



# Serban Nichifor

Roumania, Bucarest

7 Songs based on the poems by Ana Blandiana ( Ana Blandiana :  
[https://fr.m.wikipedia.org/wiki/Ana\\_Blandiana](https://fr.m.wikipedia.org/wiki/Ana_Blandiana))

## About the artist

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

Born: August 25, 1954, in Bucharest, Romania

Married to Liana Alexandra, composer: [http://www.free-scores.com/partitions\\_gratuites\\_lianaalexandra.htm#](http://www.free-scores.com/partitions_gratuites_lianaalexandra.htm#)

Studies

National University of Music, Bucharest, Doctor in Musicology  
Theology Faculty, University of Bucharest  
International courses of composition at Darmstadt, Weimar, Breukelen and Munchen  
USIA Stipendium (USA)

Present Position

Professor at the National University of Music, Bucharest (Chamber Music Department);  
Member of UCMR (Romania), SABAM (Belgium), ECPMN (Holland)  
Vice-president of the ROMANIA-BELGIUM Association  
Cellist of the Duo INTERMEDIA and co-director of the NUOVA MUSICA CONSONANTE-LIVING MUSIC  
FOUNDATION INC.(U.S.A) Festival, with Liana ALEXANDRA

Selected Works

OPERA, ... (more online)

**Qualification:** PROFESSOR DOCTOR IN COMPOSITION AND MUSICOLOGY  
**Associate:** SABAM - IPI code of the artist : I-000391194-0  
**Artist page :** <https://www.free-scores.com/Download-PDF-Sheet-Music-serbannichifor.htm>

## About the piece



**Title:** 7 Songs based on the poems by Ana Blandiana [ Ana Blandiana :  
[https://fr.m.wikipedia.org/wiki/Ana\\_Blandiana](https://fr.m.wikipedia.org/wiki/Ana_Blandiana)]  
**Composer:** Nichifor, Serban  
**Copyright:** Copyright © Serban Nichifor  
**Publisher:** Nichifor, Serban  
**Instrumentation:** Voice High and Piano  
**Style:** Romantic  
**Comment:** 1. Avram Iancu - 00:00 ; 2. Iti aduci aminte plaja ? - 04:47 ; 3. Despre tara din care venim - 07:35 ; 4. Cuplu - 10:20 ; 5. Tu treci - 14.00 ; 6. S.A.M.D. - 15:47 ; 7. Orologiul fara ore - 17.01 .

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



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- contact the artist

# **SERBAN NICHIFOR**

## ***7 SONGS***

### ***BASED ON POEMS BY ANA BLANDIANA***

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- 2. ITI ADUCI AMINTE PLAJA ? – p. 20***
- 3. DESPRE TARA DIN CARE VENIM – p. 28***
- 4. CUPLU – p. 34***
- 5. TU TRECI – p. 36***
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- 7. OROLOGIUL FARA ORE – p. 50***

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**AVRAM IANCU**  
**pentru soprana (sau tenor) si pian**

Parlando Rubato

- poem de Ana Blandiana -

Serban Nichifor

The musical score is written for voice and piano in 3/4 time. The tempo is marked  $\text{♩} = 70$ . The key signature has one sharp (F#). The score consists of two systems of five measures each. The first system (measures 1-5) features a vocal line with whole notes and rests, and a piano accompaniment. The piano part includes a 'Quasi Flute' section in the right hand, marked *mf* and *simile*, and a bass line with chords and eighth notes, marked *mp*. The second system (measures 6-10) continues the vocal line and piano accompaniment. The piano part features a melodic line in the right hand and a bass line with chords and eighth notes.

11

*mf* Dor - mind i na-in - tea - za

*mp*

16

can - tand din flu - ier stins In - vin - sul crai al a - dor - mi-rii noas - tre,

21

In ur - ma lui cresc co - dri mari de plans Si ho - ho tesc ne-

2/4

24

- mu - ri - tor de - zas - - tre

*ff*

*ff*

*mf*

*ff*

*mp*

28

32

*mp*

36

*mf*

In ur - ma lui - se - a - ra sin - gur de cu - tre mur

40

Pa - man - tul nos - tru pus - ti - it - de somn Si sin - gur, sub al

43

zi-lei ro-su tre - mur, Se sea ma - na cu oa - se vechi de domn.

