

Б. Баяхунов

B. Bayakhunov

Прелюдия, Хорал и Фуга

для квинтета духовых

вторая редакция

партитура

Prelude, Chorale and Fugue

for wind quintet

second edition

score

Алматы

2022

Almaty

2022

Состав ансамбля

Flauto
Oboe
Clarinetto in B
Corno in F
Fagotto

Ensemble composition

Flute
Oboe
Clarinetto in Bb
French horn in Fa
Bassoon

О первой редакции квинтета

Квинтет – одно из сочинений раннего периода творчества композитора, носящее экспериментальный характер и апробирующее возможности избранного состава. Заложённая в нем тенденция слияния старинных форм европейской музыки с интонационностью, восходящей к казахскому музыкальному фольклору, найдет более зрелое продолжение в сонате «Казахская бахиана» для фортепиано (существует также органная версия) и других произведениях автора.

Исследователем Квинтета стала Лилия Абдрахманова, автор магистерской диссертации «Квинтет для деревянных духовых инструментов в музыкальной культуре Казахстана», защищённой в Казахском Национальном Университете искусств 15.07.2021. Магистрантка отмечает, что первым казахстанским автором, создавшим произведение для квинтета духовых, был Б. Баяхунов. Завершённое в 1967 году, оно впервые прозвучало на съезде композиторов Казахстана (1968 год) в исполнении квинтета Казахской государственной филармонии имени Жамбыла в составе: флейта – В. Глебов, гобой – Т. Ткишев, кларнет – А. Каньшин, валторна – Д. Ремизов, фагот – Ю. Лукичев. В том же составе осуществлена аудиозапись на Казрадио («Золотой фонд», Д- 34322). В цикле для квинтета духовых инструментов Б. Баяхунова «Прелюдия, хорал и fuga», полагает Л. Абдрахманова, можно отметить многие знаковые черты полифонии (хорал, fuga), а также вариантность как следствие непрерывного движения горизонтальных линий. Произведение Б. Баяхунова – образец взаимодействия барочных жанровых образцов с интонационным словарем казахской музыки и стилистикой современной композиции.

Примечания: в процессе набора текста многие исполнительские обозначения оригинала изменены ради выделения ведущих голосов ансамбля; в последних двух тактах партия флейты поднята на октаву выше, в ц.1, т.1 Прелюдии приведён вариант исполнения; учитывая своеобразие замысла, а также необходимость пополнения отечественного репертуара для данного состава, автор намерен создать вторую редакцию Квинтета.

About the first edition of the quintet

The quintet is one of the compositions of the composer's early period, is experimental in nature and appraising the possibilities of the selected composition. Mortgaged it tends to merge ancient forms of European music with intonation, dating back to Kazakh musical folklore, will find a more mature continuation in the sonata "Kazakh Bakhiana" for piano (there is also an organ version) and other works of the author.

Researcher of the Quintet was Lilia Abdrakhmanova, the author of the master's thesis dissertation "Quintet for woodwind instruments in musical culture Kazakhstan", defended at the Kazakh National University of Arts on 15.07.2021. The master student notes that the first Kazakh author who created the work for wind quintet, was B. Bayakhunov. Completed in 1967, it was first performed at the Congress of Composers of Kazakhstan (1968) performed by the quintet of the Kazakh State Vienna Philharmonic named after Zhambyl in the composition: flute - V. Glebov, oboe - T. Tkishev, clarinet - A. Kanshin, horn - D. Remizov, bassoon - Y. Lukichev. In the same composition an audio recording was made on Kazradio (Golden Fund, D-34322). In the loop for quintet of wind instruments B. Bayakhunov "Prelude, chorale and fugue", believes L. Abdrakhmanov, one can note many iconic features of polyphony (chorale, fugue), as well as variation as a consequence of the continuous movement of horizontal lines. Work B. Bayakhunova - an example of the interaction of baroque genre patterns with intonation dictionary of Kazakh music and the style of modern composition.

Notes: During typing, many performance notations original changed to highlight the leading voices of the ensemble; in the last two bars, the flute part is raised an octave higher, in v. 1, v. 1 of the Prelude is given execution option; given the originality of the idea, as well as the need replenishment of the domestic repertoire for this composition, the author intends to create second edition of the Quintet.

