

Б.Баяхунов

B.Bayakhunov

**5 пьес для струнного квартета
на народные темы**

**5 pieces for string quartet
on folk themes**

(вторая редакция – 2023)

(second edition– 2023)

**Алматы
2023**

**Almaty
2023**

Состав ансамбля: Violino I, Violino II, Viola, Violoncello

Ensemble members: Violino I, Violino II, Viola, Violoncello

Авторская аннотация

Первая редакция произведения была написана в 1993-94 гг. и неоднократно исполнялась. Во второй редакции была поставлена задача добиться большего стилистического единства, исходя из явных и скрытых особенностей оригинала. В первой части изложение приближено к свойственному кюям двухголосию, но с опорой на полифоничность, характерная густота звучания кобыза передана тембровыми удвоениями. Песенная тема второй части сопровождается подголосками, педальными нотами, созвучиями. Эти элементы фактуры «подсказаны» темой. Третья часть начинается ударно-ритмической звучностью, которая затем развивается гармонически, значительна роль джазовости. В четвёртой части к пентатонной мелодии присочинена окрашенная хроматикой концовка. Далее хроматизм проникает в побочные голоса путём полутонового смещения мелодических и гармонических интервалов большой секунды. В ведущем голосе использовано ладовое варьирование и обращение. В пятой части пентатоника дополняется диатоникой в побочных голосах, что не влияет на основной лад. Песенность и танцевальность оттенены контрастом темпов и фактуры. Крайние части цикла медленные, средние подвижные. Это закономерность общего темпового плана. В первой и второй части представлены образцы казахской народной музыки, в третьей – дунганской, в четвёртой – корейской, в пятой – татарской.

Author's abstract

The works' first edition was written in 1993-94 and was performed for many times. In the second edition, the task was to achieve greater stylistic unity, based on the overt and hidden features of the original. In the first part, the texture is close to the two-voice characteristic of the kyuis, but based on polyphony, the characteristic density of the sound of the kobyz is conveyed by timbre doubling. The song theme of the second part is accompanied by undertones, pedal notes, consonances. These texture elements are "suggested" by the theme. The third part begins with a percussive-rhythmic sonority, which then develops harmoniously, the role of jazziness is significant. In the fourth part, an ending colored with chromaticity is added to the pentatonic melody. Further, chromatism penetrates into side voices by semitone shifting of melodic and harmonic intervals of a major second. The leading voice uses modal variation and inversion. In the fifth part, the pentatonic scale is supplemented by the diatonic scale in side voices, which does not affect the main mode. Songs and dances are shaded by the contrast of tempos and textures. The extreme parts of the cycle are slow, the middle parts are mobile. This is the pattern of the general tempo plan. Samples of Kazakh folk music are presented in the first and second parts, Dungan in the third, Korean in the fourth, and Tatar in the fifth.

памяти Вадима Александровича Малышева
in memory of Vadim Alexandrovich Malyshev

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1. Камбар батыр*

Moderato ♩ = 70

1. Kambar Batyr*

Violino I
Violino II
Viola
Violoncello

f
f
f
pizz.
f

*Кюй Ыхласа
*Kui Ykhlasa

V-no I
V-no II
V-la
V-c.

4
①
3
3
3

5 пьес для струнного квартета
на народные темы

8

V-no I

V-no II

V-la

V-c.

pizz.

pizz.

11

2

V-no I

V-no II

V-la

V-c.

arco

arco

dim.

mp

dim.

mp

13

V-no I

V-no II

V-la

V-c.

mf

mf

mf

mf

5 пьес для струнного квартета
на народные темы

Moderato ♩ = 85

16 (3)

V-no I *f* *dim.*

V-no II *f* *dim.*

V-la *f* *dim.*

V-c. *f* *dim.*

20

V-no I *pizz.* *mf* *cresc.* *f*

V-no II *mf* *mf* *cresc.* *f*

V-la *mf* *f*

V-c. *mf* *f* *pizz.*

23 (4) Andante ♩ = 70

V-no I *mf* *dim.* *mp* *cresc.*

V-no II *mf* *dim.* *mp* *cresc.*

V-la *mf* *arco* *cresc.*

V-c. *mf* *cresc.*

5 пьес для струнного квартета
на народные темы

25

V-no I *f*

V-no II *f*

V-la *f*

V-c. *f*

Moderato ♩ = 70

28

V-no I *cresc.* *ff* *f*

V-no II *cresc.* *ff* *f*

V-la *cresc.* *ff* *f* *pizz.*

V-c. *cresc.* *ff* *f* *pizz.*

30

V-no I *mf*

V-no II *mf*

V-la arco

V-c. arco III II

5 пьес для струнного квартета
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2.Қараторғай (Чёрный воробей)*

2.Karatorgai (Black Sparrow)*

Allegro ♩ = 100

33

V-no I

V-no II

V-la

V-c.

