

ȘERBAN NICHIFOR

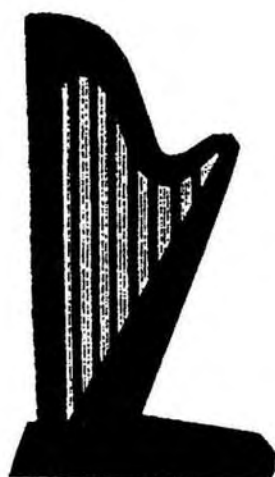
**IPOSTAZE
ALE MUZICII DE CAMERĂ
1978 - 1982**



**CHAMBER MUSIC
HYPOSTASIS
'1978 - 1982**

**UNIVERSITATEA DE MUZICĂ
BUCUREȘTI, 2000**

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- Serban NICHIFOR (n. 25.08.1954, Bucureşti).

Studii: Universitatea de Muzică - Bucureşti (1973-77) şi
Universitatea din Bucureşti - Facultatea de Teologie (1990-94);
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În prezent: Conferenţiar universitar la Universitatea de Muzică
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(S.U.A.); membru al Research Board of Advisory - ABI (S.U.A.);
vice-preşedinte al Asociaţiei ROMÂNIA-BELGIA; împreună cu
compozitoarea şi pianista Liana ALEXANDRA - membru (ca violoncelist)
în Duo-ul "INTERMEDIA" şi co-fondator al Festivalului Internaţional
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Premii: Laureat al Academiei Române, al Uniunii Compozitorilor
şi Muzicologilor din România, precum şi al concursurilor
internaţionale de compoziţie de la Amsterdam (Premiul I GAUDEAMUS),
Tours, Evian, Atena, Toledo, Urbana-Illinois, Roma, Trento,
Bydgoszcz, Hong-Kong, Jihlava, Karlsruhe, Köln, Newtown-Wales,
Birmingham-Alabama ş.a.

Creaţie: 7 Simfonii, 3 opere ("Domnişoara Christina - după
Mircea ELIADE; "Talaria" - după Etienne DE SADELEER; "Le Martyre de
Saint Claude Debussy"), "Concerto GRIEGoriano" pentru pian şi
orchestră, "Missa da Requiem", muzică de cameră, corală
şi electronică; muzicologie: tratatul "MUSICA CAELESTIS" (3 volume).

- Serban NICHIFOR (b. 25.08.1954, Bucharest).

Studies: University of Music - Bucharest (1973-77) and
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At present: Professor at the University of Music from
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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).

Şerban NICHIFOR

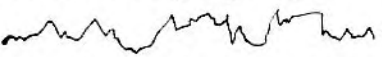
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Serban Nichifor ECHOS 2050 (1978)

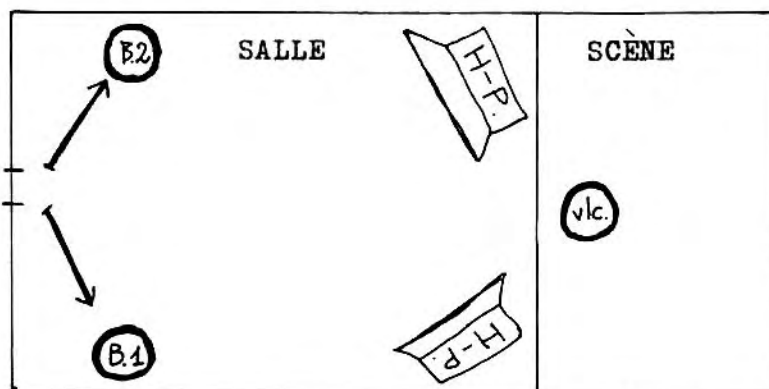
Indications pour les interprètes

CHANT : L'écriture est proportionnelle - les durées sont déterminées par les distances graphiques. Le signe ¶ indique la fin d'une phrase (la respiration).
 - graphique représentant l'évolution sonore approximative de la pédale des cloches de bambou (campane di bambù) : la coordonnée verticale illustre l'intensité et celle horizontale le développement en temps.

VIOLONCELLE : + - pizzicato d'une corde libre (avec la main gauche)
 ■, □ - son obtenu en tirant l'archet sur le chevalet.
 N. - arco normale
 C.L.B. - col legno battuto
 - glissando harmonique (sans appuyer la corde)

BANDE MAGNETIQUE : On imprime avec une vitesse de bande rapide (au moins 19 cm/s) des cloches tubulaires normales en jouant à une octave plus haut ainsi qu'à la reproduction sur une vitesse deux fois plus lente (au moins 9 cm/s) les cloches tintent à l'hauteur inscrite dans la partition. Durées approximatives utilisées pour préparer la bande avec des cloches tubulaires normales à une octave plus haut (NB - à la reproduction sur une vitesse deux fois plus lente les durées deviendront doubles) : II Coups de cloches (vitesse - cca. 112-120 MM) - 12" Tacet - III Coups - 12" Tacet - IV Coups - 14" Tacet - V Coups - 12" Tacet - VI Coups - 7" Tacet - Signal + VII Coups - 78" Tacet - VIII Coups. Laisser toujours le dernier coup de cloche vibrer même dans les sections Tacet, idéalement jusqu'à la nouvelle série de coups de cloche. Même si on dispose de cloches spéciales à l'hauteur inscrite dans la partition, elles ne doivent pas être utilisées directement dans la salle, mais seront obligatoirement amplifiées et reproduites par des haut-parleurs (en tout cas le percussionniste ne doit pas être visible pour le public; l'intervention des cloches a un caractère objectif, implacable, divin).

L'EMPLACEMENT DES INTERPRETES DANS LA SALLE (le signe ↑ indique la pénétration des chanteurs dans la salle par la (les) voie(s) d'accès du public) :



Page 2

2224

) Les chanteurs, Katilles en noir, pénétrèrent dans la salle et avancèrent lentement vers la scène, avec les parties tenues roulées (comme les parchemins). La salle est éclairée seulement par deux candélabres () disposés symétriquement sur les extrémités latérales. Sur la scène il y a un troisième candélabre pour le vidéographe.

sempre ff

(L.v.)

Cmp

Br.

Bs.

Vic.

mp religioso

con voce

is

pio MÉDI DIÉSTISAN KE DI KE NIN INIKA ÉPÉMPSEN EP APTÚS STRATÍAN

sempre ff

Cmp

Br.

Bs.

Vic.

mp religioso

con voce

is

pio MÉDI DIÉSTISAN KE DI KE NIN INIKA ÉPÉMPSEN EP APTÚS STRATÍAN

sempre ff

Cmp

Br.

Bs.

Vic.

mp religioso

con voce

is

pio MÉDI DIÉSTISAN KE DI KE NIN INIKA ÉPÉMPSEN EP APTÚS STRATÍAN

sempre ff

sempre ff

(l.v.)

Sul La

N
sul Re
mp (in tempo)

p misterioso

sempre ff

(l.v.)

ff pesante

(l.v.)

con voce

ff pesante

con voce

f
ff incalzando
sul sol
(l.v.)

(l.v.)

*) Les chanteurs s'arrêtent près des candélabres et déroulent leurs parties.

poco a poco decrescendo... (slarg) (in tempo)

l.v.

N

mf cantabile

MEIN

Cmp.
 Br.
 Bs.
 Vic.
 f marcando
 MEN-UN-
 VI-RE-VIS-
 TÁS-
 VI-RE-VIS-
 TÁS-
 N. E-
 TÁS-
 Sul Sol
 mf (starg.)
 f
 mf
 Sue Sol
 f (in tempo) sostenuto

CmB
 ff drammatico
 B: KA - TA - li - THIS - KA - TA - li - THIS
 Bs: KA - TA - li - THIS - KA - TA - li - THIS
 Vlc: KA - TA - li - THIS - KA - TA - li - THIS
 f $\leftrightarrow$ ff incalzando, con passione
 pp misterioso

mf cantabile
 E - PA - NA - STĂN - ŢON AŞ - TŢO - ŢI - NON PRIN Ţ RO - MĂ - Ţ US SŢE - LI STRĂ - ŢI - AN E -

mp religioso
i DE DIADEZAMENI TIN ARHIN IS PLIO MÉRÍ NESTISAN KE DI KE NIN INÍKA ÉPEMBEN EP AFTÚS STRATÍAN
mf < mp (slarg.)
pp (sempre slarg.) misterioso

Lenko

f con maestà

come uccelli

gettato

spiccato

sempre ff

(tacet) con voce mf

con voce mf sonore

V.

*) Les chanteurs s'arrêtent tout près de la scène.

Riverberare

ff gridato

simile quasi glissando

tr. molo

moderato

mf in rilievo

moderato

Sopr.
Grac.
Br.
Bs.
Vlc.

Grac.
Sopr.
Br.
Bs.
Vlc.

Serban NICHIFOR

ESQUISSES POUR UNE BARCAROLLE
pour un pianiste-chanteur

~ 7'20"

Lianci

SCHIȚE PENTRU O BARCAROLĂ ESQUISSES POUR UNE BARCAROLLE

(În căutarea melodiei pierdute)
(À la recherche de la mélodie perdue)

ȘERBAN NICHIFOR

1. PRAELUDIUM

Piano forte

sffz

*sempre ppp l.v.
con ped. continuo*

cca12"

laissez vibrer

(m.d.) (m.s.)

(senza attacc.)

*attacca **

(~1'36")

2.RECITATIVO I

Grave (♩=75 M.M.)

sfzz sfzz
senza red.

sempre fff possibile

(per risuonare)

Trill (sharp)

Trill (flat)

Trill (sharp)

Trill (sharp)

3.

6

fffz *fffz* *fffz*

poco a poco accelerando

fff disperato

1,2

3 ben marcato

ppp naturalmente

(molto volte)

secco

(risuonanza) con ped.

molto

(~1'10")

attacca

3. BARCAROLA

4.

Andante ($\text{♩} \approx 93 \text{ M.M.}$)

*ppp come eco
falssetto dolce*)
quasi portamento
(come sega)*

Vox (pianista)

Piano forte

*sempre ppp
(con led. continuo)*

gliss.

poco

(~1'07'')

al tacca.

*) facilitazione (in extremis): ossia ♩ (normale)

4. RECITATIVO II

Grave ($J \approx 75 M.M.$)

*sempre pppp legatissimo
(con Ped.)*

ffz ffz
ff
senza Ped.
ffz

Vivo
ff sempre marcato
ffz

ffz

ffz
ffz
ffz
molto
con Ped.
lunga (~7")
8
ffz possibile
attacca

5. INTERLUDIUM

pppp (con Red.)

attacca

cca30"

6. BARCAROLA

Andante scorrevole ($\text{♩} = \text{♩} 93 \text{ M.M.}$)

Vox (pianista)

Piano forte

*ppp come eco
falsetto dolce*)
quasi portamento
(come sega)*

*sempre ppp
(con Red. continuo)*

gliss.

attacca

**) facilitazione (in extremis): ossia $\text{♩} \downarrow$ (normale)*

(~46")

7. POSTLUDIUM

(8↑) *ppp* *f* *cca12*
 come uccelli
sempre ppp dolce e leggero, l.v.
 (con Ped.)
 continuo

(8↑) *f* *cca12*

(8↑) *f* *cca12*
molto ff

(8↑) *sempre ppp semplice* *pppp eco*

(8↑) *tace* (*~1'50"/7'20"*)

Tenant appuyée la Pédale l.v., le (la) pianiste
 ferme lentement le couvercle du piano.

TROIS NOUVELLES IMPRESSIONS

pour

Flûte, Violoncelle, Petits Grelots et Harpe

I (Épilogue)

II (Évasions)

III (Préludes)

Durée: ca. 8'07" (2'47"; 3'12"; 2'08")

J'ai essayé de suggérer par cette musique l'ineffable des intimes processus de l'"inspiration" qui marquent les préludes d'une nouvelle création. Les éléments extérieurs utilisés ont des relations plus ou moins directes avec les psalmodies et le folklore roumain.

*) Le compositeur roumain Serban NICHIFOR est né en 1954 à Bucarest. Il a étudié la composition avec Doru POPOVICI et Aurel STROE au Conservatoire de Bucarest. PRIX: Premier Prix au Concours de la FONDATION GAUDEAMUS de Bilthoven (Pays-Bas) - 1977; Prix de composition aux "Rencontres Internationales de Chant Choral" de Tours (France) - 1977; Prix de la Presse au Festival d'Evian (France) - 1978; Prix I.S.C.M. aux Journées Mondiales de la Musique d'Athènes - 1979.

ADRESSE: B-dul Dr. Petru Groza 41, Parter, Ap. 1, R - 76241 Bucarest,
Roumanie

En hommage à Liana

Serban NICHIFOR

TROIS NOUVELLES IMPRESSIONS

pour

Flûte, Violoncelle, Petits Grelots et Harpe

I (Épilogue)

II (Évasions)

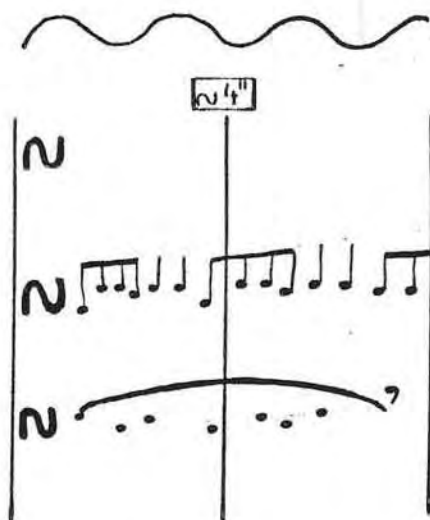
III (Préludes)

Durée: 8'07" (2'47"; 3'12"; 2'08")

J'ai essayé de suggérer par cette musique l'ineffable des intimes processus de l'"inspiration" qui marquent les préludes d'une nouvelle création. Les éléments extérieurs utilisés ont des relations plus ou moins directes avec les psalmodies orthodoxes et le folklore roumain.

Serban Nichifor

Signes généraux

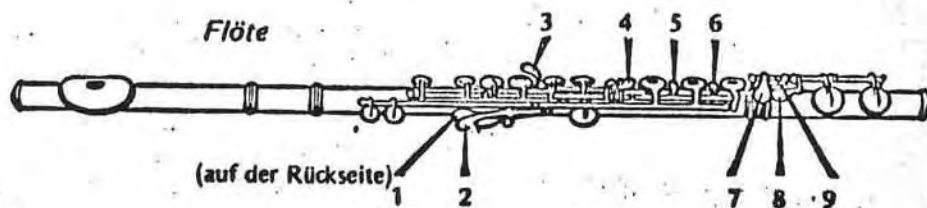


- vibrare lentamente - oscillations très lentes du son ne dépassant pas 1/4 de ton (pour Flûte et Violoncelle)
- quasi senza misura - les cassettes temporelles durent approximativement 4" et admettent:
- une écriture pseudo-traditionnelle (les valeurs conventionnelles sont interprétées librement)
- une écriture proportionnelle néo-grégorienne (les durées sont déterminées par les distances graphiques; le début de la pause est marqué avec le signe: ?)

