



# Serban Nichifor

Compositeur, 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

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

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

## A propos de la pièce



**Titre:** EPIKALEITAI  
[pour Flûte Piccolo, Hautbois, Clarinette en si bémol, Violon, Alto, Violoncelle, Contrebasse, Piano, Percussion et Récitante / ou Bande magnétique - ad libitum]

**Compositeur:** Nichifor, Serban

**Licence:** Copyright © Serban Nichifor

**Editeur:** Nichifor, Serban

**Instrumentation:** Ensemble de chambre

**Style:** Classique moderne

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

[http://www.free-scores.com/partitions\\_gratuites\\_serbannichifor.htm](http://www.free-scores.com/partitions_gratuites_serbannichifor.htm)

- Contacter l'artiste
- Commenter cette partition
- Ajouter votre interprétation MP3
- Accès partition et écoute audio avec ce QR Code :



For "SPECTRA" ENSEMBLE (Gent)

Conductor: Filip RAȚĂ

Serban NICHIFOR

(1994)

## "ΕΠΙΚΛΕΪΤΑΙ"

("ΕΠΙΚΑΛΕΪΤΑΙ")

["Musica Caelestis II"]  
POUR

ensemble de chambre et récitante (♩ ad libitum),  
d'après la prière mystique de notre Père saint Syméon  
("Invocation au Saint-Esprit, par celui qui déjà Le voit")

- I.) INVOCATIO (ca 6'20")

- II.) FREE-PHASE (ca 3'40")

DURATA: ca 10"

ESECUTORI: - Flaute piccolo

- Oboe

- Clarinetto in Si b

- Violino

- Viola

- Violoncelle

- Contrabbasso

- Pianoforte

- Percussione (Campanelli, Vibrafono, Campane,  
3 Piatti - acuto, medio, grande)

- Recitatrice (♩ ad libitum)



1994 by Serban NICHIFOR  
Str. Principatele Unite 2  
Vila I, Ap. 7  
70.512 Bucharest, Romania  
Tel. (+40-1) 623.13.99.

SYMÉON LE NOUVEAU THÉOLOGIEN - "Hymnes de l'Amour Divin"  
Traduction française de Joseph PARAMELLE, s.j. ;  
"Les Editions du Cerf", Paris - 1969)

Τοῦ ἐν ἀγίοις πατρὸς ἡμῶν Συμεὼν εὐχὴ μυστικὴ, δι' ἧς  
ἐπικαλεῖται τὸ Πνεῦμα τὸ Ἅγιον ὁ αὐτὸ προορών

De notre Père saint Syméon  
prière mystique :  
Invocation au Saint-Esprit, par celui qui déjà le voit

TEXTE Α (ca 3'20"; I - mesures 7-67)

