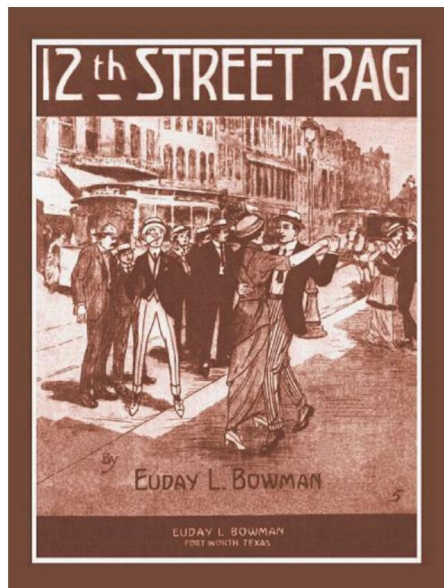
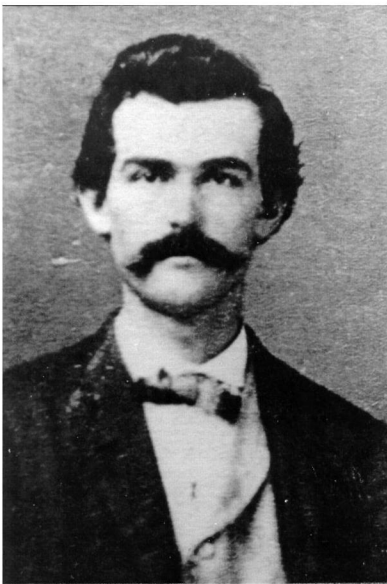


To my Very Dear Mother

Serban Nichifor

**THREE SHORT STORIES
for String Quartet**

SCORE & PARTS



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TO MY VERY DEAR MOTHER I.) THE DOC HOLLIDAY'S DANCE
VAMP - Molto Rubato for String Quartet

Serban Nichifor

$\text{♩} = 80$

The first system of the musical score is for a string quartet in 4/4 time. It consists of four staves. The first two staves (Violins I and II) are empty. The third staff (Viola) contains a series of six chords, each consisting of a D4, F#4, and A4 triad, with a *pp* dynamic marking and the instruction "gliss.armonico sul D". The fourth staff (Cello/Double Bass) begins with a *f* dynamic marking and a series of eighth-note chords (D2-F#2-A2, D3-F#3-A3, D4-F#4-A4, D5-F#5-A5) with accents, followed by a triplet of eighth notes (D5, F#5, A5) with an accent, and ends with a *pp* dynamic marking and the instruction "gliss.armonico sul D".

pp gliss.armonico sul D

f

pp gliss.armonico sul D

The second system of the musical score continues the string quartet. The first two staves (Violins I and II) are empty. The third staff (Viola) contains a series of eighth-note chords (D4-F#4-A4, D5-F#5-A5, D6-F#6-A6, D7-F#7-A7, D8-F#8-A8, D9-F#9-A9, D10-F#10-A10, D11-F#11-A11, D12-F#12-A12, D13-F#13-A13, D14-F#14-A14, D15-F#15-A15, D16-F#16-A16, D17-F#17-A17, D18-F#18-A18, D19-F#19-A19, D20-F#20-A20, D21-F#21-A21, D22-F#22-A22, D23-F#23-A23, D24-F#24-A24, D25-F#25-A25, D26-F#26-A26, D27-F#27-A27, D28-F#28-A28, D29-F#29-A29, D30-F#30-A30, D31-F#31-A31, D32-F#32-A32, D33-F#33-A33, D34-F#34-A34, D35-F#35-A35, D36-F#36-A36, D37-F#37-A37, D38-F#38-A38, D39-F#39-A39, D40-F#40-A40, D41-F#41-A41, D42-F#42-A42, D43-F#43-A43, D44-F#44-A44, D45-F#45-A45, D46-F#46-A46, D47-F#47-A47, D48-F#48-A48, D49-F#49-A49, D50-F#50-A50, D51-F#51-A51, D52-F#52-A52, D53-F#53-A53, D54-F#54-A54, D55-F#55-A55, D56-F#56-A56, D57-F#57-A57, D58-F#58-A58, D59-F#59-A59, D60-F#60-A60, D61-F#61-A61, D62-F#62-A62, D63-F#63-A63, D64-F#64-A64, D65-F#65-A65, D66-F#66-A66, D67-F#67-A67, D68-F#68-A68, D69-F#69-A69, D70-F#70-A70, D71-F#71-A71, 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D773-F#773-A773, D774-F#774-A774, D775-F#775-A775, D776-F#776-A776, D777-F#777-A777, D778-F#778-A778, D779-F#779-A779, D780-F#780-A780, D781-F#781-A781, D782-F#782-A782, D783-F#783-A783, D784-F#784-A784, D785-F#785-A785, D786-F#786-A786, D787-F#787-A787, D788-F#788-A788, D789-F#789-A789, D790-F#790-A790, D791-F#791-A791, D792-F#792-A792, D793-F#793-A793, D794-F#794-A794, D795-F#795-A795, D796-F#796-A796, D797-F#797-A797, D798-F#798-A798, D799-F#799-A799, D800-F#800-A800, D801-F#801-A801, D802-F#802-A802, D803-F#803-A803, D804-F#804-A804, D805-F#805-A805, D806-F#806-A806, D807-F#807-A807, D808-F#808-A808, D809-F#809-A809, D810-F#810-A810, D811-F#811-A811, D812-F#812-A812, D813-F#813-A813, D814-F#814-A814, D815-F#815-A815, D816-F#816-A816, D817-F#817-A817, D818-F#818-A818, D819-F#819-A819, D820-F#820-A820, D821-F#821-A821, D822-F#822-A822, D823-F#823-A823, D824-F#824-A824, D825-F#825-A825, D826-F#826-A826, D827-F#827-A827, D828-F#828-A828, D829-F#829-A829, D830-F#830-A830, D831-F#831-A831, D832-F#832-A832, D833-F#833-A833, D834-F#834-A834, D835-F#835-A835, D836-F#836-A836, D837-F#837-A837, D838-F#838-A838, D839-F#839-A839, D840-F#840-A840, D841-F#841-A841, D842-F#842-A842, D843-F#843-A843, D844-F#844-A844, D845-F#845-A845, D846-F#846-A846, D847-F#847-A847, D848-F#848-A848, D849-F#849-A849, D850-F#850-A850, D851-F#851-A851, D852-F#852-A852, D853-F#853-A853, D854-F#854-A854, D855-F#855-A855, D856-F#856-A856, D857-F#857-A857, D858-F#858-A858, D859-F#859-A859, D860-F#860-A860, D861-F#861-A861, D862-F#862-A862, D863-F#863-A863, D864-F#864-A864, D865-F#865-A865, D866-F#866-A866, D867-F#867-A867, D868-F#868-A868, D869-F#869-A869, D870-F#870-A870, D871-F#871-A871, D872-F#872-A872, D873

12,

gliss.armonico sul C

17,

pp

22,

gl.arm. sul D

ff

p

3

3

DANCE - Sub. Vivace

26, = 210

p

31

p

p

p

p

34

f

12

mf

mf

mf

mf

38

38

39

40

41

42

43

43

44

45

46

47

48

53

58

58

59

60

61

62

63

63

64

65

66

67

f

mf

68

73

77

Musical score for measures 77-81. The score consists of four staves. The top staff is a single melodic line in treble clef. The second and third staves are a pair of staves in treble and bass clefs, respectively, containing dense, rhythmic chordal patterns with many beamed notes and accents. The bottom staff is a single line in bass clef with a simpler, more melodic accompaniment. The key signature has one flat (B-flat).

82

Musical score for measures 82-86. The score consists of four staves. The top staff continues the melodic line from the previous system. The second and third staves continue the dense, rhythmic chordal patterns. The bottom staff continues the accompaniment line. The key signature has one flat (B-flat).

87,

Musical score for measures 87-91. The score is in 4/4 time with a key signature of one flat (B-flat). It features four staves: a vocal line and three piano accompaniment staves. The vocal line consists of eighth and quarter notes. The piano accompaniment includes dense sixteenth-note chords in the right hand and eighth-note patterns in the left hand. Measure 91 ends with a fermata over the vocal line.

