Serban NICHIFOR (SABAM)
[C/4/25780 046376567]

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

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

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

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

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

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

SERBAN NICHIFOR Serban Nichifor

Str.Principatele Unite Nr.2,Vila I,
Ap.7,Sector 4,
RO-70512 Bucharest,Romania
Tel.0040-21-336.13.99.
E-mails:serbannichifor@pcnet.ro and snichifor@yahoo.com

DOC. SABAM
N 7 4 2 4 0 3 7 0 5
DAT. 23/12/2002
CLAS. 26/3/03-49
COMM. DP ...../...../.....

ESECUTORI

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

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

Percussione I: - 2 Timpani (Timp.) muta anche in Campanelli (C-nelli)

Percussione II: - 2 Tom-toms (Tomt.) - ossia Darbuka (ossia Dümblek, ossia Düyek) – NB: 2 esecutori in alternanza (ad lib.)

Percussione III: - Piatto medio (Ptto.) + Tam-tam (Tamt.) + Gran cassa (Gr.c.) + Campane (Camp.)

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

- *4 Violoncelli Soli (Vlc.Soli)*

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

SOURCES

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

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

PROGRAM NOTLARI

S. NICHIFOR

Serban Nichifor 1954 yılında Bükreş'te doğdu. Bükreş Üniversitesi'nden mezun oldu. Müzikoloji doktorasını Bükreş Ulusal Müzik Üniversitesi'nde tamamladı. Darmstadt, Weimar, Breukelen, München ve A.B.D.'de uluslararası kurslarda kompozisyon eğitimi aldı.

Amsterdam, Evian, Romanya, Hong-Kong, Atina, Roma, Toledo, Jihlava, Birmingham-Alabama, Köln'de düzenlenen birçok uluslar arası beste yarışmalarında birincilik ödülü aldı.

Turkish Bolero

Turkish Bolero; **Son Peşrev, Cellatlar karşımda satır bilese..., Felek aldı devranımı, damımı... Ne olur karlı dağlar...** gibi Türk eserlerinden esinlenerek bestelenmiştir.

Serban Nichifor; bu çalışmayı M. Ravel'in "Bolero" ve Türk folklor müziğinin özel yapısı ile birleştirerek betimlemiştir.

PROGRAM NOTLARI

M. RAVEL **Bolero**

İlk yorumu: 1930 Paris. Bestecinin bu pek ünlü yapıtı 1928 yılında çağın ünlü danscısı İda Rubinstein için bestelenmiştir. Bolero, genellikle sanıldığı gibi konser parçası değil, bale müziğidir. Bir İspanyol içkievinde ortada yer alan büyük masa üzerindeki kız, çevresindekileri dansa çağırır ve **"Bolero"** başlar. Kararlı tempoda, sınırlı biçimde, gene sınırlı melodi, armoni ve ritmde işlenmiş bir eserdir **"Bolero"**. Tek değişiklik orkestra tınısında görülür; **"tema"**nın her tekrarında topluluğa yeni bir çalgı katılır ve ses bileşiminin rengini değiştirir. Sonlara doğru beklenmeyen bir **"modulation"** gerginliğin birikimini boşaltır ve parça biter. Ravel şöyle der yapıt için: "Gerçek bir biçim yoktur, gelişim yoktur, **"modulation"** pek azdır. Padilla'vari İspanyol bestecisi, **"Valencia"** adlı fox-trot'un yazarı) bir tema ve orkestranın ritminden kuruludur tüm partisyon." Bolero, ilk çalınışından sonra hızla her iklime yayılmış, isterik bir **"Bolero"** modası almış yürümüştür.

PROGRAM NOTLARI

CELLISIMO QUARTET

Cellisimo Quartet; Prof. Serafim Antropov anısına kurulmuş olup, çok geniş müzikalite ile viyolonsele tutkuyla bağlı dört ayrı nesilden dört viyolonsel sanatçısından oluşmuş bir topluluktur.

Topluluğun ilk üyesi Marin Cazacu; Bükreş'te George Enesco Filarmoni Orkestrası'nın solistidir. Romanya ve dünyanın en önemli konser salonlarında konserler verdi. Marin Cazacu; Liepzig (Almanya)'de **J.S. Bach Yarışması**, **Markneukirchen Yarışması** gibi birçok uluslar arası yarışmada ödüller aldı.

Alexandra Gutu; Timisoara (Romanya)'da Banatul Filarmoni Orkestrası'nın solistidir. Dört ayrı kıtada ve yirmi farklı ülkede konserler verdi. İtalyada'da düzenlenen **G. Cassado Yarışması**, **F. Serrato Yarışması**, **V. Bucchi Yarışması** gibi birçok yarışmada birincilik ödülü aldı.

Razvan Suma; Romanya'nın çok önemli iki Profesörü Marin Cazacu ve Gabriela Todor'dan eğitim aldı. Almanya'da düzenlenen **Markneukirchen Yarışması** ve İtalya'da düzenlenen **Viotti Yarışması**'nda ödüller aldı. Razvan Suma halen Cambridge'de Longy School of Music'de öğrencidir.

Olga Manescu; Bükreş Üniversitesi'nde Prof. Marin Cazacu'nun öğrencisidir. Yaklaşık yirmi viyolonsel yarışmasında ve Budapeşte'de düzenlenen **D. Popper Yarışması**'nda birincilik ödülü aldı. Olga Manescu Romanya'da çeşitli orkestrada solist olarak konserler vermektedir.

Cellisimo Quartet; Avrupa'da ve Romanya'da birçok festivale katıldı. Avrupa ve A.B.D.'de çeşitli stüdyolarda birçok kayıt yaptı.

F. SCHUBERT — Senfoni No.6 "Do majör"

Schubert'in 1817 Ekimi ile 1818 Şubat'ı arasında yazdığı bu senfoniye, 1828'de bestelediği ve "büyük do majör senfoni" diye tanınan son senfonisinden ayırmak için "küçük do majör senfoni" derler. Kesinlikle bilinmese bile, altıncı senfoninin 1818'de Viyana Müzikseverler Orkestrası tarafından çalındığı sanılıyor, ama halka açık ilk icra, bestecinin ölümünden 29 gün sonra düzenlenen bir anma konserinde yapılmış ve Viyana Müzik Dostları Derneğinin 14 Aralık 1828'de düzenlediği bu konseri J. Schmiedel yönetmiştir. Sözü edilen konserde aslında büyük do majör senfoni çalınacakmış ama, eser orkestraya öyle güç gelmiş ki, son anda programı değiştirip altınca senfoniyi çalmışlar.

1816 yılında, yeni yeni parlamakta olan Rossini'nin operaları Viyana'da temsil edilmeye ve yürekleri fethetmeye başlamıştı. Hem Beethoven, hem Schubert, bu kolay yazan, birbirinden güzel ezgiler yaratan bestecinin değerini bilen müzikçiler arasındaydı. Nitekim, Schubert, muhtemelen Rossini'nin etkisiyle 1815'de "İtalyan biçiminde" iki uvertür yazdı.

Aşağı yukarı aynı aylarda tezgâhlanan altıncı senfoninin ikinci ve dördüncü bölümlerinde de hem melodi kuruluşu, hem form yapısı (uvertür biçimi, gelişim bölmesi olmayan sonat biçimi), hem de çalgılama yönünden Rossini'yi hatırlatan yerler vardır. Ayrıca altıncı senfoni, Schubert'in, Beethoven gibi Menuet yerine Scherzo yazdığı ilk eseridir.

PROGRAM

F. SCHUBERT (1797 - 1828)
6. SENFONİ "Do Majör"
Adagio-Allegro
Andante
Scherzo: Presto-Più lento-Presto
Presto

ARA

S. NIKHIFOR (1954)
TURKISH BOLERO "Dünya Prömiyeri"

M. RAVEL (1875 - 1937)
BOLERO

Başkemancı:

Yusuf G. AKSÖZ

İSTANBUL DEVLET SENFONİ ORKESTRASI 2002→2003 KONSERLERİ

I. IONESCU GALATI

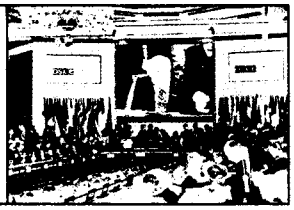
I. Ionescu Galati

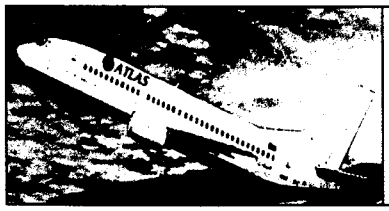
Romanya'nın İassy kentinde 1937'de doğan Ilarion Ionescu-Galati, kemana 4 yaşında başladı; öğrenimini George Manoliu'nun yanında sürdürdü. George Enescu Filarmoni Orkestrasında keman üyesi olarak başladığı sanat yaşamında on yıl solist olarak tüm Romen orkestraları ve birçok Avrupa orkestraları eşliğinde konserler verdi. Bu arada Çin ve Moğolistan'da 24 keman resitali verdi. 7 yaşından beri orkestra şefi olmayı düşleyen Ionescu Galati, Bükreş Filarmonisinde çalışırken en iyi şefleri yakından tanımak, beraber çalışmak olanağını buldu. 1959 da Bükreş Müzik Akademisi'nden mezun oldu. 1965 yılında Fransız hükümetinin bursuyla Paris'e giderek 1965-68 yıllarında Paris'te Ecole Normale de Musique'de Charles Münch ve Pierre Dervaux ile çalıştı. Diploma ve jürinin oybirliğiyle verdiği birincilik ödülünü alarak mezun olduktan sonra Romanya'ya döndü ve gereken sınavı başarıyla vererek 106 yıllık geçmişiyle Romanya'nın en eski orkestrası olan, geçmişte R. Strauss, Brahms ve Lizst' tarafından yönetilmiş bulunan, Braşov Filarmoni Orkestrasına daimi şef ve Genel Müzik Direktörü olarak atandı. Uzun yıllar bu görevi sürdüren Ionescu Galati yurtdışında da sanatsal etkinliklerini yürütmektedir. On yıl süreyle İsveç'te Uppsala ve Göteborg Senfoni Orkestralarına daimi konuk şef olmuş, Stokholm'de konserler vermiştir. Moskova, Leningrad Filarmonilerini yöneten Ionescu Galati, 1972'de burs ile gittiği A.B.D.'de New York'daki Amerikan Senfoni Orkestrasında Leopold Stokowski'nin yanında; Filadelfiya'daki Curtis İnstitute'de Eugene Ormandy ile çalışmıştır. Michigan Devlet Üniversitesinde, Lansing'de ve Ohio Kent Üniversitesinde Prof. ve Şef olarak görev yapmıştır. Yunanistan, Fransa, İsveç, İspanya, Batı ve Doğu Almanya, S.S.C.B., Japonya, Singapur, Manila, Polonya, Yugoslavya, Çin'de konserler veren ve plak yapan sanatçı, yurdumuza da konuk şef olarak gelmektedir. 6. kez A.B.D. ne davet edilen Ionescu-Galati'nin Romanya'da yapılmış plakları arasında Rossini'nin yaylılar için 6 sonatı da bulunmaktadır. Sanatçı üç sezon İstanbul Devlet Senfoni Orkestrasının Genel Müzik Direktörlüğünü ve 1991'den bu yana Eskişehir-Anadolu Üniversitesinde öğretim üyeliği yapmıştır. Avrupa'nın çeşitli orkestralarındaki birinci misafir şeflik görevi de devam etmektedir. 2000 yılında kendisine Romanya'nın (Braşov) onur vatandaşlığı ünvanı verildi. 2001 yılında Romanya Müzik Eleştirmenleri Derneği tarafından çok önemli bir ödül aldı.

JOLLY
International Tours
ÖGER HOLDİNG KURULUŞUDUR
Turkey

YURT DIŞI TURLAR

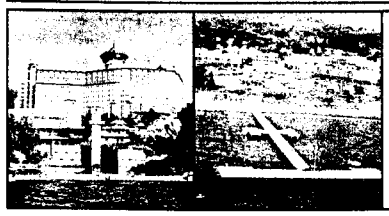
TÜM TOPLANTI VE ORGANİZASYONLAR





TÜM AVRUPA VE DÜNYA UÇAK BİLETLERİ

FUAR VE KONGRE ORGANİZASYONLARI



MAJESTY & VİSTA OTELLERİ

GREAT JOLLY TUR TURİZM A.Ş.
Cumhuriyet Cad. Kaya Apt. No: 349 80220 Harbiye - İstanbul / TÜRKİYE.
Tel.: (90 212) 296 34 82 Pbx Fax:(90 212) 296 34 94

JOLLY TOUR bir ÖGER HOLDİNG kuruluşudur

ÖGER

T.C KÜLTÜR BAKANLIĞI GÜZEL SANATLAR GENEL MÜDÜRLÜĞÜ
İSTANBUL DEVLET SENFONİ ORKESTRASI

İDSO
2002 - 2003

Şef
I. IONESCU GALATI

Solistler "CELLISIMO"

MARIN CAZACU (Viyolonsel)	**RAZVAN SUMA** (Viyolonsel)
ALEXANDRA GUTU (Viyolonsel)	**OLGA MANESCU** (Viyolonsel)

A.K.M. Büyük Salon

13 Aralık 2002 Cuma	Saat: 19.30
14 Aralık 2002 Cumartesi	Saat: 11.00

2003

İSTANBUL DEVLET SENFONİ ORKESTRASI

Dedicated to the ISTANBUL STATE SYMPHONY ORCHESTRA

Serban NICHIFOR
(2002)

T U R K I S H B O L E R O

for 4 Solo Cellos and Symphony Orchestra

Duration: ca 18'

© by Serban NICHIFOR (SABAM), 2002

ESECUTORI

- 2 Flauti (Fl.)
- 2 Oboi (Ob.)
- 2 Clarinetti in Si b (Cl.)
- 2 Fagotti (Fg.)
- 4 Corni in Fa (Cr.)
- 2 Trombe in Do (Tb.)
- 2 Tromboni (Tn.)
- 2 Timpani (Timp) muta anche in Campanelli (C-nelli)
- 2 Tom-toms(Tomt.) - ossia Darbuka(Dümblek,Düyek)
- Piatto medio (Ptto.) + Tam-tam (Tam-tam) + Gran cassa (Gr.c.), + Campane (Camp.)
- Celesta (Cel.)
- Arpa (Ar.)
- 4 Violoncelli Soli (Vlc.Soli)
- 12 Violini I (Vni I)
- 10 Violini II (Vni II)
- 8 Viole (Vle)
- 6 Violoncelli (Vlc.)
- 4 Contrabbassi (Cb.)

SOURCES

- Tanburi Zeki Mehmed Ağa - "Son Peşrev" ("Türk musikisi klasiklerinden"), No 279 - Istanbul, 1937 (NB -transposed in the "Uzzâl" scale).

- A. Adnan Saygun - "Histoire de la Musique", vol. I - Paris, Gallimard, 1960, p. 605 ("Hiñ Cellatlarkar şimda satir bilese...") and p. 609 ("Felek aldi devranimi demimi..." and "Nolur karli dağlar..."), from the chapter "Musique Turque".

.———.

Dedicated to the ISTANBUL STATE SYMPHONY ORCHESTRA

Serban NICHIFOR
(2002)

TURKISH BOLERO

FOR 4 SOLO CELLOS AND SYMPHONY ORCHESTRA

Duration: ca 18'

© by Serban NICHIFOR (SABAM)

ESECUTORI

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

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

- **2 Timpani (Timp.) muta anche in Campanelli (C-nelli)**
- **2 Tom-toms (Tomt.) - ossia Darbuka (ossia Dumblek, ossia Duyek)** – NB: 2 esecutori in alternanza (ad lib.)
- **Piatto medio (Ptto.) + Tam-tam (Tamt.) + Gran cassa (Gr.c.) + Campane (Camp.)**

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

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

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

SOURCES

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

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

UCMR-ADA - 71102 Bucureşti, Calea Victoriei 141 tel.: 212.79.76, fax: 212.58.80

DECLARAŢIE A LUCRĂRII MUZICALE

TITLUL LUCRĂRII "Turkish Bolero" pentru 4 violoncele şi orchestră

DURATA LUCRĂRII ~ 18'

GENUL Simfonie - Concertant

ANUL CREAŢIEI 2002

		Repartiţia drepturilor de exec. publ.	Repartiţia drepturilor mecanice
COMPOZITOR	Serban NICHIFOR	100 %	100 %
		%	%
TEXTIER	—	%	%
		%	%
ARANJOR	—	%	%
		%	%
TRADUCĂTOR	—	%	%
		%	%
EDITOR	—	%	%
SUB-EDITOR	—	%	%
Teritoriul sub-editorului	—	Total 100 %	Total 100 %

Părţi ale lucrării

Titlul sau numărul părţii	Durata
—	—

Completaţi pe verso primele măsuri ale fiecărei teme principale

Lucrarea conţine fragmente ale unei opere preexistente:

Titlul — Durata —

Autori —

Indicaţii: acest formular trebuie semnat de toţi deţinătorii de drepturi. Pentru lucrările ale căror drepturi au fost parţial cesionate printr-un contract editorial, vă rugăm să anexaţi o copie a acestui contract. UCMR-ADA va repartiza drepturile rezultate din exploatarea lucrării numai membrilor săi mandanţi sau celor reprezentaţi contractual de UCMR-ADA.

Prin prezenta declaraţie încredinţăm UCMR-ADA gestiunea drepturilor patrimoniale de autor în condiţiile prevăzute de Statutul şi Regulamentul General UCMR-ADA.

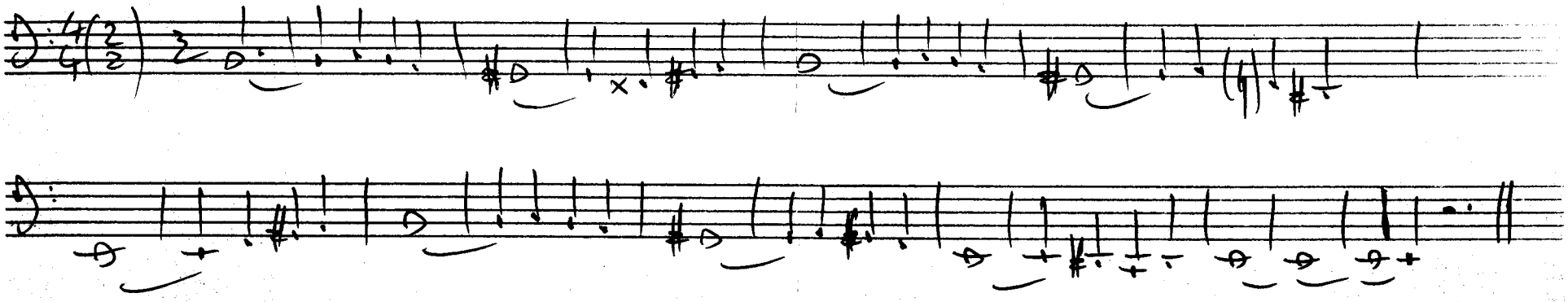
Semnături Data: 18 - III - 2003

Compozitor Serban Nichifor	Textier —
Aranjor/Traducător —	Editor —

Vă rugăm nu înscrieţi nimic în spaţiul de mai jos

Înscrieți primele măsuri ale fiecărei teme sau primele măsuri ale strofei și ale refrenului, cu versuri

Vlc. 1 (m. 17-36)



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

Dear Sir,

I am very glad to have the opportunity to be played by your wonderful orchestra.
To the proposal of **Maestro I. Ionescu-Galati**, I have compose the
„TURKISH BOLERO" ***for 4 Cellos and Symphony Orchestra,***
dedicated to the anniversary of the
ISTANBUL DEVLET SENFONI ORKESTRASI.

The „TURKISH BOLERO" is inspirated by the so marvelous Turkish Folklore, and based on the following sources:

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

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

I shall send you the all orchester material as son as possible (August 2002).
I have received from **Maestro I. Ionescu-Galati** the amount of 300 US $, like a part of the integral honorarium of 700 US $.

Yours sincerely,

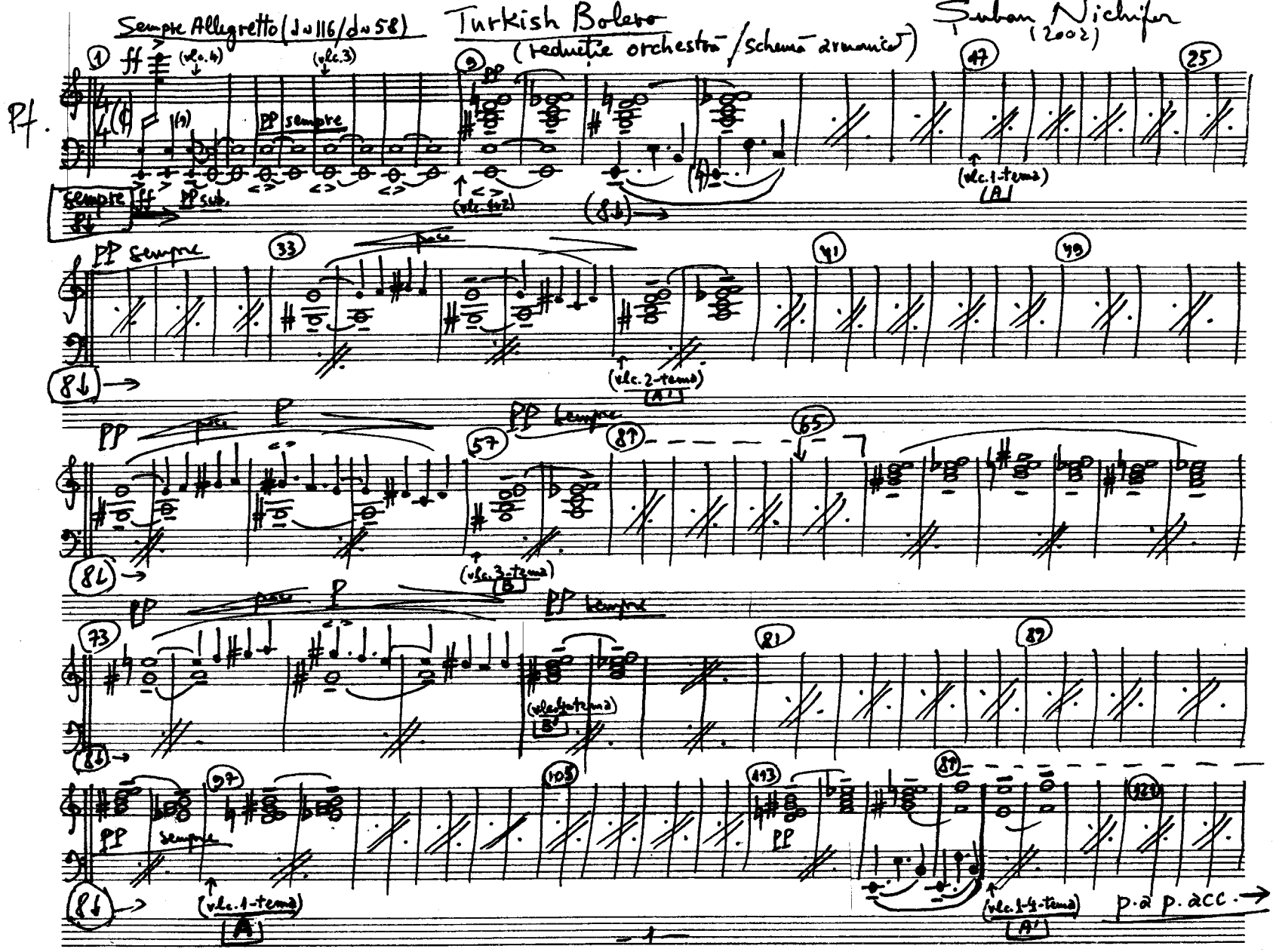
Serban Nichifor
Romanian Composer,
Address: Str.Principatele Unite No.2, Vila I,Ap.7, Sector 4, RO-70512 Bucharest, Romania
Tel.(0040) 1-336.13.99.
E-mail: snichifor@yahoo.com
serbannichifor@pcnet.ro

Bucharest, 13th June, 2002

Sultan Nichiforov
(2002)

Turkish Bolero

(reducție orchestră / schemă armonică)



Sempre Allegretto (♩=116/♩=58)

Turkish Bolero

(reducție orchestră / schemă armonică)

Șuban Nichifor (2002)

Pf.

1 ff (vlc.4) (vlc.3) PP sempre

sempre 8↓ ff PP sub.

9 PP (vlc.1+2) (8↓)

47 (vlc.1-tema) A

25

PP sempre 33 poco 41 49

(8↓) (vlc.2-tema) A'

PP poco P PP sempre 57 8↑ 65

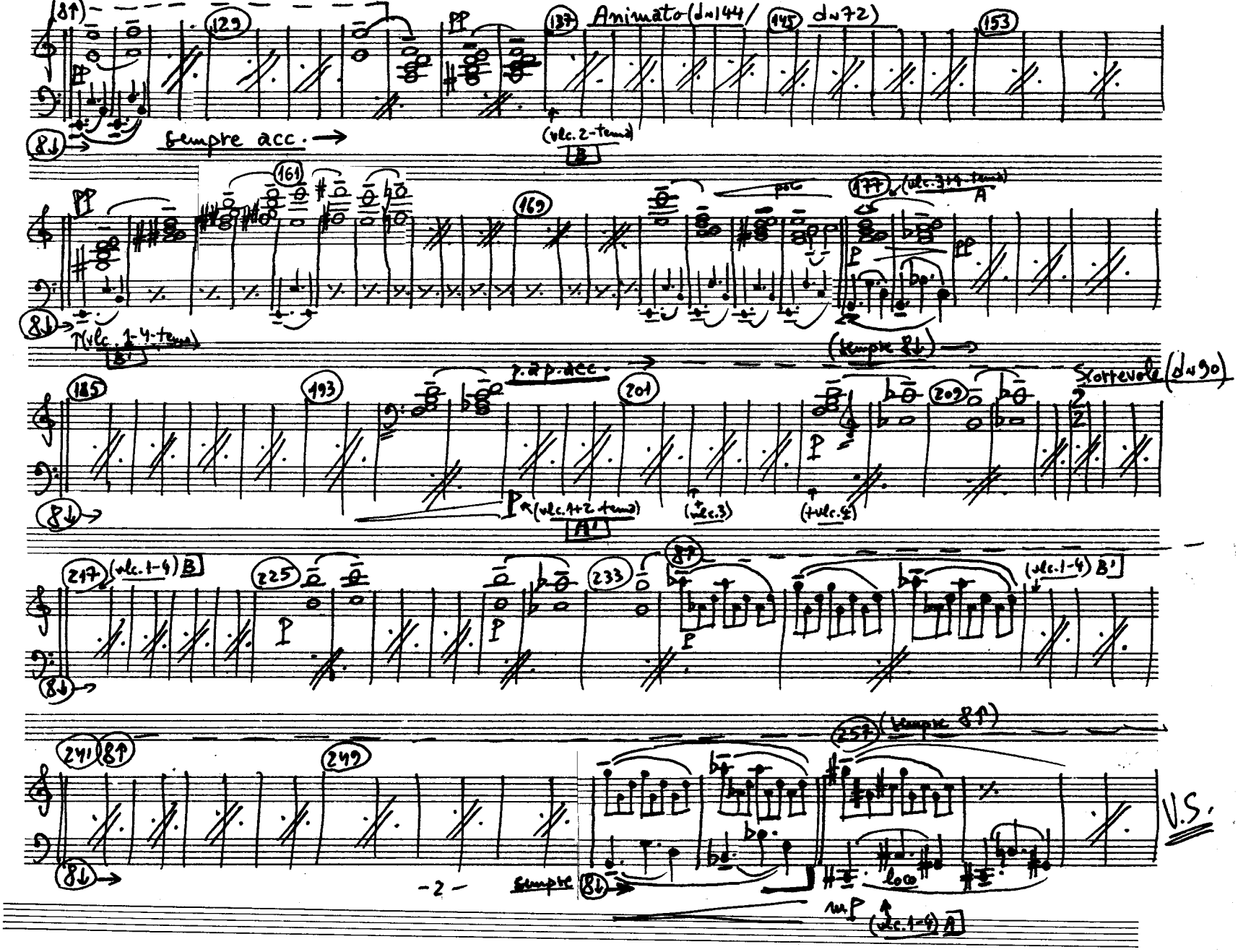
(8↓) (vlc.3-tema) B

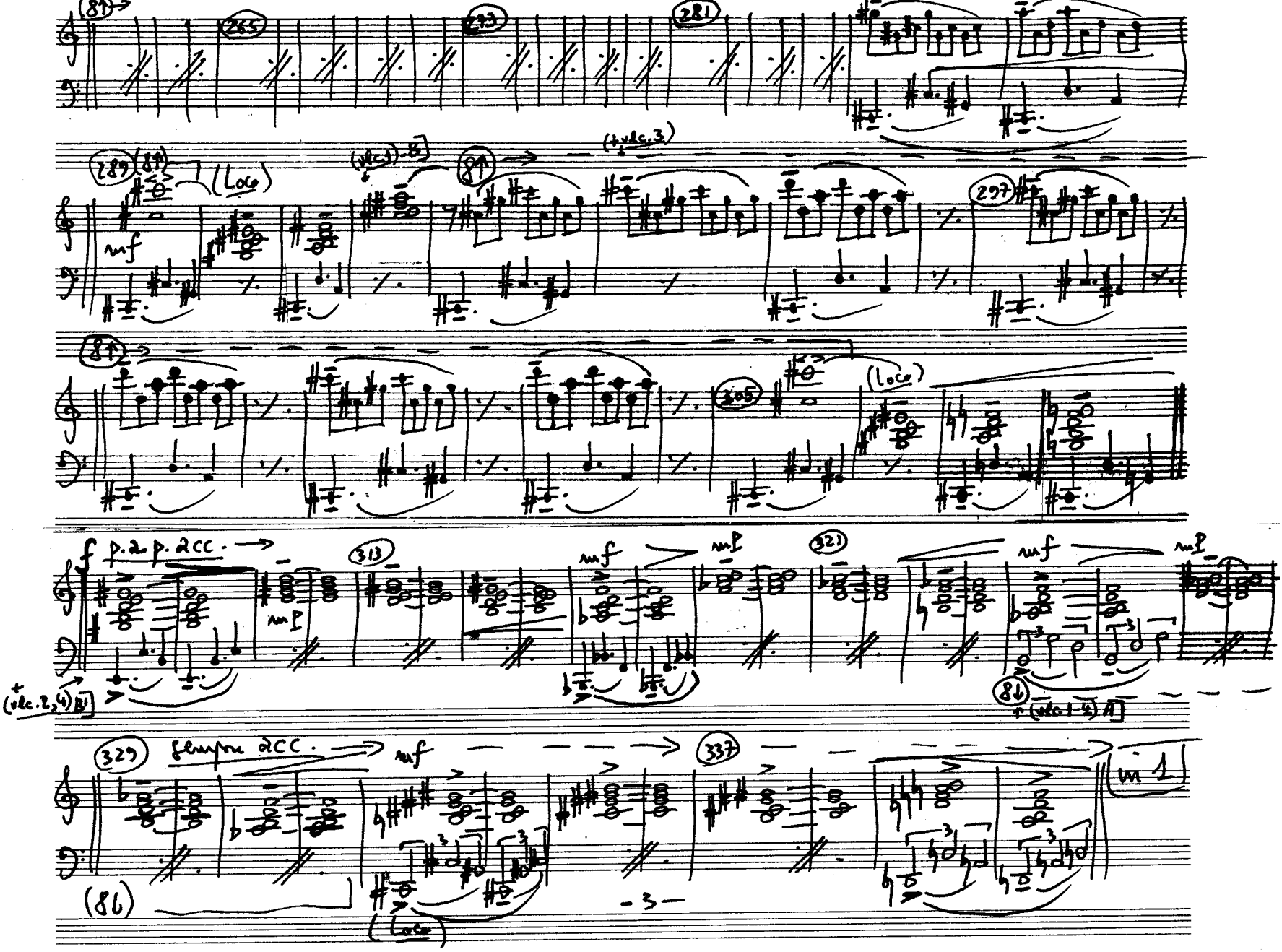
PP poco P PP sempre 73 81 89

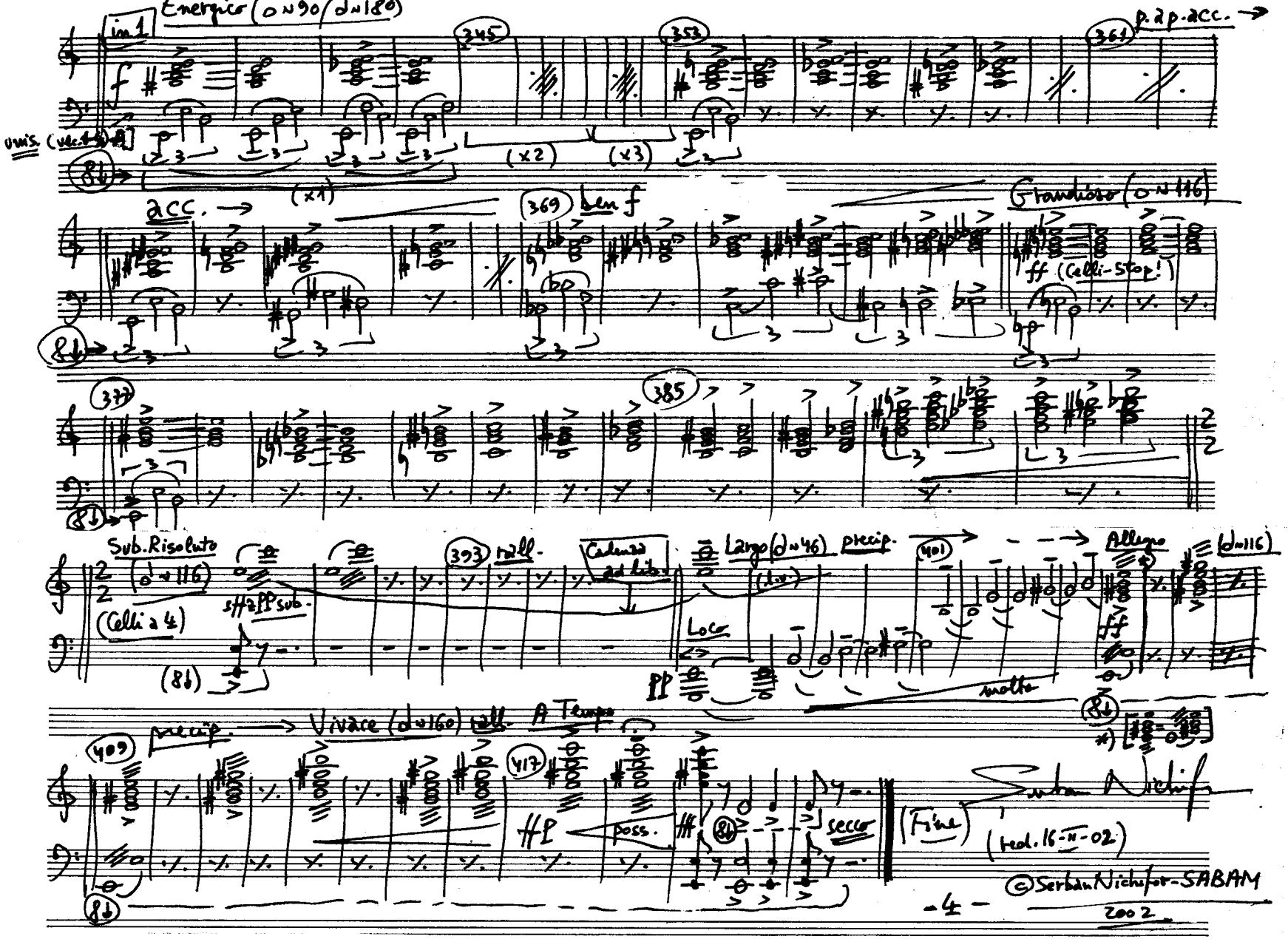
(8↓) (vlc.4-tema) B'

PP sempre 97 105 113 PP 8↑ 121

(8↓) (vlc.1-tema) A (vlc.1-4-tema) A' p.a p. acc.


Animato (♩=144/ ♩=72)
sempre acc.
(vlc. 2-tema) B
(vlc. 1-4-tema) B'
(vlc. 3+4-tema) A
(sempre 8↓)
p.a p. acc.
Scorrevole (♩=90)
(vlc. 1+2-tema) A'
(vlc. 3)
(vlc. 4)
(vlc. 1-4) B
(vlc. 1-4) B'
(sempre 8↑)
sempre
loco
(vlc. 1-4) A
V.S.


(8↑)
265
273
281
289
(8↑)
(Loco)
mf
(vlc.1) B]
(8↑)
(+vlc.3)
297
(8↑)
305
(Loco)
f p.a p. acc.
mp
313
mf
mp
321
mf
mp
(vlc.2,4) B]
(8↓)
(vlc.1-4) A]
329
sempre acc.
mf
337
in 1
(8↓)
(Loco)

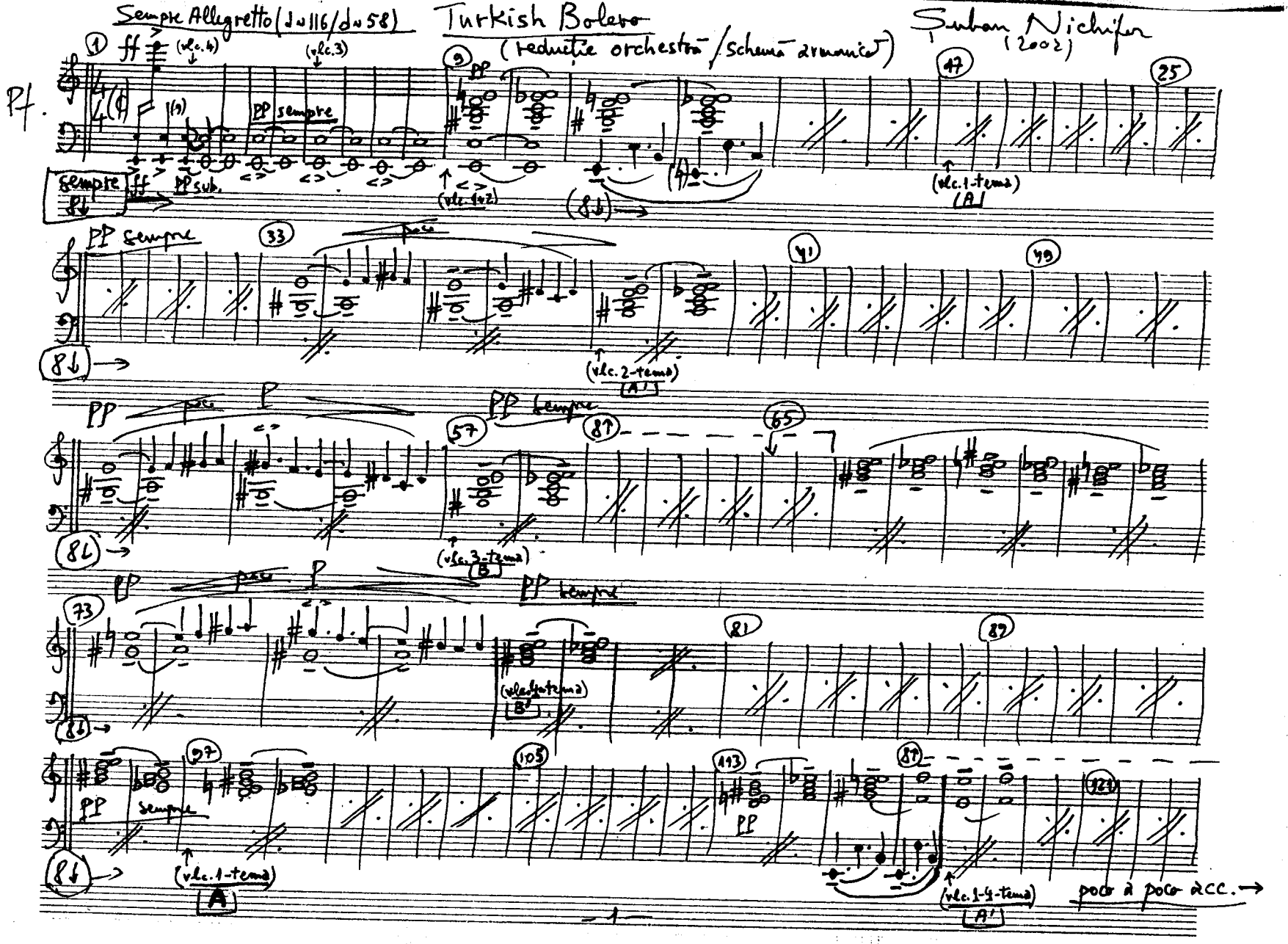

in 1
Energico (♩=90/♩=180)
p. a p. acc.
unis. (vlc. 1-4)
(x1)
(x2)
(x3)
acc.
ben f
Grandioso (♩=116)
ff (Celli-Stop!)
Sub. Risoluto
(♩=116)
(Celli a 4)
sffz PP sub.
rall.
Cadenza ad lib.
Largo (♩=46)
precip.
Loco
Allegro
(♩=116)
molto
precip.
Vivace (♩=160)
rall.
A Tempo
poss.
secco
(Fine)
Serban Nichifor
(red. 16-II-02)
©Serban Nichifor-SABAM
2002

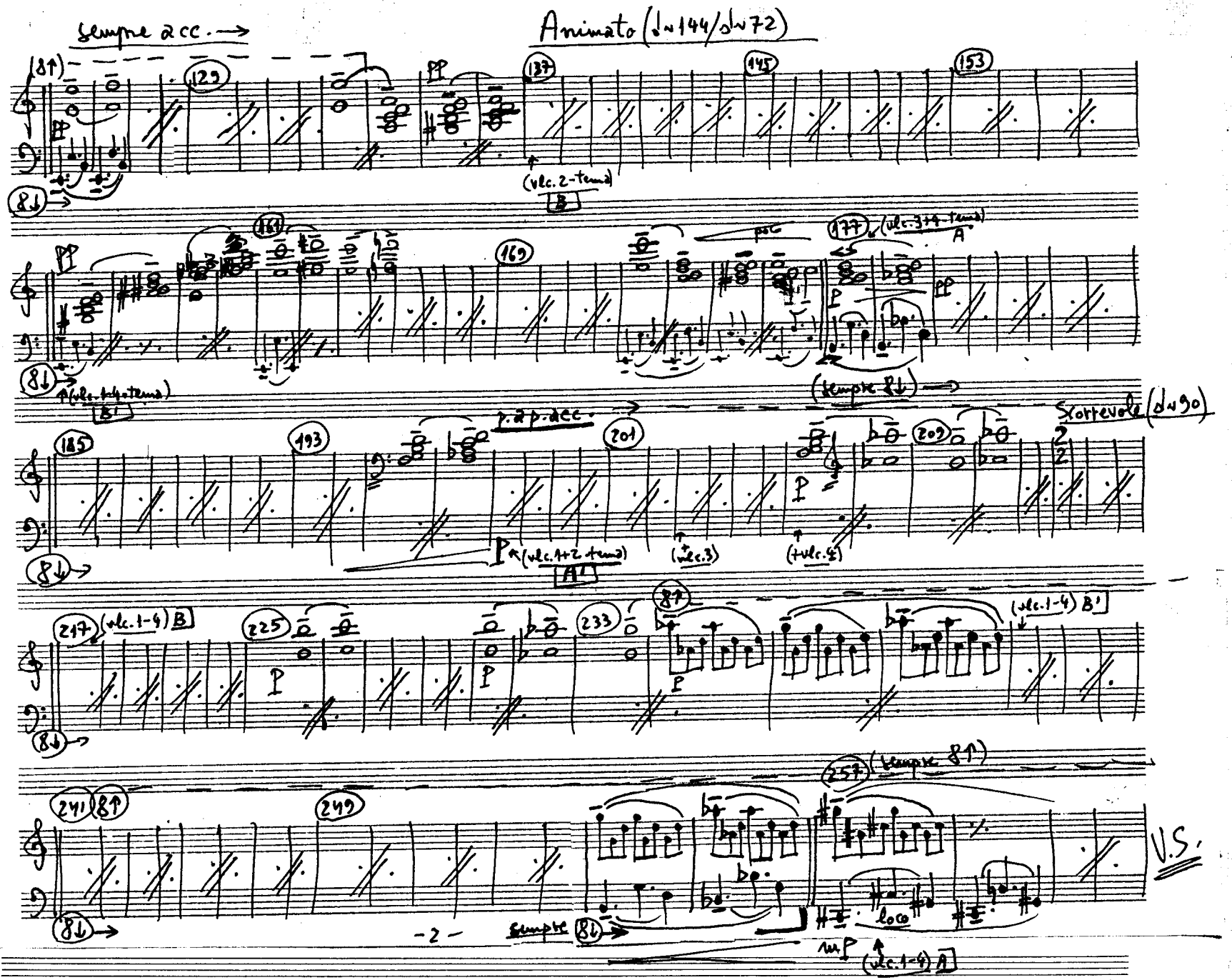
Piano

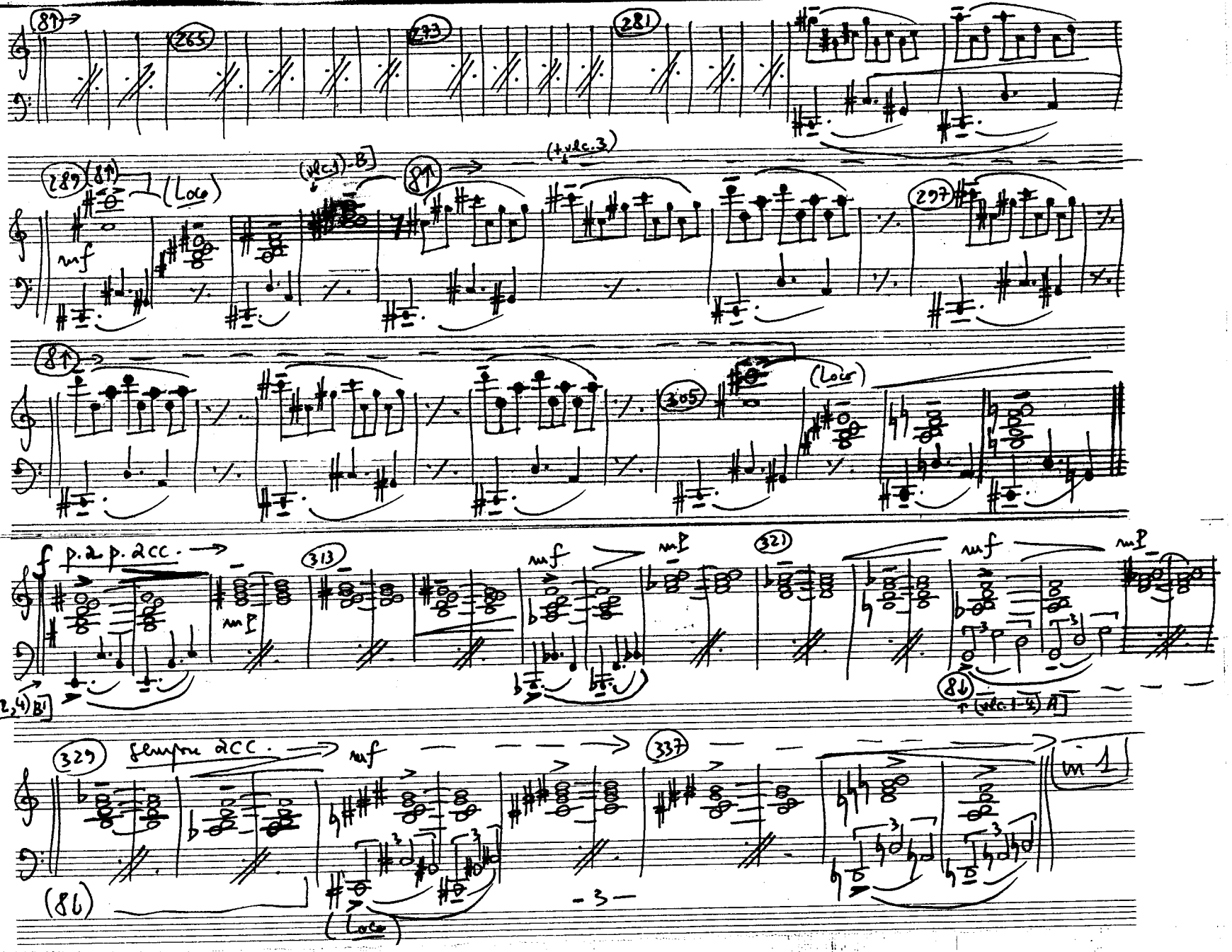
Sultan Nichifor
(2002)

Turkish Bolero

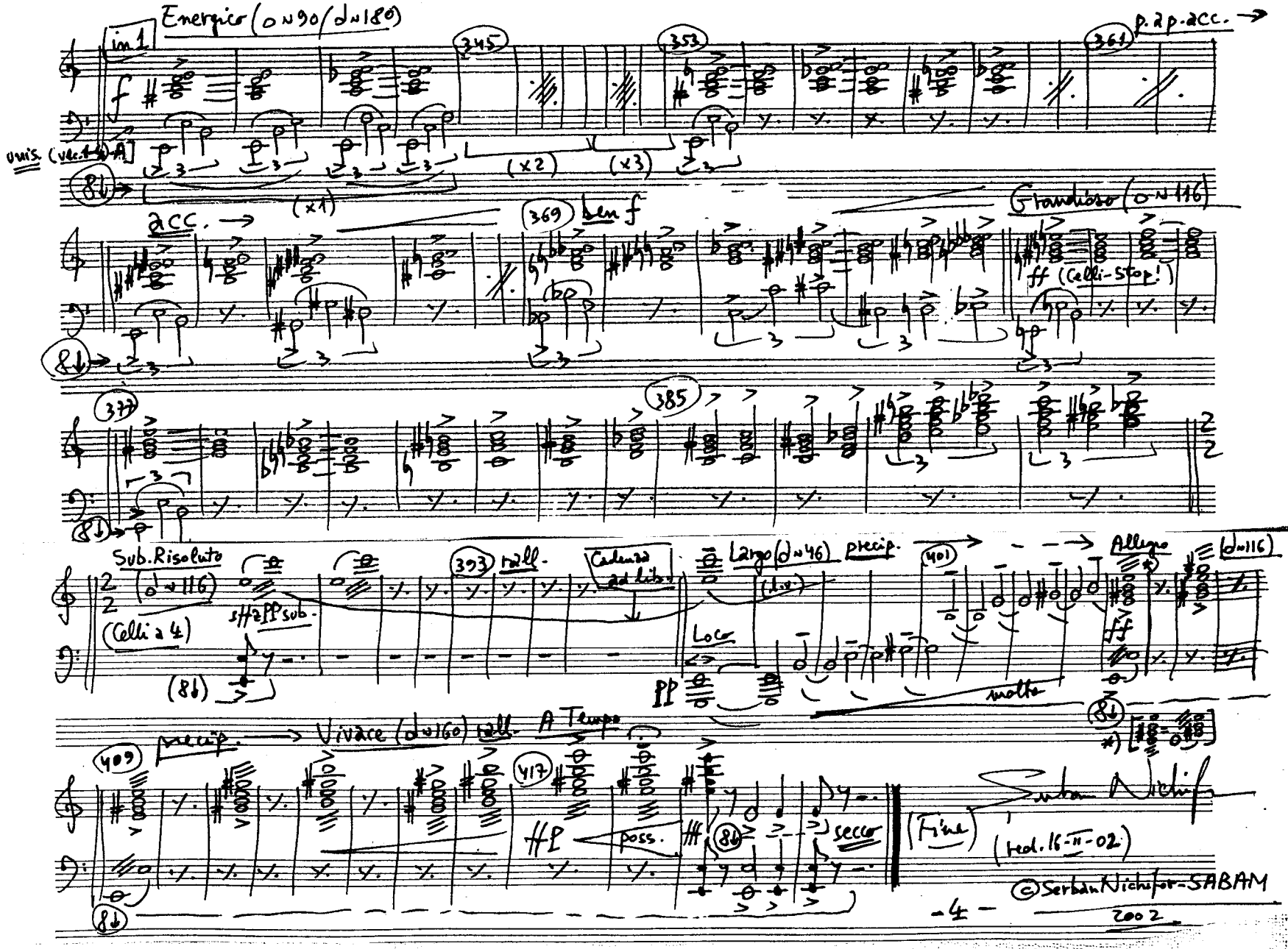
(red. arch./schemes armonice)


Sempre Allegretto (♩=116/♩=58)
Turkish Bolero
(reducție orchestră / schemă aranjare)
Șuban Nichifor
(2002)
Pf.
ff
(vlc.4)
(vlc.3)
PP sempre
sempre ff
PP sub.
(vlc.1+2)
(vlc.1-tema)
A
PP sempre
(vlc.2-tema)
A'
PP
poco
P
PP sempre
(vlc.3-tema)
B
(vlc.1+2-tema)
B'
PP
sempre
(vlc.1-tema)
A
PP
(vlc.1-4-tema)
A'
poco a poco acc.


sempre acc. →
Animato (♩=144/♩=72)
(vlc. 2-tema)
B
(vlc. 1-4-tema)
B'
poco
(vlc. 3+4-tema)
A
(sempre 8↓) →
p. a p. acc.
Scorrevole (♩=90)
(vlc. 1+2-tema)
A'
(+vlc. 3)
(+vlc. 4)
(vlc. 1-4) B
(vlc. 1-4) B'
(sempre 8↑)
sempre 8↓
loco
(vlc. 1-4) A
V.S.



(8↑)
265
273
281
289
(8↑)
(Loco)
mf
(vlc.1)-B]
(8↑)
(+vlc.3)
297
(8↑)
305
(Loco)
f p.a p. acc.
mp
313
mf
mp
321
mf
mp
(+vlc.2,4) B]
(8↓)
(vlc.1-4) A]
329
sempre acc.
mf
337
in 1
(86)
(Loco)


Energico (o ~ 90 / ♩ ~ 180)
in 1
345
353
361
p. a p. acc.
unis. (vec. 1-4) A]
(x1)
(x2)
(x3)
acc.
369
ben f
Grandioso (o ~ 116)
ff (Celli-Stop!)
377
385
Sub. Risoluto
(♩ ~ 116)
(Celli a 4)
sffz pp sub.
393
rall.
Cadenza ad lib.
Largo (♩ ~ 46)
precip.
401
Allegro
(♩ ~ 116)
Loco
pp
molto
ff
409
precip.
Vivace (♩ ~ 160)
rall.
A Tempo
417
ff
poss.
secco
(Fine)
Serban Nichifor
(red. 16-II-02)
©Serban Nichifor-SABAM
2002

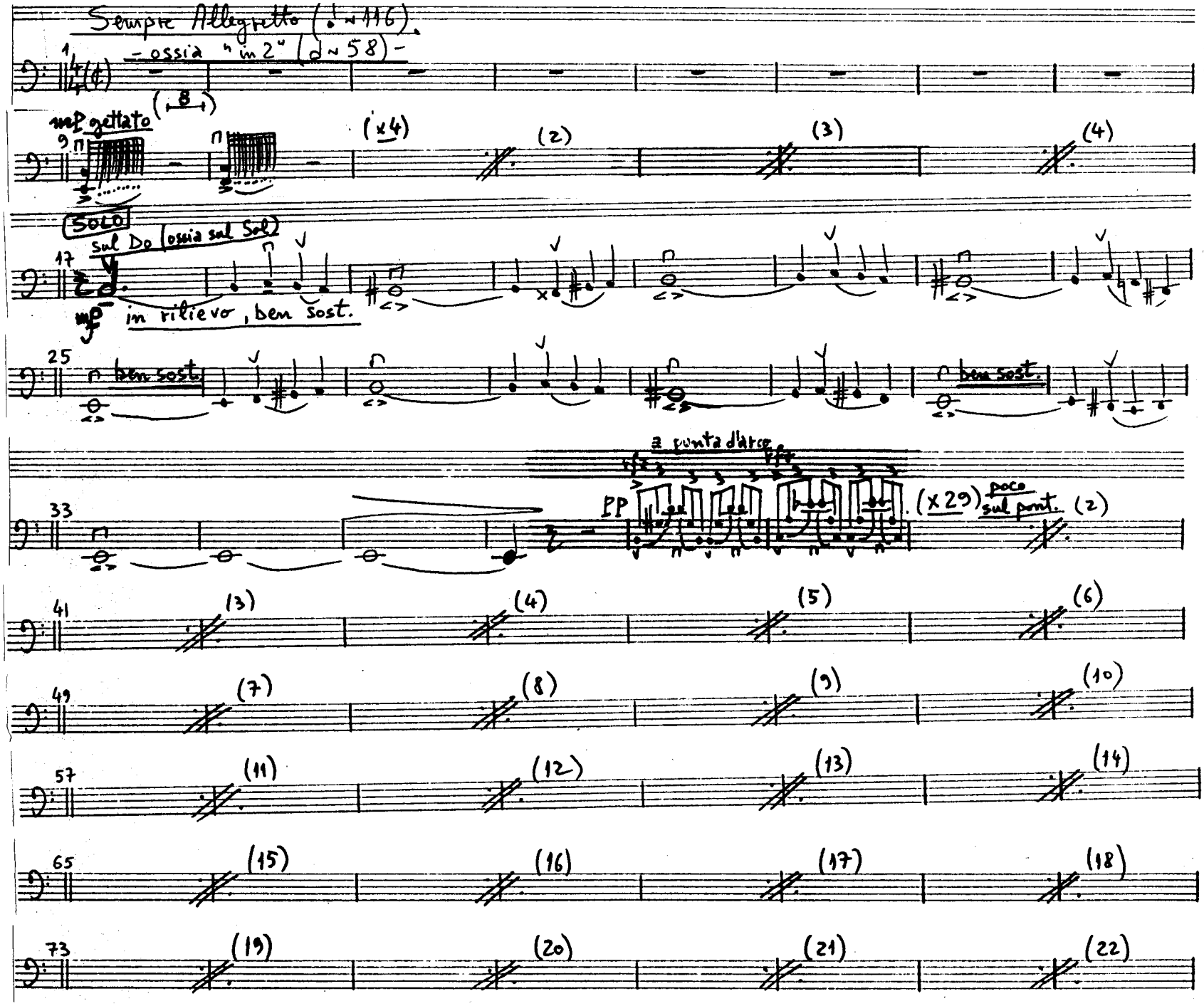
Vla. S. 1

Suhan Nichifor
(2002)

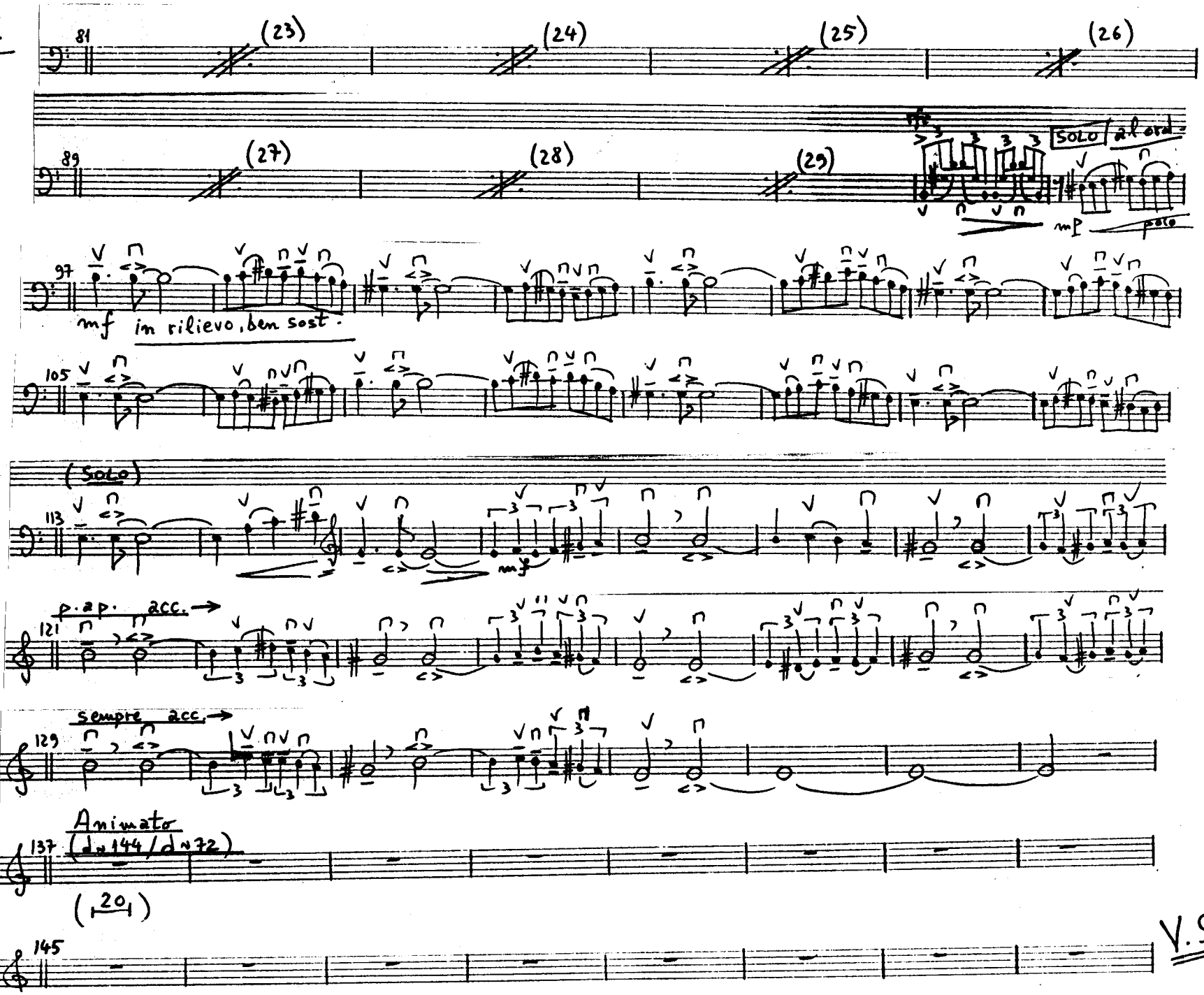
Turkish Bolero

Turkish Bolero

Şuhan Nichifor

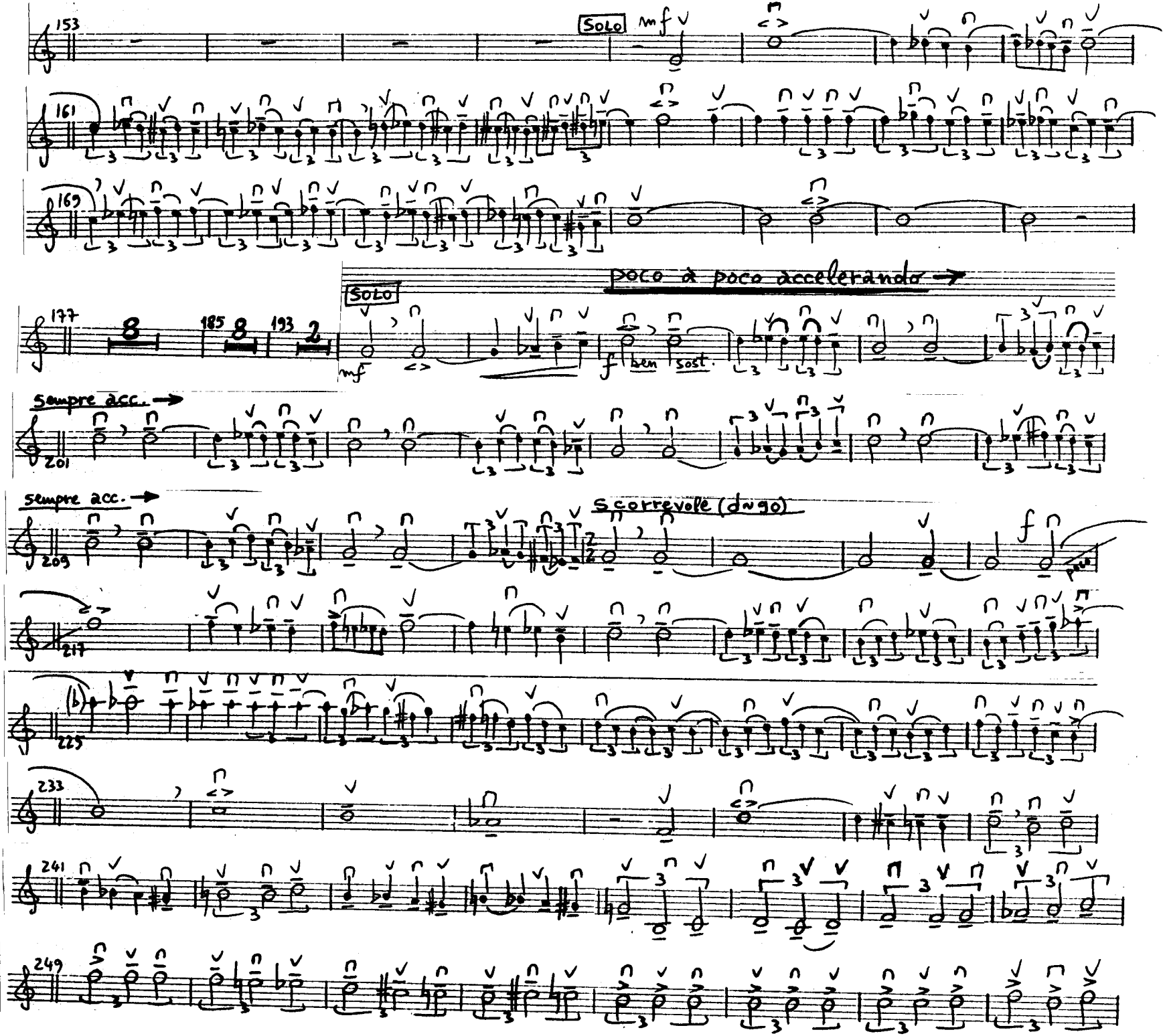


Vlc. S. 1

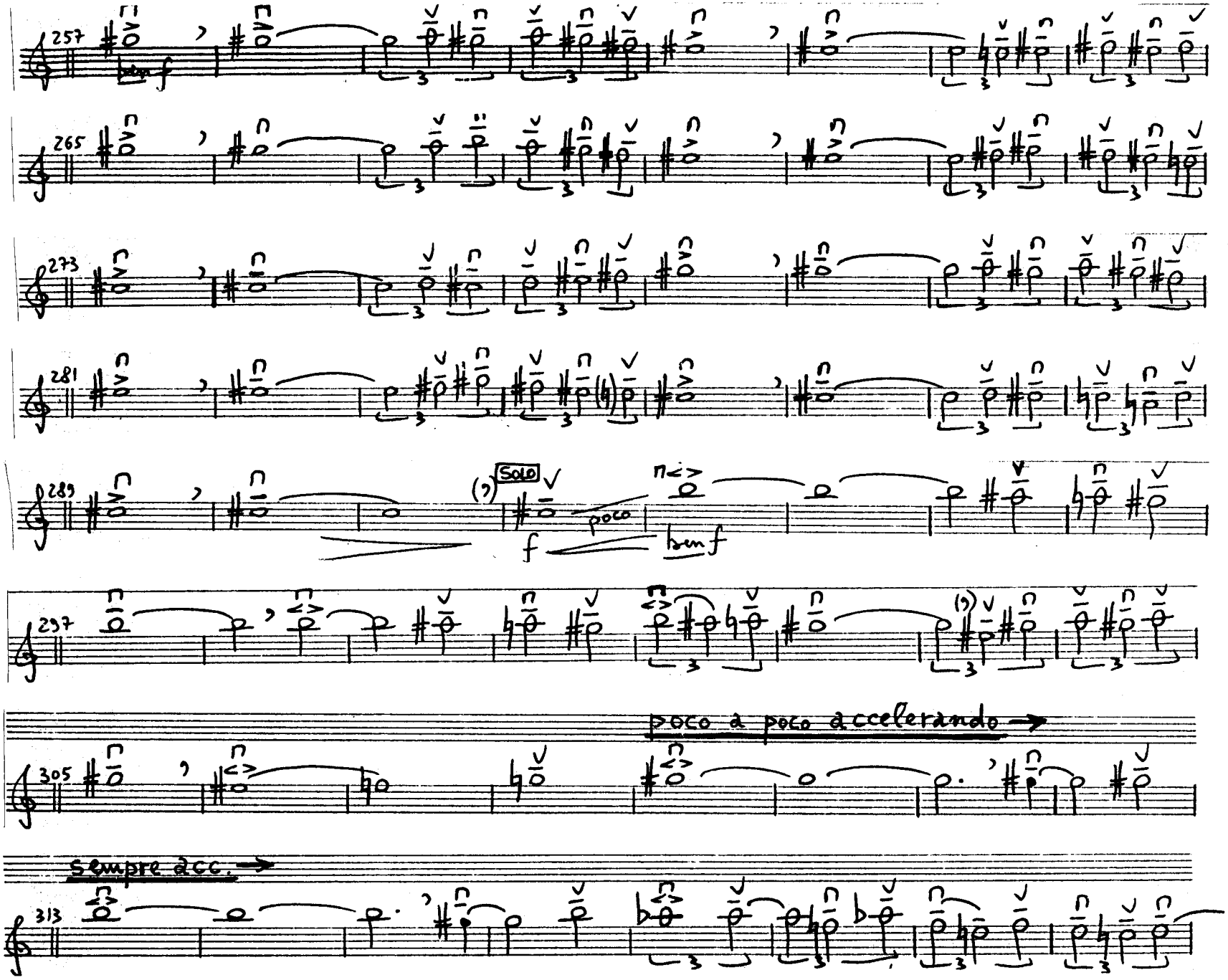

81
(23)
(24)
(25)
(26)
89
(27)
(28)
(29)
SOLO
al ord.
mp
poco
97
mf in rilievo, ben sost.
105
(SOLO)
113
mf
p. ap. acc.
121
sempre acc.
129
Animato
(d=144/d=72)
137
(20)
145

V.S.

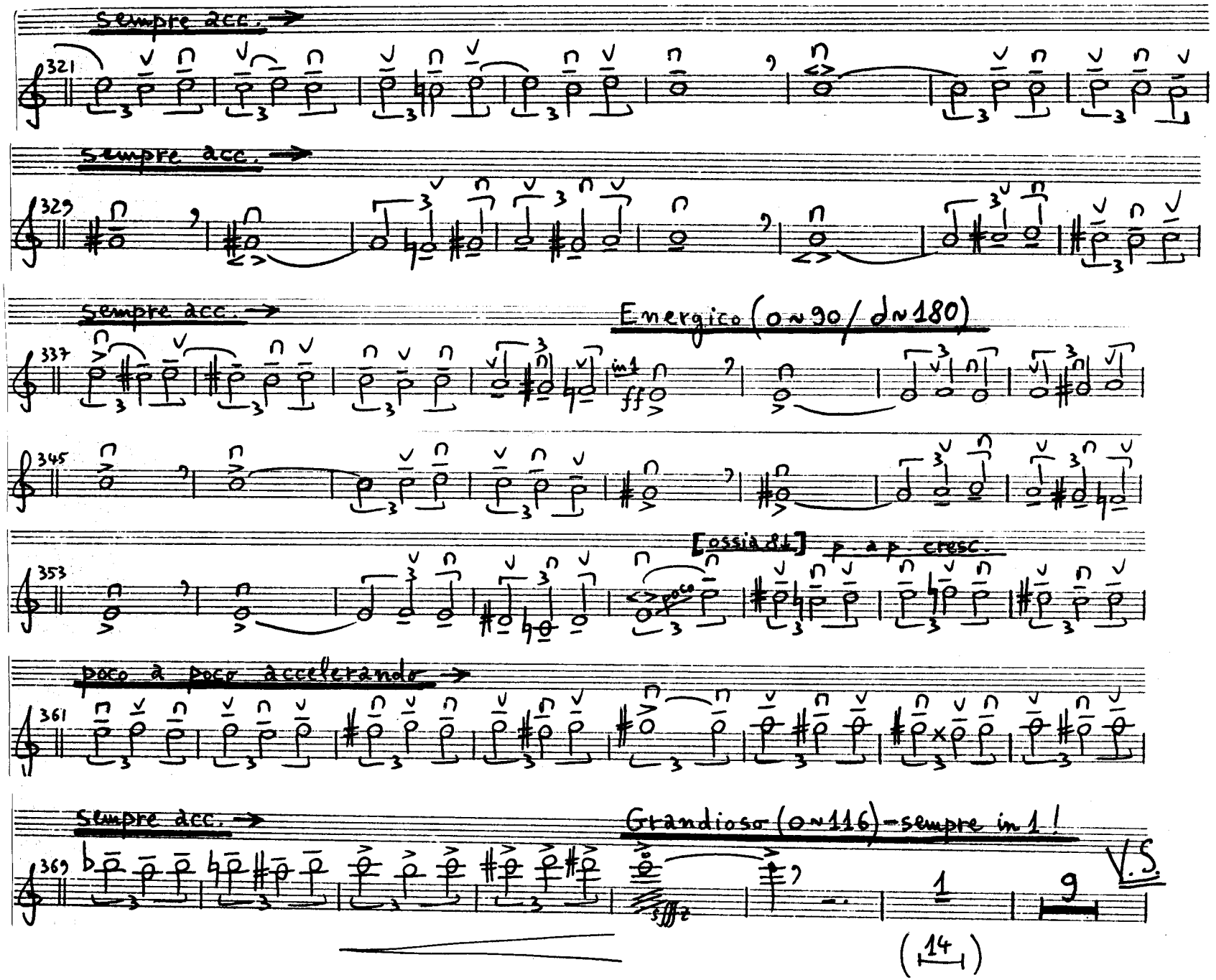
Vlc. S.1


153
SOLO
mf
161
169
177
8
185
8
193
2
SOLO
mf
poco a poco accelerando →
f
ben
sost.
sempre acc. →
201
sempre acc. →
209
scorrevole (d~90)
f
poco
217
225
233
241
249

Vlc. S.1


257
bmf
265
273
281
289
Solo
poco
f
bmf
297
poco a poco accelerando
305
sempre acc.
313

Vlc. S. 1


Sempre acc. →
321
Sempre acc. →
329
Sempre acc. →
Energico (o=90 / d=180)
337
345
[ossia 8va]
p a p. cresc.
353
poco a poco accelerando →
361
Sempre acc. →
Grandioso (o=116) - sempre in 1 !
369
V.S.
(14)

Vlc. S.1

385

Sub. Risoluto (♩=116)

SOLI (Vlc. 1-4)

(c.III) >ff pesante

393

poco a poco rall.

(c.IV)

Quasi Cadenza

Quasi Cadenza

A Adagio (♩=56)

poco rubato

ff

p e p precipitando

Animato (♩=92)

B4 (effetto)

Pizz.

Arco ff sub.

