



Serban Nichifor

Roumania, Bucarest

TRANSYLVANIAN BLUEGRASS II (Dedicated to the 75th anniversary of Dinu Lipatti National College of Arts in Bucharest)

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, ... (more online)

Qualification: PROFESSOR DOCTOR IN COMPOSITION AND MUSICOLOGY
Associate: SABAM - IPI code of the artist : I-000391194-0
Artist page : <https://www.free-scores.com/Download-PDF-Sheet-Music-serbannichifor.htm>

About the piece



Title: TRANSYLVANIAN BLUEGRASS II [Dedicated to the 75th anniversary of Dinu Lipatti National College of Arts in Bucharest]
Composer: Nichifor, Serban
Copyright: Copyright © Serban Nichifor
Publisher: Nichifor, Serban
Instrumentation: Violin and Piano
Style: Country - Bluegrass

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



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- contact the artist

Serban Nichifor
(2021)

TRANSYLVANIAN BLUEGRASS II

for Violin and Piano

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Lipatti National College of Arts in
Bucharest**

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Serban Nichifor

(2021)

TRANSYLVANIAN BLUEGRASS II

for Violin and Piano

**Dedicated to the 75th anniversary of Dinu
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- score -

- I. Romanian Fiddle Dance 1 – *page 1***
- II. Song for Avram Iancu – *page 9***
- III. Romanian Fiddle Dance 2 – *page 13***

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Romanian Fiddle Dance 1
for Violin and Piano
To violin virtuoso Diana Jipa with admiration

Vivo

Serban Nichifor

Vln. $\text{♩} = 120$
mf Arco ad libitum

Pno *mf* pesante

Vln. 5

Pno

Vln. 8

Pno

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12

Vln.

Pno

mf

Violin staff (12-15): Treble clef, key signature of one sharp (F#), starting with a whole rest. The melody consists of eighth and sixteenth notes with various accidentals (sharps, naturals, flats) and slurs. Piano staff (12-15): Treble clef, key signature of one sharp (F#), starting with a *mf* dynamic. The right hand plays a steady eighth-note accompaniment with accents. The left hand plays chords and single notes with accents.

16

Vln.

Pno

Violin staff (16-18): Treble clef, key signature of one sharp (F#). The melody continues with eighth and sixteenth notes, including slurs and accents. Piano staff (16-18): Treble clef, key signature of one sharp (F#). The right hand continues the eighth-note accompaniment. The left hand plays chords and single notes with accents.

19

Vln.

Pno

Violin staff (19-21): Treble clef, key signature of one sharp (F#). The melody continues with eighth and sixteenth notes, including slurs and accents. Piano staff (19-21): Treble clef, key signature of one sharp (F#). The right hand continues the eighth-note accompaniment. The left hand plays chords and single notes with accents.

22

Vln.

Pno

Violin staff (22-24): Treble clef, key signature of one sharp (F#). The melody continues with eighth and sixteenth notes, including slurs and accents. Piano staff (22-24): Treble clef, key signature of one sharp (F#). The right hand continues the eighth-note accompaniment. The left hand plays chords and single notes with accents.

25

Vln.

Pno

This system contains measures 25, 26, and 27. The Violin part (Vln.) features a continuous eighth-note pattern in the right hand, with occasional sixteenth-note runs. The Piano part (Pno) consists of a steady accompaniment with chords in the right hand and a bass line in the left hand, including some triplet-like figures.

28

Vln.

Pno

This system contains measures 28, 29, and 30. The Violin part continues with its eighth-note texture, showing some melodic variation. The Piano accompaniment remains consistent, providing harmonic support with chords and a moving bass line.

31

Vln.

Pno

This system contains measures 31, 32, and 33. The Violin part has a more active melodic line with some sixteenth-note passages. The Piano part continues with its accompaniment, featuring chords and a bass line with some rhythmic patterns.

34

Vln.

Pno

This system contains measures 34, 35, and 36. The Violin part shows a melodic phrase with some grace notes and slurs. The Piano accompaniment continues with chords and a bass line, maintaining the piece's rhythmic and harmonic structure.