Ἐλθέ τὸ φῶς τὸ ἀληθινόν, ἐλθέ ἡ αἰώνιος ζωὴ, ἐλθέ τὸ ἀποκεκρυμμένον μυστήριον, ἐλθέ ὁ ἀκατονόμαστος θησαυρός, ἐλθέ τὸ ἀνεκφώνητον πρᾶγμα, ἐλθέ τὸ ἀκατανόητον πρόσωπον, ἐλθέ ἡ ἀίδιος ἀγαλλίασις, ἐλθέ τὸ ἀνέσπερον φῶς, ἐλθέ πάντων τῶν μελλόντων σωθῆναι ἡ ἀληθινὴ προσδοκία, ἐλθέ τῶν κειμένων ἡ ἔγερσις, ἐλθέ τῶν νεκρῶν ἡ ἀνάστασις, ἐλθέ ὁ δυνατός, ὁ πάντα αἰεὶ ποιῶν καὶ μεταποιῶν καὶ ἀλλοιῶν μόνῳ τῷ βούλεσθαι ! Ἐλθέ ὁ ἀόρατος καὶ ἀναφῆς πάντη καὶ ἀψηλάφητος, ἐλθέ ὁ αἰεὶ μένων ἀμετακίνητος καὶ καθ' ὥραν ὅλος μετακινούμενος καὶ ἐρχόμενος πρὸς ἡμᾶς τοὺς ἐν τῷ ᾄδι κειμένους, ὁ ὑπεράνω πάντων τῶν οὐρανῶν, ἐλθέ τὸ περιπόθητον ὄνομα καὶ θρυλούμενον, λαληθῆναι δὲ παρ' ἡμῶν, ὅπερ ἦς, ἢ γνωσθῆναι, ὅποιοις ἢ ποταπός, ὅπως ἡμῖν ἀνεπίδεκτον. Ἐλθέ ἡ αἰώνιος χαρὰ, ἐλθέ τὸ στέφος τὸ ἀμαράντινον, ἐλθέ ἡ πορφύρα τοῦ μεγάλου Θεοῦ καὶ βασιλέως ἡμῶν, ἐλθέ ἡ ζώνη ἡ κρυσταλλοειδῆς καὶ διάλιθος, ἐλθέ τὸ ὑπόδημα τὸ ἀπρόσιτον, ἐλθέ ἡ βασιλείος ἀλουργίς καὶ αὐτοκρατορικὴ δυνάμις δεξιᾶ ! Ἐλθέ, ὃν ἐπόθησε καὶ ποθεῖ ἡ ταλαίπωρός μου ψυχὴ, ἐλθέ ὁ μόνος πρὸς μόνον, ὅτι μόνος εἰμί, καθάπερ ὄρας ! Ἐλθέ ὁ χωρίσας ἐκ πάντων καὶ ποιήσας με μόνον ἐπὶ τῆς γῆς, ἐλθέ ὁ γενόμενος πόθος αὐτὸς ἐν ἐμοὶ καὶ ποθεῖν σε ποιήσας με, τὸν ἀπρόσιτον παντελῶς ! Ἐλθέ ἡ πνοὴ μου καὶ ἡ ζωὴ, ἐλθέ ἡ παραμυθία τῆς ταπεινῆς μου ψυχῆς, ἐλθέ ἡ χαρὰ καὶ ἡ δόξα καὶ ἡ διηνεκὴς μου τρυφή !

Viens, lumière véritable. Viens, vie éternelle. Viens, mystère caché. Viens, trésor sans nom. Viens, réalité ineffable. Viens, personne inconcevable. Viens, félicité sans fin. Viens, lumière sans couchant<sup>2</sup>. Viens, attente infaillible de tous ceux qui doivent être sauvés. Viens, réveil de ceux qui sont couchés. Viens, résurrection des morts. Viens ô Puissant, qui toujours tout fais et refais et transformes par ton seul vouloir. Viens ô invisible et totalement intangible et impalpable. Viens toi qui toujours demeures immobile et à chaque instant tout entier te meus et viens à nous, couchés dans les enfers, ô toi au-dessus de tous les cieux. Viens ô Nom bien-aimé et partout répété, mais dont exprimer l'être ou connaître la nature nous est absolument interdit. Viens, joie éternelle. Viens, couronne inflétrissable. Viens pourpre du grand roi<sup>3</sup> notre Dieu. Viens, ceinture cristalline et constellée de bijoux. Viens sandale inaccessible. Viens pourpre royale. Viens droite véritablement souveraine. Viens toi qu'a désiré et désire mon âme misérable. Viens, toi le Seul, au seul, puisque tu le vois je suis seul. Viens toi qui m'as séparé de tout et fait solitaire en ce monde. Viens toi devenu toi-même en moi désir, qui m'as fait te désirer, toi l'absolument inaccessible. Viens mon souffle et ma vie. Viens consolation de ma pauvre âme. Viens ma joie, ma gloire, mes délices sans fin!

