

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 (P) ben vibr., improvvisando poco mp

V.S.
mp malinconico, molto espressivo

V.S.
mf cantabile

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

V.S.
acc. (♩=68) rall. acc. Ardente (♩=120)

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) *sempre precip.*

V.S. *f subito*

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.*

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.

V.S.

V.S.

V.S.

V.S.

V.S.

V.S.

V.S.

V.S.

V.S.

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* *piu* *mf pp* *mf pp sub*

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

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

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

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

Vlc. Solo

f (111) *Pizz. normale - m.d.*

pp *Pizz*

poco a poco precipitando ----- poco allargando

Vlc. Solo

ff *poss.*

Vlc. Solo

2 *Arco* *Sostenuto (d.v. 68)* (9)

fff disperato; quasi grido *sub. PP lontano, immateriale*

pp *pp*

(l.v.) (l.v.)

Vlc. Solo

(121) *pp* *poco*

pp *pp*

(l.v.) (l.v.)

Vlc. Solo

pp misteriosa

pp *pp*

(l.v.) (l.v.)

Vlc. Solo

poco *pp* *pp* *pp*

(l.v.) (l.v.) (l.v.)

Vlc. Solo

(131) *poco a poco allargando*

glissando lento *poco a poco*

pp *pp*

(l.v.) (l.v.)

Vlc. Solo

(sempre allargando) (sempre gliss. lento)

perdendosi (141)

pp *pp* *pp* *ppp lontano*

(l.v.) (l.v.) (l.v.) (l.v.)

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* *leggiere e liscio*

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

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

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

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*

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

V.S. 54 Musical notation for the first system, starting with a treble clef and a key signature of one flat. It includes a circled measure number 151 and dynamic markings like 'p fluido, quasi Segno' and 'poco'.

V.S. 55 Musical notation for the second system, continuing the melodic line with various articulations and dynamics like 'più mp'.

Sub. Andantino (♩ ≈ 72)

V.S. 56 Musical notation for the third system, marked 'Sub. Andantino'. It includes a circled measure number 161 and dynamic markings like 'sempre p dolce' and 'p.p. stringendo'.

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

V.S. 57 Musical notation for the fourth system, marked 'Appassionato'. It includes a circled measure number 171 and dynamic markings like 'mf' and 'f'.

V.S. 58 Musical notation for the fifth system, continuing the 'Appassionato' section with 'sempre stringendo' and 'più ff dolce'. It ends with 'Subito allargando - A Tempo (♩ ≈ 84)'.

V.S. 59 Musical notation for the sixth system, featuring a long note with a wavy line above it, marked '(arco ad lib.)' and 'pp leggiero'. It includes a circled measure number 181.

V.S. 60 Musical notation for the seventh system, marked 'Quasi Senza Tempo (♩ ≈ 40)'. It includes a circled measure number 191 and a reference to '["PANARMONIOS KOSMOU SINTAXIS" (apud Saint Athanase)]'. Dynamics include 'poco', 'pp lontano e fluido', and '(legatissimo)'.

V.S. 61 Musical notation for the eighth system, marked 'Andantino (♩ ≈ 72) scorrevole'. It includes a circled measure number 191 and dynamic markings like 'mp'.

sempre cantabile, ben sostenuto

V.S. 62 Musical notation for the ninth system, marked 'sempre p.p. animando'. It includes a circled measure number 201.

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 Segno)*
 (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. *ffz* (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

glissando armonico

32

37

40

43 *tr*

46

49

52 *tremolo*

10

11

12

13

14 *simile*

20 *simile*

27 *tremolo*

4 *tr tr tr tr*

9 *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 $\text{♩} = 210$ $\text{♩} = 214$ 6

133 *f*

136

139 *f*

142

148 $\text{♩} = 250$ $\text{♩} = 180$ *fff* *mf* *mf*

MISTERIOSO

113 $\text{♩} = 158$ $\text{♩} = 162$

116 $\text{♩} = 168$

118 $\text{♩} = 172$

121 $\text{♩} = 180$ $\text{♩} = 186$

124 $\text{♩} = 192$

126 $\text{♩} = 198$

129 $\text{♩} = 204$

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!

