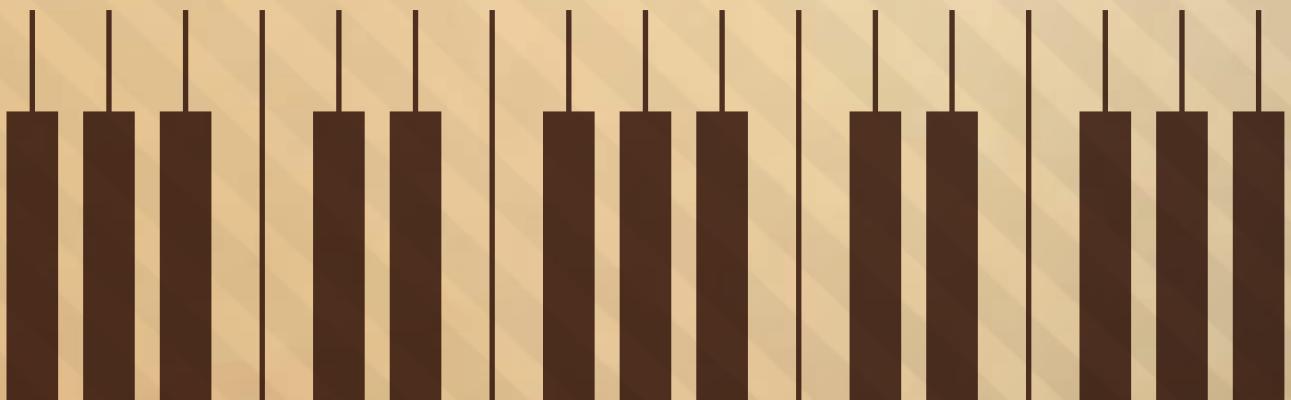


БАКИР БАЯХУНОВ

*Сонаты
для
фортепиано*



АЛМАТЫ 2023

Қазақстан Республикасы Мәдениет және спорт министрлігі

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Бакир Баяхунов

Фортепианоға арналған сонаталар

Алматы, 2023

Ministry of Culture and Sports of the Republic of Kazakhstan
Kurmangazy Kazakh National Conservatory

Bakir Bayakhunov

Sonatas for piano

Almaty, 2023

Министерство культуры и спорта Республики Казахстан
Казахская национальная консерватория имени Курмангазы

Бакир Баяхунов
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Автор публикуемых сочинений – современный казахстанский композитор Бакир Баяхунов. В сборнике представлены сонаты для фортепиано, созданные в разные периоды творчества, различные по тематике и стилистике.

Сборник предназначен для концертных исполнителей, а также для продвинутых учащихся музыкальных учебных заведений.

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Аннотация

Бұл жинақ композитор, профессор, ҚазақКСР Халық әртісі Бакир Яхиянович Баяхуновтың 90 жылдық мерейтойына орай жарық көрді.

Бакир Баяхунов 1960 жылы Алматы консерваториясын (профессор Қ. Х. Қожамияров композиция сыныбы) бітіріп, 1960-63 жылдары П. И. Чайковский атындағы Мәскеу мемлекеттік консерваториясында профессор М. И. Чулаки, С. С. Скребков, В. В. Протопопов, Ю. А. Фортунатов, Д. Р. Рогаль-Левицкийден тағызымдамадан өтті. 1962-2008 жылдары Құрманғазы атындағы Қазақ ұлттық консерваториясында сабак берді. Б. Баяхунов – опералық, симфониялық, камералық және хор шығармаларының авторы.

Орталық Азиядағы дүнгеген композиторлық мектебінің негізін қалаушы ретінде Б. Баяхунов көптеген музикалық құбылыстарға қызығушылық танытып, бір дәстүр шеңберімен шектелмеді. Оның шығармалары этникалық құрамның заманауи музика стилімен, ырғақпен, әуезді экспрессиясы және жарқын бейнесімен ерекшеленеді.

Үш фортепиано сонатасы композитордың шығармашылық ұмтылышын көрсетеді. Бұл Шығыс музикасына деген қызығушылық, еуропалық және шығыс дәстүрлерінің үйлесімі және интонациялық материалдың фольклорлық негізі.

Бірінші соната «Мукам жаңғырығы» ұйғыр мукамына медитациясымен және ырғақ элементімен, халық аспаптарының дыбысына еліктеуімен қарайды.

Дүнгеген ақыны Ясыр Шивазды еске алуға арналған **Екінші соната** XIX ғасырдың соңында Қытайда дүнгеген көтерілісі жеңілгеннен кейін Цин әулетінің езгісіне қарсы бағытталған тарихи отанын тастанап, ТМД жер аударған дүнгеннің минтальділігін сипаттайды. Финалда қайталанатын ән ұлттық дүниетанымның мәңгілігін білдіреді.

Қазақ музикалық фольклоры барокко музикасы түрінде пайда болатын **Үшінші сонатаның** (2023) жаңа нұсқасында басқа міндет қойылды. Мұндай тәжірибе нұсқаулық және біздің ойымызша сәтті болып табылады.

E. Гимарат

Аннотация

Данный сборник приурочен к 90-летнему юбилею композитора, профессора, народного артиста Казахской ССР – Бакира Яхияновича Баяхунова.

Бакир Баяхунов окончил в 1960 г. Алма-Атинскую консерваторию (класс композиции профессора К. Х. Кужамьярова), стажировался в 1960-63 гг. в Московской государственной консерватории имени П. И. Чайковского у профессоров М. И. Чулаки, С. С. Скребкова, В. В. Протопопова, Ю. А. Фортунатова, Д. Р. Рогаль-Левицкого. В 1962-2008 гг. преподавал в Казахской национальной консерватории имени Курмангазы. Б. Баяхунов – автор оперных, симфонических, камерных и хоровых сочинений.