46

Ar fi des - tul in - dem - nul din flu - ier sa sus - pi - ne

49

Si'ar in - col-ti pa - man - tul scar - - bit raz - boi - nici grei,

52

Dar el e in - coi - - fat c'un roi som - nos de'al - bi - ne Si'ar



56

- ma - te a - re'n - tur - ma pi - co - ti - to - rii miei;

60

*mf* Dar str - guri dolci se'n -  
(chords part ad libirum)

*p*

*mp*

61

- ba - - - - ta

62

si a - ti - pesc in

63

vi - - - e,

64

Dar no - rii'a - dorm pe -

65

ce - - - - ruri

66

si un - de - le pe

67

lac,

68

Dar gra - ne - le se

69

- cul - - - - ca

70

si se - sfar - sesc in

71

gli - - - e,

72

Sub gre - u - ta - tea

73

flo - - - ri

74

lor de

mac;

Dar dorm in al - bii

*f*

*mf*

Detailed description: This system contains measures 74 and 75. Measure 74 features a vocal line with the lyrics 'lor de' and a piano accompaniment of six triplet eighth notes. Measure 75 features a vocal line with the lyric 'mac;' and a piano accompaniment of six triplet eighth notes. The piano part in both measures is marked with a slur and the number '3' above each group of notes.

75

Dar dorm in al - bii

*f*

*mf*

Detailed description: This system contains measures 76 and 77. Measure 76 features a vocal line with the lyrics 'Dar dorm in al - bii' and a piano accompaniment of six triplet eighth notes. Measure 77 features a vocal line with a fermata and a piano accompaniment of six triplet eighth notes. The piano part in both measures is marked with a slur and the number '3' above each group of notes.

