



Serban Nichifor

Roumanie, Bucarest

Symphonie No 14, Canti Mariani (In Memory of my Mother Dr. LIVIA NICHIFOR)

A propos de l'artiste

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

Qualification : PROFESSEUR DOCTEUR EN COMPOSITION ET MUSICOLOGIE

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

Page artiste : https://www.free-scores.com/partitions_gratuites_serbannichifor.htm

A propos de la pièce



Titre : Symphonie No 14, Canti Mariani
[In Memory of my Mother Dr. LIVIA NICHIFOR]

Compositeur : Nichifor, Serban

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Editeur : Nichifor, Serban

Instrumentation : Electro accoustique

Style : Religieux - Eglise

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SERBAN NICHIFOR

(28 IV – 8 IX 2022)

SYMPHONY No.14 ***CANTI MARIANI***

- In Memoriam Matris meae Dr. Livia Nichifor -

Electroacoustic Version

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MARIA MATER

Pioso

Serban Nichifor

♩ = 60

S *mp* Ma - ri - a Ma - ter gra - ti - ae, Dul - cis Pa - rens e - le - men - ti - ae, Tu nos ab hos - te

A *mp*

T *mp* Ma - ri - a Ma - ter gra - ti - ae, Duk - cis Pa - rens e - le - men - ti - ae, Tu nos ab hos - te

B *mp*

Reduction *mp*

S pro - te - ge, Et mor - tis ho - ra sus - ci - pe. Je - sus ti - bi sit glo - ri - a, Qui na - tus es de

A *mp*

T *mp* pro - te - ge, Et mor - tis ho - ra sus - ci - pe. Je - sus ti - bi sit glo - ri - a, Qui na - tus es de

B *mp*

Reduction *mp*

S
Vir-gi ne, Cum Pa - ter et al - mo Spi-ri-tu, In sem-pi - ter - na sae - cu - la Ma la

A
la, A men

T
8
Vir-gi - ne, Cum Pa - ter et al - mo Spi-ri-tu, In sem-pi - ter - na sae - cu - la Ma la, A-men

B

Reduction

1 230 *rall*

12-VII-2022

Detailed description: This is a musical score for a vocal ensemble and piano. It features five staves: Soprano (S), Alto (A), Tenor (T), Bass (B), and a Piano Reduction. The music is in G major (one sharp) and 4/4 time. The lyrics are: "Vir-gi ne, Cum Pa - ter et al - mo Spi-ri-tu, In sem-pi - ter - na sae - cu - la Ma la, A-men". The Soprano part has a first ending bracket and a fermata over the final note. The Alto part has a fermata over the final note. The Tenor part has an octave sign (8) and a fermata over the final note. The Bass part has a fermata over the final note. The Piano Reduction part has a fermata over the final chord. The score includes performance markings such as a first ending bracket, a fermata, and a *rall* (rallentando) marking with a tempo change to 230. The date "12-VII-2022" is written at the bottom right of the score.

AVE MARIA for mixed choir

Pioso

Serban Nichifor

mf $\text{♩} = 50$

S
A
T
B

mf *mf* *mf* *mf*

Solo // Tutti

A - ve Ma - ri - a Glo - ri - a ple - na Do - mi - nus te - cum

A - ve Ma - ri - a Glo - ri - a ple - na Do - mi - nus te - cum

A - ve Ma - ri - a Glo - ri - a ple - na Do - mi - nus te - cum

A - ve Ma - ri - a A - ve Ma - ri - a Glo - ri - a ple - na Do - mi - nus te - cum

Reduction

Solo // Tutti

mf *mf*

Solo

S
A
T
B

be - ne - dic - ta tu in mu - li - e - ri - bus et be - ne - dic - tus ven - tri tu - i Je - - sus

be ne dic ta A A A

be - ne - dic - ta A A

be - ne dic - ta A A

Reduction

Solo

Solo unis

S Gli Altri
Sanc - ta Ma - ri - a Ma - ter De - i o - ra pro no - bis pec - ca - to - ri - bus nunc et in

A
Je - sus Sanc - ta Ma - ri - a Ma - ter De - i O O

T
8
Je - sus, Sanc - ta Ma - ri - a Ma - ter De - i O O

B
Je - sus, Sanc - ta Ma - ri - a Ma - ter De - i O O

Reduction

S
ho - ra mor - tis nos - trae A men 1 2

A
O A - - men men

T
8
O A men men

B
O A men A ve Ma - ri - a men

Reduction

28-VI-2022

Lasting: cca 2:30"

TOTUS TUUS

for Mixed Choir a cappella

Text in Latin by Saint Louis Marie de Montfort (1673-1716)

*"Totus tuus ego sum, et omnia mea tua sunt.
Accipio te in mea omnia.
Praebe mihi cor tuum, Maria."*

Andante moderato, molto cantabile

Serban Nichifor

S $\text{♩} = 70$ *mp* *mf*
 To - tus tu - us e - go sum, et om - ni - a me - a tu - a sunt. To - tus
 A *p* *mf*
 a To - tus
 T *p* *mp* *mf*
 a tu - a sunt, To - tus
 B *mp* *mf*
 a tu - a sunt, To - tus
 Reduction *mp* *mf*

10

S *mf* 3
tu - us e - go sum, om - ni - a me - a tu - a sunt. Ac-ci-pi - o te in

A *mp*
tu - us e - go sum, om - ni - a me - a tu - a sunt. a

T *mp*
8 tu - us e - go sum, om - ni - a me - a tu - a sunt. tu - a

B *mp*
tu - us e - go sum, et om - ni - a me - a tu - a sunt, tu - a

Reduction *mp* 3

18

S 3
me - a om - ni - a, ac-ci-pi - o te in me - a om - ni - a. Prae - be mi - hi cor tu - um, Ma - ri - -

A

T 8

B

Reduction 3

36 *rall.* = 82 = 70 = 60 = 50 = 40>

S
tu - um, Ma ri - a, Ma - ri - a, Ma - ri - - a

A
tu - um, Ma - ri - a, Ma - ri - a, Ma - ri - - a

T
8 tu - um, Ma - ri - a, Ma - ri - a, Ma - ri a

B
tu - um, Ma - ri - a, Ma - ri - a, Ma ri - - a

Reduction

ff *fff* *fff* *fff*

29-IV-2022

ROSA VERNANS

for Mixed Choir a cappella

Allegretto

Serban Nichifor

mp

mp

mp

p Solo *Tutti*

p *mp*

Al - le - lu - ia. Ro - sa ver - nans ca - ri - ta - tis. li - li - um vir - gi - ni - ta - tis, stel - la

Reduction

12

ful - gens, Ma - ri a, vas sanc - ti - ta - tis, o - ra pro no - bis Do - mi - num.

ful - gens, Ma ri a, vas sanc - ti - ta - tis, o - ra pro no bis Do - mi - num.

