

## ESECUTORI

- 2 Flauti (Fl.)
- 2 Oboi (Ob.)
- 2 Clarinetti in Si b (Cl.)
- 2 Fagotti (Fg.)

- 4 Corni in Fa (Cr.)
- 2 Trombe in Do (Tb.)
- 2 Tromboni (Tn.)

- Percussione I: - 2 Timpani (Timp.) muta anche in Campanelli (C-nelli)
- Percussione II: - 2 Tom-toms (Tomt.) - ossia Darbuka (ossia Dümblek, ossia Düyek) - NB: 2 esecutori in alternanza (ad lib.)
- Percussione III: - Piatto medio (Ptto.) + Tam-tam (Tamt.) + Gran cassa (Gr.c.) + Campani (Camp.)

- Celesta (Cel.)
- Arpa (Ar.)

### - 4 Violoncelli Soli (Vlc.Soli)

- 12 Violini I (Vni I)
- 10 Violini II (Vni II)
- 8 Viole (Vle)
- 6 Violoncelli (Vlc.)
- 4 Contrabbassi (Cb.)

## SOURCES

- Tanburi Zeki Mehmed Aga - *Son Pesrev* (Turk musikisi klasiklerinden), No 279 - Istanbul, 1937 (NB - transposed in the Uzzal scale).
- A. Adnan Saygun - *Histoire de la Musique*, vol. I - Paris, Gallimard, 1960, p. 605 (*Hin Cellatlarkar simda satir bilese...*) and p. 609 (*Felek aldi devranimi domimi... and Nolar karli daglar...*), from the chapter *Musique Turque*.

TURKISH BOLERO \*

Serban Nichifor

Sempre Allegretto (♩ = 116)

- ossia "in 2" ( $d \sim 58$ ).

for 4 Solo Cellos and Symphony Orchestra

[illegible]

Sempre Allegretto ( $\bullet = 116$ )

ossia  $n \approx 2^n$  ( $n \approx 58$ )

Handwritten musical score for "L'Espresso" by Luciano Berio. The score is for a string quartet, with parts for Violin I, Violin II, Viola, Violoncello, and Contrabasso. The music is in 3/4 time and features complex rhythmic patterns, including triplets and sixteenth notes. The score includes various dynamics such as "pizz" (pizzicato), "pp" (pianissimo), "p" (piano), and "f" (forte). There are also markings for "arco" (arco) and "pizz" (pizzicato). The score is written in a clear, handwritten style with many annotations and markings.

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\* Composée dans le mode "Uzzâl" (♩  $\frac{x}{4}$  0 0 0 0 0 0 0 0), le thème utilise

- 1 - des cellules extraites de "Son Peşrev" ("Türk musikisi klasiklerinden") de Tanburi Zeki Mehmed Ağa (İstanbul, 1937-no. 279)



Fl. 1  $\frac{1}{2}$   $\text{F}^{\#}$

Ob. 1  $\frac{1}{2}$   $\text{F}^{\#}$

Cl. 1  $\frac{1}{2}$   $\text{F}^{\#}$

Sib. 1  $\frac{1}{2}$   $\text{F}^{\#}$

Fg. 1  $\frac{1}{2}$   $\text{F}^{\#}$

Cr. 1  $\frac{1}{2}$   $\text{F}^{\#}$

Tb. 1  $\frac{1}{2}$   $\text{F}^{\#}$

Tn. 1  $\frac{1}{2}$   $\text{F}^{\#}$

Tim. 1  $\text{C}$

2 Tmt.  $\text{F}^{\#}$   
 (x Darbuka)  
 (x Dümblek)  
 P.H.  $\text{F}^{\#}$   
 Tam-tam  $\text{F}^{\#}$   
 Gr. C.  $\text{F}^{\#}$

Cal.  $\text{F}^{\#}$   $\text{mp}$   $\text{sempre}$   $\text{R.v.}$   $\text{83}$

Ar.  $\text{F}^{\#}$   $\text{Re}^{\flat}$   $\text{Re}^{\#}$   $\text{pp}$   $\text{Re}^{\flat}$   $\text{Re}^{\#}$   $\text{84}$

Vlc. 1  $\text{F}^{\#}$   $\text{mp}$   $\text{pizzicato}$   $\text{gr. n.}$   $\text{85}$   $\text{(x4)}$   $\text{(2)}$   $\text{(3)}$   $\text{(4)}$

Vlc. 2  $\text{F}^{\#}$   $\text{mp}$   $\text{pizzicato}$   $\text{gr. n.}$   $\text{86}$   $\text{(x2)}$   $\text{(2)}$   $\text{(12)}$   $\text{(2)}$   $\text{poco and.}$   $\text{fandolillo}$

Sol. 3  $\text{F}^{\#}$   $\text{mp}$   $\text{87}$   $\text{(3)}$   $\text{(4)}$   $\text{(5)}$   $\text{(6)}$

4  $\text{F}^{\#}$   $\text{p}$   $\text{88}$   $\text{(5)}$   $\text{(6)}$   $\text{(7)}$   $\text{(8)}$

Vni. I  $\text{F}^{\#}$   $\text{pp}$   $\text{89}$   $\text{segue}$

Vni. II  $\text{F}^{\#}$   $\text{pp}$   $\text{90}$   $\text{poco}$

Vle.  $\text{F}^{\#}$   $\text{pp}$   $\text{91}$   $\text{poco}$

Vlc.  $\text{F}^{\#}$   $\text{pp}$   $\text{92}$

Cb.  $\text{F}^{\#}$   $\text{pp}$   $\text{93}$   $\text{Pizz.}$   $\text{pp}$   $\text{sempre}$

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Handwritten musical score for a symphony orchestra. The score includes parts for the following instruments:

- Fl. 1
- Ob. 1
- Cl. 1 (B-flat)
- Fg. 1
- Cr. (Cor Anglais)
- Tb. 1
- Tm. 1
- Timp.
- Perc. (Tamtam, Gong, Cymbal)
- Cal.
- Ar.
- Viol. I
- Viol. II
- Viola
- Vcl. (Violoncello)
- Db. (Double Bass)
- Cb. (Contrabass)

The score is written in 2/2 time and includes dynamic markings such as *pp* and *pp sempre*. A **SOLO** section is marked for the Violin I part, with the instruction *sol Da (solo sul Sol)*. The score is handwritten and includes various performance instructions and markings.



Fl. 1 25 *P* *mp* *f*

Ob. 1 25 *P* *mp* *f*

Cl. 1 25

Sib. 1 25

Fg. 1 25

1 25

Cr. 25

Tb. 1 25

Tm. 1 25

Trmp. 25

2 Tmt. 25 *p* *pp*

(x Darbuka x Dümbeck)

PHo 25 *pp*

Tam-tam 25 *pp*

Gr. C.

Cel. 25 (81)

Ar. 25 (84)

1 25 *ben sost.*

2 25 (7) (8) (9) (10)

Vlc. 25

Soli: 3 25 (11) (12) (13) (14)

4 25 (15) (16) (17) (18)

Vni I 25 *pp* *sculpte* *segue*

Vni II 25 *pp*

Vle 25 *pp*

Vlc. 25

Cb. 25 *pp*

[illegible]



Handwritten musical score for a symphony orchestra. The score is written on multiple staves, each labeled with an instrument or section. The notation includes notes, rests, and various musical symbols. Dynamics such as *pp*, *p*, and *f* are used throughout. Performance instructions like *(Solo)* and *P (Solo)* are present. The score is written in a clear, legible hand, with some corrections and markings visible.

Handwritten musical score for 'Vlc.' and 'Solo.' parts, measures 41 to 44. The Vlc. part is in treble clef with various ornaments and dynamics like 'p' and 'ben. sost.'. The Solo. part is in bass clef. Both parts show measure numbers 41, 42, 43, and 44.

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Fl. 1  $\frac{4}{4}$   $^{49}$

Ob. 1  $\frac{4}{4}$   $^{49}$

Cl. 1  $\frac{4}{4}$   $^{49}$

Sib. 1  $\frac{4}{4}$   $^{49}$

Fg. 1  $\frac{4}{4}$   $^{49}$

Cr. 1  $\frac{4}{4}$   $^{49}$

Tb. 1  $\frac{4}{4}$   $^{49}$

Tm. 1  $\frac{4}{4}$   $^{49}$

Timp.  $\frac{4}{4}$   $^{49}$

2 Tont.  
(x Derbuka,  
x Dümlebek)

Pff.  
Tamtam  
Gr. C.

Cal.  $\frac{4}{4}$   $^{49}$

Ar.  $\frac{4}{4}$   $^{49}$

1  $\frac{4}{4}$   $^{49}$  (7) (8) (9) (10)

Vlc. 2  $\frac{4}{4}$   $^{49}$

Sol. 3  $\frac{4}{4}$   $^{49}$  (23) (24) (25) (26)

4  $\frac{4}{4}$   $^{49}$  (25) (26) (27) (28)

Vni. I  $\frac{4}{4}$   $^{49}$

Vni. II  $\frac{4}{4}$   $^{49}$

Vle.  $\frac{4}{4}$   $^{49}$

Vlc.  $\frac{4}{4}$   $^{49}$

Cb.  $\frac{4}{4}$   $^{49}$

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Fl. 1 2 <sup>57</sup>

Ob. 1 2 <sup>57</sup> *pp sempre*

Cl. 1 2 <sup>57</sup> *pp sempre*

Sib. 1 2 <sup>57</sup>

Fg. 1 2 <sup>57</sup>

Cr. 1 2 <sup>57</sup>

3 4 <sup>57</sup>

Tb. 1 2 <sup>57</sup>

Tn. 1 2 <sup>57</sup>

Timp. <sup>57</sup>

2 Tamt. <sup>57</sup> (x Darbyka, x Dömbek)

Pff. <sup>57</sup> *pppp*

Tam-tam Gr. C. <sup>57</sup>

Al. <sup>57</sup> *pp* (r.v.) *sempre*

Ar. <sup>57</sup> *pp sempre* *pp* (r.v.) *pp* (r.v.)

Mib.

