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:	STRIGATURI [BIJECTIVE MAPPINGS]
Composer:	Timis, Dan
Licence:	Copyright (c) by Dan Timis
Instrumentation:	Clarinet, Cello, Piano
Style:	Early 20th century

Serban Nichifor on free-scores.com

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

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When three instrumentalists play three instruments provided that each of them does not play more instruments, each of the instruments is not played by more instrumentalists, that all the instrumentalists play and all the instruments are played, there is a bijective mapping.
There are six possible combinations and this work uses all one by one.
The three instrumentalists (clarinettist, violoncellist, pianist) change the three instruments (clarinet, violoncello, piano) among them according to a scenic action. They also whisper or shout "Strigături" wich are folk humoristic short lines associated with dance rhythm.

The work have two variants :
Variant A (for performing) with scenic action
Variant B (for recordings or for other situations where the scenic action is not possible or efficient) each instrumentalist will play, from the begining to the end, only his own instrument.

For Variant A use the score with all indications coloured underlined.
The colours are :

- green for the clarinettist
- blue for the violoncellist
- red for the pianist

For Variant B do not take the indications coloured underlined into acount.

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Dan Timiș

STRIGĂTURI

BIJECTIVE MAPPINGS
from the Set of Instrumentalists
to the Set of Instruments

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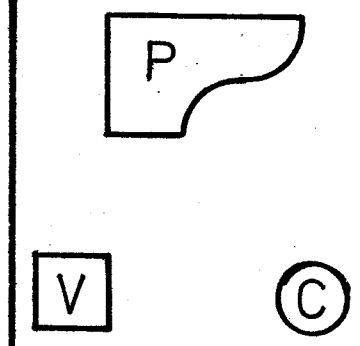
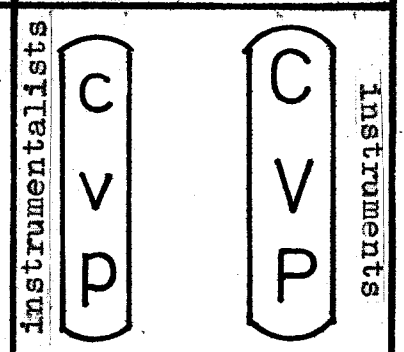
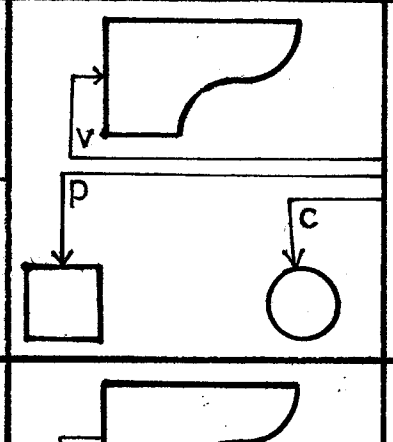
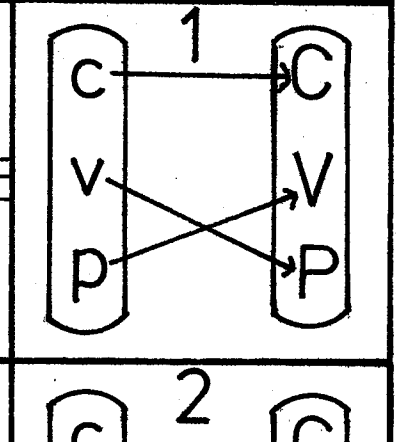
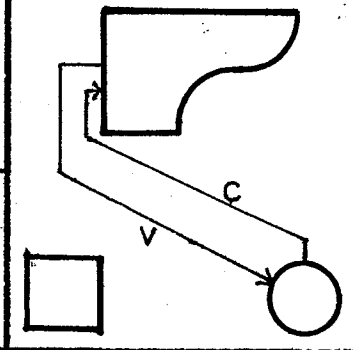
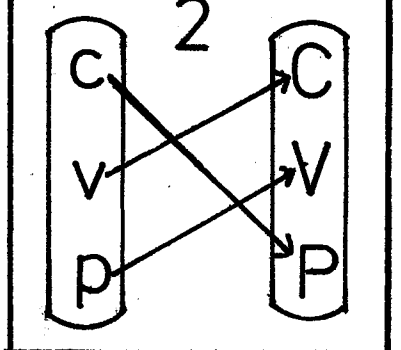
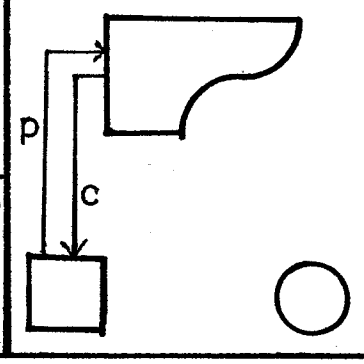
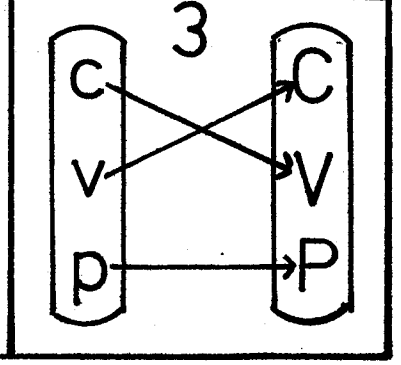
Marks	The Scenic Action		Bijective Mappings
	On the stage there are a piano(P)[1], a violoncello on a platform(V) and one or two clarinets on a chair or an empty one(C)[2] 1) The piano must be opened, the forte pedal must be blocked up. During the performance the strings of the piano must resound. 2) The work is conceived for one clarinet. For practical reasons it is better that each instrumentalist blow his own instrument. On the stage there are the clarinets used by the pianist and the violoncellist.		
A	The pianist(p) and the violoncellist(v) enter the stage and begin to play: the pianist the violoncello and the violoncellist the piano. The clarinettist(c) plays the clarinet in the backstage.		
B	The clarinettist enters the stage playing the clarinet.		
C	The clarinettist puts down the clarinet on the chair, goes to the piano and begins to play.		
D	The violoncellist (who was playing the piano) takes the clarinet and begins to play.		
E	The pianist puts the violoncello on the platform, goes to the piano and begins to play.		
F	The clarinettist (who was playing the piano) takes the violoncello and begins to play.		

