



# Serban Nichifor

Composer, Teacher

Roumania, Bucarest

## About the artist

[http://www.voxnovus.com/composer/Serban\\_Nichifor.htm](http://www.voxnovus.com/composer/Serban_Nichifor.htm)

Born: August 25, 1954, in Bucharest, Romania

Married to Liana Alexandra, composer: [http://www.free-scores.com/partitions\\_gratuites\\_lianaalexandra.htm#](http://www.free-scores.com/partitions_gratuites_lianaalexandra.htm#)

### Studies

National University of Music, Bucharest, Doctor in Musicology

Theology Faculty, University of Bucharest

International courses of composition at Darmstadt, Weimar, Breukelen and Munchen

USIA Stipendium (USA)

### Present Position

Professor at the National University of Music, Bucharest (Chamber Music Department);

Member of UCMR (Romania), SABAM (Belgium), ECPMN (Holland)

Vice-president of the ROMANIA-BELGIUM Association

Cellist of the Duo INTERMEDIA and co-director of the NUOVA MUSICA CONSONANTE-LIVING MUSIC FOUNDATION INC.(U.S.A) Festival, with Liana ALEXANDRA

### Selected Works

OPERA, SYMPHONIC, VOCAL-SYMPHONIC AND CONCERTANTE MUSIC:

Constellations for Orchestra (1977)

Symphony I Shadows (1980)

Cantata Sources (1977)

Cantata Gloria Heroum Holocausti (1978)

Opera Miss Christina (libretto by Mircea ELIADE, 1981... (more online)

**Qualification:** PROFESSOR DOCTOR IN COMPOSITION AND MUSICOLOGY

**Personal web:** <http://romania-on-line.net/whoswho/NichiforSerban.htm>

**Associate:** SABAM - IPI code of the artist : I-000391194-0

## About the piece



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

**Composer:** Nichifor, Serban

**Licence:** Copyright © Serban Nichifor

**Publisher:** Nichifor, Serban

**Instrumentation:** Cello and Orchestra

**Style:** Contemporary

Serban Nichifor on [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 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 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 melodic line with triplets and a dynamic marking of mp. The V1 part has a tremolo effect and a dynamic marking of pp. The V2, Vle, and Vlc parts have pizzicato markings and a dynamic marking of p. The Cb part has a dynamic marking of p.

Musical score for measures 15-24. The score continues from the previous system. The V.S. part features a melodic line with triplets and a dynamic marking of mp. The V1 part has a tremolo effect and a dynamic marking of p. The V2, Vle, and Vlc parts have pizzicato markings and a dynamic marking of p. The Cb part has a dynamic marking of p. The score includes performance instructions such as Pizz. (pizzicato), Arco (arco), and Arco tremolo. The key signature has one flat (B-flat) and the time signature is 3/4. The first measure of this system has a tempo marking of quarter note = 90.

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 Arco Pizz  $mf$

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

Vlc *Arco*

Cb *Pizz* *p*

84 *3* *3* *3* *3* *3*  $\text{♩} = 72$   $\text{♩} = 50$   $\text{♩} = 78$   $\text{♩} = 50$  sul pont

V.S. *mp* *f* *ord* *tremolo* *Pizz* *mf*

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

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

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

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

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

92  $\text{♩} = 54$

V.S. *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 *Tutti* 1) gettato 2) pizz *mf*

V2

Vle

Vlc

Cb

117

V.S.

V1 *fz* *fz* *fz* *ff* *mf* *Arco ord* *mp*

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

Vle *Arco* *mf* *f*

Vlc *Arco* *mf* *f* *mp*

Cb *f* *mp*

*♩ = 74* *♩ = 60* *♩ = 74*

125

V.S.

V1 *mp* *f* *f* *f*

V2 *mp* *mp* *mp* *Pizz* *mp*

Vle *mp* *mp* *mp* *Pizz* *mp*

Vlc *mp* *mp* *mp* *Pizz* *mp*

Cb *Arco* *mp* *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 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 *mf* *f* ord

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

$\text{♩} = 64$

Violin I (V1): tremolo *p*, Pizz *mp*  
Violin II (V2): tremolo *p*, tremolo *mp*  
Viola (Vla): tremolo *p*  
Violoncello (Vcl): tremolo *p*  
Double Bass (Cb): Pizz *p*, Pizz *p*, Arco

Violin I (V1): Arco tremolo *mp*, Solo Arco tremolo  
Violin II (V2): Arco tremolo *mp*, L'Altri  
Viola (Vla): Pizz  
Violoncello (Vcl): Pizz  
Double Bass (Cb): Pizz, Sempre Arco tremolo

21

Arco tremolo

Solo

*mp*

*ppp*

Tutti

div 1

*mf*

div 2

*mf*

div 1 Arco

*mp*

simile

div 2 Arco

*mp*

simile

Arco

*mp*

simile

Arco

*mp*

simile

Arco

*pp*

Arco

*mp*

31

8va

gl.

