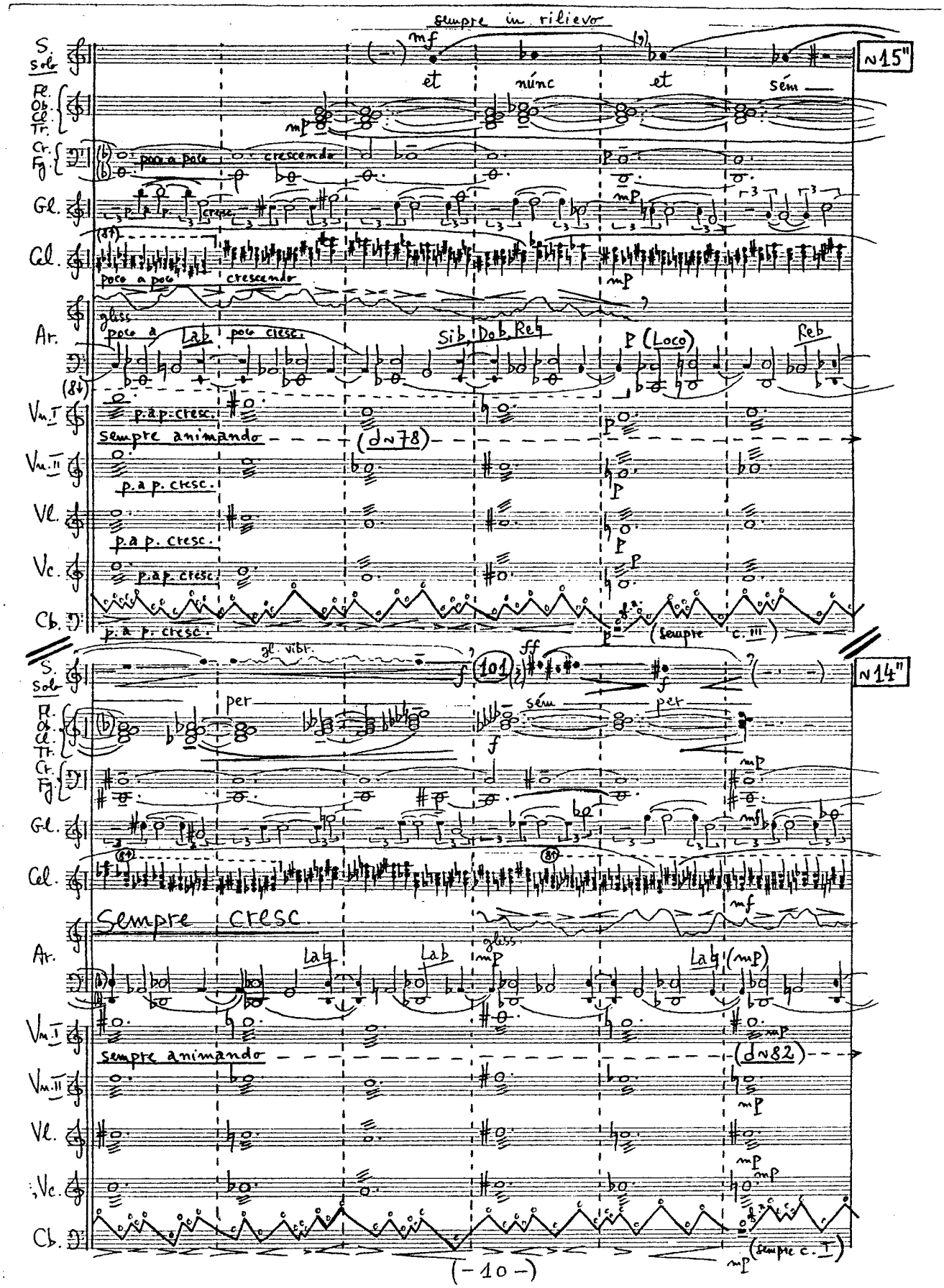

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