



Stanislav Petrik

Slovakia, Bratislava

Nice Day

About the artist

Slovakian composer Stanislav Petrik 1980 was born and raised in Bratislava, where he began accordion lessons at ten. He continued his studies at the Music Conservatory in Bratislava. Later he also studied percussion instruments and piano. In 2007 he began serious composition studies with Peter Machajdik. Since then he has composed a number of chamber, orchestral and vocal works. Stanislav Petrik is a post-minimalist whose works draw on European and American musical traditions. His music is repetitive and similar to the minimalists. But unlike the minimalists, he uses longer melodic patterns and more complex European harmonies.

Artist page : <https://www.free-scores.com/Download-PDF-Sheet-Music-stanislavpetrik.htm>

About the piece



Title:	Nice Day
Composer:	Stanislav Petrik
Arranger:	Stanislav Petrik
Copyright:	Copyright © SOZA
Publisher:	Stanislav Petrik
Instrumentation:	Quintet : Piano, 2 Violins, Viola, Cello
Style:	Modern classical

Stanislav Petrik on [free-scores.com](https://www.free-scores.com)



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Nice Day

♩ = 120

non vibrato tutti

Stanislav Petrik

The score is for a piece titled "Nice Day" by Stanislav Petrik. It is written for a full orchestra and piano. The tempo is marked as quarter note = 120. The performance instruction is "non vibrato tutti". The score is divided into two systems. The first system includes Piano, Violin I, Violin II, Viola, and Cello. The Piano part starts with a *ff* dynamic. The Violin I and II parts feature *ff* dynamics and *molto espressivo* markings, with triplet patterns. The Viola and Cello parts also feature *ff* dynamics and *molto espressivo* markings, with triplet patterns. The second system includes Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Vc.). The Piano part continues with *ff* dynamics. The Violin I part features *ff* dynamics and *molto espressivo* markings, with triplet patterns. The Violin II part features *ff* dynamics and *molto espressivo* markings, with triplet patterns. The Viola and Cello parts feature *ff* dynamics and *molto espressivo* markings, with triplet patterns.

2
13

Pno.

Vln. I

Vln. II

Vla.

Vc.

17

Pno.

Vln. I

Vln. II

Vla.

Vc.

mf --- *ff*

22

Pno.

Vln. I

Vln. II

Vla.

Vc.

27

Pno.

Vln. I

Vln. II

Vla.

Vc.

gliss.

pizz.

arco

4
31

Pno.

Vln. I

Vln. II

Vla.

Vc.

mf *ff*

37

Pno.

Vln. I

Vln. II

Vla.

Vc.

pizz. *arco*

41

Pno.

Vln. I

Vln. II

Vla.

Vc.

gliss.

46

Pno.

Vln. I

Vln. II

Vla.

Vc.

58 *dolce*

Pno.

Vln. I

Vln. II

Vla.

Vc.

gliss.

mp

67

Pno.

Vln. I

Vln. II

Vla.

Vc.

8 $\text{♩} = 135$
79

Pno.

Vln. I

Vln. II

Vla.

Vc.

ff

sul ponticello

sul ponticello

sul ponticello

sul ponticello

Pno.

Vln. I

Vln. II

Vla.

Vc.

5

88

Pno.

Vln. I

Vln. II

Vla.

Vc.

92

Pno.

Vln. I

Vln. II

Vla.

Vc.

10
96

Pno.

Vln. I

Vln. II

Vla.

Vc.

100

Pno.

Vln. I

Vln. II

Vla.

Vc.

105

Pno.

Vln. I

Vln. II

Vla.

Vc.

gliss.

pizz.

arco

109

Pno.

Vln. I

Vln. II

Vla.

Vc.

mf

ff

122

Piano score for measures 122-125. The score is in 3/4 time and features a complex rhythmic pattern with triplets and sixteenth notes. The piano part includes a glissando in the right hand and a five-note arpeggio in the left hand. The violin I and II parts play a rhythmic pattern of eighth notes with triplets. The viola and cello parts play a sustained note.

Pno.

Vln. I

Vln. II

Vla.

Vc.

126

Continuation of the musical score for measures 126-129. The piano part features a glissando in the right hand and a sustained note in the left hand. The violin I part has a glissando and a triplet. The violin II part has a sustained note and a triplet. The viola and cello parts have sustained notes.

Pno.

Vln. I

Vln. II

Vla.

Vc.

gliss.

14
131

Pno.

Vln. I

Vln. II

Vla.

Vc.

134

Pno.

Vln. I

Vln. II

Vla.

Vc.

gliss.

ova

pizz.

139

Pno.

Vln. I

Vln. II

Vla.

Vc.

15

musical score for measures 139-142, featuring Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The score includes various musical notations such as accents (>), triplets (3), and dynamic markings.

143

Pno.

Vln. I

Vln. II

Vla.

Vc.

musical score for measures 143-146, featuring Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The score includes various musical notations such as accents (>), triplets (3), dynamic markings (*mf*, *ff*), and performance instructions like *pizz.* and *arco*.

16
148

Pno.

Vln. I

Vln. II

Vla.

Vc.

152

Pno.

Vln. I

Vln. II

Vla.

Vc.

gliss.

Piano score for measures 156-160. The score includes parts for Pno., Vln. I, Vln. II, Vla., and Vc. The time signature changes from 4/4 to 3/4 and back to 4/4. The piano part features a complex texture with chords and arpeggios. The violin parts play rhythmic patterns with triplets and accents. The viola and cello parts play sustained notes.

Piano score for measures 160-164. The score includes parts for Pno., Vln. I, Vln. II, Vla., and Vc. The time signature changes from 4/4 to 3/4 and back to 4/4. The piano part features a complex texture with chords and arpeggios. The violin parts play rhythmic patterns with triplets and accents. The viola and cello parts play sustained notes. A glissando is indicated in the Vln. I part.

