



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: HYPOSTASES DE LA MUSIQUE DE CHAMBRE - 03
[Collection d'oeuvres originaux]

Composer: Nichifor, Serban

Licence: Copyright (c) Serban Nichifor

Instrumentation: All instrument

Style: Contemporary

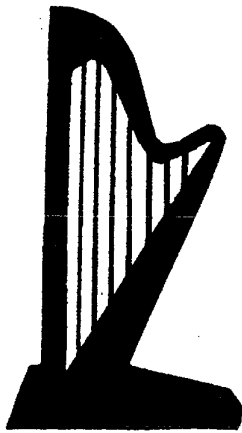
Serban Nichifor on [free-scores.com](http://www.free-scores.com)

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



ȘERBAN NICHIFOR

**IPOSTAZE
ALE MUZICII DE CAMERĂ**



**CHAMBER MUSIC
HYPOSTASIS**

**UNIVERSITATEA DE MUZICĂ
BUCUREȘTI, 2000**

Serban NICHIFOR

CHAMBER MUSIC HYPOSTASIS

03

→ε) "à 4" ----- [144]
("Quartett")

-xxvii)- "Anamorphose" - Quartetto per Archi No 1,
1976 (13') ----- [144]

-xxviii)- "Văile Vitărilor"/"Vallons de l'Oubli" -
Quartetto per Archi No 2, 1984-88 (18') ----- [157]

→ς) "à 5" ----- [177]
("Quintett")

-xxix)- "Canto di Speranza" per Flauto/Clarinetto in
Si b, Violino, Viola, Violoncello e
Clavicembalo-Celesta/Piano, 1981 (8'30") ----- [177]

-xxx)- "6 Mélodies Irlandaises d'Amérique" per
2 Oboi, Corno Inglese e 2 Fagotti, 1985 (12') ----- [186]

→η) "à 10" ----- [195]
("Dezett")

-xxxi)- "7 Colinde"/"7 Canti Rumeni di Natale" per
4 Trombe in Si b, 4 Tromboni, Tuba ed
Organo, 1986 (6') ----- [195]

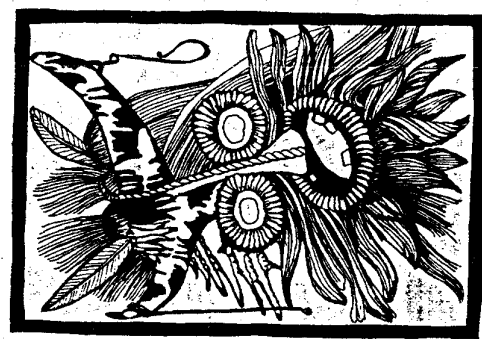
→Ω) "à 10 + ..." ----- [200]
("Kammerorchester")

-xxxii)- "Rorate Caeli" per Soprano ed Orchestra da
Camera, 1995 (12') ----- [200]

→ ε) "à 4"

XXVH.)

SERBAN NICHIFOR
ANAMORPHOSE



[144]

Nota Bene

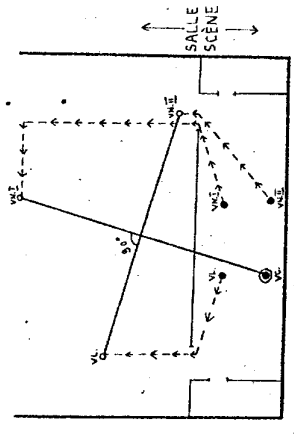
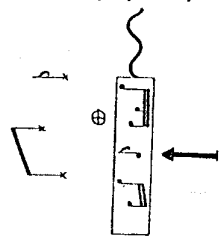
L'écriture est proportionnelle (les durées sont déterminées par les distances graphiques). L'omission du portatif signifie TACET. A l'éventualité des certains effets (staccato, pizzicato, col legno battuto) la pause qui suit naturellement l'attaque est sous-entendue comme appartenant à la note sois-même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

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

- BURZUCAN folklor roumain - LUMINA LINA hymnes orthodoxes roumaines
- HOBA CAPRII de Transylvanie + - AXION
- CIMEC DIN BIHOR - SLAVA
- CIND SI-A PIERDUT - LAUDE
- CIORANUL OILE (ison = pédale)

+) les 4 mélodies doivent être exécutées MOLTO SUI PONTICELLO pour reproduire le timbre des violons à pavillon de Transylvanie.

- effet spécial (son blanc) obtenu en tirant l'archet sur le chevalet
- percussions réalisées par l'articulation des doigts de la main gauche sur les cordes (seulement deux sons différents)
- pizzicato Bartók (corde percute contre la tastière)
- module (fragment mélodique qui se répète jusqu'à l'épuisement du temps indiqué par la ligne ondulatoire)
- quitter la scène et s'en aller, si c'est possible, dans la salle vers un emplacement quatuorphonique;



→ ε) "à 4"

Durée: 13'

PREMIER PRIX "GAUDEANUS" 1977

En hommage à mes parents

ANAMORPHOSE

POUR QUATUOR À CORDES

(QUATUOR No. 1)

SERBAN NICHIFOR

(-2-)

FUGA

Musical score for the beginning of the FUGA section, measures 1-6. It shows staves for Violino, Viola, and Violoncello. The first violin part has a key signature change to one flat and a time signature of 3/4. The first measure is marked "ccl 3'" and the second "ccl 6'".

Continuation of the musical score for the FUGA section, measures 7-12. It shows staves for Violino, Viola, and Violoncello. The music continues with various rhythmic patterns and dynamics.

[145]

*) ± 3" (⇒ ≈ 6-12')

© 1977 by edition modern münchen

(-4-)

BURZUCAN *f* 180 (~120)*
Sul pont. #
poco marcato, pochissimo arpeggio piano
sempref

mf

MORA CAPRI sul ponticello
Rubato
poco marcato
CINTEC DIN BIROR parlando rubato
mf molto legato

*) facilitazione: ossia legato

(-3-)

sul ponticello
pp
sul ponticello con suoi armonici
crescendo

mf-sp *mf-sp*
sul ponticello (pp e vibrato)
crescendo poco a poco
pp

sul ponticello
pp
crescendo poco a poco

[146]

(-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 text "LUMINA LUMI" 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 text "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 text "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 text "Sul ponticello" and "col legno battuto (sul clarinetto)".

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 text "SLAVA normaley" and "Sul ponticello".

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 text "Sul ponticello" and "LAUDE".

(-7-)

musical score for system (-7-), measures 1-4. The score is for a string quartet. The first violin part has a *pizzicato* marking. The second violin part has a *sostenuto* marking. The first and second violas and cellos have similar markings.

(-8-)

musical score for system (-8-), measures 5-8. The score continues from the previous system. The first violin part has a *pizz.* marking. The second violin part has a *poco a poco* marking. The first and second violas and cellos have similar markings.

musical score for system (-8-), measures 9-12. The score continues from the previous system. The first violin part has a *cres.* marking. The second violin part has a *cres.* marking. The first and second violas and cellos have similar markings.

musical score for system (-8-), measures 13-16. The score continues from the previous system. The first violin part has a *pizz.* marking. The second violin part has a *cal legno battuto (saltando)* marking. The first and second violas and cellos have similar markings.

musical score for system (-8-), measures 17-20. The score continues from the previous system. The first violin part has a *Sul ponticello* marking. The second violin part has a *decrecendo poco a poco* marking. The first and second violas and cellos have similar markings.

musical score for system (-8-), measures 21-24. The score continues from the previous system. The first violin part has a *pizz.* marking. The second violin part has a *ISON Sul tasto (non vibrato)* marking. The first and second violas and cellos have similar markings.

