



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: CHORALIS ANAMORPHOTICUS IN HONOREM J. S. BACH [Dédié au Maître FLORIN CHIRIACESCU]

Composer: Nichifor, Serban

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Publisher: Nichifor, Serban

Instrumentation: Organ solo

Style: Modern classical

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

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Sulvan Nidifu
(1984)

CHORALIS ANAMORPHOTICUS
IN HONOREM J. S. BACH

X1

"CHORALIS ANAMORPHOTICUS IN HONOREM J. S. BACH"

ERKLÄRUNG

Dieses Orgelwerk ist dem 300jährigen Jubiläum J. S. Bachs.

Beim Komponieren wurden folgende Elemente verwendet:

1. Der Name des Komponisten in Morsealphabet ausgedrückt stellt die rythmisch-temporale Koordinate dar;

2. Harmonische Verhältnisse aus dem Choral "Werde munter, mein Gemüte" der Kantate Nr. 147 umreißen den tonal-modalen Raum.

Durch die anamorpische Projektion dieser Elemente, die in ein

klangliches Werden zwischen "giusto" und "rubato" pendeln,

wird die formelle Struktur in den 20 Sektionen dieses Werkes synthetisiert.



= freies und sehr schnelles Wiederholung
des im Kästchen vermerkten musikalischen Fragments



= musikalische Sektion nicht durch Takte
eingeteilt ("molto rubato")

REGISTRIERUNG (Appendix)*

1.) Allegro Vivo e Rubato

Hand I. Manual: Prinzipal 8', Oktav 4', Rohrflöte 8'.
II. Manual: Spitzgedackt 8', Blockflöte 4', Waldflöte 2', Terz 1 3/5'.
III. Manual: Prästant 4', Gedackt 8', Rohrflöte 4'.
Pedal: Choralbass 4', Subbass 16', Rohrpommer 8'.
Koppel: II/I, III/I.

2.) Sub. Allegro Giusto

Hand I. Manual: + Mixtur major 2' 6fach.
II. Manual: + Prinzipal 4', Scharff 1' 4fach.

3.) Sub. Lontano e Molto Tranquillo, Quasi Senza Tempo, Molto Rubato

1. Kombination

III. Manual: Gedackt 8'.
Pedal: Choralbass 4'.

7.) Sub. Allegro Giusto, Molto Pesante et Appassionato

Hand Pedal: + I/p, II/p.

8.) Maestoso

II. Manual: + Trompetenregal 8'.
III. Manual: + Prinzipal 2', Oktävlein 1', Cimbel 2/3" 4fach,
Spitzquinte 1 1/3'.

9.) Disperato

Tutti

10.) Sub. Lontano, Molto Tranquillo

freie Kombination

I. Manual: Rohrflöte 8'.
II. Manual: Nazard 2 2/3'.
III. Manual: Gedackt 8'.
Pedal: Clarine 4'.

11.) Allegro Vivo

+ Walze

12.) Sub. Poco Meno Mosso

Zungen an.

Walze = $\frac{1}{2}$ Pedal: + Posaune 16'.

14.) Quasi Improvisando, Molto Rubato

II. Manual: Holzflöte 8'.
III. Manual: Gedackt 8', Rohrflöte 4'.
Pedal: Subbass 16', Rohrpommer 8'.

Koppel: + III/II.

15.) Dolcissimo, Sempre Improvisando

Koppel: - III/II.

17.) Sub. Animato

2. Kombination

I. Manual: Rohrflöte 8'.
II. Manual: Spitzgedackt 8', Waldflöte 2'.
Pedal: Subbass 16'.

19.) Sub. Immaterialo, Molto Tranquillo

II. Manual: Spitzgedackt 8'.
Pedal: Rohrpommer 8'.

+) - Nota Bene: Die Registeranweisungen sind wahlfrei.

