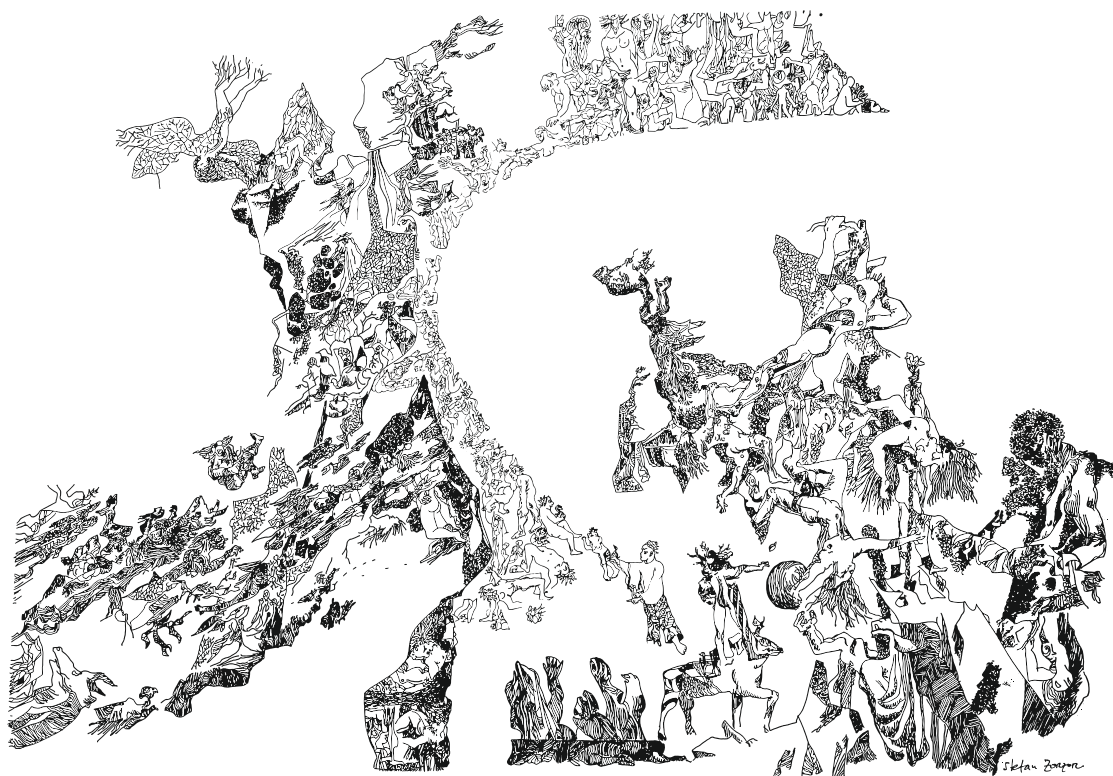


Ștefan Zorzor

**CURTEA VECHIE**  
*ALTER HOF*

Piese pentru pian  
*Klavierstücke*

Ediție îngrijită de  
dr **Oana Rădulescu Velcovici**



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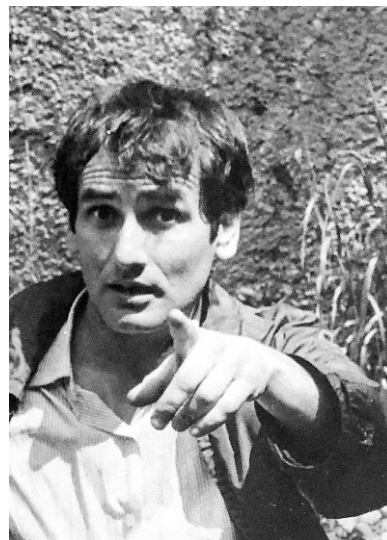
## Prefață

Volumul de față continuă parcursul muzical început de compozitorul Ștefan Zorzor în primul său ciclu de miniaturi pentru pian, propunând un nou set de lucrări care îmbină umorul, ingeniozitatea și profunzimea expresivă. Titlurile insolite, jocurile polifonice și armoniile surprinzătoare trădează spiritul liber și jucăuș al autorului, dar și rigoarea formării sale academice.

