

MORMON RHAPSODY for String Orchestra  
- For Rich and Sue McClellan, To The Glory of GOD -  
Vn. I

Largo e pesante

Serban Nichifor (SABAM)

1 Tittery-Irie-Aye

14

27 The Spirit of God

40

51 Giocoso On the road to California

60

69

78

86 Lontano Utah Iron Horse

96

108 *f*

120 *ff*

130 *fff* *mf* Allegro Ye Saints

$\text{♩} = 144$  139

141 *mf*

149 *mp*

157 *f*  $\text{♩} = 100$  Risoluto This Is The Place

165

173 *p. a p. rall.*  $\text{♩} = 60$  Molto Cantabile The Boozier

179

186 *Vivo* Solo *mf* The United Order

196 *Solo* *Tutti*

Deciso

209

We Are Volunteers In The Army Of The Lord

223

235

Marcato

245

Saint George And The Dragon

255

268

281

292

Appassionato "Mountain Meadows"

309

322

Sub.Allegro

"Blue Mountain"

334

353 *mp*

369 *mf*

379 *f* *f* Piu Mosso "Old Brigham Young"

388 *mp*

394 *mf* *f* *ff*

399 Vivo "The Gospel News"

405 *crescendo*

412 *fff* sempre crescendo

416 Ben Sostenuto *fff* (ossia tremolo)

MORMON RHAPSODY for String Orchestra  
- For Rich and Sue McClellan, To The Glory of GOD -

Largo e pesante

Vn.II

Serban Nichifor (SABAM)

1 = 60

*p*

14

♩ = 70    ♩ = 80

*mf*

23

♩ = 110

32

41

48

♩ = 90

*f*    *mp*

59

*mp*

68

79

86

♩ = 90    ♩ = 100

*f*    *mf*    *p*

101  *mp*

113  *mf*


127  *ff*  $\text{♩} = 144$  139

140  *mf* *f* *mf*

149  *f* *mp*

158  $\text{♩} = 100$  In The Midst Of These Awful Mormons *f* 

164 

171  $\text{♩} = 130$   $\text{♩} = 120$   $\text{♩} = 80$   $\text{♩} = 60$   $\text{♩} = 60$  

177 

184  $\text{♩} = 40$   $\text{♩} = 144$  

195 *f*

216 *ff*

228

238

250

262

278 *f* *mp* *f* *ff*  $\text{♩} = 76$

292 *fff*  $\text{♩} = 80$   $\text{♩} = 80$

310

324  $\text{♩} = 70$   $\text{♩} = 60$

335  $\text{♩} = 190$   
*mp*

349 *mf*  
*mp*

364  
*mf* *mp*

378  $\text{♩} = 140$   $\text{♩} = 180$   
*mf*

388  
*p* *mp* *mf*

397  $\text{♩} = 190$   
*f*

408  
sempre crescendo

417  
(ossia tremolo) *fff*



MORMON RHAPSODY for String Orchestra  
- For Rich and Sue McClellan, To The Glory of GOD -  
VI.

Serban Nichifor (SABAM)

Largo e pesante

The musical score is written for Violin VI and consists of ten staves of music. It begins with a tempo marking of  $\text{♩} = 60$  and a dynamic of *p*. The first staff contains measures 1 through 10. The second staff contains measures 11 through 17. The third staff contains measures 18 through 26, with tempo markings of  $\text{♩} = 70$ ,  $\text{♩} = 80$ , and  $\text{♩} = 110$ , and a dynamic of *mf*. The fourth staff contains measures 27 through 32. The fifth staff contains measures 33 through 40. The sixth staff contains measures 41 through 49. The seventh staff contains measures 50 through 59, with a tempo marking of  $\text{♩} = 90$ , a dynamic of *f*, and a *Pizz.* instruction. The eighth staff contains measures 60 through 70. The ninth staff contains measures 71 through 83, with an *Arco* instruction. The tenth staff contains measures 84 through 92, with a tempo marking of  $\text{♩} = 90$  and a dynamic of *f*. The final staff contains measures 93 through 100, with a tempo marking of  $\text{♩} = 100$  and a dynamic of *p*. The score concludes with a double bar line and a final chord.

