



# 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:** HYPOSTASES DE LA MUSIQUE DE CHAMBRE - 01  
[Collection d'oeuvres originaux]

**Compositeur:** Nichifor, Serban

**Licence:** Copyright (c) Serban Nichifor

**Instrumentation:** Tout instrument

**Style:** Contemporain

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

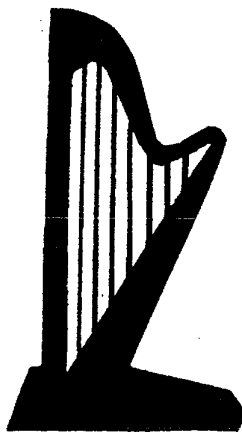
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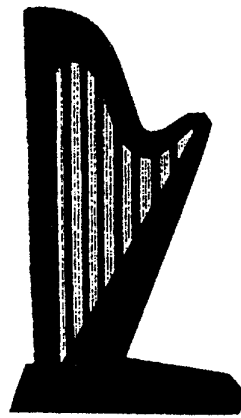
**ȘERBAN NICHIFOR**

**IPOSTAZE  
ALE MUZICII DE CAMERĂ**



**CHAMBER MUSIC  
HYPOSTASIS**

**UNIVERSITATEA DE MUZICĂ  
BUCUREȘTI, 2000**



**ISBN 973-0-02222-4**

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- Serban NICHIFOR (n. 25.08.1954, București).  
Studii: Universitatea de Muzică - București (1973-77) și  
Universitatea din București - Facultatea de Teologie (1990-94);  
bursă USIA în S.U.A. (1982).  
În prezent: Conferențiar universitar la Universitatea de Muzică  
din București (Catedra Muzică de Cameră); Doctor în Muzicologie;  
membru al UCMR (România), SABAM (Belgia), "Living Music Foundation"  
(S.U.A.); membru al Research Board of Advisory - ABI (S.U.A.);  
vice-președinte al Asociației ROMÂNIA-BELGIA; împreună cu  
compozitoarea și pianista Liana ALEXANDRA - membru (ca violoncelist)  
în Duo-ul "INTERMEDIA" și co-fondator al Festivalului Internațional  
"NUOVA MUSICA CONSONANTE" de la București.  
Premii: Laureat al Academiei Române, al Uniunii Compozitorilor  
și Muzicologilor din România, precum și al concursurilor  
internaționale de compoziție de la Amsterdam (Premiul I GAUDEAMUS),  
Tours, Evian, Atena, Toledo, Urbana-Illinois, Roma, Trento,  
Bydgoszcz, Hong-Kong, Jihlava, Karlsruhe, Köln, Newtown-Wales,  
Birmingham-Alabama ș.a.  
Creații: 7 Simfonii, 3 opere ("Domnișoara Christina - după  
Mircea ELIADE; "Talaria" - după Etienne DE SADELEER; "Le Martyre de  
Saint Claude Debussy"), "Concerto GRIEGoriano" pentru pian și  
orchestră, "Missa da Requiem", muzică de cameră, corală  
și electronică; muzicologie: tratatul "MUSICA CAELESTIS" (3 volume).

- Serban NICHIFOR (b. 25.08.1954, Bucharest).  
Studies: University of Music - Bucharest (1973-77) and  
Bucharest University - Theology Faculty (1990-94);  
USIA stipendium in the U.S.A. (1982).  
At present: Professor at the University of Music from  
Bucharest (Chamber Music Department); Doctor in Musicology;  
member of UCMR (Romania), SABAM (Belgium), "Living Music  
Foundation" (U.S.A.); member of the Research Board of  
Advisory - ABI (U.S.A.); vice-president of the  
ROMANIA-BELGIUM Association; with the composer and  
pianist Liana ALEXANDRA - member (like cellist) of the  
Duo "INTERMEDIA" and co-founder of the "NUOVA MUSICA  
CONSONANTE" International Festival in Bucharest.  
Prizes: Laureate of the Romanian Academy, of the Romanian  
Composers' Union, of the International Composition Competitions  
in Amsterdam (First Prize GAUDEAMUS), Tours, Evian, Athens,  
Toledo, Urbana-Illinois, Roma, Trento, Bydgoszcz, Hong-Kong,  
Jihlava, Karlsruhe, Köln, Newtown-Wales, Birmingham-Alabama a.s.o.  
Works: 7 Symphonies, 3 operas ("Miss Christina" - after Mircea ELIADE;  
"Talaria" - after Etienne DE SADELEER; "Le Martyre de Saint Claude  
Debussy"), "Concerto GRIEGoriano" for piano and orchestra,  
"Missa da Requiem", chamber, choral and electronic music;  
musicology: the treatise "MUSICA CAELESTIS" (3 volumes).

Șerban NICHIFOR  
Număr de licență internațional - CAE Number 046-376567  
UCMR-ADA; SABAM Number C/4/25780  
UNIVERSITATEA DE MUZICĂ - BUCUREȘTI, 2000  
ISBN 973-0-02222-4

→ α) "à 1" ----- [1]  
 ("Solo")

**01** →

|               |   |      |
|---------------|---|------|
| - <u>I</u>    | - " <u>Postludium</u> " per Organo, 1975 (8'') -----  | [1]  |
| - <u>II</u>   | - " <u>Esquisses pour une Barcarolle</u> "<br>per Piano, 1978 (7'20'') -----  | [8]  |
| - <u>III</u>  | - " <u>Carnyx</u> " per Clarinetto in Si b, 1984 (3'') -----  | [15] |
| - <u>IV</u>   | - " <u>Aequinoctium</u> " per Fagotto, 1986 (3'') -----   | [18] |
| - <u>V</u>    | - " <u>Sonata «sopra acqua e pietra»</u> "<br>(L'Isola di Euthanasios) per Piano,<br>1982-88 (18'') -----                                   | [19] |
| - <u>VI</u>   | - " <u>Battuta</u> " per Percussione, 1989 (10'')<br>(variante: " <u>La Nuit Obscure</u> " per<br>Percussione ed Orchestra da Camera) ----- | [29] |
| - <u>VII</u>  | - " <u>Meditatio</u> " per Organo, 1990 (3'40'') -----  | [37] |
| - <u>VIII</u> | - " <u>Medium α</u> " per Arpa, 1995 (6'') -----  | [40] |
| - <u>IX</u>   | - " <u>Medium φ</u> " per Flauto, 1996 (5'25'') -----   | [43] |
| - <u>X</u>    | - " <u>Isihia</u> " per Violoncello, 1999 (8'') -----   | [46] |

→ β) "à 2" - Vocale ----- [47]  
 ("Duo" - Lied)

**02** →

|               |  |      |
|---------------|--|------|
| - <u>XI</u>   | - " <u>Patru Schițe pentru un Lied neterminat</u> " per<br>Contra-Tenore + Gran Cassa e Piano,<br>poema di Mircea Dinescu, 1985 (6'40'') -----   | [47] |
| - <u>XII</u>  | - " <u>Trandafirul Negru</u> " / " <u>Czarna Róża</u> " per<br>Mezzo-Soprano e Piano/Organo, poema di<br>Kazimierz Tetmajer, 1986 (5'') -----  | [51] |
| - <u>XIII</u> | - " <u>Ave Maria</u> " per Soprano/Tenore ed Organo,<br>1987 (5'') -----   | [63] |
| - <u>XIV</u>  | - " <u>Remember</u> " per Mezzo-Soprano e Piano, poema di<br>Victor Bărlădeanu, 1988 (12'') -----  | [65] |
| - <u>XV</u>   | - " <u>Bucură-te, Regină</u> " per Soprano/Tenore ed<br>Organo, 1989 (2'15'') -----  | [70] |
| - <u>XVI</u>  | - " <u>La Centaine</u> " (Tant d'années...) per Soprano<br>e Piano, poema di Jeanne de Corte Van<br>Steenberge, 1994 (4'15'') -----  | [72] |
| - <u>XVII</u> | - " <u>La Ballade du Palais Hanté</u> " (air de l'opéra<br>"Le Martyre de Saint Claude Debussy") per<br>Soprano e Piano, poema di E.A.Poe -<br>traduzione di Claude Debussy, 1999 (5'20'') ----- | [80] |

