



Бакир Баяхунов

КОНЦЕРТНЫЕ
ПРОИЗВЕДЕНИЯ
ДЛЯ ФОРТЕПИАНО

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Баяхунов Б. Я.

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В данном сборнике представлены избранные сочинения Б. Баяхунова для фортепиано – пьесы и ансамбли, созданные в разные периоды творчества. Включены также сочинения, написанные недавно – в 2021 году («Мой Балбраун» и транскрипция симфонической миниатюры Е. Рахмадиева «Дайрабай»). Фортепианная музыка композитора привлекает внимание оригинальным воплощением образов музыкального фольклора. Она востребована в педагогической практике, звучит на республиканских пианистических конкурсах. Издание представляет интерес не только для музыкантов-профессионалов, но и для любителей музыки.

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В творческой индивидуальности Бакира Баяхунова счастливо сочетаются Запад и Восток, традиции народной и профессиональной музыки, рационализм и вместе с тем неподдельная искренность.

Сергей (Сэхэнг) Ким, композитор

АННОТАЦИЯ

Бакир Баяхунов родился в 1933 году, закончил Алма-Атинскую консерваторию в 1960 году, в 1960-63 годах стажировался в Московской консерватории. Преподавал в Казахской национальной консерватории (1962-2008), занимался общественной деятельностью, руководил творческими комиссиями Союза композиторов, писал музыкально-критические и научные статьи.

Фортепианная музыка занимает почетное место в творчестве композитора. Помимо пьес, сонат и ансамблей, им созданы Концерт для фортепиано с оркестром и сольные партии фортепиано в Первой и Третьей симфониях.

Пьеса «Ыскырма» («Насвистывая») сочинена в 1977 году по просьбе Евы Бенедиктовны Коган для выпускницы Наили Баяхуновой, создавшей для сборника новую исполнительскую редакцию. Положенный в основу произведения кюй Даулеткереев олицетворяет единение человека с природой. Исследователь творчества кюйши П. В. Аравин указывает на любопытный факт: кюй был вдохновлён услышанной Даулеткереем скрипкой. Необыкновенная мелодичность этой домбровой музыки, изысканность инструментальных звучаний подчеркнута в транскрипции Б. Баяхунова возможностями современной композиторской техники, чем и объясняется её устойчивость в педагогическом репертуаре.

Пьеса «Янгар» написана для ученицы Республиканской специализированной музыкальной школы им. К. Байсеитовой Гульнары Хамитовой (ныне Абдрашевой) – класс педагога Аиды Петровны Исаковой. В данное издание вошла более поздняя, переработанная версия произведения. «Янгар» – это жанр дунганского музыкального фольклора, парная шуточная песня, в которой парни и девушки обмениваются репликами.

Пьеса «Мой Балбраун» содержит ту же музыкальную идею, что и одноименная транскрипция для оркестра народных инструментов, но осуществленную иначе. По необычному замыслу автора мелодии двух кюев Курмангазы – «Балбраун» («Пленительная мелодия») и «Сары арка» («Золотая степь») – переплетаются воедино. Автор ищет здесь новые пути разработки домбровой музыки средствами фортепиано.

Пьеса «Дайрабай» (имя кюйши, жившего на рубеже XIX-XX веков) – свободная транскрипция популярного симфонического произведения Е. Рахмадиева – продолжает отмеченные выше поиски. Сохраняя основные

тематические элементы оригинала, Б. Баяхунов, приближает композицию к построению кюя, сплавливая мотивно близкие фрагменты в одно целое.

«Серенада» сочинена накануне отъезда фортепианного дуэта Фаина Хармац – Михаил Бурштин в Израиль. Неслучайно использование в композиции хасидского напева (запись Ю. Энгеля). Вместе с другой темой он передает настроение светлой печали, именуемое также ностальгией. Произведение исполнялось в Израиле, Германии, Казахстане. Одно из исполнений опубликовано на официальном канале фортепианного дуэта *tworipianisten* в YouTube.