(-3-)

160N
sull'istato (non vibrato)

160M
sull'istato (non vibrato)
p inexpressivo

(-10-)

s'istato
ppp

poco
ff

poco
mf

BURZUCAN J. 160 (~120)

BURZUCAN J. 160 (~120)

mp

p

POSTLUDIUM

norm.

ff molto marcato e drammatico

ff

p

normale

Sull'istato

p dolce

vibrato lento

p dolce

*-facilitazione: ossia legato

(-11-)

sfz
sfz molto marcato e drammatico
simile

poco
poco a poco diminuendo
sfz

sfz
simile
sfz

(-12-)

sfz
sfz
mp quasi parlando

sfz
mp quasi parlando
sfz

sfz
pizz.
sfz

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

(-13-)

CIND SI-A PIERDUCIOBANUL OILE $J = 66-104$
sui ponticello, sul G
mf, quasi parlando

pizz.
mf

Musical score for measures 13-14, featuring a cello part with a double bass line. The score includes a tempo marking of $J = 66-104$ and dynamic markings of *mf* and *pizz.* (pizzicato).

(-14-)

$J = 66$
arco Sul ponticello, sul G

Musical score for measures 14-15, featuring a cello part with a double bass line. The score includes a tempo marking of $J = 66$ and a dynamic marking of *mf*.

$J = 66$
arco sul ponticello sul G

Musical score for measures 15-16, featuring a cello part with a double bass line. The score includes a tempo marking of $J = 66$ and a dynamic marking of *mf*.

$J = 66$
arco sul ponticello sul G

Musical score for measures 16-17, featuring a cello part with a double bass line. The score includes a tempo marking of $J = 66$ and a dynamic marking of *mf*.

$J = 66$
arco sul ponticello, sul G

Musical score for measures 17-18, featuring a cello part with a double bass line. The score includes a tempo marking of $J = 66$ and a dynamic marking of *mf*.

$J = 66$
arco Sul ponticello, sul G

Musical score for measures 18-19, featuring a cello part with a double bass line. The score includes a tempo marking of $J = 66$ and a dynamic marking of *mf*.

(-15-)

arco, *sf*
pppp *tesis* *su* *la*

(-16-)

pppp *possibile*

[152]

arco *sf* *tesis* *su* *la*
pppp *sub* *pppp*
pp *sub* *pppp*

pppp *of* *sonor*
st. *st.* *st.* *st.*
sp. *sp.* *sp.* *sp.*
st. *st.* *st.* *st.*

pp *arco* *sf* *tesis* *su* *la*
pppp *sub* *pppp*
pp *sub* *pppp*

st. *st.* *st.* *st.*
sp. *sp.* *sp.* *sp.*
st. *st.* *st.* *st.*
sp. *sp.* *sp.* *sp.*

(-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 markings. The tempo is marked as 'decrecendo poco a poco'.

(-18-)

Musical score for measures 18-19. The score is written for two staves. The first staff contains a melodic line with a pizzicato marking. The second staff contains a bass line with arco sul ponticello markings. The tempo is marked as 'decrecendo'.

Musical score for measures 19-20. The score is written for two staves. The first staff contains a melodic line with arco sul ponticello markings. The second staff contains a bass line with pizzicato markings. The tempo is marked as 'decrecendo'.

arco sul pont. sulc.

Musical score for measures 20-21. The score is written for two staves. The first staff contains a melodic line with arco sul ponticello markings. The second staff contains a bass line with pizzicato markings. The tempo is marked as 'decrecendo'.

Musical score for measures 21-22. The score is written for two staves. The first staff contains a melodic line with arco sul ponticello markings. The second staff contains a bass line with pizzicato markings. The tempo is marked as 'decrecendo'.

decrecendo

Musical score for measures 22-23. The score is written for two staves. The first staff contains a melodic line with arco sul ponticello markings. The second staff contains a bass line with pizzicato markings. The tempo is marked as 'decrecendo'.

(-20-)

arco normale
 p. sostenuto
 glissando

arco normale
 normale
 p. sostenuto
 J. 66
 s.p.
 sulc.

J. 66
 s.p.
 sulc.

J. 66 (-19-)

arco
 s.p.
 sulc.
 col legno saltando
 simile
 arco s.p. sulc.
 simile
 J. 66
 arco sul pont.
 col legno saltando
 simile

arco normale
 p. sostenuto
 arco normale
 glissando
 p. sostenuto
 J. 66
 arco sul pont.
 sulc.

J. 66
 arco sul pont. sulc.

(-21-)

First system of musical notation for page 21, left side. It consists of two staves. The upper staff contains a melodic line with various articulations and dynamics. The lower staff contains a bass line. A dynamic marking *norm.* is present in the lower staff.

Second system of musical notation for page 21, left side. It consists of two staves. The upper staff has a melodic line with a *norm.* dynamic marking. The lower staff has a bass line. A *J. 66* marking is present above the upper staff.

Third system of musical notation for page 21, left side. It consists of two staves. The upper staff has a melodic line with a *J. 66* marking. The lower staff has a bass line. A dynamic marking *poco a poco de - cres - con - do* is written above the upper staff.

(-22-)

First system of musical notation for page 22, right side. It consists of two staves. The upper staff has a melodic line with a *J. 66* marking and a *Sul pont. sul A* instruction. The lower staff has a bass line.

Second system of musical notation for page 22, right side. It consists of two staves. The upper staff has a melodic line with a *J. 66* marking and a *Sul pont. Y Sul G* instruction. The lower staff has a bass line.

Third system of musical notation for page 22, right side. It consists of two staves. The upper staff has a melodic line with a *J. 66* marking and a *Sul pont. sul G* instruction. The lower staff has a bass line.

(-23-)

Musical score for page 23, featuring vocal lines and piano accompaniment. The score includes various performance instructions such as *pp*, *mf*, *sfz*, and *con suoni armonici*. It also contains specific markings like *S. pont. sul G*, *S. pont. sul G*, and *con suoni armonici*. The score is divided into systems, with a double bar line indicating a section change.

(-24-)

Musical score for page 24, continuing the composition. It features vocal lines and piano accompaniment. The score includes performance instructions such as *pp*, *mf*, and *sfz*. It also contains specific markings like *S. pont. sul G*, *S. pont. sul G*, and *con suoni armonici*. The score is divided into systems, with a double bar line indicating a section change.

[156]

Durata: n.18' Pentru Liana

Pour Liana

VĂILE UITĂRII

XXVIII.)

VALLONS DE L'OUBLI

Șerban Nichifor
(1984-1988)

(CVARTET NR. 2)

(QUATUOR No.2)

după sugestiile lui Mateiu Jon Caragiale

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

Motto*

I

Motto**

"Iar când, sfîrșită umbra, prin ceața rece a serii
Purtîndu-ți trista taină, de gînduri chinuit,
Tîrînd te vei întoarce înfrînt și istovit,
Spre casa parăsită în văile uitării..."
(*Întoarce-te în vîlurile...*)

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

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

Violino I

Violino II

Viola

Violoncello

*)-Versiunile din Motto pot fi recitate direct în concert (în secretă cuprinsă între semnele → și ←), amplificând electronic (cu voce (eventual pre-registrată) de femeie, pe un ton sopțit, 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 murmuré, immatériel, esotérique, très lentement.

