

Tofiq Bakıxanov
Тофик Бакиханов
Tofig Bakikhanov

CAZ SAYAĞI 6 SAYLI KONSERT

Skripka ilə simonik orkestr üçün
Skripka ilə fortepiano üçün köçürmə

КОНЦЕРТ № 6 В СТИЛЕ ДЖАЗА

Для скрипки с симфоническим оркестром
Переложение для скрипки с фортепиано

CONCERTO # 6 IN THE STYLE OF JAZZ

For Violin and Symphony Orchestra
Violin to piano version



Məşhur Amerika bəstəkarı
Corc Gerşvinin
xatırəsinə ithaf olunur.

Посвящается памяти известного
Американского композитора
Джорджа Гершвина.

Dedicated to the memory
of the great American composer
George Gershwin.

Tofiq Bakixanov

Caz sayağı 6 sayılı konsert

Skripka ilə simfonik orkestr üçün

Skripka ilə fortepiano üçün köçürmə

Bakı, «Mütərcim», 2009

Тофик Бакиханов

Концерт № 6 в стиле джаза

Для скрипки с симфоническим оркестром

Переложение для скрипки с фортепиано

Баку, «Мутарджим», 2009

Tofiq Bakikhanov

Concerto # 6 in the style of jazz

For Violin and Symphony Orchestra

Violin to piano version

Baku, «Mutarjim», 2009

**Skripka partiyasının redaktəsi Töhfə Babayevanındır.
Piano partiyasının redaktəsi Fəridə Əhmədbəyovanındır.**

Редактор партии скрипки Тохфа Бабаева.
Редактор партии фортепиано Фарида Ахмедбекова.

Violin part edited by **Tofa Babayeva**.
Piano part edited by **Feride Ehmedbeyova**.

Bu nəşrin gerçəkləşməsi Amerika Birləşmiş Ştatlarının Bakıdakı səfirliyinin qismən maliyyə dəstəyi ilə mümkün olmuşdur. Müəllif cənab Terri Devidsonə və cənab Dmitri Taraxovskiyə minnətdarlığını bildirir.

Данная публикация стала возможной и частична профинансирована посольством Соединённых Штатов Америки в Баку. Автор выражает благодарность мистеру Терри Дэвидсону и мистеру Дмитрию Таракховскому.

This publication has been made possible and was funded in part, through a Grant Agreement with the Embassy of the United States of America in Baku. Author would like to express his personal gratitude to Terry Davidson, Public Affairs Officer and to Dmitri Tarakhovsky.

B 49061600018
026 78-09 sifarişle

**Tofiq Bakıxanovun C.Gerşvinə həsr olunmuş
skripka ilə simfonik orkestr üçün 6 sayılı «Caz sayağı» konserti
(skripka ilə fortepiano üçün köçürmə)**

Azərbaycanın xalq artisti, Üzeyir Hacıbəyli adına Bakı Musiqi Akademiyasının professoru Tofiq Bakıxanov Azərbaycan bəstəkarlıq məktəbinin parlaq nümayəndələrindən biridir.

Bəstəkarın derin və məzmunlu yaradıcılığı Azərbaycan musiqi incəsənətinin maraqlı səhifələrindəndir.

İstedadlı Azərbaycan bəstəkarının musiqisi milli mədəniyyətdən ayrılmazdır və bu cəhət onun əsərlərinin nəinki obraz düzümündə, həmçinin musiqisinin musiqili-üslub cizgilərində aydın hiss olunur.

T.Bakıxanovun əsərlərində həmişə zəmanənin nəbzi hiss olunur, belə ki, yaradıcı sənətkar ətraf mühitin gerçek şəkildə təsvirinə üstünlük verməklə, müasirliyin zirvəsində durur.

Bəstəkarın musiqisində, bir tərəfdən, dil, üsul, formaların yeniləşdirilməsinə, digər tərəfdən isə müəyyən obraz və janrlar seçilmiş tematikaya sadıqlik nümunəsi duyuılır.

Və doğrudan da, Azərbaycanın həyatında hər bir yenilik, mənalı və əlamətdar hadisə bəstəkarın yaradıcılığında öz inikasını tapır.

Tofiq Bakıxanov üç balet («Xəzər balladası», «Şərq poeması», «Xeyir və Şər»), 8 simfoniya, 5 simfonik muğam, müxtəlif alətlər üçün 24 konsert, 26 kameras-instrumental əsər, musiqili komediyalar, 100-dən artıq mahnı və romansın müəllifidir.

T.Bakıxanovun böyük yaradıcı uğuru ictimaiyyətin geniş rəğbətini qazanmış «Xəzər balladası» baletidir. Balet müvəffəqiyyətlə Bakıda və SSRİ-nin bir çox şəhərlərində (Moskva, Sankt-Peterburq, Kislovodsk, Kiyev), həmçinin xarici ölkə səhnələrində nümayiş etdirilmişdir.

1969-cu ildə Parisdə keçirilən VII Beynəlxalq rəqs festivalı günlerində balet son dərəcə böyük uğur qazandı. Balet bir tək Parisdə deyil, Fransanın digər şəhərlərində, o cümlədən, Amyen, Bezanson, Dijon, Le-Krezo, Eks-Provans, Nansi, Soşoda səsləndirildi. O, həmçinin Lüksemburq və Monakoda nümayiş etdirildi.

Qeyd etmək lazımdır ki, T.Bakıxanovun əsərlərinin sadəcə olaraq sadalanması artıq onun bu və ya digər janrda yaratdığı müxtəlifliyi isbat edir.

Lakin T.Bakıxanovun hansı janrda işləməsindən asılı olmayıaraq, onun musiqisi fikir aydınlığı, emosionallığı, daxili qüvvə, dinləyicini cəlb edən tükənməz enerji ilə həmişə fərqlənir.

Məhz ağır, çətin yaradıcı prosesin nəticəsində T.Bakıxanovun təkrarsız əsərləri meydana çıxmışdır ki, hazırda müasir Azərbaycan musiqisini bu ecazkar əsərlər olmadan təsəvvür etmək qeyri-mümkündür.

Tofiq Bakıxanov – yüksək səviyyəli peşəkar bəstəkardır. Sənət əsərini yaratmaqdən ötrü bu işi bacarmaq lazımdır. Və söhbət tək ondan getmir ki, bəstəkar tərəfindən yazılın hər bir əsər tamamlanaraq itilənmişdir. O, ilk növbədə, bacarıq və təcrübə, hərtərəfli intellekt nümayiş etdirir.

Bu cəhət, əlbəttə ki, ilk növbədə onun müəllimi Qara Qarayevdən əxz olunmuşdur. Özünün kompozisiya məşğələlərində coxsayılı və müxtəlif problemlərə toxunaraq, o, yetirmələrinin maraqla dairəsini genişləndirib, zəngin bilik verir, onların bədii təxəyyülünü təlatümə gətirirdi. Müəlliminin təcrübəsini böyük yanğı ilə mənimşəyən T.Bakıxanov həmişə zəngin klassik ənənələrin varisi kimi, Azərbaycan, rus, Qərbi Avropa və müasir musiqini cəmləşdirirdi.

Həm sənətdə, həm də həyatda əsl azərbaycanlı, hərtərəfli təhsil görmüş ziyalı və mədəni insan olan T.Bakıxanov öz xalqının nəinki musiqi nitqinə, habelə müasir yazı texnikasına yüksək səviyyədə malikdir.

Prinsipial sənətkar olan T.Bakıxanov milli və klassik incəsənətə münasibətdə daima sadıqliyi hifz edir. Bu ənənələrə o, heç zaman üz çevirməmişdir. Ənənələrə sadıqlik təsadüfi deyil, T.Bakıxanov köklü musiqiçi nəslinin nümayəndəsidir.

Tofiq Bakıxanovun instrumental musiqisində skripka əsərləri vacib sahəni təşkil edir. Özü skripka ifaçısı olaraq, alətin təbiətini əla hiss edir və erkən yaşlarından ona böyük maraqlı göstərirdi.

Onun tərəfindən həmçinin skripka ilə fortepiano üçün 13 sonata, skripka ilə simfonik orkestr üçün 7 konsert bestələnmişdir.

Məhz skripka əsərlərində bestəkarın instrumental üslubu kifayət qədər tam şəkildə aşkarlanır.

T.Bakıxanovun skripka əsərləri bir çox musiqiçilərin repertuarına möhkəm daxil olaraq, mütəmadi şəkildə konsertlərdə, radio və televiziyyada səslənir.

Onun skripka sonataları Azərbaycanda və xaricdə xüsusilə böyük populyarlıq qazanmışdır. Bu əsərlər Rusyanın bir çox şəhərlərində, Rumınıya, Gürcüstan, Türkiyə, İranda səslənmişdir.

İri həcmli musiqi bestələyən sənətkar kimi, T.Bakıxanov musiqi obrazlarının parlaq və kontrastlığına, masstablığını yer verir, musiqi formalarını fəal inkişaf etdirərək, konsert janrını sevir. Onun bu sahədə əldə etdiyi ciddi bədii nailiyyətləri içərisində skripka konsertləri xüsusilə fərqlidir.

Beləliklə, hələ konservatoriyanın tələbəsi ikən, o, diplom işi kimi skripka ilə simfonik orkestr üçün 1 sayılı konsertini təqdim edərək, Dövlət imtahan komissiyasının yüksək rəyini qazandı.

Konsert parlaq şəkildə gənc musiqiçinin Q.Qarayev sinfində əldə etdiklərini nümayiş etdirməklə yanaşı, onun öz fikir və hissələrini səsler vasitəsilə müstəqil ifadə etmək bacarığını, ən başlıcası isə, galəcək yaradıcı inkişafının potensial imkanlarını aşkarladı.

Həmçinin qeyd edək ki, T.Bakıxanovun yaradıcılığına müəyyən mənada caz, ona səciyyəvi olan ritmin aparıcı rolu, ifanın improvizəli tərzi öz təsirini göstərmişdir. Məlumdur ki, caz – qeyri-adı dərəcədə canlı və dinamik sənət növü olub, eyni zamanda böyük musiqi mədəniyyəti və əlbəttə ki, istedad tələb edir.

