



# Serban Nichifor

Compositeur, Interprete, Professeur

Roumanie, Bucarest

## A propos de l'artiste

[http://www.voxnovus.com/composer/Serban\\_Nichifor.htm](http://www.voxnovus.com/composer/Serban_Nichifor.htm)

**Qualification :** PROFESSEUR DOCTEUR EN COMPOSITION ET MUSICOLOGIE

**Sociétaire :** SABAM - Code IPI artiste : I-000391194-0

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## A propos de la pièce



**Titre :** CONSTELLATIONS

**Compositeur :** Nichifor, Serban

**Arrangeur :** Nichifor, Serban

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**Editeur :** Nichifor, Serban

**Instrumentation :** Orchestre Symphonique

**Style :** Contemporain

## Serban Nichifor sur [free-scores.com](http://free-scores.com)



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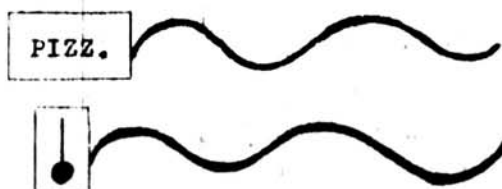
## C O N S T E L L A T I O N S

Le conflit interne de ce mouvement symphonique est créé par la collision des deux plans disjoints dans leur déroulement. La réalisation de cette idée a imposé l'utilisation combinée d'un développement bien déterminé en temps et du aléatorisme contrôlé des mobiles et des modules.

LES MOBILES sont des mélodies populaires de Transylvanie circulant dans des groupes indépendants (Violini I, II, Viols, etc.) ayant un développement préfiguré par l'auteur. Chaque instrumentiste des groupes respectives commence avec le numéro d'ordre de sa place, pour continuer au hasard, avec n'importe quel autre numéro de son groupe. (N. B. - A la page 11, système 3, les instrumentistes Vn. I - 2, Vn. I - 3, Vn. II - 2 et Vn. II - 6 recommenceront leurs mélodies initiales).

LES MODULES (pour Percussions II et III) sont des structures sonores bien établies (ne circulant pas, comme les mobiles) qui se répètent jusqu'à l'épuisement du temps indiqué dans la partition.

Les mobiles et les modules sont évidencés par une ligne ondulatoire précédée par l'indication du moyen d'attaque des sons:



C O N S T E L L A T I O N S

Cette musique a un caractère expérimental.

La forme est déterminée par l'opposition entre deux mondes sonores (deux moyens de déroulement temporel) apparemment disjoints, situés en relation d'anamorphose. [L'anamorphose (ana = en remontant, morphé = forme) représente un subtil processus établi entre deux ou plusieurs ensembles apparemment disjoints et basé justement sur les éléments constitutifs communs. Autrement dit, entre les ensembles sonores A, A' et B, ayant les propriétés:  $A \cap B = \emptyset$  et  $A \cap A' \neq \emptyset$ , on peut exprimer la relation de "collage":  $A \rightarrow \leftarrow B$ , et celle d'"anamorphose":  $A \leftrightarrow A'$ .]

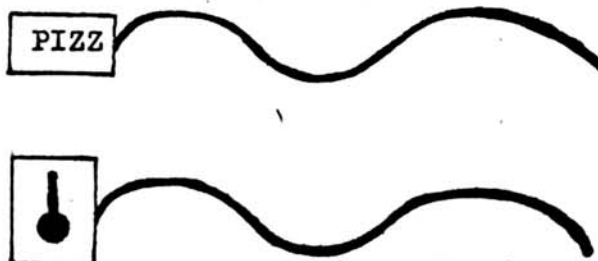
En dégénéralant, les deux mondes sonores convergent dans le finale par les éléments primaires communs extraits de l'éthos des 53 mélodies roumaines de Transylvanie (mode, timbres, spécificité du continuum sonore, etc.).

Les superpositions de ces mélodies (pages 10-20) ont été réalisées selon le principe "black box" appliqué ainsi à une échelle symphonique. En connaissant seulement l'entrée ("input") et la sortie ("output") de l'édifice sonore, le chef d'orchestre ne peut pas influencer l'ordre intérieur, mais il peut parfaitement superviser le flux, le déroulement d'ensemble du système.

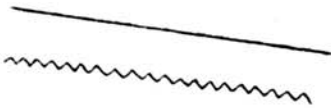
La structure interne implique un mouvement continu et aléatoire des mélodies populaires, exposées aux instrumentistes sous la forme des MOBILES (voir Appendix). Chaque instrumentiste commence avec le numéro d'ordre de sa place (Vn. I - 6; Vn. II - 2; Cb. - 3; etc.), pour continuer aléatoirement, avec un autre numéro de son groupe.

Les MODULES (pour Percussion II, III et IV) sont des structures sonores bien établies (ne circulant pas, comme les mobiles) qui se répètent jusqu'à l'épuisement du temps indiqué dans la partition.

Les mobiles et les modules sont notés avec une ligne ondulatoire précédée par l'indication du moyen d'attaque des sons:



## L E G G E N D A



N.  
C. L. B.  
PIZZ.  
S. A.



- glissando
- glissando sempre vibrato (quasi portamento)
- son "blanc" obtenu aux instruments à cordes en tirant l'archet sur le chevalet.
- normale
- col legno battuto
- pizzicato
- senza ancia: manière d'exécution sans anche (pour les Hautbois, Clarinettes et Bassons); on entend ainsi l'articulation de l'embouchure, la percussion des doigts et des sons très sourdins dans la nuance PP - mP (quasi "son blanc").
- jouer avec les baguettes dures des Timbales (pour les Bongos et Tom-toms).
- frapper simultanément la timbale avec 2 baguettes dures.

## O R C H E S T R A

Armonia: 3 Flauti (Fl.)  
3 Oboi (Ob.)  
3 Clarinetti in si (Cl.)  
3 Fagotti (Fg.)

4 Corni (Cr.)  
3 Trombe in Do (Tr.)  
3 Tromboni (Tn.)  
1 Tuba (Tb.)

Percussioni: I - Crotale (Ct.), Piatti grande (Ptti.), 2 Temple blocks (T. bl.),  
3 Timpani (Tnp.).  
II - Crotale (Ct.), Vibrafono (Vbf.), Tam-tam (Tamt.), 4 Bongos (Bg.),  
Castagnette (Cst.).  
III - Crotale (Ct.), Campani (Cmp.), 4 Tom-tom (Tomt.), Gran cassa (Gr.c.),  
Frustra (Fr.).