TEXTE Β (ca 13"; II - section "C")

Ἐλθέ τὸ φῶς τὸ ἀληθινόν,  
ἐλθέ τὸ ἀνέσπερον φῶς,  
ἐλθέ ἡ παραμυθία τῆς ταπεινῆς μου ψυχῆς,  
ἐλθέ ἡ χαρὰ καὶ ἡ δόξα καὶ ἡ διηνεκὴς μου τρυφή !

Viens, lumière véritable.  
Viens, lumière sans couchant.  
Viens consolation de ma pauvre âme.  
Viens ma joie, ma gloire, mes délices sans fin!

TEXTE Γ (ca 8"; III - section "E")

πιστῶν νῦν καὶ αἰεὶ καὶ εἰς τοὺς αἰῶνας τῶν αἰώνων, ἀμήν.

maintenant et toujours et aux siècles des siècles. Amen.

NE - On pourra utiliser soit le texte original en grecque,  
soit la traduction française.

SAINT SYMÉON LE NOUVEAU THÉOLOGIEN

(949, Galatie/Paphlagonie - 1022, Palukyton)

Formé comme théologien au monastère Studyon (Constantinople) - où il a eu ses premières révélations, en pratiquant les techniques hésychastes (basées sur l'échelle Purification-Illumination-Union Divine/Déification), - Saint Syméon le Nouveau Théologien est l'un des plus importants maîtres spirituels et - peut-être - le plus profond poète mystique de l'Eglise Orthodoxe.

Dans ses magnifiques "Hymnes de l'Amour Divin" il décrit ainsi ses expériences extatiques animées par les prières mystiques ("Invocation au Saint-Esprit, par celui qui déjà le voit", mais aussi la "Prière pure" - "Kirie Iisou Hristé, Iie Theou, soston mé, ton amartolon" = "Domine Iesus Christus, Filius Dei, propitius esto mihi, peccatori"). La "Prière pure" (ou la "Prière du coeur") et ses variantes (dérivées du Psaume 50:12, mais aussi <sup>de</sup> Lc.18:13) cherchent la Lumière Divine (assimilée avec la Lumière du Mont Tabor, où eut lieu la transfiguration du CHRIST), par les voies d'une concentration totale, contrôlant aussi les rythmes biologiques (dans la synchronisation pouls/respiration/vers). Dans les moments de la révélation, les énergies (lumières) divines sont analogues aux rayons du soleil (par exemple, le charisme et les autres dons spirituels extraordinaires octroyés transitoirement par l'Esprit-Saint à des groupes ou à des individus en vue du bien général de l'Eglise chrétienne).

Références: Syméon le Nouveau Théologien, "Chapitres théologiques, gnostiques et pratiques", "Catéchèses", 3 vol.; "Traité théologiques et éthiques", 2 vol.; "Hymnes", 3 vol., Paris, Les Editions du Cerf, 1957-71).

Motto:

"«Non habeamus hic manentem civitatem» - notre demeure définitive ne se trouve pas sur cette terre.

Et, pour que nous ne l'oublions pas, cette vérité apparaît parfois crûment à l'heure de la mort: incompréhension, persécution, mépris...

Et toujours la solitude, parce que, même si nous sommes entourés d'affection, chacun est seul, tout seul à mourir.

Larguons donc toutes les amarres !

Préparons-nous constamment à ce passage, qui nous conduira à la présence éternelle de la Très Sainte Trinité."

JOSEMARÍA ESCRIVÁ DE BALAGUER - "Sillon"

(Ed. De Boog, Bruxelles/1987 - page 248)

Durata: ~10'

# "ΕΠΙΚΑΛΕΙΤΑΙ" ["ΕΡΙΚΑΛΕΙΤΑΙ"]

Serban Nichifor

(Invocation au Saint-Esprit, de notre Père Saint Syméon)

(1994)

Sempre Misterioso, Estatico, ma Scorevole (♩ = 80)

(Start 00)\* (~3'20")