92,

Musical score for measures 92-95. The score continues with the same four-staff format. Measure 92 has a fermata on the vocal line. Measure 93 features a forte (*f*) dynamic marking under the piano accompaniment. Measure 94 has a rapid sixteenth-note run in the vocal line. Measure 95 ends with a fermata on the vocal line.

96

98

102

Measures 102-106. The music is in D major (two sharps) and 4/4 time. The vocal line (top staff) consists of eighth and quarter notes, with a half note in measure 105. The piano accompaniment (three staves) features a complex rhythmic pattern with triplets and sixteenth notes, often marked with accents. The piano part includes a mix of eighth and quarter notes, with some measures containing triplets of eighth notes.

107

Measures 107-111. The music continues in D major and 4/4 time. The vocal line (top staff) features a mix of eighth and quarter notes, with a half note in measure 110. The piano accompaniment (three staves) maintains the complex rhythmic pattern with triplets and sixteenth notes, often marked with accents. The piano part includes a mix of eighth and quarter notes, with some measures containing triplets of eighth notes.

111

fff

fff

fff

fff

114

Sub. Molto Rubato

$\text{♩} = 60$

mp

p

p

p

mp

mp

p

p

p

mp

Sub. Presto

120 $\text{♩} = 56$

$\text{♩} = 130$

fff deciso

fff deciso

fff deciso

fff deciso

Bucharest, 26-II-2008

Serban Nichifor

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17

Pizz.

mf

$\text{♩} = 76$

$\text{♩} = 82$

poco a poco accelerando

Vln

Vln

Viola

Cel

22

$\text{♩} = 88$

$\text{♩} = 94$

$\text{♩} = 104$

Vln

Vln

Viola

Cel

25 $\text{♩} = 110_3$ $\text{♩} = 114_3$ $\text{♩} = 120_3$

Vln $\text{♩} = 110_3$ $\text{♩} = 114_3$ $\text{♩} = 120_3$

Vln

Viola

Cel

28 $\text{♩} = 124_3$ $\text{♩} = 130_3$ $\text{♩} = 134_3$

Vln $\text{♩} = 124_3$ $\text{♩} = 130_3$ $\text{♩} = 134_3$

Vln

Viola

Cel

38)

Vln I

Vln II

Viola

Cello

45)

Vln I

Vln II

Viola

Cello

51 $\text{♩} = 80$

Vln *ff*

Vln *f*

Viola *f*

Cel *f*

55 $\text{♩} = 84$ $\text{♩} = 88$ $\text{♩} = 92$

Vln

Vln

Viola

Cel

59 $\text{♩} = 96$ $\text{♩} = 100$ $\text{♩} = 104$ $\text{♩} = 108$

Vln

Vln

Viol

Cel

63 $\text{♩} = 112$ $\text{♩} = 116$ $\text{♩} = 120$ $\text{♩} = 124$

Vln

Vln

Viol

Cel

67 128

$\text{♩} = 132$ $\text{♩} = 134$ $\text{♩} = 136$

Vln

Vln

Viol

Cel

fff

ff

ff

71 $\text{♩} = 140$ $\text{♩} = 140$

Vln

Vln

Viol

Cel

ff

ff

ff

ff

78j

Vln I

Vln II

Viola

Cel

84j

Vln I

Vln II

Viola

Cel

93

Vln

Vln

Viol

Cel

93

94

95

96

97

98

99

100

Vln

Vln

Viol

Cel

100

101

102

103

104

105

106

105

3 12 12

Vln I

Vln II

Viola

Cello

108

$\text{♩} = 110$

fff

Vln I

Vln II

Viola

Cello

Bucharest, 9-II-2008

III.) Hot Dog Quartet - Homage to Buck Owens -

TO KRONOS QUARTET

Serban Nichifor

Vivace

$\text{♩} = 205$

System 1 (Measures 1-5):

- Violin 1:** Rests.
- Violin 2:** Rests.
- Viola:** Rests in measures 1-2, then plays eighth notes with accents in measures 3-5.
- Cello:** Plays eighth notes with accents, starting in measure 1.

System 2 (Measures 6-10):

- Violin 1:** Enters in measure 6 with a melody, marked *ff*.
- Violin 2:** Rests in measures 6-9, enters in measure 10.
- Viola:** Continues eighth notes with accents.
- Cello:** Continues eighth notes with accents.

System 3 (Measures 11-15):

- Violin 1:** Continues melody.
- Violin 2:** Continues melody.
- Viola:** Continues eighth notes with accents.
- Cello:** Continues eighth notes with accents.

16

Vln 1

Vln 2

Viola

Cello

Measures 16-20: Vln 1 and Vln 2 play melodic lines with some rests. Viola and Cello play a rhythmic pattern of eighth notes with accents.

21

Vln 1

Vln 2

Viola

Cello

Measures 21-25: Vln 1 has a melodic line in measures 21-22, then rests. Vln 2 and Viola/Cello continue the rhythmic pattern. Measures 24-25 show a change in time signature to 2/4 and 4/4.

26

Vln 1

Vln 2

Viola

Cello

Measures 26-30: Vln 1 and Vln 2 play melodic lines. Viola and Cello continue the rhythmic pattern.

31

Vln 1

Vln 2

Viola

Cello

Measures 31-35: Vln 1 and Vln 2 play a melody with eighth and quarter notes. Viola and Cello play a rhythmic accompaniment of eighth notes with accents.

36

Vln 1

Vln 2

Viola

Cello

Measures 36-40: Vln 1 and Vln 2 continue the melody. Viola and Cello continue the rhythmic accompaniment.

41

Vln 1

Vln 2

Viola

Cello

Measures 41-45: Vln 1 and Vln 2 play a more complex melody with slurs. Viola and Cello continue the rhythmic accompaniment.

45

Vln 1

Vln 2

Viola

Cello

Measures 45-49: Vln 1 and Vln 2 play eighth-note patterns. Viola and Cello play eighth-note chords with accents.

50

Vln 1

Vln 2

Viola

Cello

Measures 50-53: Vln 1 has a melodic line. Vln 2 plays eighth notes. Viola and Cello continue with eighth-note chords.

54

Vln 1

Vln 2

Viola

Cello

Measures 54-57: Vln 1 has a melodic line starting with a forte (*f*) dynamic. Vln 2 plays eighth notes. Viola and Cello continue with eighth-note chords.

57

Vln 1

Vln 2

Viola

Cello

60

Vln 1

Vln 2

Viola

Cello

63

Vln 1

Vln 2

Viola

Cello

67

Vln 1

Vln 2

Viola

Cello

Measures 67-71: Vln 1 and Vln 2 play eighth-note patterns. Viola and Cello play sixteenth-note patterns with accents.

72

Vln 1

Vln 2

Viola

Cello

Measures 72-76: Vln 1 and Vln 2 play eighth-note patterns. Viola and Cello play sixteenth-note patterns with accents.

77

Vln 1

Vln 2

Viola

Cello

Measures 77-81: Vln 1 and Vln 2 play eighth-note patterns. Viola and Cello play sixteenth-note patterns with accents. The system ends with a 2/4 time signature.

82

Vln 1

Vln 2

Viola

Cello

Measures 82-86: Vln 1 and Vln 2 play melodic lines. Viola and Cello play a rhythmic pattern of eighth notes with accents.

87

Vln 1

Vln 2

Viola

Cello

Measures 87-91: Vln 1 and Vln 2 play melodic lines. Viola and Cello play a rhythmic pattern of eighth notes with accents.

92

Vln 1

Vln 2

Viola

Cello

Measures 92-96: Vln 1 and Vln 2 play melodic lines. Viola and Cello play a rhythmic pattern of eighth notes with accents.

97

Vln 1

Vln 2

Viola

Cello

fff

gl.

