



Serban Nichifor

Composer, Teacher

Roumania, Bucarest

About the artist

http://www.voxnovus.com/composer/Serban_Nichifor.htm

Born: August 25, 1954, in Bucharest, Romania

Married to Liana Alexandra, composer: http://www.free-scores.com/partitions_gratuites_lianaalexandra.htm#

Studies

National University of Music, Bucharest, Doctor in Musicology

Theology Faculty, University of Bucharest

International courses of composition at Darmstadt, Weimar, Breukelen and Munchen

USIA Stipendium (USA)

Present Position

Professor at the National University of Music, Bucharest (Chamber Music Department);

Member of UCMR (Romania), SABAM (Belgium), ECPMN (Holland)

Vice-president of the ROMANIA-BELGIUM Association

Cellist of the Duo INTERMEDIA and co-director of the NUOVA MUSICA CONSONANTE-LIVING MUSIC FOUNDATION INC.(U.S.A) Festival, with Liana ALEXANDRA

Selected Works

OPERA, SYMPHONIC, VOCAL-SYMPHONIC AND CONCERTANTE MUSIC:

Constellations for Orchestra (1977)

Symphony I Shadows (1980)

Cantata Sources (1977)

Cantata Gloria Heroum Holocausti (1978)

Opera Miss Christina (libretto by Mircea ELIADE, 1981... (more online)

Qualification: PROFESSOR DOCTOR IN COMPOSITION AND MUSICOLOGY

Personal web: <http://romania-on-line.net/whoswho/NichiforSerban.htm>

Associate: SABAM - IPI code of the artist : I-000391194-0

About the piece



Title: The Hermeticism Of Debussy 02 [Etude Musicologique]

Composer: Nichifor, Serban

Licence: Copyright (c) Serban Nichifor

Instrumentation: Music theory

Style: Contemporary

Serban Nichifor on [free-scores.com](http://www.free-scores.com)

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Fig. III. 2. a) Împărțirea octavei în 36 de intervale distincte și constitutive în sistemul lui Debussy (schemă apărută la Debussy, fiind reproducerea de Maurice Emmanuel în *relativitatea interesezului*), după ce are marele compozitor l-a avut, în 1889, în fața lui profesor Ernest Guiraud).

Dispersiunea acestor intervale (12 semestruri ascendente, 12 semestruri descendente, 6 turnuri asc., 6 turnuri desc.) corespunde scrierii armonizată 16-32 (ale ~~semestrurilor~~ Do) = luând în considerare procesul de transformare,

[illegible]

-b) Cadente specifică, exemplificată de Debussy la întâlnirea cu Guiraud din 1890

Nr. armonica

Citat Debussy

Fundamentele deduse

Citat Debussy

Fundamentele deduse

Fig. 11a) - Suntețe armonice 1-32 ale fundamentalei D_0 (spectrul superior)

A musical score for the song 'The Rose Tree'. The score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The melody is composed of eighth and sixteenth notes, with some rests. The lyrics are written below the staff, aligned with the notes. The score includes a repeat sign at the beginning and a double bar line at the end. The tempo is marked 'Allegretto'.

O = armonice impare "Yin" (active)

- = armonice pare "Yang" (pasive) - generate prin reducere a armoniei for impare, deci reducibile la acestea.

The first system of handwritten musical notation for 'The Rose Tree'. It consists of a single staff with a treble clef. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The key signature has one sharp (F#). The time signature is 3/4. The tempo/mood is marked 'Andante'. The lyrics 'The Rose Tree' are written below the staff.

