

**Serban Nichifor**

**PENTAGON  
- HOMAGE TO AMERICAN HEROES -**



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**Serban Nichifor  
(2010-2013)**

***PENTAGON***

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1.) TO THE GLORY OF THE UNITED STATES AIR FORCE  
Serban Nichifor: Excerpts from AMERICAN SYMPHONY No 3 (1986)

SUB. PRESTO (♩ = 206)

201

Fl. picc. *ff brillante*

Fl. 1 *ff brillante*

Cl. 1 *ff brillante*

Cl. 2 in Sib *ff brillante*

Fag. 1/2 *ff secca*

Cfag. *ff secca*

Cr. 1/2 *ff secca*

Cr. 3/4 *ff secca*

Trbni 1/2 *ff secca*

Trbni 3 *ff secca*

I Timp. *ff secca*

IV Timp. *ff secca*

2 Piatti *l.v.*

II Sonagli *sft*

Maracas 2. *sft*

III *ff brillante*

Vni I *ff brillante*

Vni II *ff brillante*

Vle *ff brillante*

Vlc. (unis.) *ff brillante*

Cb. (tutti) *ff secca*

\*) - John Barth (1968)



Fl. piccolo  
 Fl. 1  
 Cl. 1  
 in Sib 2  
 Fag.  $\frac{1}{2}$   
 (a2)  
 C. fag.  
 Cr.  $\frac{1}{2}$   
 $\frac{3}{4}$   
 Trbn. 1  
 2  
 3  
 I  
 Timp.  
 IV  
 Piatti medio  
 II  
 Tamburina  
 Maracas 2.  
 III  
 Arpa  
 Pf.  
 Vni I  
 Vni II  
 Vle.  
 Vlc.  
 Cb.  
 (div. a 2.)

- 46 - (46)











Poco più Mosso (♩ = 210)

Fl. 2 *sffz* 7 --

Ob. 1 *sffz* 7 --

Ob. 2 *sffz* 7 --

Ob. 3 *sffz* 7 --

Cl. 3 *sffz* 7 --

Cl. in lib *sffz* 7 --

Fag. 1 *sffz* 7 --

Cfag. *sffz* 7 --

Ct. 1 *sffz* 7 --

Ct. 2 *sffz* 7 --

Trbe 1 *sffz* *mp in rilievo*

Trbe 2 *sffz* *mp in rilievo*

Trbe 3 *sffz* 7 --

Trbn 1 *sffz* 7 --

Trbn 2 *sffz* 7 --

Trbn 3 *sffz* 7 --

IV Batteria *P sempre ritmico, poco improvvisando*

Pf. *sffz* *secco*

Vni II *sempre P vibrato e liscio*

(div. a 3)

Vle *sempre P vibrato e liscio*

(div. a 3)

Vlc. *Pizz* *sub. mp ritmico, poco in rilievo*

Cb. (lun's) *Pizz* *sub. mp ritmico*



1 *mf*

2 *En Sordine*

3 *mf in rilievo*

IV  
Batteria

Vni II  
(div. a 3)

Vle  
(div. a 3)

Vlc.

Cb.



Fl. 1 *mf in rilievo*

Cl. 1 *mf in rilievo*

Trbe *sole* *mf*

1 *Via Sordina*

2 *mf*

3 *mf*

IV Batteria

2  $\frac{2}{4}$

3  $\frac{3}{4}$

4  $\frac{4}{4}$

Vni I (div. a 3) *sempre P vibrato e liscio*

Vni II (div. a 3) *sempre P vibrato e liscio*

Vle (div. a 3) *sempre P vibrato e liscio*

Vlc.

Cb.

3  $\frac{3}{4}$

10  $\frac{10}{8}$

11  $\frac{11}{8}$

12  $\frac{12}{8}$



Fl. 1 *mf in rilievo*  
 Fl. 2 *mf in rilievo*  
 Ob. 1 *mf in rilievo*  
 Ob. 2 *mf in rilievo*  
 Cl. in Sib 3 *mf in rilievo*

Trbe. sole *mf*  
 2 *Via Sordina*  
 3 *Via Sordina*

IV Batteria  
 5  
 6

Vni I (div. a 3)  
 Vni II (div. a 3)  
 Vle (div. a 3)  
 Vlc.  
 Cb. 13 14 15 15



Fl. pic. *mf in rilievo*

Fl. 1/2

Ob. 1 *mf*

Ob. 2/3

Cl. 1

Cl. in Sib 2/3 *mp*

Fag. 1/2 *mp*

Cfag.

Trbe 1 *mf*

Trbe 2 *mf*

Trbe 3

IV Batteria

Celesta *mf sonoro*

Vni I (div. a 3)

Vni II (div. a 3)

Vle (div. a 3)

Vlc.

Cb.

Seura Sordino

Seura Sordino

a2

a2

2

17/7

18/7

19/7

20/7



sforzo poco a poco animando ----->

Fl. picc.  $\frac{7}{8}$   $\text{sfz}$

Fl.  $\frac{1}{2}$   $(a2)$

Ob. 1  $\frac{7}{8}$   $(a2)$

Ob. 2  $\frac{7}{8}$   $(a2)$

Ob. 3  $\frac{7}{8}$   $(a2)$

Cl. 1  $\frac{7}{8}$   $(a2)$

Cl. in Sib. 2  $\frac{7}{8}$   $(a2)$

Fag.  $\frac{1}{2}$   $\text{mp}$   $\text{p}$   $(a2)$   $\text{f}$   $\text{ben marcato}$

Cfag.  $\text{mp}$   $\text{p}$   $\text{f}$   $\text{ben marcato}$

Cr. 1  $\frac{1}{2}$   $\text{f}$   $\text{ben marcato}$

Cr. 3  $\frac{3}{4}$   $\text{sfz}$   $\text{f}$   $\text{ben marcato}$

Cr. 4  $\frac{4}{4}$   $\text{f}$   $\text{ben marcato}$

Trbe Sole  $\frac{1}{2}$   $\text{sfz}$   $\text{f}$   $\text{ben marcato}$

Trbni  $\frac{1}{2}$   $\text{f}$   $\text{ben marcato}$

Trbni 3  $\text{f}$   $\text{ben marcato}$

I Timp.  $\text{molto}$

IV Batteria  $\text{f.v.}$

III Sonagli Sospesi  $\text{sfz}$   $\text{quasi spiccioli}$

Pf.  $\text{f}$   $\text{ben marcato}$   $\text{pp ecc}$   $\text{fp subito}$

Arpa  $\text{mp ritardato}$

Vni I (div. a 3)  $\text{div.}$   $\text{sfz}$

Vni II (div. a 3)  $\text{div.}$   $\text{sfz}$   $(div. a 4)$

Vle (div. a 3)  $\text{div.}$   $\text{sfz}$   $(div. a 2)$   $\text{fp subito}$   $\text{fp subito}$

Vlc.  $\text{Arco}$   $\text{V}$   $(div. a 2)$   $\text{fp subito}$

Cb.  $\text{sfz}$   $\text{f ben marcato}$   $(non tremolo)$   $\text{fl subito}$



Cl. 1  
in Sib

Musical score for Clarinet 1 (Cl. 1 in Sib). The staff shows a melodic line with notes G4, A4, Bb4, and C5. The notes are marked with dynamics: *mp* and *leggiero*. There is a handwritten note "sempre *mp* leggiero" below the staff.

IV Δ

Musical score for Flute IV (IV Δ). The staff shows a melodic line with notes G4, A4, Bb4, and C5. The notes are marked with dynamics: *mp* and *leggiero*. There is a handwritten note "sempre *P* leggiero" below the staff.

III  
Sonagli  
sospesi

Musical score for Suspended Bells (III Sonagli sospesi). The staff shows a series of notes with dynamics: *pp*, *mp*, and *pp*. A handwritten note "(quasi spiccioli)" is written above the staff.

