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A propos de l'artiste

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A propos de la pièce



Titre: Cello Memoirs
[Dedicated to my very dear wife LIANA ALEXANDRA]

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Editeur: Nichifor, Serban

Instrumentation: Violoncelle et Orchestre

Style: Contemporain

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CELLO MEMOIRS I

Lontano, sempre poco rubato

TO THE GLORY OF GOD

Serban Nichifor

Musical score for measures 1-14. The score is for a string ensemble with parts for Violoncello Solista (V.S.), Violin I (V1), Violin II (V2), Viola (Vle), Violoncello (Vlc), and Contrabasso (Cb). The tempo is Lontano, sempre poco rubato. The score includes various performance instructions such as Pizz. (pizzicato), Arco (arco), tremolo, and dynamic markings like p (piano) and mp (mezzo-piano). The key signature has one flat (B-flat) and the time signature is 3/4. The first measure has a tempo marking of quarter note = 90. The V.S. part features a triplet of eighth notes starting in measure 10. The V1 part has a tremolo in measure 2. The V2 and Vle parts have pizzicato markings in measures 2 and 3. The Vlc part has a pizzicato marking in measure 2. The Cb part has a piano marking in measure 14.

Musical score for measures 15-24. This section continues the string ensemble score. It includes performance instructions such as Pizz. (pizzicato), Arco tremolo, and Arco. The V.S. part continues with triplet markings. The V1 part has a tremolo in measure 15. The V2 and Vle parts have pizzicato markings in measure 15. The Vlc part has an arco tremolo marking in measure 15. The Cb part has a pizzicato marking in measure 15 and an arco marking in measure 24. The key signature and time signature remain the same as in the previous section.

24 $\text{♩} = 72$ $\text{♩} = 60$

V.S. *p* *mf* *mp*

V1 *ord.* *tremolo* *Pizz* *p*

V2 *ord.* *tremolo* *pp* *tremolo* *p*

Vle *pp* *tremolo* *p*

Vlc *mp* *pp* *tremolo* *p*

Cb *p* *pp*

33 $\text{♩} = 68$ $\text{♩} = 120$

V.S. *f*

V1 *Arco* *f* *tremolo* *ord.* *tremolo*

V2 *f* *tremolo* *mf*

Vle *f* *tremolo* *mf*

Vlc *f* *mf* *Pizz*

Cb *Arco* *f* *mf* *Pizz*

42 $\text{♩} = 130$

V.S. *f*

V1 *f p*

V2 *mf*

Vle *mf*

Vlc *mf* *Arco* *Pizz*

Cb *mf*

53 $\text{♩} = 140$

V.S. *ff* *ord* *tremolo*

V1 *f*

V2 *f*

Vle *f*

Vlc *Arco tremolo* *ord V* *f*

Cb *Arco* *Pizz* *f* *Arco*

64 $\text{♩} = 150$ $\text{♩} = 120$ $\text{♩} = 80$ $\text{♩} = 50$ $\text{♩} = 80$

V.S. *ff* *mp*

V1 *ff* *pp*

V2 *ff* *p*

Vle *ff* *Pizz* *p*

Vlc *ff* *Pizz* *p*

Cb *Pizz* *ff* *Arco*

75 $\text{♩} = 92$

V.S. *mf*

V1 *p*

V2 *Pizz*

Vle *p*

Vlc *Arco*

Cb *Pizz* *p*

84

V.S. $\text{♩} = 72$ $\text{♩} = 50$ $\text{♩} = 78$ $\text{♩} = 50$ sul pont

V1 ord. *mp* *f* tremolo Pizz *p* *mf*

V2 Arco tremolo *f* ord *mp* *mf*

Vle *f* ord *mp* Pizz *p*

Vlc tremolo ord *f* *mp* *p* Pizz *p*

Cb *f* *p* *mp* *p*

92

V.S. $\text{♩} = 54$ *mp* *mf*

V1 *mf*

V2 tremolo sul pont *mp*

Vle

Vlc

Cb

102 $\text{♩} = 56$ $\text{♩} = 60$

V.S. *mp* tremolo

V1 1 Solo *mp* tremolo

V2 suoni armonici tremolo reali tremolo

Vle

Vlc

Cb

110

V.S.

V1

V2

Vle

Vlc

Cb

Tutti 1) gettato
2) pizz

mf

117

V.S.

V1

V2

Vle

Vlc

Cb

f *fz* *fz* *ff* *mf*

mf *mp* *f* *mp*

Arco

Arco ord

f *mp*

f *mp*

f *mp*

f *mp*

125

V.S.

V1

V2

Vle

Vlc

Cb

mp *f* *f* *mf* *mp*

mp *mf* *mp*

mp *mf* *mp*

mf *mp*

mf *mp*

Arco

Pizz

Pizz

Pizz

133

V.S. *ff*

V1 *f* *ff*

V2

Vle

Vlc *f* *Arco*

Cb *mp* *f* *Arco*

139 $\text{♩} = 80$ $\text{♩} = 60$ $\text{♩} = 60$

V.S. *fz* *mp* *mp*

V1 *fz* *f* *mp*

V2 *fz* *mf* *mp*

Vle *fz* *mf* *mp*

Vlc *fz* *mf* *mp*

Cb *fz* *mf* *mp*

tremolo 8-va armonici

Tremolo

Tremolo

Pizz

146 $\text{♩} = 40$ $\text{♩} = 50$ $\text{♩} = 60$

V.S. *mp*

V1 tremolo *p* *mp*

V2 *p* *mp*

Vle *mp* *p* *mp*

Vlc *mp* *p* *mp*

Cb *mp*

155 $\text{♩} = 50$ $\text{♩} = 72$

V.S. *ff*

V1 *ord* *f*

V2 *mf*

Vle *mf* *f*

Vlc *mf* *f*

Cb *mf* *f*

162 $\text{♩} = 80$

V.S. *fff*

V1 *fff*

V2 *fff*

Vle *fff*

Vlc *fff*

Cb *fff*

169 $\text{♩} = 120$ $\text{♩} = 180$

V.S. *ppp* sub.