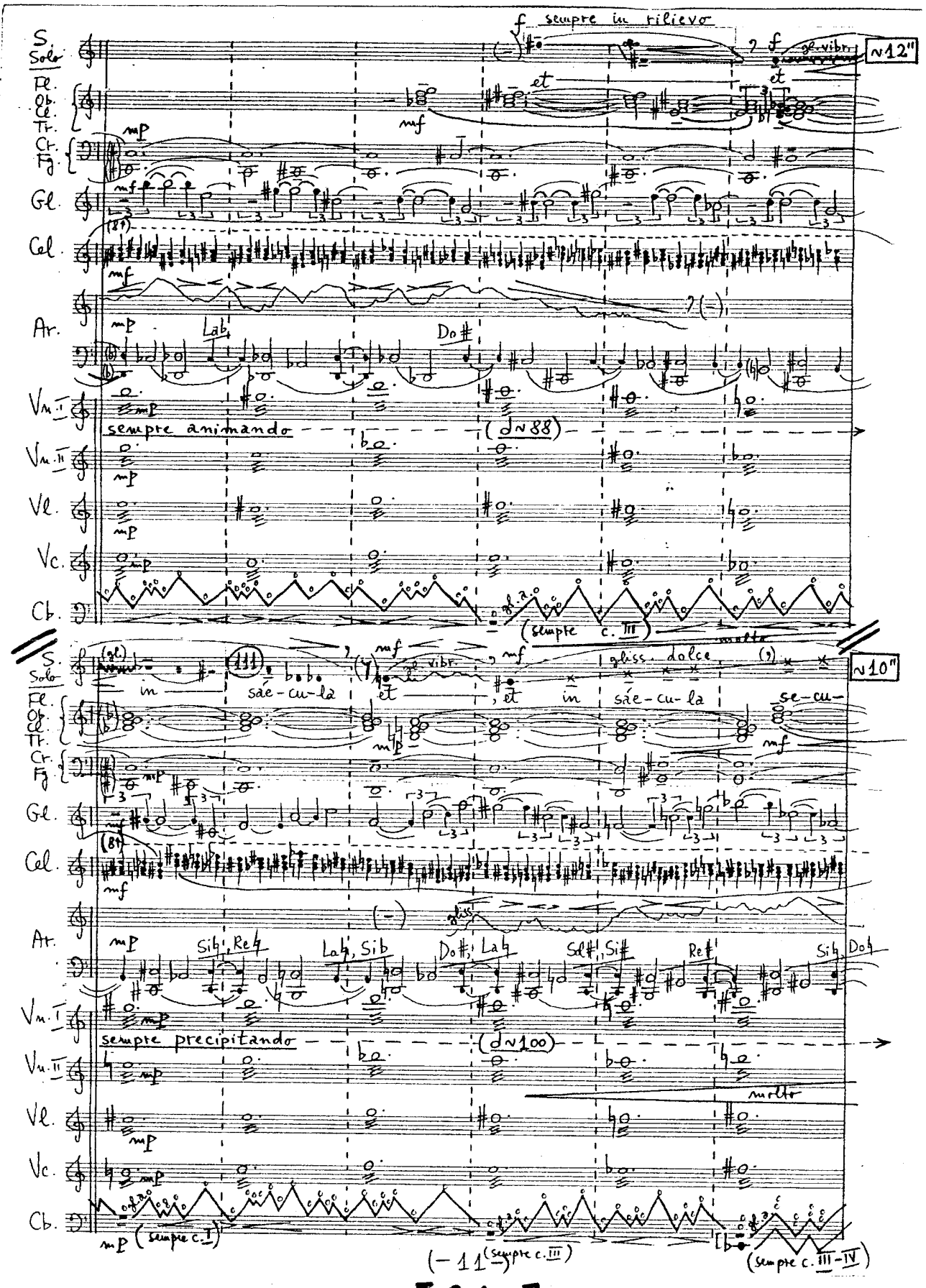

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