



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
Composer: Nichifor, Serban
Licence: Copyright (c) Serban Nichifor
Publisher: Nichifor, Serban
Instrumentation: Electroacoustic
Style: Contemporary

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

SHOAH

Video Music

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Pseudo "Horst-Wessel-Lied"

SIEMENS-WERKEN

Serban Nichifor

This image displays a full musical score for the piece "SIEMENS-WERKEN" by Serban Nichifor. The score is presented in a standard musical notation format, consisting of four systems of staves. Each system includes a vocal line at the top, followed by a piano accompaniment section with multiple staves for various instruments. The notation includes notes, rests, and other musical symbols. The piece is identified as a "Pseudo 'Horst-Wessel-Lied'" in the top left corner. The score is arranged in a clean, professional layout with clear staff divisions and consistent notation throughout.

The first system of the musical score consists of ten staves. The top staff is the vocal line, featuring a complex melodic line with many sixteenth and thirty-second notes. The piano accompaniment is spread across the remaining nine staves, with the right hand playing a rhythmic pattern of eighth and sixteenth notes, and the left hand providing a steady bass line with some harmonic support.

The second system continues the musical piece with ten staves. The vocal line remains highly active, with frequent rests and melodic leaps. The piano accompaniment maintains its rhythmic drive, with some changes in texture and dynamics indicated by markings like *mf* and *f*.

The third system of the score, also ten staves long, shows the vocal line reaching a more melodic and expressive phase. The piano accompaniment features more complex chordal structures and rhythmic variations, including some syncopation.

The fourth and final system on this page contains ten staves. The vocal line concludes with a series of sustained notes and a final melodic flourish. The piano accompaniment provides a solid harmonic foundation, ending with a clear cadence.

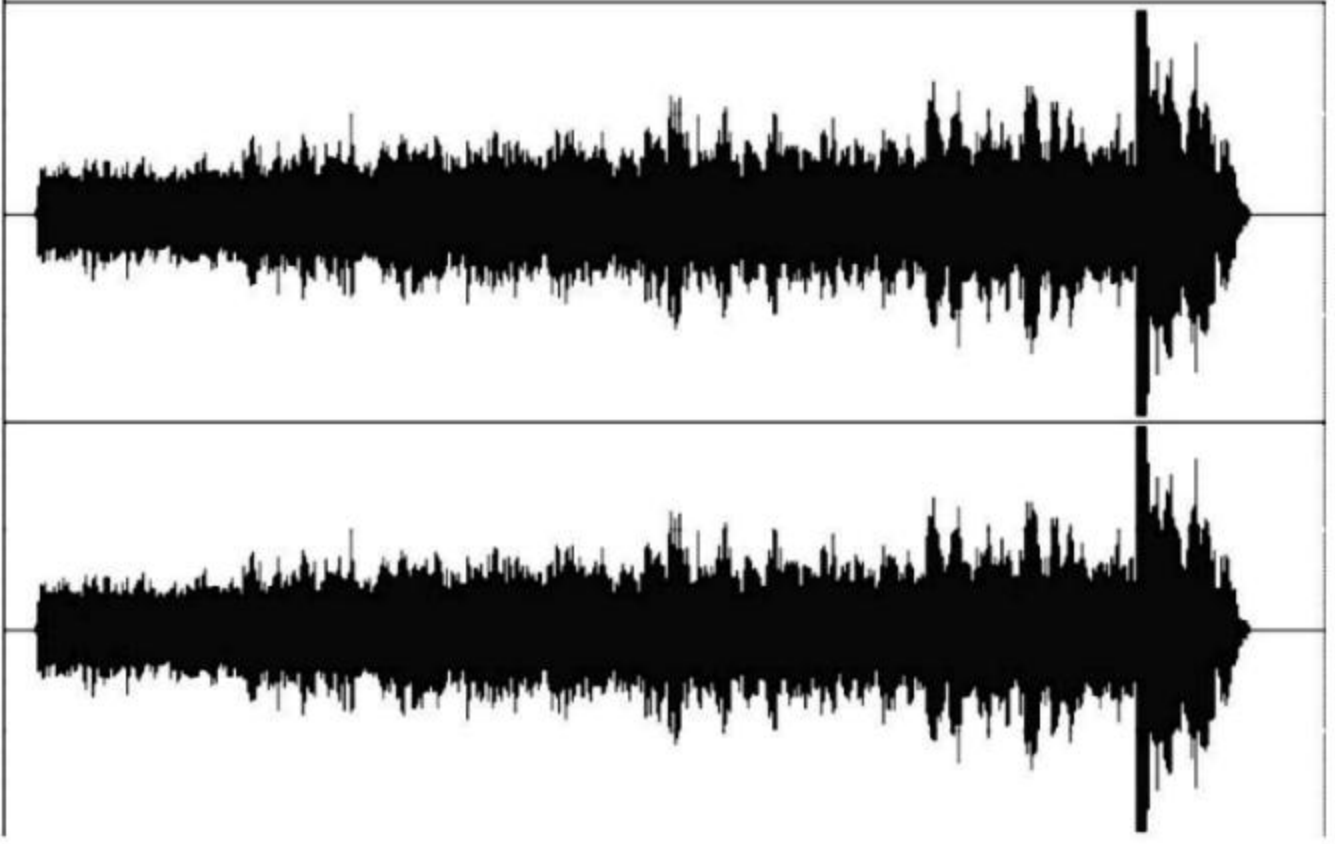
The first system of the musical score consists of ten staves. The top staff is the vocal line, featuring a complex melodic line with many sixteenth and thirty-second notes. Below it are several instrumental staves, including what appears to be a piano accompaniment with chords and arpeggiated figures, and other instruments like strings or woodwinds with more rhythmic patterns.

