ХАЙЯМ МИРЗА-ЗАДЕ

KHAYAM MIRZA ZADEH

# ВТОРОЙ КВАРТЕТ

# SECOND QUARTET

ДЛЯ ДВУХ СКРИПОК,
АЛЬТА И ВИОЛОНЧЕЛИ

FOR TWO VIOLINS,
VIOLA AND VIOLONCELLO

ПАРТИТУРА

SCORE

МУЗЫКА · MUSIC

МОСКВА · 1965 · MOSCOW

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KHAYAM MIRZA ZADEH

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ПАРТИТУРА
SCORE

М. Ф. Ахундов адына
Азәрбајчан Республика
КИТАБХАНАСЫ

ИЗДАТЕЛЬСТВО МУЗЫКА
STATE PUBLISHERS MUSIC
Москва 1965 Moscow

Азербайджанский композитор ХАЙЯМ МИРЗА-ЗАДЕ родился 5 октября 1935 года в Баку. Окончил Азербайджанскую консерваторию по классу сочинения Кара Караева. За плечами молодого автора уже большой опыт работы в самых различных жанрах. Им написаны Симфония, Увертюра, Маленькая лирическая сюита для симфонического оркестра, Концертино для трубы и джаза, два струнных квартета, Секстет для деревянных духовых инструментов, «Очерки 63» для струнных, трубы, рояля и ударных, ряд хоровых сочинений и инструментальных пьес, музыка к кинофильмам и драматическим спектаклям. Х. Мирза-заде сочетает творческую работу с преподаванием в Азербайджанской государственной консерватории.

Второй квартет ре минор написан композитором в 1960 году, а в 1962 году сочинение было премировано на Всесоюзном конкурсе молодых композиторов.

Первая часть — Интродукция — написана в двойной трехчастной форме. По характеру музыки это развитое вступление к циклу. Взволнованный монолог (начальное соло первой скрипки) получает затем полифоническое развитие. В дальнейшем основная тема приобретает черты выразительной декламационности (цифра 6). Завершают первую часть «органные», словно истаивающие, звучания.

Неожиданно врываются властные лапидарные ритмы начинающейся без перерыва второй части. Это — Токката, написанная в сонатной форме и являющаяся драматургическим центром всего произведения. Постепенно из остинатного движения выкристаллизовывается сурово звучащий мотив у альта и виолончели (цифра 2), снова сменяющийся токкатным движением. Побочная тема (цифра 8) носит характер яркой жанровой зарисовки. В интонационном облике темы ясно заметна связь с азербайджанским народным мелосом. Но это (как и вообще в сочинении) не цитатное использование фольклора, а его смелая и гибкая трансформация, которая еще более усиливается в дальнейших сложных драматических коллизиях.

Бурная вторая часть прекрасно завершается медленным финалом — Andante,— полным глубокого раздумья. Для третьей части характерна интонационная взаимосвязь музыкальных образов. Такой монотематизм цементирует сложную драматургию финала.

Второй квартет Х. Мирза-заде был впервые исполнен в Баку в январе 1962 года струнным квартетом Азербайджанской филармонии.

*В. Блок*

The Azerbaijan composer KHAYAM HADY OGHLY MIRZA ZADEH was born on October 5, 1935, in Baku. He graduated from Kara Karayev's class of composition at the Azerbaijan Conservatoire and has written a considerable number of works in various forms. He is the author of a symphony, an overture, the "Little Lyrical Suite" for symphony orchestra, a concertino for trumpet and jazz band, two string quartets, a sextet for woodwinds, the "Essays 63" for strings, trumpet, piano and percussions, numerous choral works and instrumental pieces, and incidental music to films and plays. Khayam Mirza zadeh successfully combines creative work with teaching at the Azerbaijan Conservatoire.

The Second Quartet in D minor was composed in 1960; in 1962 the composer received for it a prize at the USSR Contest of Young Composers' Works.

The first movement — Introduction — is cast in ternary form and, in perfect accord with its subtitle, is an extended introduction to the cycle as a whole. The agitated monologue with which it opens (solo first violin) is further developed contrapuntally. In the course of the development the initial theme acquires a character of expressive declamation (fig. 6). The movement ends on organ-like sonorities gradually melting away.

The brief imperative rhythms of the second movement suddenly rush in without a break. This is the Toccata in sonata form, the dramatic centre of the work. An austere motive in the viola and cello (fig. 2) emerges by degrees out of the ostinato motion, soon to yield place to the toccata motion again. The subsidiary theme (fig. 8) suggests a vivid genre picture; its melody is closely related to Azerbaijan folk music, but this (as elsewhere in the Quartet) is no quotation but bold and judicious handling of folk-lore elements, which is still more in evidence in subsequent complex dramatic collisions.

The meditative Finale (Andante) comes as a welcome contrast after the impetuous second movement. The themes of this movement are interrelated, which serves to unify and integrate its complex dramatic structure.

The Second Quartet was first performed by the Azerbaijan Philharmonic String Quartet in Baku in January 1962.

*V. Blok*

Кара Караеву
To Kara Karayev

# ВТОРОЙ КВАРТЕТ

# SECOND QUARTET

ХАЙЯМ МИРЗА-ЗАДЕ
KHAYAM MIRZA-ZADEH

## ИНТРОДУКЦИЯ I INTRODUCTION

Andante con moto ♩=66

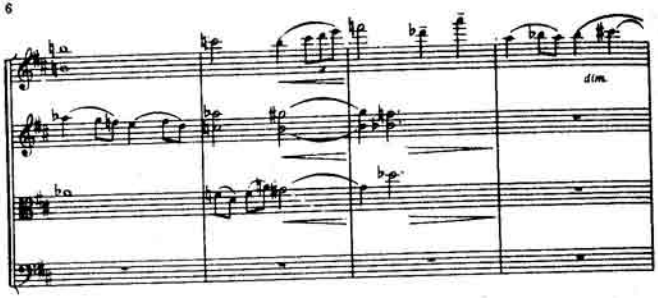
Violino I

Violino II

Viola

Violoncello

144159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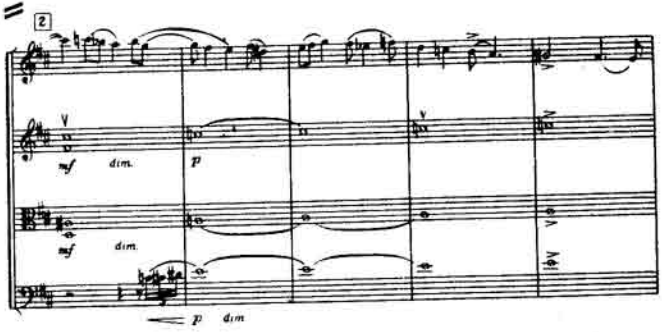
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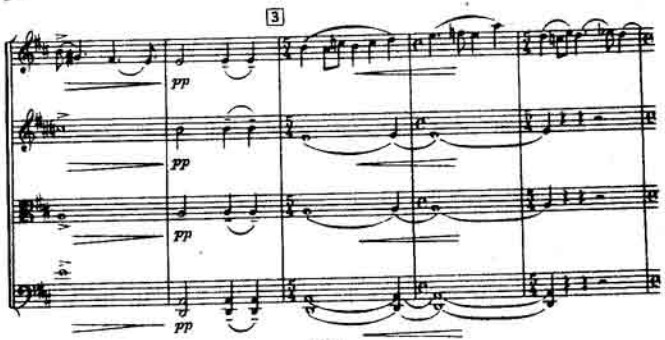
p
mf dim.
p dim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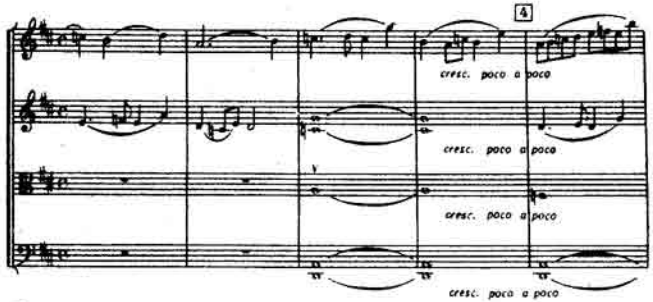
pp
pp
pp
pp



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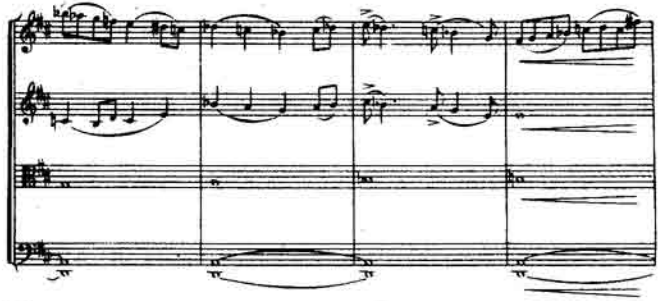
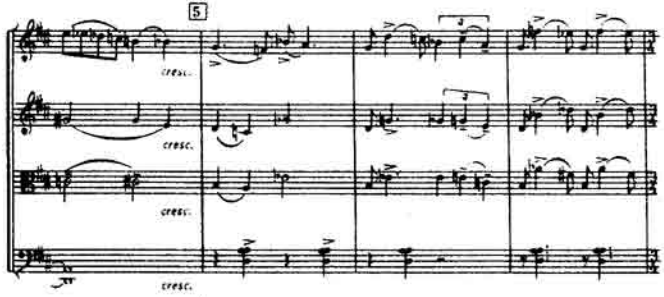
cresc. poco a poco
cresc. poco a poco
cresc. poco a poco
cresc. poco a poco