Новая версия квинтета

Во второй редакции Квинтета полностью пересочинена Прелюдия. Схожесть начальных мотивов с известной монограммой BACH не была преднамеренной. Но в совокупности с другими интонациями связанная с монограммой хроматика является прообразом звуковосотности всего сочинения. Хорал сохранил свой облик, исключая некоторые редакционные правки. Внесены изменения в конструкцию Фуги, начиная с темы. Уже в экспозиции использованы различные способы её изложения. В разработке нарастает контрастность развития и звуковая масса. Фуга как бы исчерпывает свой потенциал, уступая место вновь появившемуся Хоралу. Каденция фагота заключает весь цикл.

При всей своей внешней простоте Квинтет достаточно сложен для интерпретации. Его музыкальное содержание и выстроенность партитуры способны привлечь внимание исполнителей.

New version of the quintet

In the second edition of the Quintet, the Prelude is completely recomposed. Similarity of initial motifs with the famous BACH monogram was not intentional. But in conjunction with other intonations, the chromaticity associated with the monogram is a prototype of the soundhundredths of the whole composition. The choral has retained its appearance, excluding some editorial edits. Changes have been made to the design of the Fugue, starting with the theme. Already in the exposition different ways of presenting it are called. In the central section the contrast of development increases and sound mass. The fugue, as it were, is exhausting its potential, giving way to the newly appeared Choral. The bassoon cadenza concludes the entire cycle.

For all its apparent simplicity, the Quintet is quite difficult to interpret. His musical content and the alignment of the score can attract attention performers.

Прелюдия, Хорал и Фуга

для квинтета духовых

вторая редакция
(2022)

Б.Баяхунов

Прелюдия

Prelude

Andante ♩=55

Musical score for the first system (measures 1-5) of the Prelude. The score is for a woodwind quintet: Flauto, Oboe, Clarinetto in B♭, Corno in F, and Fagotto. The tempo is Andante (♩=55). The key signature has one flat (B♭). The time signature is 4/4. The Flauto and Oboe parts begin with a half note G4 (B♭) and a half note A4 (B♭), marked *mf*. The Clarinetto in B♭ part has a half note G4 (B♭) and a half note A4 (B♭), marked *mf*. The Corno in F part has a half note G4 (B♭) and a half note A4 (B♭), marked *mp*. The Fagotto part has a half note G4 (B♭) and a half note A4 (B♭), marked *mf*. The score includes dynamic markings (*mf*, *mp*) and articulation marks (>).

Musical score for the second system (measures 6-10) of the Prelude. The score is for a woodwind quintet: Fl. (Flauto), Ob. (Oboe), Cl. (Clarinetto in B♭), Cor. (Corno in F), and Fag. (Fagotto). The tempo is Andante (♩=55). The key signature has one flat (B♭). The time signature is 4/4. The Fl. part has a half note G4 (B♭) and a half note A4 (B♭), marked *mf*. The Ob. part has a half note G4 (B♭) and a half note A4 (B♭), marked *mf*. The Cl. part has a half note G4 (B♭) and a half note A4 (B♭), marked *mf*. The Cor. part has a half note G4 (B♭) and a half note A4 (B♭), marked *mp*. The Fag. part has a half note G4 (B♭) and a half note A4 (B♭), marked *mf*. The score includes dynamic markings (*mf*, *mp*) and articulation marks (>).

Прелюдия, Хорал и Фуга

11

Fl. *cresc.* *f*

Ob.

Cl. *f*

Cor. *mf*

Fag.

f

Хорал
Choral

Moderato ♩ = 100

16

Fl. *dim.*

Ob. *mp*

Cl. *dim.*

Cor. *mp*

Fag. *dim.*

dim.
attacca

22

Ob.

Cl.