→ γ) **"à 2" - Strumentale** ----- [83]

("Duo" - Instrumentalmusik)

- xvii)- "Colinde" / "Carols" per Trombone e Percussione, 1978 (7') ----- [83]
- xix)- "Invocatio" per Clarinetto in Si b / Flauto e Celesta / Piano, 1979 (3'30") ----- [89]
- xx)- "Cântec de demult" / "Chanson d'Antan" per Violino e Piano, 1983 (4'30") ----- [93]
- xxi)- "Morendo" per Contrabbasso e Piano, 1985 (6') ----- [100]
- xxii)- "Horn Call Rag" per Corno in Fa e Piano, 1986 (3'30") ----- [106]
- xxiii)- "Stille Nacht" - (Choralfantasie nach F.-X. Grüber) per Violoncello e Piano, 1995 (4'40") ----- [117]
- xxiv)- "Hommage à Debussy" (Interlude de l'opéra "Le Martyre de Saint Claude Debussy") per 2 Pianoforti (ossia Piano a 4 mani), 1998 (11'30") ----- [119]

→ δ) **"à 3"** ----- [127]

("Trio")

- xxv)- "Onirophonie" per Flauto, Violino e Piano, 1982 (12') ----- [127]
- xxvi)- "Transgressio" per Flauto, Oboe e Fagotto, 1989 (9'40") ----- [137]

→ ε) **"à 4"** ----- [144]

("Quartett")

03 →

- xxvii)- "Anamorphose" - Quartetto per Archi No 1, 1976 (13') ----- [144]
- xxviii)- "Văile Utării" / "Vallons de l'Oubli" - Quartetto per Archi No 2, 1984-88 (18') ----- [157]

→ ζ) **"à 5"** ----- [177]

("Quintett")

- xxix)- "Canto di Speranza" per Flauto / Clarinetto in Si b, Violino, Viola, Violoncello e Clavicembalo-Celesta / Piano, 1981 (8'30") ----- [177]
- xxx)- "6 Mélodies Irlandaises d'Amérique" per 2 Oboi, Corno Inglese e 2 Fagotti, 1985 (12') ----- [186]

→ η) **"à 10"** ----- [195]

("Dezett")

- xxxi)- "7 Colinde" / "7 Canti Rumeni di Natale" per 4 Trombe in Si b, 4 Tromboni, Tuba ed Organo, 1986 (6') ----- [195]

→ Ω) **"à 10 + ..."** ----- [200]

("Kammerorchester")

- xxxii)- "Rorate Caeli" per Soprano ed Orchestra da Camera, 1995 (12') ----- [200]

→ α) "à 1"  
I.)

Premio de Composición "Diego Ortiz"  
Toledo, 1980

# POSTLUDIUM

Durata: ~ 8'

Doamnei Ursula Philippi

ȘERBAN NICHIFOR  
(1975)

Grave, poco rubato Fl. 8', 4', Ged. 8', 4'\*)

ORGEL

\*) Die Registeranweisungen sind wahlfrei.

poco rall.

The first system of the musical score is written for a grand staff. The right hand contains a melodic line with trills and grace notes, marked with a 'poco rall.' (poco rallentando) instruction. The left hand provides a piano accompaniment with chords and moving lines. The system concludes with a double bar line and a repeat sign.

a tempo

*p semplice*

Ob. 8'

Fl. 8', 4'

*p semplice*

The second system of the musical score features the entry of woodwind instruments. The flute (Fl. 8', 4') and oboe (Ob. 8') parts are marked with 'a tempo' and 'p semplice' (piano semplice). The piano accompaniment continues with a steady rhythm. The system concludes with a double bar line and a repeat sign.

The third system of the musical score continues the piano accompaniment and melodic lines. It features a variety of note values and rests, maintaining the 'a tempo' and 'p semplice' character. The system concludes with a double bar line and a repeat sign.

poco rall.

Pr. 8', 4'

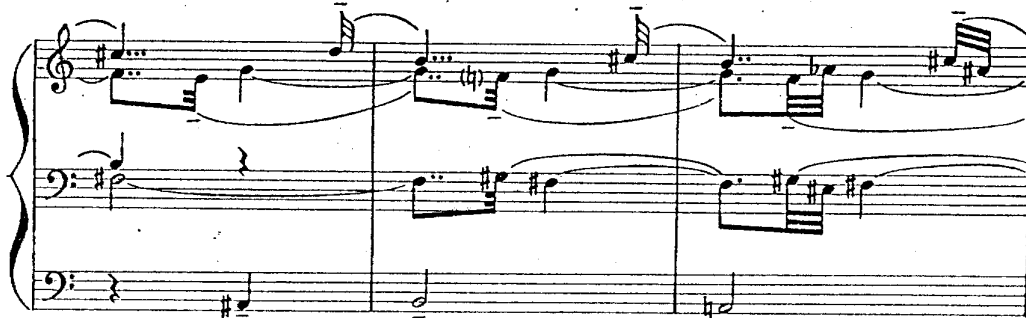
The fourth system of the musical score concludes the piece with a 'poco rall.' (poco rallentando) instruction. It features piano accompaniment and melodic lines, including a trill in the right hand. The system concludes with a double bar line and a repeat sign.

(2)

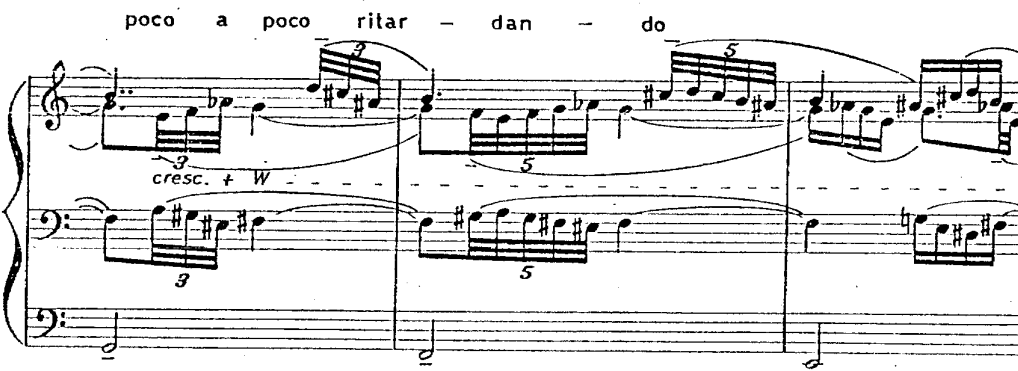
[2]



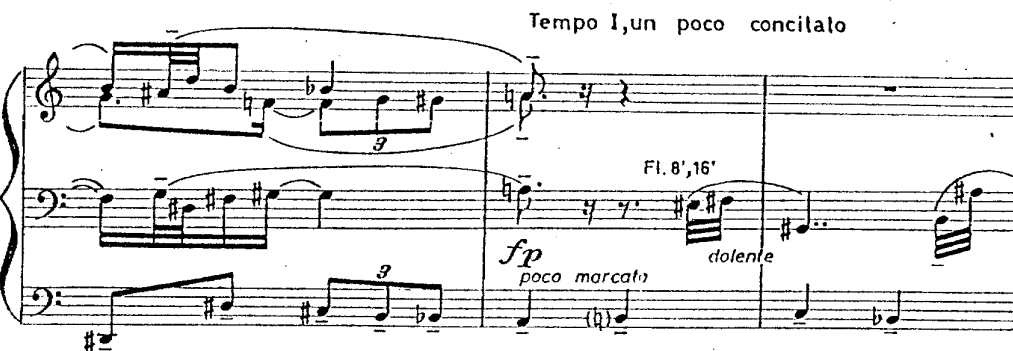
a tempo  
legatissimo



poco a poco ritar - dan - do



Tempo I, un poco concitato



[ 3 ]

(3)

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values, rests, and accidentals.

