



# Serban Nichifor

Compositeur, Professeur

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## A propos de l'artiste

[http://www.voxnovus.com/composer/Serban\\_Nichifor.htm](http://www.voxnovus.com/composer/Serban_Nichifor.htm)

**Qualification:** PROFESSEUR DOCTEUR EN COMPOSITION ET MUSICOLOGIE

**Site Internet:** <http://romania-on-line.net/whoswho/NichiforSerban.htm>

**Sociétaire :** SABAM - Code IPI artiste : I-000391194-0

## A propos de la pièce



**Titre:** "CELLO MÉMOIRES", SYMPHONIE NO 7

**Compositeur:** Nichifor, Serban

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**Editeur:** Nichifor, Serban

**Instrumentation:** Violoncelle et Orchestre

**Style:** Classique moderne

## Serban Nichifor sur [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 marked 'Lontano, sempre poco rubato' and the time signature is 3/4. The key signature has one flat (B-flat). The score includes various performance instructions: 'Pizz.' (pizzicato), 'Arco' (arco), 'tremolo', and dynamic markings such as *p*, *pp*, and *mp*. The double bass part starts with a tempo marking of  $\text{♩} = 90$ . The first system shows the beginning of the piece with intricate patterns in the upper strings and a more active role for the double bass.

Musical score for measures 16-25. This system continues the string quartet and double bass parts. It features complex rhythmic patterns, including triplets and tremolos, in the upper strings. The double bass part has a tempo marking of  $\text{♩} = 60$ . Performance instructions include 'Pizz.', 'Arco tremolo', and 'ord. tremolo'. Dynamic markings include *p*, *mp*, and *pp*. The overall texture is dense and expressive.

Musical score for measures 26-35. This system continues the string quartet and double bass parts. It features complex rhythmic patterns, including triplets and tremolos, in the upper strings. The double bass part has a tempo marking of  $\text{♩} = 68$ . Performance instructions include 'Pizz.', 'tremolo', and 'Arco'. Dynamic markings include *p*, *pp*, and *mf*. The overall texture is dense and expressive.

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



103  $\text{♩} = 60$

V.S. *mp*

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

V2 suoni armonici tremolo reali tremolo

Vle

Vlo

Cb

112  $\text{♩} = 74$

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

V1

V2 *mf*

Vle *mf* Arco

Vlo *mf* Arco

Cb

121  $\text{♩} = 60$   $\text{♩} = 74$

V.S. *ff* *mp* *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 *mp* Pizz

Vle *mp* Pizz

Vlc *mp* Pizz

Cb *mp*

137

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

V1 *f* *ff* *fz* *f*

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

V1 *mp* *p* tremolo *mp*

V2 *mp* *p* *mp*

Vle *mp* *p* *mp*

Vlc *mp* *p* *mp*

Cb *mp* *p* *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 has 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', and 'L'Altri'. The double bass part continues with 'Pizz' and 'Arco' markings. The score concludes with a final measure in measure 21.



This musical score page contains two systems of staves for Violin I (V1), Violin II (V2), Viola (Vle), Violoncello (Vlc), and Contrabbasso (Cb). The first system begins at measure 21. The Violin I part features a 'Solo' section with trills (tr) and a 'Tutti' section with 'div 1' and 'div 2' markings. The Violin II part has 'div 1' and 'div 2' markings. The Viola and Violoncello parts are marked 'Arco' and 'simile'. The Contrabbasso part is marked 'Arco' and 'pp'. The second system begins at measure 31. The Violin I and II parts are marked 'mf' and 'Arco'. The Viola and Violoncello parts are marked 'mf' and 'armonici'. The Contrabbasso part is marked 'mf' and 'Pizz'. The score includes various musical notations such as trills, triplets, and dynamic markings.

39

Violin I (V1) and Violin II (V2) parts feature complex rhythmic patterns with triplets and slurs. The Viola (Vle) and Violoncello (Vlc) parts include pizzicato markings. The Cello (Cb) part has a steady eighth-note accompaniment.

48

Violin I (V1) and Violin II (V2) parts continue with intricate melodic lines. The Viola (Vle) and Violoncello (Vlc) parts are marked 'Arco' (arco) and 'ord' (ordine). The Cello (Cb) part includes pizzicato markings. The score concludes with a final cadence.

Musical score for measures 56-60. The score includes parts for Violin I (V1), Violin II (V2), Viola (Vle), Violoncello (Vlc), and Contrabasso (Cb). The Violin parts feature complex rhythmic patterns with triplets and accents, marked with dynamics *f*, *ff*, and *fff*. The Viola and Cello parts have a similar texture with triplets and accents, marked with *f* and *ff*. The Violoncello and Contrabasso parts are marked *Arco*. The strings play a rhythmic accompaniment with triplets and accents, marked with *f*. The score concludes with the instruction *simile*.

Musical score for measures 61-65. The score includes parts for Violin I (V1), Violin II (V2), Viola (Vle), Violoncello (Vlc), and Contrabasso (Cb). The Violin parts feature complex rhythmic patterns with triplets and accents, marked with dynamics *f*, *ff*, and *fff*. The Viola and Cello parts have a similar texture with triplets and accents, marked with *f* and *ff*. The Violoncello and Contrabasso parts are marked *Arco*. The strings play a rhythmic accompaniment with triplets and accents, marked with *f*. The score concludes with the instruction *simile*.

70 ♩ = 144 CADENZA arpeggiando leggero

*mf*

Vc

V1

V2

Vla

Vcl

Cb

73

Vc

V1

V2

Vla

Vcl

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

Vc

V1

V2

Vle

Vlc

Cb

82

Vc

V1

V2

Vle

Vlc

Cb

85

85

Vs

V1

V2

Vle

Vlc

Cb

Detailed description: This system of musical notation covers measures 85 and 86. The first staff, labeled 'Vs', contains the primary melodic line. In measure 85, it features a sequence of eighth-note chords with a descending bass line. In measure 86, the melody continues with sixteenth-note runs, each marked with a '6' above the notes, indicating a sextuplet. The remaining staves (V1, V2, Vle, Vlc, Cb) are currently empty.

