



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: SUMMER MEMORIES [To the Holocaust Martyrs - Jassy, 1941]

Composer: Nichifor, Serban

Licence: Copyright © Serban Nichifor

Publisher: Nichifor, Serban

Instrumentation: Solo Soprano, keyboard

Style: Contemporary

Comment: Poem by LEON VOLOVICI, Music by SERBAN NICHIFOR

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SUMMER MEMORIES

MEMORIA VERII

for Soprano and Piano

Poem by LEON VOLOVICI

Music by SERBAN NICHIFOR

SUMMER MEMORIES

MEMORIA VERII

Poem by LEON VOLOVICI

„Eretz, al tehasi et damam...”

Pe toți i-am putea uita
Dacă aerul înmiresmat al verii
n-ar fremăta de glasurile lor răscolite de spaimă,
dacă zidurile înnegrite ale caselor
n-ar păstra umbrele lor hăituite
și pietrele drumului – pașii lor precipitați și șovăitori,
dacă frunzele copacilor lucind de rouă
n-ar răsfrânge privirile lor blânde și întrebătoare,
dacă cerul înalt al nopților de iunie
nu s-ar bolti de strigăte sacre și fără nădejde.

În rotirea fără sfârșit a anotimpurilor,
fiecare vară
va avea câteva zile și câteva nopți
monstruos de frumoase și de nepăsătoare,
când vom alerga bezmetici pe străzi,
înnebuniți de respirația de gheață a vânătorilor de oameni,
când vom blestema soarele și căldura delirantă a amiezii,
parfumul sufocant și buimac al florilor,
când închipuirea incendiată de sete
ne va tortura cu nălucirea apelor de munte.

În fiecare vară, în aceeași zi,
plânsul îndurerat al copiilor
ne va sfredeli creierul
și ne va copleși sufletul de vinovăția lumii...
În fiecare vară, în aceeași noapte,
sub lumina halucinantă a lunii,
sângele lor va mai infiora firele de iarba,
iar bătrânul acela va reveni la marginea padurii
să caute trupul fiului său
și glasul lui va răsună, liniștit și grav,
îngânând un cântec străvechi de îngropăciune...
„Eretz, al tehasi et damam...”

To the Martyrs of the Jassy Pogrom, 1941

SUMMER MEMORIES (MEMORIA VERII)
for Soprano and Piano

GRAVE

Poem by LEON VOLOVICI
Music by SERBAN NICHIFOR

Rubato, Quasi Improvisando

$\text{♩} = 60$

mf

E retz al te ha si et da

Pno

mp

6

mp

mam E retz

Pno

10

al te ha si et da mam

Pno

♩ = 60

(5)

14

Pno

21

Musical score for piano, measures 21-27. The score is written for a grand piano (Pno) and consists of two staves: a treble clef staff and a bass clef staff. The music is in a key with one sharp (F#) and a 4/4 time signature. The melody in the treble staff begins with a half rest, followed by a series of eighth and quarter notes. The bass staff provides a harmonic accompaniment with chords and moving lines. The piece concludes with a double bar line at the end of measure 27.

28

Musical score for piano, measures 28-34. The score is written for a grand piano (Pno) and consists of two staves: a treble clef staff and a bass clef staff. The music is in a key with one sharp (F#) and a 4/4 time signature. The melody in the treble staff features a series of eighth and quarter notes, with some measures containing slurs and ties. The bass staff provides a harmonic accompaniment with chords and moving lines. The piece concludes with a double bar line at the end of measure 34.

34

Pno

38

Pno

46

Musical score for measures 46-54. The score is written for piano (Pno) and consists of three staves: a treble clef staff at the top, a grand staff in the middle (treble and bass clefs), and a bass clef staff at the bottom. The treble staff contains whole rests for all measures. The grand staff contains the main piano accompaniment, featuring chords and melodic lines in both hands. The bottom bass staff contains a continuous bass line with eighth and sixteenth notes, including some slurs and dynamic markings like *pp*.

55

Musical score for measures 55-59. The score is written for piano (Pno) and consists of three staves: a treble clef staff at the top, a grand staff in the middle (treble and bass clefs), and a bass clef staff at the bottom. The treble staff contains whole rests for all measures. The grand staff contains the main piano accompaniment, featuring chords and melodic lines in both hands. The bottom bass staff contains a continuous bass line with eighth and sixteenth notes, including some slurs and dynamic markings like *pp*.

61 $\text{♩} = 60$

Pe toti i'am pu-tea ui-ta Da ca a - e - rul in-

Pno

65 //

- mi - res - ma al ve-rii n'ar fre - ma-ta de glasu-ni-le lor ras co - li-te de spai ma, da-ca

Pno

69

zi - du - ri - le in - ne - gri - te a - le ca - se - lor n'ar pas - tra um - bre le lor hai tu -

Pno

73

- i - te si pie - tre - le dru - mu - lui, pa - sii lor pre ci - pi - tati si so - va - i - tori

Pno

78

Da - ca fruze - le co - pa-ci - lor lu-cind de ro-ua

Piano accompaniment for measures 78-83. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with eighth notes. The music is in a minor key, indicated by the key signature of one flat.

84

n'ar ras - fran - ge Pri-vi-ri-le lor blan-de si in - tre ba - toa re Da - ca ce - ruli

Piano accompaniment for measures 84-89. The right hand features a melodic line with eighth and sixteenth notes, including triplets. The left hand provides a steady bass line with eighth notes. The music is in a minor key, indicated by the key signature of one flat.