V1 *ppp* sub.

V2 *ppp* sub.

Vle *ppp* sub.

Vlc *ppp* sub.

Cb *ppp* sub.

ATTACCA SUBITO

Sempre Lontano e Rubato

Cello Memoirs II

Serban Nichifor

♩ = 64

Musical score for measures 1-12. The score is for a string quartet (Violin I, Violin II, Viola, Cello) and a double bass. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Sempre Lontano e Rubato'. The score includes various performance instructions such as 'tremolo', 'Pizz' (pizzicato), and 'Arco' (arco). Dynamics include *p* (piano) and *mp* (mezzo-piano). The double bass part features a 'Pizz' instruction at the beginning and an 'Arco' instruction later in the measure.

Musical score for measures 13-21. The score continues from the previous page. It includes performance instructions such as 'Arco tremolo', 'Solo Arco tremolo', 'L'Altri', and 'Sempre Arco tremolo'. Dynamics include *mp* (mezzo-piano). The score features complex rhythmic patterns, including triplets and sixteenth notes. The double bass part includes a 'Pizz' instruction at the beginning of the section.

Arco tremolo

21

Vcl I
 Solo
mp *pp* Tutti
 div 1 *mf* *mf* Pizz

Vcl II
 div 2
 div 1 Arco *mf* simile
 div 2 Arco simile
 Arco simile
 Arco simile
 Pizz

Vcl III
 Arco
mp
 Pizz

Vcl IV
mp
 Pizz

31

Vcl I
mf *mf* Arco *mf* Arco

Vcl II
mf *mf* *mf* Arco

Vcl III
mf *mf* *mf* Arco

Vcl IV
mf *mf* *mf* Arco

Vcl V
mf armonici *mf* armonici
 Pizz armonici Pizz

Cb
mf Pizz Arco

39

V1

V2

VI

VC

Cb

Pizz

Pizz

48

V1

V2

VI

VC

Cb

Arco

Arco

ord

ord

Pizz

Pizz

56

V1

V2

Vla

Vcl

Cb

Arco

Arco

simile

simile

simile

simile

simile

simile

simile

61

V1

V2

Vla

Vcl

Cb

gliss

gliss

gliss

pp

fff

fff

fff

pp

pp

pp

Pizz

70 $\text{♩} = 144$ CADENZA arpeggiando leggero

V3

V1

V2

Vla

Vlc

Cb

73

V3

V1

V2

Vla

Vlc

Cb

75

75

Vs

V1

V2

Vlc

Vlc

Cb

This system contains measures 75 and 76. The bassoon part (Vs) has a melodic line with eighth-note patterns. The other instruments (V1, V2, Vlc, Vlc, Cb) are currently blank.

77

77

Vs

V1

V2

Vlc

Vlc

Cb

This system contains measures 77 and 78. The bassoon part (Vs) continues with a similar melodic line. The other instruments (V1, V2, Vlc, Vlc, Cb) are currently blank.

79

Vc

V1

V2

Vla

Vlb

Cb

82

Vc

V1

V2

Vla

Vlb

Cb

85

V3

V1

V2

Vlc

Vlc

Cb

This system of musical notation covers measures 85 and 86. The first staff, labeled 'V3', contains the primary melodic line. In measure 85, it features a complex, fast-moving passage with many beamed sixteenth notes. In measure 86, the melody continues with a series of sixteenth-note chords, each marked with a '6' above it. The remaining staves (V1, V2, Vlc, Vlc, Cb) are currently empty.

