



Serban Nichifor

Compositeur, Professeur

Roumanie, Bucarest

A propos de l'artiste

http://www.voxnovus.com/composer/Serban_Nichifor.htm

Qualification: PROFESSEUR DOCTEUR EN COMPOSITION ET MUSICOLOGIE

Site Internet: <http://romania-on-line.net/whoswho/NichiforSerban.htm>

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

A propos de la pièce



Titre: DIONYSIES I-IX
[cycle]

Compositeur: Nichifor, Serban

Licence: Copyright © Serban Nichifor

Editeur: Nichifor, Serban

Instrumentation: Ensemble Mixte

Style: Classique moderne

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

http://www.free-scores.com/partitions_gratuites_serbannichifor.htm

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SERBAN NICHIFOR

DIONYSIES I

PERPETUUM MOBILE

(Dionysies I)

Șerban NICHIFOR
(1978)

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

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

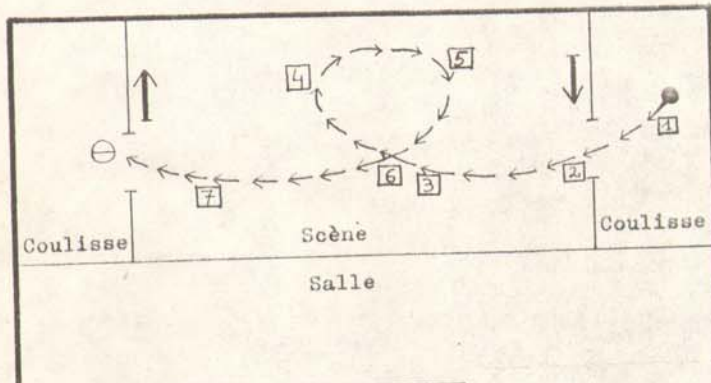
Erklärung wenig gebräuchlicher Zeichen:

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

DIONYSIES I

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

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



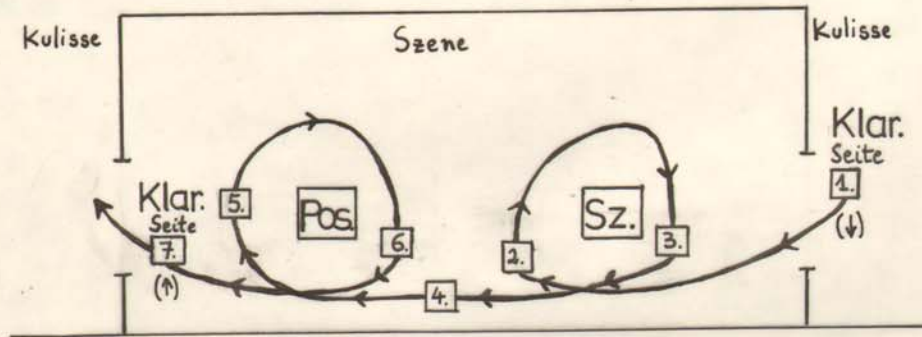
- ← ● = point du départ
- ⊖ = point de l'arrivée
- Ⓜ = pupitre avec la page "n"

Legend a

- ▲ - le son le plus aigu
- ▼ - le son le plus grave
- Σ - trémolo très rapide et irrégulier
- Ⓜ (8↑) - ottava alta
- Ⓜ (L.) - loco
- ♯ - dièse intempéré sonnante un peu plus bas (entre ♯ et #)
- slap. - slaptongue (son percuté avec la langue)
- ♪ - hauteur de son indéterminée
- HÂ - interjection prononcée phonétiquement
- ↓ - son obtenu en percutant le plancher buccal avec la langue (les lèvres dans les positions O ou A)
- ♩ - son obtenu en frappant le pavillon de la clarinette avec la paume

Diagnose I-II

Sub Nichof



Lui Florian Popa
DIONYSIES I

PER

CLARINETTO PICCOLO IN MIB*)
(Perpetuum mobile)

Presto possibile (respirare ad libitum)

ȘERBAN NICHIFOR

~4" (±2")

sempre ff con brio

slap.

slap.

ff *trivolo*

Sim.

slap.

legatissimo

f furioso

*) Questo pezzo puo essere suonato anche in Clarinetto in Sib

***) Frollato ad libitum.

The musical score consists of 12 staves of handwritten notation. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various note values, slurs, and accents. A dynamic marking of *mf giocoso* appears in the sixth staff, and *f furioso* appears in the tenth staff. The music is characterized by intricate rhythmic patterns and melodic lines, with many notes beamed together and slurred. The final staff ends with a double bar line and a small asterisk.

*)

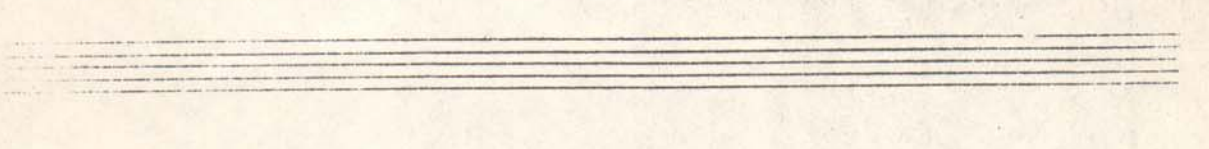
A small diagram showing a guitar fretboard with a scale pattern. The notes are represented by dots on the strings and frets. The pattern shows a sequence of notes across the fretboard, likely a chromatic scale or a specific melodic line.



mp *lusingando*



mf *giocoso*



P misterioso

ff frivolo

81

mp

lusingando

pp facetamente

slap tongue

mp lugubre

f normale legatissimo furioso

mf giocoso

Handwritten musical score for a single melodic line on a grand staff. The score consists of 11 staves of music. The key signature has one sharp (F#) and the time signature is 4/4. The music features various dynamics including *pp*, *mf*, *f*, *ff*, and *p*. Performance instructions include *ff frivolo* and *f legatissimo quasi glissando*. There are several circled '8' with an upward arrow and circled 'L' symbols. The notation includes slurs, ties, and some complex rhythmic patterns.

spiegando

sfi

slap tongue
mPlulgrbr

Cl.

Vox

poco

a

poco

Hâ

Hâ

Hâ

Hâ

Cl.

Vox

Hâ

Hâ

ô

4

Cl.

Vox

decrescendo

(↑)

ô

ô

4

Vox

Hâ

Hâ

Hâ

ô

Vox

ô

4

Vox

4

perdendosi

Hâ

attaca

Dionysies II

SERBAN NICHIFOR

DIONYSIES II

Şerban Nichifor

CAROLS

(Dionysies II)

edition modern

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

C A R O L S
(Dionysies II)

L.

Serban NICHIFOR
(1978)

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

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

Dauer: ca. 7'30"

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

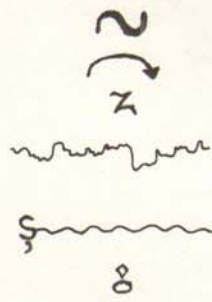
O, welch wundersame Kunde
kommt aus Bethleem
heute ist geboren
Gottes Sohn
wie die Propheten es geweissagt...

(rumänische Weihnachtsfolklore)

Ausführende:

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

Erklärung wenig gebräuchlicher Zeichen:

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

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

ă = ə
Ț = t̥
ș = ʃ
ce = tse
ci = tsi

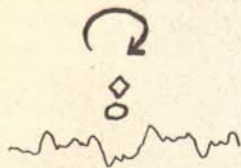
- ▲ - möglichst höher Ton
- ▼ - möglichst tiefer Ton

Durée: ~ 6'30"

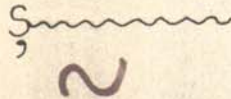
C A R O L S
(Dionysies II)

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

Explication de quelques signes peu usités:



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



- son murmuré (prononcé Ch)
- déroulement temporel libre

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

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

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

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

ă = ə
î = i
ș = ʃ
ce = tse

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

Pentru LIANA

DIONYSIES II (for Trombone and Percussion)

Durata: ~7'
(Duration)

COLINDE (CAROLS)

Serban Nichifor
(1978)

Moderato con ferocezza

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

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

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

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

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

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

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

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

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

Tn. *sffz sffz sffz sffz sffz sffz*

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

Tn. *sffz sffz sffz sffz*

Gr.c. *P ff P ff P*

Tn. *sffz sffz sffz sffz sffz sffz sffz*

Vox I *PPPP non vibrato*

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

Vox I *glissando < mp vibrato molto*

Vibf. *con motore* *mp*

Handwritten musical score for Trombone (Tn.), Voice I (Vox I), and Vibraphone (Vibf.).

System 1:

- Tn.:** Melodic line with slurs and fingerings. Dynamics: *mf*, *ff*, *mf*, *ff*. Fingerings: 12, 11, 6, 6.
- Vox I:** Melodic line starting with a *molto* marking. Includes a *HA* (Harmonica) symbol.
- Vibf.:** Sustained chord with a vibrato line.

System 2:

- Tn.:** Melodic line with slurs and fingerings. Dynamics: *ff*, *mf*, *mf*. Fingerings: 6, 12, 12, 12.
- Vox I:** Melodic line with *HA* symbols.

System 3:

- Tn.:** Melodic line with slurs and fingerings. Dynamics: *ff*, *molto*. Fingerings: 12, 3. Includes a *7 ε* marking.
- Vibf.:** Sustained chord with a vibrato line. Includes a *7 ε* marking and the instruction *sempre ff con brio*.

System 4:

- Tn.:** Melodic line with slurs and fingerings. Fingerings: 3, 7, 7, 7, 11.
- Vibf.:** Sustained chord with a vibrato line. Includes a *3* marking.

System 5:

- Vibf.:** Sustained chord with a vibrato line.

Tn. *pp sub.*

Vibf.

