



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: MORONI'S FREE PHASE for violin (ossia melodic instrument) and piano (ossia synthesizer) [(recording: version for bass and piano)]

Composer: Nichifor, Serban

Copyright: Copyright © Serban Nichifor

Publisher: Nichifor, Serban

Instrumentation: Violin and Piano

Style: Modern classical

Comment: Recording: Mariana Tudor (contrebasse) et Serban Nichifor (piano), creation - 1993

Serban Nichifor on free-scores.com



- listen to the audio
- share your interpretation
- comment
- contact the artist

**Serban NICHIFOR
(1993)**

**MORONI'S
FREE PHASE**

**for
Melodic Instrument
(ossia Violin)
and Piano
(ossia Synthesizer)**

**To Dorothy Martirano
with admiration**

MORONI'S FREE PHASE

Derban Niche for
for Piano (Synthesizer) and Instrument(s) ad lib.

A.) ♩ = 154 - 204 giusto!

Instrument(s): Continuum-Mobile
(Appendix)

Modulo
Pf.
ossia
synthesizer

The musical score is written on ten staves, organized into five systems of two staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system starts with a tempo marking '♩ = 154 - 204 giusto!' and a dynamic marking 'pp ritmico'. The second system features a circled 'S' with a downward arrow. The third system includes a circled '8' with a downward arrow and a dynamic marking 'p'. The fourth system has a circled '8' with a downward arrow and a dynamic marking 'mf'. The fifth system includes a circled '8' with a downward arrow and a dynamic marking 'sub. P'. The sixth system has an upward arrow labeled 'Locot' and a dynamic marking 'mp'. The seventh system has a circled '8' with a downward arrow and a dynamic marking 'f'. The eighth system has a circled '8' with a downward arrow and a dynamic marking 'sub. mp'. The score concludes with a circled '8' with a downward arrow and a circled '8' with a rightward arrow.

Pf.

mf

f

mf

f

81

pp sub.

!!

82

D'al (\$) al (⊕) e... → f

-fără repetiții-

mp sub.

Loco

-2-

Pf.

Handwritten musical score for the first system. It consists of two staves. The upper staff begins with a treble clef and a key signature of two flats. The first measure is marked with a forte (*f*) dynamic. The second measure contains a complex chordal texture. The third measure continues with similar textures. The fourth measure is marked with fortissimo (*ff*) and includes a *rit.* (ritardando) marking. The lower staff begins with a bass clef and contains rhythmic accompaniment with vertical lines.

Handwritten musical score for the second system. It consists of two staves. The upper staff begins with a treble clef and a key signature of two flats. The first measure is marked with *pp sub.* (pianissimo subito). The second measure continues with similar textures. The third measure contains a complex chordal texture. The fourth measure is marked with *ff* and includes a *rit.* marking. The lower staff begins with a bass clef and contains rhythmic accompaniment with vertical lines.

Handwritten musical score for the third system. It consists of two staves. The upper staff begins with a treble clef and a key signature of two flats. The first measure is marked with *f* and *molto*. The second measure is marked with *f* and *molto*. The third measure is marked with *f* and *molto*. The fourth measure is marked with *f* and *molto*. The lower staff begins with a bass clef and contains rhythmic accompaniment with vertical lines. A circled '8v' is written below the first measure.

Handwritten musical score for the fourth system. It consists of two staves. The upper staff begins with a treble clef and a key signature of two flats. The first measure is marked with *f* and *molto*. The second measure is marked with *f* and *molto*. The third measure is marked with *mf* and *molto*. The fourth measure is marked with *mf* and *molto*. The lower staff begins with a bass clef and contains rhythmic accompaniment with vertical lines. A circled '8v' is written below the first measure.

B.) Synchronization Point - molto accelerando

Handwritten musical score for the fifth system. It consists of three staves. The upper staff begins with a treble clef and a key signature of two flats. The first measure is marked with *ff* and *molto accelerando*. The second measure is marked with *ff* and *molto accelerando*. The third measure is marked with *ff* and *molto accelerando*. The lower two staves begin with a bass clef and contain rhythmic accompaniment with vertical lines. A circled '8v' is written below the first measure.

C.) Sub. Molto Rubato, quasi improvvisando

Instrument(s) \sim (N 12")

pp \rightarrow poco a poco allarg. (N 8") \sim 20"

Pf. (l.v.) pp come eco

6
4
!!

D.) Sub. Tempo I (♩ = 154 - 204 giusto)

Instrument(s) \sim glissando (assia) etc. per

Continuum - Mobile

Pf. D' al (\$) al (*) e - - - - -
- farsa repetitiu -

E.) L'istesso Tempo (♩ = 154 - 204 giusto) (longa)

Instrument(s) poco a poco perdendosi (non rall.) sub fff secco (longa) (longa) (longa) (m. d.)

Pf. fff poco a poco perdendosi (longa) (longa) (longa) sub fff secco (m. s.)

Durata: N 4-6'30"

Bucuresti, 1-4 Mai 1993
Sub Nichifor

The piece may be played at any tempo ($\downarrow = \text{ca } 154\text{-}204 \text{ MM}$), but the pulse must remain constant throughout. There is no specific order in which the material is to be played. Fragments may be repeated or combined to form larger units, and longer lines may be fragmented. The dynamic range is from *PP* to *FF*.

(A) - Mobile

(B) - Synchronization Point (with Pt.) *ff* *3* *Sempre*

(C) - Molto Rubato \sim ($\approx 12''$) (*ff*)

(D) *gless.* *port.* *(10'')* *(6/4)* **Mobile (page 1)** *see* *Improvisando (ossia Variante ad libitum)* *PP-ff*

(E) *(non rall.)* *(longa)* *(▲)* *(Fine)*
poco a poco perdendosi *sib. fff secco*

Silber Niehuf
 Buchant, Mai 1993