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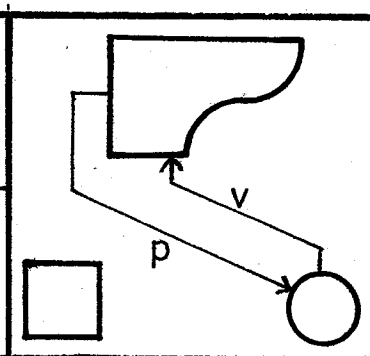
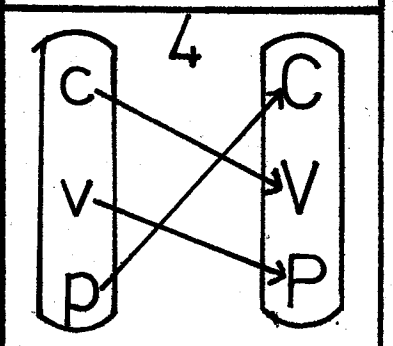
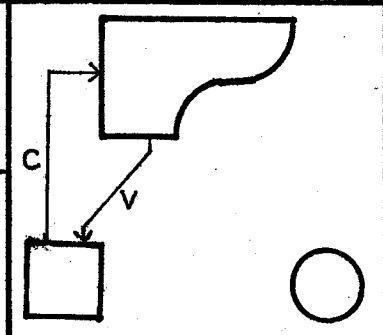
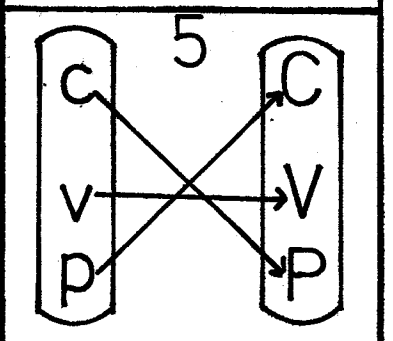
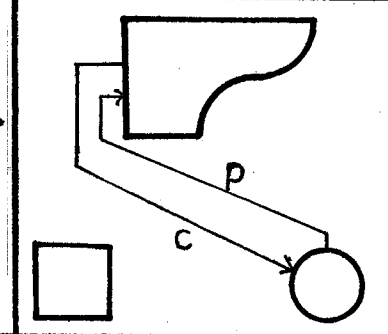
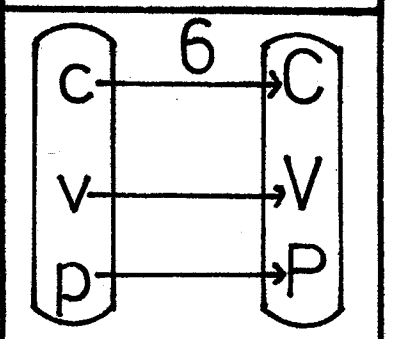
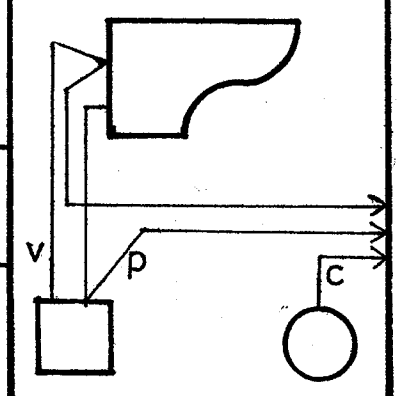
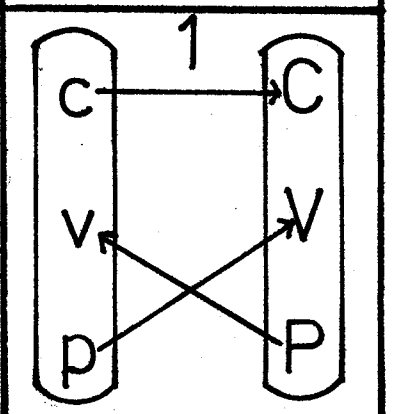
Marks	The Scenic Action		Bijective Mappings
G	The violoncellist puts the clarinet on the chair, goes to the piano (from the side) and begins to play.		
H	The pianist (who was playing the piano) takes the clarinet and begins to play.		
I	The clarinettist puts the violoncello on the platform, goes to the piano (from the front) and begins to play.		
J	The violoncellist (who was playing the piano) takes the violoncello and begins to play.		
K	The pianist puts the clarinet on the chair and goes to the piano; the clarinettist (who was playing the piano) goes to the clarinet. They walk on tip toe and they whisper. They begin to play: the pianist the piano and the clarinettist the clarinet.		
L	The violoncellist puts the violoncello on the platform, goes to the piano and begins to play; the pianist (who was playing the piano) takes the violoncello and begins to play.		
	The clarinettist goes out the stage playing the clarinet. He continues to play in the backstage.		
M	The violoncellist and the pianist cease to play and go out the stage (the violoncello remains on the stage) The clarinet is heard farther and farther.		

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C - Clarinet

V - Violoncello

P - Piano

c - clarinettist

v - violoncellist

p - pianist

Pc - an instrumentalist plays an instrument (the clarinettist plays the Piano)

