

Алексей Александрович НИКОЛАЕВ родился 24 апреля 1931 года в Москве. Занимаясь под руководством профессора В. Я. Шебалина, он окончил в 1956 г. композиторское отделение, а в 1959 г. аспирантуру Московской государственной консерватории, преподавателем которой он является в настоящее время.

А. Николаев интенсивно и успешно работает в различных областях музыкального творчества. Им созданы Первая и Вторая симфонии, Лирическая сюита на мордовские темы и ряд других симфонических произведений. Он является автором оперы «Горе — не беда» по пьесе С. Маршака «Горя бояться — счастья не видать», балета «Золотой ключик» по одноименной сказке А. Толстого, ряда камерных сочинений (струнный квартет, фортепианская соната, вокальные циклы на слова Гарсиа Лорки и И. Бунин), а также музыки ко многим радиопостановкам.

Соната для скрипки и фортепиано завершена композитором в 1959 году, и представляет собой четырехчастный цикл. В первой части («Дуэт») вслед за светлой пасторальной темой появляются тревожные образы, музыкальное развитие приоб-

ретает значительную внутреннюю напряженность. Внезапно врывается «Скерцо», отличающееся бурной активностью, синкопированной остротой ритмов. Концертный характер скрипичной партии подчеркнут здесь виртуозной сольной каденцией скрипки (цифра 42). Контрастно звучит последующая «Интерлюдия», полная сосредоточенных раздумий и представляющая собой как бы вступление к четвертой, заключительной, части сонаты. В «Финале» обобщаются предыдущие образы произведения; в конце его музыка вновь обретает светлый, умированный характер.

Сонату для скрипки и фортепиано А. Николаева отличают черты, присущие ряду других его сочинений: жизнеутверждающее начало, ясность формы, свежесть в использовании средств музыкальной выразительности, целостность тематического материала при его большом эмоциональном разнообразии.

Впервые соната была исполнена 9 декабря 1959 г. в Малом зале консерватории скрипачом Б. Куньевым и автором.

Д. Благой

ALEXEI NIKOLAYEV was born in Moscow on April 24, 1931. In 1956 he graduated from the Moscow Conservatoire in composition, and from that year to 1959 took a post-graduate course (under Professor Vissarion Shebalin); at present he teaches at the Conservatoire.

The composer is active in different musical genres: he is the author of two symphonies, the "Lyrical Suite" on Mordvinian themes, and other works for symphony orchestra, the opera "The Mishap Is No Misfortune" on the subject of S. Marshak's play entitled "If You Fear Misfortune You'll Know No Happiness", the ballet "The Golden Key" after A. Tolstoi's fairy-tale of the same name, a number of chamber music compositions (a string quartet, a piano sonata, and the vocal cycles to words by Garcia Lorca and Ivan Bunin), and numerous scores for the radio.

Nikolayev wrote his Sonata for Violin and Piano (in four movements) in 1959. In the first movement

(subtitled "Duet") a lucid pastoral theme is followed by an agitated mood; the music becomes tense and dramatic. The second movement, "Scherzo", bursts upon the listener in a vigorous outbreak of syncopated rhythms; the concert style of the solo part is emphasised here by a virtuoso cadenza (fig 42). The "Interlude" comes as a contrast; this concentrated and meditative movement may be regarded as an introduction to the Finale. This concluding movement is a summing-up of the moods encountered in the preceding parts of the sonata. The whole ends on a note of calm and quiet.

Nikolayev's Violin Sonata has many characteristics found in his other works: optimism, clarity of form, fresh expressive media, and homogeneity of highly expressive thematic material.

The Sonata was first performed in the Small Hall of the Moscow Conservatoire on December 9, 1959, by B. Kunyev, the violinist, and the composer.