SONORO (d.n 86)

Handwritten musical score for the first system, measures 41-44. It features a piano part with complex textures and a vocal line. Annotations include *mp*, *mf*, *ff*, *rit.*, *gliss.*, *con voce*, and *cantabile, unv. ritmato*. A circled measure number '41' is present.

Handwritten musical score for the second system, measures 45-48. It continues the piano and vocal parts. Annotations include *mf*, *ff*, and *rit.*.

Handwritten musical score for the third system, measures 49-52. It continues the piano and vocal parts. Annotations include *mf*, *ff*, and *rit.*.

Handwritten musical score for the fourth system, measures 53-56. It includes a section titled "SUB. IMMATERIALE (d.n 52)" with a key signature change to D major. Annotations include *pppp*, *lento e liscio*, and *sub. molto*.

Handwritten musical score for the fifth system, measures 57-60. It features a section with a key signature change to B minor. Annotations include *ppp pochissimo in rilievo, come ombra*, *pppp liscio*, and *ppp come ombra*. A circled measure number '51' is present.

Handwritten musical score for the sixth system, measures 61-64. It features a section with a key signature change to B minor. Annotations include *ppp*, *lento, poco in rilievo*, *liscio*, *pppp*, *sub. Do*, *ppp come ombra*, *ppp*, and *perdendosi*. A circled measure number '122' and a boxed measure number '4' are present.

Handwritten musical score system 1, featuring three staves (treble, alto, and bass clefs). The notation includes various rhythmic values and dynamic markings such as *mp* and *cresc.*. The system concludes with a double bar line and a repeat sign.

Handwritten musical score system 2, featuring three staves. It includes dynamic markings like *pp*, *pp vibrato*, *v. pp vibrato*, *pp espressivo*, and *sub. pp vibrato*. The system ends with a double bar line and a repeat sign.

Handwritten musical score system 3, featuring three staves. It includes dynamic markings such as *mp*, *pp*, and *pp vibrato*. The system concludes with a double bar line and a repeat sign.

Handwritten musical score system 4, featuring three staves. It includes dynamic markings like *mp*, *pp*, *pp vibrato*, and *pp espressivo*. The system ends with a double bar line and a repeat sign.

Handwritten musical score system 5, featuring three staves. It includes dynamic markings such as *pp*, *pp vibrato*, *pp espressivo*, and *pp*. The system concludes with a double bar line and a repeat sign.

Handwritten musical score system 6, featuring three staves. It includes dynamic markings like *mf* and *mf data*. The system ends with a double bar line and a repeat sign.

poco a poco crescendo ed affrettando

Handwritten musical score system 1, measures 1-10. It features a treble clef with a key signature of one sharp (F#) and a common time signature. The music is marked with *mp agitato* and includes triplets and slurs. The bass line is marked *mf agitato*. The system concludes with the instruction **MOLTO APPASSIONATO (d.n. 103)**.

Handwritten musical score system 2, measures 11-20. It continues the piece with a treble clef and key signature of one sharp. The music is marked *molto ff agitato*. There are slurs and accents throughout. The system ends with *ff agitato* and the instruction **poco a poco precipitando**.

Handwritten musical score system 3, measures 21-30. It features a treble clef and key signature of one sharp. The music is marked *molto ff agitato*. The system concludes with the instruction **V. SUB. LONTANO (d.n. 60)**.

Handwritten musical score system 4, measures 31-40. It features a treble clef and key signature of one sharp. The music is marked *sub. pp dolce e fluide*. There are slurs and accents. The system ends with *sub. pp dolce e fluide* and the instruction **sub. pp dolce poco marcato**.

Handwritten musical score system 5, measures 41-50. It features a treble clef and key signature of one sharp. The music is marked *molto sul ponticello (arco ad libitum)*. There are slurs and accents. The system ends with *molto sul ponticello (arco ad libitum)*.

Handwritten musical score system 6, measures 51-60. It features a treble clef and key signature of one sharp. The music is marked *molto sul ponticello (arco ad libitum)*. There are slurs and accents. The system ends with *molto sul ponticello (arco ad libitum)* and the instruction **allucinante**.

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

Handwritten musical score for violin and piano. The score is divided into several systems, each with a system number in a circle (6, 17, 20, 21, 24, 25). The music is written in treble and bass clefs for both instruments. Performance instructions include "Arco", "poco allargando", "SUBITO GIUSTO", "poco a poco animando", "sempre animando", and "poco a poco decrescendo". Dynamic markings such as "pp", "pizz", and "arco" are present. The tempo is marked as ♩ = 64. The score includes various musical notations such as slurs, accents, and fingerings.

(sempre animando) ♩ = 120

18 1 2 (221) (6)

attacca subito

FLUIDO E DOLCISSIMO (♩ = 120) COME ECO

misterioso, poco rubato

Arco pp

pp misterioso, poco rubato

pp leggiero ma rit. mir.

Arco (lv) Arco

molto sul ponticello (sempre sul Sol) (arco sul labium)

(234) PP Normale Arco P im indio Normale

pp leggiero

(241) Col Legno Battuto Vb (C.L.B.)

(Arco) C.L.B. (Pizz) (Arco) C.L.B. (Pizz) C.L.B.

SUB. SCORREVOLE

a tempo (♩ = 180) (arco ad libitum)

sol ponticello
ppp leggerissimo, poco flautando
simile - improvvisando quasi glissando
mp leggero, sempre e cantabile
CADERZA (Pag. 14) sempre in rilievo

291

301

Pizz. sub. P

sub. mp cantabile
Normale

Arco sol ponticello
ppp leggerissimo, poco flautando
simile - improvvisando quasi glissando
(arco ad libitum)

311

Sul ponticello
sub ppp poco flautando

(→ 35")

(arco ad libitum)
Simile - improvvisando, quasi glissando

(324)

(→ 40")

Sul Ponticello
sub ppp poco flautando

(arco ad libitum)
Simile - improvvisando
quasi glissando

(327)

(→ 45")

(Tutti) possibile

*) **CADENZA - Violoncello**
(m. 283 → 327)

MINACCIOSO E RUBATO (♩ = 52), **SEMPRE PRECIPITANDO**

v ben vibrato

PPP profondo

pp

(sempre precipitando)

pp poco a poco crescendo

mf ardente

f

molto

f

più

ff drammatico

fff

(327) (452) (468)

(→ 45")

N.B. Această "Cadență" a Violoncelului va fi inserată de 3 ori în desfășurarea părții a IV-a a lucrării: - 1) între măsurile 283-327, în tempo-rită indicată (Durată n 45"), - 2) între măsurile 438-452, în tempo-rită indicată (Durată n 45"), - 3) între măsurile 457-468, accelerând tempo-rită indicată (Durată n 30").

N.B. Cette "Cadenza" du Violoncelle sera insérée 3 fois dans le déroulement de la IV^e -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").

