

*Nikolay*

А. НИКОЛАЕВ

A. NIKOLAYEV

Op. 18

СОНАТА  
SONATA

ДЛЯ СКРИПКИ  
И ФОРТЕПИАНО

FOR VIOLIN  
AND PIANOFORTE

ГОСУДАРСТВЕННОЕ МУЗЫКАЛЬНОЕ ИЗДАТЕЛЬСТВО

STATE MUSIC PUBLISHERS

Москва 1963 Moscow



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, фортепианная соната, вокальные циклы на слова Гарсиа Лорки и И. Бунина), 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, умиротворенный 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*



## СОНАТА

## SONATA

ДЛЯ СКРИПКИ И ФОРТЕПИАНО FOR VIOLIN AND PIANOFORTE

А. НИКОЛАЕВ  
A. NIKOLAYEV Op. 18

## Дуэт I Duet

*C-dur*  
*a* *w/1*

Violino *p semplice*

Allegro moderato  $\text{♩} = 68$

Piano *p*

III. 1 3 v 1 [1] II v n

*mf* *f* *mf* *f*



Handwritten musical score for a piano piece, featuring three systems of staves. The score includes various musical notations, including notes, rests, and dynamic markings such as *mf*, *mp*, *p*, *f*, and *ff*. The score is annotated with handwritten text: "перев." (transcription) and "об. Т." (ob. T.). The first system shows a treble and bass staff with a piano accompaniment. The second system continues the piece with a treble staff and a piano accompaniment. The third system features a treble staff with a piano accompaniment and a bass staff. The score is marked with "III" and "II" in the first system, and "III" and "II" in the second system. The third system is marked with "III" and "II". The score is marked with "III" and "II" in the first system, and "III" and "II" in the second system. The third system is marked with "III" and "II".



Handwritten: *arco* [5] *mf*

Handwritten: *8*

Handwritten: *mf*

System 1: Treble and bass staves. Treble staff has a melodic line with a fermata and a circled measure 5. Bass staff has a rhythmic accompaniment. Dynamics include *mf*.

Handwritten: *1* *mf* *al tallone* *f*

Handwritten: *1* *1* *1*

System 2: Treble and bass staves. Treble staff has a melodic line with a fermata. Bass staff has a rhythmic accompaniment. Dynamics include *mf*, *f*, and *al tallone*.

Handwritten: [6] *ff* *f* *chegna* *p* *mf*

Handwritten: *8*

System 3: Treble and bass staves. Treble staff has a melodic line with a fermata and a circled measure 6. Bass staff has a rhythmic accompaniment. Dynamics include *ff*, *f*, *p*, and *mf*.

Handwritten: [7] *mf* *p* *mf* *p*

System 4: Treble and bass staves. Treble staff has a melodic line with a fermata and a circled measure 7. Bass staff has a rhythmic accompaniment. Dynamics include *mf*, *p*, *mf*, and *p*.



The musical score consists of five systems, each with a single melodic line and a piano accompaniment. The notation is in a key with one sharp (F#) and a 2/4 time signature.

- System 1:** The piano part begins with a *p* (piano) dynamic. The melodic line features a series of eighth notes.
- System 2:** The piano part has a *mf* (mezzo-forte) dynamic. The melodic line includes a first ending bracket labeled '1' and a second ending bracket labeled '8'.
- System 3:** The piano part is marked *mf espress.* (mezzo-forte, expressive). The melodic line has a first ending bracket labeled '1' and a second ending bracket labeled '2'.
- System 4:** The piano part starts with a *p* dynamic and ends with a *mf* dynamic. The melodic line has a first ending bracket labeled '1' and a second ending bracket labeled '2'.
- System 5:** The piano part begins with a *p* dynamic and ends with a *f* (forte) dynamic. The melodic line has a first ending bracket labeled '1' and a second ending bracket labeled '2'.

Handwritten annotations include 'cresc.' (crescendo) in the third system and 'II a' in the second system. The page number '6' is in the top left corner.



Musical score for piano and voice, page 7. The score consists of four systems. The first system shows a vocal line and piano accompaniment with dynamics *mf* and *p*. The second system includes a vocal line with a box around measure 10, piano accompaniment with dynamics *pp* and a tempo change from *rit.* to *a tempo*. The third system continues the piano accompaniment with dynamics *mp* and *p*. The fourth system includes a vocal line with a box around measure 11 and piano accompaniment with dynamics *pp*. The score is in G major and 4/4 time.