(sul La)

B 1 Quasi Improvvisando - sempre molto rubato

SOLO

P PP poco P

(sul La)

N 20"

B 2

rfz (sul Re)

molto

PP molto f molto

N 10"

Larghetto (♩=60) - sempre molto rubato, quasi improvvisando

B 3

SOLO

P mP mf

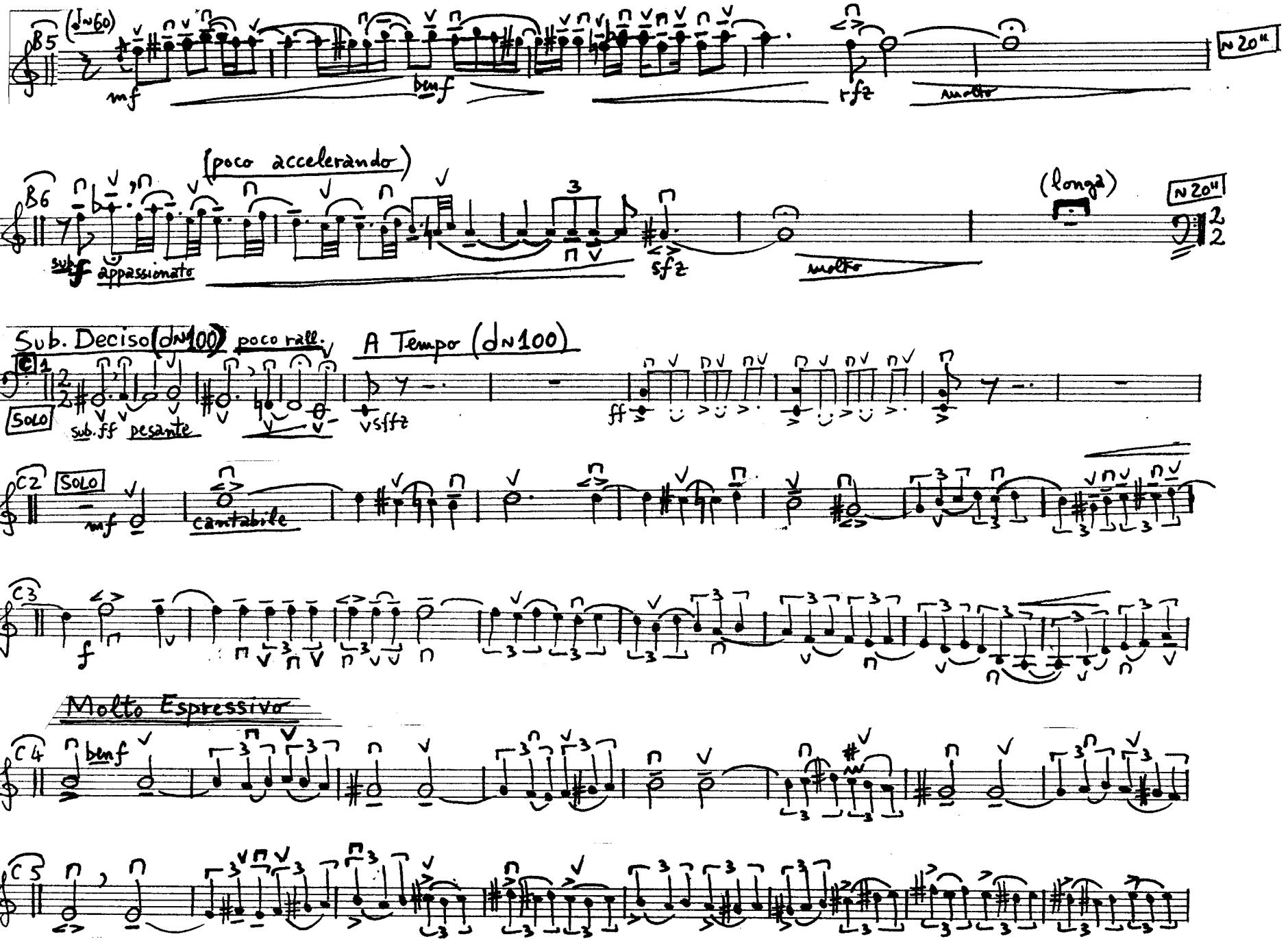
N 20"

B 4

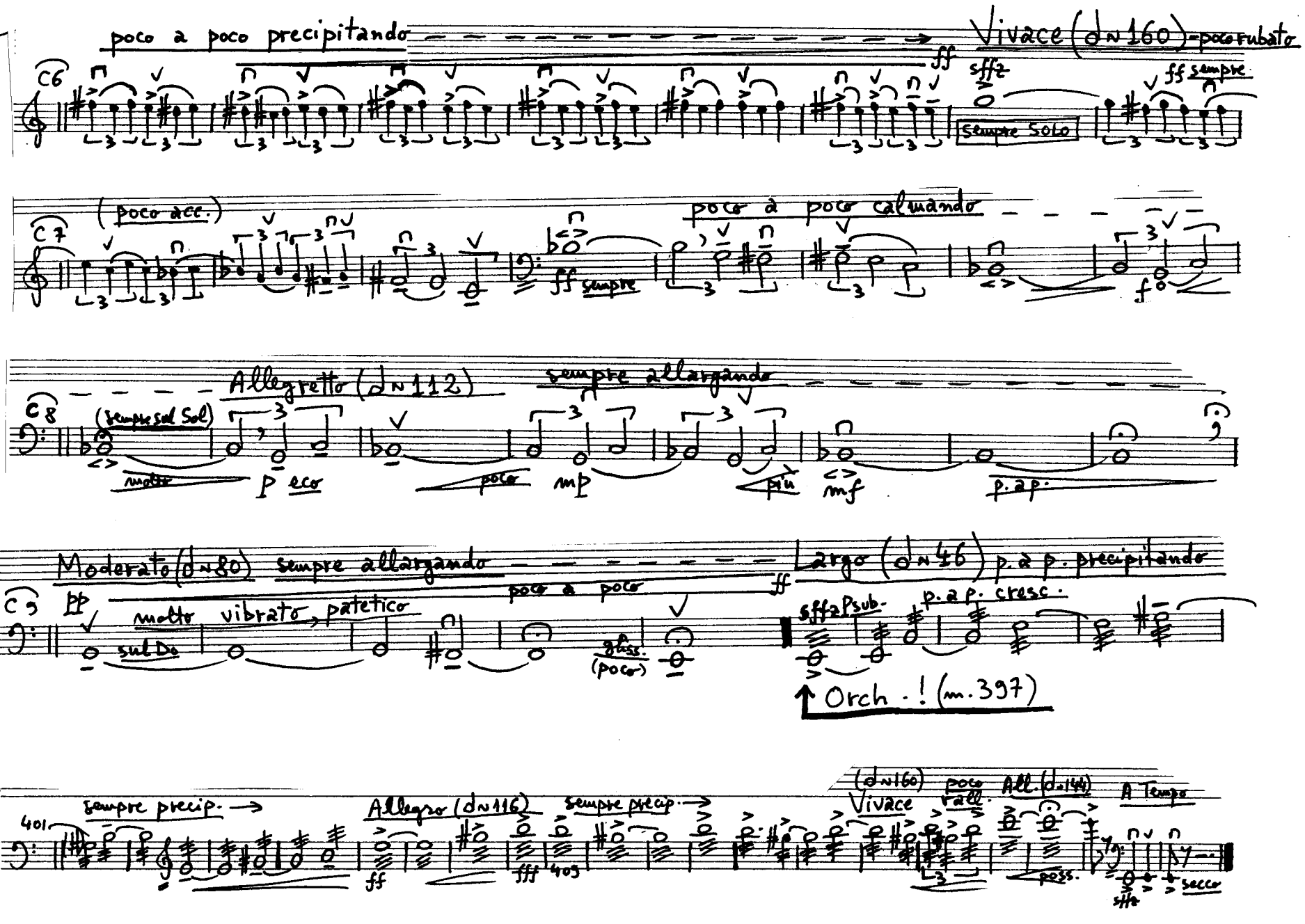
↑mP (♩=60) f appassionato più sfz

N 20"

Vlc. S. 1


(♩=60)
B5
mf
benf
rfz
molto
N 20
B6
(poco accelerando)
subf appassionato
sfz
molto
(longa)
N 20
Sub. Deciso (dN100)
poco rall.
A Tempo (dN100)
C1
SOLO
sub.ff pesante
vsffz
ff
C2
SOLO
mf
cantabile
C3
f
Molto Espressivo
C4
benf
C5

Vlc. S. 1


poco a poco precipitando
Vivace (♩= 160) - poco rubato
sempre Solo
(poco acc.)
poco a poco calmando
Allegretto (♩= 112)
sempre allargando
(sempre sul Sol)
molto
poco
più
Moderato (♩= 80)
sempre allargando
poco a poco
molto vibrato → patetico
sul Do
gliss. (poco)
Largo (♩= 46) p. a p. precipitando
p. a p. cresc.
Orch. ! (m. 397)
sempre precip. →
Allegro (♩= 116)
Vivace
poco rall.
All. (♩= 144)
A Tempo
secco

Vlc. S. 2

Suban Nichifor
(2002)

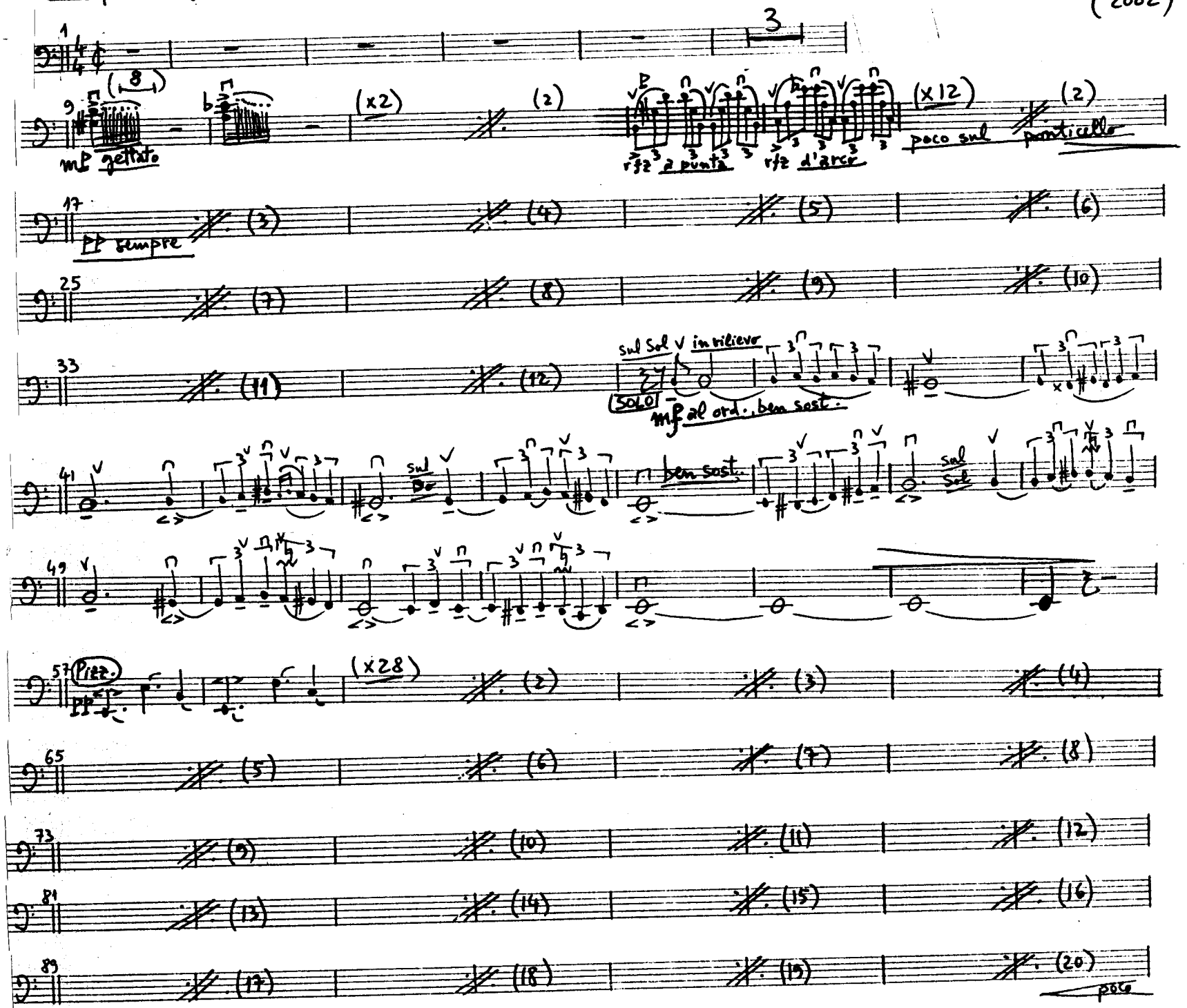
Turkish Bolero

Vlc. S.2

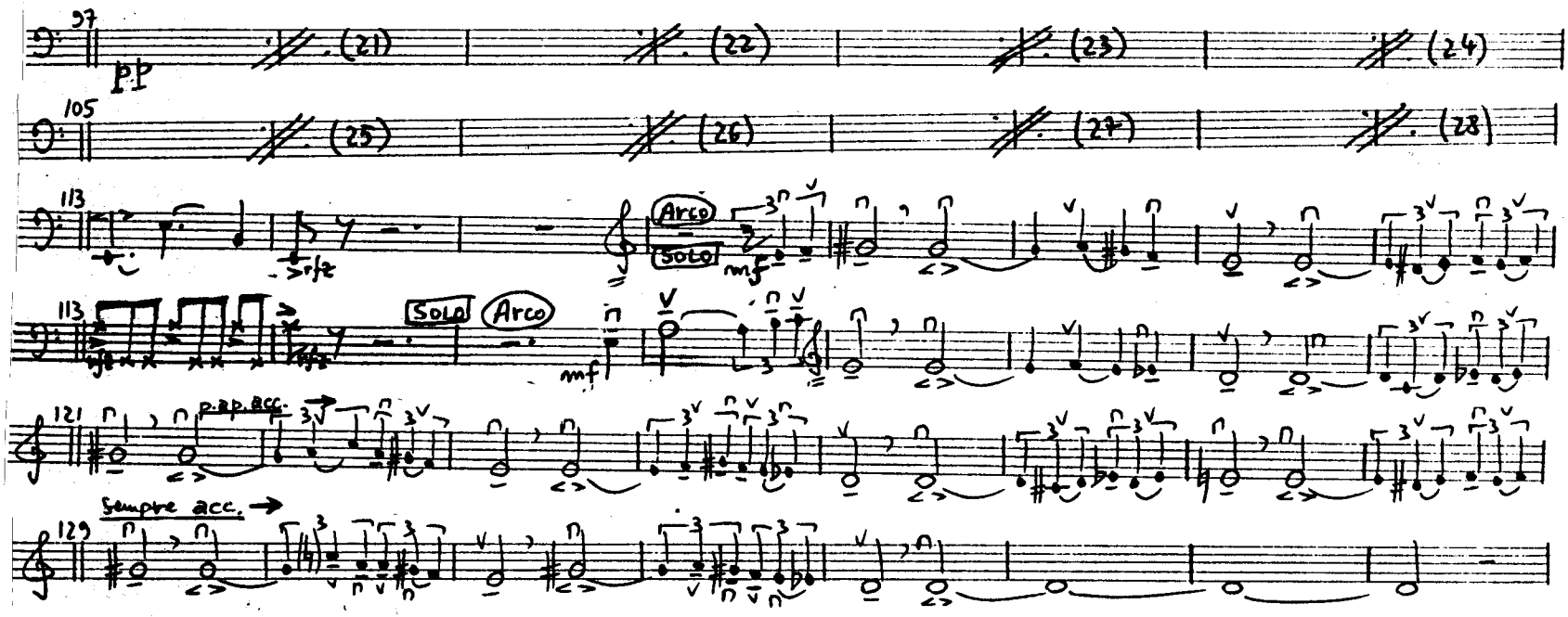
Sempre Allegretto (♩=116/♩=58)

Turkish Bolero

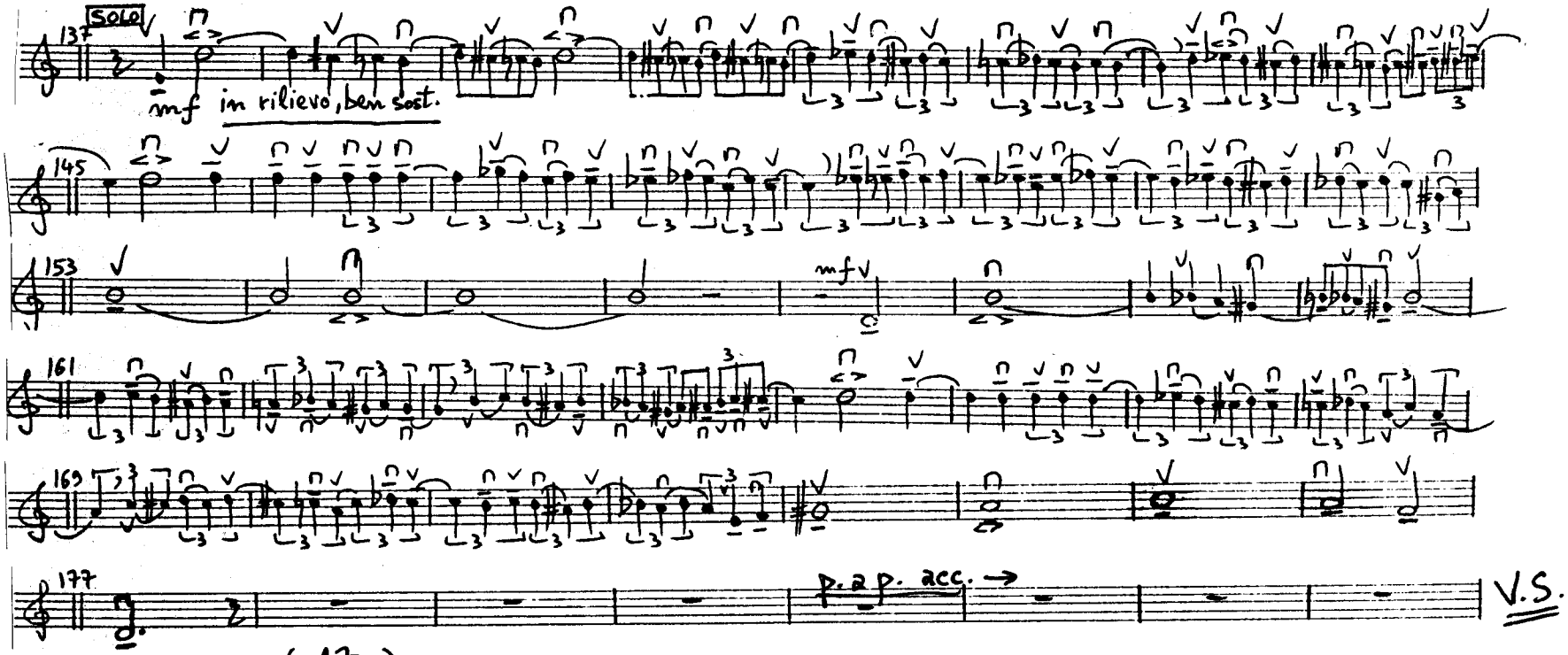
Sabin Nichifor
(2002)



Vlc.S.2



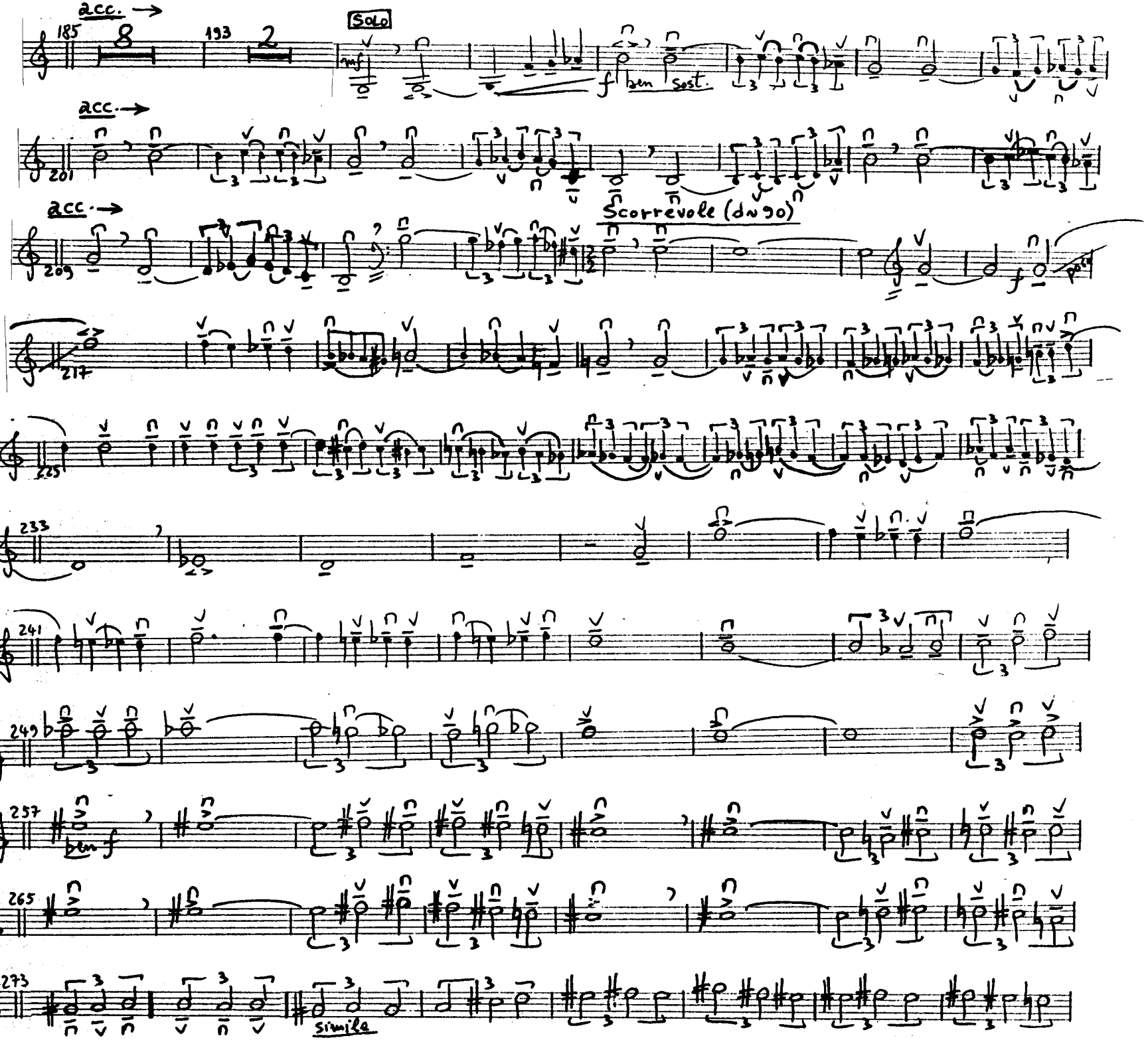
Animato (♩=144/♩=72)



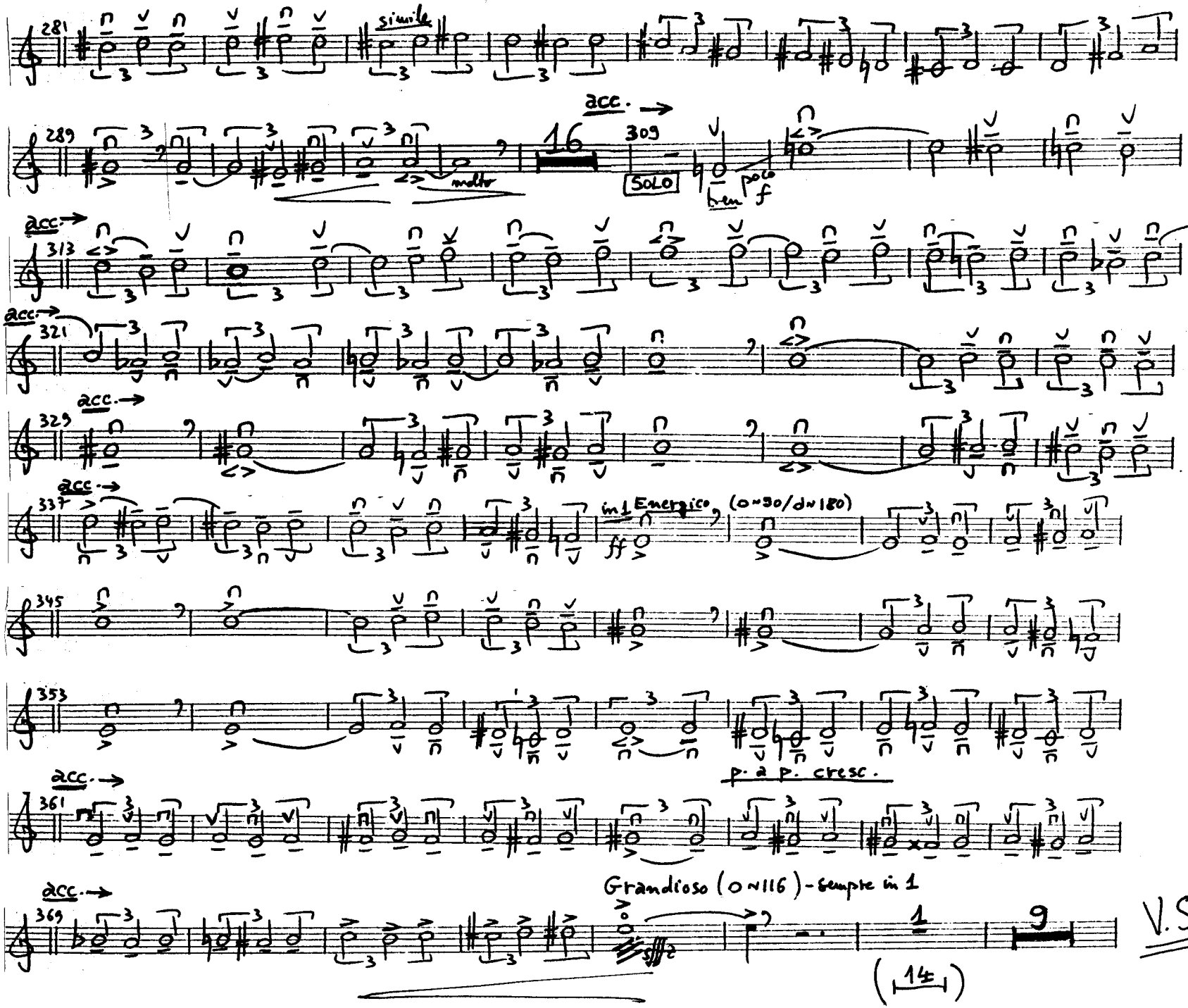
V.S.

(17)

Vlc. S. 2


acc.
185
8
193
2
SOLO
mf
f
ben sost.
acc.
201
acc.
209
Scorrevole (dn 90)
217
225
233
241
249
257
ben f
265
273
simile

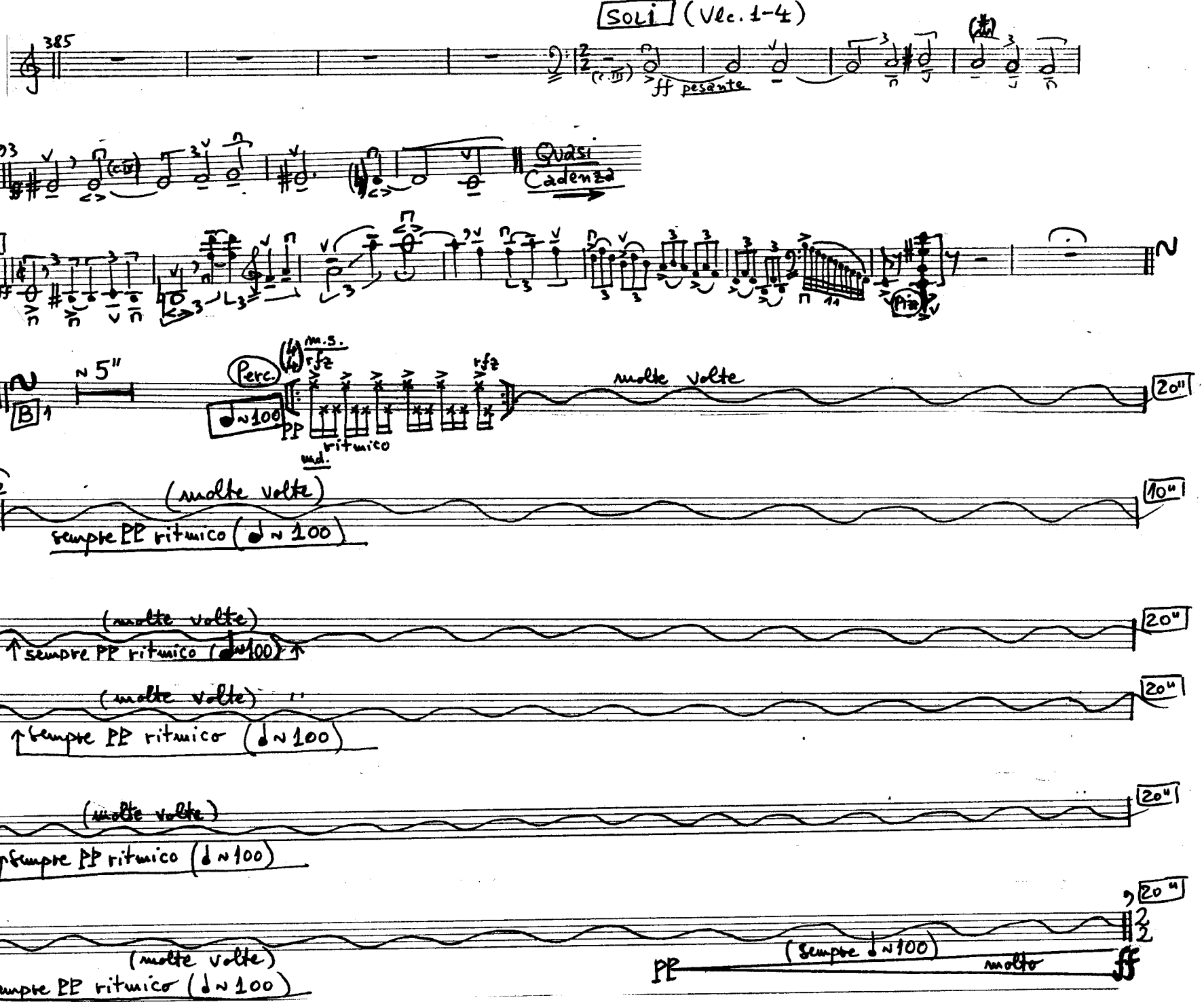
Vlc. S. 2



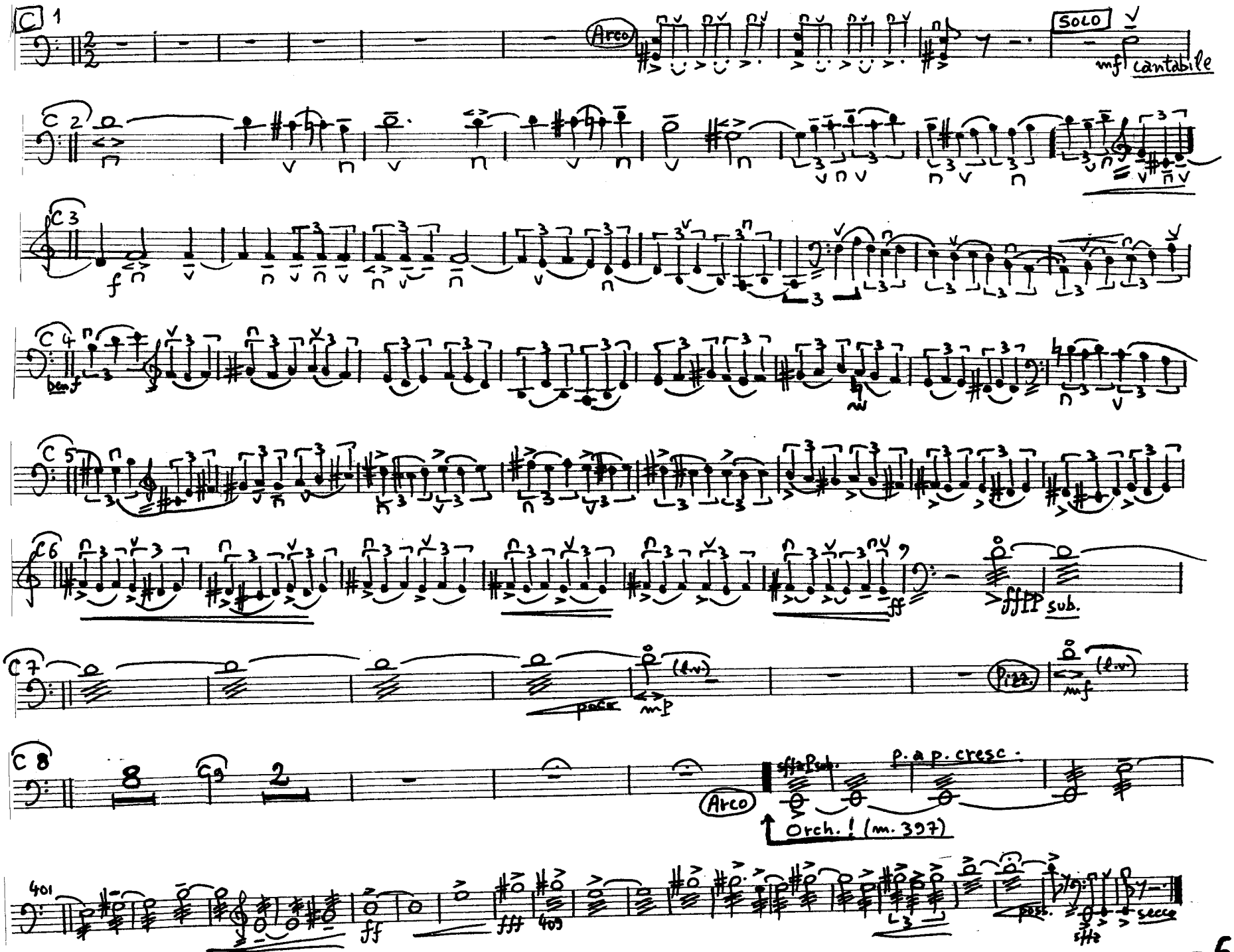
281
simile
289
molto
16
acc.
309
SOLO
ben
poco f
313
321
329
337
in 1 Energico
ff
(o~90/d~180)
345
353
p. a p. cresc.
361
369
Grandioso (o~116) - sempre in 1
1
9
(14)

V.S.

Vlc. S. 2


385
SOLI (Vlc. 1-4)
ff pesante
393
Quasi Cadenza
Quasi Cadenza
A
B 1
~5"
Perc.
~100
PP
m.s.
rfz
ritmico
molto volte
20"
B 2
(molte volte)
sempre PP ritmico (~100)
10"
B 3
(molte volte)
sempre PP ritmico (~100)
20"
B 4
(molte volte)
sempre PP ritmico (~100)
20"
B 5
(molte volte)
sempre PP ritmico (~100)
20"
B 6
(molte volte)
sempre PP ritmico (~100)
20"
PP
(sempre ~100)
molto
ff

Vlc. S.2


C 1
Arco
SOLO
mf cantabile
C 2
C 3
f
C 4
benf
C 5
C 6
ff
fffp sub.
C 7
poco
mp
(l.v.)
mf
C 8
8
2
Arco
sffz Sub.
p. a p. cresc.
Orch.! (m. 397)
401
ff
fff
403
poco
sffz
secco

Vlc. S. 3

Suhan Nichefor
(2002)

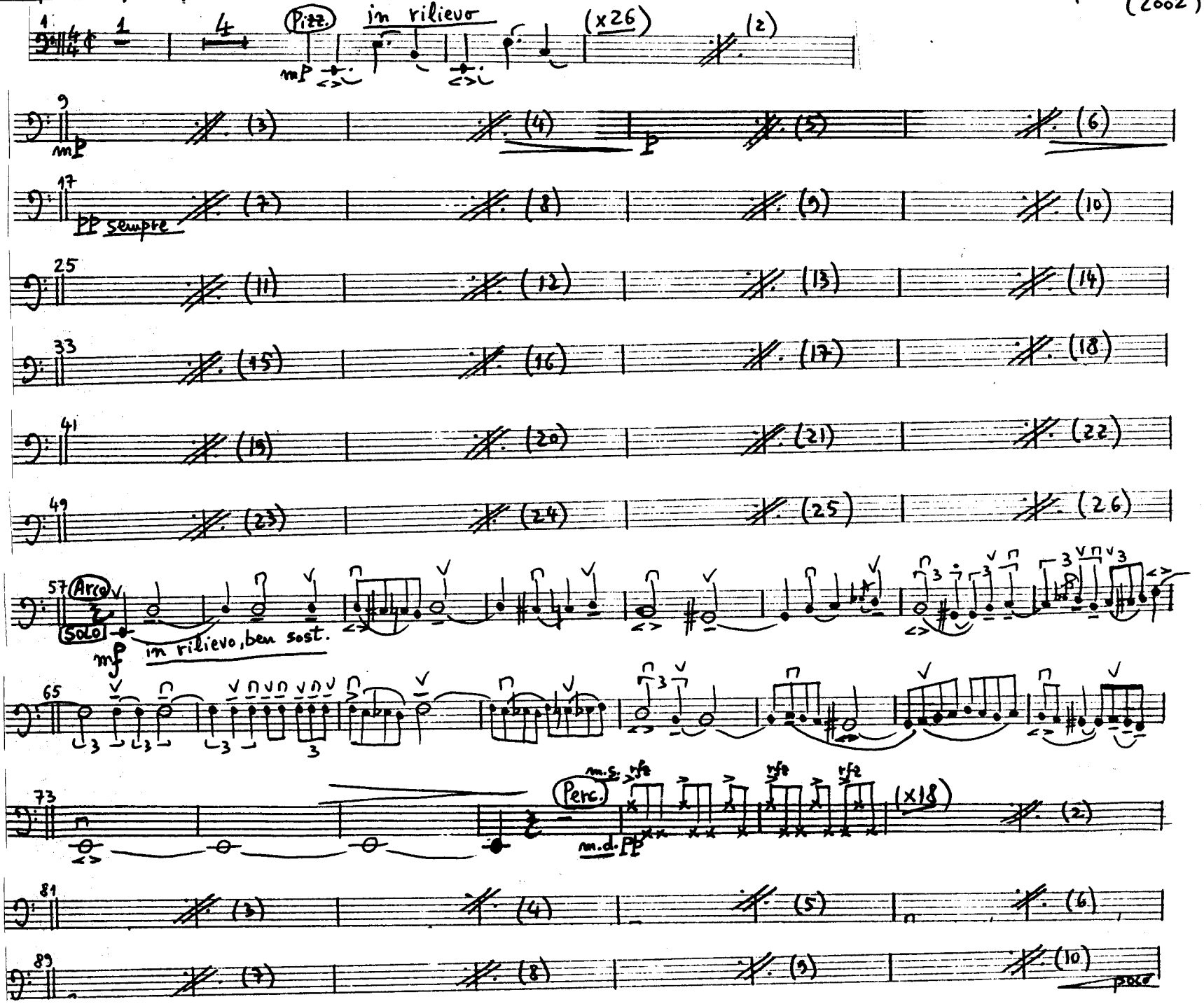
Turkish Bolero

Vlc.S.3

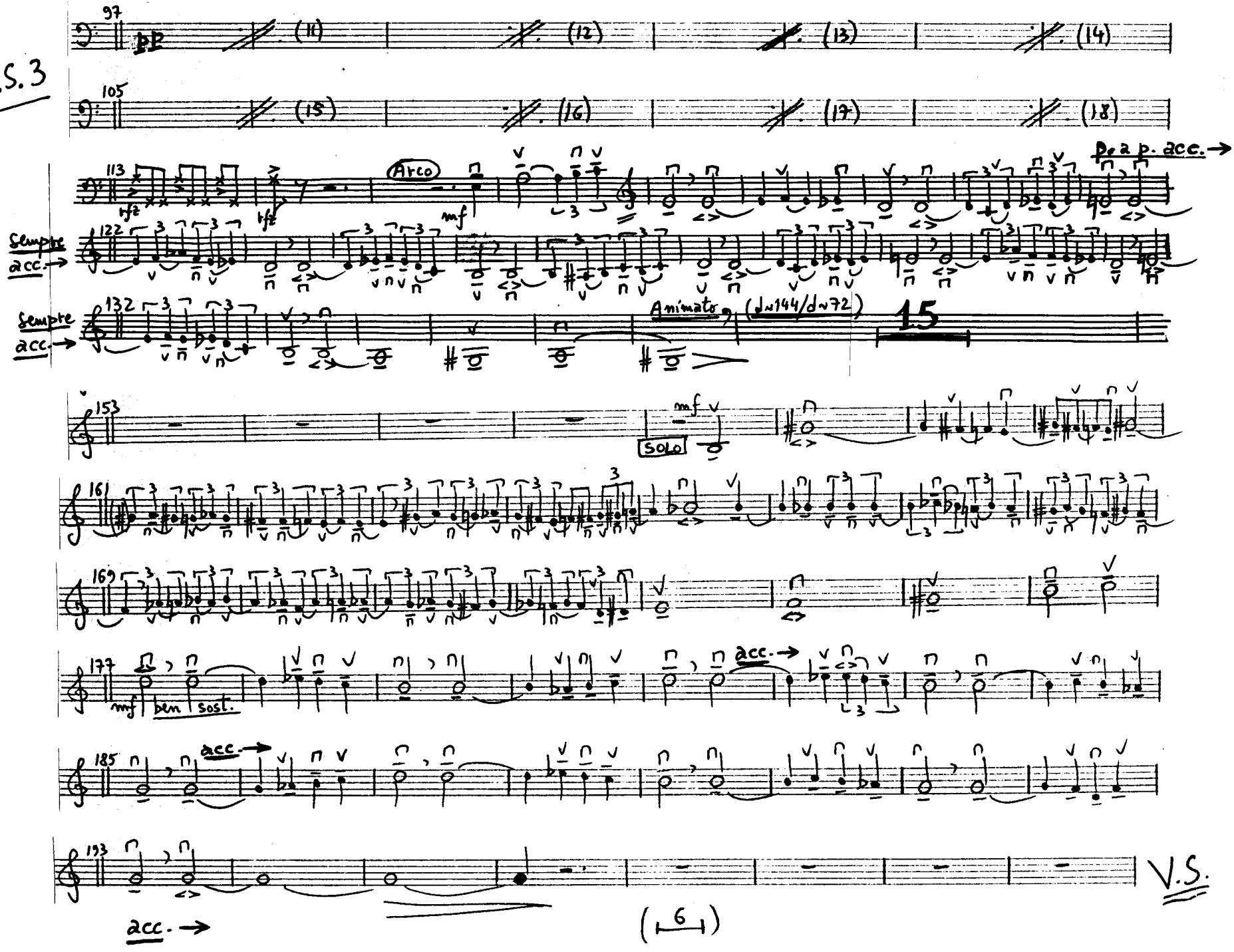
Turkish Bolero

Sempre Allegretto (♩~116/♩~58)

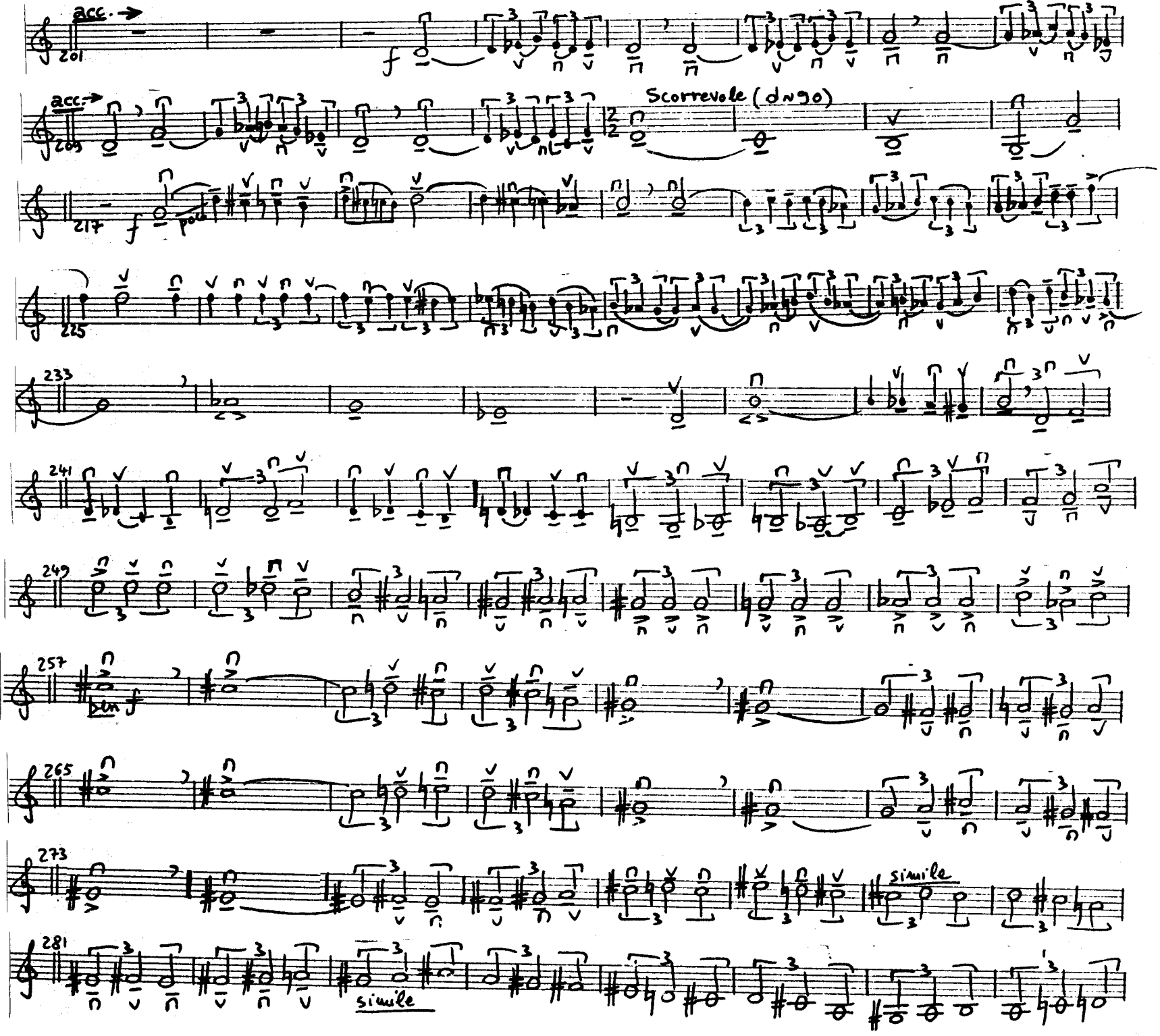
Şuban Nichifor (2002)



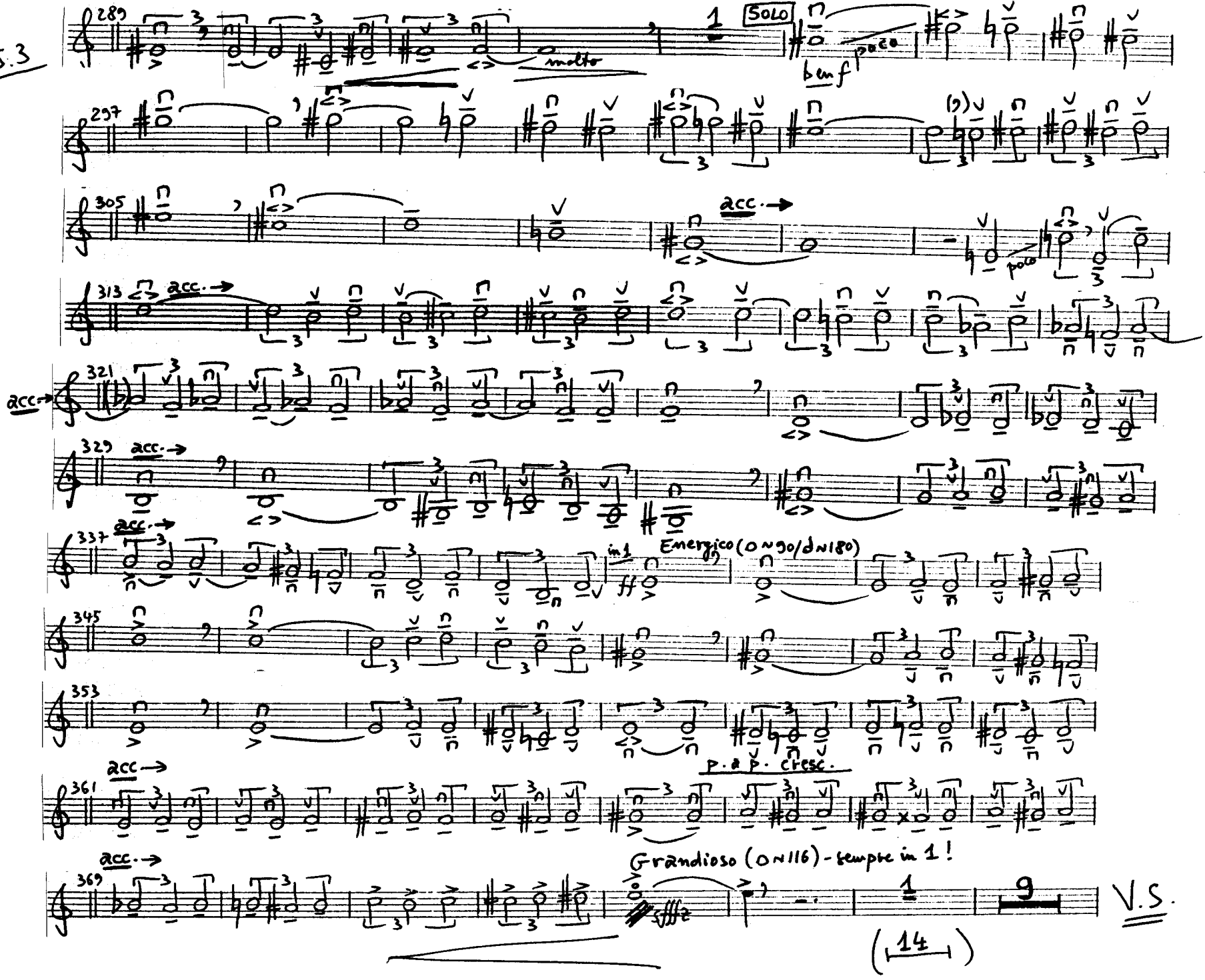
Vlc.S.3


97
pp
(11)
(12)
(13)
(14)
105
(15)
(16)
(17)
(18)
113
Arco
mf
De a p. acc.
122
Sempre
acc.
132
Sempre
acc.
Animato (♩=144/♩=72)
15
153
mf
SOLO
161
169
177
mf
ben sost.
acc.
185
acc.
193
acc.
(6)
V.S.

Vlc. S.3

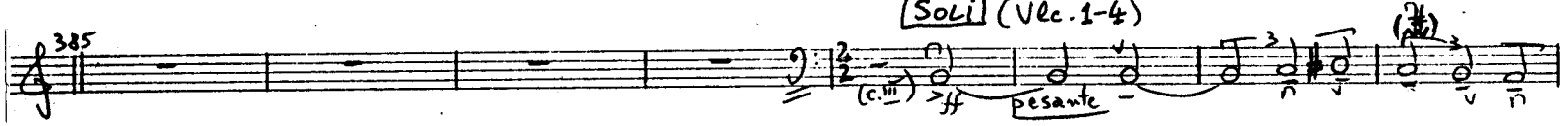

acc.
201
f
acc.
209
Scorrevole (dn 90)
217
f
225
233
241
249
257
f
265
273
simile
281
simile

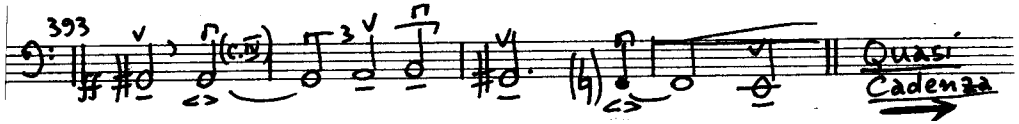
Vlc. S. 3


289
SOLO
molto
bmf
poco
297
305
acc.
313
321
329
337
in 1
Energico (ON 90/dN 180)
345
353
361
P. a P. cresc.
369
Grandioso (ON 116) - sempre in 1!
sfffz
14

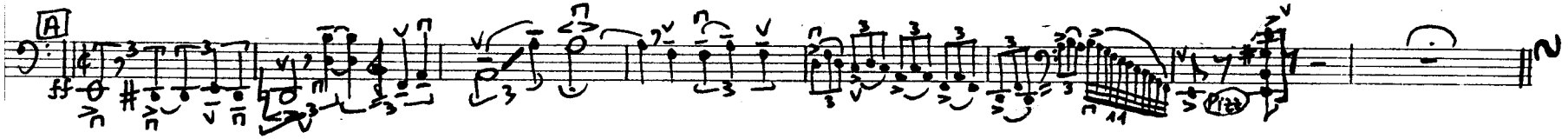
V.S.

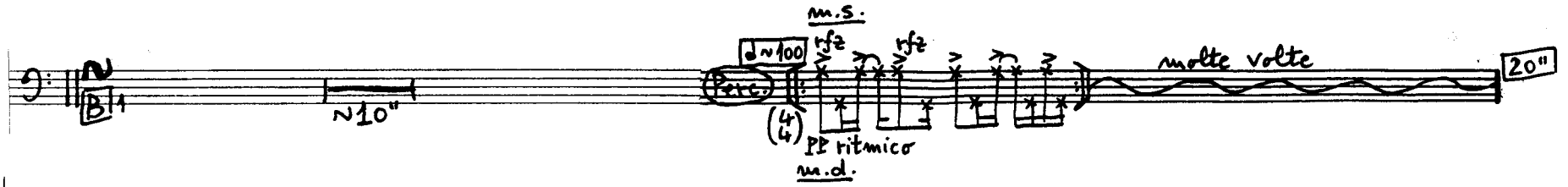
Vlc.S.3

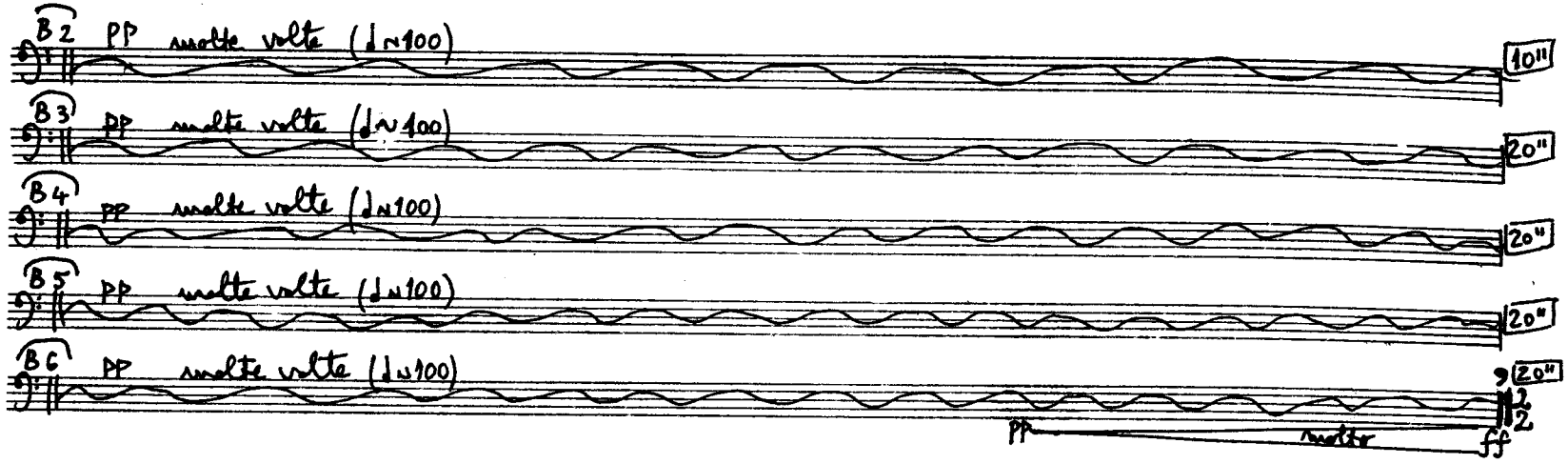




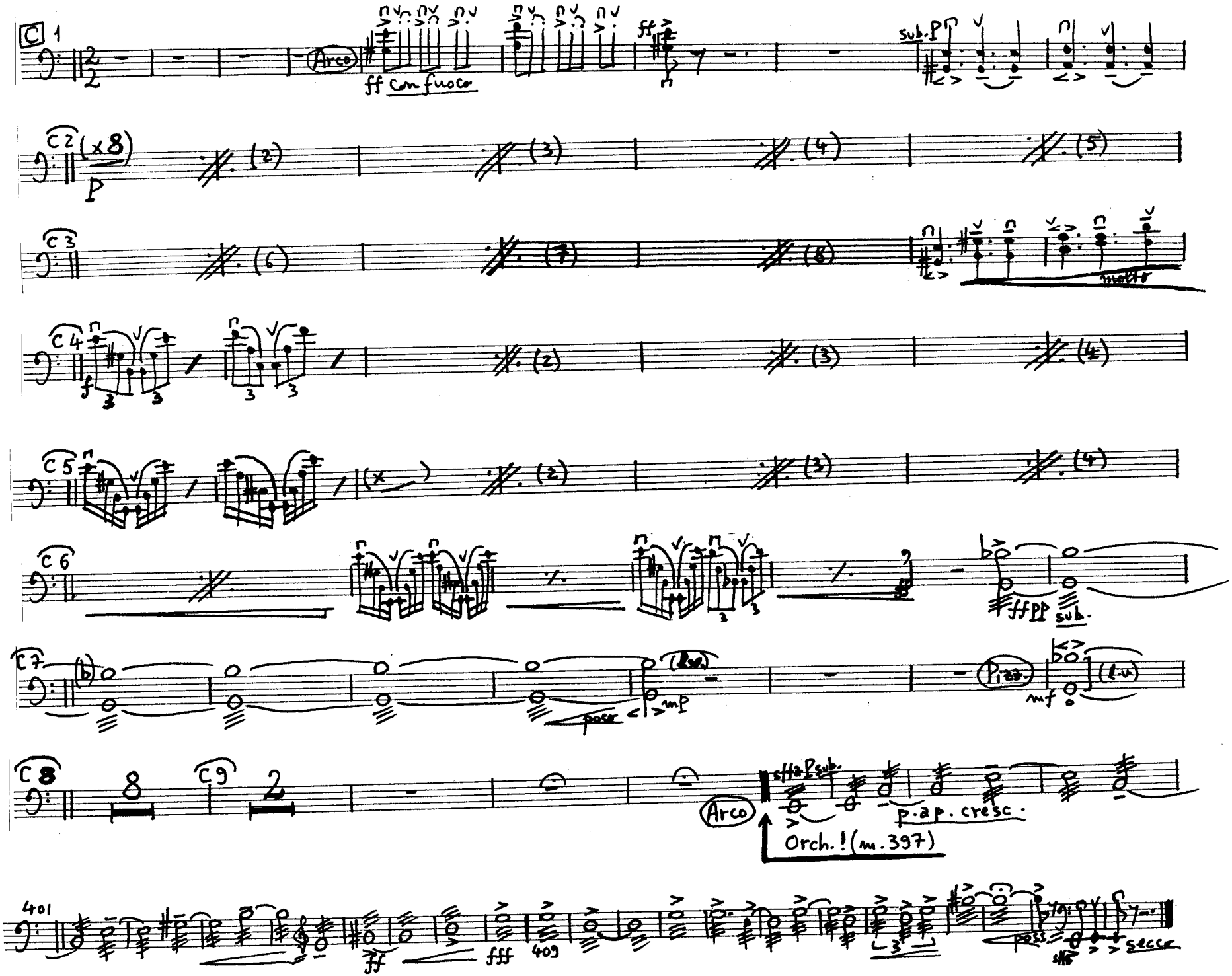
Quasi Cadenza







Vlc. S. 3


C 1
Arco
ff Con fuoco
ff
sub. p
C 2
(x8)
p
(2)
(3)
(4)
(5)
C 3
(6)
(7)
(8)
molto
C 4
f
(2)
(3)
(4)
C 5
(x)
(2)
(3)
(4)
C 6
ff pp sub.
C 7
(8va)
poco
mp
Pizz.
mf
(8va)
C 8
C 9
Arco
sffz p sub.
p. ap. cresc.
Orch.! (m. 397)
401
ff
fff
409
poss.
sfz
secco

Vlc. S. 4

Suban Nichifor
(2002)

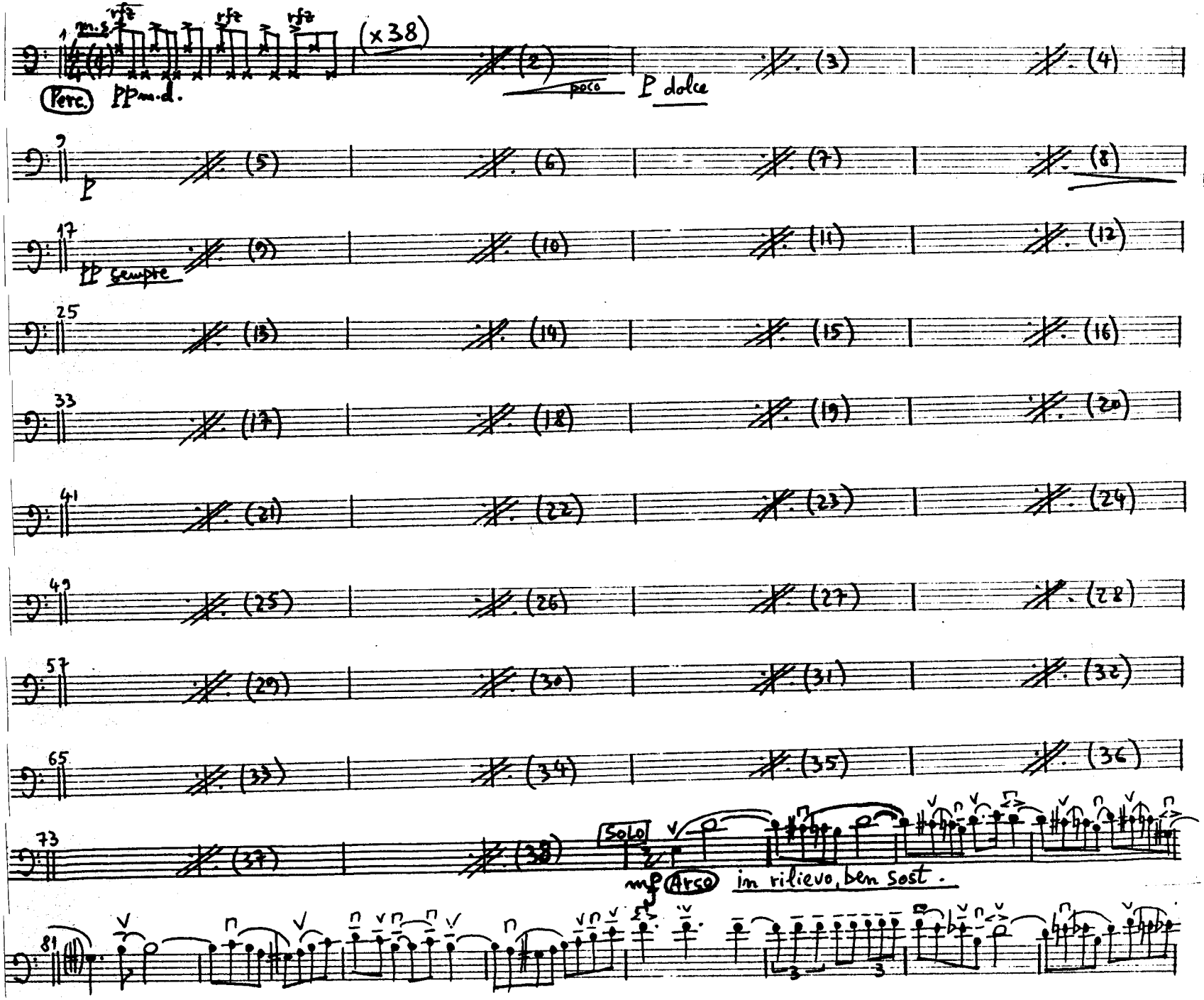
Turkish Bolero

Vlc. S. 4

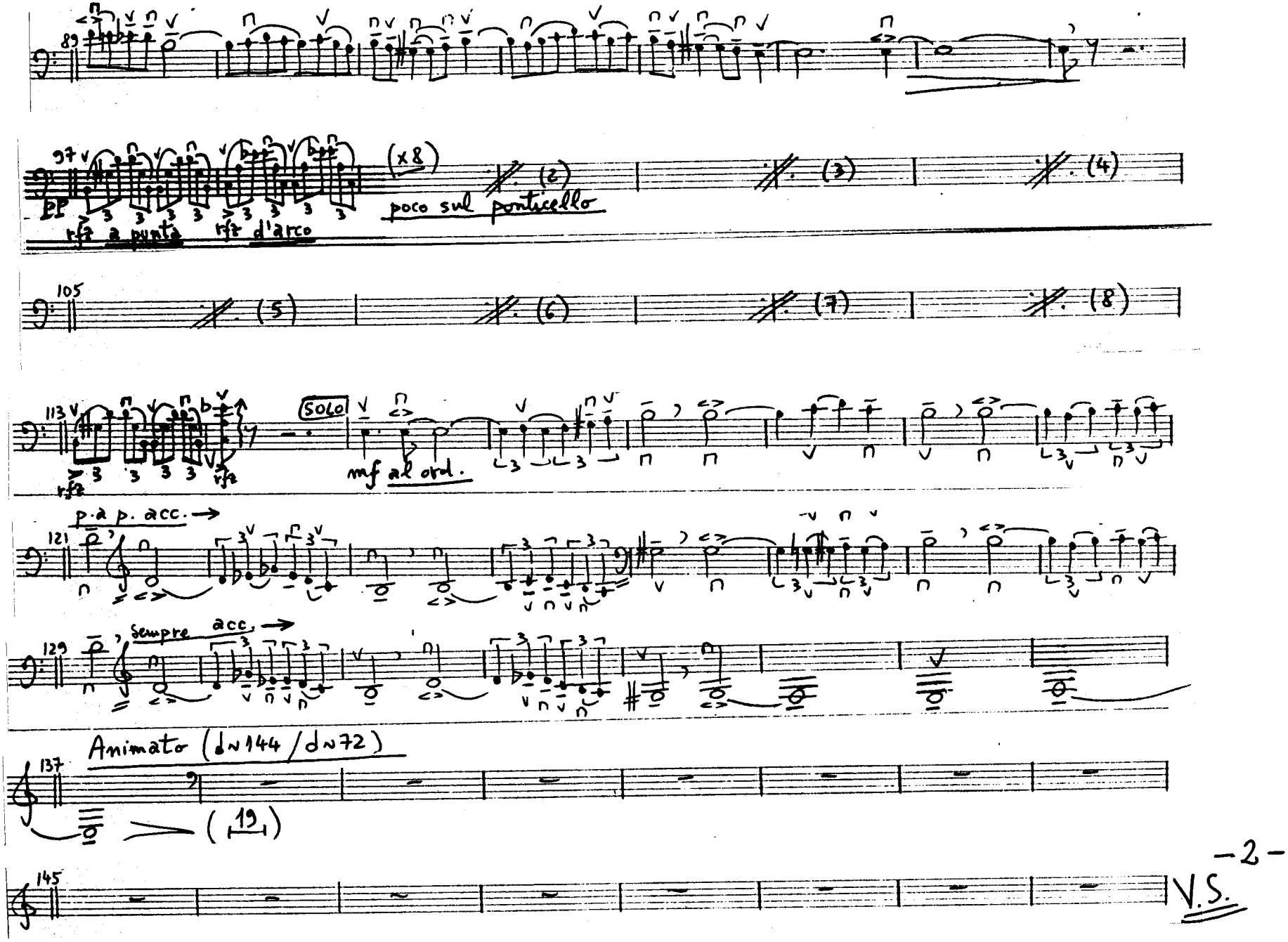
Turkish Bolero

Sempre Allegretto (♩=116/♩=58)

Şubun Nichifor (2002)

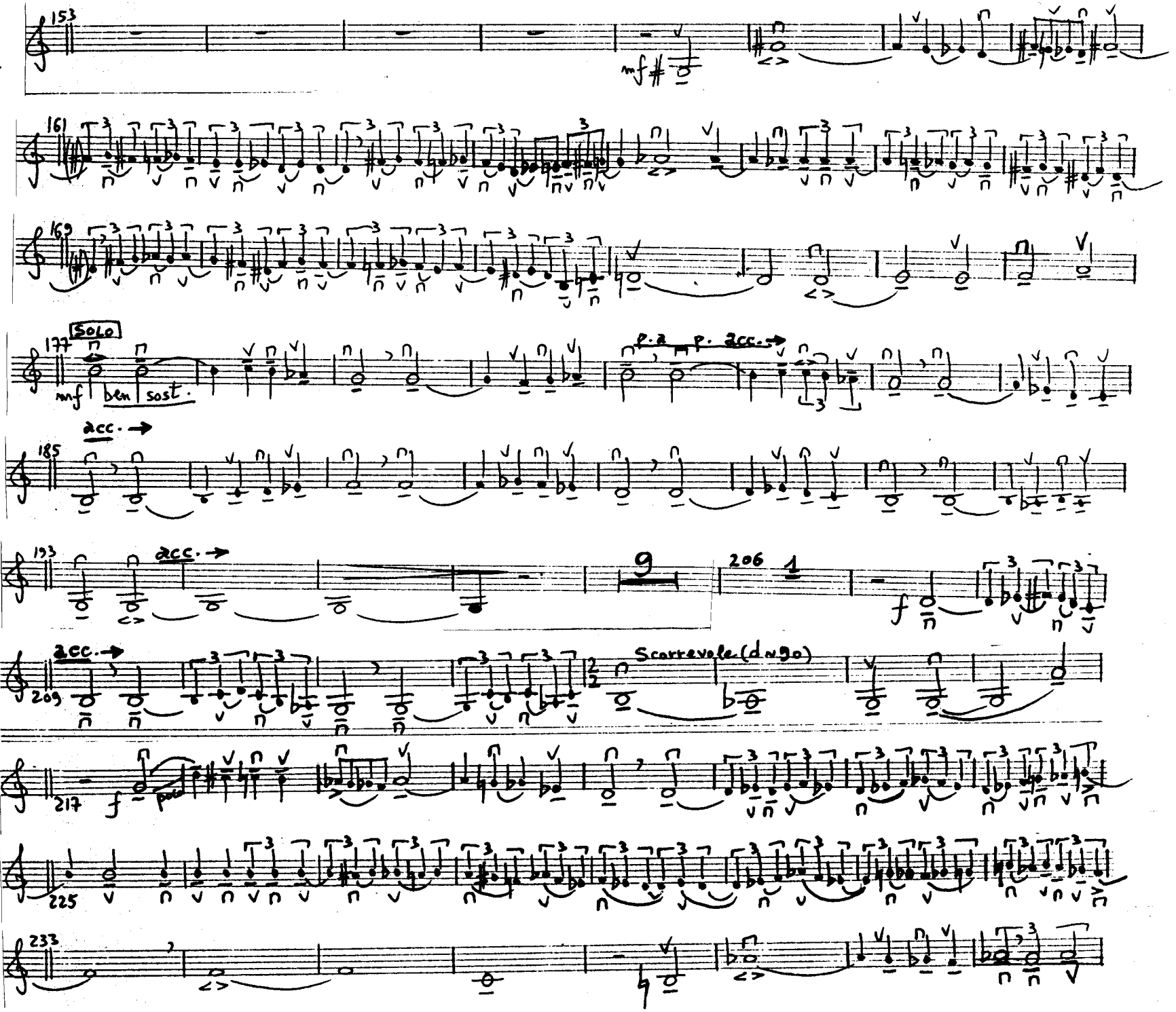


Vlc. S. 4

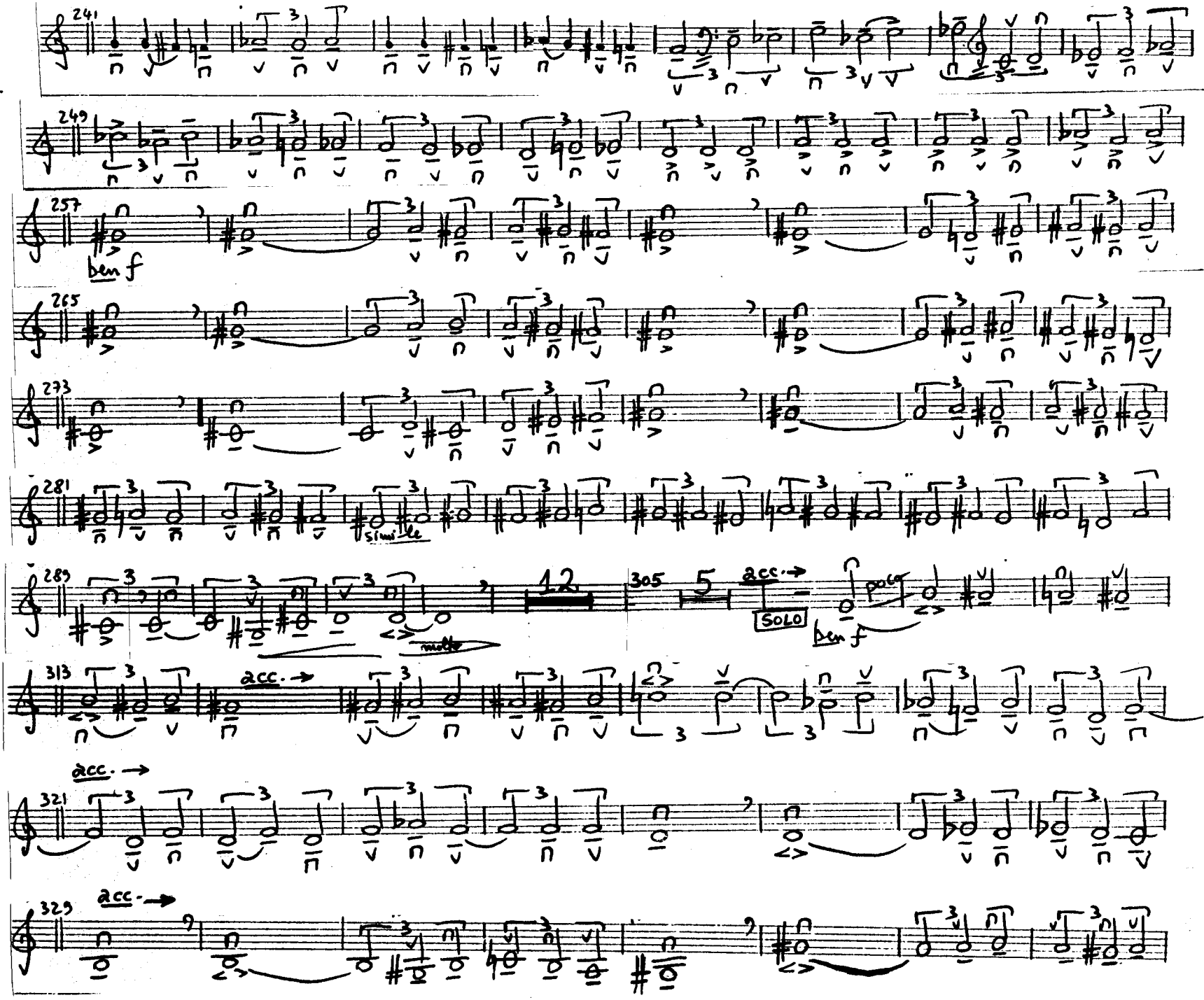

89
97
pp
rfz a punta
rfz d'arco
(x8)
(2)
(3)
(4)
poco sul ponticello
105
(5)
(6)
(7)
(8)
113
rfz
rfz
SOLO
mf al ord.
p. a p. acc.
121
sempre acc.
129
Animato (d=144 / d=72)
137
(19)
145

V.S.