2. SUB. PRESTO (♩ ≈ 180)

Quasi Ragtime

sub. f *gair*

sub. f *ritmico*

sforz. secco *v* *n* *v*

sub. mf *gair*

sforz. secco

sforz. secco

sforz. secco

361

sub. mf *gair*

sub. mp

sub. mp

362

sub. mf *gair*

sub. mp

sub. mp

sub. mf *gair*

sub. mp

sub. mp

363

sforz. secco

sforz. secco

sforz. secco

sforz. secco

sforz. secco

sforz. secco

Arco

364

sempre f

sempre f

sempre f

sempre f

365

sforz. secco

sforz. secco

sforz. secco

sforz. secco

sforz. secco

sforz. secco

sforz. secco

poco a poco precipitando

Handwritten musical score system 1, measures 145-150. It features a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The tempo is marked 'poco a poco precipitando'. Dynamics include *sforzando* and *sfz*. A triplet of eighth notes is marked with a '3' in the bottom staff.

Handwritten musical score system 2, measures 151-156. It includes a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The tempo is marked 'A Tempo (♩ = 180)'. Dynamics include *ff* *disperato* and *p* *molto vibrato*. A circled measure number '391' is present.

Handwritten musical score system 3, measures 157-162. It features a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. Dynamics include *fff* and *ff*. The word 'disperato' is written above the staff. A circled measure number '392' is present. A box containing the number '41' is on the right side.

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

Handwritten musical score system 4, measures 163-168. It features a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The tempo is marked 'SUB. MOLTO AGITATO (♩ = 148)'. The word 'secco' is written above the staff. A circled measure number '41' is present.

Handwritten musical score system 5, measures 169-174. It features a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. Dynamics include *sforzando* and *sfz*. The word 'secco' is written above the staff.

Handwritten musical score system 6, measures 175-180. It features a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. Dynamics include *ff* and *sfz*. The word 'molto' is written at the bottom right.

MOLTO APPASSIONATO (♩ = 180)

(81)

ff *sonoro*
ff
ff *glissando*

(81) *secco*

2) SARCASTICO (♩ = 90)

sempre affrettando

ff
ff
ff *secco*
ff *secco*

Simile 2/3
Simile 3/4

(44) *sempre affrettando*

sempre crescendo

(87)

sempre affrettando

sempre crescendo

(87)

sempre affrettando

sempre crescendo

dn 126

possibile

(87) *fff disperato*

(89) *fff disperato*

possibile

pp esitandu

ppp

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

ppp

pp esitandu

ppp

4

DOLCE MA INFLESSIBILE (♩=76)

(87) *ppp*

(93) *ppp*

sempre mp giusto ed implacabile

legatissimo

sempre mp liscio (arco ad libitum)

legatissimo

sempre mp liscio (arco ad libitum)

(87)

ppp

ppp

ppp

(x2) (441) (x25)

(438)

CADENZA
ppp 14

sempre in rilievo

(x3) (451) (452) (x25)

(451) (452)

ppp

(~45')

Ad lib. - **vi-**

Molto ad lib. **(*) **)**

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

(x4) (457) (461) (v25")

(x5) (468) (v25")

(x6) (471) (v12.5")

(v12.5")

(482) (v18")

FINE
(v6')
(v18')

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

Saban Nichefs

***** - Versante du Motto pot fi recitete direct in concert (in secretu cuprius) între sunetele (→ ←), amplificand electronic o voce (eventual pre-registrata) de femeie, pe un ton sopit, imaterial, esoteric, foarte rar.

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

→ 5) "à 5"

Durata ~ 8'30"

Serban Nichifor (1981)

CANTO DI SPERANZA

"Musica Nova"

Mircea Oprescu,
Vladimir Mendelssohn,
Florin Popa,
Dorel Fodorcanu,
Nicolaie Licarete.

-Liamel-

1) Preludio (ad libitum)

Musical score for the first part of "Canto di Speranza". The score is written for a string quartet (Violin I, Violin II, Viola, Violoncello) and a double bass. The key signature has one sharp (F#) and the time signature is 4/4. The score begins with a dynamic marking of *pppp* and includes the instruction "CON SORDINO". A rehearsal mark "1" is placed above the first measure. The score concludes with a double bar line and the instruction "G.P." (Grande Pausa) repeated five times across the staves.

*) - ossia Flauto grande (B)
**) - ossia Pianoforte (Coc)

2.) Canto di Speranza
(Toamna, 1974)

Musical score for the second part of "Canto di Speranza". The score is written for a full orchestra including woodwinds (Clarinete, Flauto piccolo, Cembalo), strings (Violini, Viola, Violoncello), and percussion (Cimbalo). The score begins with a dynamic marking of *pp* and includes the instruction "CON SORDINO". A rehearsal mark "2" is placed above the first measure. The score concludes with a double bar line and the instruction "G.P." (Grande Pausa) repeated five times across the staves.

*) - ossia Flauto grande (B)
**) - ossia Pianoforte (Coc)

[177]

6

Cl. sub. PP *data e cantabile*

Vna. sub. PP sul pont. ma cantabile e vibrato

Vla. [CON SORDINO] V. PP sul pont. ma cantabile

Vlc. *z.* (m.e.) sopra P

Δ (m.s.)

Combal. (m.s.)

*) sub. PP ritmico e agitato ("mercenaria")

[178]

Cl. *molto*

Vna. *molto*

Vla. *molto*

Vlc. *molto*

Combal. *molto*

Cl. *pp*

Vna. *pp*

Vla. *pp*

Vlc. *pp*

Δ *pp*

Combal. *pp*

*) - Pianosfort - Pedala (L.)

Cl. *pp*

Vna. *pp*

Vla. *pp*

Vlc. *pp*

Δ *pp*

Combal. *pp*

*) - Pianosfort - Pedala (L.)

molto

Cl. Vln. Vla. Vlc. Δ Cembalo

Cl. Vln. Vla. Vlc. Δ Cembalo

Tempo primo (♩=90)

Cl. Vln. Vla. Vlc. Δ Cembalo

Cl. Vln. Vla. Vlc. Cembalo

[179]

ritardando poco a poco
senza vibrato

Cl. ♩
Vna. ♩
Vla. ♩
Vlc. ♩
Cembalo ♩

sempre *pp* liscio (respirare ad libitum)

(SENZA SORDINO)

senza vibrato

sempre *pp* liscio (arco ad libitum)
sempre *pp* liscio (arco ad libitum)

pp con martella

Attacca
Subito

[181]

3.) Memento
(4-7-1979)

Subito ♩ = 69 poco nitido

Cl. ♩
Vna. ♩
Vla. ♩
Vlc. ♩
 Δ ♩
 ∇ ♩
Cembalo ♩

dilatando
con uccelli

(sempre *pp* liscio)

(sempre *pp* liscio)

*) - Pierreforte - Sempre Pedale (r.)

Cl. ♩
Vna. ♩
Vla. ♩
Vlc. ♩
 Δ ♩
 ∇ ♩
Cembalo ♩

ff
 mp
 pp

Cl. ♩
Vna. ♩
Vla. ♩
Vlc. ♩
 Δ ♩
 ∇ ♩
Cembalo ♩

ff
 mp
 pp

Cl. ♩
Vna. ♩
Vla. ♩
Vlc. ♩
 Δ ♩
 ∇ ♩
Cembalo ♩

Muta in Celesta

ff
 mp
 pp

Alzavola - Mirena
14

Cl. *(m)*

Vna.

Vla.

