

**Serban Nichifor
(2005)**

Music for McClellan Family

1. *Step for Matthew* - (Page 2)
2. *Pioneers Song for Katie* - (Page 7)
3. *Music Box for Erik* - (Page 10)
4. *Happy Birthday, Sarah !* - (Page 11)
5. *Happy Birthday, Piper !* - (Page 18)
6. *Dancin' Banjo for Rich and Sue* - (Page 21)

(Computer Music)

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Tempo di Boogie-Woogie

01 Step for Matthew

Serban Nichifor

12.07.2005

♩ = 144

Piano

Wood Block

mf

mp

Piano

Wood Block

Piano

Wood Block

Piano

Wood Block

Piano

Wood Block

Piano

Wood Block

Piano

Wood Block

Piano

Wood Block

Piano

Wood Block

Piano

Wood Block

This system shows the first three measures of a piece. The piano part features a continuous eighth-note melody in the right hand and a similar eighth-note accompaniment in the left hand. The wood block part plays a steady eighth-note pattern. Dynamic markings include *f* (forte) for the piano and *mf* (mezzo-forte) for the wood block in the third measure.

Piano

Wood Block

This system contains measures 4 through 6. The piano part continues with complex chordal textures and moving lines in both hands. The wood block maintains its eighth-note pattern. The key signature changes to two flats (B-flat and E-flat) in the fourth measure.

Piano

Wood Block

This system contains measures 7 through 9. The piano part shows a shift in texture, with more sustained chords in the left hand and moving lines in the right. The wood block continues its rhythmic pattern. The key signature remains two flats.

Piano

Wood Block

This system contains measures 10 through 12. The piano part features a more active right hand with eighth-note runs. The wood block continues its eighth-note pattern. The key signature changes to one flat (B-flat) in the eleventh measure.

Piano

Wood Block

This system contains measures 13 through 15. The piano part continues with complex textures. The wood block continues its eighth-note pattern. The key signature remains one flat.

Piano

Wood Block

This system contains the first three measures of the piece. The piano part features a melodic line in the right hand with eighth and sixteenth notes, and a harmonic accompaniment in the left hand. The wood block part provides a steady eighth-note pulse.

Piano

Wood Block

This system contains measures 4 through 6. The piano part continues its melodic development with some ties and chromatic movement. The wood block maintains its consistent eighth-note pattern.

Piano

Wood Block

This system contains measures 7 through 9. The piano part shows more complex phrasing with slurs and ties. The wood block part continues its rhythmic accompaniment.

Piano

Wood Block

This system contains measures 10 through 12. The piano part features a more active right hand with sixteenth-note runs. The wood block part remains consistent.

Piano

Wood Block

This system contains the final three measures (13-15) of the page. The piano part concludes with a final melodic phrase. The wood block part ends with a final eighth-note pulse.

Piano

Wood Block

Piano

Wood Block

Piano

Wood Block

02 Pioneers Song
- To Katie McClellan -

Serban Nichifor
14.07.2005

Peacefully

Banjo

Choir-Organ

$\text{♩} = 60$

mf

Banjo

Choir-Organ

Banjo

Choir-Organ

Banjo

Choir-Organ

Banjo

Choir-Org

Banjo

Choir-Org

Banjo

Choir-Org

Banjo

Choir-Org

Banjo

Choir-Org

Banjo

Choir-Org

Banjo

Choir-Org

♩ = 90

mf

mp

mp

mf

mf

mp

mf

mp

♩ = 80 ♩ = 75 ♩ = 70 ♩ = 60 ♩ = 50 ♩ = 40

With Devotion

04 Happy Birthday, Sarah !

Serban Nichifor

12.07.2005

♩ = 80

Glockenspiel *mf*

Celesta

Voices *mf*

Organ *mf*

Glockenspiel

Celesta *mp*

Voices

Organ

Glockenspiel

Celesta

Voices

Organ

First system of musical notation (measures 1-5). The Glockenspiel part is silent. The Celesta plays a melody of eighth and quarter notes. The Voices part has a vocal line with some chords. The Organ provides a harmonic accompaniment with chords and a bass line.

Glockenspiel

Celesta

Voices

Organ

Second system of musical notation (measures 6-10). The Glockenspiel enters in measure 6 with a melody marked *mf*. The Celesta continues its melody. The Voices part continues with chords. The Organ continues its accompaniment.

Glockenspiel

Celesta

Voices

Organ

Glockenspiel

Celesta

Voices

Organ

Glockenspiel

Celesta

Voices

Organ

Glockenspiel

Celesta

Voices

Organ

Glockenspiel

Celesta

Voices

Organ

Glockenspiel

Celesta

Voices

Organ

Glockenspiel

Celesta

Voices

Organ

Glockenspiel

Celesta

Voices

Organ

Glockenspiel

Celesta

Voices

Organ

$\text{♩} = 70$ $\text{♩} = 70$ $\text{♩} = 65$

ff

ff

ff

Glockenspiel

Celesta

Voices

Organ

$\text{♩} = 60$ $\text{♩} = 55$ $\text{♩} = 50$ $\text{♩} = 45$ $\text{♩} = 40$ $\text{♩} = 35$ $\text{♩} = 30$ $\text{♩} = 20$

fff

fff

fff

Serban Nichifor
8 July 2005

Tenderly

05 Happy Birthday, Piper !

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

Celesta

Harp

MusicBox

Glockenspiel

mf

p

pp

p

mp

Celesta

Harp

MusicBox

Glockenspiel

p

Celesta

Harp

MusicBox

Glockenspiel

3

Celesta

Harp

MusicBox

Glockenspiel

mf

mp

Celesta

Harp

MusicBox

Glockenspiel

Celesta

Harp

MusicBox

Glockenspiel

Page 21

9 175 10 11 12 13 14 15

mp *mp* *f*

mf *p* *mf* *mf* *p* *mf*

mf *p* *mf* *mf* *p* *mf*

mf *p* *mf* *mf* *p* *mf*

mf *p* *mf* *mf* *p* *mf*

16 17 18 19 20 21 22

mp

f

p

mf

p

mf

p

mf

23 24 25 26 27 28 29

The musical score is written for 11 staves, organized into two systems of five staves each. The key signature is one sharp (F#). The score covers measures 23 through 29.

