



# Serban Nichifor

Composer, Interpreter, Teacher

Roumania, Bucarest

## About the artist

[http://www.voxnovus.com/composer/Serban\\_Nichifor.htm](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#](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:** Sancti Dominum cum natus est [Dedicated to my Mother Dr. Livia Nichifor]

**Composer:** Nichifor, Serban

**Copyright:** Copyright © Serban Nichifor

**Publisher:** Nichifor, Serban

**Instrumentation:** Piano solo

**Style:** Christmas - Carols

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



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**SANCTI DOMINUM CUM NATUS EST**  
**DOMNUL SFANT CAND S-A NASCUT**  
**Romanian "Colinda" Anamorphosis**  
**for Piano**

Dolce, Molto Cantabile

Serban Nichifor

The musical score is written for piano in 3/4 time, with a tempo marking of quarter note = 100. It consists of four systems of staves. The first system (measures 1-9) features a treble clef with a melody starting on a whole rest, followed by quarter notes, and a bass clef with a steady eighth-note accompaniment. Dynamic markings include *p* and *mp*. The second system (measures 10-18) continues the melody with a long slur and the accompaniment with arched eighth notes. The third system (measures 19-25) shows the melody moving to a higher register with a slur, while the accompaniment continues with arched eighth notes. The fourth system (measures 26-32) concludes the piece with the melody on a long note and the accompaniment with arched eighth notes.

32

32

38

38

45

45

53

53

62

62

*mf*

71

mf

mp

Detailed description: This system contains measures 71 through 78. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment with chords and moving lines. Dynamic markings include *mf* and *mp*.

79

rall.

$\text{♩} = 90$   $\text{♩} = 70$   $\text{♩} = 180$

mf

mp

Detailed description: This system contains measures 79 through 86. It begins with a *rall.* marking and includes tempo markings:  $\text{♩} = 90$ ,  $\text{♩} = 70$ , and  $\text{♩} = 180$ . The right hand has a melodic line with slurs, and the left hand features a complex rhythmic pattern with many notes and accents. Dynamic markings include *mf* and *mp*.

87

mp

Detailed description: This system contains measures 87 through 96. The right hand has a melodic line with slurs, and the left hand has a complex rhythmic pattern with many notes and accents. The dynamic marking is *mp*.

97

mf

f

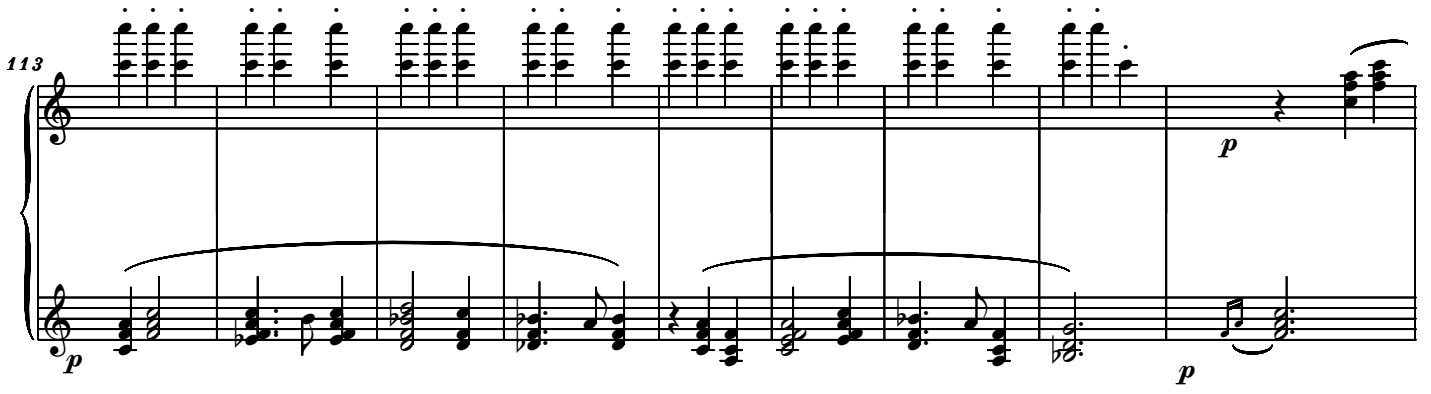
Detailed description: This system contains measures 97 through 106. The right hand has a melodic line with slurs and accents, and the left hand has a complex rhythmic pattern with many notes and accents. Dynamic markings include *mf* and *f*.

