

Pentru LIANA mea!

Surban Nicheif

Symphony No VII - "Cello Memory"
for Cello Solo and orchestra

Pentun LIANA mea!

Duration: ~30'

SYMPHONY No. VII "Cello Memory" I

Motto: Serban Nichifor 10-VIII-2001-13-VIII-2003
"...le souvenir d'une certaine image n'est que le regret d'un certain instant..." - Marcel Proust, "A la recherche du temps perdu" (la dernière phrase)

Lontano e dolce, poco rubato (♩=80)*

Violoncello Solo

Pizz
Pben vibr., improvvisando
poco
mp
Arco rall. V

V.S.

mp malinconico, molto espressivo
poco rall.

V.S.

mf cantabile

V.S.

Comodo (♩=72) sempre rall.
Dolcissimo (♩=60)

V.S.

acc. (♩=68) rall. acc.

V.S.

ben f Più Mosso (♩=130)

V.S.

sempre animando Scorrevole (♩=140)

V.S.

sempre acc. Allegro Molto (♩=150)

V.S.

molto rallentando Moderato (♩=80)

V.S.

poco animando Rinvivando (♩=92)

V.S.

poco a poco allargando

molto allarg. (♩=120) *Andantino irreale* (♩=72) *molto sul pont.* *gettato leggero* (a punta d'arco) *poco a poco precipitando*

V.S. *molto allargando* (♩=120) *Andantino irreale* (♩=72) *mp Con Spirito*

sempre precip. *Più Mosso* (♩=48) *Normale* (♩=54) *Molto Espressivo*

V.S. *dolce, languido* *mf*

sempre precip. *Gairo* (♩=60) *sempre precip.*

V.S. *42 9 2 9 4 2 9 2 9*

sempre precipitando *Sarcastico* (♩=74) *f subito*

V.S.

ff molto *mf giocoso*

V.S. *121*

mp poco in rilievo *f*

V.S. *131*

molto rit. *Segnando* (♩=46) *poco rubato*

V.S. *ff ardente* *sffz* *molto p.* *c. II*

p. a p. allarg. *Quasi Senza Tempo* (♩=40) *immateriale* *p. a p. animando*

V.S. *mp* *poco* *mp doloroso* *mf ben vibrato*

sempre anim. *Andantino* (♩=72) *sempre animando*

V.S. *f* *molto* *ff ben sostenuto*

Tempo Primo (♩=80) *sempre p. a p. precipitando* *sub. molto allarg.* (♩=180)

V.S. *fff disperato* *possibile 3*

Sub. Lontano, immateriale, sognando
(♩ n 40 - rubato, quasi senza tempo)

II

19-VIII-2001

V.S. [Musical staff with treble clef and key signature of one sharp]

V.S. [Musical staff with treble clef and key signature of one sharp]

V.S. [Musical staff with treble clef and key signature of one sharp. Includes markings: molto espressivo, poco a poco allargando, Sub. Poco Animato (♩ n 56), fluido, P dolce, rffz, molto, PP sempre fluido, immateriale, poco rubato. Measure 21 circled.

V.S. [Musical staff with treble clef and key signature of one sharp. Includes markings: poco a poco incalzando, (a punta d'arco), (c. II), (c. I), più mp, PP. Measure 31 circled, Andantino (♩ n 72).

V.S. [Musical staff with treble clef and key signature of one sharp. Includes markings: (81) pliss. arm., (ossia), P, sempre incalzando, Moderato (♩ n 84), sempre incalzando, (♩ n 94), p.p.p. allargando.

V.S. [Musical staff with treble clef and key signature of one sharp. Includes markings: poco a poco allargando, Con Malinconia, molto cantabile (♩ n 44), ben vibrato, poco rit., mfz, 1 2 3 2, 2, 2, 3, 2, 3 2.

V.S. [Musical staff with treble clef and key signature of one sharp. Includes markings: p. a p. precipitando, Appassionato (♩ n 100), molto buff.

V.S. [Musical staff with treble clef and key signature of one sharp. Includes markings: poco gliss., ff Patetico - l'istesso tempo (♩ n 100), ben sostenuto, 3, 3, 3.

V.S. [Musical staff with treble clef and key signature of one sharp. Includes markings: poco a poco precipitando, (♩ n 112) sempre acc., Sub. Allegretto (♩ n 84), glissando, possibile, fff sub. mp dolce.

V.S. [Musical staff with treble clef and key signature of one sharp. Includes markings: poco a poco perdendosi, Pizz. ppp ritmico, mp molto.

CADENZA

Vlc. Solo *Arco* *poco flautando* (71) *Quasi una Toccata lontana (♩ ≈ 94)* *sempre pp leggero, ma ben marcato, ritmico (quasi continuum)* *poco* *P*

Vlc. Solo *sempre pp* *poco*

Vlc. Solo *P* *pp* *pin* *mf pp* *mf pp sub*

Vlc. Solo (81) *pp* *poco* *P*

Vlc. Solo *arco normale (al ord.)* *doloroso* *sempre arpegiando* *v n vn simile*

Vlc. Solo *si-mi-le* (91)

Vlc. Solo *vn simile* (101)

Vlc. Solo *vn vn* *molto* *sfz pp sub. (sempre ritmico)* *(simile)*

Vlc. Solo *sfz pp sub.* *sfz pp* *sfz pp* *sfz pp* *sfz pp* *f* *pp* *Pizz (m.s.)* *mf (h)* *sonoto (quasi Campana)* *(sempre pp)*

Vlc. Solo *f* *pp* *f* *4* *pp* *(Arco)*

Vlc. Solo
f (111) (Pizz. normale - m.d.)
pp

poco a poco precipitando ----- poco allargando
Vlc. Solo
ff poss.

Vlc. Solo
2 (Arco) Sostenuto (♩ = 68) (9)
fff disperato; quasi grido
sub. PP lontano, immateriale
+ (m.s.)
(l.v.) (l.v.)

Vlc. Solo
(121) (b) (l.v.) (l.v.)
pp poco

Vlc. Solo
sul ponticello
PP misteriosa
(l.v.)

