

ȘERBAN NICHIFOR

**IPOSTAZE
ALE MUZICII DE CAMERĂ
1986 - 1989**



**CHAMBER MUSIC
HYPOSTASIS
1986 - 1989**

**UNIVERSITATEA DE MUZICĂ
BUCUREȘTI, 2000**

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ISBN 973-0-02222-4

- Serban NICHIFOR (n. 25.08.1954, București).

Studii: Universitatea de Muzică - București (1973-77) și
Universitatea din București - Facultatea de Teologie (1990-94);
bursă USIA în S.U.A. (1982).

În prezent: Conferențiar universitar la Universitatea de Muzică
din București (Catedra Muzică de Cameră); Doctor în Muzicologie;
membru al UCMR (România), SABAM (Belgia), "Living Music Foundation"
(S.U.A.); membru al Research Board of Advisory - ABI (S.U.A.);
vice-președinte al Asociației ROMÂNIA-BELGIA; împreună cu
compozitoarea și pianista Liana ALEXANDRA - membru (ca violoncelist)
în Duo-ul "INTERMEDIA" și co-fondator al Festivalului Internațional
"NUOVA MUSICA CONSONANTE" de la București.

Premii: Laureat al Academiei Române, al Uniunii Compozitorilor
și Muzicologilor din România, precum și al concursurilor
internaționale de compoziție de la Amsterdam (Premiul I GAUDEAMUS),
Tours, Evian, Atena, Toledo, Urbana-Illinois, Roma, Trento,
Bydgoszcz, Hong-Kong, Jihlava, Karlsruhe, Köln, Newtown-Wales,
Birmingham-Alabama ș.a.

Creație: 7 Simfonii, 3 opere ("Domnișoara Christina - după
Mircea ELIADE; "Talaria" - după Etienne DE SADELEER; "Le Martyre de
Saint Claude Debussy"), "Concerto GRIEGoriano" pentru pian și
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- Serban NICHIFOR (b. 25.08.1954, Bucharest).

Studies: University of Music - Bucharest (1973-77) and
Bucharest University - Theology Faculty (1990-94);
USIA stipendium in the U.S.A. (1982).

At present: Professor at the University of Music from
Bucharest (Chamber Music Department); Doctor in Musicology;
member of UCMR (Romania), SABAM (Belgium), "Living Music
Foundation" (U.S.A.); member of the Research Board of
Advisory - ABI (U.S.A.); vice-president of the
ROMANIA-BELGIUM Association; with the composer and
pianist Liana ALEXANDRA - member (like cellist) of the
Duo "INTERMEDIA" and co-founder of the "NUOVA MUSICA
CONSONANTE" International Festival in Bucharest.

Prizes: Laureate of the Romanian Academy, of the Romanian
Composers' Union, of the International Composition Competitions
in Amsterdam (First Prize GAUDEAMUS), Tours, Evian, Athens,
Toledo, Urbana-Illinois, Roma, Trento, Bydgoszcz, Hong-Kong,
Jihlava, Karlsruhe, Köln, Newtown-Wales, Birmingham-Alabama a.s.o.

Works: 7 Symphonies, 3 operas ("Miss Christina" - after Mircea ELIADE;
"Talaria" - after Etienne DE SADELEER; "Le Martyre de Saint Claude
Debussy"), "Concerto GRIEGoriano" for piano and orchestra,
"Missa da Requiem", chamber, choral and electronic music;
musicology: the treatise "MUSICA CAELESTIS" (3 volumes).

Șerban NICHIFOR

Număr de licență internațional - CAE Number 046-376567
UCMR-ADA; SABAM Number C/4/25780

UNIVERSITATEA DE MUZICĂ - BUCUREȘTI, 2000
ISBN 973-0-02222-4

inme: N 6'

for "Ottoni di Verona"

7 COLINDE / 7 ROMANIAN CAROLS

In amintirea unchiului meu Mircea Balint

7 CANTI RUMENI
DI NATALE

Serban Nichifor
(1986)

1.) COLINDĂ DE FLORII / CAROL FOR PALM SUNDAY

LARGHETTO (♩=60), poco rubato

CANTO PER LA DOMENICA DELLE PALMI

3/4 (Senza Sordino)

1. Trombe in Sib

2. Tromboni

3. Tuba

4. Organo

mp cantabile, con semplicità

11

1. Trombe in Sib

2. Tromboni

3. Tuba

Con Sordino

Poco

21

1. Trombe in Sib

2. Tromboni

3. Tuba

(Senza Sordino)

mp dolce

(Via Sordino)

(Con Sordino)

P dolce

sempre PP

sostenuto

attacca Subito

poco a poco calando

© 1995 by Ed. Eridania-Mantova (Italia)

BIBLIOTECA MUZICALA
A UNIUNII COMPOZITORILOR DIN R.P.R.

SUB. PRESTO (↓ ~ 180)

2.) COLINDITA / LITTLE CAROL / CANZONCINA PER NATALE

[illegible]

31

Trbe
in Sib

Trbni

Tuba

The image shows a handwritten musical score for measures 31 through 36. The score is written on five staves. The first staff is labeled 'Trbe in Sib' and the second 'Trbni'. The third staff is labeled 'Tuba'. The fourth and fifth staves are unlabeled but contain musical notation. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' and 'f'. There are also handwritten annotations like 'simile' and 'tr'. The score is written in a clear, legible hand.

simile

Trbe in Sib

Trbni

Tuba

41

SUB. ESITANDO (♩ ≈ 104), sempre allargando.....

Trbe in Sib

Trbni

Tuba

Org.

G.P.

(Solo) in rilievo

(Solo)

sub. Poco pesante ma dolce

attacca subito

30" ≈ 1'45"

8' 16'

P

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

MISTERIOSO, POCO RUBATO (♩ ≈ 58)

Trbne 1 *Solo* *mp pioso, quasi parlando* (81) *P dolce*

Org. (16/81) *P dolce*

Trbne 1 *Solo* *Con Sordino* *mp pioso, quasi parlando* (Via Sordino)

Trbne 2 *Solo* *Con Sordino* *mp pioso, quasi parlando* (Via Sordino)

Org. *Con Sordino* *mp pioso, quasi parlando* (Via Sordino)

Trbne 1 *in Sib* *poco a poco* **61** *rallentando...*

Trbne 2 *in Sib* *Con Sordino* *Solo* *mp pioso, quasi parlando* (Via Sordino)

Org. *Con Sordino* *Solo* *mp pioso, quasi parlando* (Via Sordino)

attacca subito

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

ANDANTINO (♩ ≈ 74), molto tranquillo

Trbne 1 *Senza Sordino* *Solo* *sempre mp dolce, molto espressivo*

Org. *sempre P dolce, poco marcato*

1 *71*

Trbni

2 *Senza Sordino*

mp dolce, molto espressivo

Org.

poco allargando... a tempo

Trba 2 in Sib

mp dolce, molto espressivo

Trbni

Org.

poco allargando... 81 a tempo

Senza Sordino

mf molto espressivo

poco

SOLO

mf molto espressivo

poco precipitando... poco allargando...

molto

molto

attacca subito

$\frac{\sim 1'18''}{\sim 4'18''}$

ANDIAMO IN GIRO COGL' AUGURI

SUB. Giocoso (dn98)

Handwritten musical score for the Trombone section (Tromboni). The score is written on four staves, numbered 1 to 4. The key signature is one flat (B-flat). The time signature is 2/4. The score includes various musical notations such as notes, rests, and dynamic markings. The first staff (1) has a tempo marking of *Andante* and a dynamic marking of *f*. The second staff (2) has a tempo marking of *Andante* and a dynamic marking of *f*. The third staff (3) has a tempo marking of *Andante* and a dynamic marking of *f*. The fourth staff (4) has a tempo marking of *Andante* and a dynamic marking of *f*. The score includes various musical notations such as notes, rests, and dynamic markings. The first staff (1) has a tempo marking of *Andante* and a dynamic marking of *f*. The second staff (2) has a tempo marking of *Andante* and a dynamic marking of *f*. The third staff (3) has a tempo marking of *Andante* and a dynamic marking of *f*. The fourth staff (4) has a tempo marking of *Andante* and a dynamic marking of *f*.

91

f. gaio, in rilievo

poco ritardando

Trbe
in Sib

sub. mf staccatissimo

Solo

f. gaio, in rilievo

sub. mf staccatissimo

Solo

Trbni

sub. mf staccatissimo

Solo

f. gaio, in rilievo

sub. mf staccatissimo

Tuba

sffz

sub. mf staccatissimo

f. pesante

I.

Org.

+ W.

+ Mixt.

Org. 

poco a poco allargando

Org.

+W. Tutti

attacca subito

4/4 (N 27") (N 4'45")

6.) O, CE VESTE MINUNATĂ / OH, WHAT WONDERFUL TIDINGS /

O, LA MERAVIGLIOSA NOVELLA

MAESTOSO (N 62)

Trbe n Sib

Trbni

Tuba

+W.

Org.

Org. Pieno

Pos. 16' ben marcato

ff solenne, in rilievo

ff solenne

ff solenne

ff solenne

ff solenne

ff solenne

ff solenne, quasi Campana

in rilievo

poco ritardando ---

A Tempo (♩ ≈ 144)

Handwritten musical score for "L'Espresso" by Giuseppe Verdi. The score is for a full orchestra and includes parts for Trbe in Sib, Trbni, Tuba, and Org. The music is in 2/4 time and features a variety of dynamics including ff, Solo, and ff sonoro. The score is written on ten staves, with the first four staves for woodwinds and the last six for brass and percussion. The music is in G major and 2/4 time. The score is handwritten and shows signs of age, with some ink bleed-through and corrections.

Trbe
u Sib

Trbni

Tuba

Org.

+Tp. 8'4'

GRANDIOSO (In 80) *molto allargando* (In 40) SUB. ALLEGRO (In 114)

SOLO

ff sonoro

fff

possibile

secco

ff deciso

ff ben marcato

Tutti G.O.

(General Tutti)

fff (Tutti) secco

Ch. Anch'es Tutti

ohne Principales

I.

II.

Suban Nichifor

For "Ancora" Chamber Ensemble

Serban NICHIFOR

C H A L L E N G E R

Libretto by Victor BIRLADEANU

- C Flute + Piccolo Flute + Medium Cymbal (ossia Piccolo Cymbal);
- Alto Saxophone (E b) + 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

CHALLENGER

Librette:

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)

NE - 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...

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 Romania. 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 over and over 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...

MCGNAIR (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 these 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

ONIZUEA (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 ?...

... Sing 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.

MARCH 23, 1986



Percussionist Martin Kluger

Republican photo by Helen 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 1972.

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-

chologist (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.

The Artful Codger

By R. C. HAMMERICH



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.

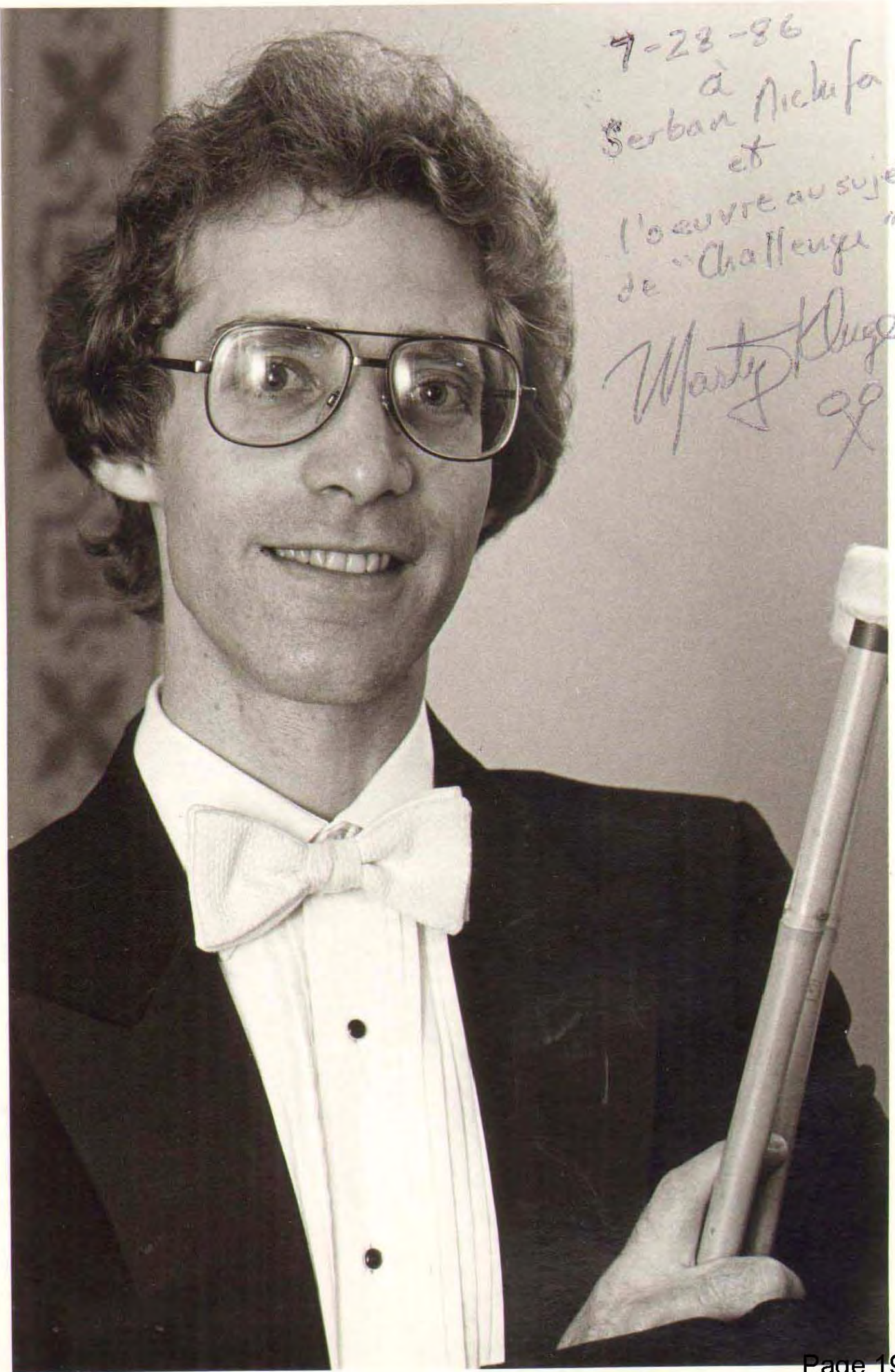
Other faculties that engage his teaching skills are those at Springfield Community Music School, Westfield State College and Holyoke Community College.

□ □ □

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



7-22-86

à
Serban Nickifor
et

l'oeuvre au sujet
de "Challenge"

Marty Kluge
90

IN MEMORIAM

Christa McAuliffe, Judith Resnick

Michael Smith, Francis Scohee

Gregory Jarvis, Ronald McNair Jr.

Ellison Omizuka + 28-1-1986

CHALLENGER

Libretto by Victor Birladeanu

Serban Nichifor
(1986)"Spiritul și visele voastre,
trăiesc în inima noastră."

Frederik Hauck

DISCOVERY, 29-IX-3-X-1988

I. Molto Rubato, Quasi Improvisando (♩ ≈ 45)

Fl. *mp espressivo*

Alto Sax. (Eb) Gong (Yavanian) in Sol

Trb. *l.v.*

Bass *Pizz* *grave* *l.v.*

Perc. *Vibf. Senza Motore* *grave e vibrato*

mp espressivo, sempre l.v.

~40"

Fl.

A. Sax.

Trb. *Gong* *l.v.*

Bass *l.v.*

Perc. (Vibf.)

~40"

Fl.

A. Sax.

Trb. *Gong* *l.v.* *Muta in Trb.*

Bass *l.v.*

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

~40" (v)

Fl. *In 68 giusto* *mp espressivo, in rilievo* *poco animando* **~25"**

A. Sax. *3/4*

Trb. *3/4* *molte volte* *poco animando*

Bass. *(Aro)* *P* *[synchronic: A. Sax. + Trb. + Bass + Vibf.]* *mp* *molto*

Perc. (Vibf.)

I. a **(v)** **In 68 giusto** **mp espressivo, in rilievo** **poco animando** **~25"**

I. a + b **Tape ad lib.** **Winds (Synthesizer)** **Electric P.F.** **STOP**

- 1 -

I.b

Allegro molto

Sub. N 162 giusto

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

A. Sax. (-.)

Trb. f secco (2.)

Bass f secco (2.)

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

Fl. molto

A. Sax. f

Trb. (4.)

Bass (4.)

Perc. (Vibf.) (4.)

precipitando poco a poco →

Fl. (3.)

A. Sax. (3.)

Trb. (6.)

Bass (6.)

Perc. (Vibf.) (6.)

II. Ardente

Fl. (84) N 152

A. Sax. sfz

Trb. sfz

Bass (2.)

Perc. (Vibf.) Con Motore

Org. f 4'8' sonoro

Pink Noise (quasi Eolifone)

Rhythm Computer DR-55

Patterns ad lib. tempo: 3,33 pattern

Handwritten musical score for the first system, featuring the following instruments and parts:

- Fl.** (Flute): Melodic line with a forte (*f*) dynamic marking.
- A. Sax.** (Alto Saxophone): Melodic line.
- Trb.** (Trumpet): Melodic line.
- Bass**: Rhythmic line with triplet markings (2.) and (3.).
- Perc. (Vibf.)** (Percussion/Vibraphone): Rhythmic line with boxed patterns.
- Voices**: Vocal line with the instruction "TEXT 'A'" and "in rilievo".
- Synth.** (Synthesizer): Melodic line with triplet markings (2.), (3.), and (4.).
- Org.** (Organ): Chordal accompaniment.
- P.N.** (Piano): Accompaniment line.
- DR-55**: Drum line.

Handwritten musical score for the second system, featuring the following instruments and parts:

- Fl.** (Flute): Melodic line.
- A. Sax.** (Alto Saxophone): Melodic line.
- Trb.** (Trumpet): Melodic line.
- Bass**: Rhythmic line with triplet markings (2.) and (3.).
- Perc. (Vibf.)** (Percussion/Vibraphone): Rhythmic line with boxed patterns.
- Voices**: Vocal line.
- Synth.** (Synthesizer): Melodic line.
- Org.** (Organ): Chordal accompaniment.
- P.N.** (Piano): Accompaniment line.
- DR-55**: Drum line.

Fl.

A. Sax.

Trb.

Bass

Perc. (Vibf.)

Voices

Synth. I

Org.

P.N.

DR-55

poco a poco crescendo

poco a poco crescendo

II.a

Patetico, poco a poco affrettando...

Fl.

A. Sax.

Trb.

Bass

Perc. (Vibf.)

Voices

Synth. I

Org.

P.N.

DR-55

ff

ff

ff

ff

poco a poco affrettando →

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

♩ N 192 *sempre affrettando*

♩ N 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..."

16'32'64' (P)

(N 51" / N 3'33")

e.v.

molto

III. Sonoro

♩ ~ 78

~ 10"

Fl. *Muta in Fl. piccolo*

A. Sax. *mp molto cantabile e tranquillo*

Trb. *Ossia 4 Timpani (♩: b b b b)*
Minaccioso (♩ 96)

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

Perc. *mp fluido*

(Vib. ossia 4 Timpani)

Voices *(15)* *With reverberation* *Text "A" (continuation)* *(→ ~ 28")*

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

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

Org. *(8)* *(b) (quasi grido)* *sffz* *16/8 4/2 1 - Phase Shift Speed = ~ 10"/sine wave (CF)*

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

Fl. piccolo *(b)* *~ 10"*

A. Sax. *poco a poco crescendo*

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

Timpani *(b)* *sub. mf misterioso*

ossia Vib. *poco a poco crescendo*

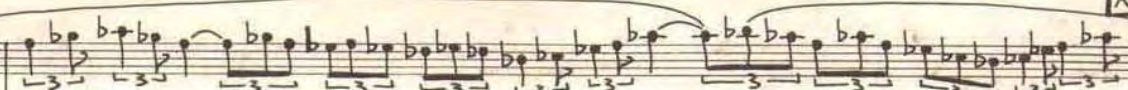
Voices *(8)*

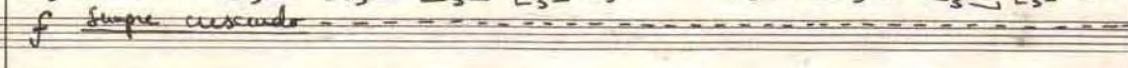
Synth. I *mf* *mf*

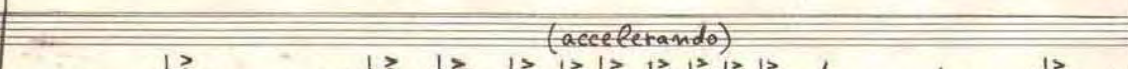
Org. *(b b b)* *poco a poco crescendo*

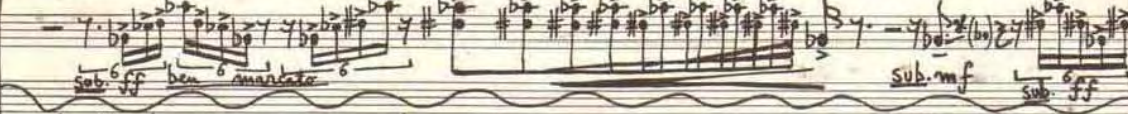
Synth. III *sempre crescendo*

~ 10"

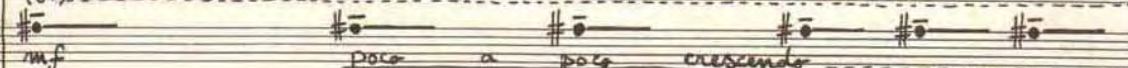
Fl. picc. 

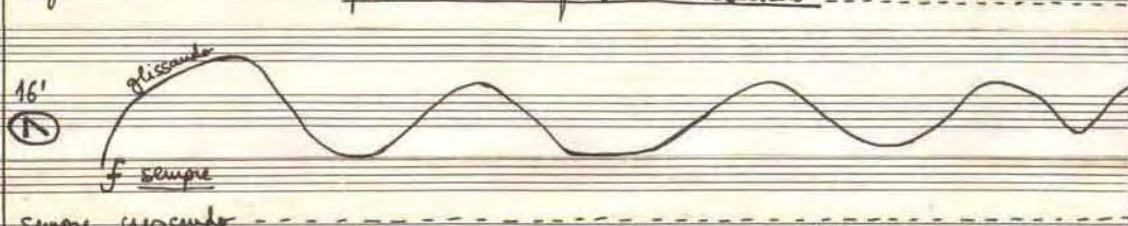
A. Sax. 

Trb. + Bass 

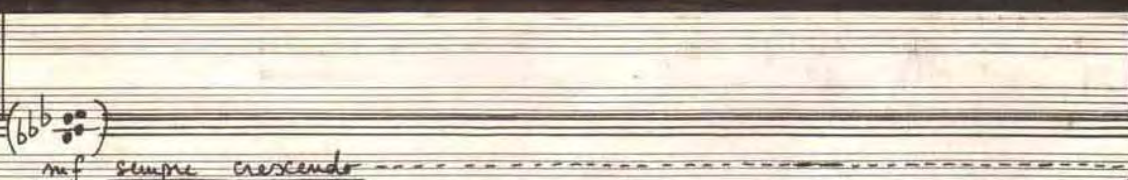
Timp. ossia Vibf. 

Voices 

Synth. I 

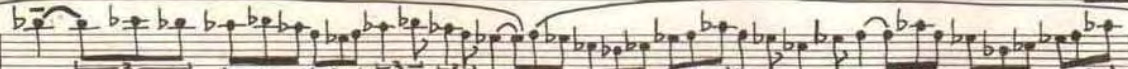
Synth. II 

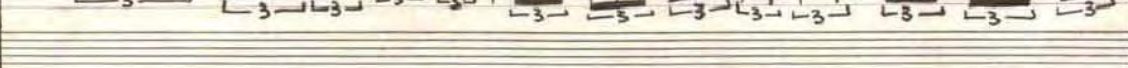
Synth. III 

Org. 

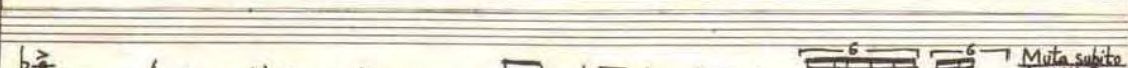
Fl. poco a poco accelerando 

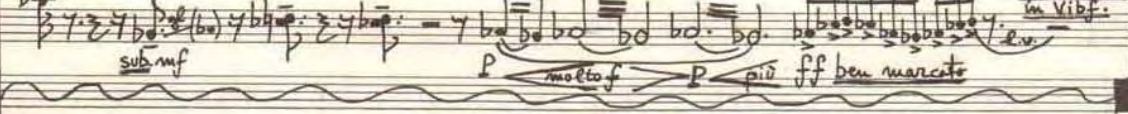
~ 10"

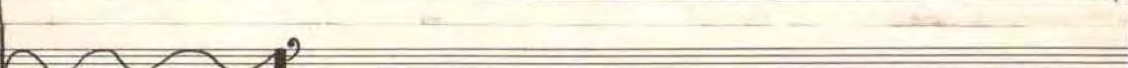
Fl. picc. 

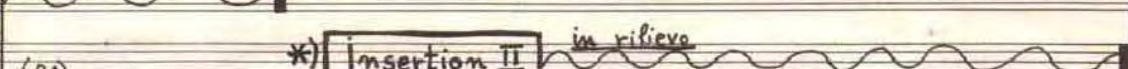
A. Sax. 

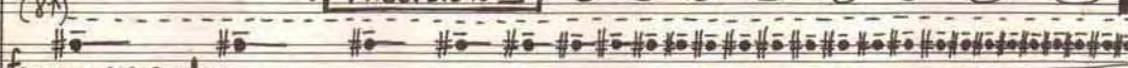
Trb. 

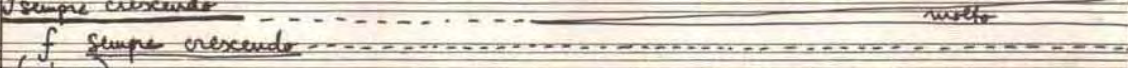
Bass 

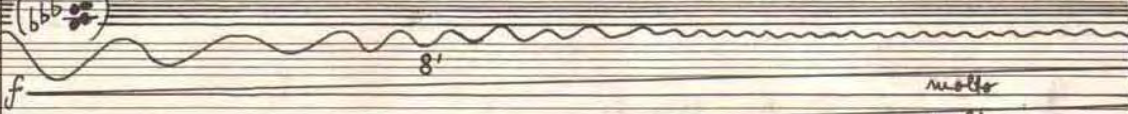
Timp. ossia Vibf. 