mf

arco

mf

*вариант песни, сообщённый
композитором Л.Хамиди

* variant of the song, reported by the composer L. Hamidi

37

V-no I

V-no II

V-la

V-c.

mf

mp

41

V-no I

V-no II

V-la

V-c.

mp

mp

5 пьес для струнного квартета
на народные темы

45

1

V-no I

V-no II

V-la

V-c.

cresc. *f*

49

2

V-no I

V-no II

V-la

V-c.

pizz. *cresc.* *arco* *mp*

cresc. *mp*

mf

53

V-no I

V-no II

V-la

V-c.

mp *mp*

mf *pizz.* *mp*

5 пьес для струнного квартета
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57

Musical score for measures 57-60. The system includes four staves: V-no I (Violin I), V-no II (Violin II), V-la (Viola), and V-c. (Cello). V-no I starts with a half note G4 (mf), followed by a half note A4 (mp), and then a half note B4. V-no II plays a rhythmic pattern of eighth notes: G4, A4, B4, A4, G4, F4, E4, D4. V-la plays a rhythmic pattern of eighth notes: G3, A3, B3, A3, G3, F3, E3, D3. V-c. is marked 'arco' and plays a half note G2. Dynamics: mf, mp, f, mf.

61

Musical score for measures 61-64. The system includes four staves: V-no I, V-no II, V-la, and V-c. V-no I has a half note G4, followed by a half note A4, and then a half note B4. V-no II plays a rhythmic pattern of eighth notes: G4, A4, B4, A4, G4, F4, E4, D4. V-la plays a rhythmic pattern of eighth notes: G3, A3, B3, A3, G3, F3, E3, D3. V-c. is marked 'arco' and plays a half note G2. Dynamics: mf, f, mf. A circled '3' is above the final measure.

65

Musical score for measures 65-68. The system includes four staves: V-no I, V-no II, V-la, and V-c. V-no I and V-no II are silent. V-la plays a rhythmic pattern of eighth notes: G3, A3, B3, A3, G3, F3, E3, D3. V-c. is marked 'pizz.' and plays a rhythmic pattern of eighth notes: G2, A2, B2, A2, G2, F2, E2, D2. Dynamics: mf, pizz.

5 пьес для струнного квартета
на народные темы

69

4

V-no I
mf *f*

V-no II

V-la

V-c.

73

V-no I

V-no II

V-la

V-c.

77

V-no I

V-no II

V-la

V-c.

5 пьес для струнного квартета
на народные темы

81

5

cresc.

rit.

ff

ff

ff

ff

85

a tempo

6

mf

89

mp

mf

mf

pizz.

5 пьес для струнного квартета
на народные темы

Musical score for measures 92-94, featuring four staves: V-no I, V-no II, V-la, and V-c. The music is in 2/4 time. V-no I starts with a *mp* dynamic, followed by a *mf* dynamic. V-no II has a *pizz.* dynamic. V-la has a *mp* dynamic. V-c is silent. A circled number 7 is above the first staff in measure 94.

Musical score for measures 95-98, featuring four staves: V-no I, V-no II, V-la, and V-c. V-no I has a *mf* dynamic. V-no II has a *pizz.* dynamic. V-la has an *arco* dynamic. V-c is silent.

Musical score for measures 99-102, featuring four staves: V-no I, V-no II, V-la, and V-c. V-no I has a *cresc.* dynamic. V-no II has an *arco* dynamic. V-la has a *mf* dynamic. V-c has a *mf* dynamic.

5 пьес для струнного квартета
на народные темы

103

V-no I *mf* *mp* *p*

V-no II *p*

V-la *p*

V-c

3. Я́нгар (шуточная)
3. Yángar (joking)

Moderato ♩ = 75

107

V-no I

V-no II

V-la *f* *guasi Tamburo *cresc. mf*

V-c *f* *guasi Tamburo *cresc. mf*

arco

111 ①

V-no I *f*

V-no II *f*

V-la

V-c

5 пьес для струнного квартета
на народные темы

115 ²

V-no I

V-no II

V-la

V-c.

119 ³

V-no I

V-no II

V-la

V-c.

dim.

dim.

dim.

dim.

123

V-no I

V-no II

V-la

V-c.

mp

mp

mf

mf

mp

mp

cresc.

cresc.

5 пьес для струнного квартета
на народные темы

127

V-no I *f* *f cresc.* *rit.*

V-no II *f* *f cresc.*

V-la *mf* *cresc.*

V-c. *mf* *cresc.*

131 (4) *a tempo*

V-no I *ff*

V-no II *ff*

V-la *f*

V-c. *f*

134 (5)

V-no I

V-no II

V-la *f*

V-c. *mf* *pizz.*

5 пьес для струнного квартета
на народные темы

137

V-no I
V-no II
V-la
V-c.

mf
mf
dim.
mf
mp

6

141

V-no I
V-no II
V-la
V-c.

cresc.
cresc.
f
mf
mf
arco
f
cresc.

