



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)

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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" which 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 beginning 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

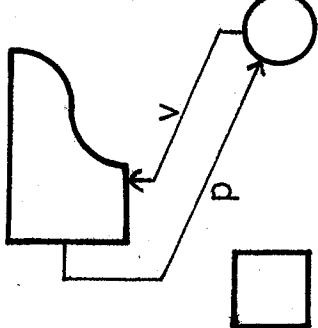
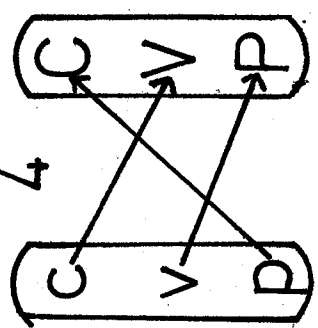
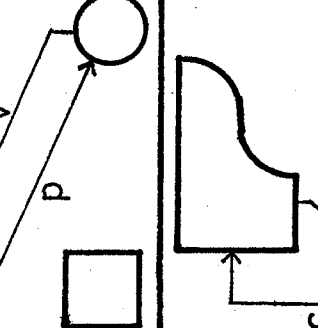
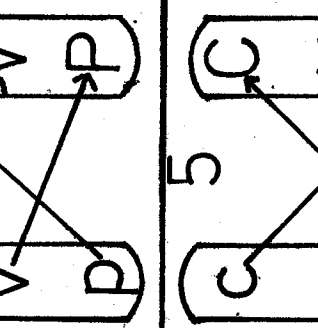
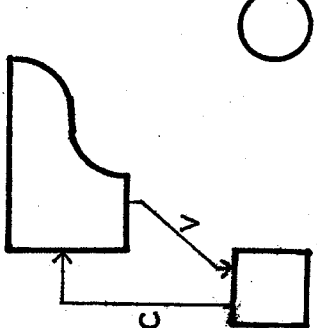
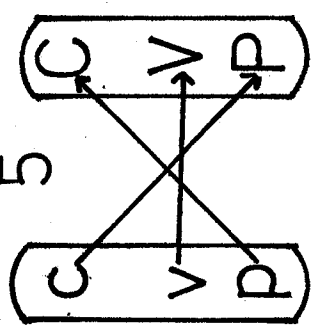
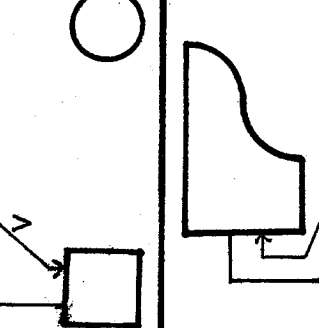
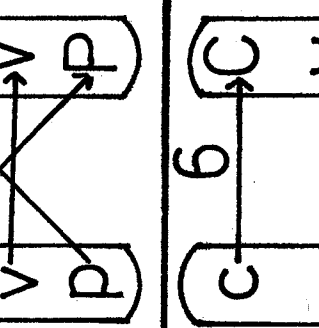
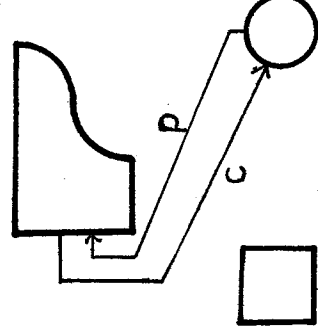
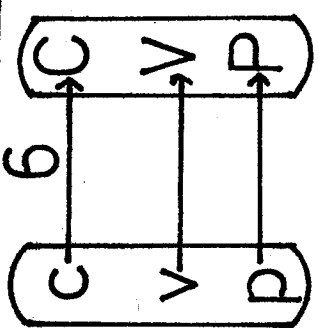
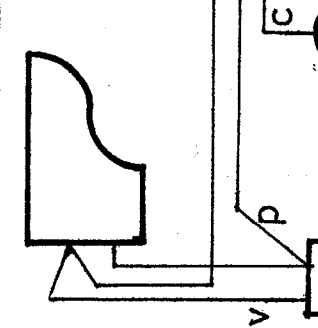
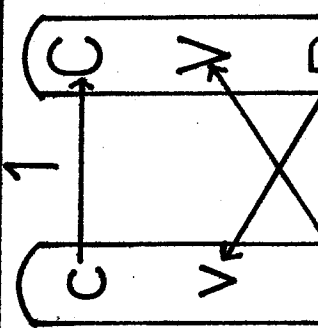
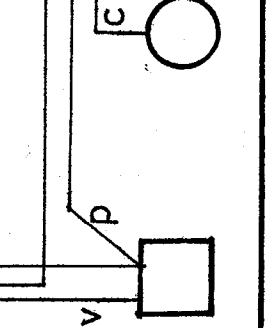
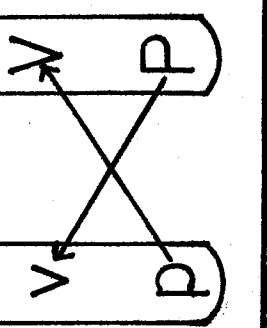
For Variant B do not take the indications coloured underlined into account.

