



Serban Nichifor

Composer, Teacher

Roumania, Bucarest

About the artist

http://www.voxnovus.com/composer/Serban_Nichifor.htm

Born: August 25, 1954, in Bucharest, Romania

Married to Liana Alexandra, composer: http://www.free-scores.com/partitions_gratuites_lianaalexandra.htm#

Studies

National University of Music, Bucharest, Doctor in Musicology

Theology Faculty, University of Bucharest

International courses of composition at Darmstadt, Weimar, Breukelen and Munchen

USIA Stipendium (USA)

Present Position

Professor at the National University of Music, Bucharest (Chamber Music Department);

Member of UCMR (Romania), SABAM (Belgium), ECPMN (Holland)

Vice-president of the ROMANIA-BELGIUM Association

Cellist of the Duo INTERMEDIA and co-director of the NUOVA MUSICA CONSONANTE-LIVING MUSIC FOUNDATION INC.(U.S.A) Festival, with Liana ALEXANDRA

Selected Works

OPERA, SYMPHONIC, VOCAL-SYMPHONIC AND CONCERTANTE MUSIC:

Constellations for Orchestra (1977)

Symphony I Shadows (1980)

Cantata Sources (1977)

Cantata Gloria Heroum Holocausti (1978)

Opera Miss Christina (libretto by Mircea ELIADE, 1981... (more online)

Qualification: PROFESSOR DOCTOR IN COMPOSITION AND MUSICOLOGY

Personal web: <http://romania-on-line.net/whoswho/NichiforSerban.htm>

Associate: SABAM - IPI code of the artist : I-000391194-0

About the piece



Title: "CELLOMEMOIRS", SYMPHONY NO 7

Composer: Nichifor, Serban

Licence: Copyright © Serban Nichifor

Publisher: Nichifor, Serban

Instrumentation: Cello and Orchestra

Style: Modern classical

Serban Nichifor on [free-scores.com](http://www.free-scores.com)

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CELLO MEMOIRS I

Lontano, sempre poco rubato

TO THE GLORY OF GOD

Serban Nichifor

Musical score for measures 1-15. The score is for a string quartet (Violin I, Violin II, Viola, Violoncello) and a double bass. The tempo is Lontano, sempre poco rubato. The time signature is 3/4. The key signature has one flat (B-flat). The score includes various performance instructions such as Pizz. (pizzicato), Arco (arco), tremolo, and dynamic markings like p (piano) and mp (mezzo-piano). The double bass part has a tempo marking of quarter note = 90.

Musical score for measures 16-25. The score continues with the same instrumentation and tempo. It features more complex rhythmic patterns, including triplets and sixteenth notes. Performance instructions include Pizz., Arco tremolo, ord. (ordine), and tremolo. Dynamic markings include p and mp.

Musical score for measures 26-35. The score continues with the same instrumentation and tempo. It features more complex rhythmic patterns, including triplets and sixteenth notes. Performance instructions include Pizz., tremolo, and dynamic markings like p, pp (pianissimo), and mf (mezzo-forte). The double bass part has tempo markings of quarter note = 72, quarter note = 60, and quarter note = 68.

36 $\text{♩} = 120$

V.S. f

V1 Arco tremolo ord. tremolo f

V2 tremolo mf

Vle tremolo mf

Vcl Pizz mf Arco

Cb Pizz mf

48 $\text{♩} = 130$ $\text{♩} = 140$

V.S. f p f

V1 f p ord. f

V2 mf f

Vle mf Pizz

Vcl mf Arco tremolo ord. v f

Cb mf Arco Pizz f

60 $\text{♩} = 150$ $\text{♩} = 120$ $\text{♩} = 80$ $\text{♩} = 50$ $\text{♩} = 80$

V.S. ff mp

V1 tremolo ff pp

V2 ff p

Vle ff Pizz p

Vcl ff Pizz p

Cb Arco Pizz ff Arco

73

V.S. *mf*

V1 *p*

V2 Pizz

Vla

Vcl Arco

Cb Pizz *p*

83

V.S. *mf*

V1 *mp* *f* *tremolo* *p*

V2 Arco tremolo *f* *ord* *mp* *mf*

Vla Arco tremolo *f* *ord* *mp* *p* *Pizz* *Pizz*

Vcl *tremolo* *f* *ord* *mp* *p* *Pizz* *Pizz*

Cb *f* *ord* *mp* *p* *mp* *Pizz* *Pizz*

ord. *tremolo* *ord* *ord* *ord* *ord* *ord*

J = 72 *J = 50* *J = 78* *J = 50* *sul pont*

92

V.S. *mp* *mf*

V1 *mf* *mp* *1 Solo*

V2 *tremolo sul pont* *mp*

Vla

Vcl

Cb

J = 54 *J = 56*

103 $\text{♩} = 60$

V.S. *mp*

V1 tremolo Tutti 1) gettato 2) pizz *mf*

V2 suoni armonici tremolo reali tremolo

Vle

Vlo

Cb

112 $\text{♩} = 74$

V.S. *f* *fz* *fz* *fz* *fz*

V1

V2 *mf*

Vle Arco *mf*

Vlo Arco *mf*

Cb

121 $\text{♩} = 60$ $\text{♩} = 74$

V.S. *ff* *mf* *f*

V1 Arco ord *mp* *f*

V2 *f* *mp* *mp* *mf*

Vle *f* *mp* *mf*

Vlo *f* *mp* *mf*

Cb *f* *mp* *mf* Arco

130

V.S. *mp*

V1 *f*

V2 *Pizz mp*

Vle *Pizz mp*

Vlc *Pizz mp*

Cb *mp*

137

V.S. *ff* $\text{♩} = 80$ $\text{♩} = 60$ *mp*

V1 *f ff fz*

V2 *fz mf* Tremolo 8-va armonici

Vle *fz mf* Tremolo

Vlc *fz mf* Tremolo

Cb *fz mf* Pizz

145

V.S. *mp* $\text{♩} = 40$ *mp* $\text{♩} = 50$ $\text{♩} = 60$

V1 *mp p mp* tremolo

V2 *mp p mp*

Vle *mp p mp*

Vlc *mp p mp*

Cb *mp mp*

155 $\text{♩} = 50$ $\text{♩} = 72$

V.S. *ff*

V1 *mf* *f* ord

V2 *mf* *f*

Vle *mf* *f*

Vlc *mf* *f*

Cb *mf* *f*

163 $\text{♩} = 80$ $\text{♩} = 120$

V.S. *fff*

V1 *fff*

V2 *fff*

Vle *fff*

Vlc *fff*

Cb *fff*

170 $\text{♩} = 180$

V.S. *ppp* sub.

V1 *ppp* sub.

V2 *ppp* sub.

Vle *ppp* sub.

Vlc *ppp* sub.

Cb *ppp* sub.