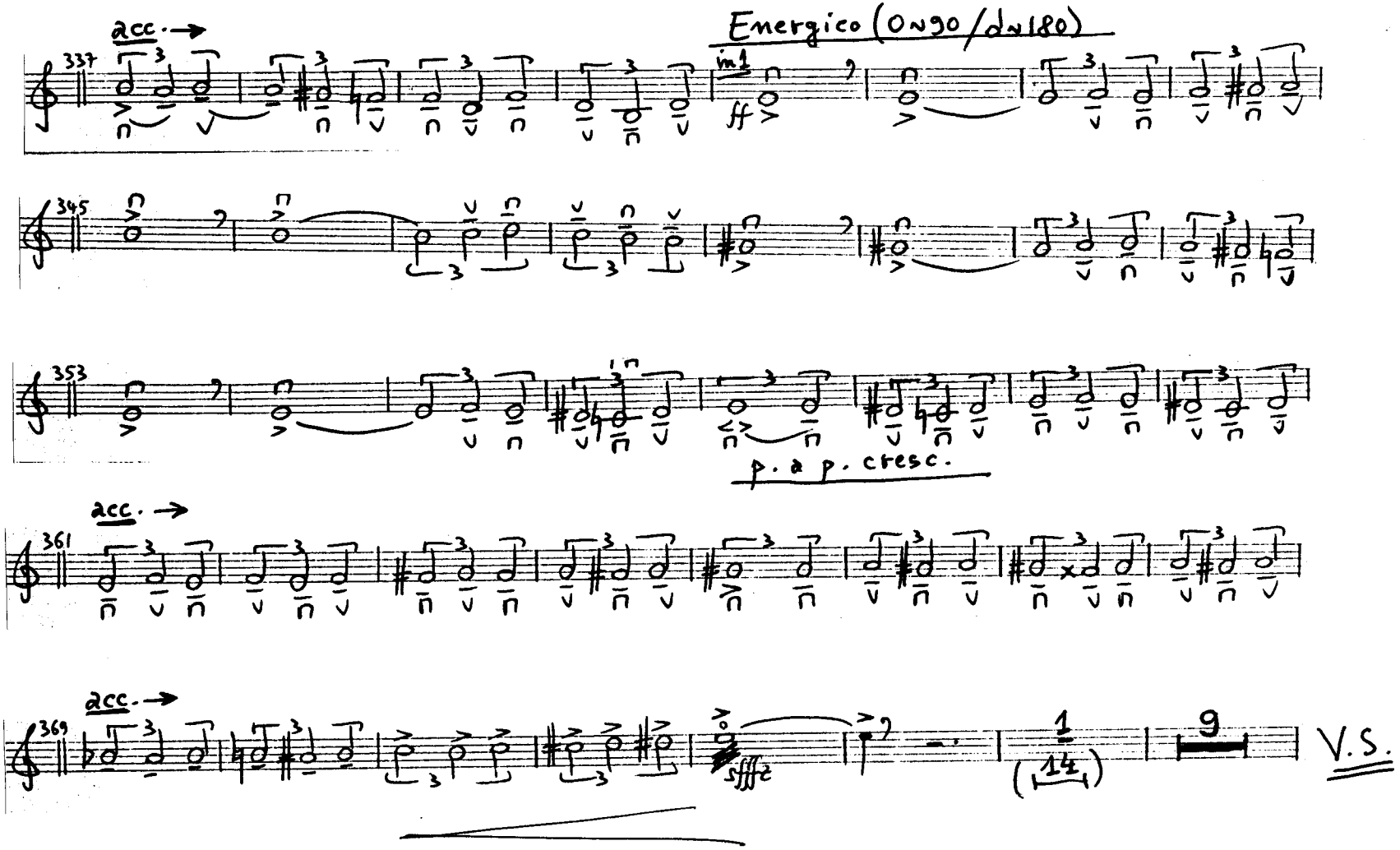
Vlc. S.4

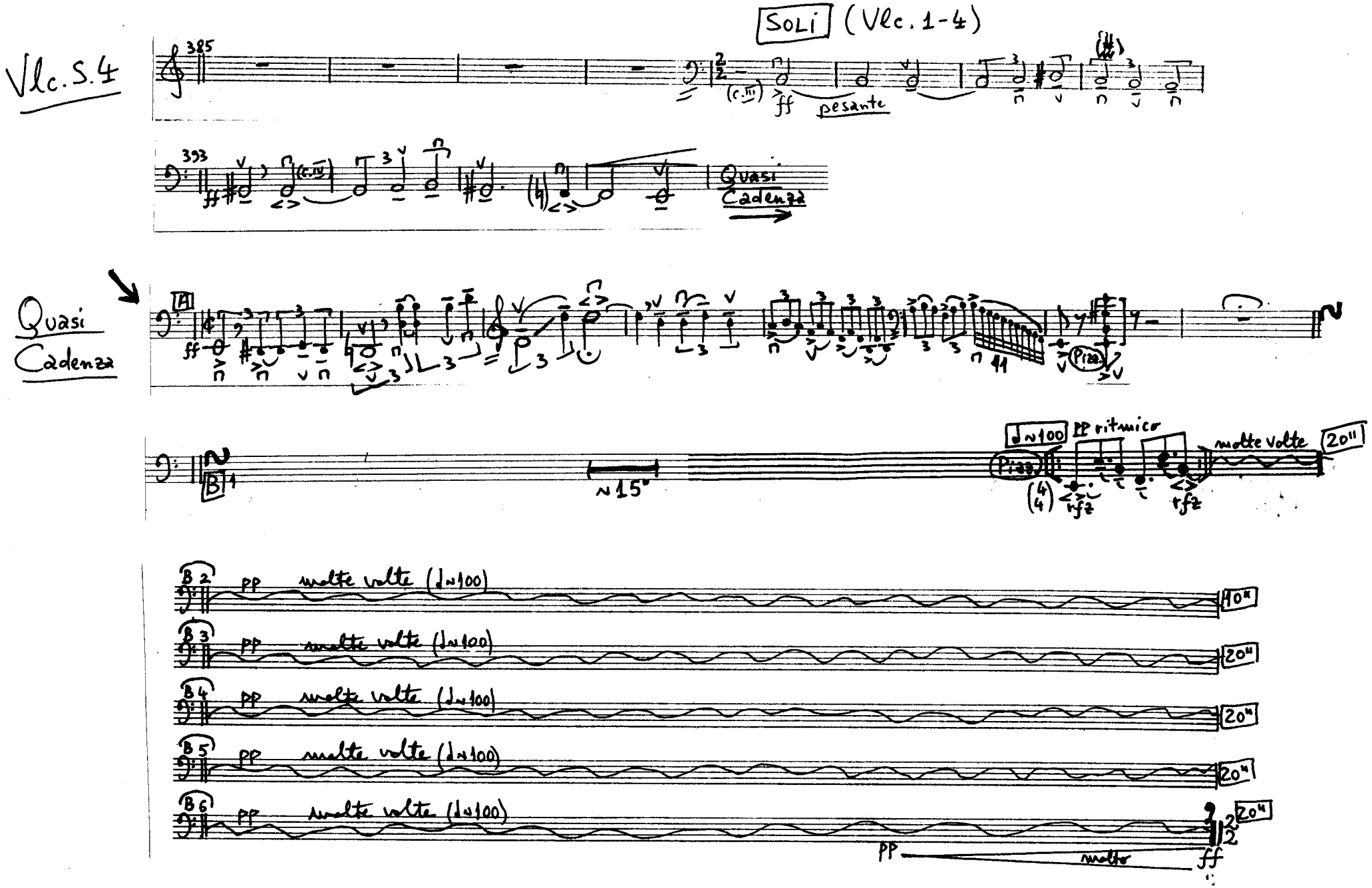

153
mf
161
169
177
SOLO
mf
ben sost.
p. a
p. acc.
185
acc.
193
acc.
9
206
1
f
209
acc.
Scorrevole (d=90)
217
f
poco
225
233

Vlc. S. 4

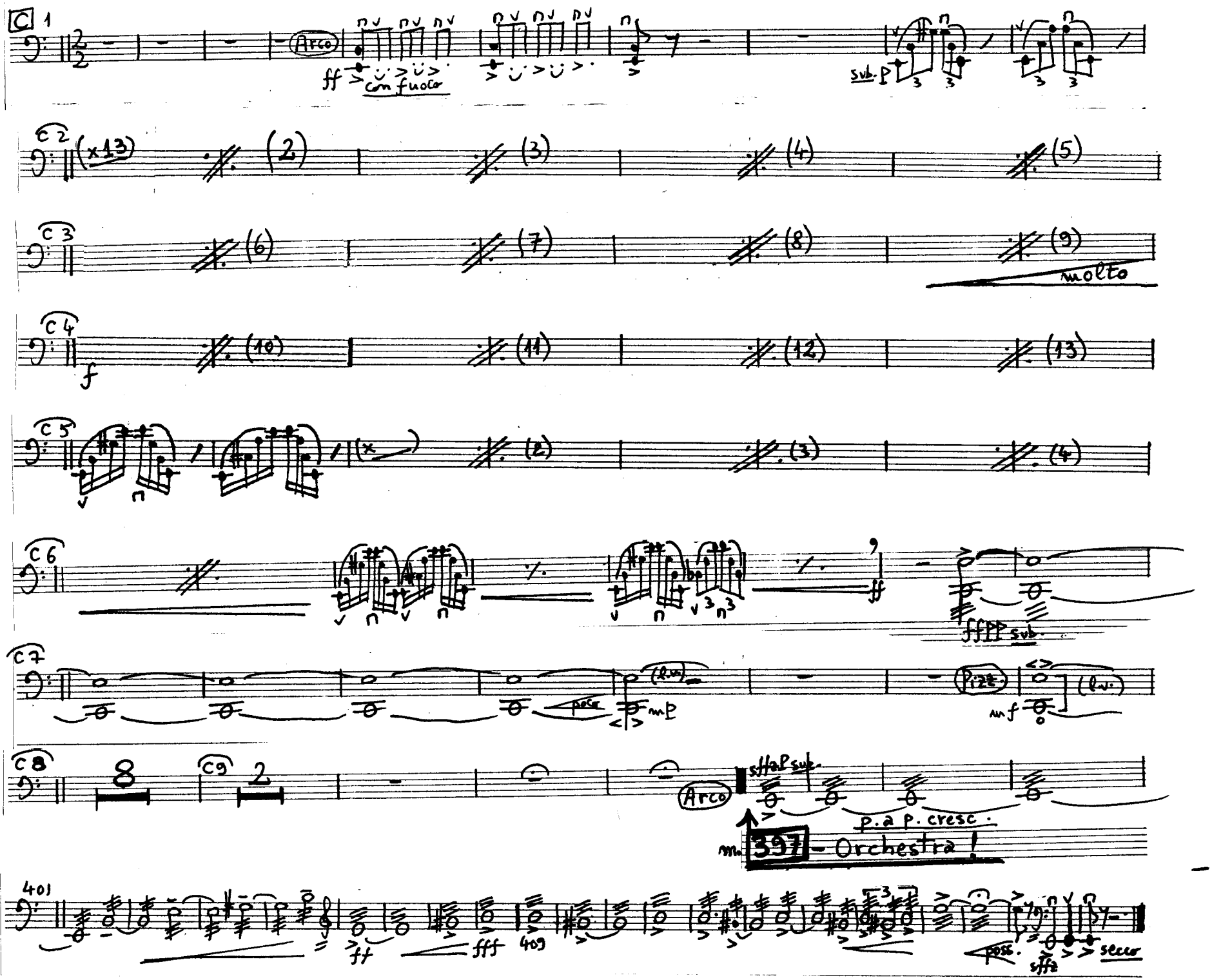

241
249
257
ben f
265
273
281
simile
289
molto
12
305
5
acc.
SOLO
ben f
313
acc.
321
acc.
329
acc.

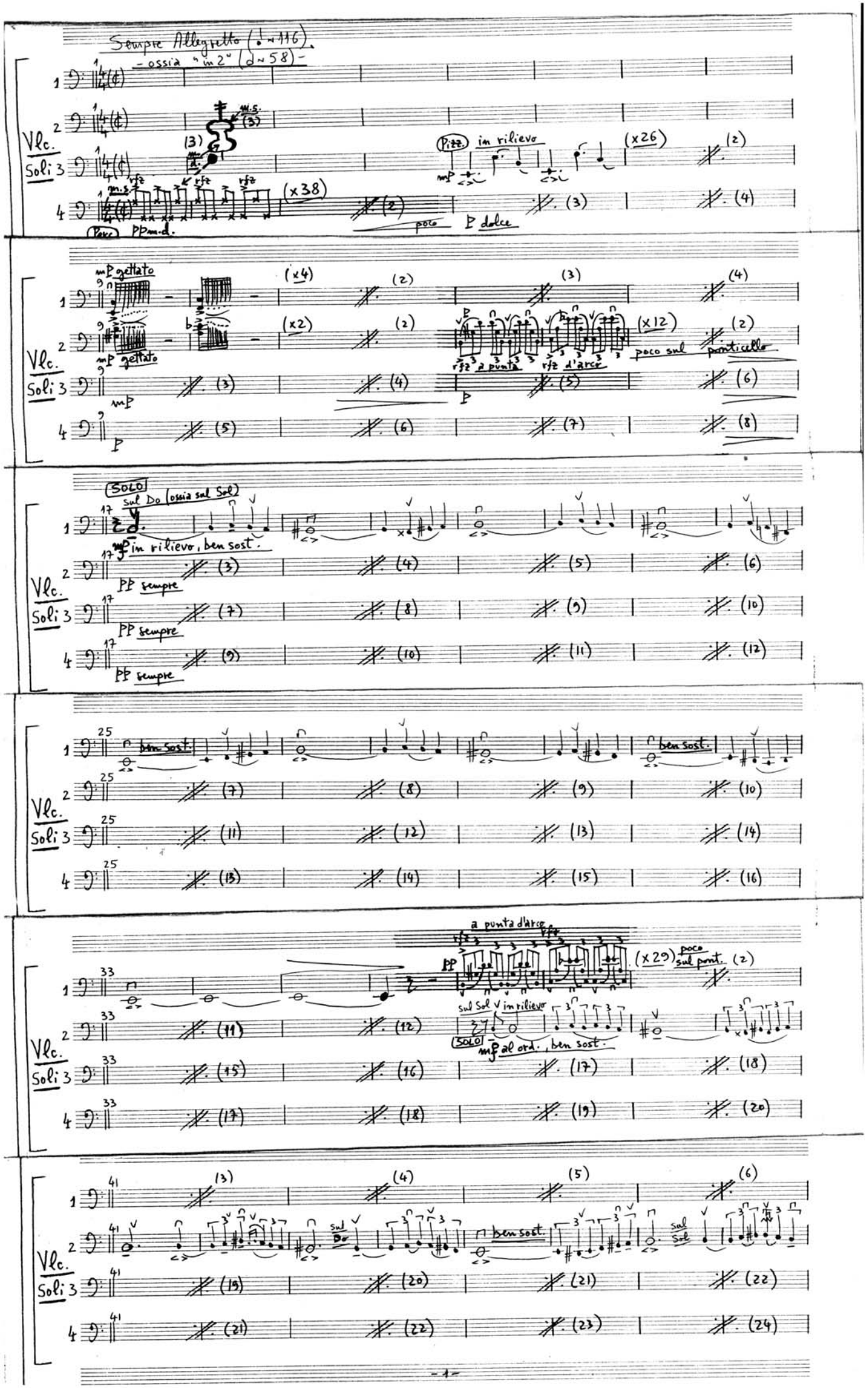
Vlc. S. 4

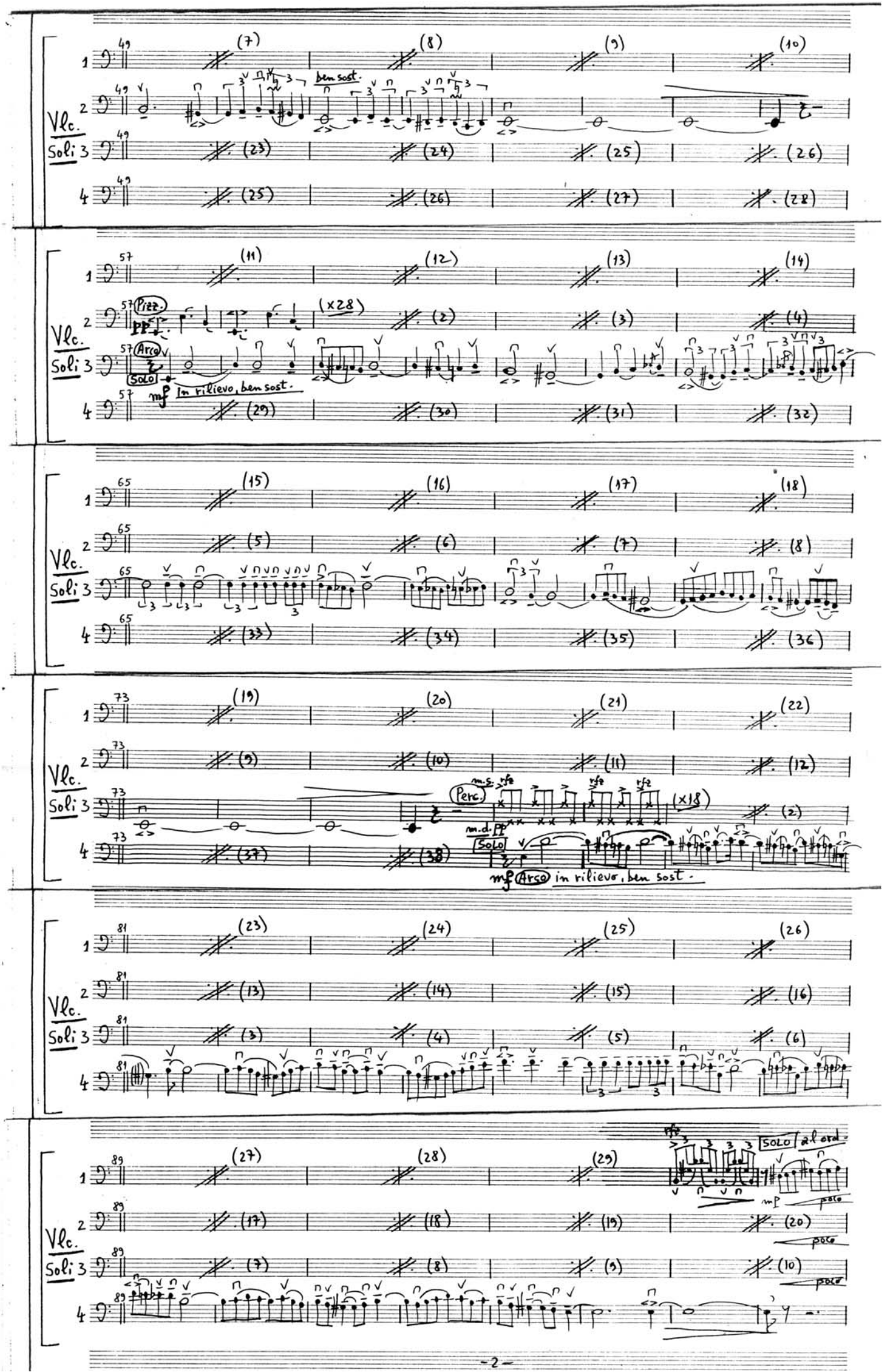

acc. →
Energico (0~90/d~180)
337
in 1
ff
345
353
p. a p. cresc.
acc. →
361
acc. →
369
sffz
1
(14)
9
V.S.

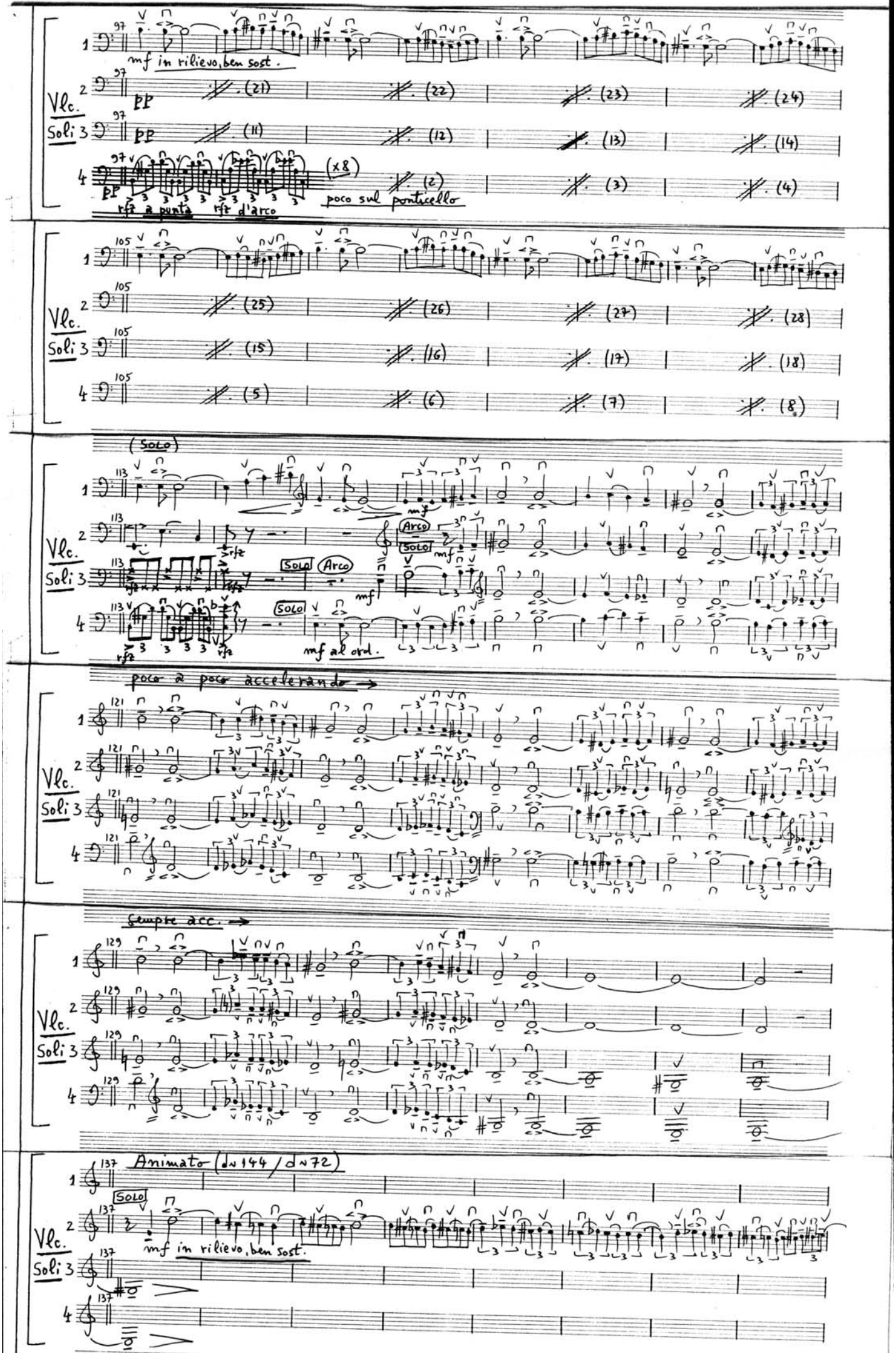

Vlc. S.4
SOLI (Vlc. 1-4)
385
(c.III)
ff
pesante
393
(c.IV)
Quasi Cadenza
Quasi Cadenza
A
ff
Pizz.
B
~15"
♩~100
pp ritmico
Pizz.
rfz
rfz
molte volte
20"
B2
pp
molte volte (♩~100)
10"
B3
pp
molte volte (♩~100)
20"
B4
pp
molte volte (♩~100)
20"
B5
pp
molte volte (♩~100)
20"
B6
pp
molte volte (♩~100)
20"
pp
molto
ff

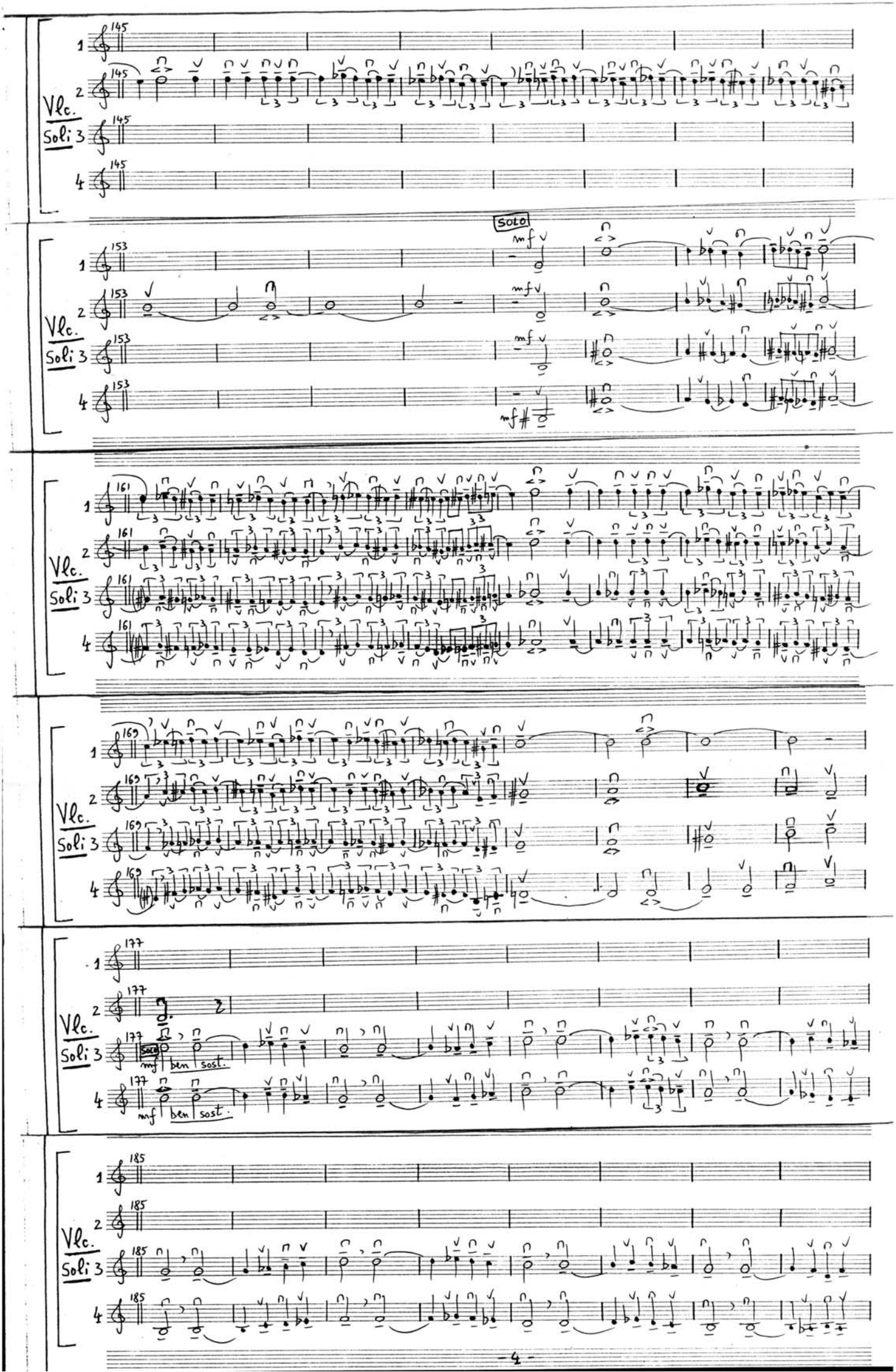
Vlc. S. 4

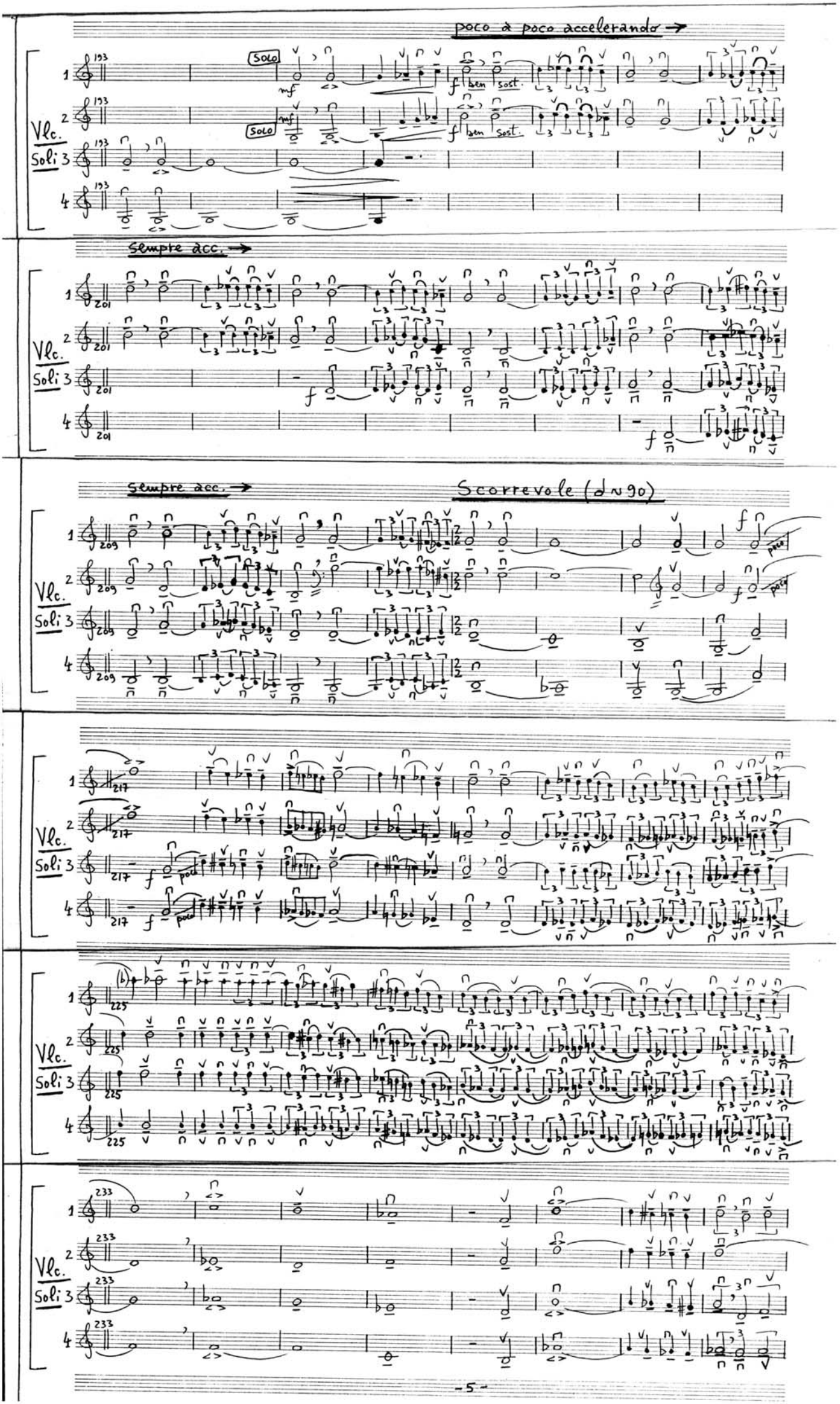

C 1
Arco
ff
con fuoco
sub. p
C 2
(x13)
(2)
(3)
(4)
(5)
C 3
(6)
(7)
(8)
(9)
molto
C 4
f
(10)
(11)
(12)
(13)
C 5
(x)
(2)
(3)
(4)
C 6
ff
ffff sub.
C 7
poco
mp
(l.v.)
Pizz.
mf
C 8
8
C 9
2
Arco
sffzp sub.
p. a p. cresc.
m. 397 - Orchestra !
401
ff
fff
409
poco
sffz
secco

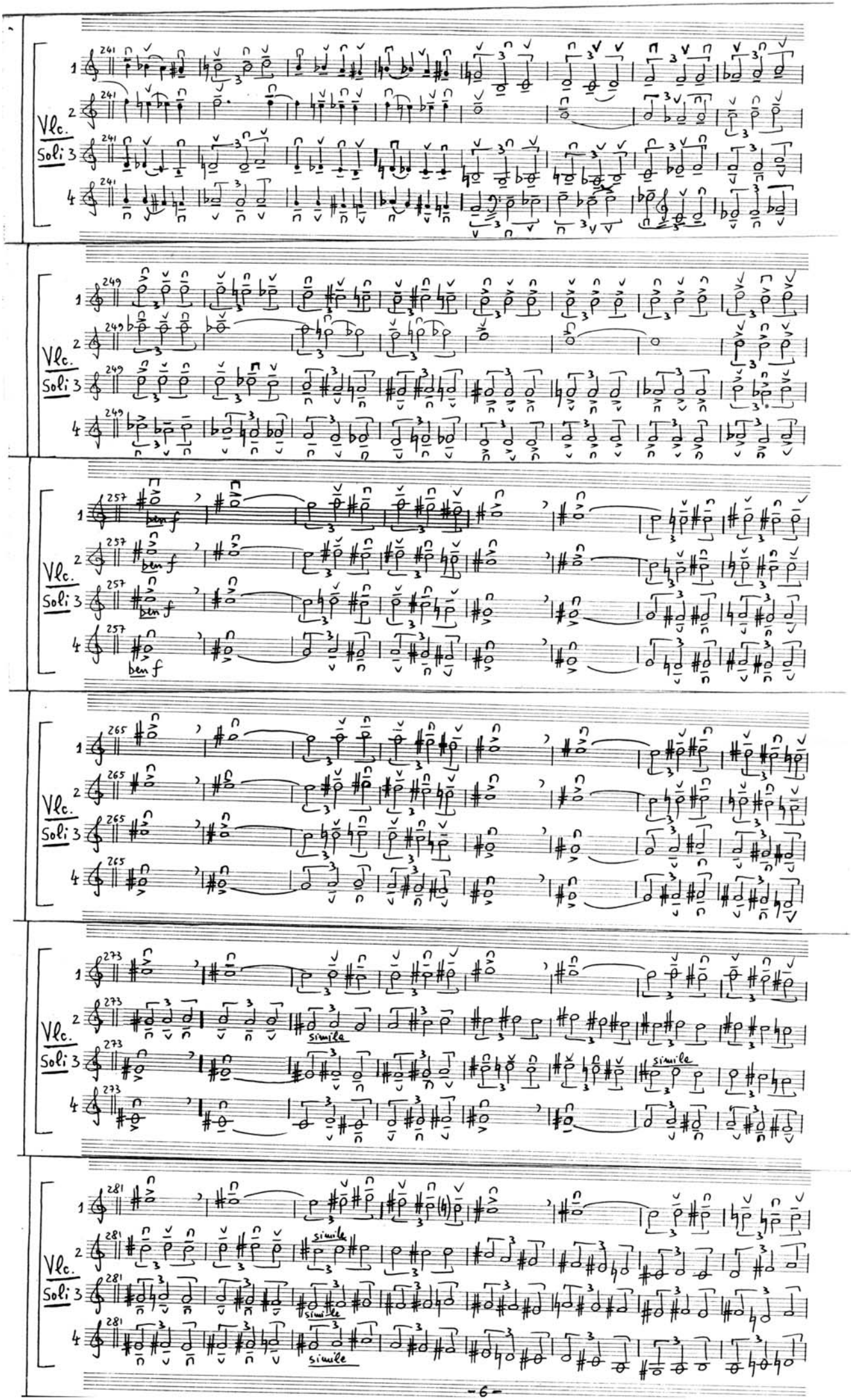

Sempre Allegretto (♩ ~ 116)
- ossia "in 2" (𝅗𝅥 ~ 58) -
Vlc.
Soli
m.s.
(3)
Pizz.
in rilievo
(x26)
(x38)
Pesc.
PP m.d.
poco
P dolce
mP gettato
(x4)
(x2)
(x12)
rfz a punta
rfz d'arco
poco sul ponticello
SOLO
sul Do (ossia sul Sol)
mf in rilievo, ben sost.
PP sempre
ben sost.
a punta d'arco
(x29)
poco sul pont.
sul Sol
in rilievo
mf al ord., ben sost.
sul Do
sul Sol

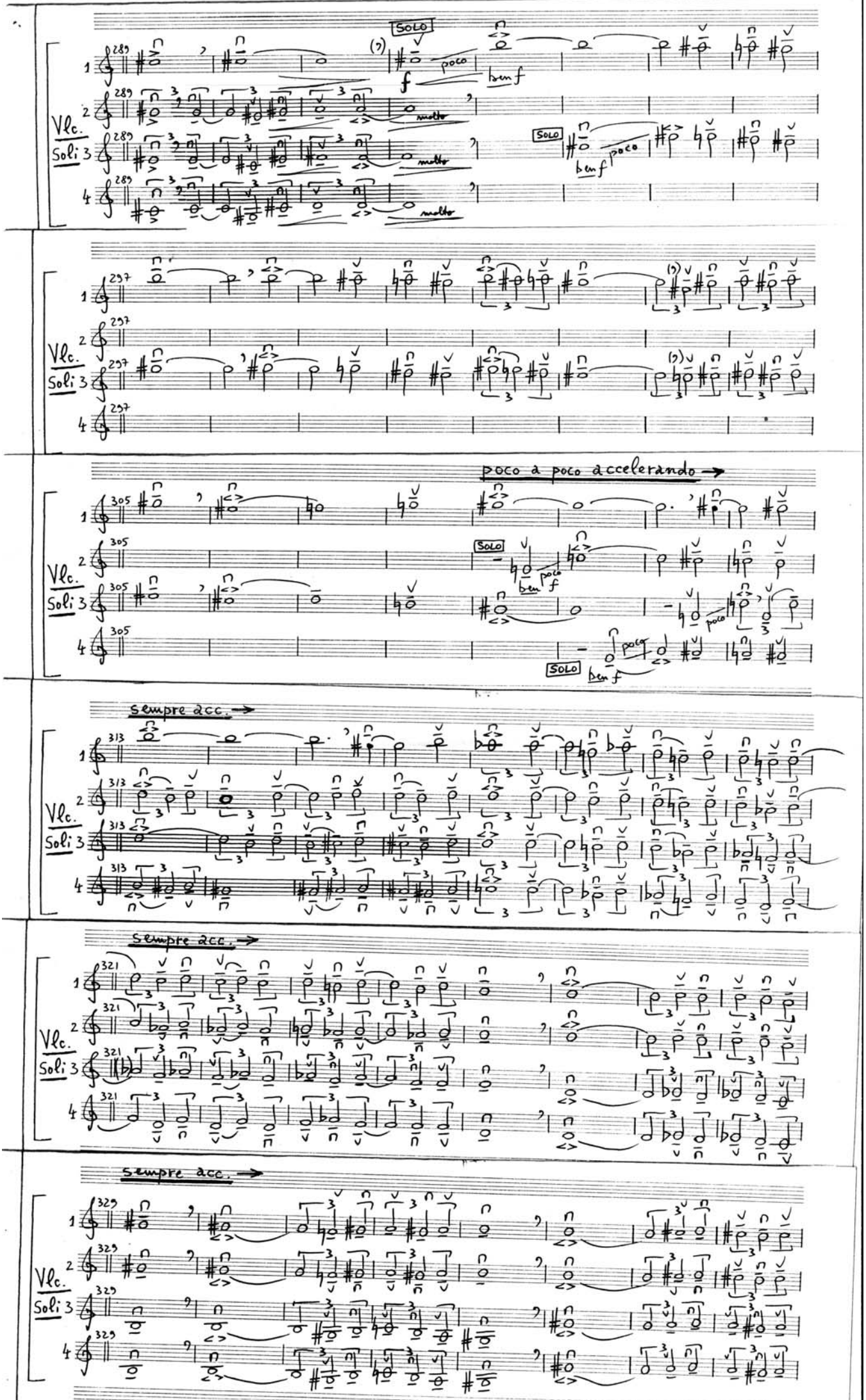

Vlc.
Soli
ben sost.
Pizz.
(x28)
Arco
SOLO
mp In rilievo, ben sost.
Perc.
m.s.
m.d.
(x18)
mf Arco in rilievo, ben sost.
SOLO al ord.
mp
poco
poco
poco

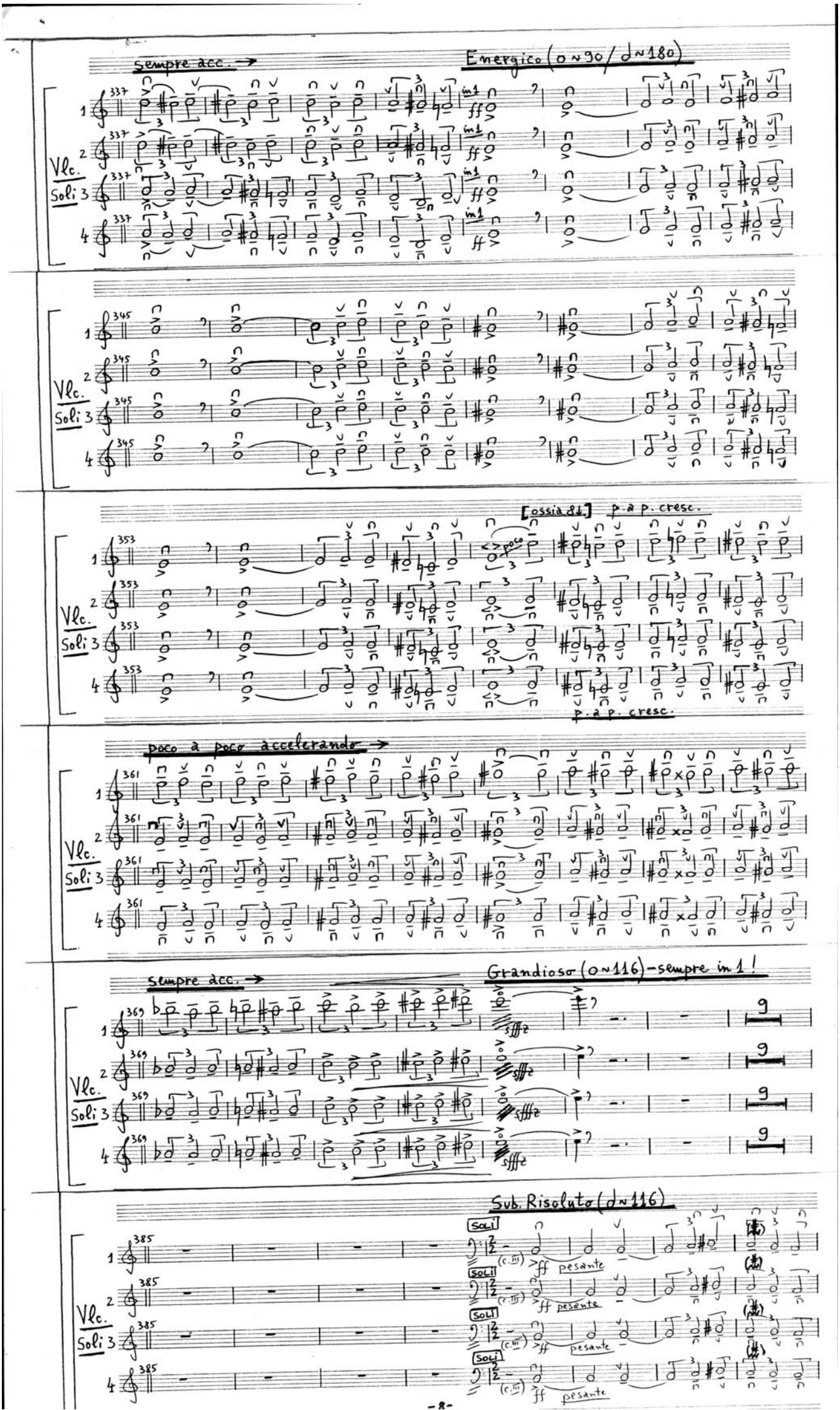

Vlc. Soli
97
mf in rilievo, ben sost.
pp
(21)
(22)
(23)
(24)
(11)
(12)
(13)
(14)
(x8)
(2)
(3)
(4)
rfz a punta
rfz d'arco
poco sul ponticello
105
(25)
(26)
(27)
(28)
(15)
(16)
(17)
(18)
(5)
(6)
(7)
(8)
(SOLO)
113
mf
Arco
rfz
mf al ord.
poco a poco accelerando
121
Sempre acc.
129
Animato (dn 144 / dn 72)
137
mf in rilievo, ben sost.


Vlc.
Soli
1
2
3
4
145
153
161
169
177
185
Solo
mf
ben sost.


poco a poco accelerando →
Vlc.
Soli
SOLO
mf
f
ben sost.
sempre acc. →
Scorrevole (♩ ~ 90)
poco
(b)


241
Vlc.
Soli
1
2
3
4
249
257
ben f
265
273
simile
281


289
SOLO
(7)
poco
f
ben f
molto
Vlc.
Soli
297
poco a poco accelerando
305
SOLO
ben poco f
poco
ben f
sempre acc.
313
321
329


sempre acc. →
Energico (o~90 / d~180)
Vlc.
Soli
in 1
ff
[ossia 8↓]
p. a p. cresc.
poco
poco a poco accelerando →
Grandioso (o~116) - sempre in 1!
sfffz
Sub. Risoluto (d~116)
SOLI
(c. III)
ff pesante

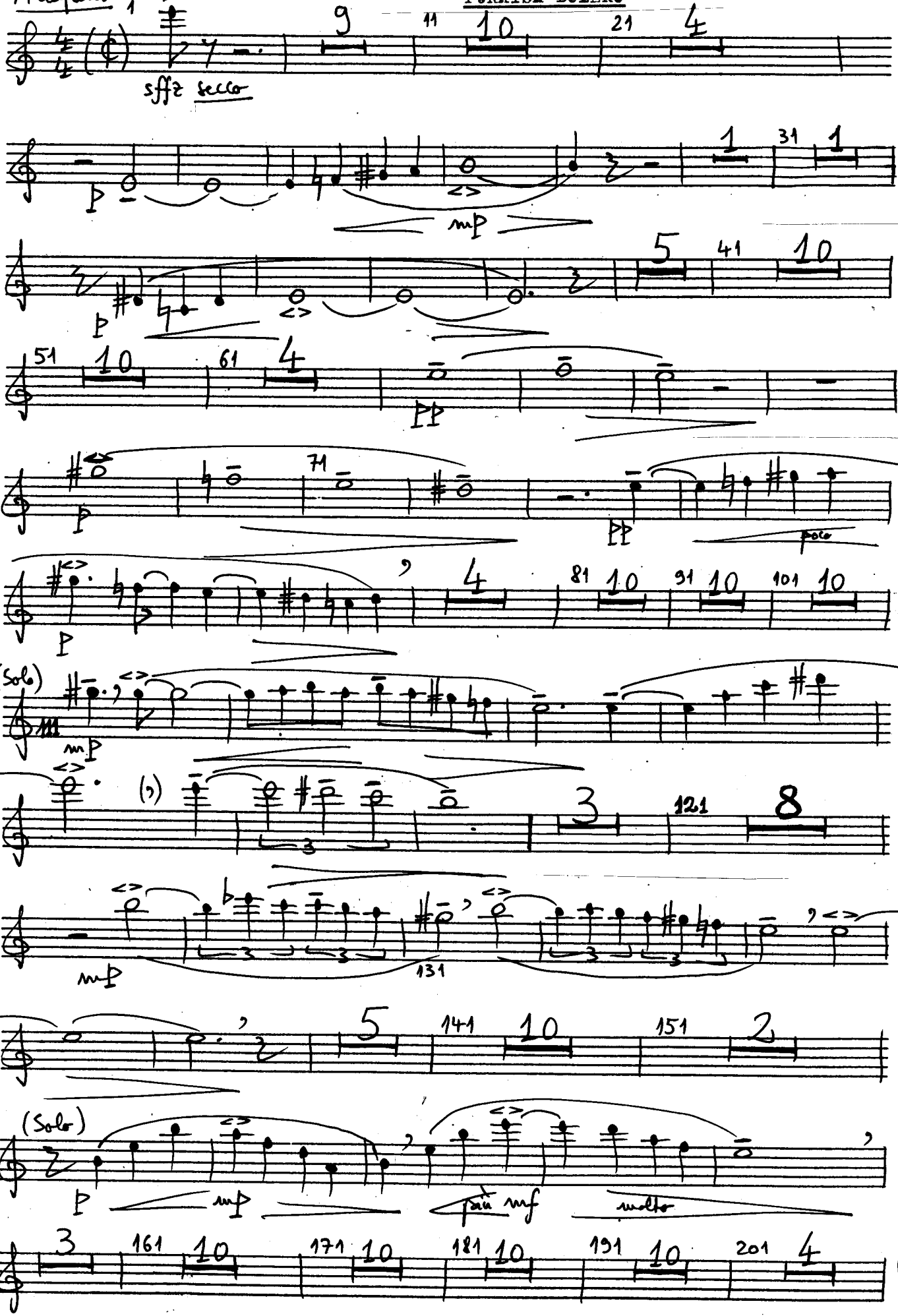
Fl.1 ①

Serban NICHIFOR
(SABAM)

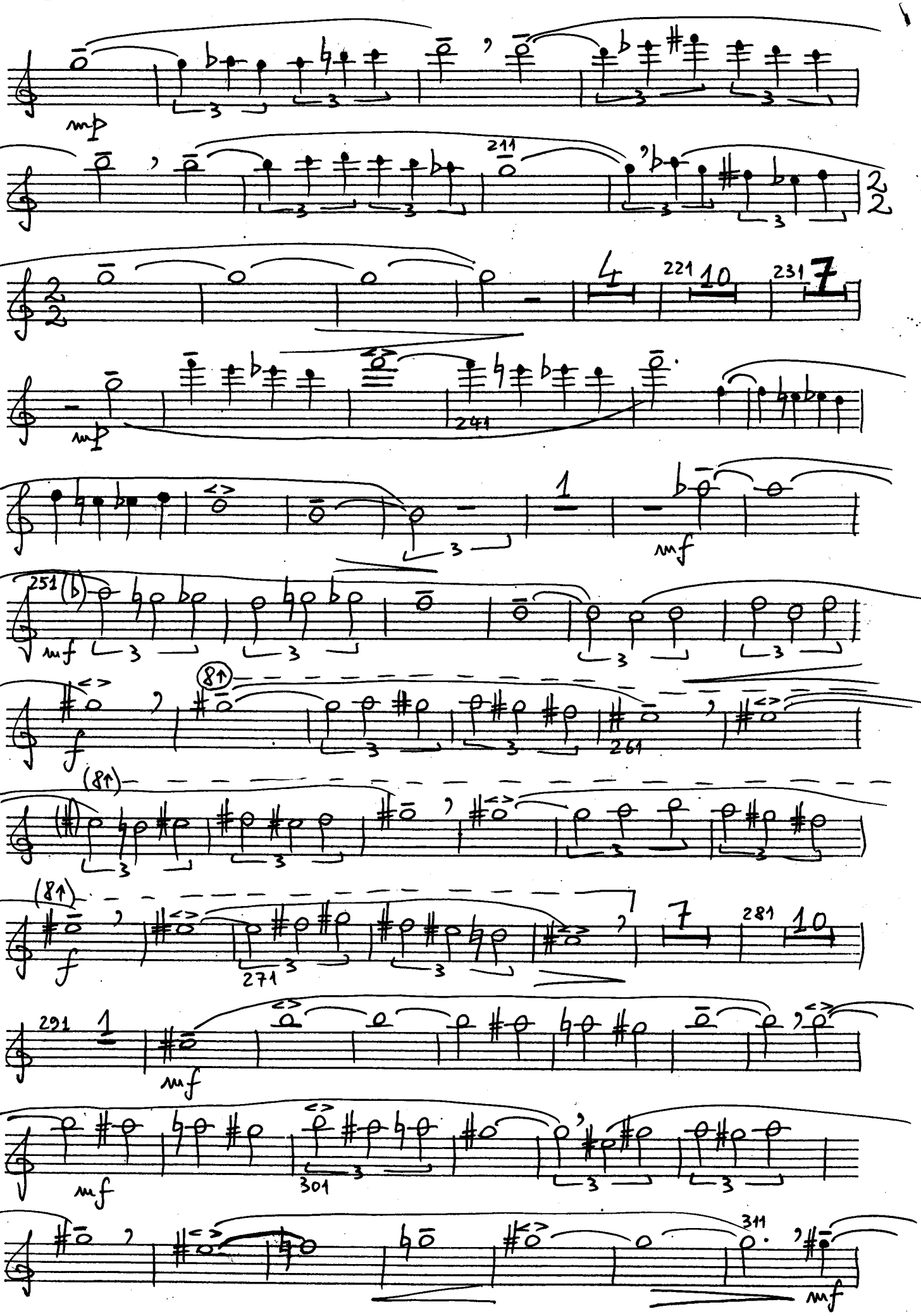
Flauto 1

TURKISH BOLERO

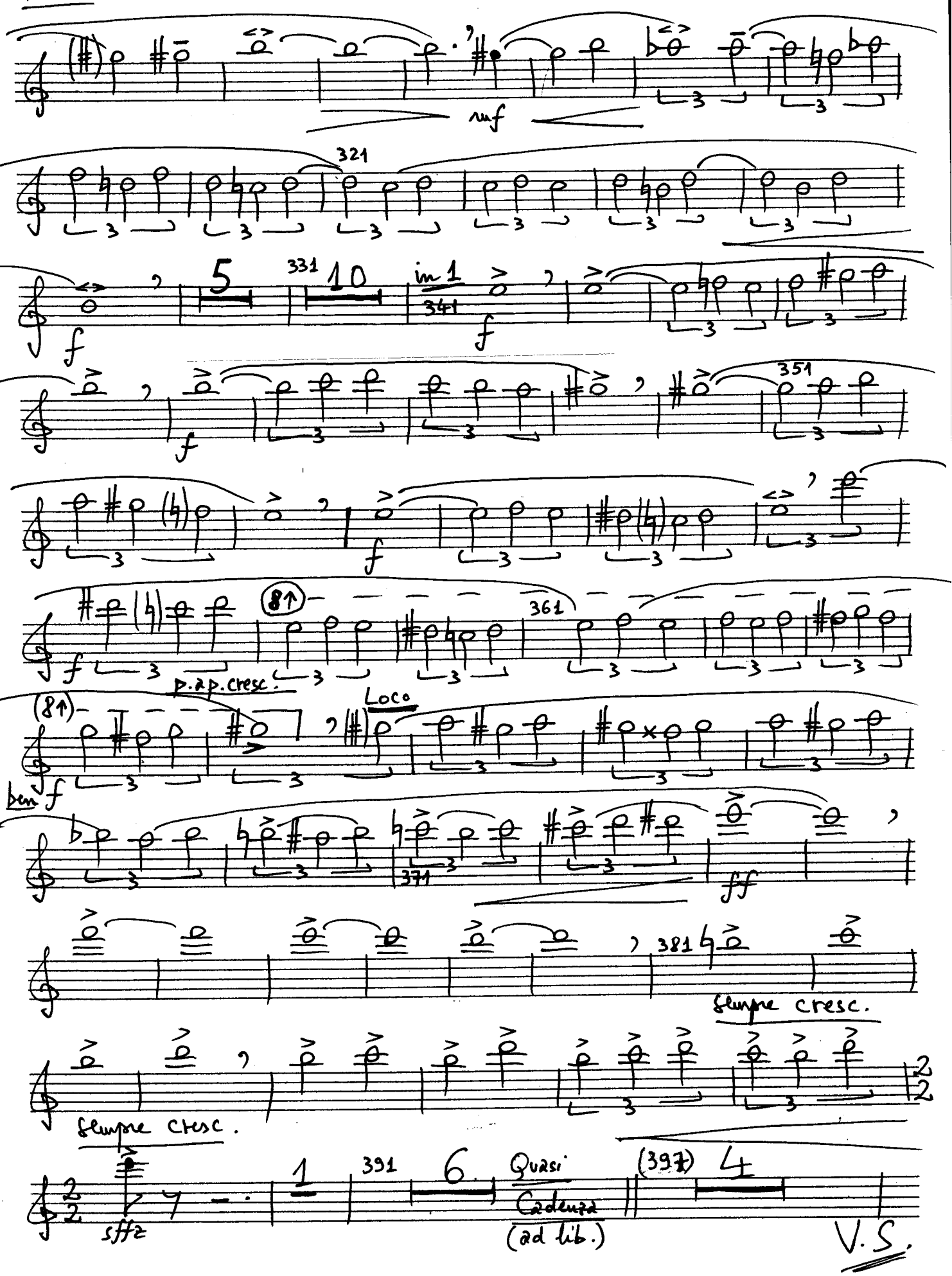
Allegretto



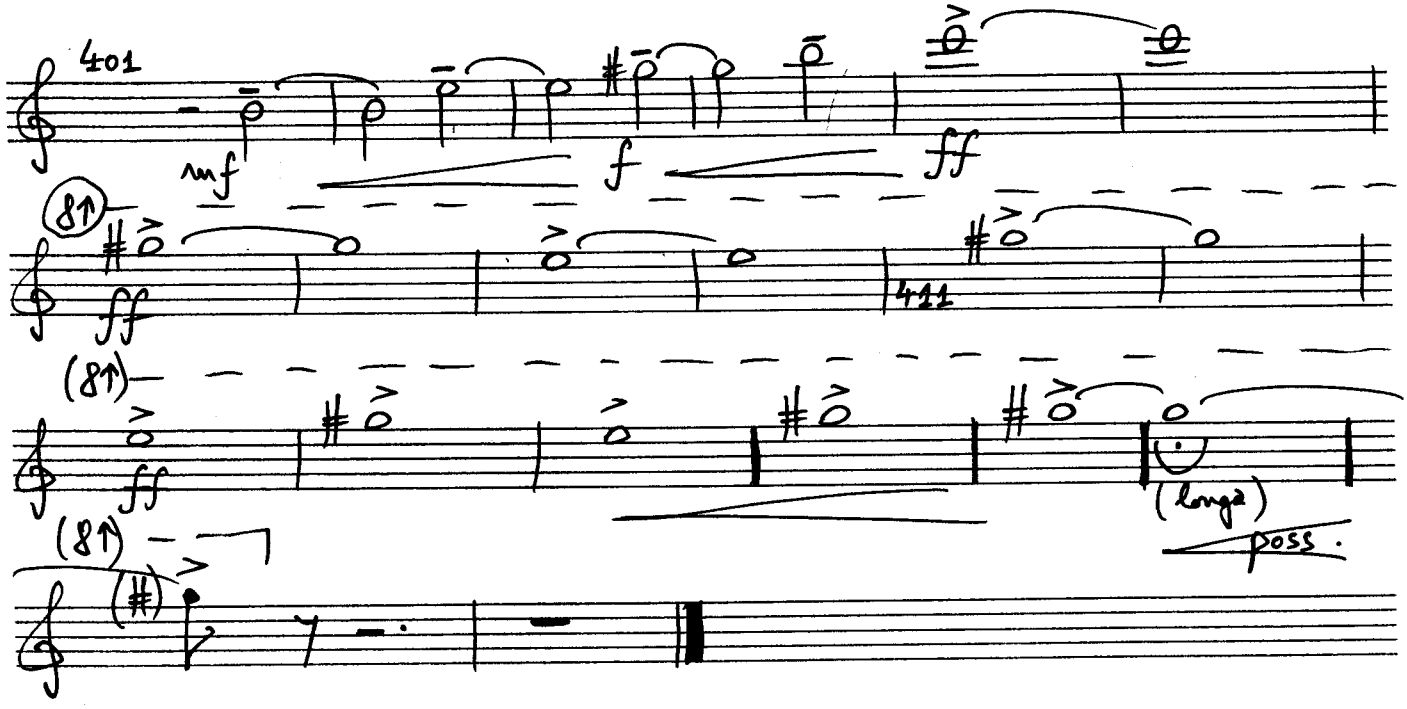
Fl. 1


mp
211
4
221
10
231
7
mp
241
1
mf
251
mf
f
8
261
(8)
(8)
f
271
7
281
10
291
1
mf
mf
301
311
mf

Fl. 1


mf
321
5
331
10
im 1
341
f
351
361
8↑
p. ap. cresc.
Loco
ben f
371
ff
381
sempre cresc.
sempre cresc.
391
6
Quasi Cadenza (ad lib.)
(397)
4
sffz
V.S.

Fl. 1

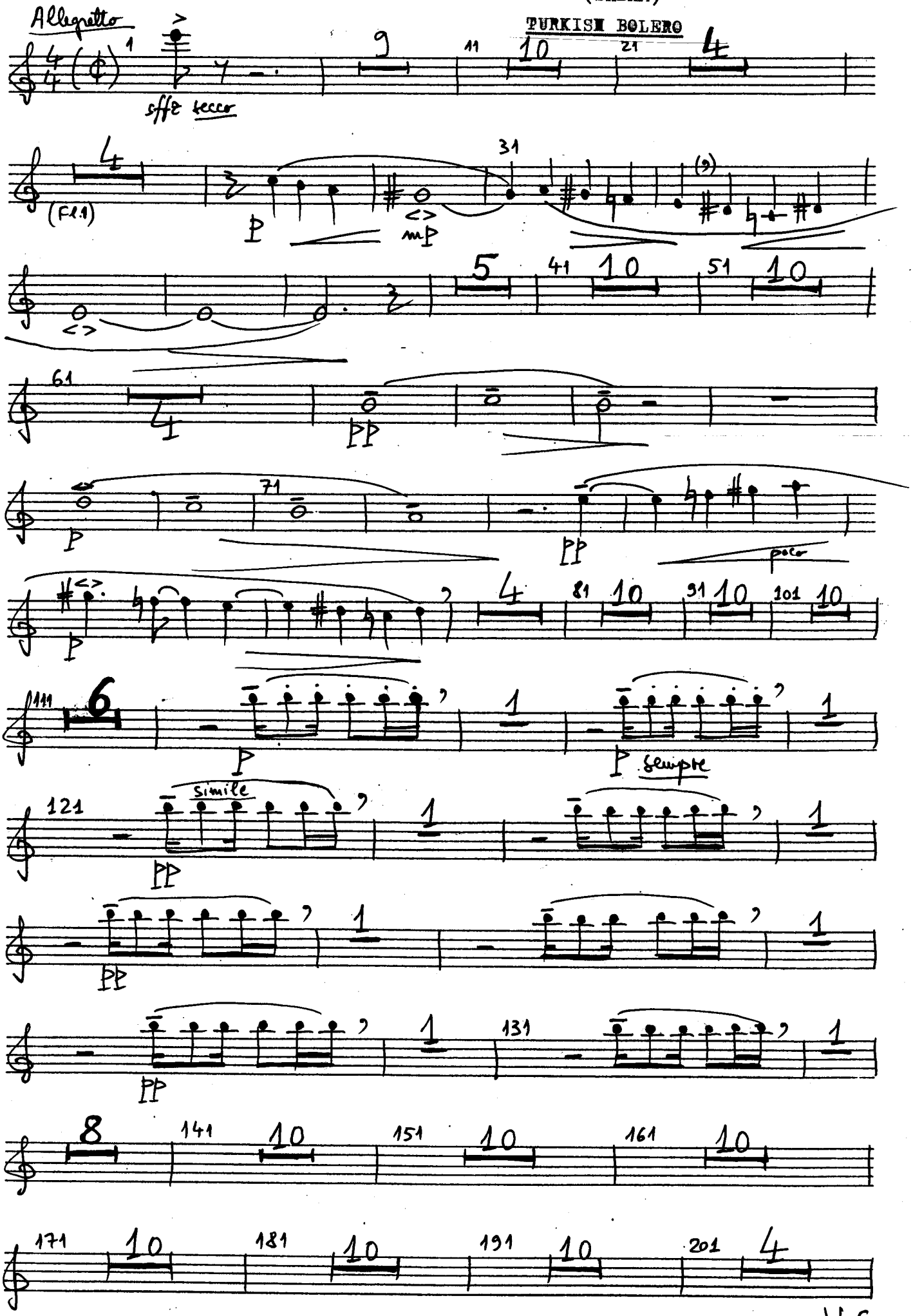


Fl.2 (2)

Serban NICHIFOR
(SABAM)

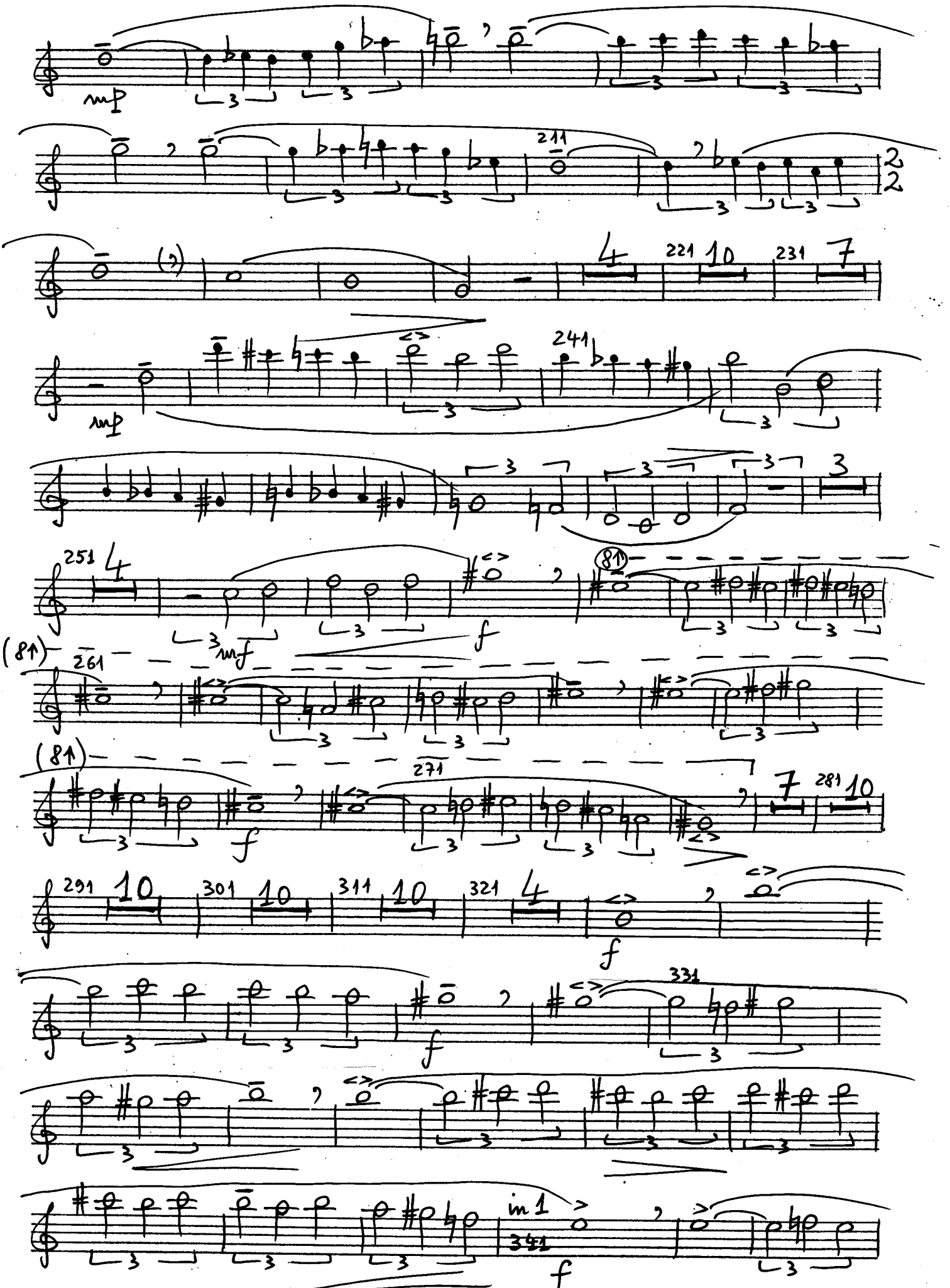
Flauto 2

TURKISH BOLERO

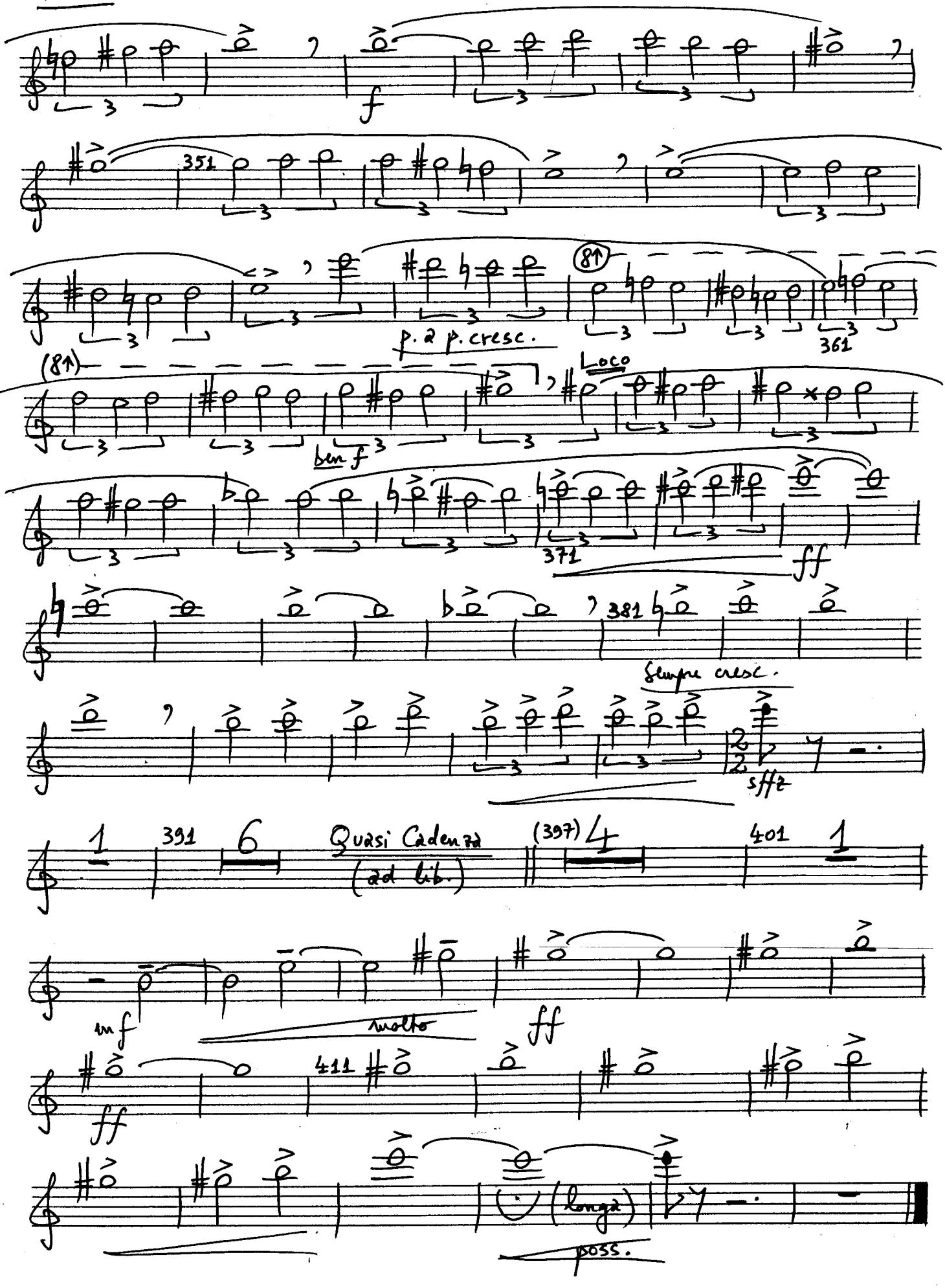


V.S.

Fl. 2


mp
211
221
231
241
mp
251
mf
f
(8↑)
261
(8↑)
271
281
291
301
311
321
f
f
331
in 1
341
f

Fl. 2

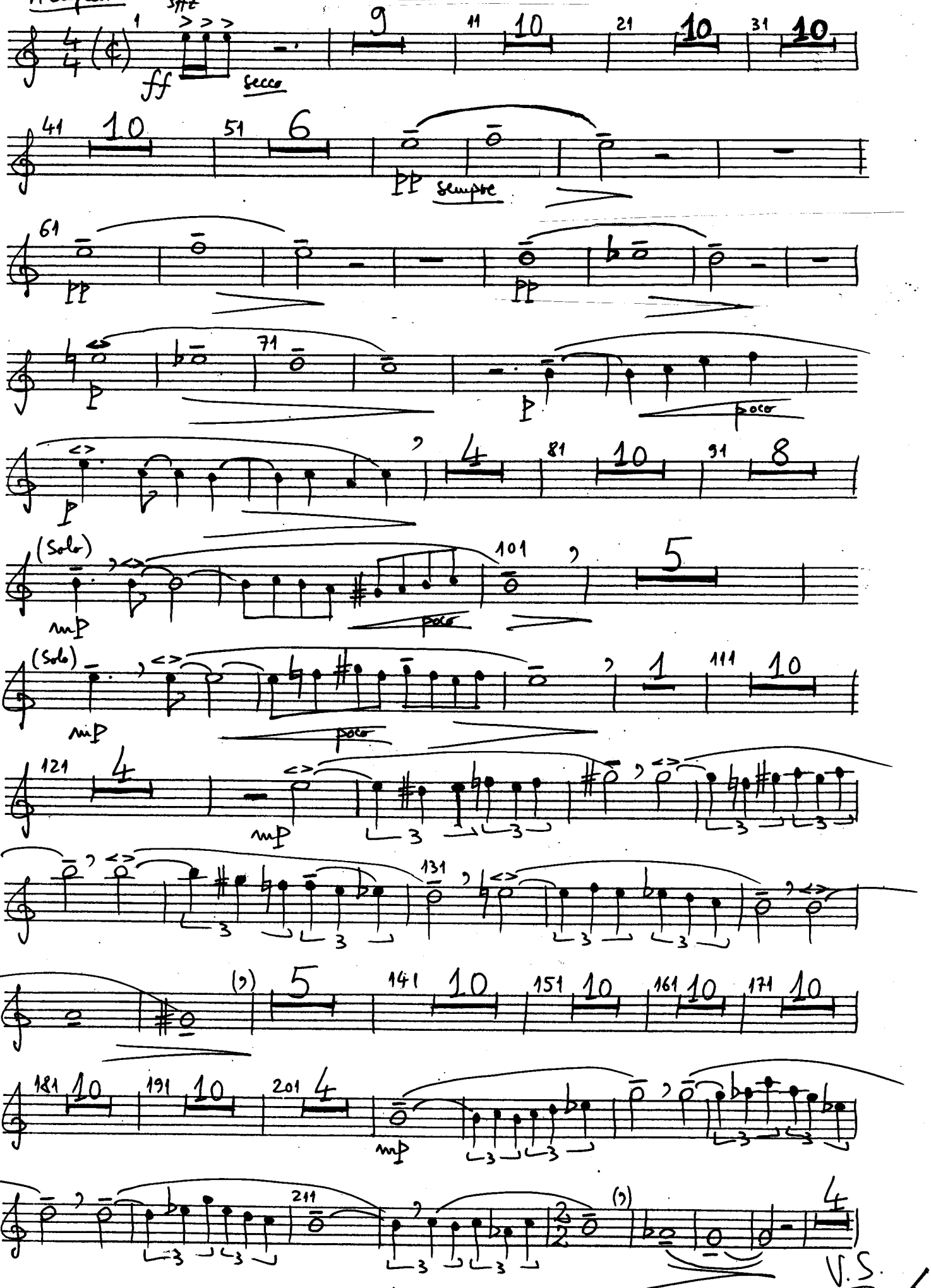

f
351
(8va)
p. a p. cresc.
361
(8va)
Loco
ben f
371
ff
381
Sempre cresc.
sffz
391
Quasi Cadenza
(ad lib.)
(397)
401
mf
molto
ff
411
ff
(lunga)
poss.

