Oeuvre dédiée à l'Ensemble de Musique Contemporaine de Luxembourg
L.G.N.M., B.P. 828, L-2018 LUXEMBOURG

Durée: ≈ 7'10"

Serban NICHIFOR
(1999)

LA NUIT OBSCURE

pour percussion et ensemble de chambre

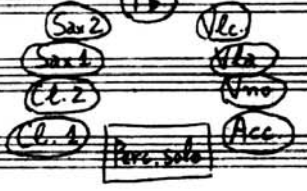
(2 clarinettes en Sib, 2 saxophones alto en Mib, tuba, accordéon, violon, alto, violoncelle)

Motto: "Et vidi de mari bestiam ascendentem..."
(Apocalypsis Ioannis 13,1)

- partition générale: pages 1-2
- module autonome (percussion solo): pages 3-6

NB - L'évolution sonore implique la superposition de 2 structures disjointes: le module autonome (modulo autonomo) de la percussion solo (ayant un caractère démoniaque, violent, "offensif" vers la destruction) et le continuum infini, transcendantal de "l'harmonie des sphères" suggérée par le choral de l'ensemble.
Les points de synchronisation de ces 2 structures sont: Ω (~~"naissance" du Module autonome~~), I, II, III, IV, Ω (~~auto-destruction du Module autonome~~).
La durée du Module est ≈ 6'12". La durée totale de l'oeuvre est ≈ 7'10".
Avant et après le Module (donc avant et après les points Ω et Ω) le percussioniste reste immobile (comme une statue).

Disposition possible de l'ensemble:



(~~la percussion en avant-scène et en pleine lumière;~~
~~les autres instrumentistes en semi-cercle et en pénombre~~).
(~~Cette disposition n'est pas obligatoire~~; on pourra réaliser aussi des autres dispositions, selon ~~la conception des interprètes~~.

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

Durée : ~ 7'10"

Serban Nichifor
"... in tempore belli ..."
(Bucarest, 21-I-1999)

LA NUIT OBSCURE

pour percussion et ensemble de chambre

Le percussioniste est immobile (~24")

Perc. Solo

α *) MODULO autonomo (p. 3-6) — sempre demonico, minaccioso

(START)

CONTINUUM - Largo (♩~40) indifferente, implacabile
sempre PP tranquillo, leggiero, legatissimo, poco vibrato

2 Cl. (in Sib) — PP liscio — PP — simile
2 Sax. A. (in Mib) — PP liscio — PP — simile
Tuba — Con Sord. — PP liscio — PP — simile
Accord. (mano destra) — PP liscio — PP — simile
Vno — sul tasto — PP liscio
Vla — sul tasto — PP liscio
Vlc. — sul tasto — PP liscio

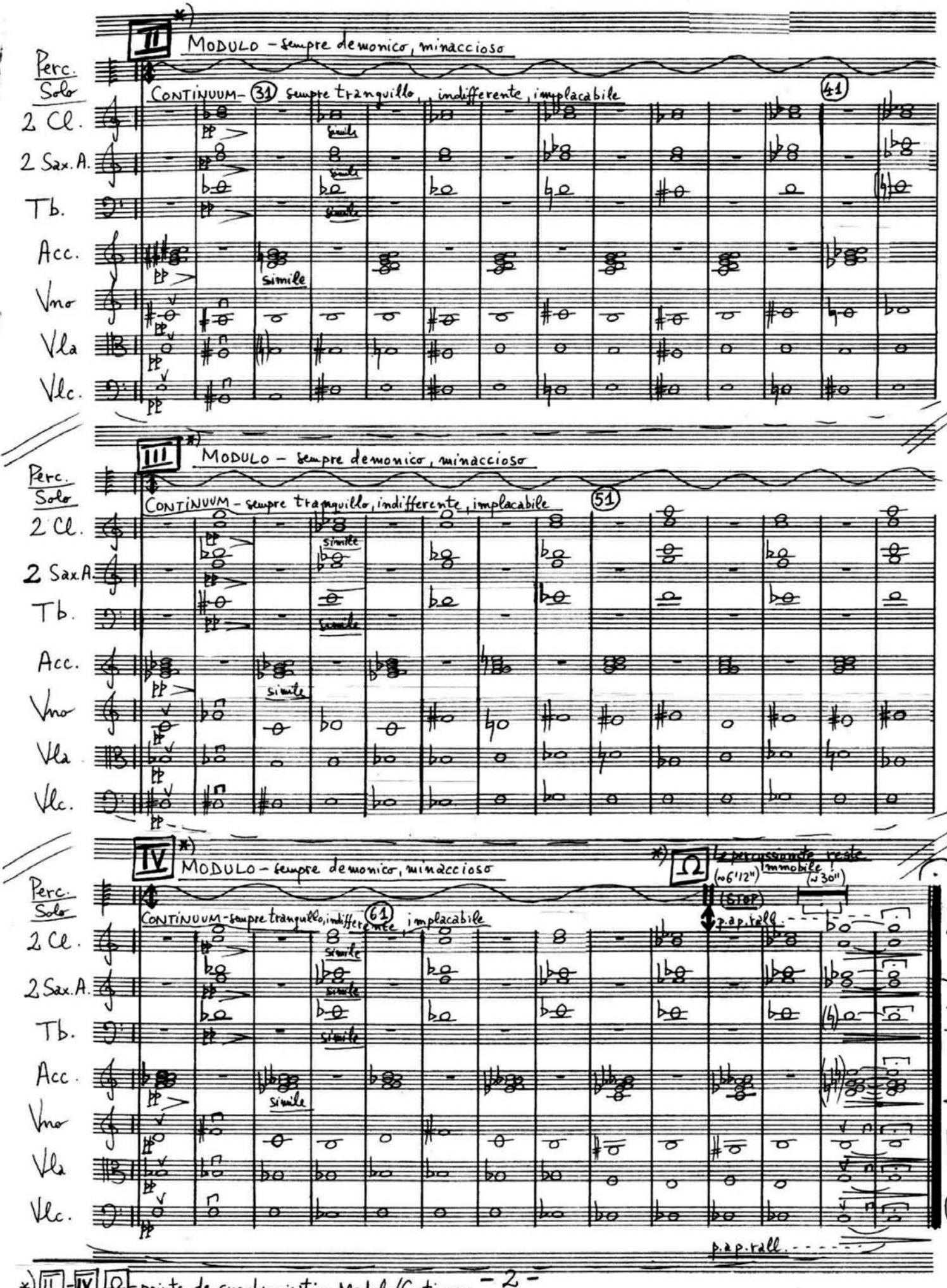
I *) MODULO - sempre demonico, minaccioso

