



Serban Nichifor

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A propos de l'artiste

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

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

A propos de la pièce



Titre: OLD MORMON SONGS - Version pour Violon Seul
[Dédié à Daniel Mihai]

Compositeur: Nichifor, Serban

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Editeur: Nichifor, Serban

Instrumentation: Violon seul

Style: Country - Bluegrass

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

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

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- Commenter cette partition
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Old Mormon Songs for Violin Solo

To DANIEL MIHAI

Serban NICHIFOR

Sempre Quasi Improvisando, in a Country fiddler manner

♩ = 56 *f*

Tittery-Irie-Aye

The first system of music for 'Tittery-Irie-Aye' is written on a single staff in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a tempo marking of a quarter note equal to 56 beats per minute and a dynamic marking of *f*. The melody consists of eighth and sixteenth notes, with some triplets. There are three 'V' markings above the staff, indicating vibrato.

The second system of music continues the melody from the first system. It features similar rhythmic patterns and includes two 'V' markings above the staff.

♩ = 60

The third system of music continues the melody. It includes a tempo marking of a quarter note equal to 60 beats per minute and features several large, sweeping slurs over the notes. There are two 'V' markings above the staff.

♩ = 64 V

The fourth system of music continues the melody. It includes a tempo marking of a quarter note equal to 64 beats per minute and features several large, sweeping slurs. There are two 'V' markings above the staff.

Utah Iron Horse

♩ = 70

The first system of music for 'Utah Iron Horse' is written on a single staff in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a tempo marking of a quarter note equal to 70 beats per minute. The melody is more complex, featuring many beamed sixteenth and thirty-second notes. There are two 'V' markings above the staff.

♩ = 74

The second system of music continues the melody. It includes a tempo marking of a quarter note equal to 74 beats per minute and features many beamed sixteenth and thirty-second notes. There are two 'V' markings above the staff.

♩ = 80 V

The third system of music continues the melody. It includes a tempo marking of a quarter note equal to 80 beats per minute and features many beamed sixteenth and thirty-second notes. There are two 'V' markings above the staff.

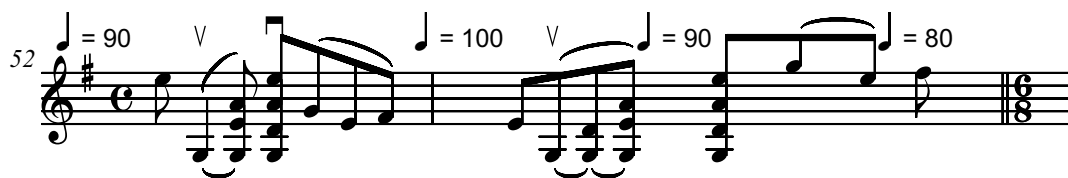
Utah Carroll

43 

46 

49 

Sub.Vivo

52 

54 

59 

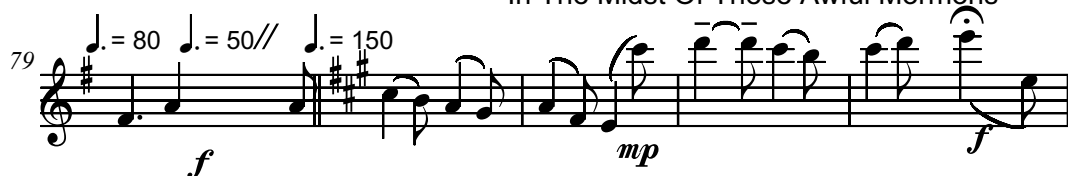
64 

69  *f* *ff*


74  *mp* rall. $\text{♩} = 120$ $\text{♩} = 100$

Sub.Vivo

In The Midst Of These Awful Mormons

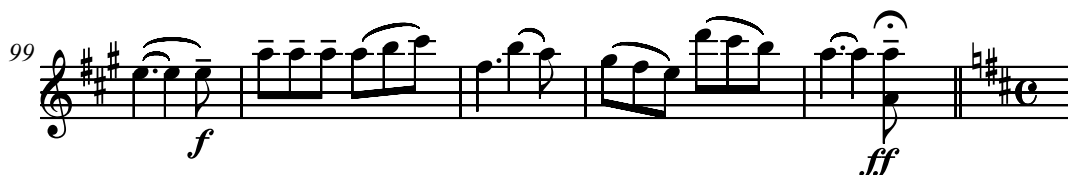
79  $\text{♩} = 80$ $\text{♩} = 50//$ $\text{♩} = 150$ *f* *mp* *f*

84  *mp*

89  *f* *ff*

Did You Ever Hear
Tell Of The Spinder

94 

99  *f* *ff*

This Is The Place

104 $\text{♩} = 160$

Musical notation for measures 104-108. The piece is in 2/4 time with a tempo of 160. The key signature has one sharp (F#). The notation features a series of eighth notes in the upper voice and a bass line with some rests.

