



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: SIGNALS III for Piano
Composer: Nichifor, Serban
Licence: Copyright © Serban Nichifor
Publisher: Nichifor, Serban
Instrumentation: Piano solo
Style: Modern classical

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SIGNALS III for Piano

Serban Nichifor

Giocoso

The musical score is written for piano in G major (one sharp) and 3/4 time. It begins with a tempo marking of quarter note = 80. The first system features a treble staff with a melodic line starting on a half rest, marked *mf*, and a bass staff with a steady accompaniment of chords marked *mp*. The second system continues the melodic line, marked *f* at the end, with the bass accompaniment marked *mf*. The third system shows a more active treble staff with sixteenth-note patterns, while the bass accompaniment remains chordal. The fourth system features a treble staff marked *ff* and a bass staff marked *f*, both with more complex rhythmic patterns. The score includes various dynamics (*mp*, *mf*, *f*, *ff*) and articulation marks such as slurs and accents.

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and contains a melodic line with eighth and sixteenth notes, all under a single long slur. The lower staff is in bass clef and contains a harmonic accompaniment of chords, with some notes beamed together and others held as longer notes.

The second system of the musical score also consists of two staves. The upper staff continues the melodic line from the first system, ending with a fermata. The lower staff continues the harmonic accompaniment, featuring a series of chords with beamed eighth notes. A dynamic marking of *mf* is placed above the upper staff, and a dynamic marking of *mp* is placed below the lower staff. The system concludes with a double bar line.

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