Arco

*mf*

*mf*

Arco

*mf*

*mf*

*mf*

*mf*

armonici

*mf*

armonici

3

armonici

3

Pizz

*mf*

Pizz

*mf*

Arco

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 Viola and Violoncello staves. The word "Pizz" (Pizzicato) is written above the Violoncello staff.

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

pp

Pizz

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

V3

V1

V2

Vln

Vla

Vcl

Cb

73

V3

V1

V2

Vln

Vla

Vcl

Cb

75

75

Vs

V1

V2

Vlc

Vlc

Cb

This system contains measures 75 and 76. The first staff (Vs) is filled with a complex rhythmic pattern of eighth and sixteenth notes. The remaining staves (V1, V2, Vlc, Vlc, Cb) are empty.

77

77

Vs

V1

V2

Vlc

Vlc

Cb

This system contains measures 77 and 78. The first staff (Vs) continues the complex rhythmic pattern from the previous system. The remaining staves (V1, V2, Vlc, Vlc, Cb) are empty.

79

79

Vc

V1

V2

Vla

Vlo

Cb

Detailed description: This system contains measures 79, 80, and 81. Measure 79 features a complex rhythmic pattern with sixteenth and thirty-second notes. Measures 80 and 81 are primarily bass lines with a consistent eighth-note pattern. Above the notes in measures 80 and 81 are the number '6', indicating a sixteenth-note triplet or similar rhythmic grouping. The staves are labeled Vc, V1, V2, Vla, Vlo, and Cb.

82

82

Vc

V1

V2

Vla

Vlo

Cb

Detailed description: This system contains measures 82, 83, and 84. Measure 82 features a complex rhythmic pattern with sixteenth and thirty-second notes. Measures 83 and 84 are primarily bass lines with a consistent eighth-note pattern. Above the notes in measures 83 and 84 are the number '6', indicating a sixteenth-note triplet or similar rhythmic grouping. The staves are labeled Vc, V1, V2, Vla, Vlo, and Cb.



85

85

V3

V1

V2

Vlc

Vlc

Cb

Detailed description: This system of musical notation covers measures 85 to 88. The first staff, labeled 'V3', contains a complex melodic line with many sixteenth notes and slurs. The second measure of this system (measure 86) features four sixteenth-note chords, each marked with a '6' above it. The remaining staves (V1, V2, Vlc, Vlc, Cb) are empty.

