



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: DIONYSIES I-IX [cycle]

Composer: Nichifor, Serban

Licence: Copyright © Serban Nichifor

Publisher: Nichifor, Serban

Instrumentation: Mixed Ensemble

Style: Modern classical

Serban Nichifor on [free-scores.com](http://www.free-scores.com)

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SERBAN NICHIFOR

DIONYSIES I

PERPETUUM MOBILE

(Dionysios I)

Șerban NICHIFOR
(1978)

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

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

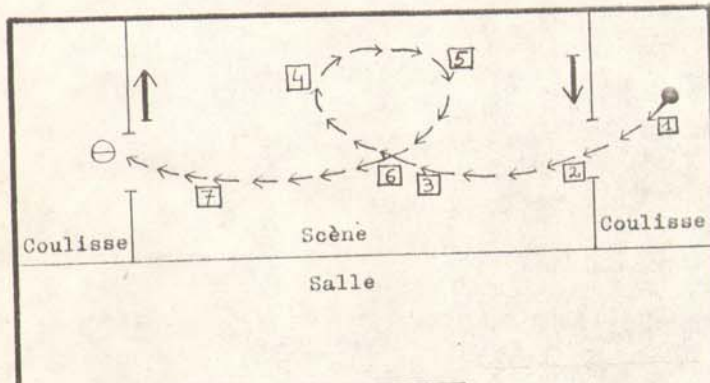
Erklärung wenig gebräuchlicher Zeichen:

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

DIONYSIES I

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

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



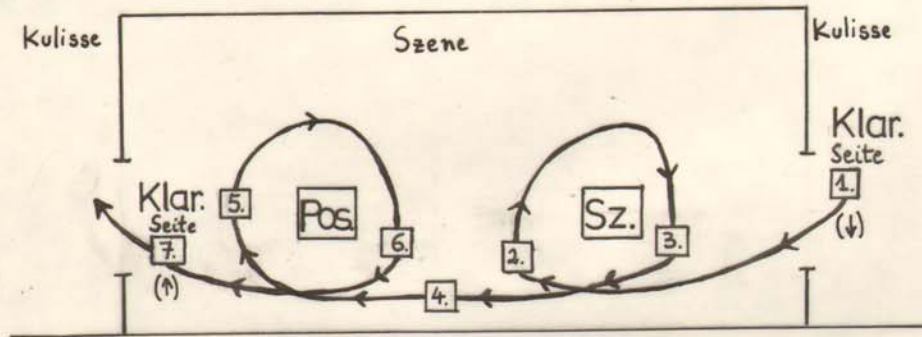
- ← ● = point du départ
- ⊖ = point de l'arrivée
- n = pupitre avec la page "n"

Legend a

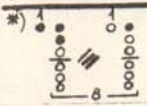
- ▲ - le son le plus aigu
- ▼ - le son le plus grave
- Σ - trémolo très rapide et irrégulier
- Ⓢ↑ - ottava alta
- Ⓛ. - loco
- ♯ - dièse intempéré sonnant un peu plus bas (entre ♯ et ##)
- slap. - slaptongue (son percuté avec la langue)
- ♪ - hauteur de son indéterminée
- HÂ - interjection prononcée phonétiquement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

Diagnose I-II

Paul Nisch



The musical score consists of 12 staves of handwritten notation. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various note values, slurs, and accents. A dynamic marking of *mf giocoso* appears in the sixth staff. The seventh staff features a dynamic marking of *f furioso*. The music is characterized by intricate rhythmic patterns and melodic lines, with many notes marked with slurs and accents. The final staff of the page includes a small diagram of a guitar fretboard with a scale pattern.

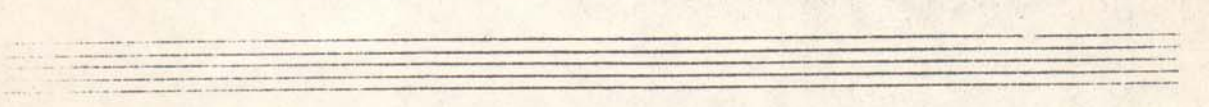




mp lusingando



mf giocoso



p misterioso

ff frivolo

81

82

83

84

81

mp

lusingando

pp faceta mente

slap tongue

mp lugubre

normale legatissimo
f furioso

mf giocoso

Handwritten musical score for a single melodic line on a grand staff. The score consists of 11 staves of music. The key signature has one sharp (F#) and the time signature is 4/4. The music features various dynamics including *pp*, *mf*, *f*, *ff*, and *p*. Performance markings include slurs, accents, and specific articulation symbols like '8' in a circle with an upward arrow and 'L' in a circle. The final staff is marked *f legatissimo quasi glissando*.

spiegando

sforzando

slap tongue
mPulgrave

Cl.

Vox

poco

u

poco

Hâ

Hâ

Hâ

Cl.

Vox

Hâ

Hâ

ô

4

Cl.

Vox

decreasing

(↑)

ô

ô

4

Vox

Hâ

Hâ

Hâ

ô

Vox

ô

4

Vox

4

perdendosi

Hâ

attaca

Dionysies II

SERBAN NICHIFOR

DIONYSIES II

Şerban Nichifor

CAROLS

(Dionysies II)

edition modern

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

C A R O L S
(Dionysies II)

L.

Serban NICHIFOR
(1978)

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

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

Dauer: ca. 7'30"

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




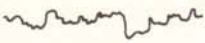


O, welch wundersame Kunde
kommt aus Bethlehem
heute ist geboren
Gottes Sohn
wie die Propheten es geweissagt...

(rumänische Weihnachtsfolklore)

Ausführende:

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

Erklärung wenig gebräuchlicher Zeichen:

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

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

ă = ə
ȳ = ŷ
ş = ŝ
ce = tse
ci = tsi

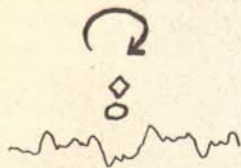
- ▲ - möglichst höher Ton
▼ - möglichst tiefer Ton

Durée: ~ 6'30"

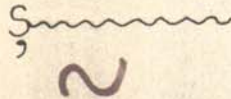
C A R O L S
(Dionysies II)

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

Explication de quelques signes peu usités:



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



- son murmuré (prononcé Ch)
- déroulement temporel libre

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

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

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

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

ă = ə
î = i
ș = ʃ
ce = tse

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

Pentru LIANA

DIONYSIES II (for Trombone and Percussion)

Durata: ~7'
(Duration)

COLINDE (CAROLS)

Serban Nichifor
(1978)

Moderato con feroceza

Tm. $\frac{3}{4}$ *gliss. harm.* *ffp* *malta* *sempre ff frullato*

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

Gr. c. $\frac{3}{4}$ *sffz* *P poco marcato* *simile*

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

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

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

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

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

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

Tn. *sffz* *sffz* *sffz* *sffz* *sffz* *sffz*

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

Tn. *sffz* *sffz* *sffz* *sffz*

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

Tn. *sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *sffz*

Vox I *PPPP non vibrato*

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

Vox I *glissando* *mp vibrato molto*

Vibf. *con motore* *mp*

Tn. *mf* *ff* *mf* *ff*

Vox I *molto* HA HA

Vibf.

Tn. *ff* *mf* *mf*

Vox I HA HA

Tn. *ff* *molto* sempre *ff* con brio

Vibf. *f* *sonore*

Tn.

Vibf.

Tn. *pp sub.*

Vibf. *f*

Tn. *mf vibrato* *f sonore*

Vibf. *f*

Tn. *ff drammatico* *gliss*

Tn. *mp staccatissimo, improvvisando*

Vibf.
B. Ch. *PPP possibile, come ego*

Tm. *pp esitando*

B. Ch.

Tm. *f deciso* *molto* *PPP* *molto* *quasi portamento*

B. Ch. *l.v.* $\frac{2}{4}$

Vibf *mf*

Tm. *fff*

Vox II *sempre ff*
(falsetto sempre gridare)

Gr. c. *PP come eco*

B. Ch. *ff subito*

Tm. $\frac{5}{8}$

Vox II $\frac{2}{4}$

Gr. c.

Tm. 

Vox II 

Gr.c. 

Tm. 

Vox I 

Vox II 

Gr.c. 

ff (falsetto)

Tm. 

Vox I 

Vox II 

Gr.c. 

quasi gridare

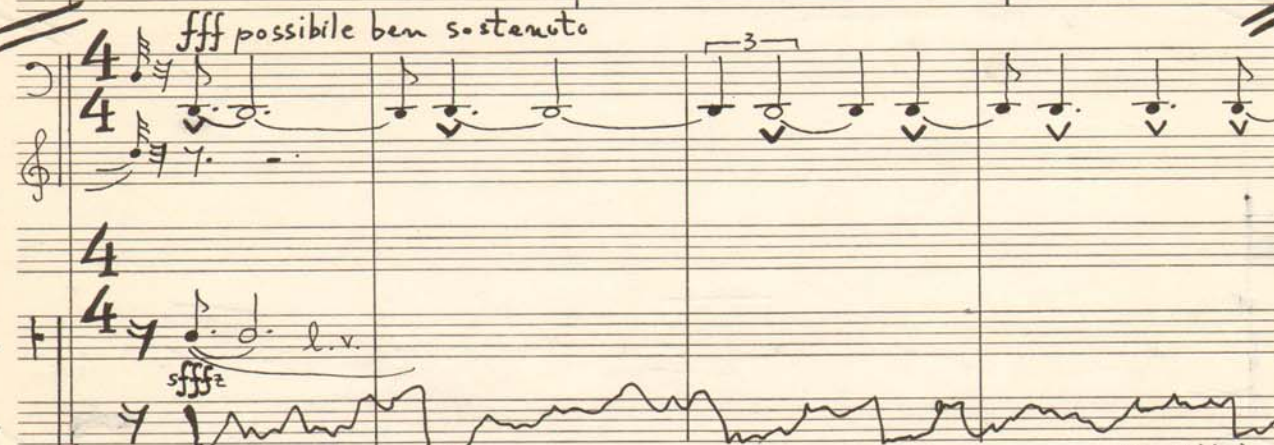
Tm. 