Fiecare piesă ascunde o poveste, o sugestie poetică, adresată atât studenților, cât și profesorilor de pian sau de compoziție care caută un repertoriu viu, inteligent și neconvențional. Desenele realizate chiar de compozitor completează această lume sonoră cu imagini pline de fantezie, farmec și ironie subtilă.

Aceste lucrări piese de repertoriu modern care cultivă sensibilitatea artistică, imaginația și bucuria descoperirii.

Născut în 1932 la Oradea, Ștefan Zorzor a urmat studii aprofundate de compoziție, armonie, contrapunct și folclor la Conservatorul din București, avându-i ca mentori pe unii dintre cei mai importanți profesori ai



epocii, precum Tiberiu Olah, Tudor Ciorțea sau Mihail Andricu. Parcursul său de viață a fost marcat de obstacole politice dramatice, ani de muncă forțată, dar și de o remarcabilă perseverență, care l-a condus spre o carieră prolifică în muzica de teatru, film, orchestrală și camerală. În anul 1984 a emigrat în Germania. Artist complex, preocupat nu doar de muzică, ci și de arte vizuale, literatură și arhitectură, Zorzor rămâne un spirit liber și jucăuș, ale cărui creații, inclusiv aceste miniaturi pentru pian, sunt impregnate de o rafinată ironie și o extraordinară bucurie a sunetului.



Dar, pe lângă joacă și imaginație, aceste miniaturi muzicale au și un scop pedagogic bine gândit. Fiecare piesă dezvoltă abilități esențiale – de la tehnica degetelor pe claviatură până la exprimarea emoțiilor prin sunet – astfel încât micii pianişti învață pe nesimțite, jucându-se. Profesorii vor găsi în aceste creații prilejul de a le arăta elevilor cum sunetele pot transmite emoții și imagini, iar părinții se vor bucura să îi vadă pe cei mici progresând într-un mod natural și plăcut.

Spiritul acestui album este, în esență, al bucuriei descoperirii. „Ursul și privighetoarea” și toți prietenii lor muzicali abia așteaptă să prindă viață sub degetele micilor pianişti, la pian. Sperăm ca aceste piese să aducă zâmbete pe chipul copiilor, să le aprindă imaginația și să le cultive dragostea pentru muzică. Fie ca această călătorie muzicală să fie începutul unei frumoase povești în lumea sunetelor – plină de creativitate, învățătură și încântare.

## Vorwort

Der vorliegende Band setzt die musikalische Reise fort, die Ștefan Zorzor mit seinem ersten Zyklus von Klavierminiaturen begonnen hat, und präsentiert eine neue Auswahl von Stücken, die Humor, Einfallsreichtum und Ausdruckstiefe vereinen. Die ungewöhnlichen Titel, polyphonen Spielereien und überraschenden Harmonien zeugen von der freien und verspielten Geisteshaltung des Autors – ebenso wie von seiner akademischen Strenge.

Jedes Stück verbirgt eine Geschichte, eine poetische Anspielung, die sich sowohl an Studierende als auch an Klavier- oder Kompositionslehrende richtet, die ein lebendiges, intelligentes und unkonventionelles Repertoire suchen. Die vom Komponisten selbst angefertigten Zeichnungen ergänzen diese Klangwelt mit Bildern voller Fantasie, Charme und feiner Ironie.

Diese Werke sind Teil eines modernen Repertoires, das künstlerische Sensibilität, Vorstellungskraft und die Freude an der Entdeckung fördert.