Celista (Cel.)

Archi: 10 Violini I (Vn. I)  
10 Violini II (Vn. II)  
8 Viole (Vl.)  
8 Violoncelli (Vo.)  
4 Violbassi (Vb.)

P A R T I T U R A

S C R I T T A

I N

D O

cca. 8'

# CONSTELLATIONS "

SERBAN NICHIFOR 1977

LARGO (♩ = 60-80 M.M.)

*portato*

5

I Cl. 4 *mf (e.v.)*

II Cl. *mf (e.v.)*

Vbr. *senza motore (e.v.)*

III Cl. *mf (e.v.)*

Cel. 5 *mf Ped.*

Vni I. 1. 4

2

3

4

5

6

7

8

9

10

Vn. II. 1. *p fisco*

2

3

4

5

6

7 *p fisco*

8

9

10

Vl. 1. *(arco ad libitum)*  
*p fisco, senza espressione*



*poco a poco crescendo...*

1. Fl. 1. *#p*

2. Fl. 2. *#p* *#p.* *#f* *#p.* *#p..*

3. Fl. 3. *p.* *f.* *f.*

I. Cl. *2*

II. Vbf. *p.* *con motore* *#d.*

III. Cl. *2*

Cel. *mf*

Vn. I. 1. *mf*

2. *mf*

3. *mf*

4. *mf*

5. *mf*

6. *mf*

7. *mf*

8. *mf*

9. *mf*

10. *mf*

Vn. II. 1. *mf*

2. *mf*

3. *mf*

4. *mf*

5. *mf*

6. *mf*

7. *mf*

8. *mf*

9. *mf*

10. *mf*

Vi. 1. *mf*

*sempre al tasto*

1. Fl. 2. 3.

moeto --- cre. --- scen

II. Vof.

moeto --- cre --- scen

Vn. I. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10.

Vn. II. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10.

moeto --- cre --- scen



do... ed... affretando

1. Fl. 1  
2. Fl. 2  
3. Fl. 3

poco a poco Crescendo

I. P.H.  
II. Vib.

do... ed... affretando

Vn. I. 1-10  
Vn. II. 1-10

do... ed... affretando

1

Fl. 1. 2. 3.

Cr.

1. 2. 3. 4.

Fl. 1. 2. 3.

1. 2. 3.

mf ben marcato

I pizz

II vbj

III Cmp

Tutti

4 f molto sul ponticello

Vn. I 1. 2. 3. 4. 5. 6. 7. 8. 9. 10.

Vn. II 1. 2. 3. 4. 5. 6. 7. 8. 9. 10.

f molto sul ponticello

Sempre mf (ben marcato)

The score is written for a full orchestra. The woodwind section (Flutes 1-4, Oboes 1-2, Bassoons 1-2, Clarinets 1-4) has melodic lines with dynamic markings. The string section (Violins I & II, Violas, Cellos, Double Basses) provides a rhythmic and harmonic foundation, with many parts marked 'sul pont.' (sul ponticello) and 'molto sul pont.' (molto sul ponticello). The double bass part includes a section marked 'molto sul pont.'.

Key performance instructions include:

- Sempre mf (ben marcato)** at the top.
- Sempre f** in the lower woodwinds and strings.
- Sempre f (sul pont.)** in the double bass.
- sul RE** and **sul DO** markings in the string parts.
- molto sul pont.** in the double bass part.



*poco accelerando*

Tb. *b. bassa*

Tam. 1.

Tomb.

Vc. 1. *sul Do*

2.

3.

4.

5.

6.

7. *sul Do*

8. *sul Do*

Cb. 1. *sul Mi*

2.

3. *sul Mi*

4. *sul Mi*

*f*

*mf*

*e* *Cre* *scen* *do*

Tam. 1.

Tomb.

Cb. 2. *(sul pont.)*

*f* *ben marc.*

*mf* *poco a poco decrescendo*

Tam. 1.

Tomb.

Cb. 2.

3

4

4

Tam. 1.

Tomb.

10

10

9

11

~

MOBILE  
2<sup>da</sup> Brillante

~ 30"

OB. NORMALE

CL. NORMALE

Fg. NORMALE

I. T. b. *ff possibile*

II. Bg. *ff possibile*

III. Tam. *ff*

III. Tom. *ff possibile*

Cel. MODULO

Vn. I NORMALE

Vn. II NORMALE

Vl. NORMALE

Vc. NORMALE

Cb. NORMALE

*ff possibile*

*ff possibile* ~ 30"

OB.

CL.

Fg.

I. T. b.

II. Bg. *ff possibile*

III. Tam. *con le dita*

III. Tom. *pp pochissimo marcato*

Cel.

Vn. I

Vn. II

Vl. *pp liscio (arco ad lib.)*

Vc. *(2-8)*

Cb.







1. Cr.  
2.  
3.  
4.

1.  
2.  
3.

1.  
2.  
3.

Trp.  
1.  
2.  
3.

Tb.  
1.

Timp.  
7 6 5 6 6 5 6 5 5 7 5 6

Tam-t.  
sfz ev. sfz ev. sfz ev.

Gr. C.  
sfz sfz sfz

*ff possibile*

*ff possibile* *f*

Vn. I.  
Vn. II.  
Vi.  
Vc.  
Cb.

4 2 5

OB. 1, 2, 3

CL. 1, 2, 3

Fl. 1, 2, 3

Cor. 1.

2.

3.

4.

F. 1.

2.

3.

Tb. 1.

2.

3.

Tb.

I. Tmp.

II. Csk.

III. Gr.C.

con brio

Cel.

Vn. I

Vn. II

Vl.

Vc.

CB.