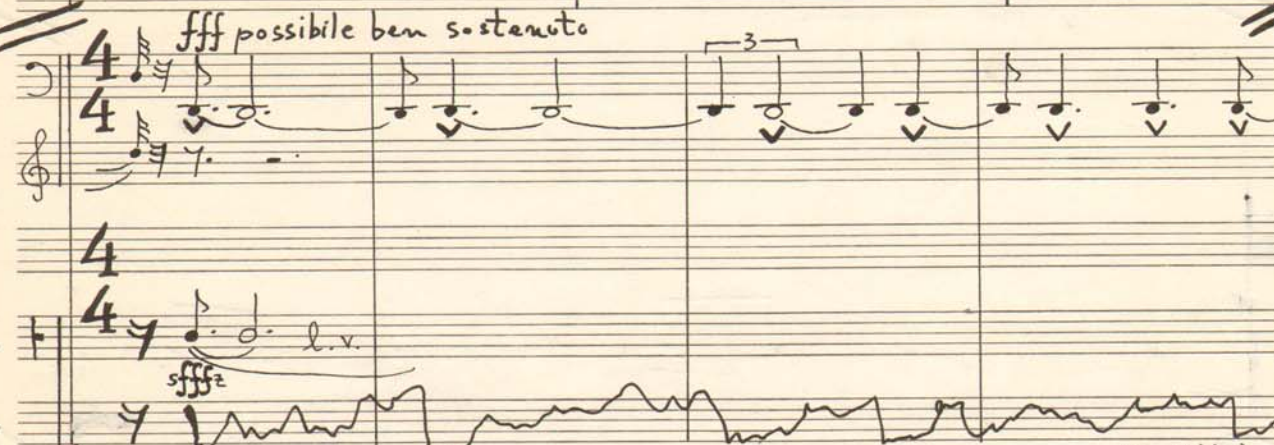
Vox I 

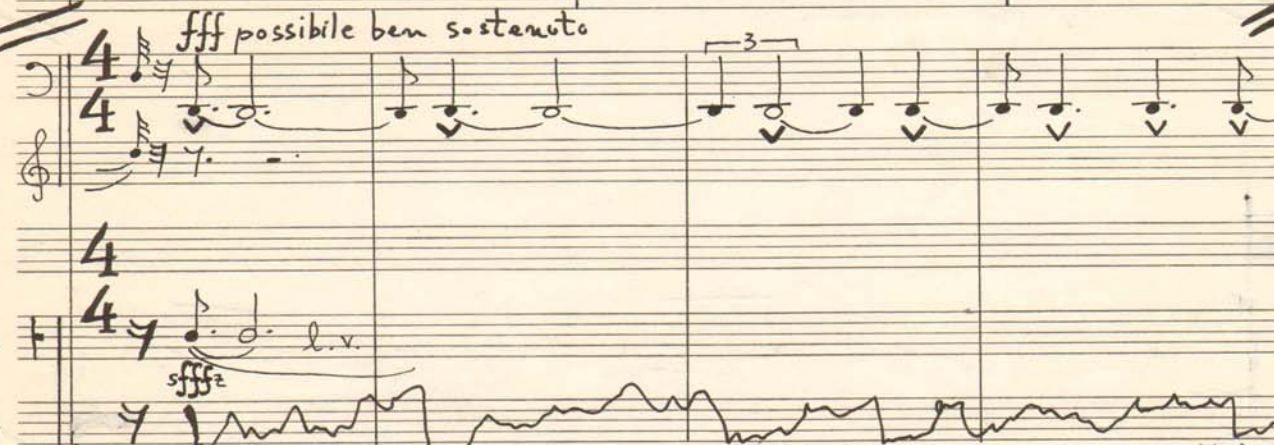
(émission nasale)

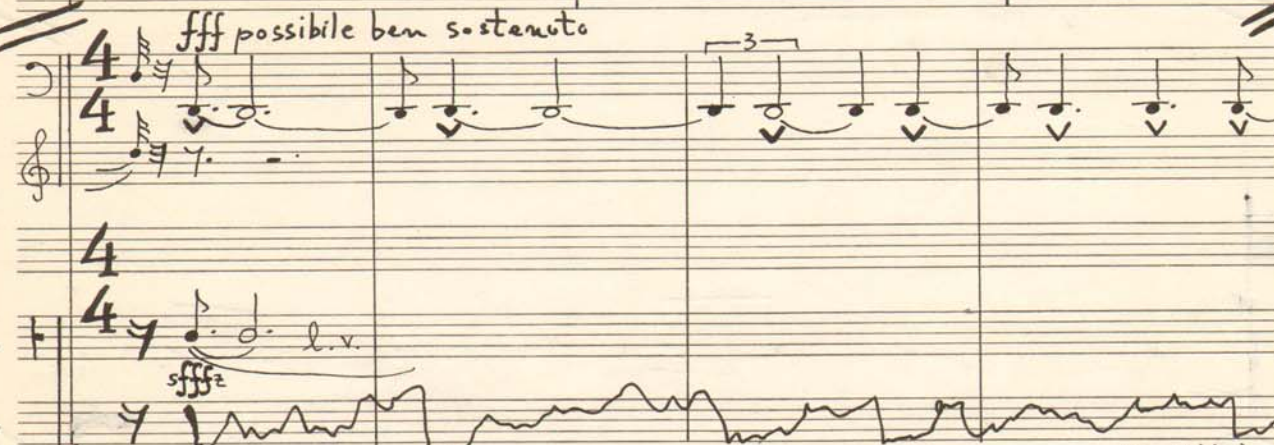
Tm.  4/4

Vox I  4/4

Tm. *fff possibile ben sostenuto*  4/4

Vox I  4/4

Tamt.  4/4

B.Ch.  4/4

Tm.  4/4

B.Ch.  4/4

B.Ch.  4/4

Tm. *(normale)*  4/4

Vibf. *fff disperato*  4/4

B.Ch.  4/4

Leato

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

Vox II *mp dolce* *(falsetto)* *CE*

Vibf. *(l.v.)*

B.Ch. *(tacet)*

Vox II VES — TE MI — NU — NA — TĂ

Vibf.

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

Vox II DE — LA BE — TLEM NI — SE — A — RA

Vibf.

Celesta

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

Vibf.

mp fischio

Vox I

Celesta

Vox II

Vibf.

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

Vox I

Celesta

Vox II

Vibf.

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

Vox I

Celesta

Vox II

Vibf.

SPUS PRO - RO cii *mp* fischio

Vox I

Celesta

Muta in Trombone

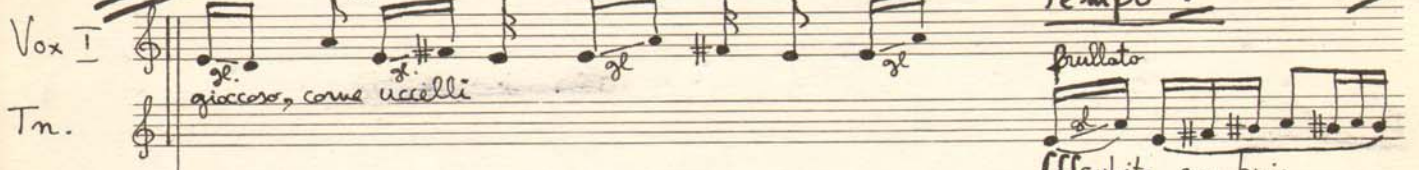
Vox II

Vibf.

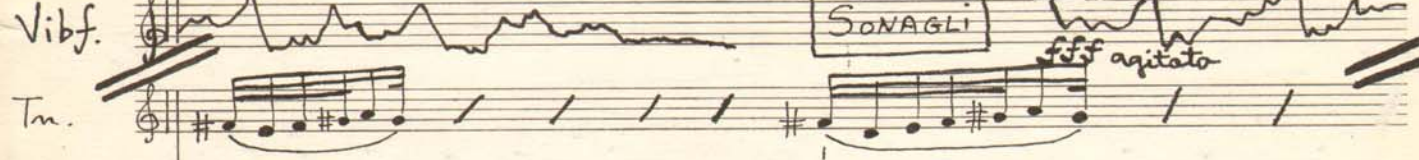
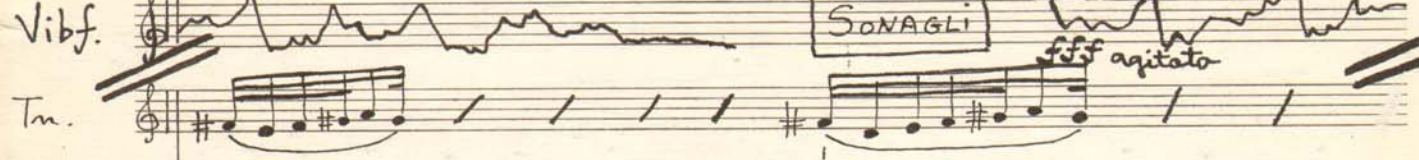
Vox I 

Vox II 

Vibf. 

Vox I 
Tn. 

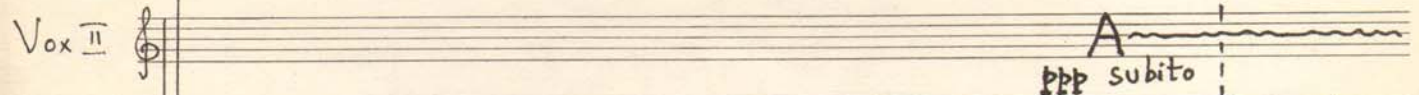
Vox II 

Vibf. 
Tn. 

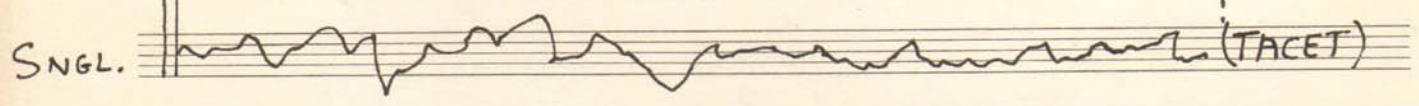
SNGL. 



Gr.c. 

Tn. 

Vox II 

Gr.c. 

SNGL. 

(in trombone)
 Vox I *pp*
 Vox II *sfz* *ppp*
 (arco) 
 (in trombone con sord.) *quasi portamento*
 Vox I *mp* (tacet)
 Taut.  (tacet)

Sehan Nichifer,
 Darmstadt,
 2. VIII - 1978.
 (ora 23)

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

CAROLS

(Dionysies II)
 To Liana

SERBAN NICHIFOR

MOTTO (ad lib.)

