

ANALYTICAL BENCHMARKS IN THE WORK *ON A SUN DIAL II* FOR CLARINET B FLAT AND RECITER BY PETRU STOIANOV

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SUMMARY. *On a sun dial II* by Petru Stoianov, for clarinet and reciter strats from Nichita Stănescu's verses (like many others of the composer's opuses) and offers sonorous meditation on the poetic text. From a musical point of view, we distinguish an outlook where musical morphology subordinates its syntax through the supremacy of cellular-motivic thinking, with "parsimony of means". We remark a tight connection between music and the poetic text, both from the point of view of artistic atmosphere and from the perspective of the analogies and symbols it highlights, unveiling, at the same time, the profound meanings of the literary text.

Keywords: clarinet, reciter, poetry, cell, chromatic, "twist".

The piece we will analyze in our study has three instrumental versions, as follows: "in the first version, entitled *On a sun dial I*, it is a violin piece; in the second one, *On a sun dial II*, the same musical material, but varied on the timbral requirements of another type of instrument, features, besides the solo instrument – that is the clarinet – also a reciter; the third musical vision, implying a series of other specific approaches, *On a sun dial III* addresses the solo cello. The latter was a compulsory work at the International Competition of Music Performance Jeunesses Musicales, Bucharest, 1998, 5th edition."² As a preamble to our analysis, we consider useful to briefly present the main events in the life of the composer, as the only ones able to objectively outline his creative personality.

Petru Stoianov (born on October 29, 1939 in Vinga, Arad County) graduated the "George Enescu" Conservatory in Iasi (1965-1969), as well as the "Ciprian Porumbescu" Conservatory in Bucharest (1969-1972), obtaining

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² Stoianov, Petru, *Noduri si Semne. Posibile structuri pe scara unui model modal (Nodes and Signs. Possible structures on the scale of a modal pattern)*, doctoral thesis, the "Gh. Dima" Music Academy in Cluj-Napoca, 2003, scientific coordinator prof. dr. Valentin Timaru, p. 88.

his Bachelor of Arts in Music Education and Composition under the guidance of great teachers³, esteemed personalities of Romanian musical and cultural life.

Presently, Petru Stoianov is a university professor and vice-dean of the *Spiru Haret* University in Bucharest, a member of the Composers' and musicologists' Union in Romania, member of the Romanian National Section of the International Society for Contemporary Music (ISCM), *Vice-president of the Romanian Comitee "Jeunesses Musicales"* (since 1993), as well as *founder and artistic director* of the "Jeunesses musicales" International Music Competition, Bucharest, Romania (since 1994). He was *executive director and counselor* of the International Festival of Contemporary Music "International Week of New Music", Bucharest, Romania (editions 1992-1999), he participated in national and international composition festivals and competitions, in musicology symposiums, congresses, radio and television programs, he wrote articles and studies in written media and music journals and he was president and member in numerous national juries of musical performance competitions.

He was awarded various national and international awards and distinctions and he was commissioned to write the poem *Existi, Doamne (You are real, My God)*, on verses by Karol Carol Woytila translated by Nicolae Mares, for the ceremony of awarding the Doctor Honoris Causa title of the "Spiru Haret" University in Bucharest to His Holyness Pope John Paul II (October 28, 2003). We are also bound to mention here the winning of the first edition of the "George Enescu" Competition-Concert organized by the Romanian Radio Society and Radio Romania Muzical (January 20, 2004) with the work *Noduri si Semne – muzică de concert pentru ansamblu instrumental (Nodes and Signs – concert music for instrumental ensemble)*.

His compositions encompass almost all musical genres, reuniting pieces "dedicated to the orchestra, choir, chamber ensembles, as well as to the teaching process"⁴, but also film music (being awarded a *Diploma of gratitude* by the Banat Metropolitan Church, in 2002 for the score of the film *Poveste de Crăciun – A Christmas Story*). As a musicologist, he published numerous educational studies, volumes and papers.⁵

³ Anton Zeman (harmony-composition), Vasile Spătăreanu (counterpoint), Anatol Vieru (composition), Tudor Ciortea (musical forms), Ovidiu Varga, Octavian Lazăr Cosma (music history), Emilia Comisel (folklore), George Bălan (musical aesthetics), Vinicius Grefiens (score reading), Aurel Stroe (theory of instruments and orchestration), Marin Constantin (choir conducting) etc.

⁴ Sandu-Dediu, Valentina, *Muzica românească între 1944-2000 (Romanian Music 1944 through 2000)*, București, Ed. Muzicală, 2002, p. 257.

⁵ The biographic information was taken from the composer's webpage in Romanian, <http://muzicieni.cimec.ro/Petru-Stoianov.html>, visited on August 16, 2012.