28

Fl. *mp* *mf*

Ob. *cresc. mf*

Cl. *cresc. mf*

Прелюдия, Хорал и Фуга

34

Fl. *poco cresc.* *f* *dim.*

Ob. *poco cresc.* *f* *dim.*

Cl. *poco cresc.* *f* *dim.*

40

Fl. *mp* *mf*

Ob. *mp* *mf*

Cl. *mp* *mf* 3

Fag. *mf* 3

44

rit. a tempo

Fl. *dim.* *mf*

Ob. *dim.* *mp cresc.* *mf* 3

Cl. 3 *dim.* *mf*

Cor. 44

Fag. 44 3 *dim.*

Прелюдия, Хорал и Фуга

48
Fl. *dim.* *mp*
Ob. *dim.* *mp*
Cl. *dim.* *mp*

54
Fl. *cresc. f* *dim.* *mf*
Ob. *f*
Cl. *f*

59 (3)
Fl. *f*
Ob. *f*
Cl. *f*
Cor. *f*

65
Fl. *f*
Ob. *f*
Cl. *f*
Cor. *f*

Detailed description: This page of a musical score contains four systems of staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Cor Anglais (Cor.). The first system (measures 48-53) features a melodic line in the Flute with a triplet of eighth notes and a dynamic marking of *mp*. The Oboe and Clarinet parts have similar melodic lines. The second system (measures 54-58) shows a change in tempo and meter, with the Flute part marked *cresc. f* and *mf*, and the Oboe and Clarinet parts marked *f*. The third system (measures 59-64) includes a circled '3' above the Flute staff, indicating a triplet, and all parts are marked *f*. The fourth system (measures 65-68) continues the *f* dynamic and features more complex rhythmic patterns with triplets in the Flute, Oboe, and Cor parts.

70 **Andante** ♩=55

Fl. *dim.* *mf*

Ob. *dim.*

Cl. *dim.* *mf*

Cor. *dim.*

attacca

**Фуга
Fugue**

74 **Adagio** ♩=50

Fl. *f*

Ob. *f*

Cl. *f*

Cor. *f*

Fag. *f*

76

Fl. *f*

Ob. *f*

Cl. *f*

Cor. *f*

Fag. *f*

Прелюдия, Хорал и Фуга

Allegro $\text{♩} = 120$

The score consists of four systems of staves. The first system (measures 78-80) features a Bassoon (Fag.) part with dynamics *mf*, *dim.*, *f*, and *dim.* (triplets). The second system (measures 81-83) includes Clarinet (Cl.) and Bassoon (Fag.) parts with dynamics *mf*, *cresc.*, *f*, *mp cresc.*, *mf*, *cresc.*, and *f*. The third system (measures 84-86) includes Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fag.) parts with dynamics *mf*, *dim.*, *mp cresc. mf*, *cresc.*, *dim.*, *mf*, and *cresc.*. The fourth system (measures 87-90) includes Oboe (Ob.), Clarinet (Cl.), Cor Anglais (Cor.), and Bassoon (Fag.) parts, all marked *f*. Circled numbers 1 and 2 indicate first and second endings.

78 *mf* *dim.* *f* *dim.*

81 *mf* *cresc.* *f*

81 *mp cresc.* *mf* *cresc.* *f*

84 *mf*

84 *dim.* *mp cresc. mf* *cresc.*

84 *dim.* *mf* *cresc.*

87 *f*

87 *f*

87 *f*

87 *f*

Прелюдия, Хорал и Фуга

89

Fl.

Ob.

Cl.

Cor.

Fag.

cresc.

cresc.

cresc.

cresc.

cresc.

92

Fl.

Ob.

Cl.

Cor.

Fag.

ff

ff

f

f

f

rit.

a tempo

dim.

dim.

dim.

dim.

dim.

dim.

95

Fl.

Ob.

Cl.

Cor.

Fag.

mf

mf

mf

mf

mf

f

f

f

f

f

f

Moderato $\text{♩} = 80$

98

Fl.

Ob.

Cl.

Cor.

Fag.

cresc.

ff

3

3

5

Allegro $\text{♩} = 110$

101

Fl.

Ob.

Cl.

Cor.

Fag.

mf

poco cresc.

ff

3

3

3

3

3

3

3

3

Allegro $\text{♩} = 120$

104

Fl.

Ob.

Cl.

Cor.

Fag.

f

3

3

3

3

3

3

3

3

6

Прелюдия, Хорал и Фуга

Musical score for measures 107-110. The score is for five instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Cor Anglais (Cor.), and Bassoon (Fag.). The key signature has one flat (B-flat), and the time signature is 4/4. The music features complex rhythmic patterns, including triplets and slurs. Measure numbers 107, 108, 109, and 110 are indicated at the start of their respective staves.

Moderato ♩ = 100

Musical score for measures 111-114. The score is for five instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Cor Anglais (Cor.), and Bassoon (Fag.). The key signature has one flat (B-flat), and the time signature is 3/4. The music is marked *ff* (fortissimo). Measure 111 is circled with a 7. Measure numbers 111, 112, 113, and 114 are indicated. The tempo is marked Moderato ♩ = 80. The score includes triplets and slurs.