Vox I *in trombone con sord. cea 40"*

Sngl. (i spirare) *pp* (e spirare) *pp* come eco *l.v.* *allargato Subito*

Moderato con fierezza (♩=80-92) 12 12

Trombone *gliss. harm.* *ff* *p* *molto* *sempre ff fruttato (quasi glissando armonico)*

Vox II *grando* *HÀ*

Tam-tam *3* *4* *ffz*

Gran cassa *6* *6* *6* *6*

Ossia Timpano

p poco marcato

Tn. *12* *6* *12* *6* *ffz* *ffz*

Gr.c. *6* *6* *6* *6* *simile* *ff* *p* *ff* *p*

Tn. *12* *12* *12* *ffz*

Gr.c. *6* *6* *6* *ff* *p*

*-Zu diesem Moment ist es möglich zu inserieren "Perpetuum Mobile"(Dionysies I) für Es-Klarinette
 © 1978 by edition modern münchen M 2055 E

Tn. *12* *12* *6* *12*
sfz

Gr.c. *6* *6* *6* *6*
ff *p*

Tn. *12* *12* *12* *12*
sfz sfz *sfz* *sfz* *sfz sfz* *sfz sfz* *sfz*

Gr.c. *6* *6* *6* *6*
ff *p* *ff* *p* *ff* *p* *ff* *p* *ff*

Tn. *12* *12* *12* *6*
sfz *sfz*

Gr.c. *6* *6* *6* *6*
p *ff* *p* *ff*

Tn. *12* *12* *12*
sfz sfz sfz sfz *sfz sfz* *sfz sfz* *sfz*

Gr.c. *6* *6* *6*
p *ff* *p* *ff* *p*

Tn. *12* *12* *12*
sfz sfz sfz sfz sfz

Gr.c. *6* *6* *6*
ff p ff p

Tn. *12* *6* *12*
sfz sfz sfz sfz sfz sfz sfz sfz

Vox I *Sempre Rubato*
in trombone
pppp non vibr.

Gr.c. *6* *6* *6*
ff p ff p ff p ff p
ff secco

Vox I *glissando*
mp vibr. molto

Vibrafonos con motore *mp*

Tn. *12* *12* *6*
mf ff mf

Vox I *mallo* *A-* *A-*

Vibf. *L.v.*

Tn. *ff* *mf* *mf* *mf*

Vox I 4- 4-

Tn. *ff* *molto*

Tn. *sempre ff con brio*

Vibf. *f sonore*

Tn. *f*

Vibf. *f*

Tn. *ppsub.* *mf vibrato* *gliss.*
Vibf. *(l.v.)* *f*

Tn. *f sonore*
Vibf. *(l.v.)*

Tn. *ff drammatico* *gliss.*
Bamboo Chimes *pppp possibile*

Tn. *mp staccatissimo, improvisando*
B.Ch. *come eco*

Tn. *pp esibando*

B.Ch.

Tn. *f deciso* *quasi portamento* *molto* *ppp* *molto*

B.Ch. *6v.*

Vibf. *mf*

2
4

Tn. *Tempo I (giusto)* *sffz* *(8↑ ad libitum)* *sempre ff*

Vox II *(falsetto sempre gridare)*

Gr. c. *pp come eco* *ff subito*

B.Ch.

First system of musical notation. It consists of three staves: Tn. (Trombone), Vox II (Voice II), and Gr.c. (Guitar). The Tn. staff features a melodic line with triplets and a change in time signature from 2/4 to 3/4. The Vox II staff has a vocal line with triplets and a 5/8 time signature. The Gr.c. staff provides a rhythmic accompaniment. The system concludes with a large '2/4' time signature.

Second system of musical notation, continuing the three staves (Tn., Vox II, Gr.c.). The Tn. staff continues with melodic lines and triplets. The Vox II staff features more vocal lines with triplets and a 2/4 time signature. The Gr.c. staff continues with rhythmic accompaniment. The system concludes with a large '3/16' time signature.

Third system of musical notation, continuing the three staves (Tn., Vox II, Gr.c.). The Tn. staff includes a section marked '(loco)'. The Vox II staff features vocal lines with triplets and a 3/16 time signature. The Gr.c. staff continues with rhythmic accompaniment. The system concludes with a large '16/4' time signature.



Musical score system 1, measures 1-4. The system includes four staves: Tn. (Trumpet), Vox I (Voice I), Vox II (Voice II), and Gr.c. (Guitar). The key signature has two flats (B-flat and E-flat). The time signature is 2/4. The Tn. staff features a melodic line with slurs and fingerings (3, 5). The Vox I staff has a melodic line with a dynamic marking of *ff* (falssetto) and a fermata. The Vox II staff has a melodic line with a fermata. The Gr.c. staff has a rhythmic accompaniment. A large '2' and '4' are written vertically between the Tn. and Vox I staves.



Musical score system 2, measures 5-8. The system includes four staves: Tn., Vox I, Vox II, and Gr.c. The Tn. staff features a melodic line with slurs and fingerings (10, 5, 3, 5). The Vox I staff has a melodic line. The Vox II staff has a melodic line with a dynamic marking of *quasi gridare* and a fermata. The Gr.c. staff has a rhythmic accompaniment. A large '2' and '4' are written vertically between the Tn. and Vox I staves.



Musical score system 3, measures 9-12. The system includes two staves: Tn. and Vox I. The Tn. staff features a melodic line with slurs and fingerings (10, 5, 5). The Vox I staff has a melodic line. A large '2' and '4' are written vertically between the Tn. and Vox I staves.

Tn. *quasi mormorando*

Vox I *emissione nasale*

Tn.

Vox I

Tn. *(8[↑] ad libitum)*

Vox I *fff possibile ben sostenuto*

Tam-t. *s.fff* *l.v.*

B.ch. *fff*

Tn.

B.ch.

(frullato) (normale)

Tn. *fp*

Vibf. *fff disperato (l.v.)*

B.ch. *(l.v.)*

Tn. *

ff *pp sub.*

Lento

MUTA IN CELESTA

Vibf. *(quasi gliss.)* *(l.v.)*

B.ch. *(TACET)*

Vox II *(falsetto)* *mp dolce*

Vibf. *sempre p*

CCB 10"

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

Vox II

Vibf.

VARIANTE (p. 10 n) 2055 E

Cel.

VoxII

Vibf.

VoxI

fischio
mp

Cel.

VoxII

Vibf.

VoxI

Cel.

VoxII

Vibf.

Vox I

Cel.

Vox II

Vibf.

fischio
mp

Vox I

Cel.

Vox II

Vibf.

Muta in trombone

Vox I

Vox II

Vibf.

gliss.

(fischio)
 Vox I *gioco* *gioco* *gioco* *gioco*
 giocoso, come uccelli

(fischio)
 Vox II *gioco* *gioco* *gioco*
 giocoso, come uccelli

Tempo I
(loco)
 frullato
 fff subito, con brio

SONAGLI
 fff agitato

Tn.

Sngl. *sempre fff* *l.v.*

Gr.C. *fff subito, ben marcato*

Tn. **Lento** (TACET)

Vox II *ppp subito*

Gr.C. (TACET)

Sngl. (TACET)

(in trombone)

Vox I *R* *pp* *S* *ppp*

Vox II *A* *sfz* *S* *ppp*

Vox I

Vox II

Tam. t. (arco) *l.v.* *p*

(cca. 25")

in trombone con sord. *(respirare ad lib.)* (TACET)

Vox I *mp* *lontano*

Tam. t. *l.v.* *mp* (TACET)

DARMSTADT
2 - VIII - 1978

SERBAN NICHIFOR

DIONYSIES III

Durata - ca. 4'20"

L.

DIONYSIES III

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

$\text{♩} = \sim 60-100 \text{MM}$ quasi rubato

sempre PPP \leftrightarrow mp legatissimo, a punta d'arco

Serban Nichifor

Violino
Viola (8 \downarrow)

15 \uparrow

d'al niente
come uccelli

15 \uparrow

15 \uparrow

Violino
Viola (8 \downarrow)
Celesta
(Pianoforte)
(8 \uparrow)

15 \uparrow

sempre PP \leftrightarrow mp con Ped., senza attacco, legatissimo (mormorando)

15 \uparrow

15 \uparrow

morendo

Celesta
(Pianoforte)
(8↑)

Violino
(Viola 8v)

Celesta
(Pianoforte)
(8↑)

d'al niente *mp cantabile e fluido*
(vibrato)

sempre mp legatissimo
sempre sul Re

P espressivo

non trem.
sul Sol
sempre sul Re
P semplice

non trem.

(l.v.)
5

PP lontano

meno

(l.v.)
5
P semplice

PP come eco
4-11-1973

SERBAN NICHIFOR

DIONYSIES IV

Durata: ca. 4'

Lui Virgil Frîncu și Nicolae Licareț

DIONYSIES IV

(INVOCATIO)

Serban Nichifor.
(1979)

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

Flauto

Celesta (*)

sempre pp fluido e cantabile, quasi Vox humana

mp sonore

Sempre Pedata

Fl.

Cel.

mp sonore

Fl.

Cel.

mp sonore

mp sonore

pp poco a poco crescendo

Fl.

Cel.

P

precipitando

Fl.

Cel.

P

*) ossia Pianoforte (8↑)

Tempo \downarrow subito

Fl. *mp* *ppp* *pp*

Cel. *pp*

*mormorando (come eco) **
Poco più mosso ($\downarrow = \text{V } 100-104$)
legatissimo

Fl. *pp* *ingenuo, molto espressivo*

Cel.

Fl. *pp*

Cel.

Fl. *pp*

Cel.

Fl. *pp*

Cel.

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

Fl. *mp sonore l.v.*

Fl.

Fl. *pp poco a poco crescendo e*

precipitando

(♩ = 152 MM) *mp* *pp ingenuo* *molto rall.*

Tempo I

P espressivo

poco rall. 3

Fl.

Cel.

mp sonore

Poco PIÙ Mosso

pp vibrato ma liscio

pp mormorando (come eco)

Tempo I

Fl.

Cel.

pp mormorando (come eco)

l.v.

Fl.

Cel.

pp Sonore l.v.

Fl.

Cel.

pppp lontano come eco

poco

ppp

perdendosi

pp come eco

Fl.

Cel.

pppp

Flauto

DIONYSIES IV

(Invocatio)

per flauto e celesta

♩ = ~ 60-100 MM quasi rubato

sempre PPP ↔ mp

sempre PP fluido e cantabile

pp poco a poco crescendo e

precipitando

Tempo subito

Poco più Mosso
legatissimo

PP ingenuo

(9)

Tempo I

sempre PP fluido e cantabile.

(9)

(9)

PP poco a poco crescendo e precipitando

Tr

Tempo I

poco rall. Poco più mosso

P espressivo PP vibrato ma liscio

1 1

PPPP lontano poco PPP

INVOCATIO

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

♩ = 60 poco rubato
Sempre PPPP ↔ mp

[scritta in Sib - effetto 1 tonno ↓]

sempre PP fluido e cantabile, quasi Vox humana

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

mp Sonoro
Sempre Pedale l.v.