T.Bakıxanovun maraqlı skripka konsertləri içərisində C.Gerşvinə həsr olunmuş skripka ilə simfonik orkestr üçün 6 sayılı «Caz sağayı» konsertini qeyd etmək lazımdır.

Amerika pianoçu və bestəkarı Corc Gerşvin (1898-1937) öz yaradıcılığında simfonizm və caz elementlərinin prinsiplərini növbələşdirmişdi. Onun zənci həyatından bəhs edən süjet əsasında yazdığı «Porgi və Bess» operası və «Blüz tonlarında Rapsodiya»sı böyük şöhrət qazanmışdır.

Tofiq Bakıxanovun skripka ilə simfonik orkestr üçün 6 sayılı konserti bestəkarın palitrasında yeni boyaların yaranması ilə səciyyələnir.

Bestəkarın öz əsərlərinə üzvi şəkildə daxil etdiyi yeni dil vasitəleri, onların mənimşənilməsi nə dərəcədə qeyri-adidirsə, heç də ekstravaqant qəbul edilmir, əksinə, verilmiş kontekstdə yeganə mümkün hal kimi qavranılır və bu Caz konsertində özünün parlaq təzahürünü tapmışdır.

6 sayılı skripka və orkestr konserti 3 hissədən ibarətdir. I hissə güzgülü reprizalı sonata alleqrodur. Hissə leytmotiv funksiyasını yerinə yetirən kiçik girişlə başlayır, özu də burada caz priyomları «Bayati-Şiraz» muğamının intonasiyası ilə növbələşir.

Girişin intonasiyaları əsasında əsas mövzu qurularaq, «Cahargah» muğamının caz musiqisinə xas qarışış sinkopalarla vəhdətini yaradır.

Qısaca olaraq orkestr inkişafi «Rast» muğamının intonasiyalarından qurulan blüz üslubunda lirik köməkçi mövzuya üzvi surətdə keçir. O, solistlə orkestr arasındaki dialoq formasında səslənir. Orkestr partiyasında olan forşlaq və səsətrafi gəzismələr lirik melosu əhəmiyyətli dərəcədə möhkəmləndirir.

İşlənmə – hissənin dramatik mərkəzidir. Ekspozisiyanın əsas mövzusu burada intensiv inkişafını tapır. Orkestrdə təkrarlanan ritmik figurasiyalar solistin partiyasında melodik xətlə növbələşir. Bestəkar xüsusilə orkestr partiyasında ostinato inkişaf prinsipindən fəal istifadə edir.

Diqqətəlayiqdir ki, bestəkar köməkçi mövzunu işlənmədə Azərbaycan xalq mahnısı kimi irəli sürərək, onun inkişafı ərzində artırılmış şəkildə verir. Köməkçi partiyanın meydana çıxması ilə solist və orkestrin səsləşməsi üzərində qurulan güzgülü repriza başlayır.

Koda əsas mövzu üzərində qurulur, solo skripkada giriş leytmotivinin keçidi hissəni çərçivəyə alaraq, bütün musiqi inkişafına yekun vurur.

Konsertin II hissəsi mürəkkəb 3 hissəli formadadır. Bu kədərli musiqi dərin xəyalpərvər obraz əmələ gətirir. Skripkalarda səslənən əsas mövzu zərif və isti nəfəsi ilə qüssəli qəlbin monoloqu kimi səslənir. Orkestr partiyasındaki rəngarəng harmoniyalar skripkanın qəmli mövzusunu artırır. II hissenin orta bölməsi əsas mövzudan əmələ gələrək, daha impulsiv və

dinamik xarakteri ilə ziddiyyət təşkil edir. Skripkanın sərbəst axıcı melodiyası öz daxilində mahnivari lirizmin ifadəli deklamasıyalılıqla sintezini yaradır.

Sonata formasında yazılıan III hissə təntənəli xarakterli orkestr girişи ilə başlayır və əsas mövzunu hazırlayır.

Əsas mövzunun meydana çıxması ilə hərəkətə stimul verən ritmik başlangıç önə keçir. Üçton səslənməsi müəyyən gərginlik yaradır, başlayıcı partiyada qarışq sinkopaların çoxluğu caz ritmikasını vurğulayaraq, ifadəyə hədsiz impulsivlik getirir.

Köməkçi mövzu təbiətin işıqlı poetik obrazını yaradaraq suyun şırtmasını xatırladır. O, özünün inkişafı ərzində daha da emosional yüksəliş əldə edir. İşlənmədə əsas mövzu orkestr partiyasında keçir. Mahnivari lirik köməkçi mövzunun ardınca yeni mövzu epizod meydana çıxır, o, ritmik və faktura etibarilə caz elementləri ilə zəngindir. Reprizada I hissədən lirik xalq mövzusunu səslənir. Kodada əsas mövzu I hissədən leytmotiv və tamamlayıcı partiya ilə birləşərək, vahid tamlıq əmələ getirir.

Konsertin musiqisi ilk notdan sonuncuya qədər öz dəst-xəttinə görə vahidliyi ilə üslub keyfiyyətində dönüş, yeniliyə doğru addım kimi bəstəkarın yaşı çağında həyata keçmişdir.

Tofiq Bakıxanovun C.Gerşvinə həsr olunmuş skripka ilə simfonik orkestr üçün 6 sayılı «Caz sayağı» konserti ilk dəfə 2006-cı ildə M.Maqomayev adına Azərbaycan Dövlət Filarmoniyasında bəstəkarın anadan olmasının 75 illiyinə həsr olunmuş yubiley konsertində səslənmişdir.

Skripka ilə simfonik orkestr üçün konserti böyük şövq və yüksək professional səviyyədə respublikanın əməkdar artisti, skripkaçı Təhfə Babayeva ifa etmişdir. Skripkaçı bu musiqinin emosional çalar və ritmik ziddiyyətlərini bacarıqla «eşitmiş»dir.

Azərbaycan bəstəkarlarının bir çox əsərlərini istedadla interpretasiya edən dirijor - Azərbaycan Respublikasının xalq artisti, professor Rauf Abdullayev bu əsərdə də böyük incəliklə və dərin düşüncə ilə səslənən musiqinin bütün emosional qammasını çatdırıa bilmişdir.

*Zemfira Qafarova,
professor, Azərbaycanın əməkdar
incəsənət xadimi*

**Концерт для скрипки с симфоническим оркестром № 6 «В джазовом стиле»
(переложение для скрипки с фортепиано)
Тофика Бакиханова, посвященный Д.Гершвину**

Народный артист Азербайджана, профессор Бакинской музыкальной Академии им. Уз. Гаджибейли Тофик Бакиханов один из ярких представителей азербайджанской композиторской школы.

Содержательное и глубокое творчество композитора принадлежит к интересным явлениям азербайджанского музыкального искусства.

Музыка талантливого азербайджанского композитора неотделима от национальной культуры, и это ясно ощущается не только в образном строе его сочинений, но и в музыкально-стилистических чертах его музыки.

В сочинениях Т.Бакиханова всегда ощущается пульс времени, потому, что ее создатель – художник глубоко современный, стремящийся к правдивому воссозданию окружающего мира.

В музыке композитора, с одной стороны, ощущается стремление к постоянному обновлению языка, приемов, форм, а с другой – верность избранной тематике, определенному кругу образов и жанров.

И, действительно, каждое большое и знаменательное событие в жизни Азербайджана всегда находит отклик в творчестве композитора.

Тофик Бакиханов является автором трех балетов («Каспийская баллада», «Восточная поэма», «Добро и зло»), 8 симфоний, 5 симфонических мугамов, 24 концертов для различных инструментов, 26 камерно-инструментальных сочинений, музыкальных комедий, более 100 песен и романсов.

Крупным творческим достижением Т.Бакиханова стал балет «Каспийская баллада», получивший широкое общественное признание.

Балет успешно демонстрировался в Баку и во многих городах Союза ССР (Москве, Сант Петербурге, Кисловодске, Киеве), а также в зарубежных странах.

Неизменный успех сопутствовал балету в дни VII Международного фестиваля танца в Париже в 1969г. Балет звучал не только в Париже, но и в других городах Франции, таких, как Амьен, Безансон, Дижен, Ле - Крезо, Экс - Прованс, Нанси, Сошо. Он демонстрировался также в Люксембурге и Монако.

Надо сказать, что даже простой перечень композиторских работ Т.Бакиханова свидетельствует о большом разнообразии созданных им жанров.

Однако, в каком бы жанре не работал Т.Бакиханов его музыку всегда отличает ясность замысла, выразительность, эмоциональность, внутренняя сила, какая-то неуемная энергия, увлекающая слушателей.

Именно в результате нелегкого творческого процесса возникли прекрасные сочинения Т.Бакиханова, без которых сейчас нельзя представить современную азербайджанскую музыку.

Тофик Бакиханов - отличный профессионал. Чтобы создавать произведения искусства, надо уметь это делать. И дело не только в том, что все, написанное композитором закончено и отточено; он демонстрирует, прежде всего, выучку, разносторонний интеллект.

Это черта, конечно, прежде всего, от его учителя Кара Караваева, который касаясь на своих занятиях композиции многих разнообразных проблем, будил в своих воспитанниках мысль, расширяя их кругозор, дарил богатые знания, волновал художественное воображение. Жадно изучая опыт учителя, Т.Бакиханов всегда был наследником богатейших классических традиций, включая сюда традиции азербайджанской, русской, западноевропейской и современной музыки.

Истинный азербайджанец в искусстве и в жизни, широко образованный и интеллигентный, Т.Бакиханов великолепно владеет не только музыкальной речью своего народа, но и обладает

также техникой современного письма.

Будучи принципиальным художником Т.Бакиханов всегда хранит верность по отношению к великим традициям национального и классического искусства. Этим традициям он не изменял никогда. Любовь к традициям неслучайна, так как Т.Бакиханов - представитель потомственных музыкантов.