Pf.

Musical score for Piano (Pf.). The staff shows a complex texture with many notes and dynamics: *mp* and *pp*. A handwritten note "poco in rilievo" is written above the staff.

Arpa

Musical score for Harp (Arpa). The staff shows a complex texture with many notes and dynamics: *mp* and *pp*. A handwritten note "poco in rilievo" is written above the staff.

Vni II  
(div. a 2)

Musical score for Violin II (Vni II). The staff shows a complex texture with many notes and dynamics: *p* and *pp*. A handwritten note "poco" is written above the staff.

Vle  
(div. a 2)

Musical score for Viola (Vle). The staff shows a complex texture with many notes and dynamics: *p* and *pp*. A handwritten note "poco" is written above the staff.

Vlc.

Musical score for Violoncello (Vlc.). The staff shows a complex texture with many notes and dynamics: *p* and *pp*. A handwritten note "poco" is written above the staff.

Cb.  
(div. a 2)

Musical score for Contrabass (Cb.). The staff shows a complex texture with many notes and dynamics: *p* and *pp*. A handwritten note "poco" is written above the staff.

*P* liscio (arco ad libitum)



Fl. picc.

Cl. 1  
in Sib

Cr. 1

IV Δ

III  
Sordi  
Sospesi

Pf.

Arpa

Vni I  
(div. a 2)

Vni II  
(div. a 4)

Vle  
(div. a 2)

Vlc.

Cb.  
(div. a 2)



L'ISTESSO TEMPO (♩=108), poco rubato

Fl. piccolo *mf dolce, molto espressivo, sempre in rilievo*

Fl. 2 *mf dolce, molto espressivo, sempre in rilievo*

Cl. 1 in Sib *sempre mf leggiero*

Cl. 2 *sempre mp leggiero, come ecc.*

Cr. 1 *mf dolce, molto espressivo, sempre in rilievo*

Cr. 3 *mf dolce, molto espressivo, sempre in rilievo*

IV Δ

Vib. II *Con Motore* *l.v.*

Sorg. III sospesi *mp* *poco mp* *pp*

Pf.

Arpa

Vni I (div. a 2) *mp* *ritmico*

Vni II (div. a 4)

Vle (div. a 2)

Vlc. *mp ritmico*

Cb. (div. a 2)



Fl. picc.  
Fl. 2

Musical notation for Flute parts, including notes, rests, and dynamic markings like *p*.

Cl. 1  
in Sib  
2

Musical notation for Clarinet parts, including notes, rests, and dynamic markings like *p*.

Cr. 1/3

Musical notation for Cor Anglais part, including notes, rests, and dynamic markings like *p*.

IV Δ

Musical notation for Triangle part, including rests and dynamic markings like *pp*.

II Vibf.

Musical notation for Vibraphone part, including notes and dynamic markings like *mp*.

III Sonagli  
Sospesi

Musical notation for Suspended Cymbals part, including notes and dynamic markings like *pp*.

Pf.

Musical notation for Piano part, including chords and dynamic markings like *pp*.

Arpa

Musical notation for Harp part, including chords and dynamic markings like *pp*.

Vni I  
(div. a 2)

Musical notation for Violin I part, including notes and dynamic markings like *pp*.

Vni II  
(div. a 2)

Musical notation for Violin II part, including chords and dynamic markings like *pp*.

Vlc  
(div. a 2)

Musical notation for Viola part, including chords and dynamic markings like *pp*.

Vlc.

Musical notation for Violoncello part, including notes and dynamic markings like *pp*.

Cb.  
(div. a 2)

Musical notation for Double Bass part, including notes and dynamic markings like *pp*.



Handwritten musical score for a symphony orchestra. The score is written on multiple staves with various instruments and includes dynamic markings and performance instructions.

**Fl. pic. Fl. 2:** *a2*, *p*, *mf*, *mp*, *pp*. Includes triplets and slurs.

**Cl. 1 in Sib:** *mf*, *mp*. Includes slurs and accents.

**Cr. 1 3/4:** *a2*, *p*, *mf*, *pp*. Includes triplets and slurs.

**Vibf. Somagli sospesi:** *mp*, *pp*. Includes *arco* markings and slurs.

**Pf. Arpa:** Includes complex chordal textures and slurs.

**Vni I (div. a 2):** *a2*, *p*. Includes slurs.

**Vni II (div. a 4):** Includes slurs.

**Vle (div. a 2):** Includes slurs.

**Vlc. Cb. (div. a 2):** Includes slurs.



poco a poco animando

261

Fl. picc.  
Fl. 2

Musical notation for Flute 2, including a dynamic marking of *p* and a triplet of eighth notes.

Cl. 1  
in *b*  
2

Musical notation for Clarinet 1 and 2, featuring a melodic line with various accidentals and rests.

Cr.  $\frac{1}{3}$

Musical notation for Cor Anglais, showing a melodic line with a triplet of eighth notes.

Tr bne 1

Musical notation for Trombone 1, including a dynamic marking of *f* and a triplet of eighth notes.

IV  $\Delta$

Musical notation for the fourth string of the Violin section, marked with a  $\Delta$  symbol.

II Vibf.

Musical notation for the second Violin section.

III  
Sonagli  
sospesi

Musical notation for suspended cymbals, indicated by a wavy line.

Pf.

Musical notation for the Piano, featuring complex chordal textures and melodic fragments.

Arpa

Musical notation for the Harp, showing arpeggiated chords.

Vni I  
(div. a 2)

Musical notation for the first Violin section, divided into two parts.

Vni II  
(div. a 4)

Musical notation for the second Violin section, divided into four parts.

Vle  
(div. a 2)

Musical notation for the Viola section, divided into two parts.

Vlc.

Musical notation for the Violoncello section.

Cb  
(div. a 2)

Musical notation for the Double Bass section, divided into two parts.







Fl. 1  
 Cl. in Sib  $\frac{1}{2}$   
 Fag.  $\frac{1}{2}$   
 Cfag.  
 Trba 1  
 Trbne 1  
 II C-melli  
 III Sonagli  
 sospesi  
 Pf.  
 Arpa  
 Vni I  
 (div. a 2)  
 Vni II  
 (div. a 4)  
 Vle  
 (div. a 2)  
 Vlc.  
 Cb.  
 (uus.)

Musical score for page 62, featuring various instruments including Flute, Clarinet, Bassoon, Trumpet, Trombone, Horns, Piano, Harp, Violins, Viola, Violoncello, and Contrabass. The score includes dynamic markings like "molto" and "p." and performance instructions like "div. a 2" and "div. a 4".











SEMPRE PIÙ MOSSO (DN138)

281

Fl. 1 *f in rilievo*

Ob. 1 *f in rilievo*

Cl. in Sib 3 *sub. mf sostenuto*

Fag. 1/2 *sub. mf sostenuto*

Cfag. *sub. mf sostenuto*

Cr. 1 *sub. mf sostenuto*

Trba 1 *f in rilievo*

III Piatto medio *sfe*

II C-nelli *f in rilievo*

IV Tamt. *mp*

Pf. *sub. mf ritmico*

Arpa *sub. mf ritmico*

Vni II (div. a 3) *sub. mf sostenuto*

Vle (div. a 2) *sub. mf sostenuto*

Vlc. (div. a 2) *sub. mf sostenuto*



Fl. 1

Ob. 1

Cl. in Sib

Fag. 1/2

Cfag.

Cr. 1

Trba 1

C<sup>II</sup>-nelli

IV Tamt.

Pf.