218

223 $\text{♩} = 134$

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

The musical score is written for a cello solo. It begins with a dynamic marking of *p* and a tempo marking of *♩ = 90*. The piece is marked "Arco" and "Lontano, sempre poco rubato". The score consists of 111 measures, with various dynamic markings including *p*, *mp*, *mf*, *ff*, and *mf*. There are several trills and triplets throughout. The tempo markings change at measures 26 (*♩ = 72*), 33 (*♩ = 68*), 44 (*♩ = 130*), 53 (*♩ = 140*), 62 (*♩ = 150*), 73 (*♩ = 92*), 83 (*♩ = 72*, *♩ = 50*, *♩ = 78*, *♩ = 50*), 93 (*♩ = 54*, *♩ = 56*), and 105 (*♩ = 60*). The score ends at measure 111.

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

$\text{♩} = 64$

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*

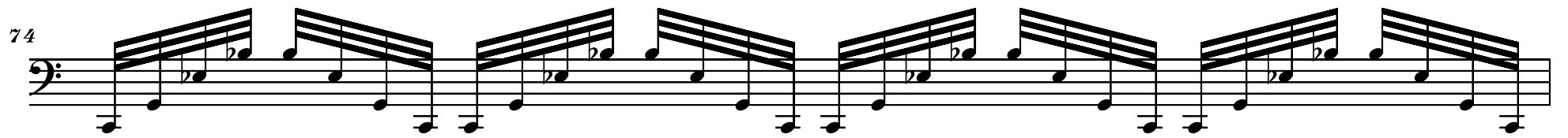
62 *gliss* $\text{♩} = 80$ *pp*

70 **CADENZA** arpeggiando leggero

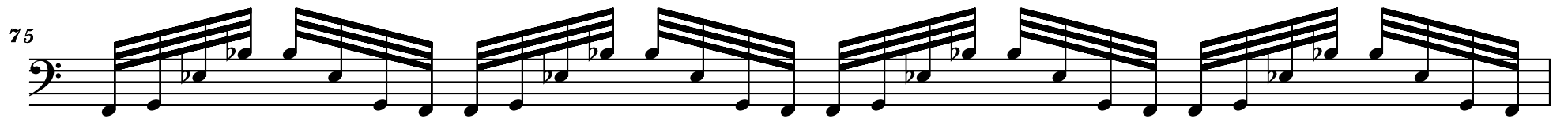
71

73

74



75



76



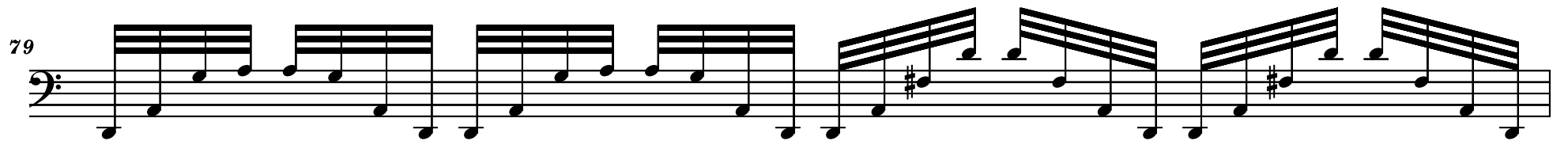
77



78



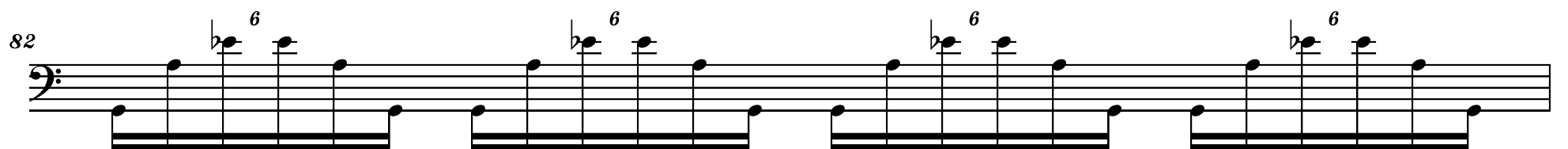
79



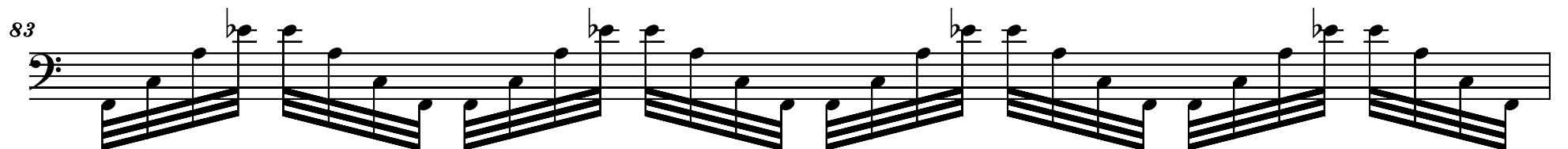
80



82



83



84



85



86 6 6 6 6

87

88 6 6 6 6 6 6 6 6

90

91

92

93

94

95

96

97

Detailed description: This image shows a musical score for a bass clef instrument, spanning measures 86 to 97. The score is written on ten staves. Measures 86-87 and 96-97 feature a melodic line with sixteenth-note patterns and slurs. Measures 88-95 consist of a steady eighth-note accompaniment. Measure 88 includes fingerings (6) and accents. Measures 90-95 include various accidentals (flats and naturals) and slurs. Measure 96 includes a sharp sign. Measure 97 includes a flat sign. The notation is clear and professional, typical of a printed score.

98

99

100

101

102

103

104

105

106

107

108

fff

1) Pizz m.s.
2) Arco

Presto possibile

Cello Memoirs III

Serban Nichifor