Vlc. Solo
poco (l.v.) (l.v.) (l.v.)
pp

Vlc. Solo
(131) poco a poco allargando
glissando lento
poco a poco
(l.v.) (l.v.)
pp

Vlc. Solo
(sempre allargando)
(sempre gliss. lento)
perdendosi
PP (l.v.) (l.v.) (l.v.) (l.v.)
PPP lontano

Amdante - senza rigore (♩ ≈ 68)

V.S. *Pizz.* *quasi Chitarra* *pp* *improvvisando, con nostalgia* *mp*

V.S. *mp* *I dolce e vibrato* *(451) poco a poco allargando*

Sub. Presto possibile (♩ ≈ 90)

V.S. *mf scorrevole, con brio*

V.S. *f* *mf* *pp leggero e liscio*

V.S. *mf* *simile* *mfz*

V.S. *molto* *f* *staccato volante* *mfz marcato* *mfz*

V.S. *mf* *mfz* *mfz* *mfz*

L'istesso Tempo - Presto (♩ ≈ 90)

V.S. *f* *f deciso* *Pizz.* *sub. mf marcato e ritmico ("with swing")*

V.S. *mf* *f* *mp* *f* *mf* *f*

V.S. *mf* *f* *più* *ff ben sostenuto* *molto allargando*

Appassionato (♩ ≈ 84) *rall.* Sub. Tempo I - Presto (♩ ≈ 90) *sempre acc.* *sub. poco rall.*

V.S. *fff disperato* *Pizz.* *mf* *(rubato)*

Sub. Rubato, Quasi v. Cadenza (♩ ≈ 88)

V.S. *(rubato)* *Arco* *sempre appassionato* *(poco rall.)* *(poco rall.)*

(a tempo) *gliss.* *Pizz.* *Arco* *poco a poco allargando*

V.S. *(a tempo)* *ben f* *rfz* *ff* *(in 1, giusto)*

Sub. Presto (♩ ≈ 192 / ♩. ≈ 64) - scortevole, quasi Walzer

V.S. *(in 1, giusto)* *mp* *(51)*

poco a poco rall. *molto* Sub. A Tempo (♩ ≈ 64)

V.S. *(in 4)* *mp* *molto* *f* *(in 1)* *mf*

molto rall. Rubato (♩ ≈ 58)

V.S. *mf* *(in 4)* *mf* *molto* *(in 5)* *mf* *molto* *(in 3)* *(61)*

Sub. Lento e grazioso (♩ ≈ 110) - quasi sognando

V.S. *(in 3)* *P con spirito* *poco*

poco allargando Adagio (♩ ≈ 60) Sub. A Tempo (♩ ≈ 110)

V.S. *sostenuto* *mf* *molto* *P con spirito* *poco* *mf* *poco* *mf*

poco rall. Sub. A Tempo (♩ ≈ 110)

V.S. *molto f* *sub. P dolce* *(81)*

V.S. *Tr^b* *p* *p* *p* *p* *p* *p*

V.S. *poco rall.* *Sub. Allegro ma non troppo (♩ N 122)*
(Tr^b) *Tr^b* *Tr^b* *Tr^b* *Tr^b* *Tr^b* *Tr^b* *Tr^b* *Tr^b* *Tr^b* *Tr^b*
sub. mf in rilievo

V.S. *pochissimo rall.* *Sub. Allegro Vivo (♩ N 134)*
gliss. *f appassionato*

V.S. *poco rall.* *A Tempo (♩ N 134)* *poco allargando* *Sub. Vivace (♩ N 160)*
ben f *ff*

V.S. *Tr^b* *Tr^b* *Tr^b* *Tr^b* *Tr^b* *Tr^b* *Tr^b* *Tr^b* *Tr^b* *Tr^b* *Tr^b*
fff *poco a poco ritardando* *f* *mf* *(111)*

V.S. *molto* *molto allargando* *Lontano (♩ N 60)* *Pizz.* *vibrato* *poco a poco animando*

V.S. *(sempre anim.)* *poco ff* *mp* *mf* *Arco* *Moderato (♩ N 100)* *(121)*

V.S. *3* *poco a poco incalzando* *ben f* *passionato* *Allegro (♩ N 130)*

V.S. *f* *scottevole* *(131)* *molto* *molto allargando*

V.S. *ff* *3* *disperato* *Sostenuto (♩ N 70)* *poco a poco precipitando* *Patetico (♩ N 130)* *poco a poco calando* *(141)* *VS*

Quasi Valzer - lontano e dolce, con morbidezza (♩ ≈ 66) poco rall. a tempo

V.S. 54 Musical staff with notes, rests, and dynamics: P fluido, quasi Sega, poco. Measure 151 circled.

V.S. 55 Musical staff with notes, rests, and dynamics: poco rall., più mp.

Sub. Andantino (♩ ≈ 72)

V.S. 56 Musical staff with notes, rests, and dynamics: sempre p.p. dolce, 161 circled, p.p. stringendo, più.

poco a poco stringendo ---> Appassionato (♩ ≈ 84)

V.S. 57 Musical staff with notes, rests, and dynamics: mf, f, 171 circled.

V.S. 58 Musical staff with notes, rests, and dynamics: sempre stringendo, più ff dolce, subito allargando - A Tempo (♩ ≈ 84).

V.S. 59 Musical staff with notes, rests, and dynamics: f dolce, poco r/z, molto, pp leggero, 181 circled.

V.S. 60 Musical staff with notes, rests, and dynamics: (sempre p. a p. allargando), poco, pp lontano e fluido, Quasi Senza Tempo (♩ ≈ 40), (legatissimo), poco. [PANARMONIOS KOSMOU SINTAXIS (apud Saint Athanase)]

V.S. 61 Musical staff with notes, rests, and dynamics: 191 circled, poco a poco animando, Andantino (♩ ≈ 72), scorrevole.

sempre cantabile, ben sostenuto

V.S. 62 Musical staff with notes, rests, and dynamics: sempre p. a p. animando, 201 circled.

