



Serban Nichifor

Composer, Teacher

Roumania, Bucarest

About the artist

http://www.voxnovus.com/composer/Serban_Nichifor.htm

Born: August 25, 1954, in Bucharest, Romania

Married to Liana Alexandra, composer: http://www.free-scores.com/partitions_gratuites_lianaalexandra.htm#

Studies

National University of Music, Bucharest, Doctor in Musicology

Theology Faculty, University of Bucharest

International courses of composition at Darmstadt, Weimar, Breukelen and Munchen

USIA Stipendium (USA)

Present Position

Professor at the National University of Music, Bucharest (Chamber Music Department);

Member of UCMR (Romania), SABAM (Belgium), ECPMN (Holland)

Vice-president of the ROMANIA-BELGIUM Association

Cellist of the Duo INTERMEDIA and co-director of the NUOVA MUSICA CONSONANTE-LIVING MUSIC FOUNDATION INC.(U.S.A) Festival, with Liana ALEXANDRA

Selected Works

OPERA, SYMPHONIC, VOCAL-SYMPHONIC AND CONCERTANTE MUSIC:

Constellations for Orchestra (1977)

Symphony I Shadows (1980)

Cantata Sources (1977)

Cantata Gloria Heroum Holocausti (1978)

Opera Miss Christina (libretto by Mircea ELIADE, 1981... (more online)

Qualification: PROFESSOR DOCTOR IN COMPOSITION AND MUSICOLOGY

Personal web: <http://romania-on-line.net/whoswho/NichiforSerban.htm>

Associate: SABAM - IPI code of the artist : I-000391194-0

About the piece



Title: EXODUS (Video Opera) [Dedié à Benjamin Fondane et à Liana Alexandra]

Composer: Nichifor, Serban

Licence: Copyright © Serban Nichifor

Publisher: Nichifor, Serban

Instrumentation: Electroacoustic

Style: Contemporary

Comment: - Benjamin Fondane:
http://en.wikipedia.org/wiki/Benjamin_Fondane -
Computer Music created with "Mozart the music processor™" (parts 1, 2, 3, 9), "Band-in-a-box" (parts 4, 5, 6) and "Noatikl Generative Music Lab" (parts 7, 8) softwares.

<http://www.free-scores.com/Download-PDF-Sheet-Music-serbannichifor.htm>

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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)**

- I.) *Lontano Waltz* – page 1
- II.) *EXODUS, poem by BENJAMIN FONDANE* – page 4
- III.) *WHEN YEHOVAH CREATED THE UNIVERSE, poem BENJAMIN FONDANE* – page 48
- IV.) *Waltz 01* – page 52
- V.) *Waltz 02* – page 61
- VI. *Waltz 03* – page 82
- VII.) *Cathedral Nature* – page 91
- VIII.) *Song Without Words* – page 96
- IX.) *Lontano Waltz* – page 98

I

LONTANO WALTZ

for Solo Clarinet, Celesta and Strings

- score in C -

Lento e Lontano, Quasi Senza Tempo

Serban Nichifor

Solo Cl

$\text{♩} = 60$

mp *dolcissimo*

Celesta

mp

Strings

p

Solo Cl

11

Celesta

Strings

20

Solo Cl *mf*

Celesta *mp*

Strings

30

Solo Cl

Celesta

Strings

rall.

54

50

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

mp

TEXT "EXODUS"

12) *mf*

11MusicBox

5RhodesPn

47Harp

50StringEns

50StringEns

17

11MusicBox

5RhodesPn

47Harp

50StringEns

50StringEns

21

11MusicBox

5RhodesPn

47Harp

50StringEns

50StringEns

p

25 $\text{♩} = 70$ Poco Piu Mosso

11MusicBox

5RhodesPn

47Harp

50StringEns

50StringEns

30

11MusicBox

5RhodesPn

47Harp

50StringEns

50StringEns

35

11MusicBox

5RhodesPn

47Harp

50StringEns

50StringEns

40

11MusicBox

5RhodesPn

47Harp

50StringEns

50StringEns

44

11MusicBox

5RhodesPn

47Harp

50StringEns

50StringEns

47

11MusicBox

5RhodesPn

47Harp

50StringEns

50StringEns

$\text{♩} = 54$ $\text{♩} = 62$ *Tempo I*

p

pp

51 *f* *Λ*

11MusicBox

5RhodesPn

47Harp

50StringEns

50StringEns

57 *f* *Λ*

11MusicBox

5RhodesPn

47Harp

50StringEns

50StringEns

63

11MusicBox

5RhodesPn

47Harp

50StringEns

50StringEns

p

68

11MusicBox

5RhodesPn

47Harp

50StringEns

50StringEns

73

11MusicBox

5RhodesPn

47Harp

50StringEns

50StringEns

mf

mp

78

11MusicBox

5RhodesPn

47Harp

50StringEns

50StringEns

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

allargando

82 ♩ = 62 Tempo I

11MusicBox

5RhodesPn

47Harp

50StringEns

50StringEns

mp

mp

p

85 ♩ = 40

11MusicBox

5RhodesPn

47Harp

50StringEns

50StringEns

p

p

mf

ATTACCA!

22 December 2012

EXODUS - POEM BY BENJAMIN FONDANE

Estatico, Dolce,
Sempre Poco Rubato

II

Serban Nichifor

♩ = 80

10Glockens.

55SynthVoic *mp*

47Harp *pp*

50StringEns

50StringEns *pp*

5

10Glockens.

55SynthVoic

47Harp

50StringEns

50StringEns

pp

7

10Glockens.

55SynthVoic

47Harp

50StringEns

50StringEns

9

10Glockens.

55SynthVoic

47Harp

50StringEns

50StringEns

11

10Glockens.

55SynthVoic

47Harp

50StringEns

50StringEns

13

10Glockens.

55SynthVoic

mf

47Harp

p

50StringEns

50StringEns

p

15

10Glockens.

55SynthVoic

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 $\text{♩} = 90$

10Glockens.

55SynthVoic

47Harp

50StringEns

50StringEns

27 $\text{♩} = 95$

10Glockens.

55SynthVoic

47Harp

50StringEns

50StringEns

29 $\text{♩} = 100$ $\text{♩} = 105$

10Glockens.

55SynthVoic

47Harp

50StringEns

50StringEns

mp

mf

mp

mf

34 $\text{♩} = 105$ Patetico

10Glockens.

55SynthVoic

47Harp

50StringEns

50StringEns

mp

mf

mf

33

10Glockens.

55SynthVoic

47Harp

50StringEns

50StringEns

35

10Glockens.

55SynthVoic

47Harp

50StringEns

50StringEns

37

10Glockens.

55SynthVoic

47Harp

50StringEns

50StringEns

38

10Glockens.

55SynthVoic

47Harp

50StringEns

50StringEns

39

10Glockens.

55SynthVoic

mp

47Harp

pp

50StringEns

pp

50StringEns

41

10Glockens.

55SynthVoic

mf

47Harp

mp

50StringEns

50StringEns

43

10Glockens.

55SynthVoic

47Harp

50StringEns

50StringEns

p

45

10Glockens.

55SynthVoic

47Harp

50StringEns

50StringEns

mp

47

10Glockens.

55SynthVoic

47Harp

50StringEns

p

50StringEns

49

10Glockens.

55SynthVoic

47Harp

50StringEns

50StringEns

51

10Glockens.

55SynthVoic

47Harp

50StringEns

50StringEns

53

10Glockens.

55SynthVoic

47Harp

50StringEns

50StringEns

55 $\text{♩} = 80$ Tempo I

10Glockens.

55SynthVoic *mp*

47Harp *pp*

50StringEns.

50StringEns. *pp*

57

10Glockens.

55SynthVoic *morendo*

47Harp

50StringEns.

50StringEns.

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

♩ = 60 rall. ♩ = 44 ♩ = 90 ♩ = 54 ♩ = 60 A Tempo

11MusicBox

5RhodesPno

47Harp

50StringEns2

50StringEns2

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

5

11MusicBox

5RhodesPno

47Harp

50StringEns2

50StringEns2

This system contains five staves. The MusicBox staff has a whole rest. The RhodesPno staff has a whole rest followed by a half note G4. The Harp staff has a descending eighth-note scale from F#4 to D4, beamed in pairs. The StringEns2 (treble) staff has a descending eighth-note scale from F#4 to D4, beamed in pairs. The StringEns2 (bass) staff has a descending eighth-note scale from F#4 to D4, beamed in pairs.

7

11MusicBox

5RhodesPno

47Harp

50StringEns2

50StringEns2

This system contains five staves. The MusicBox staff has a whole rest followed by a half note G4. The RhodesPno staff has a whole rest. The Harp staff has a descending eighth-note scale from F#4 to D4, beamed in pairs. The StringEns2 (treble) staff has a descending eighth-note scale from F#4 to D4, beamed in pairs. The StringEns2 (bass) staff has a descending eighth-note scale from F#4 to D4, beamed in pairs.

9

11MusicBox

5RhodesPno

47Harp

50StringEns2

50StringEns2

2

4

11

11MusicBox

5RhodesPno

47Harp

50StringEns2

50StringEns2

2

4

13

11MusicBox

5RhodesPno

47Harp

50StringEns2

50StringEns2

15

rall. ♩ = 54 ♩ = 44 ♩ = 40 ♩ = 50 Immaterialo

11MusicBox

5RhodesPno

47Harp

50StringEns2

50StringEns2

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

mf

mp

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

11MusicBox

5RhodesPno

47Harp

50StringEns2

50StringEns2

mp

p

12/8

2

4

34

11MusicBox

5RhodesPno

47Harp

50StringEns2

50StringEns2

36

11MusicBox

5RhodesPno

47Harp

50StringEns2

50StringEns2

molto rall.

38

11MusicBox

5RhodesPno

47Harp

50StringEns2

50StringEns2

mf

pp

3/4

3/4

3/4

3/4

3/4

40 ♩ = 50

11MusicBox

5RhodesPno

47Harp

50StringEns2

50StringEns2

3/4

3/4

3/4

3/4

3/4

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

$\text{♩} = 60$

p

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

Drums 41 Brushed Kit

Piano 47 Orchestral Strings

Bass 33 Acoustic String Bass

Gm7/C

Tab

7

8

The score is written for guitar and includes a guitar tablature system. The first system shows a Dm chord in the treble and a Dm9 chord in the bass, with a guitar tablature system below. The second system shows a Dm chord in the treble and a Dm9 chord in the bass, with a guitar tablature system below. The third system shows a Dm chord in the treble and a Dm9 chord in the bass, with a guitar tablature system below. The fourth system shows a Dm chord in the treble and a Dm9 chord in the bass, with a guitar tablature system below.

Gm7/C

Bbm6/C

Tab

8 8 3 1

Am7 Gm7/C Bbm6/C

Tab

5 5 8 8

EMaj7/B Em11/B Em13/C#

Tab

7 7 7 9

EMaj7/C# EMaj7/B Em11/A Em11/G

tag-> 3X

Tab

4 4 4 4 4 4 5 5 5 5 5 5

4 4 4 4 4 4 7 7 7 7 7 7

6 6 6 6 6 6 7 7 7 7 7 7

7 7 7 7 7 7 7 7 7 7 7 7

V

Serban Nichifor: Waltz No 2 - Spring

Chord progression: C C2 Ab7 Ab9/Eb

Score components and parts:

- Strings (50 Slow Strings)
- Guitar (25 Nylon String Guitar)
- Piano (47 Orchestral Strings)
- Bass (33 Acoustic String Base)
- Drums (41 Brushed Kit)
- Tab

Dm9

D9/A

G9

Gaug

Tab 5 4 3 3

Serban Nichifor: Waltz No 2 - Spring - Page 3

C2

Eb7

Dm7

G9sus

Tab 5 7 5 7 5 7 4 6 4 6 3 5 3 5 3 5 5 5 3

Serban Nichifor: Waltz No 2 - Spring - Page 4

Serban Nichifor: Waltz No 2 - Spring - Page 5

C2

CMaj7/G

A9

A7

The musical score is presented in a system of four measures. Each measure is associated with a specific chord: C2, CMaj7/G, A9, and A7. The notation includes a guitar staff with a treble clef, a bass staff with a bass clef, and a guitar tablature staff. The tablature staff shows fret numbers and techniques such as bends and slides. The music is in 3/4 time and features a mix of chords and melodic lines.

Serban Nichifor: Waltz No 2 - Spring - Page 6

Dm9

D9/A

Csus/G

Dm7/G

Tab 5 5 3 3

Serban Nichifor: Waltz No 2 - Spring - Page 7

C69

Bb9

C69

C^{Maj7}

C9

C7b5

The musical score is written for guitar and includes a guitar tablature system. The key signature is one flat (Bb). The score is divided into two systems. The first system has four measures, and the second system has four measures. The guitar part features various chords and melodic lines. The tablature system includes fret numbers and fingerings.

Measure 1: Treble clef, G4 dotted quarter, Bb4 dotted quarter. Bass clef, G2 dotted quarter, Bb2 dotted quarter. Tab: 3 2 3 2 2 2. Fingering: 3 2 2 2.

Measure 2: Treble clef, G4 dotted quarter, Bb4 dotted quarter. Bass clef, G2 dotted quarter, Bb2 dotted quarter. Tab: 6 6 6 6 6 6. Fingering: 6 6 6 6 6 6.

Measure 3: Treble clef, G4 dotted quarter, Bb4 dotted quarter. Bass clef, G2 dotted quarter, Bb2 dotted quarter. Tab: 3 3 3 3 3 3. Fingering: 3 3 3 3 3 3.

Measure 4: Treble clef, G4 dotted quarter, Bb4 dotted quarter. Bass clef, G2 dotted quarter, Bb2 dotted quarter. Tab: 8 8 8 8 8 8. Fingering: 8 8 8 8 8 8.

Measure 5: Treble clef, G4 dotted quarter, Bb4 dotted quarter. Bass clef, G2 dotted quarter, Bb2 dotted quarter. Tab: 3 3 3 3 3 3. Fingering: 3 3 3 3 3 3.

Measure 6: Treble clef, G4 dotted quarter, Bb4 dotted quarter. Bass clef, G2 dotted quarter, Bb2 dotted quarter. Tab: 6 6 6 6 6 6. Fingering: 6 6 6 6 6 6.

Measure 7: Treble clef, G4 dotted quarter, Bb4 dotted quarter. Bass clef, G2 dotted quarter, Bb2 dotted quarter. Tab: 3 3 3 3 3 3. Fingering: 3 3 3 3 3 3.

Measure 8: Treble clef, G4 dotted quarter, Bb4 dotted quarter. Bass clef, G2 dotted quarter, Bb2 dotted quarter. Tab: 8 8 8 8 8 8. Fingering: 8 8 8 8 8 8.

Measure 9: Treble clef, G4 dotted quarter, Bb4 dotted quarter. Bass clef, G2 dotted quarter, Bb2 dotted quarter. Tab: 3 3 3 3 3 3. Fingering: 3 3 3 3 3 3.

Measure 10: Treble clef, G4 dotted quarter, Bb4 dotted quarter. Bass clef, G2 dotted quarter, Bb2 dotted quarter. Tab: 6 6 6 6 6 6. Fingering: 6 6 6 6 6 6.

Measure 11: Treble clef, G4 dotted quarter, Bb4 dotted quarter. Bass clef, G2 dotted quarter, Bb2 dotted quarter. Tab: 3 3 3 3 3 3. Fingering: 3 3 3 3 3 3.

Measure 12: Treble clef, G4 dotted quarter, Bb4 dotted quarter. Bass clef, G2 dotted quarter, Bb2 dotted quarter. Tab: 8 8 8 8 8 8. Fingering: 8 8 8 8 8 8.

Measure 13: Treble clef, G4 dotted quarter, Bb4 dotted quarter. Bass clef, G2 dotted quarter, Bb2 dotted quarter. Tab: 3 3 3 3 3 3. Fingering: 3 3 3 3 3 3.

Measure 14: Treble clef, G4 dotted quarter, Bb4 dotted quarter. Bass clef, G2 dotted quarter, Bb2 dotted quarter. Tab: 6 6 6 6 6 6. Fingering: 6 6 6 6 6 6.

Measure 15: Treble clef, G4 dotted quarter, Bb4 dotted quarter. Bass clef, G2 dotted quarter, Bb2 dotted quarter. Tab: 3 3 3 3 3 3. Fingering: 3 3 3 3 3 3.

Measure 16: Treble clef, G4 dotted quarter, Bb4 dotted quarter. Bass clef, G2 dotted quarter, Bb2 dotted quarter. Tab: 8 8 8 8 8 8. Fingering: 8 8 8 8 8 8.

Serban Nichifor: Waltz No 2 - Spring - Page 8

F6

Ab9

C6/G

C9

Caug

The musical score is presented in a system of four measures. Each measure is associated with a specific chord: F6, Ab9, C6/G, and C9. The score includes a guitar staff with standard notation and a corresponding guitar tablature staff. The tablature uses numbers 1 through 7 to indicate fret positions. The music is in 3/4 time and features a mix of chords and melodic lines. The guitar part is written in standard notation on a treble clef staff, and the bass part is written in standard notation on a bass clef staff. The score is divided into four measures, each corresponding to a specific chord: F6, Ab9, C6/G, and C9. The tablature includes various fret numbers and techniques such as bends and slides.

Serban Nichifor: Waltz No 2 - Spring - Page 9

F69

Bb9

C/G

C#/GD^{m/G}Eb^{m/G}

G7

The musical score is for a guitar piece by Serban Nichifor, titled 'Waltz No 2 - Spring'. It is page 10 of the score. The score is written for guitar and includes a guitar tablature system. The guitar part is in treble clef, and the bass part is in bass clef. The score is divided into two systems. The first system has four measures, and the second system has four measures. The guitar part features various chords and melodic lines, while the bass part provides a steady accompaniment. The tablature system shows fingerings for the guitar part.

Serban Nichifor: Waltz No 2 - Spring - Page 10

C C2 Ab7 Ab9/Eb

Tab 3 3 4 6

C2

CMaj7/G

A9

A7

Tab 5 7 5 7 8 3 0 7 4

Serban Nichifor: Waltz No 2 - Spring - Page 12

Dm9

D9/A

G9

Gaug

The image displays a musical score for guitar, organized into four measures corresponding to the chords Dm9, D9/A, G9, and Gaug. The score is written on three staves: a guitar staff (top), a tablature staff (middle), and a bass staff (bottom). The guitar staff shows the chord voicings for each measure. The tablature staff provides the fret numbers for the guitar staff. The bass staff shows a simple bass line, with the first measure starting on a half note and the subsequent measures starting on a whole note.

Measure 1: Dm9

- Guitar staff: Chord voicing for Dm9 (F, A, Bb, D).
- Tab staff: Fret numbers 5, 5, 5, 5, 5, 5.
- Bass staff: Half note D.

Measure 2: D9/A

- Guitar staff: Chord voicing for D9/A (F#, A, B, D).
- Tab staff: Fret numbers 5, 5, 5, 5, 5, 5.
- Bass staff: Whole note D.

Measure 3: G9

- Guitar staff: Chord voicing for G9 (B, D, F#, G).
- Tab staff: Fret numbers 3, 3, 3, 3, 3, 3.
- Bass staff: Whole note G.

Measure 4: Gaug

- Guitar staff: Chord voicing for Gaug (B, D, F#, G).
- Tab staff: Fret numbers 4, 4, 4, 4, 4, 4.
- Bass staff: Whole note G.

Serban Nichifor: Waltz No 2 - Spring - Page 13

C2

Eb7

Dm7

G9sus

The musical score is written for guitar and includes a guitar tablature system. The key signature is one flat (B-flat). The score is divided into four measures, each with a specific chord: C2, Eb7, Dm7, and G9sus. The guitar part features a mix of single notes, chords, and a complex bass line. The tablature system includes a 'Tab' line with fret numbers and a '3' line indicating triplets.

Serban Nichifor: Waltz No 2 - Spring - Page 14

C

C2

Ab7

Ab9/Eb

The musical score is arranged in three systems, each with four measures. The first system features a guitar solo system with a melodic line in the treble and a bass line in the bass. The second system features a guitar solo system with a melodic line in the treble and a bass line in the bass. The third system features a guitar solo system with a melodic line in the treble and a bass line in the bass. The score includes a guitar tab system with fret numbers and a guitar solo system with a melodic line in the treble and a bass line in the bass.

Serban Nichifor: Waltz No 2 - Spring - Page 15

C2

CMaj7/G

A9

A7

The image displays a musical score for guitar, organized into four measures. The notation includes standard musical notation on a five-line staff, a tablature (Tab) staff, and a bass staff. The score is divided into four measures, each containing various musical elements including notes, rests, and specific guitar techniques like bends and vibrato.

Measure 1: The top staff shows a whole note chord (F#m). The Tab staff shows a sequence of notes: 5, 7, 5, 7, 5, 7, 8. The bass staff shows a whole note chord (F#m).

Measure 2: The top staff shows a whole note chord (F#m). The Tab staff shows a sequence of notes: 7, 8, 7, 8, 7, 8, 10. The bass staff shows a whole note chord (F#m).

Measure 3: The top staff shows a whole note chord (F#m). The Tab staff shows a sequence of notes: 5, 4, 5, 4, 5, 4, 5. The bass staff shows a whole note chord (F#m).

Measure 4: The top staff shows a whole note chord (F#m). The Tab staff shows a sequence of notes: 5, 4, 5, 4, 5, 4, 5. The bass staff shows a whole note chord (F#m).

Serban Nichifor: Waltz No 2 - Spring - Page 16

Dm9

D9/A

Csus/G

Dm7/G

Tab 5 5 3 3

Serban Nichifor: Waltz No 2 - Spring - Page 17

C69

Bb9

C69

C^{Maj7}

C9

C7b5

The musical score is presented in a system of four measures. Each measure contains a single staff of music for guitar, with a corresponding guitar tablature staff below it. The chords indicated above the staves are C69, Bb9, C69, C^{Maj7}, C9, and C7b5. The tablature includes various fret numbers and techniques such as triplets and bends.

Serban Nichifor: Waltz No 2 - Spring - Page 18

F6

Ab9

C6/G

C9

Caug

The musical score is written for guitar and includes a guitar tablature system. The first system shows chords F6, Ab9, C6/G, C9, and Caug. The second system shows a melodic line in the treble and a bass line in the bass. The third system shows a guitar tablature system with fret numbers 1, 4, 3, 3, 3. The fourth system shows a melodic line in the treble and a bass line in the bass.

Serban Nichifor: Waltz No 2 - Spring - Page 19

F69

Bb9

C/G

C#/GD^{m/G}Eb^{m/G} G7

Tab

1 6 3 3 3 3 3

Serban Nichifor: Waltz No 2 - Spring - Page 20

VI

Serban Nichifor: Waltz 03

Dm

C#m/D

Cm/D

Bm/D

String 50 Slow Strings

Piano 47 Orchestral Strings

Tab 5 5 5 5

Bass 33 Acoustic String Bass

Drums 41 Brushed Kit

The musical score is arranged in five systems. The first system shows the String part (50 Slow Strings) with four measures of sustained chords in D minor, C# minor over D, C minor over D, and B minor over D. The second system features the Piano (47 Orchestral Strings) and Bass (33 Acoustic String Bass) parts. The Piano part has a melodic line in the right hand and a harmonic accompaniment in the left hand. The Bass part provides a steady bass line. The third system includes a Tab part with a constant '5' fret position across all four measures. The fourth system shows the Drums (41 Brushed Kit) part, which includes a snare drum pattern and a bass drum pattern. The fifth system continues the Piano and Bass parts, with the Piano part having a melodic line in the right hand and a harmonic accompaniment in the left hand.

Bbm/D

BbmMaj7/G

C#m6/F#

Gm6/Gb

The musical score is written for guitar and includes a guitar tab system. The guitar part is in Bbm/D, BbmMaj7/G, C#m6/F#, and Gm6/Gb. The bass part is in Bbm/D, BbmMaj7/G, C#m6/F#, and Gm6/Gb. The score is divided into four measures.

Measure 1: Bbm/D. Treble clef, key signature of two flats. Bass clef, key signature of two flats. The guitar part has a whole note chord of Bbm/D. The bass part has a whole note chord of Bbm/D.

Measure 2: BbmMaj7/G. Treble clef, key signature of two flats. Bass clef, key signature of two flats. The guitar part has a whole note chord of BbmMaj7/G. The bass part has a whole note chord of BbmMaj7/G.

Measure 3: C#m6/F#. Treble clef, key signature of one sharp. Bass clef, key signature of one sharp. The guitar part has a whole note chord of C#m6/F#. The bass part has a whole note chord of C#m6/F#.

Measure 4: Gm6/Gb. Treble clef, key signature of one flat. Bass clef, key signature of one flat. The guitar part has a whole note chord of Gm6/Gb. The bass part has a whole note chord of Gm6/Gb.

The guitar tab system shows the following fret numbers: 5, 3, 2, 0, 2.

Serban Nichifor: Waltz 03 - Page 2

B+

Bbm/B

Am/B

Abm/B

The musical score is written for guitar and includes a guitar tab system. The guitar part is in 3/4 time and features a melody in the right hand and a bass line in the left hand. The guitar tab system shows fret numbers for the left hand. The score is divided into four measures, each corresponding to a chord: B+, Bbm/B, Am/B, and Abm/B.

Serban Nichifor: Waltz 03 - Page 3

Gm/B

GmMaj7/E

A#m6/D#

Em6/D#

The musical score is written for guitar and consists of four measures. The first measure is a whole note chord Gm/B. The second measure is a whole note chord GmMaj7/E. The third measure is a whole note chord A#m6/D#. The fourth measure is a whole note chord Em6/D#. The score is written in a system with two staves: a treble staff and a bass staff. The treble staff contains the melody, and the bass staff contains the bass line. The guitar tablature section is located between the two staves and shows the fret numbers for each measure: 2, 0, 6, and 6. The tablature is written on a six-line staff, with the first line representing the high E string and the sixth line representing the low E string. The fret numbers are placed on the lines to indicate which fret to press down on which string.

Serban Nichifor: Waltz 03 - Page 4

Ab+

Gm/Ab

Gbm/Ab

Fm/Ab

The musical score is organized into four measures, each corresponding to a specific chord: Ab+, Gm/Ab, Gbm/Ab, and Fm/Ab. The guitar part is written in standard notation with a treble and bass staff. The tablature section is written in a single staff with a 'Tab' label. The bass line is written in standard notation with a bass staff. The score is in 3/4 time and features a mix of chords and melodic lines.

Serban Nichifor: Waltz 03 - Page 5

Em/G#

EmMaj7/C#

Gm6/C

C#m6/C

Tab

4 9 3 3

Serban Nichifor: Waltz 03 - Page 6

F+

Fm

FmMaj7

Fm7

Tab

Serban Nichifor: Waltz 03 - Page 7

Fm9
Fm7
Fm6
F+

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'

POCO A POCO CRESCENDO

17

34

mf

mf

mf

mf

mf

51

f

ff

f

ff

f

ff

f

f

ff

f

Ad libitum VI-

67

mf f mp

82

-DE POCO A POCO DIMINUENDO
Ad libitum

mf f f

97

mf *mp* *p*

113

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

rall. *pp*

Good Friday, April 18, 2014

VIII

In Memoriam LIANA ALEXANDRA

"SONG WITHOUT WORDS"

Lontano e Dolce,
sempre Piano

for Chorused Piano
created with Noatikl Software

Serban NICHIFOR

$\text{♩} = 60$

Measures 1-26 of the piano score. The piece is in 2/2 time, marked 'Lontano e Dolce, sempre Piano' with a tempo of 60 beats per minute. The key signature has one sharp (F#). The score features a chorused piano texture with many beamed eighth notes in both hands. A piano dynamic marking 'p' is present in measure 10.

27

Measures 27-53 of the piano score. The musical texture continues with the chorused piano style, maintaining the beamed eighth notes and piano dynamics.

54

Measures 54-75 of the piano score. The texture remains consistent, with some longer note values appearing in the right hand.

76

Measures 76-104 of the piano score. The musical texture continues with the chorused piano style, maintaining the beamed eighth notes and piano dynamics.

105

Measures 105-110 of the piano score. The piece concludes with a final chord in measure 110.

April 27, 2014

IX

LONTANO WALTZ

for Solo Clarinet, Celesta and Strings

- score in C -

Lento e Lontano, Quasi Senza Tempo

Serban Nichifor

Solo Cl

$\text{♩} = 60$

mp *dolcissimo*

Celesta

mp

Strings

p

Solo Cl

11

Celesta

Strings

20

Solo Cl *mf*

Celesta *mp*

Strings

30

Solo Cl

Celesta

Strings

rall.

54

50

60

Bucharest, 27 July 2013