87

87

Vs

V1

V2

Vle

Vlc

Cb

Detailed description: This system of musical notation covers measures 87 and 88. The first staff, labeled 'Vs', begins with a complex rhythmic pattern of sixteenth notes in measure 87. In measure 88, it continues with sixteenth-note runs, each marked with a '6' above the notes, indicating a sextuplet. The remaining staves (V1, V2, Vle, Vlc, Cb) are currently empty.

90

90

Vs

V1

V2

Vle

Vlc

Cb

Detailed description: This system contains measures 90 and 91. The first staff, labeled 'Vs', contains a complex rhythmic pattern of eighth notes with various accidentals (flats and naturals). The remaining staves (V1, V2, Vle, Vlc, Cb) are empty.

92

92

Vs

V1

V2

Vle

Vlc

Cb

Detailed description: This system contains measures 92 and 93. The first staff, labeled 'Vs', continues the rhythmic pattern from the previous system. The remaining staves (V1, V2, Vle, Vlc, Cb) are empty.



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 continuous eighth-note pattern with a key signature of one flat. The remaining 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 complex rhythmic pattern of eighth and sixteenth notes with a key signature of one flat. The remaining 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 contains 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) has a bass clef and 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 of the 'Vs' staff features a complex rhythmic pattern of eighth and sixteenth notes. The remaining staves (V1, V2, Vle, Vlc, Cb) are currently empty, indicating that the other instruments in the ensemble have not yet entered the piece.

104

104

Vs

V1

V2

Vle

Vlc

Cb

*fff*

Detailed description: This system of musical notation covers measures 104 and 105. The 'Vs' staff continues the melodic line from the previous system. In measure 104, it features a sequence of eighth-note chords. In measure 105, the texture changes significantly as the 'Vs' staff plays a dense, rapid sixteenth-note passage. A dynamic marking of *fff* (fortississimo) is placed below the staff at the beginning of measure 105. The other staves (V1, V2, Vle, Vlc, Cb) remain empty, suggesting that the other instruments are still to be introduced in subsequent measures.

106

107

Score for measures 106 and 107. The system includes staves for Violoncello (Vc), Violini I (V1), Violini II (V2), Viola (Vle), Violoncello (Vlc), and Contrabasso (Cb). The Violoncello part (Vc) contains the primary melodic and rhythmic material, featuring a complex rhythmic pattern of eighth and sixteenth notes. The other instruments are currently silent.

108

109

Score for measures 108 and 109. The system includes staves for Violoncello (Vc), Violini I (V1), Violini II (V2), Viola (Vle), Violoncello (Vlc), and Contrabasso (Cb). The Violoncello part (Vc) contains the primary melodic and rhythmic material, featuring a complex rhythmic pattern of eighth and sixteenth notes. The other instruments are currently silent. Performance instructions for the Violoncello part include:  
1) Pizz m.s.  
2) Arco  
A dynamic marking of *ff* (fortissimo) is present at the beginning of measure 109.

110

VS

V1

V2

Vle

Vlc

Cb

Detailed description: This block contains the musical notation for measures 110 and 111. The top staff (VS) features a complex rhythmic pattern of sixteenth notes with various accidentals. The remaining staves (V1, V2, Vle, Vlc, Cb) are currently empty.

112

VS

V1

V2

Vle

Vlc

Cb

Pizz

$J = 130$

$J = 140$

$J = 150$

Detailed description: This block contains the musical notation for measures 112 through 115. The top staff (VS) shows a sequence of chords with accents and a 'Pizz' (pizzicato) instruction. The tempo markings are  $J = 130$ ,  $J = 140$ , and  $J = 150$ . The other staves (V1, V2, Vle, Vlc, Cb) are empty.

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

Vs

*mf*

*mp*

♩ = 60 ♩ = 40

V1

V2

Vle

Solo

*mf* *mp*

Vlc

Solo

*mf* *p*

Cb

ATTACCA SUBITO

Presto possibile

### Cello Memoirs III

Serban Nichifor

♩ = 90

*f*

Tutti

*mp*

Tutti

*mp*

Tutti

*mp*

Tutti

*mp*

simile

simile

simile

simile

8

*mf*

Tutti

*p* tremolo

*mf*

*mp*

*mp*

*mf*



12

*f* *mf*

16

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

20

*fz fz fz f ff f*

*f ff*

*f ff*

*f ff mf*

*mf f ff mf*

Pizz

27

*p gliss. armonico f*

*mp mf mp mf mp*

*mp mf mp mf mp*

*Pizz Pizz*

Arco

Pizz

Arco

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

Violoncello *mf* *f* *fff*

Violini I *fff*

Violini II *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

♩ = 70 p. a p. allargando

Pizz Arco

ff

Arco

mf

48

Sub.Presto  
Quasi Walzer

♩ = 64

mf

mp

tremolo

mp

mp

mp

mf

mp

mp

mf

mp

mp

mf

mp

mp

mf

mp

mp

mf

mp

mp

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

Violin I (V1): *mf*, *p*, *sempre tremolo*  
Violin II (V2): *tremolo*, *mf*, *p*, *Pizz*  
Viola (Vc): *tremolo*, *mf*, *p*, *Pizz*  
Violoncello (Vcl): *mf*, *tremolo*, *p*  
Cello (Cb): *mf*, *Arco*, *Pizz*

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

Violin I (V1): *mf*, *mp*, *p*  
Violin II (V2): *Arco*, *mp*, *Pizz*, *p*  
Viola (Vc): *Arco*, *mp*, *Pizz*, *p*  
Violoncello (Vcl): *mp*, *p*  
Cello (Cb): *p*