[illegible]

1/4

NB - equivalente

Fig. V-
Potențialul supra-tonal al seriei armoniceelor impare (NB-accidentul alterează exclusiv sunetele precedente)

Handwritten musical score for guitar, featuring three systems of music. The first system is titled "Acordul 'mamă'" and includes a treble clef, a key signature of one sharp (F#), and a 12-measure melody. The second system is titled "Ac. 4 sunete" and includes a bass clef, a key signature of one sharp (F#), and a 12-measure melody. The third system is titled "Ac. 5 sunete" and includes a bass clef, a key signature of one sharp (F#), and a 12-measure melody. The score is written in a handwritten style with various musical notations, including notes, rests, and accidentals. The title "Trisoane" is written in the left margin of the first system. The title "Acordul 'mamă'" is written in the left margin of the second system. The title "Ac. 4 sunete" is written in the left margin of the third system. The title "Ac. 5 sunete" is written in the left margin of the fourth system. The score is written in a handwritten style with various musical notations, including notes, rests, and accidentals. The title "Trisoane" is written in the left margin of the first system. The title "Acordul 'mamă'" is written in the left margin of the second system. The title "Ac. 4 sunete" is written in the left margin of the third system. The title "Ac. 5 sunete" is written in the left margin of the fourth system.

[illegible]

→ Fig. VI-

-Seria

Supratonda

a) Celula principală și postare ale seriei supratonale

Ce în Directă (armonie superioare în sens ascendent) Recurenta S.D. (armonie superioare în sens descendent)

1	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
---	---	---	---	---	---	---	---	---	---	---	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	-----

[S.D.]

Seria inversata / armonice inferioare in sens descendent

Recurenta S.I. (armonie inferioare în sens ascendent)

1 11 12 5 4 6 10 9 8 7 2 3

3 2 7 8 3 20 6 4 5 12 11 10

List

d [R.I.S.]

NB - De remèrct ttonsonal 7-8-9-10 (Comun S.D. di R.S.I) ni ttonsonal 10-9-8-7 (Comun R.S.D. xi S.I.) - dubbele

transname prefiguraud a structura hexacordis elipse: $\begin{pmatrix} 7 & 8 & 9 & 10 & 11 & 2 \\ 0 & 0 & 0 & 0 & 0 & 0 \end{pmatrix}$

→ Fig. VII-2 Perspective supratonală la Debussy (citată în reducere fenomenologică la fundamentală Do)*

1. La Mer II (p. 3, m. 14-17) (p. 2, m. 60)
 (8-10-12-15) (17-19-23-28) (18-21-27)
 (19-23-5) (1-2)

2. "Le Martyre de Saint-Sebastien" (Acte IV: "Le bon Pasteur")

(1911) (18) (26) (24) (21)
 (12) (11) (10) (9) (8) (7) (6) (5) (4) (3) (2) (1)
 [Met.] [F₂] [Tema St. (Tud.)]
 (1) (12) (11) (10) (9) (8) (7) (6) (5) (4) (3) (2) (1)

Motivul Spiritu

Cruci

"Dove Etnica"

(m. XII, m. 153-155)

3. "Dove Etnica" (m. X, m. 53-56)

(1915) (8) (7) (6) (5) (4) (3) (2) (1)

(130) (23) (19) (15) (14) (3)

(1913) (7) (6) (5) (4) (3) (2) (1)

(1913) (7) (6) (5) (4) (3) (2) (1)

(1913) (7) (6) (5) (4) (3) (2) (1)

(1913) (7) (6) (5) (4) (3) (2) (1)

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(1913) (7) (6) (5) (4) (3) (2) (1)

(1913) (7) (6) (5) (4) (3) (2) (1)

(1913) (7) (6) (5) (4) (3) (2) (1)

(1913) (7) (6) (5) (4) (3) (2) (1)

VII (Cont.) f. Preludiu "Feuilles mortes" (cristal 2, pr. 2, m. 2) (g. "Dance Etudes" (nr. XII, m. 1-24)

h. "Dance Etudes" (nr. XII, m. 30-33)

* Fundamentala armonica minor (2-6-7-3) se afla la o cuinta (+2 octave) sub baza armonia acord c stare direct.

