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:	HYPOSTASES DE LA MUSIQUE DE CHAMBRE - 03 [Collection d?oeuvres originaux]
Composer:	Nichifor, Serban
Licence:	Copyright (c) Serban Nichifor
Instrumentation:	All instrument
Style:	Contemporary

Serban Nichifor on free-scores.com

http://www.free-scores.com/Download-PDF-Sheet-Music-serbannichifor.htm

■ Contact the artist
■ Write feedback comments
■ Share your MP3 recording
■ Web page and online audio access with QR Code :

ŞERBAN NICHIFOR

IPOSTAZE
ALE MUZICII DE CAMERĂ

CHAMBER MUSIC
HYPOSTASIS

UNIVERSITATEA DE MUZICĂ
BUCUREŞTI, 2000

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Serban NICHIFOR

CHAMBER MUSIC HYPOSTASIS

03

→ε) "à 4" ("Quartett") - [144]

- XXVII) "Anamorphose" - Quartetto per Archi No 1, 1976 (13') - [144]
- XXVIII) "Văile Uitării"/"Vallons de l'Oubli" - Quartetto per Archi No 2, 1984-88 (18') - - - - - - - - - - [157]

→ζ) "à 5" ("Quintett") - [177]

- XXIX) "Canto di Speranza" per Flauto/Clarinetto in Si b, Violino, Viola, Violoncello e Clavicembalo-Celesta/Piano, 1981 (8'30") - - - - - - - - - [177]
- XXX) "6 Mélodies Irlandaises d'Amérique" per 2 Oboi, Corno Inglese e 2 Fagotti, 1985 (12') - - - - - - - [186]

→η) "à 10" ("Dezett") - [195]

- XXXI) "7 Colinde"/"7 Canti Rumeni di Natale" per 4 Trombe in Si b, 4 Tromboni, Tuba ed Organo, 1986 (6') - [195]

→Ω) "à 10 + ..." ("Kammerorchester") - [200]

- XXXII) "Rorate Caeli" per Soprano ed Orchestra da Camera, 1995 (12') - [200]

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XXVII.)

→ ε) "à 4"

SERBAN NICHIFOR

ANAMORPHOSE

EDITION MODERN

[47]

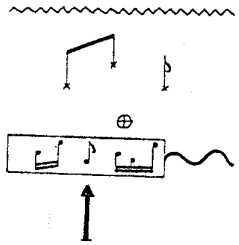
Nota Bene

L'écriture est proportionelle (les durées sont déterminées par les distances graphiques) . L'omission du portatif signifie TACET. A l'éventualité des certains effets (staccato, pizzicato, col legno battuto) la pause qui suit naturellement l'attaque est sous-entendue comme appartenant à la note sois-même et n'est pas marquée avec l'omission du portatif.

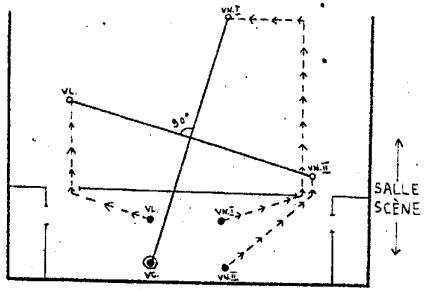
Les accidents n'altèrent que les sons qu'ils précèdent.

- BURZUCAN	folklore roumain	- LUMINA LINA	hymnes orthodoxes
- HORA CAPRII	de Transylvanie +	- AXION	roumaines
- CINTEC DIN BIHOR		- SLAVA	
- CIND SI-A PIERDUT		- LAUDE	
CIOBANUL OILE		(ison = pédale)	

+) les 4 mélodies doivent être exécutées MOLTO SUL PONTICELLO pour reproduire le timbre des violons à pavillon de Transylvanie.



- effet spécial (son blanc) obtenu en tirant l'archet sur le chevalet
- percussions réalisées par l'articulation des doigts de la main gauche sur les cordes (seulement deux sons différents)
- pizzicato Bartók (corde percutée contre la tastière)
- module (fragment mélodique qui se répète jusqu'à l'épuisement du temps indiqué par la ligne ondulatoire)
- quitter la scène et s'en aller, si c'est possible, dans la salle vers un amplassement quatrophonique:



ε) "à 4"

free-scores.com

[145]

Durée: 13'

PREMIER PRIX „GAUDEAMUS" 1977

En hommage à mes parents

ANAMORPHOSE

POUR

QUATUOR À CORDES

(QUATUOR NO. 1)

SERBAN NICHIFOR

FUGA

VIOLINO

VIOLA

VIOLONCELLO

cca 3"

cca 6"

cca 9"

*

*) - ± 3" (=> ≈ 6-12")

© 1977 by edition modern münchen

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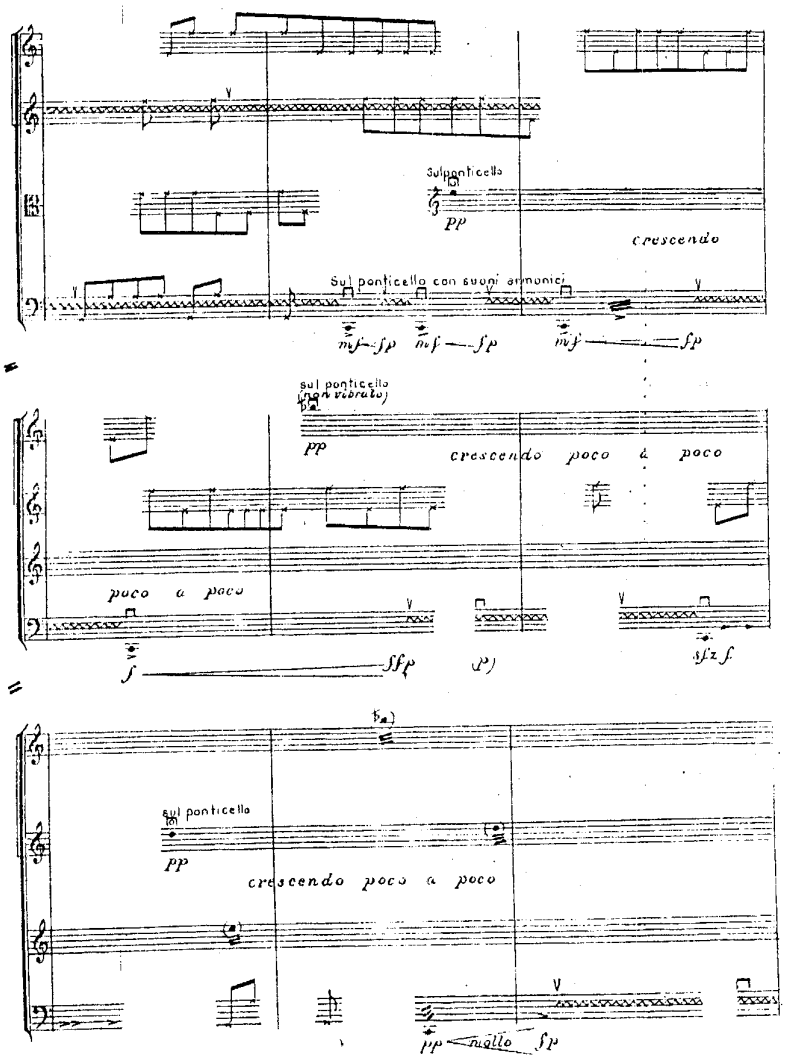
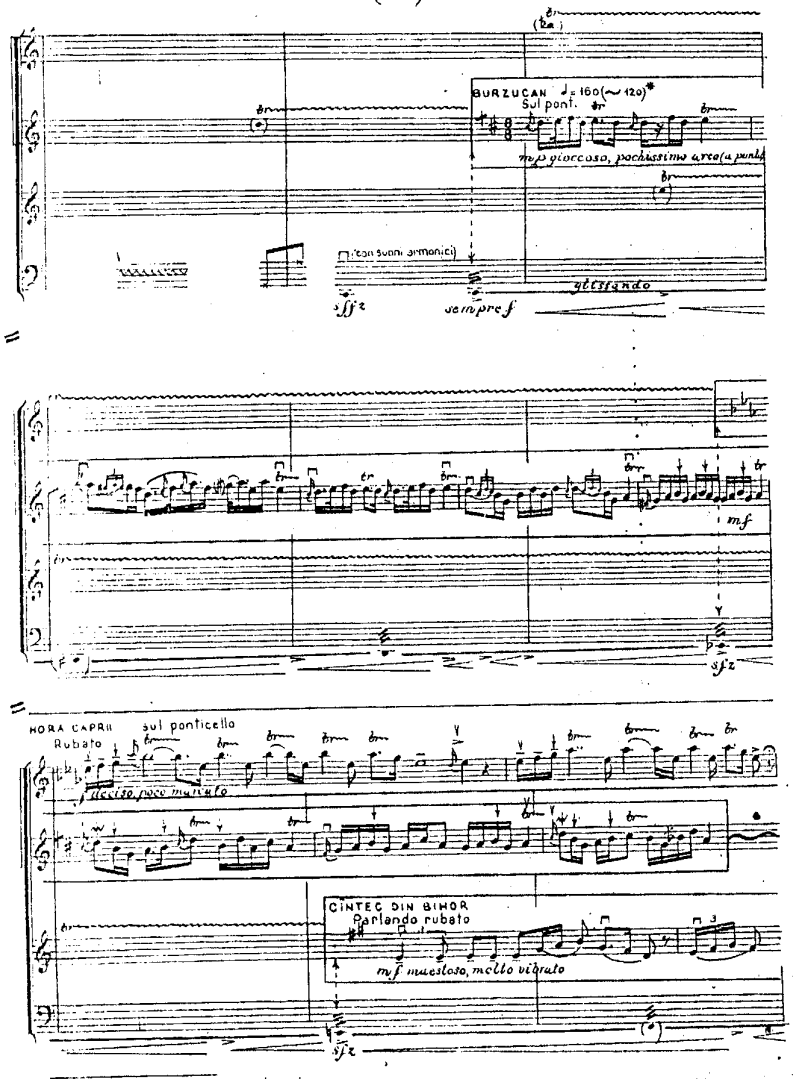
[1967]





*)- facilitazione : ossia legato

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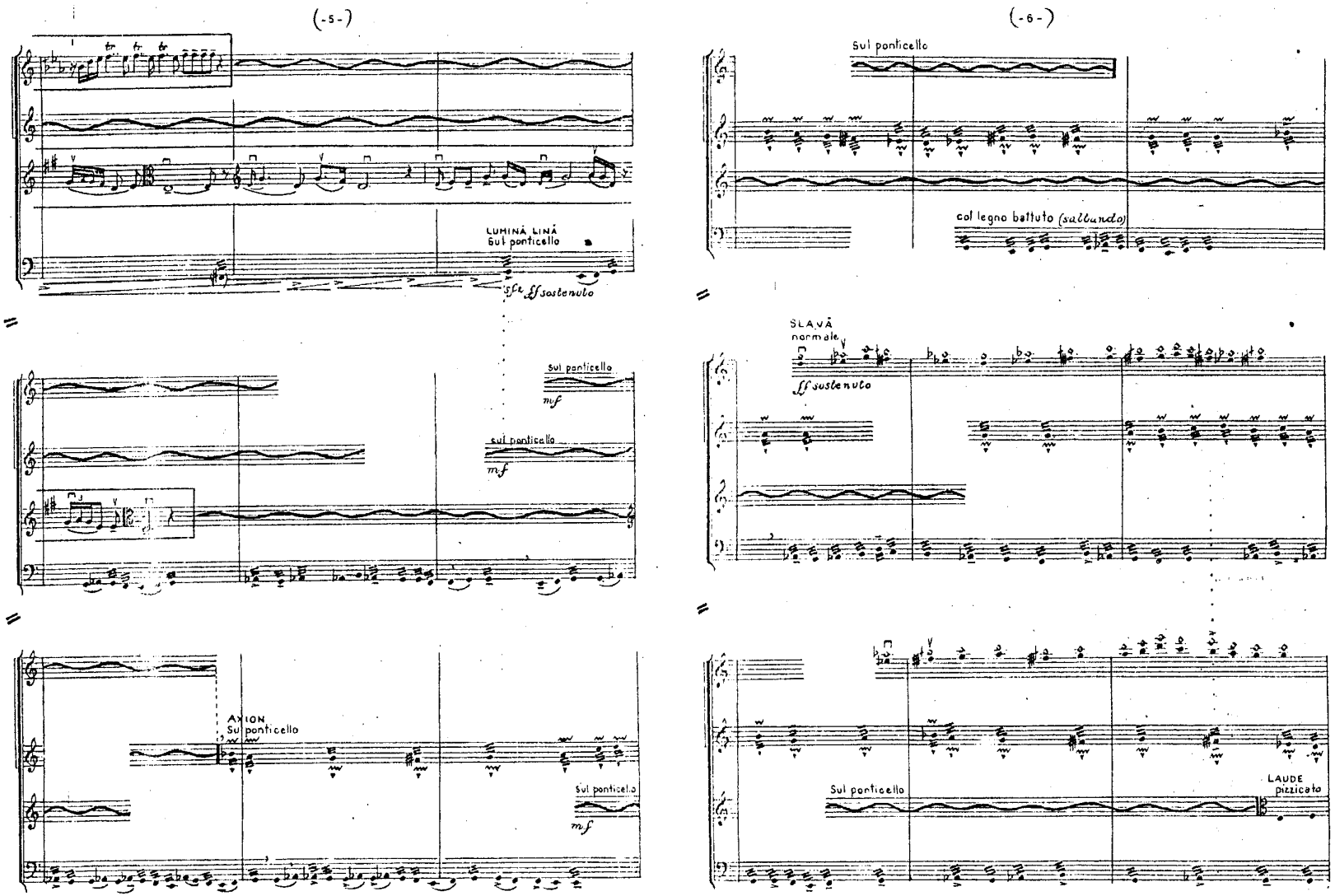

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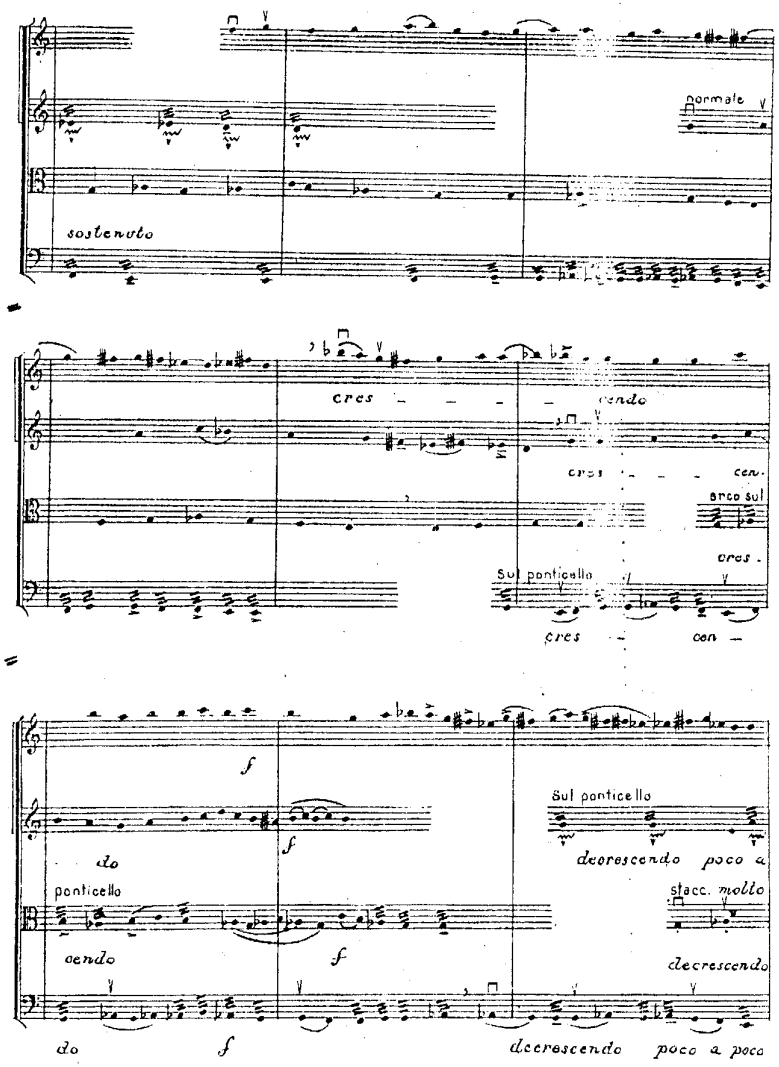

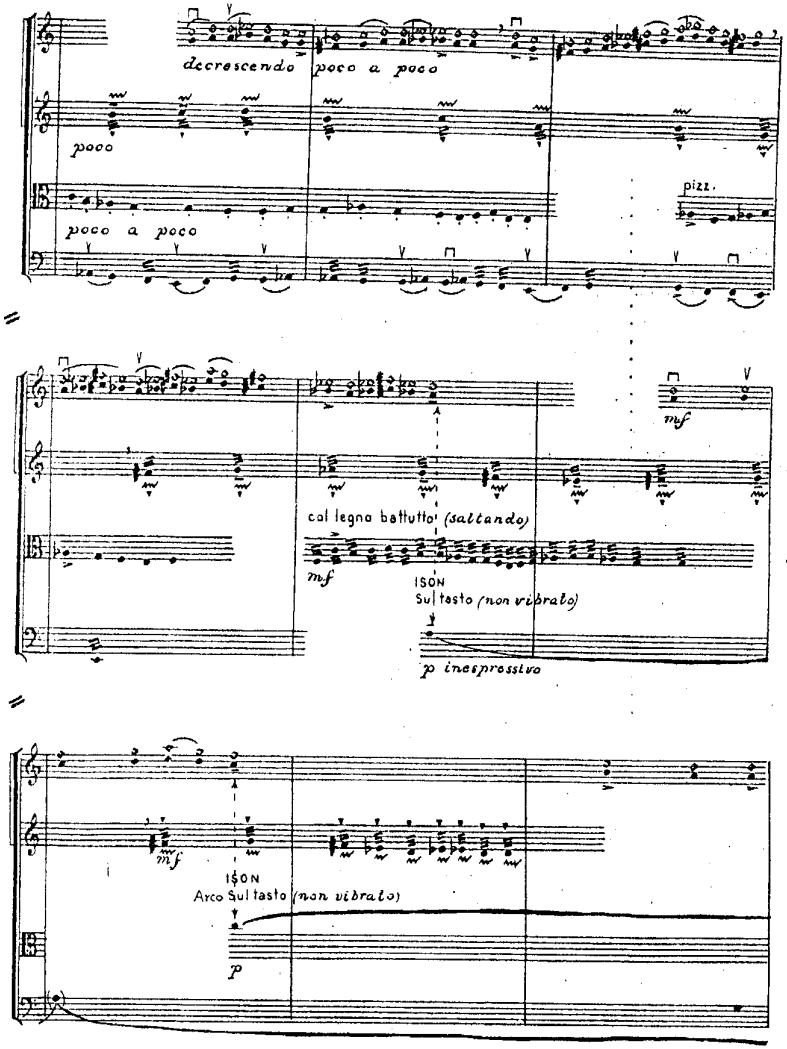

[148]

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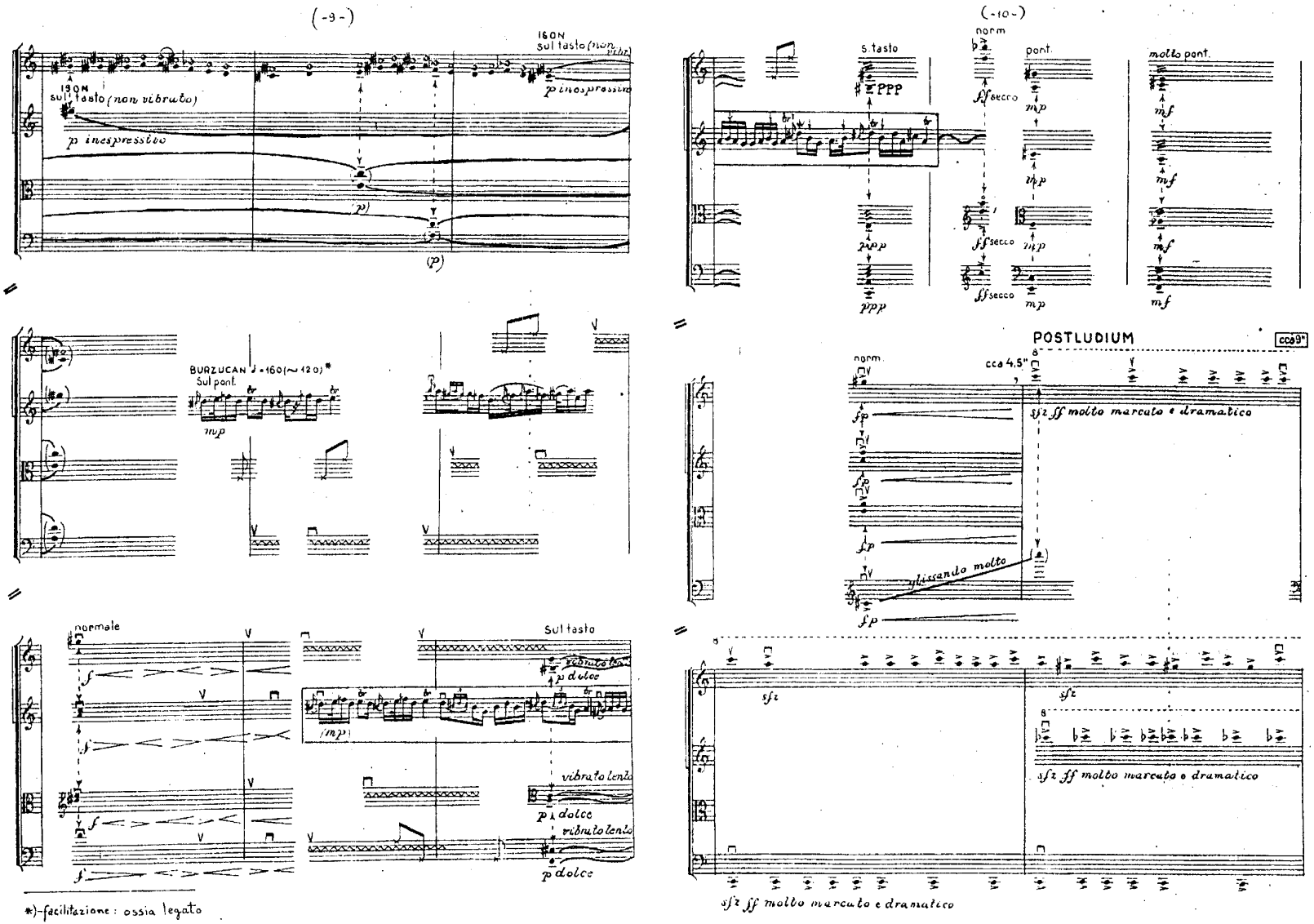

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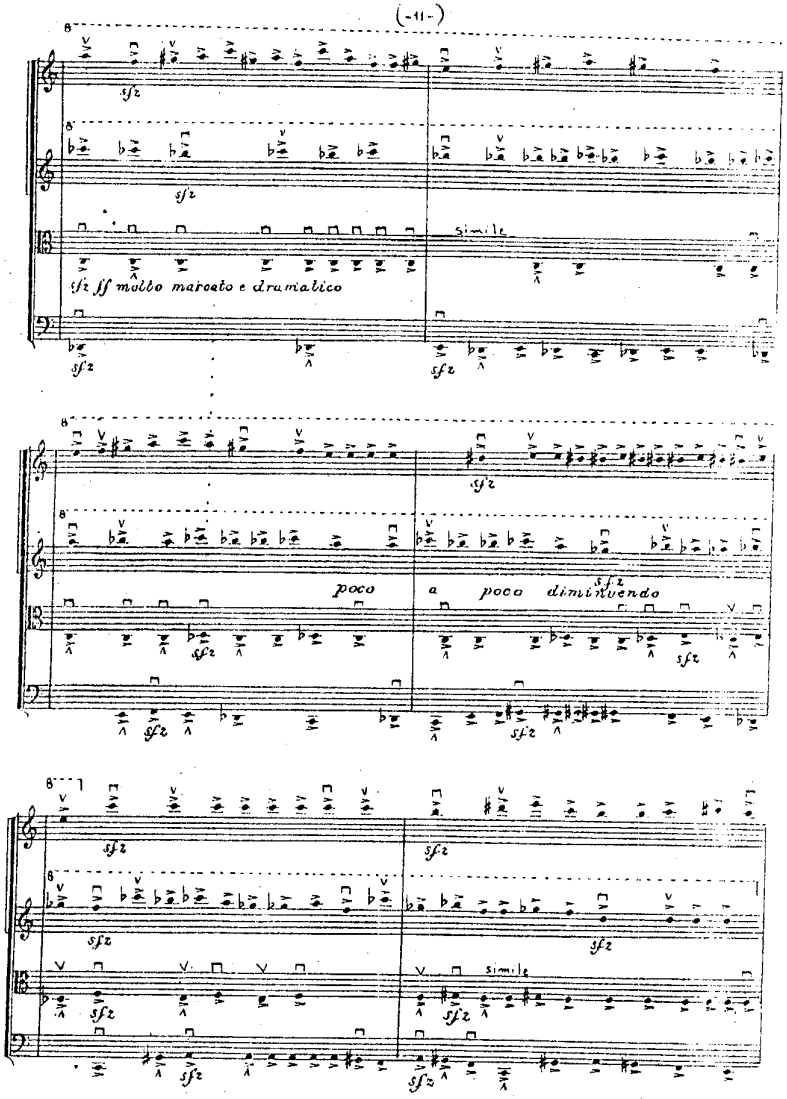

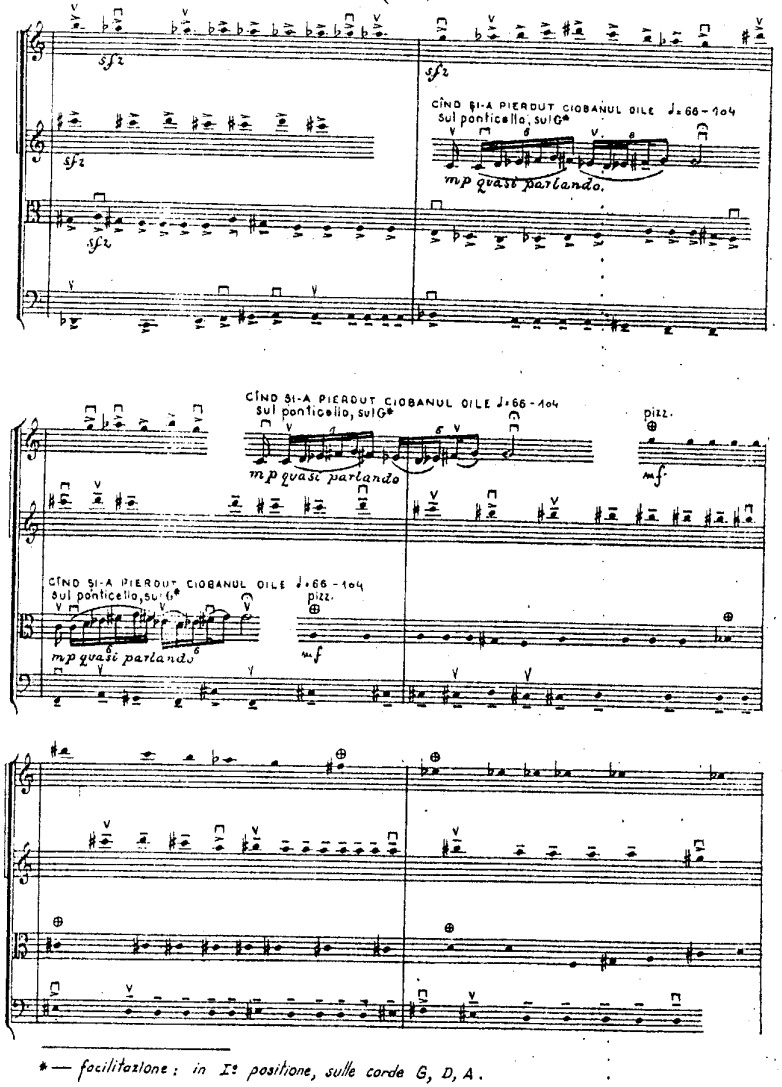

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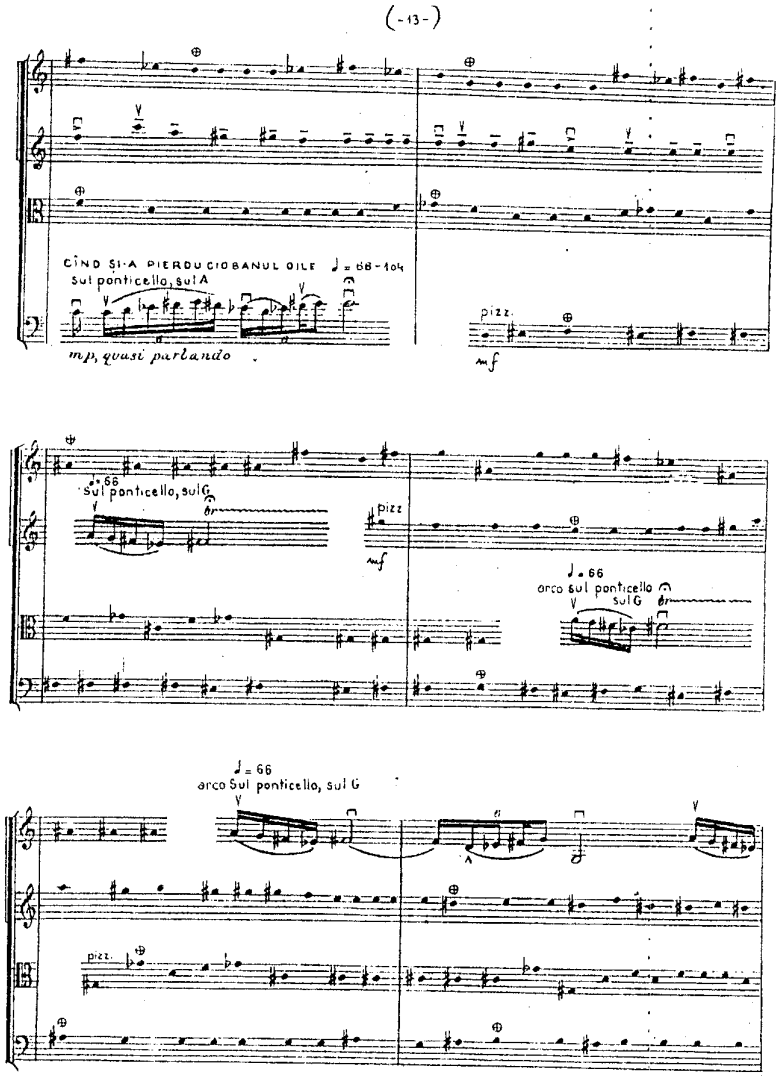

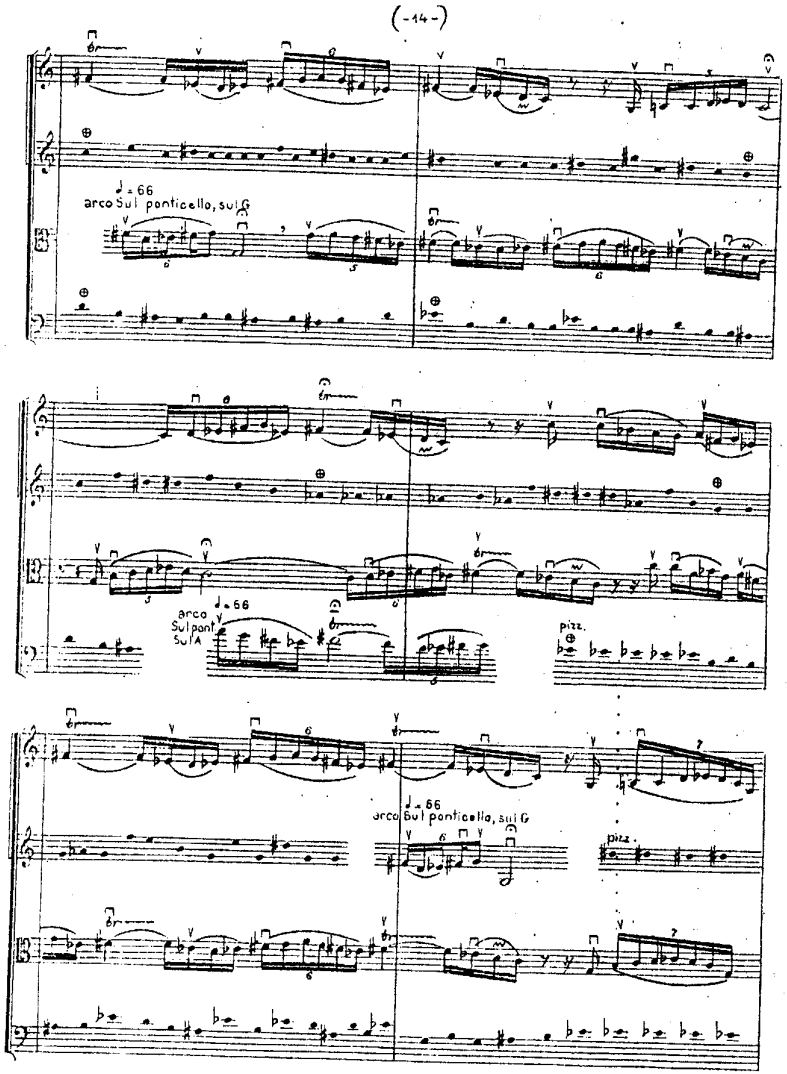

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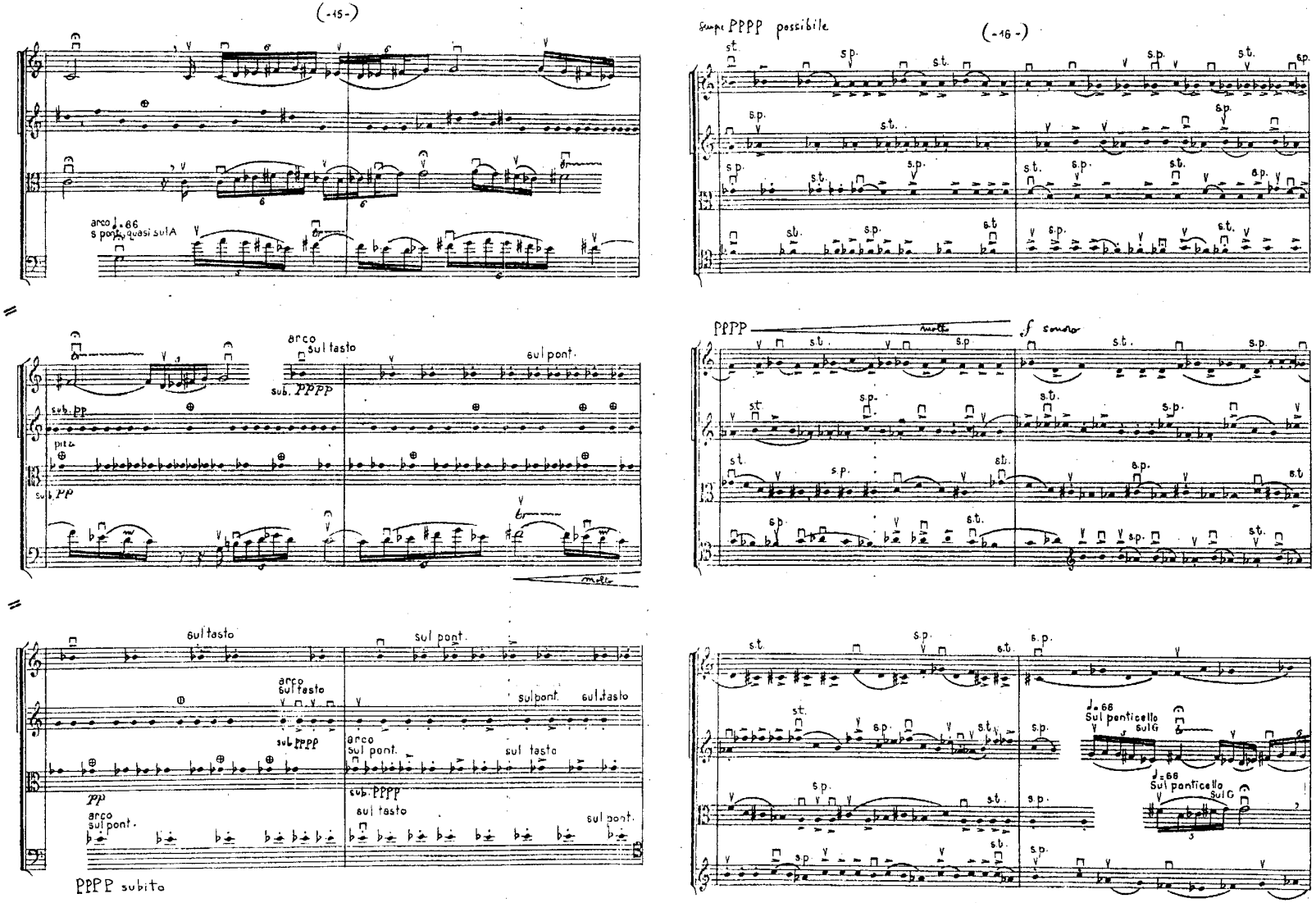

