



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: STATELESS SONG for Choir (SA) and Orchestra
[Poème par Etienne de Sadeleer]

Composer: Nichifor, Serban

Licence: Copyright © Serban Nichifor

Publisher: Nichifor, Serban

Instrumentation: Choir and Orchestra

Style: Modern classical

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 :



Serban NICHIFOR

(1998)

CHANT DES APATRIDES

- cantate sur le poème d'Etienne DE SADELEER,
pour chœur à voix égales (enfants et/ou femmes) et orchestre -

Durée: ca 10'

TEXTE:

- I.) Moi qui n'ai point de terre
Le cœur ancré
Dans le sable mouvant
Au-delà de toute frontière
Rejeté parce qu'on est vivant.

Si même tu viens en aide
A celui-là qui désespère
Il y en aura encore
De plus agonisants.
- II.) Mieux vaut que l'on se débarrasse
De l'objet que nous sommes
Sans nous mettre au défi
De livrer notre nom
Moins qu'un chien tatoué
Puisqu'aux yeux de personne
On ne saura d'où nous venons.

Paria des océans
Au plus creux de la vague
Ressuscitez plutôt
Les oiseaux de l'or noir
Car nos corps mazoutés
Ignorés sur les plages
Seraient gênants témoins.

Au ban des exilés
Retourner où ça donc ?
Le ciel est encombré
Et non identifiables
Ceux des barques sombrant
Vers quelle éternité ?
Et quelle arche surgir
Au sommet de quelle cime
Si nous n'avons même pas
Un peu de pain à partager ?
- III.) (Musique vocalisée)
- IV.) ...Retourner où ça donc ?...

•-----•

Kloosterhof

2-2-1998

Bien cher Nicholas,

J'ai bien reçu votre lettre et toute la tristesse qu'elle contient devant le drame atroce dont vous me parlez, lequel a entraîné votre cher père vers une fin impensable et qui vous laisse, tous les vôtres et vos nombreux amis, désarmés et impuissants. Mais il faut à présent ne pas se laisser tomber dans le désespoir et essayer de transcender par la musique ce lien privilégié qui vous rassemble l'un et l'autre, ne conserver que les moments de grâce infinie que vous portez, j'en suis sûr, plus haut que jamais; j'en suis sûr, cher Robert, car vous avez tant en vous pour venir encore de grandes œuvres. Li-jant vos ouvrages le bulletin du "Chant des aptitudes", par la Bohème que j'ai signé - On jouera cette œuvre avec l'Orchestre de Slovaquie dirigé par Herman Engls à Turhout, en Belgique le samedi 21 mars à 19h, car il est prévu une introduction par un musicologue. Le concert lui-même commencera à 20h - Vous me me dites par là finalement vous avez fait une nouvelle version de cette œuvre avec comme thème celui de Beethoven. C'est une œuvre de Beethoven pour mandoline et clavier - l'y tenais beaucoup. Un petit mot à ce sujet me ferait plaisir. L'écrivez par courrier si possible à Liana Alexandra.

Bien amicalement à
Tous deux

Stjepan de Lurich

Durée: ~ 10'

In Memoriam Prof. Dr. Ermil Nichifor (+14.XII.1997) Serban Nichifor

CHANT DES APATRIDES

(1992; orch. 1998)

sur le poème d'Etienne de Sadeleer

I. FUNEBRE (♩ = 56)

Coro (obligato) A.

Flauti (ad lib.) 1, 2

Oboi (ad lib.) 1, 2

Clarineti in Sib (ad lib.) 1, 2

Fagotti (ad lib.) 1, 2

Corni in Fa (ad lib.) 1, 2

Trombe in Do (ad lib.) 1, 2

II. FUNEBRE (♩ = 56)

Campane (obligati) (sempre con Martello) (l.v.) P dolce

Violini I (obligati)

Violini II (obligati)

Viola (obligati)

Violoncelli (obligati)

Contrabbassi (obligati) (Pizz.)

NB: - L'utilisation des Flauti (1-2), Oboi (1-2), Clar. (1-2), Fagotti (1-2), Corni (1-2) et Trombe (1-2) est ad libitum
 le reste de l'ensemble a un caractère obligato.



S. *oro*
A.

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. 1
Cl. 2

Fg. 1
Fg. 2

Cr. 1
Cr. 2

Tr. 1
Tr. 2

Cmp.

Vni I
Vni II

Vlc. B
Vlc. G

Cb.

Coro
 S. vant ——— An-de-là de tou-te fron-tiè — re —
 A. vant ——— An-de-là, An-de-là de tou-te fron-tiè — re —

poco a poco animando -----

Fl. 1
 2

Ob. 1
 2

Cl. 1
 2

Fg. 1
 2

Cr. 1
 2

Tr. 1
 2

Camp.

poco a poco animando -----

Vni I

Vni II

Vle

Vlc.

