

Газиза Жубанова

Четыре прелюдии

для камерного оркестра

партитура

инструментовка Б.Баяхунова

Алматы

2016

Состав оркестра:

Violini I

Violini II

Viola

Violoncelli

Contrabassi

Piano

*Первая редакция инструментовки Четырех прелюдий Газизы Жубановой осуществлена в 2007 г. Целью второй редакции является более глубокое раскрытие образности пьес цикла при максимальном сохранении авторского текста. Незначительные изменения коснулись следующих моментов: такт 21 второй прелюдии (см. фортепианный оригинал) транспонирован на квинту вверх, в третьей прелюдии первая нота такта 5 (и аналогичного такта 13) транспонирована на секунду вверх, к последним двум тактам четвертой прелюдии присочинена обобщающая композицию фраза и добавлен такт. В заключительных тактах первой прелюдии мажорные аккорды заменены на минорные, как более отвечающие замыслу пьесы. Лаконичная четвертая прелюдия основана на противопоставлении эпизодов *pizzicato* и *arco*, вносящем в исполнение элемент соревновательности.*

Корректировки нотного текста обусловлены логикой оркестрового развития, стремлением обогатить содержание цикла.

Прелюдии Г.Жубановой, созданные ею в начальном периоде творчества, и по сей день сохраняют свою художественную ценность. Оркестровая версия выявляет новые грани сочинения, его национальную почвенность и романтическую окраску.

Длительность звучания 4 мин.30 сек.

Четыре прелюдии

Г.Жубанова

инструментовка

Б.Баяхунова

(2007, 2-я ред.– 2016)

Прелюдия №1

Andante ♩ = 80

First system of the musical score for 'Prélude No. 1'. It includes staves for Piano, Violini I, Violini II, Viole, Violoncelli, and Contrabbassi. The Piano part is mostly silent. Violini I has a melodic line starting in the third measure with a *mp* dynamic. Violini II and Viole play a rhythmic accompaniment of eighth notes with a *p* dynamic. Violoncelli and Contrabbassi have a bass line starting in the third measure with a *mf* dynamic. The key signature has three flats and the time signature is 3/4.

Second system of the musical score for 'Prélude No. 1'. It includes staves for P-no, V-ni I, V-ni II, V-le, V-c., and C-b. The P-no part is mostly silent. V-ni I continues the melodic line from the first system. V-ni II and V-le play the rhythmic accompaniment. V-c. and C-b. have the bass line. The system ends with a fermata over the final notes of the strings. The key signature and time signature remain the same.

9 1

P-no

V-ni I

V-ni II

V-le

V-c.

C-b.

p *mp* *p* *p*

13

P-no

V-ni I

V-ni II

V-le

V-c.

C-b.

mf *mp* *mf*

17

P-no *mp* *mf*

V-ni I *f*

V-ni II *f*

V-le *f*

V-c. *f*

C-b. *f pizz.*

mf

21

P-no *dim.*

V-ni I *dim.*

V-ni II *dim.*

V-le *dim.*

V-c. *dim.*

C-b. *arco* *dim.*

25 *rit.* 2 *a tempo*

P-no *p* *p*

V-ni I *rit.* *a tempo* *p* *mp*

V-ni II *p*

V-le *p*

V-c. *p* *mf*

C-b. *p* *mf*

29

P-no

V-ni I

V-ni II

V-le

V-c. *3*

C-b. *3*

33

P-no

V-ni I

V-ni II

V-le

V-c.

C-b.

mp

mp

mp

mf

mp

3

36

P-no

V-ni I

V-ni II

V-le

V-c.

C-b.

mf

pp

mf

pp

mf

pp

mf

pp

Allegro moderato

Прелюдия № 2

39

P-no

V-ni I
mp
pizz.

V-ni II
mp
pizz.

V-le
mp
pizz.

V-c.
mp
pizz.

C-b.
mp

43

P-no

V-ni I
mp
pizz.

V-ni II
mp
pizz.

V-le
mp
pizz.

V-c.
mp
pizz.

C-b.
mp

1

47

P-no

mf

V-ni I

mf

V-ni II

mf

V-le

mf

V-c.

mf

C-b.

mf

51

P-no

51

V-ni I

V-ni II

V-le

V-c.

C-b.