ATTACCA SUBITO

Sempre Lontano e Rubato

Cello Memoirs II

Serban Nichifor

♩ = 64

Musical score for measures 1-12. The score is for a string quartet (Violin I, Violin II, Viola, Violoncello) and a double bass. The key signature is one sharp (F#) and the time signature is 3/4. The tempo/mood is 'Sempre Lontano e Rubato'. The score includes various performance instructions such as 'tremolo', 'Pizz' (pizzicato), and dynamic markings like 'p' (piano) and 'mp' (mezzo-piano). The double bass part includes 'Arco' (arco) markings starting in measure 10.

Musical score for measures 13-21. This section features more complex rhythmic patterns, including triplets and sixteenth notes. Performance instructions include 'Arco tremolo', 'Solo Arco tremolo', 'L'Altri', and 'Sempre Arco tremolo'. Dynamic markings 'mp' (mezzo-piano) are used throughout. The double bass part continues with 'Pizz' (pizzicato) markings.

21

Solo

mp pp

tr tr tr tr tr tr tr tr tr

Arco tremolo

mf

Pizz

mf

Pizz

div 1

mp

div 2

mf

div 1 Arco

mp

mf

simile

div 2 Arco

mp

simile

Arco

mp

simile

mp

Arco

pp

V Arco

mp

31

mf

mf

8va

mf

mf

Arco

mf

Arco

mf

mf

mf

mf

Arco

mf

armonici

mf

armonici

mf

armonici

3

mf

Pizz

mf

Arco

Pizz

mf

Arco

39

V1

V2

Vle

Vlc

Cb

Pizz

Pizz

48

V1

V2

Vle

Vlc

Cb

Arco

Arco

ord

ord

Pizz

Pizz

Musical score for measures 56-60. The score includes parts for Violin 1 (V1), Violin 2 (V2), Viola (Vle), Violoncello (Vlc), and Contrabasso (Cb). Measure 56 begins with a tempo marking of $J = 80$. The music features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics range from *f* (forte) to *ff* (fortissimo). A crescendo is indicated by a hairpin symbol starting at measure 57. By measure 60, the dynamics are marked *f* and *simile*. The Vlc and Cb parts include the instruction "Arco".

Musical score for measures 61-65. The score includes parts for Violin 1 (V1), Violin 2 (V2), Viola (Vle), Violoncello (Vlc), and Contrabasso (Cb). Measure 61 continues the $J = 80$ tempo. The music features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics range from *pp* (pianissimo) to *fff* (fortississimo). A glissando is indicated by "gliss" markings above the strings. A hairpin symbol indicates a dynamic change. The Vlc and Cb parts include the instruction "Pizz" (pizzicato). The score concludes with a double bar line and repeat marks.

70 ♩ = 144 CADENZA arpeggiando leggero

mf

Vc

V1

V2

Vle

Vlc

Cb

73

Vc

V1

V2

Vle

Vlc

Cb

75

Vs

V1

V2

Vle

Vlc

Cb

This system contains measures 75 and 76. The first staff (Vs) has a complex rhythmic pattern of eighth and sixteenth notes. The other staves (V1, V2, Vle, Vlc, Cb) are empty.

77

Vs

V1

V2

Vle

Vlc

Cb

This system contains measures 77 and 78. The first staff (Vs) continues the rhythmic pattern from the previous system. The other staves (V1, V2, Vle, Vlc, Cb) are empty.

79

79

Vs

V1

V2

Vle

Vlc

Cb

Detailed description: This system of musical notation covers measures 79, 80, and 81. The first staff, labeled 'Vs', contains the primary melodic line. It begins with a series of eighth-note chords in measure 79, followed by a sequence of sixteenth-note chords in measure 80, and concludes with a series of eighth-note chords in measure 81. Above the notes in measures 80 and 81, there are '6' symbols indicating sixteenth-note patterns. The remaining staves (V1, V2, Vle, Vlc, Cb) are currently empty.

82

82

Vs

V1

V2

Vle

Vlc

Cb

Detailed description: This system of musical notation covers measures 82, 83, and 84. The first staff, labeled 'Vs', contains the primary melodic line. It starts with eighth-note chords in measure 82, followed by sixteenth-note chords in measure 83, and ends with eighth-note chords in measure 84. Above the notes in measures 82 and 84, there are '6' symbols indicating sixteenth-note patterns. The remaining staves (V1, V2, Vle, Vlc, Cb) are currently empty.

85

85

Vs

V1

V2

Vle

Vlc

Cb

Detailed description: This system contains measures 85 and 86. Measure 85 features a complex bass line for the Violoncello (Vlc) with a series of sixteenth-note patterns. Measure 86 continues this pattern with sixteenth-note chords, each marked with a '6' above the notes, indicating a sextuplet. The other instruments (Vs, V1, V2, Vle, Cb) have empty staves.

87

87

Vs

V1

V2

Vle

Vlc

Cb

Detailed description: This system contains measures 87 and 88. Measure 87 features a complex bass line for the Violoncello (Vlc) with a series of sixteenth-note patterns. Measure 88 continues this pattern with sixteenth-note chords, each marked with a '6' above the notes, indicating a sextuplet. The other instruments (Vs, V1, V2, Vle, Cb) have empty staves.

90

Vc

V1

V2

Vln

Vcl

Cb

92

Vc

V1

V2

Vln

Vcl

Cb

94

94

Vs

V1

V2

Vle

Vlc

Cb

This system contains measures 94 and 95. The first staff (Vs) has a bass clef and contains a melodic line with eighth notes and some accidentals. The other staves (V1, V2, Vle, Vlc, Cb) are empty.

96

96

Vs

V1

V2

Vle

Vlc

Cb

This system contains measures 96 and 97. The first staff (Vs) has a bass clef and contains a melodic line with eighth notes and some accidentals. The other staves (V1, V2, Vle, Vlc, Cb) are empty.

98

98

Vs

V1

V2

Vle

Vlc

Cb

This system contains measures 98 and 99. The first staff (Vs) has a bass clef and a key signature of one flat. It features a complex rhythmic pattern of eighth and sixteenth notes with various accidentals. The remaining staves (V1, V2, Vle, Vlc, Cb) are empty.

100

100

Vs

V1

V2

Vle

Vlc

Cb

This system contains measures 100 and 101. The first staff (Vs) continues the rhythmic pattern from the previous system. The remaining staves (V1, V2, Vle, Vlc, Cb) are empty.

102

102

Vs

V1

V2

Vle

Vlc

Cb

Detailed description: This system of musical notation covers measures 102 and 103. The first staff, labeled 'Vs', contains the primary melodic line. It begins with a series of eighth-note chords in the left hand, moving from a low register to a higher one. The right hand plays a sequence of eighth notes, with some notes beamed together. In measure 103, the left hand continues with similar chords, while the right hand features a more complex rhythmic pattern with some notes marked with a flat. The remaining staves (V1, V2, Vle, Vlc, Cb) are empty, indicating that these instruments are not active in this section.