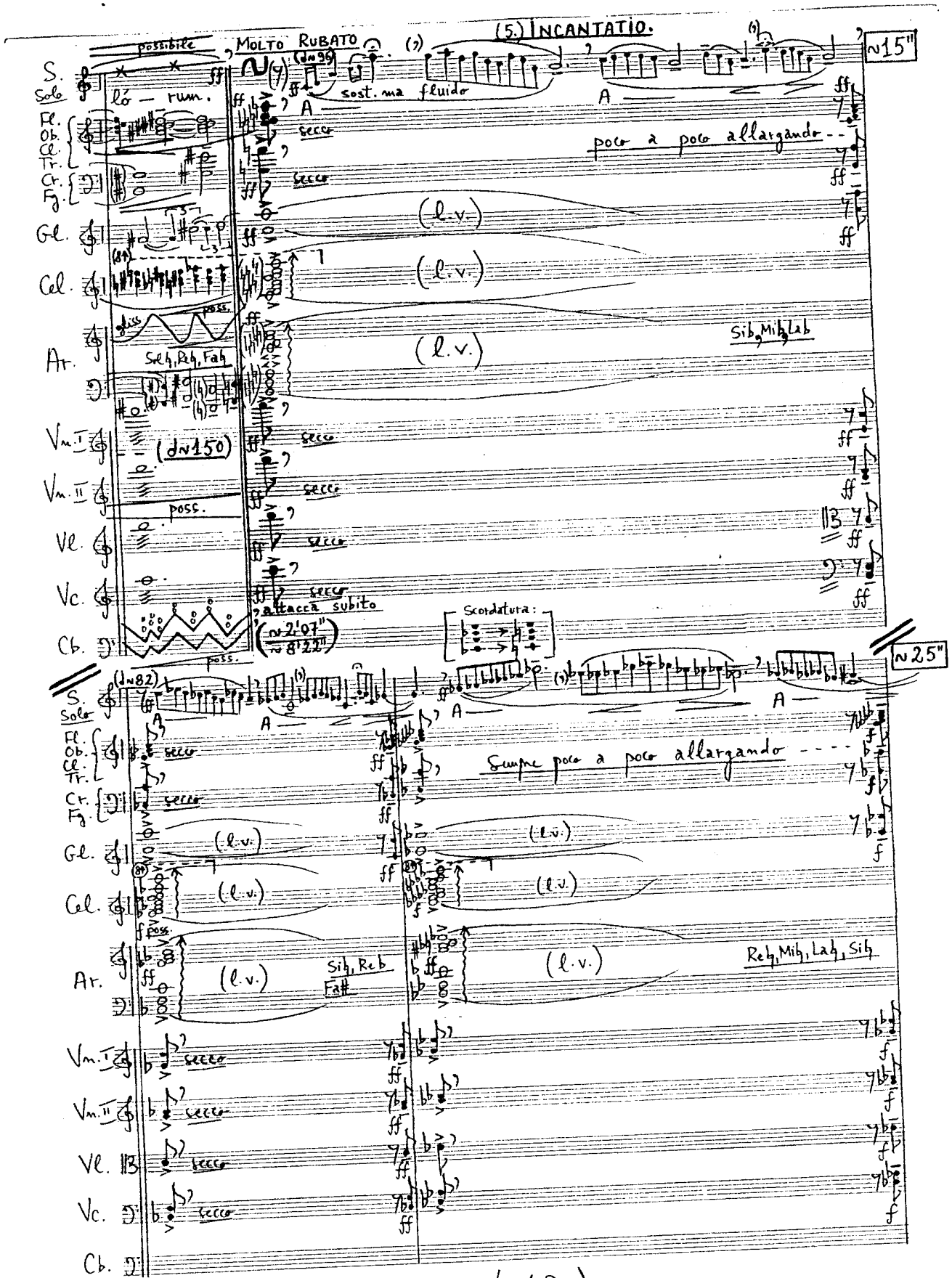

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