В инструментальной музыке Тофика Бакиханова весомую область составляют скрипичные сочинения. Скрипач по призванию, отлично чувствующий природу скрипки, он с юных лет проявляет к нему большой интерес.

Им написано также 13 сонат для скрипки и фортепиано и 7 концертов для скрипки с симфоническим оркестром.

Именно в скрипичных сочинениях достаточно ярко раскрывается инструментальный стиль композитора.

Скрипичные сочинения Т.Бакиханова прочно вошли в репертуар многих музыкантов, часто звучат на концертах по радио и телевидению.

Особенно большой популярностью в Азербайджане и за рубежом получили его скрипичные сонаты. Они звучали во многих городах России, в Румынии, в Грузии, Турции, Иране.

Художник крупного штриха, контрастов и ярких музыкальных образов, масштабности, активно развивающихся музыкальных форм, Т.Бакиханов любит концертный жанр. Среди серьезных художественных достижений его в этой области отличаются созданные им скрипичные концерты.

Так, еще, будучи студентом консерватории, он в качестве дипломной работы представил 1 концерт для скрипки с симфоническим оркестром, получивший высокую оценку государственной экзаменационной комиссии.

Концерт ясно продемонстрировал не только приобретенные в классе К.Карасева навыки, но и умение молодого музыканта самостоятельно выразить в звуках свои мысли и чувства, а, главное, потенциальные возможности будущего творческого роста.

Отметим также, что определенное влияние оказал на творчество Т.Бакиханова джаз, с характерной для него ведущей ролью ритма, импровизационной манерой исполнения. Как известно, «Джаз - захватывающий вид искусства, необычайно живой и динамичный, при этом очень серьезный, требующий большой музыкальной культуры и, разумеется, таланта.»

В числе интересных скрипичных концертов Т.Бакиханова надо отметить Концерт №6 для скрипки с симфоническим оркестром « В джазовом стиле», посвященный Д.Гершвину.

Американский пианист и композитор Джордж Гершвин (1898-1937) -сочетал в своем творчестве принципы симфонизма и элементы джаза. Большую известность получила его опера «Порги и Бесс» на сюжет из негритянской жизни и «Рапсодия в блюзовых тонах».

Концерт № 6 для скрипки с оркестром Тофика Бакиханова ознаменовал собой появление новых красок в палитре композитора.

Умение композитора органично вводить в свои сочинения новые языковые средства, так их осваивать, что всякие приемы, какими бы непривычными они не были, воспринимаются не как экстравагантные, а как единственно возможные в данном контексте ярко проявились и в Джазовом концерте.

Концерт №6 для скрипки с оркестром состоит из 3 частей. 1 часть представляет собой Сонатное аллегро с зеркальной репризой. Начинается часть с небольшого вступления, выполняющего функцию лейтмотива, причем здесь джазовые приемы сочетаются с интонациями мугама «Баяты-Шираз».

На интонациях вступления строится главная тема, где мугам «Чаргях» соединяется со смешанными синкопами, свойственными джазовой музыке.

Небольшое оркестровое развитие подводит органично к лирической побочной теме в блюзовом стиле, построенной на интонациях мугама «Раст». Она звучит в форме диалога между солистом и оркестром. В оркестровой партии форшлаги и опевание звуков

значительно укрепляют лирический мелос.

Разработка - драматический центр части. Основная тема экспозиции здесь получает интенсивное развитие. Повторные ритмические фигурации в оркестре сочетаются с мелодической линией у солиста. Композитор активно использует остинатный принцип развития особенно в оркестровой партии.

Небезинтересно отметить, что побочную тему в разработке композитор излагает в виде народной азербайджанской песни, которая по мере своего развития идет в увеличении. С появлением побочной партии начинается зеркальная реприза, построенная на перекличках солиста и оркестра.

Кода построена на главной теме, появление лейтмотива вступления у скрипки соло обрамляет часть, подводя итог всему музыкальному развитию. II часть концерта изложена в сложной 3 частной форме. Это грустная песнь, создающая образ углубленной мечтательности. Полная теплоты и тонкости основная тема звучит у скрипок как монолог щемящей души. Красочные гармонии в оркестровой партии дополняют задушевную тему скрипки. Средний раздел II части вытекает из основной темы, контрастирует ей более импульсивным и динамичным характером. Свободно льющаяся мелодия скрипки синтезирует в себе песенный лиризм с выразительной декламационностью.

III часть, написанная в сонатной форме, начинается с оркестрового вступления торжественного характера, подготавливающего основную тему.

С появления главной темы выдвигается ритмическое начало, являющееся главенствующим стимулом движения. Тритоновые звучания создают определенную напряженность, в связующей партии наличие смешанных синкоп, еще более подчеркивают джазовую ритмику и повышенную импульсивность высказывания.

Побочная тема, создающая светлый поэтический образ природы, напоминает журчание воды. По мере своего развития она приобретает еще большую эмоциональную приподнятость.

В разработке основная тема проходит в партии оркестра. После звучания песенной лирической побочной темы появляется новая тема – эпизод ритмически и фактурно, насыщенная джазовыми элементами. В репризе звучит лирическая народная тема из I части. В коде главная тема, соединяясь с лейтмотивом из I части и с заключительной партией, создает единство целого.

Музыка Концерта от первой до последней ноты, единая по своему почерку, знаменовала собой перелом качества стиля, шаг к новому, осуществленному композитором на склоне лет.

Концерт №6 для скрипки с симфоническим оркестром «В джазовом стиле» Тофика Бакиханова, посвященный Д.Гершвину впервые прозвучал в 2006 г. в Азгосфилармонии им.М.Магомаева на юбилейном концерте посвященным 75- летию со дня рождения композитора.

Концерт для скрипки с симфоническим оркестром с большим увлечением и на высоком профессиональном уровне исполнила Заслуженная артистка республики Тофа Бабаева. Скрипачка превосходно «услышала» и передала эмоциональный тон и ритмические контрасты этой музыки.

Дирижёр – народный артист Азербайджана, профессор Рауф Абдуллаев, талантливый интерпретатор многих сочинений азербайджанских композиторов, и в этом сочинении сумел с большой тонкостью и глубоким пониманием передать всю эмоциональную гамму прозвучавшей музыки.

Земфира Кафарова,
профессор, заслуженный деятель
искусства Азербайджана

**Concerto # 6 for Violin and Symphony Orchestra in the style of jazz dedicated
to the memory of George Gershwin (*violin to piano version*)**

Professor of the Musical Academy Tofiq Bakikhanov is probably one the most talented modern Azeri composers. His work is deep and creative and stands out as vividly representative of national musical traditions. He addresses every milestone, every major event in the history of Azerbaijan. Coming from a family of many prominent musicians, professor Bakikhanov naturally adheres to national musical traditions of Azerbaijan. It would be impossible now to imagine modern Azeri classical music scene without many of the professor's beautiful musical pieces.

At the same time professor Bakikhanov has been exploring different musical styles. As a contemporary composer, professor conveys rhythm and pulse of modern time and very realistically draws truthful picture of the world around us. However, there is a sense of progressive and innovative change of style and form, when it comes to many of professor's talented musical works in different genres and styles.

No matter what genre professor is working in, his audience is captivated by clear idea, expressiveness, strong emotions and powerful energy of his creations. He is a real professional. In order to achieve the results, one has to know the trade. It is not enough to say that whatever he is working on results in solid and skillfully calibrated musical creations; those works are living prove of professor's strong education background and training combined with his extensive experience and intellect. Certainly this in some way can be attributed to his tutor, great Kara Karaev, who in his composition workshops presented and discussed vital issues, encouraged students' creativeness and imagination, taught them to express their mind, empowered them. Through these classes, professor Bakikhanov inherited a great wealth of Azeri, Russian and Western musical traditions.

Professor Bakikhanov is a prolific composer, the author of three ballets "Caspian Ballad", "Poem of the East", "Good and Evil", eight symphonies, five symphonic mugams, twenty four concerts for various musical instruments, twenty six chamber and instrumental pieces, as well as numerous musical comedies and over one hundred songs and musical romances. Simple review of the list shows great diversity of musical styles and genres.

Ballet "Caspian Ballad" have had been warmly received by the audience both domestically and abroad. In 1969, the ballet was a great success story in Paris at the VII International Dance Festival. The performances took place in many French cities, in Besancon, Dijon, and Nance, to name a few; as well as in Luxemburg and Monaco.

As a youth professor acquired superb skills as violinist. Thirteen sonatas for violin and forte piano, seven concertos for violin with symphony orchestra are brilliant results of professors' love affair with this magical musical instrument. His violin compositions are loved by musicians and often included on the concert hall's programs, as well as in television and radio broadcasts. Violin sonatas became especially popular in Azerbaijan as well as abroad. They have been performed in many cities in Iran, Russia, Rumania, Georgia, and Turkey.

With vibrant strokes of a brash, Maestro draws a multi-colored palette of diverse, vivid musical images. Professor Bakikhanov for a long time has been exploring popular, constantly developing styles, such as concerto music. Violin concertos can be mentioned as some of his greatest achievements. Back in the years, as student of Conservatory of Music of Azerbaijan, Tofiq Bakikhanov presented his Concerto for Violin and Symphony Orchestra № 1, as his graduation work. The concerto was has been awarded with an honorary diploma by the state examination committee. This work eloquently demonstrated that the student not only studied well at the famous workshops of his teacher Kara Karaev, but also the ability to express through the music his thoughts and emotions and his great potentials for personal growth in this field.

Jazz has always been one of favorite kind of music of composer Bakikhanov and for many years a thought of getting a work done in this fascinating musical style has been with him. Jazz music captivating listener with its rhythm and freedom of improvisation, so dynamic and alive, is at the same time a genre that demands a very serious approach and hard work from any musician even from a very talented one.