Cl.
Cel.

mp Sonoro

Cl.
Cel.

mp Sonoro

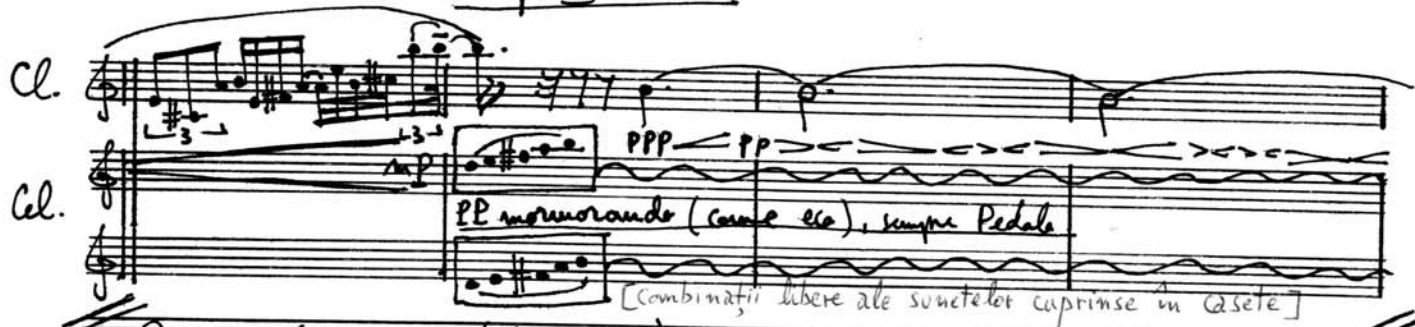
Cl.
Cel.

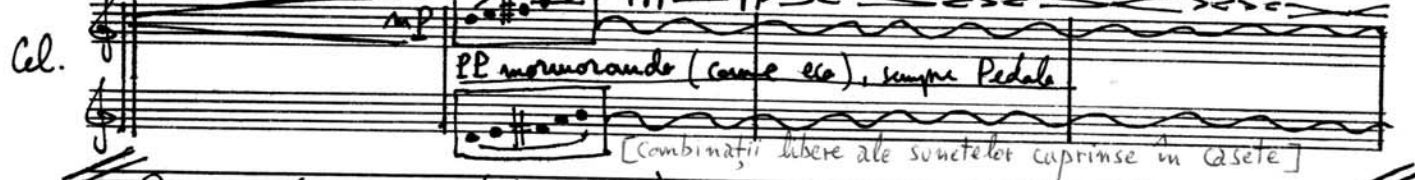
pp poco a poco Crescendo e P

Cl.
Cel.

pp precipitando

Tempo I molto

Cl. 

Cel. 

PPP → PP

PP *in crescendo* (come etc), sempre Pedale

[Combinatii libere ale sunetelor cuprinse in casete]

Poco più mosso (♩ = ~ 102)
ingenuo, lentissimo, molto espressivo

Cl. 

Cel. 

Cl. 

Cel. 

Cl. 

Cel. 

Cl. 

Cel. 

Cl. 

Cel. 

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

Cl. *mp dolce*
Cel. *mp dolce*

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

Poco più mosso

Cl. *PP vibrato malizioso*
Cel. *PP mormorando (come eco)*

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

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

CLARINETTO in Sib

INVOCATIO

Serban Nichifor
(1975)

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

sempre PP fluida e cantabile, quasi Vox humana

pp poco a poco crescende

precipitando

Tempo I subito

Poco più mosso

PP ingenuo, legatissimo, molto espressivo

Tempo I

sempre pp fluido e cantabile, poco rubato

pp poco a poco crescendo e precipitando

mp p

Tempo I

P espressivo

Poco più mosso

pp vibrato ma liscio

PPPP lontano, come eco

pp

ritardando

SERBAN NICHIFOR

DIONYSIES V

For New Mexico Brass Quintet

Serban NICHIFOR
(1979-80)

S I G N A L I S

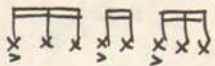
(Dionysies V)

for Brass Quintet and Magnetic Tape

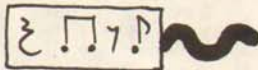
("Positive" - "Negative")

This music uses the elements of montains' romanian folklore.

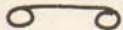
EXPLANATION OF SYMBOLS



- white sound, whisperd in PPP - P.



- the repetition of musical sequence.



- magnetic tape.

'

- minutes.

"

- seconds.

DURATA:

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

For New Mexico Brass Quintet

Serban NICHIFOR

S I G N A L I S

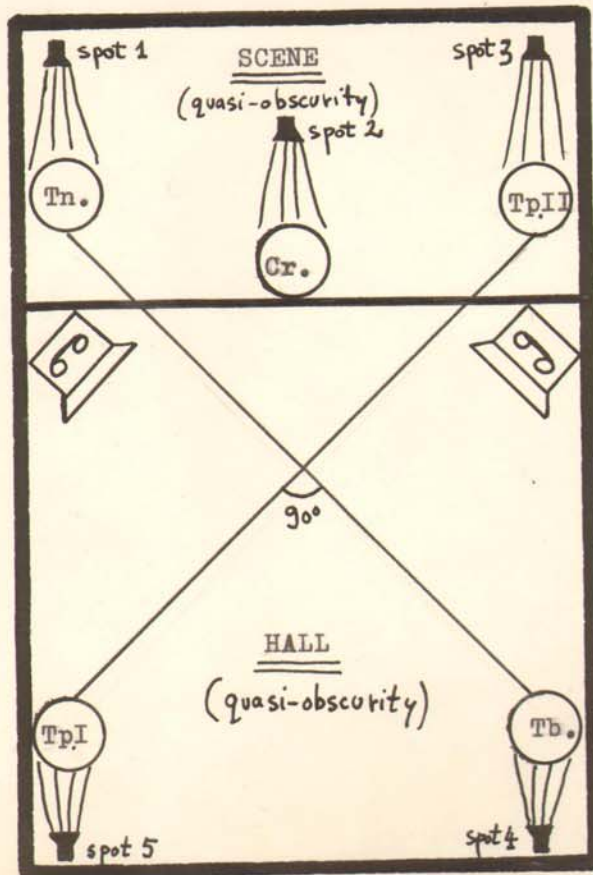
(Dionysies V)

for

Brass Quintet and Magnetic Tape

1.) POSITIVE ($\sim 5'$)

2.) NEGATIVE ($\sim 12'52''$)



♩ ~ 88-100

(R)

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

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

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

(R) *f subito*

f p *molto* *f marcato*

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

(R) *f marcato*

molto sfz *f marcato*

precipitanda → *f marcato*

G. P. *f staccatissimo*

♩ ~ 88-100

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

G. P. *f legatissimo*

f legatissimo

f staccatissimo

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

f staccatissimo

f legatissimo

f deciso

f legatissimo

f staccatissimo

(40)

Handwritten musical score for a brass and woodwind ensemble. The score is divided into three systems, each containing staves for Tr. I, Tr. II, Cr., Tm., and Tb. The key signature is B-flat major (two flats).

System 1: Features dynamic markings such as *staccatissimo*, *legatissimo*, and *f*. The woodwinds (Cr., Tm., Tb.) play a rhythmic pattern of eighth notes.

System 2: Includes a section marked *G.P. (segue Sond.)* with a circled number 50. The woodwinds play a melodic line with the instruction *ff disperato* and *possibile*. The brass parts are marked *ff* and *molto sfz*. A circled number 50 is present.

System 3: Continues the melodic lines for the woodwinds and brass. The woodwinds are marked *mp* and *peco*. The brass parts are marked *ppp possibile liscio*. A circled number 60 is present.

Additional markings include *Con Sord.* (Con Sordina) and *mp* (mezzo-piano) for the woodwinds in the second system.

SIGNALIS

2.) NEGATIVE

Serban Niculescu
(1980)

sempre

START
00-0'01"

Sequence A

Con Sordini
sempre PPP liscio, come eco

	90"	13"	15"	13"	5"	9"	3"	13"
Tr. I in C								
Tr. II in B ^b								
Cr.	G.P.	G.P.	G.P.	G.P.	G.P.	G.P.	G.P.	G.P.
Tm.								
Tb.								

Cr. TACET "Sequence B"

	15"	11"	8"	4"	12"	10"	13"	15"	9"
Tr. I in C									
Tr. II in B ^b									
Cr.	G.P.	G.P.	G.P.	G.P.	G.P.	G.P.	G.P.	G.P.	G.P.
Tm.									
Tb.									

(attacca)

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

Sequence B

(00-4'19")

Via Sordini

sempre ppp \leftrightarrow p, come eco

Tr. I in C (65" TACET sine a "Sequence C" 20" 20")

Tr. II in B \flat (65" TACET sine a "Sequence C" 20" 20")

Cr. (65" G.P. 20" Ped. (loca-5 \downarrow) 20" 20")

Tn. (65" Ped. 20" 20")

Tb. (65" legatissimo 20" 20")

legatissimo

Tr. I (20" 20" 58" (00 7'42"))

Tr. II (20" 20" 58")

Cr. (20" 20" 58" G.P.)

Tn. (20" 20" 58")

Tb. (20" 20" 58" (attacca))

(60-10'53")

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

Tr. I in C sempre PP ↔ P come eco

Tr. II in B^b 13" 7" 3" 2" 5" 3" 3" 4"

Cr. PP ↔ P come eco 13" 7" 3" 2" 5" 3" 3" 4"

Tn. PP ↔ P come eco 13" 7" 3" 2" 5" 3" 3" 4"

Tb. 13" PP ↔ P come eco

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

Tr. I in C 1" 3" 5" 2" 2" 3" 4" 2" 4" 6" 2" 6"

Tr. II in B^b 1" 3" 5" 2" 2" 3" 4" 2" 4" 6" 2" 6"

Cr. 1" 3" 5" 2" 2" 3" 4" 2" 4" 6" 2" 6"

Tn. 1" 3" 5" 2" 2" 3" 4" 2" 4" 6" 2" 6"

Tb. 1" 3" 5" 2" 2" 3" 4" 2" 4" 6" 2" 6"

PP liscio

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

Tr. I in C 2" 3" 5" 6" 4" 8" 12" (STOP 12'52")

Tr. II in B^b 2" 3" 5" 6" 4" 8" 12" (STOP 12'52")

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

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

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

PPP possibile

PPP poss. 8"

PPP poss. 8"

PPP possibile 4"

PPP possibile 8"

G.P.