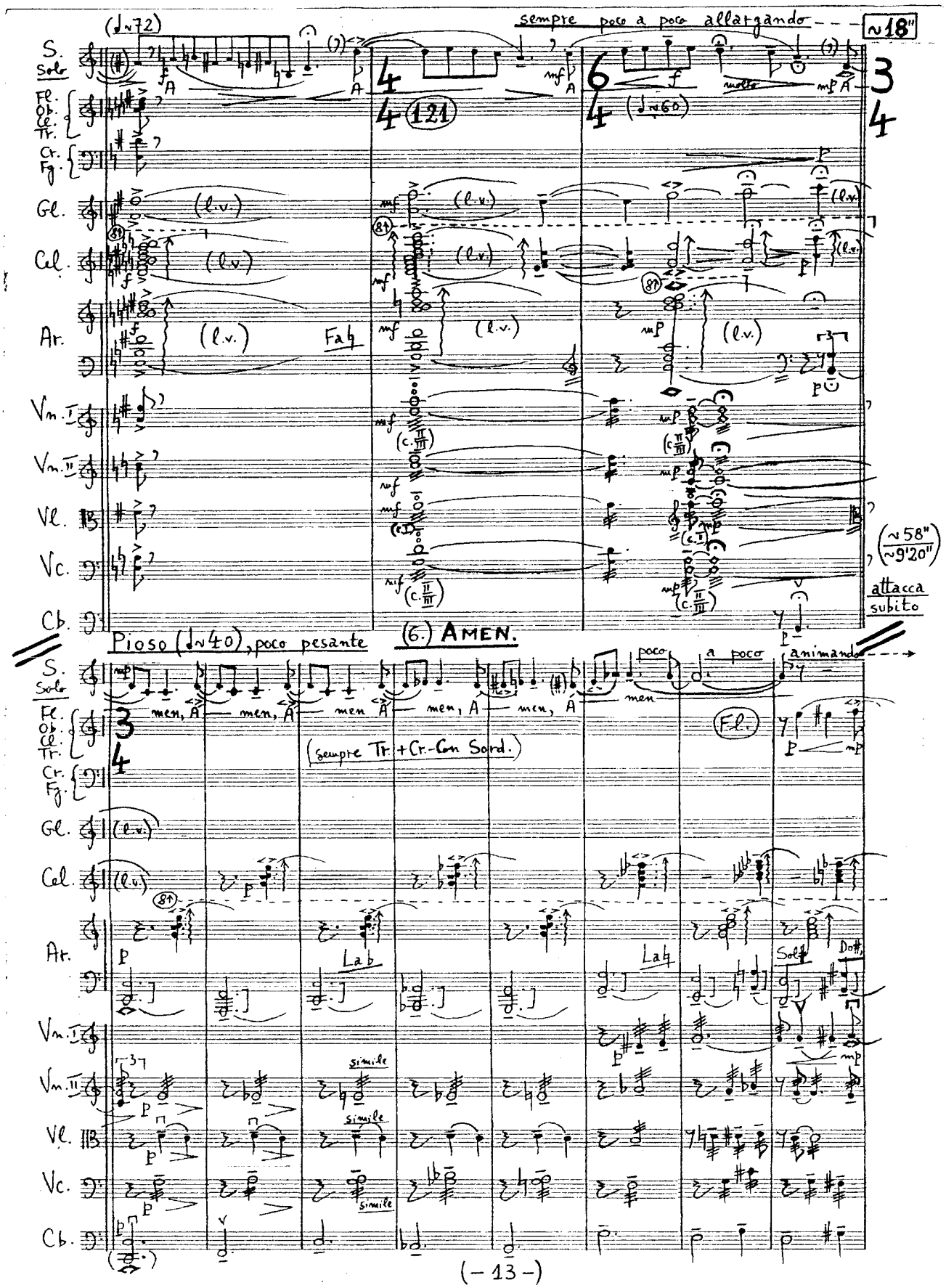

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