

For "Ancora" Chamber Ensemble

Serban NICHIFOR

C H A L L E N G E R

Libretto by Victor BERLADEANU

- C Flute + Piccolo Flute + Medium Cymbal (ossia Piccolo Cymbal);
- Alto Saxophone (E ♭) + Great Cymbal (ossia Medium Cymbal);
- Trombone + Javanian tuned Gong in G (ossia Great Cymbal);
- Bass + Medium Triangle;
- Vibraphone + 4 Timpani (ad libitum) + Great Tam-tam (ossia Great Cymbal);
  
- Magnetic Tape.

Duration: oca 15'10"

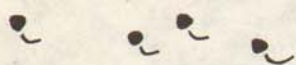
EXPLANATION OF SYMBOLS



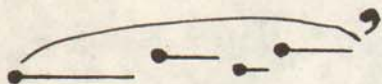
- magnetic tape



- within the given section, the rhythmic values need not be strictly observed (proportional section).



- proportional writing (duration depends on the graphic distance).



- proportional writing



- the free repetition of musical sequence.



- cluster

Serisă la solicitarea ansamblului de muzică contemporană "Ancora" din Statele Unite ale Americii, unde urmează să fie prezentată în curînd, această muzică este inspirată de o tulburătoare piesă a poetului și dramaturgului Vițtor BIRLADEANU și reprezintă un omagiu adresat eroilor ce și-au dedicat viața <sup>pentru</sup> progresului Umanității, în spiritul nobilelor idealuri de Pace și fraternitate universală.

Imbinînd sonoritățile tradiționale ale Flautului, Saxofonului, Trombonului, Contrabasului și Percuției cu cele sintetizate electronic, dar și cu vocea umană în ipostaza ei obișnuită, parlando, lucrarea continuă unele experimente electro-acustice pe care le inițiasem în opera "Domnișoara Christina". Integrarea textului literar în evoluția fluxului muzical ~~propriu-zis~~ are astfel semnificația unei Hierofanii, emisia <sup>muzicale</sup> parlando a vocii revelînd noi perspective în contextul unei imagini ~~sonore~~ <sup>sonore</sup> construite cu tehnica anamorfozei ~~sonore~~ pe care am utilizat-o în ~~majoritatea~~ majoritatea lucrărilor mele.

In realizarea <sup>benzii magnetice a</sup> poemului "PRO HUMANITATE", deosebit de important a fost și ajutorul acordat cu generozitate de Teatrul Mic condus de scriitorul Dinu SARARU, cu concursul ~~profesional~~ <sup>de polidina Bolevante</sup> actorilor Maria PLOAE, Rodica MIHAESCU, Nicolae ILIESCU, Florin MEDELENI, Florin CALINESCU, Constantin BARBULESCU și Petre MORARU.

Pentru mine, această muzică marchează încheierea unei etape componistice în sensul evoluției publice propriu-zise. De aceea, doresc cu această ocazie să mulțumesc tuturor interpreților care m-au onorat cu ajutorul lor atât de prețios și în mod special membrilor formației "Musica Nova", acești minunați artiști care sînt: violonistul și dirijorul Mircea OPREANU, flautistul Gabriel ȚAPLIGA, saxofonistul Ion NEDELCIU, trombonistul Alexandru DANJI, contrabasistul Ion GHIȚA și percuționista Viorica CIURILA.

Pour le Projet IMEB - 1999:

"Le Monde devenu musique à l'écoute du siècle"

C H A L L E N G E R

- présentation -

CHALLENGER est une oeuvre électroacoustique dédiée aux héros de l'espace interplanétaire, aux astronautes américains qui se sont sacrifiés le 28-I-1986 sur l'autel de la science du XX-ème siècle: Christa McAuliffe, Judith Resnick, Michael Smith, Francis Scobee, Gregory Jarvis, Ronald McNair et Ellison Onizuka IN MEMORIAM.

Dans la perspective du temps, leur formidable courage devant la mort - leur acte vraiment martyrique, déterminé exclusivement par leur profonde croyance dans le progrès de notre civilisation - signifie aussi une superbe victoire de l'esprit humain contre un destin apparemment implacable.

La bande est basée sur le dialogue original entre le centre de contrôle et le commandant Scobee - y compris les dernières répliques: - Scobee: "Challenger... Control program !"

- NASA : "Watch your own, Challenger !"

- NASA : "Challenger, go at throttle up !"

- Scobee: "Roger, go at throttle up..."

x \_\_\_\_\_ x

Durée: ca 6'45" (AUDIOCASSETTE STEREO, PARTIE A )

Bucarest, le 8-III-1999

Dr. Serban NICHIFOR  
Str.Principatele Unite 2  
Vila I, Ap. 7  
70.512 Bucarest, Roumanie

CHALLENGER

Libretto:

Victor BIRLADEANU

Music:

Serban NICHIFOR

Librette:

Victor BIRLADEANU

Music:

Serban NICHIFOR

C H A L L E N G E R

The Players:      - Francis SCOBEE (46, astronaut)  
                     - Michael SMITH (40, astronaut)  
                     - Ronald MCNAIR (35, astronaut)  
                     - Judith RESNICK (37, astronaut)  
                     - Gregory JARVIS (41, astronaut)  
                     - Ellison ONIZUKA (39, astronaut)  
                     - Christa MCAULIFFE (37, astronaut)  
                     - Mrs. HALLEY (imaginary character)

NB - The voices of the players are to be prerecorded on magnetic tape  
(the tape should be mixed afterwards with the electronic music).

