



# Serban Nichifor

Roumania, Bucarest

## Symphony No. 14, Canti Mariani (In Memory of my Mother Dr. LIVIA NICHIFOR)

### 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:** Symphony No. 14, Canti Mariani [In Memory of my Mother Dr. LIVIA NICHIFOR]  
**Composer:** Nichifor, Serban  
**Copyright:** Copyright © Serban Nichifor  
**Publisher:** Nichifor, Serban  
**Instrumentation:** Electroacoustic  
**Style:** Religious - Sacred  
**Comment:** 1.Maria Mater gratiae; 2.Ave Maria; 3.Totus Tuus; 4.Rosa Vernans; 5.Save Regina; 6.O Sanctissima (I); 7.Sanctorum Agmina; 8.Ave Maris Stella; 9.Ave Mater Gratiae; 10.O Gloriosa; 11.Concordi Laetitia; 12.Omnie die dic Mariae; 13.O Sanctissima (II); 14.Jesse Virga; 15.Litaniae Beatae Mariae Virginis - Litaniae Lauretanae.



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

# **SERBAN NICHIFOR**

(28 IV – 8 IX 2022)

## **SYMPHONY No.14** ***CANTI MARIANI***

*- In Memoriam Matris meae Dr. Livia Nichifor -*

**Electroacoustic Version**

- **Maria Mater gratiae – p. 1**
- **Ave Maria – p. 3**
- **Totus Tuus – p. 5**
- **Rosa Vernans – p. 9**
- **Salve Regina – p. 12**
- **O Sanctissima (I) – p. 16**
- **Sanctorum Agmina – p. 18**
- **Ave Maris Stella – p. 23**
- **Ave Mater Gratiae – p. 25**
- **O Gloriosa – p. 27**
- **Concordi Laetitia – p. 29**
- **Omnie die dic Mariae – p. 32**
- **O Sanctissima (II) – p. 34**
- **Jesse Virga – p. 37**
- **Litaniae Beatae Mariae Virginis - Litaniae Lauretanae – p. 40**

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# MARIA MATER

Pioso

Serban Nichifor

*mp* = 60

S  
*mp* Ma - ri - a Ma - ter gra - ti - ae, Dul - cis Pa - rens e - le - men - ti - ae, Tu nos ab hos - te

A  
*mp*

T  
8 *mp* Ma - ri - a Ma - ter gra - ti - ae, Duk - cis Pa - rens e - le - men - ti - ae, Tu nos ab hos - te

B  
*mp*

Reduction  
*mp*

S  
pro - te - ge, Et mor - tis ho - ra sus - ci - pe. Je - sus ti - bi sit glo - ri - a, Qui na - tus es de

A  
3

T  
8 pro - te - ge, Et mor - tis ho - ra sus - ci - pe. Je - sus ti - bi sit glo - ri - a, Qui na - tus es de

B  
3

Reduction  
3

S  
Vir-gi ne, Cum Pa - ter et al - mo Spi-ri - tu, In sem - pi - ter - na sae - cu - la Ma la

A  
la, A men

T  
8  
Vir-gi - ne, Cum Pa - ter et al - mo Spi-ri - tu, In sem - pi - ter - na sae - cu - la Ma la, A - men

B

Reduction

1 230 *rall*

12-VII-2022

Detailed description: This is a musical score for a choral and piano piece. It features five staves: Soprano (S), Alto (A), Tenor (T), Bass (B), and a Piano Reduction. The music is in G major (one sharp) and 4/4 time. The lyrics are: "Vir-gi ne, Cum Pa - ter et al - mo Spi-ri - tu, In sem - pi - ter - na sae - cu - la Ma la, A - men". The Soprano part has a first ending bracket over the final two measures, marked with a first ending '1' and a tempo change to 'rall' (rallentando) with a metronome marking of 230. The Tenor part has an '8' below the first measure. The piano reduction consists of two staves (treble and bass clef) with chords and arpeggiated figures. The score ends with a fermata over the final chord.

# AVE MARIA for mixed choir

Pioso

Serban Nichifor

*mf*  $\text{♩} = 50$

S  
A  
T  
B

A-ve Ma - ri-a Glo-ri-a ple - na Do - mi - nus te - cum

A-ve Ma - ri-a Glo-ri-a ple - na Do - mi - nus te - cum

A-ve Ma - ri-a Glo-ri-a ple - na Do - mi - nus te - cum

Solo // *mf* Tutti

A-ve Ma - ri - a A-ve Ma - ri-a Glo-ri-a ple - na Do - mi - nus te - cum

Reduction

Solo *mf* Tutti

Solo

S  
A  
T  
B

be - ne - dic - ta tu in mu - li - e - ri - bus et be - ne - dic - tus ven - tri tu - i Je - - sus

be ne dic ta A A A

be - ne - dic - ta A A

be - ne dic - ta A A

Reduction

Solo

Solo unis

S Gli Altri  
Sanc - ta Ma - ri - a Ma - ter De - i o - ra pro no - bis pec - ca - to - ri - bus nunc et in

A  
Je - sus Sanc - ta Ma - ri - a Ma - ter De - i O O

T  
8  
Je - sus, Sanc - ta Ma - ri - a Ma - ter De - i O O

B  
Je - sus, Sanc - ta Ma - ri - a Ma - ter De - i O O

Reduction

S  
ho - ra mor - tis nos - trae A men 1 2

A  
O A - - men men

T  
8  
O A men men

B  
O A men A ve Ma - ri - a men

Reduction

28-VI-2022

Lasting: cca 2:30"

# TOTUS TUUS

## for Mixed Choir a cappella

Text in Latin by Saint Louis Marie de Montfort (1673-1716)

*"Totus tuus ego sum, et omnia mea tua sunt.  
Accipio te in mea omnia.  
Praebe mihi cor tuum, Maria."*

Andante moderato, molto cantabile

Serban Nichifor

S  $\text{♩} = 70$  *mp* *mf*  
 To - tus tu - us e - go sum, et om - ni - a me - a tu - a sunt. To - tus

A *p* *mf*  
 a To - tus

T *p* *mp* *mf*  
 a tu - a sunt, To - tus

B *mp* *mf*  
 a tu - a sunt, To - tus

Reduction *mp* *mf*



10 *mf* *3*

S  
tu - us e - go sum, om - ni - a me - a tu - a sunt. Ac-ci-pi - o te in

A  
tu - us e - go sum, om - ni - a me - a tu - a sunt. a

T  
8 tu - us e - go sum, om - ni - a me - a tu - a sunt. tu - a

B  
tu - us e - go sum, et om - ni - a me - a tu - a sunt, tu - a

Reduction *mp* *3*

18 *3*

S  
me - a om - ni - a, ac-ci-pi - o te in me - a om - ni - a. Prae - be mi - hi cor tu - um, Ma - ri - -

A

T  
8

B

Reduction *3*

24

*mf* *3* *3*

S - a. Ac-ci - pi - o te in me - a om - ni - a, Ac-ci - pi - o te in me - a om - ni - a.