87

87

V3

V1

V2

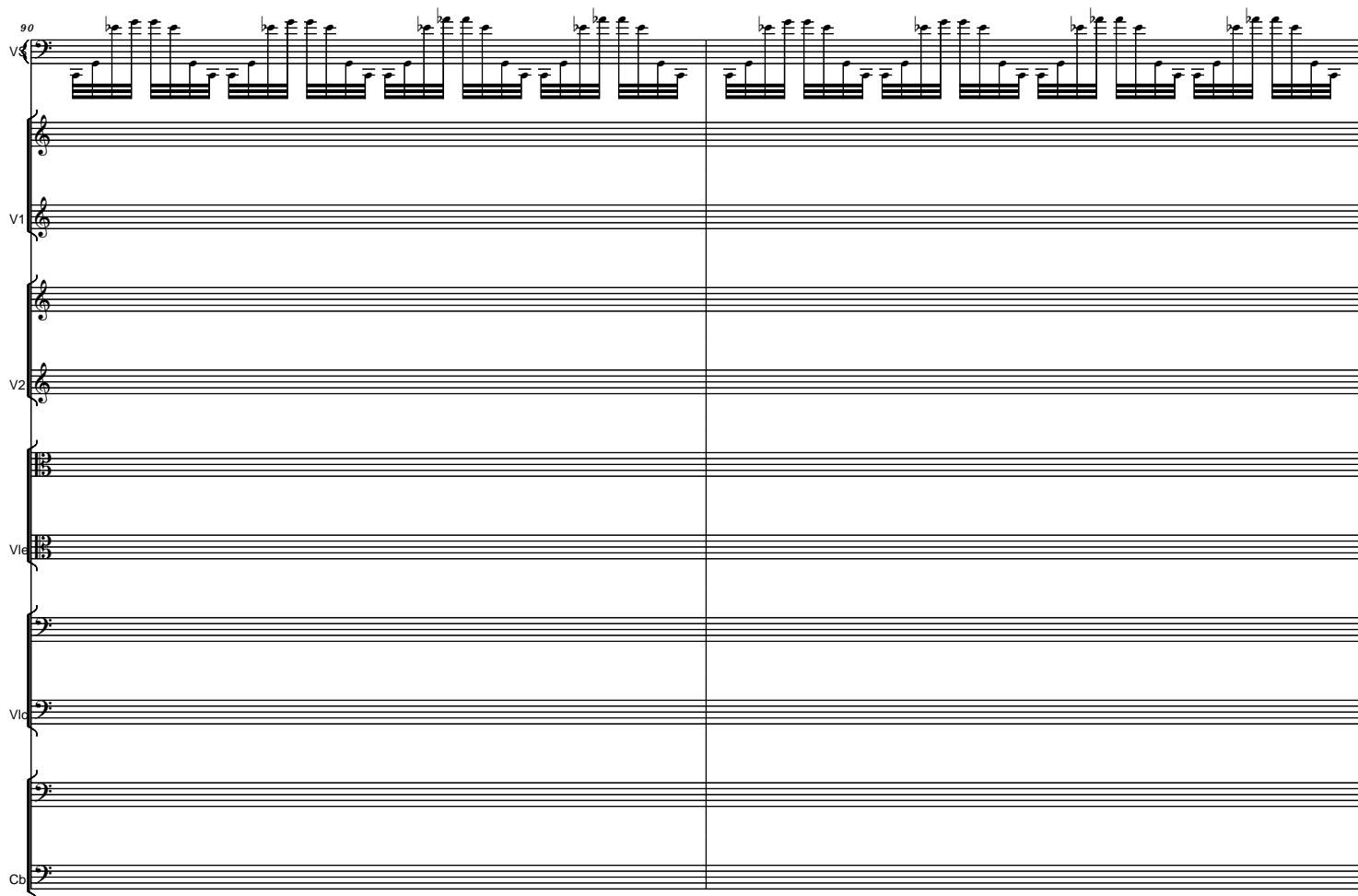
Vlc

Vlc

Cb

Detailed description: This system of musical notation covers measures 89 to 92. The first staff, labeled 'V3', contains a complex melodic line with many sixteenth notes and slurs. The second measure of this system (measure 90) features four sixteenth-note chords, each marked with a '6' above it. The remaining staves (V1, V2, Vlc, Vlc, Cb) are empty.