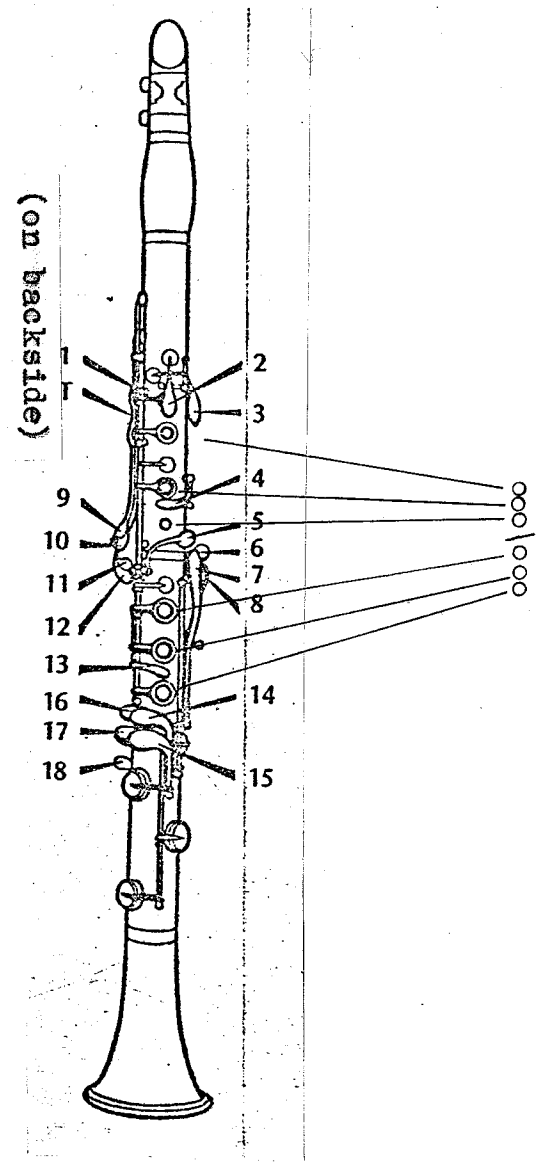
(P) - an instrumentalist begins to play an instrument (the pianist)

(V) - an instrumentalist ceases to play an instrument (the violoncellist)

Fingerings for the Clarinet

○ - open hole

● - closed hole



Key to Pronunciation

ə - like mother

ɑ - like cow

e - like pen

i - like feet

o - like port

u - like good

ɨ - like the russian Ты = you

ts - like its

sh - like ship

tʃ - like check

ge - like get

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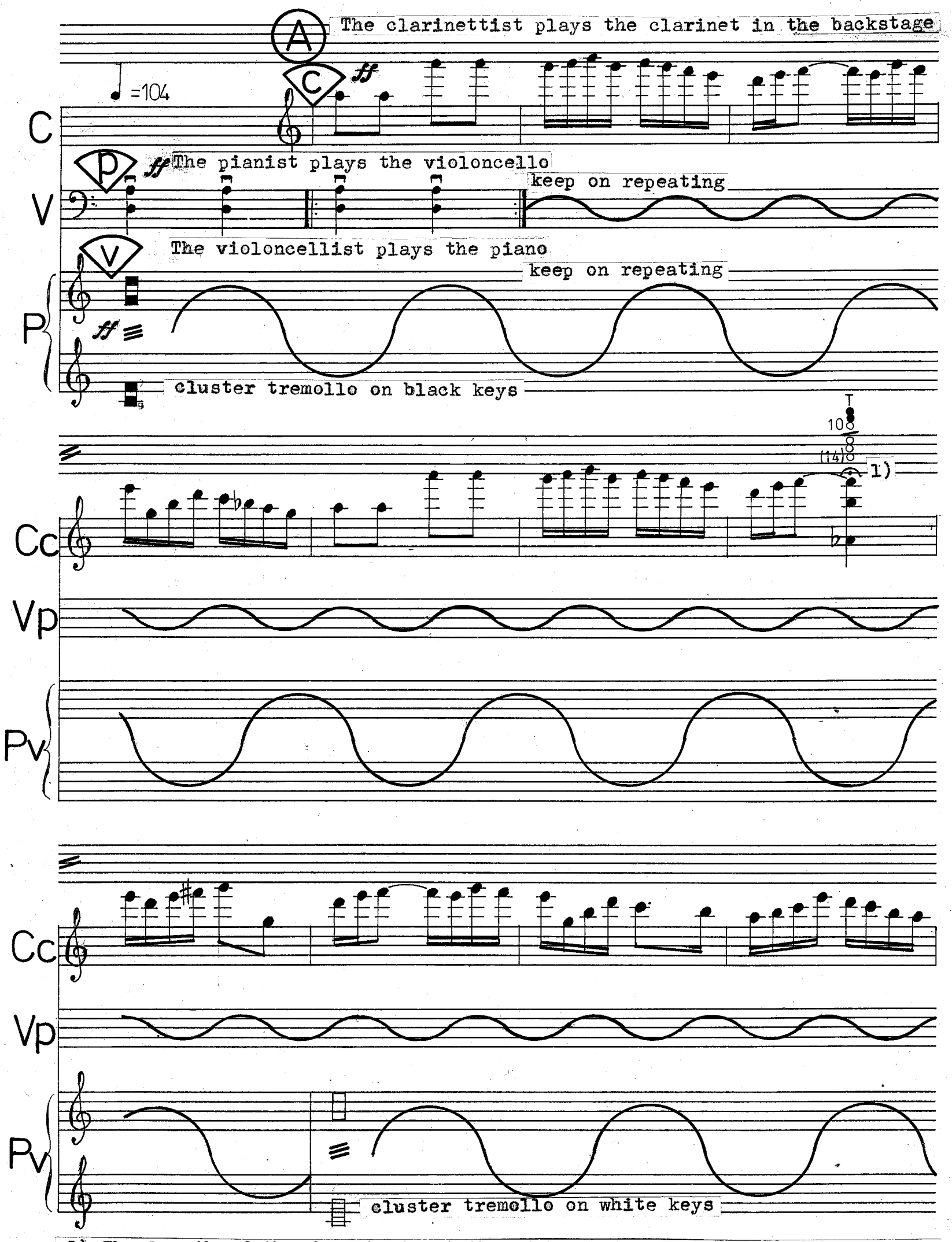

1) The length of the fermata is at the wish of the clarinettist provided that the following bar to be again synchronized with the violoncello During the fermata the violoncello does not cease to keep the pulse

Magazinul „Muzica"
16

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Cc

Vp

Pv

T
10
(14)

The clarinettist enters the stage

B

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Cc

Vp

Pv

Cc

Vp

Pv

Cc

Vp

Pv

Magazinul „Muzica“
16

free-scores.com

Cc

Vp

Pv

Cc

Vp

Pv

Cc

Vp

Pv

free-scores.com

Cc

T

C

The clarinettist puts the clarinet down, goes to the piano and begins to play

Vp

1)

Pv

legno

2)

C

Vp

C V

The violoncellist takes the clarinet and plays

metalico

Pv

D

V

C

T

T

Vp

Pc

1) Sort of glissando of high harmonic sounds on the C string obtained only by presure variation of the finger and of the bow on the string
2) Rub the C string with a pencil (legno), a metalic object (metalico), with the finger (con unghia) like a glissando of harmonic sounds.