Arpa

Vni <sup>II</sup> (div. a 3)

Vle (div. a 2)

Vlc. (div. a 2)

The musical score is written on ten systems of staves. The first two systems are for Flute 1 and Oboe 1, both featuring a triplet of eighth notes (F4, G4, A4) followed by a half note (B4) and another triplet (C5, B4, A4). The Clarinet in B-flat, Bassoon 1/2, and Contrabassoon parts consist of sustained notes: Bb2, Bb2, and F2 respectively. The Horn 1 part has a triplet of eighth notes (D3, Eb3, F3) followed by a half note (G3) and another triplet (A3, B3, C4). The Trumpet 1 part has a triplet of eighth notes (D3, Eb3, F3) followed by a half note (G3) and another triplet (A3, B3, C4). The C-nelli part has a triplet of eighth notes (D3, Eb3, F3) followed by a half note (G3) and another triplet (A3, B3, C4). The IV Tam-tam part consists of four measures of a sustained note (D3) with a tremolo effect. The Piano part features a complex chordal texture with multiple voices. The Harp part consists of a rhythmic pattern of eighth notes (F4, G4, A4, B4) with a tremolo effect. The Violin II part has a triplet of eighth notes (D4, E4, F4) followed by a half note (G4) and another triplet (A4, B4, C5). The Viola part has a triplet of eighth notes (D4, E4, F4) followed by a half note (G4) and another triplet (A4, B4, C5). The Violoncello part has a triplet of eighth notes (D4, E4, F4) followed by a half note (G4) and another triplet (A4, B4, C5).







SEMPRE PIÙ MOSSO (♩ ≈ 144)

291

Fl. 1

Fl. 2  
Fl. picc. *(a2) molto cantabile*  
*ff in rilievo*

Ob. 1  
Ob. 2  
Ob. 3 *(a2) molto cantabile*  
*ff in rilievo*

Cl. in Sib *(a3) ff in rilievo*  
*molto cantabile*

Fag. *ff* *ritmico*

Cfag. *ff* *ritmico*

Cr. 1  
Cr. 2  
Cr. 3  
Cr. 4 *ff* *sostenuto*

Trbe 1  
Trbe 2  
Trbe 3 *ff* *ritmico, poco in rilievo*

Trbni 1  
Trbni 2  
Trbni 3 *ff* *sostenuto*

I Timp.  
III Ptto mediet  
IV Tamt. H  
+ Batteria *ff* *l.v.*  
*Batteria sempre improvvisando sim<sup>o</sup> al*

Pf. *ff* *ritmico* *poco in rilievo*

Arpa *l.v.*

Vni I *molto cantabile*  
*ff in rilievo*

Vni II *ff* *ritmico*

Vle. *ff* *ritmico*

Vlc. *molto cantabile*  
*ff in rilievo*

Cb. *ff* *ritmico*



Fl. 2  
Fl. picc.

Ob.  $\frac{2}{3}$

Cl.  $\frac{1}{2}$   
in Sib  $\frac{2}{3}$

Fag.  $\frac{1}{2}$

Cfag.

Cr.  $\frac{1}{2}$   
 $\frac{3}{4}$

Trbe  $\frac{2}{3}$   
 $\frac{3}{4}$

Trbni  $\frac{1}{2}$   
 $\frac{3}{4}$

I  
Timp.

III  
Plo medio

IV  
Batteria  
improvvisando

Pf.

Ped

Vni I

Vni II

Vle

Vlc.

Cb.



Fl. 2  
Fl. picc. (a2)

Ob. 2/3 (a2)

Cl. 1/3 in Sib (a3)

Fag. 1/2

Cfag.

Cr. 1/2  
3/4

Trbe 2  
3

Trbni 1/2  
3

I  
Timp.

III  
Pttor medio

IV  
Batteria improvisando

Pf.

Ped. x Ped. x

Vni I

Vni II

Vle

Vlc.

Cb.

Detailed description of the musical score: The score is for page 301 of a manuscript. It features a variety of instruments. The woodwind section includes Flute 2 (piccolo), Oboe 2/3, Clarinet in B-flat (1/3), Bassoon (1/2), and Contrabassoon. The brass section consists of Trumpets (2 and 3), Trombones (1/2 and 3), and Timpani (I and III). The percussion section includes a medium tom (Pttor medio) and a drum set (Batteria improvisando). The keyboard section has Piano (Pf.) and Pedal (Ped.). The string section includes Violin I and II, Viola, Violoncello, and Contrabass. The score is written in a 2/3 time signature. The first system shows the beginning of a phrase with a dynamic marking of piano (p). The second system continues the phrase with various articulations and dynamics. The third system shows a more complex rhythmic pattern for the woodwinds and strings, with a dynamic marking of piano (p). The fourth system concludes the phrase with a dynamic marking of piano (p) and a fermata over the final notes.



Fl. 2 (a2)  
 Fl. picc.

Ob. 2/3 (a2)

Cl. 1 1/2 (a3)  
 in Sib 3

Fag. 1 2

Cfag.

Cr. 1 2  
 3 4

Trbe 2  
 3

Trbni 1 2  
 3

I  
 Timp.

III  
 Ptt. medio

IV  
 Batteria  
 improvisando

Pf.

Ped. \* Ped. \*

Vni I v

Vni II

Vle

Vlc. v

Cb.



Fl. 2  
Fl. picc.

Ob. 2/3

Cl. in Sib 1/3

Fag. 1/2

Cfag.

Cr. 1/2, 3/4

Trbe 2, 3

Trbni 1/2, 3

Timp. I, III

Ptto medio

Batteria improvisando IV

Pf. Ped

Vni I

Vni II

Vle

Vlc.

Cb.

Detailed description of the musical score: The score is written for a full orchestra. The woodwinds (Flutes, Oboes, Clarinets, Bassoons) play sustained notes with dynamic markings like *p* and *pp*. The brass section (Horns, Trumpets, Trombones) provides harmonic support with sustained notes and some rhythmic patterns. The percussion section includes Timpani, Snare Drum, and Cymbals, with a section for improvisation. The strings (Violins, Viola, Violoncello, Contrabass) play sustained notes and some rhythmic patterns. The score is marked with various dynamics and articulations throughout.



Fl. 2  
Fl. picc.

Ob.

Cl. in Sib

Fag.

Cfag.

Cr.

Trbe

Trbui

I  
Timp.

III  
Pttor. medio

IV  
Batteria  
improvisando

Pf.

Ped

Vni I

Vni II

Vle

Vlc.

Cb.

Detailed description of the musical score: The score is for a full orchestra. The top section includes woodwinds: Flute 2 and Piccolo (marked (a2)), Oboe (marked (a2)), Clarinet in B-flat (marked (a3)), Bassoon, and Contrabassoon. The middle section includes brass: Trumpet (1 and 2), Trombone (1, 2, and 3), and Timpani (I and III). The percussion section includes Pttor. medio (III) and Batteria (IV) improvisando. The piano part (Pf.) is written for grand piano with a pedal line. The bottom section includes strings: Violin I and II, Viola, Violoncello, and Contrabass. The score is in 2/3 time and features complex rhythmic patterns, including sixteenth-note runs in the strings and woodwinds, and sustained chords in the brass and piano.



Fl. 2 (a 2)  
 Fl. picc.

Ob. 2/3 (a 2)

Cl. 1/3 in Sib (a 3)

Fag. 1/2

C. fag.

Cr. 1/2 3/4

Trbe 1/2 3

Trbni 1/2 3

I Timp.  
 III Ptto medio  
 IV Battista improvisando

Pf.

Arpa *ff* *rit*

Vni I

Vni II

Vle *ff* *rit*

Vlc. *ff* *rit*

Cb.

*molto Cantabile*



ff 321

Fl. 1

Fl. 2  
Fl. picc. (a2)

Ob. 1  
2/3 (a2)

Cl. 1  
in Sib 2/3 (a2)

Fag. 1/2

Cfag.

