



# 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:** Serban NICHIFOR: SYMPHONIE NO 7

**Composer:** Nichifor, Serban

**Licence:** Copyright (c) Serban Nichifor

**Publisher:** Nichifor, Serban

**Instrumentation:** Symphonic Orchestra

**Style:** Modern classical

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

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- Web page and online audio access with QR Code :



# 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 quartet (Violin I, Violin II, Viola, Violoncello) and a double bass. The tempo is Lontano, sempre poco rubato. The key signature has one flat (B-flat). The time signature is 4/4. The score includes various performance instructions: *p* (piano), *pp* (pianissimo), *mp* (mezzo-piano), *Pizz.* (pizzicato), *Arco* (arco), *tremolo*, and *Arco tremolo*. The first staff (V.S.) starts with a tempo marking of  $\text{♩} = 90$ . The score features a variety of rhythmic patterns, including triplets and tremolos.

Musical score for measures 15-24. The score continues from the previous system. It includes performance instructions such as *Pizz.*, *Arco tremolo*, and *Arco*. The score features complex rhythmic patterns, including triplets and tremolos, and dynamic markings like *p* and *mp*.

24  $\text{♩} = 72$   $\text{♩} = 60$

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

V1 *p* Pizz

V2 ord. tremolo *p* tremolo

Vle *pp* *p*

Vlc *mp* *pp* *p* tremolo

Cb *p* *pp*

33  $\text{♩} = 68$   $\text{♩} = 120$

V.S. *f*

V1 *f* *ord.* *tremolo*

V2 *f* *tremolo* *mf*

Vle *f* *tremolo* *mf*

Vlc *f* *mf* Pizz

Cb *f* *mf* Pizz

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.  $\text{ff}$   $\text{ord}$   $\text{f}$   $\text{tremolo}$

V1  $\text{ord}$   $\text{f}$

V2  $\text{f}$

Vle  $\text{Arco tremolo}$

Vlc  $\text{Arco}$   $\text{ord V}$   $\text{f}$   $\text{Pizz}$   $\text{Arco}$

Cb  $\text{Arco}$   $\text{f}$   $\text{Pizz}$   $\text{Arco}$

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

V.S.  $\text{ff}$   $\text{mp}$

V1  $\text{ff}$   $\text{pp}$

V2  $\text{ff}$   $\text{p}$

Vle  $\text{ff}$   $\text{Pizz}$   $\text{p}$

Vlc  $\text{ff}$   $\text{Pizz}$   $\text{p}$

Cb  $\text{Pizz}$   $\text{ff}$   $\text{Arco}$

75  $\text{♩} = 92$

V.S.  $\text{mf}$

V1  $\text{p}$   $\text{Pizz}$

V2  $\text{Pizz}$

Vle

Vlc  $\text{Arco}$

Cb  $\text{Pizz}$   $\text{p}$

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

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  $f$   $mp$  Pizz  $p$  Pizz  
 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  $mp$  tremolo  
 V2 suoni armonici  $f$  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

$\text{♩} = 74$

$\text{♩} = 60$

$\text{♩} = 74$

Arco ord

*mf*

*f*

*mp*

Arco

*mf*

Arco

*mf*

*f*

*mp*

*f*

*mp*

125

V.S.

V1

V2

Vle

Vlc

Cb

*mp*

*f*

*f*

Pizz

*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

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.

V1 *ppp* sub.

V2

Vle

Vlc

Cb

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

Vc I

Vc II

Vc III

Vc IV

Vcl

Vla

Vlo

Cb

Vc I 31

Vc II 31

Vc III 31

Vc IV 31

Vcl 31

Vla 31

Vlo 31

Cb 31

tr

Arco tremolo

Solo

*mp*

*ppp*

Tutti

div 1

div 2

Arco

*mf*

simile

Pizz

Arco

*mp*

Arco

*mp*

*mp*

*mp*

Arco

*mp*

3va

gl.

Arco

Arco

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

armonici

armonici

armonici

Pizz

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

Musical score for measures 56-60. The score includes staves for Violin 1 (V1), Violin 2 (V2), Viola (VI), Violoncello (Vc), and Contrabasso (Cb). The music features complex rhythmic patterns with triplets and sixteenth notes. Dynamic markings include *f*, *ff*, and *f*. Performance instructions include *Arco* and *simile*. Measure numbers 56, 57, 58, 59, and 60 are indicated. A multi-measure rest of 12 measures is shown in the V1 staff at the end of measure 59.