6

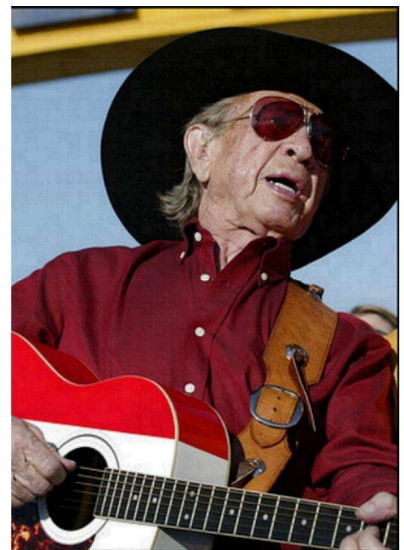
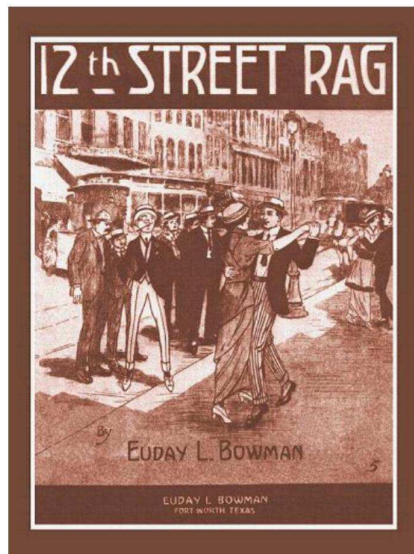
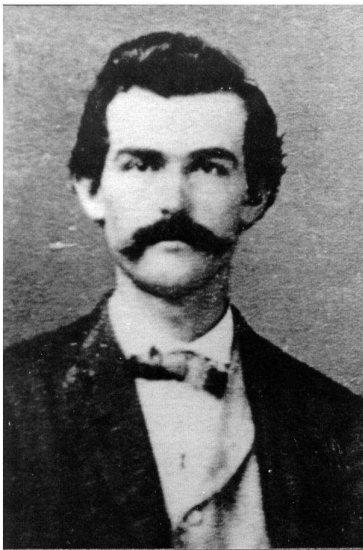
Bucharest, 5-II-2008

To my Very Dear Mother

Serban Nichifor

THREE SHORT STORIES for String Quartet

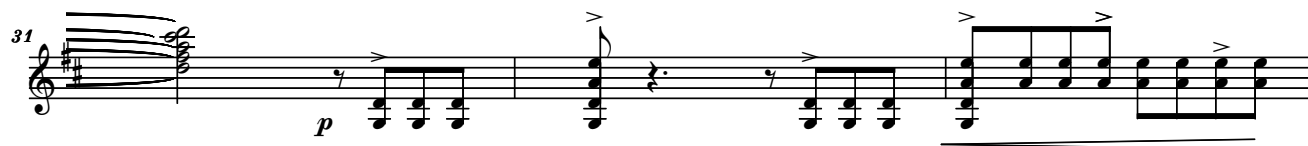
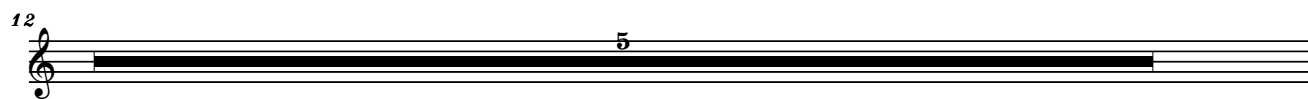
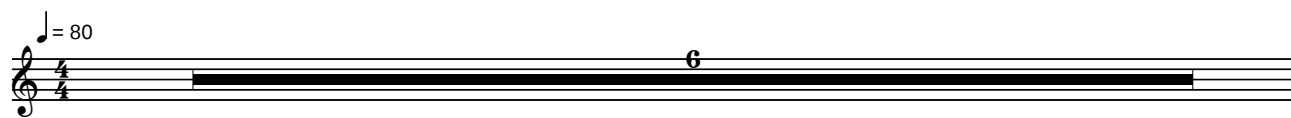
VIOLIN I



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Violin 1
TO MY VERY DEAR MOTHER I.) THE DOC HOLLIDAY'S DANCE
VAMP - Molto Rubato