109

Musical notation for measures 109-112. The notation continues with eighth notes and includes a *fff* dynamic marking at the end of the system.

113

Musical notation for measures 113-116. The notation continues with eighth notes and includes a double bar line with a repeat sign.

117 $\text{♩} = 80$

Musical notation for measures 117-120. The tempo changes to 80. The notation features a series of eighth notes with a *f* dynamic marking.

Meno Mosso The Boozer

120

Musical notation for measures 120-123. The piece is in 2/4 time. The notation features a series of eighth notes with a *f* dynamic marking.

123

Musical notation for measures 123-126. The notation continues with eighth notes and includes a *f* dynamic marking.

126 $\text{♩} = 86$

Musical notation for measures 126-129. The tempo changes to 86. The notation features a series of eighth notes with a *f* dynamic marking.

129 *rall.* *mf*

132 *a tempo*

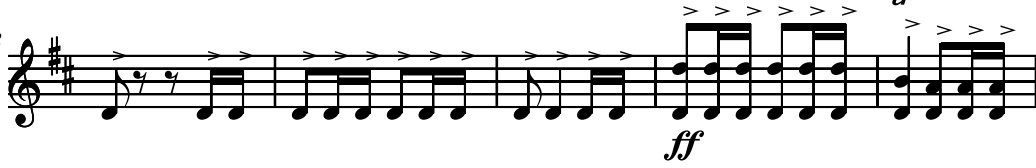
135 *rall.* *Sub. Animato* *Pizz.*

139 *Arco* *f* *Pizz. mf* **The United Order**

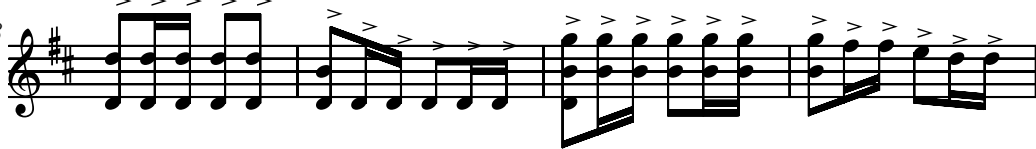
146 *Arco* *f* *Pizz.*

151 *Arco* *Pizz.*

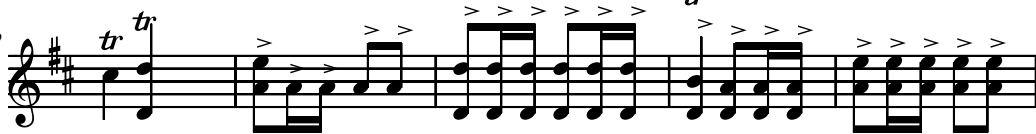
157 *Arco* *f* *Pizz.* **We Are Volunteers
In The Army
Of The Lord** *f*

163  *ff* *tr*

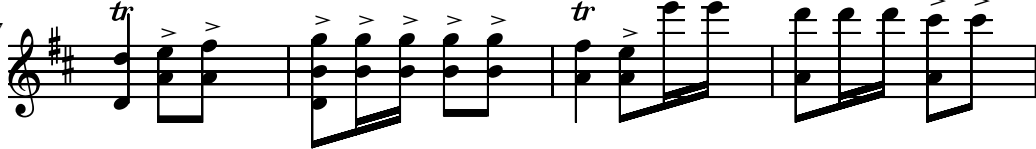
Musical notation for measure 163, featuring a treble clef, a key signature of one sharp (F#), and a common time signature. The measure contains a series of eighth notes with accents, followed by a trill marked *tr* and a dynamic marking of *ff*.

