



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: VULNERANT OMNES ULTIMA NECAT - HOMAGE TO DEBUSSY [Written for and dedicated to Scott Tinney]

Composer: Nichifor, Serban

Licence: Copyright © Serban Nichifor

Publisher: Nichifor, Serban

Instrumentation: 2 pianos 4 hands

Style: Modern classical

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

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(Durée: n 13')

A la mémoire de mon très cher Père

Jerban Nichijor

VULNERANT OMNES ULTIMA NECAT *

(Hommage à Debussy)

per Piano-forte a 4 mani (con amplificazione - ad libitum)

<< Commended in the Gregynog Composers' Award of Wales 1998 >>

Molto

NB - Enlevez le grand couvercle du piano!

"... la maladie, cette vieille servante de la mort..."

Claude Debussy, 1916

Sempre Molto Rubato e Fluido, Quasi Sognando, Allucinante

~ 15-30" (molto rubato!) ***

I) "Heure première..."

Piano-forte

a 4 mani
con amplificazione
- ad lib.)
(*)

f ben marcato (ms.)

x 2 (l.v.) *pp*

x 3 x 4 x 5 x 6 x 7 x 8 x 9 x 10 x 11 x 12 x 13 x 14

ppp *poco* *pp* *ppp* *molto*

pp profonda (cluster) *ppp* *misterioso*

Priz. in Pf. (ms.) *molte volte*

Sempre Ped. l.v. → (suggérant "le tunnel infini du Temps" ...)

II) "Silence... En concevoir le vide..."

mf (ms.) *ppp* *leggero* *molte volte*

Priz. in Pf. (ms.) *pp* *eco* *Normale* *molte volte*

ppp *ritmico, minaccioso*

Sempre Ped. l.v. → *mp*

III) "Mouvoir... Emouvoir... S'émouvoir..."

ppp *immarginale* *molte volte*

P *fluido*

ppp *poco*

Sempre Ped. l.v. →

IV) "Lorsque j'écris... Sous la flavescente veilleuse de la nuit..."

ppp *molto*

ppp *molte volte* *molto*

Sempre Ped. l.v. →

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*** - Chaque système a une durée très libre (15-30").

**** - Les mottos des 24 séquences sont extraits du recueil de poèmes "Vulnerant omnes ultima necat" d'Etienne de Sadeleers; ils peuvent être aussi récités (sur la musique) - comme note facultative.

Pianoforte
(a 4 mani)

V.) "Je pourrais alors toucher l'arbre..."

(l.v.)
ben f
(l.v.)
PPP lontano
(molte volte)
(sempre ped. l.v.)
PPP misteriosa, lontano

VI.) "Soleil... Orbe ô cristal..."

PPP
lento (molte volte)
PPP sempre lontano
mp
P
(sempre ped. l.v.)
PPP sempre lontano

VII.) "Même si le ciel..."

sempre PPP lontano
(l.v.)
(molte volte)
PPP lontano
PPP lontano (molte volte)
(sempre ped. l.v.)
PPP

VIII.) "Vol migrateur des oiseaux..."

(x4)
P in rilievo
PPP sempre lontano
PPP sempre lontano
(l.v.)
(sempre ped. l.v.)
PPP sempre poco marcato

Pianoforte
(a 4 mani)

X) "Ether..."

PP poco in rilievo (effetto 15↑) + (81)

(molte volte)

PPP lontano

(molte volte)

sempre PPP lontano

(l.v.)

(sempre Ped. l.v.)

PP poco marcato

X) "Toute voile cedant..."

(l.v.) + (81) (effetto 15↑)

PPP immaterialo (lento)

(molte volte)

PPP immaterialo

PPP quasi Habanera

(sempre Ped. l.v.)

XI) "Il ne suffit pas d'une arche..."

(l.v.) + (81) (effetto 15↑)

PP poco in rilievo

PPP immaterialo

(l.v.)

mf 3

PP leggero

rall. ---

(sempre Ped. l.v.)

XII) "Midi... Insuffle-moi la chaux de Ton âme..."

(l.v.)

Loce (effetto 15↑)

PPP lontano

Pizz. in Pf. pour

(l.v.)

Sub. f minaccioso

(sempre Ped. l.v.)

Piano forte
(a 4 mani)

XIII) "J'ai coupé le blé..."

Musical score for XIII) "J'ai coupé le blé...". It features a treble and bass clef with a 4-measure staff. The treble clef part includes a melodic line with triplets and a fermata, marked with *mp dolce e fluido* and *pp*. The bass clef part has a similar melodic line with triplets, marked with *mp*. There are dynamic markings *mp* and *pp* throughout. A *sempre Ped. l.v.* instruction is at the bottom.

XIV) "Dans les champs..."

Musical score for XIV) "Dans les champs...". It features a treble and bass clef with a 4-measure staff. The treble clef part has a melodic line with a fermata, marked with *PPP fluido*, *P*, *PPP*, and *mf*. The bass clef part has a similar melodic line, marked with *P dolce* and *mf*. There are dynamic markings *PPP*, *P*, *mf*, and *pp*. Performance instructions include *acc.*, *rall.*, *molto acc.*, *molto rall.*, and *più*. A *sempre Ped. l.v.* instruction is at the bottom.

XV) "Que s'éteignent les flammes..."