Dan Timiș

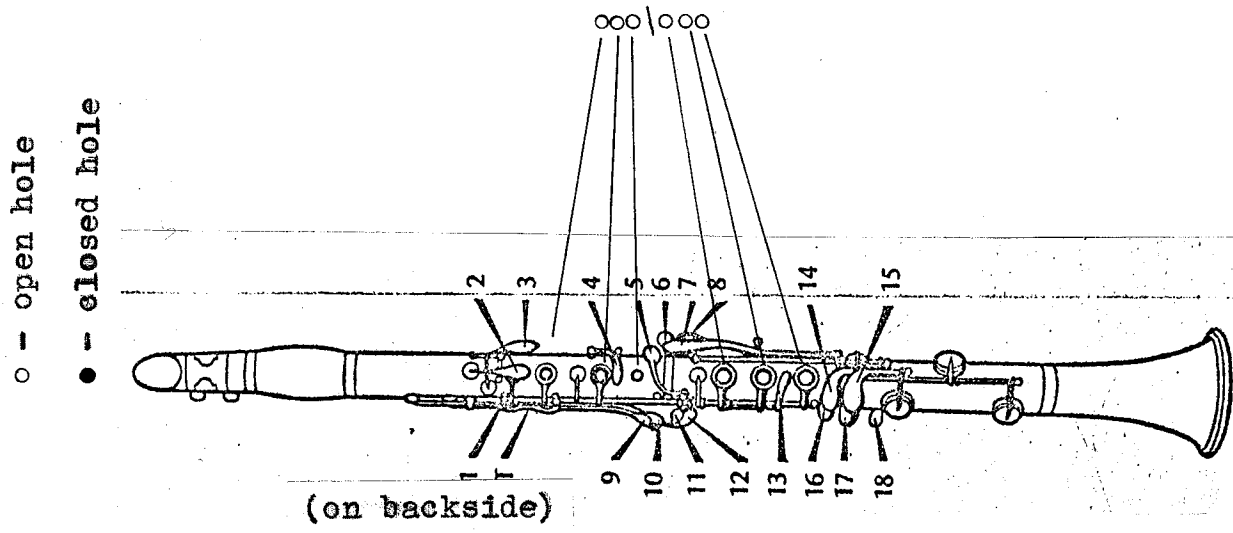
STRIGĂTURI

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

| Marks | The Scenic Action | Bijection Mappings | Instruments |
|-------|---|--------------------|-------------|
| | <p>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</p> <p>1) The piano must be opened, the forte pedal must be blocked up. During the performance the strings of the piano must resound.</p> <p>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.</p> | | |
| A | <p>The pianist(p) and the violoncellist(v) enter the stage and begin to play: the pianist the violoncello and the violoncellist the piano. The clarinetist(c) plays the clarinet in the backstage.</p> | | |
| B | <p>The clarinetist enters the stage playing the clarinet.</p> | | |
| C | <p>The clarinetist puts down the clarinet on the chair, goes to the piano and begins to play.</p> | | |
| D | <p>The violoncellist (who was playing the piano) takes the clarinet and begins to play.</p> | | |
| E | <p>The pianist puts the violoncello on the platform, goes to the piano and begins to play.</p> | | |
| F | <p>The clarinetist (who was playing the piano) takes the violoncello and begins to play.</p> | | |

| 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. |  | 4  |
| H | The pianist (who was playing the piano) takes the clarinet and begins to play. |  | 5  |
| I | The clarinetist puts the violoncello on the platform, goes to the piano (from the front) and begins to play. |  | 6  |
| J | The violoncellist (who was playing the piano) takes the violoncello and begins to play. |  | 1  |
| K | The pianist puts the clarinet on the chair and goes to the piano; the clarinetist (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 clarinetist the clarinet. |  | 1  |
| 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. |  | 1  |
| M | The clarinetist goes out the stage playing the clarinet. He continues to play in the backstage. 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. |  | 1  |