1 <sup>57</sup> (11) (12) (13) (14)

2 <sup>57</sup> (15) (x28) (2) (3) (4)

Vlc. <sup>57</sup> *pp* *Arco* *SOLO* *in rilievo, ben sost.*

3 <sup>57</sup> (29) (30) (31) (32)

4 <sup>57</sup>

Vni I <sup>57</sup> *pp* *du.*

Vni II <sup>57</sup> *pp* *du.*

Vle <sup>57</sup> *pp sempre*

Vlc. <sup>57</sup> *pp*

Cb. <sup>57</sup> *pp*

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Fl. 2 <sup>65</sup> *pp* 

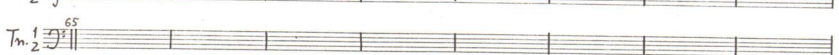
Ob. 2 <sup>65</sup> *pp* 

Cl. 2 <sup>65</sup> *pp* 

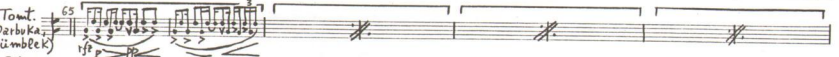
Sib. 2 <sup>65</sup> *pp* 

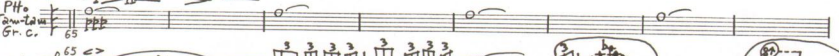
Fg. 2 <sup>65</sup> *pp* 

Cr. 2 <sup>65</sup> *pp* 

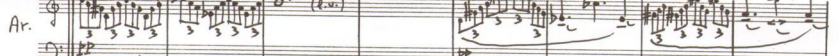
Tb. 2 <sup>65</sup> *pp* 

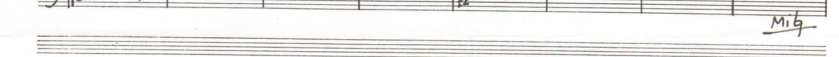
Tn. 2 <sup>65</sup> *pp* 

Trmp. 2 <sup>65</sup> *pp* 

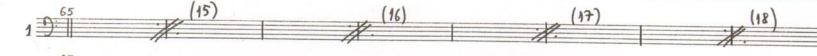
2 Tom. (x Darbyka, x Dümbeck) <sup>65</sup> *pp* 

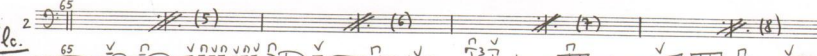
PH. <sup>65</sup> *pp* 

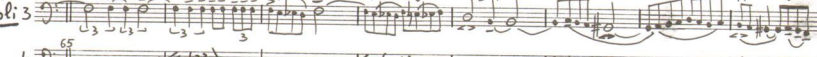
Cal. <sup>65</sup> *pp* 

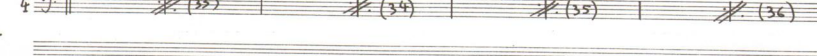
Ar. <sup>65</sup> *pp* 

Mib.

1 <sup>65</sup> (15) (16) (17) (18) 

2 <sup>65</sup> (5) (6) (7) (8) 

Vlc. <sup>65</sup> *pp* 

3 <sup>65</sup> (33) (34) (35) (36) 

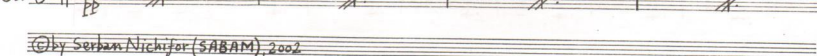
4 <sup>65</sup> *pp* 

Vni. I <sup>65</sup> *pp* 

Vni. II <sup>65</sup> *pp* 

Vle. <sup>65</sup> *pp* 

Vlc. <sup>65</sup> *pp* 

Cb. <sup>65</sup> *pp* 



Fl. 2  $\frac{7}{8}$   $\overset{22}{\text{pp}}$  *poco p*

Ob. 2  $\frac{7}{8}$   $\text{pp}$  *poco*

Cl. 1  $\frac{7}{8}$   $\text{pp}$  *poco*

Sib. 1  $\frac{7}{8}$   $\text{pp}$  *poco*

Fg. 2  $\frac{7}{8}$   $\text{pp}$  *poco p*

Cr. 1  $\frac{7}{8}$

Cr. 2  $\frac{7}{8}$

Tb. 1  $\frac{7}{8}$

Tb. 2  $\frac{7}{8}$

Tm. 1  $\frac{7}{8}$

Tm. 2  $\frac{7}{8}$

Tim.  $\frac{7}{8}$

2 Tamt.  $\frac{7}{8}$  *pp*

(x Darbuka x Dömbek)

Pff.  $\frac{7}{8}$  *pp*

Tam-tam  $\frac{7}{8}$  *pp*

Gr. c.  $\frac{7}{8}$  *pp*

Cal.  $\frac{7}{8}$  *pp* *poco a poco* *rfz (ma non troppo)* *(l.v.)* *(l.v.)* *(l.v.)*

Ar.  $\frac{7}{8}$  *pp* *p.a.p. cresc.* *Re#* *(l.v.)* *(l.v.)* *Re#*

1  $\frac{7}{8}$  (19) (20) (21) (22)

2  $\frac{7}{8}$  (9) (10) (11) (12)

Vlc.  $\frac{7}{8}$

Sol. 3  $\frac{7}{8}$  *pp* *(Perc.)* *mf* *Arco in rilievo, ben sost.*

4  $\frac{7}{8}$  (37) (38) (39) (40) (41) (42)

Vni. I  $\frac{7}{8}$   $\text{pp}$

Vni. II  $\frac{7}{8}$   $\text{pp}$

Vle.  $\frac{7}{8}$   $\text{pp}$

Vlc.  $\frac{7}{8}$   $\text{pp}$

Cb.  $\frac{7}{8}$   $\text{pp}$

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Fl. 1  $\frac{1}{2}$   $\text{81}$

Ob. 1  $\frac{1}{2}$   $\text{81}$

Cl. 1  $\frac{1}{2}$   $\text{81}$

Sib. 1  $\frac{1}{2}$   $\text{81}$

Fg. 1  $\frac{1}{2}$   $\text{81}$

Cr. 1  $\frac{1}{2}$   $\text{81}$

3  $\frac{1}{4}$   $\text{81}$

Tb. 1  $\frac{1}{2}$   $\text{81}$

Tm. 1  $\frac{1}{2}$   $\text{81}$

Timp.  $\text{81}$

2 Tont.  $\text{81}$   
(x Darbuka, x Dömbek)

Pf.  $\text{81}$   
Tou-tou Gr. C.  $\text{81}$  *ppr sempre*

Cal.  $\text{81}$

Ar.  $\text{81}$

1  $\text{81}$  (23) (24) (25) (26)

Vlc. 2  $\text{81}$  (13) (14) (15) (16)

Soli. 3  $\text{81}$  (3) (4) (5) (6)

4  $\text{81}$

Vni. I  $\text{81}$

Vni. II  $\text{81}$

Vlc.  $\text{81}$

Vlc.  $\text{81}$

Cb.  $\text{81}$



Fl. 1  $\text{89}$

Ob. 1  $\text{89}$

Cl. 1  $\text{89}$

Sib. 1  $\text{89}$

Fg. 1  $\text{89}$

Cr. 1  $\text{89}$

Cr. 2  $\text{89}$

Tb. 1  $\text{89}$

Tm. 1  $\text{89}$

Tim.  $\text{89}$

2 Tom.  $\text{89}$   
(x Derbyka, x Dumbbell)

Ptto  $\text{89}$   
Tam-tam  $\text{89}$   
Gr. C.  $\text{89}$

Cal.  $\text{89}$

Ar.  $\text{89}$

1  $\text{89}$  (27) (28) (29) Solo/af ora

2  $\text{89}$  (17) (18) (19) (20) poco

Vlc.  $\text{89}$

Sol. 3  $\text{89}$  (7) (8) (9) (10) poco

4  $\text{89}$

Vni. I  $\text{89}$

Vni. II  $\text{89}$

Vle.  $\text{89}$

Vlc.  $\text{89}$

Cb.  $\text{89}$

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Fl. 1  $\text{37}$

Ob. 1  $\text{37}$  (Solo) *mf* *poco*

Cl. 1  $\text{37}$

Sb. 1  $\text{37}$  (Solo) *mf* *poco*

Fg. 1  $\text{37}$

Cr. 1  $\text{37}$

Tb. 1  $\text{37}$

Tn. 1  $\text{37}$

Timp.  $\text{37}$

2 Toms.  $\text{37}$  (x Darbyka, x Dömbek)

Pff.  $\text{37}$

Tam-tam  $\text{37}$

Gr. C.  $\text{37}$

Cal.  $\text{37}$

Ar.  $\text{37}$

(Solo)

1  $\text{37}$  *mf* *in rilievo, ben sost.*

2  $\text{37}$  *pp* (21) (22) (23) (24)

3  $\text{37}$  *pp* (11) (12) (13) (14)

4  $\text{37}$  *pp* (x8) *poco sul ponticello* (2) (3) (4)

*rit. a punta rit. d'arco*

Vni. I  $\text{37}$

Vni. II  $\text{37}$

Vle.  $\text{37}$

Vlc.  $\text{37}$

Cb.  $\text{37}$  *rit. a punta d'arco*

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FL. 2 <sup>105</sup>

Ob. 2 <sup>105</sup> ① (Solo) *mf* *pass*

Cl. 2 <sup>105</sup> ①

Sib. 2 <sup>105</sup>

Fg. 2 <sup>105</sup>

Cr. 2 <sup>105</sup>

3 <sup>105</sup>

Tb. 2 <sup>105</sup>

Tn. 2 <sup>105</sup>

Tim. <sup>105</sup>

2 Tom. <sup>105</sup>  
(x Darbuka, x Dümbeck)

PH. <sup>105</sup>

Tam-tam <sup>105</sup>

Gr. C. <sup>105</sup>

Cal. <sup>105</sup>

Ar. <sup>105</sup>

1 <sup>105</sup>

2 <sup>105</sup> (25) (26) (27) (28)

Vlc. <sup>105</sup>

Sol. 3 <sup>105</sup> (15) (16) (17) (18)

4 <sup>105</sup> (5) (6) (7) (8)

Vni. I <sup>105</sup>

Vni. II <sup>105</sup>

Vle. <sup>105</sup>

Vlc. <sup>105</sup>

Cb. <sup>105</sup>

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Fl. 1 2 <sup>113</sup> <sup>(1)</sup> <sup>2</sup> <sup>simile</sup> <sup>sempre</sup>

Ob. 1 2 <sup>113</sup> <sup>2</sup> <sup>sempre</sup> <sup>simile</sup> <sup>P sempre</sup>

Cl. 1 2 <sup>113</sup>

Sub <sup>113</sup>

Fg. 1 2 <sup>113</sup>

Cr. 1 2 <sup>113</sup>

3 4 <sup>113</sup>

Tb. 1 2 <sup>113</sup>

Tn. 1 2 <sup>113</sup>

Tim. <sup>113</sup> <sup>Muta in Campanelli</sup> <sup>pp sempre</sup>

2 Tont. <sup>113</sup> <sup>(x Darbyka)</sup> <sup>(x Dömböc)</sup> <sup>pp</sup> <sup>mf</sup> <sup>mp</sup>

PH. <sup>113</sup> <sup>Tam-tam</sup> <sup>Gr. C.</sup> <sup>pp</sup> <sup>sempre</sup>