89

nalt al nop ti lor de iu ni e nu s'ar - bol ti de stri ga te sa cre si

Pno

92

fa ra na dej de

$\text{♩} = 64$

Pno

ff

94

Pno

96

Pno

98

ff

fff

Pno

5
4

5
4

5
4

100 $\text{♩} = 56$ Sub. Lontano

mp

Pno

5
4

4
4

5
4

4
4

5
4

4
4

Dolce, quasi mormorando

104

In ro ti re a fa ra de sfar sit a a no tim pu ri lor fi e ca re va ra va a vea ca te va zi le si ca te va

Pno

106

nopti mon struos de fru moa se si de ne pa sa toa re

Pno

108 $\text{♩} = 140$ Sub. Agitato glissando

Cand vom alerga bezmetici pe strazi,

Pno

109

innebuniti de respiratia de gheata a vanatorilor de oameni,

Pno

110

Musical score for measures 110-111. The score is written for voice and piano (Pno). The voice part is on a single staff with a treble clef. The piano accompaniment is on two staves, with a grand staff bracket on the left. The key signature has one sharp (F#) and the time signature is 4/4. A long slur covers the vocal line across measures 110 and 111. The lyrics are: "cand vom blestama soarele si caldura deliranta a amiezii,". The piano accompaniment features a rhythmic pattern of eighth notes in the bass line and chords in the treble line.

cand vom blestama soarele si caldura deliranta a amiezii,

111

Musical score for measures 111-112. The score is written for voice and piano (Pno). The voice part is on a single staff with a treble clef. The piano accompaniment is on two staves, with a grand staff bracket on the left. The key signature has one sharp (F#) and the time signature is 4/4. A long slur covers the vocal line across measures 111 and 112. The lyrics are: "parfumul sufocant si buimac al florilor," and "cand inchipuirea incendiata de sete". The piano accompaniment features a rhythmic pattern of eighth notes in the bass line and chords in the treble line. The word "(simile)" is written in the bass line of measure 111.

parfumul sufocant si buimac al florilor,

cand inchipuirea incendiata de sete

(simile)

113 $\text{♩} = 60$ Sub. Tempo I

ne va tortura cu nalucirea apelor de munte

Pno

mf

mp

116

Pno

mp

120

Musical score for measures 120-123. The score is in 4/4 time and features a vocal line and a piano accompaniment. The piano part includes triplets and a dynamic marking of *p*. The lyrics are: "In fi e ca re va ra i a ce easizi plan sul".

124

Musical score for measures 124-127. The score is in 4/4 time and features a vocal line and a piano accompaniment. The piano part includes triplets. The lyrics are: "in du re rat al co pi i lor ne va sfredeli cre ie rul si ne va co plesi su fle tul".

127

de vi no va ti a lu mii in fi e ca re va ra in a ce easi noap te sub lu mi na

Pno

Detailed description: This system contains measures 127, 128, and 129. The vocal line is in a treble clef with a key signature of one sharp (F#). The lyrics are: "de vi no va ti a lu mii in fi e ca re va ra in a ce easi noap te sub lu mi na". The piano accompaniment consists of a bass line in the left hand and chords in the right hand. The right hand has a few chords, while the left hand has a more active line with some slurs.

130

ha lu ci nan ta a lu nii san ge le lor san ge le

Pno

Detailed description: This system contains measures 130 and 131. The vocal line is in a treble clef with a key signature of one sharp (F#). The lyrics are: "ha lu ci nan ta a lu nii san ge le lor san ge le". The piano accompaniment consists of a bass line in the left hand and chords in the right hand. The right hand has a triplet of eighth notes in measure 130 and another triplet in measure 131. The left hand has a steady bass line with some slurs.

132

lor va mai in fo ra fi re le de iar ba

Pno

l. v.

l. v.

137 *p*

iar ba tra nul a ce la va re ve ni la margi nea pa du rii sa ca u te tru pul

Pno

140

fi u lui sau si gla sul lui va ra su na li nis tit si grav in ga nand un can tec stra

Pno

145

vechi de in gro pa ciu ne

Pno

150 ♩ = 60

p

E retz al te ha si et da mam E retz al te ha si et da mam

Pno

pp

pp

154

mp

E retz al te ha si et da mam E retz al te ha si et da mam

Pno

p

158 $\text{♩} = 64$

E retz al te ha si et da mam E retz al te ha si et da mam

Pno

162 $\text{♩} = 62$

E retz al te ha si et da ————— mam

$\text{♩} = 60$ $\text{♩} = 100$

Pno

p *p*

165 $\text{♩} = 110$ $\text{♩} = 120$ $\text{♩} = 130$

E retz al te ha si al te ha

mp

Pno

169 $\text{♩} = 140$

si al te ha si et et da

mf

Pno

172 $\text{♩} = 150$ $\text{♩} = 170$

f *ff* *ossia 8♭*

mam A —

Pno

175 $\text{♩} = 120$ $\text{♩} = 100$ $\text{♩} = 60$

fff *fff* *p*

Pno

182

mp

E retz al te ha si et da

Pno

186

p

mam E retz

Pno

190

al te ha si et da mam A

Pno

193

E E retz M M

p

pp

p

Bucuresti,
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