TEXT "A" (~ 42") - Score: pages 3-5

SCOBEE (normal voice): I hope you've already fastened your belts,  
                              haven't you ? I don't want to lose you from the very beginning !

ONIZUKA (normal voice): Fuel tanks, ready, Dick !

CHRISTA (normal voice): What a sensational feeling ! It's so different from  
                              the training room !

SMITH (normal voice): Flight instruments working normally !

MCNAIR (normal voice): Astrophysical instruments in order, Dick !

JARVIS (normal voice): Checking the solid rocket boosters; they're all right.

JUDITH (normal voice): Everything normal here, Dick !

SMITH (normal voice): Main engines ready. Do we still have to wait, Dick ?

SCOBEE (normal voice): Everything's all right, friends !

CHRISTA (normal voice): Let's take down some notes for the first lesson.  
The only joy of life is to start something. When this special feeling  
is missing, without knowing it, one is dying...

- 2 -

INSERTION I (real sound track) - Score: page 5

NASA (voice from mission control): ... Four... three... two... one...

TEXT "A" (continuation - ~ 28") - Score: pages 6-7

ONIZUKA (normal voice): It's now...

JARVIS (whispers): Time seems to be expanding so much during these seconds of waiting. Waiting for what, I wonder? After all, time doesn't matter anymore up here, in space...

ONIZUKA (whispers): And this enormous cup we call the sky! And these exquisite icicles we call stars!...

Mrs. HALLEY (whispers): You will all drown in this cup you admire so!

INSERTION II (real sound track) - Score: page 7

SCOBEE (normal voice): Challenger... Control program!

NASA (voice from mission control): Watch your own, Challenger!

TEXT "B" (~ 75") - Score: pages 8-9

JUDITH (whispers): When I was a little girl, my mother used to tell me a beautiful legend that her grandfather had heard from a famous rabbi in the small town in Rumania. It said that our souls had come from the sky down a ladder: but then the ladder had been taken back and from these ancient times, we've been trying ever and ever to make another ladder like the one we had lost. Maybe that's what we, in our space flights, are doing: recreating the ladder.

Mrs. HALLEY (whispers): Such a ladder can never be made again. Never, do you hear me? But she doesn't and will go on with this crazy race towards nowhere...

MCNAIR (whispers): Every year, hundreds of stars blow up, sparkling for hours and days on end: their twinkle is much more vivid than usual, before vanishing into death and oblivion. Maybe our lives are just some supernovas meant to become black holes...

Mrs. HALLEY (whispers): What foolish pride! Daring to compare himself to us, to those forming the immortal Universe. Had it been for nothing else, you would still have deserved the punishment that Universe and Chance together have prepared for you.

ONIZUKA (whispers): Even if you try running faster and faster, your destiny is always on your trail. It's your own shadow...

Mrs. HALLEY (whispers) Right now, I'm your destiny!

TEXT "C" ( ~ 52" ) - Score: page 10-12

MCNAIR (normal voice): Hey, Dick, did you notice that pale light at the end of the fuel tanks ?

SMITH (normal voice): Something must be wrong, Dick ! The sounds...

SCOBEE (normal voice): They say even heroes are sometimes afraid. As a matter of fact, I've always preferred lucid fear to blind reason...

Mrs. HALLEY (whispers): It's coming near ! Didn't I tell you ?

CHRISTA (normal voice) The lesson will remain unfinished. What a pity ! O Steve, Scott, Caroline ! Your mother will never be buried in Concord, her ashes will float endlessly among the stars...

JARVIS (normal voice): It's obvious, Dick: there's no hope left for us. Death isn't quite a merry thing, especially if it happens in space, where lately we've become accustomed to the triumph of life...

Mrs. HALLEY (whispers): That triumph stops here... You've gone too far, you've tried to take my secrets away...

INSERTION III (real sound track) - Score: page 12

NASA (voice from mission control): Challenger, go at throttle up !

SCOBEE (normal voice): Roger, go at throttle up.

TEXT "D" ( ~ 38" ) - Score: pages 13-16

ONIZUMA (whispers): Si gu ru ru tu bi ni  
Ire ia kasanaru...

... With every autumn rain  
Grew the colours of life...

MCNAIR (whispers): Our great-grandfather used to say: "Trust fire and the rest will be all right"... But what if fire itself burns you ?...

... Swing Low, Sweet Chariot  
Cemin' fer to carry me home !  
I looked over Jordan and what did I see,  
Cemin' fer to carry my home !  
A band of angels cemin' after me,  
Cemin' fer to carry me home !  
I'm sometimes up and sometimes down,  
Cemin' fer to carry me home !  
But still my soul feels heavenly bound,  
Cemin' fer to carry me home !

JUDITH (whispers): Didn't I tell you ? I'll never die an old woman !  
A wonderful poet from that land where my grandparents came from  
said once: "I never thought I'd learn to die !"



...Shma Israel,  
Adonai Eloheinu,  
Adonai Ehad...

SCOBEE, SMITH, JARVIS, CHRISTA (whispers):

... Our Father who art in Heav'n Hallowed be Thy name,  
Thy kingdom come, Thy will be done on earth as it  
is in Heaven.

Give us this day our daily bread.

And forgive us our trespasses, As we forgive those who  
trespass against us.

