



**SERBAN NICHIFOR
(2005)**

***TRIBUTE TO JOSEPH SMITH,
THE AMERICAN PROPHET***

(Computer Music)

Dedicated to Rich and Sue McClellan

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Serban Nichifor

TRIBUTE TO JOSEPH SMITH, THE AMERICAN PROPHET (2005)

Lontano

01) Prologue

Celesta

Harp

MusicBox

Glockenspiel

Violini

$\text{♩} = 54$

p

pp

Celesta

Harp

MusicBox

Glockenspiel

Violini

mp

p

pp

p

12

Celesta

Harp

MusicBox

Glockenspiel

Violini

$\text{♩} = 50$

16

Celesta

Harp

MusicBox

Glockenspiel

Violini

$\text{♩} = 40$ $\text{♩} = 36$ $\text{♩} = 40$ $\text{♩} = 30$ $\text{♩} = 50$ $\text{♩} = 40$

mp *mp* *mp*

pp *ppp*

ppp

02) J O Y

To The Mormon Church founder Joseph Smith, jr.
in commemoration of the anniversary of his 200th birthday in 2005.
- for Sue and Rich McClellan -

A Poor Wayfaring Man of Grief

mf Come, Come, Ye Saints

mf High on the Mountain Top

mf Joseph Smith's First Prayer

mf Now Let Us Rejoice

mf Ye Mountains High

Praise to the Lord, the Almighty

Praise to the Man

mf Redeemer of Israel

The Spirit of God

mf We Thank Thee, O God, for a Prophet

f

The musical score is written for a large ensemble, likely a choir or orchestra. It features multiple staves with various musical notations, including notes, rests, and dynamic markings. The score is divided into two main sections, with a double bar line and a repeat sign indicating the start of the second section. The key signature is one sharp (F#), and the time signature is 4/4. The score includes lyrics for several hymns, such as 'Come, Come, Ye Saints', 'High on the Mountain Top', 'Joseph Smith's First Prayer', 'Now Let Us Rejoice', 'Ye Mountains High', 'Praise to the Lord, the Almighty', 'Praise to the Man', 'Redeemer of Israel', 'The Spirit of God', and 'We Thank Thee, O God, for a Prophet'. The score is written in a standard musical notation style, with notes, rests, and dynamic markings clearly visible.

26

$J = 112$

37

$J = 112$

This page of musical notation is for a large ensemble, featuring 18 staves. The notation is complex, with many beamed notes and dynamic markings. The page is divided into two systems. The first system contains measures 26 through 36, and the second system contains measures 37 through 47. The notation includes a variety of rhythmic values, including eighth and sixteenth notes, and rests. There are also dynamic markings such as f (forte) and mf (mezzo-forte). The bottom system includes a double bar line and a repeat sign, indicating that the music should be repeated. The page is numbered 26 at the top left and 37 at the bottom left. The tempo marking $J = 112$ is present at the beginning of each system.

45 16 $J = 118$ $J = 120$

59 $J = 128$ $J = 130$ $J = 132$ $J = 134$

70

This system contains measures 70 through 85. It features a grand staff with ten staves. The top nine staves are treble clefs, and the bottom staff is a bass clef. The music is in 2/4 time and key of D major. Measures 70-75 show a complex melodic line in the top staves with many beamed sixteenth and thirty-second notes. Measures 76-85 show a more rhythmic pattern with eighth and sixteenth notes, and the bass staff provides a steady accompaniment with eighth notes.

86 136

This system contains measures 86 through 136. It continues the grand staff with ten staves. Measures 86-95 show a continuation of the melodic and rhythmic patterns from the previous system. Measures 96-105 show a more complex melodic line with many beamed sixteenth and thirty-second notes. Measures 106-115 show a more rhythmic pattern with eighth and sixteenth notes. Measures 116-125 show a continuation of the melodic and rhythmic patterns. Measures 126-136 show a final melodic phrase with a long note in the top staves and a steady accompaniment in the bass staff.

99 $\text{♩} = 140$

102 $\text{♩} = 144$

119 $J = 150$

130 $J = 140$

This musical score is for a 12-stem orchestral piece, spanning measures 119 to 130. The notation is arranged in two systems of six staves each. The first system (measures 119-129) is in 2/4 time with a tempo marking of $J = 150$. It features a complex texture with many sixteenth and thirty-second notes, particularly in the upper staves. The lower staves show a more rhythmic, pulsating accompaniment. The second system (measures 130-139) is in 2/4 time with a tempo marking of $J = 140$. It continues the melodic lines from the first system, with some staves showing rests. The lower staves continue the rhythmic accompaniment, with some measures featuring a dense, tremolo-like texture in the bass line.