Flûte



- complexes harmoniques doigtés dans le système Bartolozzi:



- la pression des lèvres très faible



- la pression des lèvres accentuée

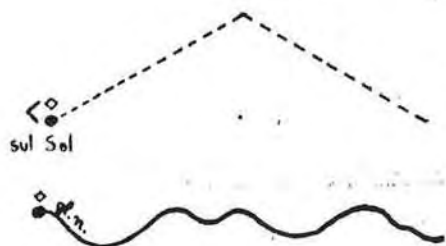


- la pression des lèvres peu accentuée

V.B.

- starker viel Blasdruck - la pression de l'air très prononcée

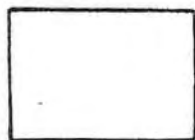
Violoncelle



- réverbération d'un flageolet obtenue en glissant avec rapidité le long de la corde sans modifier la distance initiale entre les doigts 0 et 3

- glissando normale - mais suivant le profil irrégulier suggéré par la ligne ondulatoire

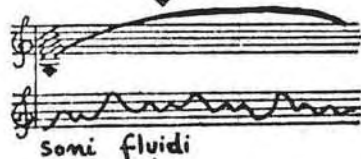
Harpe



- répétition - régulière et synchrone avec le tempo général - du fragment encadré, jusqu'à l'épuisement du temps indiqué par la ligne grosse

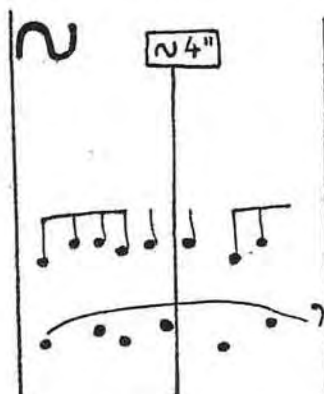


- arpeggiato dans le sens ascendant
- arpeggiato dans le sens descendant



- glissando obtenu avec la clef d'accordage le long de la corde Sol en suivant le profil irrégulier suggéré par la ligne ondulatoire

ERLÄUTERUNGEN

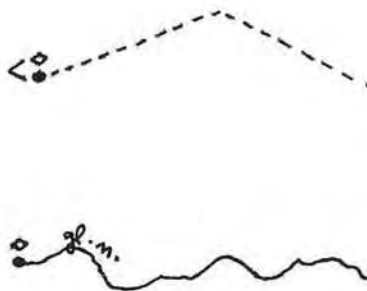


- vibrato lento poco glissando (sehr langsames Vibrato mit 1/4 Ton-Frequenzdifferenz).
- innerhalb des gegebenen Abschnittes brauchen die rhythmischen Werte nicht genau ausgeführt zu werden; die proportionelle Schreibweise bedingt nicht eine strenge Synchronisation der drei klanglichen Abläufe.
- pseudo-traditionelle Schreibweise (die conventionellen Notenwerte sind frei zu interpretieren).
- proportionelle Schreibweise (die jeweilige Dauer wird durch die graphischen Abstände festgelegt).

Flöte

- Obertöne (Bartolozzi-System,^{*)} Edition Schott 6391):
- sehr entspannter Lippendruck;
- verstärkter Lippendruck;
- leicht verstärkter Lippendruck;
- starker (viel) Blasdruck.

Cello



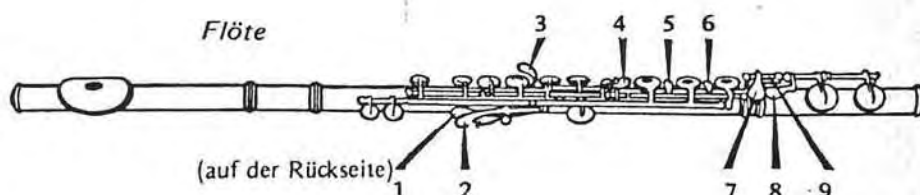
- Spezialeffekt einer Ton-Reverberation erzielt durch Beibehaltung des gleichen Abstandes des Fingersatzes zwischen Grund- und Oberton während eines schnellen und sehr weiten Glissando.
- glissando sempre vibrato (in Sinne der byzantinischen Psalmodien).

Harfe



- soni fluidi (unregelmässiges Glissando mit dem Stimmschlüssel auf den "g" Seite).

^{*)} - Bartolozzi-System:



Seban Nichefor

$d = d \sim 1''$

Magazinul „Muzica“

[illegible]

Tempo I (♩ = 1")

Fl.

Vlc.

FA#

FA# UT#

Arpa

pp

poco mp

Fl.

poco calando

Vlc.

Arpa.

7

7

mp

lv

attaca

sempre PP ↔ mp

II (EVASIONS)

Fl. *(frullato)*
pp mormorando

Vlc. *sempre PP*

Arpa *(MI, FA#, SOL, LAB)
Sib, UT#, RE*

Fl. *(non frullato)*
f *mp*

Vlc. *non vibr., quasi portamento*
(sul Do)

Arpa *sulla tavola l.v.*
mp suono

Fl. *mp*

Vlc. *mp*

Arpa *sulla tavola l.v.*
mp suono

Fl. *mp*

Vlc. *mp*

Arpa *sulla tavola l.v.*
mp suono

Handwritten musical score for Flute (Fl.), Violoncello (Vlc.), and Arpa (Harp). The score is divided into four systems, each marked with a double bar line. The instruments are labeled on the left of each system.

System 1:

- Fl.**: First staff with notes, dynamics *mp*, and fingerings (1, 2).
- Vlc.**: Second staff with notes, dynamics *mp*, and the instruction *sempre sul Sol*.
- Arpa**: Third staff with chords, dynamics *mp*, and the instruction *sulla tavola l.v.*

System 2:

- Fl.**: First staff with notes, dynamics *mp*, and fingerings (1, 2).
- Vlc.**: Second staff with notes, dynamics *mp*, and fingerings (1, 2).
- Arpa**: Third staff with chords, dynamics *mp*, and the instruction *sulla tavola l.v.*

System 3:

- Fl.**: First staff with notes, dynamics *mp*, and fingerings (1, 2).
- Vlc.**: Second staff with notes, dynamics *mp*, and fingerings (1, 2).
- Arpa**: Third staff with chords, dynamics *mp*, and the instruction *sulla tavola l.v.*

System 4:

- Fl.**: First staff with notes, dynamics *mp*, and fingerings (1, 2).
- Vlc.**: Second staff with notes, dynamics *mp*, and the instruction *sul pont.*
- Arpa**: Third staff with chords, dynamics *mp*, and the instruction *sulla tavola l.v.*

The score includes various musical notations such as notes, rests, dynamics (*mp*), and performance instructions.

Handwritten musical score for a chamber ensemble, featuring Flute (Fl.), Violoncello (Vlc.), and Arpa (Harp). The score is divided into three systems, each containing staves for these instruments. The notation includes complex fingerings, dynamics (mp, pp), and performance instructions such as "sul pont." and "sempre sulla tavola".

System 1:

- Fl.**: Features complex fingerings (e.g., 1 3 0 0 0, 2 0, 1 0, 1 0 0, 2 0 0) and dynamics (mp). Includes a "sul pont." instruction.
- Vlc.**: Includes a "sul pont." instruction and a dynamic marking of mp.
- Arpa**: Includes the instruction "sempre sulla tavola" and a dynamic marking of mp.

System 2:

- Fl.**: Continues with complex fingerings and dynamics (mp). Includes a "sul pont." instruction.
- Vlc.**: Includes a "sul pont." instruction and a dynamic marking of mp.
- Arpa**: Continues with the instruction "sempre sulla tavola" and a dynamic marking of mp.

System 3:

- Fl.**: Continues with complex fingerings and dynamics (mp). Includes a "sul pont." instruction.
- Vlc.**: Includes a "sul pont." instruction and a dynamic marking of mp.
- Arpa**: Includes the instruction "lagolissima sulla tavola" and a dynamic marking of pp.

Handwritten musical score for Flute (Fl.), Violoncello (Vlc.), and Arpa (Arp).

Fl. (Flute): The score features complex fingering and breath markings. Key markings include "V.B." (Vibrato) and "S.P. legatissimo" (Sustained Pedal, very legato). Dynamics range from *mp* (mezzo-piano) to *pp* (pianissimo).

Vlc. (Violoncello): The score includes bowing and fingering indications. Key markings include "S.P. legatissimo" and "gliss. normale" (normal glissando). Dynamics range from *mp* to *pp*.

Arp (Arpa): The score features complex fingering and breath markings. Key markings include "poca a poca normale" (little by little normal) and "normale l.v." (normal left hand). Dynamics range from *mp* to *pp*.

Additional markings and instructions:

- mp* (mezzo-piano)
- pp* (pianissimo)
- pp* *sonore* (pianissimo, sonorous)
- sempre PP liscio, come ala* (always pianissimo, smooth, like a wing)
- sempre sul Sol* (always on G)
- suoni fluidi (avec la clef)* (fluid sounds (with the key))

Handwritten musical score for Flute (Fl.), Violoncello (Vlc.), and Arpeggiator (Arp.). The score is divided into four systems, each containing staves for the three instruments. The notation includes various musical symbols such as notes, rests, dynamics (mp, p, pp), and performance instructions.

System 1:

- Fl.**: Features complex fingering diagrams (e.g., 2 1 3, 1 2 3 4 5) and dynamic markings like *mp* and *p*.
- Vlc.**: Includes bowing or breath markings (V) and dynamic markings like *mp*.
- Arp.**: Shows a continuous, wavy line representing a sustained arpeggiated texture.

System 2:

- Fl.**: Continues with complex fingering and dynamic markings like *mp* and *p*.
- Vlc.**: Includes bowing or breath markings (V) and dynamic markings like *mp*.
- Arp.**: Includes the instruction *mp suono* and a section marked *l.v.* (lento).

System 3:

- Fl.**: Continues with complex fingering and dynamic markings like *p* and *mp*.
- Vlc.**: Includes bowing or breath markings (V) and dynamic markings like *mp*.
- Arp.**: Includes the instruction *pp liscio, come eco* (pp, smooth, like an echo) and *suoni fluidi* (fluid sounds).

System 4:

- Fl.**: Continues with complex fingering and dynamic markings like *p* and *mp*.
- Vlc.**: Includes bowing or breath markings (V) and dynamic markings like *mp*.
- Arp.**: Shows a continuous, wavy line representing a sustained arpeggiated texture.

Handwritten musical score for Flute (Fl.), Violoncello (Vlc.), and Arpa. The score is divided into four systems.

System 1:

- Fl.** Treble clef. Notes: $\sharp C_4$, $\flat D_4$, $\flat E_4$. Dynamics: pp , mp , p .
- Vlc.** Bass clef. Wavy lines indicating sustained notes.
- Arpa** (Guitar): Treble and Bass staves. Treble staff has notes $\sharp C_4$, $\sharp D_4$. Bass staff has notes $\flat D_3$, $\flat E_3$. Dynamics: pp , mp , p . Instruction: *suoni fluidi*.

System 2:

- Fl.** Treble clef. Notes: $\flat D_4$, $\sharp C_4$, $\sharp D_4$, $\sharp E_4$. Dynamics: p , mp .
- Vlc.** Bass clef. Wavy lines.
- Arpa** (Guitar): Treble staff has notes $\sharp C_4$, $\sharp D_4$. Bass staff has notes $\flat D_3$. Dynamics: $l.v.$, mp . Instruction: *suoni fluidi*.

System 3:

- Fl.** Treble clef. Notes: $\sharp C_4$, $\sharp D_4$, $\sharp E_4$, $\flat F_4$, $\sharp G_4$. Dynamics: p .
- Vlc.** Bass clef. Wavy lines.
- Arpa** (Guitar): Treble staff has notes $\sharp C_4$, $\sharp D_4$. Bass staff has notes $\flat D_3$. Dynamics: $l.v.$, mp . Instruction: *suoni fluidi*.

System 4:

- Fl.** Treble clef. Notes: $\flat D_4$, $\flat E_4$, $\flat F_4$, $\flat G_4$, $\flat A_4$. Dynamics: p .
- Vlc.** Bass clef. Wavy lines. Instruction: *con Sordina*.
- Arpa** (Guitar): Treble and Bass staves. Wavy lines.

The score ends with a double bar line and the word *attacco*.

III (PRÉLUDES)

Fl. $\text{♩} = \sim 1''$

Vlc. *(con Sord.)*
pp dolcissimo
mp
pp
mp

Arpa *sempre pp liscio, come eco*
(suoni fluidi)
pp

Fl.

Vlc. *pp*
mp
pp
mp

Arpa *pp*

Fl. *pp morendo*

Vlc. *pp*
mp
f
mp

Arpa. *UT b*
l.v.
fff
secco

Fl.

Vlc.

Arpa

Fl.

Vlc.

Sonagli piccoli

Arpa

Mute in Supl. P. lontano

sffiso possibile secco l.v.

sffiso possibile secco

Fl.

Vlc.

Engl. picc.

Arpa

pizz.

pp

pp

pp

Fl.

Vlc.

gl. picc.

Arpa

col legno
battuto

arco
normali

pp

ppp come eco

Fl.

Vlc.

gl. picc.

Arpa

l.v.

Bucarest, 12 January 1979.

SALVE REGINA

"VIRGO - 54"

ANDANTE $\text{♩} = \sim 104$

S. Suba Nichifor

S. $\text{♩} = \sim 104$ *d'al niente* poco a poco pp lontano, *molto cantabile*

A. $\text{♩} = \sim 104$ *d'al niente* poco a poco ppp lontano e liscio *respirare ad libitum individualmente*

S. $\text{♩} = \sim 104$

A. $\text{♩} = \sim 104$

S. $\text{♩} = \sim 104$

A. $\text{♩} = \sim 104$

S. Solo $\text{♩} = \sim 104$ *p dolcissimo, in rilievo*

SAL — VE — RE — GI — NA, MA — TER MI —

S. $\text{♩} = \sim 104$ *pp liscio*

A. $\text{♩} = \sim 104$

Org. $\text{♩} = \sim 104$ *Fl. 8' lontano e liscio*

S. Solo $\frac{6}{8}$ $\frac{8}{8}$ $\frac{14}{8}$ $\frac{4}{8}$
 SE-RI-COR-DI-AE, VI-TA, DUL-CE-DO ET SPES NOS-TRA SAL-VE.

S. $\frac{6}{8}$
 (CORO)
Org. $\frac{6}{8}$

S. Solo $\frac{4}{8}$ $\frac{9}{8}$ $\frac{8}{8}$
 AD TE CLA-MA-MUS, E-XU-LES FI-LI-I E-VAE; AD TE SUS-PI-

S. $\frac{4}{8}$
 (CORO)
Org. $\frac{4}{8}$

S. Solo $\frac{9}{8}$ $\frac{10}{8}$ $\frac{6}{8}$
 RA-MUS, GE-MEN-TES ET FLEN-TES, IN HAC LA-CRI-MA-RUM VAL-LE.

S. $\frac{6}{8}$
 (CORO)
 PPP
 A.

Org. $\frac{6}{8}$

S. Solo $\frac{6}{8}$ $\frac{9}{8}$ $\frac{7}{8}$ $\frac{10}{8}$

S. $\frac{6}{8}$
 (CORO)
 A. *p molto cantabile* *pp liscio*
 A.

Org. $\frac{6}{8}$ *Sempre PP*

10/8 9/8 7/8 8/8

S. Solo

S. (CORO)

A.

