

TOFIQ
BAKIXANOV

"HUMAYUN"

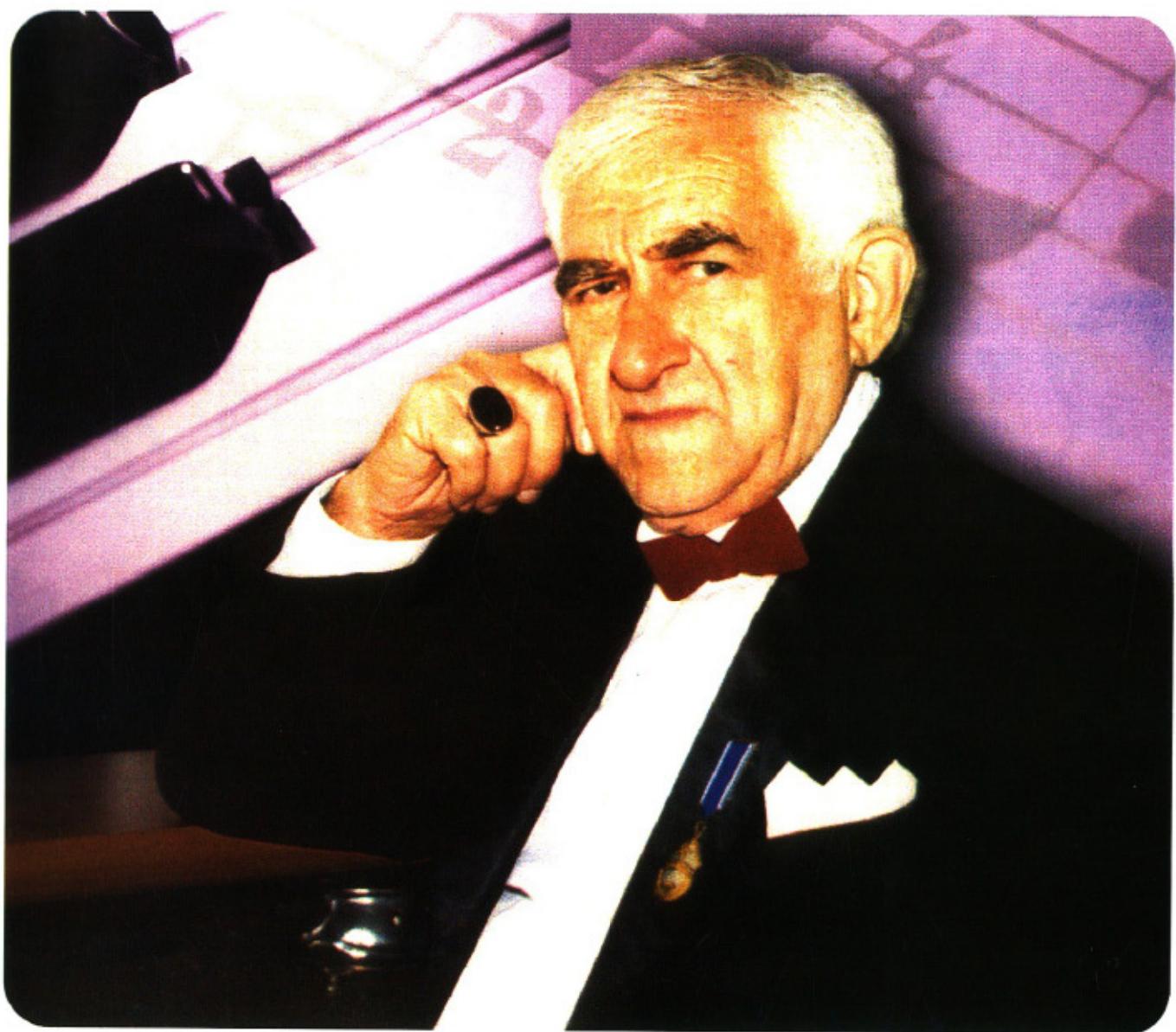
simfonik muğamı

simfonik orkestr üçün



Partitura

BAKI -2007

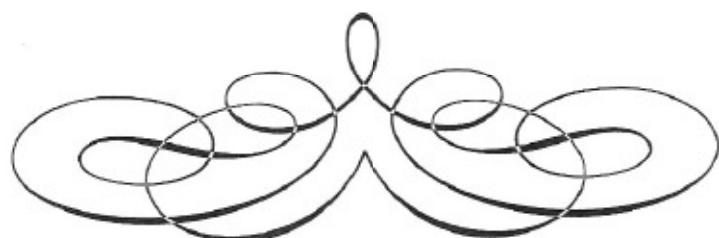


T. Bakixanov

*Müəllif bu əsərini
Xocalı faciəsinə ithaf edir.*

*Это произведение автор посвятил
Ходжалинской трагедии.*

*This composition is dedicated
to the Khojaly tragedy.*





Azərbaycan Respublikası
Mədəniyyət və Turizm Nazirliyi

**TOFIQ
BAKIXANOV**

« HUMAYUN »
SİMFONİK MUĞAMI

PARTİTURA

Tofiq Bakıxanov
“Humayun” simfonik muğamı

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Tofiq Bakıxanov

“Humayun” simfonik muğamı

Bakı, “E.L” Nəşriyyat və Poligrafiya Şirkəti MMC, 2007, səh. 108

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Görkəmli bəstəkar, Respublikanın Xalq artisti, professor Tofiq Bakıxanov 1930-cu ildə Bakı şəhərində görkəmli sənətkar, muğam ustası - Respublikanın Xalq artisti, tarzən, pedaqoq Əhməd Bakıxanovun ailəsində dünyaya göz açmışdır.

Xalqımızın uzun illər boyu ruhən qidalanaraq mənəvi zövq aldığı muğam sənəti neçə minillik zəngin bir tarixə malikdir. Onu da qeyd etməliyik ki, muğamlarımız uzun əsrlərdən bəri müxtəlif alim, musiqişunas və həmin muğam sənətinin ifaçıları vasitəsilə sürətli inkişaf yolu keçərək hal-hazırda ən yüksək mərhələsinə çatmışdır. Muğamlarımızı simfoniyalaşdırmaq ideyası Azərbaycan musiqisində peşəkarlığın formalasdığı dövrə təsadüf edir. Bu janın inkişafına layiqli töhfə verən bəstəkarlar arasında Tofiq Bakıxanovun özünəməxsus yeri vardır. Tofiq Bakıxanovun müəllifdən dərin, spesifik peşə bilikləri ilə yanaşı, eyni zamanda yaradıcılıq orijinallığı tələb edən mürəkkəb janra müraciət etməsi faktı diqqətəlayiqdir.

