

# PRELUDIU POLIFONIC

Polyphonic Prelude - Prélude polyphonique - Polyphones Präludium

Adrian Rațiu

1966

*Allegro un poco agitato*

The first system of the musical score consists of two staves. The right-hand staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, and C5. The left-hand staff is initially silent. The system concludes with a dynamic marking of *mp* and a *poco* hairpin.

The second system continues the piece. The right-hand staff features a melodic line with a quarter note G4, followed by eighth notes A4, B4, and C5. The left-hand staff provides a bass line with a quarter note G3, followed by eighth notes F#3, E3, and D3. The system ends with a dynamic marking of *mp* and a *poco* hairpin.

The third system continues the piece. The right-hand staff features a melodic line with a quarter note G4, followed by eighth notes A4, B4, and C5. The left-hand staff provides a bass line with a quarter note G3, followed by eighth notes F#3, E3, and D3. The system ends with a dynamic marking of *mp* and a *poco* hairpin.

The fourth system continues the piece. The right-hand staff features a melodic line with a quarter note G4, followed by eighth notes A4, B4, and C5. The left-hand staff provides a bass line with a quarter note G3, followed by eighth notes F#3, E3, and D3. The system ends with a dynamic marking of *p delicatamente* and a *poco* hairpin.

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## PREFAȚĂ

Această colecție conține mici piese semnate de compozitori români aparținând mai multor generații: în afară de creatori vârstnici și de cei aflați la apogeul carierei, sunt reprezentați și o serie de compozitori mai tineri (vezi notițele biografice). Aceasta asigură o mare varietate de mijloace de expresie și orientări stilistice. Toate compozițiile au totuși o trăsătură comună: se inspiră din folclorul românesc, utilizat fie în formă stilizată, fie sub formă de citate, fie îi servește compozitorului ca punct de plecare pentru propria sa inspirație muzicală, astfel că influența melosului popular se simte și în piesele în care folclorul în sens strict nu e utilizat.

Miniaturile sunt extrase din colecții și lucrări ample (suite, sonatine etc.) sau au fost compuse ca piese individuale. Ele reflectă în varietatea lor diferitele orientări stilistice din muzica românească contemporană.

Albumul e structurat progresiv în două părți, după gradul de dificultate și complexitatea mijloacelor de expresie. Primul volum este destinat începătorilor în vreme ce al doilea pretinde o tehnică mai avansată și mai ales un grad superior de înțelegere a stilului componistic modern. Scopul întregii lucrări este tocmai acela de a-i pregăti pe tinerii interpreți pentru abordarea literaturii pianistice contemporane.

Livia Comes

București, 1975

## PREFACE

The present collection contains small piano compositions by Rumanian composers of different generations: apart from composers of the older generation and those at the height of their creative power, younger composers are also represented (see biographical notes). This accounts for the variety of the most different directions of style and means of expression. All compositions however have one feature in common: they are inspired by the Romanian folk music, which is used in stylised form or as quotation, but frequently it served the composer as starting point of his own musical invention, so that its influence on his musical ideas is even felt in those pieces in which folklore in the narrow sense of the term was not used.

The miniatures taken from collections and cycles (suites, sonatinas, etc.), or conceived as individual works reflect in their multiplicity the most varied trends of style in contemporary Rumanian music.

The album, structured progressively in two parts, according to the degree of difficulty, the complexity the means of expression and its content, is intended for beginners as well as young pianists with a more advanced technique and greater musical understanding, yet without exceeding the scope of a collection of miniatures for children and youth.

Livia Comes

Bucharest, 1975

## DESPRE COMPOZITORI

*Mihail Andriev* (1894-1974). A studiat la București și Paris (cu Vincent d'Indy și Gabriel Fauré). Profesor de compoziție la Conservatorul din București până în 1959. Autor al unor importante lucrări simfonice și camerale (simfonii, simfoniete, suite etc.).

*Nicolae Brănduș* (n. 1935). A studiat pianul și compoziția la Conservatorul din București. Pianist și profesor de muzică de cameră. A scris cantate, un concert pentru pian și alte lucrări pentru pian și orchestră.

*Mirena Chiriac* (1919-1994). A studiat compoziția la Conservatorul din București. Profesor de armonie. A scris muzică de balet, lucrări simfonice, instrumentale și corale, muzică de scenă și de film.

