



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)

- 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" (Claude Debussy, 1916) -

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

Serban Nichifor (1998)

Motto:

NB-Enlevez le grand couvercle du piano!

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

Sempre Molto Rubato e Fluido, Quasi Sognando, Allucinante

~ 15-30" (molto rubato!)

2 Piani [ossia Piano]

a 4 mani (con amplificazione - ad lib.)

Musical score for the first system, including piano and grand staff with various dynamics and performance instructions.

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

Musical score for the second system, including piano and grand staff with various dynamics and performance instructions.

Musical score for the third system, including piano and grand staff with various dynamics and performance instructions.

Musical score for the fourth system, including piano and grand staff with various dynamics and performance instructions.

© SABAN, 1998

x) piano (à 4 mains) enregistré sur bande magnétique, ou live-electronic (avec amplification)
*) écriture musicale proportionnelle (marquée ~)

(-1-)

***)- Chaque système a une durée très libre (~15-30").
****)- Les mots des 2^{es} séquences sont extraits du recueil de poèmes "Vulnérant omnes ultima necat" d'Elcigne de Sadeleer; ces textes peuvent être aussi récités (sur la musique) - comme variante facultative.

Pianoforte
(a 4 mani)

V) "Je pourrais alors toucher l'arbre..."
 (l.v.)
 ben f
 (molte volte)
 PPP lontano

(sempre ped. l.v.) → PPP misterioso, lontano

VI) "Soleil... Orbe à cristal..."
 (l.v.)
 PPP sempre lontano (molte volte)
 P

(sempre ped. l.v.) →

VII) "Même si le ciel..."
 (l.v.)
 sempre PPP lontano (molte volte)
 PPP lontano (molte volte)
 (x3)

(sempre ped. l.v.) →

VIII) "Vol migrateur des oiseaux..."
 (l.v.)
 P in rilievo (x4)
 PPP sempre lontano
 PPP sempre lontano
 (l.v.)
 (sempre ped. l.v.) → PP sempre più marcato

Pianoforte (a 4 mani)

X) "Ether..."

PP poco in rilievo (effetto 15↑)

(molte volte)

PPP lontano

(molte volte)

sempre PPP lontano

(l.v.)

sempre Ped. (l.v.)

PP poco in rilievo

XI) "Toute voile cedant..."

(l.v.)

PPP immateriale (lento)

(molte volte)

PPP quasi Habanera

sempre Ped. (l.v.)

XII) "il ne suffit pas d'une arche..."

(l.v.)

PPP immateriale

PP poco in rilievo (effetto 15↑)

PP leggero

mf

PPP sempre

sempre Ped. (l.v.)

XIII) "Midi... insuffle-moi la chaux de Ton Ame..."

(l.v.)

(l.v.)

Loco (effetto 20↑)

PP lontano

Prez. in Pf.

pp

Sub f minaccioso

sempre Ped. (l.v.)

XIII) "j'ai coupé le ble..."
(l.v.)
Piano forte
(a 4 mani)
mp dolce e fluido
P
mp dolce e fluido
3
P
mp dolce e fluido
3
mp
sempre Ped. l.v.

XIV) "Dans les champs..."
acc. rall. molto acc. molto rall.
(l.v.)
PPP fluido P (2) (x 2)
PPP
P dolce
(l.v.)
sempre Ped. l.v.

XV) "Que s'éteignent les flammes..."
(l.v.) (Normale)
gliss. in Pf.
(un'intonella metallica)
PPP < > < > < > < > < >
Pestatico
(l.v.)
sempre Ped. l.v.

XVI) "Je me croyais..."
(l.v.) (Normal) (x 2)
molto
PPP fluido
(l.v.)
sempre Ped. l.v.)
molto
molto
PP profonda

XVII.) "Que de pensées s'accrochent..."

Pianoforte
(a 4 mani)

Handwritten musical score for 'Que de pensées s'accrochent...'. It features a grand staff with treble and bass clefs. The right hand part includes dynamic markings such as *mf*, *pp*, *molto*, *ppp*, and *pp*. Performance instructions include *tracc.*, *immaterialo, quasi preghiera*, and *molto*. The score is marked with *(l.v.)* and includes a double bar line with repeat signs. A circled number '81' is at the beginning, and '(x2)' is at the end of the right-hand part. The left hand part includes a circled number '82' and the instruction *(sempre Ped. l.v.)*.

XVIII.) "E l'ombre progresse..."

Handwritten musical score for 'E l'ombre progresse...'. It features a grand staff with treble and bass clefs. The right hand part includes dynamic markings such as *ppp* and *pp*, and the instruction *sempre immaterialo*. The score is marked with *(l.v.)* and includes a double bar line with repeat signs. A circled number '81' is at the beginning, and '(x2)' is at the end of the right-hand part. The left hand part includes a circled number '82' and the instruction *(sempre Ped. l.v.)*.

XIX.) "Tourne, tourne..."

Handwritten musical score for 'Tourne, tourne...'. It features a grand staff with treble and bass clefs. The right hand part includes dynamic markings such as *ppp* and *pp*. The score is marked with *(l.v.)* and includes a double bar line with repeat signs. A circled number '81' is at the beginning, and '(x2)' is at the end of the right-hand part. The left hand part includes a circled number '82' and the instruction *(sempre Ped. l.v.)*.

XX.) "Ainsi meurt... La pure et la suave fleur..."

Handwritten musical score for 'Ainsi meurt... La pure et la suave fleur...'. It features a grand staff with treble and bass clefs. The right hand part includes dynamic markings such as *ppp* and *pp*. The score is marked with *(l.v.)* and includes a double bar line with repeat signs. A circled number '81' is at the beginning, and '(x2)' is at the end of the right-hand part. The left hand part includes a circled number '82' and the instruction *(sempre Ped. l.v.)*.

XXI.) "Demain s'ouvriront à nouveau... Ses pétales virginaux..."

Pianoforte (a 4 mani)

Handwritten musical score for XXI. It features a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The music is marked with *ppp* and *sempre inmateriali*. There are dynamic markings *pp* and *ppp* with hairpins. A bass clef staff below shows a few notes with a *pp* marking. A pedal instruction *(sempre Ped. l.v.)* is written at the bottom.

XXII.) "Jamais tu ne sauras..."

Handwritten musical score for XXII. It features a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The music is marked with *ppp*. There are dynamic markings *pp* and *ppp* with hairpins. A bass clef staff below shows a few notes with a *pp* marking. A pedal instruction *(sempre Ped. l.v.)* is written at the bottom.

XXIII.) "Manteau d'incertitude... Complices de rites intransmissibles... Enveloppe moi..."

Handwritten musical score for XXIII. It features a treble clef staff with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The music is marked with *ppp* and *pp*. There are dynamic markings *ppp* and *pp* with hairpins. A bass clef staff below shows a few notes with a *pp* marking. A pedal instruction *(sempre Ped. l.v.)* is written at the bottom.

XXIV.) "Voici l'heure dernière... Déjà m'entraîne le tourbillon... Des orgues souterraines..."

Senza Rigore, Quasi Sognando (br 86)

Handwritten musical score for XXIV. It features a treble clef staff with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The music is marked with *ppp* and *pp*. There are dynamic markings *ppp* and *pp* with hairpins. A bass clef staff below shows a few notes with a *ppp* marking. A pedal instruction *(sempre Ped. l.v.)* is written at the bottom.

poco a poco animando

Pianoforte
(a 4 mani)

pp sempre (4) (5) (6) (7)

pp sempre (3) (4) (5) (6)

ped. x ped. x ped. x simile

(8) *sempre animando* *sub. poco rit.* *Sub Allegro (♩ = 120)* *molto f*

quasi Campana

(9) *mp* *f* *mf* *mf*

(10) *mf* *piu* *f* *molto* *sub. allargando*

Pianoforte
(a 4 mani)

Meno Mosso (Andato) *sempre poco a poco ritardando*
P leggiero *mp*
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*) - Anagramme musicale du nom DEBUSSY, selon le "Tableau d'Ecorcheville" - 1910: ["mélogramme"]

Table with 7 columns and 7 rows of musical notation symbols.

Revised 1-18-11-2595
Suhm Nicki

→ δ) "à 3" Lianei

Durata: n 12'

P.A. - Trioul Avy Abramovici

Molto:
 "Sunt vise ce parci le-au trait cindva
 ni undeva, precum sunt lucruri vietate dupa
 cari ne intrabau dea, a-au fost vis..."
 Mateiu I. Caragiale - "Remember"

XXV) ONIROPHONIE

Serban Nichifor
 (1982)

Quasi Senza Tempo (♩ n 40), molto rubato

Flauto

Violino*)

Pianoforte

[cluster senza attacco, per risonanza]

Fl.

Vna.

Pf.

Fl.

Vna.

Pf.

Fl.

Vna.

Pf.

Vna.

Pf.

(attaca)

*) ossia Violoncello - a l'Ottava Bassa (84)

(- 1 -) [127]

21 *Lontano, sempre Quasi Senza Tempo* (♩ ≈ 72), molto rubato (improvvisando)

(m.d.) *sempre P dolce, poco in*
 Pf. (m.s.) *sempre PPP leggerissimo, come eco*
 (m.s.) *Con Sordina*
 (Ped.) *con Ped. l.v. (sempre)*

(m.d.)
 Pf. (m.s.)
 (m.s.)
 (Ped.) *accelerando (♩ ≈ 100)*

(m.d.)
 Pf. (m.s.)
 (m.s.)
 (Ped.) *rall. (♩ ≈ 72)*

Fl.
 Vna.
 Pf. (m.d.)
 (m.s.)
 (Ped.) *Sub. d. n. 66*
12
8
pp semplice
pp (pizz.)
pp semplice e lontano
Stop Sordina

Fl.
 Vna.
 Pf. (m.d.)
 (m.s.)
 (Ped.) *quasi Rag-time*
12
8
c. lontano

Fl.
 Vna.
 Pf. (m.d.)
 (m.s.)
 (Ped.) *PPP sotto voce, sempre Sordina con m.s. (quasi Bouche)*
molto accelerando
4
4
(attacca)

Fl.
 Vna.
 Pf. (m.d.)
 (m.s.)
sempre Quasi Senza Tempo (♩ ≈ 40), molto rubato
Arco sempre PP leggero e fluido
Con Ped. l.v. (sempre)
sempre PP leggero ed fluido, molto espressivo, quasi improvvisando

Fl. *sfa*

Vna.