*sfz*

*ff* *buffo*

*muta in Tbl.*

*muta in*

*f*

*ff*

*C.L.B.*

*Ped.*

1. Fl. *Sempre p*

2. Fl. *Sempre p*

Oboe 1, 2, 3

Clarinet 1, 2, 3

Bassoon 1, 2, 3

I. Trb. *sfz*

II. Csk. *sfz*

III. Fr. *sfz*

Vn. I, II *ff*

Vl. *ff*

Vc. *ff*

Cb. *ff*

1. Fl. *Sempre p*

2. Fl. *Sempre p*

3. Fl. *Sempre p*

Oboe 1, 2, 3 *ff*

Clarinet 1, 2, 3 *ff*

Bassoon 1, 2, 3 *ff*

I. Trb. *ff*

I. Pk. *mp*

II. Csk. *ff*

III. Fr. *sfz*

Vn. I, II *ff*

Vl. *ff*

Vc. *ff*

Cb. *ff*

5

Fl. 1, 2, 3

Oboe 1, 2, 3

Clarinet 1, 2, 3

Bassoon 1, 2, 3

Coro 1, 2, 3, 4

Tr. 1, 2, 3

Tbn. 1, 2, 3

Tb.

I. Perc.

II. Cst. / Tambo.

III. Ck.

Vn. I

Vn. II

Vl.

Vc.

Cb.

con sord. sempre frullato

pp

con sord. pp sempre frullato

con sord. sempre frullato

con sord. sempre frullato

pp (subito)

pizz

mp

l.v.

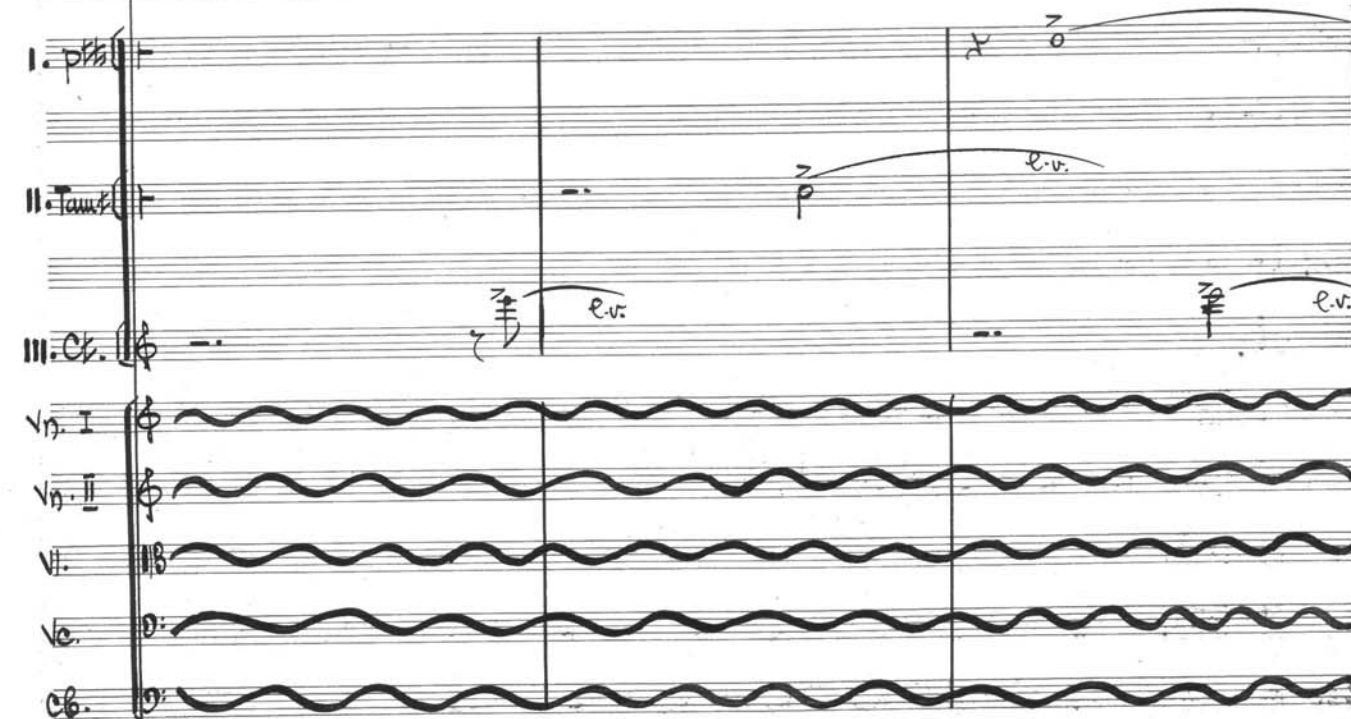
mp

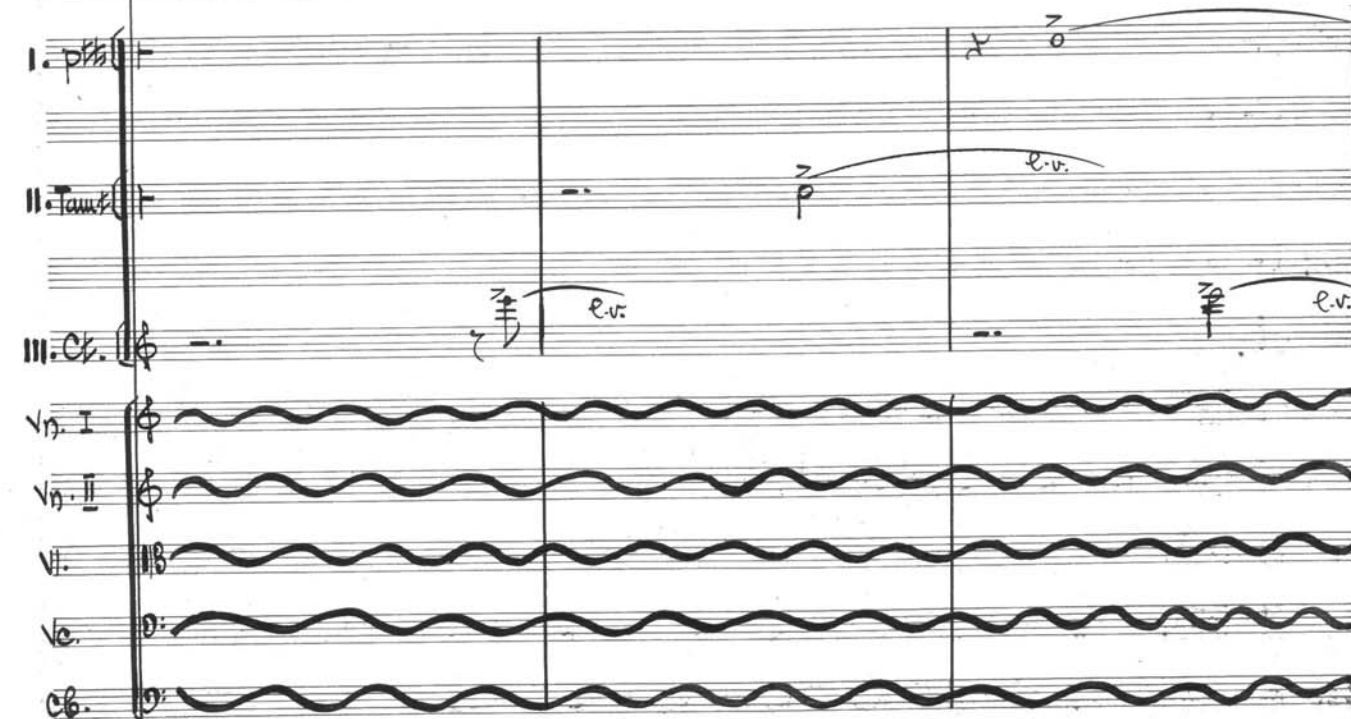
l.v.