107

pp

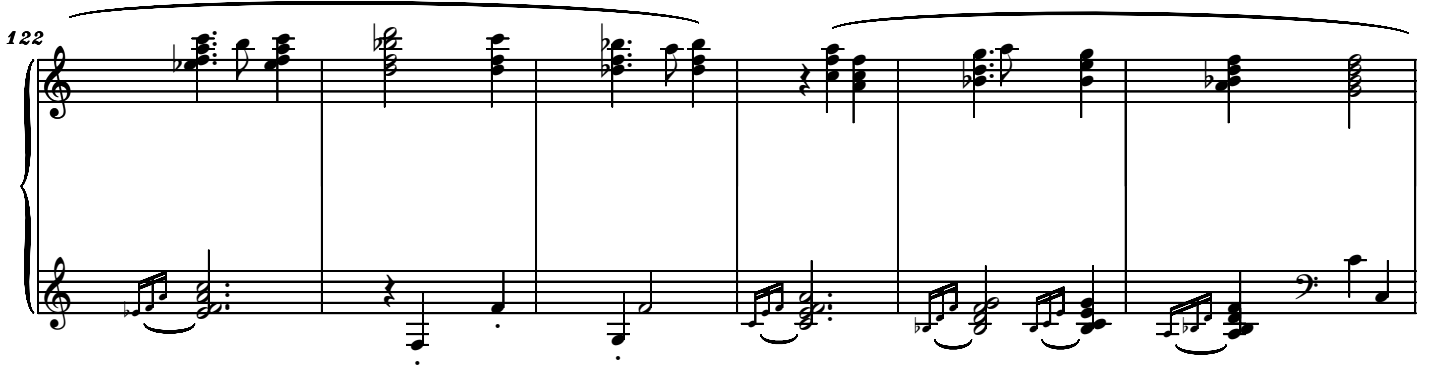
Detailed description: This system contains measures 107 through 114. The right hand has a melodic line with slurs and accents, and the left hand has a complex rhythmic pattern with many notes and accents. The dynamic marking is *pp*.