Magazinul „Muzica"
16

free-scores.com

Cv

Vp

Pc

p

Cv

E

V

The pianist puts the violoncello on the platform
goes to the piano and begins to play

Pc

P C

con unghia

From "C" till "F"
Variant A : 6o sec.
Variant B : 4o sec.

Cv

♩=116

F

V

The clarinettist takes the violoncello
and begins to play

C

ff

col legno battuto sul tasto

Pp

ff

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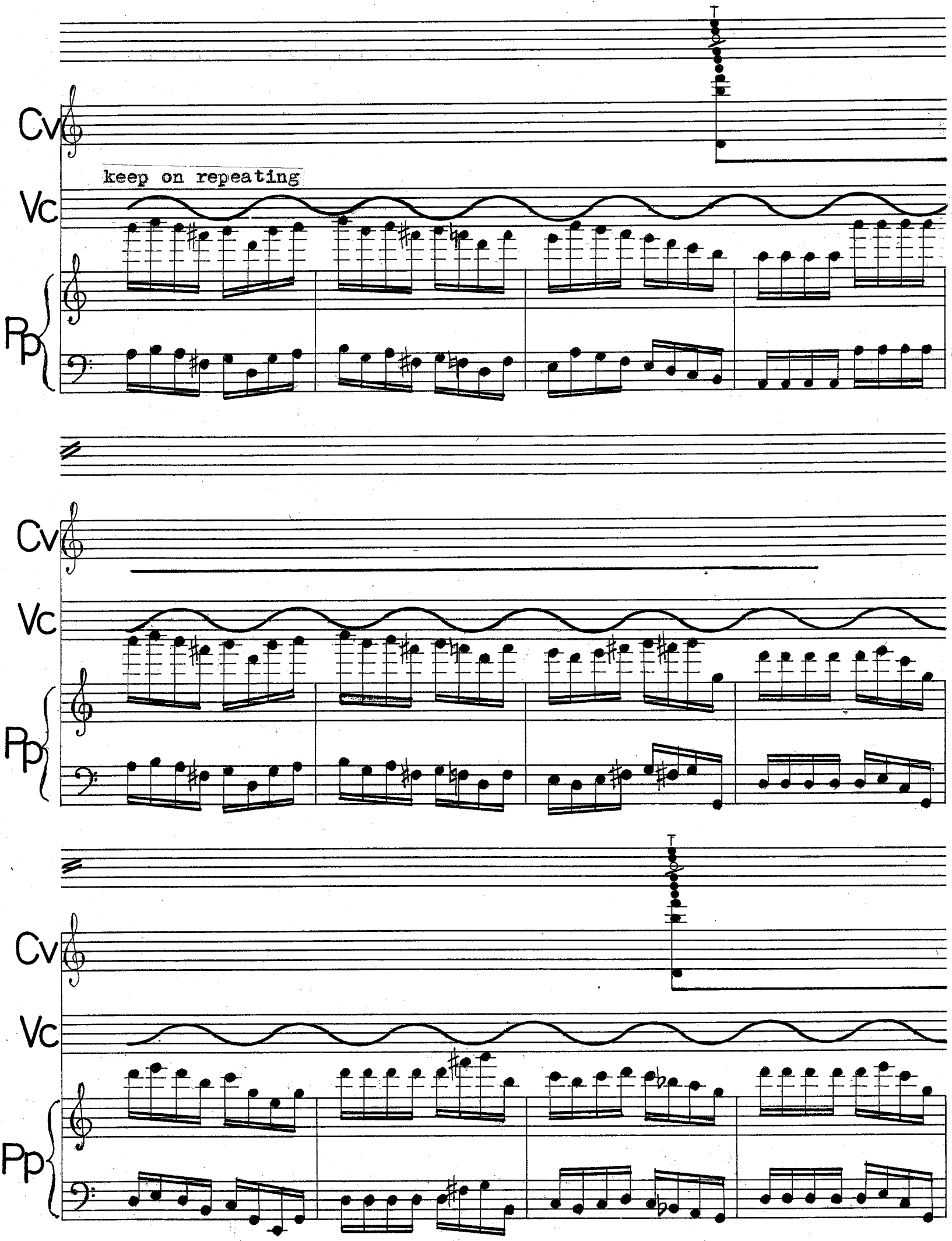