Tn. *mf vibrato* *f sonore*

Vibf.

Tn. *ff drammatico* *gliss*

Tn. *mp staccatissimo, improvvisando*

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

Tm. *PP esitando*

B.Ch.

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

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

Vibf

Tm.

Vox II *sempre ff* *(falsetto sempre gridare)*

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

B.Ch.

Tm. $\frac{5}{8}$ $\frac{2}{4}$

Vox II

Gr.c.

Tm. 

Vox II 

Gr.c. 

Tm. 

Vox I 

Vox II 

Gr.c. 

ff (falsetto)

Tm. 

Vox I 

Vox II 

Gr.c. 

quasi gridare

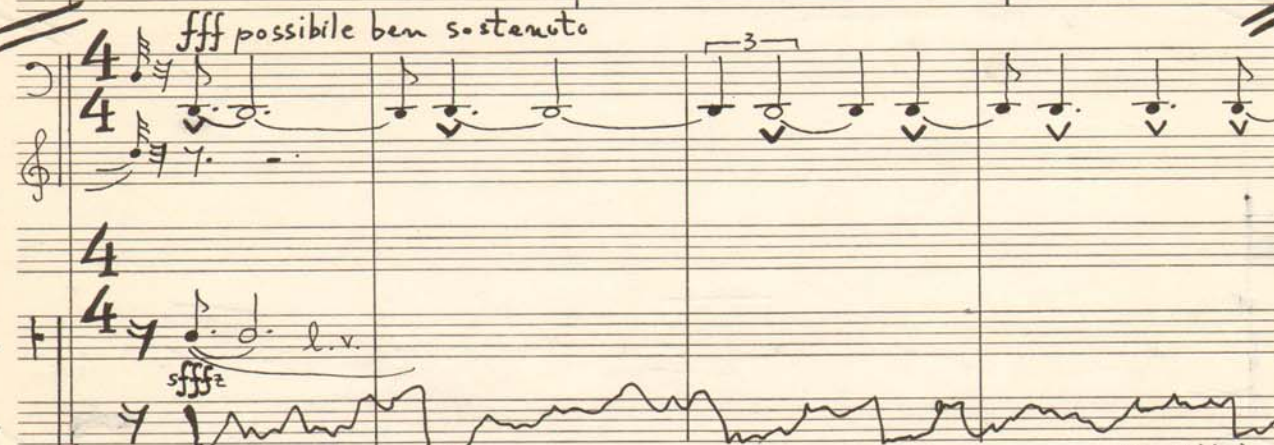
Tm. 

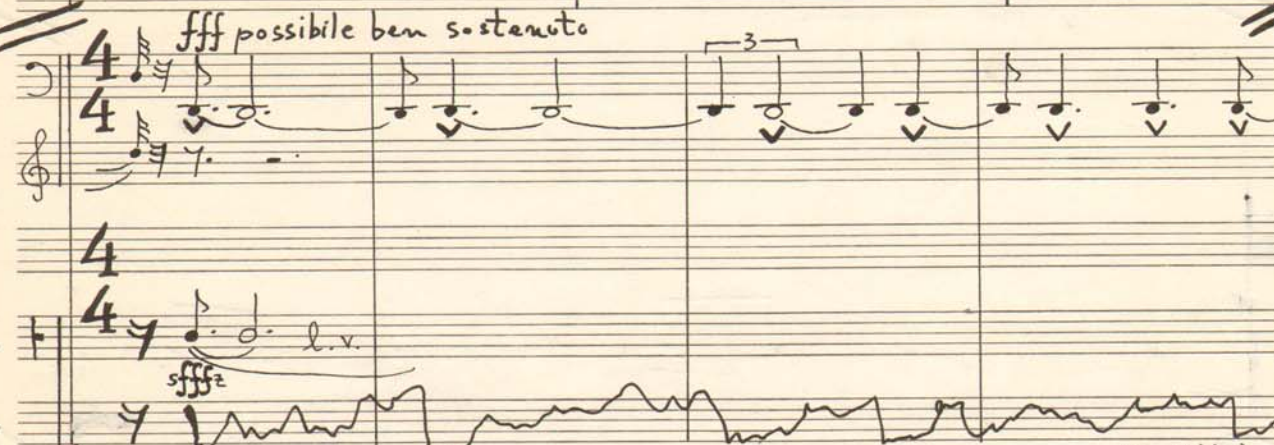
Vox I 

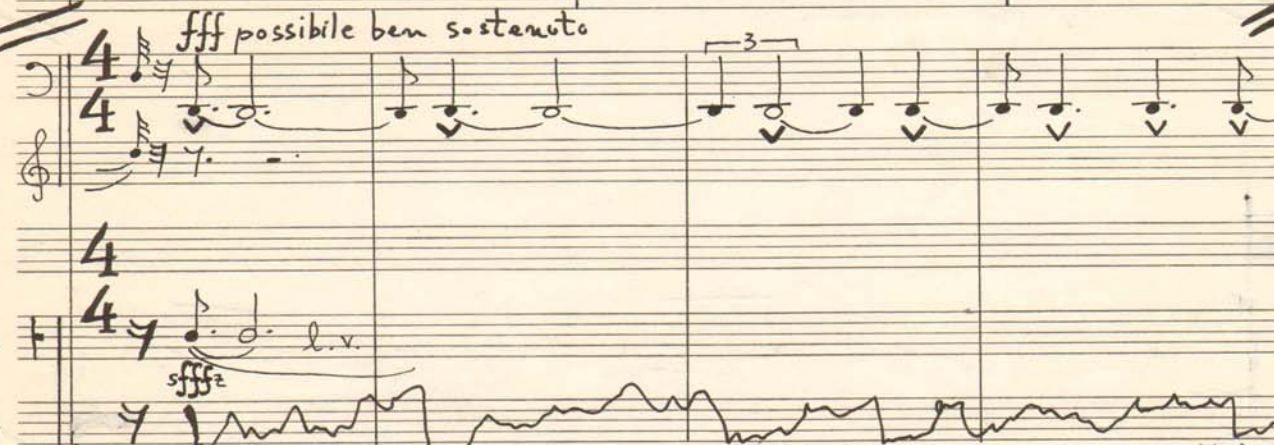
(émission nasale)

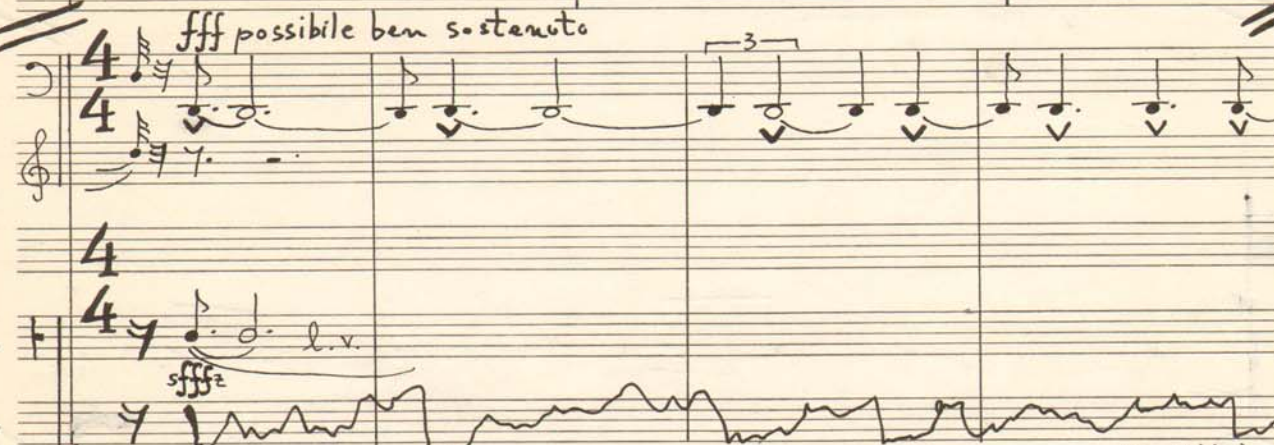
Tm.  4/4

Vox I  4/4

Tm. *fff possibile ben sostenuto*  4/4

Vox I  4/4

Tamt.  4/4 *l.v.*

B.Ch.  *fffz*

Tm.  *(frullato)*

B.Ch.  *(normale)*

Tm.  *fp*

Vibf.  *fff disperato*

B.Ch.  *(l.v.)*

Leato

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

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

Vibf. *(l.v.)*

B.Ch. *(tacet)*

Vox II

Vibf.

VES — TE MI — NU — NA — TA

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

Vox II

Vibf.

DE — LA BE — TLEM NI — SE — A — RA

Celesta

Vox II

Vibf.

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

mp fischio

Vox I

Celesta

Vox II

Vibf.

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

Vox I

Celesta

Vox II

Vibf.

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

Vox I

Celesta

Vox II

Vibf.

SPUS PRO - RO cii *mp* fischio

Vox I

Celesta

Muta in Trombone

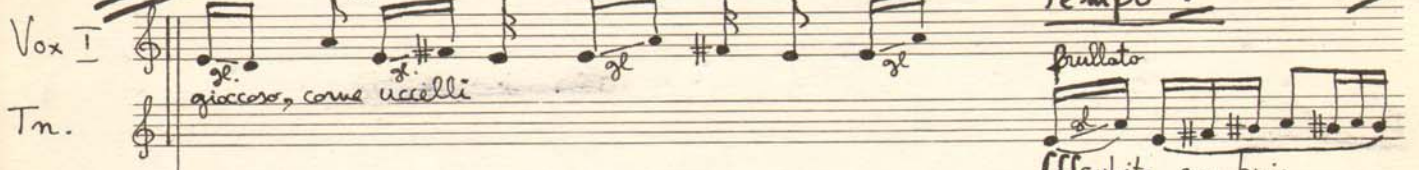
Vox II

Vibf.

