

Teodor Nicolau

Paragraphs from a diary

for 3 players

op. 27 c

2017



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Teodor Nicolau

Paragraphs from a diary
Otteita päiväkirjasta

op. 27 c

for 3 players:

Bass Clarinet in Bb
Piano
Violoncello

Score



Score

Paragraphs from a diary
Otteita päiväkirjasta

Teodor Nicolau op. 27c

Misterioso $\text{♩} = 50$

MF + slow trill -

Bass Clarinet

Musical score page 1. The score includes parts for Bass Clarinet, Piano (with two staves), and Cello. The Bass Clarinet part consists of two staves, the top one in treble clef and the bottom one in bass clef, both with a key signature of one sharp. The piano part is in common time. The Cello part is in common time. The score is in a 'Misterioso' style at $\text{♩} = 50$. Dynamic markings include *ppp*, *D*, *sul. C*, *flageolets gliss.*, *mp flautato*, *mp*, *accel. the trill with a cresc. & slow it down with a dim. like a broken pendulum*, *mp*, *8va*, *m.d.*, *m.g.*, *Reo.*, *ord.*, and *ppp*.

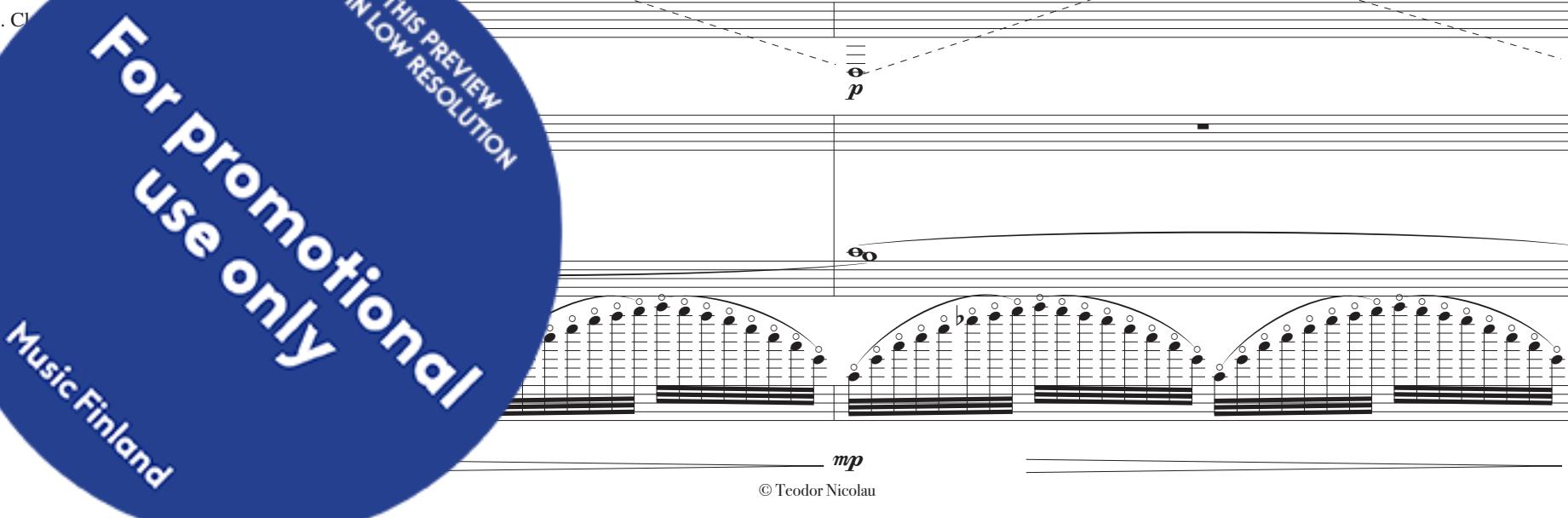
MF + slow trill -

B. Cl.

Musical score page 2. The score includes parts for Bass Clarinet (B. Cl.), Piano (Pno), and Violoncello (Vc). The Bass Clarinet part consists of two staves, the top one in treble clef and the bottom one in bass clef, both with a key signature of one sharp. The piano part is in common time. The Cello part is in common time. The score is in a 'MF + slow trill' style. Dynamic markings include *ppp*, *D*, *mp flautato*, *mp*, *8va*, *m.d.*, *m.g.*, *Reo.*, *ord.*, and *ppp*.

B. Cl.

Musical score page 3. The score includes parts for Bass Clarinet (B. Cl.). The score is in a 'THIS PREVIEW IS IN LOW RESOLUTION' style. Dynamic markings include *p*, *Reo.*, and *mp*.



A Comodo $\text{♩} = 60$
ord.

G MF + slow trill-
B. Cl. 7 ♩
Pno 8va- m.d. n.d.
Vc. ord. p

10

B. Cl. 10 p

Pno m.g. m.g. p

Vc. p

This page contains musical notation for three instruments: Bassoon (B. Cl.), Piano (Pno), and Cello (Vc.). The piano part includes dynamic markings such as *ppp*, *mf*, and *slow trill*. The bassoon part has dynamics *m.d.* and *n.d.*. The cello part has dynamics *m.g.* and *ord.*. The tempo is marked as *Comodo* with $\text{♩} = 60$.