Voices 

Real Sound Track 

Synth. I 

Org. 

Synth. II 

Synth. III 

+ 4'

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

(Fl. sempre accelerando) (Fl. ~ 248) $\sim 10''$

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 poss.

Synth. I fff molto

Org. fff molto

Synth. II fff molto

with reverberation

Synth. III fff molto

III. a $\sim 30''$

(b) Allucinante, sempre PP quasi Gamelan

Fl. picc. Muta in Piatto medio

A. Sax. Ptto gr.

Trb. Gong

Bass. Bass. Pizz.

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

Voices Text "B" in rilievo ($\rightarrow \sim 75''$)

Synth. I fff molto

Synth. II fff molto

Org. fff molto

Synth. III fff molto

Synth. IV mp cantabile, in rilievo

Synth. V mp cantabile, in rilievo

Synth. VI mp cantabile, in rilievo

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

$\sim 136-LFO$ S/H (VCO & VCF) (accents "WHO-WHO" ad libitum)

~ 66

~ 128

PP *poco a poco* mf ~30"

Ptto medio

Fl. picc. *Ptto gr.*

A. Sax. *Gong*

Trb.

Bass *Pizz* mf

Δ

Perc. (Tam-tam) *gr.*

Voices

Synth. III

Synth. IV

Synth. V

Synth. VI *gr. gr. gr. gr. gr. gr. gr. gr. gr. gr. gr. gr.*

DR-55

PP *molto* mf ~30"

Ptto medio

Fl. picc. *Ptto gr.*

A. Sax. *Gong*

Trb. *Muta in Trb.*

Bass *Pizz* mf *pizz*

Δ

Perc. (Tam-tam) *gr.*

Voices

Synth. III *mf*

Synth. IV *poco a poco*

Synth. V

Synth. VI *gr. gr. gr. gr. gr. gr. gr. gr. gr. gr. gr. gr.*

DR-55

4
4
(~2'20")
(~5'53")

IV. Sub. Mimaccioso

♩ ~ 90

poco a poco precipitando -->

Fl. picc. *Ptto medio*

A. Sax. *Ptto. m.*

Trb.

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

Perc. (Tam-tam) *gr.*

Voices **Text "C"** *in rilievo* (*→ N52nd*)

Synth. I *f* *sempre arpeggiando*

Synth. III *(84)*

Fl. picc. *Ptto medio*

A. Sax. *Ptto. m.* *2.v. Muta in A. Sax.* *ben marcato in rilievo*

Trb.

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

Perc. (Tam-tam) *gr.*

Voices

Synth. I

Synth. III *(84)*

♩ ~ 104 sempre precipitando

Fl. picc. *Ptto medio* *2.v. Muta in Fl. picc.* *in rilievo, ben marcato*

A. Sax. *b^b*

Trb.

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

Perc. (Tam-tam) *gr.*

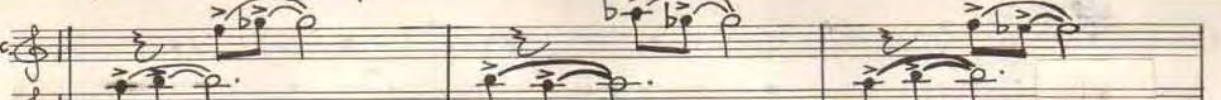
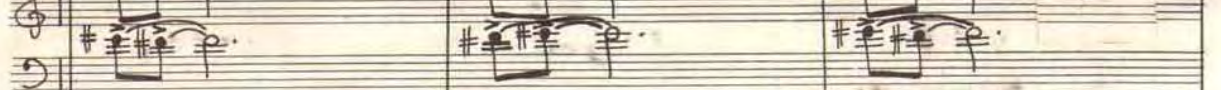
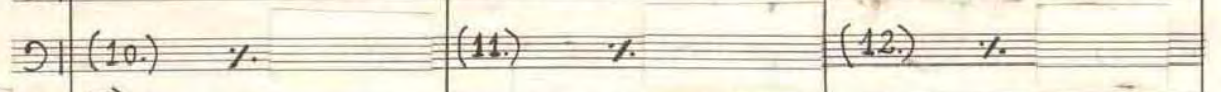
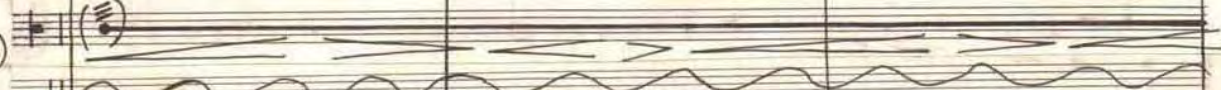
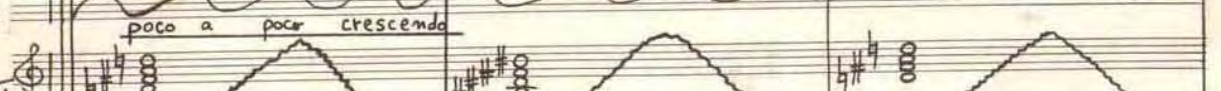
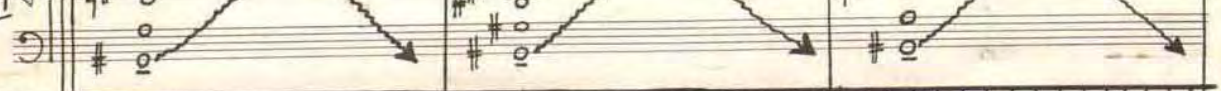
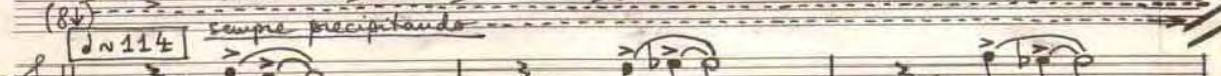
Voices

Synth. I

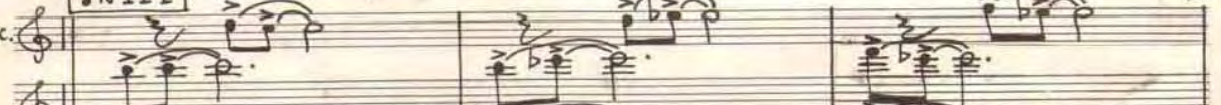
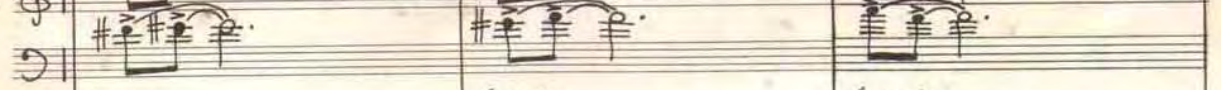
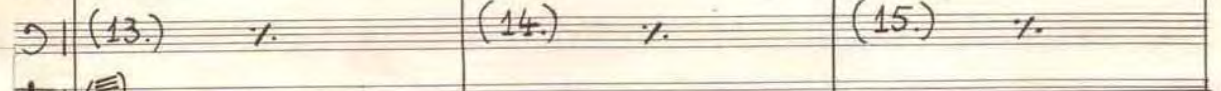
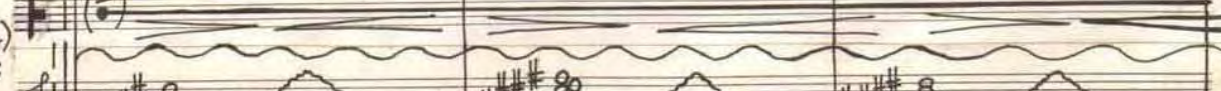
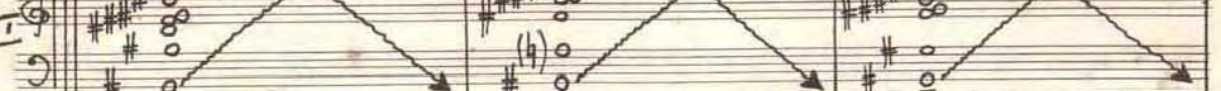
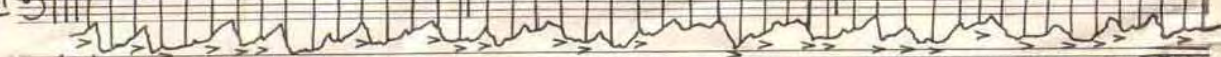
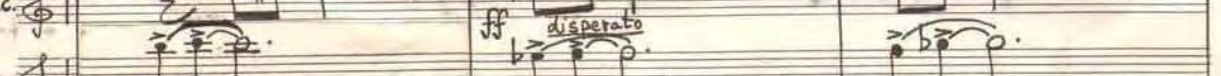
Synth. III *(84)*

♩ ~ 112 sempre precipitando

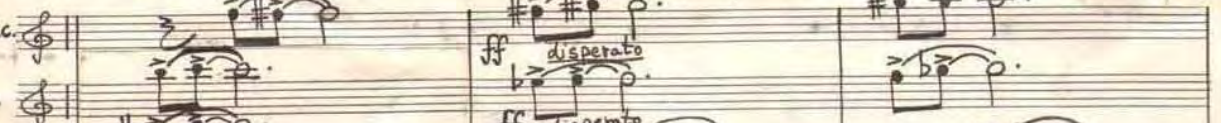
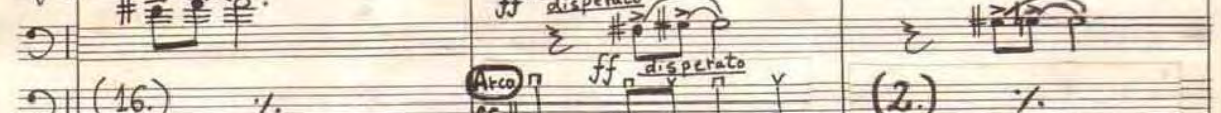
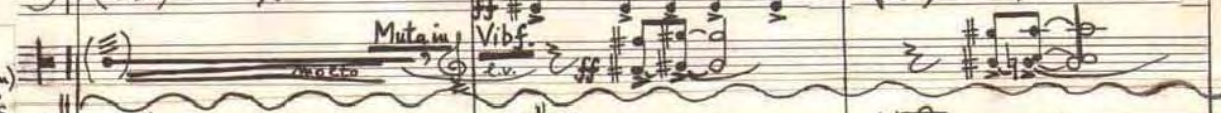
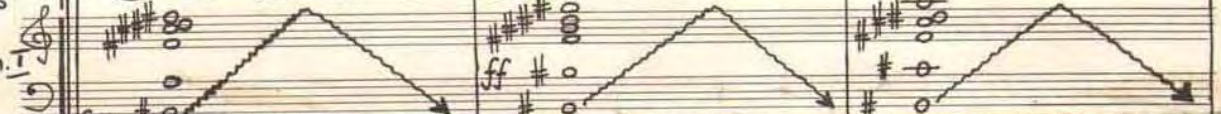
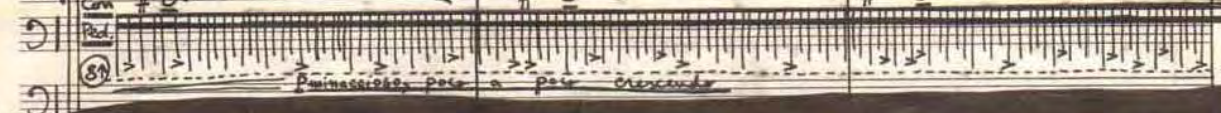
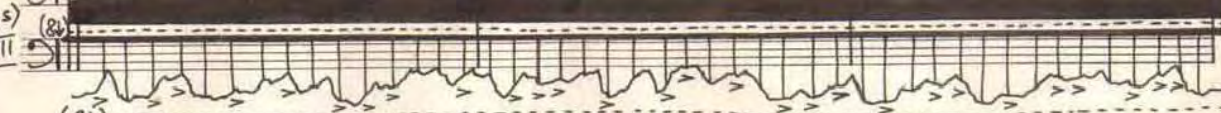
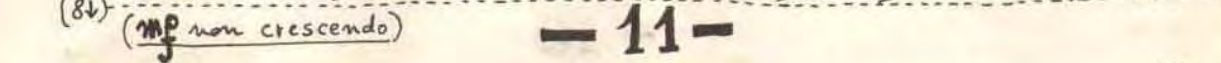
poco a poco crescendo

Fl. picc. 
A. Sax. 
Trb. 
Bass 
Perc. (Tam-tam) 
Voices 
Synth. I 
Synth. III 

(8v) $\text{♩} \sim 11 \pm$ sempre precipitando

Fl. picc. 
A. Sax. 
Trb. 
Bass 
Perc. (Tam-tam) 
Voices 
Synth. I 
Org. (Strings) 
Synth. III 

(8v) mf non crescendo $\rightarrow$ $\text{♩} \sim 12 \pm$ sempre precipitando

Fl. picc. 
A. Sax. 
Trb. 
Bass 
Perc. (Tam-tam) 
Voices 
Synth. I 
Pf. 
Org. (Strings)
Synth. III

(8v) mf non crescendo

→ ♩ N 12 4 *sempre precipitando* →

Fl. picc.

A. Sax.

Trb.

Bass

Perc. (Vibf.)

Voices

Synth. I

Pf.

Org. (Strings)
mp sempre crescendo
mf sempre crescendo
poco a poco affrettando

Synth. III
mp poco a poco crescendo

→ ♩ N 13 2 → *subito molto allargando* →

Fl. picc.

A. Sax.

Trb.

Bass

Perc. (Vibf.)

Voices

Real Sound Track

Synth. I

Pf.
f sempre crescendo
sempre crescendo

Org. (Strings)
sempre affrettando

Synth. III
f sempre crescendo

in rilievo
Insertion III
molto
molto
molto

FL. picc. *Muta in Flauto*

A. Sax.

Trb.

Bass

Perc. (Vibf.)

Voices

Electric Pf.

Synth. II

Synth. III

Synth. IV

Pf.

Tam-tam

Org. (Strings)

Text "D"
in rilievo (→ ~88")

f dolce e ritmico

f dolce

f dolce e ritmico

glissando sempre

f dolce

con battente di

mf p

leggero

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

(2.) % (3.) %

(2.) % (3.) %

(2.) % (3.) %

Fl.

A. Sax.

Trb.

Bass

Perc. (Vibf.)

Voices

Electric Pf.

Synth. II

Synth. III

Synth. IV

Pf. T-t.

Org. (Strings)

f dolce

f dolce

(glissando sempre)

(4.) % (5.) % (6.) % (7.) %

(4.) % (5.) % (6.) % (7.) %

(4.) % (5.) % (6.) % (7.) %

(4.) % (5.) % (6.) % (7.) %

f poco in rilievo

Handwritten musical score for measures 9-12. The score includes parts for Fl., A. Sax., Trb., Bass, Perc. (Vibf.), Voices, Electric Pf., Synth. II, Synth. III, T-t., Synth. IV, Pf., and Org. (Strings). The key signature is one sharp (F#). The time signature is 4/4. The score is written on a system of staves. The first staff (Fl.) has a dynamic marking of *f* and a tempo marking of *poco in rilievo*. The second staff (A. Sax.) has a dynamic marking of *mf* and a tempo marking of *eco*. The third staff (Trb.) has a dynamic marking of *mf* and a tempo marking of *eco*. The fourth staff (Bass) has a dynamic marking of *mf* and a tempo marking of *eco*. The fifth staff (Perc. (Vibf.)) has a dynamic marking of *mf* and a tempo marking of *eco*. The sixth staff (Voices) has a dynamic marking of *mf* and a tempo marking of *eco*. The seventh staff (Electric Pf.) has a dynamic marking of *mf* and a tempo marking of *eco*. The eighth staff (Synth. II) has a dynamic marking of *mf* and a tempo marking of *eco*. The ninth staff (Synth. III) has a dynamic marking of *mf* and a tempo marking of *eco*. The tenth staff (T-t.) has a dynamic marking of *mf* and a tempo marking of *eco*. The eleventh staff (Synth. IV) has a dynamic marking of *mf* and a tempo marking of *eco*. The twelfth staff (Pf.) has a dynamic marking of *f* and a tempo marking of *poco in rilievo*. The thirteenth staff (Org. (Strings)) has a dynamic marking of *f* and a tempo marking of *poco in rilievo*.

Handwritten musical score for measures 13-16. The score includes parts for Fl., A. Sax., Trb., Bass, Perc. (Vibf.), Voices, Electric Pf., Synth. II, Synth. III, T-t., Synth. IV, Pf., and Org. (Strings). The key signature is one sharp (F#). The time signature is 4/4. The score is written on a system of staves. The first staff (Fl.) has a dynamic marking of *f* and a tempo marking of *poco in rilievo*. The second staff (A. Sax.) has a dynamic marking of *mf* and a tempo marking of *eco*. The third staff (Trb.) has a dynamic marking of *mf* and a tempo marking of *eco*. The fourth staff (Bass) has a dynamic marking of *mf* and a tempo marking of *eco*. The fifth staff (Perc. (Vibf.)) has a dynamic marking of *mf* and a tempo marking of *eco*. The sixth staff (Voices) has a dynamic marking of *mf* and a tempo marking of *eco*. The seventh staff (Electric Pf.) has a dynamic marking of *mf* and a tempo marking of *eco*. The eighth staff (Synth. II) has a dynamic marking of *mf* and a tempo marking of *eco*. The ninth staff (Synth. III) has a dynamic marking of *mf* and a tempo marking of *eco*. The tenth staff (T-t.) has a dynamic marking of *mf* and a tempo marking of *eco*. The eleventh staff (Synth. IV) has a dynamic marking of *mf* and a tempo marking of *eco*. The twelfth staff (Pf.) has a dynamic marking of *f* and a tempo marking of *poco in rilievo*. The thirteenth staff (Org. (Strings)) has a dynamic marking of *f* and a tempo marking of *poco in rilievo*.

poco slentando..

Solenne
a tempo (♩ 84)

Handwritten musical score for the first system, measures 17-18. The score includes parts for Flute (Fl.), Alto Saxophone (A. Sax.), Trombone (Trb.), Bass, Percussion (Perc. (Vibf.)), Voices, Electric Piano (Electric Pf.), Synth. II, Synth. III, Synth. IV (marked "glissando sempre"), Piano (Pf.), Organ (Org. (Strings)), and T-t. (T-t.). The key signature is one sharp (F#). The tempo is "a tempo" with a metronome marking of 84. The score is written in a handwritten style with various musical notations including notes, rests, and dynamic markings.

Handwritten musical score for the second system, measures 2-5. The score includes parts for Flute (Fl.), Alto Saxophone (A. Sax.), Trombone (Trb.), Bass, Percussion (Perc. (Vibf.)), Voices, Electric Piano (Electric Pf.), Synth. II, Synth. III, Synth. IV, Piano (Pf.), and Organ (Org. (Strings)). The key signature is one sharp (F#). The tempo is "a tempo" with a metronome marking of 84. The score is written in a handwritten style with various musical notations including notes, rests, and dynamic markings.

Handwritten musical score for the first system, 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).

Measures 6, 7, 8, and 9 are marked with a slash and a dot (/ .) in the Bass and Synth. III parts, indicating a continuation or a specific rhythmic pattern. The Perc. Vib. part is marked with "l.v." (left hand) in measures 6, 7, and 8, and "l.v." in measure 9. The Voices part is marked with a wavy line, indicating a vocal melody. The Electric Pf. part is marked with a wavy line, indicating a piano accompaniment. The Synth. I, II, III, and IV parts are marked with various notes and rests, indicating a complex synthesizer arrangement. The Pf. and Org. Strings parts are marked with various notes and rests, indicating a piano and organ accompaniment.

Handwritten musical score for the second system, 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).

Measures 10, 11, and 12 are marked with a slash and a dot (/ .) in the Bass and Synth. III parts, indicating a continuation or a specific rhythmic pattern. The Perc. Vib. part is marked with "l.v." (left hand) in measures 10 and 11, and "Muta in Tam-tam" in measure 12. The Voices part is marked with a wavy line, indicating a vocal melody. The Electric Pf. part is marked with a wavy line, indicating a piano accompaniment. The Synth. I, II, III, and IV parts are marked with various notes and rests, indicating a complex synthesizer arrangement. The Pf. and Org. Strings parts are marked with various notes and rests, indicating a piano and organ accompaniment.

Fl. A. Sax. Trb. Bass Perc. (T-t) Electric Pf. Synth. I Synth. II Synth. III Synth. IV Synth. V Pf. Org. (Strings) Respiration

G. P. (instruments)

sfffz possibile l.v.

quasi Sirena
glissando sempre *fff*

quasi Sirena
molto *fff* *S/H (VCO & VCF)*
presto possibile (15)

[+Voices] (15)

poco a poco decrescendo

sempre

Fl. A. Sax. Trb. Bass Perc. (T-t) Electric Pf. Synth. III Synth. IV Synth. V Respiration

G. P. (instruments)

(Muta in Vibf.) (f)

lento, quasi mormorando

sempre P liscia

poco p *piu mp*

(15)

with reverberation poco a poco perdendosi

P profondo

- 17 -

N30"
[N]
5
4
[N]
(N3'25"
N9'18")

V. GRAVE MA DOLCISSIMO, LONTANO

["Dies irae"]

N 30"

Fl. *[Solo]* *mp molto tranquillo, estatico*

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

Trb. *4* *4* *4* *4* *4*

Bass *mp molto tranquillo, estatico*

Vibf. *mp molto tranquillo, estatico*

Tam-tam grande *sempre mp dolce*

Synth. III *[Solo]* *sempre P liscio* *sempre P profondo*

Respiration *sempre P profondo*

Fl. *[Solo]* *quasi improvvisando* *sempre in rilievo* *mp*

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

Trb. *4* *4* *4* *4* *4* *4* *4* *4*

Bass *4* *4* *4* *4* *4* *4* *4* *4*

Vibf. *Senza Motore* *[Solo]* *mp molto tranquillo, estatico*

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

Synth. III *[Solo]* *mp molto tranquillo, estatico*

Respiration *mp molto tranquillo, estatico*

Fl. *mp*

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

Trb. *4* *4* *4* *4* *4* *4* *4* *4*

Bass *4* *4* *4* *4* *4* *4* *4* *4*

Vibf. *4* *4* *4* *4* *4* *4* *4* *4*

T-t. gr. *4* *4* *4* *4* *4* *4* *4* *4*

Synth. III *[Solo]* *mp molto tranquillo, estatico*

Respiration *mp molto tranquillo, estatico*

Fl. *(.)*

A. Sax. *Sempre più mosso n54*

Trb. *Solo*

Bass

Vibf.

T-t. gr. *l.v.*

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

Respiration

N20"

Fl. *(#)* *mf dolce, molto cantabile*

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

Trb. *4* *4* *4* *4*

Bass

Vibf.

T-t. gr. *l.v.*

Synth. III *(#)*

Respiration

N22"

Fl. *(#)*

A. Sax. *Sempre più mosso n68*

Trb. *Solo*

Bass

Vibf.

T-t. gr. *l.v.*

Synth. III *(#)*

Respiration

N20"

~19"

Fl.

A. Sax.

Trb.

Bass

Vibf.

T-t. gr.

Synth. III

Respiration

(sempre p. deciso)
(sempre p. profondo)

~19"

Fl.

A. Sax.

Trb.

Bass

Vibf.

T-t. gr.

Synth. III

Respiration

~21"

Fl.

A. Sax.

Trb.

Bass

Vibf.

T-t. gr.

Synth. III

Respiration

poco a poco allargando

V.a

Fl. 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 4*

Bass

Vibf. *N 48*

T-t. gr.

Synth. III

Respiration

(sempre p. liscio)
(sempre p. profondo)

sempre affrettando

Fl. *N 80*

A.Sax. *3 N 48 4*

Trb. *4*

Bass

Vibf. *N 48*

T-t. gr.

Synth. III

Respiration

poco a poco animando

N 60

SOLO

N 60

N 18"

Fl. poco a poco calmando

Fl. *N 80*

A.Sax. *4 5 4 3*

Trb. *4 4 4*

Bass

Vibf. *N 60*

T-t. gr.

Synth. III

Respiration

SOLO

N 21"

(Fl: ~N74)

sempre calmando

(V.b)

N68

N22"

Fl. *poco a poco allargando*

A. Sax. *3* *5* *4* *N*

Trb. *4* *4* *4*

Bass *(#)* *p* *sempre* *P* *liscio (arco ad libitum)*

Vibf. *poco a poco allargando* *l.v.*

T-t. gr. *mf dolce*

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

Respiration

Fl. *esitando (poco a poco)* *N22"*

A. Sax.

Trb.

Bass *(#)*

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

T-t. gr.

Synth. III *(#)*

Respiration

Fl. *P eco* *dolcissimo* *(lunga)* *N40"*

A. Sax. *Muta in Piatto grande* *(lunga)* *l.v.* *pp lontano*

Trb.