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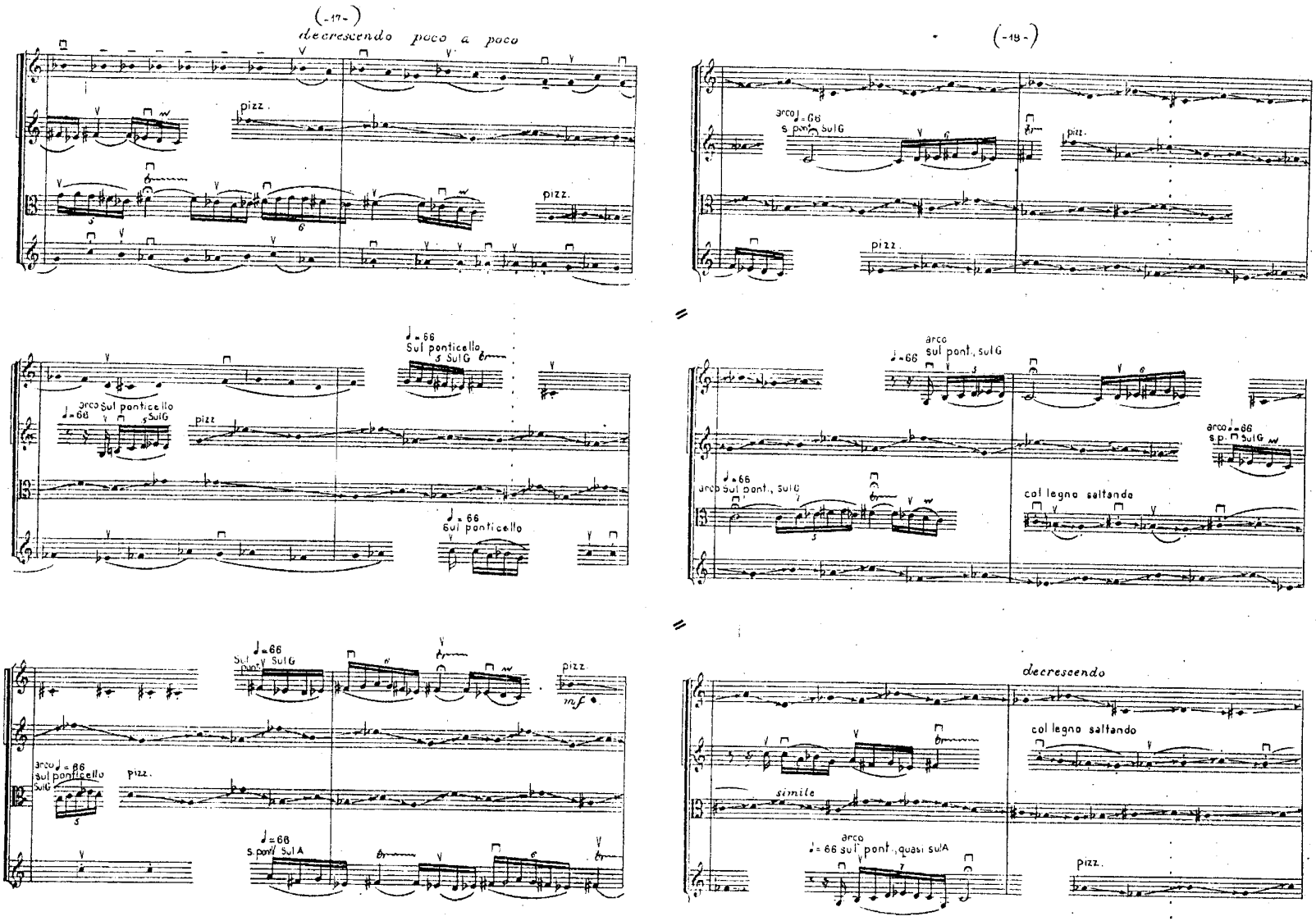

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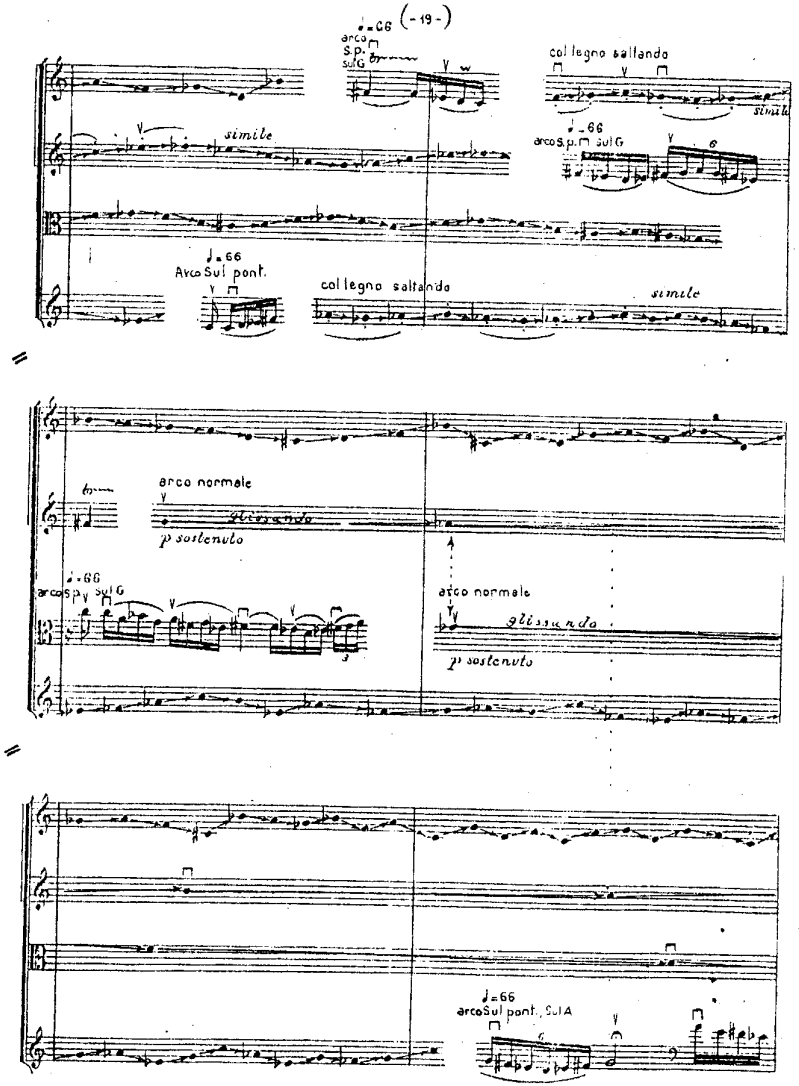

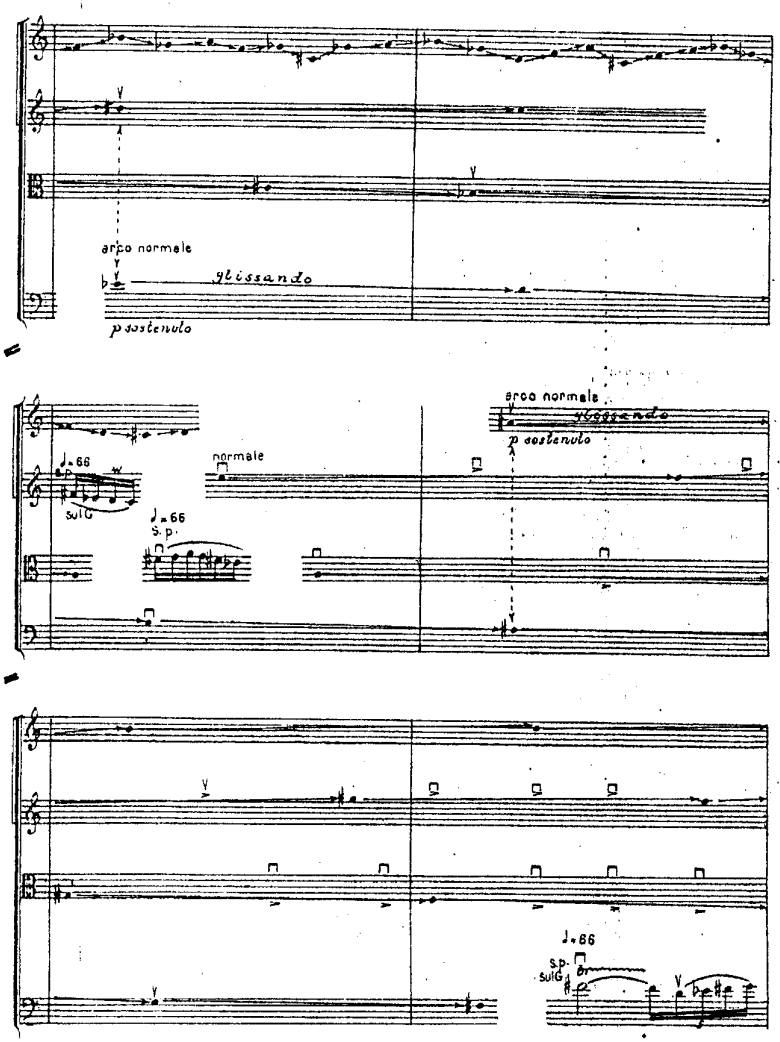

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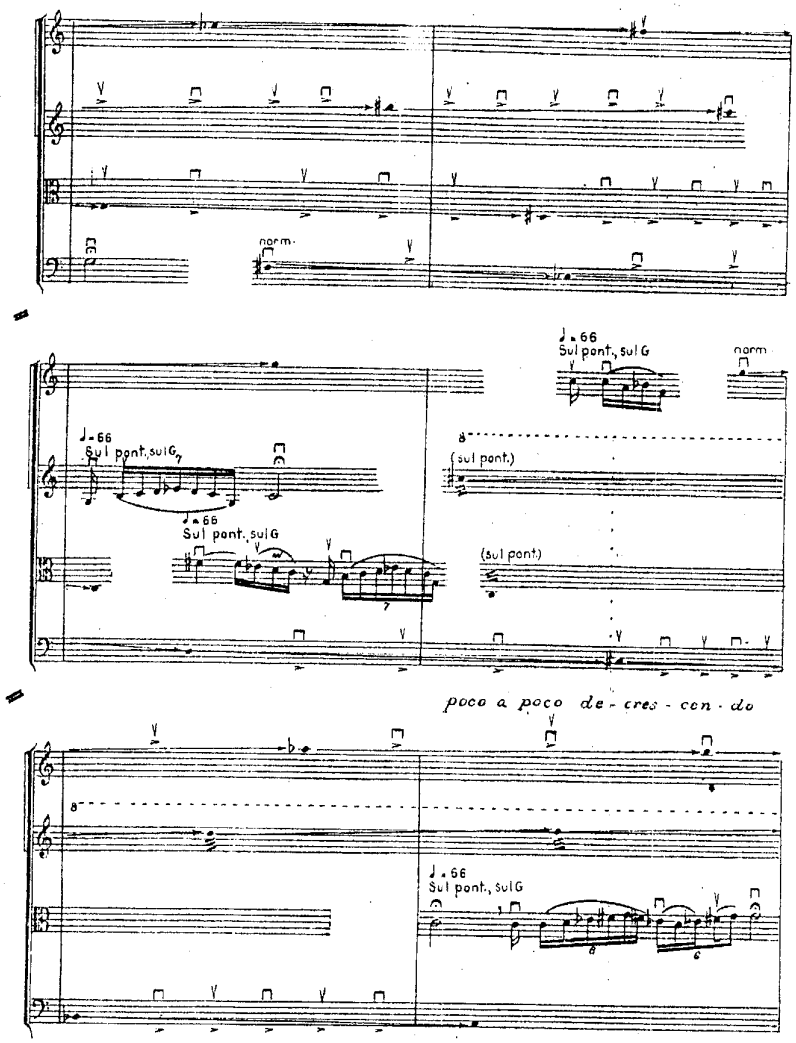

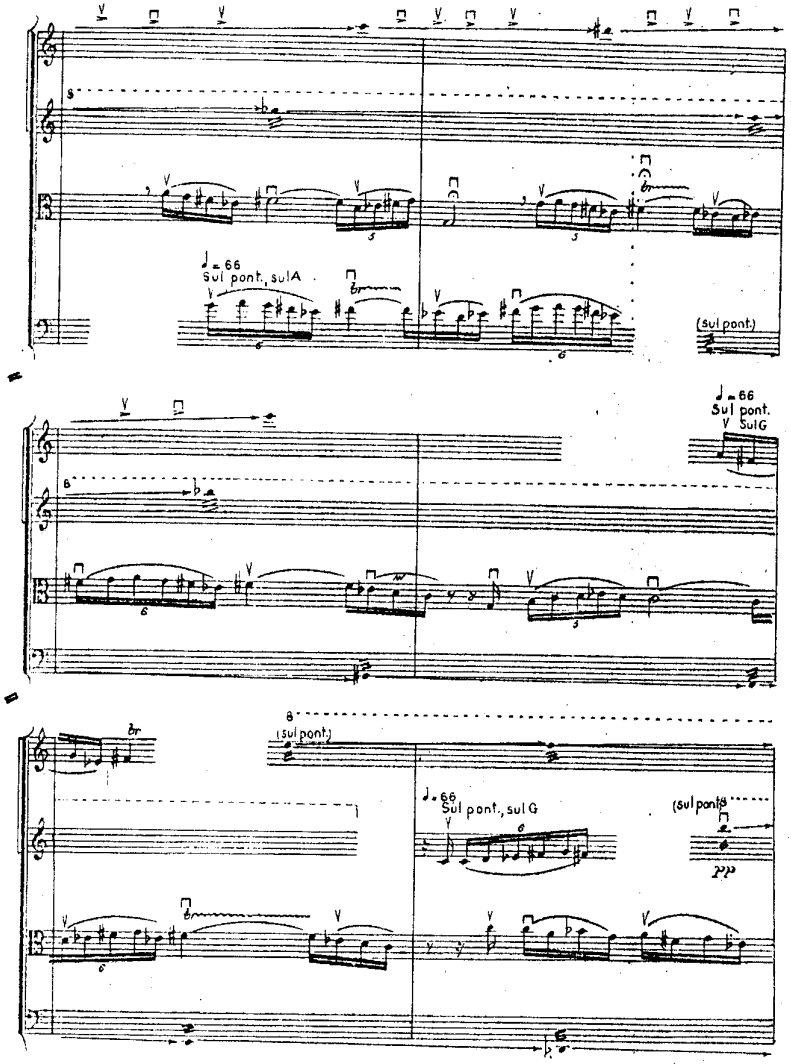

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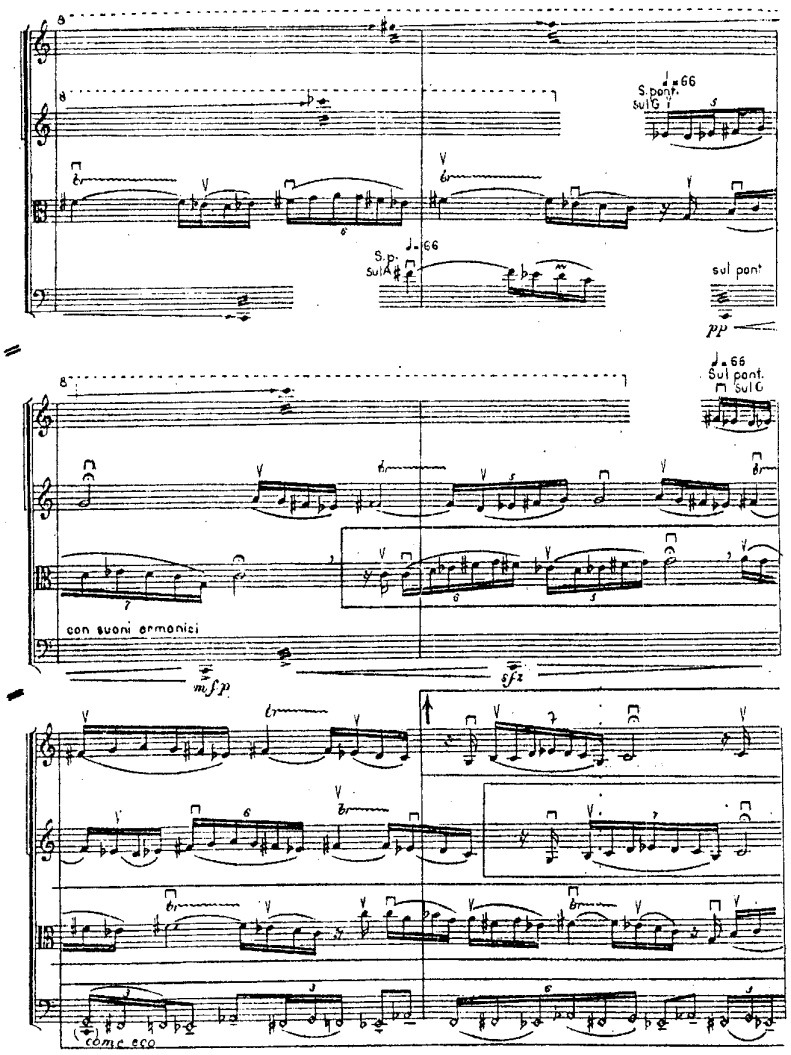

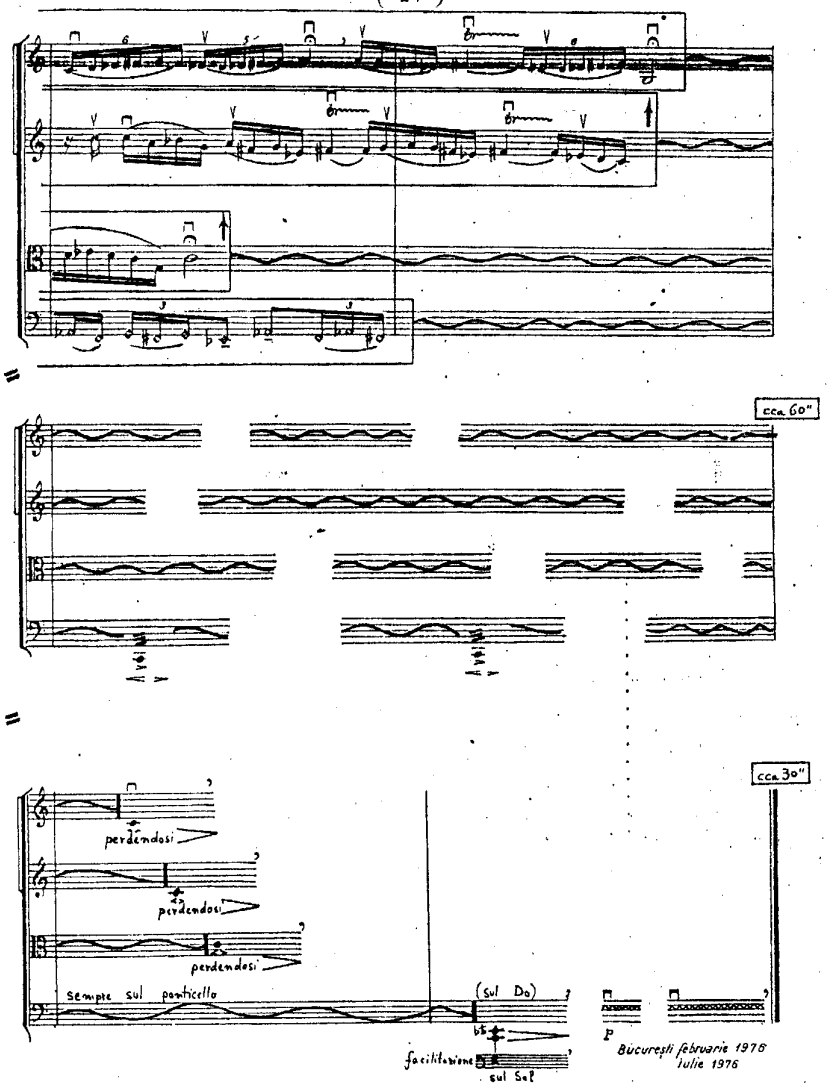

București februarie 1976
Iulie 1976

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Durata: ca 18' Pentru Liana

VĂILE UITĂRII (XXVIII.)

(CVARTET NR. 2)

după sugestiile lui Mateiu Ion Caragiale

Motto*:

"Iar când, sfioasă umbră, prin ceața rece a serii
Purtându-ți trista taină, de gânduri chinuit,
Tiptil te vei întoarce înfrânt și istovit,
Spre casa părăsită în văile uitării..."

("Întoarcerea învinsului")

Pour Liana

VALLONS DE L'OUBLI

(QUATUOR NO. 2)

Selon les suggestions de Mathieu Jean Caragiale

(équivalences françaises de Romulus Vulpescu)

Şerban Nichifor

(1984–1988)

I.

Motto**:

"Lorsqu'un soir, ombre émue, à travers la bruine,
Porteur d'un lourd secret – long tourment sans merci –
Tu seras de retour, cherchant vaines, transi,
Ta maison aux vallons de l'oubli qui chagrine..."

("Le retour du vaincu")

IMMATERIALO (♩ ca 66), molto tranquillo, sempre dolcissimo e legatissimo

5♩

Violino I
Violino II
Viola
Violoncello

d'al niente
PPPP liscio, poco vibrato
sul tasto
PPPP liscio, poco vibrato
(non cresc.)
Arco
sul tasto
PPPP liscio, poco vibrato
Pizz.
sempre PPPP marcato e ritmico, poco in rilievo
Motto ad lib.
(non cresc.)
PPPP lontano e legatissimo (arco ad libitum)
PPPP lontano e legatissimo (arco ad libitum)
PPPP lontano e legatissimo (arco ad libitum)

11

(sempre PPPP non cresc.)
PPPP poco a poco crescendo
poco a poco crescendo ed effettando
PPPP poco a poco crescendo ed effettando
molto effettando
(♩ ca 162)

4♩

(sempre PPPP)
molto
mf

*)-Versurile din Motto pot fi recitate direct în concert (în secvența cuprinsă între semnele → și ←), amplificând electronic o voce (eventual pre-înregistrată) de femeie, pe un ton șoptit, imaterial, esoteric, foarte rar.

**)-Les vers du Motto peuvent être récités directement en concert (dans la séquence délimitée par les signes → et ←), en amplifiant avec des moyens électroniques une voix (éventuellement pré-enregistrée) de femme, sur un ton murmuré, immatériel, ésotérique, très rarement.

[1577]
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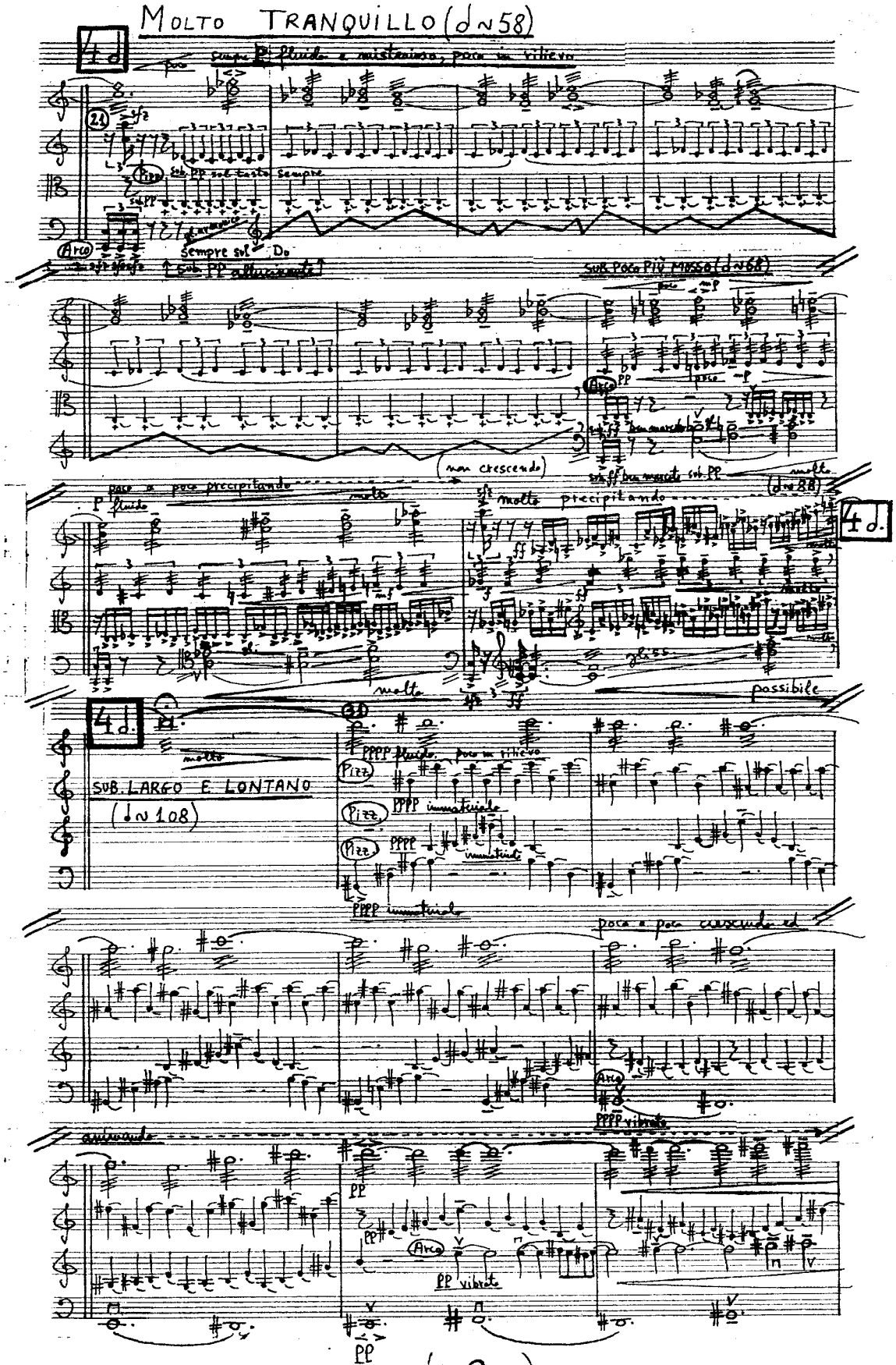

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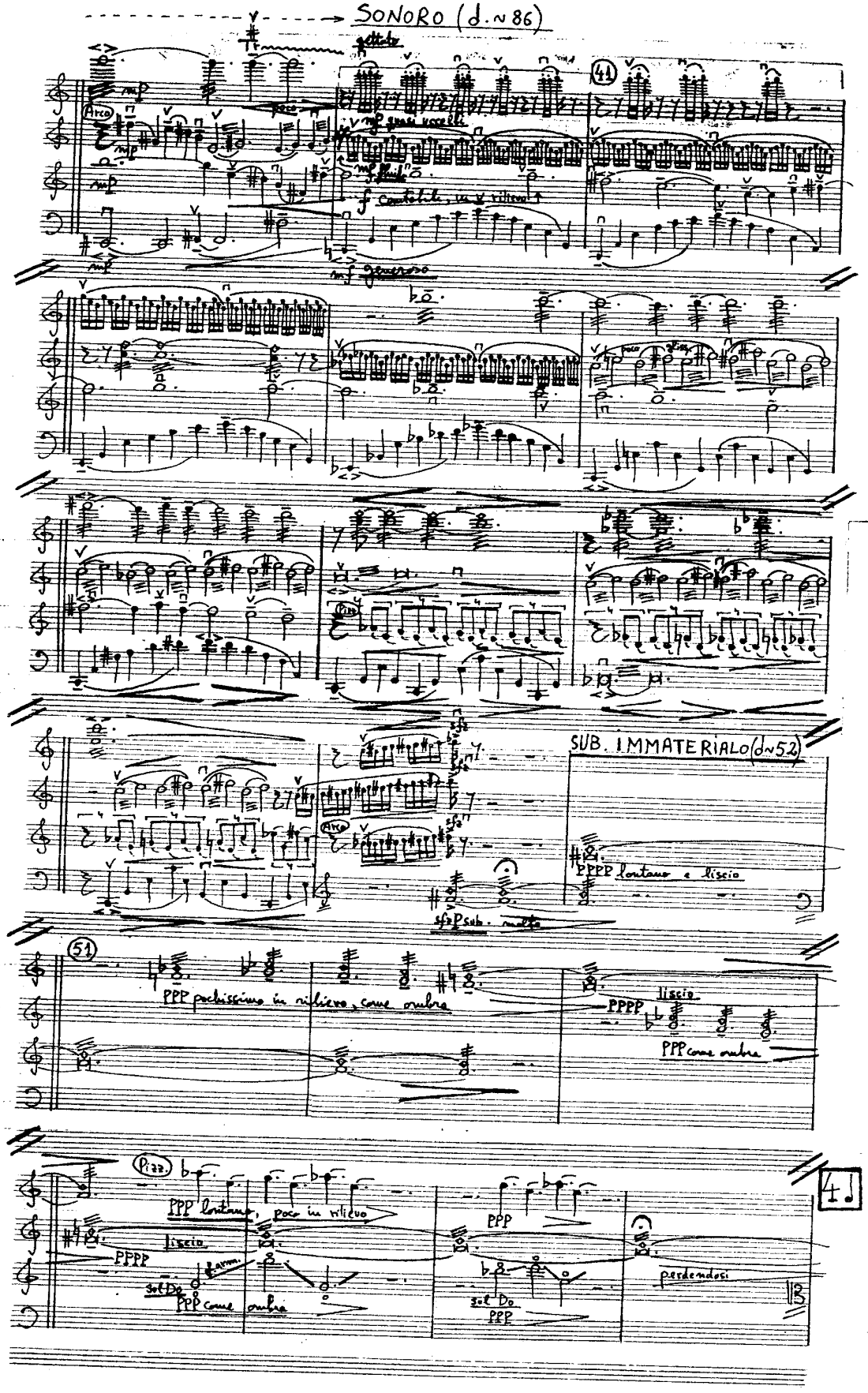

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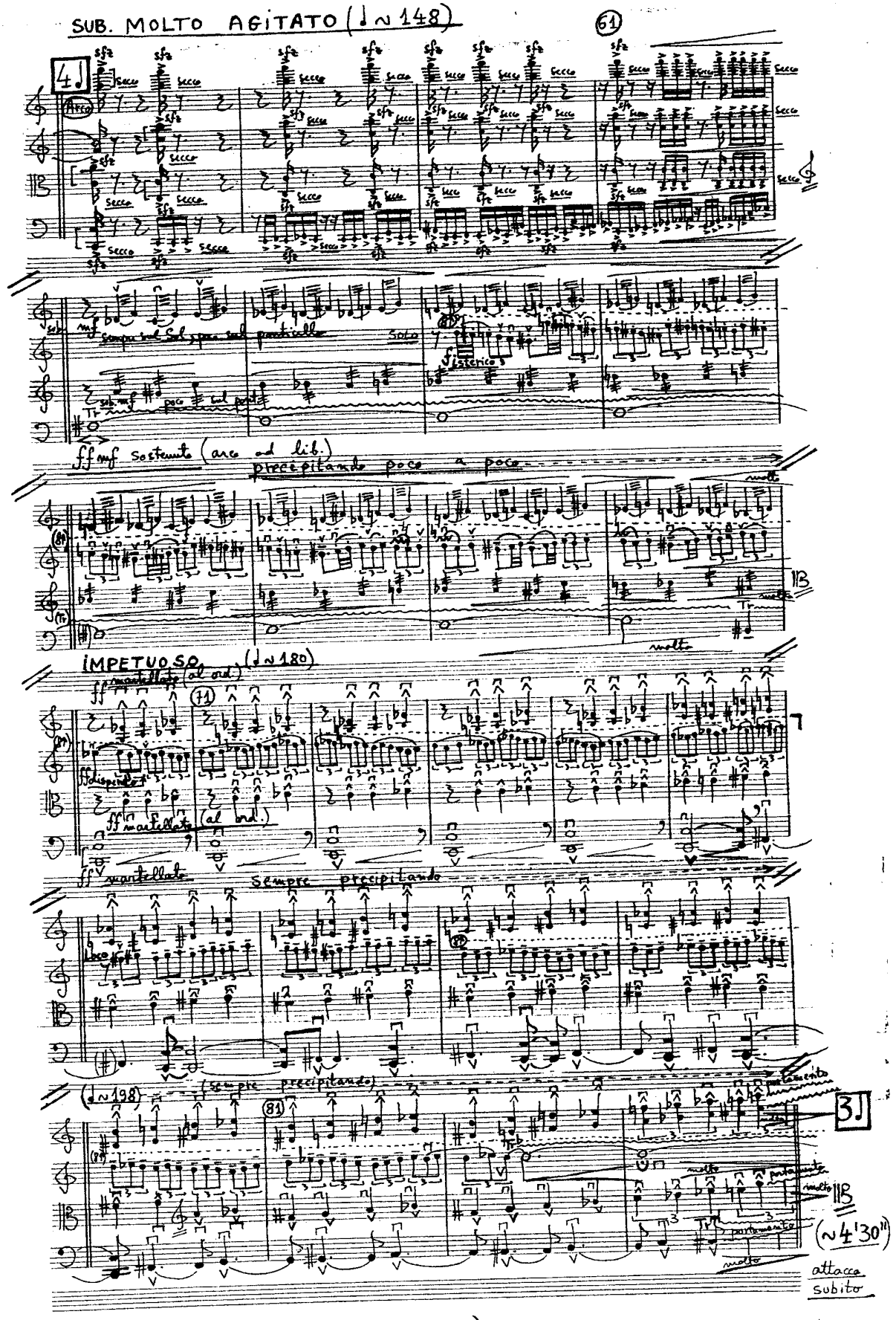

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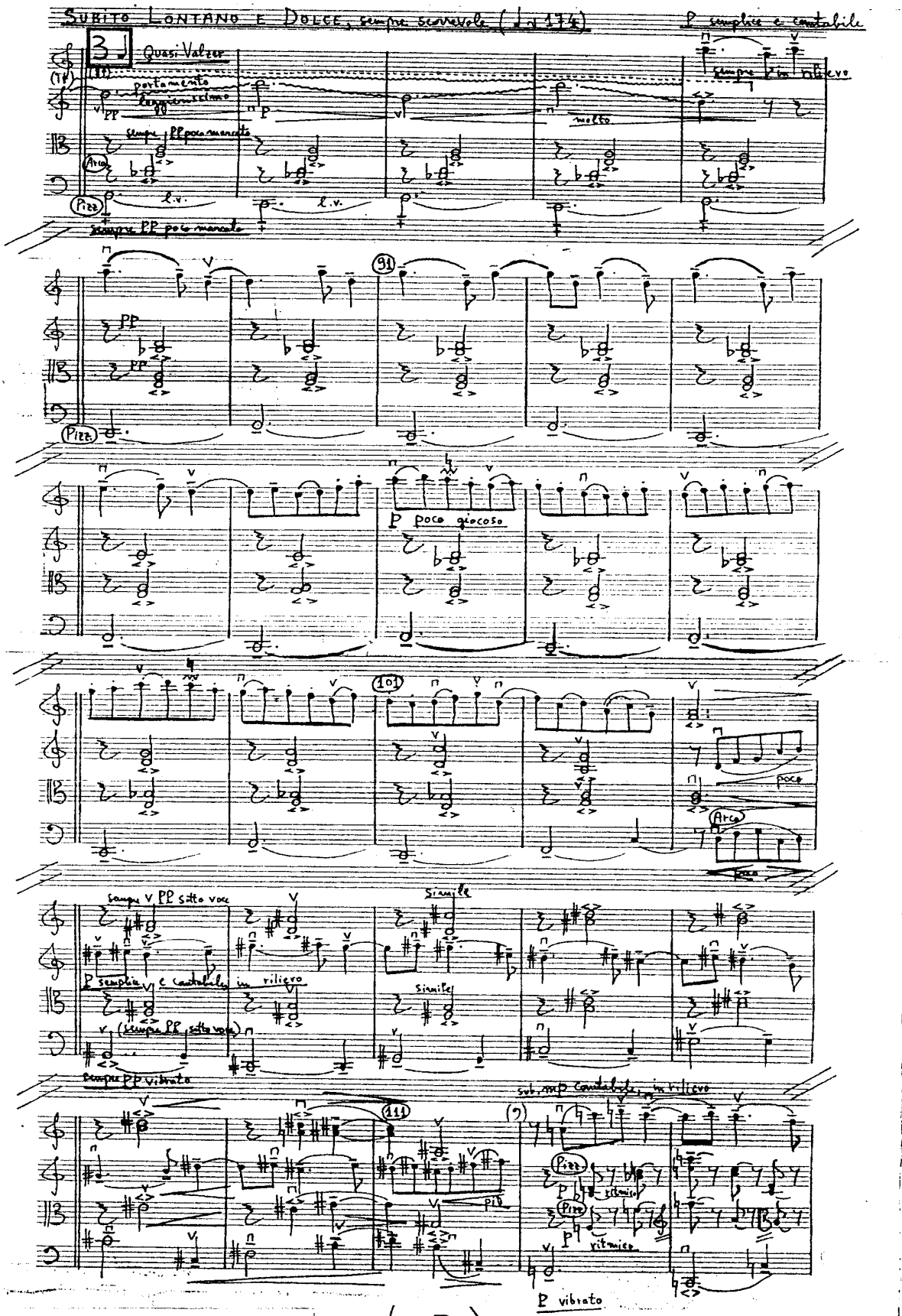
II.



