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A propos de l'artiste

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A propos de la pièce



Titre: Serban NICHIFOR: SYMPHONIE NO 7

Compositeur: Nichifor, Serban

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Editeur: Nichifor, Serban

Instrumentation: Orchestre Symphonique

Style: Classique moderne

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

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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 consisting of 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 V.S. part features a triplet of eighth notes starting in measure 10. The V1 part has a tremolo in measure 2. The V2 part has a pizzicato in measure 2. The Vle part has a pizzicato in measure 2. The Vlc part has a pizzicato in measure 2. The Cb part has a pizzicato in measure 2. The V.S. part has a triplet of eighth notes in measure 10. The V1 part has a triplet of eighth notes in measure 10. The V2 part has a triplet of eighth notes in measure 10. The Vle part has a triplet of eighth notes in measure 10. The Vlc part has a triplet of eighth notes in measure 10. The Cb part has a triplet of eighth notes in measure 10.

Musical score for measures 15-24. The score continues from the previous system. The V.S. part features a triplet of eighth notes starting in measure 15. The V1 part has a triplet of eighth notes in measure 15. The V2 part has a pizzicato in measure 15. The Vle part has a pizzicato in measure 15. The Vlc part has an arco tremolo in measure 15. The Cb part has a pizzicato in measure 15. The V.S. part has a triplet of eighth notes in measure 15. The V1 part has a triplet of eighth notes in measure 15. The V2 part has a triplet of eighth notes in measure 15. The Vle part has a triplet of eighth notes in measure 15. The Vlc part has a triplet of eighth notes in measure 15. The Cb part has a triplet of eighth notes in measure 15.

24 $\text{♩} = 72$ $\text{♩} = 60$

V.S. p mf mp

V1 p Pizz

V2 ord. tremolo p tremolo

Vle pp p

Vlc mp pp tremolo p

Cb p pp

33 $\text{♩} = 68$ $\text{♩} = 120$

V.S. f

V1 f Arco tremolo ord. tremolo

V2 f tremolo mf

Vle f tremolo mf

Vlc f Pizz mf

Cb f Pizz mf

42 $\text{♩} = 130$

V.S. f p

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* *p*

Cb *Pizz* *p*

84 *J* = 72 *J* = 50 *J* = 78 *J* = 50 *sul pont*

V.S. *mf*

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

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

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

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

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

92 *J* = 54 *mf*

V.S. *mp* *mf*

V1 *mf*

V2 *tremolo sul pont* *mp*

Vle

Vlc

Cb

102 *J* = 56 *J* = 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*

Arco ord

mp

Arco

mf

Arco

mf

f *mp*

f *mp*

125

V.S.

V1

V2

Vle

Vlc

Cb

mp

f *f*

Pizz

mp *mf* *mp*

Pizz

mf *mp*

Pizz

mf *mp*

Arco

mf *mp*

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

Fizz

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

V.S. *mp*

V1 *p* *mp*

V2 *p* *mp*

Vle *mp* *p* *mp*

Vlc *mp* *p* *mp*

Cb *mp*

tremolo

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

Violin I: tremolo, Pizz, mp

Violin II: tremolo, Pizz, mp

Viola: tremolo, mp

Cello: tremolo, Pizz, mp

Double Bass: Pizz, Arco

Measures 13-16:
Violin I: Arco tremolo, mp
Violin II: Arco tremolo, mp
Viola: Pizz, Solo Arco tremolo
Cello: Pizz, L'Altri
Double Bass: Pizz, Sempre Arco tremolo

21

tr tr tr tr tr tr tr tr tr tr tr tr tr tr tr tr Arco tremolo

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

div 2 *mf* Pizz

div 1 Arco *mf* simile

div 2 Arco simile

Arco simile

Arco simile *mp*

Arco *pp* Arco

31

S^{va} *mf* *mf* *mf* Arco *mf* *mf* *mf* *mf* Arco

Arco

Arco

mf armonici *mf* armonici *mf* armonici *mf* armonici

Pizz *mf* Pizz Arco

Pizz *mf* Arco

39

Violin I (V1), Violin II (V2), Viola (VI), Violoncello (Cb), and Double Bass (Cb) staves. The score includes various musical notations such as triplets, slurs, and dynamic markings. The word "Pizz" (Pizzicato) is written above the Viola and Violoncello staves.