«Дунганский марш» автор неоднократно перерабатывал. Помимо фортепианной, существует оркестровая версия, которая прозвучала на авторском концерте. По совету М. Бурштина (композитора и пианиста, жившего в Кыргызстане, в 1993 г. переехавшего в Израиль) в фортепианной версии была расширена реприза. Содержание дуэта отражает героику Дунганского восстания в Китае против гнёта Цинской династии (1862 - 1877 гг.). Вступительная тема – отзвук трагического прошлого (поражение восстания, тяжёлые испытания, выпавшие на долю народа), марш – олицетворение мужественного духа повстанцев.

Автору музыки сборника 88 лет, но он по-прежнему в работе, в общении с коллегами. Желаящие больше знать о композиторе могут посетить его персональный сайт <https://www.bayakhunov.ru/>.

Памяти Евы Коган

In memory of Eva Kogan

Ыскырма

Yskirma

Концертная пьеса на тему
Даулеткерейя

Concert piece on the theme
of Dauletkeriei

(1977)

исполнительская редакция
Н.Баяхуновой

Б.Баяхунов

executive edition
by N. Bayakhunova

V. Bayakhunov

Allegro $\text{♩} = 88$

mf *cresc. poco a poco*

5

f

9

15

p *cresc.*

*Пьеса была написана по просьбе Е.Б. Коган
для выпускницы Наиля Баяхуновой.

19

f

Musical score for measures 19-22. The piece is in 4/4 time. Measure 19 starts with a treble clef and a key signature of one sharp (F#). The bass line features a descending eighth-note scale. Measure 20 has a dynamic marking of *f*. Measure 21 has a fermata over the first half. Measure 22 has a dynamic marking of *mp*.

23

mp

Musical score for measures 23-27. The piece is in 4/4 time. Measure 23 has a dynamic marking of *mp*. Measures 24-27 show a melodic line in the treble clef and a bass line with chords and eighth notes.

28

rit. *a tempo*

sub. f

Musical score for measures 28-32. The piece is in 4/4 time. Measure 28 has a dynamic marking of *sub. f*. Measures 29-30 have tempo markings of *rit.* and *a tempo*. Measures 31-32 have dynamic markings of *sub. f*.

33

mf *cresc. poco a poco*

Musical score for measures 33-35. The piece is in 4/4 time. Measure 33 has a dynamic marking of *mf*. Measure 34 has a dynamic marking of *cresc. poco a poco*. Measure 35 has a dynamic marking of *cresc. poco a poco*.

36

f

Musical score for measures 36-39. The piece is in 4/4 time. Measure 36 has a dynamic marking of *f*. Measures 37-39 show a melodic line in the treble clef and a bass line with chords and eighth notes.

40

sub. p *cresc. poco a poco*

Musical score for measures 40-43. The piece is in 4/4 time. Measure 40 has a dynamic marking of *sub. p*. Measure 41 has a dynamic marking of *cresc. poco a poco*. Measures 42-43 show a melodic line in the treble clef and a bass line with chords and eighth notes.

45

mf

Detailed description: This system contains measures 45 through 48. The music is written for piano in a 3/4 time signature. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a harmonic accompaniment with chords and moving bass lines. A dynamic marking of *mf* is present in the second measure.

49

molto cresc.

ff

Detailed description: This system contains measures 49 through 53. The right hand continues with melodic lines, while the left hand has a more active bass line. A *molto cresc.* marking is placed over measures 50-52, and a *ff* marking is at the end of measure 53.

54

rit.

a tempo

p

poco cresc.

8-----

Detailed description: This system contains measures 54 through 58. Measure 54 begins with a *rit.* marking. Measure 55 starts with *a tempo* and a *p* dynamic. A fermata is placed over measure 56, with an '8' below it. A *poco cresc.* marking is in measure 57.