Vlc.

Clavista *)

sempre pedale ppp -> mp legatoissimo (quasi - mastramente)

[182]

Cl. *(m)*

Vna.

Vla.

Vlc.

Clavista

**) ossia Pianoforte (8)*

- 11 -

Cl.

Vna.

Vla.

Vlc.

Clavista

maestrale

Cl.

Vna.

Vla.

Vlc.

Clavista

(CON SORDINI)

sempre ppp con sordini

- 12 -

(Agitissimo)

Cl. *pp* *flautando* *con una ombra* *(vibrato)*

Vna. *pp* *flautando* *con una ombra*

Vla. *pp* *con molto* *P cantabile e fluido*

Vlc. *ppp* *poco sul ponticello* *con una ombra* *liscio*

Clarin. *pp* *poco* *stip. puntillato* *con una ombra* *liscio*

Cl. *pp* *flautando* *con una ombra*

Vna. *pp* *flautando* *con una ombra*

Vla. *pp* *con molto* *P cantabile e fluido*

Vlc. *ppp* *poco sul ponticello* *con una ombra* *liscio*

Clarin. *pp* *poco* *stip. puntillato* *con una ombra* *liscio*

Cl. *pp* *flautando* *con una ombra*

Vna. *pp* *flautando* *con una ombra*

Vla. *pp* *con molto* *P cantabile e fluido*

Vlc. *ppp* *poco sul ponticello* *con una ombra* *liscio*

Clarin. *pp* *poco* *stip. puntillato* *con una ombra* *liscio*

Cl. *pp* *flautando* *con una ombra*

Vna. *pp* *flautando* *con una ombra*

Vla. *pp* *con molto* *P cantabile e fluido*

Vlc. *ppp* *poco sul ponticello* *con una ombra* *liscio*

Clarin. *pp* *poco* *stip. puntillato* *con una ombra* *liscio*

[183]

Cl. *p*
 Vln. *ppp*
 Vla. *ppp*
 Vlc. *ppp*
 Celista *ppp*

Cl. *p*
 Vln. *pp*
 Vla. *pp dolce e liscio non dimorand*
 Vlc. *pp*
 Celista *pp*

Cl. *p*
 Vln. *ppp*
 Vla. *ppp*
 Vlc. *ppp*
 Celista *ppp*

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

[184]

Tempo Fusto - 1.69
(non accelerando...)

Cl. *(non vibrato, liscio possibile)*

Vn. *(pp)*

Vla.

Vlc. *(pp)*

Δ *(pp)*

↓ *(pp)*

Cello *(pp)*

[185]

Cl. *(f)*

Vn. *(f)*

Vla.

Vlc. *(f)*

Δ *(f)*

↓ *(f)*

Cello *(f)*

Gustav Nischke
Bamberg, 25. II. 1928

XXX.)

Collection RESON'ANCHES

À mes Parents

6 MÉLODIES IRLANDAISES D'AMÉRIQUE

Serban NICHIFOR
(SABAM)

Durée: ~ 12'

IS SAINT PATRICK WAS A GENTLEMAN

(Folklore irlandais)

Allegro moderato
Tutti *

Hautbois 1
Hautbois 2
Cor anglais
Basson 1
Basson 2

*) Variante ad libitum pour orchestre d'anches/ouffles: les indications Tutti et Soli sont valables pour tout le système de la partition.
Editions de Musiques Actuelles
57000-METZ-FRANCE

EMA EA N°07

EMA EA N°07

Collection RESON'ANCHES

EMA EA N°07

Collection RESON' ANCHES

Musical score for the first system of 'II KILLARNEY'. It includes staves for Flute 1, Flute 2, Cor Anglais, Bassoon 1, and Bassoon 2. The music is in 3/4 time and features a melodic line in the woodwinds with various dynamics like *mf* and *mp*. A *rit.* marking is present at the end of the system.

II KILLARNEY
 (d'après Michael William BALFE)

Moderato Sull.

Hautbois 1
 Hautbois 2
 Cor anglais
 Basson 1
 Basson 2

Musical score for the second system of 'II KILLARNEY'. It continues the woodwind and bassoon parts from the first system, with dynamics such as *mf*, *mp*, and *p*.

Musical score for the third system of 'II KILLARNEY'. It continues the woodwind and bassoon parts, featuring dynamics like *pp* and *p*. A *rit.* marking is present at the end of the system.

EMIA EAN007

Collection RESON' ANCHES

Musical score for the fourth system of 'II KILLARNEY'. It continues the woodwind and bassoon parts, with dynamics like *mf* and *mp*.

Musical score for the fifth system of 'II KILLARNEY'. It continues the woodwind and bassoon parts, with dynamics like *mf* and *mp*.

Musical score for the sixth system of 'II KILLARNEY'. It continues the woodwind and bassoon parts, with dynamics like *mf*, *p*, and *pp*. A *rit.* marking is present at the end of the system.

EMIA EAN007

Collection RESON' ANCHES

III THE HARP THAT ONCE THRO' TARA'S HALLS

(d'après Sir John STEVENSON)

Allegro moderato

Tutti

Hautbois 1
Hautbois 2
Cor anglais
Basson 1
Basson 2

1st *mf*
2nd *mf*
1st *mf*
2nd *mf*
1st *mf*
2nd *mf*

rit.
diffic.

EMA EAN007

Collection RESON' ANCHES

IV GAIWAY BAY

(d'après Dr Arthur COLAHAN)

Moderato

Solo

Hautbois 1
Hautbois 2
Cor anglais
Basson 1
Basson 2

mf *cantabile*
mf *cantabile*
mp dolce
mp dolce
mp dolce

EMA EAN007

Collection RESON' ANCHES

Andantino
Tutti

Hautbois 1
Hautbois 2

Cor anglais

Basson 1
Basson 2

mf *comabile*
mf *comabile*

mf *dolce, poco marcato*

mf *dolce, poco marcato*

rall
largo
largo
largo
largo
largo
rit.
rit.

EMA EAM007

Collection RESON' ANCHES

V. KATHLEEN MAVOURNEEN
(d'après F.N. COUCH)

Andantino
Tutti

Hautbois 1
Hautbois 2

Cor anglais

Basson 1
Basson 2

mf *comabile*
mf *comabile*

mf

mf *dolce, poco marcato*

mf *dolce, poco marcato*

rall
largo
largo
largo
largo
largo
rit.
rit.

EMA EA-N007

Collection RESON ANCHES

Musical score for the first system of 'VIDEAR OLD DONEGAL'. It features five staves: Flute 1, Flute 2, Clarinet in B-flat, Bassoon 1, and Bassoon 2. The score includes dynamic markings such as *p*, *pp*, *mf*, and *ff*. The tempo is marked *Moderato*. The key signature has one flat, and the time signature is 3/4.

EMA EAN007

Collection RESON ANCHES

Musical score for the second system of 'VIDEAR OLD DONEGAL'. It features five staves: Flute 1, Flute 2, Clarinet in B-flat, Bassoon 1, and Bassoon 2. The score includes dynamic markings such as *p*, *pp*, *mf*, and *ff*. The tempo is marked *Moderato*. The key signature has one flat, and the time signature is 3/4.