Cal. <sup>113</sup> <sup>mf</sup> <sup>sempre</sup>

Ar. <sup>113</sup> <sup>mf</sup> <sup>sempre</sup>

(Solo)

1 <sup>113</sup> <sup>mf</sup> <sup>Arco</sup> <sup>Solo</sup> <sup>mf</sup> <sup>mf al ord.</sup>

2 <sup>113</sup> <sup>mf</sup> <sup>Arco</sup> <sup>Solo</sup> <sup>mf</sup> <sup>mf al ord.</sup>

3 <sup>113</sup> <sup>mf</sup> <sup>Arco</sup> <sup>Solo</sup> <sup>mf</sup> <sup>mf al ord.</sup>

4 <sup>113</sup> <sup>mf</sup> <sup>Arco</sup> <sup>Solo</sup> <sup>mf</sup> <sup>mf al ord.</sup>

Vni. I <sup>113</sup> <sup>pp</sup> <sup>una: 1</sup> <sup>pp</sup>

Vni. II <sup>113</sup> <sup>pp</sup> <sup>una: 2</sup> <sup>pp</sup>

Vle. <sup>113</sup> <sup>pp</sup> <sup>una: 3</sup> <sup>pp</sup>

Vlc. <sup>113</sup> <sup>pp</sup> <sup>una: 4</sup> <sup>pp</sup>

Cb. <sup>113</sup> <sup>pp</sup> <sup>una: 5</sup> <sup>pp</sup>



poco a poco accelerando →

FL 1 2 <sup>121</sup> (2) <sup>pp</sup>

Ob 1 2 <sup>121</sup> (2) <sup>pp</sup>

Cl 1 2 <sup>121</sup> <sup>pp</sup>

Sib <sup>121</sup> <sup>pp</sup>

Fg 1 2 <sup>121</sup> <sup>pp</sup>

Cr. 1 2 <sup>121</sup> <sup>pp</sup>

Tb 1 2 <sup>121</sup> <sup>pp</sup>

Tn 1 2 <sup>121</sup> <sup>pp</sup>

Tim. <sup>121</sup> C-melli <sup>pp</sup>

2 Tont. <sup>121</sup> (x Derby K. x Dümblek) <sup>pp</sup>

Pffo <sup>121</sup> <sup>pp</sup>

Cal. <sup>121</sup> <sup>pp</sup>

Ar. <sup>121</sup> <sup>pp</sup>

poco a poco accelerando →

Vcl. 1 <sup>121</sup>

Vcl. 2 <sup>121</sup>

Soli 3 <sup>121</sup>

4 <sup>121</sup>

Vni. I <sup>121</sup>

Vni. II <sup>121</sup>

Vle. <sup>121</sup> <sup>pp</sup>

Vlc. <sup>121</sup> <sup>pp</sup>

Cb. <sup>121</sup> <sup>pp</sup>

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Simple RCC.  $\rightarrow$

Handwritten musical score for "The Sound of Silence" by Simon & Garfunkel. The score is written on ten staves, including parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Saxophone (Sax.), Fagott (Fg.), Horn (Cr.), Trombone (Tb.), Trombone (Tn.), Timpani (Timp.), and various percussion instruments (Perc.). The music is in G major and 4/4 time. The score includes dynamic markings such as mp, p, and crescendos. The lyrics "Hello, O' silence, where the sound of silence" are written below the percussion parts. The score is handwritten and shows signs of being a working draft, with some corrections and annotations.

Simple acc.  $\rightarrow$

Handwritten musical score for "The Rose Tree". The score is written on ten staves. The first four staves are vocal parts: Soprano (Sopr.), Alto (Alto.), Tenor (Tenor.), and Bass (Bass.). The remaining six staves are piano accompaniment: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), Double Bass (Cb.), and Piano (Piano). The music is in 3/4 time and G major. The tempo is marked "Allegretto". The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like "pp" (pianissimo) and "pp" (pianissimo). The lyrics "The Rose Tree" are written below the vocal staves.



Animato (♩ = 144 / ♩ = 72)

Fl. 1  $\frac{1}{2}$   $\text{♩}^{137}$

Ob. 1  $\frac{1}{2}$   $\text{♩}^{137}$

Cl. 1  $\frac{1}{2}$   $\text{♩}^{137}$

Sib. 1  $\frac{1}{2}$   $\text{♩}^{137}$

Fg. 1  $\frac{1}{2}$   $\text{♩}^{137}$

Cr. 1  $\frac{1}{2}$   $\text{♩}^{137}$

Cr. 2  $\frac{3}{4}$   $\text{♩}^{137}$

Tb. 1  $\frac{1}{2}$   $\text{♩}^{137}$

Tm. 1  $\frac{1}{2}$   $\text{♩}^{137}$

Tm. 2  $\frac{1}{2}$   $\text{♩}^{137}$

Timp.  $\text{♩}^{137}$

2 Tomt.  $\text{♩}^{137}$   
(x Darbuka  
x Dümblek)

Pfho  
Tam-tam  
Gr. c.  $\text{♩}^{137}$

Cell.  $\text{♩}^{137}$

Ar.  $\text{♩}^{137}$

*P sempre*

Animato (♩ = 144 / ♩ = 72)

1  $\text{♩}^{137}$

2  $\text{♩}^{137}$  *(SOLO)*

Vlc.  $\text{♩}^{137}$  *mf in rilievo, ben sost.*

Soli 3  $\text{♩}^{137}$

4  $\text{♩}^{137}$

Vni. I  $\text{♩}^{137}$

Vni. II  $\text{♩}^{137}$

Vle. I  $\text{♩}^{137}$

Vle. II  $\text{♩}^{137}$

Cb.  $\text{♩}^{137}$

Fl. 1  $\frac{1}{2}$   $\text{145}$

Ob. 1  $\frac{1}{2}$   $\text{145}$

Cl. 1  $\frac{1}{2}$   $\text{145}$

Sib. 1  $\frac{1}{2}$   $\text{145}$

Fg. 1  $\frac{1}{2}$   $\text{145}$

Cr. 1  $\frac{1}{2}$   $\text{145}$

3  $\frac{1}{4}$   $\text{145}$

Tb. 1  $\frac{1}{2}$   $\text{145}$

Tn. 1  $\frac{1}{2}$   $\text{145}$

Timp.  $\text{145}$

2 Tomt.  $\text{145}$   
(x Darbyka  
x Dümblek)

PHo  
Tom-tom  
Gr. C.  $\text{145}$

Cal.  $\text{145}$

Ar.  $\text{145}$

Mib Mib Mib Mib Mib, Reb

1  $\text{145}$

Vlc. 2  $\text{145}$

Soli 3  $\text{145}$

4  $\text{145}$

Vni.  $\text{145}$

Vni.  $\text{145}$

Vlc.  $\text{145}$

Vlc.  $\text{145}$

Cb.  $\text{145}$



Fl. 1 153 ①

Ob. 1 153

Cl. 1 153

Sib. 1 153

Fg. 1 153

2 153

Cr. 1 153

3 153

Tb. 1 153

Tn. 1 153

Trmp. 1 153

2 Toms.  
(x Darbuka)  
(x Dümbeck)

Pff.  
Toms.  
Gr. c.

Cal. 153 (8p)

Ar. 153

Mih. Reh

Fa#

1 153

2 153

3 153

4 153

Viol. 1 153

Viol. 2 153

Viola 1 153

Viola 2 153

Violoncello 1 153

Violoncello 2 153

Double Bass 1 153

Double Bass 2 153

Piano 1 153

Piano 2 153

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Fl. 1  $\frac{1}{2}$  161

Ob. 1  $\frac{1}{2}$  161

Cl. 1  $\frac{1}{2}$  161

Sib. 1  $\frac{1}{2}$  161

Fg. 1  $\frac{1}{2}$  161

Cr. 1  $\frac{1}{2}$  161

Tb. 1  $\frac{1}{2}$  161

Tm. 1  $\frac{1}{2}$  161

Timp. 1  $\frac{1}{2}$  161

2 Tont. (x Darbuka x Dümblek) 161

Pff. Tam-tam Gr. c. 161

Cal. 161 *pp sempre*

Ar. 161 (k.v.) *Fäh, Solh*

1 161

2 161

Vlc. 161

Soli: 3 161

4 161

Vni. 161

Vni. 161 *(Vni. II) sempre*

Vle. 161

Vlc. 161 *(Arco) pp*

Cb. 161 *pp sempre*

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Fl. 1 <sup>169</sup>

Ob. 1 <sup>169</sup>

Cl. 1 <sup>169</sup>

Sax. 1 <sup>169</sup>

Fg. 1 <sup>169</sup>

Cr. 1 <sup>169</sup>

Tb. 1 <sup>169</sup>

Tm. 1 <sup>169</sup>

Timp. <sup>169</sup>

2 Tomt. <sup>169</sup>  
(x Darbuka  
x Dümblek)

Pffo  
Tambour  
Gr. C.