Perc. Solo

CONTINUUM - sempre tranquillo, indifferente, implacabile

2 Cl. — PP — simile
2 Sax. A. — PP — simile
Tb. — PP — simile
Acc. — PP — simile
Vno — PP
Vla — PP
Vlc. — PP

*) α, I = points de synchronisation Modulo (Perc. Solo)/Continuum



*) II – IV, Ω = points de synchronisation Modulo/Continuum

Percussione Solo

MODULO autonomo

(N 6'12")

= bacchette dure

= bacchette morbide

= spazzole

LEGNO	- 1 Pietra (ossia 1 T.Bl.) - 2 Temple Blocks - 2 Wood Blocks
PELLE	- 2 Bongos - 2 Tom-toms - Gran cassa (ossia Timpano)
METALLO	- Triangolo - 3 Piatti - Tam-tam

+Vox (ad lib)

α

(START) Allegro giusto (♩=120)

Vox (ad lib) *)

Legno — 2 HÂ! — ff — HÂ! — ff — HÂ! — ff

Pelle — 2 — sffz — G.P. — G.P. — d'al niente — molto — sffz — d'al niente — molto — sffz

Metallo

P. — (11) — d'al niente — molto — sffz — f furioso, poco a poco crescendo

P. — (21) — (sempre crescendo) — molto — sffz — d'al niente — poco a poco cresc.

P. — (31) — (sempre crescendo)

P. — molto — sffz — f furioso, poco a poco crescendo

P. — (41) — (sempre crescendo) — ff giocoso

P. — (51) — molto — sffz

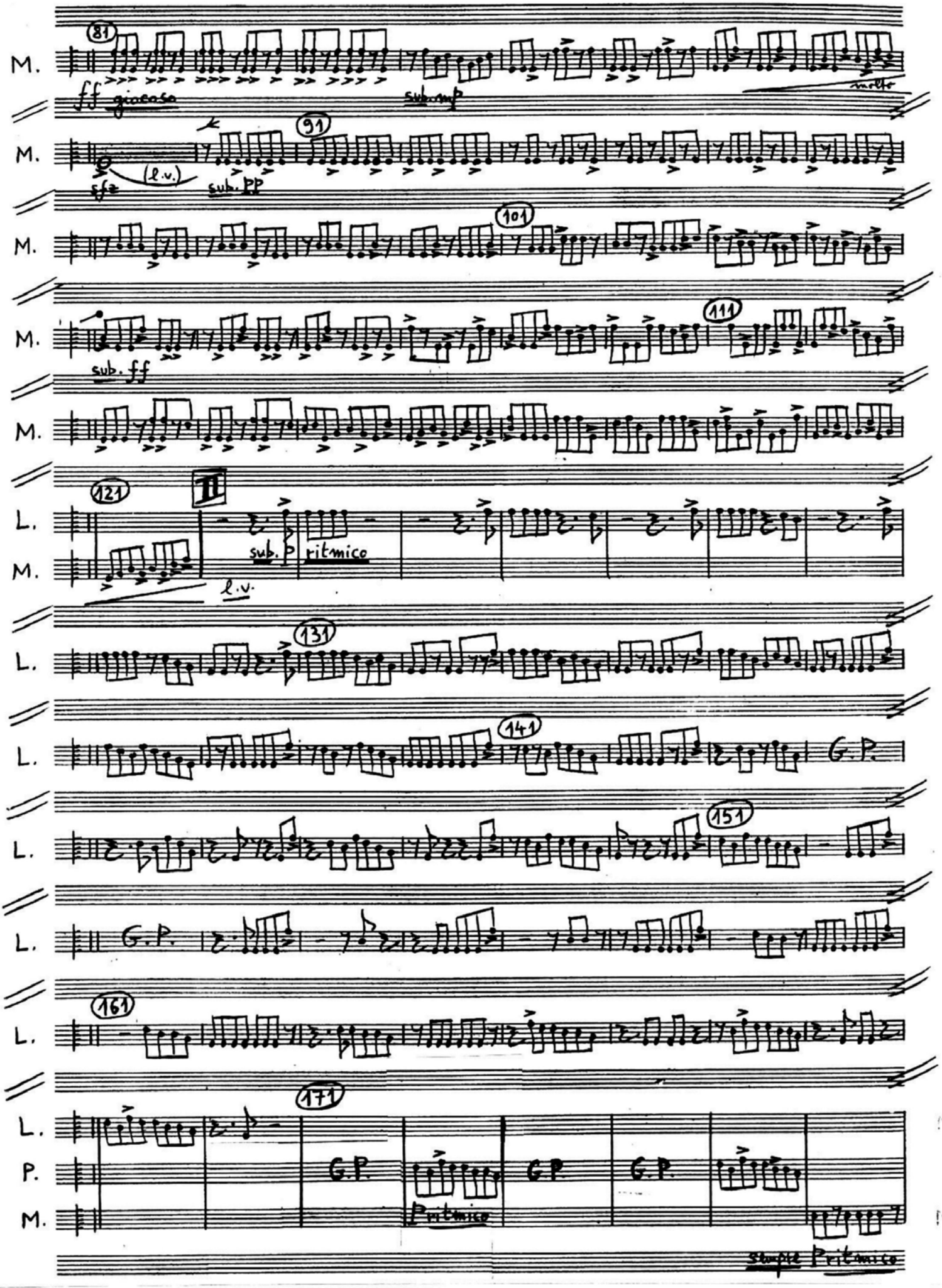
P. — (61) — d'al niente — poco — molto — f — sub. ppp — molto — ff — sub. pp — poss.