Second system of musical notation, continuing the piece with similar notation and dynamics.

Third system of musical notation, including performance markings such as *Fl. 4'*, *mp*, and *8)*.

Fourth system of musical notation, featuring performance instructions: *crescendo + w*, *pesante, poco a poco agitando*, and *quasi legato*.

(4)

[4]

*poco* — *a* — *poco*

Musical notation for the first system, featuring piano and bass staves with complex chords and melodic lines. The piano staff contains dense chordal textures, while the bass staff has a more active line with some triplets.

*molto*

Musical notation for the second system, continuing the piano and bass staves with similar complex textures. The piano staff shows sustained chords and the bass staff continues with rhythmic patterns.

*f disperato* *ff* *fff*

Musical notation for the third system, showing increasing intensity with dynamic markings *f disperato*, *ff*, and *fff*. The piano staff features rapid chordal changes and the bass staff has a more active line.

*fff*  
(ORGANO PLENO)

(16')

*legatissimo*

*pp subito*

Musical notation for the fourth system, including dynamic markings *fff*, *pp subito*, and performance instructions *(ORGANO PLENO)* and *legatissimo*. The piano staff has a sustained organ-like texture, and the bass staff has a melodic line.

[5]

Pr. 8', 4', 2', Mixt

*p* semplice e dolce

3

This system contains the first four measures of the piece. It features a treble and bass clef with a grand staff. The music is in a 3/4 time signature. The first measure has a treble clef with a quarter note G4 and a bass clef with a quarter note G2. The second measure has a treble clef with a quarter note A4 and a bass clef with a quarter note G2. The third measure has a treble clef with a quarter note B4 and a bass clef with a quarter note G2. The fourth measure has a treble clef with a quarter note C5 and a bass clef with a quarter note G2. There are various ornaments and slurs throughout.

This system contains the next four measures. The treble clef continues with quarter notes D5, E5, F5, and G5. The bass clef continues with quarter notes G2, F2, E2, and D2. There are various ornaments and slurs throughout.

poco slargando

3 5 5

This system contains the next four measures. The treble clef continues with quarter notes A5, B5, C6, and B5. The bass clef continues with quarter notes C2, B1, A1, and G1. There are various ornaments and slurs throughout.

Meno mosso

7. 4)

*mf* sonoro e tranquillo

This system contains the final four measures. The treble clef continues with quarter notes G5, F5, E5, and D5. The bass clef continues with quarter notes G2, F2, E2, and D2. There are various ornaments and slurs throughout.

(6)

[6]

First system of musical notation. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The music features a melodic line in the treble clef with slurs and a triplet of eighth notes. The grand staff contains a complex accompaniment with slurs and a triplet. The bass clef staff has a simple bass line. The dynamic marking *mf* and the tempo marking *liscio* are present in the second measure.

Second system of musical notation, continuing the piece. It features similar notation to the first system, with a treble clef staff, a grand staff, and a bass clef staff. The music includes slurs, a triplet in the treble clef, and various rhythmic patterns in the accompaniment.

Third system of musical notation. This system continues the melodic and accompanimental lines. It features a treble clef staff, a grand staff, and a bass clef staff. The notation includes slurs, a triplet in the treble clef, and various rhythmic patterns in the accompaniment.

Fourth system of musical notation, the final system on the page. It features a treble clef staff, a grand staff, and a bass clef staff. The music includes slurs, a triplet in the treble clef, and various rhythmic patterns in the accompaniment. The dynamic marking *ff* is present at the end of the system. The instruction *(non diminuire)* is written above the grand staff in the final measure.

București, 26 februarie 1975

[7]

(7)

Durée  
~ 7'20"

Lianei

# II.) SCHIȚE PENTRU O BARCAROLĂ ESQUISSES POUR UNE BARCAROLLE

(în căutarea melodiei pierdute)  
(À la recherche de la mélodie perdue)

ȘERBAN NICHIFOR  
(1978)

## 1. PRAELUDIUM

Piano forte

laissez vibrer

cca 12"

(senza attacco) (~136")

attacca \*

[8]

# 2.RECITATIVO I

(2.)

Grave (♩=75M.M.)

*sffz sffz*  
*senza ped.*

*sempre fff possibile*

(per risuonare)

(3.)

fff

poco a poco accelerando

fff disperato

1, 2

3 ben marcato

ppp naturalmente

(molto vite)

secco

(risonanza)

con ped

molto

(ritard)

attacca



# 3. BARCAROLA

(4.)

Andante ( $\text{♩} = \text{N} 93 \text{ M.M.}$ )

*ppp come eco  
falsetto dolce\*  
quasi portamento  
(come sega)*

Vox (pianista)

Piano forte

*sempre ppp  
(con ped. continuo)*

*gliss.*

*poco*

*attacca*

*(rit.)*

\* facilitazione (in extremis); ossia  $\text{♩}$  (normale)

# 4. RECITATIVO II

Grave (♩ = 75 M.M.)

*sempre ppp legatissimo*  
(con Sed.)

*ff* *senza Sed.* *sfz sfz*

Vivo  
*ff sempre marcato*

*sfz* *sfz*

*sfz* *sfz* *sfz* *molto* *con Sed. lunga (27")* *(~21")*  
*sfz possibile* *8+* *allacca*

# 5. INTERLUDIUM

(6.)

pppp (con Ped.)

attacca

cea3<sup>o</sup>

Detailed description: This block shows the musical notation for the Interludium. It consists of a single system with a treble clef and a bass clef. The music is written in a 12-measure phrase. The first measure contains a whole note chord. The second measure contains a half note chord. The third measure contains a half note chord. The fourth measure contains a half note chord. The fifth measure contains a half note chord. The sixth measure contains a half note chord. The seventh measure contains a half note chord. The eighth measure contains a half note chord. The ninth measure contains a half note chord. The tenth measure contains a half note chord. The eleventh measure contains a half note chord. The twelfth measure contains a half note chord. The dynamic marking is pppp (con Ped.). The word 'attacca' is written below the staff. The marking 'cea3<sup>o</sup>' is written above the staff.

# 6. BARCAROLA

Andante scorrevole (♩ = 93 M.M.)

Vox (pianista)

Piano forte

sempre ppp (con Ped. continuo)

ppp come eco  
falsetto dolce\*)  
quasi portamento  
(come sega)

gliss

attacca

(v. 46")

\*) facilitazione (in extremis), ossia 8<sup>va</sup> (normale)

Detailed description: This block shows the musical notation for the Barcarola. It consists of three systems of music. Each system has a vocal line (Vox) and a piano line (Piano forte). The tempo is Andante scorrevole (♩ = 93 M.M.). The key signature has two flats. The first system has a vocal line with a long note and a piano line with a melodic line. The second system has a vocal line with a long note and a piano line with a melodic line. The third system has a vocal line with a long note and a piano line with a melodic line. The dynamic marking is ppp (con Ped. continuo). The word 'attacca' is written below the staff. The marking '(v. 46")' is written below the staff. The marking '\* facilitazione (in extremis), ossia 8<sup>va</sup> (normale)' is written below the staff. The marking 'ppp come eco falsetto dolce\*) quasi portamento (come sega)' is written above the staff. The marking 'gliss' is written above the staff.

[13]

# 7. POSTLUDIUM

(81) *mp* *come uccelli*  
*sempre pp dolce e leggero, l.v.*  
*(con ped.)*  
*continuo*

(81)

(81) *molto ff*

(81) *sempre pp semplice* *PPPP eco*

(tacet) (w/50"/72")

Bucarest,  
Septembre 1978

Tenant appuyée la pédale l.v., le (la) pianiste ferme lentement le couvercle du piano.