1. "Quatuor à cordes" (P. IV, m. 5 și 11) (1893)

J. "Sonate pour violon et piano" (P. II, m. 73-82 = Sectio Aurea!) (1916-17)

K. "Sonate pour violoncelle et piano" (P. III, m. 57-68 = Sectio Aurea) (1915)

Conexiunea spațiului sonor / timp: $F.f.v. \approx 3,5 \text{ Hz}$ (sau vibrații duble) $\Rightarrow 1$ vibrație dublă durată $\frac{1}{3,5} \approx 0,286'' \approx 210 \text{ M.M.}$
 $\approx 210 \text{ M.M.} \approx 52 \text{ M.M.}$ (tempo din "Prélude" în $\frac{4}{4}$, m. 1-8); $\approx 210 \text{ M.M.} \approx 70 \text{ M.M.}$ ("Tempo inițial" în $\frac{3}{8}$, m. 9-42).
 În consecință, aceste 2 timpuri constitutive ($\approx 52 \text{ M.M.}$ și $\approx 70 \text{ M.M.}$) sunt reductibile fenomenologic la vibrații duble
 cu durată de $0,286'' (= 210 \text{ M.M.})$, ce se identifică și cu frecvența infra-sonică a F.f.v. (sunet la de $\approx 3,5 \text{ Hz}$).
 Spațiul sonor (în toate complexitatea sa armonică) este astfel generat de imitația fundamentală de timp (vibrația
 dublă de $0,286''$).

Fig. VIII - Arhetipul tritonice și motivul Destinului la Debussy.

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- a) Genere

Diagram illustrating the tritone and its chromatic variations. It shows a tritone (b7) and its chromatic alterations (b6, b5, b4, b3, b2, b1) and their corresponding intervals (10, 9, 8, 7, 6, 5, 4, 3, 2, 1).

- b) Postări (fetele fenomenologice la armonie lui Do) prin amănunțimea [18] = inclusiv metabilă la altă fundamintăle 1' în raport cu fund. Do

Diagram illustrating the tritone and its chromatic variations. It shows a tritone (b7) and its chromatic alterations (b6, b5, b4, b3, b2, b1) and their corresponding intervals (10, 9, 8, 7, 6, 5, 4, 3, 2, 1).

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Diagram illustrating the tritone and its chromatic variations. It shows a tritone (b7) and its chromatic alterations (b6, b5, b4, b3, b2, b1) and their corresponding intervals (10, 9, 8, 7, 6, 5, 4, 3, 2, 1).

→ Fig. X-6) "Syrinx" (1913) - schema procesului metabolic (la instrumente reale) - incluzând fundamentale deduse

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Armon. F. Armon. F. Armon. F. Armon. F.

- 6) "Im Aeternum" (1993) de Serban Nichifor - aplicatie a unui proces metabolic (la instrumente reale)

Atipa Organos N.A. N.O. N.A. N.O.

etc. i- vi se reia
(ciclul i- vi se reia
ca o secundă mare
mai jos)

→ Fig. XII = Aspecte hermeneutice (imagini, motive, stări, topos)*) NB-Exemplificările nu sunt exhaustive, existând, evident, și alte posibilități de funcționare enigmatice 2.1

-a- monogramă lui Claude Debussy: "supprimer le « Claude Debussy » qui détruit le mystère du « D »" (Ritchain, Dimanche - Août 1903 - cf. "Lettres de Claude Debussy à son éditeur", Ed. Durand, Paris, 1927 - p.12.)

-b- melograma lui Haydn, dedusă de Debussy după Tabelul lui Écorcheville (S.I.M., 1910):

H A Y D N

H O O O O

|| ("Hommage à Haydn" 1909)

do	re	mi	fa	sol	la	si
C	D	E	F	G	A	B(b)
J	K	L	M	N	O	P
Q	R	S	T	U	V	W
X	Y	Z				

"Hommage à Haydn" (m. 23-35)

Vif.

-c- melograma lui Debussy, dedusă de Șerban Nichifor după Tabelul lui Écorcheville.

