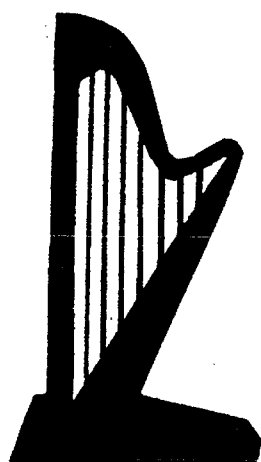


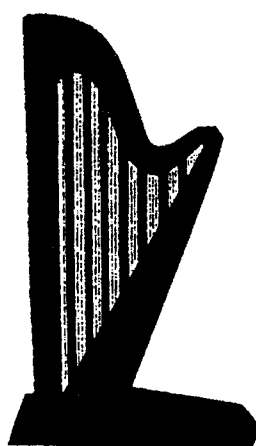
ȘERBAN NICHIFOR

**IPOSTAZE
ALE MUZICII DE CAMERĂ**



**CHAMBER MUSIC
HYPOSTASIS**

**UNIVERSITATEA DE MUZICĂ
BUCUREȘTI, 2000**



ISBN 973-0-02222-4

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"Missa da Requiem", chamber, choral and electronic music;
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→ 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

mp

mp

p liscio

16')

mp

5

+ W -

Mist.

mf

mf

3

3

*) Die Registeranweisungen sind wahlfrei.

poco rall.

First system of a musical score. It features a grand staff with three staves. The top staff has a melodic line with a slur and a fermata, marked with a '9' and a '5'. The middle and bottom staves provide harmonic support with chords and single notes. The tempo marking 'poco rall.' is at the top right.

a tempo

+ Ob. 8'

p semplice

Fl. 8', 4'

p semplice

Second system of the musical score. It continues the grand staff. The top staff has a melodic line with a slur and a fermata, marked with a '9'. The middle and bottom staves provide harmonic support. The tempo marking 'a tempo' is at the top left. Instrument markings '+ Ob. 8'' and 'Fl. 8', 4'' are present. The dynamic marking '*p* semplice' appears twice.

Third system of the musical score. It continues the grand staff. The top staff has a melodic line with a slur and a fermata, marked with a '9'. The middle and bottom staves provide harmonic support. The tempo marking 'a tempo' is at the top left.

poco rall.

Pr. 8', 4'

Fourth system of the musical score. It continues the grand staff. The top staff has a melodic line with a slur and a fermata, marked with a '9' and a '5'. The middle and bottom staves provide harmonic support. The tempo marking 'poco rall.' is at the top right. The instrument marking 'Pr. 8', 4'' is present.

[2]

a tempo
legatissimo

poco a poco ritar - dan - do

Tempo I, un poco concitato

Fl. 8', 16'

First system of musical notation, measures 1-4. The music is in G major (one sharp) and 4/4 time. The right hand has a whole rest in measures 1-3, then a half note G4 in measure 4. The left hand plays a descending eighth-note scale: G3, F#3, E3, D3, C3, B2, A2, G2 in measure 1; F#2, E2, D2, C2, B1, A1, G1 in measure 2; F#1, E1, D1, C1, B0, A0, G0 in measure 3; and a whole note G1 in measure 4.

Second system of musical notation, measures 5-8. The right hand has whole rests in measures 5-7, then a half note G4 in measure 8. The left hand continues the descending eighth-note scale: F#0, E0, D0, C0, B-1, A-1, G-1 in measure 5; F-1, E-1, D-1, C-1, B-2, A-2, G-2 in measure 6; F-2, E-2, D-2, C-2, B-3, A-3, G-3 in measure 7; and a whole note G-3 in measure 8.

Third system of musical notation, measures 9-12. The right hand has whole rests in measures 9-10, then a half note G4 in measure 11, and a half note F#4 in measure 12. The left hand continues the descending eighth-note scale: F-3, E-3, D-3, C-3, B-4, A-4, G-4 in measure 9; F-4, E-4, D-4, C-4, B-5, A-5, G-5 in measure 10; F-5, E-5, D-5, C-5, B-6, A-6, G-6 in measure 11; and a whole note G-6 in measure 12.

Fourth system of musical notation, measures 13-16. The right hand has whole rests in measures 13-14, then a half note G4 in measure 15, and a half note F#4 in measure 16. The left hand continues the descending eighth-note scale: F-6, E-6, D-6, C-6, B-7, A-7, G-7 in measure 13; F-7, E-7, D-7, C-7, B-8, A-8, G-8 in measure 14; F-8, E-8, D-8, C-8, B-9, A-9, G-9 in measure 15; and a whole note G-9 in measure 16.

(4)

[4]

poco *a* *poco*

8 (h)

molto

8 (h)

f disperato *ff* *fff*

ffff
(ORGANO PIENO)

(16')

legatissimo

pp subito

8

(5)

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

First system of musical notation. Treble and bass staves are joined by a brace. The music is in 2/4 time. The key signature has one flat (B-flat). The tempo/mood is marked *p* semplice e dolce. There are triplets in the right hand and a triplet in the left hand.

Second system of musical notation. Treble and bass staves are joined by a brace. The music continues in 2/4 time with the same key signature. The tempo/mood remains *p* semplice e dolce.

poco slargando

Third system of musical notation. Treble and bass staves are joined by a brace. The music continues in 2/4 time with the same key signature. The tempo/mood is marked *poco slargando*. There are triplets and quintuplets in the right hand and a triplet in the left hand.

Meno mosso

Fourth system of musical notation. Treble and bass staves are joined by a brace. The music continues in 2/4 time with the same key signature. The tempo/mood is marked *Meno mosso* and *mf* sonoro e tranquillo. There are triplets in the right hand and a triplet in the left hand.

(6)

[6]

First system of musical notation. The top staff (treble clef) contains a melodic line with a triplet of eighth notes (F#, G, A) and a half note (B). The bottom staff (bass clef) contains a bass line with a half note (F) and a half note (B). The dynamic marking *mf* is present, and the word *liscio* is written above the staff.

Second system of musical notation. The top staff (treble clef) contains a melodic line with a half note (F) and a half note (B). The bottom staff (bass clef) contains a bass line with a half note (F) and a half note (B). The dynamic marking *mf* is present, and the word *liscio* is written above the staff.

Third system of musical notation. The top staff (treble clef) contains a melodic line with a half note (F) and a half note (B). The bottom staff (bass clef) contains a bass line with a half note (F) and a half note (B). The dynamic marking *mf* is present, and the word *liscio* is written above the staff.

Fourth system of musical notation. The top staff (treble clef) contains a melodic line with a half note (F) and a half note (B). The bottom staff (bass clef) contains a bass line with a half note (F) and a half note (B). The dynamic marking *fff* is present, and the word *(non diminuire)* is written above the staff.

București, 26 februarie 1975

Durée

~ 7'20"

Lianci

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

sfffz
sempre ppp l.v. con ped. continuo
laissez vibrer

(senza attacco) (~136\"
*attacca **

2. RECITATIVO I

(2.)

Grave (J. = 75 M.M.)

fffz fffz
senza Ped.

sempre fff possibile

(per risuonare)

(3.)

poco a poco accelerando

fff disperato

1,2

3 ben marcato

ppp naturalmente

(molto volte)

secco

(risonanza)

con ped

molto

(~1'10")

allacca

3. BARCAROLA

(4.)

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

Vox (pianista)

*ppp come eco
falsetto dolce*)
quasi portamento
(come se ga)*

Piano forte

*sempre ppp
(con ped. continuo)*

gliss.

poco

al tacca

(vib. 107")

*) facilitazione (in extremis): ossia 8 (normale)

4. RECITATIVO II.

Grave (J=75 M.M.)

sempre ppp legatissimo
(con Sed.)

First system of the musical score for 'L'Allegretto' from the 'Sonata in G major, Op. 10, No. 35' by Franz Schubert. The score is for piano and features a treble and bass staff. The treble staff contains a melody of eighth and sixteenth notes, while the bass staff has a sustained chord. Dynamics include 'ffz' and 'senza Ped.'

Vivo

ff sempre marcato

A musical score for the song 'The Rose Tree'. It features a piano introduction in the left hand, followed by a vocal melody in the right hand. The key signature has one flat (B-flat), and the time signature is 4/4. The piano introduction consists of a series of chords and single notes in the left hand, while the vocal melody is a simple, catchy tune in the right hand. The score is written on a grand staff with a treble and bass clef.

Handwritten musical score for "Alba" by Giuseppe Verdi. The score is in bass clef, 2/4 time, and key of D major. It features a piano introduction with a "molto" tempo marking. The main melody is marked "con Ped." and "lunga (w 7')". The piece ends with a "8" measure and the word "albacca" written below the staff.

(6.)

5. INTERLUDIUM

pppp (con sed.)

attacca

ccab

The interludium is written for piano in 12/8 time. It features a single melodic line in the right hand with a long, expressive slur. The left hand provides a simple harmonic accompaniment. The piece ends with a 'ccab' (coda) marking.

6. BARCAROLA

Andante scorrevole (♩ = 93 M.M.)

Vox (pianista)

Piano forte

sempre pppp (con sed. continuo)

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

gliss.

attacca

(v46")

* facilitazione (in extremis): ossia 8½ (normale)

The Barcarola is a three-part setting for voice and piano. The tempo is 'Andante scorrevole' at 93 beats per minute. The key signature has two flats. The first system shows the vocal line (Vox) and piano accompaniment (Piano forte). The vocal line is marked 'ppp come eco' and 'falsetto dolce'. The piano accompaniment is marked 'sempre pppp (con sed. continuo)'. The second system continues the vocal and piano parts. The third system shows the vocal line and piano accompaniment. The piece ends with an 'attacca' marking. A note at the bottom indicates a facilitation in the final measure: '* facilitazione (in extremis): ossia 8½ (normale)'.

(7.)

7. POSTLUDIUM

(81)

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

molto ff

sempre pp semplice *PPPP eco*

(tacet) (v. 1.50" / 7.20")

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

Durée: ~ 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 Si b

Serban NICHIFOR
(1984)

PRESTISSIMO (d ~ 112)

Cl. in Si b
ou
Cl. Basse in Si b

disemb. molto
molto f
possibile
sempre poco a poco precipitando
(V = slap-tongue)
sub. f. ben marcato
sub. mf giocoso
sub. f. ben marcato
mf giocoso
sub. f. ben marcato
ff deciso
(d ~ 116)
sempre poco a poco precipitando
sub. mf giocoso
poco a poco crescendo
ff marcatissimo
(d ~ 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]

(d n 130) sempre poco a poco precipitando

f sub. P molto ritmico ff *ff* *ff* *ff* *ff*

molto *ff Sonoro*

Sub. d n 100 ben marcato

ff *molto pesante*

Sub. d n 130 grave

ff

Sub. d n 100 ben marcato

ff *molto pesante*

Sub. d n 130 grave sempre precipitando

sub. ff

(d n 148) sempre poco a poco precipitando

fff *molto* *sfz molto* *pp mormorando ritmico*

precipitando molto

poco a poco crescendo *mf agitato*

sfz *sub. sfz* *staccato*

ben f

(d n 155) sempre poco a poco precipitando

ff grandioso

(d n 170) sempre poco a poco precipitando

ff drammatico *sfz* *sfz* *sfz* *sfz*

* - Multisoms ad libitum (essenzialmente
in base "fa").

sempre agitando

Handwritten musical score for a string quartet, measures 17-19. The score is written on five staves. The first three staves contain melodic lines with various accidentals and dynamics like *sfz* and *sf*. The fourth staff has a more complex rhythmic pattern with a *poco a poco crescendo* marking. The fifth staff features a long, sustained note with a *possibile* marking. The piece concludes with a *secca* (dry) marking and a final chord.

Bucaresti,

17-VIII-1984

Pl. N. d. f. p.

Lui Vasile Macovei

Şerban Nichifor
(1986)

IV.) AEQUINOCTIUM

per Fagotto (e Percussione - ad libitum)

[illegible]

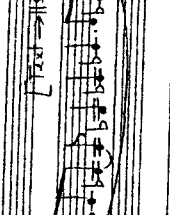
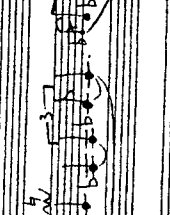
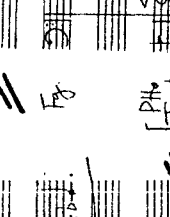
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Fig. 

P.Ho. 
Tamt.

Fig. 

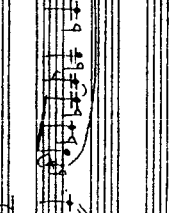
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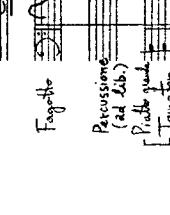
Fig. 

Fig. 

P.Ho.
Tamt.

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Fig.

Fig.

Fig.

Fig.

Fig.

Fig.

Fig.

Fig.

Fig.

Fig.

For Yvar Mikhashoff

"L'ISOLA DI EUTHANASIOS" Sebau Nichifor

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

V.) SONATA

(1982-1988)

= 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 PPP lontano ed acquatico, come eco
sempre con Ped. d.v.

Pf.

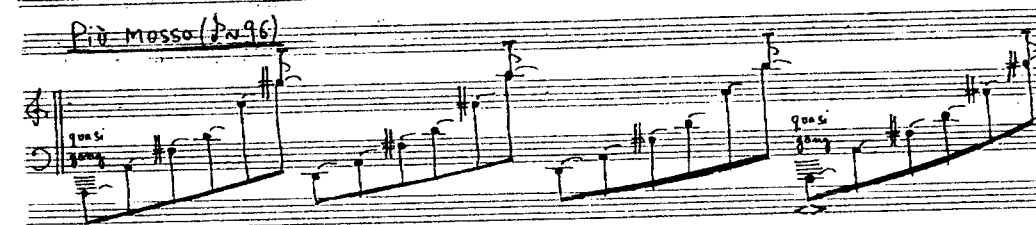
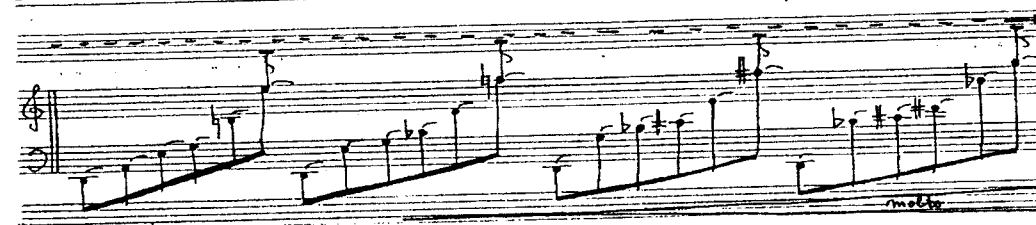
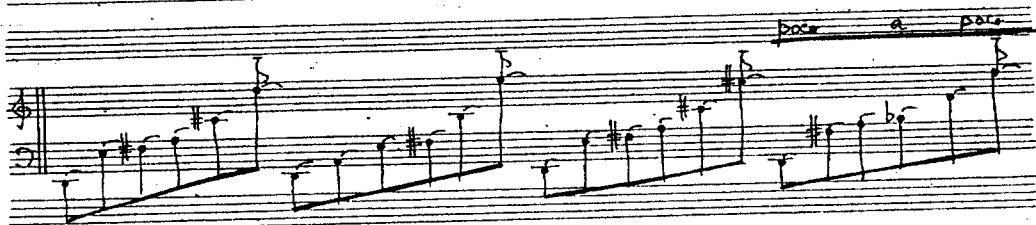
quasi sempre PPP lontano ed acquatico, come eco
sempre con Ped. d.v.

(l'istesso tempo)

SUB. Poco più ANIMATO (♩ = 69)

sempre PPP dolce e fluido

pf.



(- 2 -)

Pf.

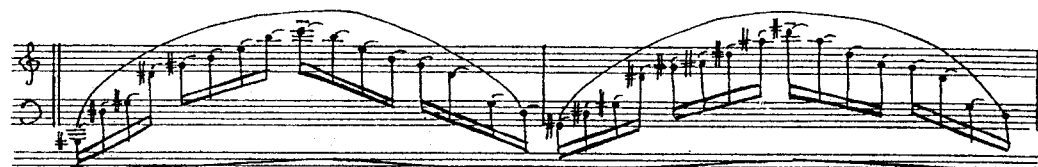
quasi
mf dolce e sostenuto
poco
f delcissimo
poco allargando
molto
Sento rigore, quasi Cadenza - accelerando poco a poco
Plegatissima e scotrevole
ritardando poco a poco
(leggerissimo)
molto ritardando
molto
la sciar vibrare
(perdendosi)
(attacco)

2.) Improvisazione

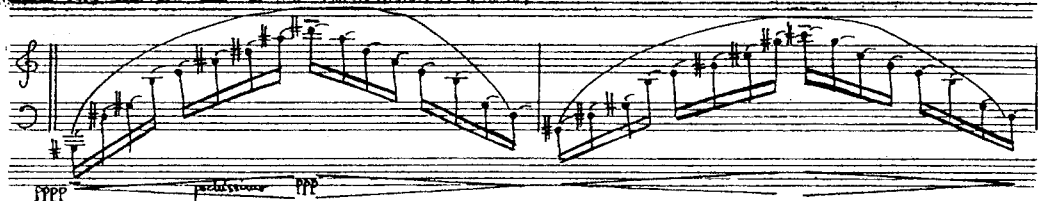
Pf.

LARGO (♩ ≈ 40)
leggero ed eguale
Pachissimo
PPPP lontano e dolce, quasi sussurrando
sempre Ped. l. v.

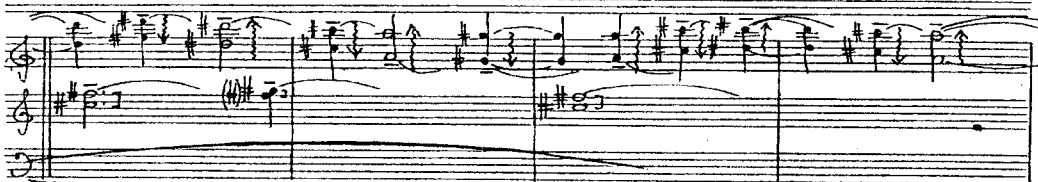
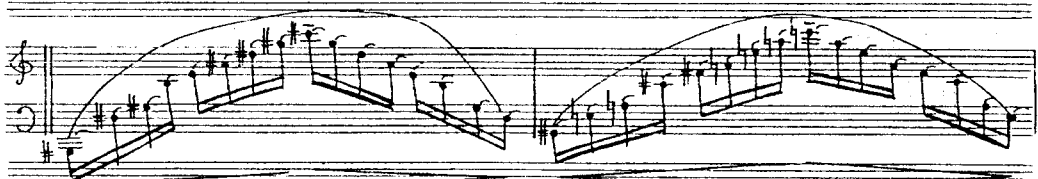
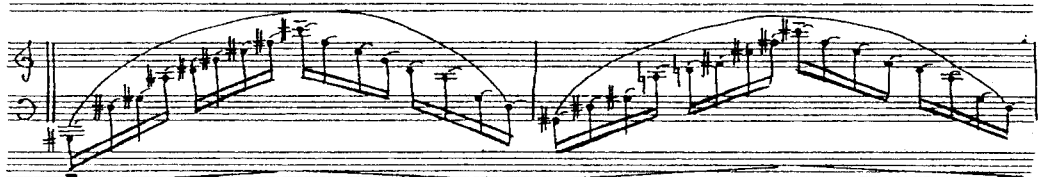
pf.



piu cresc. mp molto decresc.



pppp *schissimo* *ppp*



sempre pppp lontano e dolce

pf.

The musical score is written for piano (pf.) and consists of several systems of staves. The notation includes complex melodic lines with many accidentals (sharps and naturals) and slurs. Performance instructions and dynamics are written throughout the score:

- poco calando* (l.v.)
- Poco rubato* (sempre in rilievo)
- improvvisando*
- rallentando* (l.v.) *Senza rigore*
- sempre PPPP lontano e semplice,* (l.v.) *quasi senza tempo*
- (poco ritardando)*
- (~5")*

Rehearsal marks are indicated by circled numbers: 81, 151, and 151.

(15 ↑) -----

Pf.

Handwritten musical score for "L'Espresso" by Debussy, featuring piano and guitar parts. The score is written on ten staves, with the piano part on the upper staves and the guitar part on the lower staves. The key signature is one sharp (F#), and the time signature is 7/8. The score includes various performance instructions and dynamics, such as "Sempre Ped. l.v.", "sempre PPP lontano e #", "dolce, sussurrando", "piu appassionato", "poco a poco allargando", "molto ff", "molto PP", "A Tempo", "raggiro ed uguale", "pachissimo PP", "poco calando", "Senza Rigore", "poco allargando", and "6 (61) (~61) (attacca)". The score is marked with "15" and "7" in the top left corner, and "61" in the bottom right corner. The handwriting is in black ink on aged paper.

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

Handwritten musical score for "3. Canto" by J. S. Bach, measures 81-84. The score is for a three-part setting in G major, 6/4 time. It features a treble and bass staff for the vocal parts and a grand staff for the keyboard accompaniment. The vocal parts are marked with "PPP" and "grazioso". The keyboard part includes a "Ped. l.v." instruction. The score is handwritten and includes measure numbers 81, 82, 83, and 84.

Pf.

(81)

Handwritten musical score system 1. It consists of three staves. The top staff has a treble clef and a key signature of three sharps (F#, C#, G#). The middle staff has a treble clef and a key signature of three sharps. The bottom staff has a bass clef and a key signature of three sharps. The system contains two measures of music. The first measure has a 7/4 time signature. The second measure has a 7/4 time signature. There are triplets indicated by a '3' over a group of notes. A 'poco' marking is at the end of the system.

(81)

Handwritten musical score system 2. It consists of three staves. The top staff has a treble clef and a key signature of three sharps. The middle staff has a treble clef and a key signature of three sharps. The bottom staff has a bass clef and a key signature of three sharps. The system contains two measures of music. The first measure has a 7/4 time signature. The second measure has a 6/4 time signature. There are triplets indicated by a '3' over a group of notes. A 'poco' marking is at the end of the system.

(81)

Handwritten musical score system 3. It consists of three staves. The top staff has a treble clef and a key signature of three sharps. The middle staff has a treble clef and a key signature of three sharps. The bottom staff has a bass clef and a key signature of three sharps. The system contains two measures of music. The first measure has a 6/4 time signature. The second measure has a 6/4 time signature. There are triplets indicated by a '3' over a group of notes. A 'poco' marking is at the end of the system.

(m.s.)

(81)

Handwritten musical score system 4. It consists of three staves. The top staff has a treble clef and a key signature of three sharps. The middle staff has a treble clef and a key signature of three sharps. The bottom staff has a bass clef and a key signature of three sharps. The system contains two measures of music. The first measure has a 6/4 time signature. The second measure has a 4/4 time signature. There are triplets indicated by a '3' over a group of notes. A 'poco' marking is at the end of the system.