A *mf* *3* *3*  
Ac-ci - pi o te in me - a om - ni - a, Ac-ci - pi - o te in me - a om - ni - a.

T *mf* *3* *3*  
Ma ri a, Ac - ci - pi - o in me - a om - ni - a, Ac - ci - pi - o te in me - a om - ni - a.

B *mf* *3* *3*  
Ma - ri - a, Ac - ci - pi - o te in me - a om - ni - a, Ac - ci - pi - o te in me - a om - ni - a.

Reduction

29

*f* *3* *3* *animando* ♩ = 74 ♩ = 78 *3*

S Prae - be mi - hi cor tu - um, Ma - ri - - a, prae - bemi - hi cor tu - um, prae - be mi - hi cor

A Prae - be mi - hi cor tu - um, Ma - - a, prae - bemi - hi cor tu - um, prae - be mi - hi cor

T Prae - be mi - hi cor tu - um, Ma - ri - - a, Ma - ri - a, prae - be ni - hi cor tu - um, prae - be mi - hi cor

B Prae - be mi - hi cor tu - um, Ma - ri - - a, Ma - ri - a, prae - bemi - hi cor tu - um, prae - be mi - hi cor

Reduction

36 *rall.* = 82 = 70 = 60 = 50 = 40>

S  
tu - um, Ma ri - a, Ma - ri - a, Ma - ri - - a

A  
tu - um, Ma - ri - a, Ma - ri - a, Ma - ri - - a

T  
8 tu - um, Ma - ri - a, Ma - ri - a, Ma - ri a

B  
tu - um, Ma - ri - a, Ma - ri - a, Ma ri - - a

Reduction

29-IV-2022

# ROSA VERNANS

## for Mixed Choir a cappella

Allegretto

Serban Nichifor

*mp*

*mp*

*mp*

*p* Solo *Tutti*

*p* *mp*

Al - le - lu - ia. Ro - sa ver - nans ca - ri - ta - tis. li - li - um vir - gi - ni - ta - tis, stel - la

Reduction

12

ful - gens, Ma - ri a, vas sanc - ti - ta - tis, o - ra pro no - bis Do - mi - num.

ful - gens, Ma ri a, vas sanc - ti - ta - tis, o - ra pro no bis Do - mi - num.

*Solo*

ful - gens, Ma - ri a, vas sanc - ti - ta - tis, o - ra pro no - bis Do - mi num. Al le

ful - gens, Ma - ri - a, vas sanc - ti - ta - tism o - ra pro no - bis Do - mi - num.

Reduction

22

*mf*

S Gem - ma lo - cens pu - ri - ta - tis lu - mi - ne di - vi - ni - ta - tis, no - bis ad - sis

*mf*

A Gem - ma lo - cens pu - ri - ta - tis lu - mi - ne di - vi - ni - ta - tis, no - bis ad - sis

Tutti

8

T lu - ia. *mf* Gem - ma lo - cens pu - ri - ta - tis lu - mi - ne di - vi - ni - ta - tis, no - bis ad - sis

B *mf* Gem - ma lo - cens pu - ri - ta - tis lu - mi - ne di - vi - ni - ta - tis, no - bis ad - sis

Reduction

33

S Ma - ri - a, thus sua - vi - ta - tis, o - ra pro no - bis Do - mi - num. *f* Cu - jus

A Ma - ri a thus sua - vi - ta - tis, o - ra pro no - bis Do - mi - num. A - li lu - ia. *f* Cu - jus

T Ma - ri - a, thus sua - vi - ta - tis, o - ra pro no - bis Do - mi num. *f* Cu - jus

B Ma - ri - a, thus sua - vi - ta - tis, o - ra pro no - bis Do - mi - num. *f* Cu - jus

Reduction

44

S  
par - tus sin - gu - la - ris vin - cu - la mor - ta - li - ta - tis, no - bis scin - dit, Ma - ri - a,

A  
par - tus sin - gu - la - ris vin - cu - la mor - ta - li - ta - tis, no - bis scin - dit, Ma - ri - a,

T  
8  
par - tus sin - gu - la - ris vin - cu - la mor - ta - li - ta - tis, no - bis scin - dit, Ma - ri - a,

B  
par - tus sin - gu - la - ris vin - cu - la mor - ta - li - ta - tis, no - bis scin - dit, Ma - ri - a,

Reduction

55

*ff* rit  $\text{♩} = 80$   $\text{♩} = 60$   $\text{♩} = 50$

S  
*ff* lux li - ber - ta - tis, o - ra pro no - bis Do - mi - num. *fff* Al - le - lu - ia!

A  
*ff* lux li - ber - ta - tis, o - ra pro no - bis Do - mi - num. *fff* Al - le - lu - ia!

T  
8  
*ff* lux li - ber - ta - tis, o - ra pro no - bis Do - mi - num. *fff* Al - le - lu - ia!

B  
*ff* lux li - ber - ta - tis, o - ra pro no - bis Do - mi - num. *fff* Al - le - lu - - ia!

Reduction

*ff* *fff* *fff*

28-VII-2022

# SALVE REGINA

## for Mixed Choir a cappella

Solenne

Serban Nichifor

*f* = 120

S  
Ma - ri - a!

A  
*f*  
Ma - ri - a!

T  
*f*  
8  
Ma - ri - a!