VIDEAR OLD DONEGAL
(d'après Steve GRAHAM)

Musical score for the third system of 'VIDEAR OLD DONEGAL'. It features five staves: Flute 1, Flute 2, Clarinet in B-flat, Bassoon 1, and Bassoon 2. The score includes dynamic markings such as *p*, *pp*, *mf*, and *ff*. The tempo is marked *Moderato*. The key signature has one flat, and the time signature is 3/4.

EMA EAN007

Collection RESON' ANCHES

Subito allegro moderato (♩ = 120)

mf

f marcato

f marcato

poco rall.

a tempo (♩ = 120)

f

f

f

EMA EA 007

Collection RESON' ANCHES

pp

pp

pp

pp

pp

pp

pp

pp

Lontano (♩ = 33)

pp

pp

pp

pp

EMA EA 007

[191]

Musical score for strings, measures 1-4. The score is marked *ff* (fortissimo) and features a rhythmic pattern of eighth notes across all string parts.

Musical score for strings, measures 5-8. The score is marked *ff* and continues the rhythmic pattern from the previous section.

Musical score for strings, measures 9-12. The tempo changes to *Largo Subito moderato*. The score is marked *pp* (pianissimo) and features a slower, more melodic line.

Musical score for strings, measures 13-16. The score is marked *mp* (mezzo-piano) and features a rhythmic pattern of eighth notes.

Musical score for strings, measures 17-20. The tempo changes to *Allegro vivace*. The score is marked *mp* and features a faster, more rhythmic pattern.

Musical score for strings, measures 21-24. The score is marked *Solo espressivo* and features a more expressive, melodic line.

Subito grazioso, tempo di valze ♩ = 132
Soli

p
ppp
pppp

con musicalità
pp

p Poco pesante

pp *molto sfogato* *leggero*

p *ppp*

Solo
p *ppp*

p *ppp*

Solo
p *ppp*

L'istesso tempo ♩ = 132

p
pp
ppp

poco rubato
pp

mp *molto espressivo*

mp *molto espressivo*

estando
sfz
sfz

Collection RESON' ANCHES

Moderato (♩ = 80)

Collection RESON' ANCHES

poco a poco accelerando
sempre accelerando

Subito allegro vivace (♩ = 160)
Tutti

(~5'50" ~12')

Bucarest, 8-III-1995

EMA EAN007

EMA EAN007

→ 7) "à 10"

For "Ottomi di Verona"

XXI. 7 COLINDE / 7 ROMANIAN CAROLS

In unidiana unidiana una Mireca Băluță / **7 CANTI / 7 RUMENI** / Șerban Nichifor (1986)

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

ARRANGIATO (JACO) a poco vibrato (Serban Sardano).
 mp con dolce con sempre più
 f

1 Trombe in Sib
 2 Tromboni
 3 Tuba

1 Trombe in Sib
 2 Tromboni
 3 Tuba

poco a poco - calando sempre

1 Trombe in Sib
 2 Tromboni
 3 Tuba

attaca Subito

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 BIBLIOTECA MUSICALE
 A UNINIUM COMPOSITOREN

(-1-)

SUB. PRESTO (1980)

2. COLINDITA / LITTLE CAROL / CANTOCINA PER NATALE

1 Trombe in Sib
 2 Tromboni
 3 Tuba

1 Trombe in Sib
 2 Tromboni
 3 Tuba

1 Trombe in Sib
 2 Tromboni
 3 Tuba

(-2-)

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

Flute 1
Flute 2
Flute 3

Misterioso
Flute 1
Flute 2
Flute 3

Sub. Esitando
Flute 1
Flute 2
Flute 3

Andantino
Flute 1
Flute 2
Flute 3

5.) AM PLECAT SÁ COLINDÁM / WE JUST WALK AND SING THE CAROLS!
 ANDIAMO IN GIRD. COEPL. AUGURI

Sub. Giocoso (d=98)

1. Tuba
2. Trombone
3. Trombone
4. Trombone

1. Trombone
2. Trombone
3. Trombone
4. Trombone

1. Tuba
2. Trombone
3. Trombone
4. Trombone

1. Tuba
2. Trombone
3. Trombone
4. Trombone

1. Trombone
2. Trombone
3. Trombone
4. Trombone

1. Tuba
2. Trombone
3. Trombone
4. Trombone

1. Organ

(-6-)

1. Tuba
2. Trombone

1. Trombone
2. Trombone

1. Tuba
2. Trombone

1. Tuba
2. Trombone

1. Trombone
2. Trombone

1. Tuba
2. Trombone

1. Tuba
2. Trombone

1. Trombone
2. Trombone

1. Tuba
2. Trombone

(-5-)

poco a poco, slon grande...

173

1 Tibia
2 Tibia
3 Tibia
4 Tibia

1 Tuba
2 Tuba
3 Tuba
4 Tuba

Org.

*all.
subito*

poco a poco, allargando

6. O, CE VESTE MINIUNATĂ / OH, WHAT WONDERFUL TIDINGS!
6. LA MERVIGLIGA NOVELLA

MAESTOSO (62)

144

1 Tibia
2 Tibia
3 Tibia
4 Tibia

1 Tuba
2 Tuba
3 Tuba
4 Tuba

Org.

*all.
subito*

7) FLORILE DALBE / THE WHITE FLOWERS
BIANCHI FIOR

ALLEGRO CON SPARTO (64)

190

1 Tibia
2 Tibia
3 Tibia
4 Tibia

Org.

f
all. in silenz.
f
all. in silenz.
f
all. in silenz.

(- 7 -)

(- 8 -)

121

poi ritardando....

Musical score for measures 121-124. The score includes parts for Tuba in Sub (1-4), Tuba (1-4), and Organ. The Organ part has a 'rit.' marking. Dynamics include 'f' and 'ff'.

[199]

free-scores.com

131

poi a fine...

Musical score for measures 131-134. The score includes parts for Tuba in Sub (1-4), Tuba (1-4), and Organ. The Organ part has a 'rit.' marking. Dynamics include 'f' and 'ff'.

Musical score for measures 135-140. The score includes parts for Tuba in Sub (1-4), Tuba (1-4), and Organ. The Organ part has a 'rit.' marking. Dynamics include 'f' and 'ff'. Includes a 'Tutti G.O.' marking.

(-9-)

BIBLIOTECA MUZICALE
A. UNGHI - CONCERTO FORTE

Baumk. 267-278

(-10-)

→ Ω) "à 10+..."

Durée: ~ 12'

XXVI.) RORATE CAELI

Serban Nichifor
(1995)

A 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

(~10") *Pin rilievo, molto espressivo* *(~30")* *(±5")*

S. Solo

Fl.

Gl.

suono bianco, quasi vento
PP *(respirare ad libitum)*

sempre PP possibile

S. Solo

Fl.

Gl.

(l.v.) *PP* *(l.v.)*

sempre PP possibile

S. Solo

Fl.

Gl.

(l.v.) *PP* *(l.v.)*

(PP sempre)

S. Solo

Fl.

Gl.

(l.v.) *PP* *(l.v.)*

(PP sempre)

S. Solo

Fl.

Gl.

(l.v.) *PP* *(l.v.)*

(PP sempre)

(11)

8/4

(~2') *attaca subito*

[200]

(2) RORATE.

ESTATICO - lontano, dolcissimo, molto rubato (♩ 48-60)

S. Solo *mf* (v.g.) N 45" (± 5")

Ro-rá-te, Ro-rá-te cae-li, cae-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* (v.g.)

