



Serban Nichifor

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A propos de l'artiste

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

A propos de la pièce



Titre: GEORGE ENESCU POUR TOUJOURS pour Violon et Orchestre (partition et parties)
[TRANSYLVANIAN BLUEGRASS dedicated to DIANA JIPA]

Compositeur: Nichifor, Serban

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Editeur: Nichifor, Serban

Instrumentation: Violon, Orchestre

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

TRANSYLVANIAN BLUEGRASS

for

Violin and String Orchestra

Dedicated to Diana Jipa

Duration: ca 7'

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

Deciso

1.) Intrada

Serban NICHIFOR

Violino Solo

$\text{♩} = 60$
ff

7

3

12

$\text{♩} = 40$ 5 $\text{♩} = 40$

attacca subito

May 25, 2013

Allegro Vivo

2.) Hora

Serban NICHIFOR

Vn Solo $\text{♩} = 165$
f SOLO

Vni I-II *mf*

Vle *mf*

Vlc-Cb *mf*

The first system of the musical score consists of four staves. The top staff is for the Violin Solo, marked with a tempo of quarter note = 165, a dynamic of *f*, and the word 'SOLO'. It features a complex, rhythmic melody with many sixteenth notes and slurs. The second staff is for Violins I and II, marked with a dynamic of *mf*, playing a harmonic accompaniment. The third staff is for the Viola, also marked with *mf*, and the fourth staff is for the Violoncello and Contrabass, also marked with *mf*, providing a bass line. The time signature is 4/4.

Vn Solo

Vni I-II

Vle

Vlc-Cb

The second system of the musical score continues the four-staff arrangement. The Violin Solo part continues with its intricate melody, marked with a finger number '5' at the beginning. The other instruments (Violins I-II, Viola, and Violoncello/Contrabass) continue their respective parts, maintaining the *mf* dynamic. The time signature remains 4/4.

8₁

Vn Solo

Vni I-II

Vle

Vlc-Cb

11

Vn Solo

Vni I-II

Vle

Vlc-Cb

14

Vn Solo

Vni I-II

Vle

Vlc-Cb

18

Vn Solo

Vni I-II

Vle

Vlc-Cb

21

Vn Solo

Vni I-II

Vle

Vlc-Cb

24

Vn Solo

Vni I-II

Vle

Vlc-Cb

ff

f

f

27

Vn Solo

Vni I-II

Vle

Vlc-Cb

31

Vn Solo

Vni I-II

Vle

Vlc-Cb

35

Vn Solo

Vni I-II

Vle

Vlc-Cb

Measures 35-38. Vn Solo: Melodic line with slurs and accents. Vni I-II: Chords. Vle: Chords. Vlc-Cb: Bass line with eighth notes.

39

Vn Solo

Vni I-II

Vle

Vlc-Cb

Measures 39-42. Vn Solo: Melodic line with slurs and accents. Vni I-II: Chords. Vle: Chords. Vlc-Cb: Bass line with eighth notes.

44

Vn Solo

Vni I-II

Vle

Vlc-Cb

48

Vn Solo

Vni I-II

Vle

Vlc-Cb

poco rall.

fz

fz

fz

May 25, 2013

fz

attacca subito

Allegro

3.) Batraneasca

Serban NICHIFOR

f SOLO

mf

mf

f

simile

simile

simile

simile

f

8

Vn Solo

Vni I-II

Vle

Vlc-Cb

12

Vn Solo

Vni I-II

Vle

Vlc-Cb

15

Vn Solo

Vni I-II

Vle

Vlc-Cb

19

Vn Solo

Vni I-II

Vle

Vlc-Cb

23

Vn Solo

Vni I-II

Vle

Vlc-Cb

27

Vn Solo

Vni I-II

Vle

Vlc-Cb

Piu Mosso

31 ♩ = 150

Musical score for measures 31-33. The score is for four instruments: Vn Solo, Vni I-II, Vle, and Vlc-Cb. The Vn Solo part features a rapid sixteenth-note passage with slurs. The Vni I-II part has a forte (*f*) dynamic and a fermata in measure 32. The Vle part has a forte (*f*) dynamic and a fermata in measure 32. The Vlc-Cb part has a fermata in measure 32. The word "simile" is written in the Vn Solo part in measure 32 and in the Vni I-II, Vle, and Vlc-Cb parts in measure 33.