B  
*f*  
Ma - ri - a, Ma - ri - a,

1.Sal - ve Re - gi - na cae - li - um,  
2.Tu vi - tae lux, fons gra - ti - ae,  
3.Ma - ter mi - se - ri - cor - di - ae,  
4.Ad te cla - ma - mus ex - su - les,  
5.No - bis post hoc ex - si - li - um,

1.Sal - ve - Re - gi - na cae - li - um,  
2.Tu vi - tae lux, fons gra - ti - ae,  
3.Ma - ter mi - se - ri - cor - di - ae,  
4.Ad te cla - ma - mus ex - su - les,  
5.No - bis post hoc ex - si - li - um,

1.Sal - ve Re - gi - na cae - li - um  
2.Tu vi - tae lux, fons gra - ti - ae,  
3.Ma - ter mi - se - ri - cor - di - ae,  
4.Ma - ter cla - ma - mus ex - su - les,  
5.No - bis post hoc ex - si - li - um,

1.Sal - ve Re - gi - na cae - li - tum, Sal - ve,  
2.Tu vi - tae lux, fons gra - ti - ae, Sal - ve,  
3.Ma - ter mi - se - ri - cor - di - ae, Sal - ve,  
4.Ma - ter cla - ma - mus ex - su - les, Sal - ve,  
5.No - bis post hoc ex - si - li - um, Sal - ve,

Reduction  
*f*

S

Tu o - rum spes fi - - de - li - um, O Ma - ri - a, O Ma - ri - a,  
 Cau - sa no - strae lae - ti - ti - ae,  
 Dul - cis pa - rens cle - men - ti - ae,  
 Te nos ro - ga - mus sup - pli - ces,  
 Je - sum o - sten - de Fi - li - um,

A

Tu o - rum spes fi - - de - li - um, O Ma - ri - a, O Ma - ri - a,  
 Cau - sa no - strae lae - ti - ti - ae,  
 Dul - cis - pa - rens cle - men - ti - ae,  
 Te nos ro - ga - mus sup - pli - ces,  
 Je - sum o - sten - de Fi - li - um,

T

8  
 Tu o - rum spes fi - - de - li - um, O Ma - ri - a, O Ma - ri - a,  
 Cau - sa no - strae lae - ti - ti - ae,  
 Dul - cis - pa - rens cle - men - ti - ae,  
 Te nos ro - ga - mus sup - pli - ces,  
 Je - sum o - sten - de Fi - li - um,

B

Tu o - rum spes fi - - de - li - um, O - Ma - ri - a, O Ma - ri - a, Ma - ri - a  
 Cau - sa no - strae lae - ti - ti - ae,  
 Dul - cis - pa - rens cle - men - ti - ae,  
 Te nos ro - ga - mus sup - pli - ces,  
 Je - sum os - ten - de Fi - li - um,

Reduction



S  
O Ma - ri - a, Ma - ri - a! Ex - sul - ta - te Che - ru - bim, Ju - bi - la - te Se - ra - phim,

A  
O Ma - ri - a, Ma - ri - a! Ex - sul - ta - te Che - ru - bim, Ju - bi - la - te Se - ra - phim,

T  
8  
O Ma - ri - a, Ma - ri - a! Ex - sul - ta - te Ju - bi - la - te,

B  
O Ma - ri - a, Ma - ri - a! Ex - sul - ta - te Ju - bi - la - te,

Reduction

S  
Sal - ve, Sal - ve, Sal - ve Re - gi - na !  
na Ma - ri - - a !

A  
Sal - ve, Sal - ve, Sal - ve Re - gi - na Ma - ri - a,  
na Ma - ri - - a !

T  
8  
Sal - ve, Sal - ve, Sal - ve Re - gi - na Ma - ri - a,  
na Ma - ri - - a !

B  
Sal - ve, Sal - ve, Sal - ve Re - gi - na !  
na Ma - ri - - a !

Reduction

1 4 5 *rall* = 100 = 80 = 50  
*ff* *ff* *ff*

29-VII-2022

!Nichifor\_O\_Sanctissima

# O SANCTISSIMA

## for Soprano (or Tenor) and Piano (or Organ)

Molto Cantabile

Serban Nichifor

$\text{♩} = 104$  *mf*

1. O san - ctis - si - ma  
 2. Tu so - la - ti - um  
 3. Ec - ce de - bi - les  
 4. Vir - go, res - pi - ce,  
 5. Tu - a gau - di - a

7

O pi - is - si - ma Dul - cis Vir - go Ma - ri - a, Ma - ter a -  
 Et re - fu - gi - um Vir - go Ma - ter Ma - ri - a! Quid - quid op -  
 Per - quam fle - bi - les Sal - va nos, o Ma - ri - a! Tol - le lan -  
 Ma - ter, as - pi - ce, Au - di nos, o Ma - ri - a! Tu me - di -  
 Et sus - pi - ri - a Ju - vent nos, o Ma - ria - a! In te spe -

14

- ma - ta In - te - me ra - ta O - ra, o-ra pro no - bis,  
 - ta - mus Per te spe ra - mus; O - ra, o-ra pro no - bis,  
 - guo - es, Sa - na do lo - res O - ra, o-ra pro no - bis,  
 - ci - nam Por - tas di vi - nam O - ra, o-ra pro no - bis,  
 - ra - mus, Ad te cla ma - mus, O - ra, o-ra pro no - bis,

21

O - ra, o-ra pro no bis.  
 O - ra, o-ra pro no bis.  
 O - ra, o-ra pro no - bis.  
 O - ra, o-ra pro no - bis.  
 O - ra, o - ra pro no - - bis.

1-4 5 *rall* ♩ = 86 ♩ = 70 ♩ = 40  
*f* *ff* *f* *ff*

3-VIII-2022

SANCTORUM AGMINA  
for Soprano (or Tenor) and Piano (or Organ)  
- In Memoriam Simona Sandulescu + 6-VIII-2022 -

Pioso

Serban Nichifor

The musical score is written for Soprano (or Tenor) and Piano (or Organ). It begins with a tempo marking of *Pioso* and a metronome marking of  $\text{♩} = 60$ . The key signature is one flat (B-flat) and the time signature is 6/4. The score is divided into three systems. The first system shows the piano accompaniment with a *mf* dynamic. The second system, starting at measure 4, includes the vocal line with the lyrics: "San - cto - rum ag - mi - na, Ex - cel - sis Do - mi - na, Ma -". The third system, starting at measure 7, continues the vocal line with the lyrics: "- ri - a, Sal - ve, Ma - ri - a Dul - ce - do cor - di - um, Spes". The piano accompaniment consists of chords and moving lines in both hands.

10

sup - pli - can - ti - um Ma - ri - a, Ma ri - a Sal - ve, Ma -

12

- ri - a, Ma - ri - a! In val - le - fle - bi - les, Fre - quen - ter ex - su - les,

14

Heu na - ti E - vae! Ad te cla - ma - vi - mus Et sus - pi - ra - vi - mus Ma - ri - a,

16

Sal - ve Ma - ri - a

18

Fac no - stra cor - po - ra, Men - tes et pec - to - ra,

19

Sint pu - ra, Ma - ter! Et ro - ga Fi - li - um

20

Ut nos post o - bi - tum Ag - nos - cat,

21

a - gnos - cat Pa - - - ter. Ut

3

23

in - ter ag - mi - na San - cto - rum car - mi - na De - o ca - na - -

26

- mus. Ti - bi - que de - bi - tas Per cun - cta gra - ti - as

29

Sae - cla, Sae - cla red da - mus.