The second system continues the musical piece with ten staves. The vocal line remains highly active, with frequent rests and rapid passages. The instrumental parts provide a dense harmonic and rhythmic support, with various textures and dynamics.

The third system of the score, also ten staves, shows a continuation of the intricate musical texture. The vocal melody is particularly prominent, with some long, flowing lines. The instrumental accompaniment is equally detailed, with many moving lines.

The fourth system, the final one on this page, contains ten staves. It concludes the musical passage shown, with the vocal line ending on a sustained note and the instrumental parts resolving their textures.

00:00:00 00:00:50 00:01:40 00:02:30 00:03:20



Serban Nichifor: MONSTERS SOUVENIR

$\text{♩} = 86$

Celesta *pp* "Lili Marlene" with cretin expression

Celesta *pp*

The musical score consists of four systems, each with two staves. The first system includes a tempo marking of quarter note = 86 and a dynamic marking of *pp*. The first staff of the first system contains the instruction "Lili Marlene" with cretin expression. The second system has a *pp* dynamic marking. The notation includes various chords and melodic lines.

Gun

ffff

A large, stylized graphic element on the right side of the page. It features a vertical line with a curved top and bottom, resembling a gun barrel. To the left of this line, the word "Gun" is written in a bold, sans-serif font. Below "Gun", the word "ffff" is written in a smaller, italicized font. To the right of the vertical line, the letters "G" and "M" are written in a large, bold, sans-serif font, with the "G" positioned above the "M".

Șerban NICHIȚOR

(1988)

R R R R R R R R

- cantată pentru mezosoprană, cor mixt și orchestră -

Versuri de Victor EBELADRAHU

MEMBRANIERI

- Mezosoprano solo
- Cor mixt (S.A.T.B.)
- Orchestra: - Flauto piccolo
- 2 Flauti
- 3 Oboi
- 3 Clarinetti in Si b
- 2 Fagoti
- Controfagotto
- 4 Corni in Fa
- 3 Trombe in Do
- 3 Tromboni
- Percușiune - I.) Timpani, Campane di bambù;
- (NB) -II.) Campane, Vibrafono, Tam-tam, Campanelli;
- III.) Tam-tam, 3 Platti (scute, medie, grande),
Gran cassa, Campane.
- Pianoforte
- Arpa
- Archi: 16/14/12/10/8.