2

55

P-no

mp *mf*

V-ni I

mp

V-ni II

arco *mp* *mf*

V-le

arco *mp* *mf*

V-c.

arco *mp* *mf*

C-b.

59

P-no

mp

V-ni I

mp *cresc.*

V-ni II

mp *cresc.*

V-le

mp *cresc.*

V-c.

mp

C-b.

63 3

P-no *f* *mp* *cresc.*

V-ni I *f* *mp* *cresc.*

V-ni II *f* *mp* *cresc.*

V-le *f* *mp* *cresc.*

V-c. *arco* *mp* *cresc.*

C-b. *mp* *cresc.*

67 4

P-no *mf* *f*

V-ni I *mf* *f*

V-ni II *pizz.* *f*

V-le *f*

V-c. *pizz.* *f*

C-b. *pizz.* *f*

71

P-no

V-ni I

V-ni II

V-le

V-c.

C-b.

div.

non div.

75

P-no

V-ni I

V-ni II

V-le

V-c.

C-b.

rit.

rit.

Allegro agitato

♩. = 120

Прелюдия № 3

78

P-no: *mp* *cresc.*

V-ni I: *mp* *pizz.* *cresc.*

V-ni II: *arco* *mp* *cresc.*

V-le: *mp* *pizz.* *cresc.*

V-c.: *mp* *cresc.*

C-b.: *mp* *cresc.*

82

1

P-no: *mf* *mp* *cresc.*

V-ni I: *mf dim.* *mp* *cresc.* *arco*

V-ni II: *mf dim.* *mp* *cresc.*

V-le: *mf dim.* *mp* *cresc.* *arco*

V-c.: *mf dim.* *mp* *cresc.*

C-b.: *mf dim.* *mp* *cresc.*

86

P-no *mf*

V-ni I *mf*

V-ni II *mf*

V-le *mf*

V-c. *mf*

C-b. *mf*

pizz.

pizz.

mf

90

P-no *f*

V-ni I *f*

V-ni II *f*

V-le *f*

V-c. *f*

C-b. *f*

arco

94 2

P-no *mp*

V-ni I *mp*

V-ni II *mp*

V-le *mp*

V-c *mp*
arco

C-b *mp*

98

P-no

V-ni I

V-ni II

V-le

V-c

C-b

102

P-no

V-ni I

V-ni II

V-le

V-c.

C-b.

mf

cresc.

106

P-no

V-ni I

V-ni II

V-le

V-c.

C-b.

f

f

f

f

f

110 4

P-no

V-ni I

V-ni II

V-le *div.*

V-c.

C-b.

114

P-no

V-ni I

V-ni II

V-le *ff* *non div.*

V-c. *ff*

C-b. *ff*

119 5

P-no
dim. *mp* poco cresc.

V-ni I
dim. *mp* poco cresc.

V-ni II
dim. *mp* poco cresc.

V-le
dim. *mp* poco cresc.

V-c.
dim. *mp* poco cresc.

C-b.
dim. *mp* poco cresc.

123

P-no
f

V-ni I
f

V-ni II
f

V-le
f

V-c.
f

C-b.
f

127 6

P-no

V-ni I

V-ni II

V-le

V-c.

C-b.

p *mf*

p

p

p

mf

mf

131 7

P-no

V-ni I

V-ni II

V-le

V-c.

C-b.

f *poco cresc.*

pizz.

f *poco cresc.*

pizz.

f *poco cresc.*

pizz.

f *poco cresc.*

pizz.

f *poco cresc.*

135

P-no

V-ni I

V-ni II

V-le

V-c.

C-b.

f

ff

arco

ff arco

ff arco

ff arco

ff arco

ff

139

P-no

V-ni I

V-ni II

V-le

V-c.

C-b.

rit.

rit.

Allegro ♩ = 100

Прелюдия № 4

142

P-no *mp*

V-ni I *mf* pizz.

V-ni II *mf* pizz.

V-le *mf* pizz.

V-c. *mf* pizz.

C-b. *mf* pizz.

146

P-no

V-ni I

V-ni II

V-le

V-c.

C-b.

1

150

P-no

V-ni I

V-ni II

V-le

V-c.

C-b.

154

2

P-no

V-ni I

V-ni II

V-le

V-c.