Pf.

Subito In 112 (div 56), Solenne

Fl. *respirare ed ~~blow~~*
sempre fff scottovale ed aereo quasi Vento, sempre frullato

Vna. *sempre fff scottovale ed aereo quasi Vento (poco flautando), sempre sul ponticello*

Pf. *sempre fff solenne, ben marcato*

Ped.

Fl.

Vna.

Pf.

Ped.

Fl. *poco a poco crescendo ed affrettando*

Vna.

Pf.

Ped.

(sempre crescendo ed affrettando)

80

Fl.

Vna.

Pf.

(Ped.)

(sempre affrettando)

82

Fl.

Vna.

Pf.

(Ped.)

84

Fl.

Vna.

Pf.

(Ped.)

(sempre affrettando)

86

Fl.

Vna.

Pf.

(84) (Ped.)

3
4

(attacca)

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

88 Prestissimo (d.n. 207 / d.n. 69), quasi Valzer

Fl. *3*
sempre PP dolce e ritmico

Vna
sempre PPPP lontano e liscio

Pf.
sempre PP dolce quasi Pianoforte macchinoso, ma leggerissimo
(sempre l.v.) *poco*

(Ped)

Fl. *92*
molto

Vna
sempre PPPP, non crescendo

Pf.
molto

(Ped) *(sempre l.v.)*

Fl. *96*
f brillante

Vna
(PPPP)

Pf.
f brillante
(l.v.)
sub. PPP eco, poi in rilievo

(Ped)

(l'estesso tempo)

Vna
stentando
ppp pac. gl.
pppp leggerissimo, lontano
puclissimo PPP
(n. 6'55")

Pf.
(l.v.)

(Ped) *(attacco)*

(120) (♩ n 64) (♩ n 70)

Fl. *p* *sonno* *mp pino*

Vna. *p* *sonno* *mp pino*

Pf. *mp*

(Ped)

(124) (♩ n 76) (♩ n 82) *Segue accelerando*

Fl. *mf dolce* *f dolce e sostenuto*

Vna. *mf dolce* *f dolce e sostenuto*

Pf. *mp*

(Ped)

(128) (♩ n 88) (♩ n 94) *molto accelerando* (♩ n 100) (♩ n 108) (♩ n 116)

Fl. *ff sostenuto* *ardente, molto vibrato, ben* *molto*

Vna. *ff sostenuto* *ardente, molto vibrato, ben* *molto*

Pf. *ff ben marcando* *molto*

(Ped)

Solenne (♩ n 66)
respirare ad lib.

(131) *fff drammatico, ben sostenuto*

Fl. *fff drammatico, ben sostenuto*

Vna. *fff drammatico, ben sostenuto*

Pf. *fff drammatico, ben marcato*

(Ped) *fff*

(- 8 -) [134] *fff*

Durata: n 9'40"

Triouloi "Syrinx"

Serban Nichifor

(1989)

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

XXVI. **TRANSGRESSIO**
(Elegia Meccanica)*)

pentini
Flaut, Oboi e Fagot

① Fluido, poco rubato (♩ = 60)

Flauti *p*

Oboe *suono bianco (quasi Vento)*

Fagotto

Espressivo, ma semplice

⑪

p

3

mp

p

3

3

3

p

⑲

pp eco

pp eco

p

3

3

3

p

⑳

pp

pp

pp

pp

3

3

3

morendo

*attaca
Subito*

*) apud Mircea Dinescu

II. Legatissimo, sempre fluido e rubato, poco più animato (♩ = 76)

Handwritten musical score for a piece in 3/4 time, marked "Legatissimo, sempre fluido e rubato, poco più animato (♩ = 76)". The score is written for three staves (treble, alto, and bass clefs) and includes various musical notations such as dynamics (p, mp, f, pp, mf), articulation (accents, slurs), and performance instructions like "poco a poco crescendo ed animando", "Sub. Tranquillo", "poco ritardando", "poco a poco precipitando", "Sub. rallentando", "poco a poco", "subito", "sempre", and "decrescendo". Measure numbers 41, 51, 61, 71, and 80 are indicated. The score concludes with the instruction "(sempre rallentando) immateriali (♩ = 80)".

Presto (♩ 240 / ♩ 120)

111

2) *fff* possibile
G.P. G.P. G.P. *mp* G.P. G.P. G.P.
f
attacca subito

IV. Lontano e misterioso (♩ 90)

121

pp *pp*
pp
sempre *pp* dolce

pp frullato leggero

131

staccato
slap tongue
staccato

molto animando → Sub-Largo (♩ 60) Sub-Presto (♩ 240 / ♩ 120)

sempre *P* discir (2) (non cresc.)
slap tongue *mf* *ff*

Sub-Senza Rigore (♩ 60)

fff *P* lontano e dolce (vibrato lento)
attacca subito

Sub-Giacoso à la tzigane (♩ 80) *desperato*

(vibrato lento) *mp* giusto
sub *ff* (frullato) *desperato*
sub *ff* *desperato*
sub *ff* *desperato*

Sub. *sfz Presto* (♩240/♩120), quasi improvvisando, scorrevole

quasi portamento
perdendosi
sfz
mp delirando
poco a poco crescendo
sempre staccato
poco a poco crescendo
sempre crescendo
(sempre tempo giusto ♩120!)
G.P. G.P.
G.P.
f
81
161
81
171

(87)

[poco a poco precipitando]

(89)

sempre precipitando

(91)

Prestissimo (doubled)

Sub. Adagio poco rubato (♩ = 72)

*) Dublu tril (extrem de rapid)
Double trill (utmost rapid)

**) Multisonuri ad libitum
Overtones ad libitum

7

211

P *esitando*

ff *secco* *ff* *secco* *ff* *secco*

sempre allargando *Lontano, para animato (♩ = 96)*

PP *PP* *4* *4* *2* *2* *(vibrato)* *lento e largo*

ff *secco* *ff* *secco* *mp* *slap* *mp* *slap* *mp* *slap*

leggero e meccanico (à la tarigane) *leggero e meccanico (à la tarigane)*

221

(vibrato lento e largo) *(frullato)*

PP *gliss. lento* *secco* *secco* *P* *secco*

231

(frullato) *suono bianco* *PP quasi vento*

secco *PP secco* *PP secco* *PP secco*

241

(non frullato) *pppp eco immateriale*

PP secco

251

Sub. Furioso (♩ = 100) *(slap)* *(frullato)* *ffff secco* *ffff secco* *ffff secco*

G.P. *G.P.* *G.P.* *sub. ff* *sub. ff* *sub. ff* *sub. ff* *sub. ff*

Bucaresti, 14-24-III-1989

→ ε) "à 4"

→ ε)

XXVH.)

