

SYMPHONY VII - "CELLO MEMOIRS"

Lontano, sempre poco rubato

TO THE GLORY OF GOD

Serban Nichifor

J = 90 tremolo *pp*

p

f

Pizz

f *p*

ff

pp

ord. *tremolo*

ff

pp

ord. *tremolo* *Pizz*

mf *f*

p

*Tutti 1) gettato
2) pizz*

mf

Arco ord

129

136

142

154

163

171

Lontano

SYMPHONY VII - "CELLO MEMOIRS" II

Serban Nichifor

Musical score for Violin 1 from Symphony VII - "CELLO MEMOIRS" II by Serban Nichifor. The score consists of ten staves of music, each starting with a treble clef and a key signature of one sharp. The tempo is indicated as = 64.

The score includes the following markings and dynamics:

- Measure 1: Tremolo, Pizz., *p*, *p*, *mp*.
- Measure 11: Arco tremolo.
- Measure 18: Solo, 8va, Tutti, *div 1 Loco*, *mf*.
- Measure 24: Pizz., Pizz. *mf*.
- Measure 33: Arco, *mf*.
- Measure 41: *mf*, *mf*, *mf*, *mf*.
- Measure 52: *f*.
- Measure 59: *f*.

Technical markings include tremolo, arco tremolo, solo, tutti, division, loco, and dynamic markings like *p*, *mp*, *mf*, and *f*. Measure numbers 1, 11, 18, 24, 33, 41, 52, and 59 are indicated above the staves.

62

Violin 1

TACET AL FINE P.2

ff

66

Violin 1

Presto possibile

Cello Memoirs III

Serban Nichifor

Tutti

p tremolo *mf* *mp*

f *ff* *fff*

Pizz *Arco* *mp* tremolo

mf *mp* tremolo *mf* *mp*

mf *p* sempre tremolo

p *mf*

Pizz

Arco *f*

p *ff* poco a poco ritardando

Pizz molto allarg. Solo Lontano poco a poco animando
 111

tremolo

Tutti - tremolo

120

f

128

ff f mp

sempre tremolo

145

mf mf p

158

mp

165

f mf

ord
 non tremolo 8-va

172

mf mp

179



Presto possibile

$\text{J} = 130$ div.a 2 sin' al Fine

The sheet music consists of ten staves of musical notation for violin. The first staff begins with a dynamic of *ff*. The second staff starts at measure 217 with a dynamic of *ff*. The third staff begins at measure 222 with a tempo of $\text{J} = 138$. The fourth staff begins at measure 227. The fifth staff begins at measure 232. The sixth staff begins at measure 237 with a tempo of $\text{J} = 142$. The seventh staff begins at measure 242. The eighth staff begins at measure 247.

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*

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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

1 = 64 tremolo *tremolo* *mp* tremolo *mp*

13 Pizz Solo Arco tremolo
Pizz L'Altri

22 div 1 Arco simile
div 2 Arco simile *mf* *mf*

36

50 3 3 3 3 f f

Violin 2

simile ff f

60 TACET AL FINE P.2
simile fff

Presto possibile Tutti
♩ = 90

Cello Memoirs III

simile



13



20



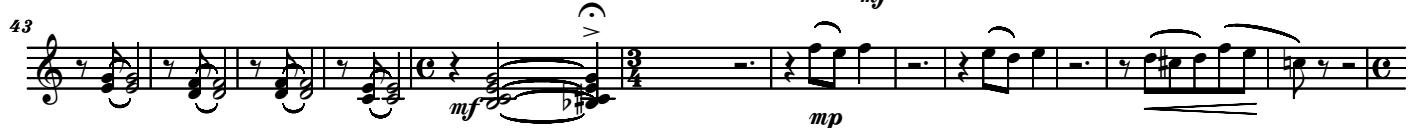
28



34



43



55



63



75



89

**Serban Nichifor**

ord.

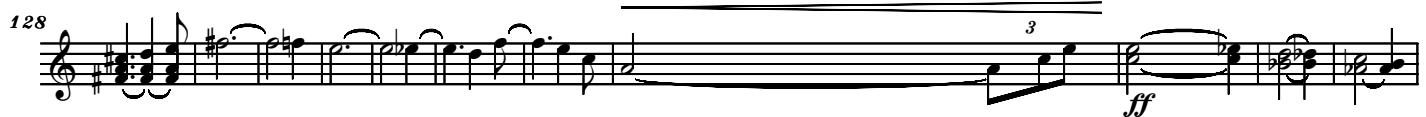


tremolo

Pizz



Arco tremolo



Pizz



ord non tremolo



Coda

Musical score for two staves (V2-1 and V2-2) across eight systems:

- System 1:** Common time. V2-1 has a sustained note followed by eighth-note pairs. V2-2 has eighth-note pairs.
- System 2:** Common time. Both staves have eighth-note pairs.
- System 3:** 2/2 time. Both staves have eighth-note pairs.
- System 4:** Common time. Both staves have eighth-note pairs.
- System 5:** Common time. Both staves have eighth-note pairs.
- System 6:** Common time. Both staves have eighth-note pairs.
- System 7:** Common time. Both staves have eighth-note pairs.
- System 8:** Common time. Both staves have eighth-note pairs.

