

# AMERICAN AIR

Serban Nichifor

## Lontano e Dolce - Fl. -

♩ = 52

17

*mp*

21

32

♩ = 54

9

47

♩ = 56

9

3

65

♩ = 58

*mf*

75

♩ = 60

3

86

5

7

♩ = 62

*mf*

*fff*

102

10

*fff*

117

9

*mf*

*p*

# AMERICAN AIR

Serban Nichifor

Lontano e Dolce - Ob. -

The musical score is written for an Oboe (Ob.) in treble clef. It begins with a tempo marking of  $\text{♩} = 52$  and a key signature of one sharp (F#). The first system consists of two measures, each with a fermata and a duration of 18 and 8 measures respectively. The second system starts at measure 27 with a tempo of  $\text{♩} = 54$  and a dynamic marking of *mp*. The third system starts at measure 42 with a tempo of  $\text{♩} = 56$ . The fourth system starts at measure 59 with a tempo of  $\text{♩} = 58$  and a dynamic marking of *mf*. The fifth system starts at measure 69. The sixth system starts at measure 78 with a tempo of  $\text{♩} = 60$ . The seventh system starts at measure 91 with a tempo of  $\text{♩} = 62$  and a dynamic marking of *mf*. The eighth system starts at measure 101 with a dynamic marking of *fff*. The ninth system starts at measure 113 with a dynamic marking of *mp*. The final system starts at measure 132 with a dynamic marking of *p*. The score includes various musical notations such as fermatas, slurs, and articulation marks.

# AMERICAN AIR

Serban Nichifor

Lontano e Dolce - Cl. in B -

♩ = 52

18

7

26

♩ = 54

9

13

2

56

*mp*

59

♩ = 58

*mf*

68

78

♩ = 60

9

92

*mf*

*fff*

♩ = 62

102

*fff*

10

117

11

2

2

*p*

# AMERICAN AIR

Serban Nichifor

Lontano e Dolce

- Bs. -

$\text{♩} = 52$

18 12

31

$\text{♩} = 54$

$\text{♩} = 56$

4 15 10

62

$\text{♩} = 58$

$\text{♩} = 60$

5 *mf* 3

86

$\text{♩} = 62$

8 5 *ff* 2

109

21 2 *p*

# AMERICAN AIR

Serban Nichifor

## Lontano e Dolce - Fr. Hr. 1 and 3

The musical score is written for a single melodic line in treble clef. It begins with a key signature of two sharps (F# and C#) and a common time signature (C). The tempo is marked 'Lontano e Dolce' with a metronome marking of 52. The score is divided into measures, with some measures containing rests of 18, 7, 9, 16, 11, 14, and 5 measures. Dynamics include *p*, *mf*, *f*, *ff*, and *fff*. The key signature changes to one sharp (F#) at measure 26, to one flat (Bb) at measure 46, and to two flats (Bb and Eb) at measure 69. The tempo markings are 54, 56, 58, and 62. The score ends at measure 126 with a *p* dynamic.