Fingerings for the Clarinet





Key to Pronunciation

- ə - like mother
- ɔ - like cow
- e - like pen
- i - like feet
- o - like port
- u - like good
- ↑ - like the russian Tbl = you
- tʃ - like its
- sh - like ship
- tʃ - like check
- ge - like get

- C - Clarinet
- V - Violoncello
- P - Piano
- C - clarinetist
- V - violoncellist
- P - pianist

PC- an instrumentalist plays an instrument (the clarinetist plays the Piano)

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

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

The clarinettist plays the clarinet in the backstage

$\text{♩} = 104$

(A)

(C)

Clarinet part (C) with ff dynamic and melodic line.

The pianist plays the violoncello keep on repeating

Violoncello part (V) with ff dynamic and wavy line.

The violoncellist plays the piano keep on repeating

Piano part (P) with ff dynamic and wavy line. Includes instruction: cluster tremollo on black keys.

10
8
(14)
1)

Clarinet part (Cc) with melodic line.

Violoncello part (Vp) with wavy line.

Piano part (Pv) with wavy line.

Clarinet part (Cc) with melodic line.

Violoncello part (Vp) with wavy line.

Piano part (Pv) with wavy line. Includes instruction: cluster tremollo on white keys.

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

1

10
(14)

Cc

Vp

Rv

The clarinettist enters the stage

10
(14)

Cc

Vp

Rv

Cc

Vp

Rv

10
14

Cc

Vp

Pv

Cc

Vp

Pv

Cc

Vp

Pv

3

Cc

Vp

Pv

Cc

Vp

Pv

Cc

Vp

Pv

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

1)

2) *legno*

metalico

The violoncellist takes the clarinet and plays

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

Cv

Vp

Pc

Cv

V

Pc

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

con unghia

Cv

V

Pp

From "C" till "F"
Variant A : 60 sec.
Variant B : 40 sec.

$\text{♩} = 116$ (F)

The clarinettist takes the violoncello
and begins to play

col legno battuto sul tasto

Cv

keep on repeating

Vc

Rp

This system contains three staves. The top staff is for Cello (Cv) and is mostly empty, with a few notes at the end. The middle staff is for Violin (Vc) and features a wavy line above the staff and a series of notes below. The bottom staff is for Piano (Rp) and contains a melodic line with various accidentals.

Cv

Vc

Rp

This system contains three staves. The top staff (Cv) is empty. The middle staff (Vc) has a wavy line above and notes below. The bottom staff (Rp) continues the melodic line from the previous system.

Cv

Vc

Rp

This system contains three staves. The top staff (Cv) is empty. The middle staff (Vc) has a wavy line above and notes below. The bottom staff (Rp) continues the melodic line.

Cv

Vc

Pp

Measures 1-4 of the first system. The Cv part is a whole rest. The Vc part has a wavy line. The Pp part has a melodic line in both staves.

Cv

Vc

Pp

Measures 5-8 of the second system. The Cv part is a whole rest. The Vc part has a wavy line. The Pp part has a melodic line in both staves.

Cv

Vc

Pp

Measures 9-12 of the third system. The Cv part has a whole rest with a flat sign. The Vc part has a wavy line. The Pp part has a melodic line in both staves.

The image displays a musical score for Cello (Vc) and Piano (Pp) in three systems. Each system includes a Cello staff (Vc) and a Piano grand staff (Pp) with treble and bass clefs. The first system shows a Cello staff with a tremolo line and a Piano staff with a melodic line. The second system features a Cello staff with a tremolo line and a Piano staff with a melodic line. The third system shows a Cello staff with a tremolo line and a Piano staff with a melodic line. The score is written in a single system with a key signature of one flat and a time signature of 4/4. The Cello part is marked with a 'T' and a 'b' (basso) and includes a tremolo line. The Piano part is marked with 'Pp' and includes a melodic line. The score is written in a single system with a key signature of one flat and a time signature of 4/4. The Cello part is marked with a 'T' and a 'b' (basso) and includes a tremolo line. The Piano part is marked with 'Pp' and includes a melodic line.