D E B U S S Y || ("Hommage à Debussy" 1998)

Opéra "Le Martyre de Saint-Claude Debussy" de Șerban Nichifor (1999)

Longtano e dolce, molto rubato (quasi Sogno)

*Vărmănt la măsura așezată de ote une science hermétique, gândește din des textes d'une interprétation longue et difficile... Je propose la fondation d'une Société d'Esthétique musicale... (1893, C.D. à Chausson)

Fig. XII - d

- Semnul Sfintei Cruci
- Le Martyre de Saint-Sébastien

(Acte IV: "Le bon Pasteur")

"Sonate pour violoncelle et piano" (1915) (p. I, m. 2) (1915) Etudes - X (m. 38)

Melodic

- Tremol

"Sonate pour violoncelle et piano" (p. I, m. 24)

"De Soir..." ("Roses Lyriques" III, m. 25-36)

(1832-93)

(1915) Animando poco a poco (Agitato)

- f - Dragostea pierdută - "malgré tout, je pleure sur la disparition du rêve de ce Rêve" (Missa, p. 1, à Godet)

"Sonate pour violoncelle et piano" (p. I, m. 85)

(1915) Sonate pour violoncelle et piano (p. I, m. 85)

(1915) Sonate pour violoncelle et piano (p. I, m. 85)

(1915) Sonate pour violoncelle et piano (p. I, m. 85)

(1915) Sonate pour violoncelle et piano (p. I, m. 85)

(1915) Sonate pour violoncelle et piano (p. I, m. 85)

(1915) Sonate pour violoncelle et piano (p. I, m. 85)

(1915) Sonate pour violoncelle et piano (p. I, m. 85)

(1915) Sonate pour violoncelle et piano (p. I, m. 85)

Motto:

["...ce sentiment insupportable que j'ai parfois de vivre dans une ville d'exil, (23) où rien ne m'attend plus et où je suis destiné à un petit train-train mélancolique..." (N 1910, → Godet)]

Bois de Boulogne
["...converser avec les arbres qui, d'abord, sont toujours de bonne humeur et dont les cimes sont..."
musicales...
(18-VIII-1908, → Durand)]

Casernes de Jandamerie
["Pendant que je vous écris des petits sébats s'exercent sur le clairon, qui sur le tambour...
(9-X-1914, → Durand)
j'ai hâte de retrouver ma maison, avec tous ses défauts, ses ennuis, ses clairs...
(16-X-1916, → Durand)
si la guerre n'aurait supprimé une bonne partie des trains qui jettent à passer sous mes fenêtres je serais devenu fou, car le moindre bruit est une souffrance, il test les clairons et les tambours... c'est plus que suffisant...
(21-III-1918, → Durand)]

