



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: LUX PERPETUA for string orchestra

Composer: Nichifor, Serban

Licence: Copyright © Serban Nichifor

Publisher: Nichifor, Serban

Instrumentation: String orchestra

Style: Modern classical

Comment: In Memoriam my father Dr. Ermil Nichifor

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

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Durata: ~ 6'20"

In memoriam Dr. Emil Nichifor
LUX PERPETUA

Sabon Nichifor

Motto: "Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis..."

Largo (♩ = 70) sempre immateriale, rubato, contemplativo

Handwritten musical score for the first system, featuring staves for Violin I, Violin II, Viola, Violoncello, and Contrabasso. The score includes dynamic markings such as *pp*, *ppp*, and *mp*, along with performance instructions like *d'al niente*, *poco*, and *sempre vibrato*. The music is in a slow, contemplative tempo.

Handwritten musical score for the second system, continuing the instrumental parts. It features dynamic markings like *pp*, *mp*, and *ppp*, and includes the instruction *molto espressivo*. The notation shows complex textures with many notes and rests.

Handwritten musical score for the third system, continuing the instrumental parts. It features dynamic markings like *pp*, *mp*, and *p*, and includes the instruction *sempre poco a poco animando*. The notation shows complex textures with many notes and rests.

Handwritten musical score for the fourth system, continuing the instrumental parts. It features dynamic markings like *mf* and *f*, and includes the instruction *sempre poco a poco animando*. The notation shows complex textures with many notes and rests. At the end of the system, there is a 3/4 time signature and a tempo marking of 121.

(d. 52) Molto Tranquillo (Op. 52)

Violini I (Unis.)
Violini II
Viola
Violoncello
Contrabbasso

This system contains the first five staves of the score. It begins with a 3/4 time signature and a key signature of one sharp (F#). The first violin part starts with a melodic line marked *mp*. The second violin, viola, and cello parts provide harmonic support with chords and triplets. The double bass part features a steady triplet accompaniment.

Violini I (1 solo)
Violini II
Viola
Violoncello
Contrabbasso

The second system continues the musical texture. The first violin part has a *1 solo* marking. The woodwind and string parts continue their respective parts, with various dynamics and articulations like *mp* and *mf* indicated throughout.

Violini I (1 solo)
Violini II
Viola
Violoncello
Contrabbasso

The third system shows further development of the themes. The first violin part includes a *1 solo* marking and a *mp* dynamic. The woodwind parts, including the flute and clarinet, have more prominent parts with various dynamics like *mp*, *mf*, and *f*.

Quasi Valzer lento (Op. 68)

Violini I (tutti)
Violini II
Viola
Violoncello (tutti)
Contrabbasso

This system marks the beginning of the second piece, 'Quasi Valzer lento'. It starts with a key signature of one sharp (F#) and a tempo marking of *Quasi Valzer lento*. The first violin part begins with a melodic line marked *mf*. The woodwind and string parts provide accompaniment with various dynamics and articulations like *mf*, *f*, and *fp*.

Sub. A Tempo, con grazia, sempre lontano (b.68)

Violini I (Vni I) *Pizz* *mp*
Violini II (Vni II) *pp* *leggerissimo*
Violoncelli I (Vlc I) *Pizz* *um.* *p*
Violoncelli II (Vlc II) *Pizz* *p*
Contrabbassi (Cb.) *p*

Measures 61-65. Continuation of the musical score with similar instrumentation and dynamics.

poco a poco allargando *Largo* (b.56), *sempre allargando*
Violini I (Vni I) *Arco* *pp* *fluida*
Violini II (Vni II) *Arco* *pp* *fluida*
Violoncelli I (Vlc I) *Arco* *pp* *fluida*
Violoncelli II (Vlc II) *Arco* *pp* *fluida*
Contrabbassi (Cb.) *Arco* *pp* *fluida*

Quasi Senza Tempo (♩ ≈ 50)

Vni I gliss. lento (sul Mi) (non tremolo) poco

Vni II gliss. lento (sul Mi) (non tremolo) poco

Vle gliss. lento (sul La)

Vlc. gliss. lento (sul La)

Cb. *div.* vibrato PP *liscio* (arco ad lib.)

pp *poco marcato*

81

(arco ad lib.)

PPP *liscio*

PPP *liscio* (arco ad lib.)

PPP *liscio*

PPP *liscio*

PPP *liscio*

div. *pp* vibr.

(arco ad lib.)

5'50"

(Arco) *pp* (arco ad lib.)

sempre allargando

poco

PP *liscio*

Sohn Nicholas, Remonte, 6-XT-1998