Cb.

sempre animando *vant* *mf* **LARGHETTO** (♩ = 72)

S. *Re-je-té parce qu'on est vi- vant , est vi- vant* *Si même tu viens en*
 A. *Re-je-té parce qu'on est vi- vant ,* *Si même tu viens en*
 (sempre animando) **LARGHETTO** (♩ = 72)

Fl. 1 *p* *mp*
 Fl. 2 *p* *mp*
 Ob. 1 *p* *mp*
 Ob. 2 *p* *mp*
 Cl. 1 *mp*
 Cl. 2 *mp*
 Fg. 1 *mp*
 Fg. 2 *mp*
 Cr. 1 *mp*
 Cr. 2 *mp*
 Tr. 1 *mp*
 Tr. 2 *mp*
 (sempre animando) **LARGHETTO** (♩ = 72)

Camp. *mp*

Vni I *mp*
 Vni II *mp*
 Vle *mp*
 Vlc. *mp*
 Cb. *mp* *Arco*

S. *mf*
 ra en - core *sub. pp* il y en au - ra en - core en - core De plus à - go - ni
 A. *mf* ra en - core il y en au - ra en - core en - core De plus à - go - ni
poco a poco ritardando

Fl. 1 *mf*
 Fl. 2 *mf*
 Ob. 1 *mf*
 Ob. 2 *mf*
 Cl. 1 *mf*
 Cl. 2 *mf*
 Fg. 1 *mf* *sub. pp*
 Fg. 2 *mf*
 Cr. 1 *mf*
 Cr. 2 *mf*
 Tr. 1 *mf* *sub. pp*
 Tr. 2 *mf*
poco a poco ritardando

Camp.

Vni I *mf* *unis. v*
 Vni II *mf* *sub. pp*
 Vle *mf* *unis. v* *sub. pp*
 Vlc. *mf* *sub. pp*
 Cb. *mf* *sub. pp* *Pizz* *poco*

1. Coro (Alto 1 - Solo)

2. *mf* *3* *3* *3* *3* *3*

vrer no-tre nom Moins qu'un chi-en ta-tou-é Puis qu'aux yeux de personne On ne saura d'où nous ve-

poco allargando (♩ 50)

2.

Ob. *mp* *3*

Cl. *mp*

Fg. *p*

Cr.

Tr.

poco allargando (♩ 50)

amp.

h¹ *p*

h² *p*

Vle *p*

Vlc. *p*

Cb. *p* (2 soli)

S. Coto (Alto 1-solo) *ri-a des o-céans* **Tutti** *P* *An*

Fl. 1 *pp* *#o*

Fl. 2 *pp* *d* *#d*

Ob. 1 *pp* *#o*

Ob. 2 *pp*

Cl. 1 *pp* *#o*

Cl. 2 *pp* *d* *#d*

Fg. 1 *pp* *#o*

Fg. 2 *pp* *o*

Cr. 1 *pp* *#o*

Cr. 2 *pp* *o*

Tr. 1 *p* *#o*

Tr. 2 *p* *#o*

Camp. *pp* *#o* (l.v.)

Vni I *Tutti Arco* (sempre div.) *pp* *#o*

Vni II *pp* *#o*

Vle I *unis.* *pp* *vibrato*

Vle II *div.* *pp* *vibrato*

Cb. *Tutti* *Pizz.* *pp*

SUB. FLUIDO (♩ N 64)

SUB. FLUIDO (♩ N 64)

S. *Res- sus- ci- tez plu- tôt*
 A. *plus creux de la va- que*
 Car nos
 Les oi- seaux de l'or noir

Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 Cl. 1
 Cl. 2
 Fg. 1
 Fg. 2
 Cr. 1
 Cr. 2
 Tr. 1
 Tr. 2
 Camp.
 Vni I
 Vni II
 Vcl. I
 Vcl. II
 Cb.

S. *mp* Corps ma-zou-tés *3* *1* *3mp* Se-raient gê-nants té-moins, — gê-

Coro A. *mp* ig-no-rés sur les pla-ges

Fl. 1 *p* *3* *3* *mp*

Fl. 2 *p* *3* *3* *mp*

Ob. 1 *p*

Ob. 2 *p*

Cl. 1 *p* *mp*

Cl. 2 *p* *mp*

Fg. 1 *p*

Fg. 2 *p*

Cr. 1 *p* (Via Solol.)

Cr. 2 *p* (Via Solol.)

Tr. 1 *mp* (Via Solol.)

Tr. 2 *mp* (Via Solol.)

Camp. (41)

Vni I *p*

Vni II *p*

Vle *p*

Vlc. *p*

Cb. *p*

S. Coro
 A.

nants té-moins
 An ban des e-xi-lés
 Re-tour-ner où ça donc?
 An ban des e-xi-lés
 Re-tour-ner où ça donc?

Fl.
 Ob.
 Cl.
 Fg.
 Gr.
 Tr.
 Camp.

Senza Sord.
 Senza Sord.
 Senza Sord.
 Senza Sord.

poco a poco animando
 poco a poco animando

Vni.
 Vni.
 Vle.
 Vlc.
 Eb.

(Arco)
 Pizz.
 Pizz.

S.1 Solo *f* *un riuoto*
 Coro A. *f* Le ciel est en-com-bré Et non i-den-ti-fi-a-bles
 (sempre animando) (♩ = 72) sub. allargando
 Fl. 1 2
 Ob. 1 2
 Cl. 1 2
 Fg. 1 2
 Cr. 1 2
 Tr. 1 2
 Camp. (sempre animando) (♩ = 72) sub. allargando
 Viol. I II
 Vle. Vlc. Cb.