Durée: n 2'30" - 3'30"

En hommage à mon Père

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

# III.) CARNYX \*

(Dionysios VI)  
pour Clarinette (Basse) en Sib

Serban NICHIFOR  
(1984)

**PRESTISSIMO (d n 112)**

Cl. in Sib  
ossia  
Cl. Basso in Sib

*dissonance molto f*

*sempre poco a poco precipitando*  
(V = slap-tongue)

*possibile*

*sub. f ben marcato*

*sub. mf giocoso*

*sub. f ben marcato*

*mf giocoso*

*sub. f ben marcato*

*ff deciso*

*sempre poco a poco precipitando*  
(d n 116)

*sub. mf giocoso*

*poco a poco marcato*

*ff marcatissimo*  
(d n 122)

*sempre poco a poco precipitando*

*sub. P ritmico e leggero*

*poco a poco crescendo*

*sub. ff disperato*

*mf ritmico*

*poco a poco crescendo*

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

(- 1 -)

[15]

*(♩ n 130) sempre poco a poco precipitando*

*f sub. p molto ritmico sfz sfz sfz sfz sfz sfz*

*P molto ff sonoro*

*Sub. d n 100 ben marcato*

*Sub. d n 120 giocoso*

*Sub. d n 100 ben marcato*

*Sub. d n 130 giocoso sempre precipitando*

*(♩ n 148) sempre poco a poco precipitando*

*fff molto sfz molto PP marcato ritmico*

*precipitando molto*

*poco a poco crescendo mp agitato sfz sfz sfz sfz sfz sfz*

*strepente f*

*(♩ n 155) sempre poco a poco precipitando*

*fff grandioso*

*(♩ n 170) sempre poco a poco precipitando*

*fff drammatico sfz sfz sfz sfz*

\*)- Multisons ad libitum (éventuellement en base "fa")

sempre agitando

(n. 190) tumultuoso ma leggero  
poco a poco crescendo  
possibile  
secca  
poss.

Bucaresti,  
17-VIII-1984

*Al. Nichifor*

Duett, n. 31

Lui Vasi & Mazarosi

# IV. AEQUINOCTIUM

Serban Nichifor  
(1986)

per Fagotto (e Percussione - ad libitum)

*Esistere e dolere molto sottile (1960-1970)*  
sempre mp flauter molto sottile

*sempre mp flauter ma dolce*

*sempre mp flauter*

*sub. a tempo (1960)*

*sempre sottile (1980)*

*sub. a tempo (1980)*

*sempre sottile*

*sempre sottile*

*sub. a tempo (1980)*

*sempre sottile*

*sub. a tempo (1980)*

*sempre sottile*

Serban Nichifor  
Bucuresti 10-18-1986

*sub. a tempo (1960)*

*sempre sottile (1980)*

*sub. a tempo (1980)*

*sempre sottile*

*sub. a tempo (1980)*

*sempre sottile*

*sub. a tempo (1980)*

*sempre sottile*

Serban Nichifor  
Bucuresti 10-18-1986



For Yvar Mikhashoff "L'ISOLA DI EUTHANASIOS" Sebou Nichifor (1982-1988)

(P.A.-16-VI-1990  
"Almeida Festival"  
Almeida Theatre,  
London)

# V.) SONATA

## = SOPRA ACQUA E PIETRA =

per Pianoforte

Durata: ~18'

"Il cielo era ingombro su la grande via  
d'acqua e di pietra. L'alto silenzio era  
degno di Colui che aveva trasformato  
in infinito canto per la religione degli  
uomini le forze dell'Universo."

### 1) Preludio

Gabriele D'Annunzio, "Il Fuoco"

GRAVE (♩ = 56)

Pianoforte

*molto ritmico e tranquillo*

*quasi sempre PPPP lontano ed acquatico, come ecc.*  
*sempre con Ped. d.v.*

Pf.

*quasi sempre PPPP*

(l'istesso tempo)

Sub. Poco PIÙ ANIMATO (♩ = 69)

*sempre PPP dolce e fluido*

*pechissimo u ritieno*

Pf.

poco a poco

crescendo ed animando

Più mosso (2/4)

quasi piano

sempre f solare

poco slargando

Subito mp

(2/80)

poco

(- 2 -)

Pf.

quasi  
mf dolce e sostenuto

poco  
f dolcissimo

poco allargando  
molto

Senza rigore, quasi Cadenza - accelerando poco a poco

Plegatissima e scorrevole  
ritardando poco a poco

(leggierissimo)  
molto ritardando

molto  
lasciar vibrare (perdersi)  
4/4 (attacca)

2) Improvisazione

LARGO (♩ = 40)

Pf.

lappero ed eguale  
pulsazione ppp

PPPP lontano e dolce, quasi sussurrando  
sempre Ped. l. v.

pf.

piu cresc. mp molto deciso

pppp *pedalissimo* ppp

Solo Jureco Pace tubala

greci sempre ppp immutabile

l.v.

Sub. d. 4/8 gacata

ppp sempre in rilievo

sempre pppp lontano e dolce

*pf.*

The musical score consists of several systems of staves. The first system is marked *pf.* and features a melodic line with a wide interval and a bass line with a similar interval. The second system continues this melodic development. The third system includes the instruction *poco collando (l.v.)*. The fourth system is marked *Poco rubato* and *Improvvisando*, with a circled *81* above the staff. The fifth system is marked *sempre in rilievo*. The sixth system is marked *rallentando (l.v.)* and *Senza rigore*. The seventh system is marked *sempre PPPP lontano e semplice, quasi senza tempo (l.v.)*. The eighth system is marked *(poco ritardando)* and *(~5")*. The score is written in a key with one sharp (F#) and a common time signature.

Molto Rubato, Quasi Improvisando

(15f) --- 7

pf.

Handwritten musical score for piano, consisting of 15 systems of staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various musical markings such as slurs, dynamics, and performance instructions.

System 1: *sempre Ped. (l.v.)*, *sempre PPP lontano e #*, *dolce, sussurrando*

System 2: *piu appassionato*

System 3: *poco a poco allargando*, *molto ff*, *molto PP ecc.*, *(lunga)*

System 4: *A Tempo*, *(l.v.)*, *leggero ed uguale*, *paucissimo PP*

System 5: *poco Calando*

System 6: *Senza Rigore*, *(l.v.)*

System 7: *(l.v.)*, *(l.v.)*, *(l.v.)*, *poco allargando*, *(l.v.)*, *6*, *(attaca)*

Dolcissimo, poco Rubato (♩ = 60) 3. Canto

Handwritten musical score for piano, consisting of 3 systems of staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various musical markings such as slurs, dynamics, and performance instructions.

System 1: *PPP grazioso*, *(sempre Ped. (l.v.))*, *(87)*

System 2: *(87)*, *pp*

System 3: *(m.s.)*, *(m.s.)*, *(87)*

(81) *PF.* *poco*

Musical score for measures 81-83. The system consists of three staves: Treble, Middle, and Bass. The key signature is three sharps (F#, C#, G#). Measure 81 starts with a treble clef and a 7/8 time signature. The music features complex rhythmic patterns with triplets and sixteenth notes. Measure 82 continues the pattern. Measure 83 ends with a 6/4 time signature. Dynamics include *PF.* and *poco*. There are circled measure numbers 81, 82, and 83.

(81) *6* *4*

Musical score for measures 81-83. The system consists of three staves. The key signature is three sharps. Measure 81 starts with a treble clef and a 6/4 time signature. Measure 82 has a 4/4 time signature. Measure 83 ends with a 6/4 time signature. Dynamics include *poco*. There are circled measure numbers 81, 82, and 83.

(81) *6* *4*

Musical score for measures 81-83. The system consists of three staves. The key signature is three sharps. Measure 81 starts with a treble clef and a 6/4 time signature. Measure 82 has a 4/4 time signature. Measure 83 ends with a 6/4 time signature. Dynamics include *poco*. There are circled measure numbers 81, 82, and 83.