D. Blagoi

COHATA

# SONATA

ДЛЯ СКРИПКИ И ФОРТЕПИАНО FOR VIOLIN AND PIANOFORTE

## FOR VIOLIN AND PIANOFORTE

А. НИКОЛАЕВ Op. 18  
A. NIKOLAYEV

## Дуэт I Duet

**Violino**

*p semplice*

**Allegro moderato**  $\text{♩} = 66$

**Piano**

2  
3  
4  
5  
6  
7  
8

III  
2  
mf  
mp  
f  
ff  
f

5

5

8

mf

*sal tallone*

f

6

IV

ff

p

8

ff

mf

p

7

mf

p

6

**p**

**p**

**mf**

**'mf express.**

**p**

**p**

**mf**

**f**

**f**

M. 30083 Г.

Musical score page 11, featuring six staves of music. The score includes dynamics such as *mf*, *p*, *pp*, *rit.*, *a tempo*, and *mp*. Articulations include slurs, grace notes, and accents. Performance instructions like *III* and *IV* are also present. The music consists of six staves, likely for a large ensemble or orchestra, with various clefs (G, F, C) and key signatures (e.g., B-flat major, A major).

12

13

*crescendo*

*f*

14

*crescendo*

*f*

Musical score page 9, measures 15-16. The score consists of two staves. The top staff uses a treble clef and has a key signature of 9 sharps. Measure 15 starts with *espress.*, followed by a dynamic *mf*. The measure ends with *cresc.* and *accel.* Measure 16 begins with *mf* and ends with *cresc.* Measure 15 contains a melodic line with various note heads and stems. Measure 16 features a rhythmic pattern of eighth and sixteenth notes. Measure 16 concludes with a dynamic *mf*.

17

18

*mf* *cresc.*

*mf* *cresc.*

*f* *cresc.*

*ff*

*ff*

M. 30083 Г.

2

19

*ff*

*ff*

*mf*

*p*

*pp*

20

*pp*

molto rit.

Tempo I

**21**

**22**

rit. a tempo

II

**23**

Musical score page 13, measures 23-24. The top staff shows a melodic line with grace notes and dynamic *pp*. The middle staff has sustained notes with a dynamic *pp*. The bottom staff has sustained notes.

**24**

Musical score page 13, measures 23-24. The top staff shows a melodic line with grace notes. The middle staff has sustained notes with a dynamic *p*. The bottom staff has sustained notes.

Musical score page 13, measures 23-24. The top staff shows a melodic line with grace notes. The middle staff has sustained notes with a dynamic *mf*. The bottom staff has sustained notes.

25

26

*mf espress.*

III  $\frac{2}{2}$

*molto allargando*

*attacca*

## Скерцо

II

## Scherzo

27

pizz. arco      pizz. simile

*f secco*

*Allegro*  $d=144$ 

28

arco

*ff*

*mf*

1 1 1 4 3 v z  
p  
mf cresc.  
mf cresc.

3 0 v - pizz.  
f mf  
arco v . pizz.  
f

**31** *arco*

3  
tr  
*mf*  
sub p  
v  
f  
mf

2  
1  
1  
1  
mf  
f

**32**

3  
p  
p  
p  
p

v  
p  
p  
p

M. 30083 L.

33

34

35 1

ff

36

ff

f

37

38

39

*f*

*p*

*f*

*p*

*d.=d.*

*dim.*

*rit.*

*p*

*Andante d.=54*

41

42

## CADENZA

accelerando poco a poco al Tempo I

*detache*

*f*

43 *spiccato*

Tempo I

*f*

3 7 44

*mf*

*p*

M. 30083 Г.

24

1 2 4 1 1 2 1 b<sup>p</sup> b<sup>p</sup> 1 b<sup>p</sup>

*p*

b<sup>p</sup> b<sup>p</sup> b<sup>p</sup> b<sup>p</sup> b<sup>p</sup> b<sup>p</sup> b<sup>p</sup> b<sup>p</sup>

crescendo

4 1 4

46

1 f

f

f

8 f

47

pizz.

*ff*

*secco*

8

8

arco

48

*f*

*p*

8

0 3 2 1 1 2

**49**

**50**

M. 3298<sup>a</sup> R.

**51**

**52**

53

M. 30093 R.

Musical score for three staves. Measure 1: Treble staff has a single note. Bass staff has a bass clef and a sharp sign. Measure 2: Treble staff has a bass clef and a sharp sign. Bass staff has a bass clef and a sharp sign. Measure 3: Treble staff has a bass clef and a sharp sign. Bass staff has a bass clef and a sharp sign.

Musical score for three staves. Measure 4: Treble staff has a bass clef and a sharp sign. Bass staff has a bass clef and a sharp sign. Measure 5: Treble staff has a bass clef and a sharp sign. Bass staff has a bass clef and a sharp sign. Measure 6: Treble staff has a bass clef and a sharp sign. Bass staff has a bass clef and a sharp sign.