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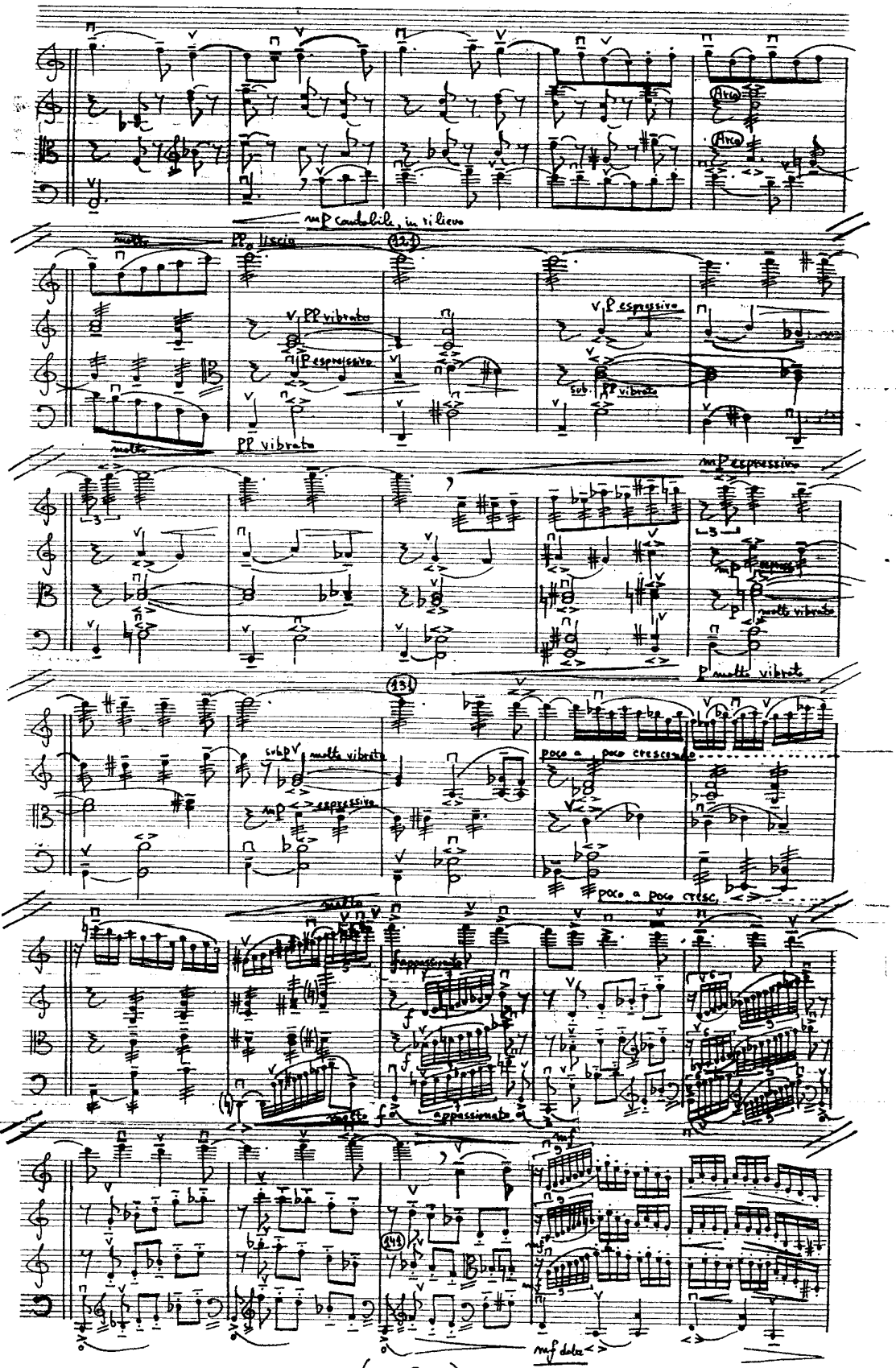

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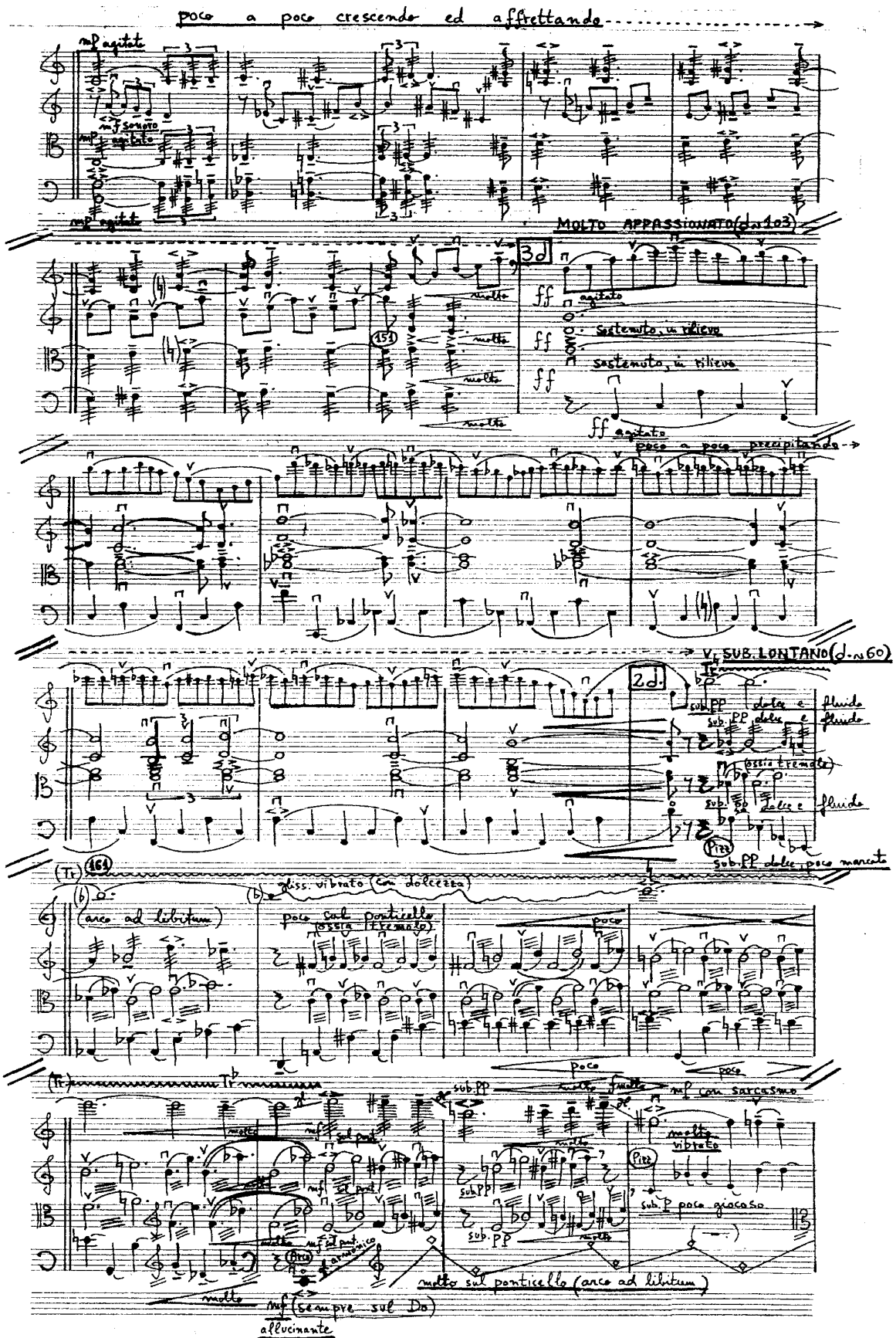

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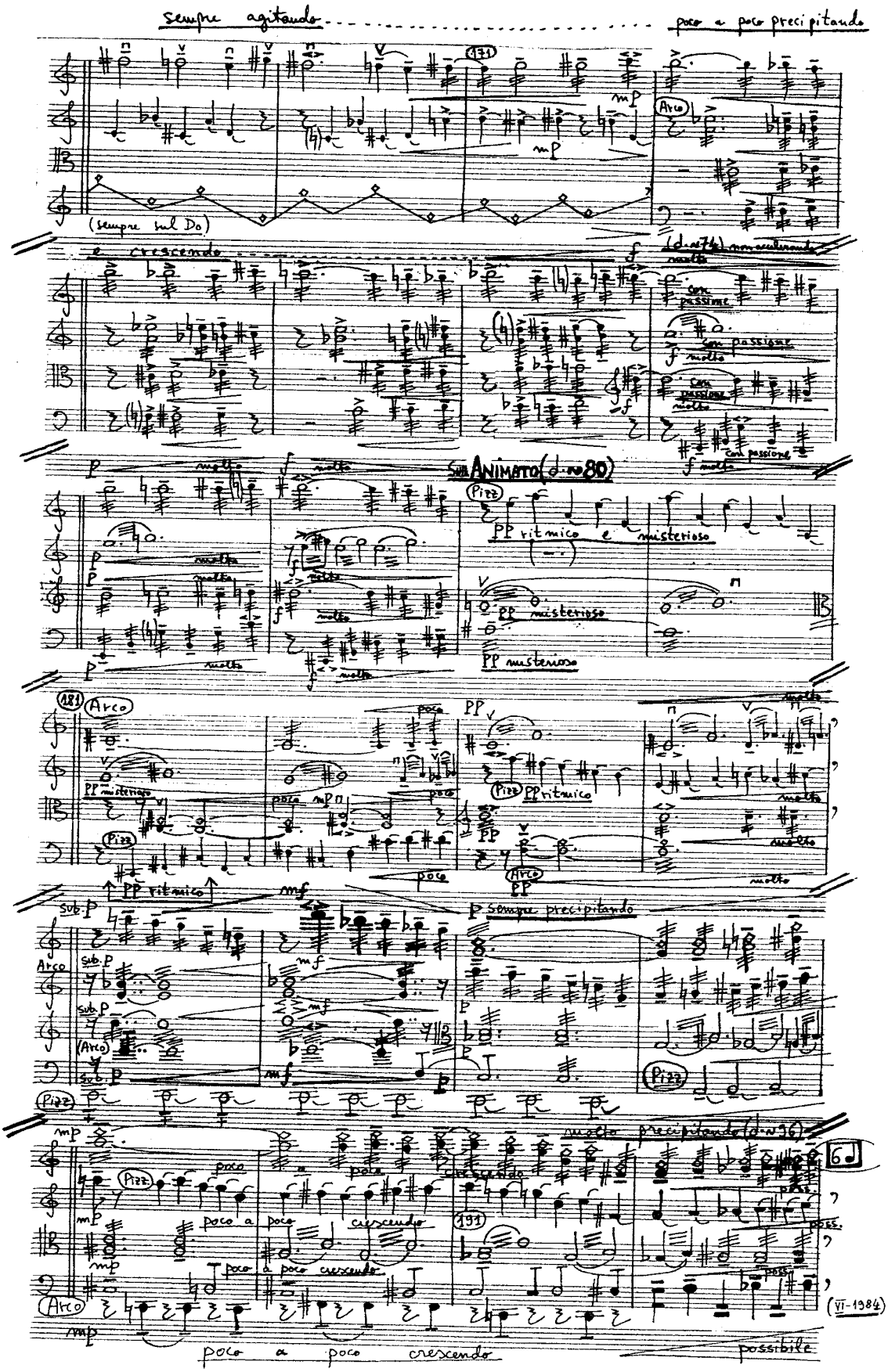

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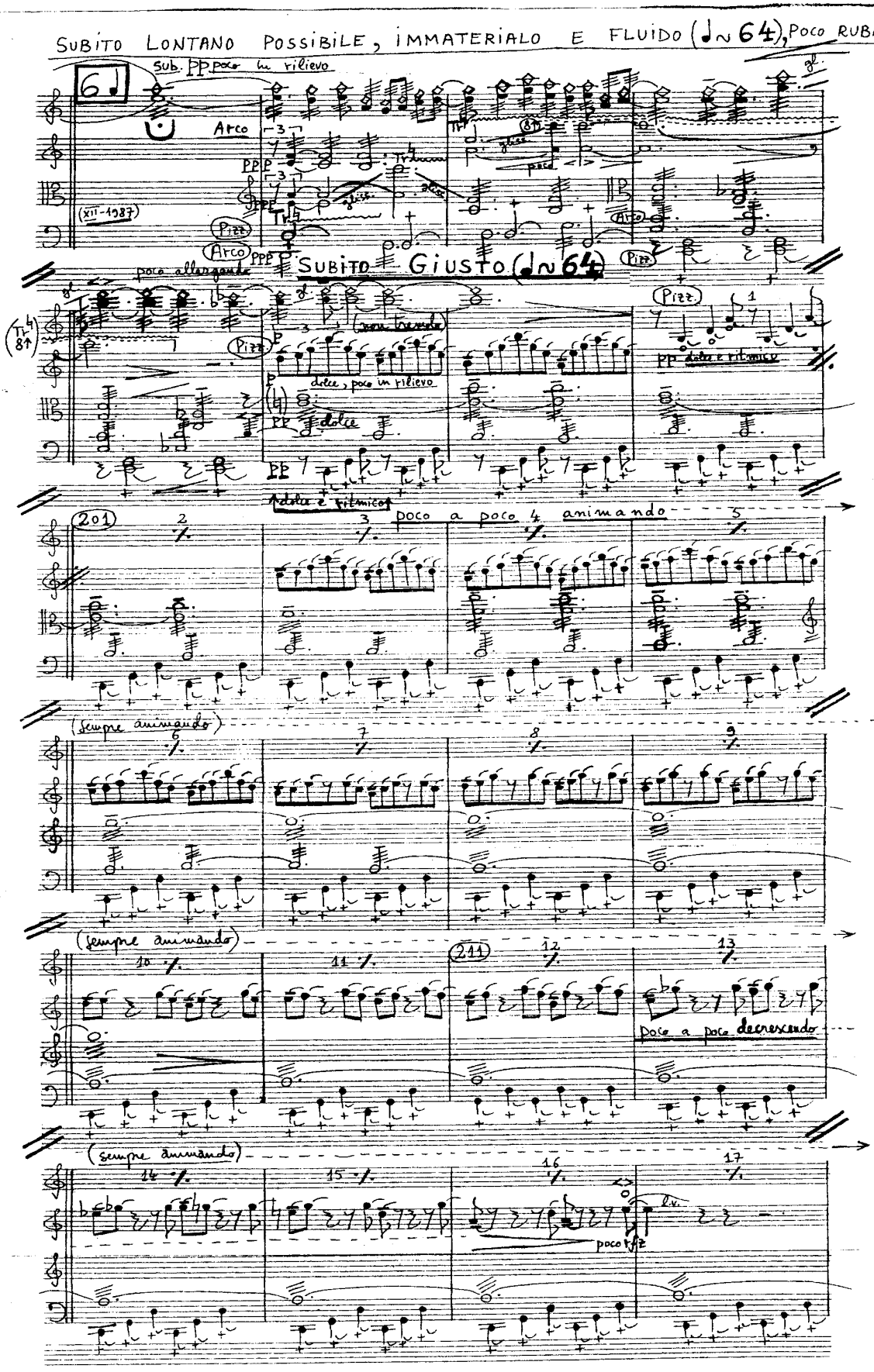

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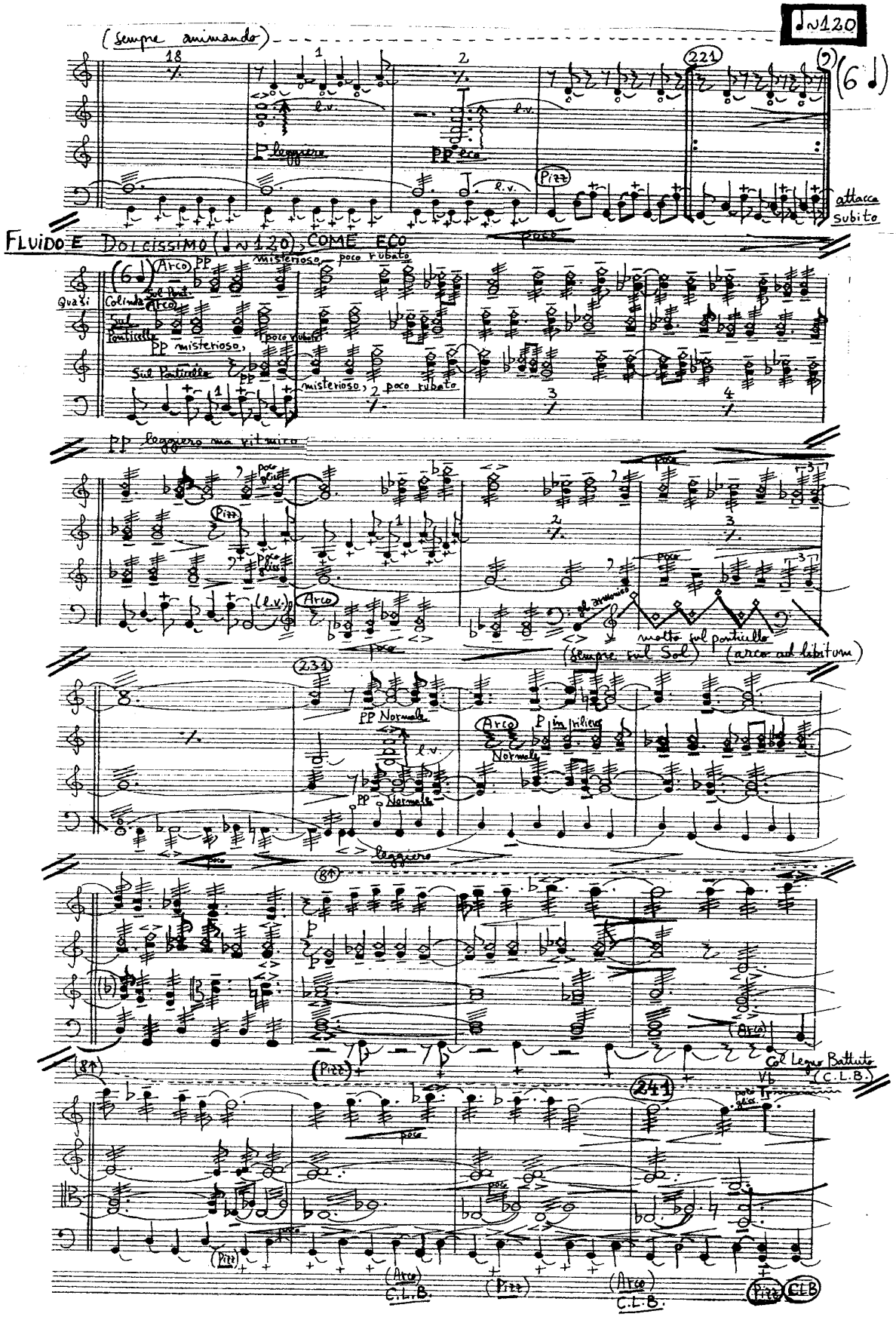

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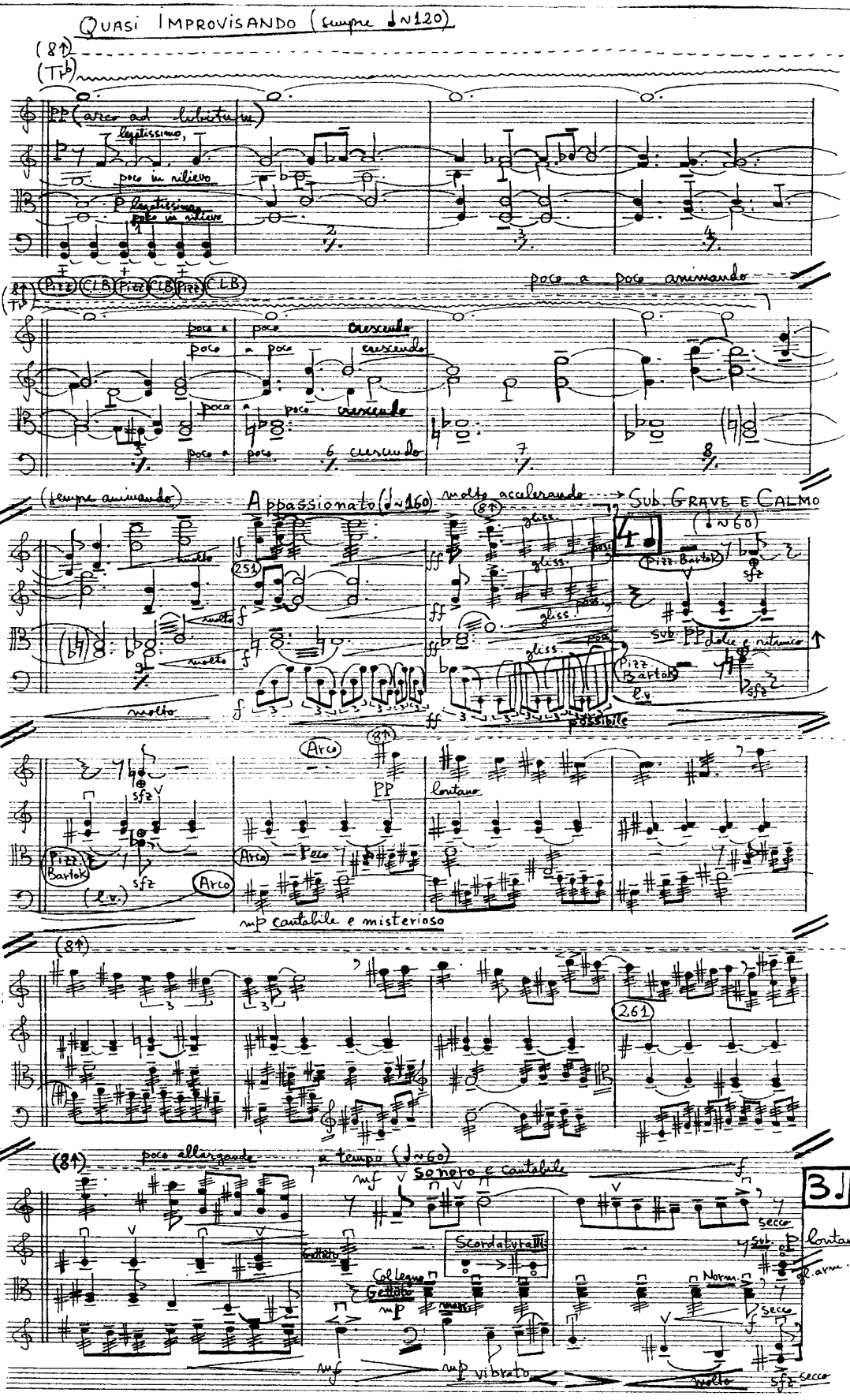

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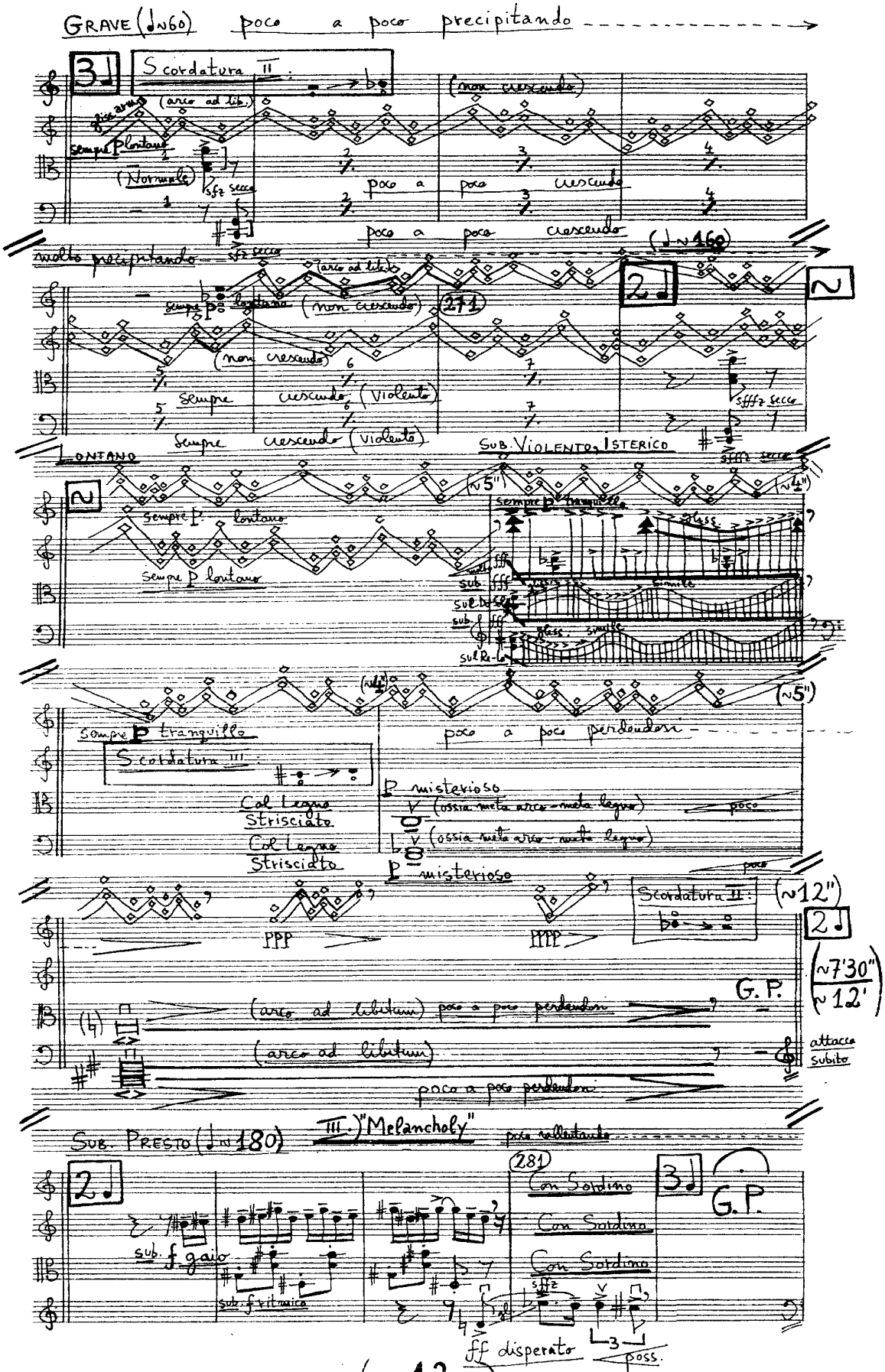

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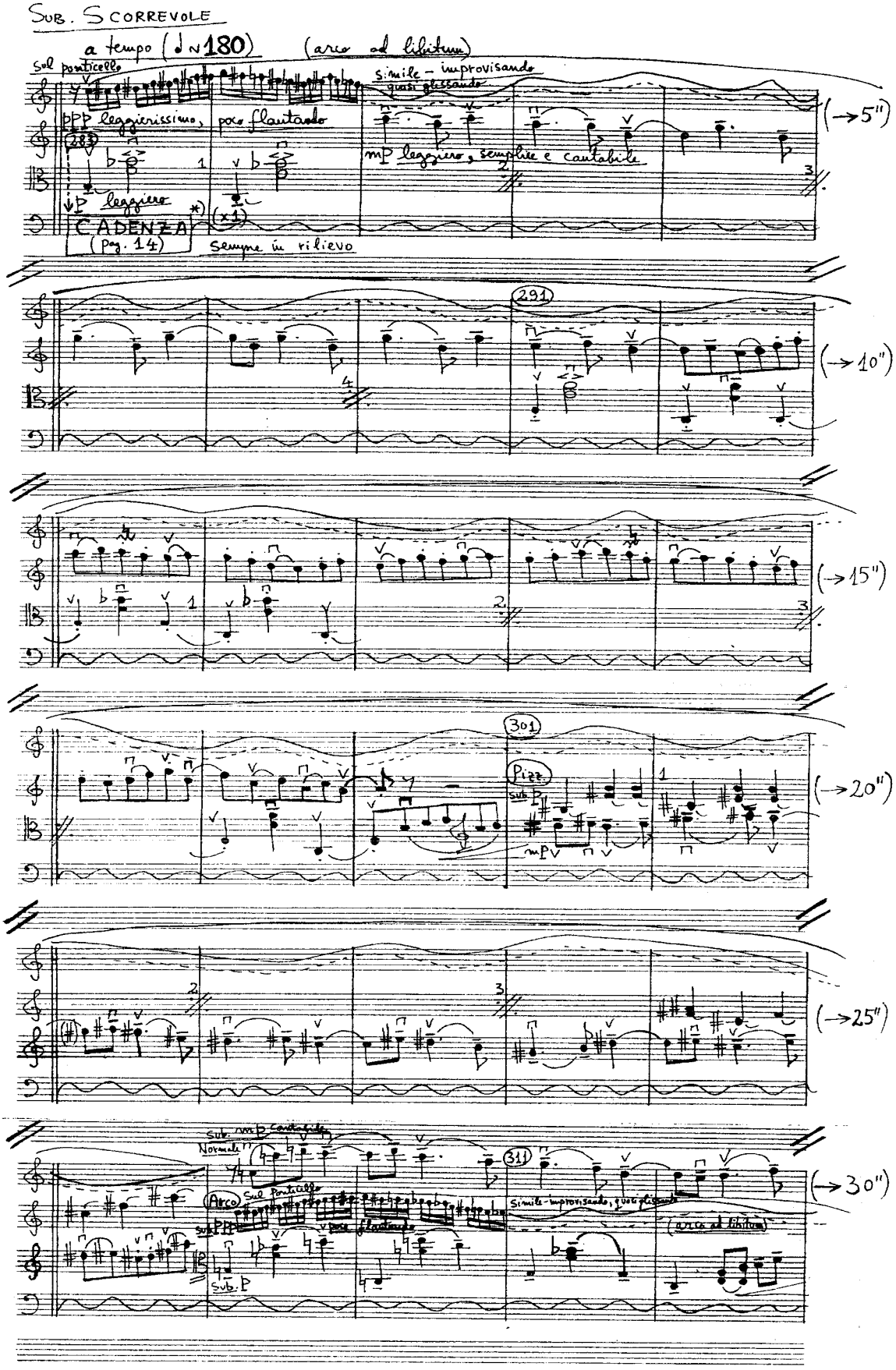

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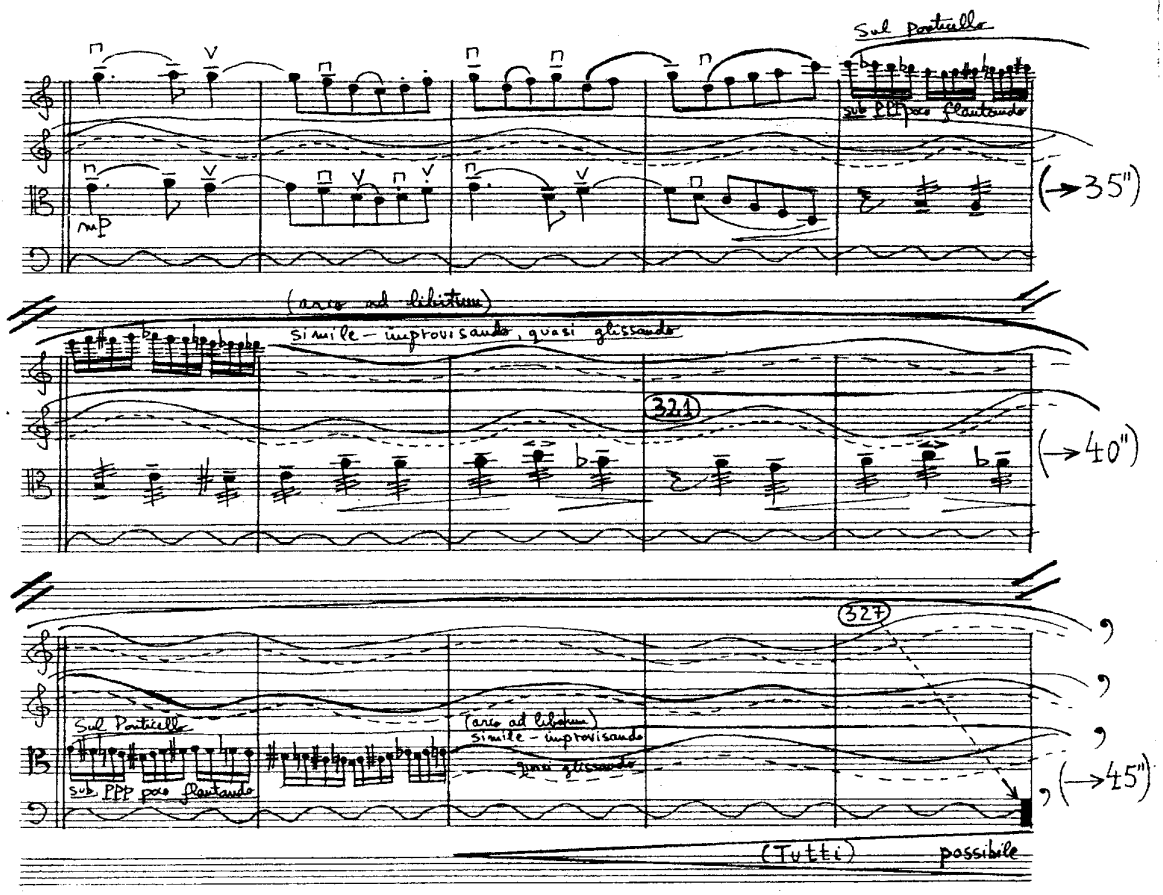
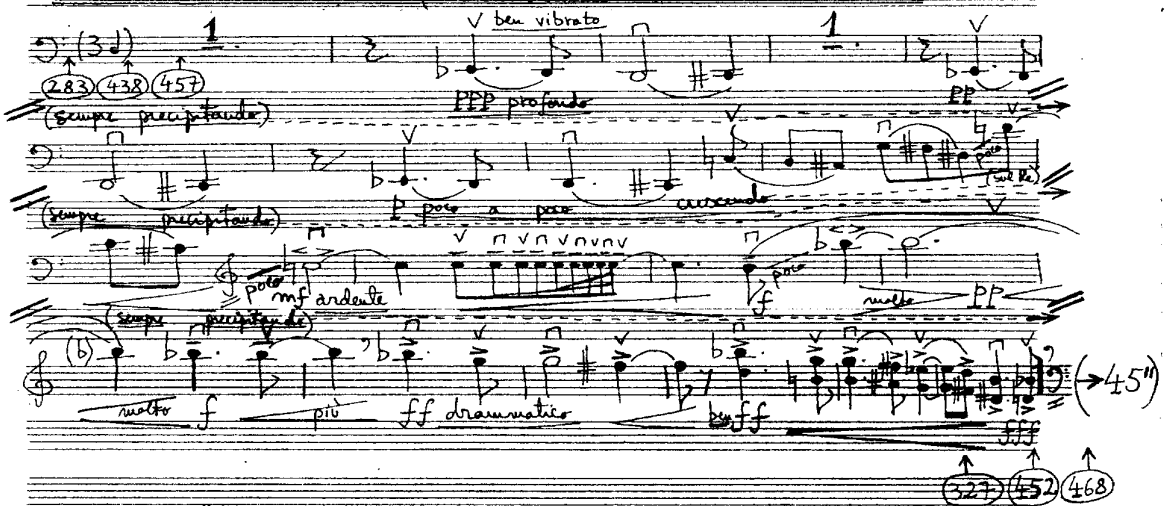


*) CADENZA – Violoncello
(m. 283 → 327)

MINACCIOSO E RUBATO (♩ ≈ 52), SEMPRE PRECIPITANDO



N.B. Această "Cadență" a Violoncelului va fi inserată de 3 ori în desfășurarea părții a IV-a a lucrării: – 1) între măsurile 283–327, în tempourile indicate (Durată ≈ 45"); – 2) între măsurile 438–452, în tempourile indicate (Durată ≈ 45"); – 3) între măsurile 457–468, accelerând tempourile indicate (Durată ≈ 30").

N.B. Cette "Cadence" du Violoncelle sera insérée 3 fois dans le déroulement de la IV-ème partie de l'oeuvre: – 1) entre les mesures 283–327, dans les tempos indiqués (Durée ≈ 45"); – 2) entre les mesures 438–452, dans les tempos indiqués (Durée ≈ 45"); – 3) entre les mesures 457–468, en accélérant les tempos indiqués (Durée ≈ 30").

