



Serban Nichifor

Compositeur, Professeur

Roumanie, Bucarest

A propos de l'artiste

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

Qualification: PROFESSEUR DOCTEUR EN COMPOSITION ET MUSICOLOGIE

Site Internet: <http://romania-on-line.net/whoswho/NichiforSerban.htm>

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

A propos de la pièce



Titre: EXODUS, poème de Benjamin Fondane

Compositeur: Nichifor, Serban

Arrangeur: Nichifor, Serban

Licence: Public Domain

Instrumentation: Video Opera

Style: Classique moderne

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

http://www.free-scores.com/partitions_gratuites_serbannichifor.htm

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SERBAN NICHIFOR

**EXODUS - POEM BY BENJAMIN FONDANE
(My Last Will And Testament)**

To Veronica Anghelescu

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UCMR-ADA, SABAM, ASCAP

CONCERT CAMERAL

NUOVA MUSICA CONSONANTE LIVING MUSIC FOUNDATION USA @ 20 (1994 - 2014)

Program

Șerban Nichifor

Exodus pe versuri de Benjamin Fundoianu (2013 - p.a.a.)

Liana Alexandra

Interpretează ALMA BOIANGIU

Dan Dediu

Cadenza pentru pian (1992)

Interpretează ELVIRA BLAJAN

Elena Apostol

Unicorn's Agony pentru vioară și pian, op. 42 (1999)

Interpretează SIMONA SAMOIL, ELVIRA BLAJAN

Douglas DaSilva

Waterfall pentru violoncel și mediu electroacustic (2014 - p.a.a.)

Liana pentru violoncel solo (2013 - p.a.)

Interpretează ȘERBAN NICHIFOR

- CHAT SONIFICATIONS pentru mediu electroacustic (2013 p.a.a.)

**Ștefan Trăușan-Matu
& Vladimir Diaconescu**

Correspondences

3 Dances

Variations On Boil 'em Cabbage Down

Solo VII pentru violă (1995)

Interpretează CORNELIA PETROIU

States pentru mediu electroacustic (2010 - p.a.)

Welcome Rich - Preludiu pentru pian (2004)

Danzas Argentinas (1937)

Interpretează ROBERT CIOFU

Robert Voisey

Liana Alexandra

Alberto Ginastera

Coproducători: VOX NOVUS (USA),
EUROPEAN CONFERENCE OF PROMOTERS OF NEW MUSIC (ECPNM),
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ȘI CALCULATOARE DEPARTAMENTUL DE CALCULATOARE



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
(My Last Will And Testament)
- To Veronica Anghelescu -
I

Largo, Lontano e Dolce,
Sempre Poco Rubato

Serban Nichifor

11 MusicBox

5 RhodesPn

47 Harp

50 StringEns

50 StringEns

$\text{♩} = 62$

The musical score is written for five instruments: Music Box (11), Rhodes Piano (5), Harp (47), and two String Ensemble parts (50). The tempo is marked 'Largo, Lontano e Dolce, Sempre Poco Rubato' with a metronome marking of quarter note = 62. The key signature has one flat (B-flat) and the time signature is 3/4. The Music Box part consists of a series of dotted half notes. The Rhodes Piano part features a melodic line with slurs and a dynamic marking of *mp*. The Harp part has a rhythmic accompaniment with slurs and a dynamic marking of *p*. The String Ensemble parts provide a harmonic foundation, with the lower part starting with a dynamic marking of *p*.

7

mf

11 Music Box

5 Rhodes Piano

47 Harp

50 String Ensemble

50 String Ensemble

mp

mp

TEXT "EXODUS"

12

11 Music Box

5 Rhodes Piano

47 Harp

50 String Ensemble

50 String Ensemble

17)

11MusicBox

5RhodesPn

47Harp

50StringEns

50StringEns

21)

11MusicBox

5RhodesPn

47Harp

50StringEns

50StringEns

p

25 $\text{♩} = 70$ Poco Più Mosso

11 Music Box

5 Rhodes Pn

47 Harp

50 String Ens

50 String Ens

30

11 Music Box

5 Rhodes Pn

47 Harp

50 String Ens

50 String Ens

35

11 Music Box

5 Rhodes Piano

47 Harp

50 String Ensemble

50 String Ensemble

40

11 Music Box

5 Rhodes Piano

47 Harp

50 String Ensemble

50 String Ensemble

44

11 Music Box

5 Rhodes Pn

47 Harp

50 String Ens

50 String Ens

47

11 Music Box

5 Rhodes Pn

47 Harp

50 String Ens

50 String Ens

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

p

pp

51 *f* \wedge

11 Music Box

5 Rhodes Piano

47 Harp

50 String Ensemble

50 String Ensemble

57 \wedge

11 Music Box

5 Rhodes Piano

47 Harp

50 String Ensemble

50 String Ensemble

63

11 Music Box

5 Rhodes Pn

47 Harp

50 String Ens

50 String Ens

p

68

11 Music Box

5 Rhodes Pn

47 Harp

50 String Ens

50 String Ens

73

11 Music Box

5 Rhodes Pn

47 Harp

50 String Ens

50 String Ens

mf

mp

78

11 Music Box

5 Rhodes Pn

47 Harp

50 String Ens

50 String Ens

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

allargando

82 $\text{♩} = 62$ Tempo I

11 Music Box

5 Rhodes Piano

47 Harp

50 String Ensemble

50 String Ensemble

mp

mp

p

85 $\text{♩} = 40$

11 Music Box

5 Rhodes Piano

47 Harp

50 String Ensemble

50 String Ensemble

p

p

mf

ATTACCA!