\*) Recitatrice (50) - ad lib. **5**

Flauto piccolo **4**

Oboe

Clarinetto in Sib

Violino

Viola **Pizz.**  
**pp ritmico**

Violoncello

Contrabbasso

Pianoforte  
Cossia  
Electric Piano  
Synthesizer] **Pffor**

Percussione

**I**  
**[INVOCATIO]**

**81** - (quasi Arpa) (l.v.)  
**pp lontano e semplice**

Ped-----\* Ped-----\* Ped-----\*

**C-nelli**  
**pp possibile, "come ecc"**

**simile**  
r-3-7

[lento, rubato, sempre poco a poco accelerando → durata: ~3'20"]

Rc. (00)

Fl. piccolo **11**

Ob.

Cl. (Sib)

Vn.

Ve.

Vc. **Pizz.**  
**pp ritmico**  
**simile**

Cb.

Pf. (loco)

Pc. **(C-nelli)**  
r-3-7  
L3-1

**pp cantabile**

**pp dolcissimo**

\*) voir page II

poco a poco animando - - - → (♩ N 84) (21)

Sc. (oo)

Fl. picc.

Ob.

Cl. (Sib)

Vn.

Ve.

Vc.

Cb.

Pf.

Pc.

pp cantabile

Pizz. pp ritmico simile

(C-nelli)

Vibf.

(C-nelli)

sempre poco a poco animando - - - → (♩ N 88) (31)

Sc. (oo)

Fl. picc.

Ob.

Cl. (Sib)

Vn.

Ve.

Vc.

Cb.

Pf.

Pc.

P sempre mormorando

P cantabile

(C-nelli)

Vibf.

(C-nelli)

Vibf.

sempre poco a poco animando -> (♩ = 92)

Sc. (oo)  
Fl. picc.  
Ob.  
Cl. (Si b)  
Vn.  
Vl.  
Vc.  
Cb.  
Pf.  
Pc. (Vibf.)

sempre poco a poco animando - - -> (♩ = 96)

Sc. (oo)  
Fl. picc.  
Ob.  
Cl. (Sib)  
Vn.  
Vl.  
Vc.  
Cb.  
Pf.  
Pc. (C-nelli) (Vibf.)

mp sempre mormorando



sempre poco a poco animando → (♩ = 102)

(51)

Re. (oo)  
Fl. picc.  
Ob.  
Cl. (Si b)  
Vn.  
Vl.  
Vc.  
Cb.  
Pf.  
Pc. (Vibf.)

sempre poco a poco animando → (♩ = 108)

(61)

Re. (oo)  
Fl. picc.  
Ob.  
Cl. (Si b)  
Vn.  
Vl.  
Vc.  
Cb.  
Pf.  
Pc. (Vibf.)

sempre poco a poco animando - → (♩ ≈ 114)

(71)

This musical score covers measures 114 through 120. The instruments and their parts are: Flute piccolo (Fl. picc.), Oboe (Ob.), Clarinet in B-flat (Cl. (Si b)), Violin (Vn.), Viola (Vl.), Violoncello (Vc.), Contrabasso (Cb.), Piano (Pf.), and Percussion (Pc.). The score includes various performance instructions such as *poco*, *mf*, *gettato*, *simile*, *più*, and *norm.*. The percussion part is marked with *(Vibf)* and *(C-melli)*. The Flute piccolo part includes a *poco* instruction. The Clarinet part has *mf* markings. The Violin and Viola parts have *mf* and *gettato* markings. The Violoncello part has *mf* and *gettato* markings. The Contrabasso part has *mf* markings. The Piano part has *mf* markings. The Percussion part has *mf* markings.

sempre poco a poco animando - → (♩ ≈ 120)