FINE

Bucarest
31-IX-1980

DIONYSIES V

Tromba I
in C

(SIGNALIS)
1.) Positive

Serban Nichifor
(1979)

G. P.

quasi rubato **20** **9**

(31) simile
f staccatissimo

G. P. f legatissimo

1 f staccatissimo

(40) f legatissimo staccatissimo legatissimo

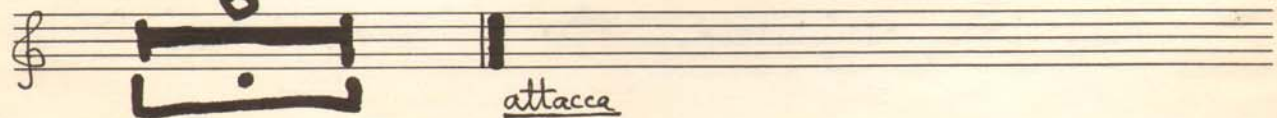
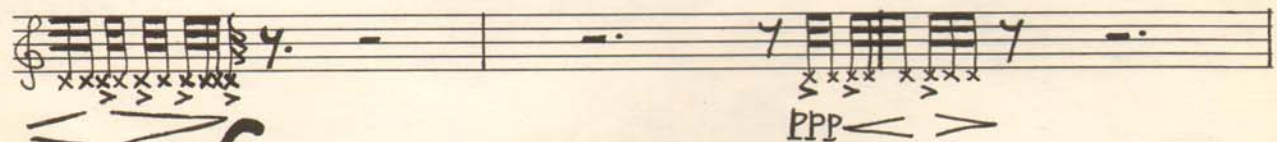
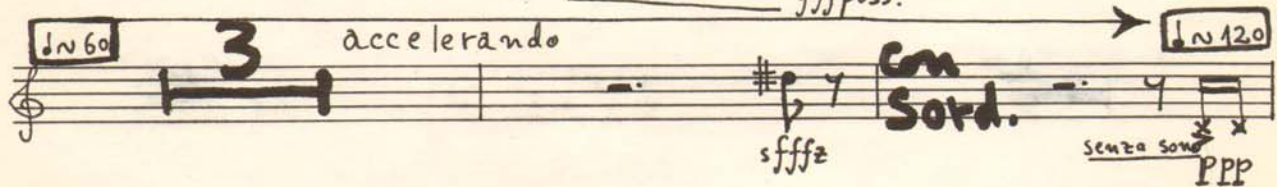
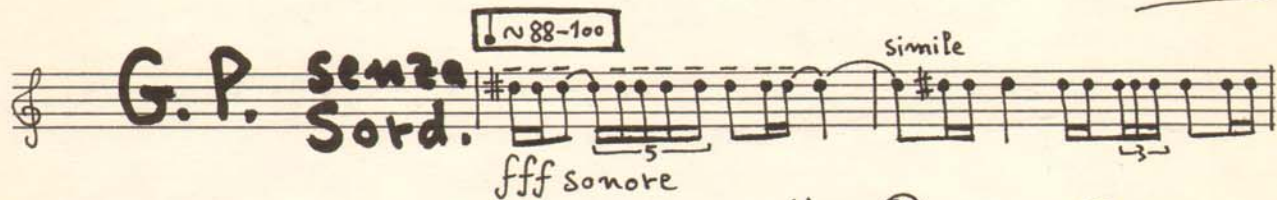
2 ff

3 Con Sord. ff

(52) mp eco

(60) N 60

sempre PPP possibile liscio



attacca
2. Negative

(+ 6 0)
START

PPP-mp

Durata ~5'

For New Mexico Brass Quintet

Tromba I
in B \flat

DIONYSIES V

(SIGNALIS)

1. Positive

Serban Nichifor.
(1975)

4/4 *quasi rubato* **20** **9** **G.P.**

(31) *simile*
f staccatissimo

G.P. *f legatissimo*

1 *f staccatissimo*

(40) *f legatissimo* *staccatissimo* *legatissimo*

staccatissimo **2** *ff*

ff **3** *Com Sord.*

(52) *mp eco*

sempre PPP possibile liscio

(60) **N60**

sempre PPP possibile liscio

Musical staff with notes and a circled number 70.

Musical staff with notes and a circled number 70.

Musical staff with notes, a box containing $\downarrow \sim 88-100$, and the text "G.P. SENZA Sord." and "fff Sonore".

Musical staff with notes, a circled number 80, and the text "G.P." and "fff poss.".

Musical staff with notes, a circled number 3, and the text "com Sord." and "PPP".

Musical staff with notes, the text "mormorando ma ben marcato", and a circled number 90.

Musical staff with notes, a box containing $\downarrow \sim 60$, and the text "PPP".

Musical staff with notes, a circled number 6, and the text "PPP".

Musical staff with notes, a circled number 6, and the text "attacca", "2) Negative", "(+ 0 0)", "START", and "PPP-mp".

Tromba II in B \flat

DIONYSIES V

Seban Nichifor
(1979)

(SIGNALIS)
1. Positive

4/4 quasi rubato **20** **9** **G.P.**

N 60 **N 88-100**

31

f *legatissimo*

G.P. *simile*

1 *f* *staccatissimo* **1**

40 *f* *staccatissimo* *legatissimo* *staccatissimo*

legatissimo **2** *ff*

3 *Con Sord.*

52 *mp* *eco* *ff*

61 **2** **1** *PPP* *poss. legatissimo* *come eco*

2 **3** *PPP* *possibile*

70 **4** **G.P. Senza Sord.**

PPP poss. > **N 88-100**
fff **Somore** simile **N 60** accelerando

80 **G.P.** **3**

sfffz **Con Sord.** **N 120** Senza Sord.
PPP mormorando ma ben marcata

PPP

90 **N 60** PPP

PPP **1**

PPP < > **3**

attacca
2.) Negative
(+ 0 0)
START
PPP-mp

Corno in Fa

DIONYSIES V

(SIGNALIS)

1.) Positive

Sébastien Nichefor
(1979)

♩ N 60 quasi rubato

4/4 **G.P.** *sous d'écho* **G.P.**

PPP

G.P.

PPP

G.P.

PP

10 **G.P.**

MP

accelerando **G.P.**

Tempo normale (quasi glissando harmonico)

P

mf giocoso **G.P.**

20

16

37 **G.P.**

40 **G.P.**

f deciso

mf giocoso

G.P.

mf giocoso

1

ff

(50) *ff disperato* *possibile* **11** **♩ N60** (Tr. II gliss. ppp)

(62) *mf Sord.* **1** *mf*

1 *mf*

(70) **1** *mf*

accelerando

6 (N 60-100) *mp dolce, quasi gliss. harm.*

5 **♩ N120** *Con Sord.* **♩ N60** *3 - lontano*

ppp *ppp*

ppp *ppp* *Quasi Senza Tempo (N40)*

Senza Sord. *ppp possibile*

non gliss. *gliss.* **100** **G.P.** *attacca* *2) Negative* *(+00) START* *ppp-mf*

Trombone

DIONYSIES V

(SIGNALIS)
1. Positive

Serban Nichifor
(1979)

N 60 *quasi rubato*

4/4 **12** (13) *pp eco*

G.P. *pp liscio*

poco crescendo *mp*

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

f p *molto*

f marcato *precipitando*

(30) **G.P.** **10** (41) *f*

f **2**

ff (52) *ff p* *molto* *ff*

3 *con Sord.* *mp eco*

1

60

Sempre PPP possibile liscio

N 60

70

N 88-100

G.P. Senza Sord. fff Sonore

simile

80

N 60

accelerando

G.P.

3

sfffz

Con Sord.

fff poss.

N 120

PPP

Senza Sonor, mormorando ma ben marcato

PPP

90

N 60

PPP

PPP

1

PPP

100

G.P.

attacca

2. Negative

(+00)

START

PPP-mp

PPP poco in rilievo

Tuba

DIONYSIES V

(SIGNALIS)

1. Positive

Susan Nichifor.
(1979)

J.N. 60

quasi
rubbato

12

13

pp eco

G.P.

poco crescendo

mp

G.P.

f subito

fp

molto

sfz

G.P.

f

ff

sffz

3

Con Sord.

mp eco

liscio

60

70

G.P. senza Sord.

88-100

fff somore

simile

80

G.P.

3 accelerando

fff pos.

Con Sord.

120

PPP

senza sord. mormorando ma ben marcato

90

60

8

attaca

2.) Negative (+0 0) START - PPP → mp

SERBAN NICHIFOR

DIONYSIES VI

Durée: n 2'30"-3'30"

En hommage à mon Père

- Prix "Valentino Bucchi", Roma-1985 -
- Prix SIMC (ISCM), Hong-Kong-1988-

CARNYX *

(Dionysies VI)

Serban NICHIFOR
(1984)

pour Clarinette (Basse) en Sib

PRESTISSIMO (d n 112)

sempre poco a poco precipitando

(▼ = slap-tongue)

Cl. in Sib
OSSIA
Cl. Basso in Sib

musical score with various dynamics and performance instructions:

- discreta molto
- molto f
- possibile
- sub. f ben marcato
- sub. mf giocoso
- sub. f ben marcato
- mf giocoso
- sub. f ben marcato
- ff deciso
- sub. mf giocoso
- sempre poco a poco precipitando
- poco a poco crescendo
- ff marcatissimo
- sempre poco a poco precipitando
- sub. P ritmico e leggero
- poco a poco crescendo
- sub. ff disperato
- mf ritmico
- poco a poco crescendo

*)-Le CARNYX est un très ancien instrument dacique, utilisé aussi par les romans comme instrument guerrier. Le pavillon avait la forme d'free-scores.com

© by Serban NICHIFOR (SABAM-Belgium)

sempre agitando

(?)
(?)
(?)
(?)
(?)

(n 190) tumultuoso ma leggero
poco a poco crescendo
fff
fff poss.
secca
possibile

Bucuresti,
17-VIII-1984

Prof. Dr. Serban Nichifor

Prof. Dr. Serban Nichifor
Composer
National University of Music from Bucharest

Address:
Str. Principatele Unite nr. 2
Vila, apt. 7
70512 BUCHAREST
ROMANIA
Tel.: 40-1-336 13 99
e-mail: snichifor@yahoo.com
Telemobil 40-93-135.690

Duration: ~4'

"CARNYX - Σ" (MOTO PERPETUO)

for

Serban NICHIFOR

SAXOPHONE ALTO (Eb) SOLO

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

E♭ Alt.
Sax.

gliss. (♩ = 360) (♩ = 180) (♩ = 120) (♩ = 90) (▼ = slap-tongue)

sfz *P sub* (slap) *possibile* *sub f ben marcato*

sub mf giocoso

sub f ben marcato *molto*

P lontano

P dolce *sub f ben marcato*

sub ff deciso

sub mf giocoso

sub ff ben marcato *sfz*

sub ff ben marcato *sfz*

sempre mf fluido

sub ff ben marcato *sfz*

sub P veloce *sfz*

sub P veloce *sfz*

sub ff sonore *sub P veloce*

(pavilion en l'air) *sub ff sonore* *sub P veloce*

sub P veloce

E♭ Alto
Sax.