12

1 3 2

*p*

*p*

*mf*

*mf*

18

*crescendo*

*f*

*crescendo*

14

*f*

*vo*

Detailed description: This is a musical score for a piano piece, spanning measures 12 to 14. The score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#). Measure 12 begins with a melodic line starting on D4, moving up stepwise to F#4, then a half rest. The piano accompaniment consists of a series of chords in the right hand and a moving bass line in the left hand. Measure 13 continues the melodic line with a half rest, then G4, A4, and B4. The piano accompaniment features a prominent chordal texture in the right hand. Measure 14 starts with a melodic line on C5, followed by a half rest, then D5, E5, and F#5. The piano accompaniment continues with a similar chordal pattern. Dynamics include piano (*p*), mezzo-forte (*mf*), and forte (*f*). There are also markings for crescendo and a vocal entry (*vo*) at the end of measure 14. Fingerings are indicated by numbers 1, 2, 3, and 4.



*espress.* *mf* *cresc.* *acceler.*

**Poco meno mosso**

*mf* *cresc.*

15

*f* *a tempo* *f*

16

*mf* *mf*

*pizz.* *arco* *pizz.*







2

19

*ff*

*mf*

*p*

*pp*

*назад. pensiero*

*a*

20

*a*

2

*pp*



*perpetuo - 2<sup>a</sup> versione*

21

*p*

*molto rit.* *Tempo I*

*p*

8<sup>va</sup>

22

*rit.* *a tempo*

*10*

23

*1* *3* *1*



First system of musical notation, measures 1-12. The top staff features a melodic line with various ornaments and slurs. The bottom staff is a piano accompaniment with chords and moving lines. Dynamics include *pp* (pianissimo) in both staves.

Second system of musical notation, measures 13-24. Measure 24 is marked with a box containing the number 24. The top staff continues the melodic line. The bottom staff has a piano accompaniment. A handwritten note "can e/121" is written above the first staff. Dynamics include *p* (piano) in the bottom staff.

Third system of musical notation, measures 25-32. The top staff continues the melodic line. The bottom staff has a piano accompaniment. Dynamics include *mf* (mezzo-forte) in both staves.



25 26

*p* *pp* *p*

*mf espress.* *p*

*p espress.*

*molto allargando*

*allacca*



*a-moll*

## Скерцо

## II

## Scherzo

[27]

*pizz. arco**pizz.**simile***Allegro**  $\text{♩} = 144$ 

[28]

*arco*



First system of musical notation, measures 29-30. The top staff is a single melodic line with fingerings (1, 1, 1, 4, 3, v, z) and a *p* dynamic. The piano accompaniment consists of two staves with a *p* dynamic. The key signature has one flat, and the time signature is 3/4.

Second system of musical notation, measures 31-34. The top staff features a *mf cresc.* dynamic. The piano accompaniment also includes a *mf cresc.* dynamic. The key signature has one flat, and the time signature is 3/4.

Third system of musical notation, measures 35-38. Measure 35 is marked with a boxed number 30. The system includes a *f* dynamic, a *pizz.* (pizzicato) instruction, and a *mf* dynamic. The key signature has one flat, and the time signature is 3/4.

Fourth system of musical notation, measures 39-42. The system includes an *arco* (arco) instruction, a *f* dynamic, a *pizz.* instruction, and a *ff* (fortissimo) dynamic. The key signature has one flat, and the time signature is 3/4.



31 arco

17

Handwritten annotation: *chegra*

Measures 31-32, first system. The top staff features a violin line with a trill in measure 31, a triplet in measure 32, and dynamic markings *mf*, *sub p*, and *f*. The piano accompaniment consists of chords in the right hand and a bass line in the left hand, with dynamics *f* and *mf*.

Measures 31-32, second system. The top staff continues the violin line with a trill and a triplet, marked *mf* and *f*. The piano accompaniment continues with chords and a bass line, marked *f*.

Handwritten annotation: *ch*

Measures 32-33, first system. Measure 32 begins with a key signature change to one flat (B-flat). The top staff has a triplet marked *p*. The piano accompaniment features a complex chordal texture in the right hand and a bass line in the left hand, marked *p*.

Measures 32-33, second system. The top staff continues the melody with a triplet and a fermata, marked *p*. The piano accompaniment continues with chords and a bass line, marked *p*.



First system of musical notation, measures 33-34. The top staff is in treble clef, and the bottom two staves are in bass clef. Measure 33 features a melodic line in the treble with a triplet of eighth notes (3) and a dynamic marking of *mf*. Measure 34 continues the melodic line with a dynamic marking of *mf*. The piano accompaniment in the bass staves consists of chords and single notes.

Second system of musical notation, measures 35-36. The top staff is in treble clef, and the bottom two staves are in bass clef. Measure 35 features a melodic line in the treble with a dynamic marking of *f*. Measure 36 continues the melodic line with a dynamic marking of *p*. The piano accompaniment in the bass staves consists of chords and single notes.

Third system of musical notation, measures 37-38. The top staff is in treble clef, and the bottom two staves are in bass clef. Measure 37 features a melodic line in the treble with a dynamic marking of *mf*. Measure 38 continues the melodic line with a dynamic marking of *f*. The piano accompaniment in the bass staves consists of chords and single notes.