Tutti *sem j* 3 3 3 3 5 3

S. Et quelle arche sur-git — Au som — met de quelle cime, som — met de quelle cime, Au som —

A. Et quelle arche sur-git — Au som — met de quelle cime, som — met de quelle cime, Au som —

(51) Et quelle arche sur-git — Au som — met de quelle cime, som — met de quelle cime, Au som —

poco a poco precipitando

Fl. 1 2

Ob. 1 2

Cl. 1 2

Fg. 1 2

Cr. 1 2

Tr. 1 2

poco a poco precipitando

Camp. (51)

Vni I

Vni II

Vcl. I

Vcl. II

Cb.

S. *ff marcato* *simile* *b p.*
Coro *met - , si nous - n'a - vous - même pas - Un*
A. *ff marcato* *simile* *b p.*
met - , si nous - n'a - vous - même pas - Un

DRAMMATICO, BEN SOSTENUTO (♩ = 74)

Fl. *ben f marcato* *simile*
Ob. *ben f marcato*
Cl. *ben f marcato*
Fg. *ben f marcato* *simile*
Cr. *ben f marcato e sostenuto* *simile*
Tr. *ben f marcato e sostenuto* *simile*

DRAMMATICO, BEN SOSTENUTO (♩ = 74)

Camp.

Vni I *ben f marcato*
Vni II *ben f marcato (b)*
Vle *ben f marc.*
Vlc. *ben f marc.*
Cb. *ben f marcato*

[S. - facilitazione 84]

S. *pp.* pen de pain — par — ta — ger — A

Coro A. *pp.* pen de pain — par — ta — ger — A

1. *pp.*

2. *pp.*

Ob. 1. *pp.* *simile*

2. *pp.* *simile*

Cl. 1. *pp.* *simile*

2. *pp.* *simile*

Fg. 1. *pp.*

2. *pp.*

Cr. 1. *pp.*

2. *pp.*

Tr. 1. *pp.*

2. *pp.*

Camp.

Vni I. *pp.*

Vni II. *pp.*

Vcl. B. *pp.*

Vcl. C. *pp.*

Cb. *pp.*

poco a poco animando

S. *(Alto 1 - Solo)* *mf*

Coro A. *poco* *mf* *poco*

Fl. 1 *poco* *mf* *poco*

Fl. 2 *p* *mp* *poco*

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Fg. 1

Fg. 2

Cr. 1 *p* *liscio*

Cr. 2 *(+)* *(barché)* *p*

Tr. 1

Tr. 2

Camp. *p* *(l.v.)*

Viol. I *p* *(9)*

Viol. II *p* *(9)*

Vcl. *p*

Vlc. *p*

Cb. *p*

71

71

poco a poco animando
e crescendo →

S. Coto (Alto 1-Solo) **Tutti**

A. Fl. 1 2 mp

Ob. 1 2

Cl. 1 2 mp

Fg. 1 2 mp

Cr. 1 *liscio* (bouché) P *liscio* (Con Sord.)

2 (Con Sord.)

Tr. 1 2

Camp. P (l.v.)

poco a poco animando
e crescendo →

Vni I P

Vni II P

Vlc B *Arco*

Vlc G *Arco*

Cb. V

(sempre animando e crescendo) - - - - -

S. *(Tutti)*

Coro A.

Fl. 1

Fl. 2

Ob. 1 *mp* *meno*

Ob. 2 *mp* *meno*

Cl. 1

Cl. 2

Fg. 1 *liscio*

Fg. 2 *liscio*

Cr. 1 *Can Sold.*

Cr. 2 *Can Sold.*

Tr. 1

Tr. 2

(sempre animando e crescendo) - - - - -

Camp. *P* *(l.v.)*

Vni. I *P*

Vni. II *P*

Vle. *P*

Vlc. *P*

Cb. *P*

S. *mf*

Coro A. *mf*

APPASSIONATO (*sempre animando e crescendo*)

81

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1

Ob. 2

Cl. 1 *mf*

Cl. 2 *mf*

Fg. 1 *mp*

Fg. 2 *mp*

Cr. 1 *mp*

Cr. 2 *mp*

Tr. 1 *mp*

Tr. 2 *mp*

APPASSIONATO (*sempre animando e crescendo*)

Camp. *mp* (l.v.)

Vni I *mp* *Arco*

Vni II *mp*

Vlc. I *mp*

Vlc. II *mp*

Cb. *mp*

(♩=70) (sempre animando e crescendo) - - - - -

Coro
Ms.
A.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Fg. 1
Fg. 2
Cr. 1
Cr. 2
Tr. 1
Tr. 2

(♩=70) (sempre animando e crescendo) - - - - -

Camp.
Vni I
Vni II
Vle
Vlc.
Cb.

(♩ = 78) (sempre animando e crescendo)

S.
Coro Ms.
A.
Fl. 1 mf
Fl. 2 mf
Ob. 1
Ob. 2
Cl. 1 mf
Cl. 2
Fg. 1 f
Fg. 2 f
Cr. 1
Cr. 2 (Via Sord.)
Tr. 1
Tr. 2

(♩ = 78) (sempre animando e crescendo)

Camp.
Vni I mf
Vni II mf
Vle B
Vlc.
Cb.