Simfonik muğam yaradıcılığı sahəsində o, inamlı addımlar atır. Bu inkişaf yolunun məzmunluğu muğamların seçilməsi ilə səciyyələnir. Bəstəkarın marağı az ifa olunan muğamlara - «Nəva»ya (1978), «Humayun»a (1992), «Rahab»a (1994), «Şahnaz»a (1996), «Dügah»a (1998) yönəlmışdır. Bəstəkar həmin əsərləri atası, Əhməd Bakıxanovun ifaçılıq ənənələrinə söykənərək yazmışdır. Əgər biz bəstəkarın simfonik muğamlarına nəzər salsaq, onlardan ən qədimi XIV əsrin muğamı olan «Nəva» müəllifin anası Məsumə xanıma ithaf olunmuş, sonralar xalqımızın qəlbində əbədi ağrıya çevrilən Xocalı faciəsi ilə bağlı «Humayun», Azərbaycan maarifçilik hərəkatının banisi Abbasqulu Ağa Bakıxanovun 200 illik yubileyi ilə əlaqədar «Rahab», dahi şairimiz Məhəmməd Füzulinin 500 illiyinə ithaf olunmuş «Şahnaz»dır. Son dövr yaradılmış simfonik muğamların sırasında «Dügah»ı qeyd etməliyik.

Onu da qeyd etmək lazımdır ki, müəllif «Nəva» muğamını «Bərdaşt», «Nəva», «Nişabur», «Əbu-Əta», «Dəştii», «Zil Dəştii», «Gövhəri», «Mənəvi», «Pəhləvi» kimi muğam şöbə və guşələrinə əsaslanaraq, onları bir silsiliə birləşdirməyə nail olmuşdur.

Eləcə də, bəstəkar «Humayun» simfonik muğamında aşağıdakı şöbələrdən istifadə etmişdir: «Maye Humayun», «Bəxtiyari», «Rəng», «Feili», «Məsnəvi», «Rəng», «Şüstər», «Tərkib», «Bidad», «Kiçik Məsnəvi» və yaxud «Məsnəviyi Səqir».

Bəstəkarın «Humayun» simfonik muğamı «Nəva»dan fərqli olaraq rənglərlə zənginləşdirilmişdir. Müəllif muğamların bütün quruluş və lad düzülüşü xüsusiyyətlərini saxlayaraq rapsodik tərzdə kompozisiya yaratmışdır. Neticədə bəstəkar müasir simfonik orkestrin imkanlarından və müxtəlif növlü polifonik və harmonik üsullardan istifadə edərək yeni çoxşaxəli ifa üsulu yaratmağa nail olmuşdur. Tofiq Bakıxanovun simfonik muğamlarını Azərbaycan simfonik musiqisində əlamətdar bir hadisə kimi qiymətləndirmek lazımdır. Onu da qeyd etmək lazımdır ki, Tofiq Bakıxanovun simfonik muğamlarının işıq üzü görməsi ifaçılar, musiqişunas və bəstəkarlar üçün dəyərli töhfədir.

*SSRİ xalq artisti,
Azərbaycan Respublikasının xalq artisti,
AMEA-nın müxbir üzvü, professor
A.Məlikov.*

The well-known composer, People's Artist of Azerbaijan professor Tofiq Bakikhanov was born in the family of a well-known tar-player in 1930, in Baku. His father also played tar and was a connoisseur of mugam.

Mugam has a long history and served a spiritual source for the Azerbaijani people for thousands of years.

We must also note that our mugams have been improved and perfected by various theorists of music, musicians and singers and raised to the present level. The idea of composing symphonies on the basis of mugams appears in the time when professionalism reached its highest peak in the Azerbaijani music. Composer Tofiq Bakikhanov made his own and worthy contribution to the development of this genre. This very complicated genre requires from composers deep specific knowledge in the sphere, creative originality. He made convincing steps in this sphere of symphonic mugam. The success in the genre mainly depended on the choice of various types of mugams. The composer paid attention to such mugams as «Nava» (1978), «Humayun» (1992), «Rakhab» (1994), «Shakhnaz» (1996), «Dugakh» (1998) which were sung and performed very rarely.

He composed these symphonies adhering to the tradition displayed by his father - Ahmad Bakikhanov, outstanding Azerbaijani player of tar. If we view the symphonic mugams of Tofiq Bakikhanov we shall see that «Nava» is the most ancient of them, which dates back to the XIV century and which once was devoted to his mother Masuma Khanum. «Humayun» has been devoted the genocide in Khojaly committed by the Armenian troops against the civilian Azerbaijanis. This tragedy is an eternal spiritual wound in the hearts of the Azerbaijani people.

«Rakhab» has been devoted to the 200th anniversary of Abbasgulu Aga Bakikhanov, founder of the movement of enlightenment in Azerbaijan.

«Shakhnaz» has been devoted to the 500th anniversary of the great Azerbaijani poet Muhammad Fuzuli. Among the last symphonic mugams of the composer we must mention «Dugakh». It is necessary to note that the composer managed to combine; «Berdasht», «Nishabur», «Abu-Ata», «Dashti», «Zil Dashti», «Govhari», «Masnavi» in the symphonic mugam «Navah», that is all of them in one cycle.

We must also note that in the symphonic mugam «Humayun» the composer used the following sections: «Maye Humayun», «Bakhiyari», «Reng», «Feili», «Masnavi», «Shustar», «Tarkib», «Bidad», «Kichik Masnavi» or «Masnavi Sagir». Besides unlike «Nava» mugam «Humayun» is rich in dance melodies. Keeping intact the structure of mugam And the peculiarities of modal lines the author has created a peculiar and unique cyclic composition. As a result using the opportunities of present symphonic orchestra and various types of harmonic and polyphonic means, introduced his own interpretation of the Azerbaijani mugam. The symphonic mugams of Tofiq Bakikhanov as one whole are remarkable event in the Azerbaijani symphonic music. The publication of them in a collection is a valuable gift for singers, musicians and composers.

*Arif Melikov professor,
Associate of ANAS,
People's Artist of Azerbaijan and the USSR..*

Известный композитор, Народный артист Азербайджана, профессор Тофик Бакиханов родился в 1930 г. в город Баку в семье известного тариста-педагога, мастера мугама, народного артиста Азербайджанской Республики Ахмеда Бакиханова.

Искусство мугама, духовно подпитываясь нашим народом и доставляя ему моральное удовлетворение, обладает тысячелетней богатой историей.

Хочу отметить также то, что в течение многих веков искусство мугама, интенсивно совершенствуясь благодаря различным ученым, музыкovedам и прекрасным исполнителям, в настоящее время достигло самой высокой ступени.