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

Arco tremolo // Pizz  
 ord.(NON tremolo) // tremolo  
 suoni armonici  
 sempre tremolo  
 sempre Pizz

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

Arco  
 Arco tremolo

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  $\text{♩} = 90$   $\text{♩} = 100$

Violin I (V1) *f* tremolo

Violin II (V2) Arco tremolo

Viola (Vla) unis.ord.tremolo

Violoncello (Vcl) Pizz

Double Bass (Cb) Pizz *mp*

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

Violin I (V1) *f*

Violin II (V2) Arco

Viola (Vla) Pizz

Violoncello (Vcl) Arco

Double Bass (Cb) 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 (Cb) and Double Bass (Cb) parts play a rhythmic pattern of eighth notes with triplets. The Cello part includes the instruction "Arco" starting in measure 166.

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 (Cb) and Double Bass (Cb) parts play a rhythmic pattern of eighth notes with triplets, marked *mf*. The Cello part includes the instruction "ord (non tremolo)" starting in measure 171.

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

POCO A POCO PRECIPITANDO !!!

212  $\text{♩} = 134$

V1

V2

Vte

Vtc

Cb

*ff* *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 consistent with the previous section.

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 clef for the first system and then splits into two staves (treble and bass clef) for the remainder. It features a variety of musical notations including triplets, slurs, and dynamic markings such as *p*, *mp*, *mf*, *ff*, and *sul pont*. Tempo markings include quarter note = 90, 72, 60, 68, 129, 130, 140, 150, 120, 80, 580, 72, 50, 78, 50, 54, and 56. The piece concludes with a double bar line 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

♩ = 64

17 *mp*

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

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

35 *f*

47

53

58 *ff*

62 *gliss* *pp* ♩ = 80

70 **CADENZA** arpeggiando leggero

71

73

74

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

75

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

76

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

77

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

78

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

79

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

80

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

82

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

83

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

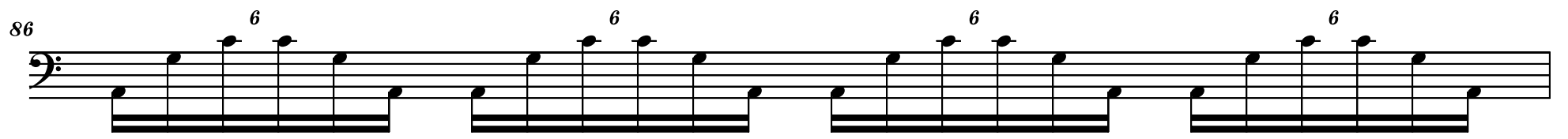
84

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

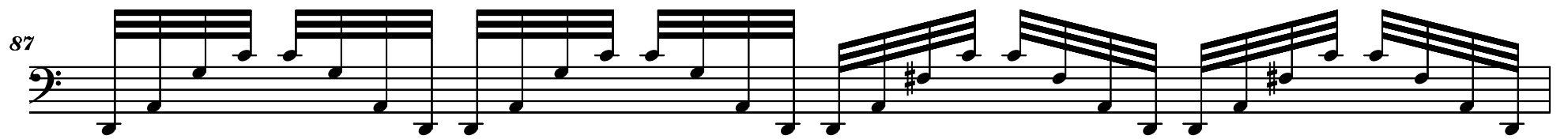
85

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

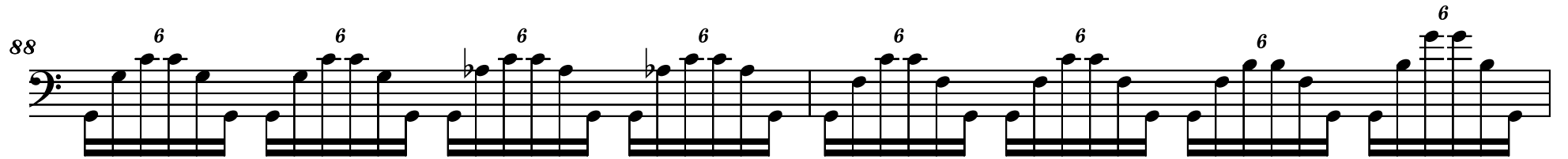
86 <sup>6</sup> <sup>6</sup> <sup>6</sup> <sup>6</sup>



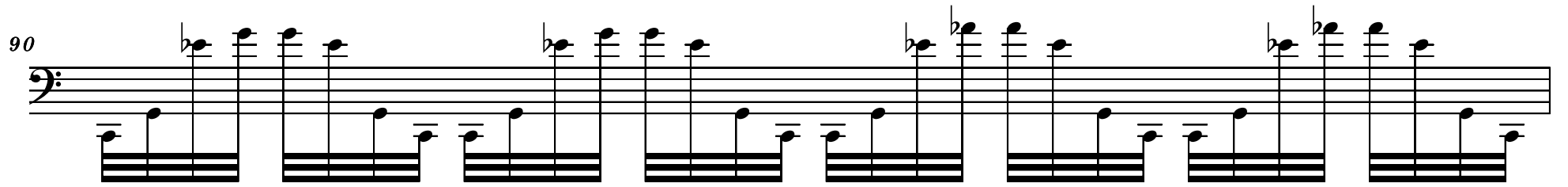
87



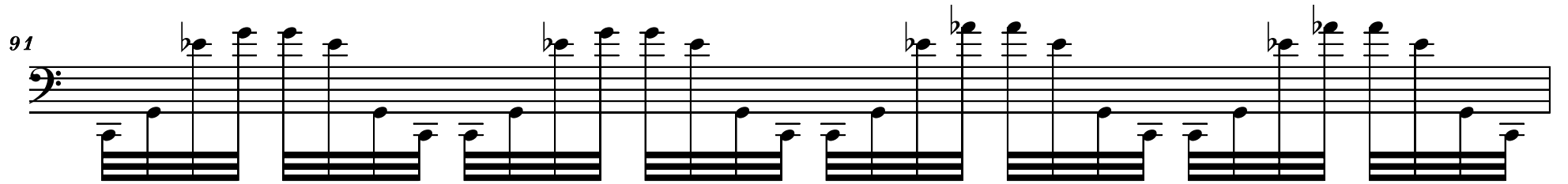
88 <sup>6</sup> <sup>6</sup> <sup>6</sup> <sup>6</sup> <sup>6</sup> <sup>6</sup> <sup>6</sup> <sup>6</sup>