(81)

Handwritten musical score system 5. It consists of three staves. The top staff has a treble clef and a key signature of three sharps. The middle staff has a treble clef and a key signature of three sharps. The bottom staff has a bass clef and a key signature of three sharps. The system contains two measures of music. The first measure has a 7/4 time signature. The second measure has a 7/4 time signature. There are triplets indicated by a '3' over a group of notes. A 'poco a poco animando' marking is at the end of the system.

(sempre animando)

Handwritten musical score system 6. It consists of three staves. The top staff has a treble clef and a key signature of three sharps. The middle staff has a treble clef and a key signature of three sharps. The bottom staff has a bass clef and a key signature of three sharps. The system contains two measures of music. The first measure has a 7/4 time signature. The second measure has a 7/4 time signature. There are triplets indicated by a '3' over a group of notes. A 'poco' marking is at the end of the system.

Pf.

(sempre animando)

First system of musical notation, featuring a treble and bass staff with complex rhythmic patterns and a key signature of three sharps.

(sempre animando)

Second system of musical notation, continuing the complex rhythmic patterns from the first system.

(sempre animando)

Third system of musical notation, showing further development of the rhythmic motifs.

Grandioso (♩ = 76)

Fourth system of musical notation, marked "Grandioso" and "ff", with a tempo of 76 beats per minute.

(45) *sfz* **Drammatico** (molto rubato)

Fifth system of musical notation, marked "Drammatico" and "molto rubato", with a "quasi glide" instruction.

(81) *f* **ardente**

Sixth system of musical notation, marked "ardente" and "poco a poco decrescendo e calmante".

(81) (sempre decrescendo e calmante)

Seventh system of musical notation, concluding the piece with a decrescendo and calmante instruction.

12
8

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

Pf.

(81)
42
8
Plagging
Sliding
(VII-83)
(84)

(81)

(81)

(81)
poco calando

(81)
PP *lento*

(84)
(81)

(81)

(81)
PPP *inmateriale*
(84)

(81) poco a poco allargando

Pf.

sempre Ped. l.v.

(sempre allargando)

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

Lontano, Quasi Senza Tempo (Molto Rubato)

(83) PPPP come eco

sempre PPPP dolcissimo e fluendo

(84) PPPP lontano

PP poco marcato (l.v.)

PP profondo e minaccioso

poco a poco perdendosi

(86) (l.v.)

(87) (l.v.)

(88) (l.v.)

Schubert, 29-I-1988

Serban Nichifor
(1589)

VI.)
 <<DIONYSIES VII>>
 "BATTUTA"
 per
 percussione

LEGNO [- 1 Pietra (ossia 1 T.Ml.)
 - 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

(START) Allegro giusto (dr 120)

x (ad lib) *HA! y*
Legno *HA! y*
G.P.
G.P.
d'al niente
a molto
sffz
d'al niente
a molto
sffz

* Les interventions vocales sont facultatives.

(-1-)

[29]

M. ⁽⁸¹⁾ *ff giocoso* *sub. mp* *molto*
 M. ⁽⁹¹⁾ *sforz* *(l.v.)* *sub. pp*
 M. ⁽¹⁰¹⁾ *sub. ff*
 M. ⁽¹¹¹⁾
 L. ⁽¹²¹⁾ *sub. p* *ritmico* *l.v.*
 L. ⁽¹³¹⁾
 L. ⁽¹⁴¹⁾ *G.P.*
 L. ⁽¹⁵¹⁾
 L. ⁽¹⁶¹⁾
 L. ⁽¹⁷¹⁾
 P. *G.P.*
 M. *Pit. mico*
sempre Pit. mico

III ** page 1

P.

M.

P.

M.

P.

M.

(201)

P.

M.

(211)

L.

P.

M.

(l.v.)

(221)

L.

M.

G.P.

(231)

L.

M.

pp eco

L.

M.

G.P.

(241)

L.

M.

poco a poco perdendosi - - -

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

L.

P.

M.

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

L.

P.

L.

P.

L.

P.

M.

(281) *poco a poco affrettando*

L.

P.

M.

(sempre affrettando) (291)

L.

P.

M.

[vi-] (sempre affrettando) (301)

L.

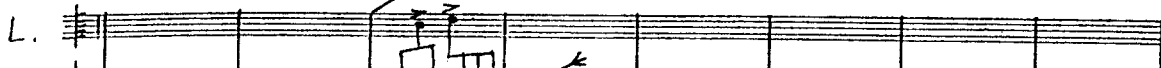
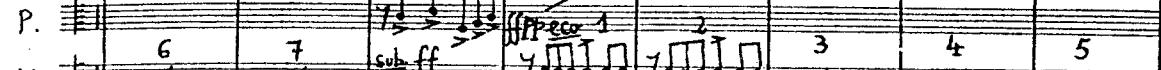
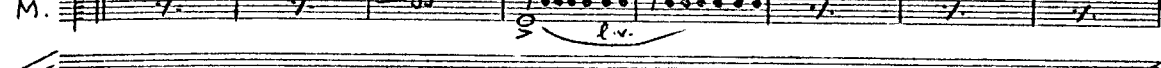
P.

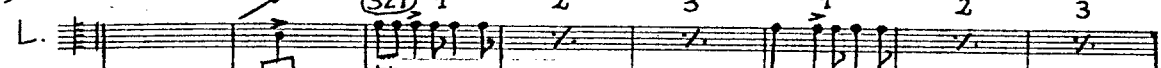
M.

Sub. Tempo I (♩ ≈ 120) *l.v.* *ppoco*

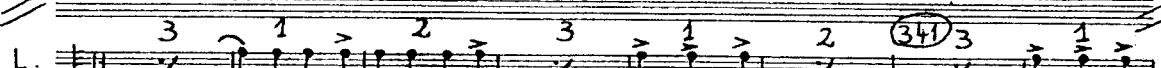
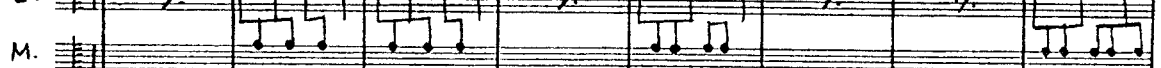
M.

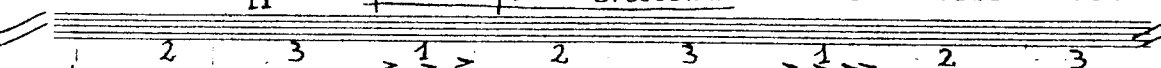
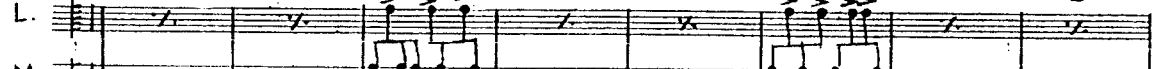
molto

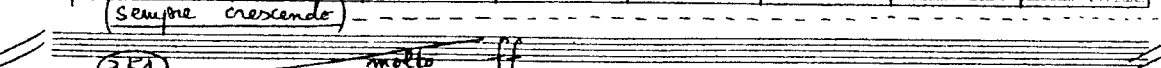
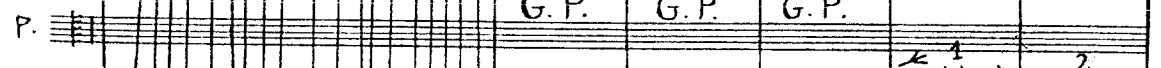
(311)
 L. 
 P. 
 M. 
 6 7 sub ff *ppoco* 1 2 3 4 5
 9 (l.v.)

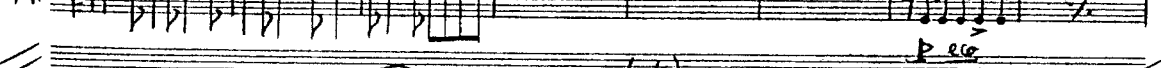
(321) 1 2 3 1 2 3
 L. 
 P. 
 M. 
 6 sub ff (l.v.) *ppoco*

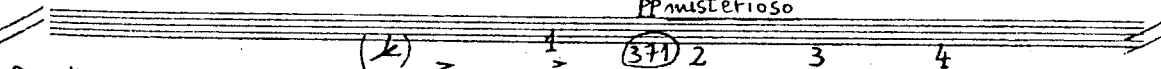
1 2 3 1 2 3 1 2 3
 L. 
 M. 
 (331) 2 3 1 2 3
 1 2 3 1 2 3

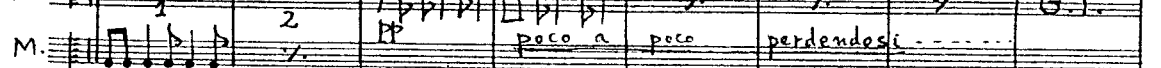
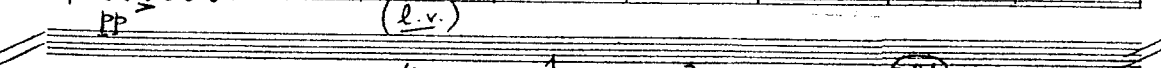
3 1 2 3 1 2 3 1 2 3
 L. 
 M. 
 3 1 2 3 1 2 3 1 2 3
pp poco a poco crescendo

2 3 1 2 3 1 2 3
 L. 
 M. 
 (sempre crescendo)

(351) *molto* *ff*
 L. 
 P. 
 M. 
 G.P. G.P. G.P. *ppoco* 1 2

3 4 (361) 1 2 3
 M. 
 3 4 1 2 3
pp misterioso

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

1 2 (381)
 P. 
 M. 
ppoco *ppoco* *ppoco*
P dolce (l.v.) (-5-) *P dolce* (l.v.)

Handwritten musical score for three staves (L, P, M) with various annotations and tempo markings.

Measure 451: L. (451) minaccioso. P. G.P. G.P. G.P. M. ppp non crescendo.

Measure 461: L. (461) Sempre minaccioso. P. G.P. G.P. G.P. M. molto ff (secco) ppp molto ff.

Measure 471: L. (471) Sub. precipit. Sub. Tempo I, sempre allargando molto. P. (Sub. Tempo I) (Dv 120) sffz G.P. (secco) ff disperato. M. ppp molto ff.

Measure 481: L. (481) Grave (Dv 60) poco a poco accelerando. P. (Dv 120) G.P. (secco). M. d'ab niente possibile.

Measure 491: L. (491) Deciso (STOP) (Dv 120) G.P. (secco). P. (Dv 120) G.P. (secco). M. HA!!!

Measure 501: L. (501) Deciso (STOP) (Dv 120) G.P. (secco). P. (Dv 120) G.P. (secco). M. HA!!!

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")

Ouvrre dédiée à l'Ensemble de Musique Contemporaine de Luxembourg
et à Marcel Winger / E.G.N.M., B.P.-828, L-2013 Luxembourg

Durée : n° 710"

Motion: Et vidi de mari
bestiam ascendente...
(Apocalypsis Joannis 13,1)

VII bis) LA NUIT OBSCURE

pour percussion et ensemble de chambre

[6] Le percussionniste est
inamovible (AZW)

Module autonome (p. 1-3)
[Soprano Piano, Minicello -
("Battuta") (**)]

CONTINUUM - Largo (Lento) indifférent, impossible
Sopr. PP tranquille, léger, légèreté, peu vibrato

Tuba

Accord.
(Violoncelle)

Vcllo

Vcllo

Vcllo

Perc.
Solo

Module - Soprano Piano, Minicello

CONTINUUM - sempre tranquillo, indifferente, implacabile

Perc.
Solo

2 Cl.
(in Sol b)

2 Sax A
(in Mi b)

Tuba

Accord.
(Violoncelle)

Vcllo

Vcllo

Vcllo

Perc.
Solo

2 Cl.
(in Sol b)

2 Sax A
(in Mi b)

Tuba

Accord.
(Violoncelle)

Vcllo

Vcllo

Vcllo

Perc.
Solo

[illegible]

Durata: ~ 3'40"

3. Preis an dem Kirchmusikalischem
Wettbewerb - Karlsruhe, 1996

VII) MEDITATIO ("Hostias et preces tibi...")

Andantino (♩ = 80) *legatissimo*

Pärmelböi Josef Gerstenengst

Serban Nichifor (1990)

Organo

Org.

Org.

Org.

Org.

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

Org.

Sostenuto (♩ w 68) Sub. Tempo I (♩ w 80)

(31) fff

Org.

Org.

incalzando Subito Lento e Rubato (♩ w 60)

(41) f

Org.

Sub. Più Animato (♩ w 90)

Org.

Org. (51)

p *mf*

Org. Rec. - "Libera animas omnium fidelium"

p dolce *legatissimo*

Org. (61) (Rec:) defunctorum de poenis inferni... "molto allargando"

mp

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

p liscio

(Bucaresti)
15-IV-30

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 f.v. - ma scorrevole

Arpa

sempre glissando

P sempre rubato, improvvisando, con espressione e fantasia

Ped. - accordeage

(sempre gliss.)

A.

Lab poco a poco crescendo

Ped. - acc.

(sempre gliss.)

A.

Lab mf sempre crescendo

Ped. - acc.

(sempre gliss.)

A.

PP subito

Ped. - acc.

(sempre gliss.)

A.

sempre crescendo

Ped. - acc.

(sempre gliss.)

A.

f

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

[Ped.-accordeo.]

~15"

(sempre gliss.)

A.

[Ped.-acc.]

~20"

(sempre glissando)

A.

[Ped.-acc.]

~15"

(sempre gliss.)

A.

[Ped.-acc.]

~20"

(sempre gliss.)

A.

[Ped.-acc.]

~35"

2
4

attacca subito

II. Visio (Apparizione)

Lento "Slow Two Steps", quasi senza tempo (L. 18 MM) - malinconico

A.

P dolce e leggero, un poco triste

Mib, Solb

A.

poco

Sib, Mib, Solb

La b

A.

espressivo, meraviglioso

Lab, Mib, Solb

Solb, Mib, Sib

(-2-)

Spieldauer: ~ 5'25"

Lui Virgil Frâncu

IX.) << **MEDIUM** ♀ >> Serban Nichifor (1996)

für Flöte Solo

Estatico, misterioso, molto rubato

Fl. (i.)

pp quasi improvvisando

flatt.

ord.

sub. pp

pp lontano

sub. f

P

P dolce

P lontano

Sub. Allegro capriccioso (♩=138)

sub. f giocoso, poco sarcastico

poco a poco precipitando

(♩=218) sempre precipitando

Sub. Rubato

ord.

N.B. + R. USW.

(Homogene Akkorde)

mf ↔ fluido, legatissimo

sub. mf quasi improvvisando

(- 1. -)

[43]

Fl. (i.)

mp poco

p > pp < mp

fluido

p poco

pizz

pp poco

mf

ff

possibile

(Loco)

mf sensuale

poco f

flatt.

mf

molto

ord.

sub. P misterioso

pp con morbidezza

perdersi

possibile

sub. ff vivo

flatt.

ord. (Loco)

p

pp

f

mf dolente

flatt.

p

(sempre flatt.)

mp

mf

ord.

p lontano

molto

Molto Espressivo

in Flauto

[NM] → NA → NM

Stimme

[8+ ad lib]

pp

molto

f

molto

pp liscio

(- 2 -)

[44]

poco minaccioso

Work Cited for Menit
1999 Hueltgen Solo Cello Works Biennial - Birmingham, AL (U.S.A.)
Duration in 8' 10' 12' 15' 20' 25' 30' 35' 40' 45' 50' 55' 60' 65' 70' 75' 80' 85' 90' 95' 100' 105' 110' 115' 120' 125' 130' 135' 140' 145' 150' 155' 160' 165' 170' 175' 180' 185' 190' 195' 200' 205' 210' 215' 220' 225' 230' 235' 240' 245' 250' 255' 260' 265' 270' 275' 280' 285' 290' 295' 300' 305' 310' 315' 320' 325' 330' 335' 340' 345' 350' 355' 360' 365' 370' 375' 380' 385' 390' 395' 400' 405' 410' 415' 420' 425' 430' 435' 440' 445' 450' 455' 460' 465' 470' 475' 480' 485' 490' 495' 500' 505' 510' 515' 520' 525' 530' 535' 540' 545' 550' 555' 560' 565' 570' 575' 580' 585' 590' 595' 600' 605' 610' 615' 620' 625' 630' 635' 640' 645' 650' 655' 660' 665' 670' 675' 680' 685' 690' 695' 700' 705' 710' 715' 720' 725' 730' 735' 740' 745' 750' 755' 760' 765' 770' 775' 780' 785' 790' 795' 800' 805' 810' 815' 820' 825' 830' 835' 840' 845' 850' 855' 860' 865' 870' 875' 880' 885' 890' 895' 900' 905' 910' 915' 920' 925' 930' 935' 940' 945' 950' 955' 960' 965' 970' 975' 980' 985' 990' 995' 1000'

[illegible]

"à 2"-Vocale

22

1
2
3
4
5
6
7
8

Giusto (d. n. 94)

Handwritten musical score for "L'Espresso" by Luciano Caporale. The score is written on 12 staves, grouped into four systems of three staves each. The instruments are Clarinet (Cl.), Piano (Pf.), and Contrabass (Gr.c.). The music is in 4/4 time and features complex rhythmic patterns, including triplets and syncopation. There are numerous handwritten annotations in Italian, such as "inf. sempre marcato", "più marcato", "più marcato e più", "più marcato e più", "più marcato e più", "più marcato e più", "più marcato e più", "più marcato e più", "più marcato e più", "più marcato e più", "più marcato e più", "più marcato e più". The score is dated 1950 and is the first of two pages.

Urbaines Compagnies
20

$$\begin{pmatrix} 1 \\ 2 \\ 1 \end{pmatrix}$$

(-4-)

(Segue a 2ª música)

Ct.
Gr.
Pf.

1350

4. ASTÁRI NU

DOMINUS, PIANO ESTINDEDO 1350

Ct.
Gr.
Pf.

1350

(-6-)

Ct.
Gr.
Pf.

1350

(-5-)

Handwritten musical score for "Mallet Dramatics" by John Cage, dated 1963. The score is written on ten staves, each with a different rhythmic pattern. The staves are labeled: Ch. (Chorus), Pf. (Piano), Gr. c. (Grand Cymbal), Gr. c. (Grand Cymbal), Pf. (Piano), Ch. (Chorus), Gr. c. (Grand Cymbal), Pf. (Piano), Gr. c. (Grand Cymbal), and Pf. (Piano). The score includes various musical notations such as notes, rests, and dynamic markings like "pp" and "ppp". The title "Mallet Dramatics" is written at the top left, and the date "1963" is written at the top right. The score is written on a piece of paper with a grid pattern.

[illegible]

In Onorem 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^a)

Lento e Rubato (♩ ~ 44)

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

PIANOFORTE

pp doloso



pp

come eco, poco vibrato *poco a poco ritardando*

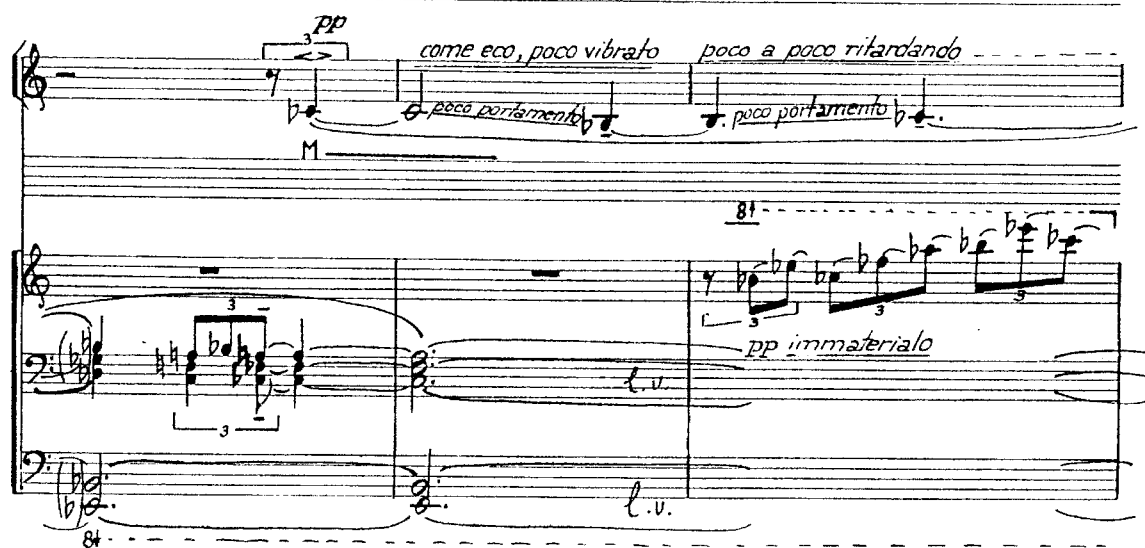
poco portamento *poco portamento*

M

pp immateriale

l.v.

l.v.



(-2-)

(sempre ritardando) ... poco a poco morendo

Mezzo-Sopr.

151

ppp eco

allacca subito

P.f.

84

PROKEIMENA

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

ben marcato

f sonoro e pesante

Improvvisando (♩ ~ 60)

f fluido, sempre poco portamento

A

151

mf eco

mf dolce

poco a poco allargando --- (-3-) *lucissimo* *subito* (♩ ~ 56)

poco a poco precipitando --- (♩ ~ 106) *subito Lento, molto rubato* (♩ ~ 68)

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

nostalgico *poco a poco calando*

molto *sub. pp lontano e semplice*

subito Moderato (♩ ~ 86)

① *sempre pp ritmico e dolce*

②

(- 5 -)

poco a poco animando

⑨ ⑩

(sempre animando)

f molto espressivo

① ②

mf ritmico

(sempre animando)

① ②

(-6-)

(sempre animando)

Mezzo-Sopr. *ff sonoro*

Pf. *fritmico e sonoro*

(sempre animando) (J ~ 144)

molto

molto

Ardente (J ~ 144 / J ~ 288)

ff drammatico, quasi Sirena

U

ben marcato

ffz

(21-)

(sempre gliss. non vibrato) *poco a poco precipitando*

(sempre precipitando)

(sempre glissando non vibrato)

(u ———)

molto precipitando, isterico *(1-200)*

(sempre glissando non vibrato) *(grato)* *poss.*

glissando

Muta subito
Org.
(ad.)
attac subito

(- 8 -)

INCANTATION

Subito Pioso e Misterioso (♩ ~ 44)

poco a

Soprano
Text A
*Inimici summi răi gîrleni zări
Ș-au cufundat, străine,
Cînd am zărit un frandărit,
Aproape, în gîră mine.*
p mormorando dolce, quasi incantatio (molto rubato)

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

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

Ossia

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

(-9-)

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

Text A

Nici trunzele, nici floarea lui
Nu mi-au trezit uimirea,
Ci vraja care-o căspindea
Mi-a înrobit privirea.

p mormorando dolce (molto rubato)

Ossia

Text B

Wspaniałą krasi jej kwiat i liść
bynajmniej się nie płoni,
a przecież dawny jakiś czar
przekuwie wzrok mój do niej.

p mormorando dolce (molto rubato)

Pf.

sempre Ped.