V.S. *mp* *mf* *f*
 (sempre p.a.p. animando) (dn 82)

V.S. *ben f*
 (211) *Con Passione* (dn 86)

V.S. *ff ben sostenuto*
 poco a poco animando → *Molto Appassionato* (dn 90)
 (221)

V.S. *ff* *ff ardente*
 poco a poco precipitando → (231) *Allegretto* (dn 104)

V.S. *ben ff*
 (sempre precipitando) → poco allargando → *Sub. Scorrevole* (dn 104) (241) -20-

V.S. *molto* *fff drammatico, ben vibr., sost. e legatissimo (quasi Sega)*
 (sempre precipitando) → *Allegro* (dn 130) poco ritardando → *Patetico* (dn 88)

V.S. *sempre fff* *ben vibr. e sost.*
 (251) poco a poco animando → (dn 120)

V.S. *fff* *rfz* *p.a.p. pendendosi*
 Sub. poco a poco ritardando → (261) *molto allargando* → *Immaterialo* (dn 40)

V.S. *Moderato* (♩ = 46) (271) *molto allargando* - *Adagio sognando* (♩ = 40) *irreale* *dolce* *p*

V.S. *poco a poco animando*

V.S. (sempre p. a p. anim.) (281) *Larghetto* (♩ = 62)

V.S. *molto appassionato* *molto f* *poco a poco allarg.* *più ff ben sost.* *Sub. Moderato* (♩ = 80)

V.S. *fff* (291)

V.S. *sub. allargando* - - - *Senza Rigore*

IV

Allegro Molto

HORALUNGA

Serban NICHIFOR

1 *mf* $\text{♩} = 144$

2 $\text{♩} = 144$ *f*

4

6

7

8

9

10

11

12

13

14 *simile*

20 *simile*

27 *tremolo*

glissando armonico

32

37

40

43 *tr*

46

49

52 *tremolo*

54 *tr tr tr tr tr tr tr tr*

59 *tr tr tr tr* *simile*

63

70

72

74

83

85 *simile*

89 *simile*

93 *simile*

98 *mp*

103

108 *POCO A POCO ACCELERANDO*

110 *fff*

131 *J = 210* *J = 214* 6

133 *f*

136

139 *f* *J = 230*

142

148 *f* *J = 250*

148 *fff* *J = 260* *J = 180* *mf* *mf*

MISTERIOSO

113 *J = 158* *J = 162*

116 *J = 168*

118 *J = 172*

121 *J = 180* *J = 186*

124 *J = 192*

126 *J = 198*

129 *J = 204*

56

69 *13*

82 *7* *3*

94 *11*

207

$\text{♩} = 120$ $\text{♩} = 60$ $\text{♩} = 50$

215

$\text{♩} = 40$ $\text{♩} = 30$ $\text{♩} = 20$ $\text{♩} = 130$

Sub. Presto !

fff

218

223

$\text{♩} = 134$

fff

227

231

$\text{♩} = 138$

235

239

243

247

$\text{♩} = 142$

251

255

259

263

266

271

276

SYMPHONY VII - "CELLO MEMOIRS"
TO THE GLORY OF GOD

Serban Nichifor

Lontano, sempre poco rubato

Arco

Musical score for Cello Solo Part 1, measures 1-111. The score is written in bass clef for the first system and then splits into two staves (treble and bass clef) for the remainder. It features a variety of musical notations including triplets, dynamic markings (*p*, *mp*, *mf*, *ff*, *sul pont*), and tempo markings (♩ = 90, 72, 60, 68, 129, 130, 140, 150, 120, 80, 580, 72, 50, 78, 50, 54, 56, 60).

115 $\text{♩} = 74$ *f* *fz* *fz*

120 $\text{♩} = 60$ $\text{♩} = 74$ *fz* *fz* *ff* *mf*

127 *mp*

133 *ff*

138 $\text{♩} = 80$ $\text{♩} = 60$ $\text{♩} = 60$ *fz* *mp*

143 *mp* $\text{♩} = 40$ *mp*

150 $\text{♩} = 50$ $\text{♩} = 60$ *mf*

155 $\text{♩} = 50$ $\text{♩} = 72$ *ff*

160 $\text{♩} = 80$ *fff*

167 $\text{♩} = 120$ $\text{♩} = 180$

Sempre Lontano e Rubato SYMPHONY VII - "CELLO MEMOIRS" II

Serban Nichifor

♩ = 64

17 *mp*

20 *mp* *pp* *tr* *tr tr tr tr* *tr tr tr tr* *tr tr* Arco tremolo

28 *mf* *gl.* *8va*

35 *f*

47

53

58 *ff*

62 *gliss* *pp* ♩ = 80

70 **CADENZA** arpeggiando leggero

71

73

74

Musical staff 74: Bass clef, eighth-note chords with a flat sign.

75

Musical staff 75: Bass clef, eighth-note chords with a flat sign.

76

Musical staff 76: Bass clef, eighth-note chords with a flat sign.

77

Musical staff 77: Bass clef, eighth-note chords with a flat sign.

78

Musical staff 78: Bass clef, eighth-note chords with a flat sign.

79

Musical staff 79: Bass clef, eighth-note chords with a flat sign and a sharp sign.

80

Musical staff 80: Bass clef, eighth-note chords with a flat sign and a "6" fingering.

82

Musical staff 82: Bass clef, eighth-note chords with a flat sign and a "6" fingering.

83

Musical staff 83: Bass clef, eighth-note chords with a flat sign and a "6" fingering.

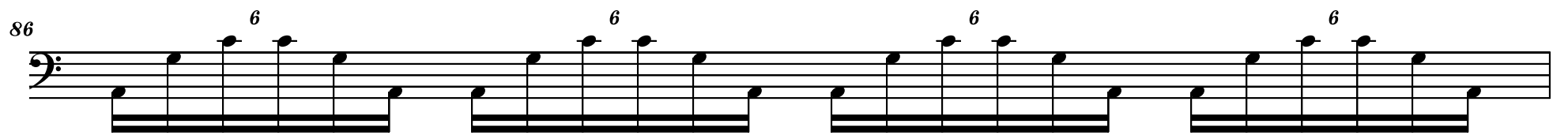
84

Musical staff 84: Bass clef, eighth-note chords with a flat sign and a "6" fingering.