59

f

Detailed description: This system contains measures 59 through 61. The right hand has a melodic line with a slur, and the left hand has a bass line. A *f* dynamic marking is in measure 60.

62

Detailed description: This system contains measures 62 through 66. The right hand has a melodic line with slurs and accents. The left hand has a bass line with chords and slurs.

67

mf

cresc.

f

Detailed description: This system contains measures 67 through 71. The right hand has a melodic line with slurs and accents. The left hand has a bass line with chords and slurs. Dynamic markings include *mf* at the start, *cresc.* in measure 69, and *f* at the end.

72

dim. *mp* *cresc.*

76

f

81

molto cresc. *ff*

85

ritardando poco a poco

poco dim..

8

89

Andante ♩ = 60

pp *cresc.*

8

94 **Allegro** ♩. = 88

mf *dim.* *p* *cresc. poco a poco*

100

mf *poco cresc.*

105

f *poco cresc.* 8

110

ff 8

114

sf *sf* *p* *cresc. poco a poco*

119

sf *p* 8

8

123

cresc.

fff

127

cresc.

fff

130

Senza metro

marcato

m.d.

m.s.

m.d.

m.s.

131

poco sostenuto

m.s.

Reo.

m.s.

Reo.

*

Янгар (Янгэр)

2-я редакция - 2014

Исп.ред. Н.Баяхуновой
Edited by N.Bayakhunova

Yangar (Yanger)

2nd edition - 2014

Б.Баяхунов
V.Bayakhunov

Allegretto ♩ = 100

Piano

f

quasi Cassa

8

4

8

8

12

mf

8

16

f

8

19

mf *f*

8

22

mf *f*

*выделять басовый голос

8

25

30

8

34

mf

8

37

f

8

41

dim. *mf*

8

44

cresc. *rit.* *a tempo* *f*

8

49

8

54

rit. *a tempo* *ff*

8

58

8

Musical score for measures 61-63. The piece is in 2/4 time with a key signature of one flat (B-flat). Measure 61 features a treble clef with a melodic line starting on G4, marked with a '2' and '1' fingering. The bass clef has a rhythmic accompaniment of eighth notes. Measure 62 continues the melodic line with a '3' and '1' fingering. Measure 63 shows a change in the treble clef line with a '2' and '1' fingering. A dashed line with the number '8' is positioned below the measures.

Musical score for measures 64-66. Measure 64 continues the melodic line in the treble clef with a '2' and '1' fingering. Measure 65 features a dynamic marking of *f* (forte) and a melodic line in the treble clef. Measure 66 shows a melodic line in the treble clef with a '2' and '1' fingering. A dashed line with the number '(8)' is positioned below the measures.

Musical score for measures 67-70. Measure 67 features a dynamic marking of *mf* (mezzo-forte) and a melodic line in the bass clef. Measure 68 continues the melodic line in the bass clef. Measure 69 features a dynamic marking of *f* (forte) and a melodic line in the bass clef. Measure 70 shows a melodic line in the bass clef with a dynamic marking of *f*. A dashed line with the number '8' is positioned below the measures.

Musical score for measures 71-74. Measure 71 features a dynamic marking of *mf* and a melodic line in the bass clef. Measure 72 features a dynamic marking of *f* and a melodic line in the bass clef. Measure 73 features a dynamic marking of *ff* (fortissimo) and a melodic line in the bass clef. Measure 74 features a dynamic marking of *rit.* (ritardando) and a melodic line in the bass clef. A dashed line with the number '8' is positioned below the measures.

посвящаю Зарине Гафиатуллиной

I dedicate to Zarina Gafiatullina

Мой Балбраун

My Valbraun

(отзвуки кюев Курмангазы)

(echoes of Kurmangazy kyuis)

(2021)

(2021)

Б.Баяхунов
B. Bayakhunov

Andante $\text{♩} = 60$

Piano

mf *f* *mf*

5 *accelerando*

poco cresc.

