

יום הזיכרון

Yom Hazikaron
Remembrance Day

יום העצמאות

Yom Ha'atzmaut
Independence Day

Musical Arrangements by
Serban Nichifor and Liana Alexandra

- March 18, 2013 -

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Printed by Ahva Press
Jerusalem, 1998

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IPI Name No. 46376567
IPI Base No. I-000391194-0

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by Liana Alexandra
(GEMA & UCMR-ADA)
IPI Name No. 72969535 and 72969437
IPI Base No. I-000402252-8

כָּל עוֹד בְּלִבְּךָ פְּנִימָה
נֶפֶשׁ יְהוּדִי הוֹמָיָה,
וּלְפָאֲתַי מְזֹרָה קְדִימָה
עֵין לְצִיּוֹן צוֹפִיָּה –

עוֹד לֹא אֲבָדָה תְּקוּתָנוּ,
הַתְּקוּהָ בֵּת שְׁנוֹת אֲלֻפִּים,
לְהִיּוֹת עִם הַפֶּשֶׁי בְּאֶרְצָנוּ
אֶרֶץ צִיּוֹן וִירוּשָׁלַיִם.

HATIKVAH

- the National Anthem of ISRAEL -

Traditional
arrangement by Serban Nichifor

Maestoso

$\text{♩} = 60$ - version for Soprano and Strings -

The musical score is written for Soprano and Strings in 4/4 time, with a tempo of 60 beats per minute. The key signature has two flats (B-flat and E-flat). The score is divided into three systems, each with a Soprano line and a String line. The first system begins with a rest for the Soprano, followed by the lyrics 'Kol od ha le - vav pe ni mah ne fesh Ye - hu - di'. The second system continues with 'ho mi yah, U - le fa - a - tey mis - rah ka di mah a yin le Tai - yon'. The third system concludes with 'tao fi yah, Od lo av' dah tik va te nu, Ha tik vah sh'notal pa yim'. Dynamics include *ff* (fortissimo) and *f* (forte). The string line features various textures, including sustained chords, moving lines, and rhythmic patterns.

Kol od ha le - vav pe ni mah ne fesh Ye - hu - di

ho mi yah, U - le fa - a - tey mis - rah ka di mah a yin le Tai - yon

tao fi yah, Od lo av' dah tik va te nu, Ha tik vah sh'notal pa yim

Li - h'yot am hof shi be ar tze nu E - retz Tzi yon vi eu sha la yim

allarg. $\text{♩} = 70$ **Largo** $\text{♩} = 40$

Lib h'yot am hof shi be ar tze nu, E - retz Tzy yon vi ru sha la yim.

Cantabile

The Kingdom of Mount Hermon

Effi Netzer
arr. Serban Nichifor

$\text{♩} = 110$

Measures 1-7 of the piece. The right hand plays a melody in treble clef, and the left hand plays a bass line in bass clef. The key signature has one sharp (F#) and the time signature is 3/4.

Measures 8-14 of the piece. The right hand continues the melody, and the left hand continues the bass line. Measure 10 features a long note in the right hand.

Measures 15-21 of the piece. The right hand continues the melody, and the left hand continues the bass line. Measure 17 features a long note in the right hand.

Measures 22-28 of the piece. The right hand continues the melody, and the left hand continues the bass line. Measure 24 features a long note in the right hand.

Measures 29-35 of the piece. The right hand continues the melody, and the left hand continues the bass line. Measure 31 features a long note in the right hand.

36

LIGHT AND JERUSALEM

Yosef Sarig
arr. Serban Nichifor

$\text{♩} = 100$

5

7

13

19

25

1

31

2

Oseh Shalom

Nurit Hirsh
arr.Serban Nichifor

$\text{♩} = 110$

6

11

16

21

26

31

$\text{♩} = 100$ $\text{♩} = 60$

rall.

2

Let it be

Naomi Shemer
arr. Serban Nichifor

$\text{♩} = 110$

6

11

16

$\text{♩} = 100$ $\text{♩} = 90$

rall.

How Can I Bless

Yair Rosenblum
arr. Serban Nichifor

The first system of musical notation for 'How Can I Bless' consists of three staves. The top staff is a single melodic line in treble clef, starting with a repeat sign and a key signature of one sharp (F#). The middle and bottom staves are a grand staff (treble and bass clefs) providing harmonic accompaniment. The music begins with a repeat sign and a key signature of one sharp (F#).