145

V-no I
V-no II
V-la
V-c.

5 пьес для струнного квартета
на народные темы

149 7

V-no I
V-no II
V-la
V-c.

153

V-no I
V-no II
V-la
V-c.

157 8

V-no I
V-no II
V-la
V-c.

5 пьес для струнного квартета
на народные темы

161

V-no I
V-no II
V-la
V-c.

This system contains measures 161, 162, and 163. The first violin (V-no I) plays a melodic line with eighth notes and slurs. The second violin (V-no II) plays a similar melodic line. The viola (V-la) and cello (V-c.) provide harmonic support with chords and rhythmic patterns.

164

V-no I
V-no II
V-la
V-c.

rit.

This system contains measures 164, 165, and 166. Measures 164 and 165 feature melodic lines in both violins, with a *rit.* (ritardando) marking above the first violin staff. In measure 166, the violin parts play sustained chords, while the viola and cello continue with rhythmic accompaniment.

167

V-no I
V-no II
V-la
V-c.

This system contains measures 167, 168, 169, and 170. Measures 167 and 168 show sustained chords in the violin parts. In measure 169, the violins play a final chord with a fermata. The viola and cello parts conclude with sustained chords and a fermata in measure 170.

5 пьес для струнного квартета
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4. Корейский напев

Andantino ♩ = 80

4. Canto coreano

arco

171

V-no I *mf*

V-no II *mp*

V-la *mp*

V-c. *mp*

176

V-no I *dim.* *mp*

V-no II *mf*

V-la *mf* *dim.* *mp*

V-c.

181

V-no I *mf* *mf*

V-no II *mf*

V-la *f*

V-c. *mp*

①

5 пьес для струнного квартета
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185

Musical score for measures 185-188. The score is for a string quartet (V-no I, V-no II, V-la, V-c.) in G major. The key signature has one sharp (F#). The time signature is 3/8. The music features a crescendo from *mf* to *f*. The V-no I and V-no II parts have melodic lines, while V-la and V-c. provide harmonic support. The V-c. part is mostly silent.

V-no I *cresc.* *f*

V-no II *mf* *cresc.* *f*

V-la *f* *f*

V-c.

189

Musical score for measures 189-193. The score is for a string quartet (V-no I, V-no II, V-la, V-c.) in G major. The key signature has one sharp (F#). The time signature changes from 3/8 to 6/8, then to 4/8, and finally to 10/8. The music features a decrescendo from *mf* to *p*. The V-no I and V-no II parts have melodic lines, while V-la and V-c. provide harmonic support. The V-c. part has a melodic line in the 6/8 and 4/8 sections.

V-no I *mf* *dim.* *p*

V-no II *mf* *mp* *mf* *mf*

V-la *f*

V-c. *mp*

194

Musical score for measures 194-197. The score is for a string quartet (V-no I, V-no II, V-la, V-c.) in G major. The key signature has one sharp (F#). The time signature changes from 10/8 to 9/8, then to 6/8, and finally to 4/8. The music features a crescendo from *mf* to *f*. The V-no I and V-no II parts have melodic lines, while V-la and V-c. provide harmonic support. The V-c. part has a melodic line in the 6/8 and 4/8 sections.

V-no I *mf* *cresc.* *f*

V-no II *f*

V-la *mf*

V-c. *mp*

5 пьес для струнного квартета
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Moderato ♩ = 85

196

V-no I *mf*

V-no II *pizz. mp* *arco mf*

V-la *mf*

V-c.

199

V-no I *cresc.* *f*

V-no II

V-la *cresc.*

V-c.

203

V-no I *dim.* *mp* *mf*

V-no II *mf*

V-la *dim.* *mp* *arco*

V-c. *mf*

5 пьес для струнного квартета
на народные темы

207

Score for measures 207-210. The system includes four staves: V-no I, V-no II, V-la, and V-c. The key signature is one sharp (F#) and the time signature is 6/8. V-no I starts with a half note G4, followed by quarter notes A4, B4, and a half note C5. V-no II starts with a half note G4, followed by quarter notes A4, B4, and a half note C5. V-la starts with a half note G2, followed by quarter notes A2, B2, and a half note C3. V-c starts with a half note G2, followed by quarter notes A2, B2, and a half note C3. Dynamics include *cresc.* and *f*. There are also *mf* markings for V-no II and V-la.