Musical score for Cello Solo Part 3, measures 1-20. The score is written in treble clef with a key signature of one flat (B-flat) and a time signature of 4/4. The tempo is marked "Presto possibile" and the metronome marking is $\text{♩} = 90$. The dynamics range from *f* (forte) to *mp fz* (mezzo-piano fortissimo). The score includes various rhythmic patterns, including eighth and sixteenth notes, and complex textures such as triplets and sixteenth-note chords. Measure 16 features a prominent 9-measure slur. The piece concludes with a series of sixteenth-note chords in measures 18 and 20.

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 Adagio Sub. A Tempo *mf* *mp*

78 allarg. Sub. A Tempo *f* *p* *p* *p* *p* *tr* *tr* *tr* *tr*

85 *p* *p* *pp* *f* Sub. Allegro ma non troppo *rall.* *tr* *tr* *tr* *tr*

93 *f* Sub. Allegro Vivo *poco rall.*

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



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



218



223 $\text{♩} = 138$



227



231



235



240 $\text{♩} = 142$



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 of $\text{♩} = 90$ and a *tremolo* marking. The first system (measures 1-16) features a *pp* dynamic and a *p* dynamic. The second system (measures 17-24) includes triplets and a *Pizz* marking. The third system (measures 25-34) features triplets and a *p* dynamic. The fourth system (measures 35-47) includes a tempo change to $\text{♩} = 68$, *Arco* marking, *f* dynamic, and *tremolo ord.* markings. The fifth system (measures 48-58) includes *f p* and *f* dynamics, and *ord.* markings. The sixth system (measures 59-69) includes *ff* dynamic and *tremolo* markings. The seventh system (measures 70-81) includes *pp* and *p* dynamics. The eighth system (measures 82-90) includes *ord.*, *tremolo*, *Pizz*, *mp*, *f*, and *p* dynamics. The ninth system (measures 91-98) includes *mf* and *mp* dynamics, and a *1 Solo* marking. The tenth system (measures 99-119) includes *mf* dynamic, *Tutti 1) gettato*, *2) pizz*, and *tremolo.* markings. The eleventh system (measures 120-128) includes *Arco ord* and *mp* dynamics.

