



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: REFRAINS [Symphonie pour Violoncelle et Piano]

Composer: Nichifor, Serban

Licence: Copyright © Serban Nichifor

Publisher: Nichifor, Serban

Instrumentation: Cello, Piano

Style: Modern classical

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

- Contact the artist
- Write feedback comments
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- Web page and online audio access with QR Code :



To my very dear wife LIANA ALEXANDRA

REFRAINS
for Cello and Piano

Serban NICHIFOR
(27.07.2007)

♩ = 80

Cello

mp

Pf.

mf

16

Cello

mf

Pf.

mp

3

26

Cello

3

Pf.

34

Cello

3

Pf.

43

Cello

Pf.

mp

53

Cello

Pf.

62

Cello

Pf.

71

Cello

Pf.

80

Cello

Pf.

$\text{♩} = 60$

90

Cello

Pf.

$\text{♩} = 60$

mp

100

Cello

Pf.

106

Cello

Pf.

112

Cello

Pf.

118

Cello

Pf.

124

Cello

Pf.

130

Cello

Pf.

136 $\text{♩} = 60$

Cello

Pf.

147

Cello

Pf.

156

Cello

Pf.

165

Cello

Pf.

174 $\text{♩} = 55$ $\text{♩} = 45$ $\text{♩} = 60$

Cello

Pf.

184

Cello

Pf.

190

Cello

Pf.

196

Cello

Pf.

202

Cello

Pf.

208

Cello

Pf.

214

Cello

Pf.

220

Cello

Pf.

$\text{♩} = 110$ $\text{♩} = 100$

229 $\text{♩} = 90$ $\text{♩} = 80$ $\text{♩} = 70$

Cello

Pf.

237

Cello

Pf.

244

Cello

Pf.

251

Cello

Pf.

258

Cello

Pf.

263

Cello

Pf.

270

Cello

Pf.

277

Cello

Pf.

282 $\text{♩} = 70$ $\text{♩} = 65$ $\text{♩} = 60$ $\text{♩} = 50$ $\text{♩} = 56$

Cello

mf

Tittery-lie-Aye

Pf.

294 $\text{♩} = 60$

Cello

Pf.

309 $\text{♩} = 64$ $\text{♩} = 70$

Cello

Pf.

324

Cello

Pf.

335

Cello

Pf.

344

Cello

Pf.

$\text{♩} = 50$ $\text{♩} = 60$

352

Cello

Pf.

$\text{♩} = 70$

359

Cello

Pf.

364

Cello

Pf.

368

Cello

Pf.

372

Cello

Pf.

379

Cello

Pf.

383

Cello

Pf.

387

Cello

Pf.

f

393

Cello

Pf.

400

Cello

Pf.

407

Cello

Pf.

Musical score for measures 407-413. The Cello part features a rhythmic pattern of eighth notes with accents. The Piano part has a bass line of eighth notes and a treble line with chords marked with 'p' and 'b'.

414

Cello

Pf.

Musical score for measures 414-419. The Cello part continues with the eighth-note rhythmic pattern. The Piano part continues with the eighth-note bass line and chords.

420

Cello

Pf.

Musical score for measures 420-425. The Cello part continues with the eighth-note rhythmic pattern. The Piano part continues with the eighth-note bass line and chords.

426

Cello

Pf.

Musical score for measures 426-431. The Cello part continues with the eighth-note rhythmic pattern. The Piano part continues with the eighth-note bass line and chords.

433) Cello *mf* $\text{♩} = 140$ $\text{♩} = 150$ $\text{♩} = 160$

Pf.

440) Cello *mp* $\text{♩} = 66$

Pf.

453) Cello *mf*

Pf.

462) Cello

Pf.

472

Cello

Pf.

479

Cello

Pf.

mf

mp

mp

489

Cello

Pf.

mf

mf

appassionato

500

Cello

Pf.

509 ♩ = 50

Cello *mf* *mp*

Pf. *mp*

521 ♩ = 50 ♩ = 60

Cello *mp*

Pf. *p* *mp*

531

Cello *mf*

Pf. *mp*

540

Cello

Pf. *p*

548

Cello

Pf.

mp *mf*

557

Cello

Pf.

mp

$\text{♩} = 58$ $\text{♩} = 56$ $\text{♩} = 54$

565

Cello

Pf.

mf

$\text{♩} = 52$ $\text{♩} = 50$ $\text{♩} = 40$ $\text{♩} = 40$ $\text{♩} = 30$

572

Cello

Pf.

mf *mf*

$\text{♩} = 60$

581

Cello

Pf.

587

Cello

Pf.

593

Cello

Pf.

599

Cello

Pf.

605

Cello

Pf.

611

Cello

Pf.

