

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

**Largo e pesante**

**Serban Nichifor (SABAM)**

*Tittery-Irie-Aye*  
 $\text{♩} = 60$   


*Deciso*  
 $\text{♩} = 70$   


*The Spirit of God*  


*tr*  


*Giocoso*      *On the road to California*  
 $\text{♩} = 90$   




*mp*  




$\text{♩} = 90$       *Lontano*  


*Utah Iron Horse*  


*mp*

108 *f*

120 *ff*

130 *fff* *mf* Allegro Ye Saints  $\text{♩} = 144$

141 *mf*

149 *mp*

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

165

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

179

186 *Vivo* *Solo* *mf* The United Order

196 *Solo* *Tutti*

Deciso



We Are Volunteers In The Army Of The Lord



Marcato



Saint George And The Dragon

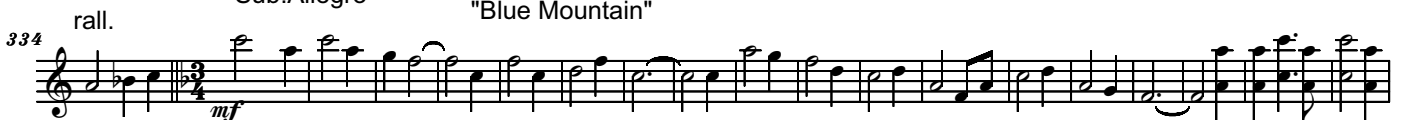


Appassionato "Mountain Meadows"



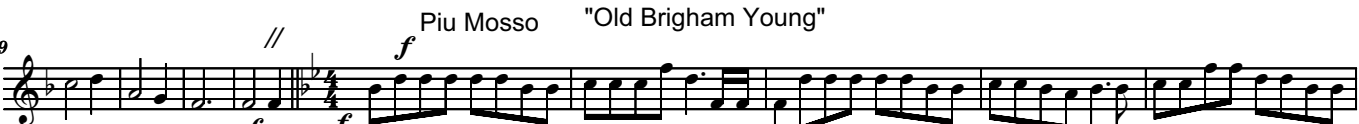
Sub.Allegro

"Blue Mountain"



353  *mp*

369  *mf*

379  *f* Piu Mosso "Old Brigham Young"

388  *mp*

394  *mf* *f* *ff*

Vivo "The Gospel News" 399 

405  *crescendo*

412  *fff* *sempre crescendo*

416  *fff* Ben Sostenuto (ossia tremolo)

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

Largo e pesante

Vn.II

Serban Nichifor (SABAM)

The musical score for Violin II is written on a single staff in treble clef. It begins with a tempo marking of  $\text{♩} = 60$  and a 7-measure rest. The first measure is marked *p*. The key signature changes to one sharp (F#) at measure 14. The tempo changes to  $\text{♩} = 70$  at measure 14 and  $\text{♩} = 80$  at measure 15. The dynamic *mf* appears at measure 15. At measure 23, the tempo changes to  $\text{♩} = 110$ . At measure 48, the tempo changes to  $\text{♩} = 90$ , and the dynamic *f* is marked. A 4-measure rest follows, then the dynamic *mp* is marked. At measure 59, the dynamic *mp* is marked. At measure 68, the key signature changes to two sharps (F# and C#). At measure 79, the dynamic *f* is marked. At measure 86, the tempo changes to  $\text{♩} = 90$ , then  $\text{♩} = 100$ . The dynamic *f* is marked at measure 86, *mf* at measure 87, and *p* at measure 88. The score ends at measure 92.

101 

113 

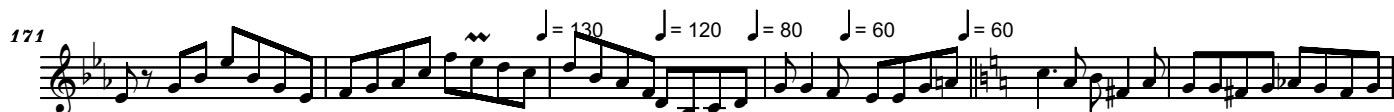
127 

140 

149 

158 

164 

171 

177 

184 

195

*f*

216

*ff*

228

238

250

262

278

Arco

Pizz.

*mp*

*f*

*ff*

292

*fff*

310

324

$\text{♩} = 76$

$\text{♩} = 80$

$\text{♩} = 70$

$\text{♩} = 60$

335  $\text{♩} = 190$   
*mp*

349 *mf*  
*mp*

364  
*mf* *mp*

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

388  
*p* *mp*

397  $\text{♩} = 190$   
*f*

408  
*sempre crescendo*

417  
 (ossia tremolo) *fff*



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

Largo e pesante

VI.

Serban Nichifor (SABAM)

$\text{♩} = 60$

*p*

11

18  $\text{♩} = 70$   $\text{♩} = 80$   $\text{♩} = 110$   
*mf*

27

33

41

50  $\text{♩} = 90$  Pizz.  
*f* *p*

60

71 Arco

77

84  $\text{♩} = 90$   
*f*

93  $\text{♩} = 100$   
*p*

105 *mp* *mf*

118 *f*

129 *ff* *mp*  $\text{♩} = 144$  139

140 *f* *mp*

149 *f*

157  $\text{♩} = 100$  *f*

166

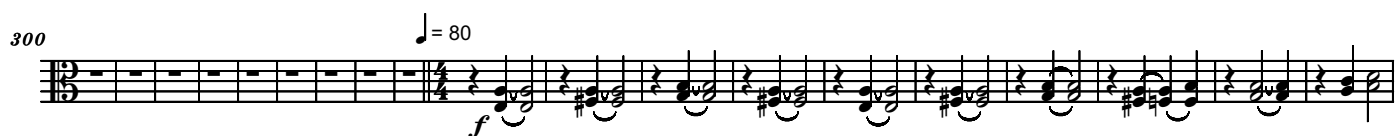
174  $\text{♩} = 60$

184  $\text{♩} = 144$  *mp* Pizz.