22 December 2012

EXODUS - POEM BY BENJAMIN FONDANE
(My Last Will And Testament)
- To Veronica Anghelescu -

II

Estatico, Dolce,
Sempre Poco Rubato

Serban Nichifor

10 Glockens. $\text{♩} = 80$
55 SynthVoic *mp*
47 Harp *pp*
50 StringEns
50 StringEns *pp*

5)

10 Glockens.

55 SynthVoic

47 Harp

50 StringEns

50 StringEns

pp

7)

10 Glockens.

55 SynthVoic

47 Harp

50 StringEns

50 StringEns

9

10 Glockens.

55 SynthVoice

47 Harp

50 StringEns

50 StringEns

11

10 Glockens.

55 SynthVoice

47 Harp

50 StringEns

50 StringEns

13

10 Glockens.

55 SynthVoic
mf

47 Harp
p

50 StringEns

50 StringEns
p

15

10 Glockens.

55 SynthVoic

47 Harp
p

50 StringEns

50 StringEns
p

17

10Glockens.

55SynthVoice

47Harp

50StringEns.

50StringEns.

19

10Glockens.

55SynthVoice

47Harp

50StringEns.

50StringEns.

21

poco a poco precipitando

10Glockens.

55SynthVoic

47Harp

50StringEns

50StringEns

mp

23 = 85

10Glockens.

55SynthVoic

47Harp

50StringEns

50StringEns

mp

25 $\text{♩} = 90$

10 Glockens.

55 SynthVoic

47 Harp

50 StringEns

50 StringEns

27 $\text{♩} = 95$

10 Glockens.

55 SynthVoic

47 Harp

50 StringEns

50 StringEns

29 $\text{♩} = 100$ $\text{♩} = 105$

10 Glockens.

55 SynthVoic

47 Harp

50 StringEns

50 StringEns

mp *mf* *mf*

31 $\text{♩} = 105$ Patetico

10 Glockens.

55 SynthVoic

47 Harp

50 StringEns

50 StringEns

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

50StringEns

p

49

10Glockens.

55SynthVoic

47Harp

50StringEns

50StringEns

51

10Glockens.

55SynthVoic

47Harp

50StringEns

50StringEns

53

10Glockens.

55SynthVoic

47Harp

50StringEns

50StringEns

55 $\text{♩} = 80$ Tempo I

10 Glockens.

55 SynthVoic *mp*

47 Harp *pp*

50 StringEns.

50 StringEns. *pp*

57

10 Glockens.

55 SynthVoic

47 Harp

50 StringEns.

50 StringEns. *pp*

morendo

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
(My Last Will And Testament)
- To Veronica Anghelescu -

Sempre Largo, Lontano e Dolce,
Poco Rubato

III

Serban Nichifor

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

11 MusicBox

5 RhodesPno

47 Harp

50 StringEns2

50 StringEns2

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

5_j

11MusicBox

5RhodesPno

47Harp

50StringEns2

50StringEns2

7_j

11MusicBox

5RhodesPno

47Harp

50StringEns2

50StringEns2

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

19

11MusicBox

5RhodesPno

47Harp

50StringEns2

50StringEns2

mp

p

23

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

$\text{♩} = 66$

$\text{♩} = 70$

11MusicBox

5RhodesPno

47Harp

50StringEns2

50StringEns2

rall.

Poco a poco crescendo ed animando

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

11MusicBox

5RhodesPno

47Harp

50StringEns2

50StringEns2

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

11MusicBox

5RhodesPno

47Harp

50StringEns2

50StringEns2

34

11MusicBox

5RhodesPno

47Harp

50StringEns2

50StringEns2

36

11MusicBox

5RhodesPno

47Harp

50StringEns2

50StringEns2

molto rall.

38

11MusicBox

5RhodesPno

47Harp

50StringEns2

50StringEns2

mf

pp

40 ♩ = 50

11MusicBox

5RhodesPno

47Harp

50StringEns2

50StringEns2

44 $\text{♩} = 62$

11MusicBox

5RhodesPno *p*

47Harp

50StringEns2

50StringEns2 *pp*

51

11MusicBox

5RhodesPno

47Harp

50StringEns2

50StringEns2 *mp*

56

11MusicBox

5RhodesPno

47Harp

50StringEns2

50StringEns2

pp

61

11MusicBox

5RhodesPno

47Harp

50StringEns2

50StringEns2

mf

p

mp

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

11MusicBox

5RhodesPno

47Harp

50StringEns2

50StringEns2

allargando A Tempo

p

pp

71

11MusicBox

5RhodesPno

47Harp

50StringEns2

50StringEns2

p

pp

25 December 2012