This musical score covers measures 121 through 127. The instruments and their parts are: Flute piccolo (Fl. picc.), Oboe (Ob.), Clarinet in B-flat (Cl. (Si b)), Violin (Vn.), Viola (Vl.), Violoncello (Vc.), Contrabasso (Cb.), Piano (Pf.), and Percussion (Pc.). The score includes various performance instructions such as *mf*, *Pizz*, *mf*, and *simile*. The Flute piccolo part has *mf* markings. The Oboe part has *mf* markings. The Clarinet part has *mf* markings. The Violin part has *Pizz* and *mf* markings. The Viola part has *Pizz* and *mf* markings. The Violoncello part has *Pizz* and *mf* markings. The Contrabasso part has *mf* markings. The Piano part has *mf* markings. The Percussion part has *mf* markings.

sempre poco a poco animando -> (♩ n. 126)

81

Sc. (800)

Fl. picc.

Ob.

Cl. (Si b)

Vn.

Ve.

Vc.

Cb.

Pf.

Pc. (Vibf.)

sempre poco a poco animando -> (♩ n. 132)

91

Sc. (800)

Fl. picc.

Ob.

Cl. (Si b)

Vn.

Ve.

Vc.

Cb.

Pf.

Pc. (Vibf.)

Campane

f dolce

- 6 -

sempre poco à poco animando — — (♩ 138) (101)

Re. (oo)  
Fl. picc.  
Ob.  
Cl. (Si b)  
Vn.  
Vl.  
Vc.  
Cb.  
Pf.  
Pc. (Camp.)

Arco  
f  
f dolce sempre  
simile  
simile

sempre poco à poco animando — → Allegro (♩ 144) sempre (111) animando — →

Re. (oo)  
Fl. picc.  
Ob.  
Cl. (Si b)  
Vn.  
Vl.  
Vc.  
Cb.  
Pf.  
Pc. (Camp.)

ben f  
f  
Ptt  
f sempre leggiero

sempre animando - - - - -  $(\text{♩} \text{N}180 \Rightarrow \text{♩} \text{N}60; \text{♩} \text{N}90)$  sempre animando - - - - -

in 2. [d+d]

Re. (oo)

Fl. picc.

Ob.

Cl. (si b)

Vn.

Ve.

Vc.

Cb.

Pf.

Pc. (Pti)

ben f

121 sempre animando - - - - -  $(\text{♩} \text{N}192 \Rightarrow \text{♩} \text{N}64; \text{♩} \text{N}96)$  sempre animando - - - - -

121

Re. (oo)

Fl. picc.

Ob.

Cl. (si b)

Vn.

Ve.

Vc.

Cb.

Pf.

Pc. (Pti)

ff segue cromatico (legatissimo)

ff segue cromatico (legatissimo)

ff segue cromatico (legatissimo)

f

*molto precipitando*

Handwritten musical score for the first section. The score includes staves for: Rc. (oo), Fl. picc., Ob., Cl. (Sib), Vn., Vl., Vc., Cb., Pf., and Pc. (Ptt.). The music is marked with a tempo of *molto precipitando*. A large handwritten '6' is written above the Fl. picc. staff, with '(in 2)' written below it. A circled number '131' is written above the Vn. staff. A circled number '81' is written above the Cl. (Sib) staff. A circled number '6' is written above the Vl. staff. A circled number '4' is written above the Vc. staff. A circled number '6' is written above the Cb. staff. A circled number '4' is written above the Pf. staff. A circled number '6' is written above the Pc. staff. The score ends with a double bar line and a slash. The text 'Attacca subito!' is written in the right margin. The text '(~6'20")' is written above the Pf. staff.