(♩ = 96) (sempre animando e crescendo) → sub. poco a poco allargando

Coro Ms. *ben f* *ff* *molto*

A. *ben f* *ff* *molto*

Fl. 1 *ben f* *ff* *molto*

Fl. 2 *ben f* *ff* *molto*

Ob. 1 *ben f* *ben f* *ff* *molto*

Ob. 2 *ben f* *ben f* *ff* *molto*

Cl. 1 *ben f* *ben f* *molto*

Cl. 2 *ben f* *ben f* *molto*

Fg. 1 *ben f* *molto*

Fg. 2 *ben f* *molto*

Ct. 1 *ben f* *ff* *molto*

Ct. 2 *ben f* *ff* *molto*

Tr. 1 *ben f* *ff* *molto*

Tr. 2 *ben f* *fff* *molto*

3
4
3
4

(♩ = 96) (sempre animando e crescendo) → sub. poco a poco allargando

Camp. *ben f* *molto*

Vni I *f* *molto*

Vni II *f* *molto*

Vle *f* *molto*

Vlc. *f* *molto*

Cb. *f* *molto*

3
4

S. (fms.) 3/4 *fff* *molto*
 Coro 4/4 *fff* *molto*
 A. 4/4 *fff* *molto*

101 IV MAESTOSO (♩ = 66)

Fl. 1 3/4 *fff* *molto*
 Fl. 2 4/4 *fff* *molto*
 Ob. 1 *fff* *molto*
 Ob. 2 *fff* *molto*
 Cl. 1 *fff* *molto*
 Cl. 2 *fff* *molto*
 Fg. 1 *fff* *molto*
 Fg. 2 *fff* *molto*
 Cr. 1 *ben ff* *molto*
 Cr. 2 *ben ff* *molto*
 Tr. 1 *fff* *molto*
 Tr. 2 *fff* *molto*

IV MAESTOSO (♩ = 66)

Camp. *fff* *molto*
101
 Vni I (div.) 3/4 *fff* *molto*
 Vni II (div.) 4/4 *fff* *molto*
 Vle (div.) 4/4 *fff* *molto*
 Vlc. *fff* *molto*
 Cb. *fff* *molto*

S. *Coro*

A. *Tempo (♩ 62)*

poco allargando — *A Tempo (♩ 62)* — *poco incalzando* —

Fl. 1 *pp immateriale*

Fl. 2 *pp immateriale*

Cl. 1 *pp immateriale*

Cl. 2 *pp immateriale*

Fg. 1 *pp* *poco* *pp* *poco*

Fg. 2 *ppp* *poco* *pp* *poco*

Cr. 1

Cr. 2

Tr. 1

Tr. 2 *poco allargando* — *A TEMPO (♩ 62)* — *poco incalzando* —

Camp. *Bacchette morbide di Vib. (e.v.)*

sempre pp lontano *Martello*

Vni I *poco*

Vni II *poco*

Vle *poco*

Vlc. *pp*

Cb. *(8)* *(9)* *(10)* *(11)* *pp* *poco*

S. (b) *poco* *Re* *mf dolce* *tour - ner* *ou* *sa donc?*
 Coro A. *Re - tour - ner* *ou* *sa donc?*
 Fl. 1 *mp*
 Fl. 2
 Ob. 1 *mp*
 Ob. 2
 Cl. 1 *mp*
 Cl. 2
 Fg. 1 *mp*
 Fg. 2 *poco*
 Cr. 1 *p* *Con Sord.*
 Cr. 2 *p*
 Tr. 1 *p*
 Tr. 2 *poco*
 Camp. *(Bacc. di Vibf.)* *(l.v.)* *(Martello)* *(Bacc. di Vibf.)* *(Martello)* *pp* *(l.v.)*
 Vni I *poco a poco* *gliss. lento - immaterialo*
 Vni II *gliss. lento - immaterialo*
 Vle *poco a poco* *gliss. lento - immaterialo*
 Vlc. *div. arco* *poco*
 Cb. *(1)* *(2)* *(3)* *(4)* *v* *poco*

Flauto 1

À la mémoire de mon père
<< Chant des apatrides >>

Sébastien Nichejor

I Funèbre (♩=56)

II Doloroso (♩=60)

III Tempo I (♩=56)

Appassionato - sempre anim.

(animando)

81 *mf* *mf* *pp*

anim. (81)

anim. 84 *mf* *mf* *pp*

anim. (81) *allarg.* *ff* *molto* *ben f* *Maestoso (dn 66)*

ff *Doloso (dn 62)*

pp *incalz.* *pp immateriale*

A Tempo (b) *allarg.*

Funebre (dn 56) *allarg.* *mp*

allargando *poco in rilievo* *pp* *pp pend.*

(Fl. 2)

- 2 -

IV Maestoso (♩=66)

Handwritten musical score for Flute 2, measures 101-132. The score includes various dynamics (fff, f, mp, pp), articulations (accents, slurs), and performance instructions (allarg., Doloso, Funebre, incalzando, perd.). Measure numbers 101, 113, 121, and 131 are circled.

