



# 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:** HOMMAGE A DEBUSSY [pour 2 pianos, piano a 4 mains ou piano & tape]

**Composer:** Nichifor, Serban

**Licence:** Copyright (c) Serban Nichifor

**Instrumentation:** 2 pianos 4 hands

**Style:** Contemporary

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

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À ma Mère

# HOMMAGE À DEBUSSY

Durée: ~11'30" (±30")

- Interlude de l'opéra "Le Martyre de Saint-Claude Debussy" -

<< Commended in the Gregynog Composers' Award of Wales-1998 >>

Serban Nichifor  
(1998)

Motto:

**NB-Enlevez le grand couvercle du piano!**

"... la maladie, cette vieille servante de la mort..."  
Claude Debussy, 1916

Sempre Molto Rubato e Fluido, Quasi Sognando, Allucinante

~15-30" (molto rubato!)

I. Heure première... (Inscena)

Piano forte

ben marcato (m.d.)

pp (l.v.)

pp profunda (clusters) (m.s.)

ppp in Pf. (m.d.)

ppp (molte volte) (m.s.)

ppp misterioso (l.v.)

x2 x3 x4 x5 x6 x7 x8 x9 x10 x11 x12 x13 x14

ppp ppp ppp ppp ppp ppp ppp ppp ppp ppp ppp ppp ppp ppp

a 4 mani (con amplificazioni - ad lib.) (\*)

Sempre Ped. l.v. (suggérant "le tunnel infernal du Temps"...)

II. "Silence... En concevait le vide..." (molte volte)

ppp leggiera (l.v.)

ppp in Pf. (m.d.)

ppp (m.s.)

ppp (l.v.)

ppp ritmico, minaccioso (molte volte)

(sempre Ped. l.v.)

III. "Mauvais... E mauvais... S'è mauvais..." (molte volte)

ppp immateriale (l.v.)

pp fluido (l.v.)

ppp (l.v.)

ppp (molte volte)

(sempre Ped. l.v.)

IV. "Lorsque j'écris... Sous la flavescente veilleuse de la nuit..." (molte volte)

ppp (l.v.)

ppp (molte volte)

ppp (molte volte)

(sempre Ped. l.v.)

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\*) piano (à 4 mains) enregistré sur bande magnétique, ou live-electronic (avec amplification).  
 \*\*) écriture musicale proportionnelle (marquée ~)

\*\*\*)- Chaque système a une durée très libre (~15-30").  
 \*\*\*\*)- Les mottos des 24 séquences sont extraites du recueil de poèmes "Vulnérant omnes ultima macet" d'Etienne de Sadeleer; ces textes peuvent être aussi récités (sur la musique). - Comme facultative.

Pianoforte  
(à 4 main)

V) "Je pourrais alors toucher l'arbre..."

Musical score for section V, piano part. It consists of two staves. The upper staff has a treble clef and contains several measures of music with triplets and slurs. The lower staff has a bass clef and contains a continuous accompaniment. Handwritten annotations include "(l.v.)", "benj", "mp", "ppp", "lontano", and "(molte volte)".

VI) "Soleil... Orbe à cristal..."

Musical score for section VI, piano part. It consists of two staves. The upper staff has a treble clef and contains several measures of music with slurs and accents. The lower staff has a bass clef and contains a continuous accompaniment. Handwritten annotations include "(l.v.)", "ppp", "sempre lontano", "mp", "pp", "lontano", and "(molte volte)".

VII) "Même si la ciel..."

Musical score for section VII, piano part. It consists of two staves. The upper staff has a treble clef and contains several measures of music with slurs and accents. The lower staff has a bass clef and contains a continuous accompaniment. Handwritten annotations include "(l.v.)", "ppp", "sempre lontano", "P", "lontano", and "(molte volte)".

VIII) "Vol migrateur des oiseaux..."

Musical score for section VIII, piano part. It consists of two staves. The upper staff has a treble clef and contains several measures of music with slurs and accents. The lower staff has a bass clef and contains a continuous accompaniment. Handwritten annotations include "(x4)", "in rilievo", "ppp", "sempre lontano", and "ppp sempre per marcato".

Pianoforte  
(a 4 mani)

IX) "Ether..."

PP pour in rilievo (effetto 15↑)

(molte volte)

PPP lontano

(molte volte)

sempre PPP lontano

(l.v.)

sempre Ped. (l.v.)

PP pour marcato

X) "Toute voile cédant..."

(l.v.)

PPP immaterials

(molte volte)

PPP quasi Habanera

sempre Ped. (l.v.)

XI) "Il ne suffit pas d'une arche..."

(l.v.)

PPP immaterials

(l.v.)

mf 3

PP leggero

pp

rall. ---

sempre Ped. (l.v.)

XII) "Midi... insuffle-moi la chaux de Ton âme..."

(l.v.)

(l.v.)

Loce (effetto 21)

pp lontano

Proc. in Pf.

Sub. f minaccioso

sempre Ped. (l.v.)

Piano forte  
(a 4 mani)

XIII) "Je ai coupé le blé..."  
(l.v.)  
mp dolce e fluido  
3  
mp  
Tempo Ped. (l.v.)

XIV) "Dans les champs..."  
(l.v.)  
PPP fluido  
P  
rall.  
molto dec.  
molto rall.  
Tempo Ped. (l.v.)

XV) "Que s'éteignent les flammes..."  
(l.v.)  
gliss. in pf  
(con catanella metallica)  
PPP  
Prestatuto  
Tempo Ped. (l.v.)