31

*mf*

4



34

Musical score for measures 34-36. The top staff is a single melodic line with a long slur. The middle and bottom staves are piano accompaniment with chords and moving lines.

37

$\text{♩} = 50$  calando       $\text{♩} = 40$        $\text{♩} = 30$

Musical score for measures 37-39. Measure 37 has a tempo marking of  $\text{♩} = 50$  and the instruction 'calando'. Measure 38 has a tempo marking of  $\text{♩} = 40$ . Measure 39 has a tempo marking of  $\text{♩} = 30$ . Dynamics include *mf*, *mp*, and *p*. A double bar line is at the end of measure 39.

*mf*      *mp*      *p*

*mf*      *mp*      6-VIII-2022

# AVE, MARIS STELLA

Maestoso

Serban Nichifor

S/A

T/B

Organ

*ff*

*ff*

Ped

$\text{♩} = 76$

S/A

T/B

Organ

*f*

*f*

*f*

1. A - ve ma - ris stel - la, De - i Ma - ter al - ma, At - que sem - per  
 2. Su - mens il - lud A - ve Ga - bri - e - lis o - re, Fun - da nos in  
 3. Sol - ve vin - cla re - is, Pro - fer lu - men cae - cis, Ma - la no - stra  
 4. Mon - stra te es - se ma - trem: Su - mat per - te pre - ces, Qui pro no - bis  
 5. Vir - go sin - gu - la - ris, In - ter o - mnes mi - tis, Nos - cul - pis so -  
 6. Vi - tam pre - stara pu - ram, I - ter pa - ra tu - tum, Ut vi - den - tes  
 7. Sit laus De - o Pa - tri, Sum - mo Chri - sto de - cus, Spi - ri - tu - i

S/A

Vir - go, Fe - lix cae - li por - ta.  
 pa - ce, Mu - tans He - vae no - men.  
 pel - le, Bo - ca cun - cta po - sce.  
 na - tus, Tu - lit - es - se tu - us.  
 - lu - tos, Mi - tes fac - et ca - stos.  
 Je - sum, Sem - per col - lae te - mur.  
 San - cto, Tri - bus ho - nor u - nus.

T/B

Organ

rall = 50 = 40

7-VIII-2022

# AVE, MATER GRATIAE

Maestoso

Serban Nichifor

S/A

T/B

Organ

*mf*

1. A - ve, Ma - ter gra - ti - ae, A - ve, Vir - go vir - gi - num,  
 3. A - ve, Ma - ter gra - ti - ae, Con - so - la - trix in - cly - ta  
 5. A - ve Ma - ter gra - ti - ae, O lux be a tis - si - ma,

S/A

T/B

Organ

7

Spes sa - lu - tis ho - mi - num, Ma - ter al - ma gra - ti - ae. 2. A - ve, Ma - ter gra - ti - ae,  
 O - pem fer, et vi - si - ta Cer - tan - tes in a - ci - e. 4. A - ve, Ma - ter gra - ti - ae,  
 E - sto no - bis lu - ci - da Ful gens so - le glo - ri - ae. 6. A - ve, Ma - ter gra - ti - ae,

13

S/A

A - ve si - dus ru - ti - lum, Laus et de - cus or - di - num Coe - ke - stis mi - li - ti - ae.  
 Pec - ca - to - rum vin - cu - la Sol - ve, pre - ce se - du - la Prae - sen - tis fa - mi - li - ae.  
 Tu be - nig - na di - ce ris: Mi - se - re - re

T/B

Organ

19

S/A

mi - se - re - ris Vir - go Ma - ter gra - ti - ae.

T/B

Organ

10-VIII-2022

# CONCORDI LAETITIA

Pioso

Serban Nichifor

S(T)  $\text{♩} = 60$

*mf*

1. Con - cor - di lae - ti - ti - a, Pro - pul - sa mae - sti - ti - a,  
 2. Quae fe - li - ci gau - di - o, Re - sur - gen - te Do - mi - no,

Org *mf*

S(T)

Ma - ri - ae prae - co - ni - a Re - co - lat Ec - cle - si - a: Vir - go Ma - ri - a!  
 Flo - ru - it ut li - li - um, Vi - vum cer - nens Fi - li - um: Vir - go Ma - ri - a!

Org

S(T)

3. Quam con - cen - tu pa - ri - li  
 4. O Re - gi - na vir - gi - num,

Org *f*

10

S(T)

Cho - ri lau - dant cae - li - ci, Et nos cum cae - le - sti - bus No - vum me - los pan - gi - mus:  
 Vo - tis fa - ve sup - pli - cum, Et post mor - tis sta - di - um, Vi - tae con - fer prae - mi - um:

Org

13

S(T)

Vir - go Ma - ri - a!  
 Vir - go Ma - ri - a!

*ff*

Glo - ri - o - sa Tri - ni - tas, In - di - vi - sa U - ni - tas,

Org

*ff*

17

S(T)

Ob Ma - ri - ae me - ri - ta, Nos sal - ve per sae - cu - la: Vir - go Ma - ri - a!

*fff*

Org

12-VIII-2022

O GLORIOSA VIRGINUM  
for Sopran (or Tenor) and Organ (or Piano)

