



Serban Nichifor

Composer, Teacher

Roumania, Bucarest

About the artist

http://www.voxnovus.com/composer/Serban_Nichifor.htm

Born: August 25, 1954, in Bucharest, Romania

Married to Liana Alexandra, composer: http://www.free-scores.com/partitions_gratuites_lianaalexandra.htm#

Studies

National University of Music, Bucharest, Doctor in Musicology

Theology Faculty, University of Bucharest

International courses of composition at Darmstadt, Weimar, Breukelen and Munchen

USIA Stipendium (USA)

Present Position

Professor at the National University of Music, Bucharest (Chamber Music Department);

Member of UCMR (Romania), SABAM (Belgium), ECPMN (Holland)

Vice-president of the ROMANIA-BELGIUM Association

Cellist of the Duo INTERMEDIA and co-director of the NUOVA MUSICA CONSONANTE-LIVING MUSIC FOUNDATION INC.(U.S.A) Festival, with Liana ALEXANDRA

Selected Works

OPERA, SYMPHONIC, VOCAL-SYMPHONIC AND CONCERTANTE MUSIC:

Constellations for Orchestra (1977)

Symphony I Shadows (1980)

Cantata Sources (1977)

Cantata Gloria Heroum Holocausti (1978)

Opera Miss Christina (libretto by Mircea ELIADE, 1981... (more online)

Qualification: PROFESSOR DOCTOR IN COMPOSITION AND MUSICOLOGY

Personal web: <http://romania-on-line.net/whoswho/NichiforSerban.htm>

Associate: SABAM - IPI code of the artist : I-000391194-0

About the piece



Title: HOT DOG QUARTET - HOMAGE TO BUCK OWENS

Composer: Nichifor, Serban

Licence: Copyright (c) Serban Nichifor

Instrumentation: String Quartet

Style: Classic Rock

Serban Nichifor on [free-scores.com](http://www.free-scores.com)

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Hot Dog Quartet - Homage to Buck Owens -

Serban Nichifor

Vivace

$\text{♩} = 205$

Violin 1 (Vln 1) and Violin 2 (Vln 2) parts are mostly rests. The Viola and Cello parts feature a rhythmic pattern of eighth notes, starting with a forte (*f*) dynamic. The Viola part includes accents (>) over the notes.

Violin 1 (Vln 1) and Violin 2 (Vln 2) parts enter with melodic lines. Vln 1 starts with a fortissimo (*ff*) dynamic. The Viola and Cello parts continue with the eighth-note pattern. Vln 2 has accents (>) over its notes.

Violin 1 (Vln 1) and Violin 2 (Vln 2) parts continue with their melodic lines. The Viola and Cello parts maintain the eighth-note pattern. Vln 1 has accents (>) over its notes.

16

Vln 1

Vln 2

Viola

Cello

21

Vln 1

Vln 2

Viola

Cello

26

Vln 1

Vln 2

Viola

Cello

31

Vln 1

Vln 2

Viola

Cello

36

Vln 1

Vln 2

Viola

Cello

41

Vln 1

Vln 2

Viola

Cello

45

Vln 1

Vln 2

Viola

Cello

49

Vln 1

Vln 2

Viola

Cello

53

Vln 1

Vln 2

Viola

Cello

fff

56

Vln 1

Vln 2

Viola

Cello

59

Vln 1

Vln 2

Viola

Cello

62

Vln 1

Vln 2

Viola

Cello

fff

65

Vln 1

Vln 2

Viola

Cello

70

Vln 1

Vln 2

Viola

Cello

75

Vln 1

Vln 2

Viola

Cello

80

Vln 1

Vln 2

Viola

Cello

85

Vln 1

Vln 2

Viola

Cello

89

Vln 1

Vln 2

Viola

Cello

94

Vln 1

Vln 2

Viola

Cello

fff

fff

99

Vln 1

Vln 2

Viola

Cello

gl.

gl.

Bucharest, 5-II-2008

Hot Dog Quartet - Homage to Buck Owens -

VIOLIN I - Vivace

Serban Nichifor

The musical score is written for Violin I in a Vivace tempo, with a metronome marking of 205. It begins with a dynamic of *ff* (fortissimo). The score consists of 12 staves of music, with measure numbers 13, 22, 34, 42, 48, 55, 60, 64, 71, 80, 89, and 98 indicated. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several slurs and accents throughout. A 6-measure repeat sign is present at the end of the piece, starting at measure 98. The dynamic *fff* (fortississimo) is used in measure 48. The score concludes with a final cadence.

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VIOLIN II -Vivace

$\text{♩} = 205$

The musical score for Violin II is written in treble clef and 4/4 time. It begins with a 9-measure rest followed by a *ff* dynamic marking. The piece features several time signature changes: from 4/4 to 3/4 at measure 16, back to 4/4 at measure 25, to 3/4 at measure 32, back to 4/4 at measure 41, to 3/4 at measure 47, back to 4/4 at measure 52, to 3/4 at measure 57, back to 4/4 at measure 62, to 3/4 at measure 69, back to 4/4 at measure 78, and finally to 3/4 at measure 86. Dynamics include *ff* at the beginning, *f* at measure 52, and *fff* at measure 62. The score includes various note values, rests, and articulation marks.

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VIOLA - Vivace

$\text{♩} = 205$

8

f

8

14

20

26

32

38

44

50

56

62

68

74

Musical staff 74-79: A six-measure system of music in 2/4 time. It features a continuous eighth-note accompaniment in the right hand and a bass line in the left hand. The right hand consists of eighth-note chords, and the left hand consists of eighth notes. The system ends with a fermata over the final two notes.

80

Musical staff 80-85: A six-measure system of music in 2/4 time. It features a continuous eighth-note accompaniment in the right hand and a bass line in the left hand. The right hand consists of eighth-note chords, and the left hand consists of eighth notes. The system ends with a fermata over the final two notes.

86

Musical staff 86-91: A six-measure system of music in 2/4 time. It features a continuous eighth-note accompaniment in the right hand and a bass line in the left hand. The right hand consists of eighth-note chords, and the left hand consists of eighth notes. The system ends with a fermata over the final two notes.

92

Musical staff 92-97: A six-measure system of music in 2/4 time. It features a continuous eighth-note accompaniment in the right hand and a bass line in the left hand. The right hand consists of eighth-note chords, and the left hand consists of eighth notes. The system ends with a fermata over the final two notes.

98

Musical staff 98-103: A six-measure system of music in 2/4 time. It features a continuous eighth-note accompaniment in the right hand and a bass line in the left hand. The right hand consists of eighth-note chords, and the left hand consists of eighth notes. The system ends with a fermata over the final two notes. The dynamic marking *fff* is placed above the first measure.

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CELLO - Vivace

$\text{♩} = 296$



61  Musical notation for measures 61-65, featuring a bass clef and a series of eighth notes with accents.

66  Musical notation for measures 66-70, featuring a bass clef and a series of eighth notes with accents.

71  Musical notation for measures 71-75, featuring a bass clef and a series of eighth notes with accents.

76  Musical notation for measures 76-80, featuring a bass clef and a series of eighth notes with accents.

81  Musical notation for measures 81-85, featuring a bass clef, a change in time signature to 2/4, and a series of eighth notes with accents.

86  Musical notation for measures 86-90, featuring a bass clef and a series of eighth notes with accents.

91  Musical notation for measures 91-95, featuring a bass clef and a series of eighth notes with accents.

96  Musical notation for measures 96-100, featuring a bass clef, a series of eighth notes with accents, and a dynamic marking of *fff*.