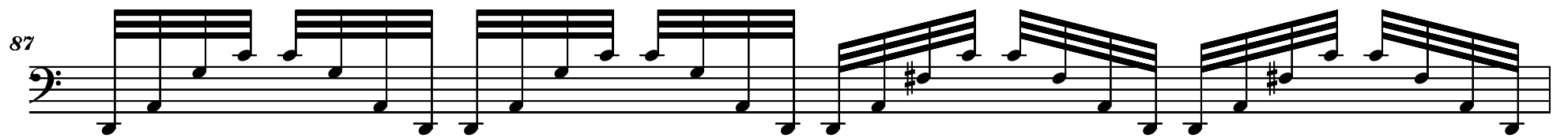
85

Musical staff 85: Bass clef, eighth-note chords with a flat sign and a "6" fingering.

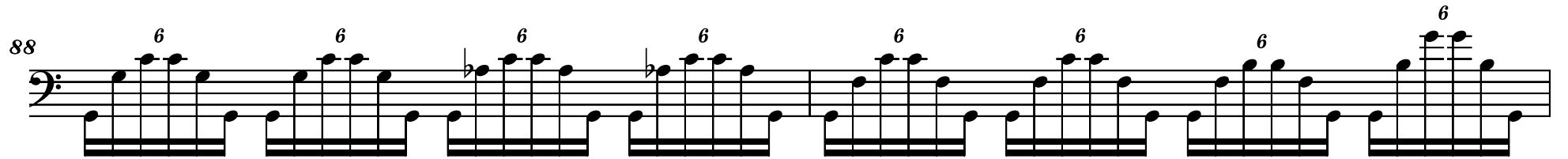
86 ⁶ ⁶ ⁶ ⁶



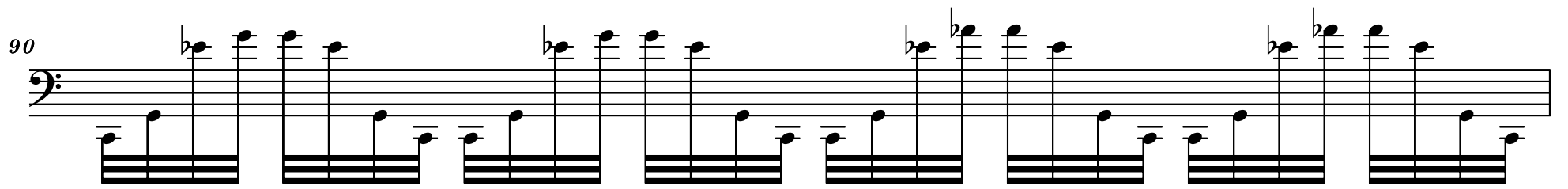
87



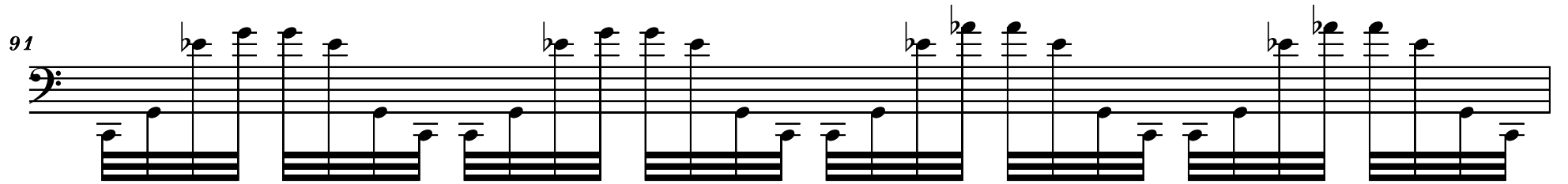
88 ⁶ ⁶ ⁶ ⁶ ⁶ ⁶ ⁶ ⁶



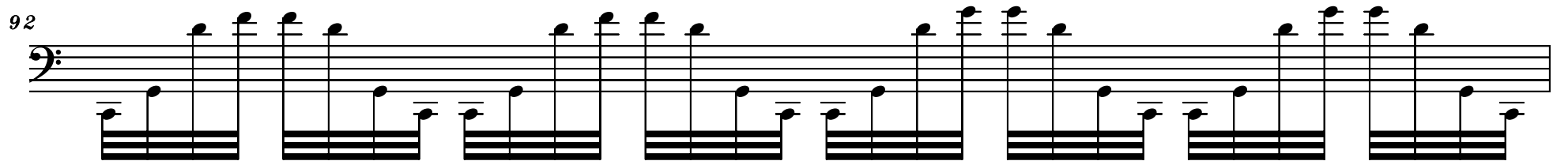
90 ^b ^b ^b ^b ^b ^b ^b ^b



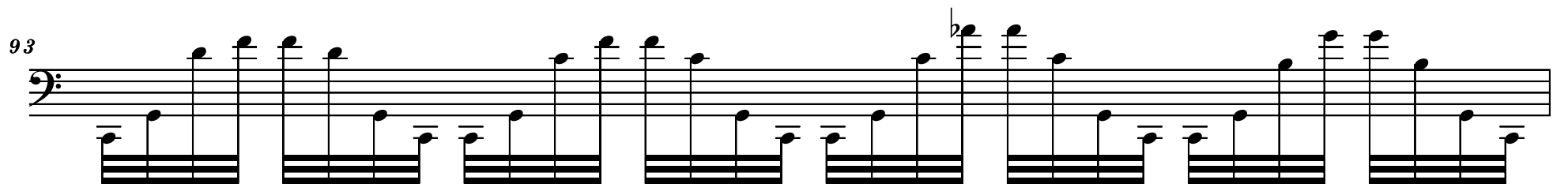
91 ^b ^b ^b ^b ^b ^b ^b ^b



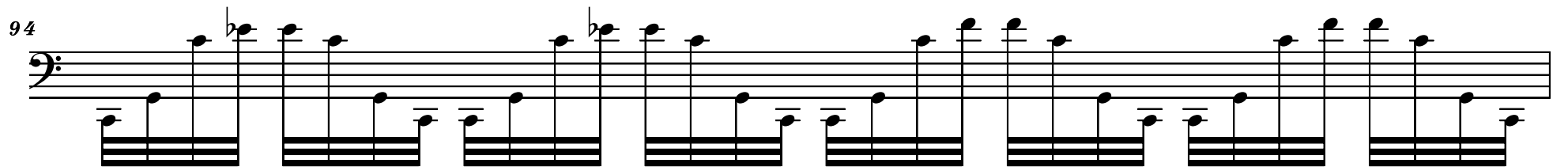
92



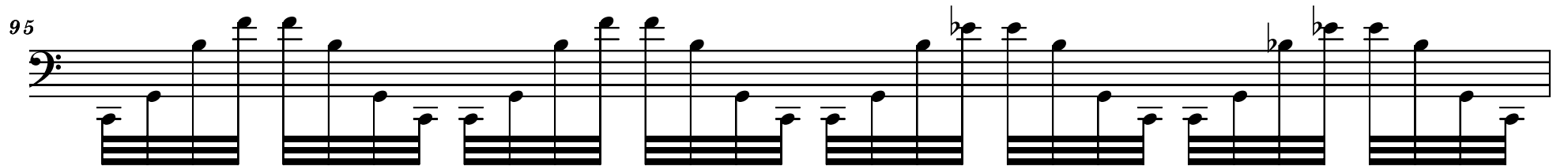
93 ^b ^b ^b ^b ^b ^b ^b ^b



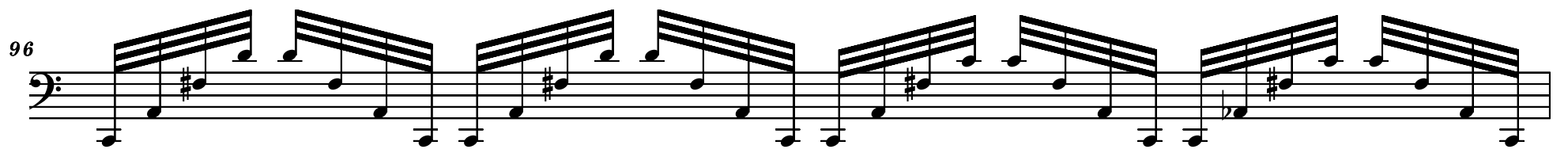
94 ^b ^b ^b ^b ^b ^b ^b ^b




95 ^b ^b ^b ^b ^b ^b ^b ^b



96 [#] [#] [#] [#] [#] [#] [#] [#]



97



98

99

100

101

102

103

104

105

106

107

108

fff

1) Pizz m.s.
2) Arco

109 *ff*

110

111

112

Pizz

114

fff Arco Pizz Arco *mp* armonici

$\text{♩} = 130$ $\text{♩} = 140$ $\text{♩} = 150$ $\text{♩} = 80$

120

Pizz *f* Arco *mp* armonici *f* *mp* *f* *mp* $\text{♩} = 90$

128

f *mp* $\text{♩} = 100$ *f* *mp* $\text{♩} = 120$ *f* *mp* $\text{♩} = 130$ *f* *mp* *8va gl* *Loco 8va gl*

136

f *mf* *mp* $\text{♩} = 140$ Pizz Loco $\text{♩} = 60$

152

$\text{♩} = 60$ $\text{♩} = 40$

Presto possibile

Cello Memoirs III

Serban Nichifor

The musical score consists of ten staves of music, numbered 1 through 20. The first staff (measures 1-4) begins with a tempo marking of $\text{♩} = 90$ and a dynamic marking of *f*. The second staff (measures 5-7) features a triplet of eighth notes. The third staff (measures 8-9) includes a triplet of eighth notes and a dynamic marking of *mf*. The fourth staff (measures 10-11) starts with a dynamic marking of *f* and includes a triplet of eighth notes. The fifth staff (measures 12-13) begins with a dynamic marking of *f* and includes a triplet of eighth notes. The sixth staff (measures 14-15) features a triplet of eighth notes. The seventh staff (measures 16-17) includes a dynamic marking of *mp fz* and a triplet of eighth notes. The eighth staff (measures 18-19) features a dynamic marking of *fz*. The ninth staff (measures 20-21) features a dynamic marking of *fz*.

22 *fz* *f* *ff* Pizz *f*

26 Arco *p* gliss. armonico

29 Pizz *f* Arco 5

32

