



Serban Nichifor

Composer, Interpreter, 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, ... (more online)

Qualification: PROFESSOR DOCTOR IN COMPOSITION AND MUSICOLOGY

Associate: SABAM - IPI code of the artist : I-000391194-0

Artist page : www.free-scores.com/Download-PDF-Sheet-Music-serbannichifor.htm

About the piece



Title: THREE NEW IMPRESSIONS [pour Flute, Violoncelle et Harpe]

Composer: Nichifor, Serban

Licence: Copyright © Serban Nichifor

Publisher: Nichifor, Serban

Instrumentation: Flute and Harp

Style: Modern classical

Serban Nichifor on free-scores.com



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Serban NICHIFOR *

TROIS NOUVELLES IMPRESSIONS

pour

Flûte, Violoncelle, Petits Grelots et Harpe.

I (Épilogue)

II (Évasions)

III (Préludes)

Durée: ca. 8'07" (2'47"; 3'12"; 2'08")

J'ai essayé de suggérer par cette musique l'ineffable des intimes processus de l'"inspiration" qui marquent les pré-ludes d'une nouvelle création. Les éléments extérieurs utilisés ont des relations plus ou moins directes avec les psalmodies et le folklore roumain.

*) Le compositeur roumain Serban NICHIFOR est né en 1954 à Bucarest. Il a étudié la composition avec Doru POPOVICI et Aurel STROE au Conservatoire de Bucarest. PRIX: Premier Prix au Concours de la FONDATION GAUDEAMUS de Bilthoven (Pays-Bas) - 1977; Prix de composition aux "Rencontres Internationales de Chant Choral" de Tours (France) - 1977; Prix de la Presse au Festival d'Evian (France) - 1978; Prix I.S.C.M. aux Journées Mondiales de la Musique d'Athènes - 1979.

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En hommage à Liana

Serban NICHIFOR

TROIS NOUVELLES IMPRESSIONS

pour

Flûte, Violoncelle, Petits Grelots et Harpe

I (Épilogue)

II (Évasions)

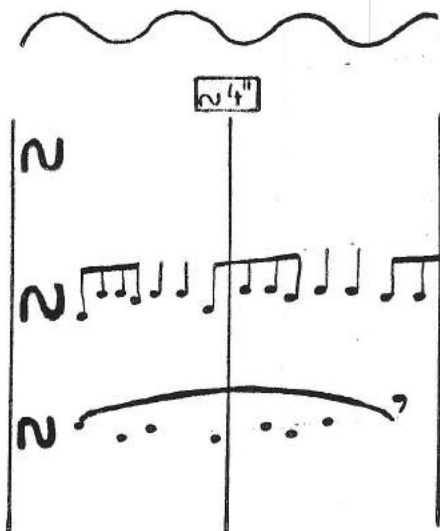
III (Préludes)

Durée: 8'07" (2'47"; 3'12"; 2'08")

J'ai essayé de suggérer par cette musique l'ineffable des intimes processus de l'"inspiration" qui marquent les préludes d'une nouvelle création. Les éléments extérieurs utilisés ont des relations plus ou moins directes avec les psalmodies orthodoxes et le folklore roumain.

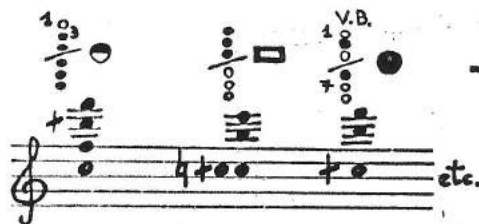
Serban Nichifor

Signes généraux

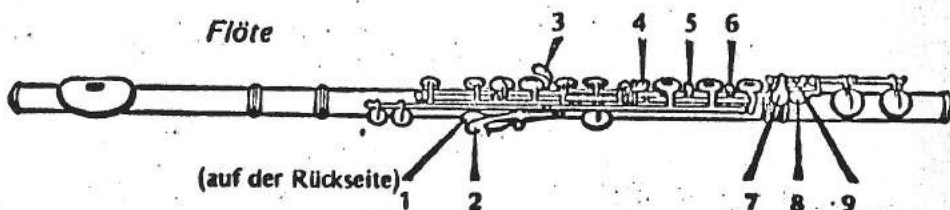


- vibrare lentamente - oscillations très lentes du son ne dépassant pas 1/4 de ton (pour Flûte et Violoncelle)
- quasi senza misura - les cassettes temporelles durent approximativement 4" et admettent:
- une écriture pseudo-traditionnelle (les valeurs conventionnelles sont interprétées librement)
- une écriture proportionnelle néo-grégorienne (les durées sont déterminées par les distances graphiques; le début de la pause est marqué avec le signe ?)