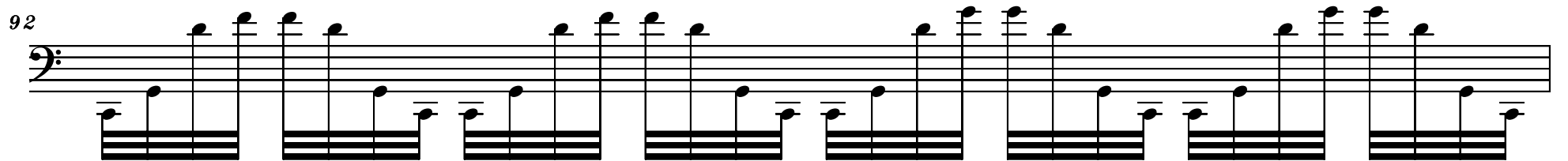
90 <sup>b</sup> <sup>b</sup> <sup>b</sup> <sup>b</sup> <sup>b</sup> <sup>b</sup> <sup>b</sup> <sup>b</sup>



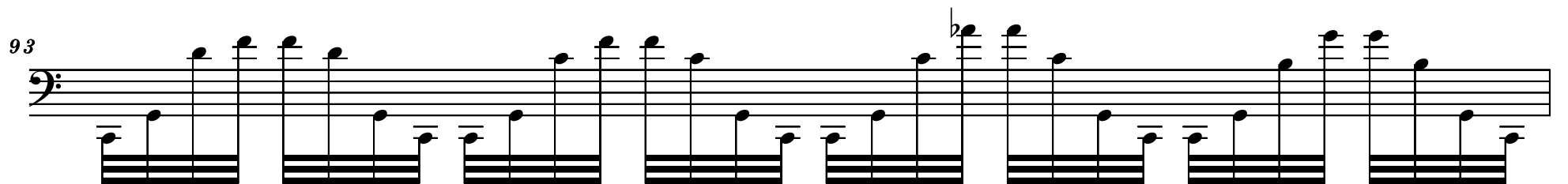
91 <sup>b</sup> <sup>b</sup> <sup>b</sup> <sup>b</sup> <sup>b</sup> <sup>b</sup> <sup>b</sup> <sup>b</sup>



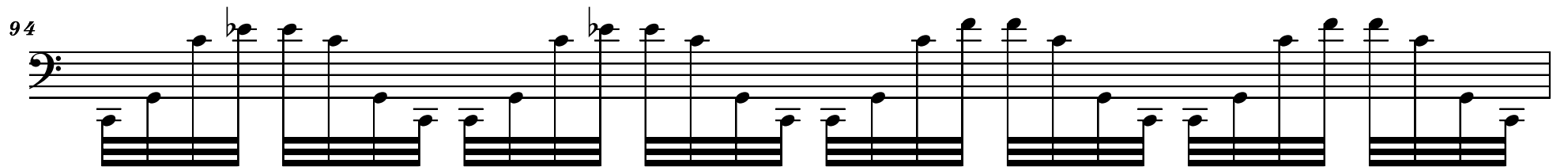
92



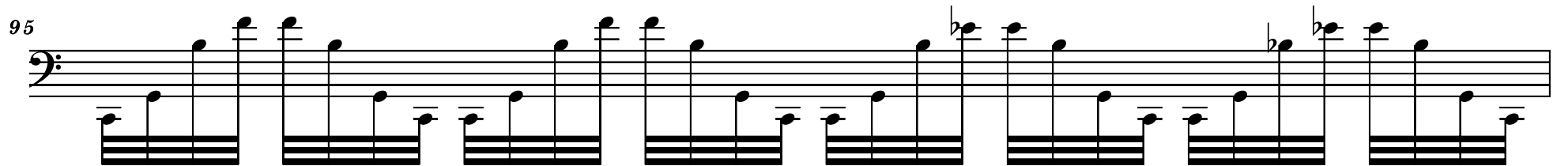
93 <sup>b</sup> <sup>b</sup> <sup>b</sup> <sup>b</sup> <sup>b</sup> <sup>b</sup> <sup>b</sup> <sup>b</sup>



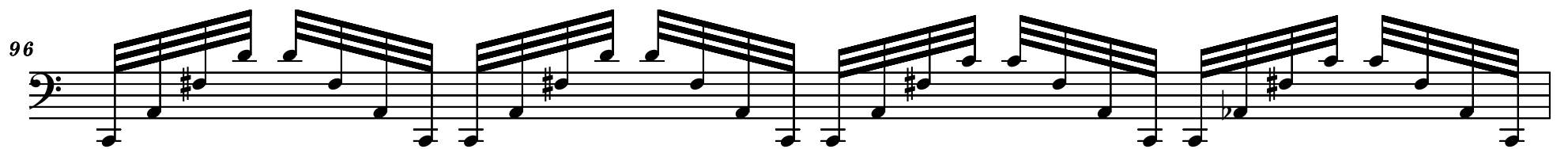
94 <sup>b</sup> <sup>b</sup> <sup>b</sup> <sup>b</sup> <sup>b</sup> <sup>b</sup> <sup>b</sup> <sup>b</sup>