Будучи основателем дунганской композиторской школы в Центральной Азии, Б. Баяхунов не ограничивается рамками одной традиции, проявляя интерес ко

многим музыкальным явлениям. Его сочинения отличаются органичным сочетанием этничности со стилистикой современной музыки, ритмической и мелодической экспрессией, яркой образностью.

Три сонаты для фортепиано отражают творческие устремления композитора. Это и интерес к музыке Востока, и сочетание европейских и восточных традиций, и фольклорная основа интонационного материала. **Первая соната «Отзвуки мукама»** обращена к уйгурскому мукаму с его медитативностью, стихией ритма, инструментальным колоритом. Посвященная памяти дунганского поэта Ясыра Шиваза **Вторая соната** характеризует ментальность дунган СНГ, покинувших историческую родину после поражения Дунганского восстания в Китае в последней трети XIX века, направленного против гнёта цинской династии. Повторяющийся в finale напев символизирует вечность национального мироощущения.

Иная задача поставлена в новой версии **Третьей сонаты** (2023), в которой казахский музыкальный фольклор предстает в формах барочной музыки. Опыт создания такого сочинения поучителен и, на наш взгляд, вполне успешен.

E. Гимарат

Annotation

This collection was released for the 90th anniversary of the composer, professor, People's Artist of the Kazakh SSR – Bakir Bayakhunov.

Bakir Bayakhunov graduated from the Alma-Ata Conservatory in 1960 (composition class of Professor K. Kuzhamyarova), trained in 1960-63 at the Tchaikovsky Moscow State Conservatory under professors M. Chulaki, S. Skrebkov, V. Protopopov, Y. Fortunatov, D. Rogal-Levitsky. In 1962-2008 he taught at the Kurmangazy Kazakh National Conservatory. B. Bayakhunov is the author of opera, symphonic, chamber and choral compositions.

Being the founder of the Dungan school of composition in Central Asia, B. Bayakhunov is not limited to one tradition, showing interest in many musical phenomena. His compositions are distinguished by an organic combination of ethnicity with the style of modern music, rhythmic and melodic expression, vivid imagery.

Three piano sonatas reflect the composer's creative aspirations. This is an interest in the music of the East, and a combination of European and Oriental traditions, and the folklore basis of intonation material. **The First sonata «Echoes of Mukam»** is addressed to the Uighur mukam with its meditativeness and the element of rhythm, imitation of the sound of folk instruments. Dedicated to the memory of the Dungan poet Yasyr Shivaza, the **Second Sonata** characterizes the mentality of the Dungans of the CIS who left their historical homeland after the defeat of the Dungan uprising in China in the last third of the XIX century, directed against the oppression of the Qing dynasty. The chant repeating in the finale symbolizes the eternity of the national attitude.

A different task is set in the new version of the **Third Sonata** (2023), in which Kazakh musical folklore appears in the forms of baroque music. The experience of creating such an essay is instructive and, in our opinion, quite successful.

Соната №1 «Отзвуки мукама»

Создана летом 1990 г. в Доме творчества «Таутурген», расположенному близ Алма-Аты. Там же была исполнена пианистом Михаилом Бурштиным. Поводом к сочинению послужило знакомство композитора с публикацией уйгурских мукамов (Тамара Алибакиева. Двенадцать уйгурских мукамов. Выпуск первый. Алма-Ата, Онер, 1988). Заимствованный из сборника материал после многократного проигрывания и вслушивания в его стилистику преломился в оригинальную авторскую композицию.

Многие черты первоисточника повлияли на характер сонатности и строение цикла. Это выражалось в применении характерных ритмов (усулей), попевок, имитации звучания дутара. Две части сонаты основаны на типичном для мукамов контрасте медитативности и танцевальности. Мукам – вокально-инструментальная композиция, относимая к шедеврам профессиональной музыки устной традиции. Аналогичные мукаму жанры «маком» и «мугам» бытуют в музыкальных культурах Востока.

Соната «Отзвуки мукама» многократно исполнялась М. Бурштиным. Автор обязан ему ценными советами во время написания произведения. В разные годы играла сонату Наиля Баяхунова, сестра композитора, исполнявшая все сонатные опусы брата, среди них – «Два портрета Бетховена» для фортепиано и литавр.

Sonata №1 «Echoes of Mukam»

The Sonata «Echoes of Mukam» was created in the summer of 1990 in the Tauturgen House of Creativity located near Alma-Ata. Mikhail Burshtin, a pianist, performed it there. The reason for the work was the composer's acquaintance with the publication of Uyghur Mukams (Tamara Alibakieva. Twelve Uyghur Mukams. First edition. Alma-Ata, Oner, 1988). Material borrowed from the collection after repeated playing and listening to its style refracted into the original author's composition.

Many features of the original source influenced the sonata's nature and the cycle's structure. This was expressed in the use of characteristic rhythms (usul), chants, and imitation of the dutar sound. The sonata's two movements are based on the typical mukam contrast of meditativeness and dancing. Mukam is a vocalinstrumental composition classified as a masterpiece of the professional music of the oral tradition. Similar to mukam genres, makom and mugham exist in the musical cultures of the East.

The Sonata «Echoes of Mukam» was repeatedly performed by M. Burshtin. The author is obliged to him for valuable advice during the writing of the work. Over the years, Sonata was played by Nailya Bayakhunova, the composer's sister, who performed all of her brother's sonata opuses, among them «The Two Portraits of Beethoven» for piano and timpani.

Отзвуки мукама
соната для фортепиано
в двух частях

Муqам's echoes
Sonata for piano
in two parts

1990

I часть

Improvisazione $\text{♩} = 120$ *

Part I

*Первая часть сонаты предполагает свободную трактовку темпа, метра и ритма.
При наборе не отражена нестандартная запись метра и ритма.

*The sonata's first part presupposes tempo, meter and rhythm's freeinterpretation.
When composing a nonstandard meter and rhythm recording is notreflected.