Vox I 

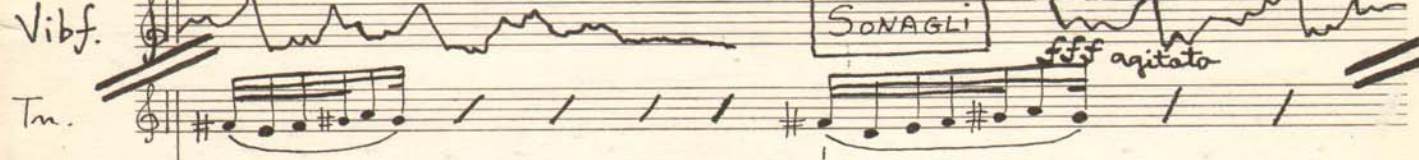
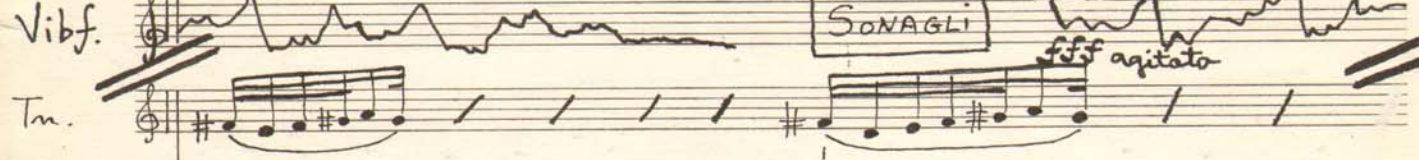
Vox II 

Vibf. 

Vox I 
Tn. 
giocoso, come uccelli

Tempo I
frullato
fff subito con brio

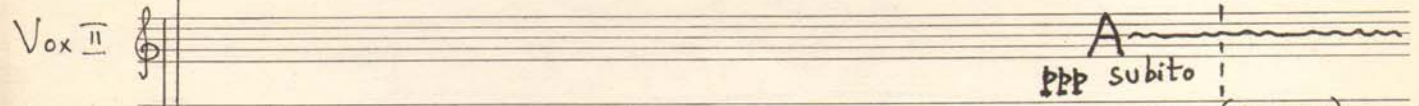
Vox II 
giocoso, come uccelli

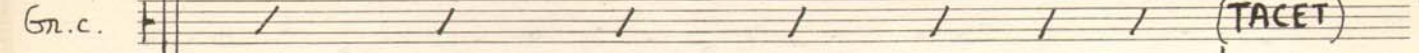
Vibf. 
Tn. 
SONAGLI
fff agitato

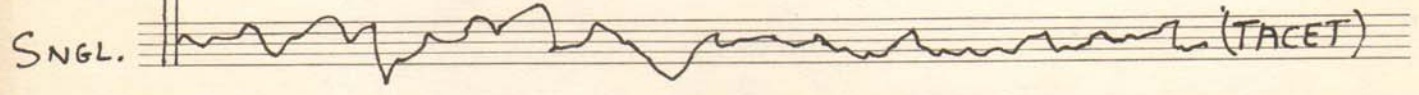
SNGL. 
Sempre fff

Gr.c. 
fff subito, ben marcato Lento

Tn. 
(TACET)

Vox II 
ppp subito

Gr.c. 
(TACET)

SNGL. 
(TACET)

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

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

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

CAROLS

(Dionysies II)

To Liana

SERBAN NICHIFOR

MOTTO (ad lib.)

in trombone con sord. cea 40"

Vox I

Sngl.

(i spirare) pp (espirare) l.v.

pp come eco

ritardando Subito

Moderato con fierezza (♩=80-92) 12 12

Trombone

Vox II

Tam-tam

Gran cassa

Ossia Timpano

gliss. molto sempre ff fruttato (quasi glissando armonico)

ff p grdo HÂ (tr) sffz

p poco marcato

Tn.

Gr.c.

simile

ff p

ff p

Tn.

Gr.c.

ff p

*-Zu diesem Moment ist es möglich zu inserieren "Perpetuum Mobile"(Dionysies I) für Es-Klarinette

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

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

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

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

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

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

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

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

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

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

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

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

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

Vox I *glissando*
mp vibr. molto

Vibrafonos con motore *mp*

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

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

Vibf. *L.v.*

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

Vox I 4- 4-

Tn. *12* *12* *3* *5* *gliss* *gliss* *gliss* *ff* *molto*

Tn. *3* *3* *7* *7* *7* *sempre ff con brio*

Vibf. *f* *sonore* *3*

Tn. *11* *11* *11*

Vibf. *3*

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

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

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

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

Tn. *pp esibando*

B.Ch.

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

B.Ch. *6v.*

Vibf. *mf*

2
4

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

Vox II *(falsetto sempre gridare)*

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

B.Ch.

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

Second system of musical notation. It consists of three staves: Tn., Vox II, and Gr.c. The Tn. staff continues the melodic line with triplets. The Vox II staff features a melodic line with triplets and a 2/4 time signature. The Gr.c. staff provides a rhythmic accompaniment. The system concludes with a large '3/16' time signature.

Third system of musical notation. It consists of three staves: Tn., Vox II, and Gr.c. The Tn. staff features a melodic line with triplets and a '(loco)' marking. The Vox II staff has a melodic line with triplets and a 3/16 time signature. The Gr.c. staff provides a rhythmic accompaniment. The system concludes with a large '4' time signature.



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



Musical score system 2, measures 5-8. The system includes four staves: Tn., Vox I, Vox II, and Gr.c. The Tn. staff features a melodic line with slurs and fingerings (10, 5, 3, 5). The Vox I staff has a melodic line. The Vox II staff has a melodic line with a dynamic marking *quasi gridare* and a fermata. The Gr.c. staff has a rhythmic accompaniment. A large '2' and '4' are written vertically between measures 5 and 6.



Musical score system 3, measures 9-12. The system includes two staves: Tn. and Vox I. The Tn. staff features a melodic line with slurs and fingerings (10, 5, 5). The Vox I staff has a melodic line with slurs and fingerings (5).

Tn. *quasi mormorando*

Vox I *emissione nasale*

Tn.

Vox I

Tn. *(8[↑] ad libitum)*

Vox I *fff possibile ben sostenuto*

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

B.ch. *fff*

Tn.

B.ch.

(frullato) (normale)

Tn. *fp*

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

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

Tn. *

ff *pp sub.*

Lento

MUTA IN CELESTA

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

B.ch. *(TACET)*

Vox II *(falsetto)* *mp dolce*

Vibf. *sempre p*

CCB 10"

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

Vox II

Vibf.

VARIANTE (p. 11) del 1910

M 2055 E

Cel.

VoxII

Vibf.

This system contains three staves. The Cello staff (Cel.) has a treble clef and contains a melodic line with various accidentals. The Voice II staff (VoxII) has a treble clef and contains a melodic line with a long note and a slur. The Vibraphone staff (Vibf.) has a treble clef and contains a wavy, tremolo-like line.

VoxI

fischio
mp

Cel.

VoxII

Vibf.

This system contains four staves. The Voice I staff (VoxI) has a treble clef and contains a melodic line with the annotation *fischio* and *mp*. The Cello staff (Cel.) has a treble clef and contains a melodic line. The Voice II staff (VoxII) has a treble clef and contains a melodic line with a slur. The Vibraphone staff (Vibf.) has a treble clef and contains a wavy, tremolo-like line.

VoxI

Cel.

VoxII

Vibf.

This system contains four staves. The Voice I staff (VoxI) has a treble clef and contains a melodic line. The Cello staff (Cel.) has a treble clef and contains a melodic line. The Voice II staff (VoxII) has a treble clef and contains a melodic line with a slur. The Vibraphone staff (Vibf.) has a treble clef and contains a wavy, tremolo-like line.

Vox I

Cel.

Vox II

Vibf.

fischio
mp

Vox I

Cel.

Vox II

Vibf.

S.

Muta in trombone

Vox I

Vox II

Vibf.

gliss.

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

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

Tempo I
(loco)
 frullato
 fff subito, con brio

SONAGLI
 fff agitato

Tn.

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

Gr.C. *fff subito, ben marcato*

Tn. **Lento** (TACET)

Vox II *ppp subito*

Gr.C. (TACET)

Sngl. (TACET)

(in trombone)

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

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

Vox I

Vox II

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

(cca. 25")

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

Vox I *mp* *lontano*

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

DARMSTADT
2 - VIII - 1978

SERBAN NICHIFOR

DIONYSIES III

Durata - ca. 4'20"

L.

DIONYSIES III

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

♩ = ~ 60-100MM quasi rubato

sempre PPP ↔ mp legatissimo, a punta d'arco

Serban Nichifor

Violino (Viola 8♩) →

15♩ →

d'al niente come uccelli

15♩ →

15♩ →

Violino (Viola 8♩) →

Celesta (Pianoforte 8♩) →

15♩ →

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

15♩ →

15♩ →

morendo

Celesta
(Pianoforte)
(8↑)

Handwritten musical score for Celesta (Pianoforte). The notation is on a grand staff with treble and bass clefs. It features a series of eighth notes in the right hand and a corresponding bass line in the left hand. A circled '8' with an arrow points to the beginning of the piece, indicating an 8-measure rest.

Handwritten musical score for strings, consisting of two staves with treble and bass clefs. The notation includes various rhythmic values and accidentals.

Handwritten musical score for strings, consisting of two staves with treble and bass clefs. The notation includes various rhythmic values and accidentals.