Serban Nichifor



34

12

f

The musical score for 'The Rose Tree' is written on a single staff. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first measure contains a quarter note G4, a quarter rest, and a quarter note A4. The second measure contains a quarter note B4, a quarter note C5, and a quarter note D5. The third measure contains a quarter note E5, a quarter note F#5, and a quarter note G5. The fourth measure contains a quarter note A5, a quarter note B5, and a quarter note C6. The fifth measure contains a quarter note D6, a quarter note E6, and a quarter note F#6. The sixth measure contains a quarter note G6, a quarter note A6, and a quarter note B6. The seventh measure contains a quarter note C7, a quarter note D7, and a quarter note E7. The eighth measure contains a quarter note F#7, a quarter note G7, and a quarter note A7. The ninth measure contains a quarter note B7, a quarter note C8, and a quarter note D8. The tenth measure contains a quarter note E8, a quarter note F#8, and a quarter note G8. The eleventh measure contains a quarter note A8, a quarter note B8, and a quarter note C9. The twelfth measure contains a quarter note D9, a quarter note E9, and a quarter note F#9. The thirteenth measure contains a quarter note G9, a quarter note A9, and a quarter note B9. The fourteenth measure contains a quarter note C10, a quarter note D10, and a quarter note E10. The fifteenth measure contains a quarter note F#10, a quarter note G10, and a quarter note A10. The sixteenth measure contains a quarter note B10, a quarter note C11, and a quarter note D11. The seventeenth measure contains a quarter note E11, a quarter note F#11, and a quarter note G11. The eighteenth measure contains a quarter note A11, a quarter note B11, and a quarter note C12. The nineteenth measure contains a quarter note D12, a quarter note E12, and a quarter note F#12. The twentieth measure contains a quarter note G12, a quarter note A12, and a quarter note B12. The twenty-first measure contains a quarter note C13, a quarter note D13, and a quarter note E13. The twenty-second measure contains a quarter note F#13, a quarter note G13, and a quarter note A13. The twenty-third measure contains a quarter note B13, a quarter note C14, and a quarter note D14. The twenty-fourth measure contains a quarter note E14, a quarter note F#14, and a quarter note G14. The twenty-fifth measure contains a quarter note A14, a quarter note B14, and a quarter note C15. The twenty-sixth measure contains a quarter note D15, a quarter note E15, and a quarter note F#15. The twenty-seventh measure contains a quarter note G15, a quarter note A15, and a quarter note B15. The twenty-eighth measure contains a quarter note C16, a quarter note D16, and a quarter note E16. The twenty-ninth measure contains a quarter note F#16, a quarter note G16, and a quarter note A16. The thirtieth measure contains a quarter note B16, a quarter note C17, and a quarter note D17. The thirty-first measure contains a quarter note E17, a quarter note F#17, and a quarter note G17. The thirty-second measure contains a quarter note A17, a quarter note B17, and a quarter note C18. The thirty-third measure contains a quarter note D18, a quarter note E18, and a quarter note F#18. The thirty-fourth measure contains a quarter note G18, a quarter note A18, and a quarter note B18. The thirty-fifth measure contains a quarter note C19, a quarter note D19, and a quarter note E19. The thirty-sixth measure contains a quarter note F#19, a quarter note G19, and a quarter note A19. The thirty-seventh measure contains a quarter note B19, a quarter note C20, and a quarter note D20. The thirty-eighth measure contains a quarter note E20, a quarter note F#20, and a quarter note G20. The thirty-ninth measure contains a quarter note A20, a quarter note B20, and a quarter note C21. The fortieth measure contains a quarter note D21, a quarter note E21, and a quarter note F#21. The forty-first measure contains a quarter note G21, a quarter note A21, and a quarter note B21. The forty-second measure contains a quarter note C22, a quarter note D22, and a quarter note E22. The forty-third measure contains a quarter note F#22, a quarter note G22, and a quarter note A22. The forty-fourth measure contains a quarter note B22, a quarter note C23, and a quarter note D23. The forty-fifth measure contains a quarter note E23, a quarter note F#23, and a quarter note G23. The forty-sixth measure contains a quarter note A23, a quarter note B23, and a quarter note C24. The forty-seventh measure contains a quarter note D24, a quarter note E24, and a quarter note F#24. The forty-eighth measure contains a quarter note G24, a quarter note A24, and a quarter note B24. The forty-ninth measure contains a quarter note C25, a quarter note D25, and a quarter note E25. The fiftieth measure contains a quarter note F#25, a quarter note G25, and a quarter note A25. The fifty-first measure contains a quarter note B25, a quarter note C26, and a quarter note D26. The fifty-second measure contains a quarter note E26, a quarter note F#26, and a quarter note G26. The fifty-third measure contains a quarter note A26, a quarter note B26, and a quarter note C27. The fifty-fourth measure contains a quarter note D27, a quarter note E27, and a quarter note F#27. The fifty-fifth measure contains a quarter note G27, a quarter note A27, and a quarter note B27. The fifty-sixth measure contains a quarter note C28, a quarter note D28, and a quarter note E28. The fifty-seventh measure contains a quarter note F#28, a quarter note G28, and a quarter note A28. The fifty-eighth measure contains a quarter note B28, a quarter note C29, and a quarter note D29. The fifty-ninth measure contains a quarter note E29, a quarter note F#29, and a quarter note G29. The sixtieth measure contains a quarter note A29, a quarter note B29, and a quarter note C30. The sixty-first measure contains a quarter note D30, a quarter note E30, and a quarter note F#30. The sixty-second measure contains a quarter note G30, a quarter note A30, and a quarter note B30. The sixty-third measure contains a quarter note C31, a quarter note D31, and a quarter note E31. The sixty-fourth measure contains a quarter note F#31, a quarter note G31, and a quarter note A31. The sixty-fifth measure contains a quarter note B31, a quarter note C32, and a quarter note D32. The sixty-sixth measure contains a quarter note E32, a quarter note F#32, and a quarter note G32. The sixty-seventh measure contains a quarter note A32, a quarter note B32, and a quarter note C33. The sixty-eighth measure contains a quarter note D33, a quarter note E33, and a quarter note F#33. The sixty-ninth measure contains a quarter note G33, a quarter note A33, and a quarter note B33. The seventieth measure contains a quarter note C34, a quarter note D34, and a quarter note E34. The seventy-first measure contains a quarter note F#34, a quarter note G34, and a quarter note A34. The seventy-second measure contains a quarter note B34, a quarter note C35, and a quarter note D35. The seventy-third measure contains a quarter note E35, a quarter note F#35, and a quarter note G35. The seventy-fourth measure contains a quarter note A35, a quarter note B35, and a quarter note C36. The seventy-fifth measure contains a quarter note D36, a quarter note E36, and a quarter note F#36. The seventy-sixth measure contains a quarter note G36, a quarter note A36, and a quarter note B36. The seventy-seventh measure contains a quarter note C37, a quarter note D37, and a quarter note E37. The seventy-eighth measure contains a quarter note F#37, a quarter note G37, and a quarter note A37. The seventy-ninth measure contains a quarter note B37, a quarter note C38, and a quarter note D38. The eightieth measure contains a quarter note E38, a quarter note F#38, and a quarter note G38. The eighty-first measure contains a quarter note A38, a quarter note B38, and a quarter note C39. The eighty-second measure contains a quarter note D39, a quarter note E39, and a quarter note F#39. The eighty-third measure contains a quarter note G39, a quarter note A39, and a quarter note B39. The eighty-fourth measure contains a quarter note C40, a quarter note D40, and a quarter note E40. The eighty-fifth measure contains a quarter note F#40, a quarter note G40, and a quarter note A40. The eighty-sixth measure contains a quarter note B40, a quarter note C41, and a quarter note D41. The eighty-seventh measure contains a quarter note E41, a quarter note F#41, and a quarter note G41. The eighty-eighth measure contains a quarter note A41, a quarter note B41, and a quarter note C42. The eighty-ninth measure contains a quarter note D42, a quarter note E42, and a quarter note F#42. The ninetieth measure contains a quarter note G42, a quarter note A42, and a quarter note B42. The hundredth measure contains a quarter note C43, a quarter note D43, and a quarter note E43. The hundred-first measure contains a quarter note F#43, a quarter note G43, and a quarter note A43. The hundred-second measure contains a quarter note B43, a quarter note C44, and a quarter note D44. The hundred-third measure contains a quarter note E44, a quarter note F#44, and a quarter note G44. The hundred-fourth measure contains a quarter note A44, a quarter note B44, and a quarter note C45. The hundred-fifth measure contains a quarter note D45, a quarter note E45, and a quarter note F#45. The hundred-sixth measure contains a quarter note G45, a quarter note A45, and a quarter note B45. The hundred-seventh measure contains a quarter note C46, a quarter note D46, and a quarter note E46. The hundred-eighth measure contains a quarter note F#46, a quarter note G46, and a quarter note A46. The hundred-ninth measure contains a quarter note B46, a quarter note C47, and a quarter note D47. The hundred-tieth measure contains a quarter note E47, a quarter note F#47, and a quarter note G47. The hundred-first measure contains a quarter note A47, a quarter note B47, and a quarter note C48. The hundred-second measure contains a quarter note D48, a quarter note E48, and a quarter note F#48. The hundred-third measure contains a quarter note G48, a quarter note A48, and a quarter note B48. The hundred-fourth measure contains a quarter note C49, a quarter note D49, and a quarter note E49. The hundred-fifth measure contains a quarter note F#49, a quarter note G49, and a quarter note A49. The hundred-sixth measure contains a quarter note B49, a quarter note C50, and a quarter note D50. The hundred-seventh measure contains a quarter note E50, a quarter note F#50, and a quarter note G50. The hundred-eighth measure contains a quarter note A50, a quarter note B50, and a quarter note C51. The hundred-ninth measure contains a quarter note D51, a quarter note E51, and a quarter note F#51. The hundred-tieth measure contains a quarter note G51, a quarter note A51, and a quarter note B51. The hundred-first measure contains a quarter note C52, a quarter note D52, and a quarter note E52. The hundred-second measure contains a quarter note F#52, a quarter note G52, and a quarter note A52. The hundred-third measure contains a quarter note B52, a quarter note C53, and a quarter note D53. The hundred-fourth measure contains a quarter note E53, a quarter note F#53, and a quarter note G53. The hundred-fifth measure contains a quarter note A53, a quarter note B53, and a quarter note C54. The hundred-sixth measure contains a quarter note D54, a quarter note E54, and a quarter note F#54. The hundred-seventh measure contains a quarter note G54, a quarter note A54, and a quarter note B54. The hundred-eighth measure contains a quarter note C55, a quarter note D55, and a quarter note E55. The hundred-ninth measure contains a quarter note F#55, a quarter note G55, and a quarter note A55. The hundred-tieth measure contains a quarter note B55, a quarter note C56, and a quarter note D56. The hundred-first measure contains a quarter note E56, a quarter note F#56, and a quarter note G56. The hundred-second measure contains a quarter note A56, a quarter note B56, and a quarter note C57. The hundred-third measure contains a quarter note D57, a quarter note E57, and a quarter note F#57. The hundred-fourth measure contains a quarter note G57, a quarter note A57, and a quarter note B57. The hundred-fifth measure contains a quarter note C58, a quarter note D58, and a quarter note E58. The hundred-sixth measure contains a quarter note F#58, a quarter note G58, and a quarter note A58. The hundred-seventh measure contains a quarter note B58, a quarter note C59, and a quarter note D59. The hundred-eighth measure contains a quarter note E59, a quarter note F#59, and a quarter note G59. The hundred-ninth measure contains a quarter note A59, a quarter note B59, and a quarter note C60. The hundred-tieth measure contains a quarter note D60, a quarter note E60, and a quarter note F#60. The hundred-first measure contains a quarter note G60, a quarter note A60, and a quarter note B60. The hundred-second measure contains a quarter note C61, a quarter note D61, and a quarter note E61. The hundred-third measure contains a quarter note F#61, a quarter note G61, and a quarter note A61. The hundred-fourth measure contains a quarter note B61, a quarter note C62, and a quarter note D62. The hundred-fifth measure contains a quarter note E62, a quarter note F#62, and a quarter note G62. The hundred-sixth measure contains a quarter note A62, a quarter note B62, and a quarter note C63. The hundred-seventh measure contains a quarter note D63, a quarter note E63, and a quarter note F#63. The hundred-eighth measure contains a quarter note G63, a quarter note A63, and a quarter note B63. The hundred-ninth measure contains a quarter note C64, a quarter note D64, and a quarter note E64. The hundred-tieth measure contains a quarter note F#64, a quarter note G64, and a quarter note A64. The hundred-first measure contains a quarter note B64, a quarter note C65, and a quarter note D65. The hundred-second measure contains a quarter note E65, a quarter note F#65, and a quarter note G65. The hundred-third measure contains a quarter note A65, a quarter note B65, and a quarter note C66. The hundred-fourth measure contains a quarter note D66, a quarter note E66, and a quarter note F#

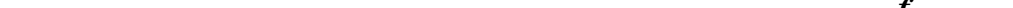
[illegible][illegible]

48 

53

53

58

63 



98 $\text{♩} = 150$

ff *gl.*

12

$\text{♩} = 80$

3

102

102

107

107

111

Musical score for the first system of 'The Little Boat'. The key signature is one sharp (F#). The melody is written on a single staff with a treble clef. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). There are slurs over the first four notes and the last four notes. The piece ends with a double bar line. The tempo/mood is indicated by the number 111.