48

Violin I (V1), Violin II (V2), Viola (VI), Violoncello (Cb), and Double Bass (Cb) staves. The score includes various musical notations such as triplets, slurs, and dynamic markings. The word "Arco" (Arco) is written above the Viola and Violoncello staves, and "ord" (Ordine) is written above the Violoncello and Double Bass staves. The word "Pizz" (Pizzicato) is written below the Violoncello and Double Bass staves.

56

V1

V2

Vla

Vcl

Cb

Arco

Arco

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

Vlc

Vcl

Cb

73

V3

V1

V2

Vlc

Vcl

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

79

Vs

V1

V2

Vlc

Vlc

Cb

Detailed description: This system of musical notation covers measures 79 to 81. The first staff, labeled 'Vs', contains the primary melodic line. In measure 79, it features a series of eighth-note chords with a sixteenth-note triplet. Measures 80 and 81 continue with a similar rhythmic pattern, but the notes are primarily eighth notes with a '6' (sixth) above them, indicating a specific voicing. The remaining staves (V1, V2, Vlc, Vlc, Cb) are currently empty.

82

82

Vs

V1

V2

Vlc

Vlc

Cb

Detailed description: This system of musical notation covers measures 82 to 84. The first staff, labeled 'Vs', continues the melodic line. Measure 82 begins with a sixteenth-note triplet of eighth notes, followed by eighth notes with a '6' above them. Measure 83 features a more complex rhythmic pattern with sixteenth-note triplets. Measure 84 returns to a pattern of eighth notes with a '6' above them. The remaining staves (V1, V2, Vlc, Vlc, Cb) are currently empty.

85

V3

V1

V2

Vlc

Vlc

Cb

This system of musical notation covers measures 85 and 86. The V3 part (Bass clef) contains a complex rhythmic pattern of sixteenth notes in measure 85, followed by a sequence of sixteenth-note chords in measure 86, each marked with a '6' above it. The other staves (V1, V2, Vlc, Vlc, Cb) are empty.

87

V3

V1

V2

Vlc

Vlc

Cb

This system of musical notation covers measures 87 and 88. The V3 part (Bass clef) contains a complex rhythmic pattern of sixteenth notes in measure 87, followed by a sequence of sixteenth-note chords in measure 88, each marked with a '6' above it. The other staves (V1, V2, Vlc, Vlc, Cb) are 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 common time signature. It contains a complex rhythmic pattern of eighth and sixteenth notes. The remaining staves (V1, V2, Vlc, Vlc, Cb) are 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 (V1, V2, Vlc, Vlc, Cb) are empty.

94

94

V3

V1

V2

Vlc

Vlc

Cb

This system contains measures 94 and 95. The V3 staff (bass clef) has musical notation for both measures. The V1, V2, Vlc, and Cb staves are empty.

96

96

V3

V1

V2

Vlc

Vlc

Cb

This system contains measures 96 and 97. The V3 staff (bass clef) has musical notation for both measures. The V1, V2, Vlc, and Cb staves are empty.

98

V3

V1

V2

VIc

VIb

Cb

100

V3

V1

V2

VIc

VIb

Cb

102

V3

V1

V2

Vlc

Vlb

Cb

104

V3

V1

V2

Vlc

Vlb

Cb

106

Vc

V1

V2

Vla

Vla

Cb

108

Vc

1) Pizz m.s.
2) Arco

ff

V1

V2

Vla

Vla

Cb

110

Score for measures 110-111. The Vc part features a continuous sixteenth-note pattern. The other instruments (V1, V2, Vla, Vln, Vlb, Cb) are silent.

112

Score for measures 112-115. The Vc part includes a 'Pizz' instruction at measure 112, followed by a series of chords with increasing tempo markings: $J = 130$, $J = 140$, $J = 150$, and $J = 80$. The final measure (115) is marked 'Arco'. The other instruments (V1, V2, Vla, Vln, Vlb, Cb) are silent.