Идея симфонизации наших мугамов совпадает с периодом формирования профессионализма в азербайджанской музыке. Достойное место среди композиторов – новаторов развития этого жанра занимает Тофик Бакиханов с присущим ему творческим почерком.

Заслуживает внимания тот факт, что композитор обращается к этому сложному жанру как специалист, глубоко знающий его специфику. Тофик Бакиханов делает уверенные шаги в создании симфонических мугамов. Содержание путей развития в этой области характеризуется выбором мугамов. Интерес композитора привлекли редко исполняющиеся мугамы - «Нава» (1978), «Умаюн» (1992), «Рахаб» (1994), «Шахназ» (1996), «Дюгях» (1998).

Композитор создал эти произведения, опираясь на исполнительские традиции своего отца – выдающегося тариста Ахмеда Бакиханова. Если всмотреться в симфонические мугамы Тофика Бакиханова, самый древний из них «Нава» относящийся к XIV веку, посвящается матери композитора Масума ханум.

«Умаюн» посвящен Ходжалинской трагедии – вечной душевной боли нашего народа. «Рахаб» посвящен 200-летию со дня рождения Аббаскули Ага Бакиханова – основоположника просветительского движения в Азербайджане. «Шахназ» посвящен 500-летию со дня рождения великого поэта Мухаммеда Физули. В числе симфонических мугамов последнего периода надо назвать «Дюгях».

Необходимо отметить, что композитору удалось в симфоническом мугаме «Нава» соединить в единый цикл такие разделы, как «Бердашт», «Нишабур», «Абу-Ата», «Дашти», «Зил Дашти», «Говхари», «Манави».

Отметим также, что автором в симфоническом мугаме «Умаюн» были использованы следующие разделы: «Мае Умаюн», «Бахтияры», «Ренг», «Феили», «Маснави», «Ренг», «Шуштар», «Таркиб», «Бидад», «Кичик Маснави» или же «Маснавий Сагир». Кроме того, симфонический мугам «Умаюн» в отличие от «Нава» обогащен также танцами (ренгами). Сохраняя структуру мугама и особенности ладовых рядов, автор создал своеобразное и неповторимое циклическое сочинение.

В итоге композитор, используя возможности современного симфонического оркестра и различные виды гармонических и полифонических приемов, создал индивидуальное прочтение Азербайджанского мугама. Симфонические мугамы Тофика Бакиханова – знаменательное событие в Азербайджанской симфонической музыке и выход в свет этих мугамов является ценным даром для исполнителей, музыкovedов и композиторов.

*Народный артист СССР и
Азербайджана членкор АНАИ,
профессор Ариф Меликов.*

ORKESTRİN ТӘРКІБІ**ORCHESTRA****СОСТАВ ОРКЕСТРА**

Flauto piccolo	Малая флейта
2 Flauti	2 Флейты
2 Oboi	2 Гобоя
Corno inglese	Английский рожок
2 Clarinetti (in B)	2 Кларнета (Си β)
Clarinetto basso (in B)	Басовый Кларнет (Си β)
Fagotti	2 Фагота

* * *

* * *

4 Corni (in F)	4 Валторны (фа)
3 Trombe (in B)	3 Трубы (си β)
3 Tromboni	3 Тромбона
Tuba	Туба

* * *

* * *

Timpani	Литавры
Triangolo	Треугольник
Tamburino	Бубен
Tamburo	Малый барабан
Piatti	Тарелки
Cassa	Большой барабан

* * *

* * *

Silofono	Ксилофон
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* * *

* * *

Violini I	Скрипки I
Violini II	Скрипки II
Viole	Альты
Violoncelli	Виолончели
Contrabassi	Контрабасы

"Humayun"
simfonik muğamı

Симфонический мугам
"Умаюн"

The symphonic mugam
"Humayun"

T.Bakıxanov
Т.Бакыханов
T.Bakichanov

Andante sostenuto

Piccolo
Flauti 1-2
Oboi 1-2
English Horn
Clarinetti 1-2 in B♭
Bass Clarinet in B♭
Fagotti 1-2
Corni 1-2 in F
Corni 3-4 in F
Trombi 1-2 in B♭
Trombe 3 in B♭
Tromboni 1-2
Trombone e Tuba
Timpani
Triangolo
Tamburino
Tamburo
Piatti Gran Cassa
Silofone
Arpa
Violini I
Violini II
Viole
Violoncelli
Contrabassi

Maye humayun Mae - умаюн Maje humayun

1 *Moderato*

poco accelerando

Musical score for orchestra and piano, page 11. The score consists of 12 staves across three systems. The instrumentation includes strings (Violin I, Violin II, Viola, Cello), double bass, woodwinds (Flute, Clarinet, Bassoon), brass (Trumpet, Trombone), and piano.

System 1: Starts with a dynamic of *f*. The first violin has a sixteenth-note pattern with grace notes. The piano accompaniment features eighth-note chords. Measures 1-3 show continuous sixteenth-note patterns in the violins and eighth-note chords in the piano. Measure 4 begins with a forte dynamic (*f*) in the piano, followed by eighth-note chords. Measures 5-6 show eighth-note chords in the piano. Measures 7-8 show eighth-note chords in the piano. Measures 9-10 show eighth-note chords in the piano. Measures 11-12 show eighth-note chords in the piano.

System 2: Starts with a dynamic of *f*. The first violin has a sixteenth-note pattern with grace notes. The piano accompaniment features eighth-note chords. Measures 1-3 show continuous sixteenth-note patterns in the violins and eighth-note chords in the piano. Measure 4 begins with a forte dynamic (*f*) in the piano, followed by eighth-note chords. Measures 5-6 show eighth-note chords in the piano. Measures 7-8 show eighth-note chords in the piano. Measures 9-10 show eighth-note chords in the piano. Measures 11-12 show eighth-note chords in the piano.

System 3: Starts with a dynamic of *f*. The first violin has a sixteenth-note pattern with grace notes. The piano accompaniment features eighth-note chords. Measures 1-3 show continuous sixteenth-note patterns in the violins and eighth-note chords in the piano. Measure 4 begins with a forte dynamic (*f*) in the piano, followed by eighth-note chords. Measures 5-6 show eighth-note chords in the piano. Measures 7-8 show eighth-note chords in the piano. Measures 9-10 show eighth-note chords in the piano. Measures 11-12 show eighth-note chords in the piano.