Solo

ful - gens, Ma - ri a, vas sanc - ti - ta - tis, o - ra pro no - bis Do - mi num. Al le

ful - gens, Ma - ri - a, vas sanc - ti - ta - tism o - ra pro no - bis Do - mi - num.

Reduction

22 *mf*

S Gem - ma lo - cens pu - ri - ta - tis lu - mi - ne di - vi - ni - ta - tis, no - bis ad - sis

A *mf*
Gem - ma lo - cens pu - ri - ta - tis lu - mi - ne di - vi - ni - ta - tis, no - bis ad - sis

T *mf*
lu - ia. *Tutti* Gem - ma lo - cens pu - ri - ta - tis lu - mi - ne di - vi - ni - ta - tis, no - bis ad - sis

B *mf*
Gem - ma lo - cens pu - ri - ta - tis lu - mi - ne di - vi - ni - ta - tis, no - bis ad - sis

Reduction *mf*

33 *f*

S Ma - ri - a, thus sua - vi - ta - tis, o - ra pro no - bis Do - mi - num. *Solo* Cu - jus *Tutti*

A Ma - ri a thus sua - vi - ta - tis, o - ra pro no - bis Do - mi - num. A - li lu - ia. *f* Cu - jus

T *f*
Ma - ri - a, thus sua - vi - ta - tis, o - ra pro no - bis Do - mi num. Cu - jus

B *f*
Ma - ri - a, thus sua - vi - ta - tis, o - ra pro no - bis Do - mi - num. Cu - jus

Reduction *f*

44

S
par - tus sin - gu - la - ris vin - cu - la mor - ta - li - ta - tis, no - bis scin - dit, Ma - ri - a,

A
par - tus sin - gu - la - ris vin - cu - la mor - ta - li - ta - tis, no - bis scin - dit, Ma - ri - a,

T
8
par - tus sin - gu - la - ris vin - cu - la mor - ta - li - ta - tis, no - bis scin - dit, Ma - ri - a,

B
par - tus sin - gu - la - ris vin - cu - la mor - ta - li - ta - tis, no - bis scin - dit, Ma - ri - a,

Reduction

55

ff *rit* ♩ = 80 ♩ = 60 ♩ = 50

S
ff lux li - ber - ta - tis, o - ra pro no - bis Do - mi - num. *fff* Al - le - lu - ia!

A
ff lux li - ber - ta - tis, o - ra pro no - bis Do - mi - num. *fff* Al - le - lu - ia!

T
8
ff lux li - ber - ta - tis, o - ra pro no - bis Do - mi - num. *fff* Al - le - lu - ia!

B
ff lux li - ber - ta - tis, o - ra pro no - bis Do - mi - num. *fff* Al - le - lu - - ia!

Reduction

ff *fff* *fff*

28-VII-2022

SALVE REGINA

for Mixed Choir a cappella

Solenne

Serban Nichifor

f = 120

S
Ma - ri - a!

A
Ma - ri - a!

T
Ma - ri - a!

B
Ma - ri - a, Ma - ri - a,

Reduction

1.Sal - ve Re - gi - na cae - li - um,
2.Tu vi - tae lux, fons gra - ti - ae,
3.Ma - ter mi - se - ri - cor - di - ae,
4.Ad te cla - ma - mus ex - su - les,
5.No - bis post hoc ex - si - li - um,

1.Sal - ve - Re - gi - na cae - li - um,
2.Tu vi - tae lux, fons gra - ti - ae,
3.Ma - ter mi - se - ri - cor - di - ae,
4.Ad te cla - ma - mus ex - su - les,
5.No - bis post hoc ex - si - li - um,

1.Sal - ve Re - gi - na cae - li - um
2.Tu vi - tae lux, fons gra - ti - ae,
3.Ma - ter mi - se - ri - cor - di - ae,
4.Ma - ter cla - ma - mus ex - su - les,
5.No - bis post hoc ex - si - li - um,

1.Sal - ve Re - gi - na cae - li - tum, Sal - ve,
2.Tu vi - tae lux, fons gra - ti - ae, Sal - ve,
3.Ma - ter mi - se - ri - cor - di - ae, Sal - ve,
4.Ma - ter cla - ma - mus ex - su - les, Sal - ve,
5.No - bis post hoc ex - si - li - um, Sal - ve,

S

Tu o - rum spes fi - - de - li - um, O Ma - ri - a, O Ma - ri - a,
 Cau - sa no - strae lae - ti - ti - ae,
 Dul - cis pa - rens cle - men - ti - ae,
 Te nos ro - ga - mus sup - pli - ces,
 Je - sum o - sten - de Fi - li - um,

A

Tu o - rum spes fi - - de - li - um, O Ma - ri - a, O Ma - ri - a,
 Cau - sa no - strae lae - ti - ti - ae,
 Dul - cis - pa - rens cle - men - ti - ae,
 Te nos ro - ga - mus sup - pli - ces,
 Je - sum o - sten - de Fi - li - um,

T

8
 Tu o - rum spes fi - - de - li - um, O Ma - ri - a, O Ma - ri - a,
 Cau - sa no - strae lae - ti - ti - ae,
 Dul - cis - pa - rens cle - men - ti - ae,
 Te nos ro - ga - mus sup - pli - ces,
 Je - sum o - sten - de Fi - li - um,

B

Tu o - rum spes fi - - de - li - um, O - Ma - ri - a, O Ma - ri - a, Ma - ri - a
 Cau - sa no - strae lae - ti - ti - ae,
 Dul - cis - pa - rens cle - men - ti - ae,
 Te nos ro - ga - mus sup - pli - ces,
 Je - sum os - ten - de Fi - li - um,

Reduction

S

O Ma - ri - a, Ma - ri - a! Ex - sul - ta - te Che - ru - bim, Ju - bi - la - te Se - ra - phim,

A

O Ma - ri - a, Ma - ri - a! Ex - sul - ta - te Che - ru - bim, Ju - bi - la - te Se - ra - phim,

T

8 O Ma - ri - a, Ma - ri - a! Ex - sul - ta - te Ju - bi - la - te,

B

O Ma - ri - a, Ma - ri - a! Ex - sul - ta - te Ju - bi - la - te,

Reduction

S
Sal - ve, Sal - ve, Sal - ve Re - gi - na !
na Ma - ri - - a !

A
Sal - ve, Sal - ve, Sal - ve Re - gi - na Ma - ri - a,
na Ma - ri - - a !