C-b.

arco

mp

arco

mp

arco

mp

158

P-no

V-ni I

V-ni II

V-le

V-c.

C-b.

arco

arco

mf

mf

mf

162

3

P-no

V-ni I

V-ni II

V-le

V-c.

C-b.

mf

pizz.

f pizz.

f pizz.

f pizz.

f

166

P-no

V-ni I

V-ni II

V-le

V-c.

C-b.

pizz.

f

170

P-no

V-ni I

V-ni II

V-le

V-c.

C-b.

pizz.

173 rit. 4 a tempo

P-no

V-ni I

V-ni II

V-le

V-c.

C-b.

cresc. rit. *ff*

cresc. arco *ff*

cresc. arco *ff*

cresc. arco *ff*

cresc. arco *ff*

cresc. dim. *ff*

178

P-no

V-ni I

V-ni II

V-le

V-c.

C-b.

183

P-no

V-ni I

V-ni II

V-le

V-c.

C-b.

187

P-no

rit.

V-ni I

V-ni II

V-le

V-c.

C-b.

pizz.

arco

Четыре прелюдии

Violini I

Г.Жубанова

инструментовка
Б.Баяхунова

(2007, 2-я ред.- 2016)

Прелюдия №1

Andante

♩ = 80

2 *mp*

7 *mp* *mf*

15 *f*

21 *rit.* *dim.*

26 *a tempo* *p* *mp*

32 *mp* *mf dim.* *pp* **V.S.**

Allegro moderato Прелюдия № 2

39 *mp*

44 *mf*

48 ①

52

56 ② 1 1 1

61 *mp* *cresc.* *f* ③ *mp*

65 *cresc.* *mf* *f* ④

70

74 *rit.*

Allegro agitato Прелюдия № 3

78 *mp* *cresc. mf dim. mp cresc.* ①

84 *mf*

90 *f* *mp* ②

96 ③

101 *mf* *cresc.* ③

106 *f*

110 ④

115 *ff*

119 ⑤ *dim.* *mp* *poco cresc.*

125 *f* *p* ⑥

130 *f* *pizz.* *f* *poco cresc.* ⑦

136 *arco* *rit.* *V.S.* *ff*

Allegro $\text{♩} = 100$

Прелюдия № 4

142 *pizz.*
mf

149 ① ② 4 *arco*
mf

161 ③ *pizz.*
f

167 *cresc.*

175 *arco* *rit.* ④ *a tempo*
ff

181

186 1 *pizz.* *rit.* *arco*

Detailed description: This is a musical score for a piano piece titled 'Прелюдия № 4' (Prelude No. 4) by Scriabin. The tempo is marked 'Allegro' with a quarter note equal to 100 beats per minute. The key signature has two sharps (F# and C#), and the time signature is 2/4. The score is divided into six systems of music. The first system (measures 142-148) features a series of eighth notes with a 'pizz.' (pizzicato) marking and a dynamic of 'mf'. The second system (measures 149-160) includes a first ending bracket (①) and a second ending bracket (②) leading to a four-measure rest (4), followed by an 'arco' (arco) marking and a dynamic of 'mf'. The third system (measures 161-166) contains a third ending bracket (③) and a 'pizz.' marking, with a dynamic of 'f'. The fourth system (measures 167-174) shows a 'cresc.' (crescendo) marking. The fifth system (measures 175-180) features a 'rit.' (ritardando) marking, an 'arco' marking, a fourth ending bracket (④), and a dynamic of 'ff'. The sixth system (measures 181-186) includes a first ending bracket (1), a 'pizz.' marking, a 'rit.' marking, and an 'arco' marking.

Четыре прелюдии

Г.Жубанова
инструментовка
Б.Баяхунова

(2007, 2-я ред.- 2016)

Andante

Прелюдия №1

♩ = 80

p

8

① 2

mp mp

18

f

24

rit. ② a tempo

dim. *p*

30

③ V.S.

1

mp mf dim. pp

Allegro moderato

Прелюдия № 2

39 *pizz.*
mp

45 *mf*

52 *arco*
mp

58 *mf* *mp* *cresc.*

63 *f* *mp* *cresc.* *f*

69 *f*

74

Allegro agitato

Прелюдия № 3

78 *pizz.* *arco*
mp *cresc. mf dim. mp cresc.*

85 *mf*

90 (2)

f *mp*

96

101 (3)

mf cresc.