12 **2**

measures 12-14: *mf*, *mf*

measures 15-17: *mf*, *mf*

measures 18-20: *p*, *con sord.*

measures 21-23: *p*, *senza sord.*

measures 24-26: *p*, *p*

measures 27-29: *p*, *p*

measures 30-32: *p*, *p*

measures 33-35: *p*, *p*

measures 36-38: *p*, *p*

measures 39-41: *p*, *p*

measures 42-44: *p*, *p*

measures 45-47: *p*, *p*

measures 48-50: *p*, *p*

measures 51-53: *p*, *p*

measures 54-56: *p*, *p*

measures 57-59: *p*, *p*

measures 60-62: *p*, *p*

measures 63-65: *p*, *p*

measures 66-68: *p*, *p*

measures 69-71: *p*, *p*

measures 72-74: *p*, *p*

measures 75-77: *p*, *p*

measures 78-80: *p*, *p*

measures 81-83: *p*, *p*

measures 84-86: *p*, *p*

measures 87-89: *p*, *p*

measures 90-92: *p*, *p*

measures 93-95: *p*, *p*

measures 96-98: *p*, *p*

15

20 *poco rit.*

3 *a tempo*

A page of musical notation for orchestra and choir, page 26, system 4. The score includes parts for various instruments like strings, woodwinds, brass, and percussion, along with vocal parts for soprano, alto, tenor, and bass. The music features complex rhythms, dynamic markings like 'mf' and 'f', and time signatures including common time, 3/4, and 2/4. A rehearsal mark 'a2' appears in several staves. The vocal parts include entries for 'solo' and 'unis. V'. The page is numbered 26 at the top left and has a large number 4 at the top right.

poco rit. e diminuendo

32

5 a tempo

A complex musical score for orchestra and piano. The score consists of ten staves. The top two staves are for the piano, with the right hand playing eighth-note patterns and the left hand providing harmonic support. The subsequent staves are for various orchestra parts: first violin, second violin, viola, cello, double bass, first oboe, second oboe, bassoon, and flute. The music includes dynamic markings such as *p*, *mf*, and *c*. Measure 32 begins with a piano dynamic *p*. Measures 33-34 show the piano and orchestra playing eighth-note patterns. Measures 35-36 show the piano and orchestra playing sixteenth-note patterns. Measures 37-38 show the piano and orchestra playing eighth-note patterns. Measures 39-40 show the piano and orchestra playing sixteenth-note patterns. Measures 41-42 show the piano and orchestra playing eighth-note patterns. Measures 43-44 show the piano and orchestra playing sixteenth-note patterns. Measures 45-46 show the piano and orchestra playing eighth-note patterns. Measures 47-48 show the piano and orchestra playing sixteenth-note patterns. Measures 49-50 show the piano and orchestra playing eighth-note patterns. Measures 51-52 show the piano and orchestra playing sixteenth-note patterns. Measures 53-54 show the piano and orchestra playing eighth-note patterns. Measures 55-56 show the piano and orchestra playing sixteenth-note patterns. Measures 57-58 show the piano and orchestra playing eighth-note patterns. Measures 59-60 show the piano and orchestra playing sixteenth-note patterns. Measures 61-62 show the piano and orchestra playing eighth-note patterns. Measures 63-64 show the piano and orchestra playing sixteenth-note patterns. Measures 65-66 show the piano and orchestra playing eighth-note patterns. Measures 67-68 show the piano and orchestra playing sixteenth-note patterns. Measures 69-70 show the piano and orchestra playing eighth-note patterns. Measures 71-72 show the piano and orchestra playing sixteenth-note patterns. Measures 73-74 show the piano and orchestra playing eighth-note patterns. Measures 75-76 show the piano and orchestra playing sixteenth-note patterns. Measures 77-78 show the piano and orchestra playing eighth-note patterns. Measures 79-80 show the piano and orchestra playing sixteenth-note patterns. Measures 81-82 show the piano and orchestra playing eighth-note patterns. Measures 83-84 show the piano and orchestra playing sixteenth-note patterns. Measures 85-86 show the piano and orchestra playing eighth-note patterns. Measures 87-88 show the piano and orchestra playing sixteenth-note patterns. Measures 89-90 show the piano and orchestra playing eighth-note patterns. Measures 91-92 show the piano and orchestra playing sixteenth-note patterns. Measures 93-94 show the piano and orchestra playing eighth-note patterns.

38

42 **6**

mf 3

f solo

mf

pizz.

pizz.

pizz.

f v

f v

poco rit. e diminuendo

7 Вәхтияр Бахтияры Bachtijari
a tempo

18

8

55

mf
mf

60

<img alt="A page of musical notation for orchestra, page 21. The score consists of ten staves. The first three staves (top) show woodwind parts: oboe, bassoon, and strings. The fourth staff shows a bassoon part. The fifth staff shows a double bass part. The sixth staff shows a cello part. The seventh staff shows a double bass part. The eighth staff shows a cello part. The ninth staff shows a double bass part. The tenth staff shows a cello part. Measure 60 begins with a dynamic of 'mf' and a tempo of 'p'. The woodwind parts play eighth-note patterns. The bassoon part has sustained notes. The double basses play eighth-note patterns. The cellos play eighth-note patterns. Measures 61-62 show sustained notes from the bassoon and double basses. Measure 63 shows eighth-note patterns from the woodwinds and bassoon. Measures 64-65 show eighth-note patterns from the woodwinds and bassoon. Measures 66-67 show eighth-note patterns from the woodwinds and bassoon. 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Measures 900-901 show eighth-note patterns from the woodwinds and bassoon. Measures 902-903 show eighth-note patterns from the woodwinds and bassoon. Measures 904-905 show eighth-note patterns from the woodwinds and bassoon. Measures 906-907 show eighth-note patterns from the woodwinds and bassoon. Measures 908-909 show eighth-note patterns from the woodwinds and bassoon. Measures 910-911 show eighth-note patterns from the woodwinds and bassoon. Measures 912-913 show eighth-note patterns from the woodwinds and bassoon. Measures 914-915 show eighth-note patterns from the woodwinds and bassoon. Measures 916-917 show eighth-note patterns from the woodwinds and bassoon. Measures 918-919 show eighth-note patterns from the woodwinds and bassoon. Measures 920-921 show eighth-note patterns from the woodwinds and bassoon. Measures 922-923 show eighth-note patterns from the woodwinds and bassoon. Measures 924-925 show eighth-note patterns from the woodwinds and bassoon. 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64

poco rit. e dim.

9 a tempo

con sord.

mf

sul pont.

pizz.

mf

70

poco rit. e dim.

III.