11 4 Sub. Molto Rubato $\text{♩} = 60$

mp

3 $\text{♩} = 60$ 3

5 4

[illegible]

II.) Three Balls in 12th Street - Homage to Euday Louis Bowman -

TO MY VERY DEAR MOTHER

Energico - Vamp

Serban Nichifor

$\text{♩} = 70$
ff

$\text{♩} = 100$
fff

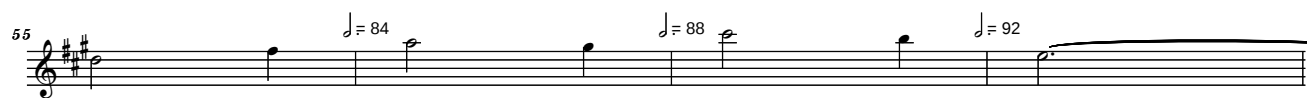
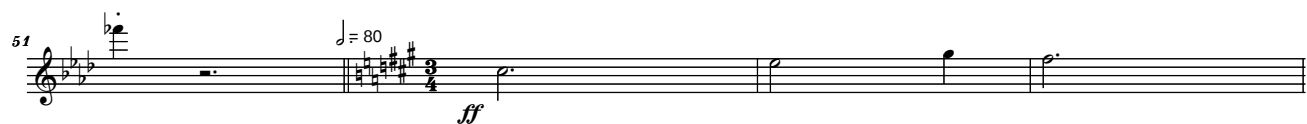
Sub. Lontano ed Esitando
 $\text{♩} = 70$

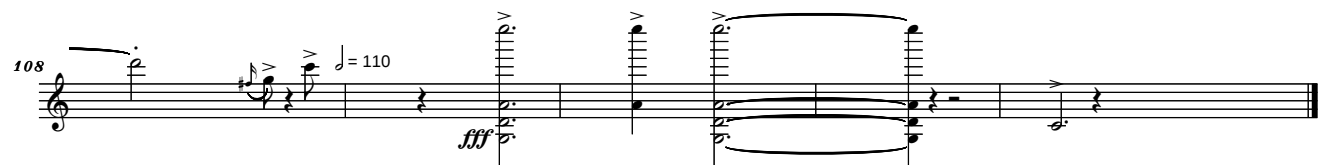
Pizz.
 $\text{♩} = 76$
mf

$\text{♩} = 88$
 $\text{♩} = 94$
 $\text{♩} = 104$
 $\text{♩} = 110$
 $\text{♩} = 114$
 $\text{♩} = 120$
 $\text{♩} = 124$
 $\text{♩} = 130$
 $\text{♩} = 134$
 $\text{♩} = 140$
 $\text{♩} = 144$
 $\text{♩} = 150$
 $\text{♩} = 160$

Arco
 $\text{♩} = 170$
f

$\text{♩} = 90$
 $\text{♩} = 120$
f





Serban Nichifor: III.) HOT DOG QUARTET
VIOLIN I - Vivace

$\text{♩} = 205$

5 *ff*

10

16

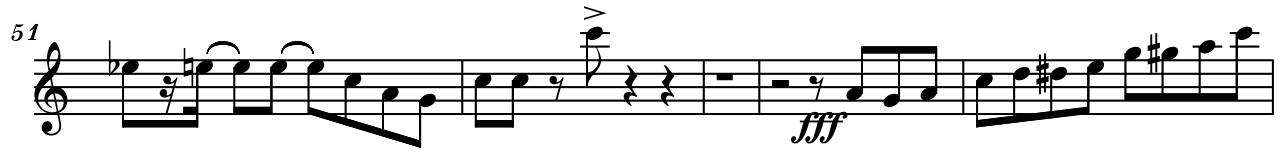
23

32

39

43

47





To my Very Dear Mother

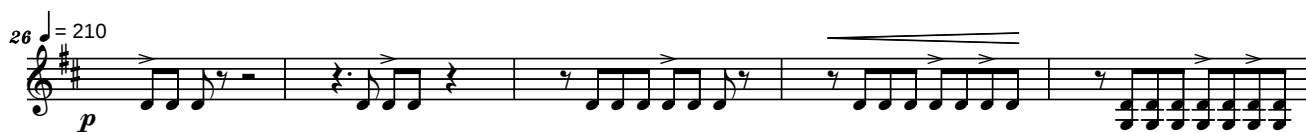
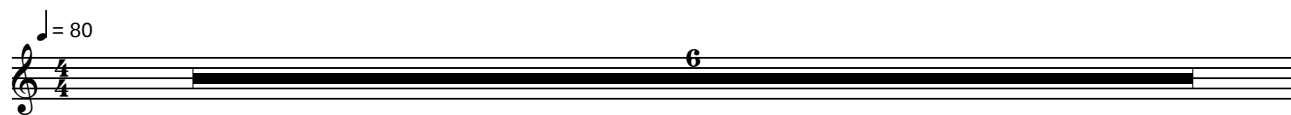
Serban Nichifor

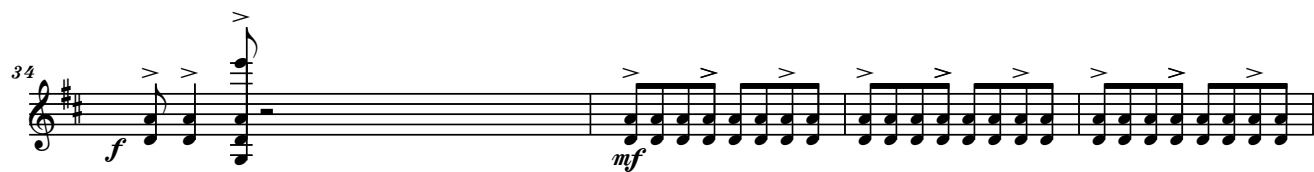
THREE SHORT STORIES
for String Quartet

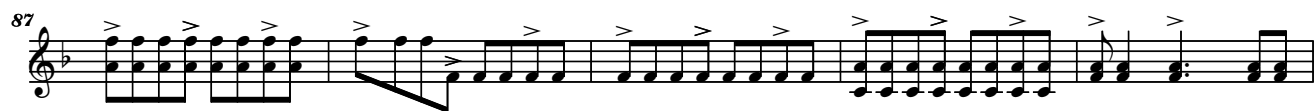


Violin 2
TO MY VERY DEAR MOTHER I.) THE DOC HOLLIDAY'S DANCE
VAMP - Molto Rubato for String Quartet

