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MUSICANEO

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Benjamin (Veniamin) Khaèt  
b2. Quartet (score and parts)

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Full score, Parts



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PDF Le Quatuor de Veniamin Khaet  
Квартет Вениамина Хаэта WMV

## КВАРТЕТ

## QUARTETTO

для 2-х скрипок, альта и виолончели

Музыка В. А. Хаэта

Musica di V.Khaèt

Andante sostenuto

Violino I

Violino II

Viola

Violoncello

*p*

1

V-no I

V-no II

V-la

V-c.

*p*

2

V-no I

V-no II

V-la

V-c.

*p*

3

V-no I

V-no II

V-la

V-c.

*p*

*sp*

*sp*

*sp*

V-no I

V-no II

V-la

V-c.

*f*

*f*

*f*

*f*

*s*

4

V-no I

V-no II

V-la

V-c.

*sp*

*sp*

*sp*

*sp*

V-no I  
V-no II  
V-la  
V-c.

*cresc.*

V-no I  
V-no II  
V-la  
V-c.

*f*

V-no I  
V-no II  
V-la  
V-c.

*p*  
*ff*

5 Allegro risoluto

The image displays a musical score for a string ensemble, consisting of Violin I (V-no I), Violin II (V-no II), Viola (V-la), and Cello/Double Bass (V-c). The score is divided into three systems, each containing two measures of music. The tempo is marked 'Allegro risoluto'.

- System 1:**
  - Measure 1:** V-no I and V-no II are silent. V-la plays a whole note chord (F2, C3, G2). V-c plays a rhythmic pattern of eighth notes.
  - Measure 2:** V-no II enters with a sixteenth-note pattern, marked *ff*. V-la continues with the chord. V-c continues with the eighth-note pattern.
- System 2:**
  - Measure 1:** V-no I enters with a sixteenth-note pattern, marked *ff*. V-no II continues with a quarter-note pattern. V-la continues with the chord. V-c continues with the eighth-note pattern.
  - Measure 2:** V-no I continues with a sixteenth-note pattern. V-no II continues with a quarter-note pattern. V-la continues with the chord. V-c plays a series of quarter notes, marked *pizz* (pizzicato).
- System 3:**
  - Measure 1:** V-no I continues with a sixteenth-note pattern. V-no II continues with a quarter-note pattern. V-la continues with the chord. V-c continues with the eighth-note pattern, marked *arco* (arco).
  - Measure 2:** V-no I continues with a sixteenth-note pattern. V-no II continues with a quarter-note pattern. V-la continues with the chord. V-c continues with the eighth-note pattern, marked *arco*.

V-no I

V-no II

V-la

V-c.

*mf*

*f*

V-no I

V-no II

V-la

V-c.

*pizz.*

*p*

*ppp*

V-no I

V-no II

V-la

V-c.

**7**

*arco rit. molto*

*sp*

*mp*

*Largo*

*arco rit. molto*

*sp*

*mp*

*arco rit. molto*

*sp*

*mp*

*arco rit. molto*

*sp*

V-no I

V-no II

V-la

V-c.

V-no I

V-no II

V-la

V-c.

*mf*

*mf*

*mf*

*mf*

V-no I

V-no II

V-la

V-c.

*p*

*p*

8



V-no I

V-no II

V-la

V-c

*p*

*p*

V-no I

V-no II

V-la

V-c

*mf*

*mf*

9 Allegro

V-no I

V-no II

V-la

V-c

*mf*

*mf*

*mp*

*pizz. arco (saltando)*

*pizz. arco*

*pizz. arco*

*p*

V-no I *mf* *f*

V-no II *mf* *f*

V-la *mf* *f*

V-c. *mf* *f*

pizz. arco

V-no I *p* *pp* *molto rit.*

V-no II *p* *pp*

V-la *p* *pp*

V-c. *p* *pp*

pizz. arco

10 Allegro molto

V-no I *ff*

V-no II *ff*

V-la *ff*

V-c. *ff*

pizz. arco

First system of musical notation for Violin I, Violin II, Viola, and Cello. The score consists of four staves. The Violin I and Violin II parts feature intricate melodic lines with many slurs and accents. The Viola part has a steady eighth-note accompaniment. The Cello part provides a rhythmic foundation with a mix of eighth and sixteenth notes.