Tenderly

03) ANGELS SONG

03) ANGELS SONG

Tempo markings: $\text{♩} = 80$, $\text{♩} = 60$, $\text{♩} = 50$, $\text{♩} = 80$

Instrument parts: Celesta, Harp, MusicBox, Glocken

Dynamic markings: *mf*, *p*, *pp*, *mp*

Rehearsal marks: 10, 19, 27, 35

Key signature: One sharp (F#)

Time signature: 3/4

The score is divided into five systems, each containing four staves. The first system includes tempo markings and dynamic markings. The second system starts at rehearsal mark 10. The third system starts at rehearsal mark 19. The fourth system starts at rehearsal mark 27. The fifth system starts at rehearsal mark 35 and includes a final double bar line.

04) PIONEERS SONG

Musical score for "The Rose Tree" featuring Banjo and Choir-Organ. The score is in 3/4 time and consists of 54 measures. It includes a key signature change from C major to B-flat major at measure 24. The tempo is marked as quarter note = 60 for the first part and quarter note = 55 and quarter note = 50 for the second part. The score includes dynamic markings such as *mf*, *f*, and *fff*.

05) SONG FOR SUE
Dedicated to The Handcart Pioneers

Text: Susan McClellan

Majestically

Score Details:

- Tempo:** $J = 64$
- Key Signature:** Two flats (B-flat and E-flat)
- Time Signature:** 3/4
- Vocal Parts:** Soprano, Alto, Tenore, Basso
- Instrumental Parts:** Piano (P), Organ (Org)

Section 1: Verse I

Lyrics: At the end of the day, when we're tired and cold, The snow is quite deep and the wind blowing bold. We will

Section 2: Refrain

Lyrics: Our small ones hold tight humbly kneeling in prayer, To stop for the night and we'll set up our camp, Our few biscuits we'll eat then turn out the lamp.

Section 3: Tutti

Lyrics: (No lyrics provided for this section)

29 // // $J = 64$ Solo Verse II Tempo I

thank our dear God for get-ting us here, To this place far from home and so far yet to go But with faith in our God we will trust him to know. In 'early morn-ing we

42 // //

wake and so much our dis-may We find that our friends we'll soon bury to-day then we'll break up our camp and go on with our way We'll miss our dear friends, oh so

55. Poco Piu Mosso Poco Piu Mosso
 ♩ = 74/Refrain

Tutti
 sad, this day. Our small ones hold tight hum-bly kneel-ing in pray-er, To thank our dear God for get-ting us here, To this place far from home and so

Org

mf

//

//

//

//

//

//

67. // // ♩ = Tempo I

far yet to go But with faith in our God we will trust him to know.

//

//

// Verse III
f Solo
 And then our bur-dens get hard, we see blood in the snow, From our lit-tle ones feet, it

Org

79 Child Solo 80 // J = 74 Poco Piu Mosso Refrain Poco Piu Mosso

Can we stop? Ma - ma, pa - pa, we can't feel our feet, But con - tin - ue we must be for we re - trait. Our small ones hold tight hum - bly

wor - ries us so, Tutti

Org

mf

81 // // //

kneel ing in pray - er, To thank our dear God for get - ting us here, To this place far from home and so far yet to go But with faith in our God we will trust him to

Org

105 *J = Tempo I*
Verse IV

Solo know And we pull hand-carts up - hill in the ice and the snow, The an - gels come help us, it's some-thing we know, For the Lord has been with us to help us a -

Solo

Org

116 *J = 50* *J = 40* *J = 78* *Poco Più Mosso* *Poco Più Mosso*
 Refrain

- long, Our faith ev - er strong - er, with the saints we be - long. *Tutti* Our small ones hold tight hum-bly kneel-ing in pray - er, To thank our dear

Tutti

Org

126 // $\text{♩} = 82$ // $\text{♩} = 86$

God for get- ting us here, To this place far from home and so far yet to go But with faith in our God we will trust him to

Org

126 // $\text{♩} = 92$ Refrain (x 2) *Energico, sempre piu mosso* // $\text{♩} = 100$

know. Our small ones hold tight hum - bly kneel - ing in pray - er, To thank our dear God for get- ting us here, To this place far from

Org

Lontano
♩ = 120

06a) Praise

This musical score is for a piece titled "06a) Praise" in a "Lontano" (slow) tempo, with a metronome marking of 120 beats per minute. The score is written for a large ensemble, featuring multiple staves for woodwinds, brass, and strings. The music is characterized by a slow, spacious feel, with long note values and frequent rests. The score is divided into three systems, each containing five staves. The first system begins with a piano (p) dynamic marking. The second system includes a mezzo-piano (mp) dynamic marking. The third system also includes a piano (p) dynamic marking. The score is written in a key signature of one flat (B-flat) and a 4/4 time signature. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings.