SERBAN NICHIFOR ANAMORPHOSE



EDITION MODERN

Nota Bene

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

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

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

+ les 4 mélodies doivent être exécutées MOLTO SUL FONTECELLO pour reproduire le timbre des violons à pavillon de Transylvanie.

~~~~~ - effet spécial (son blanc) obtenu en tirant l'archet sur le cheval

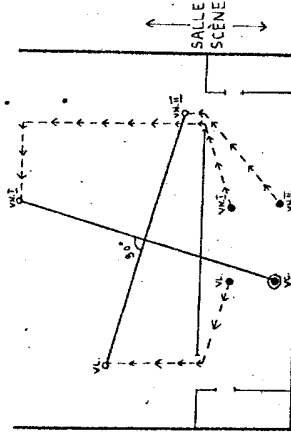


- percussions réalisées par l'articulation des doigts de la main gauche sur les cordes (seulement deux sons différents)

- pizzicato Bartók (corde percute contre le tastafré), module (fragment mélodique qui se répète jusqu'à l'épuisement du temps indiqué par la ligne ondulatoire)



- quitter la scène et s'en aller, si c'est possible, dans la salle vers un emplacement quatuorphonique;



[144]

Durée: 13'

PREMIER PRIX GAUDEAHUS 1977

En hommage à mes parents

# ANAMORPHOSE

POUR QUATUOR À CORDES

(QUATUOR No. 1)

SERBAN NICHIFOR

(-2-)

FUGA

VIOLINO

VIOLA

VIOLONCELLO

cc 3''

cc 8''

[145]

\* ) ± 3'' (=> ~ 6-12')

© 1977 by edition modern münchen

(-3-)

musical score for system (-3-), first system. It shows a vocal line and a piano accompaniment. The vocal line has a 'crescendo' marking. The piano part includes 'sul ponticello' and 'pp' markings.

musical score for system (-3-), second system. It continues the vocal and piano parts. The vocal line has 'mf-sp' and 'mf' markings. The piano part has 'pp', 'crescendo poco a poco', and 'mf' markings.

musical score for system (-3-), third system. It continues the vocal and piano parts. The vocal line has 'pp' and 'crescendo poco a poco' markings. The piano part has 'pp' and 'pp molto sp' markings.

(-4-)

musical score for system (-4-), first system. It shows a vocal line and a piano accompaniment. The vocal line has 'BURIUSAN - f 105 (102)\*' and 'pp' markings. The piano part has 'con tutti armonici' and 'sempref' markings.

musical score for system (-4-), second system. It continues the vocal and piano parts. The vocal line has 'mf' markings.

musical score for system (-4-), third system. It shows a vocal line and a piano accompaniment. The vocal line has 'HORA CAPRI sul ponticello' and 'Rubato' markings. The piano part has 'CINTEC DIN BINOR parlando rubato' and 'mf misterioso, molto legato' markings.

\*)- facilitazione: ossia legato

(-5-)

Musical score for system (-5-), measures 1-4. It features a cello part on the left and a vocal line on the right. The vocal line includes the lyrics "LUMINA LINA" and "Sul ponticello".

Musical score for system (-5-), measures 5-8. It features a cello part on the left and a vocal line on the right. The vocal line includes the lyrics "Sul ponticello".

Musical score for system (-5-), measures 9-12. It features a cello part on the left and a vocal line on the right. The vocal line includes the lyrics "AXION" and "Sul ponticello".

(-6-)

Musical score for system (-6-), measures 1-4. It features a cello part on the left and a vocal line on the right. The vocal line includes the lyrics "col legno battuto (sul mandorlo)".

Musical score for system (-6-), measures 5-8. It features a cello part on the left and a vocal line on the right. The vocal line includes the lyrics "SLAVA normale, ff sostenuto".

Musical score for system (-6-), measures 9-12. It features a cello part on the left and a vocal line on the right. The vocal line includes the lyrics "Sul ponticello" and "LAUDE pizzicato".

[147]

(-7-)

normale  
sostenuto

cresc.  
cresc.  
cresc.  
Sul ponticello  
cresc.  
con

Sul ponticello  
decrecendo poco a poco  
decrecendo  
decrecendo poco a poco

(-8-)

decrecendo poco a poco  
pizz.  
poco a poco

mf  
mf  
mf  
cal legno battuto (saltando)  
ISON  
Sul tasto (non vibrato)  
p inespessivo

mf  
p  
p  
ISON  
Arco Sul tasto (non vibrato)

[148]



(-3-)

LEON  
sul tasto (non vibrato)  
p inespresivo

BURZUCAN J. 160 (~120)\*  
Sul post.  
mp

Sul tasto  
vibrato lento  
p dolce  
ritardando  
p dolce

\*)-facilitazione: ossia legato

(-10-)

s. tasto  
norm  
pont.  
ff marcato mp  
ff marcato mp  
ff marcato mp  
ff marcato mp

norm  
cca 4,5"  
POSTLUDIUM  
ff molto marcato e drammatico  
ritardando molto

ff molto marcato e drammatico

(-11-)

*sfz*

*simile*

*sfz*

*sfz molto marcato e drammatico*

*sfz*

*poco*

*poco diminuendo*

*sfz*

*sfz*

*simile*

*sfz*

(-12-)

*sfz*

*pizz.*

*mp quasi parlando.*

CIND SIA PIEROUT CIOBANUL OILE J. 68-104  
sul ponticello, *sfz*

*sfz*

*pizz.*

*mp quasi parlando*

CIND SIA PIEROUT CIOBANUL OILE J. 68-104  
sul ponticello, *sfz*

*sfz*

*pizz.*

*mp quasi parlando*

\* — facilitazione: in 1<sup>a</sup> posizione, sulle corde G, D, A.

(-13-)

CINO SIVA PIERUCIOBANUL OILE J = 68-104  
sul ponticello, sul A  
arco sul ponticello, sul G  
pizz.  
mf

(-14-)

arco sul ponticello, sul G  
pizz.  
arco sul ponticello, sul G  
pizz.

arco sul ponticello, sul G  
pizz.  
arco sul ponticello, sul G  
pizz.

arco sul ponticello, sul G  
pizz.  
arco sul ponticello, sul G  
pizz.

J = 66  
arco sul ponticello, sul G

arco sul ponticello, sul G  
pizz.  
arco sul ponticello, sul G  
pizz.

arco sul ponticello, sul G  
pizz.  
arco sul ponticello, sul G  
pizz.

(-15-)

arco  
sul pont.  
quasi sul A

super Pppp possibile (-16-)

st.  
sp.  
v  
st. v

[152]

arco  
sul fasto  
sul pont.  
sub. pppp  
poco

PPPP f sordo

st.  
sp.  
v  
st. v  
f sordo

sul fasto  
arco  
sul fasto  
sul pont.  
sul fasto  
sub. pppp  
arco  
sul fasto  
ppp subito

st. sp. v. st. v. sp.

st.  
sp.  
v  
st. v  
sul pont.  
sul fasto  
ppp subito

(-17-)  
decrecendo poco a poco

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

(-19-)

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

*arco*  
♩ = 66  
sul ponticello  
sul G

Musical score for measures 21-22. The score is written for two staves. The first staff contains a melodic line with a decrescendo marking. The second staff contains a bass line with pizzicato (pizz.) markings. The tempo is marked '♩ = 66'.

*arco*  
♩ = 66  
sul ponticello  
sul G

Musical score for measures 23-24. The score is written for two staves. The first staff contains a melodic line with a decrescendo marking. The second staff contains a bass line with pizzicato (pizz.) markings. The tempo is marked '♩ = 66'.

*arco*  
♩ = 66  
sul ponticello  
sul G

Musical score for measures 25-26. The score is written for two staves. The first staff contains a melodic line with a decrescendo marking. The second staff contains a bass line with pizzicato (pizz.) markings. The tempo is marked '♩ = 66'.

decrecendo

Musical score for measures 27-28. The score is written for two staves. The first staff contains a melodic line with a decrescendo marking. The second staff contains a bass line with pizzicato (pizz.) markings. The tempo is marked '♩ = 66'.

(-19-)

arco S.p.  
arco p.m. sul G

collegno saltando

arco Sui pont.

collegno saltando

simile

simile

simile

simile

(-20-)

arco normale

p. sostenuto

arco normale

p. sostenuto

arco normale

p. sostenuto

arco normale

p. sostenuto

arco normale

p. sostenuto

arco normale

p. sostenuto

arco normale

p. sostenuto

arco normale

p. sostenuto

arco normale

p. sostenuto

arco normale

p. sostenuto

arco normale

p. sostenuto

arco normale

p. sostenuto

arco normale

p. sostenuto

arco normale

p. sostenuto

arco normale

p. sostenuto

arco normale

p. sostenuto

arco normale

p. sostenuto

arco normale

p. sostenuto

arco normale

p. sostenuto

arco normale

p. sostenuto

(-21-)

norm.

J. 66  
Sul pont, sul G

norm.

(sul pont)

(sul pont)

*poco a poco de-ires - con do*

J. 66  
Sul pont, sul G

(-22-)

J. 66  
Sul pont, sul A

(sul pont)

J. 66  
Sul pont, sul G

J. 66  
Sul pont, sul G

(sul pont)

ppp

(-23-)

Musical score for page 23, measures 1-10. The score is for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). It features complex rhythmic patterns and dynamic markings such as *p*, *pp*, *mf*, and *sfz*. Performance instructions include *sul pont.* and *con buoni armonici*.

(-24-)

Musical score for page 24, measures 1-10. The score continues from page 23. It includes dynamic markings like *p* and *pp*, and performance instructions such as *sempre sul ponticello* and *facilissime sul Sat.*. A rehearsal mark *cca. 60''* is present.

Bucuresti 1976  
Iulie 1976



Durata: ~18' Pentru Liana

Pour Liana

# VĂILE UITĂRII

(CVARTET NR.2)

# VALLONS DE L'OUBLI

(QUATUOR No.2)

Serban Nichifor  
(1984-1988)

după sugestiile lui Mateiu Jon Caragiale

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

Motto:

I

Motto\*\*

"Iar când, sfioasă umbră, prin cămășea serii  
Purtându-ți trista taină, de gînduri chinuit,  
Tîrziu te vei întoarce înfrînt și istovit,  
Spre casa parăsită în văile uitării..."  
(Întoarcerea învinsului)

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

IMMATERIALE (d. n. 66), molto tranquillo, sempre dolcissimo e legatissimo