# AMERICAN AIR

Serban Nichifor

## Lontano e Dolce - Fr.Hr. 2 and 4

The musical score is written for a single melodic line in treble clef. It begins with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Lontano e Dolce' with a metronome marking of 52. The score is divided into several systems, each with a measure number at the beginning. Measure 1 is a whole rest. Measure 2 is a whole rest. Measure 3 is a whole rest. Measure 4 is a whole rest. Measure 5 is a whole rest. Measure 6 is a whole rest. Measure 7 is a whole rest. Measure 8 is a whole rest. Measure 9 is a whole rest. Measure 10 is a whole rest. Measure 11 is a whole rest. Measure 12 is a whole rest. Measure 13 is a whole rest. Measure 14 is a whole rest. Measure 15 is a whole rest. Measure 16 is a whole rest. Measure 17 is a whole rest. Measure 18 is a whole rest. Measure 19 is a whole rest. Measure 20 is a whole rest. Measure 21 is a whole rest. Measure 22 is a whole rest. Measure 23 is a whole rest. Measure 24 is a whole rest. Measure 25 is a whole rest. Measure 26 is a whole rest. Measure 27 is a whole rest. Measure 28 is a whole rest. Measure 29 is a whole rest. Measure 30 is a whole rest. Measure 31 is a whole rest. Measure 32 is a whole rest. Measure 33 is a whole rest. Measure 34 is a whole rest. Measure 35 is a whole rest. Measure 36 is a whole rest. Measure 37 is a whole rest. Measure 38 is a whole rest. Measure 39 is a whole rest. Measure 40 is a whole rest. Measure 41 is a whole rest. Measure 42 is a whole rest. Measure 43 is a whole rest. Measure 44 is a whole rest. Measure 45 is a whole rest. Measure 46 is a whole rest. Measure 47 is a whole rest. Measure 48 is a whole rest. Measure 49 is a whole rest. Measure 50 is a whole rest. Measure 51 is a whole rest. Measure 52 is a whole rest. Measure 53 is a whole rest. Measure 54 is a whole rest. Measure 55 is a whole rest. Measure 56 is a whole rest. Measure 57 is a whole rest. Measure 58 is a whole rest. Measure 59 is a whole rest. Measure 60 is a whole rest. Measure 61 is a whole rest. Measure 62 is a whole rest. Measure 63 is a whole rest. Measure 64 is a whole rest. Measure 65 is a whole rest. Measure 66 is a whole rest. Measure 67 is a whole rest. Measure 68 is a whole rest. Measure 69 is a whole rest. Measure 70 is a whole rest. Measure 71 is a whole rest. Measure 72 is a whole rest. Measure 73 is a whole rest. Measure 74 is a whole rest. Measure 75 is a whole rest. Measure 76 is a whole rest. Measure 77 is a whole rest. Measure 78 is a whole rest. Measure 79 is a whole rest. Measure 80 is a whole rest. Measure 81 is a whole rest. Measure 82 is a whole rest. Measure 83 is a whole rest. Measure 84 is a whole rest. Measure 85 is a whole rest. Measure 86 is a whole rest. Measure 87 is a whole rest. Measure 88 is a whole rest. Measure 89 is a whole rest. Measure 90 is a whole rest. Measure 91 is a whole rest. Measure 92 is a whole rest. Measure 93 is a whole rest. Measure 94 is a whole rest. Measure 95 is a whole rest. Measure 96 is a whole rest. Measure 97 is a whole rest. Measure 98 is a whole rest. Measure 99 is a whole rest. Measure 100 is a whole rest. Measure 101 is a whole rest. Measure 102 is a whole rest. Measure 103 is a whole rest. Measure 104 is a whole rest. Measure 105 is a whole rest. Measure 106 is a whole rest. Measure 107 is a whole rest. Measure 108 is a whole rest. Measure 109 is a whole rest. Measure 110 is a whole rest. Measure 111 is a whole rest. Measure 112 is a whole rest. Measure 113 is a whole rest. Measure 114 is a whole rest. Measure 115 is a whole rest. Measure 116 is a whole rest. Measure 117 is a whole rest. Measure 118 is a whole rest. Measure 119 is a whole rest. Measure 120 is a whole rest. Measure 121 is a whole rest. Measure 122 is a whole rest. Measure 123 is a whole rest. Measure 124 is a whole rest. Measure 125 is a whole rest. Measure 126 is a whole rest.

Measure 1:  $\text{♩} = 52$

Measure 26:  $\text{♩} = 54$ , *p*

Measure 45:  $\text{♩} = 56$

Measure 66:  $\text{♩} = 58$ , *mf*

Measure 84:  $\text{♩} = 62$ , *f*, *ff*, *fff*

Measure 104:  $\text{♩} = 60$

Measure 126: *p*

# AMERICAN AIR

Serban Nichifor

Lontano e Dolce - T<sub>p.</sub> in B -

18

26

51

71

82

94

106

130

*ff*

*fff*

*p*

$\text{♩} = 52$

$\text{♩} = 54$

$\text{♩} = 56$

$\text{♩} = 58$

$\text{♩} = 60$

$\text{♩} = 62$

# AMERICAN AIR

Serban Nichifor

Lontano e Dolce - Tb. -

♩ = 52

27

54

76

86

104

128



# AMERICAN AIR

Serban Nichifor

Lontano e Dolce - Timp. -

$\text{♩} = 52$

25

$\text{♩} = 54$

40

*p*

49

$\text{♩} = 56$

15

$\text{♩} = 58$

68

76

$\text{♩} = 60$

86

tremolo  $\text{♩} = 62$  ord.