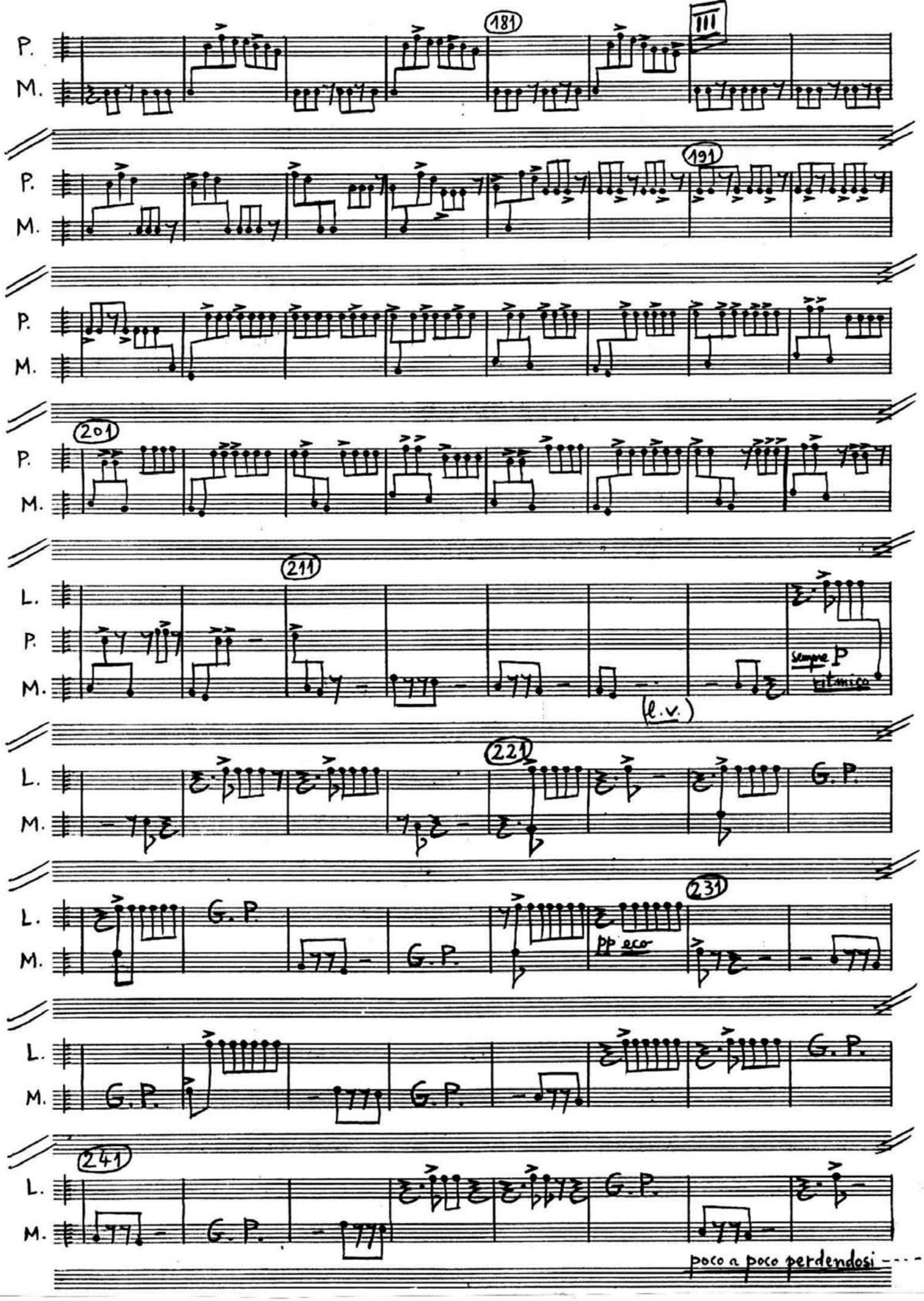
I

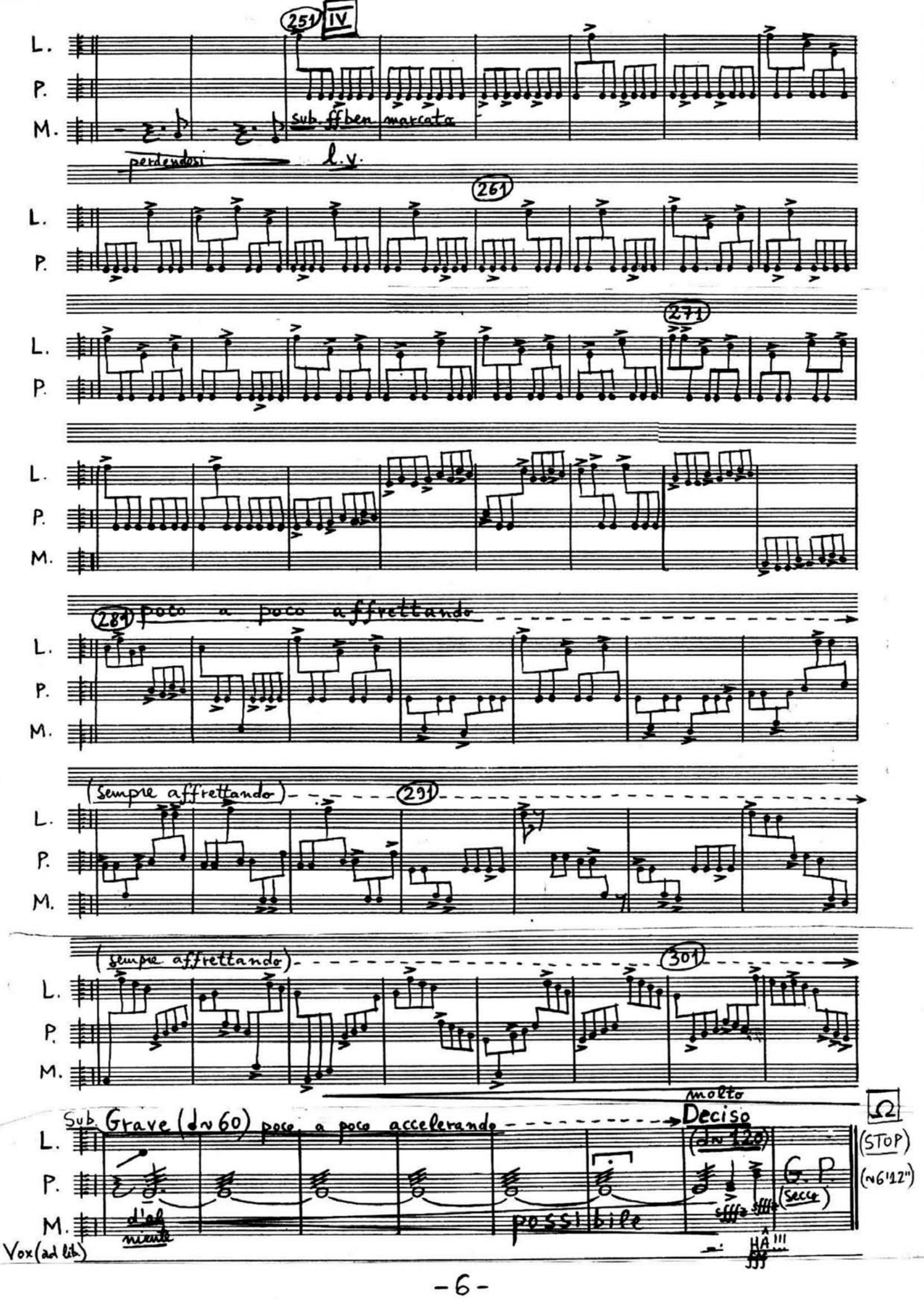
M. — (71) — sub. pp ritmico — poco

M. — sub. pp — poco a poco crescendo — molto

*) Les interventions vocales sont facultatives.