(slap)

sub. sfz

sfz

sfz

sfz

sfz

sfz

sfz

sfz

f gaio

[2-3 harmonic overtones ad lib.]

ff pesante

sub. pp eco

[2-3 harmonic overtones ad lib.]

sub. ff pesante

sub. pp eco

mf

sub. p veloce

mp

f ben marcato

pp sub., fluido

molto

ff molto

P ritmica

(simile) (simile)

pecco para titi.

ff > P

ff > P

ff > P

mp

A Tempo

sub. f scorrevole

sub. f

simile

E♭ Alto Sax.

sub. f simile

sempre f, poco a poco precipitando

sempre (rftz possibile) precipitando sub. f poss.

ben f pavillon en l'air [frullato ad lib.] molto A Tempo ff (slap) ben marcato

sub. p dolce, lontano pochissimo perduto

A Tempo sub. ff deciso, ben marcato (pavillon en l'air) (frullato) possibile sfff secco

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

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

Sébastien Nichef
Breveté, 27-I-1995

SERBAN NICHIFOR

DIONYSIES VII

Saban N.ichup
(1989)

Dionysios VII

= BATTUTA =

per

percussione

P.a. - 3-VI - 1991,

Stadsschouwburg - Concertgebouw
Amsterdam - Dan Succi

Durata: ~ 10'

Lui Alexandru Matei


Serban Nichifor

(1989)

DIONYSIES VII

"BATTUTA"

per
percussione

-  = bacchette dure
-  = bacchette morbide
-  = spazzole

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

Allegro giusto (dn 120)

Vox (ad lib) *HÀ! Y*

Legno *HÀ! Y*

Pelle *HÀ! Y*

Metallo *HÀ! Y*

sffz *G.P.* *G.P.* *d'al niente* *molto* *sffz* *d'al niente* *molto* *sffz*

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

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

P. *(sempre crescendo)*

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

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

P. *molto* *sffz*

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

M. *sub. pp ritmico* *poco*

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

* Les interventions vocales sont facultatives.

M. *ff* *giocoso* *sub. mp* *molto*

M. *sfz* (r.v.) *sub. pp*

M. *101*

M. *sub. ff* *111*

M.

L. *121* *sub. p* *ritmico*
M. *r.v.*

L. *131*

L. *141* G.P.

L. *151*

L. G.P.

L. *161*

L. *171*
P. G.P. G.P. G.P.
M. *ritmico*

sempre ritmico

181

P.

M.

191

P.

M.

P.

M.

201

P.

M.

211

L.

P.

M.

sempre P ritmico

(l.v.)

221

L.

M.

G.P.

231

L.

M.

G.P.

pp eco

L.

M.

G.P.

241

L.

M.

G.P.

poco a poco perdendosi

251

L.

P.

M. *sub. ff ben marcato*

perdendosi *l.v.*

261

L.

P.

271

L.

P.

L.

P.

M.

281 *poco a poco affrettando*

L.

P.

M.

(sempre affrettando)

291

L.

P.

M.

(sempre affrettando)

301

L.

P.

M.

molto

Sub. Tempo I (♩ ≈ 120)

M. *l.v.* *ppoco*

1 2 3 4 5

311

L.

P.

M.

6 7 *sub ff* *fff p p eco* 1 2 3 4 5
l.v.

L.

P.

M.

6 *sub ff* (l.v.) *pp eco* 1 2 3 1 2 3

L.

M.

1 2 3 1 2 3 1 2

L.

M.

3 1 2 3 1 2 3 1 2 3 *pp* poco a poco crescendo

L.

M.

2 3 1 2 3 1 2 3 *(sempre crescendo)*

L.

P.

M.

351 *molto* *ff* G.P. G.P. G.P. *P eco* 1 2

M.

3 4 361 *pp misterioso* 1 2 3 G.P.

P.

M.

1 2 3 4 371 *pp* poco a poco perdendosi (l.v.) G.P.

P.

M.

1 2 381 *P dolce* *pp eco* *P dolce* *l.v.*

L.
 P.
 M.
 PP *eco*
 P *cantabile*
 l.v.

(391)
 L.
 molte espressivo

P. (401)
 M.
 PP *profondo*
 PP *eco*
 l.v.
 l.v.
 l.v.
 PPP *lontano*

(411)
 L.
 P.
 M.
 PPP *lontano*
 l.v.
 per sfz
 l.v.
 PP
 PP

(421)
 L.
 P.
 M.
 (l.v.)
 (l.v.)
 G.P.
 G.P.

L.
 P.
 M.
 PP *cantabile*
 (l.v.)
 minaccioso
 PPP *puce*
 PP *cantabile*

(431)
 L.
 P.
 M.
 (l.v.)
 minaccioso
 PPP *più*
 P
 PP *cantabile*
 (l.v.)
 PP (l.v.)

(441)
 P.
 M.
 minaccioso
 PPP *più*
 mp
 G.P.
 PP *dolce* (l.v.)
 G.P.
 minaccioso
 PPP *polco*

(451)

L.

P. G.P. - - - G.P. G.P.

M. **ppp** *eco (l.v.)*

minaccioso
ppp non crescendo

(461)

L.

P. G.P. G.P. - - - **ppp** *secco* G.P.

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

Sempre minaccioso

poco animando - - - *Sub. Tempo I* *poco a poco precipitando*

L.

P. **ppp** *molto ff* **ff disperato** *molto*

M. **ppp** *molto ff* **ff disperato** *molto*

sffz sffz *(div 120)* *G.P. (secco)*

(471)

Vox (ad lib.)

P. *Sub. Tempo I (div 120)* *immateriali* G.P. *(secco)*

M. **ff violenta** *l.v.* **ppp** *l.v.*

Sub. precipit. *Sub. Tempo I, sempre allargando molto*

P profondo *pp lontano e tranquillo*

Grave (div 60) poco a poco accelerando - - - *Deciso (div 120)*

L.

P. G.P. *(secco)*

M. *d'al niente* *possibile* **sffz sffz** *HA!!!*

Vox (ad lib.)

Sinaia, 9-10-11-1989

Sinban Nicholas

Battuta

Serban Nichifor

HA ! HA !

P

G.P. G.P.

sffz HA ! *d'al niente* *molto sffz*

6 *d'al niente* *molto* *sffz* *d'al niente*

11 *sffz* *f* poco a poco crescendo

16 *sempre crescendo*

21 *sffz* *d'al niente* poco a poco crescendo

27

32 *molto* *sffz* *f* furioso, poco a poco crescendo

38

43

48 *ff* giocoso

53 *molto* *sffz* *d'al niente* poco

59 *molto* *f* sub. *ppp* *molto* *ff*

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63 *sub. pp* *pass.*

69 *sub. pp ritmico*

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

81 *sub. mp*

87 *ff giocoso* *molto sfz* *sub. pp*

93 *molto* *sfz* *sub. pp*

99

105

112 *sub. ff*

117

122 *sub. p ritmico*

129

136

143 *G.P.*

150 L G.P.

156 L

161 L

167 L P G.P. G.P. G.P.

175 P M *sempre p ritmico* *p ritmico*

181 P M

187 P M

192 P M

197 P M

203

P

M

209

P

M

215

L

M

sempre p
ritmico

221

L

M

G.P.

228

L

M

pp eco

G.P.

235

L

M

G.P.

241

L

M

G.P.

247

L

P

M

sub. ff
ben marcato

poco a poco perendosi

253

L

P

258

L

P

264

L

P

269

L

P

275

L

P

281 *poco a poco affrettando*

L

P

M

287 *sempre affrettando*

L

P

M

293

L

P

M

Sub. Tempo I

299

L

P

M

306

M

pp eco

311

L

P

M

sub. ff

ff pp eco

317

L

P

M

pp eco

323

L

M

sub. ff

397

L

P

M

404

P

M

411

L

P

M

418

L

P

M

435

L

P

M

pp *ecb*

pp *profondo*

ppp *lontano*

poco rfz

pp

pp

pp

G.P.

G.P.

pp *cantabile*

minaccioso

ppp

poco pp

ppp

piu p

pp cantabile

G.P.

pp

ppp

minaccioso

piu

mp

pp cantabile

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

P

M

pp dolce

ppp *poco*

449 G.P. G.P.

L

P

M

ppp non crescendo

455 G.P. G.P. sempre minaccioso

L

P

M

molto ff *poco animando* *ppp* *sub.Tempo I molto ff*

462 G.P. sfz sfz G.P.

L

P

M

poco a poco precipitando *ppp* *molto ff* *Sub.precipit.*

468 ff disperato molto ff ff violento

L

P

M

p *profondo*

473 Sub.Tempo I sempre allargando molto

L

P

M

S *immaterialo* *ppp* *G.P.*

479 d'al niente pp lontano e tranquillo sffz HA! G.P.

P

SERBAN NICHIFOR

DIONYSIES VIII

Pentru Flaut Pope

Sebastian Nidzga
(1978/81)

"Diarys" pt. clarinet și bandă ^{prima (celesti)}

(Variante Varșovia 1981)

N 13' (Pr. - 1'20"; P.M. - 2'40"; Inv. - 4' + 2'45"; Epi. - 2'10")

~ 13'

Serban NICHIFOR

D I O N Y S I E S

für B - Klarinette, Celesta (Klavier) und Tonband

NOTA BENE



- der höchste Klang



- untemperiertes Kreuz, das ein wenig niedriger klingt

slap.

- slaptongue (Klang mit der Zunge geklopft)



- ungegrenzte sonore Höhe

HÄ

- Interjektion phonetisch ausgesprochen



- Klang, den man erhält, wenn man die Zunge vom Gaumen hinunterschlägt (die Lippen in den Positionen "O" oder "A").



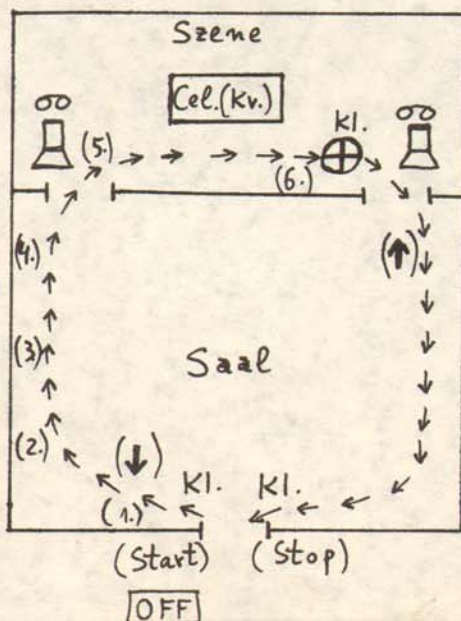
- Klang, den man erhält, wenn man mit der Faust ins Pavillon des Klarinettes schlägt.