34 molto allargando *fff* Appassionato SubTempo I Pizz *mf.*

38 Sub.Rubato *f* *f* Arco

43 13 V 9

45 3 6 Pizz Arco *ff* Sub.Presto Quasi Walzer

49 4

55 *mf* *f* *mf*

61 *f* *mp*

Rubato Sub. Lontano e grazioso

65

allarg.

72 *mf* *mp*

Adagio Sub. A Tempo

78 *f* *p* *p* *p* *p*

allarg. Sub. A Tempo *tr* *tr* *tr* *tr*

85 *p* *p* *pp* *f*

rall. Sub. Allegro ma non troppo

93 *f*

poco rall. Sub. Allegro Vivo

100

poco rall. Sub. Vivace

108

Moderato

119 *f*

p.a p. incalzando

Allegro appassionato

125

molto allarg.

Sostenuto

132 *ff*

armonici

137 *mp*

ord poco rall. Sub.Andantino

153 *mf*

p. a p. stringendo

Appassionato

162 *f*

sempre stringendo

sub.allarg.

A Tempo

170

177 *f* *pp* *pp*

p. a p. allargando

Quasi Cadenza (molto rubato)

192 *fff* *mp*

205 $\text{♩} = 130$ Sub.Presto simile

fff

213 POCO A POCO PRECIPITANDO !!! $\text{♩} = 134$

fff

218

223 $\text{♩} = 138$

$\text{♩} = 138$

227

231

235

240 $\text{♩} = 142$

$\text{♩} = 142$

244

POCO A POCO PRECIPITANDO !!!

249

254

258

262

266

270

273²

278

284

SYMPHONY VII - "CELLO MEMOIRS"

Lontano, sempre poco rubato

TO THE GLORY OF GOD

Serban Nichifor

The musical score is written for Violini I Part 1 in 3/4 time. It begins with a tempo marking of $\text{♩} = 90$ and a *tremolo* instruction. The first staff (measures 1-16) features a *pp* dynamic and a *p* dynamic. The second staff (measures 17-24) contains triplet patterns. The third staff (measures 25-34) includes a *Pizz* instruction and a *p* dynamic. The fourth staff (measures 35-47) is marked *Arco* and *f*, with a *tremolo* instruction and a *5* fingering. The fifth staff (measures 48-58) is marked *f p* and *f*, with *ord.* and *tremolo* markings. The sixth staff (measures 59-69) is marked *ff* and *pp*. The seventh staff (measures 70-81) is marked *p* and *mp*, with *ord.*, *tremolo*, and *Pizz* markings. The eighth staff (measures 82-90) is marked *f* and *p*. The ninth staff (measures 91-98) is marked *mf* and *mp*, with a *1 Solo* instruction. The tenth staff (measures 99-119) is marked *mf* and includes *Tutti 1) gettato* and *2) pizz* markings. The eleventh staff (measures 120-128) is marked *mp* and includes an *Arco ord* instruction.