101

112

$\text{♩} = 72$

# AMERICAN AIR

Serban Nichifor

Lontano e Dolce - Vibf. -

10

17

14

34

16

56

54

63

15

82

60

93

62

7

110

5

125

54

72

mp

p

# AMERICAN AIR

Serban Nichifor

Lontano e Dolce

- Celesta -

♩ = 52

*p*

6

11

*mp*

17

*mp*

22

31

♩ = 54

♩ = 56

*mp*

56

♩ = 58

72  $\text{♩} = 60$   
*mf* *mp* *mf*

87 *mp* *mp*

94  $\text{♩} = 62$   
*mp*

106 *p* *p*

111 *mp* *mp*

116 *mp*

122 *mp* *mp*

127  $\text{♩} = 54$   $\text{♩} = 50$   $\text{♩} = 72$  6  $\text{♩} = 52$  *mf*

# Lontano e Dolce

## AMERICAN AIR - Pf. -

Serban Nichifor

♩ = 52

mp

mp

Detailed description: This system contains the first 27 measures of the piece. It is in 3/4 time with a key signature of one sharp (F#). The tempo is marked as ♩ = 52. The music features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. A dynamic marking of *mp* is present in both staves.

28

mp

Detailed description: This system contains measures 28 through 33. The musical texture continues with the eighth-note accompaniment and bass line. A dynamic marking of *mp* is shown in the right hand.

34

♩ = 54

p

Detailed description: This system contains measures 34 through 38. The tempo is increased to ♩ = 54. The music features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. A dynamic marking of *p* is shown in the left hand.

39

mp

mp

Detailed description: This system contains measures 39 through 43. The music features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. Dynamic markings of *mp* are shown in both staves.

44

mp

Detailed description: This system contains measures 44 through 49. The music features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. A dynamic marking of *mp* is shown in the right hand.

50

♩ = 56

mp

mp

Detailed description: This system contains measures 50 through 54. The tempo is increased to ♩ = 56. The music features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. Dynamic markings of *mp* are shown in both staves.

55

mp

mp

Detailed description: This system contains measures 55 through 59. The music features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. Dynamic markings of *mp* are shown in both staves.

60 *mp*

66  $\text{♩} = 58$  *mf*

71 *mf* *ff*

77 *f* *mf*

83  $\text{♩} = 60$  *mp*

89 *mp*

95  $\text{♩} = 62$  *f*

101

ff ff mp p

fff p

fff p

Detailed description: This system contains measures 101 through 106. The music is written for piano in a key with one flat. It features a complex texture with multiple voices in both hands. Dynamic markings include fortissimo (ff), fortississimo (fff), mezzo-piano (mp), and piano (p). The piece concludes with a double bar line and repeat signs.

107

mf

mf

Detailed description: This system contains measures 107 through 116. The music continues with a similar texture. Dynamic markings include mezzo-forte (mf). The piece concludes with a double bar line and repeat signs.

128

$\text{♩} = 54$   $\text{♩} = 50 = 72$   $\text{♩} = 52$   $\text{♩} = 40$  8va

p

Detailed description: This system contains measures 128 through 132. It features a dense texture with many sixteenth notes. Dynamic markings include piano (p). The piece concludes with a double bar line and repeat signs.

# AMERICAN AIR

Serban Nichifor

Lontano e Dolce

- Banjo -

♩ = 52  
*mf*

14 ♩ = 54

40 ♩ = 56

58 ♩ = 58

75 ♩ = 60 ♩ = 62

106 *mf*

117 *mp*

130 *p* rall.





AMERICAN AIR  
Vn. II

Serban Nichifor

Lontano e Dolce

♩ = 52

8

*p* tremolo *p*

19

♩ = 54

38

ord.

♩ = 56

*f*

55

66

♩ = 58

16

♩ = 60

2

85

96

*fff* 11 *fff*

103

6

*p* tremolo

115

*p* *p*

132

ord. V

*p*

# AMERICAN AIR

Serban Nichifor

## Lontano e Dolce - VI. -

♩ = 52

9

*p* tremolo

18

34

♩ = 54

15

♩ = 56

7

58

tremolo

ord.

♩ = 58

*mf*

*mf*

71

♩ = 60

4

87

3

*f*

98

11

*fff*

*fff*

105

7

*p* tremolo

*p*

ord.

118

*p*

*p*

# AMERICAN AIR

Serban Nichifor

Lontano e Dolce - Celli -

♩ = 52

10

*p* tremolo

Pizz.

Arco

20

34

♩ = 54

45

♩ = 56

6

3

3

*mf*

65

♩ = 58. ord.

*mf*

74

♩ = 60

7

92

*fff*

7

11

99

*fff*

7

114

*p* tremolo

*p* tremolo

132

ord.

*p*

# AMERICAN AIR

Serban Nichifor

Lontano e Dolce

- Bassi -

♩ = 52

18

7

26

*mf* Pizz.