And lead us not into temptation; But deliver us from evil,  
For Thine is the kingdom, And the power, and the glory for  
ever and ever, Amen.

-----

NB - The underlined verses will be repeated and superposed until the explosion of the shuttle.

...O, deer killed on the peaks !

Only the streng fall from the heights...

SCOBEE, SMITH, JARVIS, CHRISTA (whispers):

... O, men, what are you for the Universe ?

What hours are for eternity...

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CHALLENGER

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Music:

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MARCH 23, 1986



Percussionist Martin Kluger

Republican photo by Roben Perez

## The man who's all alone with an ear to the drum

Before I started to ask Martin Kluger what kept him so busy, I wanted him to clarify a minor mystery.

I wanted to know exactly what he is doing when he puts his ear close to his kettledrum and taps the skin almost soundlessly without reference to the rhythm of the orchestra sounding around him.

He lives in Somers, Conn., with his wife Miriam and a large English sheepdog named Bailey, and has been the timpanist for the Springfield Symphony Orchestra since 1979.

Of course, he is tuning the drum; everybody knows kettledrums don't just go boom, they play different pitches.

But how does he tune them while the orchestra is playing?

"It takes training to hear a good pitch out of the timpani," he said. "You have to concentrate. You have to know what to listen for because there are a lot of overtones, highs and lows, and there are even these things called non-harmonic overtones that are not pitches.

"There's noise in there, too, with the true pitches. Depending upon how you strike it, you get more of the note or more of the noise. Then you have to be able to do it by ear when the orchestra is playing.

"So if you know that the orchestra is playing in the key of C-major, for example, and you have to tune the notes B and F-sharp, you know that B is the note next to C and F-sharp is the note just below G, and you sort of hear C and G (in the orchestra) and make it (the drum) a half step lower.

□ □ □

"You can get the pitch from the drum, too (if it's only one note away from the one you want), but it's better to get it from the orchestra because they're always changing the fine tuning. If the humidity changes, it affects the strings right away. Their pitch center is always changing.

"Here's the kicker, though. You have to do it and count rests at the same time.

"There's one thing you can never do, and that's rely on a conductor to point to you and say, 'Play now'."

(The music on the stand has only the player's part; the rests are counted to know when to play again, and the conductor might be busy with someone else at that moment.)

"And you're all alone back there," he added. "If you make a mistake, everyone knows about it, and you can't turn to the second timpanist and say, 'Where are we, Joe?'"

Kluger is 29 with undergraduate and graduate degrees from Yale University; he also studied at the Juilliard School, Fontainebleau in France and Tanglewood, where he was winner of the C. D. Jackson Performance Prize. His wife is a psy-

percussion (drum corps) and classical marimba.

Recently he was timpani soloist in a performance of a timpani concerto by the Holyoke College Civic Orchestra conducted by Peter Tanner.

□ □ □

They played Georg Druschetzky's 18th-century "Partita in C for Six Timpani and Orchestra," a 10-minute, four-movement piece he says is "a little bit theatrical."

The kettledrums are tuned to G, A, B, C, D and E, and he says the sound is "mainly melodic. It's a challenge for one person to get to the drums on time."

"It's sort of like the Ringling Brothers when you bring all the elephants into the ring at once."

Perhaps his living room looks a bit like that. It's where he stores seven timpani, five bass drums, three drum sets, two xylophones, a vibraphone, a 10-foot marimba and a large collection of side drums, cymbals and odd and exotic percussive instruments like wood blocks, gourds, bells, hollowed out bamboo and wooden spoons.

"I went shopping before I bought this house," he said, "specifically for the size of the doors."

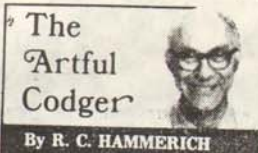
□ □ □

A contemporary music quintet, Ancora, of which he is a founding member, sometimes rehearses in his living room.

"We push the timpani to one side, and my wife goes into the bedroom with Bailey and won't come out until we're done — don't print that. The dog really wants to come out and meet everybody. She likes the music."

Recitals coming up soon on his performance calendar will be April 1 at the University of Connecticut and April 2 at Westfield State College, where he probably will be joined by Sal Macchia, a doublebass player also in Ancora and the Springfield orchestra.

On April 8 he will participate in a performance that includes Bartok's Sonata for two pianos and percussion at Central Connecticut State College with members of the Hartt School of Music faculty.



chologist associated with Child and Family Services in Hartford, Conn.

Their home in Somers is about half way between Springfield (25 minutes) and Storrs, Conn., where he is on the faculty of the University of Connecticut.