Bass *(#)*

Vibf. *(l.v.)* *pp* *perdendosi* *poco a poco* *N15"* *(~5'52")* *(~15'10")*

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

Synth. III *(#)*

Respiration *poco* *poco*

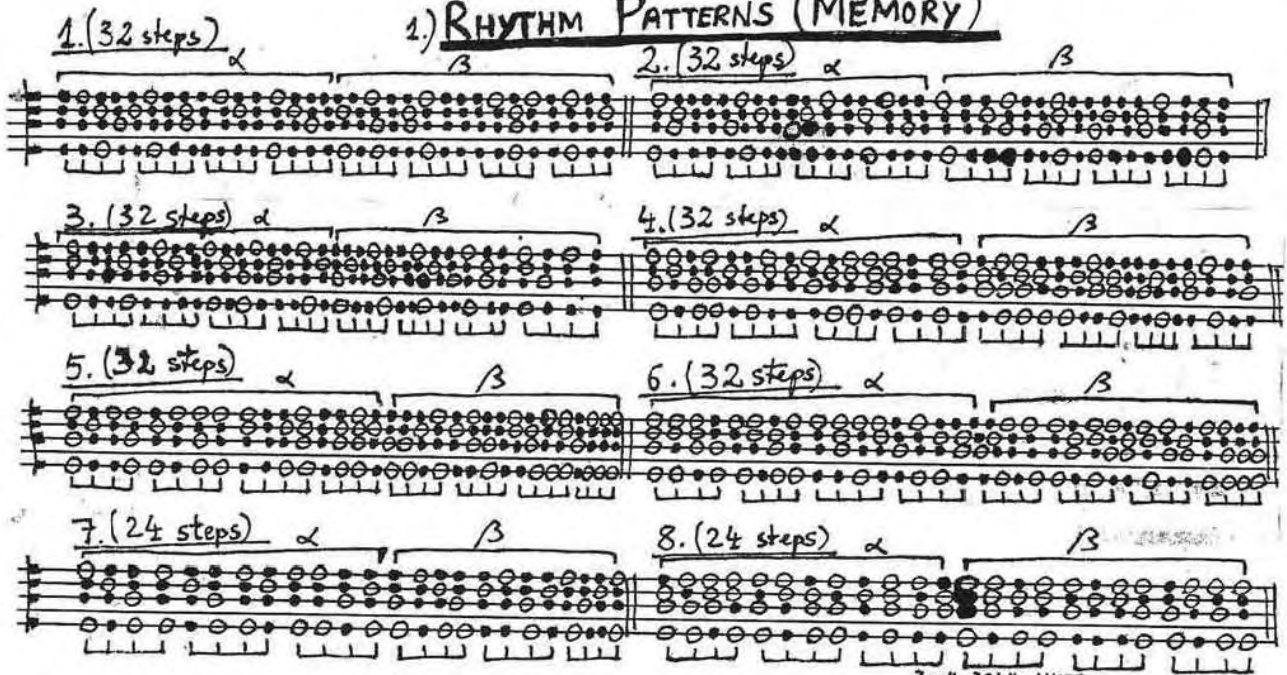
Bucharest, 21-VI-21-VII-1986

Serban Nichifor

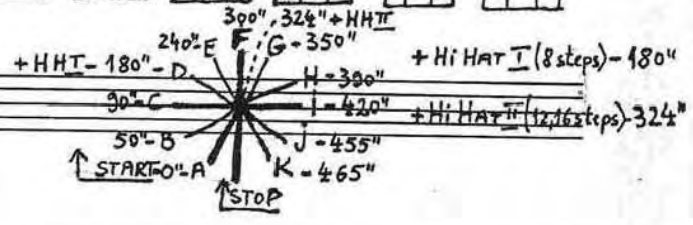
"Dr. Rhythm DR-55"
for tape

B.D.
S.D.
R.S.
AC.

1) RHYTHM PATTERNS (MEMORY)



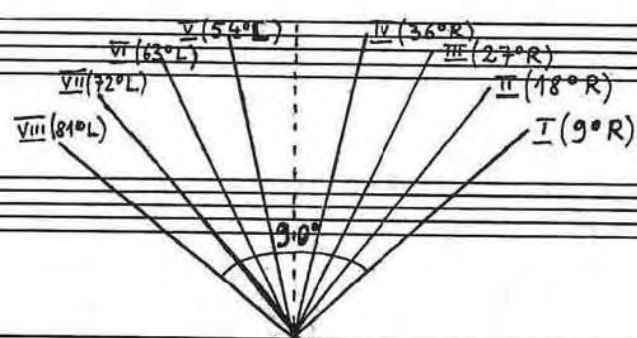
2) TEMPI



- TEMPO A = 17" / pattern (32 steps)
- TEMPO B = 16" / pattern
- TEMPO C = 11,5" / pattern
- TEMPO D = 7,5" / pattern
- TEMPO E = 5,3" / pattern
- TEMPO F = 4,2" / pattern

- TEMPO G = 3" / pattern
- TEMPO H = 2,4" / pattern
- TEMPO I = 1,8" / pattern
- TEMPO J = 1,4" / pattern
- TEMPO K = 1,1" / pattern

3) PAN POT OF CHANNELS I-VIII



Serban Nichifor
(1986)

"Dr. Rhythm DR-55" for tape

Time: ~ 8'06"

Quasi "Toaca" (accelerando perpetuo)

START

Tempo A *sempre accelerando*

Tempo B

(~50")

60"

Channel I
R(9°)

Channel II
R(18°)

Channel III
R(27°)

Channel IV
R(36°)

Channel V
L(54°)

Channel VI
L(63°)

Channel VII
L(72°)

Channel VIII
L(81°)

Patterns($\alpha + \beta$):

1 4 2 8 5

PPP *poco a poco crescendo*

(sempre accelerando) → **Tempo C** →

(~90") (120")

Patterns: 1 4 2
(2+3)

I

II

III

IV

V

VI

VII

VIII 7 1 8 5 7 1 4 2

PP sempre crescendo - - - - -

(sempre accelerando) ----->

(N 150^u)

180"

I 8 5 7 1 8 5 7 1 4 2 8 3 5 7 1 4 2

Patterns (A+B)

1 4 2 8 5 7 1 8 5

VIII 8 3 5 7 1 4 2 8 5 3 1 2 5 2 4

P sempre crescendo ----->

+ Hi HAT I (8 steps)

Tempo D (*sempre accelerando*)

(~205")

(~225")

240"

I 8 5 3 1 2 5 2 4 2 5 7 8 1 6 8 7 1 4 3

II Patterns ($\alpha + \beta$): 1 4 2 8 5

III 7 1 4 2 8 3 5 7 1 4 2 8 5 3 1 2 5 2

IV

V Patterns ($\alpha + \beta$): 1 4 2 8 5 7 1 8 5 7 1 4 2

VI

VII

VIII 2 5 7 8 1 6 8 7 1 4 3 7 1 6 4 5 7

mp *sempre crescendo*

Tempo E (sempre accelerando) -----> 300"

(~248") (N275") (N290")

I 7 1 6 4 5 7 1 8 5 2 3 1 8 6 5 8 2 5 8 1 6 4 6

II 7 1 8 5 7 1 4 2 8 3 5 7 1 4 2 8 5 3 1 2 5 2 4

III 4 7 2 5 3 7 2 4 6 1 5 3 2 4 7 8 1 5 3 7 2 4 8

IV Patterns ($\alpha + \beta$): 1 4 2 8 5 7 1 8 5 7 1

V 8 3 5 6 2 8 5 1 4 3 7 5 1 2 6 4 3 1 2 4 5 3

VI Patterns ($\alpha + \beta$): 1 4 2 8 5

VII Patterns ($\alpha + \beta$): 1 4 2 8 5 7 1 8 5 7 1 4 2 8 3 1 6 8 7

VIII 1 8 5 2 3 1 8 6 5 8 2 5 8 1 6 4 6 1 2 1 5

mf sempre crescendo -----

+ Hi HAT II (12, 16 steps)

Tempo F (sempre accelerando)

Tempo G

(~324")

(~350")

360"

Handwritten musical notation for eight staves (I-VIII) with fingerings and dynamics.

Staff I: 1 2 1 5 3 7 2 6 1 4 5 2 4 3 1 8 5 7 2 6 3 1 5 4

Staff II: 2 5 7 8 1 6 8 7 1 4 3 3 7 1 6 4 5 7 1 8 5

Staff III: 1 6 4 3 7 2 4 8 1 3 2 6 5 1 4 8 3 8 7 2 1

Staff IV: 2 8 3 5 6 4 7 2 6 3 5 1 8 3 8 6 2 5 1 4 3 2 5 1

Staff V: 2 5 6 7 1 4 3 6 2 5 1 3 8 6 1 2 4 3 5

Staff VI: 7 1 8 5 7 1 2 6 8 5 3 1 6 5 7 1 8 6 3 2 5 4 4

Staff VII: 4 2 5 3 1 8 6 7 8 2 5 3 1 8 6 5 2 4 1 3 7

Staff VIII: 3 7 2 6 1 4 5 2 4 3 1 8 5 7 2 6 3 1 5 4 7 8 2

Dynamics: *f* sempre crescendo

Articulation: *pizz* (pizzicato) markings with < and > symbols.

(sempre accelerando)

Tempo H

(~390")

420"

ben f sempre crescendo

(sempre Reverberation) - - - - -

+~6"

(sempre accelerando) - - - - -

Tempo j

molto affrettando

Tempo K

(~445")

(~465")

480"

Handwritten musical notation for eight staves (I-VIII). Each staff contains a sequence of numbers (e.g., 4 7 8 3 5 4 6 2 7 3 4 5 1) and dynamic markings (*molto*, *ff*, *sempre crescendo*). The notation is divided into sections by vertical dashed lines. The final section of each staff is marked "possibile".

STOP

l.v.

eco

20.11.1986

Sushan Nichifor

Durata: ~ 3'

Lui Vasile Macovei

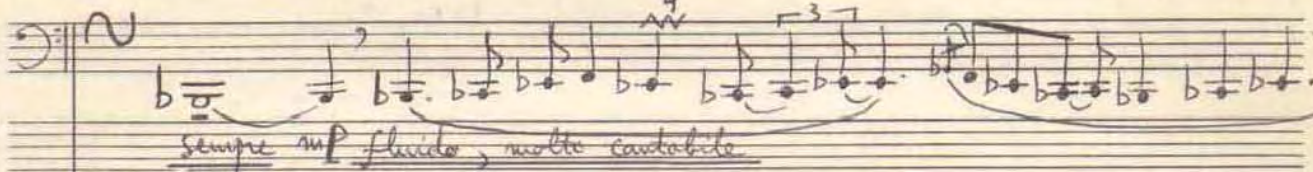
Serban Nichifor
(1986)

ECHINOX

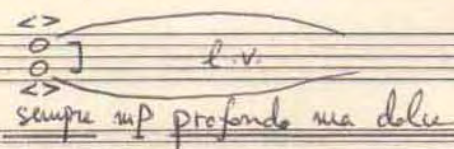
(după Paul Everac*)

Estatico e dolce, molto rubato (♩ ~ 60 ± 20)

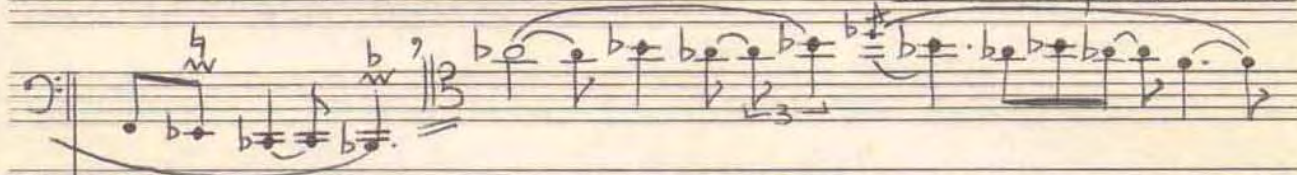
Fagotto



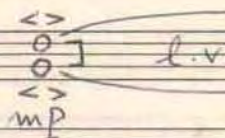
Piatto grande
Tam-tam



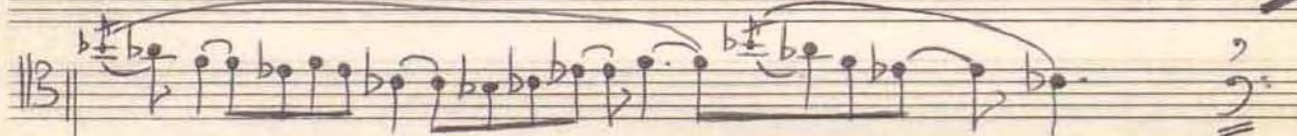
Fg.



Ptto.
Tamt.



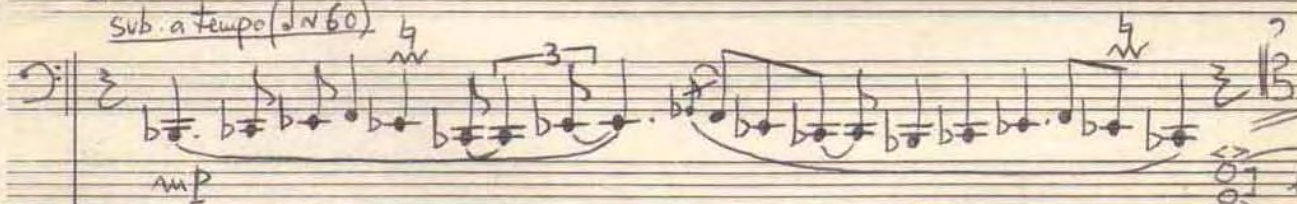
Fg.



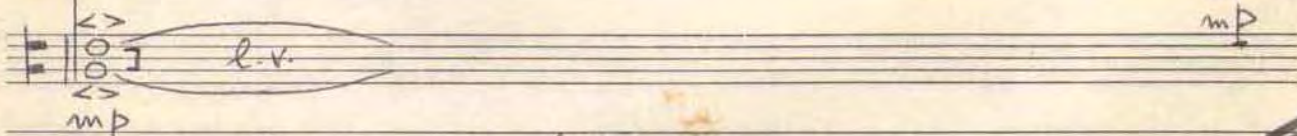
Ptto.
Tamt.

[Text "Echinax" →]
sub. a tempo (♩ ~ 60)

Fg.



Ptto.
Tamt.



Fg.



*) - utilizarea textului este facultativă

Eclicivox

Acum se compoasesc a lumii toate
E tot alta viață, Căci morala

Stihile s-au tătăluit crucip.
Se lasă umbra către poriruiș.

Așază-ți urtimele cu case seceri
Purtinii suopi ai santei tale treceri

Si macina cît poți mai pe-udelete
Fărîma de răgoș ce fi se dete.

Durata: ~3'30"

Cvintetului "Concordia"

EVOCARE

- după Paul Everac -

Șerban Nichifor

Misterioso, poco vibrato (♩ ~ 116)

*) Text "A" →

3/4

Fl. *pp dolce*

Ob. *pp dolce*

Cl. in Sib *pp dolce*

Cr. in Fa *pp dolce*

Fg. *P ritmico e secco*

poco

sub. f

sub. p

sub. f

11

Fl.

Ob.

Cl.

Cr.

Fg. *sub. p*

sub. f

sub. p

sub. f

21

(Text "A") → STOP

Fl.

Ob. *pp*

Cl. *pp*

Cr. *pp*

Fg. *pp*

molto

*) inserarea textului este facultativă

Giocosu funebre (sempre ♩ n 116)

sub. fP molto sffz f secco

Fl. *f* *secco* *f* *secco* *f* *secco*

Ob. *f* *secco* *f* *secco* *f* *secco*

Cl. *f* *secco* *f* *secco* *f* *secco*

Cr. *f* *secco* *f* *secco* *f* *secco* Muta in Δ

Fg. *f* *secco* *f* *secco* *f* *secco* *f* sempre ritmico

31 2 3 4 5 6 7

Fl. *f* *espressivo*

Ob. *f* *espressivo*

Cl. *f* *espressivo*

Cr. *f* *espressivo*

Fg. *f* *espressivo*

Text "B" →

8 9 10 11 12 13

Fl. *f* *espressivo*

Ob. *f* *espressivo*

Cl. *f* *espressivo*

Cr. *f* *espressivo*

Fg. *f* *espressivo*

41

(81) 61

f secco

Fl. *ben f in rilievo*

Ob.

Cl.

Cr.

Fg. *sub. mf*

sub. mf

(Text "B").....→ STOP

poco allargando... Sub. Molto Vivace (♩=324)

71

Fl.

Ob.

Cl.

Cr.

Fg.

5 (3+2)

secco

molto

sub. mf

f secco

molto

f secco

molto

f secco

ben f in rilievo

(sempre f)

Fl.

Ob.

Cl.

Cr.

Fg.

sub. mf

f

mf

sub. mf

f

mf

sub. mf

f

mf

81

ff in rilievo

Fl. *f* *molto*

Ob. *f* *molto*

Cl. *f* *molto*

Cr. *f* *molto*

Fg. *f* *molto*

precipitando poco a poco

molto rallentando

Fl. *3* *4*

Ob. *ff* *frullato* *molto*

Cl. *ff* *Muta in* *ff* *molto*

Cr. *ff* *Muta in* *ff* *molto*

Fg. *ff* *Muta in* *ff* *molto*

sub. P ritmico e secco

Lontano e Doloroso (♩ = 110)

91

Fl. *p*

Ob. *mf* *dolce e triste, sempre in rilievo*

Cl. *p*

Cr. *Muta in Cr.* *p*

Fg. *sub. f* *sub. mp* *sub. f*

101

Fl. *mf* *P*

Ob. *f dolce* *mf* *P*

Cl. *mf* *P*

Cr. *mf* *P*

Fg. *sub. P* *sub. f* *sub. P* *sub. f*

Text "C" →

Fl. *mf* *poco* *in rilievo*

Ob. *mf* *in rilievo*

Cl. *sub. P*

Cr. *sub. P*

Fg. *sub. P*

111

(Text "C") → **STOP**

poco a poco allargando

121

Fl. *respirare ad libitum*

Ob. *respirare ad libitum*

Cl. *sub. f* *mp poco*

Cr. *sub. f* *mp poco*

Fg. *sub. f* *mp poco*

(sempre allargando)
respirare ad libitum

G.P.

Fl. *poco a poco pendendosi*

Ob. *poco a poco pendendosi*

Cl. *poco a poco pendendosi*

Cr. *respirare ad libitum poco a poco pendendosi*

Fg. *(+) P poco a poco pendendosi*

Buenos Aires,

11-IX-1986

Silvan Nishijima

EVOCARE

Pe-aici a trecut Brâncoveanu
Are 36 de ani
S-o dus să înfruntă dușmanul
În tabăra dela Tokani.

Trecând colo jos peste apă
O cruce înălțată la pod
Căci nu mai stia dacă scapă
Nici el nici unilal urzod.

Acea de-astă-dată să-urugă
Yonind pe lobonți din ceaur
Dar chinga răsună-va elingă
Și birut răsună-va bir.

Sultanul ce azi sarfându-i
L-întrinde-al favorii ciubuc
Cunind îl va pune, la rindari,
Cu capul tutura pe butuc.

Și pleauul ce-aici vitește
Ca singe l-a luat și sudari
El sortii ca miine-l plătește
Cu tigre de patru peciori.

Pe-aicea în piece seară
Tuc umbra de robii și seimeni
Și tuc bupnița de țară
Și butce cu domni pământeni.

Și tuc viaturaticii ziti
Bueni călături și-urzări,
Teambosi, hotuogii, maitii
De sortii amăgite mimatei.

Se due spre-o părelăică ruptă
Să-urugă destinaul bărbat
Și-ades viu cu chirăna ruptă
Cu capul sucit și scurtat

Prinindu-le, deci, prinudarea
Și știindu-i completul soroz
Aici, să corbim desfatarea
Și-al clipei de /ști urzoc!

Wa dar ne e ziua, sau anul
Lăzate de-al sortii hatir:
Pe-aici a trecut Brâncoveanu
Cu gîtu lipit de sotir.

Serban Nichifor (1986)

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

Scott Joplin

Horn Call Rag

- Two Step -

INTRO.

Misterioso (♩ = 130)

Horn

Piano

Hm.

Pno.

Hm.

Pno.

Hm.

Pno.

Rubato, quasi Cadenza

Poco Esitando (♩ = 90)

mp misterioso

P misterioso e leggerissimo

(loco)

in ottone (cuivrez)

(8↓)

Uniunea Compozitorilor

20

*) with Bass and Drums ad libitum

- 1 -

sub. ff Sonoro

poco a poco animando

Poco Giocoso (N 118)

normale

Hm. 

Hm. 

Hm. 

Sempre Più Mosso (N 132)

Hm. 

Hm.

Pno.

molto allargando →

Hm.

Pno.

Maestoso (♩ = 86)

Hm.

Pno.

Hm.

Pno.



Sub. Poco Più Mosso (N 108)

Hm.

Pno.

Hm.

Pno.

Hm.

Pno.

poco a poco animando ---> Deciso (N 132)

Hm.

Pno.

Hm.

Hm.

Sub. Allegro con brio (♩ ~ 152)

Hm.

Hm.



(sempre affrettando)

Vivace (♩ n 174)

60

Hm.

Handwritten musical score for Horn (Hm.) and Piano (Pno.) in the first system. The Horn part begins with a measure rest followed by a half note G4. The Piano part features a melodic line in the right hand and a bass line in the left hand, both marked with eighth notes and slurs. A circled measure number 81 is indicated above the Piano staff.

f ritmico

Hm.

Handwritten musical score for Horn (Hm.) and Piano (Pno.) in the second system. The Horn part continues with a melodic line of eighth notes. The Piano part features a bass line with eighth notes and a right hand with chords. A circled measure number 81 is indicated above the Piano staff.

Pno.

poi a poi affrettando →

Hm.

Handwritten musical score for Horn (Hm.) and Piano (Pno.) in the third system. The Horn part continues with a melodic line. The Piano part features a complex bass line with triplets and a right hand with chords. A circled measure number 81 is indicated above the Piano staff.

Pno.

Veloce (♩ n 182)

70

Hm.

Handwritten musical score for Horn (Hm.) and Piano (Pno.) in the fourth system. The Horn part features a rapid melodic line. The Piano part features a complex bass line with triplets and a right hand with chords. A circled measure number 70 is indicated above the Piano staff.

sub. ff quasi grido

sub. mp marcato

Pno.

sub. fp

molto

sffz

sub. P leggiero



Hm. 

sub. **ff** quasi grido

sub. **mp** marcato

Pno. 

sub. **sffz**

sub. **P** leggero

Hm. 

(loco)

sub. **ff** pesante (ma in tempo!)

sffz glissando (tasti bianchi)

ff pesante

poco a poco

sub. **sffz**

affrettando

Hm. 

molto

Prestissimo (N 208)

Hm. 

ff sonoro

80

Pno. 

ff

Sub. Dolce e Nostalgico, molto Rubato (♩. ~ 54)

Hm. *Sans d'écho*
molto *mp lontano*

Pmo. *sub. mp* *P dolce* *poco a poco allargando* *poco*

Hm. *poco*

Pmo.

Sub. Mosso, quasi Cadenza [R. Strauss, "Till Eulenspiegel"]

Hm. *P (con spirito)*

Pmo.

Hm. *90* *(loco)* *sub. ff* *secco*

Pmo. *sub. ff* *secco*



Sub. Dolce e Nostalgico, molto Rubato

(♩ = 54)

Hm. *molto* *sons d'écho* *mp lontano* *12/8*

Pno. *poco* *sub. mp* *poco* *dolce* *allargando* *poco*

Hm. *poco* *(loco)* *pp molto pesante,* *quasi mormorando* *4/4*

Pno. *Sub. Allegro (♩ = 144)* *sffz* *gliss.* *(frullato)* *(loco)* *sffz secco*

Hm. *normale* *sub. ff violento* *(81)* *sub. ff* *molto* *Ped.* *sffz secco*



Surban Nichifor
'(15-16.V-1986)

Linia

- musică pt. un film de animație de Olimpiu Băndelac)

1) RHYTHM PATTERNS (MEMORY)

1. (32 steps) α β 2. (32 steps) α β

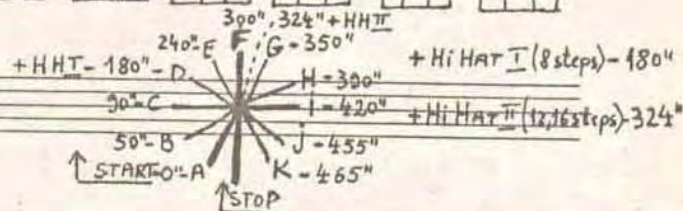
3. (32 steps) α β 4. (32 steps) α β

5. (32 steps) α β 6. (32 steps) α β

7. (24 steps) α β 8. (24 steps) α β

B.D.
S.D.
R.S.
AC.

2) TEMPI



- TEMPO A = 17" / pattern (32 steps)

- TEMPO B = 16" / pattern

- TEMPO C = 11,5" / pattern

- TEMPO D = 7,5" / pattern

- TEMPO E = 5,3" / pattern

- TEMPO F = 4,2" / pattern

- TEMPO G = 3" / pattern

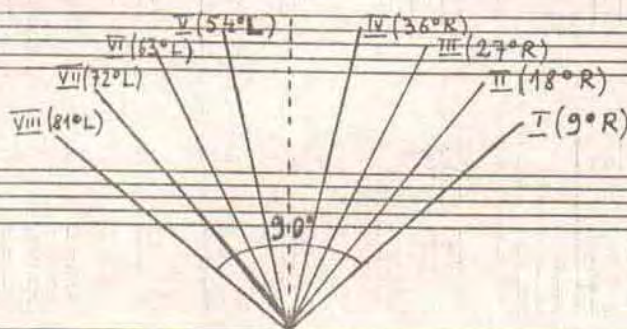
- TEMPO H = 2,4" / pattern

- TEMPO I = 1,8" / pattern

- TEMPO J = 1,4" / pattern

- TEMPO K = 1,1" / pattern

3) PAN POT OF CHANNELS I-VIII



LINIA (I - 1'30")

Suban Nichifor

Ritmica

[S/H = Sample Hold]

15" 8' Δ - S/H 4'

mf

1'10"

1'30"

2

16-V- (1986)

Synthesizer

Rhythm Computer

RHYTHM PATTERNS (MEMORY)

mf

P

LINIA ($\overline{\text{II}}$ -2'23")

Sachan Nishifer.

Allegro (No 134) **LINIA** ($\text{II} - \text{Z} \cdot \text{ZS}$) Susan Nickerson.

Synth. I
f ritmico

Synth. II
f ritmico simile

V.S.

(1)

5

6

12

Sub. Presto e leggero (♩ = 192 / d. = 64)

mf cantabile

(in 2)

mp dolce

poco a poco animando →

(2')

2

2

2

f

f

(23⁴)

(2123⁴)

LINIA (IV - 1')

(laurus)

Susan Nichifor

0" 15" 30" 45" 60" *para rivetbero*

Synth I *sfz* *p* *sempre crescendo* *f* *molto* *fff* *molto*

Synth II *mf* *molto* *fff* *molto*

Synth III *f* *molto* *fff* *molto*

(16-V-86)

LINIA (V - 1'30")

Susan Nichifor

4' + 8' *N* *(A + D)* *1'30"*

Synth I *Modul Melodic* *mp cantabile*

Synth II *8' 4' A - S/H* *p*

Synth III *4' 1' 2' 3' 4' 5' 6' 7' 8' 9' 10'* *pp*

Rhythm Computer *(filliat acute)* *Rhythm Patterns (Memory)* *pp*

(16-V-86)

MODUL MELODIC (PT. V)

Sulu Nidhiya

Flauto

Improvvisando, molto rubato

P cantabile, molto riverbero

Gong in Sol

l.v.

l.v.