V-no I *cresc.* *f*

V-no II *mf* arco

V-la *mf*

V-c *cresc.* *f*

210

Score for measures 210-213. The system includes four staves: V-no I, V-no II, V-la, and V-c. The key signature is three flats (Bb, Eb, Ab) and the time signature is 6/8. V-no I has a triplet of eighth notes G4, A4, B4, followed by quarter notes C5, B4, A4, G4. V-no II is silent. V-la has a pizzicato eighth note G2, followed by quarter notes A2, B2, and a half note C3. V-c has a half note G2, followed by quarter notes A2, B2, and a half note C3. Dynamics include *mf* and *mp*.

V-no I *mf* *mf* *mf*

V-no II

V-la pizz. *mf* *mf*

V-c *mp*

214

Score for measures 214-217. The system includes four staves: V-no I, V-no II, V-la, and V-c. The key signature is three flats (Bb, Eb, Ab) and the time signature is 6/8. V-no I has a half note G4, followed by quarter notes A4, B4, and a half note C5. V-no II has a half note G4, followed by quarter notes A4, B4, and a half note C5. V-la has a half note G2, followed by quarter notes A2, B2, and a half note C3. V-c has a half note G2, followed by quarter notes A2, B2, and a half note C3. Dynamics include *cresc.*, *f*, *pizz.*, *arco*, and *mf*.

V-no I *cresc.* *f* *pizz.* *arco* *mf*

V-no II

V-la

V-c *f*

5 пьес для струнного квартета
на народные темы

218

V-no I

V-no II

V-la

V-c.

mp

mf

mp

mf

pizz.

mf
arco

mp

mf

222

V-no I

V-no II

V-la

V-c.

mf

mf

mp

mf

mp

mp

mp

226

V-no I

V-no II

V-la

V-c.

p

pp

pp

pp

5 пьес для струнного квартета
на народные темы

5. Бибкей Асмá (Крошка Асмá)
(татарская народная песня)

5. Bibkey Asmá (Pequeña Asmá)
(canción popular tártara)

229 Andante ♩ = 60

V-no I
V-no II
V-la
V-c.

233

V-no I
V-no II
V-la
V-c.

① Moderato ♩ = 70

236 pizz. mf

V-no I
V-no II
V-la
V-c.

5 пьес для струнного квартета
на народные темы

240 **2** arco

V-no I

V-no II

V-la

V-c.

arco

Detailed description: This system contains measures 240 to 243. It is marked 'arco'. The first violin (V-no I) and second violin (V-no II) play eighth-note patterns. The viola (V-la) plays a sustained, low-register line with a slur. The cello (V-c.) plays a rhythmic pattern of eighth notes.

244 **3** Andante ♩ = 60

V-no I

V-no II

V-la

V-c.

f dolce

arco

mf

Detailed description: This system contains measures 244 to 247. It is marked 'Andante' with a tempo of ♩ = 60. The first and second violins (V-no I and V-no II) are silent. The viola (V-la) plays a melodic line starting with a forte (*f*) dynamic and a 'dolce' marking. The cello (V-c.) plays a melodic line starting with a mezzo-forte (*mf*) dynamic and is marked 'arco'. The time signature changes from 3/4 to 2/4 at the end of the system.

248

V-no I

V-no II

V-la

V-c.

3

Detailed description: This system contains measures 248 to 251. The first and second violins (V-no I and V-no II) are silent. The viola (V-la) and cello (V-c.) play melodic lines. The time signature changes from 2/4 to 3/4 and back to 2/4. A triplet of eighth notes is marked with a '3' in the viola part.

5 пьес для струнного квартета
на народные темы

④ Moderato ♩ = 70

251

V-no I *mf*

V-no II *mf*

V-la *mp* pizz.

V-c *mp*

255

V-no I pizz.

V-no II pizz.

V-la

V-c

⑤ Adagio ♩ = 48

259

V-no I *mp* arco

V-no II *mf*

V-la *f*

V-c arco *mf*

5 пьес для струнного квартета
на народные темы

⑥ Moderato ♩ = 70

263

V-no I *mf*

V-no II *mf*

V-la *mf*

V-c. *mf*

Moderato ♩ = 85

267

V-no I

V-no II

V-la

V-c.

Andante ♩ = 60

⑦

271

V-no I *f*

V-no II *mf* arco

V-la *mf*

V-c. *f*

5 пьес для струнного квартета
на народные темы

8 Moderato ♩ = 70

275

V-no I *mf*

V-no II *mf*

V-la *mp*

V-c. *mp*

Moderato ♩ = 85

279

V-no I

V-no II

V-la

V-c.

9 Andante ♩ = 60

arco

283

V-no I *f*

V-no II *mf*

V-la *mf*

V-c. *f*

5 пьес для струнного квартета
на народные темы

287

V-no I *mf*

V-no II *mf*

V-la *mf*

V-c *mf*

291

V-no I *dim.*

V-no II *dim.*

V-la *dim.*

V-c *dim.*

295

V-no I *mp*

V-no II *mp*

V-la *mp*

V-c *mp*