90



90

V3

V1

V2

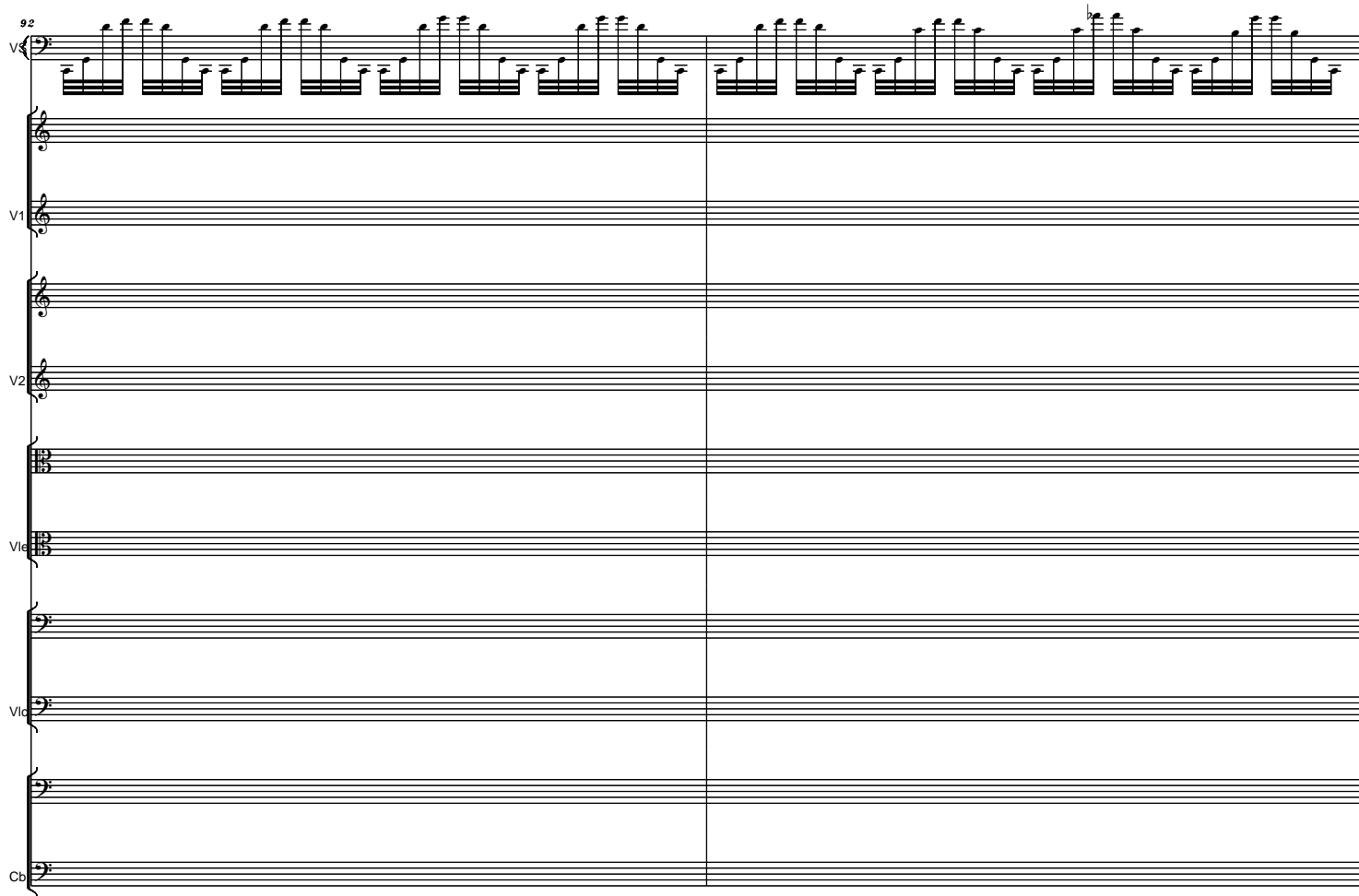
Vic

Vic

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 are labeled 'V1', 'V2', 'Vic', 'Vic', and 'Cb' from top to bottom, and are currently empty.

92



92

V3

V1

V2

Vic

Vic

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', 'Vic', 'Vic', 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

V3

V1

V2

Vic

Vic

Cb

100

V3

V1

V2

Vic

Vic

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

Vc

V1

V2

Vie

Vie

Cb

112

Vc

Pizz

J = 130

J = 140

J = 150

J = 80

Arco

V1

V2

Vie

Vie

Cb

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

gl *J* = 130 *f* Loco 8va gl

gl *J* = 140 Pizz Loco

*f* *mf* *mp*

*J* = 60

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

VS  $\text{♩} = 90$   
*mf* Tutti

V1 *p* tremolo

V2 *mf*

Vle *mp*

Vlc *mp*

Cb

VS *f* *mf*

V1

V2

Vle

Vlc

Cb

16

VS *mf* *mp<sup>f</sup>* *f<sup>z</sup>* *f<sup>z</sup>*

V1 *mf* *mp*

V2 *mf*

Vle *mp*

Vlc *mp*

Cb *mf*

20

VS *f<sup>z</sup>* *f<sup>z</sup>* *f<sup>z</sup>* *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* *ff*

V1 *ff*

V2 *mf* *ff* *ff*

Vle *mf* *f* *ff* *ff*

Vlc *mf* *f* *ff* *ff* Arco

Cb *mf* *f* *ff* *ff* 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 *V* *Arco*

VS *mf* *ff* *ff*

V1 *mf* *ff* *ff*

V2 *mf* *ff* *ff*

Vle *mf* *ff* *ff*

Vlc *mf* *ff* *ff*

Cb *mf* *ff* *ff* Arco

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, Quasi Walzer, with a metronome marking of 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 a *3* (triple) marking.