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

♩ = 90

p *mf* *mp*

f *ff* *fff*

Pizz **Arco**

mp *mf* *mp* *mf* *mp*

mf *mp* *mf* *mp*

mf *p* *mf*

f

Arco

f

mf *p* *mf*

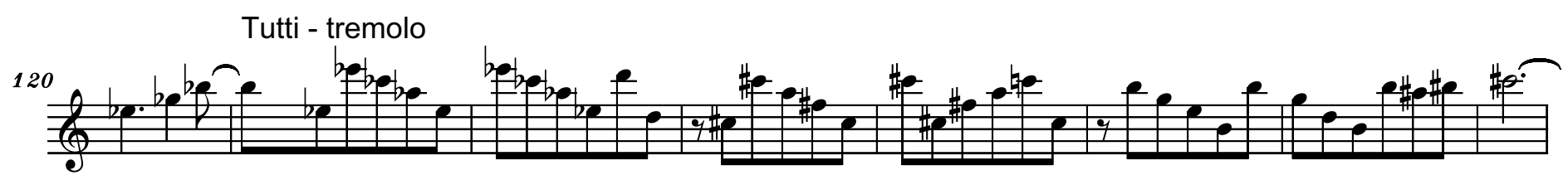
ff

poco a poco ritardando

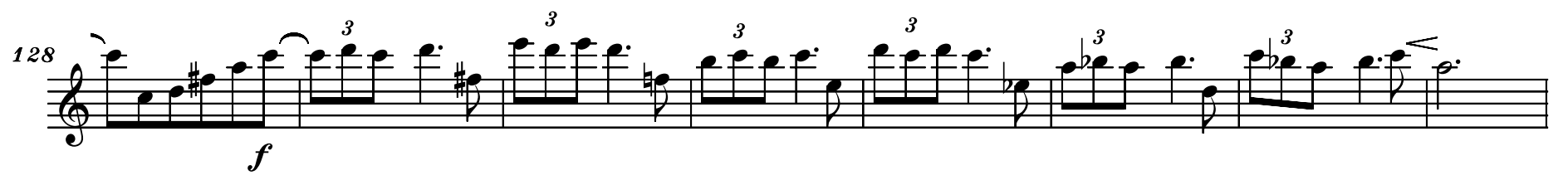
111 Pizz *molto allarg.* Solo *Lontano* poco a poco animando tremolo