106 (4)

f

111 *ff*

116 (5)

dim. *mp*

121 *f*

poco cresc.

(6)

127 *p*

(7)

133 pizz.

f poco cresc.

arco

137 *ff*

V.S.

Прелюдия № 4

Allegro

♩ = 100

142 *pizz.* **1**
mf

Musical staff 142-149: Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes. A circled '1' is placed above the staff at the end. The dynamic *mf* is written below the staff.

150

Musical staff 150-155: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes.

2 156 *arco* **3**
mf

Musical staff 156-163: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes. A circled '2' is placed above the staff at the beginning. A circled '3' is placed above the staff at the start of a triplet. The dynamic *mf* is written below the staff.

3 164 *pizz.*
f

Musical staff 164-170: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes. A circled '3' is placed above the staff at the beginning. The dynamic *f* is written below the staff.

171 *rit.* **4** *a tempo*
cresc. *arco*
ff

Musical staff 171-178: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes. A circled '4' is placed above the staff. The dynamic *ff* is written below the staff.

179

Musical staff 179-185: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes.

186 *pizz.* *rit.* *arco*

Musical staff 186-192: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes. The dynamic *arco* is written above the staff.

Viola

Четыре прелюдии

Г.Жубанова

инструментовка

Б.Баяхунова

(2007, 2-я ред.-2016)

Andante $\text{♩} = 80$

Прелюдия №1

p

7

mp *p*

14

mf *f*

20

dim. *p*

27

34

mp *mf dim.* *pp* V.S.