37

Vln.

deciso

Pno

40

Vln.

Pno

43

Vln.

Pno

46

Vln.

Pno

49

Vln.

Pno

52

Vln.

Pno

55

Vln.

$\text{♩} = 122$

Pno

pesante
poco a poco accelerando sin'al fine

58

Vln.

Pno

61 $\text{♩} = 124$

Vln.

Pno

64 $\text{♩} = 126$

Vln.

Pno

67

Vln.

Pno

ben marcato

70

Vln.

Pno

73

Vln.

Pno

sembre ben marcato

Detailed description: This system covers measures 73 to 75. The Violin part (Vln.) is in treble clef with a key signature of one sharp (F#) and a 7/20 time signature. It features a melodic line with eighth and sixteenth notes, including accents and slurs. The Piano part (Pno) is in bass clef and consists of two staves. The right hand plays chords and single notes, while the left hand plays a steady eighth-note accompaniment. The instruction 'sembre ben marcato' is written in the right-hand staff.

76

Vln.

Pno

7

Detailed description: This system covers measures 76 to 78. The Violin part (Vln.) continues the melodic line, with a triplet of eighth notes marked with a '7' above it. The Piano part (Pno) maintains the accompaniment pattern from the previous system.

79

Vln.

Pno

Detailed description: This system covers measures 79 to 81. The Violin part (Vln.) continues with eighth-note patterns. The Piano part (Pno) features a change in the right-hand accompaniment, with chords and single notes, while the left hand continues with eighth notes.

82

Vln.

Pno

Detailed description: This system covers measures 82 to 84. The Violin part (Vln.) continues the melodic line. The Piano part (Pno) features a change in the right-hand accompaniment, with chords and single notes, while the left hand continues with eighth notes.

85 $\text{♩} = 130$

Vln.

Pno

Measures 85-87 of the score. The violin part features a melodic line with slurs and accents. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A fermata is placed over the final chord of measure 87.

88 $\text{♩} = 140$

Vln.

Pno

Measures 88-90 of the score. Measure 88 has a tempo marking of $\text{♩} = 140$. Measure 89 features a dense, rapid passage in the violin part marked "gettato". The piano accompaniment includes dynamic markings of *fff* and "secco". A date stamp "2-XII-2021" is visible in the right margin.

SONG FOR AVRAM IANCU - Violin and Piano -

Deciso

Serban Nichifor

♩ = 70

Musical score for measures 1-5. The piece is in 3/4 time with a key signature of one flat (B-flat). The tempo is marked 'Deciso' with a quarter note equal to 70 beats per minute. The score consists of three staves: Violin (top), Piano Right Hand (middle), and Piano Left Hand (bottom). The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Dynamic markings include *mp* (mezzo-piano) and *p* (piano).

Musical score for measures 6-10. The violin part continues with eighth-note patterns. The piano accompaniment features chords in the right hand and eighth-note patterns in the left hand. A 'simile' marking is present above the piano part, indicating a similar texture to the previous section. Dynamic markings include *mp* and *p*.

Musical score for measures 11-15. The violin part features a more active melodic line with some sixteenth-note passages. The piano accompaniment includes chords in the right hand and eighth-note patterns in the left hand. Dynamic markings include *mf* (mezzo-forte) and *mp*.

15

Musical score for measures 15-19. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one flat (B-flat). Measure 15 starts with a treble staff containing eighth notes and a grand staff with chords in the right hand and a bass line in the left hand. The music continues through measures 16, 17, 18, and 19.

20

Musical score for measures 20-24. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one flat (B-flat). Measure 20 starts with a treble staff containing eighth notes and a grand staff with chords in the right hand and a bass line in the left hand. Dynamic markings include *f* (forte) in the treble staff and *mf* (mezzo-forte) in the bass staff. The music continues through measures 21, 22, 23, and 24.

25

Musical score for measures 25-29. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one flat (B-flat). Measure 25 starts with a treble staff containing eighth notes and a grand staff with chords in the right hand and a bass line in the left hand. The music continues through measures 26, 27, 28, and 29.