Cal. <sup>169</sup> pp

Ar. <sup>169</sup> mp

1 <sup>169</sup>

2 <sup>169</sup>

Vle. <sup>169</sup>

Sol. <sup>169</sup>

3 <sup>169</sup>

4 <sup>169</sup>

Vni. I <sup>169</sup>

Vni. II <sup>169</sup> pp

Vle. <sup>169</sup>

Vlc. <sup>169</sup> pp

Cb. <sup>169</sup> pp

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Fl. 1 <sup>177</sup>

Ob. 1 <sup>177</sup>

Cl. 1 <sup>177</sup>

Sib. 1 <sup>177</sup>

Fg. 1 <sup>177</sup>

1 <sup>177</sup>

Cr. <sup>177</sup>

3 <sup>177</sup>

4 <sup>177</sup>

Tb. 1 <sup>177</sup>

2 <sup>177</sup>

Tm. 1 <sup>177</sup>

2 <sup>177</sup>

Tim. <sup>177</sup> *C-mello*

2 Tont. <sup>177</sup> *(L.v.)*

(x Darbuka, x Dümblek) <sup>177</sup>

Pffo. <sup>177</sup> *Mute in Campana*

Tam-tam <sup>177</sup> *Camp.*

Gr. c. <sup>177</sup> *(L.v.)*

Cal. <sup>177</sup> *(L.v.)*

Ar. <sup>177</sup> *Mib, Lab*

*mf*

1 <sup>177</sup>

2 <sup>177</sup>

Vlc. <sup>177</sup>

Soli. 3 <sup>177</sup> *mf ben sost.*

4 <sup>177</sup> *mf ben sost.*

*Sola*

Vni. I <sup>177</sup> *mf*

Vni. II <sup>177</sup> *mf*

Vle. <sup>177</sup> *mf*

Vlc. <sup>177</sup> *mf*

Cb. <sup>177</sup> *mf*

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Fl. 1 2 <sup>185</sup>

Ob. 1 2 <sup>185</sup>

Cl. 1 2 <sup>185</sup>

Sub <sup>185</sup>

Fg. 1 2 <sup>185</sup>

Cr. 1 2 <sup>185</sup>

3 4 <sup>185</sup>

Tb. 1 2 <sup>185</sup>

Tn. 1 2 <sup>185</sup>

Trmp. <sup>185</sup> *Cresc.*

2 Tamt. <sup>185</sup> *(x Darbuka, x Dümblek)*

Ptt. <sup>185</sup> *Cant.*

Tam-tam <sup>185</sup> *Gr. c.*

Col. <sup>185</sup> *(Ar)*

Ar. <sup>185</sup> *(Ar)* *Solo*

1 <sup>185</sup>

2 <sup>185</sup>

Vlc. <sup>185</sup>

Soli 3 <sup>185</sup>

4 <sup>185</sup>

Vm. I <sup>185</sup>

Vm. II <sup>185</sup>

Vle. <sup>185</sup>

Vlc. <sup>185</sup> *pp*

Cb. <sup>185</sup> *pp*

poco a poco accelerando →

Fl. 1 <sup>193</sup>

Ob. 1 <sup>193</sup>

Cl. 1 <sup>193</sup>

Sib. 1 <sup>193</sup>

Fg. 1 <sup>193</sup>

Cr. 1 <sup>193</sup>

3 <sup>193</sup>

Tb. 1 <sup>193</sup>

Tm. 1 <sup>193</sup>

2 <sup>193</sup>

Tim. <sup>193</sup> *Cuelli*

2 Tont. <sup>193</sup> *(x Derby Ka, x Dümblek)*

Pff. <sup>193</sup> *Amata on Pff. Pant Gr. C.*

Tam-tam <sup>193</sup> *Gr. C.*

Cal. <sup>193</sup>

Ar. <sup>193</sup> *Sol 4*

*mp ritardando*

poco a poco accelerando →

1 <sup>193</sup> *Solo*

2 <sup>193</sup> *Solo*

Vlc. <sup>193</sup> *mf*

Soli 3 <sup>193</sup> *mf*

4 <sup>193</sup> *mf*

*f ben sost.*

Vni. I <sup>193</sup> *day* *mp*

Vni. II <sup>193</sup> *mp*

Vlc. <sup>193</sup> *mp*

Vlc. <sup>193</sup> *mp*

Cb. <sup>193</sup> *pp*

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Sempre acc. →

Handwritten musical score for a symphonic band. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Saxophone 1 & 2, Bassoon 1 & 2, Trumpet 1 & 2, Trombone 1 & 2, Timp., Percussion (2 Tom-toms, 2 Darbuka, 2 Dömbek), Piano (Pfo), and Organ (Gr. C.). The score is marked with dynamics such as *mp* and *pp*, and includes the instruction Sempre acc. (Always accelerating). The music features complex rhythmic patterns and melodic lines, with some parts marked with *mp* and *pp*.

Sempre acc. →

Handwritten musical score for a vocal ensemble. The score includes parts for Soprano (Vlc.), Alto (Vlc.), Tenor (Vlc.), and Bass (Cb.). The score is marked with dynamics such as *mp* and *f*, and includes the instruction Sempre acc. (Always accelerating). The music features complex rhythmic patterns and melodic lines, with some parts marked with *mp* and *f*.

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Sempre acc. → Scorrevole (d n 90)

Fl. 1 209 *mp*

Ob. 1 209 *mp*

Cl. 1 209

Sib. 1 209

Fg. 1 209

Cr. 1 209 *Can. Sord.*

3 4 209 *Can. Sord.*

Tb. 1 209

Tm. 1 209

Timp. 209

2 Tom. (x Darbuka x Dümbelek) 209 *mp*

Pfto 209

Tam-tam Gr. C. 209

Cl. 209

Ar. 209 *mp*

Sempre acc. → Scorrevole (d n 90)

1 209

2 209

Vlc. 209

Sol. 3 209

4 209

Vni. I 209 *mp*

Vni. II 209 *mp*

Vle. 209 *mp*

Vlc. 209 *mp*

Cb. 209 *mp*



Fl. 1 217

Ob. 1 217

Cl. 1 217

Sib. 1 217

Fg. 1 217

Cr. 1 217

3 217

4 217

Tb. 1 217

Tn. 1 217

Timp. 217

2 Tom. (x Darbuka x Dömbek)

Pffo. 217

Tam-tam Gr. C. 217

Cal. 217

Ar. 217

Muta in Campana

1 217

2 217

Vle. 217

Sol. 3 217

4 217

Vni. I 217

Vni. II 217

Vle. 217

Vlc. 217

Cb. 217

225  
Fl. 1/2

225  
Ob. 1/2

225  
Cl. 1/2

225  
Sib. 1/2

225  
Fg. 1/2

225  
Ch. 1/2

225  
Tb. 1/2

225  
Tm. 1/2

225 *C. melli.*  
Timp. 1/2

225  
2 Toms.  
(x Derby Kai,  
x Dumbley)

225  
Pff.  
Taw-tam  
Gr. C.

225  
Al. 1/2

225  
Ar. 1/2

225  
Vlc. 1/2

225  
Soli 3

225  
Vni. 1/2

225  
Vni. II 1/2

225  
Vle. 1/2

225  
Vlc. 1/2

225  
Cb. 1/2



Fl. 1 2 <sup>233</sup> *mp*

Ob. 1 2 <sup>233</sup> *mp*

Cl. 1 2 <sup>233</sup>

Sib. 1 2 <sup>233</sup>

Fg. 1 2 <sup>233</sup>

Cr. 1 2 <sup>233</sup>

3 4 <sup>233</sup>

Tb. 1 2 <sup>233</sup>

Tn. 1 2 <sup>233</sup>

Trp. <sup>233</sup> *C-melli* *mp*

2 Tmt. <sup>233</sup> *mp*

Pff. <sup>233</sup> *mp*

Tau-tau <sup>233</sup> *mp*

Gr. C. <sup>233</sup> *mp*

Cal. <sup>233</sup> *mp*

Ar. <sup>233</sup> *mp*

1 <sup>233</sup>

2 <sup>233</sup>

Vlc. <sup>233</sup>

Soli: 3 <sup>233</sup>

4 <sup>233</sup>

Vni. I <sup>233</sup> *mp*

Vni. II <sup>233</sup> *mp*

Vlc. <sup>233</sup> *mp*

Vlc. <sup>233</sup> *mp*

Cb. <sup>233</sup> *mp*

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Fl. 1 <sup>241</sup> *mp*

Ob. 1 <sup>241</sup> *mp*

Cl. 1 <sup>241</sup> *mp*

Sb. 1 <sup>241</sup> *mp*

Fg. 1 <sup>241</sup> *mp*

Cr. 1 <sup>241</sup>

Tb. 1 <sup>241</sup>

Tn. 1 <sup>241</sup>

Tim. <sup>241</sup> *C-nelli* *mp* (l.v.)

2 Tom. <sup>241</sup> *mp* (x Darbuka, x Dömbek)

Pff. <sup>241</sup> *pp*

Tam-tam <sup>241</sup> *pp*

Cal. <sup>241</sup>

Ar. <sup>241</sup> *ppp* *st.* *p. a p. cresc.*

Vlc. 1 <sup>241</sup>

Vlc. 2 <sup>241</sup>

Sol. 3 <sup>241</sup>

4 <sup>241</sup>

Vni. I <sup>241</sup>

Vni. II <sup>241</sup>

Vle. <sup>241</sup>

Vlc. <sup>241</sup> *mp*

Cb. <sup>241</sup> *mp*

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mf

Fl. 1 <sup>249</sup>

Ob. 1 <sup>249</sup>

Cl. 1 <sup>249</sup>

Sib. <sup>249</sup>

Fg. 2 <sup>249</sup>

Cr. <sup>249</sup>

Tb. 1 <sup>249</sup>

Tn. 2 <sup>249</sup>

Timp. <sup>249</sup>

(2 Tomt. <sup>249</sup>

(x Darbuka <sup>249</sup>

x Dürnböck) <sup>249</sup>

Pff. <sup>249</sup>

Tam-tam <sup>249</sup>

Gr. C. <sup>249</sup>

Cal. <sup>249</sup>

Ar. <sup>249</sup>

1 <sup>249</sup>

2 <sup>249</sup>

Vle. <sup>249</sup>

Sol. 3 <sup>249</sup>

4 <sup>249</sup>

Vni. I <sup>249</sup>

Vni. II <sup>249</sup>

Vle. <sup>249</sup>

Vlc. <sup>249</sup>

Ch. <sup>249</sup>

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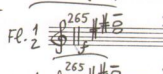


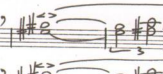
Fl. 1 *f* 257 *f* *8*  
 Ob. 1 *f* 257 *f*  
 Cl. 1 *f* 257 *f*  
 S.b. *f* 257 *f*  
 Fg. 1 *f* 257 *f*  
 2 *f* 257 *f*  
 Cr. *f* 257 *f*  
 3 *f* 257 *f*  
 4 *f* 257 *f*  
 Tbn. 1 *f* 257 *f*  
 Tm. 1 *f* 257 *f*  
 Timp. *f* 257 *f* *Cresc.* *f* *(l.v.)*  
 2 Tont. *f* 257 *f* *[Varianti - ad lib. (sec. p. 54)]*  
 (x Darbuka, x Dömbek)  
 P.Ho. *f* 257 *f*  
 Tam-tam *f* 257 *f* *(l.v.)*  
 Gr. C. *f* 257 *f*  
 Cel. *f* 257 *f* *(l.v.)*  
 Ar. *f* 257 *f* *Reb* *f* *Do#, Sol#*  
 1 *f* 257 *f*  
 2 *f* 257 *f*  
 Vle. *f* 257 *f*  
 Soli: 3 *f* 257 *f*  
 4 *f* 257 *f*  
 Vm. I *f* 257 *f*  
 Vm. II *f* 257 *f*  
 Vle. *f* 257 *f*  
 Vle. *f* 257 *f*  
 Cb. *f* 257 *f*