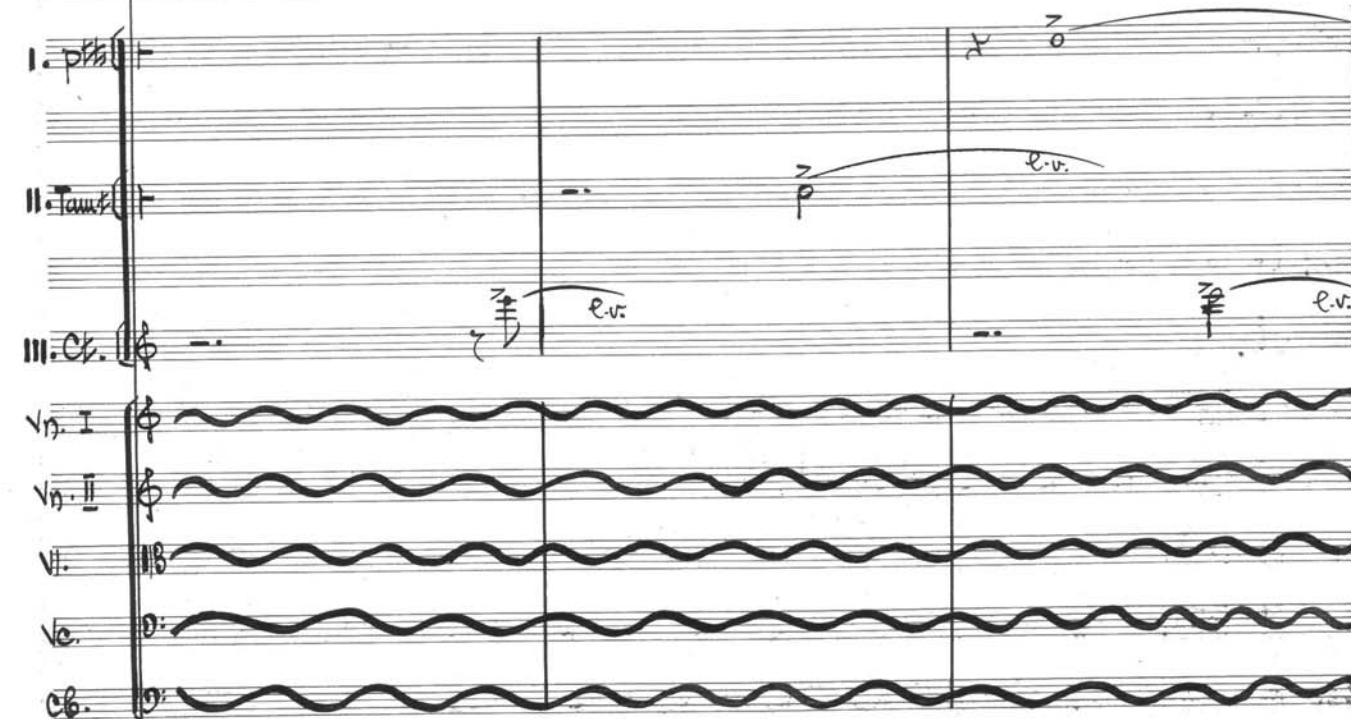
l.v.

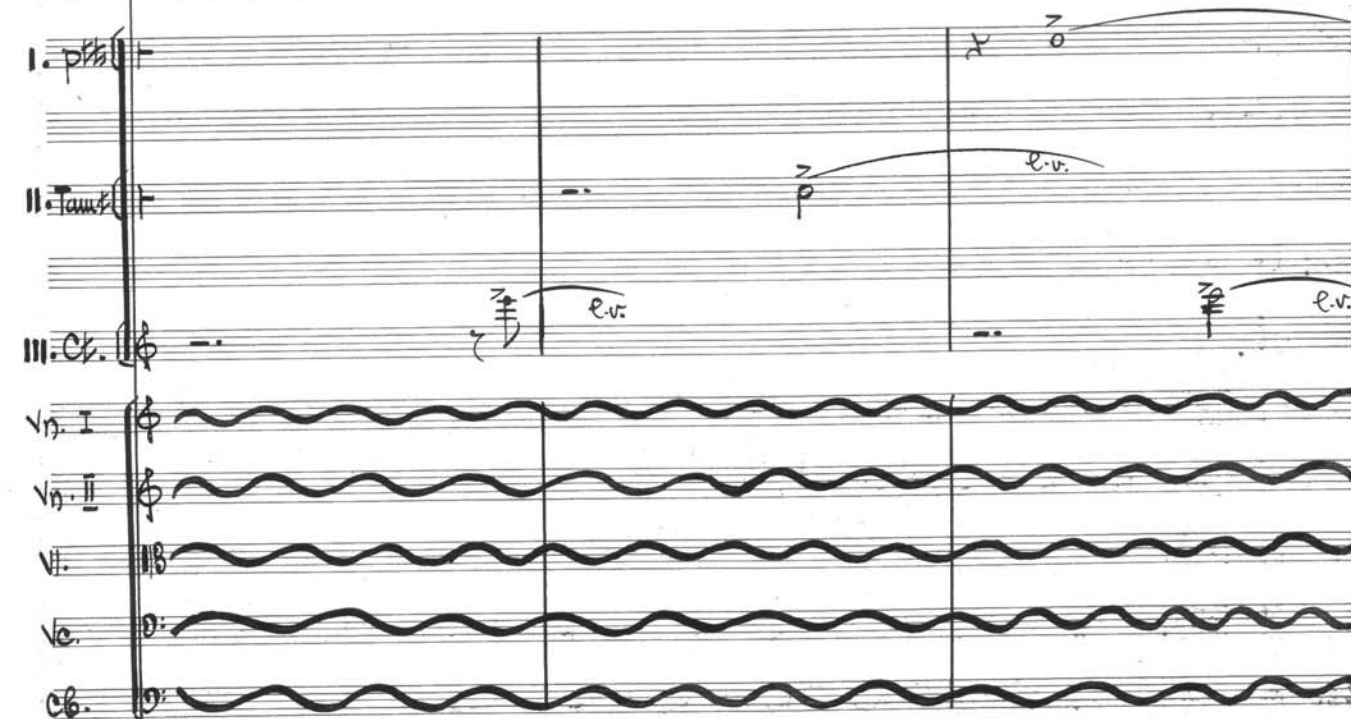
1. 