34

♩ = 54

Arco

42

♩ = 56

8

*mf* Arco

60

♩ = 58

*mf*

70

*f*

82

♩ = 60

8

*mf*

97

♩ = 62

*ff* *fff* 8

115

*p* Pizz. 3

128

V

# AMERICAN AIR

## To Rich and Sue McClellan

Serban Nichifor  
Source of the air: "Amazing Grace" ("New Britain" -  
folk hymn from "The Southern Harmony" Book, 1835),  
"Music in the New World" by Charles Hamm,  
W.W. Norton & Company, New York 1983

Lontano e Dolce

$\text{♩} = 52$

Musical score for American Air, featuring various instruments including Flute, Oboe, Clarinet in Bb, Bassoon, Fr. Horns in F, Trumpet in Bb, Trombone, Timpani, Vibraphone, Celesta, Piano, Banjo, Violin 1, Violin 2, Viola, Cello, and Contrabass. The score is in 2/4 time and includes dynamic markings such as *p*, *f*, and *mf*.

This page of a musical score contains 15 staves for various instruments. The instruments listed on the left are: Flute, Oboe, Clarinet in C, Bassoon, French Horns I and II, Trumpet in C, Trombone, Timpani, Vibraphone, Celesta, Piano, Banjo, Violin I, Violin II, Viola, Cello, and Contrabass. The score is in 2/2 time and D major. The Vibraphone part begins in the third measure with a melody marked *mf*. The Celesta part has a rhythmic accompaniment, with dynamics *mp* and *p*. The Piano part is mostly silent. The Banjo part has a rhythmic accompaniment. The Violin I part has a melody with dynamics *p*. The Violin II and Viola parts have tremolos marked *p*. The Cello part has a tremolo marked *p*. The Contrabass part is mostly silent.

1 4/4

Flute *mp*

Oboe

Clarinet in  $\text{B}\flat$

Bassoon

Fr. Horns in  $\text{F}$

Fr. Horns in  $\text{C}$

Trumpet in  $\text{C}$

Trombone

Timpani

Vibraphone *v*

Celesta *mp*

Piano

Banjo

Violin 1

Violin 2

Viola

Cello

Contrabass



21

Flute

Oboe

Clarinet in

Bassoon

Fr. Horns in

Fr. Horns in

Trumpet in

Trombone

Timpani

Vibraphone

Celesta

Piano

Banjo

Violin 1

Violin 2

Viola

Cello

Contrabass

*mf*

27

Flute

Oboe

Clarinet in B $\flat$

Bassoon

Fr. Horns in F

Fr. Horns in F

Trumpet in C

Trombone

Timpani

Vibraphone

Celesta

Piano *mp*

Banjo

Violin 1

Violin 2

Viola

Cello *Pizz.*

Contrabass *Pizz.*

33  $\text{♩} = 54$

Flute

Oboe *mp*

Clarinet in  $\text{Bb}$

Bassoon

Fr. Horns in  $\text{F}$  *p*

Fr. Horns in  $\text{C}$  *p*

Trumpet in  $\text{Bb}$

Trombone

Timpani *p*

Vibraphone

Celesta

Piano *p*

Banjo

Violin 1

Violin 2

Viola

Cello *Arco*

Contrabass

39

Flute

Oboe

Clarinet in B $\flat$

Bassoon

Fr. Horns in F

Fr. Horns in F

Trumpet in B $\flat$

Trombone

Timpani

Vibraphone

Celesta

Piano

Banjo

Violin 1

Violin 2

Viola

Cello

Contrabass

Arco

*mp*

*mf*



52

Flute

Oboe

Clarinet in  $\text{Bb}$

Bassoon

Fr. Horns in  $\text{C}$  1-3

Fr. Horns in  $\text{C}$  2-4

Trumpet in  $\text{Bb}$

Trombone

Timpani

Vibraphone

Celesta

Piano

Banjo

Violin 1

Violin 2

Viola

Cello

Contrabass

*mf*

*mf*

59

Flute

Oboe

Clarinet in B $\flat$

Bassoon

Fr. Horns in C 1-3

Fr. Horns in C 2-4

Trumpet in C

Trombone

Timpani

Vibraphone

Celesta

Piano *mp*

Banjo

Violin 1

Violin 2

Viola

Cello

Contrabass *mf*

66  $\text{♩} = 58$

Flute *mf*

Oboe *mf*

Clarinet in *mf*

Bassoon *mf*

Fr. Horns in *mf*

Fr. Horns in *mf*

Trumpet in *ff*

Trombone *mf*

Timpani *mp*

Vibraphone

Celesta

Piano *mf*

Banjo

Violin 1

Violin 2

Viola *mf* ord.

Cello *mf* ord.