Musical score for measures 61-65. The score includes staves for Violin 1 (V1), Violin 2 (V2), Viola (VI), Violoncello (Vc), and Contrabasso (Cb). The music continues with complex rhythmic patterns. Dynamic markings include *pp*, *fff*, and *f*. Performance instructions include *gliss*, *Pizz*, and *fff*. A tempo marking of  $\text{♩} = 80$  is present. Measure numbers 61, 62, 63, 64, and 65 are indicated.

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, 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, Cb) are currently blank.

79

Vs

V1

V2

Vlc

Vlc

Cb

82

Vs

V1

V2

Vlc

Vlc

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

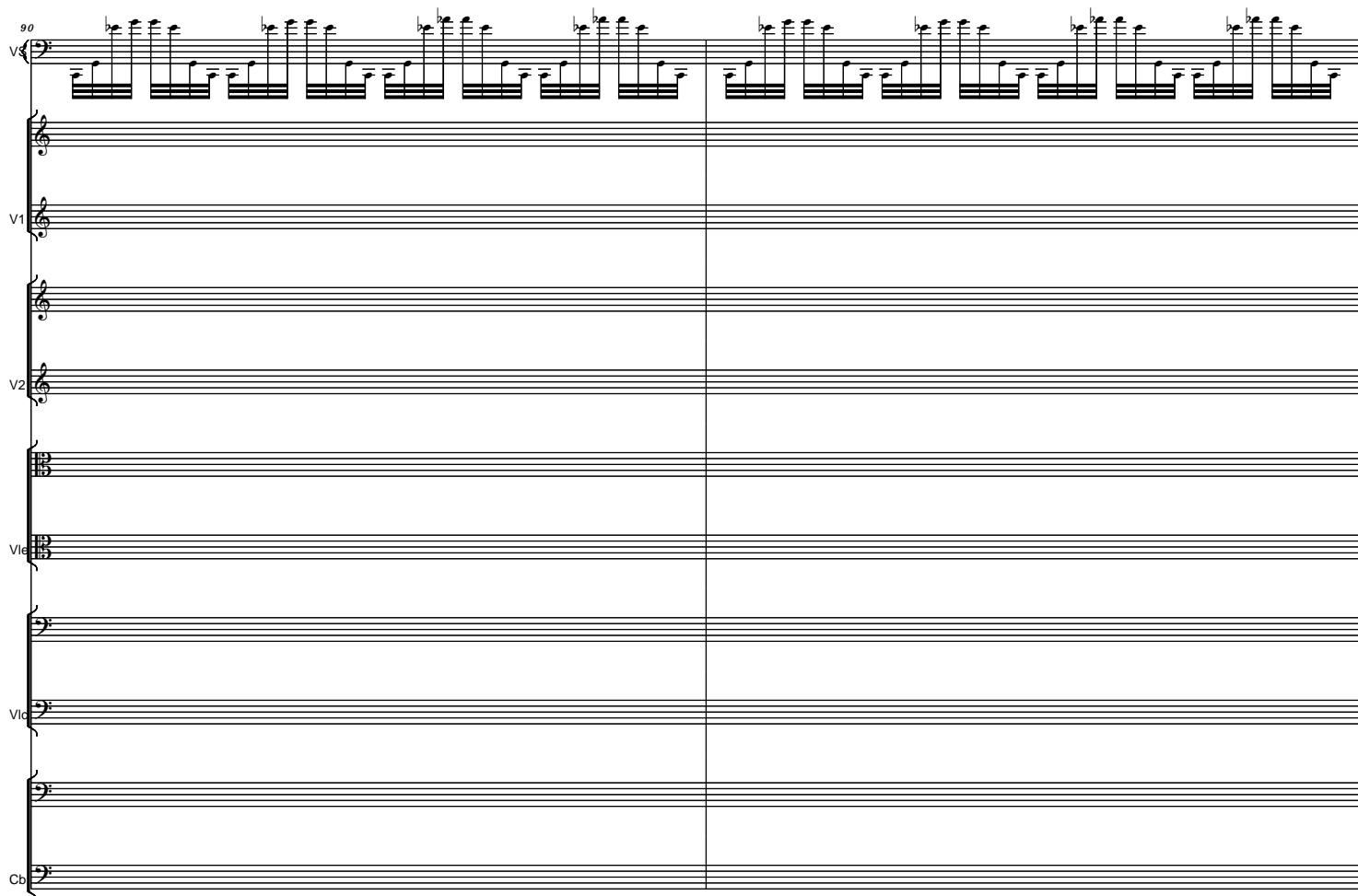
Vlc

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

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 (Bb) 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

V3

V1

V2

Vlc

Vlb

Cb

100

V3

V1

V2

Vlc

Vlb

Cb

102

V3

V1

V2

Vlc

Vlb

Cb

104

V3

V1

V2

Vlc

Vlb

Cb

106

Vc

V1

V2

Vla

Vla

Vlc

Vlc

Cb

108

Vc

1) Pizz m.s.  
2) Arco

*ff*

V1

V2

Vla

Vlc

Cb

110

Vc

V1

V2

Vla

Vlo

Cb

112

Vc

Pizz

$J = 130$

$J = 140$

$J = 150$

$J = 80$  Arco

V1

V2

Vla

Vlo

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

*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

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* *Arco* *mp* *tremolo*

V2 *Pizz* *mp* *Arco* *mp* *tremolo*

Vle *Pizz* *mp* *Arco* *mp* *tremolo*

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

Cb *Pizz* *mp* *mp*

43 *Arco* *Pizz* *Arco*

VS *mf* *ff*

V1 *mf* *ff*

V2 *mf* *ff*

Vle *mf* *ff*

Vlc *mf* *ff*

Cb *mf* *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 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. The score includes dynamics such as *f*, *mf*, *p*, and *mp*. Performance instructions include *tremolo*, *Pizz*, and *Arco*. The double bass part includes *Arco* and *Pizz* markings. The score features a *Rubato* section and a *sempre tremolo* instruction for the Violin I part.

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*, *p*, and *f*. Performance instructions include *Arco*, *Pizz*, and *ord.(NON tremolo)*. The double bass part includes *Arco* and *Pizz* markings. The score features an *allarg.* (allargando) section and an *Adagio* section.

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

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