CHORALIS ANAMORPHOTICUS IN HONOREM J.S. BACH

n. 13'30"

1.) ALLEGRO VIVO E RUBATO (♩ n. 180)

Organo

f ritmico, quasi Morse

f solenne

(presto possibile)

+ W.

ff molto

Wab
W.O
attacca
subito
(n. 20")

2.) SUB. ALLEGRO GIUSTO (♩ n. 110)

ff ritmico

quasi Coro

ff molto espressive

ff profonda

attacca subito
(n. 30" / n. 50")

3) SUB. LONTANO E MOLTO TRANQUILLO, QUASI SENZA TEMPO (♩ n. 74), MOLTO RUBATO

sub. P. dolce, poco in rilievo

+ Walze Tutti

poco a poco cresc... molto

attacca subito
(n. 50" / n. 1'40")

4) SUB. ALLEGRO GIUSTO (♩ n. 110)

sub. ff deciso

5.) Poco Meno Mosso (♩ ≈ 98)

sempre ff deciso

rit. *poco rallentando*

attaca subito
(≈ 28"
≈ 2'08")

6.) sub. MOLTO RUBATO, SOGNANDO (♩ ≈ 66)

p.

sub. PPP lontano e legatissimo

3
2 *attaca subito*
($\sqrt[2]{1140^n}$
 $\sqrt[3]{348^n}$)

- 1. Kb.
+ Hand

7) SUB. ALLEGRO GIUSTO ($\downarrow \approx 102$), MOLTO PESANTE ED APPASSIONATO

I.

sub. f. energico

Poco Più Mosso E PATETICO ($\downarrow \approx 112$)

I. + 1p. 8?

f più solmo, in rilievo

poco allargando →

attaca subito
($\approx 2.8''$)
($\approx 4.16''$)

8) MAESTOSO ($\text{♩} \approx 80$)

ff grandioso, quasi Campane

ff poco a poco crescendo al 2 allargando

3
2
attaca subito
($\approx 18''$)
($\approx 4.37''$)

9) DISPERATO, QUASI GRIDO ($\text{♩} \approx 34$)

fff Organo pieno

attaca subito
($\approx 8''$)
($\approx 4.24''$)

10) SUB. LONTANO, MOLTO TRANQUILLO ($\text{♩} \approx 130$)

sub. pp come eco, sempre dolci e ritmico

Zungen ab.
Walze 0

p misterioso

Musical score system 1, featuring a treble and bass clef staff with a 6/4 time signature. The music consists of several measures of chords and melodic lines.

Lo STESSO TEMPO (♩ ≈ 260)

sempre pp ritmico, meccanicamente

Musical score system 2, featuring a treble and bass clef staff with a 6/4 time signature. It includes a *Dulciana 16!* marking and a 5/4 time signature change in the final measure.

Musical score system 3, featuring a treble and bass clef staff with a 6/4 time signature. It includes a 5/4 time signature change in the final measure.

Musical score system 4, featuring a treble and bass clef staff with a 6/4 time signature. It includes a 5/4 time signature change in the final measure and the marking *mp molto cantabile, in rilievo*.

Musical score system 5, featuring a treble and bass clef staff with a 6/4 time signature. It includes a 5/4 time signature change in the final measure.

Musical score system 6, featuring a treble and bass clef staff with a 6/4 time signature. It includes a 5/4 time signature change in the final measure.

Musical score system 7, featuring a treble and bass clef staff with a 6/4 time signature. It includes a 5/4 time signature change in the final measure.

Zungen ab.

sempre accelerando

11) ALLEGRO VIVO (♩ ≈ 220)

ff solenne

ritmico, quasi Morse

(presto possibile)

poco a poco precipitando

W. Tutti

attacca subito

(~26\"/>

12) SUB. POCO MENO MOSSO (♩ ≈ 200)

Zungen an.

mf

leggero

Ped. + Pos. 16'

f ben marcato (in rilievo)

+ W.

5 3
4 4
f gaio

attaca subito
Tutti
ff
W.
(2/4)
(6'33")

13) SUB LONTANO E MISTERIOSO, MOLTO RUBATO, QUASI SENZA TEMPO (D.N. 50)

W. ab (4) $\underline{\underline{\circ}}$

sub. pp molto tranquillo, semplice e legatissimo
- Pos. 16'

poco a poco allargando

attacca subito
(♩ 74.5)

14) **QUASI IMPROVISANDO, MOLTO RUBATO** (♩ ≈ 90)

allargando

attacca subito
(♩ 81)

15) **DOLCISSIMO** (♩ ≈ 60) **SEMPRE IMPROVISANDO**

poco a poco animando

molto

attacca subito
(♩ 83.5)

16) Pioso (♩ = 80) tempo giusto

I. *mf dolce*

I. *mp pesante e ritmico*

leggero e fluido

mf in rilievo

poco a poco crescendo ed affrettando →

+w.

