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A propos de l'artiste

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Page artiste : www.free-scores.com/partitions_gratuites_serbannichifor.htm

A propos de la pièce



Titre : MOMENTS pour Soprano (ou Tenor) et Orgue
[poems by VLAD SOLOMON]

Compositeur : Nichifor, Serban

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Editeur : Nichifor, Serban

Instrumentation : Soprano et orgue

Style : Classique moderne

Serban Nichifor sur free-scores.com



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SERBAN NICHIFOR

MOMENTS

CLIFE

on the poems of VLAD SOLOMON

for voice and organ

- I.) "Clife" / "Moments" I - Prelude (*page 1*);
- II.) "Clife" / "Moments" II (*page 4*);
- III.) "Initiale" / "Initials" (*page 14*);
- IV.) "Pasi de dans" / "Dance Steps" (*page 17*);
- V.) "In noi e un cer mai adevarat" / "The True Heaven Is In Us" (*page 21*).

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MOMENTS / CLIFE
- prelude to the poems of
VLAD SOLOMON -
I

Lontano

SERBAN NICHIFOR

The musical score is written for organ and consists of two systems. Each system has three staves: a Treble staff, a Bass staff, and a Pedal staff. The time signature is 3/4, and the tempo is marked as quarter note = 90. The key signature is one sharp (F#). The first system begins with a treble staff containing a melodic line starting on a whole rest, followed by a series of eighth notes and a triplet of eighth notes. The bass staff provides harmonic support with chords and moving lines, marked with dynamics *mf* and *mp*. The pedal staff features a steady bass line of eighth notes. The second system continues the melodic and harmonic development, ending with a triplet of eighth notes in the treble staff.

Organ

Organ

Organ

f *mf*

f *mp*

Organ

mf

Organ

p *pp* *rall.* = 84 = 78 *pp*

Organ

= 50 = 40

20-IX-2014

MOMENTS / CLIPE
- poem by VLAD SOLOMON -
for Voice (S or T) and Organ
II

Allegro Molto

Serban Nichifor

V.(11)

(53)

O.(40)

(50)

f

ff

f

ff

V.(11)

(53)

O.(40)

(50)

f

ff

f

ff

11

V.(11)

(53)

O.(40)

(50)

This system contains five measures of music. The top staff (V.(11)) is mostly empty with a few notes. The second staff ((53)) features a long, sweeping slur over five measures, with notes and accents (v) appearing in each measure. The third staff (O.(40)) has a rhythmic pattern of eighth notes with accents. The bottom staff ((50)) is empty. Brackets at the bottom group the measures into pairs (11-12, 13-14, 15).

16

V.(11)

(53)

O.(40)

(50)

This system contains five measures of music. The top staff (V.(11)) is empty. The second staff ((53)) has a long slur over measures 16-19, with complex chordal textures and accents (v). The third staff (O.(40)) continues with the rhythmic eighth-note pattern. The bottom staff ((50)) is empty. Brackets at the bottom group the measures into pairs (16-17, 18-19, 20).

21

V.(11)

(53)

O.(40)

(50)

This system contains five measures of music. The top staff (V.(11)) is empty. The second staff ((53)) has a long slur over measures 21-24, with complex chordal textures and accents (v). The third staff (O.(40)) continues with the rhythmic eighth-note pattern. The bottom staff ((50)) is empty. Brackets at the bottom group the measures into pairs (21-22, 23-24, 25).

26

V.(11)

(53)

O.(40)

(50)

This system contains measures 26 through 29. The V.(11) part is silent. The (53) part plays a rhythmic pattern of eighth notes with accents. The O.(40) part plays a rhythmic pattern of eighth notes with accents. The (50) part has a whole note chord in each measure.

30

V.(11)

(53)

O.(40)

(50)

This system contains measures 30 through 36. The V.(11) part is silent. The (53) part continues its rhythmic pattern. The O.(40) part continues its rhythmic pattern. The (50) part has a whole note chord in each measure. At measure 33, the O.(40) part has a *ff* dynamic marking and a melodic line. At measure 36, the O.(40) part has a repeat sign.

37

V.(11)

(53)

O.(40)

(50)

This system contains measures 37 through 40. The V.(11) part is silent. The (53) part continues its rhythmic pattern. The O.(40) part has a repeat sign in measures 37-39 and a melodic line in measure 40. The (50) part has a whole note chord in each measure. At measure 40, the (53) part has a *mf* dynamic marking and a melodic line, and the O.(40) part has a *f* dynamic marking.