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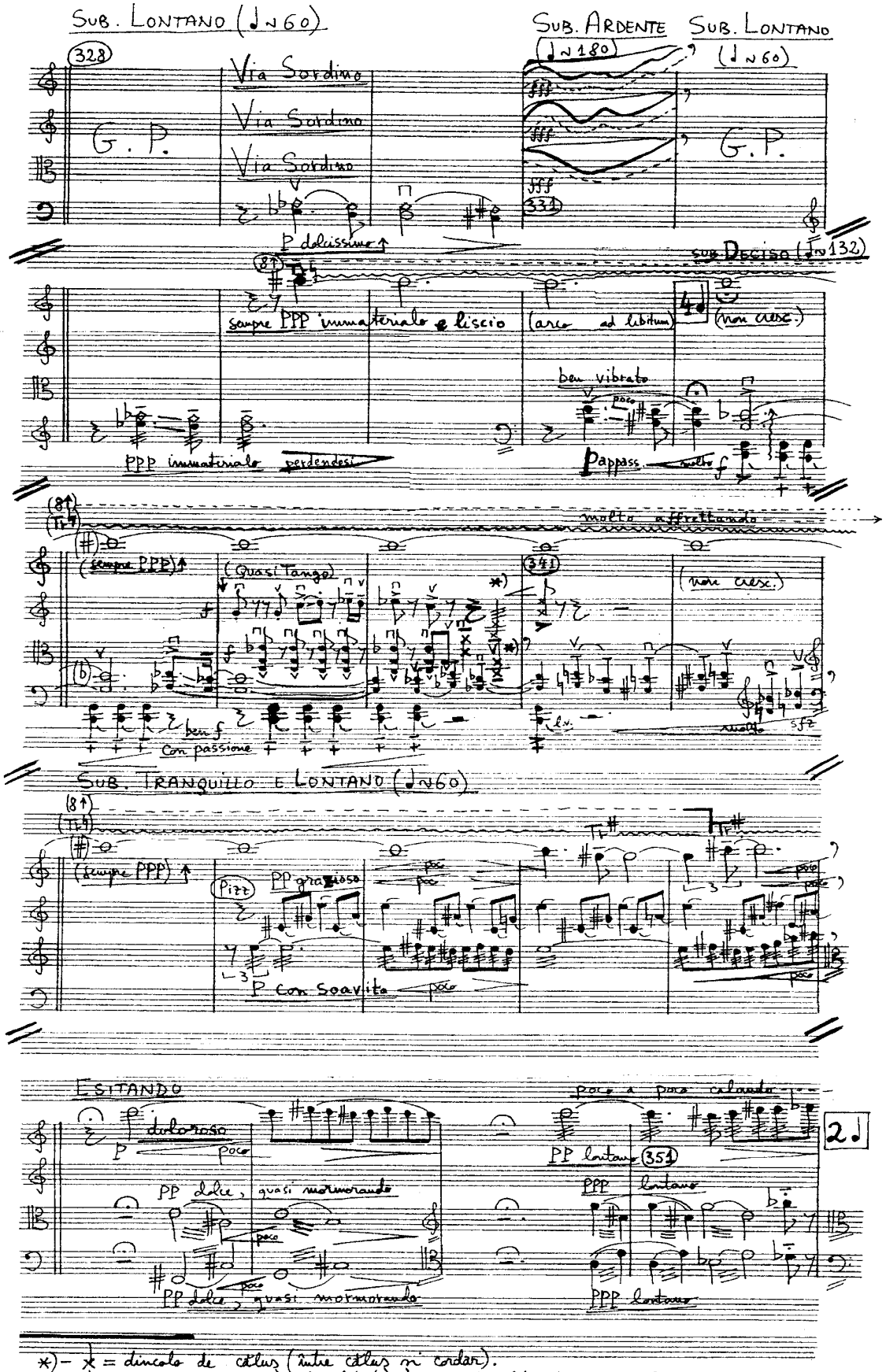

*) – ✗ = dincolo de câluş (între câluş şi cordar).
– ✗ = de l'autre côté du chevalet (entre le chevalet et la queue).

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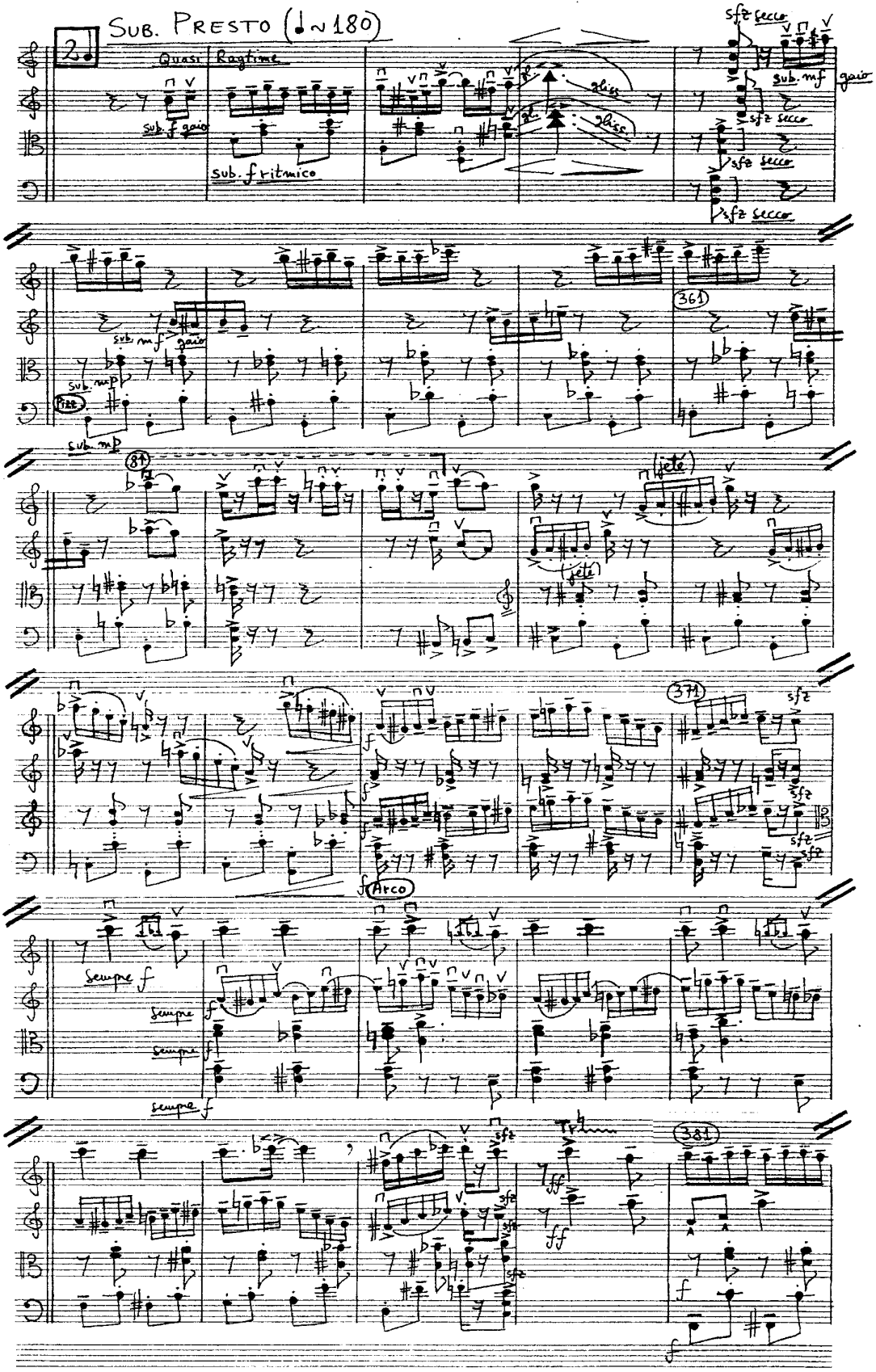

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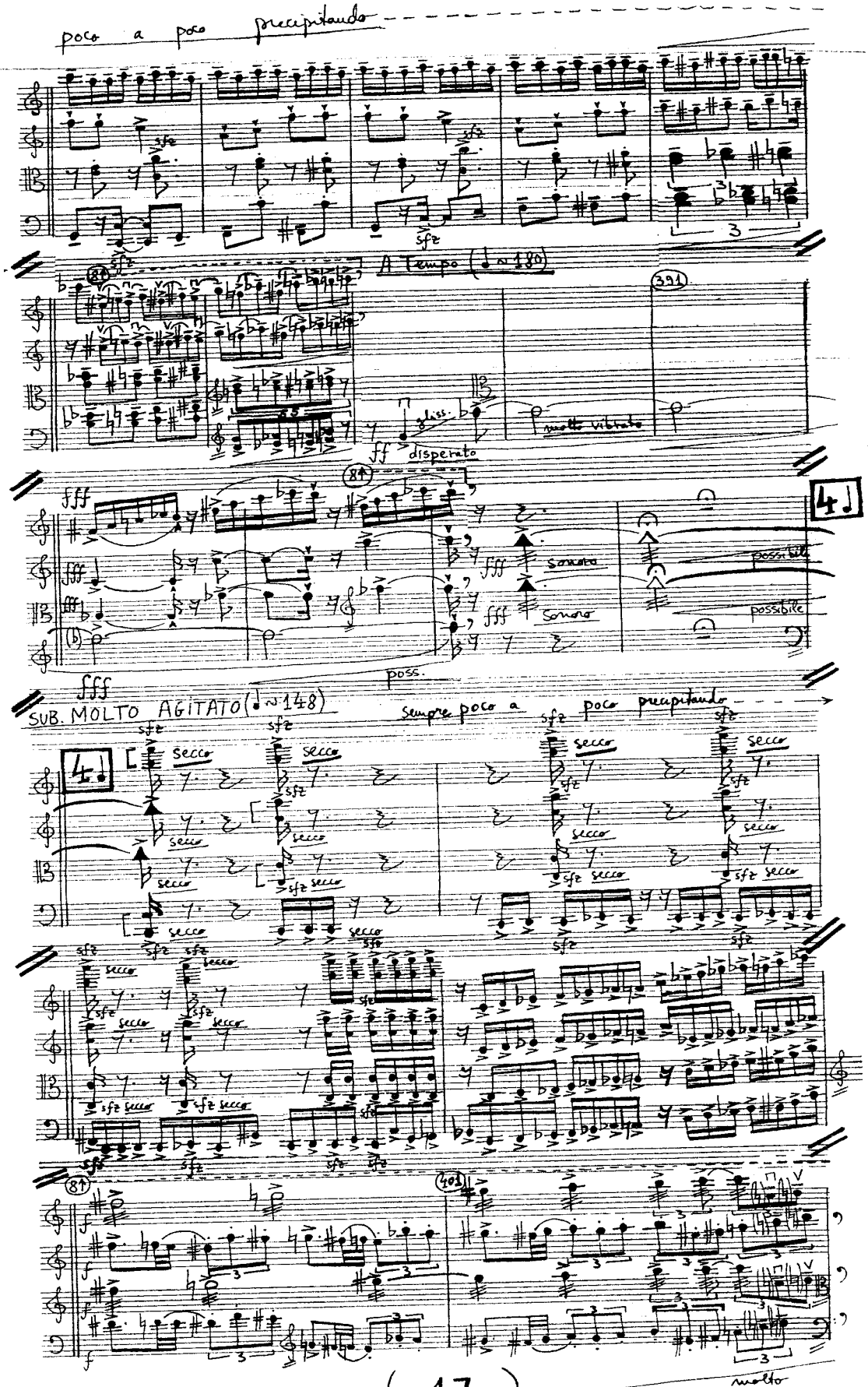

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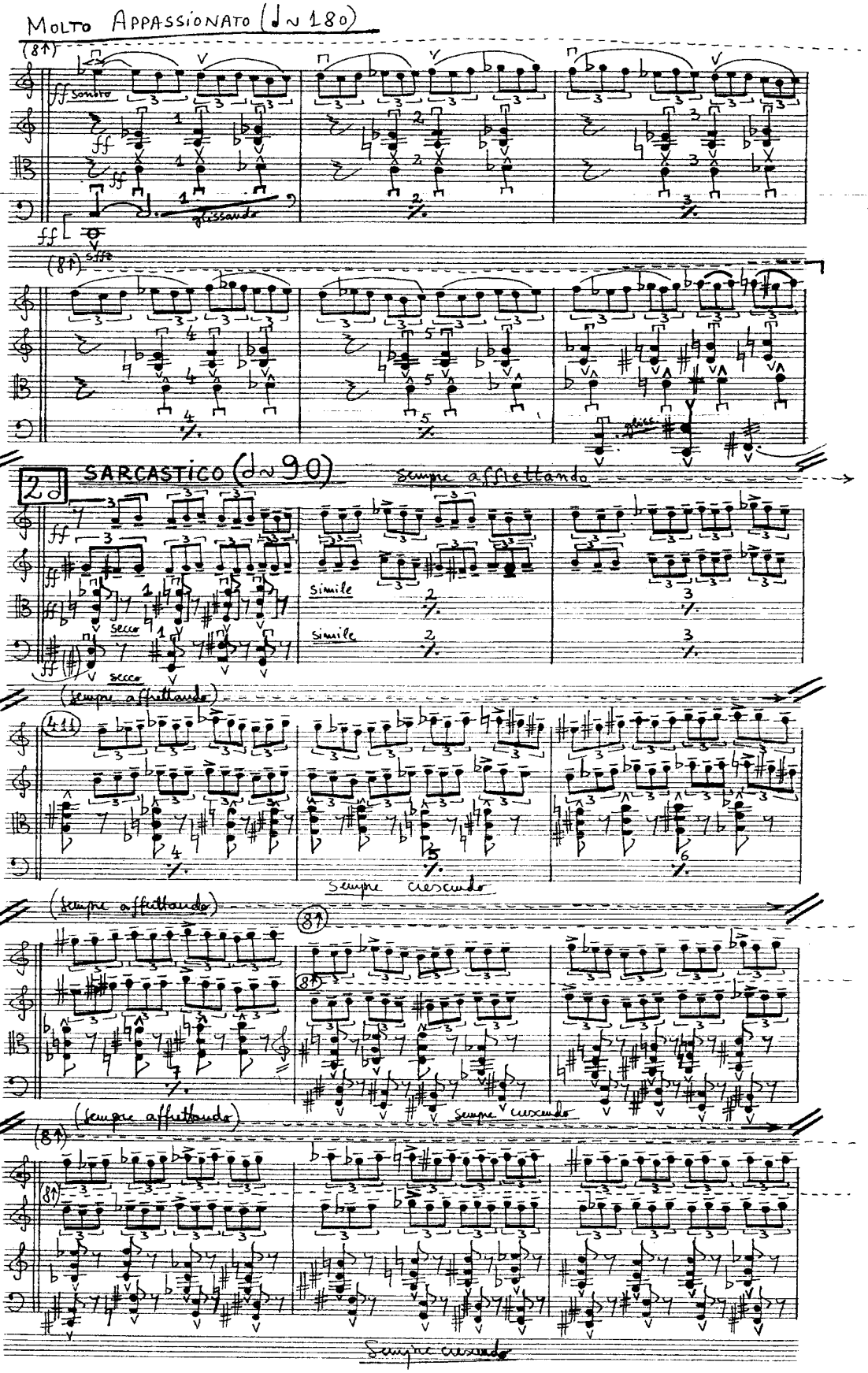
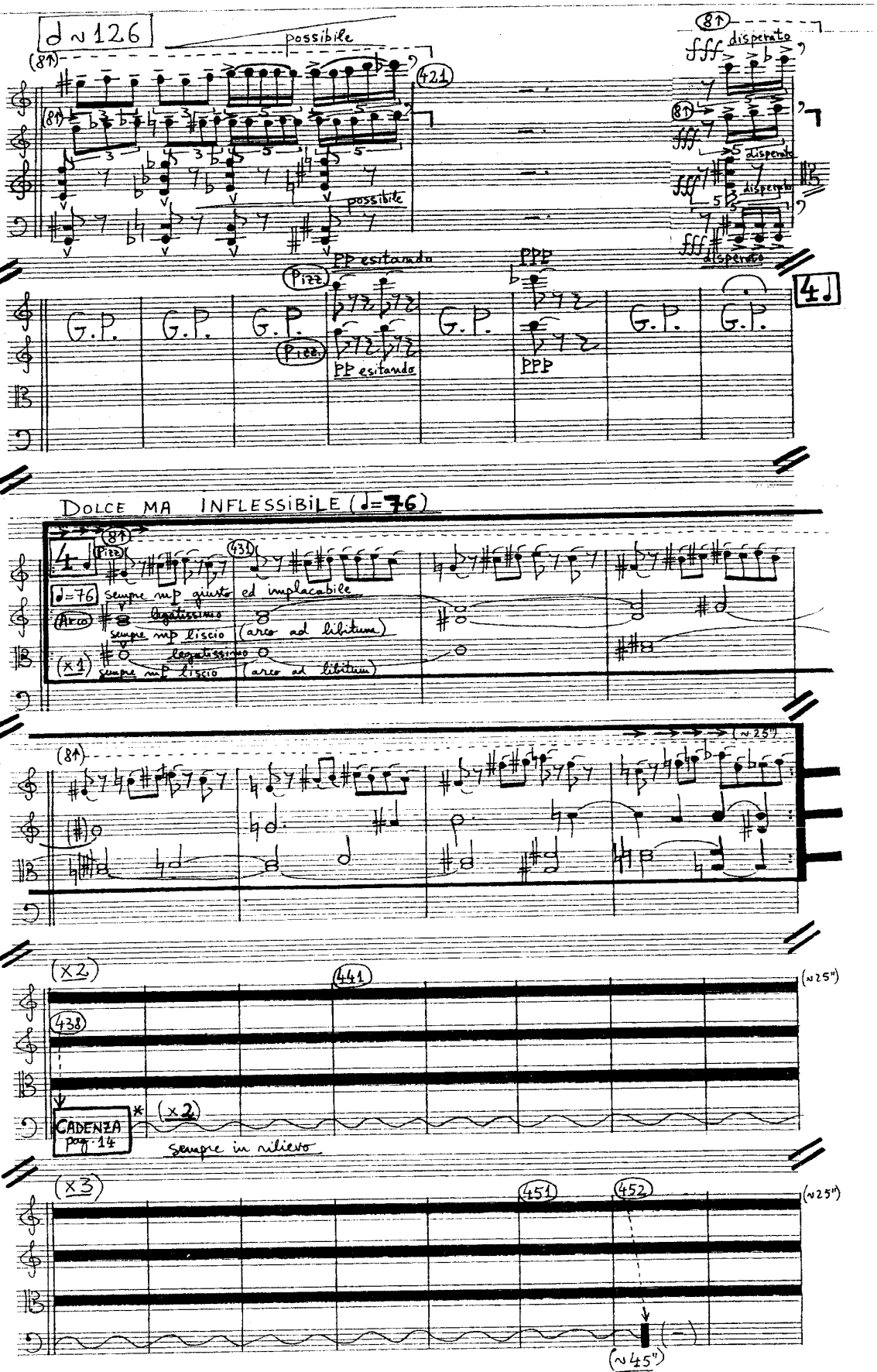


free-scores.com



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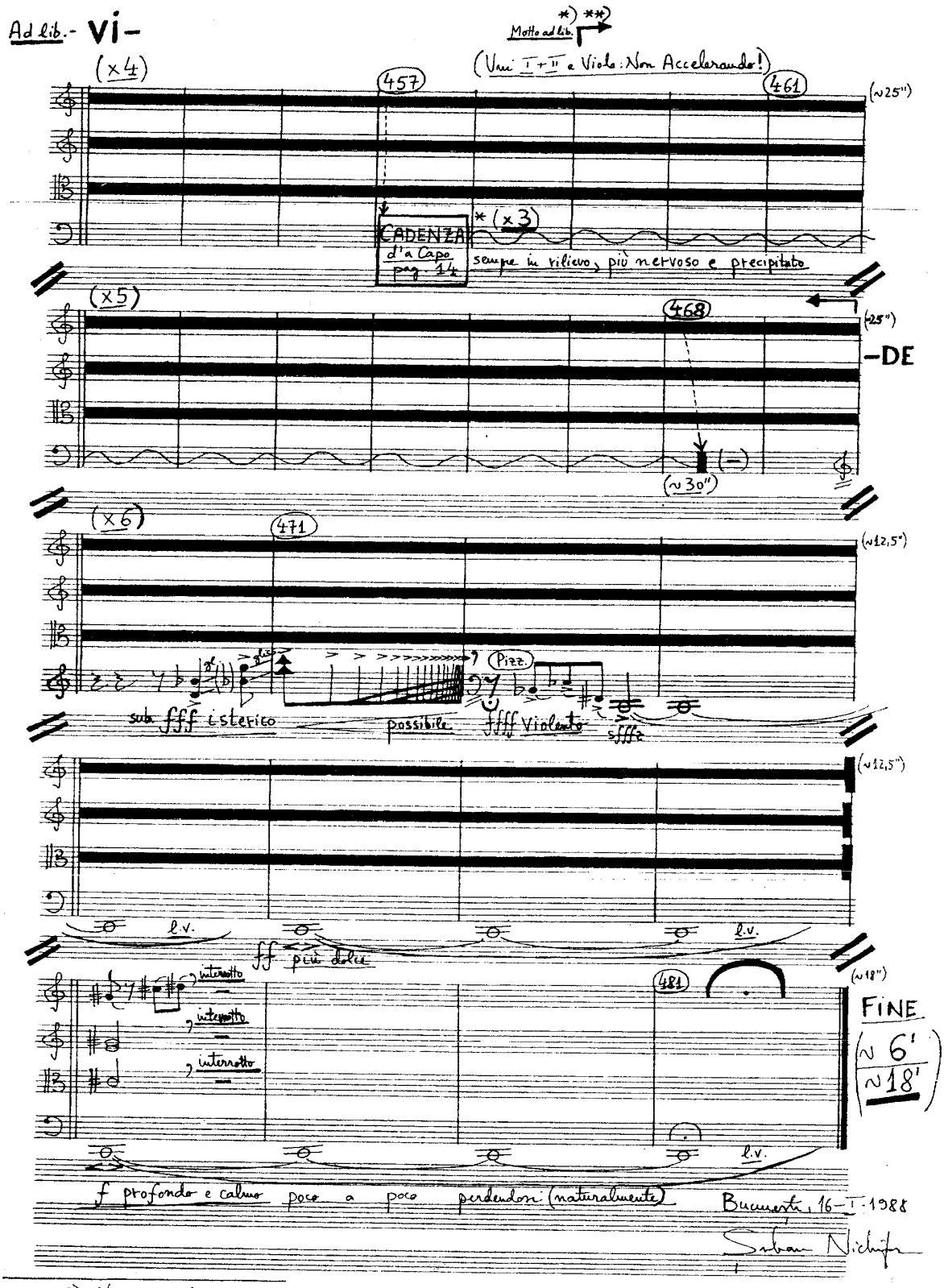


*) - Versiunile din Motto pot fi recitate direct în concert (în secvența cuprinsă între semnele [→ și ←]), amplificînd electronic o voce (eventual pre-înregistrată) de femeie, pe un ton șoptit, imaterial, ezoteric, foarte rar.

**) - Les vers du Motto peuvent être récités directement en concert (dans la séquence délimitée par les signes [→ et ←]), en amplifiant avec des moyens électroniques une Voix (éventuellement pré-enregistrée) de femme, sur un ton murmuré, immatériel, ésotérique, très lentement.

free-scores.com

[177]

→ 5) "à 5"

Durata: ≈ 8'30"

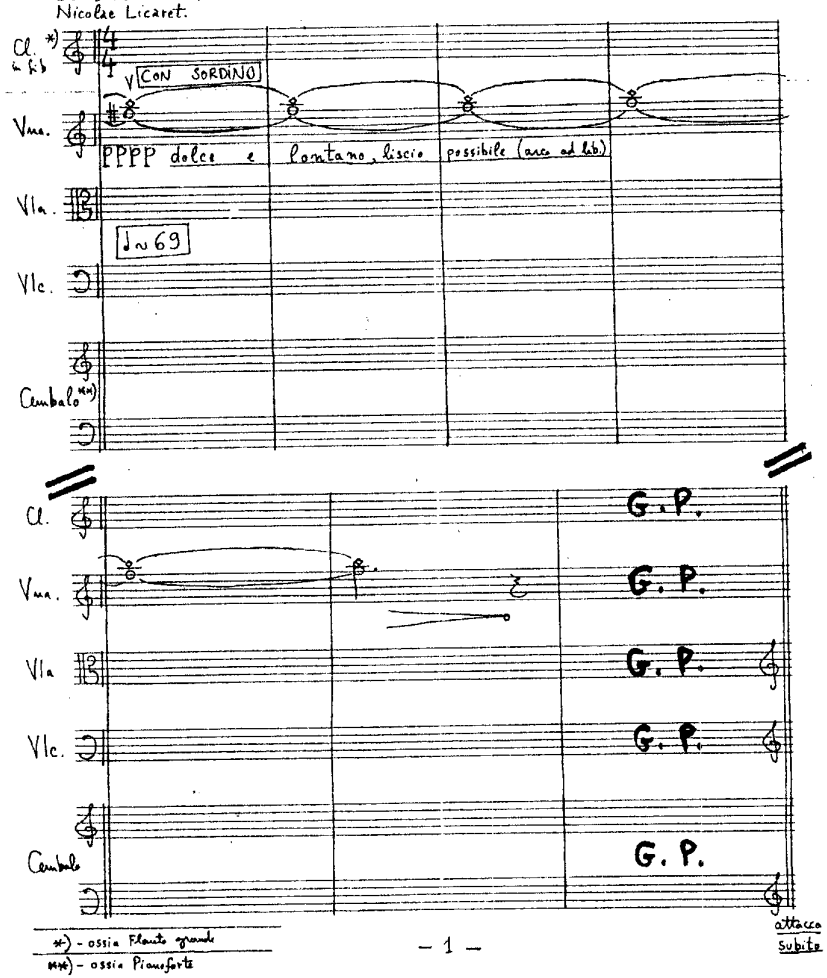
Şerban Nichifor (1981)

CANTO DI SPERANZA

-Lianei-

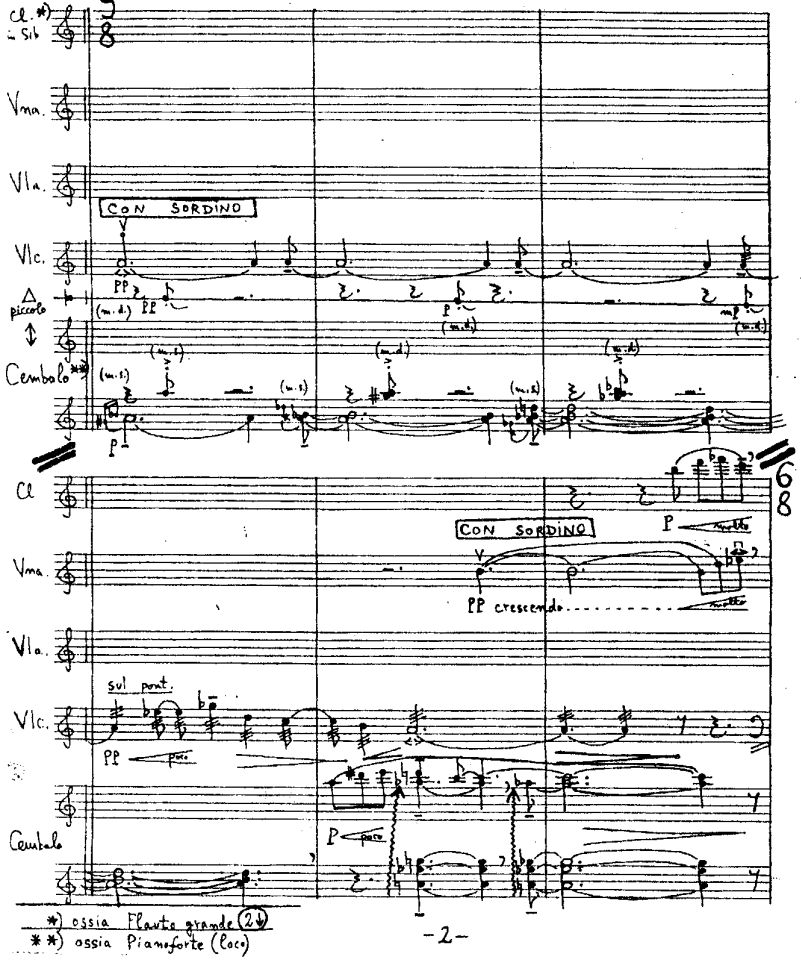
"Musica Nova"
Mircea Opreanu,
Vladimir Mendelsohn,
Florian Popa,
Dorel Fodoreanu,
Nicolae Licaret.

1.) Preludio (ad libitum)



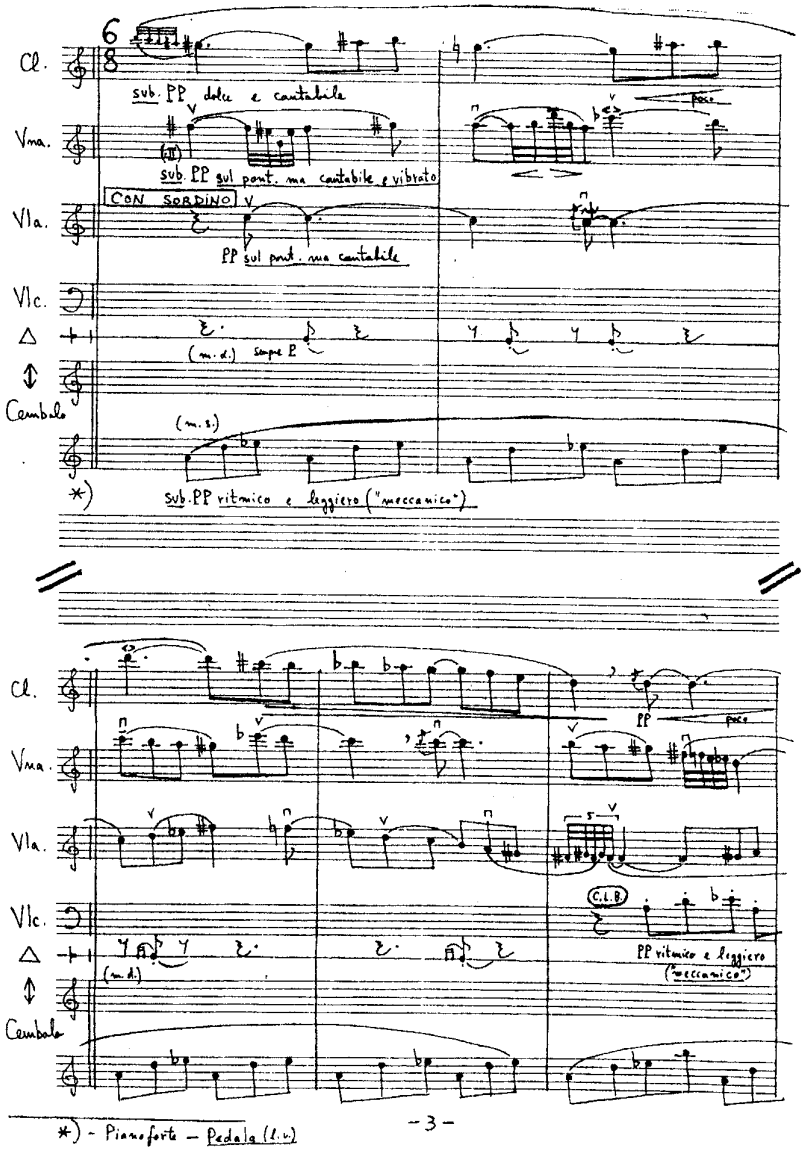
2.) Canto di Speranza
(Toamna, 1974)

Estinto (♪=≈ 90)

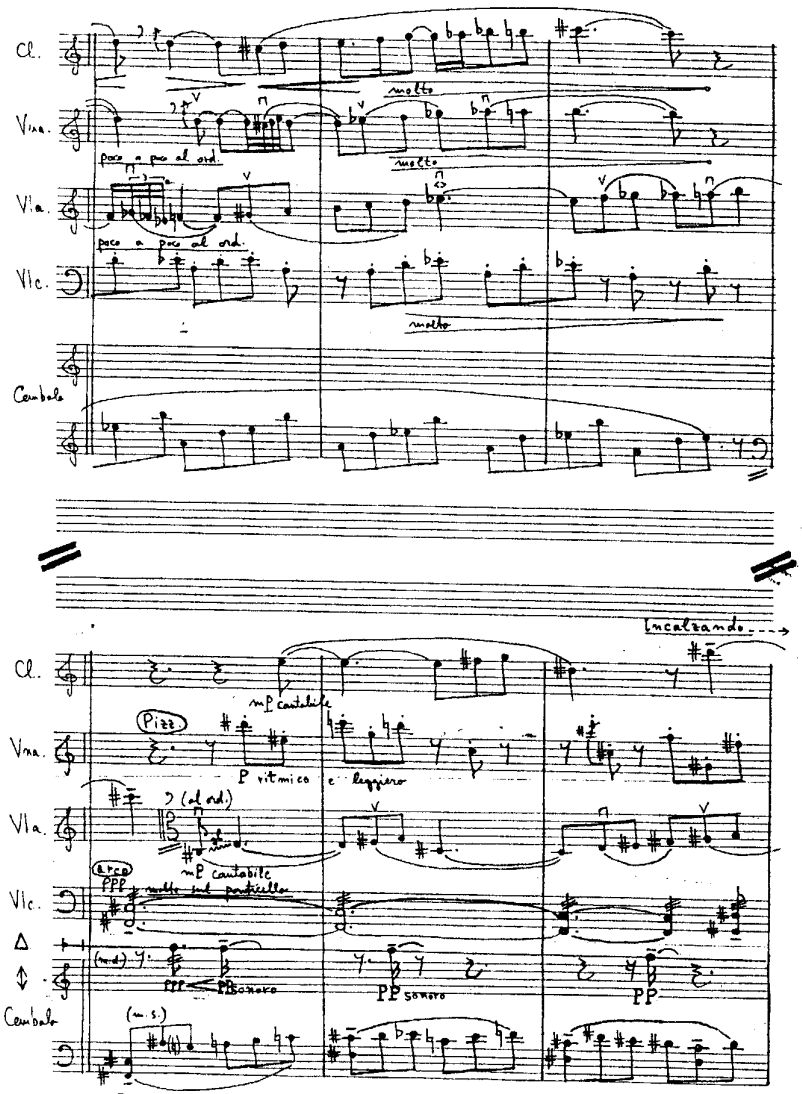


free-scores.com

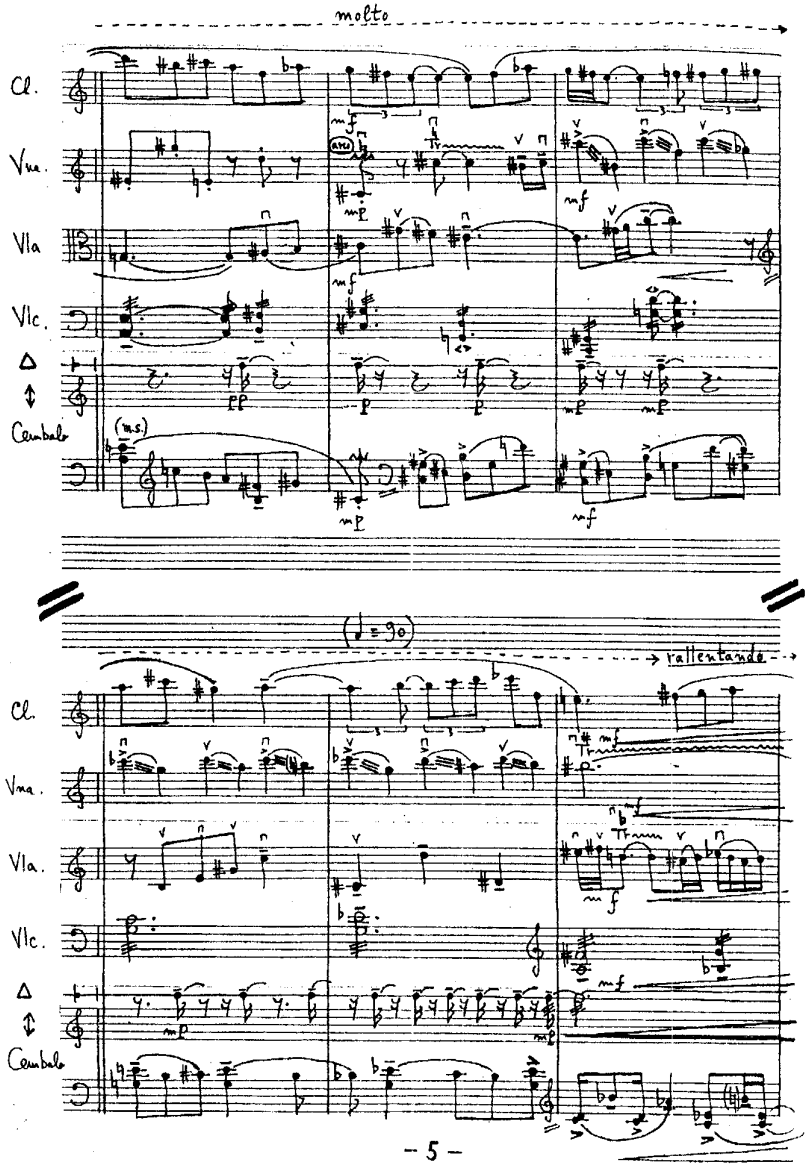
[1787]