Cx. 1/2  
3/4

Trbe. 2  
3

Trbni 1/2  
3

I  
Timp.

III  
Pttor medio

IV  
Batteria  
improvvisando

Pf.

Ped. (87) \* Ped. \*  
glissando

Arpa

Vni I

Vni II

Vle

Vlc.

Cb.



Fl. 1 *ben ff molto cantabile*

Fl. 2 *ben ff molto cantabile*

Fl. picc. *ben ff molto cantabile*

Ob. 1 *ben ff molto cantabile*

Ob. 2 *ben ff ritmico*

Ob. 3 *ben ff ritmico*

Cl. 1 *ben ff molto cantabile*

Cl. in Sib 2 *ben ff ritmico*

Cl. in Sib 3 *ben ff ritmico*

Fag. 1 *ben ff marcato*

Fag. 2 *ben ff marcato*

Cfag. *ben ff marcato*

Cr. 1 *ben ff sostenuto*

Cr. 2 *ben ff sostenuto*

Cr. 3 *ben ff sostenuto*

Cr. 4 *ben ff sostenuto*

Trba 1 *SOLO ben ff in rilievo, molto cantabile*

Trbui 1 *ben ff sostenuto*

Trbui 2 *ben ff sostenuto*

Trbui 3 *ben ff sostenuto*

I Timp. *l.v.*

III Timp. *l.v.*

Ptto medio *l.v.*

Tamt. *ben ff*

C-nelli *ben ff*

Batteria *ben ff poco in rilievo*

improvvisando *ben ff*

Pf. *ben ff*

Ped *\* Ped \**

Arpa *ben ff*

Vni I *ben ff molto cantabile*

Vni II *ben ff molto cantabile*

Vle *ben ff molto cantabile*

Vlc. *ben ff marcato*

(div. a 4)

Cb. *ben ff marcato*

(div. a 2)



Fl. 1

Fl. 2 (a2)

Fl. picc.

Ob. 1

Ob. 2/3

Cl. 1

Cl. in Bb

Fag. 1/2

Cfag.

Cr. 1/2

Cr. 3/4

Trba 1

Trbni 1/2

Trbni 3

I Timp.

III Tamt.

II Cymb.

IV Bateria improvizata

Pf.

Arpa

Vni I

Vni II

Vle

Vlc. (div. a 4)

Cb. (div. a 2)

- 77 - (77)



Fl. 1

Fl. 2  
Fl. picc.

Ob. 1  
2  
3

Cl. 1  
in Sib 2  
3

Fag. 1/2

Cfag.

Cr. 1  
2  
3  
4

Trba. 1

Trbni 1  
2  
3

Timp. I

Tamt. III

C-melli II  
IV  
Batteria  
improvvisando  
Pf.

Arpa

Vni I

Vni II

Vle

Vlc. (div. a 4)

Cb. (div. a 2)



Fl. 1

Fl. 2  
Fl. picc.

Ob. 1  
2/3

Cl. 1  
in Sib  
2/3

Fag. 1/2

Cfag.

Cr. 1/2  
3/4

Trba 1

Trbni 1/2  
3

I Timp.

III Tamt.

II C. nelli  
IV Battaria  
improvvisando  
Pf.

Arpa

Vcl. I

Vcl. II

Vle

Vlc.  
(div. a 4)

Cb.  
(div. a 2)



Fl. 1

Fl. 2  
Fl. picc.

Ob. 1  
2  
3

Cl. in Sib  
1  
2  
3

Fag. 1/2

Cfag.

Cr. 1/2  
3/4

Trba. 1

Trbni 1  
2  
3

I Timp.

III Tamt.

II C-melli  
IV Batteria  
improvvisando  
Pf.

Ped (82)

Atpa

Vni I

Vni II

Vle

Vlc. (div. a 2)

Cb. (div. a 2)



Fl. 1  
 Fl. 2  
 Fl. picc.  
 Ob. 1  
 Ob. 2  
 Cl. 1  
 in Sib  
 Cl. 2  
 Fag. 1/2  
 C. fag.  
 Cr. 1/2  
 Cr. 3/4  
 Trba 1  
 Trbni 1/2  
 Trbni 3  
 I  
 Temp.  
 III  
 Tamt.  
 C-nelli II  
 IV  
 Battina  
 improvvisando  
 Pf.  
 Arpa  
 Vni I  
 Vni II  
 Vle  
 Vlc.  
 (div. a 4)  
 Cb.  
 (div. a 2)



Fl. 1  
 Fl. 2  
 Fl. picc.  
 Ob.  
 Cl. in Sib  
 Fag.  
 Cfag.  
 Cr.  
 Trba 1  
 Trbni  
 I Timp.  
 III Tamt.  
 II C-nelli  
 IV Batteria  
 Improvisando  
 Pf.  
 Arpa  
 Vni I  
 Vni II  
 Vle  
 Vlc. (dir. a 4)  
 Cb. (dir. a 2)

The score is written in a 3/4 time signature. It features a complex orchestration with multiple staves for each instrument family. The woodwinds (flutes, oboes, clarinets, bassoons) play melodic lines with various articulations and dynamics. The brass section (trumpets, trombones) provides harmonic support with sustained notes and rhythmic patterns. The percussion section includes timpani, snare drum, and cymbals, with some improvisation in the battery part. The harp and string sections provide a rich, textured background. The score is marked with various dynamics such as *pp*, *p*, *f*, and *mf*, and includes performance instructions like *Improvisando* and *Pf.*



Fl. 1 *molto* (-)

Fl. 2 *molto* (-)

Fl. picc. *molto* (-)

Ob. 1 *molto* (-)

Ob. 2/3 *molto* *a2* *ff* *in rilievo* *p* *p* *p*

Cl. 1 *molto* (-)

Cl. in Sib *a2* *ff* *in rilievo* *p* *#p* *p* *p* *#p* *p*

Fag. 1/2 *a2* *poco in rilievo* *p* *p* *p* *b p* *p* *b p*

Cfag. *v.*

Cr. 1/2 *a2* *ff* *in rilievo* *p* *p*

Cr. 3/4 *molto* (-)

Trba 1 *molto*

Trbni 1/2 *molto*

Trbni 3 *molto*

T. I *molto*

T. II *molto*

C. nelli *l.v.* *Moto in Vibrations* *molto*

Batterie improvvisando

Pf. *ped.*

Arpa *gliss.* *glissando* *in rilievo*

Vni I *molto* (-)

Vni II *molto* (-)

Vle *molto* (-)

Vlc. (div. a 4) *poco in rilievo* *mus.*

Cb. (div. a 2)



*ff giocoso, poco in rilievo*

Fl. 1 & 2

*ff giocoso, poco in rilievo*

Ob. 2/3 *ben ff in rilievo*

Cl. 2 in Sib 3/4 *ben ff in rilievo*

Fag. 1/2 *ff sostenuto*

Cfag.

Cr. Soli 1/2 & 3/4 *ben ff in rilievo*

Trbni 1/2 & 3 *ff sostenuto*

IV Battina improvvisanda

III Tamt.

II Vibf *ben ff in rilievo*

*ff, giocoso, poco in rilievo*

Pf.

Arpa *ben ff* *glissando* *mf* *sempre fluido*

*ff giocoso, poco in rilievo*

Vni II (div. a 2)

Vle (div. a 2) *ff sostenuto*

Vlc (div. a 2) *ff poco marcato*

Cb. (mis.) *ff poco marcato*



Fl. 1 & 2

Ob. 3/4 (a2)

Cl. in Sib 2/3 (a2)

Fag. 1/2 (a2)

Cr. Soli 1/2 & 3/4 (a2)

Trbni 1/2 & 3/4

IV Batteria improvvisando

Vibf II

Pf.

Arpa (glissando)

Vni II (div. a 2)

Vle (div. a 2)

Vlc. (div. a 2)

Cb.