The morpho-syntactic analysis of the work

The musical (compositional) apprehension of the work⁶ is based on a few musical cells, which, through their different variations, mark and homogenize the entire sonorous discourse.

Thus, the first musical cell, made up of 3 sounds, debuts by an ascending musical trajectory, reuniting a minor second with a major sixth, a characteristic interval which brings tension to the musical discourse even from the beginning.

Ex. 1

espress. e legato

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Recitator: *p*

Textul integral...(ultimul vers....)

16''(6+4+6)

cell 1⁷

Once exposed, this first sonorous cell is reprised, repeated several times and then transposed in another sonorous register, at an upper octave.

Ex. 2

* irreg.(accel-rall) x2-4

16'' x3-5

irreg.,accel..

p < > *p*

cell 1 (1a) repeated and transposed

⁶ We mention that our analysis is based on the present version of the score (composed in 1985, the work was revised by the composer in April 2012, in order to be performed in the concert on June 12, 2012, at the "Gh. Dima" Music Academy, Cluj-Napoca, by the clarinetist Răzvan Poptean and baritone Cristian Hodrea).

⁷ Considering the novelty of the language used, as well as the movement of the cells in the piece, we will avoid using traditional notation (for ex.: cell x, cell x reversed, cell x reversed and varied 1 etc.), proposing instead an alternative notation, more clear and more relevant in this case. Therefore, by the simple numbering of the cells, we can put states 1a, 1b and 1c on the same plane, following the evolution of each one separately and not include them in the same basic cell x.

As a counterbalancing of the exclusively ascending trajectory in the beginning of the work, cell 1 is reversed, then transposed at the lower octave and repeated, in a reversed symmetry axis as compared to its basic form - cell 1 in original:

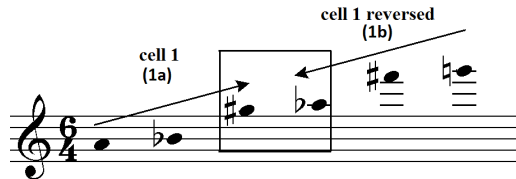
Ex. 3



cell 1 reversed (1b), then transposed

Through the direct succession of cell 1 (1a) and its reversal (1b) we distinguish that the “central” sound, the mirrored symmetry axis⁸ is the sound g sharp – a flat⁹.

Ex. 4



cell 1a and cell 1b

The following cell (Ex. 5) however, will clarify the melodic and chromatic trajectory of the 2 previous sections, by highlighting the initial sound of every cell, as a central benchmark, sided by a higher and a lower leading-note, separated or not by transposition to octave (Ex. 6). Exactly as in the previous cells, this new cell will be highlighted by repetition, transposition to octave (lower and upper), but also by intervallic overturns:

⁸ This melodic preoccupation with organizing musical intervals was also remarked by Theodor Grigoriu in the work of, then young, Petru Stoianov: "The composition *Proportii 2 – Proportions 2* has a symmetry axis with the role of a mirror, while the technique of intervals and melodic contours is followed according to a rigorous plan." (*Cenaclul tinerilor compozitori – The circle of young composers*, published in *Muzica* journal, no.8/1978, p.18, but also in the volume *Muzica si nimbul poeziei – Music and the halo of poetry*, Ed. Muzicală, 1986, p.216, study re-entitled *Portrete de tineri compozitori – Portraits of young composers*)

⁹ In order to remain in agreement with the score (noted in B flat) in this study we will name the written sounds and not their transpositional sonorous effect (in this case: f sharp – g flat).

Ex. 5

cell 2, transposed and overturned

Ex. 6

The “pivot” sounds of cells 1a and 1b, which actually make cell 2

In the end of the first “section”¹⁰ as a “connecting” micro-element, we remark the “secondary” cell¹¹ 3 (Ex. 7) and in the second “section” we notice a derivation of cell 1b (extended to 4 sounds and with a leap of a third which replaces a gradual progress), derivation which will circumscribe the “secondary” cell 1c (Ex.8).

Ex. 7

“secondary” cell 3 and its descending transpositions

¹⁰ Although the morphologic point of view tends to subordinate the syntactic plan, we will assume a macro-structural segmentation of the work.

¹¹ Named this way due to its relatively reduced use in the work (compared to the “basic” cells: 1a, 1b and 2).

Ex. 8

cell 1b, extended to 4 sounds

cell 1c

22

4

3

ff *pp*

“secondary” cell 1c, derived from a variation of cell 1b

As we conclude the reviewing of the cells at the basis of the compositional vision, we will continue by illustrating the evolution of the sonorous discourse on the basis of the variation of these morphological micro-elements.