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

Fl. *mp*

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

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

Cb. *pp*

S. Solo *mf* (v.g.) N 2 4 4 (N 2 1/5" N 4 1/5")

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

Fl. *mp* (b)

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

Vc. *pp* (normale) *molto*

Cb. *pp* *molto*

attacca subito

ANDANTE (♩ = 64)

(3.) PSALMUS XVIII.

P cantabile, sempre in rilievo n 15''

Handwritten musical score for a symphony orchestra and vocal soloist. The score is in 4/4 time and marked 'ANDANTE' with a tempo of 64 beats per minute. The title is '(3.) PSALMUS XVIII.' and the dynamics are 'P' (piano) and 'cantabile, sempre in rilievo'. A rehearsal mark 'n 15'' is present in the top right.

The score includes parts for:

- S. Solo (Soloist)
- Fl. (Flute)
- Ob. (Oboe)
- Gl. (Clarinet)
- Cel. (Cello)
- Ar. (Arpeggiator)
- Vn. I & II (Violins)
- Vl. (Viola)
- Vc. (Violoncello)
- Cb. (Contrabasso)

Key musical features and annotations include:

- Flute and Oboe:** 'poco a poco decrescendo'.
- Clarinet:** 'f', 'molto', 'pp', 'pp sempre', '(e.v.)'.
- Arpeggiator:** 'gliss. naturale', 'molto', 'pp', '(e.v.)'.
- Violins:** 'pp', 'molto'.
- Contrabasso:** 'poco a poco decrescendo', 'pp'.
- Rehearsal Mark 31:** 'cantabile, sempre in rilievo'.
- Rehearsal Mark 81:** 'pp', 'poco', 'poco', 'poco', 'poco'.
- Rehearsal Mark 82:** 'pp', 'poco', 'poco', 'poco', 'poco'.
- Rehearsal Mark 83:** 'pp', 'poco', 'poco', 'poco', 'poco'.

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

sempre poco a poco animando ----->

S. Solo *mp* gló - ri - am - et - nar - rant - e

Fl.

Ob.

Cl.

Cel.

Ar. *Mib, Sol^b, Lab* *Mib, Lab* *Mib, Lab, Sib* *Sib, Reb^b* *Reb^b*

Vn. I *P*

Vn. II *P*

Vl. *P*

Vc. *P*

Cb. *P*

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

Fl.

Ob. *sempre poco a poco animando* → Moderato (♩ ≈ 80)

Cl.

Cel.

Ar. *Sib* *mp* *Fa#* *Sib, Reb^b* *Fa^b* *Reb^b*

Vn. I *mp*

Vn. II *mp*

Vl. *mp*

Vc. *mp*

Cb. *mp*

(4-)

[203]

S. Solo
 Fl. *gló ri - am Dé - i Dé - i*
sempre p. a p. animando -> Maestoso (♩ = 86)
 Ob.*
 Cl.*
 Cr.*
 Fg.*
 Gl.
 Cel. (81) (Loco) 3
 Ar. Mib, Lab; Dob, Reb; Sib, Lab; Mib
 Vm. I
 Vm. II
 Vl.
 Vc.
 Cb. *Pizz*

S. Solo
 Fl. *gló - ri - am Dé - i et ó - pe - ra má - nu - um*
 Ob.*
 Cl.*
 Cr.*
 Fg.*
 Gl.
 Cel. 3
 Ar. *Reb*; *Mib, Lab*
 Vm. I
 Vm. II
 Vl.
 Vc.
 Cb.

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

S. Solo
 Fl. *é - jus an-nún-ti-at, an-nún-ti-at, an-nún-ti*
 sempre poco a poco animando

Ob.
 Cl.
 Tr.
 Cr.
 Fg.

Al.
 Cel.
 Ar.
 Vn. I
 Vn. II
 Vl.
 Vc.
 Cb.

S. Solo
 Fl. *at, an-nún-ti-at*
 Allegretto (in 100) sempre poco a poco animando

Ob.
 Cl.
 Tr.
 Cr.
 Fg.

Al.
 Cel.
 Ar.
 Vn. I
 Vn. II
 Vl.
 Vc.
 Cb.

(-6-)
 [205]

Sempre animando → *Grandioso*

S. Solo
 fir ma men tum Glé-ri-a Pa-tri

Ob. Cl. Tr. Cr. Fg. Gl. Cel. Ar. Vm. I. Vm. II. Vl. Vc. Cb.

gliss. Reclab.

S. Solo
 Fi-li-o et Spi-ri-tu i San-cto

Ob. Cl. Tr. Cr. Fg. Gl. Cel. Ar. Vm. I. Vm. II. Vl. Vc. Cb.

molto ritardando

Sib. Dob. Re b₁
(Mib, Fa #) Sob b₁ Lab

Con Sord.

attacca subito

[Scordare III+IV, b → b₁]

poss. (-7-)

[206]

MISTERIOSO E LONTANO (JW54) (4) PANARMONIOS KOSMOU SINTAXIS.*)

Handwritten musical score for the first system. It includes staves for Solo (S.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Trumpet (Tr.), Trombone (Cr.), Horns (Gh.), Cello (Cl.), Contrabass (Cb.), Violin I (Vm. I), Violin II (Vm. II), Viola (Vl.), and Violoncello (Vc.). The score features complex rhythmic patterns with triplets and sixteenth notes. Performance instructions include *pp*, *impassibile e leggero*, *simile*, *molto*, and *ff*. A box labeled "20" is present at the end of the system.

Handwritten musical score for the second system, continuing from the first. It includes staves for Solo (S.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Trumpet (Tr.), Trombone (Cr.), Horns (Gh.), Cello (Cl.), Contrabass (Cb.), Violin I (Vm. I), Violin II (Vm. II), Viola (Vl.), and Violoncello (Vc.). The score continues with complex rhythmic patterns and performance instructions such as *pp*, *gliss. vibrato sempre in rilievo*, *cut*, and *pp allucinante*. A box labeled "20" is present at the end of the system.

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

Sempre in rilievo

81

mf *gl. vibr.* *gl. vibr.* *gliss. vibr.*

S. Solo *é - rat* *Sí - cut* *é rat in prin - ci - pi - o* *é rat in prin -*

FR. *P dolc*

FF. *sempre PP*

FF. *sempre PP*

Gl. *P* *sempre PP*

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

Ar. *sempre PP* *Do b*

Vn. I *sempre PP*

Vn. II *sempre PP*

Ve. *sempre PP*

Vc. *sempre PP*

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

91

ff *(=)* *ff* *(=)*

S. Solo *ci - pi - o*

FR. *sempre poco a poco animando* *(dn66)*

FF. *sempre poco a poco animando* *(dn66)*

FF. *(non cresc.)*

Gl. *P* *(non cresc.)*

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

Ar. *PP* *La b* *(non cresc.)* *La b* *Do b* *Sib*

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

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

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

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

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

(- 9 -)