Violino I *5* *non cresc.*

Violino II *d'al niente* *PPPP liscio, poco vibrato* *sol tasto*

Viola *Arco sol tasto* *PPPP liscio, poco vibrato* *sol tasto* *d'al niente* *liscio, poco vibrato* *poco*

Violoncello *Arco sol tasto* *PPPP liscio, poco vibrato* *d'al niente* *liscio, poco vibrato* *poco*

*(Pizz.)* *sempre PPPP marcato e ritmico, poco in rilievo* *(non cresc.)*

*Molto all. f.*

*PPPP lontano e legatissimo (arco ad libitum)*

*PPPP lontano e legatissimo (arco ad libitum)*

*PPPP lontano e legatissimo (arco ad libitum)*

*(14)*

*sempre PPPP non cresc.*

*PPPP poco a poco crescendo* *ad affrettando*

*PPPP poco a poco* *crescendo ad* *affrettando*

*PPPP poco a poco crescendo ad affrettando* *molto affrettando* *(d. n. 62)*

*sempre PPPP* *molto* *molto*

*4*

\*) - 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 soprit, imaterial, esoteric, foarte rar.

\*\*) - Les vers du Motto peuvent être récités directement en concert (dans la séquence délimitée par les signes → et ←) en amplifiant avec des moyens électroniques une voix (éventuellement pré-enregistrée) de femme, sur un ton mezzosoprano, immatériel, esotérique, très lentement.

# MOLTO TRANQUILLO (♩ = 58)

*sempre p. fluido e misterioso, poco in rilievo*

*sub. pp. sol. tasto sempre*

*sempre sol. Do*

*sub. poco più mosso (♩ = 68)*

*poco a poco precipitando*

*molto*

*molto precipitando*

*(non crescendo)*

*sub. ff. marcato sub. pp.*

*molto*

*possibile*

**SUB. LARGO E LONTANO**  
(♩ = 108)

*pppp. fluido, poco in rilievo*

*pppp. immutabile*

*pppp. immutabile*

*pppp. immutabile*

*poco a poco crescendo*

*pppp. vibrato*

*pppp. vibrato*

SONORO (d.n 86)

Handwritten musical score for the first system, measures 41-44. It features three staves (treble, alto, and bass clefs) with complex rhythmic patterns and dynamic markings such as *mp*, *f*, and *mf*. The tempo is marked *Andante*. A circled measure number '41' is present at the beginning of the system.

Handwritten musical score for the second system, measures 45-48. It continues the three-staff notation with various rhythmic figures and dynamic markings like *mf* and *pp*. A circled measure number '45' is at the start.

Handwritten musical score for the third system, measures 49-52. The notation includes complex rhythmic patterns and dynamic markings such as *pp* and *mf*. A circled measure number '49' is at the start.

Handwritten musical score for the fourth system, measures 53-56. It includes a section titled 'SUB. IMMATERIALE (d.n 52)' on the right side. The notation features complex rhythmic patterns and dynamic markings like *pppp* and *mf*. A circled measure number '53' is at the start.

Handwritten musical score for the fifth system, measures 57-60. It features a section with dynamic markings *ppp* and *pppp*, and descriptive notes like 'pulsissimo in rilievo, come ombra' and 'liscio'. A circled measure number '57' is at the start.

Handwritten musical score for the sixth system, measures 61-64. It includes a section with dynamic markings *ppp*, *pppp*, and *pp*, and descriptive notes like 'liscio', 'perdendosi', and 'sol Do'. A circled measure number '61' is at the start, and a circled measure number '4' is at the end of the system.

SUB. MOLTO AGITATO (♩ ≈ 148)

61

4

*sforzando* *secco*

*sempre sul pizzicato* *sotto*

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

IMPETUOSO (♩ ≈ 180)

11

*mantellato* *sempre precipitando*

12

*sempre precipitando*

13

31

(♩ ≈ 180)

*sempre precipitando* *attaca subito*

(♩ ≈ 130)

# II.

**SUBITO LONTANO E DOLCE, sempre sereno (Ln 174)** *P semplice e contabile*

3 Quasi-Valzer

*portamento sempre in rilievo*

*sempre PP poco marcato*

*molto*

*sempre PP poco marcato*

*P poco giocoso*

*sempre V PP sotto voce*

*P semplice e contabile in rilievo*

*sempre PP vibrato*

*simile*

*simile*

*sub. mp Cantabile, in rilievo*

*ritmico*

*P vibrato*

31

40

41

42

43

44

45

46

47

48

49

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51

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199

200

Handwritten musical score system 1, featuring a treble and bass staff with various notes and rests. The tempo/mood is marked as *mp cantabile, in rilievo*.

Handwritten musical score system 2, featuring a treble and bass staff. Performance instructions include *pp piano*, *v pp vibrato*, *pp espressivo*, and *sub pp vibrato*.

Handwritten musical score system 3, featuring a treble and bass staff. Performance instructions include *pp vibrato*, *mp espressivo*, and *molto vibrato*.

Handwritten musical score system 4, featuring a treble and bass staff. Performance instructions include *sub v molto vibrato*, *mp espressivo*, and *poco a poco crescendo*.

Handwritten musical score system 5, featuring a treble and bass staff. Performance instructions include *molto f* and *appassionato*.

Handwritten musical score system 6, featuring a treble and bass staff. Performance instructions include *mf dolce*.

poco a poco crescendo ed affrettando

Musical score system 1, measures 133-142. Includes markings: *agitato*, *molto*, *ff*, *agitato*, *MOLTO APPASSIONATO (d. n. 63)*.

Musical score system 2, measures 143-152. Includes markings: *molto*, *ff*, *agitato*, *sostenuto, in rilievo*, *ff*, *agitato*.

Musical score system 3, measures 153-162. Includes marking: *poco a poco precipitando*.

Musical score system 4, measures 163-172. Includes marking: *V. SUB. LONTANO (d. n. 60)*. Performance instructions: *sub pp dolce e fluido*, *sub pp dolce e fluido*, *ossia tremato*, *sub pp dolce e fluido*, *sub pp dolce, poco marcato*.

Musical score system 5, measures 173-182. Includes markings: *(arco ad libitum)*, *gliss. vibrato (con dolcezza)*, *poco sul ponticello (ossia tremato)*, *poco*.

Musical score system 6, measures 183-192. Includes markings: *poco*, *sub pp*, *arco, frullo*, *mf con sarcasmo*, *molto vibrato*, *sub p*, *sub pp*, *sub p*, *sub pp*, *sub p*, *sub pp*, *molto sul ponticello (arco ad libitum)*, *mf (sempre sul Do)*, *allucinante*.

sempre agitando

poco a poco precipitando

First system of musical notation, featuring three staves. The top staff has a treble clef and a key signature of one sharp (F#). The middle staff has a bass clef. The bottom staff has a bass clef and contains a continuous line of notes with the instruction "(sempre sul Do)".

Second system of musical notation, featuring three staves. The top staff has a treble clef. The middle and bottom staves have bass clefs. The system includes dynamic markings such as *mp* and *f*, and performance instructions like "e crescendo" and "Id. 7/8 mm. sostenuto molto".

Third system of musical notation, featuring three staves. The top staff has a treble clef. The middle and bottom staves have bass clefs. The system includes the instruction "ANIMATO (d. no 80)" and dynamic markings like *pp* and *f*. Performance instructions include "PP ritmico e misterioso" and "PP misterioso".

Fourth system of musical notation, featuring three staves. The top staff has a treble clef. The middle and bottom staves have bass clefs. The system includes the instruction "(Arco)" and dynamic markings like *pp* and *mf*. Performance instructions include "PP ritmico" and "poco".

Fifth system of musical notation, featuring three staves. The top staff has a treble clef. The middle and bottom staves have bass clefs. The system includes the instruction "P sempre precipitando" and dynamic markings like *mf* and *p*. Performance instructions include "sub. P" and "Arco".

Sixth system of musical notation, featuring three staves. The top staff has a treble clef. The middle and bottom staves have bass clefs. The system includes the instruction "poco a poco crescendo" and dynamic markings like *mp* and *f*. Performance instructions include "Arco" and "poco a poco crescendo". The system ends with the instruction "possibile".



SUBITO LONTANO POSSIBILE, IMMATERIALE E FLUIDO (♩ = 64), poco RUBATO

Sub. PP. poco in rilievo

Arco

(XII-1987)

Pizz. (Arco) Ppp

SubITO GIUSTO (♩ = 64)

poco allargando

Pizz. dolce, poco in rilievo

pp dolce e ritmico

Adagio e ritmico

poco a poco animando

(sempre animando)

(sempre animando)

(sempre animando)

poco a poco decrescendo

poco r/z

(sempre animando)

18 21 22 (6)

*pp* *pizz* *arco* *pizz* *arco*

*attaca subito*

FLUIDO E DOLCISSIMO (120) COME ECO

23 24 25 26 27

*pp* *arco* *pizz* *arco* *pizz* *arco*

*misterioso* *poco rubato*

*pp* *leggero* *ma vitacito*

28 29 30 31 32 33

*pp* *arco* *pizz* *arco* *pizz* *arco*

*molto sul ponticello*

(sempre sul Sol) (arco sul labium)

34 35 36 37 38

*pp* *arco* *pizz* *arco* *pizz* *arco*

*leggero*

39 40 41 42 43

*pp* *arco* *pizz* *arco* *pizz* *arco*

Col Legno Battuto (C.L.B.)

44 45 46 47 48

*pp* *arco* *pizz* *arco* *pizz* *arco*

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





SUB. SCORREVOLE

a tempo (♩ N 180) (arco ad libitum)

sol ponticello