(81) *mp* *(m.s.)* *(m.d.)* *(m.d.)*

Musical score for measures 81-83. The system consists of three staves. The key signature is three sharps. Measure 81 starts with a treble clef and a 6/4 time signature. Measure 82 has a 4/4 time signature. Measure 83 ends with a 6/4 time signature. Dynamics include *mp*, *(m.s.)*, *(m.d.)*, and *(m.d.)*. There are circled measure numbers 81, 82, and 83.

(81) *poco a poco animando* *poco*

Musical score for measures 81-83. The system consists of three staves. The key signature is three sharps. Measure 81 starts with a treble clef and a 7/8 time signature. Measure 82 has a 7/8 time signature. Measure 83 ends with a 6/4 time signature. Dynamics include *poco a poco animando* and *poco*. There are circled measure numbers 81, 82, and 83.

(81) *sempre animando* *mf* *(m.s.)* *(m.s.)*

Musical score for measures 81-83. The system consists of three staves. The key signature is three sharps. Measure 81 starts with a treble clef and a 7/8 time signature. Measure 82 has a 7/8 time signature. Measure 83 ends with a 6/4 time signature. Dynamics include *sempre animando*, *mf*, *(m.s.)*, and *(m.s.)*. There are circled measure numbers 81, 82, and 83.

*(sempre animando)* - - - - ->

Pf.

*(sempre animando)* - - - - ->

*(sempre animando)* - - - - ->

*Grandioso (♩ = 76)*

*ff*

*(15)* *♩* *Drammatico (molto rubato)*

*quasi*  
*glide*

*(81)* *f* *ardente*

*peu a peu* *diminuendo e calmando* - - - - ->

*(81)* *(sempre diminuendo e calmando)*

12  
8



Nostalgico, Quasi Reveria, Poco Rubato (♩.~60)

Pf.

(81) 4/2  
8  
Piaissim  
Piaissim  
(VII-83)  
(81)

(81)

(81)

(81) poco calando

(81) PP lontano

(81)

(81)

(81) PPP inmateriale

(81) poco a poco allargando

Pf. *poco* *pp* (l.v.) *PPP eco* (l.v.)

sempre Ped. l.v.

(sempre allargando)

(81) *PPPP lontano* *perdendosi* (l.v.)

Lontano, Quasi Senza Tempo (Molto Rubato)

(82) *PPPP come eco* (l.v.) *sempre PPPP delisissimo* *e fluido*

(sempre Ped. l.v.)

(82) *PPPP lontano* (l.v.)

(83) *PP poco marcato* (l.v.) *PP profondo e minaccioso*

*poco a poco perdendosi*

(84)

(84) (l.v.) (largo) 261  
281

Sachs-Nachfolger  
Bremen, 29-I-1988

Durata: ~ 10'

Liv. Alexandru Matei

Serban Nichifor

(1989)

VI.) <<DIONYSIES VII>>

"BATTUTA"

per  
percussione

- = bacchette dure
- = bacchette morbide
- ← = spazzole

☒ (\*\*)

(START) Allegro giusto (dr 120)

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

Vox (ad lib) *2 HAIY -*

Legno *2 HAIY -*

Pelle *G.P. G.P.*

Metallo *sffz 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 poss*

M. *☒ (\*\*)* *sub-pp ritonico*

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

\* Les interventions vocales sont facultatives.

\*\* Points de synchronisation avec l'orchestre de chambre (voir p.8 - "LA NUIT OBSCURE")

(-1-)

[29]

M. <sup>(81)</sup> *ff giocoso* *sub. mp* *molto*

M. <sup>(91)</sup> *sffz* *(l.v.)* *sub. pp*

M. <sup>(101)</sup>

M. <sup>(111)</sup> *sub. ff*

M. <sup>(121)</sup> *sub. p* *ritmico* *l.v.* **II** *page 2*

L. <sup>(131)</sup>

L. <sup>(141)</sup>

L. <sup>(151)</sup>

L. *G.P.*

L. <sup>(161)</sup>

L. <sup>(171)</sup>

P. *G.P.* *G.P.* *G.P.*

M. *Pitornico*

*sempre Pitornico*

III \*\*) page 1

181

191

201

211

221

231

241

poco a poco perdendosi - - -

(251) **IV** \*\*) page 1

L.

P.

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

L.

P.

L.

P.

L.

P.

M.

(284) poco a poco affrettando

L.

P.

M.

(sempre affrettando) (291)

L.

P.

M.

[vi] (sempre affrettando) (301)

L.

P.

M.

Sub. Tempo I (♩ = 120)

M.   
*sub. p* *l.v.* *ppoco*  
 1 2 3 4 5

311

L.

P.

M.

6 7 sub ff *pp poco* 1 2 3 4 5

9 (l.v.)

321 1 2 3 1 2 3

L.

P.

M.

6 sub ff (l.v.) *pp poco*

1 2 3 1 2 3 1 2 3

L.

M.

(331) 2 3 1 2

3 1 2 3 1 2 3 1 2 3

L.

M.

3 1 2 3 1 2 3 1 2 3

PP poco a poco crescendo

2 3 1 2 3 1 2 3

L.

M.

(sempre crescendo)

351 molto ff

L.

P.

M.

G.P. G.P. G.P. *p poco*

3 4 361 1 2 3

M.

G.P. G.P. *pp misterioso*

1 2 3 4 371 2 3 4

P.

M.

PP (l.v.) poco a poco perdendosi

1 2 381

P.

M.

*P dolce* (l.v.) *pp poco* (l.v.) *P dolce* (l.v.)

(-5-)

[33]

L. *P cantabile*

P.

M. *pp eco* *l.v.*

(391) L. *molto espressivo*

P. (401) *pp eco*

M. *pp profondo* *l.v.* *pp lontano* *l.v.*

L.

P. *pp*

M. *ppp lontano* *l.v.* *pp dolce* *l.v.* *pp*

(421) L.

P. *G.P.* *G.P.*

M. *(l.v.)* *(l.v.)*

L.

P. *minaccioso*

M. *pp cantabile* *(l.v.)* *pp cantabile*

(431) L.

P. *minaccioso*

M. *pp* *più p* *(l.v.)* *pp cantabile* *pp* *(l.v.)*

(441) L.

P. *minaccioso*

M. *pp dolce (l.v.)* *ppp poco*



Handwritten musical score for three parts: L. (Violin), P. (Piano), and M. (Cello/Double Bass). The score is divided into systems, with measures 451, 461, 471, and 481 circled. The notation includes various dynamics (ppp, ff, minaccioso, sempre minaccioso, sffz, ff disperato, molto ff, pprofondo, possibile, sffz sffz), articulation (secco), and performance directions (poco animando, Sub. Tempo I, poco a poco precipitando, sempre allargando molto, Grave, a poco accelerando, Deciso). The score concludes with a box containing the letters 'DE' and a square box containing the number '2'.

Sinaia, 9-10-11-1989

Sinban Nicholas

NB - Le VI-DE [p.4s.6 → p.7s.5] - impliquant la suppression des mesures 295-478 - est valable exclusivement dans la variante avec orchestre de chambre (voir Appendix - page 8: "LA NUIT OBSCURE").

# "BATTUTA"-Appendix: variante con Orchestra da camera ("LA NUIT OBSCURE")

Oeuvre dédiée à l'Ensemble de Musique Contemporaine de Luxembourg  
et à Marc-Antoine Charpentier / G. N. M., B.P. 828, L-2018 Luxembourg

Durée : 47'10"  
Motto: *"Et visi de mari bestiam ascendendam..."*  
(Apocalypsis Ioannis 13,1)  
*Sebastian Nischkolski*  
*in Tempore belli*  
(18.10.2020, 21.1.2021)

## VI bis) LA NUIT OBSCURE

pour Percussion et ensemble de chambre  
Le percussion est inséparable.