T
Sal - ve, Sal - ve, Sal - ve Re - gi - na Ma - ri - a,
na Ma - ri - - a !

B
Sal - ve, Sal - ve, Sal - ve Re - gi - na !
na Ma - ri - - a !

Reduction

1 4 5 *rall* = 100 = 80 = 50
ff *ff* *ff*

29-VII-2022

!Nichifor_O_Sanctissima

O SANCTISSIMA

for Soprano (or Tenor) and Piano (or Organ)

Molto Cantabile

Serban Nichifor

$\text{♩} = 104$ *mf*

1. O san - ctis - si - ma
 2. Tu so - la - ti - um
 3. Ec - ce de - bi - les
 4. Vir - go, res - pi - ce,
 5. Tu - a gau - di - a

7

O pi - is - si - ma Dul - cis Vir - go Ma - ri - a, Ma - ter a -
 Et re - fu - gi - um Vir - go Ma - ter Ma - ri - a! Quid - quid op -
 Per - quam fle - bi - les Sal - va nos, o Ma - ri - a! Tol - le lan -
 Ma - ter, as - pi - ce, Au - di nos, o Ma - ri - a! Tu me - di -
 Et sus - pi - ri - a Ju - vent nos, o Ma - ria - a! In te spe -

14

- ma - ta In - te - me - ra - ta O - ra, o-ra pro no - bis,
 - ta - mus Per te spe - ra - mus; O - ra, o-ra pro no - bis,
 - guo - es, Sa - na do - lo - res O - ra, o-ra pro no - bis,
 - ci - nam Por - tas di - vi - nam O - ra, o-ra pro no - bis,
 - ra - mus, Ad te cla - ma - mus, O - ra, o-ra pro no - bis,

21

O - ra, o-ra pro no bis.
 O - ra, o-ra pro no bis.
 O - ra, o-ra pro no - bis.
 O - ra, o-ra pro no - bis.
 O - ra, o - ra pro no - - bis.

1-4 5 *rall* ♩ = 86 ♩ = 70 ♩ = 40
f *ff*

3-VIII-2022

SANCTORUM AGMINA
for Soprano (or Tenor) and Piano (or Organ)
- In Memoriam Simona Sandulescu + 6-VIII-2022 -

Pioso

Serban Nichifor

$\text{♩} = 60$

mf

San - cto - rum ag - mi - na, Ex - cel - sis Do - mi - na, Ma -

- ri - a, Sal - ve, Ma - ri - a Dul - ce - do cor - di - um, Spes

10

sup - pli - can - ti - um Ma - ri - a, Ma ri - a Sal - ve, Ma -

12

- ri - a, Ma - ri - a! In val - le - fle - bi - les, Fre - quen - ter ex - su - les,

14

Heu na - ti E - vae! Ad te cla - ma - vi - mus Et sus - pi - ra - vi - mus Ma - ri - a,

16

Sal - ve Ma - ri - a

18

Fac no - stra cor - po - ra, Men - tes et pec - to - ra,

19

Sint pu - ra, Ma - ter! Et ro - ga Fi - li - um

20

Ut nos post o - bi - tum Ag - nos - cat,

21

a - gnos - cat Pa - - - ter. Ut

3

23

in - ter ag - mi - na San - cto - rum car - mi - na De - o ca - na - -

26

- mus. Ti - bi - que de - bi - tas Per cun - cta gra - ti - as

29

Sae - cla, Sae - cla red da - mus.

31

A

mf

4

34

Musical score for measures 34-36. The score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). The melodic line features a series of eighth notes with a descending contour, grouped by a long slur. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

37

$\text{♩} = 50$ calando $\text{♩} = 40$ $\text{♩} = 30$

Musical score for measures 37-39. The score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). The melodic line has a long slur over the first two measures. The piano accompaniment includes dynamic markings: *mf* in the first measure, *mp* in the second, and *p* in the third. The tempo markings above the staff indicate a decrease in tempo: $\text{♩} = 50$ calando, $\text{♩} = 40$, and $\text{♩} = 30$. A double bar line is present at the end of measure 39.

mf *mp* *p*

mf *mp* 6-VIII-2022

AVE, MARIS STELLA

Maestoso

Serban Nichifor

S/A

T/B

Organ

ff

ff

Ped

$\text{♩} = 76$

S/A

T/B

Organ

f

f

f

1. A - ve ma - ris stel - la, De - i Ma - ter al - ma, At - que sem - per
 2. Su - mens il - lud A - ve Ga - bri - e - lis o - re, Fun - da nos in
 3. Sol - ve vin - cla re - is, Pro - fer lu - men cae - cis, Ma - la no - stra
 4. Mon - stra te es - se ma - trem: Su - mat per - te pre - ces, Qui pro no - bis
 5. Vir - go sin - gu - la - ris, In - ter o - mnes mi - tis, Nos - cul - pis so -
 6. Vi - tam pre - stara pu - ram, I - ter pa - ra tu - tum, Ut vi - den - tes
 7. Sit laus De - o Pa - tri, Sum - mo Chri - sto de - cus, Spi - ri - tu - i

S/A

Vir - go, Fe - lix cae - li por - ta.
 pa - ce, Mu - tans He - vae no - men.
 pel - le, Bo - ca cun - cta po - sce.
 na - tus, Tu - lit - es - se tu - us.
 - lu - tos, Mi - tes fac - et ca - stos.
 Je - sum, Sem - per col - lae - te - mur.
 San - cto, Tri - bus ho - nor u - nus.

T/B

Organ

rall = 50 = 40

7-VIII-2022

AVE, MATER GRATIAE

Maestoso

Serban Nichifor

S/A

T/B

Organ

mf

1. A - ve, Ma - ter gra - ti - ae, A - ve, Vir - go vir - gi - num,
 3. A - ve, Ma - ter gra - ti - ae, Con - so - la - trix in - cly - ta
 5. A - ve Ma - ter gra - ti - ae, O lux be a tis - si - ma,

S/A

T/B

Organ

7

Spes sa - lu - tis ho - mi - num, Ma - ter al - ma gra - ti - ae. 2. A - ve, Ma - ter gra - ti - ae,
 O - pem fer, et vi - si - ta Cer - tan - tes in a - ci - e. 4. A - ve, Ma - ter gra - ti - ae,
 E - sto no - bis lu - ci - da Ful gens so - le glo - ri - ae. 6. A - ve, Ma - ter gra - ti - ae,

13

S/A

A - ve si - dus ru - ti - lum, Laus et de - cus or - di - num Coe - ke - stis mi - li - ti - ae.
 Pec - ca - to - rum vin - cu - la Sol - ve, pre - ce se - du - la Prae - sen - tis fa - mi - li - ae.
 Tu be - nig - na di - ce ris: Mi - se - re - re

T/B

Organ

19

S/A

mi - se - re - ris Vir - go Ma - ter gra - ti - ae.