87

V3

V1

V2

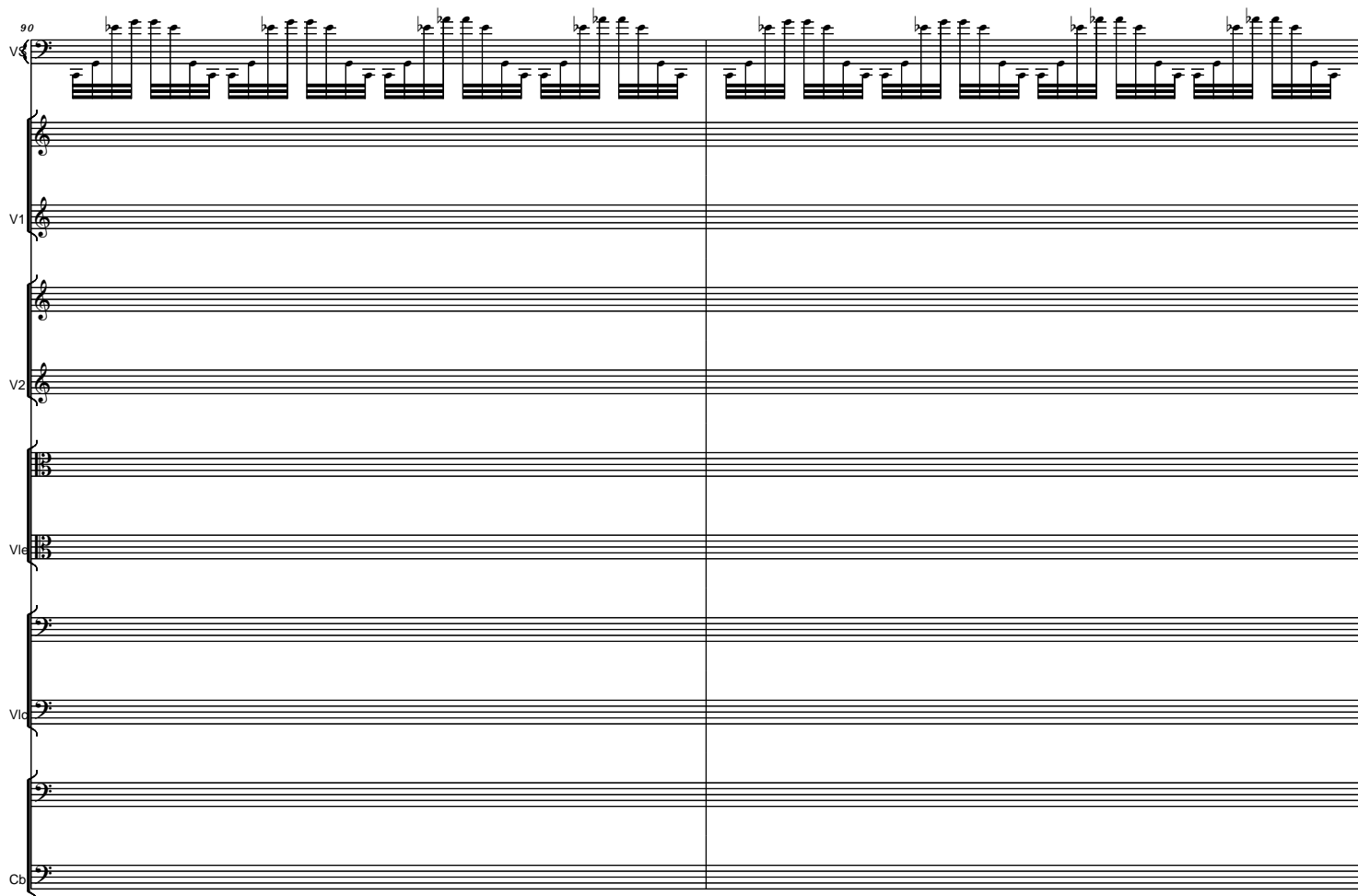
Vlc

Vlc

Cb

This system of musical notation covers measures 87 and 88. The first staff, labeled 'V3', contains the primary melodic line. In measure 87, it features a complex, fast-moving passage with many beamed sixteenth notes. In measure 88, the melody continues with a series of sixteenth-note chords, each marked with a '6' above it. The remaining staves (V1, V2, Vlc, Vlc, Cb) are currently empty.

90



90

V3

V1

V2

Vlc

Vlc

Cb

This system contains the first two measures of a musical score. The first staff, labeled 'V3', is a bass clef staff with a key signature of one flat (B-flat) and a 4/4 time signature. It features a complex rhythmic pattern of eighth and sixteenth notes. The remaining staves are labeled 'V1', 'V2', 'Vlc', 'Vlc', and 'Cb' from top to bottom, and are currently empty.

92



92

V3

V1

V2

Vlc

Vlc

Cb

This system contains the next two measures of the musical score. The first staff, labeled 'V3', continues the complex rhythmic pattern from the previous system. The remaining staves are labeled 'V1', 'V2', 'Vlc', 'Vlc', and 'Cb' from top to bottom, and are currently empty.

94

V3

V1

V2

Vlc

Vlc

Cb

96

V3

V1

V2

Vlc

Vlc

Cb

98

98

V3

V1

V2

Vic

Vic

Cb

This block contains the musical notation for measures 98 and 99. The V3 part (Bass clef) features a complex rhythmic pattern of eighth and sixteenth notes with various accidentals. The other parts (V1, V2, Vic, Cb) are currently blank.

100

100

V3

V1

V2

Vic

Vic

Cb

This block contains the musical notation for measures 100 and 101. The V3 part (Bass clef) continues the rhythmic pattern from the previous block. The other parts (V1, V2, Vic, Cb) are currently blank.

102

V3

V1

V2

Vlc

Vlb

Cb

104

V3

V1

V2

Vlc

Vlb

Cb

106

Vc

V1

V2

Vla

Vla

Vcl

Vcl

Cb

Detailed description: This system of musical notation covers measures 106 and 107. The first staff, labeled 'Vc', contains a complex rhythmic pattern of sixteenth notes with various accidentals. The remaining staves (V1, V2, Vla, Vla, Vcl, Vcl, Cb) are empty, indicating that the other instruments are silent during these measures.

108

Vc

1)Pizz m.s.
2)Arco

ff

V1

V2

Vla

Vla

Vcl

Vcl

Cb

Detailed description: This system of musical notation covers measures 108 and 109. The first staff, labeled 'Vc', begins with a double bar line and contains a complex rhythmic pattern. A performance instruction '1)Pizz m.s. 2)Arco' is written below the staff, and a dynamic marking '*ff*' is placed at the start of the second measure. The remaining staves (V1, V2, Vla, Vla, Vcl, Vcl, Cb) are empty.

110

110

Vc

V1

V2

Vla

Vlo

Cb

Detailed description: This system contains measures 110 and 111. The Violoncello (Vc) part features a complex rhythmic pattern of sixteenth notes with slurs and accents. The other instruments (V1, V2, Vla, Vlo, Cb) are currently silent.