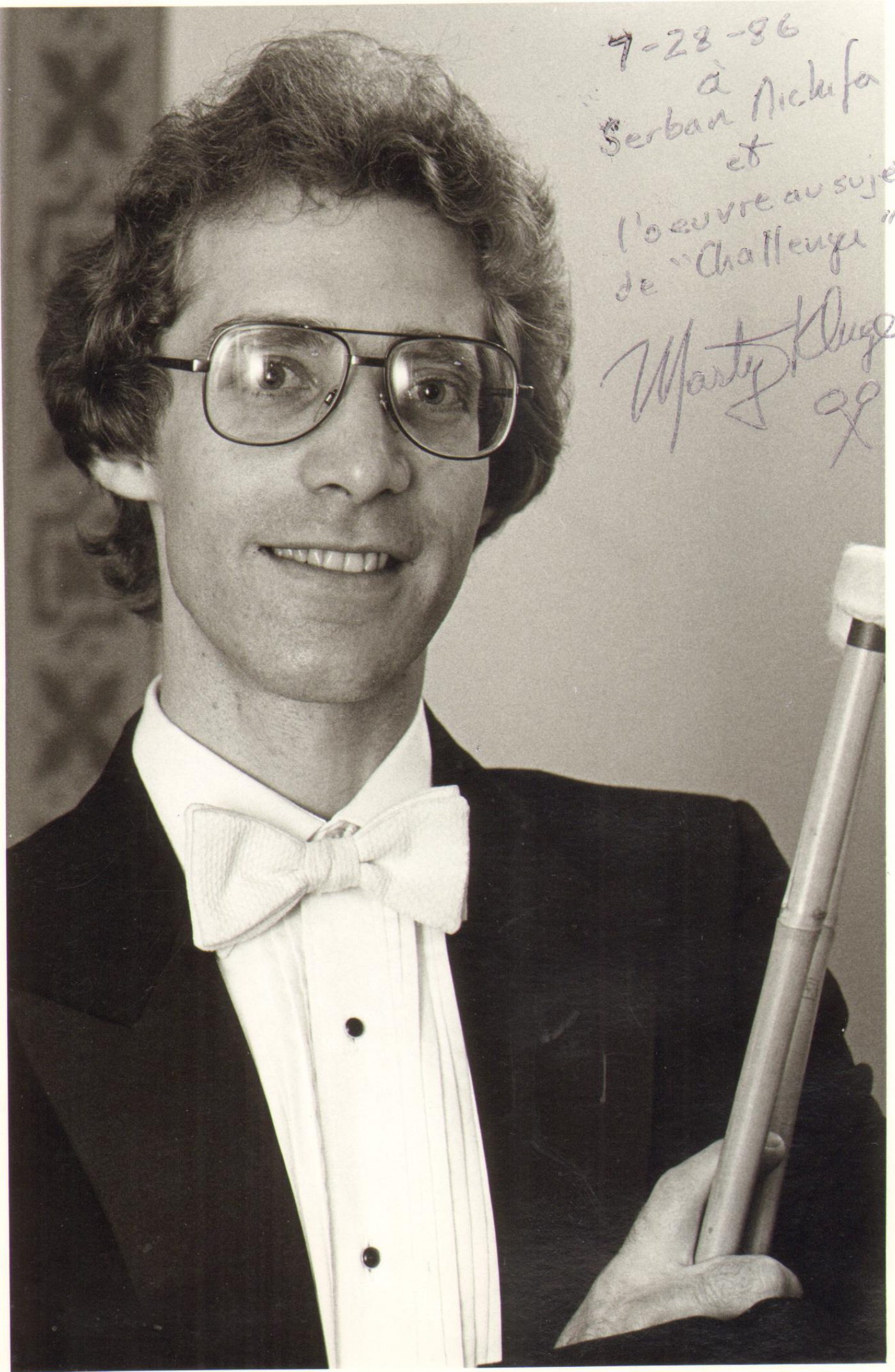
Other faculties that engage his teaching skills are those at Springfield Community Music School, Westfield State College and Holyoke Community College.

□ □ □

But sometimes his teaching schedule, crowded as it is, seems like moonlighting from his calendar of orchestra, recital and chamber music performances. And then there are the projects.

He has just finished serving as one of the two instrumental members of the Springfield Orchestra's Music Director Search Committee and is deeply involved as organizer of the All New England Day of Percussion scheduled for April 27 from noon to 6:30 p.m. (plus a concert at 8) at Holyoke Community College.

The afternoon will be full of workshops for professional and student percussionists. Included will be sessions for jazz vibes, drum set, timpani, electronic drums (synthesizer), orchestral percussion, marching



7-28-86  
à  
Serban Nickifa  
et  
l'oeuvre au sujet  
de "Challenge"  
Marty Kluge  
90

MARTIN S. KLUWER  
11 TOWERS BRADY CIRCLE  
SOMERS CT 06071  
USA

AIR MAIL

Serban Nichifor  
Str. Principatele Unite 2  
Vila I, Ap. 7  
70.512 Bucarest  
ROMANIA







Serban Nichifor  
Str. Principatele Unite 2  
Vila I, Ap. 7  
70.512 Bucharest  
ROMANIA

AIR MAIL



AIR MAIL

Serban Nichifor  
Str. Principatele Unite 2  
Vila I, Ap. 7  
70.512 Bucarest, Roumanie

MARTIN SCOTT KLUGER  
11 TUMBLE BROOK CIRCLE  
SOMERS, CONNECTICUT 06071



MARTIN SCOTT KLUGER  
11 TUMBLE BROOK CIRCLE  
SOMERS, CONNECTICUT 06071



IN MEMORIAM

Christa McAuliffe, Judith Resnick

Michael Smith, Francis Scobee

Gregory Jarvis, Ronald McNair et

Ellison Onizuka + 28-1-1986

# CHALLENGER

Libretto by Victor Birladeanu

"Spiritul si visele voastre  
traiesc in inima noastra"

Frederik Hauck

DISCOVERY, 29-IX-3-X-1988

**I.** Molto Rubato, Quasi Improvisando (♩ n45)

n40"

FR.

Alto Sax (Eb)

Trb.

Bass

Perc. (Vibf.)