T/B

Organ

10-VIII-2022

CONCORDI LAETITIA

Pioso

Serban Nichifor

S(T) $\text{♩} = 60$

mf

1. Con - cor - di lae - ti - ti - a, Pro - pul - sa mae - sti - ti - a,
 2. Quae fe - li - ci gau - di - o, Re - sur - gen - te Do - mi - no,

Org

mf

S(T)

Ma - ri - ae prae - co - ni - a Re - co - lat Ec - cle - si - a: Vir - go Ma - ri - a!
 Flo - ru - it ut li - li - um, Vi - vum cer - nens Fi - li - um: Vir - go Ma - ri - a!

Org

S(T)

3. Quam con - cen - tu pa - ri - li
 4. O Re - gi - na vir - gi - num,

Org

f

10

S(T)

Cho - ri lau - dant cae - li - ci, Et nos cum cae - le - sti - bus No - vum me - los pan - gi - mus:
 Vo - tis fa - ve sup - pli - cum, Et post mor - tis sta - di - um, Vi - tae con - fer prae - mi - um:

Org

13

S(T)

Vir - go Ma - ri - a!
 Vir - go Ma - ri - a!

ff

Glo - ri - o - sa Tri - ni - tas, In - di - vi - sa U - ni - tas,

Org

ff

17

S(T)

Ob Ma - ri - ae me - ri - ta, Nos sal - ve per sae - cu - la: Vir - go Ma - ri - a!

Org

fff

12-VIII-2022

O GLORIOSA VIRGINUM
for Sopran (or Tenor) and Organ (or Piano)

Cantabile

Serban Nichifor

f = 70

5 *f*

1. O glo - ri - o - sas Vir - gi - num, Su - bli - mis in - ter si - de - ra,
3. Tu re - gis al - ti ja - nu - a, Et au - la lu - cis ful - gi - da:

mf

9

Qui te vre - a - vit, par - vu - lum La - cten - te nu - tris u - be - re.
Vi - tam da - tam per Vir - gi - nem, Gen - tes red - em - ptae plau - di - te.

13

2. Quos He - va tri - stis ab - stu - lit, Tu red - dis al - mo ger - mi - ne:
4. Je - su ti - bi sit glo - ri - a, Qui na - tus es - de Vir - gi - ne,

17

In - trent ut a - stra fle - bi - les Cae - li re - clu - dis car - di - nes.
Cum Pa - tre et al - mo Spi - ri - tu

21

rall

In sem - piter - na sae cu - la. A - - men.

f

f

13-VIII-22

OMNI DIE DIC MARIAE
for Soprano (or Tenor) and Organ (or Piano)

Serban Nichifor
15-VIII-2022,
Feast of Saint Mary

Maestoso

SOLO

$\text{♩} = 90$

mf

1. O - mni di - e dic Ma - ri - ae
2. Ip - sam co - le, ut de mo - le

f *mf* *f* *mf*

5

Me - a lau - des a - ni - ma: E - jus fe - sta, e - jus - ge - sta
Cri - mi - num te li - o - be ret, Hanc ap - pel - la, ne pro - cel - la

mf *f* *mf* *f*

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CORO

9

Co - le de - vo - tis - si - ma. Con - tem - pla - re et mi - ra - re
 Vi - ti - o - rum su - pe - ret. Haec per - so - na no - bis do - na

f

13

E - jus cel - si - tu - di - nem: Dic fe - li - cem ge - ni - tri - cem,
 Con - tu - lit coe - les - ti - a; Haec re - gi - na nos di - vi - na

17

1 Dic be - a - tam Vir - gi - nem. 2 *rall* Il - lus - tra - vit gra - ti - a!
 = 80 = 60 = 30

ff

O SANCTISSIMA

for Soprano (or Tenor) and Organ (or Piano)

Maestoso

Serban Nichifor

$\text{♩} = 80$ *f*

1. O San - ctis - si - ma
3. Ec - ce de - bi - les

6

O pi - is - si - ma, Dol - cis Vir - go Ma - ri - a!
Per - quam fle - bi - les Sal - va nos o Ma - ri - a!

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9

Ma - ter a - ma - ta, In - te - me - ra - ta, O - ra, o - ra pro no - bis.
Tol - le lan - guo - res, Sa - na do - lo - res, O - ra, o - ra pro no - bis.

13

2. Tu so - la - ti - um Et re - fu - gi - um Vir - go Ma - ter Ma - ri - a!
4. Vir - go, res - pi - ce, Ma - ter as - pi - ce, Au - di nos o Ma - ri - a!

17

Quid - quid op - ta - mus Per te spe - ra - mus; O - ra, o - ra pro no - bis.
Tu me - di - ci - nam Por - tas di - vi - nam O - ra, o - ra pro no - bis.

21 *ff*

5. Tu - a gau - di - a

26

Et sus - pi - ri - a Ju - vent nos, o Ma - ri - a ! In te spe - ra - mus,

30 *rall*

Ad te cla - ma - mus, O - ra, o - ra pro no - bis.

$\text{♩} = 74$ $\text{♩} = 70$ $\text{♩} = 66$ $\text{♩} = 60$ $\text{♩} = 30$

3-IX-2022

JESSE VIRGA

Soprano (or Tenor) and Piano (or Organ)