29

37

45

59

This block contains two systems of musical notation, each consisting of eight staves. The first system (measures 59-68) features a complex arrangement of notes, including many beamed sixteenth and thirty-second notes, and rests. The second system (measures 69-78) continues this musical texture. The notation is dense and includes various musical symbols such as clefs, key signatures, and dynamic markings.

06b) Praise To The Latter-Day Pioneers
- American Air -
To Rich and Sue McClellan

Lontano e Dolce

Flute

Oboe

Clarinet in B

Bassoon

Fr. Horns in F

Fr. Horns in F

Trumpet in B

Trombone

Timpani

Vibraphone

Celesta

Piano

Barjo

Violin 1

Violin 2

Viola

Cello

Contrabass

13

Flute

Oboe

Clarinet in B

Bassoon

Fr. Horns in F

Fr. Horns in F

Trumpet in B

Trombone

Timpani

Vibraphone

Celesta

Piano

Banjo

Violin 1

Violin 2

Viola

Cello

Contrabass

Flute

Oboe

Clarinet in B

Bassoon

Fr. Horns in F

Fr. Horns in F

Trumpet in B

Trombone

Timpani

Vibraphone

Celesta

Piano

Barjo

Violin 1

Violin 2

Viola

Cello

Contrabass

23

24

25

26

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1471

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1486

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1496

27

Flute

Oboe

Clarinet in B

Bassoon

Fr. Horns in F

Fr. Horns in F

Trumpet in B

Trombone

Timpani

Vibraphone

Celesta

Piano

Barjo

Violin 1

Violin 2

Viola

Cello

Contrabass

Flute

Oboe

Clarinet in B

Bassoon

Fr. Horns in F

Fr. Horns in F

Trumpet in B

Trombone

Timpani

Vibraphone

Celesta

Piano

Barjo

Violin 1

Violin 2

Viola

Cello

Contrabass

J=56

mp

mf

ord.

This image shows a page from a musical score, likely for a symphony orchestra. The page contains 17 staves, each labeled with an instrument or section. The instruments listed are: Flute, Oboe, Clarinet in B, Bassoon, Fr. Horns in F, Trumpet in B, Trombone, Timpani, Vibraphone, Celesta, Piano, Banjo, Violin 1, Violin 2, Viola, Cello, and Contrabass. The score is written in a standard musical notation, including notes, rests, and dynamic markings such as 'mf' (mezzo-forte) and 'mp' (mezzo-piano). The page is numbered 'J-58' in the top right corner. The notation is complex, with many notes and rests, indicating a detailed musical composition.

256 J = 60

Flute

Oboe

Clarinet in B

Bassoon

Fr. Horns in F

Fr. Horns in F

Trumpet in B

Trombone

Timpani

Vibraphone

Celesta

Piano

Barjo

Violin 1

Violin 2

Viola

Cello

Contrabass

87

Flute

Oboe

Clarinet in B

Bassoon

Fr. Horns in F

Fr. Horns in F

Trumpet in B

Trombone

Timpani

Vibraphone

Celesta

Piano

Barjo

Violin 1

Violin 2

Viola

Cello

Contrabass

The musical score for page 87 is a full orchestral arrangement. It begins with a key signature of one flat (B-flat) and a 4/4 time signature. The score is divided into systems for woodwinds, brass, percussion, strings, and solo instruments. The woodwind section includes Flute, Oboe, Clarinet in B, and Bassoon. The brass section includes two French Horns in F, a Trumpet in B, and a Trombone. The percussion section includes Timpani, Vibraphone, and Celesta. The piano section includes Piano and Barjo. The string section includes Violin 1, Violin 2, Viola, Cello, and Contrabass. The score features various musical notations, including notes, rests, and dynamic markings such as *mf*, *f*, and *mp*. The page number 87 is located at the top left of the score.

Flute *J=62*

Oboe

Clarinet in B

Bassoon

Fr. Horns in F

Fr. Horns in F

Trumpet in B

Trombone

Timpani *tremolo* *ord.*

Vibraphone

Celesta

Piano

Banjo

Violin 1

Violin 2

Viola

Cello

Contrabass

Flute

Oboe

Clarinet in B

Bassoon

Fr. Horns in F

Fr. Horns in F

Trumpet in B

Trombone

Timpani

Vibraphone

Celesta

Piano

Banjo

Violin 1

Violin 2

Viola

Cello

Contrabass

189

mf

mf

mf

p tremolo

p tremolo

p tremolo

Pizz.