112

112

Vc

V1

V2

Vla

Vlo

Cb

Pizz

J = 130

J = 140

J = 150

J = 80

Arco

Detailed description: This system contains measures 112 through 115. In measure 112, the Vc part begins with a 'Pizz' (pizzicato) instruction. Measures 113, 114, and 115 show a series of triplet patterns with increasing tempo markings: J = 130, J = 140, and J = 150. In measure 115, the Vc part transitions to 'Arco' (arco) playing. The other instruments (V1, V2, Vla, Vlo, Cb) are silent throughout this system.

118

V3

Pizz *mp* armonici

Pizz *mp* armonici

f *mp*

f *mp*

f *mp*

f *mp*

J = 90

V1

V2

Vlc

Vlc

Cb

130 *J* = 100 *f* *mp*

f *mp*

J = 120 *f* 8va gl

J = 130 *f* Loco 8va gl

J = 140 *f* Pizz Loco

J = 60 *mf* *mp*

V3

V1

V2

Vlc

Vlc

Cb

147

V3

mp

♩ = 60

♩ = 40

V1

V2

Vle

Solo

mp

Vlc

Solo

mf

p

ATTACCA SUBITO

Presto possibile

Cello Memoirs III

Serban Nichifor

VS $\text{♩} = 90$
f

V1

V2 *mp* Tutti simile

Vle *mp* Tutti simile

Vlc *mp* Tutti simile

Cb *mp* Tutti simile

8

VS *mf* *mf*

V1 *p* Tremolo

V2 *mf*

Vle *mp*

Vlc *mp*

Cb

12

VS *f* *mf*

V1

V2

Vle

Vlc

Cb

16

VS *mf* *mp^{fz}* *fz* *fz*

V1 *mf* *mp*

V2 *mf*

Vle *mp*

Vlc *mp*

Cb *mf*

20

VS *fz* *fz* *fz* *f* *ff* *f*

V1 *f* *ff*

V2 *f* *ff*

Vle *f* *ff*

Vlc *f* *ff* *mf*

Cb *mf* *f* *ff* *mf*

Pizz

27

VS *p* *gliss. armonico* *f* *Arco* *5*

V1 *mp* *mf* *mp* *mf* *mp*

V2 *mp* *mf* *mp* *mf* *mp*

Vle *mp* *mf* *mp* *mf* *mp*

Vlc *Pizz*

Cb *Pizz*

32 *molto allargando* *Appassionato* *ff*

VS V1 V2 Vle Vlc Cb

37 *Sub.Tempo I* *Quasi Cadenza* *Arco* *Sub.Rubato* *mp* *f* *f* *tremolo*

VS V1 V2 Vle Vlc Cb

43 *ff* *Arco* *Pizz* *Arco* *ff* *J=70p.a p. allargando*

VS V1 V2 Vle Vlc Cb

Sub. Presto
Quasi Walzer

48 $\text{♩} = 64$

Musical score for measures 48-59. The score is for a string quartet (Violin I, Violin II, Viola, Violoncello) and a double bass. The tempo is Sub. Presto with a quarter note equal to 64. The key signature has one sharp (F#). The score includes various dynamics such as *mf*, *mp*, and *f*. Performance instructions include *tremolo*, *Pizz* (pizzicato), and *Arco* (arco). The double bass part includes *Arco* and *Pizz* markings.

60 $\text{♩} = 80$ $\text{♩} = 70$ = 58 *Rubato* $\text{♩} = 50$ $\text{♩} = 110$ Sub. Lontano e grazioso

Musical score for measures 60-68. The tempo changes to Sub. Lontano e grazioso with a quarter note equal to 110. The score includes dynamics such as *f*, *mp*, *p*, and *mf*. Performance instructions include *tremolo*, *Pizz*, and *Arco*. The double bass part includes *Arco* and *Pizz* markings. A note in the double bass part is marked *ord.(NON tremolo)*.

69 $\text{♩} = 80$ *allarg.* $\text{♩} = 60$ *Adagio* $\text{♩} = 110$ Sub. A Tempo

Musical score for measures 69-78. The tempo changes to Sub. A Tempo with a quarter note equal to 110. The score includes dynamics such as *mf*, *mp*, *p*, and *f*. Performance instructions include *Arco* and *Pizz*. The double bass part includes *Arco* and *Pizz* markings. A note in the double bass part is marked *ord.(NON tremolo)*.

80 *allarg.* $\text{♩} = 70$ *V* *V* *Sub. A Tempo* $\text{♩} = 110$ *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *rall.* *Sub. Allegro ma non troppo* $\text{♩} = 122$ *V*

VS *f* *p* *p* *p* *p* *p* *p* *pp* *f*

V1 *mf* *f* *f* *f* *f* *f* *f* *f* *f* *f* *Pizz*

V2 *Arco tremolo* *f* *Pizz* *mf*

Vle *Arco tremolo* *f* *Pizz* *mf* *Arco*

Vlc *f* *tremolo* *mp* *suoni armonici* *mf* *sempre tremolo*

Cb *f* *sempre Pizz* *mf*

91 *poco rall.* *Sub. Allegro Vivo* $\text{♩} = 134$ *f* *poco rall.*

VS *f*

V1 *Arco* *f*

V2 *Arco tremolo* *f*

Vle *f*

Vlc *f*

Cb *f*

101 *Sub. Vivace !!! AD LIBITUM: TACET AL SEGNO ** $\text{♩} = 160$ *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *poco a poco ritardando* $\text{♩} = 120$ *tr*