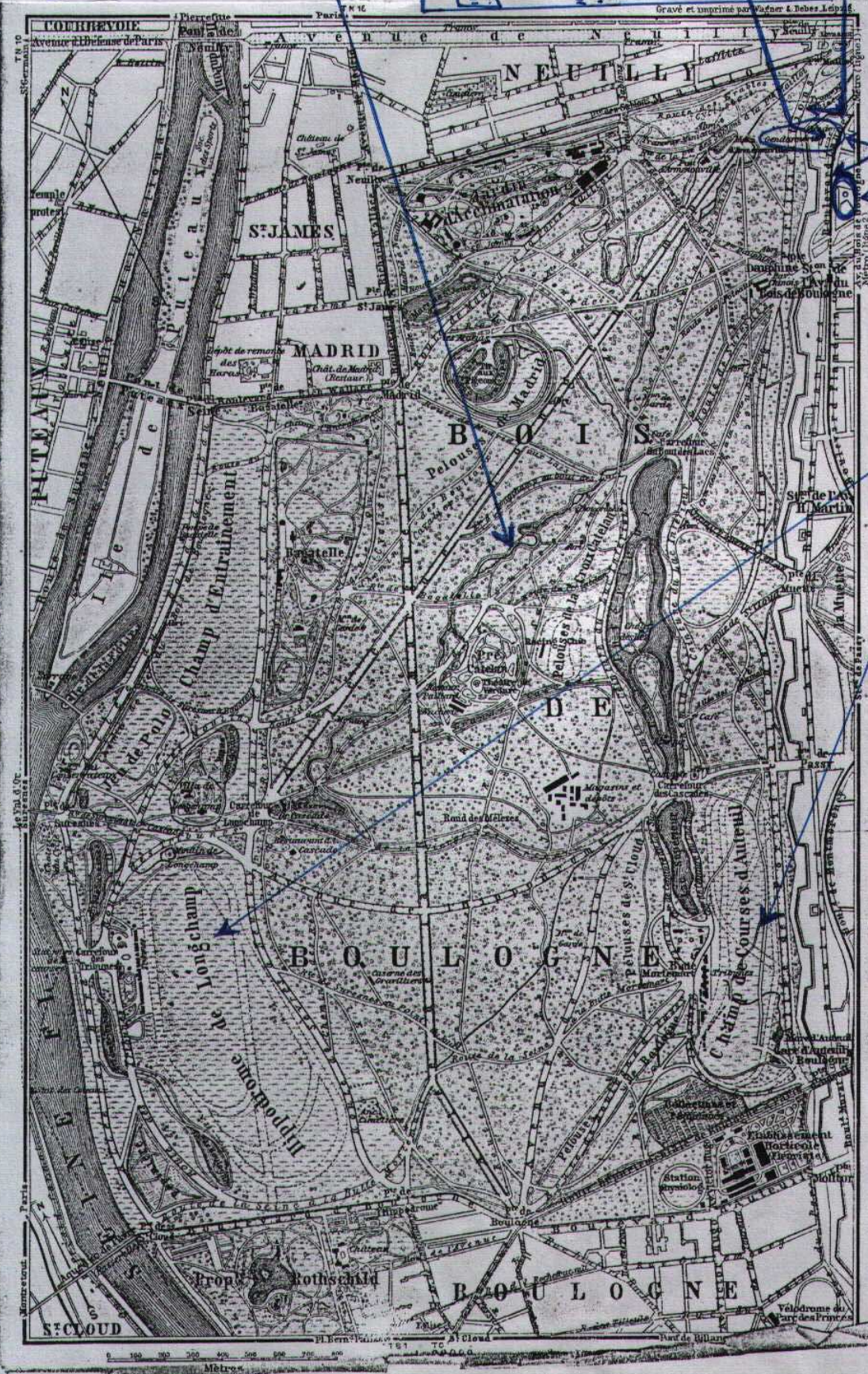
Linéaire feraté de Centura
["...moi qui n'aspire qu'à rentrer chez moi pour retrouver mon chemin de fer de ceinture, dont le bruit est plus doux que celui des vagues..."
(23-VIII-1907, → Durand)
"...mais, j'ai trop de clairon de fer, trop de fortifications!"
(25-VII-1913, → Durand)]

Hipodrome Longchamp
["...le nous faudrait quitter cette maison (...). Cette maison a de la curiosité ressemblance avec la maison Usher..." (1915 → Godet)]

Terenul de Course Autueil
["Egonotul Curzelor mijice: "...les courses, dont j'ai, par ici, un écho bien désagréable..." (9-VI-1906, → Durand)]

XII-9 - Date topographe ilustrând influența mediului ambiant asupra sensibilității arculare a lui Debussy, cu consecințe directe în plan compozitiv (Paris, 1905-1918)

["...au surplus, je travaille comme un mineur et déploie une activité froidement résolue à ne contempler que des sites arculaires..." (10-VIII-1908, → Durand)]



1. Răsărit - "Khamma", Scene III. "C'est l'aube froide et grise du matin qui lentement devient rose."

Handwritten musical score for the first system. It includes a vocal line with lyrics in French and a piano accompaniment. The score is marked with "pp" (pianissimo) and "p" (piano). The tempo is indicated as "Allegretto" (1904).