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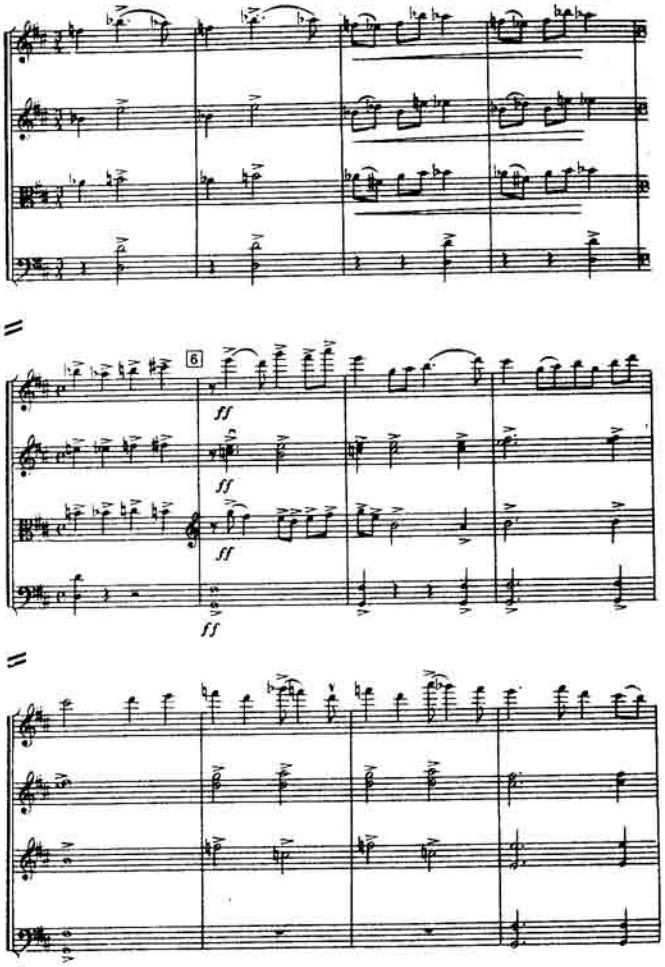
cresc.
cresc.
cresc.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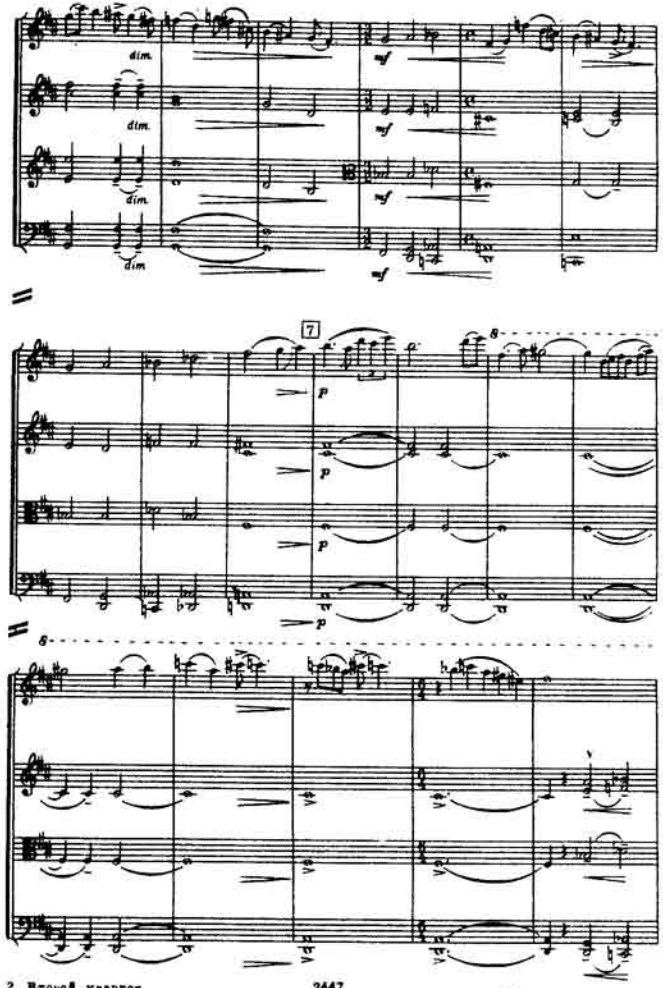
ff



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8
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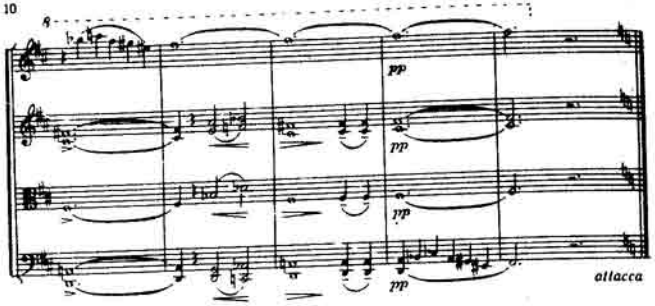
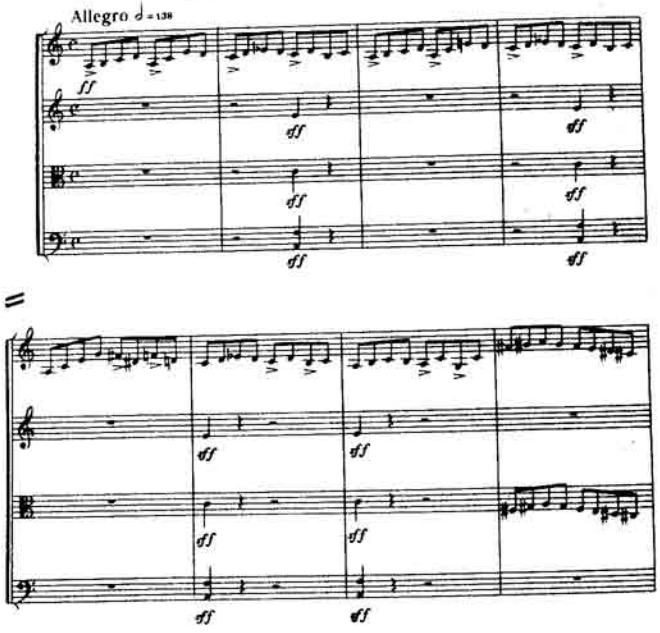
8

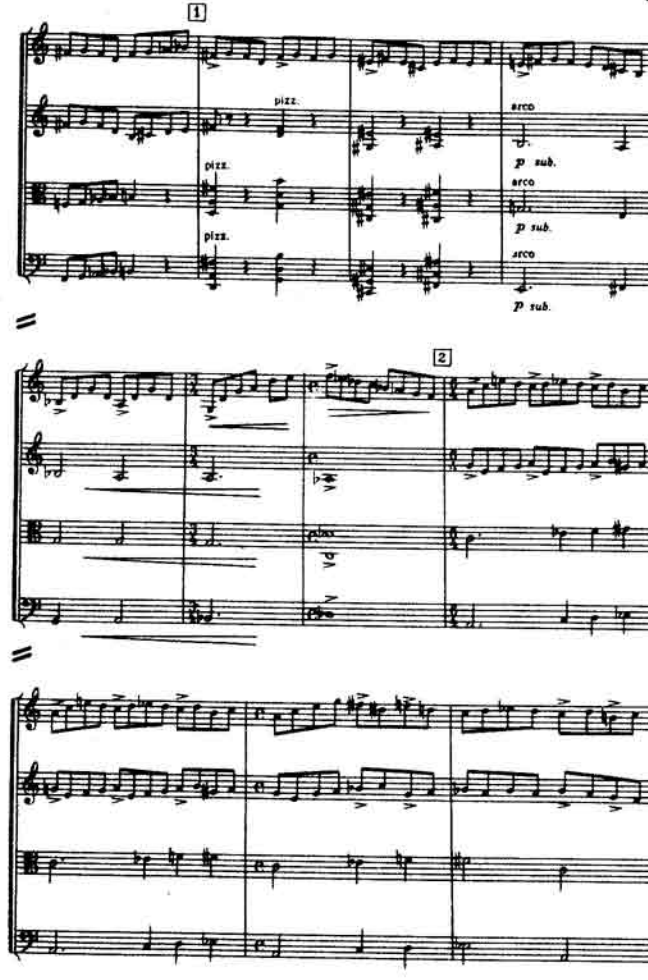


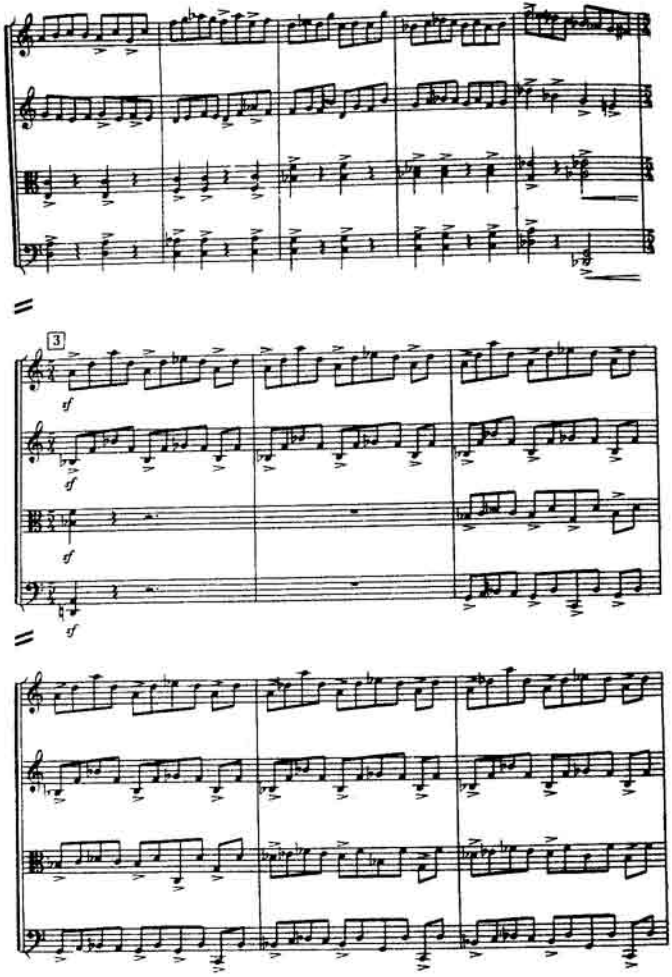

## TOKKATA II TOCCATA





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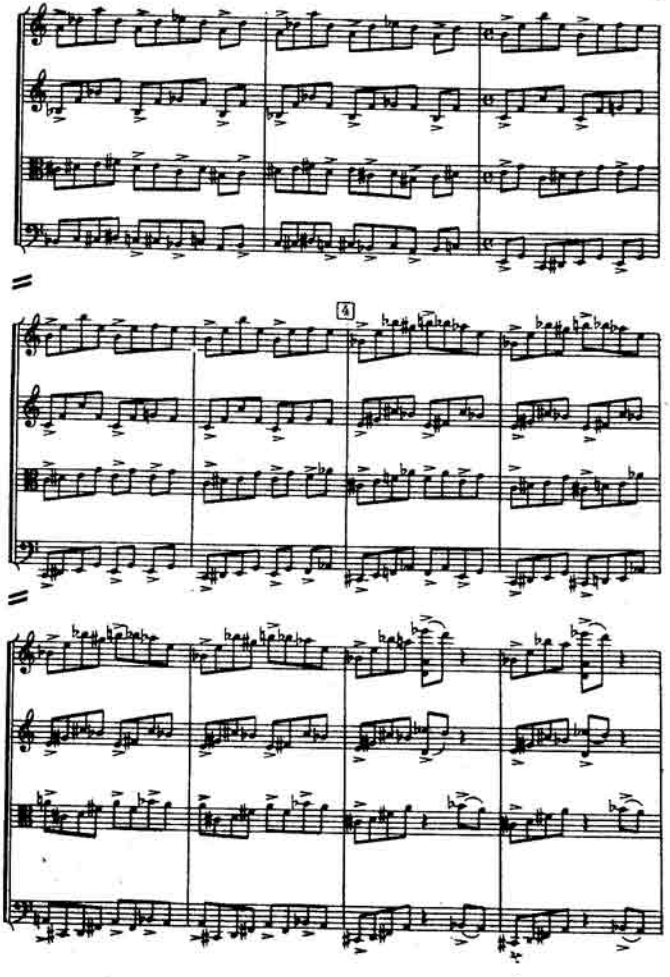
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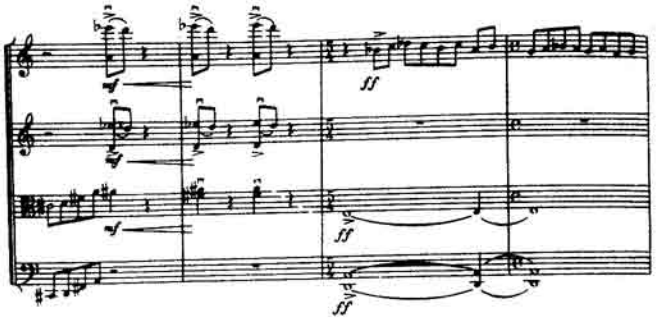
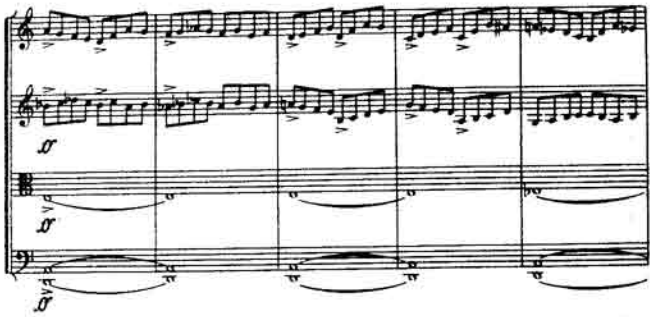
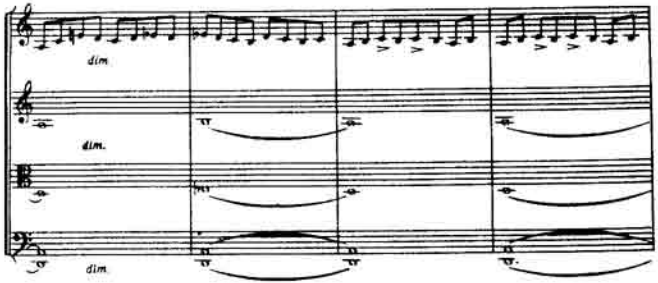
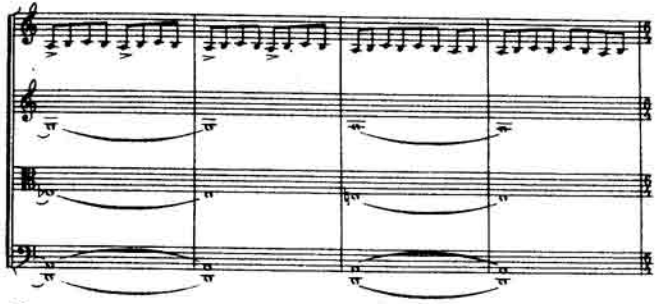