Serban Nichifor







98 $\text{♩} = 150$ ff *gl.* 12 $\text{♩} = 80$

107



111

114

♩ = 60

3

p

♩ = 60

3

5

II.) Three Balls in 12th Street - Homage to Euday Louis Bowman -

TO MY VERY DEAR MOTHER
Energico - Vamp

Serban Nichifor

♩ = 70 *ff*

5 *PIU MOSSO* ♩ = 100

10 ♩ = 70 *Pizz.* *mp*

17 ♩ = 76

22 ♩ = 82

25 ♩ = 88

28 ♩ = 94

31 ♩ = 104

34 ♩ = 110

37 ♩ = 114

40 ♩ = 120

43 ♩ = 124

46 ♩ = 130

49 ♩ = 134

52 ♩ = 140

55 ♩ = 144

58 ♩ = 150

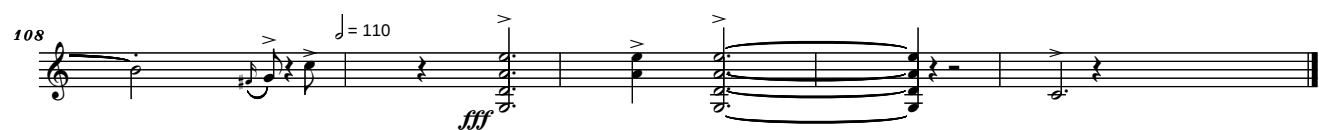
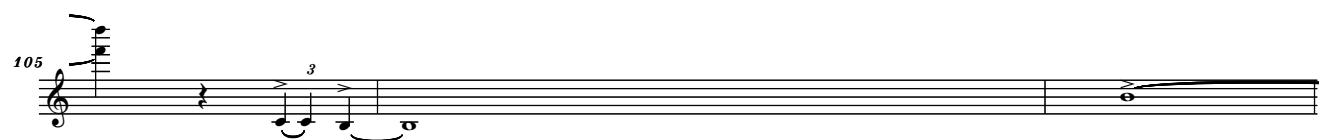
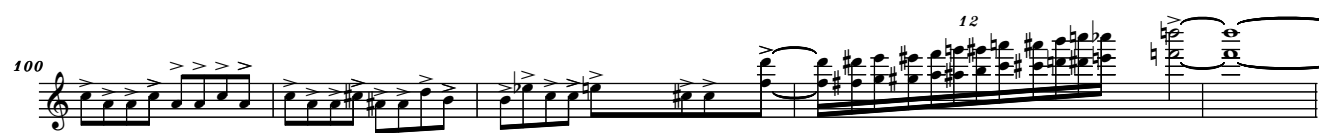
61 ♩ = 170

64 ♩ = 90 *molto rall.*

67 ♩ = 120

mf *ff* *mf*





Serban Nichifor: III.) HOT DOG QUARTET
VIOLIN II -Vivace

$\text{♩} = 205$



ff

13

20

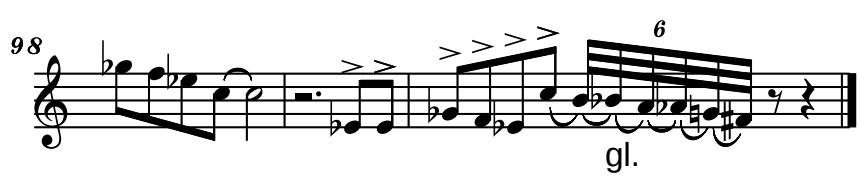
26

32

39

43



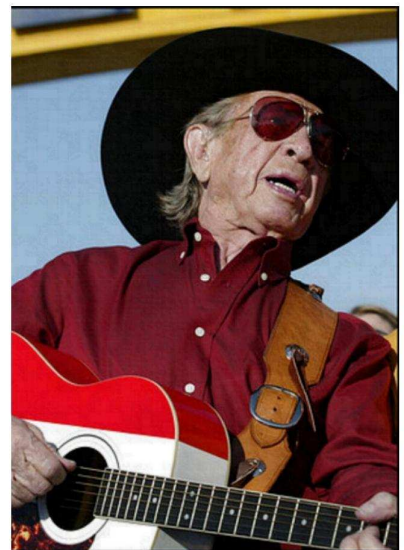
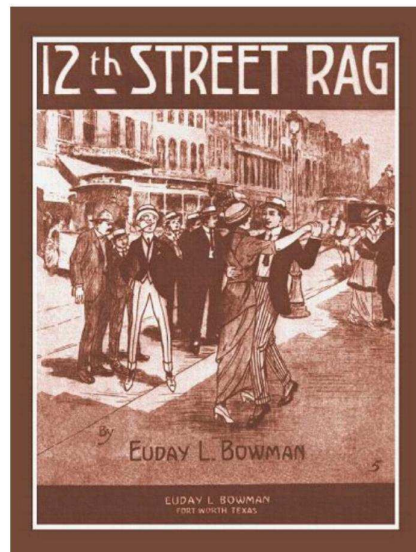
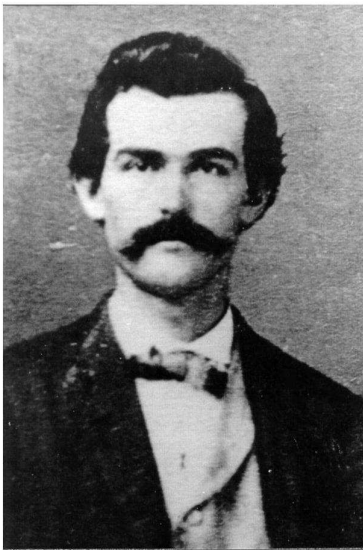


To my Very Dear Mother

Serban Nichifor

THREE SHORT STORIES for String Quartet

VIOLA



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Viola
TO MY VERY DEAR MOTHER I.) THE DOC HOLLIDAY'S DANCE
VAMP - Molto Rubato for String Quartet

Serban Nichifor

$\text{♩} = 80$

pp gliss.armonico sul D

7

12

17

22

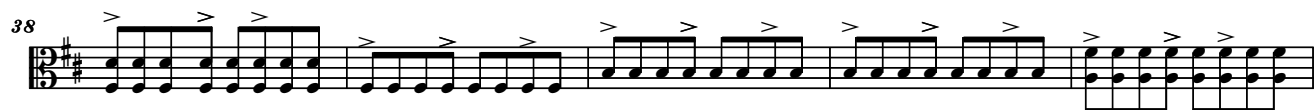
ff

26 $\text{♩} = 210$

31

p

p



68



73



77



82



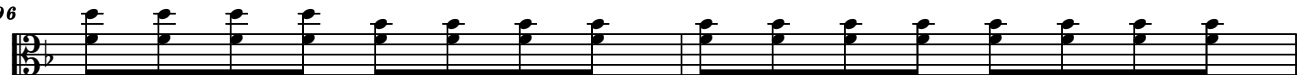
87



92



96



98 $\text{♩} = 150$ ff *gl.* 12 $\text{♩} = 80$

102

107

111 ff

114 $\text{♩} = 60$ 3 $\text{♩} = 60$ p

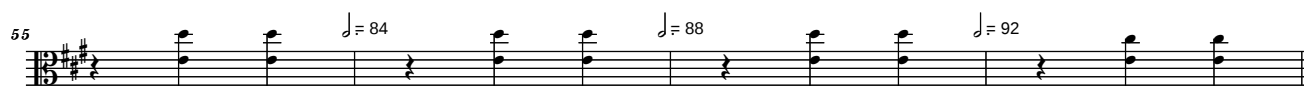
120 $\text{♩} = 56$ $\text{♩} = 130$ ff deciso

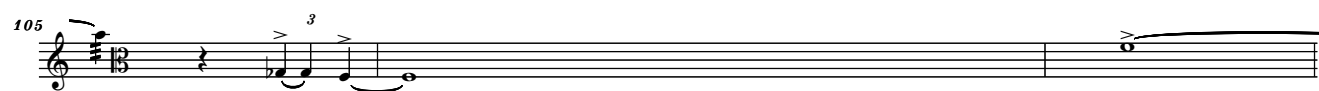
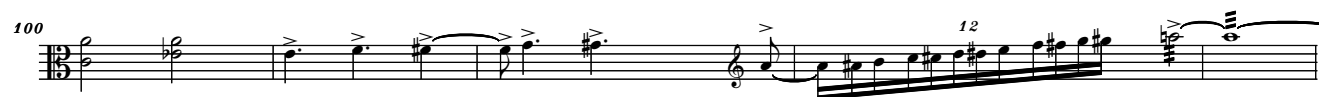
II.) Three Balls in 12th Street - Homage to Euday Louis Bowman -

TO MY VERY DEAR MOTHER
Energico - Vamp

Serban Nichifor

$\text{♩} = 70$
 ff
 $\text{♩} = 100$
 fff
 $\text{♩} = 70$ Pizz.
 mp
 17 poco a poco accelerando
 $\text{♩} = 82$
 22 $\text{♩} = 88$ $\text{♩} = 94$ $\text{♩} = 104$
 25 $\text{♩} = 110$ $\text{♩} = 114$ $\text{♩} = 120$
 28 $\text{♩} = 124$ $\text{♩} = 130$ $\text{♩} = 134$
 31 $\text{♩} = 140$ $\text{♩} = 144$ $\text{♩} = 150$
 34 $\text{♩} = 160$ Ardo 170 $\text{♩} = 90$ $\text{♩} = 120$
 f mf





