



# Serban Nichifor

Composer, Interpreter, 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, ... (more online)

**Qualification:** PROFESSOR DOCTOR IN COMPOSITION AND MUSICOLOGY

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

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

## About the piece



**Title:** FOR ANNA SUTYAGINA (full score, parts 1-3)  
[computer music]

**Composer:** Nichifor, Serban

**Copyright:** Copyright © Serban Nichifor

**Publisher:** Nichifor, Serban

**Instrumentation:** Electroacoustic

**Style:** Modern classical

**Comment:** <http://www.anna-sutyagina.com/EN/>

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



- listen to the audio
- share your interpretation
- comment
- contact the artist

**SERBAN NICHIFOR**

***FOR ANNA SUTYAGINA***

- computer music -



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**ANNA - part I**  
**computer music (tape)**  
**dedicated to Anna Sutyagina**

Lontano, Dolce e Semplice

Serban Nichifor

The musical score is presented in a multi-staff format. The top staff, labeled 'mid11', is in 3/4 time and features a tempo marking of quarter note = 90. It includes dynamic markings of *mp* and *mf*, and performance instructions such as 'rall.', 'a tempo', and 'simile'. A triplet of eighth notes is marked with a '3' above it. The second staff, labeled 'mid74', is mostly silent. The third and fourth staves, both labeled 'mid50', contain melodic lines with dynamic markings of *p*. The fifth staff, labeled 'mid49', is also mostly silent. The score is divided into measures by vertical bar lines.

8

mid11

mid74

mid50

mid50

mid49

16

mid11

mid74

mid50

mid50

mid49

*mf*

*mp*

*mp*

22

mid11

mid74

mid50

mid50

mid49

28

mid11

mid74

mid50

mid50

mid49

34

mid11

mid74

mid50

mid50

mid49

*mp* *mf* *mf* *mf* *mp*

40

mid11

mid74

mid50

mid50

mid49

*mf* *f* *mp*

48

mid11

mid74

mid50

mid50

mid49

55

mid11

mid74

mid50

mid50

mid49

60

mid11

mid74

mid50

mid50

mid49

*mp*

Detailed description: This system of musical notation covers measures 60 to 65. It features five staves. The top staff (treble clef) contains a melodic line with slurs and ties. The second staff (bass clef) contains a bass line with slurs. The third staff (treble clef) is mostly empty with some rests. The fourth staff (bass clef) contains a bass line with slurs and ties. The fifth staff (bass clef) contains a bass line with slurs and ties. A dynamic marking of *mp* is present in the fourth staff at the beginning of measure 60.

66

mid11

mid74

mid50

mid50

mid49

70

Detailed description: This system of musical notation covers measures 66 to 70. It features five staves. The top staff (treble clef) contains a melodic line with slurs and ties, ending with a measure marked '70'. The second staff (bass clef) contains a bass line with slurs. The third staff (treble clef) contains a bass line with slurs and ties. The fourth staff (bass clef) contains a bass line with slurs and ties. The fifth staff (bass clef) contains a bass line with slurs and ties.



72

mid11

mid74

mid50

mid50

mid49

79

mid11

mid74

mid50

mid50

mid49

87

mid11

mid74

mp

mid50

p

mid50

p

mid49

94

mid11

mid74

mid50

mid50

mid49

p

mp

p

p

p

rall.

rall.

♩ = 60

102

*mf* *f* *ff* *p*

tempo I simile

109

117

mid11

mid74

mid50

mid50

mid49

*f*

*f*

*ff*

123

mid11

mid74

mid50

mid50

mid49

*mf*

*ff*

129  $\text{♩} = 80$

mid11

mid74

mid50

mid50

mid49

rall.

rall.

rall.

134  $\text{♩} = 76$   $\text{♩} = 72$   $\text{♩} = 68$   $\text{♩} = 30$

mid11

mid74

mid50

mid50

mid49

*p*

attacca

*p* *mp*

25-XII-2016

**ANNA - part II**  
**computer music (tape)**  
**dedicated to Anna Sutyagina**

Appassionato

Serban Nichifor

The musical score is presented on five staves. The top two staves, labeled 'mid01', are grand staves. The middle three staves, labeled 'mid74', 'mid50', and 'mid50', are single staves. The bottom staff, labeled 'mid49', is also a single staff. The music is in 2/4 time, marked 'Appassionato' and 'ff' (fortissimo). The tempo is marked as quarter note = 70. The score includes various musical notations such as chords, melodic lines, and dynamic markings.

The image displays a musical score for piano, consisting of two systems of staves. The first system starts at measure 5, and the second system starts at measure 7. The score includes the following elements:

- Staff mid01:** Treble and bass clefs. Treble clef contains a melodic line with a slur over measures 5-6 and 7-8. Bass clef contains a complex rhythmic pattern with slurs and fingerings (6) over measures 5-6 and 7-8.
- Staff mid74:** Treble clef, mostly empty.
- Staff mid50 (top):** Treble clef, mostly empty.
- Staff mid50 (bottom):** Bass clef, contains block chords with dynamic marking *f*.
- Staff mid49:** Bass clef, contains a simple bass line with dynamic marking *ff*.
- Tempo:** Quarter note = 90.
- Measure numbers:** 5 and 7 are indicated at the start of the systems.