VS *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *Pizz*

V1 *ord.* *ff* *tremolo*

V2 *ord.* *ff* *tremolo*

Vle *ff* *tremolo*

Vlc *ff* *Arco* *tremolo*

Cb *ff*

112 *molto allarg.* $\text{♩} = 80$ *Lontano* *Pizz* *poco a poco animando* $\text{♩} = 60$ $\text{♩} = 70$ $\text{♩} = 80$ $\text{♩} = 90$ *Moderato* $\text{♩} = 100$ [Segno!!!] *Arco*

VS *Solo* *mf* *tremolo*

V1 *mf* *tremolo*

V2 *Pizz* *mp* *Arco tremolo*

Vle *armonici tremolo* *p* *unis.ord.tremolo*

Vlc *Meta Pizz* *Meta Arco* *tremolo* *mp*

Cb *Pizz* *mp*

121 *p.a p. incalzando* $\text{♩} = 110$ $\text{♩} = 118$ $\text{♩} = 125$

VS *Tutti - tremolo* *f*

V1 *f*

V2 *Pizz*

Vle *Pizz*

Vlc *Arco*

Cb *Arco*

129 *Allegro appassionato* $\text{♩} = 130$ *molto allarg.* $\text{♩} = 70$ *Sostenuto - p. a. p p*

VS *ff*

V1 *ff*

V2 *ff*

Vle *Arco tremolo* *ff*

Vlc *Pizz* *ff*

Cb *Pizz* *ff*

Patetico - p.a p. calando

p.a p. animando

molto allarg.

137 $\text{♩} = 90$ $\text{♩} = 110$ $\text{♩} = 130$ $\text{♩} = 110$ $\text{♩} = 75$ $\text{♩} = 58$ $\text{♩} = 75$ $\text{♩} = 96$ $\text{♩} = 70$

VS $\text{♩} = 90$ $\text{♩} = 110$ $\text{♩} = 130$ $\text{♩} = 110$ $\text{♩} = 75$ $\text{♩} = 58$ $\text{♩} = 75$ $\text{♩} = 96$ $\text{♩} = 70$

V1 *ff* *f* *mp* *mf*

V2 *ff* *f* *mp* *mf*

Vle tremolo *ff* *f* *mp* *mf*

Vlc *ff* *f* *mp* *mf*

Cb Arco *ff* *f* *mp* *mf* Pizz

148 $\text{♩} = 66$ Lontano armonici *mp* *p* *ord poco rall.*

VS *mp* *p* *ord poco rall.*

V1 *mp* *p* *ord poco rall.*

V2 *mp* *p* *ord poco rall.*

Vle *mp* *p* *ord poco rall.*

Vlc *mp* *p* *ord poco rall.*

Cb *mp* *p* *ord poco rall.*

sempre tremolo Pizz Pizz *ord (non tremolo)* tremolo *ord poco rall.*

Arco tremolo *ord poco rall.*

Arco tremolo *ord poco rall.*

160 $\text{♩} = 72$ Sub. Andantino

VS $\text{♩} = 72$

V1 $\text{♩} = 72$

V2 $\text{♩} = 72$

Vle $\text{♩} = 72$

Vlc $\text{♩} = 72$

Cb $\text{♩} = 72$

p. a p. stringendo

Musical score for measures 164-166. The score includes staves for Violin I (V1), Violin II (V2), Viola (Vle), Violoncello (Vlc), and Contrabasso (Cb). Measure 164 starts with a tempo marking of *p. a p. stringendo*. The Vlc part features a prominent tremolo pattern. The Cb part includes the instruction *Arco* in measure 166.

Musical score for measures 167-173. The score includes staves for Violin I (V1), Violin II (V2), Viola (Vle), Violoncello (Vlc), and Contrabasso (Cb). Measure 167 is marked *Appassionato* and *sempre stringendo*. The Vlc part has a *tremolo* marking in measure 167 and *ord (non tremolo)* in measure 173. The Cb part has a *mf* marking in measure 173.

Musical score for measures 174-180. The score includes staves for Violin I (V1), Violin II (V2), Viola (Vle), Violoncello (Vlc), and Contrabasso (Cb). Measure 174 is marked *sub.allarg.* and *A Tempo*. The Vlc part has a *tremolo* marking in measure 174 and *ord (non tremolo)* in measure 180. The Cb part has a *tremolo* marking in measure 179. The Vlc part has a *tr* marking in measure 174. The V1 part has a *p. a p. allargando* marking in measure 178.

184

tr tr tr

pp *mp* *p*

Quasi Senza Tempo
 ["PANARMONIOS KOSMOU SINTAXIS" (apud Saint Athanase)]

p. a p. animando

mf sempre ord non tremolo

mf sempre ord non tremolo

mf sempre ord non tremolo

mf

Andantino scorrevole legatissimo sempre p. a p. animando

194 $\text{♩} = 60$ $\text{♩} = 72$ $\text{♩} = 76$ $\text{♩} = 82$ // $\text{♩} = 84$

tremolo *p* tremolo *mf*

tremolo *p* simile *mp* *mf*

tremolo *p* simile *mp* *mf*

tremolo *p* simile *mp* *mf*

tremolo *p* simile *mp* *mf*

Pizz

208 $\text{♩} = 86$ // $\text{♩} = 88$ //

f

222 $\text{♩} = 90$ // $\text{♩} = 97$ //

VS *ff* ord - non tremolo

V1 *mf* ord - non tremolo

V2 *mf* ord - non tremolo

Vle *f*

Vlc *f*

Cb *f*

Meta Pizz
Meta Arco

231 $\text{♩} = 104$ // poco allargando

VS *ff* tremolo

V1 tremolo

V2

Vle

Vlc *mf*

Cb Tutti Arco

Sub.Scorrevole - sempre precipitando // // // // // poco rit.