EB)- Următoarele instrumente de percuție se vor folosi
în comun (alternativ): Campane, Tam-tam.

Versurile de Victor Eărlădeanu
Muzica de Șerban Nichifor

La Sărnaș și la Sighet,
La Borod și la Ileana,
La Moisei și la Măița,
La Ip, la Trăznea,
La Reghin și la Vișeu
și la Dej și la Oradea
In zeci de locuri presărate
pe dulcele pământ ardelenesc
s-a pogorit în timpul-acela sumbru
o piele ca un giulgiu fără margini...
Un timp al omeniei răvășite
în care, întru chipare-a omenirii,
eu, căreia i-au smuls din brațe pruncii
spre-a fi svirliți în gropile comune,
n-aveam, n-aveam cu mine altă armă
decît un strigăt fără de sfișit,
un țipăt de durere fără seamăn,
un urlet și amar și besmetic,
căci și cîntarea era interzisă,
pînă și cîntecul fusese rețezat
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 din șase milioane...
Erau bieți oameni simpli ca și voi,
și învîțau să moară cu fruntea către ceruri :
Duși toți în bolgile 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 săvirșită
nu împotriva oamenilor
ci împotriva omenirii însăși:
Dreptate victimelor Holocaustului !
Dreptate victimelor genocidului !
Dreptate !!
La Sărnaș și la Sighet,
La Borod și la Ileana,
La Moisei și la Măița,
La Ip, la Trăznea,
La Reghin și la Vișeu
și la Dej și la Oradea
Nu trebuie să ștergem din memorie
nimic din tot ceea ce s-a-ntîmplat.
Erau bieți oameni simpli ca și voi...
evrei și români
ca și noi...
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...



The Holocaust Martyrs' and Heroes' Remembrance Authority רשות הזיכרון לשואה ולגבורה

Nichifoc.doc

Jerusalem, 20 May 2007

Dr. Serban Nichifor
Str. Principatele Unite Nr. 2
Vila i Apt. 7, Sector 4
Ro-040165 Bucharest
Romania

Dear Mr. Nichifor,

We gratefully acknowledge your gracious donation to our collection. The 3 CD copies, of your music for Yad Vashem, **Cantata "Remember" and Cantata "Gloria Heroum Holocausti"** constitute an important contribution to our library. We appreciate very much that you have contributed to Yad Vashem the rights for this CD.

Your donation is particularly welcome because our library not only seeks to serve its readers today, but is a repository for published and book-form information about the Holocaust and related events for the generations to come.

Sincerely yours,

Rachel Cohen
Assistant to the
Library Director

Serban Nichifor - the new CD "Shoah": cantatas "Remember" and "Gloria Heroum Holocausti"

Dear Professor Nichifor

I listened to your cantatas and was very impressed. We will add them to the collection in our library.

thank you

Dr. Robert Rozett

Director of the Library

"robert.rozett@yadvashem.org.il

Dear Serban:

This is beautiful, powerful music. Congratulations on your accomplishment and success in creating this. It is a great achievement.

Thanks very much for sending these works to me.

Best regards,

Prof. Dr. Barry Schrader

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CORO $\frac{3}{8}$ 5 *mf* *In un de bruni pastreute pe dealurile po-*
ra mai nalte, tra po-ge
 Fl. 2 $\frac{1}{2}$ *mf*
 Fl. picc. $\frac{1}{2}$ *mf*
 Ob. 1 $\frac{1}{2}$ *mf*
 Cl. in Sb $\frac{1}{2}$ *mf*
 I Timp. $\frac{1}{2}$ *mf*
 III Taut. $\frac{1}{2}$ *mf* *l.v.*
 Pf. $\frac{1}{2}$ *mf*
 Arpa $\frac{1}{2}$ *mf*
 Vlc.+Cb. $\frac{1}{2}$ *mf*