9

mid01

mid74

mid50

mid50

mid49

11

mid01

mid74

mid50

mid50

mid49



14

mid01

mid74

mid50

mid50

mid49

This system contains measures 14, 15, and 16. The top staff (mid01) features a complex melodic line with multiple triplet markings and a large slur. The second staff (mid74) is empty. The third staff (mid50) contains a sustained chordal accompaniment with a long slur. The fourth staff (mid50) shows a bass line with dotted rhythms and vertical strokes. The fifth staff (mid49) has a simple bass line with a few notes.

17

mid01

mid74

mid50

mid50

mid49

This system contains measures 17, 18, 19, and 20. The top staff (mid01) continues the melodic line with triplets and a sextuplet in measure 20. The second staff (mid74) has a few notes in measure 20 with a *ff* dynamic. The third staff (mid50) has a chordal accompaniment with a *fff* dynamic in measure 20. The fourth staff (mid50) has a bass line with dotted rhythms and vertical strokes, also with a *fff* dynamic in measure 20. The fifth staff (mid49) has a simple bass line with a *fff* dynamic in measure 20.

21

mid01

mid74

mid50

mid50

mid49

*fff*

26 130

mid01

mid74

mid50

mid50

mid49

*fff*



52  $\text{♩} = 70$   $\text{♩} = 80$

mid01

mid74

mid50

mid50

mid49

61

mid01

mid74

mid50

mid50

mid49

68 ♩ = 86

mid01

mid74

mid50

mid50

mid49

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

76

mid01

mid74

mid50

mid50

mid49

*f* *mf*

87  $\text{♩} = 90$

mid01 *mf*

mid74 *f*

mid50 *f*

mid50 *ff*

mid49 *f*

96

mid01

mid74

mid50

mid50

mid49

103

110

$\text{♩} = 144$

115

mid01

mid74

mid50

mid50

mid49

This system contains measures 115 through 118. It features five staves: mid01 (bass), mid74 (bass), mid50 (treble), mid50 (bass), and mid49 (bass). The music is in a minor key. The upper staves (mid01 and mid74) contain sustained chords with accents (^) and slurs. The middle staves (mid50) contain rhythmic patterns of eighth and sixteenth notes. The lower staves (mid50 and mid49) contain bass lines with chords and slurs.

119

mid01

mid74

mid50

mid50

mid49

*ff*

*ff*

This system contains measures 119 through 122. It features five staves: mid01 (bass), mid74 (bass), mid50 (treble), mid50 (bass), and mid49 (bass). The music is in a minor key. The upper staves (mid01 and mid74) contain sustained chords with accents (^) and slurs, marked with a fortissimo (*ff*) dynamic. The middle staves (mid50) contain rhythmic patterns of eighth and sixteenth notes. The lower staves (mid50 and mid49) contain bass lines with chords and slurs.



123

mid01

mid74

mid50

mid50

mid49

allargando

$\text{♩} = 130$

$\text{♩} = 110$

127

mid01

mid74

mid50

mid50

mid49

$\text{♩} = 100$

$\text{♩} = 90$

$\text{♩} = 80$

$\text{♩} = 70$

$\text{♩} = 50$

7

130  $\text{♩} = 70$

mid01 *mf* lontano e doloroso

mid74

mid50

mid50 *mp*

mid49

142  $\text{♩} = 65$   $\text{♩} = 55$   $\text{♩} = 40$   $\text{♩} = 30$

mid01 *calando*

mid74

mid50

mid50

mid49

29-XII-2016 attacca

**ANNA - part III**  
**computer music (tape)**  
**dedicated to Anna Sutyagina**

Dolce e Scorrevole

Serban Nichifor

♩ = 70

mid11

mid74

mid50

mid50

mid49

*mf*

*mf*

*mf*

6

mid11

mid74

mid50

mid50

mid49

10

mid11

mid74

mid50

mid50

mid49

14

mid11

mid74

mid50

mid50

mid49

20

Lontano, con tristezza

mid11

mid74

mid50

mid50

mid49

*mf*

*mp*

*p*

*mp*

*p*

simile

29

mid11

mid74

mid50

mid50

mid49

37

Poco Piu Animato

$\text{♩} = 80$

mid11

mid74

mid50

mid50

mid49

*mf*

*mp*

*mp*

44  $\text{♩} = 90$   
Sempre Poco Più Animato

50

*mp*





71

mid11

mid74

mid50

mid50

mid49

*mp*

*p*

77

mid11

mid74

mid50

mid50

mid49

*mp*

83

mid11

mid74

mid50

mid50

mid49

89

Animato

♩ = 90

mid11

mid74

mid50

mid50

mid49

97

mid11

mid74

mid50

mid50

mid49

105

mid11

mid74

mid50

mid50

mid49

*mp*

*p*

*p*

114

mid11

mid74

mid50

mid50

mid49

*p* *mp*

$\text{♩} = 60$

rall.

122

mid11

mid74

mid50

mid50

mid49

*mf* *f* *ff*

$\text{♩} = 50$   $\text{♩} = 40$   $\text{♩} = 90$

tempo l simile

132

mid11

mid74

mid50

mid50

mid49

142

mid11

mid74

mid50

mid50

mid49

148  $\text{♩} = 80$  rall.

mid11

mid74

mid50

mid50 *ff* rall.

mid49

154  $\text{♩} = 76$   $\text{♩} = 72$   $\text{♩} = 68$   $\text{♩} = 30$  *p* *mp*

30-XII-2016