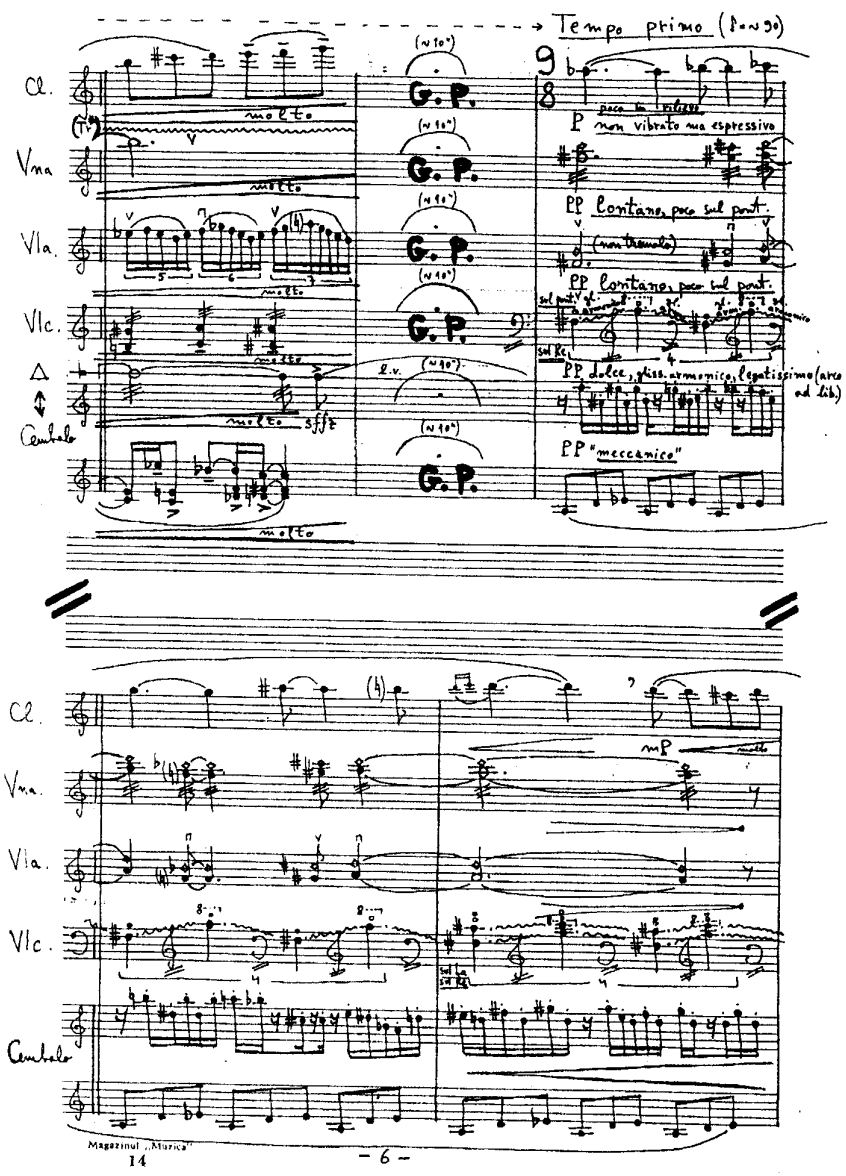


*) - Pianoforte – Pedale (l.v)



free-scores.com

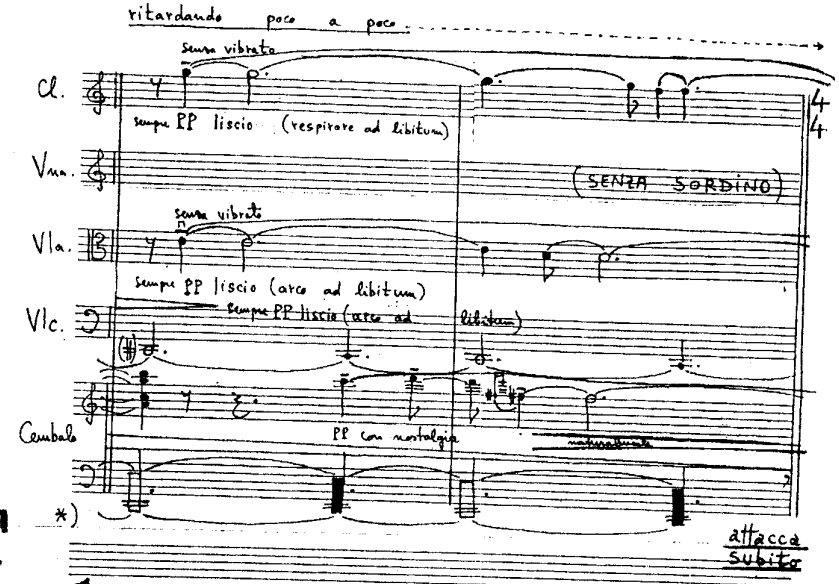




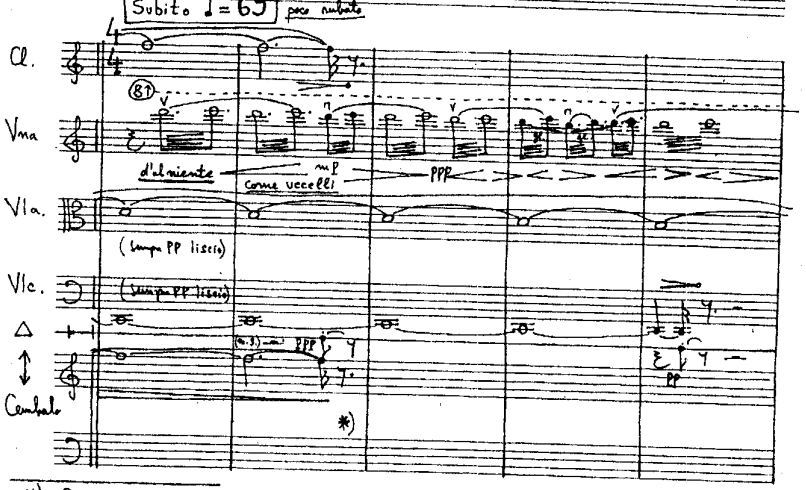
free-scores.com

[180]

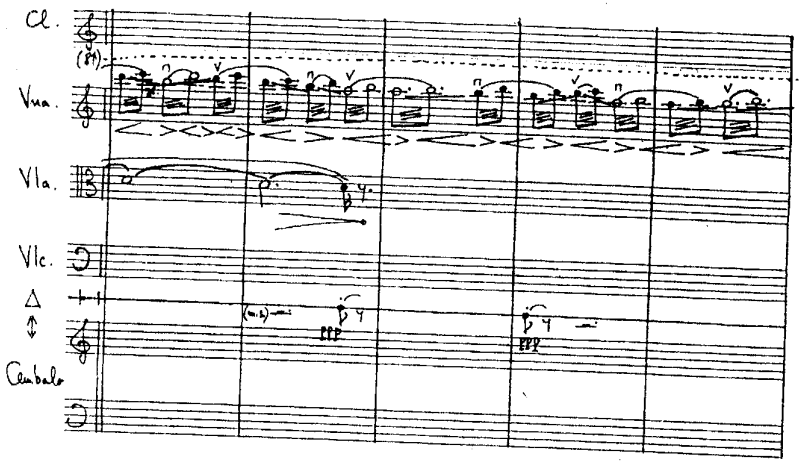
free-scores.com

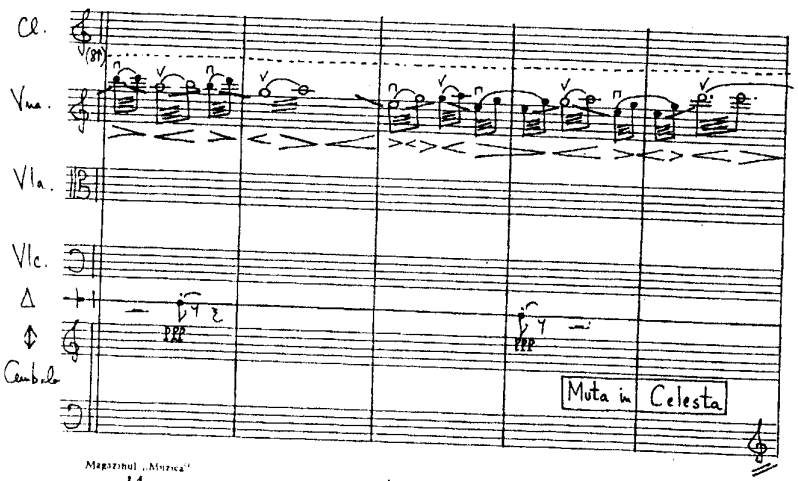


3.) Memento
(4-II-1979)



*) - Pianoforte - Sempre Pedala (l.v.)

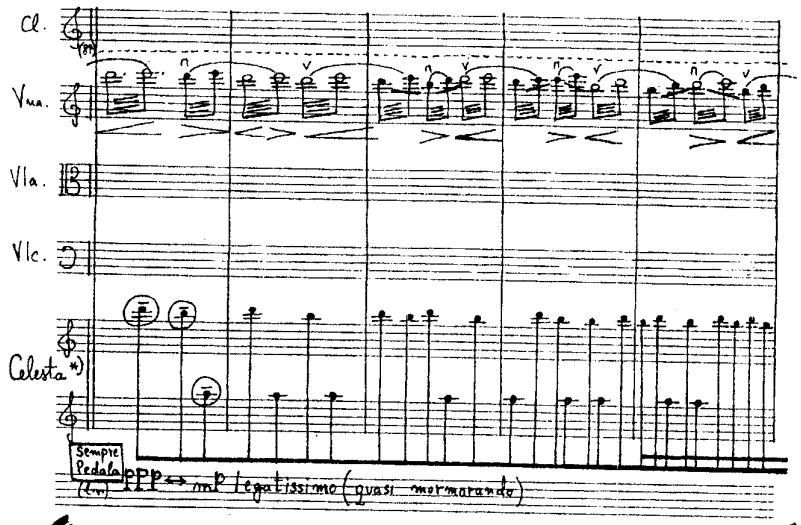


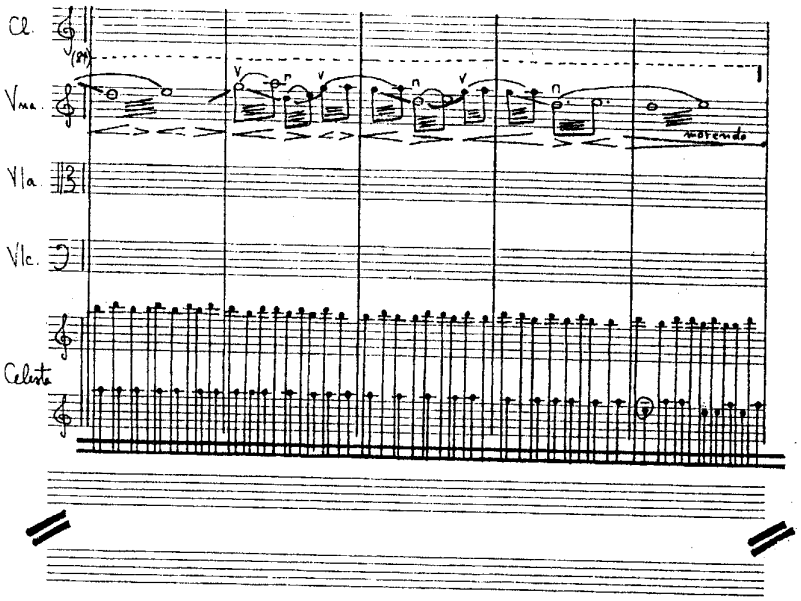


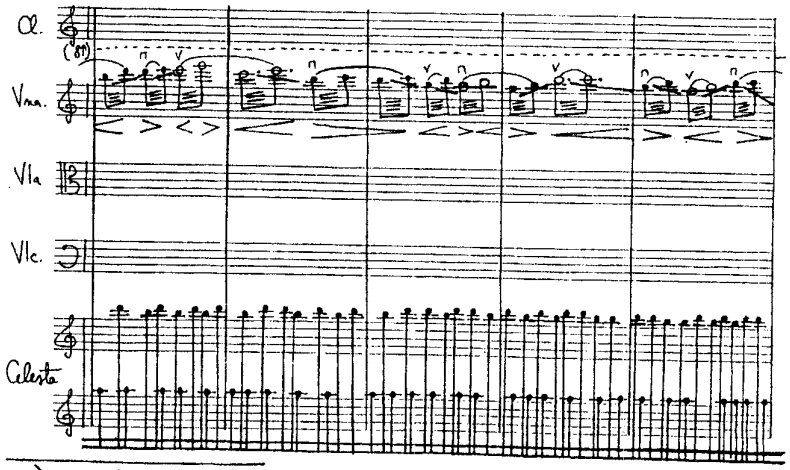
Magazinul „Muzica"
14

[181]
free-scores.com

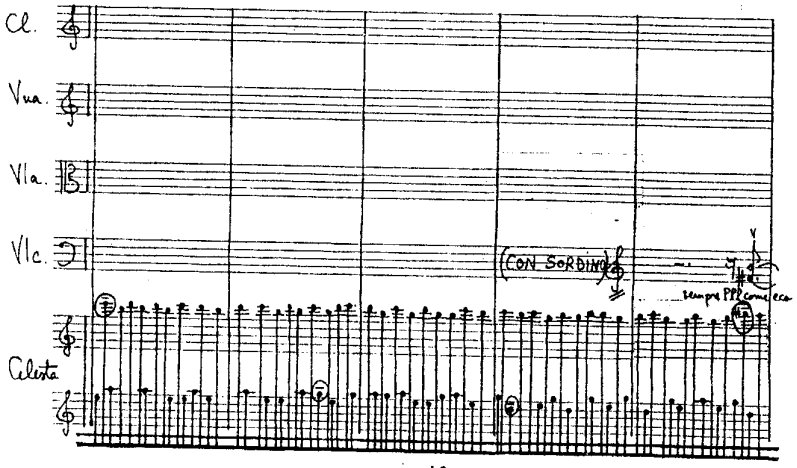
[1827]





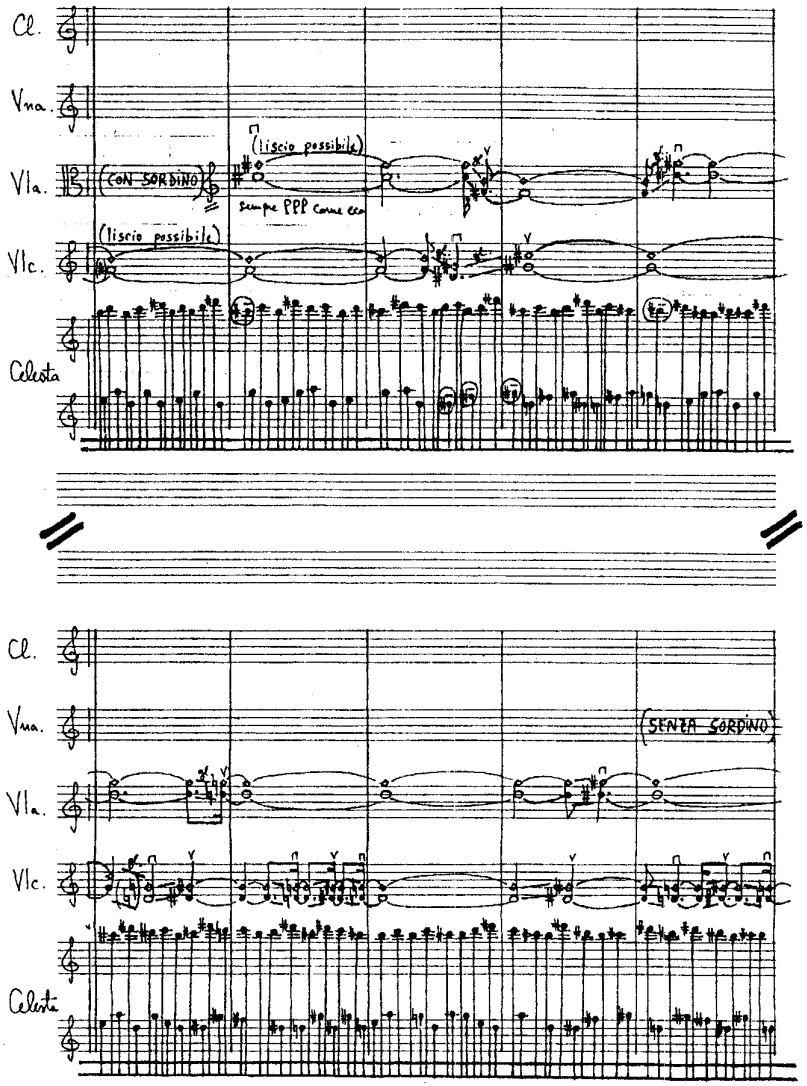


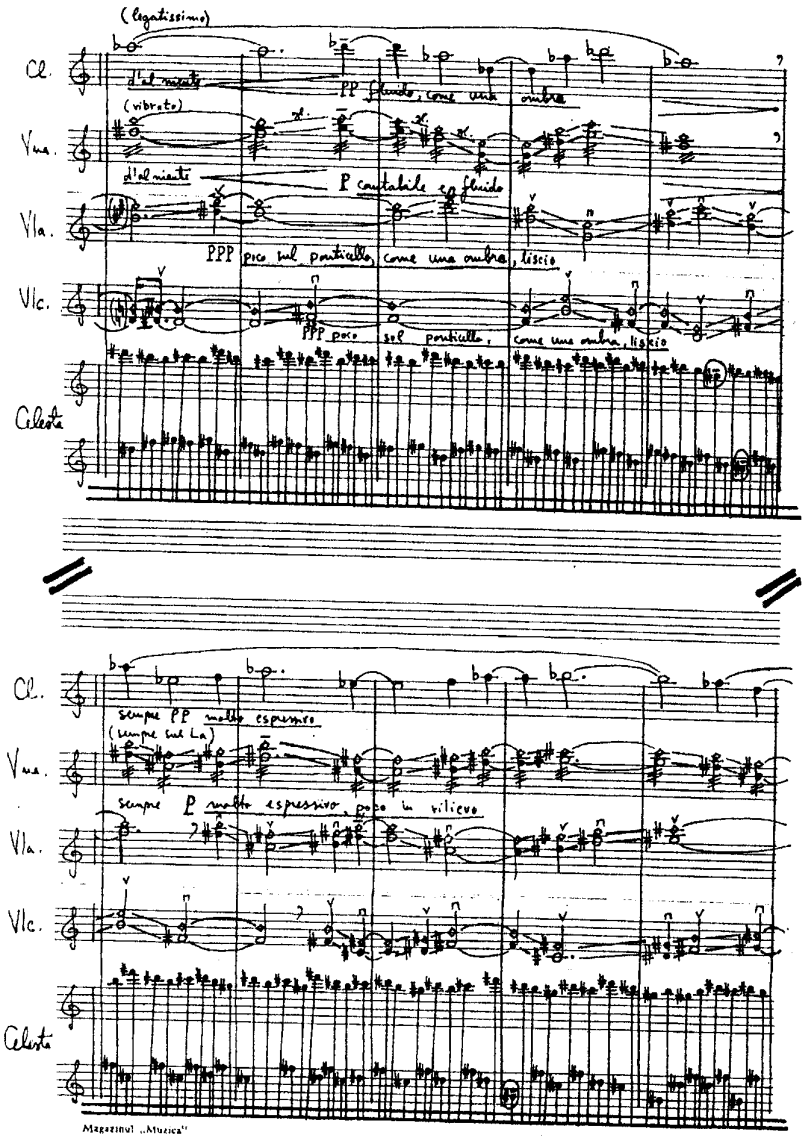
*) ossia Pianoforte (8↑)



free-scores.com

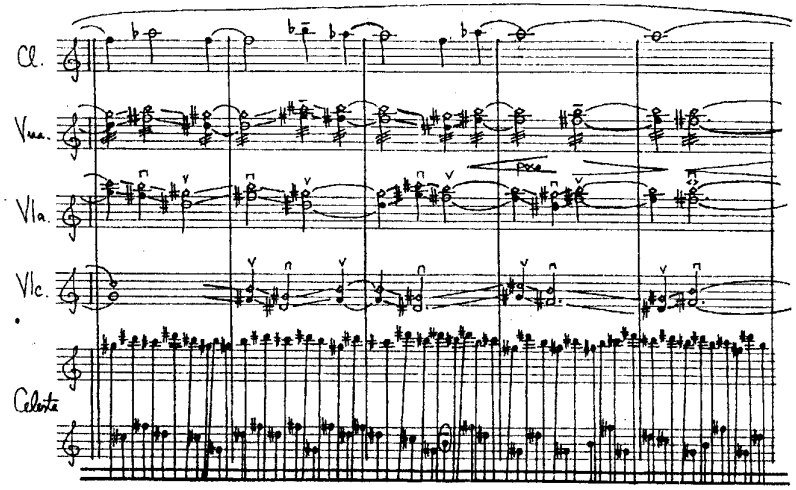
[1837]

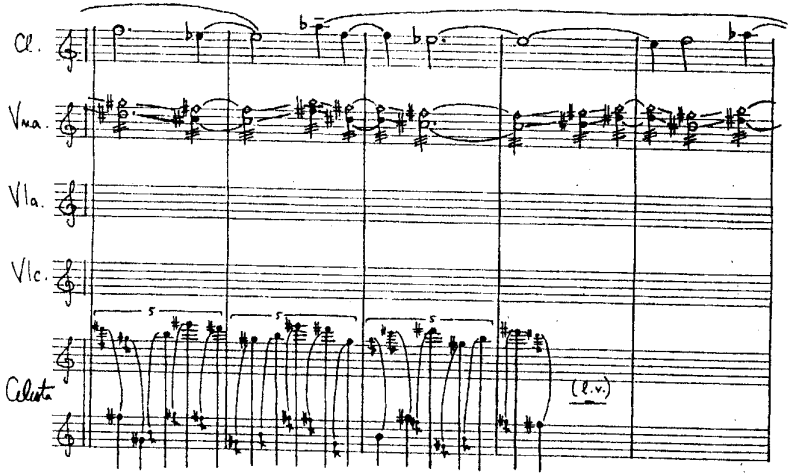


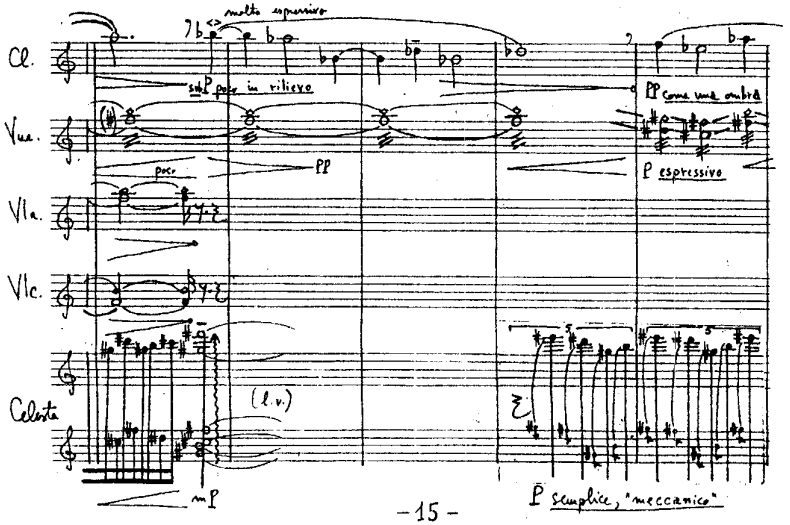


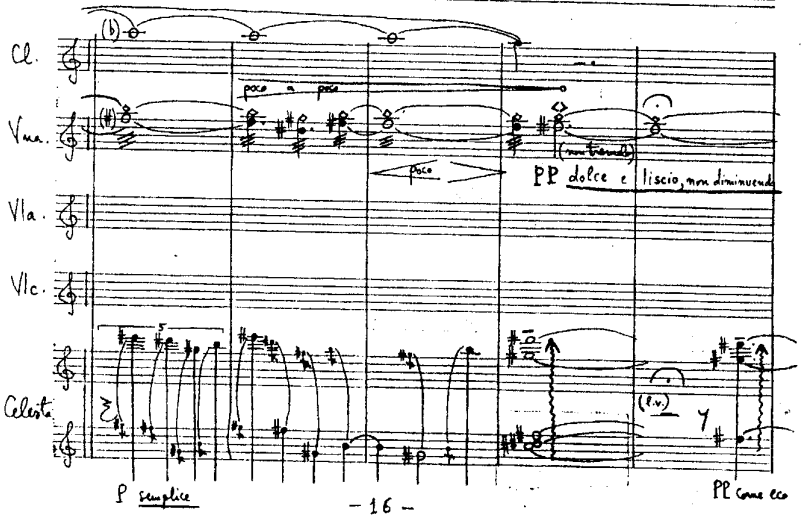
free-scores.com

[184]

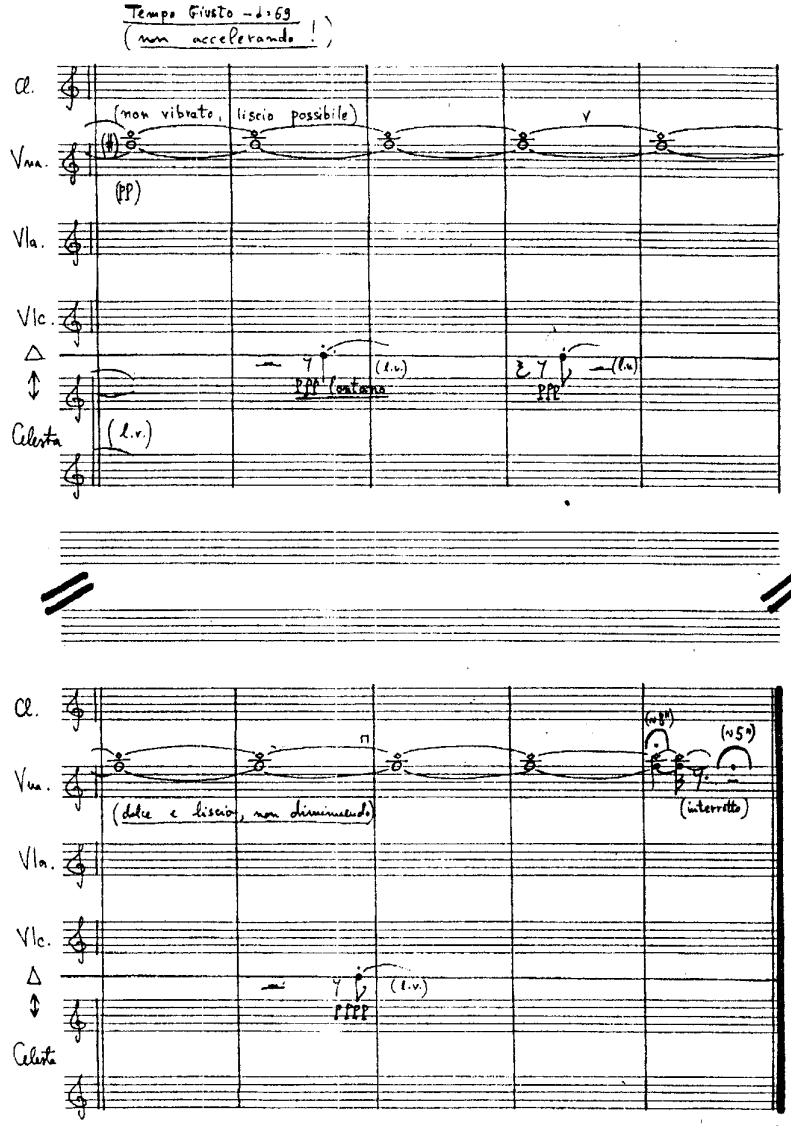








free-scores.com



Bucureşti, 25-I-1981

free-scores.com

[186]

XXX.)

Collection RESON' ANCHES

À mes Parents

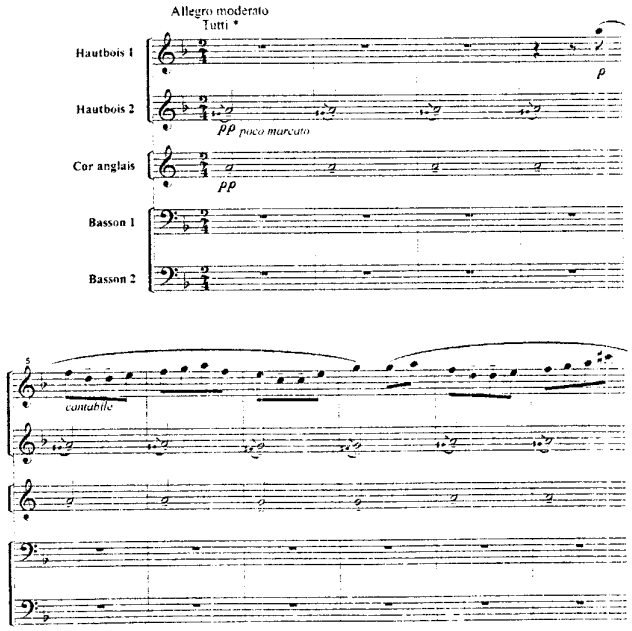
6 MÉLODIES IRLANDAISES D'AMÉRIQUE

Durée : ~ 12'

Serban NICHIFOR
(SABAM)

I SAINT PATRICK WAS A GENTLEMAN

(Folklore irlandais)



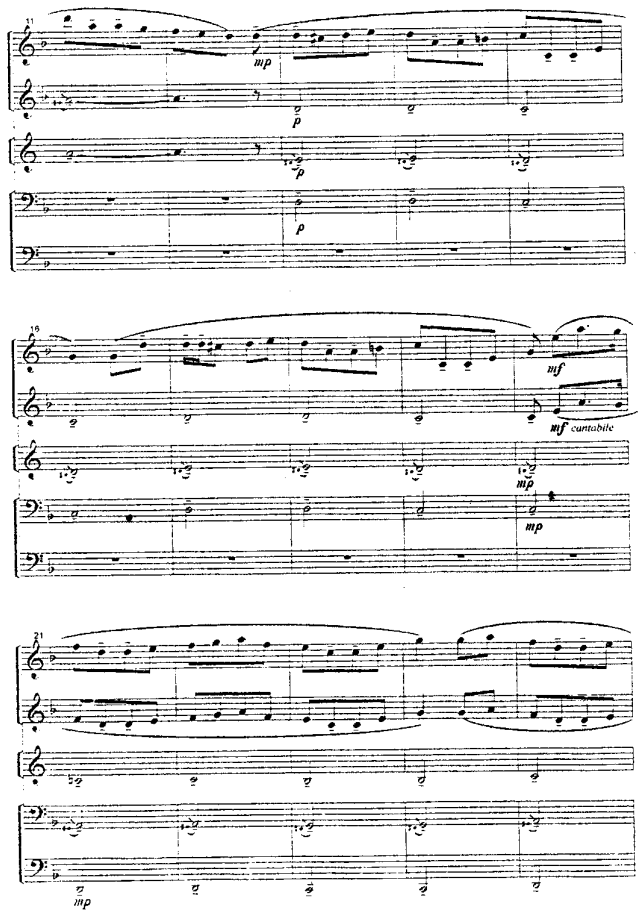
*) Variante ad libitum pour orchestre d'anchesdoubles; les indications Tutti et Soli sont valables pour tout le système de la partition

Editions de Musiques Actuelles
57000 METZ FRANCE

EMA EAN007

Tous droits réservés pour tous pays

Collection RESON' ANCHES



EMA EAN007

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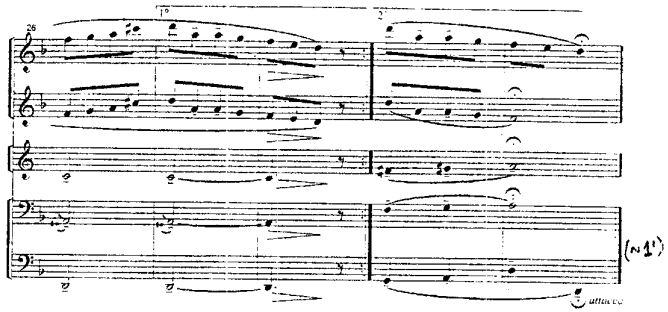
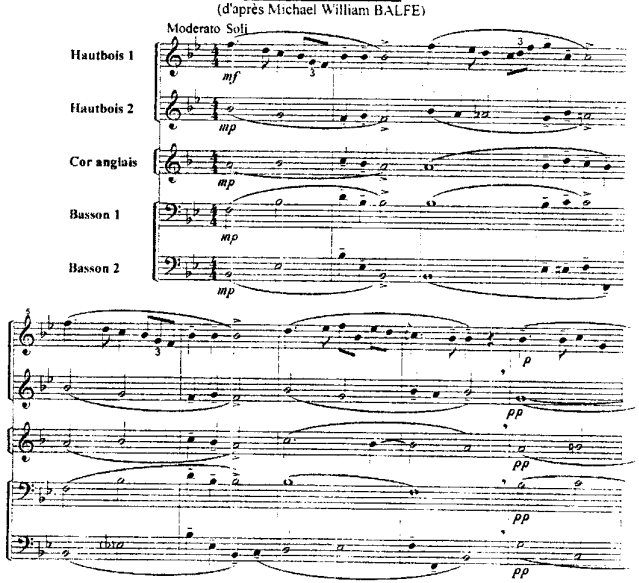


II KILLARNEY

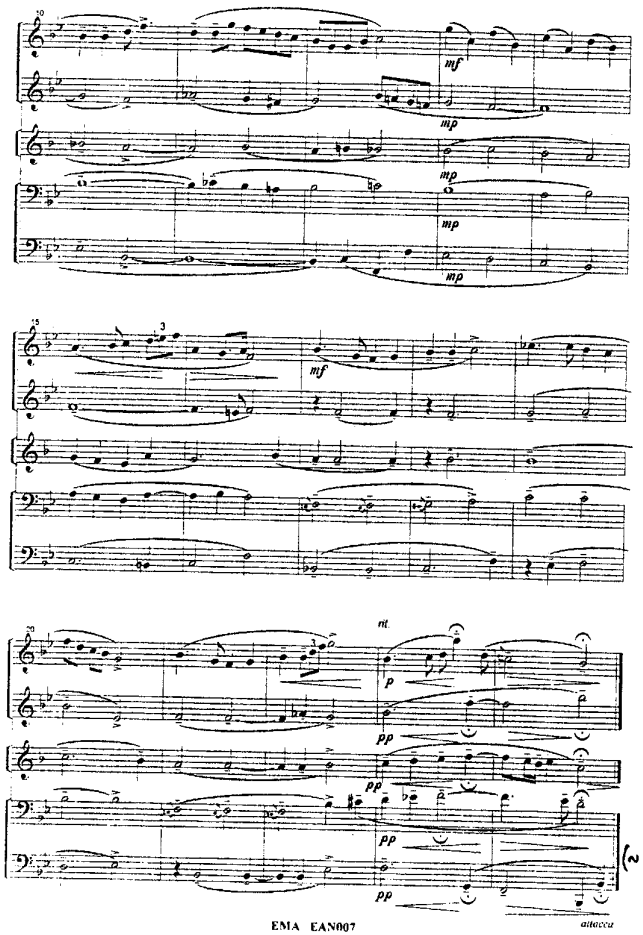
(d'après Michael William BALFE)

Moderato Soli

Hautbois 1
Hautbois 2
Cor anglais
Basson 1
Basson 2



Collection RESON' ANCHES



EMA EAN007

[1871]

free-scores.com

[1881]

III THE HARP THAT ONCE THRO' TARA'S HALLS

(d'après Sir John STEVENSON)

Allegro moderato

Tutti

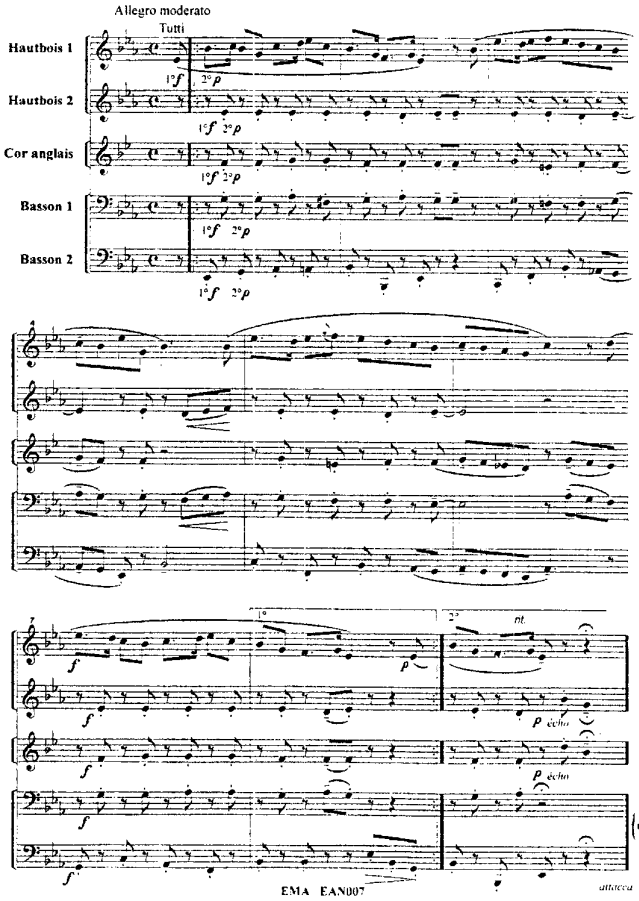
Hautbois 1

Hautbois 2

Cor anglais

Basson 1

Basson 2



IV GALWAY BAY

(d'après Dr Arthur COLAHAN)