Musical score for three staves. Measure 7: Treble staff has a bass clef and a sharp sign. Bass staff has a bass clef and a sharp sign. Measure 8: Treble staff has a bass clef and a sharp sign. Bass staff has a bass clef and a sharp sign. Measure 9: Treble staff has a bass clef and a sharp sign. Bass staff has a bass clef and a sharp sign.

## Интерлюдия

## III

## Interlude

54

Andante

*p*

*mf* *espress.*

55 *con sord.*

*p*

*mf*

56

*f*

*p*

*pp*

Con Ped.  
m. 30083

57

58

IV

59

III

60

This block contains three staves of musical notation for orchestra, labeled M. 30083 R. The top staff uses treble clef, the middle staff alto clef, and the bottom staff bass clef. The key signature changes frequently, indicated by various sharps and flats. Measure 60 begins with a dynamic of  $p$ . The notation includes several grace notes and sustained notes with fermatas. Measure 61 starts with a dynamic of  $p$  and continues with similar patterns. Measure 62 concludes with a dynamic of  $mf$  and an instruction "Attacca".

## Финал

## IV.

## Finale

61

*senza sord.*

*mf espress.*

**Allegro non troppo**

**62**

*p*

*mf*

*pp*

*p*

3

63

*f*

*mf*

*p*

*p*

*mf*

*p*

*f*

64

Three staves of musical notation. The top staff has dynamic *p*, the middle staff *p*, and the bottom staff *mf*. Articulations include slurs and grace notes. Measure 64 ends with a forte dynamic *f*.

65

*Poco più mosso* accele-

Three staves of musical notation. The top staff has dynamic *p*, the middle staff *p*, and the bottom staff *pp*. Articulations include slurs and grace notes. The section ends with a dynamic *p*. Below this, a single staff continues with dynamic *p* and articulations.

66

67

*Allegro*

ff

68

M. 30083 Г.

Musical score page 7, measures 68-72. The score consists of four staves. Measure 68 (measures 1-2) starts with a dynamic of *molto energico* and ends with *cresc.* Measure 69 (measures 3-4) starts with *cresc.* Measure 70 (measures 5-6) begins with *Moderato* and a dynamic of *fff*. Measure 71 (measures 7-8) continues with *Moderato* and *fff*. Measure 72 (measures 9-10) concludes with *ffff*.

Musical score page 39, featuring three staves of music. The top staff uses a treble clef and includes slurs and dynamics such as 'v'. The middle staff uses a bass clef and has a brace and a dynamic 'm.d.'. The bottom staff also has a bass clef and a dynamic 'm.d.'. The music consists of six measures.

Musical score page 39 continues with three staves. The middle staff begins with 'Più mosso' and 'sub p', followed by 'pp'. The bottom staff ends with a brace. The music consists of six measures.

73

Musical score page 73, starting with a treble clef staff. The middle staff has a brace and the bottom staff ends with a brace. The music consists of six measures.

Musical score page 73 continues with three staves. The middle staff has a dynamic 'rit.' and 'Meno mosso'. The bottom staff ends with a brace. The music consists of six measures.