Gong (Yavanian) in Sol

grave

grave e vibrato

Vibf. Senza Motore

mp espressivo

l.v.

mp espressivo, sempre l.v.

n40"

Fl.

A. Sax.

Trb.

Bass

Perc. (Vibf.)

Gong

l.v.

n40" (2)

Fl.

A. Sax.

Trb.

Bass

Perc. (Vibf.)

Gong

l.v.

Muta in Trb.

3/4

**I.a**

Fl. = n68 poco rubato

poco animando

n25"

Fl.

A. Sax.

Trb.

Bass

Perc. (Vibf.)

n68 giusto

mp espressivo, in rilievo

molte volte

poco animando

[synchronic: A. Sax. + Trb. + Bass + Vibf.]

mf

molto

**I. arb** - Tape ad lib. Wind (Synthesizer)

Electric P.F.

STOP

I.b

Allegro molto

Sub. N 162 giusto

Fl.  $\frac{3}{4}$  f

A. Sax. (-)

Trb. f *secco* (2.) (3.)

Bass f *secco* (2.) (3.)

Perc. (Vibf.) f *secco* (2.) (3.)

Fl. p. (2.)

A. Sax. p. *molto* (2.)

Trb. (4.) (5.)

Bass (4.) (5.)

Perc. (Vibf.) (4.) (5.)

*precipitando poco a poco* →

Fl. (3.) (4.) (87)

A. Sax. (3.) (4.) (2.) (3.)

Trb. (6.) (7.)

Bass (6.) (7.)

Perc. (Vibf.) (6.) (7.)

II. Ardente

N 152

Fl.  $\frac{4}{4}$  sfz

A. Sax.  $\frac{4}{4}$  sfz

Trb.  $\frac{4}{4}$  sfz

Bass  $\frac{4}{4}$  (2.) (3.)

Perc. (Vibf.) *Con Motore* *improvvisando* (2.) (3.)

Org.  $\frac{4}{4}$  *sonoro* (2.) (3.)

Pink Noise (quasi Eolifonia)

Rhythm Computer DR-155

Patterns ad lib. Tempo: 3,33"/pattern



*f*

Fl.

A.Sax.

Trb.

Bass

Perc. (Vibf.)

Voices

Synth. I

Org.

P.N.

DR-55

TEXT "A" *in rilievo* (→ n. 42")

*in rilievo*

4:8'

(2.) % (3.) % (4.) %

(2.) % (3.) %

Fl.

A.Sax.

Trb.

Bass

Perc. (Vibf.)

Voices

Synth. I

Org.

P.N.

DR-55

Fl.

A. Sax.

Trb.

Bass

Perc. (Vibf.)

Voices

Synth. I

Org.

P.N.

DR-55

*poco a poco crescendo*

II<sub>a</sub>

*Patetico, poco a poco affrettando* →

Fl.

A. Sax.

Trb.

Bass

Perc. (Vibf.)

Voices

Synth. I

Org.

P.N.

DR-55

*ff*

*p*

*poco a poco affrettando* ----->

Fl.  
A. Sax.  
Trb.  
Bass  
Perc. (Vibf.)  
Voices  
Synth. I  
Org.  
P.N.  
DR-55

**192** *sempre affrettando* ----->

**204** *poco allargando* ----->

Fl.  
A. Sax.  
Trb.  
Bass  
Perc. (Vibf.)  
Voices  
Real Sound Track  
Synth. I  
Synth. III  
Org.  
P.N.  
DR-55

insertion I: "... Four... Three... Two... One... "

46'32" 64" **11**

*e.v.*

*molto*

(*51"*  
*3'33"*)

III. Sonoro

♩ 78

n10"

Fl. *Muta in Fl. piccolo*

A. Sax. *mp molto cantabile e tranquillo*

Trb. *Ossia 4 Timpani (g: b b b b o)*  
*Minaccioso (n96)*

Bass. *mf misterioso* *sub. ff ben marcato*

Perc. *mp fluido*

Vibf. *ossia 4 Timpani*

Voices *Text "A" (continuation)* *(→ n28")*

Synth. I *(quasi grido)* *sffz* *poco a poco perdendosi* *With reverberation*

Synth. III *p* *sffz* *mp poco a poco crescendo*

Org. *(8A)* *(b) (quasi grido)* *sffz* *161814121 - Phase Shift Speed = n10"/sine wave (4-2)*

P.N. *sffz* *poco a poco perdendosi* *with reverberation*

Fl. piccolo *(b)* *n10"*

A. Sax. *poco a poco crescendo*

Trb. + Bass *(accelerando)* *(accelerando)*

Timpani *ossia Vibf.* *sub. mf misterioso*

Voices

Synth. I *(8A)* *mf* *mf*

Org. *(b b b)* *poco a poco crescendo*

Synth. III *sempre crescendo*

~ 10"

Fl. picc. *f* sempre crescendo

A. Sax. *f* sempre crescendo

Trb. + Bass

Timp. ossia Vibf. *mf* fluido sempre crescendo

Voices (8A)

Synth. I *mf* poco a poco crescendo

Synth. II *f* sempre sempre crescendo

Synth. III

Org. *mf* sempre crescendo

(accelerando)

sub. *ff* ben marcato

sub. *mf* sub. *ff*

glissando

+ 8'

~ 10"

Fl. picc. *f* poco a poco accelerando

A. Sax.

Trb.