Fl.

mp

pp eco

Gong

l.v.

ppp eco

Pink Noise

quasi Eolifono

~30"

MODERATO, poco rubato (♩ = 82) **LINIA (VI - 3'22")**

Suban Nickifor

pf.

mp dolce e semplice
(sempre $\frac{1}{2}$ Ped. f.v.)

poco rall. - - - Poco più animato (♩ = 100)

poco giocoso

poco

Poco esitando (♩ = 76)

mf poco a poco calando - - - **FINE (3'22")** *mp quasi improvvisando*

Sub. Tempo I (♩ = 82)

Surto rigore

D'al al FINE (2'22")

LINIA ($\sqrt{111} - 2'25''$)

Suhas Nickhifor

Handwritten musical score for three staves, labeled Synth. I, Synth. II - XV, and Synth. XVI.

Staff 1 (Synth. I): Treble clef. Contains a wavy line representing a signal. Above the staff, circled numbers indicate time points: 0'', 5'', 1', 1'24'', 1'50'', and 2'25''. A box labeled "+ Phase Shifting (00 mm)" is present. The dynamic marking *mf* is written below the staff.

Staff 2 (Synth. II - XV): Treble clef. Contains a wavy line. A box labeled "Mobile foldchance 'izvance 2050'" is present. The dynamic marking *f* is written below the staff. A vertical label on the right side of the staff reads "(1981 - die Dingens)".

Staff 3 (Synth. XVI): Bass clef. Contains a wavy line. Above the staff, circled numbers indicate time points: 16'32' and 1'. The dynamic marking *mp* is written below the staff, followed by *molto fff*.

PATRIA ETERNĂ

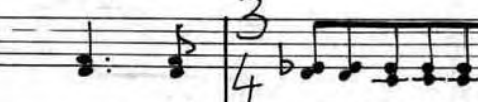
- poem coral -

Versurile: Victor Bârlădeanu

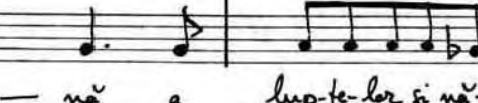
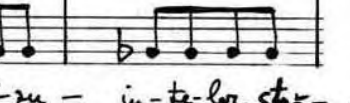
Muzică: Șerban Nichifor
(1986)

Sempre Rubato, quasi Parlato (♩ = 80)

P Cantabile

A.   

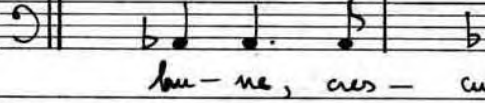
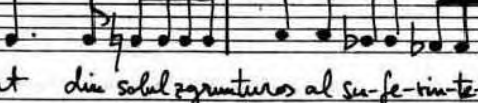
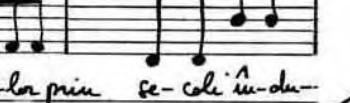
T.   

B.   

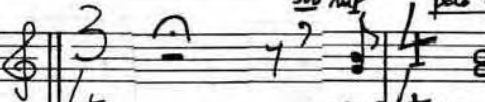
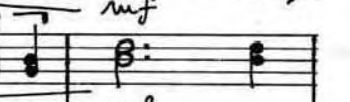
Cres-cut din rodnica tă - ri - nă a lup-te-lor și nă-zu - in-te-lor stră-

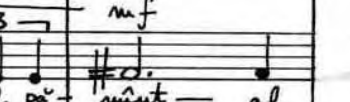
A.   

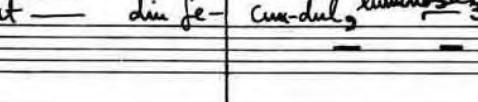
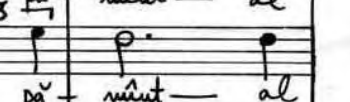
T.   

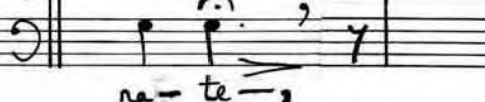
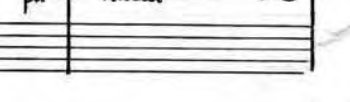
B.   

bu-ne, cres-cut din solul zgrumțuros al su-fe-rin-te-lor prin se-cali-în-du-

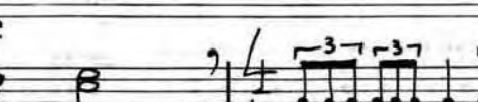
S.   

A.   

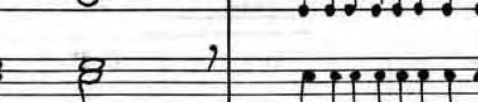
T.   

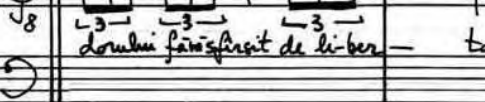
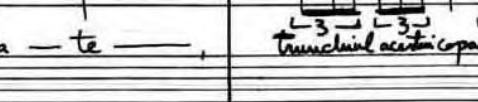
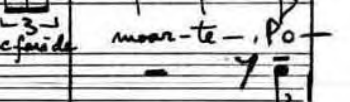
B.   

na-te-,
des-cut din fe-cu-șul, lumino-sul pă-
pă-șut al

S.   

A.   

T.   

B.   

don-lui fân-șărit de li-ber ta-te-
trunchiul ac-tin-copac-fân-de moar-te, Po-
ff Po-



Uniunea Compozitorilor

20

- 1 -

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) in 4/4 time. The score is for the hymn "Do you know what the Lord has done for me?" in Romanian. The lyrics are: "po-rul glo-ri-os ro-mân, se-ni-fă-ți-șea-ză pri-vi-ri-lor me-reu mai tînăr, mai pu-". The score includes dynamic markings like "mf" and "f", and a tempo/style marking "Allegretto". The bass line has a "3" marking under a triplet of notes.

S. 

S. *ne mai plin cu fructe sublinguate. Po-po-rul glo-ri-os Ro-mân - A*

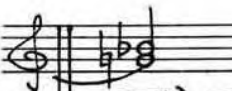
A. *ne mai plin cu fructe sublinguate. Po-po-rul glo-ri-os Ro-mân - A*

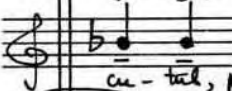
T. *ne mai plin cu fructe sublinguate. Po-po-rul glo-ri-os Ro-mân - A*

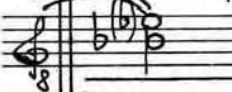
B. *ne mai plin cu fructe sublinguate. Po-po-rul glo-ri-os Ro-mân - A*

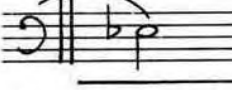
S.

poza calandrelor-----

S. 

A. 

T. 

B. 

cu - tal, pre - zen - tal, vi - i - to - rol, Pa - tri - a de i - e - ri, Pa - tri - a de a - ri, Pa - tri - a de
nui - ne, Pa - tri - a e - ter - na

Sub. Tempo I (♩ = 80)

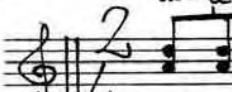
S. 

A. 

T. 

B. 

Cres - cut din ro - d - ni - ca fa - ri - na a lup - te - lor si na - re -
Cantabile (respirare ad libitum) PP discio

S. 

A. 

T. 

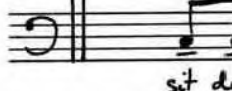
B. 

in - te - lor sta - bu - ne, cres - cut din lu - mi - nosul pa - mi - nt al do - r - ului fa - ra sfir -
Cres - cut din lu - mi - nosul pa - mi - nt al do - r - ului fa - ra sfir -

S. 

A. 

T. 

B. 

sit de li - ber - ta - te
sit de li - ber - ta - te

(1986)

molto

dupa fragmente din versurile lui Mihai Eminescu

1. Haiku *

Sub. Rubata (In 80)

(bocca chiuso)

lontano

gliss. b ?

PP esitando, poco

a poco bocca aperto (ma non crescendo)

P pioso

... pre o - tul ...

mp dolce

poco

mf

cu mag-ne - ta - fo - nul ...

... sub

su

Sub. Giusto (In 130)

possibile sfffz

glissande

(grido)

na!

secco

sfffz possibile

sfffz possibile

sfffz possibile

sfffz possibile

sfffz possibile

sfffz possibile

sfffz possibile

sfffz possibile

sfffz possibile

sfffz possibile

sfffz possibile

sfffz possibile

sfffz possibile

sfffz possibile

sfffz possibile

sfffz possibile

sfffz possibile

sfffz possibile

sfffz possibile

sfffz possibile

sfffz possibile

sfffz possibile

sfffz possibile

sfffz possibile

sfffz possibile

sfffz possibile

sfffz possibile

Rubato

2. VACA

mp parlando minaccioso

Indrăznește tu și-mpinge vaca în pian, să poată pefuniș, clapele cu limba ei sanata, simule cu foșnet de

în Pianoforte con unghia

P leggiero

poco a poco decrescendo

l.v.

(sempre Ped. l.v.)

l.v.

poco a poco sarcastica

molto

frunziș. Să vedem atunci ce-o să mai facă pianistul vested și cum spină und-o să fi aproape de vaită năniță cu vag miros de fân...

l.v.

(sempre Ped. l.v.)

l.v.

sempre decrescendo

3. OSTINATO ALLA SPAGNUOLO

GIUSTO (d. 294)

Ct. $\frac{3}{4}$ sub. mf meccanicamente, con imbecillità

Pf. $\frac{3}{4}$ 2. 3. 4.

Ct. mf sempre mormurando
poco marcato
Pst! Hei! Pst!

Pf. 5. 6. 7. 8.
poco a poco crescendo

Ct. mf
Hei!

Pf. 9. 10. 11. 12.

Ct. sfz (poco grido)
Hei!!

Gr.c. poco a poco più minacciose sfz violento

Pf. 13. 14. 15. 16. molto sfz

Ct. sub. mf molto grazioso e gentile, ma sempre meccanicamente

Pf. 2. 3. 4.

Ct. fost a - mic, un fost a - mic ca - ne s - a do - ve - dit tur - nă - tor ta - leu - tat du - pă

Gr.c. sfz

Pf. 5. 6. 7. 8.



Handwritten musical score for voice and piano, featuring lyrics in Romanian and English. The score is divided into four systems, each with three staves: Cello (Ct.), Grand Cello (Gr. c.), and Piano (Pf.).

System 1:

- Ct.:** Ge-a fa-bri-cat trei co-pii cu a-ju-ta-rul u-nei fe-mei mă-ni-tă-n-do cu
- Gr. c.:** (Silent)
- Pf.:** (Piano accompaniment)

System 2:

- Ct.:** un deu-tist ce-mi-gra în A-me-ri-că, fru-mu-să, fru-mu-să a fa-ce
- Gr. c.:** (Silent)
- Pf.:** (Piano accompaniment)

System 3:

- Ct.:** re, good bye, good bye, good bye, good bye, s-a în-șu-nu bat și mai bi-ne-n pă-
- Gr. c.:** (Silent)
- Pf.:** (Piano accompaniment)

System 4:

- Ct.:** nău-tul na-tal și a fa-bri-cat mie-re cu a-ju-ta-rul u-nor al-li-ne pe
- Gr. c.:** (Silent)
- Pf.:** (Piano accompaniment)

System 5:

- Ct.:** ca-re le-a re-cla-mat, re-cla-mat, re-cla-mat, re-cla-mat, re-cla-mat, cla-mat, cla-mat, cla-mat, cla-
- Gr. c.:** (Silent)
- Pf.:** (Piano accompaniment)

Handwritten Annotations:

- sub. P* (under the first system)
- adulazione* (under the second system)
- sub. f. patetico* (under the third system)
- sub. PP grazioso, leggerissimo* (under the fourth system)
- sub. mf pesante, sempre meccanicamente* (under the fifth system)
- molto* (under the sixth system)

Ct. *sffz*
 mat! *sffz* *ben* *sffz marcato* *sffz* *sffz* *sffz* *sffz* *sffz*

Gr.c. *sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *sffz*

Pf. *f* *ben marcato* *sffz* *sffz* *sffz* *sffz* *sffz* *sffz*

Ct. *sffz sub p* *sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *ff risoluto*
 Ai *sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *Tu*

Gr.c. *sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *sffz*

Pf. *sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *sffz*

Ct. *sffz a tempo* *sffz*
 la-să con- ta-bili să nu-me-re va-lu-ni tu la-să-i pe al-ții că cla-ti-ne chei fii

Gr.c. *sffz* *sffz*

Pf. *2* *3* *4* *2* *3* *4*

Ct. *sffz* *sffz* *sffz*
 cioa-ra cu seip-ca ne-bu-nul ha-ma-lul ce ca-nă-n de- ceu-bra spre mu-gu-ne clei în

Gr.c. *sffz* *sffz* *sffz*

Pf. *2* *3* *4* *2* *3* *4*

poco a poco affrettando



(sempre affrettando)

Ct. *mălă, tîni cu mîr-zei a-tet al pu-do-rîi sî-tî; fi-e deo-da-tă ru-gi-ne că mori pe-un*

Gr. c.

Pf. 2. 3. 4. 2. 3. 4.

(sempre affrettando)

Ct. *gliss. poco a poco gridare* *Sulito molto allargando* *sffz* *sffz* *sfffz possibile* *(lunga)*

Gr. c. *pat miș-că-tor în ma-gi-na sal-vă-rîi co-man-dă fe-ti-țe șau pa-rî-e flori...* *(lunga)* *(~1'30")*

Pf. *sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *sfffz possibile* *attacca* *Sulito*

4. ASTĂZI NU

LONTANO, Poco ESITANDO (♩ = 50)

P molto doloso, poco rubato

Ct. *La o ma-să um-bra*

Pf. *PP semplice ed immaterial*

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ct. *toa-re la um-vin ce nici-nă-foști stau cu mear-tea-n-trî-pa-ha-re cher-fu-und în rî-de*

Pf.

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ct. *post* — ur-că vier-me-le pe lam-pă fiu pi-roa-ne-le în uzi — *Sint mureasa ei de*

Pf. *leggerissimo sempre*

Ped. — * Ped. — * Ped. — * Ped. — * Ped. — * Ped. — *

Ct. *vam-pă des-bră-ța-tă de ce-muri, des-bră-ța-tă de ce-mu-și*

Pf. *leggerissimo*

Ped. — * Ped. — * Ped. — * Ped. — * Ped. — * Ped. — *

poco esitando

Ct. *As-tări un dar mîine poa-te, dracu-și-e*

Pf. *leggerissimo*

Ped. — * Ped. — * Ped. — * Ped. — * Ped. — * Ped. — *

poco a poco slentando → *Quasi RUBATO* → **Sub. ALLEGRO**

Ct. *oa-ne cînd, fi-vai tî-năr pe fu-ra-te iar bî-trîn și mai cu-rînd*

Pf. *pp* *sub. sfz* *disperato* *ff disperato*

Ped. — * Ped. — * Ped. — *

6/4

APPENDIX

PROLOG (ad libitum)

Grave, poco rubato (♩ = 60)

Pf. *fff* *drammatico, violento*

Gr. c. *fff* *grandioso, marziale*

Pf. *etc.* (pag. 1)

l.v. (Ped.)

Epilog (ad libitum) (p. 8)

Gr. c. *accelerando molto, isterico* *fff feroce* *possibile*

Pf. *mp* *lento, ma in rilievo* *morendo* *l.v.*

(sempre decrescendo) *(84)* *(Ped.)*

(FINE)

AMPLASAMENTUL INTERPRETILOR

SCENĂ	Pf.	(pianistul pe scenă)
SALĂ	Gr. c.	(Contrabasul și percuționistul în sală, în dreapta primului rând: Gr. c. în dreapta, Ct. în stânga)



Kentru LIANA

PISICILE DIN VATICAN

Versuri: Mircea Dinescu
Muzica: Serban Nichifor
(1986)

Grazioso (♩ ~ 154)

pentru Contrator și Pian
quasi Gatta

[illegible]

Handwritten musical score for "Canta la gloria" by G. F. B. The score is written on three staves. The top staff is a single melodic line with lyrics in Romanian. The middle and bottom staves are for a two-part accompaniment, with the bottom staff containing figured bass notation (2./, 3./, 4./). The lyrics are: "nuia, a-ici un - de a-u-t - mo - bi - le - le și în - ge - rii nu în - drăz-nesc să cânt".

[illegible]

Sempres Più Mosso (♩. n. 70)

f

mian, mian, mian, mian, mian

i - gnor - nati voi u -

sub. mf

(mf sempre)

2

1.

Handwritten musical score for a song. The lyrics are: tre - ni - a , u - to - pi - a si fa - la si - m bo - a - rea car.

The score is written on a grand staff (treble and bass clefs). The melody is in the treble clef. The lyrics are written below the notes. The notes are in a key with one flat (B-flat) and a 3/4 time signature.

The score is divided into five measures. The first measure contains the lyrics "tre - ni -". The second measure contains the lyrics "a , u - to -". The third measure contains the lyrics "pi - a si". The fourth measure contains the lyrics "fa - la si - m". The fifth measure contains the lyrics "bo - a - rea car."

Below the staff, there are five measures of a bass line, each with a measure number (3, 4, 5, 6, 7) and a 3/4 time signature.

There is a handwritten note "leggero" under the second measure of the bass line.

poco a poco accelerando

--

Handwritten musical score for "L'Espresso" by Debussy. The score is in 3/4 time and consists of three systems. The first system has a treble clef and a key signature of one flat (B-flat). The melody starts with a quarter note on G4, followed by a half note on A4, and then a quarter note on B4. The lyrics "lor" are under the first note. The second system continues the melody with a quarter note on C5, followed by a half note on D5, and then a quarter note on E5. The lyrics ", Co-me-tè de car-ti-er, ful-ge-re-piè-tà-ma-tè si plic-ti-si" are under the notes. The third system shows the melody continuing with a quarter note on F5, followed by a half note on G5, and then a quarter note on A5. The lyrics "er, ful-ge-re-piè-tà-ma-tè si plic-ti-si" are under the notes. The score includes various musical notations such as slurs, ties, and dynamic markings like "f" and "mf". There are also handwritten annotations in red ink, including "gliss." and "glissando diatonico".

Handwritten musical score for a song. The title is "f^o (d.n 118)". The lyrics are: "te de plo-ia la a - na cind 2-nal-tu po tri-vi-tu mi-cu func-tio-nari li-sen-ti-ati in fri-ca ar e-va-". The score includes a vocal line with lyrics, a piano line with a glissando, and a bass line. The tempo is marked "f". The key signature is one sharp (F#). The time signature is 6/8. The score is divided into measures by vertical lines.

Handwritten musical score for a piece in 2/4 time, marked *ff* *presto possibile, quasi parlando*. The score is written on three staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp (F#). The third staff has a bass clef and a key signature of one sharp (F#). The tempo/mood is marked *ff* *presto possibile, quasi parlando*. The first staff contains a melodic line with a key signature change to one sharp (F#) and a tempo change to *ff* *presto possibile, quasi parlando*. The second staff contains a melodic line with a key signature change to one sharp (F#) and a tempo change to *ff* *con brio*. The third staff contains a melodic line with a key signature change to one sharp (F#) and a tempo change to *sempre agitato*. The score ends with a double bar line and a key signature change to one sharp (F#).

molto precipitando

possibile

interrotto subito

5th

centă, de-ca-pi-ta-ți-i de la dis-tan-ță să m-a-jun-gă pe-a-co-pe-ri-sură ne-su-fe-ri-tul mi-nos de pa-si...

l.v.

sffz

molto agitato

possibile

(Ped. l.v.)

l.v.

E SITANDO, molto rubato (Pr 154) dolcissimo

buffo

lontano

lontano

Ped. l.v.

Ped. r.v.

[illegible]

poor a poor calando - - -

Handwritten musical notation on three staves. The top staff contains a melody with notes and rests, with the word "mian" written below it in groups. The middle staff contains a bass line with notes and rests. The bottom staff contains a bass line with notes and rests. The notation is in a handwritten style.

Handwritten musical notation on three staves. The top staff contains a melody with notes and rests, with the word "mian" written below it in groups. The middle staff contains a bass line with notes and rests. The bottom staff contains a bass line with notes and rests. The notation is in a handwritten style. There are annotations: "Sub. Vivo" above the top staff, "Sub. sffz" below the top staff, "chhh!" below the middle staff, "Zit!" below the bottom staff, and "Secco" below the bottom staff. A double bar line is present after the first measure of the second system.

N2'40"

Suhren Nichter
Brecht, 14-III-1986

PERSECUTIONS OF THE ROMANIAN COMMUNIST "SECURITATE" (1983-1989)
AFTER MY USIA GRANT (USA, SEPTEMBER 1982): ABUSIVE DISMISSAL (1983)
AND PROHIBITIONS

INSTITUT DE CULTURA SI EDUCATIE SOCIALISTA
AL MUNICIPIULUI BUCURESTI
-SCOALA POPULARA DE ARTA
Str. Piața Cosmonauților nr.7 sector 1
BUCURESTI

ABUSIVE DISMISSAL (MARCH 1983)

DECIZIE

Nr. 13 / 16.03 1983

Ținând seamă de măsurile stabilite în vederea încadrării
în indicatorii de plan economici și financieri transmis de
Consiliul Culturii și Educației Socialiste și pentru sporirea
eficienței măsurilor de autofinanțare;

Avînd în vedere adresa nr.2891 din 22.12.1982, aprobată
de Comitetul de cultură și educație socialistă al municipiului
București;

Pentru aducerea la îndeplinire a hotărîrii Consiliului oamenilor
muncii;

În temeiul art.39 din Legea nr.5/1978, directorul Școlii
populare de artă;

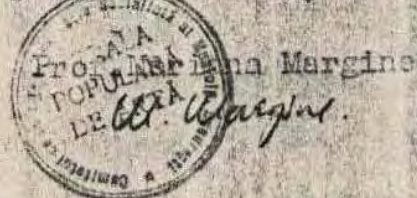
DECIDE:

Art.1.- Începînd cu data de 15 martie 1983, încetează
activitatea de la Școala populară de artă a tov. Nichifor Șarban
în baza art.130 litera "a" din Codul Muncii, cu un preaviz de 15
zile lucrătoare.

Art.2.- Prezenta decizie se va comunica celui în cauză în
scris în termen de 5 zile de la emitere. Ea își produce efectele
de la data comunicării.

Art.3.- Cu drept de contestație în termen de 30 zile de la
comunicare.-

DIRECTOR,



INSPECTORATUL ȘCOLAR AL
MUNICIPIULUI BUCUREȘTI

Nr. 1085
din 30.11.1987

O ț t r e

NICHIFOR SERBAN - Școala Nr. 19
Muzeu

Vă aducem la cunoștință că, în urma analizei cererii și dosarului, în conformitate cu prevederile Metodologiei organizării și desfășurării activității de perfecționare a pregătirii personalului didactic nr. 9611/1985, dosarul dv. pentru examenul de GRADUL II pentru anul școlar 1987/88 nu a fost aprobat. Va recomandăm să desfășurați o activitate metedico-științifică mai intensă, la nivelul cerințelor metodologiei.

INSPECTOR ȘCOLAR GENERAL,

SEM/NV

Inspector școlar,
Nichifor

REPUBLICA SOCIALISTĂ ROMÂNIA



CONSILIUL CULTURII
ȘI EDUCAȚIEI SOCIALISTE

Piața Științei Nr. 1

Telefon : 17.60.10 — 17.60.20

Direcția de organizare,
control, personal și
învățământ

20493
Nr. Data 07.12.1985

Uniunea Compozitorilor și Muzicologilor
Tovarășului Serban Nichifor

Referitor la scrisoarea adresată conducerii Consiliului Culturii și Educației Socialiste privind încadrarea dumneavoastră la Editura Muzicală, vă comunicăm că, date fiind măsurile organizatorice ce vor fi luate pentru folosirea mai rațională a personalului din edituri, cererea dumneavoastră nu poate fi soluționată favorabil.

D. NICHIFOR,
Aurel Telescu

26.IX.1985
FL/OT-3 ex.

CARNET DE MUNCĂ

Seria. Bb. № 0300818



TITULAR:

Numele **NICHIFOR**

Numele

Prenumele **SERBAN ALEXANDRU**

Prenumele

Unitatea emitentă: **FILARMONICA**

GEORGE ENESCU

Localitatea

Bucuresti

Anul **1977** Luna **August** Ziua **05**

Semnătura conducătorului unității

Sau Tănuș

L. S.

2 CAP. I DATE PRIVIND IDENTITATEA ȘI STAREA CIVILĂ A
TITULARULUI CARNETULUI DE MUNCĂ

DATA ȘI LOCUL NAȘTERII

Anul 1954 Luna August Ziua 25
Localitatea București Județ ? Sectorul ?

NUMELE ȘI PRENUMELE PĂRINȚILOR

Tatăl Nichifor Emil
Mama Nichifor Liviu Elena Elvira

CERTIFICAT DE NAȘTERE

Nr. 0247679 Anul 1954 Luna August Ziua 30
Eliberat de

STAREA CIVILĂ

Căsătorit(ă)* cu
(numele, prenumele și

data nașterii soțului sau soției)

Necăsătorit(ă)*

NUMELE, PRENUMELE ȘI DATA NAȘTERII
FIECĂRUI COPIL

1.
2.
3.
4.
5.
6.

Semnătura titularului

*) Situația care nu corespunde se bazează

3 CAP. II SCHIMBĂRI PRIVIND STAREA CIVILĂ ȘI NUMELE
TITULARULUI DUPĂ ÎNTOCMIREA CARNETULUI DE MUNCĂ

Nr. crt.	Schimbarea intervenită	Anul			Denumirea, nr. și data actului; autoritatea care l-a eliberat	Parafa și semnătura persoanei care face înscrierea
		Luna	Ziua			

CAP. III PREGĂTIREA ȘCOLARĂ

STUDII (școala de gradul cel mai înalt)

Curs. el. Lucrarea C. Popușescu

Actul..... Nr. 1168 Data 22.10.1977

Eliberat de..... C. Popușescu

Actul..... Nr. Data.....

Eliberat de.....

