



Serban Nichifor

Compositeur, Professeur

Roumanie, Bucarest

A propos de l'artiste

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

Qualification: PROFESSEUR DOCTEUR EN COMPOSITION ET MUSICOLOGIE

Site Internet: <http://romania-on-line.net/whoswho/NichiforSerban.htm>

Sociétaire : SABAM - Code IPI artiste : I-000391194-0

A propos de la pièce



Titre: VICTIMAE PASCHALI LAUDES
[QUATUOR A CORDES NO 4]

Compositeur: Nichifor, Serban

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Editeur: Nichifor, Serban

Instrumentation: Quatuor à cordes

Style: Contemporain

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

http://www.free-scores.com/partitions_gratuites_serbannichifor.htm

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Serban NICHIFOR (19-VIII-2009)

VICTIMAE PASCHALI LAUDES

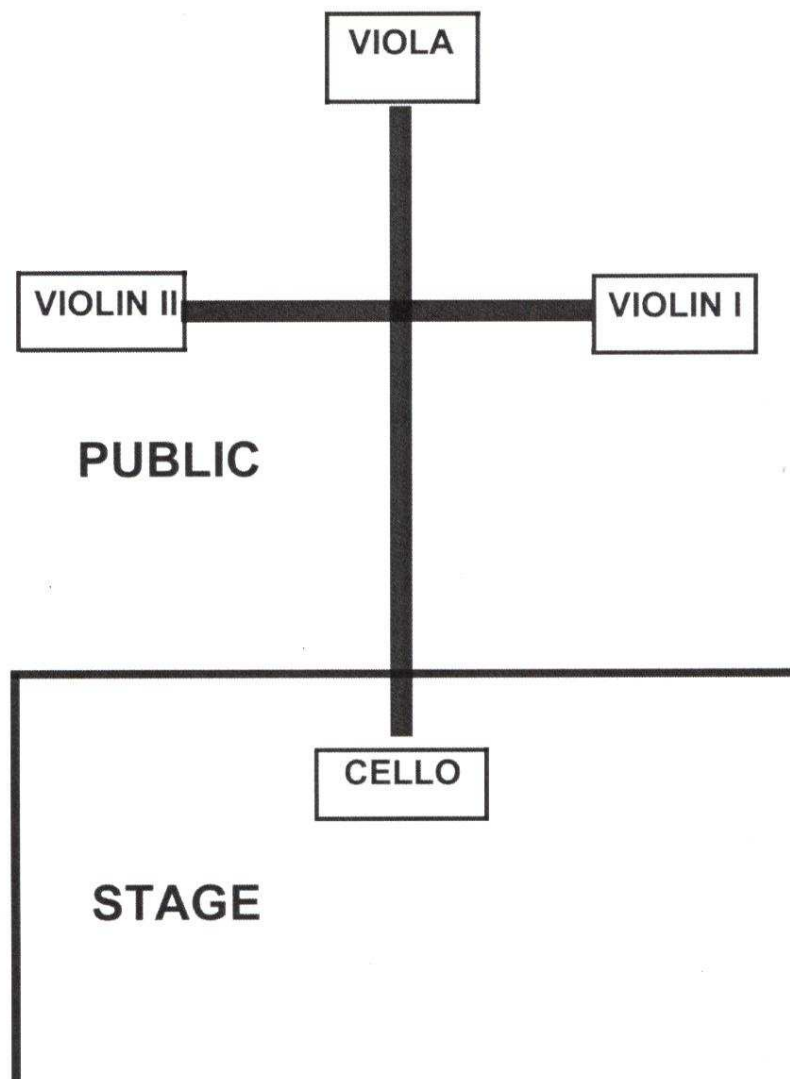
for String Quartet (amplified - ad lib.)