238 $\text{♩} = 100$ $\text{♩} = 104$ // $\text{♩} = 120$ // $\text{♩} = 130$

VS *ff*

V1 *ff* ord - non tremolo

V2 *f* ord - non tremolo

Vle *f*

Vlc *f*

Cb *ff*

// [!!! AD LIBITUM: TACET AL SEGNO *]

sempre animando

246 $\text{♩} = 100$ $\text{♩} = 88$ $\text{♩} = 110$

VS

V1 tremolo *fff* simile

V2 tremolo *fff* simile

Vle *fff* simile

Vlc *fff*

Cb *fff*

sempre poco a poco ritardando

256 $\text{♩} = 120$ $\text{♩} = 100$ $\text{♩} = 80$ $\text{♩} = 60$ $\text{♩} = 40$

VS

V1 sempre poco a poco ritardando *fff* Immaterialo *mp*

V2 *fff* *p*

Vle *fff* *p*

Vlc *fff* *p*

Cb *fff*

[Segno* !!!]

poco a poco animando

264 $\text{♩} = 50$ $\text{♩} = 60$ $\text{♩} = 60$

VS

V1 *mp*

V2 *p*

Vle *p*

Vlc *mf* *p*

Cb

271 *J = allargando* *J = 40* *Adagio sognando*

VS *mf* *Pizz*

V1 *p*

V2 *mp*

Vle *mp*

Vlc *mp*

Cb *mp* // *Pizz*

277 *p. a p. animando* *J = 50* *J = 62*

VS *mp*

V1 *mp*

V2 *mp*

Vle *mp*

Vlc *mp*

Cb *mp*

293 *J = 62* *p. a p. allargando* *ff* *V*

VS *ff*

V1 *Arco* *tremolo* *non tremolo* *V*

V2 *tremolo* *V*

Vle *tremolo* *V*

Vlc *Arco* *tremolo* *V*

Cb *Arco* *tremolo* *V*

286 $\text{♩} = 80$ Sub.Moderato molto, appassionato

VS

V1

V2 non tremolo

Vle

Vlc tremolo

Cb

290 sub. allargando $\text{♩} = 60$

VS

V1 tremolo

V2 tremolo

Vle

Vlc tremolo

Cb

SOLO

mf

f *p*

ff

fz

fz Pizz;

Arco *v*

Pizz.

f *p*

fz

f *p*

296 SENZA RIGORE $\text{♩} = 50$ MOLTO RALL. $\text{♩} = 60$

VS

V1

V2

Vle

Vlc

Cb

ATTACCA SUBITO !

(Buc.,20-III-96,
orch.13-I-03
10'30" / ca 25')

Cello Memoirs IV (Horalunga)

Serban NICHIFOR

Allegro Molto

Violoncello: mf , f

Violoncello: ff

Violin I: ff

Violin II: f

Viola: f

Violoncello: f

Cello: V

Violoncello: simile

Violin I: ff

Violin II: f

Viola: f

Violoncello: f

Cello: V

11

Violoncello (Cello) part with a complex sixteenth-note pattern. Violino I (Vln I) part with a sustained chord and a double bar line. Violino II (Vln II) part with a sustained chord. Viola (Viola) part with a sustained chord. Violone (Vcllo) part with a sustained chord. Contrabasso (Ctba) part with a sustained chord and a fermata.

14

Violoncello (Cello) part with a complex sixteenth-note pattern. Violino I (Vln I) part with a sustained chord and a double bar line. Violino II (Vln II) part with a sustained chord. Viola (Viola) part with a sustained chord. Violone (Vcllo) part with a sustained chord. Contrabasso (Ctba) part with a sustained chord and a fermata. The word "simile" appears above the Cello staff at measure 14 and above the Vln I staff at measure 17.

23

Violoncello (Cello) part with a complex sixteenth-note pattern. Violino I (Vln I) part with a sustained chord and a double bar line. Violino II (Vln II) part with a sustained chord. Viola (Viola) part with a sustained chord. Violone (Vcllo) part with a sustained chord. Contrabasso (Ctba) part with a sustained chord and a fermata. The word "tremolo" appears above the Cello staff at measure 23.

glissando armonico

33

Violin I: glissando armonico

Violin II: //

Viola: V

Violoncello: V

40

Violin I: tr

Violin II: //

Viola: V

Violoncello: V

46

Violin I: V

Violin II: //

Viola: V

Violoncello: V

52

tremolo

Violin I (V1) starts with a tremolo in measure 52, indicated by a bracket and the word "tremolo". The rest of the system (Violin II, Viola, Violoncello, and Contrabasso) provides harmonic support with chords and bass lines. Trills (tr) are present in the Violin I part in measures 54, 55, 56, and 57.

58

tr tr tr tr tr tr

simile

Violin I (V1) features a series of trills (tr) in measures 58-61, followed by a "simile" section in measures 62-65. The rest of the system continues with harmonic accompaniment. Trills (tr) are also present in the Violin II part in measures 58-61.

66

5

tremolo

Violin I (V1) has a five-note scale-like figure (marked "5") in measure 66. The Violin II (V2) and Viola (VI) parts have tremolos in measures 67-73, indicated by a bracket and the word "tremolo". The rest of the system provides harmonic support.