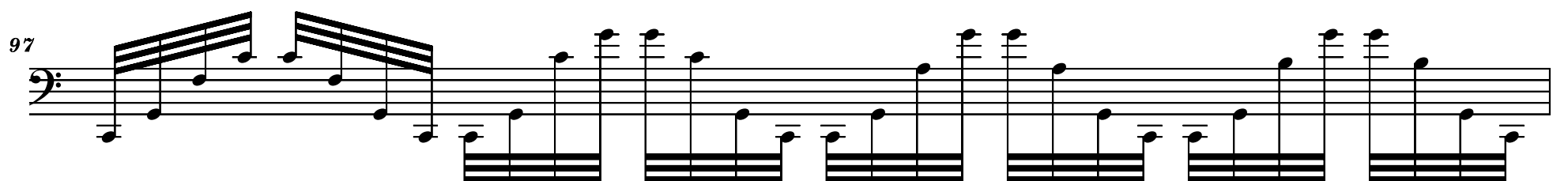
95 <sup>b</sup> <sup>b</sup> <sup>b</sup> <sup>b</sup> <sup>b</sup> <sup>b</sup> <sup>b</sup> <sup>b</sup>



96 <sup>#</sup> <sup>#</sup> <sup>#</sup> <sup>#</sup> <sup>#</sup> <sup>#</sup> <sup>#</sup> <sup>#</sup>