Violino
(Viola & V)

Celesta
(Pianoforte)
(8↑)

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

Handwritten musical score for Violino (Viola & V) and Celesta (Pianoforte). The Violino part is on a single staff with a treble clef, featuring a melodic line with vibrato markings. The Celesta part is on a grand staff with treble and bass clefs. Performance instructions include *d'al niente*, *mp cantabile e fluido*, and *(vibrato)*.

sempre mp legatissimo
sempre sul Re

Handwritten musical score for strings, consisting of three staves with treble and bass clefs. The notation includes various rhythmic values and accidentals. Performance instructions include *sempre mp legatissimo* and *sempre sul Re*.

Handwritten musical score for strings, consisting of three staves with treble and bass clefs. The notation includes various rhythmic values and accidentals.

P espressivo

(non trem.)

sol Sol

sempre sul Re

P semplice

(l.v.)

(non trem.)

P semplice

(l.v.)

PP lontano

pp

morendo

(l.v.)

P semplice

PP come eco

4-11-1973

SERBAN NICHIFOR

DIONYSIES IV

Durata: ca. 4'

DIONYSIES IV

(INVOCATIO)

Lui Virgil Frîncu și Nicolae Licareț

Serban Nichifor.
(1979)

$\downarrow = \sim 60-100$ MM quasi rubato
Sempre $pppp \leftrightarrow mp$

Flauto

Celesta (*)

sempre pp fluido e cantabile, quasi Vox humana

mp sonore

Sempre Pedata

Fl.

Cel.

mp sonore

Fl.

Cel.

mp sonore

mp sonore

pp poco a poco crescendo

Fl.

Cel.

P

precipitando

Fl.

Cel.

P

*) ossia Pianoforte (8↑)

Tempo \downarrow subito

Fl. *mp* *ppp* *pp*

Cel. *pp*

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

Fl. *pp* *ingenuo, molto espressivo*

Cel.

Fl. *(2) #*

Cel.

Fl. *(2) #*

Cel.

Fl. *(2) #*

Cel.

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

Fl. *p*

Cel.

Fl.

Cel.

Fl.

Cel.

Tempo I

Fl.

Cel.

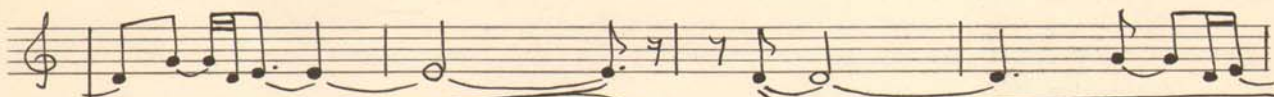

mp *sonore* *l.v.*

Fl.

Cel.


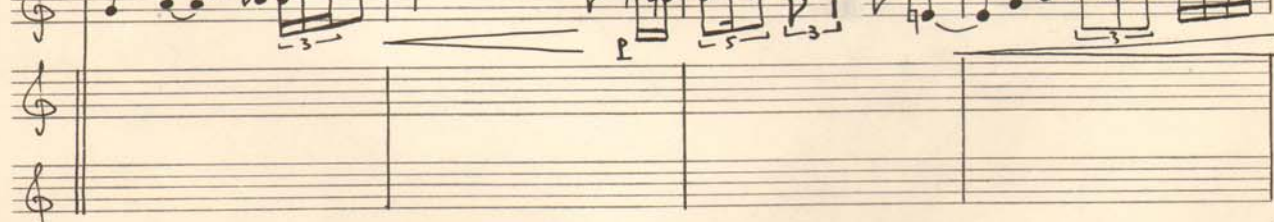
sempre pp *fluido e cantabile*



mp *sonore* *l.v.*

Fl. 
Cel. 
mp sonore l.v.

Fl. 
Cel. 

Fl. 
Cel. 
pp poco a poco crescendo e

Fl. 
Cel. 
precipitando

Fl. 
Cel. 
pp ingenuo

(♩ = 152 MM)

molto rall.

Tempo I

P espressivo

poco rall. 3

Fl.

Cel.

mp sonore

Poco PIÙ Mosso

pp vibrato ma liscio

pp mormorando (come eco)

Tempo I

Fl.

Cel.

pp mormorando (come eco)

l.v.

Fl.

Cel.

pp Sonore l.v.

Fl.

Cel.

pppp lontano come eco

poco

ppp

perdendosi

pp come eco

Fl.

Cel.

pppp

Flauto

DIONYSIES IV

(Invocatio)

per flauto e celesta

♩ = ~ 60-100 MM quasi rubato

sempre PPP ↔ mp

sempre PP fluido e cantabile

pp poco a poco crescendo e precipitando

pp Tempo subito

mp PPP < PP >

Poco più Mosso
legatissimo

PP ingenuo

(9)

Tempo I

sempre PP fluido e cantabile.

(9)

(9)

PP poco a poco crescendo e precipitando

Tr

Tempo I

poco rall. Poco più mosso

P espressivo PP vibrato ma liscio

1 1

PPPP lontano poco PPP

INVOCATIO

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

♩ = 60 poco rubato

sempre pppp ↔ mp

[scritta in Sib - effetto 1 tonno ↓]

sempre pp fludo e cantabile, quasi Vox humana

Clarinetto in Sib (ossia Flauto) - 1 tonno

Celesta (ossia Pf.) 8↑

mp Sonoro

sempre Pedale l.v.

(l.v.)

Cl.

Cel.

mp Sonoro

Cl.

Cel.

mp Sonoro

mp Sonoro

Cl.

Cel.

pp poco a poco Crescendo e

P


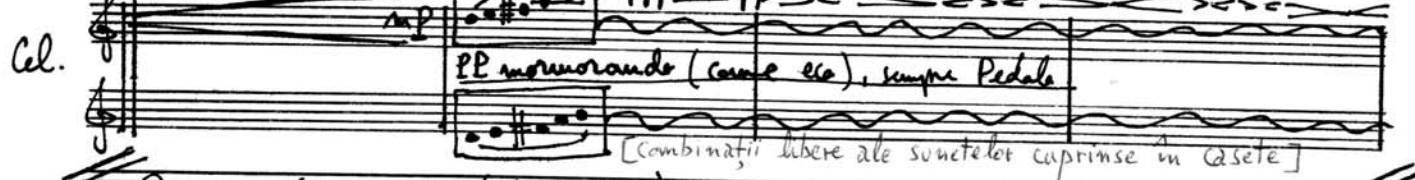
Cl.

Cel.

precipitando

p

Tempo I molto

Cl. 
Cel. 
PPP → PP
PP *in crescendo* (come etc), sempre Pedale
[combinatii libere ale sunetelor cuprinse in casete]

Poco più mosso (♩ = ~ 102)
Cl. 
Cel. 
(2) PP *ingenuo, lentissimo, molto espressivo*

Cl. 
Cel. 
(3) p

Cl. 
Cel. 
(3) p

Cl. 
Cel. 

Cl. 
Cel. 
(2)

Subito
Tempo (♩ = 60 *poco rubato*)

Cl. *(2)*

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

sempre pp fluido e cantabile

Cl.

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

Cl. *(2)* *3*

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

Cl. *3* *3* *3*

Cel.

Cl. *(4)* *3*

Cel. *pp poco a poco crescendo e precipitando*

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

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

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

Poco più mosso

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

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

Cl. *pppp lontano, come eco* *pp* *perdersi*
Cel. *pp come eco* *pppp* (l.v.)

CLARINETTO in Sib

INVOCATIO

Serban Nichifor
(1975)

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

sempre PP fluida e cantabile, quasi Vox humana

pp poco a poco crescende

e precipitando

Tempo I subito

Poco più mosso

PP ingenuo, legatissimo, molto espressivo

Tempo I

Musical staff with notes and accidentals.

Musical staff with notes and accidentals. Includes the instruction: *sempre pp fluido e cantabile, poco rubato*

Musical staff with notes and accidentals.

Musical staff with notes and accidentals. Includes the instruction: *pp poco a poco*

Musical staff with notes and accidentals. Includes the instruction: *crescendo e precipitando*

Musical staff with notes and accidentals.

Musical staff with notes and accidentals. Includes dynamic markings *mp* and *p*.

Tempo I

Musical staff with notes and accidentals. Includes dynamic marking *P espressivo* and the instruction: *Poco più mosso*

Musical staff with notes and accidentals. Includes the instruction: *pp vibrato ma liscio*

Musical staff with notes and accidentals. Includes dynamic markings *pppp* and *pp*, and the instruction: *ritardando*

SERBAN NICHIFOR

DIONYSIES V

For New Mexico Brass Quintet

Serban NICHIFOR
(1979-80)

S I G N A L I S

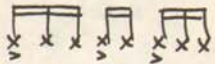
(Dionysies V)

for Brass Quintet and Magnetic Tape

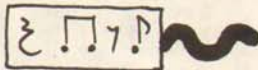
("Positive" - "Negative")

This music uses the elements of montains' romanian folklore.

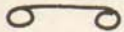
EXPLANATION OF SYMBOLS



- white sound, whisperd in PPP - P.



- the repetition of musical sequence.



- magnetic tape.

'

- minutes.

"

- seconds.