129 *f*

136 *f ff fz f*

142 *mp p tremolo*

154 *mp mf f ord*

163 *fff*

171 *ppp sub.*

Lontano

SYMPHONY VII - "CELLO MEMOIRS" II

Serban Nichifor

♩ = 64

tremolo

Pizz.

tremolo

p

p

mp

Pizz.

Violin 1

11

Arco tremolo

Arco tremolo

Violin 1

18

Solo

8va

Tutti

div 1 Loco

mp

mp

div 2 *mf*

Violin 1

24

Pizz

mf

Pizz *mf*

Violin 1

33

Arco

mf

Arco

mf

Violin 1

41

mf

mf

Violin 1

52

Violin 1

59

f

f

Violin 1

62

Violin 1

gliss

TACET AL FINE P.2

fff

66

Violin 1

Presto possibile

Cello Memoirs III

Serban Nichifor

Tutti

$\text{♩} = 90$

p tremolo *mf* *mp*

20 *f* *ff* *fff*

37 **Pizz** **Arco** *mp* tremolo

48 *mp* *mf* tremolo *mp*

58 *mf* *p* sempre tremolo

66 $\text{♩} = 80$ *mp* *p* *mf*

81 *f* **Pizz**

91 **Arco** *f*

102 *ff* poco a poco ritardando

111 Pizz *molto allarg.* Solo *Lontano* poco a poco animando tremolo

120 Tutti - tremolo

128 *f*

136 *ff* *f* *mp*

145 *mf* *mf* *p* sempre tremolo

158

165 *mp*

172 *f* *mf*

179 *f* *mf* *mp* ord non tremolo 8-va

189 LOCO

mf *f* *ff*

8 3

204

Presto possibile

$\text{♩} = 130$ div.a 2 sin'al Fine

Musical notation for measures 1-20. The score is in 2/4 time with a key signature of one sharp (F#). The first staff is the treble clef and the second is the bass clef. The music features a melodic line in the treble and a supporting bass line. A dynamic marking of *ff* is present in the second measure.

217 134

Musical notation for measures 21-34. The key signature changes to two flats (Bb, Eb). The music continues with a melodic line in the treble and a supporting bass line. A dynamic marking of *ff* is present in the first measure.

222

Musical notation for measures 35-48. The key signature changes to three flats (Bb, Eb, Ab). The music continues with a melodic line in the treble and a supporting bass line. A tempo marking of $\text{♩} = 138$ is present in the first measure.

227

Musical notation for measures 49-62. The key signature changes to three sharps (F#, C#, G#). The music continues with a melodic line in the treble and a supporting bass line.

232

Musical notation for measures 63-76. The key signature changes to four sharps (F#, C#, G#, D#). The music continues with a melodic line in the treble and a supporting bass line.

237

Musical notation for measures 77-90. The key signature changes to four sharps (F#, C#, G#, D#). The music continues with a melodic line in the treble and a supporting bass line. A tempo marking of $\text{♩} = 142$ is present in the first measure.

242

Musical notation for measures 91-104. The key signature changes to two flats (Bb, Eb). The music continues with a melodic line in the treble and a supporting bass line.

247

Musical notation for measures 105-118. The key signature changes to two flats (Bb, Eb). The music continues with a melodic line in the treble and a supporting bass line.

252

257 = 150

262

$\text{♩} = 154$

267

$\text{♩} = 158$

271

$\text{♩} = 162$ $\text{♩} = 166$

275

$\text{♩} = 170$ $\text{♩} = 172$

281

$\text{♩} = 174$ $\text{♩} = 176$ $\text{♩} = 178$

286

$\text{♩} = 180$

fff *fff* *fff*

SYMPHONY VII - "CELLO MEMOIRS"

Lontano, sempre poco rubato

TO THE GLORY OF GOD

Serban Nichifor

Musical score for Violini II Part 1, measures 1-100. The score is written in treble clef with a 3/4 time signature. It includes various performance instructions such as *Pizz.*, *Arco*, *ord.*, *tremolo*, *Arco tremolo*, *tremolo sul pont*, and dynamic markings like *p*, *f*, *mf*, *ff*, and *mp*. The score features several triplet markings (3) and a 5-measure rest. The tempo is marked *Lontano, sempre poco rubato*. The key signature has one sharp (F#).

103 suoni armonici tremolo reali tremolo

115

123 Pizz

131

138 Tremolo 8-va armonici

150

162

173

Sempre Lontano e Rubato SYMPHONY VII - "CELLO MEMOIRS" II

Serban Nichifor

Violin 2

$\text{♩} = 64$

tremolo *mp*

tremolo *mp*

Violin 2

13

Pizz

Solo Arco tremolo

Pizz

L'Altri

Violin 2

22

div 1 Arco simile *mp*

div 2 Arco simile *mp*

mf

mf

Violin 2

36

Violin 2

50

f

ff

f

Violin 2

60

ff

fff

fff

$\text{♩} = 80$

TACET AL FINE P.2

Presto possibile

Cello Memoirs III

Serban Nichifor

$\text{♩} = 90$ Tutti simile

mp

7 mf

13 mf

20 f ff mp

28 mf mp mf mp mf f

34 ff fff mp mp tremolo

43 mf mp

55 mp tremolo mf

63 Pizz p Arco mp Pizz

75 Arco tremolo // Pizz f mf

89 Arco tremolo f

ord.

98

tremolo

Pizz

105

114

128

139

153

162

171

ord non tremolo

175

184

199

Coda

V2-1 V2-2

ff

This system covers measures 190 to 219. It features two staves, V2-1 and V2-2, in a treble clef with a key signature of two sharps (F# and C#). The music is marked *ff* (fortissimo). Above the staves, there are several measures of chord symbols: ♮ V ♮ ♮ V ♮ V ♮ V ♮ V ♮ V ♮ V ♮ V ♮ V ♮ V ♮ V ♮ V ♮ V ♮ V ♮ ♭. The notation includes quarter notes, eighth notes, and sixteenth notes, often beamed together.