- innerhalb des gegebenen Abschnittes brauchen die rhythmischen Werte nicht genau ausgeführt zu werden.

Topik der sonorischen Quellen

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



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

(N 12'35")

CELESTA SOLA

1.) PROLOGOS

Serban Nichifor

(OSSIA PIANOFORTE 8↑)

sempre Pedala l.v.

LARGO molto rubato, improvvisando (♩ = ~54)

Cel.
(x Pf.)
8↑

p dolcissimo e lontano, molto espressivo

Cel.
(x Pf.)
8↑

Cel.
(x Pf.)
8↑

Cel.
(x Pf.)
8↑

Cel.
(x Pf.)
8↑

poco a poco decrescendo...

pppp possibile

(~ 1'20")

attacca

(N 2'50")

1

2.) PERPETUUM MOBILE (DIONYSIES I)

per Clarinetto in Sib
(solo)

e nastro magnetico (σ_αo)

SERBAN NICHIFOR

OFF

Solenne

~ 4"

sempre **ff** con brio

slap. (frullato)

START

Presto possibile (♩=142) at

(0")

(respirare ad libitum)

slap.

ff frivolo

slap.

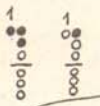
simile...

slap.

legatissimo

loco

f furioso



Subito Largo (♩=48)

mp *lusingando*

$\text{? } (\sim 15'' \text{ } \sim 49'')$

Subito Presto possibile (♩=142)

8⁺ *legatissimo*

ff *frivolo*

8⁺

8⁺

8⁺

loco

mf *giocoso*

$\text{? } (\sim 15'' \text{ } \sim 164'')$

Subito Largo (♩=48)

pp *facetamente*

(N38" / N142")

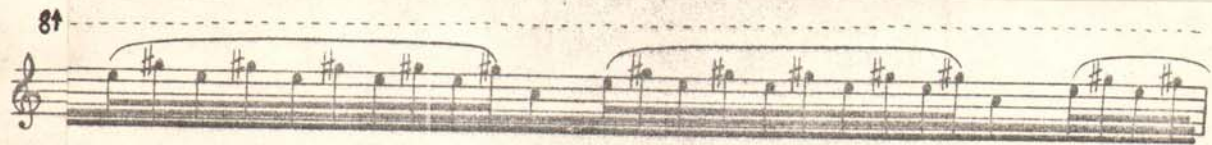
Subito Presto possibile (♩=142)

legatissimo
f normale legatissimo

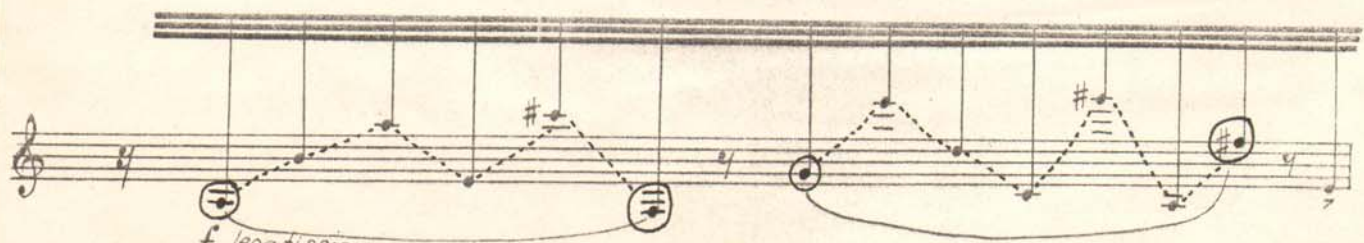
f furioso

mf giocoso

ff frivolo



L'istesso Tempo (♩=142)
con brio



f legatissimo quasi glissando

~ 3"

spiegando
quasi glissando

sfz

stap. imp lugubre

stap.

stap.

simile

CL.

VOX

Hâ

Hâ

Hâ

Hâ

CL.

VOX

Hâ

Hâ

O

A

CL.

VOX

O

O

O

Vox

Hâ

Hâ

Hâ

Vox

O

A

Vox

A

sffz (in Pf.)

** grido*

Hâ

*attacca**

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

STOP

α

~ 32"

~ 2'40"

3.) INVOCATIO

per Clarinetto, Celesto (ossia Pf. 8[↑]) e Nastro Magnetico (030)

♩ = 60 poco rubato
 Sempre pppp ↔ mp

[scritta in Sib - effetto 1 tonno ↓]

sempre pp fludo e cantabile, quasi Vox humana

Clarinetto in si^b
 (ossia Fl. - 1 tonno ↓)
 Celesto (ossia Pf. 8[↑])

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

mp Sonoro
 Sempre Pedale l.v.

Cl.
 Cel.

(l.v.)

mp Sonoro

Cl.
 Cel.

(2) 3 3

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

mp Sonoro mp Sonoro

Cl.
 Cel.

pp poco a poco crescendo e

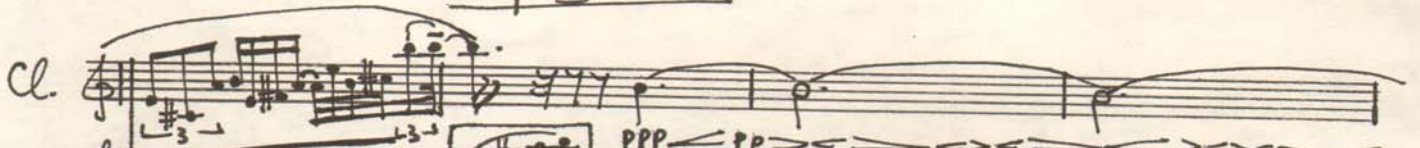
P

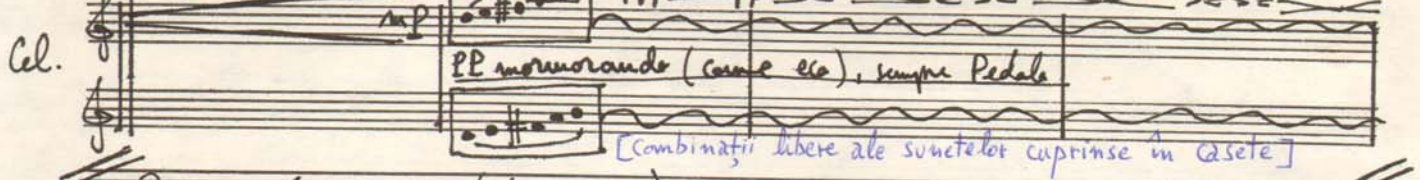
Cl.
 Cel.

precipitando

p 3 5 3

Tempo I *Andante*

Cl. 

Cel. 

PPP *pp*

pp *morosando* (come *etc.*), *sempre Pedale*

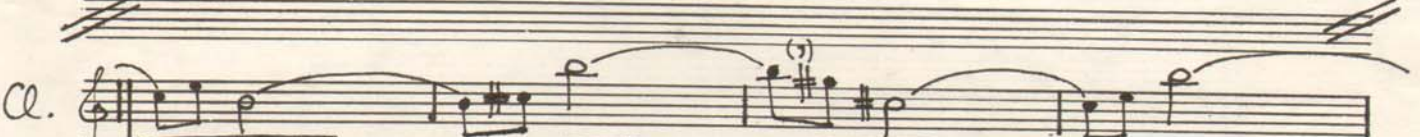
[Combinatii libere ale sunetelor cuprinse in casete]


Poco più mosso ($\frac{1}{2} = \sim 102$)

Cl. 

Cel. 

(2) *pp* *f* *ingenuo* *capitissimo*, *molto espressivo*

Cl. 

Cel. 

Cl. 

Cel. 

Cl. 

Cel. 

Cl. 

Cel. 

Cl. *Subito*
Tempo $\underline{\underline{I}}$ (♩ = 60 poco rubato)

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

Cl. *Sempre pp* *fluido e cantabile*

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

Cl. *mp* *sonoro* (l.v.)

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

Cl. *pp* *poco o più crescendo e precipitando*

Cel. *pp* *poco o più crescendo e precipitando*

Cl. *mp* *Tr* *#*

Cel. *mp ingenuo* *#* *(sempre Pedale l.v.)*

Cl. *mp dolce* *poco rall.* *3*

Cel. *3*

Cl. *Respressivo* *3*

Cel. *(l.v.)*

Poco più mosso

Cl. *PP vibrato ma liscio*

Cel. *PP mormorando (come ecc)*

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

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

Cl. *(respirare ad libitum)*

Cel. *PPPP lontano, come ecc* *pendendosi*

START *(n. 4')* *(n. 2')* *(n. 15')* *attacca*

poco a poco ff dolce poco a poco decresc.

4.) EPILOGOS

Serban Nichifor

CELESTA SOLA

(OSSIA PIANOFORTE 8^a)

sempre Pedala l.v.

LARGO molto rubato, improvvisando (♩=♩58)

Cel.
(xPf.)
8^a

P *dolcissimo* e *lento*, *molto espressivo*

decrecendo poco a poco

Cel.
(xPf.)
8^a

perdendosi

(2'40") STOP

Cel.
(xPf.)
8^a

Cel.
(xPf.)
8^a

poco decrescendo

Cel.
(xPf.)
8^a

PPPP

sub. PP espressivo

Cel.
(xPf.)
8^a

Cel.
(xPf.)
8^a

PPP eco

PPPP perdendosi... (2'10")

DIONYSIES *Suhu Nidifer*

- Bandă complementară -

- Banda α

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

- Banda β

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

- Synth. I:** Starts at 0" and 5". Includes a circled note with a sharp sign. Instruction: "+ Phase Shifting (MM) *mf*".
- Synth. II - XV:** Starts at 4'8". Instruction: "Mobile folcloric 'Zovace 2050' *f*".
- Synth. XVI:** Starts at 16'32". Instruction: "*mp* *molto* *fff*".