72

5

5

14

tremolo

77

6

6

6

6

6

6

6

81

6

6

6

6

6

6

6

6

85 simile

90 simile

94 simile-tremolo

95

Vc I-1 SOLO

mp

p tremolo

p tremolo

pp Pizz.

pp Pizz.

POCO A POCO ACCELERANDO

103

TUTTI

ff tremolo

ff ARCO

ff ARCO

ff

110

fff

simile

simile

J = 150

J = 156

J = 162

116

V¹ $\text{V} \begin{matrix} 3 \\ 3 \\ 3 \end{matrix}$ $\text{J} = 168$ $\text{V} \begin{matrix} 3 \\ 3 \\ 3 \end{matrix}$ $\text{J} = 174$ $\text{V} \begin{matrix} 3 \\ 3 \\ 3 \end{matrix}$

V² //

V³ tremolo

VI¹ simile

VI² simile

Ct

121

V¹ $\text{J} = 180$ $\text{J} = 186$ $\text{J} = 192$

V² //

V³ //

VI¹

VI²

Ct

127

V¹ $\text{J} = 198$ $\text{J} = 204$ $\text{J} = 210$

V²

V³

VI¹

VI²

Ct

132 $\text{♩} = 214$

f

fff sempre poco a poco accelerando

mf

tremolo

tremolo

mf

mf

138

f

fff

mf

mf

mf

143

MISTERIOSO

f

fff

mf

pp

pp

pp

pp

$\text{♩} = 250$

$\text{♩} = 260$

$\text{♩} = 180$

144

153

Violin I: *f* (measures 153-156), *mf* (measures 157-160)

Violin II: *pp* (measures 157-160)

Viola: *pp* (measures 157-160)

Violoncello: *pp* (measures 157-160)

Contra Bass: *pp* (measures 157-160)

Measures 153-156: Violin I plays a melody with dynamics *f*. Violin II, Viola, and Cello play sixteenth-note chords with dynamics *pp*. Bassoon plays a triplet eighth-note pattern with dynamics *pp*. Double Bass plays a simple accompaniment with dynamics *pp*.

Measures 157-160: Violin I continues the melody with dynamics *mf*. Violin II, Viola, and Cello continue with sixteenth-note chords and dynamics *pp*. Bassoon continues with the triplet eighth-note pattern and dynamics *pp*. Double Bass continues with the accompaniment and dynamics *pp*.

157

Violin I: *f* (measures 157-160)

Violin II: *pp* (measures 157-160)

Viola: *pp* (measures 157-160)

Violoncello: *pp* (measures 157-160)

Contra Bass: *pp* (measures 157-160)

Measures 157-160: Violin I plays a melody with dynamics *f*. Violin II, Viola, and Cello play sixteenth-note chords with dynamics *pp*. Bassoon plays a triplet eighth-note pattern with dynamics *pp*. Double Bass plays a simple accompaniment with dynamics *pp*.

161

Violin I: *f* (measures 161-164)

Violin II: *pp* (measures 161-164)

Viola: *pp* (measures 161-164)

Violoncello: *pp* (measures 161-164)

Contra Bass: *pp* (measures 161-164)

Measures 161-164: Violin I plays a melody with dynamics *f*. Violin II, Viola, and Cello play sixteenth-note chords with dynamics *pp*. Bassoon plays a triplet eighth-note pattern with dynamics *pp*. Double Bass plays a simple accompaniment with dynamics *pp*.

165

Violin I: *f*

Violin II: *f*

Viola: *mf*, *pp*

Violoncello: *pp*

Contra Bass: *pp*

Measures 165-168. The score features a complex texture with six staves. The Violin I and II parts play sustained chords. The Viola and Violoncello parts play sixteenth-note patterns with sixteenth rests, marked with *mf* and *pp*. The Violoncello part includes triplet markings. The Contra Bass part plays a simple bass line with *pp* dynamics.

169

Violin I: *f*

Violin II: *f*

Viola: *pp*

Violoncello: *pp*

Contra Bass: *pp*

Measures 169-172. The score continues with the same instrumental parts. The Viola and Violoncello parts maintain their sixteenth-note patterns, with *pp* dynamics. The Violoncello part includes triplet markings. The Contra Bass part plays a simple bass line with *pp* dynamics.

173

Violin I: *f*

Violin II: *f*

Viola: *pp*

Violoncello: *pp*

Contra Bass: *pp*

Measures 173-176. The score continues with the same instrumental parts. The Viola and Violoncello parts maintain their sixteenth-note patterns, with *pp* dynamics. The Violoncello part includes triplet markings. The Contra Bass part plays a simple bass line with *pp* dynamics.

Musical score for measures 177-180. The score is for a string quartet and includes parts for Violin I (V1), Violin II (V2), Viola (VI), Violoncello (VI), and Contrabass (Cb). The key signature is two flats (B-flat and E-flat). The time signature is 4/4. The V2 and VI parts feature sixteenth-note patterns with sixteenth rests, marked with a '6' and a slur. The VI part has triplet eighth notes marked with a '3' and a slur. The Cb part has half notes with a slur. Dynamics include *pp* (pianissimo) in measures 178 and 179.

Musical score for measures 181-184. The score is for a string quartet and includes parts for Violin I (V1), Violin II (V2), Viola (VI), Violoncello (VI), and Contrabass (Cb). The key signature changes to three sharps (F#, C#, G#). The time signature is 4/4. The V2 and VI parts feature sixteenth-note patterns with sixteenth rests, marked with a '6' and a slur. The VI part has triplet eighth notes marked with a '3' and a slur. The Cb part has half notes with a slur. Dynamics include *mf* (mezzo-forte) in measure 182 and *pp* (pianissimo) in measures 181, 183, and 184.