ȘCOLILE ABSOLVITE DUPĂ ÎNTOCMIREA
CARNETULUI DE MUNCĂ

Nr. ct.	Denumirea școlii absolvite	Denumirea, nr. și data actului; autoritatea care l-a eliberat	Parafa și semnătura persoanei care face înscrierea

CAP. IV PREGĂTIREA PROFESIONALĂ

MESERIA, SPECIALITATEA

Actul..... Lucrarea C. Popușescu

Actul..... Nr. 1168 Data 22.10.1977

Eliberat de..... C. Popușescu

Actul..... Nr. Data.....

Eliberat de.....

CALIFICĂRI, SPECIALIZĂRI ȘI CURSURI DE
PERFECTIONARE A PREGĂTIRII PROFESIONALE,
ABSOLVITE DUPĂ ÎNTOCMIREA CARNETULUI
DE MUNCĂ

Nr. ct.	Calificarea, specializarea, perfecționarea	Denumirea, nr. și data actului; autoritatea care l-a eliberat	Parafa și semnătura persoanei care face înscrierea
1.	Gradul de profesor	Notificat m. 1653/1984 Com. C. Popușescu	Popușescu C. Popușescu

CAP. VI DATE PRIVITOARE LA

Nr	Unitatea, altă persoană juridică sau persoană fizică la care lucrează	Mutarea intervenită	Anul		
			Luna	Ziua	
1	2	3	4		
1	Flamenco George Enescu	Amplasat prin repartizare	1977	08	05
2		Majorat Căpârlău	1978	06	01
3		Trăcut în anul de activitate	1978	08	05
4		Concediu fără retribuție	1979	04	01
5		Indemnitate acordată fără retribuție	1979	10	01
6		Concediu fără retribuție în perioada			
7		Transferat în interval de vacanță din 01.11.1979 la a leg. 1.11.1979	1981	09	01
		Direcție ABJ, Jucăreanu			

ACTIVITATEA ÎN MUNCĂ

Meseria sau funcția și locul de muncă cu condiții deosebite	Retribuția tarifară lunară	Denumirea unității, nr. și data actului pe baza căruia se face înscrierea	Parafa și semnătura persoanei care face înscrierea
5	6	7	8
Instrumentist cu 2 etagii cl. 13	1975	Flamenco Contract Muzică Nr. 2723/1977	Scutur
10000	1976	Flamenco Secția 1978	Scutur
Instrumentist cu 2 etagii cl. 16	1976	Flamenco Contr. Muzică 2723/1977	Scutur
		Flamenco Cerezo m. 1376 din 7.04.1977	Scutur
		Flamenco Cerezo m. 3347/4.8.1978	Scutur
1.04.1978 - 18 sept 1981		Flamenco Săndulescu Iona Ec. R. org. muzic	Scutur
		Flamenco Secția m. 16 din 31.08.1981	Scutur
		Flamenco Secția m. 16 din 31.08.1981	Scutur

CAP. VI DATE PRIVITOARE LA

Nr.	Unitatea, altă persoană juridică sau persoană fizică la care lucrează	Mutatia intervenită	Anul		
			Luna	Ziua	4
1	2	3			
1	Școala Populară de Artă București	Angajat prin transfer în interesul serviciului conf. art. 14, Lit. a) C.M.	1981	09	01
8		Transferat norma	1982	10	15
9		Schimbat norma	1983	01	01
10	Școala Populară de Artă București	Transferat contractul de muncă conf. art. 14, Lit. a) C.M.	1983	03	15
11	Școala gen. 12-17- clase de muzică	Transferat suplimentar - ore libere -	1983	04	01
12	- idem -	Transferat suplimentar	1983	08	31
		Director			

ACTIVITATEA ÎN MUNCĂ

Meseria sau funcția și locul de muncă cu condiții deosebite	Retribuția tarifară lunară	Denumirea unității, nr. și data actului pe baza căruia se face înscrierea	Parafa și semnătura persoanei care face înscrierea
5	6	7	8
profesor violoncel 1/2 norma	1090 cl. 16	Școala Populară de Artă București Decizia 47/01.09.1981	Scutariu M. Georgescu Olimpia
profesor violoncel 1/2 norma	2180 cl. 16	Școala Populară de Artă București n. 858/15.10.1982	Scutariu M. Georgescu Olimpia
profesor violoncel 1/2 norma	1090 cl. 16	Școala Populară de Artă București n. 1080/22.12.1982	Scutariu M. Georgescu Olimpia
profesor violoncel 1/2 norma	1090 cl. 16	Școala Populară de Artă București Decizia nr. 13/13.03.1983	Scutariu M. Georgescu Olimpia
Verificat volabilitatea datelor însoțite în Contul de muncă, în cadrul muncii noastre.			
prof. violoncel 12 ore baza cl. 15	1111	Școala Populară de Artă București n. 4347 din 31.08.1982	Scutariu M. Georgescu Olimpia
		- idem -	Scutariu M. Georgescu Olimpia

CAP. VI DATE PRIVITOARE LA

Nr.	Unitatea, altă persoană juridică sau persoană fizică la care lucrează	Mutatia intervenită	Anul		
			Luna	Ziua	
1	2	3	4		
13	idem - m. 170 22.02.1984	angajat majorat	1984	04	01
14	idem -	majorat retribuit	1984	07	01
15	idem -	majorat retrib. spor reamne 3.1.	1984	07	01
16	idem -	munat la continuare sept. an scolar	1984	09	01
17	idem -	sustinut examenul obligativ	1984	10	01
18	idem -	majorat sporul de reamne 4.1. (5 ani)	1985	02	01
19	idem -	majorat sporul de reamne 4.1. (5 ani)	1985	08	01

ACTIVITATEA ÎN MUNCĂ

Meseria sau funcția și locul de muncă cu condiții deosebite	Retribuția tarifară lunară	Denumirea unității, nr. și data actului pe baza căruia se face înscrierea	Parafa și semnătura persoanei care face înscrierea
5	6	7	8
prof. voloncel baza cl. 15	2120	Dirap. TSMB m. 3875 din 25. VII. 1983	Alexandrescu Cătălina Secretar p.
prof. voloncel stagiolar baza cl. 17	2260	Dirap. Retrib. m. 112/3. IV. 84 br. H. Bulcescu	Alexandrescu Cătălina Secretar p.
idem	2355 71	Decret 325/1983	Alexandrescu Cătălina Secretar p.
idem	2355 71	Dirap. TSMB m. 3575/15. VIII. 1984	Alexandrescu Cătălina Secretar p.
prof. supl. voloncel detinut baza cl. 17	2355 71	Certificat m. 1653/1984 Com. C. Popescu Benic Secretar p.	Alexandrescu Cătălina Secretar p.
- idem -	2355 94	Dirap. Retrib. de fam. 4. Decret 325/1983	Alexandrescu Cătălina Secretar p.
		Dirap. TSMB m. 3575 din 15. VII. 1984	Alexandrescu Cătălina Secretar p.

Nr. in	Unitatea, altă persoană juridică sau persoană fizică la care lucrează	Mutatia intervenită			Anul	
					Luna	Ziua
20	2 Școala Nr. 19 - Str. Muzică și Arte Plastice - București	3 Angajat prof. supr. 11 ore			1986	03
21	idem	3 Angajat prof. supr. 11 ore			1986	03
22	idem	3 Angajat prof. supr. 11 ore			1986	03
23	idem	3 Angajat prof. supr. 11 ore			1986	03
24	Flămânzeșca George Gheorghe Căciulea	3 Angajat prof. supr. 11 ore			1986	03

Meseria sau funcția și locul de muncă cu condiții deosebite	Retribuția tarifară lunară	Denumirea unității, nr. și data actului pe baza căruia se face înscrierea	Parafa și semnătura persoanei care face înscrierea
5	6	7	8
Prof. violoncel	2355	J.S.M.B. Ibora N.V. 3410 din 1985	PETRESCU ELENA Petrescu
—	—	idem	PETRESCU ELENA Petrescu
Prof. violoncel	2355	J.S.M.B. Ibora N.V. 3300 din 20.08.1985	PETRESCU ELENA Petrescu
Prof. violoncel	2355	idem	PETRESCU ELENA Petrescu
Inspector	2425	idem	PETRESCU ELENA Petrescu
SIRECTOR	2425	idem	PETRESCU ELENA Petrescu
Comandant artistic și prof. de cl. 18 bari	2425	idem	PETRESCU ELENA Petrescu

CAP. VI DATE PRIVITOARE LA

Nr. în	Unitatea, altă persoană juridică sau persoană fizică la care lucrează	Mutata intervenită	Anul		
			Luna		
			Ziua		
1	2	3	4	5	6
25		Incalzire - reparații - exp. contract - H.N.C. 1000	1980 01 18		
26		Incalzire în cadru - reparații reparații	1988 07 18		
27		Incalzire în cadru - reparații	1989 01 20		
28		Majorat atribuit cf. Decret 206/1988 n. 157/1989	1989 07 01		
29		Incalzire în cadru - reparații	1989 07 18		
30		Incalzire în cadru - reparații (exp. contract)	1990 01 18		
		H.N.C. 1000			

ACTIVITATEA ÎN MUNCĂ

Meseria sau funcția și locul de muncă cu condiții deosebite	Retribuția tarifară lunară	Denumirea unității, nr. și data actului pe baza căruia se face înscriserea	Parafa și semnătura persoanei care face înscriserea
5 Consultant artistic în cl. 18 (Sofia)	6	7 Flămânzești Contract 16/1988	8 SANDULESCU ION 1988
6 Consultant artistic în cl. 18 (Sofia)			
7 idem			
8 idem			
9 idem			
10 idem			
11 idem			
12 idem			
13 idem			
14 idem			
15 idem			
16 idem			
17 idem			
18 idem			
19 idem			
20 idem			

TRANDAFIRUL NEGRU / CZARNA RÓŻA

Poetry by Kazimierz Tetmajer / Romanian version by Ion Petrică

Șerban Nichifor
(1986)

MOTTO

Lontano e Rubato (♩ ~ 44)

Mezzo-Soprano
(g-g³)

[Karol Szymanowski: Mazurka op. 62 no.2 - measures 83-84]

Pianoforte

Ms.

Pf.

Ms.

attacca subito



Uniunea Compozitorilor

20

PROKEIMENA

Sub. Drammatico, sempre Rubato (♩ ≈ 76)

poco allargando----

Ms.

Pf.

Improvizando (♩ ≈ 60)

Ms.

Pf.

poco a poco allargando---- Subito
Dolcissimo (♩ ≈ 56)

Ms.

Pf.

poco a poco precipitando (♩ n 106) → Sub. Lento, molto rubato (♩ n 68)

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

Pf. *nostalgica* *poco a poco calando* *molto* *sub. PP lontano e semplice*

Sub. Moderato (♩ n 86)

Ms.

Pf. *sempre PP* *ritmico e dolce* ① ②

Ms. *poco gl.* *molto cantabile, sempre, poco portamento* A

Pf. ③ ④

Ms.

Pf. ⑤ ⑥

Ms. *mf*

Pf. *mp ritmico* ⑦ ⑧

Ms. *poco a poco animando*

Pf. ⑨ ⑩

(sempre animando)

Ms. *f molto espressivo*

Pf. *mf ritmico* ① ②

(sempre animando)

Ms.

Pf. ① ②



(sempre animando)

Ms. *ff* Sonoro

Pf. *f* ritmico e Sonoro

(sempre animando) (♩ ≈ 144)

Ms. *molto*

Pf. *molto*

Ardente (♩ ≈ 144 / ♩ ≈ 288)

Ms. *glissando non vibrato*
ff drammatico, quasi Sirena

Pf. *ff* ben marcato *sffz*

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

Pf. *sffz*



poco animando -----> Sempre Tranquillo (♩ = 84)

MEZZO - Soprano

Text A
Nici frunzele, nici floarea lui
Nu mi-au trezit uimirea,
Ci vraja care-e răspînde
Mi-a înrebit privirea.

Ossia
P *mormorando dolce (molto rubato)*

Text B
Wspaniała krása jej kwiat i liść
Wynajmniej się nie plomi,
a przecież dzwony jakiś czar
prykuwa wzrok mój do niej.

Ossia
P *mormorando dolce (molto rubato)*

Pf.

Ossia
(sempre Ped. l.v.)

Org.

FL. (8'46')

poco a poco allargando

MEZZO - Soprano

Text A
Eu, negru trandafir, te rup -
Te-ages pe inima - adermită...
Inima-mi bate, și-n mină țin
O floare impietrită.

Ossia
P *mormorando dolce (molto rubato)*

Text B
Czarna różyczko! serce cie,
na piersi przypne sennej -
serce się budzi - cóż to? ma dłoń
chwyci za kwiat kamienny!

Ossia
P *mormorando dolce (molto rubato)*

Pf.

Ossia
(8'46')
(sempre Ped. l.v.)

Org.

Text A
Plec trist și trandafirul iar
Din piatră se desprinde:
Mă-ntorc, dar mina mea...

Ossia
P *mormorando dolce (molto rubato)*

Text B
Odchodzę smutny - w tej chwili znów
z kamienia kwiat wykwił;
wracam - i znowu moja dłoń...

Ossia
P *mormorando dolce (molto rubato)*



(sempre allargando) ----->

Soprano
Text A
Ossia

Mezzo
Text B
Ossia

Pf.
Ossia

Org.
Ossia

Più mosso (♩ = 54), poco rubato, sempre allargando

Ms.
(Vox)
E — U poco a poco bocca chiuso → M

Pf.
(PP) poco, molto espressivo
Pf. poco a poco diminuendo
(longa)
(longa)
(longa)
(longa)

Org.
(PP) Org. non diminuendo
(interrotto subito)

Seban Nichifor

Bucuresti, 13-23-XII-1986

(sempre allargando) -----> Pioso (♩ ~ 44)

Mezzo - Soprano

Text A

Ossia

Text B

Pf.

Ossia

Org.

eco

O piatră ree prinde.

PP *mormorando dolce*
(molto rubato)

eco

za zimny kamień chwyta.

PP *mormorando dolce*
(molto rubato)

pochissimo PP (m. d.)

(8v)
(sempre Ped. l.v.)

pochissimo

PP

(non diminuendo)

(interrotto subito)

Suban Nichifor

Bucuresti, 13-21-XII-1986

(~4'45")

Segnalazione d'Onore, Trento-1993

AVE MARIA

Serban NICHIFOR
(1987)

Adagio (♩ = 54) molto cantabile

- Mamei mele -

poco a poco allargando

Soprano Solo (Canto)

Organo

S.

Org.

S.

Org.

S.

Org.

S.

Org.

(sempre allarg.) - (Solo) A Tempo

A - ve Ma - ri - a , gra - ti -

ple - na , Do - mi - nus te - cum , be - ne - dic - ta tu in

mu - li - e - ri - bus et be - ne - di - ctus

fin - ctus ven - tis tu i ge - sus.

mp

(+ Solo)

S. *f* San - cta Ma - ri - a Ma - ter De - i

Org. *mf*

S. *ff* o - ra pro - pter pec - ca - to - ri - bus nunc et in *mf*

Org. *f* *mf*

poco a poco allargando

S. ho - ra mor - tis me stae -

Org. *mp* *p*

molto allargando

S. *mf* no stae. A - A - men

Org. *mp*

(~5')

Bucaresti, 30-VIII-1987

SPINTE DOMINIC Suban Nirlife

DOLCISSIMO E SEMPLICE

S.
(Bambini)

1) Spin-te Do-mi-nic, noi as-to-ri Ne nu-gam l-al tau ai-ner
 2) Pe pa-ru-nt ai fort e-xau-plu Te ai pas-sat me-reu in-ner
 3) Au un-bat-va-le-nu-til-ia Pe i-lus in-ai tau pa-ru-nti
 4) Tu ne-ati pa-tru-nu-ce-nu-til-ia Esti a-pu-a-pe de i-lus

Organo

S.

Fa-duc-rem ca co-ba-re Pen-tu toti lu-mi-na, nar!
 Su-fa-duc-rem fort ex-emplu Te ai pas-sat me-reu in-ner
 Au un-bat-va-le-nu-til-ia Pe i-lus in-ai tau pa-ru-nti
 Tu ne-ati pa-tru-nu-ce-nu-til-ia Esti fi-li-um de ne-spus

Org.

S.

Refren
 Noi co-pri-i toti do-rii Ca sa-mer-gem pe-a ta ur-ma

Org.

S.

Pe i-lus ca sa-l-slu-jim Po-nu-ni-pa cea din ur-ma

Org.

1, 2, 3.
 Pe i-lus ca sa-l-slu-jim Po-nu-ni-pa cea din ur-ma

poco allargando

S.

4.
 Po-nu-ni-pa cea din ur-ma

Org.

f

Durata: n 5'30"

Maestrului RADU ALDULESCU

LUMINĂ LINĂ

Motto:
"Nu pricep, Curată,
nici oameni, nici îngeri..."
Dimitrie Suceveanu (1816-1898)

Serban Nichifor
(28-IX-1-X-88)

ADAGIO RELIGIOSO (♩ n 60)

Violoncello

Pianoforte

Vlc.

Pf.

Vlc.

Pf.

Vlc.

Pf.

Violoncello: 3/4, *Sul Re*, *P doloroso, poco rubato*, *mf*, *Pizz.*, *PP vibrato e leggero*

Pianoforte: *PP leggero*, *PPP eco*, *Ped. l.v.*

Vlc.: 2/4, 3/4, *poco*

Pf.: *81*, *41*, *celeste, poco in rilievo*, *(Ped. l.v.)*, *(Loco)*, *Ped. l.v.*

Vlc.: *Arco*, *mp doloroso, molto espressivo*, *3*, *4*

Pf.: *81*, *sempre P dolce e semplice*, *(sempre Ped. l.v.)*

Vlc.: *21*, *3*, *4*, *3*, *2*

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

P dolce e ritmico

Vlc. *mp molto espressivo in rilievo*

Pf. *p*

Vlc. *31*

Pf. *p*

Vlc. *mf Cantabile in rilievo*

Pf. *mf dolce* *3 e fluido*

Vlc. *(84)* *41*

Pf. *(84)*

Vlc. *f* *sonoro* *poco pesante*

Pf. *f* *poco marcato*

molto

18

Vlc. 3/4

Pf.

MOLTO APPASSIONATO

Vlc. *ff ben sostenuto*

Pf. *ben f pesante*

(sempre allargando)

Vlc. 3/4

Pf.

SUB. LONTANO MA ANIMATO (♩ ≈ 84), MISTERIOSO

glissando dolce

sub. PPP immateriale

sub. PP leggero e ritmico, poco in rilievo

disperato

poco

molto

sempre Ped. l.v.

Vlc. *poco a poco precipitando*

Pf. *molto*

(sempre Ped. l.v.)

ALLEGRO (♩ ≈ 120) *sempre poco a poco precipitando*

Vlc. *PP* *poco* *P* *v* *(non tremolo)*

Pf. *sffz* *ff secco, poco a poco decrescendo* *p dolce*

(senza Ped. l.v.)

sempre Ped. l.v. al Fine

- 3 -

(sempre precipitando) - - - - -

Vlc. *mp* *PP vibrato* *molto*

Pf. *(sempre P)* *(sempre Ped. l.v.)* *P* *molto*

VIVACE (♩ ~ 164) **SUB. LARGO E MISTERIOSO** (♩ ~ 40), poco a poco allargando - - -

Vlc. *molto* *rfz* *sub. P* *liscio*

Pf. *molto* *rfz* *l.v.* *PP eco* *l.v.*

(sempre Ped. l.v.)

SENZA RIGORE, QUASI CADENZA (♩ ~ 54)

Vlc. *poco flautando* *sempre sul Do* *PP misterioso, come una ombra* *Pizz.* *3/4*

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

Vlc. *3/4* *G.P.* *G.P.* *PPP*

Pf. *(l.v.)* *(sempre Ped. l.v.)* *G.P.* *G.P.* *mp marcato* *P*

Vlc. *Arco* *ppp* *doloroso* *poco a poco morendo* *G.P.*

Pf. *(8v)* *(sempre Ped. l.v.)* *121* *8v* *PP eco* *(l.v.)* *G.P.*

- 4 -

Sub. Niche

Durata: ~ 5'30"

In amintirea Maestrului Serafim Antropov

Motto: "Nu pricep, Curatē,
nici oameni, nici îngeri..
Dimitrie Suceveanu (1886-18)

Serban Nichifor
(28-IX-1-x-88)

LUMINĂ LINĂ

ADAGIO RELIGIOSO (Largo)

Con sordino

Corno in Do (ossia Viola sola)

Vno I

Vno II

Vla

Vlc.

Cb.

pp dolcissimo, poco rubato

mf

Pizz.

pp vibrato

PPP

Arco

pp vibrato

Cr. in Do (ossia Vla sola)

Vno I

Vno II

Vla

Vlc.

Cb.

Pizz.

pp vibrato, poco in rilievo

pp vibrato, poco in rilievo

pp liscio

(Con sord.) mp dolcissimo, molto espressivo, in rilievo

Vno I

Vno II

Vla

Vlc.

Cb.

P dolce e semplice

P dolce e semplice

P dolce e semplice

P dolce e semplice

pp liscio e vibrato

Handwritten musical score for the first system of "Criminals" by Rossini. The score includes parts for Cr. in D major (Solo), Vln I, Vln II, Vla, Vlc, and Cb. The key signature is one flat (B-flat). The time signature is 2/4. The score is marked with "21" in a box, "3" above the first measure, and "2" above the last measure. The Vln I and Vln II parts are marked "Arco" and "P dolce". The Vlc part is marked "P dolce". The Cb part is marked "poco", "P dolce e vibrato".

Handwritten musical score for the first system of "L'Espresso" by Luciano Berio. The score is for a string quartet and includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabasso. The key signature is one flat (B-flat major or D minor). The time signature is 2/4. The score is marked with "mp dolce e cantabile" and "P dolce e vibrato". The first system consists of five measures. The second system is partially visible at the bottom of the page.

31

r. in Do
ossia (Vla
Sola)

3
4

2
4

3
4

2
4

Vno I

Vno II

Vla

Vlc.

Cb.

(non tremolo)

V (non tremolo)

poce

poce

poce

poce

MIOLTO APPASSIONATO

poco a poco allargando ---

Cr. in Do
ossia Vla
Sola)

ff ben sostenuto

Vno I

Vno II

Vla

Vlc.

Cb.

ff

(sempre allargando)

SUB. LONTANO MA ANIMATO (In 84),
MISTERIOSO

Cr. in Do
ossia Vla
Sola)

cuivree

disperato

Vno I

Vno II

Vla

Vlc.

Cb.

sub. PP leggiero, poco in rilievo

sub. PP leggiero, poco in rilievo

sempre glissando

sub. PPP immateriali

disperato

sub. PP leggiero e ritmico

poco

poco a poco precipitando

71

Cr. in Do
ossia Vla
Sola)

Vno I

Vno II

Vla

Vlc.

Cb.

molto

molto

ALLEGRO (♩ ~ 120)

Sempre polo a polo precipitando

81

Cr. in Do
ossia Vln
Sola)

81

Vno I

Vno II

Vla

Vlc.

Cb.

pp

p

ff

poco a poco decrescendo

p dolce

ff

poco a poco decrescendo

p dolce

nv

ff

poco a poco decrescendo

p dolce

(sempre precipitando)

91

[illegible]

Vivace (♩ = 164)

SUB. LARGO E MISTERIOSO (♩ 40) poco a poco allargando

102

Handwritten musical score for the first system of 'L'Allegretto' by Beethoven. The score is for a string quartet, with parts for Violin I, Violin II, Viola, Violoncello, and Contrabasso. The tempo is marked 'molto' and the dynamics range from 'ppp' to 'f'. The key signature is one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings.

SENZA RIGORE, QUASI CADENZA (n. 54)

Tr. in Do
ossia Vln (Sola)

pp misterioso, come ombra, ma in rilievo

Vno I

Vno II

Vla

Vlc.

Cb.

ppp

4/4

3/4

Tr. in Do
ossia Vln (Sola)

pp esitante

ppp vibrato

Vno I

Vno II

Vla

Vlc.

Cb.

ppp

poco r.fz

vibrato

a punta d'arco

arco ad libitum

arco ad libitum

ppp

poco r.fz

111

Tr. in Do
ossia Vln (Sola)

pp dolente

sons d'écho

poco a poco

morendo

121

Arco

ppp eco

Pizz

ppp eco

ppp lontano, poi marcato

Vno I

Vno II

Vla

Vlc.

Cb.

ppp

Silvan Nidhifor
Bucaresti - 28-X-1-X-1988
(orchestrat: 14-X-1988)

Martinilor Holocaustului din Ardealul de Nord, 1940-1944

Serban Nichifor
(1988)

Durata: ~12'

REMEMBER

Ms. *Lontano* (♩ ~60) *poem pe versuri de Victor Barladeanu -*
sempre P doloroso, quasi parlando
 La Să-nuș și la Si-ghet, la Borod și la Ileana, la Măi-si și la Băița,
 Pf. *sub. P molto espressivo, quasi improvvisando*
sempre Ped. l.v.
sempre P subito, sempre ritmico e minaccioso
sempre Ped. l.v.

amp *Mf dolce*
 la ip, la Trăzne, la Re-gi-ni și la Vișeu și la Dej și la Oradea, în zori de locuri presărate pe dulcele pă-
mp dolce
sempre Ped. l.v.

poco a poco crescendo *poco a poco allargando*
 mîntăndeleuș... s-a po-go-rit în timpu-ale sumbru... o pică... ca un gi-nișu fără margini...
sempre Ped. l.v.