*Tudor Ciortea* (1903-1982). A studiat la Cluj, București, Bruxelles și Paris (cu Paul Dukas). Profesor de forme muzicale la Conservatorul din București. Lucrări camerale (cvartete de coarde, sonate pentru diverse instrumente, suite), numeroase lieduri. O monografie despre cvartetele lui Beethoven, studii privind muzica românească.

*Nicolae Coman* (1936-2016). A studiat compoziția la Conservatorul din București. Profesor de armonie. A scris muzică de cameră și numeroase lieduri.

*Paul Constantinescu* (1909-1963). A studiat la București și Viena (cu Joseph Marx). Profesor la Conservatorul din București. Autor al unei serii de creații importante printre care mai multe opere și oratorii, concerte, balete, muzică corală.

*Mare Eisăković* (1908-1983). A studiat la Conservatorul din Cluj. Până în 1974, profesor de contrapunct. A scris muzică de operă, de cameră, lieduri și coruri. A publicat importante studii teoretice despre polifonie.

*Vasile Herman* (1929-2010). A studiat compoziția și pedagogia muzicală la Conservatorul din Cluj. Profesor de forme muzicale. Numeroase compoziții și lucrări teoretice despre muzica românească recentă.

*Marțian Negru* (1893-1973). A studiat compoziția la Viena (cu Fr. Schmidt). A scris o operă, un Requiem, lucrări simfonice, de cameră, piese pentru pian.

*Sabin Păuțu* (b. 1943). A studiat la Conservatorul din București. Profesor de muzică și dirijor de cor. A compus în special muzică pentru cor.

*Doru Păpășoi* (1932-2019). A studiat compoziția la Conservatorul din București. Redactor muzical și critic. O bogată creație în genurile liric, simfonic, cameral și coral. A scris numeroase lucrări teoretice, în deosebi despre muzica renascentistă și cea a secolului XX.

*Andreas Porfiry* (1926-2011). A studiat la Conservatorul din București. Profesor de contrapunct. A compus simfonii, concerte, cvartete de coarde, sonate pentru diverse instrumente etc.

## ABOUT THE COMPOSERS

*Mihail Audescu* (1894-1974). Studied in Bucharest and Paris (under Vincent d'Indy and Gabriel Fauré). Until 1959 - Professor of Composition at the College of Music in Bucharest. Author of important symphonic and chamber works (symphonies, symphoniettas, suites, etc.).

*Nicolae Brânduş* (b. 1935). Studied composition and piano at the College of Music in Bucharest. Professor of chamber music and pianist. Wrote cantatas, a piano concerto, orchestral and piano compositions.

*Mirena Chiriac* (1919-1994). Studied composition at the College of Music in Bucharest. Professor of harmony. Wrote ballet music, numerous symphonic compositions, instrumental, choral, theatre and film music.

*Tudor Ciortea* (1903-1982). Studied in Cluj, Bucharest, Brussels and Paris (under Paul Dukas). Professor at the College of Music in Bucharest. Works: chamber music (string quartets, sonatas for various instruments, suites) and numerous songs. Theoretical treatises on Beethoven's string quartets and on Romanian music.

*Nicolae Coman* (1936-2016). Studied composition at the College of Music in Bucharest. Professor of harmony. Wrote chamber music and numerous songs.

*Paul Constantinescu* (1909-1963). Studied in Bucharest and Vienna (under Joseph Marx). Formerly Professor at the College of Music in Bucharest. Wrote operas, oratorios, concertos, ballets, choral music, etc.

*Mac Eisikovits* (1908-1983). Studied at the College of Music in Cluj. Up to 1974 Professor of counterpoint. Wrote operatic and chamber music, songs and choral compositions. Important theoretical publications on polyphonic music.

*Vasile Herman* (1929-2010). Studied composition and music education at the College of Music in Cluj. Professor of musical forms. Numerous compositions and theoretical works on new Romanian music.

*Martian Negru* (1893-1973). Studied composition in Vienna (under Fr. Schmidt). Wrote numerous works: operas, oratorios, symphonies, symphonic suites, rhapsodies, chamber and choral music.

*Sabin Păușga* (b. 1943). Studied at the College of Music in Bucharest. Music educator and choral conductor. Composer in particular of choral music.

*Doru Popovici* (1932-2019). Studied composition at the College of Music in Bucharest. Music editor and critic. Wrote numerous compositions and theoretical works, in particular on renaissance and contemporary music.

*Andreas Porfiry* (1926-2011). Studied at the College of Music in Bucharest. Professor of counterpoint. Composed symphonies, concertos, string quartets, sonatas for different instruments, etc.