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

- 12 -

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

3.) INVOCATIO

Sulam Nichifer
(1979)

$\text{♩} = N 60-100$, quasi rubato sempre **pppp** \leftrightarrow **mp**

sempre pp fluida e cantabile, quasi Vox humana

pp poco a poco crescenda

precipitando

Tempo I subito

Poco più mosso

pp ingenuo, legatissimo, molto espressivo

Tempo I

sempre pp fluido e cantabile, poco rubato

crescendo e precipitando

mp p

Tempo I

P espressivo

Poco più mosso

pp vibrato ma liscio

longa (N 2')

(respirare ad libitum)

pppp lontano, come eco

perdersi

(N 2')

(N 2' 15")

SERBAN NICHIFOR

DIONYSIES IX

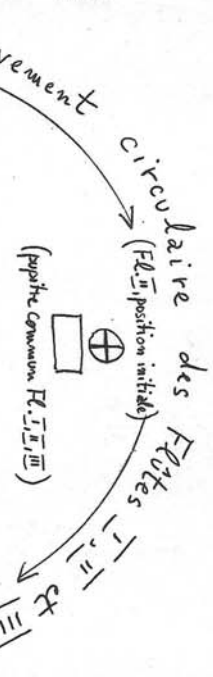
Pour le Quator de flûtes à bec "CARRÉ": Marleen Vertommen, Ines Rasbach, Karim Gutsche et Tomma Wessel

Durée: ~ 5'50"

Serban Nichifor (1997)

- Schéma 1: Emplacement circulaire

Molpar (Molraï) *)
 - pour Quator de flûtes à bec =
 (partition générale)



free-scores.com

NOTA BENE

→ La pièce est composée dans une forme de "rondeau" (ou "ronde", "rondelet", "rondeleur", "rotondeleur" = danse en cercle du 13^{ème} siècle, impliquant - surtout dans le "rondelet de carole" - aussi des alternances solo/ensemble, précédées par une "chanson").

Cette forme est aussi visualisée par les 3 dances des 3 "moires" (= Fl. I, II et III) tout autour de la "prédestinée" (= Fl. IV - solo).

Par conséquence, "l'état d'immobilité" est noté ⊕ et "le mouvement circulaire" est noté ⊙ (voir la partition), conformément au Schéma 1.

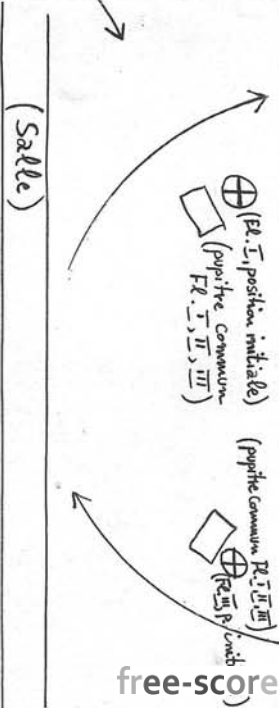
En tout cas, cette pièce pourra être interprétée aussi dans un

emplacement conventionnel (habituel), conformément au Schéma 2.

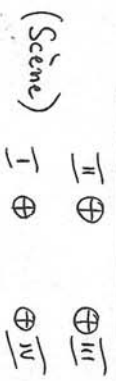
→ X = "suono bianco" = "son blanc" obtenu en obstruant avec le doigt le trou inférieur (l'anche) du "Kopfstück" ("Mundstück") et en éliminant ainsi les vibrations "murricales"; "suono bianco" ~ "quasi Vento"

→ N = section non-mesurée, avec une notation proportionnelle.

→ * = "colpire con piede" - coup de pied dans le sol (comme effet de percussion).



- Schéma 2: Emplacement conventionnel (habituel)



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

* Parcae [Nona, Decima, Morta]; Moirs / Parques [Clotho, Lachesis, Atropos]; Schicksalsgfeen; Fates = les déesses du destin ("fatum").

Durata: n 5'50"

Mozart (Moirai)

Serban Nichifor (1997)

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

Pour "Carré" (quatuor de flûtes à bec) [Dionysies IX]

Flûtes à bec

Measures 1-10:
 1. (S.) (I) ⊕ (immobilità) G.P. sfz (suono bianco)
 2. (A.) (II) ⊕ (immobilità) G.P. sfz (suono bianco)
 3. (T.) (III) ⊕ (immobilità) G.P. sfz (suono bianco)
 4. (B.) (IV) ⊕ (immobilità) G.P. sfz (suono bianco)
 5. (S.) (I) sempre ⊕ (immobilità)
 6. (A.) (II) sempre ⊕ (immobilità)
 7. (T.) (III) sempre ⊕ (immobilità)
 8. (B.) (IV) sempre ⊕ (immobilità)
 9. (S.) (I) (suono bianco) f poss.
 10. (A.) (II) (suono bianco) f poss.

→ Recitativo A. - Senza Tempo, statico (ma scorrevole)

Measures 11-20:
 11. (FACET - Recitativo A.)
 12. (FACET - Recitativo A.)
 13. (FACET - Recitativo A.)
 14. (FACET - Recitativo A.)
 15. (FACET - Recitativo A.)
 16. (FACET - Recitativo A.)
 17. (FACET - Recitativo A.)
 18. (FACET - Recitativo A.)
 19. (FACET - Recitativo A.)
 20. (FACET - Recitativo A.)

Solo - sempre molto espressivo (quasi improvvisando)

Measures 21-30:
 21. (FACET - Recitativo A.)
 22. (FACET - Recitativo A.)
 23. (FACET - Recitativo A.)
 24. (FACET - Recitativo A.)
 25. (FACET - Recitativo A.)
 26. (FACET - Recitativo A.)
 27. (FACET - Recitativo A.)
 28. (FACET - Recitativo A.)
 29. (FACET - Recitativo A.)
 30. (FACET - Recitativo A.)

Measures 31-40:
 31. (FACET - Recitativo A.)
 32. (FACET - Recitativo A.)
 33. (FACET - Recitativo A.)
 34. (FACET - Recitativo A.)
 35. (FACET - Recitativo A.)
 36. (FACET - Recitativo A.)
 37. (FACET - Recitativo A.)
 38. (FACET - Recitativo A.)
 39. (FACET - Recitativo A.)
 40. (FACET - Recitativo A.)

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

→ Recitativo [B.] - Senza Tempo, estatica (ma scortevole) (♩ n 46)

Solo - sempre molto espressivo (quasi improvvisando)

Doloroso (♩ n 66)

Lontano, imwateriale (♩ n 64) - molto espressivo

A Tempo (♩ n 64)

precipitando →

Fluido (♩ n 80) sempre precipitando →

(♩ n 88) →

sub. poco a poco calando →

(♩ n 130)

sempre calando →

Adagio (♩ n 58)

p.p. calando →

Senza Tempo, estatica

(♩ n 130)

(♩ n 150)

Danza B.

Allegro giocoso (n. 28), sempre danzante, scherzando, poco sensuale

I (S. ossia A.) *f* *con brio*

II (A. ossia T.) *mf* *vibrato* *poco*

III (T. ossia B.) *mf* *ben marcato (poco slap)*

(B.)

(1) (2) (3) (4) (5)

TACET = Danza B.

I (S. ossia A.) *ff* *sforzando*

II (A. ossia T.) *ff* *sforzando*

III (T. ossia B.) *ff* *sforzando*

(I. ossia B.)

(1) (2) (3) (4) (5)

ben f *f* *ff* *ff* *ff*

**picking* **picking* **picking* **picking* **picking*

(attacca) (N. 20^a) (N. 5/10^a)

→ **Recitativo** **C** = **Allagio giocoso** (♩ 128), poco a poco accelerando → **Vivace** (♩ 160) [5m multiple] (1 + 1/4 m. an. lessus)

IV (B.) *Solo* (suono bianco) *ppp ben marcato* *poco a poco* *ff* *sub-mof* *poss.* *attacca*

→ **Danza** **C** = **Vivace** (♩ 160), sempre danzando, molto sensuale

I (S.) *ff gair*

II (A.) *ff con brior*

III (T.) *ff ben marcato*

IV (B.) *ff ben marcato*

(84)

I (S.) *ff* *frustato* *ff* *violento* *possibile* *Sub. Largo* *ffz* *longa* *sfz* *piccato*

II (A.) *ff* *frustato* *ff* *violento* *possibile* *Sub. Largo* *ffz* *longa* *sfz* *piccato*

III (T.) *ff* *frustato* *ff* *violento* *possibile* *Sub. Largo* *ffz* *longa* *sfz* *piccato*

IV (B.) *ff* *frustato* *ff* *violento* *possibile* *Sub. Largo* *ffz* *longa* *sfz* *piccato*

(6) (7) (8) (9)

ff *frustato* *ff* *violento* *possibile* *Sub. Largo* *ffz* *longa* *sfz* *piccato*

deloroso *mp* *moranda* *Gess.* *Bucarest 13-16-IV* *-1937*

Suban Nichifor

Durata: n.50 | Partie pour les Fl. I, II et III

Molprel (Moirai)

Serban Nichifor (1997)

pour "Catté" (quatuor de flûtes à bec) [Dionysies IX]

Flûtes à bec

→ Intrada - Senza Tempo, G.P. misterioso, immateriale

Flûte I (S): (immobilità) G.P. sfz (suono bianco) fp liscio

Flûte II (A): (immobilità) G.P. sfz (suono bianco) fp liscio

Flûte III (T): (immobilità) G.P. sfz (suono bianco) fp liscio

Flûte IV (B): (immobilità) G.P. fp liscio (normale) mf

sempre (immobilità)

Flûte I (S): (suono bianco) f pass. (normale) ppp eco

Flûte II (A): (suono bianco) f pass. (normale) ppp eco

Flûte III (T): (suono bianco) f pass. (normale) ppp eco

Flûte IV (B): (suono bianco) f pass. (normale) ppp eco

Flûte I (S): (normale) ppp eco (attaca)

Flûte II (A): (normale) ppp eco (attaca)

Flûte III (T): (normale) ppp eco (attaca)

Flûte IV (B): (normale) ppp eco (attaca)

Solo - sempre molto espressivo (quasi improvvisando)

(FACET = Recitativo A.)

(FACET = Recitativo A.)

(FACET = Recitativo A.)

(FACET = Recitativo A.)

Flûte I (S): *dolente* ppp lontano *lento* ppp lontano *lento* ppp lontano *cantabile* mp *poco precipitando* mf *poco a poco calmandosi* ppp *lento* ppp (attaca)

Flûte II (A): *dolente* ppp lontano *lento* ppp lontano *lento* ppp lontano *cantabile* mp *poco precipitando* mf *poco a poco calmandosi* ppp *lento* ppp (attaca)

Flûte III (T): *dolente* ppp lontano *lento* ppp lontano *lento* ppp lontano *cantabile* mp *poco precipitando* mf *poco a poco calmandosi* ppp *lento* ppp (attaca)

Flûte IV (B): *dolente* ppp lontano *lento* ppp lontano *lento* ppp lontano *cantabile* mp *poco precipitando* mf *poco a poco calmandosi* ppp *lento* ppp (attaca)

V.S.

Danza A.

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

Danza B.

Allegro giocoso (♩ 128), sempre danzando, scherzando, poco sensuale

Danza B.

Allegro giocoso (♩ 128), sempre danzando, scherzando, poco sensuale

*) Q = mobile (movimento circolare); ⊕ = immobile
 **) * = cospite con piede