Ștefan Zorzor wurde 1932 in Oradea geboren und studierte Komposition, Harmonielehre, Kontrapunkt und Folklore am Konservatorium in Bukarest bei herausragenden Professoren seiner Zeit, wie Tiberiu Olah, Tudor Ciortea und Mihail Andricu. Sein Lebensweg war geprägt von dramatischen politischen Hindernissen und Jahren der Zwangsarbeit, aber auch von seiner bemerkenswerten Ausdauer, die ihn zu einer fruchtbaren Karriere in Theater-, Film-, Orchester- und Kammermusik führte. 1984 wandert er nach Deutschland aus.

Als vielseitiger Künstler, dessen Interesse nicht nur der Musik, sondern auch der bildenden Kunst, Literatur und Architektur gilt, bleibt Zorzor ein freier, verspielter Geist. Seine Werke – wie die Klavierminiaturen hier – sind durchdrungen von feiner Ironie und einer außergewöhnlichen Freude am Klang.

Neben dem spielerischen und fantasievollen, verfolgen diese musikalischen Miniaturen ein klar durchdachtes pädagogisches Ziel. Jedes Stück fördert grundlegende Fähigkeiten – von reiner Fingertechnik bis zur Ausdruckskraft von Gefühlen im Klang – sodass die jungen Pianistinnen und Pianisten fast unbemerkt, spielerisch lernen.

Die Lehrer\*Innen werden durch diese Kompositionen die Gelegenheit haben, ihren Schülern zu vermitteln, wie sich in Klängen, Gefühle und Bilder darstellen lassen. Die Eltern werden mit Freude die auf natürliche und ungezwungene Weise gemachten Fortschritte ihrer Kleinen beobachten.

Der Leitfaden dieses Notenalbums ist im Wesentlichen die Freude an der Entdeckung.

„Der Bär und die Nachtigall“ und all ihre musikalischen Freunde warten nur darauf, unter den Fingern der kleinen Pianisten und Pianistinnen am Klavier zum Leben erweckt zu werden.

Wir wünschen uns, dass diese Stücke ein Lächeln auf die Gesichter der Kinder zaubern, ihre Vorstellungskraft fördern und die Liebe zur Musik säen wird.

Möge es der Anfang einer musikalischen Reise, der eigenen wunderbaren Geschichte in der Klangwelt sein, – voller Kreativität, des Erlernens und der Begeisterung.

# Trandafirul Pauillac - Trandafirul nu este roșu, ci roz!

*La rose Pauillac - La rose n'est pas rouge, mais rosé!*

Ștefan Zorzor

Andante (♩ = ♩)

mf dolce fluente

p

The first system of the musical score is in 3/4 time. The right hand (treble clef) features a melody with a dotted quarter note followed by an eighth note, and a half note. The left hand (bass clef) provides a harmonic accompaniment with a dotted quarter note followed by an eighth note, and a half note. The tempo is marked 'Andante' with a note equal to a quarter note. The dynamics are 'mf dolce fluente' and 'p'.

The second system of the musical score continues the melody and accompaniment from the first system. It consists of two staves with various musical notations including notes, rests, and slurs.

