

SERBAN NICHIFOR

FOR ANNA SUTYAGINA

- computer music –



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ANNA - part I
computer music (tape)
dedicated to Anna Sutyagina

Lontano, Dolce e Semplice

Serban Nichifor

The musical score is for a computer music (tape) piece titled "ANNA - part I" by Serban Nichifor, dedicated to Anna Sutyagina. The tempo is marked "Lontano, Dolce e Semplice". The score consists of five staves, each labeled with a MIDI channel number: mid11, mid74, mid50, mid50, and mid49. The music is in 3/4 time. The first staff (mid11) has a tempo marking of ♩ = 90. The second staff (mid74) has a tempo marking of ♩ = 40. The third staff (mid50) has a tempo marking of ♩ = 90. The fourth staff (mid50) has a tempo marking of ♩ = 90. The fifth staff (mid49) has a tempo marking of ♩ = 90. The score includes various dynamics: *mp* (mezzo-piano), *mf* (mezzo-forte), *p* (piano), *rall.* (rallentando), *a tempo*, and *simile*. The music features a mix of whole, half, quarter, and eighth notes, as well as rests and ties. The first staff (mid11) has a tempo marking of ♩ = 90. The second staff (mid74) has a tempo marking of ♩ = 40. The third staff (mid50) has a tempo marking of ♩ = 90. The fourth staff (mid50) has a tempo marking of ♩ = 90. The fifth staff (mid49) has a tempo marking of ♩ = 90.

8

mid11

mid74

mid50

mid50

mid49

16

mid11

mid74

mid50

mid50

mid49

mf

mp

mp

22

mid11

mid74

mid50

mid50

mid49

28

mid11

mid74

mid50

mid50

mid49

34

mid11

mp

mf

mf

mid74

mid50

mf

mid50

mf

mid49

mp

40

mid11

mf

mid74

mf

mid50

f

mid50

f

mid49

mp

Detailed description: This is a musical score for five staves, labeled mid11, mid74, mid50, mid50, and mid49. The score spans from measure 34 to measure 40. The key signature has one flat (B-flat). The time signature is 4/36. The notation includes various musical symbols: notes, rests, beams, and dynamic markings. In measure 34, the top staff (mid11) has a triplet of eighth notes marked *mp*, followed by a half note marked *mf*. The bottom staff (mid49) has a half note marked *mp*. In measure 35, the top staff has a half note marked *mf*. In measure 36, the top staff has a half note marked *mf*. In measure 37, the top staff has a half note marked *mf*. In measure 38, the top staff has a half note marked *mf*. In measure 39, the top staff has a half note marked *mf*. In measure 40, the top staff has a half note marked *mf*. The bottom staff (mid49) has a half note marked *mp* in measure 40. The middle staves (mid74 and mid50) have various musical notations, including notes, rests, and beams.

48

mid11

mid74

mid50

mid50

mid49

mp

p

55

mid11

mid74

mid50

mid50

mid49

60

mid11

mid74

mid50

mid50

mid49

mp

66

mid11

mid74

mid50

mid50

mid49

- 70

72

mid11

mid74

mid50

mid50

mid49

79

mid11

mid74

mid50

mid50

mid49

87

mid11

mid74

mp

mid50

p

mid50

p

mid49

94

mid11

mid74

mid50

mid50

mid49

p

mp

rall.

rall.

60

102

$\text{♩} = 50$ $\text{♩} = 40$ $\text{♩} = 90$

mid11

tempo I simile

mid74

mid50

mid50

mf *f* *ff* *p*

mid49

mf *f*

109

mid11

mid74

mid50

mid50

mid49

117

mid11

mid74

mid50

mid50

mid49

f

f

f

ff

123

mid11

mid74

mid50

mid50

mid49

ff

mf

129 $\text{♩} = 80$

mid11

mid74

mid50

mid50

mid49

rall.

rall.

rall.