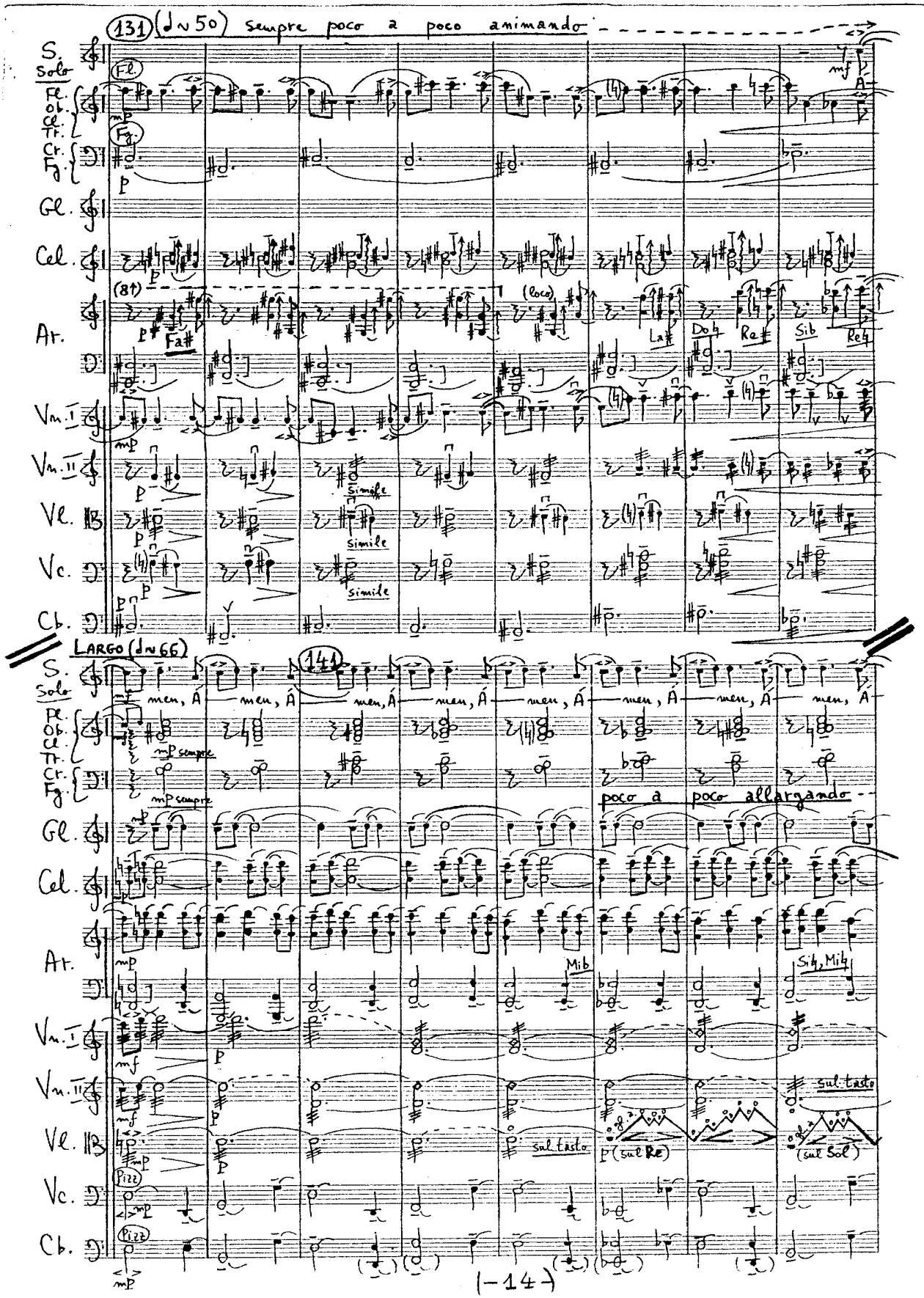

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