Contrabass *mf*



73

Flute

Oboe

Clarinet in

Bassoon

Fr. Horns in

Fr. Horns in

Trumpet in

Trombone

Timpani

Vibraphone

Celesta

Piano

Banjo

Violin 1

Violin 2

Viola

Cello

Contrabass

*f*

*mf*

*ff*

*f*

Detailed description: This is a page of a musical score for a large ensemble. It contains 17 staves, each for a different instrument. The instruments listed are Flute, Oboe, Clarinet in (likely Bb), Bassoon, French Horns in (likely F), Trumpet in (likely Bb), Trombone, Timpani, Vibraphone, Celesta, Piano, Banjo, Violin 1, Violin 2, Viola, Cello, and Contrabass. The score is written in a common time signature (C) and a key signature of one flat (Bb). The music is arranged in a block format. The Flute and Oboe parts have a melodic line with some grace notes. The Clarinet and Bassoon parts have a more rhythmic, eighth-note pattern. The Horns and Trumpet parts have a steady, rhythmic accompaniment. The Trombone part has a more active, eighth-note line. The Timpani part has a simple, rhythmic pattern. The Vibraphone and Celesta parts are mostly silent. The Piano part has a complex, rhythmic accompaniment with many chords and moving lines. The Banjo part has a simple, rhythmic pattern. The Violin and Viola parts have a steady, rhythmic accompaniment. The Cello and Contrabass parts have a simple, rhythmic pattern. The score includes dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo). There are also some articulation marks like accents and slurs.

80

Flute

Oboe

Clarinet in

Bassoon

Fr. Horns in

Fr. Horns in

Trumpet in

Trombone

Timpani

Vibraphone

Celesta

Piano

Banjo

Violin 1

Violin 2

Viola

Cello

Contrabass

$\text{♩} = 60$

87

Flute *mf*

Oboe *mf*

Clarinet in *mf*

Bassoon

Fr. Horns in *mf*

Fr. Horns in *mf*

Trumpet in *mf*

Trombone

Timpani

Vibraphone *mf*

Celesta *mp*

Piano *mp*

Banjo

Violin 1 *f*

Violin 2 *f*

Viola *f*

Cello *f*

Contrabass *mf*

94

Flute

Oboe

Clarinet in B $\flat$

Bassoon

Fr. Horns in F

Fr. Horns in F

Trumpet in C

Trombone

Timpani

Vibraphone

Celesta

Piano

Banjo

Violin 1

Violin 2

Viola

Cello

Contrabass

*mp*

*f*

*fff*

*fff* tremolo

*p*

7

11

7

11

7

11

99,  $\text{♩} = 62$

Flute *fff*

Oboe *fff*

Clarinet in *fff*

Bassoon *ff* *fff*

Fr. Horns in *ff* *fff*

Fr. Horns in *ff* *fff*

Trumpet in *fff*

Trombone *fff*

Timpani ord. *fff*

Vibraphone

Celesta

Piano *f* *fff* *fff*

Banjo

Violin 1 *fff*

Violin 2 *fff*

Viola *fff*

Cello *fff*

Contrabass *ff* *fff*

106

Flute

Oboe

Clarinet in B $\flat$

Bassoon

Fr. Horns in F

Fr. Horns in F

Trumpet in C

Trombone

Timpani

Vibraphone

Celesta

Piano

Banjo

Violin 1

Violin 2

Viola

Cello

Contrabass

*p*

*mp*

*p*

*mf*

*p* tremolo

112

Flute

Oboe

Clarinet in

Bassoon

Fr. Horns in

Fr. Horns in

Trumpet in

Trombone

Timpani

Vibraphone

Celesta

Piano

Banjo

Violin 1

Violin 2

Viola

Cello

Contrabass

*mf*

*mp*

*mp*

*p*

*p* tremolo

*p* tremolo

*p* tremolo

*p*

Pizz.

Flute

Oboe *mp*

Clarinet in

Bassoon

Fr. Horns in

Fr. Horns in

Trumpet in

Trombone

Timpani

Vibraphone

Celesta *mp*

Piano *mf*

Banjo *mp*

Violin 1 *p*

Violin 2 *p*

Viola *p*

Cello *p* tremolo

Contrabass



126 130 134 138 142

Flute *mf* *p*

Oboe *p*

Clarinet in *p*

Bassoon *p*

Fr. Horns I *p*

Fr. Horns II *p*

Trumpet in *p*

Trombone *p*

Timpani *p*

Vibraphone *mp* *p*

Celesta *mp* *mf*

Piano **LARGO - QUASI SENZA TEMPO**

Banjo *p*

Violin 1 *p* ord. v

Violin 2 *p* ord.

Viola *p* ord. v

Cello *p* ord. v

Contrabass *p*