105 *mp* *mf*

118 *f*

129 *ff* *mp*  $\text{♩} = 144$  139

140 *f* *mp*

149 *f*

157  $\text{♩} = 100$  *f*

166

174  $\text{♩} = 60$

184  $\text{♩} = 144$  *mp* Pizz.

194 *mp*

210 *Arco* *ff*

224

235

245

253

273

290

300

319

332

345

360

375

387

398  $\text{♩} = 190$

*f*

408

sempre crescendo

417

(ossia tremolo)

*fff*

MORMON RHAPSODY for String Orchestra  
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Largo e pesante

Celli

Serban Nichifor (SABAM)

The musical score is written for a Cello in bass clef. It begins with a tempo marking of  $\text{♩} = 60$ . The first system (measures 1-10) starts with a *pp* dynamic and a *p* dynamic. The second system (measures 11-17) features a *mp* dynamic. The third system (measures 18-30) includes tempo changes to  $\text{♩} = 70$ ,  $\text{♩} = 80$ , and  $\text{♩} = 110$ , with a *mf* dynamic. The fourth system (measures 31-41) continues the melodic line. The fifth system (measures 42-51) is marked *p*. The sixth system (measures 52-61) is marked *p* and includes the instruction *Pizz..*. The seventh system (measures 62-71) continues the pizzicato texture. The eighth system (measures 72-81) is marked *Arco*. The ninth system (measures 82-92) includes a  $\text{♩} = 90$  tempo change and a *f* dynamic. The final system (measures 93-102) is marked *p* and includes a  $\text{♩} = 100$  tempo change.

99

105 *mp*

111 *mf*

117 *f*

123

129 *ff*

135  $\text{♩} = 144$  *mp* 139 *f*

145 *mp* *f*

155  $\text{♩} = 100$  *f*

163

173  $\text{♩} = 130$   $\text{♩} = 120$   $\text{♩} = 80$   $\text{♩} = 60$   $\text{♩} = 60$

184  $\text{♩} = 144$  Pizz. *mp*

192

204 *mp* *ff* Arco

219

229

240

250

264

281  $\text{♩} = 76$  *f* *ff*

294 *fff* *mp* *f*  $\text{♩} = 80$

311

326  $\text{♩} = 190$   


344  


364  


381  $\text{♩} = 140$   $\text{♩} = 180$   


392  $\text{♩} = 190$   


400  


407 crescendo  


415 (ossia tremolo)  




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Largo e pesante

Cb.

Serban Nichifor (SABAM)

The musical score is written for a Cello (Cb.) in a single system. It begins with a tempo marking of *Largo e pesante* and a metronome marking of  $\text{♩} = 60$ . The score is in common time (C) and features a variety of dynamics including *pp*, *p*, *mf*, *p*, *mp*, *f*, and *ff*. Performance instructions include *simile*, *Pizz.*, and *Arco*. The score is divided into measures, with measure numbers 13, 26, 39, 49, 60, 71, 80, 91, and 113 indicated. The key signature changes from C major to D major at measure 49. The piece concludes with a *ff* dynamic marking.

131  $\text{♩} = 144$  139 *f*

152  $\text{♩} = 100$  *f*

163

174  $\text{♩} = 60$

184  $\text{♩} = 40$   $\text{♩} = 144$  *mp*

198 *ff*

217

235

255

276 Pizz. Arco Pizz. Arco *mp* *f*

290  $\text{♩} = 76$   $\text{♩} = 80$   
*ff* *fff* *mp*

308  $\text{♩} = 80$

323  $\text{♩} = 70$   $\text{♩} = 60$   $\text{♩} = 190$   
*mp*

336

359

381  $\text{♩} = 140$   $\text{♩} = 180$   
*mf* *p*

392  $\text{♩} = 190$   
*mf* *f*

405 *crescendo* *ff*

417  $\text{♩} = 60$  (ossia tremolo) *fff*