Oboe 1

A la mémoire de mon Père
« Chant des apatrides » Suban Nischifz

I Funebre (dn 56)

Musical staff 1: Treble clef, 3/4 time signature. Notes: G4, Bb4, G4, A4, Bb4, G4, F4, E4, D4. Dynamics: p, p, p. Performance markings: \lessgtr, \lessgtr, \lessgtr.

Musical staff 2: Treble clef. Notes: G4, A4, Bb4, G4, F4, E4, D4. Dynamics: p, mp. Performance markings: animando, p, Larghetto.

Musical staff 3: Treble clef. Notes: G4, A4, Bb4, G4, F4, E4, D4. Dynamics: mp, mf. Performance markings: 2, 1. Section marker: II Doloreso.

Musical staff 4: Treble clef. Notes: G4, A4, Bb4, G4, F4, E4, D4. Dynamics: p, mp. Performance markings: Solo, poco in rilievo, 3, 31.

Musical staff 5: Treble clef. Notes: G4, A4, Bb4, G4, F4, E4, D4. Dynamics: mp, pp. Performance markings: Fluido, 2.

Musical staff 6: Treble clef. Notes: G4, A4, Bb4, G4, F4, E4, D4. Dynamics: pp, p, mf. Performance markings: anim., 1, 1, 1.

Musical staff 7: Treble clef. Notes: G4, A4, Bb4, G4, F4, E4, D4. Dynamics: f. Performance markings: anim., allarg., Tempo I, 1, 2, Drammatico, ben f marcato.

Musical staff 8: Treble clef. Notes: G4, A4, Bb4, G4, F4, E4, D4. Dynamics: anim. Performance markings: anim., 61.

Musical staff 9: Treble clef. Notes: G4, A4, Bb4, G4, F4, E4, D4. Dynamics: anim., molto allarg., ff. Performance markings: anim., 6, 9, III Tempo I, pass.

Musical staff 10: Treble clef. Notes: G4, A4, Bb4, G4, F4, E4, D4. Dynamics: mp. Performance markings: anim., 5, 6, poco.

Musical staff 11: Treble clef. Notes: G4, A4, Bb4, G4, F4, E4, D4. Dynamics: mf. Performance markings: anim., 31, Appassionato, anim., 1, 4.

Musical staff 12: Treble clef. Notes: G4, A4, Bb4, G4, F4, E4, D4. Dynamics: anim. Performance markings: anim., 91, 3.

Handwritten musical score for Oboe 1, page 2. The score consists of five staves of music with various annotations and performance instructions.

- Staff 1:** Starts with *anim.* and *allarg.*. The music features a melodic line with a *ben f* dynamic marking.
- Staff 2:** Includes a section marked **IV Maestoso**. Dynamics range from *ff* to *f*. A *molto* marking is present. Measure numbers 103 and 104 are circled.
- Staff 3:** Marked *allarg. Doloroso*. Dynamics include *pp immaterialo* and *mp*. A *Funebre* section is indicated with an upward arrow. Measure numbers 111 and 121 are circled.
- Staff 4:** Features a *mp* dynamic and an *allargando* instruction. A triplet of notes is marked with a '3'.
- Staff 5:** Marked *allarg.*. The music consists of a series of notes on a single pitch, with measure number 131 circled.

Seven empty musical staves, each consisting of five horizontal lines, provided for additional notation or as a template.

Oboe 2

À la mémoire de mon Père
Chant des apatrides

Saban Nchifor

I Funebre (No 56)

Musical notation for measures 1-24. Includes dynamics: *p poco*, *p*, *mp*, *mf*. Performance markings: *animando*, *Larghetto*. Measure numbers: 11, 14, 24. Section marker: II Doloroso 5.

Musical notation for measures 24-34. Includes dynamics: *pp*, *p*, *mf*, *f*. Performance markings: *anim.*, *allarg.*, *Tempo I*. Measure numbers: 31, 34, 41, 51, 52. Section marker: III.

Musical notation for measures 34-61. Includes dynamics: *mf*, *f*, *ff*. Performance markings: *ben f marcato*, *anim.*, *sub. allarg. 6*, *Tempo I*. Measure numbers: 61, 69. Section marker: III.

Musical notation for measures 61-84. Includes dynamics: *mp*, *poco*, *ff*. Performance markings: *anim.*, *Appassionato*, *3 (anim.)*. Measure numbers: 71, 84.

Musical notation for measures 84-91. Includes dynamics: *mp*, *mf*. Performance markings: *anim.*. Measure numbers: 91.

Musical notation for measures 91-104. Includes dynamics: *ff*, *molto*, *ff*, *f*. Performance markings: *anim.*, *ben f Maestoso*. Measure numbers: 101, 104.

Musical notation for measures 104-121. Includes dynamics: *pp*, *mp*. Performance markings: *immaterialo*, *Funebre*. Measure numbers: 111, 121.

Clarinetto 1
(in Sib)

A la mémoire de mon père
<< Chant des apatrides >>

Surban Nischfor

I Funebre (♩=56) (11) anim.