8 ① **Allegro** $\text{♩} = 110$

f

11

14 *dim.* *mf* *cresc.*

17 *non legato*
f

20 (2)

23 *dim.*

27 *non legato*
mf *cresc.* *f* (3)

31

35

38

dim.

41

> non legato

mf

cresc.

44

④

f

8

47

mf

cresc.

f

dim.

51

mf

poco cresc.

55

f

59 *poco cresc.*

63 *rit.* *a tempo* *ff*

5

67 *f*

71 *accelerando*

75 $\text{♩} = 120$ *rit.* *dim.*

79 $\text{♩} = 110$ *non legato* *mf* *f*

6

83

mf *cresc.*

8

8

Detailed description: This system contains measures 83 to 86. The music is in a key with three sharps (F#, C#, G#) and a common time signature. The right hand features a melodic line with a long slur over measures 83-86. The left hand has a rhythmic accompaniment of eighth notes. Dynamic markings include *mf* and *cresc.*. There are two '8' markings with dashed lines below the left hand staff, likely indicating a specific fingering or articulation.

87

f *dim.* *mf*

Detailed description: This system contains measures 87 to 90. The right hand has a melodic line with a slur over measures 87-90. The left hand continues with eighth-note accompaniment. Dynamic markings are *f*, *dim.*, and *mf*.

91

poco cresc. *f*

Detailed description: This system contains measures 91 to 94. The right hand has a melodic line with a slur over measures 91-94. The left hand continues with eighth-note accompaniment. Dynamic markings are *poco cresc.* and *f*.

95

f

Detailed description: This system contains measures 95 to 98. The right hand has a melodic line with a slur over measures 95-98. The left hand continues with eighth-note accompaniment. A dynamic marking of *f* is present.

99

ff

7

Detailed description: This system contains measures 99 to 102. The right hand has a melodic line with a slur over measures 99-102. The left hand continues with eighth-note accompaniment. A dynamic marking of *ff* is present. A circled number '7' is located above the right hand staff in measure 102.

103

IV V IV V IV V IV V

VI VI VI VI VI VI VI VI

8

107

IV V IV V IV V IV V

VI VI VI VI VI VI VI VI

8

f

111 *accelerando* ♩ = 120

8

115 *rit.* ♩ = 110

8

dim. *mf*

119

mf cresc. *f*

8

122

poco cresc.

125

fff

128

131

rit.

Moderato ♩ = 80

allargando

134

Adagio ♩ = 50

rit.

ff

f

Lea

Дайрабай

Dairabai

Е.Рахмадиев

E. Rakhmadiev

исполнительская редакция
Н. Баяхуновой

performing edition
by N. Bayakhunova

транскрипция для фортепиано
Б. Баяхунова (вторая редакция – 2021)

transcription for piano by
B. Bayakhunov (second edition - 2021)

Alla breve $\text{♩} = 85$

Piano

mf

cresc.

f

mf

8

8

8

*Транскрипция не является переложением симфонического оригинала. Развивая его тематические элементы, она приближает композицию к стилистике домбровой музыки.

*The transcription is not an arrangement of the symphonic original. Developing its thematic elements, she brings the composition closer to the style of dombra music.

10

3 1

13

mf

1

16

poco a poco cresc.

1

18

2

f

20

22

mf

25

cresc. *f*

28

f

31

f

34

poco a poco cresc.

37

Musical score for measures 37-38. The piece is in B-flat major (two flats). The right hand features a melody of eighth notes with slurs and accents, while the left hand plays a steady accompaniment of eighth notes. Measure 38 ends with a double bar line and a repeat sign.

39

ff

Musical score for measures 39-40. The key signature changes to C major (no sharps or flats). The right hand continues with eighth notes, and the left hand has a more active accompaniment. Measure 40 ends with a double bar line and a repeat sign.

41

Musical score for measures 41-42. The right hand has a more complex eighth-note pattern with slurs and accents. The left hand continues with eighth notes. Measure 42 ends with a double bar line and a repeat sign.