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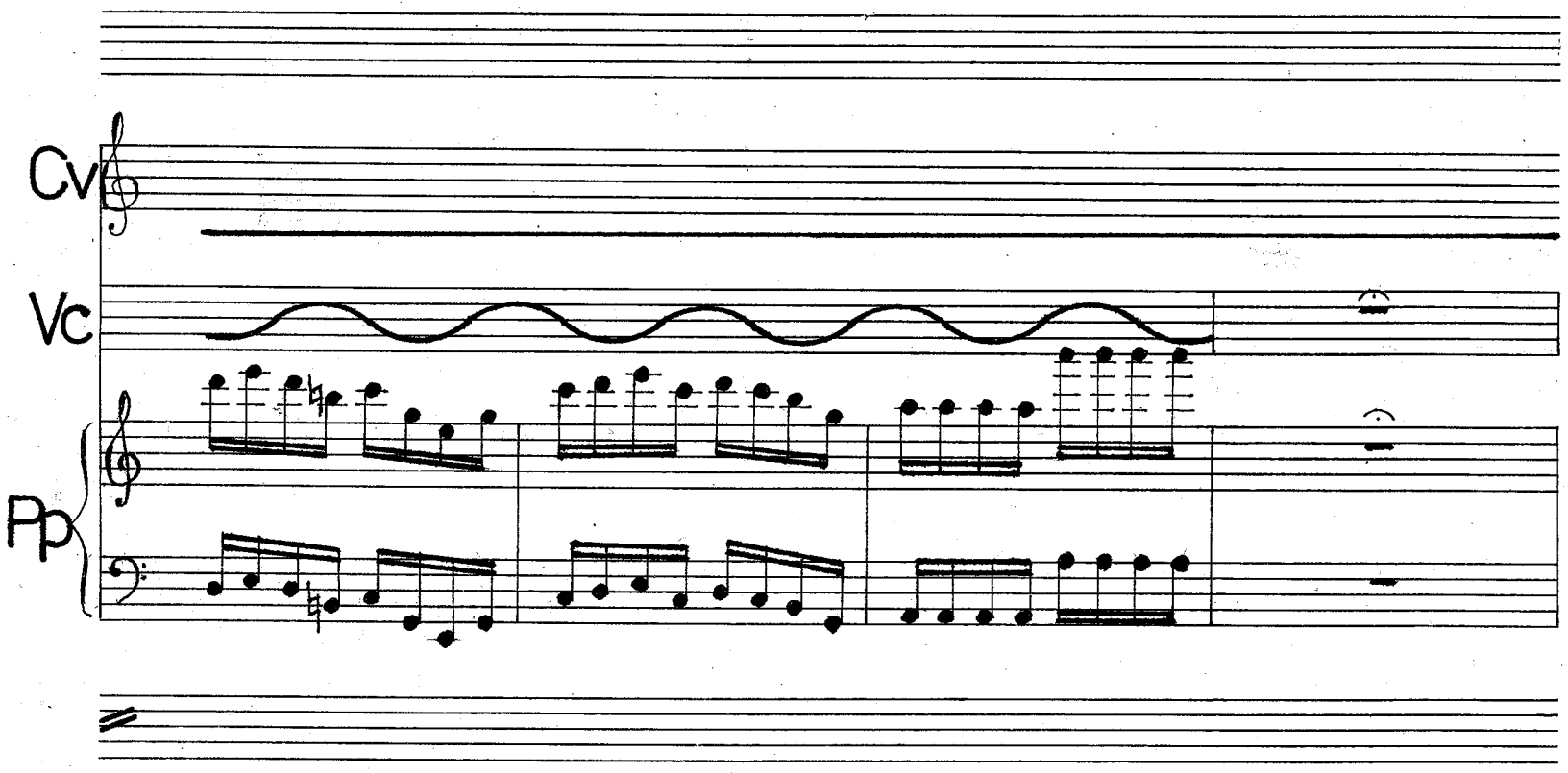

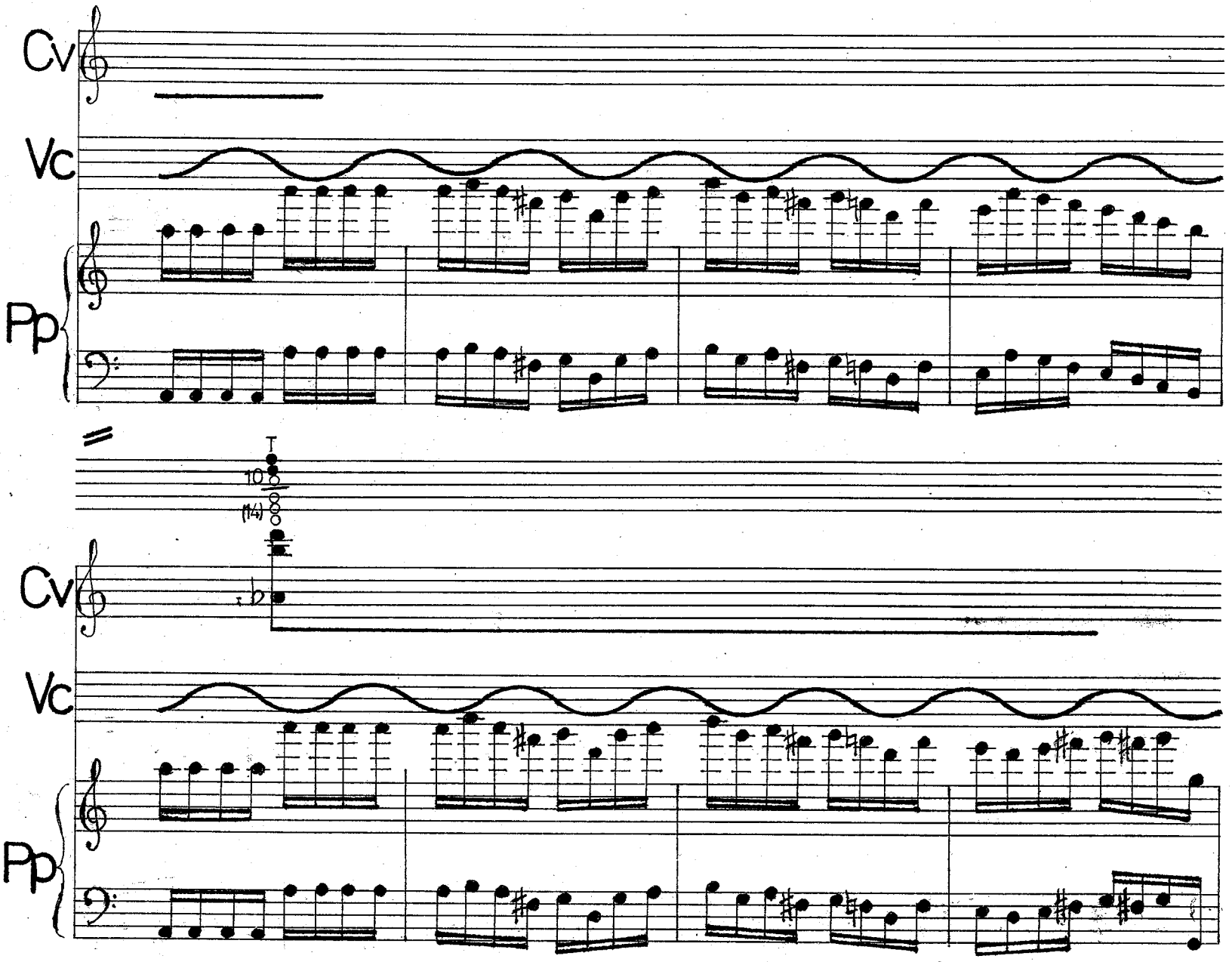

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Cv

Vc

Pp

Magazinul „Muzica“
16

free-scores.com

Cv

Vc

Pp

T

10 8 8

(14) 8

b

Cv

Vc

Pp

V

Cv

Vc

Pp

C

The violoncellist puts down the clarinet

Vc

Pp

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C goes to the piano and begins to play

Vc

Pp

G

C

Vc

1)

V P The pianist takes the clarinet and begins to play

Pp

2)

H

P

C

+13

Vc

Pv

1) Rub the strings with a little chain (sul ponticello)
2) Rub the strings with a little chain (medium register)

Magazinul „Muzica“
16

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Cp

Vc

Pv

Cp

V

The clarinettist puts down the violoncello goes to the piano and begins to play

Cp

V

The violoncellist takes the violoncello and begins to play

Pv

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From "G" till "J"
Variant A : 45 sec.
Variant B : 30 sec.