Larghetto (21) Doloroso

II (31) mp

anim. (41) mp **Drammatico**

ben f marc.

anim. (51) 6 **pass.**

ben f (61) 9 **allarg.**

III Tempo I (71) anim.

mp **poco**

anim. (81) 3 **mf appassionato (sempre anim.)**

anim. (91) 2 **ben f**

IV Maestoso (101) ff **allarg.**

allarg. **molto** **f** **molto**

Doloroso (111) 4 **pp immaterialo** **allarg.** (121) 3 **mp** **funebre**

(131) 1 **allarg.** **P** **PP** **P** **PP**

Clarinetto 2
(in Sib)

A la mémoire de mon Père
<< Chant des apatrides >>

Saban Nchifor

I Funebre (dn 56)

11 animando - Larghetto
mp mf

II Doloroso (dn 60)

31 Fluido
pp

41 anim.
allarg. Tempo I
51 Drammatico
mf f ben f marcato

61 anim.
allarg. Tempo I
71

81 anim.
mf appassionato

91 anim.
mf allarg. molto ff f

111 allarg. Doloroso
121 immaterialo Funebre
pp mp

131 allarg. Funebre
p pp

Fagotto 1

À la mémoire de mon Père
« Chant des apatrides »

Sarban Nichifor

I Funebre (In 56)

Handwritten musical notation for the first system, measures 1-11. Includes dynamics *pp*, *poco*, *p*, and *P*. A circled measure number 11 is present.

Handwritten musical notation for the second system, measures 12-21. Includes markings *anim.*, *Larghetto*, and dynamics *p*, *mp*, and *mp*. A circled measure number 21 is present.

Handwritten musical notation for the third system, measures 22-31. Includes marking *Doloroso* and dynamics *pp*. A circled measure number 31 is present.

Handwritten musical notation for the fourth system, measures 32-41. Includes dynamics *pp*, *poco*, *p*, and *mp*. A circled measure number 41 is present.

Handwritten musical notation for the fifth system, measures 42-51. Includes markings *anim.*, *allarg.*, and *Tempo I*. Dynamics *mf* and *f* are used. A circled measure number 51 is present.

Handwritten musical notation for the sixth system, measures 52-61. Includes marking *Drammatico* and *anim.*. Dynamics *mf* and *f* are used.

Handwritten musical notation for the seventh system, measures 62-71. Includes markings *anim.*, *allarg.*, and *Tempo I*. Dynamics *mf* and *mp* are used. A circled measure number 71 is present.

Handwritten musical notation for the eighth system, measures 72-81. Includes marking *anim. sempre* and *Appassionato*. Dynamics *p* and *mp* are used. A circled measure number 81 is present.

Handwritten musical notation for the ninth system, measures 82-91. Includes marking *anim.* and *liscio*. Dynamics *mp*, *mf*, and *f* are used. A circled measure number 91 is present.

Handwritten musical notation for the tenth system, measures 92-101. Includes marking *anim.* and *allarg.*. Dynamics *ben f* and *ff* are used. A circled measure number 101 is present.

Handwritten musical notation for the eleventh system, measures 102-111. Includes marking *Doloroso* and *pp legatissimo*. Dynamics *pp* and *pp* are used. A circled measure number 111 is present.

Handwritten musical notation for the twelfth system, measures 112-121. Includes marking *Solo* and *mp espress.*. Dynamics *mp* and *mp* are used. A circled measure number 121 is present.

Handwritten musical notation for the thirteenth system, measures 122-131. Includes marking *Solo* and *pp*. Dynamics *mp*, *poco*, and *pp* are used. A circled measure number 131 is present.

Fagotto 2

A la mémoire de mon Père
« Chant des apatrides »

Saban Nchifor

I Funebre (In 56)

5

11

21

poco

anim.

Larghetto

p

mp

mp

II Doloroso

31

41

mf

pp

p

mp

mf

anim.

allarg. Fluido

mp

51

61

anim.

allarg. Tempo I

f

mp

mf

precip.

Drammatico

ben f marc.

anim.

71

81

allarg.

Tempo I

6

2

2

anim.

Pisair

Pisair

pass. sfz

Appassionato (sempre anim.)

p

mp

mf

mf

f

91

101

111

anim.

ben f

allarg.

101

IV Maestoso

ff

allarg. Doloroso

legatissimo

ben f

f molto

pp

poco

121

131

Funebre

allarg.

pp

mp

p

poco

mp

f

pp

allarg. sempre

poco

pp

pend.

Corno 1
(in Fa)

À la mémoire de mon Père
<< Chant des apatrides >>

Surban Nichifor

I Funebre (n° 56)

pp *perc.* *animando* *Con Sord.* *p* *Larghetto* 7 11 21 2 2

pp *rit.* 3 *II Doloroso* 31 6

pp *anim.* *allarg. Tempo I* *mp* *Via Sord.* *animando* 41 51 *precipitando Drammatico* *benf marc. e sost.*

anim. 61 *sfz* *sfz* *pass.*

III Tempo I *P* *pliscio (bouche)* 71 1 *P* *pliscio (bouche)* *anim.*

Con Sord. 81 *Via Sord.* *anim.* *f*

anim. 91

anim. *benf* *ff* *molto* *ff* *III* *IV Maestoso* 101 3 *allarg.*

Doloroso 111 *Con Sord.* 121 2 *allarg.*

allarg. sempre 131 *pp* *p* *pp* *perd.*

Corno 2
(in Fa)

À la mémoire de mon Père
« Chant des apatrides »

Șerban Nichifor

I Funebre (♩ 56)

Musical notation for the first system, measures 1-21. Includes dynamics *pp*, *poco animando*, *Con Sord.*, *Larghetto*, and a circled measure number 21.