Duration: cca 12 ' (+/- 1')

NOTA BENE

- Score p. 1-3 = CONTINUUM
- Score p. 4 = PRAYERS (Modulos Vn.1,Vn.2,Vi.,Vc.)
- Score p. 5-8 = Parts

SEATING THE PLAYERS (optional variant)



VICTIMAE PASCHALI LAUDES for String Quartet

Serban NICHIFOR

cca 60" (±15")

Estatico - sempre dolce e rubato

Vn. I V (arco ad lib.)
pp < *p* > < > simile, sempre irregolare, ad libitum

Vn. II V (arco ad lib.)
pp < *p* > < > simile, sempre irregolare, ad libitum

Ve. V (arco ad lib.)
pp < *p* > < > simile, sempre irregolare, ad libitum

Vc. V (arco ad lib.)
pp < *p* > < > simile, sempre irregolare, ad libitum

MODULO [PRAYER I]
SOLO

mf IN RILIEVO

pp < *p* > simile, sempre irregolare, ad libitum

MODULO [PRAYER II]
SOLO

mf IN RILIEVO

First system of musical notation, consisting of five staves. The top two staves are in treble clef, the middle staff is in alto clef, and the bottom two staves are in bass clef. The music features a complex rhythmic pattern with many beamed notes.

Second system of musical notation, consisting of five staves. The top two staves are in treble clef, the middle staff is in alto clef, and the bottom two staves are in bass clef. The music continues with a complex rhythmic pattern.

pp < *p* > simile, sempre irregolare, ad libitum

Third system of musical notation, consisting of five staves. The top two staves are in treble clef, the middle staff is in alto clef, and the bottom two staves are in bass clef. The music continues with a complex rhythmic pattern.

MODULO [PRAYER III]
SOLO *mf* IN RILIEVO

Fourth system of musical notation, consisting of five staves. The top two staves are in treble clef, the middle staff is in alto clef, and the bottom two staves are in bass clef. The music continues with a complex rhythmic pattern.

pp < *p* > simile, sempre irregolare, ad lib.

MODULO
SOLO [PRAYER IV]

Handwritten musical score system 1. It consists of four staves. The top staff has a treble clef and contains a melodic line with quarter and eighth notes. The second staff has a treble clef and contains a similar melodic line. The third staff has an alto clef and contains a bass line. The bottom staff has a bass clef and contains a bass line. A vertical bar line is present. To the right of the bar line, the instruction *mf* IN RILIEVO is written. Above the top staff, there is a dense, repetitive wavy line.

Handwritten musical score system 2. It consists of four staves. The top staff has a treble clef and contains a melodic line with quarter and eighth notes. The second staff has a treble clef and contains a similar melodic line. The third staff has an alto clef and contains a bass line. The bottom staff has a bass clef and contains a bass line. A vertical bar line is present. Above the top staff, there is a dense, repetitive wavy line.

Handwritten musical score system 3. It consists of four staves. The top staff has a treble clef and contains a melodic line with quarter and eighth notes, ending with a fermata. The second staff has a treble clef and contains a similar melodic line, ending with a fermata. The third staff has an alto clef and contains a bass line, ending with a fermata. The bottom staff has a bass clef and contains a bass line, ending with a fermata. The instruction *pp* < *p* is written at the beginning of the top staff. The instruction *poco a poco allargando* is written in the bottom staff. The instruction (TACET) is written at the end of each staff. Above the top staff, there is a dense, repetitive wavy line.

PRAYERS

Quasi Improvisando

MODULO SOLO - VIOLINO I

mf molto cantabile, sempre in rilievo

Violino I solo, measures 1-10. The score is written in treble clef with a key signature of one flat (B-flat). It features a variety of time signatures: 6/4, 8/4, 10/4, 8/4, 6/4, 8/4, 8/4, 7/4, 5/4, and 8/4. The music is marked *mf* (mezzo-forte) and includes performance instructions: "molto cantabile, sempre in rilievo". The score includes first and second endings for several measures and a fermata at the end.