104

104

Vs

V1

V2

Vle

Vlc

Cb

fff

Detailed description: This system of musical notation covers measures 104 and 105. The first staff, labeled 'Vs', contains the primary melodic line. It begins with a series of eighth-note chords in the left hand, similar to the previous system. The right hand plays a sequence of eighth notes. In measure 105, the left hand continues with similar chords, while the right hand features a more complex rhythmic pattern with some notes marked with a flat. A dynamic marking of *fff* (fortissimo) is placed below the first staff in measure 105. The remaining staves (V1, V2, Vle, Vlc, Cb) are empty, indicating that these instruments are not active in this section.

106

106

Vs

V1

V2

Vle

Vlc

Cb

Detailed description: This system of musical notation covers measures 106 and 107. The first staff, labeled 'Vs', contains a complex rhythmic pattern of sixteenth notes with various accidentals. The remaining staves (V1, V2, Vle, Vlc, Cb) are empty.

108

108

Vs

V1

V2

Vle

Vlc

Cb

1)Pizz m.s.
2)Arco

ff

Detailed description: This system of musical notation covers measures 108 and 109. The first staff, labeled 'Vs', contains a complex rhythmic pattern of sixteenth notes with various accidentals. The remaining staves (V1, V2, Vle, Vlc, Cb) are empty. In measure 108, there are performance instructions: '1)Pizz m.s.' and '2)Arco'. In measure 109, there is a dynamic marking '*ff*'.

110

VS

V1

V2

Vle

Vlc

Cb

Detailed description: This system contains measures 110 and 111. The VS (Violoncello Solista) part features a complex rhythmic pattern of sixteenth notes with slurs and accents. The other instruments (V1, V2, Vle, Vlc, Cb) are currently blank.

112

VS

V1

V2

Vle

Vlc

Cb

Pizz

$J = 130$

$J = 140$

$J = 150$

Detailed description: This system contains measures 112 through 115. The VS part continues with the rhythmic pattern from measure 110. At measure 112, there is a 'Pizz' (pizzicato) instruction. From measure 113 onwards, the VS part includes triplets of eighth notes with accents and slurs, with tempo markings of $J = 130$, $J = 140$, and $J = 150$. The other instruments (V1, V2, Vle, Vlc, Cb) are currently blank.

117 $\text{♩} = 80$ *Arco* *Pizz* *armonici* *mp* *mp* *f* *f* $\text{♩} = 90$ *f*

128 *f* $\text{♩} = 100$ *f* $\text{♩} = 120$ *f* *8va* *gl* $\text{♩} = 130$ *f* *Loco 8va* *gl* $\text{♩} = 140$ *f* *Pizz Loco* *f* *mf* *mp*

143 ♩ = 60

mf

mp

mf

mp

Solo

mf

mp

Solo

mf

p

ATTACCA SUBITO

Presto possibile

Cello Memoirs III

Serban Nichifor

♩ = 90
f

Tutti *mp* simile

Tutti *mp* simile

Tutti *mp* simile

Tutti *mp* simile

8 *mf* *f* *mf*

Tutti *p* tremolo

mf

mp

mp

12

f *mf*

Bb1
Bb2
Bb3
Cb

16

mf *mp* *fz* *fz* *fz*

Bb1
Bb2
Bb3
Cb

20

Violin I: *fz*, *fz*, *fz*, *f*, *ff*, *f*

Violin II: *f*, *ff*

Viola: *f*, *ff*

Cello: *f*, *ff*, *mf*

Contra Bass: *mf*, *f*, *ff*, *mf*

Performance instructions: *fz*, *fz*, *fz*, *Pizz*

27

Violin I: *p*, *gliss. armonico*, *f*, *Arco*

Violin II: *mp*, *mf*, *mp*, *mf*, *mp*

Viola: *mp*, *mf*, *mp*, *mf*, *mp*

Cello: *Pizz*, *Pizz*

Contra Bass: *Pizz*

Performance instructions: *Arco*, *Pizz*, *Arco*

32 *molto allargando* $\text{♩} = 60$ $\text{♩} = 50$ $\text{♩} = 84$ *Appassionato*

Violoncello *mf* *f* *fff*

Violini I *fff*

Violini II *mf* *f* *fff*

Viola *mf* *f* *fff*

Violoncello *mf* *f* *fff* Arco

Contrabbasso *mf* *f* *fff* Arco

37 $\text{♩} = 90$ *SubTempo I* *Pizz* $\text{♩} = 88$ *Sub.Rubato* *Quasi Cadenza* *Arco*

Violoncello *mf* *mp* *f* *f*

Violini I *mp* *mp* *tremolo*

Violini II *mp* *mp* *tremolo*

Viola *mp* *mp* *tremolo*

Violoncello *mp* *mp* *tremolo*

Contrabbasso *mp* *mp*

43

$J=70$, a p. allargando

Pizz Arco

ff

Arco

mf

48

Sub.Presto
Quasi Walzer

$J=64$

mf

mp

mf

mp

tremolo

mp

Pizz

mp

Arco

tremolo

mf

mp

tremolo

mp

Arco

Pizz

mp

mf

mp

59

$\text{♩} = 80$ $\text{♩} = 70$ $\text{♩} = 58$ Rubato $\text{♩} = 50$ $\text{♩} = 110$ Sub. Lontano e grazioso

f *mp* *mp* *p* *p* *p*

tremolo tremolo sempre tremolo

Arco Pizz Pizz Pizz

67

$\text{♩} = 80$ allarg. $\text{♩} = 60$ Adagio $\text{♩} = 110$ Sub. A Tempo

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

Arco Pizz Pizz Pizz

79 *allarg.* $\text{♩} = 70$ *Sub. A Tempo* $\text{♩} = 110$ *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *rall.* $\text{♩} = 80$ *tr* *tr* $\text{♩} = 122$ *Sub. Allegro ma non tro*

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

mf *f*

Arco tremolo // Pizz *f* *mf*

Arco tremolo // Pizz *f* *mf* Arco

ord.(NON tremolo) // tremolo *f* *mp* *suoni armonici* *mf* sempre tremolo

sempre Pizz *f* *mf*

90 *V* *poco rall.* *Sub. Allegro Vivo* $\text{♩} = 134$

f *f* *f* *f* *f* *f* *f* *f* *f* *f*

Arco *f*

Arco tremolo *f*

f *f* *f* *f* *f* *f* *f* *f* *f* *f*

100

Sub.Vivace

poco rall. $\text{♩} = 160$

ord.

ff

tremolo

Arco

ff

109

$\text{♩} = 120$ $\text{♩} = 80$ $\text{♩} = 60$ $\text{♩} = 70$ $\text{♩} = 80$

vs

poco a poco ritardando

Pizz

molto allarg.