CORO $\frac{3}{8}$ 6 *mf* *in toana sa se lasa in o pl-cie*
 7 *poze a poze raliandose*
cu un gindul lor fratezesc!
 Fl. 2 $\frac{1}{2}$ *mf*
 Fl. picc. $\frac{1}{2}$ *mf*
 Ob. 1 $\frac{1}{2}$ *mf*
 Cl. in Sb $\frac{1}{2}$ *mf*
 Fog. $\frac{1}{2}$ *mf*
 C. fog. $\frac{1}{2}$ *mf*
 Tromb. $\frac{1}{2}$ *mf*
 I Timp. $\frac{1}{2}$ *mf*
 Pf. $\frac{1}{2}$ *mf*
 Arpa $\frac{1}{2}$ *mf*
 Vlc.+Cb. $\frac{1}{2}$ *mf*

Grave (♩ = 40)

Fag. 3/4
 Cor. 3/4
 Trbn. 3/4
 I Timp. 4/4
 II Taut. 4/4
 Pf. 4/4
 Arpa 4/4
 Vcl. (div. a 2) 4/4
 Vlc. (div. a 2) 4/4
 Cb. 4/4

mp
 sfz
 pp
 p

CORO S. 4/4
 A. 4/4

51 *unis mp deciso*

Drept-a-te, dar 4 Ta-te ce- 4 nau su-pa-ta-le 2a, Drep- 4

Fag. 3/4
 Cor. 3/4
 Trbn. 3/4
 I Timp. 4/4
 II Taut. 4/4
 Pf. 4/4
 Arpa 4/4
 Vcl. (div. a 2) 4/4
 Vlc. (div. a 2) 4/4
 Cb. 4/4

mf deciso

(Solo *esclamando*)

Patetico (♩=80) *allargato* - Sonoro (♩=66)

Handwritten musical score for orchestra and voice. The score is written in G major and 4/4 time. It includes parts for Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Flute (Fl.), Oboe (Ob.), Clarinet in Bb (Cl. in Bb), Bassoon (Fag.), Contrabassoon (Cb.), Trumpet I (Trb. I), Trumpet II (Trb. II), Trombone I (Timp.), Trombone II (Tant.), Cymbals (Camp.), Piano (Pf.), Anvil (Ampa.), Violin I (Vn. I), Violin II (Vn. II), Viola (Vle.), Voice (Vlc. (Vocis)), and Chorus (Ch.). The score is divided into three systems. The first system contains vocal parts and woodwinds. The second system contains woodwinds, brass, and strings. The third system contains strings and voice. The score includes various musical notations such as notes, rests, dynamics (mf, f, sfz, l.v.), and articulation marks. There are also some handwritten annotations and circled numbers (e.g., 81, 82, 83, 84) indicating specific measures or sections.

Sub. Lontano e Tranquillo (diviso)

Ms. solo $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{5}{4}$
 Fl. 1 **SOLO** $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$
 III Taut. (f.v.) *sempre P in ritard., molto espansivo, impercettibile*
 Pf + Arpa (a2) (f.v.) *pedalanti*
 4 Vlc. *sempre P per fondo e lieve (arco od. distacco)*
 3 Cb. *sempre P ritard., per marcato*

Ms. solo $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$
 Fl. 1 $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$
 Pf + Arpa (a2) *pp profonda* *l.v.* *pp* *l.v.*
 4 Vlc. $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$
 3 Cb. $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

Ms. solo $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{5}{4}$
 Fl. 1 *poco* *mp* *sempre poco a poco crescendo* *pp* *pp* *pp* *pp*
 III Gr. corni *poco* *mp* *sempre poco* *a poco crescendo* *pp* *pp* *pp* *pp*
 Pf + Arpa (a2) *pp* *pp* *pp* *pp* *pp*
 4 Vlc. *poco* *sempre* *poco a poco crescendo* *pp* *pp* *pp* *pp*
 3 Cb. *poco* *sempre* *poco a poco crescendo* *pp* *pp* *pp* *pp*