Cantabile

Serban Nichifor

*f* = 70

*f*

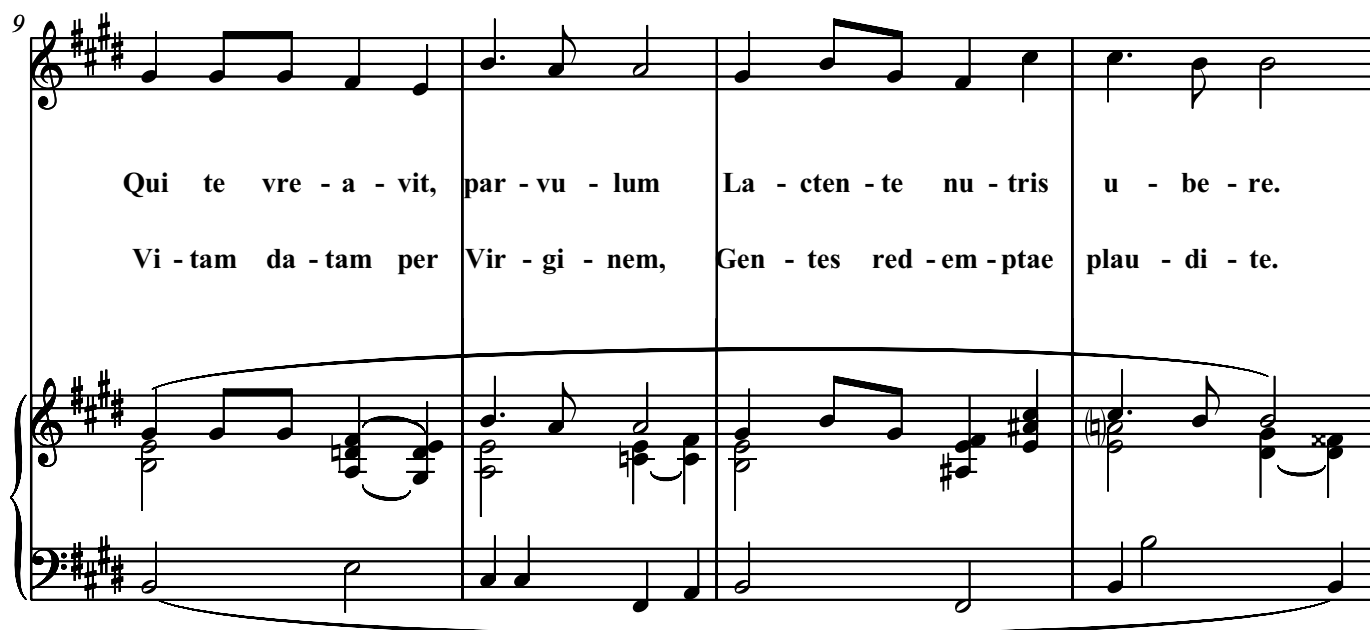
5

1. O glo - ri - o - sas Vir - gi - num, Su - bli - mis in - ter si - de - ra,  
3. Tu re - gis al - ti ja - nu - a, Et au - la lu - cis ful - gi - da:

*mf*

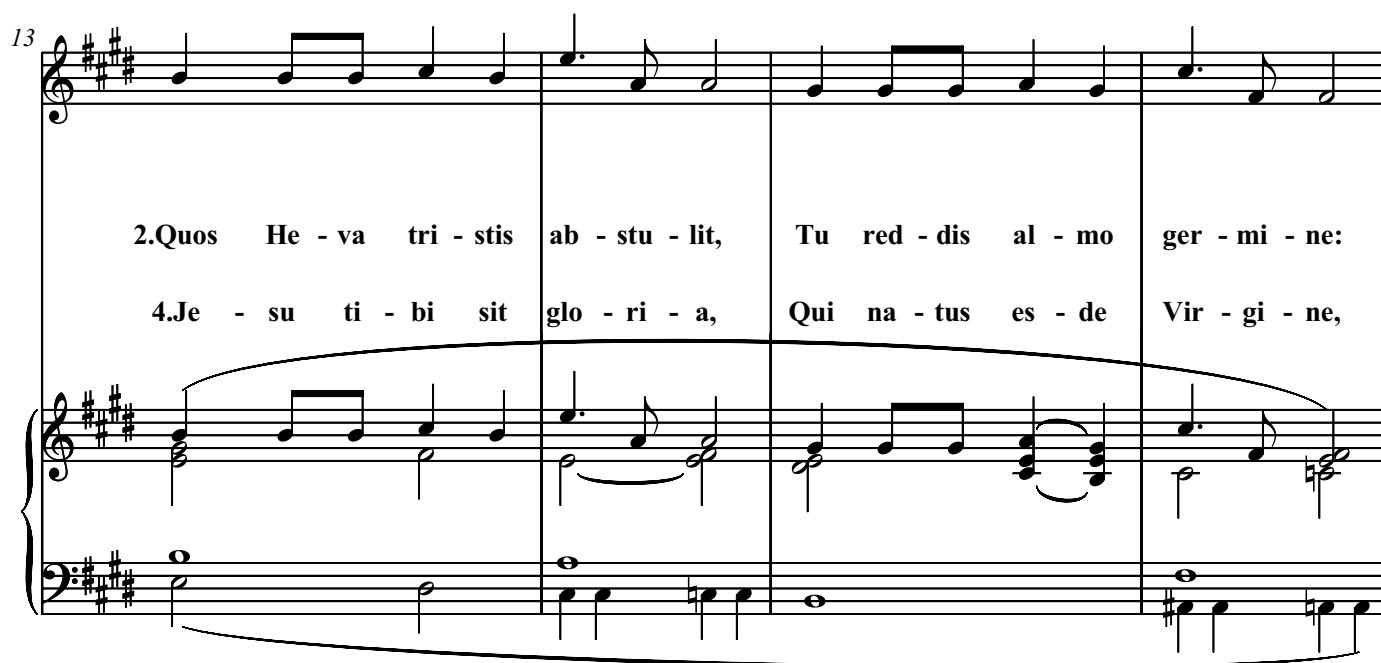


9



Qui te vre - a - vit, par - vu - lum La - cten - te nu - tris u - be - re.  
Vi - tam da - tam per Vir - gi - nem, Gen - tes red - em - ptae plau - di - te.

13



2. Quos He - va tri - stis ab - stu - lit, Tu red - dis al - mo ger - mi - ne:  
4. Je - su ti - bi sit glo - ri - a, Qui na - tus es - de Vir - gi - ne,

17

In - trent ut a - stra fle - bi - les Cae - li re - clu - dis car - di - nes.  
Cum Pa - tre'et al - mo Spi - ri - tu

21

rall

In sem - piter - na sae cu - la. A - - men.

*f*

13-VIII-22

OMNI DIE DIC MARIAE  
for Soprano (or Tenor) and Organ (or Piano)

Serban Nichifor  
15-VIII-2022,  
Feast of Saint Mary

Maestoso

SOLO

$\text{♩} = 90$

*mf*

1. O - mni di - e dic Ma - ri - ae  
2. Ip - sam co - le, ut de mo - le

*f* *mf* *f* *mf*

5

Me - a lau - des a - ni - ma: E - jus fe - sta, e - jus - ge - sta  
Cri - mi - num te lio - be ret, Hanc ap - pel - la, ne pro - cel - la

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## CORO

9

Co - le de - vo - tis - si - ma. Con - tem - pla - re et mi - ra - re  
 Vi - ti - o - rum su - pe - ret. Haec per - so - na no - bis do - na

*f*

13

E - jus cel - si - tu - di - nem: Dic fe - li - cem ge - ni - tri - cem,  
 Con - tu - lit coe - les - ti - a; Haec re - gi - na nos di - vi - na

17

1 Dic be - a - tam Vir - gi - nem. 2 *rall* Il - lus - tra - vit gra - ti - a!  
 = 80 = 60 = 30

*ff*

# O SANCTISSIMA

for Soprano (or Tenor) and Organ (or Piano)

Maestoso

Serban Nichifor

$\text{♩} = 80$  *f*

1. O San - ctis - si - ma  
3. Ec - ce de - bi - les

6

O pi - is - si - ma, Dol - cis Vir - go Ma - ri - a!  
Per - quam fle - bi - les Sal - va nos o Ma - ri - a!