Бакир Баяхунов
Bakir Bayakhunov

Отзвуки мукама

21

23

25

27

30

Отзвуки мукама

35

(senza suono)
(беззвучно)

mp

mf

8

4

130

39

(senza suono)
(беззвучно)

mf

8

3

43

mp

mf

8

f

3

47

mf

p

8

3

51

f

mf

8

*

Ред.

Отзывы мукама

Musical score for piano, page 12, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 55 starts with a dynamic of *mp*. Measure 56 begins with a dynamic of *dim.*. Measure 57 starts with a dynamic of *m.d.*. Measure 58 begins with a dynamic of *mp*. Measure 59 starts with a dynamic of *m.s.*. Measure 60 starts with a dynamic of *m.d.*. Measure 61 starts with a dynamic of *mf*. Measure 62 starts with a dynamic of *m.s.*. Measure 63 starts with a dynamic of *mp*, followed by *cresc.* Measure 64 starts with a dynamic of *mf*. Measure 65 starts with a dynamic of *dim.*. The score concludes with a dynamic of *mp*.

Отзвуки мукама

67

mf

* *Reo.*

(6) 8

mp *cresc.*

*

8

mf *m.s.*

cresc. *m.s.*

8

f

poco dim.

77

p

8

8

8

8

6

6

Отзвуки мукама

(7)

83

85

87

(8)

Meno mosso

mp cantando

a tempo

mf m.d.

accentuato

simile

Отзвуки мукама

91

92

93

(9) cantando rit.
mf poco dim.

95 a tempo
mp Con Ped.

96

Отзвуки мукама

97

mf

98

poco accel.

allarg.

cresc.

100

Allegro $\text{d} = 135$

f

104

poco cresc.

poco dec.

Отзвуки мукама

107

ff

109

fff

III

114

(11) poco rit.

mf

117

$\text{♩} = 120$

f
m.d.

mf

f

Отзвуки мукама

119

mf

120

(12)

mf
m.d.

m.s.
m.s.

13

13

8

122

mp

*

124

mf

cresc.

126

$\text{♩} = 130$

f

mf cresc.

f

8

Отзвуки мукама

129

132

mf

dim.

Reo.

134

mp

8

Reo.

*

136

8

cresc.

Reo.

*

138

f

poco cresc.

8

Reo.

*

The musical score consists of five systems of music, each with two staves. The top staff of each system generally contains rhythmic patterns with eighth and sixteenth notes, while the bottom staff contains sustained notes or simple harmonic patterns. Various time signatures are used throughout, including 3/8, 8/8, 16/8, 9/8, 2/8, 4/4, and 5/4. Dynamics such as *forte*, *piano*, *mf*, *mp*, *cresc.*, and *dim.* are indicated. Performance instructions like *Reo.* and *poco cresc.* are also present. Measure numbers 129, 132, 134, 136, and 138 are marked at the beginning of each system.

Отзвуки мукама

(13) marcato 8 sec. 4 sec. 1 sec.

141 8 sec. 4 sec. 1 sec.

palme (ладонями) (senza suono) (беззвучно)

m.d. 19

142 $\text{♩} = 80$ *p* espressivo 8 sec. 4 sec. 1 sec.

ord. 19 8 sec. 4 sec. 1 sec.

Reo. *

143 f m.d. cresc. ff (senza suono) (беззвучно)

m.s. Reo. * Reo. *

Отзвуки мукама

II часть

Part II

Sostenuto ♩ = 80

1 **(14)** **m.d.** **m.d.**

2

19 **17**

19 **17**

3

17 **m.d.**

m.s. **mf** **p** **cresc.**

17 **7**

4

7

poco dim.

16 **7**

7

6

5

6

5

7

5

7

Отзвуки мукама

8

(15) $\text{♩} = 100$

mf

II

12

mp

8

13

espress. *dim.*

Отзвуки мукама

14

mf *risoluto*

15

16

17

(16) quasi Violoncello

24

Отзвуки мукама

19

8

20

8

22

mp

23

poco cresc.

25

f

$\text{♩} = 130$

(17)

Отзвуки мукама

28

33

37

41

45

(18)

The musical score consists of five staves of music. Staff 1 (Treble clef) starts with a series of eighth-note pairs followed by a sixteenth-note pattern. Staff 2 (Bass clef) features eighth-note pairs and sixteenth-note patterns. Staff 3 (Treble clef) includes eighth-note pairs and sixteenth-note patterns. Staff 4 (Bass clef) shows eighth-note pairs and sixteenth-note patterns. Staff 5 (Treble clef) contains eighth-note pairs and sixteenth-note patterns. Various dynamics (e.g., $\times 2$, $\times 3$, $\times 4$, $\times 5$) and articulations (e.g., \checkmark , $\checkmark \checkmark$, $\checkmark \checkmark \checkmark$, $\checkmark \checkmark \checkmark \checkmark$, $\checkmark \checkmark \checkmark \checkmark \checkmark$) are indicated throughout the score. Measure numbers 28, 33, 37, 41, and 45 are marked above the staves. A circled number 18 is placed above the fifth staff. Articulation marks like \checkmark and $\checkmark \checkmark$ are placed below the bass staff. The bass staff also features a 'Red.' marking under a note.

Отзвуки мукама

50

Musical score page 50. The top staff is in bass clef, and the bottom staff is in bass clef. The music consists of two staves. Measure 50 starts with a bass note followed by a series of eighth and sixteenth notes. Measure 51 begins with a dynamic *p*. Measure 52 continues the melodic line.

54

Musical score page 54. The top staff is in treble clef, and the bottom staff is in bass clef. The dynamic *mp* is indicated. Measure 54 shows a melodic line with eighth and sixteenth notes. Measure 55 continues the line, and measure 56 concludes the section.

