



Liana Alexandra

Roumanie, Bucarest

QUASI CADENZA (for Solo Violin)

A propos de l'artiste

<http://romania-on-line.net/whoswho/AlexandraLiana.htm>

Qualification : PROFESSEUR DOCTEUR EN COMPOSITION ET MUSICOLOGIE

Sociétaire : GEMA - Code IPI artiste : I-000402252-8

Page artiste : https://www.free-scores.com/partitions_gratuites_lianaalexandra.htm

A propos de la pièce



Titre : QUASI CADENZA
[for Solo Violin]

Compositeur : Alexandra, Liana

Droit d'auteur : Copyright (c) Liana Alexandra

Instrumentation : Violon seul

Style : Contemporain

Commentaire : <http://www.youtube.com/watch?v=hMGSPWRnUWg>

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QUASI CADENZA

(1983)

Moderato

mf accel.

Poco a poco accel.....

ff sempre

Presto

accel....

Presto possibile

mf f mf > p < mf

rall.

mf p mp

mf p sempre cresc..... mf

mf f fff ff f fff ff

Handwritten musical score for a string instrument, featuring multiple staves with various musical notations, dynamics, and performance instructions. The score includes:

- Staff 1:** *ff sempre* (fortissimo, sempre)
- Staff 2:** *pizz. lento* (pizzicato, lento), dynamics: *mf*, *mp*, *p*, *mf*
- Staff 3:** *arco* (arco), *pizz.* (pizzicato), *gliss.* (glissando), *arco sul tasto* (arco sul tasto), *pizz.* (pizzicato), *arco* (arco), dynamics: *p*, *mf*, *ff*, *mp*, *p*, *pp*
- Staff 4:** *cantabile* (cantabile), dynamics: *mp*, *mf*, *f*
- Staff 5:** *cresc...* (crescendo), dynamics: *mf*, *mp*, *f*
- Staff 6:** *echo* (echo), dynamics: *mp*, *p*, *mp*, *mp*, *mf*
- Staff 7:** dynamics: *mp*, *mf*, *mp*, *mp*, *p*

energico, Allegro molto

f sempre accel.....

Presto

sub pp cresc..... ff

fff ff fff

ff sempre

f sempre

ff f sempre mp f

mf f mf pp

-4-

Handwritten musical score for guitar, featuring various techniques and dynamic markings:

- First system:** *tr* (trills), *gliss* (glissando), *con sord.* (with sordina), *sul pont.* (sul ponticello), *sul tasto* (sul tasto). Dynamics: *pp sempre*, *f*, *pp sempre*.
- Second system:** *pp sempre*, *pp sempre*.
- Third system:** *sul pont.*, *ff*, *pp sempre*.
- Fourth system:** *sul pont.*, *pp*, *p dolce*, *mp*.
- Fifth system:** *p*, *mf*, *f*.
- Sixth system:** *senza sord.* (without sordina), *accel... e... cresc... poco... a... poco...* (accelerando... e... crescendo... poco... a... poco...), *echo*, *mf*, *f*.
- Seventh system:** *accel... molto*, *Moderato*, *f*, *ff*.

rall....

mf f ff

dim....

sub f fff

poco ... a ... poco ... accel....

poco ... a ... poco ... accel....

Allegro accel.... accell... molto

ff cresc.

sul pont presto, dolce

ppp sempre

poco rall....

poco rall....

energico
poco... a... poco... accel... -6-

f sempre

poco... a... poco... cresc...
f

ff
mp
--- cresc ---

ff

ff sempre

fff sempre
p

-7-

Moderato

mf > *p* < *mp* *pizz.* *pizz.*

mf *pizz.* *pizz.* *mp*

pizz. *mf* *cresc.*

arco *Presto* *cresc.* *poco accel.* *mf*

Poco rubato *mp*

pp *mf* *pp*

non vibr. Moderato *rall.---* *A tempo vibrato* *rall.---* *A tempo*

pizz. *p* *mp* *mf* *p* *mp* *arco* *mp sempre.*

Detailed description of the musical score: The score is written on seven staves. It begins with a *Moderato* tempo. The first staff contains a melodic line with dynamics *mf*, *p*, and *mp*, and a bass line with *pizz.* (pizzicato) markings. The second staff continues the melodic line with *mf* and *pizz.* markings. The third staff shows a melodic line with *pizz.* and *mf* markings, ending with a *cresc.* (crescendo) marking. The fourth staff transitions to *arco* (arco) playing with a *Presto* tempo, featuring *cresc.* and *poco accel.* markings. The fifth staff continues with *Poco rubato* and *mp* dynamics. The sixth staff features *pp* (pianissimo) and *mf* dynamics. The seventh staff includes tempo changes: *non vibr. Moderato*, *rall.---* (rallentando), *A tempo vibrato*, *rall.---*, and *A tempo*. It concludes with *arco* playing and a *mp sempre.* (mezzo-forte sempre) dynamic.

This page of a handwritten musical score for guitar contains ten staves of music. The notation includes treble clefs, various note values (quarter, eighth, sixteenth notes), rests, and fingerings. Performance instructions such as *rall...*, *a tempo*, *con sord.*, *pesante*, *accel...*, *accel. molto*, and *pizz.* are interspersed throughout. Dynamics are marked with *p*, *mp*, *mf*, *f*, and *subp*. The score features several sixteenth-note runs, some with slurs and accents, and a final section with a *rall...* marking and a *trill* instruction. The piece concludes with a double bar line.