76

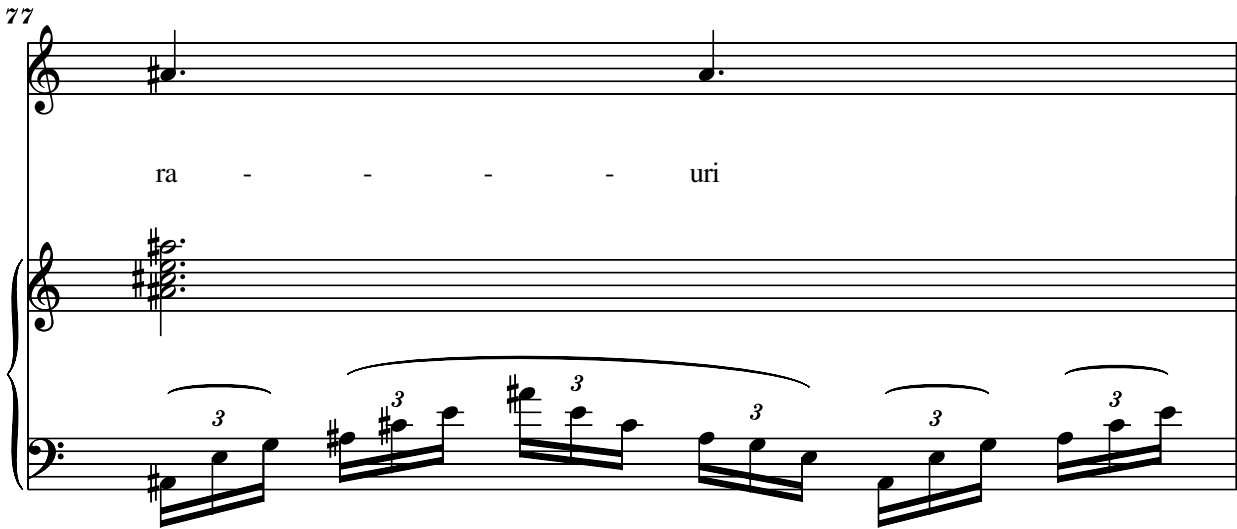
Dar dorm in al - bii

*f*

*mf*

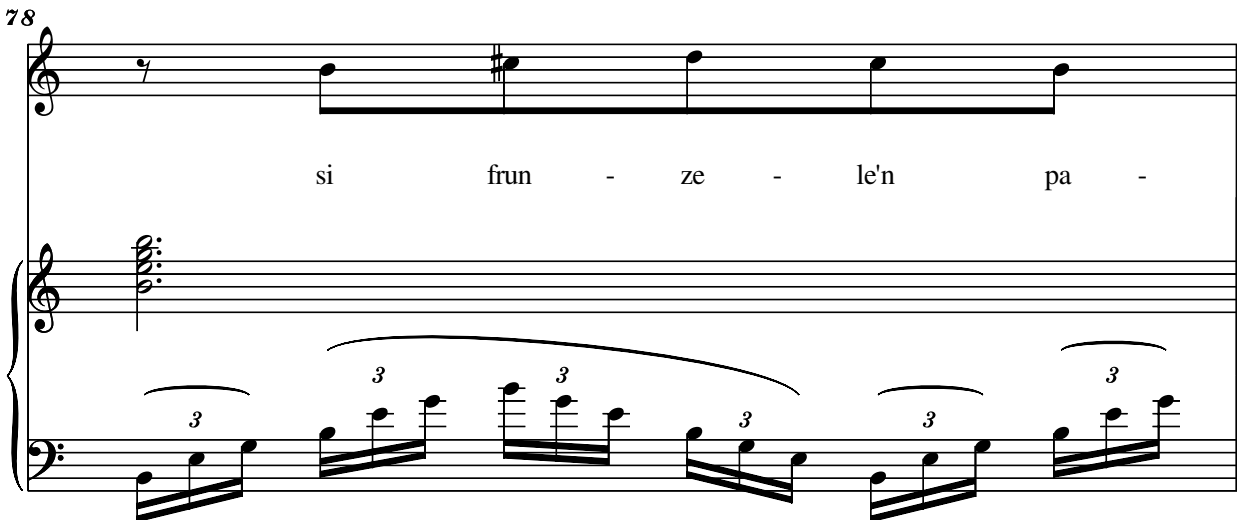
Detailed description: This system contains measures 78 and 79. Measure 78 features a vocal line with the lyrics 'Dar dorm in al - bii' and a piano accompaniment of six triplet eighth notes. Measure 79 features a vocal line with a fermata and a piano accompaniment of six triplet eighth notes. The piano part in both measures is marked with a slur and the number '3' above each group of notes.

77



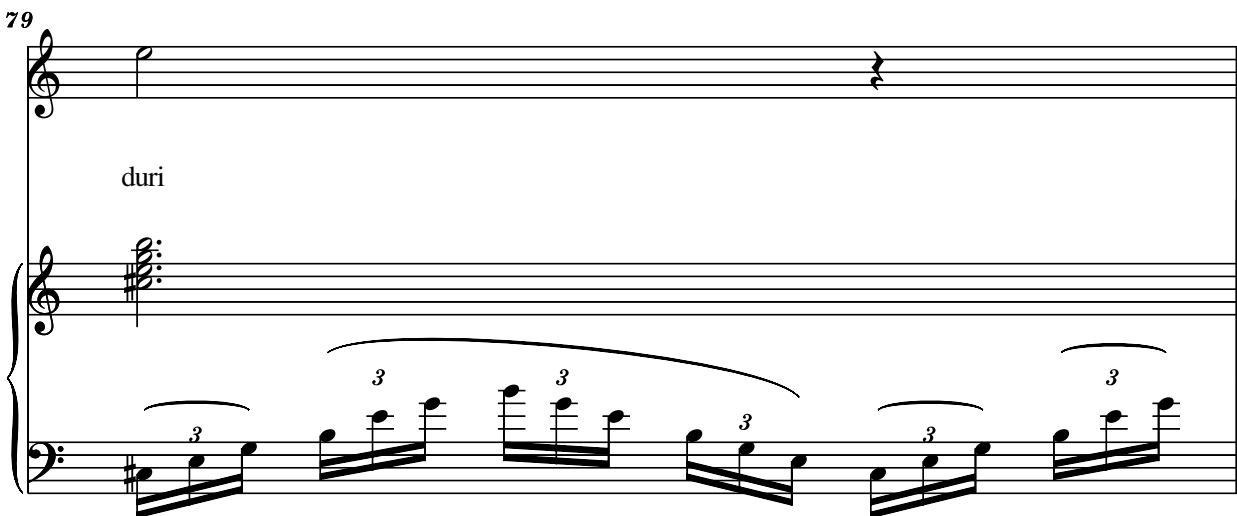
ra - - - - uri

78



si frun - ze - le'n pa -

79



duri

80

O ta - ra'n - trea - ga

81

trans

trans

82

hu - - ma - - ta'n



83

vis,

Musical score for measures 83-84. The vocal line starts with a whole note 'vis,'. The piano accompaniment features a series of triplets in the bass line and chords in the treble line.

84

*ff*

Pe cand ma - ri - tu'i

*f*

Musical score for measures 84-85. The vocal line has a whole note 'Pe cand ma - ri - tu'i' with a fortissimo (*ff*) dynamic. The piano accompaniment continues with triplets in the bass line and chords in the treble line, with a forte (*f*) dynamic marking.

85

ge

Musical score for measures 85-86. The vocal line has a whole note 'ge' with a fermata. The piano accompaniment continues with triplets in the bass line and chords in the treble line.