(♩ N 90) poco a poco animando

Misc. ♩ ♯ d Σ - -

Coro A. ♩ ♯ d Σ - - *pp delato*
tristi re-mem

Cr. ♩ ♯ d Σ - -

Trombe I ♩ ♯ d Σ - -

Timp. I ♩ ♯ d Σ - -

Arpa ♩ ♯ d Σ - -

Vcl. (div. 3) ♩ ♯ d Σ - -

Vcl. (div. 2) ♩ ♯ d Σ - -

Cb. ♩ ♯ d Σ - -

101 (♩ N 120) poco a poco animando

Misc. ♩ ♯ d Σ - -

Coro A. ♩ ♯ d Σ - -

Ob. 1 ♩ ♯ d Σ - - *Voi*
, mi-i Voi mi ta

Cr. ♩ ♯ d Σ - - *poco a poco crescendo*

Trombe I ♩ ♯ d Σ - - *poco a poco crescendo*

Timp. I ♩ ♯ d Σ - - *poco a poco crescendo*

PH. III ♩ ♯ d Σ - - *ppp*

Arpa ♩ ♯ d Σ - - *pp poco a poco crescendo*

Vcl. II ♩ ♯ d Σ - - *pp poco a poco crescendo*

Vcl. (div. 3) ♩ ♯ d Σ - - *pp poco a poco crescendo*

Vcl. (div. 2) ♩ ♯ d Σ - - *pp poco a poco crescendo*

Cb. ♩ ♯ d Σ - - *pp poco a poco crescendo*

(3/4) poco a poco crescendo

M.s. solo *mp* poco a poco crescendo
 ta - - - - - ma-i - - - - - Vm-ii

Coro-A. *mp*
 - - - - - ma-i - - - - - Vm-ii

Ob. 1 *[Solo]*
mp poco a poco, *Con Hasten.*

Cr. *P* poco a poco crescendo

Trbn 1 *P* poco a poco crescendo
Con Sord.

Trbn 2 *P*

Timp. I *P* poco a poco crescendo

Camp. II *P* poco a poco crescendo

Pf *pp* *P*

Pf. *P* poco a poco crescendo

Arpa *P* poco a poco crescendo

Vcl. I (div. a 2) *mp* *div. a 2*

Vcl. II *mp*

Vcl. 3 *P* poco a poco crescendo

Vcl. 4 *P* poco a poco crescendo

Vcl. 5 *P* poco a poco crescendo

Cb. *P* poco a poco crescendo

P poco a poco crescendo - - - - - 16 -

N.180) *poço a poço animando*

M.s. solo *ta poço* *me-i vem ui*

A. *mf dolce e lisato* *ta* *me-i vem ui*

Coro T. *ta* *me-i vem ui*

B. *mf dolce e lisato* *me-i vem ui*

Fl. 1 *poço*

Ob. *mf poço*

Fag. 1) *mf sempre crescendo*
 2) *mf sempre crescendo*

Cr. 1) *mf poço* *a poço* *crescendo*
 2) *mf poço* *a poço* *crescendo*
 3) *mf poço* *a poço* *crescendo*

Trbn. 1) *mf poço a poço* *crescendo*

Trbn. 2) *mf poço a poço* *crescendo*

ET Imp. *mf poço a poço* *crescendo*

Camp. *mf poço a poço* *crescendo*

Pf. *mf sempre crescendo*

Arpa *mf sempre crescendo*

Vni I *mf sempre crescendo*
 (div. a. 2)

Vni II *mf sempre crescendo*

Vcl. *mf sempre crescendo*
 (div. a. 3)

Vlc. *mf sempre crescendo*
 (div. a. 2)