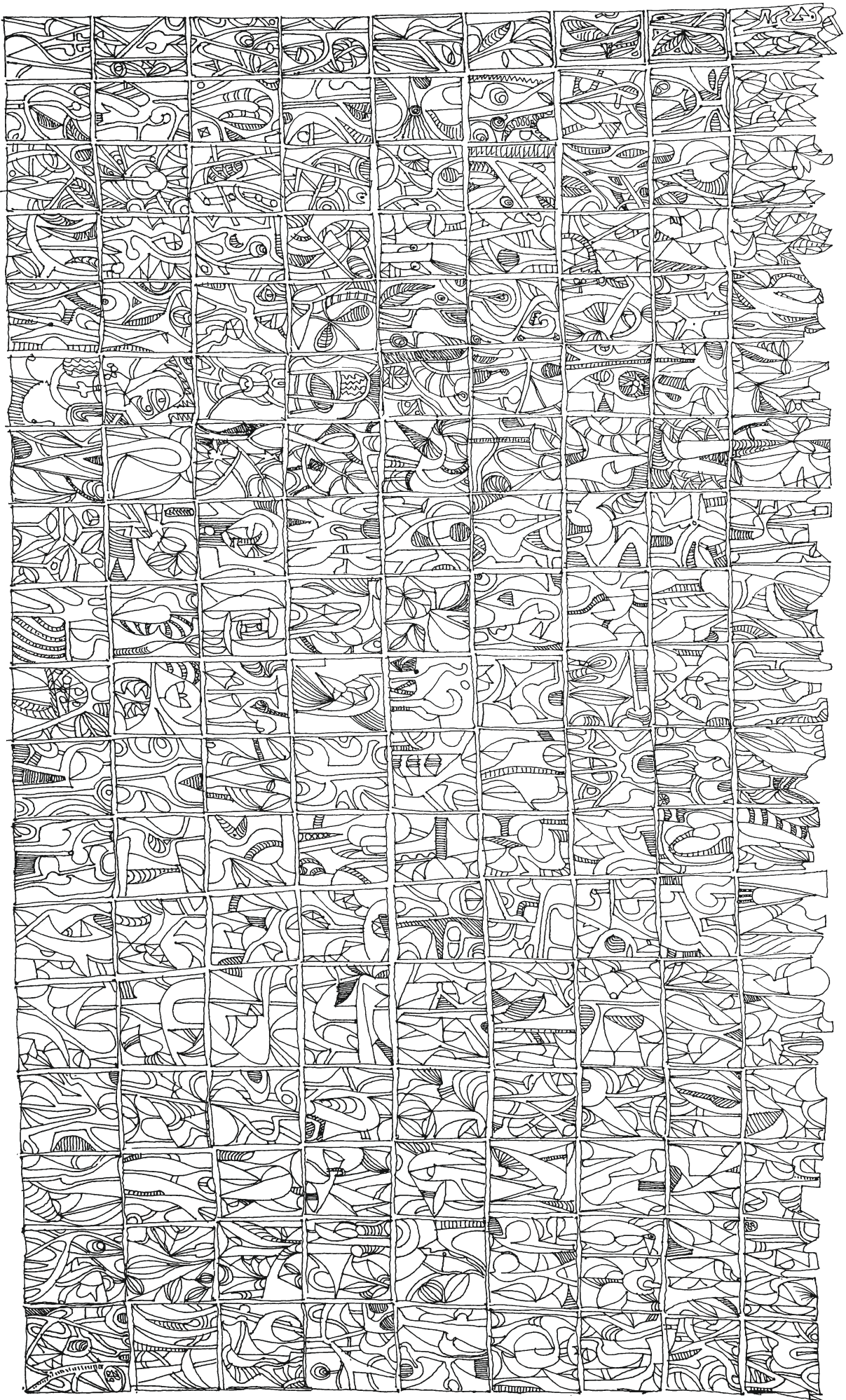
pp esitante sempre

The third system of the musical score begins with a piano (pp) dynamic and the instruction 'esitante sempre'. It features a more complex rhythmic pattern in the right hand, including eighth notes and sixteenth notes, with slurs and accents. The left hand continues with a steady accompaniment.

13

13

The fourth system of the musical score starts at measure 13. It continues the melodic and harmonic development, featuring a prominent slur over the right-hand melody. The system concludes with a fermata and the word 'Seq.' (Segue).



# La mulți ani. 9 – Do major

## Happy Birthday 9 – C-Dur

Armonioso calmo e banalissimo ♩ = 60

The musical score is written for piano in 3/4 time, C major. It consists of five systems of two staves each (treble and bass clef). The tempo is marked as ♩ = 60. The dynamics range from *mf* to *pp*. The score includes various musical notations such as slurs, accents, and dynamic markings. The piece concludes with a double bar line and a small asterisk symbol.