## SUR LES COMPOSITEURS

*Mihail Andricu* (1894-1974). Fit ses études à Bucarest et à Paris (avec Vincent d'Indy et Gabriel Fauré). Jusqu'à 1959, professeur de composition au Conservatoire de Bucarest. Auteur d'importantes œuvres symphoniques et de musique de chambre (des symphonies, des sinfoniettes, des suites, des sonates etc.).

*Nicolae Brînduș* (né en 1935). Étudia la composition et la piano au Conservatoire de Bucarest. Professeur de musique de chambre et pianiste. Composa des cantates, un concerto pour piano, des œuvres pour piano et orchestre.

*Mirena Chiriac* (1919 -1994). Étudia la composition au Conservatoire de Bucarest. Professeur d'harmonie. Composa des ballets, des œuvres symphoniques, instrumentales et des chœurs, de la musique de scène et de film.

*Tudor Ciortea* (1903 - 1982). Fit ses études à Cluj, Bucarest, Bruxelles et Paris (avec Paul Dukas). Professeur au Conservatoire de Bucarest. Œuvres: de la musique de chambre (des quatuors à cordes, des sonates pour divers instruments, des suites) et nombre de lieder. Des écrits théoriques sur les quatuors à cordes de Beethoven et sur la musique roumaine.

*Nicolae Coman* (1936 - 2016). Fit ses études de composition au Conservatoire de Bucarest. Professeur d'harmonie. A composé des œuvres de musique de chambre et nombre de lieder.

*Paul Constantinescu* (1909-1963). Fit ses études à Bucarest et à Vienne (avec Joseph Marx). Professeur au Conservatoire de Bucarest. Auteur d'une série d'œuvres importantes dont plusieurs opéras et oratorios, des ballets, des concertos, des chœurs etc.

*Marc Eisikovits* (1908 - 1983). Étudia au Conservatoire de Cluj. Jusqu'en 1974, professeur de contrepoint. Parmi ses œuvres figurent des opéras, de la musique de chambre, des lieder et des chœurs. Il publia d'importants traités sur la polyphonie.

*Vasile Hermaș* (1929-2010). Fit ses études de composition et de pédagogie musicale au Conservatoire de Cluj. Professeur de formes musicales. Auteur de nombreuses œuvres musicales ainsi que d'écrits théoriques sur la nouvelle musique roumaine.

*Martian Negrea* (1895-1973). Étudia la composition à Vienne (avec Fr. Schmidt). Écrivit un opéra, un Requiem, des œuvres symphoniques, de la musique de chambre, des pièces pour piano.

*Sabin Postys* (né en 1943). Fit ses études au Conservatoire de Bucarest. Pédagogue et chef de chœur. Composa spécialement des chœurs.

*Doru Popovici* (1932 -2019). Fit ses études de composition au Conservatoire de Bucarest. Compositeur et musicologue. Écrivit nombre d'œuvres dans les genres lyrique, symphonique, caméral et choral, ainsi que d'ouvrages théoriques, spécialement sur la musique de la Renaissance et du XXe siècle.

## ÜBER DIE KOMPONISTEN

*Mihail Andriuc* (1894-1974). Studien in Bukarest und Paris (bei Vincent d'Indy und Gabriel Fauré). Bis 1959 Professor für Komposition an der Musikhochschule in Bukarest. Autor bedeutender sinfonischer Musik- und Kammermusikwerke (Sinfonien, Sinfonietten, Suiten, Sonaten usw.).

*Nicolae Brânduş* (geb. 1935). Studierte Komposition und Klavier an der Musikhochschule in Bukarest. Professor für Kammermusik und Pianist. Er schrieb Kantaten, ein Konzert für Klavier, Orchester- und Klavierwerke.

*Mircea Chiriac* (1919 - 1994). Kompositionsstudien an der Musikhochschule in Bukarest. Professor für Harmonielehre. Schrieb Ballette, zahlreiche sinfonische Kompositionen, Instrumental- und Chormusikwerke, Theater- und Filmmusiken.

*Todor Ciortea* (1903 - 1982). Studien in Cluj, Bukarest, Bruxelles und Paris (bei Paul Dukas). Professor an der Musikhochschule in Bukarest. Werke: Kammermusik (Streichquartette, Sonaten für verschiedene Instrumente, Suiten) und zahlreiche Lieder. Theoretische Schriften über Beethovens Streichquartette und über rumänische Musik.