29

mf

mp

mp

34

mf

mp

3

37

ff

f

f

42

Musical score for measures 42-45. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one flat (B-flat). Measure 42 features a melodic line in the treble staff with slurs and a descending eighth-note pattern in the bass staff. Measures 43-45 continue the melodic development with various articulations and dynamics.

46

Musical score for measures 46-49. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one flat. Measure 46 features a melodic line in the treble staff with slurs and a descending eighth-note pattern in the bass staff. Measures 47-49 continue the melodic development with various articulations and dynamics.

50

Musical score for measures 50-53. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one flat. Measure 50 features a melodic line in the treble staff with slurs and a descending eighth-note pattern in the bass staff. Above the treble staff, there are tempo markings: *rall* above measure 50, *5* above measure 51, *♩ = 64* above measure 52, *♩ = 54* above measure 53, and *♩ = 40* above measure 54. Dynamic markings include *fff* in measures 51, 52, and 53. A fermata is present over the final chord in measure 53. The system ends with a double bar line. The date "19-IX-2021" is printed at the bottom right of the system.

Romanian Fiddle Dances 2

Perpetuum Mobile

for Violin and Piano

Vivace

To violin virtuoso Diana Jipa with admiration

Serban Nichifor

Vln. ff Arco ad libitum f

Pno. f mf

6

Vln.

Pno.

9

Vln.

Pno.

12

Vln.

Pno.

15

Vln.

Pno.

18

Vln.

Pno.

21

Vln.

Pno.

24

Vln.

Pno.

27

Vln.

Pno.

This system contains measures 27, 28, and 29. The Violin part (Vln.) is written in a treble clef with a key signature of two sharps (F# and C#). It features a continuous eighth-note melody with slurs and accents. The Piano part (Pno.) is written in a grand staff (treble and bass clefs) with a key signature of two sharps. The right hand plays chords with slurs and accents, while the left hand plays a simple eighth-note accompaniment.

30

Vln.

Pno.

This system contains measures 30, 31, and 32. The Violin part continues with its eighth-note melody, showing some melodic variation and slurs. The Piano part maintains its accompaniment pattern, with chords in the right hand and eighth notes in the left hand.

33

Vln.

Pno.

This system contains measures 33, 34, and 35. The Violin part continues with its eighth-note melody. The Piano part features a more complex accompaniment, with chords in the right hand and a bass line in the left hand that includes some longer note values and slurs.

36

Vln.

Pno.

This system contains measures 36, 37, and 38. The Violin part continues with its eighth-note melody. The Piano part features a more complex accompaniment, with chords in the right hand and a bass line in the left hand that includes some longer note values and slurs.

39

Vln.

Pno.

This system contains measures 39, 40, and 41. The Violin part (Vln.) is written in a treble clef with a key signature of two sharps (F# and C#). It features a continuous eighth-note melody. The Piano part (Pno.) is written in a grand staff (treble and bass clefs) with the same key signature. The right hand plays chords, and the left hand plays a simple bass line with some slurs.

42

Vln.

Pno.

This system contains measures 42, 43, and 44. The Violin part continues with its eighth-note melody, including a dynamic marking of *mf* (mezzo-forte) above the staff. The Piano part continues with its accompaniment, featuring slurs across the measures.

45

Vln.

Pno.

This system contains measures 45, 46, and 47. The Violin part continues with its eighth-note melody, including a dynamic marking of *mf* above the staff. The Piano part continues with its accompaniment, featuring slurs across the measures.

48

Vln.

Pno.

This system contains measures 48, 49, and 50. The Violin part continues with its eighth-note melody, including a dynamic marking of *mf* above the staff. The Piano part continues with its accompaniment, featuring slurs across the measures.

51
Vln.
Pno.

54
Vln.
Pno.

58
Vln.
Pno.

62
Vln.
Pno.

65 Vln. Pno.

Violin part: Measures 65-67. Starts with an eighth-note pattern: G4, A4, B4, C5, B4, A4, G4. Includes accents (>) and slurs. Piano part: Measures 65-67. Bass line with slurs. Chords in the right hand.