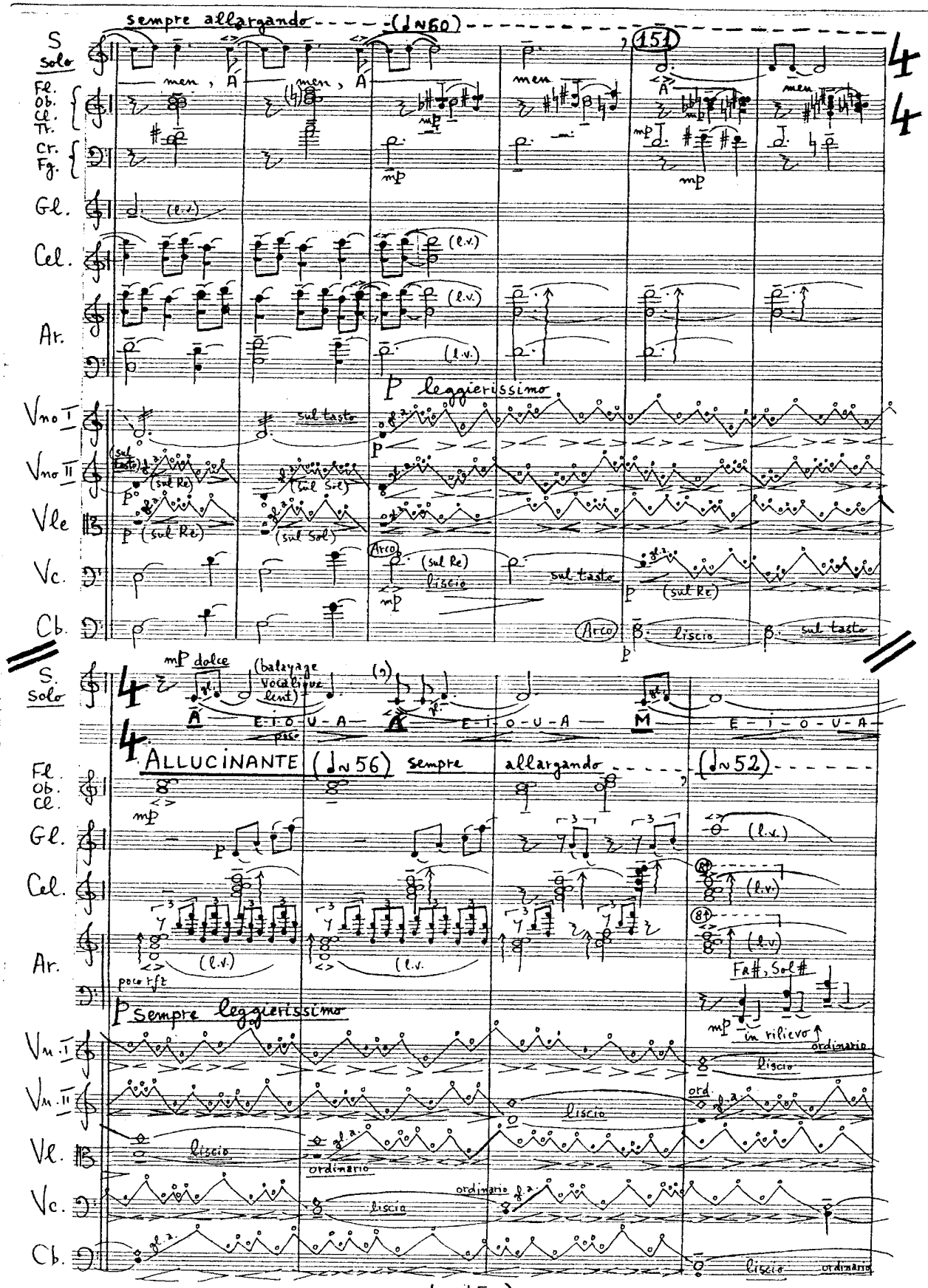

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