



# Serban Nichifor

Composer, 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, 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 [- version for Soprano and Organ -]

**Composer:** Nichifor, Serban

**Licence:** Copyright (c) Serban Nichifor

**Publisher:** Nichifor, Serban

**Instrumentation:** Voice, Organ

**Style:** Modern classical

**Comment:** Poem by LEON VOLOVICI

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

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**SUMMER MEMORIES**

**MEMORIA VERII**

**for Soprano and Organ**

**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 răsuna, liniștit și grav,  
îngânând un cântec străvechi de îngropăciune...  
*„Eretz, al tehasi et damam...”*

GRAVE

**SUMMER MEMORIES**  
for Soprano and Organ  
To the Martyrs of the pogrom of Iasi (Romania)

Poem by LEON VOLOVICI  
Music by SERBAN NICHIFOR

Rubato, Quasi Improvisando

$\text{♩} = 60$

Soprano line lyrics: E retz al te ha si et da mam E retz

Organ line markings: *mp*, *mf*

10

S

al te ha si et da mam

$\text{♩} = 60$

13

S

*mf*

18

Musical score for measures 18-22. The score is written for Soprano (S), Organ (O), and Bass. The Soprano part consists of five whole rests. The Organ part features a melodic line with a long slur across measures 18-22, starting on a B-flat and moving through various intervals. The Bass part provides a rhythmic accompaniment with eighth and quarter notes.

23

Musical score for measures 23-27. The score is written for Soprano (S), Organ (O), and Bass. The Soprano part consists of five whole rests. The Organ part features a melodic line with a long slur across measures 23-27, starting on a B-flat and moving through various intervals. The Bass part provides a rhythmic accompaniment with eighth and quarter notes.

28

Score for measures 28-31. The system includes a vocal line (S) and three instrumental staves (O, Treble, Bass). The vocal line contains rests. The Treble staff features a melodic line with a slur and a flat sign. The Bass staff contains a rhythmic accompaniment with slurs and accidentals.

32

Score for measures 32-35. The system includes a vocal line (S) and three instrumental staves (O, Treble, Bass). The vocal line contains rests. The Treble staff features a melodic line with a slur and a flat sign. The Bass staff contains a rhythmic accompaniment with slurs and accidentals.



35

Musical score for measures 35-36. The score is written for Soprano (S), Organ (O), and Bass. Measure 35 features a Soprano line with a whole note rest, an Organ line with a 7-measure arpeggiated figure, and a Bass line with a 5-measure arpeggiated figure. Measure 36 features a Soprano line with a whole note rest, an Organ line with a 9-measure arpeggiated figure, and a Bass line with a 5-measure arpeggiated figure. Both measures 35 and 36 are marked with a forte dynamic (*ff*).

37

Musical score for measures 37-41. The score is written for Soprano (S), Organ (O), and Bass. Measure 37 features a Soprano line with a whole note rest, an Organ line with a 7-measure arpeggiated figure, and a Bass line with a 5-measure arpeggiated figure. Measures 38-41 feature a Soprano line with a whole note rest, an Organ line with a 7-measure arpeggiated figure, and a Bass line with a 5-measure arpeggiated figure.

42

S

*mf*

*mf*

*mf*

49

S

*mp*

*mp*

*mp*

56

Soprano (S) part: Rests in measures 56-57, then melodic lines in 58-60.

Right Hand (RH) part: Accompaniment with slurs and ties, dynamics *mf*.

Left Hand (LH) part: Accompaniment with slurs, dynamics *mp* and *mf*.

Bass part: Accompaniment with slurs, dynamics *mp* and *mf*.

61

$\text{♩} = 60$

*f*

Pe toti      î am pu tea ui ta      Da ca a e rul in

Soprano (S) part: Melodic line with lyrics: "Pe toti", "î am pu tea ui ta", "Da ca a e rul in". Includes a triplet in measure 62.

Right Hand (RH) part: Accompaniment with slurs and ties, dynamics *f*.

Left Hand (LH) part: Accompaniment with slurs, dynamics *f*.

Bass part: Accompaniment with slurs, dynamics *f*.

65

S

mi res matal ve rii n`ar fre ma ta de glasu ri le lor ras co li te de spai ma, da ca

*f*

*f*

*f*

69

S

yi du ri le in ne gri te a le ca se lor n`ar pas tra um bre le lor hai tu

*f*

73

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

*mp*

*mp*

*mp* estatico

78

S Da ca frunze le co pa ci lor lu cind de ro ua

84

S

n`ar ras frange Pri vi ri le lor blande si in re ba toa re Da ca ce rul i

89

S

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

92

S

fa ra na dej de

$\text{♩} = 64$

*f*

Musical score for measures 92-94. The vocal line (S) contains the lyrics "fa ra na dej de". The piano accompaniment (O) features a bass line and chords. The tempo is marked as quarter note = 64. The music includes triplets and a forte (*f*) dynamic marking.

95

S

Musical score for measures 95-98. The vocal line (S) contains a melodic line. The piano accompaniment (O) features a bass line and chords. The music includes slurs and accents.