Second system of musical notation. It begins with a *rit.* (ritardando) marking. A box containing the number 11 is placed above the staff. The tempo changes to **Allegro maestoso quasi marcia**. The Violin I and II parts have a *f* (forte) dynamic marking. The Cello part has a *pizz.* (pizzicato) marking. The system concludes with a *f* dynamic marking.

Third system of musical notation, continuing the instrumental parts for Violin I, Violin II, Viola, and Cello. The Violin I and II parts continue with their melodic lines, while the Viola and Cello parts maintain their accompaniment patterns.

V-no I

V-no II

V-la

V-c.

*dim.*

*dim.*

*dim.*

*dim.*

**rit.** **Andante sostenuto**

V-no I

V-no II

V-la

V-c.

*p*

*arco*

*poco a poco cresc.*

V-no I

V-no II

V-la

V-c.

*p*

*mf*

V-no I *f sf*

V-no II *f*

V-la *f*

V-c. *f*

*con rubato solo*

*Andante*

V-no I *p*

V-no II *p*

V-la *p*

V-c. *p*

V-no I *sf*

V-no II *f*

V-la *f*

V-c. *f*

V-no I

V-no II

V-la

V-c.

*cresc.*

*cresc.*

*cresc.*

*cresc.*

V-no I

V-no II

V-la

V-c.

*f*

*f*

*f*

*f*

V-no I

V-no II

V-la

V-c.

*p*

*p*

*p*

*p*

# КВАРТЕТ      QUARTETTO

для 2-х скрипок, альты и виолончели

Violino I

Музыка В. А. Хаэга

Musica di V.Khaët

**Andante sostenuto** [1] [2] [3]

**4** *p* *f* *s* *sp* *cresc.* *f* *p* **5** **Allegro risoluto** *ff*

Musical score for page 15, featuring ten numbered measures (6-10) with various dynamics, articulations, and tempo markings.

Measure 6: *ff*

Measure 7: *pizz.*, *arco*, *rit. molto*, *Largo*, *sp*, *mp*

Measure 8: *mf*, *2*

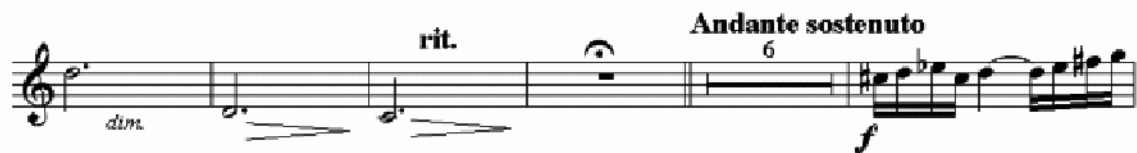
Measure 9: *Allegro*, *mf*, *f*

Measure 10: *Allegro molto*, *molto rit.*, *p*, *pp*, *ff*





**11 Allegro maestoso quasi marcia**



# КВАРТЕТ      QUARTETTO

для 2-х скрипок, альты и виолончели

Violino II

Музыка В. А. Хаэта  
Musica di V.Khaèt

**Andante sostenuto**

4      1      5      2

*p*

3

*sp*

*f*

4

*sp*

*stacc.*      *f*

5 **Allegro risoluto**

*p*

*ff*

Musical score for page 18, featuring ten numbered measures (6-10) with various dynamics and tempo markings.

**Measure 6:** *pizz.*

**Measure 7:** *arco rit. molto Largo*, *sp*, *mp*

**Measure 8:** *mf*, *2*

**Measure 9:** *Allegro*, *mf*, *f*, *molto rit.*, *p*, *pp*

**Measure 10:** *Allegro molto*, *ff*

The musical score consists of ten staves of music. The first staff shows a melodic line with eighth notes and a dynamic marking of *f*. The second staff begins with a *rit.* marking, followed by a box containing the number 11 and the tempo marking **Allegro maestoso quasi marcia**. The music continues with eighth notes and a dynamic marking of *f*. The third staff continues the melodic line. The fourth staff features a *dim.* marking and a *rit.* marking. The fifth staff is marked **Andante sostenuto** and includes a 4-measure rest. The sixth staff is marked **Andante** and includes a *f* marking and a *p* marking. The seventh staff continues the melodic line. The eighth staff includes a *cresc.* marking and a *f* marking. The ninth staff includes a *p* marking and a *rit.* marking.