Org.

poca *p molto espressivo*

8/8 7/8 9/8 8/8

S. (CORO)

A.

Org.

16'

p liseio

6/8 7/8 11/8 10/8

S. Solo

A. (CORO)

Org.

sempre p

E-ia

16'+8'

S. Solo *10* *dolceissimo, in rilievo* *9* *11* *4*
 ER-GO AD-VOCATA NOS-TRA, IL-LOSTU-OS MI-SE-RI-COR-DES O-CU-LOS AD NOS CON-VER-TE.

Org. *pp* *liscio*

S. Solo *4* *10* *5* *4*
 ET JE — SUM, BE-NE-DIC-TUM FRUC-TUM VEN-TRIS TUI —, NO-BIS POST HAC E —

Org.

S. Solo *4* *poco rall.* *10* **SOLEMNIS**
 XI — LI UM OS-TEN — DE.

S. *sub. f* *Sonoro* *poco marcato* **SOLEMNIS**
 (CORO) O CLE-MENS —, O

A. O CLE-MENS —, O

Org. *f* *Sonoro* **SOLEMNIS**
molto

8 7 6 (non diminuendo)

S. Pi - A — , O DUL - CIS VIR - GO MA - RI - A

(CORO) Pi - A — , O DUL - CIS VIR - GO MA - RI - A (non diminuendo)

Org.

S. (CORO) A. poco a poco animando

Org. *organo pieno*

(animando)

Org.

poco allargando 4

Org.

GRANDIOSO

4

$\text{♩} = \text{N} 66$ sempre ff maestoso ma dolce

S. *poco portando* SAL — VE — RE — GI — NA, MA — TER MI — SE — RI — COR — DI — AE —, Vi —

A. *poco* SAL — VE — RE — GI — NA, MA — TER MI — SE — RI — COR — DI — AE —, Vi —

GRANDIOSO

$\text{♩} = \text{N} 66$

Org. *ff maestoso ma dolce*

S. *poco* TER — MI — SE — RI —

A. *poco* TA DUL — CE — DO — ET SPES NOS —

Org.

S. COR — DI — AE —

A. TRA — A —

Org.

S. *(CORO)* *poco* Vi TA, DUL CE DO

A. *poco*

Org. *poco*

S. *poco* ET *poco port.* SPES

A. *poco* ET *poco port.* SPES

Org. *poco*

S. NOS TRA, SAL

A. NOS TRA, SAL

Org.

S. $\text{C}\sharp\text{C}\sharp$ (core) p. VE RE GI

A. $\text{C}\sharp\text{C}\sharp$ p. VE RE GI

Org. $\text{C}\sharp\text{C}\sharp$

fff ben sostenuto, respirare ad lib. individualmente

S. $\text{C}\sharp\text{C}\sharp$ *poco* NA

A. $\text{C}\sharp\text{C}\sharp$ NA

Org. $\text{C}\sharp\text{C}\sharp$

fff possibile

S. $\text{C}\sharp\text{C}\sharp$ MA RI

A. $\text{C}\sharp\text{C}\sharp$ MA RI

Org. $\text{C}\sharp\text{C}\sharp$

Handwritten musical score for Soprano (S.), Alto (A.), and Organ (Org.). The key signature is two sharps (F# and C#). The Soprano part begins with a fermata and a half note. The Alto part begins with a half note. The Organ part features a complex chordal texture with multiple voices.

Handwritten notes: S. (CORO), A., Org.

Continuation of the handwritten musical score. The Soprano and Alto parts continue with half notes. The Organ part continues with complex chordal textures. A double bar line is present at the end of the section.

Sulvan N. chif

- Schicht puten im Epilog -
- Skizzen für ein Epilog -

1 Partition + 11 Parties (annexes)

ESECUTORI

Flauto

Oboe

Clarinetto in Si b

Fagotto

2 Corni

2 Trombe in Si b

2 Tromboni

Crotalo  (+ battente di triangolo) - | Cette partie peut être exécutée
un instrumentiste ou par le chef d'orchestre

Nuance générale : PPP ↔ mp (come ecc.)

À Monsieur Jacques Guyomet

Esquisse pour un Épilogue

Serban Nichifor
(1979)

4 Rubato ($\text{♩} \approx 60$)

Fl. PPP *molto* *fff* *PP*

Cl. Vox *maximando* *PPP* *pa* *viens donc!* *dit-elle.* *Et, croy-*

Tbn. 1 *ffPP*

Ct. (battente di triangolo) *mf* *sonore* *l.v.*

Fl.  poco ritardando

cl.  ant qu'il vou-lait jou-er, elle le pous-sa dou-ce-ment

 Il tom-ba par terre. Il é-tait

Grave ($\text{♩} = 58$)

Fl. *poco in rilievo* *pp doloso*

cl. in Sib *mort!* *Muta in Clarinetto* *ppp come eco* *poco*

Cr. *com sordina* *ppp* *poco* *pp*

Trb. in Sib *ppp* *poco* *pp*

Tbn. *ppp* *poco* *pp*

Sempre PPP possibile, lontano e dolcissima, quasi vox humana
(Come eco)

*) Gustave Flaubert: "Madame Bovary".

- 1 -

Handwritten musical score for the first system, featuring five staves:

- Fl.** (Flute): Treble clef, 4/4 time. Features triplet eighth notes and quarter notes.
- Cl.** (Clarinet): Treble clef, 4/4 time. Features half notes and quarter notes with slurs.
- Cr.** (Cornet): Two staves (1 and 2), Treble clef, 4/4 time. Features half notes and quarter notes.
- Trb.** (Trumpet): Two staves (1 and 2), Treble clef, 4/4 time. Features half notes and quarter notes.
- Tbn.** (Tuba): Two staves (1 and 2), Bass clef, 4/4 time. Features half notes and quarter notes.

The system concludes with a double bar line and a repeat sign.

Handwritten musical score for the second system, featuring five staves:

- Fl.** (Flute): Treble clef, 4/4 time. Features triplet eighth notes and quarter notes.
- Cl.** (Clarinet): Treble clef, 4/4 time. Features half notes and quarter notes with slurs.
- Cr.** (Cornet): Two staves (1 and 2), Treble clef, 4/4 time. Features half notes and quarter notes.
- Trb.** (Trumpet): Two staves (1 and 2), Treble clef, 4/4 time. Features half notes and quarter notes.
- Tbn.** (Tuba): Two staves (1 and 2), Bass clef, 4/4 time. Features half notes and quarter notes.

The system concludes with a double bar line and a repeat sign.

Handwritten musical score for the first system, featuring five staves:

- Fl.** (Flute): Treble clef, key signature of one flat. Includes triplets and a marking "(frollato)" above a note.
- Cl.** (Clarinet): Treble clef, key signature of one flat. Includes triplets.
- Cr.** (Cornet): Two staves, Treble clef, key signature of one flat.
- Trb.** (Trumpet): Two staves, Treble clef, key signature of one flat.
- Tbn.** (Tuba): Two staves, Bass clef, key signature of one flat.

The system concludes with a double bar line and diagonal slashes on the empty staves below.

Handwritten musical score for the second system, featuring five staves:

- Fl.** (Flute): Treble clef, key signature of one flat. Includes triplets.
- Cl.** (Clarinet): Treble clef, key signature of one flat. Includes triplets.
- Cr.** (Cornet): Two staves, Treble clef, key signature of one flat.
- Trb.** (Trumpet): Two staves, Treble clef, key signature of one flat.
- Tbn.** (Tuba): Two staves, Bass clef, key signature of one flat.

The system concludes with a double bar line and diagonal slashes on the empty staves below.

Handwritten musical score for the first system, featuring staves for Flute (Fl.), Clarinet (Cl.), Cor (Cr.), Trumpet (Trb.), and Trombone (Tbn.).

The Flute part features a melodic line with triplets and slurs. The Clarinet part has a few notes with slurs. The Cor, Trumpet, and Trombone parts are mostly silent, indicated by rests.

Handwritten musical score for the second system, featuring staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Cor (Cr.), Trumpet (Trb.), and Trombone (Tbn.).

The Flute part continues with a melodic line, marked *appassionato*. The Oboe part has a few notes, marked *ppp*. The Clarinet part has a few notes, marked *ppp*. The Cor, Trumpet, and Trombone parts are mostly silent, indicated by rests. The Trumpet and Trombone parts are marked *(sempre con sord.)*.

poco rallentando
perdendosi

Fl. *gliss.*

Ob. sempre PPP liscio e legatissimo

Cl. sempre PPP liscio e legatissimo

Fag. sempre PPP liscio e legatissimo

Cr. 1 *(sempre con sord.)* sempre PPP liscio e legatissimo

Cr. 2 *senza sordina* sempre PPP liscio e legatissimo

Trb. 1 sempre PPP liscio e legatissimo

Trb. 2 sempre PPP liscio e legatissimo

Tbn. 1 *senza sordina* sempre PPP liscio e legatissimo

Tbn. 2 *senza sordina* sempre PPP liscio e legatissimo

Meno Mosso (♩ = ca. 50)

Fl. *(minuti)*

Ob. *molto espressivo, come co*

Cl. *molto espressivo, come co*

Fag. *molto espressivo, come co*

Cr. 1 *molto espressivo, come co*

Cr. 2 *molto espressivo, come co*

Trb. 1 *molto espressivo, come co*

Trb. 2 *molto espressivo, come co*

Tbn. 1 *poco gliss.*

Tbn. 2 *poco gliss.*

(quasi vibrato lento)

Ob.
Cl.
Fag.
Cr. 1
Cr. 2
Trb. 1
Trb. 2
Tbn. 1
Tbn. 2

poco appassionato
(quasi vibrato lento)
poco
(quasi vibrato lento)

Ob.
Cl.
Fag.
Cr. 1
Cr. 2
Trb. 1
Trb. 2
Tbn. 1
Tbn. 2

poco a poco decrescendo
(quasi vibrato lento)
poco
(quasi vibrato lento)

Ob. *p.*

Cl. *p.*

Fag. *p.*

Cr. 1 *p.*

Cr. 2 *p.*

Trb. 1 *p.*

Trb. 2 *p.*

Tbn. 1 *p.*

Tbn. 2 *p.*

Ct. *p.*

Vox

A sept heures, la petite
Berthe, qui ne l'avait pas vu
de toute l'après-midi, vint
le chercher pour dîner.

PPP morando, quasi parlando

p smore

sempre PPP liscio

Fl. *p.*

Ob. *p.*

Cl. *p.*

Fag. *p.*

Cr. 1 *p.*

Cr. 2 *p.*

Trb. 1 *p.*

Trb. 2 *p.*

Tbn. 1 *p.*

Tbn. 2 *p.*

Ct. *p.*

Il avait la tête
renversée contre le
mur, les yeux clos,
la bouche ouverte.

Handwritten musical score for the first system, featuring staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Cor 2 (Cr. 2), Trombone 2 (Trb. 2), Trombone 1 (Tbn. 1), and Cello/Double Bass (Ct.).

The Flute part includes a melodic line with a final note marked *PPP*. The Oboe and Clarinet parts have a sustained note with a *V* (Vibrato) marking. The Cor 2, Trombone 2, and Trombone 1 parts also have sustained notes with *V* markings. The Cello/Double Bass part has a bass line with a *b* (basso) marking.

Lyrics for the Clarinet part: *...et tenait dans ses mains une longue mèche de cheveux noirs.*

Handwritten notes at the end of the system: *Pa-pa!*

Handwritten musical score for the second system, featuring staves for Flute (Fl.), Oboe (Ob.), Cor 2 (Cr. 2), Trombone 2 (Trb. 2), Trombone 1 (Tbn. 1), and Cello/Double Bass (Ct.).

The Flute part includes a melodic line with a final note marked *PPP*. The Oboe, Cor 2, Trombone 2, and Trombone 1 parts have sustained notes. The Cello/Double Bass part has a bass line with a *b* (basso) marking.

Handwritten notes above the Flute staff: *dolce*, *mp*, *molto*.

Large handwritten text on the right: **G.P.**

Handwritten notes at the bottom right: *Bucant 8-2-1993*

Page 3.

p *molto*

TUNCI A FOST CIND MI AM ZIS: SA MERG CU TAL-PI-LE GOA-LE PE TA-I-SUL A-CE-LA DE VIS CA- TRE AL LU- NII I- RIS

TUNCI A FOST CIND MI AM ZIS: SA MERG CU TAL-PI-LE GOA-LE PE TA-I-SUL A-CE-LA DE VIS CA- TRE AL LU- NII I- RIS

TUNCI A FOST CIND MI AM ZIS: SA MERG CU TAL-PI-LE GOA-LE PE TA-I-SUL A-CE-LA DE VIS CA- TRE AL LU- NII I- RIS

TUNCI A FOST CIND MI AM ZIS: SA MERG CU TAL-PI-LE GOA-LE PE TA-I-SUL A-CE-LA DE VIS CA- TRE AL LU- NII I- RIS

mp dolce *meno*

Solo

AM IN-CE-PUT SA MERG PE MU-CHIA CU-TI-TU- LUI LU-CIOS CU TAL-PI-LE GOA-LE CIND,

molto *p sotto voce, sempre non vibrato*

S. *A.* *T.* *B.*

poco a poco accelerando>

A. Solo

tal-pă de tal-pă, la do-ua pi-cioa-re în-trîn-sul se tă-iau sîn-ge-

S. *poco gliss.* *poco gl.* *poco gl.*

A. *poco gliss.* *poco gl.* *poco gl.*

T. *poco gliss.* *poco gl.* *poco gl.*

B. *poco gliss.* *poco gl.* *poco gl.*

A. Solo

ros, mer-geau pe cu-ș-tul pre-lungși în-tins pi-cio-rul meu drept mi se

S. *poco gl.* *poco gl.* *poco gl.*

A. *poco gl.* *poco gl.* *poco gl.*

T. *poco gl.* *poco gl.* *poco gl.*

B. *poco gl.* *poco gl.* *poco gl.*

(poco giocoso)

A. Solo

des-pi-ca lent pi-cio-rul meu stîng nî se des-pi-ca lent î-na-încîm iar pîn-te-cul

S.

A.

T.

B.

(d. = ~ 80-96)

A.

și stîr-nul și be-re-ga-ta mi se des-pi-cau în do-ua, lent pe-tă-is gu-ra și na-sul și

S.

A.

T.

B.

molto rall...... a tempo $\text{♩} = 112$

Solo **A.** $\text{♩} = 112$

lo - cul cel din tre sprincene mi se des - pi - că în do - uă

S. **molto**

A.