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. The score includes dynamics such as *mf*, *p*, and *f*. Performance instructions include *tremolo*, *Pizz*, and *Arco*. The double bass part includes a *3* (triple) marking. The section concludes with the instruction *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. The score includes dynamics such as *mf*, *mp*, and *p*. Performance instructions include *Arco* and *Pizz*. The double bass part includes a *3* (triple) marking. The section concludes with the instruction *ord. (NON tremolo)*.

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

VS  $f$   $p$   $p$   $p$   $p$   $p$   $p$   $pp$   $f$

V1  $mf$   $f$

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  $mf$

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

VS  $f$

V1 Arco  $f$

V2 Arco tremolo  $f$

Vle  $f$

Vlc  $f$

Cb  $f$

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

VS  $ff$  Pizz

V1  $ff$

V2 ord.  $ff$  tremolo

Vle  $ff$  tremolo

Vlc  $ff$  tremolo

Cb  $ff$  Arco

112 *molto allarg.*  $\text{♩} = 80$  *Lontano*  $\text{♩} = 60$  *Pizz* *poco a poco animando*  $\text{♩} = 70$   $\text{♩} = 80$   $\text{♩} = 90$  *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*  $\text{♩} = 110_2$   $\text{♩} = 118$   $\text{♩} = 125$

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

V1

V2

Vle

Vlc

Cb

Arco

tremolo

tremolo

Pizz

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

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

VS

V1

V2

Vle

Vlc

Cb

sempre tremolo

Pizz

Pizz

ord (non tremolo)

Sempre Pizz

tremolo

Arco tremolo

Arco tremolo

*mp* *p* *mp* *p* *mp* *p*

160 Sub. Andantino  $\text{♩} = 72$

VS

V1

V2

Vle

Vlc

Cb

*mp* *p*



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)

sub.allarg.

A Tempo

174

VS  
V1  
V2  
Vle  
Vlc  
Cb

tremolo

ord non tremolo

ord non tremolo

ord non tremolo

tremolo

ord (non tremolo)



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

VS *ff* ord - non tremolo

V1 *mf* ord - non tremolo

V2 *mf* ord - non tremolo

Vle

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

239 Sub.Scorrevole - sempre precipitando // //  $\text{♩} = 120$  // //  $\text{♩} = 130$  // // poco rit.

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* *mp*

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* *mf* *V*

Vle *tremolo* *mf* *V*

Vlc *Arco* *tremolo* *mf* *V*

Cb *Arco* *tremolo* *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

Violoncello:  $\text{mf}$ ,  $\text{f}$

Violoncello:  $\text{ff}$

Violin I:  $\text{ff}$

Violin II:  $\text{f}$

Viola:  $\text{f}$

Violoncello:  $\text{f}$

Cello: V

Violoncello: simile

Violin I:  $\text{ff}$

Violin II:  $\text{f}$

Viola:  $\text{f}$

Violoncello:  $\text{f}$

Cello: V

11

Violoncello (Vc) part: Rapid sixteenth-note runs in the first two measures, followed by a double bar line and a fermata in the third measure.

Violino I (Vn I) part: Sustained chords with a double bar line and a fermata in the second measure.

Violino II (Vn II) part: Sustained chords.

Viola (Va) part: Sustained chords.

Violoncello (Vc) part: Sustained chords with a double bar line and a fermata in the second measure.

14

Violoncello (Vc) part: Rapid sixteenth-note runs in the first measure, then chords marked *simile* in measures 2-5, followed by a double bar line and a fermata in measure 6.

Violino I (Vn I) part: Sustained chords with a double bar line and a fermata in the second measure.

Violino II (Vn II) part: Sustained chords.

Viola (Va) part: Sustained chords.

Violoncello (Vc) part: Sustained chords with a double bar line and a fermata in the second measure.

23

Violoncello (Vc) part: Sustained chords in the first four measures, followed by a rapid sixteenth-note run in measure 5, then chords marked *tremolo* in measures 6-8.

Violino I (Vn I) part: Sustained chords with a double bar line and a fermata in the second measure.

Violino II (Vn II) part: Sustained chords.

Viola (Va) part: Sustained chords.