MODULO AUTOMATO (P. 1-3) (S. N. M.)  
MODULO - sempre demagogico, minacciato

CONTINUUM - Largo (4/7) indifferente, inspiegabile  
Sempre P- tranquillo, leggero, leggerissimo poco vibrato.

Partitura per Percussioni e Ensemble da Camera. Le percussioni e l'ensemble sono inseparabili. Il modulo è automatico (P. 1-3) e sempre demagogico e minacciato. Il continuum è Largo (4/7), indifferente e inspiegabile, sempre P- tranquillo, leggero, leggerissimo e poco vibrato.

MODULO - sempre demagogico minacciato

CONTINUUM - sempre tranquillo indifferente, inspiegabile

Partitura per Continuum. Il modulo è sempre demagogico e minacciato. Il continuum è sempre tranquillo, indifferente e inspiegabile.

\*) [ ] = point de synchronisation Module (Perçus) Continuum (1-2) (S. N. M.)  
\*\*) vedi P. 29 - 35 / see P. 29-35 = "BATTUTA" per Percussione  
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MODULO - sempre demagogico minacciato

CONTINUUM - sempre tranquillo indifferente, inspiegabile

Partitura per Percussioni e Ensemble da Camera. Il modulo è sempre demagogico e minacciato. Il continuum è sempre tranquillo, indifferente e inspiegabile.

MODULO - sempre demagogico minacciato

CONTINUUM - sempre tranquillo indifferente, inspiegabile

Partitura per Continuum. Il modulo è sempre demagogico e minacciato. Il continuum è sempre tranquillo, indifferente e inspiegabile.

MODULO - sempre demagogico minacciato

CONTINUUM - sempre tranquillo indifferente, inspiegabile

Partitura per Percussioni e Ensemble da Camera. Il modulo è sempre demagogico e minacciato. Il continuum è sempre tranquillo, indifferente e inspiegabile.

\*) [ ] = point de synchronisation Module (Continuum) (2-1)  
\*\*) vedi P. 29 - 35 / see P. 29-35 = "BATTUTA" per Percussione  
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Durata: ~ 3'40"

3. Preis an dem Kirchenmusikalischen Wettbewerb - Karlsruhe, 1996 VII) MEDITATIO ("Hostias et preces tibi...")  
Amdantino (♩ = 80) *legatissimo* Parintelea Iosif Gerstenengst Șerban Nichifor (1990)

Organo

Org.

Org.

Org.

(sempre affrett.) - - - (♩ = 100) Sub. Tranquillo (♩ = 80), poco rubato

Recitad lib./Solo: "Hostias et preces tibi, Domine, laudis offerimus. Tu suscipe pro (in Coro)"

Org.

poco a poco allargando

Subito Tempo 1 (♩ = 80)

(21) (Rec.) animabus illis, quarum hodie memoriam facimus: fac eas Domine, de morte transire ad vitam, quem olim Abrahæ

(Rec.) *promissisti et semini ejus...*  
*poco a poco crescendo* - - - *poco a poco allargando* possibile

**31** *Sostenuto* (♩ = 68) *Sub. Tempo I* (♩ = 80)

*fff* *Sonoro* *Sub. con eco* *poco a poco*

*crescendo* - - - *mf sempre crescendo* *poco a poco*

*incalzando* *Subito* *Lento e Rubato* (♩ = 60)

**41** *Subito*

*Sub. Più Animato* (♩ = 90)

*P* *PP* *lento* 3

Org. (51) *mf*

Org. *P dolce* *legatissimo*

Rec. - "Libera animas omnium fidelium"

Org. (61) *mp*

(Rec.) defunctorum de poenis inferni... "molto allargando"

Org. *P liscio*

Tranquilla (♩ = 60) Rec. - "fac eos de morte transire ad vitam"

(Bucaresti)  
15-IV-90

Durata: ~6'

# VIII.) MEDIUM α

Serban Nichifor (1995)

Lui Ion Ivan Roncea

per Arpa sola (1995)

Motto: "Unhörbares wird hörbar." (Konstantin Raudive, 1963)

## I) SECRETA (Psicofonia)

Magico, misterioso, quasi senza tempo, sempre l.v. - ma scorrevole

Arpa

sempre glissando

P sempre rubato, improvvisando, con espressione e fantasia

[- Ped. - accordage]

(sempre gliss.)

A.

Lab poco a poco crescendo

[- Ped. - acc.]

(sempre gliss.)

A.

Mहर्षणा भगवते गिरामस्तथकमक्षरम

Lab mf sempre crescendo

[- Ped. - acc.]

(sempre gliss.)

A.

PP subito

[- Ped. - acc.]

(sempre gliss.)

A.

sempre crescendo

[- Ped. - acc.]

(sempre gliss.)

A.

[- Ped. - acc.]

(sempre gliss.)

A.

sempre decrescendo

[- Ped. - acc.]

(Volta Subito)

\*) Les durées sont relatives, à titre indicatif.  
 \*\*) Les bruits des pédales peuvent être sonores, évoquant les "martellements" des esprits invoqués.

(sempre gliss.)

Arpa

~15"

Subb PP  
mp sempre decrescendo  
Lab  
Sib

(sempre gliss.)

A.

~20"

Lab  
Sib  
Fak  
sub PP  
lento

(sempre glissando)

A.

~15"

pp  
poco a poco crescendo  
Lab  
Lak

(sempre gliss.)

A.

~20"

(l.v.)  
sub PP  
lento  
Lab  
Mib  
Lak

(sempre gliss.)

A.

~35"

2  
4

attacca subito

poco a poco crescendo  
con fuoco  
ff  
Lab  
Lak  
Sib  
Fak  
Sib

II. Visio (Apparizione)

Lento "Slow Two Steps", quasi senza tempo (♩ = 18 MM) - malinconico

A.

2  
4

P dolce e leggero, un poco triste

Mib, Solb  
Solb, Mib

A.

poco

Sib  
Mib, Solb  
Mib, Solb  
Lab

A.

pp espressivo, meraviglioso

Lab  
Mib, Solb  
Solb, Mib  
Sib

(-2-) [41]

*poco affrettando* ----- *poco esitando*-----

A. Sib Solb Mib Solb Mib Sib Lab

*Poco Animato (L.v. 56), ma sempre rubato*

A. *pp semplice* Lab Lab

*poco a poco rall.* *molt. allargando*

A. Sib Fa# Lab

*A Tempo (L.v. 48)* *poco incalzando* *sub.rall.*

A. *pp meraviglioso* Mib Solb Solb Mib Sib *molt. f*

*Immateriale (L.v. 40)* *sempre allarg.*

A. Sib, Lab Mib, Solb Solb Mib

*Senza rigore*

A. (L.v.) (L.v.) (L.v.) P [ ] (L.v.)

*Misterioso, molto rubato, sempre l.v.* *(Loco)* *pis de la table* *longa* *n. 25"*

A. (L.v.) (L.v.) (L.v.) (L.v.) *poco r.f.* (L.v.) *Fine* *(n. 6')*

*mp lontano* *perdendosi*

Sib, Fa# Solb, Lab [Ped. acc. b. ~~ped.~~]

6-II-1995



Spieldauer: ~ 5'25"

Lui Virgil Frâncu

# IX.) << MEDIUM $\varphi$ >>

Serban Nichifor  
(1996)

für Flöte Solo

*Estatico, misterioso, molto rubato*

Fl. (i) *pp* *quasi improvvisando* *pp* *poco* (15")

*flatt.* *ord.* *sub. pp* *mf* (15")

*ord.* *pp lontano* *sub. f* *P* *PP* *P* *mf* *P dolce* *mf* (15")

*P* *poco* *P lontano* (10")

*P* *f* *molto* *P* (10")

*pp* *f* *ord. mf* *esitando* *ff* *molto* (10")

*Sub. Allegro capriccioso* (138) *ff* *molto* (5")

*sub. f* *giocoso, poco sarcastico* *ff* (3,5")

*sub. f* *giocoso, poco sarcastico* *ff* (3,5")

*poco a poco precipitando* *ff* (3")

*(J=218) sempre precipitando* *ff* *molto* *ff (longo)* *sub. d=84* (5")

*Sub. Rubato* *ord.* *N.B. +8 usw.* *ff* *molto* *ff (longo)* (15")

(Homogene  
AKKorde)  
*mf* ↔ *fluido, legatissimo*

Fl. (i.)

mp poco

103 10 10 10

7 7 7 7

(v10")

p > pp < mp

fluido

p poco

piu mf

pp ecc. poco

(v5")

mp poco

pp

81

f

ff

possibile

(v10")

(Loco)

mf sensuale

poco f

flatt.

mf molto

ord.

sub. P misterioso

pp con morbidezza

(v10")

3

3

3

(v15")

poco

perdendosi

possibile

(v5")

sub. ff vivo

flatt.