3

6

6

6

sul pont.

p

10 Røng Ренг Reng

Andante sostenuto

Musical score for orchestra and piano, page 24, section 10. The score consists of ten staves. The top two staves are for the piano (treble and bass clef). The remaining eight staves are for the orchestra, grouped into four pairs. The first pair (string quartet) starts with a sustained note in G major. The second pair (string quartet) begins with eighth-note patterns in A major. The third pair (string quartet) follows with eighth-note patterns. The fourth pair (string quartet) begins with eighth-note patterns in E major. The piano part includes dynamic markings such as *mf*, *p*, and *pizz.* The score is set in common time.

79

Musical score for orchestra, page 25, measure 79:

- Measure 79:** Bassoon (Bass clef) plays eighth-note pairs. Double Bass (Clef) plays eighth-note pairs.
- Measure 80:** Bassoon (Bass clef) plays eighth-note pairs. Double Bass (Clef) plays eighth-note pairs.
- Measure 81:** Bassoon (Bass clef) plays eighth-note pairs. Double Bass (Clef) rests.
- Measure 82:** Bassoon (Bass clef) rests. Double Bass (Clef) plays eighth-note pairs.
- Measure 83:** Bassoon (Bass clef) plays eighth-note pairs. Double Bass (Clef) rests.
- Measure 84:** Bassoon (Bass clef) plays eighth-note pairs. Double Bass (Clef) rests.
- Measure 85:** Bassoon (Bass clef) plays eighth-note pairs. Double Bass (Clef) rests.
- Measure 86:** Bassoon (Bass clef) plays eighth-note pairs. Double Bass (Clef) rests.
- Measure 87:** Bassoon (Bass clef) plays eighth-note pairs. Double Bass (Clef) rests.
- Measure 88:** Bassoon (Bass clef) plays eighth-note pairs. Double Bass (Clef) rests.
- Measure 89:** Bassoon (Bass clef) plays eighth-note pairs. Double Bass (Clef) rests.
- Measure 90:** Bassoon (Bass clef) plays eighth-note pairs. Double Bass (Clef) rests.
- Measure 91:** Bassoon (Bass clef) plays eighth-note pairs. Double Bass (Clef) rests.
- Measure 92:** Bassoon (Bass clef) plays eighth-note pairs. Double Bass (Clef) rests.
- Measure 93:** Bassoon (Bass clef) plays eighth-note pairs. Double Bass (Clef) rests.
- Measure 94:** Bassoon (Bass clef) plays eighth-note pairs. Double Bass (Clef) rests.

Instrumentation: Bassoon, Double Bass, and other woodwind parts implied by the score.

83 **11**

83 **11**

Treble Alto Bass Bass Bass Bass

Bass Bass Bass

Bass Bass

Bass Bass Bass

Bass Bass Bass

Bass Bass Bass

Bass Bass Bass

Bass Bass Bass

Musical score page 87, system 12. The score consists of ten staves. The top four staves are in common time, treble clef, and key signature of one sharp. The bottom six staves are in common time, bass clef, and key signature of one sharp. Measure 12 begins with a dynamic of *mf*. The first two measures feature eighth-note patterns with grace notes. Measures 3-4 show eighth-note chords. Measures 5-6 contain sustained notes. Measures 7-8 show eighth-note patterns. Measures 9-10 feature sixteenth-note patterns. Measures 11-12 show eighth-note patterns. Measures 13-14 show eighth-note chords. Measures 15-16 show sustained notes. Measures 17-18 show eighth-note patterns. Measures 19-20 show sixteenth-note patterns. Measures 21-22 show eighth-note patterns. Measures 23-24 show eighth-note chords. Measures 25-26 show sustained notes. Measures 27-28 show eighth-note patterns. Measures 29-30 show sixteenth-note patterns. Measures 31-32 show eighth-note patterns. Measures 33-34 show eighth-note chords. Measures 35-36 show sustained notes. Measures 37-38 show eighth-note patterns. Measures 39-40 show sixteenth-note patterns. Measures 41-42 show eighth-note patterns. Measures 43-44 show eighth-note chords. Measures 45-46 show sustained notes. Measures 47-48 show eighth-note patterns. Measures 49-50 show sixteenth-note patterns. Measures 51-52 show eighth-note patterns. Measures 53-54 show eighth-note chords. Measures 55-56 show sustained notes. Measures 57-58 show eighth-note patterns. Measures 59-60 show sixteenth-note patterns. Measures 61-62 show eighth-note patterns. Measures 63-64 show eighth-note chords. Measures 65-66 show sustained notes. Measures 67-68 show eighth-note patterns. Measures 69-70 show sixteenth-note patterns. Measures 71-72 show eighth-note patterns. Measures 73-74 show eighth-note chords. Measures 75-76 show sustained notes. Measures 77-78 show eighth-note patterns. Measures 79-80 show sixteenth-note patterns. Measures 81-82 show eighth-note patterns. Measures 83-84 show eighth-note chords. Measures 85-86 show sustained notes. Measures 87-88 show eighth-note patterns. Measures 89-90 show sixteenth-note patterns. Measures 91-92 show eighth-note patterns. Measures 93-94 show eighth-note chords. Measures 95-96 show sustained notes. Measures 97-98 show eighth-note patterns. Measures 99-100 show sixteenth-note patterns.

Musical score for orchestra, page 28, measures 91-95.

The score consists of 10 staves, each with a key signature of one sharp (F# major or C major). The time signature varies between measures:

- Measures 91-92: Common time (indicated by a 'C').
- Measure 93: 2/4 time (indicated by a '2/4').
- Measures 94-95: Common time (indicated by a 'C').

Instrumentation:

- String section: Violin I, Violin II, Viola, Cello.
- Woodwind section: Flute, Clarinet, Bassoon.
- Brass section: Trombone, Tuba.

Performance Instructions:

- Measure 91: Measure number '91'.
- Measure 92: Dynamic 'f' (fortissimo), instruction 'a2' above the first two staves.
- Measure 93: Dynamic 'f' (fortissimo).
- Measure 94: Measure number 'a2' above the first two staves.
- Measure 95: Measure number 'a2' above the first two staves.

Other markings include slurs, grace notes, and various dynamic levels throughout the score.

13

95

f

unis.

pizz.

100

14

mf

I solo

ff

105

105

15 Feili Феили Feili
Andante

109

113

[1.] [2.]

p

gliss.

116

16

I solo

mf f

mf

p p

p p

p p

p p

p p

122 17

I solo

mf II

a2

pizz.

pizz.

pizz.

arco

125

125

128

18 *poco* a

128

18 *poco* a

Measure 128: Multiple staves, mostly rests.

Measure 13: Treble clef, 4/4 time, dynamic ff. Bassoon has a sustained note.

Measure 14: Treble clef, 5/4 time, dynamic ff. Bassoon has a sustained note.

Measure 15: Treble clef, 3/4 time, dynamic ff. Bassoon has a sustained note.