Allegro ♩ = 120

Musical score for measures 114-117. The score is for five instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Cor Anglais (Cor.), and Bassoon (Fag.). The key signature has one flat (B-flat), and the time signature is 4/4. The music is marked *dim.* (diminuendo) and *f* (forte). Measure numbers 114, 115, 116, and 117 are indicated. The score includes slurs and dynamic markings.

Прелюдия, Хорал и Фуга

Musical score for measures 117-120. The score is arranged in five staves: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Cor Anglais (Cor.), and Bassoon (Fag.).

- Measure 117: Flute, Oboe, and Bassoon have a melodic line. Clarinet and Cor Anglais have a more complex, rhythmic line.
- Measure 118: Similar to 117, with some dynamics like *mf* and *fz*.
- Measure 119: Flute has a whole note rest. Oboe and Bassoon have a long note with a slur. Clarinet and Cor Anglais have a melodic line.
- Measure 120: Flute has a whole note rest. Oboe and Bassoon have a long note with a slur. Clarinet has a melodic line with a triplet and a *dim.* marking.

Measure numbers 117, 120, and 21 are indicated. A circled number 8 is above measure 120. Dynamics include *mf*, *fz*, and *dim.* A *rubato* marking is present under the Clarinet staff in measure 120.

Musical score for measures 121-124. The score is arranged in five staves: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Cor Anglais (Cor.), and Bassoon (Fag.).

- Measure 121: Flute has a melodic line starting with a *mf* dynamic. Oboe, Clarinet, and Cor Anglais have rests. Bassoon has a melodic line starting with a *mf* dynamic.
- Measure 122: Flute continues its melodic line. Oboe, Clarinet, and Cor Anglais have rests. Bassoon continues its melodic line.
- Measure 123: Flute continues its melodic line. Oboe, Clarinet, and Cor Anglais have rests. Bassoon continues its melodic line.
- Measure 124: Flute continues its melodic line. Oboe, Clarinet, and Cor Anglais have rests. Bassoon continues its melodic line.

Measure numbers 121 and 21 are indicated. A circled number 9 is above measure 121. Dynamics include *mf*, *poco cresc.*, and *f*. A *Moderato* tempo marking with a quarter note equal to 100 is at the top. A *mp* dynamic is at the bottom of measure 124.

Прелюдия, Хорал и Фуга

128

Fl.
Ob.
Cl.
Cor.
Fag.

dim. mf 3

28 28

dim. mp

Detailed description: This system contains five staves for woodwinds. The Flute staff starts with a treble clef and a 4/4 time signature, then changes to 2/4, 4/4, 2/4, 4/4, and 2/4. It features a melodic line with a triplet of eighth notes and a dynamic shift from *dim.* to *mf*. The Oboe, Clarinet, and Cor Anglais staves have similar rhythmic patterns and dynamics. The Bassoon staff is in the bass clef and includes a triplet of eighth notes. Measure numbers 128, 129, 130, 131, and 132 are indicated at the beginning of each staff.

133

Andante ♩=55

Fl.
Ob.
Cl.
Cor.
Fag.

3 10 f 3

Detailed description: This system continues the woodwind parts from measure 133 to 136. The Flute staff has a circled measure number 10. The tempo is marked *Andante* with a quarter note equal to 55 beats per minute. The Flute part features a triplet of eighth notes and a dynamic of *f*. The Oboe, Clarinet, and Bassoon parts also feature triplets and dynamics of *f*. The Cor Anglais part is mostly silent. Measure numbers 133, 134, 135, and 136 are indicated at the beginning of each staff.

Andante ♩=65

Cl.
Cor.
Fag.

rubato mf poco cresc. ff dim. mp

137 37 37

Detailed description: This system shows the woodwind parts from measure 137 to 140. The Clarinet and Cor Anglais staves are mostly silent. The Bassoon staff is in the bass clef and features a melodic line with triplets and dynamics of *mf*, *poco cresc.*, *ff*, *dim.*, and *mp*. The tempo is marked *Andante* with a quarter note equal to 65 beats per minute. Measure numbers 137, 138, 139, and 140 are indicated at the beginning of each staff.

Прелюдия, Хорал и Фуга
для квинтета духовых
вторая редакция
(2022)

Prelude, Chorale and Fugue
for wind quintet

second edition
(2022)

Clarinetto in B \flat

Б.Баяхунов

V. Bayakhunov

Прелюдия

Prelude

Andante $\text{♩} = 55$

mf

f

dim.