Solo

Lontano

poco a poco animando

mf

mp

armonici tremolo

p

Meta Pizz

Meta Arco tremolo

mp

Moderato

118 $\text{♩} = 90$ $\text{♩} = 100$

vs tremolo Tutti - tremolo

v1 v2 Arco tremolo

vte unis.ord.tremolo Pizz

Pizz

Cb mp

125 p.a p. incalzando $\text{♩} = 110_9$ $\text{♩} = 118$ $\text{♩} = 125$ $\text{♩} = 130$ Allegro appassionato

v1 v2 vte vte Cb

Arco Pizz

134

molto allarg. Sostenuto - p. a. p. precip. Patetico - p. a. p. calando

♩ = 70 ♩ = 90 ♩ = 110 ♩ = 130 ♩ = 110

Arco tremolo tremolo

Arco Pizz Arco

ff *ff* *ff* *ff* *ff*

142

p. a. p. animando molto allarg. Lontano armonici

♩ = 75 ♩ = 58 ♩ = 75 ♩ = 96 ♩ = 70 ♩ = 66

f *mp* *mf* *mf* *mp* *mp* *p*

sempre tremolo

Pizz Pizz Pizz ord (non tremolo) tremolo

Pizz Sempre Pizz

f *mp* *mf* *mp* *mp* *p*

154

ord poco rall. Sub.Andantino

mf

Arco tremolo

Arco tremolo

161

p. a p. stringendo

164

Violin I (V1) and Violin II (V2) parts feature melodic lines with triplets and slurs. The Viola (Vla) part provides harmonic support with chords and moving lines. The Cello (Vcl) and Double Bass (Cb) parts play a rhythmic pattern of eighth notes with triplets, marked 'Arco'.

Appassionato

sempre stringendo

167

Violin I (V1) and Violin II (V2) parts continue with melodic lines, marked with dynamics *f* and *mp*. The Viola (Vla) part features a tremolo effect, marked *mp*. The Cello (Vcl) and Double Bass (Cb) parts play a rhythmic pattern of eighth notes with triplets, marked *mf*. The Cello part is marked 'ord (non tremolo)'.

174 *sub.allarg.* *A Tappo*

J = 90 *J* = 74 *J* = 84

f *pp* *p. a p. allargando* *ord non tremolo*

f *mf* *f* *mf* *ord non tremolo*

ff *ff* *p* *mf* *ord non tremolo*

ff *ff* *p* *p* *ord non tremolo*

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

f *mf* *f* *p* *tremolo*

f *mf* *f* *p* *tremolo*

184 *tr* *tr* *tr* *Quasi Cadenza (molto rubato)*

J = 50 *J* = 80 *J* = 60 *J* = 80

pp *fff*

mp *mf* *f* *ff*

p *mf* *f* *ff*

mf *f* *ff*

mf *f* *ff*

mf *f* *ff*

196 $\text{♩} = 100$ $\text{♩} = 120$ $\text{♩} = 60$ $\text{♩} = 60$ $\text{♩} = 40$ $\text{♩} = 130$ Sub.Presto simile

VS

V1

V2

Vte

Vtc

Cb

mp *fff* *ff* *ff* *p* *mp* *mf* *f* *ff* *ff*

POCO A POCO PRECIPITANDO !!!

212 $\text{♩} = 134$

V1

V2

Vte

Vtc

Cb

fff *ff*

221 $\text{♩} = 138$

Musical score for measures 221-229. The score consists of six staves. The top staff is the melody, followed by two treble clef staves, a tenor clef staff, and two bass clef staves. The key signature changes from two flats to three sharps at measure 225. The tempo is marked as quarter note = 138. There are 'V' markings above the third and fifth staves at measures 222, 224, 226, and 228.

230

Musical score for measures 230-238. The score consists of six staves. The top staff is the melody, followed by two treble clef staves, a tenor clef staff, and two bass clef staves. The key signature is three sharps. The tempo is marked as quarter note = 138.

239 $\text{♩} = 142$

248

257 = 150 ♩ = 154

266 ♩ = 158 ♩ = 162

274 $\text{♩} = 166$ $\text{♩} = 170$ $\text{♩} = 172$ $\text{♩} = 174$

284 $\text{♩} = 176$ $\text{♩} = 178$ $\text{♩} = 180$

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 and treble clefs with various dynamics (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). It features numerous triplet markings and a 'sul pont' section starting at measure 83.