Measure 16: Treble clef, 5/4 time, dynamic ff. Bassoon has a sustained note.

Measure 17: Treble clef, 3/4 time, dynamic ff. Bassoon has a sustained note.

Measure 18: Treble clef, 5/4 time, dynamic *poco*. Bassoon has a sustained note. Section labeled 'a'.

132

poco

cresc.

Measure 132: Dynamics 'poco' and 'cresc.' indicated above the staff. The first two measures show sustained notes (eighth notes) with dynamics 'tr' (trill) and 'f' (fortissimo). Measures 3-4 show sustained notes with dynamics 'tr' and 'p' (pianissimo).

Measure 5: Dynamics 'tr' and 'f' (fortissimo). Measures 6-7 show sustained notes with dynamics 'tr' and 'p' (pianissimo).

Measure 8: Dynamics 'tr' and 'f' (fortissimo). Measures 9-10 show sustained notes with dynamics 'tr' and 'p' (pianissimo).

Measure 11: Dynamics 'tr' and 'f' (fortissimo). Measures 12-13 show sustained notes with dynamics 'tr' and 'p' (pianissimo).

Measure 14: Dynamics 'tr' and 'f' (fortissimo). Measures 15-16 show sustained notes with dynamics 'tr' and 'p' (pianissimo).

Measure 17: Dynamics 'tr' and 'f' (fortissimo). Measures 18-19 show sustained notes with dynamics 'tr' and 'p' (pianissimo).

Measure 20: Dynamics 'tr' and 'f' (fortissimo). Measures 21-22 show sustained notes with dynamics 'tr' and 'p' (pianissimo).

Measure 23: Dynamics 'tr' and 'f' (fortissimo). Measures 24-25 show sustained notes with dynamics 'tr' and 'p' (pianissimo).

Measure 26: Dynamics 'tr' and 'f' (fortissimo). Measures 27-28 show sustained notes with dynamics 'tr' and 'p' (pianissimo).

Measure 29: Dynamics 'tr' and 'f' (fortissimo). Measures 30-31 show sustained notes with dynamics 'tr' and 'p' (pianissimo).

Measure 32: Dynamics 'tr' and 'f' (fortissimo). Measures 33-34 show sustained notes with dynamics 'tr' and 'p' (pianissimo).

Measure 35: Dynamics 'tr' and 'f' (fortissimo). Measures 36-37 show sustained notes with dynamics 'tr' and 'p' (pianissimo).

Measure 38: Dynamics 'tr' and 'f' (fortissimo). Measures 39-40 show sustained notes with dynamics 'tr' and 'p' (pianissimo).

136

19

This page contains 19 staves of musical notation. The top section (measures 1-16) consists of 12 staves, likely for orchestra, with various dynamics (e.g., ff, f, mf, ff2, ff3) and articulations. The bottom section (measures 17-20) consists of 7 staves, likely for choir, with sustained notes and dynamic markings like ff and ff3.

Measure 19 details:

- Orchestra (Top 12 staves):**
 - Measures 1-16: Various dynamics (ff, f, mf, ff2, ff3) and articulations (tr, sforzando).
 - Measure 17: Dynamics ff, Articulation ff3.
 - Measure 18: Dynamics ff, Articulation ff3.
 - Measure 19: Dynamics ff, Articulation ff3.
 - Measure 20: Dynamics ff, Articulation ff3.
- Voice/Choir (Bottom 7 staves):**
 - Measures 17-19: Sustained notes (ff, ff3).
 - Measure 20: Dynamics ff, Articulation ff3.

140

sforz.

poco rit.

140

sforz.

poco rit.

f

20 Məsnəvi Macnavi Masnavi
a tempo

145 20 Məşnəvi ماسنابي Mashnavi
a tempo

21 a tempo

150

21 a tempo

150

p *f*

p *mf*

f

ff

ff

ff

soli

div.

arco

pizz.

arco

pizz.

A page of musical notation for orchestra, featuring multiple staves with various clefs, time signatures, and dynamic markings like 'f' and 'a2'. The page is numbered 161 at the top left.

166

poco rit.

23 Rəng Rəng Reng
Moderato

1

solo
mf

pizz. mf

172

solo

mf

p

p

p

p

f

p

V

arco

pizz. *p*

178 24

1.

measures 178-24

mf

pizz.

arco

183 2. 25

ff

a2 f

a2 f

f

soli

soli

a2 solo

#

f

#

f

#

#

ff

gliss.

gliss.

ff

div.

pizz.

arco

187

26

gliss.

unis.

This image shows two pages of a musical score. The top page, numbered 187, contains six staves of music for different instruments. The bottom page, numbered 26, also contains six staves. Both pages feature various dynamic markings such as forte (f), double forte (ff), and sforzando (sf). There are also slurs and grace notes. In the middle section of page 187, there are two horizontal ovals under the bass and tenor staves, likely indicating sustained notes or specific performance techniques. The score is written in a standard musical notation style with five-line staves and clefs.

192

This page contains ten staves of musical notation. The top six staves represent the orchestra, with parts for various instruments like strings, woodwinds, and brass. The bottom four staves represent the piano. Measure 192 begins with a dynamic of $\text{f} \text{ f}$. The piano part features sustained notes and eighth-note patterns. The orchestra part includes sustained notes and sixteenth-note patterns. Measure 193 continues with similar patterns, maintaining the dynamic of $\text{f} \text{ f}$. Measure 194 shows a transition, starting with a dynamic of ff and featuring eighth-note patterns in the piano and sustained notes in the orchestra. Measure 195 returns to $\text{f} \text{ f}$ dynamics with eighth-note patterns in the piano and sustained notes in the orchestra. Measure 196 concludes with a dynamic of ff and eighth-note patterns in the piano and sustained notes in the orchestra.

27

197

27

202

gliss.

gliss.

28

206

206

28

206

211

a2

29

soli
a2

II-III
a2 solo

a2

f

f

f

bassoon part

Measures 29 continuation:

#d.

#d.

#d.

#d.

#d.

#d.

#d.

#d.

#d.

216

Musical score for orchestra and piano. The score consists of two systems of music. The top system has ten staves, primarily for strings (violin I, violin II, viola, cello, double bass) and woodwinds (oboe, bassoon). The bottom system has four staves, primarily for brass (trombones, tuba) and woodwind (clarinet). Measure 216 begins with a dynamic of f . The strings play eighth-note patterns. The woodwinds enter with sixteenth-note patterns. The brass and woodwind sections provide harmonic support. Measure 217 continues with similar patterns, with a dynamic of mf indicated. Measure 218 features a melodic line for the brass and woodwind sections, with a dynamic of p . Measure 219 concludes with a dynamic of mf . Measure 220 begins with a dynamic of p , featuring a melodic line for the brass and woodwind sections. Measure 221 concludes with a dynamic of mf .