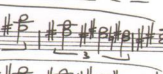
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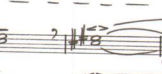


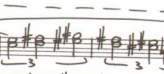
(8↑)

Fl. 2 <sup>265</sup> 

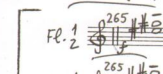
Ob. 2 <sup>265</sup> 

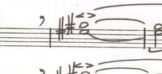
Cl. 2 <sup>265</sup> 

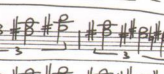
Sb. <sup>265</sup> 

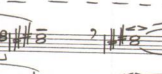
Fg. 2 <sup>265</sup> 

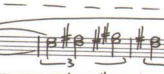
Cr. <sup>265</sup> 

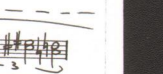
Tb. 2 <sup>265</sup> 

Tn. 2 <sup>265</sup> 

Trmp. <sup>265</sup> 

2 Tmt. <sup>265</sup> 

(x Darbyka, x Dümbeck) <sup>265</sup> 

Ptto <sup>265</sup> 

Tam-Lam <sup>265</sup> 

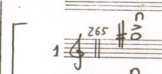
Gr. c. <sup>265</sup> 

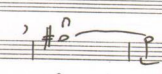
Cal. <sup>265</sup> 

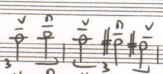
Ar. <sup>265</sup> 

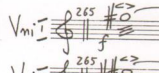
Reh, Fa# Lab 

(84) 

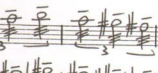
Vlc. <sup>265</sup> 

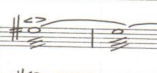
Sol. 3 <sup>265</sup> 

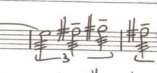
4 <sup>265</sup> 

Vni. I <sup>265</sup> 

Vni. II <sup>265</sup> 

Vle. <sup>265</sup> 

Vlc. <sup>265</sup> 

Ch. <sup>265</sup> 

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(87) --- 7

Fl. 2 <sup>273</sup>

Ob. 2 <sup>273</sup>

Cl. 1 <sup>273</sup>

Sib. <sup>273</sup>

Fg. 2 <sup>273</sup>

Cr. <sup>273</sup>

Tb. 2 <sup>273</sup>

Tm. 2 <sup>273</sup>

Timp. <sup>273</sup>

2 Tont. <sup>273</sup>

(x Darbuka, x Dömbek) <sup>273</sup>

Pff. <sup>273</sup>

Tam-tam <sup>273</sup>

Gr. c. <sup>273</sup>

Cal. <sup>273</sup>

Ar. <sup>273</sup>

(87) --- 7

1 <sup>273</sup>

2 <sup>273</sup>

Vlc. <sup>273</sup>

3 <sup>273</sup>

4 <sup>273</sup>

Vni. I <sup>273</sup>

Vni. II <sup>273</sup>

Vle. <sup>273</sup>

Vlc. <sup>273</sup>

Cb. <sup>273</sup>



Handwritten musical score for "SARAB" by Sorban Nichitor. The score is written on 18 staves, featuring various instruments including Flute, Oboe, Clarinet, Bassoon, Horns, Trumpets, Trombones, Percussion, and Strings. The music is in 2/4 time and features complex rhythmic patterns, including triplets and sixteenth notes. The score includes dynamic markings such as "f" (forte) and "p" (piano), and articulation marks like "acc" (accent) and "stacc" (staccato). The piece is marked with a "281" measure number at the beginning of the first staff. The score is signed "Sorban Nichitor (SARAB) 2002" at the bottom.



Handwritten musical score for a symphony orchestra, featuring various instruments and dynamic markings.

**Fl. 2**  $289$   $\text{mf}$

**Ob. 2**  $289$   $\text{mf}$

**Cl. 2**  $289$

**Sib.**  $289$

**Fg. 2**  $289$   $\text{mf}$  *Con Sord.*

**Cr.**  $289$   $\text{mf}$  *Con Sord.*

**Tb. 1**  $289$   $\text{mf}$

**Tm. 2**  $289$   $\text{mf}$

**Timp.**  $289$   $\text{mf}$

**2 Tomt.**  $289$   $\text{mf}$

**(Darbyka + Dümbeck)**  $289$   $\text{mf}$

**Ptto**  $289$   $\text{mf}$

**Gr. C.**  $289$   $\text{mf}$

**Cal.**  $289$   $\text{mf}$

**Ar.**  $289$   $\text{mf}$

**1**  $289$   $\text{mf}$  *(Solo)* *poco* *benf*

**2**  $289$   $\text{mf}$  *(Solo)* *poco* *benf*

**Vlc. 3**  $289$   $\text{mf}$  *(Solo)* *poco* *benf*

**4**  $289$   $\text{mf}$

**Vni. 1**  $289$   $\text{mf}$

**Vni. 2**  $289$   $\text{mf}$

**Vle.**  $289$   $\text{mf}$

**Vlc.**  $289$   $\text{mf}$

**Ch.**  $289$   $\text{mf}$



Fl. 2 <sup>257</sup> *mf* *(4)*

Ob. 2 <sup>257</sup> *mf* *(4)*

Cl. 2 <sup>257</sup>

Sib. <sup>257</sup>

Fg. 2 <sup>257</sup> *mf* *(2)* *mf* *(1)*

Cr. <sup>257</sup> *mf*

3/4 <sup>257</sup> *mf*

Tb. 2 <sup>257</sup>

Tn. 2 <sup>257</sup>

Temp. <sup>257</sup>

2 Tamt. <sup>257</sup>  
(x Darbuka)  
(x Dömbek)

Pff. <sup>257</sup>  
Tamt. <sup>257</sup>  
Gr. C. <sup>257</sup>

Cal. <sup>257</sup> *mf* (+ Lose) →

Ar. <sup>257</sup> *mf*

(84) - - - - -

1 <sup>257</sup>

2 <sup>257</sup>

Vlc. <sup>257</sup>

Solo: 3 <sup>257</sup>

4 <sup>257</sup>

Vni. I <sup>257</sup>

Vni. II <sup>257</sup> *mf*

Vle. <sup>257</sup> *mf*

Vlc. <sup>257</sup> *mf*

Cb. <sup>257</sup> *mf*

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*poco a poco accelerando* →

Fl. 2  $\text{305}$   $\text{mf}$

Ob. 2  $\text{305}$   $\text{mf}$

Cl. 2  $\text{305}$

Sib.  $\text{305}$   $\text{mf}$

Fg. 2  $\text{305}$   $\text{mf}$

Cr.  $\text{305}$   $\text{mf}$

Tb. 2  $\text{305}$   $\text{mf}$

Tn. 2  $\text{305}$

Timp.  $\text{305}$

2 Tomt.  $\text{305}$   $\text{mf}$   
(x Darbuka)  
(x Dömbek)

Pff.  $\text{305}$   $\text{mf}$   
Taw.  $\text{305}$   $\text{mf}$   
Gr. C.  $\text{305}$   $\text{mf}$

Cl.  $\text{305}$   $\text{mf}$   
(81)  
305 (Loco) →  
(+Loco)  $\text{mf}$

Ar.  $\text{305}$   $\text{mf}$   
Fab.  $\text{305}$   $\text{mf}$   
Solb.  $\text{305}$   $\text{mf}$   
Mib.  $\text{305}$   $\text{mf}$   
Dog.  $\text{305}$   $\text{mf}$   
Ret.  $\text{305}$   $\text{mf}$   
Rel.  $\text{305}$   $\text{mf}$

*poco a poco accelerando* →

1  $\text{305}$

2  $\text{305}$

Vlc.  $\text{305}$

Soli: 3  $\text{305}$

4  $\text{305}$

*SOLO*  $\text{poco f}$

*SOLO*  $\text{ben f}$

Vni. I  $\text{305}$

Vni. II  $\text{305}$   $\text{mf}$

Vle.  $\text{305}$   $\text{mf}$

Vlc.  $\text{305}$   $\text{mf}$

Cb.  $\text{305}$   $\text{mf}$

*Arco*  $\text{305}$

*ex. 3* →

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Sempre acc.  $\rightarrow$

Sempre 2cc. →

**The Rose Tree**

Handwritten musical score for a piano and voice performance of "The Rose Tree" by Franz Schubert. The score is written on ten staves. The piano part is in 3/13 time and includes various musical notations such as notes, rests, and dynamic markings like "mf" and "unif". The voice part is written in a single staff with lyrics in German. The score is handwritten and includes a title "The Rose Tree" at the top left.

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Sempre acc. →

Fl. 1 321 *f*

Ob. 1 321 *f*

Cl. 1 321

Sib. 1 321

Fg. 1 321 *f*

Cr. 1 321

Tb. 1 321

Tm. 1 321

Timp. 321 *f* *mf*

2 Tomt. 321

(x Darbuka  
x Dömbek)

Pff. 321

Tam-tam  
Gr. C. 321

Cal. 321 *f* *mf* (+Loco!)

Ar. 321 *f* *mf* *benf* *Do 4*

Sempre acc. →

1 321

2 321

Vlc. 321

Sol. 3 321

4 321

Vm. I 321 *f*

Vm. II 321 *f*

Vlc. 321 *f*

Vlc. 321

Cb. 321 *f*

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*Sempre acc. →*

Fl. 1 *329* *f*

Ob. 1 *329* *f*

Cl. 1 *329*

Sb. *329*

Fg. 1 *329* *f*

Cr. *329*

Tb. 1 *329*

Tn. 1 *329*

Timp. *329* *mf*

2 Toms. *329* *f*

Pf. *329* *mf*

Cal. *329* *mf*

Ar. *329* *ben f*

*Do#*

*(L.v.)*

*↑ + Loco ↑*

*Sempre acc. →*

Vlc. 1 *329* *f*

Vlc. 2 *329* *f*

Viol. 3 *329* *f*

Viol. 4 *329* *f*

Vni. I *329* *f*

Vni. II *329* *f*

Vle. *329* *f*

Vlc. *329* *f*

Cb. *329* *f*



[illegible]

Sempre acc. → Energico (*on 90 / d n 180*)

Vlc.  
Soli:

Violini I  
Violini II  
Vle.  
Cb.

[Handwritten musical score for Violins I & II, Viola, and Cello/Bass staves.]