194 *mp*

210 *Arco* *ff*

224



398  $\text{♩} = 190$

*f*

408

sempre crescendo

417

(ossia tremolo)

*fff*

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

Largo e pesante

Celli

Serban Nichifor (SABAM)

♩ = 60

*pp* *p*

11 *mp*

18 ♩ = 70 ♩ = 80 ♩ = 110 *mf*

31

42

52 ♩ = 90 Pizz.. *p*

62

72 Arco

82 ♩ = 90 *f*

93 ♩ = 100 *p*

The musical score is written for a Cello in bass clef. It begins with a tempo marking of 'Largo e pesante' and a metronome setting of 60. The first system (measures 1-10) features a melodic line starting on a whole note, followed by eighth and sixteenth notes, with dynamics *pp* and *p*. The second system (measures 11-17) continues the melodic line with a crescendo leading to a *mp* dynamic. The third system (measures 18-30) shows a change in tempo to 70, then 80, and finally 110, with a *mf* dynamic. The fourth system (measures 31-41) continues the melodic line. The fifth system (measures 42-51) continues the melodic line. The sixth system (measures 52-61) is marked 'Pizz..' and features a series of chords with a *p* dynamic. The seventh system (measures 62-71) continues the chords. The eighth system (measures 72-81) is marked 'Arco' and features a melodic line with a crescendo. The ninth system (measures 82-92) continues the melodic line with a *f* dynamic. The tenth system (measures 93-102) features a melodic line with a *p* dynamic and a tempo marking of 100. The score ends with a double bar line and a final measure.

99



105



111



117



123



129



135



145



155



163



173



184  $\text{♩} = 144$  Pizz. *mp*

192

204 Arco *mp* *ff*

219

229

240

250 11

264 4

281  $\text{♩} = 76$  *f* *ff* 3

294  $\text{♩} = 80$  *fff* *mp* 2

311

Detailed description of the musical score: The score is for a bassoon part, spanning measures 184 to 311. It begins with a tempo marking of 144 beats per minute (♩ = 144) and a 'Pizz.' (pizzicato) instruction. The first system (measures 184-191) features a melodic line with slurs and a dynamic of *mp*. The second system (measures 192-203) continues the melodic line. The third system (measures 204-218) introduces an 'Arco' (arco) instruction and includes a triplet of eighth notes marked *mp* and a fortissimo (*ff*) section. The fourth system (measures 219-228) consists of a continuous eighth-note pattern. The fifth system (measures 229-238) continues this pattern with some rests. The sixth system (measures 240-249) features a more complex rhythmic pattern with slurs. The seventh system (measures 250-263) includes a long, sweeping slur over a series of notes, with a measure rest of 11 measures indicated. The eighth system (measures 264-273) continues with a series of chords and a measure rest of 4 measures. The ninth system (measures 281-293) has a tempo change to 76 beats per minute (♩ = 76) and includes dynamics of *f* and *ff*, along with a triplet of eighth notes. The tenth system (measures 294-310) has another tempo change to 80 beats per minute (♩ = 80) and includes dynamics of *fff* and *mp*, with a measure rest of 2 measures. The final system (measures 311-318) concludes with a continuous eighth-note pattern.

326

♩ = 190



344

*mf**mp*

364

*mf*

381

♩ = 140

♩ = 180

*mf**p*

392

♩ = 190

*mp**mf**f*

400

407

crescendo

415

♩ (ossia tremolo)

*fff*



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

**Largo e pesante**

**Cb.**

**Serban Nichifor (SABAM)**

$\text{♩} = 60$  simile

13  $\text{♩} = 70$   $\text{♩} = 80$   $\text{♩} = 110$  *mf*

26

39

49  $\text{♩} = 90$  Pizz. *p*

60

71 Arco

80  $\text{♩} = 90$

91  $\text{♩} = 100$  *p* *mp*

113 *mf* *f* *ff*

Detailed description: This is a musical score for the Cello part of 'Mormon Rhapsody'. The score is written in bass clef with a key signature of one flat (B-flat). It begins with a tempo marking of 'Largo e pesante' and a metronome marking of 60. The first staff contains measures 1 through 12, featuring a series of eighth and sixteenth notes, with dynamics ranging from *pp* to *p*. A 'simile' marking is present above the staff. The second staff starts at measure 13, with a key signature change to two sharps (F# and C#) and a tempo increase to 70, then 80, and finally 110. It includes a *mf* dynamic. The third staff (measures 26-38) continues the melodic line. The fourth staff (measures 39-48) features a pizzicato section starting at measure 49 with a *p* dynamic. The fifth staff (measures 60-70) continues the piece. The sixth staff (measures 71-79) is marked 'Arco' and features a key signature change to three sharps (F#, C#, and G#). The seventh staff (measures 80-90) continues the melodic development. The eighth staff (measures 91-112) features a tempo increase to 100 and dynamics of *p* and *mp*. The final staff (measures 113-118) shows a crescendo with dynamics of *mf*, *f*, and *ff*.

131  $\text{♩} = 144$  139  $f$

152  $\text{♩} = 100$   $f$

163

174  $\text{♩} = 60$

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

198  $ff$

217

235

255

276 Pizz. Arco Pizz. Arco  $mp$   $f$

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

308  $\text{♩} = 80$

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

336

359

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

392  $\text{♩} = 190$   $\text{mf}$   $f$

405 crescendo  $\text{ff}$

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