86

cu ochi des - chisi si

87

suri

88

Dor - mind i - na - in -

*ff*

89

tea - - - - - za

can - tand din flu - ier stins.

90

stins.

Quasi Flute

92

Quasi Flute

96

*mf* A

100

104

108

Musical score for measures 108-110. The score is in treble and bass clefs. Measure 108 has a treble staff with a melodic line and a bass staff with a simple accompaniment. Measure 109 continues the melodic line in the treble and has a more complex accompaniment in the bass. Measure 110 shows the end of the melodic phrase in the treble and a final accompaniment in the bass.

111

Deciso

rall

$\text{♩} = 60$

*ff*

A

*fff*

*fff*

23-VI-2023

Musical score for measures 111-114. Measure 111 starts with a treble staff marked *ff* and a bass staff. Measure 112 has a treble staff marked *rall* and a bass staff marked *fff*. Measure 113 has a treble staff with a slur and a bass staff marked *fff*. Measure 114 ends with a treble staff and a bass staff. The score is marked *Deciso* and *rall* with a tempo of quarter note = 60. A rehearsal mark *A* is placed above measure 111. The date 23-VI-2023 is at the bottom right.

Avram Iancu - Ana Blandiana

Dormind înaintează cântând din fluier stins  
Învinsul crai al adormirii noastre,  
În urma lui cresc codri mari de plâns  
Și hohotesc nemuritor dezastre.

În urma lui se ară singur de cutremur  
Pământul nostru pustiit de somn  
Și singur, sub al zilei roșu tremur,  
Se seamănă cu oase vechi de domn.

Ar fi destul îndemnul din fluier să-și suspine  
Și-ar încolți pământul scârbit războinici grei,  
Dar el e încoifat c-un roi somnos de-albine  
Și-armate are-n turme picotitorii miei;

Dar struguri dulci se-mbată și ațipesc în vie,  
Dar norii-adorm pe ceruri și undele pe lac,  
Dar grânele se culcă și se sfârșesc în glie,  
Sub greutatea florilor de mac;

Dar dorm în albi râuri și frunzele-n păduri,  
O țară-ntreagă transhumată-n vis,  
Pe când măritu-i rege cu ochi deschiși și suri,  
Dormind înaintează cântând din fluier stins

### ITI ADUCI AMINTE PLAJA ?

pentru soprana si pian  
- poem de Ana Blandiana -

Parlando Rubato

Serban Nichifor

The musical score is written in 6/4 time with a tempo marking of quarter note = 80. It consists of two systems of music. The first system shows the beginning of the piece with a piano accompaniment in the bass clef starting with a *p* dynamic and a soprano line in the treble clef that begins with a *f* dynamic. The lyrics 'Iti a' are written under the first two notes of the soprano line. The second system continues the piece, with the piano accompaniment featuring a triplet of eighth notes in the bass clef. The soprano line also features a triplet of eighth notes. The lyrics '- duci a - min - te pla - ja? A - co pe - ri - ta cu cio - buri a -' are written under the notes of the second system.

5

- ma - re Pe ca - re nu pu - team mer - ge des - culti?

*mp*

8

Quasi Parlando

11

Fe lul in ca - re te ui - tai la ma - re Si spu - neai ca ma as - culti?



13

Iti a - mi - nesti pes - ca - ru - sii is - te - rici Ro -

15

- tin - du - se'n dan - ga - tul clo - po - te - lor u - nor ne - va zu - te bi - se - rici