58

Musical score page 58. The top staff is in treble clef, and the bottom staff is in bass clef. The dynamic *mf* is indicated. Measure 58 shows a melodic line with eighth and sixteenth notes. Measure 59 continues the line, and measure 60 concludes the section.

62

Musical score page 62. The top staff is in bass clef, and the bottom staff is in bass clef. Measures 62-63 show a melodic line with eighth and sixteenth notes. Measure 64 begins with a dynamic *mf*. Measure 65 shows a melodic line with eighth and sixteenth notes. Measure 66 concludes the section.

(19)

Musical score page 19. The top staff is in treble clef, and the bottom staff is in treble clef. The dynamic *f* is indicated. Measures 19-20 show a melodic line with eighth and sixteenth notes. Measure 21 begins with a dynamic *mf*, followed by a crescendo. Measure 22 concludes the section.

8

Отзвуки мукама

73

mf cresc.

8

77

f

81

rit.

mf cresc.

20

a tempo

accentuato

f

8

89

8

The musical score consists of five staves of music. Staff 1 (Treble and Bass) starts with eighth-note patterns, followed by sixteenth-note patterns with dynamic markings *mf* and crescendo. Staff 2 (Treble and Bass) shows eighth-note patterns with dynamic *f*. Staff 3 (Treble and Bass) features sixteenth-note patterns with dynamic *rit.* and crescendo. Staff 4 (Treble and Bass) includes eighth-note patterns with dynamic *a tempo* and *accentuato*, followed by sixteenth-note patterns with dynamic *f*. Staff 5 (Bass) shows eighth-note patterns with dynamic *f*.

Отзвуки мукама

93

8

(21)

mf

101

m.s.

f

m.s.

105

mf

109

This image shows five staves of musical notation for a string quartet. The top staff uses bass clef and has a key signature of one flat. The second staff uses bass clef and has a key signature of one sharp. The third staff uses treble clef and has a key signature of four sharps. The fourth staff uses bass clef and has a key signature of four sharps. The fifth staff uses treble clef and has a key signature of four sharps. Various musical markings are present, including dynamic changes (e.g., *mf*, *f*, *m.s.*), articulations (e.g., accents, slurs), and performance instructions (e.g., '8', circled '21'). Measure numbers 93, 101, and 105 are indicated at the beginning of their respective staves.

Отзвуки мукама

113

dim.

mp

cresc.

8

(22)

mf

8

121

mf

8

125

mf

8

129

8

Отзвуки мукама

133

poco cresc.

f

(23)

8

8

Re.

*

141

8

8

Re.

*

145

8

8

Re.

*

Re.

*

Отзвуки мукама

Musical score for piano, page 149-160. The score consists of two systems of four staves each. The top system starts at measure 149 with a dynamic of *m.d. cresc.* and a tempo of $\text{♩} = 100$. It features a mix of treble and bass clefs, with various key signatures (B-flat major, A minor, G major) and time signatures (3/4, 2/4). Measure 152 begins with *m.d.* and includes a dynamic marking *Con Ped.* Measure 156 starts with *rit.* and ends with *a tempo*. Measure 160 concludes with *a tempo*. The bottom system continues from measure 152, featuring dynamics like *ff*, *rit.*, and *a tempo*. Measure 24 is circled in the first system, and measure 25 is circled in the second system. Various performance instructions such as *m.s.*, *Reo.*, and *** are included throughout the score.

Отзвуки мукама

162

163

165

168

Отзвуки мукама

170

m.d.

m.s.

173

8 m.d.

m.s.

m.s.

176

poco morendo

180

mp

** glissando sulla corda C.
 ** глиссандо на струне ДО от
 демпфера к колку.
 **glissando on the C string
 from the damper to the peg.

Соната №2

Вторая соната для фортепиано Б. Баяхунова написана в 1991 г. Новая редакция создана в 2009 г. Текст данной редакции сохранен в версии 2023 г., за исключением третьей части. Первая часть вызывает ассоциации с поэтическими образами дунганского фольклора. Во второй части возникают картины героической битвы времён Дунганского восстания в Китае (1862-1877 гг.), направленного против гнёта цинской династии. Поражение восстания вынудило повстанцев покинуть историческую родину. Горечь поражения слышна в отголосках исламской молитвы в краткой третьей части. Светлая, основанная на вариантом повторении народной песни, четвертая часть символизирует незыблемость национального мироощущения. Лишь кода напоминает о минувших событиях.

Во второй части использована песня «Живар жёмин» («Петушок возвестил рассвет»), в четвёртой – «Шы ли дун» («На расстоянии десяти ли»). Опорным ладом сонаты является пентатоника, за исключением ориентальной третьей части. Автор применяет разработанную им систему интервальных комбинаций пентатонического лада в мелодике и вертикальных созвучиях. В кульминационных моментах пентатонические темы сочетаются с плотными звуковыми массами более сложной аккордики. В сонате применены особые способы звукоизвлечения, среди последних – имитация звучания различных инструментов с положенной на струны рояля деревянной линейкой.

Образы сочинения навеяны общением с представителями диаспоры, народными музыкантами, деятелями науки и культуры, знакомством с историческими материалами. Менталитет дунганского народа нашел яркое отражение в поэзии Ясыра Шиваза, что и обусловило адрес посвящения в заглавии сонаты.

Sonata №2

The second sonata for piano by B. Bayakhunov was written in 1991. The new edition was created in 2009. The text of this edition is preserved in the 2023 version, with the exception of the third movement. The first part evokes associations with the poetic images of Dungan folklore. In the second part, there are pictures of the heroic battle during the Dungan rebellion in China (1862-1877), directed against the oppression of the Qing dynasty. The aftermath of the uprising forced the rebels to leave their historical homeland. The bitterness of defeat is heard in the echoes of the Islamic prayer in the short third part. Light, based on the variant repetition of a folk song, the fourth movement symbolises the inviolability of the national attitude. Only the coda reminds us of past events.