ppp leggerissimo, poco flautando

simile - improvvisando quasi glissando

mp leggero, semplice e cantabile

leggero

CADENZA (Pg. 14) Sempre in rilievo

(→ 5")

291

(→ 10")

(→ 15")

301

Pizz. Sub. P.

(→ 20")

(→ 25")

Sub. mp Cantabile

Normale

(Arco) Sol ponticello

Sub. P.

ppp leggerissimo, poco flautando

simile - improvvisando, quasi glissando

(arco ad libitum)

311

(→ 30")

Sul ponticello  
sub. PPP poco flautando

(→ 35")

(aria ad libitum)  
simile - improvvisando quasi glissando

(324)

(→ 40")

Sul ponticello  
sub. PPP poco flautando

(aria ad libitum)  
simile - improvvisando  
quasi glissando

(327)

(→ 45")

(Tutti) possibile

\* CADENZA - Violoncello

(m. 283 → 327)

MINACCIOSO E RUBATO (♩ n 52), SEMPRE PRECIPITANDO →

(327) (438) (457)

(sempre precipitando)

v ben vibrato

PPP profondo

PP

(sempre precipitando)

p poco a poco crescendo

(sempre precipitando)

poco mf ardente

f

molto PP

(b) molto f più ff drammatico

fff

(→ 45")

N.B. Această "Cadență" a Violoncelului va fi inserată de 3 ori în desfășurarea

partii a IV-a a lucrării: - 1) între măsurile 283-327, în tempourile indicate (Durată n 45");

- 2) între măsurile 438-452, în tempourile indicate (Durată n 45");

- 3) între măsurile 457-468, accelerând tempourile indicate (Durată n 30").

N.B. Cette "Cadenza" 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 temps indiqués (Durée n 45");

- 2) entre les mesures 438-452, dans les temps indiqués (Durée n 45");

- 3) entre les mesures 457-468, en accélérant les temps indiqués (Durée n 30").

SUB. LONTANO (♩ N 60)

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

(328) Via Sordino

(81) (114) sempre PPP inmatinale e liscio (arco ad libitum) (non cresc.)

ben vibrato

Pappass

PPP inmatinale perdendosi

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

Con passione

molto affrettando

molto sfz

SUB. TRANQUILLO E LONTANO (♩ N 60)

(81) (114) (sempre PPP)

Pizz. PP graziosa

P Con Soavita

ESITANDO

PP dolcissimo

PP dolce, quasi mormorando

PP dolce, quasi mormorando

PP lontan (354)

PP lontan

PP lontan

2.

\*) - x = dincolo de celuz (entre celuz și cordan).  
 - x = de l'autre côté du chevalet (entre le chevalet et la queue).

2. SUB. PRESTO (♩ ≈ 180)

Quasi Ragtime

Sub. f gair

sub. f ritmico

sff secco

sub. mf gair

sff secco

sff secco

sff secco

sub. mf gair

sub. mp

sub. mp

361

362

(fete)

(fete)

371

sff

sff

sff

sff

Arco

sempre f

sempre f

sempre f

sempre f

381

ff

f



poco a poco precipitando

Handwritten musical score system 1, measures 78-82. It features a piano introduction with a treble and bass clef. The music is marked with *sforzando* (sfz) and includes a triplet of eighth notes in the final measure.

Handwritten musical score system 2, measures 83-87. It begins with a *ff* dynamic and a *disperato* marking. The system concludes with a *p* dynamic and a *molto vibrato* instruction.

Handwritten musical score system 3, measures 88-92. It features a *fff* dynamic and a *4!* marking. The system includes *sonoro* markings and *possibile* instructions.

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

Handwritten musical score system 4, measures 93-97. It features a *4!* marking and a *secco* marking. The system includes *sforzando* (sfz) dynamics and *secco* markings.

Handwritten musical score system 5, measures 98-102. It continues the *secco* and *sforzando* markings from the previous system.

Handwritten musical score system 6, measures 103-107. It includes a *3* triplet marking and a *molto* marking.

MOLTO APPASSIONATO (♩ = 180)

(78)

ff *sonoro* *glissando*

Musical score for measures 78-80, featuring piano, violin, and bass. Measure 78 includes the instruction *ff* and *sonoro*. Measure 79 includes *glissando*. The score shows complex rhythmic patterns with triplets and slurs.

(81)

Musical score for measures 81-83, continuing the piano, violin, and bass parts with intricate rhythmic figures.

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

Musical score for measures 84-86, marked **SARCASTICO** and *sempre affrettando*. It includes the instruction *secco* and *simile*. The tempo is 90 beats per minute.

(87) *sempre affrettando*

Musical score for measures 87-89, marked *sempre affrettando*. The score continues with complex rhythmic patterns.

(89) *sempre affrettando*

Musical score for measures 89-91, marked *sempre affrettando*. The score continues with complex rhythmic patterns.

(91) *sempre affrettando* *sempre crescendo*

Musical score for measures 91-93, marked *sempre affrettando* and *sempre crescendo*. The score continues with complex rhythmic patterns.

**♩ = 126**

*possibile*

(87) *fff disperato*

(89) *fff disperato*

(92) *fff disperato*

*possibile*

*PP esitando*

*PPP*

*Pizz*

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

*PP esitando*

*PPP*

**4**

**DOLCE MA INFLESSIBILE (♩ = 76)**

(81) *Pizz*

(83)

*♩ = 76*

*sempre mp giusto ed implacabile*

*Arco* *Agitissimo*

*sempre mp liscio (arco ad libitum)*

*sempre mp liscio (arco ad libitum)*

*languitissimo*

(81)

(~25")

(x2)

(441)

(~25")

(438)

**CADENZA**  
pag. 14

(x2)

*sempre in rilievo*

(x3)

(451)

(452)

(~25")

(~45")

Ad lib. - **vi-**

Molto ad lib. <sup>\*) \*\*)</sup>

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

(x4) (457) (461) (~25")

CADENZA  
d'a Capo  
pag. 24

(x3) sempre in rilievo, più nervoso e precipitato

(x5) (468) (~25") -DE

(x6) (471) (~25")

sub fff isterico possibile fff Violento sfff

l.v. ff più dolce l.v.

(481) (~18") FINE  
(~6')  
(~18')

f profondo e calmo poco a poco perdendosi (naturalmente) Buenos, 16-I-1988  
Saban Nichifor

\*) - Versurile din Motto pot fi recitate direct în concert (în secvența cuprinsă între semnele  $\leftarrow$  și  $\rightarrow$ ), amplificând electronic sau voce (eventual pre-registrată) de femeie, pe un ton sădit, imaterial, esoteric, foarte rar.

\*\*) - Les vers du Motto peuvent être récités directement en concert (dans la séquence délimitée par les signes  $\leftarrow$  et  $\rightarrow$ ), en amplifiant avec des moyens électroniques pure voix (éventuellement pré-enregistrée) de femme, sur un ton murmurant, immatériel, esotérique, très lentement.

Durata: ~ 8'30"

Sebastian Nischfor (1983)

→ 5) "à 5"

# CANTO DI SPERANZA

- Liamei -

"Musica Nova"  
Mircea Opreanu,  
Vladimir Mendelssohn,  
Florin Popa,  
Dorel Fodoranu,  
Nicolae Licaret.

## 1) Preludio (ad libitum)

Cl. #1  
Vn.  
Vla.  
Vlc.  
Cimbale

CON SORDINO

pppp dolce e lontano, bassie possibile (acc ad bb)

1 n 69

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

officio Subite

## 2.) Canto di Speranza (Toamna, 1974)

### Estinto (p. no 30)

Cl. #1  
Vn.  
Vla.  
Vlc.  
Cimbale

CON SORDINO

pp  
ppp  
ppp crescend.

sul pont.

P

\* - ossia Flauto grande (2nd)  
\*\* - ossia Pianoforte (Ces)

[ 177 ]

6

Cl.  
Vna.  
Vla.  
Vlc.  
Δ  
Cimbale

sub. PP dolce e cantabile  
CON SORDINO V  
sub PP sul pont. ma cantabile e vibrato  
PP sul pont. ma cantabile  
sub PP ritmico e Agitato ("meccanico")

Cl.  
Vna.  
Vla.  
Vlc.  
Δ  
Cimbale

poco  
C.R.B.  
PP ritmico e Agitato ("meccanico")

-3-

\* - Pianoforte - Pedale (L.)

Cl.  
Vna.  
Vla.  
Vlc.  
Cimbale

poco a poco al and.  
maestri  
maestri

Incelando...

Cl.  
Vna.  
Vla.  
Vlc.  
Δ  
Cimbale

Pizz.  
mp Cantabile  
P ritmico e Agitato  
sub PP sul pont. ma cantabile  
PP Cantabile  
PP Ritmico  
P espressivo

-4-

[178]

*molto*

Cl.  
Vna.  
Vla.  
Vlc.  
Δ  
Cemb.

*ritardando*

Cl.  
Vna.  
Vla.  
Vlc.  
Δ  
Cemb.

*Tempo primo (Presto)*

Cl.  
Vna.  
Vla.  
Vlc.  
Δ  
Cemb.

Cl.  
Vna.  
Vla.  
Vlc.  
Cemb.

[ 179 ]

Cl. *sffz*

Vna. *f* *ppp* *liscio* *pp* *ppp* *liscio*

Vla. *pp* *ppp* *liscio* *pp* *ppp* *liscio*

Vlc. *pp* *ppp* *liscio* *pp* *ppp* *liscio*

Cimbale

*ppp* *liscio*

Cl. *ppp* *eco*

Vna. *ppp* *eco*

Vla. *ppp* *eco*

Vlc. *ppp* *eco*

Cimbale

*ppp* *eco*

Cl. *p* *espressivo*

Vna. *p* *espressivo*

Vla. *ppp* *espressivo* *ppp* *espressivo*

Vlc. *ppp* *espressivo* *ppp* *espressivo*

Cimbale

*ppp* *espressivo*

Cl. *ppp* *espressivo* *ppp* *espressivo*

Vna. *ppp* *espressivo* *ppp* *espressivo*

Vla. *ppp* *espressivo* *ppp* *espressivo*

Vlc. *ppp* *espressivo* *ppp* *espressivo*

Cimbale

*ppp* *espressivo*

[180]



ritardando poco a poco

Score for measures 61-69. Instruments: Cl., Vm., Vla., Vlc., Cembalo.

Annotations:

- Cl.: *Senza vibrato*, *sempre pp liscio (respiro ad libitum)*, *(SENZA SORDINO)*
- Vm.: *Senza vibrato*, *sempre pp liscio (arco ad libitum)*, *sempre pp liscio (arco ad libitum)*
- Vlc.: *pp con martelletto*
- Cembalo: *pp*

Measure 69 ends with *attacca subito*.

[181]

3.) Memento (4-21-1979)

Subito  $J = 69$  poco rubato

Score for measures 70-79. Instruments: Cl., Vm., Vla., Vlc., Cembalo.

Annotations:

- Cl.: *pp*
- Vm.: *pp*, *deliziosamente*, *sempre uccelli*
- Vla.: *(amp pp liscio)*
- Vlc.: *(sempre pp liscio)*, *pp*
- Cembalo: *pp*