Ossia

Organo (electronico)

Fl. 8'16"

poco a poco allargando

Text A

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

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

p mormorando dolce (molto rubato)

Text B

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

*Udchodzę smutny - w tej chwili znów
z kamienia kwiat wykwiła;
wracam - i znowu moja dłoń....*

p mormorando dolce (molto rubato)

pf.

(sempre Ped. l.v.)

Ossia

Organo (electronic)

(-11-)

(sempre allargando)

Soprano
Text A
p mormorando dolce (molto rubato)
O piatră rece prinde.

Mezzo
Text B
p mormorando dolce (molto rubato)
za zimny kamień chwyła.

Pf.
poco pp
(sempre Ped. l.v.)

Ossia

Organo (elettronico)
poco pp

(- 12 -)

Pieno (♩ = 54) poco rubato, sempre allargando
molto espressivo

(Vox)
 Mezzo-soprano
 E — poco a poco bocca chiusa → M
pp eco *poco p*
 [Te De — um lau — da — mus]

PF.
 (longa)
 l.v.
 (longa)
 l.v.
 81
 (sempre ped. l.v.)

Ossia

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

S. Nichifor
 Bucarest, 13-23-XII-86

XIII.)

Segnalazione d'Onore, Trento-1993

AVE MARIA

Serban NICHIFOR
(1987)

Durata: ~ 5'

Adagio (♩ = 54) molto cantabile

- Mancini mele-

poco a poco allargando

Soprano Solo
(ossia Tenore Solo)

Organo

S. (sempre allarg.) - - - (Solo) A Tempo

Org.

S. pie - na Do - mi - nus te - cum, be - ne - dic - ta tu in

Org.

S. mi - li - e - ri - bus et be - ne - di - ctus

Org.

S. fin - ctus ven - tis tu i ge - nus

Org.

(+ Solo)

f

S. *San - ta Ma - ri - a Ma - ri - a*

Org. *mf*

1

ff *f* *mf*

S. *o - ra pro - pter nos - bis pec - ca - to - ri - bus mi - se - re et in*

Org. *f* *mf*

poco a poco allargando

1

S. *ho - ra mor - tis no - stre.*

Org. *mp* *p*

molto allargando

2

S. *mi - se - re A - A - men*

Org. *mp* *p*

(~5')

Buonafina, 30-VIII-1987

Martiniilor Holocaustului din Ardealul de Nord, 1940-1944
 Serban Nichifor
 (25.III - 29.III.1988)

REMEMBER

- poem pe versuri de Victor Băileanu -

Durata: ~12'

Ms. 5/4
 Lontano (♩60)
 P. leggiero, poco rubato, quasi marcatissimo
 La lăpătură, la lăpătură, la lăpătură
 P. molto espressivo - divisi
 P. Sub, sempre ritmico e minaccioso
 Sempre Ped. (D) →

mp in ritore
 La Stăruie, la Stăruie, la Stăruie
 La lăpătură, la lăpătură, la lăpătură
 (80) (sempre Ped. (D)) →

La lăpătură, la lăpătură, la lăpătură
 La lăpătură, la lăpătură, la lăpătură
 (80) (sempre Ped. (D)) →

A tempo (♩60)

mp diatonico

La lăpătură, la lăpătură, la lăpătură
 La lăpătură, la lăpătură, la lăpătură
 (80)

La lăpătură, la lăpătură, la lăpătură
 La lăpătură, la lăpătură, la lăpătură
 (80)

La lăpătură, la lăpătură, la lăpătură
 La lăpătură, la lăpătură, la lăpătură
 (80)

La lăpătură, la lăpătură, la lăpătură
 La lăpătură, la lăpătură, la lăpătură
 (80)

f appassionato, poco affrettando

un vârf și o mînașă geometrică
câte o cutareasă cere în țara ei

f din marcat

sempre affrettando

pînă la sfîrșitul funcției ac-ti-
vității și nîmărele din un stîng și un

ff poco a poco glissando non vibrato

Va poco a poco calando

ff poco a poco decrescendo

A tempo (4x60) P. sotto voce
dîn a

(sempre decrescendo)

(4x60)

3

Funerie (4x60)

mp dubitate, ghesi, parîndu-se
Și se lăsa o betă pe stînga și o mînașă pe dreapta

mp bătă

sempre affrettando

Și stînga și dreapta se lăsa să se miște de mișcarea mînilor

f - 120 bătă pe un timp și o mînașă pe două

Și mînașă se lăsa să se miște de mișcarea mînilor

cu fune-tea se tre-ce-nuor!

Dăși tot în bătă și în lăsa de la țara țării

a - se - le în cup-ta-re... Sîmbla se lăsa pe la mîna - bătă și pe la mîna - bătă

sempre decrescendo

(4x60)

3

Handwritten musical score for "The Rose Tree" in G major. The score is written on ten systems of staves, each containing a vocal line (soprano) and a piano accompaniment. The key signature has one sharp (F#), and the time signature is common time (C). The score includes various performance markings such as dynamics (p, mf, f, ff), articulation (acc, marc), and phrasing slurs. The lyrics "The Rose Tree" are written below the vocal line, with the words "The Rose Tree" appearing multiple times. The score is marked with measure numbers 1 through 10. The piano part features complex chordal textures and melodic lines, often with triplets and sixteenth notes. The vocal part is primarily composed of quarter and eighth notes, with some rests and phrasing slurs. The score concludes with a final measure marked with a double bar line and a repeat sign.

(o. n. 20) welter Teil

Mamei mele

Serban Nichifor
(1989)

XV.) BUCURĂ-TE, REGINĂ

Durata: ~ 2'15"

- coral -

Andantino molto cantabile (♩ ~ 68)

Soprano Solo
ossia
Tenore Solo

Organo

mp dolce e semplice

S./T. *mf espressivo*

Bu - cu - ră - te Re - gi - nă -, Mai - ca Mi - lei și via - ța -,

Org.

S./T.

mîn - gî - ie - nea și nă 11 de - da moaș - tră, bu - cu - ră - te ! Că - tre

Org.

S./T.

ti - ne strî - găm, sur - ghiu - ni - tu fi ai E - vei -, Că - tre ti - ne sus - pi -

Org.

S./T.
 Org.

S./T.
 Org.

S./T.
 Org.

S./T.
 Org.

S./T.
 Org.

Org.

Sibian Nichefor

Bucuresti, 27-29-IX-1989

(- 2 -) [71]

(~2'15")

Doamnei Georgeta Stoleriu

Durée: N°4'15"

Serban Nichifor
(1994)

XVI.) LA CENTAINE ("Tant d'années...")

d'après un poème

de Madame Jeanne de Corte Van Steenberghe

Con Malinconia (♩72), quasi improvvisando

Soprano

Pianoforte

S.

Pf.

mf

poco ritardando

S.

Pf.

A Tempo - molto espressivo

Tant d'an - nées par Dieu don - nées sont

S. en - vo - lées comme une fu - mée

Pf.

S. Qu'est-ce cent ans — Qu'est-ce mille ans —

Pf.

S. Puis-qu'un seul in - stant les ef - face Tout passe *poco rall.*

Pf.

A *Tempo* (*♩ = 72*)

S. À cha - que fois que l'heure son - ne

Pf.

(- 2 -)

[73]

S. *Tout i-ci-bas nous dit A-dieu*

Pf.

S. *En moi ré-sonne Le re-tour vers Di-eu*

Pf.

S. *Le re-tour vers Di-eu* *[pose slargando]*

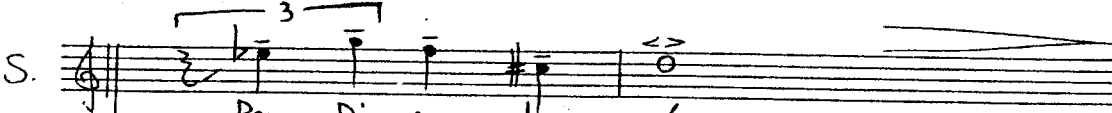
Pf.

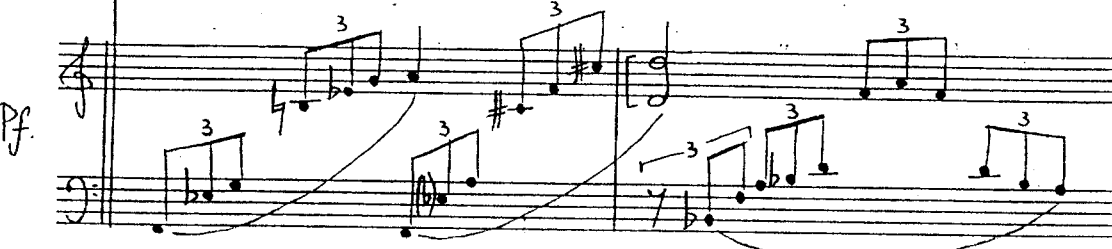
Poco Più Animato (♩=84)

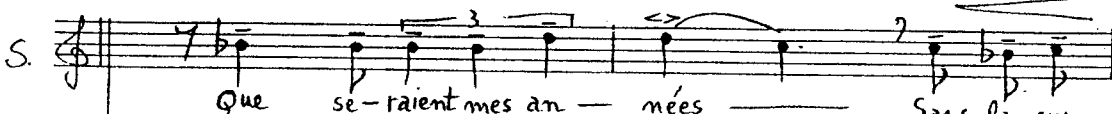
S. *(21) Que se-raient mes an-nées*

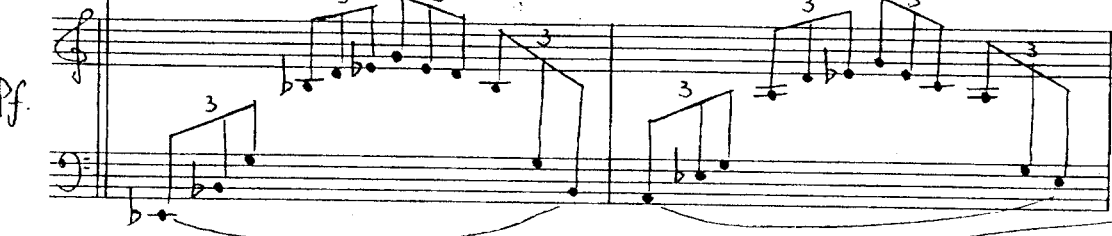
Pf.

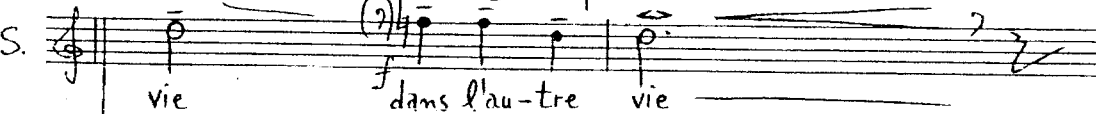
mf

S. 
 Par Di - eu don - nées

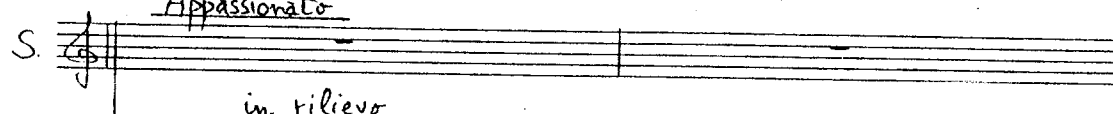
Pf. 

S. 
 Que se - raient mes an - nées Sans la sur -

Pf. 

S. 
 vie dans l'au - tre vie

Pf. 

S. *Appassionato* 
in rilievo

Pf. 

(-4-)

[75]

S. 31

Pf.

S.

Pf.

S.

Pf.

mf

S.

Pf.

ff (no 96)

Sempre Più Mosso

A cha-que fois que l'heure son ne

(m.s.)

(m.d.) *ritmico*

(m.s.)

(- 5 -)

S. *Tout i-ci-bas nous dit A - dieu*

Pf.

S. *En moi ré-sonne le re-tour vers Di-eu*

(41)

Pf.

S. *Le re-tour vers Di-eu*

Pf.

S. *Que se-raient mes an-nées*

(81)

Pf. *Poco Menor Mosso (♩ = 90)*

Seppure Ped - - -> (- 6 -)

S. *Par Di - eu don - nées*

Pf.

S. *Que se - raient mes an - nées Sans la sur -*

Pf.

S. *(51) vie Dans l'au - tre vie poco a peu rall -*

Pf. *Lontano (♩=56)*

6
4

S. *Tant d'an - nées par Dieu don - nées Sont en - vo - lées comme une fumée*

Pf. *dolce*

6
4

S. *Rubato*
 Qu'est-ce cent ans Qu'est-ce mille ans
 Puis-qu'un seul instant (81)

Pf.

S. *P dolc*
 les ef- face — Tout passe
 (81) (l.v.)
 Tempo I (♩ = 72)
 pp semplice

Pf.

S. *P*
 Tout passe — poco a poco rit. —
 (61)

Pf.

S. *pp* *poco P*
 Tout passe — (150)
 (81)

Pf. *poco a poco* *allargando* — *pp* *PPP lontano* (l.v.) *G. P.*

G. P.

pp *x = mormorando*

(-8-)

XVII.)

À la mémoire de mon Père

LA BALLADE DU PALAIS HANTÉ

Durée : ~ 5'20"

(air de l'opéra « Le Martyre de Saint Claude »)

Serban Nichifor
(1999)

Texte d'Edgar Allan Poe, traduit par Claude Debussy

Sempre Lontano, con morbidezza (♩ = 62) - quasi Walzer lento *poco rall.* *A Tempo (♩ = 62)* *p. estinto, poco esitando ("voix lointaine et malade")*

[Lady Madeline] *pp dolce e fluido, scottesevole* *poco rall.* *A Tempo* *Dans la plus verte*

de nos val-lées *par des bons anges*

par des bons anges ha-bi-tée. *Ja-dis un pa-lais ma-je-sueux dres-*

sait, dres-sait son front *C'é-tait, c'é-tait dans les do-maînes du Mo-*

nar-gue Pen-sée *Ja-mais, Ja-mais Sé-ra*

molto rall. *Sub. Andantino (♩ = 72)* *poco rall.* *Sub. Andantino (♩ = 72)* *mp, dolce*

(-1-) Simile

poco rall. A Tempo (1272)

S. *phim ne dé-ploya son aile sur un pa-*

Pf.

poco rall. A Tempo (1272)

S. *lais à moi-tié aus-si beau Et tou-te, et tou-te de*

Pf.

poco rall. A Tempo (1272)

S. *perles et ru-bis, et ru-bis e-bé-lante é-tait, é-tait, é-tait la*

Pf.

(sempre poco a poco rall.)

Quasi Sogmando (1258), molto rubato (senza tempo)

S. *por-te du beau pa-lais, pa-lais. Comme eco P. dolce, molto espressivo*

Pf.

pp leggiero, immateriale, quasi improvvisando a tra-

mp dolce, molto espressivo

S. *vers la quelle ve-nait, par flots, par flots, é-tim-ce-lante tou-jours, une*

Pf.

poco rall. A Tempo (1258)

poco

[illegible]

S.

pf.

perdue

(Orga)

(L.v.)

(L.v.)

G.P.

Texte:

- Dans la plus verte de nos vallées
par des bons anges habitée
Jadis un palais majestueux dressait son front
C'était dans les domaines du Monarque Pensée

(Pd. l.v.)

*

- Jamais Séraphim ne déploya son aile
sur un palais à moitié ruiné

Texte:

- Dans la plus verte de nos vallées
par des bons anges habitée
Jadis un palais majestueux dressait son front
C'était dans les domaines du Monarque Pensée

- Jamais Séraphim ne déploya son aile
sur un palais à moitié aussi beau.
Et toute de perles et rubis éclatante
était la porte du beau palais,
= à travers laquelle venait par flots, par flots
étincelante toujours
une troupe d'Échos dont le doux devoir
n'était que de chanter
Avec des voix d'insurpassable beauté
L'espoir et la sagesse de leur roc.

Edgar Allan Poe; traduction de Claude Debussy

→ 8) "à 2"-Strumentale

Pentru LIANA.
I.S.C.M. Prize, Athens-1979
Dionysies II (for Trombone and Percussion)
Durata: 7' (Duration)
XVIII) COLINDE
Serban Niculifer
(1978)
Moderate sonorous
3/4 4/4 3/4 4/4
dissonance
sample ff krolito
T.M. TAMT. Gr.c. T.M. Gr.c. T.M. Gr.c. T.M. Gr.c.

©1979 by edition modern münchen (-1-)

→ 8) "à 2"-Strumentale

T.M. Gr.c. T.M. Gr.c. T.M. Vox I Gr.c. Vox I Vib. can. m. 2

(-2-)

Handwritten musical score for "The Sound of Silence" by Simon & Garfunkel. The score is written on ten staves, grouped into five systems of two staves each. The instruments are: Tenor (Tn.), Voice (Vox), Vibraphone (Vibf.), and Harmonica (HA). The score includes various musical notations such as notes, rests, dynamics (mf, ff, f, sf), and articulation marks. The first system shows the beginning of the piece with a tenor line, voice line, and vibraphone accompaniment. The second system continues the melody and accompaniment. The third system features a more complex arrangement with multiple voices and instruments. The fourth system shows a continuation of the melody and accompaniment. The fifth system concludes the piece with a final chord and a "THE END" marking.

Handwritten musical score for "L'Espresso" by Luciano Berio. The score is written for three instruments: Tuba (Tm.), Vibraphone (Vibf.), and Bassoon (B. Ca.). The notation includes various musical symbols such as staccatissimo, sforzando, and dynamic markings like f, ff, and ppp. The score is divided into measures, with some measures containing multiple notes and rests. The overall style is experimental and modern, characteristic of Berio's work.

Handwritten musical score for measures 1-4. The score includes parts for Tm., B. Ch., Vox II, and Gr. c. The notation is in 4/4 time. The first system shows a Tm. part with a melodic line and a B. Ch. part with a wavy line. The second system shows a Tm. part with a melodic line and a B. Ch. part with a wavy line. The third system shows a Tm. part with a melodic line and a B. Ch. part with a wavy line. The fourth system shows a Tm. part with a melodic line and a B. Ch. part with a wavy line. The score includes various dynamics and markings such as *pp estremo*, *f deciso*, *molto*, *ppp*, *mf*, *pp con acc*, *ff subito*, *sempre ff*, and *flauto sempre gelato*.

(-5-)

Magnum „Moria“
22

Handwritten musical score for measures 5-8. The score includes parts for Tm., Vox II, and Gr. c. The notation is in 4/4 time. The first system shows a Tm. part with a melodic line and a Vox II part with a wavy line. The second system shows a Tm. part with a melodic line and a Vox II part with a wavy line. The third system shows a Tm. part with a melodic line and a Vox II part with a wavy line. The fourth system shows a Tm. part with a melodic line and a Vox II part with a wavy line. The score includes various dynamics and markings such as *pp*, *mf*, *ff*, *ppp*, *mf*, *pp con acc*, *ff subito*, *sempre ff*, and *flauto sempre gelato*.

(-6-)

[illegible][illegible]

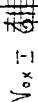
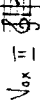
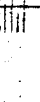
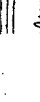
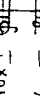
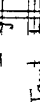
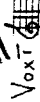
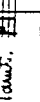
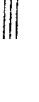
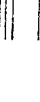
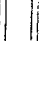
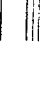
Handwritten musical score for a vocal and instrumental ensemble. The score is written on multiple staves, including staves for Vox I, Vox II, Vib., Vox I, Tm., Vox II, Vib., Tm., Snel., Gn. c., Tm., Vox II, Gn. c., and Snel. The music is in a key with one sharp (F#) and a common time signature (C). The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *mp fischio*, *ff*, *ff subito con brio*, *ff subito ben marcato*, *ff subito*, *ff subito*, *ff subito*). The lyrics are written below the staves, including "SPANT CUM AU SPUS PRO-RO", "CII AS - TALI", "S-A NAS - CUT TRUP DIN DU - HUL SPANT CUM AU", "SPUS PRO-RO", "CII", "Mute in Trombone", and "ff subito". The score is divided into sections by double bar lines and includes a "Tacet" marking.

(16)

Magazinel „Muzica“
22

(-10-)

[87]

(in tremolos)
 Vox I 
 Vox II 
 PE 
 S 
 PEP 
 PE 
 S 
 PEP 
 PE 
 S 
 PEP 
 PE 
 S 
 PEP 
 PE 
 S 
 PEP 
 PE 
 S 
 PEP 
 PE 
 S 
 PEP 
 PE 
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 PEP
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 PEP
 PE
 S
 PEP
 PE
 S
 PEP
 PE
 S
 PEP
 PE
 S

Selma Niebuhr,
Darmstadt,
2. VIII - 1978.
(on 2.3)

Mamei mele

Serban Nichifor
(1979)

Durata: ~ 3'30"

RA - Virgil Francu &
Nicola Licaret, Aprile 1979

XIX.) INVOCATIO [Dionysies IV]

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

Scritta in Sib - effetto 1 tasto b sempre PP flauto e cantabile, quasi Vox humana

Clarinetto in Sib (ossia Flauto) - 1 tasto b
Celesta (ossia Pf.)

8+

mp Sonoro
sempre Pedale l.v.

mp Sonoro

mp Sonoro

pp poco a poco *Crescendo e*

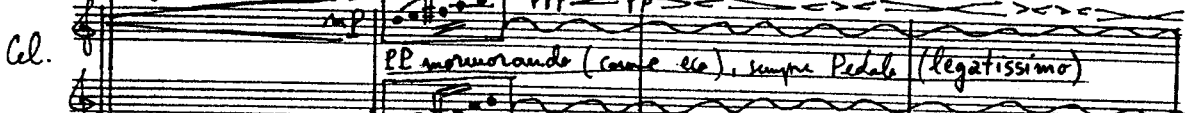
precipitando

(- 1 -)

[89]

Tempo I molto

Cl. 

Cl. 