Flûte



- complexes harmoniques doigtés dans le système Bartolozzi:



- la pression des lèvres très faible



- la pression des lèvres accentuée

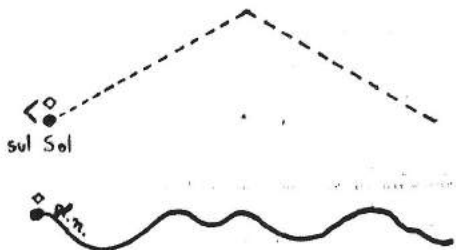


- la pression des lèvres peu accentuée

V.B.

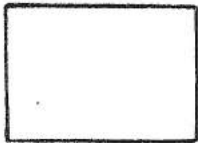
- starker viel Blasdruck - la pression de l'air très prononcée

Violoncelle



- réverbération d'un flageolet obtenue en glissant avec rapidité le long de la corde sans modifier la distance initiale entre les doigts 0 et 3
- glissando normale - mais suivant le profil irrégulier suggéré par la ligne ondulatoire

Harpe



- répétition - régulière et synchrone avec le tempo général - du fragment encadré, jusqu'à l'épuisement du temps indiqué par la ligne grosse



- arpeggiato dans le sens ascendant
- arpeggiato dans le sens descendant



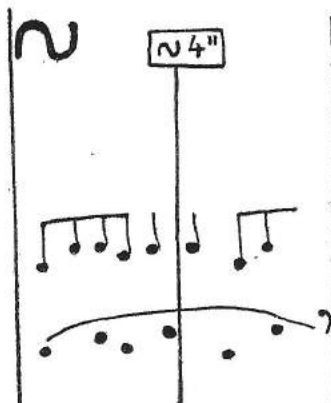
- glissando obtenu avec la clef d'accordage le long de la corde Sol en suivant le profil irrégulier suggéré par la ligne ondulatoire

Soni fluidi

ERLÄUTERUNGEN



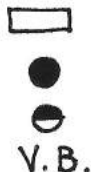
- vibrato lento poco glissando (sehr langsames Vibrato mit 1/4 Ton-Frequenzdifferenz).



- innerhalb des gegebenen Abschnittes brauchen die rhythmischen Werte nicht genau ausgeführt zu werden; die proportionelle Schreibweise bedingt nicht eine strenge Synchronisation der drei klanglichen Abläufe.
- pseudo-traditionelle Schreibweise (die conventionellen Notenwerte sind frei zu interpretieren).
- proportionelle Schreibweise (die jeweilige Dauer wird durch die graphischen Abstände festgelegt).



Flöte



- Obertöne (Bartolozzi-System,^{*)} Edition Schott 6391):
- sehr entspannter Lippendruck;
- verstärkter Lippendruck;
- leicht verstärkter Lippendruck;
- starker (viel) Blasdruck.

Cello



- Spezialeffekt einer Ton-Reverberation erzielt durch Beibehaltung des gleichen Abstandes des Fingersatzes zwischen Grund- und Oberton während eines schnellen und sehr weiten Glissando.



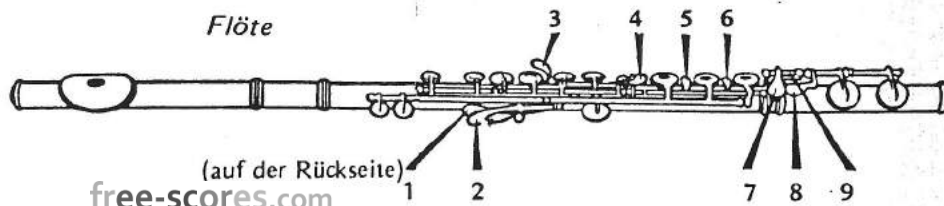
- glissando sempre vibrato (in Sinne der byzantinischen Psalmodien).

Harfe



- soni fluidi (unregelmässiges Glissando mit dem Stimmschlüssel auf den "g" Seite).

^{*}) - Bartolozzi-System:



1 KOIS NOUVELLES IMPRESSIONS I (ÉPILOGUE)

Şeban Nîchîf

$\text{♩} = \text{♩} = 1 \text{ } \text{"}$

Flauto $\text{12}/\text{8}$

Violoncello $\text{12}/\text{8}$

Arpa $\text{4}/\text{4}$

Fl. $\text{12}/\text{8}$

Vlc. $\text{12}/\text{8}$

Arpa

Fl. $\text{12}/\text{8}$

Vlc. $\text{12}/\text{8}$

Arpa

Fl. $\text{12}/\text{8}$

Vlc. $\text{12}/\text{8}$

Arpa

Fl. $\text{12}/\text{8}$

Vlc. $\text{12}/\text{8}$

Arpa

*MI, FA, SOL, LAB
Sib, UT, RE*

*FA#
UT#*

*FA#
UT#*

pp con dolore

poco mp

*(x13)
sempre pp ↔ mp*

pp legatissimo

sul Sol

sul Re

sul Sol

sul Re

5

8

molto f ben sostenuto

poco a poco decrescendo

Tempo I (♩ = ♩ = 1")

Fl.