Bass

Timp. ossia Vibf. *sub. mf* *P* *molto f* *P* *piu ff ben marcato*

Voices

Real Sound Track (8A) \*) **Insertion II** in rilievo

Synth. I *f* sempre crescendo *molto*

Org. *f* sempre crescendo

Synth. II *f* *molto* *molto*

Synth. III

Muta subito in Vibf.

+ 4'

\*) - "Challenger... Control program!  
- Watch your own, Challenger!"

(Fl. sempre accelerando) (d. n. 218) sffz n. 10"

Fl. picc. *fff* sempre sostenuto

A. Sax. Muta in Piatto grande

Trb. Muta in Gong

Bass. Muta in Triangolo (Δ)

Perc. (Vibf.) (Vibf. sempre accelerando) *molto* *fff* *pass.*

Synth. I *fff* *molto*

Org. *fff* *molto*

Synth. II *fff* *molto*

Synth. III *fff* *molto* with reverberation

III. a (b) Allucinante, *sempre PP* quasi Gamelan n. 30"

Fl. picc. Muta in Piatto medio

A. Sax. Piatto gr. *sempre PP*

Trb. Gong *sempre PP*

Bass. Bass-Pizz. *sempre PP*

Perc. (Vibf.) Muta in Tam-tam grande *sempre PP* *l.v.*

Voices Text "B" *in rilievo* (→ n. 75")

Synth. I *fff* *molto*

Synth. II *fff* *molto*

Org. *fff* *molto*

Synth. III (Synth. III) n. 136-LFO S/H (VCO & VCF) *16'32'* *accents "WHO-WHO" ad libitum*

Synth. IV *mp cantabile, in rilievo* (A) S/H (aleatory pitches) - n. 128

Synth. V *pp*

Synth. VI *pp*

DR-55 Rhythm Patterns (Memory)+HPF *PP (with high-pass filter)*

PP

poco a poco

mf

~30"

Ptto medio

Fl. picc.

A. Sax.

Trb.

Bass

Δ

Perc. (Tam-tam) gr.

Voices

Synth. III

Synth. IV

Synth. V

Synth. VI

DR-55

Ptto medio

PP

molto

mf

~30"

Fl. picc.

A. Sax.

Trb.

Bass

Δ

Perc. (Tam-tam) gr.

Voices

Synth. III

Synth. IV

Synth. V

Synth. VI

DR-55

Ptto gr.

Gong

Muta in Trb.

Pizz

poco a poco

mf

mf

mf

mf

poco a poco

mf

mf

mf

mf

mf

mf

4  
4

(~2'20")  
(~5'53")

IV. Sub. Mimaccioso  $\downarrow$  n 90

poco a poco precipitando ->

Fl. picc. *Ptto medio*

A. Sax. *Ptto gr.*

Trb.

Bass *(Pizz.) f in rilievo, ben marcato*

Perc. (Tam-tam) *gr.*

Voices **Text "C"**  
*in rilievo* ( $\rightarrow$  N52<sup>n</sup>)

Synth. I *sempre arpeggiando*

Synth. III

(8v)

Fl. picc. *Ptto medio*

A. Sax. *Ptto gr.* *l.v. Muta in A. Sax.* *ben marcato in rilievo*

Trb.

Bass (4.) (5.) (6.)

Perc. (Tam-tam) *gr.*

Voices

Synth. I

Synth. III

(8v)

$\downarrow$  n 104 *sempre precipitando*

Fl. picc. *Ptto medio* *l.v. Muta in Fl. picc.* *in rilievo, ben marcato*

A. Sax. *b*

Trb.

Bass (7.) (8.) (9.)

Perc. (Tam-tam) *gr.*

Voices

Synth. I

Synth. III

(8v)

$\downarrow$  n 112 *sempre precipitando*



poco a poco crescendo

Fl. picc. *p*

A. Sax. *p*

Trb. *p*

Bass (10.) *p*

Perc. (Tam-tam) *gr.*

Voices

Synth. I *poco a poco crescendo*

Synth. III

(8v) *[dn 114]* *sempre precipitando*

Fl. picc. *p*

A. Sax. *p*

Trb. *p*

Bass (13.) *p*

Perc. (Tam-tam) *gr.*

Voices

Synth. I *poco a poco crescendo*

Org. (Strings) *16'32' p poco a poco crescendo*

Synth. III

(8v) *mp non crescendo* → *[dn 120]* *sempre precipitando*

Fl. picc. *ff disperato*

A. Sax. *ff disperato*

Trb. *ff disperato*

Bass (16.) *ff disperato*

Perc. (Tam-tam) *gr.*

Voices

Synth. I *ff disperato*

Pf. *Arco* *ff disperato*

Org. (Strings) *Mutain Vibf. c.v.* *ff disperato*

Synth. III

(8v) *(mp non crescendo)*

♩ N 124 *sempre precipitando*

Fl. piccolo  
A. Sax.  
Trb.  
Bass  
Perc. (Vibf.)  
Voices  
Synth. I  
Pf.  
Org. (Strings)  
Synth. III

(3) 1/2 (4) 1/2 (5) 1/2

*mp sempre crescendo*  
*mf sempre crescendo*

*poco a poco affrettando*

*mp poco a poco crescendo*

♩ N 132 *subito molto allargando*

Fl. piccolo  
A. Sax.  
Trb.  
Bass  
Perc. (Vibf.)  
Voices  
Real Sound Track  
Synth. I  
Pf.  
Org. (Strings)  
Synth. III

(6) 1/2 (7) 1/2 (8) *molto allargando*

*f sempre crescendo*  
*f sempre crescendo*

*in rilievo*  
**Insertion III**

*molto*  
*molto*  
*molto*

*f sempre crescendo*  
*molto*

\*) - "Challenger, go at throttle up!  
- Roger, go at throttle up!"