DURATA:

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

For New Mexico Brass Quintet

Serban NICHIFOR

S I G N A L I S

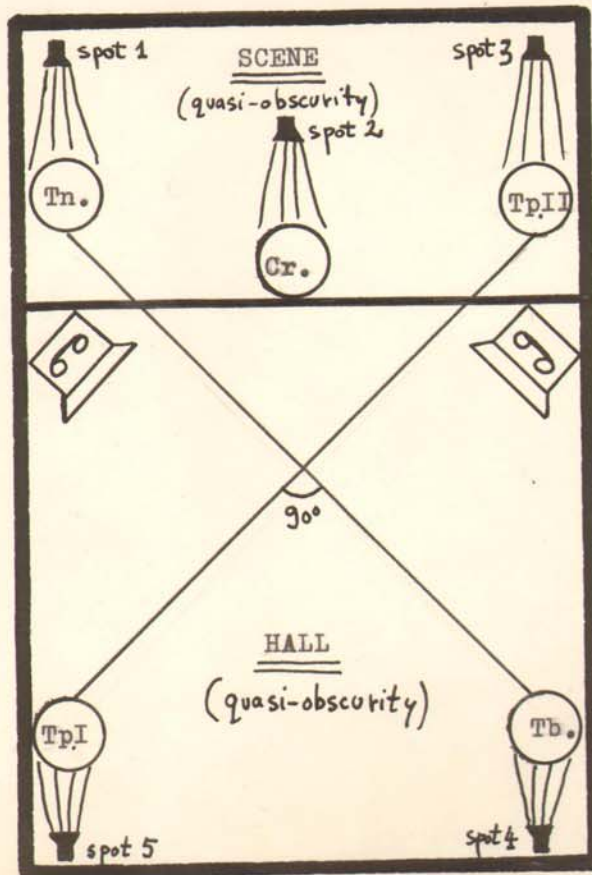
(Dionysies V)

for

Brass Quintet and Magnetic Tape

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

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



♩ ~ 88-100

(R)

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

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

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

(R) *f subito*

f p *molto* *f marcato*

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

(R) *f marcato*

precipitanda → *f marcato*

G. P. *f staccatissimo*

♩ ~ 88-100

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

G. P. *f legatissimo*

f staccatissimo

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

f staccatissimo

f legatissimo

f deciso

(40)

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

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

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

System 3: Features a section marked **(60)** and *sempre PPP possibile liscio*. The woodwinds play a melodic line with the instruction *sempre PPP possibile*. The brass parts are marked *ppp* and *liscio*. A circled **(R)** is present.

The score includes various musical notations such as slurs, accents, and dynamic markings.

SIGNALIS

2.) NEGATIVE

Serban Niculescu
(1980)

sempre

START
00-0'01"

Sequence A

Con Sordini
sempre PPP liscio, come eco

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

Cr. TACET "Sequence B"

	15"	11"	8"	4"	12"	10"	13"	15"	9"	4'18"
Tr. I in C										
Tr. II in B ^b										
Cr.	G.P.	G.P.	G.P.	G.P.	G.P.	G.P.	G.P.	G.P.	G.P.	
Tm.										
Tb.										

(attaca)

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

Sequence B

(00-4'19")

Via Sordini

sempre ppp \leftrightarrow p, come eco

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

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

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

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

Tb. (65" legatissimo 20" 20")

legatissimo

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

Tr. II (20" 20" 58")

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

Tn. (20" 20" 58")

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

(60-10'53")

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

Tr. I in C sempre PP ↔ P come eco

Tr. II in B^b

Cr. PP ↔ P come eco

Tn. PP ↔ P come eco

Tb. PP ↔ P come eco

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

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

PP ↔ P come eco

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

Tr. I in C

Tr. II in B^b

Cr. PP liscio

Tn. PP liscio

Tb. PP liscio

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

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

PP liscio

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

Tr. I in C

Tr. II in B^b

Cr. PPP possibile

Tn. PPP possibile

Tb. PPP possibile

2" 3" 5" 6" 4" 8" 12"

2" 3" 5" 6" 4" 8" 12"

PPP possibile

G.P.

FINE

Bucarest
31-IX-1980

DIONYSIES V

Tromba I
in C

(SIGNALIS)
1.) Positive

Serban Nichifor
(1979)

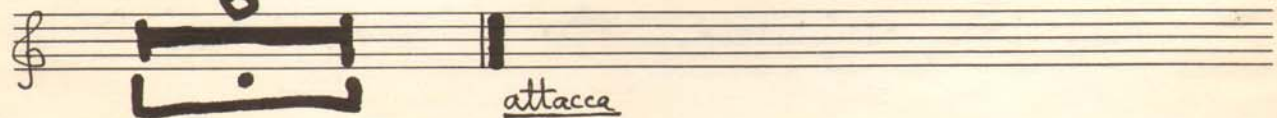
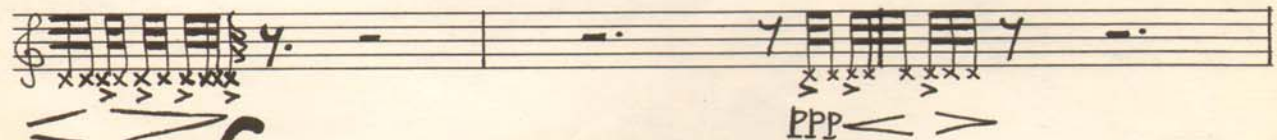
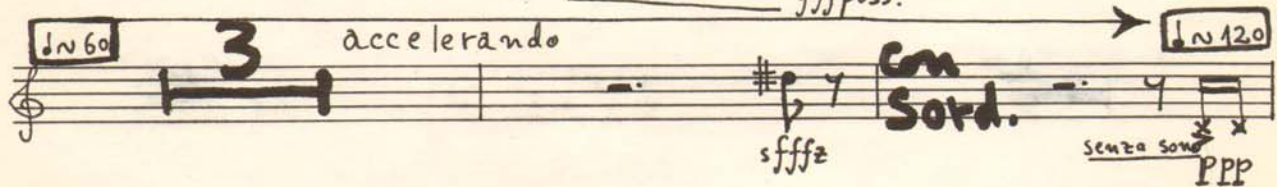
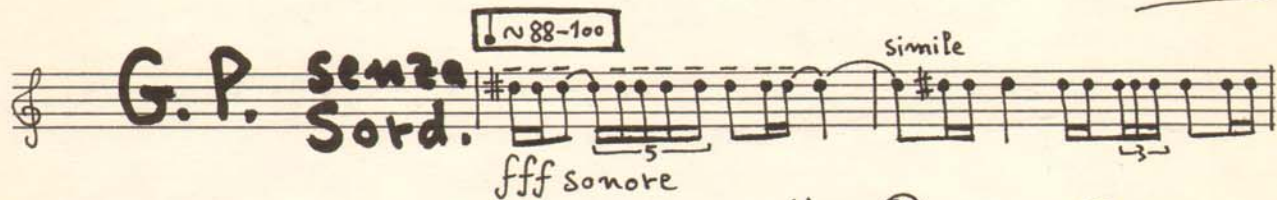
G. P.

(31) *f staccatissimo* simile

G. P. *f legatissimo*

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

(52) *mp eco*



attacca
2. Negative

(+ 6 0)
START

PPP-mp

Durata ~5'

For New Mexico Brass Quintet

Tromba I
in B \flat

DIONYSIES V

(SIGNALIS)

1.) Positive

Serban Nichifor.
(1975)

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

31 *simile*
f staccatissimo

G.P. *f legatissimo*

1 *f staccatissimo*

40 *f legatissimo* *staccatissimo* *legatissimo*

staccatissimo **2** *ff*

ff **3** *Com Sord.*

52 *mp eco*

sempre PPP possibile liscio

60 **N60**

Musical staff with notes and a circled number 70.

Musical staff with notes and a circled number 70.

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

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

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

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

Musical staff with notes, a circled number 90, and the text "PPP".

Musical staff with notes and the text "PPP".

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

Tromba II in B \flat

DIONYSIES V

Seban Nichifor
(1979)

(SIGNALIS)
1. Positive

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

N 60 **N 88-100**

31

f *legatissimo*

G.P. *simile*

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

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

legatissimo **2** *ff*

3 *Con Sord.*

52 *mp* *eco* *ff*

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

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

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

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

80 **3** G.P. fff poss.

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

PPP

90 **N 60** PPP

PPP **1**

PPP < > **3**

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

Corno in Fa

DIONYSIES V

(SIGNALIS)

1.) Positive

Sébastien Nichefor
(1979)

♩ N 60 quasi rubato

4/4 **G.P.** *sous d'écho* **G.P.**

PPP

G.P.

PPP

G.P.

PP

10 **G.P.**

accelerando

G.P.

mp

Tempo normale (quasi glissando harmonico)

G.P.

mf giocoso

20

G.P.

16

37

G.P.

40 *f deciso*

G.P.

mf giocoso

G.P.

G.P.

1

ff

50

ff disperato

possibile

11

♩ N60

(Tr. II gliss. ppp)

62

mf Sord.

1

mf

1

mf

70

1

accelerando

6

(N60-100)

81

♩ N60

mp dolce, quasi gliss. harm.

5

5

Con Sord.

♩ N60

3 - lontano

ppp

ppp

ppp

Senza Sord.

Quasi Senza Tempo (N40)

ppp possibile

non gliss.

gliss.

(longo)

100

G.P.

Con espressione

attaca

2) Negative

(+00) START

ppp-mf

Trombone

DIONYSIES V

(SIGNALIS)
1. Positive

Serban Nichifor
(1979)

N 60 *quasi rubato*

12

13

pp eco

G.P.

pp liscio

20

poco crescendo *mp*

G.P.

f subito (quasi gliss. harm.)

f p *molto*

f marcato *precipitando*

30

N 88-100

10

41

f

2

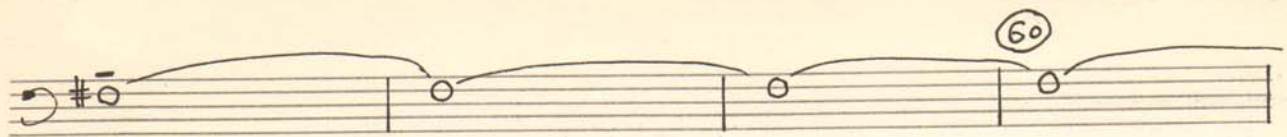
ff *ff p* *molto* *ff*

3

Sord.