Moderato

Soli

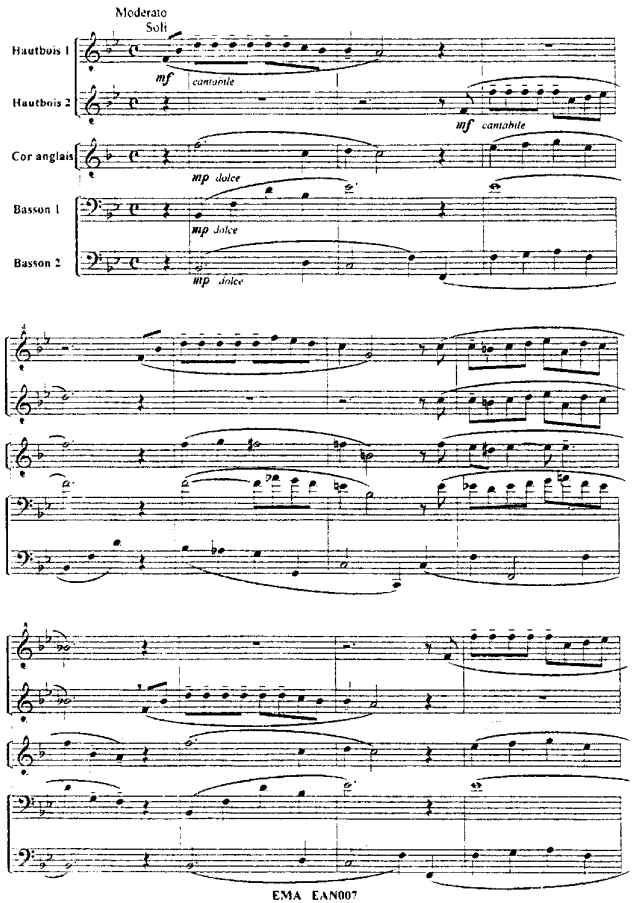
Hautbois 1

Hautbois 2

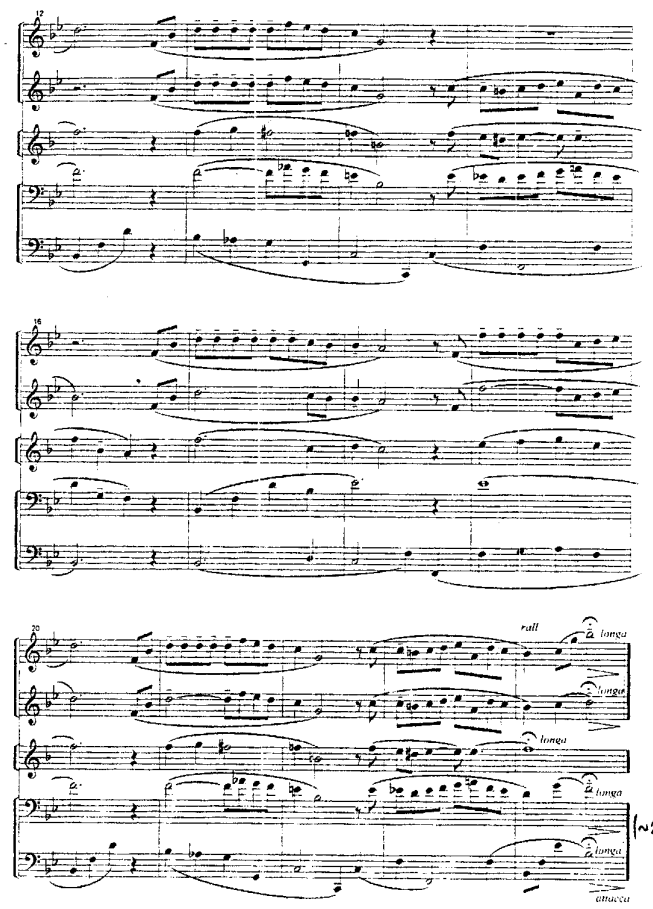
Cor anglais

Basson 1

Basson 2



free-scores.com



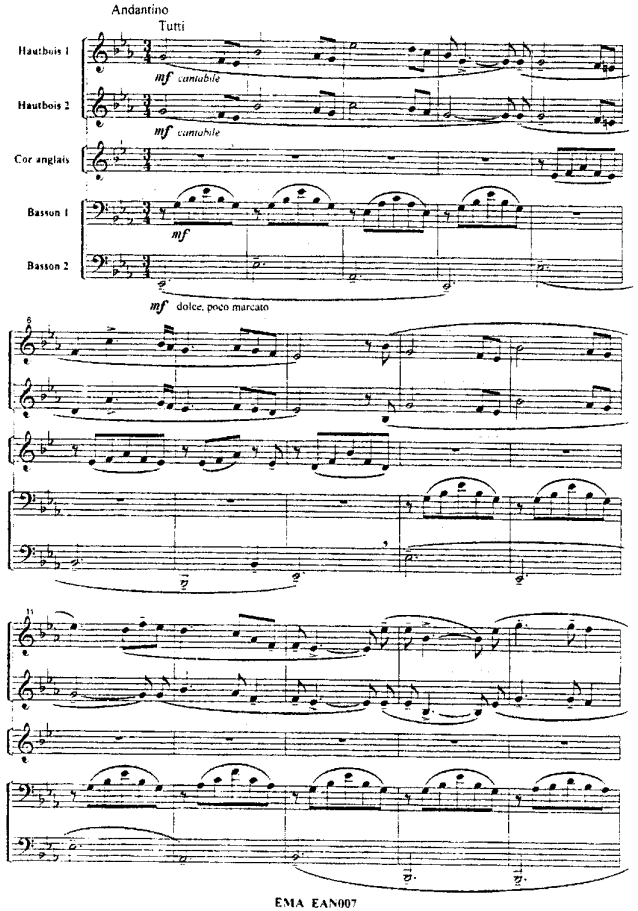
[1891]

free-scores.com

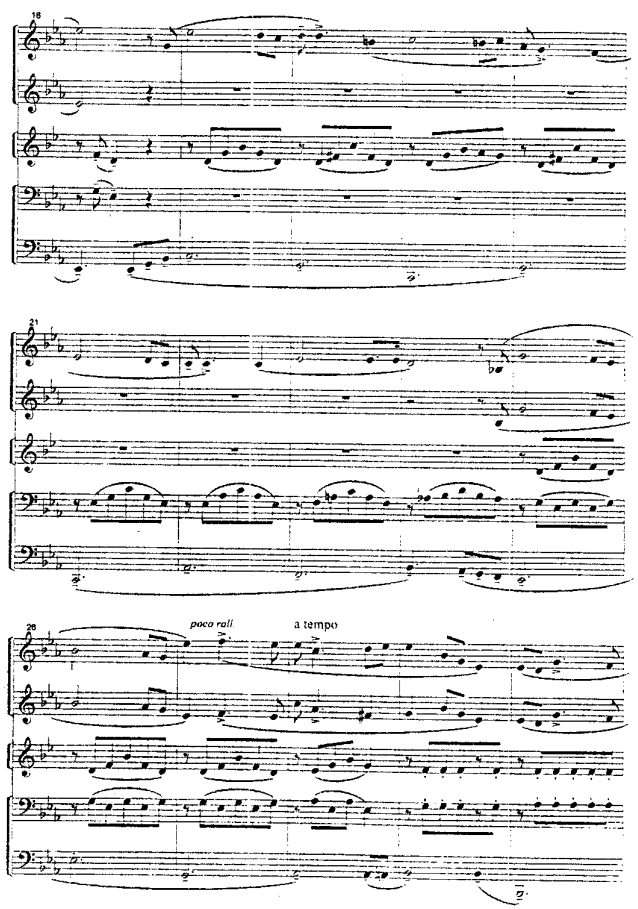
Collection RESON' ANCHES

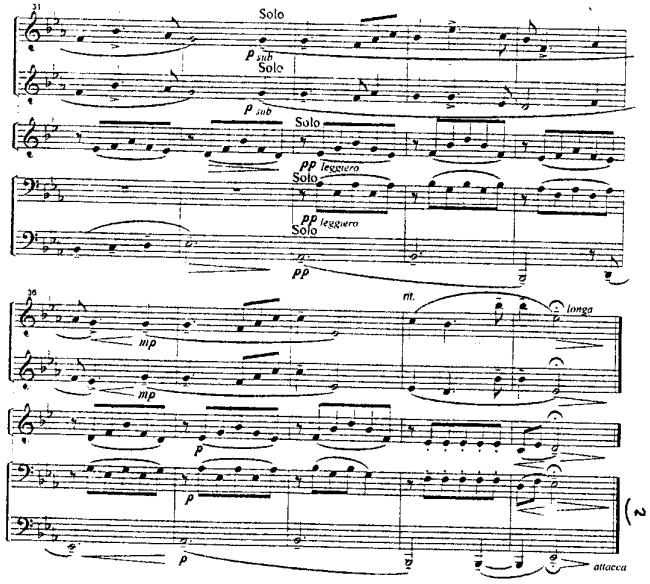
V KATHLEEN MAVOURNEEN

(d'après F.N. COUCH)



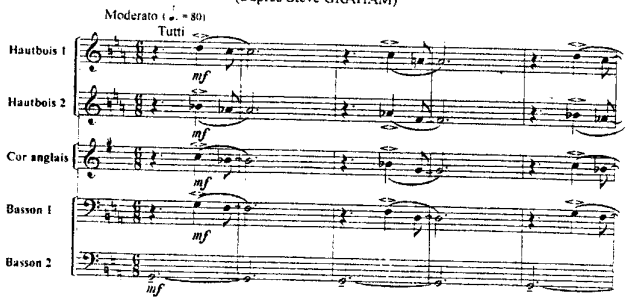
EMA EAN007



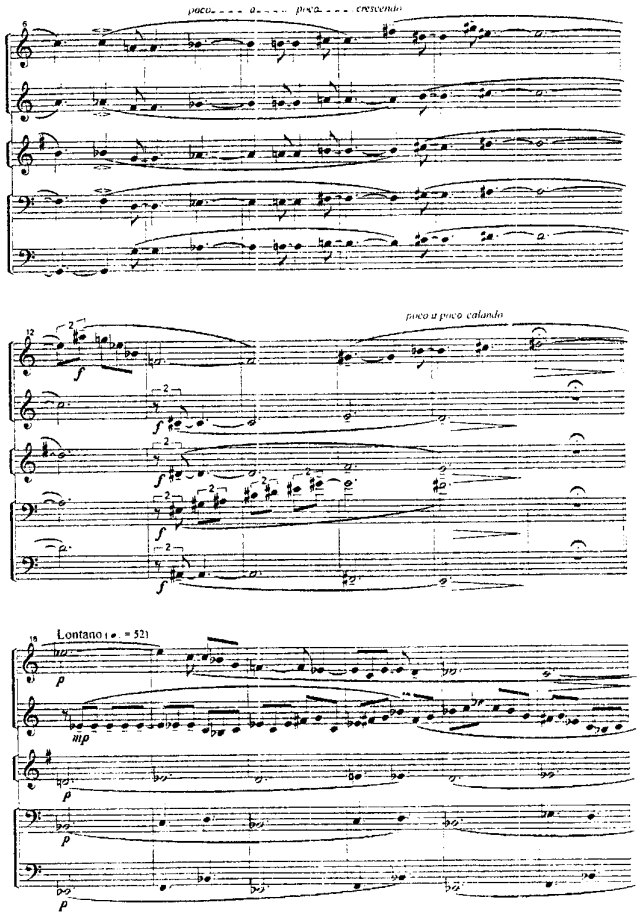


VI DEAR OLD DONEGAL

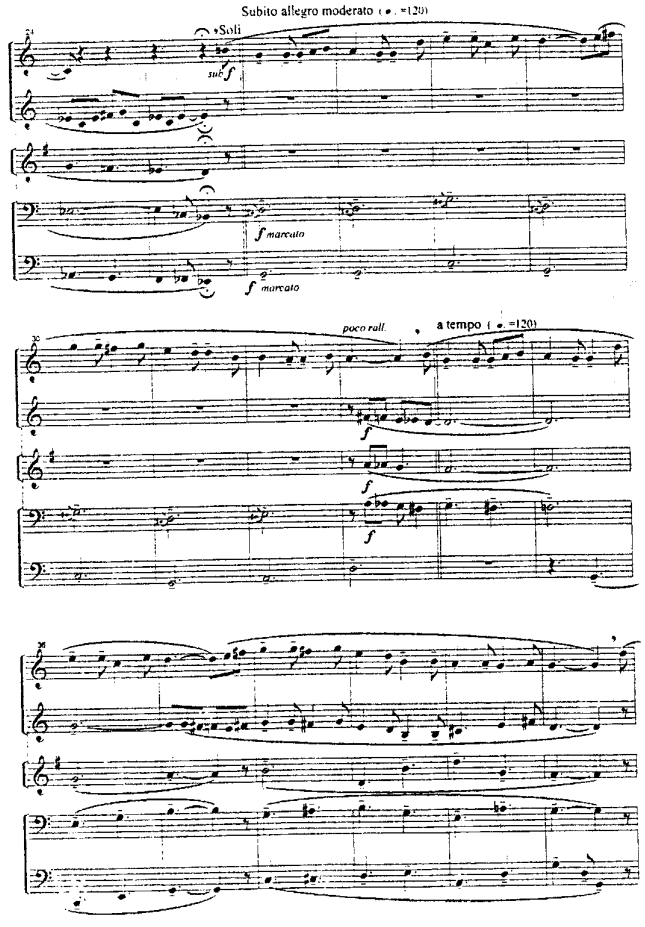
(d'après Steve GRAHAM)



[1901]
free-scores.com

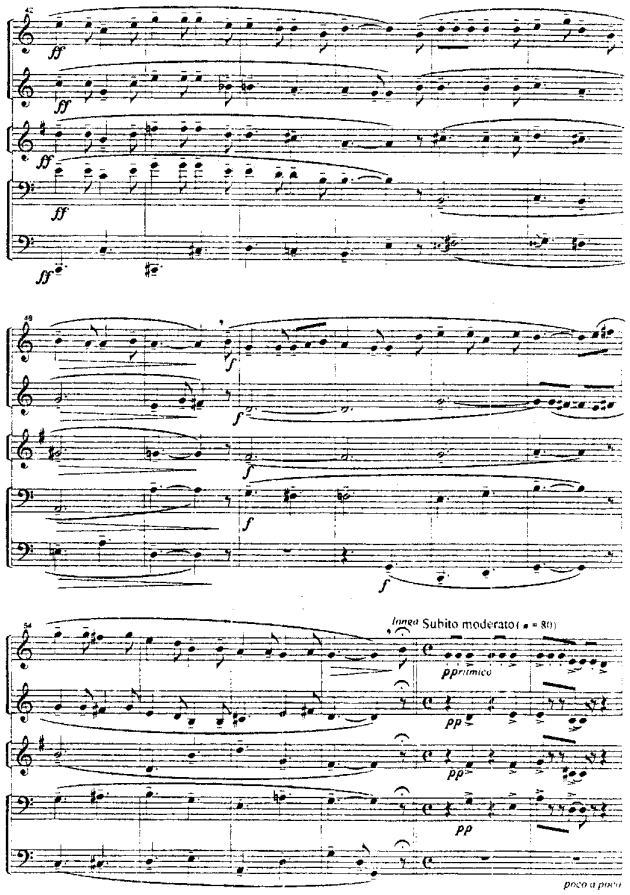


Collection RESON' ANCHES

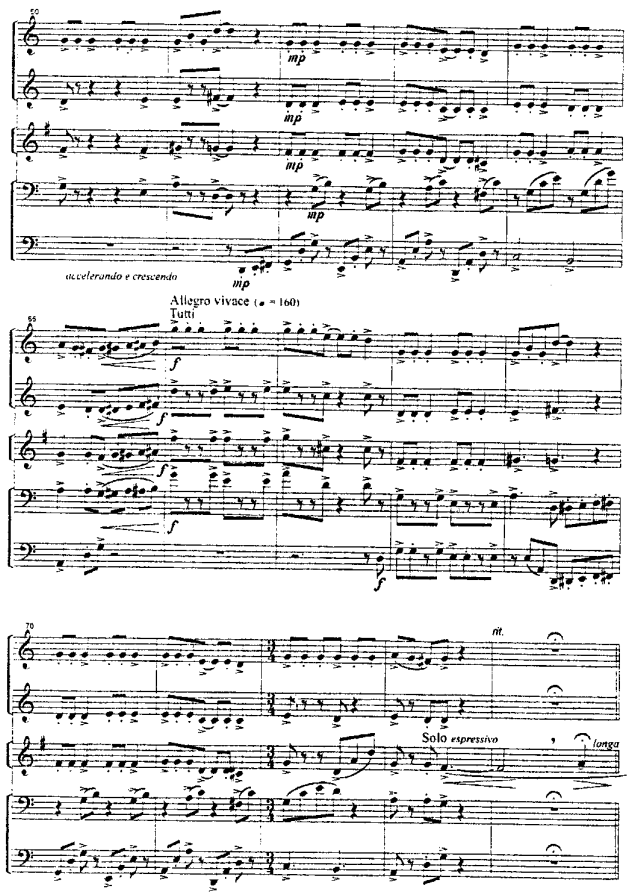


EMA EAN007

[1911]
free-scores.com

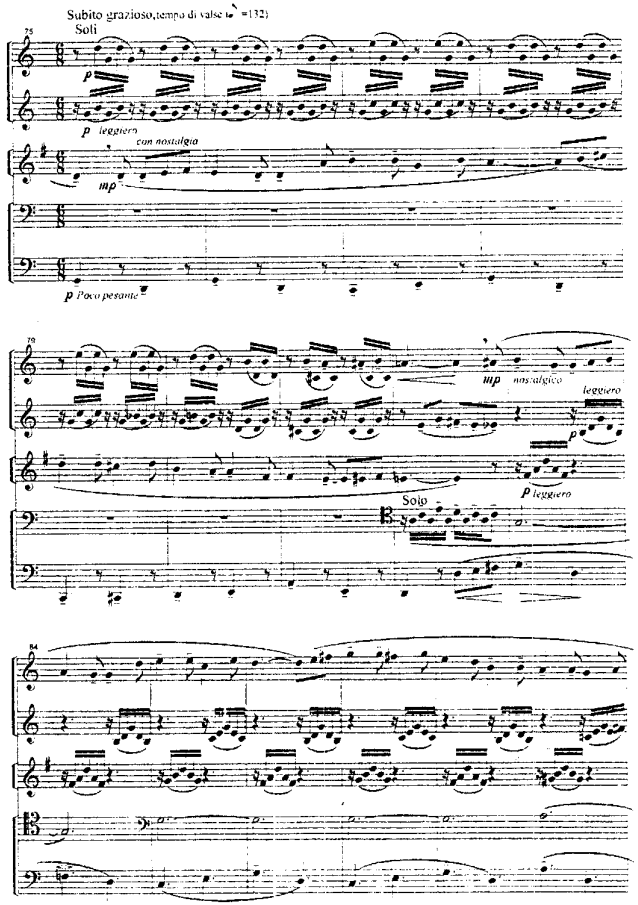


Collection RESON' ANCHES



EMA EAN007

[1927]
free-scores.com



[1931]

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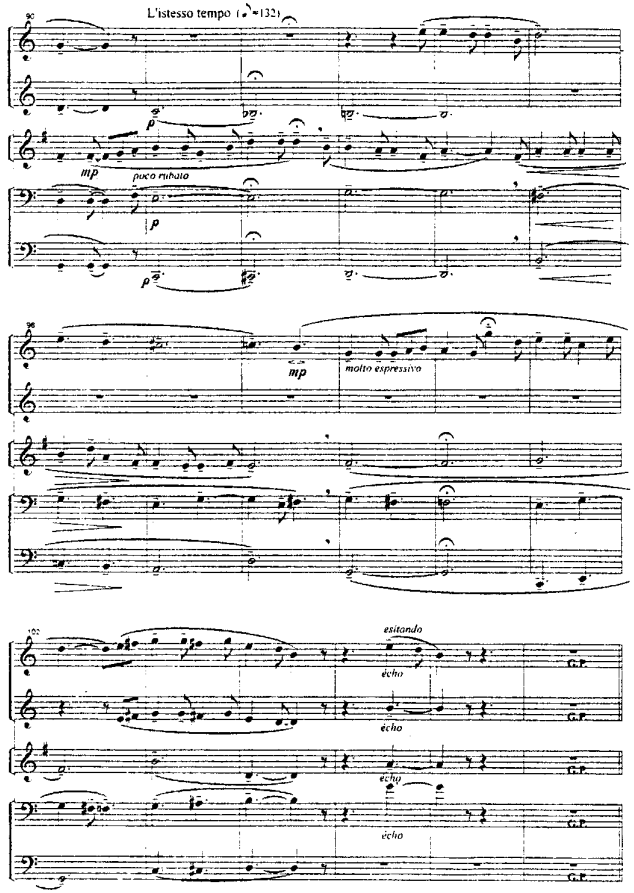
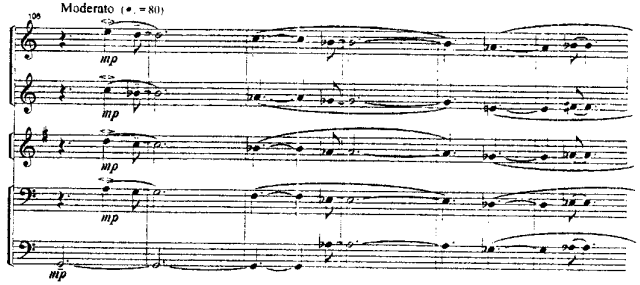
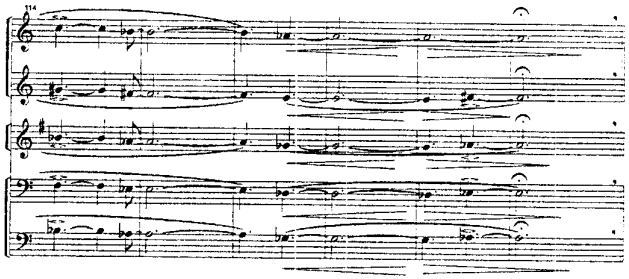


EMA EAN007

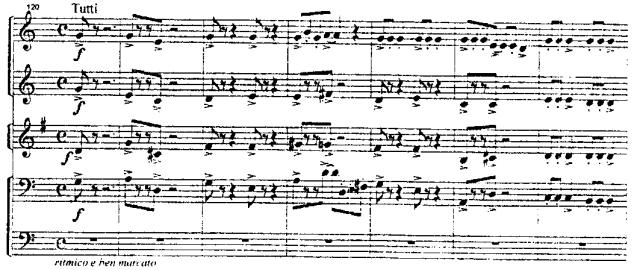
Moderato (♩. = 80)





Subito allegro vivace (♩ = 160)

Tutti



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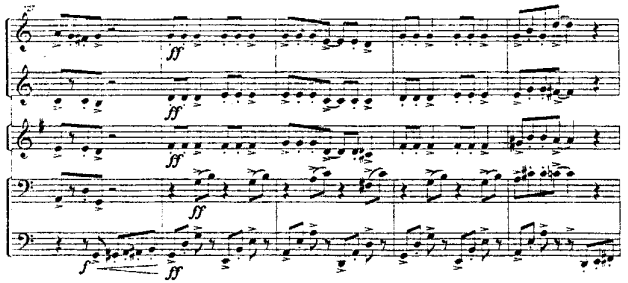
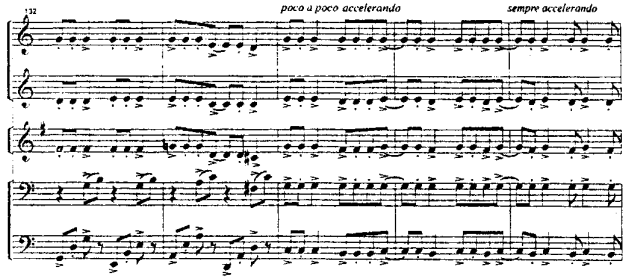
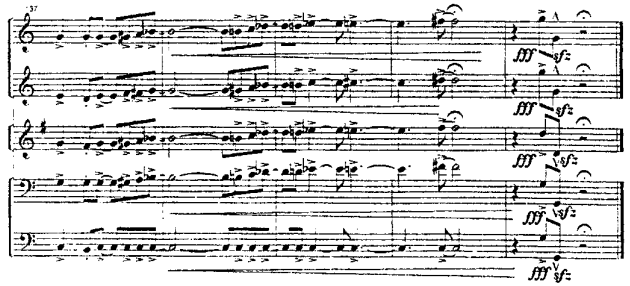






(≈ 5'50" / ≈ 12')

Bucarest,
8-III-1995

[1947]

free-scores.com

→ η) "à 10"

Time: ~ 6'

For "Ottoni di Verona"

XXXI.) 7 COLINDE / 7 ROMANIAN CAROLS

7 CANTI / RUMENI DI NATALE

Serban Nichifor (1986)

In amintirea unchiului meu Mircea Balint

1.) COLINDĂ DE FLORII / CAROL FOR PALM SUNDAY / CANTO PER LA DOMENICA DELLE PALME

LARGHETTO (♩~60), poco rubato

(Senza Sordino)

Trombe in Sib — Tromboni — Tuba — Organo

mP cantabile, con semplicità

Con Sordino — P eco

poco a poco calando.....

(Senza Sordino) — mP dolce — (Via Sordino) — P dolce — sempre PP sostenuto

(~1'45")

attacca subito

© 1995 by Ed. Eridania-Mantova (Italia)

BIBLIOTECA MUZICALA A UNIUNII COMPOZITORILOR

SUB. PRESTO (♩~180)

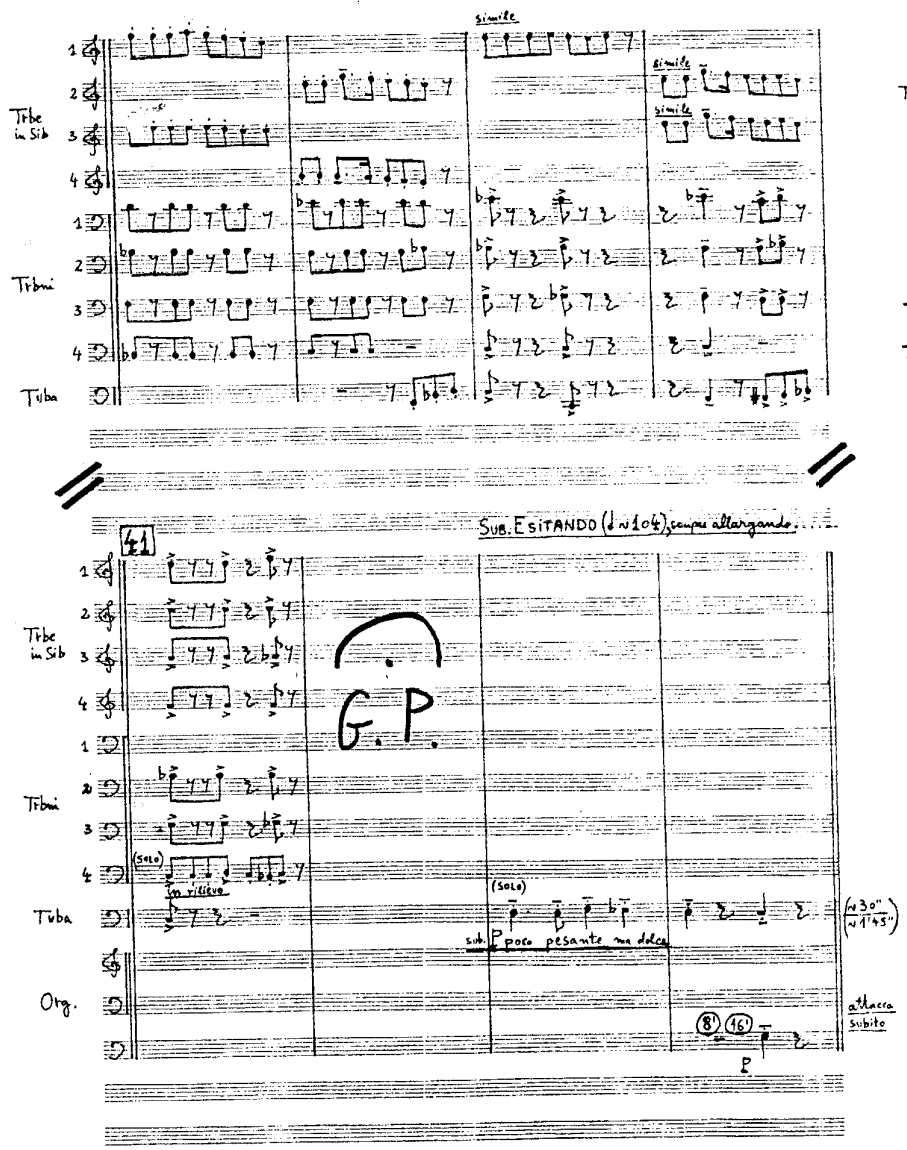
2.) COLINDIȚA / LITTLE CAROL / CANZONCINA PER NATALE

Senza Sordino — f gaio — f ritmico — simile

Trbe in Sib — Trbni — Tuba

→ η) "à 10"

free-scores.com



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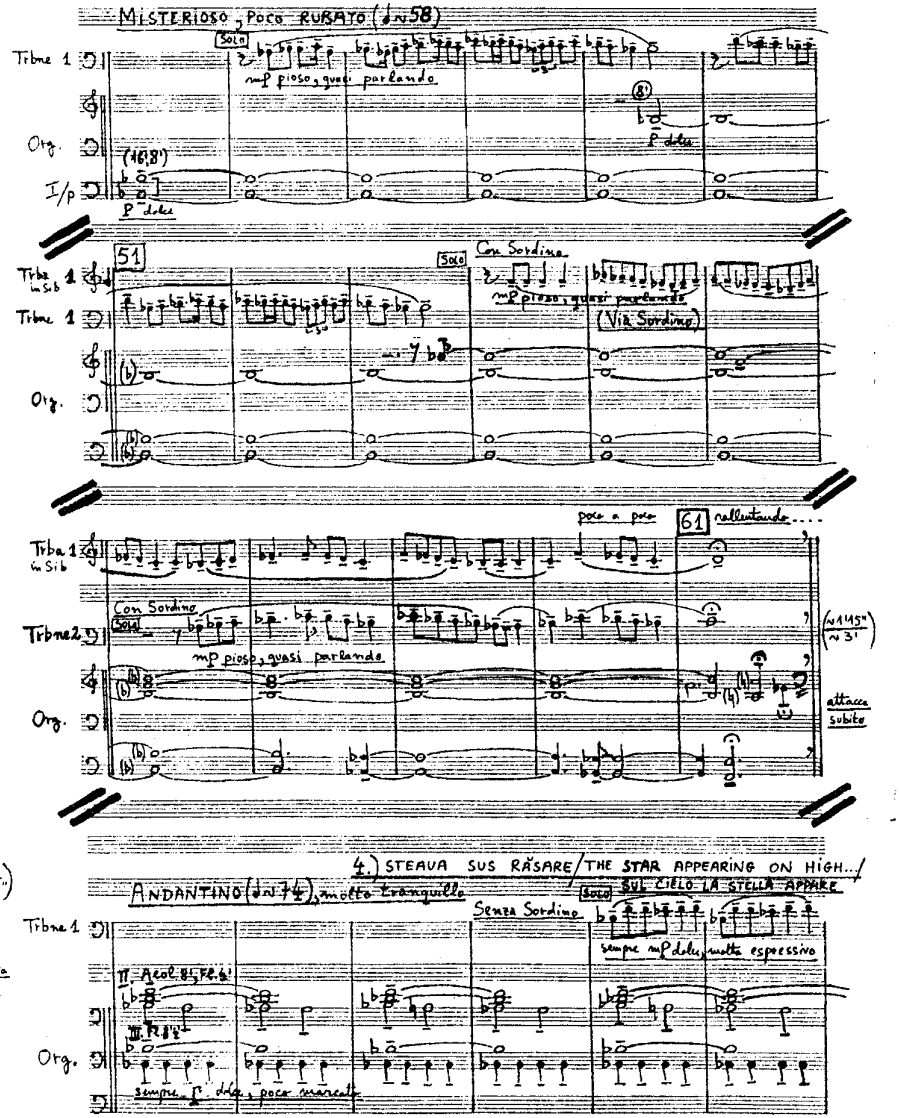
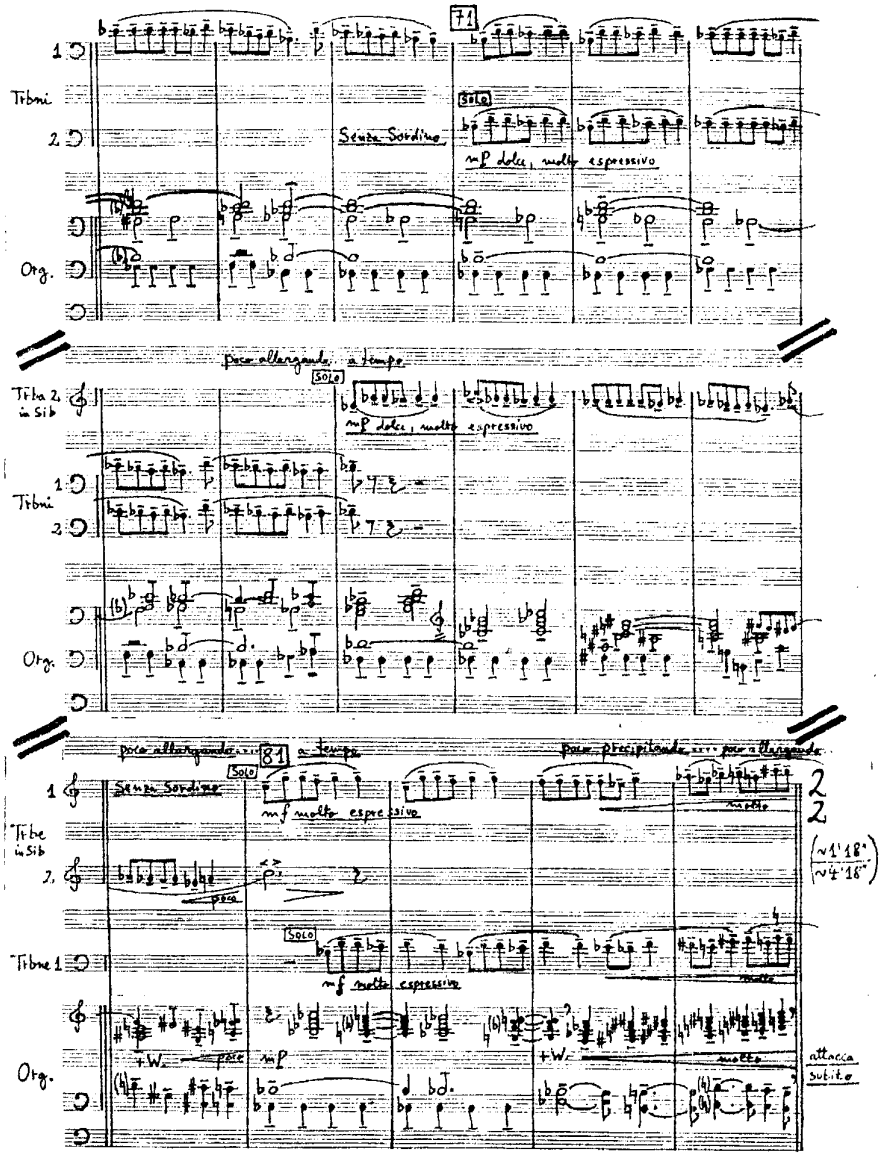