# КВАРТЕТ      QUARTETTO

для 2-х скрипок, альты и виолончели

Viola

Музыка В. А. Хаэта

Musica di V. Khaët

**Andante sostenuto** 1

**1**

*p*

**2**

*p*

**3**

*sp*

*f*

**4**

*sp*

*cres.*

*f*

**5** **Allegro risoluto**

*p* *sf* *f*

*f*

6 pizz.

7 arco *rit. molto* **Largo**  
*sp* *mp*

8 *p*

9 **Allegro**  
*mf*

*mp* *mf* *f*

*p* *pp* **molto rit.**

**10 Allegro molto**

**11 Allegro maestoso quasi marcia**

**Andante sostenuto**

**Andante**

# КВАРТЕТ      QUARTETTO

для 2-х скрипок, альта и виолончели

Violoncello

Музыка В. А. Хаэга  
Musica di V.Khaët

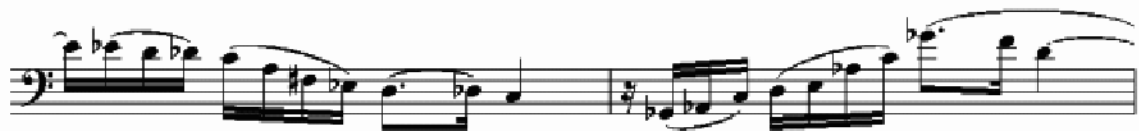
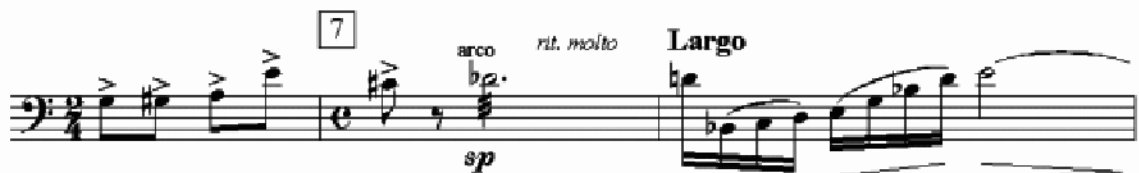
**Andante sostenuto**

The musical score for the Violoncello part consists of ten staves of music. The key signature is one flat (B-flat) and the time signature is common time (C). The tempo is marked **Andante sostenuto**. The dynamics range from *p* (piano) to *f* (forte), with *sp* (sforzando) and *cresc.* (crescendo) markings. The score includes several first endings, numbered 1 through 4, and various articulations such as slurs and accents.





**5 Allegro risoluto**



9 **Allegro**  
pizz. arco (*saltando*)  
*p*

pizz. arco *mf* pizz. arco *p* pizz. arco *mf*

pizz. arco *p* pizz. arco *p* pizz. arco *p*

pizz. arco *molto rit.* *pp* pizz. arco *ff*

10 **Allegro molto**

11 **Allegro maestoso quasi marcia**  
pizz. *f*

*rit.*

*dim.*

The musical score consists of seven staves of music in bass clef. The first staff begins with a **rit.** (ritardando) marking, followed by an **arco** (arco) marking. The tempo is marked **Andante sostenuto**. The second staff includes the instruction *poco a poco cresc.* (poco a poco crescendo). The third staff is marked **Andante** and features a **f** (forte) dynamic followed by a **p** (piano) dynamic. The fourth staff continues the melodic line. The fifth staff includes a **cresc.** (crescendo) marking and ends with a **f** dynamic. The sixth and seventh staves continue the melodic development with various phrasing and dynamics.

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