La mulți ani. 21 – fugă în do mino'  
Happy Birthday 21 – c-moll

Strutturato ♩ = 90

mf *fugato romantico*

*leg.*

\* \* \*

This system contains the first two measures of the piece. The right hand starts with a whole rest, while the left hand plays a descending eighth-note scale. A fermata is placed over the final chord of the first measure. The tempo is marked as 'Strutturato' with a quarter note equal to 90 beats per minute. The dynamics are 'mf' and the style is 'fugato romantico'. A 'leg.' marking is present at the end of the system.

4

*non legato*

This system contains measures 3 and 4. Measure 3 features a triplet of eighth notes in the right hand. The right hand continues with a melodic line, and the left hand provides harmonic support with chords. The dynamics are 'mf' and the style is 'fugato romantico'. The marking 'non legato' is present at the end of the system.

8

*p* *leg.*

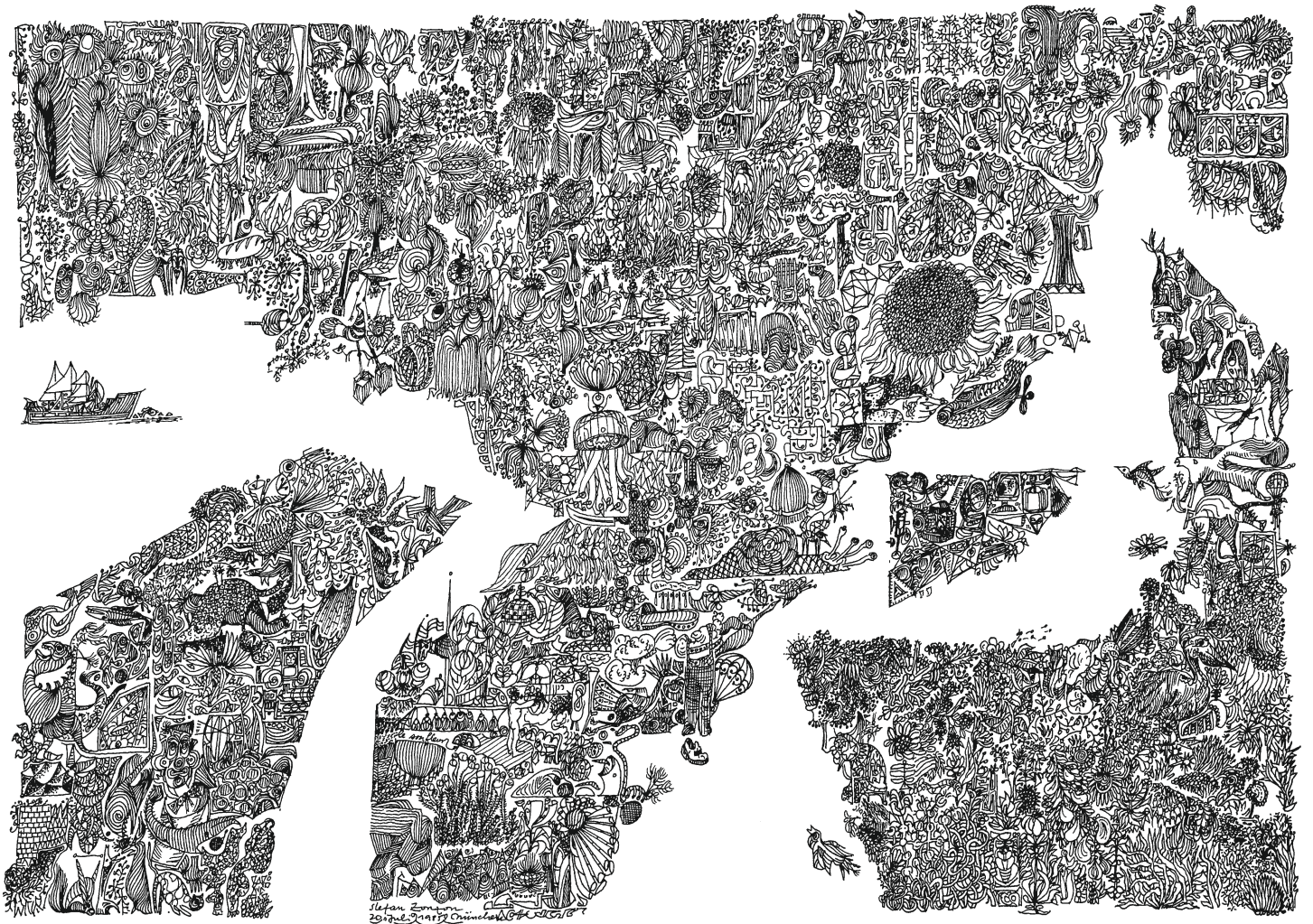
This system contains measures 5 and 6. The right hand continues with a melodic line, and the left hand provides harmonic support with chords. The dynamics are 'mf' and the style is 'fugato romantico'. The marking 'p' is present at the end of the system.