Handwritten musical score for a percussion ensemble. The score is written on a single page with a large, bold 'X' across the middle. The parts are as follows:

- Fl. 1
- Ob. 1
- Cl. 1
- Sax. 1
- Fl. 2
- Cl. 2
- Bsn.
- Trp. 1
- Tbn. 1
- Tim.
- 2 Tom-t.
- 2 Darbuka
- 2 Dumbek
- Pf.
- Tam-tam
- Gr. C.
- Cel.
- Ar.

The score is written in a single system with a large, bold 'X' across the middle. The parts are as follows:

- Fl. 1
- Ob. 1
- Cl. 1
- Sax. 1
- Fl. 2
- Cl. 2
- Bsn.
- Trp. 1
- Tbn. 1
- Tim.
- 2 Tom-t.
- 2 Darbuka
- 2 Dumbek
- Pf.
- Tam-tam
- Gr. C.
- Cel.
- Ar.

Handwritten musical score for "The Rose Tree" in G major, 3/4 time. The score includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabass. The music is written on five staves. The first staff is for Violin I, the second for Violin II, the third for Viola, the fourth for Violoncello, and the fifth for Contrabass. The score is marked with "Vlc." and "Solo." for the first two staves. The music features a melody in the upper staves and a bass line in the lower staves. The key signature has one sharp (F#) and the time signature is 3/4. The score is written in a clear, legible hand with some corrections and markings.



Fl. 1 353 *p. a p. cresc.* (89)

Ob. 1 353 *p. a p. cresc.*

Cl. 1 353 *p. a p. cresc.*

Sib. 353 *p. a p. cresc.*

Fg. 1 353 *p. a p. cresc.*

Cr. 1 353 *p. a p. cresc.*

Cr. 2 353 *p. a p. cresc.*

Tb. 1 353 *p. a p. cresc.*

Tn. 1 353 *p. a p. cresc.*

Timp. 353 *p. a p. cresc.*

2 Tom. 353 *f p. a p. cresc.*

(x Darbuka  
x Dömbek)

Pff. 353 *mf p. a p. cresc.*

Tam-tam 353 *mf p. a p. cresc.*

Gr. C. 353 *mf p. a p. cresc.*

Cal. 353 *f*

Ar. 353 *f*

[Cossia di] *p. a p. cresc.*

Vlc. 1 353 *p. a p. cresc.*

Vlc. 2 353 *p. a p. cresc.*

Soli 3 353 *p. a p. cresc.*

4 353 *p. a p. cresc.*

Vni. I 353 *p. a p. cresc.*

Vni. II 353 *p. a p. cresc.*

Vle. 353 *p. a p. cresc.*

Vlc. 353 *p. a p. cresc.*

Cb. 353 *p. a p. cresc.*



Handwritten musical score for a piece titled "poco a poco accelerando" (marked with a hairpin) and "(Loc.)". The score is written for a large ensemble, including:

- Fl. 2
- Ob. 2
- Cl. 2
- Sb. 2
- Fg. 2
- Cr. 1/2
- Tb. 1/2
- Tm. 1/2
- Timp.
- 2 Toms. (Darbuka, Dömbek)
- Pf. 1/2
- Tam-tam
- Gr. C.
- Cel.
- Ar.

The score is written in 2/4 time and features complex rhythmic patterns, including triplets and sixteenth notes. The key signature is one sharp (F#). The piece concludes with a final chord marked "Si#" and a "bmf" (basso continuo) line.

*poco a poco accelerando* →

Violin I (Vni I) 361 362 363 364 365 366 367 368 369 370

Violin II (Vni II) 361 362 363 364 365 366 367 368 369 370

Viola (Vlc.) 361 362 363 364 365 366 367 368 369 370

Violoncello (Vcl.) 361 362 363 364 365 366 367 368 369 370

Contrabasso (Cb.) 361 362 363 364 365 366 367 368 369 370



Sempre acc. → Grandioso (on 116) - sempre in 1!  
 Fl. 2   
 Ob. 2   
 Cl. 1   
 Fg. 2   
 1.   
 Cr.   
 Tb. 1   
 Tm. 2   
 Timp.   
 2 Tmt.   
 (x Derbyka, x Dümblek)   
 Pff.   
 Tm-tm   
 Gr. c.   
 Cel.   
 Ar.

Sempre acc. →

Grandioso (♩ = 116) - sempre in 1!

Vlc.  
Solo:

Vni. I  
Vni. II  
Vle  
Vcl.  
Cb.

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Fl. 1 *377* *sempre cresc.*  
 Ob. 1 *377* *sempre cresc.*  
 Cl. 1 *377* *sempre cresc.*  
 Sx. 1 *377* *sempre cresc.*  
 Fg. 1 *377*  
 1. *377*  
 Cr. *377* *sempre cresc.*  
 Tb. 1 *377* *sempre cresc.*  
 Tr. 1 *377* *sempre cresc.*  
 Timp. *377* *sempre cresc.*  
 2 Tomt. *377*  
 (x Derbyka) *377*  
 (x Dümbeck) *377*  
 Pff. *377*  
 Tam-tam *377*  
 Gr. C. *377*  
 Cal. *377*  
 Ar. *377*  
 1. *377*  
 2. *377*  
 Vlc. *377*  
 Soli: 3 *377*  
 4 *377*  
 Vni I *377* *sempre cresc.*  
 Vni II *377* *sempre cresc.*  
 Vle *377* *sempre cresc.*  
 Vlc. *377* *sempre cresc.*  
 Cb. *377* *sempre cresc.*

*Molto sub. in Campana*  
*(l.v.)*  
*ffz*  
*ffz*

Sub. Risoluto (dn 116)

Fl. 2 <sup>385</sup>

Ob. 2 <sup>385</sup>

Cl. 2 <sup>385</sup>

Sib. <sup>385</sup>

Fg. 2 <sup>385</sup>

1. <sup>385</sup>

Cr. <sup>385</sup>

Tb. 1 <sup>385</sup>

Tn. 1 <sup>385</sup>

Trmp. <sup>385</sup>

2 Tamt. <sup>385</sup>

(x Darbyka, x Dümbelek)

Camp. <sup>385</sup>

Gel. <sup>385</sup>

Ar. <sup>385</sup>

Sub. Risoluto (dn 116)

Vlc. <sup>385</sup>

Sol. <sup>385</sup>

4 <sup>385</sup>

Vni. <sup>385</sup>

Vni. <sup>385</sup>

Vle. <sup>385</sup>

Vlc. <sup>385</sup>

Cb. <sup>385</sup>



poco a poco rall.

Largo (♩=46) poco a poco precipitando →

Fl. 1 2 <sup>393</sup> <sup>393</sup> Quasi Cadenza (ad lib.) 397

Ob. 1 2 <sup>393</sup> <sup>393</sup> Quasi Cadenza (ad lib.) 397

Cl. 1 2 <sup>393</sup> <sup>393</sup> Quasi Cadenza (ad lib.) 397

Sib. 1 2 <sup>393</sup> <sup>393</sup> Quasi Cadenza (ad lib.) 397

Fg. 1 2 <sup>393</sup> <sup>393</sup> Quasi Cadenza (ad lib.) 397

1 2 <sup>393</sup> <sup>393</sup> Quasi Cadenza (ad lib.) 397

Cr. 1 2 <sup>393</sup> <sup>393</sup> Quasi Cadenza (ad lib.) 397

Tb. 1 2 <sup>393</sup> <sup>393</sup> Quasi Cadenza (ad lib.) 397

Tm. 1 2 <sup>393</sup> <sup>393</sup> Quasi Cadenza (ad lib.) 397

2 Tom. <sup>393</sup> <sup>393</sup> Quasi Cadenza (ad lib.) 397

(x Derbyka, x Dürmbeck)

Pth. <sup>393</sup> <sup>393</sup> Quasi Cadenza (ad lib.) 397

Tam. Gr.C. <sup>393</sup> <sup>393</sup> Quasi Cadenza (ad lib.) 397

Cal. <sup>393</sup> <sup>393</sup> Quasi Cadenza (ad lib.) 397

Ar. <sup>393</sup> <sup>393</sup> Quasi Cadenza (ad lib.) 397

poco a poco rall.

Largo (♩=46) poco a poco precipitando →

Vlc. 1 2 <sup>393</sup> <sup>393</sup> Quasi Cadenza (ad lib.) 397

Sol. 3 <sup>393</sup> <sup>393</sup> Quasi Cadenza (ad lib.) 397

4 <sup>393</sup> <sup>393</sup> Quasi Cadenza (ad lib.) 397

Vni. I <sup>393</sup> <sup>393</sup> Quasi Cadenza (ad lib.) 397

Vni. II <sup>393</sup> <sup>393</sup> Quasi Cadenza (ad lib.) 397

Vle. <sup>393</sup> <sup>393</sup> Quasi Cadenza (ad lib.) 397

Vlc. <sup>393</sup> <sup>393</sup> Quasi Cadenza (ad lib.) 397

Cb. <sup>393</sup> <sup>393</sup> Quasi Cadenza (ad lib.) 397



sempre precipitando - - - - - Allegro (♩=116)

Fl. 1 *401* *mf* *f* *ff* *sempre cresc. p. a. p.* *mf* *f* *sempre cresc. p. a. p.*

Ob. 1 *401* *mf* *f* *ff* *sempre cresc. p. a. p.* *mf* *f* *sempre cresc. p. a. p.*

Cl. 1 *401* *mf* *f* *ff* *sempre cresc. p. a. p.* *mf* *f* *sempre cresc. p. a. p.*

Sib. 1 *401* *mf* *f* *ff* *sempre cresc. p. a. p.* *mf* *f* *sempre cresc. p. a. p.*

Fg. 1 *401* *mf* *f* *ff* *sempre cresc. p. a. p.* *mf* *f* *sempre cresc. p. a. p.*

2 *401* *mf* *f* *ff* *sempre cresc. p. a. p.* *mf* *f* *sempre cresc. p. a. p.*

Cr. 1 *401* *mf* *f* *ff* *sempre cresc. p. a. p.* *mf* *f* *sempre cresc. p. a. p.*

2 *401* *mf* *f* *ff* *sempre cresc. p. a. p.* *mf* *f* *sempre cresc. p. a. p.*

Tb. 1 *401* *mf* *f* *ff* *sempre cresc. p. a. p.* *mf* *f* *sempre cresc. p. a. p.*

Tm. 1 *401* *mf* *f* *ff* *sempre cresc. p. a. p.* *mf* *f* *sempre cresc. p. a. p.*