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9

Ma - ter a - ma - ta, In - te - me - ra - ta, O - ra, o - ra pro no - bis.  
Tol - le lan - guo - res, Sa - na do - lo - res, O - ra, o - ra pro no - bis.

13

2. Tu so - la - ti - um Et re - fu - gi - um Vir - go Ma - ter Ma - ri - a!  
4. Vir - go, res - pi - ce, Ma - ter as - pi - ce, Au - di nos o Ma - ri - a!

17

Quid - quid op - ta - mus Per te spe - ra - mus; O - ra, o - ra pro no - bis.  
Tu me - di - ci - nam Por - tas di - vi - nam O - ra, o - ra pro no - bis.

21 *ff*

5. Tu - a gau - di - a

26

Et sus - pi - ri - a Ju - vent nos, o Ma - ri - a ! In te spe - ra - mus,

30 *rall*

Ad te cla - ma - mus, O - ra, o - ra pro no - bis.

$\text{♩} = 74$   $\text{♩} = 70$   $\text{♩} = 66$   $\text{♩} = 60$   $\text{♩} = 30$

3-IX-2022

JESSE VIRGA  
Soprano (or Tenor) and Piano (or Organ)

Molto Cantabile

Serban Nichifor

$\text{♩} = 88$

*f*

4

*f*

1. Jes - se Vir - ga tu - um ro - ga. be - ne - di - ctum Fi - li - um,  
 3. O Ma - ri - a, pre - ce pi - a no - bis fer au - xi - li - um,  
 5. Ma - ter bo - na, no - bis do - na tu - um pa - tro - ci - ni - um

*mf*

*mf*

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6

ut nos ser - vet et e - ner - vet  
 cu - jus no - men dat so - la - men  
 ut reg - ne - mus et lau - da - mus

frau - des ad - ver - san - ti - um.  
 mi - se - ria et gau - di - um.  
 tu - um sem - per Fi - li - um.

8

2. Vir - go mi - tis, a de - li - ctis nos e - mun - da pre - ci - bus,  
 4. No - men san - ctum, per quod plan - ctum ae - ter - num e - va - si - mus,  
 6. Glo - ri - a et ho - nor De - o us - que - quo al - tis - si - mo,

10

ut pur - ga - ti si - mus a - pti jun - gi cae - li ci - vi - bus. Sal - ve, Re - gi - na;  
 no - men bo - num, per quod do - num sa - lu - tis ac - ce - pi - mus. Sal - ve, Re - gi - na;  
 cu - i laus est et po - tes - tas

1,2

13

spes no - stra, sal - - ve.  
spes no - stra, sal - - ve.

per ae - ter - na sae - cu -

*f*

*f*

17

-la. Sal - ve Re - gi - na spesmo - stra sal - - - ve!

*ff*

*ff*

*f*

1-IX-2022

LITANIAE LAURETANAE:  
LITANIAE BEATAE MARIAE VIRGINIS  
- In Memoriam Matris meae Dr. Livia Nichifor -

for High Voice and Organ (or Tape)

Contemplativo, dolce e scorrevole,  
poco rubato

Serban Nichifor

$\text{♩} = 60$  *mf*

Ky - ri - e e - le - i - son.

*mp*

*mp*

*mp*

7

Chri - ste e - le - i - son Ky - ri - e e - le - i - son. Chri - ste au -

12

- - di nos. Chri - ste ex - au - di - nos. Pa - ter decae - lis De - us,

16

mi - se - re - re no - bis. Fi - li Rædem - ptor mum - di De - us,

18

mi - se - re - re no - bis Spi - ri - tus San - cte De - us,

20 3

mi - se - re - re no - bis. San - cta Tri - ni - tas u - nus - De - us

22

mi - se - re - re no - bis. San - cta Ma

26

- ri - a, o - ra pro no - bis. San - cta De - i

simile

poco a poco animando

30  $\text{♩} = 64$

Ge - ni - trix, o - ra pro no - bis. San - cta Vir - go

34  $\text{♩} = 66$   $\text{♩} = 70$

vir - gi - num, o - ra pro no - bis. Ma - ter

38  $\text{♩} = 74$

Chri - sti, o - ra pro no - bis. Ma - ter Ec - cle - si - ae,

43  $\text{♩} = 80$

o - ra pro no - bis. Ma - ter mi - se - ri - cor - di - ae,

*mf*

47  $\text{♩} = 84$

o - ra pro no - bis. Ma - ter di - vi - nae gra - ti - ae,

51  $\text{♩} = 90$

o - ra pro no - bis. Ma - ter Spei, o - ra pro

56  $\text{♩} = 94$

no - bis. Ma - ter pu - ris - si - ma, o - ra pro

60  $\text{♩} = 96$

no - bis. Ma - ter ca - stis - si - ma, o - ra pro

64

no - bis. Ma - ter in - vi - o - la - ta o - ra pro



## Animato

68  $\text{♩} = 100$

no - bis.

*f*

*mf*

*mf*

73

*f*

Ma - ter in - te - me - ra ta, o - ra pro no - bis.

77

Ma - ter a - ma - bi - lis, o - ra pro no - bis.

81

Ma - ter ad - m - ra - bi - lis, o - ra pro no - bis.

85

Ma - ter bo - ni con - si - li - i, o - ra pro no - bis.

89

*mp* Ma - ter Cre - a - to - ris, o - ra pro no - bis.

poco a poco crescendo

93

Ma - ter Sal - va - to - ris, o - ra pro no - bis.

97

*mf*

Vir - go pru - den - tis - si - ma, o - ra pro no - bis.

101

*f*

Vir - go ve - ne - ran - da, o - ra pro no - bis.

*mf*

105

105

*f*

109

109

*f*

113

113

Vir - go pre - di - can - da, o - ra pro no - bis.

*f*

117

Vir - go po - tens, o - ra pro no - bis.

121

Vir - go cle - mens, o - ra pro no - bis.

125

Vir - go fi - de - lis, o - ra pro no - bis.

129

Spe - cu - lum jus - ti - ti - ae, o - ra pro no - bis

133

Se - des sa - pi - en - ti - ae, o - ra pro no - bis.