PP *murmurando* (come ele), sempre Pedale (*legatissimo*)

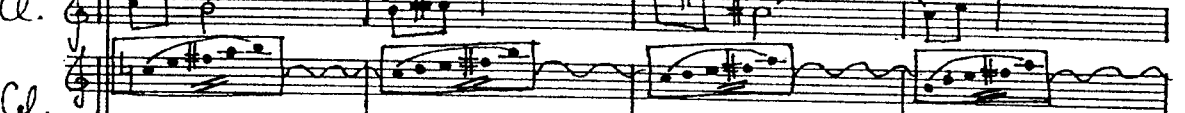
[Combinatiu libere ale sunetelor cuprinse in casete]

For pib mosso (1-2-3-4-5-6-7-8-9-10-11-12) (dar rapide, in valori de saizeprezeciimi)

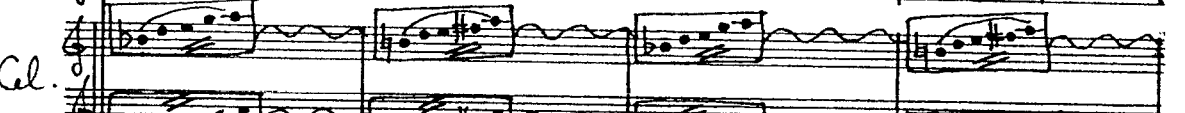
(1) PP *ingenuo, lentissimo, molto espressivo*

Cl. 

Cl. 

Cl. 

Cl. 

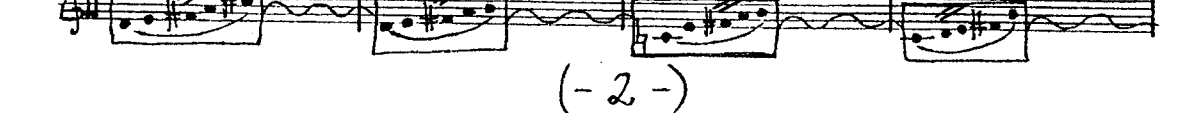
Cl. 

Cl. 

Cl. 

Cl. 

Cl. 

Cl. 

(- 2 -)

[90]

Subito
Tempo (♩ = 60 per minuto)

Cl. *(3)*

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

Sempre PP fluide e cantabile

Cl.

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

Cl. *(3)*

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

Cl. *3*

Cel.

Cl. *(4)*

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

Durata: ~ 4'30"

Doamnei Cornelia BRONZETTI

SERBAN NICHIFOR

(1983)

XX.) "CHANSON D'ANTAN"

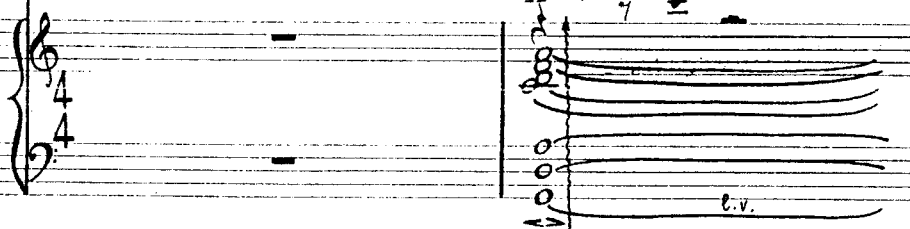
("Cântec de demult")

Lontano e fluido, poco rubato (♩ ~ 60)

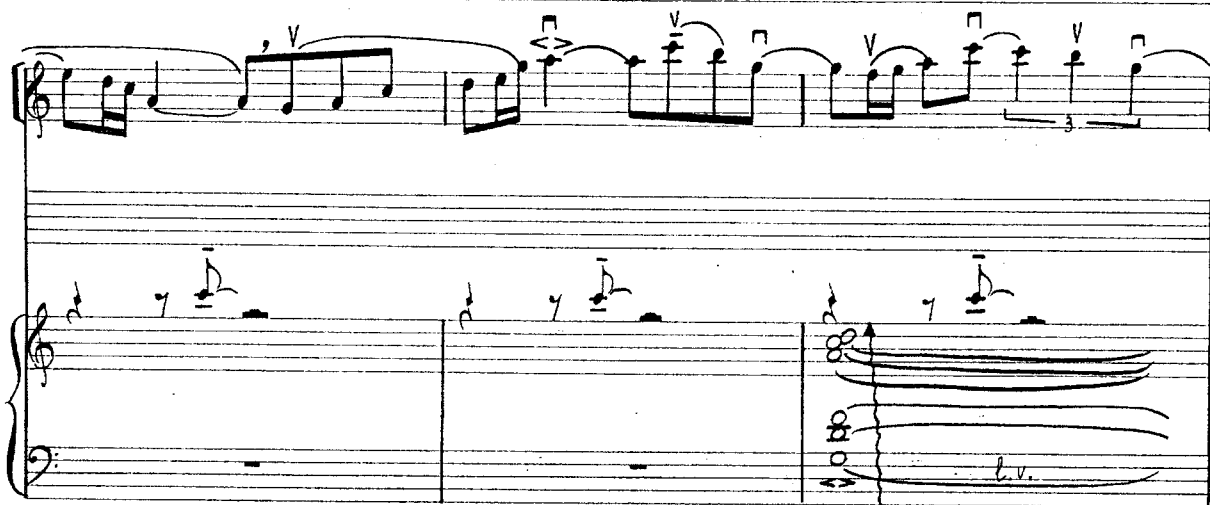
VIOLENO



PIANOFORTE



sempre Ped. l.v.



(Ped.)

(2.)

Vno

PF.

poco in rilievo

(ben vibrato)

poco con nostalgia

sub. mp

sempre pp fluido

* Ped. *

* Ped. *

* Ped. *

12

(♩=♩.)

Vno

sempre p dolcissimo e semplice

(3.)

Pf.

poco a poco animando

Ped. — — — — *

poco a poco animando

Ped. — — — — *

crescendo poco a poco

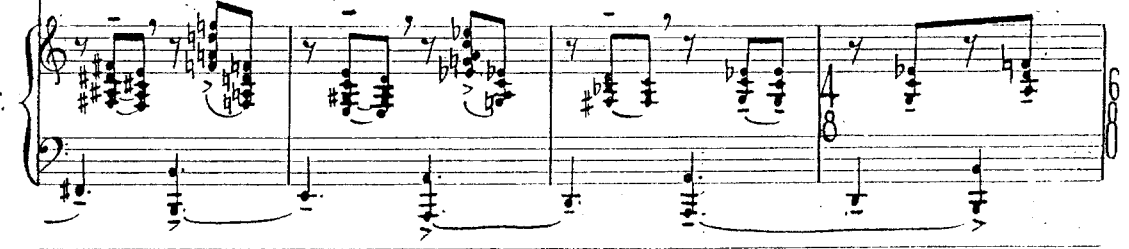
molto ff disperato

Agitato (♩=76)

crescendo poco a poco

molto ff disperato

Ped. — — — — *

(4.) *poco* *accelerando* (p=1) *molto*
 Vno. 
 P.f. 
molto
rubato, poco precipitando (quasi cadenza)
fff possibile *legatissimo, poco a poco decresc.*
fff possibile *l.v.*
 Ped. *sempre calando*
mf poco a
mf tranquillo,
 (Ped.) (Ped.)

(5.)

Vno *poco calmando e decrescendo*

PF *poco a poco decrescendo*

Subito TEMPO TUO, lontano e fluido, rubato
presto possibile, quasi ucelli

p dolcissimo, immateriale, lontano
legatissimo
mp quasi improvvisando, poco in rilievo rubato
(sempre f.v.)

sempre Ped.

presto possibile, quasi ucelli
sempre p dolcissimo, immateriale lontano

presto gl.

(Ped.)

*)-figurația din casetă (), se repetă rapid și liber, dar în cadrul tempoului general, integrându-se și sincronizându-se astfel (în macro-structură) cu pianul.

(6.) *glissando* *poco a poco ritardando* *(gliss.)* *Quasi Senza Tempo* *gliss.* *80*

poco sul ponticello *pp* *dolce* *ppp lontano* *poco*

poco a poco decresce. *mp con nostalgica* *perdendosi* *p lontano* *perdendosi*

(Ped.) *sfz dolce in p* *m.s.* *ppp profondo*

Sub. *tempo I (♩ = 60)* *v. lontano poco in rilievo* *pp semplice*

immateriale *ppp* *l.v.*

* Ped. * Ped. * Ped.

poco *poco*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

rallentando *vibrato dolce* (7.)

rallentando *Quasi Senza Tempo (molto vibrato)* *Calando*

poco *p sonoro e vibrato, poco portamento*

l.v. *ppp <> dolce*

Subito Tempo I (♩ ~ 60) *vibrato dolce* *longa* *(sempre vibrato)*

pp poco a poco perdendosi

ppp ritmico e lontano *ppp eco* *longa* [4'30"]

Buccheri, 4-VIII-1983

Lui Ion Ghită

Durata: ~ 5'

xxi.) Morendo

Serban Nichifor
(1985)

DRAMATICO (♩ ~ 80), sempre poco rubato

3 sempre fff ben sostenute e vibrato (arco ad libitum)

Contrabbasso

Pianoforte

sempre fff ben marcato, pesante

sempre Ped. l.v. →

11

quasi grido

(l.v.)

sempre fff *sonoro*

poco a poco allargando

possibile

quasi grido

naturalmente

(- 1 -)

*) - □ = cluster (sonorous chromatic conglomerate)

[100]

SUB. AGITATO (♩ = 80)

poco a poco precipitando →

Cl. *Pizz.* *fff* *dramatic* (l.v.) (l.v.) (l.v.)

Pf. *sub* *fff* *dramatic* (l.v.) (l.v.) (l.v.)

(+ Ped. l.v.) *sempre precipitando* (♩ = 144)

molto

molto

APPASSIONATO (♩ = 82)

(51) *sff* *Arco* *ben fff* *y grave e molto* *cantabile*

(l.v.) *tim. rilievo*

ben fff *ff* *fondo*

Ped *Ped* *Ped* *Ped* *Ped* *Ped* *Ped*

Ped *Ped* *Ped* *Ped* *Ped* *Ped* *Ped*

poco a poco affrettando

Cb.

Pf.

The first system of musical notation consists of two staves. The upper staff (Cb.) contains a series of notes with sharp and flat accidentals. The lower staff (Pf.) features a complex, rapid sixteenth-note pattern with many accidentals, including a trill marked with a '6'. Pedal markings ('Ped') are placed below the lower staff, indicating sustained pedal points.

The second system continues the musical notation. The upper staff (Cb.) has notes with various accidentals. The lower staff (Pf.) maintains the rapid sixteenth-note texture with many accidentals and trills. Pedal markings ('Ped') are present below the lower staff.

The third system of musical notation continues the piece. The upper staff (Cb.) shows notes with accidentals. The lower staff (Pf.) continues the rapid sixteenth-note pattern with many accidentals and trills. Pedal markings ('Ped') are present below the lower staff.

The fourth system of musical notation concludes the piece. The upper staff (Cb.) has notes with accidentals. The lower staff (Pf.) continues the rapid sixteenth-note pattern with many accidentals and trills. Pedal markings ('Ped') are present below the lower staff. The system ends with a double bar line and a final note.

DOLOROSO, poco strascinando e rubato (dn 60-80)

Handwritten musical score for Cb. and Pf. instruments, featuring various musical notations, dynamics, and performance instructions.

First System:

- Cb. (Contrabass):** Melodic line with notes and slurs. Includes a circled number **(71)** above a measure.
- Pf. (Piano):** Accompanying line with notes and slurs. Includes the instruction *Vibrato, con morbidezza*.
- Bottom Staff:** A series of repeated notes with the instruction *sempre Ped. l.v.* and an arrow pointing right.

Second System:

- Cb. (Contrabass):** Continuation of the melodic line.
- Pf. (Piano):** Continuation of the accompaniment.
- Bottom Staff:** Continuation of the repeated notes.

Third System:

- Cb. (Contrabass):** Melodic line with notes and slurs.
- Pf. (Piano):** Accompanying line with notes and slurs. Includes the instruction *poco* and *piu*.
- Bottom Staff:** Continuation of the repeated notes.

Fourth System:

- Cb. (Contrabass):** Melodic line with notes and slurs.
- Pf. (Piano):** Accompanying line with notes and slurs. Includes the instruction *molto mf molto* and a circled number **(81)**.
- Bottom Staff:** Continuation of the repeated notes.

Fifth System:

- Cb. (Contrabass):** Melodic line with notes and slurs.
- Pf. (Piano):** Accompanying line with notes and slurs. Includes the instruction *sempre P liscio, poco vibrato* and a circled number **(87)**.
- Bottom Staff:** Continuation of the repeated notes.

Additional Instructions:

- (arco ad libitum)*
- mp misterioso, poco rubato*

poco a poco morendo

Cb.

Pf.

(87)

PP eco

(l.v.)

P

(91)

(87)

misterioso, poco rubato

(l.v.)

PP eco

mp

p profondo, poco violento

(84)

(92)

PP lontano

poco P

PPP eco

(l.v.)

P

dolore, in rilievo

PP grave

(84)

longa (n. 15')

sempre slentando

(81)

(101)

(81)

G. P.

PPPP lontano

(l.v.)

(l.v.)

Ped. x

Bucuresti, 20.V.1985

[~5']



TIMING: 3'30" (cca)

For Nicolae Lipoczi

XXII.) HORN CALL RAG

— TWO-STEP —

MOTTO: "Don't play this piece fast,
it is never right to play Ragtime fast!"

SCOTT JOPLIN

SERBAN NICHIFOR

(1986)

INTRO.

Misterioso (♩ ~ 130)

HORN in F

PIANO

(Harmonic Notation in C)

81

sub. *ff* *violento* F7b

sub. *ff* *violento*

secco

81

Rubato, quasi CADENZA

(loco)

sub. *mp* *eco* E7

F7b

F#7

(loco)

p

81

*)- The Horn score is written in F (effect : 54) both in C and F .

(2-) *Poco Esitando* (J ~ 90)

HORN

mp misterioso

PIANO

p misterioso e leggerissimo

poco

(loco)

inottone (cuivrez)

sub. ff sonoro

sub. ff sonoro

poco a poco animando

Poco Giocoso (J ~ 118)

normale

sub. f

dolce

sub. mf leggerissimo

(3.)

HORN

PIANO

B $\flat$ C G+5# C7 $\flat$

F6 C+5# F6 F+5# (F7 $\flat$) B $\flat$ 20

Sempre più mosso (1-132)

Db7 $\flat$ B $\flat$ E7

molto ff violento

sub. mf dolce

(4.-)

HORN

PIANO

A7

D7

poco marcato

molto allargando

C#7 D7

G7

Ab7b

poco a poco

crescendo

molto

l.v.

Maestoso (♩ = 86)

ff molto espressivo

30

D67b

Bb7b

D67b

f

poco pesante

l.v.

HORN

PIANO

Measures 105-107. Horn part: Treble clef, key signature of two flats (Bb, Eb). Measure 105: triplet of eighth notes (Bb4, Ab4, Gb4). Measure 106: triplet of eighth notes (Fb4, Eb4, D4). Measure 107: quarter note (Bb4), quarter note (Ab4), quarter note (G4). Piano part: Grand staff. Measure 105: Bass clef, key signature of two flats. Chord: Bb7b (Bb2, Bb3, Bb4, Bb5). Measure 106: Chord: Eb7b (Eb2, Eb3, Eb4, Eb5). Measure 107: Chord: Ab7b (Ab2, Ab3, Ab4, Ab5). Triplet of eighth notes in the right hand: Bb4, Ab4, Gb4. Triplet of eighth notes in the left hand: Bb2, Bb3, Bb4.

Sub. poco più masso (♩ ~ 108)

Measures 108-110. Horn part: Treble clef, key signature of two flats. Measure 108: triplet of eighth notes (Bb4, Ab4, Gb4). Measure 109: triplet of eighth notes (Fb4, Eb4, D4). Measure 110: quarter note (Bb4), quarter note (Ab4), quarter note (G4). Piano part: Grand staff. Measure 108: Chord: Db7b (Db2, Db3, Db4, Db5). Measure 109: Chord: Ab7b (Ab2, Ab3, Ab4, Ab5). Measure 110: Chord: Ab7b (Ab2, Ab3, Ab4, Ab5). Triplet of eighth notes in the right hand: Bb4, Ab4, Gb4. Triplet of eighth notes in the left hand: Bb2, Bb3, Bb4.

Measures 111-113. Horn part: Treble clef, key signature of two flats. Measure 111: triplet of eighth notes (Bb4, Ab4, Gb4). Measure 112: triplet of eighth notes (Fb4, Eb4, D4). Measure 113: quarter note (Bb4), quarter note (Ab4), quarter note (G4). Piano part: Grand staff. Measure 111: Chord: B7# (B2, B3, B4, B5). Measure 112: Chord: D7# (D2, D3, D4, D5). Measure 113: Chord: B7# (B2, B3, B4, B5). Triplet of eighth notes in the right hand: Bb4, Ab4, Gb4. Triplet of eighth notes in the left hand: Bb2, Bb3, Bb4.

(6.-)

HORN

PIANO

sub. mp

poco a poco crescendo

poco a poco animando

Deciso (v 132)

F#6

104

D7 3#

50

5 3 6 2

(7.)

HORN

PIANO

Chord symbols: $F\sharp 15$, $B 2\sharp$, $E 7$, $A 2$, $Bb 2$, $Db 2b$

sfz

Sub. Allegro con brio (♩ = 152)

f sonoro *(loco) pesante* *sonoro*

mf

Chord symbols: F , Db , F

poco pesante *a poco affrettando* *poco*

Chord symbols: $D 7$, $E 6$, $E \sharp 0$, $F \sharp < 5b$, $G 7$, $C 7b$

[112]

(8.) *(sempre affrettando)*

Vivace (♩ ≈ 174)

HORN

PIANO

f ritmico

81

5b
Db2b

81

poco a poco affrettando

(G7)

81

(9.)

→ *Veloce* (♩ = 182)

HORN

13b
9#
C 7b

sub. ff quasi grido 9

PIANO

sub. ff *molto*

sub. mp marcato

70 F 7b F 7b F 7b F 6b

sub. p leggiero

sub. ff quasi grido 9

sub. mp marcato

7b F 6b — 6b — 6b — 6b Bb 7b 9b — 8b — 9b

sub. sfz *sub. p leggiero*

(loco)

sub. ff pesante
(ma in tempo!)

9b — 8b — 9b — 9b (Bb 7b) G7 C# + B+

gl. l'aspi bianchi

sub. sfz *sfz* *sf pesante*

(10.-)

HORN

PIANO

Prestissimo (♩ ~ 208)

ff sonoro

80

Sub. dolce e nostalgico, molto rubato (♩ ~ 54)

sons d'echo

molto

mp lontano

poco

[115]

poco a poco allargando (11.)
Sub. Mosso, quasi CADENZA
[R. Strauss, "Till Eulenspiegel"]

HORN

13b
10b
C 7b
3b

poco

p (con spirito)

PIANO

(loco)

sub. ff secco

(d7 F)

8+

sub. ff secco

sub. ff

90

Șutau Nichifor

București, 22 - VIII - 1986

Spieldauer: ~ 4'40"

XXIII.) Für Radu Aldulescu

<< STILLE NACHT >>

Choralfantasie für Cello und Klavier

nach Franz-Xaver Grüber (1818)

Serban Nichifor
(1995)

Andante cantabile (♩ = 72-80 M.M.), sempre scottrevole

Cello
Pizz. *p vibrato* *sub. pp* *poco* *poco ritardando* *arco*

Klavier
mp dolce *poco incalzando* *simile (sempre 1/2 Ped.)* *poco allarg.* *Moderato (♩ = 90), poco rubato*

C.
pp *molto* *f* *mf legato, molto espressivo* *poco allarg.* *Moderato (♩ = 90), poco rubato*

Kl.
poco *più* *ad lib.* *(Loco)*

C.
x1) mf legato *x2) p triomfo* *ad lib.*

Kl.
più

(- 1 -)

[117]

(1) poco rit. --- (2) a tempo
C. P tremolo Leggero (ad lib.)
ossia legato

(1) poco rit. --- a tempo
Kl. PP

(2)
C. rall. --- Larghetto (♩=63)
PP lontano, poco marc. (humile)

poco precipitato --- p.p. rall. --- Larghetto (♩=63)
Kl. PP più (l.v.) MP lontano

C. molto Acc. Allegretto (♩=106) (87 ad lib.)
poco P

Kl. molto fff (longa) Sub-tempo I (♩=80) molto
sempre accelerando

C. sempre accelerando
poss. molto mfdle mp poco ritard.

Kl. fff (longa) Sub-tempo I (♩=80) molto

C. sempre allargando --- (81) (♩=48) (longa)
P PP discio (non tremolo) (l.v.) (Locc) (l.v.)
sempre allargando

Kl. P PP PPP perdendosi p.p. (l.v.) (-2)

Bu Karest, 10-XII-1995

Durée: $\sim 11'30'' (\pm 30'')$

... << Commended in the Gregynog Composers' Award of Wales - 1998 >>

Serban Nichifor
(1998)

Motto:

NB-Enlevez le grand couvercle du piano!

"... la maladie, cette vieille servante de la mort..."
Claude Debussy, 1916

Sempre Molto Rubato e Fluido, Quasi Sognando, Allucinante
1. Meure première... (Hxxxxx)

15-30"
(molto rubato!)

2
Piani
[ossia Piano

a 4 mani
(con amplificazione
- ad lib.)
(*)

2
Piani
[ossia Piano]

a 4 mani
(con amplificatore - ad lib.)
(*)

Nuove premiere...
(molto)

ben marcato
(mod) 3

x 2 x 3 x 4 x 5 x 6 x 7 x 8 x 9 x 10 x 11 x 12 x 13 x 14

pp (mod) ppp poco pp molto

pp Profondo (cluster)
(L.v.) misteriosa

ppr. im Pf.
(mod) (molte volte)

poco pp ppp molto

Sempre Ped. d.v. → (suggerenti "Le tunnel infini du Temps"...)

Sempre Ped. l.v. $\Rightarrow$ (suggérant "le tunnel infini des Temps"...) $\Rightarrow$

[illegible]

Handwritten musical score for a piano piece. The score is written on a grand staff (treble and bass clefs) and includes various musical notations and performance instructions.

Top Staff (Treble Clef):

- Tempo/Character: *Allegretto*
- Rehearsal Mark 3: "Mauvais... F... mauvais... S... mauvais... " (****)
- Dynamic: *ppp*
- Instruction: *Immatériale*
- Notes: A series of descending eighth notes, followed by a triplet of eighth notes, and then a series of eighth notes.
- Instruction: *(molte volte)*

Bottom Staff (Bass Clef):

- Dynamic: *ppp*
- Instruction: *pois*
- Notes: A series of eighth notes, followed by a triplet of eighth notes, and then a series of eighth notes.