2 *401* *mf* *f* *ff* *sempre cresc. p. a. p.* *mf* *f* *sempre cresc. p. a. p.*

Timp. *401* *mf* *f* *ff* *sempre cresc. p. a. p.* *mf* *f* *sempre cresc. p. a. p.*

2 Tom. (x Darbuka x Dümbeck) *401* *mf* *f* *ff* *sempre cresc. p. a. p.* *mf* *f* *sempre cresc. p. a. p.*

Pff. *401* *mf* *f* *ff* *sempre cresc. p. a. p.* *mf* *f* *sempre cresc. p. a. p.*

Tam. *401* *mf* *f* *ff* *sempre cresc. p. a. p.* *mf* *f* *sempre cresc. p. a. p.*

Gr. c. *401* *mf* *f* *ff* *sempre cresc. p. a. p.* *mf* *f* *sempre cresc. p. a. p.*

Cal. *401* *mf* *f* *ff* *sempre cresc. p. a. p.* *mf* *f* *sempre cresc. p. a. p.*

Ar. *401* *mf* *f* *ff* *sempre cresc. p. a. p.* *mf* *f* *sempre cresc. p. a. p.*

*sempre precipitando* - - - - - *Allegro (♩=116)*

1 *401* *mf* *f* *ff* *sempre cresc. p. a. p.* *mf* *f* *sempre cresc. p. a. p.*

2 *401* *mf* *f* *ff* *sempre cresc. p. a. p.* *mf* *f* *sempre cresc. p. a. p.*

Vlc. *401* *mf* *f* *ff* *sempre cresc. p. a. p.* *mf* *f* *sempre cresc. p. a. p.*

Soli: 3 *401* *mf* *f* *ff* *sempre cresc. p. a. p.* *mf* *f* *sempre cresc. p. a. p.*

4 *401* *mf* *f* *ff* *sempre cresc. p. a. p.* *mf* *f* *sempre cresc. p. a. p.*

Vni. *401* *mf* *f* *ff* *sempre cresc. p. a. p.* *mf* *f* *sempre cresc. p. a. p.*

Vni. *401* *mf* *f* *ff* *sempre cresc. p. a. p.* *mf* *f* *sempre cresc. p. a. p.*

Vle. *401* *mf* *f* *ff* *sempre cresc. p. a. p.* *mf* *f* *sempre cresc. p. a. p.*

Vle. *401* *mf* *f* *ff* *sempre cresc. p. a. p.* *mf* *f* *sempre cresc. p. a. p.*

Cb. *401* *mf* *f* *ff* *sempre cresc. p. a. p.* *mf* *f* *sempre cresc. p. a. p.*

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*sempre precipitando* →

*Vivace (♩=160) poco rall...*

Fl. 2 *409*

Ob. 2 *409*

Cl. 2 *409*

Sib

Fg. 2 *409* (22)

Cr. 1 *409*

Cr. 3 *409*

Tb. 1 *409*

Tn. 2 *409*

Trp. *409*

2 Tamt. (x Darbuka x Dümlek) *409*

Pff. Tam-tam Gr. c. *409*

Cal. *409*

Ar. *409* *ff*

*sempre p. a p. cresc.*

*sempre precipitando* →

*Vivace (♩=160) poco rall*

Vcl. 1 *409*

Vcl. 2 *409*

Sol. 3 *409*

4 *409*

Vni. I *409*

Vni. II *409*

Vlc. *409*

Vlc. *409*

Cb. *409*

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**Allegro (dw 144) (Lunga) (A Tempo)**

Fl. 2 *4/17* *pass.* *(Lunga)* *ff* *secco*

Ob. 2 *4/17* *pass.* *(Lunga)* *ff* *secco*

Cl. 2 *4/17* *pass.* *(Lunga)* *ff* *secco*

Sib. *4/17* *pass.* *(Lunga)* *ff* *secco*

Fg. 2 *4/17* *pass.* *(Lunga)* *ff* *secco*

Cr. 1 *4/17* *pass.* *(Lunga)* *ff* *secco*

Cr. 2 *4/17* *pass.* *(Lunga)* *ff* *secco*

Tb. 1 *4/17* *pass.* *(Lunga)* *ff* *secco*

Tb. 2 *4/17* *pass.* *(Lunga)* *ff* *secco*

Tm. 1 *4/17* *pass.* *(Lunga)* *ff* *secco*

Tm. 2 *4/17* *pass.* *(Lunga)* *ff* *secco*

Timp. *4/17* *pass.* *(Lunga)* *ff* *secco*

2 Tamt. *4/17* *pass.* *(Lunga)* *ff* *secco*

(x Derbyka, x Dümblek)

Pfho. *4/17* *pass.* *(Lunga)* *ff* *secco*

Gr. c. *4/17* *pass.* *(Lunga)* *ff* *secco*

Cal. *4/17* *pass.* *(Lunga)* *ff* *secco*

Ar. *4/17* *pass.* *(Lunga)* *ff* *secco*

**Allegro (dw 144) (A Tempo)**

1 *4/17* *pass.* *(Lunga)* *ff* *secco*

2 *4/17* *pass.* *(Lunga)* *ff* *secco*

Vlc. 3 *4/17* *pass.* *(Lunga)* *ff* *secco*

Sol. 3 *4/17* *pass.* *(Lunga)* *ff* *secco*

4 *4/17* *pass.* *(Lunga)* *ff* *secco*

Vni I *4/17* *pass.* *(Lunga)* *ff* *secco*

Vni II *4/17* *pass.* *(Lunga)* *ff* *secco*

Vlc. *4/17* *pass.* *(Lunga)* *ff* *secco*

Cb. *4/17* *pass.* *(Lunga)* *ff* *secco*

Serban Nichifor  
'Bucharest, 28-I-10-III-2002



## APPENDIX I: Quasi Cadenza (ad libitum)

(24)

Adagio (♩ = 56) - poco rubato

Handwritten musical score for the first system of a piece. The score is written for four staves: Clarinet (Cl.), Alto Saxophone (Ar.), Violoncello (Vcl.), and Double Bass (B.). The key signature is one flat (B-flat major or D minor). The tempo is marked "Adagio (d=56)". The first staff (Cl.) has a "C" time signature. The second staff (Ar.) has a "C" time signature. The third staff (Vcl.) has a "C" time signature. The fourth staff (B.) has a "C" time signature. The score includes various musical notations such as notes, rests, and dynamic markings. The first staff (Cl.) has a "C" time signature. The second staff (Ar.) has a "C" time signature. The third staff (Vcl.) has a "C" time signature. The fourth staff (B.) has a "C" time signature. The score includes various musical notations such as notes, rests, and dynamic markings. The first staff (Cl.) has a "C" time signature. The second staff (Ar.) has a "C" time signature. The third staff (Vcl.) has a "C" time signature. The fourth staff (B.) has a "C" time signature. The score includes various musical notations such as notes, rests, and dynamic markings.

Handwritten musical score for a guitar solo, titled "Quasi Improvisando - sempre molto rubato". The score is written on four staves, numbered 1 to 4. It includes various musical notations such as notes, rests, and dynamic markings (pp, p, f, mf, ff). The score is annotated with performance instructions in Italian, including "Solo", "Perc", "mf", "ff", "ritmico", "molte volte", and "ritardando". The score is marked with a "Solo" section and a "Perc" section. The tempo is marked as "Quasi Improvisando - sempre molto rubato". The score is marked with a "Solo" section and a "Perc" section. The tempo is marked as "Quasi Improvisando - sempre molto rubato". The score is marked with a "Solo" section and a "Perc" section. The tempo is marked as "Quasi Improvisando - sempre molto rubato".

*[Handwritten musical notation for track 1]*

Larghetto (♩ = 60) = sempre molto rubato, quasi improvvisando<sup>(\*)</sup>

Handwritten musical score for Violoncello (Vcl) and Contrabasso (Cb). The score is written on two staves. The Vcl staff is in G major (one sharp) and 2/4 time. The Cb staff is in B-flat major (two flats) and 2/4 time. The tempo is marked "sempre PP ritmico (dn 100)". The Vcl staff has a first ending bracket labeled "1" and a second ending bracket labeled "2". The Cb staff has a first ending bracket labeled "1" and a second ending bracket labeled "2". The Vcl staff has a first ending bracket labeled "1" and a second ending bracket labeled "2". The Cb staff has a first ending bracket labeled "1" and a second ending bracket labeled "2". The Vcl staff has a first ending bracket labeled "1" and a second ending bracket labeled "2". The Cb staff has a first ending bracket labeled "1" and a second ending bracket labeled "2".

[illegible]

- 54 -

\*) La texture évoque les mélodies: "Him Celatlarkar...", "FelaK aldi..." et "Nolur Karli..." - apud A. Adnan Saygun, "Histoire de la Musique" - Vol. I, Paris, Gallimard, 1960, p. 605 et 609.



Vlc. Solo  $\frac{3}{4}$   $B\flat$  *sub appassionato* *(poco accelerando)* *sforz* *molto* *(lunga)* *n. 201*  
*(molto volte)* *sempre PP ritmico (dn 100)* *PP* *(sempre dn 100)* *molto* *ff*

1 Sub. Deciso (dn 100) *poco rall.* A Tempo (dn 100)  
 1  $\frac{3}{4}$   $B\flat$  *sub pesante* *sforz* *(Arco)* *sub. p* *mf cantabile*  
 Vlc. Solo  $\frac{3}{4}$   $B\flat$  *ff con fuoco* *sub. p* *mf cantabile*  
 3  $\frac{3}{4}$   $B\flat$  *ff con fuoco* *sub. p* *mf cantabile*  
 4  $\frac{3}{4}$   $B\flat$  *ff con fuoco* *sub. p* *mf cantabile*

1  $\frac{3}{4}$   $B\flat$  *Solo* *mf* *cantabile*  
 2  $\frac{3}{4}$   $B\flat$  *cantabile*  
 Vlc. Solo  $\frac{3}{4}$   $B\flat$  *C<sup>2</sup> (x8)* *p* *(2)* *(3)* *(4)* *(5)*  
 4  $\frac{3}{4}$   $B\flat$  *C<sup>2</sup> (x13)* *(2)* *(3)* *(4)* *(5)*

1  $\frac{3}{4}$   $B\flat$  *f* *molto*  
 2  $\frac{3}{4}$   $B\flat$  *f* *molto*  
 Vlc. Solo  $\frac{3}{4}$   $B\flat$  *f* *molto* *(6)* *(7)* *(8)* *(9)*  
 4  $\frac{3}{4}$   $B\flat$  *f* *molto* *(6)* *(7)* *(8)* *(9)*

Molto Espressivo  
 1  $\frac{3}{4}$   $B\flat$  *mf*  
 2  $\frac{3}{4}$   $B\flat$  *mf*  
 Vlc. Solo  $\frac{3}{4}$   $B\flat$  *mf* *(2)* *(3)* *(4)*  
 4  $\frac{3}{4}$   $B\flat$  *mf* *(10)* *(11)* *(12)* *(13)*

1  $\frac{3}{4}$   $B\flat$  *mf*  
 2  $\frac{3}{4}$   $B\flat$  *mf*  
 Vlc. Solo  $\frac{3}{4}$   $B\flat$  *mf* *(x)* *(2)* *(3)* *(4)*  
 4  $\frac{3}{4}$   $B\flat$  *mf* *(x)* *(2)* *(3)* *(4)*



poco a poco precipitando Vivace (♩ 160) - poco rubato.