118

V3

Pizz *mp* armonici

Pizz *mp* armonici

f *mp*

f *mp*

f *mp*

f *mp*

f *mp*

f *mp*

V1

V2

Vlc

Vlc

Cb

130

V3

f *mp*

f *mp*

f *mp* 8va gl

f *mp* gl

f *mp* Loco 8va gl

f *mp* gl

f *mp* Pizz Loco

f *mf* *mp*

f *mf* *mp*

f *mf* *mp*

f *mf* *mp*

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^f* *f^z* *f^z*

V1 *mf* *mp*

V2 *mf*

Vle *mp*

Vlc *mp*

Cb *mf*

20

VS *f^z* *f^z* *f^z* *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*

VS *mf* *ff* *fff*

V1 *fff*

V2 *mf* *ff* *fff*

Vle *mf* *f* *fff*

Vlc *mf* *f* *fff* Arco

Cb *mf* *f* *fff* Arco

37 *Sub.Tempo I* *Quasi Cadenza* *Arco*

VS *mf* *f* *f*

V1 Pizz *mp* *mp* tremolo

V2 Pizz *mp* *mp* tremolo

Vle Pizz *mp* *mp* tremolo

Vlc Pizz *mp* tremolo

Cb Pizz *mp* *mp*

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

VS *mf* *fff*

V1 *mf* *fff*

V2 *mf* *fff*

Vle *mf* *fff*

Vlc *mf* *fff*

Cb *mf* *fff* Arco

Sub. Presto
Quasi Walzer

48 $\text{♩} = 64$

VS mf mf

V1 mp mf tremolo mp

V2 mp mp

Vle mp mp

Vlc Pizz mp Arco tremolo mf tremolo mp

Cb mp mf mp Arco Pizz

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

VS mf f mp

V1 mf p sempre tremolo

V2 tremolo mf Pizz p

Vle tremolo mf Pizz p

Vlc mf tremolo p

Cb Arco mf Pizz

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

VS mf mp mp

V1 mp p

V2 Arco mp Pizz p

Vle Arco mp Pizz p

Vlc mp p ord.(NON tremolo)

Cb p

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 *ff*

Cb *Pizz* *Arco* *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
V1
V2
Vle
Vlc
Cb

Arco Pizz

tremolo

ff *f* *mp* *mf*

148 $\text{♩} = 66$

VS
V1
V2
Vle
Vlc
Cb

ord poco rall.

sempre tremolo

Pizz

ord (non tremolo)

Sempre Pizz

mp *p* *mp* *p*

ord poco rall.

160 $\text{♩} = 72$

VS
V1
V2
Vle
Vlc
Cb

Sub. Andantino

p. a p. stringendo

164

VS

V1

V2

Vle

Vlc

Cb

Arco

Appassionato

sempre stringendo

167

VS

V1

V2

Vle

Vlc

Cb

tremolo

ord (non tremolo)

f

mp

mf

sub.allarg.

A Tempo

174

VS

V1

V2

Vle

Vlc

Cb

tremolo

ord non tremolo

ord non tremolo

ord non tremolo

ord (non tremolo)

f

mf

pp

p

tr

p. a p. allargando

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 *Adagio sognando*

J = allargando *J = 40*

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*

VS *ff*

V1 *Arco* *tremolo* *non tremolo* *6*

V2 *tremolo* *mf*

Vle *tremolo* *mf*

Vlc *Arco* *mf* *V*

Cb *Arco* *mf* *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

First system of the musical score. The cello part (Vc) begins with a tempo marking of $J = 144$ and a dynamic of *mf*. It features sixteenth-note runs with sixteenth-note chords. The violin part (Vn) has sustained notes. The system concludes with a dynamic of *f*.

Second system of the musical score. The cello part (Vc) continues with sixteenth-note runs and chords, marked with a dynamic of *ff*. The violin part (Vn) has sustained notes, marked with a dynamic of *f*. The system concludes with a dynamic of *f*.

Third system of the musical score. The cello part (Vc) continues with sixteenth-note runs and chords, marked with a dynamic of *ff*. The violin part (Vn) has sustained notes, marked with a dynamic of *f*. The system concludes with a dynamic of *f* and a *simile* marking.

11

Violoncello (Cello) part with a complex sixteenth-note pattern. Violino I (Vn I) part with a sustained note and a double bar line. Violino II (Vn II) part with chords. Viola (Vi) part with chords. Violoncello (Cello) part with a sustained note and a double bar line.

14

Violoncello (Cello) part with a complex sixteenth-note pattern. Violino I (Vn I) part with a sustained note and a double bar line. Violino II (Vn II) part with chords. Viola (Vi) part with chords. Violoncello (Cello) part with a sustained note and a double bar line. The word "simile" is written above the Cello part in measure 15.