In the second part, the song «Givar yomin» («The Cockerel Announced the Dawn») was used. In the fourth: «Shy li dong» («At a distance of ten li»). The basic mode of the

sonata is the pentatonic scale, with the exception of the oriental third movement. The author uses the system of interval combinations of the pentatonic mode developed by him in melody and vertical harmonies. At the climax, pentatonic themes are combined with dense sound masses of more complex chords. The sonata uses special methods of sound extraction, among the latter is the imitation of the sound of various instruments with a wooden ruler placed on the piano strings.

The images of the work are inspired by communication with representatives of the Diaspora, folk musicians, scientists, and cultural figures, as well as the acquaintance with historical materials. The mentality of the Dungan people was vividly reflected in the poetry of Yasyr Shivaz, which determined the address of the dedication in the sonata's title.

памяти дунганского поэта Ясыра Шиваза
Соната №2 для фортепиано в 4-частях

(1991, 2009 – 2-редакция)

in memory of the Dungan poet Yasyr Shivaza

Sonata No.2 for piano in 4 movements

исполнительская
редакция
Н.Баяхуновой
performing edition
N. Bayakhunova

(1991, 2009 - 2nd edition)

Б.Баяхунов

B. Bayakhunov

Тема

I часть

8 - - - -

1 2 3 4 5 6 7 8 9 10

4

m.s. **m.d.**

Ped. *

7

p

Ped. *

8 - - - -

9

mf **m.s.**

mp **cresc.**

mf **mp**

Ped. *

Ped. *

Вторая соната

12

cresc.

mf

>

8

Re.d.

*

Re.d.

15

cresc.

p

mf

*

3

3

3

Re.d.

8

Var.1

m.d.

m.s.

*

16

cresc.

f dim.

mf

Re.d.

*

Re.d.

*

20

mf

mp

8

11/8

11/8

6/4

6/4

Вторая соната

Var. 2

22 m.d.
m.s.

23 cresc.
mf

24 p
con Ped.
cresc.
mf dim.

25 mf

26 mp

Var. 3

28 ff
mf
mp
ff

29 *
m
*
m
*
m
*

30 *
m
*
m
*
m
*

* — мгновенное снятие рук с клавиатуры.

- instant removal of hands from the keyboard.

Вторая соната

fff

30

2do. *

31

con Ped. 3 m.s. 13/8

33

2do. *

35

Var. 4

2do. * 2do. *

37

2do. *

Вторая соната

38

(беззвучно)
(senza suono)

39

41

Var. 5

43

15

Вторая соната

15 -

45

8

15 -

47

8

15 -

49

15 -

51

Вторая соната

53

15

m.s.

ff

Ped. sempre

55

15

p

m.s.

m.s.

3/4

(ромбики показывают диапазон используемых струн)

57

(diamonds indicate the range of strings used)

	NB.	Левой рукой уронить короткую деревянную линейку на басовые струны; дождаться угасания шума, слегка придерживать линейку над струнами в диапазоне Соль бемоль – Си бемоль при исполнении темы.
	NB.	With your left hand, drop a short wooden ruler on the bass strings; wait for noise extinction, lightly hold the ruler over the strings in the range G flat - B flat when performing the theme.
15		

Вторая соната

II часть

60

(имитируя щипковый инструмент,
линейка расположена в 4 -5 см. от демпферов)
(imitating a plucked instrument,
the ruler is located 4-5 cm from the dampers)

m.d.

mp

cresc.

senza Ped.

63

cresc.

66

mf

69

(подражая звучанию цимбал,
слегка ослабить давление на линейку)
(imitating the sound of cymbals,
slightly relieve the pressure on the ruler)

f

ff

m.d.

con Ped.

Вторая соната

72

mf *ff*
(глиссандо линейкой
по басовым струнам)
(после глиссандо линейку
снять со струн)
(glissando with a ruler
on bass strings)
(after glissando ruler
take off the strings)

fff

ff *mp* *cresc.* *ff*

con Ped.

mp *cresc.* *accel.* *ff*

79 *= 140*

mp marcato *cresc.* *mf*

senza Ped. *8*

Вторая соната

83

87

91

con Ped.

93

95

Detailed description: The musical score consists of five staves of piano music. Staff 1 (top) starts in 3/8, moves to 2/4, then 8/8, and ends in 6/8. Staff 2 (second from top) starts in 3/8, moves to 2/4, then 8/8, and ends in 6/8. Staff 3 (middle) starts in 3/8, moves to 2/4, then 8/8, and ends in 6/8. Staff 4 (fourth from top) starts in 3/8, moves to 2/4, then 8/8, and ends in 6/8. Staff 5 (bottom) starts in 3/8, moves to 2/4, then 8/8, and ends in 6/8. Various dynamics are indicated throughout, including *cresc.*, *f*, *ff*, and *con Ped.*. Articulation marks like '>' and '*v*' are placed above or below the notes. Measure numbers 83, 87, 91, 93, and 95 are marked at the beginning of their respective staves.

Вторая соната

97

99

102

104

108

Detailed description: The musical score consists of five staves of piano music. Staff 1 (treble clef) starts at measure 97 in 3/4 time, with a dynamic of $\frac{5}{3}$. Staff 2 (bass clef) starts at measure 99 in 8/8 time. Measure 102 begins with a dynamic of $\frac{6}{8}$, followed by a measure in 5/8 time with a dynamic of $\frac{m.d.}{m.s.}$. Measure 104 starts with a dynamic of $\frac{mp}{marcato}$, followed by a dynamic of $\frac{poco\ cresc.}{}$. The final staff (bass clef) starts at measure 108 with a dynamic of $\frac{ff}{>m.d.}$.

Вторая соната

110

m.d.

m.s.

113

mp

8-----

cresc.