Molto Cantabile

Serban Nichifor

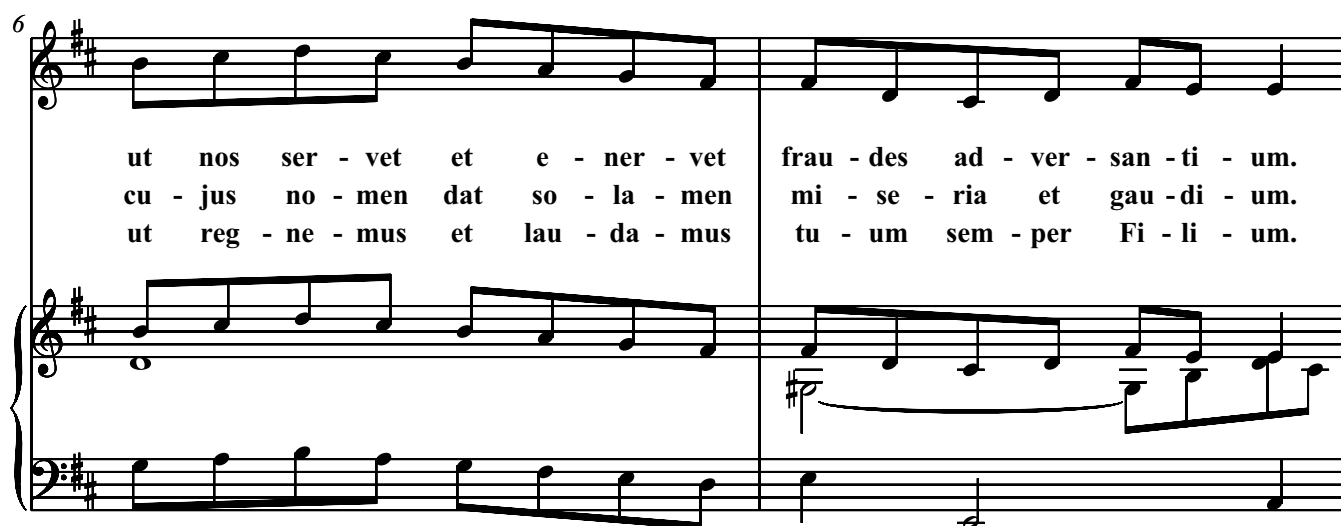
$\text{♩} = 88$

The score is in 4/4 time with a key signature of two sharps (D major). The tempo is marked 'Molto Cantabile' with a metronome marking of 88. The piano part begins with a forte (*f*) dynamic. The vocal part enters in the second measure. The lyrics are:

1. Jes - se Vir - ga tu - um ro - ga. be - ne - di - ctum Fi - li - um,
3. O Ma - ri - a, pre - ce pi - a no - bis fer au - xi - li - um,
5. Ma - ter bo - na, no - bis do - na tu - um pa - tro - ci - ni - um

The piano accompaniment features a flowing eighth-note melody in the right hand and a steady bass line in the left hand. The vocal line is a simple, melodic line that follows the piano's melody.

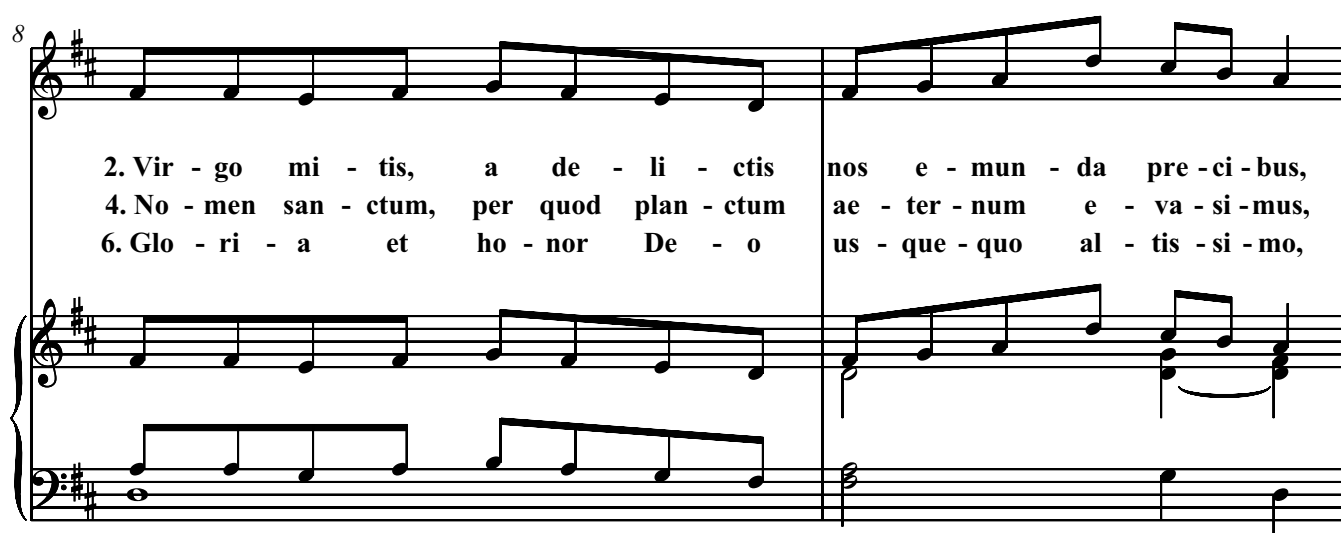
6



ut nos ser - vet et e - ner - vet
cu - jus no - men dat so - la - men
ut reg - ne - mus et lau - da - mus

frau - des ad - ver - san - ti - um.
mi - se - ria et gau - di - um.
tu - um sem - per Fi - li - um.

8



2. Vir - go mi - tis, a de - li - ctis
4. No - men san - ctum, per quod plan - ctum
6. Glo - ri - a et ho - nor De - o

nos e - mun - da pre - ci - bus,
ae - ter - num e - va - si - mus,
us - que - quo al - tis - si - mo,

10



ut pur - ga - ti si - mus a - pti
no - men bo - num, per quod do - num
cu - i laus est et po - tes - tas

1,2

jun - gi cae - li ci - vi - bus. Sal - ve, Re - gi - na;
sa - lu - tis ac - ce - pi - mus. Sal - ve, Re - gi - na;

13

spes no - stra, sal - - ve.
spes no - stra, sal - - ve.

per ae - ter - na sae - cu -

f

f

17

- la. Sal - ve Re - gi - na spesmo - stra sal - - - ve!

ff

ff

f

1-IX-2022

LITANIAE LAURETANAE:
LITANIAE BEATAE MARIAE VIRGINIS
- In Memoriam Matris meae Dr. Livia Nichifor -

for High Voice and Organ (or Tape)

Contemplativo, dolce e scorrevole,
poco rubato

Serban Nichifor

$\text{♩} = 60$ *mf*

Ky - ri - e e - le - i - son.

mp

mp

mp

7

Chri - ste e - le - i - son Ky - ri - e e - le - i - son. Chri - ste au -

12

- - di nos. Chri - ste ex - au - di - nos. Pa - ter decae - lis De - us,

3

16

mi - se - re - re no - bis. Fi - li Rædem - ptor mum - di De - us,

3

3

18

mi - se - re - re no - bis Spi - ri - tus San - cte De - us,

3

20 3

mi - se - re - re no - bis. San - cta Tri - ni - tas u - nus - De - us

22

mi - se - re - re no - bis. San - cta Ma

26

- ri - a, o - ra pro no - bis. San - cta De - i

simile

poco a poco animando

30 $\text{♩} = 64$

Ge - ni - trix, o - ra pro no - bis. San - cta Vir - go

34 $\text{♩} = 66$ $\text{♩} = 70$

vir - gi - num, o - ra pro no - bis. Ma - ter

38 $\text{♩} = 74$

Chri - sti, o - ra pro no - bis. Ma - ter Ec - cle - si - ae,

43 $\text{♩} = 80$

o - ra pro no - bis. Ma - ter mi - se - ri - cor - di - ae,

mf

47 $\text{♩} = 84$

o - ra pro no - bis. Ma - ter di - vi - nae gra - ti - ae,

51 $\text{♩} = 90$

o - ra pro no - bis. Ma - ter Spei, o - ra pro

56 $\text{♩} = 94$

no - bis. Ma - ter pu - ris - si - ma, o - ra pro

60 $\text{♩} = 96$

no - bis. Ma - ter ca - stis - si - ma, o - ra pro

64

no - bis. Ma - ter in - vi - o - la - ta o - ra pro

Animato

68 $\text{♩} = 100$

no - bis.

f

mf

mf

73

f

Ma - ter in - te - me - ra ta, o - ra pro no - bis.