Dynamic markings include **ff**, **ff**, and **ff**.

272

V2-1

V2-2

279

V2-1

V2-2

290

V2-1

V2-2

This musical score consists of three staves, each representing a voice (V2-1 and V2-2). The first staff (measures 272-279) features a treble clef and a key signature of one flat. The second staff (measures 279-290) features a treble clef and a key signature of four sharps. The third staff (measure 290) features a treble clef and a key signature of four sharps. Measure 272 starts with a sixteenth-note pattern for both voices. Measures 273-275 show more complex sixteenth-note patterns with dynamic markings '3' above the notes. Measures 276-279 continue with sixteenth-note patterns, with '3' markings above the notes and dynamic markings 'fff' at the end of each measure. Staff 2 begins with eighth-note patterns in measures 279-281, with '3' markings above the notes. Measures 282-284 show eighth-note patterns with '3' markings above the notes. Measures 285-287 show eighth-note patterns with '3' markings above the notes. Measures 288-290 show eighth-note patterns with '3' markings above the notes. Staff 3 begins with eighth-note patterns in measure 290, with 'fff' markings below the notes.

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$\text{♩} = 90$

18

35

51

68

82

92

100

108



Arco

116



124

Pizz



132

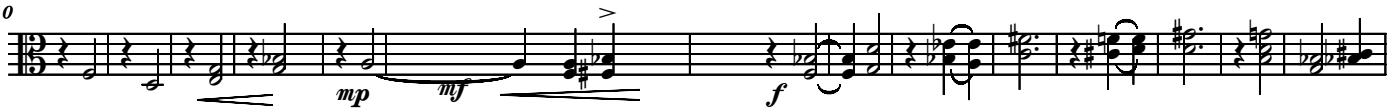


139

Tremolo



150



164



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

Serban Nichifor

tremolo

133 *p*
tremolo

134 Viola *p*

17 Pizz
Pizz

Arco *mp* simile
Arco *mp* simile

29 *mf* Pizz

46 Arco
Arco

58 *ff* *f* simile *ff* *pp*

TACET AL FINE P.2

66

$\text{J} = 90$ Tutti

simile

1

17

23

32

43

55

62

75

91

106

119

131

Vle1
 153
mp
mf
mp
p
Pizz

Vle2
 154
mp
mf
mp
p
Pizz

Vle1
 154
Arco tremolo

Vle2
Arco tremolo

Vle1
 162
mp

Vle2
mp

Vle1
 171
ff

Vle2
ord
non tremolo
ff

Vle1
ff
p
ord
non tremolo
mf
f

Vle2
ff
p
><
mf
f

Vle1
 192
ff
#2

Vle2
ff
#2

Coda

Vle 1 13/2 simile
ff

Vle 2 13/2 simile
ff

220 Vle 1 13/2
Vle 2 13/2

232 Vle 1 13/2
Vle 2 13/2

244 Vle 1 13/2
Vle 2 13/2

256 Vle 1 13/2
Vle 2 13/2

The musical score consists of five staves of music for two violins (Vle 1 and Vle 2). The score is divided into sections by measure numbers: 220, 232, 244, and 256. Each staff begins with a clef (Bass Clef for Vle 1, Treble Clef for Vle 2), a key signature of one sharp (F# major), and a common time signature. The first section (measures 220-231) features eighth-note patterns with grace notes and dynamic markings of 'ff' and 'simile'. The second section (measures 232-243) shows a continuation of the eighth-note patterns. The third section (measures 244-255) introduces a change in key signature to one flat (D major). The music concludes with a final section (measures 256-267) in the same key signature.

265

Vle

Vle

273

Vle

Vle

284

Vle

Vle

Lontano, sempre poco rubato

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

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| = 90

Pizz.