Violin Concerto #6 "In the Style of Jazz" professor dedicated to the memory of great American composer George Gershwin. This is a concerto for violin and symphony orchestra.

In the works of American pianist and composer George Gershwin (1898-1937) such as "Porgy and Bess", "Rhapsody in Blue" symphony and jazz are in harmonized, collaborate creating a new, unique style, a masterpiece. Not only in the United States, but all over the globe this music captured hearts and minds of millions. It has been tremendously popular ever since. Of course Gershwin's music touched and influenced wide audience in Azerbaijan and brought about new creative ideas.

With Concerto #6 professor Bakikhanov added new colors to the palette and once again demonstrated his ability to work in different styles, to introduce elements to his music that although new, fall right in place, sound and feel distinctive.

Concerto #6 for Violin and Symphony Orchestra consists of three parts. First part is a mirrored repriza sonata allegro. It begins with short introduction, which works as leitmotiv of the concerto. Here jazz motives go along with mugam motives of "Bajati-Shiraz".

Harmonic cadence of the introduction, where mugam "Chargah" fraises intervene with the jazz style mixed syncope, becomes the main theme of the concerto. Then piano part plays a side line blues theme based on the "Rast" mugam. This theme creates a dialogue between solo and piano. Elaboration works as center of dramatization of this part. The main theme rapidly develops here. Repetitive rhythmic figure of the piano part go along with melodic lines of the soloists. Here, composer emphasizes development of the piano part.

One of the themes is in form of an Azeri national song.

Coda is based on the main theme. Towards the end, violin solo steps in beautifully enhancing the developments of the first part of the concerto.

Second part of the concerto is a complex three-section form. In the beginning a melancholy blues theme conveys a dreamy, contemplating image. Violins play the main part here, they sound warm and touching, as a monologue of a sullen soul. Then piano joins the violins with colorful harmonies.

Middle section of the second part of the concerto in contrast is very dynamic and filled with vibrant rhythms. Here, violin's song, delivering expressive declamation combined with certain degree of tenderness, flows freely.

Third part of the concerto is in the form of sonata. Somewhat solemn beginning serves as introduction to the main musical theme with its rhythmical dynamic core. Three-tone harmony provides for a certain sensible tension. Mixed syncope accentuates jazz rhythm and general expressional eloquence of this third part of the concerto.

There is a beautiful theme going along side the main one. Here a poetic image of peaceful nature creates an impression of constant flow of a creek. Emotions accentuate as this line develops into a rhythmical phase saturated with jazz elements.

Main theme evolves in an impressive piano part.

There is a connotation of lyric popular national song of part one of the concerto. Then, in coda, main theme of part one sounds along side main theme of part three in harmony.

In conclusion, Concerto #6 for Violin and Symphony Orchestra is yet another definite step up in Professor Tofiq Bakikhanov's impressive career.

First performance of the Concerto #6 took place in 2006 at the National Philharmonic named after M. Magamaev, at the composer Tofiq Bakikhanov 75 years anniversary concert.

Violinist Tofa Babayeva delivered a wonderful performance, with great talent expressing emotional ton and rhythmical contrasts of the music.

Conductor Professor Rauf Abdulaev, Honorary Artist of the Azerbaijan Republic, talented interpreter of works of many Azeri composers, skillfully delivered emotional gamma of this particular piece in its entirety.

Zemphira Kafarova
Musicologist
Honorary Doctor of Musical Arts
Dean of the National Music Academy of Azerbaijan

Caz sayağı 6 sayılı konsert
Skripka ilə simfonik orkestr üçün.
Skripka ilə fortepiano üçün köçürmə

T.Bakıxanov
Т.Бакиханов
T.Bakikhanov

Əsər görkəmli Amerika bəstəkarı Gorc Qershvinə həsr olunur.

Концерт №6 в стиле джаза

для скрипки с оркестром

Переложение для скрипки с фортепиано

Посвящается известному американскому композитору Джорджу Гершвину

Concerto # 6 in the style of jazz

For Violin and Symphony Orchestra

Violin to piano version

Dedicated to the memory of the great American composer George Gershwin

Allegro

1

Violino

Musical score for Violin and Piano, page 12, measures 1-4. The score consists of two staves. The top staff is for the Violin, which starts with eighth-note pairs followed by sixteenth-note patterns. The bottom staff is for the Piano, featuring chords and bass notes. Measure 1 ends with a fermata over the Violin's sixteenth-note pattern. Measures 2-4 show the Violin continuing its sixteenth-note patterns and the Piano providing harmonic support with chords.

Musical score for Violin and Piano, page 12, measures 5-8. The Violin part includes eighth-note pairs and sixteenth-note patterns. The Piano part features sustained bass notes and chords. Measures 6-8 show the Violin playing eighth-note pairs and sixteenth-note patterns, while the Piano provides harmonic support.

Musical score for Violin and Piano, page 12, measures 9-12. The Violin part consists of eighth-note pairs and sixteenth-note patterns. The Piano part features sustained bass notes and chords. Measures 10-12 show the Violin playing eighth-note pairs and sixteenth-note patterns, while the Piano provides harmonic support.

Musical score for Violin and Piano, page 12, measures 13-16. The Violin part includes eighth-note pairs and sixteenth-note patterns. The Piano part features sustained bass notes and chords. Measures 14-16 show the Violin playing eighth-note pairs and sixteenth-note patterns, while the Piano provides harmonic support.

Violino

13

Musical score for Violin part 1, measures 1-2. The score consists of three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. Measure 1 starts with eighth-note chords in common time. Measure 2 begins with eighth-note chords, followed by sixteenth-note patterns.

Musical score for Violin part 1, measures 3-4. The score continues with three staves. Measure 3 shows eighth-note chords and sixteenth-note patterns. Measure 4 begins with eighth-note chords and transitions to a bass clef staff at the end.

3

Musical score for Violin part 1, measures 5-6. The score consists of three staves. Measure 5 features sixteenth-note patterns. Measure 6 shows eighth-note chords in common time, transitioning to a bass clef staff at the end.

4

Musical score for Violin part 1, measures 7-8. The score consists of three staves. Measure 7 shows sixteenth-note patterns. Measure 8 shows eighth-note chords in common time.

Musical score for Violin and Piano, page 14, measure 4.

The score consists of two staves. The top staff is for the Violin, and the bottom staff is for the Piano. The Violin part features sixteenth-note patterns and eighth-note slurs. The Piano part includes sustained notes and chords. Measure 4 begins with a dynamic *f*.

Instrumentation: Violino (Violin) and Piano.

Measure 4 starts with a dynamic *f*. The Violin part consists of sixteenth-note patterns and eighth-note slurs. The Piano part includes sustained notes and chords.

Violino

15

5

p

sf

6 Andantino

Meno mosso

v

Violino

A musical score for piano, featuring three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The score consists of five systems of music. System 1 starts with a treble clef, a common time signature, and a key signature of one sharp. It contains six measures of music. System 2 begins with an alto clef, a common time signature, and a key signature of one sharp. It contains four measures of music. System 3 begins with a treble clef, a common time signature, and a key signature of one sharp. It contains four measures of music. System 4 begins with a bass clef, a common time signature, and a key signature of one sharp. It contains four measures of music. System 5 begins with a treble clef, a common time signature, and a key signature of one sharp. It contains four measures of music.

Violin

17

Musical score for Violin and Piano. The Violin part (top) consists of two staves of sixteenth-note patterns. The Piano part (bottom) consists of two staves showing bass and harmonic support. The key signature changes from G major to A major.

8

Continuation of the musical score. Measure 8 begins with a dynamic *mf*. The Violin part features eighth-note patterns, and the Piano part provides harmonic support. The key signature changes to A major.

Continuation of the musical score. The Violin part continues with eighth-note patterns, and the Piano part provides harmonic support. The key signature remains A major.

Continuation of the musical score. The Violin part continues with eighth-note patterns, and the Piano part provides harmonic support. The key signature remains A major.

Violino

Musical score for Violin and Piano, page 18. The Violin part starts with a sixteenth-note pattern (measures 1-2), followed by eighth-note pairs (measures 3-4). Measure 5 begins with a bassoon entry. Measure 6 features a piano dynamic *f*. Measures 7-8 show a continuation of the piano line. Measure 9 is marked with a large square containing the number 9. The piano part includes a dynamic *p* and a dynamic *sf* (sforzando) over a sustained note.

Continuation of the musical score. The Violin part is silent. The Piano part consists of two measures of eighth-note chords, each marked with *sf* (sforzando).

Continuation of the musical score. The Violin part is silent. The Piano part consists of two measures of eighth-note chords, each marked with *sf* (sforzando).

Continuation of the musical score. The Violin part consists of a sixteenth-note pattern. The Piano part consists of two measures of eighth-note chords, each marked with *sf* (sforzando).