Vlc.

Arpa

Fl. *poco calando*

Vlc.

Arpa.

pp *poco mp*

attaca

sempre *pp* ↔ *mp*

II (EVASIONS)

2/4

FL. *(frollato)*
ritardando

Vlc. *sempre pp*

Arpa (MI, FA#, SOL, LAB)
(Sib, UT#, RE)

FL. *(non frullato)*

Vlc. *non vibr., quasi portamento*
(sul Do)

Arpa *sulle tavola l.v.*
mp sonore

FL.

Vlc.

Arpa *sulle tavola l.v.*
mp sonore

FL.

Vlc.

Arpa *sulle tavola l.v.*
mp sonore

Handwritten musical score for Flute (Fl.), Violoncello (Vlc.), and Arpa (Arpa).

System 1:

- Fl.:** Melodic line with dynamics *mp*. Includes fingerings 1, 2, 3 and a *v.B.* marking.
- Vlc.:** Accompanying line with the instruction *sempre sul Sol* and dynamics *mp*.
- Arpa:** Arpeggiated accompaniment with dynamics *mp* and *mp sempre*. Includes the instruction *sulla tavola l.v.*

System 2:

- Fl.:** Melodic line with dynamics *mp*.
- Vlc.:** Accompanying line with dynamics *mp*.
- Arpa:** Arpeggiated accompaniment with dynamics *mp* and *mp sempre*. Includes the instruction *sulla tavola l.v.*

System 3:

- Fl.:** Melodic line with dynamics *mp*.
- Vlc.:** Accompanying line with dynamics *mp*.
- Arpa:** Arpeggiated accompaniment with dynamics *mp* and *mp sempre*. Includes the instruction *sulla tavola l.v.*

System 4:

- Fl.:** Melodic line with dynamics *mp*. Includes fingerings 1, 0, 3.
- Vlc.:** Accompanying line with dynamics *mp*. Includes the instruction *sul pont.*
- Arpa:** Arpeggiated accompaniment with dynamics *mp* and *mp sempre*. Includes the instruction *sulla tavola l.v.*

Handwritten musical score for Flute (Fl.), Violin (Vlc.), and Arpeggio (Arpa). The score is organized into four systems, each containing three staves. The first system includes the following parts and markings:

- Fl.:** Flute part with fingerings (1, 2, 3) and dynamics (mp).
- Vlc.:** Violin part with *sul pont.* (sul ponticello) and dynamics (mp).
- Arpa:** Arpeggio part with *sempre sulla tavola* and dynamics (mp).

The second system includes:

- Fl.:** Flute part with dynamics (mp).
- Vlc.:** Violin part with *sul pont.* and dynamics (mp).
- Arpa:** Arpeggio part with *sempre mp*.

The third system includes:

- Fl.:** Flute part with dynamics (mp).
- Vlc.:** Violin part with *sul pont.* and dynamics (mp).
- Arpa:** Arpeggio part with *legatissimo sulla tavola*.

The fourth system includes:

- Fl.:** Flute part with dynamics (mp).
- Vlc.:** Violin part with *sul pont.* and dynamics (mp).
- Arpa:** Arpeggio part with dynamics (pp).

The score is marked with various dynamics (mp, pp) and performance instructions such as *sul pont.* and *sempre sulla tavola*. The notation includes complex fingering and articulation marks.

Fl. *v.B.*
 Vlc. *mp*
 Arp

Fl. *v.B.*
 Vlc. *mp*
 Arp

Fl. *v.B.*
 Vlc. *mp*
 Arp *poco a poco normale*

Fl. *v.B.*
 Vlc. *mp*
 Arp *normale l.v.*

Fl. *v.B.*
 Vlc. *mp*
 Arp *mp sonore*

Fl. *v.B.*
 Vlc. *mp*
 Arp

Fl. *v.B.*
 Vlc. *mp*
 Arp

Fl. *v.B.*
 Vlc. *mp*
 Arp

sempre PP liscio, come eco
sempre sul Sol
suoni fluidi (avec la clef)

Handwritten musical score for Flute (Fl.), Violoncello (Vlc.), and Arpeggiator (Arp.). The score is divided into four systems, each containing staves for the respective instruments. The notation includes various dynamics (mp, p, pp), articulation marks (accents, slurs), and performance instructions.