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*

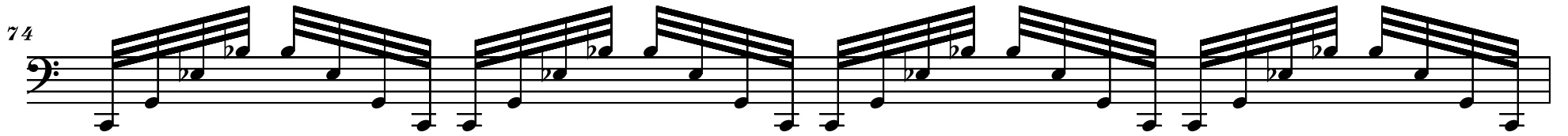
62 *gliss* $\text{♩} = 80$ *pp*

70 **CADENZA** arpeggiando leggero

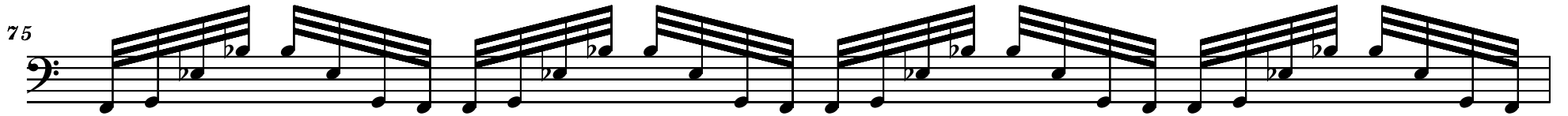
71

73

74



75



76




77




78



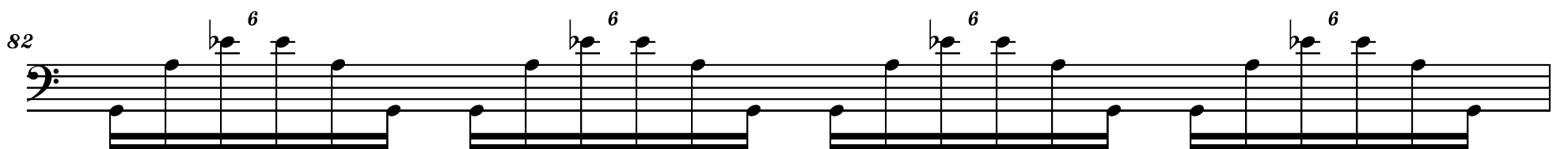
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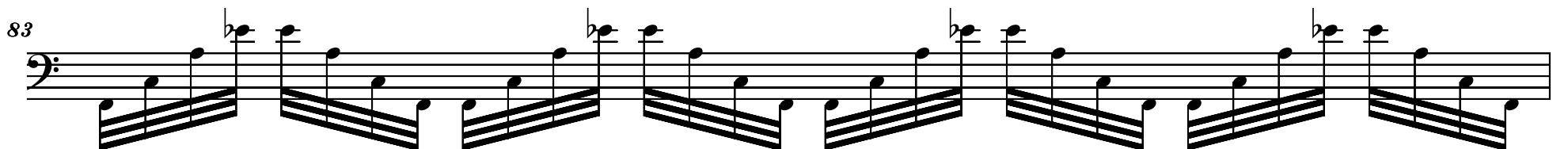
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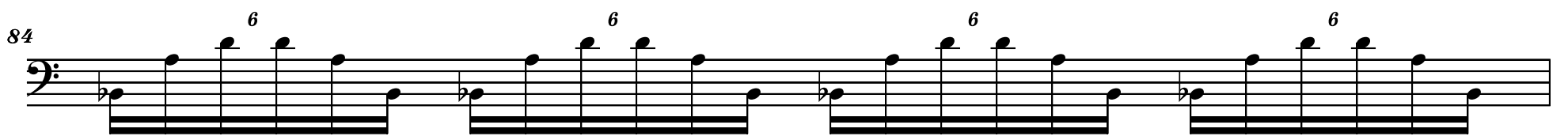
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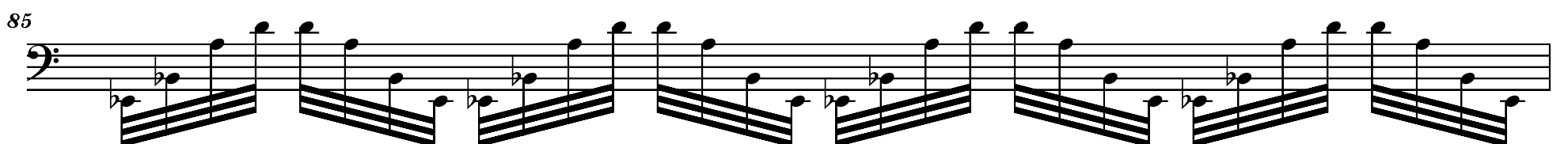
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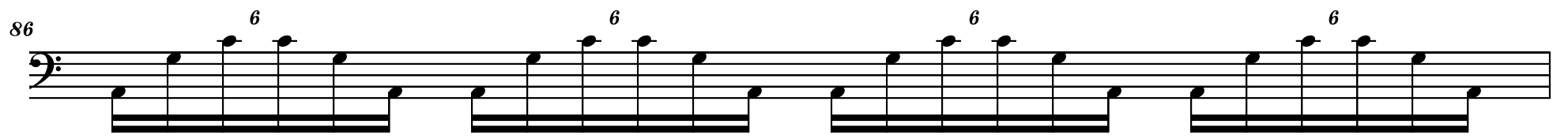
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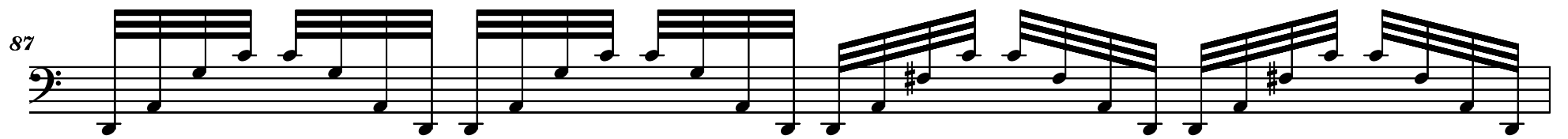
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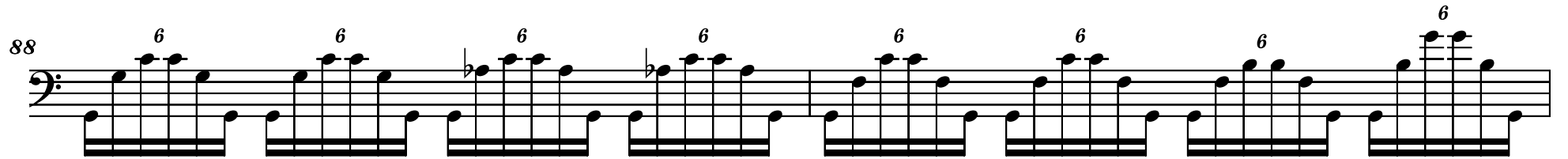
86 ⁶ ⁶ ⁶ ⁶



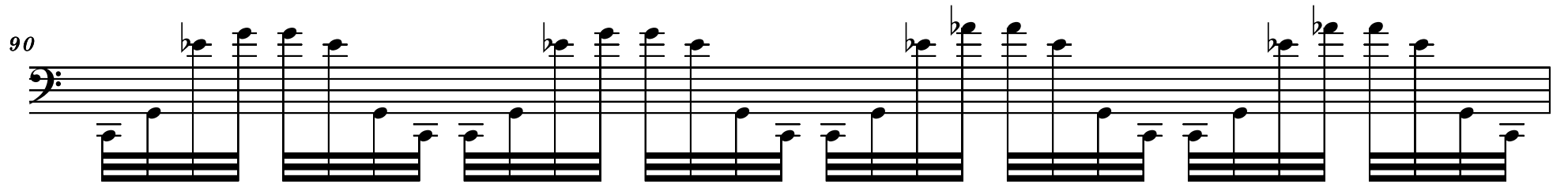
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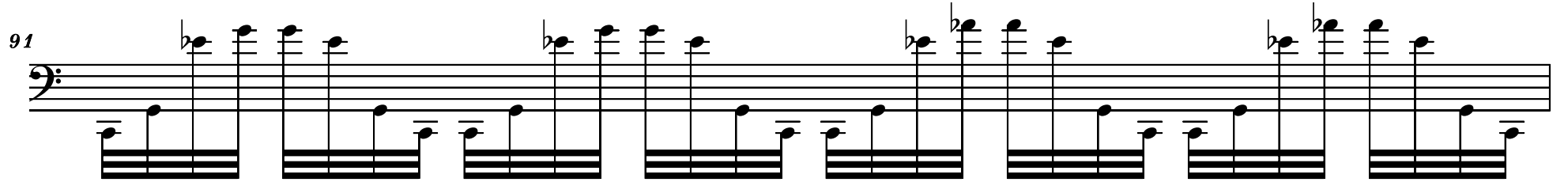
88 ⁶ ⁶ ⁶ ⁶ ⁶ ⁶ ⁶ ⁶



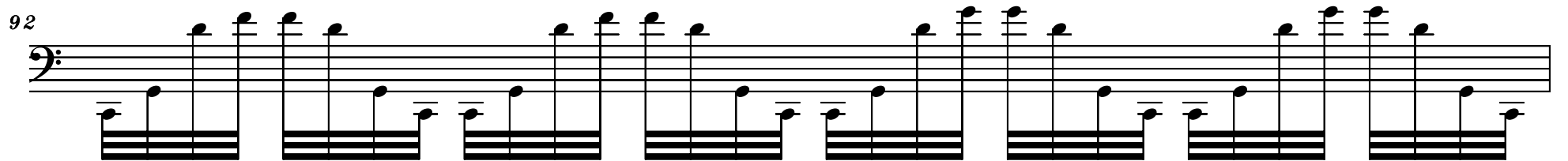
90 **b** **b** **b** **b** **b** **b** **b** **b**