Хорал
Choral

Moderato $\text{♩} = 100$

mp

cresc. mf poco cresc. f

dim. mp mf 3 dim.

rit. a tempo V.S.

3 3 dim.

Прелюдия, Хорал и Фуга

46 *mf*

52 *dim.* *mp* *f*

58 *f*

64

70 *dim.* *mf* *Andante* ♩=55

74 *f* *Adagio* ♩=50 *Фуга Fugue* *Allegro* ♩=120 *Fag.* *Tema*

80 *mf* *cresc.* *f* *Tema*

84 *dim.* *mp* *cresc. mf* *cresc.*

87 *f*

89 *cresc.*

Прелюдия, Хорал и Фуга

92 ③ *ff* *rit.*

94 *a tempo* *dim.* *mf*

97 ④ *f* *cresc.*

100 ⑤ *Moderato* ♩ = 80 *ff* *mf* *Allegro* ♩ = 110 *poco cresc.*

103 ⑥ *ff* *f* *Allegro* ♩ = 120

106 *Moderato* ♩ = 100 *Moderato* ♩ = 80

110 ⑦ *Allegro* ♩ = 120

114 *dim.* *f*

117

120 ⑧ *f* *dim.* **V.S.**

Прелюдия, Хорал и Фуга

Moderato ♩ = 100

121 (9) 1

mf *poco cresc.*

126

f *dim.* *mf*

(10) Andante ♩ = 55

132 1

mf *cresc.*

Andante ♩ = 65

136

f

Прелюдия, Хорал и Фуга
для квинтета духовых

вторая редакция
(2022)

Corno in F

Prelude, Chorale and Fugue
for wind quintet

second edition
(2022)

Б.Баяхунов

B. Bayakhunov

Прелюдия
Prelude

Andante ♩=55

Musical notation for the first system of the Prelude, measures 1-6. The music is in 4/4 time and features a melodic line with various dynamics and articulation marks.

Musical notation for the second system of the Prelude, measures 7-11. It includes a first ending bracket and a triplet of eighth notes.

Musical notation for the third system of the Prelude, measures 12-14. It features a triplet of eighth notes and a dynamic marking of *mf*.

Хорал
Choral

Moderato ♩=100

Musical notation for the first system of the Choral, measures 15-18. It features a triplet of eighth notes and a dynamic marking of *dim.*

Musical notation for the second system of the Choral, measures 19-26. It includes a first ending bracket and a dynamic marking of *mp*.

Musical notation for the third system of the Choral, measures 27-33. It includes a second ending bracket and a dynamic marking of *cresc. mf*.

Musical notation for the fourth system of the Choral, measures 34-40. It includes a dynamic marking of *poco cresc.* and *f*.

Musical notation for the fifth system of the Choral, measures 41-44. It includes a dynamic marking of *mf* and *rit.*

Musical notation for the sixth system of the Choral, measures 45-48. It includes a dynamic marking of *mp* and *cresc.*

Прелюдия, Хорал и Фуга

49 *dim.* *mp* Fl. *cresc. f* *dim.*

58 **3** Cor. in F *f*

63 *f* *cresc.* *f*

69 **4** *dim.* *Andante* ♩=55 *attacca*

Фуга
Fugue

74 *f* *Adagio* ♩=50 *Allegro* ♩=120

79 **1** Cl. *f*

86 **2** Cor. in F *f*

90 *cresc.* *f* **3**

93 *rit.* *a tempo* *dim.*

95 *mf* *f* **4**

Прелюдия, Хорал и Фуга

98 **5** Moderato ♩ = 80

101 **Allegro** ♩ = 110

104 **6** **Allegro** ♩ = 120

107

111 **7** Moderato ♩ = 100 Moderato ♩ = 80 **Allegro** ♩ = 120

117 **8** Cadenza **9** Moderato ♩ = 100

123

129 **10** Andante ♩ = 55

135 Cadenza

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Prelude, Chorale and Fugue
for wind quintet

Fagotto

second edition
(2022)

Б.Баяхунов
B. Bayakhunov

Прелюдия

Prelude

Andante ♩=55

mf

f

dim. attacca

Moderato ♩=100

Хорал

mp

cresc. mf poco cresc.

V.S.

f dim. mp

Прелюдия, Хорал и Фуга

Fag.