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(SABAM, UCMR-ADA)

IP1 Name No. 46376567

IP1 Base No. I-400391194-0



Uniunea Compozitorilor
20

A Tempo (♩ 60)

sub. mP doloroso

Un timp al o-me-ni-ei ră-vă-si-te în ca-ne-m-tru-chi-pa-re-a-o-me-ni-rîi

sub. P

(86) *secco*

eu, că-re-ca ū-au smuls din bra-țe prun-cii spre-a fi zvîr-liți în gro-pi-le co-mu-ne,

21

în hă-u-ri-le ce-ma-to-ri-i-lor n-a-veam n-a-veam cu mi-ne al-tă ar-mă

(86)

de-ăc un țî-păt fă-nă de sfîr-șit un strî-găt de du-ne-ne fă-nă sea-măn

de-ăc un țî-păt fă-nă de sfîr-șit un strî-găt de du-ne-ne fă-nă sea-măn

(86)

de-ăc un țî-păt fă-nă de sfîr-șit un strî-găt de du-ne-ne fă-nă sea-măn

molto

de-ăc un țî-păt fă-nă de sfîr-șit un strî-găt de du-ne-ne fă-nă sea-măn

molto

(86)

de-ăc un țî-păt fă-nă de sfîr-șit un strî-găt de du-ne-ne fă-nă sea-măn

f appassionato, poco affrettando

un ur-let și a-mar-mic și bea-me-tic căci și cîn-ta-re-a va in-tar-zi-să

f ben marcato

sempre affrettando

pî-nă și cîn-tă-lul fu-se-se re-te-zat și nă-mă-se-se doar un strî-găt și un

poco a poco *glissando* **31** *calmando* *non vibrato*

Va ier

poco a poco

ff poco a poco decrescendo

A Tempo (♩ = 60)

p Sotto voce

doar a tit

(sempre decrescendo)

(sempre Ped. d.v.)



Funebre (♩=60)

mp quasi parlando

Și s-a lăsat o ber-nă peste Ardeal cum mai fost pe lu-me ber-ne ca a-ceas-ta

p espressivo

p (cluster) l.v.

(sempre Ped. l.v.)

mf

Și stîmni au fost din case liniștite mîi, pei de mîi din săse miliorane... E-ran bîeti oameni simpli ca și voi

mp

l.v.

(sempre Ped. l.v.)

mp *f* *piu f* *ff*

și m-vă-tau să moa-ră cu frum-tea că-tre ce-nuri! Duri-tăți în bol-gi-

mp *mf* *piu mf* *f sub.*

l.v. *l.v.*

(sempre Ped. l.v.) *(quasi guidare)* *molto*

i-le ia-du-lu-te-rea-tru, a-co-lo în cup-tra-re... și m-er-ti-a-să-mi-ni-pe-lu-m-a tot stă-pî-ni-toa-re!

poco a poco *allargando*

Ben marcato *sfff* *molto* *molto*

(sempre Ped. l.v.)

- 4 -

Grave (♩ = 40)

Handwritten musical score for a piece in 6/4 time, marked "Grave (♩ = 40)". The score is written for voice and piano.

First System: The piano part begins with a series of chords and single notes, marked "molto espressivo". The voice part enters with the lyrics "Dreptă-te, dreptă-te, ce-n-au suflete-le lor Dreptă-".

Second System: The piano part continues with chords and single notes. The voice part continues with the lyrics "ta-te pen-tru vic-ti-le lor ves-nic pas-ti-i-te, Dreptă-te pen-tru".

Third System: The piano part continues with chords and single notes. The voice part continues with the lyrics "cru-de-le ma-sa-cre, Dreptă-te pen-tru cri-ma cea mai grea Ce-a fost vreo-de-tă".

Fourth System: The piano part continues with chords and single notes. The voice part continues with the lyrics "cru-de-le ma-sa-cre, Dreptă-te pen-tru cri-ma cea mai grea Ce-a fost vreo-de-tă".

Handwritten Annotations:

- molto espressivo*
- mp deciso*
- poco a poco animando*
- mf con passione*
- mp*
- sempre 1/2 Ped. l.v.*
- sempre animando*

Measure Numbers: 51, 61

Page Number: - 5 -

(sempre animando) -----> Patetico (dn80)

sa-vu-r-i-ta me im-po-tu-va oa-me-mi-lor ci im-po-tu-va

(84)

(sempre 1/2 Ped. l.v.) ----->

allargando ----- Sub. Più Mosso e Sonoro (dn66)

o-me-ni-ni im-sa-gi Drep-ta-te vic-ti-me-lor Ho-lo-caus-tu-lui! Drep-

(85)

(1/2 Ped. l.v.) -----

Sempre allargando

ta-te vic-ti-me-lor ge-na-ci-du-lui! Drep-ta-te!!

(86)

5/4

Sempre Ped. l.v. ----->

Sub. Lontano (♩ ≈ 60)

sempre p doloroso, quasi parlando

La Săr-mă și le Si-ghet, la Bored și lo Ikanda, La Moi-

sempre p *molto espressivo, quasi improv.* *l.v.*

(84) *sempre pp ritmica e minacciosa* *(sempre Ped. l.v.)* →

sempre poco a poco crescendo

și si Băița, la Ip, la Trăneș, La Re-gina și la Vișeu și la Dej și la Oradea,

l.v.

(84) *(sempre Ped. l.v.)* →

mf dolce

poco a poco rallentando

Nu trebuie să ștergem din memorie ... ni-mic din tot ceea ce s-a atinsplat

molto

(84) *(sempre Ped. l.v.)* →

Sub. Poco Più Mosso (♩ ≈ 72)

poco a poco animando →

91

PP doloroso

poco



(1.)

PPP immaterialo



(8↓)

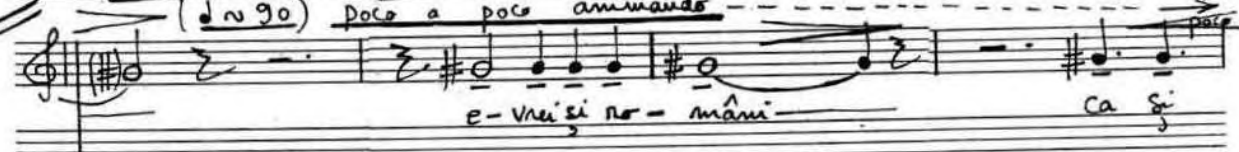
Ped. l.v.

* Ped. l.v.

* Ped. l.v.

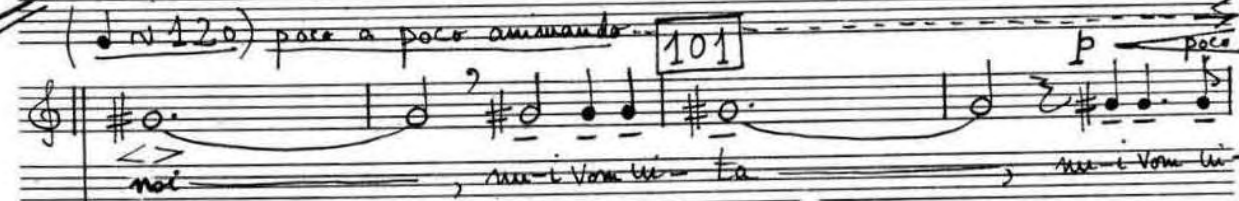
* Ped. l.v.

* Ped. l.v.



(2.)

(8↓)

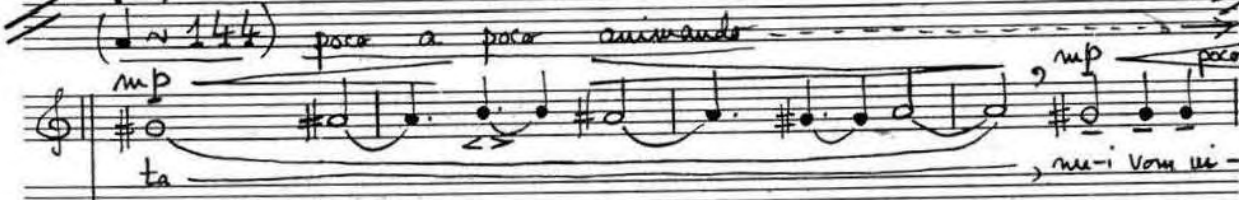


(3.)

PP poco a poco

crescendo

(8↓)



(4.)

P poco a poco

crescendo

(8↓)



(♩ ≈ 160) poco a poco animando →

mf poco

ta, nu-i vom ui-

(5.) mp poco a poco crescendo

(8v)

(♩ ≈ 180) sempre animando →

111 f poco

ta, nu-i vom ui-

(6.) mf sempre crescendo

(8v)

(♩ ≈ 204 / ♩ ≈ 68) sempre accelerando →

ben f poco

ta, nu, nu-i vom ui-

(7.) f sempre crescendo

(8v)

(♩ ≈ 80) sempre accelerando →

ff deciso 121

ta, nu-i vom ui- ta, nu-i vom ui- ta, nu-i vom ui- ta, nu-i vom ui-

ff sempre crescendo

(8v)

Ped. l.v. * Ped. l.v. * Ped. l.v. * Ped. l.v. *



(♩. n 90) molto precipitando -----> sub. allargando -----> possibile ----->

fff

ta, nu-i vom ui - ta, si-a-ces-tea-n veci mu se vor re-pe-

fff

molto

(86) ~~Ped. l.v.~~ Sub. Molto Rubato, quasi senza tempo (Cadenza) ~~Ped. l.v.~~ ~~Ped. l.v.~~ poco

sffffz

ta! sub. P. ecc. A

8

5

4

sempre Ped. l.v.

8

5

4

leggiere

(86) sffffz Grave e Sostemuto (♩. n 56) poco a poco calando

5

4

mp tranquillo

ta

A

5

4

sempre P. dolce

l.v.

pp

poco

131

(#)

G.P.

(~12')

25-28-III-1988, Bucur. (revărsat 16-20-VII-1989)

P

PP profondo

Teatrul Tandarica

Ella Conovici

O FETITA MAI CU MOT PUNE-UN CAPCAUN LA COLT

**Muzica de Serban Nichifor
(1988)**

*O fetita mai cu mot, desteapta foc,
invata un capcaun cum trebuie sa se comporte,
sa nu fie lacom, hraparet,
ca nu trebuie sa inspire frica nimanui.
Un capcaun fioros, dar, totusi, teribil de simpatic.*

Melodra buniui

leggio

am P

S. *ossia*
A B
Pf.

Azi vin Cap- ca- u- niu Tra, le, le, le

Da, vin Căp-ă- u- ni Să vi-nă, ei să , vin să

plea - ca - tu - ti - o xi

S. *plea - ca - tu - ti - o xi*

A.

B.

Melodie Caprice - I

Moderate

Handwritten musical score for a piece titled "Moderato". The score is written on three staves. The top staff is labeled "T." (Treble) and has a 6/8 time signature. The middle staff is labeled "R." (Right) and has a 6/8 time signature. The bottom staff is unlabeled. The Treble staff includes a "rubato" marking. The score contains various musical notations, including notes, rests, and dynamic markings.

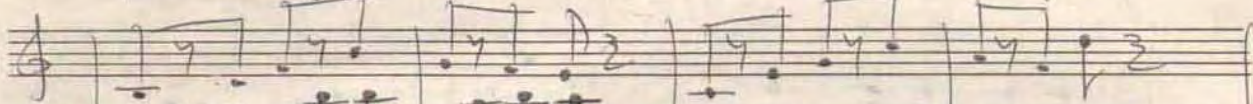
Handwritten musical score for "E preaplication" in G major, 3/4 time. The score is written on three staves: Treble (T.), Alto (Al.), and Bass (B.). The Treble staff has a key signature of one sharp (F#) and a common time signature (C). The Alto and Bass staves are in G major. The music features a melody in the Treble staff and accompaniment in the Alto and Bass staves. The piece ends with a double bar line and repeat dots.

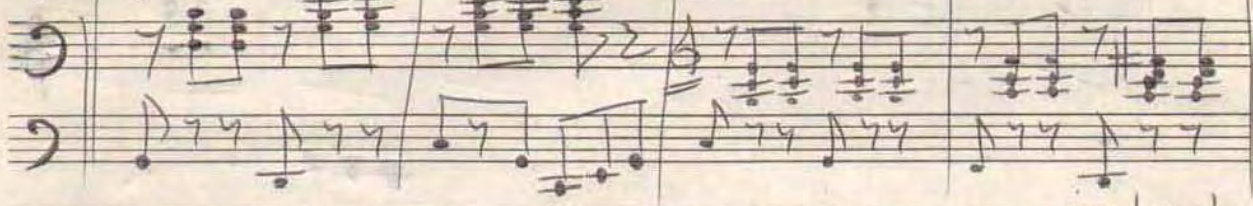


Uniunea Compozitorilor
20

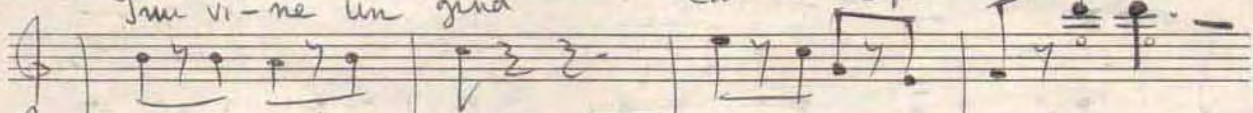
- 1 -

În bîn-loc în-tu-ne-vo De a-ce-ea cînd și cînd

T. 

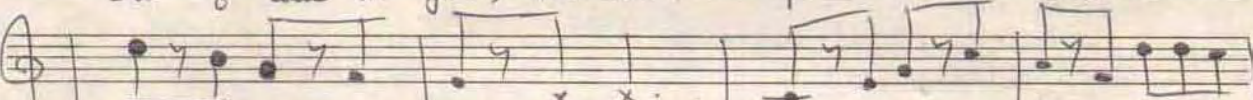
Pf. 

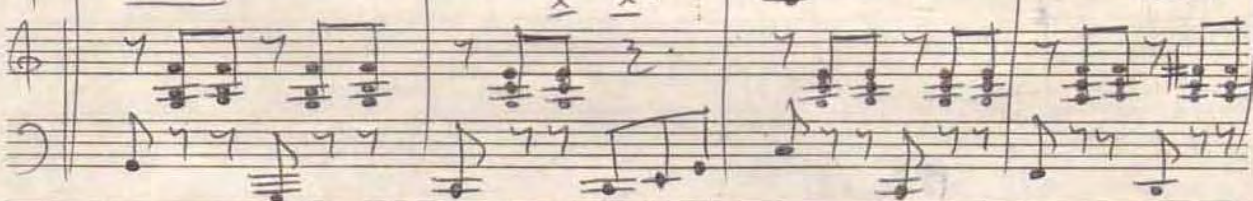
Îmi vi-ne un gînd Că-lă-ne pe vînt, în-hu!

T. 

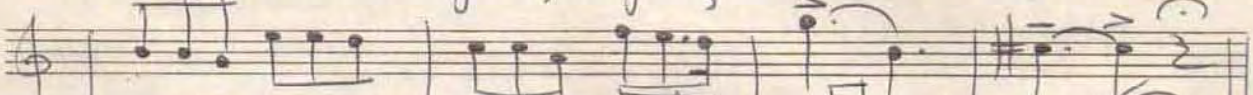
Pf. 

Să o iau în jos, ha-ha! Spre la-lu-mi-nos, lu-ca-se cu-

T. 

Pf. 

ra-te, cu me-se bo-ga-te, De-a-ga-ta-se-za te!

T. 

Pf. 

Moderato

Melodie Capcann - II

T. 6/8 Tra-la-la-li Mi-nu-na-ta

Pf.

(86)

T. Zi Zi-ua Cap-ca- u-mi-lor Zi-ua nu-sa-

Pf.

(86)

T. fi-ri-lor

Pf.

(86)

Final I

Vivace

Coro 6/8 A-cum tre- buie sa te-nu-tu-ri a-na poi, i-na-poi, i-na- poi Nu mai ai

Pf.

T. Coro chup-tul sa vie pes-te noi, pes-te noi, pes-te noi De-ce, de-

Pf.

T. *ce, de-ce, de- ce, de-ce, de- ce, de-ce, de-ce, de- ce* *Al fort in*

Coro

Pf.

T. *fruct, trei fă- cut de ne- si ne Va nă- de toa- tă lu- me de ti- ne* *Vai,*

Coro

Pf.

T. *Vai, Vai, Vai Si nu mai es- te mi- ca soa- ra pu- ne?*

Coro

Pf.

6 *Vivace* *Final II*

T. *la toa- te, la toa- te, la toa- te la*

Coro *Si ce sa- pu- ca- poc la toa- te*

Pf.

T. *boa-te*

Coro *Fu-ra-ni gra-ma fo-ral și hai bu-t în spa-te*

Am fort în hot, a-veți deap-

Handwritten musical score for the first system, featuring a Tenor (T.), Chorus (Coro), and Piano (Pt.) parts. The lyrics are in Romanian.

T. *ta-te, De-a n-am că mai fur, n-am că mai fur, o jur, o jur, o jur,*

Coro

Pt.

Handwritten musical score for the second system, continuing the lyrics and musical notation.

T. *jur*

Coro

Pt.

Handwritten musical score for the third system, including a dynamic marking *87* and the word *secco* at the end.

Allegretto Finel III

Coro ② - b, b, b, b - etc.

1. i-az noi în o-gradă la Fa-ta cu min-te Tră-

Pt.

Coro

i- vom mai bi-ne ca z- na- în-te, Tră, b, b, b, b, b, b

Pt.

la, b, b, b, b, b, b Ce bi-ne, ce bi-ne va fi, de, să

ne bu-ce- ram dea co- pri

Ca

① ②

Allocce scitita
finel "bucura Reg-tem"

Esecutori

- Clarinetto in Si b + Crotalo (Sol#) / ossia Triangolo piccolo.
- Fagotto + Crotalo (Mi) / ossia Triangolo piccolo.
- Percussione: Vibrafono, Campane (Mi¹ + Mi²), Triangolo piccolo, Tam-tam.
- Pianoforte.
- Chitarra + Sonagli sospesi
- Violino + Crotalo (Fa#) / ossia Triangolo piccolo.
- Violoncello + Crotalo (Si) / ossia Triangolo piccolo.

Explications des signes



- module sonore qui se répète de façon continue dans le tempo indiqué dans la cassette.



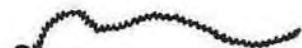
- module sonore qui se répète de façon discontinue dans le tempo indiqué dans la cassette.



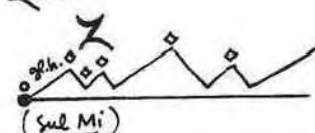
- groupe de sons exécutés "presto possibile".



- son ayant une durée proportionnelle avec la longueur de la ligne horizontale.



- gamme quasi-chromatique suivant le profil irrégulier suggéré par la ligne ondulatoire.



- trémolo très rapide, mais sans rythme précis.

- glissando quasi-improvisando sur les sons harmoniques de la fondamentale (corde) indiquée.



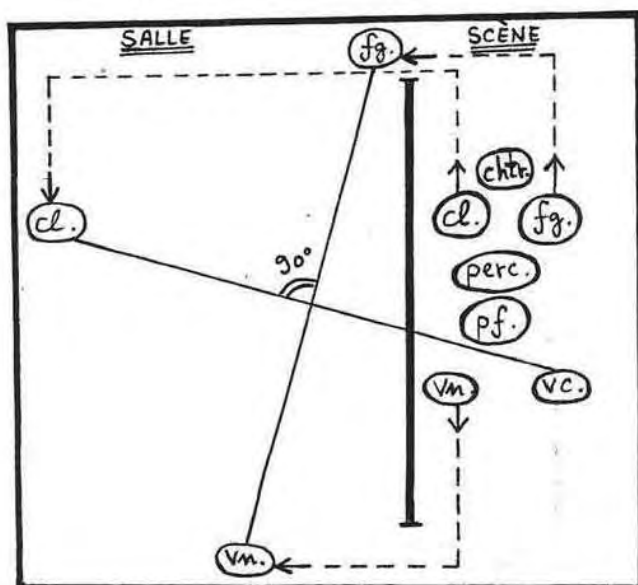
- glissando quasi-improvisando réalisé sur les cordes du piano (dans le registre indiqué dans la partition) avec une chaînette métallique.



- déroulement temporel libre - séquence "rubato" (senza misura)



- signe pour le clarinettiste, pour le bassoniste et pour le violoniste qui quittent la scène et se dispersent dans la salle, dans un emplacement quadraphonique en rapport avec le violoncelliste:



Maestrului Mihai Brediceanu

Durata: ~10'30"

^{sc}
Ansamblului "Archaeus"

P.A.A. - 9-X-1989, Ateneul Român

Serban Nichifor
(1989)

ANÁSTASIS

MISTERIOSO (♩ ~ 66)

Clarinetto in Sib
Fagotto

Vibrafono

Δ piccolo

Pianoforte

Chitarra accordatura

Violino

Violoncello

PPP immateriale

PPP vibrato dolce

sempre PPP immateriale e liscio

Cl.

Fg.

Vibf.

1 picc.

Pf.

Chtr.

Vn.

Vc.

l.v.
PPP immateriale

Vibrato dolce
sempre PPP immateriale e liscio (arco ad libitum)

l.v.
PPP

Arco
PPP lontano

Pizz.

128

Cl.

Fg.

Vibf.

Δ picc.

Pf.

Chtr.

Vn.

Vc.

Con Motore
ff violento

l.v.
PPP immateriale

PPP
100
quasi Campana

Arco
Pizz.
Arco
Pizz.

pp profondo

Cl.

Fg.

Vibf. (l.v.)

Δ picc.

Pf.

Chtr.

Vn. (l.v.)

Vc.

Cl. *ff sonoro, quasi grido*

Fg. *ff sonoro, quasi grido*

Vibf. *ff sonoro, quasi grido*

Pf. *poco a poco crescendo*

Chtr.

Vn. (l.v.)

Vc.

Cl. **21**

Fg.

Vibf. (l.v.)

Pf. **pp** ($\text{♩} \sim 100$) (8v)

Chtr. $\text{♩} \sim 88$ **pp**

Vn. (♩)

Vc. *P cantabile, quasi parlando*

Cl.

Fg.

Vibf. *ff violento*

Δ picc. *pp dolce* (l.v.)

Pf. **pp** ($\text{♩} \sim 100$) (8v)

Chtr. $\text{♩} \sim 88$ **pp**

Vn. (♩)

Vc. *Pizz.* *Arco* *Pizz.*

31

Cl.

Fg.

Vibf. (lv)

Pf.

Chtr.

Vn.

Vc.

Arco 3

Pizz

ff sonoro, quasi grido

Cl.

Fg.

Vibf. ff sonoro, quasi grido

Pf.

Chtr.

Vn.

Vc.

Arco

decolorato (lv 88)

quasi vibr.

ppp

ff Violento

Cl.

Fg.

Vibf. (l.v.)

Pf.

Chtr.

Vn.

Vc.

Pizz *Arco*

Cl. 41

Fg.

Vibf.

Δ picc.

Chtr.

Pf.

sempre PP lontano e liscio

Vn.

Vc.

ff violento

Handwritten musical score for the first system, measures 48-50. The staves are labeled: Cl., Fg., Vibf. (l.v.), Pf., Chtr., Vn., and Vc.

Measure 48: Vibf. (l.v.) has a *lv.* marking. Cl. and Fg. have a *ff* marking with the instruction *ff sonoro, quasi grido*. Chtr. has a boxed section labeled *PP (Jv88)*.

Measure 49: Continuation of the previous measures.

Measure 50: Continuation of the previous measures. The Vc. staff has a *mp* marking with the instruction *mp molto espressivo*.

Handwritten musical score for the second system, measures 51-53. The staves are labeled: Cl., Fg., Vibf. (l.v.), Chtr., Pf., Vn., and Vc.

Measure 51: Cl. and Fg. have a *sempre PP liscio, poco vibrato e legatissimo* marking. A boxed section in the Chtr. staff is labeled *51*. The Vc. staff has a *mp* marking with the instruction *mp molto espressivo*.

Measure 52: Continuation of the previous measures. The Chtr. staff has a boxed section labeled *52 (Jv100)*. The Pf. staff has a *poco a poco crescendo* marking.

Measure 53: Continuation of the previous measures. The Chtr. staff has a boxed section labeled *53 (Jv120)*. The Vc. staff has a *mp* marking with the instruction *mp molto espressivo*.

Cl. (♩)

Fg. (b♭)

Vibf. *l.v.*
ff violenta

Pf. *poco a poco crescendo*

Chtr. 

Vn. (8♯)

Vc. *mf*



Cl. (♩)

Fg. (b♭)

Vibf. (l.v.)

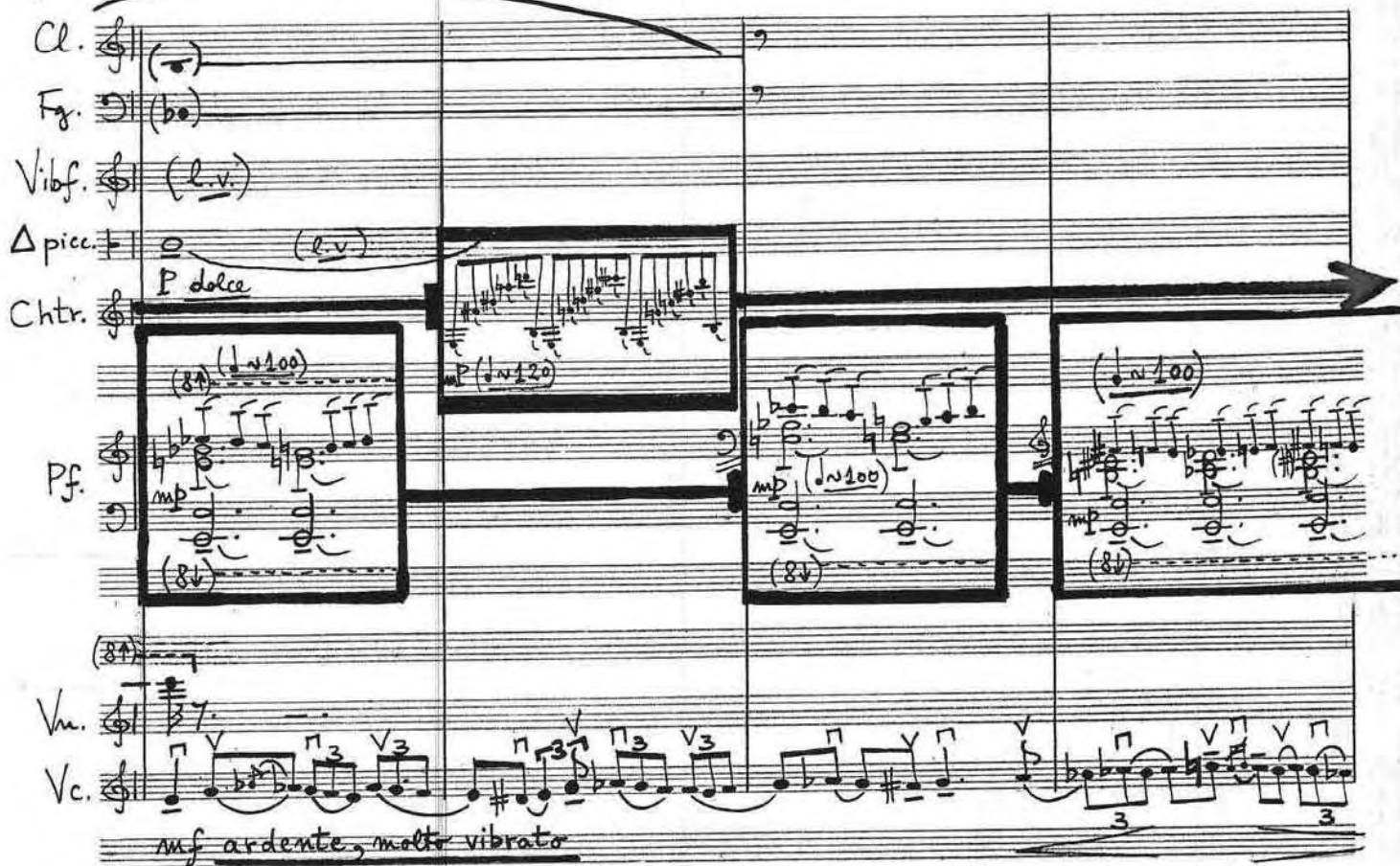
Δ picc. *P dolce* (l.v.)