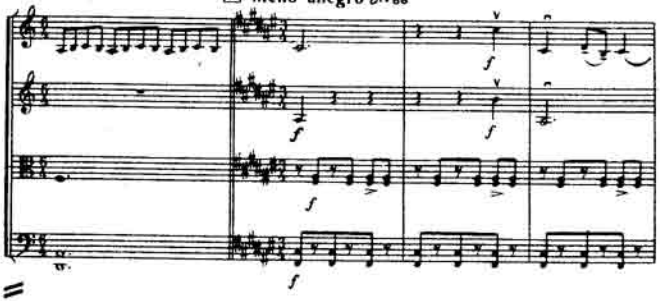


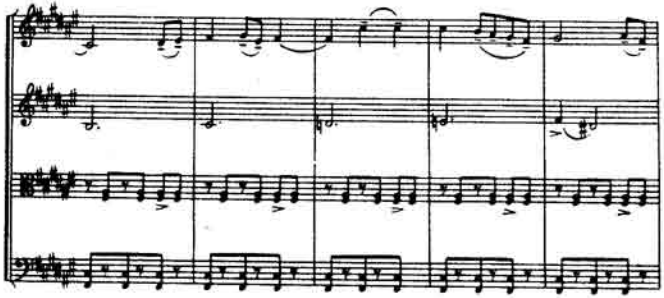


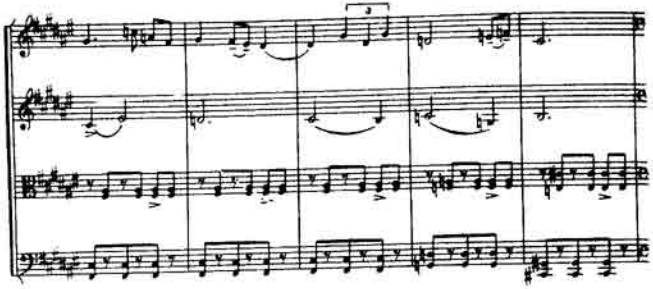


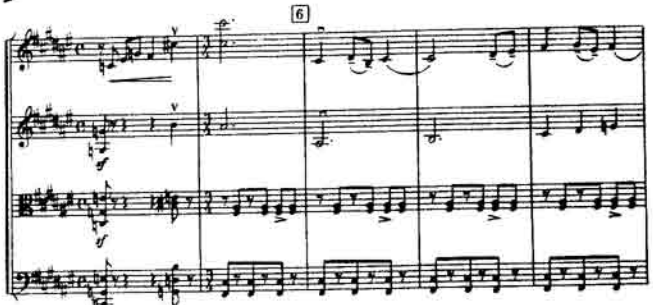



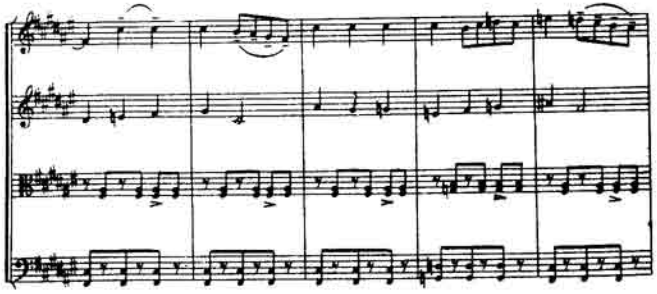
5 Meno allegro ♩.. 66



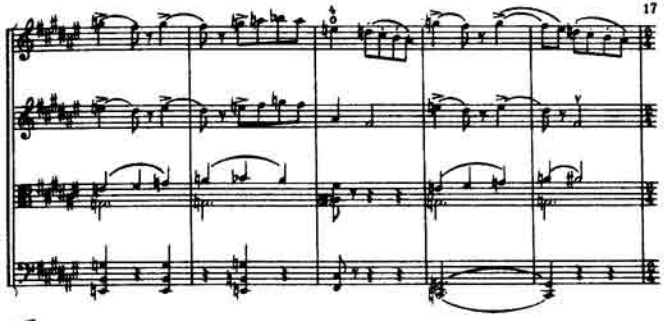


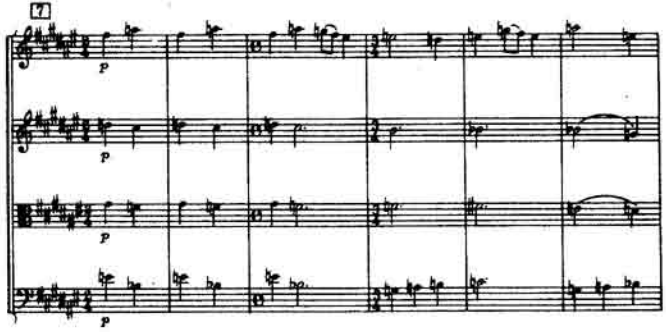


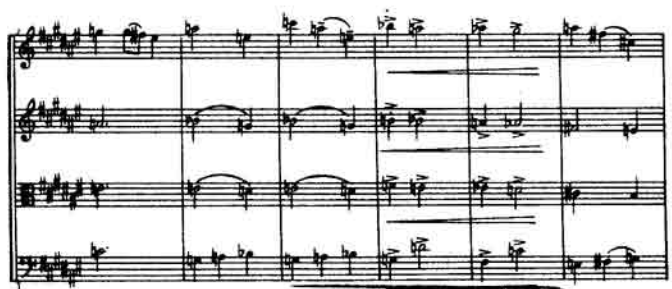














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Азәрбајчан Республика
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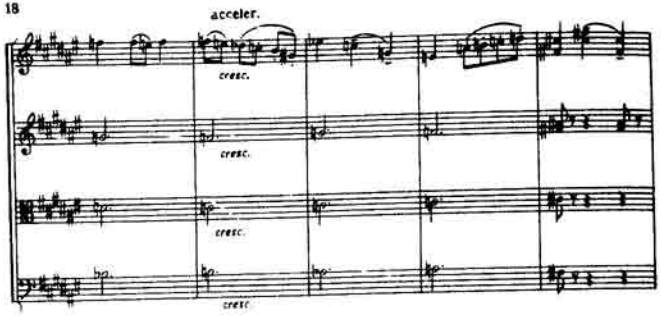
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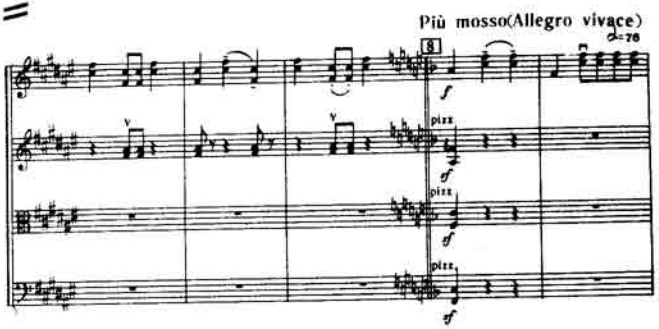
Più mosso(Allegro vivace)
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pizz.
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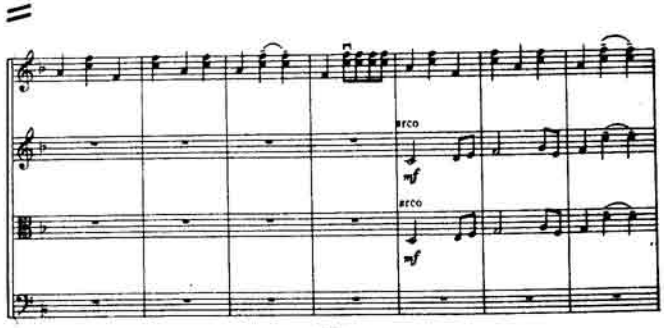
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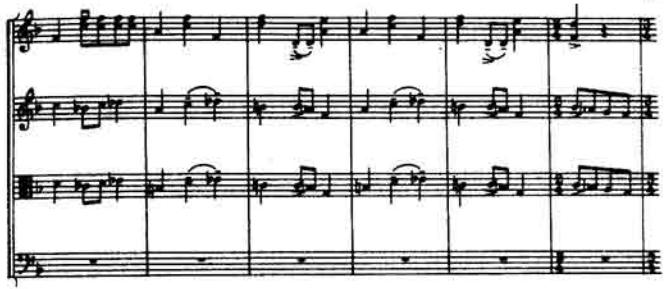

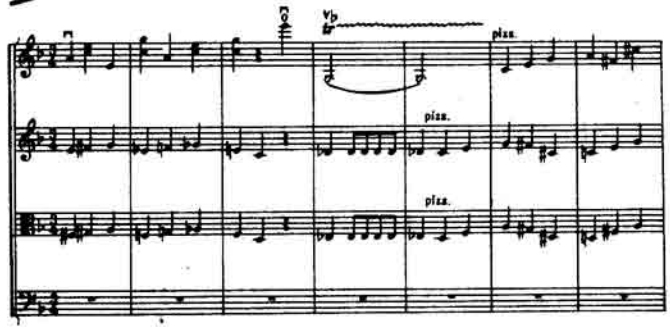
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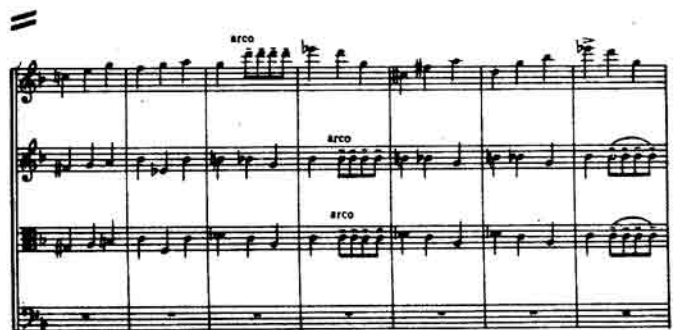
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arco
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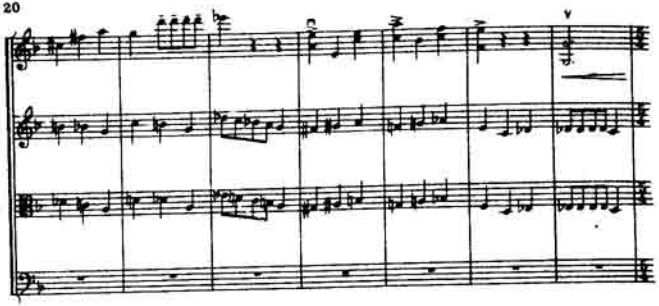