[208]

sempre in rilievo

S. Sol. N15"

R. O. C. T. *et nunc et sem*

C. F. *poco a poco cresc.*

Gl. *poco a poco cresc.*

Cel. *poco a poco cresc.*

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

Vn. I *p.p. cresc.* *sempre animando* *(dn78)*

Vn. II *p.p. cresc.*

Vl. *p.p. cresc.*

Vc. *p.p. cresc.*

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

S. Sol. N14"

R. O. C. T. *per sem per*

C. F. *gl. vibr.* *ff*

Gl. *mp*

Cel. *mf*

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

Vn. I *sempre animando* *(dn82)*

Vn. II *mp*

Vl. *mp*

Vc. *mp*

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

f sempre in rilievo

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

FR. *mp* *mf* *et* *et*

FF. *mp* *mf*

Fg. *mp* *mf*

Gl. *mp* *mf*

Cel. *mp* *mf*

Ar. *mp* *Lab* *Do#* *7(-)*

Vn. I *mp* *sempre animando* *(dn88)*

Vn. II *mp*

Ve. *mp*

Vc. *mp*

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

S. Solo *mf* *mf* *gliss. dolce* *(1)* **N10"**

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

FF. *mf* *mf* *mf* *mf*

Fg. *mp* *mf* *mf* *mf*

Gl. *mp* *mf* *mf* *mf*

Cel. *mp* *mf*

Ar. *mp* *Sib, Re#* *Lab, Sib* *Do#, Lab* *Se#, Si#* *Re#* *Sib, Do#*

Vn. I *mp* *sempre precipitando* *(dn100)*

Vn. II *mp* *molto*

Ve. *mp*

Vc. *mp*

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

[210]

possibile **MOLTO RUBATO** (5) **INCANTATIO.** n. 15"

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

FR. *secco* *ff*

OB. *secco* *ff*

CL. *secco* *ff*

Tr. *ff*

Cr. *ff*

Fg. *ff*

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

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

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

Vn. I *(d=150)* *secco* *ff*

Vn. II *secco* *ff*

Ve. *poss.* *ff*

Vc. *secco* *ff*

Cb. *secco* *ff*

attacca subito *(n. 207)* *(n. 812, 211)*

Scordatura:

poss. *(n. 82)* *A* *A* *A* n. 25"

S. Solo *A* *ff*

FR. *secco* *ff*

OB. *secco* *ff*

CL. *secco* *ff*

Tr. *secco* *ff*

Cr. *secco* *ff*

Fg. *ff*

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

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

Ar. *(l.v.)* *Sib, Re, b* *(l.v.)* *Re, Mi, La, b, Sib* *ff*

Vn. I *secco* *ff*

Vn. II *secco* *ff*

Ve. *secco* *ff*

Vc. *secco* *ff*

Cb. *secco* *ff*

sempre poco a poco allargando

(-12-)
[211]

sempre poco a poco allargando - - ~18"

S. Solo $\text{♩} = 72$

Fl. Op. Tr. Cr. Fg.

Gl. $\text{♩} = 60$

Cel. $\text{♩} = 60$

Ar. $\text{♩} = 60$

Vn. I, II

Vi. $\text{♩} = 60$

Vc. $\text{♩} = 60$

Cb. $\text{♩} = 60$

4 **6** **3**

4 **4** **4**

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

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

(c. III) (c. III) (c. III)

$\sim 58''$
 $\sim 920''$

attacca subito

Pioso $\text{♩} = 40$, poco pesante **(6.) AMEN.**

S. Solo $\text{♩} = 40$

Fl. Op. Tr. Cr. Fg.

Gl. $\text{♩} = 40$

Cel. $\text{♩} = 40$

Ar. $\text{♩} = 40$

Vn. I, II

Vi. $\text{♩} = 40$

Vc. $\text{♩} = 40$

Cb. $\text{♩} = 40$

men, A - men, A - men, A - men, A - men, A - men

(sempre Tr. + Cr. - Con Sord.)

Fl. $\text{♩} = 40$

Lab Lab Lab Soli Do#

simile simile simile

a poco a poco **Amimando**

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

Handwritten musical score for measures 131-144. The score includes parts for S. Solo, R. Ob., F. Fl., C. Fl., Cl., Cel., Vl. II, Vl. I, Vc., and Cb. The key signature is one sharp (F#) and the time signature is 4/4. The tempo/mood is "sempre poco a poco animando". The music features complex rhythmic patterns and dynamic markings such as *p*, *mp*, and *f*. The string parts include markings for *simile* and *pizz.*

LARGO (♩ = 66)

Handwritten musical score for measures 145-154. The score includes parts for S. Solo, R. Ob., F. Fl., C. Fl., Cl., Cel., Vl. II, Vl. I, Vc., and Cb. The key signature changes to one flat (Bb) and the time signature is 4/4. The tempo is "LARGO". The vocal part (S. Solo) has lyrics: "men, A men, A men, A men, A men, A men, A men, A". The score includes dynamic markings like *mp sempre* and *poco a poco allargando*. The string parts include markings for *pizz.* and *sul tasto*. There are also notes for *Mib* and *Sib, Mib* in the strings.

sempre allargando ----- (♩N60) ----- (151) -----

S. Solo

Fl. Ob. Cr. Fg. Gl. Cel. Ar. Vno I Vno II Vle Vc. Cb.

men, A *men, A* *men* *men*

p *mp* *p* *mp*

p *leggierissimo*

sul tasto *sul tasto* *sul tasto* *sul tasto*

Arco *liscio* *sul tasto* *sul tasto*

p *p* *p* *p*

mp dolce *(balayage vocalique lent)* *(n)*

p *mp* *p*

Arco *liscio* *sul tasto* *sul tasto*

p *p* *p* *p*

S. Solo

Fl. Ob. Cl. Gl. Cel. Ar. Vno I Vno II Vle Vc. Cb.

mp dolce *(balayage vocalique lent)* *(n)*

p *mp* *p*

Arco *liscio* *sul tasto* *sul tasto*

p *p* *p* *p*

mp dolce *(balayage vocalique lent)* *(n)*

p *mp* *p*

Arco *liscio* *sul tasto* *sul tasto*

p *p* *p* *p*

mp dolce *(balayage vocalique lent)* *(n)*

p *mp* *p*

Arco *liscio* *sul tasto* *sul tasto*

p *p* *p* *p*

mp dolce *(balayage vocalique lent)* *(n)*

p *mp* *p*

Arco *liscio* *sul tasto* *sul tasto*

p *p* *p* *p*

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

S. Solo
 M - E - I - O - U - A - E - N
poco *poco* *perd.* *poco a poco perdendosi*

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

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

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

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

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

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

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

Cel. *mp* *poco* *mf* (l.v.) *mp* (l.v.)

Art. *mp* *poco* *mf* *dis. sulla tavola* *mp* (l.v.)

Vm. I (ord.) *mp* *poco* *mf* (non tremolo) *p* *liscio* *mp* *sal ponticello* (sul Re)

Vm. II (sempre sul Re) *mp* *poco* *mf* (non tremolo) *p* *liscio* *mp* *sal ponticello* (sul Re)

Ve. *liscio* (sul Re) *mp* *poco* *mf* (non tremolo) *p* *liscio* *mp* *sal ponticello* (sul Re)

Vc. (ord.) (sul Re) *mp* *poco* *mf* (non tremolo) *p* *liscio* *mp* *sal ponticello* (sul Re)

Cb. (ord.) (sul Re) *mp* *poco* *mf* (non tremolo) *p* *liscio* *mp* *sal ponticello* (sul Re)

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

FINE
 (n. 2'40")
 (n. 1.21)
 22-VII-95,
 Bucaresti