74

*pp*

Andantino

*pp*

*mf*

8

75

Moderato

*f*

*ff*

*mf*

76

*p*

*p*

*pp*

III

*pp*

*p espri.*

*p*

*8*

**Violino**

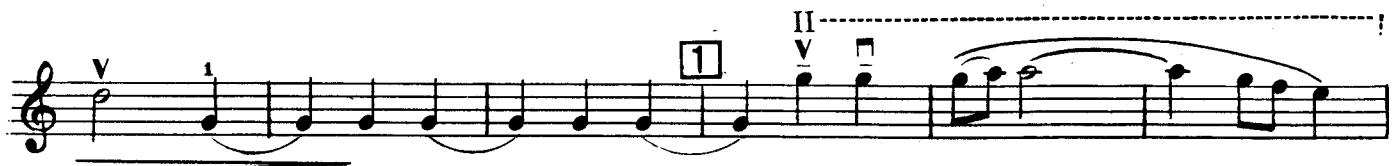
## СОНATA

## SONATA

ДЛЯ СКРИСКИ И ФОРТЕПИАНО FOR VIOLIN AND PIANOFORTE

**Violino**Редакция Б Куньева  
Edited by B.KunyevА. НИКОЛАЕВ  
A.NIKOLAYEV Op.18

## Дуэт I Duet

**Allegro moderato**  $d = 66$ *p semplice*

## Violino

1  
mf

2  
f p

3  
f

4 pizz. arco  
mf

5 f al tallone  
6 ff f  
7

## Violino

Sheet music for Violin, page 5, featuring 12 staves of musical notation. The music includes various dynamics (e.g., *mf*, *f*, *p*, *pp*, *rit.*, *a tempo*, *pp*, *2\**, *1*, *2*, *3*, *4*, *V*, *IV*, *II*, *III*, *1*, *2*, *3*, *4*, *5*, *6*, *7*, *8*, *9*, *10*, *11*, *12*) and articulations (e.g., slurs, grace notes, accents). The music is divided into measures by vertical bar lines and includes rehearsal marks (e.g., 8, 9, 10, 11, 12) and measure numbers (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12).

## Violino



Measures 13-16. Measure 13 has a dynamic 'v'. Measure 14 has a dynamic 'crescendo'. Measure 15 starts with a dynamic 'f'.

Measures 17-20. Measure 17 starts with a dynamic 'f'. Measures 18-19 show a melodic line with grace notes and slurs. Measure 20 has a dynamic 'v'.

Measures 21-24. Measure 21 has a dynamic 'v'. Measures 22-23 show a melodic line with grace notes and slurs. Measure 24 has a dynamic 'v'.

**Poco meno mosso**

Measures 25-28. Measure 25 has a dynamic 'espress.'. Measure 26 has a dynamic 'mf'. Measures 27-28 show a melodic line with grace notes and slurs.

**accel.**

Measures 29-32. Measure 29 has a dynamic 'cresc.'. Measure 30 has a dynamic 'f'. Measures 31-32 show a melodic line with grace notes and slurs.

Measures 33-36. Measures 33-35 show a melodic line with grace notes and slurs. Measure 36 has a dynamic 'f'.

## Violino

**16**

pizz. arco pizz.