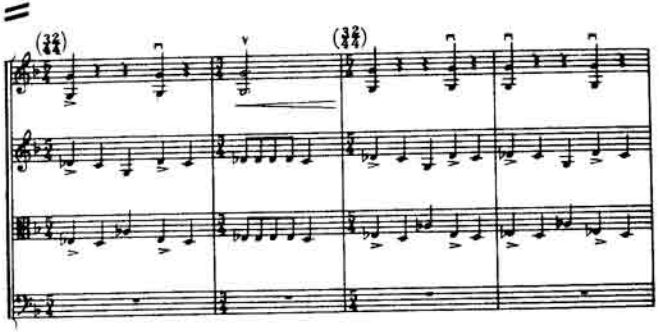

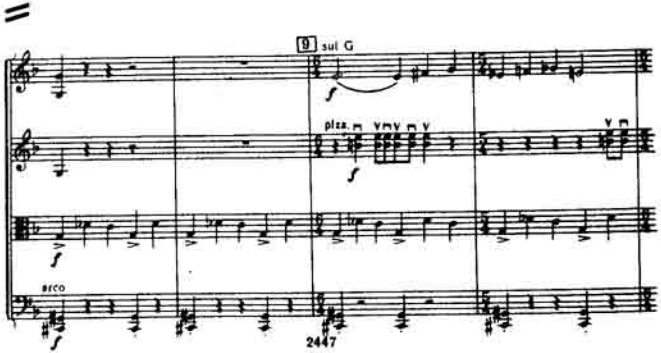
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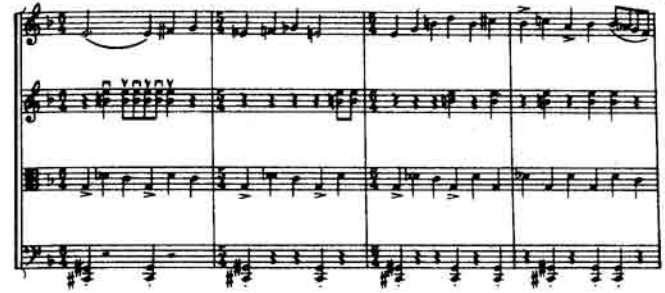

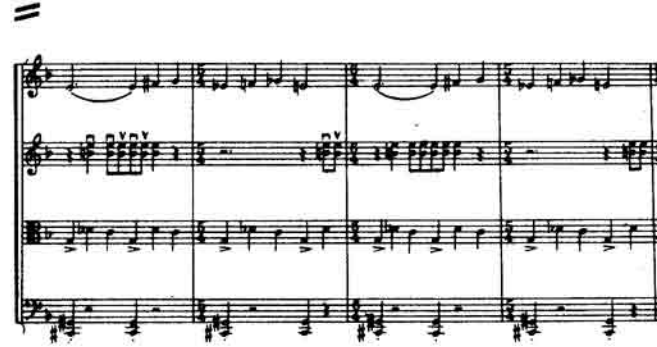

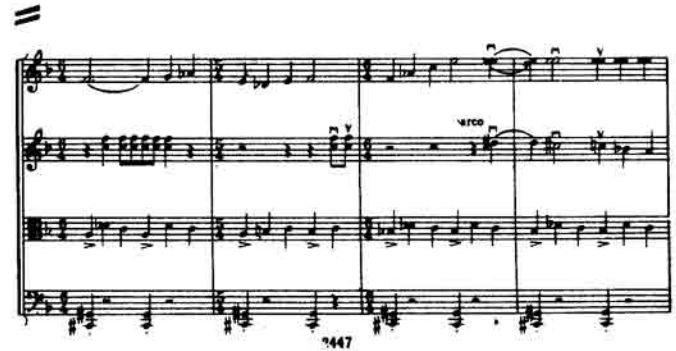
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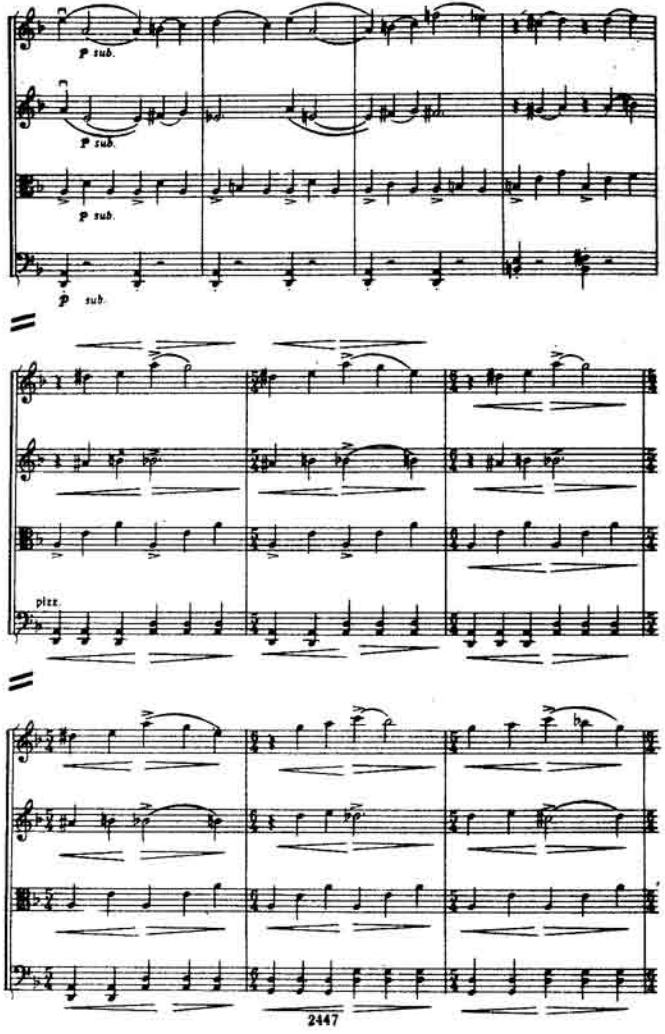
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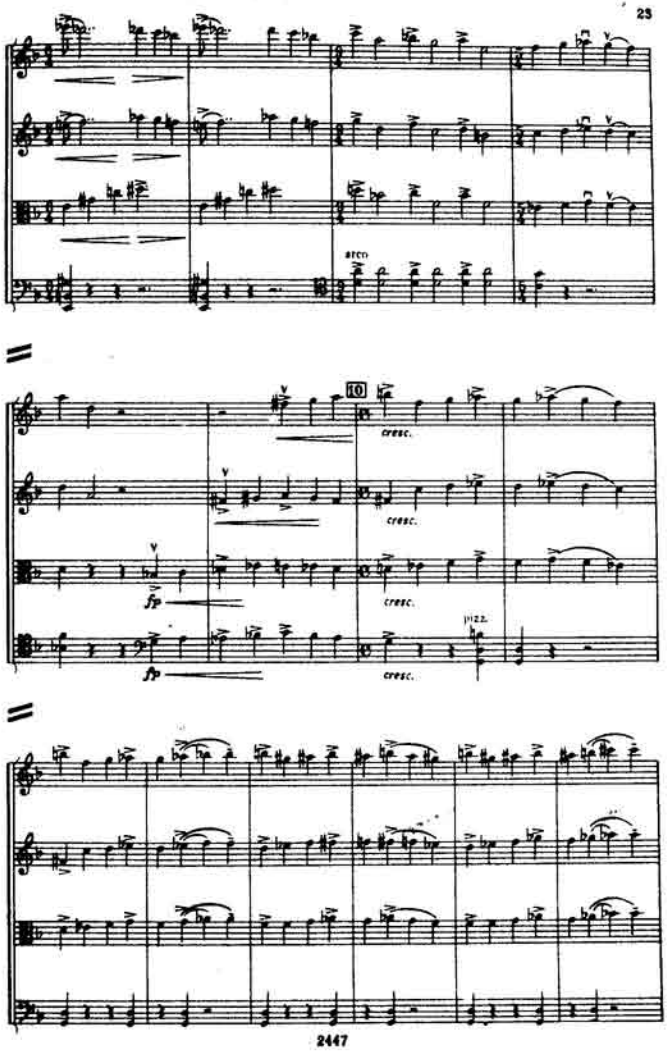
arco
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cresc.
fp
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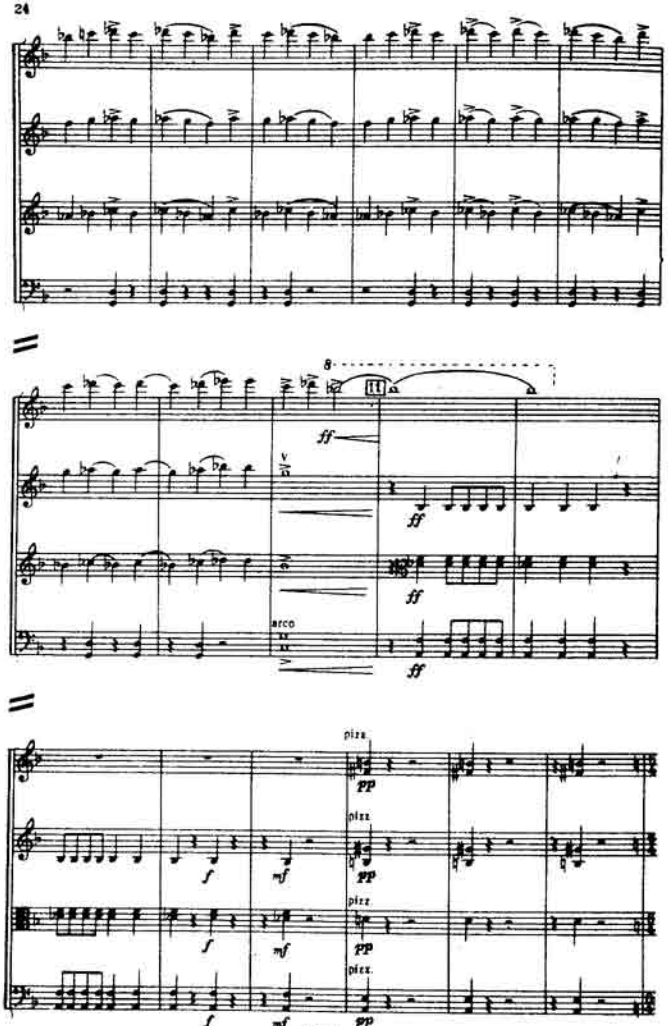
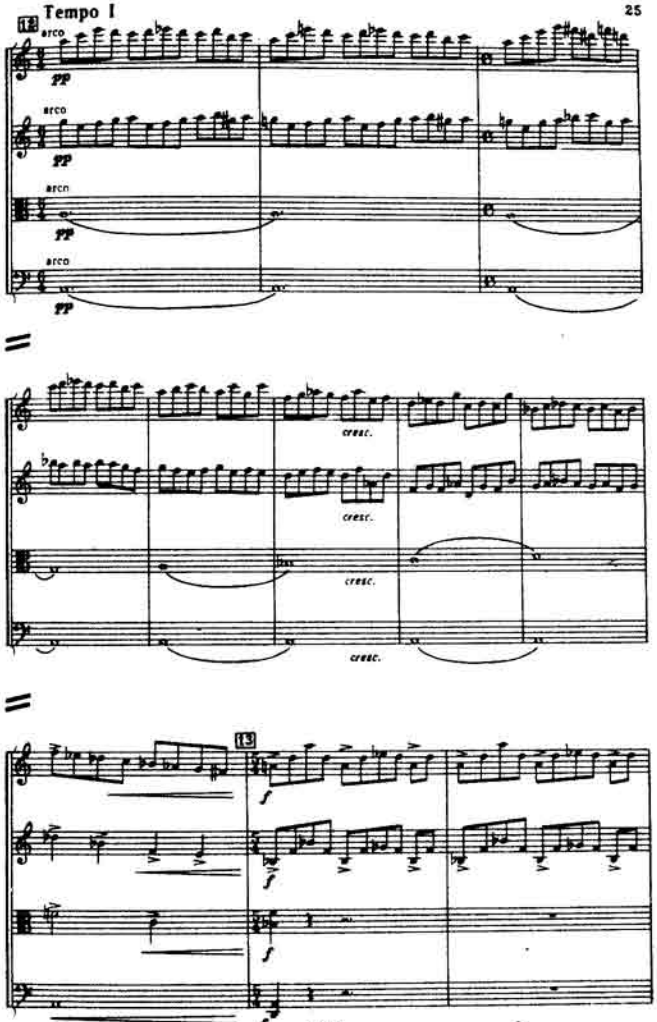
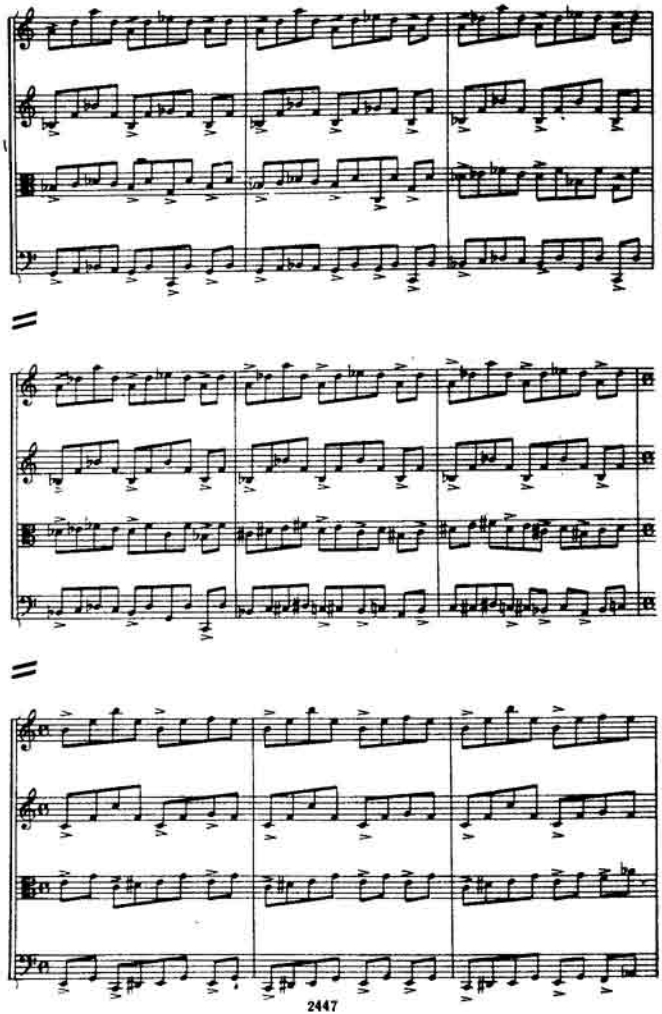
pizz.
cresc.


