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V. 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 в 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 approbating 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 start with a half note G4 (B♭) and a half note A4 (B♭), both marked *mf*. The Clarinetto in B♭ part has a half note G4 (B♭) marked *mf*. The Corno in F part has a half note G4 (B♭) marked *mp*. The Fagotto part has a half note G4 (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♭) marked with a circled 1. The Ob. part has a half note G4 (B♭) marked with a circled 1. The Cl. part has a half note G4 (B♭). The Cor. part has a half note G4 (B♭) marked with an accent (>). The Fag. part has a half note G4 (B♭) marked with an accent (>). The score includes dynamic markings (*mf*, *mp*) and articulation marks (>).

Musical score for measures 11-15. The score is for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Cor.), and Bassoon (Fag.). Measure 11 starts with a Flute part marked *cresc.* and a second ending bracket labeled (2). Measures 12-15 feature a *f* dynamic for the Flute and Clarinet, and *mf* for the Horn and Bassoon. The time signature changes from 2/4 to 3/4, then to 2/4, and finally to 4/4. There are several triplet markings (3) throughout the passage.

f

Хорал
Choral

Moderato ♩ = 100

Musical score for measures 16-21. The score is for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Cor.), and Bassoon (Fag.). Measure 16 starts with a first ending bracket labeled (1). Measures 17-21 feature a *dim.* dynamic for the Flute, Oboe, and Clarinet, and *mp* for the Horn and Bassoon. The time signature is 4/4. There are triplet markings (3) in measures 16 and 17.

dim.
attacca

Musical score for measures 22-27. The score is for Oboe (Ob.) and Clarinet (Cl.). Measures 22-27 feature a *dim.* dynamic for the Oboe and *mf* for the Clarinet. The time signature is 4/4. There is a triplet marking (3) in measure 27.

Musical score for measures 28-33. The score is for Flute (Fl.), Oboe (Ob.), and Clarinet (Cl.). Measure 28 starts with a second ending bracket labeled (2). Measures 28-33 feature a *mp* dynamic for the Flute and Oboe, and *mf* for the Clarinet. The time signature is 4/4. There are *cresc.* markings for the Oboe and Clarinet in measures 32 and 33.

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

Fl. *rit.* *a tempo* *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
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 triplets and dynamics *dim.* and *mp*. The second system (measures 54-58) shows a dynamic increase to *f* in the Flute and Clarinet, with a *cresc.* marking, while the Oboe also plays *f*. The third system (measures 59-64) continues with *f* dynamics across all parts, including the Cor Anglais. The fourth system (measures 65-69) maintains the *f* dynamic, with triplets and accents in the Flute and Cor Anglais parts.

Прелюдия, Хорал и Фуга

Allegro $\text{♩} = 120$

78 Fag. *mf* *dim.* *f* *dim.*³

81 Cl. ¹ *mf* *cresc.* *f*

Fag. *mp cresc.* *mf* *cresc.* *f*

84 Ob. *mf*

Cl. *dim.* *mp cresc. mf* *cresc.*

Fag. ³ *dim.* *mf* *cresc.*

87 Ob. ² *f*

Cl. *f*

Cor. *f*

Fag. *f*

Прелюдия, Хорал и Фуга

89

Fl. 89

Ob. 89

Cl. 89

Cor. 89

Fag. 89

cresc.

cresc.

cresc.

cresc.

cresc.

92

Fl. 92

Ob. 92

Cl. 92

Cor. 92

Fag. 92

ff

ff

ff

f

f

rit.

a tempo

dim.

dim.

dim.

dim.

dim.

95

Fl. 95

Ob. 95

Cl. 95

Cor. 95

Fag. 95

mf

mf

mf

mf

mf

f

f

f

f

Moderato ♩ = 80

98 Fl. *cresc.* **5** *ff* 3 3
Ob. *cresc.* *ff* 3 3
Cl. *cresc.* *ff* 3 3
Cor. *cresc.* *ff* 3 3
Fag. *cresc.* *ff* 3 3

Detailed description: This block contains the musical score for measures 98 to 100. It features five staves for Flute, Oboe, Clarinet, Cor Anglais, and Bassoon. The tempo is Moderato with a metronome marking of ♩ = 80. The key signature has one sharp (F#). The time signature is 4/4. Measures 98 and 99 are in 4/4, while measure 100 is in 6/4. Dynamics include *cresc.* and *ff*. There are triplets in measures 99 and 100. A circled number '5' is above the Flute staff in measure 100.