220

p

div.

div.

unis.

unis.

Şüşter Шуштар Shushtar

30 Andante sostenuto

225 *poco rit.*

57

232

I solo

II-III

31

237

238

239

240

241

242 solo *mf*

243

244

245

246

247

248

249

250

251

252

253

254

255

256

257

258

259

260

261

262

263

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1000

241

32

Violini

Violini div.

245

33

Moderato

I solo *mf*

p

mf

pizz.

pizz.

249

This page contains four systems of musical notation. The top system has six staves: Treble, Alto, Bass, Treble, Alto, and Bass. The second system has five staves: Treble, Alto, Bass, Treble, and Bass. The third system has two staves: Bass and Bass. The bottom system has six staves: Treble, Alto, Bass, Treble, Alto, and Bass. Measure 249 begins with a forte dynamic. Measures 250-251 show woodwind entries. Measure 252 features a piano solo with eighth-note patterns. Measures 253-254 show woodwind entries again. Measure 255 concludes with a forte dynamic.

253

mf

rit.

34

257

34

257

261

Musical score for orchestra and piano, page 65, measure 261. The score consists of ten staves. The top four staves are for the orchestra, featuring violins, violas, cellos, and double basses. The bottom six staves are for the piano. The music includes various dynamics like forte and piano, and performance instructions like "mf". Measure 261 concludes with a repeat sign and a double bar line, indicating a return to a previous section.

A musical score page numbered 265, featuring six systems of music. The top system includes staves for Treble, Alto, Bass, and Double Bass. The second system starts with a bassoon part. The third system begins with a cello part. The fourth system starts with a double bass part. The fifth system features a treble clef staff with dynamic markings and slurs. The sixth system concludes with a bass clef staff.

35

268

Musical score page 270, measures 1-10. The score consists of ten staves. Measures 1-3 show woodwind entries with dynamic markings *mf* and *p*. Measure 4 features a bassoon solo with a dynamic *mf*. Measures 5-7 show woodwind entries. Measure 8 begins with a dynamic *p*, followed by a section with woodwind entries. Measure 9 concludes with a dynamic *mf*. Measure 10 ends with a dynamic *p*.

273 36 Tərkib Таркиб Tarkib
Meno

The musical score is organized into 12 staves. The first 11 staves are mostly blank or contain very sparse, low-level activity. The 12th staff, which includes bassoon parts, features a prominent section starting around measure 273. This section includes dynamic markings like 'f' and 'mf', and performance instructions like 'v' (vibrato) and 'z' (trill). The bassoon parts show sustained notes and rhythmic patterns.

284

1 Cl. *mf*

II Cl. *mf*

Bassoon

Bassoon

286

The musical score is a page from a full orchestra partitura. It features ten staves, each with a different clef (Treble, Bass, or Alto). The music is divided into measures by vertical bar lines. Measure 286 begins with a treble clef staff containing two measures of eighth-note patterns. The second staff (also treble clef) contains two measures of sixteenth-note patterns. The third staff (treble clef) contains two measures of eighth-note patterns. The fourth staff (bass clef) contains two measures of eighth-note patterns. The fifth staff (bass clef) contains two measures of eighth-note patterns. The sixth staff (bass clef) contains two measures of eighth-note patterns. The seventh staff (bass clef) contains two measures of eighth-note patterns. The eighth staff (bass clef) contains two measures of eighth-note patterns. The ninth staff (bass clef) contains two measures of eighth-note patterns. The tenth staff (bass clef) contains two measures of eighth-note patterns. The key signature is one sharp throughout the page.

288

1

2

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4

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8

290

poco rit.

38 Andante sostenuto

Musical score page 293, measures 1-12. The score consists of ten staves. Measures 1-3 show woodwind entries with slurs and grace notes. Measures 4-6 feature rhythmic patterns in 3/4 time. Measures 7-9 continue the rhythmic patterns. Measure 10 begins a section marked "Moderato" with dynamic "mf". Measures 11-12 conclude the section.

298

39

39

39

303 *poco rit.*

a tempo

solo

tr.

pizz.

312 40 Bidad Бидад Bidad
Andante sostenuto

The musical score for orchestra and piano, page 79, section 40, titled "Bidad" (Бидад / Bidad). The score is in 4/4 time and consists of 12 staves. The top two staves are for the piano (treble and bass clef). The subsequent ten staves are for the orchestra, divided into two violin parts, viola, cello/bass, and double bass. The score includes dynamic markings such as *f* (fortissimo), *p* (pianissimo), and *pizz.* (pizzicato). Articulation marks like dots and dashes are also present. Performance instructions include "solo" and specific bowing or fingering markings. The music is labeled "Andante sostenuto".

314

12 staves of musical notation for orchestra, page 80, measure 314. The notation includes various time signatures (4/4, 2/4, 5/4, 6/4), key signatures, and dynamic markings (c, e, arco V, n V). Measure 15 ends with a flourish.

316

41

319

Musical score for orchestra and choir, page 82, measure 319. The score consists of 12 staves. The first 10 staves represent the orchestra, with various instruments like strings, woodwinds, and brass indicated by their respective clefs and rests. The 11th staff represents the basso continuo (harpsichord/bassoon), and the 12th staff represents the basso (double bass). The music is in common time, with key signatures changing frequently (e.g., G major, E major, C major, A major, D major, F# major, B major, E major, A major, D major, G major, C major). Dynamic markings include *mf*, *p*, and *div.*. Measure 319 concludes with a final dynamic of *mf*.

323 42 **Moderato**

a2

mf

mf

mf

mf

327

unis.

331 **43** *Meno*

The musical score is for an orchestra, spanning ten staves. The top six staves represent the woodwind section, with pairs of Flute, Oboe, and Bassoon, plus strings. The bottom four staves represent the brass section, with pairs of Horn and Tuba, plus strings. The music is in common time, with a key signature of one sharp. Measure 43 begins with a dynamic of *Meno*. The instrumentation includes two flutes, two oboes, bassoon, strings, two horns, and tuba. The score shows various rhythmic patterns, including eighth-note groups and sustained notes. A repeat sign is present, indicating a return to the beginning of the section. The music continues with a new section starting at the beginning of measure 44.