V1 *mf* *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*  $\text{♩} = 134$  *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* *tr* *poco a poco ritardando*  $\text{♩} = 120$  *tr*

VS *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *Pizz*

V1 *ff* *tremolo*

V2 *ord.* *ff* *tremolo*

Vle *ff* *tremolo*

Vlc *ff* *tremolo*

Cb *Arco* *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*

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

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

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

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

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

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

Arco

tremolo

tremolo

Pizz

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

VS *mp* *mp* *mf*

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

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

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

Vlc *mp* *mp* *p* *mp* *mf*

Cb *mp* *mp* *p* *mp* *mf*

Lontano

armonici

sempre tremolo

Pizz

Pizz

ord (non tremolo)

tremolo

Sempre Pizz

ord poco rall.

Arco tremolo

Arco tremolo

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 parts 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 complex rhythmic pattern with triplets and slurs. The Cb part has a marking *Arco* in measure 166.

Appassionato

sempre stringendo

Musical score for measures 167-173. The score includes parts for Violin I (V1), Violin II (V2), Viola (Vle), Violoncello (Vlc), and Contrabasso (Cb). Measure 167 starts with a tempo marking of *Appassionato* and a metronome marking of  $\text{♩} = 90$ . Measure 168 has a metronome marking of  $\text{♩} = 84$ . The Vlc part has a marking *tremolo* in measure 168. The Cb part has a marking *ord (non tremolo)* in measure 173. Dynamics include *f*, *mp*, and *mf*.

sub.allarg.

A Tempo

Musical score for measures 174-180. The score includes parts for Violin I (V1), Violin II (V2), Viola (Vle), Violoncello (Vlc), and Contrabasso (Cb). Measure 174 starts with a tempo marking of *sub.allarg.* and a metronome marking of  $\text{♩} = 90$ . Measure 175 has a metronome marking of  $\text{♩} = 74$ . Measure 176 has a marking *A Tempo*. The Vlc part has a marking *tremolo* in measure 176. The V1 part has a marking *ord non tremolo* in measure 180. Dynamics include *f*, *mf*, *pp*, *p*, and *ff*. There are also markings for *tr* (trills) and *p. a p. allargando*.