8
11
ff
arco
pizz.
pp
mf
f



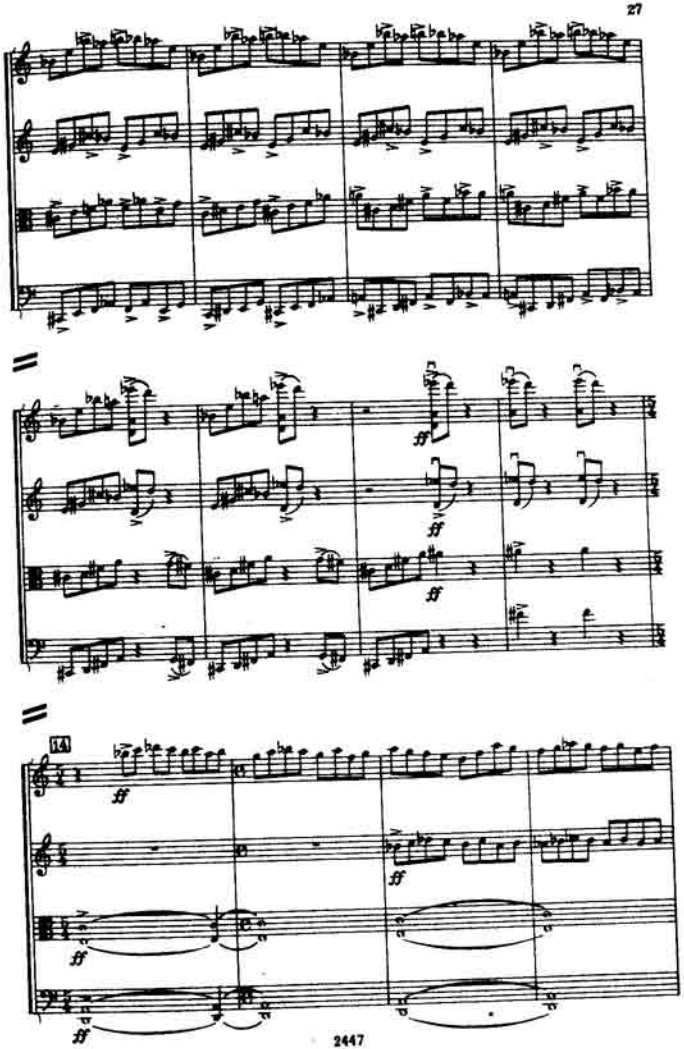


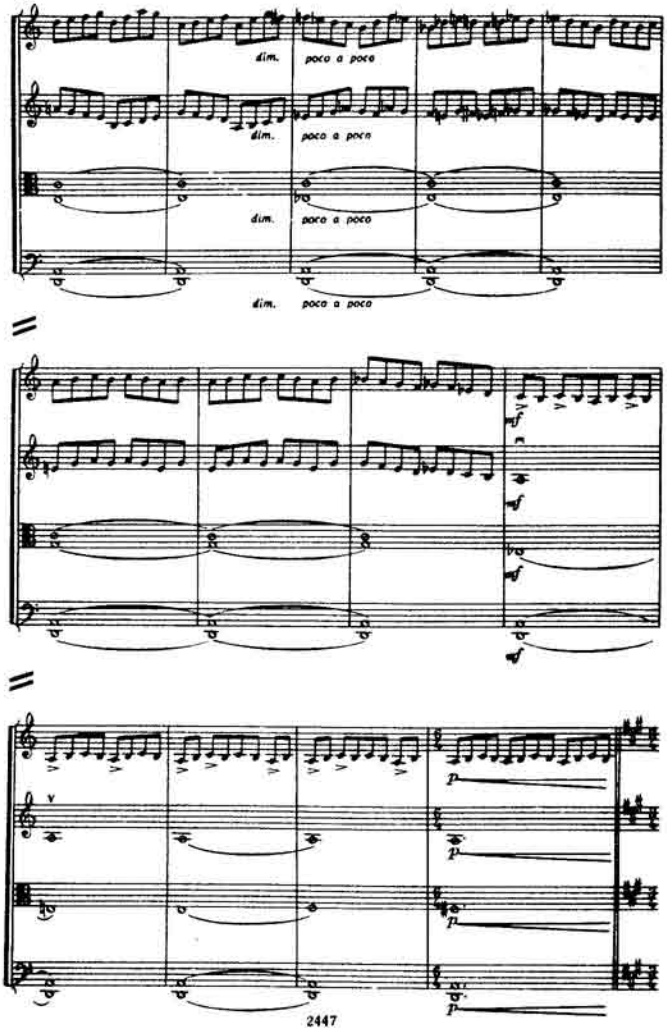

Tempo I
12
arco
pp
cresc.
13
f





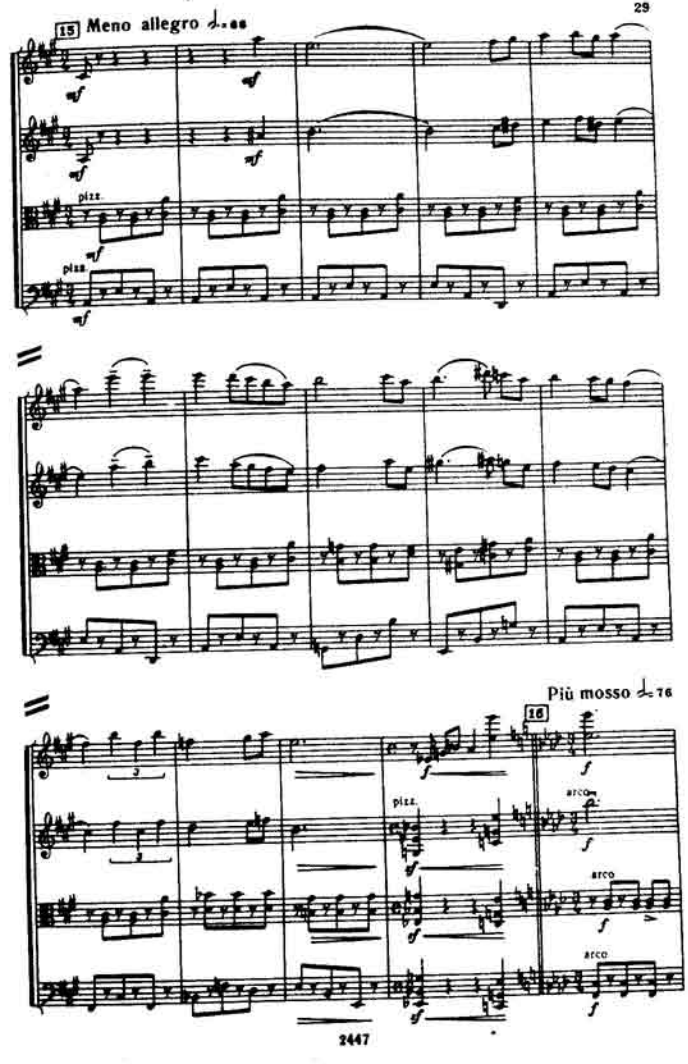


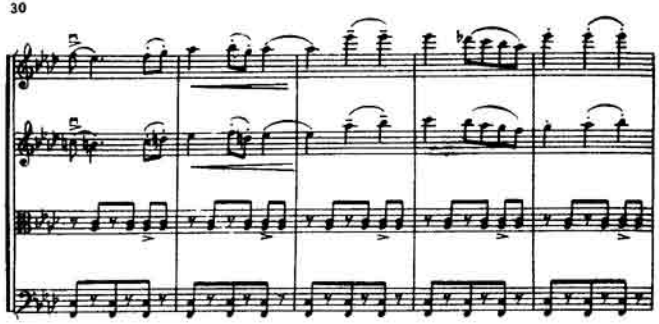

14
ff

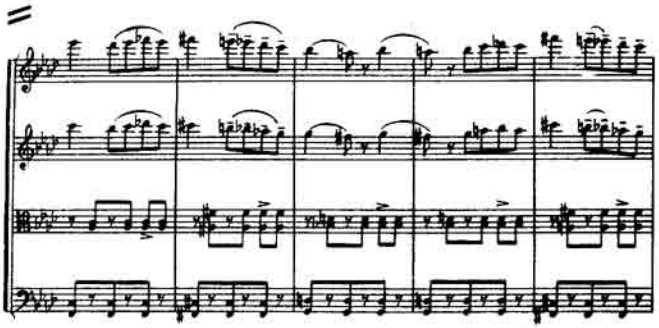

dim. poco a poco
dim. poco a poco
dim. poco a poco
dim. poco a poco

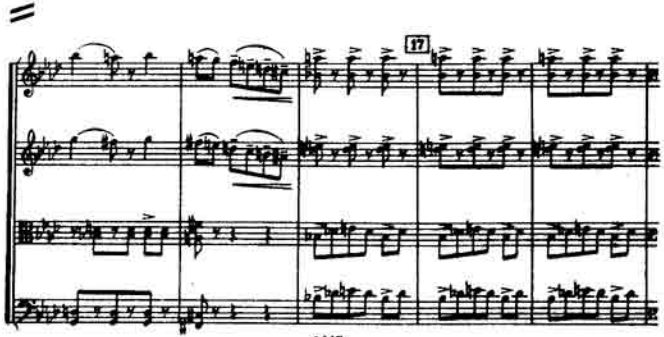





15 Meno allegro
mf
pizz.
Più mosso
16
arco

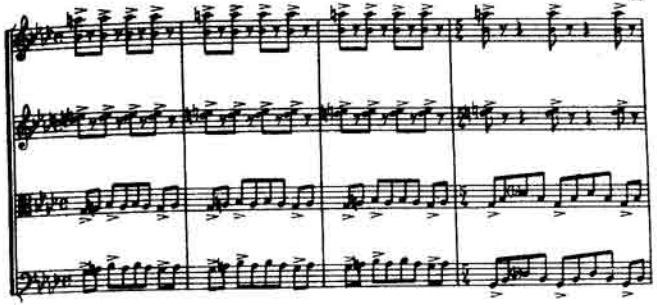