116

rit.

a tempo

f

mf

con Ped.

119

8-----

allarg. e cresc.

121

f

8-----

Вторая соната

123 $\text{♩} = 120$ m.s.

125

126

m.d.

mf *m.s.* *cresc.*

con Ped.

Вторая соната

128

m.d.

mf m.s. cresc.

fff

130

m.d.

mf m.s. cresc.

fff

132

$\text{♩} = 130$

ffff (ладонью)
(palma)

135

$\text{♩} = 130$

(ord.)

8 - - - .

Вторая соната

138

8

141

(palma)(ладонью)

(ord.)

8

144

poco a poco dim.

8

147

mf

8

150

dim.

8

Вторая соната

154

Musical score page 154. Two staves in bass clef, key signature of four flats. Measure 1 starts with a sustained note followed by eighth-note pairs. Measure 2 begins with a sixteenth-note pattern. Measure 3 shows a change to 3/4 time with eighth-note pairs. Measure 4 returns to 4/4 time. Measure 5 ends with a fermata over a dotted half note.

158

Musical score page 158. Two staves in bass clef, key signature of four flats. Measure 1 starts with a sustained note followed by eighth-note pairs. Measure 2 begins with a sixteenth-note pattern. Measure 3 shows a change to 3/4 time with eighth-note pairs. Measure 4 returns to 4/4 time. Measure 5 ends with a fermata over a dotted half note.

162

$\text{♩} = 70$ *recitativo*

III часть

Musical score page 162. Two staves in bass clef, key signature of four flats. Measure 1 starts with a sustained note followed by eighth-note pairs. Measure 2 begins with a sixteenth-note pattern. Measure 3 shows a change to 3/4 time with eighth-note pairs. Measure 4 returns to 4/4 time. Measure 5 ends with a fermata over a dotted half note.

165

Musical score page 165. Two staves in bass clef, key signature of two flats. Measure 1 starts with a sustained note followed by eighth-note pairs. Measure 2 begins with a sixteenth-note pattern. Measure 3 shows a change to 3/4 time with eighth-note pairs. Measure 4 returns to 4/4 time. Measure 5 ends with a fermata over a dotted half note.

167

Musical score page 167. Two staves in bass clef, key signature of two flats. Measure 1 starts with a sustained note followed by eighth-note pairs. Measure 2 begins with a sixteenth-note pattern. Measure 3 shows a change to 3/4 time with eighth-note pairs. Measure 4 returns to 4/4 time. Measure 5 ends with a fermata over a dotted half note.

Вторая соната

169

171

173

175

177

Вторая соната

179

molto rit.

180

con Ped.

IV часть

$\text{♩} = 84$

183

mf

186

simile

poco dim.

190

mp

Вторая соната

194

8-

mf

198

8-

dim.

f

202

206

8-

mf

mp

Вторая соната

The musical score consists of four staves of piano music, likely for two hands, separated by vertical bar lines. The score is divided into four measures, each starting with a dynamic instruction:

- Measure 1 (Measures 210-211):
 - Measure 210: Dynamics *mf* (mezzo-forte) and *mp* (mezzo-piano). The left hand has a sustained note with a vertical bar below it, and the right hand plays eighth-note patterns.
 - Measure 211: Dynamics *mp*. The left hand has a sustained note with a vertical bar below it, and the right hand plays eighth-note patterns.
- Measure 2 (Measures 212-213):
 - Measure 212: Dynamics *mf*. The left hand has a sustained note with a vertical bar below it, and the right hand plays eighth-note patterns.
 - Measure 213: Dynamics *mp*. The left hand has a sustained note with a vertical bar below it, and the right hand plays eighth-note patterns.
- Measure 3 (Measures 214-215):
 - Measure 214: Dynamics *mf*. The left hand has a sustained note with a vertical bar below it, and the right hand plays eighth-note patterns.
 - Measure 215: Dynamics *mp*. The left hand has a sustained note with a vertical bar below it, and the right hand plays eighth-note patterns.
- Measure 4 (Measures 216-217):
 - Measure 216: Dynamics *mf*. The left hand has a sustained note with a vertical bar below it, and the right hand plays eighth-note patterns.
 - Measure 217: Dynamics *mp*. The left hand has a sustained note with a vertical bar below it, and the right hand plays eighth-note patterns.
- Measure 5 (Measures 218-219):
 - Measure 218: Dynamics *mf*. The left hand has a sustained note with a vertical bar below it, and the right hand plays eighth-note patterns.
 - Measure 219: Dynamics *mp*. The left hand has a sustained note with a vertical bar below it, and the right hand plays eighth-note patterns.
- Measure 6 (Measures 220-221):
 - Measure 220: Dynamics *mf*. The left hand has a sustained note with a vertical bar below it, and the right hand plays eighth-note patterns.
 - Measure 221: Dynamics *mp*. The left hand has a sustained note with a vertical bar below it, and the right hand plays eighth-note patterns.
- Measure 7 (Measures 222-223):
 - Measure 222: Dynamics *mf*. The left hand has a sustained note with a vertical bar below it, and the right hand plays eighth-note patterns.
 - Measure 223: Dynamics *dim.* (diminuendo). The left hand has a sustained note with a vertical bar below it, and the right hand plays eighth-note patterns.

Вторая соната

226

230 $\text{♩} = 80$

233

236

Вторая соната

239

poco a poco dim.

8 - 15 - - - -

3 3 3

15 - - - -

242

mf = 70

ff

mf

245

mp

mp = 80

(8) - - - -

8 - - - -

248 (8) - - - - 15 - - - -

mf 3 3 3

7 7

58

Вторая соната

251

accel.

253

$\bullet = 140$

mp *marcato* *poco cresc.* *2* *1* *2* *3* *5*

Ped. ad libitum

257

m.d.

ff *m.s.*

259

m.d.

mp

m.s.