2. Amizet - "L'île joyeuse" (m. 220-234)

Handwritten musical score for the second system. It includes a vocal line with lyrics in French and a piano accompaniment. The score is marked with "pp" (pianissimo) and "p" (piano). The tempo is indicated as "Allegretto" (1904).

3. Apres - "Prelude à l'après-midi d'une femme" (m. 106-110)

Handwritten musical score for the third system. It includes a vocal line with lyrics in French and a piano accompaniment. The score is marked with "pp" (pianissimo) and "p" (piano). The tempo is indicated as "Allegretto" (1904).

"Pour que la nuit soit propice" (Six Préludes antiques III, m. 17-20)

Handwritten musical score for the fourth system. It includes a vocal line with lyrics in French and a piano accompaniment. The score is marked with "pp" (pianissimo) and "p" (piano). The tempo is indicated as "Allegretto" (1904).

(1897-98)
(rev.
1914)

Luna (Continuare)

la terrasse des anciennes du Clair de Lune (m. 1-3)

(1910-12) Lento (R. VII, C. 2) (84)

un peu en dehors

les sons et les parfums tourment dans l'air du soir (1909-10) (R. IV, C. 2)

(1910-12) (34)

un peu en dehors

ET la lune descend sur le temple qui fut (m. 1-3) (1907) (m. 1-3)

(1910-12) (34)

un peu en dehors

- (m) - Nature morte (France vestale)

(1910-12) (34)

un peu en dehors

"Cloches à travers les feuilles"

Fig. XII (m)
(cont.)

expressif et doucement appuyé

très égal - comme une
bouteille

- Vegetative

"Bryères" (R. V. C. 2, m. 14-22)

(1910-12)

doux et léger

"Les collines d'Anacapri" (R. V. C. 1, m. 92-96)

(8)

"yeux" (m. 5-8) [les profondeurs du parc nocturne]

"Ariettes d'arbres" (m. 1-4)

L'ombre des arbres dans la ri-vière ombu-mé-e

"motif"
Destinatoire (usor macabre)

-cf. Fig. VIII-b

- (P) - Revelația aulodiei - "Juni plac mări mult ale cătera sunete ale fluiorului
unui păștor egiptean, el colaborează cu prișagul și aude
dramone nesthine de trătătele vorștre..." ("Dauul (roca antilobant" I, p. 10)

"Prélude à l'après-midi d'un faune" (m. 1-4)
(1892-94) P, doux et expressif
"... La fille aux cheveux de lin" (R. VIII, C. I, m. 1-10)

"Syrinx"
(1906-3) "The Little Shepherd" (Children's Cornet II, m. 2-6)

"... Bruyères" (R. V, C. 2, m. 1-10)
(1910-12) P très doux et délicatement expressif
"Kharmand" (Scene II, Prius dans m. 3-5)

"Sonate pour Flûte, Alto et Harpe" (m. 1-6)
(1915) P
"La Flûte de Pâm" ("3 Chansons de Bilets" m. 4-3)

(1897-98)
(1914) mf
"Pour inviquer Pâm, dieu du vent d'été" ("Six épigraphes antiques" I, m. 1-8)

(1897-98)
(1914) mf
"Pour inviquer Pâm, dieu du vent d'été" ("Six épigraphes antiques" I, m. 1-8)

⑤ - Clopote
 "Pétrole"
 ("Pour le piano",
 n. 158-163)
 (1901)

"La Cathédrale
 enroulée"
 (P. & C. 1,
 n. 28-32)
 [Sugeresse mixtura
 de clopote à orga]
 (1909-10)

"Cloches à travers
 les feuilles"
 ("Images", n. 1,
 n. 29-32)
 (1907)

"Les Cloches"
 (n. 15-20)
 (1891)

Rit. dem.
 Des fleurs de l'au-tel

⑤ - Clopote
 "Prelude"
 ("Pour le piano", I,
 no. 458-163)
 (1901)

"La Cathédrale engloutie"
 (P. X. C. 1,
 no. 28-32)
 [Suggestion mixtura
 de clopote à orgue] [Coe] 8^a bassa
 (m. 42-45)
 [Remment Sforzato Cresc. - ch. d.]