\* - Piano forte - Sempre Pedale (f.)

Score for measures 80-89. Instruments: Cl., Vm., Vla., Vlc., Cembalo.

Annotations:

- Cl.: *pp*
- Vm.: *pp*
- Vla.: *pp*
- Vlc.: *pp*
- Cembalo: *pp*

Score for measures 90-99. Instruments: Cl., Vm., Vla., Vlc., Cembalo.

Annotations:

- Cl.: *pp*
- Vm.: *pp*
- Vla.: *pp*
- Vlc.: *pp*
- Cembalo: *pp*, *Mota in Celesta*

Cl.  
Vna.  
Vla.  
Vlc.  
Celeste

sempre Pedale  
ppp  
quasi-moderato

Cl.  
Vna.  
Vla.  
Vlc.  
Celeste

CON SORDINI  
un po' più mosso

- 12 -

[182]

Cl.  
Vna.  
Vla.  
Vlc.  
Celeste

ppp  
<>

- 11 -

\*) ossia Pianoforte (8)

(Cagolissimo)

Cl. *pp flauti, come una ombra*  
*(vibrato)*

Vna. *all. vivace*

Vla. *P cantabile e fluido*

Vlc. *PPP piccol. possibile, come una ombra, lirico*

Cellista

Cl. *pp flauti, come una ombra*  
*(vibrato)*

Vna. *all. vivace*

Vla. *P cantabile e fluido*

Vlc. *PPP piccol. possibile, come una ombra, lirico*

Cellista

Cl. *(lirico possibile)*

Vna. *(con SORDINO)*

Vla. *(lirico possibile)*  
*sempre PPP come co.*

Vlc. *(lirico possibile)*

Cellista

Cl. *(SEMPRE SORDINO)*

Vna. *(SEMPRE SORDINO)*

Vla. *(SEMPRE SORDINO)*

Vlc. *(SEMPRE SORDINO)*

Cellista

[183]

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

[184]

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



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

-15-

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

-16-

Tempo giusto - 1.69  
(non accelerando...)

Cl. *(non vibrato, liscio possibile)*

Vm. *(pp)*

Vla.

Vlc. *(l.v.)*

Δ *pp (estremo)*

Cello *(l.v.)*



Cl. *(f)*

Vm. *(f)*

Vla. *(f)*

Vlc. *(f)*

Δ *f*

Cello *f*

Schubert - Nischke  
Bamberg, 25. I. 1881

XXX.)

Collection: RESON' ANCHES

À mes Parents

# 6 MÉLODIES IRLANDAISES D'AMÉRIQUE

Serban NICHIFOR  
(SABAM)

Durée: ~ 12'

## I SAINT PATRICK WAS A GENTLEMAN (Folklore irlandais)

Allegro moderato  
Tutti \*

Hautbois 1  
Hautbois 2  
Cor anglais  
Basson 1  
Basson 2

*comabile*

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

Editions de Musiques Actuelles  
37000 METZ FRANCE

EMA EAN007

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Collection: RESON' ANCHES

EMA EAN007

Musical score for the first system of 'II KILLARNEY'. It includes staves for Hautbois 1, Hautbois 2, Cor anglais, Basson 1, and Basson 2. The music is marked 'Moderato Sotti' and includes dynamic markings like 'mf' and 'mp'. A rehearsal mark '(A1)' is present at the end of the system.

### II KILLARNEY

(d'après Michael William BALFE)

Moderato Sotti

Musical score for the second system of 'II KILLARNEY'. It includes staves for Hautbois 1, Hautbois 2, Cor anglais, Basson 1, and Basson 2. The music is marked 'Moderato Sotti' and includes dynamic markings like 'mf' and 'mp'.

Musical score for the third system of 'II KILLARNEY'. It includes staves for Hautbois 1, Hautbois 2, Cor anglais, Basson 1, and Basson 2. The music is marked 'Moderato Sotti' and includes dynamic markings like 'p' and 'pp'.

EMA EA'007

Musical score for the first system of the second piece. It includes staves for Hautbois 1, Hautbois 2, Cor anglais, Basson 1, and Basson 2. The music is marked 'Moderato Sotti' and includes dynamic markings like 'mf' and 'mp'.

Musical score for the second system of the second piece. It includes staves for Hautbois 1, Hautbois 2, Cor anglais, Basson 1, and Basson 2. The music is marked 'Moderato Sotti' and includes dynamic markings like 'mf' and 'mp'.

Musical score for the third system of the second piece. It includes staves for Hautbois 1, Hautbois 2, Cor anglais, Basson 1, and Basson 2. The music is marked 'Moderato Sotti' and includes dynamic markings like 'mf', 'p', and 'pp'. A rehearsal mark '(A135)' is present at the end of the system.

EMA EA'007

Collection RESON' ANCHES

### III THE HARP THAT ONCE THRO' TARA'S HALLS

(d'après Sir John STEVENSON)

Allegro moderato

Tutti

Hautbois 1 *mf* *3<sup>o</sup> p*

Hautbois 2 *mf* *3<sup>o</sup> p*

Cor anglais *mf* *3<sup>o</sup> p*

Basson 1 *mf* *3<sup>o</sup> p*

Basson 2 *mf* *3<sup>o</sup> p*

EMA EAN007

Collection RESON' ANCHES

### IV GALWAY BAY

(d'après Dr Arthur COLAHAN)

Moderato

Solo

Hautbois 1 *mf* *cantabile*

Hautbois 2 *mf* *cantabile*

Cor anglais *mf* *cantabile*

Basson 1 *mp dolce*

Basson 2 *mp dolce*

EMA EAN007



**V KATHLEEN MAVOURNEEN**  
(d'après F.N. COUGH)

Andantino  
Tutti

Hautbois 1  
*mf* *simabile*

Hautbois 2  
*mf* *simabile*

Cor anglais

Basson 1  
*mf*

Basson 2  
*mf*

*mf* dolce poco marcato

EMA EAN007

rall

lunge

lunge

lunge

lunge

lunge

lunge

ritardando

EMA EAN007

Musical score for strings, measures 31-38. The score is written for Violin I, Violin II, and Cello/Double Bass. It features a melodic line in the violins and a supporting bass line in the cellos and double basses. Dynamics include *p* and *pp*.

Musical score for strings, measures 39-46. The score continues the melodic and bass lines from the previous system. Dynamics include *mp* and *p*. A *rit.* (ritardando) marking is present at the beginning of measure 41.

Musical score for strings, measures 47-54. The score concludes with a *rit.* marking and a final *p* dynamic. The tempo is marked *al tempo*.

Musical score for strings, measures 55-62. This system includes dynamic markings for *Solo* and *pp* *leggero*. It features a melodic line in the violins and a supporting bass line. Dynamics include *p*, *mp*, and *p*. A *rit.* marking is present at the beginning of measure 59.

**VI DEAR OLD DONEGAL**  
(d'après Steve GRAHAM)

Musical score for woodwinds, measures 63-70. The score is for Flute 1, Flute 2, Cor Anglais, Bassoon 1, and Bassoon 2. The tempo is marked *Moderato* (♩ = 80). Dynamics include *mf* and *p*. A *rit.* marking is present at the beginning of measure 67.

Collection RESON' ANCHES

Subito all'legro moderato (c. n. 129)

Musical score for the first system of 'Subito all'legro moderato'. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a dynamic marking of *mf* and a hairpin crescendo. The bass staff has a dynamic marking of *f marcato* and a hairpin crescendo. The music features a series of eighth and sixteenth notes with slurs.

poco rall.

a tempo (c. n. 120)

Musical score for the second system of 'Subito all'legro moderato'. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff has a dynamic marking of *f* and a hairpin crescendo. The bass staff has a dynamic marking of *f* and a hairpin crescendo. The music continues with eighth and sixteenth notes.

Musical score for the third system of 'Subito all'legro moderato'. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff has a dynamic marking of *f* and a hairpin crescendo. The bass staff has a dynamic marking of *f* and a hairpin crescendo. The music continues with eighth and sixteenth notes.

EMA EAN007

Collection RESON' ANCHES

*poco... cresc.*

Musical score for the first system of the second piece. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff has a dynamic marking of *p* and a hairpin crescendo. The bass staff has a dynamic marking of *p* and a hairpin crescendo. The music features a series of eighth and sixteenth notes with slurs.

*poco a poco collando*

Musical score for the second system of the second piece. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff has a dynamic marking of *f* and a hairpin crescendo. The bass staff has a dynamic marking of *f* and a hairpin crescendo. The music continues with eighth and sixteenth notes.

Lontano (c. n. 23)

Musical score for the third system of the second piece. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff has a dynamic marking of *p* and a hairpin crescendo. The bass staff has a dynamic marking of *p* and a hairpin crescendo. The music continues with eighth and sixteenth notes.

EMA EAN007

First system of musical notation, featuring a grand staff with piano (p) and mezzo-forte (mf) dynamics.

Second system of musical notation, continuing the piece with various dynamic markings.

Third system of musical notation, including the instruction 'finis Subito moderato' and dynamic markings like ppp and pp.

Fourth system of musical notation, marked with mezzo-forte (mf) dynamics.

accelerando e crescendo  
mf

Fifth system of musical notation, marked 'Allegro vivace' and 'finis'.

Sixth system of musical notation, marked 'Solo espressivo' and 'largo'.

Subito grazioso, tempo di vals. ♩ = 132  
Soli

*p* *leggero*  
*con misterica*  
*mp*  
*p* *ricco rubato*  
*p*

*mp* *molto espressivo* *leggero*  
*molto espressivo*  
*Solo* *piu leggero*

*estremo*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*

Lo stesso tempo. ♩ = 132

*mp*  
*poco rubato*  
*p*  
*mp*  
*p*

*mp* *molto espressivo*

*estremo*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*

Collection RESON' ANCHES

Moderato (♩ = 80)

Musical score for Moderato (♩ = 80). It consists of three staves (treble, alto, and bass clefs) with various musical notations including notes, rests, and dynamics such as *mp*.