Fourth system of musical notation, measures 39-40. The top staff is in treble clef, and the bottom two staves are in bass clef. Measure 39 features a melodic line in the treble with a dynamic marking of *f*. Measure 40 continues the melodic line with a dynamic marking of *p*. The piano accompaniment in the bass staves consists of chords and single notes.



35

*f*

36

*ff*

*f*

*perpuz*

*ff*

*f*

*mf*

*mf*



Handwritten musical score for "The Swan" by Camille Saint-Saëns. The score is written on four systems of staves, each containing a piano (piano) part and a violin part. The piano part is written in treble and bass clefs, while the violin part is written in treble clef. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings (ff, f, mf). There are also handwritten annotations in red ink, including the number "37" in a box, "38" in a box, and "35" in a box. The score is written on aged, slightly yellowed paper.



39

40

*dim.*

*rit.*

*p*

*Andante*  $\text{♩} = 54$



41

42

CADENZA

accelerando poco a poco al Tempo I

detache

f



43 spiccato

Tempo I

*f*

3 7

44

*mf*

45

*p*

The musical score is written for piano and consists of three systems of staves. The first system contains measures 43 and 44. Measure 43 begins with a 'spiccato' marking and a 'Tempo I' instruction. The right hand plays a rapid, ascending melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment. The second system continues measures 44 and 45. Measure 44 features a mezzo-forte (mf) dynamic and a more complex melodic line with slurs and accents. The third system shows measure 45, which begins with a piano (p) dynamic and a more complex melodic line with slurs and accents. The score includes various musical notations such as slurs, accents, and fingerings.



Handwritten musical score for piano, measures 41-50. The score is written on five staves, with measures 41-42 on the first two staves, measures 43-44 on the next two, and measures 45-50 on the bottom two. The key signature is B-flat major (two flats). The time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings. The first system (measures 41-42) begins with a piano (*p*) marking and includes fingerings (1, 2, 4, 1, 1, 2, 1). The second system (measures 43-44) features a *crescendo* marking in both the upper and lower staves. The third system (measures 45-46) starts with a boxed measure number '46' and a forte (*f*) marking. The fourth system (measures 47-48) continues with a forte (*f*) marking and includes a trill in the upper staff. The fifth system (measures 49-50) also features a forte (*f*) marking and a trill in the upper staff. The score concludes with a final chord in measure 50.



47 pizz. *ff*

*f* *ff* *secco*

8

arco 3 48 *p*





First system of musical notation. The upper staff (treble clef) contains a melodic line with fingerings 0, 3, 2, 1, 1, 2 indicated above it. The lower staff (bass clef) contains a bass line with various notes and rests.



Second system of musical notation, starting with measure 49. The upper staff has dynamics *mf* and *f*. The lower staff has dynamics *mf* and *f*. The system includes various musical notations such as notes, rests, and slurs.



Third system of musical notation, starting with measure 50. The upper staff has dynamics *p* and *mf*. The lower staff has dynamics *p*, *mf*, and *f*. The system includes various musical notations such as notes, rests, and slurs.



Fourth system of musical notation. The upper staff has dynamics *f*, *p*, and *mp*. The lower staff has dynamics *p sub.* and *mp*. The system includes various musical notations such as notes, rests, and slurs.



51

*mf*

*f* *ff* *IV*

52

*ff*

*рекурзе*

*перерыв*

*mf*



ногос. рогн.

53

First system of musical notation, measures 53-56. The system consists of three staves. The top staff is a single melodic line with a treble clef, featuring a key signature of one sharp (F#) and a 2/4 time signature. It includes a triplet of eighth notes in measure 54 and a triplet of eighth notes in measure 55. The middle and bottom staves are a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a 2/4 time signature. The middle staff contains complex chordal textures and some triplets. The bottom staff provides a bass line with chords and single notes. Dynamics include *ff* (fortissimo) in measure 54.

Second system of musical notation, measures 57-60. The system consists of three staves. The top staff is a single melodic line with a treble clef, featuring a key signature of one sharp (F#) and a 2/4 time signature. It includes a triplet of eighth notes in measure 57 and a triplet of eighth notes in measure 58. The middle and bottom staves are a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a 2/4 time signature. The middle staff contains complex chordal textures and some triplets. The bottom staff provides a bass line with chords and single notes. Dynamics include *p* (piano) in measure 57 and *ff* (fortissimo) in measure 59.

Third system of musical notation, measures 61-64. The system consists of three staves. The top staff is a single melodic line with a treble clef, featuring a key signature of one sharp (F#) and a 2/4 time signature. It includes a triplet of eighth notes in measure 61 and a triplet of eighth notes in measure 62. The middle and bottom staves are a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a 2/4 time signature. The middle staff contains complex chordal textures and some triplets. The bottom staff provides a bass line with chords and single notes. Dynamics include *ff* (fortissimo) in measure 63.