137

Cau - sa no - strae lae - ti - ti - ae, o - ra pro no - bis

141

Musical score for measures 141-144. The score is in 4/4 time and features a vocal line with lyrics, a piano accompaniment, and a double bass line. The lyrics are: "Vas spi - ri - tu - a - le, o - ra pro no - bis". The piano part includes a treble clef with a key signature of one sharp (F#) and a bass clef. The double bass part is in a lower register. The vocal line is in a soprano or alto register.

145

Musical score for measures 145-148. The score is in 4/4 time and features a piano accompaniment and a double bass line. The piano part includes a treble clef with a key signature of one sharp (F#) and a bass clef. The double bass part is in a lower register. The piano part includes a forte (*ff*) dynamic marking. The piano part includes a treble clef with a key signature of one sharp (F#) and a bass clef. The double bass part is in a lower register.

149

Musical score for measures 149-152. The score is in 4/4 time and features a piano accompaniment and a double bass line. The piano part includes a treble clef with a key signature of one sharp (F#) and a bass clef. The double bass part is in a lower register. The piano part includes a forte (*ff*) dynamic marking. The piano part includes a treble clef with a key signature of one sharp (F#) and a bass clef. The double bass part is in a lower register.

154

*mf*

Va ho - no - ra - bi - le,

*mp*

*mp*

*mp*

159

o - ra pro no - bis. Vas in - si - gne - vo - ti o - nis,

3

163

o - ra pro no - bis. Ro - sa my - sti - ca, o - ra pro



168

no - bis. Tur - ris Da - vi - di - ca, o - ra pro no - bis.

173

Tur - ris e - bur - ne - a, o - ra pro no - bis Do - mus

*mf*

178

au - re - a, o - ra pro no - bis Foe - de - ris

182

ar - ca, o - ra pro no - bis Ja - nu - a cae - li,

187

o - ra pro no - bis Stel - la ma - tu ti - na,

191

o - ra pro no - bis Sa - lus in - fir - mo - rum,

195

o - ra pro no - bis Re - fu - gium pec - ca - to - rum,

*ff*

199

o - ra pro no - bis

*f*

*mf*

*f*

203

So - la - ci - um mi - gran - ti - um,

*mf*

207

o - ra pro no - bis. Con - so - la - trix af - fli - cto - rum,

211

o - ra pro no - bis. Au - xi - li - um Chri - sti - a - no - rum,

215

o - ra pro no - bis Re - gi - na An - ge - lo - rum,

219

o - ra pro no - bis Re - gi - na Pa - tr - ar - cha - rum,

223

o - ra pro no - bis Re - gi - na Pro - phe - ta - rum,

227

o - ra pro no - bis Re - gi - na A - po - sto - lo - rum,

231

o - ra pro no - bis Re - gi - na Mar - ty - rum,

235

o - ra pro no - bis

*ff*

*ff*

*ff*

239

243 *f*

Re - gi - na Con - fes - so - rum,

247

o - ra pro no - bis. Re - gi - na Vir - gi - num,

251 *3*

o - ra pro no - bis. Re - gi - na San - cto - rumm - ni - um,

255

o - ra pro no - bis. Re - gi - na si - ne la - be

258

o - ri - gi - na - li con ce - pta, o - ra pro no - bis.

261

Re - gi - na sa - cri - tis - si - mi Ro - sa - ri - i, o - ra pro



264

no - bis. Re - gi - na fa - mi - li - ae, o - ra pro

This system contains measures 264 through 267. It features a vocal line with lyrics and a piano accompaniment with four staves. The key signature has one flat (B-flat) and the time signature is 3/4. The lyrics are: "no - bis. Re - gi - na fa - mi - li - ae, o - ra pro".

268

no - bis. Re - gi - na pa - cis, o - ra pro no - bis.

This system contains measures 268 through 272. It features a vocal line with lyrics and a piano accompaniment with four staves. The key signature has one flat (B-flat) and the time signature is 3/4. The lyrics are: "no - bis. Re - gi - na pa - cis, o - ra pro no - bis.".

*molto precipitando*  
= 116

273

Re - gi - na pa - cis, o - ra pro no - bis.

*ff*

This system contains measures 273 through 276. It features a vocal line with lyrics and a piano accompaniment with four staves. The key signature has one flat (B-flat) and the time signature is 3/4. The lyrics are: "Re - gi - na pa - cis, o - ra pro no - bis." The piano part includes a dynamic marking of *ff* (fortissimo) in the final measure.

278  $\text{♩} = 124$   $\text{♩} = 128$

282  $\text{♩} = 132$

285  $\text{♩} = 60$  Sub. Tempo I *mp* [Agnus Dei] semplice

A - gnus De - i, qui tol - lis pec - ca - ta

291

mun - di, par - ce no - bis Do - mi - ne. A - gnus

298

De - i, qui tol - lis pec - ca - ta mun - di, ex au -

304

- di nos Do - mi - ne. A - gnus De - i, qui tol - lis

310

pec - ca - ta mun - di, mi - se - re - re no - bis.

poco a poco calando

317

♩ = 56   ♩ = 52   ♩ = 48   ♩ = 44   ♩ = 40

*p*

*p*

7-IX-2022

LITANIAE LAURETANAE:  
LITANIAE BEATAE MARIAE VIRGINIS  
- In Memoriam Matris meae Dr. Livia Nichifor -

for High Voice and Piano

Contemplativo, dolce e scorrevole,  
poco rubato

Serban Nichifor

$\text{♩} = 60$  *mf*

Ky - ri - e e - le - i - son.

7 Chri - ste e - le - i - son Ky - ri - e e - le - i - son. Chri - ste au -

12 - di nos. Chri - ste ex - au - di - nos. Pa - ter decae - lis De - us,

*mp* *mp* *3*

16

mi - se - re - re no - bis. Fi - li Rædem - ptor mum - di De - us,

18

mi - se - re - re no - bis Spi - ri - tus San - cte De - us,

20

mi - se - re - re no - bis. San - cta Tri - ni - tas u - nus - De - us

22

mi - se - re - re no - - bis. San - cta Ma

26

- ri - a, o - ra pro no - bis. San - cta De - i

simile

poco a poco animando

30

Ge - ni - trix, o - ra pro no - bis. San - cta Vir - go

♩ = 64

34  $\text{♩} = 66$   $\text{♩} = 70$

vir - gi - num, o - ra pro no - bis. Ma - ter

38  $\text{♩} = 74$

Chri - sti, o - ra pro no - bis. Ma - ter Ec - cle - si - ae,

43  $\text{♩} = 80$

o - ra pro no - bis. Ma - ter mi - se - ri - cor - di - ae,

*mf*



47  $\text{♩} = 84$

o - ra pro no - bis. Ma - ter di - vi - nae gra - ti - ae,

51  $\text{♩} = 90$

o - ra pro no - bis. Ma - ter Spei, o - ra pro

56  $\text{♩} = 94$

no - bis. Ma - ter pu ris - si - ma, o - ra pro

60  $\text{♩} = 96$

no - bis. Ma - ter ca - stis - si - ma, o - ra pro

64

no - bis. Ma - ter in - vi - o - la - ta o - ra pro

68  $\text{♩} = 100$  *Animato*

no - bis.