Musical score for Moderato (♩ = 80). It consists of three staves (treble, alto, and bass clefs) with various musical notations including notes, rests, and dynamics such as *mp*.

Subito allegro vivace (♩ = 160)

Tutti

Musical score for Subito allegro vivace (♩ = 160). It consists of three staves (treble, alto, and bass clefs) with various musical notations including notes, rests, and dynamics such as *mp* and *f*. The text "Tutti" and "arrivato e non ritard." are also present.

EMA EAN007

Collection RESON' ANCHES

Musical score for Moderato (♩ = 80). It consists of three staves (treble, alto, and bass clefs) with various musical notations including notes, rests, and dynamics such as *mp*.

poco a poco accelerando

sempre accelerando

Musical score for Moderato (♩ = 80). It consists of three staves (treble, alto, and bass clefs) with various musical notations including notes, rests, and dynamics such as *mp*. The text "poco a poco accelerando" and "sempre accelerando" are present.

(~5'50" / ~12')

Bucarest, 8-III-1995

Musical score for Moderato (♩ = 80). It consists of three staves (treble, alto, and bass clefs) with various musical notations including notes, rests, and dynamics such as *mp* and *f*. The text "(~5'50\"/>

EMA EAN007

→ 7) "à 10"

For "Ottomi di Verona"

XXXI. 7 COLINDE / 7 ROMANIAN CAROLS

7 CANTI / RUMENI Serban Nichifor (-1986)

In occasione dell'occasione Mircea Balcut

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

Musical score for Trombones 1-3, Tuba, and Organ. Includes dynamics like *f*, *ritardando*, and *ritardando con tempochia*.

[195]

Handwritten musical notation and dynamics for the first system.

Musical score for Tuba 1, 2, and 3. Includes dynamics like *pp*, *ppp*, and *ppp*.

Musical score for Tuba 1, 2, 3, and Tuba. Includes dynamics like *pp*, *ppp*, and *ppp*. Marked with *attacco subito*.

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(-1-)

SUB. PRESTO (L.N.180)

2). COLINDITA / LITTLE CAROL / CANZONCINA PER NATALE

Musical score for Tuba 1, 2, 3, 4 and Tuba. Includes dynamics like *f*, *ritardando*, and *ritardando*.

Handwritten musical notation and dynamics.

"à 10"

Musical score for Tuba 1, 2, 3, 4 and Tuba. Includes dynamics like *f*, *ritardando*, and *ritardando*.

(-2-)

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

MISTEROSE, Poco RUBATO (♩ = 58)

Tuba 1  
 Oboe  
 Tuba 2  
 Con Sordina  
 mp pesante, quasi portandole  
 (1458)  
 p  
 (1459)  
 p  
 (1460)  
 p

Tuba 1  
 Tuba 2  
 Oboe  
 poco a poco  
 ritardando...  
 Con Sordina  
 mp pesante, quasi portandole  
 (1458)  
 (1459)  
 allaca subito

4.) STEAVA SUS RASARE / THE STAR APPEARING ON HIGH...  
 ANDANTINO (♩ = 44)

Tuba 1  
 Oboe  
 Senza Sordina  
 sempre mp delicate, molto espressivo  
 allaca subito  
 (1458)  
 (1459)

Tuba 1  
 Tuba 2  
 Tuba 3  
 Tuba  
 ritardando

SUB. E. SITANDO (♩ = 60) sempre allargando...

Tuba 1  
 Tuba 2  
 Tuba 3  
 Oboe  
 ritardando  
 G.P.  
 (1458)  
 (1459)  
 allaca subito



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

Sub. Giocoso (d=98).

Musical score for Tuba and Timpone instruments, measures 1-4. The score includes dynamics such as *mf*, *f*, and *sf*, and articulation marks like *acc.* and *stacc.*. The Tuba part is in the lower register, while the Timpone part is in the higher register.

Musical score for Tuba and Organo instruments, measures 1-4. The Tuba part continues with dynamics like *f* and *sf*. The Organo part features chords and melodic lines with dynamics such as *mf* and *f*.

Musical score for the Organo instrument, measures 1-4. It includes dynamics like *f* and *sf*, and a section marked *BRITANTE (d=88)*.

(-6-)

Musical score for Timpone and Organo instruments, measures 1-2. The Timpone part is marked *Staccato* and *mp*. The Organo part is marked *mp* and *del.*.

Musical score for Tuba and Organo instruments, measures 1-2. The Tuba part is marked *mp* and *del.*. The Organo part is marked *mp* and *del.*.

Musical score for Tuba and Organo instruments, measures 1-2. The Tuba part is marked *mp* and *del.*. The Organo part is marked *mp* and *del.*.

(-5-)

BIBLIOTECA MUZICALĂ  
 A UNINI COMPOZITORILOR

[197]

poco a poco allargando

4/4 (4/23) (4/45) *ottava, subito*

Musical score for the beginning of 'O, ce veste minunată'. It features a piano introduction with a 4/4 time signature and a key signature of one flat. The tempo is marked 'poco a poco allargando'. The score includes staves for Organ, Flute in C, and Flute in Bb.

6. O, CE VESTE MINUNATĂ / OH, WHAT WONDERFUL THINGS!  
O LA MERAVIGLIOSA NOVVELLA

MAESTRO (♩=62)

Musical score for 'O, ce veste minunată'. It is marked 'MAESTRO' with a tempo of 62. The score includes staves for Organ, Flute in C, Flute in Bb, and Trombone. Dynamics include *ff*, *sfz*, and *sfz marcato*. The piece concludes with 'Pi. libba marcato'.

poco a poco stringendo

111

Musical score for 'Florile Dalbe'. It is marked '111' and 'poco a poco stringendo'. The score includes staves for Flute in C, Flute in Bb, Clarinet in Bb, Clarinet in A, Bassoon, and Organ. Dynamics include *pp*, *f*, and *sfz*. The piece concludes with 'Subito'.

7. FLORILE DALBE / THE WHITE FLOWERS  
ALLEGRO CON SPIRITO (♩=144)

Musical score for 'Florile Dalbe'. It is marked 'ALLEGRO CON SPIRITO' with a tempo of 144. The score includes staves for Flute in C, Flute in Bb, Clarinet in Bb, Clarinet in A, Bassoon, and Organ. Dynamics include *f*, *sfz*, and *ff*. The piece concludes with 'Fond. 8/4'.

121

per ritardando....

Musical score for measures 121-124. The score includes parts for Tuba (1st, 2nd, 3rd, 4th), Tuba, and Organ. The Organ part is marked with *ff* and *ritardando*. The Tuba parts feature various rhythmic patterns and dynamics.

[199]

Musical score for measures 131-134. The score includes parts for Tuba (1st, 2nd, 3rd, 4th), Tuba, and Organ. The Organ part is marked with *pp* and *ritardando*. The Tuba parts feature various rhythmic patterns and dynamics.

Musical score for measures 135-140. The score includes parts for Tuba (1st, 2nd, 3rd, 4th), Tuba, and Organ. The Organ part is marked with *ff* and *ritardando*. The Tuba parts feature various rhythmic patterns and dynamics.

(-9-)

(-10-)

→ Ω) "à 10+..."

Durée: ~12'

# XXVI. RORATE CAELI

Serban Nichifor  
(1995)

À ma Mère

("Musica Caelestis III")

"Rorate caeli desuper, et nubes pluant iustum: aperiatur terra, et germinet Salvatorem!" (Is. 45, 8)  
"Caeli enarrant gloriam Dei: et opera manuum eius annuntiat firmamentum!" (Ps. 18, 1)  
"Gloria Patri et Filio et Spiritui Sancto. Sicut erat in principio et nunc et semper et in saecula saeculorum. Amen."

NB: Partitura scritta in Do

## (1.) INTROITUS.

*LONTANO E MOLTO RUBATO - quasi improvvisando*

**System 1:**  
 S. Solo: *~30" (15")*  
 Fl.: *suono bianco, quasi vento*  
 Gl.: *PP* (respirare ad libitum)  
*sempre PP possibile*

**System 2:**  
 S. Solo: *15"*  
 Fl.: *(suono bianco)*  
 Gl.: *PP* (PP sempre)

**System 3:**  
 S. Solo: *28"*  
 Fl.: *(suono bianco)*  
 Gl.: *PP*

**System 4:**  
 S. Solo: *28"*  
 Fl.: *(11)*  
 Gl.: *(PP sempre)* *(~21) attacca subito*

(- 1 -)

[200]

(2) RORATE.

ESTATICO - lontano, dolcissimo, molto rubato (In 4/8 60)

S. Solo *mf* (N 9") N 45" (± 5")

Ro-rá-te, Ro-rá-te caé-li, caé-li dé-su-per, et nú-bes

Fl. *mp*

Ar. *mp* (sempre l.v.)  
Mi, Fa, Sol, La / Si#, Do, Re

Vc. *pp* *liscio* (arco ad libitum)

Cb. *pp* *liscio* (arco ad libitum)

S. Solo *mf* (9)

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

Fl. *mp*

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

Vc. *pp* (21) *gess. leggiero sulla tavola*

Cb. *pp*

S. Solo *mf*

ra, et gé-r-mi-net Sal-va-tó-rem, Sal-va-tó-rem

Fl. *mp* (b)

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

Vc. *pp* (normale) (l.v.) *molto*

Cb. *pp* (normale) (l.v.) *molto*

(N 2'15" / N 4'15")  
attacca subito

ANDANTE (♩ = 64)

(3.) PSALMUS XVIII.

**P** 31 cantabile, sempre in rilievo. N. 15"

Handwritten musical score for a symphony orchestra and vocal soloist. The score is for the third movement, "Psalmus XVIII", in Andante (♩ = 64). It features a vocal soloist (S. solo) and a full orchestra including Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Violin I (Vn. I), Violin II (Vn. II), Viola (Vl.), Violoncello (Vc.), and Contrabass (Cb.).

The vocal soloist part begins with the lyrics "li - Cae - li et mar - rant". The instrumental parts include various textures, such as the woodwinds playing "poco a poco decrescendo" and the strings playing "poco a poco decrescendo". The score includes dynamic markings like *pp* (pianissimo) and *f* (forte), and performance instructions like *gliss normale* and *molto*. There are also circled numbers (81, 82) and a circled "Ab" marking.

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

[202]

sempre poco a poco animando - - - - -

S. Solo *mp* gló - rit am - et nár - rant - e