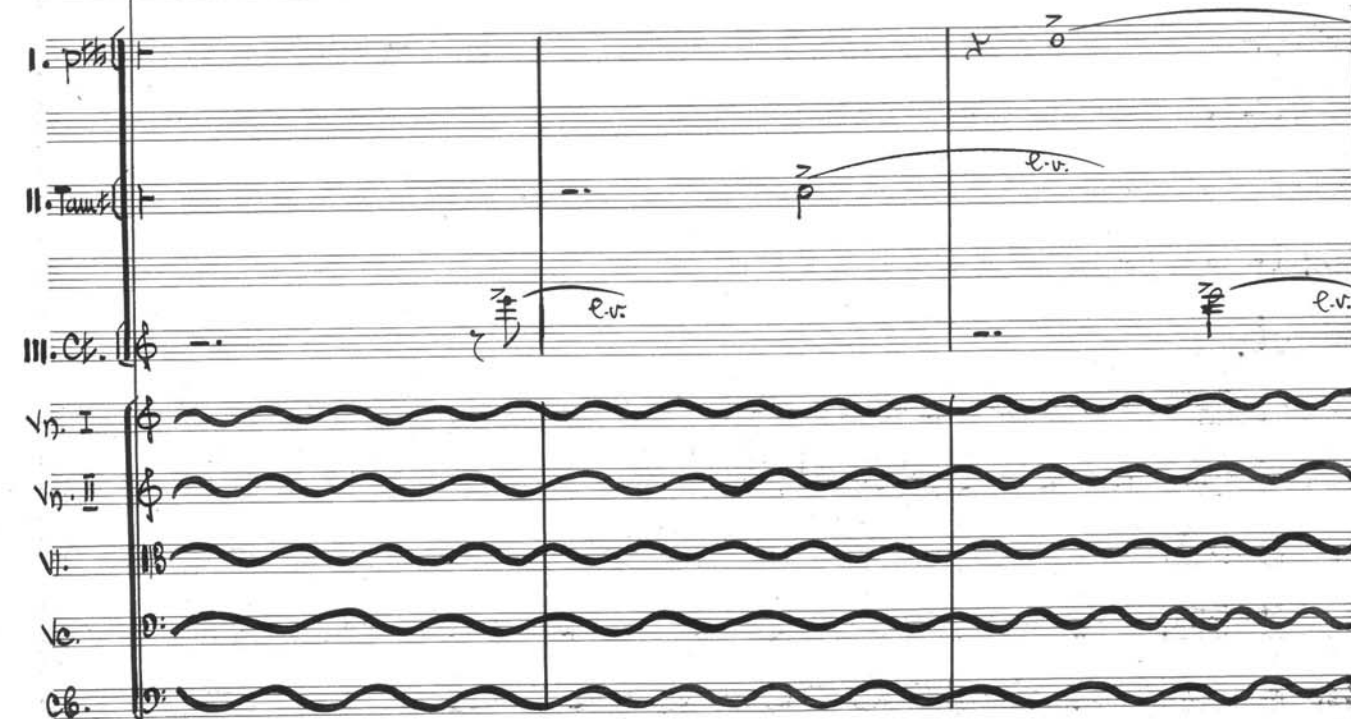
1. 

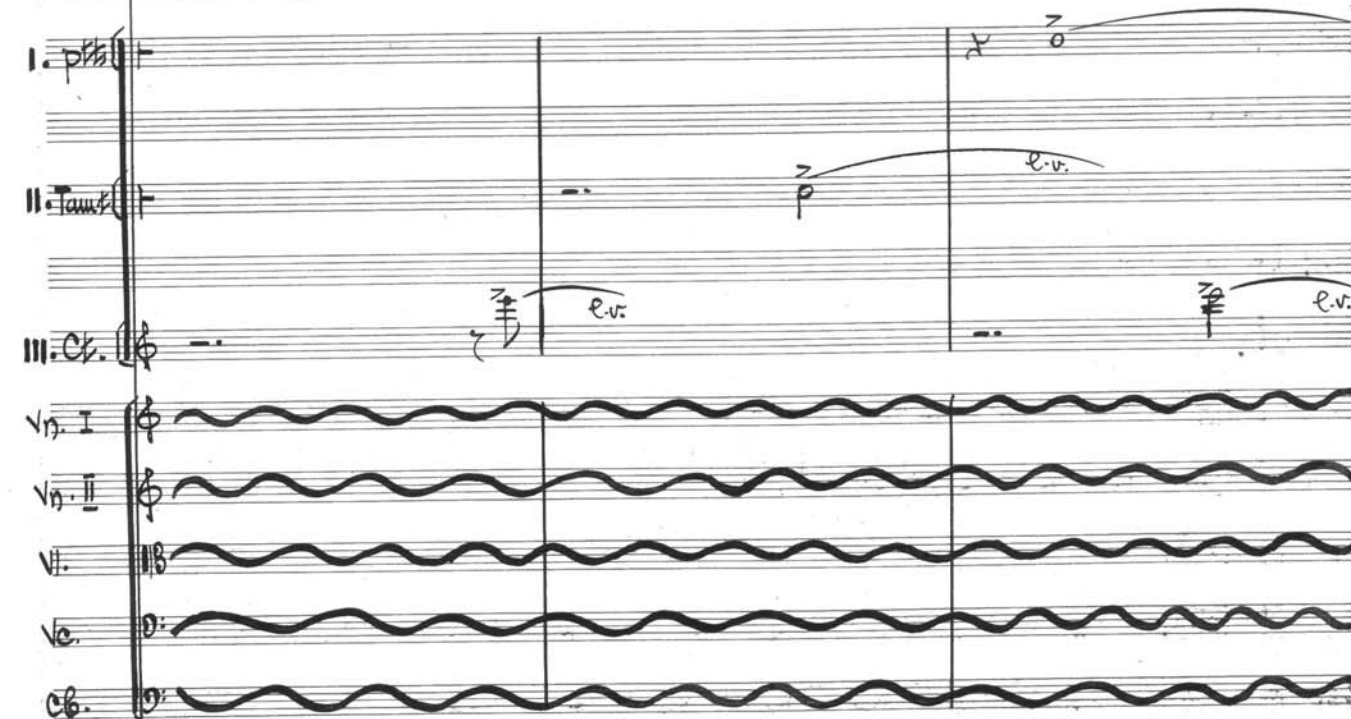
I. 