Other markings:

- Rehearsal Mark 1: *P. fluide*
- Rehearsal Mark 2: *ppp*
- Rehearsal Mark 3: *ppp*
- Rehearsal Mark 4: *ppp*
- Rehearsal Mark 5: *ppp*
- Rehearsal Mark 6: *ppp*
- Rehearsal Mark 7: *ppp*
- Rehearsal Mark 8: *ppp*
- Rehearsal Mark 9: *ppp*
- Rehearsal Mark 10: *ppp*
- Rehearsal Mark 11: *ppp*
- Rehearsal Mark 12: *ppp*
- Rehearsal Mark 13: *ppp*
- Rehearsal Mark 14: *ppp*
- Rehearsal Mark 15: *ppp*
- Rehearsal Mark 16: *ppp*
- Rehearsal Mark 17: *ppp*
- Rehearsal Mark 18: *ppp*
- Rehearsal Mark 19: *ppp*
- Rehearsal Mark 20: *ppp*
- Rehearsal Mark 21: *ppp*
- Rehearsal Mark 22: *ppp*
- Rehearsal Mark 23: *ppp*
- Rehearsal Mark 24: *ppp*
- Rehearsal Mark 25: *ppp*
- Rehearsal Mark 26: *ppp*
- Rehearsal Mark 27: *ppp*
- Rehearsal Mark 28: *ppp*
- Rehearsal Mark 29: *ppp*
- Rehearsal Mark 30: *ppp*
- Rehearsal Mark 31: *ppp*
- Rehearsal Mark 32: *ppp*
- Rehearsal Mark 33: *ppp*
- Rehearsal Mark 34: *ppp*
- Rehearsal Mark 35: *ppp*
- Rehearsal Mark 36: *ppp*
- Rehearsal Mark 37: *ppp*
- Rehearsal Mark 38: *ppp*
- Rehearsal Mark 39: *ppp*
- Rehearsal Mark 40: *ppp*
- Rehearsal Mark 41: *ppp*
- Rehearsal Mark 42: *ppp*
- Rehearsal Mark 43: *ppp*
- Rehearsal Mark 44: *ppp*
- Rehearsal Mark 45: *ppp*
- Rehearsal Mark 46: *ppp*
- Rehearsal Mark 47: *ppp*
- Rehearsal Mark 48: *ppp*
- Rehearsal Mark 49: *ppp*
- Rehearsal Mark 50: *ppp*
- Rehearsal Mark 51: *ppp*
- Rehearsal Mark 52: *ppp*
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- Rehearsal Mark 54: *ppp*
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- Rehearsal Mark 56: *ppp*
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- Rehearsal Mark 65: *ppp*
- Rehearsal Mark 66: *ppp*
- Rehearsal Mark 67: *ppp*
- Rehearsal Mark 68: *ppp*
- Rehearsal Mark 69: *ppp*
- Rehearsal Mark 70: *ppp*
- Rehearsal Mark 71: *ppp*
- Rehearsal Mark 72: *ppp*
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- Rehearsal Mark 78: *ppp*
- Rehearsal Mark 79: *ppp*
- Rehearsal Mark 80: *ppp*
- Rehearsal Mark 81: *ppp*
- Rehearsal Mark 82: *ppp*
- Rehearsal Mark 83: *ppp*
- Rehearsal Mark 84: *ppp*
- Rehearsal Mark 85: *ppp*
- Rehearsal Mark 86: *ppp*
- Rehearsal Mark 87: *ppp*
- Rehearsal Mark 88: *ppp*
- Rehearsal Mark 89: *ppp*
- Rehearsal Mark 90: *ppp*
- Rehearsal Mark 91: *ppp*
- Rehearsal Mark 92: *ppp*
- Rehearsal Mark 93: *ppp*
- Rehearsal Mark 94: *ppp*
- Rehearsal Mark 95: *ppp*
- Rehearsal Mark 96: *ppp*
- Rehearsal Mark 97: *ppp*
- Rehearsal Mark 98: *ppp*
- Rehearsal Mark 99: *ppp*
- Rehearsal Mark 100: *ppp*

IV) Lorsque j'écris... Sous la flavescente veilleuse de la nuit... "****")

ppp (x2.) molto

pp (molte volte) molto

(simplex Ped. l.v.) →

- * piano (à 4 mains) enregistré sur bande magnétique, ou live-electronic (avec amplification)
- ** écriture musicale proportionnelle (marquée ~)

- ***)- Chaque système a une durée très libre (~15-30").
- ***)- Les motifs des 24 séquences sont extraits du recueil de poèmes "Vulnerant omnes ulti^ma necat" d'Etienne de Sadeleer; ces textes peuvent être aussi récités (sur la musique) - comme variante facultative.

Pianoforte
(a 4 mani)

V) "Je pourrais alors toucher l'arbre..."
(l.v.)
(l.v.)
(molte volte)
PPP lontano

(l.v.)
(molte volte)
(sempre Ped. l.v.) → PPP misteriosa, lontano

VI) "Soleil... Orbe à cristal..."
(l.v.)
PPP
PPP sempre lontano
P
mp
PPP lontano (molte volte)
P

PPP sempre lontano
(sempre Ped. l.v.) →

VII) "Même si le ciel..."
(sempre PPP lontano)
P
(l.v.)
(molte volte)
PPP lontano
PPP lontano (molte volte)

(x3)
(sempre Ped. l.v.) →

VIII) "Vol migrateur des oiseaux..."
(x4)
P
un rilievo
PPP sempre lontano
PPP sempre lontano
(l.v.)
(sempre Ped. l.v.) → PP sempre più marcato

Piano forte
(a 4 mani)

X.) "Ether..."

PP poco in rilievo (effetto 15↑)

(molte volte)

PPP lontano

(molte volte)

sempre PPP lontano

(l.v.)

(sempre Ped. l.v.)

PP poco marcato

X.) "Toute voile cedant..."

(l.v.) + (8↑) (effetto 15↑)

PPP immateriale

(l.v.)

(molte volte)

PPP quasi Habanera

(sempre Ped. l.v.)

XI.) "Il ne suffit pas d'une arche..."

(l.v.) + (8↑) (effetto 15↑)

PP poco in rilievo

PPP immateriale

(l.v.)

mf 3

PP leggero

PP

rall. ---

(sempre Ped. l.v.)

XII.) "Midi... insuffle-moi la chaux de Ton Ame..."

(l.v.)

(l.v.)

Loco (effetto 8↑)

PP lontano

Pez. in Pf.

poco

(l.v.)

Sub f minaccioso

(sempre Ped. l.v.)

XIII) "J'ai coupé le blé..."

Piano forte (a 4 mani.)

mp dolce e fluido

mp dolce e fluido

mp

sempre Ped. l.v.

XIV) "Dans les champs..."

acc. *rall.* *molto acc.* *molto rall.*

PPP fluido *P* *PPP* *piu* *mf*

P dolce

sempre Ped. l.v.

XV) "Que s'éteignent les flammes..."

gliss. in pp. *(concatenella melodica)* *PPP* *piu*

Normal

Pestatico

sempre Ped. l.v.

XVI) "Je me croyais..."

Normal *(x2)*

molte volte *molto* *molto*

PPP fluido *molto* *molto*

sempre Ped. l.v. *pp profonda*

XVII.) "Que de pensées s'accrochent..."

Pianoforte
(a 4 mani)

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

mf mf ppp ppp

molto poco

inmateriale, quasi preghiera

(x2) (x2)

(sempre Ped. l.v.)

XVIII.) "E l'ombre progresse..."

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

ppp mp f

sempre inmateriale

(x2) (x2)

(sempre Ped. l.v.)

XIX.) "Tourne, tourne..."

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

ppp pp

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

(sempre Ped. l.v.)

XX.) "Ainsi meurt... La pure et la suave fleur..."

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

ppp pp

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

(sempre Ped. l.v.)

XXI.) "Demain s'ouvrira à nouveau... Ses pétales virginaux..."

Piano-forte (a 4 mani)

81) → (l.v.)

sempre inumateriali

pin

sempre Ped. (l.v.) →

XXII.) "Jamais tu ne sauras..."

81) → (l.v.)

sempre Ped. (l.v.) →

XXIII.) "Manteau d'incertitude... Complices de rites intransmissibles... Enveloppez moi..."

81) → (l.v.)

fluida

Loco

sempre Ped. (l.v.)

Poco marc.

PP

pendentes

PP

(Loco) PP

XXIV.) "Voici l'heure dernière... Déjà m'entraîne le tourbillon... Des arques souterraines..."

81) → Senza Rigore, Quasi Sognando (b. 86)

9 (l.v.)

4

sempre Dolcissimo

PP dolc. e ritmico - sempre fluido

PP semplice, molto espressivo

(1) (2) (3)

PP lontano (1) (2) (4) (2)

(Loco) (1) (2)

Ped. --- * Ped. --- * Ped. --- * simile

poco a poco animando

Pianoforte
(a 4 mani)

pp *più mp* *p* *pp* *poco p*

pp sempre (4) (5) (6) (7)

pp sempre (3) (4) (5) (6)

Ped... x Ped... x simile

(diviso) sempre animando *sub. poco rit.* *Sub Allegro (♩ = 120)*

pp *molto f*

pp *molto f*

gusci Campana

mp *f* *mf* *mf*

mf *mf* *mf*

mf *più f* *molto* *sub. allargando*

mf *più f* *molto*

Pianoforte
(a 4 mani)

Meno Mosso (L.v. 108) poco a poco ritardando

P leggiero *poco mp* *p*

P leggiero (1) (2) (3)

P leggiero (1) (2) (1) (2)

Ped *Ped* *Ped* *simile*

sempre poco a poco ritardando (L.v. 92)

P (4) (5) *P* *PP*

P (3) *P* *PP*

Ped *Ped* *Ped* *simile*

(L.v. 86) *sempre poco a poco ritardando* (L.v. 68)

(L.v.) (L.v.) (L.v.) (L.v.)

(L.v.) (L.v.) (L.v.) (L.v.) *PPestinto*

sempre Ped. l.v. (L.v.)

Molto Rubato e Fluido, Allucinante

(L.v.) *glissando leggiero in Pf.*

PPP immateriale (con catenella metallica) *perdendosi poco a poco*

[D-E-B-U-S-S-Y]*

PP lontano (L.v.) *PP profondo (velociter)* (L.v.)

(L.v.) *in Pf. (m.s. + m.d.)* (L.v.)

(sempre Ped. l.v.) (L.v.)

*)- Anagramme musicale du nom DEBUSSY, selon le "Tableau d'Ecorcheville" - 1910:
["mélogramme"]

(- 8 -)
[126]

do	ré	mi	fa	sol	la	si
C	D	E	F	G	A	B
X	Y	Z	1	2	3	4

Recueil, 1-18-III-1998
 Simon Niche

→ δ) "à 3"

Lianei

Durata: ~12'

P.A. Teioul Avy Abramovici

Motto:
"Sunt vise ce pară le-am trăit cîndva
ni undeva, precum sunt lucruri vițiate deose
cari se întîlneau de-a n-au fost vis..."
Mateiu I. Caragiale - "Reminiscențe"

XXV) ONIROPHONIE

Serban Nichifor
(1982)

Quasi Senza Tempo (♩ ~ 40), molto rubato

Flauto

Violino

Pianoforte

ppp lontano e misterioso, quasi improvvisando
(84) V. *lento ad libitum*
sempre ppp dolce e lontano, quasi uccelli

[cluster senza attacco, per risonanza]

5 a tempo

Fl.

Vna.

Pf.

sempre pp dolce e misterioso

molto espresso

[risonanza]

9

Fl.

Vna.

Pf.

PPP possibile, esitando

PP dolce

più

PPPP timbrato

[risonanza]

13

Fl.

Vna.

Pf.

quasi uccelli

pendendo

molto improvvisando

[risonanza]

17

Vna.

Pf.

più

PP dolce

perdendosi poco a poco

[risonanza]

* ossia Violoncello - a l'Ottava Bassa (84)

(2)

—

二

•

1

1

Handwritten musical score for Vna., Pf., Fl., and Vna. parts, numbered 47 through 84. The score includes various musical notations, dynamics, and performance instructions.

Measure 47: Vna. part begins with a treble clef and a key signature of one sharp (F#). The melody is marked with a 3-measure rest and a 3-measure rest. The Pf. part is marked with a 3-measure rest.

Measure 51: Vna. part begins with a treble clef and a key signature of one sharp (F#). The melody is marked with a 3-measure rest and a 3-measure rest. The Pf. part is marked with a 3-measure rest. The instruction "poco accelerando" is written above the Vna. part.

Measure 55: Fl. part begins with a treble clef and a key signature of one sharp (F#). The melody is marked with a 3-measure rest and a 3-measure rest. The Vna. part is marked with a 3-measure rest and a 3-measure rest. The Pf. part is marked with a 3-measure rest. The instruction "sempre accelerando" is written above the Fl. part.

Measure 59: Vna. part begins with a treble clef and a key signature of one sharp (F#). The melody is marked with a 3-measure rest and a 3-measure rest. The Pf. part is marked with a 3-measure rest. The instruction "sempre accelerando" is written above the Vna. part.

Measure 63: Fl. part begins with a treble clef and a key signature of one sharp (F#). The melody is marked with a 3-measure rest and a 3-measure rest. The Vna. part is marked with a 3-measure rest and a 3-measure rest. The Pf. part is marked with a 3-measure rest. The instruction "molto accelerando" is written above the Fl. part.

Measure 67: Fl. part begins with a treble clef and a key signature of one sharp (F#). The melody is marked with a 3-measure rest and a 3-measure rest. The Vna. part is marked with a 3-measure rest and a 3-measure rest. The Pf. part is marked with a 3-measure rest. The instruction "molto accelerando" is written above the Fl. part.

Measure 71: Fl. part begins with a treble clef and a key signature of one sharp (F#). The melody is marked with a 3-measure rest and a 3-measure rest. The Vna. part is marked with a 3-measure rest and a 3-measure rest. The Pf. part is marked with a 3-measure rest. The instruction "molto accelerando" is written above the Fl. part.

Measure 75: Fl. part begins with a treble clef and a key signature of one sharp (F#). The melody is marked with a 3-measure rest and a 3-measure rest. The Vna. part is marked with a 3-measure rest and a 3-measure rest. The Pf. part is marked with a 3-measure rest. The instruction "molto accelerando" is written above the Fl. part.

Measure 79: Fl. part begins with a treble clef and a key signature of one sharp (F#). The melody is marked with a 3-measure rest and a 3-measure rest. The Vna. part is marked with a 3-measure rest and a 3-measure rest. The Pf. part is marked with a 3-measure rest. The instruction "molto accelerando" is written above the Fl. part.

Measure 83: Fl. part begins with a treble clef and a key signature of one sharp (F#). The melody is marked with a 3-measure rest and a 3-measure rest. The Vna. part is marked with a 3-measure rest and a 3-measure rest. The Pf. part is marked with a 3-measure rest. The instruction "molto accelerando" is written above the Fl. part.

Measure 84: Fl. part begins with a treble clef and a key signature of one sharp (F#). The melody is marked with a 3-measure rest and a 3-measure rest. The Vna. part is marked with a 3-measure rest and a 3-measure rest. The Pf. part is marked with a 3-measure rest. The instruction "molto accelerando" is written above the Fl. part.

Fl. *(40)*

Vna.

Pf.

[Subito *112 (dn 56)*], Solenne

Fl. *(44) respirare ed Allargando*

Vna. *Allegro più crescendo*

Pf. *sempre fff scottorevole ed aerea, quasi Vento, sempre frullato*

sempre fff scottorevole ed aerea, quasi Vento (poco flautando), sempre sul ponticello

Pf. *sempre fff solenne, ben marcato*

Ped. I Ped.

Fl. *(46)*

Vna.

Pf.

Ped. I Ped.

(78) poco a poco crescendo ed affrettando

Fl.

Vna.

Pf.

Ped. I Ped.

(sempre crescendo ed affrettando)

80

Fl.

Vna.

Pf.

(Ped.)

1 Ped.

(sempre affrettando)

82

Fl.

Vna.

Pf.

(Ped.)

1 Ped.

(ossia 84)

ffff drammatico

molto fff sono.

84

Fl.

Vna.

Pf.

(Ped.)

1 Ped.

(ossia 84)

(interrotto)

possibile quasi grido

(interrotto)

possibile quasi grido

86

Fl.

Vna.

Pf.

(Ped.)

1 Ped.

(sempre affrettando)

frullato

mp pendentes

PPP lontano

molto mf molto

(l.v.)

(l.v.)

(84)

(Ped.)

3

4

(~ 6'40")

(attacca)

88) Prestissimo (♩ 207 / d. n. 69), quasi Valzer

Fl. *3* *sempre PP dolce e ritmico*

Vna. *sempre PPP lontano e liscio*

Pf. *sempre PP dolce, quasi Pianoforte meccanico, ma leggerissimo*
(sempre l.v.) *poco*

(Ped.)

Fl. *92* *molto*

Vna. *sempre PPP, non crescendo*

Pf. *molto*

(Ped.) *(sempre l.v.)*

Fl. *96* *f brillante*

Vna. *(PPPP)*

Pf. *f brillante* *(l.v.)* *(l.v.)* *sub PPP eco, poco in rilievo*

(Ped.)

Vna. *standante* *poco* *PPPP leggerissimo, lontano* *pochissimo PP* *4* *4* *(~6'55")*

Pf. *(l.v.)* *(attacco)*

(Ped.)

Subito Grave, doloroso e lontano, quasi Senza Tempo (♩ = 42), molto rubato

4 *Come eco*

Fl. (104) *sempre PPP lontano e dolcissimo, come ombre*

Vna. *sempre PPPP liscio*

Pf. *sempre PPP lontano* *si approssimando* *lento* *si approssimando* *lento*

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

Vna. (108) *PPPP liscio* *Perdendosi* *PPPP lontano*

Pf. (l.v.) *PPP come eco* *sempre l.v.*

(Ped.) *PPP profonde e dolci, come eco*

2 **4** (n. 7'45") (attacco)

Lontano (♩ = 40), poco a poco crescendo ed animando - - - (♩ = 46)

Fl. *quasi Vox humana* *PPP dolce e fluido*

Vna. (112) *sol tasto* *quasi Vox humana* *PPP dolce e fluido*

Pf. *poco esitante* *PPPP dolce e leggero*

(Ped.)

(116) *sempre vibrato* *PPP* *più* *sub PPP* *poco*

Vna. *sempre vibrato* *PPP* *più* *sub PPP* *poco*

Pf. *PPP* *PP*

(Ped.)

Fl. (120) $\rightarrow$ (1264) $\rightarrow$ (1270) $\rightarrow$

Fl. *P sempre* *mp piano*

Vna. *P sempre* *mp piano*

Pf. *mp*

(Ped.)

Fl. (124) $\rightarrow$ (1276) $\rightarrow$ (1282) *simile accelerando*

Fl. *mf dolce* *f dolce e sostenuto*

Vna. *mf dolce* *f dolce e sostenuto*

Pf. *mf*

(Ped.)

Fl. (128) $\rightarrow$ (1294) *molto accelerando* $\rightarrow$ (1300) $\rightarrow$ (1308) $\rightarrow$ (1316) $\rightarrow$

Fl. *ardente, molto vibrato, ben sostenuto* *molto*

Vna. *ardente, molto vibrato, ben sostenuto* *molto*

Pf. *ff ben marcando* *molto*

(Ped.)

Solenne (1266)
respirare ed libero

Fl. (131) *fff drammatico, ben sostenuto*

Vna. *fff drammatico, ben sostenuto*

Pf. *fff drammatico, ben marcato*

(Ped.) *fffz*

(- 8 -) [134] *fffz*

(133)

(non rallentando)

Subito
Quasi Senza Tempo (♩ = 48), molto rubato
poco inquieto

Fl. *(vib.)*

Vna. *2. viol.*

Pf. *(l.v.)*

(Ped.)

PPP lontano e misterioso, quasi un paraisando

PPP quasi moribondo, poi minaccioso

(136)

Fl.

Vna.

Pf. *(l.v.)*

(Ped.)

poco a poco

mp dolce una sonora

PPP quasi uccelli

più

(140)

Fl.

Vna. *(8A)*

Pf. *(sempre l.v.)*

(Ped.)

PPP possibile, esitante

PPP dolce

più

PPPP lontano

poco a poco

(144)

Fl.

Vna. *(8A)*

Pf. *(l.v.)*

(Ped.)

molto rall. a tempo

pendenti

quasi uccelli

poco

Plutano poco a poco

PPP pochissimo marcato, profondo e dolce

(145)

PP sonoro ma dolce, quasi Vento
suono bianco (S) * e suoni di taste

Fl. (81)

Vna. (81) *più PP dolce* *pechissimo P ben vibrato* *perdendosi poco a poco* (N 10'40")

Pf. (81) *(sempre l.v.)* (attacca)

==

Lontano, sempre Quasi Senza Tempo (N 46), molto rubato, impronunciato.

Fl. (149)

Vna. (81) *PP sonoro ma dolce, quasi Vento* *suono bianco (S) **

Pf. (n.s.) *sempre PPP dolce, per un rilievo* *sempre PPP leggerissimo, come eco* *pechissimo*

(Ped.)

==

(153) suono bianco e suoni di taste

Fl. *mormorando* *molto m. dolce*

Vna. (81) *PPP* *PPP* *PPP*

Pf. (n.s.) *sempre PPP* *sempre PPP lontano* *sempre PPP*

(Ped.)

==

(158) suono bianco e suoni di taste

Fl. *mormorando* *PPP sonoro* *PPP* *suono bianco* *perdendosi poco a poco* *PPP eco*

Vna. *PPPP* *PPP* *perdendosi poco a poco*

Pf. (n.s.) *PPP lontano* *PPP profondo e lontano* *l.v. (quasi perdendosi)* (N 12')

(Ped.) *con Sordina*

*) - son bianco (sans hauteur) suggérant le vent, obtenu à la flûte en prononçant la lettre "s" ("ch"), et au violon tirant l'archet sur le corps de l'instrument.

Durata: n 9'40"

Trioului "Syrinx"

Serban Nichifor
(1989)

P.a. 28-XI-1990,
Huddersfield Music Festival
Trio "Syrinx"

XXVI.