Fl.

Ob.

Cl.

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

Vn. I *P*

Vn. II *P*

Vl. *P*

Vc. *P*

Cb. *P*

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

Fl.

Ob. *sempre poco a poco animando* - - - - - *Moderato* (♩ = 80)

Cl.

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

Vn. I *mp*

Vn. II *mp*

Vl. *mp*

Vc. *mp*

Cb. *mp*

S. Solo  
Fl. *gló ri - am Dé - i Dé - i*

*sempre p. a p. animando* → *Maestoso* (♩ = 86)

Ob.<sup>\*)</sup>  
Cl.<sup>\*)</sup>  
Fg.<sup>\*)</sup> Tr. - con sord. *mf*  
Cr.<sup>\*)</sup>  
Fg.<sup>\*)</sup> Cr. - con sord. *mf*

Gl. *mf*

Cel. (81) (Loco) 3

Ar. *Mib, Lab Dob, Reb* *Sib, Lab, Mit* *mf*

Vn. I *mp* *simile*

Vn. II *mp* *simile*

Ve. *mf* *simile*

Vc. *mf* *simile*

Cb. *mf* *Pizz.*

---

S. Solo  
Fl. *gló ri - am Dé - i et ó - pe - ta má - nu - um*

Ob.<sup>\*)</sup>  
Cl.<sup>\*)</sup>  
Fg.<sup>\*)</sup>

Gl. *p*

Cel. (81) 3

Ar. *Reb* *Mib, Lab*

Vn. I (81)

Vn. II (81)

Ve. 3

Vc. 3

Cb.

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

[204]



S. Solo  
é - jus an-nun-ti at, an-nun-ti at, an-nun-ti

sempre poco a poco animando

Ob. Ce. Tr. Cr. Fg. Gl. Cl. Ar. Vn. I Vn. II Vl. Vc. Cb.

Fa#  
Sib

S. Solo  
ff at, an-nun-ti at

Allegretto (♩=100) sempre poco a poco animando

Ob. Ce. Tr. Cr. Fg. Gl. Cl. Ar. Vn. I Vn. II Vl. Vc. Cb.

*sempre animando* **Grandioso** (In 120)

S. Solo *f* fir *mf* *men* *p* tun Gló-ri-a *fz* *et*

Fl. *f* *mf* *p* *fz* *et*

Ob. *fz* *et*

Cl. *fz* *et*

Cr. *fz* *et*

Fg. *fz* *et*

Gl. *fz* *et*

Cel. *fz* *et*

Ar. *fz* *et* *gliss. Reclab*

Vn. I *fz* *et*

Vn. II *fz* *et*

Vl. *fz* *et*

Vc. *fz* *et*

Cb. *fz* *et* *arco* *simile*

---

S. Solo *f* *mf* *p* *fz* *et* *San* *cto* *San* *cto*

Fl. *f* *mf* *p* *fz* *et* *San* *cto* *San* *cto*

Ob. *fz* *et*

Cl. *fz* *et*

Cr. *fz* *et*

Fg. *fz* *et*

Gl. *fz* *et*

Cel. *fz* *et*

Ar. *fz* *et* *gliss. Reclab*

Vn. I *fz* *et*

Vn. II *fz* *et*

Vl. *fz* *et*

Vc. *fz* *et*

Cb. *fz* *et*

*molto ritardando*

*arco* *simile*

*gliss. Reclab*

*Do#1 Lab*

*Sib, Do#1, Reb1*  
*(Mib, Fa#1, Solb, Lab)*

*Con Sord.*

*attacca subito*

*Scordare II+IV*

*poss. (-7-)*

*2/2*

*(n21 / n6'45")*

MISTERIOSO E LONTANO (n.54) (4) PANARMONIOS KOSMOU SINTAXIS.\*)

~20"

S. Solo *pp* *perdendosi* *molto* *ff* *molto*

Fl. *pp* *simile*

Ob. *pp* *Tr. - Con Sord.*

Cl. *pp* *Cr. - Con Sord.*

Fg. *pp* *impassibile e leggero*

Gl. *pp* *impassibile e leggero*

Cl. *pp* *impassibile, poco in rilievo* *simile*

Ar. *pp* *impassibile e leggero*

Vm. I *pp* *impassibile e leggero* *simile*

Vm. II *pp* *impassibile e leggero* *simile*

Vl. *pp* *impassibile e leggero* *simile*

Vc. *pp* *impassibile e leggero* *simile*

Cb. *pp* *leggero* *simile* *poco sul ponticello* *tr. am. p* *allucinante*

~20"

S. Solo *pp* *Si* *mp* *gliss. vibrato sempre in rilievo* *gliss. vibr.* *cut*

Fl. *pp* *molto*

Ob. *pp*

Cl. *pp*

Fg. *pp*

Gl. *pp*

Cl. *pp*

Ar. *pp* *Solo* *simile* *lab*

Vm. I *pp* *(81)*

Vm. II *pp*

Vl. *pp*

Vc. *pp*

Cb. *pp* *(sempre c. IV)*

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

*sempre in rilievo*

S. *Solo* (gl. vibr.) **81** *mf* *gl. vibr.* *gliss. vibr.* **18"**  
 é - rat sí - cut - árat in prin - cí - pi - o - érat in prin -

Fl. Ob. *P dolce*

Tr. Cr. Fg. *sempre PP*

Cl. *P sempre* *poco a poco* *animando*

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

Ar. *sempre PP* *Dob*

Vm. I *sempre PP*

Vm. II *sempre PP*

Ve. *sempre PP*

Vc. *sempre PP*

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

**91** **17"**

S. *Solo* *molto* *ff* (-) *molto* *ff* (-)

Fl. Ob. *sempre poco a poco animando* *(dn66)*

Tr. Cr. Fg. *(non cresc.)*

Cl. *(non cresc.)*

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

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

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

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

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

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

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

*PP* *poco* *(-9-)*

[208]

*sempre in rilievo*

S. sol. N 15''

R. O. F. *et nunc et sem*

G. *mp poco a poco crescendo*

Gl. *mp*

Cl. *poco a poco crescendo mp*

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

Vn. I *p.p.p. cresc. sempre animando (dn 78)*

Vn. II *p.p.p. cresc.*

Vl. *p.p.p. cresc.*

Vc. *p.p.p. cresc.*

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

S. sol. N 14''

R. O. F. *per sem per*

G. *mp*

Cl. *mp*

Ar. *gliss. Lab. Lab. imp Lab. (mp)*

Vn. I *sempre animando (dn 82)*

Vn. II *mp*

Vl. *mp*

Vc. *mp*

Cb. *mp (sempre c. I)*

*f sempre in rilievo*

S. Solo *f* *sempre in rilievo* *2 f* *gl. vibr.* **N12"**

FR. *et* *et*

CF. *mp* *mf*

Gl. *mf*

Cal. *mf*

Ar. *mp* *Lab* *Do#*

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

Vn. II *mp*

Ve. *mp*

Vc. *mp*

Cb. *mp* *(sempre c. III)*

S. Solo *mf* *vibr.* *gl. dolce* **N10"**

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

CF. *mp* *mf*

Gl. *mf*

Cal. *mf*

Ar. *mp* *Sib* *Re#* *Lab* *Sib* *Do#* *Lab* *S#* *Sib* *Re#* *Sib* *Do#*

Vn. I *mp* *sempre precipitando* *(dn 100)*

Vn. II *mp*

Ve. *mp* *molto*

Vc. *mp*

Cb. *mp* *(sempre c. I)* *(- 11 (sempre c. III))* *(sempre c. III-IV)*

[210]

*possibile* **MOLTO RUBATO** (5) INCANTATIO. n15"

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

Fl. *ff* *secco* *ff* *ff* *ff*

Ob. *ff* *secco* *ff* *ff* *ff*

Cl. *ff* *secco* *ff* *ff* *ff*

Fg. *ff* *secco* *ff* *ff* *ff*

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

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

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

Vn. I *ff* *secco* *ff* *ff* *ff*

Vn. II *ff* *secco* *ff* *ff* *ff*

Ve. *ff* *secco* *ff* *ff* *ff*

Vc. *ff* *secco* *ff* *ff* *ff*

Cb. *ff* *secco* *ff* *ff* *ff*

*Scordatura:*

*ritacca subito* *(ov. 2-07" / 8-22")*

*poss.* *(ov. 82)* n25"

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

Fl. *ff* *secco* *ff* *ff* *ff*

Ob. *ff* *secco* *ff* *ff* *ff*

Cl. *ff* *secco* *ff* *ff* *ff*

Fg. *ff* *secco* *ff* *ff* *ff*

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

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

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

Vn. I *ff* *secco* *ff* *ff* *ff*

Vn. II *ff* *secco* *ff* *ff* *ff*

Ve. *ff* *secco* *ff* *ff* *ff*

Vc. *ff* *secco* *ff* *ff* *ff*

Cb. *ff* *secco* *ff* *ff* *ff*

(-12-)  
[211]

sempre poco a poco allargando - - - n. 18

attacca subito

**Pioso** (♩ = 40), poco pesante **(6.) AMEN.**

poco a poco animando →

(- 13 -)

[ 212 ]



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

S. Solo (P) *mf* *A*

Pr. Ob. *mp* *F#*

Tr. *P*

Cl. *P*

Cel. *mp*

Ar. (81) *F#* *La#* *Do4* *Re#* *Sib* *Re4* (loco)

Vn. I *mp*

Vn. II *P*

Vl. B *P* *simile*

Vc. *P* *simile*

Cb. *P* *simile*

LARGO (♩ = 66)

(141)

S. Solo *men, A* *men, A* *men, A* *men, A* *men, A* *men, A* *men, A* *men, A*

Pr. Ob. *mp sempre*

Tr. *mp sempre*

Cl. *mp sempre* *poco a poco allargando*

Cel. *mp*

Ar. *mp* *Mib* *Sib, Mib*

Vn. I *mf* *P*

Vn. II *mf* *P*

Vl. B *mf* *P* *sal. tasto* *(sul Re)* *(sul Sol)*

Vc. *Pizz* *mp* *P*

Cb. *Pizz* *mp* *P*

(-14-)

[213]

sempre allargando - - - - - (♩=60)

4  
4

S. Solo

Fl. Ob. Cl. Fg. {

Gl.

Cel.

Ar.

Vno I

Vno II

Vle

Vc.

Cb.

men, A

men, A

men

mp

mp

mp

P leggierissimo

sul tasto

(sul Re)

(sul Sol)

(sul Re)

mp

Arco

liscio

sul tasto

(sul Re)

Arco

liscio

sul tasto

S. Solo

Fl. Ob. Cl.

Gl.

Cel.

Ar.

Vno I

Vno II

Vle

Vc.

Cb.

mp dolce

(batayage vocalique lent)

A

E-I-O-U-A

A

E-I-O-U-A

M

E-I-O-U-A

ALLUCINANTE (♩=56) sempre allargando - - - - - (♩=52)

mp

(l.v.)

(l.v.)

(l.v.)

Fa# Sol#

mp in rilievo

ordinario

liscio

ordinario

ordinario

ordinario

ordinario

ordinario

ordinario

ordinario

ordinario

ordinario

ordinario

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

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

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

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

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

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

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

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

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

Cl. mp poco (l.v.) mp (l.v.)

Ar. mp poco (l.v.) gliss. sulla tavola mp (l.v.)

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

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

Vl. piccio (sul Re) mp poco (non tremolo) p piccio (sul ponticello) (sul Re)

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

Cb. (ord) (sul Re) mp poco (sul ponticello) p piccio (sul ponticello) (sul Re)

FINE  
(n. 2'40")  
(n. 1'21")  
22-VII-95,  
Bucuresti

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