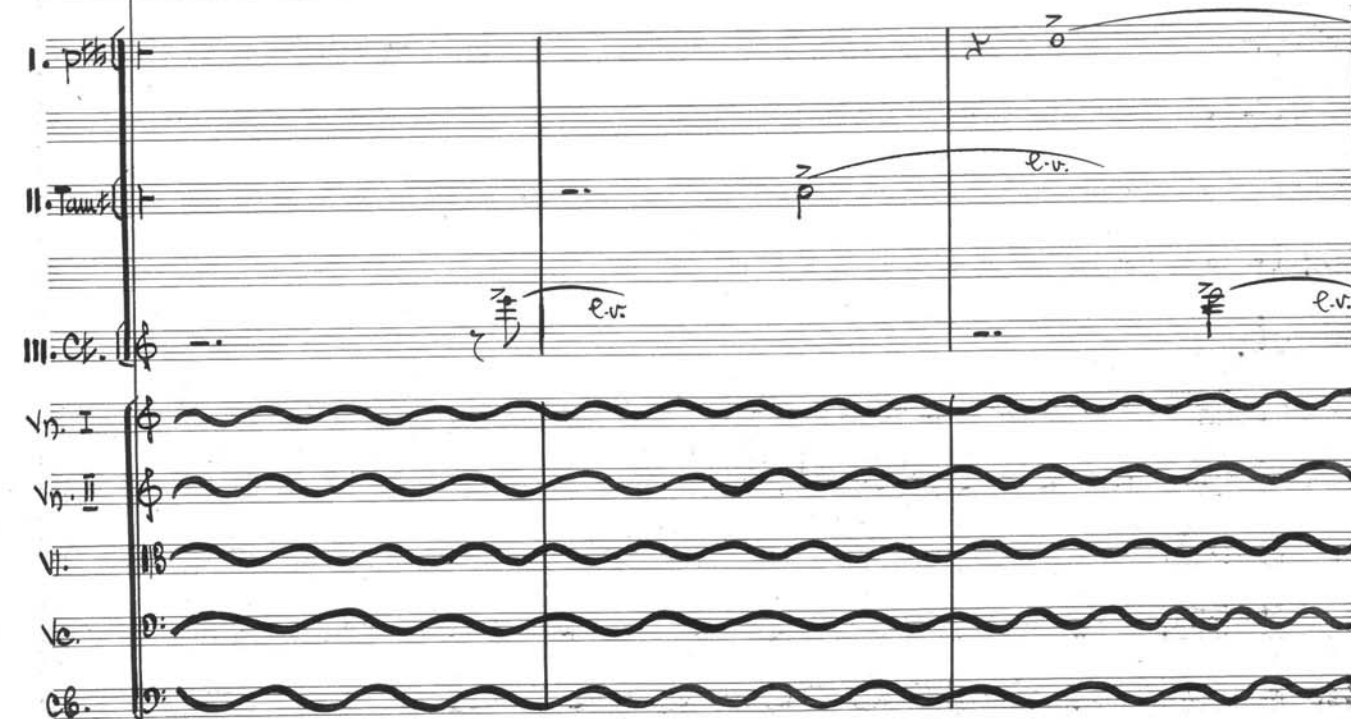
II. 

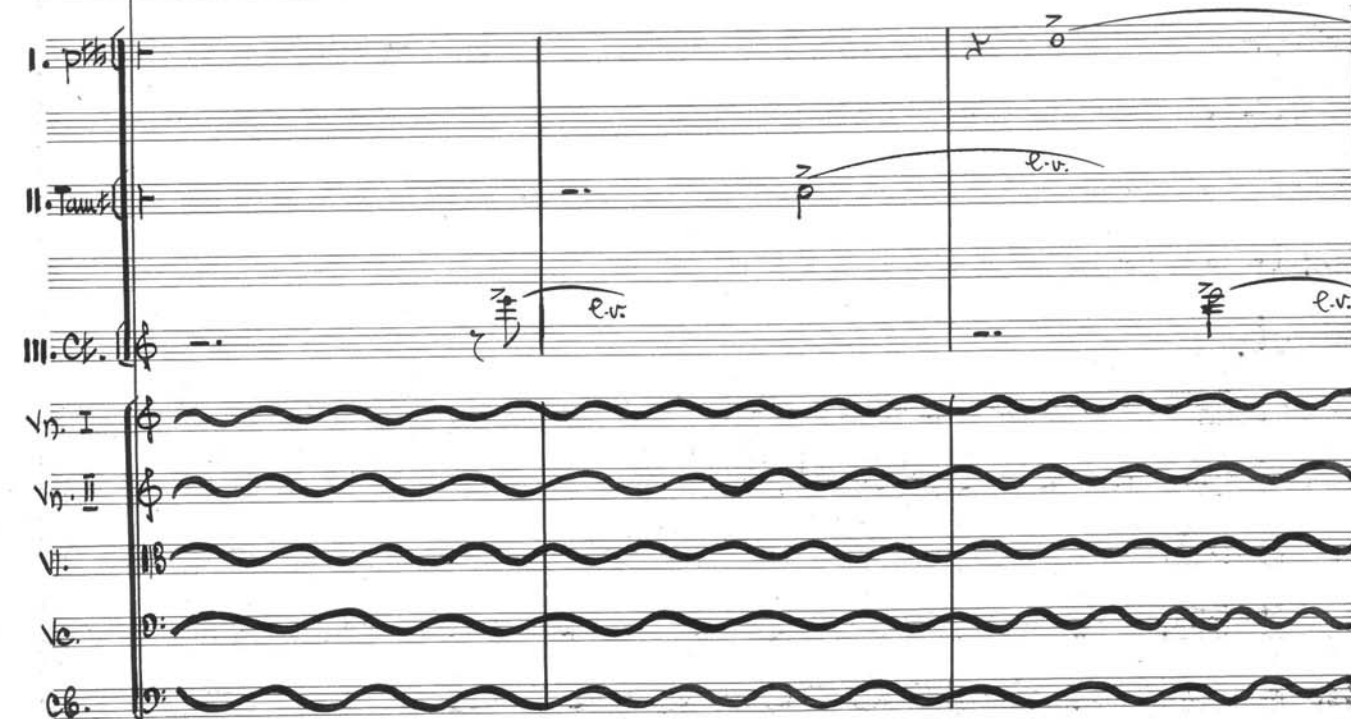
III. 