Fourth system of musical notation, measures 65-68. The system consists of three staves. The top staff is a single melodic line with a treble clef, featuring a key signature of one sharp (F#) and a 2/4 time signature. It includes a triplet of eighth notes in measure 65 and a triplet of eighth notes in measure 66. The middle and bottom staves are a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a 2/4 time signature. The middle staff contains complex chordal textures and some triplets. The bottom staff provides a bass line with chords and single notes. Dynamics include *ff* (fortissimo) in measure 67.





The first system of musical notation consists of three staves. The top staff is a single melodic line in treble clef, featuring a series of eighth notes and a final sixteenth-note flourish. The middle and bottom staves are a grand staff in 2/4 time, with the right hand playing chords and the left hand playing a bass line of chords. A forte (*ff*) dynamic marking is present in the right hand.



The second system continues the musical piece. The top staff has a melodic line with a slur over a group of notes. The grand staff below continues with chords in both hands, featuring various accidentals and dynamic markings.



The third system concludes the page. The top staff features a melodic line with a slur and a final chord. The grand staff continues with chords, including a forte (*ff*) marking in the right hand.



[54]

Andante

*p**mf* *espress.*[55] *con sord.**p*

[56]

*f**p**pp**pp*



57

*p* *pp*

*mf* *mf*

58

*p* *mf espr.*

*IV* *reine us Dr (Kor)*

*e-moll*

59

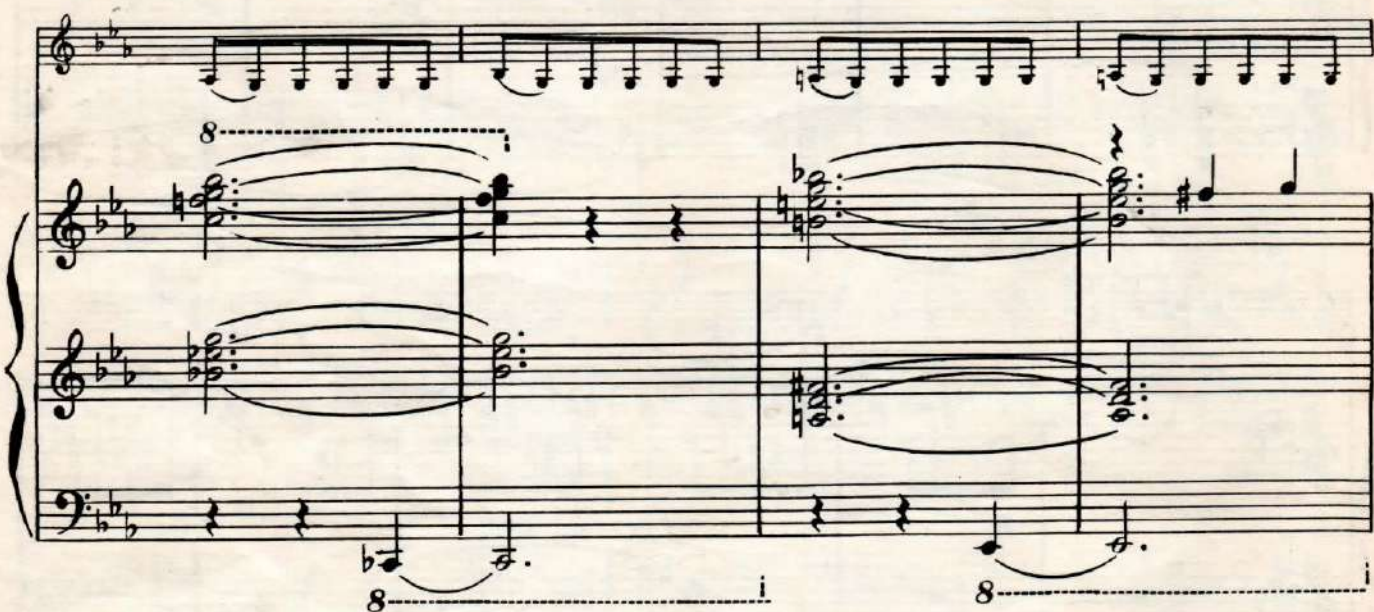
*III*

*pp*





The first system of musical notation consists of three staves. The top staff is a single melodic line in treble clef with a key signature of two flats (B-flat and E-flat). It contains a series of eighth and sixteenth notes, with some slurs and ties. The middle and bottom staves are grand staff notation (treble and bass clefs) with chords and some single notes. A piano (*p*) dynamic marking is present. There are repeat signs with first and second endings indicated by '1' and '2'. A bracket with the number '8' spans several measures in the top staff.



The second system of musical notation continues the piece. It features similar grand staff notation with chords and melodic lines. A piano (*p*) dynamic marking is present. There are repeat signs and a bracket with the number '8' spanning several measures in the top staff.



The third system of musical notation concludes the piece. It features grand staff notation with chords and melodic lines. A mezzo-forte (*mf*) dynamic marking is present. The system ends with the word *Attacca* in the bottom right corner.