17

Cu hra - muri de pesti Fe - lul in ca - re te'n de - par tai a - ler -

19



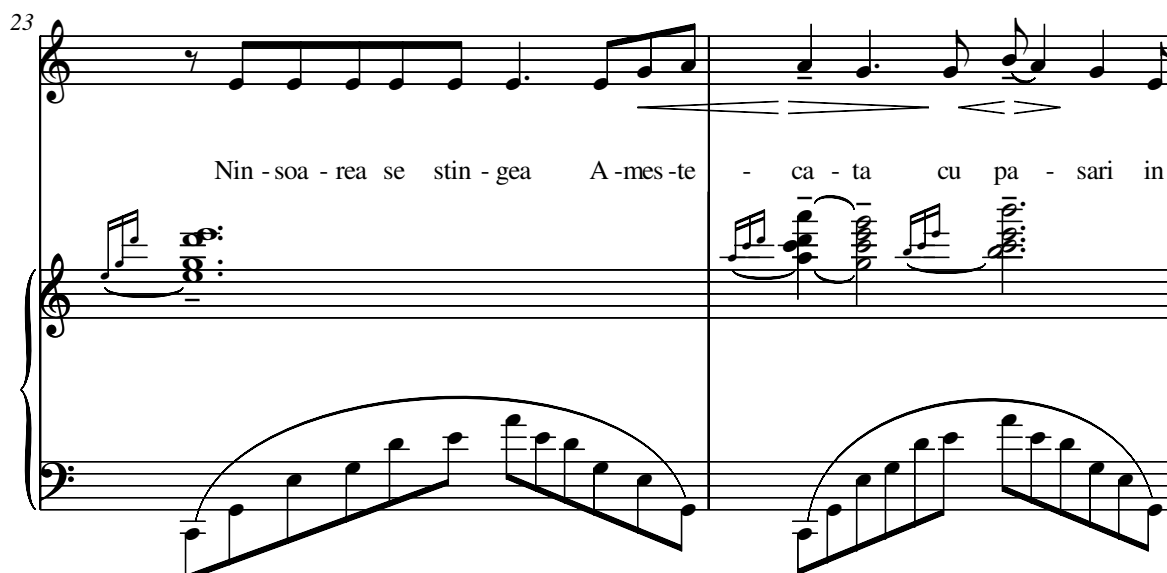
-gand in - spre - ma - re Si imi str - gai ca ai nevo - ie de de - par - ta -

21



- re

23



Nin - soa - rea se stin - gea A - mes - te - ca - ta cu pa - sari in

25

a - pa

Quasi Parlando

27

Cu a - proa - pe bu - cu - roa - sa dis - pe -

28

ra - re Pri - veam

29

Ur - me - le tal - pi - lort - a - le pe ma - re

3

31

Si ma - rea se in - chi - dea ca o ploa - pa

2/4

33

Pes - te o - chiul in ca - re'as - tep - tam

2/4 3/4 6/4

6

36

Musical score for measures 36 and 37. The score is in 6/4 time. The top staff (treble clef) contains whole rests. The middle staff (treble clef) features a melodic line with a slur over two measures, including a dotted quarter note and an eighth note. The bottom staff (bass clef) contains a descending eighth-note scale in both measures, with a slur under the entire line.

38

♩ = 50

Musical score for measures 38, 39, 40, and 41. The score is in 6/4 time. The top staff (treble clef) has whole rests in measures 38 and 39, followed by a melodic phrase in measure 40 with a slur, and a whole note in measure 41. The middle staff (treble clef) has a whole note in measure 38, a melodic phrase with a slur in measure 39, a whole note in measure 40, and a whole note in measure 41. The bottom staff (bass clef) has a descending eighth-note scale in measures 38 and 39, followed by a whole note in measure 40 and a whole note in measure 41. A dynamic marking *p* is present in measure 40. The piece concludes with a double bar line in measure 41.

27-VI-2023

Ana Blandiana

Îți aduci aminte plaja?

Îți aduci aminte plaja  
Acoperită cu cioburi amare  
Pe care  
Nu puteam merge desculți?  
Felul în care  
Te uitai la mare  
Și spuneai că m-ascuți?  
Îți amintești  
Pescărușii isterici  
Rotindu-se-n dangătul  
Clopotelor unor nevăzute biserici  
Cu hramuri de pești,  
Felul în care  
Te îndepărtai alergând  
Înspre mare  
Și-mi strigai că ai nevoie  
De depărtare  
Ca să mă privești?  
Ninsoarea  
Se stingea  
Amestecată cu păsări  
În apă,  
Cu o aproape bucuroasă disperare  
Priveam  
Urmele tălpilor tale pe mare  
Și marea  
Se-nchidea ca o pleoapă  
Peste ochiul în care-așteptam.

**DESPRE TARA DIN CARE VENIM**  
pentru soprana (sau tenor) si pian  
- poem de Ana Blandiana -

28/52

Parlando Rubato

Serban Nichifor

Quasi Parlando (recto tono)

The musical score is written for voice and piano in 4/4 time. It begins with a tempo marking of quarter note = 40 and a dynamic of *mf*. The score is divided into three systems, each with a vocal line and a piano accompaniment. The lyrics are: "Hai sa vor - bim Des - pre ta - ra din ca - re ve - nim Eu vin din va - ra, E o pa - tri - e fra - gi - la Pe ca - re ori - ce frun - za, Ca -". The piano accompaniment features a simple harmonic structure with chords and moving bass lines. The first system starts with a whole rest for the voice and a piano accompaniment of two chords. The second system has a vocal line with triplets and a piano accompaniment of two chords. The third system has a vocal line with eighth notes and a piano accompaniment of two chords.