Musical score for measures 184-193. The score is written for Violin I (V1), Violin II (V2), Viola (Vle), Violoncello (Vlc), and Contrabasso (Cb). The upper staves (Vle and Vlc) contain a complex melodic line with trills (tr), triplets (tr-3), and tremolos (tr). The lower staves (V1, V2, and Cb) provide a harmonic accompaniment with tremolos and sustained notes.

Tempo and performance markings include *pp*, *mp*, *p*, *mf*, *Quasi Senza Tempo*, and *p. a p. animando*. The piece title is "PANARMONIOS KOSMOU SINTAXIS" (apud Saint Athanase). Dynamic markings for the strings include *mf* and *p*.

Rehearsal mark 184.

Musical score for measures 194-207. The score continues for V1, V2, Vle, Vlc, and Cb. The V1 part features a prominent tremolo effect. The V2, Vle, and Vlc parts are marked *p* and *mf*. The Cb part includes a pizzicato (*Pizz*) section.

Tempo and performance markings include *mf*, *p*, *mp*, *mf*, *tremolo*, *simile*, and *Pizz*. The tempo is marked *Andantino scorrevole legatissimo*. Rehearsal mark 194.

Musical score for measures 208-217. This section features a melodic line in the upper parts, primarily V1 and V2, with dynamic markings of *f*. The lower parts (Vle, Vlc, Cb) provide a steady accompaniment.

Tempo and performance markings include *f*. The tempo is marked *Andantino scorrevole legatissimo*. Rehearsal mark 208.

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

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

Pizz.

Arco

Pizz.

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:  $\text{V}$

Violoncello:  $\text{simile}$

Violin I:  $\text{ff}$

Violin II:  $\text{f}$

Viola:  $\text{f}$

Violoncello:  $\text{f}$

Cello:  $\text{V}$

11

Violoncello (Vc) part: Rapid sixteenth-note runs in the first and third measures, followed by a double bar line in the second measure.   
Violino I (Vn I) part: Sustained chords in the first and third measures, with a double bar line in the second measure.   
Violino II (Vn II) part: Sustained chords.   
Viola (Vi) part: Sustained chords.   
Violoncello (Vc) part: Sustained chords.   
Contra Bass (Cb) part: Sustained chords with a 'V' marking.

14

Violoncello (Vc) part: Rapid sixteenth-note runs in the first measure, then chords marked 'simile' in measures 15-17, and a double bar line in measure 18.   
Violino I (Vn I) part: Sustained chords in the first measure, then chords marked 'simile' in measures 15-17, and a double bar line in measure 18.   
Violino II (Vn II) part: Sustained chords.   
Viola (Vi) part: Sustained chords.   
Violoncello (Vc) part: Sustained chords.   
Contra Bass (Cb) part: Sustained chords with a 'V' marking.

23

Violoncello (Vc) part: Sustained chords in measures 23-25, followed by a double bar line in measure 26, and a tremolo section in measure 27.   
Violino I (Vn I) part: Sustained chords in measures 23-25, followed by a double bar line in measure 26, and chords in measure 27.   
Violino II (Vn II) part: Sustained chords.   
Viola (Vi) part: Sustained chords.   
Violoncello (Vc) part: Sustained chords.   
Contra Bass (Cb) part: Sustained chords with a 'V' marking.



glissando armonico

33

V1

V2

V3

V4

V5

Cb

40

V1

V2

V3

V4

V5

Cb

46

V1

V2

V3

V4

V5

Cb

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 contains various musical notations for Violin I, Violin II (V2), Viola (VI), Violoncello (VI), and Contrabasso (Cb).

58

tr tr tr tr tr tr

simile

Violin I (V1) features trills (tr) in measures 58-61 and a "simile" section starting in measure 62. The rest of the system contains various musical notations for Violin I, Violin II (V2), Viola (VI), Violoncello (VI), and Contrabasso (Cb).