10

Cv

Vc

Pp

Cv

Vc

Pp

C The violoncellist puts down the clarinet

Vc

Pp

C goes to the piano and begins to play

Vc

Pp

Ⓜ

Ⓜ

1)

Vc

The pianist takes the clarinet and begins to play

2)

Pp

Ⓜ

Ⓜ

P

H

C

Vc

Pv

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

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

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

♩ = 126 (J)

Cp

V

1) f keep on repeating

Cp

Vv

Pc

Cp

Vv

Pc

dim.

1) The right hand touch the C string in the manner that c₁ is heard
the left hand plays the C key

1) All instrumentalists whisper

Cp

Vv

Pc

First system of musical notation. The Cello part (Cp) has a tremolo effect. The Violoncello part (Vv) features a melodic line with a 7^b marking and a trill. The Piano part (Pc) consists of a simple wavy line.

Cp

Vv

Pc

Second system of musical notation. Similar to the first system, it includes Cello (Cp), Violoncello (Vv), and Piano (Pc) parts. The Vv part includes a *p* dynamic marking.

Cp

Vv

Pc

kum de soci-re le se mac-ie

Third system of musical notation, featuring lyrics. The Cello part (Cp) has a tremolo effect. The Violoncello part (Vv) includes a melodic line with a 7^b marking, a *mf* dynamic marking, and a *dim.* marking. The Piano part (Pc) consists of a simple wavy line.

shí mush- te- le blés- te ma- te

Cp

Vv

Pc

Cp

Vv

Pc

Cp

Vv

Pc

in- tten gu- re ne- ke- ma- te

C The pianist puts

Vv *mf* *tr* *dim.*

P The clarinettist goes to the clarinet

C the clarinet down, goes to the piano

Vv

P walking on tip toe and whispering

ies a- fa- re ne- stri- ga- te

C takes the clarinet

Vv *mf* *tr* *dim.*

P walking on tip toe and whispering

C and begins to play **(C)** **(K)** *Prestissimo possibile*

V *p* *fff* *Prestissimo possibile*

P and begins to play *fff* *Prestissimo possibile*

Cc

Vv

Pp

Cc

Vv *simile*

Pp

System 1 of the musical score, featuring three staves. The top staff is labeled 'Cc' and uses a soprano clef. The middle staff is labeled 'Vv' and uses an alto clef. The bottom two staves are grouped under a brace labeled 'Pp' and use treble and bass clefs respectively. The music consists of a series of eighth notes with various accidentals (sharps and flats) across the system.

System 2 of the musical score, featuring three staves. The top staff is labeled 'Cc' and uses a soprano clef. The middle staff is labeled 'Vv' and uses an alto clef. The bottom two staves are grouped under a brace labeled 'Pp' and use treble and bass clefs respectively. The music continues with eighth notes and accidentals.

System 3 of the musical score, featuring three staves. The top staff is labeled 'Cc' and uses a soprano clef. The middle staff is labeled 'Vv' and uses an alto clef. The bottom two staves are grouped under a brace labeled 'Pp' and use treble and bass clefs respectively. The music continues with eighth notes and accidentals.

Cc

W

Pp

pp

pp

pp

= 176

The first system of the musical score consists of three staves. The top staff is labeled 'Cc' and contains a treble clef with a melodic line of eighth notes. The middle staff is labeled 'W' and contains a bass clef with a melodic line of eighth notes, including some accidentals. The bottom staff is labeled 'Pp' and contains two staves (treble and bass clefs) for piano accompaniment. The piano part features a steady eighth-note accompaniment in the bass and a melodic line in the treble. The system concludes with a double bar line and a fermata over the final notes. The dynamic marking *pp* (pianissimo) is present in all three staves. A tempo marking '= 176' is located above the first staff.