81
M.
ff giocoso
sub. mp
molto
91
M.
sfz
(l.v.)
sub. pp
101
M.
111
M.
sub. ff
M.
121
L.
M.
sub. p
ritmico
l.v.
131
L.
141
L.
G.P.
151
L.
L.
G.P.
161
L.
171
L.
P.
M.
G.P.
G.P.
G.P.
ritmico
simile ritmico


181
111
191
201
211
L.
P.
M.
sempre P
intenso
(l.v.)
221
G. P.
231
pp eco
241
poco a poco perdendosi ----


251
IV
L.
P.
M.
sub. ff ben marcato
perdendosi
l.v.
261
271
281
poco a poco affrettando
(sempre affrettando)
291
(sempre affrettando)
301
Sub. Grave (♩~60) poco a poco accelerando
molto
Deciso
(♩~120)
Ω
(STOP)
(~6'12")
G.P.
(secco)
d'ah niente
possibile
HÂ!!!
Vox (ad lib.)

For MeloMania! Ensemble

c/o Susan Fancer
1101 North Marshfield Avenue
Chicago, IL. 60622
U.S.A.

Serban Nichifor
(SABAM)

OBSCURE NIGHT

for

Solo Percussion and Chamber Ensemble

(2 Alto-Saxophones, 'Cello and Piano)

Motto: "And I saw a beast rising out of the sea..."
(Revelation, Chap. 13, v. 1)

NB → The Solo Percussion Modulus is autonomous (parallel music)

→ [α] (start), [I], [II], [III], [IV], [Ω] (stop) =

= synchronization points Percussion/Ensemble

→ Possible emplacement: [A.S.2 A.S.1 Piano Cello Perc.] semi-darkness ← very lighted

Composer Address:

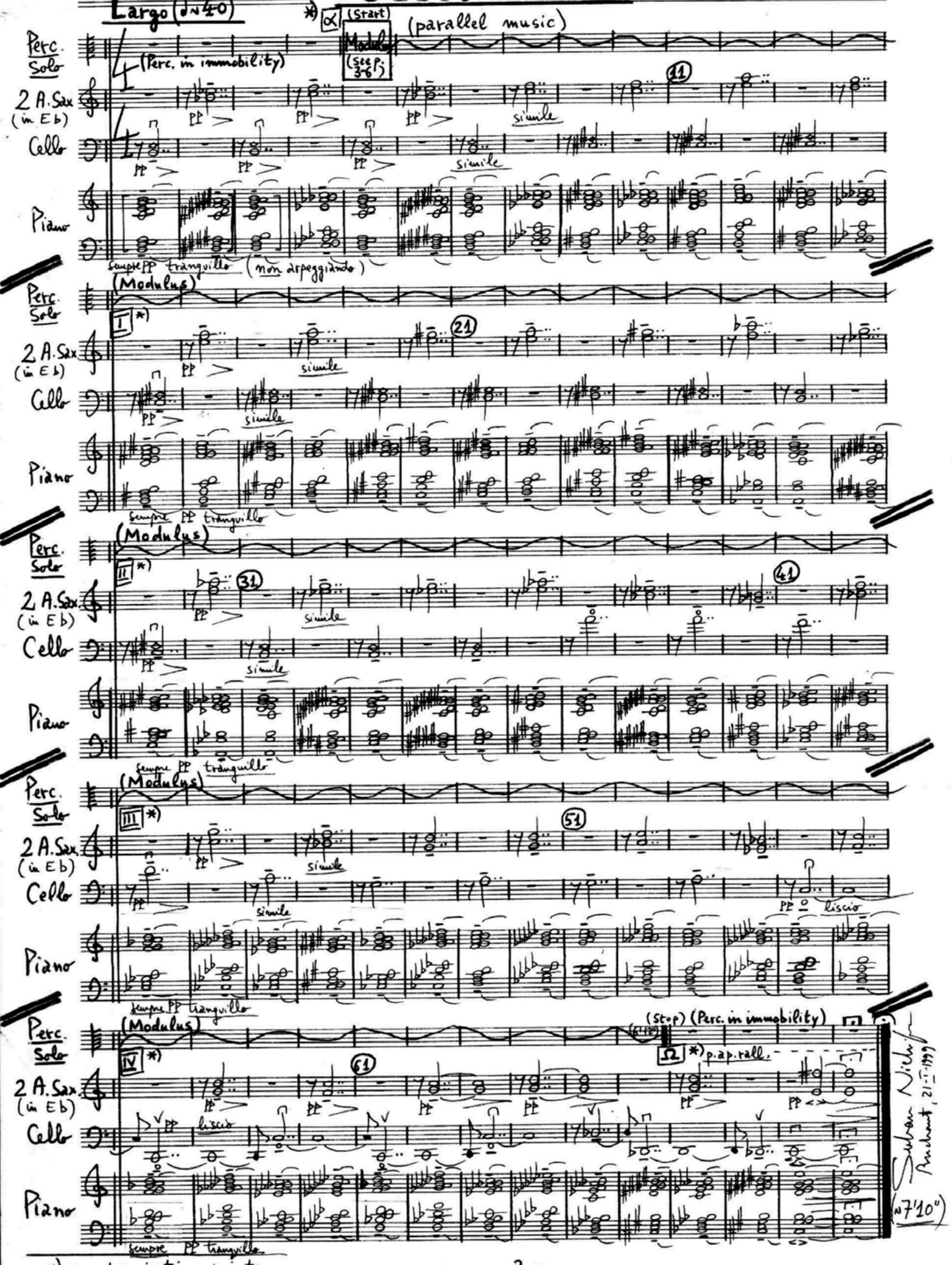
Dr. Serban Nichifor
Str. Principatele Unite No. 2
Vila 1, Ap. 7
70.512 Bucharest, ROMANIA
Tel. (+40-1) 336.13.99.