Musical notation for the second system, measures 21-31. Includes dynamics *pp*, *rit.*, *Doloroso*, and circled measure numbers 31 and 6.

Musical notation for the third system, measures 31-41. Includes dynamics *pp*, *Via Sord.*, *animando*, *allarg.*, and circled measure numbers 41 and 6.

Musical notation for the fourth system, measures 41-51. Includes dynamics *f*, *Tempo I*, *precip.*, *Drammatico*, *ben f marcato e sostenuto*, *animando*, *allarg.*, *(frullato)*, *Tempo I*, and circled measure numbers 51 and 6.

Musical notation for the fifth system, measures 51-61. Includes dynamics *f*, *pliscio*, *(bouche)*, *anim.*, *Con Sord.*, *poco mp*, and circled measure numbers 71 and 81.

Musical notation for the sixth system, measures 61-91. Includes dynamics *(anim. →)*, *poco mf*, *Senza Sord.*, *ben f*, and circled measure numbers 91 and 4.

Musical notation for the seventh system, measures 91-101. Includes dynamics *sub.allarg.*, *ff*, *molto*, *ben ff*, *Maestoso*, *allarg. Doloroso*, and circled measure numbers 101 and 111.

Musical notation for the eighth system, measures 101-121. Includes dynamics *Con Sord.*, *allargando*, *pliscio*, and circled measure numbers 121 and 6.

Musical notation for the ninth system, measures 121-131. Includes dynamics *(allarg.)*, *pp*, *perd.*, and circled measure numbers 131 and 1.

Tromba 1
(in D)

A la mémoire de mon Père
<< Chant des apatrides >> Suban Nichifor

I Funebre (1/4 56)

Handwritten musical score for Tromba 1, featuring various movements and markings. The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It includes several sections and markings:

- Section I: Funebre (1/4 56)**
 - Markings: *anim.*, *Con Sord.*, *Larghetto*, *rit.*, *mp*, *in rilievo*, *mf*, *Sub. pp*, *animando*.
 - Measure numbers: 10, 11, 21, 31, 41, 51.
- Section II: Doloroso**
 - Markings: *mf*, *Sub. pp*, *rit.*, *anim.*, *allarg.*, *Tempo I*, *f*, *pp*, *mp*.
 - Measure numbers: 61, 71, 81, 91.
- Section III: Tempo I**
 - Markings: *anim.*, *Con Sord.*, *Appassionato*, *mp*, *pass.*.
 - Measure numbers: 71, 81, 91.
- Section IV: Maestoso**
 - Markings: *anim.*, *ff*, *molto*, *ff*, *molto*, *allarg.*, *Doloroso*, *allarg.*, *Con Sord.*.
 - Measure numbers: 101, 111, 121, 131.
- Section V: Funebre (121)**
 - Markings: *mp*, *pp*, *Con Sord.*, *sempre*, *allarg.*, *mp dolce*, *pp*, *pp*, *perd.*.
 - Measure numbers: 121, 131.

Campàne

A la mémoire de mon Père
<< Chant des apatrides >>

Sébastien Nicheif

I Funebre (dn 56)
(sempre con Martello)
sempre *p* *dolce*

II Doloroso (dn 60)
p *mp* *f* *Tempo I*

III Tempo I
f *p*

IV Maestoso (dn 66)
mp *mf* *fff* *sempre pp lontano*

Doloroso
(Bacchette morbide di Vibf.)
(Martello)

Funebre (dn 56)
(Martello) *poco* *mp* *pp* *allargando* →

(Bacc. di Vibf.)
(Mart.) (Bacc. Vibf.)
(longa)
ppp immateriale

Violini I

A la memoire de mon Pere
<< Chant des apatrides >>

Saban Nichifor

I Funebre (L. 56)

II Dolrososo (L. 60)

Tutti Arco

Sub. Fluido (L. 64)

poco allarg. (L. 50)

(Vni I)
Sempre anim. - - - - -2- sub. allarg. Tempo I - Funebre (ln 56)

The score is written for Violin I and consists of several systems of music. The first system begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It includes dynamic markings such as *mf* and *p.p. precipitando*, and performance instructions like *sub. allarg.* and *Tempo I - Funebre (ln 56)*. The second system features a *Loco Unis.* section with a *poss. sfz* marking and a *molto allarg.* instruction. The third system is marked *Pizz.* and *(unis.)*, with *sub. P ben vibrato* and *p.p. anim.* markings. The fourth system continues with *p.p. animando*. The fifth system is marked *Sempre anim.* and includes a circled measure number 81. The sixth system is marked *Sempre anim.* and includes *Arco* and *mp appassionato* markings. The seventh system is marked *Sempre anim.* and includes a circled measure number 91 and *mf* markings. The score concludes with a double bar line and the instruction *V.S.!!!* (Veni Subito!!!).

Sempre anim.

Handwritten musical notation for the first system, featuring a treble clef and a 2/4 time signature. The music consists of eighth and sixteenth notes with various articulations. Performance markings include *mf*, *div.*, and *sub. allarg.*. A circled measure number '101' is present.