TRANSGRESSIO

(Elegie Mecanică)*

Flaut, Oboi și Fagot

① Fluido, poco rubato (♩ n 60)

Flaut: *suono bianco (quasi Vento)*

Oboe: *Despressivo, ma semplice*

Fagotto: *pp eco*

attacca Subito

morendo

*) apud Mircea Dinescu

(- 1 -)

[137]

II. Legatissimo, sempre fluido e rubato, poco più animato ($\downarrow \approx 76$)

Handwritten musical score for "L'Espresso" by Giuseppe Verdi. The score is written on three systems of three staves each (piano and vocal parts). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings (p, mp, f, pp, mf, cresc., decresc.). Performance instructions are written in Italian, including "poco a poco crescendo ed animando", "Sub. Tranquillo", "poco ritardando", "poco a poco precipitando", "Sub. rallentando", "poco a poco", "subito", "sempre", "decrescendo", "PP eco", "sempre rallentando", and "inmateriali". The score is marked with measure numbers 41, 51, 61, 71, and 80. The key signature is one flat (B-flat), and the time signature is 4/4.

molto precipitando --- *Sub. Tranquillo (♩ n 60) poco calando*

mp (81) *molto* *f* *pp* *eco* *attacco Subito*

Sub. Vivace (♩ n 240) *Sub. Tranquillo (♩ n 60)* *ff* *secco* *sempre pp liscio e senza espressione* *ff incisivo* *ff secco* *ff incisivo*

Sub. Allegro molto (♩ n 160) *poco a poco affrettando* *Meccanico (♩ n 174)* *molto* *f* *poss.* *sub. mp* *molto affrettando* (81)

(2)

Presto (♩ 240 / ♩ 120)

Handwritten musical score for the first system. It features a treble and bass staff with a 2/2 time signature. The music includes a triplet of eighth notes marked *fff possibile* and a half note marked *mp*. The system concludes with a repeat sign and a *4/4* time signature, with the instruction *attacca subito*.

IV. Lontano e misterioso (♩ 90)

Handwritten musical score for the second system. It features a treble and bass staff with a 4/4 time signature. The music includes a half note marked *pp* and a half note marked *pp*. The system concludes with a repeat sign and a *6/4* time signature, with the instruction *sempre pp dolce*.

Handwritten musical score for the third system. It features a treble and bass staff with a 6/4 time signature. The music includes a half note marked *pp* and a half note marked *pp*. The system concludes with a repeat sign and a *6/4* time signature, with the instruction *pp frullato leggero*.

Handwritten musical score for the fourth system. It features a treble and bass staff with a 6/4 time signature. The music includes a half note marked *mp* and a half note marked *mp*. The system concludes with a repeat sign and a *6/4* time signature, with the instruction *staccato*.

molto animando → **Sub-Largo** (♩ 60) **Sub-Presto** (♩ 240 / ♩ 120)

Handwritten musical score for the fifth system. It features a treble and bass staff with a 4/4 time signature. The music includes a half note marked *mp* and a half note marked *mp*. The system concludes with a repeat sign and a *4/4* time signature, with the instruction *sempre p liscio*.

Handwritten musical score for the sixth system. It features a treble and bass staff with a 4/4 time signature. The music includes a half note marked *mp* and a half note marked *mp*. The system concludes with a repeat sign and a *4/4* time signature, with the instruction *attacca subito*.

V. Sub. Giocoso à la trigane (♩ 80)

Handwritten musical score for the seventh system. It features a treble and bass staff with a 4/4 time signature. The music includes a half note marked *mp* and a half note marked *mp*. The system concludes with a repeat sign and a *4/4* time signature, with the instruction *sub ff disperato*.

Sub. *sffz* Presto (♩ 240 / ♩ 120), quasi improvvisando, scorrevole

Handwritten musical score for a Subito Presto section, marked *sffz* (sforzando) and *quasi improvvisando, scorrevole* (quasi improvising, flowing). The tempo is indicated as 240 beats per minute (♩ 240) or 120 beats per minute (♩ 120).

The score is written for three staves (treble, alto, and bass clefs) and includes various performance instructions and markings:

- quasi portamento* (quasi portamento)
- perdendosi* (fading away)
- sffz* (sforzando)
- mp delirando* (mezzo piano, delirando)
- sffz sub mp sempre staccato* (sforzando subito mezzo piano, sempre staccato)
- poco a poco crescendo* (poco a poco crescendo)
- sempre crescendo* (sempre crescendo)
- (sempre tempo giusto d = 120!)* (sempre tempo giusto d = 120!)
- G.P.* (Grave/Poco)
- f* (forte)

The score includes measures numbered 151, 161, 171, and 181. The key signature is one flat (B-flat).

(81) *[poco a poco precipitando]*

(81) *(frullato)*

Sempre precipitando

(181) *Sempre crescendo*

Sempre precipitando

quasi

quasi

Prestissimo (double)

portamento

(191) *ff*

G.P.

ff

G.P.

ff

G.P.

G.P.

G.P.

ff violento

attacca subito

ff violento

Sub. Adagio poco rubato (♩ = 72)

(201) *P dolce e tranquillo*

ff secco

ff secco

* Double trill (extrem de rapid)
Double trill (utmost rapid)

(-6-)

[142]

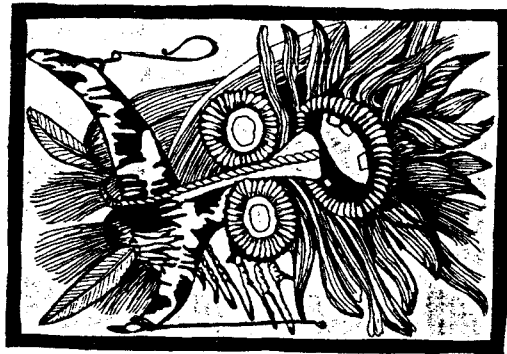
** Multisonori ad libitum
Overtones ad libitum

[illegible]

→ ε) "à 4"

XXVH.)

SERBAN NICHIFOR ANAMORPHOSE



EDITION MODERN

[144]

Nota Bene

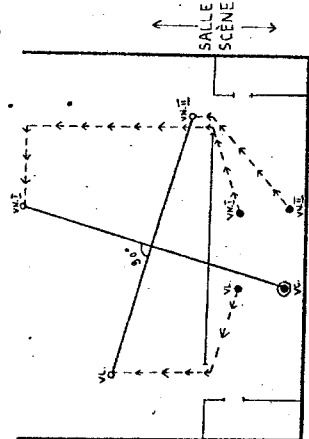
L'écriture est proportionnelle (les durées sont déterminées par les distances graphiques). L'omission du portatif signifie TACET. A l'éventualité des certains effets (staccato, pizzicato, col legno battuto) la pause qui suit naturellement l'attaque est sous-entendue comme appartenant à la note sois-même et n'est pas marquée avec l'omission du portatif.

Les accidents n'altèrent que les sons qu'ils précèdent.

- | | | | |
|---------------------|-------------------|-----------------|-------------------|
| - BURZUCAN | folklore roumain | - LUMINA LINA | hymnes orthodoxes |
| - HORA CAPRII | de Transylvanie + | - AXION | roumaines |
| - CINTEC DIN BIHOR | | - SLAVA | |
| - CIND SI-A PIERDUT | | - LAUDE | |
| - CIOBANUL OILE | | (ison = pédale) | |

+ les 4 mélodies doivent être exécutées MOLTO SUL PONTICELLO pour reproduire le timbre des violons à pavillon de Transylvanie.

- effet spécial (son blanc) obtenu en tirant l'archet sur le cheval
- percussions réalisées par l'articulation des doigts de la main gauche sur les cordes (seulement deux sons différents)
- pizzicato Bartók (corde percutee contre la tatière)
- module (fragment mélodique qui se répète jusqu'à l'épuisement du temps indiqué par la ligne ondulatoire)
- quitter la scène et s'en aller, si c'est possible, dans la salle vers un emplacement quatuorphonique:



Durée: 13'

PREMIER PRIX 'GAUDEAMUS' 1977
En hommage à mes parents

ANAMORPHOSE

POUR
QUATUOR À CORDES

(QUATUOR No. 1)

SERBAN NICHIFOR

FUGA

VIOLINO
VIOLA
VIOLONCELLO

(-2-)

*) - 33" (= 6-12")

© 1977 by edition modern münchen

(-3-)

Subgittella

BURZUCAN d=160 (~120) *
Sul ponti. *

con tutti armonici

crescendo

Sul ponticello con suoni armonici

crescendo poco a poco

sul ponticello

crescendo poco a poco

(-4-)

BURZUCAN d=160 (~120) *
Sul ponti. *

con tutti armonici

crescendo

Sul ponticello con suoni armonici

crescendo poco a poco

sul ponticello

crescendo poco a poco

* facilitazione: ossia legato

(-5-)

LUMINA LINA
Sul ponticello
pff sostenuto

(-6-)

col legno battuto (sull'arco)

[147]

sui ponticello
mf
sui ponticello
mf

SLAVA normale
ff sostenuto

AXION
Sul ponticello
mf

LAUDE pizzicato

(-7-)

musical score for system 7, measures 1-2. The score is written for a string quartet. The first measure is marked *sostenuto* and the second measure is marked *normale*.

musical score for system 7, measures 3-4. The score is written for a string quartet. The first measure is marked *cres.* and the second measure is marked *cres.* and *arco sul*.

musical score for system 7, measures 5-6. The score is written for a string quartet. The first measure is marked *f* and the second measure is marked *f* and *decrecendo poco a poco*.

(-8-)

musical score for system 8, measures 1-2. The score is written for a string quartet. The first measure is marked *decrecendo poco a poco* and the second measure is marked *pizz.*

musical score for system 8, measures 3-4. The score is written for a string quartet. The first measure is marked *mf* and the second measure is marked *mf* and *col legno battuto! (saltando)*.

musical score for system 8, measures 5-6. The score is written for a string quartet. The first measure is marked *mf* and the second measure is marked *p* and *Arco Sul tasto (non vibrato)*.

The image shows a musical score for a piece titled "BURZUCAN" by G. F. Borzucan. The score is written for piano (p) and violin (v). The piano part is in the upper system, and the violin part is in the lower system. The score includes various performance instructions such as "p inexpressivo", "p dolce", "vibrato lento", and "p dolce". The tempo is marked "BURZUCAN J. = 160 (~ 120)". The score is divided into two systems, each with a double bar line. The first system is marked "190M" and "sul tasto (non vibrato)". The second system is marked "190M" and "sul tasto (non vibrato)". The score is written in a single system, with the piano part on the upper staff and the violin part on the lower staff. The score includes various performance instructions such as "p inexpressivo", "p dolce", "vibrato lento", and "p dolce". The tempo is marked "BURZUCAN J. = 160 (~ 120)". The score is divided into two systems, each with a double bar line. The first system is marked "190M" and "sul tasto (non vibrato)". The second system is marked "190M" and "sul tasto (non vibrato)".

(-11-)

sfz molto marcato e drammatico

poco
poco diminuendo

simile

(-12-)

CINO SIA PIEROUT CIOBANUL OILE J. 68-104 sul ponticello, sul G
mp quasi parlando
sfz

CINO SIA PIEROUT CIOBANUL OILE J. 68-104 sul ponticello, sul G
mp quasi parlando
mf

sfz
mf

* — facilitazione: in I: posizione, sulle corde G, D, A.

(-13-)

CIND SIA PIROU CIOBANUL OILE J = 68-104
sul ponticello, sul G

mf, quasi parlando

pizz.
mf

(-14-)

J = 66
arco sul ponticello, sul G

J = 66
arco sul ponticello, sul G

pizz.

J = 66
arco sul ponticello, sul G

pizz.

(-15-)

Two staves of musical notation. The first staff has a *arco* marking above it. The second staff has a *spiccato* marking above it. Both staves contain complex rhythmic patterns with many beamed notes.

supp. PPPP possibile

(-16-)

Two staves of musical notation. The first staff has a *st.* marking above it. The second staff has a *sp.* marking above it. Both staves contain complex rhythmic patterns with many beamed notes.

Two staves of musical notation. The first staff has a *arco* marking above it. The second staff has a *sub. pppp* marking above it. Both staves contain complex rhythmic patterns with many beamed notes.

Two staves of musical notation. The first staff has a *st.* marking above it. The second staff has a *sp.* marking above it. Both staves contain complex rhythmic patterns with many beamed notes.

Two staves of musical notation. The first staff has a *arco* marking above it. The second staff has a *sub. pppp* marking above it. Both staves contain complex rhythmic patterns with many beamed notes.

Two staves of musical notation. The first staff has a *st.* marking above it. The second staff has a *sp.* marking above it. Both staves contain complex rhythmic patterns with many beamed notes.

(-17-)
decrecendo poco a poco

(-19-)

♩=66 (-19-)

arco
s.p.
surg

col legno saltando

♩=66

arco sul pont.

col legno saltando

simile

arco sul pont. sur.

(-20-)

arco normale

allargando

p sostenuto

arco normale

allargando

p sostenuto

arco normale

allargando

p sostenuto

♩=66

arco sul pont. sur.

arco normale

allargando

p sostenuto

arco normale

allargando

p sostenuto

♩=66

s.p.

surg

arco sul pont. sur.

♩=66

arco sul pont. sur.

♩=66

(-21-)

First system of musical notation for page 21, measures 1-4. The notation is in treble and bass clefs. Measure 1 has a 'norm.' marking. Measure 4 has a 'norm.' marking.

Second system of musical notation for page 21, measures 5-8. Measure 5 has a 'J = 66 Sul pont, sul G' marking. Measure 6 has a '(sul pont)' marking. Measure 7 has a '(sul pont)' marking. Measure 8 has a 'norm.' marking.

poco a poco de - cres - cen - do

Third system of musical notation for page 21, measures 9-12. Measure 9 has a 'J = 66 Sul pont, sul G' marking. Measure 10 has a 'J = 66 Sul pont, sul G' marking. Measure 11 has a 'J = 66 Sul pont, sul G' marking. Measure 12 has a 'J = 66 Sul pont, sul G' marking.

(-22-)

First system of musical notation for page 22, measures 1-4. Measure 1 has a 'J = 66 Sul pont, sul A' marking. Measure 2 has a 'J = 66 Sul pont, sul A' marking. Measure 3 has a 'J = 66 Sul pont, sul A' marking. Measure 4 has a '(sul pont)' marking.

Second system of musical notation for page 22, measures 5-8. Measure 5 has a 'J = 66 Sul pont, sul G' marking. Measure 6 has a 'J = 66 Sul pont, sul G' marking. Measure 7 has a 'J = 66 Sul pont, sul G' marking. Measure 8 has a 'J = 66 Sul pont, sul G' marking.

Third system of musical notation for page 22, measures 9-12. Measure 9 has a 'J = 66 Sul pont, sul G' marking. Measure 10 has a 'J = 66 Sul pont, sul G' marking. Measure 11 has a 'J = 66 Sul pont, sul G' marking. Measure 12 has a 'J = 66 Sul pont, sul G' marking.

(-23-)

musical score for page 23, measures 1-8. The score is written for a vocal soloist (V) and a piano accompaniment (P). The key signature is one flat (B-flat major or D minor). The tempo is marked 'Allegro' (Allegro). The score includes various musical notations such as notes, rests, and dynamic markings. The piano part features a prominent bass line with octaves and chords. The vocal part has melodic lines with some ornamentation. The score ends with a double bar line and a repeat sign.

musical score for page 23, measures 1-8. The score is written for a vocal soloist (V) and a piano accompaniment (P). The key signature is one flat (B-flat major or D minor). The tempo is marked 'Allegro' (Allegro). The score includes various musical notations such as notes, rests, and dynamic markings. The piano part features a prominent bass line with octaves and chords. The vocal part has melodic lines with some ornamentation. The score ends with a double bar line and a repeat sign.

(-24-)

musical score for page 24, measures 1-8. The score is written for a vocal soloist (V) and a piano accompaniment (P). The key signature is one flat (B-flat major or D minor). The tempo is marked 'Allegro' (Allegro). The score includes various musical notations such as notes, rests, and dynamic markings. The piano part features a prominent bass line with octaves and chords. The vocal part has melodic lines with some ornamentation. The score ends with a double bar line and a repeat sign.

musical score for page 24, measures 1-8. The score is written for a vocal soloist (V) and a piano accompaniment (P). The key signature is one flat (B-flat major or D minor). The tempo is marked 'Allegro' (Allegro). The score includes various musical notations such as notes, rests, and dynamic markings. The piano part features a prominent bass line with octaves and chords. The vocal part has melodic lines with some ornamentation. The score ends with a double bar line and a repeat sign.

Durata: ~18'

Pentru Liana

Pour Liana

VĂILE UITĂRII

(CVARTET NR. 2)

XXVIII.)

VALLONS DE L'OUBLI

(QUATUOR NO. 2)

Șerban Nichifor
(1984-1988)

după sugestiile lui Matei Ion Caragiale

selon les suggestions de Mathieu Jean Caragiale
(équivalences françaises de Romulus Vulpesco)

Motto*

I

Motto**

"Iar când, sfârșită umbra, prin ceața rece-a serii
Purtându-ți trista taină, de gânduri chinuit,
Tîrziu te vei întoarce înfrînt și istovit,
Spre casa părăsită în văile uitării..."

("Întoarcerea învinșului")

"Lorsqu'un soir, ombre émue, à travers la brume,
Porteur d'un laud secret - long tourment sans merci -
Tu seras de retour, cherchant vainement, transi,
Ta maison aux vallons de l'oubli qui chagrine..."

("Le retour du vaincu")

IMMATERIALE (J. n. 66), molto tranquillo, sempre dolcissimo e legatissimo

Violino I 5] *d'al niente* *PPPP* *liscio, poco vibrato* *solo tasto* *non cresc.*

Violino II *PPPP* *liscio, poco vibrato* *solo tasto* *poco*

Viola *Arco solo tasto* *d'al niente* *poco*

Violoncello *PPPP* *liscio, poco vibrato* *solo tasto* *poco*

(Pizz.) *sempre PPPP marcato e ritmico, poco in rilievo* *(non cresc.)*

PPPP *lento e legatissimo (arco ad libitum)*

PPPP *lento e legatissimo (arco ad libitum)*

14] *sempre PPPP marcato e ritmico*

PPPP *poco a poco crescendo* *ad affrettando*

PPPP *poco a poco crescendo* *ad affrettando*

PPPP *poco a poco crescendo* *ad affrettando* *(diviso)*

PPPP *poco a poco crescendo* *ad affrettando*

4] *sempre PPPP* *molto* *molto*

PPPP *poco a poco crescendo* *ad affrettando*

*-Versurile din Motto pot fi recitate direct în concert
(în secvență cuprinsă între semnele → și ←), amplificând electronic
o voce (eventual pre-registrată) de femeie, pe un ton soprit, imaterial,
esoteric, foarte rar.

*-Les vers du Motto peuvent être récités directement en
concert (dans la séquence délimitée par les signes → et ←),
en amplifiant avec des moyens électroniques une voix (éventuel-
lement pré-enregistrée) de femme, sur un ton murmuré,
immateriel, esotérique, très lentement.

MOLTO TRANQUILLO (♩=58)

4d *sempre più fluide e misteriose, poco in rilievo*

2d *sempre più fluide e misteriose, poco in rilievo*

1a *sempre più fluide e misteriose, poco in rilievo*

Arco *sempre sul Do*

Sub. Poco Più Mossa (♩=68)

non crescendo *molto precipitando* *molto* *possibile*

4d *molto* *Sub. LARGO E LONTANO (♩=108)*

1a *molto* *sempre più fluide e misteriose, poco in rilievo*

2a *molto* *sempre più fluide e misteriose, poco in rilievo*

3a *molto* *sempre più fluide e misteriose, poco in rilievo*

Arco *sempre sul Do*

Sub. Poco Più Mossa (♩=68)

non crescendo *molto precipitando* *molto* *possibile*

4d *molto* *Sub. LARGO E LONTANO (♩=108)*

1a *molto* *sempre più fluide e misteriose, poco in rilievo*

2a *molto* *sempre più fluide e misteriose, poco in rilievo*

3a *molto* *sempre più fluide e misteriose, poco in rilievo*

Arco *sempre sul Do*

Sub. Poco Più Mossa (♩=68)

non crescendo *molto precipitando* *molto* *possibile*

4d *molto* *Sub. LARGO E LONTANO (♩=108)*

1a *molto* *sempre più fluide e misteriose, poco in rilievo*

2a *molto* *sempre più fluide e misteriose, poco in rilievo*

3a *molto* *sempre più fluide e misteriose, poco in rilievo*

Arco *sempre sul Do*

Sub. Poco Più Mossa (♩=68)

non crescendo *molto precipitando* *molto* *possibile*

SONORO (d. n. 86)

41

42

43

44

45

46

47

48

49

50

51

52

4

SUB. MOLTO AGITATO (♩ ≈ 148)

61

Handwritten musical score for the first system, measures 61-64. The score is in 4/4 time and features a complex rhythmic pattern with many sixteenth and thirty-second notes. The key signature has one sharp (F#). The notation includes various dynamic markings such as *sforzando* (sforz), *secco*, and *arco*. A box containing the number '4' is present at the beginning of the first staff.

Handwritten musical score for the second system, measures 65-68. The notation continues with complex rhythmic patterns. A *Solo* marking is present above the first staff in measure 67. The key signature remains one sharp.

ffmf *sostenuto* (arco ad lib.) *precipitando poco a poco*

Handwritten musical score for the third system, measures 69-72. The notation continues with complex rhythmic patterns. A *molto* marking is present at the end of the system. The key signature remains one sharp.

IMPETUOSO (♩ ≈ 180)

Handwritten musical score for the fourth system, measures 73-76. The tempo is marked *IMPETUOSO* with a tempo indication of *(♩ ≈ 180)*. The notation features complex rhythmic patterns. A box containing the number '31' is present at the end of the system. The key signature remains one sharp.

Handwritten musical score for the fifth system, measures 77-80. The notation continues with complex rhythmic patterns. A *sempre precipitando* marking is present above the first staff. The key signature remains one sharp.

Handwritten musical score for the sixth system, measures 81-84. The notation continues with complex rhythmic patterns. A *molto* marking is present at the end of the system. A box containing the number '31' is present at the end of the system. The key signature remains one sharp.

attaca subito

SUBITO LONTANO E DOLCE, sempre scembiabile (L. n. 174) P semplice e contabile

(-5-)
[161]

Handwritten musical score for piano, consisting of six systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a style typical of early 20th-century manuscript notation.