## Финал

## IV.

## Finale

61

C-dur

senza sord.

mf espress.

Allegro non troppo

Handwritten notes and markings on the score include:

- C-dur* (top left)
- senza sord.* (top right)
- mf espress.* (below the vocal line)
- Allegro non troppo* (below the piano part)
- Measure numbers **61** and **62** in boxes.
- Dynamic markings: *p*, *mf*, *pp*.
- Handwritten numbers: *1*, *2*, *3*, *0*, *1*, *2*, *3*.



Handwritten musical score on page 34, featuring piano and violin staves. The score includes various musical notations, dynamics, and fingerings.

**First System:**

- Violin staff: Treble clef, key signature of one flat (B-flat). Measures 1-4 show triplets and slurs. Measure 5 has a forte (*f*) dynamic.
- Piano staff: Treble and Bass clefs, key signature of one flat. Measures 1-4 show chords and arpeggios. Measure 5 has a mezzo-forte (*mf*) dynamic.

**Second System:**

- Violin staff: Treble clef, key signature of one flat. Measure 5 is marked with a box containing the number 63. Handwritten notes "e dur" and "broye upolles" are present. Measure 6 has a piano (*p*) dynamic.
- Piano staff: Treble and Bass clefs, key signature of one flat. Measures 5-6 show chords and arpeggios. Measure 5 has a mezzo-forte (*mf*) dynamic.

**Third System:**

- Violin staff: Treble clef, key signature of one flat. Measures 7-8 show slurs and fingerings.
- Piano staff: Treble and Bass clefs, key signature of one flat. Measures 7-8 show chords and arpeggios. Measure 7 has a piano (*p*) dynamic.

**Fourth System:**

- Violin staff: Treble clef, key signature of one flat. Measures 9-10 show slurs and fingerings.
- Piano staff: Treble and Bass clefs, key signature of one flat. Measures 9-10 show chords and arpeggios. Measure 9 has a piano (*p*) dynamic.

**Fifth System:**

- Violin staff: Treble clef, key signature of one flat. Measures 11-12 show slurs and fingerings. Measure 11 has a mezzo-forte (*mf*) dynamic.
- Piano staff: Treble and Bass clefs, key signature of one flat. Measures 11-12 show chords and arpeggios. Measure 11 has a forte (*f*) dynamic.



64

*p* *mf*

*f*

65

*pz* *p* *pp*

*Poco più mosso* *accele-*

*rando poco a poco*

*p*



Handwritten: *Umsatz Kanon*

66

*mf*

*2. System*

*mf*

*f*

*f*

67

*ff*

**Allegro**

*ff*

*Quartett 2. und 3.*

68

*Salut 2. 3.*



Handwritten musical score for piano and voice. The score is written on multiple staves, including a vocal line and piano accompaniment. The key signature is one flat (B-flat major or D minor). The tempo is marked "n. n. c 4/4" (moderato). The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. Handwritten annotations in red ink are present, including "us 12", "n. n. c 4/4", "p sub.", "mp", "mf", "ff", and "69". The score is numbered 37 in the top right corner.



Handwritten musical score on page 38, featuring piano and violin parts. The score includes various markings and a handwritten note.

**Violin Part:**

- Measure 69: *molto energico*
- Measure 70: *cresc.*
- Measure 71: *molto rit.*
- Measure 72: *Moderato*

**Piano Part:**

- Measure 69: *cresc.*
- Measure 70: *fff*
- Measure 71: *fff*
- Measure 72: *fff*

**Handwritten Note:**

70 *foga happy*

**Measure Numbers:**

- 70
- 71
- 72



First system of the musical score. It features a treble and bass staff with complex chordal textures. The treble staff includes various ornaments and slurs. The bass staff has a melodic line with a slur and a fermata. A dynamic marking *m.d.* is present in the bass staff.

Second system of the musical score. It begins with a treble staff and a bass staff. The treble staff has a melodic line with a slur and a fermata. The bass staff has a melodic line with a slur and a fermata. A dynamic marking *pp* is present in the bass staff. The tempo marking *Più mosso* is written above the treble staff. A handwritten note *17.* is also present.

Third system of the musical score, starting with a boxed measure number 73. It features a treble and bass staff with complex chordal textures. The treble staff includes various ornaments and slurs. The bass staff has a melodic line with a slur and a fermata.

Fourth system of the musical score. It features a treble and bass staff with complex chordal textures. The treble staff includes various ornaments and slurs. The bass staff has a melodic line with a slur and a fermata. A dynamic marking *mf* is present in the bass staff. The tempo marking *Meno mosso* is written above the treble staff, with *rit.* (ritardando) written below it.