66

5

tremolo

Violin I (V1) has a five-measure phrase (5) in measure 66. The Viola (VI) and Violoncello (VI) parts feature tremolos in measures 67-70, indicated by a bracket and the word "tremolo". The rest of the system contains various musical notations for Violin I, Violin II (V2), Viola (VI), Violoncello (VI), and Contrabasso (Cb).



85

simile

90

simile

tremolo

6

13

94

simile-tremolo

simile-tremolo

simile-tremolo

6

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

*V1* //

*V2* tremolo

*VI* simile

*VI* simile

*Cb*

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

*V1* //

*V2* //

*VI* //

*VI*

*Cb*

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

*V1*

*V2*

*VI*

*VI*

*Cb*

132  $\text{♩} = 214$

Violino I:  $mf$

Violino II:  $mf$

Viola:  $mf$

Violoncello:  $mf$

Contrabbasso:  $mf$

*f*

*fff* sempre poco a poco accelerando

tremolo

tremolo

138  $\text{♩} = 230$

Violino I:  $mf$

Violino II:  $mf$

Viola:  $mf$

Violoncello:  $mf$

Contrabbasso:  $mf$

*f*

*fff*

MISTERIOSO

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

Violino I:  $mf$

Violino II:  $mf$

Viola:  $mf$

Violoncello:  $mf$

Contrabbasso:  $mf$

*f*

*fff*

*pp*

*pp*

*pp*

*pp*

153

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

Violin II: *pp* *pp* *pp* *pp*

Viola: *pp* *pp* *pp* *pp*

Violoncello: *pp* *pp* *pp* *pp*

Contra Bass: *pp* *pp* *pp* *pp*

Measures 153-156. The score features a complex texture with six staves. The Violin I part starts with a forte (*f*) dynamic and has a melodic line with some rests. The Violin II, Viola, and Violoncello parts play sixteenth-note patterns with a *pp* dynamic. The Violoncello part includes triplet markings. The Contra Bass part provides a steady accompaniment with a *pp* dynamic.

157

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

Violin II: *pp* *pp* *pp* *pp*

Viola: *pp* *pp* *pp* *pp*

Violoncello: *pp* *pp* *pp* *pp*

Contra Bass: *pp* *pp* *pp* *pp*

Measures 157-160. The score continues with the same six-staff texture. The Violin I part remains forte (*f*). The Violin II, Viola, and Violoncello parts continue with their sixteenth-note patterns at a *pp* dynamic. The Violoncello part includes triplet markings. The Contra Bass part provides a steady accompaniment with a *pp* dynamic.

161

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

Violin II: *pp* *pp* *pp* *pp*

Viola: *pp* *pp* *pp* *pp*

Violoncello: *pp* *pp* *pp* *pp*

Contra Bass: *pp* *pp* *pp* *pp*

Measures 161-164. The score concludes with the same six-staff texture. The Violin I part remains forte (*f*). The Violin II, Viola, and Violoncello parts continue with their sixteenth-note patterns at a *pp* dynamic. The Violoncello part includes triplet markings. The Contra Bass part provides a steady accompaniment with a *pp* dynamic.



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 six-staff texture. The Violin I and II parts remain with sustained chords. The Viola and Violoncello parts continue with their sixteenth-note patterns, marked with *pp*. The Violoncello part includes triplet markings. The Contra Bass part continues with its simple bass line, marked with *pp*.

173

Violin I: *f*

Violin II: *f*

Viola: *pp*

Violoncello: *pp*

Contra Bass: *pp*

Measures 173-176. The score concludes with the same six-staff texture. The Violin I and II parts remain with sustained chords. The Viola and Violoncello parts continue with their sixteenth-note patterns, marked with *pp*. The Violoncello part includes triplet markings. The Contra Bass part continues with its simple bass line, marked with *pp*.

Musical score for measures 177-180. 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 flats (B-flat and E-flat). The time signature is 3/4. The Vn II and Vn I staves feature a dense texture of sixteenth-note chords, with the Vn I part marked *pp*. The Vn I part also includes triplet eighth notes marked *pp*. The Cb part features a simple harmonic accompaniment with a triplet eighth note marked *pp*.