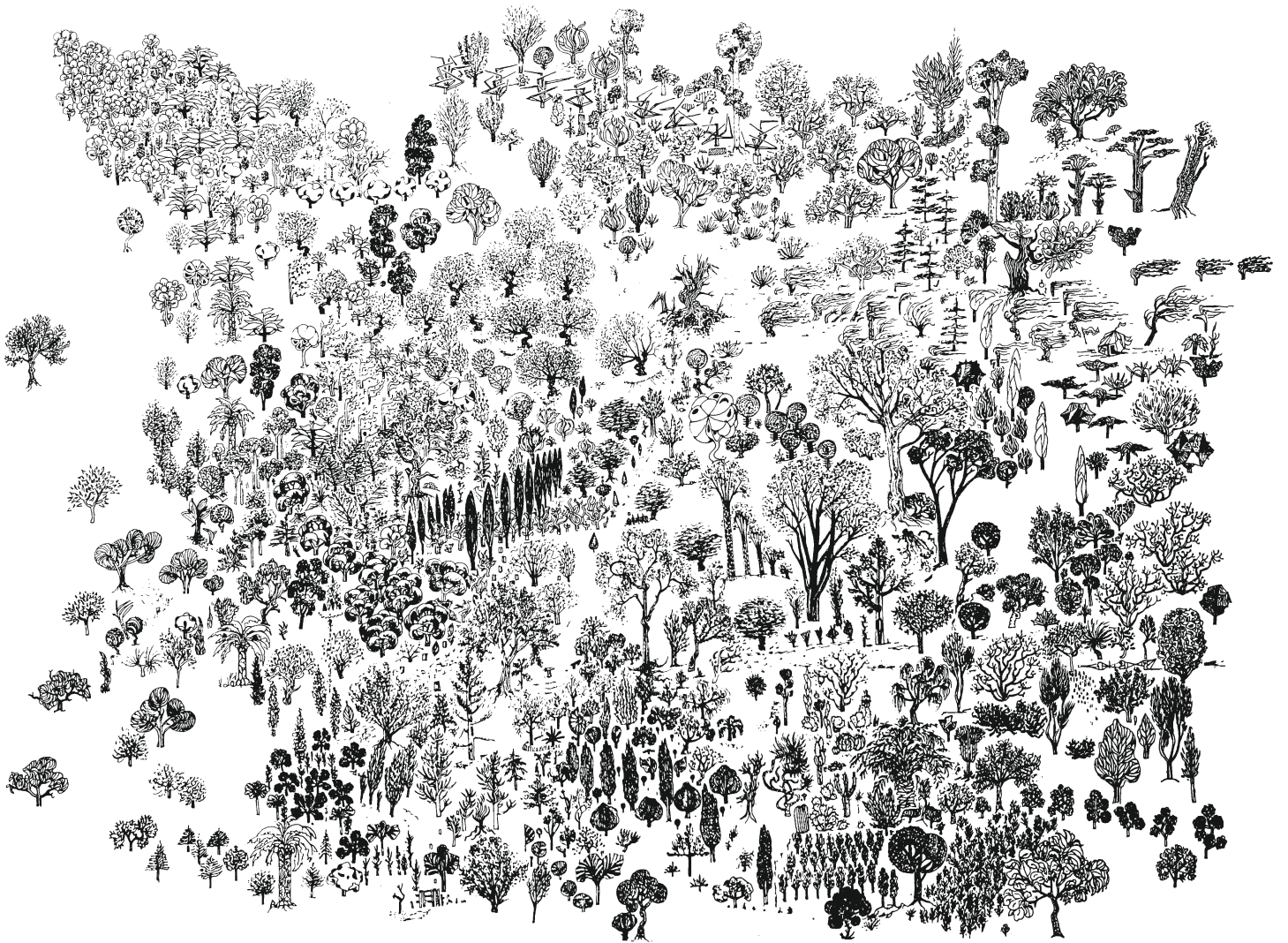
12

*p*

This system contains measures 7 and 8. The right hand continues with a melodic line, and the left hand provides harmonic support with chords. The dynamics are 'mf' and the style is 'fugato romantico'. The marking 'p' is present at the end of the system.

\* *legatissimo, carrezando*





# Partea a II-a Arpeggii

*Teil II der Arpeggien*

Andante ♩ = 50

Musical notation for measures 1-3. The piece is in 6/8 time. The first system consists of three measures. The treble clef part features a melodic line with eighth notes and quarter notes, all under a single slur. The bass clef part provides a harmonic accompaniment with dotted half notes and quarter notes. A dynamic marking of *p* is placed in the first measure. A double bar line is present after the second measure.

Musical notation for measures 4-6. The second system consists of three measures. The treble clef part continues the melodic line with eighth notes and quarter notes, including some slurs and ties. The bass clef part continues the accompaniment. A dynamic marking of *p* *errante* is placed in the second measure. A dynamic marking of *pp* is placed in the third measure. A double bar line is present after the second measure.

Musical notation for measures 7-9. The third system consists of three measures. The treble clef part continues the melodic line. The bass clef part continues the accompaniment. A dynamic marking of *ppp* is placed in the second measure. A dynamic marking of *pp* is placed in the third measure. A double bar line is present after the second measure.

Musical notation for measures 10-12. The fourth system consists of three measures. The treble clef part continues the melodic line. The bass clef part continues the accompaniment. A dynamic marking of *ppp* is placed in the first measure. A dynamic marking of *pp* is placed in the second measure. A double bar line is present after the second measure.