74

*pp* Andantino*pp**mf**mf*

8

75

*f**ff* Moderato*mf**f**ff**mf*

76

*p**p**p**pp*

III

*pp**pespr.**p*

8



## СОНАТА

## SONATA

ДЛЯ СКРИПКИ И ФОРТЕПИАНО

FOR VIOLIN AND PIANOFORTE

## Violino

Редакция Б. Куньева  
 Edited by B. Kuniyev

А. НИКОЛАЕВ  
 A. NIKOLAYEV Op. 18

## Дуэт I Duet

Allegro moderato  $\text{♩} = 66$ 



## Violino

Violino musical score page 4. The score consists of eight staves of music, primarily in treble clef. The key signature has one sharp (F#). The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Handwritten annotations include "L 3 1 4 2" in the fourth measure of the fourth staff and "al talleone" in the fifth measure of the fifth staff. The score is divided into measures by bar lines, with some measures containing multiple beams for sixteenth or thirty-second notes. The page number "4" is in the top left corner, and the instrument name "Violino" is centered at the top. The publisher's code "M. 30083 R." is at the bottom center.

mf

V

1

0

f

p

3

1

8

4

1

2

4

ff

4 pizz.

f

arco

mf

5

1

3

1

b

f

al talleone

6

1

3

1

2

3

ff

f

V

p

mf

7

p



# Violino

5

Violino musical score page 5, measures 8-12. The page contains five staves of music. Measure 8 is marked with a box and *p*. Measure 9 is marked with a box and *f*. Measure 10 is marked with a box, *a tempo*, and *pp*. Measure 11 is marked with a box and *II*. Measure 12 is marked with a box and *pp*. The music includes various dynamics (*mf*, *p*, *f*, *pp*), articulation (accents, slurs), and fingerings (1, 2, 3, 4). There are also handwritten annotations like "2 3 1" and "2 3" above the staves.



## Violino

The first system of the musical score for 'The Little Boat' is written on a single staff in treble clef. The key signature has one sharp (F#), and the time signature is 3/4. The music begins with a piano (*p*) dynamic. The first measure contains a quarter note F#4 and a quarter rest. The second measure contains a quarter note G#4 and a quarter rest. The third measure contains a quarter note A5 and a quarter rest. The fourth measure contains a quarter note B5 and a quarter rest. The fifth measure contains a quarter note C6 and a quarter rest. The sixth measure contains a quarter note D6 and a quarter rest. The seventh measure contains a quarter note E6 and a quarter rest. The eighth measure contains a quarter note F#6 and a quarter rest. The ninth measure contains a quarter note G#6 and a quarter rest. The tenth measure contains a quarter note A6 and a quarter rest. The eleventh measure contains a quarter note B6 and a quarter rest. The twelfth measure contains a quarter note C7 and a quarter rest. The thirteenth measure contains a quarter note D7 and a quarter rest. The fourteenth measure contains a quarter note E7 and a quarter rest. The fifteenth measure contains a quarter note F#7 and a quarter rest. The sixteenth measure contains a quarter note G#7 and a quarter rest. The seventeenth measure contains a quarter note A7 and a quarter rest. The eighteenth measure contains a quarter note B7 and a quarter rest. The nineteenth measure contains a quarter note C8 and a quarter rest. The twentieth measure contains a quarter note D8 and a quarter rest. The twenty-first measure contains a quarter note E8 and a quarter rest. The twenty-second measure contains a quarter note F#8 and a quarter rest. The twenty-third measure contains a quarter note G#8 and a quarter rest. The twenty-four measure contains a quarter note A8 and a quarter rest. The system ends with a double bar line.

**Poco meno mosso**

*espress.* *mf*



## Violino

Handwritten musical score for Violino, measures 16 through 20. The score is written on five staves. Measure 16 begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It features a melodic line with a slur and a dynamic marking of *mf*. Measure 17 continues the melodic line, with a dynamic marking of *f* and a *pizz. arco* instruction. Measure 18 shows a melodic line with a dynamic marking of *mf* and a *crescendo* marking. Measure 19 features a melodic line with a dynamic marking of *ff*. Measure 20 shows a melodic line with a dynamic marking of *pp*. The score includes various musical notations such as slurs, ties, and dynamic markings. Handwritten annotations include fingerings (e.g., 1, 2, 3, 4, 5), breath marks (e.g., y), and other performance instructions.

16 *mf*

pizz. arco pizz.

17 *f*

arco

18 *mf* *crescendo* *f* *crescendo*

19 *ff*

20 *pp*



## Violino





## Violino





## Скерцо II Scherzo

## Violino

27 Allegro  $\text{♩} = 144$   
pizz. arco pizz. simile

*f* secco

28

arco

29

*p*

30

*mf* crescendo

pizz. arco

*f*

31

pizz.

*sf* *mf* *sub.p*

*f* *mf* *f*



## Violino

11

Handwritten musical score for a single melodic line, numbered 32 to 36. The score includes various musical notations such as treble clef, key signature (one sharp), time signature (3/4), and dynamic markings (p, mf, f, mp, ff). It also features numerous handwritten annotations, including fingerings, slurs, and performance instructions like 'V' and 'x'.