Ob.1 (3)

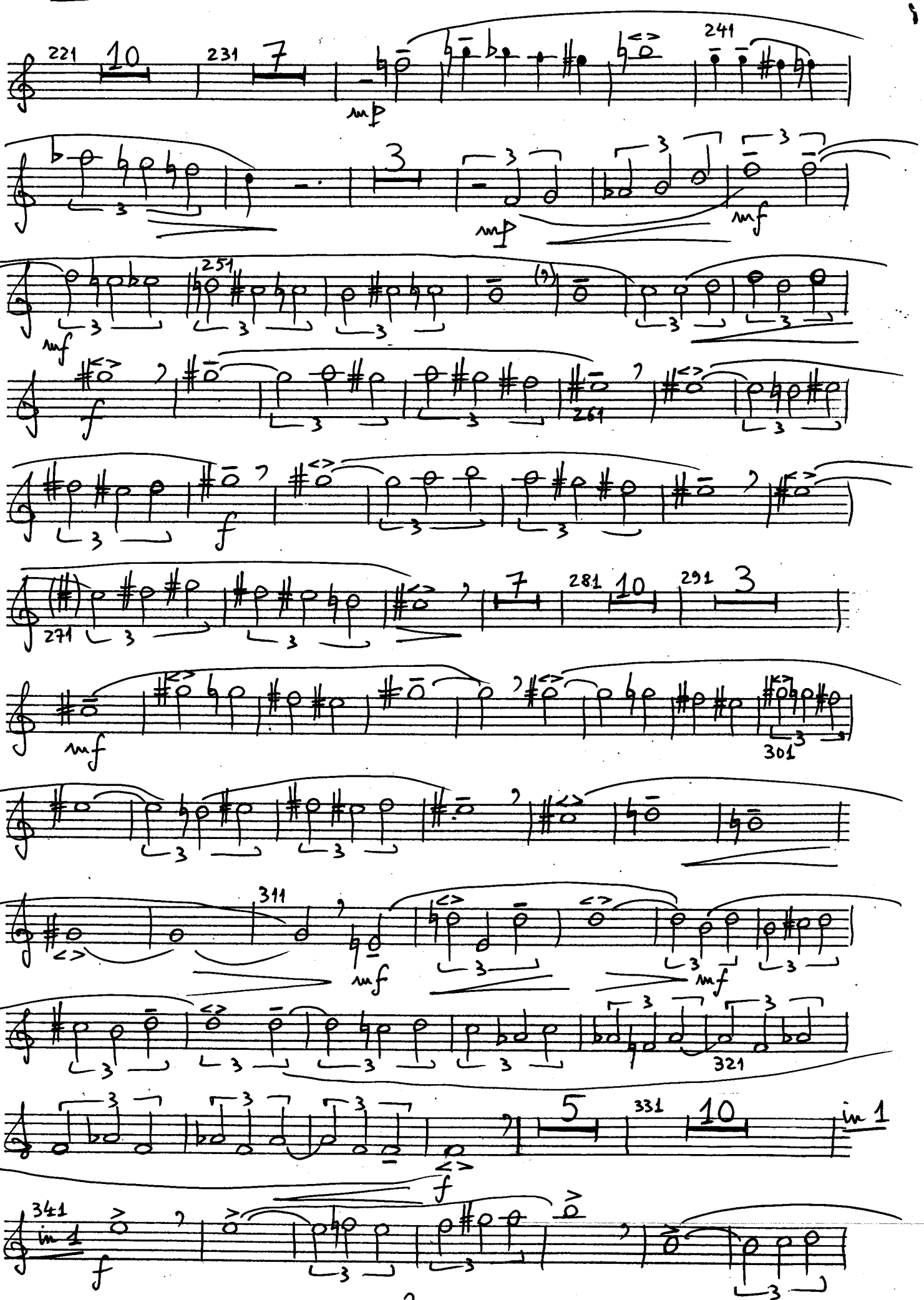
Serban NICHIFOR
(SABAM)

Oboe 1

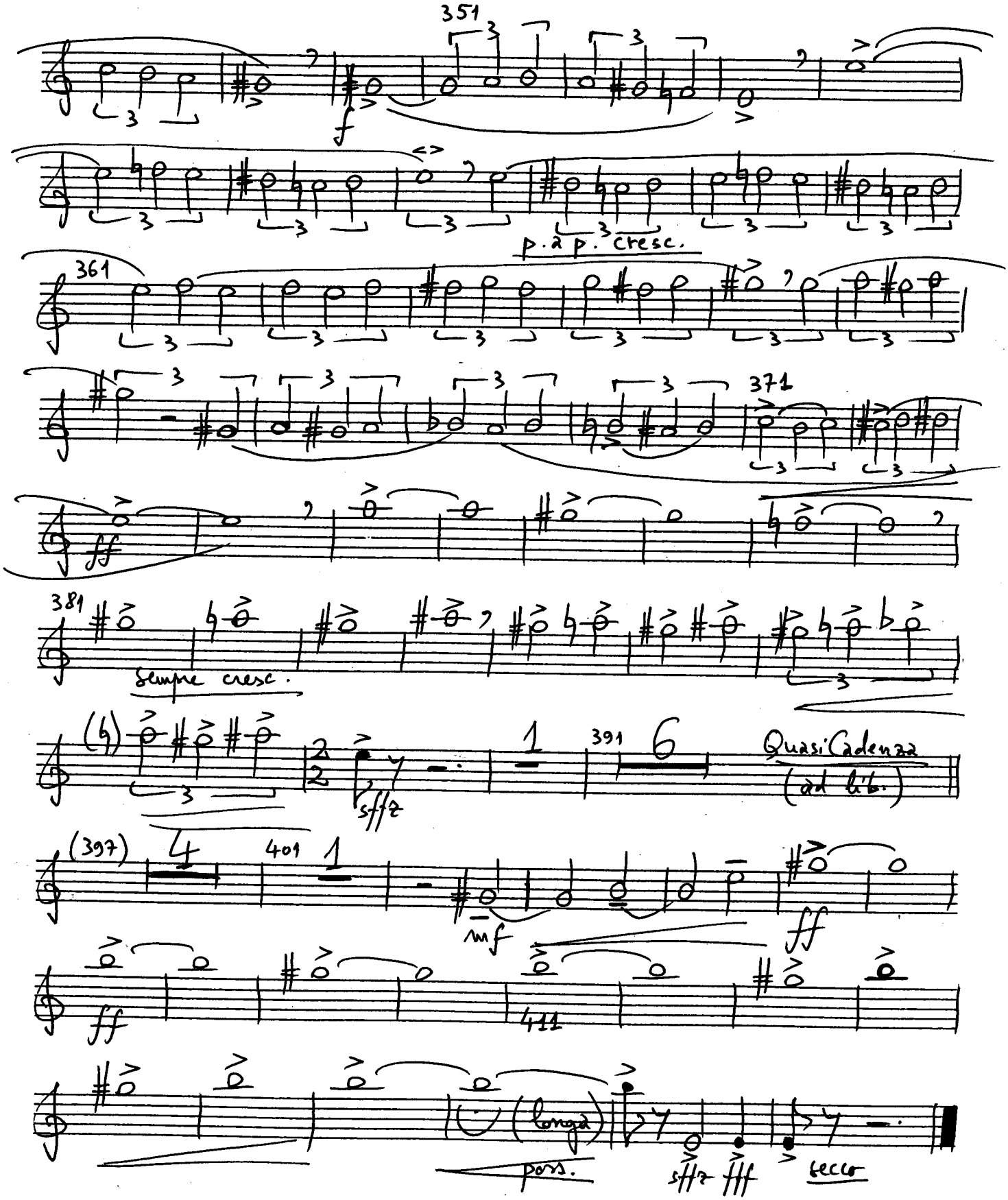
TURKISH BOLERO



Ob. 1


221
10
231
7
241
mp
3
mp
mf
251
mf
f
261
f
271
7
281
10
291
3
mf
301
311
mf
mf
321
5
331
10
in 1
f
341
in 1
f

Ob. 1

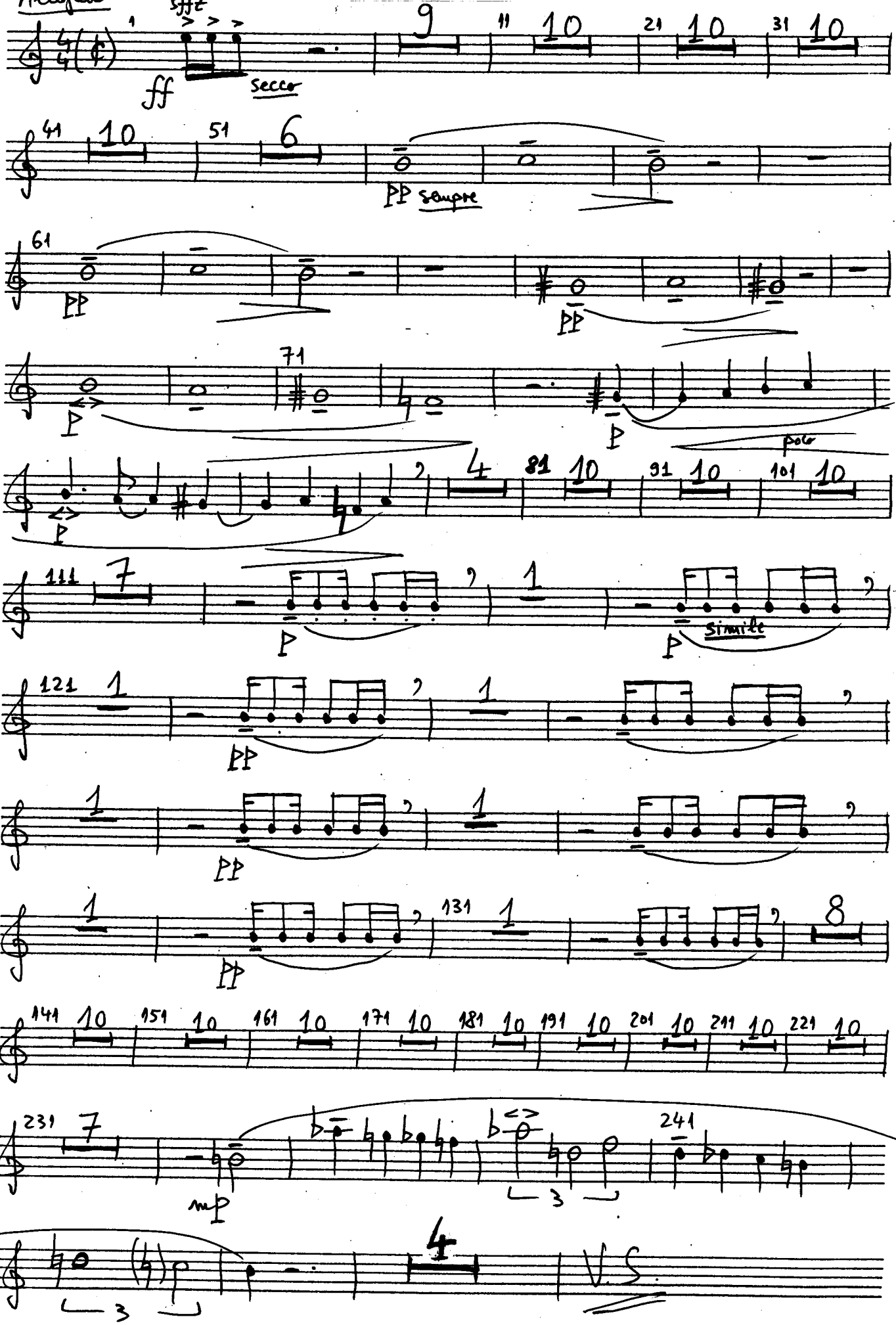

351
f
p. à p. cresc.
361
371
ff
381
sempre cresc.
391
Quasi Cadenza
(ad lib.)
sffz
(397)
401
mf
ff
411
(longa)
poss.
sffz
fff
lecco

Ob. 2 (4)

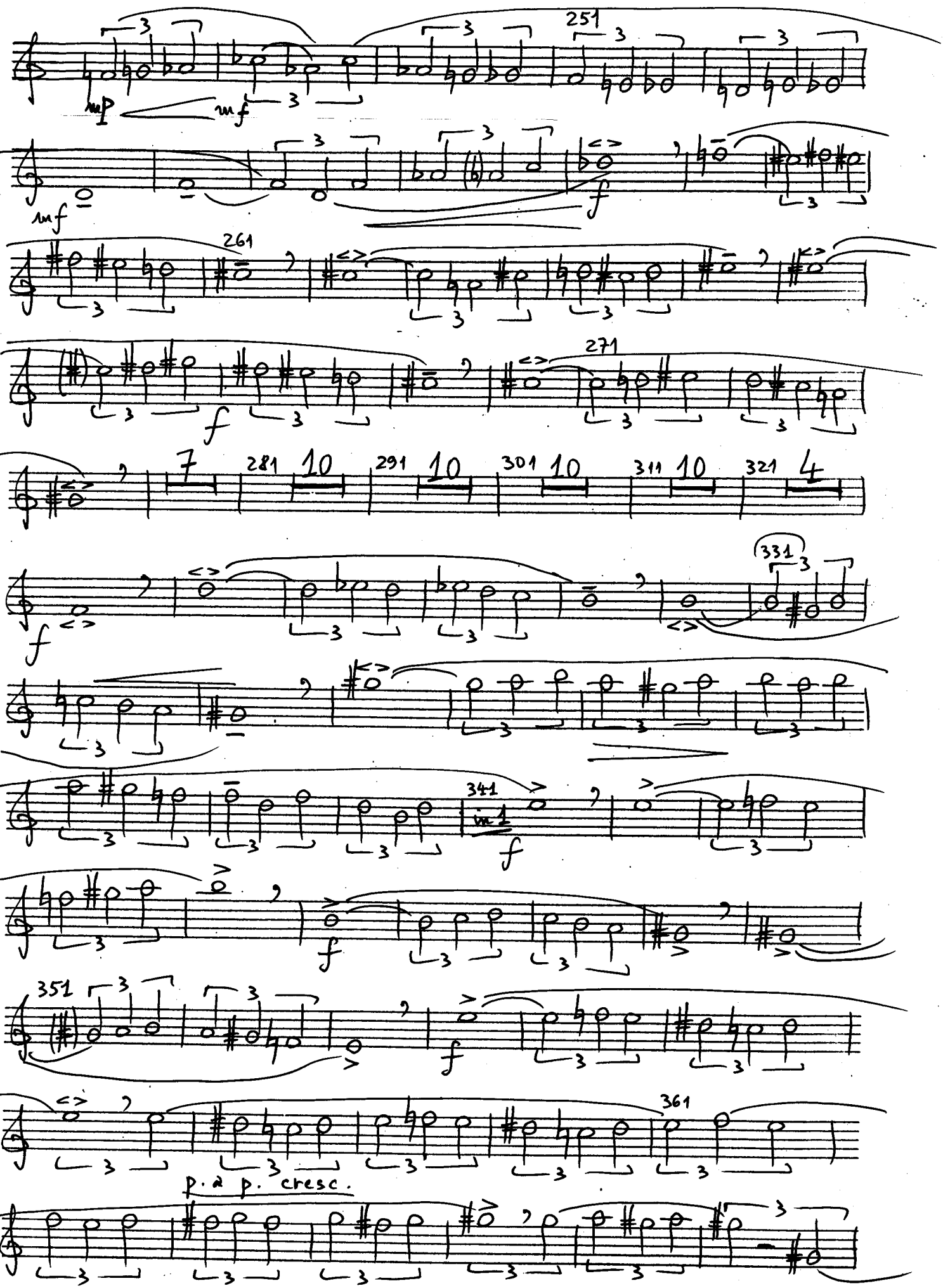
Serban NICHIFOR
(SABAM)

Oboe 2

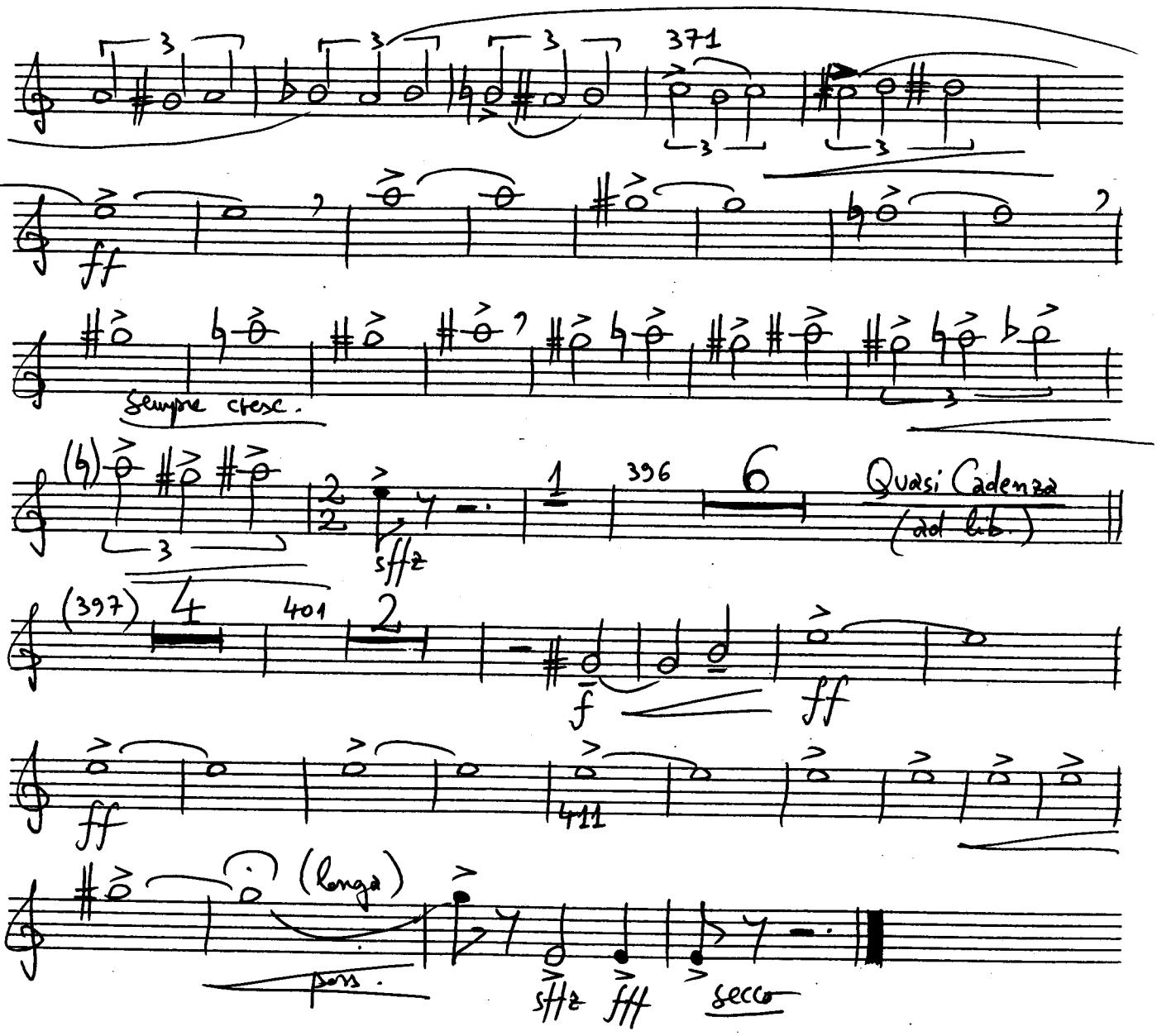
TURKISH BOLERO



Ob. 2


251
261
271
7
281
10
291
10
301
10
311
10
321
4
331
341
in 1
351
361
p. à p. cresc.

Ob. 2

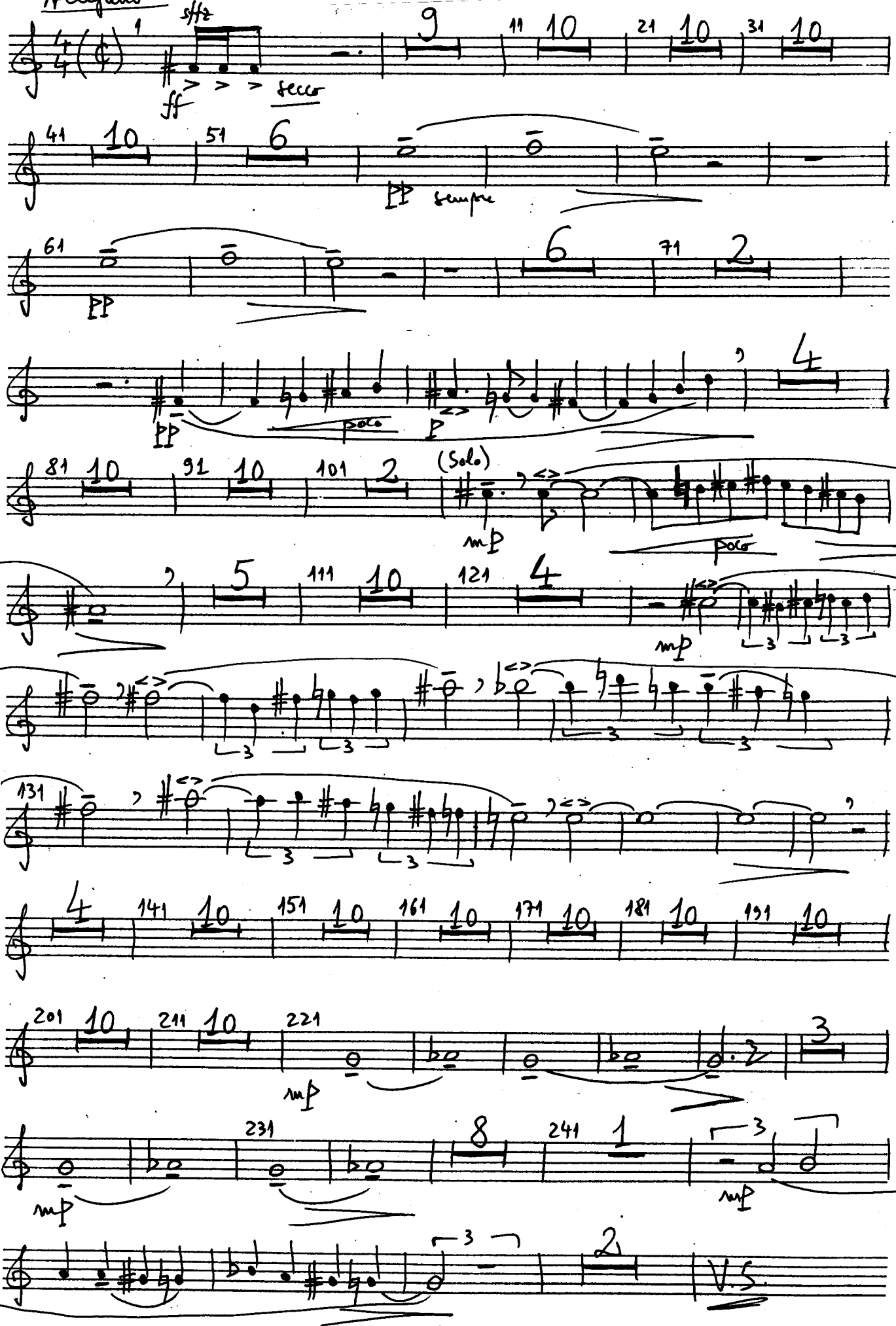

371
ff
sempre cresc.
396
Quasi Cadenza
(ad lib.)
sffz
(397)
401
f
ff
411
(longa)
pos.
sffz
fff
secco

Cl. 1 (5)

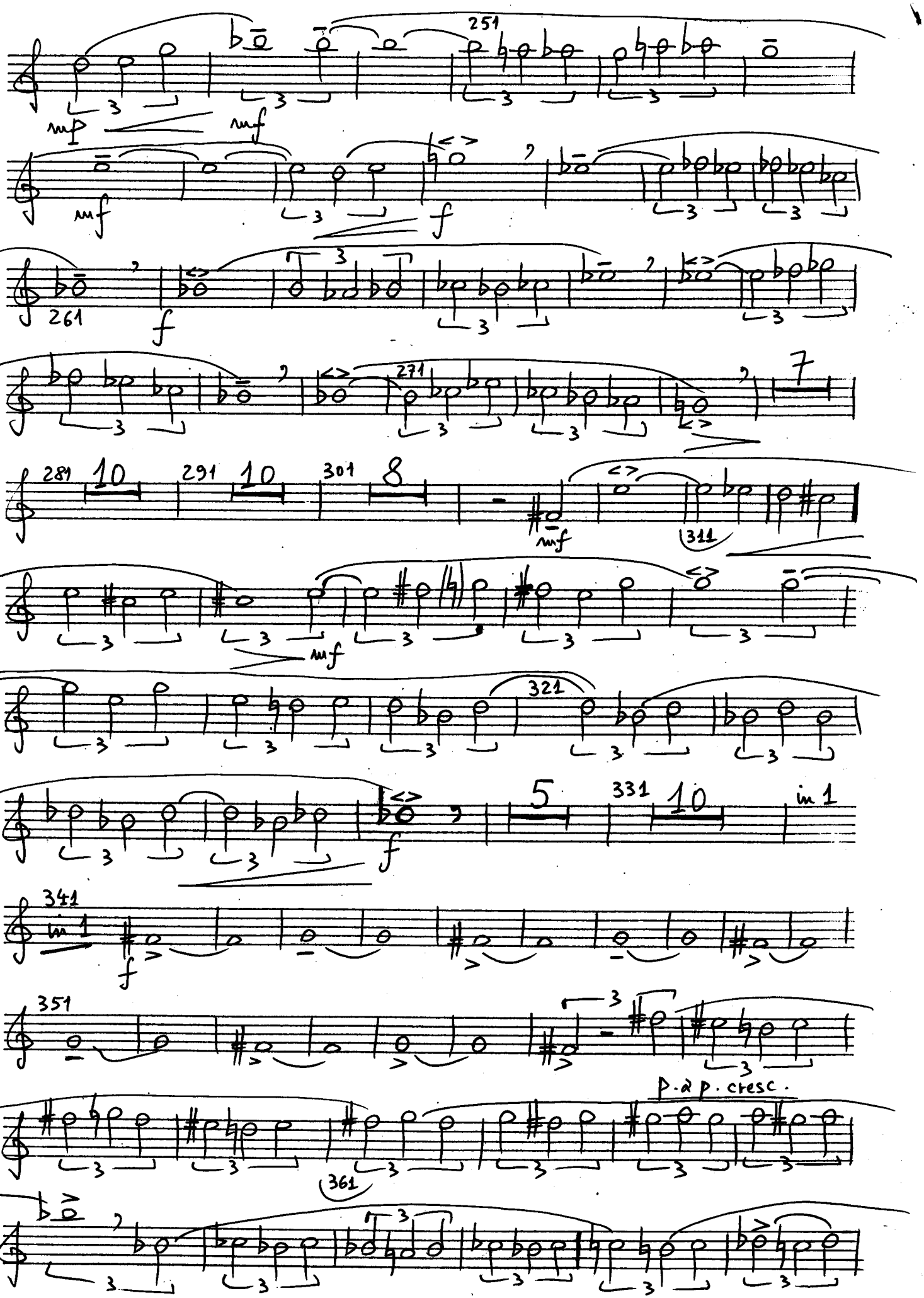
Serban NICHIFOR
(SABAM)

Clarinetto 1 (in Si b)

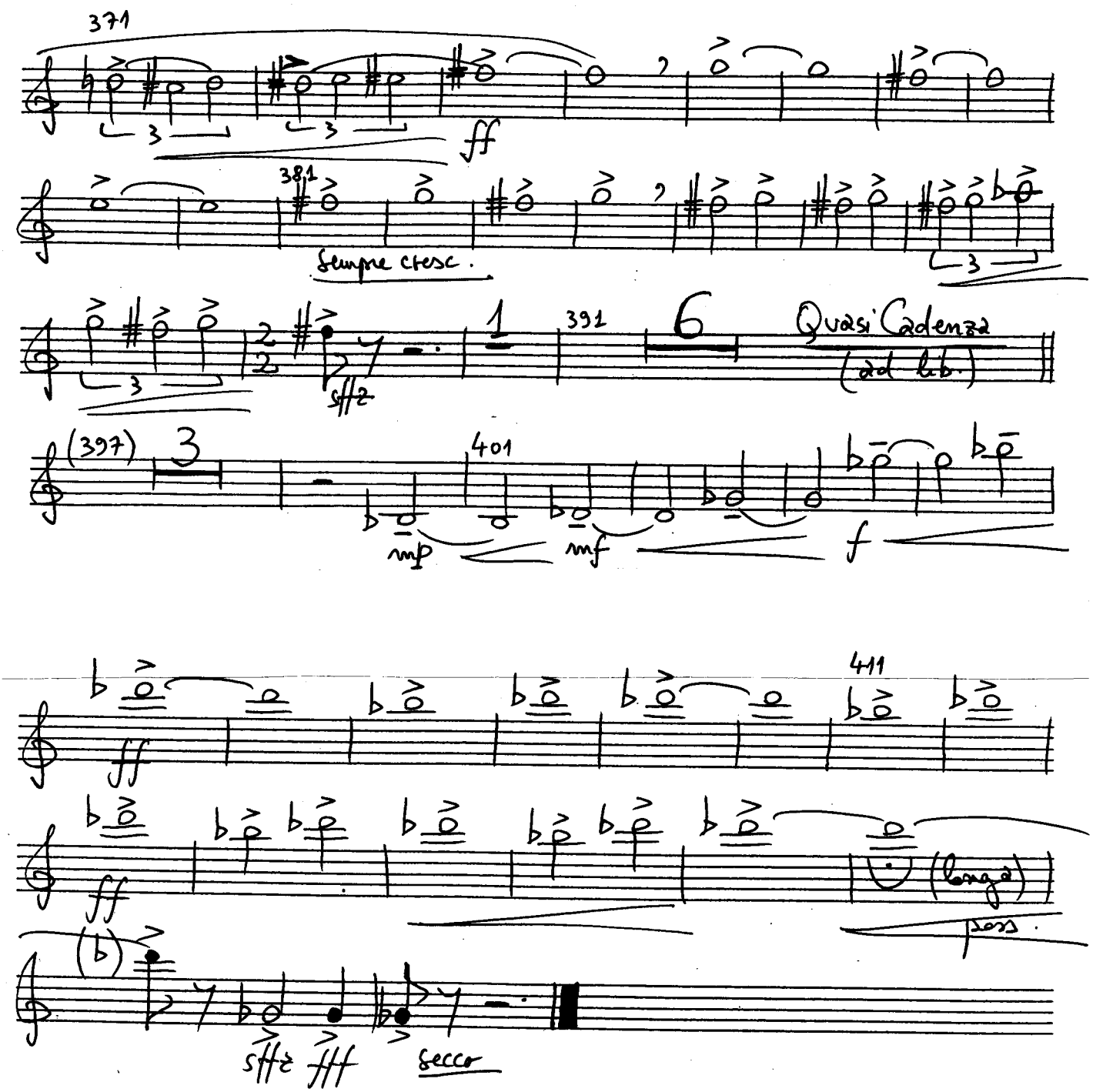
TURKISH BOLERO



Cl. 1


251
mp
mf
mf
f
261
f
271
7
281
10
291
10
301
8
mf
311
mf
321
331
10
in 1
f
341
in 1
f
351
p. a p. cresc.
361

Cl. 1


371
ff
381
sempre cresc.
391
Quasi Cadenza
(ad lib.)
sffz
(397)
401
mp
mf
f
411
ff
(longa)
loco
sffz
fff
secco

(6)

Cl. 2

Clarinetto 2 (in Si ♭)

Serban NICHIFOR (SABAM)

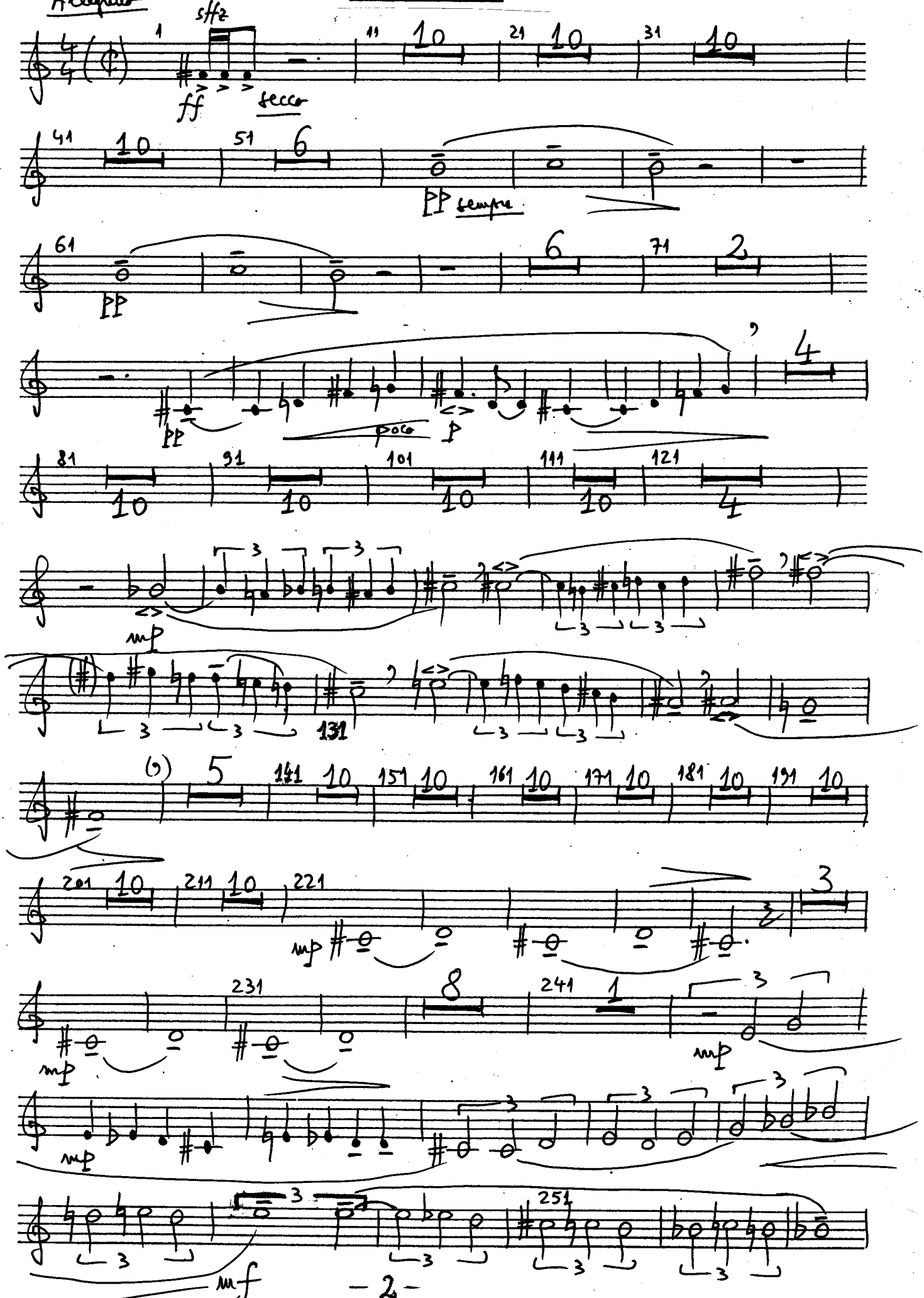
TURKISH BOLERO

Cl. 2

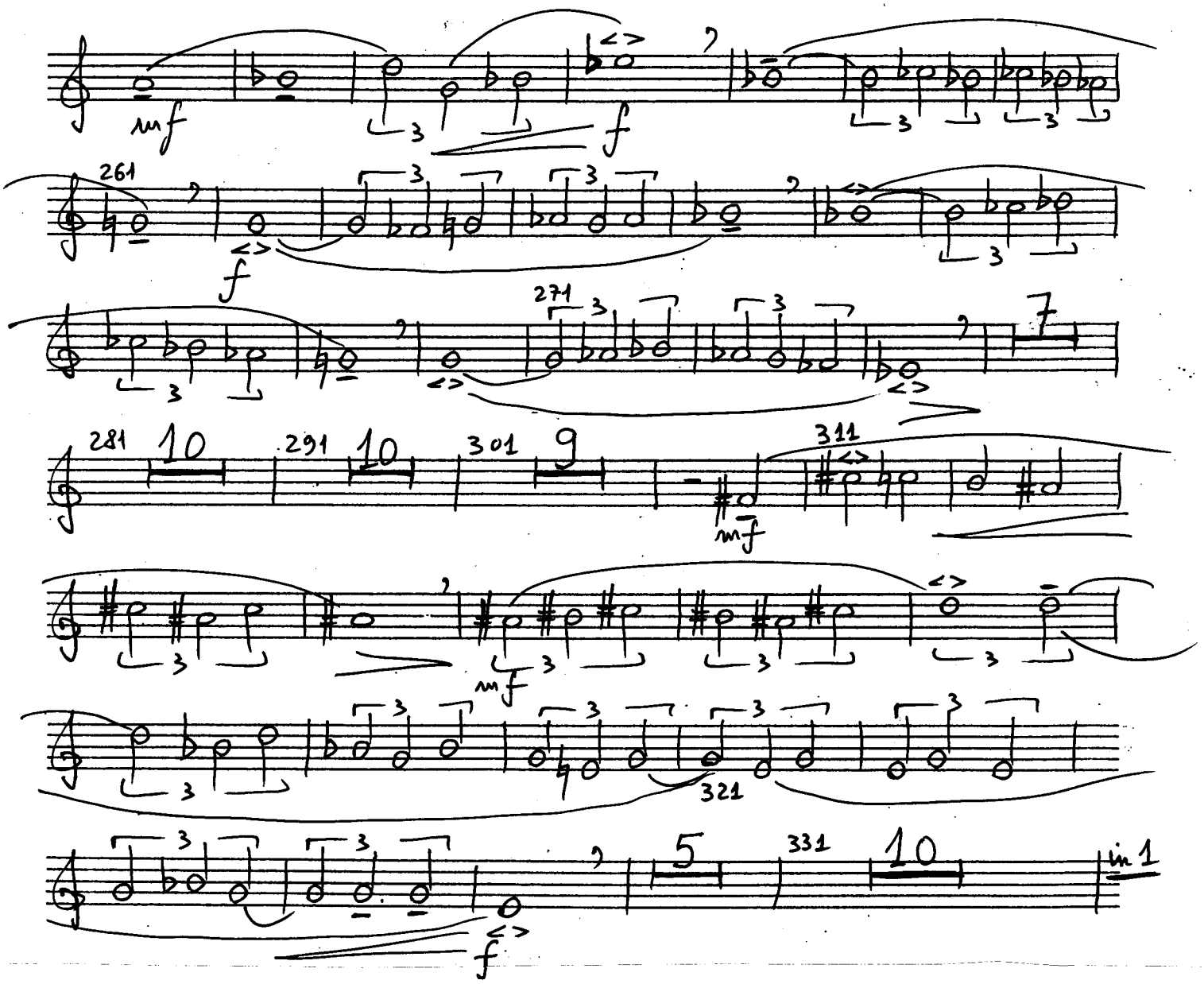
Serban NICHIFOR
(SABAM)

TURKISH BOLERO

Clarinetto 2 (in Si b)

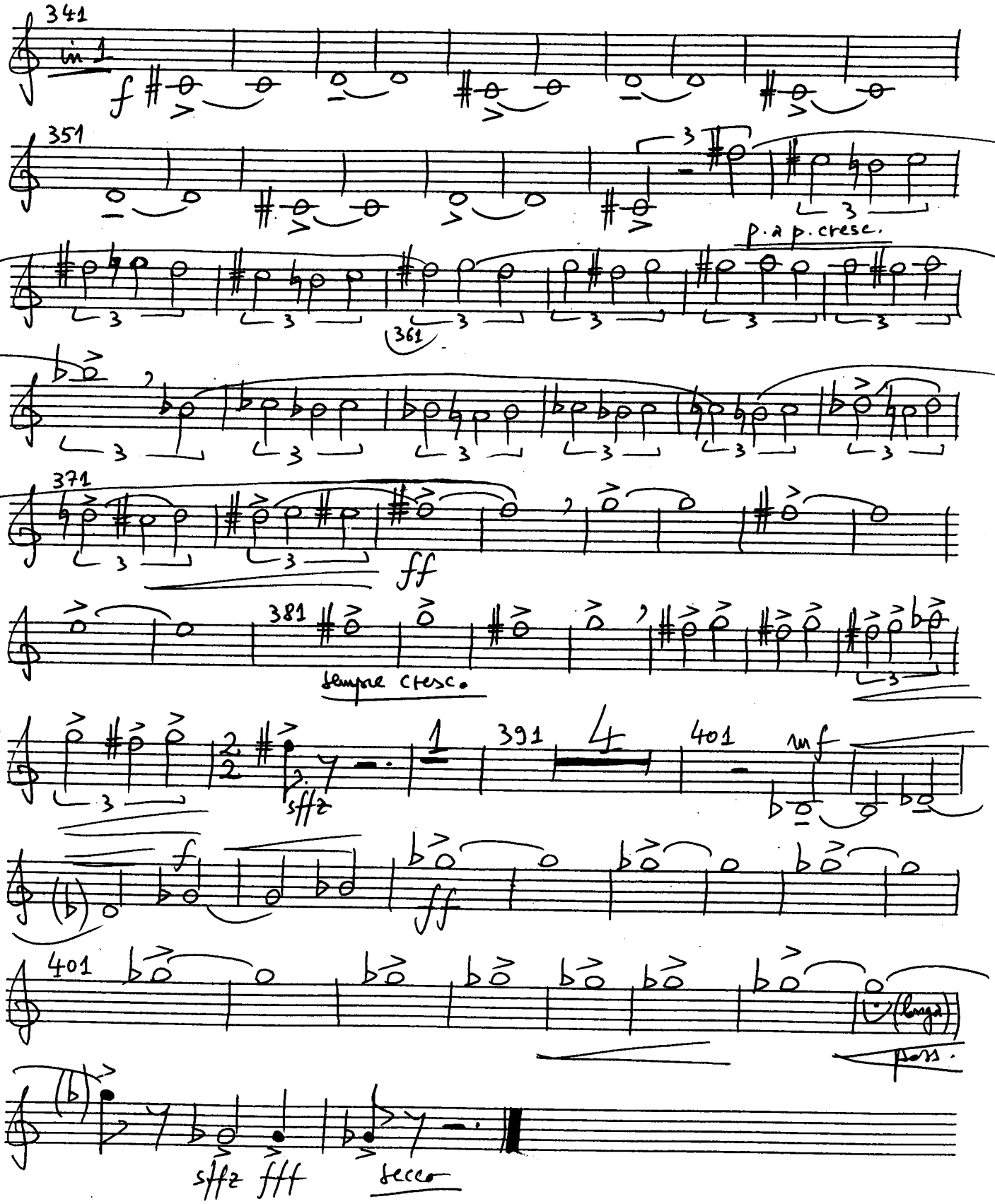


Cl. 2



V.S.

Cl. 2

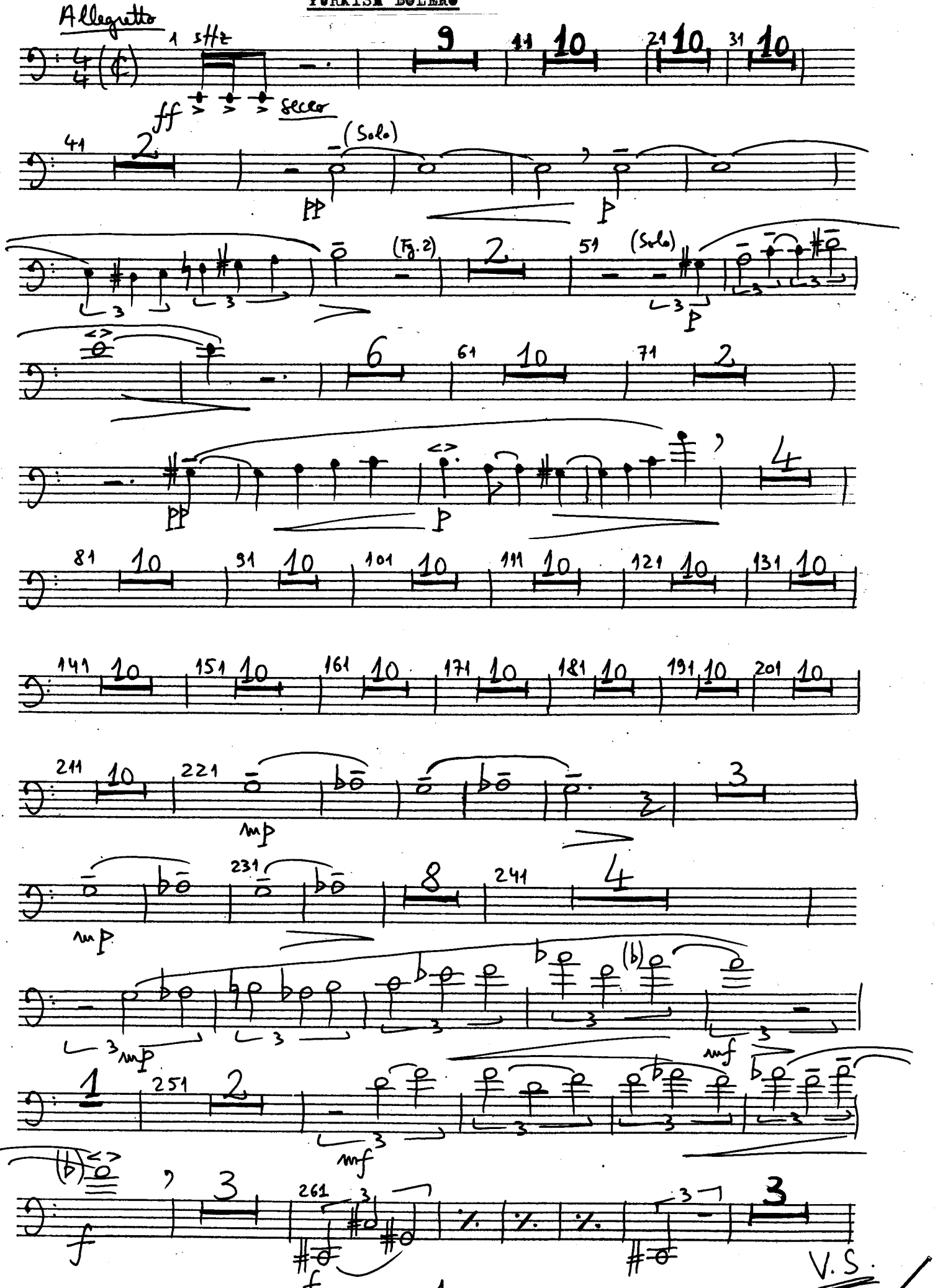

341
in 1
f
351
p. a p. cresc.
361
371
ff
381
sempre cresc.
391
401
mf
sffz
401
fff
secco

Fg.1 (7)

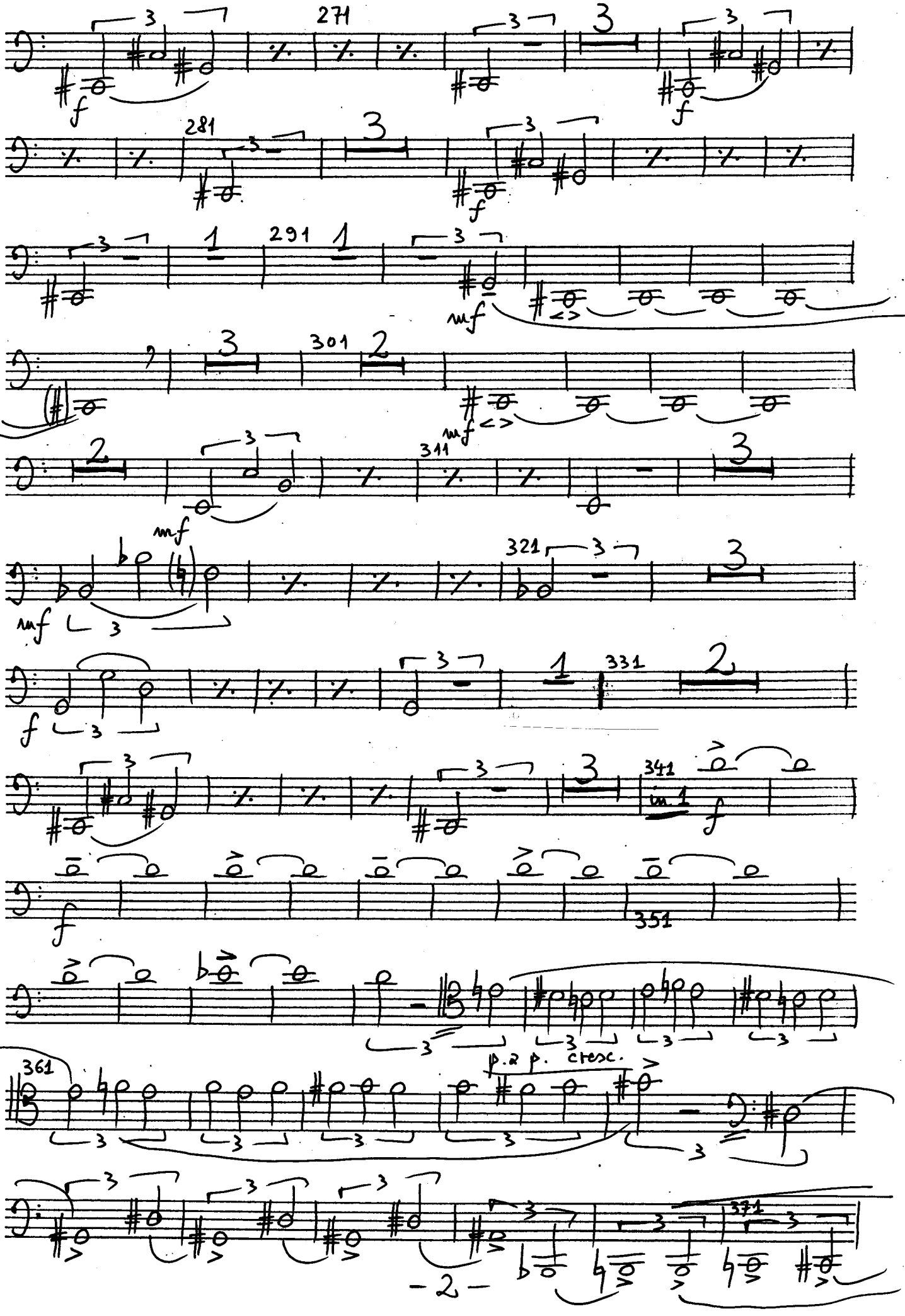
Serban NICHIFOR
(SABAM)

Fagotto 1

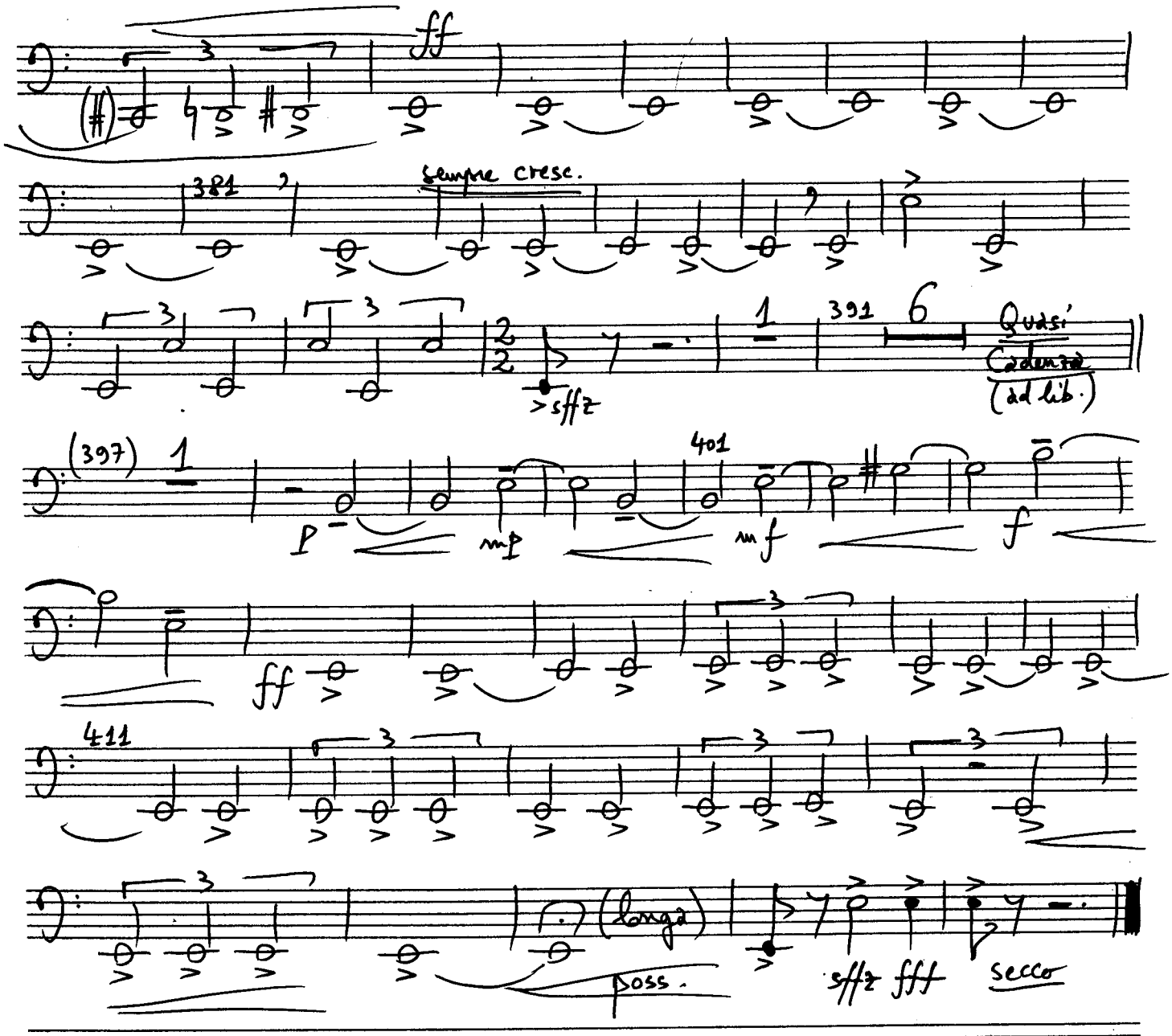
TURKISH BOLERO



Fg. 1



Fg. 1


ff
sempre cresc.
381
391
6
Quasi Cadenza (ad lib.)
sffz
(397)
401
p
mp
mf
f
ff
411
(longa)
poss.
sffz fff
secco

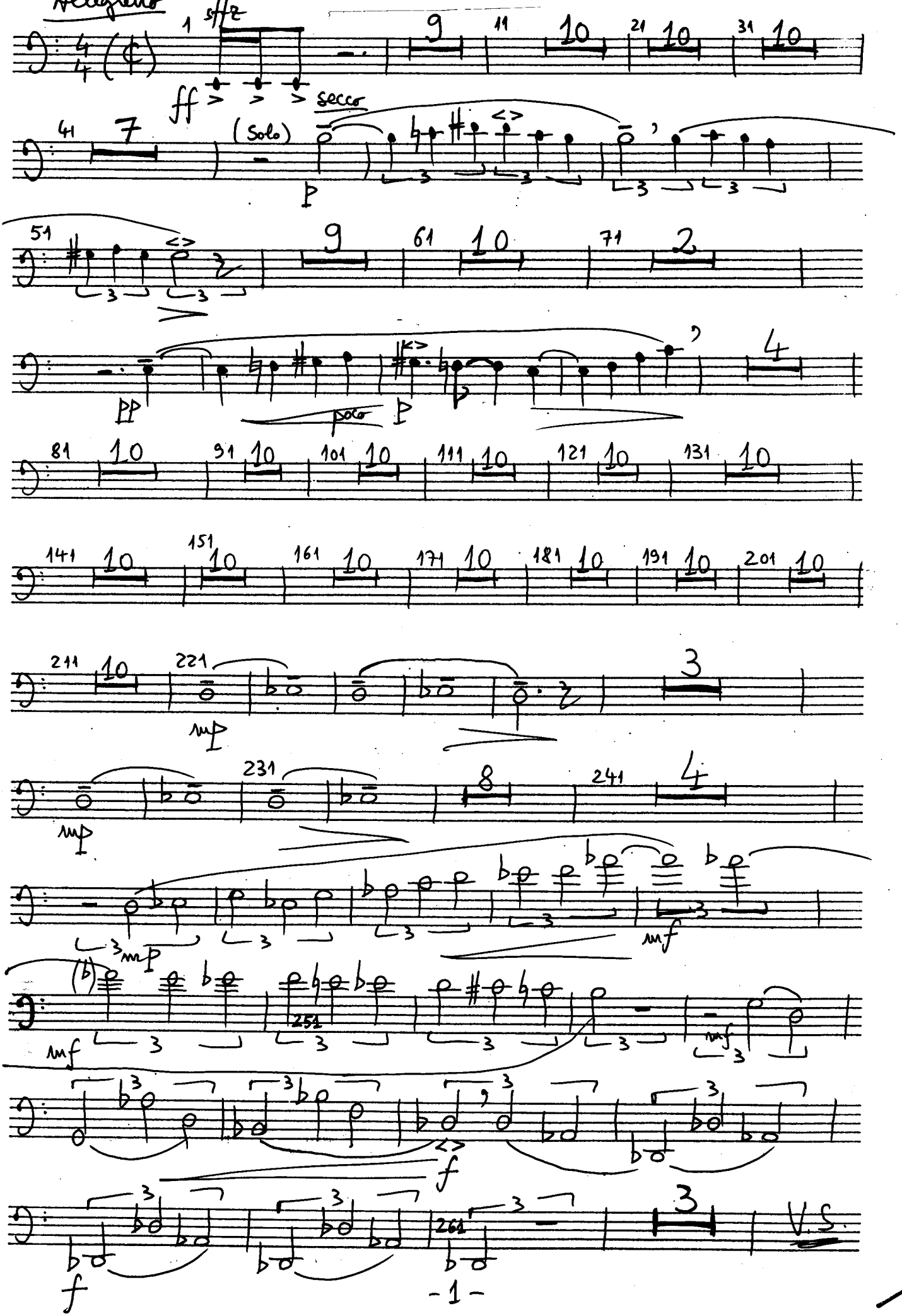
Fg. 2 (8)

Serban NICHIFOR
(SABAM)

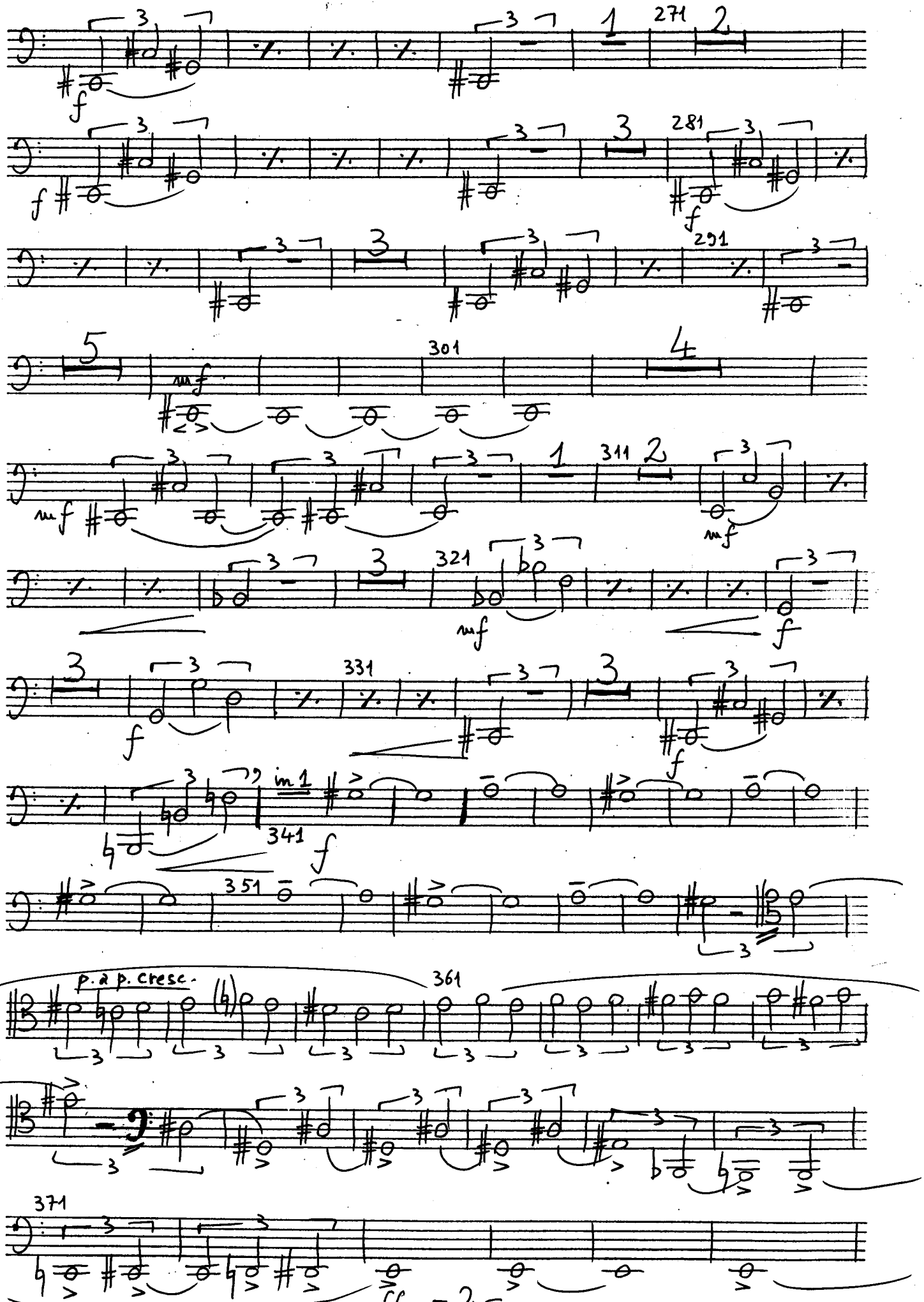
Fagotto 2

TURKISH BOLERO

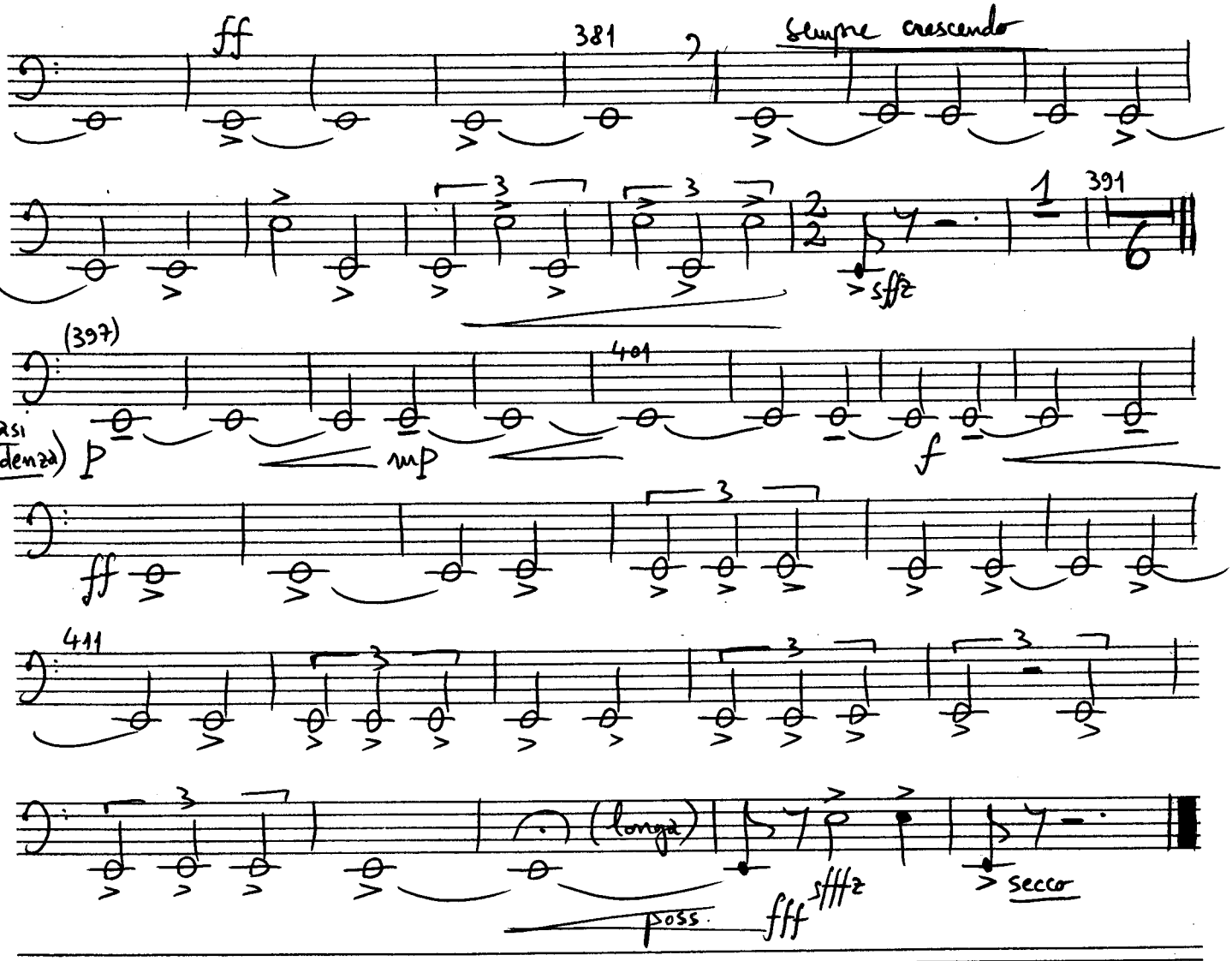
Allegretto



Fg. 2



Fg. 2


ff
381
sempre crescendo
sffz
391
6
(397)
401
(Quasi Cadenza)
p
mp
f
ff
411
(longa)
fff
sffffz
secco
poss.