Therefore, **cell 1a** will be varied as follows:

- through tremolos and trills on its sounds, but also by including a new sound, the resulted “pattern” being moved, later on, at the upper octave, slightly modified, in the beginning of the second “section” of the work (a);
- through extension of the cell to 4 sounds, in the third “section”, by reprising the initial sound at the upper octave; in this case, the cell appears transposed on other sounds (b);
- through rhythmic variation, reprised later on at the upper octave, in the beginning of the final section of the work, the dynamic “reprise” (c);
- through extension of the cell to 4 sounds, by returning to the initial sound (without transposition this time), in the end of the work (d);

Ex. 9

(a) *tr* *tr*

p

16“(6+4+6)”

18

mp *mf* *molto al*

16“(6+4+4)”

(b)

(c) *p* 3

(d) *p* rall... 3

Variations of cell 1a

Cell **1b** will be submitted to the following variations:

- extension of the cell to 4 sounds, by reprising the initial sound (see Ex. 8);
- obtaining of an aspect which refers to a rhetorical figure¹² of the Baroque (expressed by the sonorous syntagms known as “the cross motif”), by reuniting the 4 composing sounds of the variation above under the same register, initially without precisely determined rhythmical values (Ex. 10a); later on, they return, both in the progress and in the finale of the third “section” of the work (right before the “reprise”), with precise rhythmic framing, based on long values (Ex. 10 - c, d);
- recurrent cell 1b (10b)¹³;
- extension of the “cross motif”, by including it in a gradually ascending sequential “picture” in 4 successive stages (e);
- rhythmic variation followed by melodic recurrency, added a new sound at the end (f);
- variation of the “cross motif” by extension of the leap of diminished third to minor third, in the last “section” (g);

Ex. 10

(a) * irreg., accel-rall..
pp (echo)

(b) p

(c) mf f

(d) 74 mp

Recitator || *...Vai mie, eu murisem
trãind numai în vis,
draga mea, iubita mea
iubita mea si draga mea.

¹² “Rhetoric figure – code of precisely configured melodic (but also rhythmic and harmonic) twists, which during the 17th and 18th centuries, especially in Germany, were connected to the musicality of the text, to the meaning of the word (therefore also resembling the figure of speech in literature).” (*Dicționar de termeni muzicali – Dictionary of musical terms*, Ed. Enciclopedică, Bucharest, 2010, p. 212, article signed by Valentina Sandu-Dediu).

¹³ The order of the musical examples follows exactly the chronological order of appearance of cellular variations in the score.

(e) 68 *p* *mp* *ff* vibr.

(f) rhythmic variation recurrence new sound *f* *mf*

(g) *mf*

Variations of cell 1b

Cell 2 will be intensely used, from including in it certain multiple apoggiaturas (Ex. 11 - a), to “hiding” it in a broader melodic “pattern”, which involves the addition of a new sound (b) or the overturn of the interval and enrichment with new sounds (c), all these variations taking place in the second “section” of the work; at the same time, the sounds from cell 2 will become beginning sounds for a quasi-improvisational, virtuoso passage (d) or will mark the melodic variation of the minor seventh and its transformation into major, ascending and descending sixth, touched by a “slow glissando” in the last “section” (e).

Ex. 11

(a) 26 *f* *p* *mp* 12"(6+6) * irreg. accel-rall.. x2-4 12" x3-5

(b) vibr. *p* *mp*

(c) legato irreg. accel-rall.. x2-3 *p* (echo) *mf* *

Recitator || **.....eu însumi mă răsucisem în somn visând coșmarele..... (irreg.,inquieto-calmo)

Recitator || ** ... Tu însăți te răsuciseși când te-am strigat..... (irreg.,inquieto-calmo)

(d)

(e) gliss.lent
p

Variations of cell 2

A “possible” variation of cell 2 is also the often used major seconds (overturns of the initial minor seventh), appearing especially in the second “section” (see the tremolos in Ex.9 a, but also Ex.12). We chose not to include these variations in the chronology of variational instances of cell 2, leaving them in the end, as both the suppression of the defining leap of the basic cell and its replacement by gradual progress, and the transposition on other sounds put this analytical hypothesis in an area strongly neighbouring speculation.

Ex. 12

18''(6+6+6)
43 * irreg., rall. x2-3
p(echo) f f mp
8'' 8''
vib. non vib. vib.

Major seconds, ascending and descending

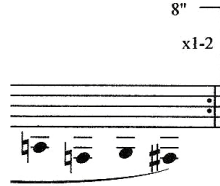
Cell 3 (presented in Ex. 7) returns in the third “section”, by the “rearrangement” of the sounds belonging to the same register, resulting in a leap of perfect fourth and minor second (augmented first), descending or ascending (see Ex.13 - a,b) and is reprised once, in the dynamic “reprise”, extended with 2 new sounds (Ex. 13 - c):

Ex. 13

(a) (b) (c) cell 3 2 new sounds
83

Variations of cell 3

Cell **1c**, is reprised once, by “gathering” all of its 4 composing sounds in the same register (Ex. 14). This reduced use of cells 3 and 1c justifies and confirms (in our opinion), their status of “secondary” cells.