Musical score for measures 185-188. The score is for a string quartet and includes parts for Violin I (V1), Violin II (V2), Viola (VI), Violoncello (VI), and Contrabass (Cb). The key signature changes to three sharps (F#, C#, G#). The time signature is 4/4. The V2 and VI parts feature sixteenth-note patterns with sixteenth rests, marked with a '6' and a slur. The VI part has triplet eighth notes marked with a '3' and a slur. The Cb part has half notes with a slur. Dynamics include *pp* (pianissimo) in measures 185, 187, and 188.

Musical score for measures 189-192. The score is in G major and 3/4 time. It features five staves: Violoncello (Vc), Violino (Vn), Violino II (Vn II), Violino I (Vn I), and Contrabasso (Cb). The Vn II part has a continuous sixteenth-note accompaniment with sixteenth-note chords, marked *pp*. The Vn I part has a melodic line with triplets, also marked *pp*. The Vc and Cb parts have a simple harmonic accompaniment, with the Cb part marked *pp* in the second measure.

Musical score for measures 193-196. The score continues with the same instrumentation and key signature. The Vn II part continues with its sixteenth-note accompaniment, marked *pp*. The Vn I part continues with its melodic line and triplets, marked *pp*. The Vc and Cb parts continue with their harmonic accompaniment, with the Cb part marked *pp* in the second measure.

Musical score for measures 197-200. The score continues with the same instrumentation and key signature. The Vn II part continues with its sixteenth-note accompaniment, marked *pp*. The Vn I part continues with its melodic line and triplets, marked *mp*. The Vc and Cb parts continue with their harmonic accompaniment, with the Cb part marked *pp* in the second measure.

201

Musical score for measures 201-204. The score is written for five staves: Violoncello (Vc), Violino (Vn), Violino II (Vn II), Violino I (Vn I), and Contrabbasso (Cb). The key signature is two sharps (F# and C#). The Vn II part features a complex texture of sixteenth-note chords, with a *pp* dynamic marking starting in measure 203. The Vn I part consists of triplet eighth notes, also marked *pp*. The Cb part plays a simple harmonic line with a *pp* marking in measure 203.

205

Musical score for measures 205-208. The score is written for five staves: Violoncello (Vc), Violino (Vn), Violino II (Vn II), Violino I (Vn I), and Contrabbasso (Cb). The key signature is two sharps (F# and C#). The Vn II part continues with sixteenth-note chords, marked *pp* from measure 206. The Vn I part continues with triplet eighth notes, marked *pp* from measure 206. The Cb part continues with a simple harmonic line, marked *pp* from measure 206.

209

Musical score for measures 209-212. The score is written for five staves: Violoncello (Vc), Violino (Vn), Violino II (Vn II), Violino I (Vn I), and Contrabbasso (Cb). The key signature is two sharps (F# and C#). The Vn II part continues with sixteenth-note chords, marked *pp* from measure 209. The Vn I part continues with triplet eighth notes, marked *pp* from measure 209. The Cb part continues with a simple harmonic line, marked *pp* from measure 209.

213 $\text{♩} = 120$ $\text{♩} = 60$ $\text{♩} = 50$ $\text{♩} = 40$ $\text{♩} = 30$ $\text{♩} = 20$ $\text{♩} = 130$ Sub.Presto

fff

ff

ff

pp

ff

POCO A POCO PRECIPITANDO !!!

218 simile $\text{♩} = 134$

fff

227 $\text{♩} = 138$

236

Violin I

Violin II

Viola

Vic.

Violoncello

Contrabasso

Measures 236-244: This system contains measures 236 through 244. The Violin I part features a melodic line with eighth-note patterns. The Violin II part provides harmonic support with chords and moving lines. The Viola, Violoncello, and Contrabasso parts play a steady accompaniment of eighth notes. The Violoncello and Contrabasso parts include dynamic markings such as mf and f .

245

Violin I

Violin II

Viola

Vic.

Violoncello

Contrabasso

Measures 245-253: This system contains measures 245 through 253. The Violin I part has a melodic line with a tempo marking $J = 142$ above measure 247. The Violin II part continues with harmonic accompaniment. The Viola, Violoncello, and Contrabasso parts maintain the eighth-note accompaniment. Dynamic markings include f and mf .

254

Violin I

Violin II

Viola

Vic.

Violoncello

Contrabasso

Measures 254-262: This system contains measures 254 through 262. The Violin I part features a melodic line with a tempo marking $J = 146$ above measure 256. The Violin II part provides harmonic support. The Viola, Violoncello, and Contrabasso parts play the eighth-note accompaniment. Dynamic markings include f and mf .

263 $\text{♩} = 152$ $\text{♩} = 154$ $\text{♩} = 156$

272 $\text{♩} = 158$ $\text{♩} = 160$

280 $\text{♩} = 166$ $\text{♩} = 170$ $\text{♩} = 172$

289

The image shows a musical score for six staves, labeled V1, V2, V3, V4, V5, and Cb. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The first five staves (V1-V5) are in treble clef, and the sixth staff (Cb) is in bass clef. The score consists of 12 measures. The first four measures feature a complex rhythmic pattern with triplets and sixteenth notes. The fifth measure is marked with a forte dynamic (*ff*) and a slur. The sixth measure is also marked with a forte dynamic (*ff*) and a slur. The score includes various musical notations such as triplets, slurs, and dynamics.