Fl. 1  
2

Ob.  $\frac{2}{3}$  (a2)  $\bar{o}$   $\bar{o}$   $p.$   $b\bar{e}$   $p$   $\bar{e}$

Cl. in Sib  $\frac{2}{3}$  (a2)  $\bar{o}$   $\bar{o}$   $p.$   $b\bar{e}$   $p$   $\bar{e}$

Fag.  $\frac{1}{2}$   $\bar{o}$   $\bar{o}$   $\sharp\bar{o}$   $\sharp\bar{o}$

Cr. Soli  $\frac{1}{2}$  (a2)  $\bar{o}$   $\bar{o}$   $p.$   $b\bar{e}$   $p$   $\bar{e}$   
 $\frac{3}{4}$  (a2)  $\bar{o}$   $\bar{o}$   $p.$   $b\bar{e}$   $p$   $\bar{e}$

Trbni  $\frac{1}{2}$   $\bar{o}$   $\bar{o}$   $\bar{o}$   $\bar{o}$   
 $\frac{3}{4}$   $\bar{o}$   $\bar{o}$   $\bar{o}$   $\bar{o}$

IV Batteria improvvisando

II Vibf.  $\bar{o}$   $\bar{o}$   $p.$   $b\bar{e}$   $p$   $\bar{e}$

Pf.  $\bar{o}$   $\bar{o}$   $p.$   $b\bar{e}$   $p$   $\bar{e}$

Arpa (glissando)

Vni II (div. a 2)  $\bar{o}$   $\bar{o}$   $\bar{o}$   $\bar{o}$

Vle (div. a 2)  $\bar{o}$   $\bar{o}$   $\bar{o}$   $\bar{o}$

Vlc. (div. a 2)  $\bar{o}$   $\bar{o}$   $\bar{o}$   $\bar{o}$

Cb.  $\bar{o}$   $\bar{o}$   $\bar{o}$   $\bar{o}$



Fl. 1/2  
 Fl. picc.  
 Ob. 1  
 Cl. in Sib 1  
 Fag. 1/2  
 C. fag.  
 Cr. 1/2  
 Soli 3/4  
 Trbni 1/2  
 3  
 Batteria  
 Vibf.  
 Piatto grande  
 Pf.  
 Arpa  
 Vni I (div. a 2)  
 Vni II (div. a 3)  
 Vle. (un. s.)  
 Vlc. (div. a 2)  
 Cb.

Dynamics: *p*, *ff*, *molto*  
 Performance instructions: *glissando diatonico*, *molto*, *molto*



371

Fl. 1/2 (a2) *sffz*

Fl. picc. *sffz*

Ob. 1 *sffz*

Ob. 2/3 *sffz*

Cl. in Sib 1 *sffz*

Fag. 1/2 *sffz*

Cfag. *sffz*

Cr. 1/2 *sffz*

Cr. 3/4 *sffz*

(Cr. ossia non legato)

(Trbn 1,2 ossia non legato)

Trbn 1 *sffz*

Trbn 2 *sffz*

Trbn 3 *sffz*

I Timp. *sffz*

II Vibf. *sffz*

III Ptt. gr. *sffz*

IV-Batteria *sffz*

improvisando

Pf. *sffz*

Arpa *sffz* (glissando)

Vni I (unis.) *sffz*

Vni II (div. a 2) *sffz*

Vle. *sffz*

Vlc. (unis.) *sffz*

Cb. *sffz*



Fl. 1  $\frac{1}{2}$  (a2) *pp*

Fl. picc. *pp*

Ob. 1 *pp*

Ob. 2  $\frac{3}{4}$  (a2) *pp*

Cl. 1 *pp*

Cl. in Sib  $\frac{2}{3}$  (a2) *pp*

Fag.  $\frac{1}{2}$  (a2) *pp*

Cr.  $\frac{1}{2}$  *pp*

Cr.  $\frac{3}{4}$  *pp*

Trbn.  $\frac{1}{2}$  *pp*

Trbn. 3 *pp*

I Timp. *pp*

II Vibf. *pp*

IV Battenti improvvisando

Pf. *pp*

Arpa (glissando)

Vni I *pp*

Vni II (dir. a 2.) *pp*

Vle *pp*

Vlc. *pp*

Cb. *pp*



Fl. 1/2 (a2) *ppv*

Fl. picc. *ppv*

Ob. 1 *pv*

Ob. 2/3 (a2) *pv*

Cl. in Sib 1 *pv*

Cl. in Sib 2/3 (a2) *pv*

Fag. 1/2 *vd.*

Cfag. *vd.*

Cr. 1/2 *vd.*

Cr. 3/4 *vd.*

Trbni 1/2 *vd.*

Trbni 3 *vd.*

I Timp. *vd.*

II Vibf. *vd.*

IV Batteria *improvisando*

Pf. *vd.*

Arpa *vd.*

Vni I *ppv*

Vni II (unis.) *pv*

Vle *pv*

Vlc. *vd.*

Cb. (dir. a 2) *vd.*



Tr. 4

Fl. 1  $\frac{1}{2}$  (a2) *molto*

Fl. piccolo *molto*

Ob. 1 *molto*

Ob. 2  $\frac{1}{2}$  (a2) *molto*

Ob. 3 *molto*

Cl. 1 *molto*

Cl. in Sib.  $\frac{2}{3}$  (a2) *molto*

Fag.  $\frac{1}{2}$  (a2) *molto*

Cfag. *molto*

Cr.  $\frac{1}{2}$  *molto*

Cr.  $\frac{3}{4}$  *molto*

Trba. 2 *molto* **SOLO** *in rilievo*

Trbni  $\frac{1}{2}$  *molto*

Trbni 3 *molto*

Timp. I *molto*

Ptto. gr. *molto*

Vibf II *molto* *glissando* *fff*

Batteria improvvisando

Pf. *molto*

Arpa *molto* *(glissando)*

Vni I *molto*

Vni II *molto*

Vle (unis.) *molto*

Vlc. *molto*

Cb. (unis.) *molto*



poco a poco affrettando ----->

(a2)

Fl. 1  $\frac{1}{2}$  fff

Fl. picc. fff

Ob. 1 fff

Ob. 2/3 (a2) fff

Cl. 1 fff

Cl. in Sib 2/3 (a2) fff

Fag.  $\frac{1}{2}$  fff

Cfag. fff

Cr.  $\frac{1}{2}$  fff ben sostenuto

Cr.  $\frac{3}{4}$  fff ben sostenuto

Trbe 1 SOLO ben fff in rilievo J.

Trbe 2 SOLO ben fff in rilievo p.

Trbe 3

Trbni  $\frac{1}{2}$  fff ben sostenuto

Trbni 3 fff ben sostenuto

Piatta grande I

Piatta grande II ff

Vibf. ff

Eolifono III

IV Batteria improvvisando

Pf. fff

Arpa (glissando)

Vni I fff

Vni II fff

Vle (div. a 4) fff

Vlc. (div. a 2) fff

Cb. fff

Muta in Celesta



Fl.  $\frac{1}{2}$  (a2)

Fl. piccolo

Ob.  $\frac{4}{3}$  (a2)

Cl. in Sib  $\frac{3}{3}$  (a2)

Fag.  $\frac{1}{2}$

Cfag.

Cr.  $\frac{1}{2}$

Cr.  $\frac{3}{4}$

Trbe 1

Trbe 2

Trbe 3

Trbni 1

Trbni 2

Trbni 3

I Ptt. gr.

II Vibf. (glissando)

III Eolifone

IV Batteria improvvisando

Arpa (glissando)

Vni I

Vni II

Vle (div. a 4)

Vlc. (div. a 2)

Cb.



(sempre affrettando) ----->

Fl. 1 2 (a2)

Fl. picc.