Vn. I 

Vn. II 

Vl. 

Vc. 

Cb. 

(cresc.)

1. *quasi sono bianco \**

2. *quasi sono bianco \**

1. *l.v.*

II. *pp poco a poco l.v.*

III. *l.v.*

1, 3, 5, 7, 9  
Vn. I.

2, 4, 6, 8, 10

1, 3, 5, 7, 9  
Vn. II

2, 4, 6, 8, 10

1, 3, 5, 7  
Vi.

2, 4, 6, 8

1, 3, 5, 7  
Ve.

2, 4, 6, 8

1, 3  
Cb.

2, 4

*sempre mp*

*sempre mp*

*sempre mp*

*sempre mp*

*sempre mp*

*sempre mp*



Ob. *mf* *dramatico*

Cel. *mf* *dramatico*

Fg. *mf* *dramatico*

I. Snge. *mf*

Cel. *ev.*

Vl. 1.

I. Snge. *mf*

Cel. *f* *sonore*

*f* *possibile*

Vl. 1.

Ob. *pp* *come eco*

Cel. *pp* *come eco*

Fg. *pp* *come eco*

I. Snge. *pp* *come eco*

II. Tamt. *pp* *come eco*

III. Cl. *ff* *sonore*

Vl. 1. *(non diminuate)*



# APPENDIX

## MOBILE - OBOE

The musical score is written for Oboe and consists of three numbered sections. Section 1 is in G major, 2/4 time, with a tempo of quarter note = 123. Section 2 is in G major, 2/4 time, with a tempo of quarter note = 132, and includes trills marked 'tr'. Section 3 is in B-flat major, 2/4 time, with a tempo of quarter note = 368, and includes the instruction 'Improvvisando'. The score is written on a single staff with a treble clef and a key signature of one sharp (F#).

# MOBILE CLARINETTI (in Sib)

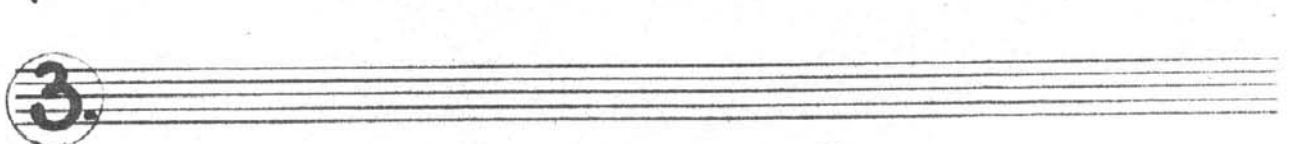
♩ = 176

1.  *molte volte*

 *molte volte*

♩ = 138

2.  *molte volte (d'a capo)*

 *molte volte (d'a capo)*

3.  *molte volte (d'a capo)*

 *molte volte (d'a capo)*

 *molte volte (d'a capo)*

 *molte volte (d'a capo)*

 *molte volte (d'a capo)*

# MOBILE - FAGOTTI

♩ = 188

1.

♩ = 218

2.

♩ = 112

3.

# Mobile Corni (in FA)

*fff possibile*

The musical score is written for two mobile horns in F major, 2/4 time. It consists of four numbered sections:

- Section 1:** Features a melodic line with eighth-note patterns and triplets. It includes a first ending marked with a double bar line and a repeat sign.
- Section 2:** Continues the melodic development with eighth-note runs and slurs.
- Section 3:** Includes a triplet of eighth notes and a final measure with a fermata.
- Section 4:** Starts with a glissando (marked 'glissando') and a triplet of sixteenth notes. It concludes with a glissando (marked 'gliss.').

The score is written on a grand staff with two treble clefs. The key signature has one sharp (F#), and the time signature is 2/4. Various musical notations such as slurs, triplets, and first endings are used throughout.

**MODULO-PERCUSSIONE II (4 BONGOS)**  $\frac{1}{2}$   $\frac{3}{4}$

BONGOS  $\frac{1}{2}$   $\frac{3}{4}$  E →  $\sim 8''$

( $\sim 8''$ )

( $\sim 8''$ )

simile

**MODULO-PERCUSSIONE III (4 TOM-TOM)**

TOM-TOM  $\frac{2}{4}$  E

→ **~B<sup>1</sup>**

(~8<sup>m</sup>)

(~8<sup>m</sup>)

simile

# MODULO PERCUSSIONE IV (Celesta ↔ Campanelli)

8

Celesta  
↕  
Campanelli

*sempre fff possibile*

Ped.

(8)

(Ped.)

(8)

(Ped.)

(8)

(Ped.)

MOBILE VIOLINI I

(Vni I - 1/2)

1.  $\text{♩} = 300$

Musical score for the first movement, featuring a treble clef, key signature of two sharps (F# and C#), and a tempo of quarter note = 300. The music consists of three staves with various rhythmic patterns, including triplets and slurs.

2.  $\text{♩} = 126$

Musical score for the second movement, featuring a treble clef, key signature of two sharps (F# and C#), and a tempo of quarter note = 126. The music consists of five staves with a dense, rhythmic texture.

3.  $\text{♩} = 108$

Musical score for the third movement, featuring a treble clef, key signature of two sharps (F# and C#), and a 3/4 time signature. The tempo is quarter note = 108. The music consists of two staves with triplets and slurs.