91 **b** **b** **b** **b** **b** **b** **b** **b**



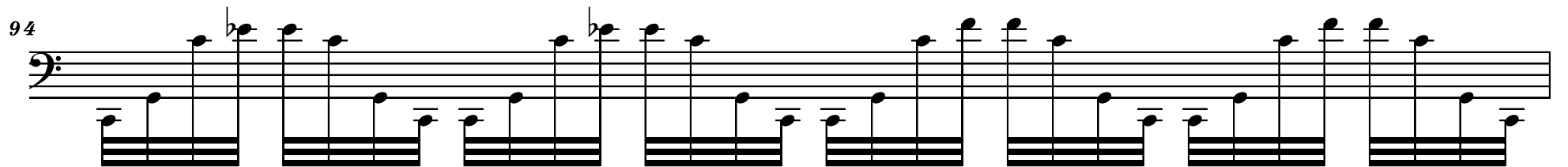
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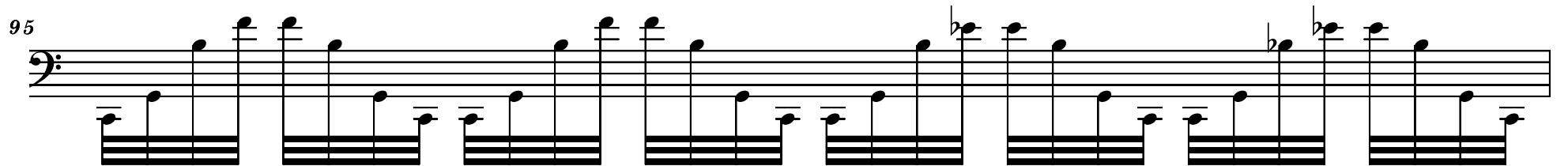
93 **b**



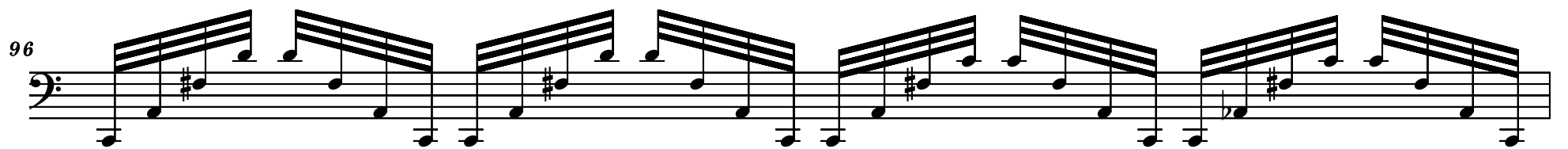
94 **b** **b**



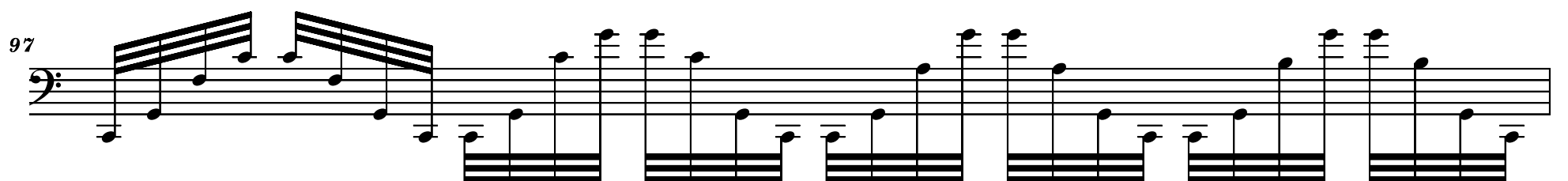
95 **b** **b** **b**



96 **#** **#** **#** **#** **#** **#** **#** **#**



97



98

99

100

101

102

103

104

105

106

107

108

fff

1) Pizz m.s.
2) Arco

109 *ff*

Musical notation for measures 109-110 in bass clef. Measure 109 starts with a forte (ff) dynamic. The notation consists of a series of eighth notes in the bass line, with some notes beamed together in groups of four.

110

Musical notation for measure 110 in bass clef, continuing the eighth-note pattern from the previous measure.

111

Musical notation for measure 111 in bass clef, continuing the eighth-note pattern.

112

Musical notation for measure 112 in bass clef. The notation includes accents (>) over some notes. The measure ends with a pizzicato (Pizz) instruction.

114 *ff* Arco Pizz Arco armonici

Musical notation for measure 114 in bass clef. It features dynamic changes from *ff* to *mp*. The notation includes tempo markings: $\text{♩} = 130$, $\text{♩} = 140$, $\text{♩} = 150$, and $\text{♩} = 80$. The measure ends with an arco and armonici instruction.

120 Pizz Arco armonici *f* *mp* *f* *mp*

Musical notation for measure 120 in treble clef. It starts with a pizzicato (Pizz) instruction and a forte (f) dynamic. The notation includes arco and armonici instructions and dynamic changes to mezzo-piano (mp). A tempo marking of $\text{♩} = 90$ is present.

128 *f* *mp* *f* *mp* *f* *mp* *f* *mp* 8va gl Loco 8va gl

Musical notation for measure 128 in treble clef. It features dynamic changes between forte (f) and mezzo-piano (mp). The notation includes 8va (octave up), gl (glissando), and Loco (loco) markings. Tempo markings of $\text{♩} = 100$, $\text{♩} = 120$, and $\text{♩} = 130$ are present.

136 *f* *mf* *mp* Pizz Loco

Musical notation for measure 136 in treble clef. It starts with a forte (f) dynamic and includes a pizzicato (Pizz) and loco instruction. The notation includes a mezzo-forte (mf) dynamic and a tempo marking of $\text{♩} = 60$.

152 *f* *mp*

Musical notation for measure 152 in bass clef. It starts with a forte (f) dynamic and includes a mezzo-piano (mp) dynamic. Tempo markings of $\text{♩} = 60$ and $\text{♩} = 40$ are present.

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 piece begins with a forte (*f*) dynamic. Measures 1-4 feature a melodic line with eighth-note patterns. Measures 5-7 continue with similar eighth-note patterns, including triplets. Measure 8 introduces a triplet of eighth notes followed by a rest, then a series of chords marked *mf*. Measures 9-11 feature a series of chords marked *f*, with a *mf* dynamic appearing in measure 11. Measures 12-13 consist of chords marked *f*, with a *mf* dynamic in measure 13. Measures 14-15 feature chords marked *f*, with a *mf* dynamic in measure 15. Measure 16 begins with a long melodic line marked *mp fz* and a fermata over a triplet of eighth notes. Measures 17-18 feature chords marked *fz*. Measures 19-20 feature chords marked *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

fff

223 $\text{♩} = 138$

fff

227

fff

231

fff

235

fff

240 $\text{♩} = 142$

fff

244

fff

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 and consists of 120 measures. It begins with a tempo marking of $\text{♩} = 90$ and a *tremolo* instruction. The first system (measures 1-16) features a *pp* dynamic and a *p* dynamic. The second system (measures 17-24) contains triplet markings. The third system (measures 25-34) includes a *Pizz* instruction and a *p* dynamic. The fourth system (measures 35-47) starts with a tempo change to $\text{♩} = 68$, an *Arco* instruction, and a *f* dynamic. The fifth system (measures 48-58) features *ord.* markings and a *f* dynamic. The sixth system (measures 59-69) includes a *tremolo* instruction and a *ff* dynamic. The seventh system (measures 70-81) contains *pp* and *p* dynamics. The eighth system (measures 82-90) includes *ord.*, *tremolo*, and *Pizz* instructions, with dynamics ranging from *mp* to *f* to *p*. The ninth system (measures 91-98) features a *mf* dynamic. The tenth system (measures 99-109) includes a *1 Solo* instruction, a *mf* dynamic, and a *tremolo* instruction. The eleventh system (measures 110-119) includes *Tutti 1) gettato* and *2) pizz* instructions, with a *mf* dynamic. The final system (measures 120) includes an *Arco ord* instruction and a *mp* dynamic.