B. Cl. 10 p

Pno m.g. m.g. p

Vc. p

B. Cl. 10 p

Pno 17 p

Vc. p

B sempre cresc.

This page continues the musical score for Bassoon (B. Cl.), Piano (Pno), and Cello (Vc.). The piano part maintains sustained notes with grace notes. The bassoon part uses dynamics *p* and *m.g.*. The cello part uses dynamics *m.g.* and *p*. The section is labeled **B** with the instruction *sempre cresc.*

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C

25

B. Cl.

Pno

Vc.

25

25

25

25

28

B. Cl.

Pno

Vc.

28

28

28

28

D

B. Cl.

Pno

Vc.

(mp)

(mp)

(mp)

32

32

32

Pno

34

34

34

34



B. Cl.

Pno

Vc.

39

40

B. Cl.

Pno

Vc.

46

F

sempre cresc.

47

B. Cl.

Pno

Vc.

50

51

Pno

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G

(mf)

52

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B. Cl.

Pno

Vc.

58

f

58

f

58

f

H Lo stesso tempo

Vc.

f con rilievo e vigoroso

Vc.

Vc.

Vc.

ord.

71

2:3 2:3 2:3 2:3

2:3 2:3 2:3 2:3

Vc.

73

sempre ff

al talone

sempre ff

al talone

I (play the frase from here to letter J only if is possible to do it with the spectral sounds 4 to 11 of the lowest D)

B. Cl.

78

p

8va

12/8

12/8

33

3p

12/8

12/8

33

3p



(8^{va})

B. Cl.

84

Pno

84

Vc.

Musical score for orchestra and piano, page 10, measures 96-97.

B. Cl. (Bassoon) plays eighth-note patterns with grace marks. Measure 96 ends with a dynamic *sfz*. Measure 97 begins with a dynamic *sfz*.

Pno (Piano) has a bass line with sustained notes and eighth-note chords. Measures 96 and 97 both end with dynamics *sfz*.

Vc. (Double Bass) plays eighth-note patterns. Measure 96 ends with a dynamic *sfz*. Measure 97 begins with a dynamic *sfz*, followed by a dynamic *mf*, and then the instruction *al talone* (with the right foot). Measure 97 ends with a dynamic *sfz*.



B. Cl. 103

Pno

Vc.

K Agitato $\text{♩} = 60$

B. Cl.

Pno

Vc.

B. Cl. 109

Pno

Vc.



B. Cl.

Pno

Vc.

Pesante $\text{♩} = 100$

tornando al tempo $\text{♩} = 60$

B. Cl.

Pno

Vc.



Pesante ♪ = 100

f

f

10

tornando al tempo $\text{♩} = 60$

B. Cl.

Pno

Vc.

L Peacefull $\text{♩} = 60$

B. Cl.

Pno

Vc.

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B. Cl.

Pno

Vc.

140

M Parlando rubato $\text{♩} = 60$

f

mf con rilievo

f

B. Cl.

146

B. Cl.

153

f

mp

B. Cl.

158

calando

B. Cl.

163

$\frac{10}{8}$

B. Cl.

molto ponticello

p Press the left hand fingers very lightly on strings, as when playing flageolettes

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12

174

B. Cl.

Pno

Vc.

175

179

B. Cl.

Pno

Vc.

180

184

B. Cl.

Pno

Vc.

185



Musical score for orchestra and piano, page 193. The score includes parts for Bassoon (B. Cl.), Piano (Pno), and Cello (Vc.). The piano part is grouped with the bassoon. Measure 193 starts with a dynamic of *sfz*. Measure 194 begins with a dynamic of *sfz*, followed by a forte dynamic *f*. The cello part features eighth-note patterns with slurs and grace notes. Measure 194 concludes with a dynamic of *f*.

Musical score for orchestra and piano, page 199. The score includes parts for Bassoon (B. Cl.), Piano (Pno), and Cello (Vc.). The piano part features sixteenth-note patterns with dynamic markings *sfz*, *f*, and *f*. The bassoon part has a melodic line with grace notes and dynamic *f*. The cello part provides harmonic support with sustained notes and rhythmic patterns. Measure 199 concludes with a forte dynamic *f*.



The image displays a page from the musical score for the first movement of Beethoven's Violin Concerto. It consists of four staves of music. The top staff is for the strings (Violin I), the second for the strings (Violin II), the third for the bassoon, and the bottom for the piano. The music is in common time. The first staff begins with a dynamic marking 'sempre cresc.' followed by a sixteenth-note pattern. Subsequent measures show various sixteenth-note patterns, some with grace notes. The second staff follows a similar pattern. The third staff starts with a sixteenth-note pattern. The fourth staff begins with a sixteenth-note pattern. Measures 1 through 4 are shown, with measure 5 starting on the next page.