Pentru frate

# Partea a III-a

## Teil III

Allegretto ♩ = 108

Measures 1-3 of the piece. The music is in 2/4 time. The right hand starts with a piano (*p*) dynamic. The left hand has a whole rest in the first measure, then enters with a half note in the second measure. The piece concludes with a sharp sign (#) on the final note of the right hand.

Measures 4-7. The right hand features a melodic line with slurs and ties. The left hand provides harmonic support with chords and moving lines. The piece ends with a fermata over the final notes.

Measures 8-11. The right hand has a piano (*p*) dynamic. The left hand has a mezzo-forte (*mf*) dynamic. The music features slurs and ties across measures, with a crescendo leading to the final measure.

Measures 12-15. The right hand has a mezzo-piano (*mp*) dynamic, and the left hand has a mezzo-forte (*mf*) dynamic. The music features slurs and ties, with a piano (*p*) dynamic marking at the end of the section.

# Sonatina lunară

## Mondsonatine

Lento, lunare  $\text{♩} = 40$

The first system of the score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 2/2. The music begins with a piano (*p*) dynamic in the right hand, followed by a pianissimo (*pp*) section. The bass line starts with a *ped.* (pedal) marking and a *p* dynamic. There are several dynamic hairpins and a fermata over a chord in the right hand.

The second system continues from the first. It features a *pp* dynamic in the right hand with a *fluido* (fluid) marking. There are triplet markings (*3*) in both hands. The bass line includes a *ped.* marking and a *\** (accidental) marking. The system concludes with a *pp* dynamic and a triplet in the right hand.