97



98

99

100

101

102

103

104

105

106

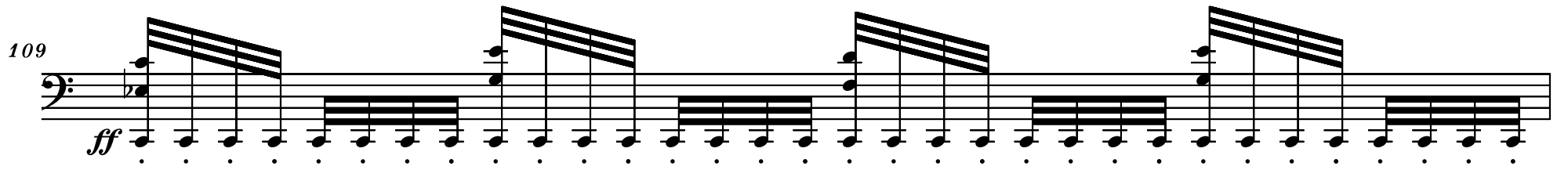
107

108

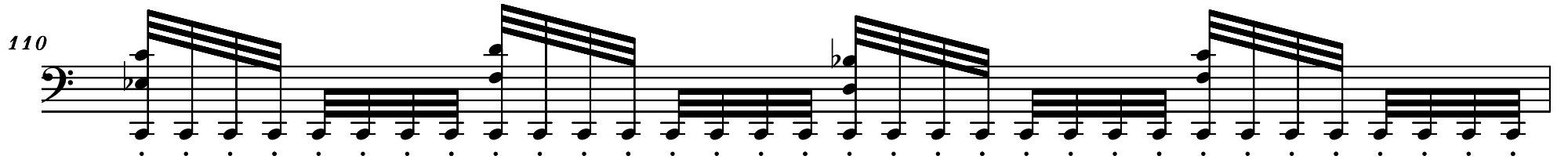
*fff*

1) Pizz m.s.  
2) Arco

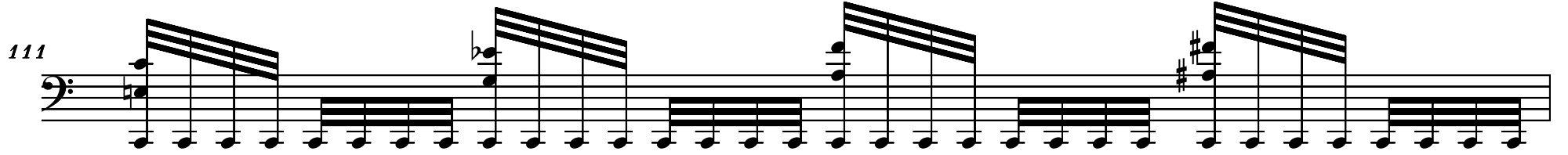
109 *ff*



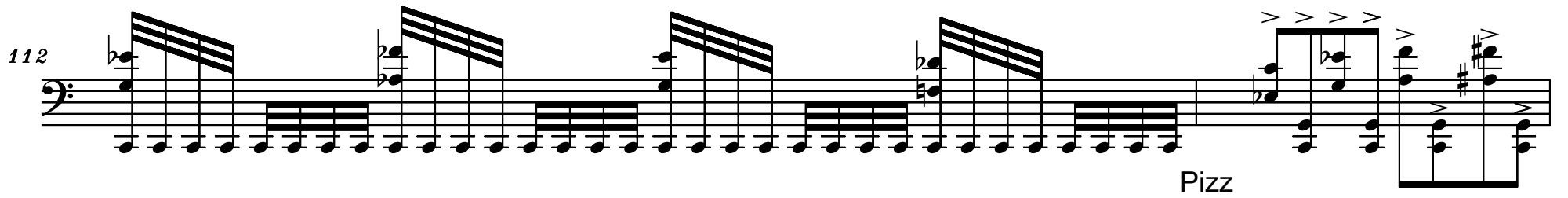
110



111

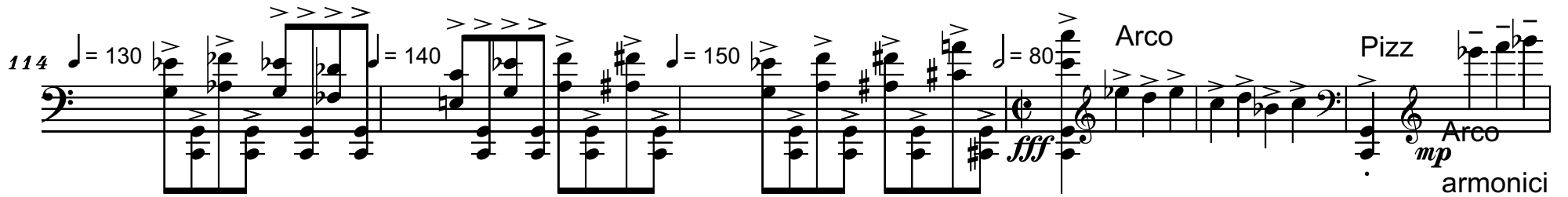


112

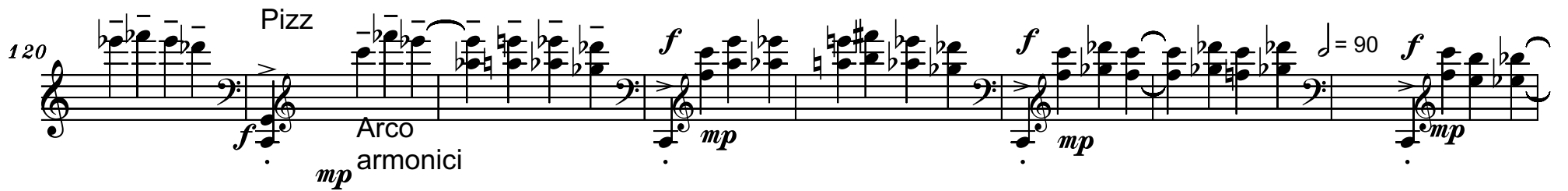


Pizz

114  $\text{♩} = 130$   $\text{♩} = 140$   $\text{♩} = 150$   $\text{♩} = 80$  *fff* Arco Pizz Arco *mp* armonici



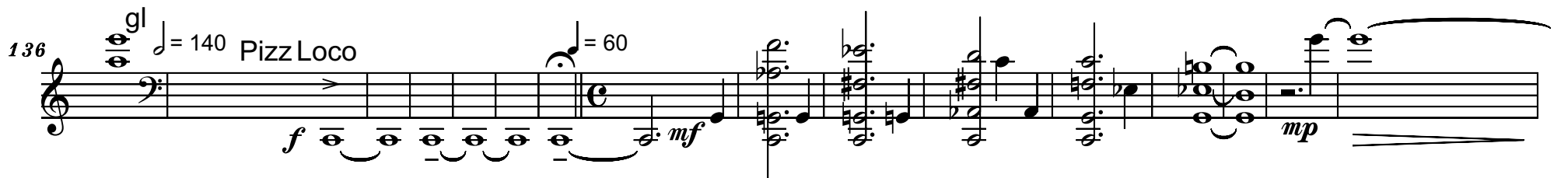
120 Pizz *f* Arco *mp* armonici *f* *mp*  $\text{♩} = 90$  *f* *mp*



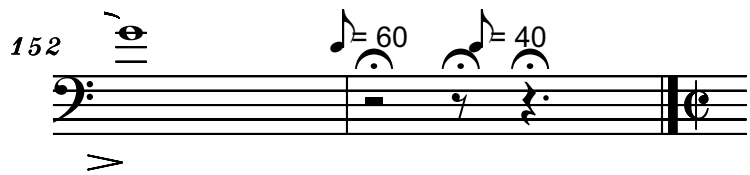
128 *f*  $\text{♩} = 100$  *f*  $\text{♩} = 120$  *f* <sup>8va</sup> *f* *gl*  $\text{♩} = 130$  *f* <sup>8va</sup> *f* *gl* *mp* Loco *mp*



136 <sup>gl</sup>  $\text{♩} = 140$  Pizz Loco  $\text{♩} = 60$  *f* *mf* *mp*



152  $\text{♩} = 60$   $\text{♩} = 40$





Presto possibile

# Cello Memoirs III

Serban Nichifor

♩ = 90

*f*

5

8

*mf*

10

*f* *mf*

12

*f* *mf*

14

16

*mp fz*

18

*fz* *fz*

20

*fz* *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 6 3 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

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

273<sup>2</sup>

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 of quarter note = 90 and a 3/4 time signature. The score includes various performance instructions such as *tremolo*, *pp*, *p*, *f*, *ff*, *mf*, *mp*, *pp*, *f*, *ord.*, *Arco*, *Pizz*, *1 Solo*, *Tutti 1) gettato*, *2) pizz*, and *Arco ord*. The score features several triplet markings (3) and dynamic markings with hairpins. The key signature has one flat (B-flat). The score is divided into systems of five staves each, with measure numbers 17, 25, 35, 48, 59, 70, 82, 91, 99, 110, and 120 indicated at the start of their respective staves.

129 *f*

136 *f ff fz f*

142 *mp p tremolo*

154 *mp mf f ord*

163 *fff*

171 *ppp b.*



Lontano

SYMPHONY VII - "CELLO MEMOIRS" II

Serban Nichifor

♩ = 64

tremolo

*p* *p* *mp*

Pizz.

Violin 1

11

Arco tremolo

Violin 1

18

Solo

8va

Tutti

div 1 Loco

*mp* *mf*

Violin 1

24

Pizz.

*mf*

Violin 1

33

Arco

*mf*

Violin 1

41

*mf*

Violin 1

52

Violin 1

59

*f*

Violin 1

62

Violin 1

gliss

gliss

*fff*

*fff*

TACET AL FINE P.2

66

Violin 1

*fff*

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* *mp* 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 2/4 time with a key signature of one sharp (F#). It features a melody in the upper voice and a supporting bass line in the lower voice. A fortissimo (*ff*) dynamic marking is present.