T.

B.

p **sotto voce**

în dreapta mea marea se în - ro - si - se de

în dreapta mea marea se în - ro - si - se de

în dreapta mea marea se în - ro - si - se de

în dreapta mea marea se în - ro - si - se de

Sinele

S.

sîn - ge - le meu — în stîn - ga mea ma - rea se în - ro - si - se de sîn - ge - le meu —

A.

sîn - ge - le meu — în stîn - ga mea ma - rea se în - ro - si - se de sîn - ge - le meu —

T.

sîn - ge - le meu — în stîn - ga mea ma - rea se în - ro - si - se de sîn - ge - le meu —

B.

sîn - ge - le meu — în stîn - ga mea ma - rea se în - ro - si - se de sîn - ge - le meu —

molto allargando

S. *ju-mă-tă-te-am că-zut în-tr-o par-te tă- iat ju-mă-tă-te-am că-zut în cea- lă-l-tă par-te tă-*

A. *ju-mă-tă-te-am că-zut în-tr-o par-te tă- iat ju-mă-tă-te-am că-zut în cea- lă-l-tă par-te tă-*

T. *ju-mă-tă-te-am că-zut în-tr-o par-te tă- iat ju-mă-tă-te-am că-zut în cea- lă-l-tă par-te tă-*

B. *ju-mă-tă-te-am că-zut în-tr-o par-te tă- iat ju-mă-tă-te-am că-zut în cea- lă-l-tă par-te tă-*

Lento $\text{♩} = 60$

non molto espressivo, un poco triste

A. *Sob* *Lu-na pie-ri-se cu-ți-tul se seu-fu-n-da-se ma-re-a e-ra ro-si-e*

sempre pp sotto voce, non vibrato

S. *iat* *respirare individualmente*

A. *iat*

T. *iat*

B. *iat*

con fantasia

A
Solo

și Li- niș- ti- TĂ și CAL- MĂ și LU- cioa

(2^a)

A.
Solo

quasi portamento

SA

mp non dim.

- 7 -

attacca subito

[~3']

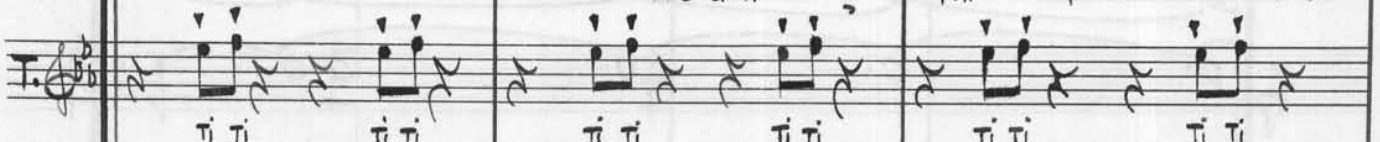
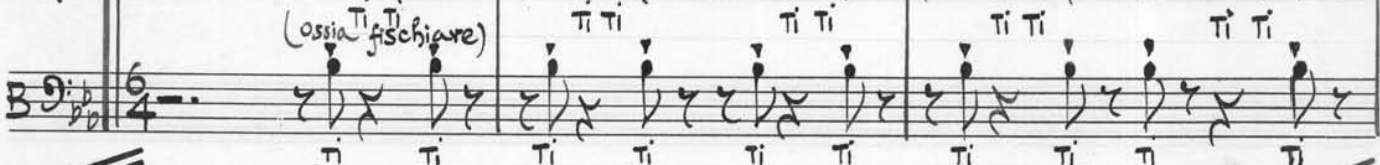
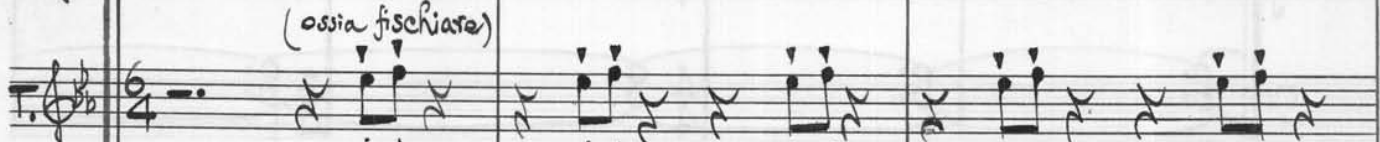
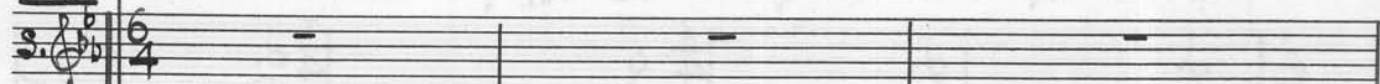
II. RESTITUIREA [MADRIALE INTERROTTO]

Moderato (♩ = 94)

CROTALE



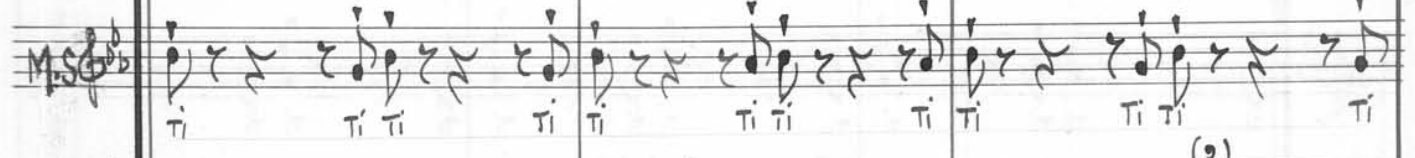
CORO



Or. 

S. 

Mi- NA O- CHI- LOR PE CA- RE MI-AI DA - T-O SĂ TE

M.S. 

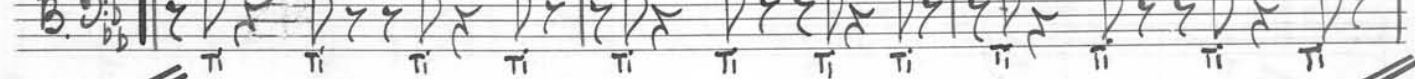
Ti Ti Ti Ti Ti Ti Ti Ti

A. 

Mi- NA O- CHI- LOR PE CA- RE MI-AI DA - T-O SĂ TE

T. 

Ti Ti Ti Ti Ti Ti Ti Ti

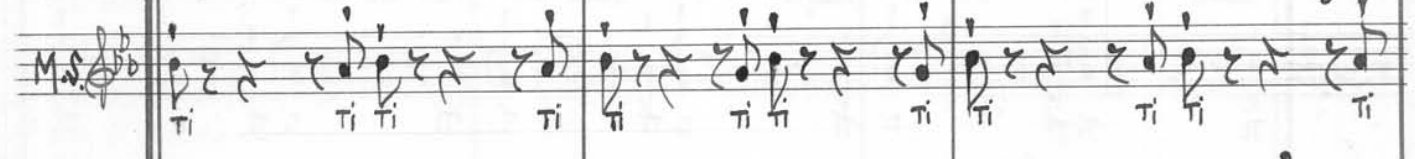
B. 

Ti Ti Ti Ti Ti Ti Ti Ti

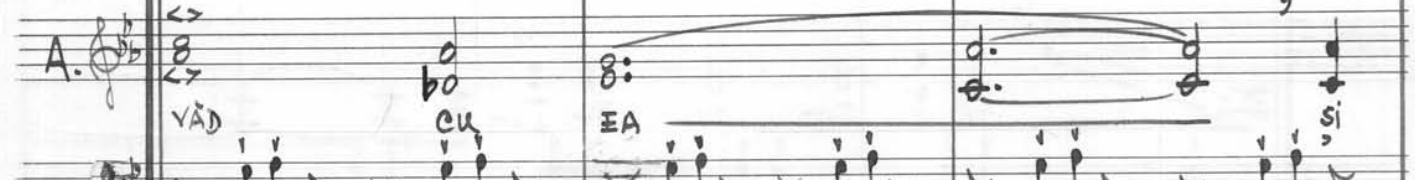
Or. 

S. 

VĂD CU EA SI

M.S. 

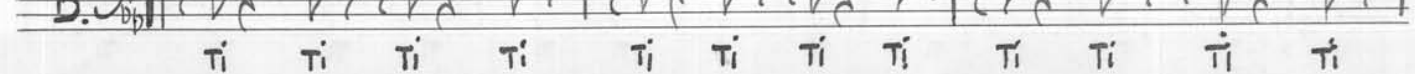
Ti Ti Ti Ti Ti Ti Ti Ti

A. 

VĂD CU EA SI

T. 

Ti Ti Ti Ti Ti Ti Ti Ti

B. 

Ti Ti Ti Ti Ti Ti Ti Ti

Handwritten musical score for a choir, featuring five staves: Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and a fifth staff (likely a second Soprano or Alto). The music is in 4/4 time, with a key signature of one flat (Bb). The lyrics are in Vietnamese, and the notes are marked with solfège syllables (Ti, Re, Mi, Fa, Sol, La, Si).

Lyrics: ĐÀ-MI Ơ- NA- POI CU- VIN- TUL PE CA- RE MI L'AI

Continuation of the handwritten musical score. The lyrics are: LUAT SẢ NU- MESTI CU EL LU- MI- NA.

Handwritten musical score for a choir, featuring five staves: Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and a fifth staff (likely a second Soprano or Alto). The music is in 4/4 time, with a key signature of one flat (Bb). The lyrics are in Vietnamese, and the notes are marked with solfège syllables (Ti, Re, Mi, Fa, Sol, La, Si).

Lyrics: LUAT SẢ NU- MESTI CU EL LU- MI- NA.

Handwritten musical score for a vocal ensemble, featuring parts for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), along with a Cello/Double Bass (Cr.) part. The score is written in G major and 4/4 time.

First System:

- Cr.:** Treble clef, G major. Notes: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter).
- S.:** Treble clef, G major. Notes: G4 (half), A4 (half), B4 (half), A4 (half), G4 (half). *(respirare individualmente)*
- M.S.:** Treble clef, G major. Notes: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). *Legatissimo (respirare individualmente)*
- A.:** Treble clef, G major. Notes: G4 (half), A4 (half), B4 (half), A4 (half), G4 (half).
- T.:** Treble clef, G major. Notes: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter).
- B.:** Bass clef, G major. Notes: G3 (quarter), A3 (quarter), B3 (quarter), A3 (quarter), G3 (quarter).

Second System:

- Cr.:** Treble clef, G major. Notes: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter).
- S.:** Treble clef, G major. Notes: G4 (half), A4 (half), B4 (half), A4 (half), G4 (half). *(pochissimo) pp non diminuendo*
- M.S.:** Treble clef, G major. Notes: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter).
- A.:** Treble clef, G major. Notes: G4 (half), A4 (half), B4 (half), A4 (half), G4 (half). *(pochissimo) pp non diminuendo*
- T.:** Treble clef, G major. Notes: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter).
- B.:** Bass clef, G major. Notes: G3 (quarter), A3 (quarter), B3 (quarter), A3 (quarter), G3 (quarter).

Third System:

- Cr.:** Treble clef, G major. Notes: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter).
- S.:** Treble clef, G major. Notes: G4 (half), A4 (half), B4 (half), A4 (half), G4 (half). *(interrotto)*
- M.S.:** Treble clef, G major. Notes: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter).
- A.:** Treble clef, G major. Notes: G4 (half), A4 (half), B4 (half), A4 (half), G4 (half). *(interrotto)*
- T.:** Treble clef, G major. Notes: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter).
- B.:** Bass clef, G major. Notes: G3 (quarter), A3 (quarter), B3 (quarter), A3 (quarter), G3 (quarter).

Fourth System:

- Cr.:** Treble clef, G major. Notes: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter).
- S.:** Treble clef, G major. Notes: G4 (half), A4 (half), B4 (half), A4 (half), G4 (half). *(interrotto)*
- M.S.:** Treble clef, G major. Notes: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter).
- A.:** Treble clef, G major. Notes: G4 (half), A4 (half), B4 (half), A4 (half), G4 (half). *(interrotto)*
- T.:** Treble clef, G major. Notes: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter).
- B.:** Bass clef, G major. Notes: G3 (quarter), A3 (quarter), B3 (quarter), A3 (quarter), G3 (quarter).

Final Section:

- Cr.:** Treble clef, G major. Notes: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter).
- S.:** Treble clef, G major. Notes: G4 (half), A4 (half), B4 (half), A4 (half), G4 (half). *(interrotto)*
- M.S.:** Treble clef, G major. Notes: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter).
- A.:** Treble clef, G major. Notes: G4 (half), A4 (half), B4 (half), A4 (half), G4 (half). *(interrotto)*
- T.:** Treble clef, G major. Notes: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter).
- B.:** Bass clef, G major. Notes: G3 (quarter), A3 (quarter), B3 (quarter), A3 (quarter), G3 (quarter).

Performance Instructions:

- (respirare individualmente)*
- Legatissimo (respirare individualmente)*
- (pochissimo) pp non diminuendo*
- (interrotto)*
- rall.*
- G.P.* (Grave)
- attacca subito*

III. RÎDICĂ-TE ȘI LUMINEAZĂ...

Maestoso

♩ = 88 Legatissimo

non molto cantabile

Muzica: Șerban Nichifor

versuri: Nichita Stănescu

S. *4/4* *5/4* *3/4* *6/4* *4/4*
 Ri-di- că-te și lu-mi-ne-a-ză cu vînt sen-ti-men-te-le tă-rii

A. *4/4* *5/4* *3/4* *6/4* *4/4*
 Ri-di- că-te și lu-mi-ne-a-ză cu vînt sen-ti-men-te-le tă-rii

S. *4/4* *5/4* *6/4* *3/4* *5/4*
 ca-re te-a năș-cut, nu pen-tru ti-ne ci pen-tru ea te-a năș-

A. *4/4* *5/4* *6/4* *3/4* *5/4*
 ca-re te-a năș-cut, nu pen-tru ti-ne ci pen-tru ea te-a năș-

S. *5/4* *6/4* *4/4* *3/4* *4/4*
 cut și ți-a dat via-tă nu pen-tru ti-ne ci să i-o dai ei î-na-

A. *5/4* *6/4* *4/4* *3/4* *4/4*
 cut și ți-a dat via-tă nu pen-tru ti-ne ci să i-o dai ei î-na-

poco a poco crescendo ed animando....>

S. *3/4* *b♭ 3/4* *b♭ 3/4* *5 b♭ 3/4* *b♭ 3/4* *4/4*
 poi în-mi-it, și ca-re ți-a dat — nu-me să-l porți —, nu pen-tru

A. *3/4* *b♭ 3/4* *b♭ 3/4* *5 b♭ 3/4* *b♭ 3/4* *4/4*
 poi în-mi-it, și ca-re ți-a dat — nu-me să-l porți —, nu pen-tru

- 12 -

Handwritten musical score for Soprano (S.) and Alto (A.) voices. The lyrics are in Romanian: "ti-ne ci să-l în-mul-țești nu-min-do cu toa-te nu-me-le". The music is written in 4/4 time, with key signatures of B-flat and E-flat. The Soprano part is in the upper staff, and the Alto part is in the lower staff. The lyrics are written below the notes.