Ex. 14**Variation of cell 1c**

The rhythmic and melodic evolution of musical cells at the basis of the analyzed work reveal a compositional conception based on the intense use of language micro-elements and, implicitly, stresses musical morphology, to the detriment of the other analytical and formal parameter, that is syntax.

Nevertheless (also taking into account the quasi-free and quasi-improvisational development of musical discourse, with the cells presented above as starting points for the so-called improvisation), we consider that *On a sun dial - II* is structured in 4 sections of syntactic articulation, as follows:

- the debut section, A, very short, even aphoristically only exposes cells 1a, 1b and 2, the quintessence of the melodic substratum of the entire work and cell 3 appears as a connection with the following section;

- the first elaborative section - A_1 - reprises, amplifies and develops the cellular material previously exposed and is separated by the fourth with a pause, at the bottom of the second page in the score;

- the maximum stage of cellular evolution is attained in the third section, which, due to intense filtration of the primordial cellular substratum, enriched with multiple rhythmic and melodic variations, imposes itself as a new section - B – where the melodic fragmentation in the beginning of the work becomes fluid, attaining the “mature” stage of the most fluent rhythmic and melodic “pattern” of the piece (see Ex.18); at the same time, we remark the separation of this section by ample pauses, where the reciter brings back to the attention of the audience fragments of the poem;

- the final section - A_{v1} – reprises cells 1a, 1b, 2 and 3, in a dynamic quasi-“reprise”, which continues cellular variation until the finale.

Therefore, in our vision, the supremacy of the morphologic conception decants, at the syntactic level, in a tetra-strophe type A A_1 B A_{v1} , resembling the “traditional” form of bar with reprise¹⁴.

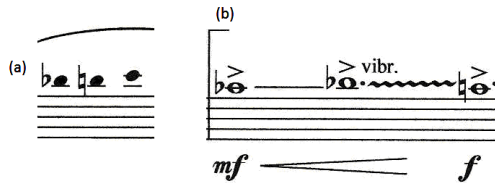
¹⁴ We highlight, though, the quasi-improvisational aspect of the musical discourse, which would plea, in a way, for a different syntactic approach, that is for unity, a mono-strophe with continuous cellular development.

Aspects of melodic and chromatic discursivity

Melodic discourse aims at the chromatic aspects in 3 states:

- open chromaticism (Ex. 15 - a);
- reversed chromaticism (Ex. 15 - b);

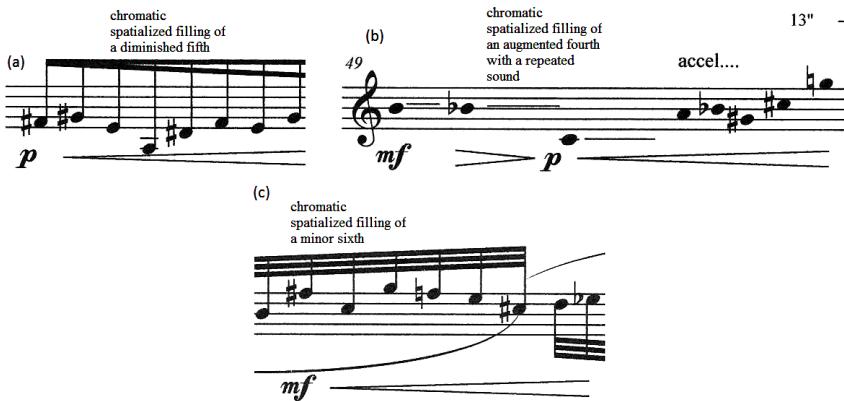
Ex. 15



Open and reversed chromaticism

- the configuration of chromatic “areas”¹⁵ by “filling in” an augmented fourth (diminished fifth) or minor sixth (Ex. 16 - a, b and c), by ingeniously spatializing the sounds in several registers, which gives more melodic interest, at the same time beclouding the chromatic development of the sonorous discourse itself.

Ex. 16



The configuration of chromatic “areas”

The main modality of sonorous “infringement” of a melodic fragment, based or not based on the discussed generating cells, seems to be its repletion by transposition to the upper or lower octave. Here is an example of a “neutral” sonorous segment which is not based on the cells previously mentioned and whose sounds are also repeated at the upper octave:

¹⁵ By virtual reunion, as a chromatic scale, of all the sounds making up a certain musical segment.

The musical score consists of a single staff with a treble clef. It begins with an 'initial segment' of music marked *mf*. This is followed by a double bar line and an asterisk (*). The second part of the score is a repetition of the initial segment at the upper octave, marked *f*. Above this repetition, a bracket spans the duration, labeled '10'' and 'x1-2'. Text above the staff reads 'sounds reiterated in the same succession at the upper octave'. Below the staff, the marking 'irreg., accel..' is present. Below the staff, there are two dynamic markings: *mf* with a wedge-shaped hairpin pointing right, and *f* with a wedge-shaped hairpin pointing right.