Sub. LONTANO (♩ = 96)

fp poco giocoso

fp subito

W. → 0

mp in rilievo

poco calando

DOLCISSIMO (♩ = 96)

molto espressivo

mp

lento

sub. mp marcato dolce

W. poco a poco crescendo ed affrettando →

IRONIANTE (♩ = 112)

molto f

molto pesante

ben marcato

in rilievo

DECISO (N 116)

Tutti
ff Sonoro e ritmico
sempre in rilievo

Wmf delirando

f Tutti
poco rallentando

W.ab
W.O
attaca subito
(N 1'48" / N 10'24")

II) SUB ANIMATO (N 136)

+ 2. Kb.
sub. p.
egualmente
poco a poco
cresc.
W.an

poco a poco precipitando

(N 154) sempre precipitando → (N 218) molto precipitando →
ossia: m. s.
m. d.
ff ben sostenuto
e marcato
molto
attaca subito
(N 1'8" / N 10'42")
molto pesante

18) SUB. MAESTOSO, CON FIEREZZA (♩ ≈ 120) II. ~ - Waldflöte 2'

II. ^{+W.} 3/7 *Generaltutti*
 I. *fff* *somoro*

poco a poco affrettando

GRANDIOSO (♩ ≈ 140)

poco rall.

W. ab
 W. 0
attacca subito
 (N. 24"
 N. 11'06")

19) SUB. IMMATERIALE, MOLTO TRANQUILLO (♩ ≈ 72)

leggerrissimo
 sub. ppp *lontano*

PP dolce, ideale

poco in rilievo

poco esitando →

a tempo (♩ = 72) *poco a poco crescendo ed animando* →

sempre in rilievo + w.

poco a poco rall. →

Poco Più Mosso (♩ = 94)

W. mf *ritmica* *e dolce* *ponderata*

sempre crescendo ed animando →

in rilievo

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of a complex melodic line with many sixteenth notes and a bass line with sustained notes. A large slur covers the entire system. The bass line has a *p* dynamic marking.

Second system of musical notation, continuing the complex melodic and bass lines from the first system. A large slur covers the entire system. The bass line has a *p* dynamic marking.

(Dn 116) sempre crescendo ed affrettando

Third system of musical notation, starting with a first ending bracket labeled "I.". The music features chords and triplets. The text "quasi Campane" is written above the first measure. The bass line has a *p* dynamic marking. Below the system, the text "+ W. ff marcato, sempre in rilievo" is written.

Fourth system of musical notation, continuing the chordal and triplet-based music. The bass line has a *p* dynamic marking.

ALLEGRO VIVO (Dn 138) sempre crescendo ed affrettando

Fifth system of musical notation, continuing the chordal and triplet-based music. The bass line has a *p* dynamic marking.

Sixth system of musical notation, continuing the chordal and triplet-based music. The bass line has a *p* dynamic marking.

(Dn 204) molto affrettando

Seventh system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of chords and a melodic line. The text "Tutti" is written above the first measure. The text "ben sostenuto" is written above the bass line. The text "fff veloce" is written below the first measure. The text "molto" is written below the last measure. A second ending bracket labeled "2" is at the end of the system. The bass line has a *p* dynamic marking.

(~1'44" ~12'50")

20.) SUB. RISOLUTO (♩ ≈ 80), POCO RUBATO - QUASI CADENZA

Generaltutti *scorrevole, poco a poco animando*

ffff molto drammatico

→ ARDENTE

ben marcato e sostenuto

veloce

molto allargando *molto pesante* *ffff* **) - Variante!*

(lunga) *possibile* *fffff possibile, ben sostenuto*

x) - Variante: *(lunga)*

3
2
W
atta
Subi
20)

[2 40"
13'30"]

8-xii-1984