Musical score for Violin and Piano. The score consists of four staves. The top two staves are for the Violin (Treble Clef) and the bottom two staves are for the Piano (Bass Clef). The key signature changes from G major (no sharps or flats) to A major (one sharp) at the beginning of measure 11. Measure 11 starts with eighth-note patterns in the Violin and eighth-note chords in the Piano. Measure 12 begins with sixteenth-note patterns in the Violin and eighth-note chords in the Piano. Measure 13 continues with sixteenth-note patterns in the Violin and eighth-note chords in the Piano. Measure 14 begins with eighth-note patterns in the Violin and eighth-note chords in the Piano. Measure 15 begins with eighth-note patterns in the Violin and eighth-note chords in the Piano. Measure 16 begins with eighth-note patterns in the Violin and eighth-note chords in the Piano. Measure 17 begins with eighth-note patterns in the Violin and eighth-note chords in the Piano. Measure 18 begins with eighth-note patterns in the Violin and eighth-note chords in the Piano. Measure 19 begins with eighth-note patterns in the Violin and eighth-note chords in the Piano. Measure 20 begins with eighth-note patterns in the Violin and eighth-note chords in the Piano. Measure 21 begins with eighth-note patterns in the Violin and eighth-note chords in the Piano. Measure 22 begins with eighth-note patterns in the Violin and eighth-note chords in the Piano. Measure 23 begins with eighth-note patterns in the Violin and eighth-note chords in the Piano. Measure 24 begins with eighth-note patterns in the Violin and eighth-note chords in the Piano. Measure 25 begins with eighth-note patterns in the Violin and eighth-note chords in the Piano. Measure 26 begins with eighth-note patterns in the Violin and eighth-note chords in the Piano. Measure 27 begins with eighth-note patterns in the Violin and eighth-note chords in the Piano. Measure 28 begins with eighth-note patterns in the Violin and eighth-note chords in the Piano. Measure 29 begins with eighth-note patterns in the Violin and eighth-note chords in the Piano. Measure 30 begins with eighth-note patterns in the Violin and eighth-note chords in the Piano. Measure 31 begins with eighth-note patterns in the Violin and eighth-note chords in the Piano. Measure 32 begins with eighth-note patterns in the Violin and eighth-note chords in the Piano. Measure 33 begins with eighth-note patterns in the Violin and eighth-note chords in the Piano. Measure 34 begins with eighth-note patterns in the Violin and eighth-note chords in the Piano. Measure 35 begins with eighth-note patterns in the Violin and eighth-note chords in the Piano. Measure 36 begins with eighth-note patterns in the Violin and eighth-note chords in the Piano. Measure 37 begins with eighth-note patterns in the Violin and eighth-note chords in the Piano. Measure 38 begins with eighth-note patterns in the Violin and eighth-note chords in the Piano. Measure 39 begins with eighth-note patterns in the Violin and eighth-note chords in the Piano. Measure 40 begins with eighth-note patterns in the Violin and eighth-note chords in the Piano.

Violino

Musical score for Violin and Piano. The Violin part consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. The piano part is in the middle, with three staves: treble, bass, and another bass staff below it. The piano part consists of eighth-note chords.

12

Measure 12 of the musical score. The Violin part starts with a dynamic *f*. The piano part consists of eighth-note chords.

Measures 13 and 14 of the musical score. The Violin part consists of eighth-note patterns. The piano part consists of eighth-note chords.

Measures 15 and 16 of the musical score. The Violin part consists of eighth-note patterns. The piano part consists of eighth-note chords.

13

Violino
pizz.

Musical score for Violin (pizzicato) and Piano (Bass). The Violin part consists of six measures of pizzicato strokes. The piano bass part provides harmonic support with sustained notes and rhythmic patterns.

Continuation of the musical score. The Violin part now uses arco notation, indicated by the word "arco" above the staff. The piano bass part continues to provide harmonic support.

Continuation of the musical score. The Violin part continues with arco notation. The piano bass part provides harmonic support.

Final section of the musical score. The Violin part uses spiccato notation, indicated by the word "spiccato" above the staff. The piano bass part provides harmonic support.

Musical score for Violin and Piano. The Violin part consists of two staves: Treble and Bass. The Treble staff has six measures of eighth-note patterns. The Bass staff has three measures of eighth-note chords. The Piano part consists of two staves: Treble and Bass. The Treble staff has three measures of eighth-note chords. The Bass staff has three measures of eighth-note chords.

14

Continuation of the musical score for Violin and Piano. The Violin part starts with a six-measure phrase. The first measure shows eighth-note patterns. The second measure shows eighth-note chords. The third measure shows eighth-note patterns. The fourth measure shows eighth-note chords. The fifth measure shows eighth-note patterns. The sixth measure shows eighth-note chords. The Piano part consists of two staves: Treble and Bass. The Treble staff has three measures of eighth-note chords. The Bass staff has three measures of eighth-note chords.

Continuation of the musical score for Violin and Piano. The Violin part starts with a six-measure phrase. The first measure shows eighth-note patterns. The second measure shows eighth-note chords. The third measure shows eighth-note patterns. The fourth measure shows eighth-note chords. The fifth measure shows eighth-note patterns. The sixth measure shows eighth-note chords. The Piano part consists of two staves: Treble and Bass. The Treble staff has three measures of eighth-note chords. The Bass staff has three measures of eighth-note chords.

Continuation of the musical score for Violin and Piano. The Violin part starts with a six-measure phrase. The first measure shows eighth-note patterns. The second measure shows eighth-note chords. The third measure shows eighth-note patterns. The fourth measure shows eighth-note chords. The fifth measure shows eighth-note patterns. The sixth measure shows eighth-note chords. The Piano part consists of two staves: Treble and Bass. The Treble staff has three measures of eighth-note chords. The Bass staff has three measures of eighth-note chords.

Violino

23

Musical score for Violino, page 23, measures 1-4. The score consists of two systems of music. The top system has three staves: Treble, Bass, and Alto. The bottom system also has three staves: Treble, Bass, and Alto. The key signature changes from G major (one sharp) to F# major (two sharps) at the beginning of the second system. Measure 1 starts in G major with a treble clef, a common time signature, and a bassoon part. Measures 2-4 continue in G major with some harmonic changes indicated by Roman numerals above the staff.

Musical score for Violino, page 23, measures 5-8. The score continues with two systems of music. The top system has three staves: Treble, Bass, and Alto. The bottom system also has three staves: Treble, Bass, and Alto. The key signature changes to E major (no sharps or flats) at the beginning of the second system. Measures 5-8 continue the melodic line established in the previous measures.

Musical score for Violino, page 23, measures 9-12. The score continues with two systems of music. The top system has three staves: Treble, Bass, and Alto. The bottom system also has three staves: Treble, Bass, and Alto. The key signature changes to C major (no sharps or flats) at the beginning of the second system. Measure 15 is marked with a box around the number 15.

Musical score for Violino, page 23, measures 13-16. The score continues with two systems of music. The top system has three staves: Treble, Bass, and Alto. The bottom system also has three staves: Treble, Bass, and Alto. The key signature changes to A major (one sharp) at the beginning of the second system. Measures 13-16 continue the melodic line established in the previous measures.

Musical score for Violin part, page 24. The score consists of five systems of music, each with three staves: Treble, Bass, and Pedal (organ). The key signature changes throughout the score, including G major, F# major, E major, D major, C major, B major, A major, G major, and F major.

The score includes dynamic markings such as *mp*, *mf*, and *f*. Measure numbers 16 and 17 are indicated. The tempo is marked $\frac{16}{16}$ in the first system and $\frac{16}{8}$ in the second system.

Measure 16 (B major): Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Pedal staff has eighth-note pairs.

Measure 17 (A major): Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Pedal staff has eighth-note pairs.

Violino

25

Allegro

17

Andantino

p

f

mf

Musical score for Violin and Piano, page 26, measures 17-18.

Measure 17: Violin part consists of eighth-note chords. Piano part features sustained bass notes with occasional eighth-note chords. Measure 18 begins with a piano dynamic *p*.

Measure 18: Violin part starts with a sixteenth-note figure. Piano part continues with eighth-note chords. Measure 19 begins with a piano dynamic *mf*.

Measure 19: Violin part has a melodic line with eighth-note chords. Piano part features sustained bass notes with eighth-note chords.

Violino

19

mf

f

28

20

Violino

Musical score for Violin and Piano. The Violin part consists of two staves. The top staff starts with a dynamic *f*, followed by eighth-note chords and a sixteenth-note pattern. The bottom staff starts with a dynamic *mf*, followed by eighth-note chords. The piano part consists of two staves. The top staff has a bass line with eighth-note chords. The bottom staff has a treble line with eighth-note chords. Measure numbers 3, 3, 3, 3 are written above the piano staves.

Ad libitum

Ad libitum section for Violin and Piano. The Violin part consists of two staves. The top staff features eighth-note patterns with grace notes and slurs. The bottom staff features eighth-note patterns with slurs. The piano part consists of two staves. The top staff features eighth-note patterns with slurs. The bottom staff features eighth-note patterns with slurs. Measure numbers 7, 9, 6, 10 are written below the piano staves.

Violino

21 Tempo I

29

Musical score for Violin and Piano. The Violin part (top staff) starts with six eighth-note pairs, followed by a sixteenth-note pattern with a grace note, and then eighth-note pairs again. Measure 7 begins with a sixteenth-note pattern. The Piano part (bottom two staves) consists of eighth-note chords. Measure 10 features a bass line with eighth-note chords.

Continuation of the musical score. The Violin part (top staff) has a sixteenth-note pattern. The Piano part (bottom two staves) has eighth-note chords. Measures 14 and 15 show a transition with eighth-note chords.

Continuation of the musical score. The Violin part (top staff) has a sixteenth-note pattern. The Piano part (bottom two staves) has eighth-note chords. Measures 19 and 20 show a transition with eighth-note chords.

22

Continuation of the musical score. The Violin part (top staff) has a sixteenth-note pattern. The Piano part (bottom two staves) has eighth-note chords. Measure 22 shows a transition with eighth-note chords.

Musical score for Violin and Piano. The Violin part consists of two staves. The top staff is in common time, treble clef, and has six measures. The bottom staff is in common time, bass clef, and has three measures. The piano part consists of two staves. The top staff is in common time, treble clef, and has three measures. The bottom staff is in common time, bass clef, and has three measures. Measure 30 ends with a fermata over the violin's eighth note. Measure 31 begins with a piano dynamic of $\frac{3}{8}$.

Musical score for Violin and Piano. The Violin part consists of two staves. The top staff is in common time, treble clef, and has six measures. The bottom staff is in common time, bass clef, and has three measures. The piano part consists of two staves. The top staff is in common time, treble clef, and has three measures. The bottom staff is in common time, bass clef, and has three measures. Measure 32 ends with a piano dynamic of $\frac{8}{8}$. Measure 33 begins with a piano dynamic of $\frac{8}{8}$.

Musical score for Violin and Piano. The Violin part consists of two staves. The top staff is in common time, treble clef, and has six measures. The bottom staff is in common time, bass clef, and has three measures. The piano part consists of two staves. The top staff is in common time, treble clef, and has three measures. The bottom staff is in common time, bass clef, and has three measures. Measure 23 ends with a piano dynamic of f . Measure 24 begins with a piano dynamic of f .