203

B. Cl.

Pno

Vc.

f

Q *sempre cresc.*

B. Cl.

Pno

Vc.

poco f

Pesante $\text{♩} = 100$

f

208

B. Cl.

Pno

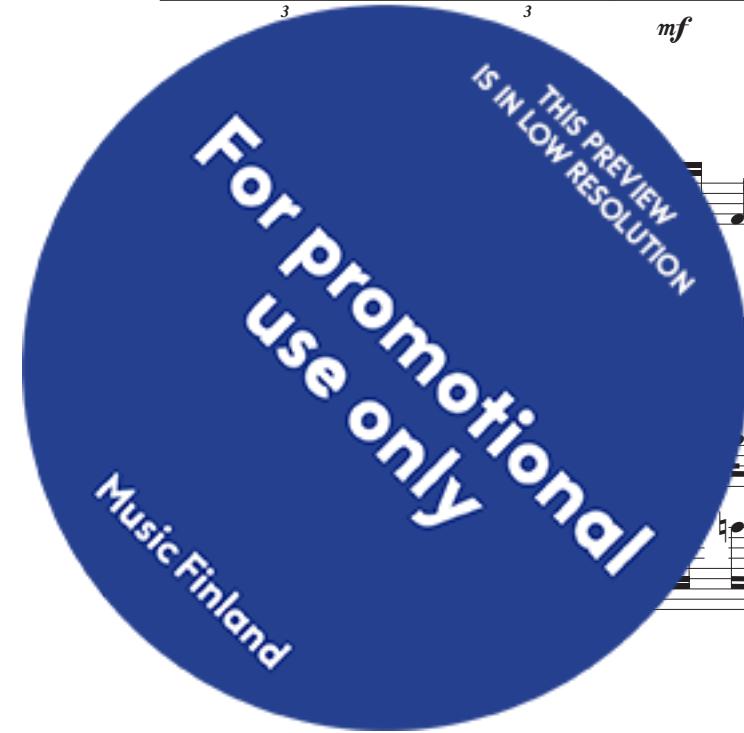
Vc.

mf

tornando al tempo $\text{♩} = 60$

sempre cresc.

mf



Pesante $\text{♩} = 100$

f

tornando al tempo $\text{♩} = 60$

B. Cl. Pno Vc.

Pesante
ma in tempo

Parlando rubato
come una cadenza

Pesante
ma in tempo

Parlando rubato
come una cadenza

Pesante
ma in tempo

R Agitato $\text{♩} = 60$

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ff

mf *sfz*

mf sfz

sfz

Musical score for orchestra and piano, page 10, measures 224-225.

B. Cl. (Measures 224-225): The Bassoon part consists of sixteenth-note patterns. Measure 224 starts with a sixteenth-note rest followed by a sixteenth-note note head. Measure 225 begins with a sixteenth-note rest followed by a sixteenth-note note head. Dynamic markings include *sforzando* (*sfz*) and *sempre cresc.*

Pno (Measures 224-225): The Piano part features sustained notes with grace notes above them. Measure 224 has two sustained notes with grace notes. Measure 225 has three sustained notes with grace notes. Dynamic markings include *sempre decresc.*

Vc. (Measures 224-225): The Cello part consists of sixteenth-note patterns. Measure 224 starts with a sixteenth-note rest followed by a sixteenth-note note head. Measure 225 begins with a sixteenth-note rest followed by a sixteenth-note note head. Dynamic marking: *sempre cresc.*

Musical score for orchestra and piano, page 10, measures 226-227. The score includes parts for Bassoon (B. Cl.), Piano (Pno), and Cello (Vc.). The piano part features sixteenth-note patterns with dynamic markings *mf*. The cello part has sustained notes with dynamic markings *mf* and *sfz*. Measure 226 ends with a forte dynamic. Measure 227 begins with a piano dynamic *mf*.

Musical score for orchestra and piano, page 10. The score includes parts for Bassoon (B. Cl.), Piano (Pno), and Cello (Vc.). The bassoon part consists of sixteenth-note patterns. The piano part features eighth-note chords and sustained notes. The cello part includes eighth-note patterns and grace notes. Measure 228 starts with a dynamic of *f*. Measure 229 begins with a dynamic of *sforzando* (*sfsz*). Measure 230 concludes with a dynamic of *p*.



Musical score for orchestra and piano, page 10, measures 234-235. The score includes parts for Bassoon (B. Cl.), Piano (Pno), and Cello (Vc.). The piano part features sixteenth-note patterns with dynamic markings *sfz*, *sfz*, *ff*, *ff*, and *ff*. The bassoon part has eighth-note patterns with dynamics *sfz*, *sfz*, *sfz*, and *sfz*. The cello part has eighth-note patterns with dynamics *sfz*, *sfz*, *sfz*, and *sfz*. Measure 235 concludes with a measure of *ff* for the piano.

236

B. Cl.

Pno

Vc.

237