**II. [FREE-PHASE]**

**A.) Prestissimo** ( $\downarrow \sim 240 \Rightarrow \downarrow \sim 80$ ), *sempre improvvisando*

Handwritten musical score for the second section, titled 'II. [FREE-PHASE]'. The score includes staves for: Rc. (oo), Fl. picc., Ob., Cl. (Sib), Vn., Vl., Vc., Cb., Pf., and Pc. The tempo is marked **A.) Prestissimo** ( $\downarrow \sim 240 \Rightarrow \downarrow \sim 80$ ), *sempre improvvisando*. The score is marked with a tempo of  $\sim 140$ . The score includes various performance instructions such as 'Mobile', 'p. a p. cresc.', 'mf', 'p', 'pp', 'pp subito', 'Modulo', and 'Nuance générale poco a poco'. The score ends with a double bar line and a slash. The text '(voir "Appendix"-page 16)' is written in the right margin. The text '(voir "Appendix"-page 15)' is written above the Pf. staff. The text '(voir "Appendix"-pages 11-14)' is written above the Pc. staff. The text '(m. 1-92)' is written above the Cb. staff. The text '(m. 1-92)' is written above the Pf. staff. The text '(l.v.)' is written above the Pc. staff. The text 'ff' is written below the Pc. staff. The text 'mp' is written below the Pc. staff. The text 'molto' is written below the Pc. staff. The text '9-' is written below the Pc. staff.

B.) Synchronization  
Point - molto accelerando

C.) Sub. Molto Rubato - quasi improvvisando

Score for Section B and C, measures 5 to 15. Instruments include R.c. (C), Fl. picc., Ob., Cl. (Sib), Vn., Vl., Vc., Cb., Pf., and Pc. Dynamics range from *ff* to *fff* with a *poss.* (possible) marking. Section C begins with *Texte β* and *PP mormorando dolce*. A *Vib* marking is present in the piano part.

D.) Sub. Tempo I (♩ ≈ 240 ⇒ ♩. ≈ 80 giusto)

E.) Rubato Tempo I (♩ ≈ 80 ⇒ ♩ ≈ 58)

Score for Section D and E, measures 21 to 60. Section D features *Mobility* markings and *p. a p. cresc.* dynamics. Section E includes *f. deciso* and *fff secco* markings. A *Nuance générale* marking is present in the piano part. The score concludes with *FINE* and a signature.

\*) voir page II

Bucarest, 10-XI-94  
Serban Nichifor

A.) Prestissimo  
(♩240/d.n80)

APPENDIX  
II.) FREE-PHASE  
MODULO PIANOFORTE

Pf.  $\frac{6}{4}$  (in 2) PP ritmica Mesuras: 1/5/45/98 simile 2/6/46/99

(84) 3/7/47/100 4/8/48/101 P 9/13/49/102 10/14/50/103

(84) 11 12 15/51/104 16/52/105 mf

sub. P 17/53/106 18/54/107 19/55/108 20/56/109

↑ Loco ↑ 21/57/110 22/58/111 23/59/112 24/60/113 f

sub. mp 25/114 26/115 27/116 28/117



Pf.

Handwritten musical score for piano, measures 29-32. The score is written on two staves (treble and bass clef). Measure numbers 29/118, 30/119, 31/120, and 32/121 are circled in the upper staff. The dynamic marking *mf* is present.

Handwritten musical score for piano, measures 33-36. The score is written on two staves. Measure numbers 33/122, 34/123, 35/124, and 36/125 are circled in the upper staff. The dynamic marking *f* is present.

Handwritten musical score for piano, measures 37-40. The score is written on two staves. Measure numbers 37/126, 38/127, 39/128, and 40/129 are circled in the upper staff. The dynamic marking *mf* is present.

Handwritten musical score for piano, measures 41-44. The score is written on two staves. Measure numbers 41/130, 42/131, 43, and 44 are circled. Measure 43 contains a circled asterisk and the marking *pp sub.*. Measure 44 is followed by two exclamation marks (!!).

Handwritten musical score for piano, measures 45-64. The score is written on two staves. Measure numbers 45-64 are circled. Measure 45 is marked *mf*. A box contains the text: "D'al (\$) al (⊕) e... - senza ripetizione - (II: II)". Measure 61 is marked *f*. Measure 81 is indicated above the staff.

Handwritten musical score for piano, measures 65-68. The score is written on two staves. Measure numbers 65, 66, 67, and 68 are circled. The dynamic marking *mp sub.* is present. The word "Loco" is written below the first staff.