Handwritten musical score for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) voices. The tempo is marked "Allegretto" with a metronome marking of 104. The lyrics are in Romanian: "ta-le pe ea", "și țî-a dat țî-e pu-te-re de nu-n-că și", "și țî-a dat țî-e pu-te-re de nu-n-că și". The music is written in 4/4 time, with key signatures of B-flat and E-flat. The Soprano part is in the upper staff, the Alto part is in the second staff, the Tenor part is in the third staff, and the Bass part is in the fourth staff. The lyrics are written below the notes. There are also some markings like "mf dolce" and "A—" in the Alto and Bass parts.

Handwritten musical score for Alto (A.) and Tenor (T.) voices. The lyrics are in Romanian: "glo-ri-e țî-a dat țî-e, nu pen-tru ti-ne țî-a da-t-o ci", "glo-ri-e țî-a dat țî-e, nu pen-tru ti-ne țî-a da-t-o ci". The music is written in 4/4 time, with key signatures of B-flat and E-flat. The Alto part is in the upper staff, and the Tenor part is in the lower staff. The lyrics are written below the notes.

Handwritten musical score for three voices (A, T, B) in G major, 4/4 time. The lyrics are in Romanian. The score is divided into four measures by bar lines. The first measure has a 3/4 time signature, and the second measure has a 4/4 time signature. The third measure has a 4/4 time signature, and the fourth measure has a 5/4 time signature. The lyrics are: să i-o î-na-po-iez ei mă ri-tă.

A. *să i-o î-na-po-iez ei mă ri-tă*

T. *să i-o î-na-po-iez ei mă ri-tă*

B. *să i-o î-na-po-iez ei mă ri-tă*

Handwritten musical score for three voices (A, T, B) in G major, 4/4 time. The tempo is marked **Allegro** with a metronome marking of $\text{♩} = 132$. The lyrics are in Romanian. The score is divided into four measures by bar lines. The first measure has a 5/4 time signature, and the second measure has a 6/4 time signature. The third measure has a 4/4 time signature, and the fourth measure has a 5/4 time signature. The lyrics are: și spo-ri-tă și dreap-tă. *mf molto espressivo*

A. *și spo-ri-tă și dreap-tă*

T. *și spo-ri-tă și dreap-tă*

B. *și dă-mă-nii ei ți i-a dat ți-e ca*

mf molto espressivo

Handwritten musical score for three voices (A, T, B) in G major, 4/4 time. The lyrics are in Romanian. The score is divided into four measures by bar lines. The first measure has a 5/4 time signature, and the second measure has a 6/4 time signature. The third measure has a 4/4 time signature, and the fourth measure has a 3/4 time signature. The lyrics are: să-i îm-pu-ț- nezi și să-i stîr-pesti și să-i ră-mii da-

A. *să-i îm-pu-ț- nezi și să-i stîr-pesti și să-i ră-mii da-*

T. *să-i îm-pu-ț- nezi și să-i stîr-pesti și să-i ră-mii da-*

B. *să-i îm-pu-ț- nezi și să-i stîr-pesti și să-i ră-mii da-*

poco...a pocoslargando...→

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) in 4/4 time. The lyrics are: "li-nis-te ci-tă poți să în- capi, ca săi dai ei li-nis-te cu". The score includes dynamic markings like *p* and *f*, and a tempo marking *GRANDIOSO* with a metronome mark of 100.

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) in 3/4 time. The lyrics are: "lu-nă pe cer — Ri-di-că- te și lu-mi- nea- ză-n cu- simile". The score includes dynamic markings like *p* and *f*, and a tempo marking *GRANDIOSO* with a metronome mark of 100. There is also a marking *molto* and a fermata over the word "cer".

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) in 4/4 time. The lyrics are: "vînt sen-ti- men-te-le tă-rii ta- le, ca să-ți poată zî- ce fi-ul". The score includes dynamic markings like *p* and *f*, and a tempo marking *GRANDIOSO* with a metronome mark of 100.

S. $\frac{3}{4}$ g $\text{sa} - \text{si}$ sa $\text{po} \text{ti}$ sa o $\text{nu} - \text{me} \text{sti}$ pe ea , pe ea , sa $\text{po} \text{ti}$, sa
 A. $\frac{3}{4}$ g $\text{sa} - \text{si}$ sa $\text{po} \text{ti}$ sa o $\text{nu} - \text{me} \text{sti}$ pe ea , pe ea , sa $\text{po} \text{ti}$, sa
 T. $\frac{3}{4}$ g $\text{sa} - \text{si}$ sa $\text{po} \text{ti}$ sa o $\text{nu} - \text{me} \text{sti}$ pe ea , pe ea , sa $\text{po} \text{ti}$, sa
 B. $\frac{3}{4}$ g $\text{sa} - \text{si}$ sa $\text{po} \text{ti}$ sa o $\text{nu} - \text{me} \text{sti}$ pe ea , pe ea , sa $\text{po} \text{ti}$, sa
 Sub *mf* molto *ff* *ardente*, poco... a ... poco... *strascinando*.....

fff *ben sostenuto* *possibile*
 S. $\frac{2}{4}$ p $\text{o} - \text{nu} - \text{me} \text{sti}$ $\text{a} -$ $\frac{3}{4}$ p $\text{ca} -$ $\frac{3}{4}$ p sa ta
 A. $\frac{2}{4}$ p $\text{o} - \text{nu} - \text{me} \text{sti}$ $\text{a} -$ $\frac{3}{4}$ p $\text{ca} -$ $\frac{3}{4}$ p sa ta
 T. $\frac{2}{4}$ p $\text{o} - \text{nu} - \text{me} \text{sti}$ $\text{a} -$ $\frac{3}{4}$ p $\text{ca} -$ $\frac{3}{4}$ p sa ta
 B. $\frac{2}{4}$ p $\text{o} - \text{nu} - \text{me} \text{sti}$ $\text{a} -$ $\frac{3}{4}$ p $\text{ca} -$ $\frac{3}{4}$ p sa ta
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[~ 1' 10"]
 [~ 8' 45"]

DURATA: ~ 15'

Suban Nichifor
(1980-21)

"INTERLUDII"

SUITĂ DIN OPERA "DOMNIȘOARA CHRISTINA"

DUPĂ MIRCEA ELIADE

[- FLAUT ALTO IN SOL (CLARINETTO IN sib) + OO -]

I.

♩ = 60 rubato

Fl. alto
in Sol

G. P.

(d'al niente)

PPPP *lento*

Fl. a.
in Sol

PPPP *preludio*

Fl. a.
in Sol

PPPP *lento*

Fl. a.
in Sol

poco

Fl. a.
in Sol

(*interludio*)

(*nsa*)

attaca

PPPP possibile (non cresc.)

(OO START*)

I = 69

4'8" + Phasing

quasi Coro

Synthesizer
1

(d'al niente)

PPPP *lento*

*) OO START → STOP = 12'05"

Handwritten musical score for three voices (S.1, S.2, S.3) and piano accompaniment. The score is divided into four systems, each with a double bar line at the end.

System 1:

- S.1: Treble clef, key signature of one sharp (F#). Chords are sustained with long horizontal lines.
- S.2: Treble clef, key signature of one sharp (F#). Chords are sustained.
- S.3: Treble clef, key signature of one sharp (F#). Chords are sustained.

System 2:

- S.1: Treble clef, key signature of one sharp (F#). Chords are sustained. A box labeled "sub. d. 65" is above the staff.
- S.2: Treble clef, key signature of one sharp (F#). Chords are sustained.
- S.3: Treble clef, key signature of one sharp (F#). Chords are sustained.

System 3:

- S.1: Treble clef, key signature of one sharp (F#). Chords are sustained. A box labeled "sub. d. 65" is above the staff.
- S.2: Treble clef, key signature of one sharp (F#). Chords are sustained.
- S.3: Treble clef, key signature of one sharp (F#). Chords are sustained.

System 4:

- S.1: Treble clef, key signature of one sharp (F#). Chords are sustained.
- S.2: Treble clef, key signature of one sharp (F#). Chords are sustained.
- S.3: Treble clef, key signature of one sharp (F#). Chords are sustained.

Lyrics and Performance Instructions:

- sub. d. 65* (appearing twice)
- Am p sonoro ma dolce poco*
- quasi Clavicembalo*
- sub. f marcato* (appearing twice)
- quasi Vox humana, legatissimo*
- sempre p - mp dolce e vibrato, poco in rilievo*
- sempre scintillante*

S.1 *sempre mf dolce, poco a poco crescendo*

S.2 *sempre leggerissima* *sub. f marcato* *l.v.*

S.3 *sempre mp dolce e vibrato, poco in rilievo*

S.1 *mf* *sempre mf dolce*

S.2 *sub. f marcato* *l.v.* *sub. f marcato* *l.v.*

S.3 *sub. f marcato* *l.v.* *quasi Gr. Cassa* *sempre p lontano e profondo*

S.1 *sub. f marcato* *l.v.*

S.2 *sub. f marcato*

S.3 *(ritmico)* *poco minaccioso*

S.1 *sempre mf dolce*

S.2 *sub. f. manuale* *l.v.*

S.3 *sempre P lontano e profondo*

S.1

S.2

S.3

meno a poco allargando

S.1 *mf poco a poco crescendo*

S.2 *l.v.*

S.3 *Eolifano* *quasi Vento* *molto f*

42 *legatissimo, sempre portamento, quasi Vox humana, poco in rilievo*

S.1 *f dolcissimo e vibrato* *f dolcissimo e vibrato, quasi Coro*

41 *f dolce e leggero, quasi Campanelli*

4 *f dolce e triste, quasi Vox humana, in rilievo*

S.2 *(Phrasing)*

S.3 *(Tel.)*

sempre rinilimente

poco a poco crescendo ed incalzando

Handwritten musical score for three staves (S.1, S.2, S.3) and a basso continuo line (O (Bc)). The music is in a key with one flat (B-flat) and a common time signature. The tempo/mood is indicated as *poco a poco crescendo ed incalzando*. The score includes various musical notations such as notes, rests, and dynamic markings.

$\rightarrow (\text{♩} = 60)$

poco a poco in rilievo

Handwritten musical score for three staves (S.1, S.2, S.3) and a basso continuo line (O (Bc)). The music is in a key with one flat (B-flat) and a common time signature. The tempo/mood is indicated as *poco a poco in rilievo*. The score includes various musical notations such as notes, rests, and dynamic markings.

$\rightarrow (\text{♩} = 88)$ *molto crescendo ed accelerando*

Handwritten musical score for three staves (S.1, S.2, S.3) and a basso continuo line (O (Bc)). The music is in a key with one flat (B-flat) and a common time signature. The tempo/mood is indicated as *molto crescendo ed accelerando*. The score includes various musical notations such as notes, rests, and dynamic markings.

→ $\text{♩} = 152$ (allargando) $\text{♩} = 40$ tranquillo, liscio

S.1 *ff* *molto* *(sempre + Phrasing)*

S.2 *ff* *poco* *a poco* *mp*

S.3 (Ed.) *molto* *mf* *murmurando*

Vox MS. (murmurando) *mf* *murmurando*

*m - et ! **

Douce-ment !

S.1 *mp* *p vibrato a dolce*

Vox MS. *sempre mp murmurando dolce, in rilievo*

met, dragul meu, nu te speria.

Doucement, mon amour, ne crains pas.

S.1 *mp murmurando dolce* *poco*

Vox MS. *Est la tina m'odais, la noi, dragostea mea...*

Tu es cher toi, cher nous, mon amour...

S.1 *sempre p vibrato dolce* *mp murmurando dolce*

Vox MS. *De cind aştept, de cind aştept un bărbat ca tine, un bărbat frumos şi tânăr... Nu fugi de mine, Egor,...*

J'attends, j'attends depuis longtemps un homme comme toi, un homme si beau, si jeune... Ne crains pas, Egor,...

*) Le texte roumain est doublé par une variante en français.

S.1 *p vibrato dolce* *poco a poco crescendo*

Vox MS. *... me-ti fie ti-am-a in-si-sten-te...*
... ne crai-ne pas car je suis mor-tel...

S.1 *mp* *mp lontano*

S.2 *quasi Vento* *sub. marc. quasi Cambale* *sempre poco marcato* *sempre mp vibrato, poco in rilievo*

(Ed.) S.3 *molto* *mf* *molto* *quasi Gr. casa*

Vox MS. *palid...*
tu es pâle...

S.1

S.2

S.3

Vox MS. *mf mor-mo-ran-do dol-ce*
Mi-e-te-mi di-mi-ne, Egoz...
y'ai peur de moi, Egoz...

S.1 *sempre mp lontano*

S.2 *sempre mp vibrato, per la ripresa*

S.3 *sempre mf marcato dolce, incalzando*

Vox MS.
 Dar că unuștii tu-ă spus Nasarie, ... nu e adevărat... ... nu am făcut ceea ce
 Mais ne crois pas tout ce qu'il te dit, Nasarie, ... ce n'est pas vrai... ... je n'ai pas fait tout ce

S.1

S.2

S.3

Vox MS.
 spus oamenii din jur... N-am fost un mormant, Egor. De ce lăși tu-mi pară ce cred; dar nu vreau să
 que les gens parlent... Je n'étais pas un mormant, Egor. Ce qu'ils disent, ça pour m'en chaut, mais

S.1

S.2

S.3

Vox MS.
 crezi și tu aceluși lucru absurd. Nu e adevărat, ... nu-ți lăși tu, dragul meu?!
 je ne voudrais pas te faire croire ces choses absurdes. Ce n'est pas vrai, ... me comprendras-tu, mon amour?!

Handwritten musical score for three voices (S.1, S.2, S.3) and a vocal solo (Vox MS.). The score is written on a system of staves with various musical notations including notes, rests, and dynamic markings.

First System:

- S.1:** Treble clef, key signature of one flat (B-flat). Notes are mostly whole and half notes with some ties.
- S.2:** Treble clef, key signature of one flat. Notes are mostly whole and half notes with some ties.
- S.3:** Bass clef, key signature of one flat. Notes are mostly whole and half notes with some ties.
- Vox MS.:** Treble clef, key signature of one flat. Notes are mostly whole and half notes with some ties.

Lyrics (First System):

Nu e adevarat...
Ce n'est pas vrai...
Ce premier acti, cand zambesti...
Comme tu es beau, quand tu souris...

Second System:

- S.1:** Treble clef, key signature of one flat. Notes are mostly whole and half notes with some ties.
- S.2:** Treble clef, key signature of one flat. Notes are mostly whole and half notes with some ties.
- S.3:** Bass clef, key signature of one flat. Notes are mostly whole and half notes with some ties.
- Vox MS.:** Treble clef, key signature of one flat. Notes are mostly whole and half notes with some ties.