The third system begins with a *ppp* (pianissimo) dynamic in the right hand. It includes a *ped.* marking in the bass line and several *\** (accidental) markings. The dynamics range from *ppp* to *p*. The system ends with a *poco* (poco) marking in the bass line.

The fourth system starts with a *ppp* dynamic in the bass line. It features a *ped.* marking and several *\** (accidental) markings. The dynamics include *ppp* and *p*. The system concludes with a *ped.* marking and a *\** (accidental) marking.

A treia sonatina pentru frate  
*Die dritte Sonatine für Bruder*

Comodo ♩ = 90

The first system of the sonatina is written in 4/4 time. The right hand (treble clef) begins with a piano (*p*) dynamic and features a melodic line with a slur over the first two measures. The left hand (bass clef) provides a steady accompaniment with eighth notes, also starting with a piano (*p*) dynamic. The key signature is one sharp (F#).

The second system continues the piece, starting at measure 4. The right hand has a slur over measures 4 and 5, followed by a more active melodic line. The left hand continues with eighth-note accompaniment. The key signature remains one sharp (F#).

The third system begins at measure 7 and features a change in time signature to 2/4. The right hand has a slur over measures 7 and 8. The left hand accompaniment consists of quarter notes. The key signature is one sharp (F#).

The fourth system starts at measure 10 and changes the time signature to 3/4. The right hand has a slur over measures 10 and 11. The left hand accompaniment consists of quarter notes. The dynamic marking changes to pianissimo (*pp*) in the final measure. The key signature is one sharp (F#).

**Preludiul nr. 4 în do diez minor** după o pictură plină de triunghiuri de Filip Zorzor  
*Präludium Nr. 4 in cis-moll* after a painting full of triangles by Filip Zorzor

$\text{♩} = 240$

Musical score for measures 1-6. The piece is in 3/8 time and D major (one sharp). The tempo is marked as quarter note = 240. The dynamic is *mf non legato*. The melody in the right hand consists of eighth notes with slurs and grace notes. The left hand has rests.

Musical score for measures 7-12. The melody continues with eighth notes and grace notes. The left hand has rests.

Musical score for measures 13-18. The dynamic is *mf*. The melody continues with eighth notes and grace notes. The left hand has rests.

Musical score for measures 19-24. The dynamic is *p*. The melody continues with eighth notes and grace notes. The left hand has rests.

Musical score for measures 25-30. The dynamic is *mf*. The melody continues with eighth notes and grace notes. The left hand has rests.

Musical score for measures 31-36. The melody continues with eighth notes and grace notes. The left hand has rests.



Grădina uitată (Curtea veche II renovată)  
Der vergessene Garten (Alter Hof II renoviert) - Passacaglia

Rubato  $\text{♩} = 40$

*p calmo, caldo*

*molto tranquillo*

*pp*

*pp*

6 ceață temporară

*pp* *p*

*pp* *mf*

9 hopa... niște ciuperci!!!

The musical score is written for piano and bass. It consists of four systems of music. The first system starts with a tempo marking of 'Rubato' and a quarter note equal to 40. The piano part features several triplet markings. The second system begins with a measure number '3' and a dynamic of 'pp'. The third system starts at measure '6' with the text 'ceață temporară' and includes dynamic markings 'pp' and 'p'. The fourth system starts at measure '9' with the text 'hopa... niște ciuperci!!!' and includes dynamic markings 'pp' and 'mf'. The bass line is mostly sustained notes with some triplet markings.

zut, encore des champignons! Eugène Ionesco, Amedée!

Cadența pentru concertul în do minor KV 491 de Mozart  
*Kadenz für das Konzert c moll KV 491 von Mozart*

**Spirito** **Vivace**

*Tutti* *risoluto*

*f*

4

7

10





Stefan Zappone  
18. Mai 1985 München