Pf.

Musical notation for measures 69-72. Measure 69 starts with a piano (*f*) dynamic. Measure 72 ends with a fortissimo (*ff*) dynamic. The notation includes treble and bass staves with various chords and melodic lines.

Musical notation for measures 73-76. Measure 73 includes the marking *pp sub.*. The notation continues with treble and bass staves.

Musical notation for measures 77-84. Each measure (77/81, 78/82, 79/83, 80/84) is marked with *P* and *molto*. The dynamics range from *f* to *ff*. The notation features a single bass staff with a melodic line.

Musical notation for measures 85-92. Each measure (85/89, 86/90, 87/91, 88/92) is marked with *P* and *molto*. Dynamics include *f*, *mf*, and *ff*. The notation features a single bass staff with a melodic line.

**B.) Synchronization Point - molto accelerando**

Musical notation for measures 93-96. Measure 93 starts with a fortissimo (*ff*) dynamic. Measure 96 ends with a fortississimo (*ffff*) dynamic. The notation includes a treble staff labeled "Instrument(s)" and a bass staff. Measure 95 features a triplet of eighth notes. The piece concludes with a double bar line and a fermata.

**C.) Sub. Molto Rubato, quasi improvvisando**

Instrument(s)  $\sim$  (v. 12")

Vibf. poco a poco allarg. (v. 8")

PP

Pf. (l.v.) PP come ecc. (97)

6

4

!!

**D.) Sub. Tempo I (♩ ≈ 240 / d. ≈ 80)**

(ossia 87) Tutti. glissando

Instrument(s)  $\sim$  (ossia) etc.  $\sim$

Continuum - Mobile

98-131

Pf. D' al  $\text{\textcircled{\$}}$  al  $\text{\textcircled{*}}$  e . . . . .

- senza ripetizione (II: III) -

**["Coda"]**

**E.) Rubato (♩ ≈ 240 / d. ≈ 80)**

Instrument(s)  $\sim$

(\*) ⇒

Pf. fff

poco a poco perdendosi (132) (133) (longa) (134)

(non rall.)

Giusto (▲)

sub. fff seccor (135) (▼)

(m.d.)

sub. fff seccor (m.s.)

(Fin)

MODULO CONTRABASSO

A.) Prestissimo (♩ ≈ 240 / ♩ ≈ 80)

Cb. 6/8 (m2) 1pp Pizz. 2 simile 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 Arco 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 Synchronization Point 94 95 molto accel. 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131

C.) Molto Rubato

D.) Sub. Tempo 1 (♩ ≈ 240 / ♩ ≈ 80)

102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131

E.) Rubato ("Coda")

132 133 poco a poco 134 crescendo 135 Giusto 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200

# MOBILE

- Flauto piccolo
  - Oboe
  - Clarinetto in Sib (scritto in Do!)
  - Violino
  - Viola
  - Violoncello
  - Vibrafono
- } Arco, Pizz., C.l.b. -  
- ad libitum -  
(sul punt., sul tasto, normale)
- } - Loco, (8↑), (8↓) - ad libitum  
- Legato, Staccato - ad libitum  
- Tempo Giusto! (♩ = 240/♩ = 80)

Tempo Giusto!

♩ = 240 (♩ = 80)  
(Quasi improvvisando)

NB - the pulse must remain constant throughout. There is no specific order in which the material is to be played. Fragments may be repeated or combined to form larger units, and longer lines may be fragmented. The dynamic range is from PP to FF.

Sections "A" - "B":

1d lib. { 8↑, 8↓

1-32

ppp, pp, p, mp, mf, f, fff

gliss. (quasi) etc.

(simile, sempre improvvisando)

- Section "C" - TACET

Sections "D" - "E":

1d lib. { 8↑, 8↓

33-40

pp, p

gl. (gettato)

Mobile 7 - 32 ad libitum (sempre improvvisando)!