Musical score for measures 34-37. The score is for four instruments: Vn Solo, Vni I-II, Vle, and Vlc-Cb. The Vn Solo part features a rapid sixteenth-note passage with slurs and accents (>) in measures 36 and 37. The Vni I-II part has a fermata in measure 34. The Vle part has a fermata in measure 34. The Vlc-Cb part has a fermata in measure 34.

38

Vn Solo

Vni I-II

Vle

Vlc-Cb

42

Vn Solo

Vni I-II
simile

Vle
simile

Vlc-Cb
simile

45

Vn Solo

Vni I-II

Vle

Vlc-Cb

49

Vn Solo

Vni I-II

Vle

Vlc-Cb

ff

ff

fff

53

Vn Solo

Vni I-II

Vle

Vlc-Cb

57

Vn Solo

Vni I-II

Vle

Vlc-Cb

rall.

$\text{♩} = 120$ $\text{♩} = 70$

f *ff* *fff*

61 *Presto Possibile* ♩ = 180

Vn Solo *mf* simile

Vni I-II *p* simile

Vle *p* simile

Vlc-Cb *mf* simile

64

Vn Solo *mf*

Vni I-II *mp*

Vle *mp*

Vlc-Cb *mf*

67

Vn Solo

Vni I-II

Vle

Vlc-Cb

f

mp

mf

71

Vn Solo

Vni I-II

Vle

Vlc-Cb

74

Vn Solo

Vni I-II

Vle

Vlc-Cb

78

Vn Solo

Vni I-II

Vle

Vlc-Cb

ff

mf

mf

ff

82

Vn Solo

Vni I-II

Vle

Vlc-Cb

poco a poco rall.

86

Vn Solo

Vni I-II

Vle

Vlc-Cb

fff

f

f

ff

90 $\text{♩} = 150$ $\text{♩} = 140$ $\text{♩} = 100$ $\text{♩} = 80$ V

Vn Solo

Vni I-II

Vle

Vlc-Cb

93 $\text{♩} = 40$

Vn Solo

Vni I-II

Vle

Vlc-Cb

May 25, 2013 *attacca subito*

Deciso

4.) Interludio

Serban NICHIFOR

ff *Violino Solo* $\text{♩} = 60$

5

10 $\text{♩} = 40$ 5 $\text{♩} = 40$

13 $\text{♩} = 30$ *fz*

attacca subito

May 25, 2013

Presto possibile

5.) Perpetuum Mobile

Serban NICHIFOR

$\text{♩} = 180$

Vn Solo *SOLO ff*

Vni I-II *f*

Vle *f*

Vlc-Cb *ff*

Vn Solo

Vni I-II

Vle

Vlc-Cb

Musical score for the first system, measures 6-8. The score is for four instruments: Vn Solo (Violin Solo), Vni I-II (Violin I and II), Vle (Viola), and Vlc-Cb (Violoncello and Contrabasso). The key signature has one sharp (F#) and the time signature is 6/8. The Vn Solo part features a melodic line with slurs and accents, marked *fz* (forzando) in measure 8. The Vni I-II part consists of chords with accents, marked *mf* (mezzo-forte) in measure 8. The Vle part has a rhythmic accompaniment with slurs and accents, marked *mf* in measure 8. The Vlc-Cb part has a bass line with slurs and accents, marked *f* (forte) in measure 8.

Musical score for the second system, measures 9-11. The score is for four instruments: Vn Solo, Vni I-II, Vle, and Vlc-Cb. The Vn Solo part continues with a melodic line, marked *fz* in measure 9 and *f* (forte) in measure 11. The Vni I-II part has chords with accents, marked *f* in measure 11. The Vle part has a rhythmic accompaniment with slurs and accents, marked *f* in measure 11. The Vlc-Cb part has a bass line with slurs and accents, marked *f* in measure 11.