arco 1  
2 3 4  
**17**

**18**

mf crescendo f crescendo

ff

**19**

ff

mf p pp

**20**

7

M. 30083 R.

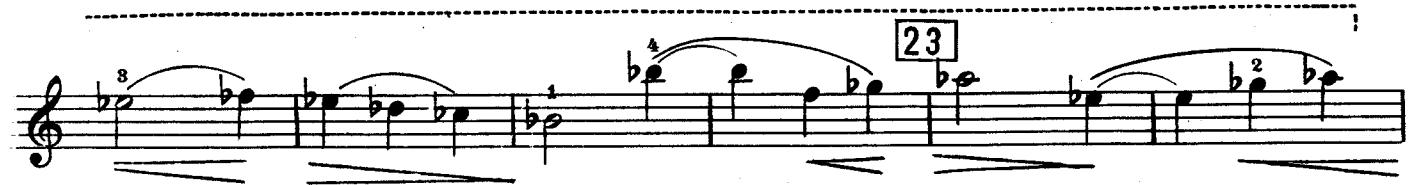
## Violino



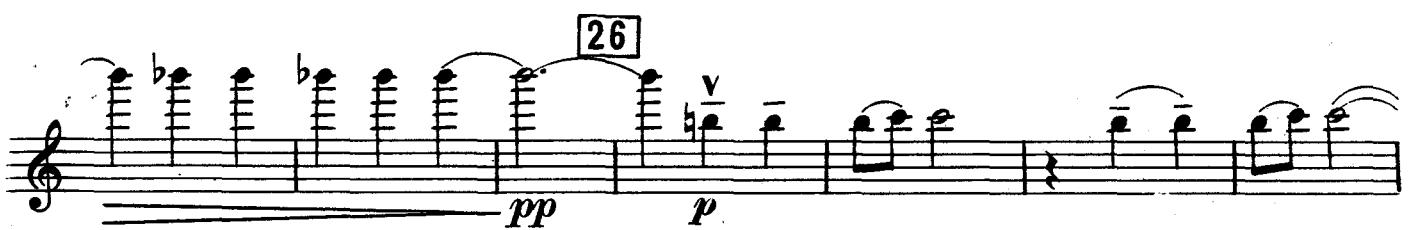
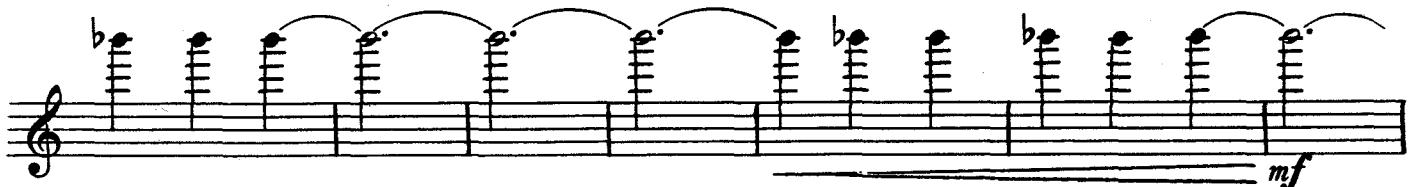
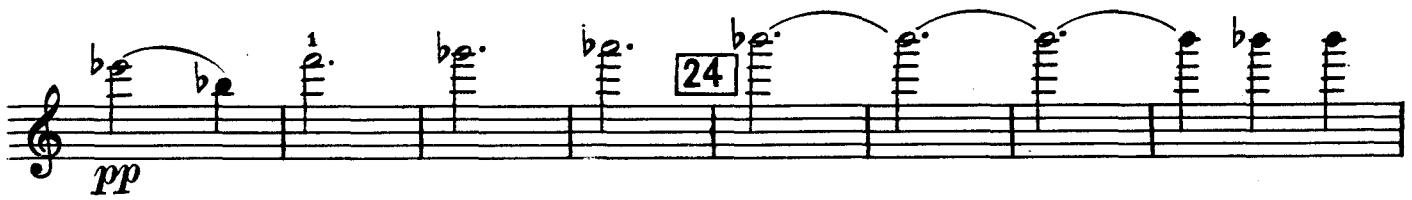
molto rit.

**21** **Tempo I**

Musical score for Violino, page 8. Measure 5: Treble clef, key signature of one sharp, dynamic *p*. Measure 6: Treble clef, key signature of one sharp, dynamic *v*.



## Violino



Скерцо II Scherzo

**Violino**

**[27] Allegro**  $\text{♩} = 144$



**[28]**



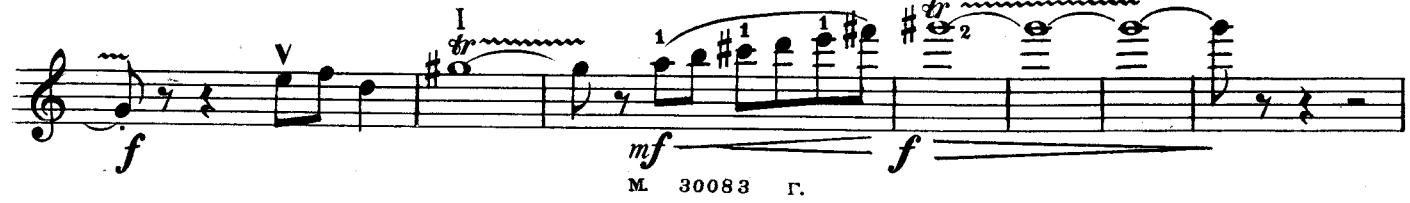
**[29]**



**[30]**



**[31]**



## Violino

[32]

32

*p*

1 0 v 8 4 1 1 # 2

33

*mf* *f* *p*

1 2 3 4 2

34

*mf* *f*

*f* *p* *mp* *mf*

35

*ff*

36

*ff*

## Violino

1 [37]

1

*f*

*mf*

*f*

*f*

*f*

*f*

*f*

[38]

[39]

40

*dim.*

*d=d.*

*rit.*



## Violino



# Violino

15

pizz.