*f*

*mf*

73

*f*  
Ma - ter in - te - me - ra ta, o - ra pro no - bis.

77

Ma - ter a - ma - bi - lis, o - ra pro no - bis.

81

Ma - ter ad - m - ra - bi - lis, o - ra pro no - bis.

85

Ma - ter bo - ni con - si - li - i, o - ra pro no - bis.

poco a poco crescendo

89

*mp* Ma - ter Cre - a - to - ris, o - ra pro no - bis. Ma - ter Sal - va

*mp*

*p*

94

- to - ris, o - ra pro no - bis. Vir - go pru - den

*mf*

98 *f*



- tis - si - ma, o - ra pro no - bis. Vir - go ve - ne

102



- ran - da, o - ra pro no - bis.

106



111

Vir - go pre - di - can - da,

115

o - ra pro no - bis. Vir - go po - tens,

119

o - ra pro no - bis. Vir - go cle - mens,

123

o - ra pro no - bis. Vir - go fi - de - lis,

127

o - ra pro no - bis Spe - cu - lum jus - ti - ti - ae,

131

o - ra pro no - bis Se - des sa - pi - en - ti - ae,

135

o - ra pro no - bis. Cau - sa no - strae lae - ti - ti - ae,

139

o - ra pro no - bis Vas spi - ri - tu - a - le,

143

o - ra pro no - bis

*ff*



147

Musical score for measures 147-151. The system includes a vocal line with a whole rest, a piano right-hand part with chords and slurs, and a piano left-hand part with a moving bass line. Dynamics include accents (v) and a forte (f) marking.

152

Musical score for measures 152-156. The system includes a vocal line with a whole rest, a piano right-hand part with chords and slurs, and a piano left-hand part with a moving bass line. Dynamics include fortissimo (fff) and mezzo-piano (mp) markings.

157

*mf*

Va ho - no - ra - bi - le, o - ra pro no - bis.

Musical score for measures 157-161. The system includes a vocal line with lyrics and a piano accompaniment. The piano part consists of chords in the right hand and a moving bass line in the left hand. Dynamics include mezzo-forte (mf) marking.

161 3

Vas in - si - gnede - vo - ti o - nis, o - ra pro no - bis.

165

Ro - sa my - sti - ca, o - ra pro no - bis. Tur - ris Da

170

- vi - di - ca, o - ra pro no - bis. Tur - ris e - bur - ne - a,

175

o - ra pro no - bis Do - mus au - re - a, o - ra pro

*mf*

180

no - bis Foe - de - ris ar - ca, o - ra pro no - bis

185

Ja - nu - a cae - li, o - ra pro no - bis

189

Stel - la ma - tu - ti - na, o - ra pro no - bis

193

Sa - lus in - fir - mo - rum, o - ra pro no - bis

197

Re - fu - gium pec - ca - to - rum, o - ra pro no - bis

201

*f*

*mf*

205

*f*

So - la - ci - um mi - gran - ti - um, o - ra pro no - bis.

*mf*

209

Con - so - la - trix af - fli - cto - rum, o - ra pro no - bis.

*mf*

213

Au - xi - li - um Chri - sti - a - no - rum, o - ra pro no - bis

217

Re - gi - na An - ge - lo - rum, o - ra pro no - bis

221

Re - gi - na Pa - tr - ar - cha - rum, o - ra pro no - bis

225

Re - gi - na Pro - phe - ta - rum, o - ra pro no - bis

229

3

Re - gi - na A - po - sto - lo - rum, o - ra pro no - bis

233

Re - gi - na Mar - ty - rum, o - ra pro no - bis

237

242

Re - gi - na Con - fes

246

- so - rum, o - ra pro no - bis. Re - gi - na Vir



250

- gi - num, o - ra pro no - bis. Re - gi - na San

254

3

- cto - rum om - ni - um, o - ra pro no - bis.

257

3 3

Re - gi - na si - ne la - be o - ri - gi - na - li conce - pta, o - ra pro

260

no - bis. Re - gi - na sa - cri - tis - si - mi Ro - sa - ri - i,

This system contains measures 260, 261, and 262. The vocal line starts with a half note 'no - bis.' in measure 260, followed by a quarter rest. In measure 261, the vocal line begins with a quarter note 'Re - gi - na' and continues with eighth notes 'sa - cri - tis - si - mi' and a quarter note 'Ro - sa - ri - i,'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

263

o - ra pro no - bis. Re - gi - na fa - mi - li - ae,

This system contains measures 263, 264, and 265. The vocal line starts with a half note 'o - ra pro no - bis.' in measure 263, followed by a quarter rest. In measure 264, the vocal line begins with a quarter note 'Re - gi - na' and continues with eighth notes 'fa - mi - li - ae,'. The piano accompaniment continues with the same eighth-note bass line and chords.

267

o - ra pro no - bis. Re - gi - na pa - cis,

This system contains measures 267, 268, and 269. The vocal line starts with a half note 'o - ra pro no - bis.' in measure 267, followed by a quarter rest. In measure 268, the vocal line begins with a quarter note 'Re - gi - na' and continues with eighth notes 'pa - cis,'. The piano accompaniment continues with the same eighth-note bass line and chords.

271

o - ra pro no - bis. Re - gi - na pa - cis, o - ra pro

276

*molto precipitando*  
♩ = 116

no - bis.

*ff*

♩ = 124

281

♩ = 128

♩ = 132

285  $\text{♩} = 60$  Sub. Tempo I *mp* [Agnus Dei] *mp* semplice

A - gnus De - i, qui tol - lis pec - ca - ta

291

mun - di, par - ce no - bis Do - mi - ne. A - gnus

298

De - i, qui tol - lis pec - ca - ta mun - di, ex au -

304

- di nos Do - mi - ne. A - gnus De - i, qui tol - lis

310

pec - ca - ta mun - di, mi - se - re - re no - bis.  
poco a poco calando

317

♩ = 56    ♩ = 52    ♩ = 48    ♩ = 44    ♩ = 40

*p*

7-IX-2022