129 *f*

136 *f ff fz f*

142 *mp p tremolo*

154 *mp mf f ord*

163 *fff*

171 *ppp*

Lontano

SYMPHONY VII - "CELLO MEMOIRS" II

Serban Nichifor

Violin 1

♩ = 64

tremolo

p *p* *mp*

Pizz.

Violin 1

11

Arco tremolo

Violin 1

18

mp *mp*

Solo

8va

Tutti

div 1 Loco

div 2 *mf*

Violin 1

24

Pizz. *mf*

Pizz. *mf*

Violin 1

33

mf Arco *mf*

Arco *mf*

Violin 1

41

mf *mf* 3

Violin 1

52

Violin 1

59

f *f* 3

62

Violin 1

gliss

gliss

fff

fff

TACET AL FINE P.2

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 *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 117-134. 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. A dynamic marking of *ff* (fortissimo) is present. The piece concludes with a double bar line and a repeat sign.

217 134

Musical notation for measures 134-141. The key signature changes to two flats (Bb, Eb). The music consists of a melodic line with eighth-note patterns and a bass line with a steady eighth-note accompaniment. A dynamic marking of *ff* is present.

222

Musical notation for measures 141-158. 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 bass line. A dynamic marking of *ff* is present.

227

Musical notation for measures 158-175. The key signature changes to three sharps (F#, C#, G#). The music features a melodic line with eighth-note patterns and a bass line. A dynamic marking of *ff* is present.

232

Musical notation for measures 175-192. The key signature changes to two sharps (F#, C#). The music continues with a melodic line and a bass line. A dynamic marking of *ff* is present.

237

Musical notation for measures 192-219. The key signature changes to one sharp (F#). A tempo change is indicated by $\text{♩} = 142$. The music features a melodic line with eighth-note patterns and a bass line. A dynamic marking of *ff* is present.

242

Musical notation for measures 219-242. The key signature changes to two flats (Bb, Eb). The music continues with a melodic line and a bass line. A dynamic marking of *ff* is present.

247

Musical notation for measures 242-247. The key signature changes to one flat (Bb). The music concludes with a melodic line and a bass line. A dynamic marking of *ff* is present.

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"

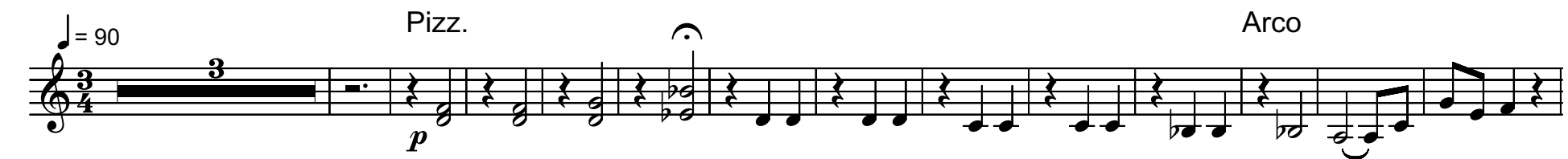
Lontano, sempre poco rubato

TO THE GLORY OF GOD

Serban Nichifor

♩ = 90

Pizz. Arco



17 Pizz. Arco tremolo ord. tremolo tremolo



33 f mf tremolo



45 mf f



61 ff p



75 Pizz Arco tremolo

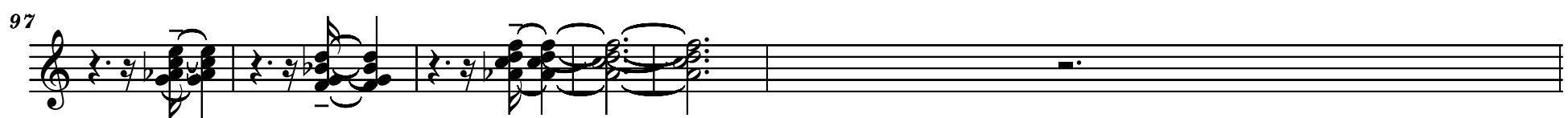


86 ord tremolo sul pont

f mp mf mp



97



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

♩ = 64

tremolo

mp

tremolo

mp

Violin 2

13

Pizz

Solo Arco tremolo

Pizz

L'Altri

Violin 2

22

div 1 Arco simile

mp

mf

mf

div 2 Arco simile

mp

mf

Violin 2

36

Violin 2

50

f

ff

f

Violin 2

60

simile

ff

fff

♩ = 80

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* *Arco* *Pizz*

43 *mf* *mp*

55 *mp* *tremolo* *mf*

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

75 *f* *mf* *Arco tremolo* *Pizz*

89 *f* *Arco tremolo*

ord.

98

tremolo

Pizz

105

114

128

Pizz

139

Arco tremolo

153

162

171

ord non tremolo

175

184

199

Coda

V2-1 V2-2

ff

V

Musical score for measures 215-220. The system consists of two staves, V2-1 and V2-2. The music is in 2/2 time and features a forte (ff) dynamic. Above the staves, there are several 'V' symbols and square boxes indicating chord positions. The notation includes dotted half notes and quarter notes.

220 V2-1 V2-2

Musical score for measures 220-230. The system consists of two staves, V2-1 and V2-2. The music continues with similar notation to the previous system, including dotted half notes and quarter notes. Above the staves, there are 'V' symbols and square boxes indicating chord positions.

230 V2-1 V2-2

Musical score for measures 230-239. The system consists of two staves, V2-1 and V2-2. The music continues with similar notation to the previous systems, including dotted half notes and quarter notes.

239 V2-1 V2-2

Musical score for measures 239-248. The system consists of two staves, V2-1 and V2-2. The music continues with similar notation to the previous systems, including dotted half notes and quarter notes.

248 V2-1 V2-2

Musical score for measures 248-256. The system consists of two staves, V2-1 and V2-2. The music continues with similar notation to the previous systems, including dotted half notes and quarter notes.