262

poco cresc.

f

con Ped.

Вторая соната

265 *rit.*

mf

mp

$\text{♩} = 90$

268

NB. Левой рукой положить линейку на басовые струны, слегка придерживать в диапазоне Соль - Си; ромбочки обозначают указанный диапазон.

With your left hand, put a ruler on the bass strings, slightly hold in the range of Sol - Si; diamonds represent the specified range.

* Продолжительность тактов 268-270 зависит от времени установки линейки.

* The length of bars 268-270 depends on ruler setting time.

273

A musical score for three voices (Soprano, Alto, Bass) in common time, treble clef, and B major. The Soprano part features sustained notes with diamond-shaped grace notes. The Alto part consists of eighth-note patterns. The Bass part has sustained notes with square grace notes. Measure numbers I, II, III, IV, V, VI, VII, and VIII are indicated above the staff.

Вторая соната

$\text{♩} = 90$

Concerto for Piano and Orchestra, Op. 22, No. 2, by S. V. Rachmaninoff.

Staff 1 (Piano): $\text{♩} = 90$. Dynamics: mf , $con\ Ped.$, $>$. Articulation: $\ddot{\text{p}}$.

Staff 2 (Piano): $dim.$, mp , $>$. Articulation: $\ddot{\text{p}}$.

Staff 3 (Piano): mf , $>$.

Staff 4 (Piano): $8\dashdots$, $>$, $8\dashdots$, $8\dashdots$.

Staff 5 (Piano): 287 , $8\dashdots$, $8\dashdots$, $dim.$, f , $>$. Articulation: $\ddot{\text{p}}$.

Performance instruction: *simile*.

Вторая соната

291

dim. *mp*

295

f

298

mf

$\text{♩} = 70$

301

3 *3* *3*

3 *3* *3*

lunga

304

mp

8

62 *Reo.* *

The musical score consists of five staves of music. Staff 1 (treble clef) starts with eighth-note pairs followed by sixteenth-note patterns. Staff 2 (bass clef) has eighth-note pairs. Staff 3 (bass clef) shows a transition with a treble clef, eighth-note pairs, and sixteenth-note patterns. Staff 4 (bass clef) features eighth-note pairs and sixteenth-note patterns. Staff 5 (bass clef) includes a dynamic marking *mf*, a tempo of $\text{♩} = 70$, and measures with 3/4 and 2/4 time signatures. The score concludes with a dynamic *lunga* and a measure starting with an eighth note followed by a sixteenth-note pattern.

Соната №3 «Казахская бахиана»

В 1996 году был написан фортепианный вариант сонаты (существует также органная версия). Цикл состоит из 4-х частей, связанных с типичными барочными формами: Прелюдия, Фуга, Пассакалия, Токката. Части контрастируют также в темповом отношении: медленно, умеренно, очень быстро. Цикличность усиlena сквозным тематическим развертыванием, цельностью интонационного содержания, истоки которого в казахском музыкальном фольклоре. Связь с музыкой Баха является отражением известной концепции «Запад – Восток», указывающей на взаимопроникновение культур.

В основе Прелюдии тема-монограмма BACH, эпический мотив песни Мухита и тема народной песни «Елім-ай». Вторая часть цикла – Фуга отображает современные тенденции в трактовке данной полифонической формы, что проявляется по многим параметрам музыкального языка. В основе темы Пассакалии начальные интонации песни «Елім-ай» с последующим сложно-ладовым развитием. Последняя часть цикла – Токката – является самой сложной по степени использования полифонических средств. В основе Токкаты интонация фанфарного типа, возникающая из темы эпического напева и кюевые ритмоинтонации, выведенные из «Елім-ай». Многоголосие в кюевых эпизодах опирается на приемы полифонии, используемые в гомофонных формах.

В сонате «Казахская бахиана» автору удалось не только облечь национальный тематизм в барочные формы, используя современные композиторские приемы, но и передать актуальную в настоящее время идею диалога культур и времен.

*Из статьи Ким О.Ю. «Диалог культур в «Казахской Бахиане»
Б. Баяхунова. Астана, 2012*

Примечание: В третьей редакции изменилась стилистика произведения, цикл приобрёл форму миниатюр, в силу чего вторая часть названа Фугеттой. Исполнительская редакция, проделанная пианистом Е. Гимарат, коснулась динамики, агогики, аппликатуры, в ряде случаев фактуры.

Sonata №3 «Kazakh Bachiana»

A piano version of the sonata was written in 1996 (there is also an organ version). The cycle consists of four movements associated with the typical Baroque forms: Prelude, Fugue, Passacaglia, and Toccata. The movements also contrast in tempo: slow, moderate, and very fast. The integrity of the intonational content, which has its roots in Kazakh musical folklore, and ingrained thematic progress enhanc the cyclicity. The

connection with Bach's music is a reflection of the well-known concept of «West-East» and indicates the interpenetration of cultures. The Prelude is based on the theme of the BACH monogram, the epic motif of the Mukhit song, and the theme of the folk song Elim-ai. The second movement of the cycle, the Fugue, reflects modern trends in the interpretation of this polyphonic form, which are manifested in many aspects of its musical language. The opening motifs from the song Elim-ai serve as the foundation for Passacaglia's theme, which then undergoes a complex development. The last part of the cycle, the Toccata, is the most complex in terms of polyphonic technique. The Toccata is based on a fanfare-type intonation arising from the theme of the epic tune and kuy-based rhythmic patterns, derived from Elim-ai. The polyphony in the kuy episodes is based on the techniques of polyphony used in homophonic forms.

In the Kazakh Bachiana sonata, the author managed not only to clothe national thematism in baroque forms using modern compositional techniques but also to convey the currently relevant idea of the dialogue of cultures and times.