168 

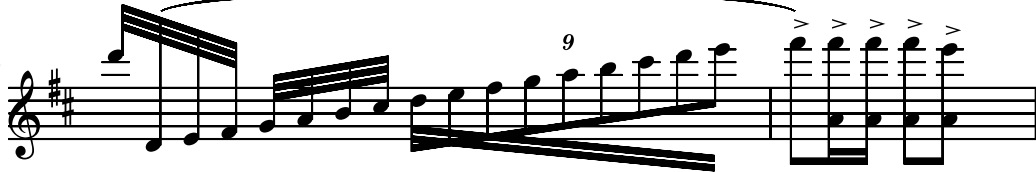
Musical notation for measure 168, featuring a treble clef, a key signature of one sharp (F#), and a common time signature. The measure contains a series of eighth notes with accents, followed by a trill marked *tr*.

172  *tr*

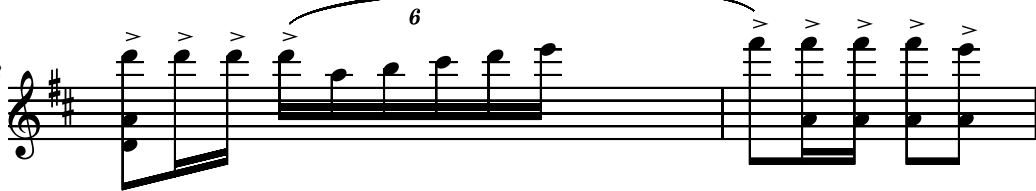
Musical notation for measure 172, featuring a treble clef, a key signature of one sharp (F#), and a common time signature. The measure contains a series of eighth notes with accents, followed by a trill marked *tr*.

177  *tr*

Musical notation for measure 177, featuring a treble clef, a key signature of one sharp (F#), and a common time signature. The measure contains a series of eighth notes with accents, followed by a trill marked *tr*.

181  9

Musical notation for measure 181, featuring a treble clef, a key signature of one sharp (F#), and a common time signature. The measure contains a series of eighth notes with accents, followed by a trill marked *tr* and a dynamic marking of *ff*.

183  6

Musical notation for measure 183, featuring a treble clef, a key signature of one sharp (F#), and a common time signature. The measure contains a series of eighth notes with accents, followed by a trill marked *tr* and a dynamic marking of *ff*.

185  11

Musical notation for measure 185, featuring a treble clef, a key signature of one sharp (F#), and a common time signature. The measure contains a series of eighth notes with accents, followed by a trill marked *tr* and a dynamic marking of *ff*.

188

Musical notation for measures 188-190. Measure 188 contains five eighth notes with accents. Measure 189 features a sixteenth-note triplet with an accent and a slur labeled '6'. Measure 190 has a nine-note slur labeled '9' and five eighth notes with accents.

191

Musical notation for measures 191-194. Measure 191 has five eighth notes with accents. Measure 192 has five eighth notes with accents. Measure 193 features a sixteenth-note triplet with an accent and a slur labeled 'tr'. Measure 194 has five eighth notes with accents.

195

Musical notation for measures 195-197. Measure 195 has five eighth notes with accents. Measure 196 has a quarter rest followed by a quarter note with an accent. Measure 197 features an eleven-note slur labeled '11' and five eighth notes with accents.

Saint George And The Drag-on

198

$\text{♩} = 180$

Musical notation for measures 198-203. Measure 198 has a tempo marking of quarter note = 180. Measures 198-203 consist of eighth notes with accents and slurs.

204

Musical notation for measures 204-209. Measures 204-209 consist of eighth notes with accents and slurs.

210

Musical notation for measures 210-215. Measures 210-215 consist of eighth notes with accents and slurs.

216

Musical notation for measures 216-221. Measures 216-221 consist of eighth notes with accents and slurs.

222



Musical notation for measures 222-228. The key signature is one sharp (F#). The notation includes eighth and sixteenth notes, rests, and dynamic markings such as accents (>) and slurs.

229

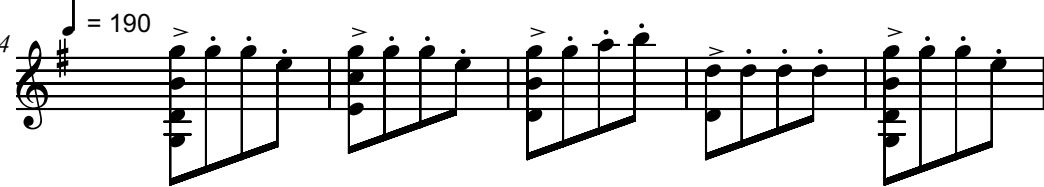


Musical notation for measures 229-233. The key signature is one sharp (F#). The notation includes eighth and sixteenth notes, rests, and dynamic markings such as accents (>) and slurs. A double bar line with repeat dots (//) is present at the end of the line.