68 Vln. Pno.

Violin part: Measures 68-71. Continues with eighth-note patterns. Includes accents and slurs. Piano part: Measures 68-71. Bass line with slurs. Right hand chords marked with forte (f) dynamic.

72 Vln. Pno.

Violin part: Measures 72-74. Eighth-note patterns with accents (>) and slurs. Piano part: Measures 72-74. Bass line with slurs. Right hand chords marked mezzo-forte (mf).

75 Vln. Pno.

Violin part: Measures 75-77. Eighth-note patterns with accents (>) and slurs. Piano part: Measures 75-77. Bass line with slurs. Right hand chords.

78 Vln. Pno.

81 Vln. Pno. *ff*

84 Vln. Pno.

87 Vln. Pno.

90

Vln.

Pno.

93

Vln.

Pno.

poco a poco accelerando

♩ = 162

96

Vln.

Pno.

♩ = 164

♩ = 166

♩ = 168

99

Vln.

Pno.

fff

17-XII-2021

Serban Nichifor
(2021)

TRANSYLVANIAN BLUEGRASS II

for Violin and Piano

**Dedicated to the 75th anniversary of Dinu
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- violin part –

- I. Romanian Fiddle Dance 1 – *page 1***
- II. Song for Avram Iancu – *page 4***
- III. Romanian Fiddle Dance 2 – *page 5***

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Romanian Fiddle Dance 1

for Violin and Piano

Vivo

Serban Nichifor

mf Arco ad libitum

6

9

14

17

20

23

26

29

32

35

38

41

44

47

50

53

56 $\text{♩} = 122$
poco a poco accelerando sin'al fine

59 $\text{♩} = 124$

62

65 $\text{♩} = 126$

68

71

74

77

80

83

86

88

SONG FOR AVRAM IANCU
- Violin and Piano -
VIOLIN PART

Serban Nichifor

Deciso

♩ = 70

The score is written for a violin in 3/4 time, key of B-flat major. It begins with a tempo marking of $\text{♩} = 70$ and a dynamic of *mp*. The piece is divided into several phrases, each marked with a measure number (10, 16, 23, 30, 36, 40, 46, 51). Dynamics range from *mp* to *fff*. Technical markings include accents, slurs, trills, triplets (marked '3'), quintuplets (marked '5'), and a *rall* section. The piece concludes with a final dynamic of *fff* and a tempo change to $\text{♩} = 64$, $\text{♩} = 54$, and $\text{♩} = 40$.

Romanian Fiddle Dance 2
for Violin and Piano

Vivace

Serban Nichifor

$\text{♩} = 150$
ff Arco ad libitum *f*

6

9

12

15

18

21

24

27



58 *f*

62

65

68

72

75

78

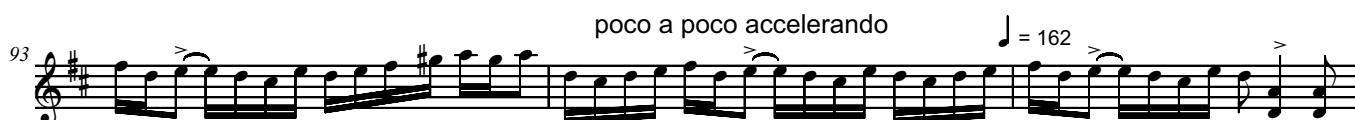
81 *ff*

84

Detailed description: This image shows a musical score for a piece in 7/8 time. The score is written on a single treble clef staff. The key signature is one sharp (F#). The piece begins at measure 58 with a series of eighth notes, some marked with accents (>). A dynamic marking of *f* (forte) appears at the start of measure 62. The music continues with various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several instances of accents (>) and breath marks (two wavy lines) throughout the score. The piece concludes at measure 84 with a final dynamic marking of *ff* (fortissimo).

87 

90 

93 *poco a poco accelerando* 

96 

99 

17-XII-2021