42

V.(11)

(53)

O.(40)

(50)

47

V.(11)

(53)

O.(40)

(50)

52

V.(11)

(53)

O.(40)

(50)

57

V.(11)

(53)

O.(40)

(50)

ff

63

♩ = 54

Sub. Largo Rubato, Estatico

V.(11)

(53)

O.(40)

(50)

mf

mp

mf

Clipe-le mele de as - tep ta-re au gus - tul tau Fraga-ta - cit-in Ie ru-sa - lim,e-coual vantu - lui

68

V.(11)

(53)

O.(40)

(50)

in - ghe- tat... Il sa - vu rez cu sfi a-la, un - da de spasm Ce'mi tre - mu ra in stanga pieptu - lui

71

V.(11) *3* *3*

Frunza de ar - tar a - run - ca - ta din co - lo de o - ri - zont, In - co - la - ci - ta pe mi - ne, spu - ma de

(53)

O.(40)

(50)

74

V.(11) *3* *3*

val, Te sorb in ca - me - ra fa - ra fe - res - tre a in - cru ci - sa - rii de vieti,

(53)

O.(40)

(50)

76

V.(11) *3*

Jur - nal de'a - min - tiri ui - tat lan ga nop - tie - ra Des - chis la pa - gi - na punc - ta - ta

(53)

O.(40)

(50)

78

V.(11) *de'al - be hie ro-gli-fe mis te - rioa - se. Ste le - le ne sa-ge tea za u - ni - cul trup in - cles - tat*

(53)

O.(40)

(50)

Sub.Allegro Molto (Tempo I)

81

V.(11) *Pul - sand scan - tei marga-ie - toa - re, Um - bre - clare de in ca*

(53)

O.(40)

(50)

85

V.(11)

(53)

O.(40)

(50)

90

V.(11)

(53)

O.(40)

(50)

95

V.(11)

(53)

O.(40)

(50)

100

V.(11)

(53)

O.(40)

(50)

105

V.(11)

(53)

O.(40)

(50)

110

V.(11)

(53)

O.(40)

(50)

poco a poco accelerando

$\text{♩} = 104$ $\text{♩} = 108$

114

V.(11)

(53)

O.(40)

(50)

$\text{♩} = 112$ $\text{♩} = 120$

117 $\text{♩} = 130$

V.(11)

(53)

O.(40)

(50)

118 $\text{♩} = 140$ $\text{♩} = 150$

V.(11)

gl. sul tasti bianchi

10 11

fff

O.(40)

(50)

121 $\text{♩} = 70$

V.(11)

(53)

O.(40)

(50)

fff

22-IX-2014

INITIALS / INITIALE
 - poem by VLAD SOLOMON -
 for Voice (S or T) or Flute & Organ or Piano

Largo,
 Molto Cantabile

Serban Nichifor
 Music In Memory of Liana Alexandra

$\text{♩} = 70$ VOICE (FLUTE - 1 octave higher than written)

(74) *mf* O-ra - sul te in - va - lu - ie cu su - ne - te de or - ga in - ves - man - ta - te'n a - ur

ORGAN (PIANO)

(51) *ff* *mf* *mp* simile

(49) *ff* *mf*

6

(74) *mf* u - med. Fe - li - na - re - le po - du - lui Karl iti man - ga - ie um - bra stin - ghera E - rai de - mult a - ici, ca - u

(51)

(49)

10

(74) *mf* - tan - du - ma in - tre cris - ta - le si ma - rio ne - te. La ma - lul Val ta - vei, un - de cu - van - tul

(51)

(49)

14

(74) *mf* isi sculp - tea - za'n a - pe tul - buri I - ni - tia - la pri - mei a - min - tiri din cea - ta a - tin ge - ri - lor pier

(51)

(49)

19

(74) du - te. *f* Al - bum cu pa - siuni de-co-lo - ra - te, vi - se ne'n-ce - pu - te,

(51) *mf*

(49) *f*

24

(74) dans mut. Mi'ai re-cu - nos - cut zambe - tul dinco-lo de ul-ti - ma du-na a de - ser tu - lui,

(51)

(49)

29

(74) E - xis - ten ta nu e fi-in - ta, soapta ta, im - bra-ti - san - du'mi e - zi - ta - rea. A - me-ti - toare plu

(51)

(49)

34

(74) - ti - re, ni - sip al - bas - tru, val a - fro-di-si - ac, noi, noi,

(51)

(49) *mf*

40

(74) noi.

(51) *rall.*

(49)

$\text{♩} = 60$ $\text{♩} = 50$

INITIALS / INITIALE
- poem by VLAD SOLOMON -
Flute Part

Largo,
Molto Cantabile

Serban Nichifor
Music In Memory of Liana Alexandra

The image shows a musical score for a flute part, consisting of ten staves of music. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Largo, Molto Cantabile'. The score begins with a tempo marking of quarter note = 70. The first staff (measures 1-5) features a half rest followed by a half note with a fermata, then a series of eighth notes. The second staff (measures 6-9) includes triplet eighth notes. The third staff (measures 10-13) continues with eighth notes. The fourth staff (measures 14-18) features a half note with a fermata. The fifth staff (measures 19-23) includes a triplet eighth note. The sixth staff (measures 24-28) features a triplet eighth note. The seventh staff (measures 29-33) includes a triplet eighth note. The eighth staff (measures 34-39) features a half note with a fermata. The ninth staff (measures 40-41) includes a half note with a fermata and a tempo marking of quarter note = 60, followed by a half note with a fermata and a tempo marking of quarter note = 50, and ends with a half rest. Dynamics include *mf* and *f*. The score is written in treble clef with a key signature of one sharp (F#).