System 1:

- Fl.:** Melodic line with dynamics *mp*, *p*, and *mp*. Includes fingering numbers 1, 2, 3, 4.
- Vlc.:** Sustained notes with dynamics *mp* and *p*. Includes a *V* (vibrato) mark.
- Arp.:** Sustained notes with dynamics *mp* and *p*.

System 2:

- Fl.:** Melodic line with dynamics *mp*, *p*, and *mp*. Includes fingering numbers 1, 2, 3, 4.
- Vlc.:** Sustained notes with dynamics *mp* and *p*. Includes a *V* (vibrato) mark.
- Arp.:** Sustained notes with dynamics *mp* and *p*. Includes a *l.v.* (lento vivace) marking.

System 3:

- Fl.:** Melodic line with dynamics *p* and *mp*. Includes fingering numbers 1, 2, 3, 4.
- Vlc.:** Sustained notes with dynamics *mp* and *p*. Includes a *V* (vibrato) mark.
- Arp.:** Sustained notes with dynamics *pp* (pianissimo) and *mp*. Includes the instruction *pp liscia, come eco* and *suoni fluidi*.

System 4:

- Fl.:** Melodic line with dynamics *p* and *mp*. Includes fingering numbers 1, 2, 3, 4.
- Vlc.:** Sustained notes with dynamics *mp* and *p*. Includes a *V* (vibrato) mark and the instruction *simile*.
- Arp.:** Sustained notes with dynamics *mp* and *p*.

Fl.
 Vlc.
 Arpa

mp
pp *mp*
mp
mp *pp*

suoni fluidi

Fl.
 Vlc.
 Arpa

p *mp*
l.v.
suoni fluidi

Fl.
 Vlc.
 Arpa

p *p* *p* *p* *p*
l.v. *mp*
suoni fluidi

Fl.
 Vlc.
 Arpa

p *p* *p* *p* *p* *p* *p*
con Sordina

attaca

III (PRÉLUDES)

$\text{♩} = \text{♩} \uparrow \uparrow$

Fl. *P* *(con Sord.)*

Vlc. *pp dolcissimo* *mp* *pp* *mp*

Arpa *sempre pp liscio, come eco* *(suoni fluidi)* *pp*

Fl. *P*

Vlc. *pp* *mp* *pp* *mp*

Arpa *pp* *pp*

Fl. *P* *pp* *moderato*

Vlc. *pp* *mp* *f* *f*

Arpa *l.v.* *fff* *secco* *UT b*

3

Fl.

Vlc.

Arpa

Handwritten musical score for Flute, Violin, and Arpa. The Flute part has a melodic line with slurs and accents. The Violin part has a similar melodic line with dynamics P, PP, PP, and mp. The Arpa part has a continuous arpeggiated accompaniment.

Fl.

Vlc.

Sonagli piccoli

Arpa

Handwritten musical score for Flute, Violin, Small Bells, and Arpa. The Flute part has a melodic line with dynamics mp. The Violin part has a melodic line with dynamics mp. The Small Bells part has a melodic line with dynamics mp. The Arpa part has a continuous arpeggiated accompaniment with dynamics sffz, possibile, and secco.

Mute in Snare P. lontano

sffz possibile secco

sffz possibile secco

Fl.

Vlc.

Snagl. picc.

Arpa

Handwritten musical score for Flute, Violin, Small Bells, and Arpa. The Flute part has a melodic line with dynamics pp. The Violin part has a melodic line with dynamics pp and pizz. The Small Bells part has a melodic line with dynamics pp. The Arpa part has a continuous arpeggiated accompaniment.

pp

pizz. pp

pp

Fl.

Vlc.

gl. picc.

Arpa

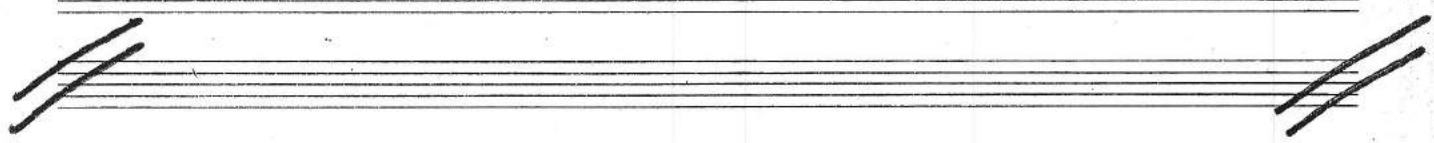
col legno battuto

arco ppp normale

pp

ppp come eco

(8)



Fl.

Vlc.

gl. picc.

Arpa

ppp

l.v.

Bucarest, Pjammis 1979.