(9)

Cr. 1

Corno 1 (in Fa)

Serban NICHIFOR (SABAM)

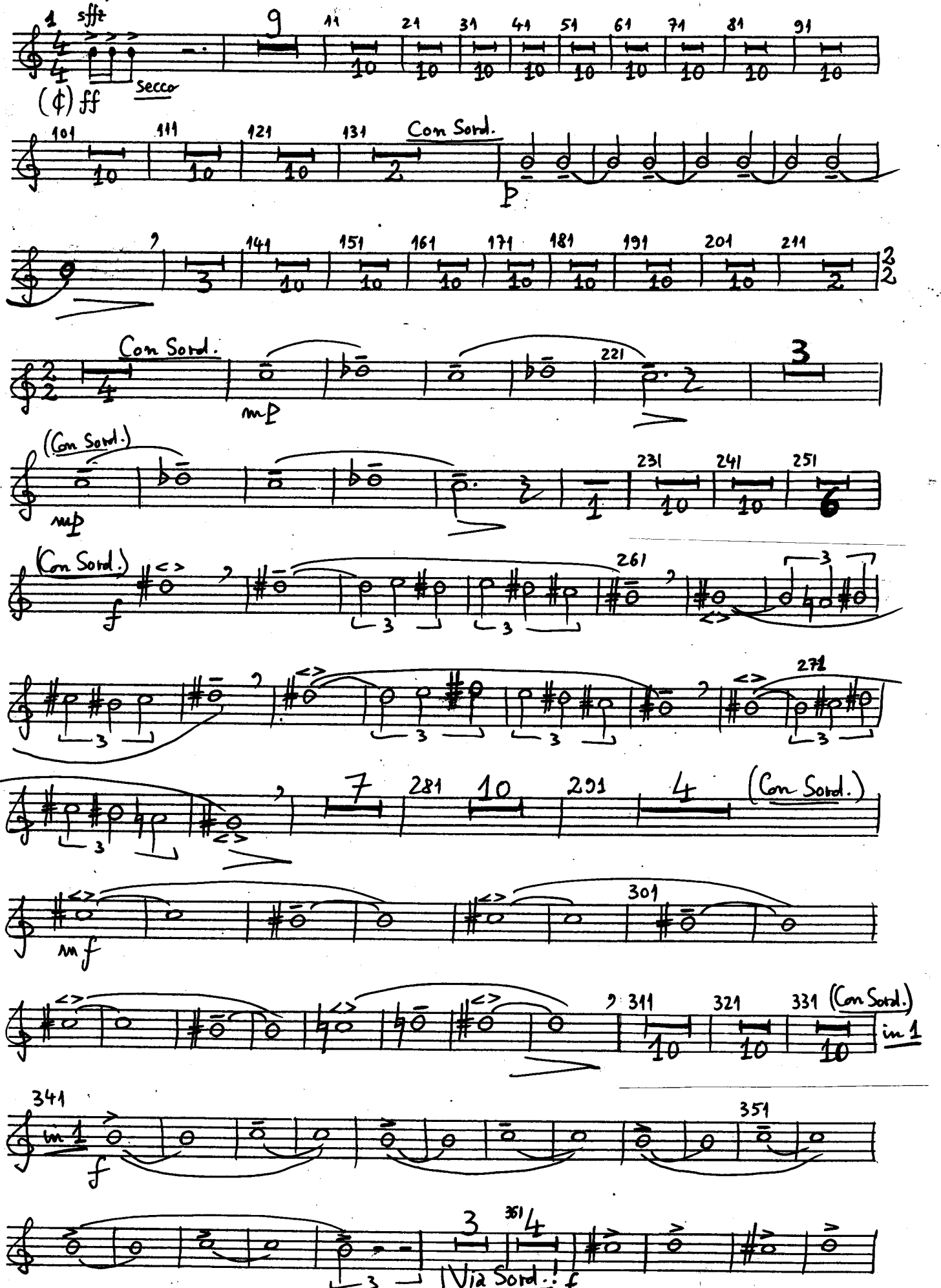
TURKISH BOLERO

Corno 1 (in Fa)

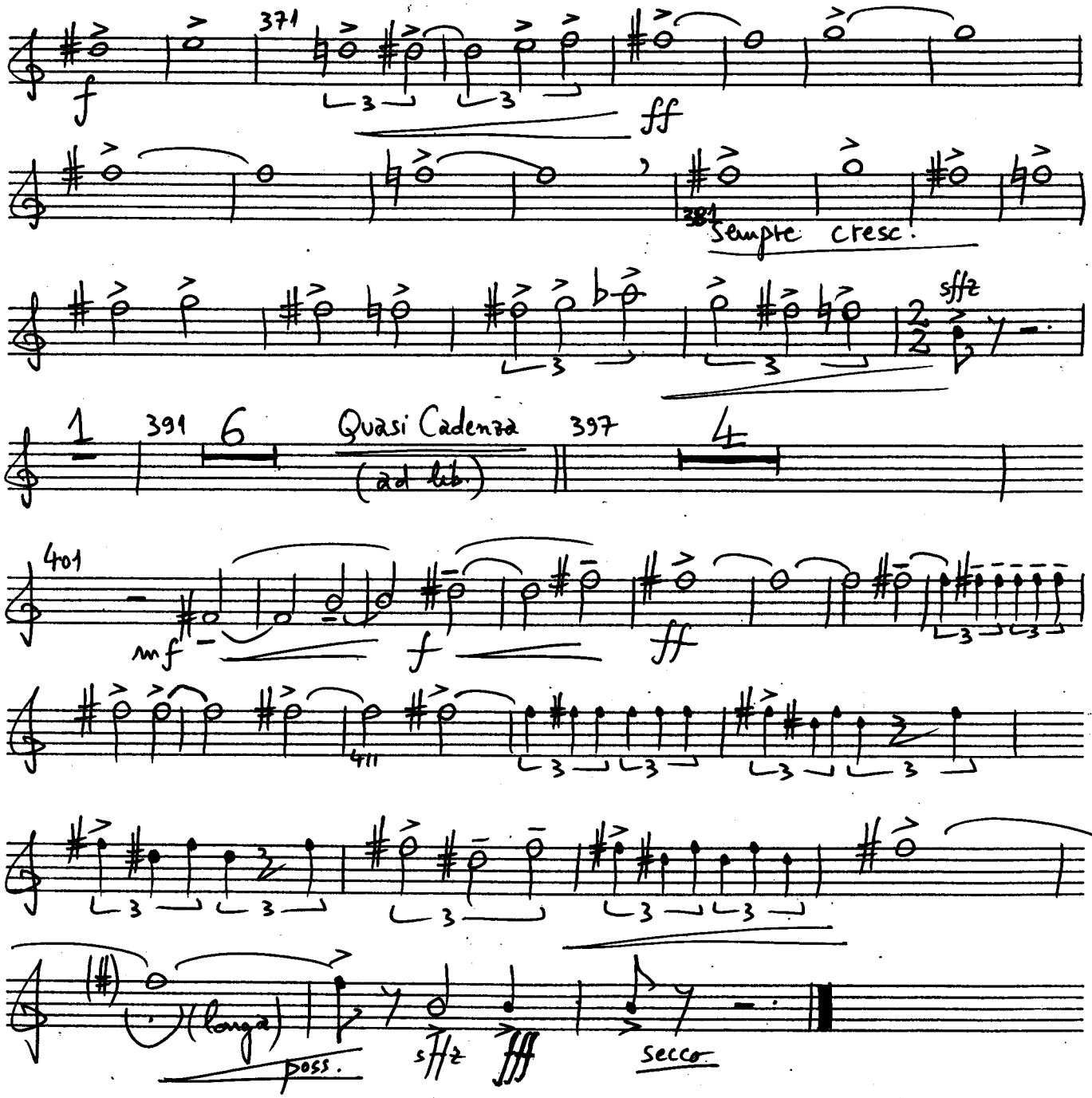
Serban NICHIFOR (SABAM)

TURKISH BOLERO

Allegretto



Corno 1


371
f
ff
381
sempre cresc.
sffz
1
391
6
Quasi Cadenza
(ad lib.)
397
4
401
mf
f
ff
411
(longa)
poss.
sffz
fff
secco

(10)

Cl. 2

Corno 2 (in Fa)

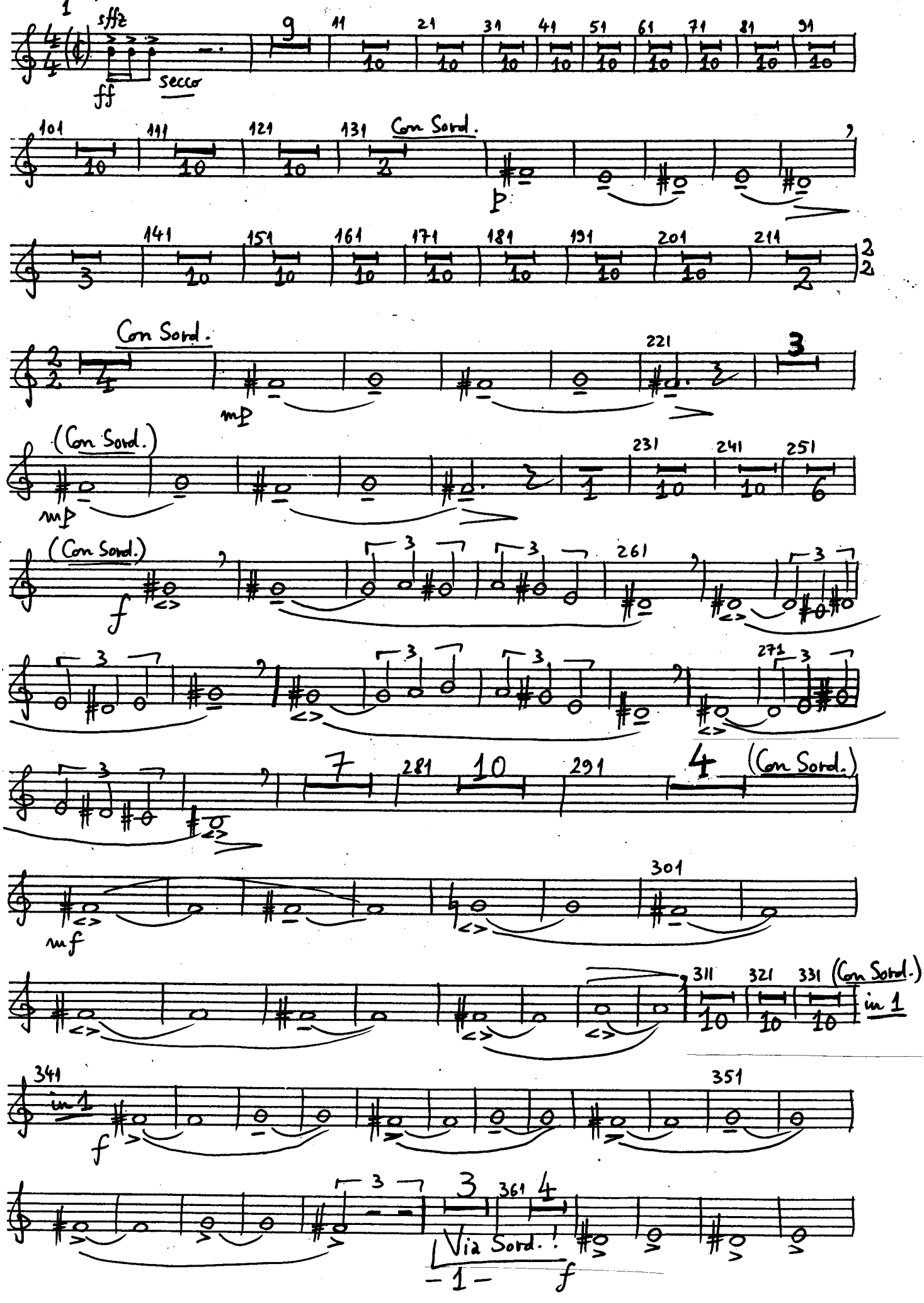
Serban NICHIFOR (SABAM)

TURKISH BOLERO

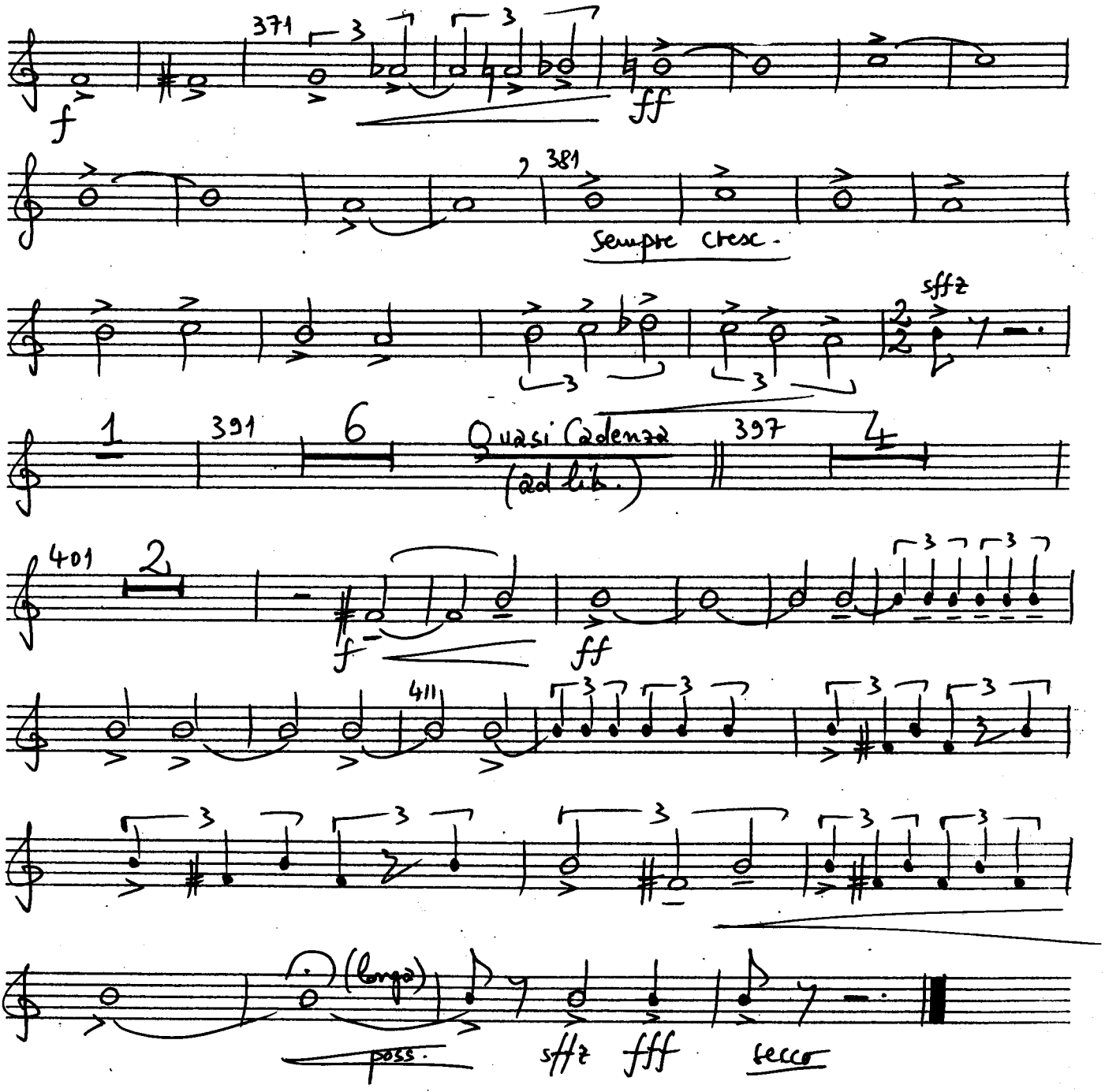
Corno 2 (in Fa)

Serban NICHIFOR (SABAM)

TURKISH BOLERO



Corno 2


371
f
ff
381
Sempre cresc.
sffz
391
6
Quasi Cadenza
(ad lib.)
397
4
401
2
f
ff
411
(lunga)
poss.
sffz
fff
secco

(11)

Cr. 3

Cornu 3 (in Fa)

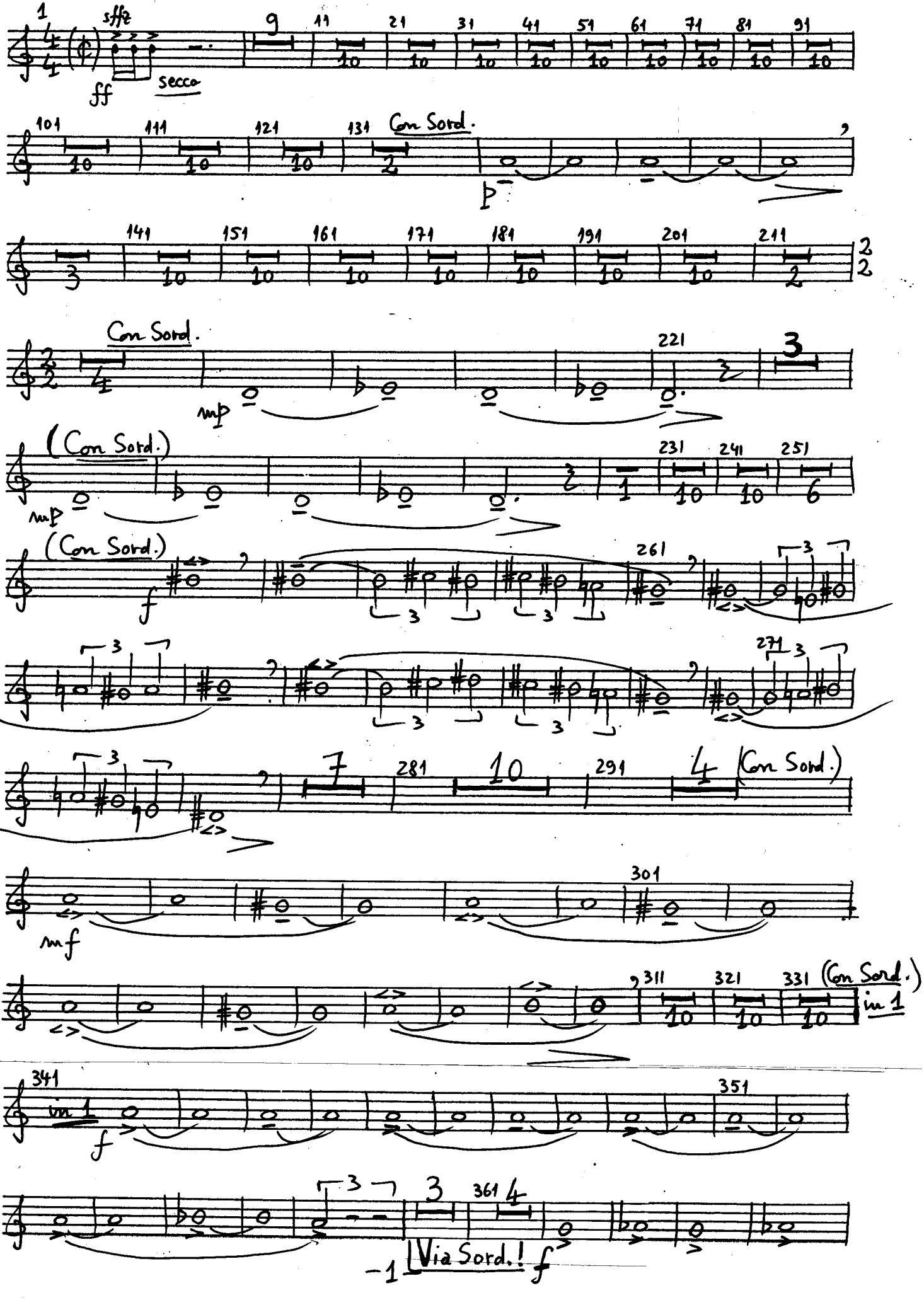
Serban NICHIFOR (SABAM)

TURKISH BOLERO

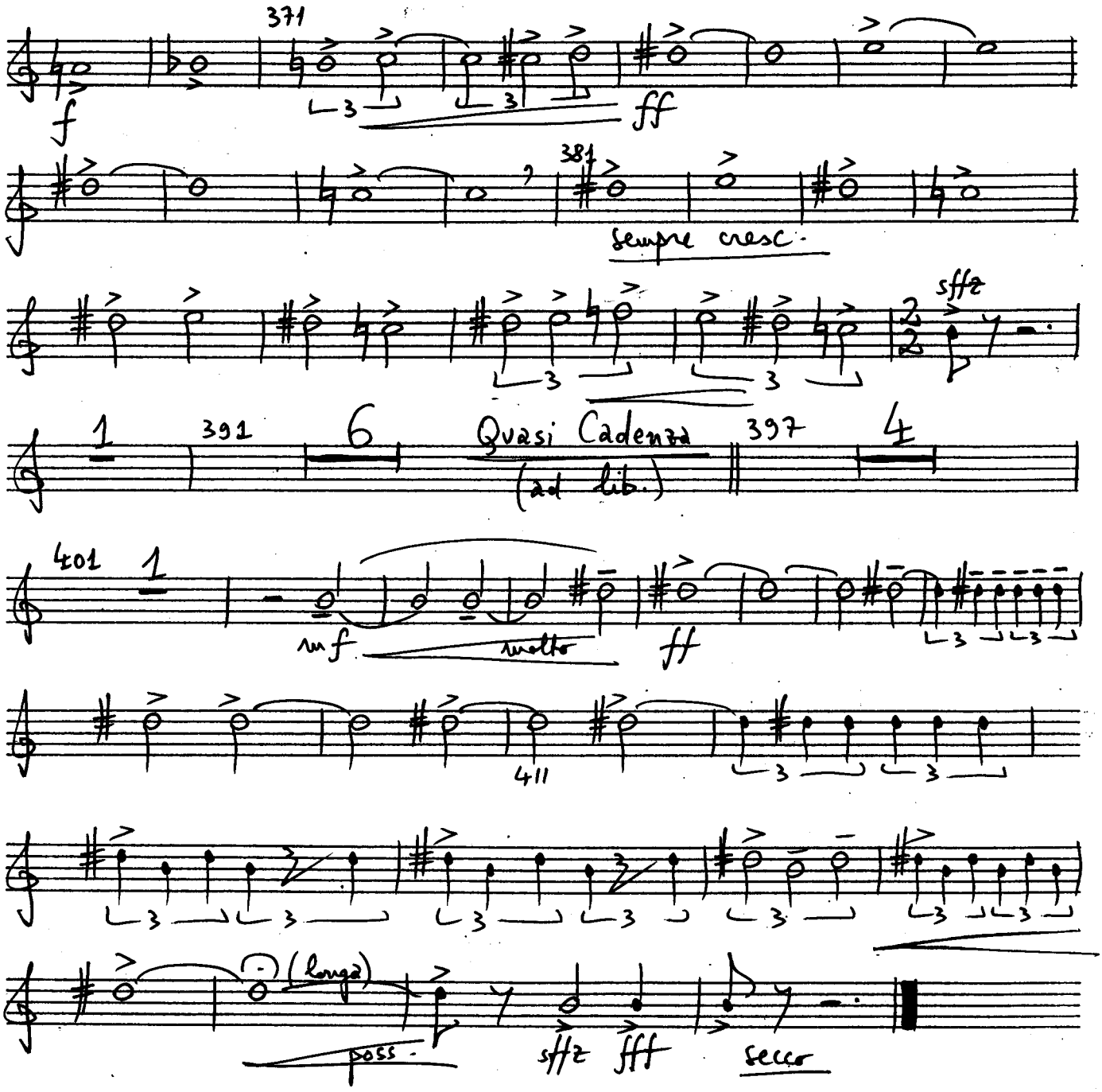
Corno 3 (in Fa)
Serban NICHIFOR (SABAM)

Allegretto

TURKISH BOLERO



Corno 3


371
f
ff
381
sempre cresc.
sffz
391
6
Quasi Cadenza
(ad lib.)
397
4
401
1
mf
molto
ff
411
(lunga)
poss.
sffz
fff
secco

(12)

Cr. 4

Corno 4 (in Fa)

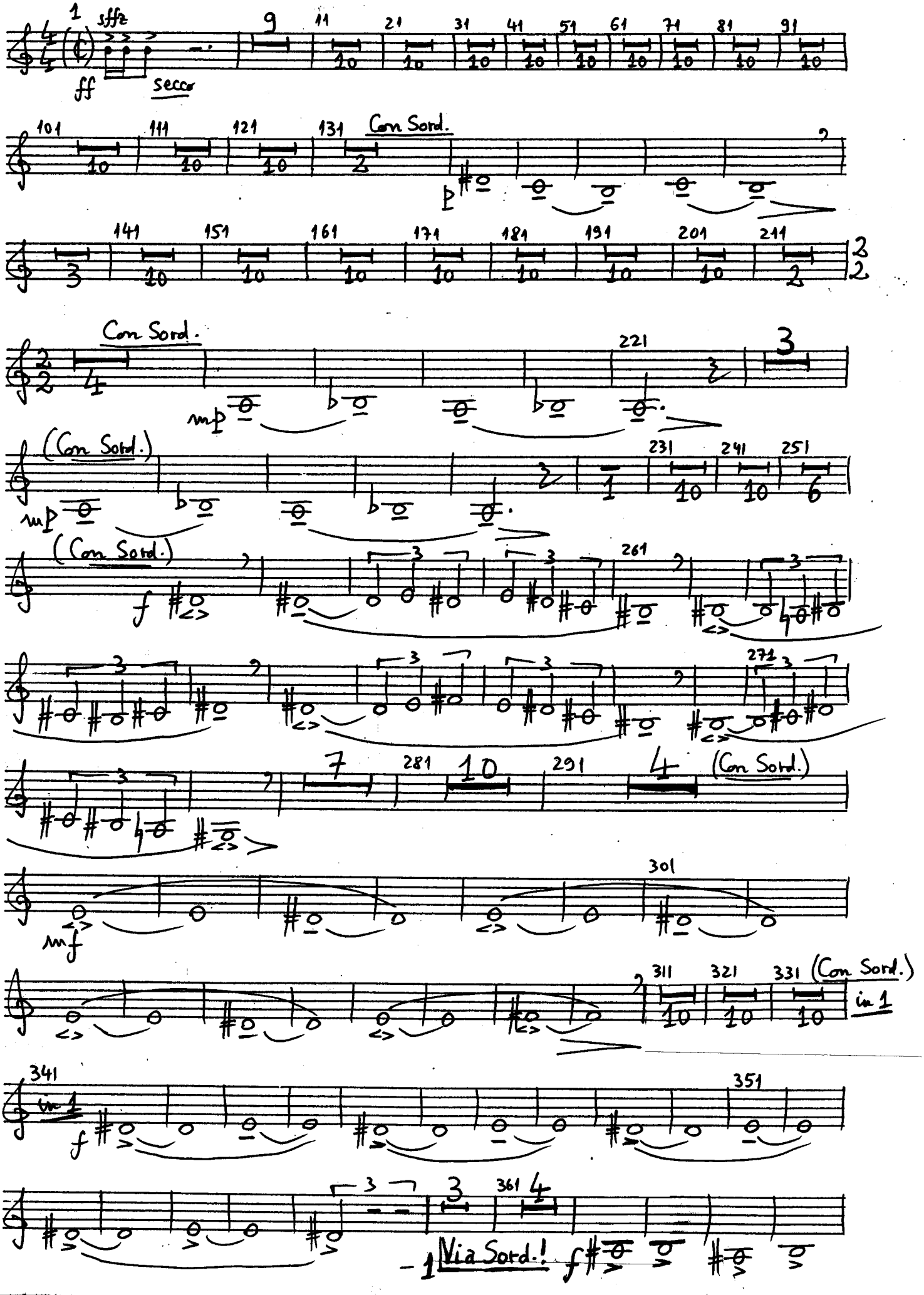
Serban NICHIFOR (SABAM)

TURKISH BOLERO

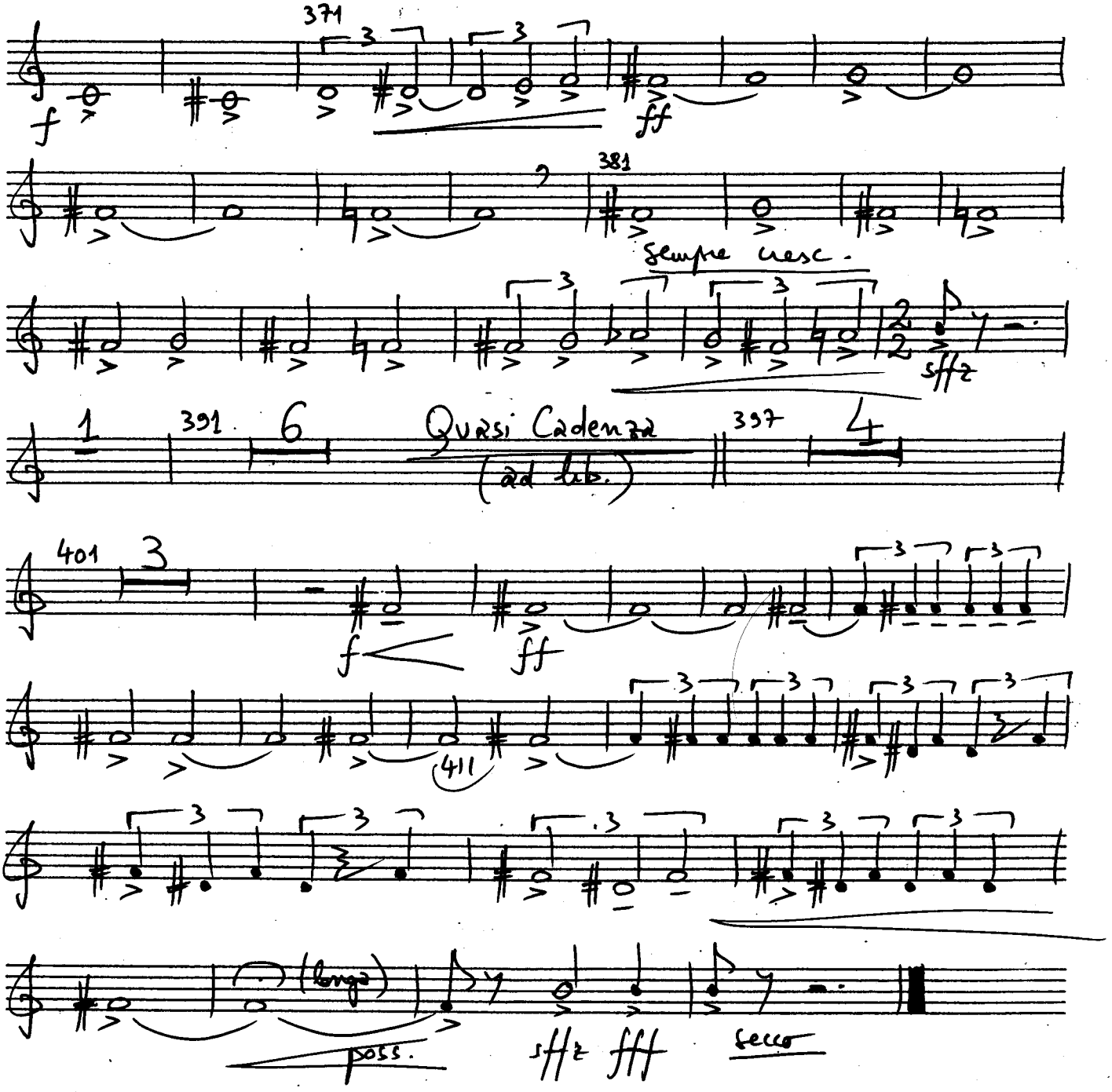
Corno 4 (in Fa)
Serban NICHIFOR (SABAM)

TURKISH BOLERO

Allegretto



Corno 4


371
f
ff
381
sempre cresc.
sffz
391
6
Quasi Cadenza
(ad lib.)
397
4
401
3
f
ff
411
(long)
poss.
sffz fff
secco

(13)

Trba 1

Tromba 1 (in Do)

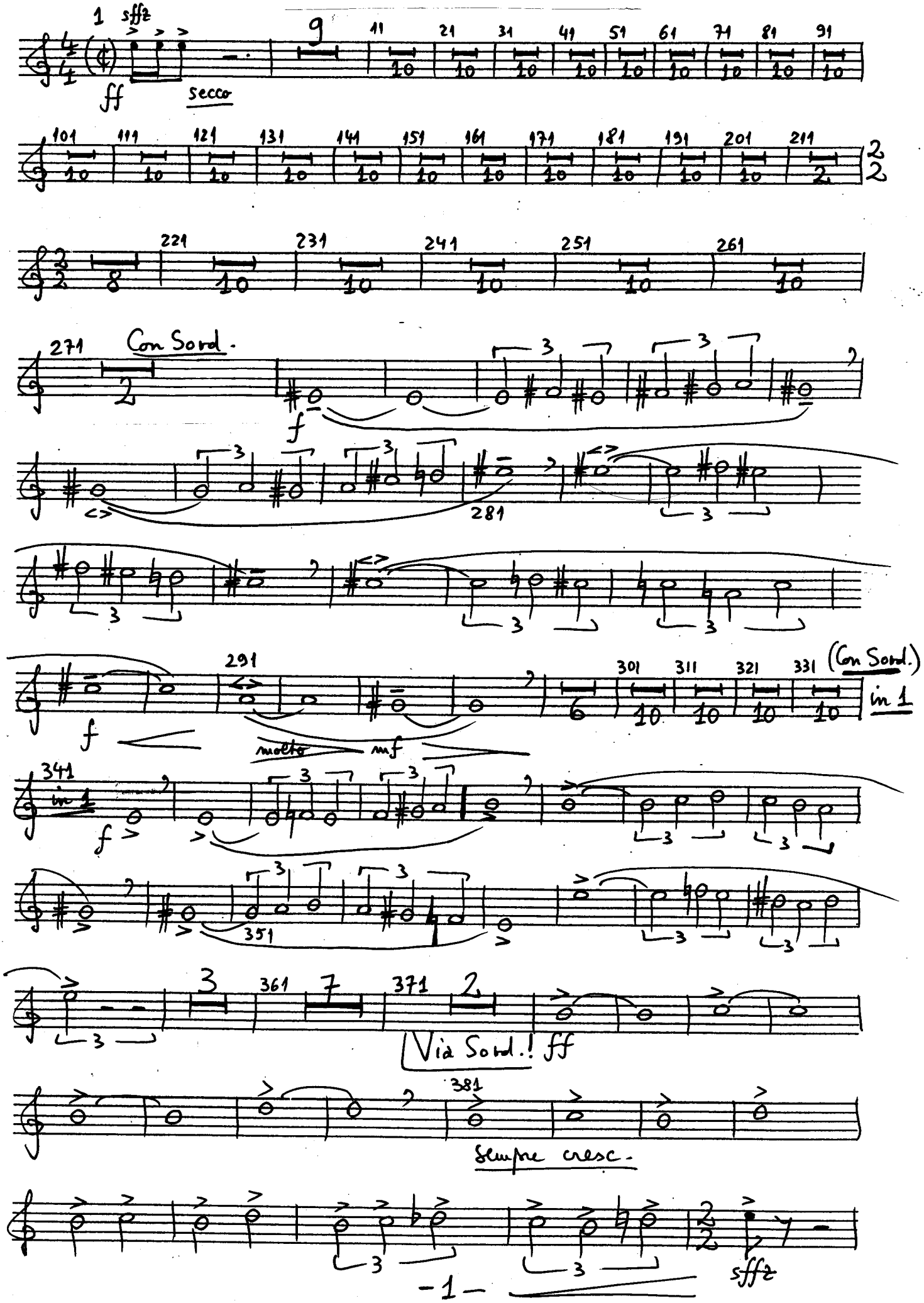
Serban NICHIFOR (SABAM)

TURKISH BOLERO

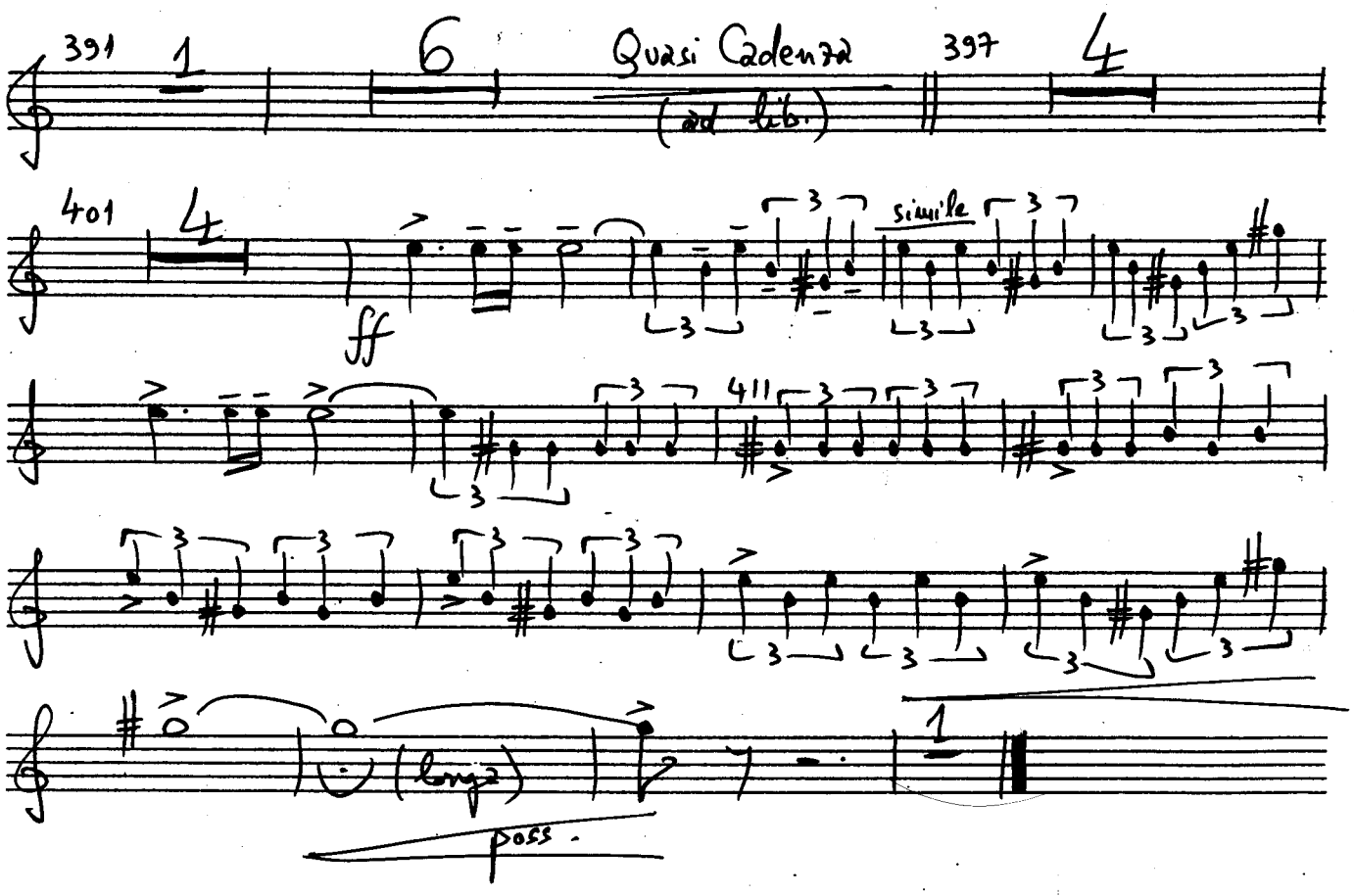
Tromba 1 (in Do)

Serban NICHIFOR (SABAM)

TURKISH BOLERO



Tba 1


391
1
6
Quasi Cadenza
(ad lib.)
397
4
401
4
ff
simile
411
long
poss.
1

(14)

Trba 2

Tromba 2 (in Do)

Serban NICHIFOR (SABAM)

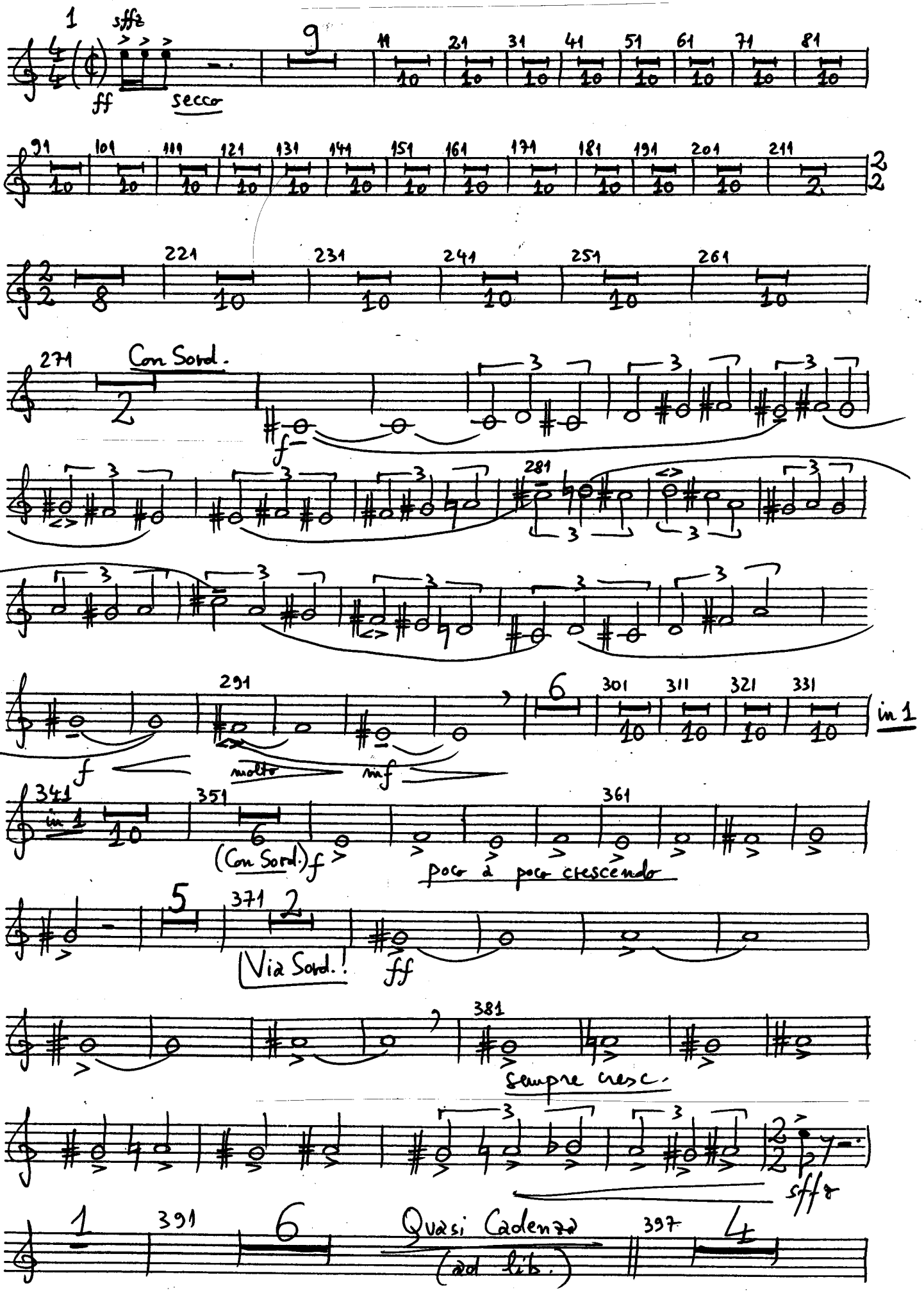
TURKISH BOLERO

Tromba 2 (in Do)

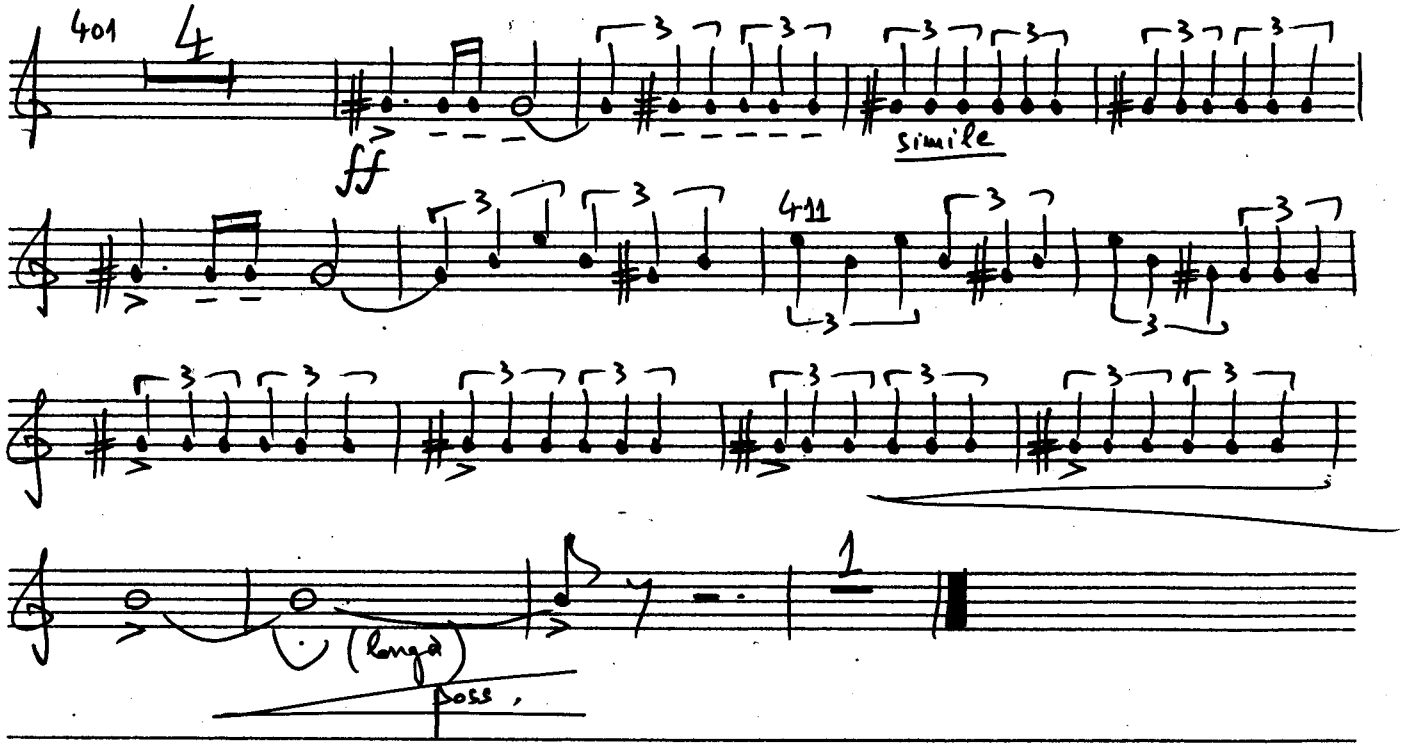
Serban NICHIFOR

TURKISH BOLERO

Allegretto



Trba 2



(15)

Trbne 1

Trombone 1

Serban NICHIFOR (SABAM)

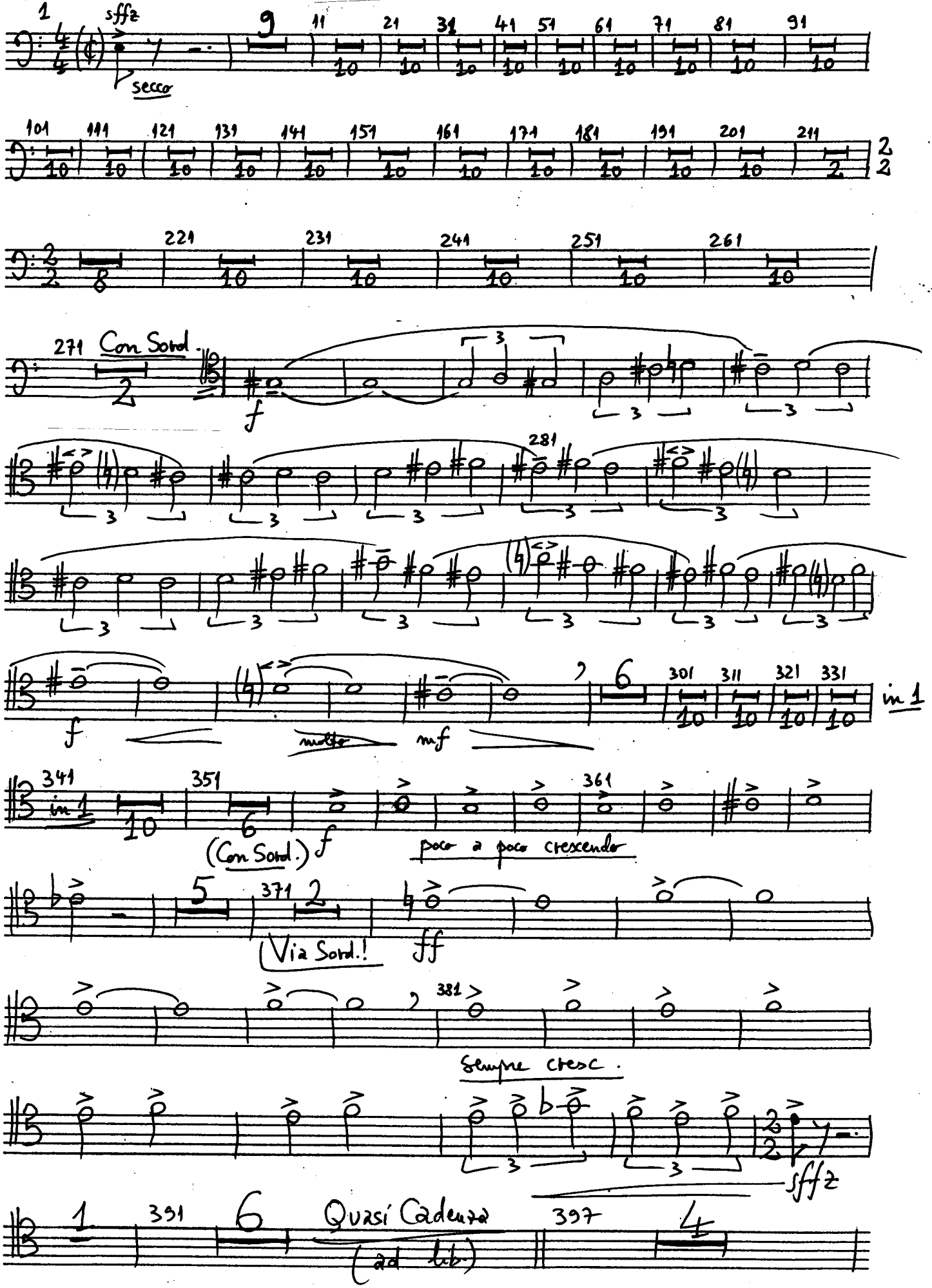
TURKISH BOLERO

Trombone 1

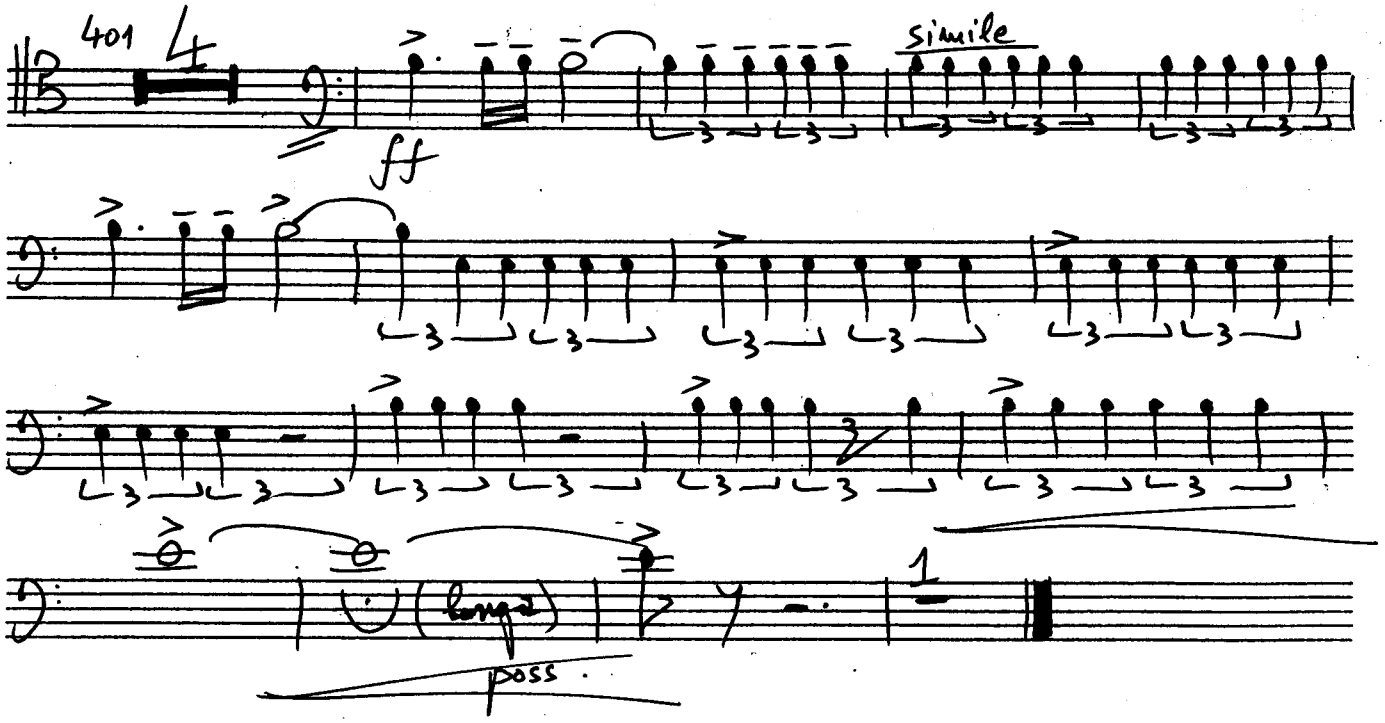
Serban NICHIFOR (SABAM)

TURKISH BOLERO

Allegretto



Trbne 1



(16)

Trbne 2

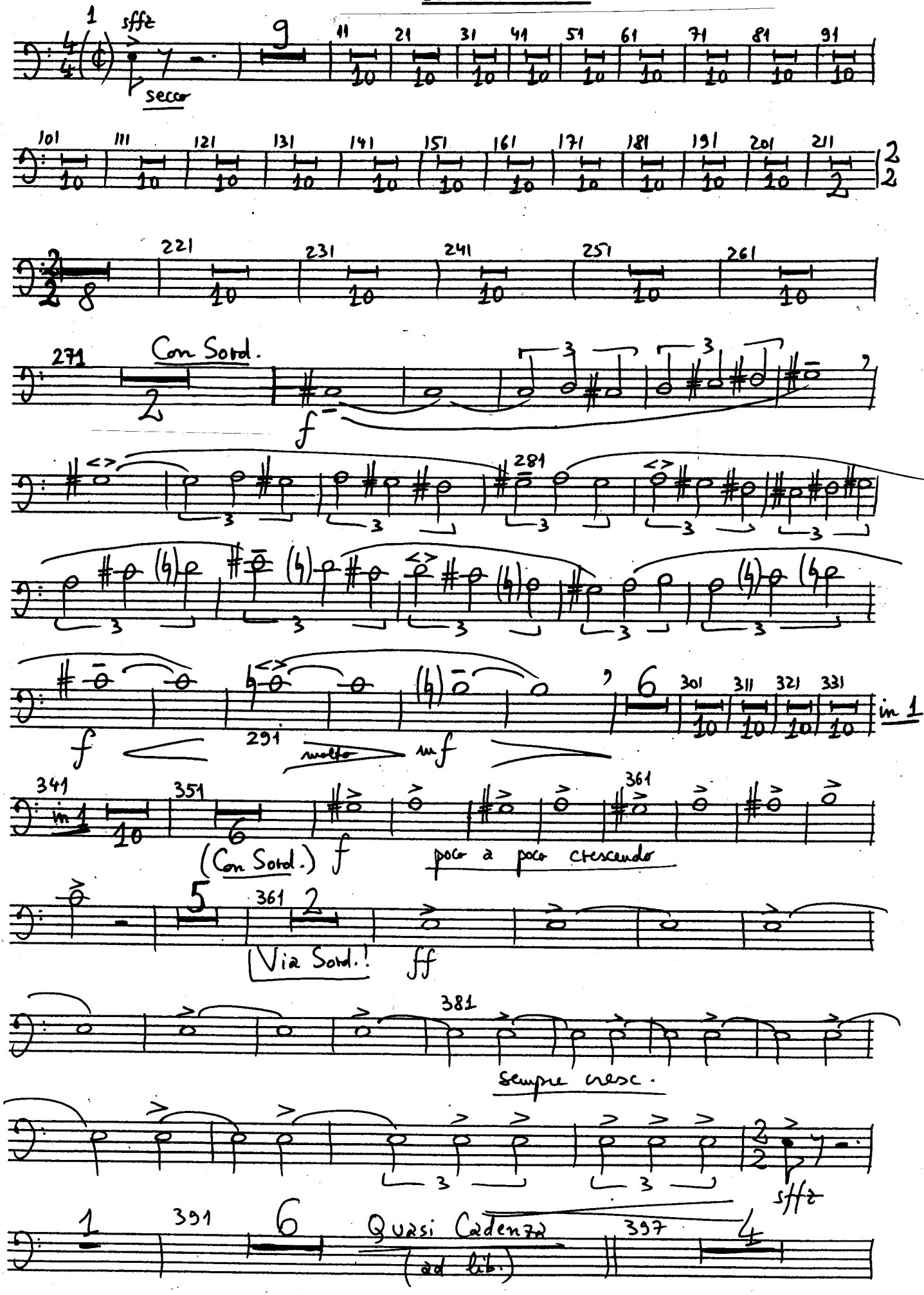
Trombone 2

Serban NICHIFOR (SABAM)

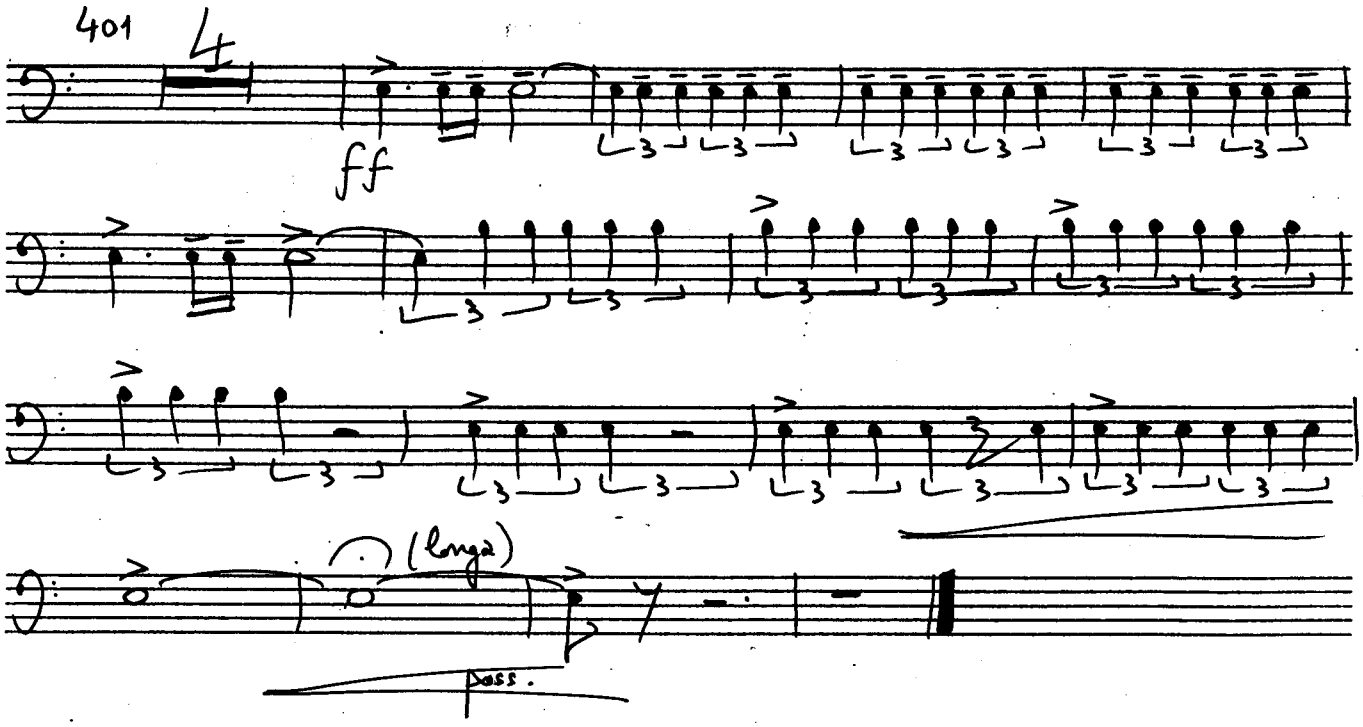
TURKISH BOLERO

Allegretto

Trombone 2
Serban NICHIFOR (SABAM)
TURKISH BOLERO



Trbne 2

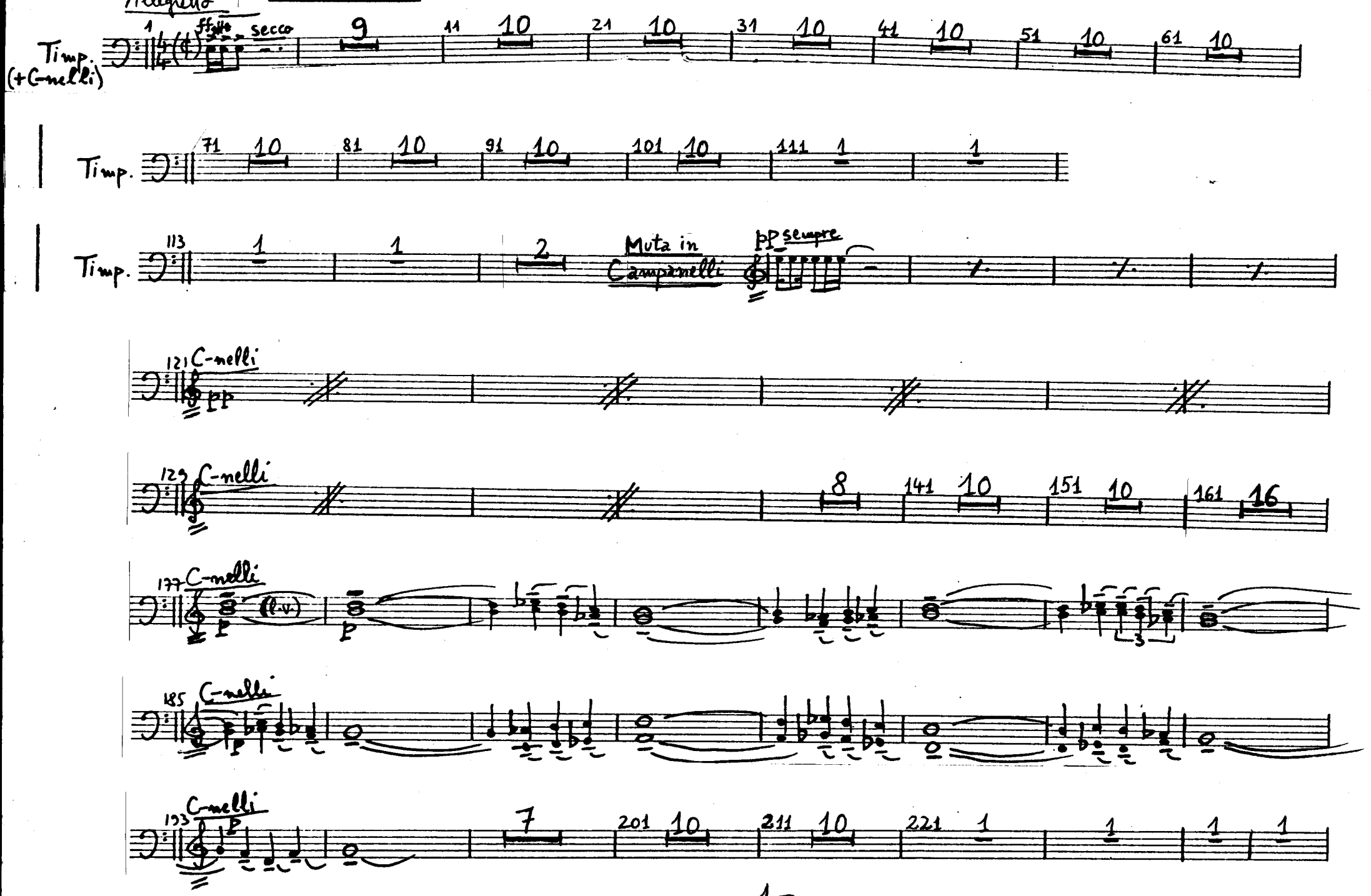


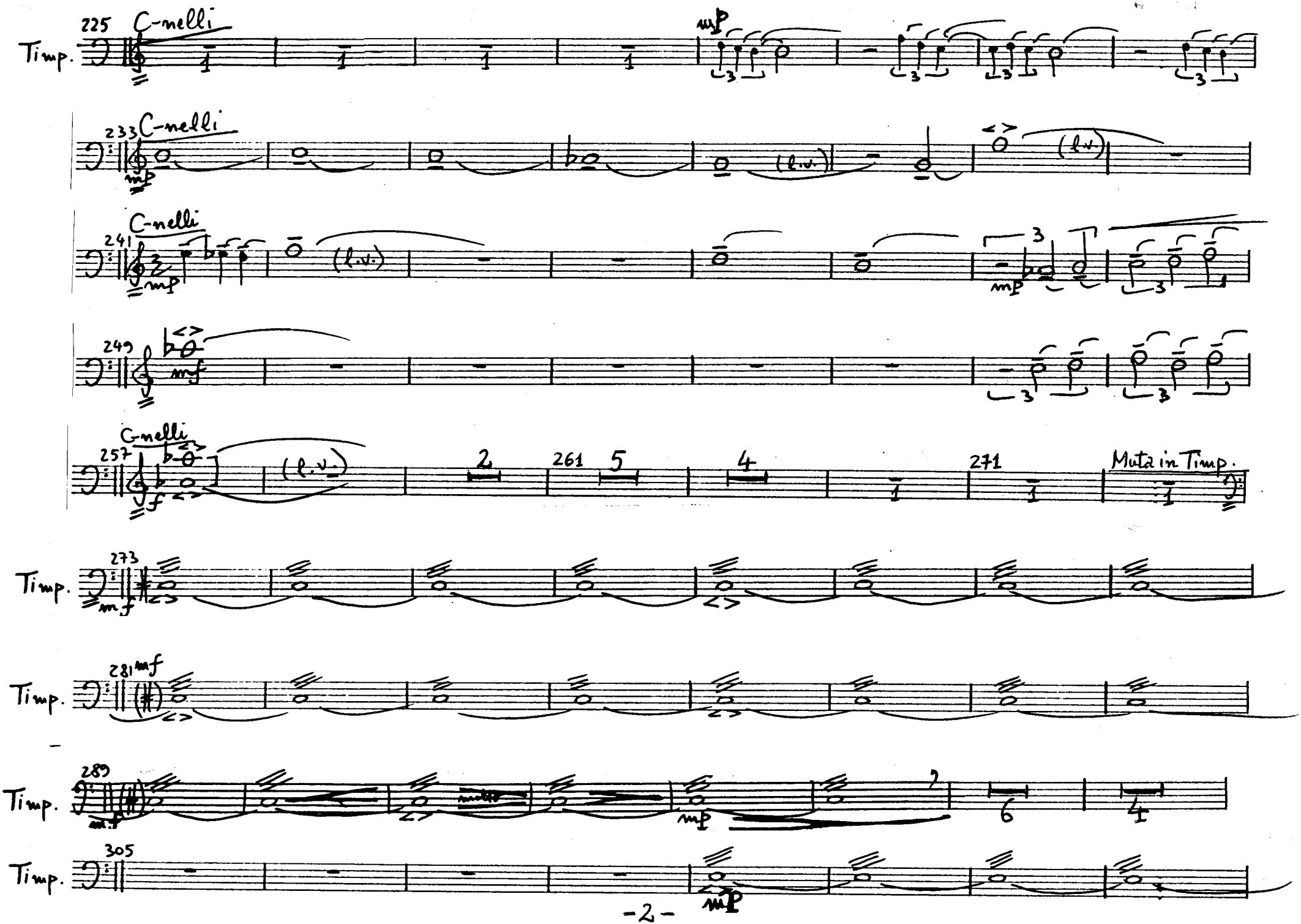
P.T (17)

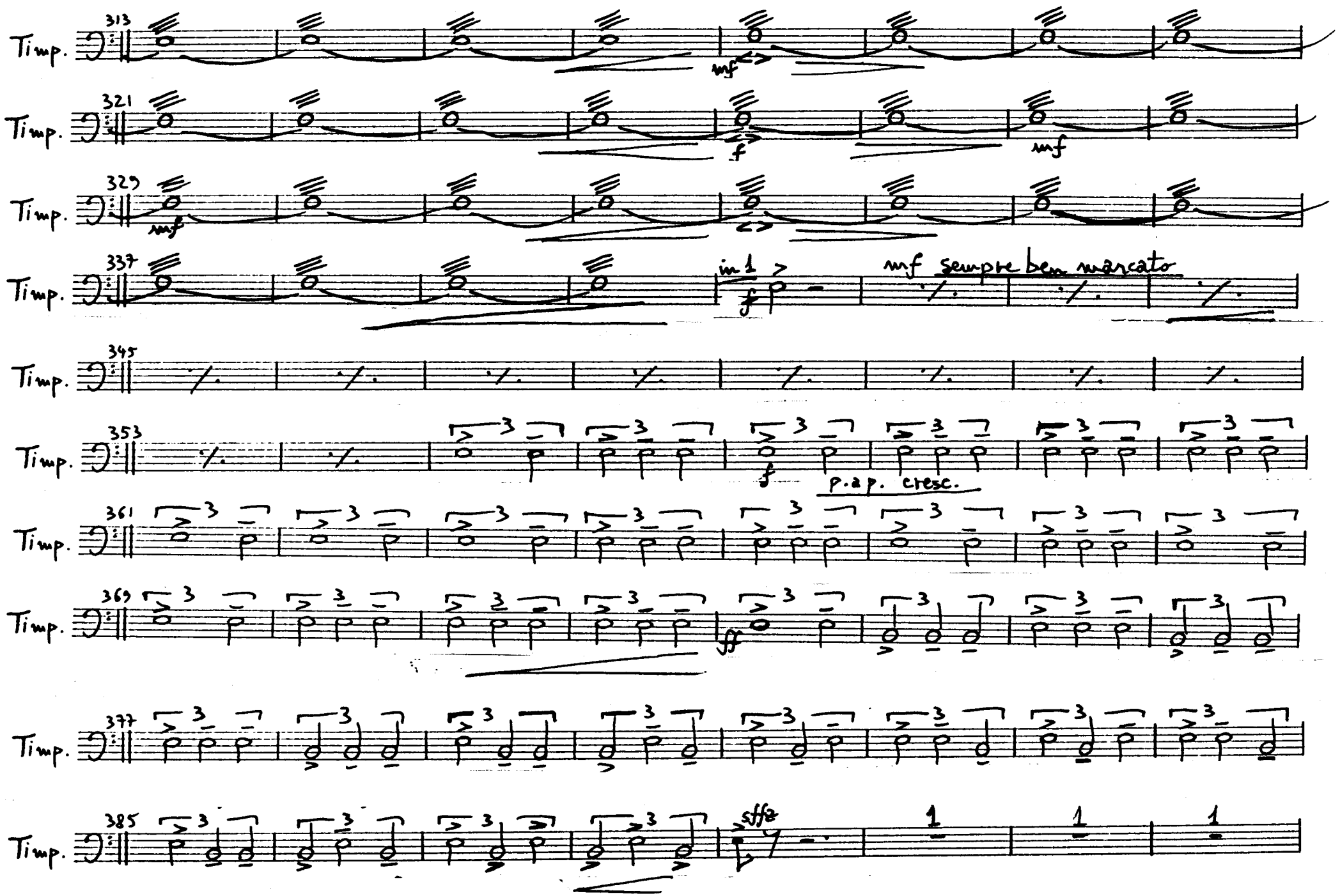
Serban NICHIFOR (SABAM)

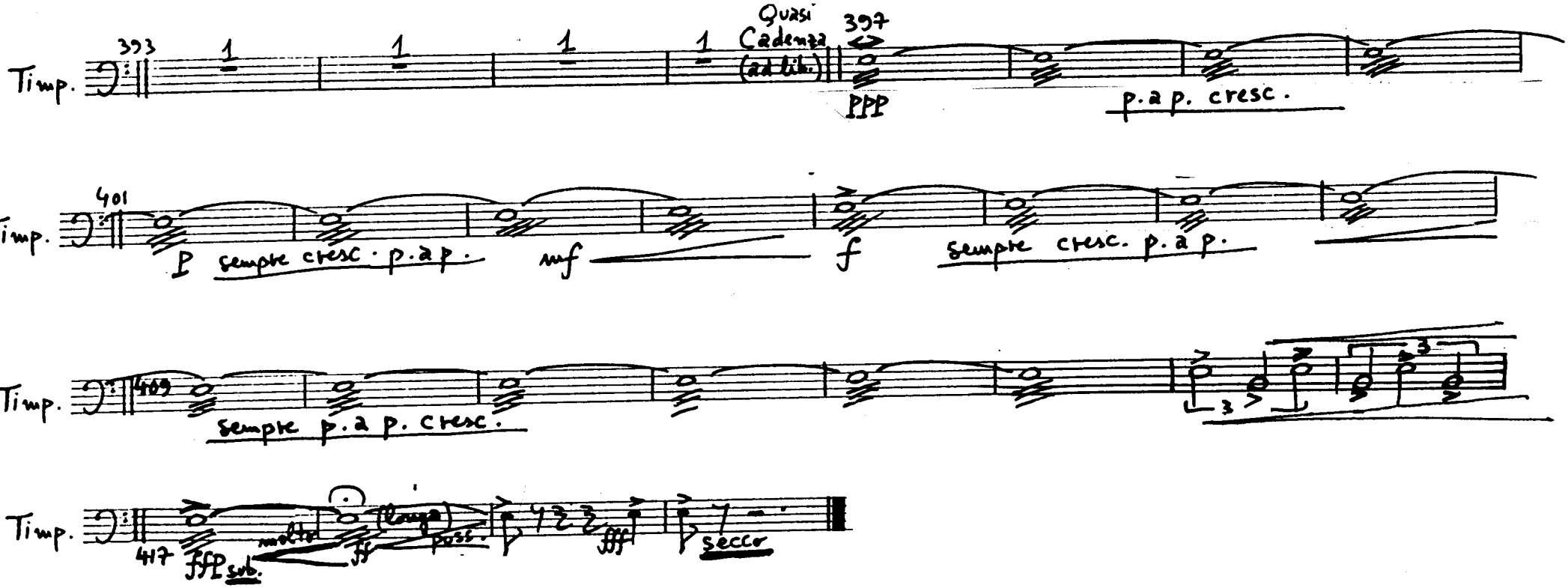
TURKISH BOLERO

Allegretto




225
C-nelli
Timp.
mp
233
C-nelli
mp
(l.v.)
241
C-nelli
mp
(l.v.)
mp
249
mf
257
C-nelli
f
(l.v.)
2
261
5
4
271
Muta in Timp.
273
Timp.
mf
281
mf
Timp.
289
Timp.
mp
6
4
305
Timp.
mp


313
Timp.
mf
321
Timp.
f
mf
329
Timp.
mf
337
Timp.
in 1
mf sempre bem marcato
345
Timp.
353
Timp.
p.a.p. cresc.
361
Timp.
369
Timp.
ff
377
Timp.
385
Timp.
sffz
1
1
1


Timp.
393
1
1
1
1
Quasi
Cadenza
(ad lib.)
397
PPP
p. a p. cresc.
Timp.
401
P sempre cresc. p. a p.
mf
f
sempre cresc. p. a p.
Timp.
409
sempre p. a p. cresc.
3
3
Timp.
417
fffp sub.
molto
ff
poss.
fff
secco

(18)

P. II

Percussione II (2 esecutori in alternanza ad lib.): 2 Tom-toms (ossia Darbuka,

Serban NICHIFOR (SABAM) ossia Bümblek, ossia Düyek)

TURKISH BOLERO

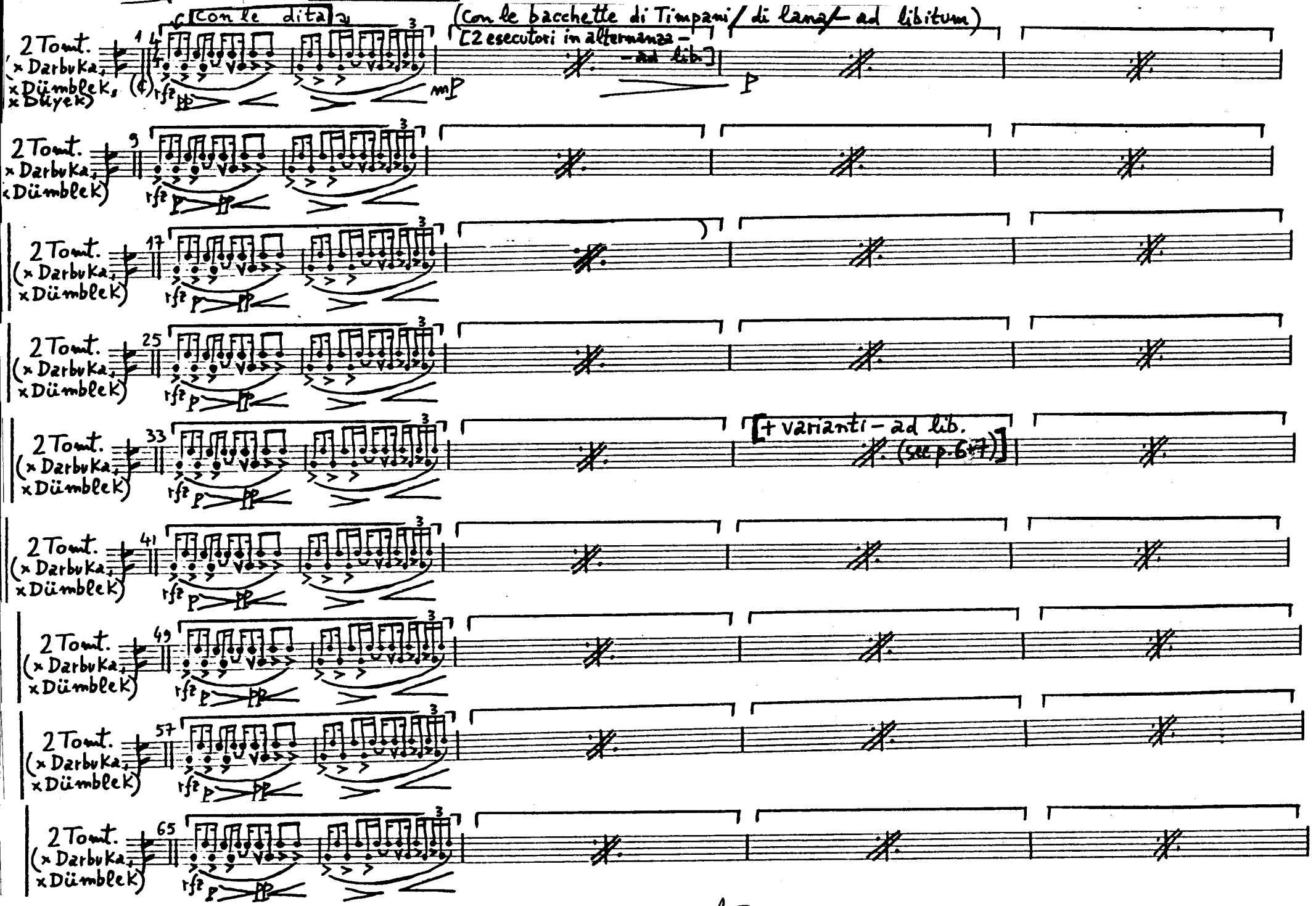
P. II

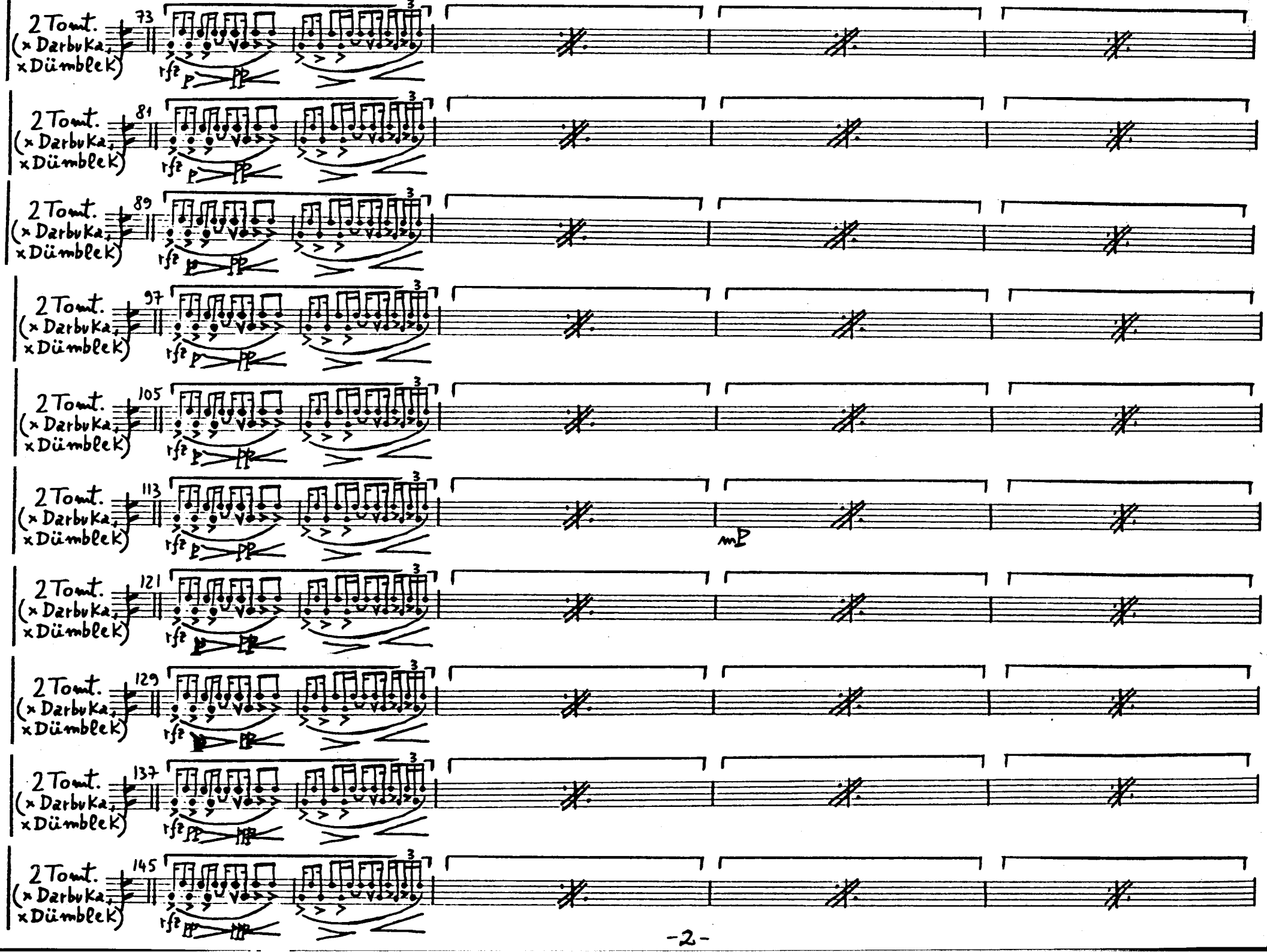
Serban NICHIFOR (SABAM)