7

- zand, o poa - te stin - ge, Dar ce - rul e a - tat de greu de ste - le

9

C'a - tar - na u - ne - ori pan' la pa - mant

10

$\text{♩} = 40$

Si da - ca te'a - pro - pii a - uzi cum iar - ba Ga - di - la



12

ste - le - le ra - zand, Si flo - ri - le's a - tat de mul - te

14

Ca te dor Or - bi - te - le us - ca - te

15

ca de soa - re Si sori ro - tunzi a - tar - na din

16

fi - e - ca - re pom, De un - de vin eu

Musical score for measures 16-17. The vocal line (treble clef) contains the lyrics. The piano accompaniment (grand staff) features a steady eighth-note bass line in the left hand and chords in the right hand.

17

Nu lip - ses - te de - cat moar - tea, E'a - ta - ta fe - ri - ci - re

Musical score for measures 17-18. The vocal line continues with the lyrics. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment.

19

C'a - proa - - pe ca ti'e somn

Musical score for measures 19-20. The vocal line concludes with the lyrics. The piano accompaniment includes a dynamic marking *f* (forte) and a 4/4 time signature at the end of the system.

20  $\text{♩} = 44$  *mp* 3

*mp*

A

*mp*

25 *calando*  $\text{♩} = 46$  *mp* 3

*calando*

*mp*

gl.

M

*mp*

3

29-VI-2023

Despre tara din care venim

Ana Blandiana

Hai sa vorbim

Despre tara din care venim.

Eu vin din vara,

E o patrie fragila

Pe care orice frunza,

Cazand, o poate stinge,

Dar cerul e atat de greu de stele

C-atarna uneori pan' la pamant

Si daca te apropii-auzi cum iarba

Gadila stelele razand,

Si florile-s atat de multe

Ca te dor

Orbitele uscate ca de soare,

Si sori rotunzi atarna

Din fiecare pom;

De unde vin eu

Nu lipseste decat moartea,

E-atata fericire

C-aproape ca ti-e somn.

CUPLU  
Poem by Ana Blandiana  
- Electronic Music -

34/52

Dolce e Lontano

Serban Nichifor

♩ = 40

Recitation

Midi 50

Midi 05

11

19

29

♩ = 30

1-VII-2023

Unii te văd numai pe tine,  
Alții mă văd numai pe mine,  
Ne suprapunem atât de perfect  
Încât nimeni nu ne poate zări deodată  
Și nimeni nu îndrăznește să locuiască pe muchia  
De unde putem fi văzuți amândoi.  
Tu vezi numai luna,  
Eu văd numai soarele,  
Tu duci dorul soarelui,  
Eu duc dorul lunii,  
Stăm spate în spate,  
Oasele noastre s-au unit de mult,  
Sângele duce zvonuri  
De la o inimă la alta.  
Cum ești?  
Dacă ridic brațul  
Și-l întind mult înapoi,  
Îți descopăr clavicula dulce  
Și, urcând, degetele îți ating  
Sfintele buze,  
Apoi brusc se-ntorc și-mi strivesc  
Până la sânge gura.  
Cum suntem?  
Avem patru brațe să ne apărăm,  
Dar eu pot să lovesc numai dușmanul din fața mea  
Și tu numai dușmanul din fața ta,  
Avem patru picioare să alergăm,  
Dar tu poți fugi numai în partea ta  
Și eu numai în cealaltă parte.  
Orice pas este o luptă pe viață și pe moarte.  
Suntem egali?  
Vom muri deodată sau unul va purta,  
Încă o vreme,  
Cadavrul celuilalt lipit de el  
Și molipsindu-l lent, prea lent, cu moarte?  
Sau poate nici nu va muri întreg  
Și va purta-n eternitate  
Povara dulce-a celuilalt,  
Atrofiată de vecie,  
Cât o cocoașă,  
Cât un neg...  
Oh, numai noi cunoaștem dorul  
De-a ne putea privi în ochi  
Și-a înțelege astfel totul,  
Dar stăm spate în spate,  
Crescuți ca două crengi  
Și dacă unul dintre noi s-ar smulge,  
Jertfindu-se pentru o singură privire,  
Ar vedea numai spatele din care s-a smuls  
Însângerat, înfrigurat,  
Al celuilalt.

TU TRECI - POEM DE ANA BLANDIANA

Music by SERBAN NICHIFOR  
10-VII-2023

45 BPM

The musical score is arranged in five systems, each with a different instrument part. The key signature changes across the systems: C Major 7, E-flat major 6, D-flat major 9, C Major 9, and C major 4/F#.