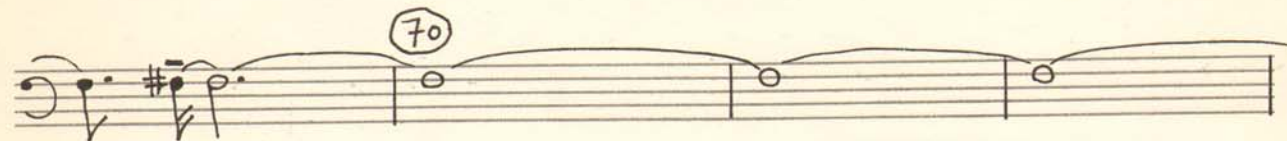
mp eco

1



Sempre PPP possibile liscio

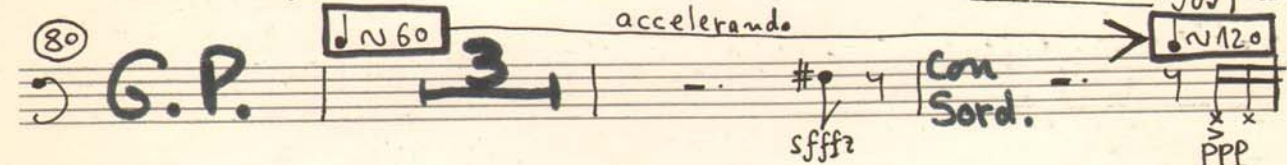
N 60



N 88-100



simile



sfffz

PPP

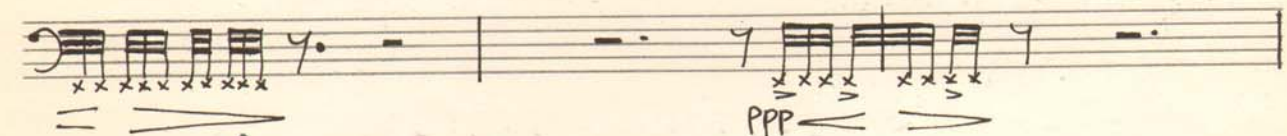


senza suono, mormorando ma ben marcato

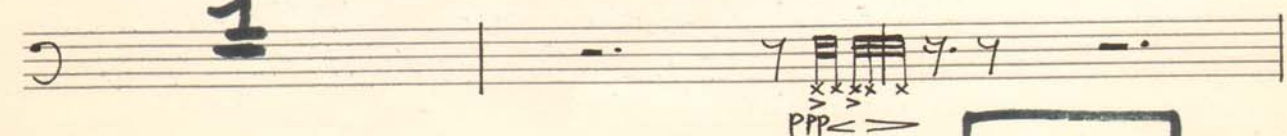


PPP

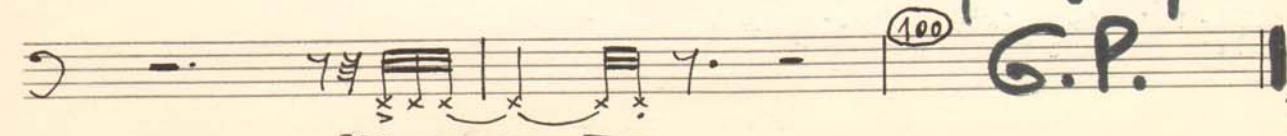
PPP



PPP



PPP



G.P.

attacca

2. Negative

(+00)

START

PPP-mp

PPP poco in rilievo

Tuba

DIONYSIES V

(SIGNALIS)

1. Positive

Susan Nickifor.
(1979)

JN 60

quasi
rubato

12

13

pp eco

G.P.

poco crescendo

mp

G.P.

f subito

fp

molto

sfz

G.P.

10

f

2

ff

sfz

3

Con Sord.

52

mp eco

liscio

60

70

G.P. senza Sord.

88-100

fff *sonore*

simile

80

G.P.

3 accelerando

fff *pos.*

Con Sord.

120

PPP

senza sono mormorando ma ben marcato

90

60

PPP

8

attaca

2.) Negative

(+ 0 0) START - PPP → mp

SERBAN NICHIFOR

DIONYSIES VI

Durée: n 2'30"-3'30"

En hommage à mon Père

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

CARNYX *

(Dionysies VI)

pour Clarinette (Basse) en Sib

Serban NICHIFOR
(1984)

PRESTISSIMO (d n 112)

sempre poco a poco precipitando

Cl. in Sib
OSSIA
Cl. Basso in Sib

*)-Le CARNYX est un très ancien instrument dacique, utilisé aussi par les romans comme instrument guerrier. Le pavillon avait la forme d'une tête de dragon.

sempre agitando

(n 190) tumultuoso ma leggero
poco a poco crescendo
fff
secco
poss.
Bucuresti,
17-VIII-1984
Nichifor

Prof. Dr. Serban Nichifor

Composer

National University of Music from Bucharest

Address:

Str. Principatele Unite nr. 2

Vila, apt. 7

70512 BUCHAREST

ROMANIA

Tel.: 40-1-336 13 99

e-mail: snichifor@yahoo.com

Telemobil 40-93-135.690

Duration: ~4'

"CARNYX - Σ" (MOTO PERPETUO)

for

Serban NICHIFOR

SAXOPHONE ALTO (Eb) SOLO

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

E♭ Alt.
Sax.

Handwritten musical score for Alto Saxophone. The score consists of 15 staves of music. It begins with a key signature of one flat (B♭) and a 9/8 time signature. The tempo and performance instructions are *Prestissimo, poco rubato, quasi improvvisando*. The score includes various dynamic markings such as *sfz*, *sub*, *possibile*, *sub f ben marcato*, *sub mf giocoso*, *molto*, *P lontano*, *P dolce*, *sub ff deciso*, *sub mf giocoso*, *sempre mf fluido*, *sub ff ben marcato*, *sub P veloce*, *sub ff sonoro*, and *sub P veloce*. There are also performance notes like *(slap)*, *gliss.*, *(v = slap-tongue)*, and *(1)*. The score features complex rhythmic patterns, including triplets and sixteenth notes, and changes in key signature and time signature throughout.

E♭ Alto
Sax.

(slap)

sub. sfz

sfz

sfz

sfz

sfz

sfz

sfz

sfz

sfz

f gaio

[2-3 harmonic overtones ad lib.]

ff pesante

sub. pp eco

[2-3 harmonic overtones ad lib.]

sub. ff pesante

sub. pp eco

mf

sub. p veloce

mp

f ben marcato

pp sub., fluido

molto

ff molto

P ritmica

(simile) (simile)

ppco para tit.

ff > P

ff > P

ff > P

mp

A Tempo

sub. f scorrevole

sub. f

simile

E♭ Alto Sax.

sub. f simile

sempre f, poco a poco precipitando

sempre (rftz possibile) precipitando sub. f poss.

ben f pavillon en l'air molto

A Tempo ff (slap) ben marcato

sub. p dolce, lontano pochissimo perdendosi

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

(frullato) possibile sfffz secco

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

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

Sébastien Nichef
Breveté, 27-I-1935

SERBAN NICHIFOR

DIONYSIES VII

Saban Nichter
(1989)

Dionysios VII

= BATTUTA =

per

percussione

P.a. - 3-VI - 1991,

Stadsschouwburg - Concertgebouw
Amsterdam - Dan Succi

Durata: ~ 10'

Lui Alexandru Matei


Serban Nichifor

(1989)

DIONYSIES VII

"BATTUTA"

per
percussione

-  = bacchette dure
-  = bacchette morbide
-  = spazzole

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

Allegro giusto (♩ = 120)

Vox (ad lib) *HÀ! Y*

Legno *HÀ! Y*

Pelle *HÀ! Y*

Metallo *HÀ! Y*

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

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

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

P. *(sempre crescendo)*

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

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

P. *molto* *sffz*

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

M. *sub. pp ritmico* *poco*

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

* Les interventions vocales sont facultatives.

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

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

M. *101*

M. *sub. ff* *111*

M.

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

L. *131*

L. *141* *G.P.*

L. *151*

L. *G.P.*

L. *161*

L. *171*
P. *G.P.* *G.P.* *G.P.*
M. *Ritmico*

sempre Ritmico

181

P.

M.

191

P.

M.

P.

M.

201

P.

M.

211

L.

P.

M.

sempre P ritmico

(l.v.)

221

L.

M.

G.P.

231

L.

M.

G.P.

pp eco

L.

M.

G.P.

241

L.

M.

G.P.

poco a poco perdendosi

251

L.

P.

M.
sub. ff ben marcato
perdendosi *l.v.*

261

L.

P.

271

L.

P.

L.

P.

M.

281 poco a poco affrettando

L.

P.

M.

(sempre affrettando) 291

L.

P.

M.

(sempre affrettando) 301

L.

P.

M.

molto

Sub. Tempo I (♩ ≈ 120)

M.
sub. ff *l.v.* *ppoco*

1 2 3 4 5

311

L.

P.

M.

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

L.

P.

M.

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

L.

M.

1 2 3 1 2 3 1 2

L.

M.

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

L.

M.

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

L.

P.

M.

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

M.

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

P.

M.

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

P.

M.