134 $\text{♩} = 76$ $\text{♩} = 72$ $\text{♩} = 68$ $\text{♩} = 30$

mid11

mid74

mid50

mid50

mid49

p

attacca

p

mp

25-XII-2016

ANNA - part II
computer music (tape)
dedicated to Anna Sutyagina

Appassionato

Serban Nichifor

♩ = 70

ff

mid01

mid74

mid50

mid50

mid49

ff

5 $\text{♩} = 90$

mid01

mid74

mid50

mid50

f

mid49

ff

7

mid01

mid74

mid50

mid50

mid49

mid01

mid74

mid50

mid50

mid49

mid01

mid74

mid50

mid50

mid49

14

mid01

mid74

mid50

mid50

mid49

17

mid01

mid74

mid50

mid50

mid49

21

mid01

mid74

mid50

mid50

mid49

25-130

mid01

mid74

mid50

mid50

mid49

31

$\text{♩} = 120$ $\text{♩} = 110$ $\text{♩} = 120$ $\text{♩} = 90$ $\text{♩} = 60$

mid01

rall.

mid74

mid50

mid50

mid49

mf *mp* *f*

41

mid01

mid74

mid50

mid50

mid49

52

♩ = 70 ♩ = 80

acc

mf

mid01

mid74

mid50

mid50

mid49

61

mid01

mid74

mid50

mid50

mid49

68 $\text{♩} = 86$

mid01

mid74

mid50

mid50

mid49

f *mf* *ff* *f* *mp*

76

mid01

mid74

mid50

mid50

mid49

f *mf*

87 $\text{♩} = 90$

mid01 *mf*

mid74 *f*

mid50 *f*

mid50 *ff*

mid49 *f*

96

mid01

mid74

mid50

mid50

mid49

103

mid01

mid74

mid50

mid50

mid49

110

♩ = 144

mid01

mid74

mid50

mid50

mid49

115

mid01

mid74

mid50

mid50

mid49

115

116

117

118

119

mid01

mid74

mid50

mid50

mid49

119

120

121

122

123 $\text{♩} = 130$ $\text{♩} = 110$

mid01 allargando

mid74

mid50

mid50

mid49

127 $\text{♩} = 100$ $\text{♩} = 90$ $\text{♩} = 80$ $\text{♩} = 70$ $\text{♩} = 50$

mid01

mid74

mid50

mid50

mid49

130 $\text{♩} = 70$

mid01 *mf* lontano e doloroso

mid74

mid50

mid50 *mp*

mid49

142 $\text{♩} = 65$ $\text{♩} = 55$ $\text{♩} = 40$ $\text{♩} = 30$

mid01 *calando*

mid74

mid50

mid50

mid49

29-XII-2016 attacca

ANNA - part III
computer music (tape)
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Dolce e Scorrevole