- System 1:** Features a Bass line (49/2 60s Strings) and a Tab for guitar. The guitar part has fret numbers 8, 11, 9, 3, and 4.
- System 2:** Features a Piano part (47 Orchestral Strings) with a melodic line in the treble and a bass line in the bass.
- System 3:** Features a Guitar part (50 Slow Strings) with a chordal accompaniment in the treble and a bass line in the bass. The guitar part has fret numbers 7, 12, 7, 8, 9, 10, 11, 7, 8, 9, 12, 6, 6, 5, 8, 9, 13.
- System 4:** Features a Strings part (90 Pad-Warm (Slow)) with a melodic line in the treble.

Chord progression: EbM/C, DMAJ9, C#MAJ9

The image displays a musical score for guitar, organized into three measures corresponding to the chords EbM/C, DMAJ9, and C#MAJ9. The score includes a guitar tablature line at the top, a bass clef line, a treble clef line with a piano accompaniment, and a second guitar tablature line at the bottom. The piano accompaniment features a melody in the treble clef and a bass line in the bass clef. The guitar tablature shows specific fret numbers and techniques such as bends and slides. The piano accompaniment includes chord voicings and melodic lines.



Chord progression: EbMA7, GbM6, EMaj9, EbMA7, Gb4/Db

9a

9a

9a

Tab

8 10 10 8 10

2 4 2 4 2

2 11 4 0 6 10 7 7 12

0 2 2 5 6

9a

Am/C#                      AbMAJ9                      GMAJ9

Tab 10                      16                      5

Bass line notes: Am/C# (C#2), AbMAJ9 (Ab2), GMAJ9 (G2)

Treble line notes: Am/C# (C#4, E4, G4), AbMAJ9 (Ab4, Bb4, D5, F5), GMAJ9 (G4, B4, D5)

Guitar Tab: 10, 16, 5

Chords: Am/C# (5, 7, 4), AbMAJ9 (6, 8, 8, 4), GMAJ9 (7, 5, 3, 4, 3)



Em/G# EbMAJ9 DMaj9

Tab

11 10

3 12 9 7 10 10

5 5 6 6 7 7 10

The image shows a guitar score for three measures. The first measure is for the chord Em/G#, the second for EbMAJ9, and the third for DMaj9. The top system is a guitar tab with fret numbers 11 and 10. The bottom system is a guitar tab with fret numbers 3, 5, 12, 5, 6, 6, 7, 7, 10, and 10. The notation includes treble and bass clefs with various notes, rests, and slurs.

*DMaj9*

Tab

25a end

25a end

25a end

Tab 6 14

25a end

Ana Blandiana

Tu treci

Tu treci prin ceață  
Și eu știu că treci,  
Și e destul ca norii  
Să nu-mi mai pară reci  
Sicrie fără sațiu  
Umflându-se să-ncapă  
Întreaga omenire  
În pulberea de apă,  
Inconsistent și acru  
Dospindu-se-n văzduh.  
Tu treci prin ceață:  
Clar și-nalt, un duh  
Ordonator de sensuri,  
Scoțând din moarte lumi  
Ce tremură uimite  
Pe când ușor le-ndrumi  
Ținându-le de umeri  
Să nu le fie frică:  
Tu treci prin ceață  
Și-ochiul tău despică  
Logice părții-n  
Haosul de veci;  
Tu treci, iubire,  
Și eu știu că treci...

# S.A.M.D. POEM DE ANA BLANDIANA <sup>44/52</sup>

Serban Nichifor

55 BPM

*Cm*

The musical score is arranged in a multi-stem format. It includes the following parts:

- Soloist [74 Flute]:** Melodic line in the top staff.
- Melody [Acoustic Piano]:** Harmonic accompaniment in the second staff, featuring triplets.
- Guitar [26 Acoustic Guitar]:** Rhythmic accompaniment in the third staff, also featuring triplets.
- Tab:** A fourth staff providing fret numbers for the guitar part.
- Drums [Standard Drum Kit]:** Includes SideStick, Kick 2, and Cabasa parts in the fifth and sixth staves.
- Piano [Electric Piano]:** Chordal accompaniment in the seventh and eighth staves.
- Tab:** A ninth staff providing fret numbers for the bass part.
- Bass [33 Acoustic String Bass]:** Bass line in the bottom staff.

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Fm<sup>6</sup>/C

C<sup>4</sup>

Cm<sup>7</sup>

F

Fm<sup>7</sup>

The first system of music features a melody line in the top staff with eighth and quarter notes. Below it, a piano accompaniment consists of two staves with chords and triplet patterns. A guitar tab is provided below the piano part, showing fret numbers and triplet markings.

