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Казахская бахиана

*органная версия сонаты для фортепиано
(третья редакция – 2023)*

Kazakh bakhiana

*organ version of the piano sonata
(third edition - 2023)*

Алматы, 2023

Almaty, 2023

Аннотация

Соната «Казахская бахиана» — органная версия одноимённой фортепианной сонаты, имеющей три редакции (1996, 2012, 2023). Три редакции выдержал и органный вариант (2002, 2014, 2023). Наличие многих редакций отражает поиски адекватного претворения казахского музыкального фольклора в барочных жанрах, стремление слить воедино различные пласты музыкальной культуры. Образцами такого рода могут служить сюита "Из времен Хольберга" Грига и "Бразильские бахианы" Вилла - Лобоса. Стержневые темы сонаты – монограмма "BACH" и песня "Елім-ай", используемая в I,III,IV частях. Диатоника фольклорных интонаций сочетается с заложенной в монограмме хроматикой, в фактуре значительна роль мелодического начала, барочные формы трактуются в рамках избранной стилистики с достаточной степенью свободы.

В первой редакции (2001) "Казахская бахиана" была исполнена в 2002 г. Ириной Дискант и в 2004 г. Вероникой Сейтбатталовой. Регистрация второй редакции предложена казанской органисткой Аделиной Фатхутдиновой. Данная версия сонаты была исполнена Вероникой Сейтбатталовой 20.03.2017 в органном зале Казахского национального университета искусств (Астана).

Третья редакция привела к сжатию формы, к бóльшей динамике развития, в силу чего части сочинения приобрели вид миниатюр, а Фуга названа Фугеттой. Произведение создавалось в творческом содружестве с органисткой Ириной Гавриленко, автором исполнительской редакции.

Annotation

Sonata "Kazakh Bakhiana" is an organ version of the piano sonata of the same name, which has three editions (1996, 2012, 2023). The organ version also went through three editions (2002, 2014, 2023). The presence of many editions reflects the search for an adequate implementation of Kazakh musical folklore in baroque genres, the desire to merge together various layers of musical culture. Grieg's suite "From Holberg's Time" and Villa-Lobos's "Brazilian Bakhianas" can serve as examples of this kind. The core themes of the sonata are the monogram "BACH" and the song "Elim-ai", used in parts I, III, IV. The diatonic of folklore intonations is combined with the chromaticity inherent in the monogram, the melodic principle plays a significant role in the texture, the baroque forms are interpreted within the framework of the chosen style with a sufficient degree of freedom.

In the first edition (2001) "Kazakh Bakhiana" was performed in 2002. Irina Diskant and in 2004 Veronica Seitbatalova. Registration the second edition was proposed by the Kazan organist Adelina Fatkhutdinova. This version of the sonata was performed by Veronika Seitbatalova 03/20/2017 in the organ hall of the Kazakh National University of Arts (Astana).

The third edition led to a compression of the form, to a greater dynamics of development, due to which parts of the work took on the form of miniatures, and the Fugue was called Fughetta. The work was created in creative collaboration with the organist Irina Gavrilenko, the author of the performing version.

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органная версия сонаты для фортепиано
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Kazakh bakhiana
organ version of the piano sonata
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исполнительская
редакция
И.Гавриленко
performing edition
I. Gavrilenko

Б. Баяхунов

V. Bayakhunov

Moderato ♩ = 80

1.Прелюдия

Organo

II *mf* " монограмма "BACH"

6 *mp* poco cresc.

10 *mf* rit. ♩ = 70

*фрагмент песни Мухита «Гауһар қыз»

Казахская бахиана

14

3

3

17

3 = 70

* «Елім-ай»

mp cresc.

20

rit.

a tempo

mf

dim.

mp

cresc.

mf

dim.

mp

cresc.

Казахская бахиана

24

rit. 4 *a tempo*

mf dim. *mp*

dim.

$\text{♩} = 65$

27

mf

allargando $\text{♩} = 60$

30

f

Казахская бахиана

33 *rit.*

ff *mp* loco

2. Фугетта (а 3 voci)

♩ = 100

35 *mf*

mf

41 ① *cresc.* *f*

cresc. *f*

Казахская бахиана

46

mf

49

cresc.

51

f

Казахская бахиана

54

54

poco cresc.

3

3

^

Detailed description: This system contains measures 54, 55, and 56. The top staff (treble clef) features a melodic line with a slur over measures 54-55, a triplet of eighth notes in measure 55, and a triplet of eighth notes in measure 56. The middle staff (treble clef) has a long slur spanning all three measures, with a triplet of eighth notes in measure 55. The bottom staff (bass clef) has rests in measures 54 and 55, followed by a quarter note in measure 56 with an accent (^).

57

57

ff

3

3

3

^

^

^

Detailed description: This system contains measures 57 and 58. The top staff (treble clef) has a slur over measures 57-58, with a 3/4 time signature change between them. The middle staff (treble clef) has a long slur spanning both measures, with triplets of eighth notes in measures 57 and 58. The bottom staff (bass clef) has a quarter note in measure 57 with an accent (^), a rest in measure 58, and a quarter note in measure 58 with an accent (^).