*Nicolae Coman* (1936 - 2016). Studierte Komposition an der Musikhochschule in Bukarest. Professor für Harmonielehre. Er schuf Kammermusikwerke und zahlreiche Lieder.

*Paul Constantinescu* (1909-1963). Studien in Bukarest und Wien (bei Joseph Marx). Ehemals Professor an der Musikhochschule in Bukarest. Bedeutende Werke: Opern, Oratorien, Ballette, Konzerte, Chormusik usw.

*Marc Eisikovits* (1908 - 1983). Studien an der Musikhochschule in Cluj. Bis 1974 Professor für Kontrapunkt. Er schrieb Opern, Kammermusik, Lieder und Chormusikwerke. Bedeutende theoretische Arbeiten über Polyphonie.

*Vasile Hermos* (1929 -2010). Studierte Komposition und Musikpädagogik an der Musikhochschule in Cluj. Professor für Formenlehre. Zahlreiche Kompositionen sowie theoretische Arbeiten über neue rumänische Musik.

*Alexandru Hrisauidă* (1936 – 2018). Studien an der Musikhochschule in Bukarest. Pianist und Komponist.

*Martian Negrus* (1895-1973) studierte Komposition in Wien (bei Fr. Schmidt). Er schuf bedeutende Werke (Oper, Oratorium, Sinfonie, sinfonische Suiten, Rhapsodien, zahlreiche Kammer- und Chormusik).

*Sabin Păutu* (geb. 1943). Studien an der Musikhochschule in Bukarest. Pädagoge und Chordirigent. Er schuf besonders Chormusikwerke.

*Doru Popovici* (1932 - 2019). Studierte Komposition an der Musikhochschule in Bukarest. Musikredakteur und -kritiker. Er schrieb zahlreiche Kompositionen sowie theoretische Arbeiten, besonders über die Renaissance-Musik und die zeitgenössische Musik.

# IMPRESIE

## Impression

Mihail Andricu  
1965

Tranquillo  $\text{♩} = 69$

*sonoro*

# ALLEGRO BARBARO

Aurel Stroe  
1952

♩ = 152

*f ben marcato e non legato*

The first system consists of two staves in bass clef. The right hand plays a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. The tempo is marked as quarter note = 152.

*mp dolce*

The second system consists of two staves in treble clef. The right hand features a melodic line with slurs and ties, while the left hand provides harmonic support with chords and eighth notes.

The third system consists of two staves in treble clef. The right hand continues the melodic line with slurs, and the left hand plays chords and eighth notes.

*mf cantabile*

The fourth system consists of two staves in treble clef. The right hand has a melodic line with slurs, and the left hand plays chords and eighth notes. The tempo marking changes to *mf cantabile*.

PIESĂ LIRICĂ  
Lyrical Melody - Pièce lyrique - Lyrisches Stück

Nicolae Brîndus  
1962

**Molto rubato**

*p espr. molto*

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a melodic line with several slurs and fingerings (1, 2, 3, 4) indicated above it. The lower staff is in bass clef and contains a harmonic accompaniment. The tempo marking 'Molto rubato' is placed above the first staff, and the dynamic marking 'p espr. molto' is placed below the first staff.

The second system of the musical score consists of two staves. The upper staff continues the melodic line from the first system. The lower staff continues the harmonic accompaniment. The system concludes with a double bar line.

*mp espr.* *pp*

The third system of the musical score consists of two staves. The upper staff continues the melodic line, featuring a dynamic change to 'mp espr.' and then 'pp' towards the end. The lower staff continues the harmonic accompaniment. The system concludes with a double bar line.

13

The fourth system of the musical score consists of two staves. The upper staff begins with a measure number '13' and continues the melodic line. The lower staff continues the harmonic accompaniment. The system concludes with a double bar line.

# TOCCATINA

Andreas Porfetye  
1974

Allegro

The musical score for 'TOCCATINA' is written for piano in 2/4 time. It consists of four systems of music. The first system begins with a treble clef, a key signature of one flat (B-flat), and a dynamic marking of *mf*. The second system includes a *sub p* dynamic marking. The third system features a *f* dynamic marking. The fourth system begins with a '12' measure number and includes a *mp* dynamic marking. The score is watermarked with 'FREE QUALITY ARE' diagonally across the center.

# VULPEA ȘI CORBUL

The Fox and the Raven - Le renard et le corbeau - Der Fuchs und der Rabe

Paul Constantinescu

1932

**Rubato**

**molto precip. calando** **Moderato**

*cresc. molto* *pp* *cresc. poco a poco*

**marc.**