The second system of musical notation continues the piece. It features a single melodic line in the top staff and a grand staff (middle and bottom) for accompaniment. The key signature remains one sharp (F#).

The third system of musical notation includes first and second endings. The top staff has a first ending bracket labeled '1' and a second ending bracket labeled '2'. The middle and bottom staves provide accompaniment. The key signature remains one sharp (F#).

The fourth system of musical notation concludes the piece. It features a single melodic line in the top staff and a grand staff (middle and bottom) for accompaniment. The key signature remains one sharp (F#).

Halleluyah

Kobi Oshrat
arr. Serban Nichifor

$\text{♩} = 160$ *f*

Ha le lu ya la o lam Ha le lu ya

10

ya shi ru ku lam be mi la a chat bo de da ha lev ma le ba ha

16

mo no da ve ho lem gam hu ei ze o lam nif la ha le lu ya im ha shir

24

ha le lu ya al yom she me ir ha le lu ya al ma sheha ya

32

u - ma she od lo ha ya ha le lu ya lu ya la o lam

39

Ha le lu ya ya shi ru ku lam be mi la a chat bo

46

de da ha lev male ba ha monto da ve ho em gam hu ei ze o lam nif la ha le

53

lu ya im ha shir ha le lu ya al yom she me ir ha le

61

lu ya al ma sheha ya u - ma she od lo ha ya ha le lu ya

70

ff

Molto Cantabile

YERUSHALAYIM SHEL ZAHAV

Naomi Shemer
arr. by Liana Alexandra

$\text{♩} = 60$

A vir ha rim tza lul ka ya yin ve re acho ra

nim ni sa beru achha ar ba im im kol pa a mo nim

uv tar de mat i lan va e ven shvu ya ba cha lo

ma Ha is a sher ba dad yo she vet u ve li ba cho ma Yeru sha

la yim shel za hav ve shel ne cho shet ve shel or ha lo le chol shi

ra yich a ni ki nor Yeru sha la yim shel za hav ve shel ne

cho shet ve shel or ha lo le chol shi ra yich a ni ki

nor ki nor

rall.

Maestoso

SHIR LASHALOM

Yair Rosenblum
arr. Serban Nichifor

$\text{♩} = 70$ Voice - ossia Trumpet

musical score for measures 1-6. The vocal line (treble clef) begins with a whole rest in measure 1, followed by the melody starting in measure 2. The piano accompaniment (grand staff) features a steady eighth-note bass line and chords in the right hand. The lyrics are: mu la she mesh la a lot la bo ker le ha ir.

mu la she mesh la a lot la bo ker le ha ir

musical score for measures 7-12. The vocal line continues the melody. The piano accompaniment includes a key signature change to one sharp (F#) in measure 10. The lyrics are: ha za ka she batfi lot o ta nu lo tach zir mi a sher ka va nero u.

ha za ka she batfi lot o ta nu lo tach zir mi a sher ka va nero u

musical score for measures 13-18. The vocal line continues the melody. The piano accompaniment features a more active right hand with chords and eighth notes. The lyrics are: ve a far nit man be chi mar lo ya i ro to yach zi ro le chan.

ve a far nit man be chi mar lo ya i ro to yach zi ro le chan

musical score for measures 19-24. The vocal line continues the melody. The piano accompaniment continues with chords and eighth notes. The lyrics are: ish o ta nu lo ya shiv mi bor tach tit a fel kanlo yo i lu lo sim chat ha.

ish o ta nu lo ya shiv mi bor tach tit a fel kanlo yo i lu lo sim chat ha

24 $\text{♩} = 76$ Poco Piu Mosso

ni tsa chon ve lo shi rei ha lel la chen rak shi ru shirla sha lom al

poco acc.