Chtr. 

Pf. *mp* (8♯) (♩ ~ 100)

Vn. (8♯)

Vc. *mf ardente, molto vibrato*



61

Cl. *P discio*

Fg. *P discio*

Vibf. *ff violento*

Pf. *mp* *(N100)* *(84)*

Chtr.

Vn.

Vc.

Cl. *poco*

Fg. *poco*

Vibf. *(l.v.)*

Δ picc. *mp dolce*

Chtr.

Pf. *poco a poco crescendo* *mf* *(N100)* *(84)* *mf ardente, molto vibrato*

Vn.

Vc.

poco a poco animando

71

Cl. *mp deciso*

Fg. *mp deciso*

Vibf. *ff* *violento*

Chtr. *mf* *(♩ 100)*

Pf. *mf* *(♩ 100)*

Vn. *mf*

Vc. *mf*

(♩ 72) sempre animando

Cl. *mp*

Fg. *mp*

Vibf. *mf* *(♩ 120)*

Chtr. *mf* *(♩ 120)*

Pf. *f* *(♩ 100)*

Vn. *f* *deciso*

Vc. *f* *deciso*

poco a poco crescendo

poco a poco crescendo

poco a poco crescendo

(J ~ 98) sempre precipitando

Cl. *mf*

Fg. *mf*

Vibf. (l.v.)

Chtr. *(tremolo irregolare)* *sempre f*

Pf. *sempre Barre (C)*

Vn. *simile*

Vc. *simile*

(J ~ 112) sempre precipitando

Cl. *mf* **91**

Fg. *mf*

Vibf. *ff* *violento*

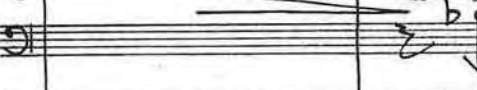
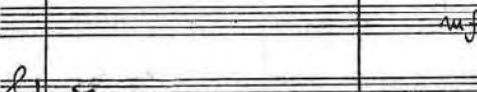
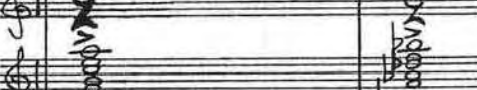
Chtr. *ff*

Pf. *ff*

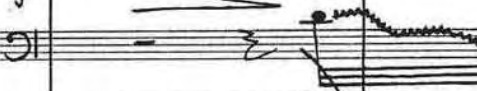
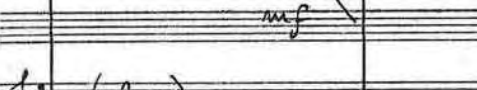
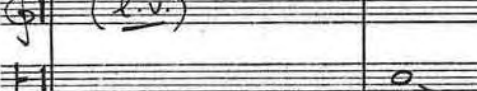
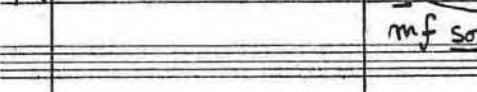
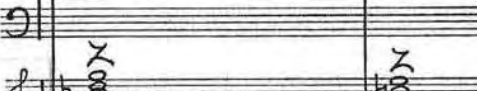
Vn. *(8v)*

Vc. *(8v)*

(In 126) sempre precipitando

Cl. 
Fg. 
Vibf. 
Chtr. 
Pf. 
Vn. 
Vc. 
molto espressivo

(In 138) sempre precipitando

Cl. 
Fg. 
Vibf. 
Δ picc. 
Pf. 
Chtr. 
Vn. 
Vc. 
mf sonoro
poco a poco
crescendo

(♩=150) sempre precipitando -

101

Cl. *mf*

Fg. *mf*

Vibf. (l.v.)

Chtr. *f* *Barre glissando* *quasi improvvisando*

Pf. *ff* *(8v)* *poco a poco*

Vn. *ff*

Vc. *ff*

SCORREVOLE (♩=160/♩=80), sempre precipitando

Cl. *mf*

Fg. *mf* *più f*

Vibf. *ff* *Violento* *l.v.*

Chtr. *f*

Pf. *accelerando* *presto possibile* *ff* *(8v)*

Vn. *ff*

Vc. *ff*

(dn 90) sempre precipitando -

Handwritten musical score for measures 90-95. The score includes staves for Cl. (Clarinet), Fg. (Flute), Vibf. (Vibraphone), Chtr. (Chimes), Pf. (Piano), Vn. (Violin), and Vc. (Violoncello). The tempo is marked "sempre precipitando". A box highlights the piano part, which includes the markings "presto" and "possibile". The piano part features a series of chords and a large arrow pointing right. The string parts (Vn. and Vc.) play a continuous triplet pattern. The woodwind parts (Cl. and Fg.) play a melodic line with various accidentals. The vibraphone and chimes parts are marked with "f" (forte) and "ff" (fortissimo).

(dn 96) sempre precipitando -

Handwritten musical score for measures 96-100. The score includes staves for Cl. (Clarinet), Fg. (Flute), Vibf. (Vibraphone), Chtr. (Chimes), Pf. (Piano), Vn. (Violin), and Vc. (Violoncello). The tempo is marked "sempre precipitando". The piano part is marked "poco a poco crescendo" and features a series of chords. The string parts (Vn. and Vc.) play a continuous triplet pattern. The woodwind parts (Cl. and Fg.) play a melodic line with various accidentals. The vibraphone and chimes parts are marked with "ben f" (ben forte) and "f" (forte).

(Ln104) sempre precipitando

Cl. *gliss. →*
ff quasi Sirena
 Fg. *gliss. →*
 Vibf. *ff (l.v.)*
 Chtr.

Pf. *buff presto possibile*
(8v)

Vn. *ben ff*
 Vc. *ben ff*

TUMULTUOSO (Ln108), sempre affrettando

Cl. *121*
 Fg. *(?)*
 Vibf. *(l.v.)*
 Chtr. *ff*

Pf. *poco a poco crescendo*
presto possibile
buff violento

Vn. *sempre poco a poco crescendo*
 Vc. *sempre poco a poco crescendo*

MOLTO APPASSIONATO (♩ ~ 116), sempre affrettando

44

Cl. *disperato* *possibile* *secco*

Fg. *disperato* *possibile* *secco*

Vibf. *ff* *violento* (l.v.)

Chit. *possibile* (l.v.)

Taut. *possibile* (l.v.)

Pf. *più* (cluster) *possibile* *profondo* (l.v.)

Vn. *fff disperato* *possibile* *secco*

Vc. *fff disperato* *possibile* *secco*

Sub. LONTANO E DOLCE (♩ ~ 74),

SEMPRE POCO RUBATO

131

44

Cl. *4*

Fg. *4*

Vibf. (l.v.)

Δ picc. *7*

Taut. (l.v.) *PP leggero* *PP allucinante*

Pf. *sempre* *P profondo ma leggero, poco marcato* *l.v.* *Sempre Ped. l.v.*

Chtr. *l.v.*

Vn. *sempre P profondo ma leggero, poco marcato*

Vc. *sempre P profondo ma leggero, poco marcato*

Cl.

Fg. *mp misterioso*

Vibf.

Δ picc.

Tamt.

Pf. *p poco marcato*

Chtr.

Vn. *p poco marcato*

Vc. *p poco marcato*

Come eco
 ~ 100 molto rubato

Cl.

Fg.

Vibf.

Δ picc.

Tamt.

Pf. *p poco marcato*

Chtr.

Vn. *p poco marcato*

Vc.

141

Cl.

Fg. *Muta in Crotalo (ossia Δ picc)*

Vibf.

Δ picc.

Taut.

Pf.

Chtr.

Vn.

Vc.

pp leggiero

p poco marcato

poco marc.

(sul Mi)

pp fluido (arco ad libitum) quasi improvvisando

poco

poco a poco decrescendo

perdendosi

mp tranquillo

Cl.

Fg. (Ct.)

Vibf.

Δ picc.

Taut.

Pf.

Chtr.

Vn.

Vc.

p poco marcato

mp

(sul Mi)

pp fluido, quasi improvvisando

perdendosi

Arco

mp tranquillo

151

Cl. *mf*

Fg. (Ct.) *mf*

Vibf.

Δ picc.

Tamt.

Pf.

Chtr.

Vn.

Vc.

p poco marcato

poco marcato (l.v.)

poco

Muta in Crotalo (ossia Δ picc.)

(San Neil)

Cl. *pp*

Fg. (Ct.) *pp*

Vibf.

Δ picc.

Tamt.

Pf.

Chtr.

Vn.

Vc.

p poco marcato (l.v.)

pp *leggero*

(sul Mi) *Vg. in.* *pp* *fluido, quasi improvvisando*

Muta in Crotalo (ossia Δ picc.) *pp* *leggero*

arco and. libitum *pp* *fluido, quasi improvvisando*

Cl. (Ct.)

Fg. (Ct.)

Vibf.

Tamt.

Pf.

Chtr.

Vn.

Vc. (Ct.)

Senza Motore

mp semplice

p poco marc.

mp semplice

pp

piu

mp

pp

poco

P

161

Cl. (Ct.)

Fg. (Ct.)

Vibf.

Tamt.

Pf.

Chtr.

Vn.

Vc. (Ct.)

(81)

poco

p poco marcato

pp

perdendosi

181

Cl. (Ct.) poco a poco perdendosi

Fg. (Ct.) poco a poco perdendosi

N

Camp. (Ct.)

Vibf. (Ct.)

Pf. PP poco a poco perdendosi

Chtr. (l.v.) (sul Mi) fluida quasi improvvisando

Vn. (Ct.) poco a poco perdendosi

Vc. (Ct.) poco a poco perdendosi

~ 20"

~ 30"

Cl. (Ct.) PPP ? (l.v.)

Fg. (Ct.) PPP ? (l.v.)

Camp. rffz (in rilievo) (l.v.)

Vibf. rffz (in rilievo) perdendosi (naturale) (l.v.)

Pf. PPP (l.v.)

Chtr. rffz Muta in Sonagli lontano (l.v.)

Vn. (Ct.) PPP (l.v.)

Vc. (Ct.) PPP Muta in Violoncello (l.v.)

PPP lontano, nostalgico

calando perd.

Bucuresti, 8-31-T-1989

BUCURĂ-TE, REGINĂ

- coral -

Andantino molto cantabile (♩ ≈ 68)

Soprano Solo
ossia
Tenore Solo

Organo

mp dolce e semplice

S./T. *mf espressivo*

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

Org.

S./T.

mîn - ă - ie - rea și nă - dej - dea noas - tră, bu - cu - ră - te - ! Că - tre

Org.

S./T.

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

Org.

S./T.

Org.

S./T.

Org.

S./T.

Org.

S./T.

Org.

S./T.

Org.

*)

ossia

Suban Nichifor

Bucuresti, 27-29-IX-1989

Duration: ~7'

Serban Nichifor

SOUNDS OF YESTERDAY

for French Horn and Piano

"... The sounds of yesterday
Stir within the soul..."
= John Gracen Brown =

(A)

LONTANO E MISTERIOSO, SEMPRE RUBATO

→ ~20"
(±5")

Horn
in F

(Proportional Notation)

LONTANO E MISTERIOSO, SEMPRE RUBATO

Piano

8↑

PP dolce e fluido

(Proportional Notation)

sempre Ped. l.v.

(~3") quasi Vento (White Noise)

d'al niente

pp

p

eco

pp

(~20")

15↑

poco

mp

pp eco

b

(~20")

(~5")

PP liscio, poco vibrato

quasi Vento (White Noise) (~20")

15↑

P leggiero

15↑

(~20")

Hm.
in F

[+ = bouché
o = ouvert]

PP

P *doloroso*

(~20")

Pmo

(8↑)

(~20")

sempre P legatissimo possibile

(~20")

(8↑)

(~20")

(~5")

(~20")

(~20")

pp *poco perdendosi*

p *dolcissimo*

d'al niente, poco a poco crescendo

(15↑)

Hm.
in F

Pmo

(~20")

(15↑)

sffz

sub. pp eco

PPP fluido

mp

molto

sfz

pp eco

→ ~15"

poco a poco affrettando

(~20")

p

→ ~15"

poco a poco affrettando

(15↑)

sempre PPP fluido

PP

PPP

PP

poco

(sempre affrettando) → SUB. TEMPO I (~15")

o cuivre

molto f

(~4")

pp eco

(sempre affrettando) → SUB. TEMPO I (~15")

(15↑)

PPP

molto

(15↑)

sub. mp dolce, pp lontano

sffz

molto

pp

3

Hm.
in F

Pmo

NOSTALGICO, COME ECO (♩ ~40) SUB.TEMPO I (N20")

3/4 - QUASI SENZA TEMPO - ~ (N10")

NOSTALGICO, COME ECO (♩ ~40) SUB.TEMPO I (N20")

3/4 - QUASI SENZA TEMPO - ~

1. GRAZIOSO (♩N106)
Con Sord.
mf (6")

2. GRAVE E LONTANO, QUASI SIRENA (♩N40)
Senza Sord.
(14")

3. SPIRITOSO (♩N104)
Con Sord.
mp (2,5")

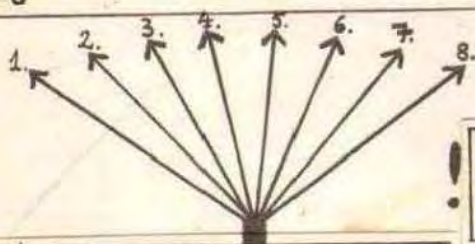
4. DOLOROSO (♩N68)
Con Sord. Vibrato Negro V.N.
mp with feeling (16")

5. GIOCOLO (♩N130)
Con Sord.
mf (5,5")

6. MISTERIOSO, MINACCIOSO (♩N88)
Con Sord.
(14")

7. SOLENNE (♩N136)
Con Sord.
mf (3")

8. GAIO (♩N144)
Con Sord.
mf (6")



RESTS ad libitum

Nota Bene - There is no specific order in which the material is to be played. Fragments may be repeated or combined to form larger units, and longer may be fragmented. (~20")

(B) Con Sord. MEMORIES (2")
sempre P ↔ mf, sotto voce

Pno mp regolato, meccanico poco rfz (8) (~20")
- 5 - rfz

(~20")

Hm. in F

Pmo

(8↑)

mp sonoro
poco in rilievo

più

Hal niente

mp eco

Sempre poco a poco crescendo ed

(~20")

(P ↔ mf, indifferente)

affrettando

mf minaccioso

possibile

SUB. TEMPO I

sffz

sffz disperato

mp eco

(~15")

(~15")

poco a poco decrescendo

(15↑)

p dolcissimo

(8↑)

mp lontano, poco in rilievo

(15↑)

p

(8↓)

(~20")

(~20")

Hm.
in F

©

Via Sordino

(~20")

(sempre decrescendo)

subito tacet! (~8")

(~20")

Pmo

pochissimo marcato

8↑

P fluido, come eco, molto rubato

8↓

(~14")

Sons d'écho

(~20")

P esitando (dn60)

(8↑)

(8↑)

(8↑)

(8↑)

(~20")

PP eco

poco

P

regolato,

meccanico

~15"

PP

PP regolato, meccanico (dn60)

(8↑)

poco rfz

(8↑)

P

~15"

poco rfz

- 7 -

Hm. in F

Pmo

quasi Vento (White Noise)

(~ 4")

perd.

d'al niente

pp

~ 20"

~ 20"

3/4

3/4

8↑

pp

pp

leggero

pp

IMMATERIALE (♩ ~ 72) poco a poco allargando

IMMATERIALE (♩ ~ 72) poco a poco allargando

15↑

ppp semplice, poco in rilievo

3/4

3/4

~ 15"

~ 15"

SUB. TEMPO I

SUB. TEMPO I

Overtone (with voice)

(in F)

Voice

Overtone

Horn

longa

PPP lontano

poco

poco a poco morendo

PPP lontano

(l.v.)

(l.v.)

longa

poco a poco morendo

(cluster)

(l.v.)

poco rfe (dolce)

8

~ 30"

~ 30"

București,
4-10-IX-1989

Durata: n 9'40"

Serban Nichifor
(1989)

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

TRANSGRESSIO

(Elegie Mecanică)

penten
Flaut, Oboi și Fagot

[illegible]

(II.) Legatissimo, sempre fluido e rubato, poco più animato (♩ n 76)

Handwritten musical score for the first system, measures 41 to 51. The score is written for three staves (treble, alto, and bass clefs). The key signature has one sharp (F#). The tempo/mood is marked "Legatissimo, sempre fluido e rubato, poco più animato (♩ n 76)". Dynamics include piano (p), mezzo-piano (mp), and mezzo-forte (mf). A crescendo is indicated from measure 51 onwards.

Handwritten musical score for the second system, measures 51 to 61. The tempo/mood changes to "Sub. Tranquillo (♩ n 90)". Dynamics include piano (p), mezzo-piano (mp), mezzo-forte (mf), and fortissimo (f). The tempo is marked "molto".

Handwritten musical score for the third system, measures 61 to 71. The tempo/mood changes to "Sub. rallentando poco a poco". Dynamics include piano (p), mezzo-piano (mp), mezzo-forte (mf), and fortissimo (f). The tempo is marked "molto".

Handwritten musical score for the fourth system, measures 71 to 80. The tempo/mood changes to "Sub. rallentando poco a poco". Dynamics include piano (p), mezzo-piano (mp), mezzo-forte (mf), and fortissimo (f). The tempo is marked "molto".

Handwritten musical score for the fifth system, measures 80 to 80. The tempo/mood changes to "Sub. rallentando poco a poco". Dynamics include piano (p), mezzo-piano (mp), mezzo-forte (mf), and fortissimo (f). The tempo is marked "molto".

molto marcato Sub. Tranquillo (♩ 60)

81 *mp* *p* *lento* *G.P.* *p* *lento* *p* *lento*

Sub. Vivace (♩ 240) *mp* *f* *molto* *f* *pp* *eco* *pp* *attac Subi*

Sub. Tranquillo (♩ 60) *f* *pp* *pp*

91 Sub. Allegro molto (♩ 160) *sempre pp liscio e senza espressione* *ff* *secco* *ff* *incisivo* *ff* *secco* *ff* *incisivo*

poco a poco affrettando *molto f* *(fullato)* *101* *poss.* *sub. mp (4)* *Meccanico (♩ 174)*

molto affrettando *81* *(2)* *(2)*

Presto (♩ 240 / ♩ 120)

[illegible]

IV. Lento e misterioso (♩ = 90)

Handwritten musical score for 'L'Espresso' by Debussy. The score is written on three staves. The top staff is for the piano (p) and the middle staff is for the flute (fl). The bottom staff is for the piano (p). The score includes various musical notations, including notes, rests, and dynamic markings. The tempo is marked 'Andante' and the mood is 'pp frullato leggero'. The score is written in G major and 3/4 time. The piano part features a complex rhythmic pattern with sixteenth and thirty-second notes, while the flute part has a more melodic line with some grace notes. The score is a page from a manuscript, with some corrections and markings visible.

Handwritten musical score for 'The Rose Tree'. The score is written on three staves. The top staff is in treble clef, the middle staff is in treble clef, and the bottom staff is in bass clef. The key signature has one sharp (F#). The tempo/mood is marked 'staccato'. The score includes a measure number '131' in a circle. The bottom staff has a 'staccato' marking above it. The score ends with a double bar line.

molto animando → Sub. Largo (♩ n60) Sub. Presto (♩ n240 / ♪ n120)

sempre Placido

molto

molto

slap tongue

molto

ff

Sub. Senza Rigore (1/60)

non cresc.

Sub. Senza Rigore (♩ = 60)

Handwritten musical score for "L'Espresso" by Debussy. The score is for three staves: Treble, Treble, and Bass. The key signature is one sharp (F#). The first staff has a whole note chord (F#, C#, G#) and a half note chord (F#, C#, G#). The second staff has a whole note chord (F#, C#, G#) and a half note chord (F#, C#, G#). The third staff has a whole note chord (F#, C#, G#) and a half note chord (F#, C#, G#). The tempo is marked "Lento e dolce" and the dynamics are "p" and "f". The score ends with a double bar line and a repeat sign.

V. Sub. Giocoso à la trizane ($\text{♩} = 80$)

Handwritten musical score for "L'Espresso" by Giuseppe Verdi. The score is for a vocal part (Soprano) and piano accompaniment. It features a key signature of one sharp (F#) and a common time signature (C). The tempo is marked "Vibrato lento". The score includes dynamic markings such as "mp" (mezzo-piano), "sub. ff" (subito fortissimo), and "disperato" (desperate). The piece concludes with a double bar line and a final measure marked with a "2" in a circle.

Sub. *sffz* **Preslo** (♩ 240 / ♩ 120) *quasi improvvisando*

(2) *quasi portamento* *perdendosi* *sffz* *mp delirando* *1*

sffz sub. mp sempre staccato

mp delirando *5* *2* *151* *poco a poco crescendo* *5* *3* *poco a poco crescendo* *5*

Sempre *4* *5* *5* *6* *5* *6* *6*

(sempre tempo giusto ♩ 120!)

G.P. G.P.

(161) *G.P.* *5* *5* *6* *6* *5*

(81)

(81)

(271) *6* *6* *6* *6* *6* *6*

(87)

poco a poco precipitando

(87)

sempre precipitando

(184)

sempre precipitando

(184)

sempre precipitando

(184)

sempre precipitando

(184)

sempre precipitando

(184)

sempre precipitando

(184)

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

- 6 -

**) Multisonuri ad libitum
Overtones ad libitum

Durata: ~ 8'45"

Serban Nichifor
(1989)

(31-X-13-XI-1989, def. 23-XI-89)

"SPRE STELE..."

- poem pentru Soprano și pian, după Antoine de Saint-Exupéry -

SPRE STELE...

Serban Nichifor .
(1989)

— poem pe text de Antoine de Saint-Exupéry —
("Micul Print")

Durata : N 8'45"

GRAVE (♩ N 4/4)

Soprano

Pianoforte

A — *)

poco allargando — SUB. APPASSIONATO (♩ N 7/2)

) NB — Fragmentele cîntate de Soprana se vor vocaliza pe "A" — 1 —

poco a poco allargando - - -

molto *mf* *sempre decrescendo* - - -

sempre allargando - - -

molto *mf* *sempre decrescendo* - - -

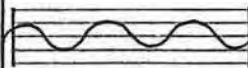
mp *morendo*

P mormorando dolce *)

Tempo I

LONTANO (♩ 4/4)

...Lucrul oel mai prețios rămâne nevăzut...
La fel e și cu floarea. Dacă te-ai îndrăgostit
de-o floare care se găsește pe o stea, ți-i drag,
noaptea, să te uiți pe cer. Toate stelele sînt
înflorite... Dar nu au grai... Numai pentru tine
vor fi ca pentru nimeni altul... Noaptea, cînd te
vei uita pe cer, pentru că eu voi locui pe una
dintre ele, pentru că pe una dintre ele eu voi
rîde, atunci va fi pentru tine ca și cînd ar rîde
toate stelele...



molto *mf* *sempre decrescendo* - - -

semplice, immateriale

*) Textul va fi recitat în ca. 56", pe un ton șoptit și într-un ritm liber.

Handwritten musical score for piano, measures 31 to 84. The score is written on three staves. Measure 31 is circled. The first staff contains a wavy line. The second staff contains a melodic line with triplets and a slur. The third staff contains a bass line with triplets. The tempo marking "poco a poco allargando" is written above the staff. The dynamic marking "sempre PP leggero" is written below the staff. The tempo marking "poco" is written below the staff. The measure number 84 is circled at the end of the section.

poco a poco allargando

MOLTO RUBATO, QUASI SENZA TEMPO

6 (♩ ≈ 66)

Handwritten musical score for piano, measures 84 to 151. The score is written on three staves. Measure 84 is circled. The first staff contains a wavy line. The second staff contains a melodic line with a slur. The third staff contains a bass line with a slur. The tempo marking "poco a poco" is written below the staff. The dynamic marking "P" is written below the staff. The tempo marking "molto espressivo" is written above the staff. The measure number 151 is circled at the end of the section.

Handwritten musical score for piano, measures 151 to 184. The score is written on three staves. Measure 151 is circled. The first staff contains a wavy line. The second staff contains a melodic line with a slur. The third staff contains a bass line with a slur. The tempo marking "poco" is written above the staff. The measure number 184 is circled at the end of the section.