Violoncello (Vc) part: Sustained chords with a double bar line and a fermata in the second measure.



glissando armonico

33

Violin I: glissando armonico

Violin II: //

Viola: V

Violoncello: V

Contrabasso: V

40

Violin I: tr

Violin II: //

Viola: V

Violoncello: V

Contrabasso: V

46

Violin I: V

Violin II: V

Viola: V

Violoncello: V

Contrabasso: 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 is filled with various musical notations for Violin I, Violin II (V2), Viola (VI), Violoncello (Vcl), and Contrabasso (Cb). Measure 53 has a double bar line (//) in the V1 part. Measures 54-57 contain complex rhythmic patterns and trills (tr) in the V1 part.

58

tr tr tr tr tr tr

simile

Violin I (V1) features trills (tr) in measures 58-61 and a 'simile' marking in measure 62. The rest of the system continues with musical notation for V2, VI, Vcl, and Cb. Measure 59 has a double bar line (//) in the V1 part. Measures 60-65 show a continuation of the musical themes with various articulations and dynamics.

66

5

tremolo

Violin I (V1) has a five-measure rest (5) in measure 66. The rest of the system contains musical notation for V2, VI, Vcl, and Cb. Measure 67 has a double bar line (//) in the V1 part. Measures 68-71 feature a 'tremolo' marking in the V2 part, with complex rhythmic patterns and trills (tr) in the V1 part.

72

5 5 14 //

tremolo

Vc1  
Vc2  
Vla  
Vln  
Vln  
Cb

Detailed description: This system covers measures 72 to 76. It features six staves: Violin 1 (Vc1), Violin 2 (Vc2), Viola (Vla), Violin (Vln), another Violin (Vln), and Cello (Cb). The Vc1 staff starts with a tremolo marking. The Vc2 and Vla staves play complex sixteenth-note patterns with slurs and accents. The Vln staves play sustained chords and moving lines. The Cb staff provides a steady bass accompaniment with quarter notes.

77

Vc1  
Vc2  
Vla  
Vln  
Vln  
Cb

Detailed description: This system covers measures 77 to 80. The Vc1 and Vc2 staves play sustained chords. The Vla and Vln staves play sixteenth-note patterns with slurs and accents. The Vln and Cb staves continue with sustained chords and bass accompaniment.

81

// //

Vc1  
Vc2  
Vla  
Vln  
Vln  
Cb

Detailed description: This system covers measures 81 to 84. The Vc1 and Vc2 staves play sustained chords. The Vla and Vln staves play sixteenth-note patterns with slurs and accents. The Vln and Cb staves continue with sustained chords and bass accompaniment. The system ends with a double bar line and repeat slashes (//) on the Vc1 and Vc2 staves.

85

simile

90

simile

tremolo

6

13

94

simile-tremolo

95

Violino 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<sup>1</sup>  $\text{J} = 168$  V  $\text{J} = 174$  V

V<sup>2</sup> tremolo simile

VI<sup>1</sup> simile

VI<sup>2</sup> simile

Ct

121

V<sup>1</sup>  $\text{J} = 180$   $\text{J} = 186$   $\text{J} = 192$

V<sup>2</sup> //

VI<sup>1</sup> //

VI<sup>2</sup>

Ct

127

V<sup>1</sup>  $\text{J} = 198$   $\text{J} = 204$   $\text{J} = 210$

V<sup>2</sup>

VI<sup>1</sup>

VI<sup>2</sup>

Ct

132  $\text{♩} = 214$

Violin I: *f*  
Violin II: *fff* sempre poco a poco accelerando  
Viola: *mf*  
Violoncello: *mf*  
Tromba: tremolo  
Tromba II: tremolo  
Tromba III: *mf*  
Tromba IV: *mf*

138  $\text{♩} = 230$

Violin I: *f*  
Violin II: *fff*  
Viola: *mf*  
Violoncello: *mf*  
Tromba: *mf*

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

MISTERIOSO

Violin I: *f*  
Violin II: *fff*  
Viola: *mf*  
Violoncello: *mf*  
Tromba: *mf*  
Tromba II: *mf*  
Tromba III: *mf*  
Tromba IV: *mf*  
Tromba V: *pp*  
Tromba VI: *pp*  
Tromba VII: *pp*  
Tromba VIII: *pp*  
Tromba IX: *pp*  
Tromba X: *pp*

153

Violin I: *f* *f* *f* *f*

Violin II: *mf*

Viola: *pp*

Violoncello: *pp*

Double Bass: *pp*

Measures 153-156: Violin I and II play sixteenth-note patterns with sixteenth rests, marked *f*. Violoncello and Double Bass play triplet eighth notes, marked *pp*. Viola and Violin II play sixteenth-note patterns, marked *pp*. The key signature has one sharp (F#) and the time signature is 4/4.