Musical score for XV) "Que s'éteignent les flammes...". It features a treble and bass clef with a 4-measure staff. The treble clef part has a melodic line with a fermata, marked with *gliss. in Pf.*, *(concatenella metallica)*, and *PPP*. The bass clef part has a similar melodic line, marked with *Pestatico* and *PPP*. There are dynamic markings *PPP* and *pp*. A *sempre Ped. l.v.* instruction is at the bottom.

XVI) "Je me croyais..."

Musical score for XVI) "Je me croyais...". It features a treble and bass clef with a 4-measure staff. The treble clef part has a melodic line with a fermata, marked with *Normale* and *molto*. The bass clef part has a similar melodic line, marked with *PPP fluido* and *molto*. There are dynamic markings *pp* and *pp*. Performance instructions include *molte volte* and *pp profonda*. A *sempre Ped. l.v.* instruction is at the bottom.

XVII.) "Que de pensées s'accrochent..."

Pianoforte
(a 4 mani)

(8v) → (l.v.)
mf racc. ppp poco pp (x2)
molto
mf molto immaterialo, quasi preghiera (x2)
(l.v.)
f fzf (l.v.)
(l.v.)
(8v) → f fzf (l.v.)
(sempre Ped. l.v.) →

XVIII.) "E l'ombre progresse..."

(8v) → (l.v.)
ppp (l.v.)
ppp (l.v.)
ppp (l.v.)
mp (l.v.)
(8v) → (l.v.)
(sempre Ped. l.v.) →
sempre immaterialo

XIX.) "Tourne, tourne..."

(8v) → (l.v.)
ppp (l.v.)
ppp (l.v.)
pp (l.v.)
(8v) → (l.v.)
(sempre Ped. l.v.) →

XX.) "Ainsi meurt... La pure et la suave fleur..."

(8v) → (l.v.)
ppp (l.v.)
ppp (l.v.)
pp (l.v.)
(8v) → (l.v.)
(sempre Ped. l.v.) →

XXI.) "Demain s'ouvriront à nouveau... Ses pétales virginaux..."

Piano-forte
(a 4 mani)

Musical score for XXI. The score is for piano-forte (a 4 mani) in 4/4 time. It features a complex texture with sixteenth-note runs in the right hand and sustained chords in the left hand. Dynamics include *ppp*, *pp*, and *p*. Performance instructions include *sempre in materiali* and *sempre Ped. l.v.* (left pedal).

XXII.) "Jamais tu ne sauras..."

Musical score for XXII. The score is for piano-forte (a 4 mani) in 4/4 time. It features a complex texture with sixteenth-note runs in the right hand and sustained chords in the left hand. Dynamics include *ppp*, *pp*, and *p*. Performance instructions include *sempre Ped. l.v.* (left pedal).

XXIII.) "Manteau d'incertitude... Complis de rites intransmissibles... Enveloppez moi..."

Musical score for XXIII. The score is for piano-forte (a 4 mani) in 4/4 time. It features a complex texture with sixteenth-note runs in the right hand and sustained chords in the left hand. Dynamics include *ppp*, *pp*, and *p*. Performance instructions include *fluido*, *Loco*, *poco marc.*, and *pendentes.*

XXIV.) "Voici l'heure dernière... Déjà m'entraîne le tourbillon... Des arques souterraines..."

Musical score for XXIV. The score is for piano-forte (a 4 mani) in 4/4 time. It features a complex texture with sixteenth-note runs in the right hand and sustained chords in the left hand. Dynamics include *ppp*, *pp*, and *p*. Performance instructions include *Senza Rigore, Quasi Sognando (ln 86)*, *sempre Dolcissimo*, *ppp dolce e ritardato - sempre fluido*, and *simile*.

poco a poco animando

Pianoforte
(a 4 mani)

pp *poco* *mp* *pp* *poco*

pp sempre (4) (5) (6) (7)

pp sempre (3) (4) (5) (6)

Ped... x Ped... x *simile*

(71) *sempre animando* *sub. poco rit.* *Sub. Allegro (Al. 120)* *molto f*

P *pp* *molto f*

(8) (7) (8)

quasi Campana

mp *f* *mf* *mf*

(87) (88)

mf *piu* *f* *molto* *sub. allargando*

(89) *mf* *piu* *f* *molto*

Pianoforte
(a 4 mani)

Meno Mosso (♩ = 108) poco a poco ritardando

leggiere poco mp p

leggiere (1) (2) (1) (2)

simile

sempre poco a poco ritardando

(♩ = 92)

simile

(♩ = 86) (♩ = 68)

(l.v.)

sempre Ped. l.v.

84

Molto Rubato e Fluido, Alluvante

(Loco) *glissando leggiere in Pf.*

PPP immateriale (con catenella metallica) pendendosi poco a poco

[D-E-B-U-S-S-Y]*

PPP lontano (l.v.)

PPP profondo (cluster) (l.v.)

+ in Pf. (m.s. + m.d.)

89

1030

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 Gilbert Nichey

*) - Anagramme musicale du nom DEBUSSY, selon le "Tableau d'Écorcheville" - 1910: ["mélogramme"]

do	ré	mi	fa	sol	la	si
C	D	E	F	G	A	B
X	Y	Z	A	B	C	D