"Cloches à travers
 les feuilles"
 ("Images", II, no. 4,
 no. 29-32)
 (1907)

"Les Cloches"
 (no. 15-20)
 (1891)

Me re-mé-mor-rait la Vierge ché-tien - ne
 Ce l'en-tin ap-pel
 Rit. dem.

Des fleurs de l'au-tel

- Fig. XII-5 - Course de cæi - "... les courses, dont j'ai par ici, un écho..." (9-vi-1906 - saison cæte Durand)
(cont.)

"Mouvement" ("Images", m. 3, m. 1-11)
Animé (avec une légèreté fantaisique mais précise)
"Prelude" ("Pour le piano", m. 1-5)
Avec animé et Fén rythmé

(1904-5)

dim
m. 1-5

(1899-1901)

- (t) - Progresia - "Si je puis réussir, comme je le veux, cette progression dans l'angoisse que doit être
"La Chute de la Maison Usher", je crois que j'aurai bien servi la musique." (8-vi-1910, cæte Durand)

Relatâ metaboliâ: 7 5
(c. Fig. IX)
"La soirée dans Grenade" ("Estampes", m. 67-68) "La Chute..." (m. 236-237)
1905

- Progresia angosæci

"La chute de la maison Usher" (m. 234-237)

Orch.
Raderick
d'ai ri.
Oui
d'ai-ô-ô ri - ve
Vous n'a-vez pas com-pris cæ-te joie é -

-Fig. XII
(Cont.)

Handwritten musical score for piano. The score is written on five staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The third staff has a treble clef and a key signature of one sharp (F#). The fourth staff has a bass clef and a key signature of one sharp (F#). The fifth staff has a treble clef and a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings (ff, f, pp, p). The lyrics "tran - ge de la voir en-fin dé-li-vré de notre or-dre sot-ti-lège." are written below the staves.

"Pelléas et Mélisande" (Acte III, Scène II, m. 1-9)

Handwritten musical score for piano. The score is written on five staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The third staff has a treble clef and a key signature of one sharp (F#). The fourth staff has a bass clef and a key signature of one sharp (F#). The fifth staff has a treble clef and a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings (pp, p). The lyrics "Pelléas" are written below the staves.

(m. 18-23) Golaud

Handwritten musical score for piano. The score is written on five staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The third staff has a treble clef and a key signature of one sharp (F#). The fourth staff has a bass clef and a key signature of one sharp (F#). The fifth staff has a treble clef and a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings (pp, p). The lyrics "Prenez garde par ici Vous n'avez jamais pénétré dans ces galeries? Si, une fois." are written below the staves.

"La Mer" (III - Dialogue du vent et de la mer" m. 1-12)

Handwritten musical score for piano. The score is written on five staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The third staff has a treble clef and a key signature of one sharp (F#). The fourth staff has a bass clef and a key signature of one sharp (F#). The fifth staff has a treble clef and a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings (pp, p). The lyrics "La Mer" are written below the staves.

→ Fig. XII - (u) - Neantul - în perspectiva "geotropismului pozitiv" (orientarea muzicii spre fundamentala virtuală, în spațiul infrasonor "inaudibil") (cont.)

- "... je continue à crouit dans les usines du Néant..." (18-IV-1906, către Durand)
 - "... je crouis le plus souvent dans les usines du Néant..." (1917, către Radot)

Raportul spațiului sonor "audibil" cu timpul (ca spațiu infrasonor "inaudibil")

- Unărități de măsură: → în spațiu sonor - "Hertz" (Hz) = vibrații duble (complete) pt. frecvențele "audibile" $\frac{1}{16,5 \text{ Hz}}$ $\frac{1}{16,85 \text{ Hz}}$ (291) (151)

