



# Serban Nichifor

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## A propos de l'artiste

[http://www.voxnovus.com/composer/Serban\\_Nichifor.htm](http://www.voxnovus.com/composer/Serban_Nichifor.htm)

**Qualification :** PROFESSEUR DOCTEUR EN COMPOSITION ET MUSICOLOGIE

**Sociétaire :** SABAM - Code IPI artiste : I-000391194-0

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## A propos de la pièce



**Titre :** SHOAH - deuxième partie (2015)  
[Poems by Benedict Solomon and Benjamin Fondane]

**Compositeur :** Nichifor, Serban

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**Editeur :** Nichifor, Serban

**Style :** Classique moderne

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***In loving memory of my dear wife  
LIANA ALEXANDRA (1947-2011)***

**SERBAN NICHIFOR**

# **SHOAH**

**part II (2014-2015)**

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- **PRAYER FOR THE VICTIMS OF THE HOLOCAUST - page 125**

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IPI Base No. I-000391194-0**

# **SERBAN NICHIFOR**

(8-X-2014)

## ***KADDISH***

***for Soprano or Tenor and Organ***

**Poems in Romanian by**

**BENEDICT SOLOMON**

- 1. Tu mi-ai ucis credinta***
- 2. Pastel multicolor***
- 3. Kafka***

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(SABAM, UCMR-ADA)**

TU MI-AI UCIS CREDINTA  
Versuri de Benedict SOLOMON

GRAVE

Muzica de Serban NICHIFOR

♩ = 54

Soprano

Organ

*ff* *mp* *p* simile

8

Soprano

Organ

*mf*

Si da-ca am ple - cat Dinas-ta lu - me U - cis de

14

Soprano

Organ

ti - ne, De u - ra ta, De se - tea ta de san ge, De se - tea de pu - te - re,



18

Soprano

*f* Te voi ier - ta *mf* Dar nu te voi ier -

Organ

23

Soprano

- ta Ca mi'ai u - - cis pa rin - tii, Cami'ai u - cis ne -

*mp* *mf*

Organ

*mp* *mf*

poco a poco acc.

25

Soprano

*ff* - - vas ta Si fra tii Si copii-i Si *ff* nea - mul tot, a - proa - pe, *fff* Si

*f* *ff* *fff*

Organ

*f* *ff* *fff*

$\text{♩} = 56$   $\text{♩} = 60$

28 *rall.* ♩ = 50 ♩ = 44 ♩ = 54 Tempo I

Soprano  
mi'aiu - cis cre - din ta meain ti - ne, *fff* Cre - din ta meain om,

Organ

32

Soprano  
*mf* Nu, nu te pot ier - ta *mp* A(M)

Organ  
*mp*

39 ♩ = 48 ♩ = 40 ♩ = 30

Soprano  
A(M)

Organ  
*rall.* *f*

28 VI-2014

# PASTEL MULTICOLOR

## Versuri de Benedict SOLOMON

Andante

Muzica de Serban NICHIFOR

♩ = 96

Soprano

Organo

*mf*

*mp*

9

♩ = 90   ♩ = 80   ♩ = 70   ♩ = 96

Soprano

Organo

*mp*

*mp*

Amvi - sat ca ma plim -

14

Soprano

- bam Prin ta - ra lui Goe - the Prin ta - ra lui

Organo

18

Soprano

Bee - tho - ven A lui Schi - ler si'a lui Kant, Darsi a lui Heine si'a lui

Organo

22

Soprano

Men - del - sohn, A lui Mo ritz La - za rus, A lui Heucht wan - ger

Organo

26

Soprano

Si a lui Ja - kob Was - ser - man. Si ma ur - cam pe'un

Organo

30 ♩ = 100 Marciale

Soprano

mun - te vop sit de ver de-le bra - zi - lor Na - *f* scuti din tim - pul Ni-be-

Organo

34

Soprano

- lun - gi - lor Si var - ful munte - luisa - ru - - ta ce - ru'al bas tru ca ma - - rea

Organo

Piu Mosso Allargando

39  $\text{♩} = 106$   $\text{♩} = 90$   $\text{♩} = 70$

Soprano

*ff*

Cer braz - dat de nori al - bas tri - fu - mu rii Si de vas le le pa - sa -

Organo

*f*

42  $\text{♩} = 120$

Soprano

ri - - lor cluster

Organo

*fff* cluster *fff* *fff*

Priveam de sus  
 Campia stropita in verde, in galben, in rosu  
 Si pe care curgeau suvitele de mercur ale apelor.  
 Era ca un covor  
 Tesut din parul martirelor  
 Si colorat in blond, roscat si argintiu  
 Si cu pete brune - ca si camasile brune,  
 Bruno de sangele inchegat pe ele.  
 Par din pletele sfintelor,  
 Plete taiate de mainile vopsite in sange,  
 Mainile fiarelor gheenei.

Parlando Rubato

46

Soprano

Organo

*p*

lonza

Era o liniste de cimitir,  
 Ca in raiul lagarelor  
 Celui de-al treilea Reich.  
 Si m-am trezit:  
 Totul era vis,  
 Doar coverul tesut  
 Din parul de pe capetele femeilor  
 Era adevarat.  
 Dar lasat mostenire - omenirii.

49

Soprano

Organo

*fff*

lonza

25-VIII-2014



**KAFKA**

Parlando Rubato **Versuri de Benedict SOLOMON** Muzica de  
Serban NICHIFOR

**Soprano**  $\text{♩} = 66$

**Organ**

**Soprano** 12

Ne vizitau in ghetou, / Imbracati in uniforme lor / De culoare feldgrau, / Cu cruci de fier / Infipte pe piept, / Sau atarnand / Ca niste streanguri, / De gat, / Sau cruci incarligate / Pe brat, / Incarligate, ca si gandurile lor, / Negre, ca si sufletul lor, / De fier, ca si inima lor. /

**Organ**

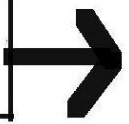
22

Soprano

Din crucile lor picurau lacrimi, / Din gandurile lor, ura, / Din sufletul lor, sange,  
Din inima lor, otrava. //

Organ

3 3 3 5



29

Soprano

Organ

3 5 3 3

4/4

36 ♩ = 132

Soprano

Organ

36

37

38

39

40

41

Soprano

Organ

41

42

43

44

45

Soprano

Organ

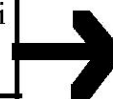
49

Soprano

Ne vizitau in ghetou, / Inotiti – uneori – de sotiile / Si de copiii lor / - Cu ochi senini  
albastri, / Cu parul blond buclat -. // Creaturi de rasa superioara! //

*mf*

Organ



53

Soprano

Organ

57

Soprano

Ne vizitau in ghetou / Si se uitau, uneori, la noi / Ca la niste animale / Din gradina  
 zoologica, / Inchise in custi / Si care vor fi duse, in curand, / La abator / (Sau crematoriu)  
 / Ca spectacolul sa aiba un final. //

Organ

61

Soprano

Organ

64

Soprano

$\text{♩} = 135$

Organ

67  $\text{♩} = 140$

Soprano

Organ

70  $\text{♩} = 145$   $\text{♩} = 150$

Soprano

Apoi, spre amintire, / Ne fotografiau: / Imagine din Kafka:

*ff*

Organ

72  $\text{♩} = 60$

Soprano *fff* **Fiare salbatice / In uniforme / De culoarea pielei de soparla / Ce fotografiau /**

*fff* **DRAMMATICO**

Organ *fff*

77  $\text{♩} = 60$  GRAVE, DOPPIO PIU LENTO

Soprano *ff* *f*

A A A

Organ *f* *mf*



82

Soprano

Oa- meni in custi Oa meni in

Organ

Detailed description: This system contains measures 82 through 85. The Soprano part begins with a triplet of eighth notes (G4, A4, B4) and continues with a melodic line. The lyrics "Oa- meni in custi" are placed under the first two measures, and "Oa meni in" under the last two. The Organ part consists of a right-hand staff with chords and a left-hand staff with a simple bass line. A fermata is present over the final measure of the organ part.

86

Soprano

custi Oa- meni Oa meni Oa

Organ

Detailed description: This system contains measures 86 through 90. The Soprano part continues the melodic line with lyrics "custi Oa- meni Oa meni Oa". The Organ part continues with harmonic accompaniment, featuring a right-hand staff with chords and a left-hand staff with a simple bass line. A fermata is present over the final measure of the organ part.

92

Soprano

meni in custi quasi glissando

Organ

95

Soprano

Oa - - - meni A(M) (quasi glissando lento)

Organ

100 poco a poco rall. ♩ = 50 ♩ = 40 ♩ = 30

Soprano

A

Organ

*fff* *ff* *fff* *fff*

8-X-2014

**SERBAN NICHIFOR**

(15 August 2014)

***EXODUS***

***My Last Will And Testament***

**In Memory**

**Benjamin Fondane and Liana Alexandra**

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(SABAM, UCMR-ADA)**

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1

# LONTANO WALTZ

for Solo Clarinet, Celesta and Strings

Lento e Lontano, Quasi Senza Tempo

- score in C -

Serban Nichifor

Musical score for Solo Clarinet, Celesta, and Strings, measures 1-10. The tempo is Lento e Lontano, Quasi Senza Tempo. The key signature is C major. The time signature is 3/4. The Solo Clarinet part begins with a dynamic of *mp* and a marking of *dolcissimo*. The Celesta part begins with a dynamic of *mp*. The Strings part begins with a dynamic of *p*. The tempo marking is  $\text{♩} = 60$ .

Musical score for Solo Clarinet, Celesta, and Strings, measures 11-20. The Solo Clarinet part continues with a dynamic of *mp* and a marking of *dolcissimo*. The Celesta part continues with a dynamic of *mp*. The Strings part continues with a dynamic of *p*. The tempo marking is  $\text{♩} = 60$ .

20

Solo Cl *mf*

Celesta *mp*

Strings

30

Solo Cl

Celesta

Strings

rall.

64 = 50  $\frac{3}{8}$  60

Bucharest, 27 July 2013



**II**

***EXODUS***

***Super***

***Flumina Babylonis***

**poem by**

**BENJAMIN FONDANE**

BENJAMIN FONDANE / BENJAMIN FUNDOIANU

Exodus: Super Flumina Babylonis

(Preface)

It is to you I speak, antipodal men,

I speak man to man,

with the little in me of man that remains,

with the scrap of voice left in my throat,

my blood lies upon the roads, let it not, let it

not cry out for vengeance!

The death-note is sounded, the beasts hunted down,

let me speak to you with these very words

that have been our share-

few intelligible ones remain.

A day will come, surely, of thirst appeased,

we will be beyond memory, death

will have finished the works of hate,

I will be a clump of nettles beneath your feet,

-ah, then, know that I had a face

like you. A mouth that prayed, like you.

When a bit of dust, or a dream,

entered my eye, this eye shed its drop of salt. And when

a cruel thorn raked my skin

the blood flowed red as your own!

Yes, exactly like you I was cruel, I

yearned for tenderness, for power,

for gold, for pleasure and pain.

Like you I was mean and anguished,  
solid in peacetime, drunk in victory,  
and staggering, haggard, in the hour of failure.

Yes, I was a man like other men,  
nourished on bread, on dreams, on despair. Oh, yes,

I loved, I wept, I hated, I suffered,  
I bought flowers and did not always  
pay my rent. Sundays I went to the country  
to cast for unreal fish under the eye of God,

I bathed in the river  
that sang among the rushes and I ate fried potatoes  
in the evening. And afterwards, I came back for bedtime  
tired, my heart weary and full of loneliness,

full of pity for myself,  
full of pity for man,  
searching, searching vainly upon a woman's belly

for that impossible peace we lost  
some time ago, in a great orchard where,  
flowering, at the center,

is the tree of life.

Like you I read all the papers, all the bestsellers,  
and I have understood nothing of the world  
and I have understood nothing of man,  
though it often happened that I affirmed

the contrary.

And when death, when death came, maybe  
I pretended to know what it was, but now truly

I can tell you at this hour,  
it has fully entered my astonished eyes,  
astonished to understand so little-  
have you understood more than I?

And yet, no!

I was not a man like you.

You were not born on the roads,  
no one threw your little ones like blind kittens

into the sewer,  
you did not wander from city to city  
hunted by the police,  
you did not know the disasters of daybreak,

the cattle cars  
and the bitter sob of abasement,  
accused of a wrong you did not do,  
of a murder still without a cadaver,  
changing your name and your face,  
so as not to bear a jeered-at name,  
a face that has served for all the world  
as a spittoon.

A day will come, no doubt, when this poem  
will find itself before your eyes. It asks

nothing! Forget it, forget it! It is nothing  
but a scream, that cannot fit in a perfect  
poem. Have I even time to finish it?

But when you trample on this bunch of nettles  
that had been me, in another century,  
in a history that you will have canceled,  
remember only that I was innocent  
and that, like all of you, mortals of this day,

I had, I too had a face marked  
by rage, by pity and joy,  
an ordinary human face!

[By the rivers of Babylon...]

By the rivers of Babylon we bent down and we wept

but our jailers said:

Sing for us, Israel!

Your eyelids are already heavy

Your expression already drowned, it rushes away

sing us a song

If you remember the country

where you had songs

for rocking children to sleep

for beguiling serpents

for women at the loom

for the laundresses at work

for the Sabbath candles

for the miracles of bread  
 for the blessing over the wine  
 for the works and the days  
 for the aches and the weeks...  
 We have songs for drunkards  
 and songs for our idols  
 for the sailor's goddess  
 for the priestess of Fate  
 soldier-songs if anyone has them  
 songs as beautiful as eggs are round  
 Then sing us your songs!  
 from "Meantime"

## V

I reckoned you all  
 yesterday's civilians, bookkeepers, shop owners, farmers  
 and factory workers and beggars whose nest  
 is under the bridges of Notre-Dame  
 and vergers of the sacristy and sons of the Public  
 Assistance, all the French of France, with clear eyes,  
 and from the Congo, from the Algerian interior, from Annam  
 with palm trees hovering in your gaze  
 and the French of the islands of the Caribbean,  
 French according to the Rights of Man,  
 children of the barricade and the guillotine,  
 republicans, the incorruptible front, the free,

and the Czechs, and the Poles, the Slovaks,  
and the Jews from all the ghettos of the world,  
who love this land and her shades and her rivers,  
who have sown this land with their deaths  
and who have become citizens, in death.

## XVI

We lay our swollen faces  
--it was over-in the ditch  
--it was over-and we slept  
like dead men under rancid stars.  
There wasn't anything to say  
or do or eat or dream  
--and the dawn was a dirty stream  
that swept a shattered world away.

-----

EXODUS - POEM BY BENJAMIN FONDANE

Largo, Lontano e Dolce,  
Sempre Poco Rubato

I

Serban Nichifor

11 MusicBox

5 RhodesPn

47 Harp

50 StringEns

50 StringEns

$\text{♩} = 62$

*mp*

*p*

*p*



7) *mf*

11MusicBox

5RhodesPn

47Harp

50StringEns

50StringEns

**TEXT "EXODUS"**

12) ^

11MusicBox

5RhodesPn

47Harp

50StringEns

50StringEns

17)

11MusicBox

5RhodesPn

47Harp

50StringEns

50StringEns

21)

11MusicBox

5RhodesPn

47Harp

50StringEns

50StringEns

*p*

25)  $\text{♩} = 70$  Poco Più Mosso

11 Music Box

5 Rhodes Pn

47 Harp

50 String Ens

50 String Ens

30)

11 Music Box

5 Rhodes Pn

47 Harp

50 String Ens

50 String Ens

35)

11MusicBox

5RhodesPn

47Harp

50StringEns

50StringEns

40)

11MusicBox

5RhodesPn

47Harp

50StringEns

50StringEns

44)

11 MusicBox

5 RhodesPn

47 Harp

50 StringEns

50 StringEns

47

11 MusicBox

5 RhodesPn

47 Harp

50 StringEns

50 StringEns

$\text{♩} = 54$

$\text{♩} = 62$

Tempo I

*p*

*pp*

51) *f*  $\wedge$

11MusicBox

5RhodesPn

47Harp

50StringEns

50StringEns

Detailed description: This system of musical notation covers measures 51 to 56. It features five staves. The top staff, labeled '11MusicBox', is in bass clef and contains a melodic line with a dynamic marking of *f* and a breath mark  $\wedge$ . The second staff, '5RhodesPn', is in treble clef and shows a series of chords with a tremolo effect. The third staff, '47Harp', is in bass clef and contains a complex rhythmic pattern of eighth notes. The fourth and fifth staves, both labeled '50StringEns', are in treble and bass clefs respectively, and contain chordal accompaniment with a tremolo effect.

57)  $\wedge$

11MusicBox

5RhodesPn

47Harp

50StringEns

50StringEns

Detailed description: This system of musical notation covers measures 57 to 62. It features five staves. The top staff, labeled '11MusicBox', continues the melodic line from the previous system, with a breath mark  $\wedge$ . The second staff, '5RhodesPn', continues the chordal accompaniment with tremolo. The third staff, '47Harp', continues the rhythmic eighth-note pattern. The fourth and fifth staves, both labeled '50StringEns', continue the chordal accompaniment with tremolo.

63

11 Music Box

5 Rhodes Pn

47 Harp

50 String Ens

50 String Ens

*p*

68

11 Music Box

5 Rhodes Pn

47 Harp

50 String Ens

50 String Ens

A

73

11 MusicBox

5 RhodesPn

47 Harp

50 StringEns

50 StringEns

*mf*

*mp*

78

11 MusicBox

5 RhodesPn

47 Harp

50 StringEns

50 StringEns

$\text{♩} = 54$     $\text{♩} = 50$     $\text{♩} = 30$

allargando



82  $\text{♩} = 62$  Tempo I

11 MusicBox

5 RhodesPn

47 Harp

50 StringEns

50 StringEns

*mp*

*mp*

*p*

85  $\text{♩} = 40$

11 MusicBox

5 RhodesPn

47 Harp

50 StringEns

50 StringEns

*p*

*p*

*mf*

**ATTACCA!**

22 December 2012

EXODUS - POEM BY BENJAMIN FONDANE

Estatico, Dolce,  
Sempre Poco Rubato

II

Serban Nichifor

10 Glockens.  $\text{♩} = 80$

55 SynthVoic *mp*

47 Harp *pp*

50 StringEns2

50 StringEns1 *pp*

5

10Glockens.

55SynthVoic

47Harp

50StringEns

50StringEns

*pp*

7

10Glockens.

55SynthVoic

47Harp

50StringEns

50StringEns

9

10 Glockens.

55 SynthVoice

47 Harp

50 StringEns

50 StringEns

11

10 Glockens.

55 SynthVoice

47 Harp

50 StringEns

50 StringEns

13

10Glockens.

55SynthVoice *mf*

47Harp *p*

50StringEns.

50StringEns. *p*

15

10Glockens.

55SynthVoice

47Harp *p*

50StringEns.

50StringEns. *p*

17

10Glockens.

55SynthVoic

47Harp

50StringEns

50StringEns

19

10Glockens.

55SynthVoic

47Harp

50StringEns

50StringEns

21 poco a poco precipitando

10Glockens.

55SynthVoic

47Harp

50StringEns

50StringEns

*mp*

23 = 85

10Glockens.

55SynthVoic

47Harp

50StringEns

50StringEns

*mp*

25  $\text{♩} = 90$

10 Glockens.

55 Synth Voice

47 Harp

50 String Ens.

50 String Ens.

27  $\text{♩} = 95$

10 Glockens.

55 Synth Voice

47 Harp

50 String Ens.

50 String Ens.



29  $\text{♩} = 100$   $\text{♩} = 105$

10 Glockens.

55 SynthVoice

47 Harp

50 StringEns

50 StringEns

*mp*

*mf*

*mp*

*mf*

34  $\text{♩} = 105$  Patetico

10 Glockens.

55 SynthVoice

47 Harp

50 StringEns

50 StringEns

*mp*

*mf*

*mf*

33

10Glockens.

55SynthVoice

47Harp

50StringEnsz

50StringEnsz

35

10Glockens.

55SynthVoice

47Harp

50StringEnsz

50StringEnsz

37

10Glockens.

55SynthVoic

47Harp

50StringEns

50StringEns

38

10Glockens.

55SynthVoic

47Harp

50StringEns

50StringEns

39

10Glockens.

55SynthVoic  
*mp*

47Harp  
*pp*

50StringEns  
*pp*

50StringEns

41

10Glockens.

55SynthVoic

47Harp  
*mf*

50StringEns  
*mp*

50StringEns

43

10Glockens.

55SynthVoice

47Harp

50StringEns

50StringEns

*p*

45

10Glockens.

55SynthVoice

47Harp

50StringEns

50StringEns

*mp*

47

10Glockens.

55SynthVoic

47Harp

50StringEns

50StringEns

*p*

49

10Glockens.

55SynthVoic

47Harp

50StringEns

50StringEns

51

10Glockens.

55SynthVoic

47Harp

50StringEns

50StringEns

53

10Glockens.

55SynthVoic

47Harp

50StringEns

50StringEns

55  $\text{♩} = 80$  Tempo I

10 Glockens.

55 SynthVoic *mp*

47 Harp *pp*

50 StringEns

50 StringEns *pp*

57

10 Glockens.

55 SynthVoic *morendo*

47 Harp

50 StringEns

50 StringEns



59

10Glockens.

55SynthVoic

47Harp

50StringEns

50StringEns

61

10Glockens.

55SynthVoic

47Harp

50StringEns

50StringEns

$\text{♩} = 60$        $\text{♩} = 40$

*pp*

ATTACCA  
23 December 2012

### EXODUS - POEM BY BENJAMIN FONDANE

Sempre Largo, Lontano e Dolce,  
Poco Rubato

III

Serban Nichifor

Tempo markings:  $\text{♩} = 60$ , *rall.*,  $\text{♩} = 44$ ,  $\text{♩} = 90$ ,  $\text{♩} = 54$ ,  $\text{♩} = 60$ , **A Tempo**

11 MusicBox

5 RhodesPno

47 Harp

50 StringEns2

50 StringEns2

*p*, *mf*, *mp*, *p*, *pp*, *pp*

5

11MusicBox

5RhodesPno

47Harp

50StringEns2

50StringEns2

7

11MusicBox

5RhodesPno

47Harp

50StringEns2

50StringEns2

9

11MusicBox

5RhodesPno

47Harp

50StringEns2

50StringEns2

11

11MusicBox

5RhodesPno

47Harp

50StringEns2

50StringEns2

13

11 MusicBox

5 RhodesPno

47 Harp

50 StringEns2

50 StringEns2

15

rall.  $\text{♩} = 54$   $\text{♩} = 44$   $\text{♩} = 40$   $\text{♩} = 50$  Immaterialo

11 MusicBox

5 RhodesPno

47 Harp

50 StringEns2

50 StringEns2

*p*

*p*

19

11MusicBox

5RhodesPno

47Harp

50StringEns2

50StringEns2

*mp*

*p*

23

11MusicBox

5RhodesPno

47Harp

50StringEns2

50StringEns2

$\text{♩} = 44$   $\text{♩} = 40$   $\text{♩} = 30$   $\text{♩} = 60$   $\text{♩} = 66$   $\text{♩} = 70$

rall.

Poco a poco crescendo ed animando

27  $\text{♩} = 76$   $\text{♩} = 80$   $\text{♩} = 86$   $\text{♩} = 90$

11MusicBox

5RhodesPno

47Harp

50StringEns2

50StringEns2

31  $\text{♩} = 70$   $\text{♩} = 50$   $\text{♩} = 70$   $\text{♩} = 60$  A Tempo

11MusicBox

5RhodesPno

47Harp

50StringEns2

50StringEns2

34

11MusicBox

5RhodesPno

47Harp

50StringEns2

50StringEns2

36

11MusicBox

5RhodesPno

47Harp

50StringEns2

50StringEns2



molto rall.

38

11MusicBox

5RhodesPno

47Harp

50StringEns2

50StringEns2

*mf*

*pp*

40 ♩ = 50

11MusicBox

5RhodesPno

47Harp

50StringEns2

50StringEns2

44  $\text{♩} = 62$

11MusicBox

5RhodesPno  
*p*

47Harp

50StringEns2

50StringEns2  
*pp*

51

11MusicBox

5RhodesPno

47Harp

50StringEns2

50StringEns2  
*mp*

56

11MusicBox

5RhodesPno

47Harp

50StringEns2

50StringEns2

*pp*

61

11MusicBox

5RhodesPno

47Harp

50StringEns2

50StringEns2

*mf*

*p*

*mp*

65  $\text{♩} = 50 = 30 \text{ } \text{♩} = 62$

11MusicBox

5RhodesPno

47Harp

50StringEns2

50StringEns2

allargando A Tempo

*p*

*pp*

71

11MusicBox

5RhodesPno

47Harp

50StringEns2

50StringEns2

*p*

*pp*

25 December 2012



Largo, lontano e dolce,  
immaterialo**WHEN JEHOVAH CREATED THE UNIVERSE...**  
- POEM BY BENJAMIN FONDANE -

Serban Nichifor

Reciter

FX6-goblins

$\text{♩} = 60$

Cand a creat Iehova universul,  
Cu mana lui puternica, divina,  
A aruncat un pumn de stele-albastre  
Pe-a cerului cupola de lumina.

10

Reciter

FX6-goblins

16

Reciter

FX6-goblins

Si astazi stau pe cer imprastiate  
Si plang amar nostalgicele astre.  
Privind la ele, cred c-au fost create  
Asemeni si iluziilor noastre.

23

Reciter

FX6-goblins

31

Reciter

FX6-goblins

44

Reciter

FX6-goblins

26-VIII-2009 - 1-III-2014



**IV**

# Serban Nichifor: Waltz 01, 15-III-2014

**Dm**

**Guitar** 25 Nylon String Guitar

**Tab**

5	5	5	5	5	5	5	5	5	5	5	5
6	6	6	6	6	6	6	6	6	6	6	6
7	7	7	7	7	7	7	7	7	7	7	7
5			5				5				5

**Drums** 41 Brushes Kit

**Piano** 47 Orchestral Strings

**Tab**

5		5		5		5
---	--	---	--	---	--	---

**Bass** 33 Acoustic String Base

Gm7/C

The image displays a musical score for guitar, consisting of three systems. The first system features a Gm7/C chord progression, with the chord name written above the staff. The second system shows a bass line with a melodic accompaniment. The third system includes a melody line and a bass line. A guitar tab is provided at the bottom, showing the fret numbers for the strings.

Tab

7

8

8

8

Musical score for guitar, featuring a treble staff with chord diagrams and a bass staff with tablature. The score is divided into two systems.

**System 1:**

- Chords:** Dm (first six measures), Dm9 (last six measures).
- Tablature:** 5-7-7, 5-7-7, 5-7-7, 5-7-7, 5-7-7, 5-7-7, 5-7-7, 5-7-7, 5-7-7, 5-7-7, 5-7-7.

**System 2:**

- Chords:** Dm9 (first six measures), Dm (last six measures).
- Tablature:** 10, 12, 0, 0, 12, 13.

Gm7/C Bbm6/C

The image displays a musical score for guitar, organized into three systems. The first system features a treble clef staff with chords Gm7/C and Bbm6/C, and a corresponding guitar tablature staff below it. The second system consists of two staves: an empty treble clef staff and a bass clef staff with a melodic line. The third system also has two staves: a treble clef staff with a melodic line and a bass clef staff with a melodic line. Below the third system is a fourth system with a tablature staff and a bass clef staff. The tablature staff includes the numbers 8, 8, 3, and 1. The bass clef staff in the fourth system contains rhythmic markings.

Am7 Gm7/C Bbm6/C

The image shows a musical score for guitar, consisting of three systems of staves. The first system includes a guitar tab with fret numbers (5, 5, 8, 8) and a bass line. The second system includes a guitar tab with fret numbers (5, 5, 8, 8) and a bass line. The third system includes a guitar tab with fret numbers (5, 5, 8, 8) and a bass line.

Asus                                  Bbsus                                  B9sus

5 5 5 5 5 5 5 5 5 7 6 8 6 8 6 8 2 2 2 2

5 7 7 7 7 7 8 8 8 2 2

5 6

Tab

5 5 6 7

EMaj7/B			Em11/B			Em13/C#									
Tab	4	4	4	4	4	4	5	5	5	5	5	5	5	5	5
	2	2	2	2	2	2	7	7	7	7	7	7	7	7	7
	4			4											

Tab	7	7	7	7	7	7	9	9	9	9	9	9	9	9	9



The image displays a musical score for guitar, consisting of a treble clef staff and a six-line tablature staff. The score is divided into four measures, each with a chord label above it:

- Measure 1:** Labeled **EMaj7/C#**. The treble staff shows a chord with notes C#4, E4, G#4, and B4. The tablature shows fret numbers 4, 4, 6, 7 on strings 1, 2, 3, and 4 respectively.
- Measure 2:** Labeled **EMaj7/B**. The treble staff shows a chord with notes B3, E4, G#4, and B4. The tablature shows fret numbers 4, 4, 6, 7 on strings 1, 2, 3, and 4 respectively.
- Measure 3:** Labeled **Em11/A**. The treble staff shows a chord with notes A3, B3, C4, D4, E4, and F#4. The tablature shows fret numbers 5, 5, 7, 7, 7, 7 on strings 1 through 6 respectively.
- Measure 4:** Labeled **Em11/G**. The treble staff shows a chord with notes G3, A3, B3, C4, D4, and E4. The tablature shows fret numbers 5, 5, 7, 7, 7, 7 on strings 1 through 6 respectively. The measure ends with a "tag->" instruction and a "3X" (triple) marking over the final chord.

**V**

# Serban Nichifor: Waltz No 2 - Spring

C

C2

Ab7

Ab9/Eb

The musical score is arranged in a system of staves. At the top, four chords are indicated: C, C2, Ab7, and Ab9/Eb. The score includes the following parts:

- Strings:** 50 Slow Strings (Violins I & II, Violas, Cellos, Double Basses) in the top staff.
- Guitar:** 25 Nylon String Guitar in the second staff, with a corresponding guitar tab below it.
- Piano:** 47 Orchestral Strings in the third staff.
- Bass:** 53 Acoustic String Bass in the fourth staff, with a corresponding bass tab below it.
- Drums:** 41 Brushes Kit in the bottom staff.

The score is written in 3/4 time. The guitar and bass tabs provide fret numbers for each instrument. The piano part features a melodic line in the right hand and a bass line in the left hand.

C2

CMaj7/G

A9

A7

The second system of the musical score consists of several parts:

- Staff 1 (Melody):** Contains a single note (C4) in the first measure, followed by a whole note chord (Cmaj7/G) in the second measure, a single note (A4) in the third measure, and a whole note chord (A7) in the fourth measure.
- Staff 2 (Chord Diagrams):** Shows the fingerings for the chords in the first system: Cmaj7/G (x32033), A9 (x02023), and A7 (x02023).
- Staff 3 (Tablature):** Provides fret numbers for the strings: 5-7, 5-7, 5-7, 7-8, 7-9, 7-10, 5-5, 5-5, 5-5, 5-7, 5-7, 5-7.
- Staff 4 (Melody):** Features a melodic line with eighth and quarter notes, including rests.
- Staff 5 (Bass):** Features a bass line with eighth and quarter notes, including rests.
- Staff 6 (Tablature):** Shows fret numbers for the strings: 3, 3, 5, 5, 4.
- Staff 7 (Melody):** Contains whole rests for all four measures.
- Staff 8 (Bass):** Features a bass line with eighth and quarter notes, including rests.

Dm9

D9/A

G9

Gaug

The image displays a musical score for guitar, organized into two systems. The first system consists of four measures, with chord diagrams and tablature provided for each. The second system also consists of four measures, featuring standard notation for both treble and bass staves, along with a simplified tablature line. The score includes various musical notations such as notes, rests, and accidentals.

Serban Nichifor: Waltz No 2 - Spring - Page 3

C2

Eb7

Dm7

G9sus

The image shows a musical score for a guitar and piano. The guitar part is written in a system with two treble clefs and a bass clef. The first system includes a standard staff, a tablature staff with fret numbers, and a bass staff. The second system includes a standard staff and a bass staff. The piano part is written in a system with two treble clefs and a bass clef. The first system includes a standard staff and a bass staff. The second system includes a standard staff and a bass staff. The score is divided into four measures corresponding to the chords C2, Eb7, Dm7, and G9sus.

Serban Nichifor: Waltz No 2 - Spring - Page 4

C

C2

Ab7

Ab9/Eb

The image displays a guitar score for four systems. Each system includes a standard notation staff, a guitar staff with chord diagrams, and a tablature staff. The first system shows chords C, C2, Ab7, and Ab9/Eb. The second system features a melodic line in the treble clef and a bass line in the bass clef. The third system includes a tablature staff with fret numbers 3, 3, 4, and 6. The fourth system shows a bass line in the bass clef.

Serban Nichifor: Waltz No 2 - Spring - Page 5

C2

CMaj7/G

A9

A7

The image displays a musical score for guitar, organized into two systems. The first system consists of four measures, with chord diagrams above the staff and a corresponding guitar tablature below. The second system also consists of four measures, with a guitar tablature line above the staff and a bass staff below. The score includes various musical notations such as notes, rests, and accidentals.

Serban Nichifor: Waltz No 2 - Spring - Page 6



Dm9

D9/A

Csus/G

Dm7/G

The musical score is divided into two systems. The first system includes a guitar chord chart at the top, a guitar tablature system with six lines, and a piano accompaniment with treble and bass clefs. The second system includes a guitar tablature system with six lines and a piano accompaniment with treble and bass clefs. The guitar tablature shows specific fret numbers for each string, and the piano accompaniment shows the corresponding notes and rests for the instrument.

Serban Nichifor: Waltz No 2 - Spring - Page 7

C69

Bb9

C69

C<sup>Maj7</sup>

C9

C7b5

Serban Nichifor: Waltz No 2 - Spring - Page 8

F6

Ab9

C6/G

C9

Caug

The image displays a musical score for guitar, consisting of several systems of staves. The top system includes a treble clef staff with chords, a guitar tablature staff with fret numbers (6, 7, 4, 5, 6, 7, 3, 3, 3, 3, 2, 3, 7), and a bass clef staff. The second system features a treble clef staff with notes and slurs, a guitar tablature staff with fret numbers (1, 4, 3, 3, 3), and a bass clef staff. The third system shows a treble clef staff with rests and a bass clef staff with notes. The score is written in a key signature of one flat and a 3/4 time signature.

F69

Bb9

CIG

C#IGD<sup>m/G</sup>

Eb<sup>m/G</sup>

G7

The image shows a musical score for guitar, consisting of three systems of staves. Each system includes a treble clef staff with chords and a bass clef staff with a melodic line. A 'Tab' line is provided below the treble clef staff, showing fret numbers and string numbers. The first system has a treble clef staff with chords and a bass clef staff with a melodic line. The second system has a treble clef staff with chords and a bass clef staff with a melodic line. The third system has a treble clef staff with chords and a bass clef staff with a melodic line. The chords are F69, Bb9, CIG, C#IGD<sup>m/G</sup>, Eb<sup>m/G</sup>, and G7. The tablature shows fret numbers and string numbers for each chord and melodic line.

Serban Nichifor: Waltz No 2 - Spring - Page 10

C

C2

Ab7

Ab9/Eb

The image shows a musical score for a guitar piece. It consists of several systems of staves. The first system includes a guitar chord chart with four columns corresponding to the chords C, C2, Ab7, and Ab9/Eb. Each column contains a treble clef staff with a chord symbol, a guitar staff with chord voicings, and a guitar tablature staff with fret numbers. The second system shows a piano accompaniment with a treble and bass clef staff. The third system shows a guitar solo with a treble clef staff and a guitar tablature staff. The fourth system shows a piano accompaniment with a treble and bass clef staff. The fifth system shows a guitar solo with a treble clef staff and a guitar tablature staff.

C2

CMaj7/G

A9

A7

The image shows a musical score for guitar, consisting of several systems of staves. The first system includes a treble clef staff with a dotted quarter note, a bass clef staff with a dotted quarter note, and a tablature staff with chords: 5/7, 5/7, 8, 5/4, 5/4, 7, 7. The second system includes a treble clef staff with eighth notes, a bass clef staff with eighth notes, and a tablature staff with 3, 3, 0, 0, 7, 4. The third system includes a treble clef staff with rests and a bass clef staff with eighth notes and chords.

Serban Nichifor: Waltz No 2 - Spring - Page 12

Dm9

D9/A

G9

Gaug

The first system of the musical score consists of several staves. At the top, four chord names are listed: Dm9, D9/A, G9, and Gaug. Below these are two sets of guitar-specific notation. The first set includes a treble clef staff with chord diagrams for each measure, a corresponding tablature staff with fret numbers (e.g., 5 7 5, 3 3 3), and a bass clef staff with whole notes. The second set includes a treble clef staff with rhythmic notation (accents and slurs), a bass clef staff with whole notes, and a tablature staff with fret numbers (5, 5, 3, 3).

C2

Eb7

Dm7

G9sus

The image shows a guitar score for the piece 'Waltz No 2 - Spring' by Serban Nichifor. It consists of two systems of music. The first system includes a chord diagram for the first four measures, a guitar tablature line with fret numbers (5, 7, 4, 6, 5, 6, 4, 6, 5, 6, 7, 7, 3, 3, 3), and a staff with treble and bass clefs. The second system includes a guitar tablature line with fret numbers (3, 6, 5, 3), a staff with treble and bass clefs, and a final staff with treble and bass clefs. The score is in 3/4 time and features a mix of chords and melodic lines.

Serban Nichifor: Waltz No 2 - Spring - Page 14



C

C2

Ab7

Ab9/Eb

The image shows a musical score for guitar, organized into four measures. The top section contains chord diagrams and a tablature line. The middle section contains standard musical notation for the treble and bass staves. The bottom section contains a bass line with chords and a treble staff with rests.

**Measure 1:** Chord C. Treble staff: C4, E4, G4. Bass staff: C2, E2, G2. Tab: 3 2 3 1 2 3.

**Measure 2:** Chord C2. Treble staff: C4, E4, G4. Bass staff: C2, E2, G2. Tab: 5 7 5.

**Measure 3:** Chord Ab7. Treble staff: Ab4, C5, Eb5, Gb5. Bass staff: Ab2, C3, Eb3, Gb3. Tab: 4 4 4 4 4 4 6 6 4 4 4 4.

**Measure 4:** Chord Ab9/Eb. Treble staff: Ab4, C5, Eb5, Gb5, Ab5. Bass staff: Ab2, C3, Eb3, Gb3. Tab: 4 4 4 4 4 4 6 6 4 4 4 4.

C2

CMaj7/G

A9

A7

The image displays a musical score for guitar, organized into two systems. The first system includes a chord diagram for the first four measures, with chords labeled C2, CMaj7/G, A9, and A7. Below the diagram is a detailed tablature showing fret numbers for each string. The second system consists of two staves of music with a 3/4 time signature, featuring a bass line and a treble line. A second tablature is provided below the second system, showing a triplet of eighth notes in the first measure and a single eighth note in the subsequent measures.

Dm9

D9/A

Csus/G

Dm7/G

The image displays a guitar score for the piece 'Waltz No 2 - Spring' by Serban Nichifor, page 17. The score is organized into two systems, each with four measures. The first system includes a chord diagram for the first measure (Dm9), a second measure (D9/A), and a third measure (Csus/G). The fourth measure (Dm7/G) is represented by a chord diagram and a tablature line showing fret numbers 5, 7, 8, 10, 10, 10. The second system includes a chord diagram for the first measure (Dm9), a second measure (D9/A), and a third measure (Csus/G). The fourth measure (Dm7/G) is represented by a chord diagram and a tablature line showing fret numbers 5, 7, 8, 10, 10, 10. The score also includes standard notation for the guitar, with a treble clef and a key signature of one flat (Bb). The first system has a 3/4 time signature. The second system has a 3/4 time signature. The score includes a bass line and a treble line for each system. The tablature lines are labeled 'Tab' and show fret numbers for each string.

Serban Nichifor: Waltz No 2 - Spring - Page 17

C69

Bb9

C69

C<sup>Maj7</sup>

C9

C7b5

The image displays a musical score for guitar, organized into three systems. The first system includes a treble staff with a melodic line, a guitar tablature staff with fret numbers (3, 2, 2, 3, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6), and a bass staff with a bass line. The second system features a treble staff with a melodic line, a guitar tablature staff with fret numbers (3, 6, 3, 3, 3, 3), and a bass staff with a bass line. The third system consists of a treble staff with rests and a bass staff with a bass line. Chord diagrams are provided for each measure, showing fingerings for the guitar strings.

Serban Nichifor: Waltz No 2 - Spring - Page 18

F6

Ab9

C6/G

C9

Caug

The first system of music features a treble clef staff with chords corresponding to the labels above. Below it is a guitar tablature staff with the following fret numbers: 6/7, 6/7, 4/3, 4/4, 4/4, C6/G (3/2/1/0/2/3), C6/G (3/2/1/0/2/3), C6/G (3/2/1/0/2/3), C9 (3/2/1/0/2/3), C9 (3/2/1/0/2/3), and Caug (3/2/1/0/2/3).

The second system consists of a treble clef staff and a bass clef staff. The treble staff contains chords and melodic lines, while the bass staff provides a harmonic accompaniment.

The third system includes a guitar tablature staff with fret numbers 1, 4, 3, 3, 3 and a bass clef staff with corresponding notes.

The fourth system features a treble clef staff with rests and a bass clef staff with a melodic line.

F69

Bb9

CIG

C#IGD<sup>m/G</sup>

Eb<sup>m/G</sup> G7

The first system of music features a treble clef staff with notes and a guitar tablature staff below it. The notes are mostly chords and dyads. The tablature shows fret numbers 0, 7, 8, 4, 3, 4, and 3.

The second system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains notes and rests, while the bass staff contains notes and rests.

The third system includes a bass clef staff with notes and rests, and a guitar tablature staff above it. The tablature shows fret numbers 1, 6, 3, 3, 3, 3, and 3.

The fourth system consists of two staves: a treble clef staff with rests and a bass clef staff with notes and rests.

**VI**

# Serban Nichifor: Waltz 03

Dm

C#m/D

Cm/D

Bm/D

The musical score is arranged in a system with five staves. The top staff is a treble clef guitar staff with a 3/4 time signature. It contains four measures of chords: Dm, C#m/D, Cm/D, and Bm/D. A box labeled 'Stringe 50 Slow Stringe' is positioned below the first measure. The second staff is a piano staff with a treble clef, containing four measures of arpeggiated chords. A box labeled 'Piano 47 Orcheetral Stringe' is positioned below the first measure. The third staff is a bass clef staff with a 3/4 time signature, containing four measures of bass notes. A box labeled 'Bass 33 Acoustic String Base' is positioned below the first measure. The fourth staff is a guitar tab staff with a 3/4 time signature, containing four measures with the number '5' in each measure. The fifth staff is a drum staff with a 3/4 time signature, containing four measures of a drum pattern. A box labeled 'Drums 41 Bruehee Kit' is positioned below the first measure.



Bbm/D

BbmMaj7/G

C#m6/F#

Gm6/Gb

Tab 5 3 2 0 2

Serban Nichifor: Waltz 03 - Page 2

B+

Bbm/B

Am/B

Abm/B

The musical score consists of four systems of staves. The first system includes a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The second system includes a treble clef staff with a 3/4 time signature and a bass clef staff. The third system includes a guitar tab staff with the number '2' in each of the four measures, and a bass clef staff. The fourth system includes a treble clef staff and a bass clef staff.

Gm/B

GmMaj7/E

A#m6/D#

Em6/D#

The musical score is organized into four systems. The first system features a single treble clef staff with four chords: Gm/B, GmMaj7/E, A#m6/D#, and Em6/D#. The second system consists of two staves: a treble staff with rests and a bass staff with a melodic line and chords. The third system includes a guitar tab with fret numbers 2, 0, 6, 6 and a bass staff with chords. The fourth system has a treble staff with rests and a bass staff with a complex chordal accompaniment.

Serban Nichifor: Waltz 03 - Page 4

Ab+

Gm/Ab

Gbm/Ab

Fm/Ab

Serban Nichifor: Waltz 03 - Page 5

Em/G#

EmMaj7/C#

Gm6/C

C#m6/C

Serban Nichifor: Waltz 03 - Page 6

F+

Fm

FmMaj7

Fm7

The musical score is organized into five systems. The first system displays four chords: F+, Fm, FmMaj7, and Fm7. The second system features a melody in the treble clef and a bass line in the bass clef. The third system is a guitar tab with a '1' in each of the four measures. The fourth system shows a bass line in the bass clef. The fifth system shows a treble clef with rests and a bass line with chords and notes.

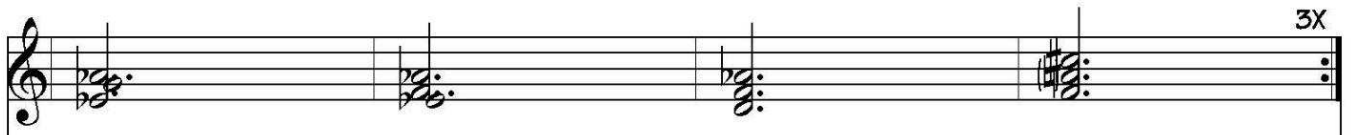
Serban Nichifor: Waltz 03 - Page 7

Fm9

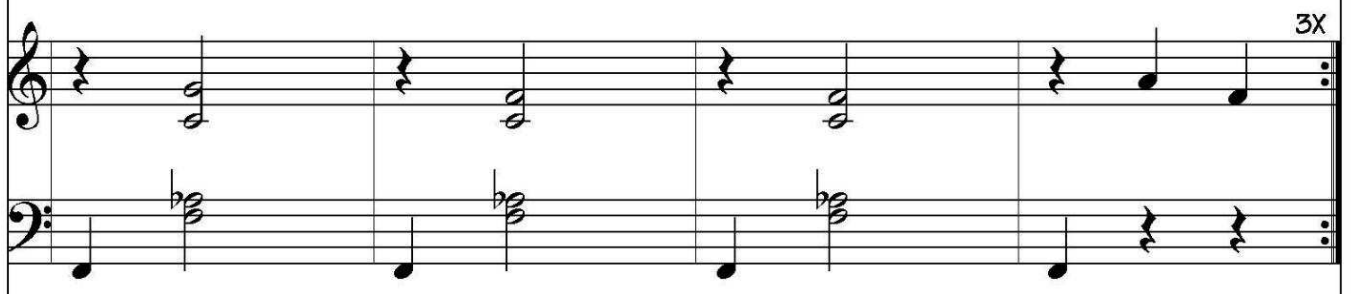
Fm7

Fm6

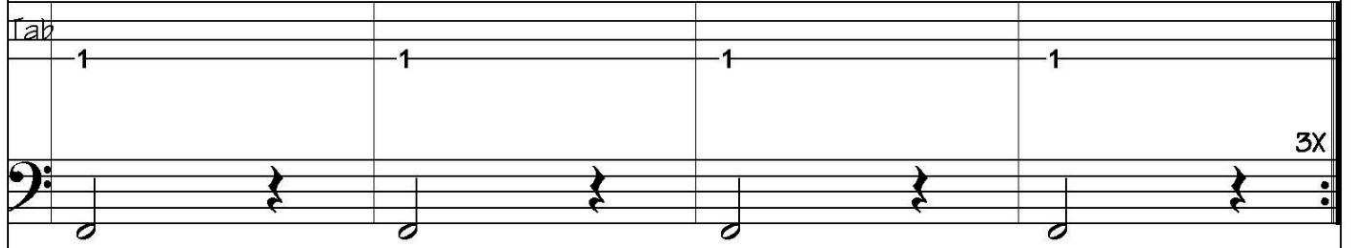
F+



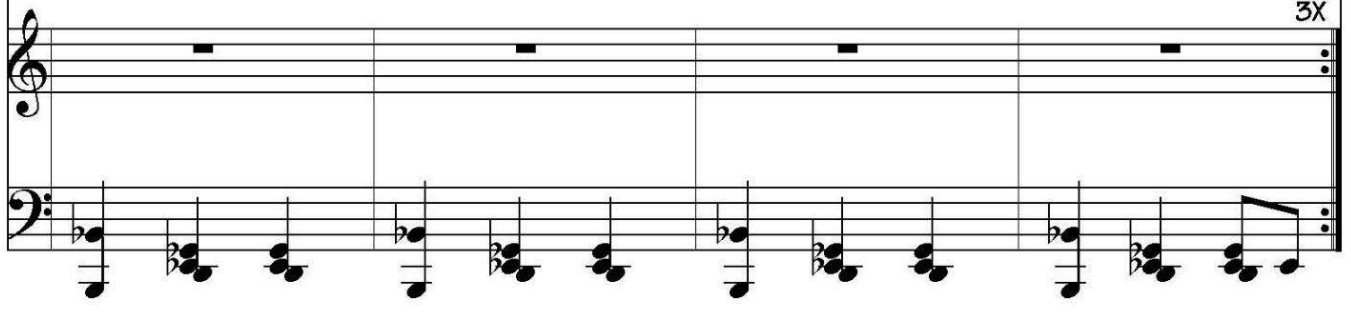
Musical staff with four measures of chords: Fm9, Fm7, Fm6, and F+. The staff ends with a repeat sign and the instruction "3X".



Musical staff with four measures of notes. The first three measures have a quarter note in the treble clef and a quarter note in the bass clef. The fourth measure has a quarter note in the treble clef and a quarter rest in the bass clef. The staff ends with a repeat sign and the instruction "3X".



Musical staff with four measures of tablature. Each measure has a "1" on the first string. Below the tablature is a bass clef staff with four measures of notes, each starting with a quarter note and followed by a quarter rest. The staff ends with a repeat sign and the instruction "3X".



Musical staff with four measures of notes. The first three measures have a quarter rest in the treble clef and a quarter note in the bass clef. The fourth measure has a quarter rest in the treble clef and a quarter note in the bass clef. The staff ends with a repeat sign and the instruction "3X".

Serban Nichifor: Waltz 03 - Page 8

# VII



CATHEDRAL NATURE  
for 5 Electronic Organs  
- Visual Music  
composed with Noatikl software -

Lontano, Dolce e Rubato  
(free synchronization)  
1 Half Note = cca 40-60

Serban NICHIFOR

4' 8'

4' 8'

4' 8'

8'

8' 16'

*p*

POCO A POCO CRESCENDO

17

34

mf

mf

mf

mf

mf

mf

This musical system contains measures 34 through 50. It features six staves of music, all in bass clef. The music is characterized by a consistent texture of chords and intervals, with some melodic lines. The dynamic marking *mf* (mezzo-forte) is present at the beginning of the system and on each staff. The notation includes various note values, rests, and articulation marks.

51

f

f

f

f

ff

f

f

f

f

f

f

This musical system contains measures 51 through 57. It features six staves of music, all in bass clef. The dynamics are more varied, starting with *f* (forte) and moving to *ff* (fortissimo) in the middle of the system. The notation includes various note values, rests, and articulation marks, with some staves showing more complex rhythmic patterns.

Ad libitum VI-

67

*mf* *f* *mp*

82

-DE POCO A POCO DIMINUENDO  
Ad libitum

*mf* *f* *f*

97

mf mp p

mf mp p

mf mp p

mf mp p

mf mp p

mf mp p

113

$\text{♩} = 54$   $\text{♩} = 50$   $\text{♩} = 44$   $\text{♩} = 40$

rall. pp

rall. pp

rall.

rall.

rall.

rall.

Good Friday, April 18, 2014

**VIII**

In Memoriam LIANA ALEXANDRA  
"SONG WITHOUT WORDS"

Lontano e Dolce,  
sempre Piano

for Chorused Piano  
created with Noatiki Software

Serban NICHIFOR

♩ = 60

Musical score for measures 1-26. The piece is in 2/2 time and begins with a piano (*p*) dynamic. The right hand features a complex, arpeggiated texture with many beamed notes, while the left hand provides a simple harmonic accompaniment. A second piano (*p*) dynamic marking is present at the start of measure 27.

27

Musical score for measures 27-53. The texture continues with the right hand's intricate arpeggiated patterns and the left hand's accompaniment.

54

Musical score for measures 54-77. The right hand has a prominent melodic line with a long slur over measures 60-62, while the left hand continues its accompaniment.

78

Musical score for measures 78-104. The piece maintains its delicate and slow character with the characteristic arpeggiated right hand.

105

Musical score for measures 105-110. The piece concludes with a final chord in the right hand and a sustained note in the left hand.

April 27, 2014

**IX**

# LONTANO WALTZ

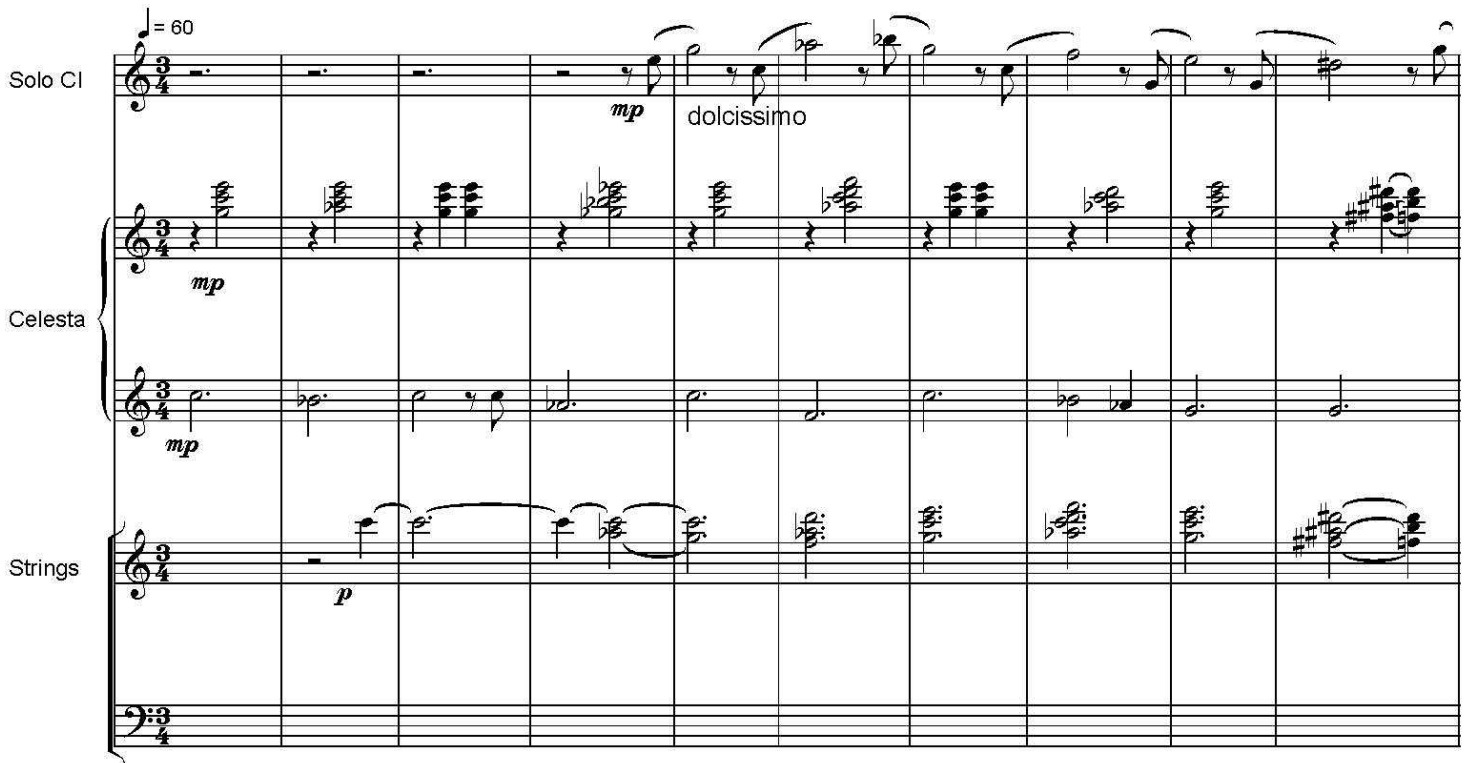
for Solo Clarinet, Celesta and Strings

Lento e Lontano, Quasi Senza Tempo

- score in C -

Serban Nichifor

Musical score for Solo Clarinet, Celesta, and Strings, measures 1-10. The tempo is Lento e Lontano, Quasi Senza Tempo. The key signature is C major. The time signature is 3/4. The Solo Clarinet part begins with a dynamic of *mp* and a marking of *dolcissimo*. The Celesta part begins with a dynamic of *mp*. The Strings part begins with a dynamic of *p*. The tempo marking is  $\text{♩} = 60$ .



Musical score for Solo Clarinet, Celesta, and Strings, measures 11-20. The Solo Clarinet part continues with a dynamic of *mp* and a marking of *dolcissimo*. The Celesta part continues with a dynamic of *mp*. The Strings part continues with a dynamic of *p*. The tempo marking is  $\text{♩} = 60$ .





20

Solo Cl *mf*

Celesta *mp*

Strings

30

Solo Cl

Celesta

Strings

rall.

64 = 50  $\frac{3}{8}$  60

Bucharest, 27 July 2013

# PRAYER FOR THE VICTIMS OF THE HOLOCAUST

Trumpet in B-flat and Organ

To Maestro Ivano Ascari

Prayerfully

Serban Nichifor

Tr  $\text{♩} = 70$

Org *mf*

Tr *f*

Org *mf*

15

Tr

Org

20

Tr

Org

25

Tr

Org

30

Tr

Org

35

Tr

Org

40

Tr

Org

*ff*

43

Tr

Org

48

Tr

Org

53

Tr

Org

57

Tr

*ff*

Org

*f*

63

Tr

Org

68

Tr

Org

73

Tr

Org

78

Tr

Org

83

Tr

Org

88

Tr

Org

*rall.*

$\text{♩} = 50$

3

3

*p.*

*p.*

*p.*

organo pleno

Ped.

23 January 2015



# PRAYER FOR THE VICTIMS OF THE HOLOCAUST

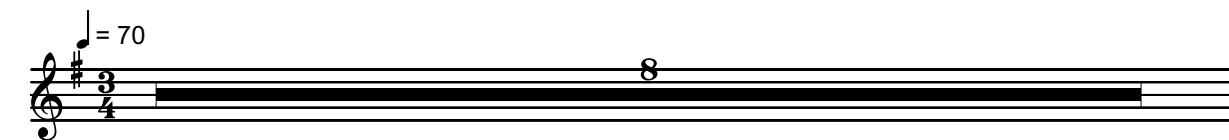
Trumpet in B-flat and Organ

To Maestro Ivano Ascari

Trumpet Part

Prayerfully

Serban Nichifor



35

Musical staff 1: Treble clef, key signature of one sharp (F#). Measures 35-39. Measure 35 starts with a slur over two eighth notes. Measures 36-37 contain two triplet eighth notes, each marked with a '3'. Measures 38-39 continue with eighth notes and a slur over the final two notes.

40

Musical staff 2: Treble clef, key signature of one sharp (F#). Measures 40-42. Measure 40 starts with a slur over two eighth notes. Measure 41 contains a sextuplet eighth note, marked with a '6'. Measure 42 ends with a half note.

43

Musical staff 3: Treble clef, key signature of one sharp (F#). Measure 43. A whole note chord is indicated by a thick black bar across the staff, with a '4' above it.

48

Musical staff 4: Treble clef, key signature of one sharp (F#). Measure 48. A whole note chord is indicated by a thick black bar across the staff, with a '5' above it.

53

Musical staff 5: Treble clef, key signature of one sharp (F#). Measure 53. A whole note chord is indicated by a thick black bar across the staff, with a '4' above it.

57

Musical staff 6: Treble clef, key signature of one sharp (F#). Measures 57-61. Measure 57 starts with a slur over two eighth notes. Measures 58-61 contain eighth notes and quarter notes with slurs over groups of notes. The dynamic marking *ff* is present at the beginning.

63

68

73

78

83

88