Lyrics (Second System):

sempre *mp* sonoro ma dolce
sempre *mp* dolce, quasi Celesta
sempre *mp* dolce, poco marcato
sempre *mp* *f* *morendo* dolce, in rilievo
No te speria, dragoste mea, nu-ti voi face nimic...
Ne craino pas, mon amour, je ne te ferai pas du mal...

Third System:

- S.1:** Treble clef, key signature of one flat. Notes are mostly whole and half notes with some ties.
- S.2:** Treble clef, key signature of one flat. Notes are mostly whole and half notes with some ties.
- S.3:** Bass clef, key signature of one flat. Notes are mostly whole and half notes with some ties.
- Vox MS.:** Treble clef, key signature of one flat. Notes are mostly whole and half notes with some ties.

Lyrics (Third System):

Iie nu-ti voi face nimic...
Pas à toi...

S.1

S.2

S.3

Vox MS.

Pe tîne te voi iubi numai... Te voi iubi... ... cum-a fost iubit vreun mări-
 Je t'aimerai seulement... Je t'aimerai... ... comme jamais, les vi-

S.1

S.2

S.3

Vox MS.

Ma dor de credul tîne amor/A pipitului meu coarde.../ Si ochii mei si grii ma
 vantu... Cordes de mon âme, Mes grands, mes accablants yeux/ ... torturés/ Par ton féroce

vibrato, quasi Vox humana
poco port.
P. dolcissimo, lontano, poco in rilievo
molto
l.v.

S.1

S.2

S.3

Vox MS.
dolce.../ amour.../
Privée ta... Ton regard...
... me ande... ... qui me brûle...
Sûr me tenni, Egor, dragostas mea.
Ne crains pas, Egor, mon amour.

S.1

S.3

Vox MS.
On ne s'en estimé, de mince si on ti fait trahi. Ce t'en me un pinto all'fel, all'fel...
Quoi que ce soit, ne crains pas. Avec toi, je serai une autre, une autre...
De-ci, die l'ume mea,
D'ici, de l'autre monde,

S.1

S.3

Vox MS.
... en voi veni in fiera noapte de tina... ... la inaput in somn, Egor... ... n'pe urma... in bratule tale...
... je viendrai... chaque nuit cher toi... ... maintenant dans tes rêves, Egor... ... et puis, ... dans tes bras...

S.1 *sempre P dolcissimo, l'antono, poi in rilievo*

S.3 *sempre P dolcissimo, poco marcato*

Vox MS. *mp*
... dragoste mea ...
... mon amour ...
Să-mi-ți fie teamă, ... Egor, ...
Ne crains pas, ... Egor, ...

S.1

S.3

Vox MS. *poco*
... să crești în mine ...
... crois-moi ...

IV (1-44) *animando*

Fl. alto in Sol

S.1 *P* *molto*

S.3 *(5'15") (40'22")*

Fl. a. in Sol *poco* *P dolce e sensuale*

S.3 *sempre pp poco marcato e ritmico*

Fl. a. in Sol *poco*

S.3 *(2)*

Fl. a. in Se

S.3

(3)

sempre PP poco marcato e ritmico

(4)

mp *f* *fluido*

Fl. a. in Se

S.3

(5)

(♩=52) poco a poco precipitando
scorrevole

PP *mp*

Fl. a. in Se

S.3

(6)

(7)

PP *mp* *mp*

Fl. a. in Se

S.3

(8)

Fl. a. in Se

S.3

(9)

(10)

P triste *P* *PP dolce*

slentando *♩=58*

Fl. a. in Se

S.3

P misterioso e sensuale

Fl. a. in Se

S.3

(Sospirando)

PP cor *P* *mp*

poco affretando ----- *rallentando*

Fl. a. in sol

mf *mp* *mf* *f*

S.3

mf *pp* *poco*

Fl. a. in sol

mf *delica e sensuale, poco agitato*

S.3

mf *delica pendente* (l.v.) (OO STOP)

Fl. a. in sol

mp *poco* *poco a poco calmando*

Fl. a. in sol

sub. pp misterioso *poco*

Fl. a. in sol

ppp *molissimo*

Fl. a. in sol

ppp lontano

Fl. a. in sol

pppp lontano e liscio

Fl. a. in sol

quasi Vento *pppp suono bianco*

Fl. a. in sol

longa (n 10") *perdendosi* *FINE* *(n 3'50")* *(n 4'42")*

CONSERVATORUL DE MUZICA "GEORGE DIMA" CLUJ-NAPOCA

Studioul de concerte

Vineri, 19 martie 1982

orele 19,30

C O N C E R T - D E Z B A T E R E
al formației

" A R S N O V A "

Conducerea muzicală : CORNEL TĂRANU

Solist : GAVRIL COSTEA

I n p r o g r a m :

Șerban Nichifor : Domnișoara Cristina (fragment) -p.a.

Imaginea : Dinu Lazăr

Mihai Moldovan : Concert pentru flaut și coarde p.a.

Cornel Tăranu : Prolegomene II p.a.

Octavian Nemescu : Sugestii II p.a. (versiunea cu bandă)

(27) 8'30" X 4

- 2 clarineti

- 2 oboi

Sukon Nichifor
(in tempo bello, 1582)

PRELUDIO E CANTO DI SPERANZA

→ clarinetto in Sib (ossia flauto grande)

→ violina

→ viola

→ violoncello

→ triangolo piccolo

→ clavicembalo + celesta (ossia pianoforte)

Durata: ~ 8'30"

Serban Nichifor (1981)

CANTO DI SPERANZA

"Musica Nova"

Mircea Opreanu,
Vladimir Mendelsohn,
Florian Popa,
Dorel Fodoreanu,
Nicolae Licaret.

1.) Preludio (ad libitum)

Cl. *)
in f^b

Vna.

Vla.

Vlc.

Cembalo **)

CON SORDINO

PPPP dolce e lontano, liscio possibile (arco ad lib.)

♩ ~ 69

Cl.

Vna.

Vla.

Vlc.

Cembalo

G. P.

G. P.

G. P.

G. P.

G. P.

*) - ossia Flauto grande

**) - ossia Pianoforte

- 1 -

attacca
subito

2.) Canto di Speranza (Toamna, 1974)

Estinto ($\text{♩} = 90$)

Handwritten musical score for "Canto di Speranza" (Toamna, 1974). The score is written for a chamber ensemble and includes the following parts and markings:

- Cl. (*) in Sib:** Clarinet in B-flat, marked with a 9.
- Vna.:** Violoncello.
- Vla.:** Viola, marked with a box "CON SORDINO" (with mutes).
- Vlc.:** Violino.
- piccolo:** Piccolo, marked with a triangle and a double-headed arrow.
- Cembalo (**):** Piano, marked with a triangle and a double-headed arrow.
- Cl.:** Clarinet, marked with a 6 and an 8.
- Vna.:** Violoncello, marked with a box "CON SORDINO" (with mutes).
- Vla.:** Viola.
- Vlc.:** Violino, marked with "sul pont." (sul ponticello).
- Cembalo:** Piano, marked with "P" (piano).

Dynamic markings and performance instructions include:

- PP (pianissimo):** Marked in several places, including under the piccolo and piano parts.
- P (piano):** Marked in several places, including under the piano and piano parts.
- CON SORDINO:** Marked in boxes for the Viola and Violoncello parts.
- PP crescendo:** Marked under the Violoncello part.
- molto:** Marked under the Violoncello part.
- poco:** Marked under the Violoncello part.
- sul pont.:** Marked under the Violino part.

*) ossia Flauto grande (2^o)
**) ossia Pianoforte (loco)

6

Cl. $\frac{6}{8}$

sub. PP dolce e cantabile

Vna. sub. PP sul pont. ma cantabile e vibrato

Vla. CON SORDINO V PP sul pont. ma cantabile

Vlc.

Δ (m.d.) sempre P

Cembalo $\updownarrow$ (m.s.)

*) sub. PP ritmico e leggero ("meccanico")

Cl.

Vna.

Vla.

Vlc.

Δ (m.d.)

Cembalo $\updownarrow$

C.L.B.

PP ritmico e leggero ("meccanico")

*) - Pianoforte - Pedala (l.v.)

ritardando poco a poco -

senza vibrato

Cl. 4/4
sempre PP liscio (respirare ad libitum)

Vna. (SENZA SORDINO)

Vla. 3/4
senza vibrato
sempre PP liscio (arco ad libitum)

Vlc. 2/4
sempre PP liscio (arco ad libitum)

Cembalo
PP con nostalgia
naturalmente
attacca subito

*)

3.) Memento (4-II-1979)

Subito ♩ = 69 poco rubato

Cl. 4/4
(81) v

Vna.
d'al niente
mp come uccelli
PPP

Vla. 3/4
(sempre PP liscio)

Vlc. 2/4
(sempre PP liscio)

△
Cembalo
(a.s.) PPP
*)

*) - Piano forte - Sempre Pedala (l.v.)

Handwritten musical score for the first system, featuring five staves:

- Cl.** (Clarinet): Starts with a rest, then plays a melodic line marked *P espressivo*.
- Vna.** (Violoncello): Marked **SENZA SORDINO** in a box.
- Vla.** (Viola): Plays a melodic line marked *P espressivo*.
- Vlc.** (Violino): Plays a melodic line marked *PPP molto sul ponticello*.
- Cembalo** (Piano): Plays a melodic line marked *P "meccanico"*.

The score includes various musical notations such as notes, rests, and dynamic markings.

Handwritten musical score for the second system, featuring five staves:

- Cl.** (Clarinet): Marked *molto precipitando* and *molto f*. The tempo changes to *Subito A Tempo* with a box indicating *♩ = 90*.
- Vna.** (Violoncello): Marked *pesante* and *fff possibile quasi grido*.
- Vla.** (Viola): Marked *pesante* and *fff possibile quasi grido molto*.
- Vlc.** (Violino): Marked *gliss. poco portamento* and *molto mf*.
- Cembalo** (Piano): Marked *molto f* and *fff possibile*.

The score includes various musical notations such as notes, rests, and dynamic markings.

Cl. *sffz* *f* *molto* *fffpp* *liscio*

Vna. *(pp)* *poco*

Vla. *(pp)* *poco*

Vlc. *sol Re sul Sol* *pp liscio*

Cembalo

Cl. *PPP eco*

Vna. *(pp)*

Vla. *(pp)*

Vlc. *(pp)*

Cembalo

Tempo primo (♩ = 90)

Cl. *molto* *G.P.* *(N 10^a)*

Vna *molto* *G.P.* *(N 10^a)*

Vla. *molto* *G.P.* *(N 10^a)*

Vlc. *molto* *G.P.* *(N 10^a)*

△
↕
Cembalo *molto* *sffz* *G.P.* *(N 10^a)*

9 *poco in rilievo*
8 *P non vibrato ma espressivo*

PP lontano, poco sul pont.
(non tremola)

PP lontano, poco sul pont.
sul pont. vl. 8^a 7^a 6^a 5^a 4^a 3^a 2^a 1^a 8^a 7^a 6^a 5^a 4^a 3^a 2^a 1^a

PP dolce, gliss. armonico, legatissimo (arco ad lib.)

PP "meccanico"

Cl. *mp* *molto*

Vna. *mp* *molto*

Vla. *mp* *molto*

Vlc. *mp* *molto*

Cembalo *mp* *molto*

molto

Handwritten musical score for the first system, featuring six staves: Cl. (Clarinet), Vna. (Violoncello), Vla. (Viola), Vlc. (Violoncello), Δ (Triangle), and Cembalo (Cymbal). The music is written in treble and bass clefs with various accidentals and dynamics. The tempo marking *molto* is indicated at the top. Dynamics include *mf*, *mp*, *pp*, and *f*. The Cymbal part includes a marking *(m.s.)*.

$(\text{♩} = 90)$

rallentando

Handwritten musical score for the second system, continuing the six staves from the first system. The tempo marking *rallentando* is indicated at the top right. Dynamics include *mf*, *mp*, and *f*. The score concludes with a double bar line and repeat signs.

Cl. *poco a poco al ord.* *molto*

Vna. *poco a poco al ord.* *molto*

Vla. *poco a poco al ord.* *molto*

Vlc. *molto*

Cembalo

Cl. *mp cantabile* *incalzando*

Vna. *Pizz.* *P ritmico e leggero*

Vla. *(al ord.)* *mp cantabile*

Vlc. *arco* *PPP molto sul ponticello*

Δ *(m.d.)* *PPP* *PP sonoro*

$\Downarrow$ *PPP* *PP sonoro*

Cembalo *(m.s.)* *P espressivo*

Cl. (81)

Vna.

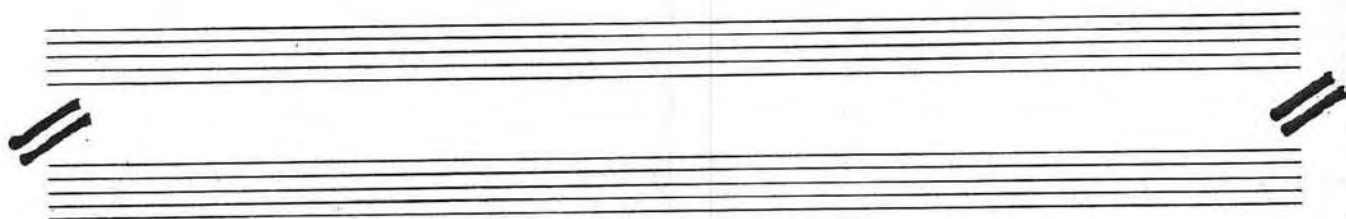
Vla.

Vlc.

Δ

↕

Cembalo



Cl. (81)

Vna.

Vla.

Vlc.

Δ

↕

Cembalo

Muta in Celesta

Cl. (8^a)

Vna.

Vla. 3

Vlc.

Celesta *)

Sempre Pedala (L.v.)

ppp → mp / *legatissimo (quasi mormorando)*

Cl. (8^a)

Vna.

Vla. 3

Vlc.

Celesta

*) ossia Pianoforte (8^a)

Cl. *(89)*

Vna. *morendo*

Vla. *3*

Vlc. *2*

Celesta

Cl.

Vna.

Vla. *3*

Vlc. *(CON SORDINO)*

Celesta

sempre PPP come eco

Cl.

Vna.

Vla. (CON SORDINO) *(liscio possibile)*
sempre PPP come eco

Vlc. *(liscio possibile)*

Celesta

Cl.

Vna. (SENZA SORDINO)

Vla.

Vlc.

Celesta

(legatissimo)

Cl. *d'al niente* *PP fluido, come una ombra*

Vna. *(vibrato)* *d'al niente* *P cantabile e fluido*

Vla. *PPP poco sul ponticello, come una ombra, liscio*

Vlc. *PPP poco sul ponticello, come una ombra, liscio*

Celesta

Cl. *sempre PP molto espressivo*
(sempre sul La)

Vna. *sempre P molto espressivo, poco in rilievo*

Vla.

Vlc.