Serban Nichifor: III.) HOT DOG QUARTET
VIOLA - Vivace

$\text{♩} = 205$

f

2

6

10

14

18

22

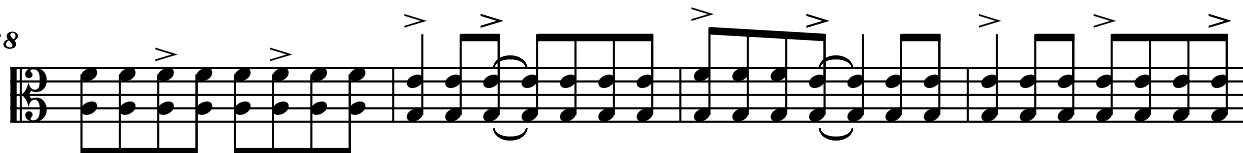
26

30

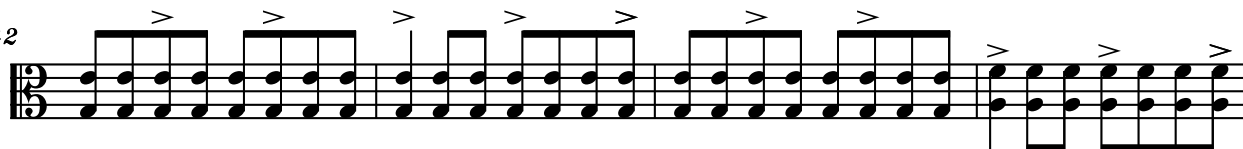
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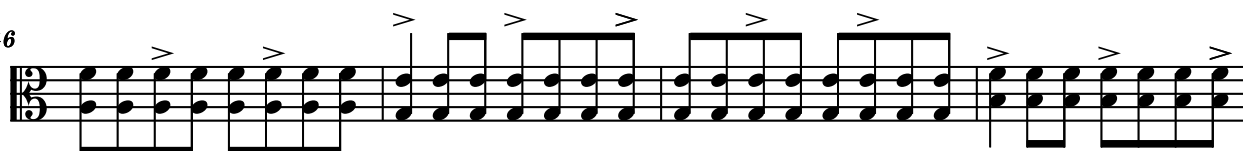
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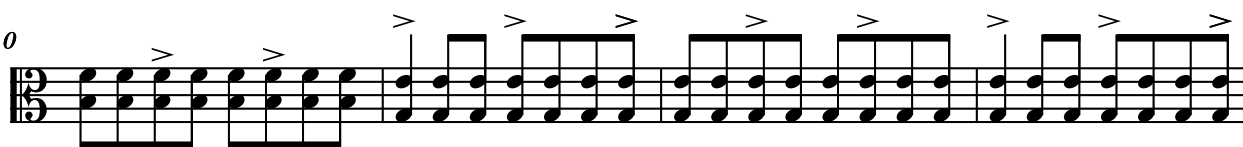
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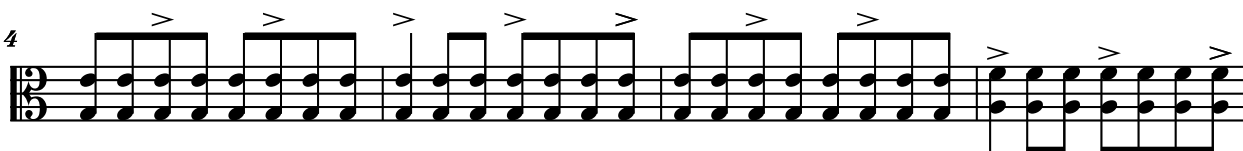
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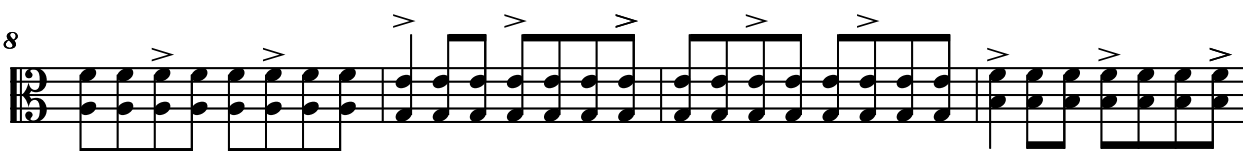
50



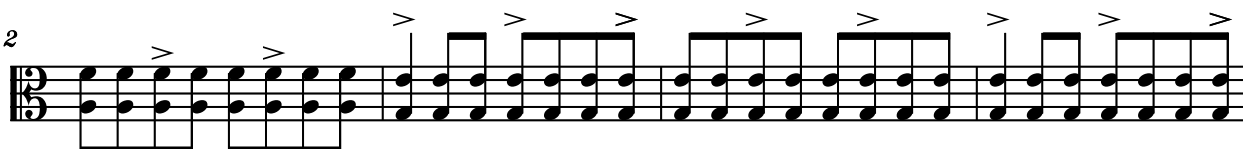
54



58



62



66



70

Musical staff 70: Treble and bass clef, 2/4 time. Measures 70-73 show eighth-note patterns with accents. Measure 74 shows a descending eighth-note pattern with an accent.

74

Musical staff 74: Treble and bass clef, 2/4 time. Measures 74-77 show eighth-note patterns with accents.

78

Musical staff 78: Treble and bass clef, 2/4 time. Measures 78-81 show eighth-note patterns with accents. Measure 82 shows a descending eighth-note pattern with an accent.

82

Musical staff 82: Treble and bass clef, 2/4 time. Measures 82-85 show eighth-note patterns with accents. Measure 86 shows a descending eighth-note pattern with an accent.

86

Musical staff 86: Treble and bass clef, 2/4 time. Measures 86-89 show eighth-note patterns with accents.

90

Musical staff 90: Treble and bass clef, 2/4 time. Measures 90-93 show eighth-note patterns with accents.

94

Musical staff 94: Treble and bass clef, 2/4 time. Measures 94-97 show eighth-note patterns with accents. Measure 98 shows a descending eighth-note pattern with an accent.

98

Musical staff 98: Treble and bass clef, 2/4 time. Measures 98-101 show eighth-note patterns with accents. Measure 102 shows a descending eighth-note pattern with an accent.

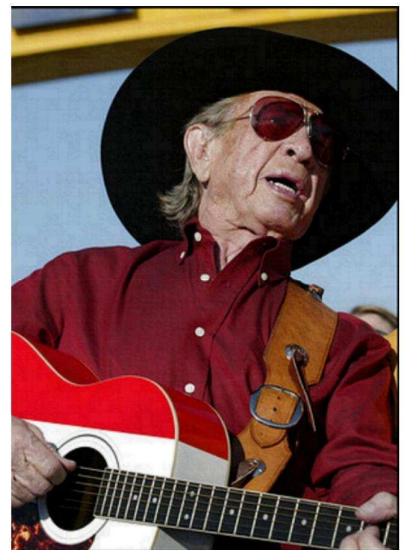
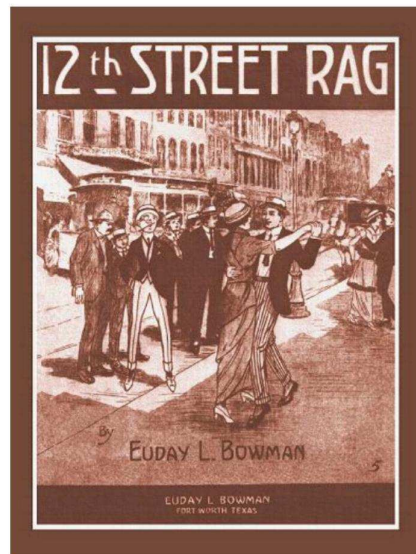
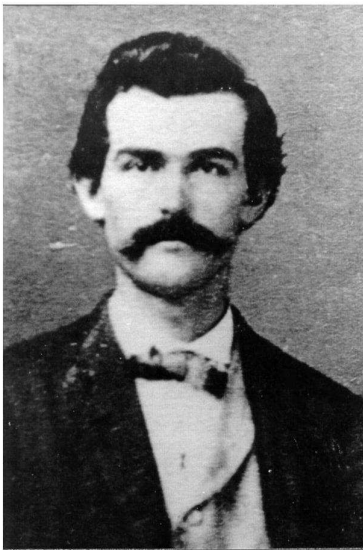
fff