Allegro moderato

Прелюдия № 2

39 *pizz.*
mp

①
48 *mf*

②
56 *arco*
mp *mf* *mp*

③
62 *cresc.* *f* *mp* *cresc.* *f* *pizz.*

④
69 *f* *pizz.* *div.* *non div.*

Allegro agitato

♩ = 120

Прелюдия № 3

①

78 *arco*
mp *cresc.* *mf* *dim.* *mp* *cresc.*

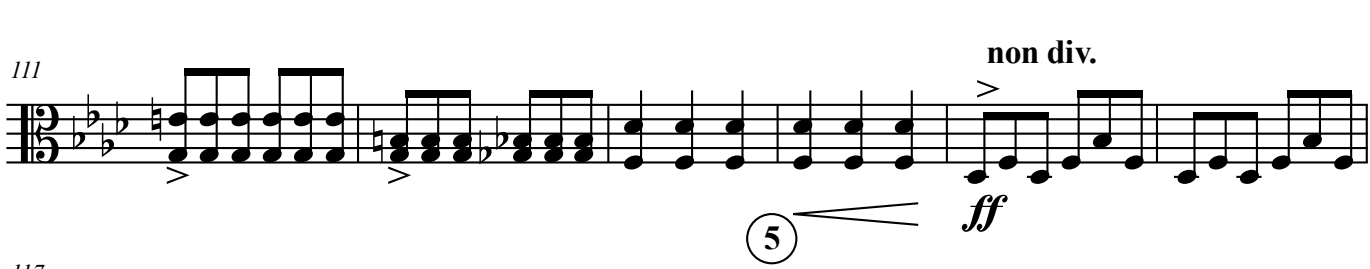
84 *mf*

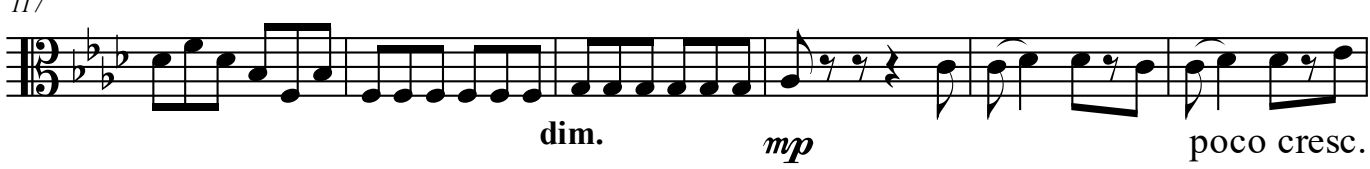
89 

94 ⁽²⁾ 

100 

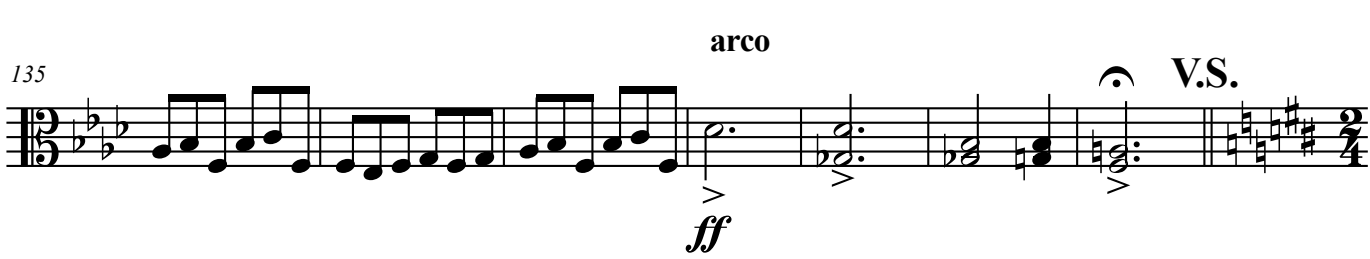
105 

111 

117 

123 

129 

135 

Allegro

♩ = 100

Прелюдия № 4

142

pizz.

①

Musical staff 142-149. Bass clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes. A dynamic marking of *mf* is placed below the staff. A circled number 1 is at the end of the staff.

150

②

arco

Musical staff 150-157. Bass clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes. A circled number 2 is above the staff. A dynamic marking of *mp* is below the staff. A circled number 1 is above the staff.

158

1

Musical staff 158-162. Bass clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes. A circled number 1 is above the staff. A dynamic marking of *mf* is below the staff.

163

③

mf
pizz.

Musical staff 163-170. Bass clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes. A circled number 3 is above the staff. A dynamic marking of *f* is below the staff.

171

rit.

④

a tempo

arco

Musical staff 171-177. Bass clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes. A circled number 4 is above the staff. A dynamic marking of *cresc.* is below the staff. A dynamic marking of *ff* is below the staff.

178

Musical staff 178-185. Bass clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes.

186

pizz.

rit.

arco

Musical staff 186-189. Bass clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes. A dynamic marking of *pizz.* is above the staff. A dynamic marking of *rit.* is above the staff. A dynamic marking of *arco* is above the staff.

Violoncelli

Четыре прелюдии

Г.Жубанова

Прелюдия №1

инструментовка

Б.Баяхунова

(2007, 2-я ред.– 2016)

Andante

♩ = 80

2

mf

7

12

1

p

19

f

rit.

dim.

26

2

p

mf

33

3

mf

pp

V.S.

Прелюдия № 2

Allegro moderato

39 *pizz.* *mp* 1

46 1 *mf* ①

52 *arco* *mp* 1

② 58 1 3 ③ *arco* *mf* *mp* *mp*

65 *cresc.* *f* *pizz.* ④ 1

73

Прелюдия № 3

Allegro agitato

78 *mp* 1 *pizz.* ① *arco* *cresc.* *mf* *dim.* *mp* *cresc.*

85 *pizz.*

90 *mf* arco

95 *f* *mp*

100 *mf* 3

105 *cresc.* *f* 4

111 *ff*

117 *dim.* *mp* 5

122 *poco cresc.* *f*

127 *mf*

132 *f* *pizz.* *poco cresc.* 6

137 *arco* *ff* *V.S.*

Allegro

♩ = 100

Прелюдия № 4

142

pizz.

mf

①
149

②
156

arco

mp

160

f

166

172

rit.

④ **a tempo**

arco

cresc. *ff*

178

184

pizz.

rit.

arco

Contrabbassi

Четыре прелюдии

Г.Жубанова
инструментовка
Б.Баяхунова
(2007, 2-я ред.- 2016)

Andante

♩ = 80

Прелюдия №1

1 4 4 1 7 pizz. $p > mp$ mf

20 arco rit. 2 a tempo $dim.$ p 1

28 3 mf 3

34 V.S. mp mf mp

Прелюдия № 2

Allegro moderato

39 pizz. 1 1 1 1 1

51 2 3 arco 8 mf mp

65 4 pizz. 1 1 f

72 V.S. 1 6

Allegro

Прелюдия № 4

♩ = 100

142 *pizz.*
mf ①

Musical staff 142-151: Bass clef, key signature of two sharps (F# and C#), 2/4 time signature. The staff contains a sequence of eighth notes with stems pointing down. A circled '1' is placed above the eighth measure. The dynamic marking *mf* is below the first measure, and *pizz.* is above the first measure.