Cc

Vv

Pp

The second system of the musical score consists of three staves. The top staff is labeled 'Cc' and contains a treble clef with a melodic line of eighth notes. The middle staff is labeled 'Vv' and contains a bass clef with a melodic line of eighth notes, including some accidentals. The bottom staff is labeled 'Pp' and contains two staves (treble and bass clefs) for piano accompaniment. The piano part features a steady eighth-note accompaniment in the bass and a melodic line in the treble. The system concludes with a double bar line and a fermata over the final notes.

Cc

W

Pp

The third system of the musical score consists of three staves. The top staff is labeled 'Cc' and contains a treble clef with a melodic line of eighth notes. The middle staff is labeled 'W' and contains a bass clef with a melodic line of eighth notes, including some accidentals. The bottom staff is labeled 'Pp' and contains two staves (treble and bass clefs) for piano accompaniment. The piano part features a steady eighth-note accompaniment in the bass and a melodic line in the treble. The system concludes with a double bar line and a fermata over the final notes.

Cc

Vv

pp

Cc

Vv

pp

ff

ff

Cc

Vv

pp

simile

simile

21

le - lea skur- ta shi shot- di- e

1)

Cc

W

Pp

1)

Cc

W

Pp

1) All instrumentalists shout

din trei kotsi ishi fa- tje i- e

Cc

Vv

Pp

de mar ke- ma

Cc

Vv

Pp

ge- ra- sîn mar bə - ga fe-

The first system of the musical score consists of three staves. The top staff is for Cc (Cello), the middle for Vv (Violoncello), and the bottom for Pp (Piano). The vocal lines are written in treble clef with lyrics underneath. The piano accompaniment is written in treble and bass clefs. The lyrics for this system are "ge- ra- sîn" and "mar bə - ga fe-".

te- len sîn dar mə kea- mə kum mə kea- mə

The second system of the musical score continues with the same three staves. The vocal lines have lyrics "te- len sîn" and "dar mə kea- mə kum mə kea- mə". The piano accompaniment includes a first ending bracket labeled "1)".

1) The pianist and the violoncellist shout

nu mē ba-gē ni-men sa-mē

Cc

Vc

Pf

The violoncellist goes to

100

Cc

V

P

sempre ff

The pianist takes the violoncello and begins to play

the piano and begins to play

Ⓛ

Cc

V

Pf

=104

10

System 1: Cc (Cello) staff with treble clef and a melodic line; Vp (Violin) staff with a wavy line; Rv (Right Violin) staff with a wavy line. A measure rest is shown above the Cc staff.

System 2: Cc (Cello) staff with treble clef and a melodic line; Vp (Violin) staff with a wavy line and some notes; Rv (Right Violin) staff with a wavy line. A measure rest is shown above the Cc staff.

System 3: Cc (Cello) staff with treble clef and a melodic line; Vp (Violin) staff with a wavy line; Rv (Right Violin) staff with a wavy line. A measure rest is shown above the Cc staff.

Cc

Vp

Rv

First system of musical notation. The Clarinet (Cc) part features a melodic line with various intervals and accidentals. The Violoncello (Vp) part consists of a simple, continuous wavy line. The Piano (Rv) part is a simple harmonic accompaniment with a regular wave pattern.

Cc

Vp

Rv

Second system of musical notation. The Clarinet (Cc) part continues with a similar melodic line. The Violoncello (Vp) part remains a simple wavy line. The Piano (Rv) part continues with the same harmonic accompaniment.

The clarinettist goes out the stage

Cc

Vp

Rv

Third system of musical notation. The Clarinet (Cc) part continues with a melodic line. The Violoncello (Vp) part features a wavy line with some rhythmic patterns. The Piano (Rv) part continues with the same harmonic accompaniment. The text "The clarinettist goes out the stage" is written above the Clarinet staff.

Cc Vp Pv (M)

The first system of music features a Clarinet in C (Cc) with a treble clef and a key signature of one sharp (F#). The Violoncello (Vp) and Piano/Violoncello (Pv) parts are represented by wavy lines. A circled 'M' is located at the end of the system.

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

Cc

The second system through the seventh system consist of six staves of Clarinet in C (Cc) music. Each staff begins with a double bar line. The music continues with various melodic lines and articulations. The seventh system concludes with a final chord marked with a 'T' and a fermata.