



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, ... (more online)

Qualification: PROFESSOR DOCTOR IN COMPOSITION AND MUSICOLOGY

Associate: SABAM - IPI code of the artist : I-000391194-0

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

About the piece



Title: MOMENTS (II), poem by Vlad Solomon

Composer: Nichifor, Serban

Licence: Copyright © Serban Nichifor

Publisher: Nichifor, Serban

Instrumentation: Electroacoustic

Style: Modern classical

Serban Nichifor on free-scores.com



- listen to the audio
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MOMENTS / CLIPE
- poem by VLAD SOLOMON -
for Voice (S or T) and Organ
II

Allegro Molto

Serban Nichifor

V.(11)

(53)

O.(40)

(50)

V.(11)

(53)

O.(40)

(50)

11

V.(11)

(53)

O.(40)

(50)

This system contains five measures of music. The top staff (V.(11)) is mostly empty with a few notes. The second staff ((53)) features a long, sweeping melodic line with several slurs and accents. The third staff (O.(40)) has a rhythmic pattern of eighth notes. The bottom staff ((50)) is mostly empty with some notes at the end of the system.

16

V.(11)

(53)

O.(40)

(50)

This system contains five measures of music. The top staff (V.(11)) is mostly empty. The second staff ((53)) has a complex texture with many notes, slurs, and accents. The third staff (O.(40)) continues with a rhythmic pattern of eighth notes. The bottom staff ((50)) is mostly empty.

21

V.(11)

(53)

O.(40)

(50)

This system contains five measures of music. The top staff (V.(11)) is mostly empty. The second staff ((53)) has a complex texture with many notes, slurs, and accents. The third staff (O.(40)) continues with a rhythmic pattern of eighth notes. The bottom staff ((50)) is mostly empty.

26

V.(11)

(53)

O.(40)

(50)

30

V.(11)

(53)

O.(40)

(50)

37

V.(11)

(53)

O.(40)

(50)

42

V.(11)

(53)

O.(40)

(50)

47

V.(11)

(53)

O.(40)

(50)

52

V.(11)

(53)

O.(40)

(50)

57

V.(11)

(53)

O.(40)

(50)

ff

63

♩ = 54

Sub. Largo Rubato, Estatico

V.(11)

(53)

O.(40)

(50)

mf

mp

mf

Clipe-le mele de as - tep ta-re au gus - tul tau Fraga-ta - cit-in Ie ru-sa - lim,e - coual vantu - lui

68

V.(11)

(53)

O.(40)

(50)

in - ghe - tat... Il sa - vu rez cu sfi a - la, un - da de spasm Ce'mi tre - mu ra in stanga pieptu - lui

71

V.(11) *3* *3*

Frunza de ar - tar a - run - ca - ta din co - lo de o - ri - zont, In - co - la - ci - ta pe mi - ne, spu - ma de

(53)

O.(40)

(50)

74

V.(11) *3* *3*

val, Te sorb in ca - me - ra fa - ra fe - res - tre a in - cru ci - sa - rii de vieti,

(53)

O.(40)

(50)

76

V.(11) *3*

Jur - nal de'a - min - tiri ui - tat lan ga nop - tie - ra Des - chis la pa - gi - na punc - ta - ta

(53)

O.(40)

(50)

78

V.(11) *de'al - be hie ro-gli-fe mis te - rioa - se. Ste le - le ne sa-ge tea za u - ni - cul trup in - cles - tat*

(53)

O.(40)

(50)

Sub.Allegro Molto (Tempo I)

81

V.(11) *Pul - sand scan - tei marga-ie - toa - re, Um - brene - clare de in ca*

(53)

O.(40)

(50)

rallentando

ff

ff

85

V.(11)

(53)

O.(40)

(50)

90

V.(11)

(53)

O.(40)

(50)

95

V.(11)

(53)

O.(40)

(50)

100

V.(11)

(53)

O.(40)

(50)

105

V.(11)

(53)

O.(40)

(50)

110

V.(11)

(53)

O.(40)

(50)

$\text{♩} = 104$

$\text{♩} = 108$

poco a poco accelerando

114

V.(11)

(53)

O.(40)

(50)

$\text{♩} = 112$

$\text{♩} = 120$

117 $\text{♩} = 130$

V.(11)

(53)

O.(40)

(50)

118 $\text{♩} = 140$ $\text{♩} = 150$

V.(11)

gl. sul tasti bianchi

10 11

fff

O.(40)

(50)

121 $\text{♩} = 70$

V.(11)

(53)

O.(40)

(50)

fff

22-IX-2014