220) V2-1 V2-2

This system covers measures 220 to 229. It continues with two staves, V2-1 and V2-2, in the same key signature. The notation includes quarter notes, eighth notes, and sixteenth notes, with various accidentals.

230) V2-1 V2-2

This system covers measures 230 to 238. It continues with two staves, V2-1 and V2-2, in the same key signature. The notation includes quarter notes, eighth notes, and sixteenth notes, with various accidentals.

239) V2-1 V2-2

This system covers measures 239 to 247. It continues with two staves, V2-1 and V2-2, in the same key signature. The notation includes quarter notes, eighth notes, and sixteenth notes, with various accidentals.

248) V2-1 V2-2

This system covers measures 248 to 255. It continues with two staves, V2-1 and V2-2, in the same key signature. The notation includes quarter notes, eighth notes, and sixteenth notes, with various accidentals.

256) V2-1 V2-2

This system covers measures 256 to 264. It continues with two staves, V2-1 and V2-2, in the same key signature. The notation includes quarter notes, eighth notes, and sixteenth notes, with various accidentals.

265) V2-1 V2-2

This system covers measures 265 to 272. It continues with two staves, V2-1 and V2-2, in the same key signature. The notation includes quarter notes, eighth notes, and sixteenth notes, with various accidentals.

272

V2-1

V2-2

Musical score for measures 272-278. The score is for two voices, V2-1 and V2-2. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The music features a complex rhythmic pattern with many triplets. Dynamic markings include *ff* and *fff*.

279

V2-1

V2-2

Musical score for measures 279-288. The key signature changes to three sharps (F#, C#, G#). The time signature is 3/4. The music features a complex rhythmic pattern with many triplets. Dynamic markings include *fff*.

290

V2-1

V2-2

Musical score for measures 290-292. The key signature is three sharps. The time signature is 3/4. The music features a complex rhythmic pattern with many triplets. Dynamic markings include *fff*.

SYMPHONY VII - "CELLO MEMOIRS"

Lontano, sempre poco rubato

TO THE GLORY OF GOD

Serban Nichifor

♩ = 90

3

Pizz. *p*

Arco tremolo

Pizz

18

Arco tremolo

tremolo

3

pp

p

35

f

3

3

tremolo

mf

mf

51

ff

68

Pizz. *p*

2

82

Arco tremolo

ord

3

Pizz *p*

Pizz

92

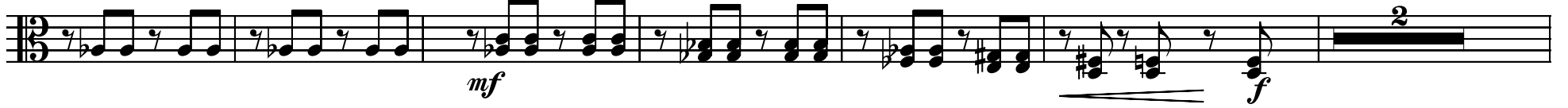
100

108



Arco

116



124



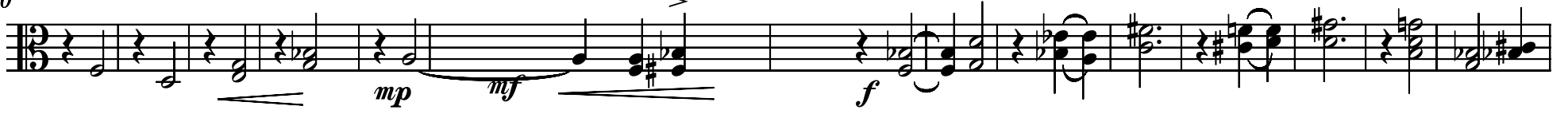
132



139



150



164



Sempre Lontano e Rubato SYMPHONY VII - "CELLO MEMOIRS" II

Serban Nichifor

♩ = 64 tremolo

Viola

p

tremolo

17) Pizz Arco simile

Viola

Pizz

mp Arco simile

29) Pizz

Viola

mf Pizz

46) Arco

Viola

Arco

f

58) simile

Viola

ff *f* simile *ff* *pp*

♩ = 80

66) TACET AL FINE P.2

Viola

Presto possibile

Cello Memoirs III

simile

$\text{♩} = 90$ Tutti

mp

7 mp

17 mp

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

32 *mf* *f* *ff* *fff* *mp* *mp* tremolo

43 *mp* tremolo

55 *mp* tremolo

62 *mf* *p* *mp* *p*

75 *f* *mf* *mp* *mp*

91 *f* *ff*

106 *p* armonici tremolo

119 unis.ord.tremolo *p* Pizz

131 *ff* *ff* *f*

Vle1
Vle2

mp *mf* *mp* *p*

Pizz Pizz

154

Vle1
Vle2

Arco tremolo Arco tremolo

162

Vle1
Vle2

mp *mp*

171

Vle1
Vle2

ff *ff*

ord non tremolo

178

Vle1
Vle2

ff *p* *mf* *f*

ord non tremolo

192

Vle1
Vle2

ff *ff*

Coda

Vle 1
Vle 2

ff simile

220
Vle 1
Vle 2

232
Vle 1
Vle 2

244
Vle 1
Vle 2

256
Vle 1
Vle 2

265

Vle

Vle

This system contains measures 265 through 272. It features two staves for Violin I (Vle) and Violin II (Vle). The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The upper staff has a melodic line with eighth and quarter notes, while the lower staff provides a harmonic accompaniment with similar rhythmic values. There are some double-sharp markings (x) in the lower staff.

273

Vle

Vle

This system contains measures 273 through 283. It features two staves for Violin I (Vle) and Violin II (Vle). The music continues with a melodic line in the upper staff and accompaniment in the lower staff. This section includes several triplets (marked with '3') and accents (marked with '^'). There are also dynamic markings such as 'p' and 'f'.

284

Vle

Vle

This system contains measures 284 through 287. It features two staves for Violin I (Vle) and Violin II (Vle). The music continues with a melodic line in the upper staff and accompaniment in the lower staff. This section includes several triplets (marked with '3') and accents (marked with '^'). There are also dynamic markings such as 'p' and 'fff'.