On The Road To California

234

$\text{♩} = 190$



Musical notation for measures 234-238. The key signature is one sharp (F#). The tempo marking is $\text{♩} = 190$. The notation features a complex rhythmic pattern with many beamed notes and dynamic markings such as accents (>) and slurs.

239



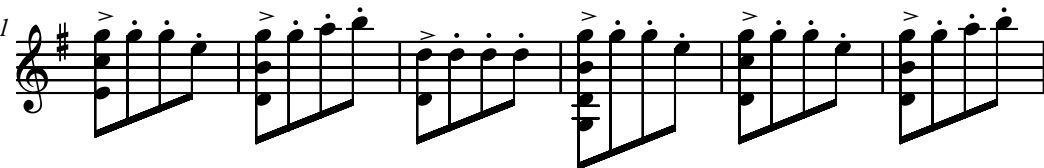
Musical notation for measures 239-244. The key signature is one sharp (F#). The notation continues the complex rhythmic pattern with many beamed notes and dynamic markings such as accents (>) and slurs.

245



Musical notation for measures 245-250. The key signature is one sharp (F#). The notation continues the complex rhythmic pattern with many beamed notes and dynamic markings such as accents (>) and slurs.

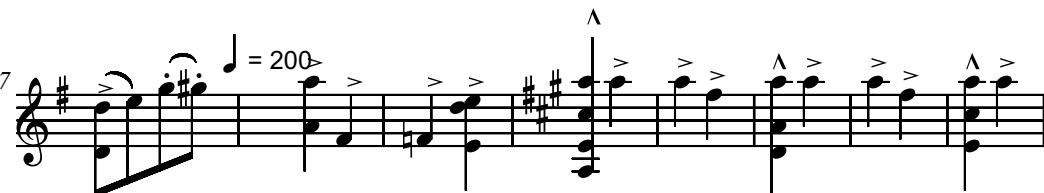
251



Musical notation for measures 251-256. The key signature is one sharp (F#). The notation continues the complex rhythmic pattern with many beamed notes and dynamic markings such as accents (>) and slurs.

257

$\text{♩} = 200$



Musical notation for measures 257-262. The key signature is one sharp (F#). The tempo marking is $\text{♩} = 200$. The notation continues the complex rhythmic pattern with many beamed notes, dynamic markings such as accents (>) and slurs, and a fermata (^) over a note in measure 262.

265

275

$\text{♩} = 210$

281

$\text{♩} = 220$

286

ff

291

$\text{♩} = 120$

Bucharest, 20-V-2004

OLD MORMON SONGS

de Serban Nichifor

Structurata in forma unei mici suite instrumentale, lucrarea se bazeaza pe o serie de linii melodice extrase din folclorul pionierilor nord-americani. Acest fascinant spatiu sonor l-a influentat fundamental pe autor inca din anul 1982 (contactul direct fiind stabilit si gratie si bursei USIA de care a beneficiat) si a fost dezvoltat in mod explicit in Simfoniile Nr.3 si Nr. 4 dedicate extraordinarei spiritualitati americane – opusuri pastrate in arhiva prestigioasei Library of Congress din Washington D.C. -, dar si in alte numeroase lucrari semnate de Serban Nichifor. Ulterior, autorul a analizat in detaliu domeniul in cauza si in teza sa de doctorat reprezentata prin tratatul de muzicologie comparata „Musica Caelestis – anamorfoza Sacrului in arta sunetelor“.