12

Vn Solo *mf*

Vni I-II *mp*

Vle *mp*

Vlc-Cb *mf*

15

Vn Solo *f*

Vni I-II *f*

Vle *f*

Vlc-Cb *f*

18

Vn Solo

Vni I-II

Vle

Vlc-Cb

ff

mf

ff

mp

ff

mf

21

Vn Solo

Vni I-II

Vle

Vlc-Cb

24

Vn Solo

Vni I-II

Vle

Vlc-Cb

27

Vn Solo

Vni I-II

Vle

Vlc-Cb

30

Vn Solo

Vni I-II

Vle

Vlc-Cb

33

Vn Solo

Vni I-II

Vle

Vlc-Cb

36

Vn Solo

Vni I-II

Vle

Vlc-Cb

39

Vn Solo

Vni I-II

Vle

Vlc-Cb

42

Vn Solo *fz* *f* *mp*

Vni I-II *mp*

Vle *mp*

Vlc-Cb *mp*

45

Vn Solo *mf* *f*

Vni I-II

Vle

Vlc-Cb

48

Vn Solo

Vni I-II

Vle

Vlc-Cb

f

ff

52

Vn Solo

Vni I-II

Vle

Vlc-Cb

54

Vn Solo

Vni I-II

Vle

Vlc-Cb

mf

mf

mf

57

Vn Solo

Vni I-II

Vle

Vlc-Cb

Detailed description: This is a page of a musical score for a string ensemble. It features four staves: Violin Solo (Vn Solo), Violin I-II (Vni I-II), Viola (Vle), and Violoncello/Contrabasso (Vlc-Cb). The score is divided into two systems, starting at measures 54 and 57. The Violin Solo part is highly active, playing rapid sixteenth-note passages with accents. The Violin I-II part plays a more melodic line with accents. The Viola and Violoncello/Contrabasso parts provide harmonic support with sustained chords and moving bass lines. Dynamics are marked as *mf* (mezzo-forte) in several places. The key signature has one sharp (F#) and the time signature is 4/4.

60

Vn Solo *mf*

Vni I-II

Vle

Vlc-Cb

63

Vn Solo *f* *ff*

Vni I-II *f*

Vle *f*

Vlc-Cb *ff* *ff*

67

Vn Solo

Vni I-II

Vle

Vlc-Cb

This system of musical notation covers measures 67 and 68. It features four staves: Vn Solo (Violin Solo), Vni I-II (Violin I and II), Vle (Viola), and Vlc-Cb (Violoncello/Contrabasso). The Vn Solo part is written in treble clef and contains a melodic line with slurs and accents. The Vni I-II and Vle parts are also in treble clef and play a rhythmic accompaniment of eighth notes with slurs and accents. The Vlc-Cb part is in bass clef and provides a harmonic foundation with a simple eighth-note pattern.

69

Vn Solo

Vni I-II

Vle

Vlc-Cb

This system of musical notation covers measures 69 and 70. It features the same four staves as the previous system: Vn Solo, Vni I-II, Vle, and Vlc-Cb. The Vn Solo part continues its melodic line. The Vni I-II and Vle parts continue their rhythmic accompaniment. The Vlc-Cb part continues its harmonic support.

71

Vn Solo

Vni I-II

Vle

Vlc-Cb

73

Vn Solo

Vni I-II

Vle

Vlc-Cb

76

Vn Solo

Vni I-II

Vle

Vlc-Cb

f

mf

mf

79

Vn Solo

Vni I-II

Vle

Vlc-Cb

f

f

f

81

Vn Solo *fff*

Vni I-II *ff*

Vle *ff*

Vlc-Cb *ff*

6

6

6

$\text{♩} = 60$

$\text{♩} = 30$

fz

fz

fz

May 25, 2013

SERBAN NICHIFOR

TRANSYLVANIAN BLUEGRASS

for

Violin and String Orchestra

Duration: ca 7'