Handwritten musical notation for the second system, including a treble clef and a 3/4 time signature. It features a key signature change to two flats. Performance markings include *ff*, *benf*, *molto poco allarg.*, and *molto*. A circled measure number '101' is present.

Handwritten musical notation for the third system, including a treble clef and a 2/4 time signature. Performance markings include *Doloso*, *pp*, *lento sempre*, *molto*, and *poco incalzando*. A circled measure number '111' is present.

Handwritten musical notation for the fourth system, including a treble clef and a 2/4 time signature. Performance markings include *poco allargando*, *A Tempo (Vn 62)*, *poco incalzando*, *Sub. poco a poco*, *poco a poco*, *mf dolce*, and *Funebre (Vn 56)*. A circled measure number '121' is present.

Handwritten musical notation for the fifth system, including a treble clef and a 2/4 time signature. Performance markings include *gliss. lento - immateriato*, *poco a poco*, *pp lontano*, *p.p. allargando*, *pp lontano*, *(non tremolo)*, *(non vibrato)*, *PPP liscio*, and *PPP V (non tremolo) (non vibrato) liscio*. A circled measure number '121' is present.

Handwritten musical notation for the sixth system, including a treble clef and a 2/4 time signature. Performance markings include *PPP sempre liscio*, *sempre*, *(131) allargando*, *perd.*, and **FINE**. A circled measure number '131' is present.

Violini II

A la mémoire de mon père
<< Chant des aînés >>

Saban Nichefor

I Funebre (lu 56)

div. *p* *poco*

11 *p* (non tremolo)

Larghetto (lu 72)

p.p. anim. *mp*

29 *mf* *pp sub.*

II Doloroso

pp

31 *poco* *p* *allarg.*

Fluido

pp

41 *poco* *p*

anim. *mp* *mf* *f* *Tempo I*

51 *precip.* *mf* *f* *Drammatico* *ben f marc.*

anim.

61 *animando* *sforz* *sforz* *Tempo I*

sub. allargando

P ben vibrato

unis.

71 *P*

p.p. animando

anim.

81

anim.

Arco

anim.

mf

91

anim.

mf

101 *Maestoso*

ben f

molto

allarg. *Dolorosa* *lontano*

unis.

111

Funebre

mf dolce

121

gliss. lento - immaterialo

poco a poco

131

pp

poco a poco allargando

ppp

perd.

Viola

A la memoire de mon Pere
« Chant des apatrides »

Saban Nchifor

I Funebre (du 56) div. *p* *poco*

(11) *mp* *animando* *Larghetto* (du 72) *rit.* 3 7

II Doloroso *pp* *un.* *allargando* *Fluido* *un.*

(41) *poco* *animando* *div.* *allargando*

mp *Arco* *un.* *f* *precipitando* *Drammatico* (du 74) *div.* *mf marcato*

animando (61) *animando* *stz* *stz* *poss.* *allargando*

(Viola) **Tempo I - Funebre** -2-

(div.) **Pizz.**
sub. P ben vibrato

anim. → **71** **Arco**

anim. → **Appassionato**
mp

anim. → **mf** **91**

anim. → **f**

allarg. **molto** **101** **Maestoso**
ff **benf**

Doloroso
unis.
molto **allarg.** **poco**

111 **incalzando**

allarg. **A Tempo (♩=62)** **incalzando**

allarg. **p.a.p.** **Funebre** **121** **gliss. lento-immateriale**
poco a poco **mf dolce** **poco a poco** **PP**

p.a.p. **allarg.** **poco a poco** **131**
div. **mp vibrato** **poco** **PP** **poco** **perd.**

(Celli)

71

Pizz.

Pizz.

anim.

Arco

anim.

81

anim.

mp appassionato

anim.

mf

91

anim.

f

allargando

ben f

molto

3/4

IV *Maestoso* (♩=66)

Unis.

ff

ben ff

f

pp

allarg.

Doloroso

lascio, poco vibr.

111

incalz.

allarg.

A Tempo (♩=62)

incalzando

allargando

pp sempre

Funebre

mf dolce

121

div.

mp

poco

mp

mp

ben vibr.

pp

poco

↑ poco a poco allargando ↑

sempre allargando

poco

pend.

131

pp

poco

pend.

(Cb.)

Handwritten musical score for Cello (Cb.) with various annotations and performance instructions.

Staff 1: *anim.* → *mp* → *mf*

Staff 2: *anim.* (91) *mf*

Staff 3: *anim.* *mf* → *f*

Staff 4: *allarg.* *ben f* → *molto* (101) *Maestoso* (♩66)

Staff 5: *allarg.* *Pizz.* *div.* *pp* *Doloroso* (♩62) (2) (3) (4) (5) (11) (6)

Staff 6: (7) *allarg.* (8) (9) (10) (11) (12) (13) (14) *Arco* *div.* *mf dolce*

Staff 7: (124) (1) (2) (3) (4) (5) (6) (7) (8) *allargando* *pp* *ppp* *poco pp*

Staff 8: (allarg.) *pp* *pend.* (131)

Additional performance instructions include: *incalzando*, *molto*, *pp*, *ppp*, *poco a poco*, *mf*, *mf dolce*, *ben f*, *div.*, *Arco*, *poco marcato*, *pp*, *ppp*, *poco pp*.