Musical score for Violin and Piano. The Violin part consists of two staves. The top staff is in common time, treble clef, and has six measures. The bottom staff is in common time, bass clef, and has three measures. The piano part consists of two staves. The top staff is in common time, treble clef, and has three measures. The bottom staff is in common time, bass clef, and has three measures. Measure 25 ends with a piano dynamic of $\frac{12}{16}$. Measure 26 begins with a piano dynamic of $\frac{12}{16}$.

Violino

31

24

poco a poco

poco a poco

crescendo

crescendo

II

Andante

p

Musical score for Violin and Piano. The Violin part starts with a melodic line in 3/4 time, followed by a piano harmonic section. The piano part continues with a harmonic progression. The Violin part returns with a melodic line in 2/4 time, marked 'Andante'.

Violino

Musical score for Violin and Piano, page 32. The score consists of four systems of music.

System 1: Violin part shows eighth-note patterns with grace notes. The piano part provides harmonic support with sustained notes and chords. Measure numbers 32-35 are present above the violin staff.

System 2: Violin part features sixteenth-note patterns grouped by three (indicated by a '3' over a bracket). The piano part provides harmonic support. Measure number 36 is present above the violin staff. A box labeled '1' is placed above the first measure of this system.

System 3: Violin part shows eighth-note patterns with grace notes. The piano part provides harmonic support. Measure numbers 37-40 are present above the violin staff. The key signature changes from B-flat major to C major at the beginning of this system.

System 4: Violin part shows eighth-note patterns with grace notes. The piano part provides harmonic support. Measure numbers 41-44 are present above the violin staff. The tempo is marked *poco rit..* (poco ritardo) at the end of this system.

2 A tempo

Violino

33

Musical score for Violin and Piano. The Violin part starts with a dynamic *f*, followed by eighth-note patterns with a dynamic *mf*. The Piano part provides harmonic support with sustained notes and chords. The section ends with a dynamic *p*.

Continuation of the musical score. The Violin part features eighth-note patterns with slurs. The Piano part includes a dynamic *p* and a measure with a triplets instruction.

Continuation of the musical score. The Violin part has eighth-note patterns with slurs. The Piano part includes a dynamic *p* and a measure with a dynamic *f*.

3 Più mosso

Musical score for Violin and Piano. The Violin part starts with a dynamic *f*. The Piano part provides harmonic support with sustained notes and chords. The section ends with a dynamic *f*.

Violino

Musical score for Violin and Piano, page 34. The Violin part starts with a eighth-note pulse. The Piano part provides harmonic support with sustained notes and chords. The key signature is B-flat major.

4

Continuation of the musical score. The Violin part begins with a eighth-note pulse. The Piano part continues to provide harmonic support. The key signature changes to A major at the end of the measure.

Continuation of the musical score. The Violin part begins with a eighth-note pulse. The Piano part continues to provide harmonic support. The key signature changes to A major at the end of the measure.

Continuation of the musical score. The Violin part begins with a eighth-note pulse. The Piano part continues to provide harmonic support. The key signature changes to A major at the end of the measure.

Violino

35

5

Musical score for Violin and Piano. The score consists of two systems of four staves each. Measure 5 starts with a forte dynamic (f) for the Violin, playing eighth-note pairs. The piano provides harmonic support with sustained notes and chords. Measure 6 begins with a mezzo-forte dynamic (mf) for the Violin. Measures 7 and 8 continue the melodic line of the Violin while the piano maintains harmonic function. Measure 8 concludes with a 'poco rit.' instruction.

6 **Tempo I**

Musical score for Violin and Piano, continuing from measure 8. The tempo is marked 'Tempo I'. The Violin plays a rhythmic pattern of eighth and sixteenth notes. The piano provides harmonic support with sustained notes and chords. Measure 11 features a dynamic marking 'p' (pianissimo). Measure 12 concludes with a dynamic marking 'mf' (mezzo-forte).

Violino

Musical score for Violin (Violino) page 36, featuring five staves of music. The score consists of two systems of music.

System 1 (Measures 1-6):

- Measure 1: Violin part starts with eighth-note pairs (two pairs per measure). Bassoon part has sustained notes (B-flat, D, G).
- Measure 2: Violin part continues eighth-note pairs. Bassoon part has sustained notes (B-flat, D, G).
- Measure 3: Violin part continues eighth-note pairs. Bassoon part has sustained notes (B-flat, D, G).
- Measure 4: Violin part continues eighth-note pairs. Bassoon part has sustained notes (B-flat, D, G).
- Measure 5: Violin part continues eighth-note pairs. Bassoon part has sustained notes (B-flat, D, G).
- Measure 6: Violin part continues eighth-note pairs. Bassoon part has sustained notes (B-flat, D, G).

System 2 (Measures 7-12):

- Measure 7: Violin part starts with eighth-note pairs (two pairs per measure). Bassoon part has sustained notes (B-flat, D, G).
- Measure 8: Violin part continues eighth-note pairs. Bassoon part has sustained notes (B-flat, D, G).
- Measure 9: Violin part continues eighth-note pairs. Bassoon part has sustained notes (B-flat, D, G).
- Measure 10: Violin part continues eighth-note pairs. Bassoon part has sustained notes (B-flat, D, G).
- Measure 11: Violin part continues eighth-note pairs. Bassoon part has sustained notes (B-flat, D, G).
- Measure 12: Violin part continues eighth-note pairs. Bassoon part has sustained notes (B-flat, D, G).

Violino

37

8

Musical score for Violin and Piano. The Violin part starts with eighth-note pairs followed by sixteenth-note patterns. The piano accompaniment consists of sustained chords. Measure 8 ends with a forte dynamic (f).

Continuation of the musical score. The Violin plays eighth-note pairs. The piano accompaniment changes to a more rhythmic pattern with eighth and sixteenth notes.

9

Continuation of the musical score. The Violin part includes eighth-note pairs and sixteenth-note patterns. The piano accompaniment features sustained chords. Dynamics include *poco*, *mf*, and *p*.

a poco diminuendo

Continuation of the musical score. The Violin part shows a melodic line with grace notes and a glissando. The piano accompaniment consists of sustained chords. The instruction "a poco diminuendo" appears twice. The piano dynamic is *pp*. The bass clef is indicated with a "B" below it.

Violino

III

Maestoso

Musical score for Violin part, page 38, section III, Maestoso. The score consists of three staves. The top staff is treble clef, 2/4 time. The middle staff is treble clef, 3/4 time, dynamic *f*. The bottom staff is bass clef, 2/4 time. The music begins with a rest followed by a rhythmic pattern of eighth and sixteenth notes.

Continuation of the musical score for Violin part, page 38, section III. The score consists of three staves. The top staff is treble clef. The middle staff is treble clef, dynamic *p*, with markings "poco" and three grace notes above the first note of each group. The bottom staff is bass clef. The music features a recurring eighth-note pattern.

Continuation of the musical score for Violin part, page 38, section I Allegro. The score consists of three staves. The top staff is treble clef, dynamic *f*. The middle staff is treble clef, dynamic *mf*, with marking "marcato". The bottom staff is bass clef. The music includes a dynamic change to *c* (cantabile) and a change in key signature to one sharp.

Continuation of the musical score for Violin part, page 38, section I Allegro. The score consists of two staves. The top staff is treble clef, dynamic *v*. The bottom staff is bass clef. The music continues with eighth-note patterns.

Violino

39

Musical score for Violin and Piano, page 39. The score consists of two systems of music.

System 1: Violin part starts with eighth-note patterns. The piano part features chords in the bass and treble staves. A dynamic marking *f* is present in the piano part. Measures 1-4.

System 2: Violin part continues with eighth-note patterns. The piano part features chords in the bass and treble staves. Measures 5-8.

System 3: Violin part begins with a dynamic *ff*. The piano part features chords in the bass and treble staves. Measure 9.

System 4: Violin part continues with eighth-note patterns. The piano part features chords in the bass and treble staves. Measures 10-12.

3

The musical score is divided into measures by vertical bar lines. Measure 1: Violin has eighth-note patterns (A, B, C, D). Piano has sustained notes. Measure 2: Violin has eighth-note patterns (E, F, G, H). Piano has sustained notes. Measure 3 (boxed): Violin has sixteenth-note patterns with slurs and grace notes. Piano has sustained notes. Measure 4: Violin has sixteenth-note patterns with slurs and grace notes. Piano has sustained notes. Measure 5: Violin has sixteenth-note patterns with slurs and grace notes. Piano has sustained notes. Measure 6: Violin has sixteenth-note patterns with slurs and grace notes. Piano has sustained notes. Measure 7: Violin has sixteenth-note patterns with slurs and grace notes. Piano has sustained notes. Measure 8: Violin has sixteenth-note patterns with slurs and grace notes. Piano has sustained notes.

Violino

41

Musical score for Violin and Piano, page 41. The score consists of two systems of music. The top system is for the Violin (stave 1) and the bottom system is for the Piano (staves 2 and 3). The Violin part features sixteenth-note patterns with grace marks. The Piano part includes bass and treble staves with various chords and rhythmic patterns. The key signature changes from G major to A major at the beginning of the second system. Measure numbers 41 and 42 are indicated above the staves.

Continuation of the musical score for Violin and Piano. The Violin part continues with sixteenth-note patterns. The Piano part maintains its harmonic and rhythmic patterns. The score concludes with a final section featuring eighth-note patterns and a circled '9' indicating a repeat or continuation.

Final section of the musical score for Violin and Piano. The Violin part shows eighth-note patterns. The Piano part concludes with a final section featuring eighth-note patterns and a circled '9' indicating a repeat or continuation.

5 Moderato

Violino

Musical score for Violin (Violino) in 5/8 time, dynamic 5, tempo Moderato. The score consists of six staves of music.