J

♩= 126

Cp

V

Pc

V

1)

f

keep on repeating

Cp

Vv

Pc

T

tr

Cp

dim.

Vv

Pc

1) The right hand touch the C string in the manner that c_1 is heard the left hand plays the C key

Magazinul „Muzica“
16

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Cp

Vv

Pc

1) mîn- dra nat- tə hə- lə- oa- ie

P

f

dim.

1) All instrumentalists whisper

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Cp

Vv

Pc

tr

th

p

kium də soci- re- le se mœ- ie

mf

dim.

free-scores.com

shi mush- te- le bles- te ma- te

Cp

Vv

Pc

p

tr

Cp

Vv

Pc

f

tr

dim.

Cp

Vv

Pc

tr

p

p

C

free-scores.com

C

Vv

P

in- trən gu- rə ne- ke- mą- te

The pianist puts

th^b

dim.

mf

The clarinettist goes to the clarinet

C

the clarinet down, goes to the piano

Vv

p

P

walking on tip toe and whispering

ies ą- fą- rə ne- stri- gą- te

C

takes the clarinet

Vv

th^b

dim.

mf

P

walking on tip toe and whispering

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C and begins to play

K Prestissimo possibile

C

W

fff Prestissimo possibile

P

P and begins to play

P

fff Prestissimo possibile

fff

Cc

Vv

Pp

Cc

Vv simile

Pp

free-scores.com

Cc

Vv

Pp

Cc

Vv

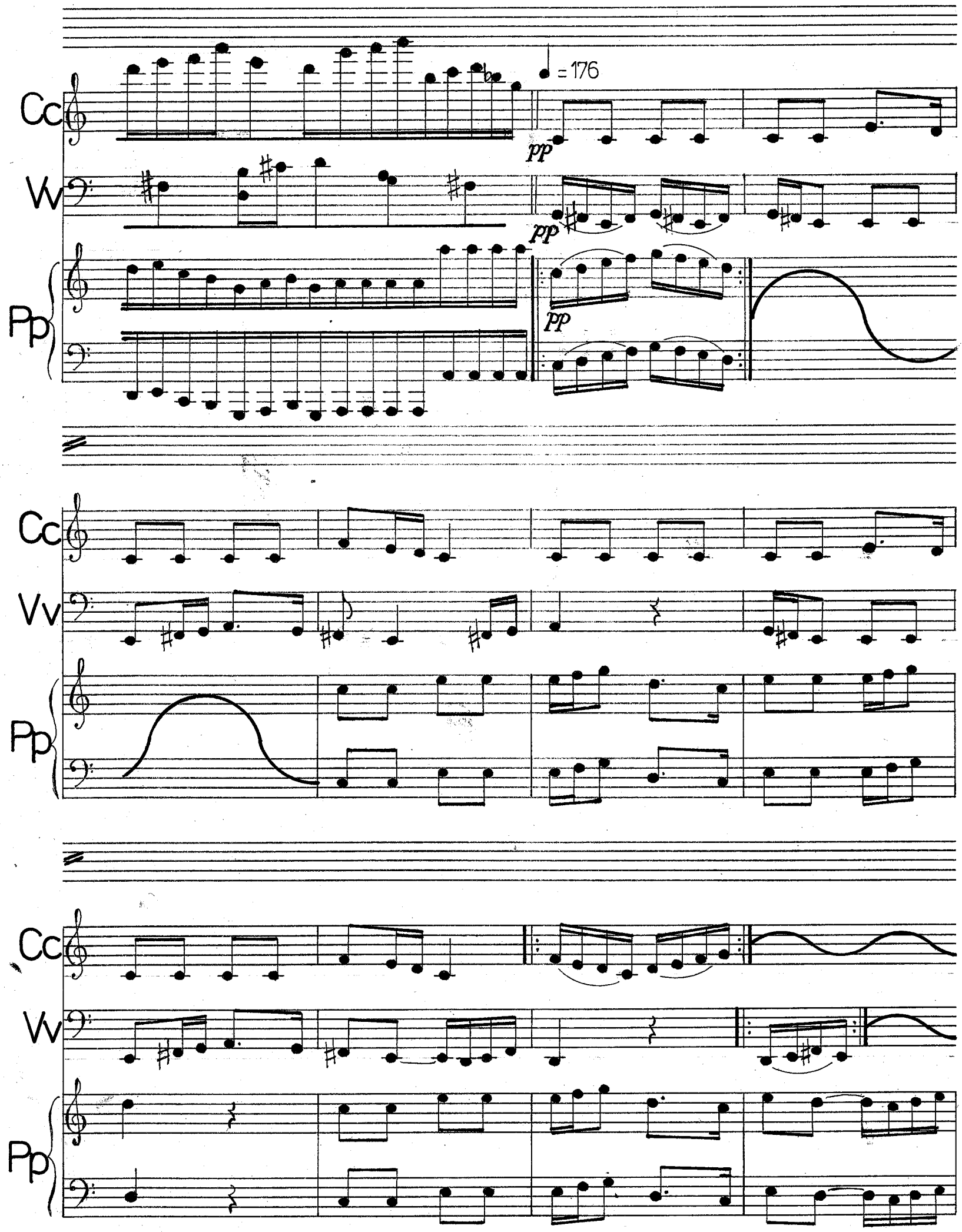
Pp

Cc

Vv

Pp

free-scores.com



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Cc

Vv

Pp

Cc

Vv

ff

Pp

8

ff

Cc

Vv

8 simile

Pp

8 simile

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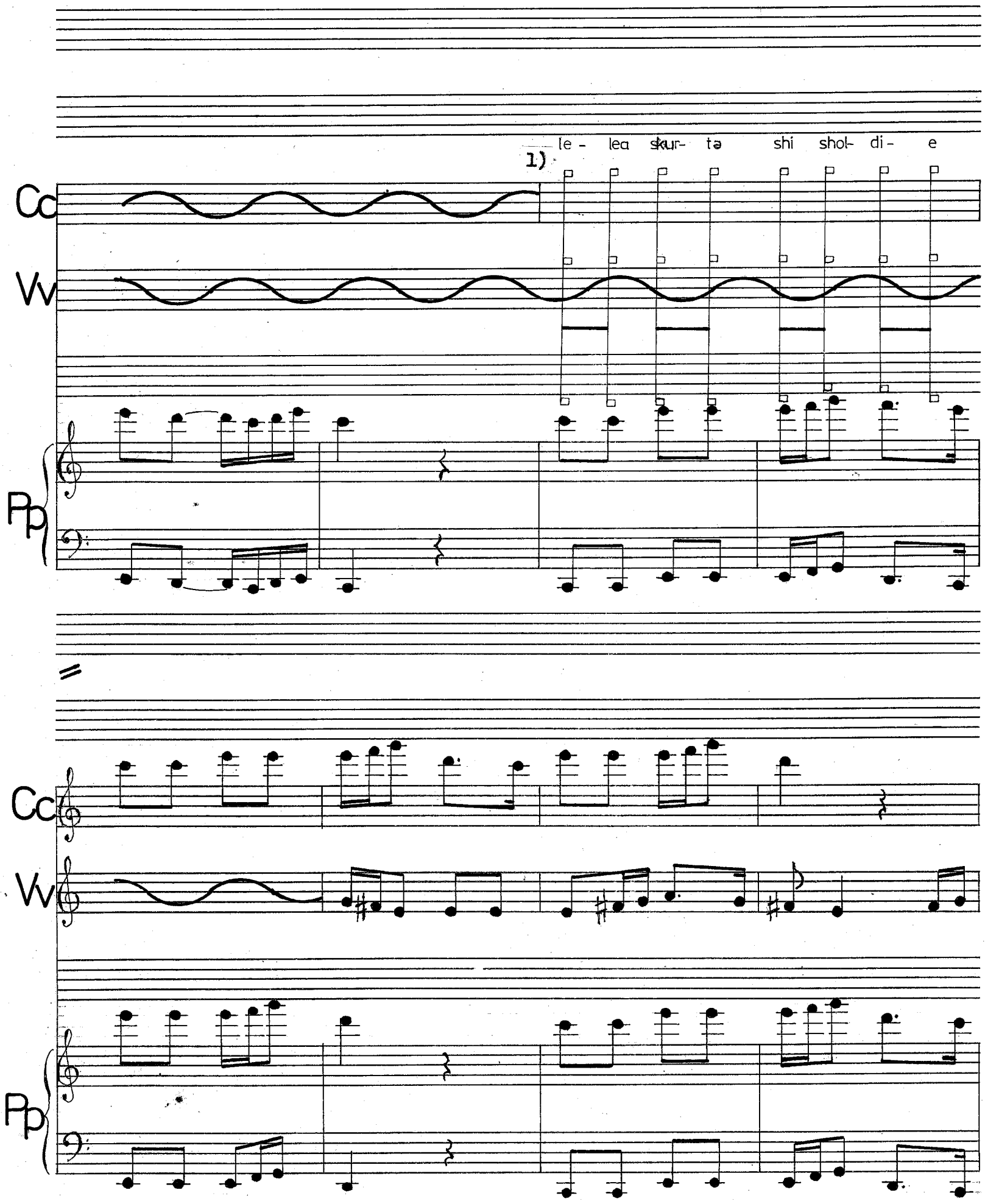

1) All instrumentalists shout

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din trei kotsí îshi fa- tʃe i- e

Cc

Vv

Pp

8

8

de mar ke- ma

Cc

Vv

Pp

8

8

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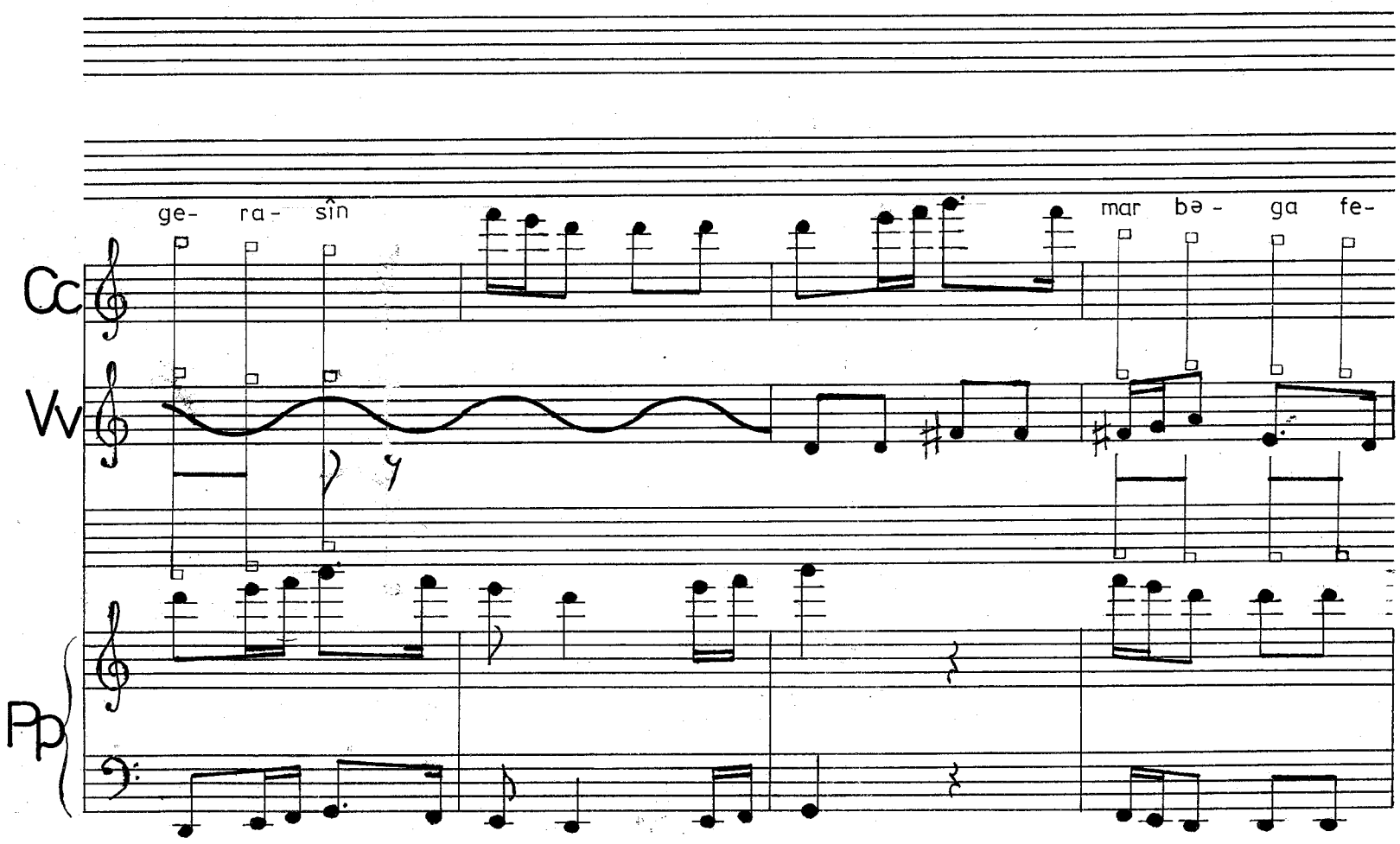