Arco tremolo

This page contains 16 staves of musical notation for cello, starting with a tempo of $= 90$. The music includes various performance techniques indicated by text labels above the staff:

- Staff 1: Pizz.
- Staff 20: tremolo
- Staff 35: Pizz, Arco
- Staff 47: Pizz, Arco tremolo, ord, mf
- Staff 62: Pizz, Arco
- Staff 79: tremolo, ord, 3, Pizz
- Staff 92: (no specific technique label)
- Staff 107: (no specific technique label)
- Staff 115: Arco, mf, mp
- Staff 125: Pizz, mf, mp
- Staff 135: Arco, f, f, fz, mf, Tremolo
- Staff 146: mp, p, mp, mf, f, 3, >, 3
- Staff 157: fff, #
- Staff 169: 3, 3, 2

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

Serban Nichifor

Cello

1 = 64 tremolo

p tremolo

Pizz

14 Sempre Arco tremolo

Cello

29

mf armonici

armonici

armonici

39

Cello

49

ord

ord

ff

simile

60

simile

ff

pp

CADENZA

78

Cello

114

$\text{♩} = 60$

Cello

Solo

147

mf

mp

$\text{♩} = 60$

$\text{♩} = 40$

ATTACCA SUBITO

Cello

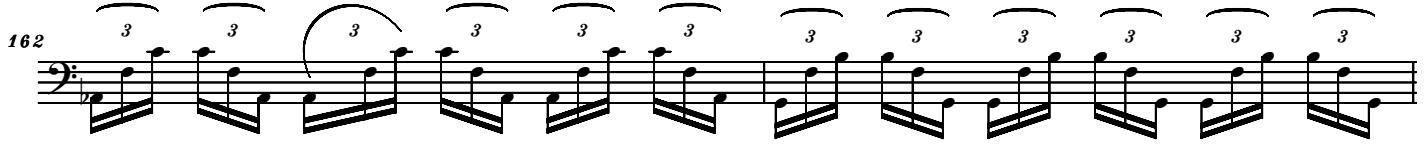
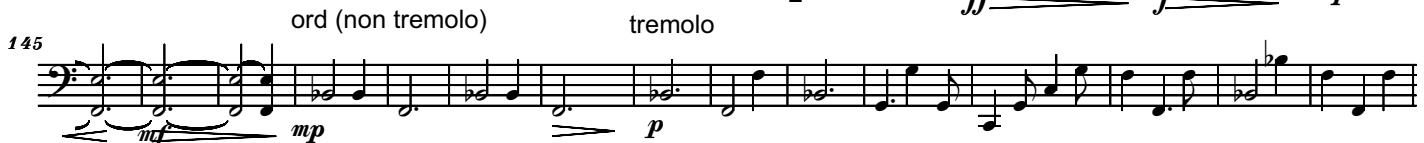
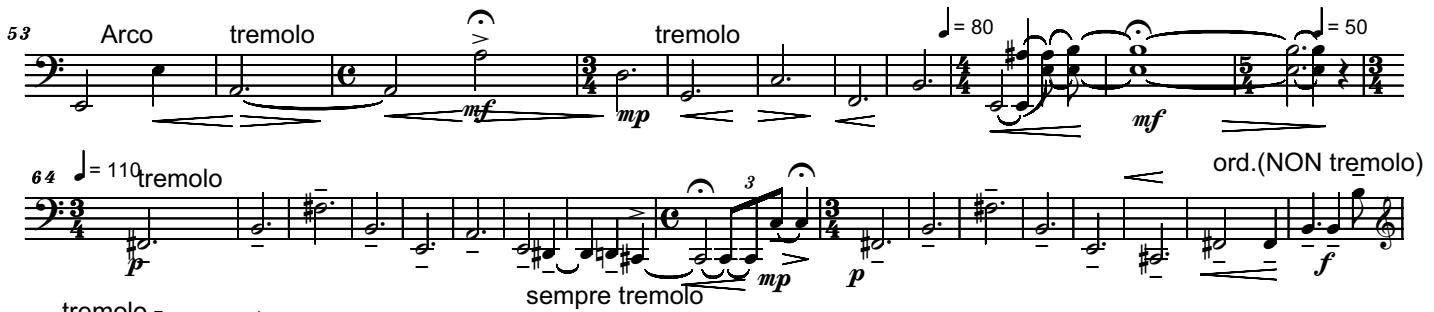
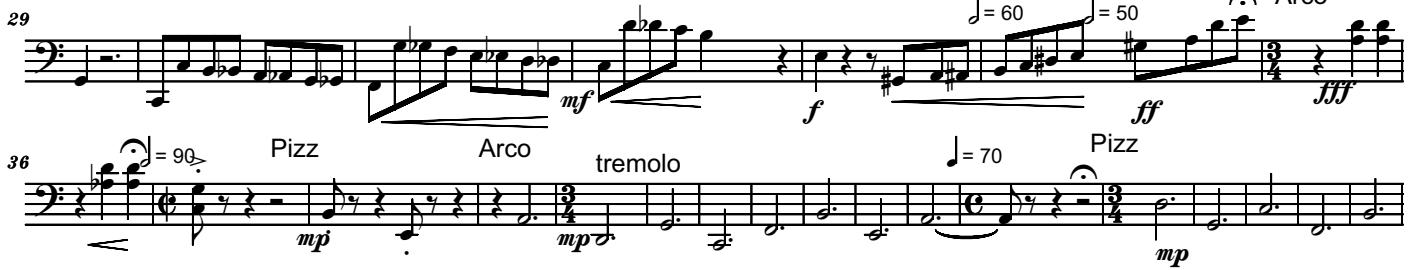
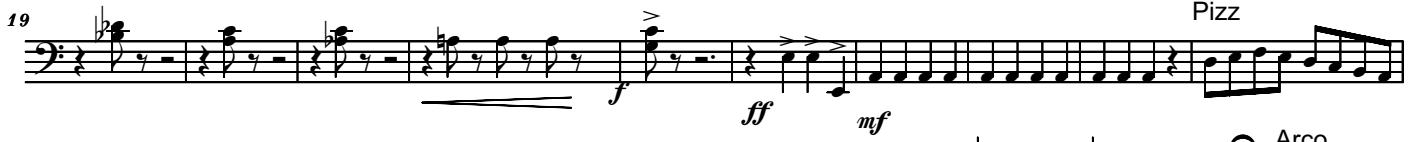
Presto possibile