152 *arco* ②
mp

Musical staff 152-158: Bass clef, key signature of two sharps, 2/4 time signature. The staff contains a sequence of eighth notes with stems pointing down. A circled '2' is placed above the fifth measure. The dynamic marking *mp* is below the fifth measure, and *arco* is above the fifth measure. There are accents (>) under the eighth notes in measures 156, 157, and 158.

159 ③ *pizz.*
f

Musical staff 159-169: Bass clef, key signature of two sharps, 2/4 time signature. The staff contains a sequence of eighth notes with stems pointing down. A circled '3' is placed above the second measure. The dynamic marking *f* is below the second measure, and *pizz.* is above the second measure. There are accents (>) under the eighth notes in measures 159, 160, and 161. Fingering numbers 2, 1, 2, 2 are written above the notes in measures 162, 163, 164, and 165 respectively.

170 *mf* *cresc.*

Musical staff 170-174: Bass clef, key signature of two sharps, 2/4 time signature. The staff contains a sequence of eighth notes with stems pointing down. The dynamic marking *mf* is below the first measure, and *cresc.* is below the fifth measure.

175 *rit.* ④ *a tempo* *arco*
ff

Musical staff 175-182: Bass clef, key signature of two sharps, 2/4 time signature. The staff contains a sequence of eighth notes with stems pointing down. A circled '4' is placed above the first measure. The dynamic marking *ff* is below the first measure. The markings *rit.* and *a tempo* are above the first measure, and *arco* is above the second measure.

183 ② *pizz.* *rit.* *arco*

Musical staff 183-188: Bass clef, key signature of two sharps, 2/4 time signature. The staff contains a sequence of eighth notes with stems pointing down. A circled '2' is placed above the second measure. The markings *pizz.*, *rit.*, and *arco* are above the second, third, and fourth measures respectively. The staff ends with a double bar line.

Четыре прелюдии

Г.Жубанова

инструментовка

Б.Баяхунова

(2007, 2-я ред.- 2016)

Andante

$\text{♩} = 80$

Прелюдия № 2

1

Piano

14

21

rit. 2 a tempo

27

1

33

3

V.S.

Прелюдия № 2

Allegro moderato

V-ni I

P-no

39

7

mf

mf

1

51

mp

2

57

mf

mp

61

cresc.

f

mp

3

65

cresc.

mf

f

4

70

Allegro agitato

76 rit. $\text{♩} = 120$

Прелюдия № 3

2 1

mp *cresc.* *mf* *mp* *cresc.*

84

mf *f*

91 2

mp

97 1 V.S.

1

104

3

4

mf *cresc.* *f* *ff*

116

5

dim. *mp*

122

poco cresc. *f*

126

6

p *mf*

130

7

135

1

f

ff

Allegro **Прелюдия № 4**

$\text{♩} = 100$

140

rit.

mp

146

①

152

②

8

V.S.

8

3
164

Musical score for measures 164-169. The piece is in G major (one sharp) and 3/4 time. The music features a melody in the right hand with eighth and quarter notes, and a bass line in the left hand with quarter notes and rests. The dynamic marking is *mf*.

170

Musical score for measures 170-174. The melody continues in the right hand, and the bass line has some chromatic movement. A *cresc.* marking is present in measure 174.

175

rit. 4 a tempo

Musical score for measures 175-180. The right hand has a more active melody with eighth notes, and the left hand has a steady bass line. A *ff* marking is present in measure 176. The tempo changes from *rit.* to *a tempo* at the start of measure 175.

181

Musical score for measures 181-185. The right hand features a melody with some rests, and the left hand has a rhythmic bass line. A *rit.* marking is present at the end of measure 185.

186

Musical score for measures 186-190. The piece concludes with a final cadence in the right hand and a bass line with some chromatic movement. A *rit.* marking is present at the beginning of measure 186.