SOLO VIOLIN PART

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IPI Name No. 46376567

IPI Base No. I-000391194-0

Deciso

1.) Intrada

Serban NICHIFOR

Violino Solo

$\text{♩} = 60$
ff

12 $\text{♩} = 40$ 5 $\text{♩} = 40$
attacca subito

Allegro Vivo

2.) Hora

Serban NICHIFOR

$\text{♩} = 165$
f SOLO

5

8

11

14

18

21

24 

ff

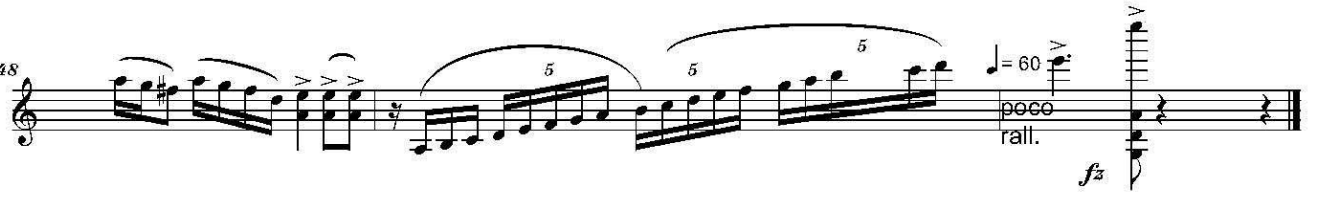
27 

31 

35 

39 

44 

48 

Allegro

3.) Batraneasca

Serban NICHIFOR

simile

$\text{♩} = 144$
f SOLO

4

8

12

15

19

23

27

Piu Mosso

$\text{♩} = 150$

34

38

42

45

49

53

57 *rall.* $\text{♩} = 120$ $\text{♩} = 70$
ff *fff*

61 *Presto Possibile* $\text{♩} = 180$
mf simile

64

67 *f*

71

74

78 *ff*

82

86 *fff* poco a poco *rall.*

90 $\text{♩} = 150$ $\text{♩} = 140$ $\text{♩} = 100$ $\text{♩} = 40$ $\text{♩} = 80$

4.) Interludio

Deciso $\text{♩} = 60$ Violino Solo *ff*

5

10 $\text{♩} = 40$ $\text{♩} = 40$ *fz* attacca subito

Presto possibile

5.) Perpetuum Mobile

Serban NICHIFOR

$\text{♩} = 180$

SOLO *ff*

3

6 *fz*

9 *fz* *f*

12 *mf*

15 *f*

18 *ff* *mf*

21

24

27

30

33

36

39 *fz*

42 *fz* *f* *mp*

45 *mf* *f*

48

52

54

57

60 *mf*

63 *f* *ff*

67

69

71

73 *fz* *fz*

76 *f* *mf*

79

81 *fff* *J = 60* *J = 30*

The musical score consists of 13 staves of music. The first staff (measures 45-47) features a melodic line with a dynamic marking of *mf* and a crescendo to *f*. The second staff (measures 48-51) continues the melodic development. The third staff (measures 52-53) shows a change in texture with more rhythmic patterns. The fourth staff (measures 54-56) includes a *fz* (forzando) marking. The fifth staff (measures 57-59) has a *mf* marking. The sixth staff (measures 60-62) features a *f* marking and a *ff* (fortissimo) marking. The seventh staff (measures 63-66) includes a *fz* marking. The eighth staff (measures 67-68) has a *fz* marking. The ninth staff (measures 69-70) has a *fz* marking. The tenth staff (measures 71-72) has a *fz* marking. The eleventh staff (measures 73-75) features a *fz* marking. The twelfth staff (measures 76-78) includes a *f* marking and a *mf* marking. The thirteenth staff (measures 79-81) starts with a *fff* marking, followed by a tempo change to *J = 60* and then *J = 30*.

SERBAN NICHIFOR

TRANSYLVANIAN BLUEGRASS

for

Violin and String Orchestra

Duration: ca 7'