DANCE STEPS / PASI DE DANS
Poem by VLAD SOLOMON
- for Soprano (or Tenor) and Organ -

Serban Nichifor

Grazioso (120 MM)

mf
A - nii lu - mi - na se com - pri - ma in se -

mp

mf

mf

14

- cun - de de vis, Ten - siu - ne'a - ne - mis ca - rii, - vi - bratii sin co pa - te Di vi - na a - mor

27

- tea - la'a sim - tu ri lor pi ra - mi - da - le As vrea sa sterg prinsa ru - tul

mf

38

meu toa - te, toa te - li - te - re - le Za - bo - vind la al - fa - be - tul frea - matu - lui ne des - ci -

47

frat O pres - te - te nu nu - ma - ra pa - sii de dans ai vi su - lui

59

O - dih - nes - te 'ti frun - tea pe u - ma - rul meu... Te cuiba - reai in col - tul

69 *rall.* ♩ = 90 ♩ = 60 *Largo* ♩ = 70 *Dolcissimo, Estatico*

nos - tru, tii min - te? tii min - te?

f mp

76

Ne ros - to - go - leam pe ni - si - pu - ri - le Ma - rii

f mf

80

Me di - te - ra - ne Dinca - re' ai - ie - sit, in - spu - ma - ta, pi - ca - turi dema - re,

mf

84 $\text{♩} = 60$ $\text{♩} = 40$

Pe pie - lea noas tra. ki - lo - metri cubi de pa - siu ne

molto rall. *mf* *f*

88

ff 21-IX-2014

IN NOI E UN CER MAI ADEVARAT

Estatico, Molto Cantabile

- Poem by VLAD SOLOMON -
Soprano and Organ

Serban Nichifor

S

mf

A

Org

mp

S

10

A

simile

Org

simile

18

S

In noi e'un- cer maia - de-va - rat De - cat celde sus

Org

RECITANDO: 1.) TEXT A; 2.) TEXT B

26

S

Org

mf

mf

mf

34

S

Org

41

S

Org

mf

49

S

Measure 49 of the vocal line. The melody begins with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The staff is in treble clef with a key signature of one sharp (F#).

In noi e'un cer mai a - de - va - rat

de - cat celde

mp

Org

Organ right hand accompaniment for measures 49-55. It features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The dynamics are marked *mp*.

mp

Organ left hand accompaniment for measures 49-55. It features a bass line with sustained notes and some chordal accompaniment. The dynamics are marked *mp*.

mp

56

S

Measure 56 of the vocal line. The melody consists of a half note G4, a half note A4, a quarter rest, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The staff is in treble clef with a key signature of one sharp (F#).

sus

A

Org

Organ right hand accompaniment for measures 56-62. It features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The dynamics are marked *mp*.

Organ left hand accompaniment for measures 56-62. It features a bass line with sustained notes and some chordal accompaniment. The dynamics are marked *mp*.

65 $\text{♩} = 60$ $\text{♩} = 50$

S

Org

rall.

12-IX-2014

În noi e un cer mai adevărat

Refrain
(singing)

În noi
E un cer mai adevărat decât cel de sus.

Couplet
(recited)

=

TEXT A

De sus, din când în când,
Cade câte o stea,
Care nu are ce căuta între celelalte.
Stelele, adunate într-un cor,
Cântă pe voci,
Cântă un imn al iubirii absolute.
De aceea
Perechile privesc noaptea cerul
Ascultând fericite imnul iubirii.
Din când în când,
O stea scoate un sunet fals.
Este alungată din cor
Și se prăbușește.
Atunci,
Trebuie să-ți pui în gând o dorință;
Pentru ca altă stea,
Cu voce mai frumoasă,
Să-i ia locul primei.
Atunci imnul iubirii absolute reîncepe.
E mai frumos ca prima dată...

Dar altă stea va cânta fals
Și va cădea și ea.
Cerul este mincinos...
Niciodată corul nu va fi perfect
Niciodată corul nu va cânta iubirea perfectă.
Întotdeauna se va găsi un impostor,
O stea,
Care va strica iubirea cu sunetele-i false.

Refrain
(singing)

În noi
E un cer mai adevărat decât cel de sus.

Couplet
(recited)

=

TEXT B

Stelele din noi nu clipesc niciodată.
Sunt
Și vor fi mereu aprinse...
Vor cânta un imn minunat,
Într-un măreț crescendo.

Nici o stea nu-și va permite să cânte fals,
Fiindcă atunci se va stinge corul
Și odată cu el și noi,
Și va dispărea iubirea.
Alături de stele, vor cânta în noi
Și munții,
Și apele,
Și gânduri, sentimente, pasiuni,
Care nu există în jurul nostru.
Ne vom iubi în sunetele unei muzici
Care vine din noi
Și se înalță odată cu noi.
Aceasta este iubirea absolută...
Restul nu există, e numai minciună.

Refrain
(singing)

În noi
E un cer mai adevărat decât cel de sus.