23

Violoncello (Cello) part with a complex sixteenth-note pattern. Violino I (Vn I) part with a sustained note and a double bar line. Violino II (Vn II) part with chords. Viola (Vi) part with chords. Violoncello (Cello) part with a sustained note and a double bar line. The word "tremolo" is written above the Cello part in measure 24.

glissando armonico

33

40

46

52

tremolo

58

tr tr tr tr tr tr

simile

66

5

tremolo

72

Violin I

Violin II tremolo

Viola

Violoncello

Contrabasso

77

Violin I

Violin II

Viola

Violoncello

Contrabasso

81

Violin I

Violin II

Viola

Violoncello

Contrabasso

85

simile

90

simile

tremolo

6

13

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 *V* 3 3 3 *J* = 168 *V* 3 3 3 *J* = 174 *V* 3 3 3

V 3 3 3 *J* = 168 *V* 3 3 3 *J* = 174 *V* 3 3 3

tremolo

simile

simile

121 *J* = 180 *J* = 186 *J* = 192

J = 180 *J* = 186 *J* = 192

simile

127 *J* = 198 *J* = 204 *J* = 210

J = 198 *J* = 204 *J* = 210

simile

132 $\text{♩} = 214$

Musical score for measures 132-138. The score is for a full orchestra. The first system shows the beginning of measure 132 with a tempo of $\text{♩} = 214$. The Violin I part has a sixteenth-note triplet pattern. The Violin II part has a similar pattern. The Viola part has a tremolo. The Violoncello part has a tremolo. The Contrabasso part has a sixteenth-note pattern. The score continues with measures 133-138, featuring a *fff* dynamic and the instruction "sempre poco a poco accelerando".

138 $\text{♩} = 230$

Musical score for measures 138-143. The score continues with measures 138-143. The tempo is $\text{♩} = 230$. The Violin I part has a sixteenth-note triplet pattern. The Violin II part has a similar pattern. The Viola part has a tremolo. The Violoncello part has a sixteenth-note pattern. The Contrabasso part has a sixteenth-note pattern. The score continues with measures 139-143, featuring a *fff* dynamic.

MISTERIOSO

143 $\text{♩} = 250$ $\text{♩} = 260$ $\text{♩} = 180$

Musical score for measures 143-148. The score continues with measures 143-148. The tempo is $\text{♩} = 180$. The Violin I part has a sixteenth-note triplet pattern. The Violin II part has a similar pattern. The Viola part has a tremolo. The Violoncello part has a sixteenth-note pattern. The Contrabasso part has a sixteenth-note pattern. The score continues with measures 144-148, featuring a *pp* dynamic.

153

Violin I: *f*

Violin II: *f*

Viola: *f*

Violoncello: *pp*

Contra Bass: *pp*

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

157

Violin I: *f*

Violin II: *f*

Viola: *f*

Violoncello: *pp*

Contra Bass: *pp*

Measures 157-160: Similar to the previous system, but with dynamic changes. Violin I and II are marked *f*. Viola and Cello are marked *pp*. Bassoon and Double Bass are marked *pp*.

161

Violin I: *f*

Violin II: *f*

Viola: *f*

Violoncello: *pp*

Contra Bass: *pp*

Measures 161-164: Similar to the previous systems, with dynamic changes. Violin I and II are marked *f*. Viola and Cello are marked *pp*. Bassoon and Double Bass are marked *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, marked *f*. The Viola and Violoncello parts play sixteenth-note patterns with sixteenth rests, marked *mf* and *pp*. The Violoncello and Contra Bass parts play triplet eighth notes, marked *pp*. The music is in a key with one flat and a 3/4 time signature.

169

Violin I: *f*

Violin II: *f*

Viola: *pp*

Violoncello: *pp*

Contra Bass: *pp*

Measures 169-172. The score continues with the same six-staff texture. The Violin I and II parts remain marked *f*. The Viola and Violoncello parts are marked *pp*. The Violoncello and Contra Bass parts continue with triplet eighth notes, marked *pp*. The music is in a key with one flat and a 3/4 time signature.

173

Violin I: *f*

Violin II: *f*

Viola: *pp*

Violoncello: *pp*

Contra Bass: *pp*

Measures 173-176. The score continues with the same six-staff texture. The Violin I and II parts remain marked *f*. The Viola and Violoncello parts are marked *pp*. The Violoncello and Contra Bass parts continue with triplet eighth notes, marked *pp*. The music is in a key with one flat and a 3/4 time signature.