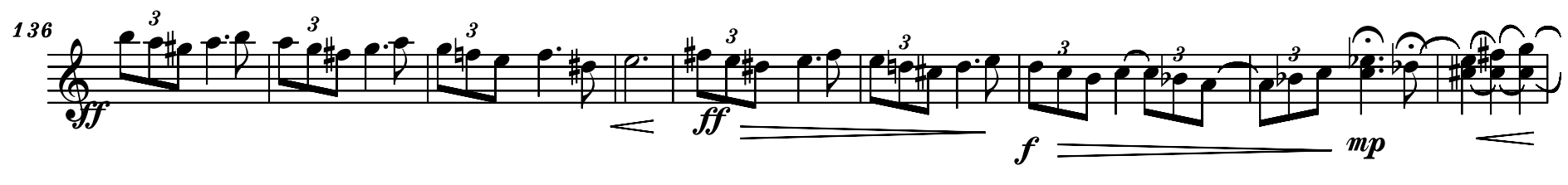
120 Tutti - tremolo



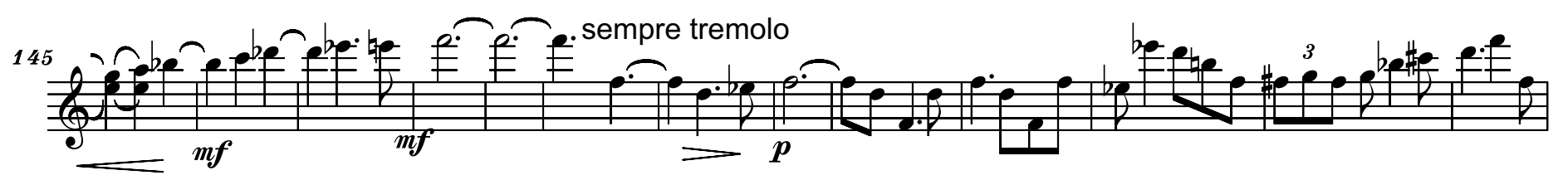
128 *f*



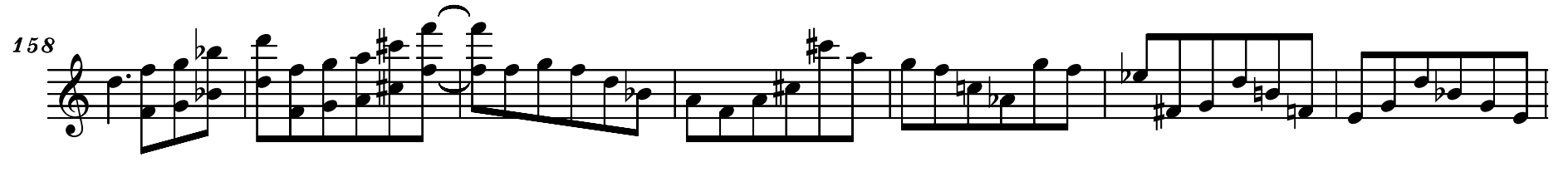
136 *ff* *f* *mp*



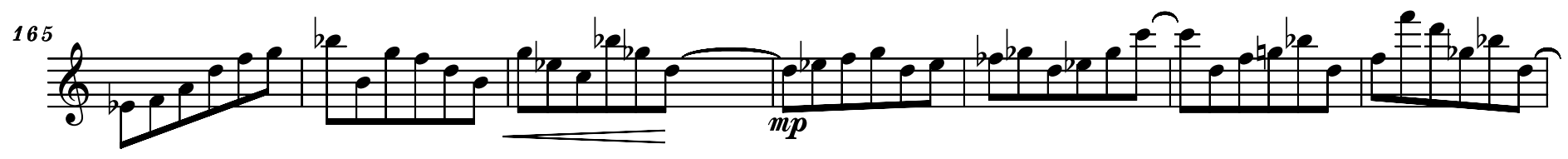
145 *mf* *mf* *p* sempre tremolo



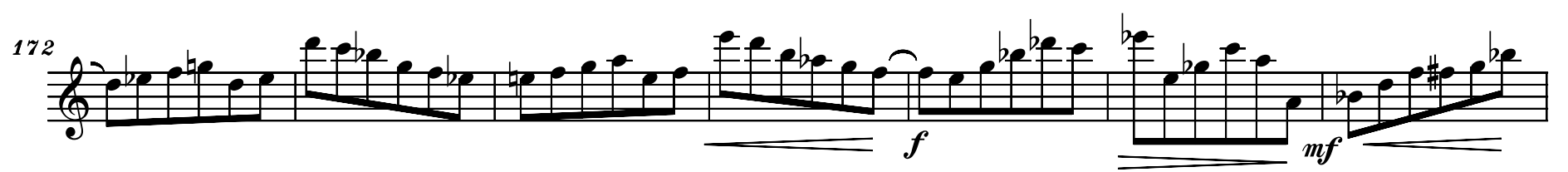
158



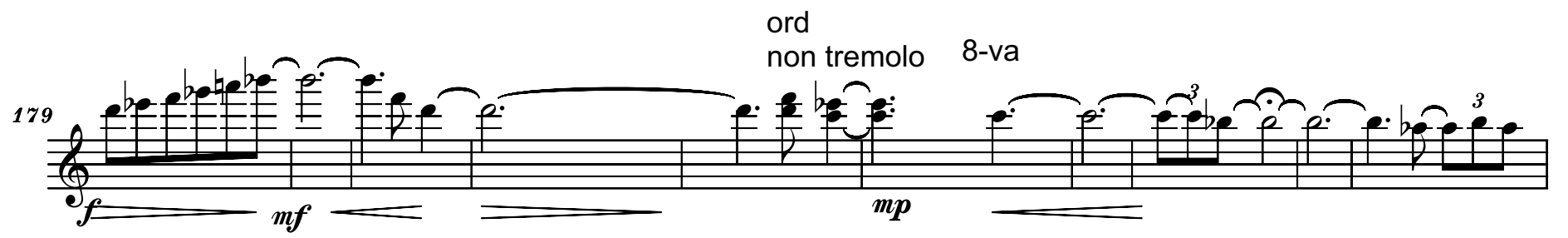
165 *mp*



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 treble clef with a key signature of one sharp (F#) and a common time signature (C). The music features a melodic line in the upper voice and a supporting bass line in the lower voice. A dynamic marking of *ff* (fortissimo) is present in the lower voice.

217 134

Musical notation for measures 21-30. The key signature changes to two flats (Bb, Eb). The music continues with a melodic line and a supporting bass line. A dynamic marking of *ff* is present.

222

Musical notation for measures 31-40. The key signature changes to three flats (Bb, Eb, Ab). A tempo change is indicated by $\text{♩} = 138$. The music continues with a melodic line and a supporting bass line.

227

Musical notation for measures 41-50. The key signature changes to three sharps (F#, C#, G#). The music continues with a melodic line and a supporting bass line.