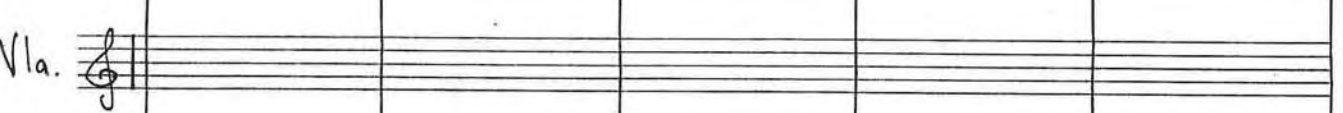
Celesta

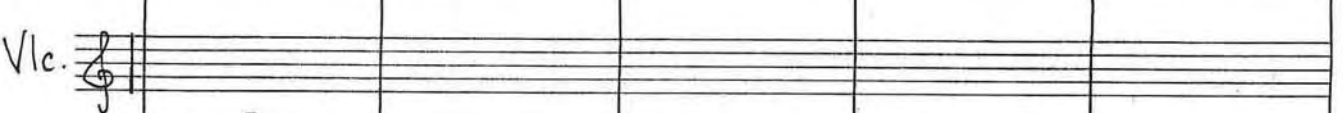


- 15 -

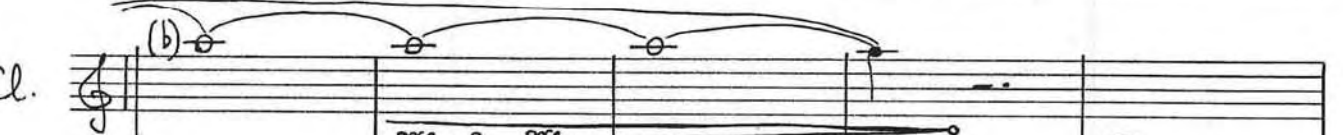
Cl. 

Vna. 

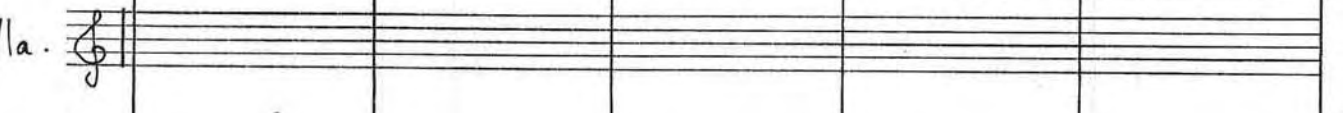
Vla. 

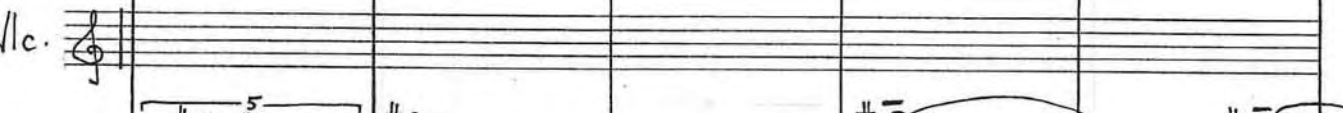
Vlc. 

Celesta  (l.v.)

Cl. 

Vna.  poco a poco (non tremolo) PP dolce e liscio, non diminuendo

Vla. 

Vlc. 

Celesta  P semplice (l.v.) PP come eco

- 16 -

Tempo Giusto - $\text{♩} = 69$
 (non accelerando !)

Cl. *(non vibrato, liscio possibile)*

Vna. *(pp)*

Vla.

Vlc.

Δ
 $\updownarrow$

Celesta *(l.v.)*

PPP lontano (l.v.)

PPP (l.v.)

Cl.

Vna. *(dolce e liscio, non diminuendo)*

Vla.

Vlc.

Δ
 $\updownarrow$

Celesta

PPP (l.v.)

($\sim 8^{\text{va}}$)

($\sim 5^{\text{va}}$)

(interrotto)

ONIROPHONIE

Serban Nichifor
(1982)

Motto:
"Sunt vise ce parca le-au trăit cîndva
și undeva, precum sunt lucruri viștuite deose
cari ne întrebăm dacă n-au fost vis..."
Mateiu I. Cavagiale - "Rememor"

Quasi Senza Tempo (♩ = 40), molto rubato

Flauto

Violino*)

Pianoforte

ppp lontano e misterioso quasi improvvisando
(81) V. sempre ppp dolce e lontano, quasi uccelli

["cluster" senza attacco, per risonanza]

Fl.

Vna.

Pf.

a tempo

sempre pp dolce e misterioso

molto rall. a tempo

molto espressivo

ppp

[risonanza]

Fl.

Vna.

Pf.

⑨

ppp possibile, esitando

pp dolce

ppp

più

pppp lontano

[risonanza]

Fl.

Vna.

Pf.

⑬

molto rall. a tempo

pendendosi

molto espressivo

quasi uccelli

più

[risonanza]

Vna.

Pf.

⑮

più pp dolce

pochissimo vibrato

pendendosi poco a poco

(n. 2')

8

8

(attaca)

[risonanza]

*) ossia Violoncello - a l'Ottava Bassa (81)

Lontano, sempre Quasi Senza Tempo ($\text{♩} \sim 72$), molto rubato (improvvisando)

- 2 -

Handwritten musical score for Vna., Pf., Fl., and Vna. (Violoncello).

System 1: Vna. (47), Pf. (47). Vna. (51), Pf. (51). *poco accelerando*.

System 2: Fl. (48) *sempre accelerando*, Vna. (55), Pf. (55). *PPP poco a poco crescendo ed accelerando*, *profondo, più minaccioso*.

System 3: Fl. (84) *sempre accelerando*, Vna. (59), Pf. (59). *(3)*, *(4)*.

System 4: Fl. (84) *molto accelerando*, Vna. (63), Pf. (63). *sempre crescendo molto accelerando*, *sempre (5) crescendo e molto accelerando (6)*.

System 5: Fl. (84) *molto accelerando*, Vna. (67), Pf. (67). *Subito 1-2-3-4*, *ff secco*, *ff vivo*, *Stop Pul. l.v.*.

Fl. *(70)*

Vna.

Pf.

Subito *Andante* (da 56), Solenne

Fl. *(74) respirare ad libitum*

Vna. *quasi glissando*

Pf. *sempre fff scorrevole ed aereo, quasi Vento, sempre frullato*

Ped.

Fl. *(76)*

Vna.

Pf.

Ped.

Fl. *(78) poco a poco crescendo ed affrettando*

Vna.

Pf.

Ped.

(sempre crescendo ed affrettando)

80

Fl.

Vna.

Pf.

(Ped)

IPed

IPed

(sempre affrettando)

82

Fl.

Vna.

Pf.

(Ped)

IPed

IPed

ffff drammatico

molto ffff sonoro

84

Fl.

Vna.

Pf.

(Ped)

Ped

(interrotto)

possibile quasi grido

(interrotto)

possibile quasi grido

88

possibile (sempre)

86

Fl.

Vna.

Pf.

(86)
(Ped)

PPP lontano

molto mf molto

frullato
mp pendendosi

3
4

(~ 6'40")

(l.v.)

(l.v.)

(attaca)

88 Prestissimo (♩ 207 / d. n. 69), quasi Valzer

Fl. $\frac{3}{4}$ sempre PP dolce e ritmico

Vna. sempre PPPP lontano e liscio

Pf. sempre PP dolce quasi Pianoforte meccanico, ma leggerissimo
(sempre l.v.) poco

(Ped.)

Fl. 92 molto

Vna. sempre PPPP, non crescendo

Pf. molto

(Ped.) (sempre l.v.)

Fl. 96/97 f brillante

Vna. (PPPP)

Pf. f brillante (l.v.)
sub. PPP eco, poi in silenzio

(Ped.)

(l'istesso tempo)

100 slentando

Vna. poco gr. PPPP leggerissimo, lontano pochissimo PPP (n. 6'55")

Pf. (l.v.)

(Ped.)

(attacco)

Subito Grave, doloroso e lontano, quasi Senza tempo ($\text{♩} \sim 4\frac{1}{2}$), molto rubato

Fl. Come eco
 (104) $\text{sempre PPP lontano e dolcissimo, come ombra}$

Vna. $\text{sempre PPPP liscio}$
 (81) dolcissimo

Pf. $\text{sempre PPP lontano}$
 arpeggiando lento
 (l.v.)

(Ped.)

Vna. PPPP liscio
 perdendosi
 (81) PPP come eco
 (l.v.)

Pf. PPP lontano
 (sempre l.v.)

(Ped.) $\text{PPP profonda e dolce, come eco}$

2/4
 ($\sim 7'45''$)
 (attacca)

Fl. Lontano ($\text{♩} \sim 4.0$), $\text{poco a poco crescendo ed animando}$ ($\text{♩} \sim 4.6$)
 quasi Vox humana

Vna. poco esitante
 (112) $\text{poco PPPP dolce e fluido}$
 $\text{sul tasto VI quasi Vox humana}$

Pf. $\text{PPP dolce e leggero}$

(Ped.)

Fl. (116) sempre vibrato PPP
 (158) sub. PPP lontano poco

Vna. sempre vibrato PPP
 (158) sub. PPP lontano poco

Pf. PPP PP

(Ped.)

(120) $\text{♩} \sim 64 \rightarrow \text{♩} \sim 70$

Fl. $\text{P} \text{ sonoro}$ mp pieno

Vna. P sonoro mp pieno

Pf. mp

(Ped.)

(124) $\text{♩} \sim 76 \rightarrow \text{♩} \sim 82$ *sempre accelerando*

Fl. mf dolce $\text{f dolce e sostenuto}$

Vna. mf dolce $\text{f dolce e sostenuto}$

Pf. mf

(Ped.)

(128) $\text{♩} \sim 88 \rightarrow \text{♩} \sim 94$ *molto accelerando* $\text{♩} \sim 100 \rightarrow \text{♩} \sim 108 \rightarrow \text{♩} \sim 116$

Fl. ff sostenuto *ardente, molto vibrato, ben* molto *quasi assai*

Vna. ff sostenuto *ardente, molto vibrato, ben* molto *quasi assai*

Pf. ff ben marcando molto

(Ped.)

Solenne $\text{♩} \sim 66$
respirare od lib.

(131)

Fl. $\text{fff drammatico, ben sostenuto}$

Vna. $\text{fff drammatico, ben sostenuto}$

Pf. $\text{fff drammatico, ben marcato}$

(Ped.) sfffz

- 8 - sfffz

(133)

(non rallentando)

Subito

Quasi Senza Tempo (♩ = 48) molto rubato

poco inquieto

Fl.

Vna.

Pf.

Handwritten musical score for measures 133-135. The Flute part features a melodic line with a triplet in measure 135. The Violoncello part has a complex rhythmic pattern with triplets and slurs. The Piano part includes chords and a triplet in measure 135. Pedal markings are present below the piano part.

(Ped.) *PPP quasi moruotando, poi minaccioso*

(136)

Fl.

Vna.

Pf.

Handwritten musical score for measures 136-139. The Flute part continues with a melodic line. The Violoncello part has a melodic line with slurs. The Piano part includes chords and a melodic line. Pedal markings are present below the piano part.

(Ped.) *poco a poco* *mp dolce ma sordo*

(140)

Fl.

Vna.

Pf.

Handwritten musical score for measures 140-143. The Flute part features a melodic line with slurs. The Violoncello part has a melodic line with slurs. The Piano part includes chords and a melodic line. Pedal markings are present below the piano part.

(Ped.) *poco a poco*

(141)

Fl.

Vna.

Pf.

Handwritten musical score for measures 141-144. The Flute part features a melodic line with slurs. The Violoncello part has a melodic line with slurs. The Piano part includes chords and a melodic line. Pedal markings are present below the piano part.

(Ped.) *molto rall. a tempo* *pendendosi* *quasi ucelli* *ppp pochissimo marcato, profondo e dolce* (l.v.)

(145)

PP sonoro ma dolce, quasi Vento
suono bianco (S) * e suoni di taste

Fl. (81)

Vna. *più PP dolce* *pochissimo P ben vibrato* *perdersi poco a poco* (n 10'40")

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

Lontano, sempre Quasi Senza Tempo (♩ n 46), molto rubato, improvvisando.

(149)

Fl. *PP sonoro ma dolce, quasi Vento* *suono bianco (S) **

Vna. (81) *sempre PPP dolce, poi in rilievo* *pochissimo*

Pf. (m.s.) *sempre PPP leggerissimo, come eco*

(m.s.) (Ped.)

(153) *suono bianco e suoni di taste*

Fl. *mormorante* *molto* *pp dolce* *PPP* *PP*

Vna. (81) *sempre PPP lontano*

Pf. (m.s.) *sempre PPP* *(l.v.)*

(m.s.) (Ped.)

(158) *suono bianco e suoni di taste*

Fl. *mormorante* *PP sonoro* *PPP* *suono bianco* *perdersi poco a poco*

Vna. *PPPP* *perdersi poco a poco*

Pf. (m.s.) *PPP lontano* *PPP profondo e lontano* *l.v. (quasi perdersi)* (n 12')

(m.s.) (Ped.) *Con Sordino*

*) - son blanc (sans hauteur) suggérant le vent,
obtenu à la flûte en prononçant la lettre "s" ("ch"),
et au violon tirant l'archet sur le corps
de l'instrument.

Bucarest,
31 Decembrie 1982

For Yvar Mikhashoff

"L'ISOLA DI EUTHANASIOS"

Seban Nichifor
(1982-1988)

(P.A.-16-VI-1990
"Almeida Festival",
Almeida Theatre,
London)

S O N A T A

= SOPRA ACQUA E PIETRA =

per Pianoforte

THE GUARDIAN
Friday October 15 1993

Virtuoso who always took a risk

Obituary

Yvar Mikhashoff

THE DEATH of Yvar Mikhashoff, the American pianist and composer, at the age of 52 came as a shock, but not as a surprise to those who knew him. Born in Troy, New York, and like the mythical Trojan warrior Achilles, Yvar seemed inexorably drawn to the short, exciting life instead of the long, dull one. What he packed into his years was already the stuff of legend: a world-class pianist famous for brilliant and unusual programmes, a composer, arranger, teacher, promoter, international authority on American music, artistic director for the North American Music Festival and the Almeida Festival in London. A witty raconteur, he was at once charismatic, Dionysian, hedonistic, and maniacally driven, both on stage and off.

For more than 15 years he travelled worldwide performing massive programmes on virtually every major festival in North and South America, Europe and Asia. He thrived on risk, so every recital quaked with it. His first important appearance in London, for instance, was "The Great American Piano Marathon: 70 works from 70 years in 7 hours", kicking off the 1985 Almeida International Festival of Contemporary Music. A few days later he played "50 Tangos — 50 Composers — A Tango Marathon" which lasted all afternoon. Then, with hardly time to change his dripping shirt, he went on to play another two dozen new works during the rest of the festival.