Allegro ♩ = 110

101 Fl. *mf* 3 3 *poco cresc.* *ff*
Ob. *mf* 3 3 *poco cresc.* *ff*
Cl. *mf* 3 3 *poco cresc.* *ff*
Cor. *mf* 3 3 *poco cresc.* *ff*
Fag. *mf* 3 3 *poco cresc.* *ff*

Detailed description: This block contains the musical score for measures 101 to 103. It features five staves for Flute, Oboe, Clarinet, Cor Anglais, and Bassoon. The tempo is Allegro with a metronome marking of ♩ = 110. The key signature has one sharp (F#). The time signature is 4/4. Measures 101 and 102 are in 4/4, while measure 103 is in 6/4. Dynamics include *mf*, *poco cresc.*, and *ff*. There are triplets in measures 101 and 102.

Allegro ♩ = 120

104 Fl. **6** *f* 3
Ob. *f* 3
Cl. *f* 3
Cor. *f*
Fag. *f* 3

Detailed description: This block contains the musical score for measures 104 to 106. It features five staves for Flute, Oboe, Clarinet, Cor Anglais, and Bassoon. The tempo is Allegro with a metronome marking of ♩ = 120. The key signature has one sharp (F#). The time signature is 4/4. Measures 104 and 105 are in 4/4, while measure 106 is in 6/8. Dynamics include *f*. There are triplets in measures 104 and 105. A circled number '6' is above the Flute staff in measure 104.

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). The time signature changes from 6/8 to 4/4. The music features various 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. The time signature changes from 4/4 to 3/4. The music features various rhythmic patterns, including triplets and slurs. Measure numbers 111, 112, 113, and 114 are indicated at the start of their respective staves. The dynamic marking *ff* is present in measures 111-113. The tempo marking *Moderato* ♩ = 80 is present in measure 114.

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. The time signature changes from 3/4 to 4/4. The music features various rhythmic patterns, including triplets and slurs. Measure numbers 114, 115, 116, and 117 are indicated at the start of their respective staves. The dynamic marking *dim.* is present in measures 114-115, and *f* is present in measures 116-117.

Прелюдия, Хорал и Фуга

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

- Measure 117:** Flute, Oboe, Clarinet, and Bassoon have melodic lines. Cor Anglais has a whole note. Time signatures are 3/4, 3/4, and 4/4.
- Measure 118:** Similar woodwind activity. Time signatures are 3/4, 3/4, and 4/4.
- Measure 119:** Flute has a whole rest. Oboe, Clarinet, and Bassoon have melodic lines. Cor Anglais has a whole note. Time signatures are 4/4, 3/4, and 4/4.
- Measure 120:** Flute has a whole rest. Oboe has a whole rest. Clarinet has a melodic line with a triplet and a *dim.* marking. Cor Anglais has a whole rest. Bassoon has a whole rest. Time signature is 3/4.

Measure numbers 117, 120, and 21 are indicated. A circled number 8 is above measure 120.

Moderato ♩ = 100

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

- Measure 121:** Flute has a melodic line starting with *mf*. Oboe, Clarinet, Cor Anglais, and Bassoon have whole notes. Time signature is 3/4.
- Measure 122:** Flute has a melodic line. Oboe, Clarinet, Cor Anglais, and Bassoon have whole notes. Time signature is 4/4.
- Measure 123:** Flute has a melodic line. Oboe, Clarinet, Cor Anglais, and Bassoon have whole notes. Time signature is 3/4.
- Measure 124:** Flute has a melodic line. Oboe, Clarinet, Cor Anglais, and Bassoon have whole notes. Time signature is 4/4.

Measure numbers 121, 21, and 21 are indicated. A circled number 9 is above measure 121. Dynamics include *mf*, *poco cresc.*, and *f*. A circled number 8 is above measure 120 from the previous system.

Прелюдия, Хорал и Фуга

128

Fl.
Ob.
Cl.
Cor.
Fag.

dim. *mf*

dim. *mp*

3

3

3

3

3

3

133

Andante ♩=55

Fl.
Ob.
Cl.
Cor.
Fag.

3

10

f 3

f 3

f 3

f 3

f 3

Andante ♩=65

137

Cl.
Cor.
Fag.

mf poco cresc.

ff dim.

mp

mp

3

3

3

3