Lontano, sempre poco rubato

SYMPHONY VII - "CELLO MEMOIRS" TO THE GLORY OF GOD

Serban Nichifor

♩ = 90

Pizz.

Arco tremolo

Musical staff 1: Bass clef, 3/4 time signature. Starts with a triplet of eighth notes, followed by a series of eighth notes. Dynamics include *p* and *p*.

Musical staff 2: Bass clef, 3/4 time signature. Features triplets and tremolo markings. Dynamics include *mp*, *pp*, and *p*.

Musical staff 3: Bass clef, 3/4 time signature. Features triplets and Pizz/Arco markings. Dynamics include *f* and *mf*.

Musical staff 4: Bass clef, 3/4 time signature. Features Pizz/Arco markings and an 'ord V' instruction. Dynamics include *mf* and *f*.

Musical staff 5: Bass clef, 3/4 time signature. Features Pizz/Arco markings. Dynamics include *ff* and *p*.

Musical staff 6: Bass clef, 3/4 time signature. Features tremolo, ord, and Pizz markings. Dynamics include *f*, *mp*, *p*, and *p*.

Musical staff 7: Bass clef, 3/4 time signature. Consistent eighth-note pattern.

Musical staff 8: Bass clef, 3/4 time signature. Consistent eighth-note pattern.

Musical staff 9: Bass clef, 3/4 time signature. Features Arco marking. Dynamics include *mf* and *f*.

Musical staff 10: Bass clef, 3/4 time signature. Features Pizz marking. Dynamics include *mf* and *mp*.

Musical staff 11: Bass clef, 3/4 time signature. Features Arco and Tremolo markings. Dynamics include *f* and *mf*.

Musical staff 12: Bass clef, 3/4 time signature. Features triplets and dynamics. Dynamics include *mp*, *p*, *mp*, *mf*, and *f*.

Musical staff 13: Bass clef, 3/4 time signature. Consistent eighth-note pattern. Dynamics include *fff*.

Musical staff 14: Bass clef, 3/4 time signature. Features triplets and a final double bar line.

Sempre Lontano e Rubato SYMPHONY VII - "CELLO MEMOIRS" II

Serban Nichifor

♩ = 64 tremolo

p
tremolo

Cello

p
Pizz

14

Sempre Arco tremolo

Cello

Sempre Arco tremolo

29

mf armonici

Cello

mf armonici

armonici

39

Cello

49

ord

Cello

ord

f *ff*

60 simile

♩ = 80

Cello

ff *pp*

CADENZA

78

Cello

114

Cello

♩ = 60

Solo

147

mf *mp*

♩ = 60 ♩ = 40

ATTACCA SUBITO

Cello

Presto possibile

Cello Memoirs III

Serban Nichifor

$\text{♩} = 90$ Tutti

simile

mp

7 mp mp

19 Pizz f ff mf

29 $\text{♩} = 60$ $\text{♩} = 50$ Arco mf f ff fff

36 $\text{♩} = 90$ Pizz Arco tremolo $\text{♩} = 70$ Pizz mp mp mp

53 Arco tremolo tremolo $\text{♩} = 80$ $\text{♩} = 50$ mf mf

64 $\text{♩} = 110$ tremolo p mp p f ord.(NON tremolo)

81 tremolo sempre tremolo mp mf f suoni armonici

100 tremolo ff

112 Meta Pizz/Meta Arco tremolo mp

130 tremolo ff f mp ord (non tremolo) tremolo

145 mp p

160 3 3 3 3 3 3 3 3 3 3 3 3

162 3 3 3 3 3 3 3 3 3 3 3 3

164

166 *mf* tremolo

169 ord (non tremolo) tremolo *f* *mf*

179 *f* *p* *mf* *f* *ff*

196 *p* *mp* *mf* *f* *ff*

215 $\text{♩} = 134$ $\text{♩} = 138$

226

238 $\text{♩} = 142$

249 $\text{♩} = 150$

260 $\text{♩} = 154$ $\text{♩} = 158$

271 $\text{♩} = 162$ $\text{♩} = 166$ $\text{♩} = 170$ 3

278 3 $\text{♩} = 172$ 3 3 3 3 3 *fff*

288 *fff*

SYMPHONY VII - "CELLO MEMOIRS"
TO THE GLORY OF GOD

Serban Nichifor

Lontano, sempre poco rubato

Arco Pizz Arco

13

p

27

pp Arco *f* Pizz *mf*

47

mf Arco *f* Pizz Arco *ff* Pizz

65

Arco Pizz *p*

85

Arco Pizz *f* *p* *mp* *p*

101

6 3 *f*

122

mp Arco *mf* *mp* *mp* 4

136

Arco *f* *f* *fz* Pizz *mf* *mp*

150

mp *mf* *f* *fff*

167

ATTACCA SUBITO

Sempre Lontano e Rubato

SYMPHONY VII - "CELLO MEMOIRS" II

Serban Nichifor

Measures 1-12: *p* Pizz, Arco

Measures 13-27: *p* Pizz, Arco, *mp* Arco

Measures 28-39: *mf* Pizz, Arco

Measures 40-56: Pizz

Measures 57-67: Arco, *f*, *ff*, *f*, simile, *ff*, *pp*, *fff*, Pizz, *f*, *J*=80

Measures 68-72: CADENZA

92

Contrabass

118

$\text{♩} = 60$

Contrabass

144

Solo

mf *p*

ATTACCA SUBITO

Contrabass

Presto possibile

Cello Memoirs III

Serban Nichifor

$\text{♩} = 90$ Tutti

simile

mp

mf

f *ff* *mf* *f*

mp

mp

mf *p*

mf

f *ff*

mp

ff *ff* *f* *mp*

mf *mp* *p*

mf *f*

177 *tremolo*

192 $\text{♩} = 130$

212 $\text{♩} = 134$

223 38

238 $\text{♩} = 142$

250 $\text{♩} = 150$

262 $\text{♩} = 154$ $\text{♩} = 158$

272 $\text{♩} = 162$ $\text{♩} = 166$ $\text{♩} = 170$ $\text{♩} = 172$

283 *fff*