(~56")

(15↑)

poco

simile

(41)

(15↑)

(8↑)

poco rallentando --- SUB. PIÙ ANIMATO (N84)

A- dolce e fluido, scorrevole

Pireale, poco portamento

(8↑)

più

(15↑)

leggero *

rubato

pp subito

poco

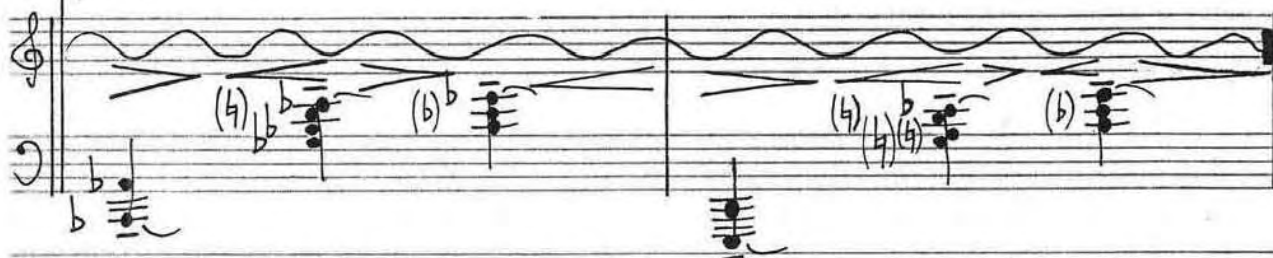
(b)

- 5 -

*) Fragmentul sonor încadrat se va repeta liber și într-un tempo cât mai rapid posibil, ca o reverberație



(15↑)



(15↑)



(15↑)



- 6 -

L'ISTESSO TEMPO (♩ = 84, = 7 m.b.)

mf

p leggiero *poco*

Cantabile

(51)
(15↑)

glissando sul tasto nero

(15↑)

poco

p leggiero

Simile l.v.

(15↑)

(4)

- 7 -

SEMPRE PIÙ ANIMATO
(♩ ≈ 104 / ♩ ≈ 52)

Handwritten musical score for the first system. It features a treble and bass staff. The treble staff has a 3/4 time signature and a key signature of one sharp (F#). The bass staff has a 3/4 time signature and a key signature of one sharp (F#). The music includes a series of eighth notes in the treble staff, marked with a 3/4 time signature and a key signature of one sharp (F#). There are also some rests and a 3/4 time signature in the bass staff. The score is marked with a 3/4 time signature and a key signature of one sharp (F#).

...Iar după ce-ți va fi trecut durerea
(durerea-ntodeauna trece), vom fi de-a
pururi prieteni...Îți va fi dor să mai
ridem împreună. Și vei deschide uneori
fereastra, așa, numai de drag... Va fi
intecmai ca și cînd, în loc de stele,
ți-aș fi dăruit o sumedenie de clopoței
ce știu să ridă...

Handwritten musical score for the second system. It features a treble and bass staff. The treble staff has a 3/4 time signature and a key signature of one sharp (F#). The bass staff has a 3/4 time signature and a key signature of one sharp (F#). The music includes a series of eighth notes in the treble staff, marked with a 3/4 time signature and a key signature of one sharp (F#). There are also some rests and a 3/4 time signature in the bass staff. The score is marked with a 3/4 time signature and a key signature of one sharp (F#).

SEMPRE ANIMANDO (♩ ≈ 60)

Handwritten musical score for the third system. It features a treble and bass staff. The treble staff has a 3/4 time signature and a key signature of one sharp (F#). The bass staff has a 3/4 time signature and a key signature of one sharp (F#). The music includes a series of eighth notes in the treble staff, marked with a 3/4 time signature and a key signature of one sharp (F#). There are also some rests and a 3/4 time signature in the bass staff. The score is marked with a 3/4 time signature and a key signature of one sharp (F#).

SEMPRE ANIMANDO (♩ ≈ 72)

(81)

SEMPRE ANIMANDO (♩ ≈ 80)

(81)

(71)

poco

poco a poco crescendo

molto

f *sonoro*

A-

molto

f *agitato*

poco allargando ---- **MOLTO APPASSIONATO** (♩ ~ 72)

ff generoso

Handwritten musical score for the first system. The top staff features a melodic line with a key signature of one sharp (F#) and a tempo/mood instruction "poco a poco decrescendo". The bottom staff contains a complex sixteenth-note passage, also marked "poco a poco decrescendo". A circled number "81" is written in the left margin.

Handwritten musical score for the second system. The top staff includes a melodic line with a key signature change to one flat (Bb) and a tempo instruction "poco animando" with a dashed arrow indicating acceleration. The bottom staff features a sixteenth-note passage marked "mf".

Handwritten musical score for the third system. The top staff begins with the instruction "(sempre animando)" and a dashed arrow, followed by "SUB. MISTERIOSO E RUBATO, CON MORBIDEZZA". It includes a melodic line with a key signature change to two flats (Bb, Eb), a tempo change to "♩ = 48", and performance markings "p", "molto", "interrotto", "vibrato dolcissimo", and "p doloroso, piangendo". The bottom staff contains a sixteenth-note passage marked "p", followed by a section marked "molto" and "rfz", and concludes with "pp lontano e semplice, sempre legatissimi (quasi Organo)".

Handwritten musical score for piano, featuring three systems of staves. The notation includes various musical symbols such as notes, rests, accidentals, and performance instructions.

System 1:

- Staff 1: Treble clef. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Rest: 7. Notes: D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter). Rest: 7. *poco gliss.* (written above the staff). *p* (written below the staff).
- Staff 2: Treble clef. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Rest: 7. Notes: D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter). Rest: 7. *simile* (written above the staff).

System 2:

- Staff 1: Treble clef. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Rest: 7. Notes: D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter). Rest: 7. *poco gliss.* (written above the staff). *p* (written below the staff).
- Staff 2: Treble clef. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Rest: 7. Notes: D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter). Rest: 7. *p* (written below the staff).

System 3:

- Staff 1: Treble clef. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Rest: 7. Notes: D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter). Rest: 7. *poco a poco animando* (written above the staff).
- Staff 2: Treble clef. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Rest: 7. Notes: D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter). Rest: 7.

(sempre animando)

→ ARDENTE (♩ 72)

Handwritten musical score for the first system, measures 72-75. The top staff is in treble clef, and the bottom staff is in bass clef. The music features a melodic line with eighth and sixteenth notes, and a bass line with whole and half notes. A triplet of eighth notes is marked with a '3' and a bracket in measure 75.

poco a poco affrettando

calmando poco a poco

Handwritten musical score for the second system, measures 76-80. The top staff is in treble clef, and the bottom staff is in bass clef. The music features a melodic line with eighth and sixteenth notes, and a bass line with whole and half notes. A crescendo and decrescendo hairpin are present. Dynamic markings include *mf*, *mp*, *molto*, and *f*. A circled measure number '101' is written above the first measure. A circled measure number '84' is written above the last measure, with the text 'ossia 84' next to it. The word 'Sonoro' is written below the last measure.

poco a poco calando

Handwritten musical score for the third system, measures 81-85. The top staff is in treble clef, and the bottom staff is in bass clef. The music features a melodic line with eighth and sixteenth notes, and a bass line with whole and half notes. A decrescendo hairpin is present. Dynamic markings include *mf* and *P*. A circled measure number '84' is written above the first measure. The word 'leggero' is written above the last measure. The word 'Poco' is written below the last measure.

GRAVE (♩ ≈ 54)

glissando dolce, poco vibrato

poco animando ---->

pp immateriale

pp

poco

profondo

8v

Poco MENO MOSSO (♩ ≈ 60)

morendo

simile

poco

mf

SENZA RIGORE

SUB. SCORREVOLE, POCO RUBAT (♩ ≈ 66)

pp semplice, poco rubato

Mormorando dolce

...Îți va părea că am
murit, dar nu va fi
adevărat. Va fi plăcut...
Tu vei privi la stele...
Știi... flearea mea...
e-atît de plăpîndă !
Și-atît de neștiutoare !
...Nu are decît patru
spini, e nimica teată ca
să se apere de lume...

(121)

First system of musical notation. It consists of three staves. The top staff has a treble clef and contains a whole rest. The middle staff has a treble clef and contains a series of eighth notes with beams, some with accidentals (sharps and naturals). The bottom staff has a bass clef and contains a series of eighth notes with beams. There are slurs and ties connecting notes across measures.

Second system of musical notation. It consists of three staves. The top staff has a treble clef and contains a wavy line. The middle staff has a treble clef and contains a series of eighth notes with beams, some with accidentals. The bottom staff has a bass clef and contains a series of eighth notes with beams. There are slurs and ties connecting notes across measures. A circled number (81) is visible at the end of the middle staff.

Third system of musical notation. It consists of three staves. The top staff has a treble clef and contains a wavy line. The middle staff has a treble clef and contains a series of eighth notes with beams, some with accidentals. The bottom staff has a bass clef and contains a series of eighth notes with beams. There are slurs and ties connecting notes across measures. A circled number (131) is visible at the end of the middle staff. A circled number (81) is visible at the beginning of the middle staff.

- 15 -

* Text șoptit în cca 30"

poco a poco calando - - - - -

SUB. MISTERIOSO, CON MORBIDEZZA (N 52)

...Iată...
Asta e tot...

poco esitando

*p. mormorando dolce **

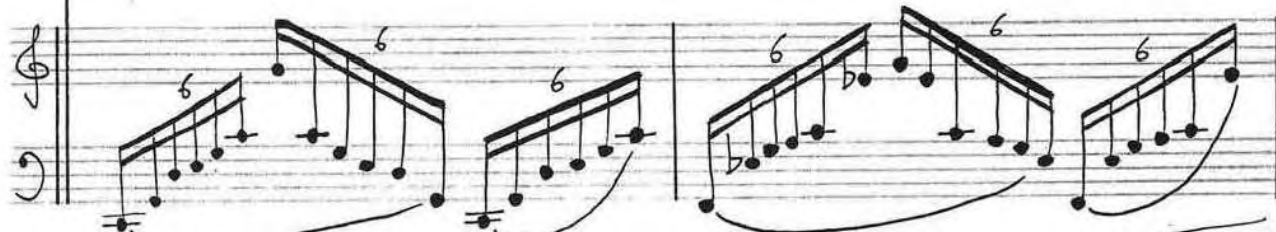
A. p. doloroso, sempre

*) Text șoptit în cca 5"

SUB. FLUIDO (♩ N 66), poco a poco animando ----->

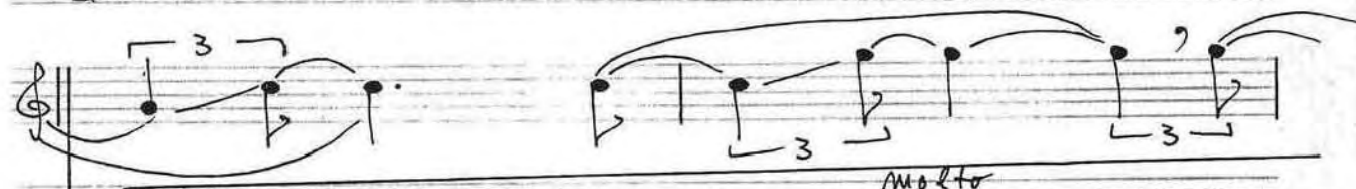


(141) poco portamento

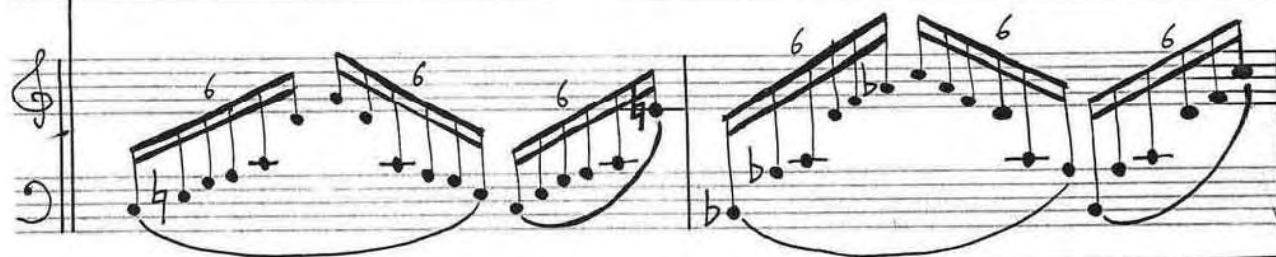


PP leggero, sempre arpeggiando

(sempre animando)

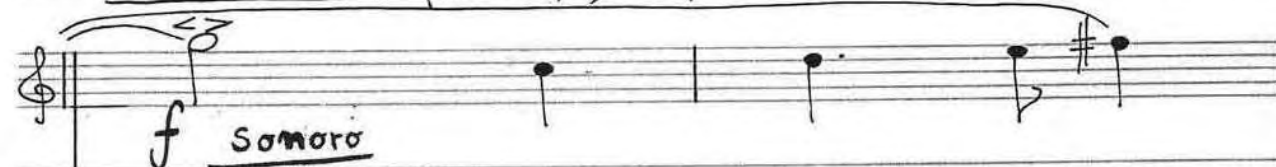


Molto

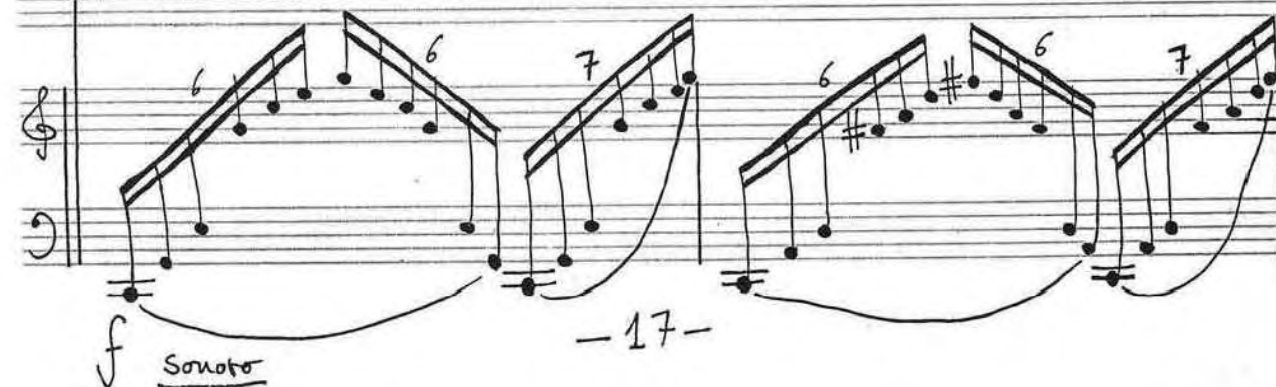


Molto

CON PASSIONE (♩ N 90), Sempre animando ----->



f Sonoro



f Sonoro

- 17 -

(sempre animando)

Handwritten musical score for the first system. The top staff is a treble clef with a key signature of one flat (B-flat). It contains a triplet of eighth notes, followed by a series of eighth notes with slurs. The bottom staff is a bass clef with a key signature of one flat. It features a series of eighth notes with slurs, and a triplet of eighth notes. The system is marked with a dashed line and an arrow pointing right, indicating a continuous flow.

(sempre animando)

Handwritten musical score for the second system. The top staff is a treble clef with a key signature of one flat. It starts with a half note, followed by a series of eighth notes with slurs. The bottom staff is a bass clef with a key signature of one flat. It features a series of eighth notes with slurs, and a triplet of eighth notes. The system is marked with a dashed line and an arrow pointing right. Dynamic markings include 'p' (piano) and 'poco gliss.' (poco glissando).

(sempre animando)

Handwritten musical score for the third system. The top staff is a treble clef with a key signature of one flat. It starts with a half note, followed by a series of eighth notes with slurs. The bottom staff is a bass clef with a key signature of one flat. It features a series of eighth notes with slurs, and a triplet of eighth notes. The system is marked with a dashed line and an arrow pointing right. A circled measure number '151' is present. Dynamic markings include 'più' (più).

ALLEGRO (♩ N 144), sempre accelerando

ben f sostenuto ma fluido

ben f marcato

simile

(sempre accelerando)

VIVACE (♩ N 180), molto precipit

poco a poco crescendo

poco a poco crescendo

poco a poco crescendo

molto precipitando

molto

molto

molto

SUB. TRIONFANTE (♩ ~ 60)

poco rit.
ff *poco rubato*
 (161)
 (81)

poco a poco allargando
fff *ben sostenuto*
 (81)

fff *marcatissimo disperato*

(sempre allargando)
possibile
 (81)
l.v.
possibile
ffff *secco*
ffff *secco*

-20-

Suhon Niehuf
 Bucuresti 31-X-13-XI-1989
 (definitiv: 23-XI-1989)

Șuban Nichifor

LACRIMOSA

- Aux Jeunes Martyrs de la Révolution Roumaine - Décembre 1989 -

În memoria Tinerilor Martiri căzuți pentru Democrație - București, 22-25-XII-1989

LACRIMOSA

- coral -

Surban Nichifor

Grave (Ln 60)

Handwritten musical score for 'L'Alceste' by Gluck. The score is in 4/4 time and includes the following parts:

- Vocal Parts:** Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.).
- Instrumental Parts:** Flute, Oboe, I and II Cymbals (Cymbale I, Cymbale II), II Triangle (Triangle II), Organ (Organe ad libitum), Violins I and II (Vni I, Vni II), Viola (Vle), Violoncello (Vlc.), and Contrabass (Cb.).

The score includes dynamic markings such as *p* (piano) and *div.* (divisi). The organ part is marked *ad libitum*. The score is written on a system of staves, with the vocal parts at the top and the instrumental parts below. The organ part is written on a grand staff (treble and bass clef). The string parts are written on individual staves. The score is in French, with the title 'L'Alceste' and the composer 'Gluck' at the top.

S. *mp* *< >*
 La-cui-mo-sa Di-es il-la Qua-re-sur-get ex fa-vil-la Yu-di-can-dus
 A. *mp* *< >*
 La-cui-mo-sa Di-es il-la Qua-re-sur-get ex fa-vil-la Yu-di-can-dus
 T. *mp* *< >*
 La-cui-mo-sa Di-es il-la Qua-re-sur-get ex fa-vil-la Yu-di-can-dus
 B. *mp* *< >*
 La-cui-mo-sa Di-es il-la Qua-re-sur-get ex fa-vil-la Yu-di-can-dus

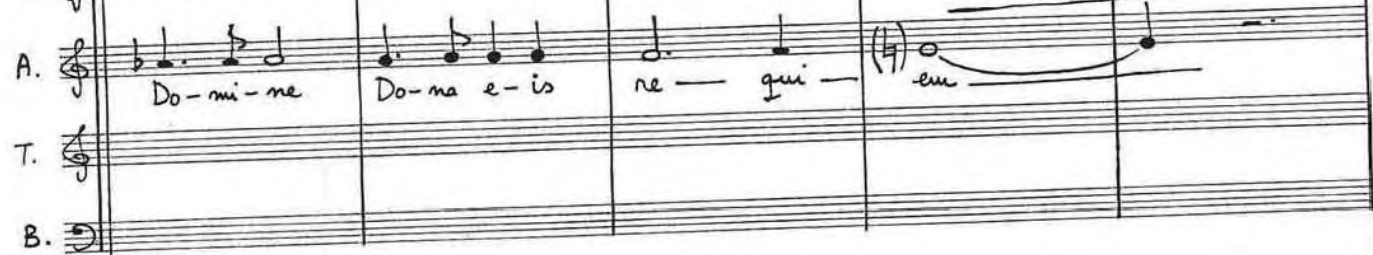
Fl. *mp* *< >*
 Ob. *mp* *< >*

Camp. I
 P.H. gr. II
 Tamt. II

Org.

Vni I *mp* *< >*
 Vni II *mp* *< >*
 Vle *dur.*
 Vlc. *unis.*
 Cb. *unis.*

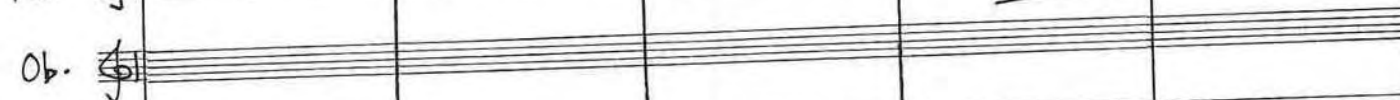
S. 

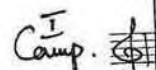
A. 

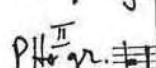
T. 

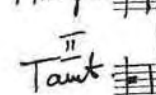
B. 

Fl. 

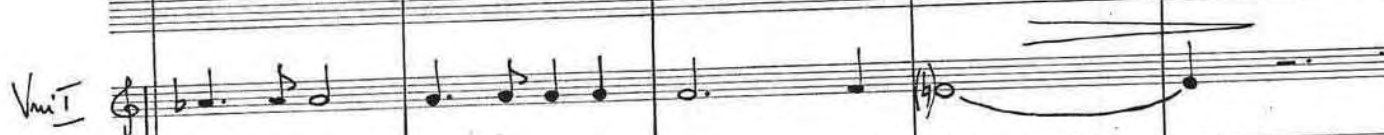
Ob. 

^I Camp. 

^{II} P.Hr. gr. 

^{II} Taut. 

Org. 

Vni^I 

Vni^{II} 

Vle 

Vlc. 

Cb. 

21 *mp*

S. *La-cui-mo-so Di-es il-la Qua re-sur-get ex fa-vil-la Ju-di-can-dus*

A. *La-cui-mo-so Di-es il-la Qua re-sur-get ex fa-vil-la Ju-di-can-dus*

T. *La-cui-mo-so Di-es il-la Qua re-sur-get ex fa-vil-la Ju-di-can-dus*

B.

21 *mp*

Fl. *La-cui-mo-so Di-es il-la Qua re-sur-get ex fa-vil-la Ju-di-can-dus*

Ob. *La-cui-mo-so Di-es il-la Qua re-sur-get ex fa-vil-la Ju-di-can-dus*

Camp. I

Pkts. II

Tamt. II

Org.

Vni I *mp*

Vni II

Vle

Vlc. *Alto*

Cb. *Pizz.*

div. Unis.

poco precipitando

poco a poco calmando

S. *mf* ho-mo-re-us Hu-ic er-go par-ce De-us *f* Pi-e Je-su Do-mi-ne
A. ho-mo-re-us Hu-ic er-go par-ce De-us Pi-e Je-su Do-mi-ne
T. ho-mo-re-us Hu-ic er-go par-ce De-us Pi-e Je-su Do-mi-ne
B. Ho-mo-re-us Hu-ic er-go par-ce De-us Pi-e Je-su Do-mi-ne

Fl. *mf*
Ob. *mf*

Camp.
Pffogr.
Taut.

Org. *mf* *f*

Vni I *mf* *f*
Vni II *mf* *f*
Vle *mf* *f*
Vlc. *mf* *f*
Cb. *mf* *f*

A Tempo

(31) *mf*

S. *Do mi ne Do mi ne do-mi-ne-is ne qui*
A. *Pi-e Je-su Pi-e Je-su Pi-e Je-su Do-mi-ne ne qui*
T. *Pi-e Je-su Pi-e Je-su Pi-e Je-su Do-mi-ne ne qui*
B. *Re-qui*

(31)

Fl. *mf*
Ob. *mf*

Camp. I *mf*
Pkg. II *mf*
Tamt. II *mf*

Org. *mp*

Vni I *mp*
Vni II *mp*
Vle *div. mp*
Vlc. *div. mp*
Cb. *div. mp*

- 8 -

Handwritten musical score for Soprano Tenor (SxT) Solo and Organ (Org.).

System 1: Measure 21, *mp*. Lyrics: La-mi-mo-sa Di-es il-la Qua-re-tur-get ex fa-vil-le Ju-di-can-dus.

System 2: Measure 22, *mf*. Lyrics: ho-mo-re-us Hui-cer-gor par-ce De-us. Measure 23, *f*. Lyrics: Pie-Je-su Do-mi-ne. Performance markings: *poco precipitando* and *poco a poco calando*.

System 3: Measure 24, *A Tempo*, *mp*. Lyrics: Pie-Je-su Pie-Je-su Pie-Je-su Do-mi-ne. Measure 25, *mp*. Lyrics: do-na.

System 4: Measure 26, *poco a poco allargando*. Lyrics: e-is-re-qui-em, re-qui-em, A-men. Measure 27, *p*. Measure 28, *41*.

Sub Nihilp, Ruente, 23-XII-1989
 (2'25" / 7'15")
 (attacca subito)

COLIND PE BARICADE

Versurile de Victor Bărlădeanu

Muzica de Șerban Nichifer

In tempore belli, 25-XII-1939

Lerui, ler, lerui, ler, le,
Dictatorul nu mai e !

Azi tiranii au pierit
Sub minia de granit,
Sub nămeții grei de ură,
Pentru neagra dictatură !

Ler, lerui, ler, ler,
Lerui, ler, ler, ler, lerui,
Ler, lerui, ler, ler.

Cîntecele noastre cresc
Din avîntul românesc,
Din lumina bucuriei,
Spre onoarea României !

Ler, lerui, ler, ler,
Lerui, ler, ler, ler, lerui,
Ler, lerui, ler, ler.

Să-nălțăm acum spre-azur,
Spre azurul țării pur,
Steagul nostru de lumină,
Care-n veci nu se înclină !

Din lumina bucuriei,
Spre onoarea României !

Lerui, ler, ler, lerui, ler.

Colind pe baurale

les leu-leu-leu leu-leu-leu-leu De oarecui te-va-ni puer - Se s-a-bu-lea de fier

Sol-u-ne-tu ga-de-mu Banta mea de to-ta-ra-leu-leu-leu-leu-leu-leu-leu-leu

les leu-leu-leu Antilele noastre nuse Dracul rom-nesc Doilema baurale

Synonima Rum-nesc leu-leu-leu-leu-leu-leu-leu-leu-leu-leu-leu-leu-leu-leu-leu-leu-leu

Si-ul fuciu ga-de-mu Spasul fuciu puer - Se s-a-bu-lea de fier

Con-u-ne-tu ga-de-mu Doilema baurale Synonima Rum-nesc leu-leu-leu-leu-leu-leu-leu-leu-leu-leu-leu-leu-leu-leu-leu-leu-leu

Allegro vivo (Lv 144) Colind pe barciade

Vernik de Victor Bărbulescu
Muzic de Ștefan Niculescu
1er temps, balli, 25-XII-1983, Brumă

S
A
T
B

4/4

f

ler, ler, ler, ler, ler, dictatoul nu mai e! Anii nostri au pre-ut Schimbarea de geant

ler!

Schimbarea lui de ure Pentu muzica dictatoul! ler, ler, ler, ler, ler, ler, ler, ler, ler, ler,

ler, le-ner, ler, ler, Cantarea nostra ure Din a muzica romanesa Din lumea bucuriei

ler!

Spre omare Romani! ler, ler, ler, ler, ler, ler, ler, ler, ler, ler,

de Romani

Alti sunt oim spre ure Spre anul tau pur Stogul unte de la ure Care n-avea sa se intina

Din lumea bucuriei Spre omare Romani! ler, ler, ler, le-ner, ler

Brumă
25-XII-1983