77

Ma - ter a - ma - bi - lis, o - ra pro no - bis.

81

Ma - ter ad - m - ra - bi - lis, o - ra pro no - bis.

This system contains measures 81 through 84. It features a vocal line in the upper staff and piano accompaniment in the lower staves. The lyrics are: "Ma - ter ad - m - ra - bi - lis, o - ra pro no - bis." The piano accompaniment includes a bass line and a right-hand accompaniment line.

85

Ma - ter bo - ni con - si - li - i, o - ra pro no - bis.

This system contains measures 85 through 88. It features a vocal line in the upper staff and piano accompaniment in the lower staves. The lyrics are: "Ma - ter bo - ni con - si - li - i, o - ra pro no - bis." The piano accompaniment includes a bass line and a right-hand accompaniment line.

89

mp Ma - ter Cre - a - to - ris, o - ra pro no - bis.

mp

This system contains measures 89 through 92. It features a vocal line in the upper staff and piano accompaniment in the lower staves. The lyrics are: "Ma - ter Cre - a - to - ris, o - ra pro no - bis." The piano accompaniment includes a bass line and a right-hand accompaniment line. The dynamic marking *mp* is present at the beginning of the system.

poco a poco crescendo

93

Ma - ter Sal - va - to - ris, o - ra pro no - bis.

97

Vir - go pru - den - tis - si - ma, o - ra pro no - bis.

101

Vir - go ve - ne - ran - da, o - ra pro no - bis.

105

Musical score for measures 105-108. The score is in G major (one sharp) and 4/4 time. It features a vocal line and piano accompaniment. The piano part has a strong bass line with chords and moving lines in the right hand. Dynamics include *f* (forte) and *v* (accents).

109

Musical score for measures 109-112. The score continues from the previous system. The vocal line has a melodic line with some rests. The piano accompaniment continues with a consistent bass line and harmonic support.

113

Musical score for measures 113-116. This system includes vocal lyrics. The lyrics are "Vir - go pre - di - can - da, o - ra pro no - bis." The piano accompaniment provides a steady harmonic and rhythmic foundation.

117

Vir - go po - tens, o - ra pro no - bis.

This system contains measures 117 through 120. The vocal line (top staff) has lyrics: "Vir - go po - tens, o - ra pro no - bis." The piano accompaniment consists of a right-hand part (middle staff) and a left-hand part (bottom two staves). The key signature has one sharp (F#) and the time signature is 4/4. The music is in a simple, homophonic style.

121

Vir - go cle - mens, o - ra pro no - bis.

This system contains measures 121 through 124. The vocal line (top staff) has lyrics: "Vir - go cle - mens, o - ra pro no - bis." The piano accompaniment consists of a right-hand part (middle staff) and a left-hand part (bottom two staves). The key signature has one sharp (F#) and the time signature is 4/4. The music is in a simple, homophonic style.

125

Vir - go fi - de - lis, o - ra pro no - bis

This system contains measures 125 through 128. The vocal line (top staff) has lyrics: "Vir - go fi - de - lis, o - ra pro no - bis". The piano accompaniment consists of a right-hand part (middle staff) and a left-hand part (bottom two staves). The key signature has one sharp (F#) and the time signature is 4/4. The music is in a simple, homophonic style.

129

Spe - cu - lum jus - ti - ti - ae, o - ra pro no - bis

133

Se - des sa - pi - en - ti - ae, o - ra pro no - bis.

137

Cau - sa no - strae lae - ti - ti - ae, o - ra pro no - bis

141

Vas spi - ri - tu - a - le, o - ra pro no - bis

145

ff

149

154

mf

Va ho - no - ra - bi - le,

mp

mp

mp

159

3

o - ra pro no - bis. Vas in - si - gne - de - vo - ti o - nis,

163

o - ra pro no - bis. Ro - sa my - sti - ca, o - ra pro

168

no - bis. Tur - ris Da - vi - di - ca, o - ra pro no - bis.

173

Tur - ris e - bur - ne - a, o - ra pro no - bis Do - mus

mf

178

au - re - a, o - ra pro no - bis Foe - de - ris

182

ar - ca, o - ra pro no - bis Ja - nu - a cae - li,

187

o - ra pro no - bis Stel - la ma - tu ti - na,

191

o - ra pro no - bis Sa - lus in - fir - mo - rum,

195

o - ra pro no - bis Re - fu - gium pec - ca - to - rum,

ff

199

o - ra pro no - bis

f

mf

f

203

So - la - ci - um mi - gran - ti - um,

mf

207

o - ra pro no - bis. Con - so - la - trix af - fli - cto - rum,

211

o - ra pro no - bis. Au - xi - li - um Chri - sti - a - no - rum,

215

o - ra pro no - bis Re - gi - na An - ge - lo - rum,

219

o - ra pro no - bis Re - gi - na Pa - tr - ar - cha - rum,

223

o - ra pro no - bis Re - gi - na Pro - phe - ta - rum,

227

o - ra pro no - bis Re - gi - na A - po - sto - lo - rum,

231

o - ra pro no - bis Re - gi - na Mar - ty - rum,

This system contains measures 231 through 234. It features a vocal line with lyrics, a piano accompaniment with chords and arpeggiated figures, and a bass line with a steady eighth-note pattern. The key signature has one flat, and the time signature is 4/4.

235

o - ra pro no - bis

ff

This system contains measures 235 through 238. The vocal line continues with the lyrics. The piano accompaniment becomes more active, featuring a prominent arpeggiated figure in the right hand and a more complex bass line. A forte (*ff*) dynamic marking is present. The system concludes with a fermata over the final measure.

239

This system contains measures 239 through 242. It features a vocal line with a melodic line and a piano accompaniment with a complex, arpeggiated texture. The bass line continues with a steady eighth-note pattern. The system concludes with a fermata over the final measure.