XVI) "Je me croyais..."  
(l.v.)  
Normal  
molto  
molto  
Tempo Ped. (l.v.)  
PP profonda

XVII.) "Que de pensées s'accrochent..."

Pianoforte  
(a 4 mani)

Musical score for XVII. "Que de pensées s'accrochent...". The score is written for four hands (a 4 mani) on a grand piano. It features a complex texture with multiple voices. The right hand has a melodic line with a "poco" marking and a "molto" marking. The left hand has a rhythmic accompaniment with a "molto" marking. The score includes dynamic markings such as *mf*, *ppp*, and *pp*. There are also performance instructions like "inmateriale, quasi preghiera" and "sempre Ped. l.v." (pedal left hand). The piece concludes with a double bar line and a repeat sign.

XVIII.) "E l'ombre progresse..."

Musical score for XVIII. "E l'ombre progresse...". The score is written for four hands. It features a complex texture with multiple voices. The right hand has a melodic line with a "poco" marking. The left hand has a rhythmic accompaniment. The score includes dynamic markings such as *ppp* and *mp*. There are also performance instructions like "sempre inmaterial" and "sempre Ped. l.v." (pedal left hand). The piece concludes with a double bar line and a repeat sign.

XIX.) "Tourne, tourne..."

Musical score for XIX. "Tourne, tourne...". The score is written for four hands. It features a complex texture with multiple voices. The right hand has a melodic line with a "poco" marking. The left hand has a rhythmic accompaniment. The score includes dynamic markings such as *ppp* and *pp*. There are also performance instructions like "sempre Ped. l.v." (pedal left hand). The piece concludes with a double bar line and a repeat sign.

XX.) "Ainsi meurt... La pure et la suave fleur..."

Musical score for XX. "Ainsi meurt... La pure et la suave fleur...". The score is written for four hands. It features a complex texture with multiple voices. The right hand has a melodic line with a "poco" marking. The left hand has a rhythmic accompaniment. The score includes dynamic markings such as *ppp* and *pp*. There are also performance instructions like "sempre Ped. l.v." (pedal left hand). The piece concludes with a double bar line and a repeat sign.

XXI.) "Demain s'ouvriront à nouveau... Ses pétales virginaux..."

Piano-forte  
(a 4 mani.)

Handwritten musical score for XXI. It features a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The music consists of a series of sixteenth-note chords, with some notes beamed together. Dynamic markings include *ppp*, *p*, and *pp*. Performance instructions include *sempre inumeriali*, *(l.v.)*, and *(sempre Ped. l.v.)*. There are also some handwritten annotations like "pin" and "6".

XXII.) "Jamais tu ne sauras..."

Handwritten musical score for XXII. It features a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The music consists of a series of sixteenth-note chords, similar to the previous section. Dynamic markings include *ppp* and *p*. Performance instructions include *(l.v.)* and *(sempre Ped. l.v.)*.

XXIII.) "Manteau d'incertitude... Complices de rites intransmissibles... Enveloppes min..."

Handwritten musical score for XXIII. It features a treble clef staff with a key signature of one flat (Bb) and a 4/4 time signature. The music consists of a series of sixteenth-note chords, with some notes beamed together. Dynamic markings include *ppp*, *p*, and *pp*. Performance instructions include *fluida*, *Loco*, *poco marc.*, *(Loco)*, and *ppp*. There are also some handwritten annotations like "3" and "pendendosi".

XXIV.) "Voici l'heure dernière... Déjà m'entraîne le tourbillon... Des arques souterraines..."

Senza Rigore, Quasi Sognando (lv 86)

Handwritten musical score for XXIV. It features a treble clef staff with a key signature of one flat (Bb) and a 4/4 time signature. The music consists of a series of sixteenth-note chords, with some notes beamed together. Dynamic markings include *ppp*, *pp*, and *ppp*. Performance instructions include *Sempre Dolcissimo*, *ppp dolc. e ritard.*, *sempre fluido*, *ppp lontan.*, and *(Loco)*. There are also some handwritten annotations like "(1)", "(2)", and "(3)".



*poco a poco animando*

Pianoforte  
(a 4 mani)

pp sempre (1) (2) (3) (4) (5) (6) (7)

*rit. x rit. x simile*

*sempre animando* *sub. poco rit.* *Sub. Allegro (♩ = 120)*

(8) (9) (10) (11)

*quasi Campana*

*mp* *f* *mf* *mf*

(12) (13) (14) (15)

*mf* *mf* *f* *molto* *sub. allargando*

(16) (17) (18) (19)

Meno Mosso (♩=108) poco a poco ritardando

Pianoforte  
(a 4 mani)

*P leggero* *poco mp* *p*

*P leggero* (1) (2) (1) (2)

*Ped... Ped... Ped... simile*

*sempre poco a poco ritardando* (♩=92)

(♩=86) *sempre poco a poco ritardando* (♩=68)

Molto Rubato e Fluido, Allucicante

(Laco) *glissando leggero in Pf.*

*PPP immateriale (con catenella metallica)* *pendendosi poco a poco*

[D-E-B-U-S-S-Y]\*

*PP lontano* *PP profondo (chister)*

*in Pf. (m.s. + m.d.)*

*sempre Ped. l.v.*

Rucant 1-18-III-1993  
 Susan Niche

\*)-Anagramme musicale du nom DEBUSSY, selon le "Tableau d'Écorcheville" - 1910:  
 ["mélogramme"]

do	ré	mi	fa	sol	la	si
C	D	E	F	G	A	B
X	Y	Z	1	2	3	4