217 134

Musical notation for measures 134-141. The key signature changes to two flats (Bb, Eb). The melody continues with a series of eighth notes. A fortissimo (*ff*) dynamic marking is present.

222

Musical notation for measures 141-148. The key signature changes to three flats (Bb, Eb, Ab). A tempo change is indicated by  $\text{♩} = 138$ . The melody consists of eighth notes.

227

Musical notation for measures 148-155. The key signature changes to three sharps (F#, C#, G#). The melody continues with eighth notes.

232

Musical notation for measures 155-162. The key signature changes to two sharps (F#, C#). The melody continues with eighth notes.

237

Musical notation for measures 162-169. The key signature changes to one sharp (F#). A tempo change is indicated by  $\text{♩} = 142$ . The melody continues with eighth notes.

242

Musical notation for measures 169-176. The key signature changes to one flat (Bb). The melody continues with eighth notes.

247

Musical notation for measures 176-183. The key signature changes to two flats (Bb, Eb). The melody continues with eighth notes.

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

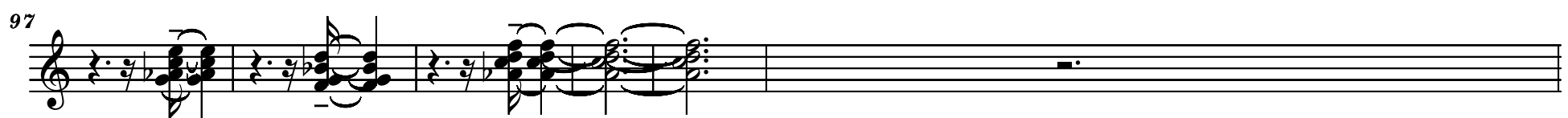


86 ord tremolo sul pont

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*

43 *mf* *mp*

55 *mp* *mf* *tremolo*

63 *p* *mp* *p*

75 *f* *mf*

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 V V V V V V V V V V V

Detailed description: This system contains measures 210 to 219. It features two staves, V2-1 and V2-2, in a 2/2 time signature with a key signature of two sharps (F# and C#). The music begins with a forte (ff) dynamic. Above the staves, there are several 'V' symbols and square box symbols indicating specific notes or chords. The notation includes dotted half notes, quarter notes, and eighth notes, with some notes beamed together.

220 V2-1 V2-2

V V V V V V V V V V V V

Detailed description: This system contains measures 220 to 229. It continues with two staves, V2-1 and V2-2, in the same key signature and time signature. Similar to the previous system, it includes 'V' symbols and square box symbols above the staves. The musical notation consists of dotted half notes, quarter notes, and eighth notes.

230 V2-1 V2-2

Detailed description: This system contains measures 230 to 238. It continues with two staves, V2-1 and V2-2, in the same key signature and time signature. The notation primarily consists of dotted half notes and quarter notes.

239 V2-1 V2-2

Detailed description: This system contains measures 239 to 247. It continues with two staves, V2-1 and V2-2, in the same key signature and time signature. The notation primarily consists of dotted half notes and quarter notes.

248 V2-1 V2-2

Detailed description: This system contains measures 248 to 255. It continues with two staves, V2-1 and V2-2, in the same key signature and time signature. The notation primarily consists of dotted half notes and quarter notes.

256 V2-1 V2-2

Detailed description: This system contains measures 256 to 264. It continues with two staves, V2-1 and V2-2, in the same key signature and time signature. The notation primarily consists of dotted half notes and quarter notes.

265 V2-1 V2-2

Detailed description: This system contains measures 265 to 269. It continues with two staves, V2-1 and V2-2, in the same key signature and time signature. The notation primarily consists of dotted half notes and quarter notes.

272)

V2-1

V2-2

Musical score for measures 272-278. V2-1 and V2-2 staves. Includes triplets and dynamic markings.

279

V2-1

V2-2

Musical score for measures 279-288. V2-1 and V2-2 staves. Includes triplets and dynamic markings.

290

V2-1

V2-2

Musical score for measures 290-293. V2-1 and V2-2 staves. Includes dynamic markings.