243 *f*

Re - gi - na Con - fes - so - rum,

247

o - ra pro no - bis. Re - gi - na Vir - gi - num,

251 *3*

o - ra pro no - bis. Re - gi - na San - cto - rumm - ni - um,

255

o - ra pro no - bis. Re - gi - na si - ne la - be

258

o - ri - gi - na - li con ce - pta, o - ra pro no - bis.

261

Re - gi - na sa - cri - tis - si - mi Ro - sa - ri - i, o - ra pro

264

no - bis. Re - gi - na fa - mi - li - ae, o - ra pro

Musical score for measures 264-267. The vocal line (treble clef) contains the lyrics: "no - bis. Re - gi - na fa - mi - li - ae, o - ra pro". The piano accompaniment consists of a right-hand part (treble clef) and a left-hand part (bass clef). The key signature has one flat (B-flat) and the time signature is 3/4. The music features a steady eighth-note accompaniment in the left hand and chords in the right hand.

268

no - bis. Re - gi - na pa - cis, o - ra pro no - bis.

Musical score for measures 268-272. The vocal line (treble clef) contains the lyrics: "no - bis. Re - gi - na pa - cis, o - ra pro no - bis.". The piano accompaniment continues with the same eighth-note accompaniment in the left hand and chords in the right hand.

molto precipitando
= 116

273

Re - gi - na pa - cis, o - ra pro no - bis.

Musical score for measures 273-276. The vocal line (treble clef) contains the lyrics: "Re - gi - na pa - cis, o - ra pro no - bis.". The piano accompaniment features a more active right-hand part in the final measure, marked with a forte (*ff*) dynamic and an accent (>). The left hand continues with the eighth-note accompaniment.

278 $\text{♩} = 124$ $\text{♩} = 128$

Musical score for measures 278-281. The score is in G major (one sharp) and 4/4 time. It features a vocal line and piano accompaniment. The tempo changes from 124 to 128. The piano part includes chords with accents and a bass line with eighth notes.

282 $\text{♩} = 132$

Musical score for measures 282-284. The score is in G major (one sharp) and 4/4 time. It features a vocal line and piano accompaniment. The tempo is 132. The piano part includes chords with accents and a bass line with eighth notes.

285 $\text{♩} = 60$ Sub. Tempo I *mp* [Agnus Dei] semplice

A - gnus De - i, qui tol - lis pec - ca - ta

Musical score for measures 285-288. The score is in G major (one sharp) and 4/4 time. It features a vocal line and piano accompaniment. The tempo is 60. The piano part includes chords with accents and a bass line with eighth notes. Dynamics include *fff*, *mp*, and *f*.

291

mun - di, par - ce no - bis Do - mi - ne. A - gnus

298

De - i, qui tol - lis pec - ca - ta mun - di, ex au -

304

- di nos Do - mi - ne. A - gnus De - i, qui tol - lis

310

pec - ca - ta mun - di, mi - se - re - re no - bis.

poco a poco calando

317

$\text{♩} = 56$ $\text{♩} = 52$ $\text{♩} = 48$ $\text{♩} = 44$ $\text{♩} = 40$

p

p

7-IX-2022

LITANIAE LAURETANAE:
LITANIAE BEATAE MARIAE VIRGINIS
- In Memoriam Matris meae Dr. Livia Nichifor -

for High Voice and Piano

Contemplativo, dolce e scorrevole,
poco rubato

Serban Nichifor

$\text{♩} = 60$ *mf*

Ky - ri - e e - le - i - son.

7 Chri - ste e - le - i - son Ky - ri - e e - le - i - son. Chri - ste au -

12 - di nos. Chri - ste ex - au - di - nos. Pa - ter decae - lis De - us,

mp *mp* *mp*

16

mi - se - re - re no - bis. Fi - li Rædem - ptor mum - di De - us,

18

mi - se - re - re no - bis Spi - ri - tus San - cte De - us,

20

mi - se - re - re no - bis. San - cta Tri - ni - tas u - nus - De - us

22

mi - se - re - re no - - bis. San - cta Ma

26

- ri - a, o - ra pro no - bis. San - cta De - i

simile

poco a poco animando

30

Ge - ni - trix, o - ra pro no - bis. San - cta Vir - go

♩ = 64

34 $\text{♩} = 66$ $\text{♩} = 70$

vir - gi - num, o - ra pro no - bis. Ma - ter

38 $\text{♩} = 74$

Chri - sti, o - ra pro no - bis. Ma - ter Ec - cle - si - ae,

43 $\text{♩} = 80$

o - ra pro no - bis. Ma - ter mi - se - ri - cor - di - ae,

mf

47 $\text{♩} = 84$

o - ra pro no - bis. Ma - ter di - vi - nae gra - ti - ae,

51 $\text{♩} = 90$

o - ra pro no - bis. Ma - ter Spei, o - ra pro

56 $\text{♩} = 94$

no - bis. Ma - ter pu ris - si - ma, o - ra pro

60 $\text{♩} = 96$

no - bis. Ma - ter ca - stis - si - ma, o - ra pro

64

no - bis. Ma - ter in - vi - o - la - ta o - ra pro

68 $\text{♩} = 100$ *Animato*

no - bis.

f

mf

73

f
Ma - ter in - te - me - ra ta, o - ra pro no - bis.

This system contains measures 73 through 76. The vocal line begins with a forte (*f*) dynamic. The lyrics are: "Ma - ter in - te - me - ra ta, o - ra pro no - bis." The piano accompaniment features a steady eighth-note bass line in the left hand and block chords in the right hand.

77

Ma - ter a - ma - bi - lis, o - ra pro no - bis.

This system contains measures 77 through 80. The lyrics are: "Ma - ter a - ma - bi - lis, o - ra pro no - bis." The piano accompaniment continues with the same eighth-note bass line and block chords.

81

Ma - ter ad - m - ra - bi - lis, o - ra pro no - bis.

This system contains measures 81 through 84. The lyrics are: "Ma - ter ad - m - ra - bi - lis, o - ra pro no - bis." The piano accompaniment continues with the same eighth-note bass line and block chords.

85

Ma - ter bo - ni con - si-li-i, o - ra pro no - bis.

poco a poco crescendo

89

mp Ma - ter Cre-a - to - ris, o - ra pro no - bis. Ma - ter Sal - va

mp

p

94

- to - ris, o - ra pro no - bis. Vir - go pru - den

mf

98

- tis - si - ma, o - ra pro no - bis. Vir - go ve - ne

f

mf

102

- ran - da, o - ra pro no - bis.

f

106

111

Vir - go pre - di - can - da,

115

o - ra pro no - bis. Vir - go po - tens,

119

o - ra pro no - bis. Vir - go cle - mens,

123

o - ra pro no - bis. Vir - go fi - de - lis,

This system contains measures 123 through 126. The vocal line begins with a half note 'o' on a G4, followed by a quarter note 'ra' on an A4, a quarter note 'pro' on a B4, and a quarter rest. The piano accompaniment features a steady eighth-note bass line in the left hand and a chordal accompaniment in the right hand.