29

til cha shutfi la mu tav ta shi ru shirla sha lom bi tse a ka gdo la

34 $\text{♩} = 86$ $\text{♩} = 94$ $\text{♩} = 108$ Deciso

tnu la she mesh la a lot la

40

bo kerle ha ir ha za ka she ba tfi lot o ta nu lo tach zir

46

mi a sher ka va ne ro u ve a far nit man be chi mar lo ya i ro to

52

yachzi ro le chan ish o ta nu lo ya shiv mi bor tachtit a fel kanlo yo i lu

58

lo sim chat ha ni tsa chon ve lo shi rei ha lel la chen rak shi ru

63

shirla sha lom al til cha shutfi la mu tav ta shi ru shirla sha lom bi

68

tse a ka gdo la u —

77

100 = 40

f *ff* *rall.*

ERETZ

Shaikhe Paikov
arr. Serban Nichifor

$\text{♩} = 80$

1 2

$\text{♩} = 70$ $\text{♩} = 60$

rall. pp

Allegro Vivo

SHALOM AL ISRAEL

Effi Netzer
arr. Serban Nichifor

$\text{♩} = 90$

Measures 1-8 of the musical score. The piece is in 2/2 time. The melody is in the right hand of the piano, starting with a half rest in measure 1, followed by eighth notes in measures 2-4, and then a series of eighth and sixteenth notes in measures 5-8. The piano accompaniment features chords in the right hand and a bass line in the left hand. A double bar line is present at the end of measure 4.

Measures 9-15 of the musical score. The melody continues with eighth and sixteenth notes. The piano accompaniment consists of chords in the right hand and a steady bass line in the left hand. A double bar line is present at the end of measure 12.

Measures 16-23 of the musical score. The melody continues with eighth and sixteenth notes. The piano accompaniment features chords in the right hand and a bass line in the left hand. A double bar line is present at the end of measure 20.

Measures 24-31 of the musical score. The melody continues with eighth and sixteenth notes. The piano accompaniment features chords in the right hand and a bass line in the left hand. A double bar line is present at the end of measure 28.

32

1

40

2

Cantabile

Uf Gozal / Fly, My Chick

Miki Gavrielov
arr. Serban Nichifor

$\text{♩} = 80$

7

12

17

23

29

35

40

45

System 45: Treble clef, key of D major. Measures 45-48. The melody in the treble clef features eighth and quarter notes. The piano accompaniment in the bass clef consists of chords and single notes. Measure 48 ends with a double bar line.

51

System 51: Treble clef, key of D major. Measures 51-56. The melody continues with eighth and quarter notes. The piano accompaniment features chords and a moving bass line. Measure 56 ends with a double bar line.

57

System 57: Treble clef, key of D major. Measures 57-62. The melody continues with eighth and quarter notes. The piano accompaniment features chords and a moving bass line. Measure 62 ends with a double bar line.

62

System 62: Treble clef, key of D major. Measures 62-67. The melody continues with eighth and quarter notes. The piano accompaniment features chords and a moving bass line. Measure 67 ends with a double bar line.

68

System 68-72: Treble clef melody with eighth and sixteenth notes, and a whole note. Piano accompaniment in the right hand features chords and eighth notes, while the left hand plays a simple bass line with eighth and quarter notes.

73

System 73-77: Treble clef melody with eighth and sixteenth notes. Piano accompaniment continues with chords in the right hand and a steady bass line in the left hand.

78

System 78-83: Treble clef melody with eighth and sixteenth notes. Piano accompaniment features more complex chordal textures in the right hand and a consistent bass line in the left hand.

84

System 84-87: Treble clef melody with a long note and a final half note. Piano accompaniment concludes with sustained chords in the right hand and a final bass line in the left hand.

The Flower In My Garden

Avihu Medina
arr. Serban Nichifor

$\text{♩} = 90$

f *mf* *f* *mf* *f*

41

mf

f

48

f

mf

55

f

mf

62

f

ff

69

fff

fff

Pioso

PRAISE JERUSALEM

Avihu Medina
arr. Serban Nichifor

$\text{♩} = 90$

First system of musical notation (measures 1-9). The score is in 4/4 time, key of B-flat major. The vocal line (treble clef) begins with a whole rest, followed by a melody starting on G4. The piano accompaniment (grand staff) features a steady eighth-note chordal pattern in the right hand and a bass line with whole notes and half notes in the left hand. A mezzo-piano (*mp*) dynamic marking is present at the start of the piano part.

Second system of musical notation (measures 10-17). The vocal line continues the melody, including a chromatic descent. The piano accompaniment maintains the eighth-note chordal texture, with the bass line moving in parallel motion with the vocal line.

Third system of musical notation (measures 18-26). The vocal line features a more active melody with eighth and sixteenth notes. The piano accompaniment continues with the eighth-note chordal pattern, and the bass line includes some half-note and whole-note figures.

Fourth system of musical notation (measures 27-34). The vocal line concludes with a melodic phrase. The piano accompaniment continues the eighth-note chordal pattern throughout the system, with the bass line providing harmonic support.

35

44

52

$J = 80$ $J = 70$ $J = 60$ $J = 40$

60

allargando