Una dintre ipostazele primordiale ale folclorului pionierilor americani s-a manifestat si prin muzica exploratorilor legendarului Far West, respectiv a comunitatii mormone ce a emigrat la inceputul anului 1846 din localitatea Nauvoo (situata pe malul raului Mississippi), ajungand pe data de 21-VII-1847 la Salt Lake Valley (Utah) sub conducerea lui Brigham Young, intr-un periplu eroic, cu adevarat providential. Muzica acestor „Handcart Pioneers“ – ce pastreaza inca elemente constitutive de natura modala (deseori pentatonica) si ritmica din traditia europeana, in special din cea irlandeza, scotiana si nordica – oglindeste momentele cruciale ale acestui autentic exod neo-biblic, dar si imagini din viata cotidiana a unei comunitati ce a realizat in scurt timp o civilizatie infloritoare. Esential este insa sentimentul de optimism ce emana din muzica pionierilor americani si ce exprima tocmai profunda lor credinta in Dumnezeu, in puterea Creatorului de a-i ajuta pe oameni depasirea oricaror obstacole. Acesta este si sensul cuvintelor magice ce i-au animat pe acesti admirabili pionieri si care s-au transmis pana in zilele noastre minunatului popor american: „Faith in Every Footstep“.

Sursele temelor utilizate sunt:

- 1.) "Hymns of The Church of Jesus Christ of Latter-day Saints" published by The Church of Jesus Christ of Latter-day Saints , Salt Lake City, Utah 1985;
- 2.) "Saints of Sage and Saddle - Folklore among The Mormons" by Austin and Alta Fife - Indiana University Press 1956, reprinted 1966.

Avand un caracter quasi-improvizatoric, lucrarea este conceputa intr-o forma de suite, fiind alcatuita din 12 secvente inlantuite intr-un unic flux sonor caracterizat atat printr-o amplificare progresiva a tensiunilor dinamice si agogice in plan macro-structural, cat si prin reliefaarea unor pregnante contraste expresive la nivelul micro-structural. Este aplicat principiul *anamorfozei sonore* initiat de autor inca din 1976, in cvartetul „Anamorphose“ (Premiul I la

Concursul GAUDEAMUS din Olanda, 1977) și expus în studiul „*Anamorfoza Sonora*“ (revista *Muzica* Nr. 6, Iunie 1985). Etimologia greacă a termenului (*ana* = reconstruind și *morphe* = forma) exprimă esența noțiunii: o subtilă relație stabilită între două sau mai multe structuri aparent disjuncte și bazată pe reorganizarea elementelor constitutive comune ce formează o celulă multiplicabilă în diverse ipostaze. În această lucrare, celula generatoare este reprezentată de un mod pentatonic anhemitonic defectiv (B-D-E-G), ce stă la baza tuturor melodiilor juxtapuse.

La nivel macro-structural lucrarea se arcuriește într-o *forma de mozaic* ilustrată prin fenomenul „însiririi de micro-forme“ analizat pentru prima dată în amplul studiu „*Relația dintre mozaic și formele muzicale*“ elaborat de Liane Alexandra, comunicat de autoare la Simpozionul Internațional de Muzicologie de la Oradea (16-17 martie 2010) și publicat în volumul „*Perspective asupra fenomenului muzical*“ (Editura Universității Emanuel, Oradea, pag. 159-166).

Expuse în general conform configurației lor melo-ritmice originale, temele sunt totodată adaptate planului tonal de ansamblu, într-o evoluție intonațională a structurii catenate „A-B-C-D-E-F-G-H-I-J-K-L“ a celor 12 secvențe în zona tonalităților învecinate scării fundamentale Sol Major / Mi minor:

- A = *Tittery-Irie-Aye* (m. 1-26) – Mi minor;
- B = *Utah Iron Horse* (m. 27-43) – Sol Major;
- C = *Utah Carroll* (m. 44-53) - Mi minor;
- D = *Ye Saints* (m. 54-79) Sol Major;
- E = *In The Midst Of These Awful Mormons* (m. 80-95) – La Major;
- F = *Did You Ever Hear Tell Of The Spinder* (m. 96-103) – La Major;
- G = *This Is The Place* (m. 104-119) – Re Major;
- H = *The Boozer* (m. 120-135) – Sol Major;
- I = *The United Order* (m. 136-161) – Do major;
- J = *We Are Volunteers In The Army Of The God* (m.162-197)-Re Major;
- K = *Saint George And The Dragon* (m. 198-233) – Sol Major;
- L = *On The Road To California* (m.234-294) – Sol Major.

Sectio Aurea (Sectiunea de Aur) este reprezentată de secvența J, ce ilustrează climax-ul discursului sonor atât în plan ritmic/agogic, cât și la nivelurile dinamic și intonațional (tonalitatea Re Major pregătind – ca dominantă – revenirea la tonalitatea inițială Sol Major).