6

ord. (Loco)

p

pp

molto f

mf doloso

(v10")

flatt.

p

mp

p

molto

(v10")

(sempre flatt.)

ord.

p lontano

3

3

(v10")

Molto Espressivo

Instrument

Fl. {

in Flauto

[wM] → ~A → ~M]

mp fluidr

poco

3

3

Stimme

[84 ad lib]

pp

molto

f

molto

pp liscio (-2-)

[44]

poco minaccioso

(sempre  $\downarrow n52$ )

Fl.  $\swarrow$  i.  $\uparrow$

S.  $\uparrow$

[8 $\uparrow$  ad lib.] (8) *pp liscio*

Fl.  $\rightarrow$  i.  $\uparrow$

*mp* *poco a poco animando*

i.  $\uparrow$

$\downarrow n72$  *sempre animando*

$\downarrow n134$

*P* *pp* *P* *molto*

i.  $\uparrow$

*pp sotto voce*

$\downarrow n60$  *poco* *mp* *poco a poco rall.* *molto*

S.  $\uparrow$

[8 $\uparrow$  ad lib.] (8) *Lontano, immateriale*

$\downarrow n40$  *non vibrato*

Fl.  $\swarrow$  i.  $\uparrow$

5 4

*sub. pp doloroso* *perd.* *N* *suono bianco (in Flauto) senza rigore*  $\downarrow n20$   $\downarrow n20$

S.  $\uparrow$

[8 $\uparrow$  ad lib.] (8) *ppp* *perd.* *quasi vento* *[Sch]* *perd.*

$\downarrow n52.5$

### Legenda

- $N$  = Rubato, quasi senza tempo
- $\frac{4}{4} \frac{5}{4}$  = Giusto
- Flatt. = Flatterzunge (Frullato)
- Ord. = Ordinario
- i. = Instrument
- S. = Stimme (in Flauto)
- suono bianco = murmeln in Flöte (quasi Vento)
- [S, Sch] = accelerando (poco a poco)
- $\frac{10}{8} \frac{9}{8} \frac{8}{8} \frac{7}{8} \frac{6}{8} \frac{5}{8}$  = quasi-"aleatorische Griffe" (für homogene Akkorde)
- $\bigcirc$  = entspannter Lippendruck
- $\bullet$  = leicht verstärkter Lippendruck
- N.B. = normaler Blasdruck
- +B. = zunehmender Blasdruck
- $\frac{12}{16} \frac{13}{16} \frac{14}{16} \frac{15}{16} \frac{16}{16}$  = farbliche Umwandlungen eines Klanges
- (- 3 -)
- $\#\#\#\#$  = rallentando (poco a poco)



→ β) "à 2" - Vocale

→ β) "à 2" - Vocale  
 Les Ukraines, Roumans, Juifs  
 Soeben Nicht für (1935)  
**XI.) PATRU SCHITE PENTRU UN LIED NETERMINAT**  
 dans le fragment de version de Minica Dimescu  
 HAIKEL

**Catolici**  
 Ct. (basso continuo) (basso choro)  
 Gr. c. (basso continuo)  
 Ct. (basso continuo)  
 Ct. (basso continuo)  
 Gr. c. (basso continuo)  
 Ct. (basso continuo)  
 Gr. c. (basso continuo)  
 Ct. (basso continuo)  
 Gr. c. (basso continuo)  
 Ct. (basso continuo)  
 Gr. c. (basso continuo)

**VACA**  
 Ct. (basso continuo)  
 Gr. c. (basso continuo)  
 Pf. (basso continuo)  
 Ct. (basso continuo)  
 Pf. (basso continuo)

GIUSTO (Lento) 3. OSTINATO ALLA SPAGNUOLO.

Handwritten musical score for the first system of 'OSTINATO ALLA SPAGNUOLO'. It features ten staves with various instruments and dynamics. The instruments are labeled as Cl. (Clarinete), Gr.c. (Guitarra), and Pf. (Pianoforte). Dynamics include *mf*, *pp*, *ppp*, *f*, and *ff*. The score includes complex rhythmic patterns and melodic lines. Performance instructions such as 'poco a poco assomando', 'poco più impetuosa', and 'poco più spazioso e qualche volta assai impetuosa' are present. The system concludes with a double bar line and a repeat sign.

Ultima Copia  
20

(-3-)

Handwritten musical score for the second system of 'OSTINATO ALLA SPAGNUOLO'. It continues with ten staves for Cl., Gr.c., and Pf. Dynamics include *mf*, *pp*, *ppp*, *f*, and *ff*. The score contains intricate rhythmic and melodic details. Performance instructions include 'poco a poco assomando', 'poco più impetuosa', and 'poco più spazioso e qualche volta assai impetuosa'. The system ends with a double bar line and a repeat sign.

(-4-)

Cl.  
Gr.  
Pf.

Cl.  
Gr.  
Pf.

Cl.  
Gr.  
Pf.

Cl.  
Gr.  
Pf.

(-5-)

Iluzii Comuniste  
20

[49]

Cl.  
Gr.  
Pf.

Cl.  
Gr.  
Pf.

Cl.  
Gr.  
Pf.

Cl.  
Gr.  
Pf.

(-6-)

Handwritten musical score for page 7. The score is written on ten staves, alternating between Cello (Cl.) and Piano (Pf.). The music is dense with notes and rests. A section titled "Sub ALLEGRO" is marked in the middle. There are various performance instructions such as "poco", "p", and "ff". The page number "7" is written at the bottom center.

[50]

Handwritten musical score for page 8. The score is written on ten staves, alternating between Cello (Cl.) and Piano (Pf.). The music is dense with notes and rests. A section titled "Moderato Drammatico" is marked at the top. There are various performance instructions such as "ff", "poco", "p", and "ff". The page number "8" is written at the bottom center.



In Honorem Karol Szymanowski

XII.) TRANDAFIRUL NEGRU / CZARNA RÓŻA

Poetry by Kazimierz Tetmajer / Romanian version by Ion Petrică

Durata:  
~ 5'

Serban Nichifor  
(1986)

MOTTO

MEZZO-SOPRANO (2-2)

*Lento e Rubato* (♩ ~ 44)

[Karol Szymanowski: Mazurka op. 62 n° 2 - measures 83-84]

PIANOFORTE

*pp doloroso*

*pp*

*come eco, poco vibrato poco a poco ritardando*

*poco portamento* *poco portamento*

M

81

*pp immateriale*

l.v.

84

(-2-)

*(sempre ritardando)* ... *poco a poco morendo*

Mezzo-Sopr.

151

*ppp eco* (r.v.)

P.f.

*attacca subito*

### PROKEIMENA

*Subito Dramatico, sempre rubato* (♩ ~ 76) *poco allargando* ---

*ben marcato*

*f sonoro e pesante*

*Imprevisando* (♩ ~ 60)

*f fluido, sempre poco portamento*

*mf eco* (r.v.)