Ob. 1 2 3 (a2)

Cl. in Sib 1 2 (a2)

Fag. 1 2

Cfag.

Cr. 1 2 3 4

Trbe 1 2 3

Trbni 1 2 3

Ptto. gr. I

Vibf. II (3/4)

Eolifono III

Batteria IV improvisando

Arpa (gliss.)

Vni I

Vni II

Vle (div. a 4)

Vlc. (div. a 2)

Cb.



*molto affrettando*

401

4  
4

Fl. 1/2 (a2) *possibile*

Fl. picc. *possibile*

Ob. 1/2 (a2) *possibile*

Cl. in Sib 2/3 (a2) *possibile*

Fag. 1/2 *possibile*

Cfag. *possibile*

Cr. 1/2 *possibile*

3/4 *possibile*

Trbe 1 *possibile*

Trbe 2 *possibile*

3 *possibile*

Trbni 1/2 *possibile*

3 *possibile*

IV *possibile*

Battina *improvvisanda sin' al* (STOP) *possibile*

I *l.v.*

Pte. gr. *possibile*

II *l.v.*

Vibf. *possibile*

III *possibile*

Eolifono *possibile*

Arpa *(class.)* *l.v.*

Vni I *possibile*

Vni II *possibile*

Vle (div. a 4) *possibile*

Vlc. (div. a 2) *possibile*

Cb. *possibile*







Poco più Mosso (♩ = 52), lontano (PP-mp) poco animando

Fl. 1/2 *mp dolce*

Ob. 1/2 *mp*

Cl. in Sib 1/3 *P dolcissimo e fluide*

Fag. 1/2 *P dolce ma sostenuto*

Cr. 1/3/4 *P dolce ma sostenuto (sempre sous d'écho)*

III Δ *sempre PP lontano*

III Tamt. *leggiere PP*

IV C-nelli *mp*

II Vibf. *mp*

Cal. *mp*

Arpa *mp*

Vni. I (dir. a 2) *mp dolce, in rilievo*

Vni. II (dir. a 2) *P dolcissimo e fluide*

Vle. (dir. a 2) *mp dolce, in rilievo*

Vlc. *mp dolce, pola marcato*

Cb. (dir. a 2) *sempre PP dolce e vibrato*











*animando* →

14  
16  
(in 6)

451

Fl. 1 3  
2 2

Ob. 1 3  
2 2

Cl. in Sib 1 3  
2 2

Fag. 1+2 3

Cr. 1 2  
3 4

Tbn. 1 3

I Timp.

III Tamt.

IV Grolli

II Vibf.

Cel.

Atrpa

Vni. I  
(div. a 2)

Vni. II  
(div. a 3)

Vle.  
(div. a 2)

Vlc.  
(div. a 2)

Cb.  
(div. a 2)



ALLEGRETTO (♩.N 120, ♩.N 180 | ♩.N 360)

14 16

Fl. 1 *f* *dolce* (Fl. 3 muto in Fl. picc.)

Fl. 2 *f* *dolce*

Ob. 1 *f* *dolce*

Ob. 2 *f* *dolce*

Cl. 1 *f*

Cl. 2 *f*

Fag. 1+2 *f* *più* *f* *ritornico*

Cr. 1 *f* *più*

Cr. 2 *f* *più*

Cr. 3 *f* *più*

Cr. 4 *f* *più*

Tuba 1 in Do *f* *ben f sonoro* *in rilievo*

Trombi. 1/3 *f* *più*

Timp. I *f* *l.v.* *con le mani*

Tom-toms IV *f* *ritornico*

3Δ I *f* *ritornico*

III Quijada (Yaw Bone) ossia Raganella *mf* *leggiero e ritornico*

II Vibf. *sffz* *l.v.*

Cel. *sffz* *l.v.*

Arpa *sffz* *l.v.*

Vni. I (div. a 2) *f* *dolce*

Vni. II (div. a 3) *f* *ritornico*

Vla. (div. a 2) *sffz* *ritornico*

Vlc. (div. a 2) *sffz* *ritornico*

Cb. (div. a 2) *sffz* *ritornico* *(unis.)*



## 2.) HEROES' SONG - TO THE UNITED STATES MARINE CORPS -

Energically

Serban NICHIFOR

$\text{♩} = 144$  (band score reduction)

The musical score is presented in three systems, each with four staves. The top staff is a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a common time signature (C). The second staff is a single treble clef staff. The third and fourth staves are grand staves (treble and bass clefs). The score begins with a dynamic marking of *f* (forte). The first system (measures 1-4) shows a complex rhythmic pattern in the bass staves, with the treble staves mostly containing rests. The second system (measures 5-8) introduces a melodic line in the second staff, while the bass staves continue with their rhythmic accompaniment. The third system (measures 9-12) features a more active treble staff with a melodic line, and the bass staves continue with their accompaniment. The score concludes with a final chord in the bass staves.



13

*ff*

16

*ff*

19

*ff*



22

Musical score for measures 22-25. The system consists of four staves. The top staff is a grand staff (treble and bass clefs) with a key signature of two flats. The second staff is a single treble clef staff. The third staff is a single bass clef staff. The fourth staff is a single bass clef staff. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests.

26

Musical score for measures 26-29. The system consists of four staves. The top staff is a grand staff (treble and bass clefs) with a key signature of two flats. The second staff is a single treble clef staff. The third staff is a single bass clef staff. The fourth staff is a single bass clef staff. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. A dynamic marking of *ff* (fortissimo) is present in measure 28.

30

Musical score for measures 30-33. The system consists of four staves. The top staff is a grand staff (treble and bass clefs) with a key signature of two flats. The second staff is a single treble clef staff. The third staff is a single bass clef staff. The fourth staff is a single bass clef staff. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests.



33

Musical score for measures 33-35. The score is written for four staves: two treble clefs and two bass clefs. The key signature changes from one flat to one sharp between measures 33 and 34. The first treble staff contains a melodic line with eighth and sixteenth notes. The second treble staff contains a similar melodic line. The first bass staff features a complex rhythmic accompaniment with many sixteenth notes. The second bass staff contains a simpler accompaniment with quarter notes. A dynamic marking of *ff* is present in the second treble staff at the beginning of measure 35.

36

Musical score for measures 36-38. The score is written for four staves: two treble clefs and two bass clefs. The key signature is one sharp. The first treble staff contains a melodic line with eighth and sixteenth notes. The second treble staff contains a similar melodic line. The first bass staff features a complex rhythmic accompaniment with many sixteenth notes. The second bass staff contains a simpler accompaniment with quarter notes.

39

Musical score for measures 39-42. The score is written for four staves: two treble clefs and two bass clefs. The key signature is one sharp. The first treble staff contains a melodic line with eighth and sixteenth notes. The second treble staff contains a similar melodic line. The first bass staff features a complex rhythmic accompaniment with many sixteenth notes. The second bass staff contains a simpler accompaniment with quarter notes.



43

*ff*

This system contains measures 43 through 46. It features a complex texture with multiple staves. The top staff has a melodic line with slurs and ties. The middle staff contains dense chordal textures. The bottom two staves provide a rhythmic and harmonic foundation with repeated patterns and some melodic movement.

47

This system contains measures 47 through 50. The musical texture continues with similar complexity. The top staff shows more melodic development, while the lower staves maintain the dense harmonic and rhythmic patterns established in the previous system.

50

This system contains measures 50 through 53. It concludes with more intricate musical figures, including triplets and slurs. The bottom two staves show a more active bass line towards the end of the system.

19032010



### 3.) HEROES' JOY - To The U.S. NAVY -

Serban Nichifor

Deciso

First system of musical notation. The treble clef staff begins with a tempo marking of quarter note = 116. The music is in 2/4 time. The bass clef staff provides a steady accompaniment. Dynamics include *f* (forte) and *mf* (mezzo-forte). A performance instruction *mf rubato, sempre allargando* is present in the right hand.