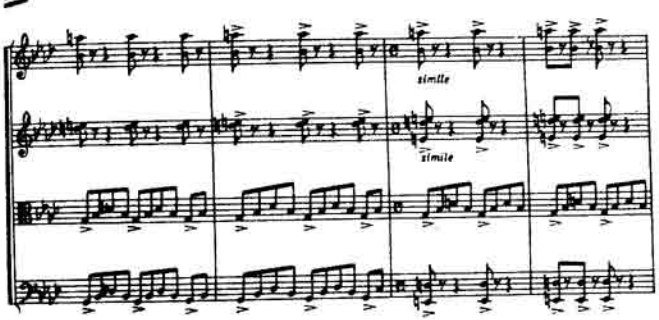


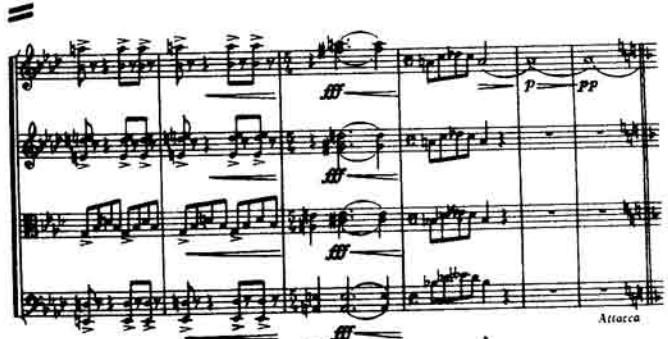

17



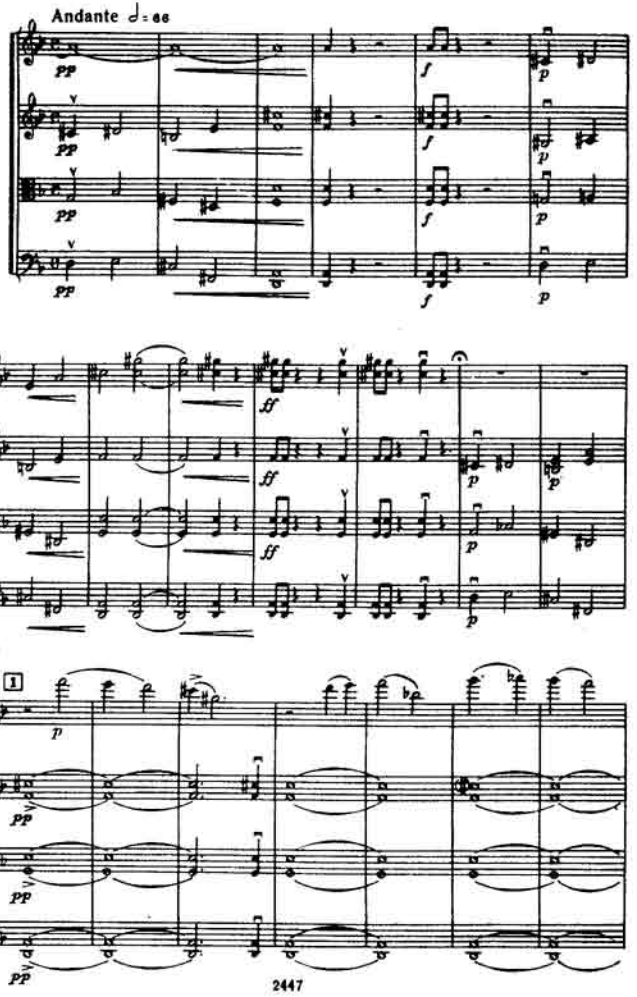


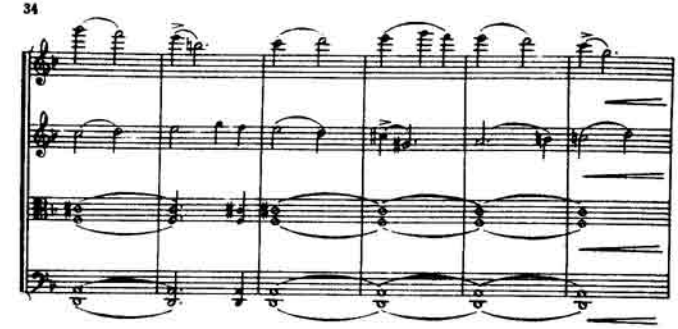


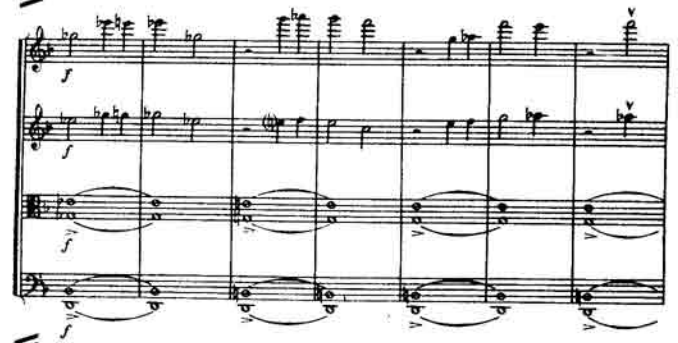

simile
simile

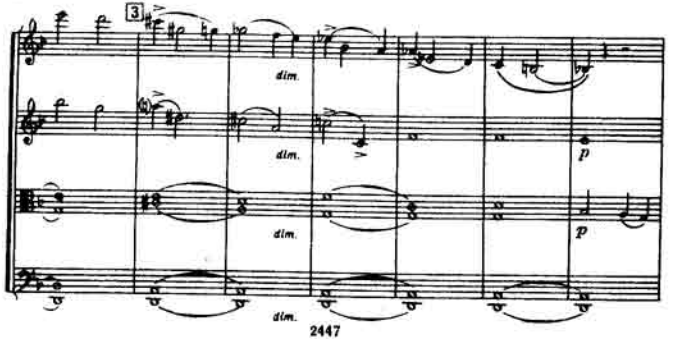

fff
fff
fff
fff
p
pp
Attacca

## ПОСТЛЮДИЯ III POSTLUDE



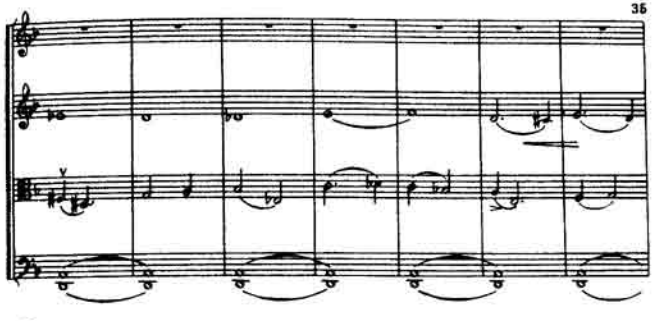


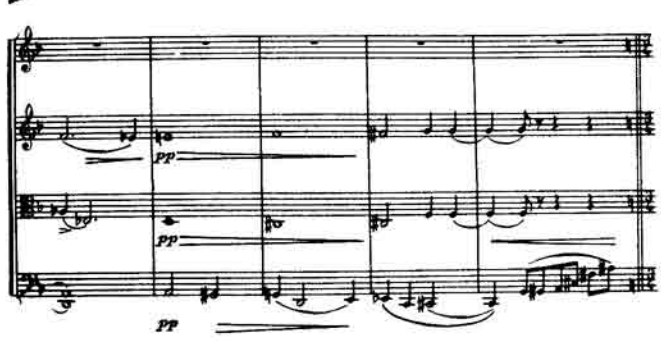

f
f
f
f

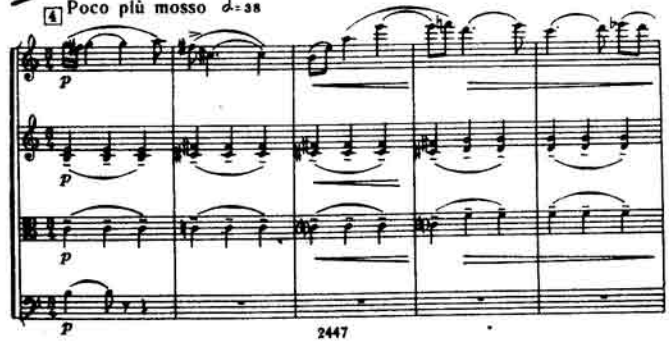

3
dim.
dim.
dim.
dim.
p
p

