



# Mihajlo Vihula

Ukraine, Miskolc

## Quartet 1 (op.53)

### A propos de l'artiste

Mihajlo Vihula – was born in Hust (Ukraine) in 1981. He began his guitar studies at the age of 7. His parents are music teachers, conductors, and composers. He studied classical guitar in Uzhhorod. He became interested in composing at a young age. He first dealt with folk song adaptations for classical guitar. Later, he started writing (composing) program music. In addition to composing his original works, he also makes many transcripts for classical guitar. Upon graduation from the Music College, he continued his studies as a classical guitarist and composer at the Lviv State Music Academy. His musical education was completed with the masterclasses of famous guitarists - for example, Yamashita, Dyens, Azabagic, Koshkin. He has been participating in many competitions and festivals since the beginning of his career. Since 2005, Mihajlo Vihula lives in Hungary. By now, Vihula has written about 200 pieces (opus) for different instrumental and vocal ensembles and music for theater spectacl... (la suite en ligne)

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### A propos de la pièce



**Titre :** Quartet 1  
[op.53]  
**Compositeur :** Vihula, Mihajlo  
**Droit d'auteur :** Copyright © Vihula Michael 2005  
**Editeur :** Vihula, Mihajlo  
**Instrumentation :** Quatuor à cordes  
**Style :** Contemporain

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# Quartet #1

*Adagio con moto*

*M.Vihula*

Violin I *mp*

Violin II *mf*

Viola *f*

Cello *f*

*Piu mosso*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

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B.M.53.1

*Piu mosso*

Musical score for measures 13-17. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature has one flat (B-flat). The tempo is *Piu mosso*. The dynamics are *f* (forte) for all parts. The Vln. I part features a melodic line with a fermata over the final note of the first phrase. The Vln. II part provides harmonic support with chords. The Vla. part has a rhythmic pattern of eighth notes. The Vc. part has a melodic line with a fermata over the final note of the first phrase.

*Allegretto*

Musical score for measures 18-22. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature has one flat (B-flat). The tempo is *Allegretto*. The time signature changes from 4/4 to 3/4. The dynamics are *p* (piano) and *mf* (mezzo-forte). The Vln. I part features a melodic line with a fermata over the final note of the first phrase. The Vln. II part provides harmonic support with chords. The Vla. part has a rhythmic pattern of eighth notes. The Vc. part has a melodic line with a fermata over the final note of the first phrase.

Musical score for measures 23-27. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature has one flat (B-flat). The tempo is *Allegretto*. The time signature changes from 3/4 to 2/4. The dynamics are *mf* (mezzo-forte). The Vln. I part features a melodic line with a fermata over the final note of the first phrase. The Vln. II part provides harmonic support with chords. The Vla. part has a rhythmic pattern of eighth notes. The Vc. part has a melodic line with a fermata over the final note of the first phrase.

B.M.53.2

28

Vln. I *f* *mp*

Vln. II *f* *mf*

Vla. *f*

Vc. *f* *mf*

33

Vln. I *f*

Vln. II

Vla.

Vc. *ff*

37

Vln. I *mf*

Vln. II *mf*

Vla.

Vc.

B.M.53.3

41

Vln. I

Vln. II

Vla.

Vc.

*f*

45

*Moderato*

Vln. I

Vln. II

Vla.

Vc.

51

Vln. I

Vln. II

Vla.

Vc.

B.M.53.4

56

Vln. I

Vln. II

Vla.

Vc.

61

Vln. I

Vln. II

Vla.

Vc.

66

Vln. I

Vln. II

Vla.

Vc.

B.M.53.5

72

Vln. I

Vln. II

Vla.

Vc.

*mp*

*mp*

*mp*

*Glissando*

*Glissando*

80

Vln. I

Vln. II

Vla.

Vc.

*mp*

*mp*

*Glissando*

*Glissando*

87

Vln. I

Vln. II

Vla.

Vc.

B.M.53.6

Vivo

90

Vln. I

Vln. II

Vla.

Vc.

*f*

93

Vln. I

Vln. II

Vla.

Vc.

*ff*

*ff*

*ff*

97

Vln. I

Vln. II

Vla.

Vc.

*mf*

*mf*

*mf*

*f*

B.M.53.7



101

Vln. I

Vln. II

Vla.

Vc.

105

Vln. I

Vln. II

Vla.

Vc.

110

Vln. I

Vln. II

Vla.

Vc.

B.M.53.8

115

Vln. I

Vln. II

Vla.

Vc.

119

Vln. I

Vln. II

Vla.

Vc.

*f*

*ff*

*Allegro*

120

Vln. I

Vln. II

Vla.

Vc.

B.M.53.9

123

Vln. I

Vln. II

Vla.

Vc.

130

Vln. I

Vln. II

Vla.

Vc.

135

Vln. I

Vln. II

Vla.

Vc.

B.M.53.10

139

Vln. I

Vln. II

Vla.

Vc.

144

Vln. I

Vln. II

Vla.

Vc.

*pp*

*pp*

*p*

149

Vln. I

Vln. II

Vla.

Vc.

*mf*

*ff*

B.M.53.11

154

Vln. I

Vln. II

Vla.

Vc.

*ff*

161

Vln. I

Vln. II

Vla.

Vc.

166

Vln. I

Vln. II

Vla.

Vc.

B.M.53.12

172

Vln. I

Vln. II

Vla.

Vc.

176

Vln. I

Vln. II

Vla.

Vc.

180

Vln. I

Vln. II

Vla.

Vc.

*ff*

B.M.53.13

185

Vln. I  
Vln. II  
Vla.  
Vc.

This system contains measures 185 through 189. The Vln. I part features a melodic line with a fermata over the final measure. The Vln. II part has a rhythmic pattern of eighth notes. The Vla. part consists of a sustained, arpeggiated accompaniment. The Vc. part provides a bass line with a few notes in the later measures.

190

Vln. I  
Vln. II  
Vla.  
Vc.

This system contains measures 190 through 196. The Vln. I part has a melodic line with a fermata over the final measure. The Vln. II part has a rhythmic pattern of eighth notes. The Vla. part consists of a sustained, arpeggiated accompaniment. The Vc. part provides a bass line with a few notes in the later measures.

197

Vln. I  
Vln. II  
Vla.  
Vc.

This system contains measures 197 through 201. The Vln. I part has a melodic line with a fermata over the final measure. The Vln. II part has a rhythmic pattern of eighth notes. The Vla. part consists of a sustained, arpeggiated accompaniment. The Vc. part provides a bass line with a few notes in the later measures.

B.M.53.14

201

Vln. I

Vln. II

Vla.

Vc.

205

Vln. I

Vln. II

Vla.

Vc.

2005

B.M.53.15