This image shows a page from a musical score, likely for a symphony orchestra. The page contains 15 staves, each representing a different instrument or section. The instruments listed on the left are: Flute, Oboe, Clarinet in B, Bassoon, Fr. Horns in F, Trumpet in B, Trombone, Timpani, Vibraphone, Celesta, Piano, Banjo, Violin 1, Violin 2, Viola, Cello, and Contrabass. The score is written in a standard musical notation, including notes, rests, and dynamic markings such as 'mp' (mezzo-piano) and 'p' (piano). The page is numbered '129' in the top left corner. The overall layout is clean and professional, typical of a printed musical score.

Flute *fz* *40*

Oboe

Clarinet in B

Bassoon

Fr. Horns in F

Fr. Horns in F

Trumpet in B

Trombone

Timpani

Vibraphone

Celesta

Piano

Barjo

Violin 1

Violin 2

Viola

Cello

Contrabass

Bucharest, 5-9 July 2004

07) INFINITE MELODY
To President B. Gordon Hinckley

With conviction

♩ = 70 Music Box

The first system of the musical score consists of ten staves. From top to bottom, they are labeled: Trumpet, Banjo, Voices, Strings, Oboe, Piano, Strings, and Piano & Bass. The Oboe staff begins with a melodic line in the right hand, starting on a whole note G4 and moving through a series of eighth and sixteenth notes. The Piano staff features a steady accompaniment of eighth notes in the right hand and chords in the left hand. The Piano & Bass staff provides a bass line with eighth notes and chords. The other staves (Trumpet, Banjo, Voices, Strings) are currently empty.

The second system of the musical score continues the composition with ten staves. The Oboe staff continues its melodic line. The Piano staff maintains its accompaniment. The Piano & Bass staff includes triplets in the right hand. The other staves (Trumpet, Banjo, Voices, Strings) remain empty.

16

System 16 of a musical score. It consists of nine staves. The first three staves are empty. The fourth staff begins with a rest followed by a melodic line. The fifth, sixth, and seventh staves continue this melodic line with various note values and rests. The eighth staff contains a series of chords. The ninth staff continues the melodic line with a triplet of eighth notes.

23

System 23 of a musical score. It consists of nine staves. The first three staves are empty. The fourth staff begins with a rest followed by a melodic line marked with a forte (*f*) dynamic. The fifth, sixth, and seventh staves continue this melodic line with various note values and rests. The eighth staff contains a series of chords. The ninth staff continues the melodic line with a triplet of eighth notes.

30

System 30: This system contains 10 staves. The top five staves are for individual instruments, and the bottom five are for a grand staff (treble and bass clef). The key signature has three flats (B-flat, E-flat, A-flat). The first five staves show various melodic lines with some dynamics like *ff* (fortissimo). The bottom five staves show a complex harmonic texture with many chords and some triplets in the bass line.

37

System 37: This system contains 10 staves, continuing the musical piece. The instrumentation remains the same. The key signature is still three flats. The notation includes various musical symbols such as notes, rests, and dynamic markings like *ff*. The bottom five staves continue the complex harmonic and bass line patterns from the previous system.

42

System 42: This system contains five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass) in a homophonic setting. The fifth staff is a piano accompaniment featuring a complex rhythmic pattern with triplets and sixteenth notes. The key signature is three flats (E-flat major/C minor) and the time signature is 4/4.

47

System 47: This system contains five staves. The first four staves are vocal parts. The fifth staff is a piano accompaniment. The system begins with a key change to two flats (D-flat major/B-flat minor). The piano part features a prominent bass line with a triplet and a melody with a crescendo. The system ends with a key change to one flat (F major/D minor).

54

ff

mf

mf

This system contains measures 54 through 60. It features a complex arrangement of staves. The top staff has a forte (*ff*) dynamic marking. The second staff from the top has a mezzo-forte (*mf*) dynamic marking. The fifth staff from the top has a mezzo-forte (*mf*) dynamic marking. The bottom staff includes a triplet of eighth notes.

61

f

This system contains measures 61 through 67. It continues the musical composition with various melodic and harmonic developments. The fifth staff from the top has a forte (*f*) dynamic marking. The bottom staff includes a triplet of eighth notes.

67, $\text{♩} = 65$ $\text{♩} = 60$ $\text{♩} = 50$ $\text{♩} = 40$ $\text{♩} = 70$ $\text{♩} = 65$ $\text{♩} = 60$ $\text{♩} = 40$

ff

p

72, $\text{♩} = 30$

p

ff

Lontano

08) Epilogue

♩ = 56

mp

pp

mp

10.

³

17

Celesta

Harp

MusicBox

Glockenspiel

Violini

mp

mp

p

23

Celesta

Harp

MusicBox

Glockenspiel

Violini

pp

mf

p