Duration: ~7'10"

For MeloMania! Ensemble

OBSCURE NIGHT

Serban Nichifor (1999)



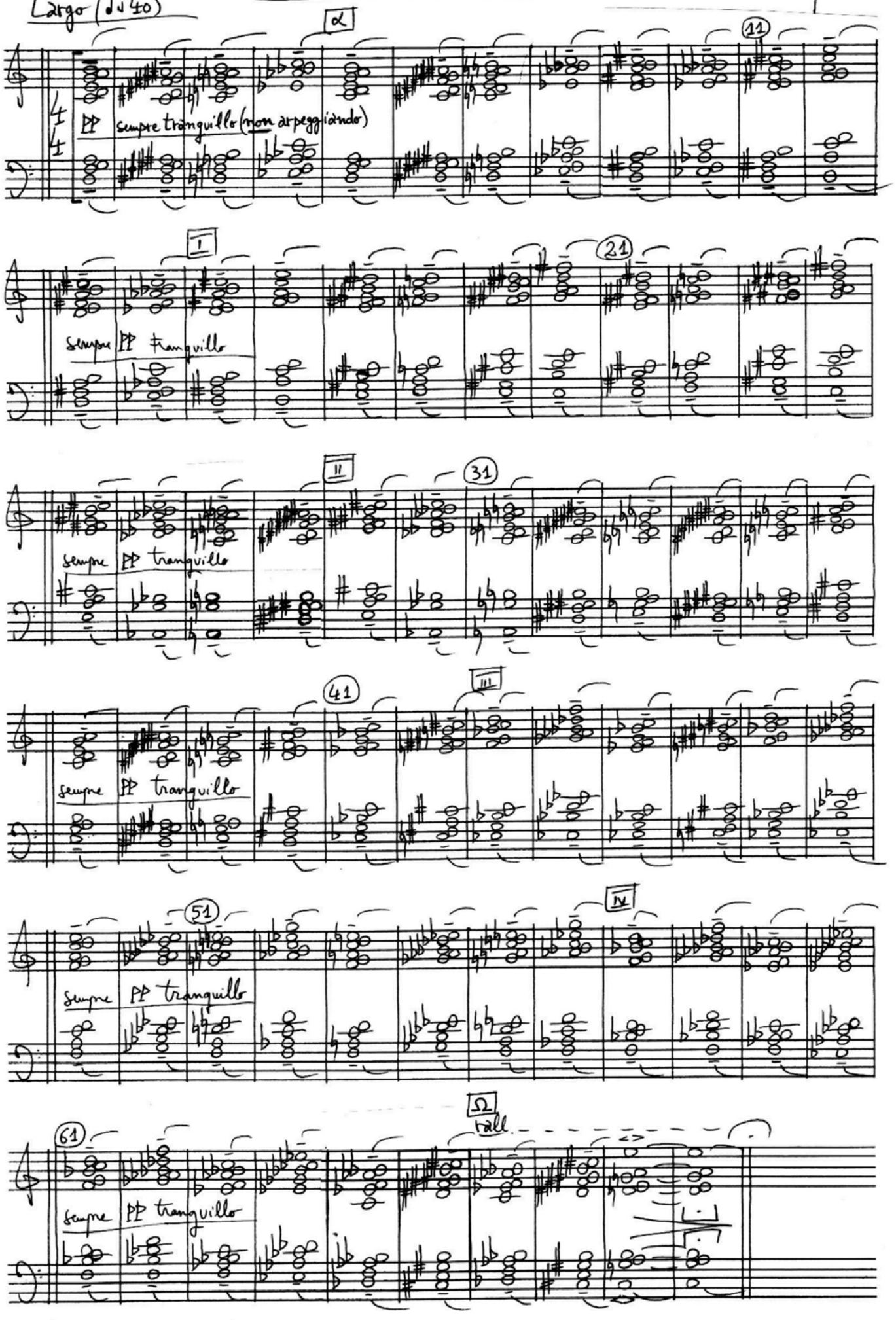
*) synchronization points

Piano

OBSCURE NIGHT

Serban Nichifor

Largo (♩=40)



Dauer: ≈ 8'

"ET SIGNUM MAGNUM..."

für Schlagzeug und Orgel

Şerban NICHIFOR

Registrierung

*) - III. Manual (m.d.): 23. (Sal. 8'); 24. (Voxc. 8'); 26. (Bflt. 4'); Tremulant
- II. Manual (m.s.): 13. (Gemshr. 8'); 15. (Rfl. 4')
- Ped.: 35. (Sb. 16'); 38. (Pm. 8'); 39. (Chb. 4')

Motto:
"Und es erschien ein großes Zeichen am Himmel..."
(Offenbarung 12,1)

Largo (♩ ≈ 40)

Percussione

Modulo autonomo (seiten 3-6)

**) α (start)

Organo

III. M. Lontano ["panarmonios Kosmou sintaxis"]

pp

II. M. sempre pp tranquillo e legato

(Ped.) dolce, sempre poco a poco in rilievo

Perc.

Org.

**) I

Perc.

Org.

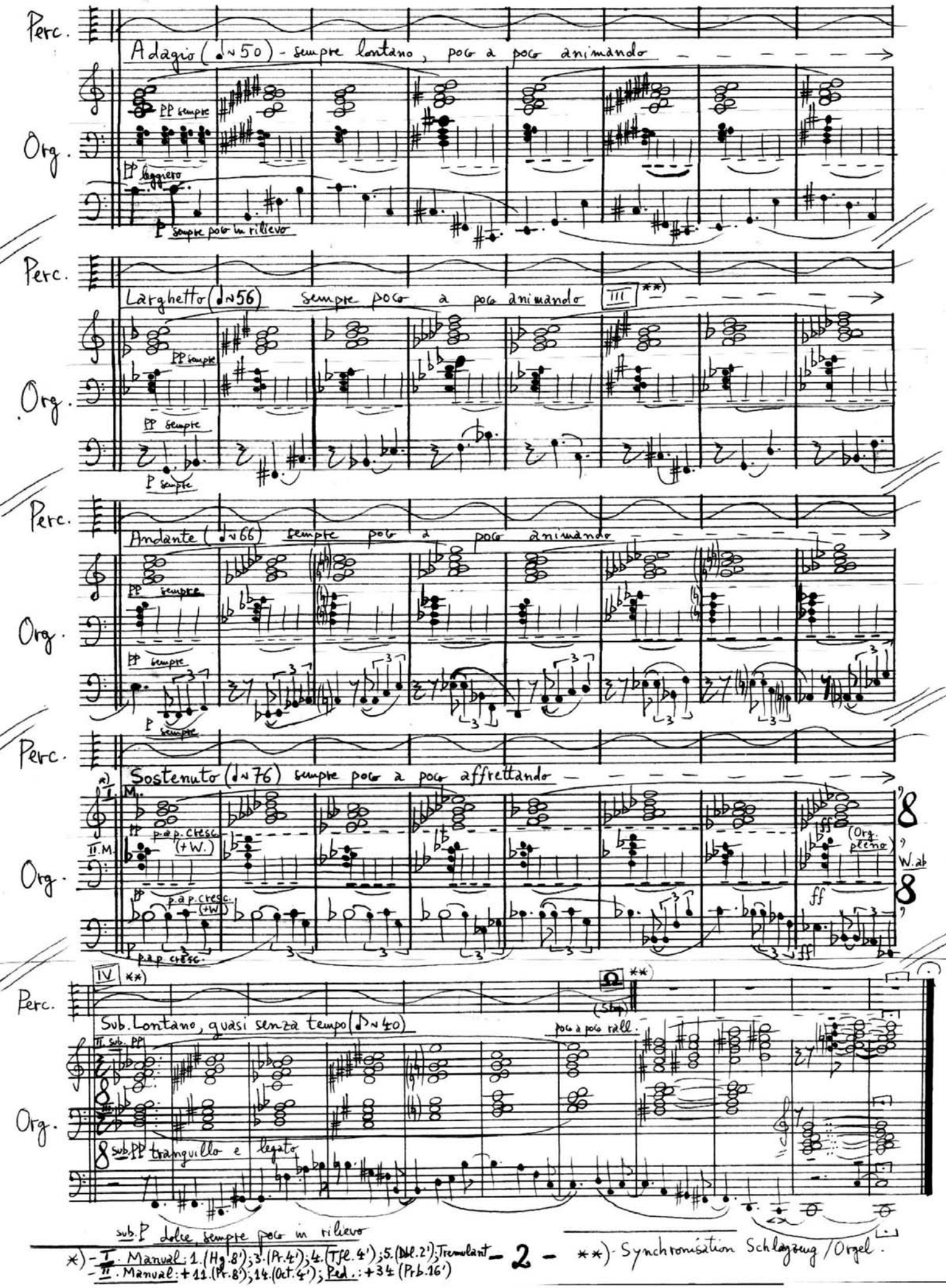
Perc.