*mf dolce*

*poco a poco allargando* ----- (-3-) ----- *Subito* *molto* *rit.* *mp* ( $\downarrow \sim 56$ )

*poco a poco precipitando* ----- ( $\downarrow \sim 106$ ) ----- *Subito* *Lento, molto rubato* ( $\downarrow \sim 68$ )

[Karol Szymanowski: Mazurka op. 62 no. 2, measures 8-10]

*nostalgico* *poco a poco calando*

*molto* *sub. pp lontano e semplice*

*subito Moderato* ( $\downarrow \sim 86$ )

① *sempre pp ritmico e dolce*

②

(-4-)

Mezzo Sopr.

*poco p molto cantabile, sempre poco portamento*

Pf.

*semprepp ritmica e dolce*

*mf*

*mp ritmico*

( = 5 = )

*poco a poco animando*

⑨ ⑩

*f molto espressivo*

① ②

*mf ritmico*

*(sempre animando)*

① ②

(-6-)

*(sempre animando)*

Mezzo-Sopr. *ff sonoro*

PF. *fritmico e sonoro*

*(sempre animando)* (♩ ~ 144)

*molto*

*molto*

*Ardente* (♩ ~ 144 | ♩ ~ 288) *ff drammatico, quasi Sirena*

*slurando non vibrato*

*ben marcato* *sfz*

(= 7 =)

*(sempre gliss. non vibrato)*

*poco a poco precipitando*

*(sempre precipitando)*

*(sempre glissando non vibrato)*

*molto precipitando, isterico*

*(♩ = 200)*

*(sempre glissando non vibrato)*

*glissando*

*Muta subit*

*Org. 3*

*(ad. 4)*

*attac subit*

*poss.*

# INCANTATION

*Subito Poco e Misterioso* (♩ ~ 44)

*poco a*

**Soprano**  
Text A  
*lumina somnium gignunt zari  
 8-au confundat, straine,  
 Cind am zarit un frandabil,  
 Aproape, finga mine.*  
*p mormorando dolce, quasi incantatio (molto rubato)*

**Mezzo**  
Text B  
*Serce me opalo, a moja mysl  
 tonela gdzieś w lazurze,  
 nagle ujrzałem przy sobie tuż  
 skromniulka, czarna róze.*  
*p mormorando dolce, quasi incantatio (molto rubato)*

**Pf.**  
*sempre legatissimo*  
*sfz molto* *l.v.* *ppp immaterialo* *e semplice, molto tranquillo*  
*sempre ped. l.v.*

**Organo (electronica)**  
*Fl.*  
*4/8* *sempre legatissimo*  
*ppp immaterialo e semplice, molto tranquillo*



(-9-)

*poco animando* ----- *Sempre Tranquillo* (♩ = 84)

Soprano

Text A

Nici frunzele, nici floarea lui  
Nu mi-au trezit uimirea,  
Ci vraja care-o cășpindea  
Mi-a înrobii privirea.

*p mormorando dolce (molto rubato)*

Mezzo

Text B

Wspaniałą krasną jej kwiat i liść  
bynajmniej się nie ptoni,  
a przecież dawny jakiś czar  
przekuwa wzrok mój do niej.

*p mormorando dolce (molto rubato)*

Pf.

*sempre Ped.*

Ossia

Organo (elettronico)

*poco a poco allargando*

o  
c  
e  
l  
a  
r  
p  
o  
s  
i  
e  
z  
z  
o

Text A

*Fu negru trandafir, te rup=  
Te-asez pe inima - adormita...  
Inima mi bate, si-n mina tin  
O floare impietrita.*

*Plec frat si trandafirul iar  
Din piatra se desprinde  
Ma-ntorc, dar mina mea....*

*p marmorando dolce (molto rubato)*      *p marmorando dolce (molto rubato)*

Ossia

Text B

*Czarna różyczko! zerwaj cie,  
na piersi przypnę sennej -  
serce się budzi - cóż to? ma dłoń  
chwyciła za kwiat kamienisty!*

*Odchodzę smutny - w tej chwili znow  
z kamienia kwiat wykwita;  
wracam - i znowu moja dłoń....*

*p marmorando dolce (molto rubato)*      *p marmorando dolce (molto rubato)*

Pf.

Ossia

*(sempre Ped. c.v.)*

Organo  
(electronico)

(-11-)

(sempre allargando)

Soprano  
Text A

O piatră rece prinde.  
*p. mormorando dolce (molto rubato)*

Mezzo  
Text B

za zimny kamień chwyta.  
*p. mormorando dolce (molto rubato)*

Pf.

*poco* *pp*

(sempre Ped. l.v.)

Ossia

Organo (elettronico)

*poco* *pp*

(- 12 -)

*Più presto* (♩ = 54) *poco rubato, sempre allargando.*  
*molto espressivo*  
(Vox)  
Mezzo Soprano  
E poco a poco bocca chiuso → M  
*ppoco* *poco p*  
[ Te De - um lae - di - mus ]

Pf.  
(sempre Ped. l.v.)

Ossia

Org.  
(pp) *Organo non diminuendo* (interrotto sub.)

Saba Nichifor

Bucuresti, 13-23-XII-86

XIII.)

Segnalazione d'Onore, Trento-1993

# AVE MARIA

Serban NICHIFOR  
(1987)

Durata: ca 5'

Adagio (♩ = 54) molto cantabile

- Mancini mele-

poco a poco allargando

Soprano Solo (ossia Tenore Solo)

Organo

S.

Org.

S.

Org.

S.

Org.

© 1993 by "Pro Musica Studium", (- 1 -) [63]  
Roma

(+ Solo)

*f*

S. *f*  
San - ctu Ma - ri - a Ma - ter De - i

Org. *mf*

S. *ff*  
o - ra pro - nis pec - ca - to - ri - bus nunc et in

Org. *f* *mf*

*polo a polo allargando*

S. *p*  
ho - ra mor - tis me - stree.

Org. *mp* *p*

*molto allargando*

S. *mf*  
me - stree. A - A - men

Org. *mp* *p*

Bismarck, 30-VIII-1987







Grave (♩ = 40)

Handwritten musical score for page 5. The score is written on multiple staves. The top staff is the piano accompaniment, and the lower staves are for the vocal line. The tempo is marked "Grave (♩ = 40)". The lyrics are in Latin: "Dei-tye pa-tris, ve-ri-tye filii, ve-ni-ssi in mun-dum, ut sal-tem sa-cra-mentum veritatis in-ter nos, et in-ter pa-tres, et in-ter filios, et in-ter om-ni-um ho-mi-num, et in-ter om-ni-um an-gelo-rum, et in-ter om-ni-um crea-tu-ra, et in-ter om-ni-um san-cto-ru-m spi-ri-tu, et in-ter om-ni-um ho-mi-num, et in-ter om-ni-um an-gelo-rum, et in-ter om-ni-um crea-tu-ra, et in-ter om-ni-um san-cto-ru-m spi-ri-tu." The score includes various musical notations such as notes, rests, and dynamic markings like "p" and "f".

Patetico (♩ = 80)

Handwritten musical score for page 6. The score is written on multiple staves. The top staff is the piano accompaniment, and the lower staves are for the vocal line. The tempo is marked "Patetico (♩ = 80)". The lyrics are in Latin: "Dei-tye pa-tris, ve-ri-tye filii, ve-ni-ssi in mun-dum, ut sal-tem sa-cra-mentum veritatis in-ter nos, et in-ter pa-tres, et in-ter filios, et in-ter om-ni-um ho-mi-num, et in-ter om-ni-um an-gelo-rum, et in-ter om-ni-um crea-tu-ra, et in-ter om-ni-um san-cto-ru-m spi-ri-tu, et in-ter om-ni-um ho-mi-num, et in-ter om-ni-um an-gelo-rum, et in-ter om-ni-um crea-tu-ra, et in-ter om-ni-um san-cto-ru-m spi-ri-tu." The score includes various musical notations such as notes, rests, and dynamic markings like "p" and "f".

[67]



(116) sempre animando

(120) molto precip.

[69]