# 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*

51 *ff*

68 Pizz. *p* 2

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

92

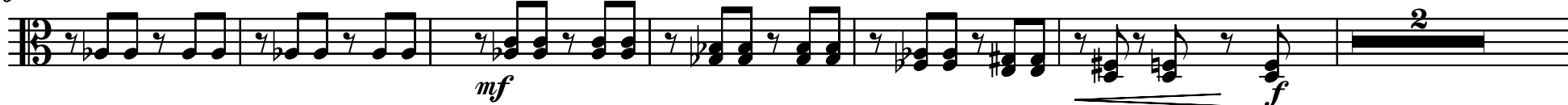
100

108



Arco

116



124



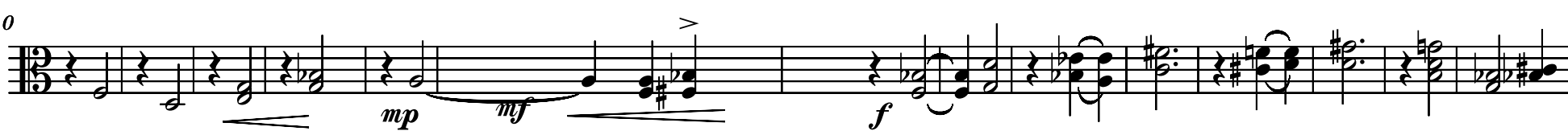
132



139



150



164





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

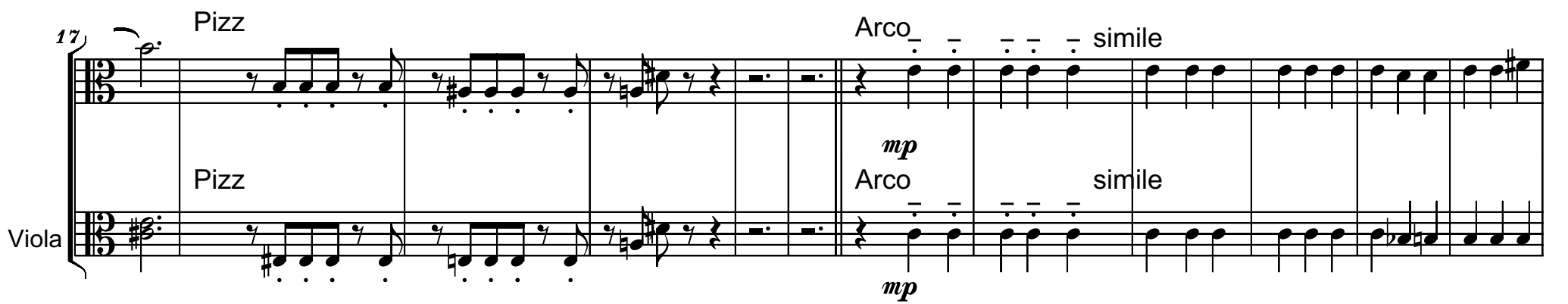
Serban Nichifor

♩ = 64 tremolo



Viola

17 Pizz Arco simile



Viola

29 Pizz



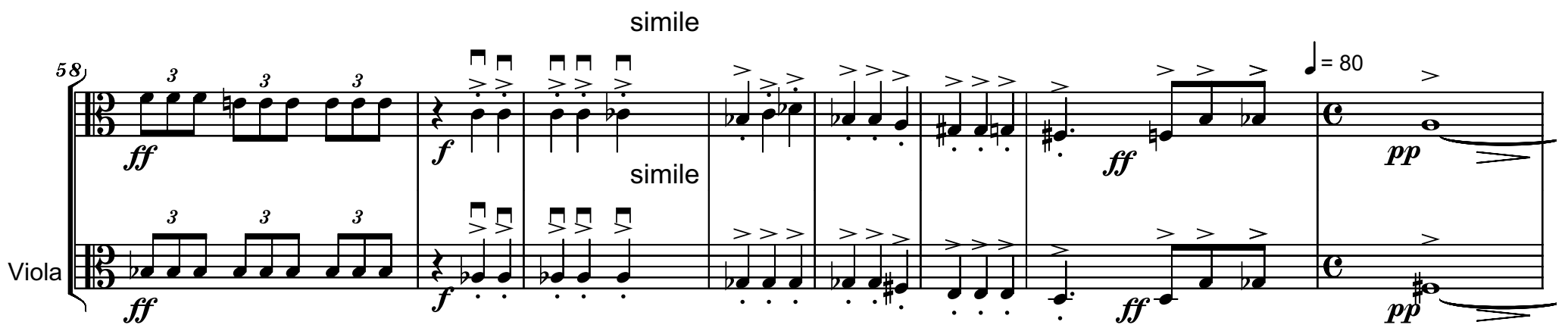
Viola

46 Arco



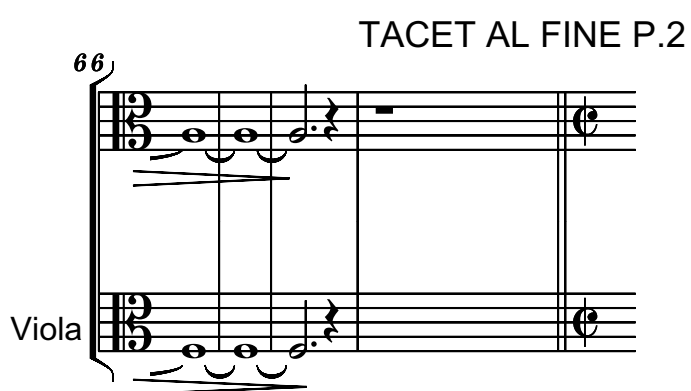
Viola

58 simile



Viola

66 TACET AL FINE P.2



Viola

Presto possibile

Cello Memoirs III

simile

$\text{♩} = 90$  Tutti

mp

7

mp

17

mp

23

f ff mp mf mp mf mp

32

mf f ff fff mp mp tremolo

43

mp

55

mp tremolo

62

mf p Pizz Arco Pizz mp p

75

Arco tremolo Pizz Arco f mf

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

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 1

Vle 2

273

Vle 1

Vle 2

284

Vle 1

Vle 2

*fff*

*fff*

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

Lontano, sempre poco rubato

Arco tremolo

Serban Nichifor

♩ = 90

Pizz. *p*

20 *mp* *pp* *p* tremolo

35 *f* Pizz *mf* Arco

47 Pizz *mf* Arco tremolo ord *f* V

62 Pizz *ff* *p* Arco

79 tremolo ord *f* *mp* *p* Pizz *p*

92

107

115 Arco *mf* *f* *mp*

125 Pizz *mf* *mp*

135 Arco *f* *f* *fz* Tremolo *mf*

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

157 *fff*

169

# 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 Pizz mp mp mp

53 Arco tremolo tremolo mf mp mf

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

81 tremolo mp suoni armonici mf f

100 tremolo

112 Meta Pizz/Meta Arco tremolo ff

130 tremolo ff f mp

145 ord (non tremolo) tremolo mf mp p

160

162

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

*mp*

*mf* *mf*

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

*mp* *mp*

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

*mf* *p*

*f* *mf*

*f* *ff*

*mp*

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

*mf* *mp* *p*

*mf* *f*

177 *tremolo*

192  $\text{♩} = 130$

212  $\text{♩} = 134$

224 38

238  $\text{♩} = 142$

250  $\text{♩} = 150$

262  $\text{♩} = 154$   $\text{♩} = 158$

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

283

*fff*