Key markings and instructions visible in the score include:

- mp cantabile, in rilievo* (mezzo-piano, cantabile, in rilievo)
- pp* (pianissimo)
- pp vibrato* (pianissimo vibrato)
- v. pp vibrato* (very pianissimo vibrato)
- pp espressivo* (pianissimo espressivo)
- sub. pp vibrato* (sub-pianissimo vibrato)
- mp espressivo* (mezzo-piano espressivo)
- p multi vibrato* (piano multi vibrato)
- sub. p multi vibrato* (sub-piano multi vibrato)
- poco a poco crescendo* (poco a poco crescendo)
- pp* (pianissimo)
- fz* (forzando)
- appassionato* (appassionato)
- mf delc* (mezzo-forte delc)

poco a poco crescendo ed affrettando

mp agitato

mf sottovoce esplosivo

molto agitato

MOLTO APPASSIONATO (d.n. 60)

molto ff agitato

ff sostenuto, in rilievo

ff sostenuto, in rilievo

ff agitato poco a poco precipitando ->

V. SUB. LONTANO (d.n. 60)

sub pp dolce e fluide

sub PP dolce e fluide

pp (ossia tremolo)

sub. pp dolce e fluide

Pizz.

sub. pp dolce-poco marcato

(Tr.) (169) *diss. vibrato (con dolcezza)*

(arco ad libitum)

poco sul ponticello (ossia pizzicato)

poco

poco

sub. pp molto fiacca

mp con sarcasmo

molto vibrato

sub. P poco giacoso

molto mf sempre sul Do allucinate

molto sul ponticello (arco ad libitum)

[illegible]

SUBITO LONTANO POSSIBILE, IMMATERIALE E FLUIDO ($\text{♩} \sim 64$), POCO RUBATO

Sub. PP. poco in rilievo

Arco

(XII-1987)

Pizz.

poco allargando

SUBITO GIUSTO ($\text{♩} \sim 64$)

Pizz.

dolce, poco in rilievo

dolce

dolce e ritmico

(201)

poco a poco 4 animando

(sempre animando)

(sempre animando)

(sempre animando)

10 11 12 13

poco a poco decrescendo

14 15 16 17

poco 1/2

QUASI IMPROVISANDO (sempre $\downarrow N120$)

[illegible]

[3] Scordatura II:

(arco ad lib.) (non crescendo)

Sempre P lontano

(Normale) *sffz secco*

poco a poco crescendo

molto precipitando *sffz secco* (arco ad lib.) (non crescendo) **[2]**

Sempre p lontano (non crescendo) **[271]**

Sempre crescendo (Violento)

Sempre crescendo (Violento)

LONTANO *Sempre p lontano*

SUB VIOLENTO, ISTERICO *sffz secco*

Sempre p tranquillo

Scordatura III: # : → :

Col Legno Strisciato

Col Legno Strisciato

P misterioso

V (ossia metà arco - metà legno)

V (ossia metà arco - metà legno)

P misterioso

Scordatura II: b̃ : → :

G.P. ($\sim 7'30''$) ($\sim 12'$)

attacca subito

SUB. PRESTO (~ 180) **"Melancholy"** *poco rallentando*

[2] *sub f gaio* *sub f ritmica*

Con Sordino **[3]** **G.P.**

ff disperato *poss.*

SUB. SCORREVOLE

a tempo (♩ = 180) (arco ad libitum)

sol ponticello

ppp leggerissimo, poi flautando

simile - improvvisando quasi glissando

mp leggero, semplice e cantabile

leggero

CADENZA (Pag. 14)

sempre in rilievo

(→ 5")

(291)

(→ 10")

(→ 15")

(301)

Pizz

sub P

mpv

(→ 20")

(→ 25")

sub mp cantabile

Normale

Arco

sub P

sub P

simile - improvvisando, quasi glissando

(arco ad libitum)

(311)

(→ 30")

Sul Porticello
sub. Ppp poco flautando

(→ 35")

(aria ad libitum)
Simile - improvvisando, quasi glissando

(324)

(→ 40")

Sul Porticello
sub. Ppp poco flautando

(aria ad libitum)
Simile - improvvisando
quasi glissando

(327)

(→ 45")

(Tutti) possibile

*) **CADENZA - Violoncello**
(m. 283 → 327)

MINACCIOSO E RUBATO (♩ n. 52), **SEMPRE PRECIPITANDO** →

(321) 1. *v ben vibrato*
(283) (438) (457)
(sempre precipitando) *PPP profondo* *PP*

(sempre precipitando) *p* *pos a pos* *crescendo* *f* *molto* *PP*

(sempre precipitando) *poco* *mf ardente* *v n n n n n n n* *f* *molto* *PP*

(b) *molto* *f* *piv* *ff drammatico* *fff* (→ 45")

(327) (452) (468)

N.B. Accetta "Cadenza" a Violoncello va fi inserata de 3 ori in desfasurarea
partii a IV-a a duratei: - 1) între măsurile 283-327, în timpurile indicate (Durată n. 45");
- 2) între măsurile 438-452, în timpurile indicate (Durată n. 45");
- 3) între măsurile 457-468, accelerând timpurile indicate (Durată n. 30").

N.B. Cette "Cadence" du Violoncelle sera insérée 3 fois dans le déroulement de la IV-ème
partie de l'œuvre: - 1) entre les mesures 283-327, dans les temps indiqués (Durée n. 45");
- 2) entre les mesures 438-452, dans les temps indiqués (Durée n. 45");
- 3) entre les mesures 457-468, en accélérant les temps indiqués (Durée n. 30").

(- 14 -)

[170]

SUB. LONTANO (J. 260)

Handwritten musical score for "Via Sordino" by G. P. The score is written on four staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp. The third staff has a bass clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The score includes various musical notations such as notes, rests, and dynamic markings. There are also handwritten annotations in Italian, including "Via Sordino", "G.P.", "P dolcissimo", "sempre PPP immateriale e liscio", "arco ad libitum", "ben vibrato", "Pappass.", and "non cresc.". The score is divided into two systems by a double bar line. The first system ends with a double bar line and a key signature change to one sharp. The second system begins with a key signature change to one sharp and ends with a double bar line and a key signature change to one sharp.

SUB. ARDENTE SUB. LONTANO
(N 180) (N 60)

Handwritten musical score for a piece titled "Quasi Tango". The score is written on a grand staff (treble and bass clefs) and includes a piano (p) dynamic marking. The tempo is marked "Allegretto". The score is divided into measures by vertical bar lines. The first measure is marked "p" and "Allegretto". The second measure is marked "p" and "Allegretto". The third measure is marked "p" and "Allegretto". The fourth measure is marked "p" and "Allegretto". The fifth measure is marked "p" and "Allegretto". The sixth measure is marked "p" and "Allegretto". The seventh measure is marked "p" and "Allegretto". The eighth measure is marked "p" and "Allegretto". The ninth measure is marked "p" and "Allegretto". The tenth measure is marked "p" and "Allegretto". The eleventh measure is marked "p" and "Allegretto". The twelfth measure is marked "p" and "Allegretto". The thirteenth measure is marked "p" and "Allegretto". The fourteenth measure is marked "p" and "Allegretto". The fifteenth measure is marked "p" and "Allegretto". The sixteenth measure is marked "p" and "Allegretto". The seventeenth measure is marked "p" and "Allegretto". The eighteenth measure is marked "p" and "Allegretto". The nineteenth measure is marked "p" and "Allegretto". The twentieth measure is marked "p" and "Allegretto". The score ends with a double bar line.

SUB. TRANQUILLO E LONTANO (♩ 60)

Handwritten musical score for "Lento" in G major, Op. 10, No. 3 by Frederic Chopin. The score is for piano and includes a vocal line. The tempo is marked "Lento" and the key signature is one sharp (F#). The score is written on five staves. The first staff is the vocal line, and the other four are the piano accompaniment. The piano part features a complex rhythmic pattern in the right hand and a more rhythmic pattern in the left hand. The score includes various musical notations such as notes, rests, and dynamic markings like "sempre PPP", "pp graziosa", and "p con soavità". There are also performance instructions like "Pizz" and "poco".

ESITANDO

ESITANDO

pp doloroso poco

pp dolce, quasi mormorando

pp dolce, quasi mormorando

poco a poco calando

pp lentissimo (354)

ppp lentissimo

ppp lentissimo

2.

*)- χ = dincolo de căluș (între căluș și cordar).
- χ = de l'altre côté du chevalet (între le chevalet et la queue).

poco a poco precipitando



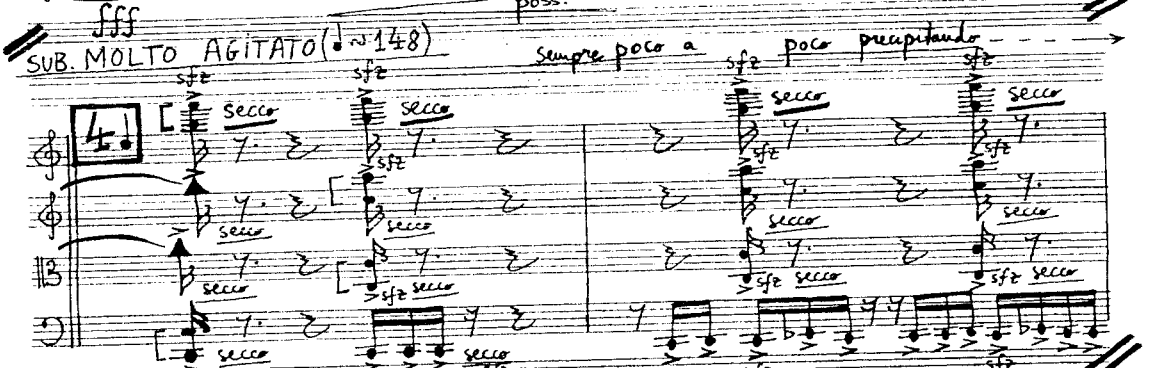
Handwritten musical score system 1, measures 1-5. It features a piano introduction with a treble and bass staff. The tempo is marked 'poco a poco precipitando'. The key signature has one sharp (F#). The first staff has a treble clef, and the second has a bass clef. The music consists of eighth and sixteenth notes.



Handwritten musical score system 2, measures 6-10. It continues the piano introduction. Measure 6 is marked with a forte 'f' and 'disperato'. Measure 7 has a 'gliss.' marking. Measure 8 is marked 'molto vibrato'. Measure 9 has a 'p' marking. Measure 10 has a 'p' marking. The system ends with a double bar line and a measure rest for 3 measures.



Handwritten musical score system 3, measures 11-15. It features a piano introduction with a treble and bass staff. The tempo is marked 'poco a poco precipitando'. The key signature has one sharp (F#). The first staff has a treble clef, and the second has a bass clef. The music consists of eighth and sixteenth notes. Measure 11 is marked 'ff' and 'disperato'. Measure 12 is marked 'ff' and 'disperato'. Measure 13 is marked 'ff' and 'disperato'. Measure 14 is marked 'ff' and 'disperato'. Measure 15 is marked 'ff' and 'disperato'. The system ends with a double bar line and a measure rest for 3 measures.



Handwritten musical score system 4, measures 16-20. It features a piano introduction with a treble and bass staff. The tempo is marked 'poco a poco precipitando'. The key signature has one sharp (F#). The first staff has a treble clef, and the second has a bass clef. The music consists of eighth and sixteenth notes. Measure 16 is marked 'ff' and 'disperato'. Measure 17 is marked 'ff' and 'disperato'. Measure 18 is marked 'ff' and 'disperato'. Measure 19 is marked 'ff' and 'disperato'. Measure 20 is marked 'ff' and 'disperato'. The system ends with a double bar line and a measure rest for 3 measures.



Handwritten musical score system 5, measures 21-25. It features a piano introduction with a treble and bass staff. The tempo is marked 'poco a poco precipitando'. The key signature has one sharp (F#). The first staff has a treble clef, and the second has a bass clef. The music consists of eighth and sixteenth notes. Measure 21 is marked 'ff' and 'disperato'. Measure 22 is marked 'ff' and 'disperato'. Measure 23 is marked 'ff' and 'disperato'. Measure 24 is marked 'ff' and 'disperato'. Measure 25 is marked 'ff' and 'disperato'. The system ends with a double bar line and a measure rest for 3 measures.



Handwritten musical score system 6, measures 26-30. It features a piano introduction with a treble and bass staff. The tempo is marked 'poco a poco precipitando'. The key signature has one sharp (F#). The first staff has a treble clef, and the second has a bass clef. The music consists of eighth and sixteenth notes. Measure 26 is marked 'ff' and 'disperato'. Measure 27 is marked 'ff' and 'disperato'. Measure 28 is marked 'ff' and 'disperato'. Measure 29 is marked 'ff' and 'disperato'. Measure 30 is marked 'ff' and 'disperato'. The system ends with a double bar line and a measure rest for 3 measures.

MOLTO APPASSIONATO (♩ ~ 180)

(87) *ff* *sonno* *affrettando*

(87) *ff* *affrettando*

2 SARCASTICO (♩ ~ 90) *sempre affrettando*

ff *secco* *sempre affrettando*

(411) *sempre affrettando* *sempre crescendo*

(87) *sempre affrettando* *sempre crescendo*

(87) *sempre affrettando* *sempre crescendo*

Ad lib. - vi-

Motto ad lib. ^{*)} ^{**) (}

(x4) (457) (461) (~25")

CADENZA d'a Cape pag. 14 * (x3) sempre in rilievo, più nervoso e precipitato

(x5) (468) (~25") -DE

(x6) (471) (~12,5")

sub fff isterico possibile fff Violento sffff

l.v. ff più dolce l.v.

(481) (~18") FINE (~6' ~18')

f profondo e calmo poco a poco perdendosi (naturalmente) Bucuresti, 16-I-1988

Silvan Nichefor

*) - Versurile din Motto pot fi recitate direct în concert (în secvența cuprinsă între semnele $\rightarrow$ și $\leftarrow$), amplificând electronic o voce (eventual pre-registrată) de femeie, pe un ton subtil, imaterial, esoteric, foarte rar.

**) - Les vers du Motto peuvent être récités directement en concert (dans la séquence délimitée par les signes $\rightarrow$ et $\leftarrow$), en amplifiant avec des moyens électroniques une voix (éventuellement pré-enregistrée) de femme, sur un ton subtilement, immatériel, esotérique, très lentement.

→ 5) "à 5"

Serban Nichifor (1981)

CANTO DI SPERANZA

- Liamei -

1) Preludio (ad libitum)

Durata: ~ 8'30"

"Musica Nova"

Mircea Opreanu,
Vladimir Mendelsohn,
Florin Popa,
Dorel Fodoreanu,
Nicola Licaret.

ottavo
subito
- 1 -
*) - ossia Flauto grande (2D)
**) - ossia Pianoforte (Coc)

[177]

2) Canto di Speranza
(Toamna, 1974)

*) - ossia Flauto grande (2D)
**) - ossia Pianoforte (Coc)
- 2 -

6

Cl. *sub. PP dolce e cantabile*

Vna. *sub. PP sul pont. ma cantabile e vibrato*

Vla. *CON SORDINO V*
PP sul pont. ma cantabile

Vlc. *(m.d.) sempre P*

Δ *(m.s.)*

♯ *(m.s.)*

Cembalo *sub. PP ritmico e leggero ("meccanico")*

*)

[178]

Cl. *pp*

Vna. *pp*

Vla. *GLB*

Vlc. *YAP*

Δ *(m.d.)*

♯ *(m.d.)*

Cembalo *PP ritmico e leggero ("meccanico")*

*) - Piano forte - Pedala (l.v.)

-3-

Cl. *mezzo*

Vna. *mezzo*

Vla. *mezzo*

Vlc. *mezzo*

Cembalo *mezzo*

Cl. *incalzando*

Vna. *mezzo cantabile*

Vla. *P pizz*

Vlc. *P ritmico e leggero*

Δ *mezzo*

♯ *mezzo*

Cembalo *PP severo*

P espressivo

-4-

molto

Handwritten musical score for measures 1-4. The score is for a string quartet (Violin I, Violin II, Viola, and Violoncello) and a double bass. The tempo is marked *molto*. The key signature has one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings like *mf* and *pp*.

[179]

Handwritten musical score for measures 5-8. The score continues the string quartet and double bass. The tempo is marked *molto*. The notation includes various musical symbols such as notes, rests, and dynamic markings like *mf* and *pp*.

--5--

Handwritten musical score for measures 9-14. The score continues the string quartet and double bass. The tempo is marked *Tempo primo (♩=90)*. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp*, *mf*, and *pp* "meccanico".

Handwritten musical score for measures 15-20. The score continues the string quartet and double bass. The notation includes various musical symbols such as notes, rests, and dynamic markings like *mf* and *pp*.

--6--

Magnum "Nirca" 14

Handwritten musical score for the first system of "L'Allegretto" from "The Marriage of Figaro" by Wolfgang Amadeus Mozart. The score is for five instruments: Cello (Cl.), Violoncello (Vna.), Viola (Vla.), Violin (Vlc.), and Cello (Cello). The key signature is one flat (B-flat major or D minor), and the time signature is 3/8. The score includes various musical notations such as notes, rests, dynamics (f, sfz, p, pp, fff), and articulation marks (accents, slurs). The first system ends with a double bar line and a repeat sign.

Handwritten musical score for the song "The Rose Tree". The score is written on five staves, each with a label below it: Cl., Vna., Vla., Vlc., and Cymbale. The notation is in a historical style, featuring various note values, rests, and dynamic markings such as *ppp* and *pp*. The piece begins with a treble clef and a key signature of one flat (B-flat). The melody is primarily in the upper register, with some lower notes in the Vlc. part. The score includes many slurs, ties, and accidentals, indicating a complex harmonic and melodic structure. The final measure of the Cymbale part ends with a double bar line and a repeat sign.

[180]

Handwritten musical score for "L'Espresso" by Luigi Dall'Abaco. The score is for a string quartet (Violin I, Violin II, Viola, Violoncello) and includes a "Cembalo" (Piano) part. The music is in 3/4 time, marked "Allegretto", and features a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings like "P espressivo" and "ppp". A section is marked "SENZA SORDINO" (Without Mute). The score is handwritten on aged paper with a vertical crease down the center.

Handwritten musical score for a symphony, featuring staves for Violins I and II, Viola, and Cello/Double Bass. The score includes various musical notations such as notes, rests, and dynamic markings like "ff", "f", and "p". There are also handwritten annotations in Italian, including "Subito", "A tempo", "pesante", "quasi grido", and "naturale". The score is written on a grid of lines, with some parts crossed out or corrected.

ritardando poco a poco

musical score for measures 1-4, featuring instruments: Cl., Vna., Vla., Vlc., and Cembalo. The score includes performance instructions such as "sempre PP liscio (respirare ad libitum)", "sempre PP liscio (aria ad libitum)", and "sempre PP liscio (aria ad libitum)". A section marked "(SENZA SORDINO)" is indicated. The Cembalo part includes the instruction "PP con martelletti".

[181]

3.) Memento (4-11-1979)

Subito $\text{♩} = 69$ per naturale

musical score for measures 5-8, featuring instruments: Cl., Vna., Vla., Vlc., and Cembalo. The score includes performance instructions such as "Subito $\text{♩} = 69$ per naturale", "dell'incanto", "con uccelli", and "sempre PP liscio". The Cembalo part includes the instruction "PP con martelletti".

*) - Piano forte - Sempre Pedala (l.v.)

- 9 -

musical score for measures 9-12, featuring instruments: Cl., Vna., Vla., Vlc., and Cembalo. The score includes performance instructions such as "sempre PP liscio (aria ad libitum)", "sempre PP liscio (aria ad libitum)", and "sempre PP liscio (aria ad libitum)". The Cembalo part includes the instruction "PP con martelletti".

musical score for measures 13-14, featuring instruments: Cl., Vna., Vla., Vlc., and Cembalo. The score includes performance instructions such as "sempre PP liscio (aria ad libitum)", "sempre PP liscio (aria ad libitum)", and "sempre PP liscio (aria ad libitum)". The Cembalo part includes the instruction "PP con martelletti".

musical score for measures 15-18, featuring instruments: Cl., Vna., Vla., Vlc., and Cembalo. The score includes performance instructions such as "sempre PP liscio (aria ad libitum)", "sempre PP liscio (aria ad libitum)", and "sempre PP liscio (aria ad libitum)". The Cembalo part includes the instruction "PP con martelletti".

Musical "Memento"

14

- 10 -

Cl. *mf* *rit.*

Vna. *mf*

Vla. *mf*

Vlc. *mf*

Celesta *mf*

Scampi
Adagio
ppp *mp* *legatissimo* (quasi *molto* *ritardando*)

[182]

Cl. *mf* *rit.*

Vna. *mf*

Vla. *mf*

Vlc. *mf*

Celste *mf*

ritardando

Cl. *mf* *rit.*

Vna. *mf*

Vla. *mf*

Vlc. *mf*

Celste *mf*

Scampi
Adagio
ppp *mp* *legatissimo* (quasi *molto* *ritardando*)

**) ossia Piano forte (8)*

- 11 -

Cl. *mf* *rit.*

Vna. *mf*

Vla. *mf*

Vlc. *mf*

Celste *mf*

Scampi
Adagio
ppp *mp* *legatissimo* (quasi *molto* *ritardando*)

- 12 -

(*quattresime*)

Cl. *Il maestro*
(*subito*)
pp flauto, come una ombra

Vna. *Il maestro*
P cantabile sf flauto

Vla. *ppp poco sul ponticello, come una ombra, bisbis*

Vlc. *ppp poco sul ponticello, come una ombra, bisbis*

Clarineta

[183]

Cl. *(liscio possibile)*

Vna. *(liscio possibile)*

Vla. *(CON SORDINO)*
(liscio possibile)
sempre ppp come co

Vlc. *(liscio possibile)*

Clarineta

Cl. *sempre pp molto espanso*
(*sempre un la*)

Vna. *sempre p molto espanso poco in villico*

Vla. *sempre p molto espanso poco in villico*

Vlc. *sempre p molto espanso poco in villico*

Clarineta

Cl. *(SENZA SORDINO)*

Vna. *(SENZA SORDINO)*

Vla. *(SENZA SORDINO)*

Vlc. *(SENZA SORDINO)*

Clarineta

Handwritten musical score for measures 1-4. The score is for five staves: Clarinet (Cl.), Violoncello (Vcl.), Viola (Vla.), Violino (Vln.), and Cello (Cello). The music is in 2/4 time and features a complex, dense texture with many accidentals and ties. The Cello part has a (L.V.) marking.

[184]

Handwritten musical score for measures 5-8. The score is for five staves: Clarinet (Cl.), Violoncello (Vcl.), Viola (Vla.), Violino (Vln.), and Cello (Cello). The music continues with a similar dense texture. Performance markings include *75% molto superiore*, *pp*, *pp con una ombra*, *pp espansivo*, and *mp*. The Cello part has a (L.V.) marking.

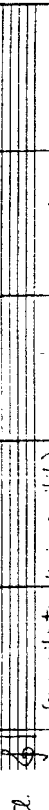
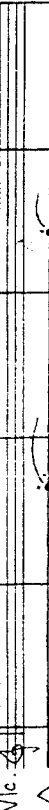
-15-

Handwritten musical score for measures 9-12. The score is for five staves: Clarinet (Cl.), Violoncello (Vcl.), Viola (Vla.), Violino (Vln.), and Cello (Cello). The music continues with a similar dense texture. The Cello part has a (L.V.) marking.

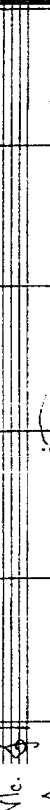
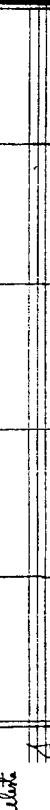
Handwritten musical score for measures 13-16. The score is for five staves: Clarinet (Cl.), Violoncello (Vcl.), Viola (Vla.), Violino (Vln.), and Cello (Cello). The music continues with a similar dense texture. Performance markings include *pp*, *pp dolce e liscio non diminuendo*, and *pp con eco*. The Cello part has a (L.V.) marking.