Second system of musical notation. The treble clef staff shows a tempo change to quarter note = 80, then 70, 60, 50, and 44. The time signature changes from 2/4 to 5/4. Dynamics include *f* and *mp*. The bass clef staff continues with accompaniment.

Third system of musical notation. The treble clef staff shows a tempo change to quarter note = 70, then 80, 90, 100, and 110. The instruction *poco a poco accelerando* is written above the staff. Dynamics include *mp* and *f*. The bass clef staff continues with accompaniment.

Fourth system of musical notation. The treble clef staff begins with a tempo marking of quarter note = 116. The music features a complex rhythmic pattern with many beamed notes. Dynamics include *f*. The bass clef staff continues with accompaniment.

Fifth system of musical notation. The treble clef staff begins with a tempo marking of quarter note = 118 and the instruction *Tempo di March*. The music features a complex rhythmic pattern with many beamed notes. Dynamics include *f*. The bass clef staff continues with accompaniment.



$\text{♩} = 120$   
Poco Piu Mosso

$\text{♩} = 100$   $\text{♩} = 70$   $\text{♩} = 118$   
sub. allargando A Tempo

$\text{♩} = 120$   
Poco Piu Mosso



First system of a piano score. The right hand features a complex, rapid sixteenth-note pattern with many beamed notes and slurs. The left hand plays a steady eighth-note accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4.

Second system of the piano score. The right hand continues with a similar sixteenth-note texture, showing some rests. The left hand accompaniment remains consistent.

Third system of the piano score. The right hand has more intricate phrasing with slurs and accents. The left hand accompaniment is steady.

Fourth system of the piano score. The right hand features a dense sixteenth-note passage. The left hand accompaniment includes some chordal textures. The system concludes with a double bar line and a *fff* dynamic marking in both hands.

Two empty musical staves, one for the treble clef and one for the bass clef, positioned at the bottom of the page.

Bucharest, December 3, 2009



# 4.) VICTORY !

**Grandioso**

**- TO THE UNITED STATES AIR FORCE - Serban NICHIFOR (SABAM, ASCAP)**

WINDS *ff*  $\text{♩} = 120$

BRASS *mf* *ff*

Timp. *ff*

STRINGS *ff* *ff*



WINDS

BRASS

Timp.

STRINGS

4 2 3 3 3



WINDS

BRASS

Timp.

STRINGS



9

WINDS

BRASS

Timp.

STRINGS

*ff*

The musical score is arranged in four systems, each with a grand staff (treble and bass clefs). The first system (measures 9-12) shows chords in the WINDS and BRASS staves, and triplets in the Timp. and STRINGS staves. The second system (measures 13-16) features a dynamic marking of *ff* and continues the triplet patterns in the strings.



11)

WINDS

BRASS

Timp.

STRINGS

The musical score is organized into four systems: WINDS, BRASS, Timp., and STRINGS. The WINDS system consists of two staves (treble and bass clef) and is mostly empty. The BRASS system also consists of two staves (treble and bass clef); the upper staff has a few notes in the second measure, while the lower staff is empty. The Timp. system has one staff (bass clef) and is empty. The STRINGS system has two staves (treble and bass clef). The upper staff contains a series of chords, many of which are marked with a '3' (triplets) and some have flats. The lower staff contains a rhythmic pattern of eighth notes, also marked with '3' and slurs, indicating triplet patterns.



13)

WINDS

BRASS

Timp.

STRINGS

*mf*

The musical score is organized into four staves: WINDS, BRASS, Timp., and STRINGS. The WINDS staff is mostly blank. The BRASS staff contains chords with triplets in the first two measures. The Timp. staff is blank. The STRINGS staff features a melodic line with triplets and a dynamic marking of *mf*.



16)

WINDS

BRASS

Timp.

STRINGS

The musical score is divided into three measures. The WINDS part is empty. The BRASS and STRINGS parts feature complex rhythmic patterns, including triplets and septuplets. The Timp. part is empty.



19

WINDS

BRASS

Timp.

STRINGS

*ff*

The musical score is divided into four systems: WINDS, BRASS, Timp., and STRINGS. Each system consists of two staves (treble and bass clef). The WINDS and STRINGS parts feature complex rhythmic patterns with triplets and dynamic markings like 'ff'. The BRASS part has a similar rhythmic structure. The Timp. part has a simpler rhythmic pattern. The score is marked with measure numbers 19, 20, 21, and 22. The key signature has one flat (B-flat), and the time signature is 4/4. The WINDS and STRINGS parts have a '3' above the first measure of each system, indicating a triplet. The BRASS part has a '3' above the first measure of each system, indicating a triplet. The Timp. part has a '3' above the first measure of each system, indicating a triplet. The dynamic marking 'ff' is present in the first measure of the STRINGS part.



23

WINDS

BRASS

Timp.

STRINGS



26

WINDS

BRASS

Timp.

STRINGS

The musical score is divided into four staves: WINDS, BRASS, Timp., and STRINGS. The WINDS staff has a treble clef and a bass clef. The BRASS staff has a treble clef and a bass clef. The Timp. staff has a bass clef. The STRINGS staff has a treble clef and a bass clef. The score is in 4/4 time and features a key signature of one flat (B-flat). The WINDS and STRINGS staves contain triplets of eighth notes. The BRASS and STRINGS staves contain chords. The Timp. staff is empty.



29

WINDS

BRASS

Timp.

STRINGS

The musical score consists of four staves: WINDS, BRASS, Timp., and STRINGS. Each staff has two systems of music. The first system (measures 29-30) features complex rhythmic patterns with triplets and sixteenth notes. The second system (measures 30-31) continues these patterns with some changes in articulation and dynamics. The WINDS and STRINGS parts are written in treble clef, while the BRASS and Timp. parts are in bass clef. The music is in 2/4 time and includes various articulations and dynamics.



32

WINDS

BRASS

Timp.

STRINGS







41  $\text{♩} = 80$

WINDS

BRASS

Timp.

STRINGS

*fff*

*fff*

*fff*

Bucharest (Romania),  
26-XI-2009



# 5.) SEMPER FI - To The United States Marine Corps -

Serban Nichifor

Energetically

♩ = 140

The musical score is arranged in a grand staff with seven staves. The top staff is for Flute I (Fl), the second for Trumpet (Tp), the third for Trombone (Tb), the fourth for String (Str), the fifth for Piano 1 (Pf1), the sixth for Piano 2 (Pf2), and the seventh for Piano 3 (Pf3). The time signature is 3/4. The tempo is marked as quarter note = 140. The Flute I and String staves are mostly silent. The Trumpet part has a melodic phrase in the fifth measure, marked *ff*. The Trombone part has a rhythmic accompaniment starting in the third measure, marked *ff* and *f*. The Piano 1 and Piano 2 parts have a rhythmic accompaniment starting in the third measure, marked *f*. The Piano 3 part has a rhythmic accompaniment starting in the first measure, marked *f*.



6

Fl

Tp

Tb

Str

Pf1

Pf2

Pf3

3

3

3



11)

The musical score is arranged in a grand staff with seven staves. The instruments are labeled on the left: Fl (Flute), Tp (Trumpet), Tb (Trombone), Str (String), Pf1 (Piano 1), Pf2 (Piano 2), and Pf3 (Piano 3). The Flute part is mostly silent, with a few notes in the final measure. The Trumpet and Trombone parts play complex, multi-measure rests and chords. The String part is silent. The Piano parts (Pf1, Pf2, Pf3) play complex rhythmic patterns, including chords and triplets. The score is in 4/4 time and features a key signature of one flat. Dynamics include *f* (forte) and accents (>).