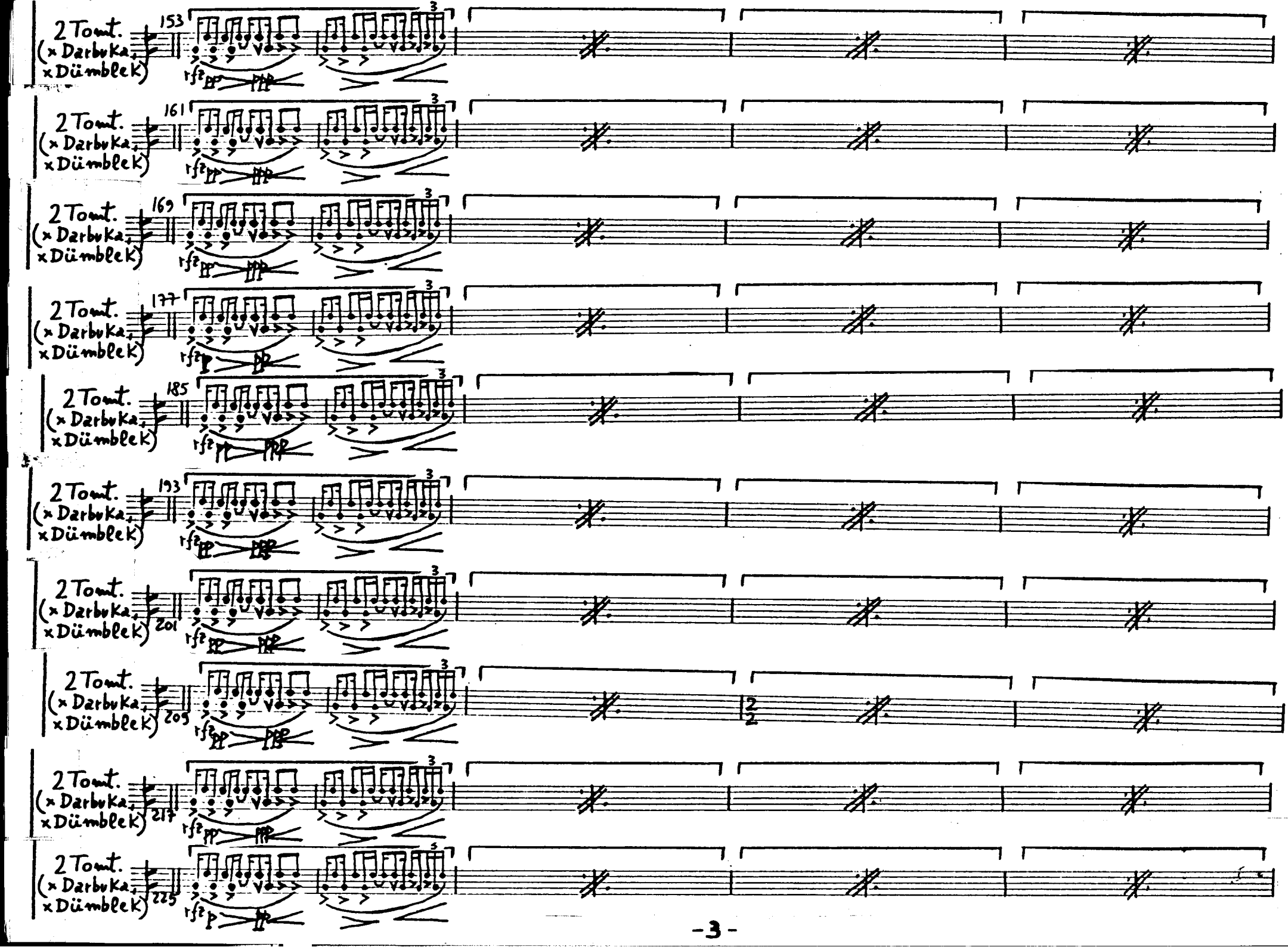
Percussione II (2 esecutori in alternanza ad lib.):
2 Tom-toms - ossia Darbuka (Dümblek, Düyek)

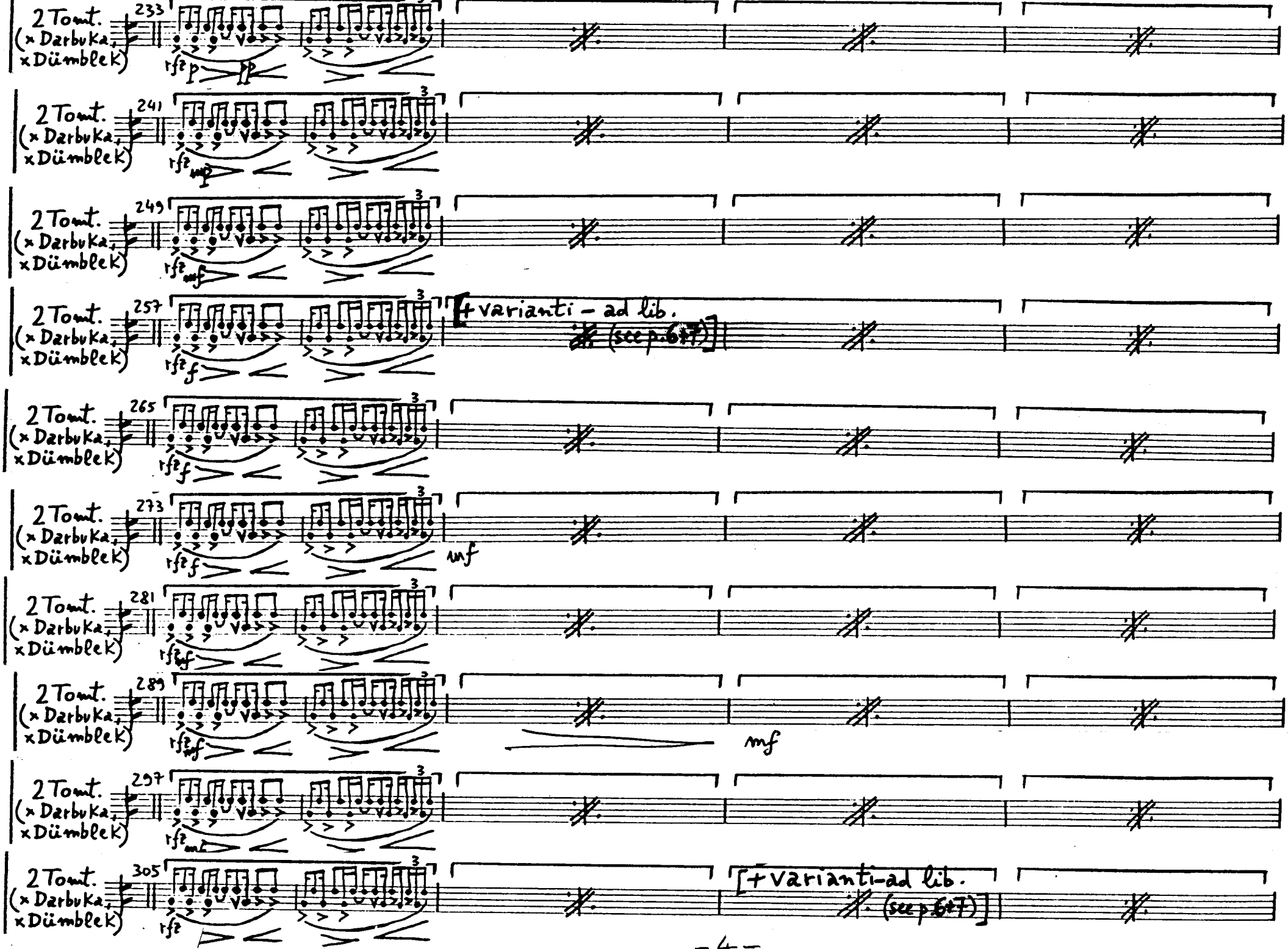
Allegretto

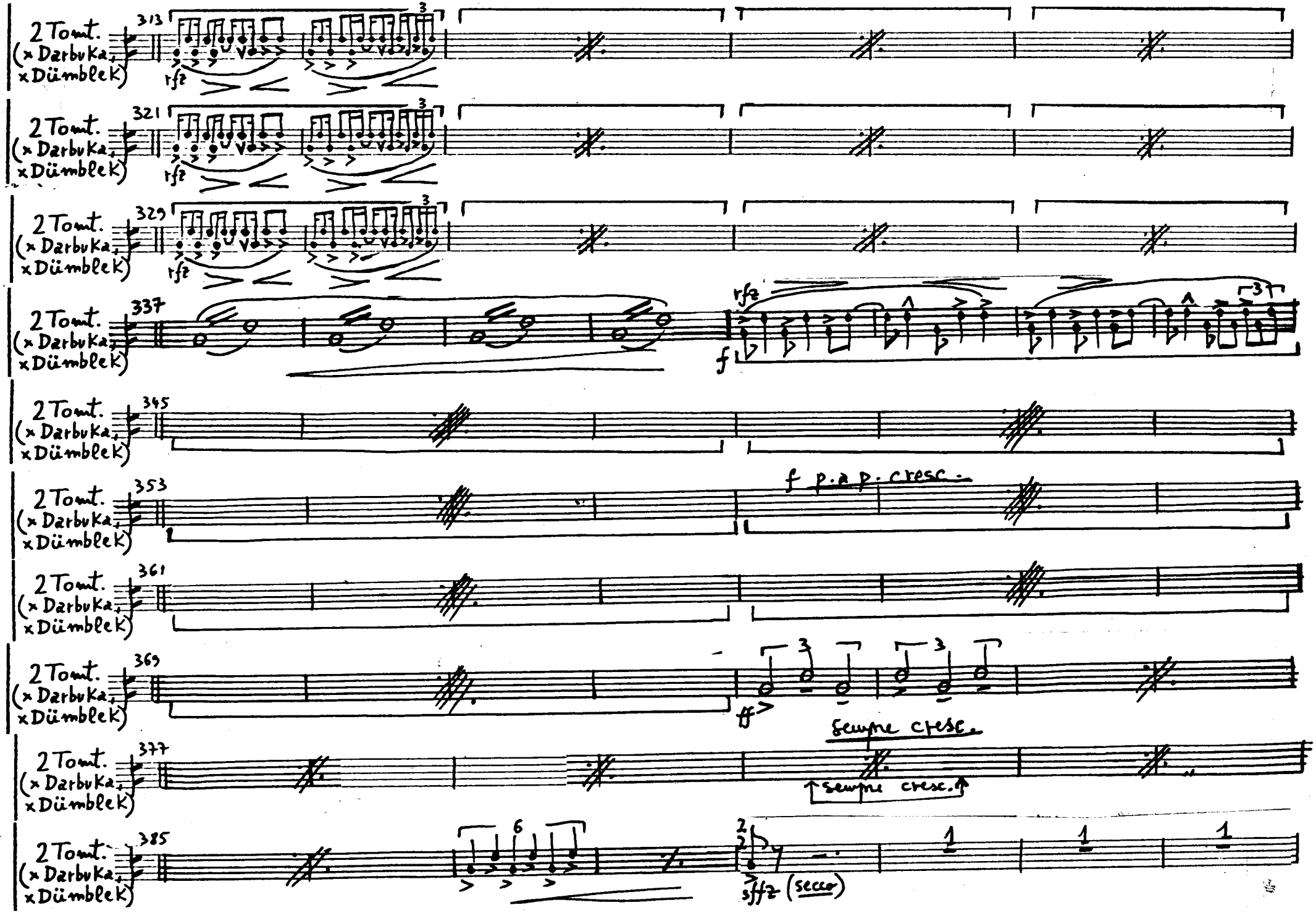
TURKISH BOLERO

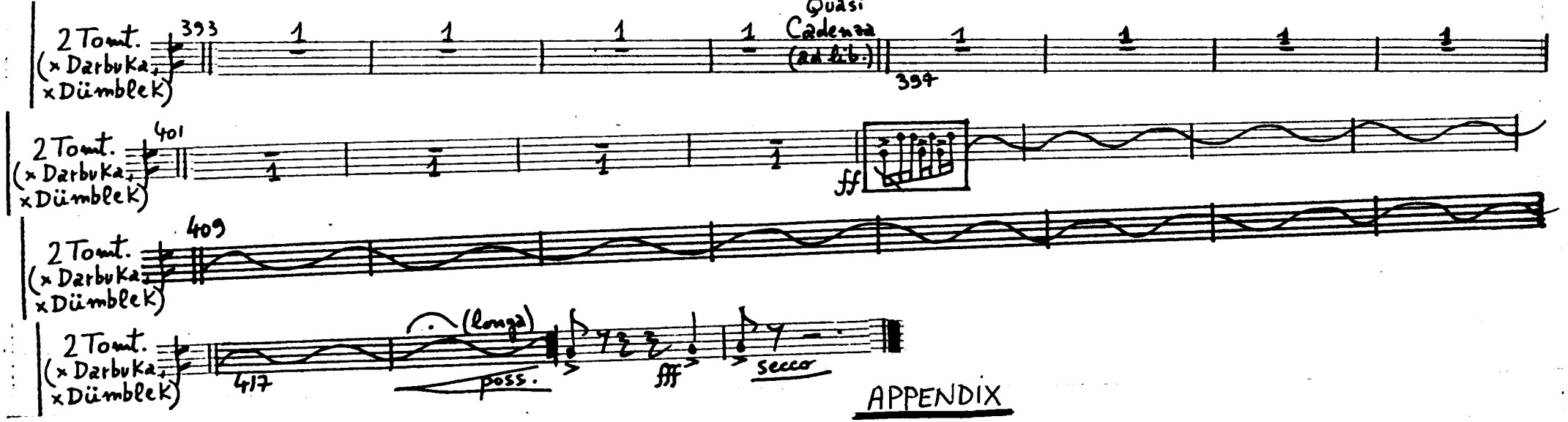



2 Tomt.
(x Darbuka,
x Dümbelek)
73
81
89
97
105
113
121
129
137
145
3
rfz
p
pp
mp


2 Tomt.
(x Darbuka,
x Dümbelek)
153
161
169
177
185
193
201
205
217
225
rfz
pp
ppp
p


2 Tomt. (x Darbuka, x Dümblek)
233
241
249
257
265
273
281
289
297
305
rfz
p
mp
mf
f
[+ varianti – ad lib. (see p. 6+7)]
[+ varianti – ad lib. (see p. 6+7)]


2 Tomt.
(x Darbuka,
x Dümbelek)
313
321
329
337
345
353
361
369
377
385
rfz
f
f p. a p. cresc.
ff
sempre cresc.
sempre cresc.
6
sffz (secco)



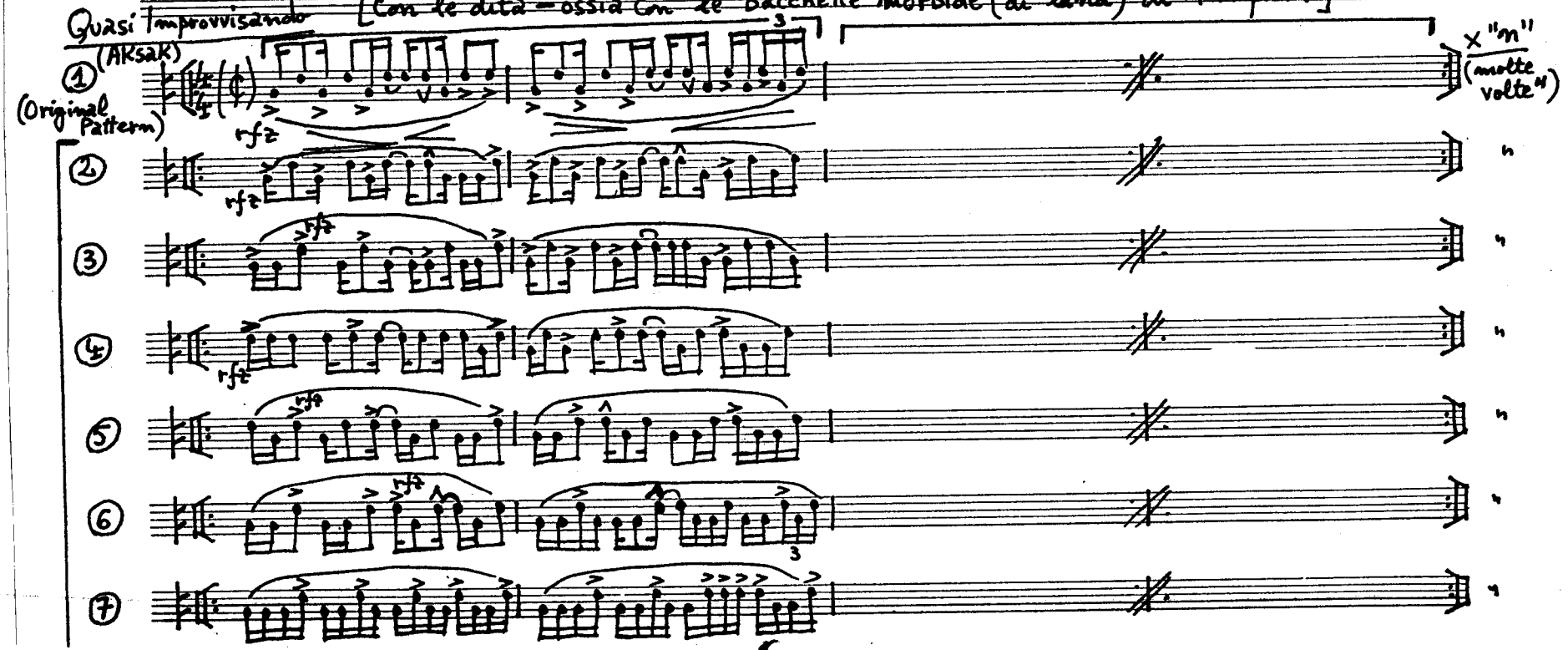
APPENDIX

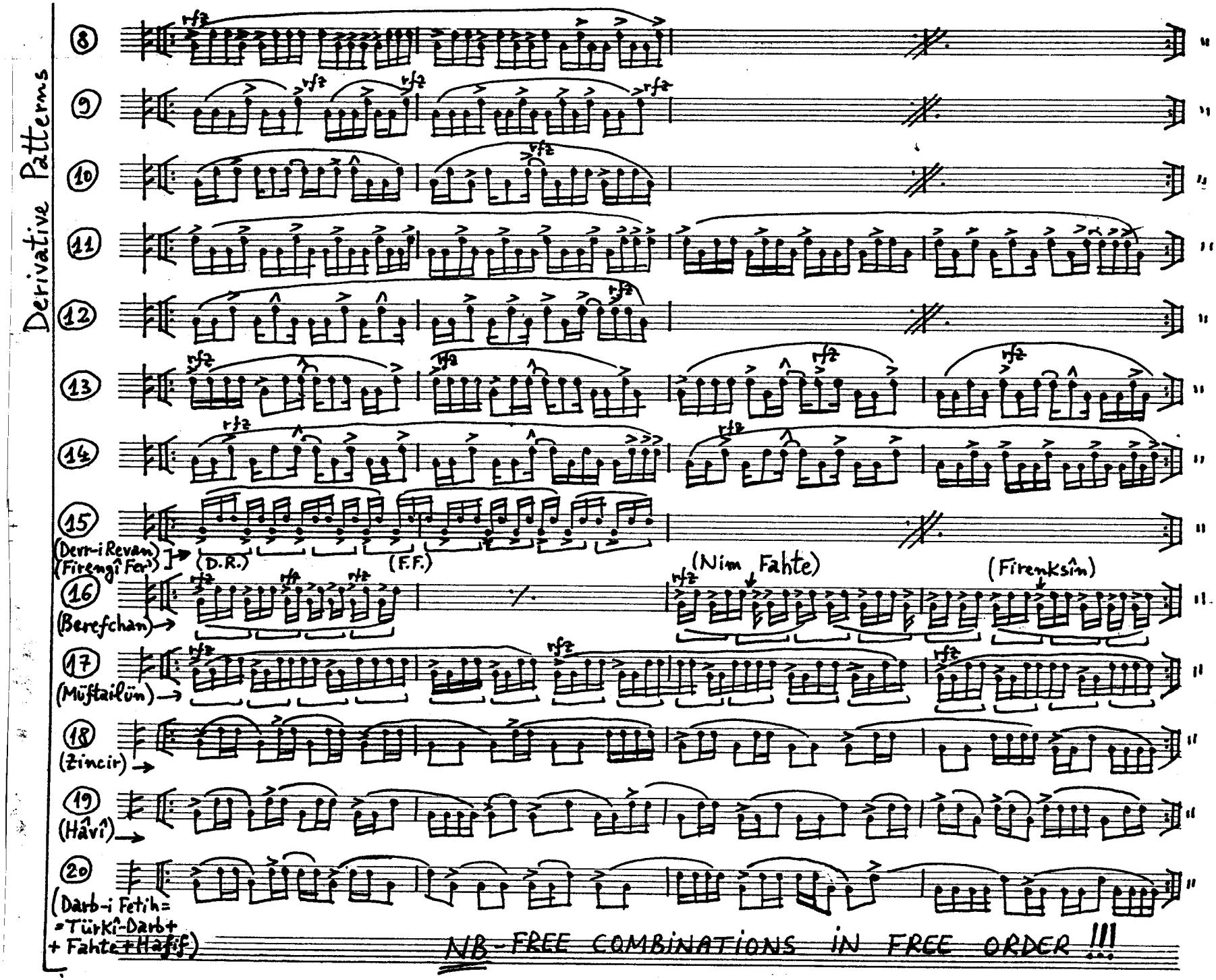
2 Tom-toms (ossia Darbuka, ossia DümbleK, ossia DüyeK)

[2 esecutori in alternanza (ad lib.)]

- Varianti ad libitum (Patterns "AKsaK")

[con le dita – ossia con le bacchette morbide (di lana) di Timpani]



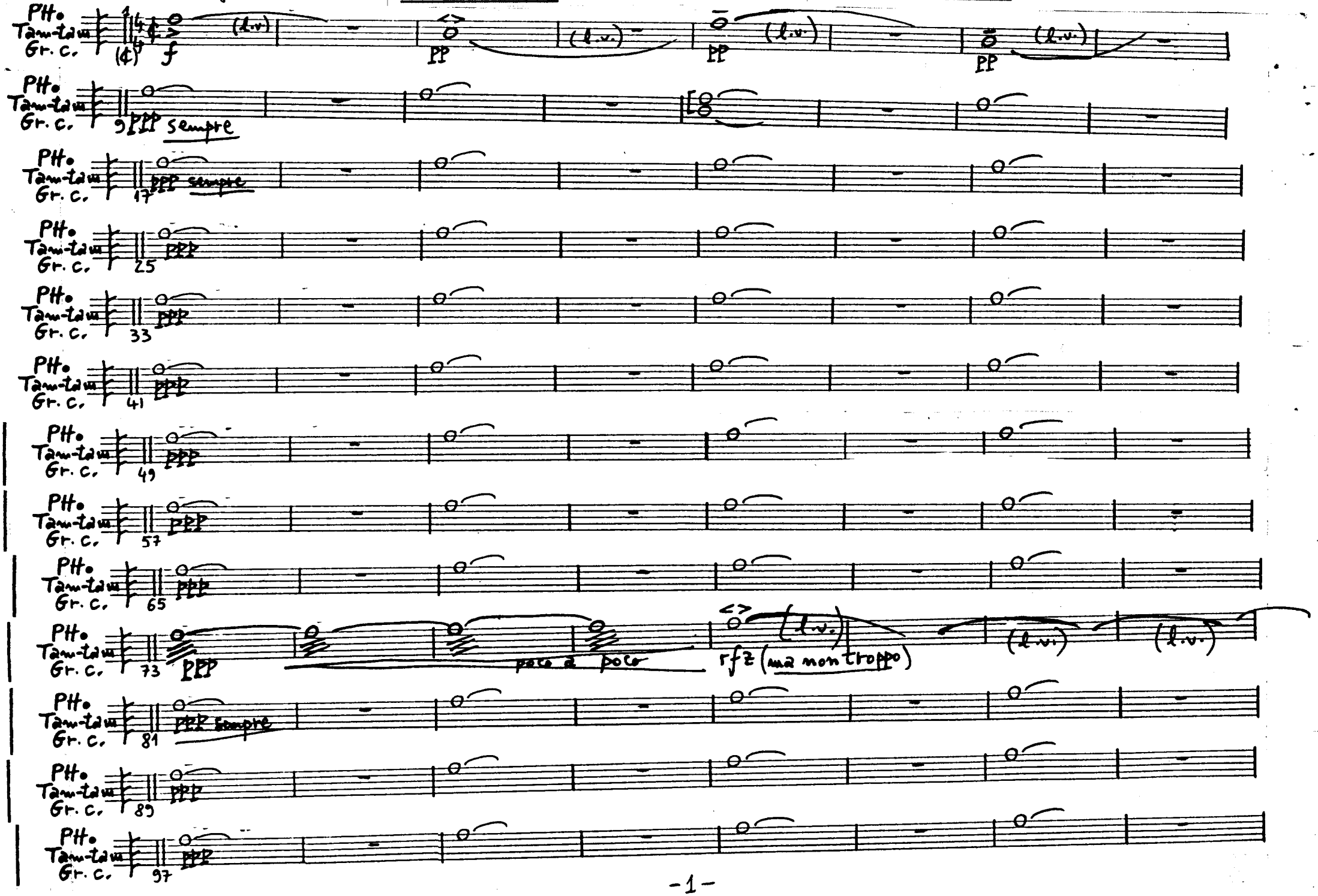

Derivative Patterns
8
9
10
11
12
13
14
15
(Devr-i Revan)
(Firengî Fer')
(D.R.)
(F.F.)
16
(Berefchan)
(Nim Fahte)
(Firenksîn)
17
(Müftailün)
18
(zincir)
19
(Hâvî)
20
(Darb-i Fetih=
=Türkî-Darb+
+ Fahte+Hafif)
NB - FREE COMBINATIONS IN FREE ORDER !!!

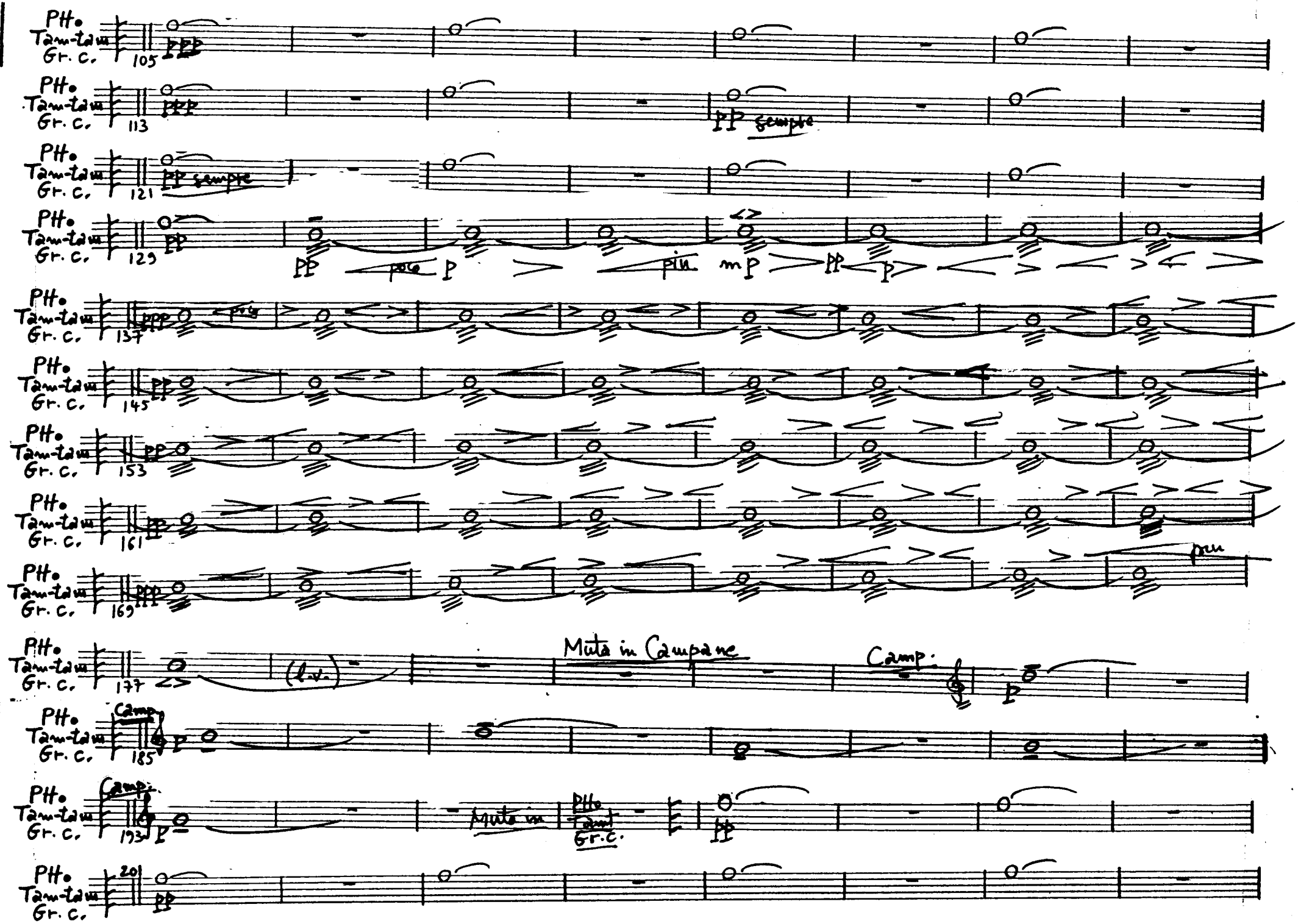
P.III (19) Allegretto

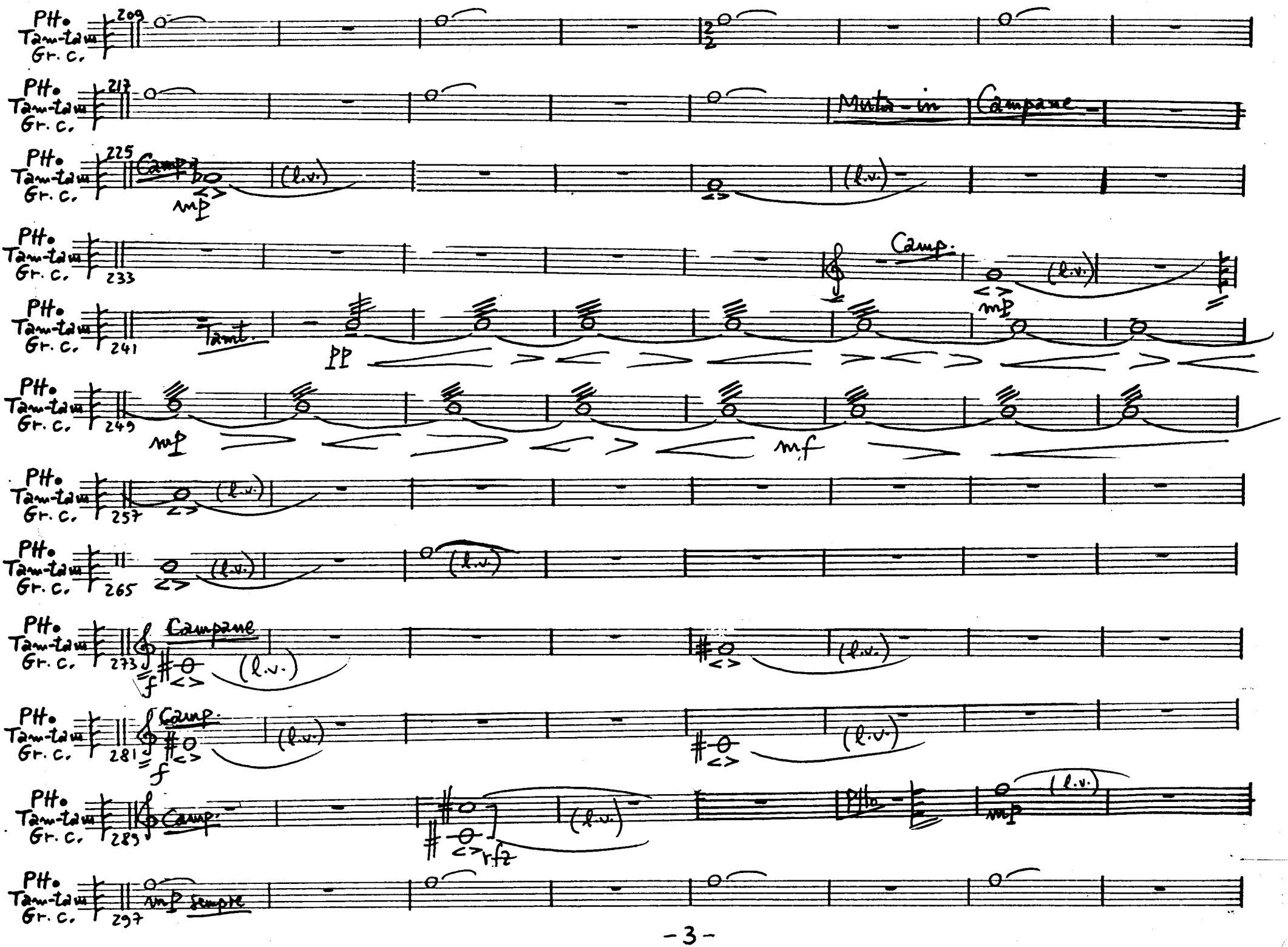
Serban NICHIFOR (SABAM)

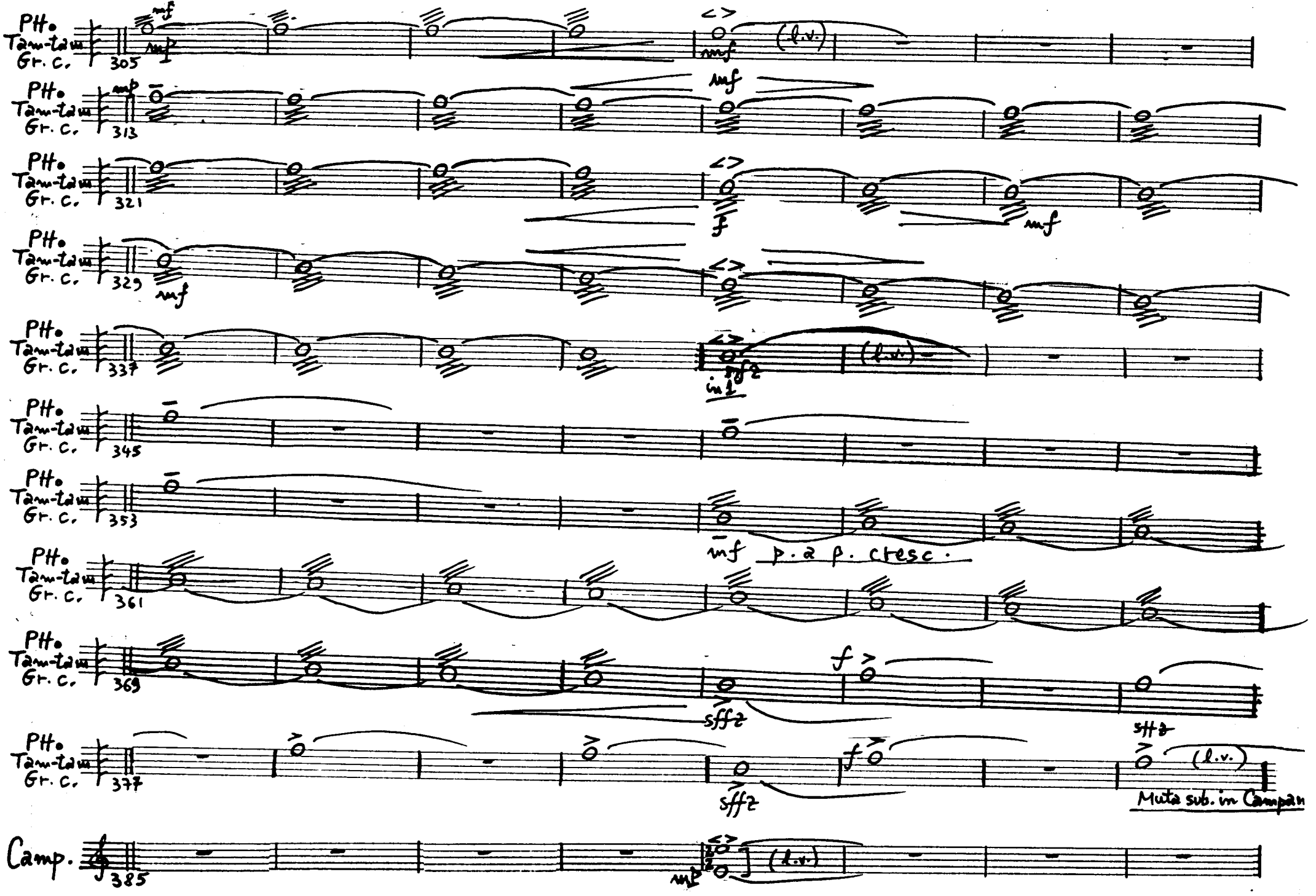
TURKISH BOLERO

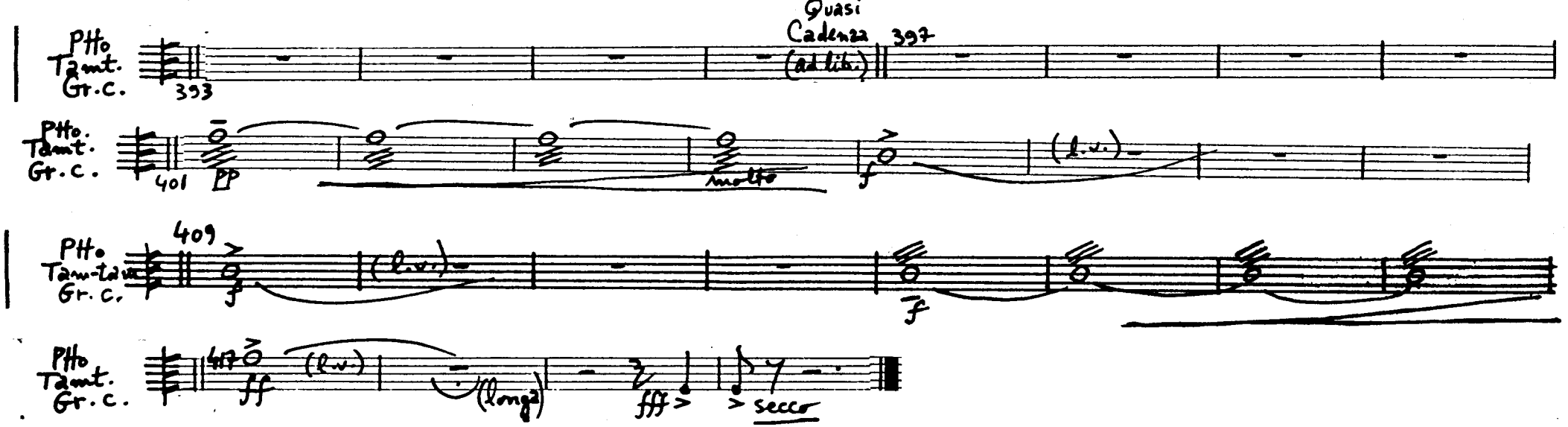
Percussione III: Piatto medio, Tam-tam, Gran cassa, Gampane




Pth.
Tam-tam
Gr. C.
105
113
pp sempre
121
pp sempre
129
pp
poco
p
più
mp
pp
p
137
145
153
161
169
più
177
(l.v.)
Muta in Campane
Camp.
185
Camp.
193
Muta in
Pth.
Tam-t.
Gr. C.
201


PH.
Tam-tam
Gr. C.
209
217
Muta-in
Campane
225
Camp.
mp
(l.v.)
233
Camp.
241
Tamt.
pp
249
mf
257
265
273
Campane
f
281
Camp.
289
rfz
297
mp sempre


PH.
Tam-tam
Gr. C.
305
mf
mp
(l.v.)
313
321
f
329
337
sfz
in 1
345
353
p. a p. cresc.
361
369
sffz
377
Muta sub. in Campan
Camp.
385
mp


Pno
Tamt.
Gr.c.
393
Quasi
Cadenza
(ad lib.)
397
Pno.
Tamt.
Gr.c.
401
pp
molto
f
(l.v.)
Pno.
Tam-tam
Gr.c.
409
f
(l.v.)
f
Pno
Tamt.
Gr.c.
ff
(l.v.)
(long)
fff
secco

(20)

Cel.

Celesta

Serban NICHIFOR (SABAM)

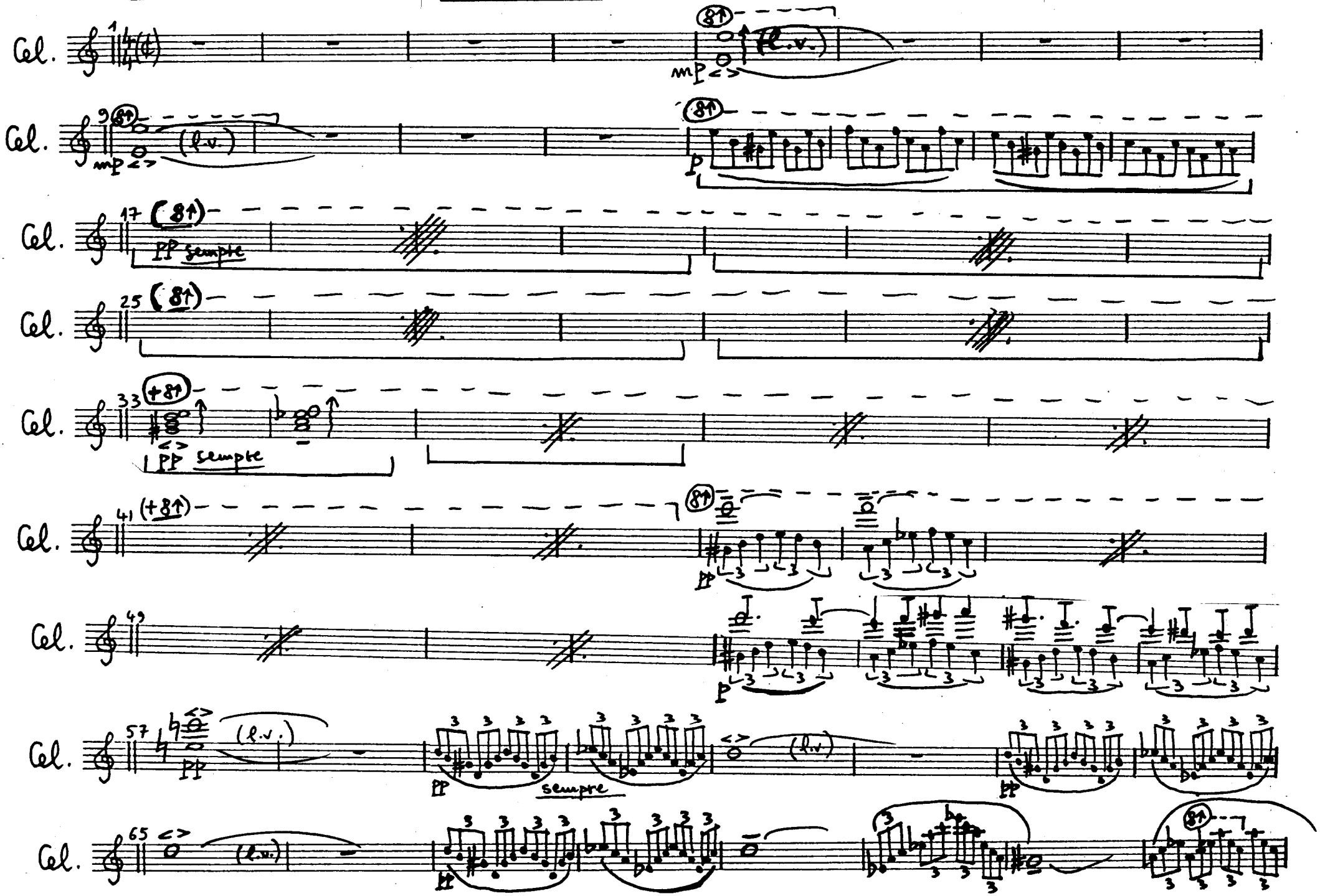
TURKISH BOLERO

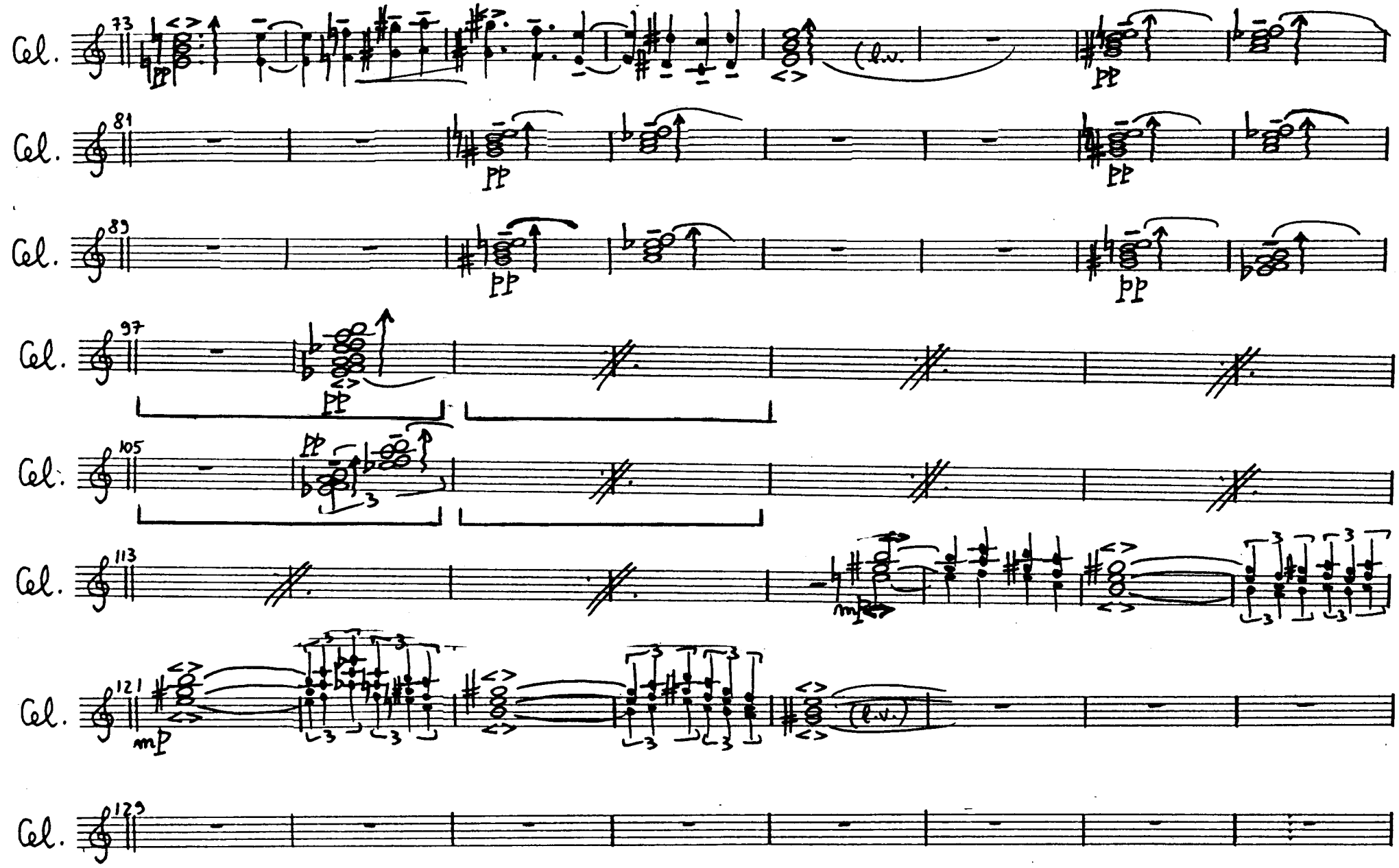
Cel. Allegretto

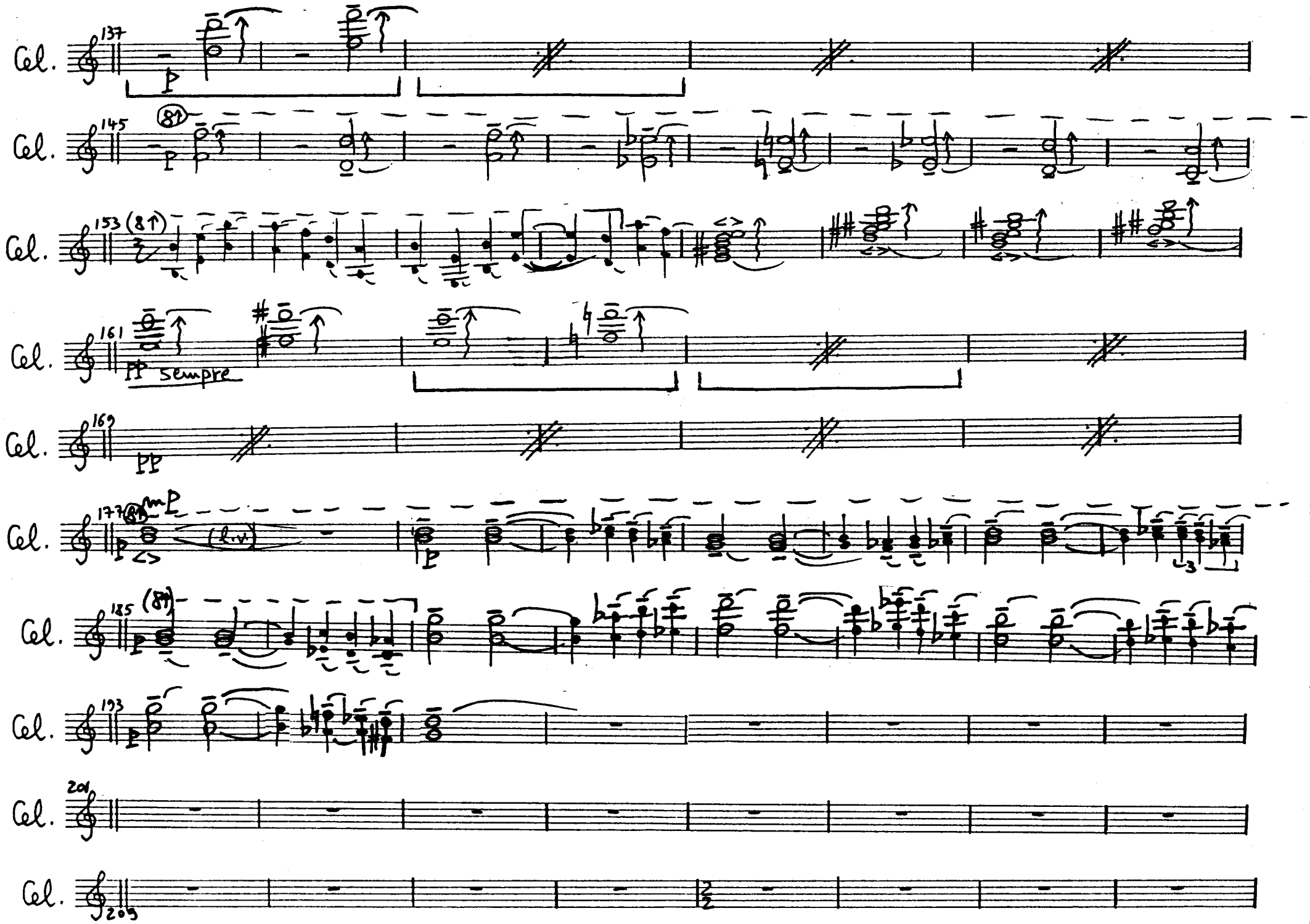
Serban NICHIFOR (SABAM)

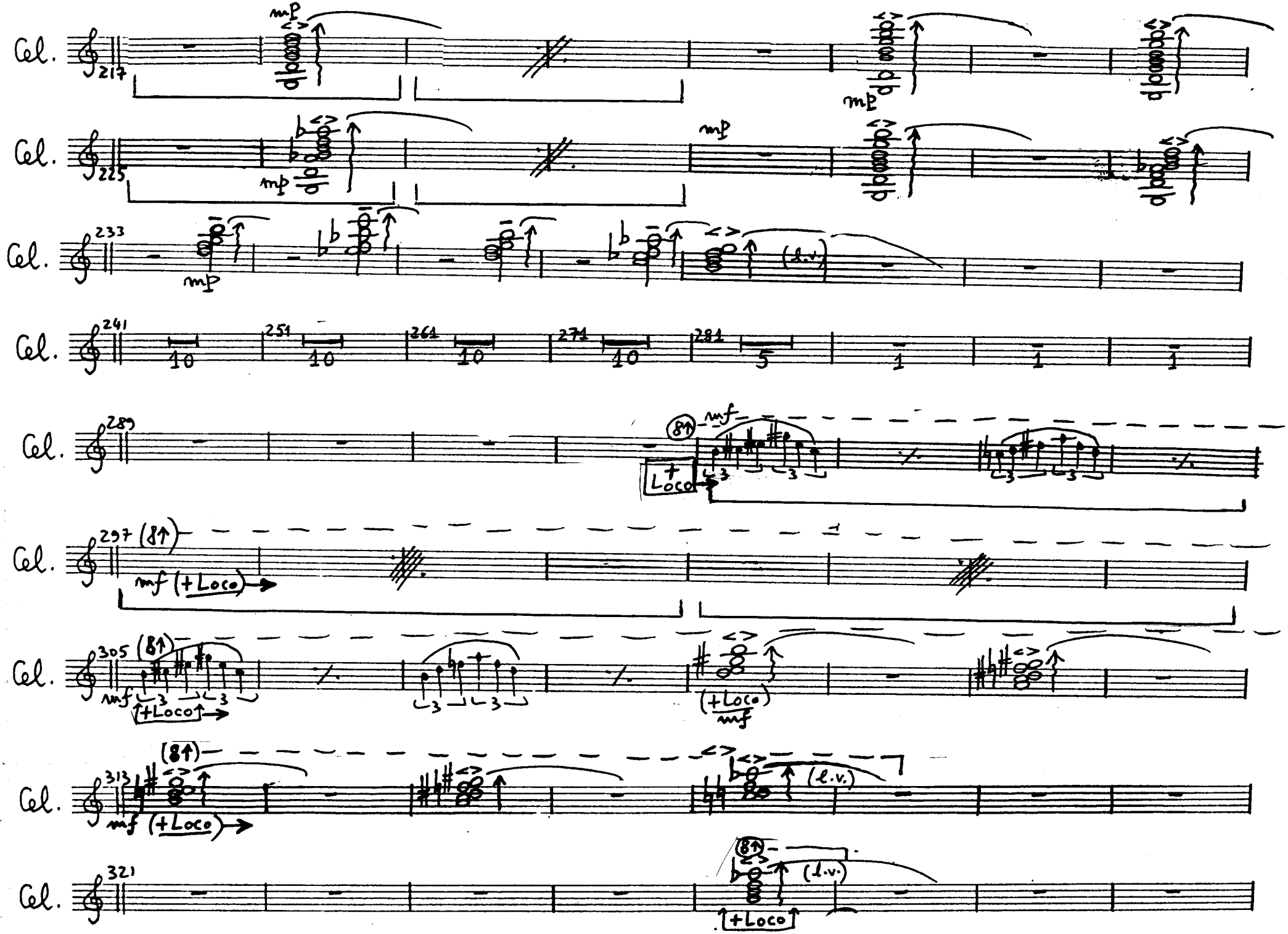
TURKISH BOLERO

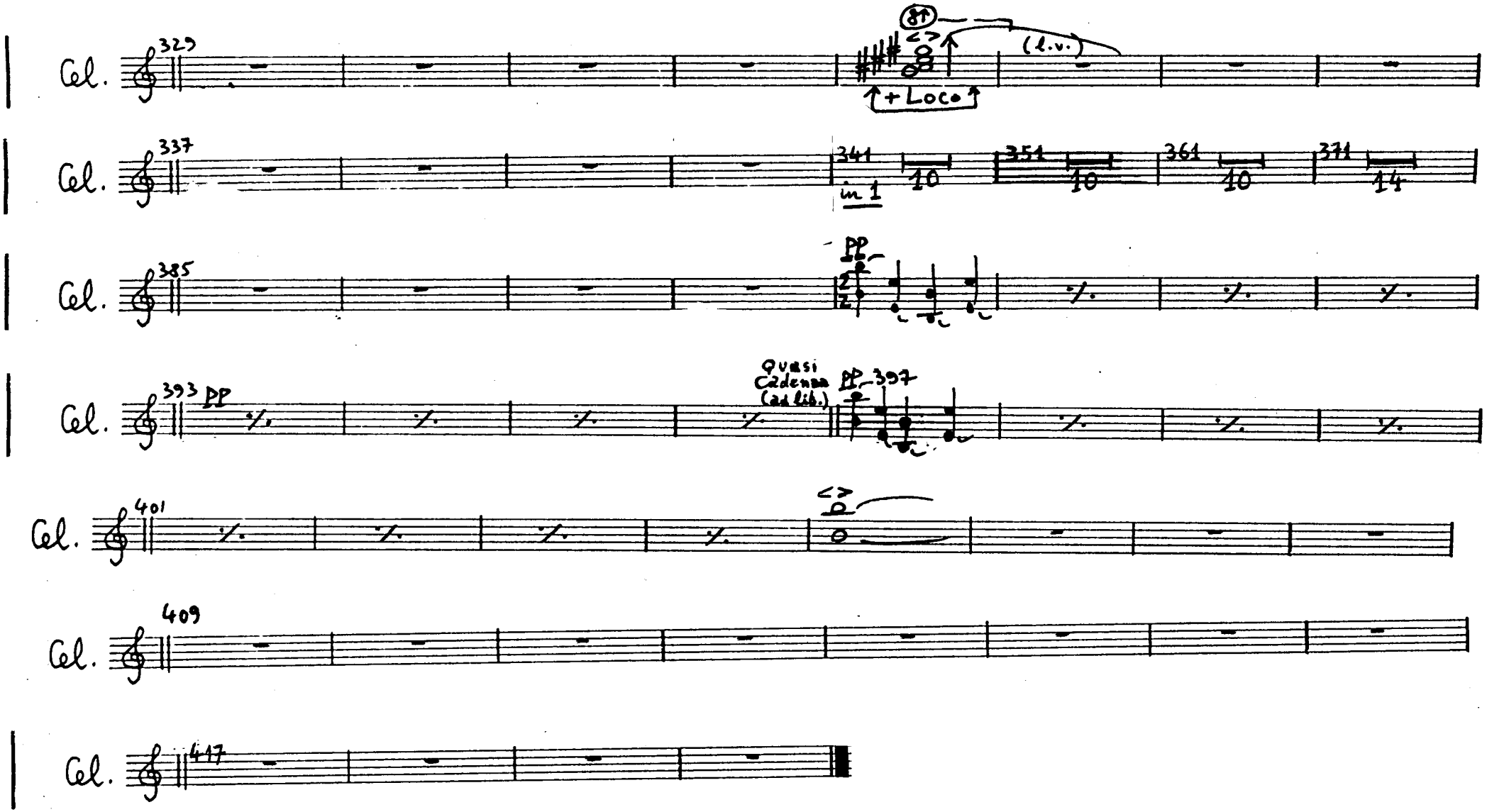
Celesta




Cel.
73
pp
(l.v.)
81
89
97
105
113
mp
121
129


Cel.
137
p
145
8va
p
153
8va
161
pp sempre
169
pp
177
8va
mp
(l.v)
p
185
8va
193
p
201
209


Cel.
217
mp
mp
225
mp
mp
233
mp
(l.v.)
241
10
251
10
261
10
271
10
281
5
1
1
1
289
(8↑)
mf
+ Loco
297 (8↑)
mf (+Loco)
305 (8↑)
mf
(+Loco)
(+Loco)
mf
313 (8↑)
mf (+Loco)
(l.v.)
321
(8↑)
(l.v.)
+Loco


Cel.
329
8va
(l.v.)
+Loco
337
341
in 1
10
351
10
361
10
371
14
385
pp
393
pp
Quasi
Cadenza
(ad lib.)
pp
397
401
409
417

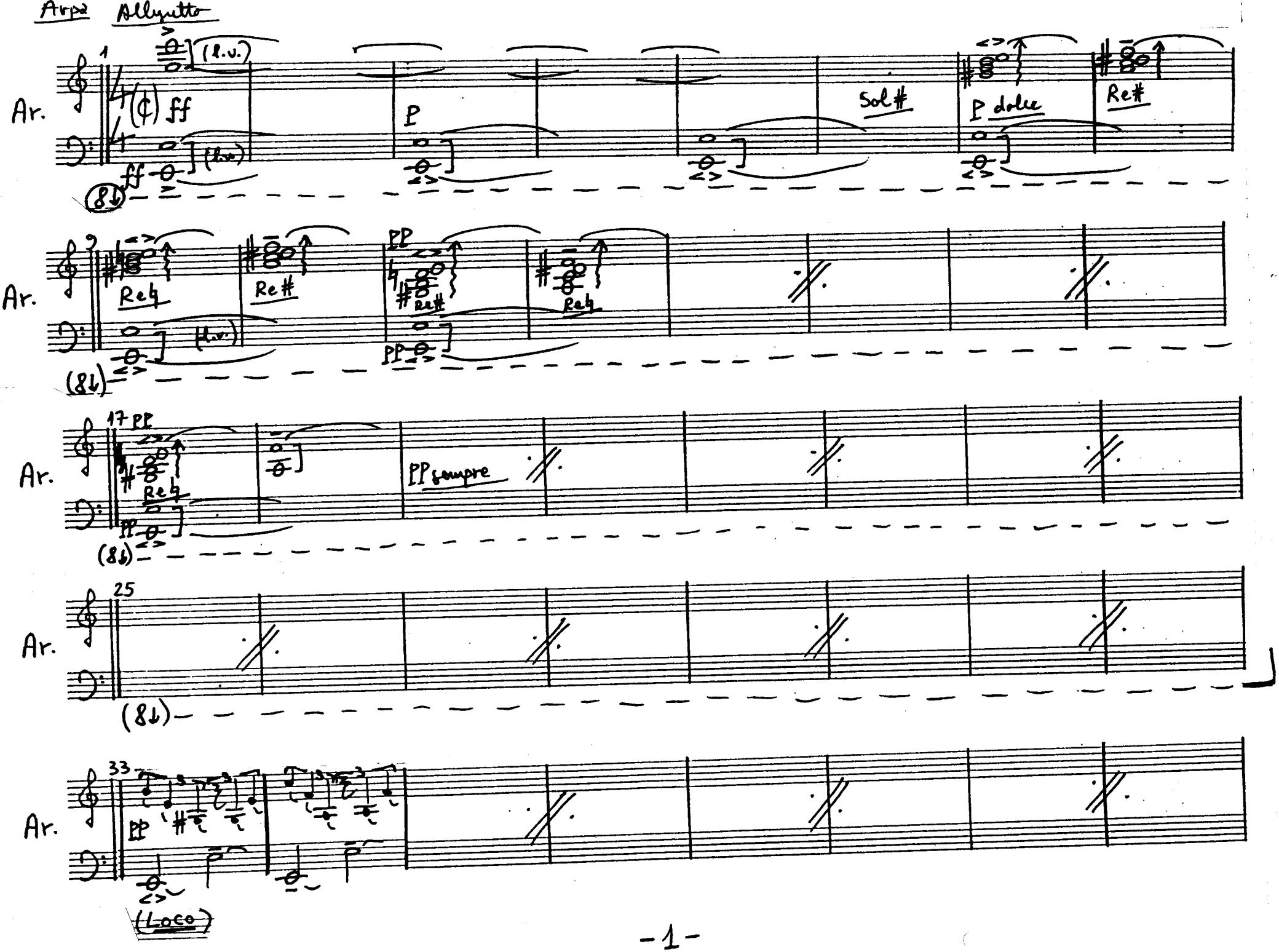
(21)

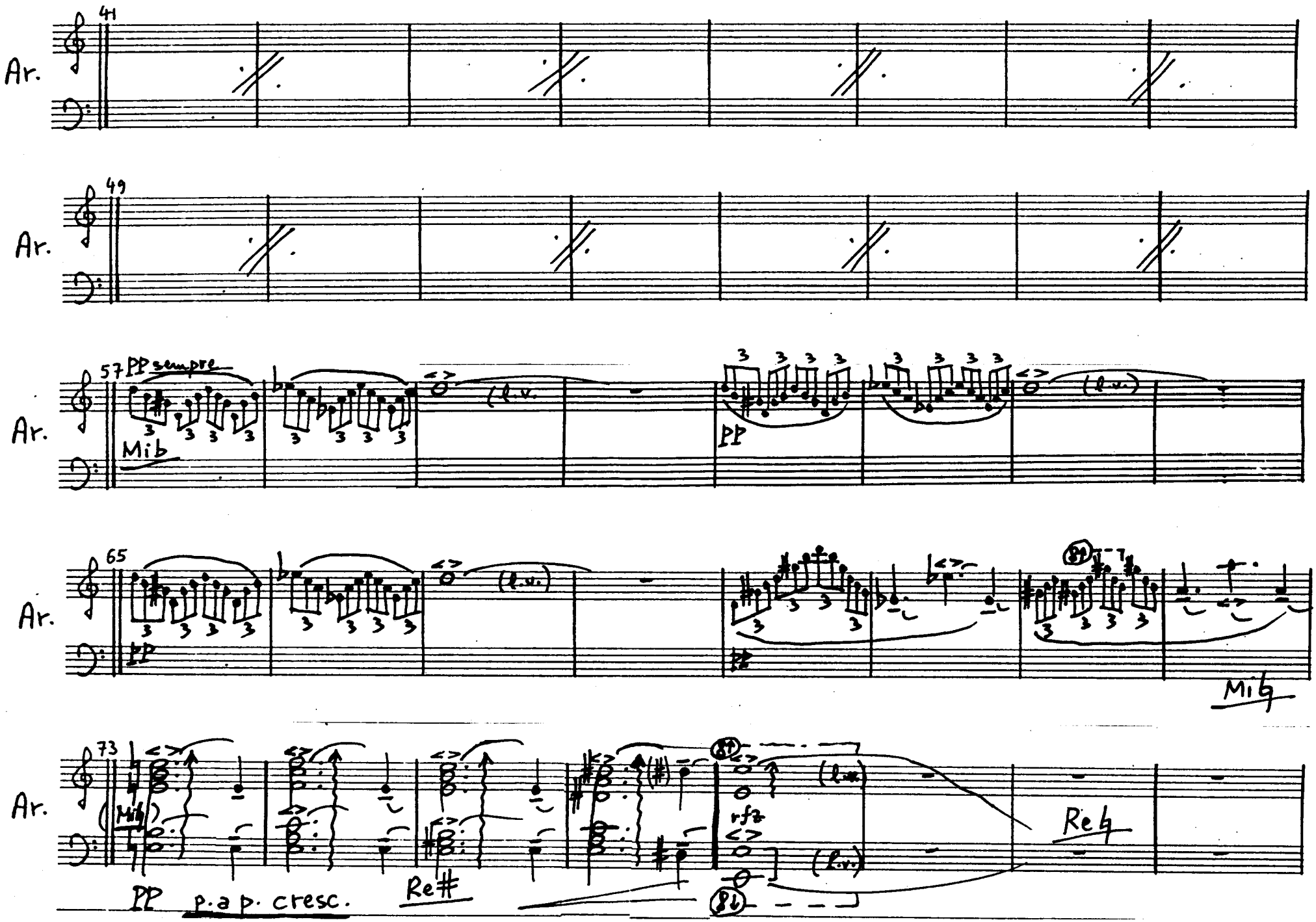
Arpa

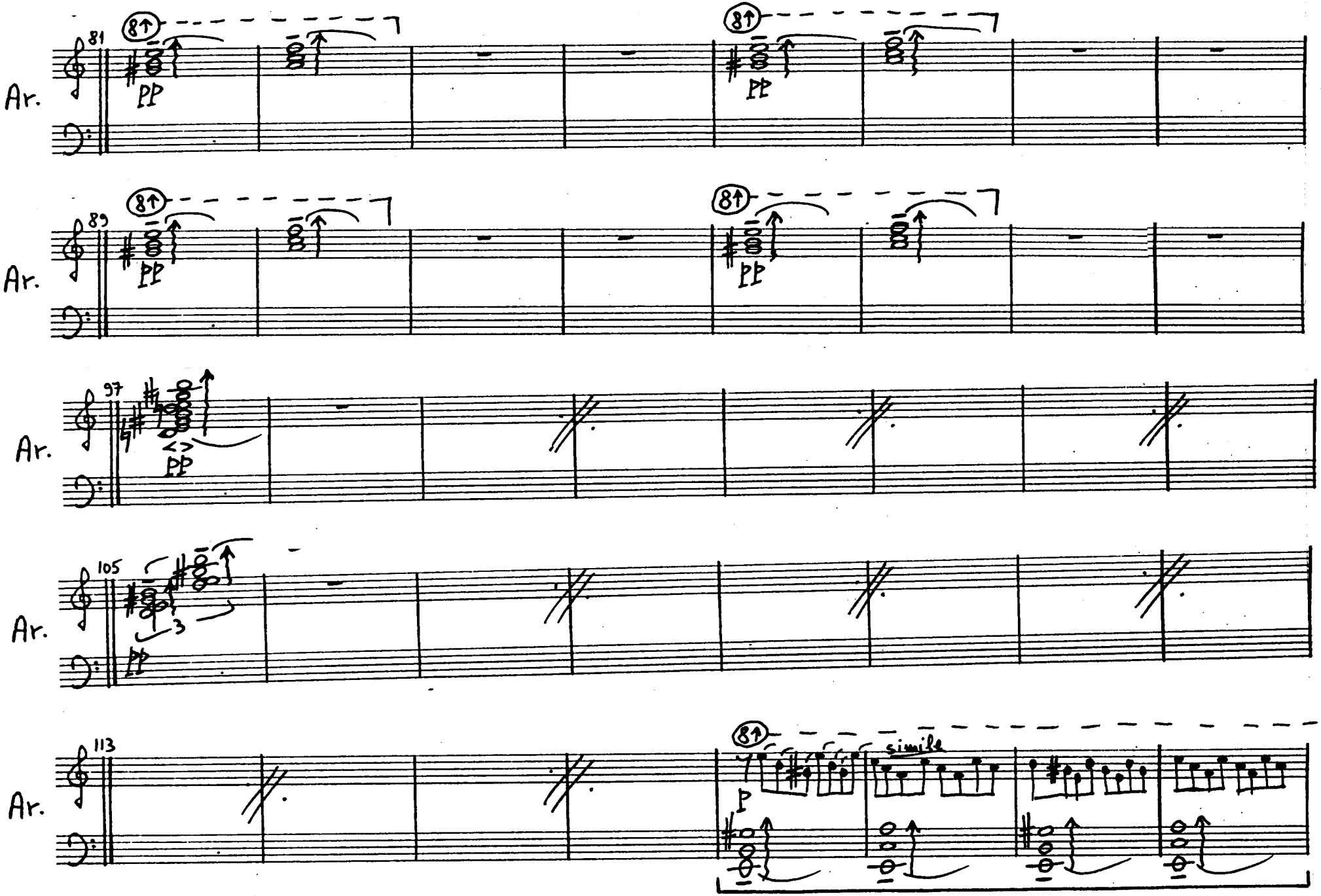
Serban NICNIFOR (SABAM)