Cb. *mf sempre crescendo*

Ms. score

ff deciso *sempre crescendo*

Soprano: *ta, na-i von tu- ta, na-i von tu- ta, na-i von tu- ta, na-i von tu-*

Alto: *ta, na-i von tu- ta, na-i von tu- ta, na-i von tu- ta, na-i von tu-*

Tenore: *ta, na-i von tu- ta, na-i von tu- ta, na-i von tu- ta, na-i von tu-*

Basso: *ta, na-i von tu- ta, na-i von tu- ta, na-i von tu- ta, na-i von tu-*

Fl. picc. *ff deciso* *sempre crescendo*

Fl. *(2)* *ff deciso* *sempre crescendo*

Ob. *(1)* *ff deciso* *sempre crescendo*

Cl. *(1)* *ff deciso* *sempre crescendo*

Fag. *(2)* *ff deciso* *sempre crescendo*

Org. *ff deciso* *sempre crescendo*

Ct. *ff deciso* *sempre crescendo*

Trbe. *ff deciso* *sempre crescendo*

Tromb. *ff deciso* *sempre crescendo*

Timp. *ff deciso* *sempre crescendo*

Pho. gr. *ff deciso* *sempre crescendo*

Camp. *ff deciso* *sempre crescendo*

Arpa *ff deciso* *sempre crescendo* *gliss.*

Pf. *ff deciso* *sempre crescendo*

Vcn. I *ff deciso* *sempre crescendo*

Vcn. II *ff deciso* *sempre crescendo*

Vcl. (div. 2/3) *ff deciso* *sempre crescendo*

Vcl. (div. 1/2) *ff deciso* *sempre crescendo*

Vlc. (lomb.) *ff deciso* *sempre crescendo*

Cb. *ff deciso* *sempre crescendo*

ff sempre crescendo

This image shows a page of a musical score, likely for a symphony. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left side of the page are:

- Fl1 (Flute 1)
- Fl2 (Flute 2)
- Obl (Oboe)
- Obo2 (Oboe 2)
- Cl1 (Clarinet 1)
- Cl2 (Clarinet 2)
- Fg1 (Fagotto)
- Fg2 (Fagotto)
- Cor1 (Corni)
- Cor2 (Corni)
- Tn1 (Trombe)
- Tn2 (Trombe)
- Tn3 (Trombe)
- Camp (Campanelli)
- Timp (Timpani)
- Org (Organo)
- V1 (Violini)
- V2 (Violini)
- Vi (Viola)
- Vcl (Violoncelli)
- Cb (Contrabbassi)

The score is written in a common time signature (C) and features a variety of musical notations, including notes, rests, and dynamic markings such as *ff* (fortissimo) and *sf* (sforzando). The page is numbered 2 at the bottom center.

Fl1
Fl2
Ob1
Ob2
Cl1
Cl2
Fg1
Fg2
Cn1
Cn2
Tr1
Tr2
Tr3
Camp
Timp
Org
V1
V2
Vi
Vcl
Cb

This musical score is for a string quartet and orchestra. The top section features four staves for the string quartet: Fl1 (Flute 1), Fl2 (Flute 2), Ob1 (Oboe 1), and Ob2 (Oboe 2). Below these are staves for the woodwinds: Fg1 (Fagotto), Fg2 (Fagotto), Cl1 (Clarinete), Cl2 (Clarinete), Tr1 (Tromba), Tr2 (Tromba), Tr3 (Tromba), and Camp (Campanello). The bottom section is for the orchestra, including Org (Organo), Timpani (Timpani), and strings (Violini V1, Violini V2, Violini VI, Violini VII, Violini VIII, Violini IX, Violini X, Violini XI, Violini XII, Violini XIII, Violini XIV, Violini XV, Violini XVI, Violini XVII, Violini XVIII, Violini XIX, Violini XX, Violini XXI, Violini XXII, Violini XXIII, Violini XXIV, Violini XXV, Violini XXVI, Violini XXVII, Violini XXVIII, Violini XXIX, Violini XXX, Violini XXXI, Violini XXXII, Violini XXXIII, Violini XXXIV, Violini XXXV, Violini XXXVI, Violini XXXVII, Violini XXXVIII, Violini XXXIX, Violini XL, Violini XLI, Violini XLII, Violini XLIII, Violini XLIV, Violini XLV, Violini XLVI, Violini XLVII, Violini XLVIII, Violini XLIX, Violini L, Violini LI, Violini LII, Violini LIII, Violini LIV, Violini LV, Violini LVI, Violini LVII, Violini LVIII, Violini LIX, Violini LX, Violini LXI, Violini LXII, Violini LXIII, Violini LXIV, Violini LXV, Violini LXVI, Violini LXVII, Violini LXVIII, Violini LXIX, Violini LXX, Violini LXXI, Violini LXXII, Violini LXXIII, Violini LXXIV, Violini LXXV, Violini LXXVI, Violini LXXVII, Violini LXXVIII, Violini LXXIX, Violini LXXX, Violini LXXXI, Violini LXXXII, Violini LXXXIII, Violini LXXXIV, Violini LXXXV, Violini LXXXVI, Violini LXXXVII, Violini LXXXVIII, Violini LXXXIX, Violini LXXXX, Violini LXXXXI, Violini LXXXXII, Violini LXXXXIII, Violini LXXXXIV, Violini LXXXXV, Violini LXXXXVI, Violini LXXXXVII, Violini LXXXXVIII, Violini LXXXXIX, Violini LXXXXX).