113



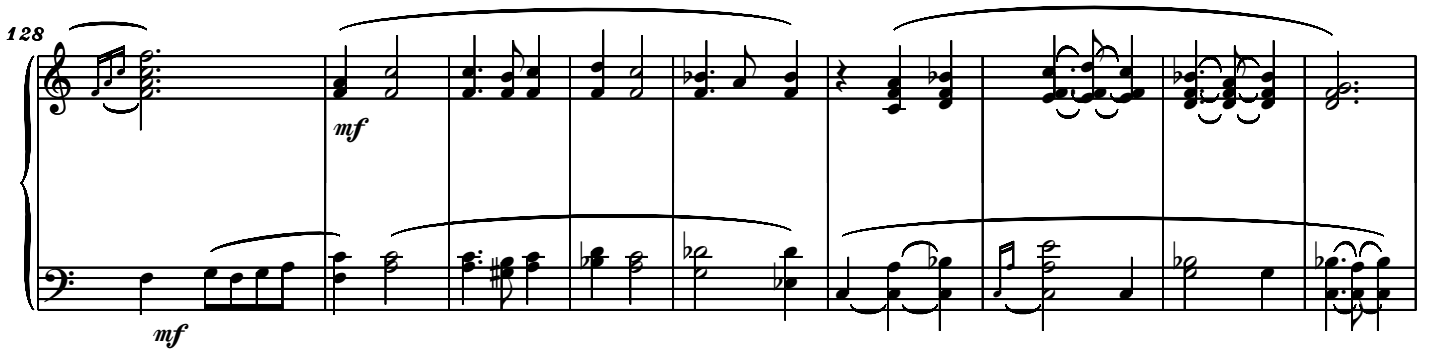
*p* *p*

122



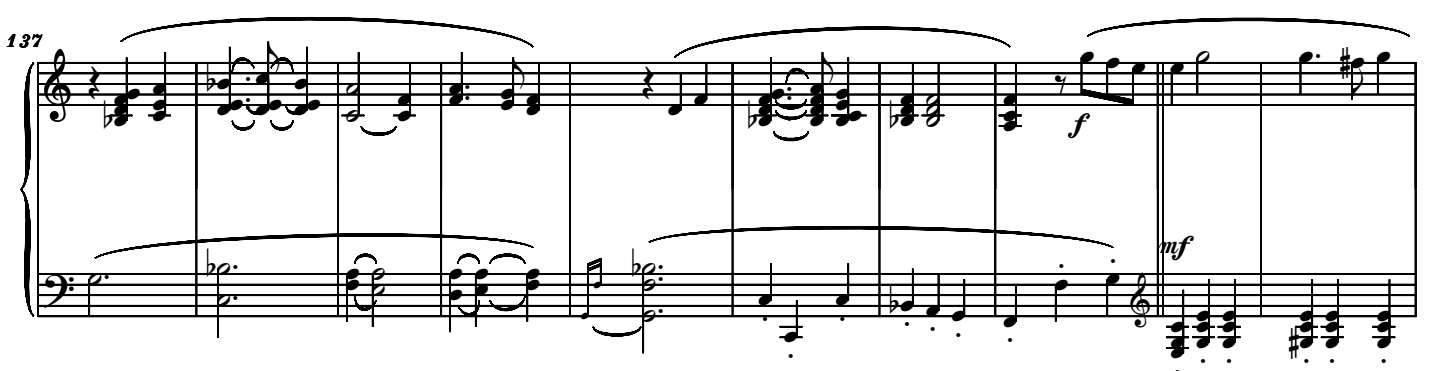
*p*

128



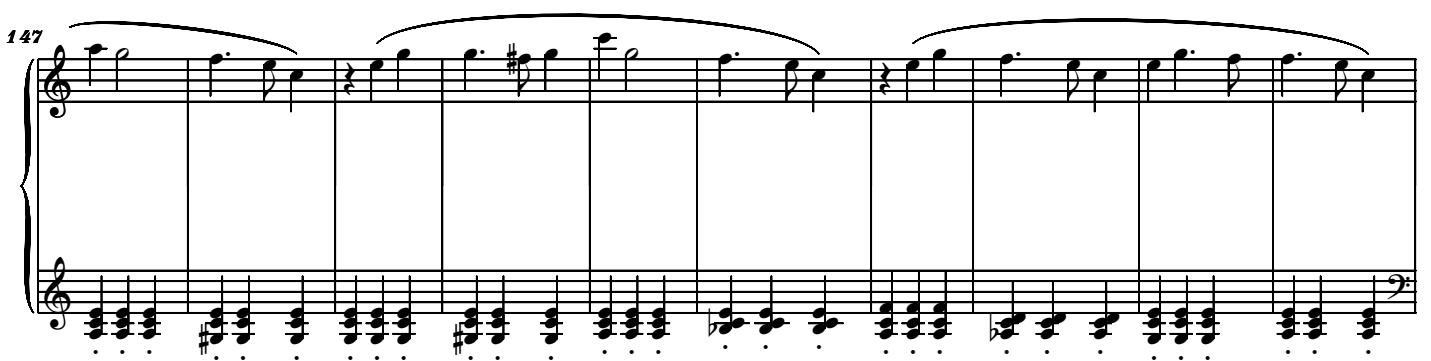
*mf* *mf*

137



*f* *mf*

147



157  $\text{♩} = 170$   $\text{♩} = 160$   $\text{♩} = 150$   $\text{♩} = 140$   
poco a poco rall *f*

164  $\text{♩} = 130$   $\text{♩} = 120$   $\text{♩} = 110$   $\text{♩} = 100$   $\text{♩} = 90$   
*ff* *mf* *mp*

169 Lontano  
*mp* *p*

179 *mf* *p*

187

Rubato

194

$\text{♩} = 90$

Musical score for measures 194-200. The right hand features a series of chords with a long, sweeping slur over the first five measures. The left hand plays a rhythmic accompaniment of eighth notes. Dynamics include *mp* and *p*. A tempo marking of  $\text{♩} = 90$  is present at the end of the system.

201

Musical score for measures 201-204. The right hand continues with chords, and the left hand has a more active accompaniment. Dynamics include *mp* and *p*.

*p*

205

Musical score for measures 205-210. The right hand has a long slur over the first five measures. The left hand accompaniment continues. Dynamics include *p*.

210

Musical score for measures 210-215. The right hand has a tempo marking of  $\text{♩} = 70$  at the start and  $\text{♩} = 60$  later. The left hand accompaniment is active. Dynamics include *mp*.

216

Musical score for measures 216-220. The right hand features a complex, rapid passage with many beamed notes. The left hand has a simple accompaniment. Dynamics include *p*.

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