43

ff

Musical score for measures 43-44. The right hand features a melodic line with slurs and accents. The left hand has a steady eighth-note accompaniment. Measure 44 ends with a double bar line and a repeat sign.

46

cresc.

fff

Musical score for measures 46-47. Measure 46 includes a *cresc.* marking and fingerings (2, 1, 2, 3, 2, 1, 3, 2, 1) above the right hand. Measure 47 begins with a *fff* marking and features a dynamic shift to a lower register with a double bar line and a repeat sign. The right hand has slurs and accents, and the left hand has a steady accompaniment.

48

Musical score for measures 48-49. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). Measure 48 features a complex texture with multiple voices in the treble and bass staves, including slurs and accents. Measure 49 continues this texture. A circled '8' with a dashed line is positioned below the bass staff in both measures.

50

Musical score for measures 50-52. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps. Measure 50 features a complex texture with multiple voices in the treble and bass staves, including slurs and accents. Measure 51 includes a dynamic marking of *f*. Measure 52 continues the texture.

53

Musical score for measures 53-54. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps. Measure 53 features a complex texture with multiple voices in the treble and bass staves, including slurs and accents. A dynamic marking of *mf* is present in the bass staff. Measure 54 includes a dynamic marking of *f*.

55

Musical score for measures 55-57. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps. Measure 55 features a complex texture with multiple voices in the treble and bass staves, including slurs and accents. Measure 56 includes a dynamic marking of *f*. Measure 57 continues the texture.

58

Musical score for measures 58-60. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps. Measure 58 features a complex texture with multiple voices in the treble and bass staves, including slurs and accents. Measure 59 includes a dynamic marking of *mf*. Measure 60 continues the texture.

61

f

This system contains measures 61, 62, and 63. The music is in a minor key. Measure 61 features a melodic line in the right hand with eighth notes and a bass line with quarter notes. Measure 62 has a dynamic marking of *f*. Measure 63 continues the melodic and bass lines with some chordal textures.

64

ff

ff

This system contains measures 64, 65, and 66. Measure 64 has a dynamic marking of *ff*. Measure 65 continues the *ff* dynamic. Measure 66 shows a key signature change to a major key, indicated by a sharp sign on the treble clef staff.

67

cresc.

This system contains measures 67, 68, and 69. Measure 67 has a dynamic marking of *cresc.*. Measure 68 continues the *cresc.* dynamic. Measure 69 shows a key signature change to a minor key, indicated by a flat sign on the treble clef staff.

70

fff

5
1 *4* *3* *2*
1 *1*

This system contains measures 70, 71, and 72. Measure 70 has a dynamic marking of *fff*. Measure 71 continues the *fff* dynamic. Measure 72 features a melodic line with a slur and a fingering sequence: 5, 1, 4, 3, 2, 1, 1.

73

poco a poco dim.

This system contains measures 73, 74, and 75. Measure 73 has a dynamic marking of *poco a poco dim.*. Measure 74 continues the *poco a poco dim.* dynamic. Measure 75 shows a key signature change to a major key, indicated by a sharp sign on the treble clef staff.

75

78

mp

81

fff

83

85

rit.

lunga

lunga

tea 3 3 3 *

12

poco cresc. *f* *mf*

mf

16

mf

20

recitato *f*

24

I

II

mp

mf

mp

3 3 4 2

4

28

I

II

cantabile

3

32

I

II

3

36

I

mf cresc. *f*

II

cresc. *f*

2 1 3 2 5 4

40

I

mf

II

mf

5

44

I

poco. cresc. *f*

II

poco cresc. *f*

6

6

8

48

I

II

poco dim.

52

I

II

mf

8

56

I

II

mp *poco cresc.*

59 8

I

II

ff

ff

62 *espressivo* mf

I

II

mf

mp

67 9 *piu p*

I

II

mp

piu p

71 *recitato*

I

II

mf *f*

3

75

I

II

mp

mf *dim.* *mp*

10

10

8

79

I

II

mf

mp *mf*

3

8

83

I

poco cresc.