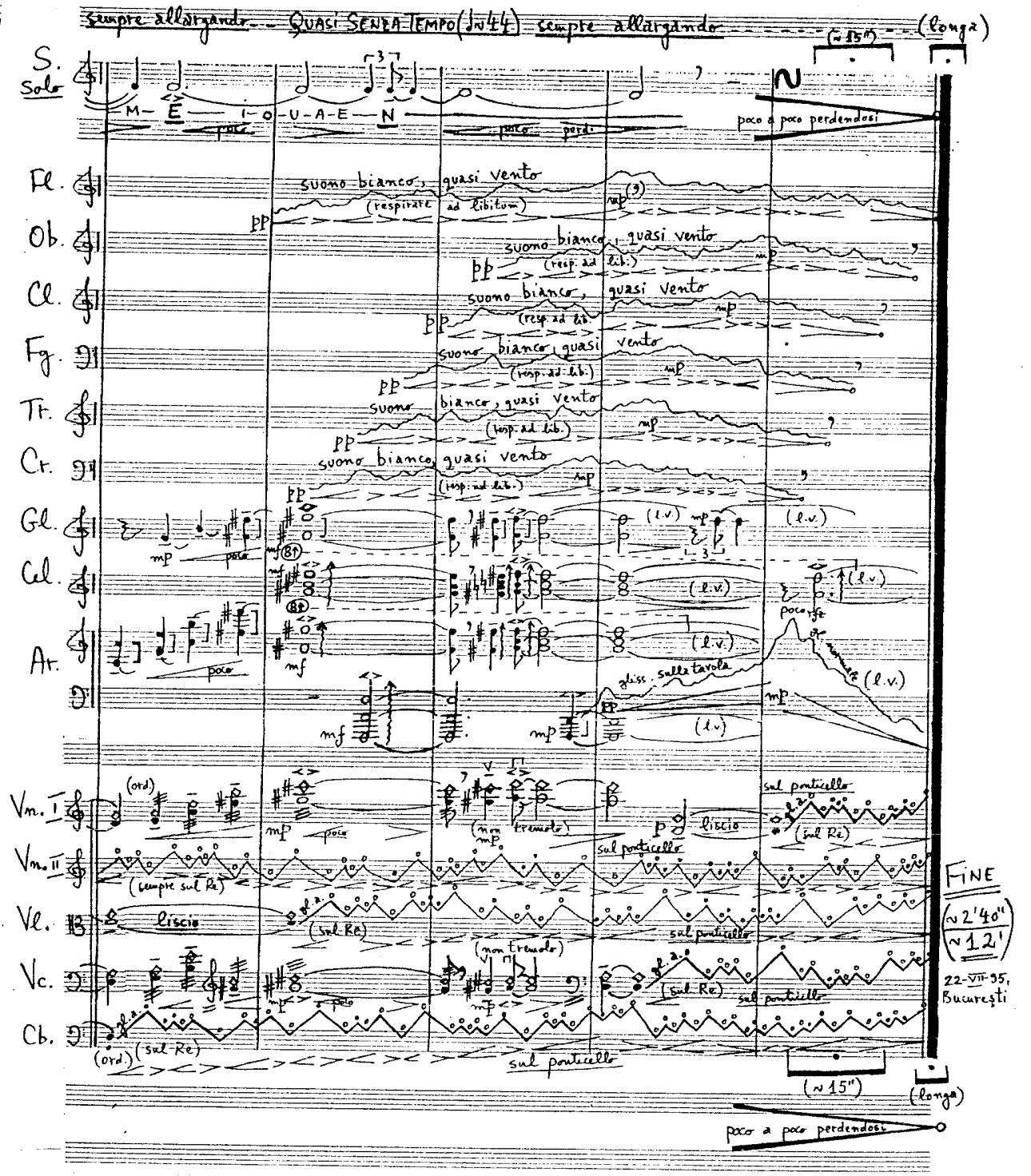

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