Repetition at the upper octave

This preoccupation for various sonorous registers seems constant among the composer's works even from the beginning if we consider Theodor Grigoriu's observations following a circle of young composers in 1978: "the play upon registers, which is not only an involvement of harmony notes – more or less – but also a timbral development, can generate strong emotions, if they are artistically and masterfully driven. [...] It seemed to me that Petru Stoianov knows well this "lesson" of registers [...]"¹⁶

Relationship text-music

In his study *Fuziunea cuvânt-muzică – The fusion word-music*¹⁷, Theodor Grigoriu writes the following: "a composer is seduced by a text – be it prose or poetry – because it unleashes inside him a possible music; he feels that its ideas, metaphors and images inspire him, they can put him in a passionate working state, his sensitivity identifies with the one of the text. It often happens that the musical form itself is born in a moment, that one hears not only the sounds of the music (motifs, harmonies etc.), but also the general environment where they will unravel: general atmosphere, timbral colors etc."

The affinity of the artistic sensitivity of the composer with the poems of Nichita Stănescu seems to spring from and, at the same time, find its explanation in a presupposed and natural musical substratum of the poet's

¹⁶ *Cenaclul tinerilor compozitori – The circle of young composers*, published in *Muzica* journal, no.8/1978, p.18, but also in the volume *Muzica si nimbul poeziei – Music and the halo of poetry*, Ed. Muzicală, 1986, p.216, study re-entitled *Portrete de tineri compozitori – Portraits of young composers*).

¹⁷ In the volume *Muzica si nimbul poeziei – Music and the halo of poetry*, Ed. Muzicală, 1986, p.167.

verses. Therefore, in a vast sub-chapter of his doctoral thesis entitled *Muzicalitatea liricii nichitiene – The musicality of Nichita’s poems*, the composer states: “It would be highly improbable that a poet of the magnitude of Nichita Stănescu would not link poetry and music. On this fundamental connection, Nichita himself declared in an interview: <I was dreaming of creating poems where the scattering of tension nodules would not be rhythmical, but placed according to the the needs of revelation, borrowing something from the very modern constructions of contemporary symphonic music>”¹⁸. The thesis follows by presenting the observations of several of Nichita Stănescu’s critics, who “noticed the ability of polyphonic composition in his verses”¹⁷. Consequently, we find that, according to Alexandru Condeescu Nichita’s verses are “paradoxical metaphors where elements are embedded in a vast polyphonic audion” and Augustin Doinas “remaks the fact that Nichita’s language is – as substance – <of a musical, super-semantic essence>”¹⁷. relations with music seem to continue in Nichita Stănescu’s poems, as, according to Lucian Raicu “before building meaning <he searches for the sounds>”¹⁷ and Petru Poantă “pleads that the poet descends where < the song and the being find each other unto creation, before phylosophy>”¹⁷.

Before mentioning a few relevant aspects – in our opinion – of the relationship between literary text and music, we consider necessary to present Nichita Stănescu’s poem, which stands at the basis of the musical conception and which is recited in the beginning of the piece and then reprised during the musical discourse.

„Pasărea se răsucise în zbor
 zgâriind stelele, eu însumi mă răsucisem în somn
 visând coșmarele.
 Tu însăși te răsuciseși când
 te-am strigat
 cu ochii tăi verzulii spre mine
 când tot ce a fost ieri se răsucise
 spre nesiguranța lui mâine.
 Ceasul bătea din ce în ce mai rar,
 timpul se lungise
 eram și fericit și tulbure și neclar
 pare-mi-se.
 Deodată a căzut o stea.
 O fi murit cineva, mi-am zis.

¹⁸ Stoianov, P., *op. cit.*, p. 155.

Vai mie, eu murisem
trăind numai în vis,
draga mea, iubita mea
iubita mea și draga mea.”¹⁹

(The bird had turned in its flight
scratching the stars, as I had turned in my sleep
dreaming of nightmares.
You had turned, yourself, as
I called you
watching me with your greenish eyes
when all of yesterday had turned
towards the qualm of tomorrow.
The clock was barely striking,
time had elongated
I was happy and blurry and vague
as it seemed.
A star fell suddenly.
Someone must have died, I thought.
Oh my, ‘t was I who’d died
living but in a dream,
my darling, my love
my love and darling.)²⁰