His attempts at the impossible meant that occasionally some performances fell slightly short of the mark but his musicianship, energy, and commitment made up for it. His epic piano programmes were fuelled by an encyclopaedic knowledge of the dark and dusty corners of 20th century repertoire. He was a fossilicker, ferreting out pieces many composers themselves had forgotten



Yvar Mikhashoff... epic piano programmes fuelled by an encyclopaedic knowledge PHOTOGRAPH: FRANK MARTIN

they had written. This detective work was often rewarding, unearthing unusual and exotic musical gems.

For me his most engaging programmes were the informal recitals where some of his choice finds were on display. His easy chat and anecdotal wit set the scene perfectly. I've never forgotten the little vignette just before the performance of a newly exhumed piano work by 93-year-old Otto Luening. In the darkened hall Yvar turned dramatically to the audience and told us: "As a teenager, Otto lived in Switzerland where he got a job acting in James Joyce's theatre group, studied piano with Busoni, took painting lessons with Giacometti and had lunches with Lenin. He was a young man starting his career on a promising footing."

Yvar Mikhashoff was a born showman, but came into the world with the name Ronald MacKay. As a student he realised he needed a bigger handle, and soon traded it in for his Russian grandfather's. After studying piano and completing a doctorate in composition he joined the faculty at the State University of New York where he taught piano between tours. He quickly grew into an international figure, making radio and television programmes and recording solo piano and ensemble works on the Nonesuch, CRI, Spectrum, Paula, EMI, and New Albion labels.

At Almeida from 1986 he was instrumental in getting Conlon Nan-carrow, the reclusive player-piano composer, to Britain for the first time since 1936. He also brought to London Virgil Thomson, LaMonte

Young, Nicholas Slonimsky and many other musical personalities he knew from around the world. Yvar commissioned hundreds of composers, encouraging the widest possible range of aesthetics. Nothing was too strange to tackle. The Piano Concerto he commissioned from me made use of "fist and arm clusters" on the keyboard, which he tore into with obvious delight and abandon.

Yvar Mikhashoff's towering figure cast a long shadow. A special memorial concert is being planned at the Almeida Theatre sometime in the future, but on Sunday night the Smith Quartet will dedicate their concert to his memory.

Stephen Montague

Yvar Mikhashoff (Ronald MacKay), born March 8, 1941; died October 11, 1993.

For Yvar Mikhashoff

"L'ISOLA DI EUTHANASIOS" Serban Nichifor

(1982-1988)

(PA-16-VI-1990
"Almeida Festival",
Almeida Theatre,
London)

SONATA

= SOPRA ACQUA E PIETRA =

per Pianoforte

"Il cielo era ingombro su la grande via
d'acqua e di pietra. L'alto silenzio era
degno di Colui che aveva trasformato
in infinito canto per la religione degli
uomini le forze dell'Universo."

1) Preludio

Gabriele D'Annunzio, "Il Fuoco"

GRAVE (♩=56)

Pianoforte

molto ritmico e tranquillo

*quasi sempre PPPP lontano ed acquatico, come eco
sempre con ped. div.*

Pf.

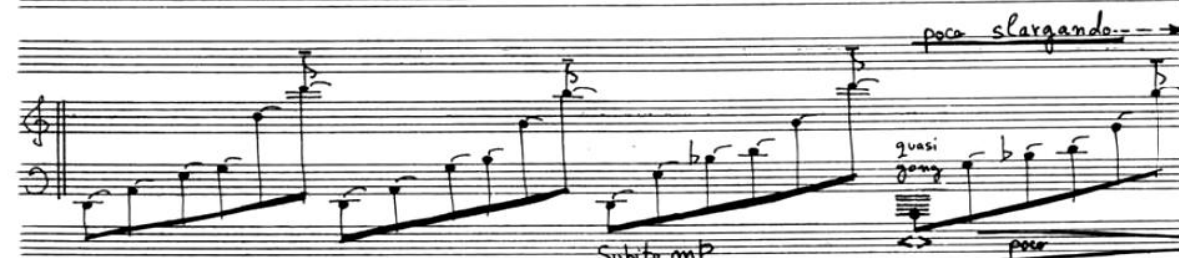
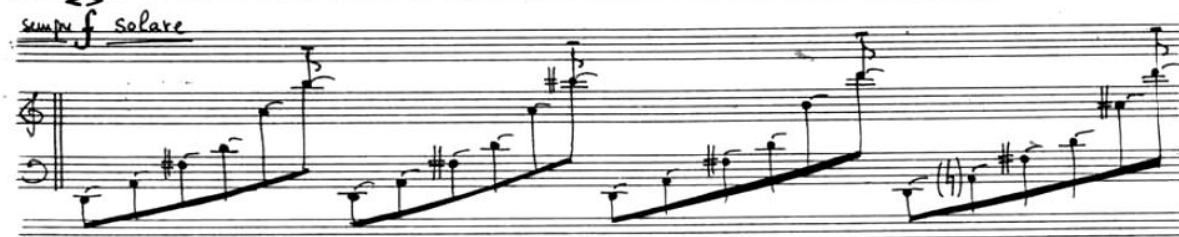
*quasi sempre PPPP lontano ed acquatico, come eco
sempre con ped. div.*

(l'istesso tempo)

Sub. Poco più ANIMATO (♩=62)

sempre PPP dolce e fluido

Pf.



pf.

quasi *mf* dolce e sostenuto

poco *f* *dolcissimo*
poco allargando

molto

Senza rigore, quasi Cadenza - accelerando poco a poco -
Plegatissima e scorrevole

ritardando poco a poco
(leggierissimo)

molto ritardando
molto
(~ 7")
lasciar vibrare (perdendosi)
(~ 6')
(attacca)

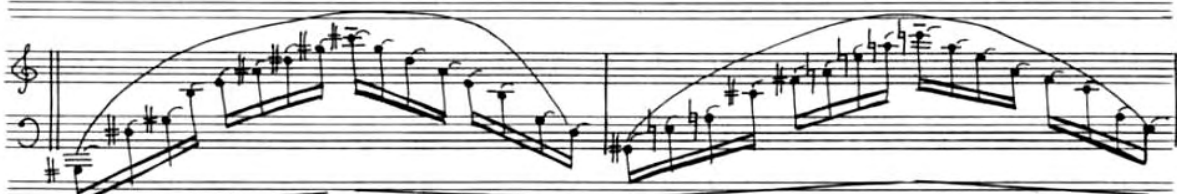
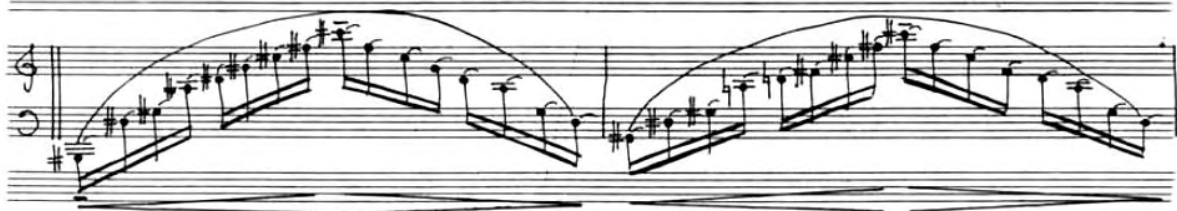
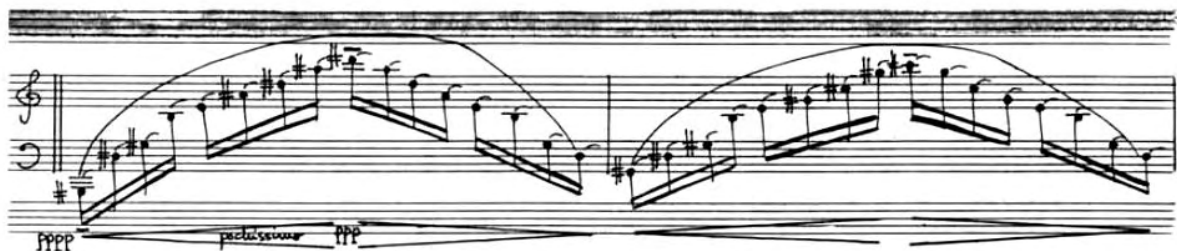
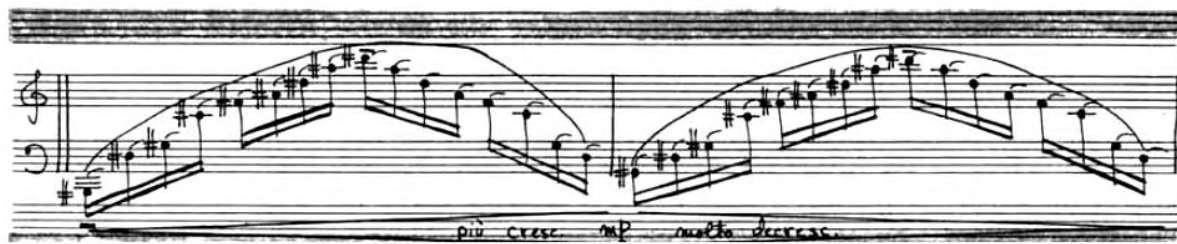
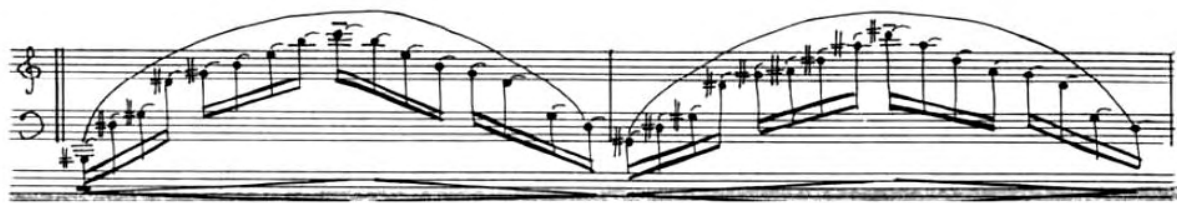
2.) Improvisazione

LARGO (♩ ~ 40)

pf.

leggero ed eguale
pianissimo
PPPP lontano e dolce, quasi sussurrando
sempre Ped. 2. v.

Pf.



Pf.

Handwritten musical score for piano, featuring multiple systems of staves with complex melodic lines, dynamic markings, and performance instructions.

Key markings and instructions include:

- poco calando* (l.v.)
- Poco rubato*
- improvvisando*
- sempre in rilievo*
- rallentando* (l.v.)
- Senza rigore*
- sempre PPPP lontano e semplice,* (l.v.)
- quasi senza tempo*
- (poco ritardando)*
- (~5")*

Molto Rubato, Quasi Improvisando

(15↑) --- 7

Pf.

Sempre Ped. l.v. *sempre PPP lontano e #* *dolce, sussurrando*

più appassionato *poco a poco allargando*

molto ff *molto PP eco* *(longo)*

A Tempo *(l.v.)* *leggero ed eguale* *pochissimo PP*

poco calando

Senza Rigore *(l.v.)* *(l.v.)* *(l.v.)* *poco allargando* *(l.v.)* *6* *(~6!)* *(~12!)* *(attacca)*

Dolcissimo, poco Rubato (♩ ~ 60) 3. Canto

PPP grazioso *(sempre Ped. l.v.)* *(8↑)*

PP *(m.s.)* *(m.s.)* *-6-* *(8↓)*

Pf.

(81)

Handwritten musical score system 1. It consists of three staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 7/8 time signature. It contains a melodic line with eighth and sixteenth notes, some beamed together, and a 'poco' marking at the end. The middle staff is in treble clef and contains a similar melodic line. The bottom staff is in bass clef and contains a bass line with some rests and notes. There are circled numbers 81 and 82 below the staves.

(81)

Handwritten musical score system 2. It consists of three staves. The top staff is in treble clef with a key signature of three sharps and a 7/8 time signature. It contains a melodic line with eighth and sixteenth notes, some beamed together, and a 'poco' marking at the end. The middle staff is in treble clef and contains a similar melodic line. The bottom staff is in bass clef and contains a bass line with some rests and notes. There are circled numbers 81 and 82 below the staves.

(81)

Handwritten musical score system 3. It consists of three staves. The top staff is in treble clef with a key signature of three sharps and a 7/8 time signature. It contains a melodic line with eighth and sixteenth notes, some beamed together, and a 'poco' marking at the end. The middle staff is in treble clef and contains a similar melodic line. The bottom staff is in bass clef and contains a bass line with some rests and notes. There are circled numbers 81 and 82 below the staves.

(m.s.)

(81)

Handwritten musical score system 4. It consists of three staves. The top staff is in treble clef with a key signature of three sharps and a 7/8 time signature. It contains a melodic line with eighth and sixteenth notes, some beamed together, and a 'poco' marking at the end. The middle staff is in treble clef and contains a similar melodic line. The bottom staff is in bass clef and contains a bass line with some rests and notes. There are circled numbers 81 and 82 below the staves.

(81)

Handwritten musical score system 5. It consists of three staves. The top staff is in treble clef with a key signature of three sharps and a 7/8 time signature. It contains a melodic line with eighth and sixteenth notes, some beamed together, and a 'poco' marking at the end. The middle staff is in treble clef and contains a similar melodic line. The bottom staff is in bass clef and contains a bass line with some rests and notes. There are circled numbers 81 and 82 below the staves.

(sempre animando)

Handwritten musical score system 6. It consists of three staves. The top staff is in treble clef with a key signature of three sharps and a 7/8 time signature. It contains a melodic line with eighth and sixteenth notes, some beamed together, and a 'poco' marking at the end. The middle staff is in treble clef and contains a similar melodic line. The bottom staff is in bass clef and contains a bass line with some rests and notes. There are circled numbers 81 and 82 below the staves.

(sempre animando) -

Pf.

(sempre animando)

(sempre animando)

Grandioso (♩ = 76)

ff

15 ↑

sta Drammatico (molto rubato)

quasi grido

(81) f ardente

per a poco decrescendo e calmando

(81) (sempre decrescendo e calmando)

Nostalgico, Quasi Reveria, Poco Rubato (♩.~60)

Pf.

(8↑) 12/8
Piazzoso
fluida
(VIII-23)
(8↓)

(8↑)

(8↑)

(8↑)
poco calando

(8↑)
PP lontano
(8↓)

(8↑)

(8↑)

(8↑)
PPP inmateriali
(8↓)

poco a poco allargando - - - - -

(81)

Pf.

poco *PP* *(l.v.)* *PPP eco* *(l.v.)*

sempre Ped. l.v.

(sempre allargando)

(81)

PPPP lontano *perdendosi* *(l.v.)*

6/4

Lontano, Quasi Senza Tempo (Molto Rubato)

(81)

PPPP come eco *(l.v.)* *sempre PPPP dolcissimo* *e fluido*

(sempre Ped. l.v.)

(81)

PPPP lontano *(l.v.)*

(81)

PP poco marcato *(l.v.)* *PP profondo e minaccioso*

(l.v.) *(l.v.)*

poco a poco *perdendosi*

(81)

(l.v.) *(lunge)*

(81)

(l.v.)

(261)
(181)

Susan Nicheifer

Recurrents, 29-I-1988