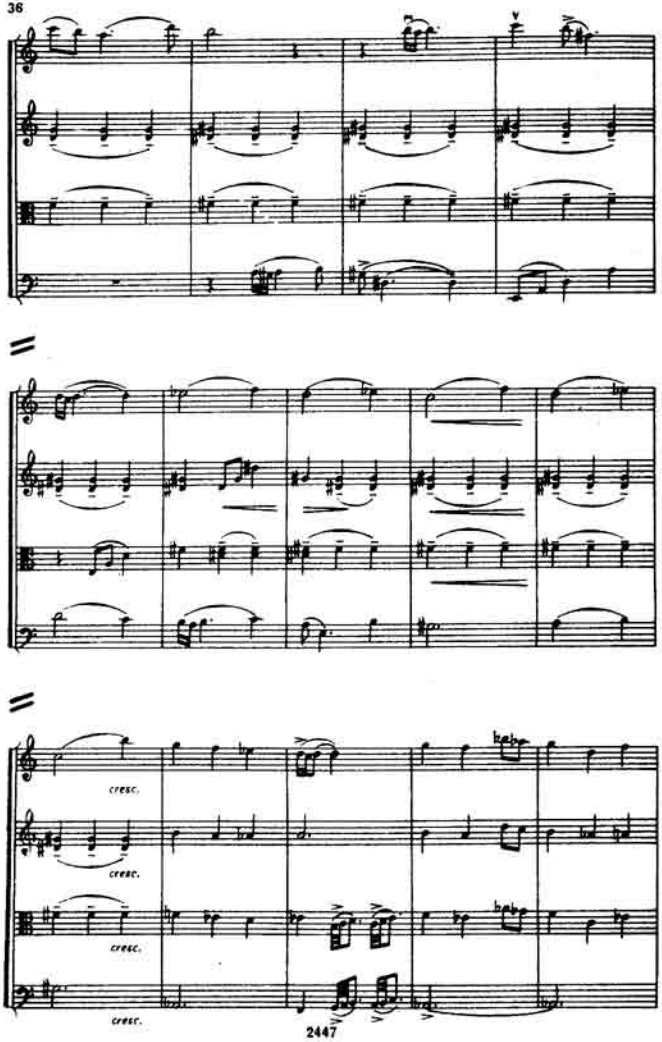






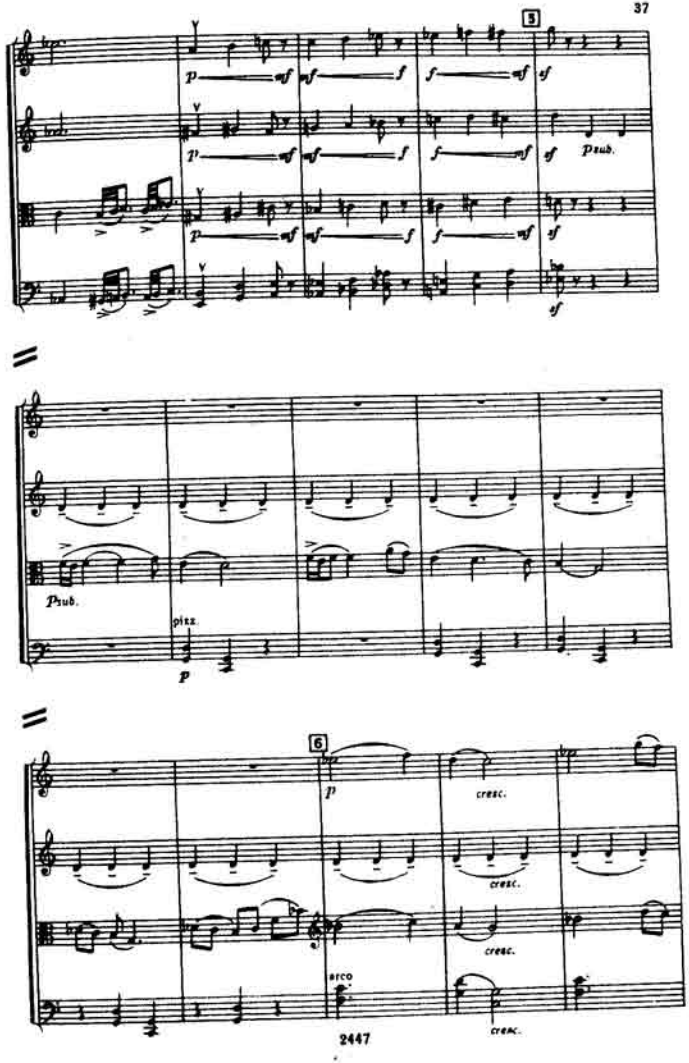

pp
pp
pp

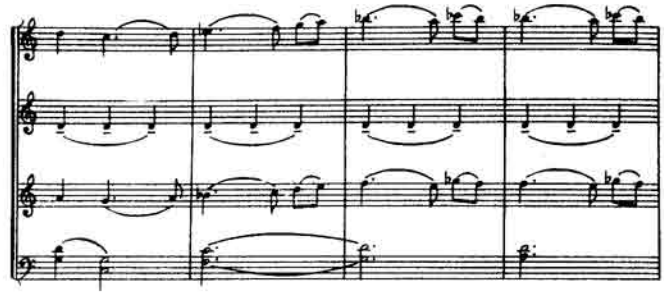

4 Poco più mosso ♩= 38
p
p
p
p

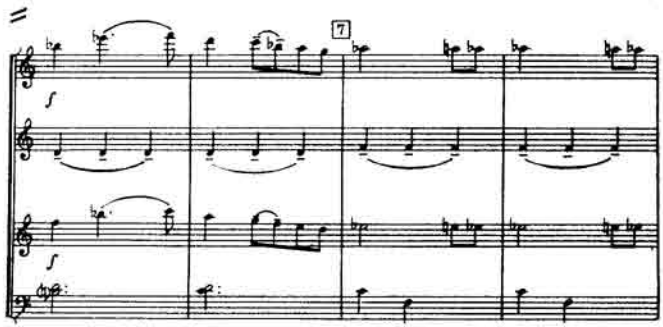

cresc.
cresc.
cresc.
cresc.

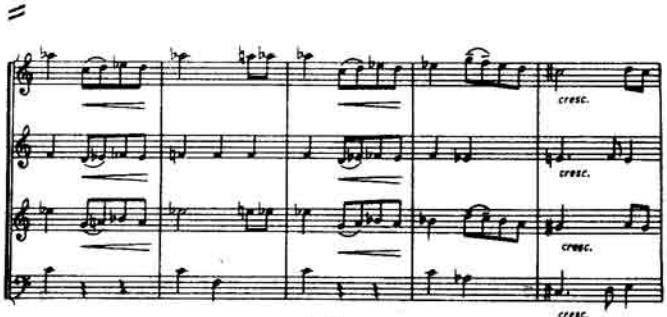





5
p
mf
f
sf
p sub.
pizz.
6
arco
cresc.

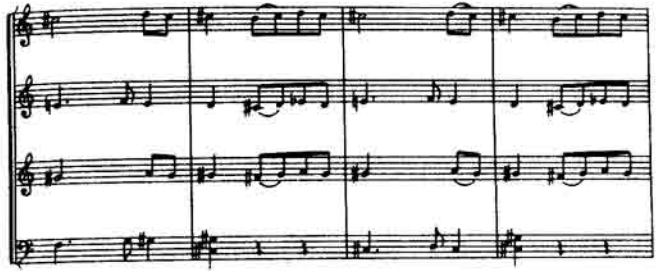


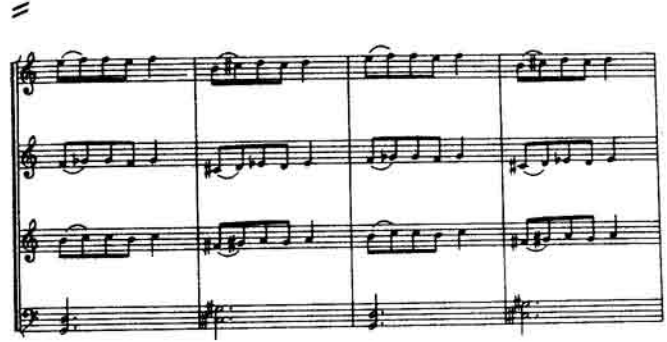

7
f
f

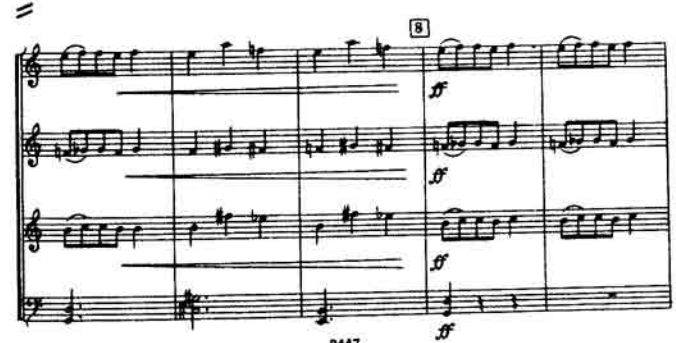

cresc.
cresc.
cresc.
cresc.