1.

Vcl. sempre solo

Solo sempre solo

Handwritten musical score for a piece titled "poco acc." (poco accelerando). The score is written for four staves, labeled 1, 2, 3, and 4. The key signature is one flat (B-flat). The tempo/mood is marked "poco acc." and "poco a poco calmando". The score includes various musical notations such as notes, rests, and dynamic markings like "poco", "poco a poco calmando", "poco", "poco a poco calmando", "poco", "poco a poco calmando". The score is written in a cursive, handwritten style.

Allegretto (2/4) sempre allargando

1. *(Young and Sad)* *maestro* *p acc* *poco* *mp* *pau* *mf* *p.p.*

2. *fl.*

3. *fl.*

4. *fl.*

Moderato (♩ = 80) sempre allargando  
 1. C♯: *molto vibrato, patetico*  
 2. C♯: *subito*  
 3. C♯: *subito*  
 4. C♯: *subito*  
 Vlc.  
 Soli  
 1. C♯: *subito*  
 2. C♯: *subito*  
 3. C♯: *subito*  
 4. C♯: *subito*  
 5. C♯: *subito*  
 6. C♯: *subito*  
 7. C♯: *subito*  
 8. C♯: *subito*  
 9. C♯: *subito*  
 10. C♯: *subito*  
 11. C♯: *subito*  
 12. C♯: *subito*  
 13. C♯: *subito*  
 14. C♯: *subito*  
 15. C♯: *subito*  
 16. C♯: *subito*  
 17. C♯: *subito*  
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 25. C♯: *subito*  
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 136. C♯: *subito*  
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 187. C♯: *subito*  
 188. C♯: *subito*  
 189. C♯: *subito*  
 190. C♯: *subito*  
 191. C♯: *subito*  
 192. C♯: *subito*  
 193. C♯: *subito*  
 194. C♯: *subito*  
 195. C♯: *sub*

[illegible]



# APPENDIX II:

## 2 Tom-toms (ossia Darbuka, ossia Dümblek, ossia Düyek)

[2 esecutori in alternanza (ad lib.)]

- Varianti ad libitum (Patterns "AKsak")

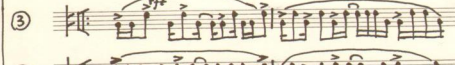
Quasi improvvisando [Con le dita - ossia con le bacchette morbide (di lana) di Timpani]

(Original Pattern)

Derivative Patterns

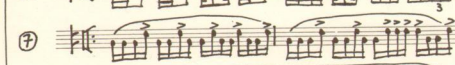
① (AKsak)    "m" (matta volte)

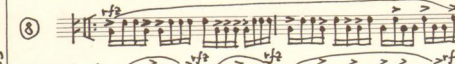
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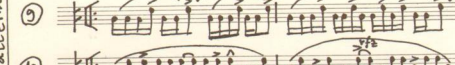
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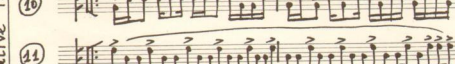
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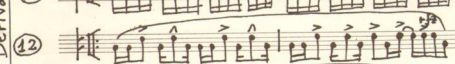
⑤    "

⑥    "

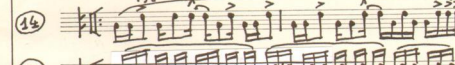
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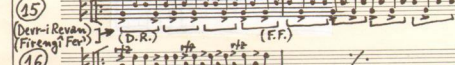
⑧    "

⑨    "

⑩    "

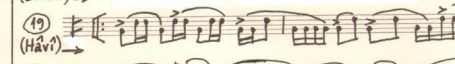
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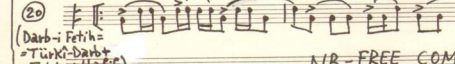
⑫    "

⑬    "

⑭    "

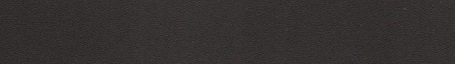
⑮    "

⑯ (Dermi-Rayan) (Firengi Fes) (D.R.) (F.F.) (Nim Fahte) (Firengsün)    "

⑰ (Berefchan) (Miftailün)    "

⑱ (Zincir)    "

⑲ (Hâvî)    "

⑳ (Darb-i Ferih = Türkî-Darb + Fahte + Hafif)    "

NB - FREE COMBINATIONS IN FREE ORDER !!!



Mr. Duygu ULUS  
Assistant to Mr. Topcuoğlu

To Mr.Orhan Topcuoğlu  
the Program Director  
of the Istanbul Devlet Senfoni Orkestrası  
Atatürk Kültür Merkezi 80090 Taksim-Istanbul  
Turkey  
Phone :+90-212-243 1068  
Fax :+90-212-251 0507  
E-mail: [istsymph@hotmail.com](mailto:istsymph@hotmail.com)

Dear Sir,

I would be very interested to be present at the premiere of my composition, "Turkish Bolero", performed by the Philharmonic of Istanbul. In this case, I kindly ask you to send me an invitation, necessary for the entry visa in Turkey and to buy the tickets for travel. My home address is the following:

Serban Nichifor  
str.Principatele Unite nr.2  
vila I,ap.7  
70512 BUCHAREST  
ROMANIA

I also want to come with my wife, the composer Liana Alexandra, who has the following family name and address:

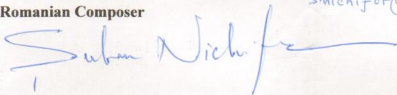
Liana Alexandra Moraru  
str.Rosia Montana nr.4  
bloc O5,scara 4,apt.165  
77584 BUCHAREST  
ROMANIA  
<http://romania-on-line.net/whoswho/NichiforSerban.htm>  
<http://romania-on-line.net/whoswho/AlexandraLiana.htm>

I would like to know which are the exact dates of the concerts.

With my highest consideration,

Dr.Serban Nichifor  
Romanian Composer

E-mails: [serban.nichifor@pcnet.ro](mailto:serban.nichifor@pcnet.ro)  
[snichifor@yahoo.com](mailto:snichifor@yahoo.com)



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0040-21-430.05.55  
Tel.:  
0040-21-336.13.99.

To Mr. Duvgu ULUS  
Assistant to Mr. Topçuoğlu  
Email: [istsymph@hotmail.com](mailto:istsymph@hotmail.com)  
Fax :+90-212-251 0507

## TURKISH BOLERO

The „TURKISH BOLERO“ for 4 Cellos and Symphony Orchestra,  
dedicated to the anniversary of the  
ISTANBUL DEVLET SENFONI ORKESTRASI.

This composition is inspired by the so marvelous Turkish Folklore, based on the following sources:

- Tanburi Zeki Mehmed Aga – Son Pesrev (Turk musikisi klasiklerinden),  
No 279 – Istanbul, 1937 (NB – transposed in the *Uzzal* scale);

- A. Adnan Saygun – Histoire de la Musique, vol. I – Paris, Gallimard, 1960, p.  
605

(*Hin Cellatlarkar simda satir bilese...*) and p. 609 (*Felek aldi devranimi domimi... and*  
*Nolur karli daglar...*), from the chapter Musique Turque.

The work represents a synthese between the idea of the „Bolero“ by Maurice Ravel  
and the specific structures of the fantastic Turkish Folklore – all in a concertante  
form.

*I would like to express my gratitude for the wonderful performance of the ISTANBUL  
DEVLET SENFONI ORKESTRASI, of the conductor Ilarion IONESCU-GALATI and  
of the CELLISSIMO QUARTET coordinated by the wellknown soloist Marin  
CAZACU.*

SERBAN NICHIFOR



Str.Principatele Unite Nr.2,Vila I,  
Ap.7,Sector 4,  
RO-70512 Bucharest,Romania  
Tel.0040-21-336.13.99.

E-mails:[serbannichifor@pcnet.ro](mailto:serbannichifor@pcnet.ro) and [snichifor@yahoo.com](mailto:snichifor@yahoo.com)



TO THE DIRECTOR  
OF  
THE ISTANBUL STATE SYMPHONY ORCHESTRA  
ISTANBUL DEVLET SENFONI ORKESTRASI

Dear Sir,

I am very glad to have the opportunity to be played by your wonderful orchestra on 13 and 14 December 2002.

To the proposal of **Maestro I. Ionescu-Galati**, I have composed the  
"TURKISH BOLERO" for 4 Cellos and Symphony Orchestra,  
dedicated to the anniversary of the  
ISTANBUL DEVLET SENFONI ORKESTRASI.

The „TURKISH BOLERO“ is inspired by the so marvelous Turkish Folklore,  
based on the following sources:

1.) Tanburi Zeki Mehmed Aga – Son Pesrev (Turk musikisi klasiklerinden),  
No 279 – Istanbul, 1937 (NB – transposed in the *Uzzal* scale);

2.) A. Adnan Saygun – Histoire de la Musique, vol. I – Paris, Gallimard, 1960, p. 605  
(*Hin Cellatlarkar simda satir bilese...*) and p. 609 (*Felek aldi devranimi domimi...* and  
*Nolur karti daglar...*), from the chapter Musique Turque.

– Maestro I. Ionescu-Galati have the score and the all orchester material of my composition.

– I have received from **Maestro I. Ionescu-Galati** the amount of 300 US \$, like a part of  
the integral honorarium of 800 US \$.

Yours sincerely,



Serban Nichifor

Romanian Composer,

Address: Str.Principatele Unite No.2, Vila I,Ap.7, Sector 4, RO-70512 Bucharest,  
Romania

Tel.(0040)21-336.13.99.

E-mail: [snichifor@yahoo.com](mailto:snichifor@yahoo.com)

[serbannichifor@pcnet.ro](mailto:serbannichifor@pcnet.ro)

Bucharest, 23th October, 2002