Musical score for measures 177-180. The score is for a string quartet (Violin I, Violin II, Viola, Violoncello) and includes dynamic markings like *pp* and sixteenth-note patterns with slurs.

Musical score for measures 181-184. The score includes dynamic markings like *mf* and *pp*, and features a key signature change to three sharps (F#, C#, G#) starting at measure 183.

Musical score for measures 185-188. The score continues with the key signature of three sharps and includes dynamic markings like *pp*.

Musical score for measures 189-192. The score is in G major and 3/4 time. It features five staves: Violin I (V1), Violin II (V2), Viola (VI), Violoncello (VI), and Contrabasso (Cb). The V1 and V2 parts play sustained chords. The V2 part has a complex texture of sixteenth-note chords, with a *pp* dynamic marking starting at measure 191. The VI part plays a melodic line with triplets, marked *pp*. The Cb part plays a simple bass line with a *pp* marking at measure 191.

Musical score for measures 193-196. The score continues with the same instrumentation and key signature. The V2 part's sixteenth-note texture continues, with a *pp* marking at measure 194. The VI part's triplet melodic line continues, marked *pp*. The Cb part continues with its bass line, marked *pp* at measure 194.

Musical score for measures 197-200. The score continues with the same instrumentation and key signature. The V2 part's sixteenth-note texture continues, with a *mf* marking at measure 198 and a *pp* marking at measure 199. The VI part's triplet melodic line continues, marked *pp* at measure 197 and *mp* at measure 198. The Cb part continues with its bass line, marked *pp* at measure 198.

201

Musical score for measures 201-204. The score is written for five staves: Violin I (V1), Violin II (V2), Viola (VI), Violoncello (VI), and Contrabasso (Cb). The key signature is two sharps (F# and C#) and the time signature is 3/4. The V2 staff features a complex texture of sixteenth-note chords, with a *pp* dynamic marking starting in measure 203. The VI and VI staves play a triplet eighth-note pattern, also marked *pp*. The Cb staff provides a bass line with long notes and rests.

205

Musical score for measures 205-208. The score is written for five staves: Violin I (V1), Violin II (V2), Viola (VI), Violoncello (VI), and Contrabasso (Cb). The key signature is two sharps (F# and C#) and the time signature is 3/4. The V2 staff continues with sixteenth-note chords, marked *pp* from measure 206. The VI and VI staves continue with the triplet eighth-note pattern, marked *pp*. The Cb staff continues with a bass line, marked *pp* from measure 206.

209

Musical score for measures 209-212. The score is written for five staves: Violin I (V1), Violin II (V2), Viola (VI), Violoncello (VI), and Contrabasso (Cb). The key signature is two sharps (F# and C#) and the time signature is 3/4. The V2 staff continues with sixteenth-note chords, marked *pp* from measure 209. The VI and VI staves continue with the triplet eighth-note pattern, marked *pp*. The Cb staff continues with a bass 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

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 chords and eighth notes.

245

Violin I

Violin II

Viola

Violoncello

Contrabasso

Measures 245-253: This system contains measures 245 through 253. The Violin I part has a tempo marking of $J = 142$ at measure 245 and $J = 144$ at measure 248. The Violin II part continues with rhythmic accompaniment. The Viola, Violoncello, and Contrabasso parts maintain their accompaniment.

254

Violin I

Violin II

Viola

Violoncello

Contrabasso

Measures 254-262: This system contains measures 254 through 262. The Violin I part has tempo markings of $J = 146$ at measure 254, $J = 148$ at measure 257, and $J = 150$ at measure 260. The Violin II part continues with rhythmic accompaniment. The Viola, Violoncello, and Contrabasso parts maintain their accompaniment.

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 4/4 time signature. The first four staves (V1-V4) feature a complex rhythmic pattern of eighth and sixteenth notes, with triplets indicated by a '3' above the notes. The fifth and sixth staves (V5 and Cb) feature a simpler rhythmic pattern of quarter notes, also with triplets. The score includes various musical notations such as slurs, accents, and dynamics. The dynamics are marked as *fff* (fortissimo) in the fifth and sixth staves. The score is divided into two systems of two staves each, with a double bar line at the end of the second system.