From the first verses of the poem we notice the obsessive use of the word “turn” and this aspect also stroke composer Petru Stoianov, who seems to render these turns by continuous twists of the melodic profile, marked by reversed chromaticism, rearsals, recurrence, spatializations in different registers of the chromatic successions. “The turn means the reversed organization of feelings and things [...], the poet’s own self apprehending it and turning, as a struggle between the world of Hypnos and the temptation of the real”²¹. The importance of the turn also emerges from the composer’s indications for the interpreter for the concert in Cluj-Napoca on June 12, 2012: “his imagination is being tested (the interpreter’s - n.n.) to improvise on given sounds, much like the “turns” in the text, like the bundle of thoughts which does not permit detachment from the concrete, in spite of the efforts

¹⁹ *Pe un cadran solar – On a sun dial* by Nichita Stănescu, from the volume *Antimetafizica, însoțit de Aurelian Titu Dumitrescu (Anti-Metaphysics, accompanied by Aurelian Titu Dumitrescu)*, Cartea Românească, Bucharest, 1985, p. 442.

²⁰ Unauthorized translation (n.tr.)

²¹ Stoianov, P., *op. cit.*, p. 89.

of flight towards the sky. The paroxysmal image of “scratching the stars” seems to be the response of the impossible bird-thought flight whose futile struggle, “tamed” by the fulfillment of love, soothes in a doina-like saying, under the rain of stars about to begin“.

In section B, marked by pauses and by the last two interventions of the reciter, distinguishing a kind of expressive climax of the work, the meanings of the poetic text tend to be followed even closer.

Therefore, the verses marking the beginning of this section, „Ceasul bătea din ce în ce mai rar, / timpul se lungise / eram și fericit și turbure și neclar / pare-mi-se” (The clock was barely striking,/ time had elongated/I was happy and blurry and vague/ as it seemed) are followed by the most ample melodic “pattern”, uninterrupted by pauses and dominated by long rhythmic values (Ex. 18), thus highlighting the elongation of musical time. “Relativization of time is another cause of our excruciating separation from the world: interior time reveals the mirage of discovering new realms of the soul and the unfathomable of feelings generates the elongation of time”¹⁹.

Ex. 18

55 $\text{♩} = 60$

Recitator *****

...Ceasul bătea din ce în ce mai rar,
timpul se lungise
eram și fericit și turbure și neclar
pare-mi-se.

59

63

The most ample musical “pattern”²², uninterrupted by pauses

The poetic text continues by “Deodată a căzut o stea. / O fi murit cineva, mi-am zis.” (A star fell suddenly./ Someone must have died, I thought.). Death is being suggested by the “cross motif” and the bewilderment, the

²² Which almost attains the chromatic total (11 elements, only missing g sharp/ a flat).

unspoken question on the identity of the one who died is conveyed by the gradual sequencing into 4 successive stages (see Ex. 10 e). The composer mentions that “Nichita Stănescu returns here to the eternal poetic motif of life as a dream, where death is the tragic and only awakening. The Miorita allegory of death as a cosmic wedding gains, in Nichita’s vision, new possibilities”²³.

The ruthless impact of the final revelation, „Vai mie, eu murisem / trăind numai în vis, / draga mea, iubita mea / iubita mea și draga mea” (Oh my, ‘t was I who’d died/ living but in a dream/ my darling, my love/ my love and darling) leads to the stabilization of the “cross motif” on d (see Ex. 10d), “d” being one of the previous sequential stages. The reference to the “dream” in the literary text brings back the sounds of the beginning (beginning which places us in the same somber, dream reality, by words like “sleep”, “dreaming” or “nightmares”), the musical discourse continuing by section A_{v1}, with the role of dynamic “reprise”.

Ending the piece by the cell which also opened the musical discourse, cell 1a, is, of course, a natural compositional choice, in order to round and “frame” its exterior contour. Enrichment of cell 1a though, by reprising the initial sound and extending the cell to 4 sounds (see Ex. 9d), creates a striking resemblance with the “cross motif”, even if, in this case, the 2 leading-notes – upper and lower – are spatialized in different registers. These considerations lead us to the conclusion that, even if in the first part of the poem, terms like “dream”, “sleep”, “nightmares” and “turn” are stressed, the ending of the poem (the last 4 verses) is dominated by the antinomy “had died / living”, impression and conviction which also seems to be reached by composer Petru Stoianov in his compositional vision of Nichita’s text.

The conclusions of the present analytical pursuit can only be succinct, emphasizing once more the depth and the osmosis of the literary text melted into music, as well as the compositional mastery, which, by an “economy of means” (only a few basic musical cells), manages to create a sonorous universe thoroughly outlined, graphic and filled with sonorous suggestions, all through the very well balanced, colorful and bright interface of the writing for clarinet.

Finally, as an annex of the present study, we present the complete score of the work *Pe un cadran solar – II (On a sun dial – II)*, as we consider it extremely useful for the close and conscious following of the analytical process detailed above, taking advantage, at the same time, of the reduced extension of the score.

²³ Stoianov, P., *op. cit.*, p. 90.