4.  $\text{♩} = 136$

Musical score for the fourth movement, featuring a treble clef, key signature of two sharps (F# and C#), and a 2/4 time signature. The tempo is quarter note = 136. The music consists of three staves with a rhythmic pattern.



(Vni) 2/2

5.  $\text{♩} = 108$   
*Sinile marcato*

6.  $\text{♩} = 400$

7.  $\text{♩} = 104$

8.  $\text{♩} = 78$

9.  $\text{♩} = 140$

40.  $\text{♩} = 145$

MOBILE - violini II

(Vni II - 1/2)

1. ♩ = 110

2. ♩ = 160

3. ♩ = 120

4. ♩ = 144

5. ♩ = 104

6. ♩ = 108

(Violin II - 2/2)



MOBILE - VIOLE -

(Vle - 1/2)

Handwritten musical score for Violin 1/2, titled "MOBILE - VIOLE -". The score is divided into four numbered sections (1, 2, 3, 4) and includes various musical notations such as treble clefs, time signatures, dynamics, and articulation marks.

**Section 1:** Starts with a tempo marking of  $\text{♩} = 102$ . It features a complex rhythmic pattern with eighth and sixteenth notes, including triplets and a quintuplet. The key signature is one flat (B-flat).

**Section 2:** Starts with a tempo marking of  $\text{♩} = 138$ . It continues with eighth and sixteenth notes, featuring accents and slurs. The key signature remains one flat.

**Section 3:** Starts with a tempo marking of  $\text{♩} = 170$ . It features a more rhythmic pattern with eighth notes and rests, including accents and slurs. The key signature remains one flat.

**Section 4:** Starts with a tempo marking of  $\text{♩} = 120$ . It features a rhythmic pattern with eighth notes and rests, including accents and slurs. The key signature changes to two sharps (D major).

The score concludes with the instruction "molte volte" (many times) and first/second endings.

(Vle - 2/2)

1.  
2.

5.  $\text{♩} = 144$   
saltando simile

6.  $\text{♩} = 184$

7.  $\text{♩} = 186$

8.  $\text{♩} = 200$

molte vite

MOBILE - VIOLONCELLI

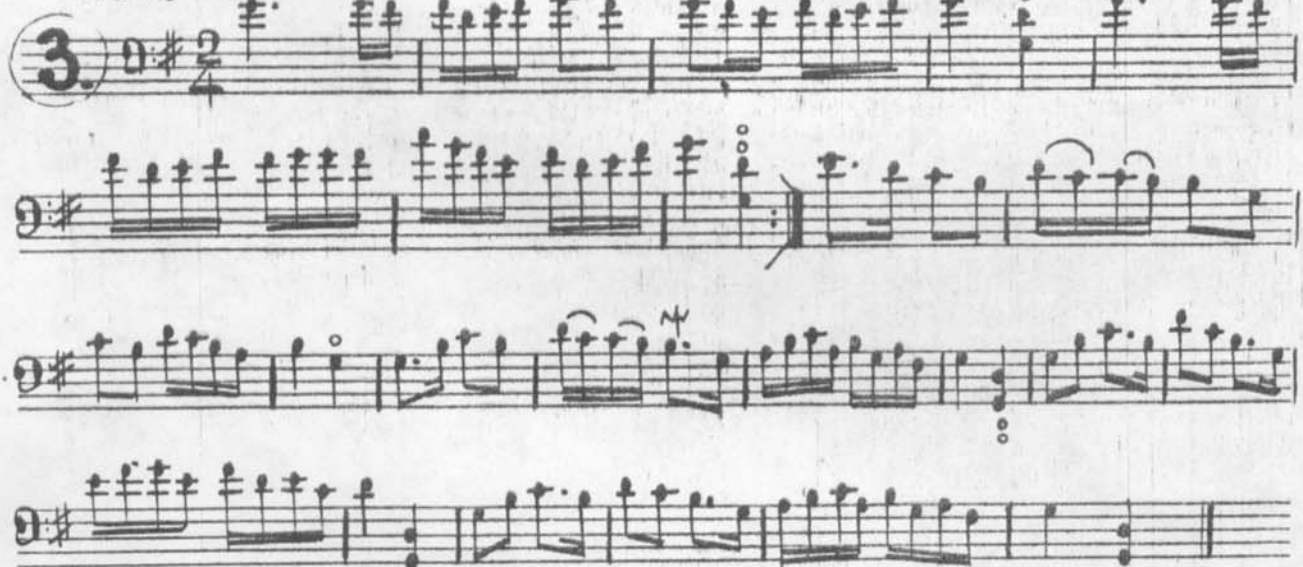
(Vlc - 1/2)

1.  $\text{D} \# \frac{2}{4}$  

$\text{♩} = 114$

2.  $\text{D} \# \frac{2}{4}$  

$\text{♩} = 120$

3.  $\text{D} \# \frac{2}{4}$  

$\text{♩} = 330$

4. 

*improvitando*

(Vlc - 2/2)

Handwritten musical notation for the first system, featuring a treble clef and a series of notes with slurs and ties.

Handwritten musical notation for the second system, continuing the melodic line with various articulations.

Handwritten musical notation for the third system, starting with a measure rest and a tempo marking of quarter note = 400.

Handwritten musical notation for the fourth system, including a tempo change from quarter note = 70 to 104 marked "accelerando".

Handwritten musical notation for the fifth system, marked with a circled number 6, showing a steady rhythmic pattern.

Handwritten musical notation for the sixth system, continuing the rhythmic pattern with some dynamic markings.

Handwritten musical notation for the seventh system, featuring a complex rhythmic structure with multiple time signatures.

Handwritten musical notation for the eighth system, marked with a circled number 7 and a tempo marking of quarter note = 195.

Handwritten musical notation for the ninth system, showing a melodic line with slurs and ties.

Handwritten musical notation for the tenth system, continuing the melodic line.

Handwritten musical notation for the eleventh system, including a tempo marking of quarter note = 174.

Handwritten musical notation for the twelfth system, marked with a circled number 8 and the instruction "molto vite".

# MOBILE CONTRABASSI

$\text{♩} = 110$  *accelerando sin' ae fine - 152)*

**1.**  $\text{♩} = 110$

$\text{♩} = 107$

**2.**  $\text{♩} = 107$

$\text{♩} = 124$

**3.**  $\text{♩} = 124$

$\text{♩} = 112$

**4.**  $\text{♩} = 112$