232

Musical notation for measures 51-60. The key signature changes to four sharps (F#, C#, G#, D#). The music continues with a melodic line and a supporting bass line.

237

Musical notation for measures 61-70. The key signature changes to four sharps (F#, C#, G#, D#). A tempo change is indicated by $\text{♩} = 142$. The music continues with a melodic line and a supporting bass line.

242

Musical notation for measures 71-80. The key signature changes to two flats (Bb, Eb). The music continues with a melodic line and a supporting bass line.

247

Musical notation for measures 81-90. The key signature changes to two flats (Bb, Eb). The music continues with a melodic line 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*

fff *fff* *fff*

SYMPHONY VII - "CELLO MEMOIRS"

Lontano, sempre poco rubato

TO THE GLORY OF GOD

Serban Nichifor

The musical score is written for Violini II Part 1 and consists of ten staves of music. The tempo is marked 'Lontano, sempre poco rubato'. The score includes various performance instructions such as 'Pizz.' (pizzicato), 'Arco' (arco), 'ord.' (ordine), 'tremolo', 'tremolo sul pont.' (tremolo sul ponticello), and dynamic markings like 'p', 'f', 'mf', 'ff', and 'mp'. The key signature has one sharp (F#) and the time signature is 3/4. The score begins with a tempo marking of quarter note = 90. The first staff (measures 1-16) starts with a triplet of eighth notes, followed by a series of eighth notes. The second staff (measures 17-32) features a pizzicato section followed by an arco tremolo section. The third staff (measures 33-44) includes a triplet of eighth notes, a quintuplet of eighth notes, and a tremolo section. The fourth staff (measures 45-60) continues with eighth notes and a tremolo section. The fifth staff (measures 61-74) features a fortissimo section followed by a piano section. The sixth staff (measures 75-85) includes a pizzicato section followed by an arco tremolo section. The seventh staff (measures 86-96) features a fortissimo section, a mezzo-piano section, a mezzo-forte section, and a tremolo sul ponticello section. The eighth staff (measures 97-100) concludes with a series of chords.

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

simile

$\text{♩} = 80$

ff

fff

TACET AL FINE P.2

Presto possibile

Cello Memoirs III

Serban Nichifor

mp **Tutti** *simile*

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

75 *f* *mf*

89 *f* **Arco tremolo**

ord.

98

tremolo

Pizz

105

114

128

139

153

162

171

ord non tremolo

175

184

199

Coda

V2-1

V2-2

ff

220

V2-1

V2-2

230

V2-1

V2-2

239

V2-1

V2-2

248

V2-1

V2-2

256

V2-1

V2-2

265

V2-1

V2-2

272

V2-1

V2-2

Musical score for measures 272-278. The score is for two parts, V2-1 and V2-2. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music features a complex rhythmic pattern with many sixteenth notes and eighth notes. There are several triplets marked with a '3' above the notes. The dynamics are mostly mezzo-forte (mf).

279

V2-1

V2-2

Musical score for measures 279-288. The key signature changes to three sharps (F#, C#, G#). The time signature remains 3/4. The music is characterized by sustained chords and triplets. The dynamics are marked as fortissimo (fff) in the final measures of this system.

290

V2-1

V2-2

Musical score for measures 290-292. The key signature is three sharps (F#, C#, G#). The time signature is 3/4. The music consists of sustained chords with accents (>) over the notes. The dynamics are marked as fortissimo (fff).

SYMPHONY VII - "CELLO MEMOIRS"

Lontano, sempre poco rubato

TO THE GLORY OF GOD

Serban Nichifor

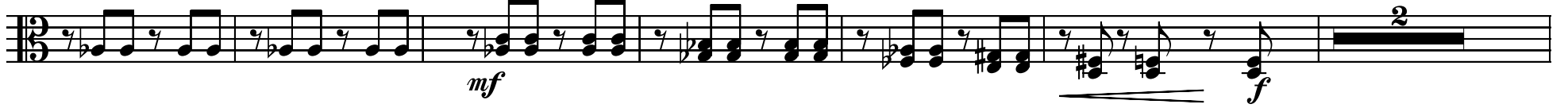
The musical score is written for a single violin. It begins with a tempo marking of $\text{♩} = 90$ and a 3/4 time signature. The first measure features a triplet of eighth notes. The score includes various performance techniques: *Pizz.* (pizzicato) at measures 10 and 68, *Arco tremolo* (arco tremolo) at measures 18 and 82, and *tremolo* (tremolo) at measures 35 and 82. Dynamic markings include *p* (piano), *pp* (pianissimo), *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo). The score contains several triplet markings and a double bar line at measure 82, after which the time signature changes to 6/8. The piece concludes with a series of chords in the final measure.