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

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

(391)
 L.
 molte espressivo

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

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

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

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

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

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

(451)

L. [Musical staff]

P. [Musical staff] G.P. - [Musical staff] G.P. G.P. *minaccioso*

M. [Musical staff] *ppp* *l.v.* *ppp non crescendo*

(461)

L. [Musical staff]

P. [Musical staff] G.P. G.P. - [Musical staff] *Sempre minaccioso* [Musical staff] *(secco)* G.P.

M. [Musical staff] *molto ff (secco)* [Musical staff] *ppp* [Musical staff] *molto ff*

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

L. [Musical staff]

P. [Musical staff] *ppp* *molto ff* [Musical staff] *sffz* *ff* G.P. [Musical staff] *ff disperato* [Musical staff] *molto*

M. [Musical staff] *(secco)*

(471)

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

Vox (ad lib.) [Musical staff]

L. [Musical staff] *Sub. Tempo I* *(♩ ≈ 144)*

P. [Musical staff] *(♩ ≈ 120)* *ff violenta* [Musical staff] *l.v.* [Musical staff] *ppp* *(secco)* G.P.

M. [Musical staff] *P profondo* [Musical staff] *pp lontano e tranquillo*

Grave (♩ ≈ 60) poco (481) *a poco accelerando* ----- *Deciso* *(♩ ≈ 120)*

L. [Musical staff]

P. [Musical staff] *d'al niente* [Musical staff] *possibile* [Musical staff] *sffz* *sffz* G.P. *(secco)*

M. [Musical staff] *Vox (ad lib.)* *HA!!!* *fff*

Sinaia, 9-10-11-1989

Sinban Nicholas

Battuta

Serban Nichifor

HA ! HA !

P

G.P. G.P.

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

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

11 *sffz* *f* poco a poco crescendo

16 *sempre crescendo*

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

27

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

38

43

48 *ff* giocoso

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

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

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63 *sub. pp* *pass.*

69 *sub. pp ritmico*

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

81 *sub. mp*

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

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

99

105

112 *sub. ff*

117

122 *sub. p ritmico*

129

136

143 *G.P.*

150 L G.P.

156 L

161 L

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

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

181 P M

187 P M

192 P M

197 P M

203

P

M

209

P

M

215

L

M

sempre ritmico p

221

L

M

G.P.

228

L

M

pp eco

G.P.

235

L

M

G.P.

241

L

M

G.P.

247

L

P

M

sub. ff ben marcato

poco a poco perdendosi

253

L

P

258

L

P

264

L

P

269

L

P

275

L

P

281 *poco a poco affrettando*

L

P

M

287 *sempre affrettando*

L

P

M

293

L

P

M

Sub. Tempo I

299

L

P

M

306

M

pp eco

311

L

P

M

sub. ff

ff pp eco

317

L

P

M

pp eco

323

L

M

sub. ff

1 2 3

1 2 3

330

L

M

336

L

M

342

L

M

348

L

M

354

M

G.P. G.P. G.P. 1 2 3 4

p poco

362

M

G.P. 1 2 3 G.P. 1 2

369

P

pp misterioso 2 3 *pp* G.P.

375

P

pp poco a poco perdendosi

M

p dolce *p dolce*

383

P

M

pp eco

391

L

molto espressivo

molto ff

397

L

P

M

404

P

M

411

L

P

M

418

L

P

M

435

L

P

M

pp *ecb*

pp *profondo*

ppp *lontano*

poco rfz

pp

pp

pp

G.P.

G.P.

pp *cantabile*

minaccioso

ppp *poco pp*

ppp *piu p*

pp *cantabile*

G.P.

pp

ppp

minaccioso

piu *mp*

pp *cantabile*

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

P

M

pp dolce

ppp *poco*

449 G.P. G.P.

L

P

M

ppp non crescendo

455 G.P. G.P. sempre minaccioso

L

P

M

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

462 G.P. sfz sfz G.P.

L

P

M

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

468 ff disperato molto ff violento

L

P

M

ff disperato *molto* *ff violento*

p *profondo*

473 Sub.Tempo I sempre allargando molto

L

P

M

S *immaterialo* *G.P.*

ppp

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

P

d'al niente *pp lontano e tranquillo* *sffz* *HA!*

SERBAN NICHIFOR

DIONYSIES VIII

Pentru Flaut Pope

Sebastian Nidzga
(1978/81)

"Diarys" pt. clarinet și bandă
prima (celesti)

(Variante Varșovia 1961)

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

~ 13'

Serban NICHIFOR

D I O N Y S I E S

für B - Klarinette, Celesta (Klavier) und Tonband

NOTA BENE



- der höchste Klang



- untemperiertes Kreuz, das ein wenig niedriger klingt

slap.

- slaptongue (Klang mit der Zunge geklopft)



- ungegrenzte sonore Höhe

HÄ

- Interjektion phonetisch ausgesprochen



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



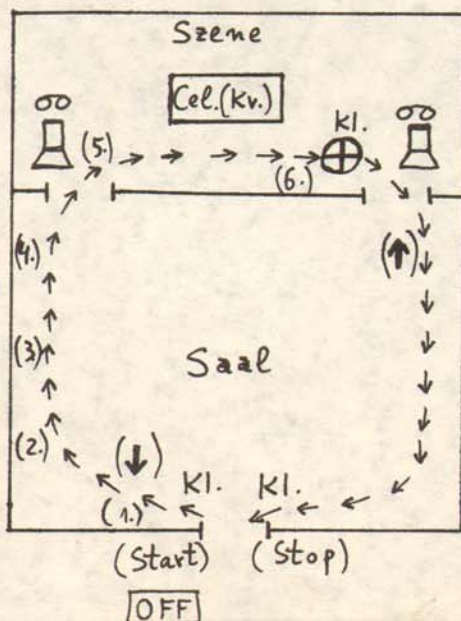
- Klang, den man erhält, wenn man mit der Faust ins Pavillon des Klarinettes schlägt.



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

Topik der sonorischen Quellen

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



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

(N 12'35")

CELESTA SOLA

1.) PROLOGOS

Serban Nichifor

(OSSIA PIANOFORTE 8↑)

sempre Pedala l.v.

LARGO molto rubato, improvvisando (♩ = ~54)

Cel.
(x Pf.)
8↑



p dolcissimo e lontano, molto espressivo

Cel.
(x Pf.)
8↑



Cel.
(x Pf.)
8↑



Cel.
(x Pf.)
8↑



Cel.
(x Pf.)
8↑



poco a poco decrescendo...

attacca

pppp possibile (v 1'20")

(N 2'50")

1

2.) PERPETUUM MOBILE (DIONYSIES I)

per Clarinetto in Sib
(solo)

e nastro magnetico (σ_αo)

SERBAN NICHIFOR

OFF

Solenne

~ 4"

sempre **ff** con brio

START (0")

Presto possibile (♩=142) **at**

(respirare ad libitum)

ff frivolo

8♯

slap. (- 1)

simile...

8♯

8♯

slap.

8♯

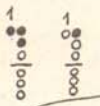
8♯

8♯

legatissimo

loco

f furioso



mf giocoso



f furioso



(34")

Subito Largo (♩=48)

mp *lusingando*

$\text{?} \left(\begin{matrix} \sim 15'' \\ \sim 49'' \end{matrix} \right)$

Subito Presto possibile (♩=142)

8[†] *legatissimo*

ff *frivolo*

8[†]

8[†]

8[†]

loco

mf *giocoso*

$\text{?} \left(\begin{matrix} \sim 15'' \\ \sim 164'' \end{matrix} \right)$

Subito Largo (♩=48)

pp *facetamente*

(N38" / N142")

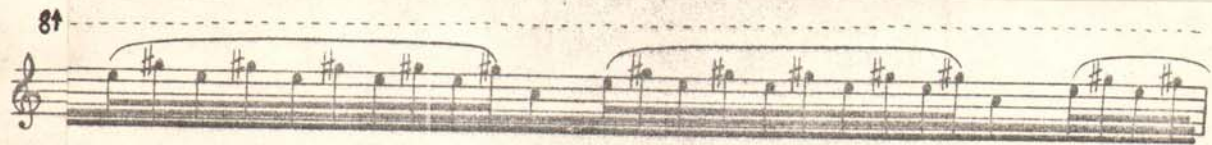
Subito Presto possibile (♩=142)

legatissimo
f normale legatissimo

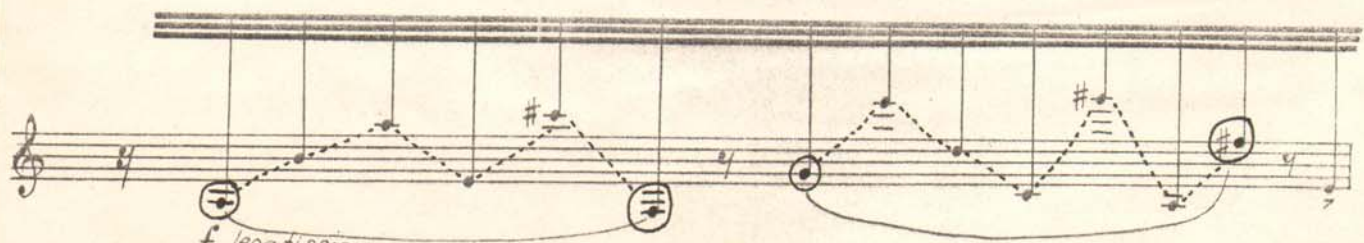
f furioso

mf giocoso

ff frivolo



L'istesso Tempo (♩=142)
con brio



f legatissimo quasi glissando

~ 3"

spiegando
quasi glissando *sfz* *stap. imp lugubre*

stap. *stap.* *simile*

CL. *~ 3"*

VOX *Hâ* *Hâ* *Hâ* *Hâ*

CL.

VOX *Hâ* *Hâ* *A*

CL.

VOX *A*

Vox *Hâ* *Hâ* *Hâ* *A*

Vox *A*

Vox *A*

sffz (in Pf.)
* *grido*
Hâ
*attacca**

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

STOP

(~ 32")
(~ 2'40")

3.) INVOCATIO

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

♩ = 60 poco rubato
 Sempre pppp ↔ mp

[scritta in Sib - effetto 1 tonno ↓]

sempre pp fludo e cantabile, quasi Vox humana

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

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

mp Sonoro
 Sempre Pedale l.v.

Cl.
 Cel.

(l.v.)

mp Sonoro

Cl.
 Cel.