20

Fl 1

Tp

Tb

Str

Pf1

Pf2

Pf3

*p*

*f*

*p*

*v*



24)

Fl

Tp

Tb

Str

Pf1

Pf2

Pf3



28)

Fl

Tp

Tb

Str

Pf1

Pf2

Pf3

*ff*

*ff*

*ff*

*f*



30,

Fl  
Tp  
Tb  
Str  
Pf1  
Pf2  
Pf3

Detailed description: This page of a musical score, numbered 30, features seven staves. The Flute (Fl) and Trombone (Tb) staves are mostly empty. The Trumpet (Tp) staff contains a few notes in the second measure. The String (Str) and Piano 1 (Pf1) staves play a complex, rhythmic pattern of chords with accents. The Piano 2 (Pf2) staff plays a similar chordal pattern with some grace notes. The Piano 3 (Pf3) staff plays a rhythmic accompaniment of eighth notes with accents.



32

Fl

Tp

Tb

Str

Pf1

Pf2

Pf3

*p*

*ff*

*p*

*ff*







37,

Fl

Tp *f*

Tb *f*

Str

Pf1 *f*

Pf2 *f*

Pf3

3



42)

Fl  
Tp  
Tb  
Str  
Pf1  
Pf2  
Pf3

The image shows a page of a musical score for a large ensemble. It consists of seven staves, each labeled with an instrument: Flute (Fl), Trumpet (Tp), Trombone (Tb), String (Str), Piano 1 (Pf1), Piano 2 (Pf2), and Piano 3 (Pf3). The score is divided into three measures by vertical bar lines. The first measure contains various musical notations including triplets and slurs. The second measure features a complex texture with many overlapping notes and slurs. The third measure continues the musical development. The bottom two piano staves (Pf2 and Pf3) show rhythmic patterns with accents. The Flute staff is mostly empty, indicating it is silent during this section.



45,

Fl

Tp

Tb

Str

Pf1

Pf2

Pf3

Detailed description: This is a page of a musical score for a band. It features seven staves. The top staff is for Flute (Fl), the second for Trumpet (Tp), the third for Trombone (Tb), the fourth for String (Str), the fifth for Piano 1 (Pf1), the sixth for Piano 2 (Pf2), and the seventh for Piano 3 (Pf3). The score is in 2/4 time and has a key signature of two flats (B-flat and E-flat). The Flute part has a measure rest in the first two measures and a quarter note chord in the third. The Trumpet part has a half note chord in the first measure, a measure rest in the second, and a quarter note chord in the third. The Trombone part has a measure rest in all three measures. The String part has a measure rest in all three measures. The Piano 1 part has a half note chord in the first measure, a measure rest in the second, and a measure rest in the third. The Piano 2 part has a rhythmic pattern of eighth notes in the first two measures, a half note chord in the second measure, and a rhythmic pattern of eighth notes in the third. The Piano 3 part has a rhythmic pattern of eighth notes in the first two measures, a half note chord in the second measure, and a rhythmic pattern of eighth notes in the third. The score is numbered 45 at the beginning of the first measure.



48

Fl  
Tp  
Tb  
Str  
Pf1  
Pf2  
Pf3

Detailed description: This is a page of a musical score for a large ensemble. It features seven staves, each labeled with an instrument: Flute (Fl), Trumpet (Tp), Trombone (Tb), String (Str), Piano 1 (Pf1), Piano 2 (Pf2), and Piano 3 (Pf3). The score is in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The Flute and Trumpet parts are in the treble clef, while the Trombone, String, and Piano 1 parts are in the bass clef. The Piano 2 and Piano 3 parts are also in the bass clef. The Flute and Trumpet parts play a melodic line with a series of eighth notes, while the Piano 2 and Piano 3 parts play a rhythmic accompaniment of eighth notes. The Trombone, String, and Piano 1 parts are mostly silent, with some chords appearing at the end of the page. The score is divided into four measures by vertical bar lines. The first measure starts with a measure rest for the Trombone, String, and Piano 1 parts. The second measure has a measure rest for the Trombone, String, and Piano 1 parts. The third measure has a measure rest for the Trombone, String, and Piano 1 parts. The fourth measure has a measure rest for the Trombone, String, and Piano 1 parts. The score ends with a double bar line and a key signature change to one flat (B-flat).



51)

Fl

Tp

Tb

Str

Pf1

Pf2

Pf3



Piu Mosso

54

♩ = 144

Fl

Tp

Tb

Str

Pf1

Pf2

Pf3



56

Fl

Tp

Tb

Str

Pf1

Pf2

Pf3



59

Fl

Tp

Tb

Str

Pf1

Pf2

Pf3



62

Fl  
Tp  
Tb  
Str  
Pf1  
Pf2  
Pf3

This musical score page, numbered 62, features seven staves. The Flute (Fl) and Trumpet (Tp) parts begin with a rhythmic pattern of eighth notes and quarter notes, followed by a complex chordal passage with many beamed notes. The Trombone (Tb) part is mostly silent, with a few notes at the end. The String (Str) part is silent until the final measure. The Piano 1 (Pf1) and Piano 2 (Pf2) parts play chords that mirror the complex passages in the Flute and Trumpet parts. The Piano 3 (Pf3) part plays a rhythmic accompaniment of eighth notes with accents. The score is written in a key with two flats and a 3/4 time signature.



Sempre Piu Mosso

150

Fl

Tp

Tb

Str

Pf1

Pf2

Pf3

The musical score is written for seven instruments: Flute (Fl), Trumpet (Tp), Trombone (Tb), String (Str), Piano 1 (Pf1), Piano 2 (Pf2), and Piano 3 (Pf3). The piece is in 3/4 time and begins at measure 150. The Flute and Trumpet parts start with a rest in the first measure. The Trombone part features a rhythmic pattern of eighth notes with accents. The String part has a similar rhythmic pattern. The Piano parts (Pf1, Pf2, Pf3) provide harmonic support with chords and rhythmic accompaniment. The score is arranged in a standard orchestral layout with staves for each instrument.



69

Fl  
Tp  
Tb  
Str  
Pf1  
Pf2  
Pf3

The image shows a page of a musical score for a concert band or orchestra. It features seven staves, each labeled with an instrument: Flute (Fl), Trumpet (Tp), Trombone (Tb), Strings (Str), Piano 1 (Pf1), Piano 2 (Pf2), and Piano 3 (Pf3). The score is divided into four measures. The first measure is marked with the number 69. The Flute, Trumpet, and String staves feature complex passages with triplets and slurs. The Trombone staff has a rhythmic pattern with accents. The Piano staves (Pf1, Pf2, Pf3) provide accompaniment with various rhythmic patterns, including triplets and accents. The key signature has one sharp (F#) and the time signature is 4/4.



73

Fl

sempre accelerando

Tp

Tb

Str

Pf1

Pf2

Pf3

The image shows a page of a musical score for measures 73 through 76. The score is arranged in a system with seven staves. The instruments are Flute (Fl), Trumpet (Tp), Trombone (Tb), String (Str), Piano 1 (Pf1), Piano 2 (Pf2), and Piano 3 (Pf3). The Flute, Trumpet, and String parts feature complex, multi-measure rests with various markings. The Trombone part consists of a rhythmic pattern of eighth notes with accents. The Piano parts (Pf1, Pf2, Pf3) play a rhythmic accompaniment of eighth notes, with some dynamics markings like 'v' (forte) and 'f' (fortissimo). The instruction 'sempre accelerando' is placed above the Trumpet staff. The page number '73' is written at the beginning of the first staff.



75, ♩ = 154

Fl

Tp

Tb

Str

Pf1

Pf2

Pf3

156

*fff*

*fff*



78

Fl

Tp

Tb

Str

Pf1

Pf2

Pf3

June 21, 2012