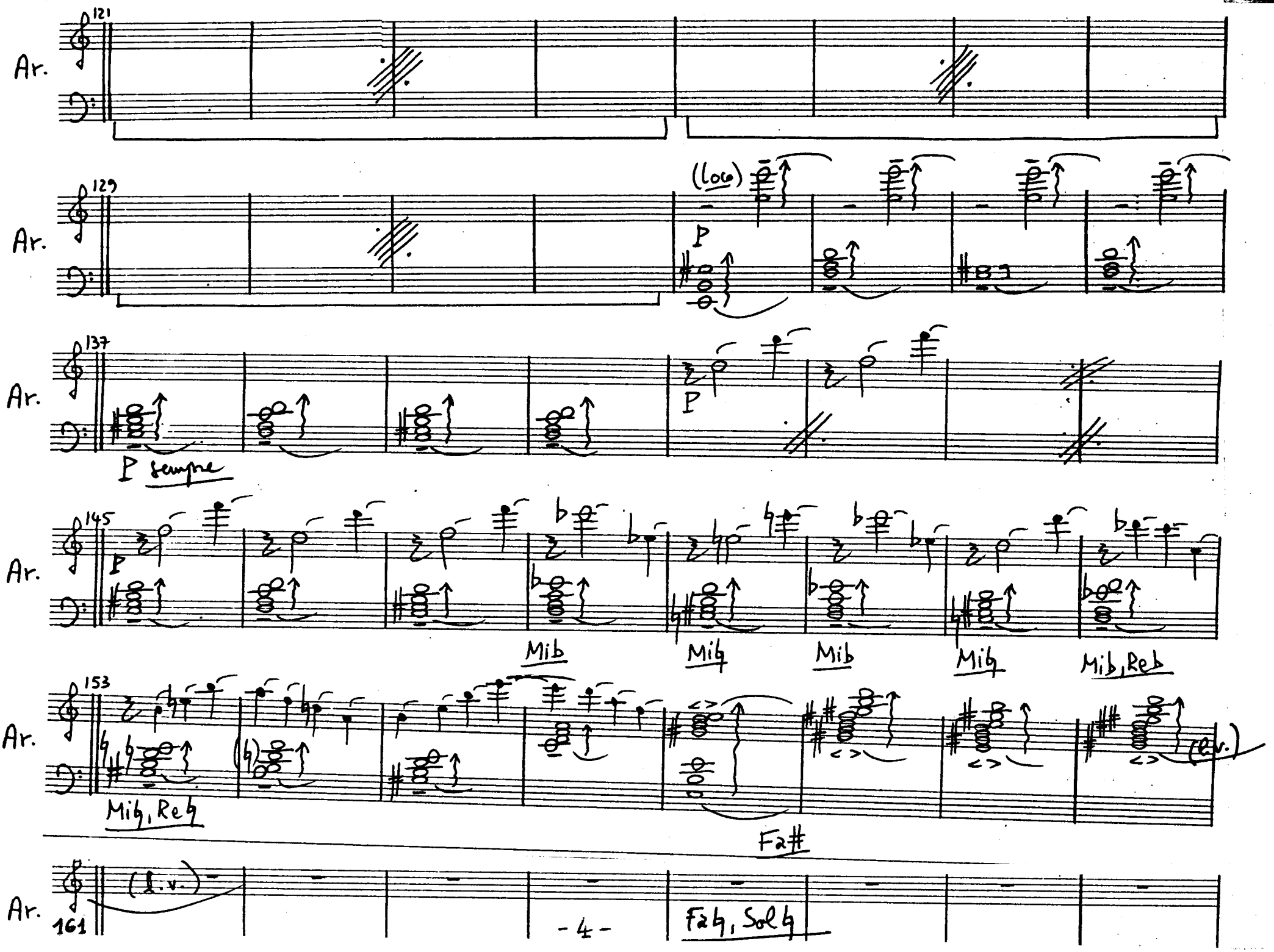
TURKISH BOLERO

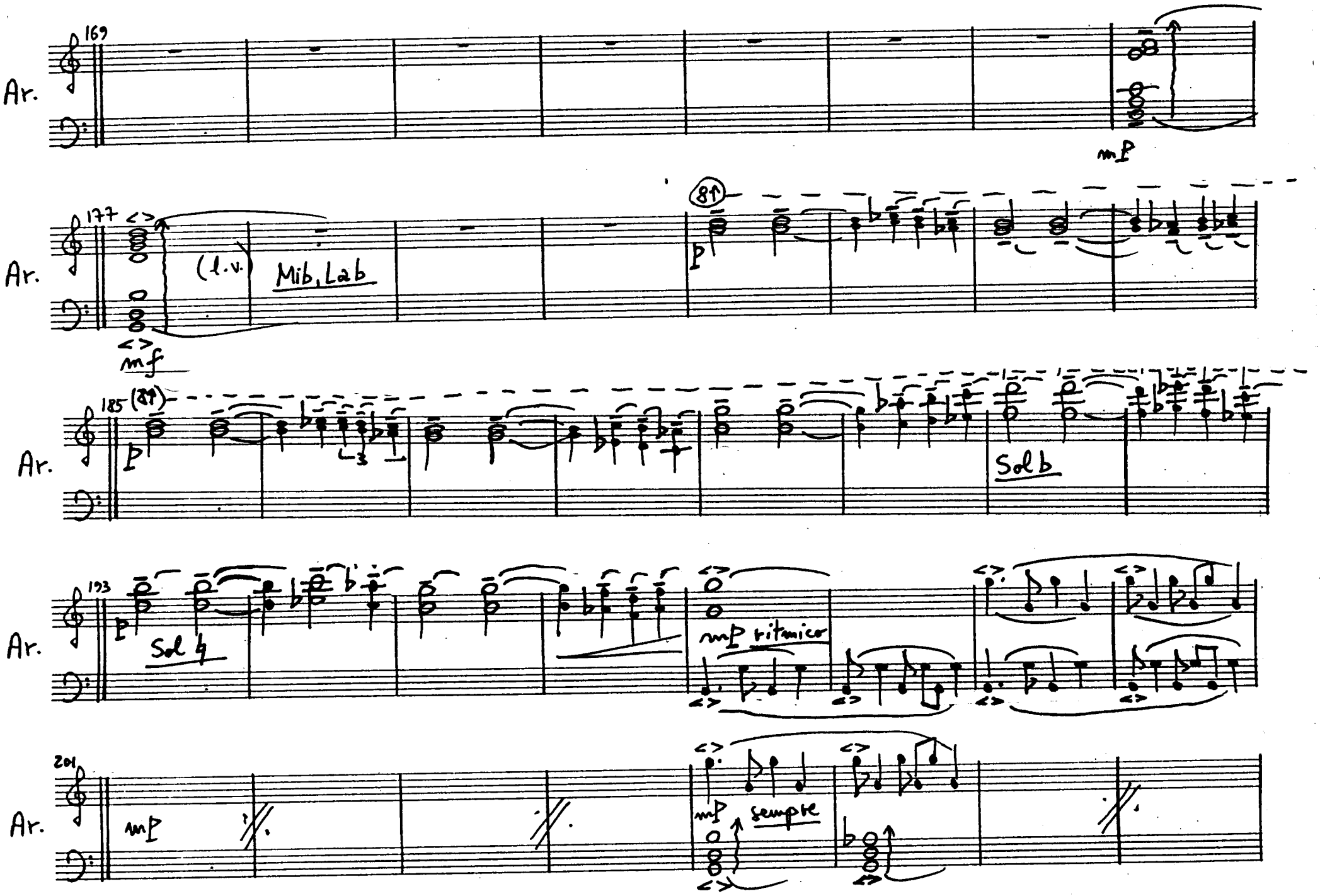
Arpa Allegretto

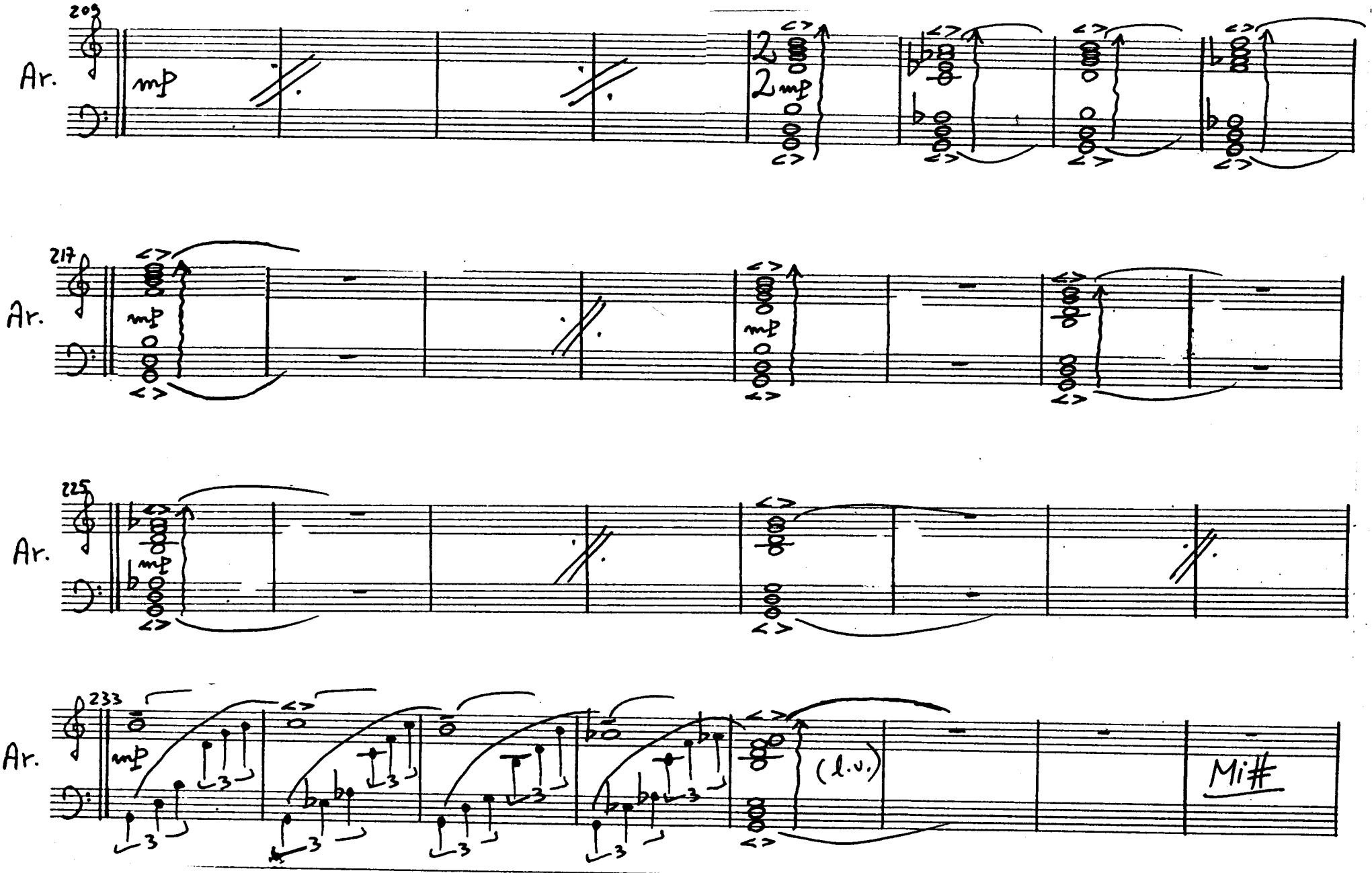


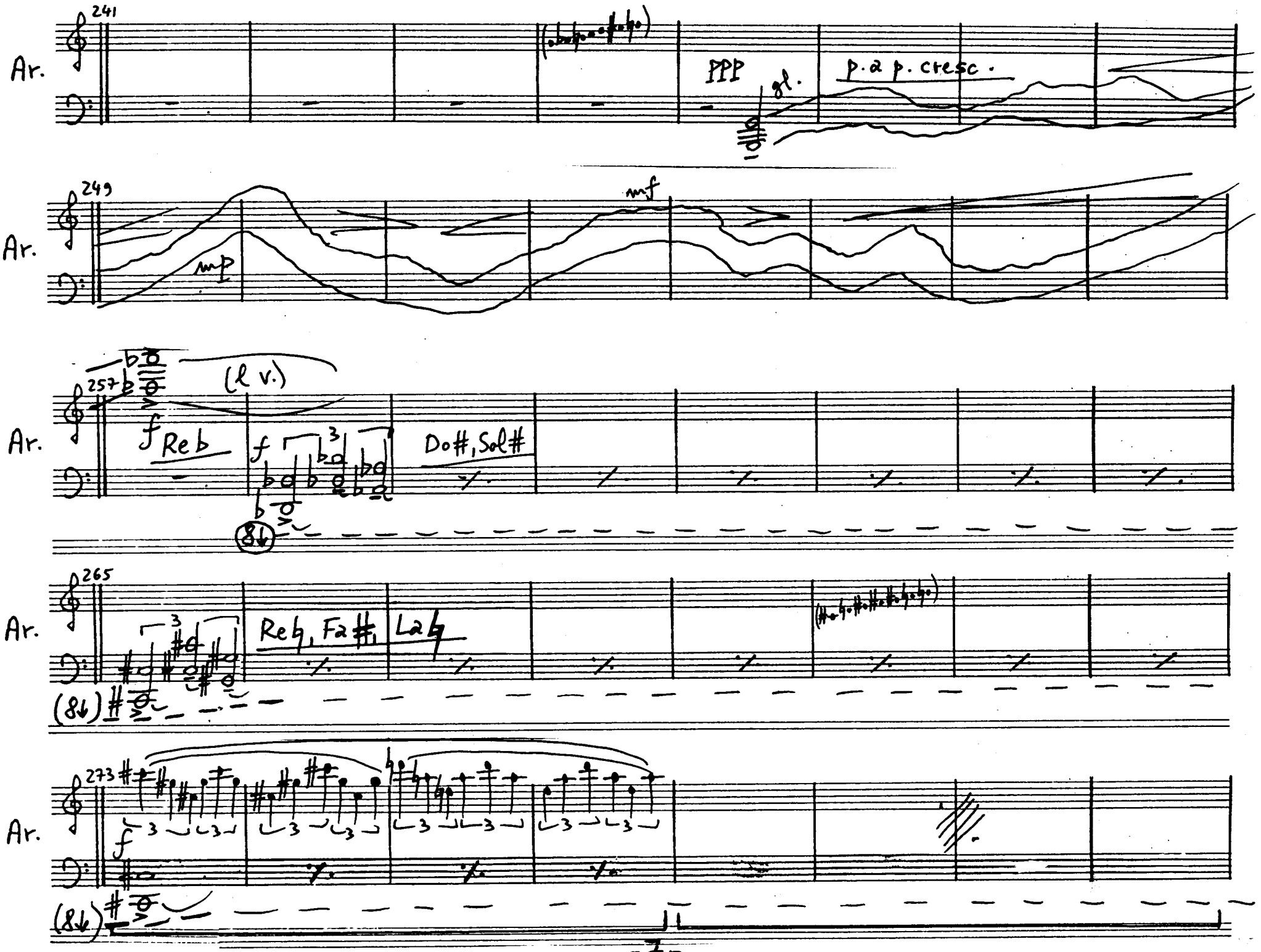

Ar.
41
Ar.
49
Ar.
57 PP sempre
Mib
(l.v.)
PP
(l.v.)
Ar.
65
PP
(l.v.)
(l.v.)
Mib
Ar.
73
Mib
PP
p. a p. cresc.
Re#
rfz
(l.v.)
(l.v.)
Re

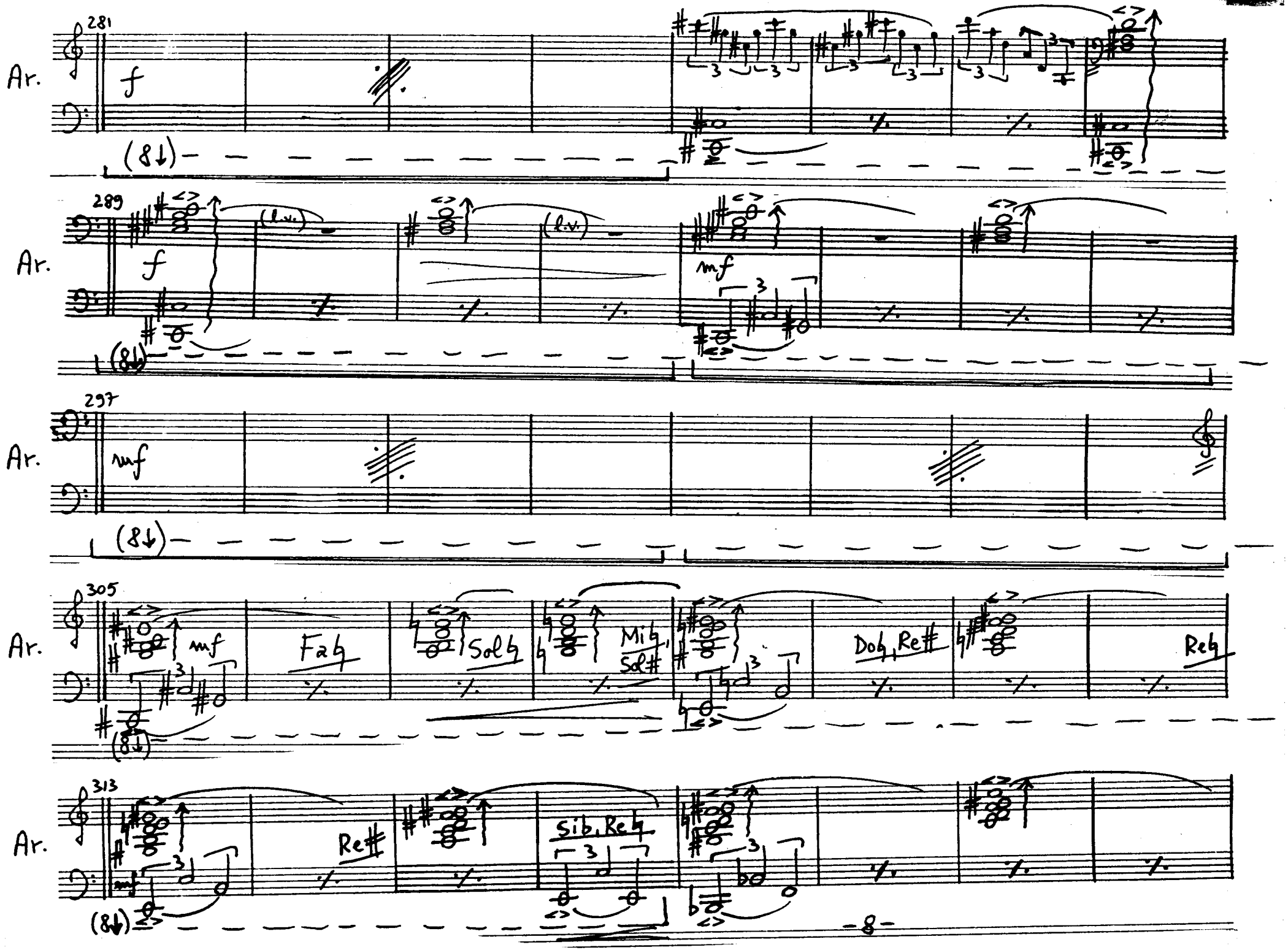

81
8va
pp
8va
pp
89
8va
pp
8va
pp
97
pp
105
3
pp
113
8va
simile
p
Ar.

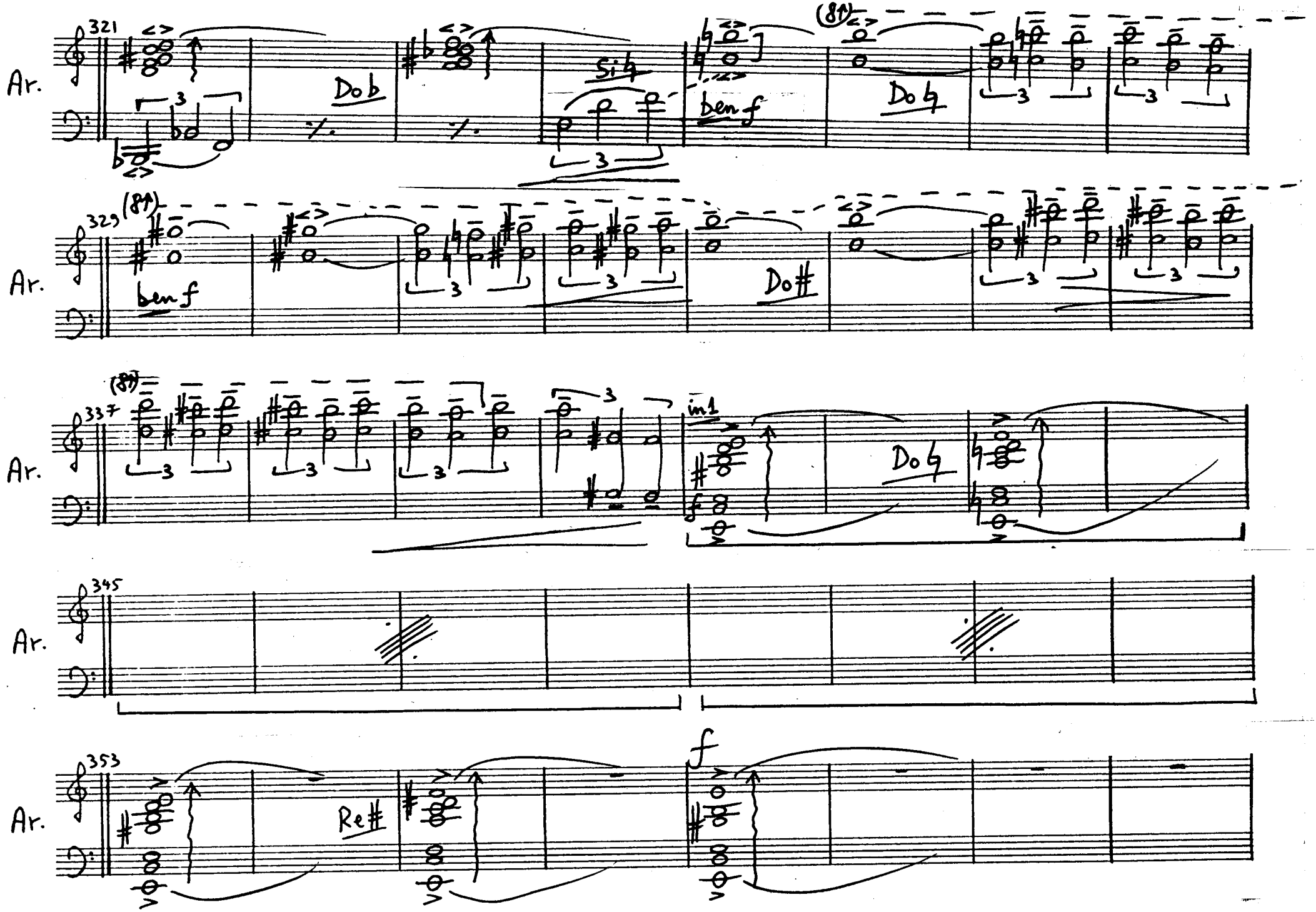

121
Ar.
129
Ar.
(loco)
P
137
Ar.
P sempre
P
145
Ar.
P
Mib
Mi♮
Mib
Mi♮
Mib, Reb
153
Ar.
Mi♮, Re♮
(♮)
Fa#
(l.v.)
Ar.
161
(l.v.)
Fa♮, Sol♮

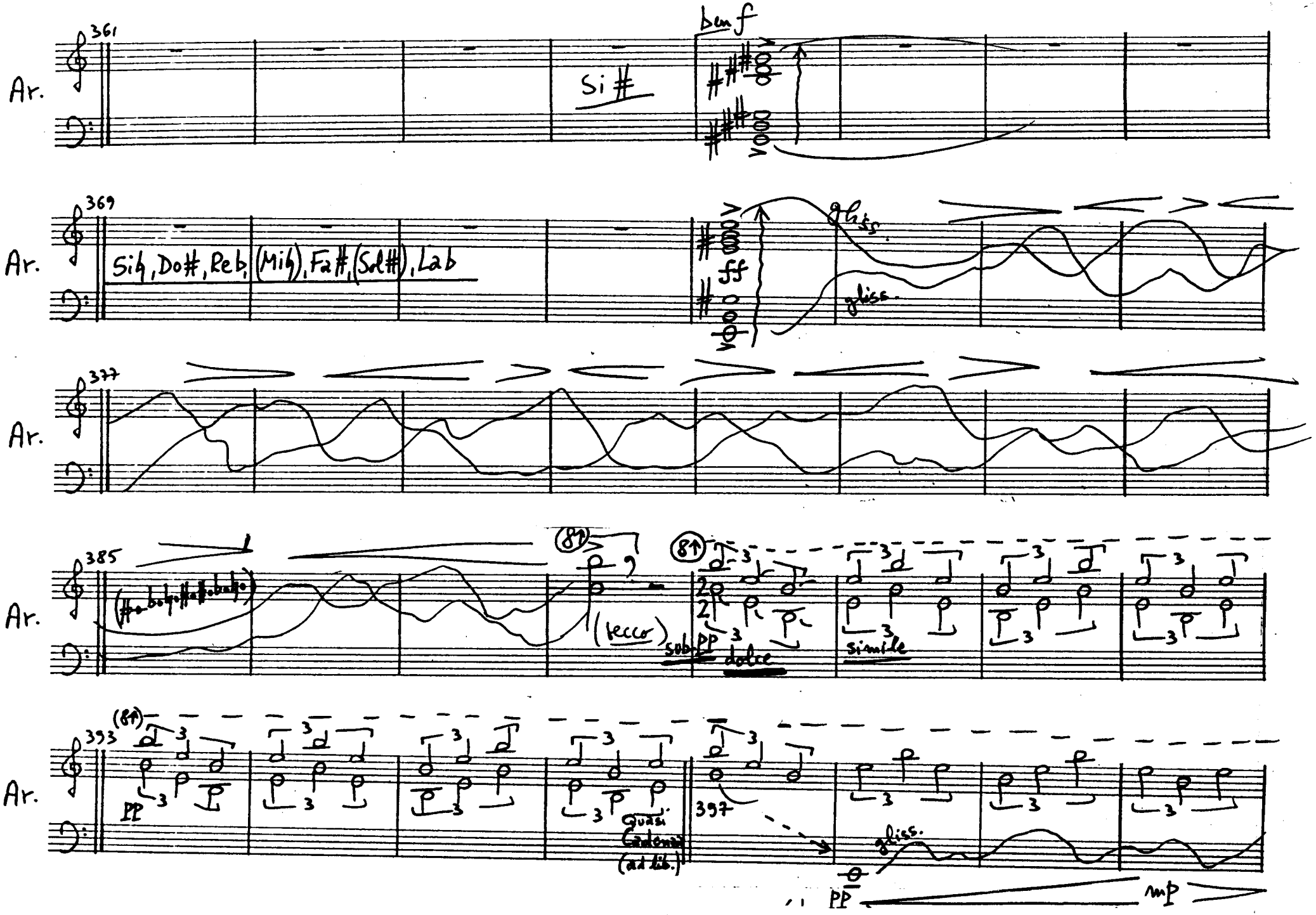

169
Ar.
mp
177
Ar.
(l.v.)
Mib, Lab
mf
8va
p
185
Ar.
(8va)
p
Sol b
193
Ar.
p
Sol 4
mp ritmico
201
Ar.
mp
mp
sempre

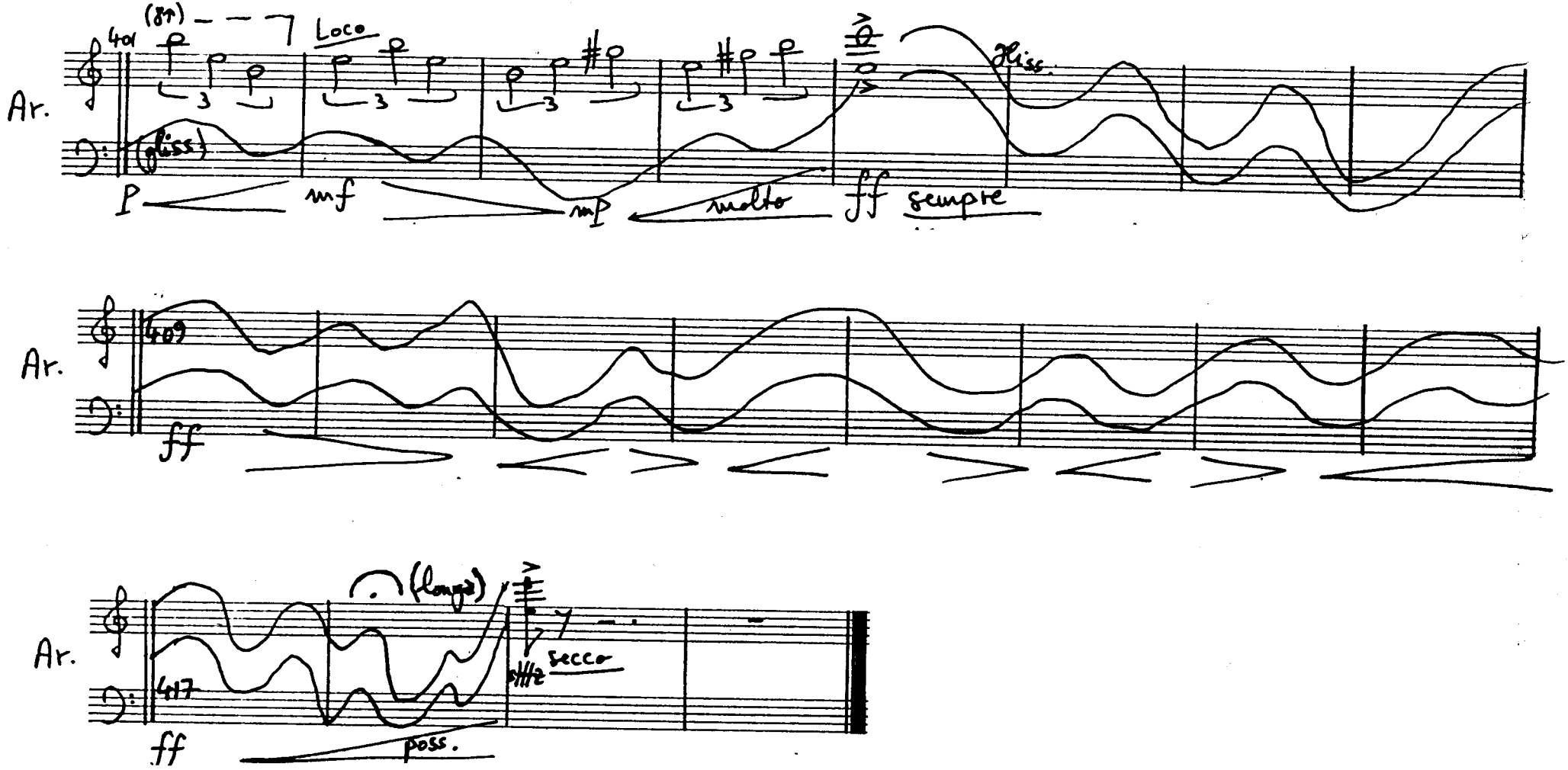

209
Ar.
mp
2
2
mp
217
Ar.
mp
mp
225
Ar.
mp
233
Ar.
mp
(l.v.)
Mi#


241
Ar.
PPP
gl.
p. a p. cresc.
249
Ar.
mp
mf
257
(l v.)
Ar.
f Reb
f
Do#, Sol#
8va
265
Ar.
Reb, Fa#, La
(8va)
273
Ar.
f
(8va)


281
Ar.
f
(8↓)
289
Ar.
f
(l.v.)
(l.v.)
mf
(8↓)
297
Ar.
mf
(8↓)
305
Ar.
mf
Fa♮
Sol♮
Mi♮
Sol♯
Do♮, Re♯
Re♮
(8↓)
313
Ar.
Re♯
Sib, Re♮
mf
(8↓)
-8-


321
Ar.
Dob
Sib
ben f
(8va)
Do♮
329
(8va)
ben f
Do#
337
(8va)
in1
Do♮
345
Ar.
353
Ar.
Re#
f


361
Ar.
Si#
ben f
369
Ar.
Si♮, Do#, Re♭, (Mi♮), Fa#, (Sol#), La♭
ff
gliss.
gliss.
377
Ar.
385
Ar.
(tecco)
sub. PP
dolce
simile
393
Ar.
PP
Quasi Cadenza (ad lib.)
397
gliss.
PP
mp

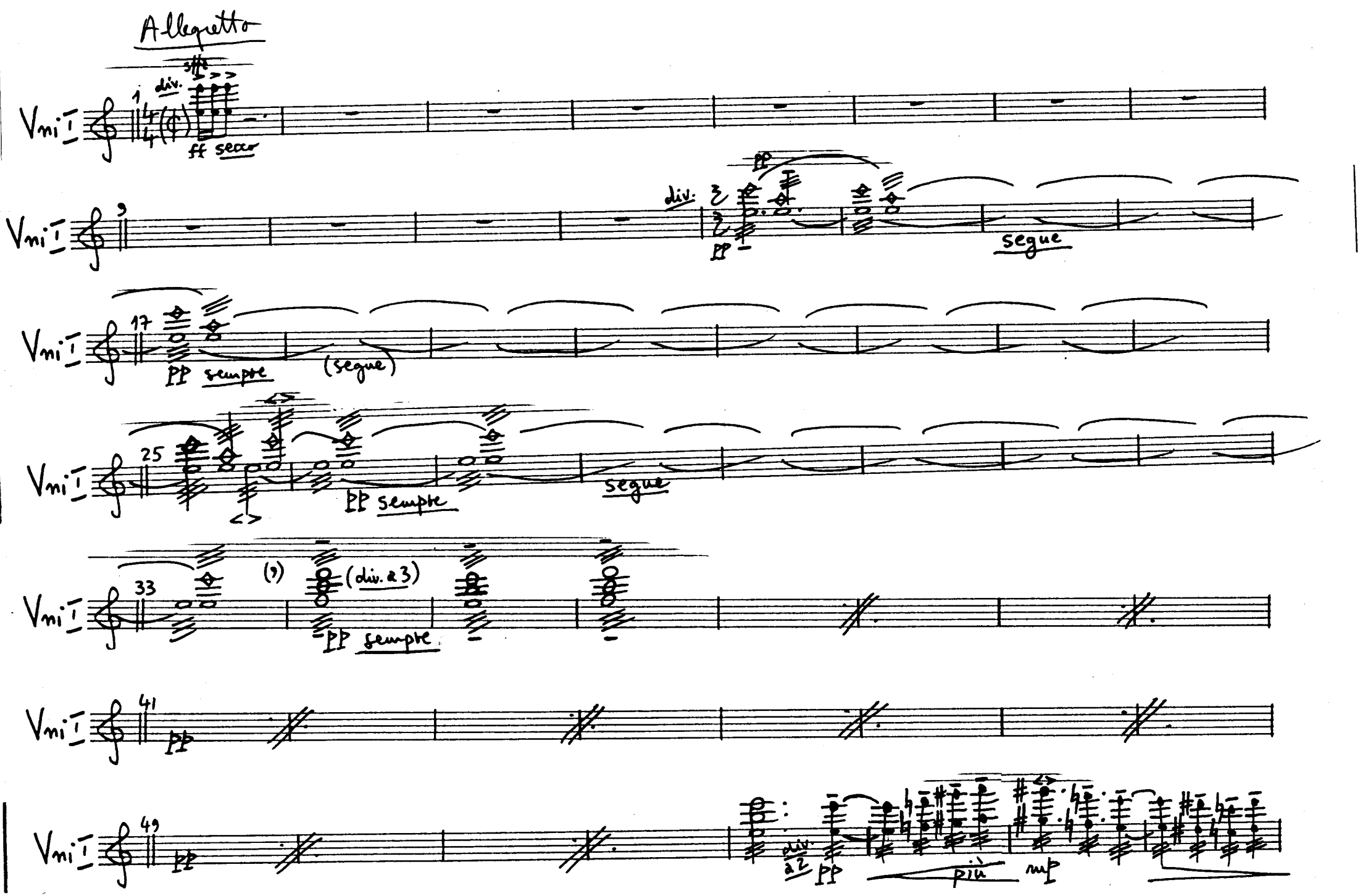

(8va)
Loco
Ar.
(gliss)
gliss.
P
mf
mp
molto
ff
sempre
Ar.
ff
(lunga)
Ar.
secco
ff
poss.

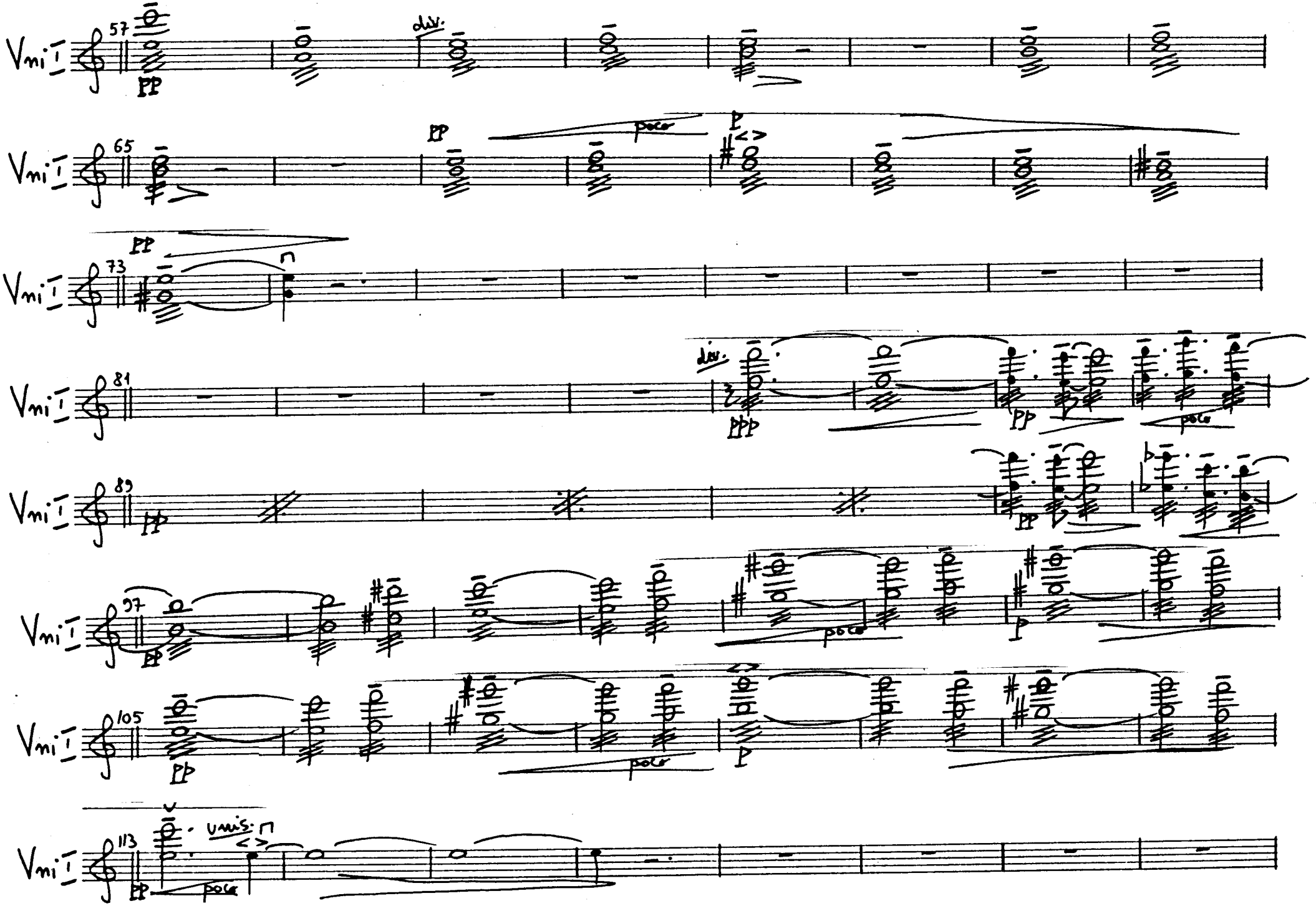
Vni I

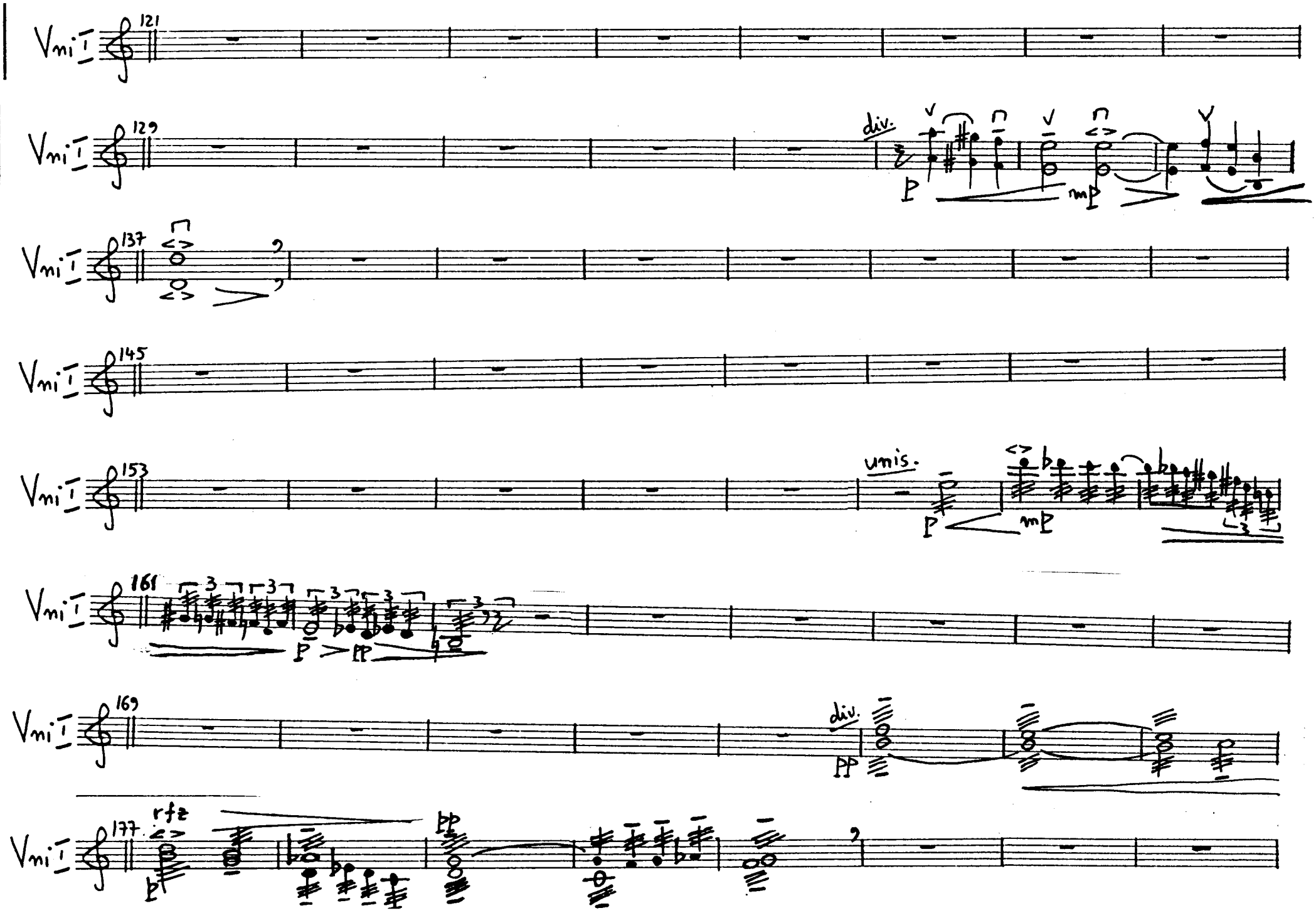
Violini I

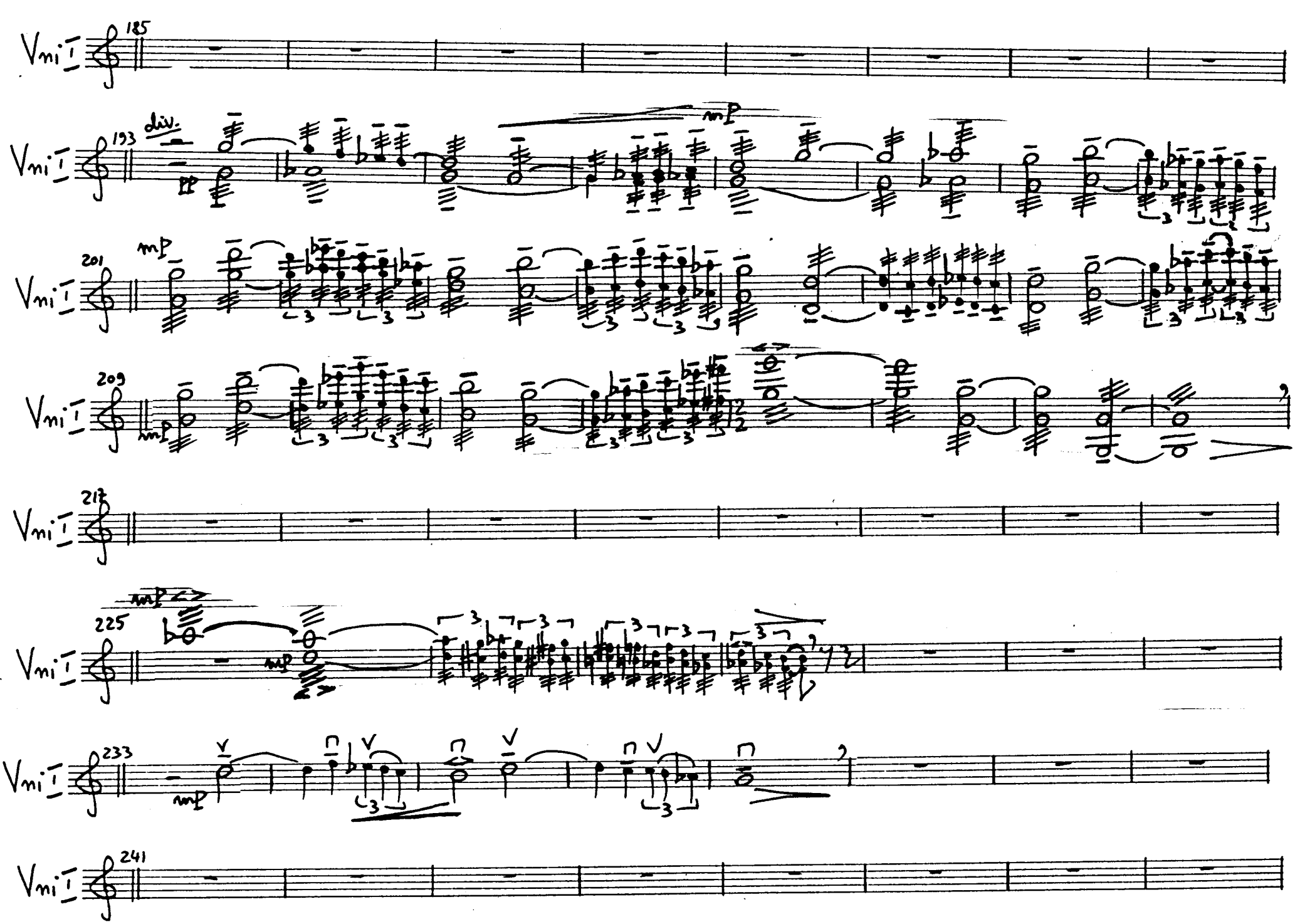
Serban NICHIFOR (SABAM)

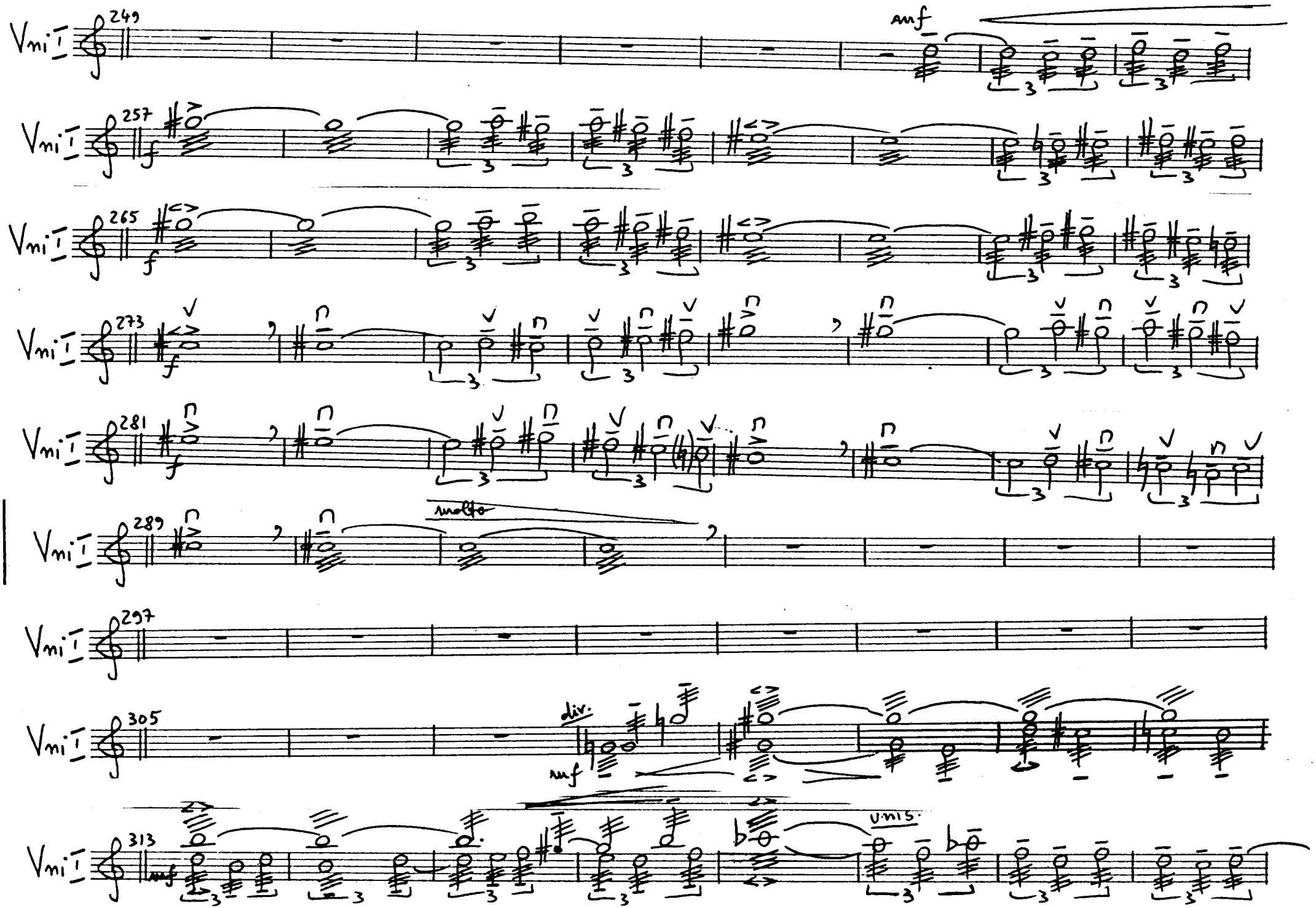
TURKISH BOLERO

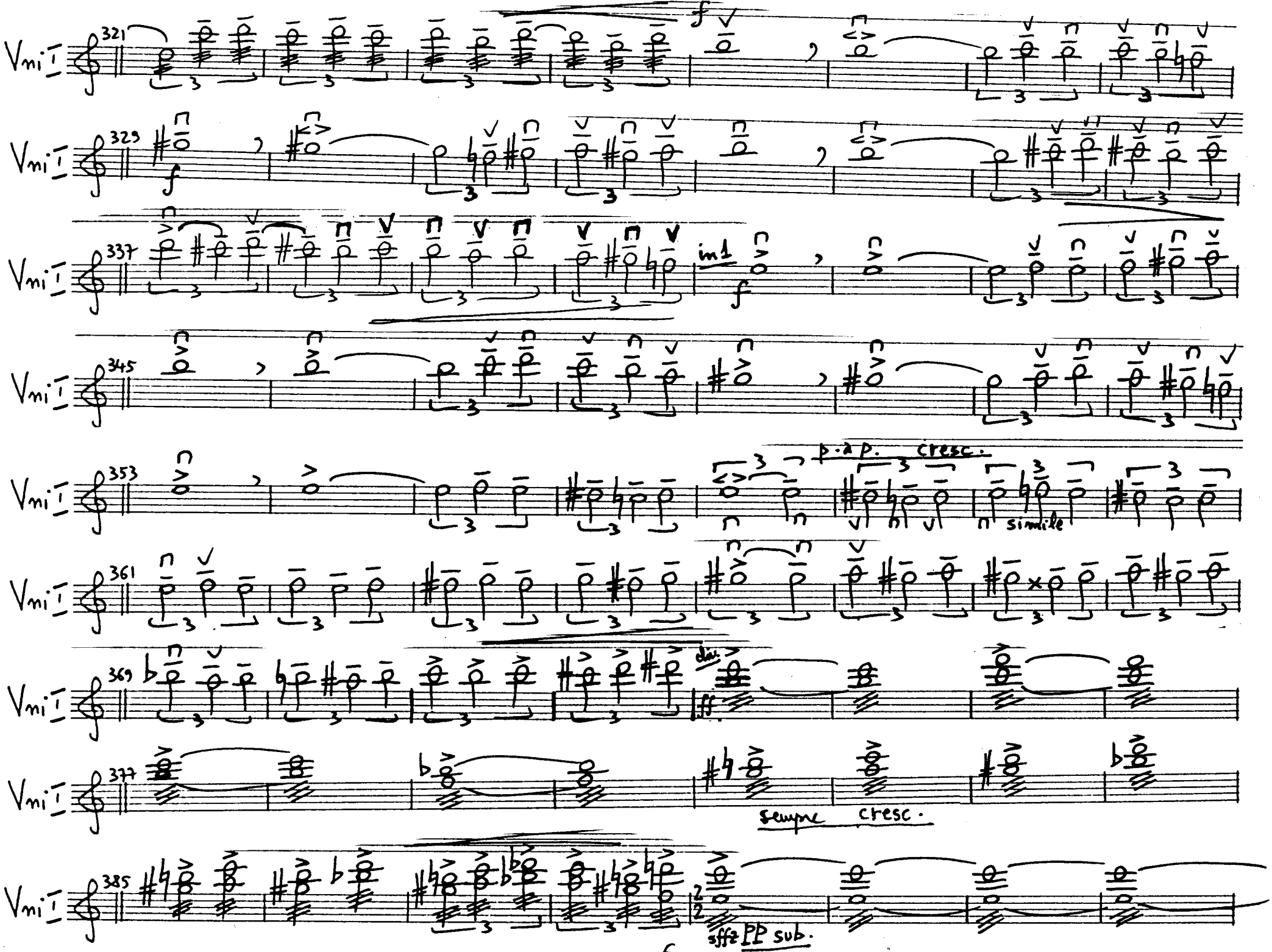

Allegretto
Vni I
div.
ff secco
pp
segue
pp sempre
(segue)
(div. a 3)
più
mp

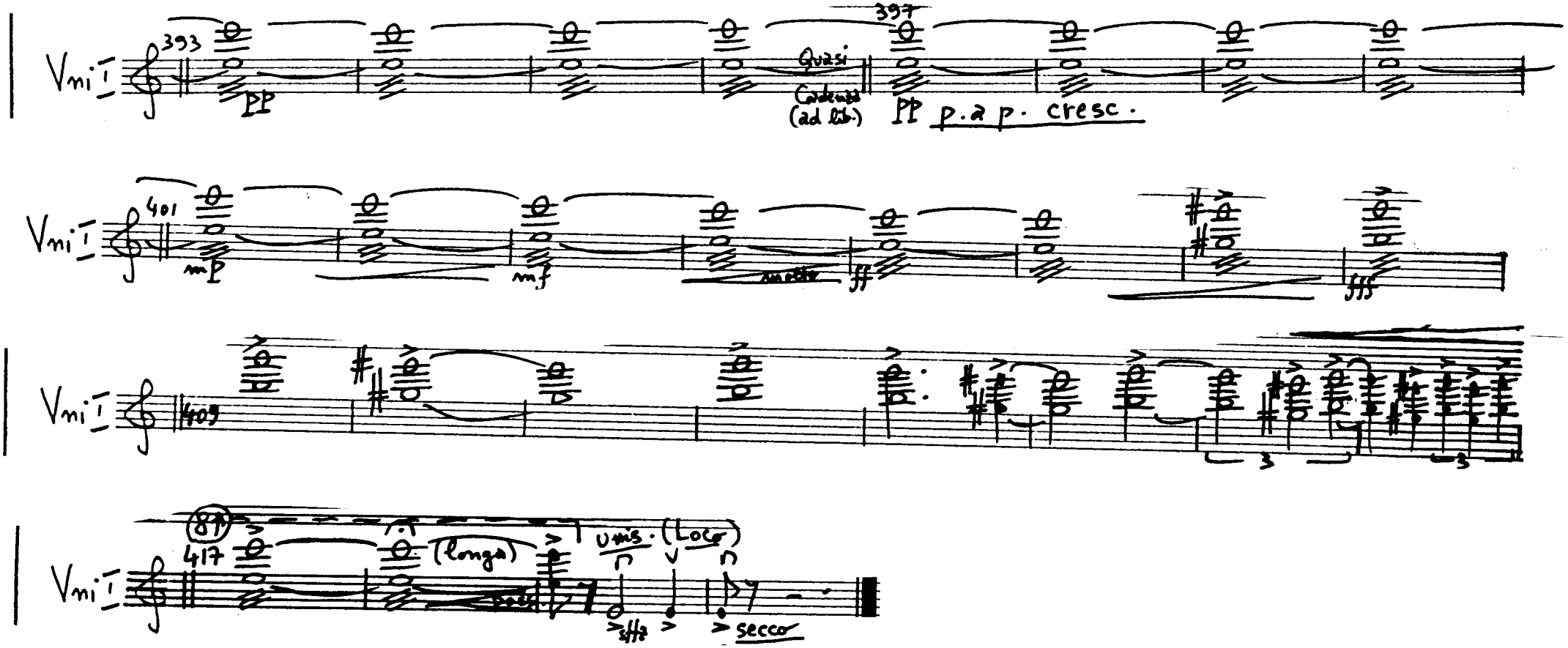

Vni I
57
div.
PP
65
PP
poco
p
73
PP
81
div.
PPP
PP
poco
89
pp
PP
97
PP
poco
p
105
PP
poco
p
113
unis.
PP
poco


Vni I
121
129
div.
137
145
153
unis.
161
169
div.
177
rfz


Vni I
185
193
div.
mp
201
209
217
225
233
241


Vni I
249
257
265
273
281
289
297
305
313
mf
f
molto
div.
unis.


Vni I
321
f
329
f
337
in 1
f
345
353
p. a p. cresc.
simile
361
369
div.
ff
377
sempre cresc.
385
sffz PP sub.

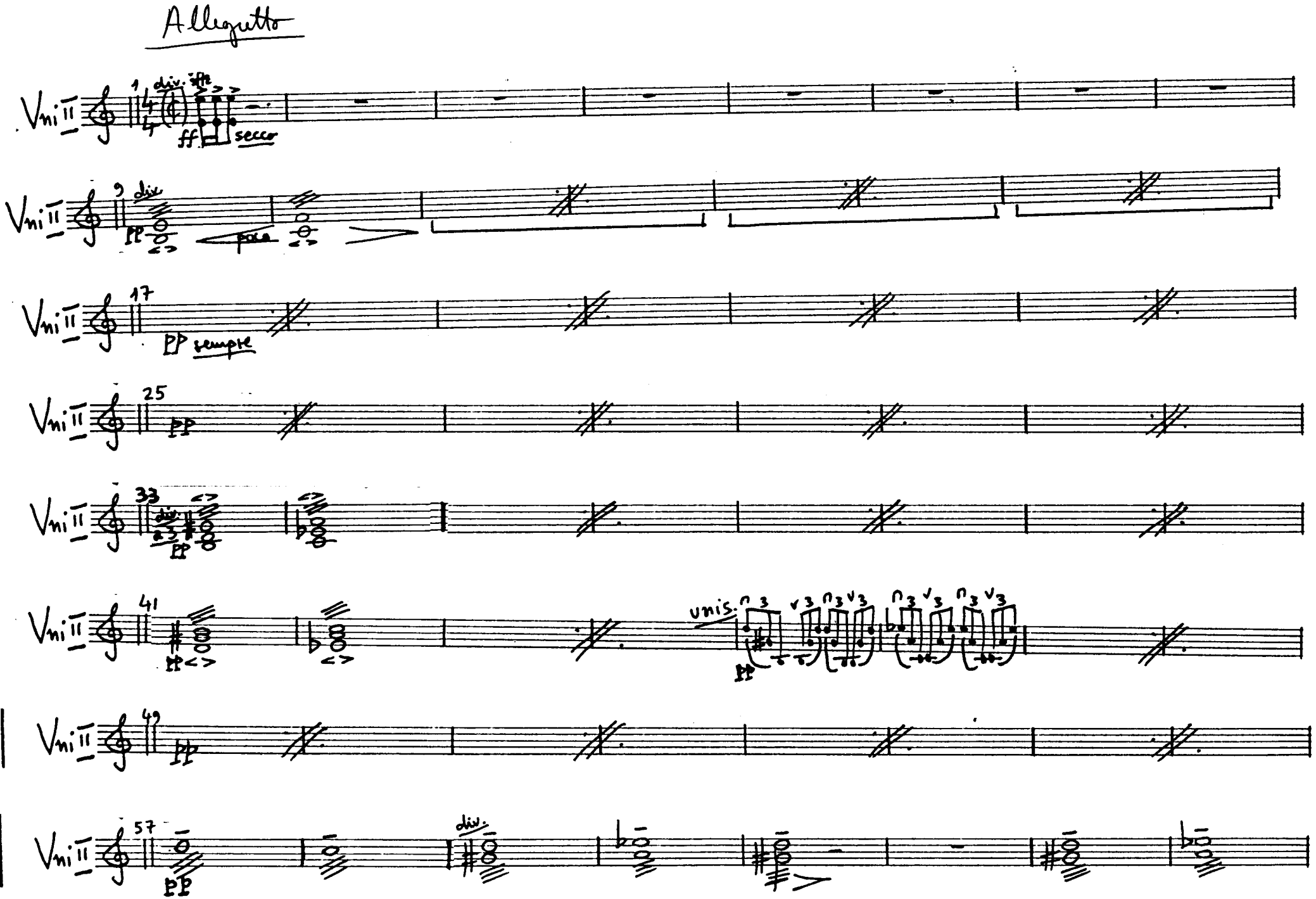

Vni I
393
PP
Quasi
Cadenza
(ad lib.)
397
PP
p. a p. cresc.
Vni I
401
mp
mf
molto
ff
fff
Vni I
409
3
3
Vni I
417
(longa)
unis. (Loco)
sffz
secco

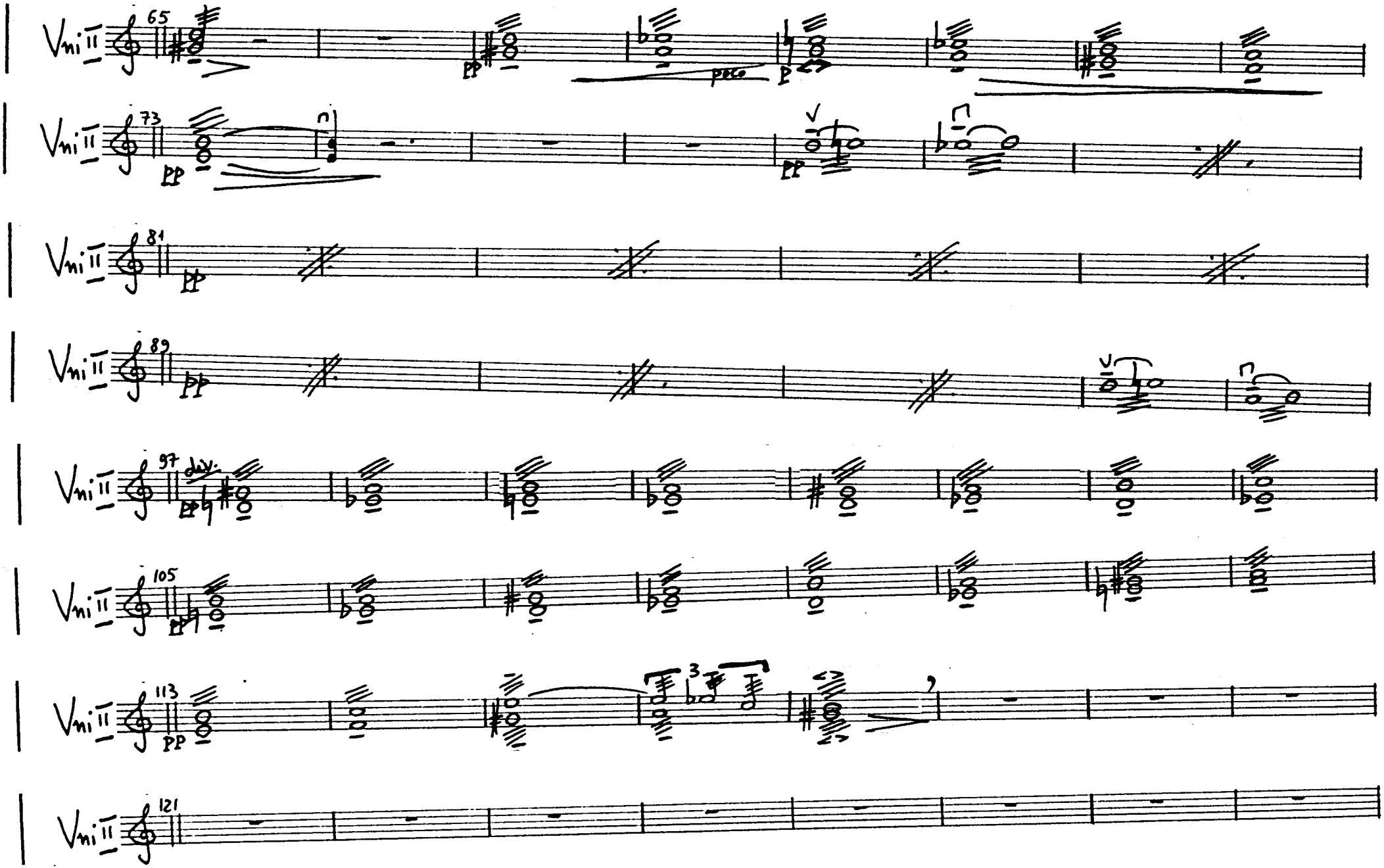
Vni II

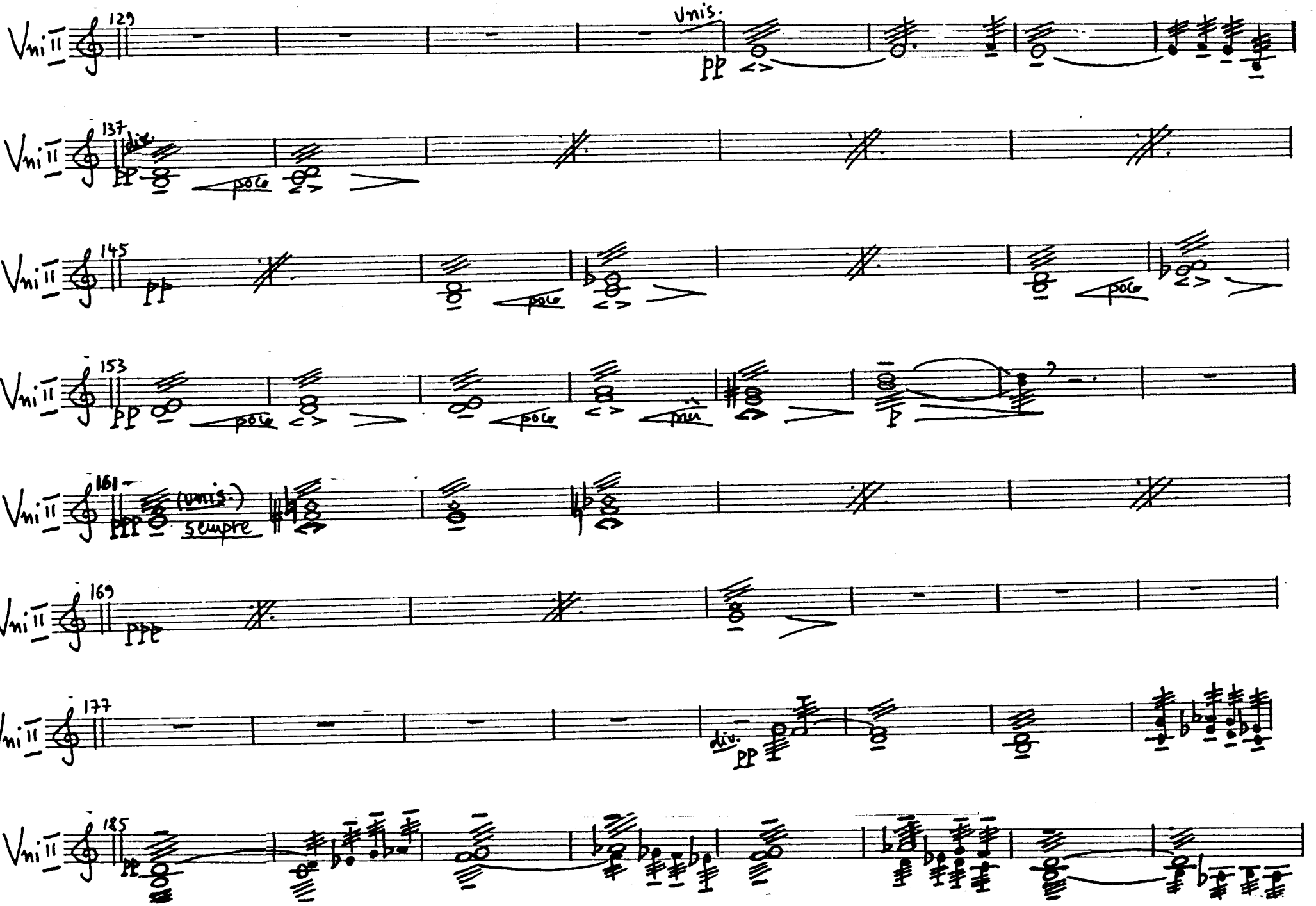
Violini II

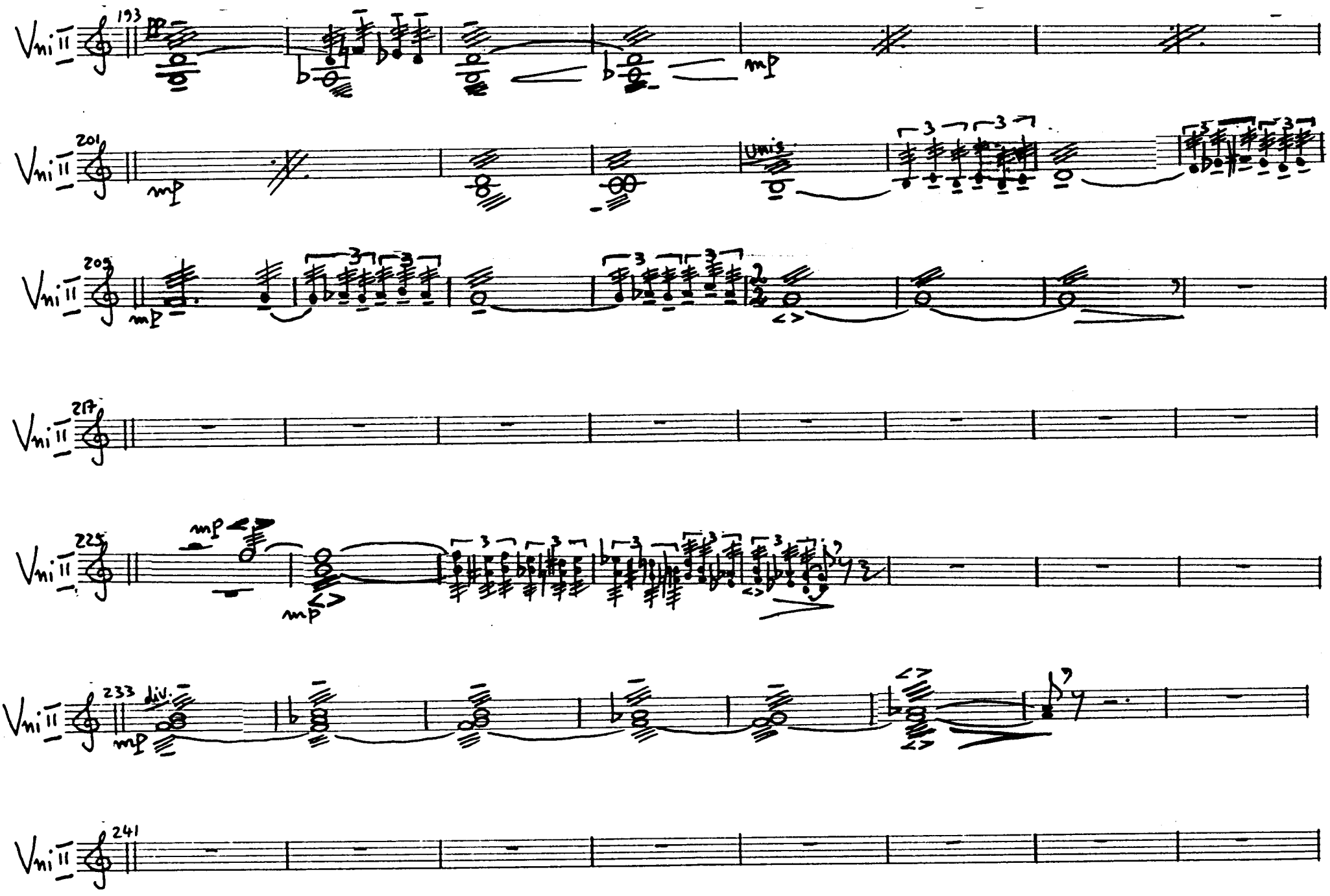
Serban NICHIFOR (SABAM)

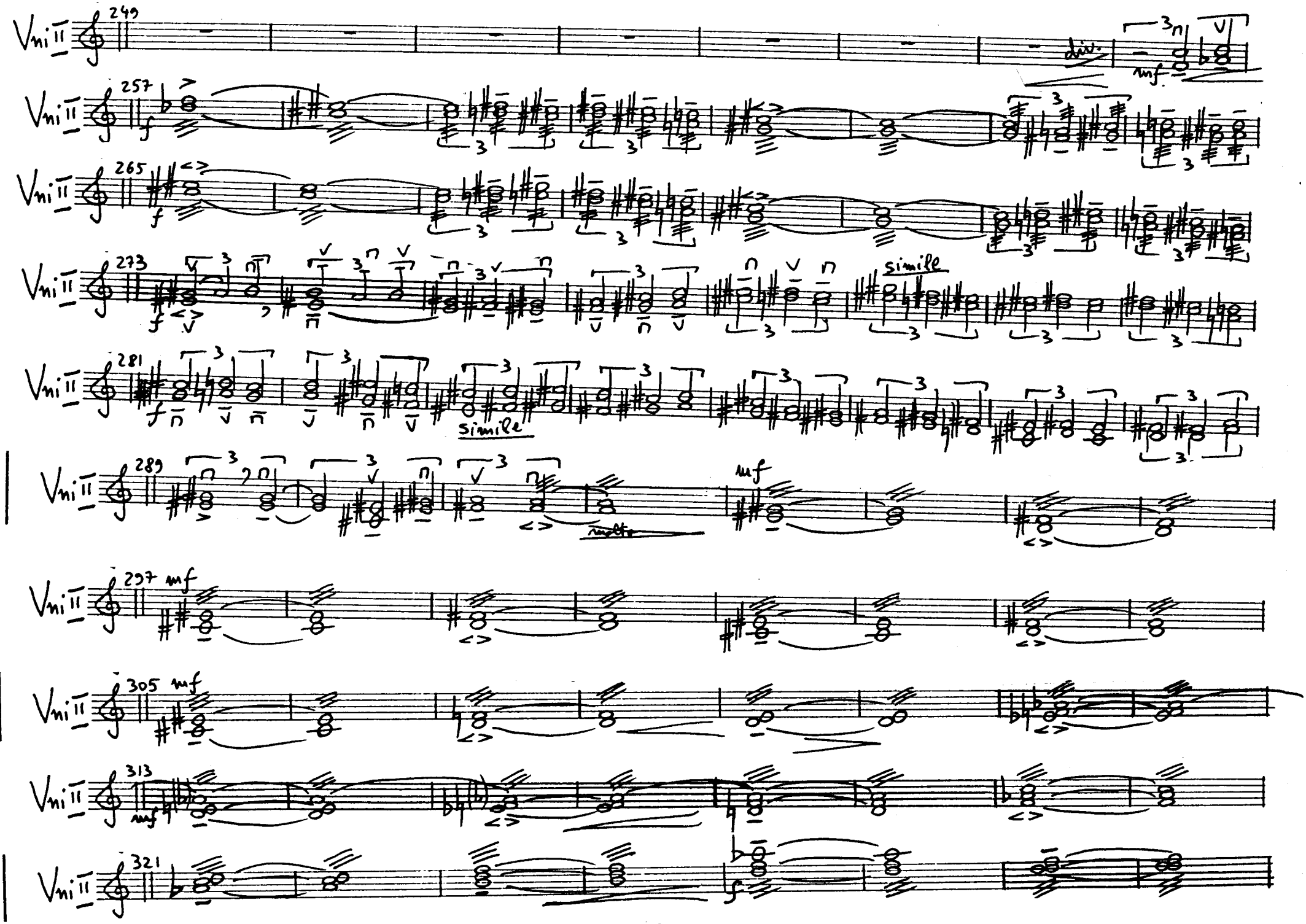
TURKISH BOLERO

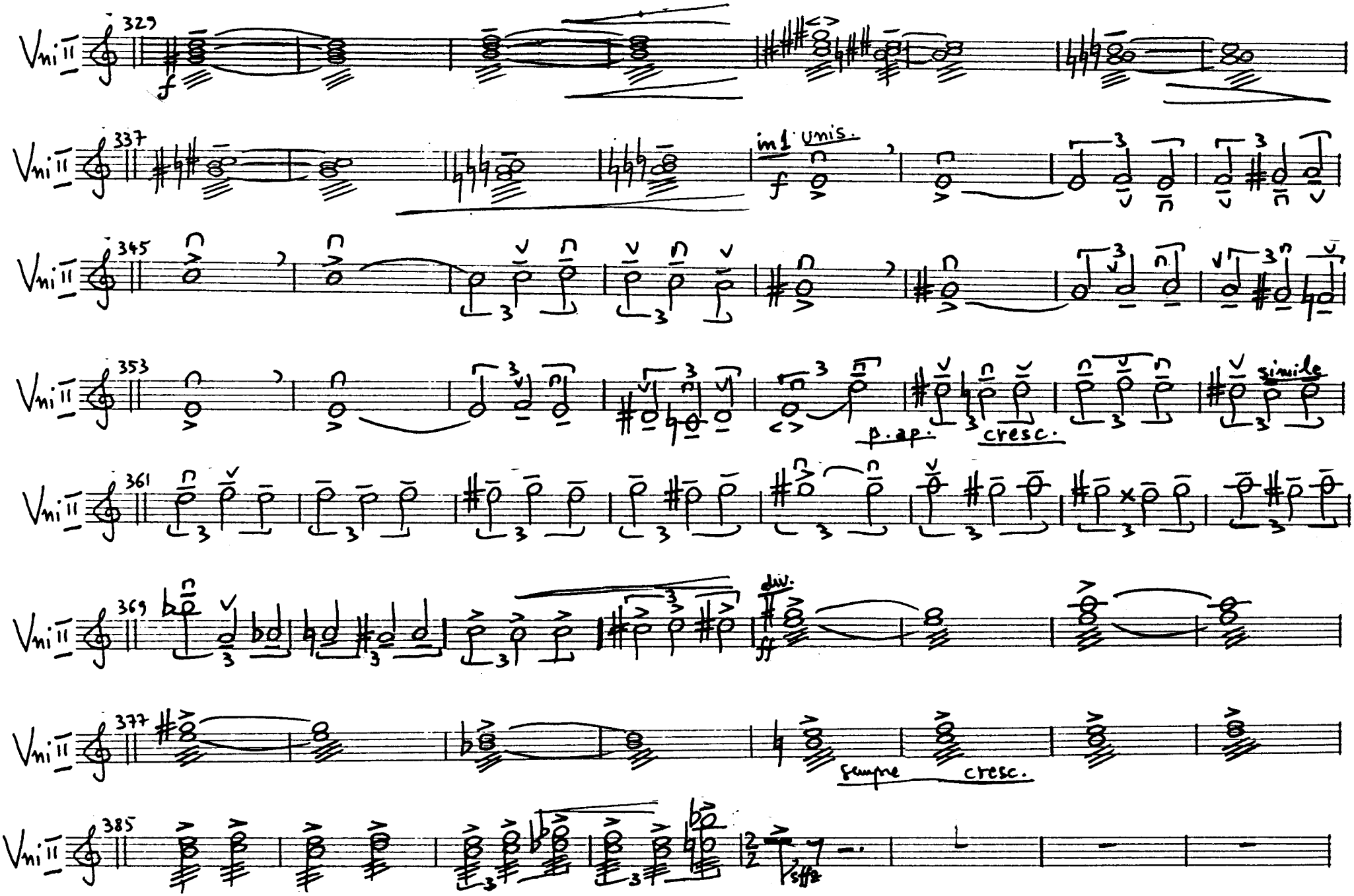

Allegretto
Vni II
1
div.
ff
ff
secco
9
div
pp
poco
17
pp sempre
25
pp
33
div.
pp
41
pp
unis.
pp
49
pp
57
pp
div.