- Staff 1: Rest, then eighth-note pairs.
- Staff 2: Eighth-note pairs with slurs and dynamic markings.
- Staff 3: Single eighth note.
- Staff 4: Eighth-note pairs.
- Staff 5: Single eighth note, then eighth-note pairs.
- Staff 6: Single eighth note.

Measure numbers: 1, 2, 3, 4, 5, 6.

Dynamic markings: **5**, **Moderato**, **Violino**.

Violino

43

Musical score for Violin and Piano, page 43. The score consists of four systems of music.

System 1: Violin part starts with a sixteenth-note figure (marked 3) followed by eighth-note pairs. The piano part features eighth-note chords in the bass and eighth-note pairs in the treble. Measure 1 ends with a dynamic *p*.

System 2: Violin part has eighth-note pairs. The piano part features eighth-note chords in the bass and eighth-note pairs in the treble.

System 3: Violin part has eighth-note pairs. The piano part features eighth-note chords in the bass and eighth-note pairs in the treble.

System 4: Violin part has eighth-note pairs. The piano part features eighth-note chords in the bass and eighth-note pairs in the treble.

System 5: Violin part has eighth-note pairs. The piano part features eighth-note chords in the bass and eighth-note pairs in the treble.

System 6: Violin part has eighth-note pairs. The piano part features eighth-note chords in the bass and eighth-note pairs in the treble.

System 7: Violin part has eighth-note pairs. The piano part features eighth-note chords in the bass and eighth-note pairs in the treble.

System 8: Violin part has eighth-note pairs. The piano part features eighth-note chords in the bass and eighth-note pairs in the treble.

Violino

Musical score for Violin and Piano. The Violin part consists of two staves: Treble and Bass. The piano part is also in two staves: Treble and Bass. Measure 44 starts with a dynamic *f*. Measures 45-47 show a melodic line in the violin with eighth-note patterns. Measures 48-50 show harmonic movement in the piano. Measure 51 begins with a dynamic *p*, followed by eighth-note patterns in the violin. Measures 52-54 show harmonic movement in the piano. Measure 55 begins with a dynamic *p*, followed by eighth-note patterns in the violin.

7

Continuation of the musical score. Measure 7 continues with eighth-note patterns in the violin. Measures 8-10 show harmonic movement in the piano. Measure 11 begins with a dynamic *p*, followed by eighth-note patterns in the violin. Measures 12-14 show harmonic movement in the piano. Measure 15 begins with a dynamic *p*, followed by eighth-note patterns in the violin.

Continuation of the musical score. Measure 15 continues with eighth-note patterns in the violin. Measures 16-18 show harmonic movement in the piano. Measure 19 begins with a dynamic *mf*, followed by eighth-note patterns in the violin. Measures 20-22 show harmonic movement in the piano. Measure 23 begins with a dynamic *poco a poco*, followed by eighth-note patterns in the violin.

8 Allegro

Continuation of the musical score, starting Allegro. Measure 23 continues with eighth-note patterns in the violin. Measures 24-26 show harmonic movement in the piano. Measure 27 begins with a dynamic *f*, followed by eighth-note patterns in the violin. Measures 28-30 show harmonic movement in the piano. Measure 31 begins with a dynamic *poco a poco accelerando*, followed by eighth-note patterns in the violin. Measures 32-34 show harmonic movement in the piano. Measure 35 begins with a dynamic *diminuendo*, followed by eighth-note patterns in the violin.

Violino

45

Musical score for Violin and Piano, page 45. The Violin part consists of two staves. The top staff has six measures of eighth-note patterns with a dynamic 'V' over the last measure. The bottom staff has three measures of eighth-note patterns followed by a measure with a dynamic 'mf'.

Continuation of the musical score for Violin and Piano. The Violin part continues with two staves of six measures each, featuring eighth-note patterns and dynamics 'V' and 'mf'.

Continuation of the musical score for Violin and Piano. The Violin part continues with two staves of six measures each, featuring eighth-note patterns and dynamics 'V' and 'mf'.

Continuation of the musical score for Violin and Piano. The Violin part continues with two staves of six measures each, featuring eighth-note patterns and dynamics 'V' and 'mf'.

Violino

Musical score for Violin and Piano, page 46. The score consists of five systems of music.

System 1: Violin part starts with eighth-note pairs followed by sixteenth-note patterns. The piano part has sustained notes in the bass and eighth-note chords in the treble. Measure 9 begins with a forte dynamic (*f*). The violin part ends with a sixteenth-note pattern.

System 2: Violin part continues with sixteenth-note patterns. The piano part has sustained notes in the bass and eighth-note chords in the treble.

System 3: Violin part starts with eighth-note pairs. The piano part has sustained notes in the bass and eighth-note chords in the treble.

System 4: Violin part starts with eighth-note pairs. The piano part has sustained notes in the bass and eighth-note chords in the treble. Measure 10 begins with a piano dynamic (*mp*).

System 5: Violin part starts with eighth-note pairs. The piano part has sustained notes in the bass and eighth-note chords in the treble. Measures 11-12 show eighth-note pairs in the violin and eighth-note chords in the piano.

Violino

47

Musical score for Violin and Piano. The Violin part (top staff) consists of six measures of eighth-note patterns. The Piano part (bottom two staves) consists of six measures of chords with bass notes. Measure 1: Violin eighth-note pairs, Piano chords. Measure 2: Violin eighth-note pairs, Piano chords. Measure 3: Violin eighth-note pairs, Piano chords. Measure 4: Violin eighth-note pairs, Piano chords. Measure 5: Violin eighth-note pairs, Piano chords. Measure 6: Violin eighth-note pairs, Piano chords.

10
Musical score for Violin and Piano. The Violin part (top staff) starts at measure 10 with eighth-note pairs. The Piano part (bottom two staves) provides harmonic support with chords and bass notes. Measure 10: Violin eighth-note pairs, Piano chords. Measure 11: Violin eighth-note pairs, Piano chords. Measure 12: Violin eighth-note pairs, Piano chords. Measure 13: Violin eighth-note pairs, Piano chords. Measure 14: Violin eighth-note pairs, Piano chords. Measure 15: Violin eighth-note pairs, Piano chords.

Musical score for Violin and Piano. The Violin part (top staff) continues with eighth-note pairs. The Piano part (bottom two staves) provides harmonic support with chords and bass notes. Measure 16: Violin eighth-note pairs, Piano chords. Measure 17: Violin eighth-note pairs, Piano chords. Measure 18: Violin eighth-note pairs, Piano chords. Measure 19: Violin eighth-note pairs, Piano chords. Measure 20: Violin eighth-note pairs, Piano chords. Measure 21: Violin eighth-note pairs, Piano chords.

Musical score for Violin and Piano. The Violin part (top staff) continues with eighth-note pairs. The Piano part (bottom two staves) provides harmonic support with chords and bass notes. Measure 22: Violin eighth-note pairs, Piano chords. Measure 23: Violin eighth-note pairs, Piano chords. Measure 24: Violin eighth-note pairs, Piano chords. Measure 25: Violin eighth-note pairs, Piano chords. Measure 26: Violin eighth-note pairs, Piano chords. Measure 27: Violin eighth-note pairs, Piano chords.

48

rit.

11 Violino
Meno mosso

rit.

12

mf espress.

p

3

3

mf espress.

p

3

Violino

49

13

Musical score for Violin and Piano. The Violin part consists of two staves. The top staff has a treble clef, a key signature of three sharps, and a tempo marking of '3'. The bottom staff has a bass clef, a key signature of one sharp, and a dynamic marking of 'ff.'. The piano part consists of two staves. The top staff has a treble clef, a key signature of one sharp, and a dynamic marking of 'ff.'. The bottom staff has a bass clef, a key signature of one sharp, and a dynamic marking of 'ff.'. Measure 13 starts with eighth-note patterns in the violin and sixteenth-note chords in the piano. Measure 14 begins with eighth-note patterns in the violin and sixteenth-note chords in the piano.

Continuation of the musical score for Violin and Piano. The Violin part continues with eighth-note patterns. The piano part continues with sixteenth-note chords. The key signature changes to four sharps in the middle of the measure.

14

Continuation of the musical score for Violin and Piano. The Violin part continues with eighth-note patterns. The piano part continues with sixteenth-note chords. The key signature changes to four sharps in the middle of the measure.

Continuation of the musical score for Violin and Piano. The Violin part features a sixteenth-note pattern with a '5' above it, followed by a sixteenth-note pattern with a '5' below it. The piano part continues with sixteenth-note chords. The key signature changes to four sharps in the middle of the measure.

50

Violino

Musical score for Violin and Piano. The Violin part starts with a sixteenth-note pattern (marked 5) followed by a melodic line. The piano accompaniment consists of sustained notes in the bass and harmonic chords in the treble. Measure 50 ends with a dynamic *sf*.

Continuation of the musical score. The Violin part features eighth-note patterns. The piano accompaniment includes sustained notes and harmonic chords. A dynamic *f* is indicated in the piano part.

Allegro

Allegro section of the musical score. The Violin part consists of eighth-note patterns. The piano accompaniment features sustained notes and harmonic chords. A dynamic *f* is indicated in the piano part.

15

Conclusion of the musical score. The Violin part begins with a sustained note (marked *mf*) followed by a melodic line. The piano accompaniment consists of eighth-note patterns. A dynamic *p* is indicated in the piano part.

Violino

51

Violino

51

16

marcato

17

Musical score for Violin part, measures 17-18. The score consists of two systems of music. The top system starts with a treble clef, a key signature of one flat, and a tempo marking of *poco a poco*. It includes dynamic markings *mf* and *p*. The bottom system starts with a bass clef, a key signature of one flat, and a tempo marking of *poco a poco*. It includes dynamic markings *p* and *poco a poco*.

poco crescendo

Continuation of the musical score for Violin part, measures 17-18. The score consists of two systems of music. The top system starts with a treble clef, a key signature of one flat, and a tempo marking of *poco crescendo*. It includes dynamic markings *p* and *poco crescendo*. The bottom system starts with a bass clef, a key signature of one flat, and a tempo marking of *poco crescendo*. It includes dynamic markings *p* and *poco crescendo*.