256 V2-1 V2-2

Musical score for measures 256-265. The system consists of two staves, V2-1 and V2-2. The music continues with similar notation to the previous systems, including dotted half notes and quarter notes.

265 V2-1 V2-2

Musical score for measures 265-274. The system consists of two staves, V2-1 and V2-2. The music continues with similar notation to the previous systems, including dotted half notes and quarter notes.

272)

V2-1

V2-2

Musical score for measures 272-278. The score is written for two parts, 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 mix of eighth and sixteenth notes, with several triplet markings (indicated by a '3' above the notes). The dynamics are mostly *mf* (mezzo-forte).

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 features a mix of eighth and sixteenth notes, with several triplet markings (indicated by a '3' above the notes). The dynamics are mostly *mf* (mezzo-forte), with a *fff* (fortissimo) marking at the end of the system.

290

V2-1

V2-2

Musical score for measures 290-293. The key signature is three sharps (F#, C#, G#). The time signature is 3/4. The music features a mix of eighth and sixteenth notes, with accents (>) over some notes. The dynamics are mostly *fff* (fortissimo).

SYMPHONY VII - "CELLO MEMOIRS"

Lontano, sempre poco rubato

TO THE GLORY OF GOD

Serban Nichifor

♩ = 90

Pizz. *p* Arco tremolo Pizz

18

Arco tremolo tremolo

pp *p*

35

f *mf* *mf*

tremolo

51

ff

68

Pizz. *p*

2

82

Arco tremolo ord *f* *mp* Pizz *p* Pizz

92

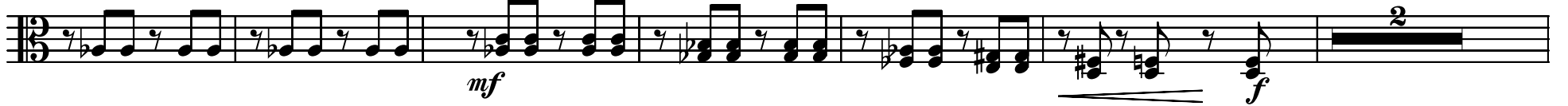
100

108



Arco

116



124



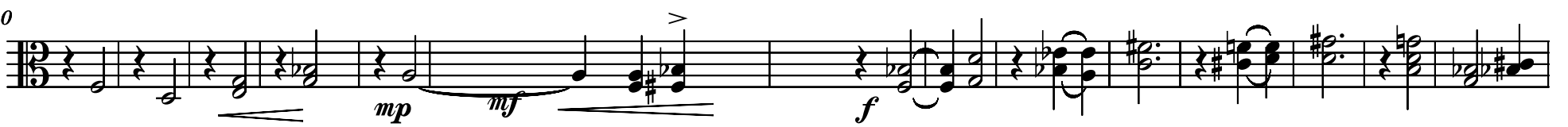
132



139



150



164



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

Serban Nichifor

♩ = 64 tremolo

Viola

17 Pizz Arco simile

Viola

29 Pizz

Viola

46 Arco

Viola

58 simile

Viola

TACET AL FINE P.2

66

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 fff mp mp tremolo

43

mp

55

mp

62

mf p mp p

75

f mf

91

f ff

106

p

119

Pizz

131

Arco tremolo

ff ff f

Vle1
Vle2

mp *mf* *mp* *p*

Pizz Pizz

154

Vle1
Vle2

Arcq tremolo

162

Vle1
Vle2

mp *mp*

171

Vle1
Vle2

ff *ff*

ord non tremolo

178

Vle1
Vle2

ff *p* *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 I

Vle II

273

Vle I

Vle II

284

Vle I

Vle II

fff

fff

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

Serban Nichifor

Lontano, sempre poco rubato

Arco tremolo

♩ = 90

Pizz.

Musical score for Cello Part 1, measures 1-169. The score is written in bass clef with a 3/4 time signature. It includes various musical notations such as triplets, slurs, and dynamic markings. Performance instructions like "Arco tremolo", "Pizz.", and "ord" are interspersed throughout the piece.

Measure 1: *p*
 Measure 20: *mp*, *pp*, *p*
 Measure 35: *f*, *mf*
 Measure 47: *mf*, *f*
 Measure 62: *ff*, *p*
 Measure 79: *f*, *mp*, *p*
 Measure 92: *mf*
 Measure 107: *mf*, *f*, *mp*
 Measure 115: *mf*, *f*, *mp*
 Measure 125: *mf*, *mp*
 Measure 135: *f*, *fz*, *mf*
 Measure 146: *mp*, *p*, *mp*, *mf*, *f*
 Measure 157: *fff*
 Measure 169: *f*

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

Serban Nichifor

♩ = 64 tremolo

p tremolo

p Pizz

14

Sempre Arco tremolo

Sempre Arco tremolo

29

mf armonici

mf armonici

39

3

49

ord

f *ff*

ord

f *ff*

60

simile

ff *pp*

CADENZA

♩ = 80

simile

ff *pp*

CADENZA

♩ = 80

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 mf f ff fff Arco

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

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

145 ord (non tremolo) tremolo 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

47

65

85

101

122

136

150

167

Arco Pizz

ATTACCA SUBITO

Sempre Lontano e Rubato

SYMPHONY VII - "CELLO MEMOIRS" II

Serban Nichifor

♩ = 64 Pizz Arco

Contrabass

13) Pizz Arco

Contrabass

28) Pizz Arco

Contrabass

40) Pizz

Contrabass

57) Arco simile

Contrabass

68)

Contrabass

92

Contrabass

118

Contrabass

$\text{♩} = 60$

144

Contrabass

Solo

mf

p

ATTACCA SUBITO

Presto possibile

Cello Memoirs III

Serban Nichifor

$\text{♩} = 90$ Tutti

simile

The musical score is written in bass clef with a 4/4 time signature. It consists of ten staves of music, each starting with a measure number. The dynamics and articulation markings are as follows:

- Staff 1 (measures 1-6): *mp*
- Staff 2 (measures 7-12): *mf*, *mf*
- Staff 3 (measures 13-22): *f*, *ff*, *mf*, *mf*, *f*. Marking: Pizz.
- Staff 4 (measures 23-33): *mp*, *mp*. Markings: Arco, Pizz, Arco.
- Staff 5 (measures 34-46): *mf*, *mp*, *mf*, *mp*. Markings: Pizz, Arco.
- Staff 6 (measures 47-61): *mf*, *mp*, *mf*, *mp*. Marking: Pizz.
- Staff 7 (measures 62-76): *mf*, *p*. Marking: Pizz.
- Staff 8 (measures 77-92): *f*, *mf*. Marking: sempre Pizz.
- Staff 9 (measures 93-110): *f*, *ff*. Marking: Arco.
- Staff 10 (measures 111-127): *mp*, *ff*, *ff*, *f*, *mp*. Markings: Pizz, Arco, Pizz, Arco.
- Staff 11 (measures 128-163): *mf*, *mp*, *p*. Marking: Pizz.
- Staff 12 (measures 164-173): *mf*, *f*. Marking: Arco.

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*