**IVa** Sub. Pioso (JN84)

Fl. picc.		<u>Muta in Flauto</u>	
A. Sax		$\bar{o}$	$\# \bar{o}$
Trb.		$\bar{o}$	$\# \bar{o}$
Bass	<i>f dolce e ritmico</i>	(2.) $\%.$	(3.) $\%.$
Perc. (Vibf.)		(2.) $\%.$	(3.) $\%.$
Voices	<b>Text "D"</b> <i>in rilievo (→ n88")</i>		
Electric Pf.			
Synth. II	<i>f dolce e ritmico</i>	(2.) $\%.$	(3.) $\%.$
Synth. III	<i>glissando sempre</i>		
Synth. IV	<i>f dolce</i>		
Pf.	<i>con battente di <math>\Delta</math></i>	(2.) $\%.$	(3.) $\%.$
Tam-tam	<i>mf leggiero</i>		
Org. (Strings)			

Fl.		$\bar{o}$	$\bar{o}$	$\bar{o}$	$\bar{o}$
A. Sax	<i>f dolce</i>	$\bar{o}$	$\bar{o}$	$\bar{o}$	$\bar{o}$
Trb.	$\# \bar{o}$	$\bar{o}$	$\# \bar{o}$	$\bar{o}$	$\bar{o}$
Bass	(5.) $\%.$	(6.) $\%.$	(7.) $\%.$	(8.) $\%.$	(8.) $\%.$
Perc. (Vibf.)	(5.) $\%.$	(6.) $\%.$	(7.) $\%.$	(8.) $\%.$	(8.) $\%.$
Voices					
Electric Pf.					
Synth. II	<i>f dolce</i>	$\bar{o}$	$\# \bar{o}$	$\bar{o}$	$\# \bar{o}$
Synth. III	(4.) $\%.$	(5.) $\%.$	(6.) $\%.$	(7.) $\%.$	(7.) $\%.$
Synth. IV	<i>(glissando sempre)</i>				
Pf. T-t.	(4.) $\%.$	(5.) $\%.$	(6.) $\%.$	(7.) $\%.$	(7.) $\%.$
Org. (Strings)					

*f* poco in rilievo

Fl. *f* poco in rilievo

A. Sax.

Trb.

Bass (9.) / (10.) / (11.) / (12.)

Perc. (Vibf.) (9.) / (10.) / (11.) / (12.)

Voices

Electric Pf. *mf ecc*

Synth. II

Synth. III T-t. (8.) / (8.) / (9.) / (9.) / (10.) / (10.) / (11.) / (11.)

Synth. IV (glissando sempre)

Pf. *f* poco in rilievo

Org. (Strings)

Fl.

A. Sax.

Trb.

Bass (13.) / (14.) / (15.) / (16.)

Perc. (Vibf.) (13.) / (14.) / (15.) / (16.)

Voices

Electric Pf.

Synth. II

Synth. III T-t. (12.) / (12.) / (13.) / (13.) / (14.) / (14.) / (15.) / (15.)

Synth. IV (glissando sempre)

Pf.

Org. (Strings)

*poco slentando..* **Solenne**  
*a tempo* (♩ = 84)

Fl. *p* *p* *p* *p*

A. Sax. *p* *p* *p* *p*

Trb. *p* *p* *p* *p*

Bass (17.) % (18.) %

Perc. (Vibf.) (17.) % (18.) % l.v.

Voices

Electric Pf. *p* *p* *p* *p*

Synth. II *p* *p* *p* *p*

Synth. III *p* *p* *p* *p*

Synth. IV (*glissando sempre*) *p* *p* *p* *p*

Pf. *p* *p* *p* *p*

Org. (Strings) *p* *p* *p* *p*

T-t. (16.) % (17.) % (18.) % (-)

Fl. *p* *p* *p* *p*

A. Sax. *p* *p* *p* *p*

Trb. *p* *p* *p* *p*

Bass (2.) % (3.) % (4.) % (5.) %

Perc. (Vibf.) l.v. l.v. l.v. l.v.

Voices

Electric Pf. *p* *p* *p* *p*

Synth. II (2.) % (3.) % (4.) % (5.) %

Synth. III (2.) % (3.) % (4.) % (5.) %

Synth. IV *p* *p* *p* *p*

Pf. *p* *p* *p* *p*

Org. (Strings) *p* *p* *p* *p*

Handwritten musical score for measures 6 through 9. The score includes parts for Flute (Fl.), Alto Saxophone (A. Sax.), Trumpet (Trb.), Bass, Percussion (Perc. Vib.), Voices, Electric Piano (Electric Pf.), Synth. I, Synth. II, Synth. III, Synth. IV, Piano (Pf.), and Organ (Org. Strings). The notation features various notes, rests, and dynamic markings such as *l.v.* (lento).

Handwritten musical score for measures 10 through 12. The score includes parts for Flute (Fl.), Alto Saxophone (A. Sax.), Trumpet (Trb.), Bass, Percussion (Perc. Vib.), Voices, Electric Piano (Electric Pf.), Synth. I, Synth. II, Synth. III, Synth. IV, Piano (Pf.), and Organ (Org. Strings). The notation includes notes, rests, and dynamic markings like *l.v.* and *Muta in Tam-tam*. A large handwritten number '2' is visible on the right side of the page.