127

o - ra pro no - bis Spe - cu - lum jus - ti - ti - ae,

This system contains measures 127 through 130. The vocal line starts with a half note 'o' on a G4, followed by a quarter note 'ra' on an A4, a quarter note 'pro' on a B4, and a quarter rest. The piano accompaniment continues with the same rhythmic pattern as the previous system.

131

o - ra pro no - bis Se - des sa - pi - en - ti - ae,

This system contains measures 131 through 134. The vocal line begins with a half note 'o' on a G4, followed by a quarter note 'ra' on an A4, a quarter note 'pro' on a B4, and a quarter rest. The piano accompaniment maintains the established accompaniment style.

135

o - ra pro no - bis. Cau - sa no - strae lae - ti - ti - ae,

139

o - ra pro no - bis Vas spi - ri - tu - a - le,

143

o - ra pro no - bis

ff

147

Musical score for measures 147-151. The system includes a vocal line (treble clef) with rests, a piano right-hand part (treble clef) with chords and slurs, and a piano left-hand part (bass clef) with a melodic line. Dynamics include accents (v) and a forte (f) marking.

152

Musical score for measures 152-156. The system includes a vocal line (treble clef) with rests, a piano right-hand part (treble clef) with chords and slurs, and a piano left-hand part (bass clef) with a melodic line. Dynamics include *fff*, *mp*, and accents (v).

157

Musical score for measures 157-161. The system includes a vocal line (treble clef) with lyrics and a piano accompaniment (treble and bass clefs). Dynamics include *mf*.

Va ho - no - ra - bi - le, o - ra pro no - bis.

161 3

Vas in - si - gnede - vo - ti o - nis, o - ra pro no - bis.

165

Ro - sa my - sti - ca, o - ra pro no - bis. Tur - ris Da

170

- vi - di - ca, o - ra pro no - bis. Tur - ris e - bur - ne - a,

175

o - ra pro no - bis Do - mus au - re - a, o - ra pro

mf

180

no - bis Foe - de - ris ar - ca, o - ra pro no - bis

185

Ja - nu - a cae - li, o - ra pro no - bis

189

Stel - la ma - tu - ti - na, o - ra pro no - bis

193

Sa - lus in - fir - mo - rum, o - ra pro no - bis

197

Re - fu - gium pec - ca - to - rum, o - ra pro no - bis

201

f

mf

205

f

So - la - ci - um mi - gran - ti - um, o - ra pro no - bis.

mf

209

Con - so - la - trix af - fli - cto - rum, o - ra pro no - bis.

mf

213

Au - xi - li - um Chri - sti - a - no - rum, o - ra pro no - bis

This system contains measures 213 to 216. The vocal line (treble clef) has a melody of quarter notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The piano accompaniment (grand staff) features a bass line of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The right hand plays chords: G4-B4-D5, A4-C5-E5, B4-D5-F5, G4-A4-B4.

217

Re - gi - na An - ge - lo - rum, o - ra pro no - bis

This system contains measures 217 to 220. The vocal line (treble clef) has a melody of quarter notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The piano accompaniment (grand staff) features a bass line of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The right hand plays chords: G4-B4-D5, A4-C5-E5, B4-D5-F5, G4-A4-B4.

221

Re - gi - na Pa - tr - ar - cha - rum, o - ra pro no - bis

This system contains measures 221 to 224. The vocal line (treble clef) has a melody of quarter notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The piano accompaniment (grand staff) features a bass line of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The right hand plays chords: G4-B4-D5, A4-C5-E5, B4-D5-F5, G4-A4-B4.

225

Re - gi - na Pro - phe - ta - rum, o - ra pro no - bis

229

3

Re - gi - na A - po - sto - lo - rum, o - ra pro no - bis

233

Re - gi - na Mar - ty - rum, o - ra pro no - bis

237

242

Re - gi - na Con - fes

246

- so - rum, o - ra pro no - bis. Re - gi - na Vir

250

- gi - num, o - ra pro no - bis. Re - gi - na San

254

3

- cto - rum om - ni - um, o - ra pro no - bis.

257

3 3

Re - gi - na si - ne la - be o - ri - gi - na - li conce - pta, o - ra pro

260

no - bis. Re - gi - na sa - cri - tis - si - mi Ro - sa - ri - i,

This system contains measures 260, 261, and 262. The vocal line starts with a half note 'no - bis.' in measure 260, followed by a quarter rest. In measure 261, the vocal line begins with a quarter note 'Re - gi - na' and continues with eighth notes 'sa - cri - tis - si - mi' and a quarter note 'Ro - sa - ri - i,'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

263

o - ra pro no - bis. Re - gi - na fa - mi - li - ae,

This system contains measures 263, 264, and 265. The vocal line begins in measure 263 with a half note 'o - ra pro no - bis.' followed by a quarter rest. In measure 264, the vocal line starts with a quarter note 'Re - gi - na' and continues with eighth notes 'fa - mi - li - ae,'. The piano accompaniment continues with the same eighth-note bass line and chordal accompaniment.

267

o - ra pro no - bis. Re - gi - na pa - cis,

This system contains measures 267, 268, and 269. The vocal line begins in measure 267 with a half note 'o - ra pro no - bis.' followed by a quarter rest. In measure 268, the vocal line starts with a quarter note 'Re - gi - na' and continues with eighth notes 'pa - cis,'. The piano accompaniment continues with the same eighth-note bass line and chordal accompaniment.

271

o - ra pro no - bis. Re - gi - na pa - cis, o - ra pro

276

molto precipitando
♩ = 116

no - bis.

ff

♩ = 124

281

♩ = 128

♩ = 132

285 $\text{♩} = 60$ Sub. Tempo I *mp* [Agnus Dei] *mp* semplice

A - gnus De - i, qui tol - lis pec - ca - ta

291

mun - di, par - ce no - bis Do - mi - ne. A - gnus

298

De - i, qui tol - lis pec - ca - ta mun - di, ex au -

304

- di nos Do - mi - ne. A - gnus De - i, qui tol - lis

310

pec - ca - ta mun - di, mi - se - re - re no - bis.
poco a poco calando

317

♩ = 56 ♩ = 52 ♩ = 48 ♩ = 44 ♩ = 40

p

7-IX-2022