



# Serban Nichifor

Composer, Teacher

Roumania, Bucarest

## About the artist

[http://www.voxnovus.com/composer/Serban\\_Nichifor.htm](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#](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:** SKETCHES FOR A BARCAROLLE [pour un pianiste-chanteur]

**Composer:** Nichifor, Serban

**Licence:** Copyright © Serban Nichifor

**Publisher:** Nichifor, Serban

**Instrumentation:** Piano solo

**Style:** Modern classical

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Serban NICHIFOR

ESQUISSES POUR UNE BARCAROLLE

pour un pianiste-chanteur

Lianci

~ 7'20"

# SCHITE PENTRU O BARCAROLĂ ESQUISSES POUR UNE BARCAROLLE

(In căutarea melodiei pierdute)  
(À la recherche de la mélodie perdue)

ȘERBAN NICHIFOR

## 1. PRAELUDIUM

Piano forte

*sffz*  
*sempre ppp l.v.*  
*con ped. continuo*

cca12"

laissez vibrer

*sffz*

*sffz*

(m.d.) (m.s.)

*sffz*

(senza attacco)

attacca \*

(n136")

# 2.RECITATIVO I

Grave (♩=75M.M.)

*sffz senza Ped.* *sffz* *sempre fff possibile*

(per risuonare)

6 3.

*fffz* *fffz* *fffz*

poco a poco accelerando

*fff disperato*

1,2 3

ben marcato

*ppp* naturalmente

(molto volte)

secco

(risuonanza) con ped.

molto

(~1'10")

*attacca*

# 3. BARCAROLA

Andante ( $\text{♩} = \text{N} 93 \text{ M.M.}$ )

*pppp come eco  
falsetto dolce\*  
quasi portamento  
(come sega)*

Vox (pianista)

Piano forte

*sempre pppp  
(con ped. continuo)*

*gliss.*

*poco*

*attacca*

*(~107")*

*\* facilitazione (in extremis): ossia  $\text{♩} \downarrow$  (normale)*

# 4. RECITATIVO II

Grave (♩ = 75 M.M.)

*sempre ppp legatissimo*  
(con Ped.)

*ff* *senza Ped.* *sfz sfz*

Vivo  
*ff sempre marcato*

*sfz* *sfz*

*sfz* *sfz* *sfz* *molto* *con Ped. lunga (♩ 71)* (n. 21")  
*sfz possibile*  
8 ↓ *attacca*



# 5. INTERLUDIUM

ppppp (con Ped.)

cca30"

attacca

# 6. BARCAROLA

Andante scorrevole (♩ =  $\approx$  93 M.M.)

Vox (pianista)

Piano forte

*pppp come eco  
falsetto dolce\*  
quasi portamento  
(come sega)*

*sempre pppp  
(con Ped. continuo)*

*gliss.*

*8↑#*

*(4)*

*(6.v)*

*(v46")*

attacca

*\*) facilitazione (in extremis): ossia 8↓(normale)*

# 7. POSTLUDIUM

(8↑) *ppp* *f*  
*come uccelli*  
*sempre pp dolce e leggero, l.v.*  
*(con ped.)*  
*continuo*

(8↑)

(8↑)

(8↑)

*sempre pp semplice* *PPPP eco*

(tacet) (v1'50"/7'20")

Tenant appuyée la Pédale l.v., le (la) pianiste ferme lentement le couvercle du piano.