The second system includes three percussion parts: SideStick, Kick 2, and Cabasa. Each part has a rhythmic pattern with triplet markings. The SideStick and Kick 2 parts use eighth notes, while the Cabasa part uses 'x' marks to indicate hits.

The third system shows a piano accompaniment in the top staff with chords and a bass line in the bottom staff with a simple melodic line.

The fourth system includes a guitar tab in the top staff with triplet markings and a bass line in the bottom staff with a melodic line.



CmMA7

Cm7

F#DIM

Fdim

G/Eb

The musical score is arranged in a multi-staff format. At the top, there are five measures of guitar chords: CmMA7, Cm7, F#DIM, Fdim, and G/Eb. The main score consists of several staves: a vocal line with a treble clef and a key signature of two flats; a guitar line with a treble clef and a key signature of two flats, featuring triplets and other rhythmic patterns; a guitar tab line with fret numbers and triplet markings; a drum line with staves for SideStick, Kick 2, and Cabasa, showing rhythmic patterns with triplet markings; a bass line with a bass clef and a key signature of two flats; and a final guitar tab line with fret numbers and triplet markings. The score is divided into five measures corresponding to the chords listed at the top.

Chord progression: Cm7, Cm, EbDIM, G7sus, Db7

The musical score consists of two systems. The first system includes a guitar staff with triplets, a guitar tab with fret numbers, and a drum set with parts for Snare/SideStick, Kick 2, and Cabasa. The second system includes a guitar staff with triplets, a guitar tab with fret numbers, and a bass line. The key signature has two flats (Bb and Eb).

Cm Cm

21a 22b end

21a 22b end

3 3 3 3 3 3

21a 22b end

Tab 3 0 1 0 1 0 1 0 1 3 3 3 1 1 0 0 3

Crash  
Ride  
Snare SideStick  
Kick 2  
Cabasa

21a 22b end

21a 22b end

Tab 3 3 3 3 3

21a 22b end

Nu mă visez decât pe mine.  
Deși sunt mai multe personaje  
Care se înspăimântă între ele,  
Eu știu că sunt tot eu,  
Cea gata oricând să se viseze pe sine.

Și chiar dacă mă trezesc  
Eu știu că nu e decât un vis  
Despre trezire  
Și abia aștept să visez că adorm  
Ca să pot visa că visez.

Ce joc minunat de-a mine însămi!  
Ce joc fără sfârșit!  
Pentru că sfârșitul  
Va fi și el visat tot de mine  
Și așa mai departe...

**OROLOGIUL FARA ORE  
CLOCK WITHOUT HOURS  
POEM BY ANA BLANDIANA  
- Postludium for Organ -**

Doloroso

Serban Nichifor

The musical score is presented in three systems, each with three staves. The top staff uses a treble clef, the middle a bass clef, and the bottom a bass clef. The key signature is one flat (B-flat major or D minor). The time signature is common time (C). The tempo is marked as quarter note = 60. Dynamics include *f* (forte) and *mf* (mezzo-forte). The score consists of 15 measures, with measure numbers 1, 6, and 11 indicated at the start of their respective systems.

16

System 16: Treble clef, bass clef, and a lower bass clef. The treble clef contains a complex chordal texture with many notes. The middle bass clef has a rhythmic pattern of eighth notes. The lower bass clef has a few notes.

21

System 21: Treble clef, bass clef, and a lower bass clef. The treble clef has a complex chordal texture. The middle bass clef has a rhythmic pattern of eighth notes. The lower bass clef has a few notes.

26

System 26: Treble clef, bass clef, and a lower bass clef. The treble clef has a complex chordal texture. The middle bass clef has a rhythmic pattern of eighth notes. The lower bass clef has a few notes.

31

System 31: Treble clef, bass clef, and a lower bass clef. The treble clef has a complex chordal texture. The middle bass clef has a rhythmic pattern of eighth notes. The lower bass clef has a few notes. The system ends with a double bar line. The word *ff* is written below the treble clef and the lower bass clef.

15-VII-2023

Îi scosese ră orologiului orele  
Așa cum poți scoate  
Ochii unui animal  
Ca să nu mai vadă.  
În locul celor 12 cifre  
Se aflau acum doar  
12 găuri negre ale universului  
Prin care  
Puteai să zărești marele  
Infern al mașinăriei,  
Unealta  
Continuând să învârtă  
Arătătoarele  
Ce pipăiau orbește cadranul  
De la o gaură la alta,  
Fără să știe ce arată.

Fără să știe că arată  
Un timp numit *Niciodată*.