# G.P. (instruments)

Fl. *l.v.*

A. Sax.

Trb.

Bass

Perc. (T.t.) *s.fffz possibile*

Electric Pf. *l.v.*

Synth. I *quasi Sirena*  
*glissando sempre*  
*fff*

Synth. II *quasi Sirena*  
*ff*  
*molto*

Synth. III *fff*  
*presto possibile*

Synth. IV *[+Voices]*  
*15p*  
*8'4'2'*

Synth. V *15p*

Pf. *poco a poco decrescendo*

Org. (Strings)

Respiration

*sempre P*

# G.P. (instruments)

Fl.

A. Sax.

Trb.

Bass

Perc. (T.t.) *(Muta in Vibf.)*

Electric Pf. *lento, quasi mormorando*

Synth. III *sempre P liscia*  
*poco p*  
*piu mp*

Synth. IV *(15p)*  
*with reverberation poco a poco perdendosi*

Synth. V

Respiration *P profondo*

5  
4

(N3'25"  
N9'18"

**V. GRAVE MA DOLCISSIMO, LONTANO**  
 ["Dies irae"]

N 30"

Fl. *mp molto tranquillo, estatico*

A. Sax. *Solo*

Trb.

Bass *mp molto tranquillo, estatico*

Vibf.

Tam-tam grande *l.v.*

Synth. III *sempre p dolce*

Respiration *sempre p profondo*

Fl. *Solo quasi improvvisando sempre in rilievo mp*

A. Sax. *Poco più mosso*

Trb.

Bass

Vibf. *Senza Motore*

T-t. gr. *l.v. mp molto tranquillo, estatico*

Synth. III

Respiration

Fl. *mp*

A. Sax.

Trb.

Bass

Vibf.

T-t. gr.

Synth. III

Respiration



Fl. *mf* *Sempre più mosso* *rit.* *sempre mf* n. 20"

A. Sax. *Solo* 2 4 5 4

Trb. *Solo* 4 4 4 4

Bass

Vibf.

T-t. gr.

Synth. III *(sempre P liscio)* *(sempre P profondo)*

Respiration

Fl. *mf dolce, molto cantabile* n. 22"

A. Sax. 4 5 3 4 3

Trb. 4 4 4 4

Bass

Vibf.

T-t. gr.

Synth. III *(#)*

Respiration

Fl. *Sempre più mosso* *rit.* n. 20"

A. Sax. *Solo* 3 5 3 4 5

Trb. 4 4 4 4

Bass

Vibf. *Solo*

T-t. gr.

Synth. III *(#)*

Respiration

~19"

Fl.

A. Sax.

Trb.

Bass

Vibf.

T-t. gr.

Synth. III

Respiration

(sempre P liscio)  
(sempre P profondo)

~19"

Fl.

A. Sax.

Trb.

Bass

Vibf.

T-t. gr.

Synth. III

Respiration

Solo

~21"

Fl.

A. Sax.

Trb.

Bass

Vibf.

T-t. gr.

Synth. III

Respiration

poco a poco allargando

V.a

FR. N° 60

Solo

Flauto poco a poco affrettando

N° 28"

Fl. *mf molto rubato e cantabile*

A.Sax. 3 5 4 3

Trb. Solo 4 4 4

Bass

Vibf. N° 48

T-t. gr.

Synth. III (sempre P. liecio) (sempre P. profondo)

Respiration

sempre affrettando

N° 80

N° 18"

Fl.

A.Sax. 3 4 4

Trb. 4 4

Bass

Vibf. N° 48

T-t. gr.

Synth. III

Respiration

*poco a poco animando*

Solo N° 60

Fl. poco a poco calmando

N° 80

N° 21"

Fl. Solo

A.Sax. 4 5 4 3

Trb. 4 4 4

Bass

Vibf. N° 60

T-t. gr.

Synth. III

Respiration

(Fl: JN 74)

*sempre calmando*

V.b

JN 68

~ 22"

Fl. *poco a poco allargando*

A. Sax. 3 5 4

Trb. 4 4 4

Bass (#) *poco a poco allargando* *sempre P* *liscio (arco ad libitum)*

Vibf. *mf dolce*

T-t. gr. *mf dolce*

Synth. III (#) *(sempre P liscio)* *(sempre P profondo)*

Respiration

Fl. *esitando (poco a poco)* ~ 22"

A. Sax.

Trb.

Bass (#)

Vibf. (l.v.) *mf dolce* l.v.

T-t. gr. *mf dolce*

Synth. III (#)

Respiration

Fl. *P eco* *dolcissimo* *(lunga)* *pp lontano* ~ 40"

A. Sax. *Muta in Piatto grande* *pp lontano* *(lunga)* *l.v.* *pp lontano* *(~ 5'52" ~ 15'10")*

Trb.

Bass (#)

Vibf. (l.v.) *pp* *perdendosi* *l.v.* *pp* *perdendosi* *poco a poco* *perdendosi* *poco* *poco*

T-t. gr. *pp* *perdendosi* *poco a poco* *perdendosi* *poco* *poco*

Synth. III (#) *P* *perdendosi* *poco a poco*

Respiration *P* *perdendosi* *poco a poco* *perdendosi* *poco* *poco*

Bucharest, 21-VI-21-VII-1986