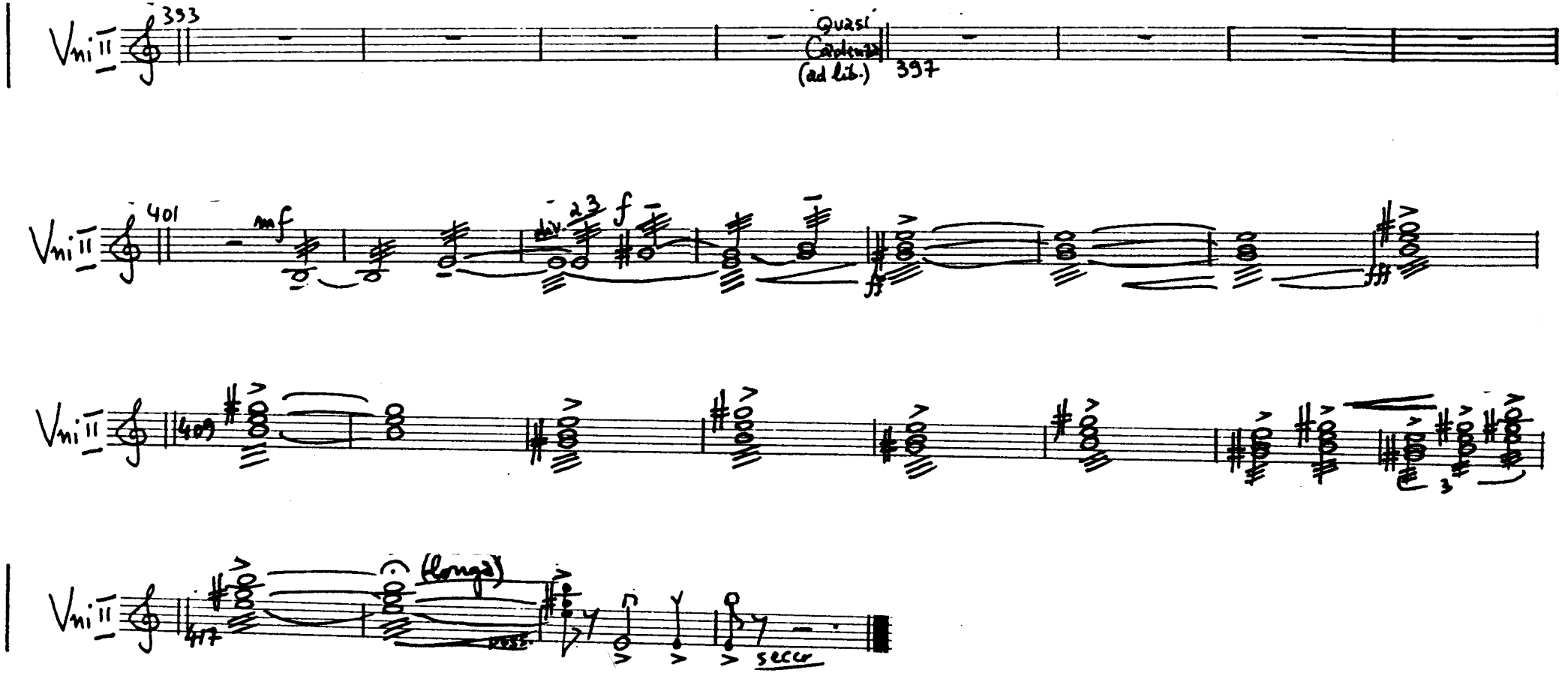

Vni II
65
pp
poco
p
73
pp
pp
81
pp
89
pp
97
div.
pp
105
pp
113
pp
3
121


Vni II
129
Unis.
pp
137
div.
pp
poco
145
pp
poco
153
pp
poco
poco
161
(unis.)
sempre
169
ppp
177
div.
pp
185
pp


Vni II
193
pp
mp
201
mp
unis.
209
mp
217
225
mp
mp
233
div.
mp
241


Vni II
249
div.
mf
257
f
265
f
273
f
simile
281
f
simile
289
mf
297 mf
305 mf
313 mf
321
f


Vni II
329
f
337
in 1 unis.
f
345
353
p. ap.
cresc.
simile
361
369
div.
377
sempre cresc.
385

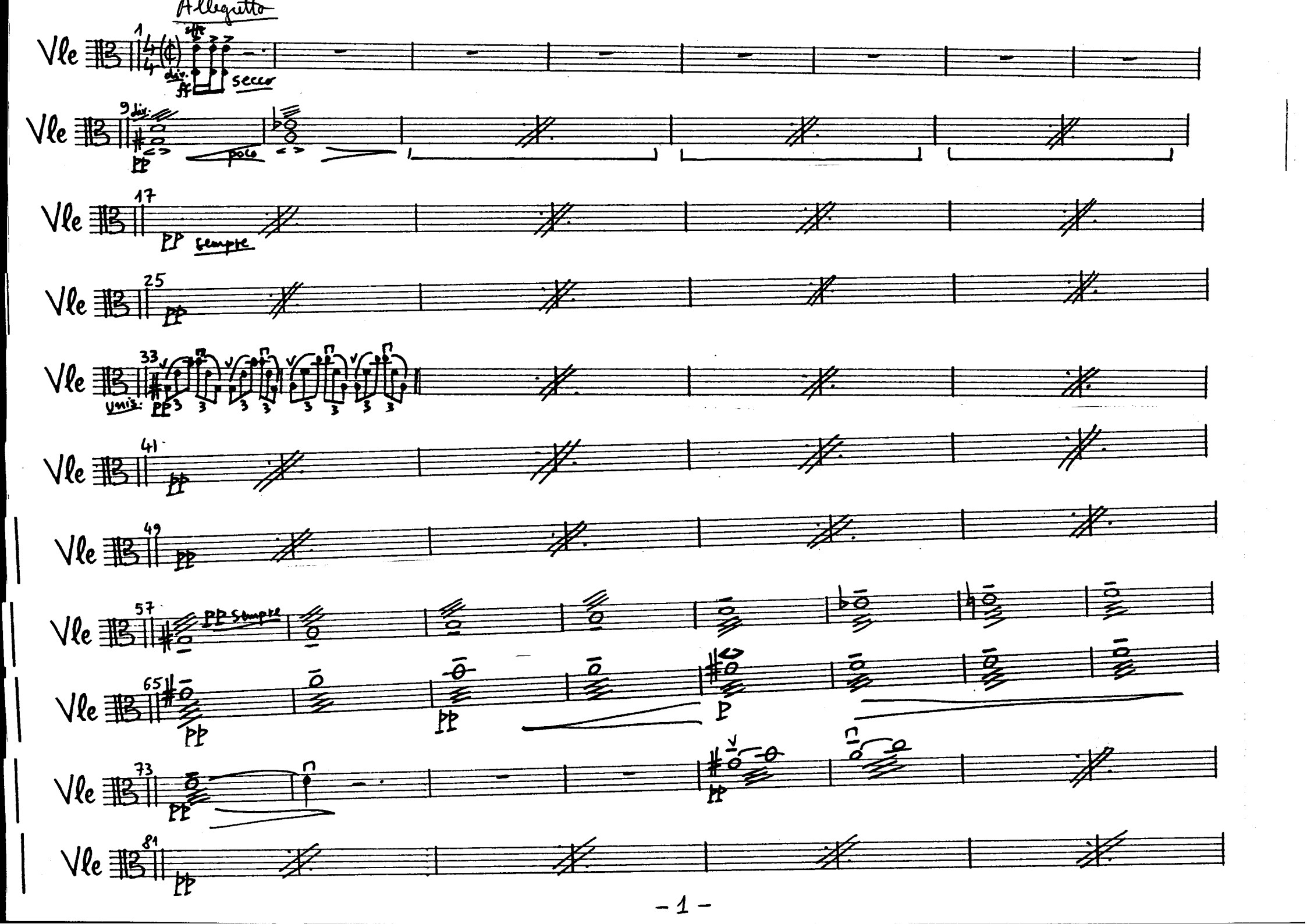

Vni II
393
Quasi Cadenza
(ad lib.)
397
401
mf
div. 2 3
f
ff
fff
409
3
417
(longa)
poss.
secco

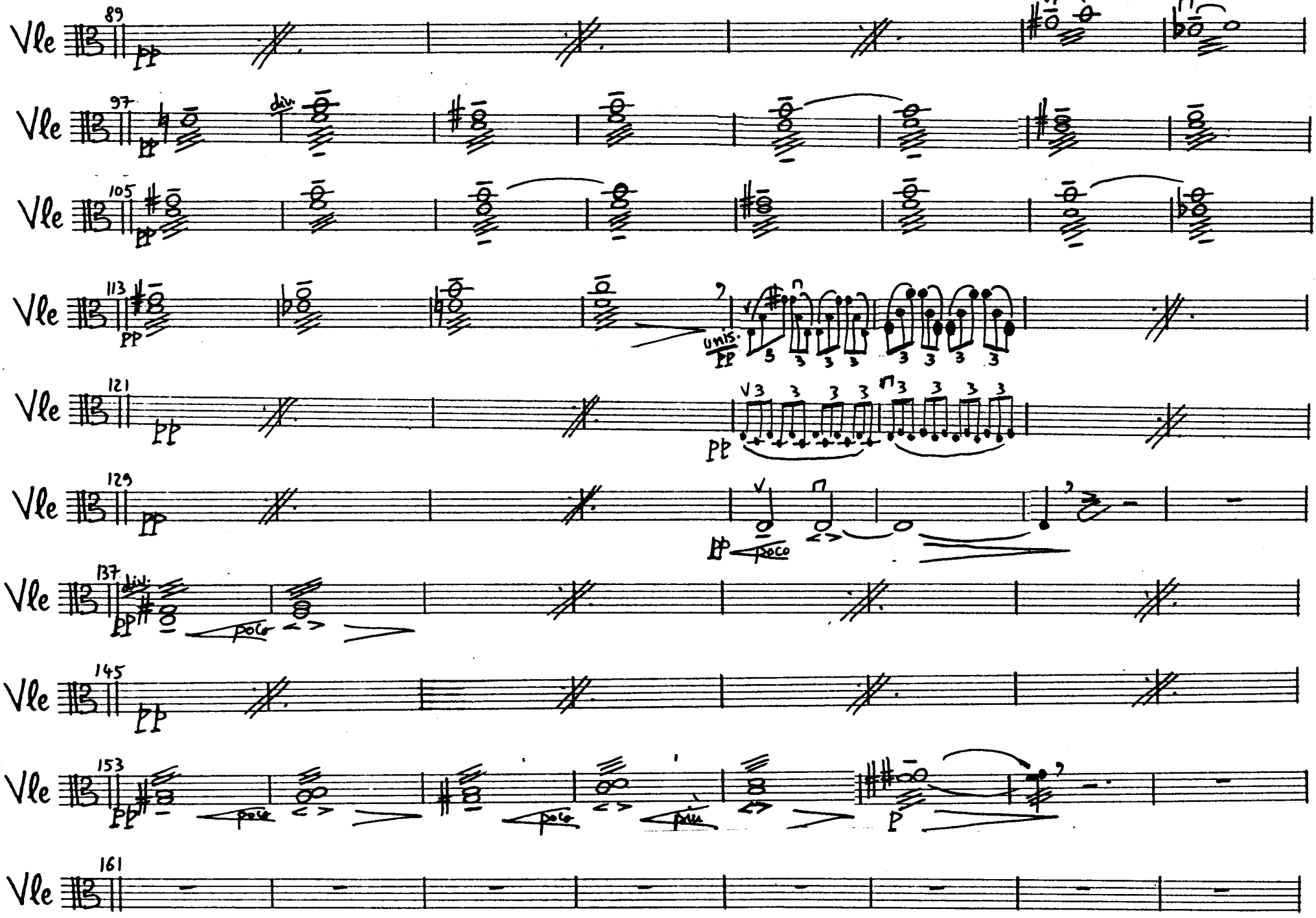
Vle

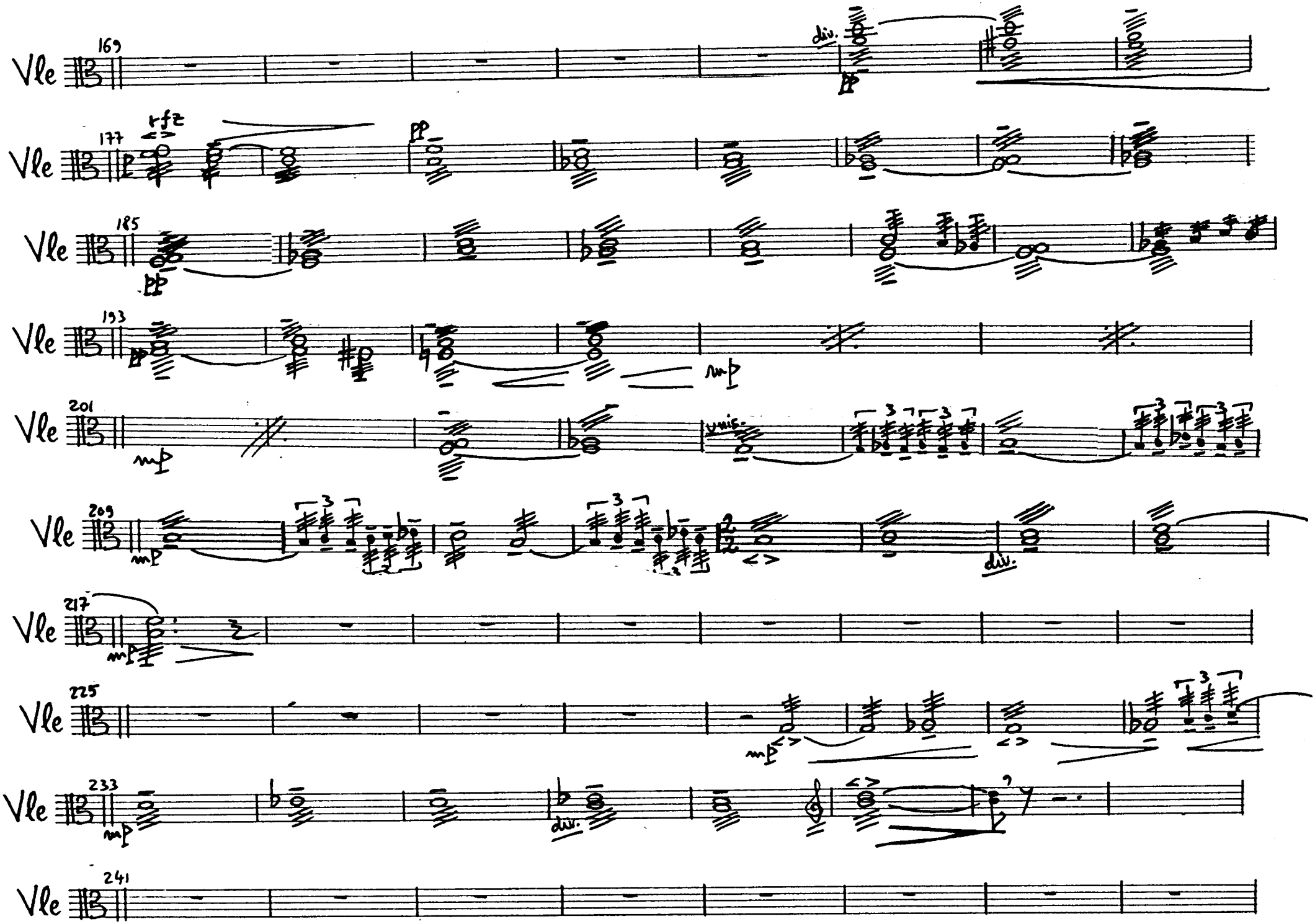
Viole

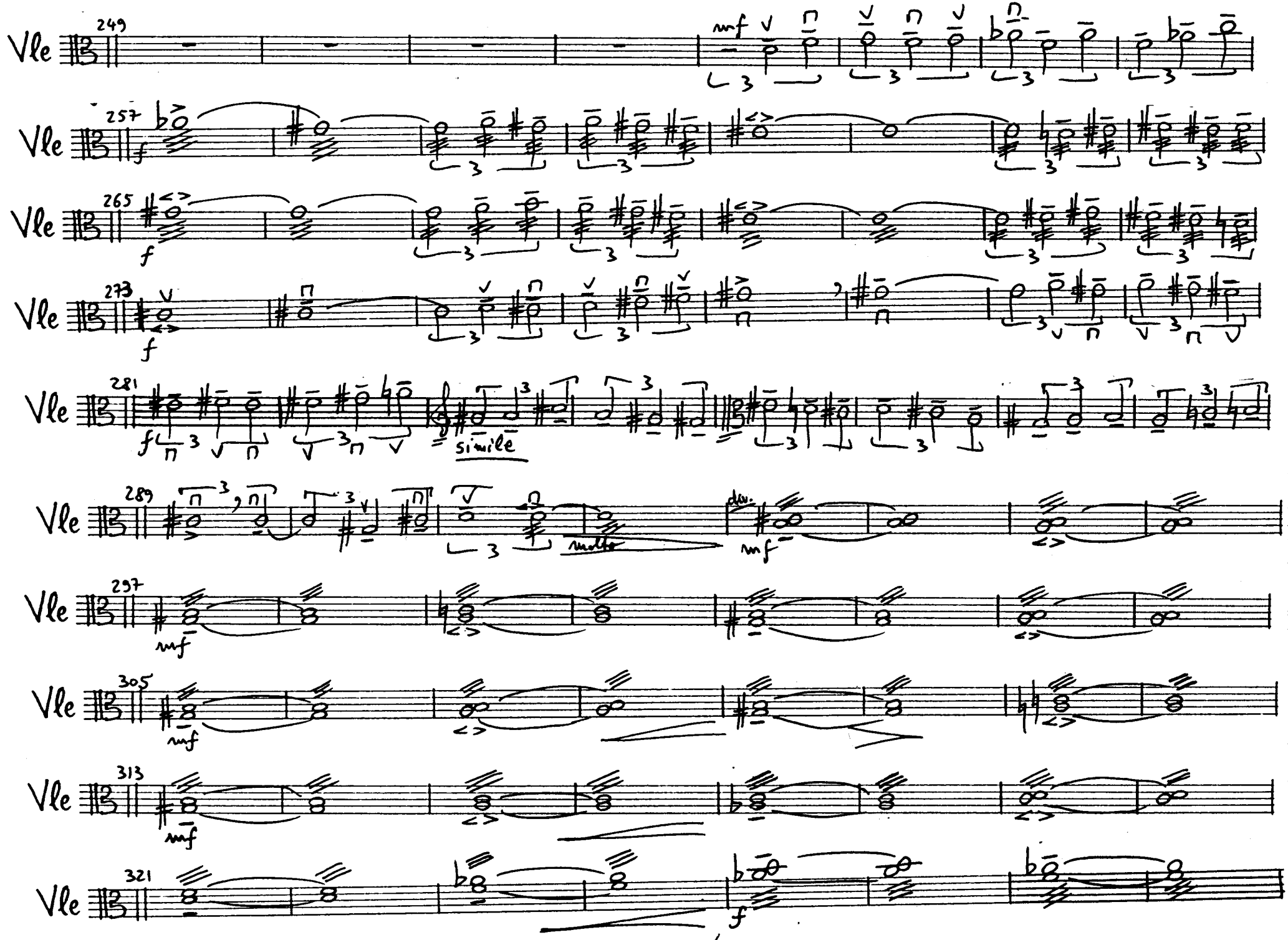
Serban NICHIFOR (SABAM)

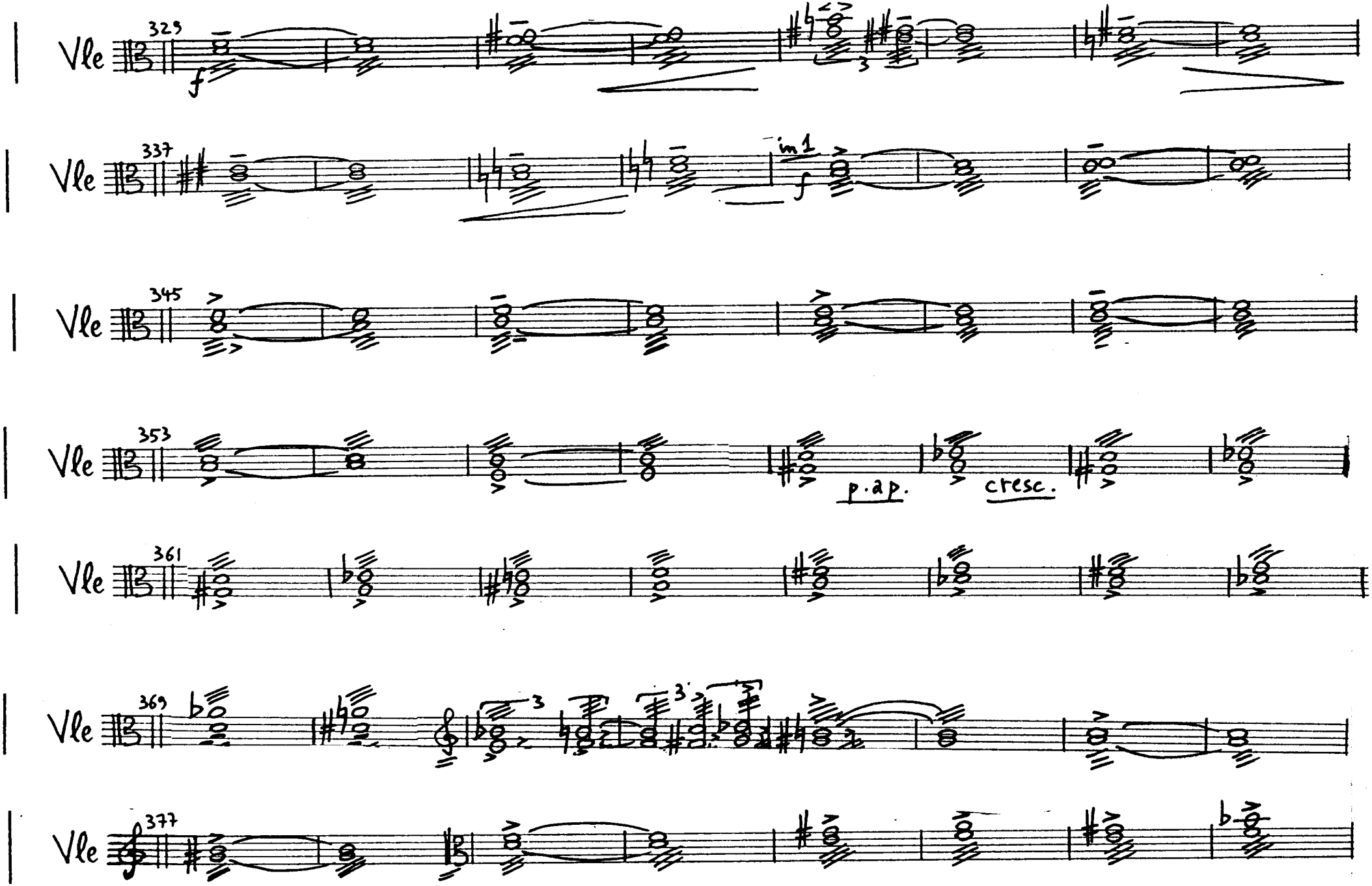
TURKISH BOLERO

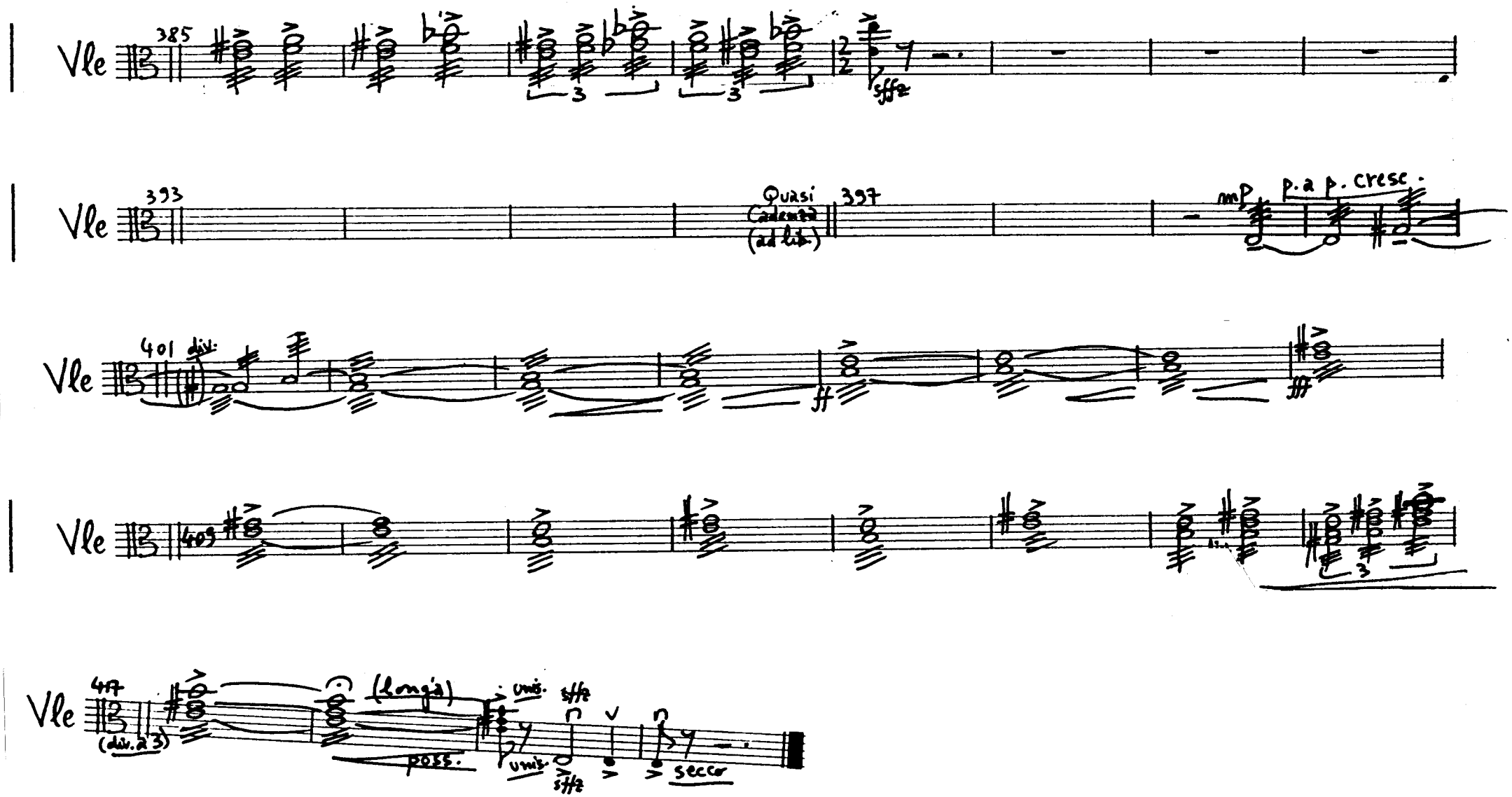

Allegretto
Vle
div.
ff
secco
pp
poco
sempre
unis.
pp sempre
p


Vle
89
pp
97
div.
105
113
unis.
121
129
poco
137
145
153
161


Vle
169
div.
pp
177
rfz
pp
185
193
mp
201
mp
unis.
209
mp
div.
217
mp
225
mp
233
mp
div.
241


Vle
249
mf
257
f
265
f
273
f
281
f
simile
289
molto
dim.
mf
297
mf
305
mf
313
mf
321
f


Vle
329
f
Vle
337
im1
f
Vle
345
Vle
353
p.ap.
cresc.
Vle
361
Vle
369
Vle
377


Vle
385
3
3
sffz
Vle
393
Quasi
Cadenza
(ad lib.)
397
mp
p. a p. cresc.
Vle
401
div.
Vle
409
Vle
417
(div. a 3)
(long.)
unis.
sffz
poss.
unis.
sffz
secco

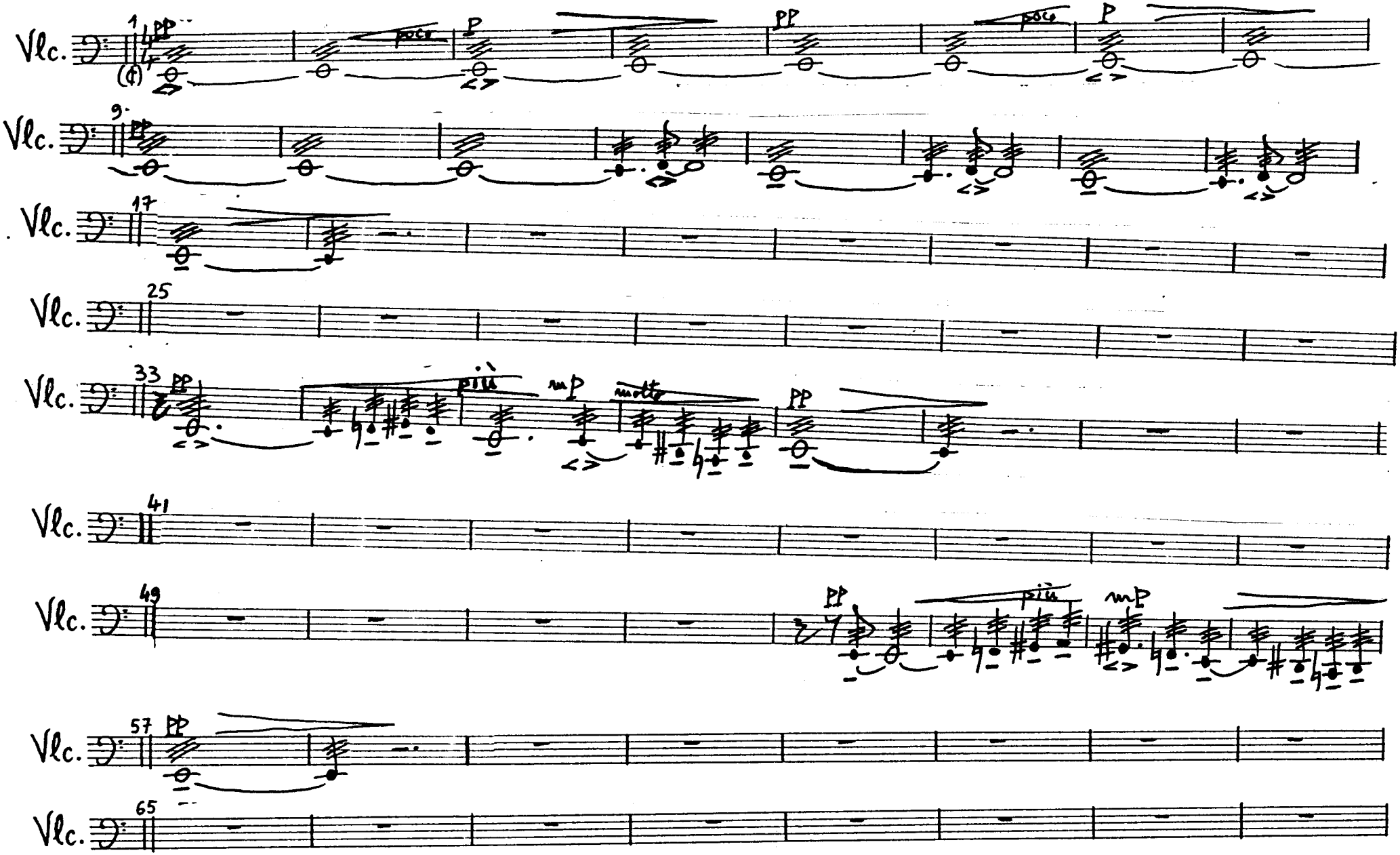
Vlc.

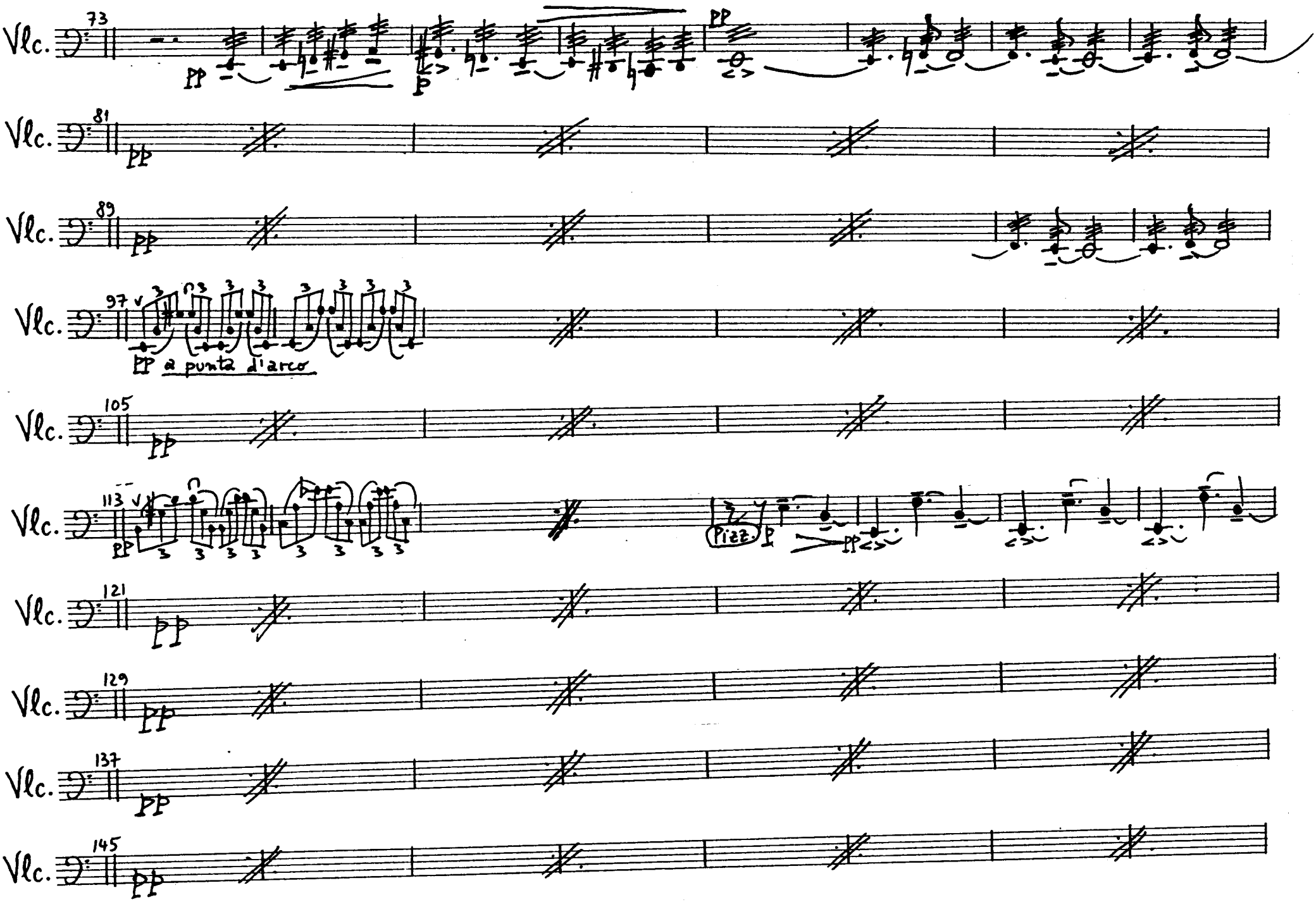
Violoncelli

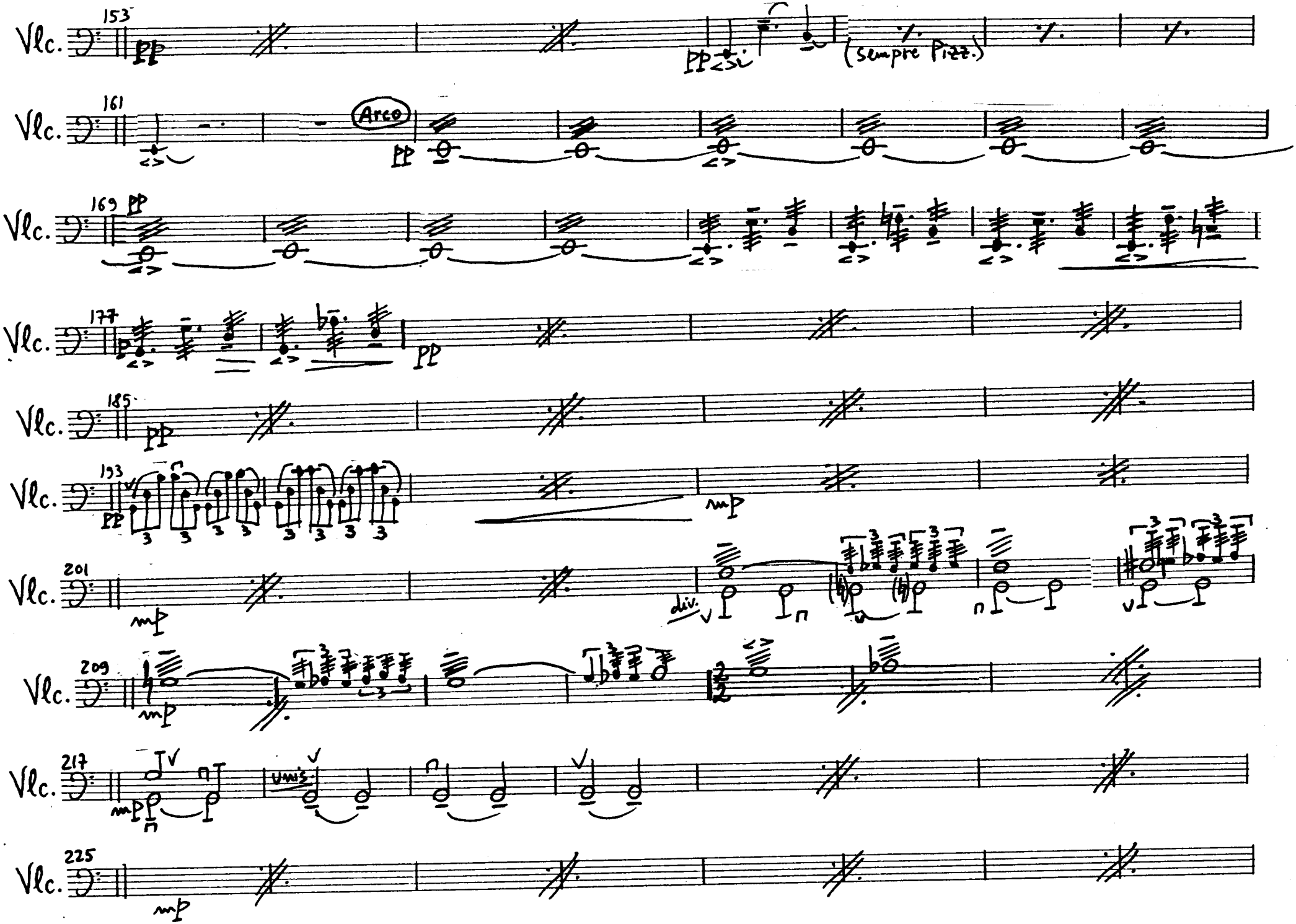
Serban NICHIFOR (SABAM)

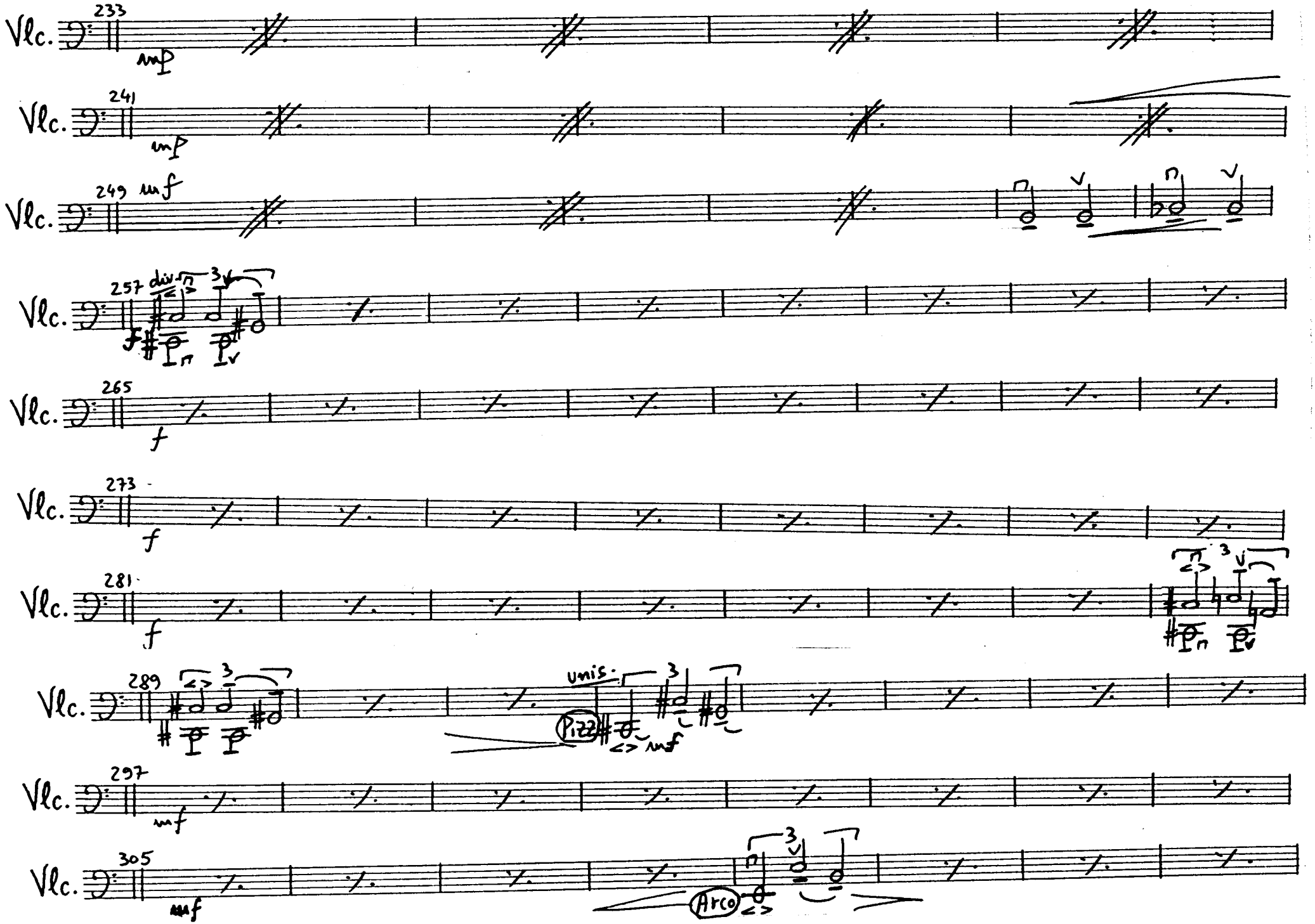
TURKISH BOLERO

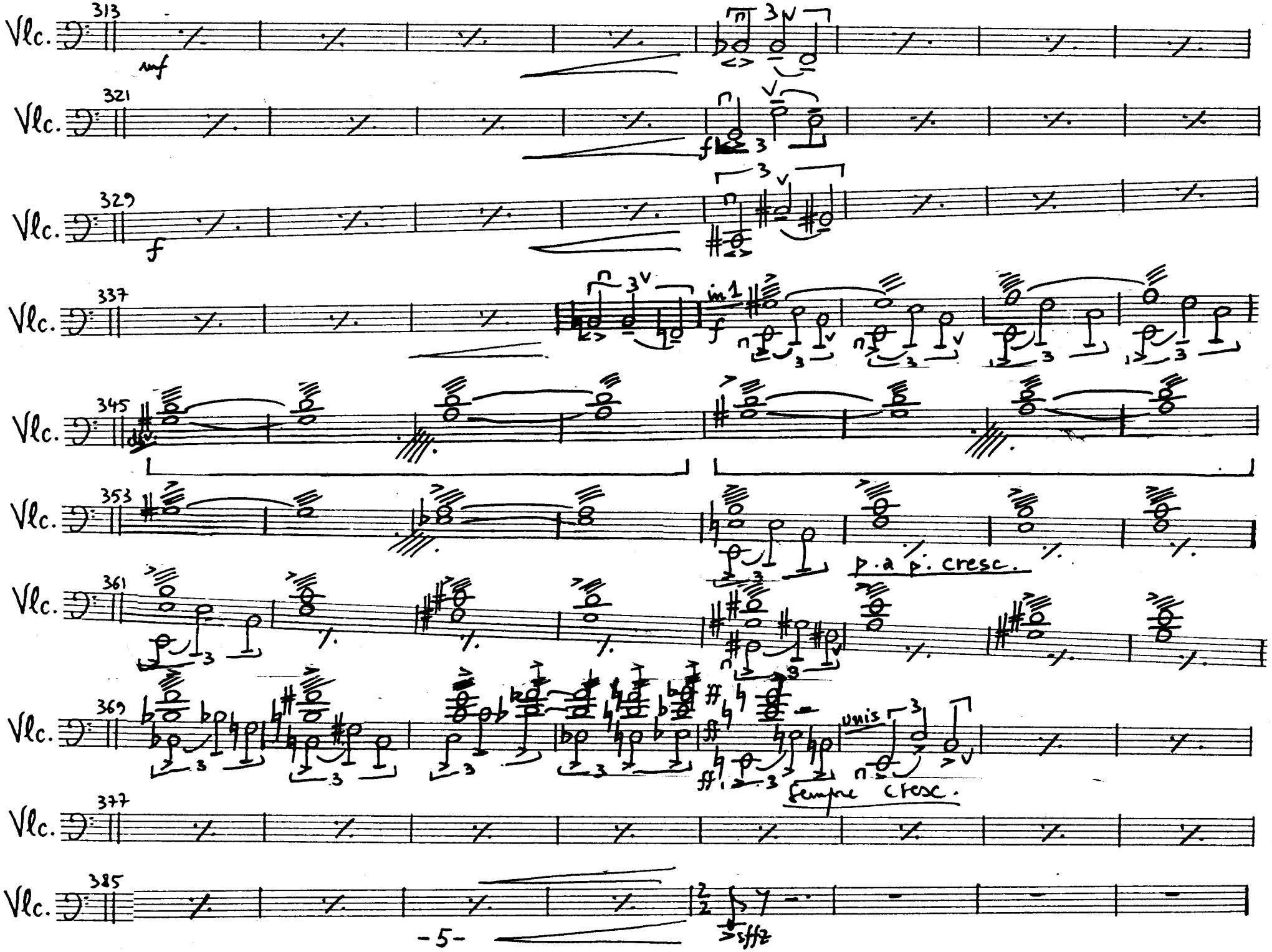
Allegretto

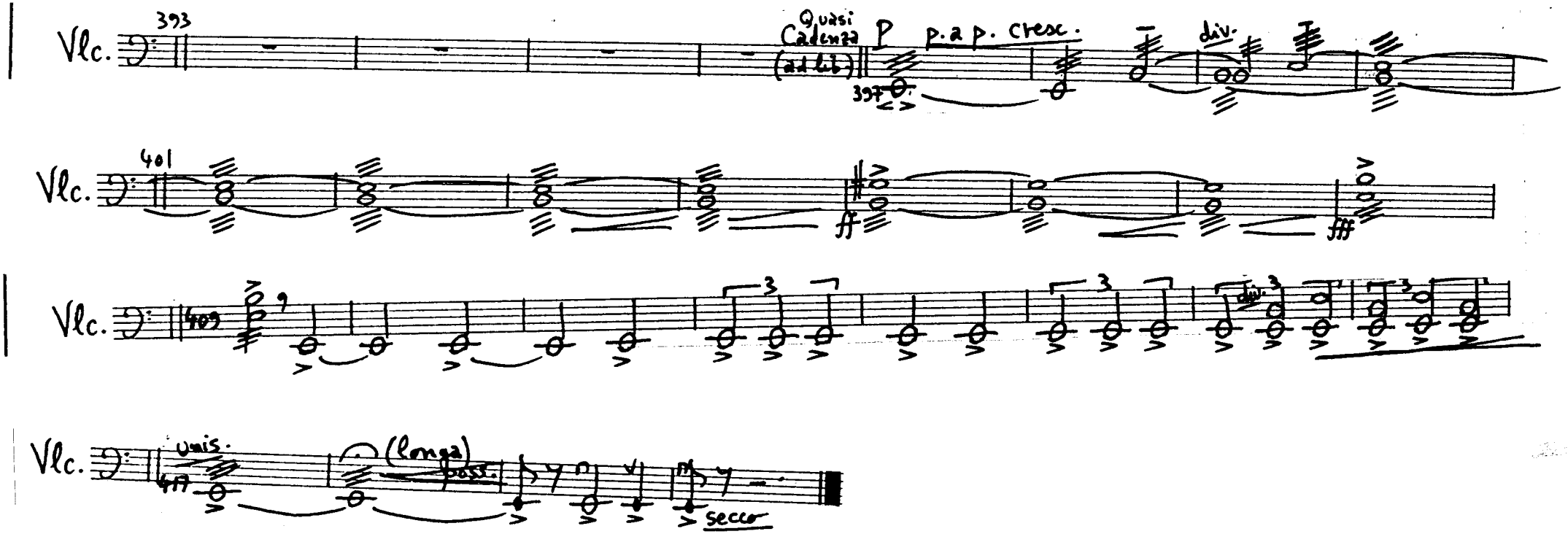



Vlc.
73
pp
p
pp
81
pp
89
pp
97
pp a punta d'arco
105
pp
113
pp
Pizz.
p
pp
121
pp
129
pp
137
pp
145
pp


153
Vlc.
pp
pp
(sempre Pizz.)
161
Arco
pp
169
pp
177
p
pp
185
pp
193
pp
mp
201
mp
div.
209
mp
217
mp
unis.
225
mp


Vlc.
233
mp
241
mp
249
mf
257
div.
3
265
f
273
f
281
f
3
289
3
unis.
Pizz.
mf
297
mf
305
mf
3
Arco


313
Vlc.
mf
321
Vlc.
f
329
Vlc.
f
337
Vlc.
f
345
Vlc.
353
Vlc.
p. a p. cresc.
361
Vlc.
369
Vlc.
ff
unis
sempre cresc.
377
Vlc.
385
Vlc.
sffz


Vlc.
393
Quasi Cadenza (ad lib.)
P
p. a p. cresc.
397
div.
Vlc.
401
ff
fff
Vlc.
409
div.
Vlc.
unis.
417
(longa)
poss.
secco

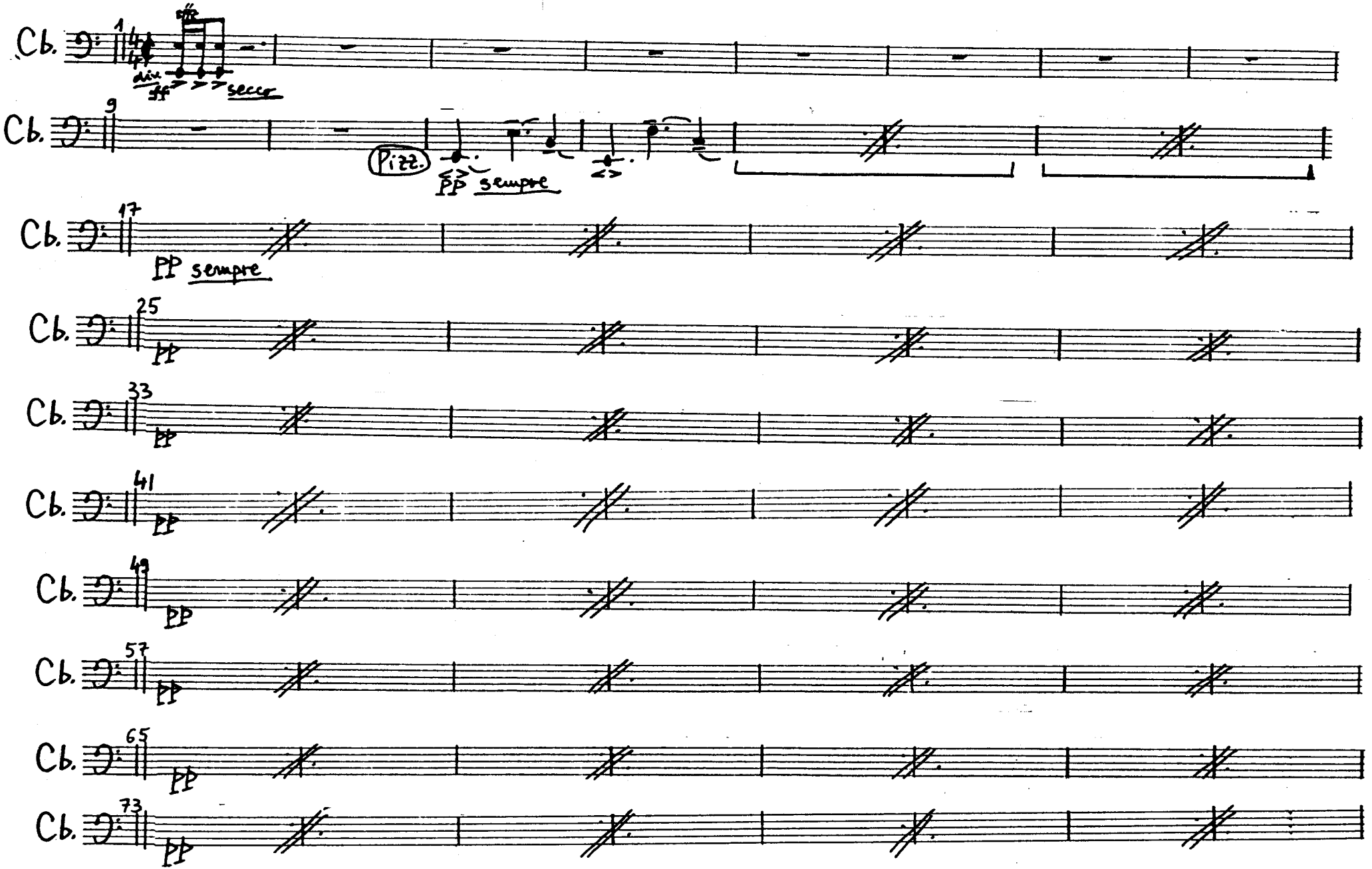
Cb.

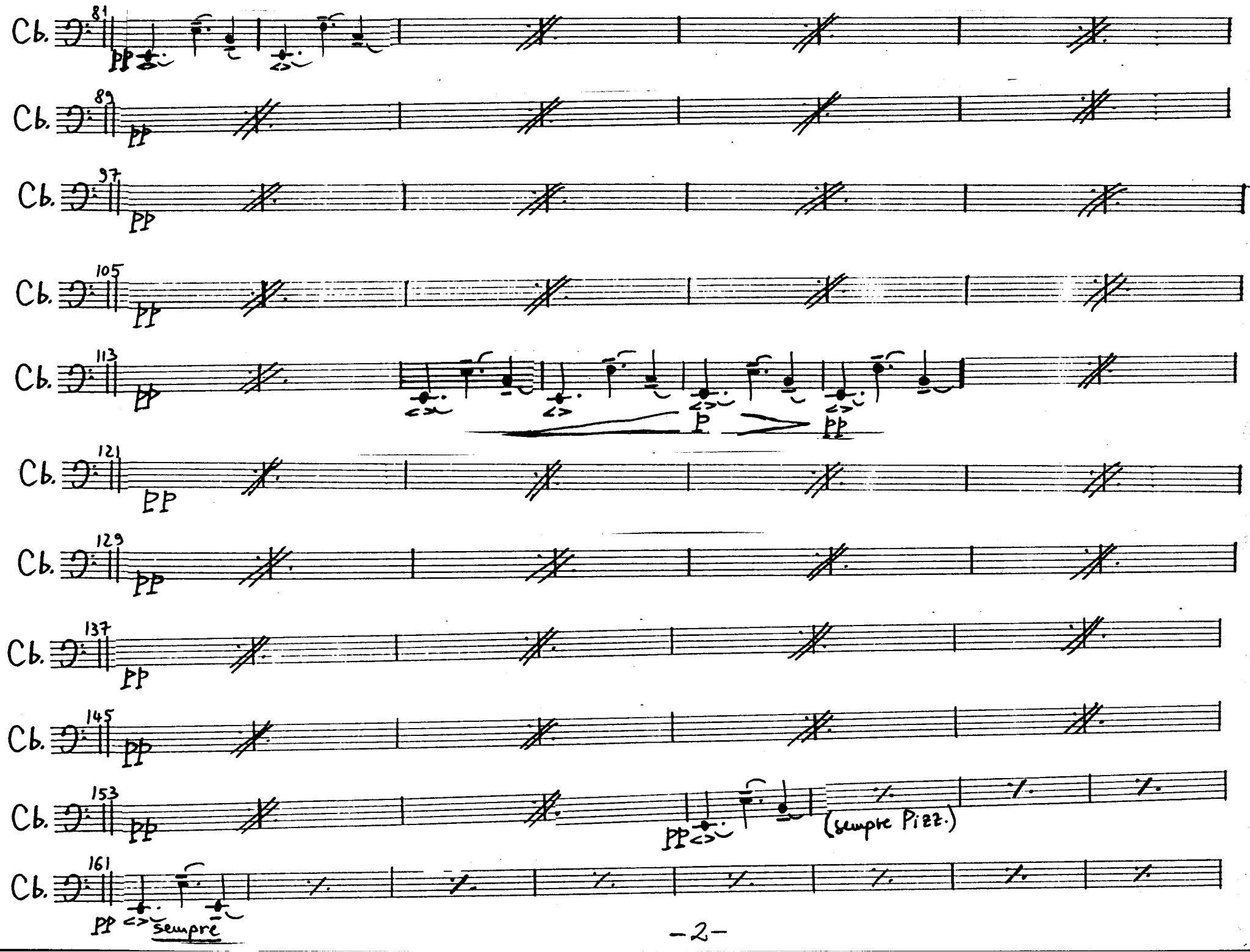
Serban NICHIFOR (SABAM)

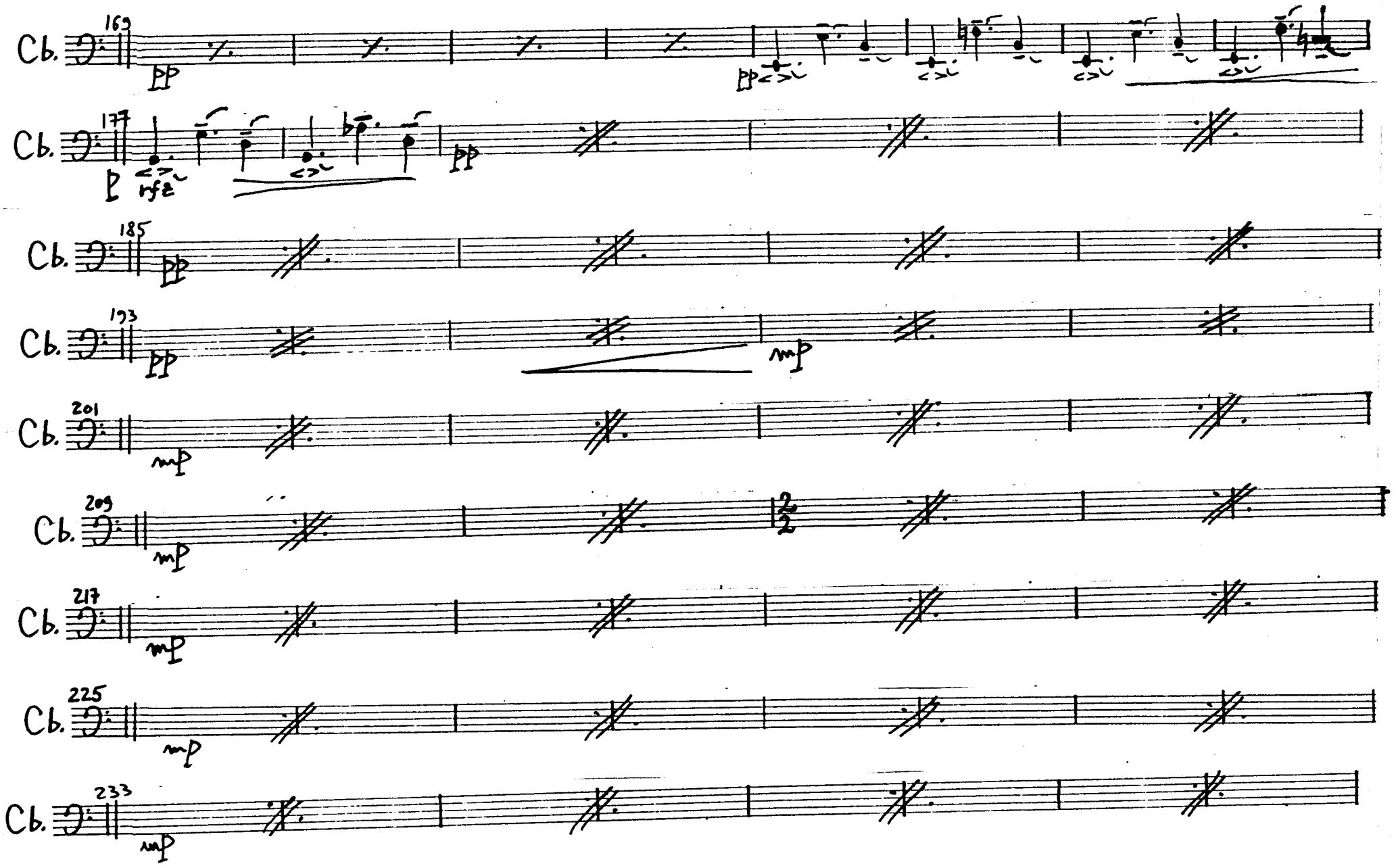
Contrabbassi

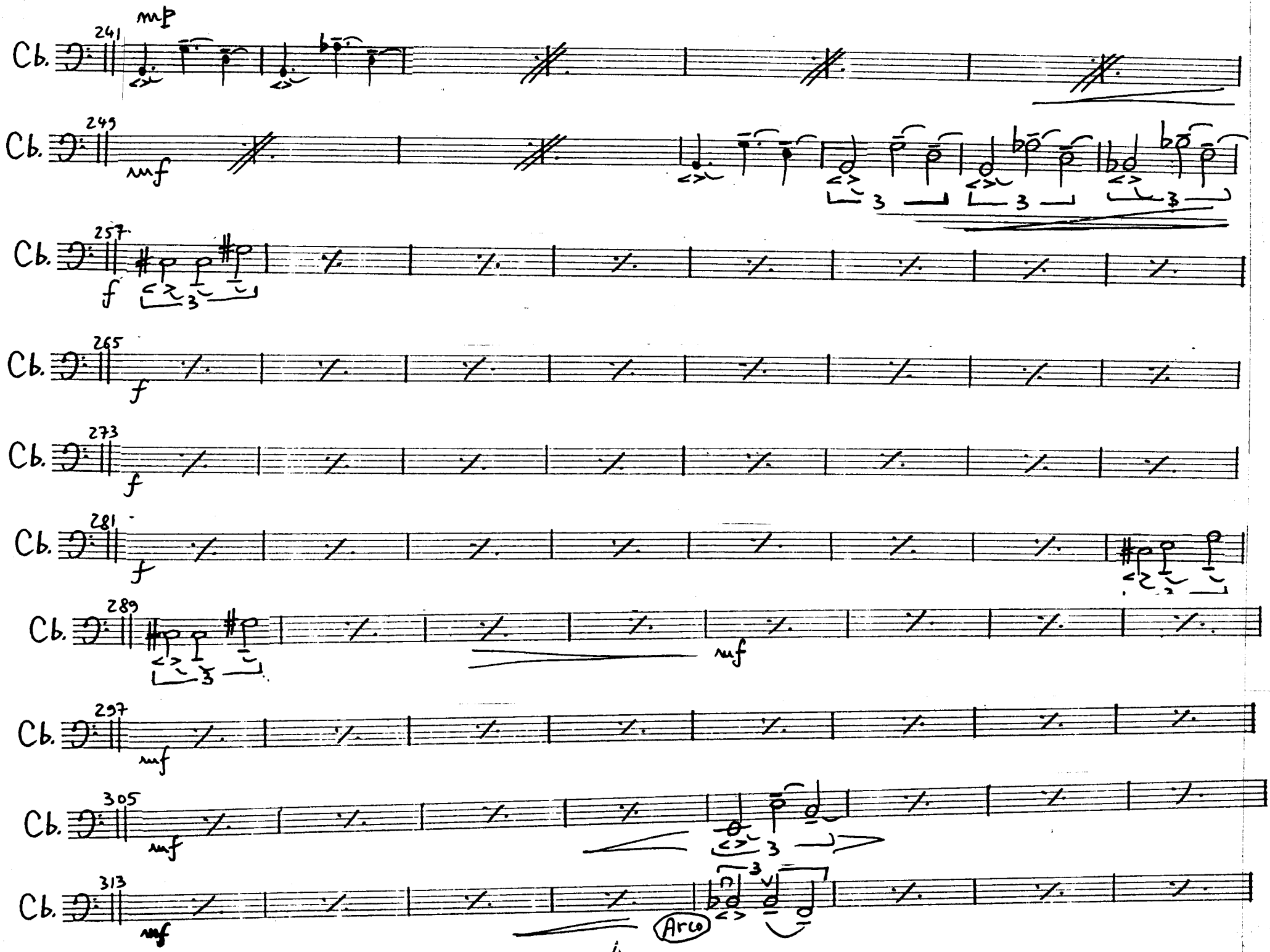
TURKISH BOLERO

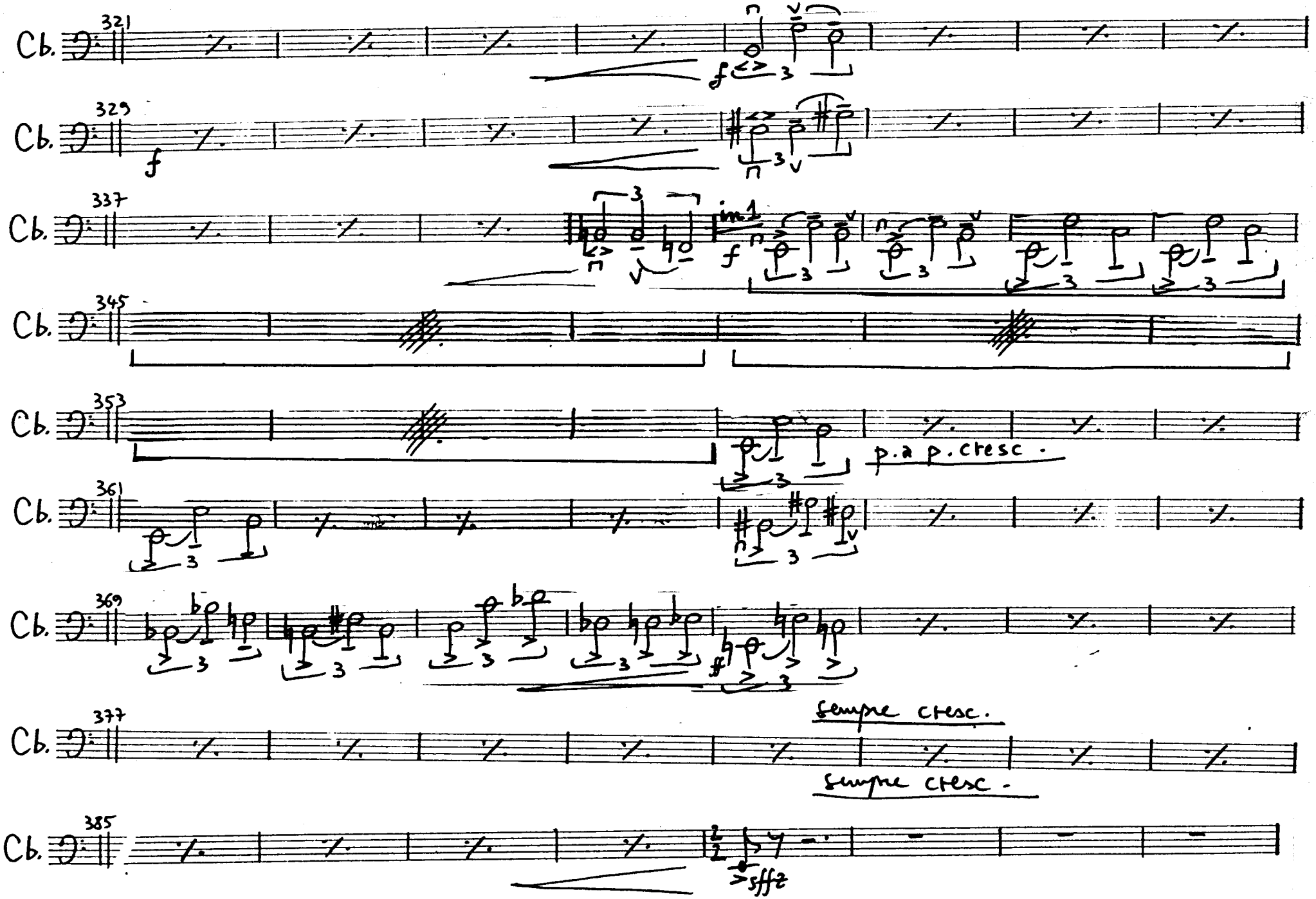
Allegretto

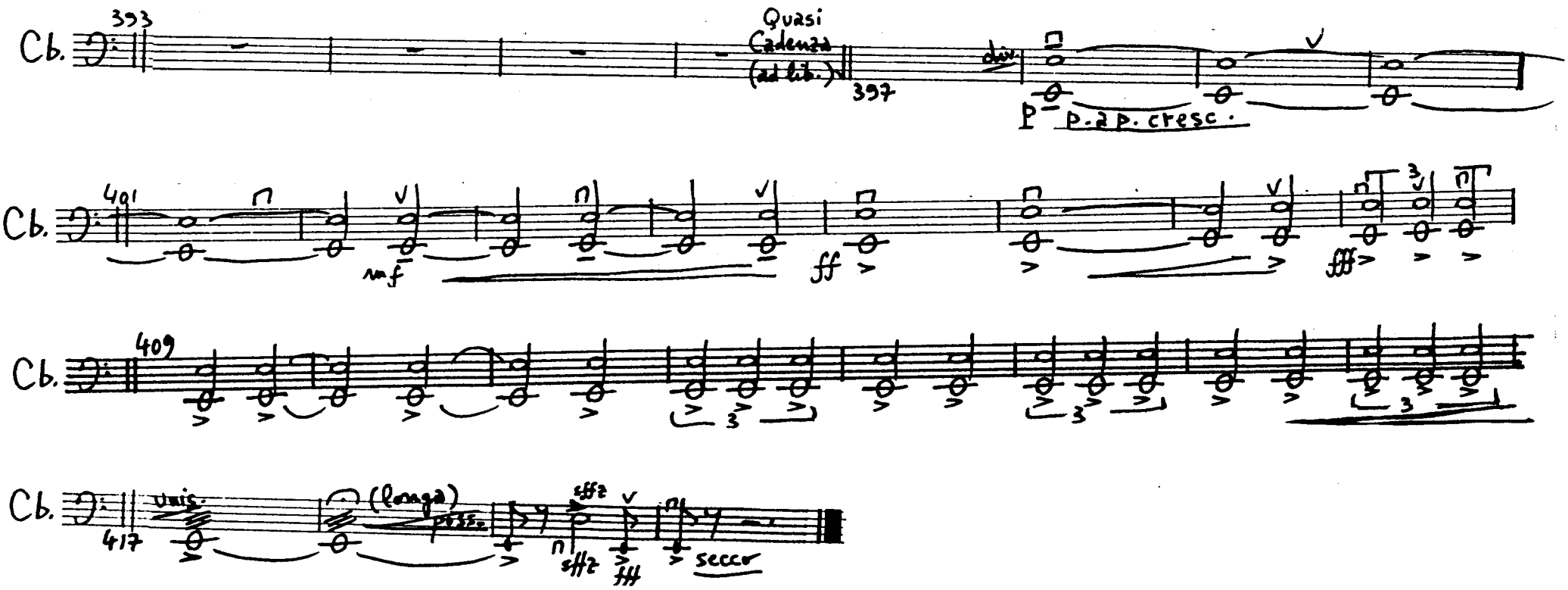



Cb.
81
pp
89
pp
97
pp
105
pp
113
pp
p
pp
121
pp
129
pp
137
pp
145
pp
153
pp
pp
(sempre Pizz.)
161
pp
sempre


Cb.
169
pp
pp
Cb.
177
p
rfz
pp
Cb.
185
pp
Cb.
193
pp
mp
Cb.
201
mp
Cb.
209
mp
Cb.
217
mp
Cb.
225
mp
Cb.
233
mp


Cb.
241
mp
249
mf
257
f
265
f
273
f
281
f
289
mf
297
mf
305
mf
313
mf
Arco


Cb.
321
f
329
f
337
im.
f
345
353
p. a p. cresc.
361
369
ff
377
sempre cresc.
sempre cresc.
385
sffz


Cb.
393
Quasi
Cadenza
(ad lib.)
397
div.
P
P. 2 P. cresc.
Cb.
401
mf
ff
fff
Cb.
409
Cb.
417
unis.
(longa)
sffz
fff
secco