41 *mf* 3

3

44 *rit.* *a tempo*

Oboe. 1 1 2

3 *dim.*

3

Flauto

49 3 *dim.* *mp*

3

54 *cresc.* *f* 3 *dim.*

3

58 ③ *mf* *f*

3

63 3

3

69 *Andante* ♩=55

3 *dim.* *mf* 3

3

Фуга

Fugue

74 **Fag.** *Adagio* ♩=50 *f*

3

78 *Allegro* ♩=120

mf *dim.* *f*

3

Прелюдия, Хорал и Фуга

80 *dim.* *mp cresc.* *mf* *cresc.* *f*

84 *dim.* *mf* *cresc.* *f*

88 *cresc.*

92 *f* *rit.* *a tempo* *dim.*

95 *mf* *f*

Moderato ♩ = 80

Allegro ♩ = 110

99 *cresc.* *ff* *mf* *poco cresc.*

Allegro ♩ = 120

103 *ff* *f*

106 *f*

Moderato ♩ = 100

Moderato ♩ = 80 Allegro ♩ = 120

110 *f* *dim.* *f*

Прелюдия, Хорал и Фуга

116

f Moderato ♩ = 100

119

8 Cadenza 9

122

mp poco cresc.

127

mf

132

10 Andante ♩ = 55 *f* 3

137

mf poco cresc. *ff* dim. 3 3

138

mp

Такт 137 исполнять *rubato*

Прелюдия, Хорал и Фуга
для квинтета духовых

вторая редакция
(2022)

Prelude, Chorale and Fugue
for wind quintet

Б.Баяхунов

second edition
(2022)

V. Bayakhunov

Flauto

Прелюдия

Andante ♩=55

Prelude

mf *cresc.*

Хорал
Choral

Moderato ♩=100

dim. *mp*

cresc. *mf* *poco cresc.*

f *dim.* *mp* *mf*

V.S.

rit. *a tempo* *dim.*

Прелюдия, Хорал и Фуга

47 *mf*

51 *dim. mp cresc. f*

56 *dim. mf f*

60

66 *dim.*

Фуга
Fugue

Andante ♩=55

Adagio ♩=50

71 *mf* *f*

Allegro ♩=120

76 Fag. 1 (Tema)

81 Cl. 1 2 Ob. 1 (Tema)

90 *f cresc. ff*

Прелюдия, Хорал и Фуга

93 *rit.* *a tempo*

95 *mf* *dim.* 4

98 *cresc.* *ff* Moderato ♩ = 80 5

101 *mf* *poco cresc.* *ff* Allegro ♩ = 110 3 3 3 3

104 *f* Allegro ♩ = 120 6

107 Moderato ♩ = 100 3 3 3 3

111 *ff* Moderato ♩ = 80 Allegro ♩ = 120 7 3 3 3

113 *dim.* *f*

117 V.S.

Moderato ♩ = 100

120 **8** *cadenza* **9**

mf

125 *poco cresc.* *f* *dim.* **3**

130 *mf* **3** **3** **10** *Andante* ♩ = 55

135 *f* **3** *Andante* ♩ = 65 **2**

Oboe

Prelude, Chorale and Fugue for wind quintet

second edition
(2022)

Б.Баяхунов
V. Bayakhunov

Andante ♩=55

Prelude

11 *mf* *f* *dim.*

Moderato ♩=100

17 Choral *mp*

24 *cresc. mf* *poco cresc.*

31 *f* *dim.* *mp* *mf*

37 *rit.* *a tempo* *dim.* *mp* *cresc.* *mf*

43 *dim.* *mp*

48 *dim.* *mp* V.S.

Прелюдия, Хорал и Фуга

54 *f*

59 *f*

64

68 *dim.* **Andante** ♩=55

Adagio ♩=50 **Fugue** **Allegro** ♩=120

f **Fag.** 1

79 *mf*

Cl. 1 Oboe

87 *f*

90 *cresc.* *f*

93 *rit.* *a tempo* *dim.* *mf*

96 *f* *cresc.*

Прелюдия, Хорал и Фуга

5 Moderato ♩ = 80 Allegro ♩ = 110

ff 3 3 *mf* 3 3 *poco cresc.* *ff*

104 6 Allegro ♩ = 120

f 3

107

3 3

110 Moderato ♩ = 100

ff 3 3 3 3

113 Moderato ♩ = 80 Allegro ♩ = 120

dim. *f*

119 Moderato ♩ = 100

8 Cadenza 9 1 *mf*

125

poco cresc. *f* 1 1

132 Andante ♩ = 55 Andante ♩ = 65

10 1 1 1 3 1 2 *f*