Musical score for measures 181-184. 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 changes to three sharps (F#, C#, G#). The time signature is 3/4. The Vn II and Vn I staves continue with sixteenth-note chords, with the Vn I part marked *pp* and *mf*. The Vn I part also includes triplet eighth notes marked *pp* and *mp pp*. The Cb part features a simple harmonic accompaniment with a triplet eighth note marked *pp*.

Musical score for measures 185-188. 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 changes to three sharps (F#, C#, G#). The time signature is 3/4. The Vn II and Vn I staves continue with sixteenth-note chords, with the Vn I part marked *pp*. The Vn I part also includes triplet eighth notes marked *pp*. The Cb part features a simple harmonic accompaniment with a triplet eighth note marked *pp*.

189

Musical score for measures 189-192. 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 three sharps (F#, C#, G#) and the time signature is 3/4. The Vn II part features a complex sixteenth-note texture with sixteenth-note triplets, marked *pp*. The Vn I part features a triplet of eighth notes, marked *pp*. The Cb part features a simple eighth-note accompaniment, marked *pp*.

193

Musical score for measures 193-196. 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 three sharps (F#, C#, G#) and the time signature is 3/4. The Vn II part features a complex sixteenth-note texture with sixteenth-note triplets, marked *pp*. The Vn I part features a triplet of eighth notes, marked *pp*. The Cb part features a simple eighth-note accompaniment, marked *pp*.

197

Musical score for measures 197-200. 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 three sharps (F#, C#, G#) and the time signature is 3/4. The Vn II part features a complex sixteenth-note texture with sixteenth-note triplets, marked *mf* and *pp*. The Vn I part features a triplet of eighth notes, marked *mp* and *pp*. The Cb part features a simple eighth-note accompaniment, marked *pp*.

201

Musical score for measures 201-204. The score is written for five staves: Violoncello (Vc), Violino (Vn), Violino II (V2), Violino I (V1), and Contrabbasso (Cb). The key signature is two sharps (F# and C#). The Vc part features a melodic line with triplets and slurs, marked *pp*. The Vn part has a similar melodic line with triplets and slurs, also marked *pp*. The V2 part consists of dense sixteenth-note chords, marked *pp*. The V1 part has a melodic line with triplets and slurs, marked *pp*. The Cb part has a melodic line with triplets and slurs, marked *pp*.

205

Musical score for measures 205-208. The score is written for five staves: Violoncello (Vc), Violino (Vn), Violino II (V2), Violino I (V1), and Contrabbasso (Cb). The key signature is two sharps (F# and C#). The Vc part features a melodic line with triplets and slurs, marked *pp*. The Vn part has a similar melodic line with triplets and slurs, also marked *pp*. The V2 part consists of dense sixteenth-note chords, marked *pp*. The V1 part has a melodic line with triplets and slurs, marked *pp*. The Cb part has a melodic line with triplets and slurs, marked *pp*.

209

Musical score for measures 209-212. The score is written for five staves: Violoncello (Vc), Violino (Vn), Violino II (V2), Violino I (V1), and Contrabbasso (Cb). The key signature is two sharps (F# and C#). The Vc part features a melodic line with triplets and slurs, marked *pp*. The Vn part has a similar melodic line with triplets and slurs, also marked *pp*. The V2 part consists of dense sixteenth-note chords, marked *pp*. The V1 part has a melodic line with triplets and slurs, marked *pp*. The Cb part has a melodic line with triplets and slurs, marked *pp*.

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  $J = 142$  and features a more active melodic line. The Violin II part continues with harmonic accompaniment. The Viola, Violoncello, and Contrabasso parts maintain their supporting roles.

254

Violin I

Violin II

Viola

Violoncello

Contrabasso

Measures 254-262: This system contains measures 254 through 262. The Violin I part has a tempo marking of  $J = 146$  and features a melodic line with eighth-note patterns. The Violin II part provides harmonic support. The Viola, Violoncello, and Contrabasso parts consist of sustained chords and rhythmic 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 C. 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 (C) is in bass clef. The score consists of 12 measures. The first five measures feature a complex rhythmic pattern with triplets and sixteenth notes. The last two measures (11 and 12) are marked with a forte dynamic (*fff*) and include accents. The notation includes various musical symbols such as slurs, accents, and dynamic markings.