Quasi Improvisando

MODULO SOLO - VIOLINO II

mf molto cantabile, sempre in rilievo

Violino II solo, measures 1-10. The score is written in treble clef with a key signature of one flat (B-flat). It features a variety of time signatures: 6/4, 8/4, 6/4, 10/4, 6/4, 6/4, 8/4, 7/4, 6/4, 7/4, and 6/4. The music is marked *mf* (mezzo-forte) and includes performance instructions: "molto cantabile, sempre in rilievo". The score includes first and second endings for several measures and a fermata at the end.

Quasi Improvisando

MODULO SOLO - VIOLA

mf molto cantabile, sempre in rilievo

Viola solo, measures 1-10. The score is written in alto clef with a key signature of one flat (B-flat). It features a variety of time signatures: 5/4, 7/4, 9/4, 7/4, 6/4, 7/4, 7/4, 9/4, 7/4, 8/4, 7/4, and 7/4. The music is marked *mf* (mezzo-forte) and includes performance instructions: "molto cantabile, sempre in rilievo". The score includes first and second endings for several measures and a fermata at the end.

Quasi Improvisando

MODULO SOLO - CELLO

mf molto cantabile, sempre in rilievo

Cello solo, measures 1-10. The score is written in bass clef with a key signature of one flat (B-flat). It features a variety of time signatures: 6/4, 7/4, 7/4, 7/4, 7/4, 7/4, 7/4, 5/4, 6/4, 7/4, 7/4, and 7/4. The music is marked *mf* (mezzo-forte) and includes performance instructions: "molto cantabile, sempre in rilievo". The score includes first and second endings for several measures and a fermata at the end.

VICTIMAE PASCHALI LAUDES - Violin I

Serban NICHIFOR

cca 60" (±15")

Estatico - sempre dolce e rubato

V (arco ad lib.)

pp < *p* > < > simile, sempre irregolare, ad libitum

MODULO SOLO [PRAYER IV]

mf

pp < *p* > < > > < > < > < > < >

(TACET)

VICTIMAE PASCHALI LAUDES - Violin II
Estatico - sempre dolce e rubato

cca 60 "(+15")

(Vn.I) V (arco ad lib.)
pp < > < > simile, sempre irregolare, ad libitum

MODULO [PRAYER III]
SOLO *mf* IN RILIEVO

pp < p simile, sempre irregolare, ad lib.

(TACET)

VICTIMAE PASCHALI LAUDES - Viola

Estatico - sempre dolce e rubato

Șerban NICHIȚOR

cca 60" (±15")

(Vn.I) (Vn.II) V (arco ad lib.)

pp < *p* > < > simile, sempre irregolare, ad libitum

MODULO [PRAYER II]
SOLO

mf IN RILIEVO

pp < *p* > simile, sempre irregolare, ad libitum

(TACET)

VICTIMAE PASCHALI LAUDES - Cello

Serban NICHIFOR

Estatico - sempre dolce e rubato

cca 60" (±15")

(Vn.I) (Vn.II) (VI.)

pp *p* *p* *p* simile, sempre irregolare, ad libitum

V (arco ad lib.)

(TACET)

MODULO [PRAYER I]

SOLO *mf* IN RILIEVO

pp *p* *p* *p* simile, sempre irregolare, ad libitum

Detailed description of the musical score: This is a cello part for the piece 'Victimae Paschali Laudes' by Serban Nichifor. The score is written in bass clef, 4/4 time. It begins with a 15-measure introduction marked 'pp' with dynamic accents, playing a sequence of eighth notes. The main body of the piece, 'MODULO [PRAYER I]', starts at measure 16 and is marked 'SOLO' and 'mf IN RILIEVO'. It consists of approximately 48 measures of music, primarily composed of eighth notes in a steady, yet slightly irregular, rhythmic pattern. The piece concludes with a final measure marked '(TACET)'. Handwritten annotations in blue ink specify 'MODULO [PRAYER I]' and 'SOLO' above the first measure of the main piece.