(-4-)

free-scores.com

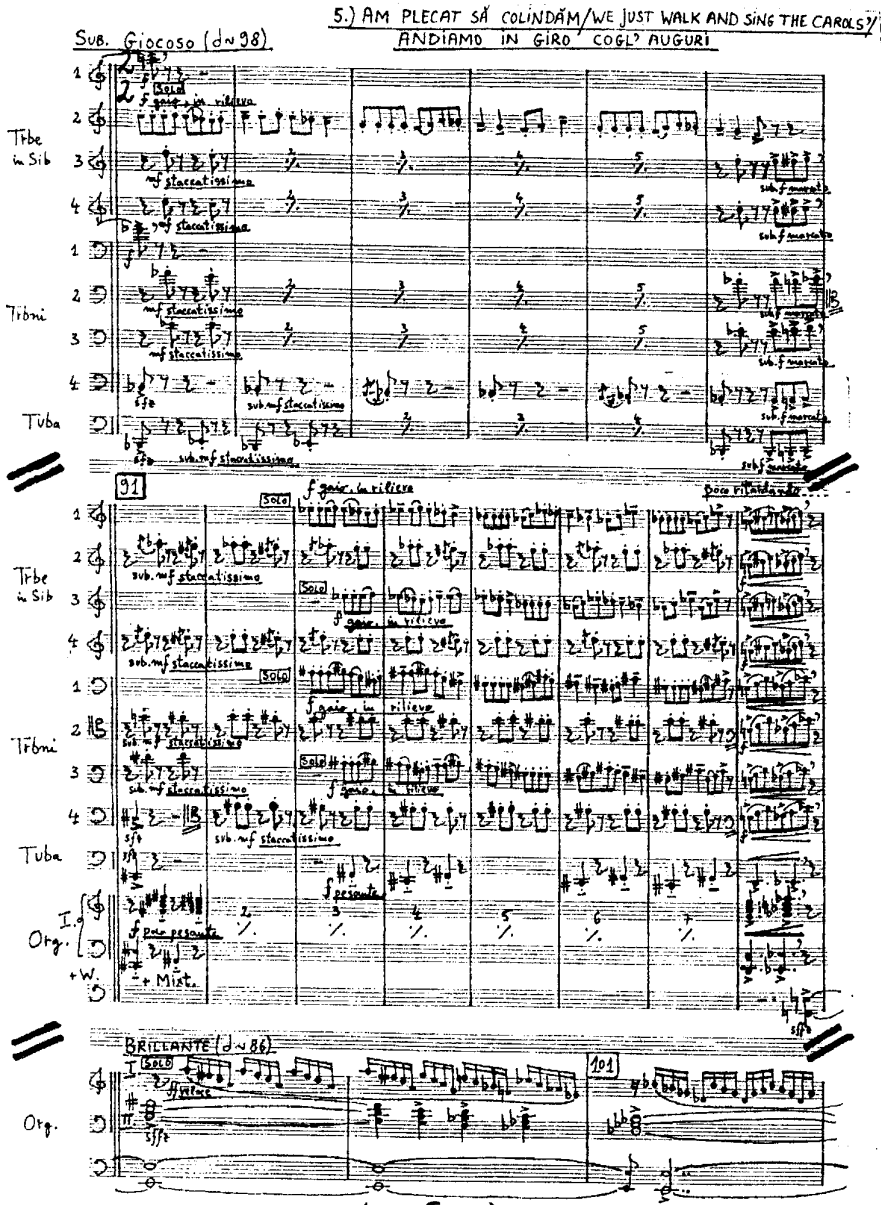
[1977]



BIBLIOTECA MUZICALĂ
A UNIUNII COMPOZITORILOR

(– 5 –)

5.) AM PLECAT SĂ COLINDĂM/WE JUST WALK AND SING THE CAROLS/
ANDIAMO IN GIRO COGL' AUGURI



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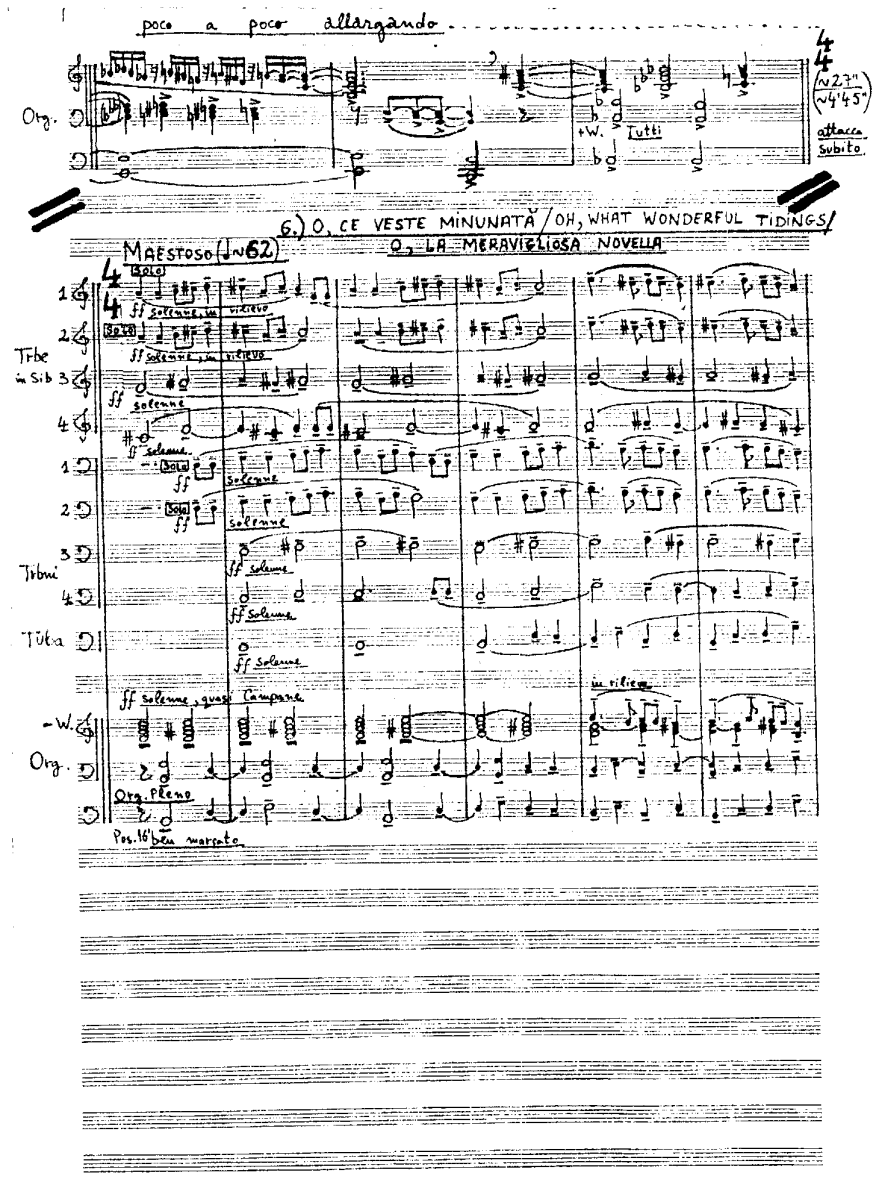

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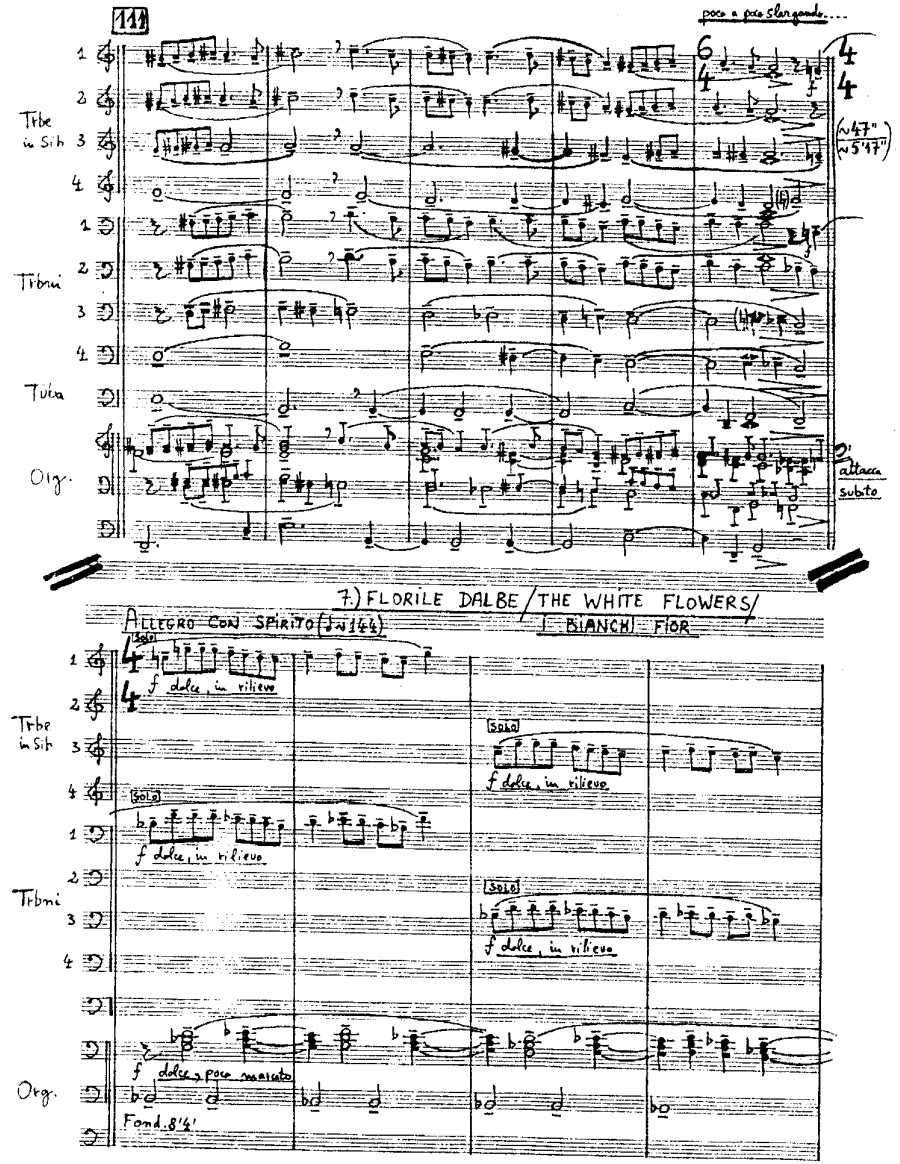

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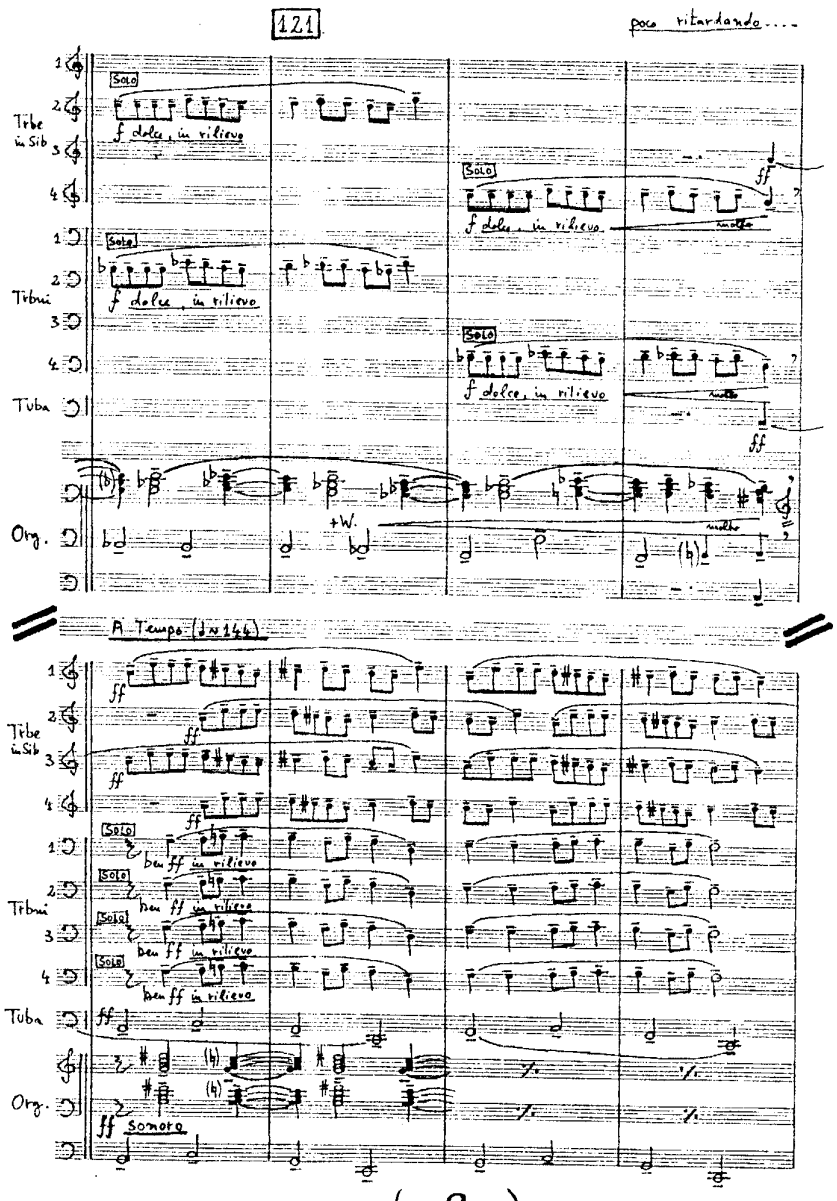

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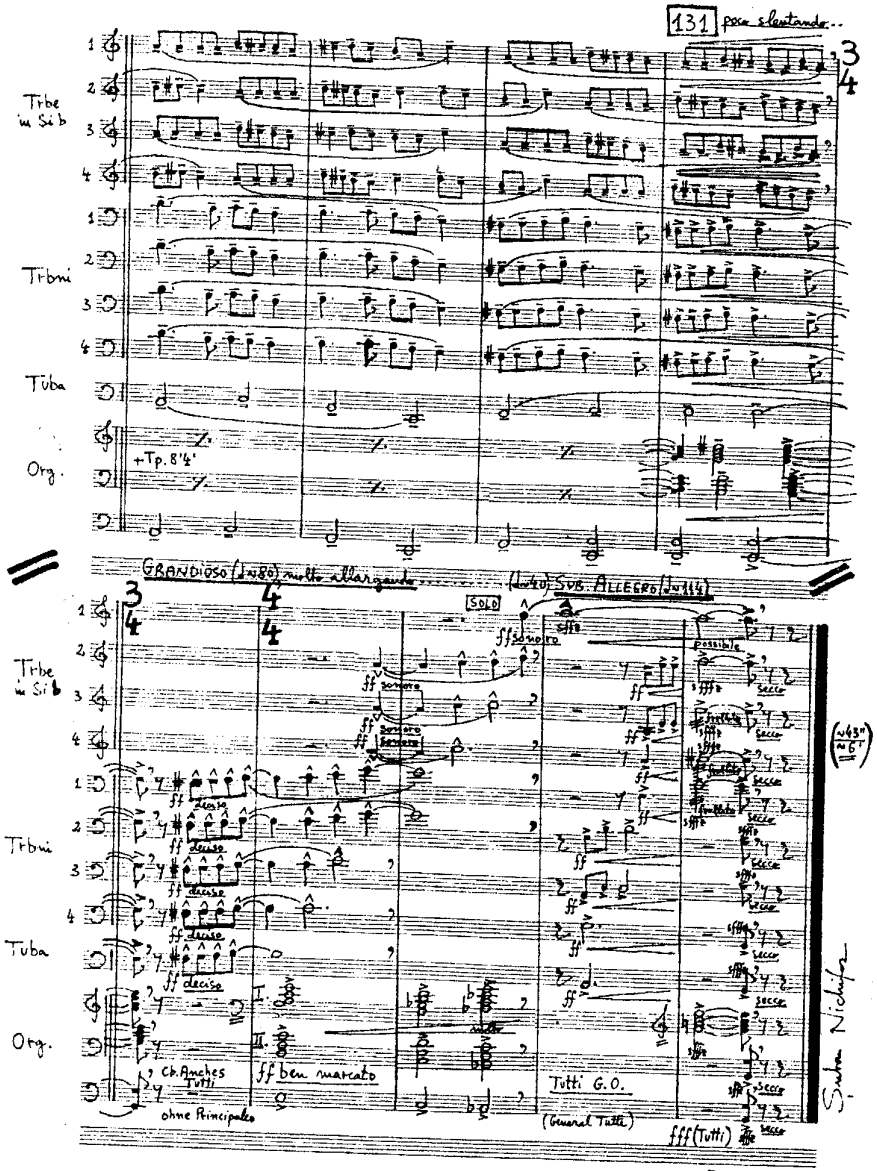


Bucuresti, 26.7-2.8-86

free-scores.com

→ Ω) "à 10+..."

Durée: ~12' XXVI. # RORATE CAELI

Şerban Nichifor
(1995)

À ma Mère

("Musica Caelestis III")

"Roráte caéli désuper, et núbes plúant jústum: aperiátur térra, et gérminet Salvatórem." (Is. 45, 8)
"Caéli enárrant glóriam Déi: et ópera mánuum éjus anmúntiat firmaméntum." (Ps. 18, 1)
"Glória Pátri et Fílio et Spirítúi Sáncto. Sícut érat in princípio et nunc et sémper et in saécula saeculórum. Ámen."

NB: Partitura scritta in Do

(1.) INTROITUS.

LONTANO E MOLTO RUBATO - quasi improvisando

S. Solo — Fl. — Gl.

(~10") — P in rilievo, molto espressivo — ~30" (±5")

M — M

suono bianco, quasi vento (respirare ad libitum)

PP

(l.v.)

sempre PP possibile

mP — più

(M—) M — A — A — A — EIOUAEI, OUAEI Ó — O — UAEIOUAEIO

("balayage vocalique")

(suono bianco)

(PP sempre)

mP — più — mF

(O—) RO — UAEIOUÁ—TE — RO — RÁ

(suono bianco)

(?)

(RA-)TE RO — RÁ — TE, IRO

(11)

~84

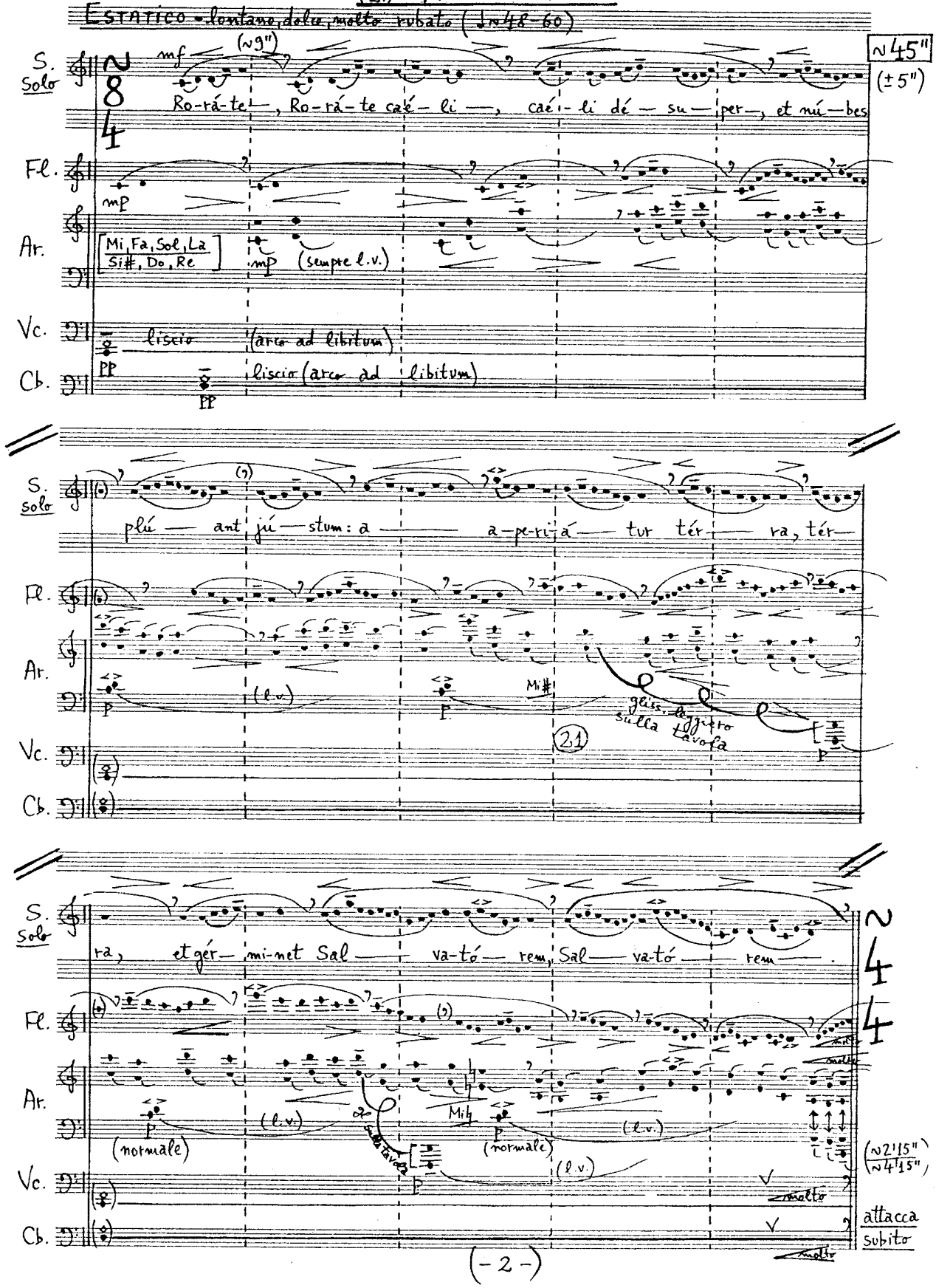
(~21") attacca subito

[200]

free-scores.com

(2.) RORATE.

Estatico - lontano, dolce, molto rubato (♩≈48-60)



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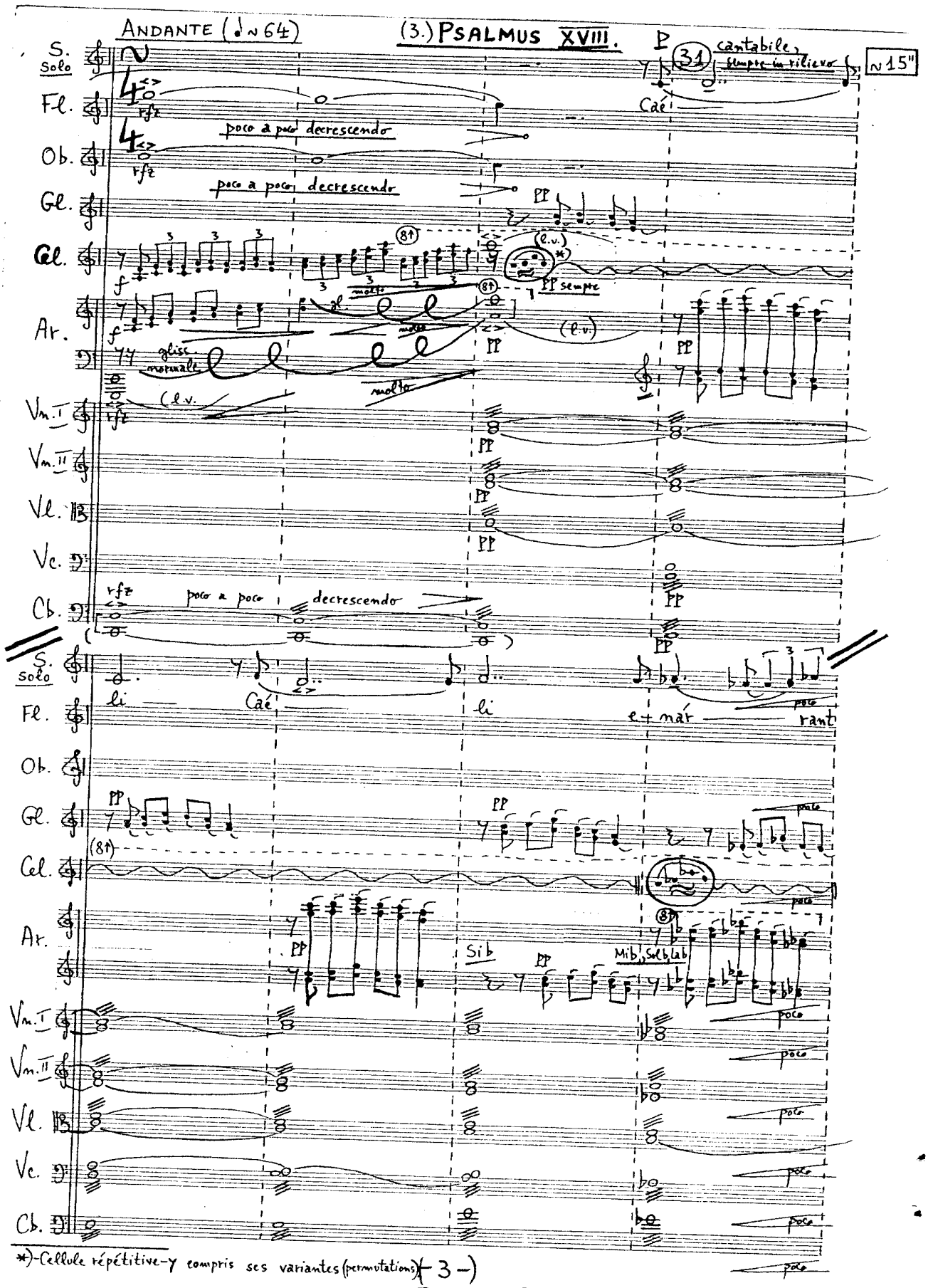

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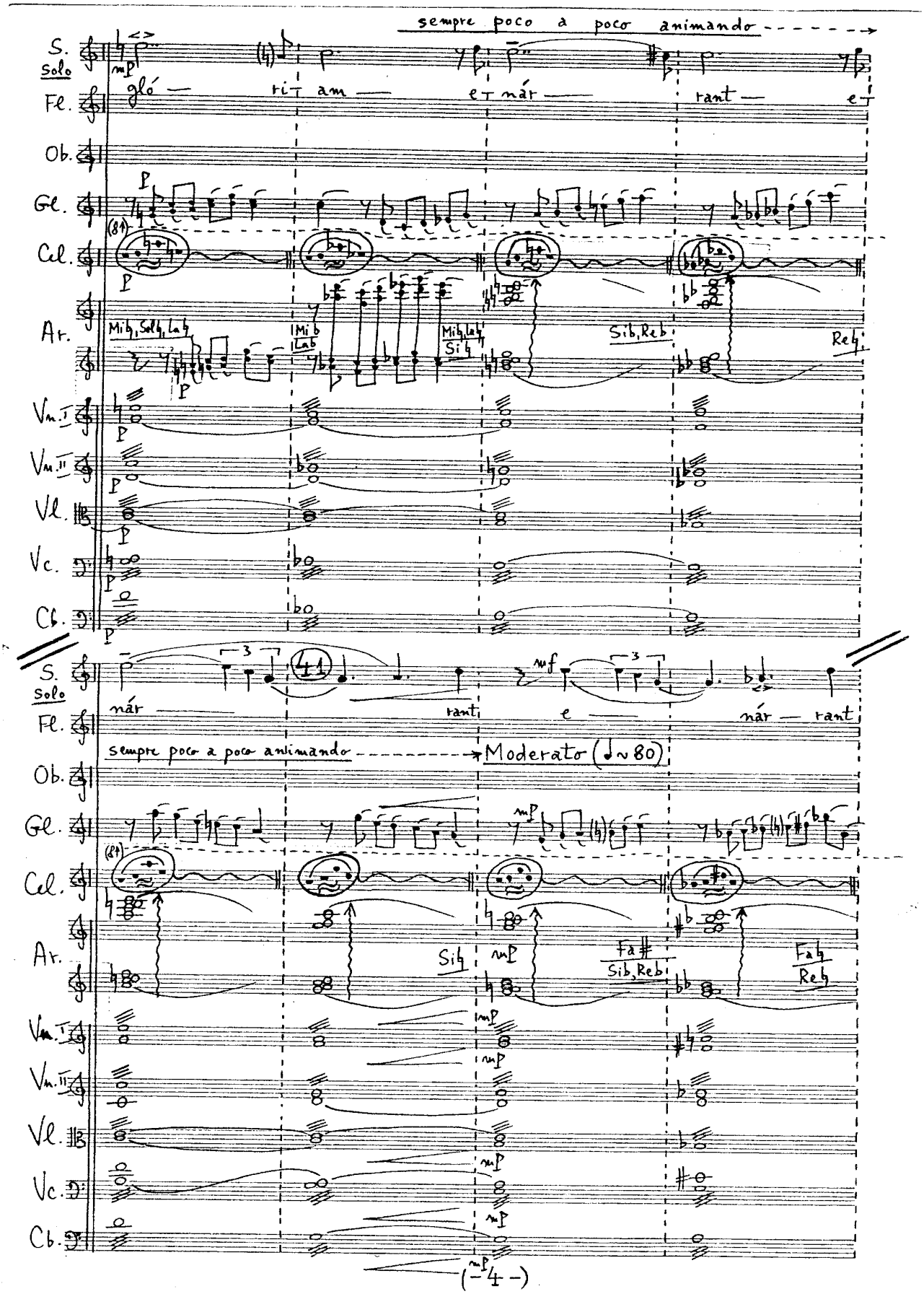

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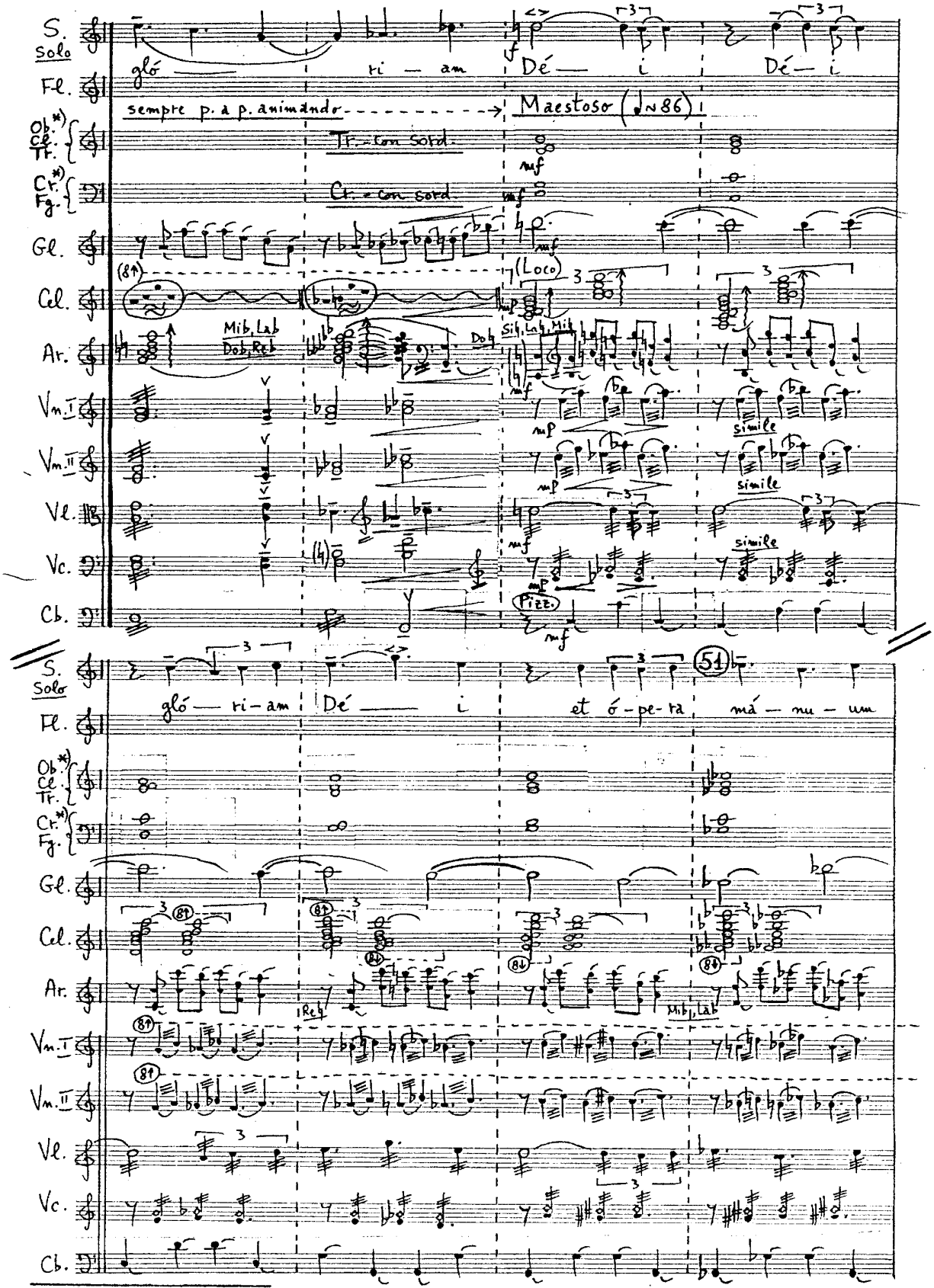
free-scores.com



*) Instruments écrits "in Do", dans l'ordre harmonique.