 $\text{J} = 90$ Tutti

Cello Memoirs III

simile

Serban Nichifor



164

166 tremolo *mf*

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

179 *p* < > *mf* < *f* > *ff*

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

215 *J* = 134 *J* = 138

226

238 *J* = 142

249 *J* = 150

260 *J* = 154 *J* = 158

271 *J* = 162 *J* = 166 *J* = 170 *3*

278 *J* = 172 *fff*

288 *fff*

Lontano, sempre poco rubato

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

Serban Nichifor

$J = 90$

13 Arco Pizz p Arco p

27 Arco Pizz pp f mf

47 Arco Pizz mf f ff

65 Arco Pizz p

85 Arco Pizz f p mp p

101 6 f

122 Arco mp mf mp mp

136 Arco Pizz f fz mf mp mp

150 mp mf f fff

ATTACCA SUBITO
167 3 2

Sempre Lontano e Rubato**SYMPHONY VII - "CELLO MEMOIRS" II****Serban Nichifor**

J = 64 Pizz

p

Pizz

Contrabass

Arco

p

Pizz

Arco

v mp

Arco

mp

Pizz

Arco

mf

Arco

Pizz

Arco

mf

Pizz

Arco

f ff f

Arco

simile

ff

simile

ff

pp

fff

Pizz

f

CADENZA

f

92

Musical score for Contrabass. The score consists of two staves. The top staff has a bass clef and a common time signature. The bottom staff is labeled "Contrabass" and also has a bass clef. Both staves show a series of eighth-note rests followed by a single eighth note on the fourth line.

118

$\text{J} = 60$

Musical score for Contrabass. The score consists of two staves. The top staff has a bass clef and a common time signature. The bottom staff is labeled "Contrabass" and also has a bass clef. Both staves show a series of eighth-note rests followed by a single eighth note on the fourth line. A tempo marking " $\text{J} = 60$ " is present above the staff.

144

Musical score for Contrabass. The score consists of two staves. The top staff has a bass clef and a common time signature. The bottom staff is labeled "Contrabass" and also has a bass clef. The music begins with eighth-note rests. At the end of the measure, there is a dynamic marking "mf" followed by a crescendo line leading to a forte dynamic "p". The word "Solo" is written above the staff. The word "ATTACCA SUBITO" is written to the right of the staff.

Presto possibile

Cello Memoirs III

Serban Nichifor

J = 90 Tutti
simile

mp

7

mf **mf**

Pizz

23

f **ff** **mf** **mf** **f**

Arco **Pizz** **Arco**

34

mp **mp**

Pizz **Arco**

47

mf **<>** **6** **mp** **mf** **mp**

Pizz **Arco**

62

mf **<>** **Pizz** **p**

77

f **sempre Pizz** **mf**

Arco

93

f **< ff**

Pizz **Arco**

111

mp

Pizz **Arco**

128

Pizz **Arco** **Pizz** **Arco**

ff **ff** **f** **mp**

Pizz

144

mf **mp** **p**

Arco

mf **f**

tremolo

177

192

$\text{J} = 130$

$\text{J} = 134$

212

$\text{J} = 142$

225 238

$\text{J} = 150$

250

$\text{J} = 154$

$\text{J} = 158$

262

$\text{J} = 162$

$\text{J} = 166$

$\text{J} = 170$

$\text{J} = 172$

272

$\text{J} = 172$

283

$\text{J} = 172$