The score includes dynamic markings such as *ff* and *SOLO*. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into measures, with some measures containing rests for certain instruments.

Fl1
 Fl2
 Ob1
 Ob2
 Cl1
 Cl2
 Fg1
 Fg2
 Hr1
 Hr2
 Hr3
 Tn1
 Tn2
 Tn3
 Camp
 Timp
 Org
 V1
 V2
 Vi
 Vlc
 Cb

p *mf* *f* *SOLO* *mf* *mf* *mf* *mf* *mf*

Fl1
Fl2
Ob1
Ob2
Cl1
Cl2
Fg1
Fg2
Hr1
Hr2
Hr3
Tr1
Tr2
Tr3
Camp
Timp
Org
V1
V2
Vic
Cb

mf dolce
ff **TUTTI**
ord.
ord.

This image shows a page of a musical score, likely for a symphony or concert band. The score is written for multiple instruments, including:

- Flutes (Fl1, Fl2)
- Oboes (Ob1, Ob2)
- Clarinets (Cl1, Cl2)
- Bassoons (Fg1, Fg2)
- Trumpets (Tr1, Tr2, Tr3)
- Trombones (Tn1, Tn2, Tn3)
- Percussion (Camp, Timb)
- Organ (Org)
- Violins (V1, V2)
- Violas (Vi)
- Cellos (Cb)

The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The music features various dynamics, including fortissimo (ff) and fortissimo (ff), and includes complex rhythmic patterns and melodic lines. The page is numbered 8 at the bottom.

Fl1
Fl2
Ob1
Ob2
Cl1
Cl2
Fg1
Fg2
C1-1
C1-2
C1-3
C1-4
Tn1
Tn2
Tn1-1
Tn1-2
Tn1-3
Camp
Timp
Org
V1
V2
Vi
Vlc
Cb

SOLO

SOLO

mf

mf

106 107 108 109 110

Fl1

Fl2

Ob1

Ob2

Cl1

Cl2

Fg1

Fg2

Cn1

Cn2

Tr1

Tr2

Tr3

Camp

Timp

Org

V1

V2

VI

VI

VI

Cb

PESANTE

This image shows a page of a musical score, likely for a symphony, featuring multiple staves for various instruments. The score is written in a key signature of two sharps (F# and C#) and a 4/4 time signature. The instruments listed on the left side of the page are:

- Fl1 (Flute 1)
- Fl2 (Flute 2)
- Ob1 (Oboe 1)
- Ob2 (Oboe 2)
- Cl1 (Clarinet 1)
- Cl2 (Clarinet 2)
- Fg1 (Fagotto 1)
- Fg2 (Fagotto 2)
- Cl1- (Clarinete basso)
- Cl2- (Clarinete basso)
- Tn1 (Tromba)
- Tn2 (Tromba)
- Tn1- (Trombone)
- Tn2- (Trombone)
- Tn3 (Trombone)
- Camp (Cembalo)
- Timp (Timpani)
- Org (Organo)
- V1 (Violino I)
- V2 (Violino II)
- V3 (Viola)
- Vic (Violoncello)
- Cb (Contrabbasso)

The score includes various musical notations such as notes, rests, slurs, and dynamic markings (e.g., *mf*, *ff*, *pp*). The page number 117 is visible in the top left corner.