A page of musical notation for orchestra, page 335. The score consists of ten staves. The top four staves are in treble clef, the next three in bass clef, and the bottom three in bass clef. The key signature changes frequently, indicated by various sharps and flats. The time signature is mostly common time. The music features complex rhythmic patterns, including sixteenth-note figures and sustained notes. Measure 1 starts with a forte dynamic. Measures 2-3 show a transition with eighth-note patterns. Measures 4-5 continue with sixteenth-note figures. Measures 6-7 feature sustained notes and sixteenth-note patterns. Measures 8-9 show a return to eighth-note patterns. Measures 10-11 conclude with sixteenth-note figures. Measure 12 begins with a forte dynamic.

339

44

soli

soli

II-III

gliss.

gliss.

gliss.

Musical score page showing measures 339 and 44. The score consists of ten staves. Measures 339 show various rhythmic patterns and dynamics. Measure 44 begins with a forte dynamic and features woodwind entries. The vocal parts are labeled 'soli'. The bassoon part has markings 'II-III' and 'gliss.'. The score concludes with a final dynamic marking.

342

ff

344

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346 **45**

12 staves of musical notation for orchestra, page 90, measure 45. The score includes parts for strings, woodwinds, and brass. The instrumentation changes between common time (3/4) and 2/4 time. Dynamics include *f*, *ff*, and *f*. The bassoon section is highlighted with specific markings.

350

This page contains six staves of musical notation for orchestra, spanning three systems. The key signature is mostly F major (one sharp) with a temporary section labeled "II-III" in E major (two sharps). The time signature is common time. The notation includes various note heads, stems, and rests, with some notes having horizontal dashes or dots indicating performance techniques like grace notes or slurs. The bassoon staff features a unique rhythmic pattern of eighth-note pairs and quarter notes. Measure 350 concludes with a dynamic instruction "f" (fortissimo).

poco a poco rit.

A page of musical notation for orchestra, page 354. The score consists of ten staves. The top five staves are in common time, featuring treble, alto, tenor, bass, and double bass clefs. The bottom five staves are in 6/8 time, featuring soprano, alto, tenor, bass, and double bass clefs. The music includes various dynamic markings such as forte (f), piano (p), and sforzando (sf). Measure numbers 800 and 801 are visible above the staves. The notation is dense with notes, rests, and slurs, typical of a complex orchestral composition.

Kiçik məsnəvi Kичик маснави Kichik masnavi
 (məsnəviyi sətir) (Маснавийи сагир) (masnavi sagir)

357 46 a tempo

(8)

solo

11-III

(8)

363 (8) 47

This page contains ten staves of musical notation. The top staff is for the piano, indicated by a treble clef and a bass clef. It features dynamic markings such as '(8)' and '47'. The subsequent nine staves represent different sections of an orchestra, each with its own clef (mostly treble) and key signature. The music consists of various note heads, stems, and beams, with some notes having horizontal dashes or vertical stems. The page is numbered 94 in the top left corner.

368

Soprano (S) Alto (A) Bass (B)

A page of musical notation for orchestra, page 371. The score consists of ten staves. The top four staves are treble clef, the next three are bass clef, and the bottom three are bass clef. The key signature is one sharp. The music includes various dynamic markings like forte (f), piano (p), and sforzando (sf). There are also performance instructions such as "g/iss" and "g/iss". The page is filled with complex rhythmic patterns and harmonic changes.

48

374

378

49 Allegro moderato

marc.

f

mf

A page from a musical score, page 382, featuring ten staves of music. The top five staves are in treble clef, the next three in bass clef, and the bottom two in bass clef. The key signature changes frequently, indicated by sharp and double sharp symbols. Measure numbers 1 through 10 are present above the first five staves. The dynamics include 'f' (fortissimo) and 'ff' (fortississimo). The score consists of continuous musical notation with no text or lyrics.

A page of musical notation for orchestra, starting at measure 386. The page features ten staves of music. The top four staves are treble clef, the next three are bass clef, and the bottom three are bass clef. The key signature changes from G major (two sharps) to F# major (one sharp) and then to E major (no sharps or flats). The time signature is mostly common time (#8). Various dynamic markings like 'v' and 'f' are present. The music consists of complex patterns of eighth and sixteenth notes, with some sustained notes and rests.

390

poco a poco **50** *cresc.*

Measure 390: Six staves of sixteenth-note patterns.

Measures 40-49: Sustained notes or simple harmonic patterns.

Measure 50:

- Dynamic: *poco a poco* **50** *cresc.*
- Instrumentation: Includes harps.
- Harps play sustained notes throughout the measure.

394

A page of musical notation for orchestra and choir, page 102, measure 394. The score consists of multiple staves. The top section features woodwind parts (flute, oboe, bassoon) playing eighth-note patterns. The brass section (trumpets, tuba) enters with sustained notes. The strings play eighth-note patterns. The vocal parts (Soprano, Alto, Tenor, Bass) enter with sustained notes. The dynamic is ff. The vocal parts are labeled "solo" and "solia 2". The bottom section shows the continuation of the woodwind and brass patterns. The dynamic changes to ff at the end of the page.

398

V

51

402

A page of musical notation for orchestra, page 405. The score consists of two systems of music, separated by a vertical bar line. The left system spans measures 1 through 10, and the right system spans measures 11 through 20. The notation includes ten staves for various instruments: two flutes, two oboes, two bassoons, two horns, two trumpets, one tuba, one bassoon, one cello, and one double bass. The instrumentation is dynamic, with frequent changes in dynamics such as ff, f, mf, and pp. Measure 10 ends with a forte dynamic (ff) and measure 11 begins with a piano dynamic (pp). Measures 11-12 feature sustained notes and sustained dynamics (mf). Measures 13-14 show rhythmic patterns with eighth and sixteenth notes. Measures 15-16 return to sustained notes and dynamics. Measures 17-18 continue with eighth and sixteenth note patterns. Measures 19-20 conclude with sustained notes and dynamics.

A page of musical notation for orchestra, page 407. The score is divided into two systems by a vertical bar line. The top system consists of six staves: strings (two staves), woodwinds (two staves), and brass (two staves). The bottom system also consists of six staves: strings (two staves), woodwinds (two staves), and brass (two staves). Various dynamic markings such as ff, f, mf, and ffz are present. The notation includes measures with sixteenth-note patterns and sustained notes.

TOFIQ BAKIXANOV
(Tofiq Əhməd oğlu Bakixanov)

“Humayun” simfonik muğamı

Bakı - 2007

TOFIQ BAKIKHANOV
(Tofiq Axmed oghlu Bakikhanov)

“Humayun” - symphonic mugam

Baku - 2007

ТОФИК БАКИХАНОВ
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The symphonic mugam

“HUMAYUN”

For the symphonic orchestra

Full score

BAKU -2007



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Симфонический мугам

“УМАЮН”

Для симфонического оркестра

Партитура

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