18

Continuation of the musical score for Violin part, measure 18. The score consists of two systems of music. The top system starts with a treble clef, a key signature of one flat, and a tempo marking of *mp*. The bottom system starts with a bass clef, a key signature of one flat, and a dynamic marking of *f*.

Musical score for Violin part, measures 18 and 19. The score consists of three staves: Treble, Bass, and Double Bass. The key signature changes from G major (two sharps) to F# major (one sharp). Measure 18 starts with a sixteenth-note pattern in the treble staff, followed by eighth-note chords in the bass and double bass. Measure 19 begins with a sixteenth-note pattern in the treble staff, followed by eighth-note chords in the bass and double bass.

19 Meno mosso

Musical score for Violin part, starting at measure 19. The score consists of three staves: Treble, Bass, and Double Bass. The key signature changes to F# major (one sharp). The music features eighth-note patterns in the treble staff and sixteenth-note patterns in the bass and double bass staves. Measure 19 starts with a dynamic of *f*, followed by *mf*. Measures 20 and 21 show eighth-note patterns in the treble staff and sixteenth-note patterns in the bass and double bass staves.

Continuation of the musical score for Violin part. The score consists of three staves: Treble, Bass, and Double Bass. The key signature remains F# major (one sharp). The music continues with eighth-note patterns in the treble staff and sixteenth-note patterns in the bass and double bass staves.

Violino

20

Musical score for Violin and Piano. The Violin part starts with a sixteenth-note figure, followed by eighth-note pairs. The Piano part consists of eighth-note chords. Measure 20 ends with a forte dynamic (f) in the piano part.

Allegro vivo

Continuation of the musical score. The Violin part features eighth-note patterns. The Piano part includes sustained notes and dynamic markings: *mf*, *sf*, and *sf*. Measures 20 and 21 conclude with a common ending.

21

Continuation of the musical score. The Violin part continues its eighth-note patterns. The Piano part maintains sustained notes and dynamic markings. The score concludes with a final section starting at measure 21.

Violino

55

Musical score for Violin and Piano, page 55, measures 21-22.

The score consists of two staves. The top staff is for the Violin, and the bottom staff is for the Piano. The Violin part starts with a sixteenth-note pattern, followed by eighth-note pairs. The piano part features sustained chords with dynamic markings p and f . Measure 22 begins with a dynamic p , followed by sustained chords and a melodic line for the violin. The piano part continues with sustained chords and dynamic markings p and ff .

Measure 21 (Violin): $\text{F} \# \text{A} \text{C} \text{D} \text{E} \text{G}$

Measure 21 (Piano): $\text{C} \# \text{E} \text{G} \text{B}$

Measure 22 (Violin): $\text{F} \# \text{A} \text{C} \text{D} \text{E} \text{G}$

Measure 22 (Piano): $\text{C} \# \text{E} \text{G} \text{B}$

Kompüter not qrafikası – Yavər Nemətli

Texniki redaktor – Mətanət Qaraxanlı

Çapa imzalanıb 02.11.09.

Format: 84x108 1/16. Həcmi: 3,5 ş. ç. v.

Tiraj 150. Sifariş № 82.

Qiyməti müqavilə ilə.

«Mütərcim» Nəşriyyat-Poliqrafiya Mərkəzi

Bakı, Rəsul Rza küç., 125

tel./faks (99412) 596 21 44

e-mail: mutarjim@mail.ru



Violino

Caz sayağı 6 sayılı konserf
Skripka ile simfonik orkestr üçün.
Skripka ile fortepiano üçün köçürmə

T.Bakıxanov
T.Бакиханов
T.Bakikhanov

Əsər görkəmli Amerika bəstəkarı Gorc Qerşvinə həsr olunur.

Концерт №6 в стиле джаза

для скрипки с оркестром

Переложение для скрипки с фортепиано

Посвящается известному американскому композитору Джорджу Гershвину

Concerto # 6 in the style of jazz

For Violin and Symphony Orchestra

Violin to piano version

Dedicated to the memory of the great American composer George Gershwin

Allegro

The sheet music consists of eight staves of musical notation. The first staff is for violin, starting with dynamic **f**. The second staff is for piano. Subsequent staves alternate between violin and piano. Various dynamics and performance instructions like **v**, **1**, **2**, **3**, **4**, **0**, and **b** are marked throughout the piece. The music is in common time, with some sections in 3/4 time indicated by a **3** below the staff.

2

Violino 3

4 3

Violin part (measures 4-5):

Measures 4-5: Violin part. Measure 4 starts with a sixteenth-note pattern (3, 2, 1, 2, 1) followed by eighth-note pairs. Measure 5 begins with eighth-note pairs (2, 1) followed by sixteenth-note patterns (3, 1, 2, 1). Measure 5 ends with a dynamic *p*.

Meno mosso Andantino

2 6 3

mf

Violin part (measures 6-9):

Measures 6-9: Violin part. Measure 6 starts with a sustained note (sf). Measures 7-8 show eighth-note patterns with dynamics (1, 3) and (3, 3). Measure 9 ends with a dynamic *mf*.

7

Violin part (measures 10-11):

Measures 10-11: Violin part. Measures 10-11 show eighth-note patterns with dynamics (3, 3) and (4, 1).

8

mf

Violin part (measures 12-13):

Measures 12-13: Violin part. Measures 12-13 show eighth-note patterns with dynamics (2, 1) and (3, 3).

Violin part (measures 14-15):

Measures 14-15: Violin part. Measures 14-15 show eighth-note patterns with dynamics (3, 1) and (3, 3).

Violino

3

Sheet music for Violin, page 3, featuring ten staves of musical notation. The music is divided into measures by vertical bar lines. Measure numbers are indicated in boxes above the staff or below the staff. Measure 9 starts with a dynamic *f*. Measures 10 and 11 follow. Measure 12 starts with a dynamic *f*. Measures 13 and 14 follow. Measure 15 starts with *arco*. Measures 16 and 17 follow. Measure 18 starts with *spiccato*.

Measure 9: Violin part consists of eighth-note patterns.

Measure 10: Violin part consists of eighth-note patterns.

Measure 11: Violin part consists of sixteenth-note patterns.

Measure 12: Violin part consists of sixteenth-note patterns.

Measure 13: Violin part consists of eighth-note patterns. Dynamic *pizz.*

Measure 14: Violin part consists of eighth-note patterns.

Measure 15: Violin part starts with *arco*.

Measure 16: Violin part consists of eighth-note patterns.

Measure 17: Violin part consists of eighth-note patterns.

Measure 18: Violin part starts with *spiccato*.

Violino

14

15

5

mp

16

f

17

Andantino

rit.

2

5

Violino

This section shows three measures of violin music. Measure 15 starts with a dynamic *f*. Measures 16 and 17 continue with eighth-note patterns. Measure 17 ends with a repeat sign.

Measure 18 begins with a dynamic *f*. The measure consists of six eighth-note pairs, each pair connected by a horizontal line. The measure ends with a repeat sign.

Measure 19 starts with a dynamic *mf*. It features eighth-note pairs connected by horizontal lines, with measure 19 ending at the repeat sign.

Measure 20 begins with a dynamic *f*. It contains eighth-note pairs connected by horizontal lines, with measure 20 ending at the repeat sign.

Measure 21 begins with a dynamic *f*. It features eighth-note pairs connected by horizontal lines, with measure 21 ending at the repeat sign.

Measure 22 begins with a dynamic *f*. It contains eighth-note pairs connected by horizontal lines, with measure 22 ending at the repeat sign.

Ad libitum

Measure 23 begins with a dynamic *f*. It features eighth-note pairs connected by horizontal lines, with measure 23 ending at the repeat sign.

Measure 24 begins with a dynamic *p*. It contains eighth-note pairs connected by horizontal lines, with measure 24 ending at the repeat sign.

Measure 25 begins with a dynamic *f*. It features eighth-note pairs connected by horizontal lines, with measure 25 ending at the repeat sign.

Measure 26 begins with a dynamic *f*. It contains eighth-note pairs connected by horizontal lines, with measure 26 ending at the repeat sign.

Violino

**23****24**

||



Violino

2

Più mosso

3

4

5

f

poco rit.

6 **Tempo I**

p

7

8

f

9

poco a poco diminuendo

mf

pp

diss.

The sheet music consists of nine staves of musical notation for violin. The key signature is one flat. The time signature is 7/8 throughout. The first staff begins with a dynamic of **Più mosso**. The second staff starts with a dynamic of **f**. The third staff ends with a dynamic of **poco rit.**. The fourth staff begins with a dynamic of **Tempo I**. The fifth staff ends with a dynamic of **mf**. The sixth staff begins with a dynamic of **f**. The seventh staff ends with a dynamic of **pp**. The eighth staff ends with a dynamic of **diss.**. The ninth staff ends with a dynamic of **pp**.

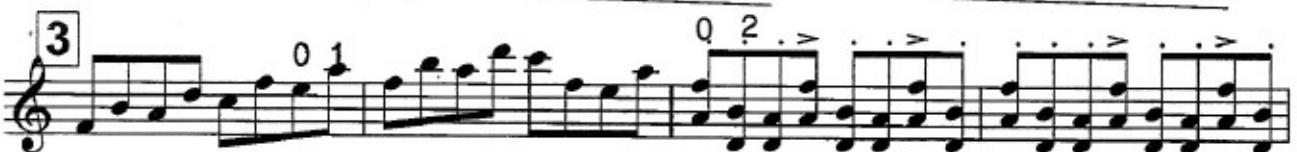
III

Maestoso

7

Allegro

1 0



Moderato

Violino



Violino



mp

0 1

10

12

rit.

11 Meno mosso

4

mf espress.

3

3

13

14

2

5

5

5

sf

4

Violino

11

Allegro 4 **15**

16

17 poco a poco crescendo

18 3

Meno mosso

19



20



21



22