## Violino

Violino musical score page 12, featuring eight staves of music. The score includes various musical notations such as treble clefs, key signatures (one sharp), time signatures (4/4), and dynamic markings (*ff*, *f*, *mf*, *dim.*, *rit.*). Measure numbers 37, 38, 39, and 40 are indicated in boxes. Handwritten annotations include "1 2 3- 1" above measure 37, "2f" and "3 4" below measure 37, "38" and "1 2 3" above measure 38, "39" and "39" above measure 39, and "40" above measure 40. The score concludes with the instruction *dim.* and *rit.* (ritardando).



# Violino

13

*Andante*  $\text{♩} = 54$

**41** *p* *mf*

**42** *CADENZA* *mf* *accelerando* *poco a poco al Tempo I*

*detaché*

**43** *Tempo I* *spiccato*

**44** *2*



## Violino

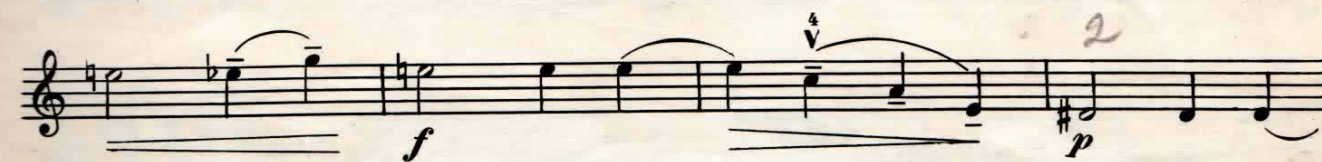
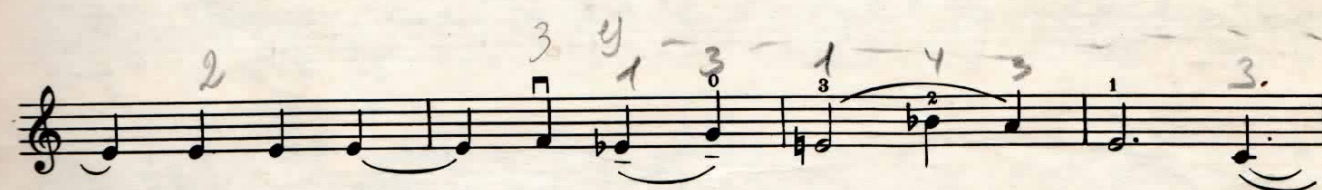
Violino musical score page 14, featuring eight staves of music. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. Handwritten annotations in blue ink are present throughout the score.