From the article by Kim O. Yu. Dialogue of Cultures in the «Kazakh Bachiana» by B. Bayakhunov, Astana, 2012

Note: In the third edition, the style of the work changed; it took the form of miniatures, which is why the second part is called a fughetta. The performance revision done by pianist Y. Gimarat touched on dynamics, agogics, fingering and, in some cases, texture.

P.S.: в такте 130 в левой руке после четвертной ноты следует
половинная пауза

P.S.: in bar 130 in the left hand after a quarter note followed
by a half pause

Соната №3 «Казахская бахиана»

Третья редакция (2023)

Sonata No. 3 «Kazakh Bakhiana»

Third edition (2023)

исполнительская
редакция Е. Гимарат
performing edition
Y. Gimarat

Б. Баяхунов
B. Bayakhunov

1.Прелюдия

Moderato $\text{♩} = 80$

Piano

монограмма "BACH"

mf

con Ped.

1

6

poco accel.

mp *poco cresc.*

rit.

mf

$\text{♩} = 70$

*фрагмент песни Мухита
«Гаянап кызы»

Казахская бахиана

14

3 3 3 2 3 5

17 (3) * mp cresc.
* «Елім-ай»

20 = rit. dim.

23 a tempo mp cresc. rit. mf dim.

26 (4) a tempo = 65 mp mf

Detailed description: The musical score consists of five staves of music. Staff 1 (treble clef) starts with a melodic line in 3/4 time, changing to 4/4 and then 5/4. Staff 2 (bass clef) has a sustained note followed by a rhythmic pattern. Staff 3 (bass clef) has a sustained note followed by a rhythmic pattern. Staff 4 (bass clef) has a sustained note followed by a rhythmic pattern. Staff 5 (bass clef) has a sustained note followed by a rhythmic pattern. Various dynamics like *mp*, *cresc.*, *rit.*, *dim.*, *a tempo*, and *mf* are indicated. Articulations include slurs, grace notes, and accents. Measure numbers 14, 17, 20, 23, and 26 are marked above the staves.

Казахская бахиана

29

allargando

$\text{♩} = 60$

f

32

rit.

ff

mp

35

$\text{♩} = 90$

mf

41

cresc.

f

46

mf

Казахская бахиана

49

cresc.

51 (2) *f*

54 *poco cresc.*

57 *ff*

59 (3)

Detailed description: The musical score consists of five staves of piano music. Staff 1 (treble clef) starts with a melodic line in 3/4 time, transitioning to 2/4 at measure 49. Staff 2 (bass clef) begins at measure 51. Measure 49 features a dynamic crescendo. Measure 51 is marked with dynamic *f* and includes a circled '2'. Measures 54 and 57 show melodic lines with dynamic markings *poco cresc.* and *ff* respectively. Measure 59 is marked with dynamic *ff* and includes a circled '3'.

Казахская бахиана

62

Rex.

65 (4)

68

72

Казахская бахиана

76

mf

cresc.

78 (5)

f

81

ff

84

allargando

fff

mf

fff

Казахская бахиана

3.Пассакалия

Musical score for '3. Пассакалия' featuring four staves of piano music. The score includes dynamic markings such as *mp*, *poco cresc.*, *mf*, and *cresc.*. Measure numbers 86, 91, 96, and 101 are indicated at the beginning of each staff respectively. Measure 96 includes tempo markings of $\frac{5}{4}$, $\frac{3}{4}$, $\frac{2}{4}$, and $\frac{3}{8}$. Measure 101 includes a tempo marking of $\frac{3}{4}$.

Measure 86: Treble clef, key signature of three flats. Dynamics: *mp*. Time signature: $\frac{2}{4}$.

Measure 91: Treble clef, key signature of three flats. Dynamics: *mp*. Time signature: $\frac{2}{4}$.

Measure 96: Treble clef, key signature of three flats. Dynamics: *mp*, *poco cresc.*. Time signature changes: $\frac{5}{4}$, $\frac{3}{4}$, $\frac{2}{4}$, $\frac{3}{8}$. Dynamics: *mf*. Time signature: $\frac{2}{4}$.

Measure 101: Treble clef, key signature of three flats. Dynamics: *cresc.* Time signature: $\frac{3}{4}$.

Казахская бахиана

105

p cresc.

mf

108

mf poco cresc.

III

mf cresc.

f

rit.

113

mp

cresc.

Казахская бахиана

Musical score for 'Kazakhskaya bakhiana' featuring five staves of piano music. The score includes dynamic markings such as *mf*, *mp*, *cresc.*, *poco cresc.*, *f*, *ff*, and *dim.* Articulation marks like *3*, *>*, and *ped.* are also present. Measure numbers 117, 121, 124, 127, and 131 are indicated. Measure 121 is circled with the number 5. Measure 131 is circled with the number 6.

117

mf

mp *cresc.*

3 3 3 4

121

mf

mp *poco cresc.*

3 3 3 >

5

124

f

ff

ped. *

127

mp

3 3 3 3

131

mf *poco cresc.*

3 3 3 3

Казахская бахиана

134

136 $\text{♩} = 65$

* цитируется тема
Пассакалии с-moll Баха

4. Токката

142 Allegro $\text{♩} = 120$

147

Казахская бахиана

150

153

mp

cresc.

156

mf

(2)

159

mp poco cresc.

Казахская бахиана

162

165 (3)

168 (4)

171

Казахская бахиана

174

5

f

4 2 1

177

6

ff

4 2 1

180

7

183

77

Казахская бахиана

185 *poco allargando*

188

mf *cresc.*

191 (8)

ff deciso *cresc.*

194

fff *mf* *cresc.*

Казахская бахиана

197

f *cresc.*

(9)

ff

200

3

3

3

204

mf *cresc.*

(10)

f *3*

$\text{♩} = 66$ *allargando*

207

rit.

3

3

3

molto cresc.

210

Бакир Баяхунов

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поиск форм нового бытия в современных условиях.»**

Л. Измайлова