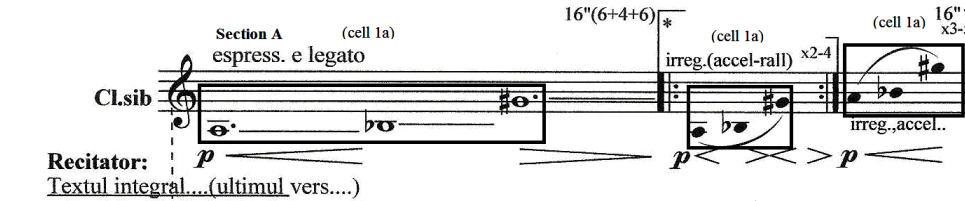
-Pe un cadran solar- II

Baladă pentru un instrument solist
-Clarinet Sib- cu Recitator

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Section A (cell 1a) $16''(6+4+6)$ * (cell 1a) $16''$ x3-5
 espress. e legato irreg.(accel-rall) x2-4 irreg., accel..

Cl.sib 

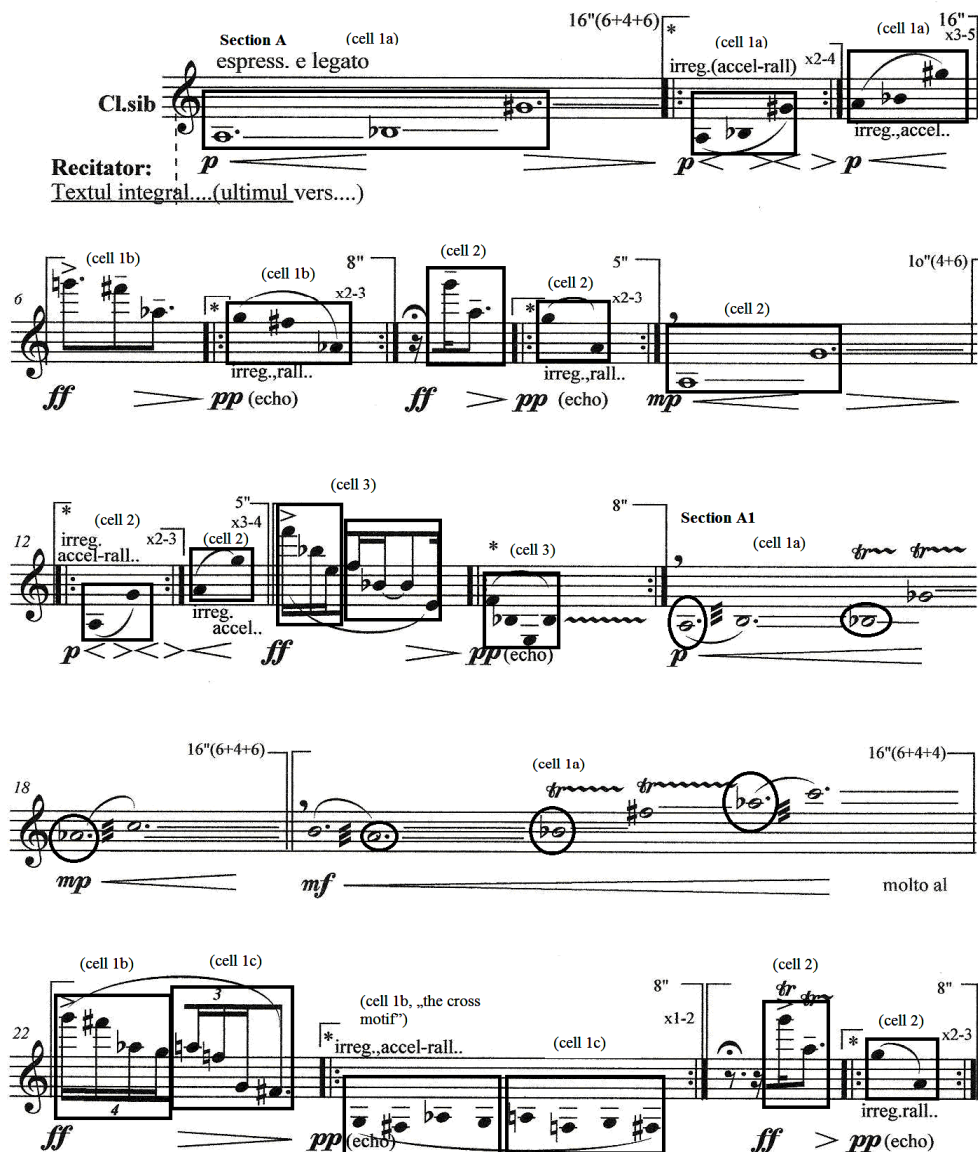
Recitator: *p*
 Textul integral....(ultimul vers...)