→ în timp - "Metronom Mälzel" (M.M.) = pulsări / minut pt. tempo-urile între 30 MM (Largo) - 240 M.M. (Presto)

- Echivalența "spațiu sonor = timp": 1 vibrație dublă = 1 pulsatie; 1 vibrație dublă = 1 Hz; 1 pulsatie = 60 M.M. => (complete)

=> 1 Hz = 60 M.M. (= 1 M.M. = 0,01666... Hz) => SPAȚIU = TIMP

- Exemplificare: $\frac{1}{x} \times \frac{2}{x} \times \frac{4}{x} \times \frac{8}{x} \times \frac{16}{x} \times \frac{32}{x} \times \frac{64}{x} \times \frac{128}{x} \times \frac{256}{x} \times \frac{512}{x} \times \frac{1024}{x} \times \frac{2048}{x} \times \frac{4096}{x} \times \frac{8192}{x} \times \frac{16384}{x} \times \frac{32768}{x} \times \frac{65536}{x} \times \frac{131072}{x} \times \frac{262144}{x} \times \frac{524288}{x} \times \frac{1048576}{x} \times \frac{2097152}{x} \times \frac{4194304}{x} \times \frac{8388608}{x} \times \frac{16777216}{x} \times \frac{33554432}{x} \times \frac{67108864}{x} \times \frac{134217728}{x} \times \frac{268435456}{x} \times \frac{536870912}{x} \times \frac{1073741824}{x} \times \frac{2147483648}{x} \times \frac{4294967296}{x} \times \frac{8589934592}{x} \times \frac{17179869184}{x} \times \frac{34359738368}{x} \times \frac{68719476736}{x} \times \frac{137438953472}{x} \times \frac{274877906944}{x} \times \frac{549755813888}{x} \times \frac{1099511627776}{x} \times \frac{2199023255552}{x} \times \frac{4398046511104}{x} \times \frac{8796093022208}{x} \times \frac{17592186044416}{x} \times \frac{35184372088832}{x} \times \frac{70368744177664}{x} \times \frac{140737488355328}{x} \times \frac{281474976710656}{x} \times \frac{562949953421312}{x} \times \frac{1125899906842624}{x} \times \frac{2251799813685248}{x} \times \frac{4503599627370496}{x} \times \frac{9007199254740992}{x} \times \frac{18014398509481984}{x} \times \frac{36028797018963968}{x} \times \frac{72057594037927936}{x} \times \frac{144115188075855872}{x} \times \frac{288230376151711744}{x} \times \frac{576460752303423488}{x} \times \frac{1152921504606846976}{x} \times \frac{2305843009213693952}{x} \times \frac{4611686018427387904}{x} \times \frac{9223372036854775808}{x} \times \frac{18446744073709551616}{x} \times \frac{36893488147419103232}{x} \times \frac{73786976294838206464}{x} \times \frac{147573952589676412928}{x} \times \frac{295147905179352825856}{x} \times \frac{590295810358705651712}{x} \times \frac{1180591620717411303424}{x} \times \frac{2361183241434822606848}{x} \times \frac{4722366482869645213696}{x} \times \frac{9444732965739290427392}{x} \times \frac{18889465931478580854784}{x} \times \frac{37778931862957161709568}{x} \times \frac{75557863725914323419136}{x} \times \frac{151115727451828646838272}{x} \times \frac{302231454903657293676544}{x} \times \frac{604462909807314587353088}{x} \times \frac{1208925819614629174706176}{x} \times \frac{2417851639229258349412352}{x} \times \frac{4835703278458516698824704}{x} \times \frac{9671406556917033397649408}{x} \times \frac{19342813113834066795298816}{x} \times \frac{38685626227668133590597632}{x} \times \frac{77371252455336267181195264}{x} \times \frac{154742504910672534362390528}{x} \times \frac{309485009821345068724781056}{x} \times \frac{618970019642690137449562112}{x} \times \frac{1237940039285380274899124224}{x} \times \frac{2475880078570760549798248448}{x} \times 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