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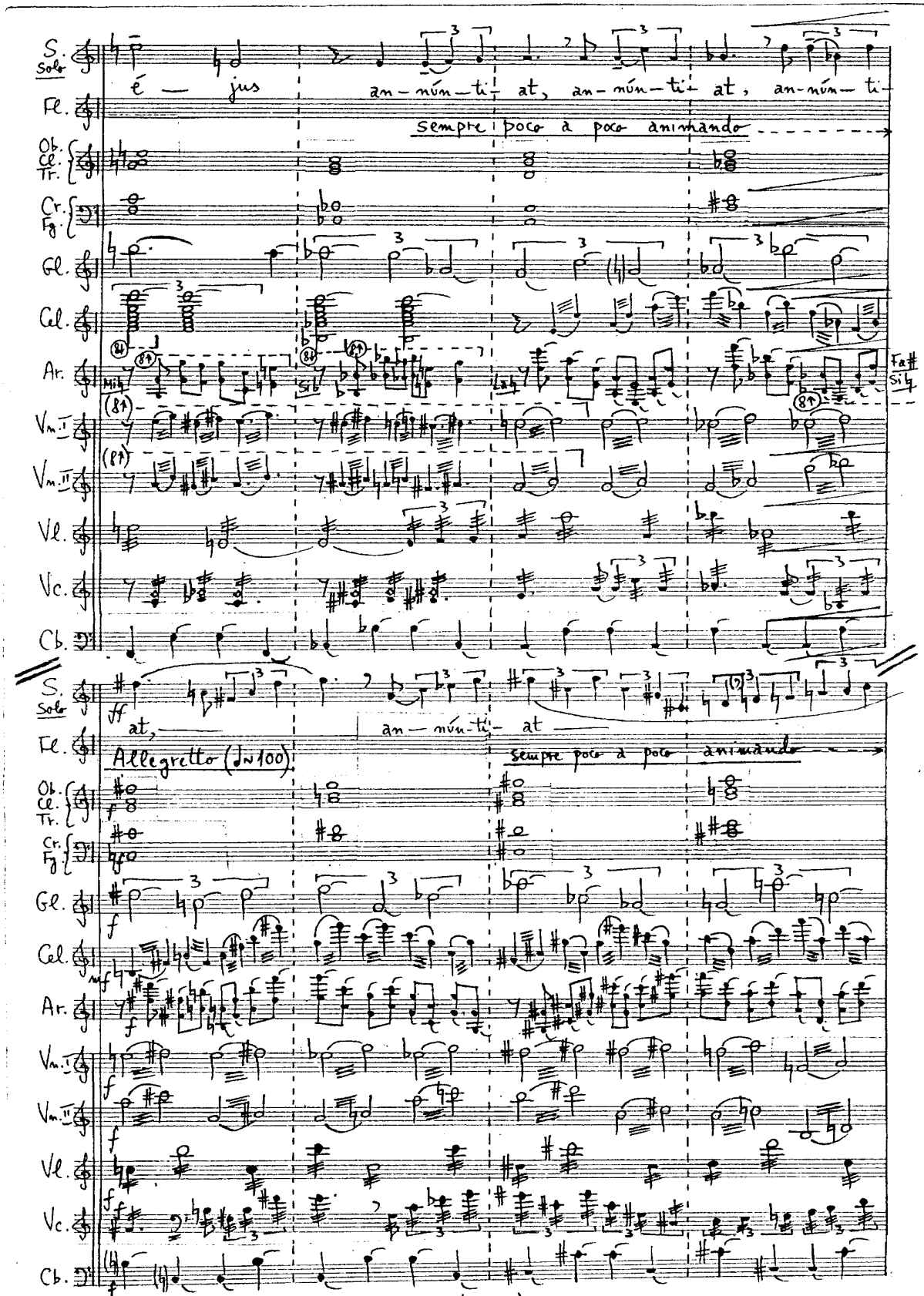

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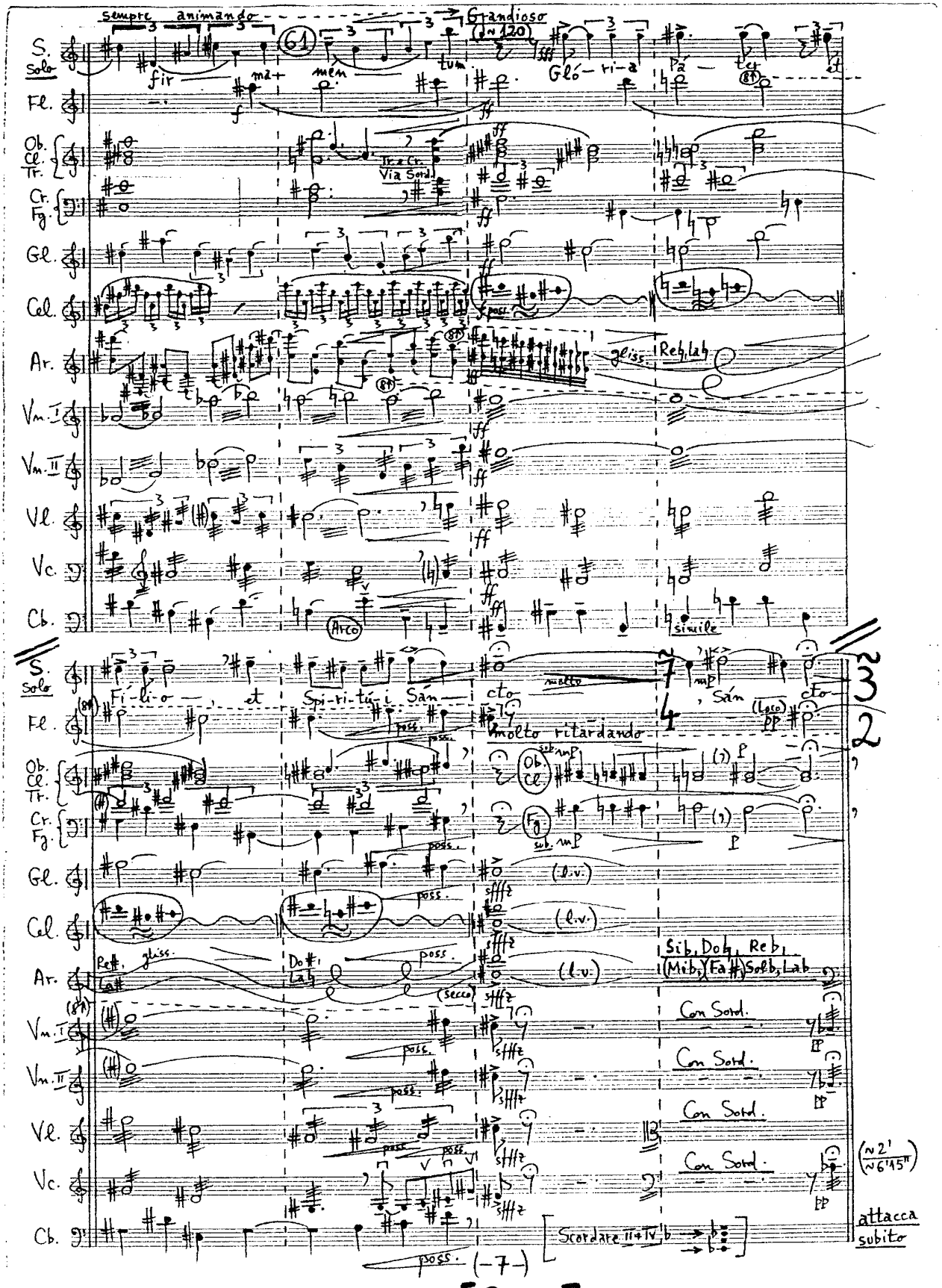

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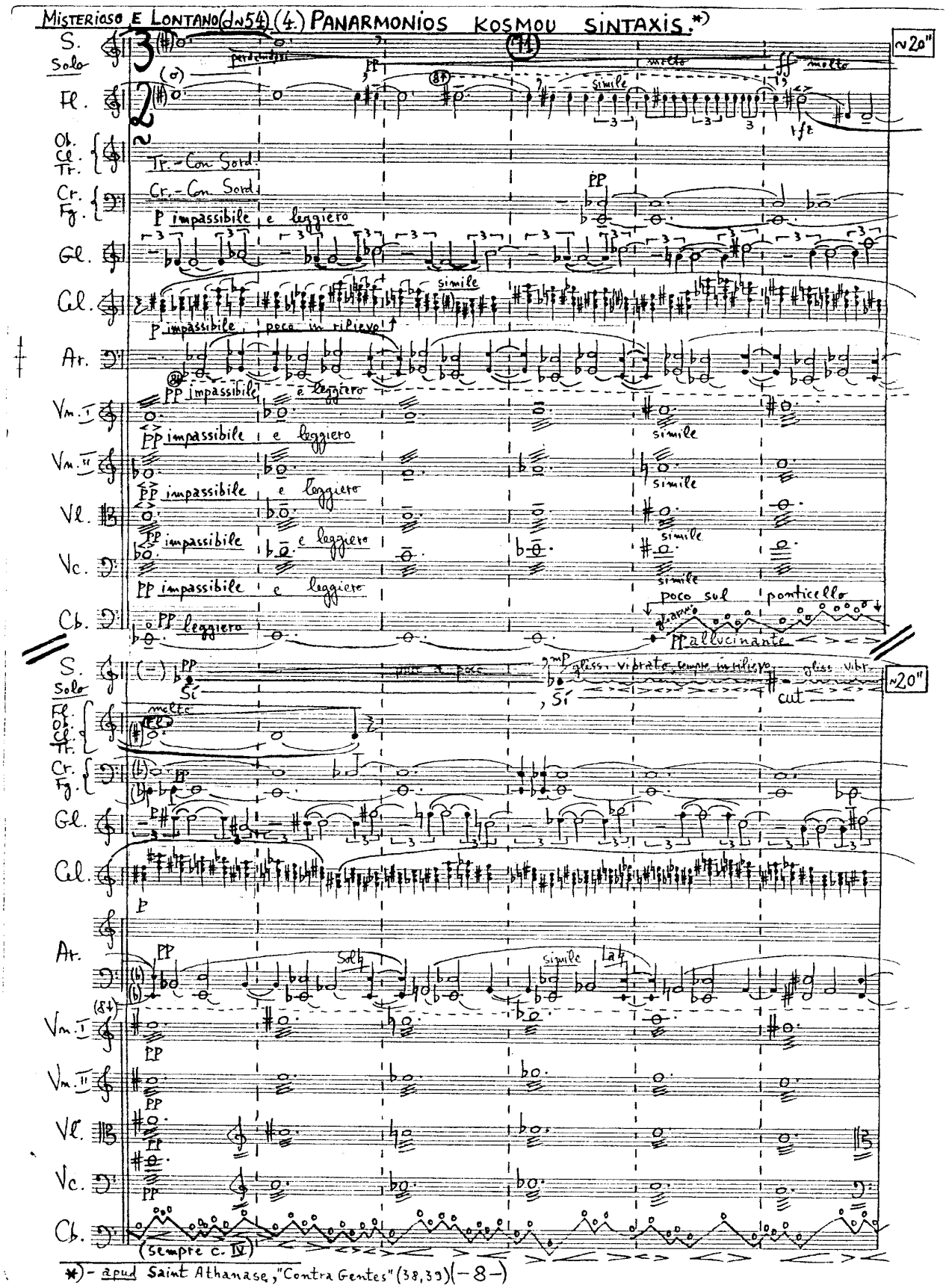
free-scores.com



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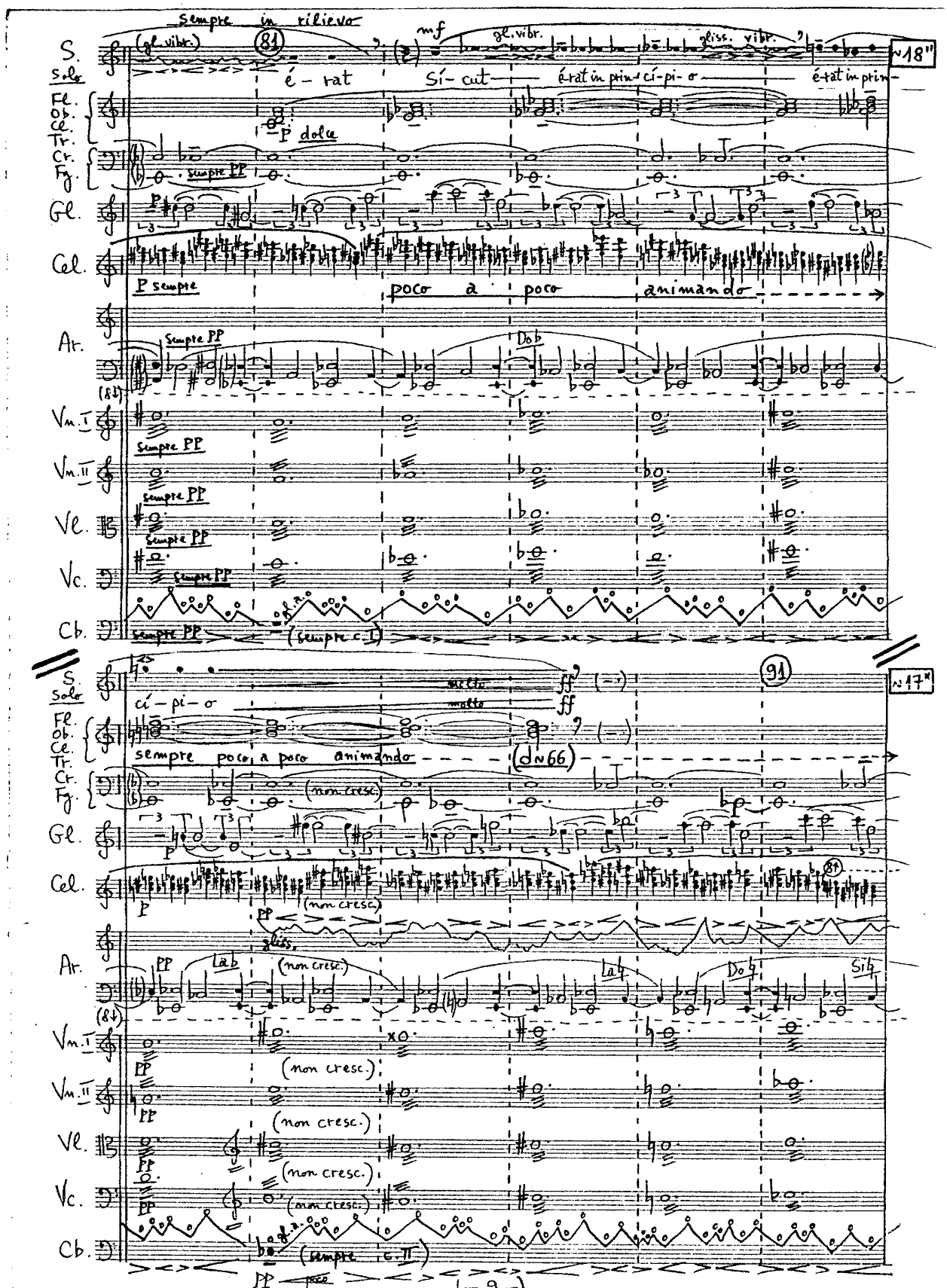

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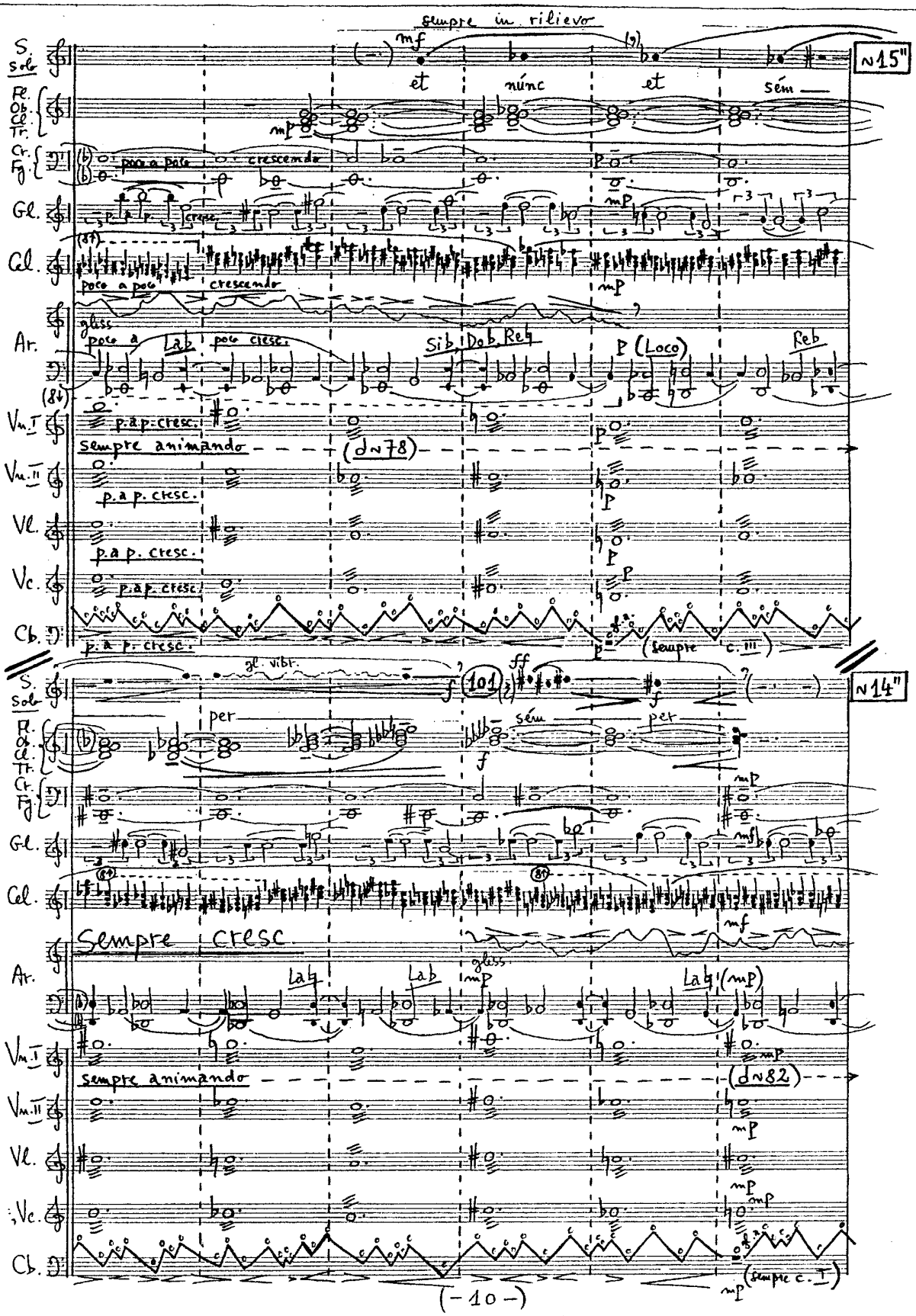

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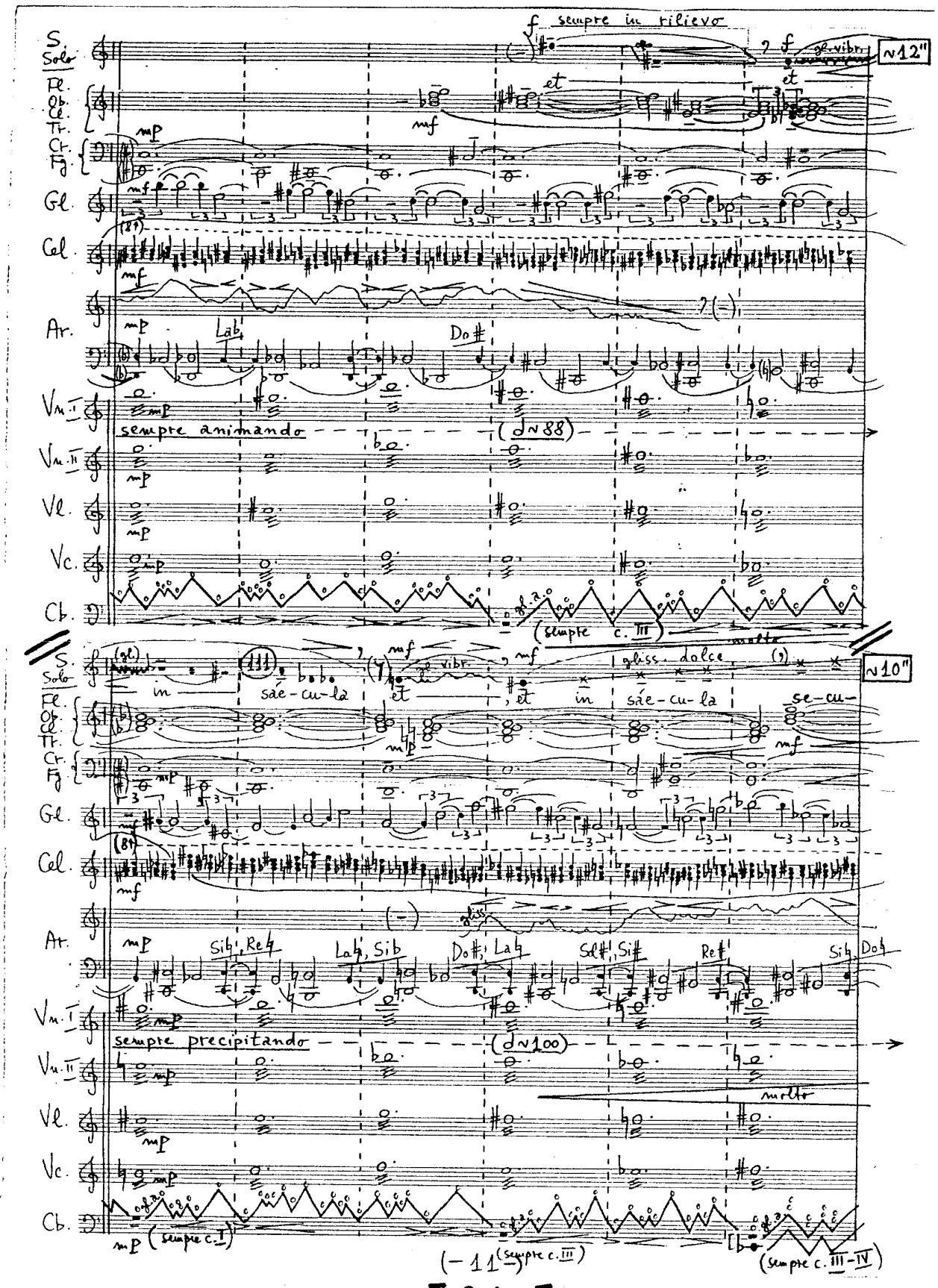

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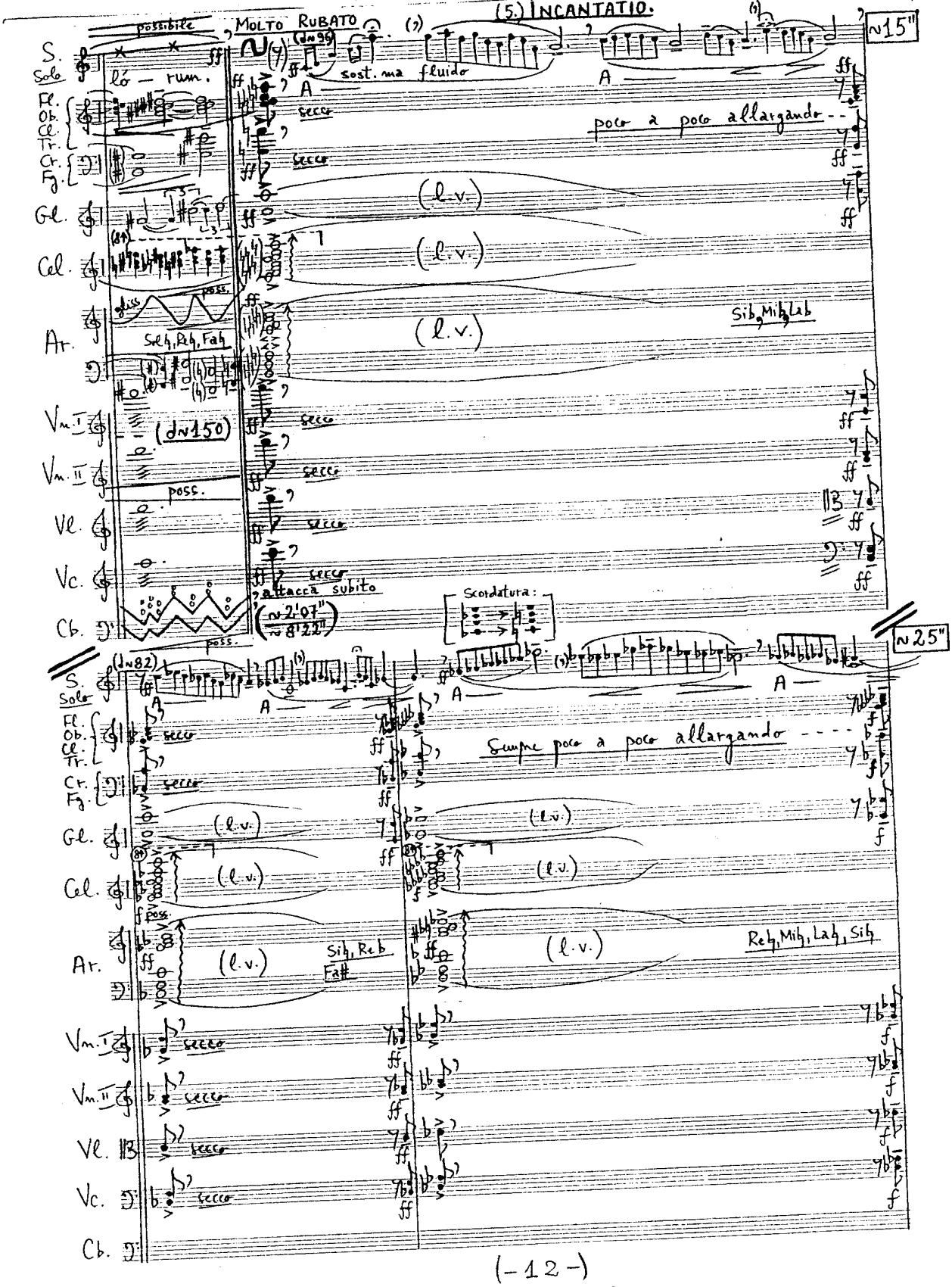

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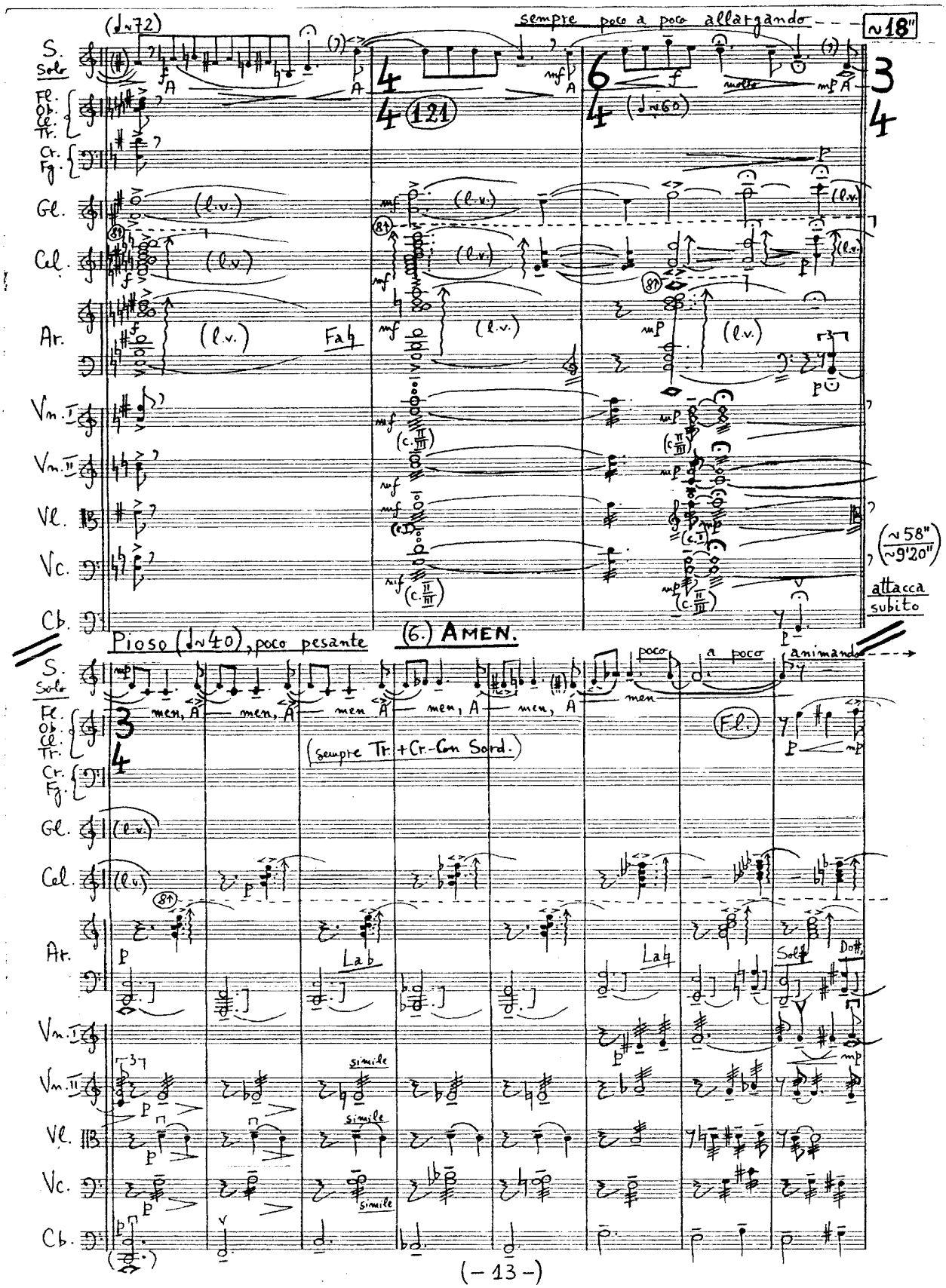

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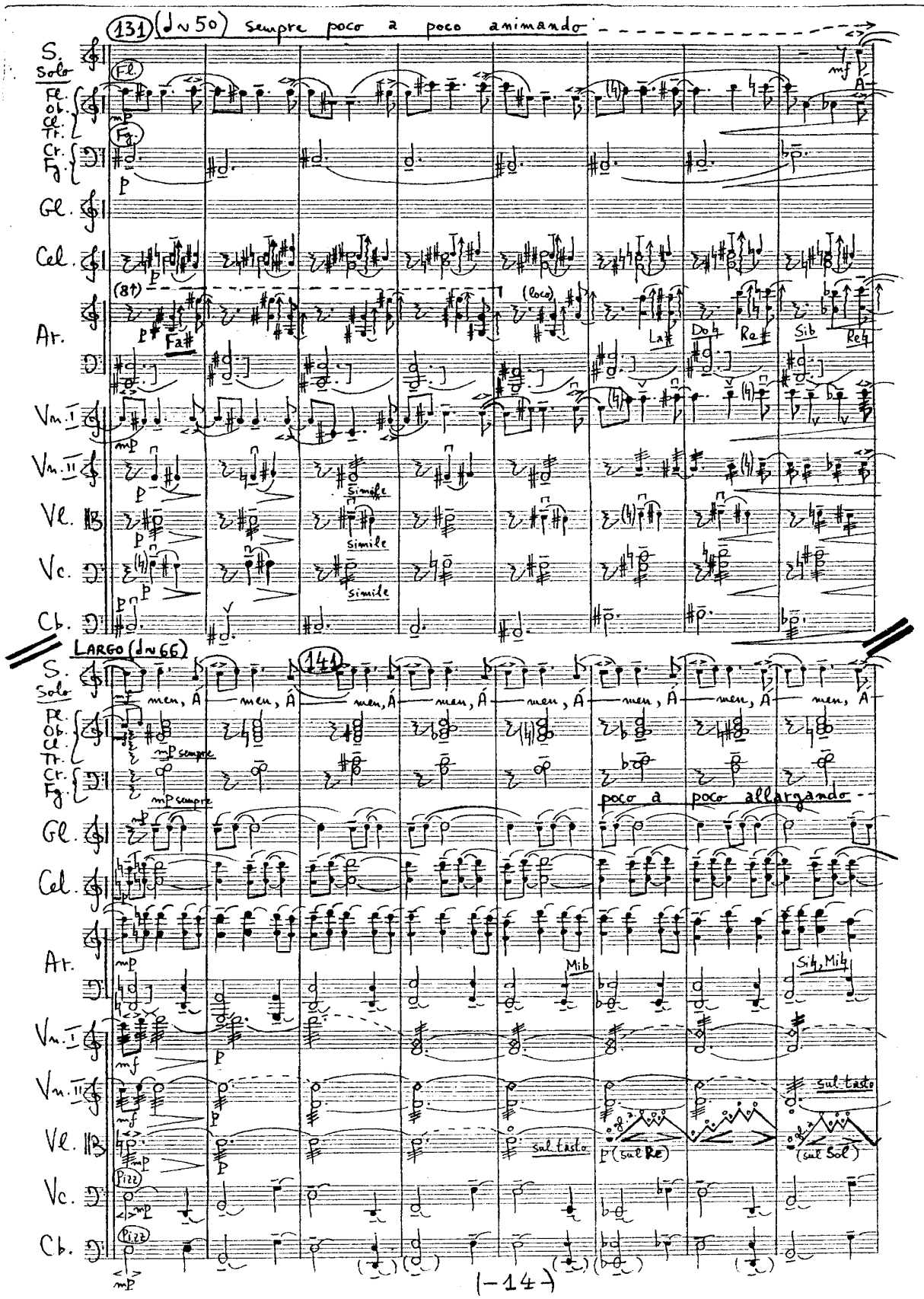

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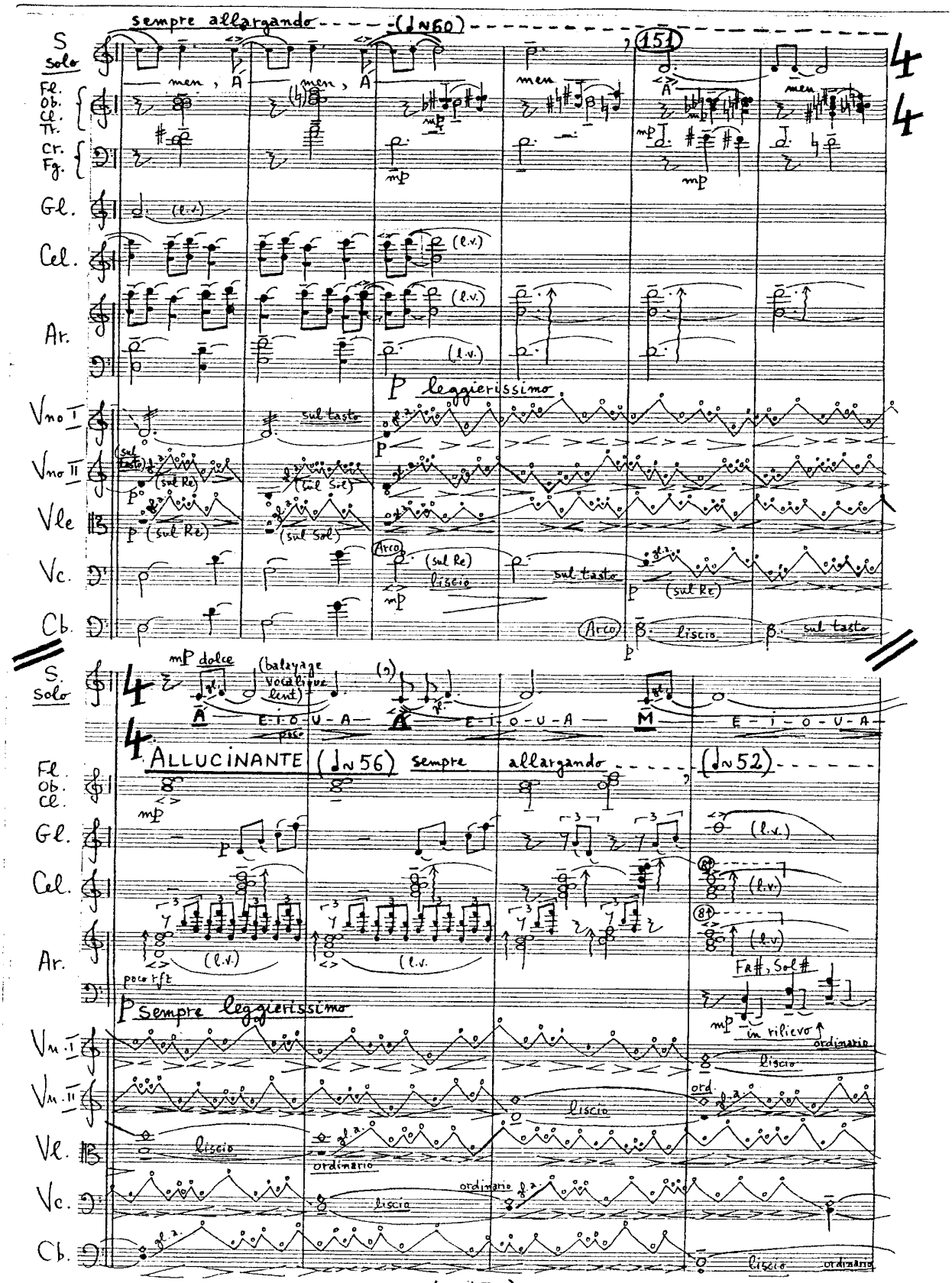

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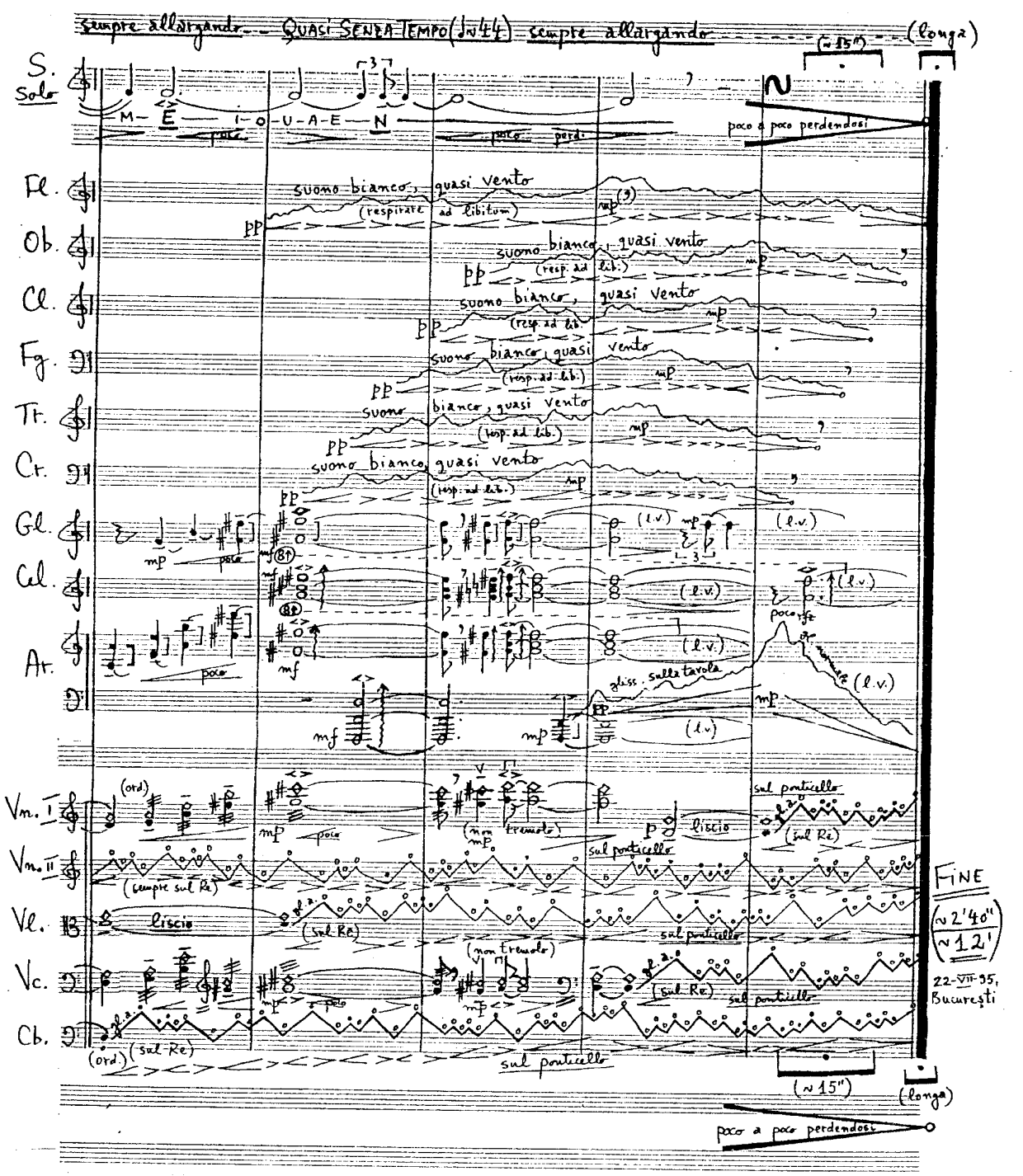

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