157

Violin I: *f* *f* *f* *f*

Violin II: *pp*

Viola: *pp*

Violoncello: *pp*

Double Bass: *pp*

Measures 157-160: Similar to the previous system, but with dynamic changes. Violin I and II remain *f*. Violoncello and Double Bass remain *pp*. Viola and Violin II are marked *pp*. The key signature has one sharp (F#) and the time signature is 4/4.

161

Violin I: *f* *f* *f* *f*

Violin II: *pp*

Viola: *pp*

Violoncello: *pp*

Double Bass: *pp*

Measures 161-164: Similar to the previous systems, with dynamic changes. Violin I and II remain *f*. Violoncello and Double Bass remain *pp*. Viola and Violin II are marked *pp*. The key signature has one sharp (F#) and the time signature is 4/4.



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 sixths and triplets. The Contra Bass part plays a simple bass line with triplets.

169

Violin I: *f*

Violin II: *f*

Viola: *pp*

Violoncello: *pp*

Contra Bass: *pp*

Measures 169-172. The texture continues with similar patterns to the previous system, maintaining the dynamic contrast between the loud strings and the soft woodwinds.

173

Violin I: *f*

Violin II: *f*

Viola: *pp*

Violoncello: *pp*

Contra Bass: *pp*

Measures 173-176. The score concludes with the same instrumental textures and dynamics as the previous systems.

Musical score for measures 177-180. The score is arranged in five staves: Violoncello (Vc), Violino (Vn), Violino II (Vn II), Violino I (Vn I), and Contrabbasso (Cb). The key signature is B-flat major. The Vn II and Vn I staves feature sixteenth-note patterns with sixteenth rests, marked with *pp*. The Vn I staff has triplet markings. The Cb staff has a triplet marking. The Vc staff has a triplet marking. The Vn staff has a triplet marking.

Musical score for measures 181-184. The score is arranged in five staves: Violoncello (Vc), Violino (Vn), Violino II (Vn II), Violino I (Vn I), and Contrabbasso (Cb). The key signature changes to B major. The Vn II and Vn I staves feature sixteenth-note patterns with sixteenth rests, marked with *pp*. The Vn I staff has triplet markings. The Cb staff has a triplet marking. The Vc staff has a triplet marking. The Vn staff has a triplet marking. The Vn II staff has a *mf* marking.

Musical score for measures 185-188. The score is arranged in five staves: Violoncello (Vc), Violino (Vn), Violino II (Vn II), Violino I (Vn I), and Contrabbasso (Cb). The key signature changes to B major. The Vn II and Vn I staves feature sixteenth-note patterns with sixteenth rests, marked with *pp*. The Vn I staff has triplet markings. The Cb staff has a triplet marking. The Vc staff has a triplet marking. The Vn staff has a triplet marking.

Musical score for measures 189-192. The score is for a string quartet (Violin I, Violin II, Viola, and Cello) and includes dynamic markings such as *pp*.

Musical score for measures 193-196. The score is for a string quartet (Violin I, Violin II, Viola, and Cello) and includes dynamic markings such as *pp*.

Musical score for measures 197-200. The score is for a string quartet (Violin I, Violin II, Viola, and Cello) and includes dynamic markings such as *mf*, *pp*, and *mp*.

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 has a simple bass line with a *pp* dynamic 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 has a simple bass 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 has a simple 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 consist of sustained chords and rhythmic accompaniment.

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 dense chordal textures. The lower strings 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 features a complex rhythmic pattern. The Viola, Violoncello, and Contrabasso parts provide a steady accompaniment.

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

272  $\text{♩} = 158$   $\text{♩} = 160$

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

289

Violin I (V1) *ff*

Violin II (V2) *ff*

Viola (VI) *ff*

Violoncello (VI) *ff*

Double Bass (Cb) *ff*

Contrabass (Cb) *ff*