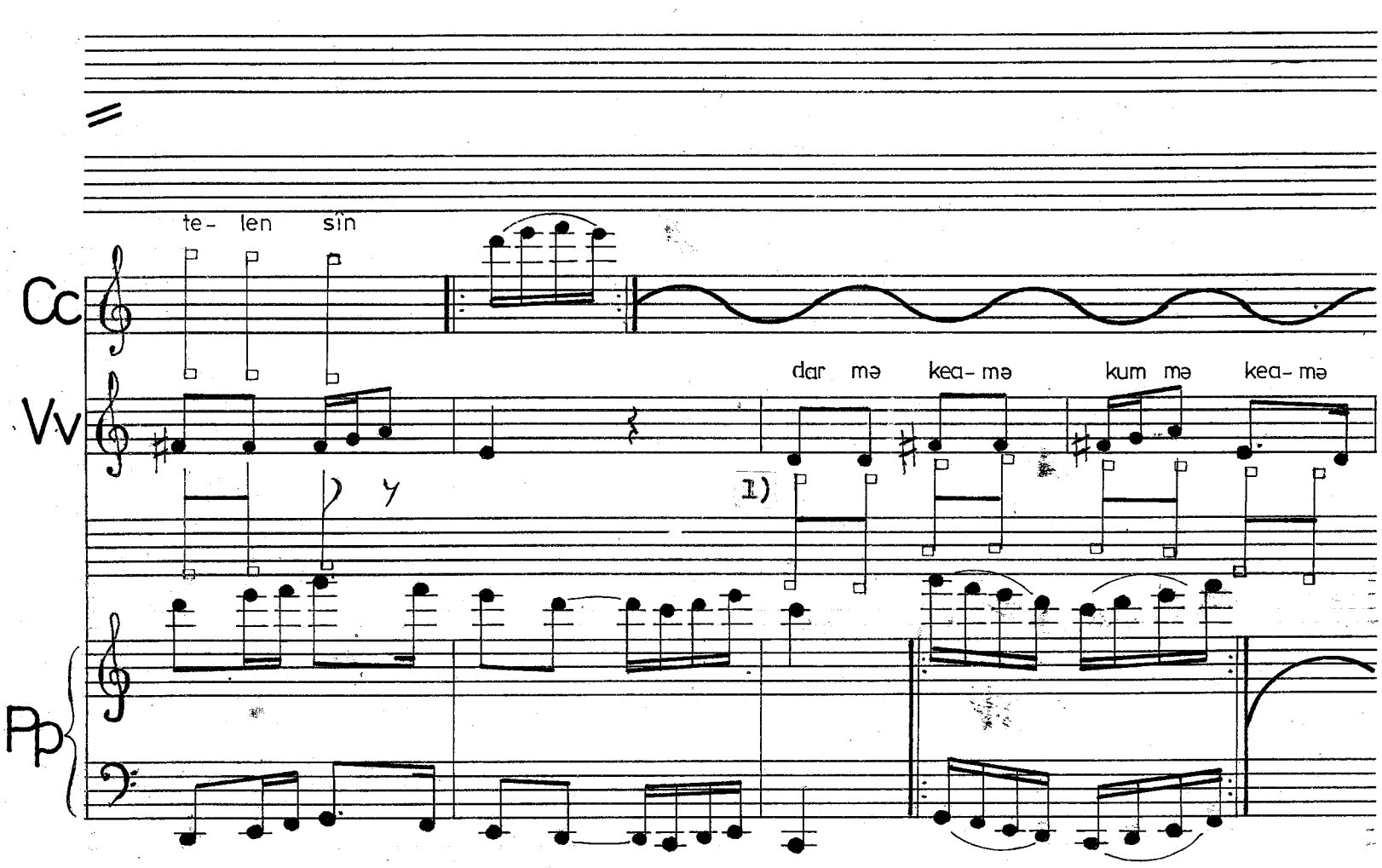

1) The pianist and the violoncellist shout

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nu mə ba- gə ni- men sa -mə

Cc

Vv

V

The violoncellist goes to

P

Pp

T

10

(14)

Cc

sempre ff

V

The pianist takes the violoncello and begins to play

P

the piano and begins to play

L

♩=104

Cc

V

P

ff

Pv

free-scores.com

Cc

Vp

Pv

Cc

Vp

Rv

Cc

Vp

Rv

free-scores.com

Cc

Vp

Pv

Cc

Vp

Pv

The clarinettist goes out the stage

Cc

Vp

Pv

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Cc

Vp

Pv

M

p

V

The pianist and the violoncellist go out the stage
The clarinettist continues to play in the backstage

Cc

Cc

Cc

Cc

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