To my Very Dear Mother

Serban Nichifor

THREE SHORT STORIES for String Quartet

CELLO



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Cello
TO MY VERY DEAR MOTHER I.) THE DOC HOLLIDAY'S DANCE
VAMP - Molto Rubato

for String Quartet

Serban Nichifor

$\text{♩} = 80$

f

pp gliss.armonico sul D

7

gl.arm. sul G

12

gliss.armonico sul C

17

22

ff

3

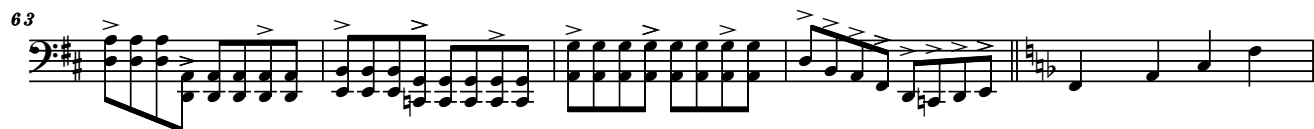
$\text{♩} = 210$

26

4

31

p



68



73



77



82



87



92



96



98 $\text{♩} = 150$ *ff* $\text{♩} = 80$

102

107

111 *ff*

114 $\text{♩} = 60$ *p* $\text{♩} = 60$ *mp*

120 $\text{♩} = 56$ $\text{♩} = 130$ *fff* deciso

Bucharest, 26-II-2008

II.) Three Balls in 12th Street - Homage to Euday Louis Bowman -

TO MY VERY DEAR MOTHER
Energico - Vamp

Serban Nichifor

♩ = 70

ff

5 ♩ = 100

fff *mp* ♩ = 70 Pizz.

17 ♩ = 76 ♩ = 82

22 ♩ = 88 ♩ = 94 ♩ = 104

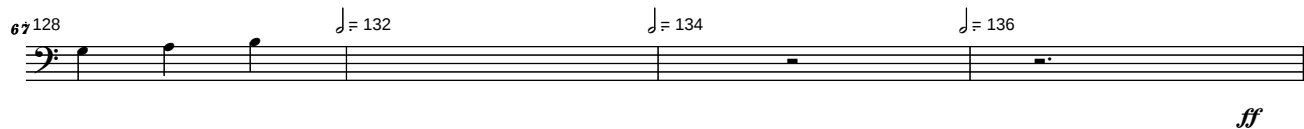
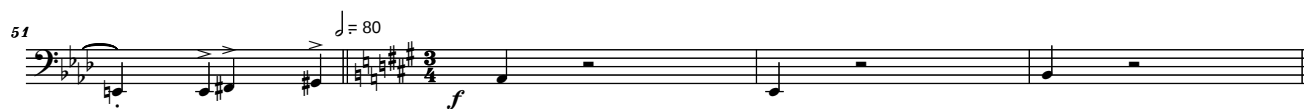
25 ♩ = 110 ♩ = 114 ♩ = 120

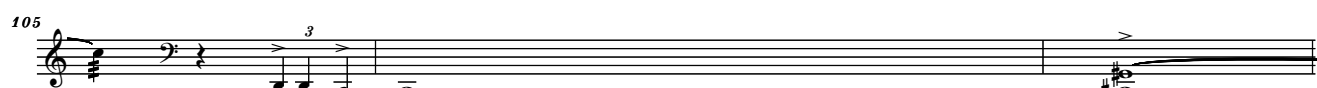
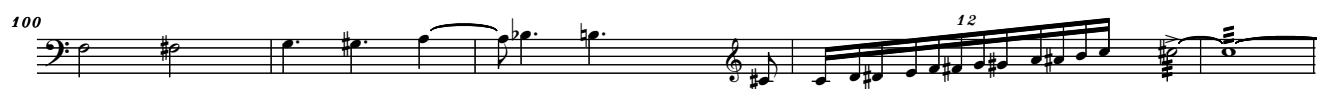
28 ♩ = 124 ♩ = 130 ♩ = 134

31 ♩ = 140 ♩ = 144 ♩ = 150

34 *Arco* ♩ = 160 ♩ = 170 ♩ = 90 ♩ = 120

mf *ff* *mf*



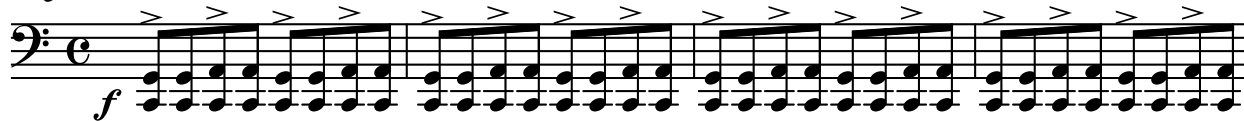


fff

Bucharest, 9-II-2008

Serban Nichifor: III.) HOT DOG QUARTET

CELLO - Vivace

 $\text{♩} = 205$ 

5



9



13



17



21

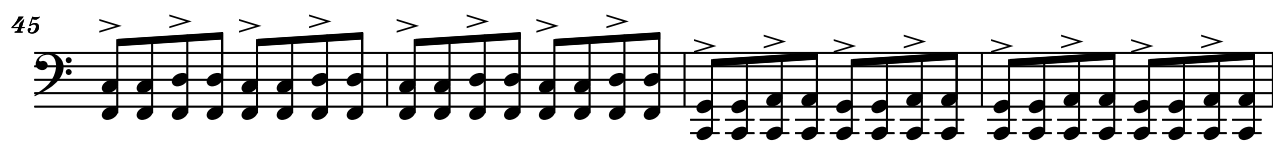
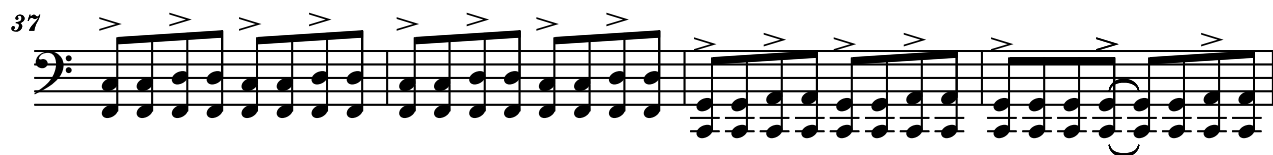
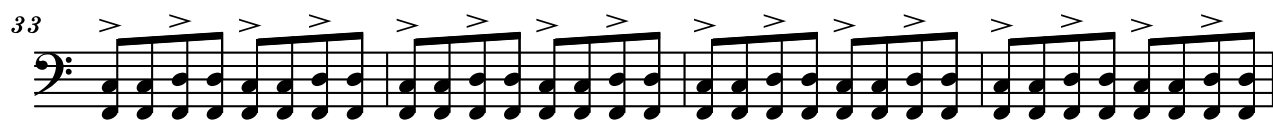


25



29





69



73 

77

77

81

The musical score for the bass line of 'The Rose Tree' is written on a single staff with a bass clef. The key signature is one flat (B-flat). The piece is in 2/4 time, indicated by a '2' over a '4' in the middle of the staff. The melody consists of eighth and sixteenth notes, with some measures containing beamed eighth notes. There are several accents (marked with a '>' symbol) over the notes. The staff is divided into measures by vertical bar lines, and the time signature changes from 2/4 to 4/4 in the middle of the piece.

85

85

86

87

88

89

Exercise 89 is a bass clef exercise consisting of 16 measures. The key signature has one sharp (F#). The exercise is divided into three groups: measures 1-4 (eighth notes), measures 5-8 (sixteenth notes), and measures 9-16 (eighth notes). The melody is written on a single staff with a bass clef. The key signature has one sharp (F#). The exercise consists of 16 measures. Measures 1-4 are eighth notes, measures 5-8 are sixteenth notes, and measures 9-16 are eighth notes. The melody is written on a single staff with a bass clef. The key signature has one sharp (F#).

93 

97 *fff*