59

59

3

3

3

^

^

^

^

Detailed description: This system contains measures 59, 60, and 61. The top staff (treble clef) has a circled '3' above measure 59, a slur over measures 59-61, and a triplet of eighth notes in measure 61. The middle staff (bass clef) has a slur over measures 59-60, a rest in measure 60, and a triplet of eighth notes in measure 61. The bottom staff (bass clef) has a quarter note in measure 59 with an accent (^), quarter notes in measures 60 and 61 with accents (^), and a quarter note in measure 61 with an accent (^).

Казахская бахиана

62

Musical score for measures 62-65. The piece is in 3/8 time, which changes to 2/4 time at measure 63. The key signature has one flat. The score consists of three systems. The first system has a treble clef staff and a bass clef staff. The second system has a bass clef staff. The third system has a bass clef staff. The first system includes a triplet in the bass staff and a *dim.* marking in the second system. There are several accents (^) and a fermata in the first system.

65

Musical score for measures 65-67. The piece is in 2/4 time. The key signature has one flat. The score consists of three systems. The first system has a treble clef staff and a bass clef staff. The second system has a bass clef staff. The third system has a bass clef staff. The first system includes a *mf* marking and a circled measure number 4. There are several accents (^) and a fermata in the first system.

68

Musical score for measures 68-71. The piece is in 2/4 time. The key signature has one flat. The score consists of three systems. The first system has a treble clef staff and a bass clef staff. The second system has a bass clef staff. The third system has a bass clef staff. The first system includes a *mf* marking and a circled measure number 4. There are several accents (^) and a fermata in the first system.

Казахская бахиана

72

cresc. *f* *dim.*

76

mf *cresc.*

78 (5)

f

Казахская бахиана

81

ff

U

3

84

allargando

fff

3

8', 4'

U

3

fff

86

$\text{♩} = 77$

3. Пассакалия

tr

tr

3

U

3

Казахская бахиана

91 1

mp

96 2

mp ³ *poco cresc.* *mf* *mp*

101

cresc. *mf*

Казахская бахиана

105

p 3 *cresc.* 3 *mf*

108

mf *cresc.* 3 3 3

111

mf *cresc.* 3 *rit.* 3 *f*

Казахская бахиана

113 $\text{♩} = 70$ $\text{♩} = 77$ ④

poco dim. *mp* *cresc.*

117

mf *mp* *cresc.*

121 ⑤

mp

Казахская бахиана

124

Musical score for measures 124-126. The piece is in a key with two flats (B-flat major or D-flat minor) and a 3/4 time signature. Measure 124 features a treble clef with a triplet of eighth notes and a bass clef with a whole note. Measure 125 has a treble clef with a triplet of eighth notes, an accent (>), and a dynamic marking of *f*, and a bass clef with a whole note. Measure 126 has a treble clef with a triplet of eighth notes and a bass clef with a whole note. A second bass clef staff below shows a melodic line with accents (^) and a slur.

127

Musical score for measures 127-130. The piece is in a key with two flats (B-flat major or D-flat minor) and a 3/4 time signature. Measure 127 has a treble clef with a triplet of eighth notes and a dynamic marking of *mp*, and a bass clef with a whole note. Measure 128 has a treble clef with a triplet of eighth notes and a bass clef with a whole note. Measure 129 has a treble clef with a triplet of eighth notes and a bass clef with a whole note. Measure 130 has a treble clef with a triplet of eighth notes and a bass clef with a whole note. A second bass clef staff below shows a melodic line with accents (^) and a slur.

131

6

Musical score for measures 131-134. The piece is in a key with two flats (B-flat major or D-flat minor) and a 3/4 time signature. Measure 131 has a treble clef with a triplet of eighth notes, a dynamic marking of *mf*, and the instruction *poco cresc.*, and a bass clef with a whole note. Measure 132 has a treble clef with a triplet of eighth notes and a bass clef with a whole note. Measure 133 has a treble clef with a triplet of eighth notes and a bass clef with a whole note. Measure 134 has a treble clef with a triplet of eighth notes and a bass clef with a whole note. A second bass clef staff below shows a melodic line with accents (^), slurs, and a slur.

Казахская бахиана

134

ff *dim.*

3 3

136

$\text{♩} = 65$

mf *dim.*

* цитируется тема
Пассакалии c-moll Баха

dim.

4.Токката

Allegro $\text{♩} = 120$

142

f

Казахская бахиана

147

1 quasi ₃ dombra

mf

150

mp

154

cresc.

mf

+16'

Казахская бахиана

157

2

3

3

3

3

3

mp poco cresc.

8'

163

3

3

3

3

f

167

3

4

ff

Казахская бахиана

170

mf *cresc.* *ff* *cresc.*

174

ff *f*

177

cresc. *ff*

Казахская бахиана

181

7

dim.

mf

cresc.

185

poco allargando

ff

dim.

poco allargando

189

8

mf

cresc.

ff deciso

Казахская бахиана

193

cresc. *fff* *mf cresc.*

tr tr tr tr

+16' 8'

197

f *cresc.* *ff*

3 3 3

9

200

f

3 3 3

Казахская бахиана

204

10

^

^

f

207

^

^

8;16'

210

^

^

8;16'