(2) 3 3

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

mp Sonoro mp Sonoro

Cl.
 Cel.

pp poco a poco crescendo e

P

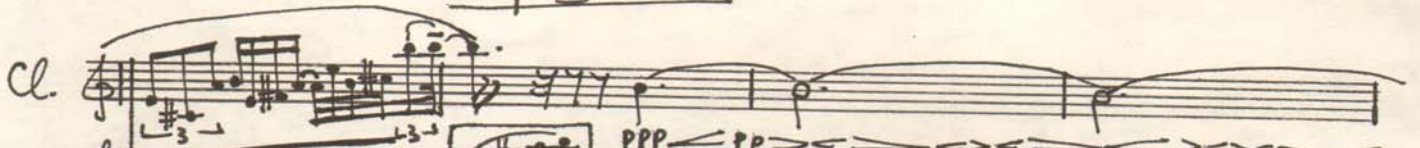
Cl.
 Cel.

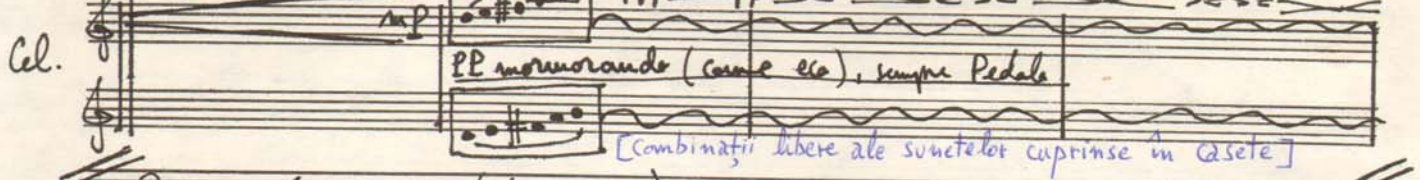
precipitando

p

3 5 3

Tempo I *Andante*

Cl. 

Cel. 

PPP *pp*

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

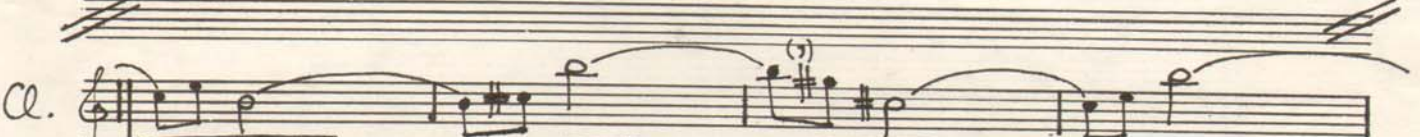
[Combinatii libere ale sunetelor cuprinse in casete]


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

Cl. 

Cel. 

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

Cl. 

Cel. 

Cl. 

Cel. 

Cl. 

Cel. 

Cl. 

Cel. 

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

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

Cl. *Sempre PP* *fluido e cantabile*

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

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

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

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

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

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

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

Cl. *mp* *Tr* *#*

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

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

Cel. *3*

Cl. *Respressivo* *3*

Cel. *(l.v.)*

Poco più mosso

Cl. *PP vibrato ma liscio*

Cel. *PP mormorando (come ecc)*

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

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

Cl. *(respirare ad libitum)*

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

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

poco a poco ff dolce poco a poco decresc.

4.) EPILOGOS

Serban Nichifor

CELESTA SOLA

(OSSIA PIANOFORTE 8^a)

sempre Pedala l.v.

LARGO molto rubato, improvvisando (♩=♩58)

Cel.
(xPf.)
8^a

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

decrecendo poco a poco

Cel.
(xPf.)
8^a

perdendosi

(2'40") STOP

Cel.
(xPf.)
8^a

Cel.
(xPf.)
8^a

poco decrescendo

Cel.
(xPf.)
8^a

PPPP

sub. PP espressivo

Cel.
(xPf.)
8^a

Cel.
(xPf.)
8^a

PPP eco

PPPP perdendosi... (2'10")

DIONYSIES *Suhu Nidifer*

- Bandă complementară -
- Bandă α

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

- Bandă β

Synth. I: 0'' 5'' 4'' Δ + Phase Shifting (MM) mf f
 Synth. II - XV: Mobile folcloric "Zovare 2050" 4'' 8'' Δ f ff
 Synth. XVI: 16'' 32'' Δ mp *molto* fff
 (1981 - din "Dionysies")
 - 12 -

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

3.) INVOCATIO

Sulam Nichifer
(1979)

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

sempre pp fluida e cantabile, quasi Vox humana

pp poco a poco crescenda

precipitando

Tempo I subito

Poco più mosso

pp ingenuo, legatissimo, molto espressivo

Tempo I

sempre pp fluido e cantabile, poco rubato

crescendo e precipitando

mp p

Tempo I

P espressivo

Poco più mosso

pp vibrato ma liscio

longa (N 2')

(respirare ad libitum)

pppp lontano, come eco perdendosi

(N 2')

(N 2' 15")

SERBAN NICHIFOR

DIONYSIES IX

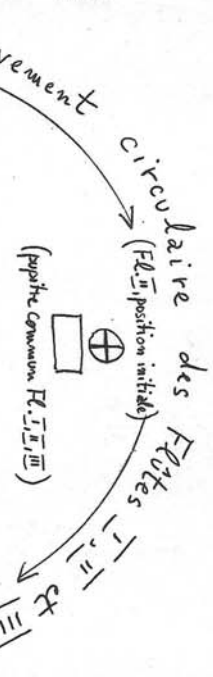
Pour le Quator de flûtes à bec "CARRÉ": Marleen Vertommen, Ines Rasbach, Karim Gutsche et Tomma Wessel

Durée: ~ 5'50"

Serban Nichifor (1997)

- Schéma 1: Emplacement circulaire

Mozzari (Moirai) *)
 - pour Quator de flûtes à bec =
 (partition générale)



free-scores.com

NOTA BENE

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

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

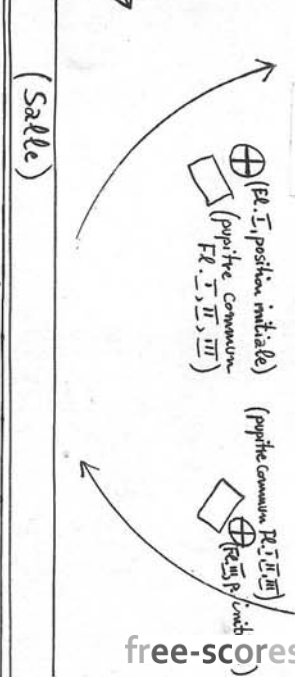
Par conséquence, "l'état d'immobilité" est noté ⊕ et "le mouvement circulaire" est noté ⊙ (voir la partition), conformément au Schéma 1.

En tout cas, cette pièce pourra être interprétée aussi dans un emplacement conventionnel (habituel), conformément au Schéma 2.

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

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

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



(Scène)	I ⊕	II ⊕	III ⊕	IV ⊕
---------	-----	------	-------	------

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

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

Durata: n 5'50"

Mozart (Moirai)

Serban Nichifor (1997)

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

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

Flûtes à bec

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

Solo - Sempre molto espressivo (quasi improvvisando)

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

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

Solo - sempre molto espressivo (quasi improvvisando)

Doloroso (♩ n 66)

Lento, imwateriale (♩ n 64) - molto espressivo

A Tempo (♩ n 64) Precipitando → Fluidor (♩ n 80) sempre precipitando → (♩ n 88) sub. poco a poco calwando - poco calwando -

sempre calwando - Adagio (♩ n 58) p.p. calwando - Senza Tempo, estatica

Danza B.

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

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

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

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

(B.)

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

TACET = Danza B.

Detailed description: This section contains the first five measures of the piece. It is written in treble clef with a 2/4 time signature. The first measure is marked 'f con brio' and contains a rhythmic pattern of eighth notes. The second measure is marked 'mf vibrato poco' and features a similar pattern. The third measure is marked 'mf ben marcato (poco slap)' and has a more pronounced rhythmic feel. Measures 4 and 5 continue the pattern. A 'TACET = Danza B.' instruction is written below the staff after measure 5.

I (S. ossia A.) *mf*

II (A. ossia T.) *f*

III (T. ossia B.) *ff*

(1) (2) (3) (4) (5) (6) (7) (8) (9)

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

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

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

Detailed description: This section contains measures 6 through 14. The music continues with a consistent rhythmic pattern. The dynamics increase significantly, starting with 'mf' in measure 6, 'f' in measure 7, and 'ff' from measure 8 onwards. The notation includes many accents and slurs. At the end of measure 9, there is a circled plus sign and the word 'attacca'. At the end of measure 14, there are circled plus signs and the numbers 'N. 20^a' and 'N. 5/10^a'.

→ **Recitativo** **C** = **Allagio giocoso** (♩ 128), poco a poco accelerando → **Vivace** (♩ 160) [5m multiple 3 (1 + 1/4 m. an. lessus)]

IV (B.) *Solo* (suono bianco) *ppp ben marcato*

ppp ben marcato *poco a poco* *ff* *sub-mof* *poss.* *attacca*

131
123
131
123

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

I (S.) *ff gair*

II (A.) *ff con brior*

III (T.) *ff ben marcato*

IV (B.) *ff ben marcato*

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

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

ff Violenta *ff Violenta* *ff Violenta* *ff Violenta*

fruttato *fruttato* *fruttato* *fruttato*

possibile *possibile* *possibile* *possibile*

Sub. Largo *ffz*

(longa) *(longa)*

doleroso *mp moroso*

mf *mf* *mf* *mf*

pietade *pietade* *pietade* *pietade*

mf *mf* *mf* *mf*

Bucarest 13-16-IV -1937

Suban Nichifor

Danza A.

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

Danza B.

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

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