47

ff

arco

4

f

48

p

mf

49

mf

f

50

2

mf

## Violino

1

51

IV

52

1 53

ff

ff

ff

ff

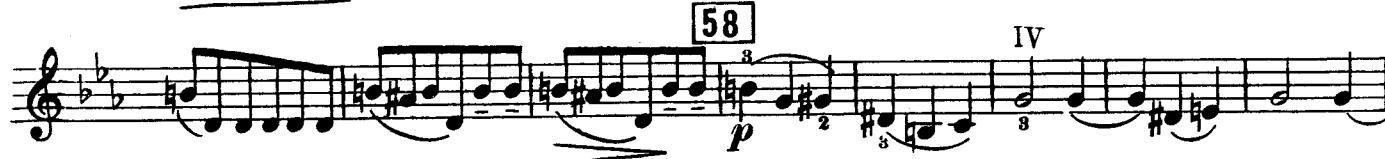
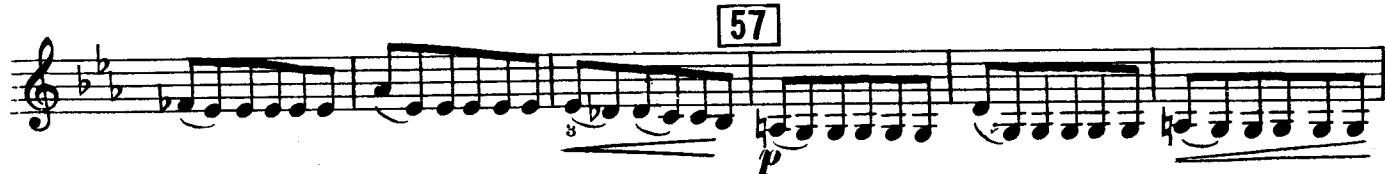
ff

ff

M. 30093 F.

**Violino**  
**Интерлюдия III Interlude**

**54** Andante **55** <sup>9</sup> con sord.



**61**

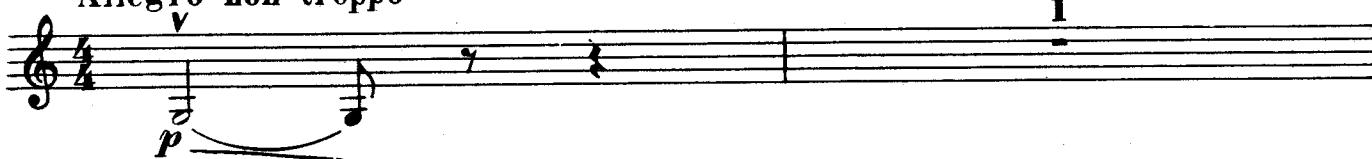
Allegro non troppo

Финал

IV.

Finale

1



## Violino

*senza sord.*

Musical score for Violin, measures 61-64. The score consists of four staves of music. Measure 61 starts with a dynamic *mf espr.*. Measures 62 and 63 show various bowing techniques and dynamics (*p*, *mf*, *f*, *p*). Measure 64 continues with a dynamic *p* and ends with a dynamic *mf*.

**[65]** *Poco più mosso*

1      v

accelerando poco a poco

Musical score for Violin, measures 65-67. Measure 65 begins with a dynamic *pp*. Measure 66 shows a trill over a series of eighth notes. Measure 67 starts with a dynamic *f*. The score includes performance instructions like "Allegro" and dynamics such as *ff*.

## Violino

19



68



69



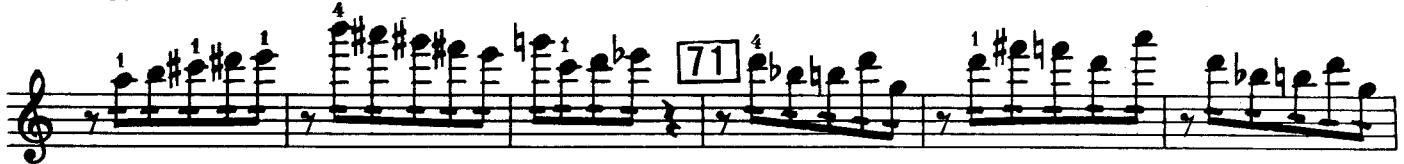
cresc.

molto rit.

Moderato molto energico



70



71



72

Più mosso  
3 2 1

## Violino

73

8

Meno mosso  
2

74 Andantino

Moderato

75 ff                        mf

p                        76 1 p                        1 pp