99  $\text{♩} = 54$  Sub. Lontano

Soprano line:  $\text{mp}$

Piano accompaniment:  $\text{mp}$  sub.

104 Dolce, quasi mormorando

Soprano line:  $\text{mp}$

Lyrics: In ro ti rea fa ra de sfarsit a a no tim pu ri lor fi e ca re va ra va a avea ca te va si le si ca te va



106

S

nopti **m**struos de fru moase si de ne pa sa toa re

O

108  $\text{♩} = 140$

S

*glissando* *Sub. Agitato*

Cand vom alerga bezmetici pe strazi,

O

*ossia tremolo*

*f* *poco a poco crescendo*

109

S

innebuniti de respiratia de gheata a vanatorilor de oameni,

The musical score for measures 109-110 consists of four staves. The top staff is for the Soprano (S) voice, with a treble clef and a key signature of one sharp (F#). It contains a melodic line with a long slur over measures 109 and 110. The lyrics 'innebuniti de respiratia de gheata a vanatorilor de oameni,' are written below the staff. The second staff is for the Alto (A) voice, with a treble clef and a key signature of one sharp. It contains a melodic line with accents (>) above each note. The third staff is for the Tenor (T) voice, with a bass clef and a key signature of one sharp. It contains a melodic line with accents (>) above each note. The fourth staff is for the Bass (B) voice, with a bass clef and a key signature of one sharp. It contains a melodic line with a long slur over measures 109 and 110 and accents (>) above each note.

110

S

cand vom blestema soarele si caldura deliranta a amiezii,

The musical score for measures 110-111 consists of four staves. The top staff is for the Soprano (S) voice, with a treble clef and a key signature of one sharp (F#). It contains a melodic line with a long slur over measures 110 and 111. The lyrics 'cand vom blestema soarele si caldura deliranta a amiezii,' are written below the staff. The second staff is for the Alto (A) voice, with a treble clef and a key signature of one sharp. It contains a melodic line with accents (>) above each note. The third staff is for the Tenor (T) voice, with a treble clef and a key signature of one sharp. It contains a melodic line with accents (>) above each note. The fourth staff is for the Bass (B) voice, with a bass clef and a key signature of one sharp. It contains a melodic line with accents (>) above each note.

111

S

parfumul sufocant si buimac al florilor,

cand inchipuirea incendiata de sete

113

S

ne va tortura cu nalucirea apelor de munte

ord.

*mf*

*fff*

*mf*

$\text{♩} = 60$  Sub. Tempo I

117

S

*mp dolce*

*mp*

121

S

*mf*

In fi e ca re va ra in a ce easi zi, plansul in du re rat al co pi i lor

125

S

ne va sfrede li cre ie rul si ne va co ple si su fle tul de vi no va ti a lu mii

O

poco a poco crescendo

128

S

*f* in fi e ca re va ra in a ce easi noap te sub lu mi na ha lu ci nanta a lu nii

O

*mf*

*mf*

*mf* poco a poco crescendo

131 *ff*

S  
san ge le lor, san ge le lor va main fio ra fi re le de

O  
*f*

*f*

133 *mp*

S  
iar ba iar ba tra nul a ce la va re ve

O  
*p*

138

S  
ni la margi nea pa du rii sa ca u te tru pul fi u luisau si gla sul lui va ra su

*p*

143

S  
na li nis tit si grav in ganand uncan tec stra vechi de in gro pa ciu ne

*mf*

147

Soprano (S):

*mp* E retz al te ha

Piano (P):

*p*

*mp*

151

Soprano (S):

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

*mf*

Piano (P):



155

S

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

O

158  $\text{♩} = 64$

S

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

O

161 poco rall.  $\text{♩} = 62$   $\text{♩} = 60$   $\text{♩} = 100$  **SCORREVOLE**

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

O *mp* *mp*

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

S E retz *mf* al te ha si al te ha

O *mf* *mf*

169  $\text{♩} = 140$

S  
 si al te ha si et et da

musical score for measures 169-171. It features a vocal line (Soprano) with lyrics "si al te ha si et et da", a piano accompaniment with triplets, and a bass line. The tempo is marked as quarter note = 140.

172  $\text{♩} = 150$

S  
*f* mam

musical score for measures 172-173. It features a vocal line (Soprano) with lyrics "mam", a piano accompaniment with triplets, and a bass line. The tempo is marked as quarter note = 150. A forte (*f*) dynamic is indicated.

174  $\text{♩} = 170$   $\text{♩} = 120$

S *ff* (ossia 8-va) *fff*

*ff* *fff*

*ff* *fff*

*ff* *fff*

178  $\text{♩} = 100$   $\text{♩} = 60$

S *mp*

E retz al te ha

ORGANO PLENO!

*mp*

184

S  
si et da mam E retz

*p*

189

S  
al te ha si et da mam

192

Soprano: A E E retz M

Piano: *p*

197

Soprano: M

Tempo: ♩ = 50, ♩ = 30

Bucharest, 28-VI-2009