(cell 1b) (cell 1b) $8''$ (cell 2) (cell 2) $5''$ $10''(4+6)$
 ff pp (echo) ff pp (echo) mp
 irreg.,rall.. irreg.,rall..

(cell 3) (cell 2) $5''$ x3-4 (cell 2) $8''$ Section A1 (cell 1a) *tr*
 12 p ff pp (echo) p
 irreg. accel-rall.. irreg. accel..

$16''(6+4+6)$ (cell 1a) $16''(6+4+4)$
 18 mp mf molto al

(cell 1b) (cell 1c) (cell 2) (cell 1b, „the cross motif”) $8''$ tr $8''$
 22 ff pp (echo) ff pp (echo)
 irreg., accel-rall.. (cell 1c) x1-2 (cell 2) x2-3
 irreg.,rall..



* - Sunetele încadrate între semnele de repetiție cer interpretului să aibă în vedere posibilitatea de a le integra în structura fragmentului respectiv prin repetarea lor (neregulată) într-un desen ritmic bazat pe accelerare - rărire, cresc.-decesc.

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26 (cell 2) 12"(6+6) * (cell 2) (cell 2) 12" x3-5

vibr. irreg. accel-rall. x2-4

f > *p* < > *p* < < < < > *mf*

31 10" x1-2 10" x2-3 15" (cell 2)

irreg. accel. *f* > *f* > *p* (echo) < *p* < *mp* < *p*

Recitator || **.....eu insumi mă răsucisem în somn vășând cōsmarele..... (irreg.,inquito-calmō)

37 (cell 2 overturned) (cell 2 overturned)

legato irreg. accel-rall. x2-3

p (echo) < *mp* < *mf*

Recitator || ** Tu însăți te răsucisesi când te-am strigat..... (irreg.,inquito-calmō)

43 18"(6+6+6) (cell 2 overturned) 8" (cell 2 overturned) 8" (cell 2 overturned and reversed)

* irreg. rall. x2-3 vib. non vib. vib.

p (echo) < *f* < *mp* < *f*

46 (cell 2 overturned and reversed) 16" chromatic spatialized „filling” of a diminished fifth

* irreg. accel-rall. x2-3

p (echo) < *mp* < *mf*

Recitator || **Când tot ce a fost ieri se răsucise spre nesiguranta lui măine.

49 chromatic spatialized „filling” of an augmented fourth accel.... 13" (cell 2 overturned and reversed) 20" (4+6+6+4) full.

mf > *p* < *mf* < *f*

Recitator ||

** Se repetă textul insistându-se pe unele cuvinte sau imagini prin reluarea lor aleatorie

ANALYTICAL BENCHMARKS IN THE WORK ON A SUN DIAL II FOR CLARINET B FLAT...

55 $\text{♩} = 60$ Section B

 Recitator || ...Ceașul bătea din ce în ce mai rar
 timpul se lungise
 eram și fericit și tulbure și neclar
 pare-mi-se.

p (cell 1b recurrent) (cell 3 varied)

59 (cell 3 varied) the „cross motif” obtained from cell 1a the „cross motif” obtained from cell 1b

p *mp* *mf*

63 *f* *f* *f*⁵ Recitator || ***...Deodată a căzut o stea.
 O fi murit cineva, mi-am zis.
 (inquito)

68 the „cross motif” included in a gradually ascending sequencing vibr. *p* *mp* *ff*

74 the „cross motif” obtained from cell 1b Section Av *mp* *mp* *p*

***...Vai mie, eu murisem
 trăind numai în vis,
 draga mea, iubita mea
 iubita mea și draga mea.

Recitator ||

(cell 1a) (cell 1b) (cell 3 varied)

80 (cell 1a) *f*

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The image displays three staves of musical notation in treble clef. The first staff (measures 83-86) features a melodic line with a *mf* dynamic. Annotations include "cell 2, the beginning of a wider melodic pattern" pointing to measures 83-84, and "the „cross motif” varied" pointing to measures 85-86. The second staff (measures 87-90) starts with a *p* dynamic, followed by a *mf* section. It includes a triplet of eighth notes in measure 89 and a triplet of quarter notes in measure 90. The third staff (measures 91-94) begins with a *p* dynamic and includes a triplet of eighth notes in measure 91. Annotations include "(cell 2 varied)" for measures 92-93 and "(cell 1a with 4 sounds)" for measure 94. Performance markings include "g.liss.lent" and "rall....".

83

mf

cell 2, the beginning of a wider melodic pattern

the „cross motif” varied

87

p *mf*

13

89

p sempre

(cell 2 varied)

g.liss.lent

(cell 1a with 4 sounds)

rall....

3

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Translated by Roxana Huza

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Webography:

<http://muzicieni.cimec.ro/Petru-Stoianov.html> (the official website of the composer, in Romanian).