Staff 1: Treble clef, key signature of one sharp (F#). Notes: F#4, G#4, A4, B4, C5, D5, E5, F#5, G#5, A5, B5, C6, D6, E6, F#6, G#6, A6, B6, C7, D7, E7, F#7, G#7, A7, B7, C8, D8, E8, F#8, G#8, A8, B8, C9, D9, E9, F#9, G#9, A9, B9, C10, D10, E10, F#10, G#10, A10, B10, C11, D11, E11, F#11, G#11, A11, B11, C12, D12, E12, F#12, G#12, A12, B12, C13, D13, E13, F#13, G#13, A13, B13, C14, D14, E14, F#14, G#14, A14, B14, C15, D15, E15, F#15, G#15, A15, B15, C16, D16, E16, F#16, G#16, A16, B16, C17, D17, E17, F#17, G#17, A17, B17, C18, D18, E18, F#18, G#18, A18, B18, C19, D19, E19, F#19, G#19, A19, B19, C20, D20, E20, F#20, G#20, A20, B20, C21, D21, E21, F#21, G#21, A21, B21, C22, D22, E22, F#22, G#22, A22, B22, C23, D23, E23, F#23, G#23, A23, B23, C24, D24, E24, F#24, G#24, A24, B24, C25, D25, E25, F#25, G#25, A25, B25, C26, D26, E26, F#26, G#26, A26, B26, C27, D27, E27, F#27, G#27, A27, B27, C28, D28, E28, F#28, G#28, A28, B28, C29, D29, E29, F#29, G#29, A29, B29, C30, D30, E30, F#30, G#30, A30, B30, C31, D31, E31, F#31, G#31, A31, B31, C32, D32, E32, F#32, G#32, A32, B32, C33, D33, E33, F#33, G#33, A33, B33, C34, D34, E34, F#34, G#34, A34, B34, C35, D35, E35, F#35, G#35, A35, B35, C36, D36, E36, F#36, G#36, A36, B36, C37, D37, E37, F#37, G#37, A37, B37, C38, D38, E38, F#38, G#38, A38, B38, C39, D39, E39, F#39, G#39, A39, B39, C40, D40, E40, F#40, G#40, A40, B40, C41, D41, E41, F#41, G#41, A41, B41, C42, D42, E42, F#42, G#42, A42, B42, C43, D43, E43, F#43, G#43, A43, B43, C44, D44, E44, F#44, G#44, A44, B44, C45, D45, E45, F#45, G#45, A45, B45, C46, D46, E46, F#46, G#46, A46, B46, C47, D47, E47, F#47, G#47, A47, B47, C48, D48, E48, F#48, G#48, A48, B48, C49, D49, E49, F#49, G#49, A49, B49, C50, D50, E50, F#50, G#50, A50, B50, C51, D51, E51, F#51, G#51, A51, B51, C52, D52, E52, F#52, G#52, A52, B52, C53, D53, E53, F#53, G#53, A53, B53, C54, D54, E54, F#54, G#54, A54, B54, C55, D55, E55, F#55, G#55, A55, B55, C56, D56, E56, F#56, G#56, A56, B56, C57, D57, E57, F#57, G#57, A57, B57, C58, D58, E58, F#58, G#58, A58, B58, C59, D59, E59, F#59, G#59, A59, B59, C60, D60, E60, F#60, G#60, A60, B60, C61, D61, E61, F#61, G#61, A61, B61, C62, D62, E62, F#62, G#62, A62, B62, C63, D63, E63, F#63, G#63, A63, B63, C64, D64, E64, F#64, G#64, A64, B64, C65, D65, E65, F#65, G#65, A65, B65, C66, D66, E66, F#66, G#66, A66, B66, C67, D67, E67, F#67, G#67, A67, B67, C68, D68, E68, F#68, G#68, A68, B68, C69, D69, E69, F#69, G#69, A69, B69, C70, D70, E70, F#70, G#70, A70, B70, C71, D71, E71, F#71, G#71, A71, B71, C72, D72, E72, F#72, G#72, A72, B72, C73, D73, E73, F#73, G#73, A73, B73, C74, D74, E74, F#74, G#74, A74, B74, C75, D75, E75, F#75, G#75, A75, B75, C76, D76, E76, F#76, G#76, A76, B76, C77, D77, E77, F#77, G#77, A77, B77, C78, D78, E78, F#78, G#78, A78, B78, C79, D79, E79, F#79, G#79, A79, B79, C80, D80, E80, F#80, G#80, A80, B80, C81, D81, E81, F#81, G#81, A81, B81, C82, D82, E82, F#82, G#82, A82, B82, C83, D83, E83, F#83, G#83, A83, B83, C84, D84, E84, F#84, G#84, A84, B84, C85, D85, E85, F#85, G#85, A85, B85, C86, D86, 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E338, F#338, G#338, A338, B338, C339, D339, E339, F#339, G#339, A339, B339, C340, D340, E340, F#340, G#340, A340, B340, C341, D341, E341, F#341, G#341, A341, B341, C342, D342, E342, F#342, G#342, A342, B342, C343, D343, E343, F#343, G#343, A343, B343, C344, D344, E344, F#344, G#344, A344, B344, C345, D345, E345, F#345, G#345, A345, B345, C346, D346, E346, F#346, G#346, A346, B346, C347, D347, E347, F#347, G#347, A347, B347, C348, D348, E348, F#348, G#348, A348, B348, C349, D349, E349, F#349, G#349, A349, B349, C350, D350, E350, F#350, G#350, A350, B350, C351, D351, E351, F#351, G#351, A351, B351, C352, D352, E352, F#352, G#352, A352, B352, C353, D353, E353, F#353, G#



# Violino

15





## Violino

This page of a violin score contains ten staves of music. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. Handwritten annotations in ink are present throughout the score, including fingerings, slurs, and measure numbers. The music is written in a key with one sharp (F#) and a 2/4 time signature.

Measures 51, 52, and 53 are explicitly numbered in boxes. Measure 51 begins with a *f* dynamic and includes a *ff* marking. Measure 52 starts with a *ff* dynamic. Measure 53 includes a *ff* dynamic and a *v* (vibrato) marking. Other dynamics include *f*, *mp*, *mf*, and *ff*. Fingerings are indicated by numbers 1 through 4. Slurs and accents are used to group notes and emphasize specific sounds. A *II* marking appears above a double bar line near the bottom of the page.



# Violino

## Интерлюдия III Interlude

54 Andante 55 con sord.

*p* *mf*

56 *p* *pp*

57 *p*

58 *p* IV

59 III

60 *p*

61 *p* *Attacca*

Финал IV. Finale

Allegro non troppo

1



## Violino

*senza sord.*

*mf espr.*

62

*p*

*mf*

63

*f*

*p*

*mf*

64

*p*

*mf*

*f*

*p*

65 Poco più mosso

*pp*

*v*

*accelerando poco a poco*

*p*

66

*mf*

*f*

67 Allegro

*ff*



# Violino

19



68



Moderato molto energico

70



71

72





## Violino

73

*pp*

*Meno mosso*

rit.

74 Andantino

*pp* *mf* *f*

Moderato

75 *ff* *mf*

76 *p* *p* *pp*

*p*