Org.

**) II poco a poco animando - - - →

*) - Die Registeranweisungen sind wahlfrei.

**) - α, I, II, III, IV, Ω = Synchronisation Schlagzeug/Orgel



*) - I. Manual: 1. (Hg. 8'); 3. (Pr. 4'); 4. (Tfl. 4'); 5. (Dkl. 2'); Tremulant
- II. Manual: + 11. (Pr. 8'); 14. (Oct. 4'); Ped.: + 34 (Prb. 16')

**) - Synchronisation Schlagzeug / Orgel.

Rankweil, 27-I-1999

Serban NICHIFOR

PASSACAGLIA FOR EVER

Lema:

"Et septimus angelus tuba cecinit..."

(Apocalypsis Ioannis 11, 15)

ESECUTORI

- 2 Flauti
- 2 Oboi
- 2 Clarinetti in Si b
- 2 Fagotti
- 4 Corni in Fa
- 2 Trombe
- 3 Tromboni
- 1 Tuba
- Arpa

→ Modulo Autonomo (Fiati + Arpa) (p.4, Appendix A)

- Percussione → Modulo Autonomo (p.5, Appendix B)
- Celesta
- Pianoforte
- Archi

DURATA: cca 8'50"

Serban NICHIFOR

Durata: ~ 8'50"

PASSACAGLIA FOR EVER

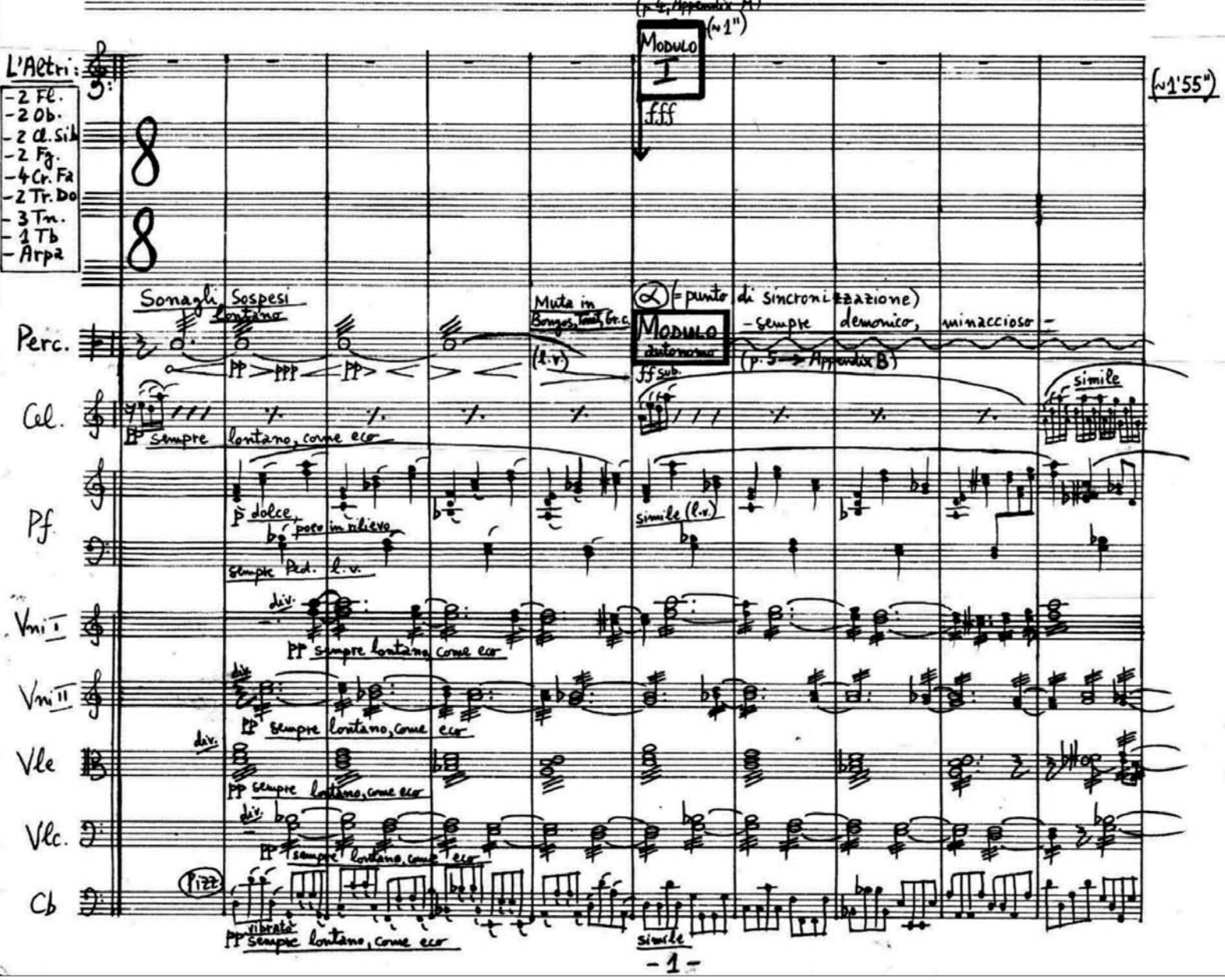
Struttura dinamica:

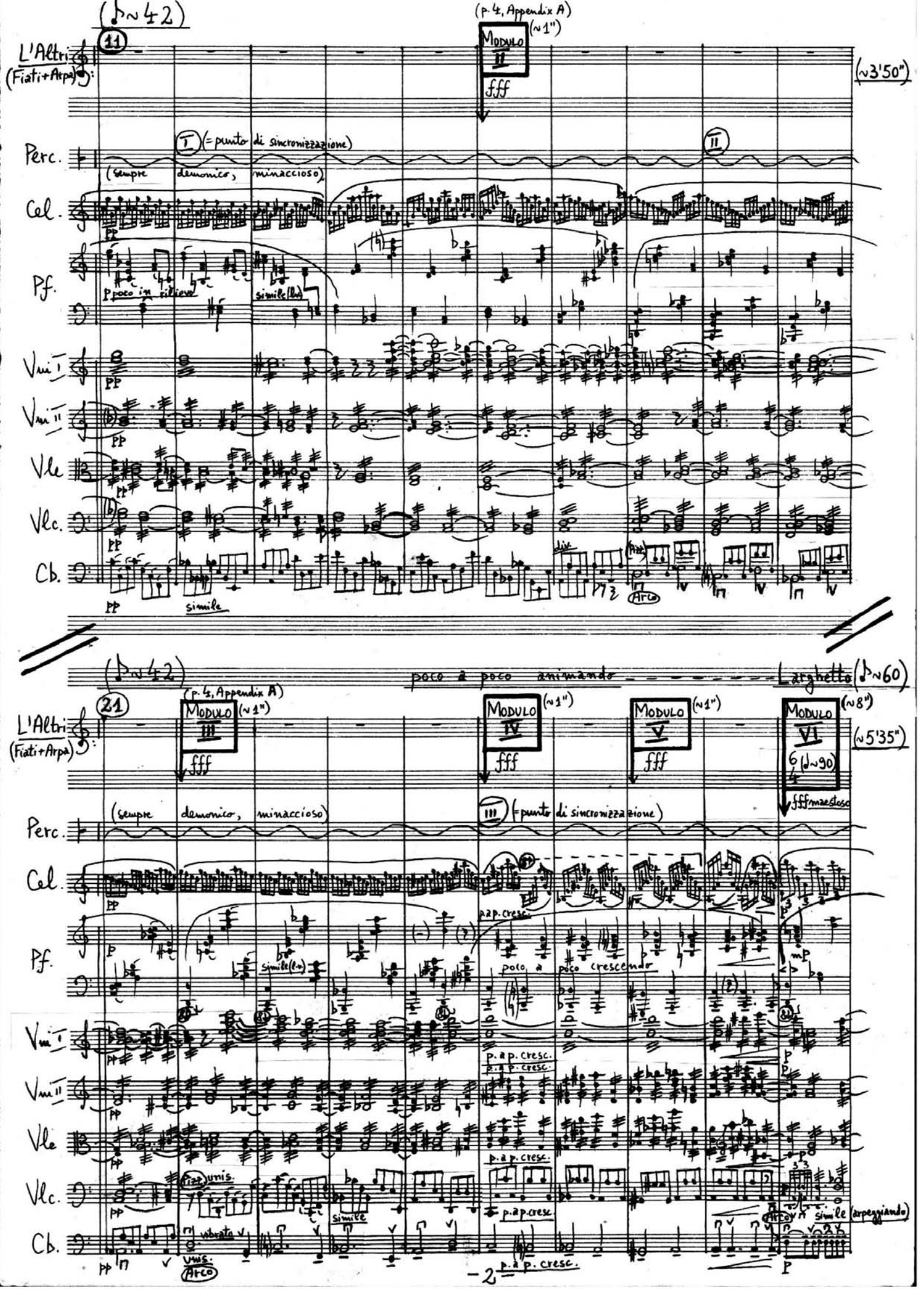
→ Fiati + Arpa: fff (sempre) [Modulo autonomo]
→ Percussione: PPP ↔ fff (in rilievo) [Modulo autonomo]
→ Pianoforte: PPP ↔ mP (poco in rilievo)
→ Celesta + Archi: PPP ↔ P (sempre lontano, come eco)

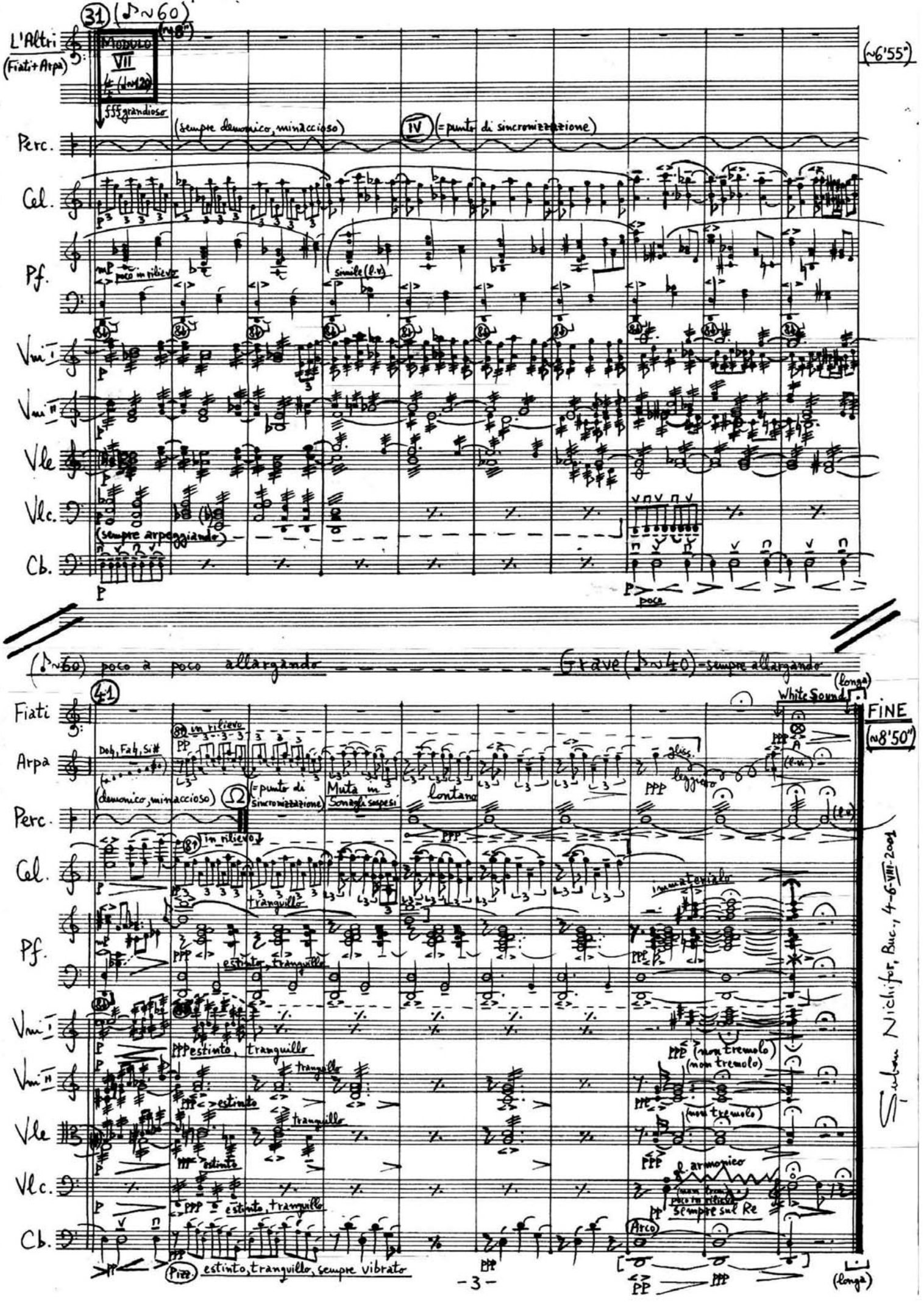
Lema:

"Et septimus angelus tuba cecinit..."
(Apocalypsis Ioannis 11,15)

Grave (♪ ~ 42)



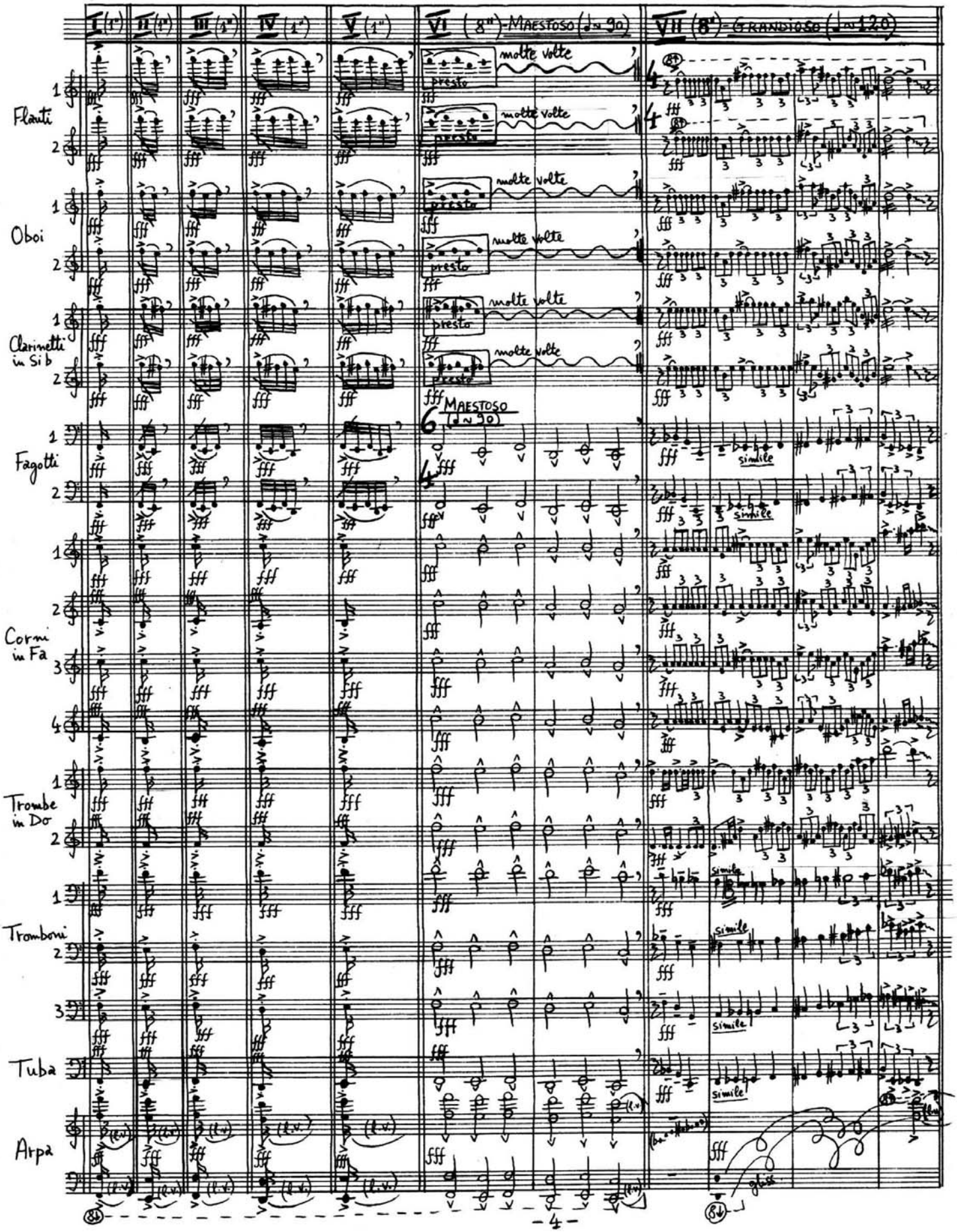

(♪~42)
11
L'Altri (Fiati+Arpa)
(p. 4, Appendix A)
Modulo II
(~1")
fff
(~3'50")
Perc.
I (= punto di sincronizzazione)
II
(sempre demonico, minaccioso)
Cel.
Pf.
p poco in rilievo
simile (lv)
Vni I
Vni II
Vle
Vlc.
Cb.
simile
div.
Arco
(♪~42)
poco a poco animando
Larghetto (♪~60)
21
L'Altri (Fiati+Arpa)
(p. 4, Appendix A)
Modulo III
(~1")
fff
Modulo IV
(~1")
fff
Modulo V
(~1")
fff
Modulo VI
(~8")
(♩~90)
fff maestoso
(~5'35")
Perc.
(sempre demonico, minaccioso)
III (= punto di sincronizzazione)
Cel.
Pf.
p.a p. cresc.
poco a poco crescendo
simile (lv)
Vni I
Vni II
Vle
Vlc.
Cb.
p.a p. cresc.
Pizz. unis.
vibrato
unis.
Arco
simile
simile (arpeggiando)



Sinan Nichifor, Buc., 4-6-VIII-2002

Appendix A

Moduli Autonomi - Fiati ed Arpa

(I – VII)

Moduli Autonomi: