



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: SHOAH - version for soprano, cello and piano (chamber visual music) [DEDICATED TO THE HOLOCAUST MARTYRS]

Composer: Nichifor, Serban

Licence: Copyright © Serban Nichifor

Publisher: Nichifor, Serban

Instrumentation: Soprano, Cello, Piano

Style: Modern classical

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

- Contact the artist
- Write feedback comments
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- Web page and online audio access with QR Code :



Serban NICHIFOR

Dedicated to the HOLOCAUST Martyrs

SHOAH

Visual Chamber Music
for Soprano, Cello and Piano

- I.) Echoes (p. 1)**
- II.) Summer Memories (p. 14)**
- III.) Remember (p. 38)**
- IV.) Cries from Earth to Heaven (p. 51)**

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I

ECHOES

- **Echoes**
- **Siemens Werke**
- **Monsters Souvenir 1**
- **Monsters Souvenir 2**

ECHOES

Estatico, quasi senza tempo

Serban Nichifor

♩ = 40

mp *legatissimo*

mp lontano e dolce, immaterialo

mp sempre *red.*

17

35

System 35: This system contains three staves. The top staff features a continuous melodic line with eighth and sixteenth notes, mostly beamed together, and a long slur spanning the entire system. The middle staff contains whole rests for the first 12 measures, followed by a series of chords (dyads and triads) in measures 13-15, all under a single slur. The bottom staff contains chords in measures 1-12, followed by a series of chords in measures 13-15, all under a single slur.

53

System 53: This system contains three staves. The top staff has a melodic line with eighth and sixteenth notes, beamed together, and a long slur spanning the entire system. A piano (*p*) dynamic marking appears at the start of measure 13. The middle staff contains whole rests for the first 12 measures, followed by a series of chords in measures 13-15, all under a single slur. The bottom staff contains whole rests for the first 12 measures, followed by a series of chords in measures 13-15, all under a single slur.

70

System 70: This system contains three staves. The top staff features a complex melodic line with many beamed sixteenth notes and slurs. The middle staff has a few notes with slurs. The bottom staff contains a series of chords, mostly triads, with some slurs. The key signature has one flat (B-flat).

86

System 86: This system contains three staves. The top staff continues the melodic line from the previous system. The middle staff has a few notes with slurs. The bottom staff contains a series of chords, mostly triads, with some slurs. The key signature has one flat (B-flat).

103

f doloroso *p*

p

poco a poco allargando

p

115

ben vibrato ♩ = 40

ff

Bucharest, 14-III-2013

ff *pp*

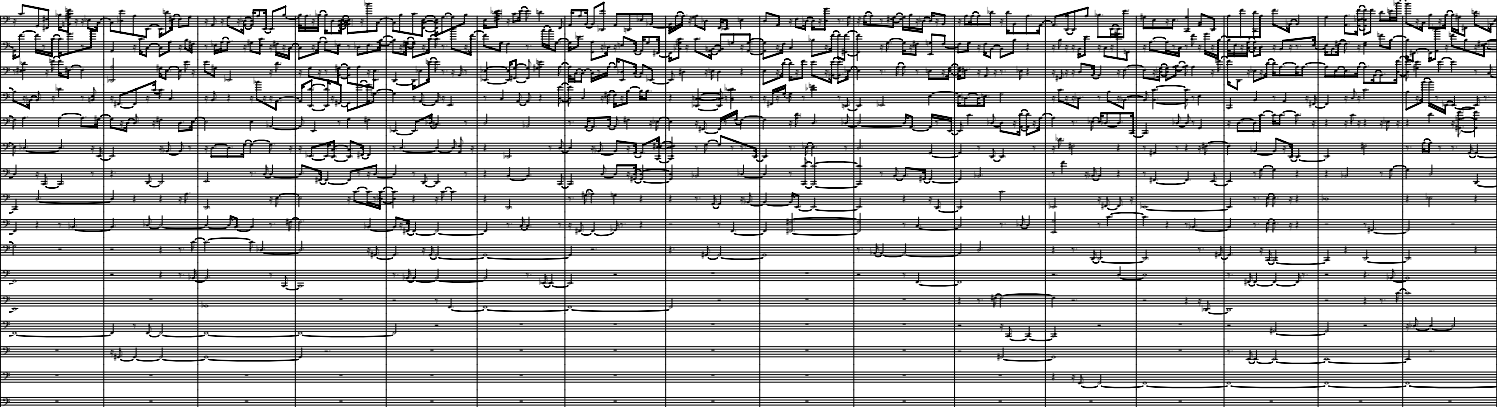
Pseudo "Horst-Wessel-Lied"

SIEMENS-WERKEN

Serban Nichifor



First system of the musical score, featuring a vocal line and piano accompaniment.



Second system of the musical score, continuing the vocal and piano parts.



Third system of the musical score, showing further development of the melody and accompaniment.



Fourth system of the musical score, concluding the piece with a final cadence.

First system of musical notation, featuring multiple staves with complex rhythmic patterns and melodic lines.

Second system of musical notation, continuing the complex rhythmic and melodic development.

Third system of musical notation, showing further progression of the musical piece.

Fourth system of musical notation, concluding the visible portion of the score.



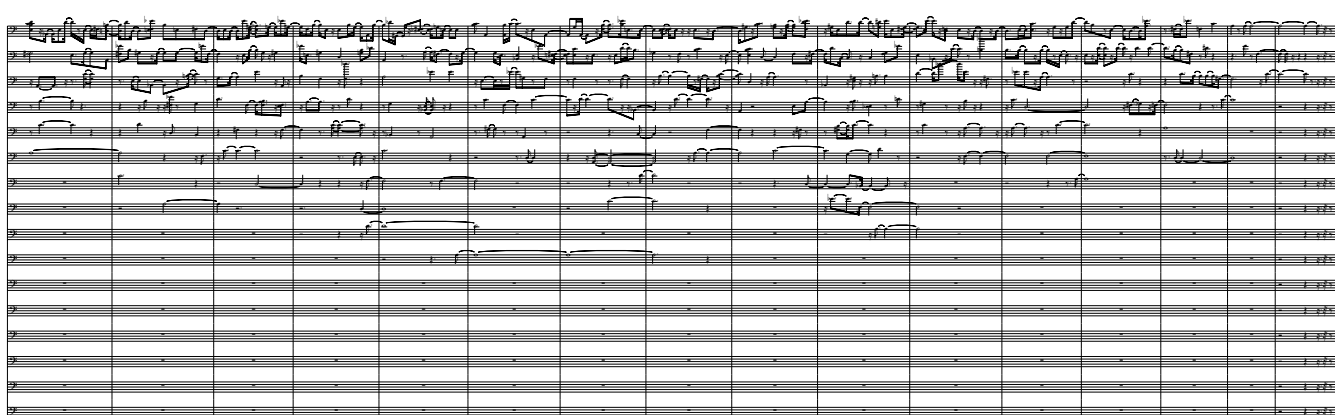
First system of a musical score, featuring multiple staves with complex notation, including various note values, rests, and dynamic markings.



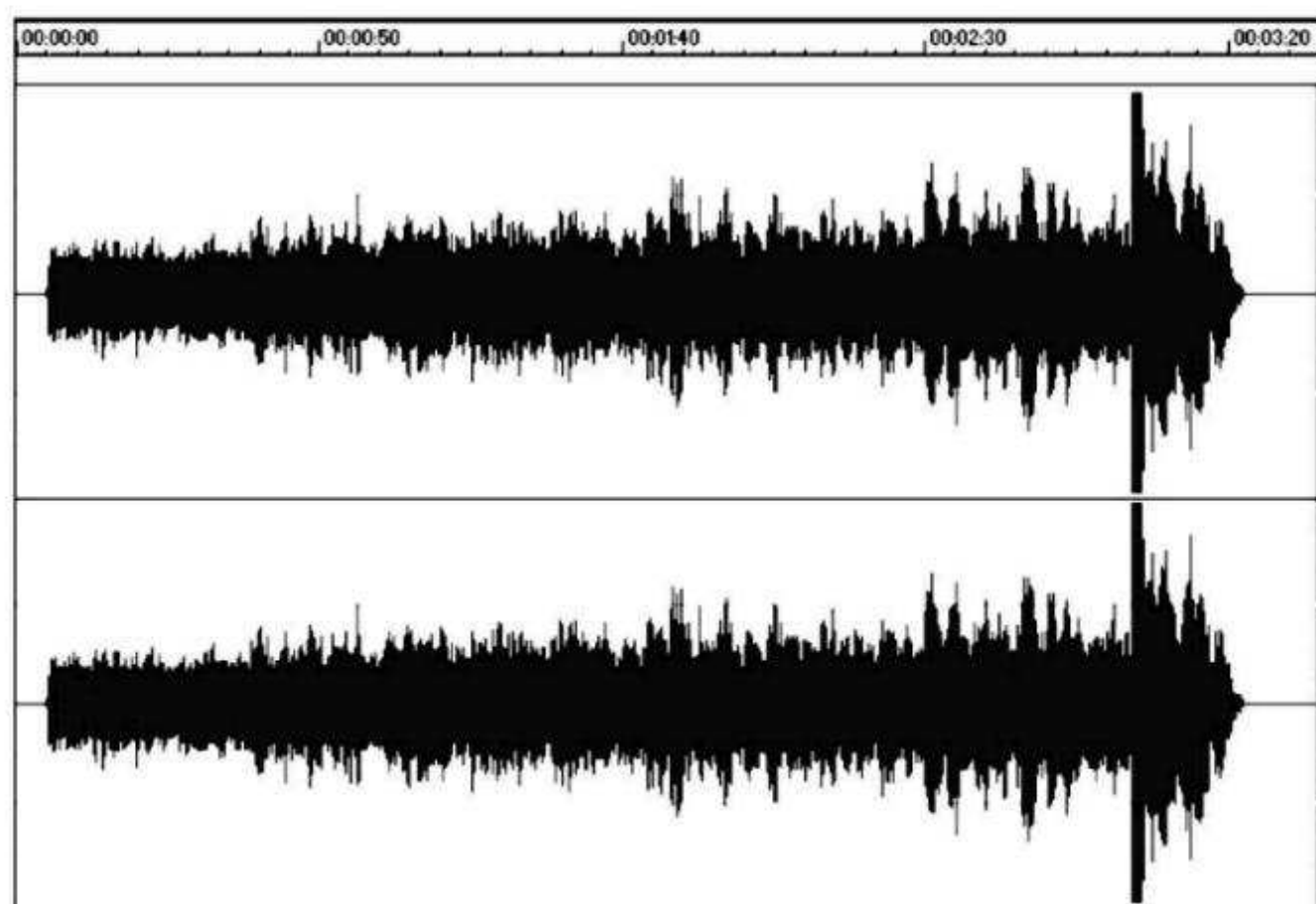
Second system of the musical score, continuing the complex notation and musical structure from the first system.



Third system of the musical score, showing further development of the musical themes and instrumentation.



Fourth system of the musical score, concluding the page with dense musical notation.



MONSTERS SOUVENIR 1

$\text{♩} = 86$

Celesta

pp

"Lili Marlene" with cretin expression

pp

Gun

ffff

MONSTERS SOUVENIR 2

MusicBox

ElectricGrandPno

ElectricGrandPno

AccGuitarNylon

AccGuitarNylon

StringsEns2

AccousticBass

Drums

$\text{♩} = 80$

The musical score is written for a 3/4 time signature with a tempo of 80 beats per minute. The MusicBox part is in the treble clef, while the ElectricGrandPno (both staves), AccousticBass, and Drums are in the bass clef. The AccGuitarNylon parts are also in the bass clef. The StringsEns2 part is in the treble clef. The score consists of six measures. The MusicBox part features a melody of eighth and quarter notes. The ElectricGrandPno (both staves) features a complex accompaniment with many beamed notes and rests. The AccGuitarNylon parts feature a simple accompaniment of chords and single notes. The StringsEns2 part features a simple accompaniment of chords. The AccousticBass part features a simple accompaniment of chords. The Drums part features a simple accompaniment of eighth and quarter notes.

Drums

MusicBox

The musical score is arranged in a multi-stem format. The MusicBox part is in the top staff, followed by ElectricGrandPno (treble and bass staves), AccGuitarNylon (treble and bass staves), StringsEns2 (treble and bass staves), AccousticBass (treble and bass staves), and Drums (bass staff). The score is divided into three measures. The first measure shows the MusicBox playing a melody, while the other instruments provide harmonic support. The second measure continues the melody and harmony. The third measure concludes the piece with a final chord and a melodic flourish in the MusicBox part.

ElectricGrandPno

ElectricGrandPno

AccGuitarNylon

AccGuitarNylon

StringsEns2

AccousticBass

Drums

00:00:00 00:00:10 00:00:20 00:00:30 00:00:40 0



II

SUMMER MEMORIES

GRAVE

SUMMER MEMORIES
- for Soprano, Cello and Piano -

Poem by LEON VOLOVICI
Music by SERBAN NICHIFOR

Rubato, Quasi Improvisando

$\text{♩} = 60$

S

mf

E retz al te ha si et da

C

mp

Pno

mp

6

S

mam E retz

C

Pno

mp

10

S

al te ha si et da mam

C

Pno

♩ = 60

Detailed description: This system contains measures 10 through 13. The vocal line (Soprano) begins with a triplet of eighth notes (F#, G, A) followed by another triplet (B, C, D). The lyrics 'al te ha si' are under the first triplet and 'et da mam' under the second. The piano accompaniment (Piano) features a complex texture with chords and arpeggiated figures in both hands. The cello part (Cello) provides a simple bass line with a few notes. The time signature changes from 4/4 to 5/4 in measure 11. The tempo is marked as quarter note = 60.

14

S

C

Pno

Detailed description: This system contains measures 14 through 21. The vocal line (Soprano) consists of rests for most of the system. The piano accompaniment (Piano) continues with arpeggiated figures and chords in both hands. The cello part (Cello) has a steady bass line with eighth and quarter notes. The time signature remains 5/4.

22

S

C

Pno

This system contains measures 22 through 28. The Soprano (S) part consists of whole rests. The Contralto (C) part begins with a descending eighth-note scale. The Piano (Pno) part features a complex accompaniment with sixteenth and thirty-second notes in both staves.

29

S

C

Pno

This system contains measures 29 through 34. The Soprano (S) part consists of whole rests. The Contralto (C) part continues with a descending eighth-note scale. The Piano (Pno) part features a complex accompaniment with sixteenth and thirty-second notes in both staves.

35

S

C

Pno

7

9

3

3

40

S

C

Pno

49

S

C

Pno

This system contains measures 49 through 58. The Soprano part is mostly rests. The Contralto and Piano parts feature complex, flowing melodic lines with many accidentals and slurs. The piano part is written for four staves (two grand staves).

59

S

C

Pno

2 2

2 2

2 2

2 2

This system contains measures 59 through 62. The Soprano part has rests. The Contralto and Piano parts continue with complex melodic lines. The piano part is written for four staves. Measure numbers 2, 2, 2, 2 are written at the end of each staff line.

62 ♩ = 60

S

f

Pe toti i'am pu-tea ui-ta Da ca a - e - rul in - mi - res - mat al ve-rii n'ar //

C

Pno

66

S

fre - mata de glasu-ri-le lor ras co - li-te de spai ma, da-ca zi - du-ri-le in-ne - grite a-le case - lor

C

Pno

71

S

n'ar pas - tra um - bre le lor hai tu - i - te si pie - tre-le dru - mu - lui, pa-sii //

C

Pno

75

S

lor pre ci-pi - tati si so-va-i - tori Da - ca frurze-

C

Pizz.

Pno

82

S

- le co - pa-ci - lor lu-cind de ro-ua n'ar ras - fran - ge Pri-vi-ri-le lor blan-de si in - tre ba-

C

Pno

87

S

- toa re Da - ca ce - rul i nalt al nop ti lor de iu ni e nu s'ar - bol

C

Pno

91

S

ti de stri ga te sa cre si fa ra na dej de

C

Arco

Pno

93

$\text{♩} = 64$

S

C

ff

Pno

ff

96

S

C

Pno

ff

99

$\text{♩} = 56$ Sub. Lontano

S

C

Pno

fff

mp

Pizz.

Dolce, quasi mormorando

102

S

C

Pno

In ro ti rea fa ra de sfar sit a a no tim pu ri lor

105

S

C

Pno

fi e ca re va ra va a vea ca te va zi le si ca te va nopti mon struos de fru moæ si de ne pa sa toare

108 $\text{♩} = 140$ Sub. Agitato glissando

S

Cand vom alerga bezmetici pe strazi,

C

Arco (tremolo)

Pno

109

S

innebuniti de respiratia de gheata a vanatorilor de oameni,

C

Pno

110

S

cand vom blestama soarele si caldura deliranta a amiezii,

C

Pno

111

S

parfumul sufocant si buimac al florilor,

cand inchipuirea incendiata de sete

C

Pno

113 $\text{♩} = 60$ Sub. Tempo I

S
ne va tortura cu nalucirea apelor de munte

C

Pno

mf

mp

117

S

C

Pno

mp

p

121

S

In fi e ca re va ra i a ce easizi plan sul in du re rat al co pi i lor

C

Pno

125

S

ne va sfrede li cre ie rul si ne va co ple si su fle tul de vi no va ti a lu mii

C

Pno

128

S

in fi e ca re va ra in a ce easi noap te sub lu mi na ha lu ci nanta a lu nii

C

Pno

131

S

sange le lor san ge le lor va maîn fî ra fi re le de iar ba

C

Pno

I. v.

I. v.

137 *p*

S

iar ba tra nul a ce la va re ve ni la margi nea pa du rii sa ca u te tru pul fi u lui sau

C

Pno

141

S

si gla sul lui va ra su na li nis tit si grav in ga nand un can tec stra vechi de in gro pa

C

Pno

146 $\text{♩} = 60$

S
ciu ne

C

Pno

p E retz al te ha si et da mam

Pizz.

pp

pp

pp

152

S
E retz al te ha si et da mam

C

Pno

mp E retz al te ha si et da mam

p

p

p

156 $\text{♩} = 64$

S
E retz al te ha si et da mam E retz al te ha si et da mam

C

Pno

160 $\text{♩} = 62$ $\text{♩} = 60$

S
E retz al te ha si et da mam E retz al te ha si et da

C

Pno

164 $\text{♩} = 100$ $\text{♩} = 110$ $\text{♩} = 120$ $\text{♩} = 130$

S
mam E retz al te ha si

C
Arco

Pno
p *mp*

168 $\text{♩} = 140$

S
al te ha si al te ha si et et da

C

Pno
mf

184

S

si et da mam E retz

C

Pno

p

189

S

al te ha si et da mam

C

Pno

192

S

A E E retz M

C

Pno

198

S

M

C

Pno

Bucuresti,
07-XII-2008

III

REMEMBER

REMEMBER

- victimelor Holocaustului din Transilvania (1940-44) -

Versurile: Victor BARLADEANU

Muzica: Șerban NICHIFOR

La Ip, la Treznea,
La Moisei și la Băița,
La Sărmaș și la Sighet,
La Borod și la Ileanda,
La Reghin și la Vișeu
Și la Dej și la Oradea,
În zeci de locuri presărate
pe dulcele pământ ardelenesc
s-a pogorit în toamnă-acelui an
o pîclă ca un giulgiu fără margini...

Un timp al omeniei răvășite
în care eu, eu maica omenirii
eu, căreia i-au smuls din brațe pruncii
spre-a fi zvirlîți în gropile comune,
în haurile crematoriilor,
n-aveam, n-aveam cu mine altă armă
decît un strigăt fără de sfîrșit,
un țipăt de durere fără seamăn,
un urlet și amarnic și besmetic,
căci și cîntarea era interzisă
pînă și cîntecul fusese retezat
și rămăsese doar un strigăt și un vaier:
doar atît !

Și s-a lăsat o beznă peste-Ardeal
cum n-au mai fost pe lume bezne ca aceasta...
Și strînși au fost din case liniștite,
mii, zeci de mii, sute de mii de oameni...
Erau bieți oameni simpli ca și voi !
Și învățau să moară cu fruntea către ceruri !
Duși toți în bolgiile iadului terestru,
acolo, în cuptoare...
Și moartea s-a întins pe lume-atotstăpînitoare !

Dreptate, dreptate cereau sufletele lor,
Dreptate pentru viețile lor veșnic pustiite,
Dreptate pentru crudele masacre,
Dreptate pentru crima cea mai grea
ce-a fost vreodată săvîrșită

./.

nu împotriva oamenilor
ci împotriva omenirii însăși:
Dreptate pentru Holocaust !
Dreptate pentru Genocid !
Dreptate !!

La Ip, la Treznea,
La Moisei și la Băița,
La Sărmaș și la Sighet,
La Borod și la Ileanda,
La Rughin și la Vișeu
și la Dej și la Oradea,
Nu trebuie să ștergem din memorie
nimic din tot ceea ce s-a-ntimplat.
Erau bieiți oameni simpli ca și voi...
bieți oameni
ca și voi...
Nu-i vom uita, nu-i vom uita,
Nu-i vom uita....
Și-acestea-n veci nu se vor repeta !!
Nu-i vom uita, nu-i vom uita...

Martirilor Holocaustului din Ardealul de Nord, 1940-1944

Serban Nichifor
(1988)

Durata: ~ 12'

REMEMBER

poem pe versuri de Victor Bărlădeanu -

S. *Lontano* (♩ ~ 60) *sempre P doloroso, quasi parlando*

La Săr-maş şi la Si-ghet, la Boroş şi la Ileana, la Moiş şi la Băiţa,

Pf. *sub. P molto espressivo, quasi improvvisando*

sempre Ped. l.v.

amp *Mf dolce*

la Ip, la Trăzne, la Re-gi şi la Viseu, la Dej şi la Oradea, În zee de locuri presărate pe dulcele pământ

mp dolce

sempre Ped. l.v.

poco a poco crescendo *poco a poco allargando*

mîntădelene... s-a po-go-rit în timp-a-les umbre... o pîclă... ca un gîlbui fără margini...

sempre Ped. l.v.

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(SABAM, UCMR-ADA)
IPI Name No. 48376567
IPI Base No. I-600301194-0



Uniunea Compozitorilor
20

A Tempo (♩ = 60)

sub. mp *doloso*

Un timp al o-me-ni-ei ră-vă-și-te în ca-ne-n-tu-chi-pa-re-a o-me-ni-rîi

sub. P

(86) *secco*

21

eu, că-re-ia î-au smuls din brațe pînă cîi spre-a fi zvr-liți în gro-pi-le co-mu-ne,

(86)

în hă-u-ri-le ce-ma-to-ri-i-lor n-a-veam, n-a-veam cu mi-ne al-tă ar-mă

(86)

molto

de-at un ti-păt fă-nă de sfin-șit un strî-găt de du-ne-ne fă-nă sea-măn

molto

(86)

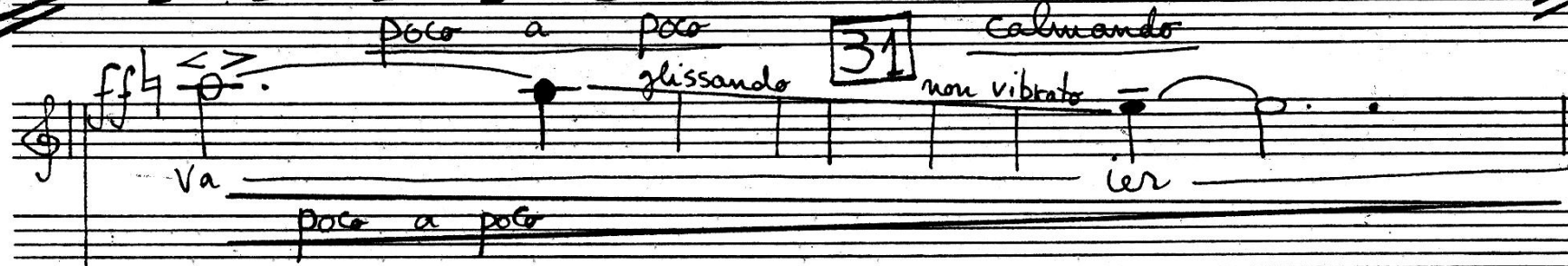
f appassionato, poco affrettando



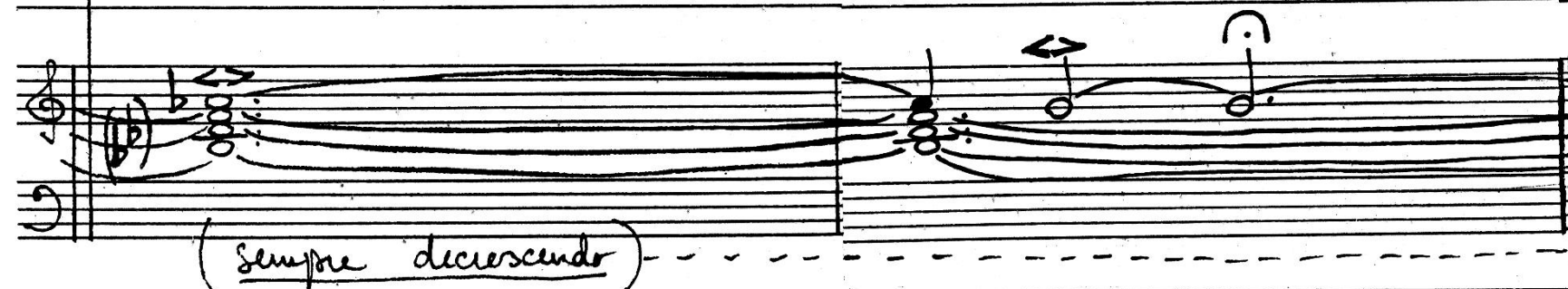
f ben marcato



sempre affrettando



A Tempo (♩ = 60)



(sempre decrescendo)

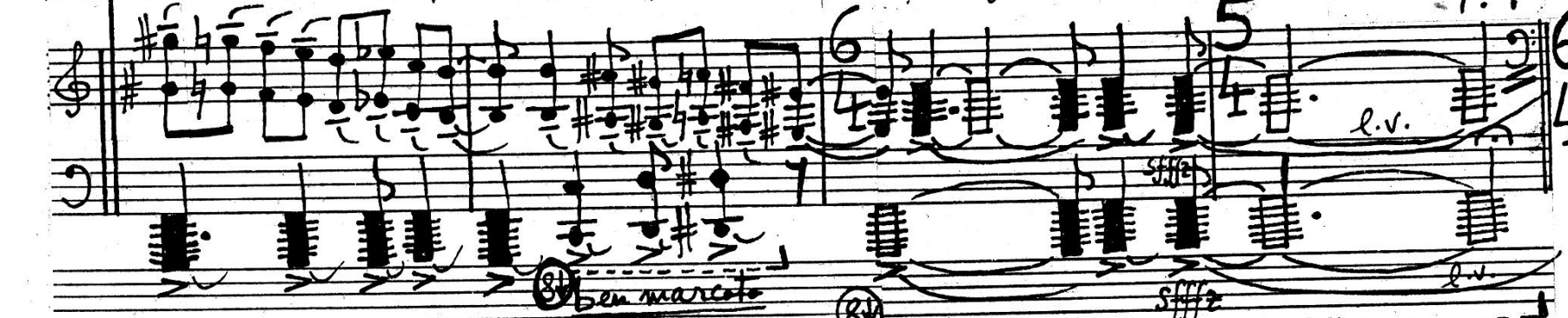
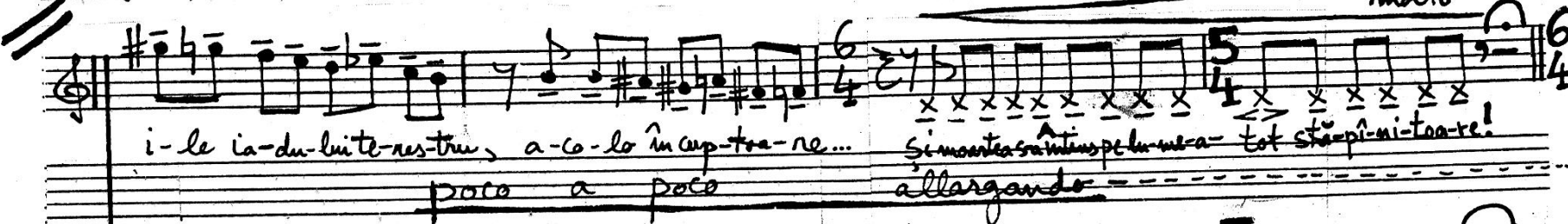
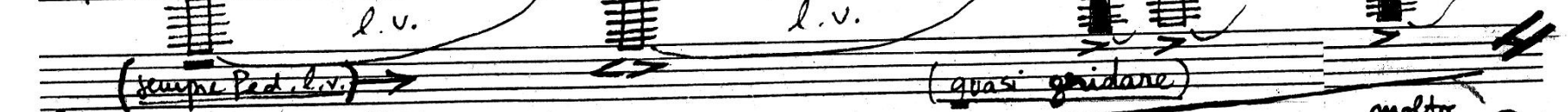
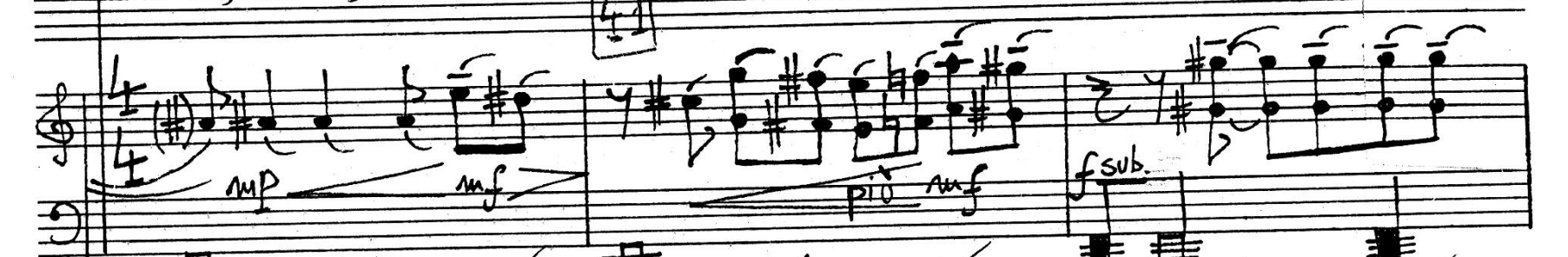
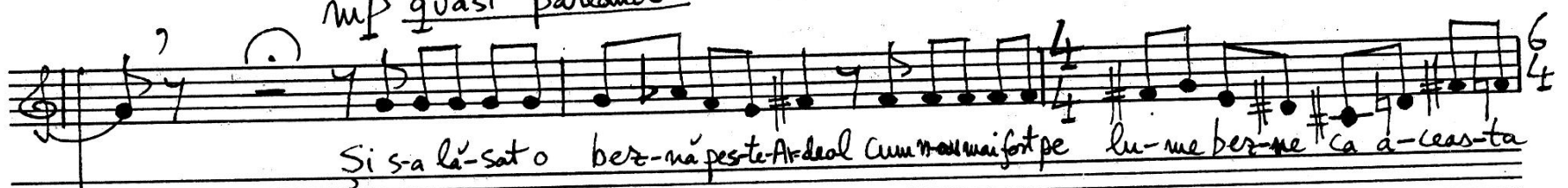
(sempre Ped. l.v.)



Uniunea Compozitorilor

Funebre (N60)

mp quasi parlando



Grave (dn 40)

Handwritten musical score for a piece titled "Grave (dn 40)". The score is written for voice and piano, featuring a 6/4 time signature and a key signature of one flat (B-flat).

The score is divided into three main sections, each marked with a double bar line and a repeat sign:

- Section 1 (Measures 1-10):**
 - Tempo: *Grave* (dn 40)
 - Dynamic: *p* (piano)
 - Expression: *molto espressivo*
 - Lyrics: Drep-ta-te, drep-ta-te, ce-neau su-flu-te-le lor Drep-
- Section 2 (Measures 11-20):**
 - Tempo: *poco a poco animando*
 - Dynamic: *mp deciso*
 - Lyrics: ta-te pen-tru vie-ti-le lor ves-nic pus-ti-i-te, Drep-ta-te pen-tru
- Section 3 (Measures 21-30):**
 - Tempo: *sempre animando*
 - Dynamic: *mf con passione*
 - Lyrics: cru-de-le ma-sa-cra, Drep-ta-te pen-tru cri-ma cea mai grea Ce-a fost vro-da-tu

The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The piano part features complex chordal textures and arpeggiated figures. The voice part is written in a clear, legible style with lyrics in Romanian.

(sempre animando) -----> Patetico (♩ ≈ 80)



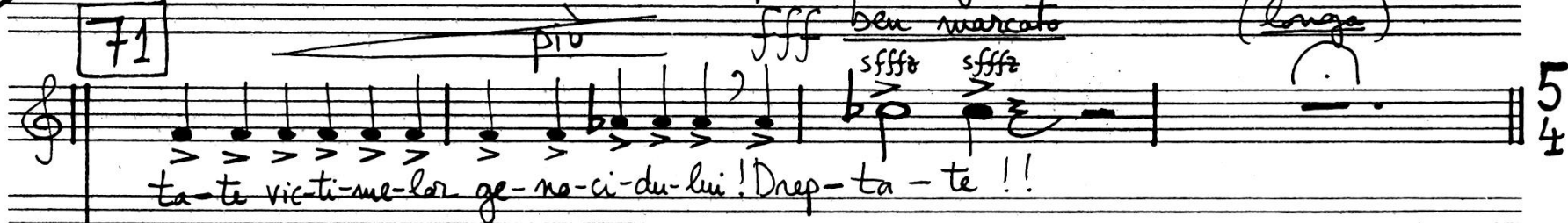
(sempre 1/2 Ped. l.v.) ----->

allargando ----- Sub. Più Mosso e Sonoro (♩ ≈ 66)



(8v) (1/2 Ped. l.v.) -----*

Sempre allargando



(8v) -----> Sempre Ped. l.v.

Sub. Lontano (♩ ≈ 60)

sempre p doloroso, quasi parlando

Handwritten musical score for a piece titled "La Săr-mă și la Si-ghet, la Borod și la Ilcanda, La Moi-". The score is written on two staves. The first staff features a treble clef and a key signature of one sharp (F#). The time signature changes from 5/4 to 4/4, then to 3/4, and back to 4/4. The melody is written in a simple, folk-like style. The second staff features a bass clef and a key signature of one sharp (F#). The time signature changes from 5/4 to 4/4, then to 3/4, and back to 4/4. The bass line is written in a simple, folk-like style. The score includes various musical notations such as notes, rests, and accidentals. There are also some handwritten annotations in Italian, including "sempre", "molto espressivo", and "quasi improv.". The score is written in a clear, legible hand.

(8^a) Sempre PP ritmica e minacciata
(sempre Ped. l.v.) →

[81]

Sempre poco a poco crescendo

sui si la Băita,
la Ip, la Trăneua,
La Re-ghin și la Viguș și la Dej și la Oradea,

(86) (*sempre Red. d.v.*) →

The image shows a handwritten musical score for the piece "Dincolo de nori" by George Dima. The score is written on three systems of staves.

- System 1:** Features a treble clef staff with a key signature of one sharp (F#) and a time signature of 4/4. Above the staff, there are tempo markings: "mf dolce" and "poco a poco rallentando". The melody consists of eighth notes and quarter notes. Below the staff, the lyrics "Nu trebuie să ştergem din memorie ... ni-mic din tot ceea ce s-a-nîmplat" are written.
- System 2:** Continues the melody in the treble staff. It includes dynamic markings like "molto" and "crescendo". There are also some performance instructions like "ritardando" and "accelerando".
- System 3:** Shows the continuation of the melody. It includes a section marked "8v" and another marked "sempre Ped. l.v." with an arrow pointing to the right.

The handwriting is in black ink on white paper. The notation includes various musical symbols such as clefs, sharps, time signatures, note heads, stems, beams, and slurs. The lyrics are written in Romanian.

Sub. Poco Più Mosso (♩ ≈ 72)

poco a poco animando - - - →

91

PP doloroso

poco



(1.)

PPP immaterialo



(8↓)

Ped. lv. - - - * Ped. lv. - - - * Ped. lv. - - - * Ped. lv. - - - *

(♩ ≈ 90) poco a poco animando



(2.)

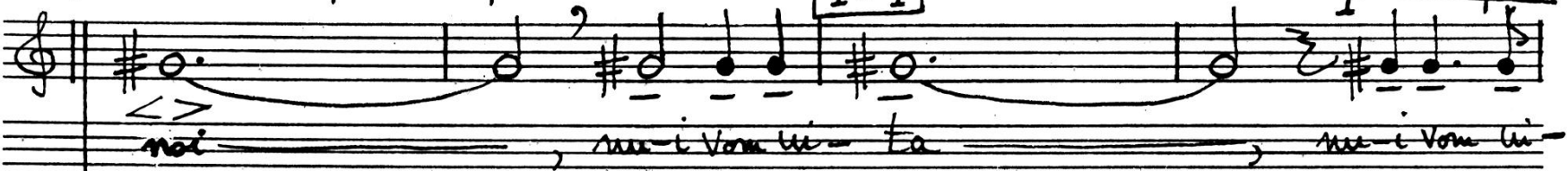
(8↓)

(♩ ≈ 120) poco a poco animando

101

p

poco



(3.) PP

poco a poco

crescendo

(8↓)

(♩ ≈ 144) poco a poco animando

mp

mp

poco



(4.) P

poco a poco

crescendo

(8↓)

(♩ 160) poco a poco animando ----->

mf poco

ta, nu-i vom ui-

(5.) *mp* poco a poco **crescendo**

(8↓)

(♩ 180) sempre animando ----->

f poco

ta, nu-i vom ui-

(6.) *mf* sempre **crescendo**

(8↓)

(♩ 204 / ♩ 68) sempre accelerando ----->

ben f poco

ta, nu, nu-i vom ui-

(7.) **f** sempre **crescendo**

(8↓)

(♩ 80) sempre accelerando ----->

ff deciso 121

ta, nu-i vom ui- ta, nu-i vom ui- ta, nu-i vom ui- ta, nu-i vom ui-

ff sempre **crescendo**

(8↓)

Ped. l.v. -----* Ped. l.v. -----* Ped. l.v. -----* Ped. l.v. -----*



(d. n. 90) molto precipitando -----> sub. allargando possibile ----->

fff

ta, nu-i vom ui - ta, si-a-cer-tea-n veci nu se vor re-pe-

fff

molto

(84) ~~Pizz.~~ Sub. Molto Rubato, quasi Senza Tempo (Cadenza) Ped. l.v. poco

sfffz

ta! sub. P ecc

A

8

5/4

ta! Nu-i vom ui -

sempre Ped. l.v.

4 P leggiero

5/4

(84) sfffz

Grave e Sostemuto (d. n. 56) poco a poco calando

5 mp tranquillo

ta

A

5

4

sempre P dolce

l.v.

pp

sempre calando

poco

131

(#)

G.P.

(~12')

25-28-III-1988, Bucuresti (revizuit 16-20-VII-1989)

P

pp profondo

IV

CRIES FROM EARTH TO HEAVEN

TO THE HOLOCAUST MARTYRS
Cries from Earth to Heaven
for Cello And Piano

Molto Cantabile

Serban NICHIFOR

$\text{♩} = 70$

Cello

Pno

11

19

The musical score is written for Cello and Piano. It begins with a tempo marking of quarter note = 70. The Cello part starts with a rest, followed by a melodic line starting at measure 11. The Piano part features a dense texture of chords and arpeggios, with dynamics ranging from ff to mp. The score is in 3/4 time and D major.

25 $\text{♩} = 74$ $\text{♩} = 78$ $\text{♩} = 80$

Cello

poco a poco animando

Pno

30

Cello

f

Pno

37 $\text{♩} = 86$

Cello

sempre animando

Pno

44

Cello

Pno

50

Cello

Pno

57

Cello

Pno

rall.

Appassionato

63

Cello

Pno

69

Cello

Pno

ff

ff

poco a poco allargando

♩ = 90

♩ = 86

♩ = 76

74

Cello

Pno

mf

mp

mp

Dolcissimo (Tempo I)

♩ = 60

♩ = 70

80

Cello

mp

p

56

50

Pno

87

Cello

pp

40

mf

mp

Pno

mf

March 3, 2013