Serban Nichifor

$\text{♩} = 70$

mid11

mid74

mid50

mid50

mid49

mf

mf

6

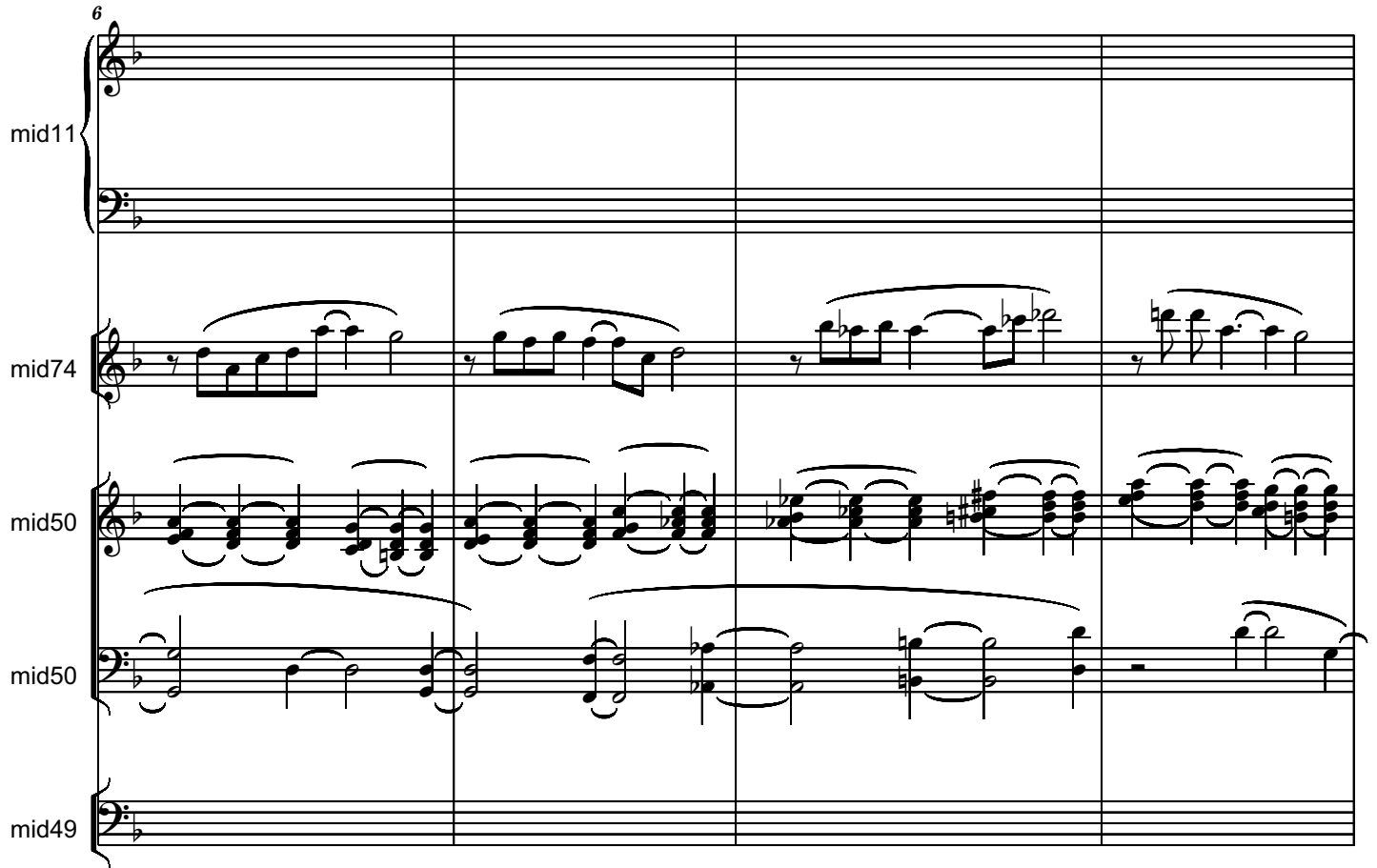
mid11

mid74

mid50

mid50

mid49



This system contains measures 6 through 9. The top staff (mid11) is empty. The second staff (mid74) features a melodic line with eighth and sixteenth notes, including slurs and ties. The third staff (mid50) contains dense block chords, mostly triads and dyads, with some ties. The fourth staff (mid50) has a bass line with eighth and sixteenth notes, including slurs and ties. The bottom staff (mid49) is empty.

10

mid11

mid74

mid50

mid50

mid49



This system contains measures 10 through 13. The top staff (mid11) is empty. The second staff (mid74) continues the melodic line from the previous system. The third staff (mid50) continues the block chord texture. The fourth staff (mid50) continues the bass line. The bottom staff (mid49) remains empty.

14

mid11

mid74

mid50

mid50

mid49

20

Lontano, con tristezza

mid11

mid74

mid50

mid50

mid49

mf

mp

mp

p

simile

29

mid11

mid74

mid50

mid50

mid49

37

Poco Piu Animato

$\text{♩} = 80$

mid11

mid74

mid50

mid50

mid49

mf

mp

mp

44 $\text{♩} = 90$

Sempre Poco Più Animato

mid11

mid74

mid50

mid50

mid49

50

mid11

mid74

mid50

mid50

mid49

mp

56 *mp* *mf* *Sempre Piu Animato* $\text{♩} = 100$

mid11

mid74

mid50

mid50

mid49

63 *mf* *f* *mp*

mid11

mid74

mid50

mid50

mid49

71

mid11

mid74

mid50

mid50

mid49

mp

p

71

72

73

74

75

76

77

mid11

mid74

mid50

mid50

mid49

mp

77

78

79

80

81

82

83

mid11

mid74

mid50

mid50

mid49

70

89

Animato

♩ = 90

mid11

mid74

mid50

mid50

mid49

97

mid11

mid74

mid50

mid50

mid49

105

mid11

mid74

mid50

mid50

mid49

mp

p

p

114 $\text{♩} = 60$

mid11

mid74

mid50

mid50

mid49

p *pp*

rall.

122 $\text{♩} = 50$ $\text{♩} = 40$ $\text{♩} = 90$

mid11

mid74

mid50

mid50

mid49

mf *f* *ff* *mf* *f*

tempo I *simile*

132

mid11

mid74

mid50

mid50

mid49

f

f

f

ff

142

mid11

mid74

mid50

mid50

mid49

mf

148 $\text{♩} = 80$

mid11

mid74

mid50

mid50

mid49

ff

rall.

154 $\text{♩} = 76$ $\text{♩} = 72$ $\text{♩} = 68$ $\text{♩} = 30$

mid11

mid74

mid50

mid50

mid49

p

mp

30-XII-2016