-16-

Tempo giusto - 4/8
(non accelerando!)

Cl. 
 Vm. 
 Vla. 
 Vlc. 
 Δ 
 ↑ 
 Calata 

[185]

Cl. 
 Vm. 
 Vla. 
 Vlc. 
 Δ 
 ↑ 
 Calata 

Giulio Nidolfi
 Roma, 25.1.1981

XXX.)

Collection RESON' ANCHES

À mes Parents

6 MÉLODIES IRLANDAISES D'AMÉRIQUE

Serban NICHIFOR
(SABAM)

Durée : ~ 12'

I SAINT PATRICK WAS A GENTLEMAN (Folklore irlandais)

Allegro moderato
Tutti *

Hautbois 1
Hautbois 2
Cor anglais
Basson 1
Basson 2

Hautbois 1
Hautbois 2
Cor anglais
Basson 1
Basson 2

*) Variante ad libitum pour orchestre d'anches doubles; les indications Tutti et Soli sont valables pour tout le système de la partition
Editions de Musiques Actuelles
37000 METZ FRANCE

EMA EAN007

Tout droit réservé pour tous usages

Collection RESON' ANCHES

Hautbois 1
Hautbois 2
Cor anglais
Basson 1
Basson 2

Hautbois 1
Hautbois 2
Cor anglais
Basson 1
Basson 2

Hautbois 1
Hautbois 2
Cor anglais
Basson 1
Basson 2

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Collection RESON'ANCHES

Collection RESON'ANCHES

II KILLARNEY

(d'après Michael William BALFE)

Moderato Solf.

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III THE HARP THAT ONCE THRO' TARA'S HALLS

(d'après Sir John STEVENSON)

Allegro moderato
Tutti

Hautbois 1
Hautbois 2
Cor anglais
Basson 1
Basson 2

EMA EAN007

Collection RESON'ANCHES

IV GALWAY BAY

(d'après Dr Arthur COLAHAN)

Moderato
Solo

Hautbois 1
Hautbois 2
Cor anglais
Basson 1
Basson 2

EMA EAN007

Flute 1 and Flute 2 staves, measures 1-4. The music is in 3/4 time, key of D major. Flute 1 plays a melodic line with grace notes, while Flute 2 provides harmonic support.

Flute 1 and Flute 2 staves, measures 5-8. The music continues with similar melodic and harmonic patterns.

Flute 1 and Flute 2 staves, measures 9-12. The music concludes with a final melodic flourish. A tempo marking of 120 is indicated at the end.

V KATHLEEN MAVOURNEEN
(d'après F.N. COUGH)

Flute 1, Flute 2, Cor anglais, Bassoon 1, and Bassoon 2 staves, measures 1-4. The music is in 3/4 time, key of D major. The woodwinds play a melodic line with grace notes, while the flutes provide harmonic support.

Flute 1, Flute 2, Cor anglais, Bassoon 1, and Bassoon 2 staves, measures 5-8. The music continues with similar melodic and harmonic patterns.

Flute 1, Flute 2, Cor anglais, Bassoon 1, and Bassoon 2 staves, measures 9-12. The music concludes with a final melodic flourish. A tempo marking of 120 is indicated at the end.

Collection RESON ANCHES

poco rall
a tempo

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Collection RESON ANCHES

Moderato (♩ = 80)
Tutti

(~ 1'35")

EMA EAN007

Collection RESON' ANCHES

pizz. ... *pizz.* ... *recitativo*

pizz. a *pizz.* collando

Lontano ... *231*

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Collection RESON' ANCHES

Solo
Subito allegro moderato ... *120*

poco rall. ... *a tempo* ... *120*

EMA EAN007

First system of musical notation (left page), measures 1-4. It features a piano introduction with a forte (f) dynamic marking.

Second system of musical notation (left page), measures 5-8. It continues the piano introduction with a forte (f) dynamic marking.

Third system of musical notation (left page), measures 9-12. It includes a tempo change to 'Allegro vivace' and a dynamic marking of 'pp' (pianissimo).

Fourth system of musical notation (right page), measures 13-16. It features a piano introduction with a forte (f) dynamic marking.

Fifth system of musical notation (right page), measures 17-20. It includes a tempo change to 'Allegro vivace' and a dynamic marking of 'pp' (pianissimo).

Sixth system of musical notation (right page), measures 21-24. It includes a tempo change to 'Allegro vivace' and a dynamic marking of 'pp' (pianissimo).

Subito grazioso, tempo di valze ♩ = 132

75

Soli

p *leggero* *con esultanza*

mp

p *lento pesante*

79

mp *molto allegro* *leggero*

Solo

p *leggero*

83

L'istesso tempo ♩ = 132

87

mp *poco ritmato*

p

p

p

89

mp *molto espressivo*

93

estando

echo

echo

echo

echo

echo

Collection RESON' ANCHES

Moderno (♩ = 80)

Collection RESON' ANCHES

poco a poco accelerando

sempre accelerando

Subito allegro vivace (♩ = 140)

Tutti

EMA EAN007

EMA EAN007

[194]

(25.50")
(~12')

Bucarest,
8-III-1995

→ "à 10"

For "Ottomi di Verona"

XXXI. 7 COLINDE / 7 ROMANIAN CAROLS

In musica unidiatonica, Minore Balata 2 CANTI/RUMENI Serban Nichifor (1986) DI NATALE

1. COLINDA DE FLORII / CAROL FOR PALM SUNDAY / CANTO PER LA DOMENICA DELLE PALME

PRELUDIO (n. 60), poco rubato.
(Scuria Sordina)

1 Trombe in Sib
2 Trombe
3 Tuba
Organo

[195]

SUB. PRESTO (n. 180)

2. COLINDITA / LITTLE CAROL / CANTONCINA PER NATALE

1 Trombe in Sib
2 Trombe
3 Tuba
Organo

→ "à 10"

PRELUDIO (n. 60), poco rubato.
(Scuria Sordina)

1 Trombe in Sib
2 Trombe
3 Tuba
Organo

© 1985 by Ed. Eridania-Mantova (Italia)

BIBLIOTECA MUSICALE
A UNITATI COMPRESSE

(-1-)

(-2-)

3.) TREI CRAI DE LA RĂSĂRIT / THE THREE MAGI / CANTO DEI MAGI

simile

Tuba 1
Tuba 2
Tuba 3
Tuba

SUB. ESITANDO (dolce) sempre allargando...

Tuba
Org.

MISTERIOSO, Poco RUBATO (And.)

Timb. 1
Org.

ritardando...

Timb. 1
Org.

4.) STEAUA SUS RĂSARE / THE STAR APPEARING ON HIGH. / SUSA SUL CIELO LA STELLA APPARE

ANDANTINO (molto) molto tranquillo

Timb. 1
Org.

5.) AM PLECAT SĂ COLINDĂM/WE JUST WALK AND SING THE CAROLS!
ANDIAMO IN GIRO COGL' AUGURI

Sub. Giocoso (du 98)

Handwritten musical score for Tuba and Trombone parts, numbered 1 to 4. The score includes various musical notations such as notes, rests, and dynamic markings like 'mf' and 'f'. The Tuba part is on the left and the Trombone part is on the right.

[illegible]

BRILLIANTE (*d ~ B♭*)
I GUE
fz
II. *sfz*

(-6-)

Handwritten musical score for "Stellen Sonatine" by Franz Liszt. The score is written on five staves, with the first three staves labeled 1, 2, and 3. The parts are for Flute 1 (Fl. 1), Flute 2 (Fl. 2), and Oboe (Obo.). The music is in 3/4 time and features a variety of dynamics and articulations. Key markings include "mp" (mezzo-piano), "f" (forte), "cresc." (crescendo), and "molto espressivo". The score includes a section marked "Stellen Sonatine" and a section marked "cresc.". The notation includes many slurs, ties, and dynamic markings, indicating a highly expressive and technically demanding piece.

Handwritten musical score for two parts, 'Trio 2' and 'Trio 1'. The score is written on ten staves, with five staves for each part. The notation includes various musical symbols such as notes, rests, and bar lines. The key signature is one flat (B-flat), and the time signature is 3/4. The tempo is marked 'Allegretto' and the mood is 'a tempo'. The score is written in ink on aged paper.

Trio 2
 a. 5/4
 a. tempo

Trio 1
 a. 5/4
 a. tempo

Handwritten musical score for a piece titled "Sanku-Sandane". The score is written on a system of five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like "mf" (mezzo-forte) and "f" (forte). The score is divided into sections by double bar lines. The title "Sanku-Sandane" is written in the center of the page. The notation is a mix of standard musical notation and a more complex, possibly indigenous, notation system. The score is written in ink on aged paper.

[illegible]

77. FLORILE DALBE / THE WHITE FLOWERS /
J. BIANCHI FOR

Handwritten musical score for a 4-part setting of "Gott der Herrscher über die Welt". The score is written on five systems of staves, each with a vocal part (Soprano, Alto, Tenor, Bass) and a basso continuo line. The notation includes various musical symbols such as clefs, time signatures (3/4, 4/4), notes, rests, and dynamic markings like *f* (forte) and *ad lib.* (ad libitum). The lyrics are written below the staves, and the piece concludes with a double bar line and the word "Fond. 84".

(181)

poce a poc allargando

Org. 2

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 8

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$$\left(\begin{array}{c} 1 \\ 2 \\ 3 \end{array} \right)$$

per ritardando....

[121]

1. Tuba in Sub
2. Tuba
3. Tuba
4. Tuba
Org.

[199]

A. Tempo (Andante)

1. Tuba in Sub
2. Tuba
3. Tuba
4. Tuba
Org.

(-9-)

BIBLIOTECA NAȚIONALĂ
A UNITĂȚII COMPOZITORILOR

[131] per slentando...

1. Tuba in Sub
2. Tuba
3. Tuba
4. Tuba
Org.

GRANDioso (Andante) molto allargando

1. Tuba in Sub
2. Tuba
3. Tuba
4. Tuba
Org.

Bumbești, 26.7-2.8.86

(-10-)

→ Ω) "à 10+..."

Durée: $\sim 12'$

XXVI.

XXVI.) RORATE CAELI

Serban Nichifor
(1995)

À ma Mère

("Musica Caelestis III")

"*Rorate caeli desuper, et nubes pluant iustum: aperiatur terra, et germinet Salvatorem*" (Is. 45, 8)
 "*Caeli enarrant gloriam Dei: et opera manuum ejus annuntiat firmamentum*" (Ps. 18, 1)
 "*Gloria Patri et Filio et Spiritui Sancto. Sicut erat in principio et nunc et semper et in saecula saeculorum. Amen.*"

NB: Partitura scritta in Do

(1.) INTROITUS.

[illegible]

[200]

(2.) RORATE.

ESTATICO - lontano, dolc., molto rubato (♩ 48-60)

S. Solo mf ~9" ~45"
 ~5"
Ro-rá-te, Ro-rá-te caé-li, caé-li dé-su-per, et nú-bes

Fl. mp

Ar. Mi, Fa, Sol, La
 $\text{Si\#, Do, Re}$ mp (sempre l.v.)

Vc. pp liscio (arco ad libitum)

Cb. pp liscio (arco ad libitum)

S. Solo plú - ant'jú-stum: a - a-pe-rí-a - tur tér-ra, tér-

Fl. p

Ar. p $\text{Mi\#}$ $\text{geiss. d. dritto sulla tavola}$ (21)

Vc. p

Cb. p

S. Solo ra, et gé-r-mi-net Sal - va-tó-rem, Sal - va-tó-rem

Fl. p

Ar. p (normale) (l.v.) $\text{Mi\#}$ (normale) (l.v.) (22'15"
 ~4'15"

Vc. p molto

Cb. p molto attacca subito

(- 2 -)

[201]

ANDANTE (♩ = 64)

(3.) PSALMUS XVIII.

Δ

cantabile.

1) simpte in rilievo

$\sim 15''$

ANDANTE (♩ = 64)

(3.) PSALMUS XVIII.

31 Cantabile, sempre in rilievo

~15"

S. Solo

Fl.

Ob.

Cl.

Cell.

Ar.

Vn. I

Vn. II

Vi.

Vc.

Cb.

S. solo

Fl.

Ob.

Cl.

Cell.

Ar.

Vn. I

Vn. II

Vi.

Vc.

Cb.

*) Cellule répétitive - y compris ses variantes (permutations) - 3 -

sempre poco a poco animando ----->

S. *Solo* *mp* gló — ri — am — et — nár — rant — e

Fl. *mp* gló — ri — am — et — nár — rant — e

Ob. *mp*

Cl. *mp*

Ar. *mp* Mi b, Sol b, La b | Mi b, La b | Mi b, La b | Sib, Reb | Reb

Vm. I *mp*

Vm. II *mp*

Vl. *mp*

Vc. *mp*

Cb. *mp*

S. *Solo* *mf* nár — rant — e — nár — rant

Fl. *mf* nár — rant — e — nár — rant

Ob. *mf*

Cl. *mf*

Ar. *mf* Sib | Fa# | Sib, Reb | Fa# | Reb

Vm. I *mf*

Vm. II *mf*

Vl. *mf*

Vc. *mf*

Cb. *mf*

S. *Solo* *é — jus an-nún-ti at, an-nún-ti at, an-nún-ti*

Re. *Sempre poco a poco animando*

Ob. *8*

Cl. *8*

Fg. *8*

Cr. *8*

Gl. *3*

Cel. *3*

Ar. *8*

Vn. I *8*

Vn. II *8*

Vi. *3*

Vc. *3*

Cb. *3*

Fa# *Sib*

S. *Solo* *at, an-nún-ti at*

Re. *Allegretto (♩=100) Sempre poco a poco animando*

Ob. *8*

Cl. *8*

Fg. *8*

Cr. *8*

Gl. *3*

Cel. *3*

Ar. *3*

Vn. I *3*

Vn. II *3*

Vi. *3*

Vc. *3*

Cb. *3*

(-6-)

[205]

sempre animando *Grandioso*

S. Solo *fir* *ma+* *men* *tum* *Glo-ri-a* *Pa-* *ter*

Fl. *f*

Ob. *Tr. Cr.* *Via Sord.*

Cr. *Fg.*

Gl. *3* *3*

Cel. *3* *3*

Ar. *gliss.* *Reh. Lab.*

Vn. I *3*

Vn. II *3*

Vi. *3*

Vc. *3*

Cb. *Arco* *simile*

S. Solo *Fi-li-o-* *et* *Spi-ri-tu-i* *San-* *cto* *San-* *cto*

Fl. *molto ritardando*

Ob. *sub. mp*

Cr. *sub. mp*

Gl. *(l.v.)*

Cel. *(l.v.)*

Ar. *Reh. gliss.* *Do#1* *Lab.* *(secc.)* *sub. mp* *(l.v.)* *Sib. Do#1* *Reh.* *(Mib.)* *(Fa#)* *Sord. Lab.*

Vn. I *Con Sord.*

Vn. II *Con Sord.*

Vi. *Con Sord.*

Vc. *Con Sord.*

Cb. *Con Sord.* *attacca subito*

[Scordare II+IV b → b.]

poss. (-7-)

(n21) *(n6451)*

MISTERIOSO E LONTANO (n.54) (4.) PANARMONIOS KOSMOU SINTAXIS.*)

Handwritten musical score for a symphony orchestra. The score is written on multiple staves, including Solo, Fl., Ob., Tr., Cr., Fg., Gl., Cel., Ar., Vm. I, Vm. II, Vl., Vc., Cb., and S. The music is in 3/4 time and features various dynamics and articulations. Key markings include:

- Fl.:** *perdendosi*, *molto*, *simile*, *molto*
- Cr.:** *Tr. - Con Sord.*, *Cr. - Con Sord.*, *P impassibile e leggero*
- Gl.:** *P impassibile e leggero*, *simile*, *poco in rilievo*
- Ar.:** *PP impassibile e leggero*, *simile*
- Vm. I, Vm. II, Vl., Vc.:** *PP impassibile e leggero*, *simile*
- Cb.:** *PP leggera*, *poco sul ponticello*, *gliss. vibr.*, *allucinante*
- S.:** *Si*, *gliss. vibr. sempre in rilievo*, *gliss. vibr.*, *cut*

The score is marked with "n.20" and "n.20" at the end of the first and second systems, respectively. The bottom of the page includes a reference note: *

* - apud Saint Athanase, "Contra Gentes" (38,39) (-8-)

S. *Solo*
 Fl. Ob.
 Cl. Tr.
 Cr. Fg.
 Gl.
 Cel.
 Ar.
 Vm. I
 Vm. II
 Vl.
 Vc.
 Cb.

S. *Solo*
 Fl. Ob.
 Cl. Tr.
 Cr. Fg.
 Gl.
 Cel.
 Ar.
 Vm. I
 Vm. II
 Vl.
 Vc.
 Cb.

sempre in rilievo

S. Sol. *mf* et nunc et sem N 15"

R. Ob. Cl. Tr. *mp*

Cr. Fg. *mp* poco a poco crescendo

Gl. *mp*

Cel. *mp* poco a poco crescendo

Ar. *gliss* poco a poco cresc. *Sib Dob. Reb* *P (Loco)* *Reb*

Vn. I *p.p. cresc.* *sempre animando* *(dn 78)*

Vn. II *p.p. cresc.*

Vi. *p.p. cresc.*

Vc. *p.p. cresc.*

Cb. *p.p. cresc.* *(sempre c. III)*

S. Sol. *gl. vibr.* *f* *(101)* *ff* N 14"

R. Ob. Cl. Tr. *f* per sem per

Cr. Fg. *mp*

Gl. *mf*

Cel. *mf*

Ar. *gliss* *Lab* *Lab* *imp* *Lab (mp)*

Vn. I *sempre animando* *(dn 82)*

Vn. II *mp*

Vi. *mp*

Vc. *mp*

Cb. *mp* *(sempre c. I)*

(- 10 -)

Handwritten musical score for the opera *Sole* by Giuseppe Verdi. The score is written on ten staves, each labeled with an instrument or voice part. The notation is in Italian and includes various musical symbols, dynamics, and performance instructions.

Staves and Parts:

- S. Solo:** Soprano solo part, starting with a treble clef and a key signature of one sharp (F#).
- Pr. Ob.:** First Oboe part, starting with a treble clef and a key signature of one sharp (F#).
- Cl.:** Clarinet part, starting with a treble clef and a key signature of one sharp (F#).
- Fg.:** Flute part, starting with a treble clef and a key signature of one sharp (F#).
- Gl.:** Guitar part, starting with a treble clef and a key signature of one sharp (F#).
- Cal.:** Cello part, starting with a bass clef and a key signature of one sharp (F#).
- Ar.:** Viola part, starting with a treble clef and a key signature of one sharp (F#).
- Vn. I:** Violin I part, starting with a treble clef and a key signature of one sharp (F#).
- Vn. II:** Violin II part, starting with a treble clef and a key signature of one sharp (F#).
- Ve.:** Violoncello part, starting with a bass clef and a key signature of one sharp (F#).
- Vc.:** Violoncello part, starting with a bass clef and a key signature of one sharp (F#).
- Cb.:** Contrabasso part, starting with a bass clef and a key signature of one sharp (F#).

Key Features and Markings:

- Tempo and Mood:** The score is marked *f* (forte) and *sempre in rilievo* (always in relief).
- Dynamics:** Various dynamics are indicated, including *mp* (mezzo-piano), *mf* (mezzo-forte), and *f* (forte).
- Performance Instructions:** Instructions include *sempre animando* (always accelerating) and *sempre in rilievo* (always in relief).
- Rehearsal Markers:** A rehearsal mark is present at the end of the score, labeled *n. 12*.
- Handwritten Notes:** There are several handwritten notes and markings, including *et*, *gl. vibr.*, and *Do#*.

Handwritten musical score for a symphony, featuring various instruments and vocal parts. The score includes staves for Soprano (S.), Solo (Solo), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Violin I (Vl. I), Violin II (Vl. II), Viola (Vcl.), Cello (Cb.), and Double Bass (Cb.). The music is written in a key with one sharp (F#) and a 4/4 time signature. The tempo is marked "Allegro" and the mood is "molto". The score includes various musical notations such as notes, rests, and dynamic markings (mf, mp, f, p). The lyrics "in sae-cu-la et in sae-cu-la se-cu-" are written below the vocal parts. The score is marked with a large "10" in the top right corner.

Pioso (♩ = 40), poco pesante **(6.) AMEN.**
 S. Solo
 Fl. Ob. Tr. Cr. Fg.
 Cl. (Lv.)
 At.
 Vm. I & II
 Vl. III
 Vc.
 Cb.

(131) (♩ = 50) sempre poco a poco animando

Handwritten musical score for measures 131-140. The score includes staves for S. Solo, Fl. (F2), Ob. (F2), Cr. (F2), Gl., Cel., Ar. (8t), Vm. I, Vm. II, Vl. (B), Vc. (D), and Cb. (D). The tempo is marked (♩ = 50) and the instruction is "sempre poco a poco animando". The key signature has one sharp (F#). The score features various musical notations including notes, rests, and dynamic markings such as *mp*, *p*, and *mf*. Specific notes are labeled with syllables: Fa#, La, Do, Re, Sib, and Re.

LARGO (♩ = 66)

Handwritten musical score for measures 141-150. The score includes staves for S. Solo, Fl. (F2), Ob. (F2), Cr. (F2), Gl., Cel., Ar. (8t), Vm. I, Vm. II, Vl. (B), Vc. (D), and Cb. (D). The tempo is marked LARGO (♩ = 66). The instruction "poco a poco allargando" is present. The score features various musical notations including notes, rests, and dynamic markings such as *mp*, *p*, and *mf*. Specific notes are labeled with syllables: men, A, Mib, and Sib, Mib. The score also includes markings for "sul tasto" and "Pizz".

sempre allargando --- (♩60) ---

S. Solo

men, A (men, A) men A (men)

Fl. Ob. Cl. Tr. Cr. Fg. Gl. Cel. Ar. Vno I Vno II Vle Vc. Cb.

P leggerissimo

sul tasto *(sul Re)* *(sul Sol)* *(sul Re)* *(sul tasto)* *(sul Re)* *(sul tasto)*

Arco *liscio* *sul tasto*

S. Solo

mp dolce *(balayage vocalique lent)* *(a)*

ALLUCINANTE (♩56) *sempre allargando* --- (♩52) ---

Fl. Ob. Cl. Gl. Cel. Ar. Vno I Vno II Vle Vc. Cb.

mp *P sempre leggerissimo* *mp* *ordinario* *liscio* *ordinario* *liscio* *ordinario*

poor lift *ordinario* *liscio* *ordinario* *liscio* *ordinario* *liscio* *ordinario*

Fa#, Sol# *mp in rilievo* *ordinario*