VIOLINI I & II PART

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IPI Name No. 46376567

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Allegro Vivo

2.) Hora

Serban NICHIFOR

♩ = 165

mf

7

11

15

19

23

f

27

32

36



Allegro

3.) Batraneasca

Serban NICHIFOR

mf $\text{♩} = 144$ *simile*

8

15

21

27 $\text{♩} = 150$ *f* *simile*

33 *simile* *simile*

47 *ff*

55 $\text{♩} = 120 = 70$ $\text{♩} = 180$

f *ff* *fff* *p*

62 simile *mp*

69 *mp*

76 *mf*

82

88 $\text{♩} = 150$ $\text{♩} = 140$ $\text{♩} = 100$ $\text{♩} = 40$

f

Presto possibile

5.) Perpetuum Mobile

Serban NICHIFOR

$\text{♩} = 180$
f

6 *mf* *mp*

14 *f* *ff* *mp*

25

32

44 *mp* *f* *ff*

54 *mf*

64 *f*

71

79 *f* *ff* $\text{♩} = 30$ *fz*

SERBAN NICHIFOR

TRANSYLVANIAN BLUEGRASS

for

Violin and String Orchestra

Duration: ca 7'

VIOLE PART

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IPI Name No. 46376567

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Allegro Vivo

2.) Hora

Serban NICHIFOR

♩ = 165

mf

7

10

14

18

22

f

26

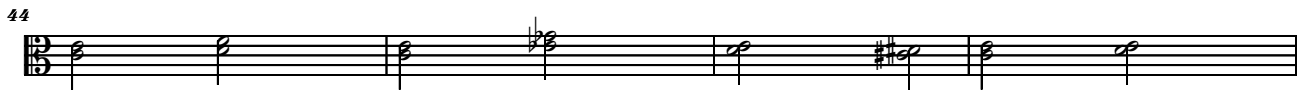
31

35

39



44



48



fz May 25,2013

Allegro

3.) Batraneasca

Serban NICHIFOR

♩ = 144

simile

mf

8

15

22

29

♩ = 150

f

simile

40

simile

50

ff

59 $\text{♩} = 120$ $\text{♩} = 70$ $\text{♩} = 180$

ff *fff* *p* simile

65

mp *mp*

72

79

mf

86 $\text{♩} = 150$ $\text{♩} = 140$ $\text{♩} = 100$ $\text{♩} = 80$

f

93 $\text{♩} = 40$

Presto possibile

5.) Perpetuum Mobile

Serban NICHIFOR

$\text{♩} = 180$

f

6 *mf* *f* *mp*

14 *f* *ff* *mp*

26

37 *mp*

48 *f* *mf*

59 *f*

68

73 *f* *ff*

82 $\text{♩} = 6b = 30$ *fz*

SERBAN NICHIFOR

TRANSYLVANIAN BLUEGRASS

for

Violin and String Orchestra

Duration: ca 7'

CELLI & BASSI PART

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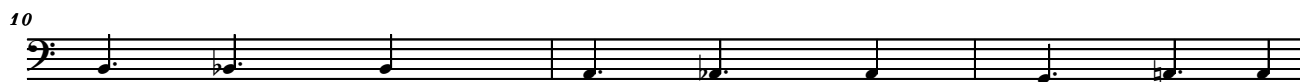
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Allegro Vivo

2.) Hora

Serban NICHIFOR

♩ = 165



34



38



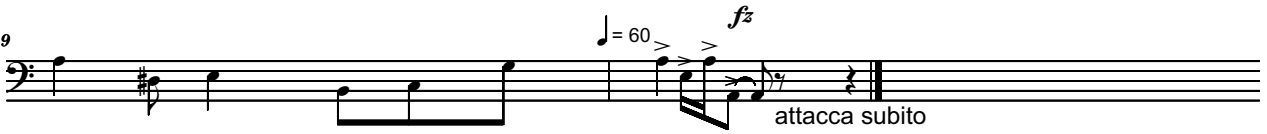
42



46



49



Allegro

3.) Batraneasca

Serban NICHIFOR

f $\text{♩} = 144$ simile

13

25 $\text{♩} = 150$ simile

36 simile

48 *fff* *f* *ff*

60 $\text{♩} = 120$ $\text{♩} = 70$ $\text{♩} = 180$ *fff* *mf* simile *mf* *mf*

70 *ff*

83 $\text{♩} = 150$ $\text{♩} = 140$ $\text{♩} = 100$ $\text{♩} = 80$ $\text{♩} = 40$ *ff*

May 25, 2013
attacca subito

Presto possibile

5.) Perpetuum Mobile

Serban NICHIFOR

♩ = 180

11

23

33

41

61

72

$\text{♩} = 60 = 30$

May 25, 2013