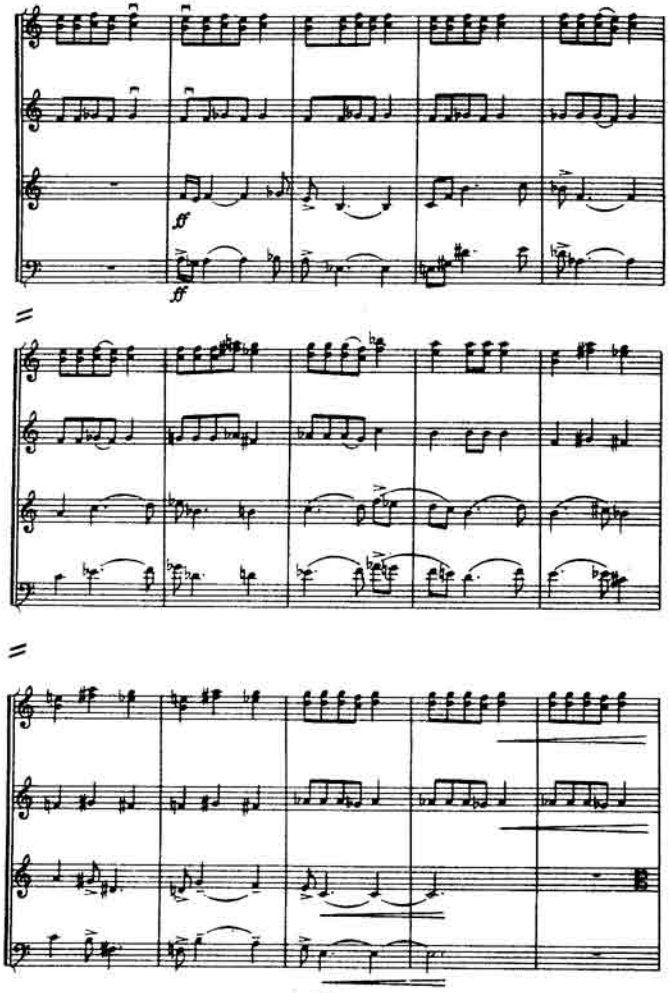






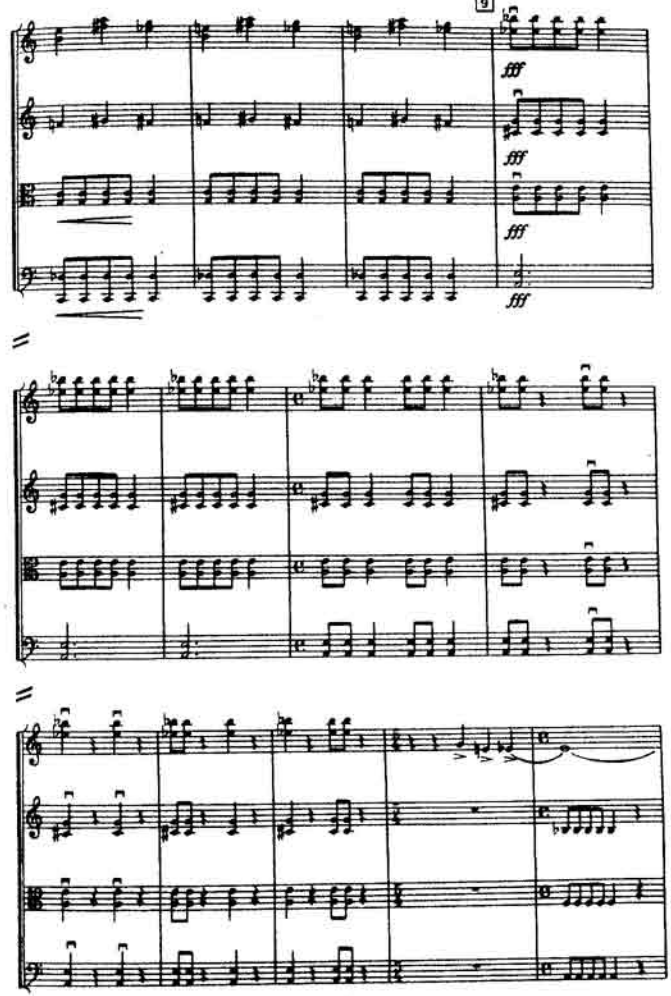


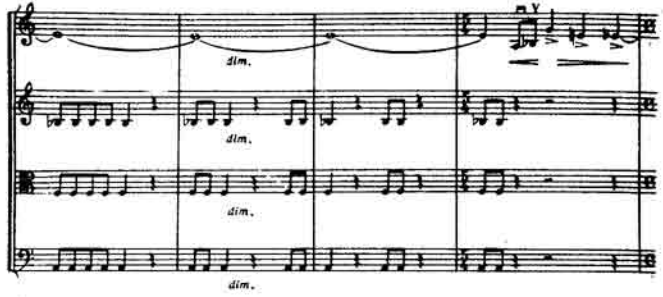

8
ff
ff
ff
ff

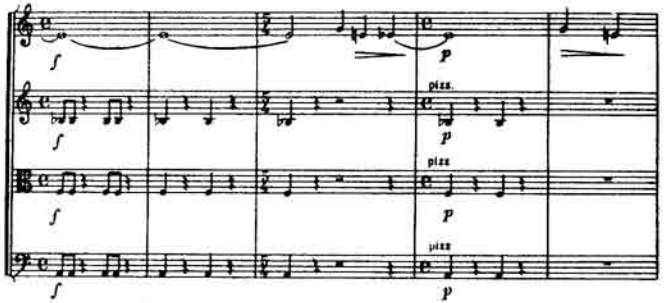

sf
ff

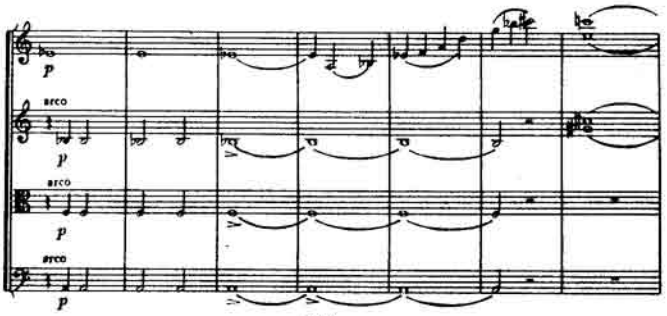





9
fff
fff
fff
fff


dim.
dim.
dim.
dim.

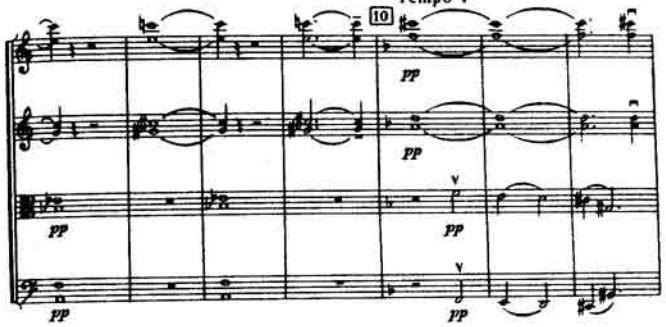

f
p
pizz.
f
p
pizz.
f
p
pizz.
f
p

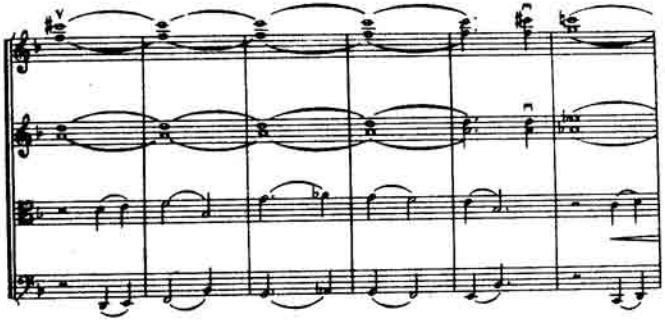

p
arco
p
arco
p
arco
p

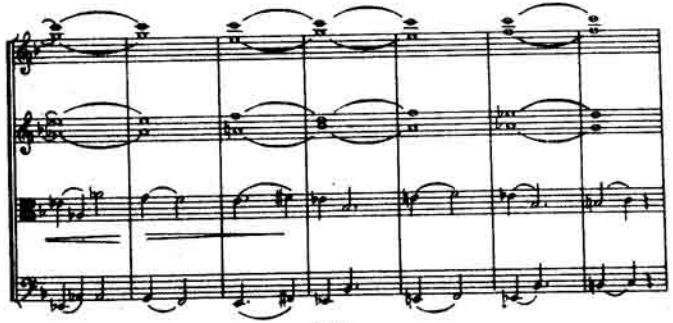


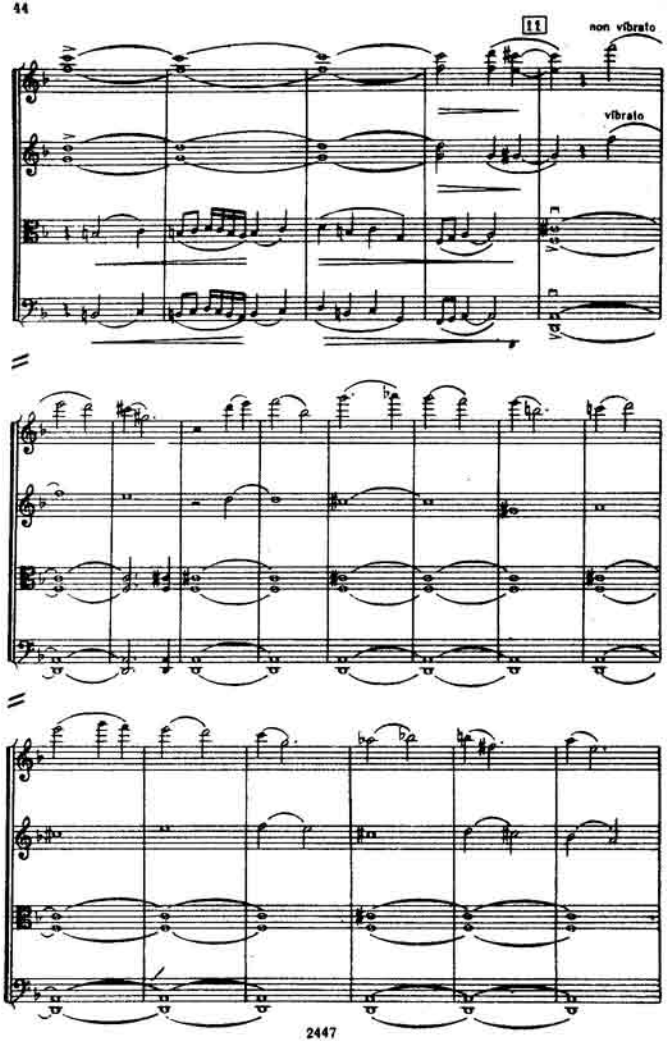


Tempo I


10
pp
pp
pp
pp
pp

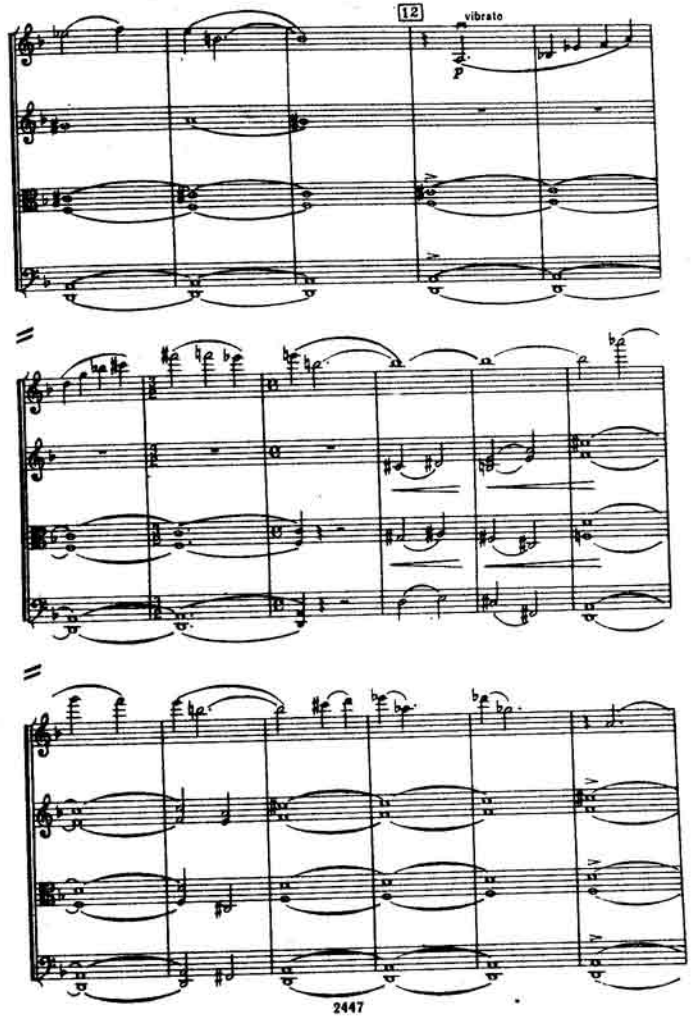


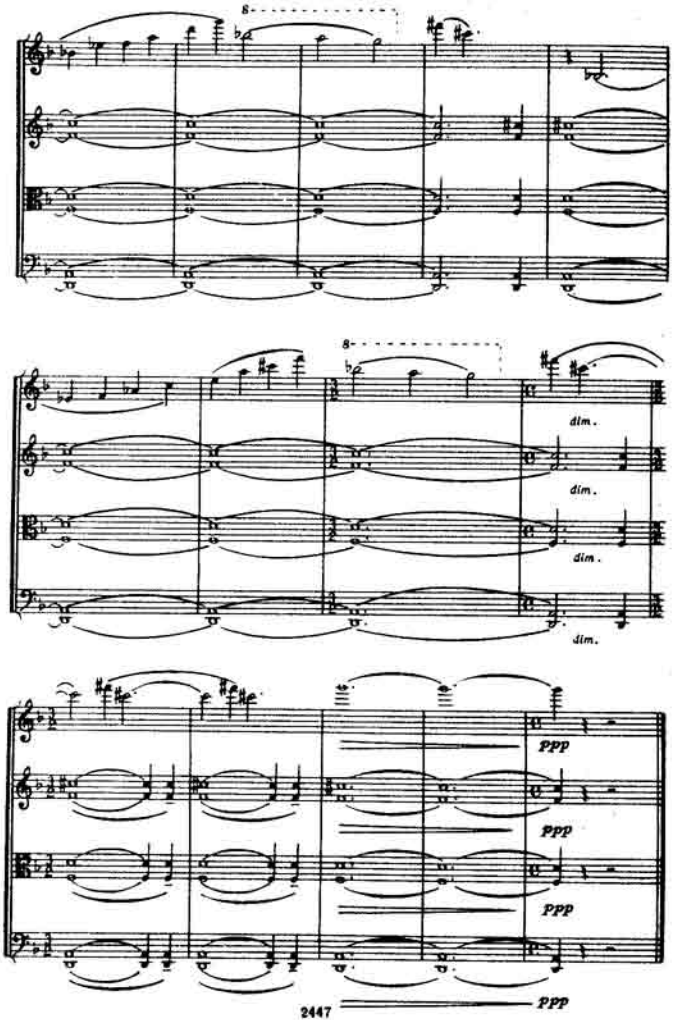



11
non vibrato
vibrato






12
vibrato
p



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