617

Cello

Pf.

f

mp

Bucharest,
27-07-2007

To my very dear wife LIANA ALEXANDRA

REFRAINS
for Cello and Piano

Cello Part

Serban NICHIFOR
(27.07.2007)

♩ = 80

11

19

25

31

36

42

48

54



60



66



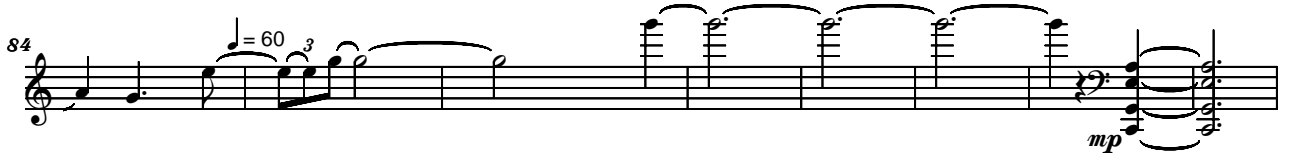
72



78



84



92



99



103



148  *mf*

154 

160 

166 

172  $\text{♩} = 55$ $\text{♩} = 50^3$ $\text{♩} = 45$ 3 $\text{♩} = 30$

178 $\text{♩} = 60$  3

184 

188 

192 

196



200



204



208



212



216



220



223

♩ = 110 ♩ = 100 ♩ = 90 ♩ = 80 ♩ = 70



231



236

241

246

250

254

258

262

265

270

274



279




281



284

Tittery-Irie-Aye



293



303



314



323



331



337



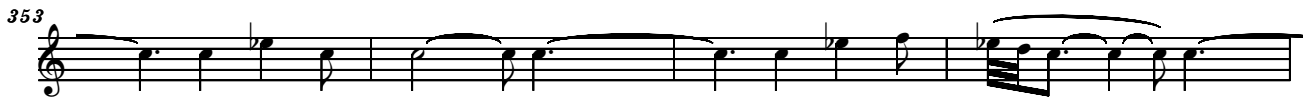
343



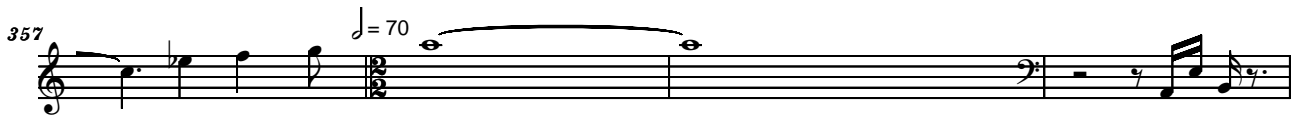
348



353



357



361



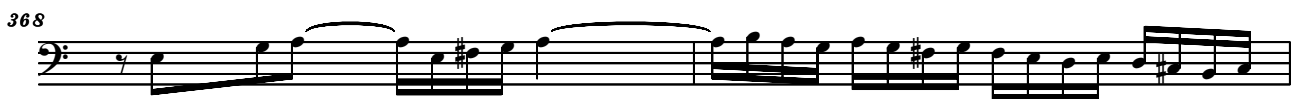
364



366



368



370

373

378

381

383

386

389

394

398

439 $\text{♩} = 160$ $\text{♩} = 66$
mp

448

454
mf

460

466

472
f

477

482
mf

488

appassionato

495

Musical staff 495: Bass clef, key signature of two sharps (F# and C#). The staff contains a series of eighth notes with slurs and accents, starting with a quarter rest followed by a dotted quarter note.

502

Musical staff 502: Bass clef, key signature of two sharps. The staff contains eighth notes with slurs and accents, ending with a quarter rest followed by a dotted quarter note.

508

mf

Musical staff 508: Bass clef, key signature of two sharps. The staff contains eighth notes with slurs and accents, starting with a quarter rest followed by a dotted quarter note. The dynamic marking *mf* is centered below the staff.

514

mp

♩ = 50

Musical staff 514: Bass clef, key signature of two sharps. The staff contains eighth notes with slurs and accents, starting with a quarter rest followed by a dotted quarter note. The dynamic marking *mp* is centered below the staff. There are tempo markings $\text{♩} = 50$ above the staff.

524

mp

♩ = 60

Musical staff 524: Bass clef, key signature of two sharps. The staff contains eighth notes with slurs and accents, starting with a quarter rest followed by a dotted quarter note. The dynamic marking *mp* is centered below the staff. There is a tempo marking $\text{♩} = 60$ above the staff.

530

mf

Musical staff 530: Bass clef, key signature of two sharps. The staff contains eighth notes with slurs and accents, starting with a quarter rest followed by a dotted quarter note. The dynamic marking *mf* is centered below the staff.

536

Musical staff 536: Bass clef, key signature of two sharps. The staff contains eighth notes with slurs and accents, starting with a quarter rest followed by a dotted quarter note.

542

Musical staff 542: Bass clef, key signature of two sharps. The staff contains eighth notes with slurs and accents, starting with a quarter rest followed by a dotted quarter note.

547

Musical staff 547: Bass clef, key signature of two sharps. The staff contains eighth notes with slurs and accents, starting with a quarter rest followed by a dotted quarter note.

552

558

563

$\text{♩} = 58$ $\text{♩} = 56$ $\text{♩} = 54$

mp

568

$\text{♩} = 52$ $\text{♩} = 50$ $\text{♩} = 46$ $\text{♩} = 40$ $\text{♩} = 30$

mf

572

$\text{♩} = 60$

mf

579

583

587

591