II

mp poco. cresc.

87

I

mf

mp

11

II

mf

mp

91

I

poco cresc.

12

II

cresc.

12

96

I

II

f

rit.

101

I

II

13

$\text{♩} = 70$

mp

poco cresc.

103

I

II

106 14

I *ff*

II *ff*

8

110

I *f* *cresc.*

II *f*

8

114 *poco. rit.*

I *ff* *fff dim.*

II *ff* *fff dim.*

♩ = 60

116

I

mf *sfz* *mf*

col palma

II

mf col palma

121

I

f

II

f

124

I

mf *mp*

II

mp *p*

Дунганский марш

для фортепиано в 4 руки (1997, 2009)

редакция М.Бурштина

Edited by M. Burshtin

Dungan March

To Piano Four Hands (1997, 2009)

Б.Баяхунов
V. Bayakhunov

Moderato ♩ = 72

Piano I

Piano II

7 1 1 ♩ = 90

I

II

13

I

II

18

I

f *mf* *f* poco cresc.

18

II

f *mf* *f* poco cresc.

23

I

ff

23

II

ff *mf*

28

I

f 2

28

II

f 2

Detailed description: This is a page of a musical score for two pianos, labeled I and II. The score is divided into three systems, each containing two staves. The first system covers measures 18 to 22. In measure 18, both pianos start with a forte (*f*) dynamic. The right hand (I) has a melodic line with slurs and accents, while the left hand (II) provides harmonic support with chords and moving lines. Dynamics change to mezzo-forte (*mf*) in measure 20 and return to forte (*f*) in measure 22, with the instruction 'poco cresc.' (slightly crescendo). The second system covers measures 23 to 27. Measure 23 features a fortissimo (*ff*) dynamic in both hands. The right hand has a more active melodic line, while the left hand continues with harmonic accompaniment. Dynamics shift to *mf* in measure 25. The third system covers measures 28 to 32. Measure 28 begins with a forte (*f*) dynamic and includes a first ending bracket with a '2' above it, indicating a second ending. The right hand has a melodic line with slurs and accents, while the left hand has a rhythmic accompaniment. Dynamics change to *mf* in measure 30.

33

I

II

ff

38

I

II

f

43

I

II

dim.

mf

3

48

I

poco cresc.

f

mf

II

poco cresc.

f

mf

53

I

f

mf

f poco cresc.

II

f

mf

f poco cresc.

58

I

ff

mf

II

ff

mf

63 4

I *f*

II 4 *mf*

4 2 5

68 *f*

I *f*

II *f* *mf*

74 *f*

I *f*

II *f*

3

8

78 *rit.* **5** *a tempo*

I *ff* *f* *ff*

II *ff* *f*

83 *f poco cresc.* *rit.* $\text{♩} = 60$ **6** *tr.*

I *ff* *tr.*

II *f poco cresc.* *ff* *tr.*

88 *f* *tr.* *mf* $\text{♩} = 72$

I *f* *tr.* *mf*

II *f* *tr.* *mf* *mp* ³ ₃

93 7 ♩ = 90

I

mf *sfz* *mf*

93 7

II

mf *sfz* *mf*

98

I

poco cresc. *f*

98

II

poco cresc. *f*

103

I

mf *f*

103

II

mf *f*

107

I

mf *f* *ff*

II

mf *f* *ff*

111

I

8

II

8

115

I

mf *f*

II

f

119

I

ff

119

II

ff

123

I

123

II

127

I

dim.

f

9

127

II

f

9

131

I

II

ff

135

I

II

sfz

8

139

I

II

f

mf

8

8

143

I

f poco cresc.

ff

5 4 3 2 1

II

f poco cresc.

ff

10

147

I

ff

II

ff

8

151

I

mp

rit.

3

II

mp

3

8

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