- Measures 23-24:** The upper staves (1-5) contain a melodic line. Measure 23 starts with a half note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, and G5. Measure 24 continues with eighth notes A5, B5, C6, D6, E6, F#6, and G6, marked *ff*.
- Measures 25-29:** The upper staves (1-5) continue the melodic line. Measure 25 starts with a half note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, and G5, marked *ff*. Measure 26 continues with eighth notes A5, B5, C6, D6, E6, F#6, and G6, marked *mp*. Measure 27 starts with a half note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, and G5, marked *mp*. Measure 28 continues with eighth notes A5, B5, C6, D6, E6, F#6, and G6, marked *f*. Measure 29 starts with a half note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, and G5, marked *f*.
- Measures 23-29:** The lower staves (6-11) contain a bass line. Measure 23 starts with a half note G2, followed by eighth notes A2, B2, C3, D3, E3, F#3, and G3, marked *f*. Measure 24 continues with eighth notes A3, B3, C4, D4, E4, F#4, and G4, marked *p*. Measure 25 starts with a half note G2, followed by eighth notes A2, B2, C3, D3, E3, F#3, and G3, marked *f*. Measure 26 continues with eighth notes A3, B3, C4, D4, E4, F#4, and G4, marked *p*. Measure 27 starts with a half note G2, followed by eighth notes A2, B2, C3, D3, E3, F#3, and G3, marked *mf*. Measure 28 continues with eighth notes A3, B3, C4, D4, E4, F#4, and G4, marked *mf*. Measure 29 starts with a half note G2, followed by eighth notes A2, B2, C3, D3, E3, F#3, and G3, marked *mf*.

30 31 32 33 34 35 36

The musical score consists of measures 30 through 36. The notation is as follows:

- Measure 30:** Melodic line in the upper staves, starting with a quarter note and a half note, followed by a quarter note and a half note. Dynamics: *ff*.
- Measure 31:** Melodic line in the upper staves, starting with a quarter note and a half note, followed by a quarter note and a half note. Dynamics: *mp*.
- Measure 32:** Melodic line in the upper staves, starting with a quarter note and a half note, followed by a quarter note and a half note. Dynamics: *ff*.
- Measure 33:** Melodic line in the upper staves, starting with a quarter note and a half note, followed by a quarter note and a half note. Dynamics: *mp*.
- Measure 34:** Melodic line in the upper staves, starting with a quarter note and a half note, followed by a quarter note and a half note. Dynamics: *mp*.
- Measure 35:** Melodic line in the upper staves, starting with a quarter note and a half note, followed by a quarter note and a half note. Dynamics: *f*.
- Measure 36:** Melodic line in the upper staves, starting with a quarter note and a half note, followed by a quarter note and a half note. Dynamics: *f*.

The bass line consists of measures 30 through 36. The notation is as follows:

- Measure 30:** Bass line with a quarter note and a half note, followed by a quarter note and a half note. Dynamics: *f*.
- Measure 31:** Bass line with a quarter note and a half note, followed by a quarter note and a half note. Dynamics: *f*.
- Measure 32:** Bass line with a quarter note and a half note, followed by a quarter note and a half note. Dynamics: *f*.
- Measure 33:** Bass line with a quarter note and a half note, followed by a quarter note and a half note. Dynamics: *p*.
- Measure 34:** Bass line with a quarter note and a half note, followed by a quarter note and a half note. Dynamics: *p*.
- Measure 35:** Bass line with a quarter note and a half note, followed by a quarter note and a half note. Dynamics: *mf*.
- Measure 36:** Bass line with a quarter note and a half note, followed by a quarter note and a half note. Dynamics: *mf*.

Musical score for a piano piece, page 26. The score is in G major (one sharp) and 4/4 time. It features a complex melodic line in the right hand and a more rhythmic accompaniment in the left hand. The right hand has several measures of sixteenth-note runs and chords, with dynamic markings of forte (*f*) and mezzo-forte (*mf*). The left hand consists of eighth-note patterns and chords. The score is divided into measures 37 through 43.

44 45 46 47 48 49 50

mp

mf

f *ff* *mf*

p *mf* *p*

p *mf* *p*

p *mf* *p*

p *mf* *p*

51 52 53 54 55 56 57

51 52 53 54 55 56 57

f *f* *ff* *ff*

mf *mf* *mf* *mf* *mf* *mf* *mf*

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

58 59 60 61 62 63 64

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

65 66 67 68 69 70 71

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

Sempre Animando

72 73 74 75 76 77 78

f Sempre Animando *f* *mp*

f Sempre Animando *f* *mp*

f *f* *mp*

f *f* *mp*

f *f* *mp*

mp *f*

mp *f*

mp *f*

f *f* *f*

f *f* *f*

f *f* *f*

mf *p* *mf*

mf *p* *mf*

mf *p* *mf*

mf *p* *mf*

86 87 88 89 90

The musical score consists of 14 staves. Measures 86 and 87 are mostly empty staves. Measure 88 features a series of chords marked *fff* with accents. Measures 89 and 90 continue with complex rhythmic patterns and *fff* markings.

Bucharest, 24-X-2004