108



Arco

116



124



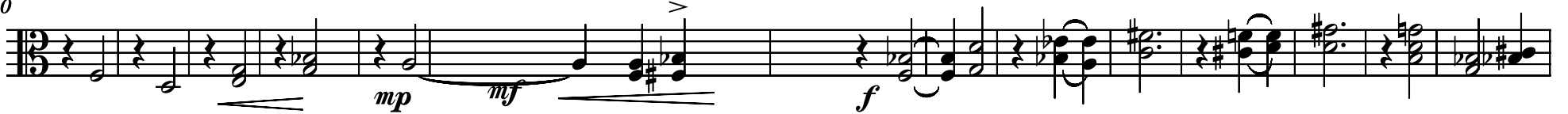
132



139



150



164



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

Serban Nichifor

♩ = 64 tremolo

p

tremolo

Viola

17) Pizz Arco simile

mp

Pizz

Arco simile

Viola

29) Pizz

mf

Pizz

Viola

46) Arco

f

Arco

Viola

58) simile

ff

f

simile

ff

pp

♩ = 80

Viola

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 Pizz Arco mp tremolo

43 mp

55 mp tremolo

62 mf p Pizz Arco Pizz mp p

75 Pizz Arco tremolo f mf Arco

91 f ff

106 p armonici tremolo

119 unis.ord.tremolo Pizz

131 Arco tremolo tremolo 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 slurs and accents, while the lower staff provides a harmonic accompaniment with similar rhythmic patterns.

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 complex rhythmic patterns, including triplets and slurs. There are several accents and dynamic markings above the notes. The key signature remains three sharps and the time signature is 3/4.

284

Vle

Vle

fff

fff

fff

fff

This system contains measures 284 through 287. It features two staves for Violin I (Vle) and Violin II (Vle). The music is characterized by a strong, driving rhythm with many triplets. The dynamic marking *fff* (fortissimo) is prominently displayed in both staves. The system concludes with a double bar line.

Lontano, sempre poco rubato

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

Serban Nichifor

$\text{♩} = 90$

Pizz.

Arco tremolo

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

f

60

simile

♩ = 80

Cello

simile

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*

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

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

81 tremolo *mp* *mf* *f* sempre tremolo

100 tremolo *ff*

112 *mp*

130 tremolo *ff* *ff* *f* *mp*

145 *mf* *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

27 *pp* Arco *f* Pizz *mf*

47 *mf* Arco *f* Pizz Arco *ff* Pizz

65 Arco Pizz *p*

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

101 6 *f* 3

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

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

150 *mp* *mf* *f* *fff*

167 ATTACCA SUBITO

Sempre Lontano e Rubato

SYMPHONY VII - "CELLO MEMOIRS" II

Serban Nichifor

The musical score is written for Contrabass in 3/4 time. It consists of six systems of staves. The first system (measures 1-12) starts with a tempo of $\text{♩} = 64$ and includes markings for *Pizz* and *Arco*. The second system (measures 13-27) continues with *Pizz* and *Arco* markings, and a dynamic of *mp*. The third system (measures 28-39) features *Pizz* and *Arco* markings, and a dynamic of *mf*. The fourth system (measures 40-56) is primarily *Pizz*. The fifth system (measures 57-67) includes *Arco* and *Pizz* markings, dynamics of *f*, *ff*, and *fff*, and a tempo change to $\text{♩} = 80$. The sixth system (measures 68-72) is a *CADENZA* section with a *Pizz* marking.

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*

Pizz

mp

Arco

mf

mp *mf* *mp*

Pizz

mf

p

Pizz

f

mf

sempre Pizz

f

ff

Arco

mp

Pizz

ff *ff* *f* *mp*

Arco

mf *mp* *p*

Pizz

mf *f*

Arco

tremolo

177 *mf* *f* *p* *mf* *f*

192 $\text{♩} = 130$ *ff* *p* *mp* *mf* *f* *ff*

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 3 3 3 3 6 *fff*