



Azərbaycan Respublikası
Mədəniyyət və Turizm Nazirliyi

TOFİQ
BAKIXANOV

Müəllif bu əsərini
Xocalı faciəsinə ithaf edir.

Это произведение автор посвятил
Ходжалинской трагедии.

This composition is dedicated
to the Khojaly tragedy.



6661

« HUMAYUN »

SİMFONİK MUĞAMI

PARTİTURA

M.F.Axundov adına
Azərbaycan Milli
Kitabxanası

BAKİ 2007

Not naxışçı
ƏSƏYAZMAK

Tofiq Bakıxanov
"Humayun" simfonik muğamı

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Tofiq Bakıxanov
"Humayun" - symphonic mugam

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Tofiq Bakıxanov
"Humayun" simfonik muğamı
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Görkəmli bəstəkar, Respublikanın Xalq artisti, professor Tofiq Bakıxanov 1930-cu ildə Bakı şəhərində görkəmli sənətkar, muğam ustası - Respublikanın Xalq artisti, tarzun, pədaqoq Əhməd Bakıxanovun ailəsində dünyaya göz açmışdır.

Xalqımızın uzun illər boyu ruhan qidalanaraq mənəvi zövq aldığı muğam soneti neçə minillik zəngin bir tarixə malikdir. Onu da qeyd etməliyə ki, muğamlarımız uzun əsrlərdən bəri müxtəlif alim, musiqişünas və həmin muğam sonetinin ifaçıları vasitəsilə sürətli inkişaf yolu keçərək hal-hazırda ən yüksək mərhələsinə çatmışdır. Muğamlarımızı simfoniyləşdirməq ideyası Azərbaycan musiqisində pəşəkarlığın formalaşdığı dövrə təsadüf edir. Bu janrın inkişafına layiqli töhfə verən bəstəkarlar arasında Tofiq Bakıxanovun özünəməxsus yeri vardır. Tofiq Bakıxanovun müəllifdən dərin, spesifik pəşə bilikləri ilə yanaşı, eyni zamanda yaradıcılıq orijinallığı tələb edən mürəkkəb janra müraciət etməsi faktı diqqətlə ayaq.

Simfonik muğam yaradıcılığı sahəsində o, inamli addımlar atır. Bu inkişaf yolunun məzmunluğu muğamların seçilməsi ilə səciyyələnir. Bəstəkarın marağı az ifa olunan muğamlara - «Nəva»ya (1978), «Humayun»a (1992), «Rəhab»a (1994), «Şahnəza» (1996), «Düğah»a (1998) yönəlmişdir. 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 məarifçilik hərəkatının banisi Abbasqulu Ağa Bakıxanovun 200 illik yubileyi ilə əlaqədar «Rəhab», dahi şairimiz Məhəmməd Füzulinin 500 illiyinə ithaf olunmuş «Şahnəza»dır. Son dövr yaradılmış simfonik muğamların sırasında «Düğah»ı qeyd etməliyə.

Onu da qeyd etmək lazımdır ki, müəllif «Nəva» muğamını «Bordəşt», «Nəva», «Nişabur», «Əbu-Əta», «Dəşt», «Zil Dəşt», «Gövhəri», «Mənavi», «Pohlov» kimi muğam şöbə və qışqlarına əsaslanaraq, onları bir silsilədə birləşdirməyə nail olmuşdur.

Eləcə də, bəstəkar «Humayun» simfonik muğamında aşağıdakı şöbələrdən istifadə etmişdir: «Maye Humayun», «Bəxtiyari», «Rəng», «Fəit», «Məsnəvi», «Rəng», «Şüştər», «Tərkib», «Bədəd», «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 rəpsodik tərzdə kompozisiya yaratmışdır. Nəticədə bəstəkar müasir simfonik orkestrin imkanlarından və müxtəlif növli polifonik və harmonik üsullardan istifadə edərək yeni çoxşəxli ifa üsulu yaratmağa nail olmuşdur. Tofiq Bakıxanovun simfonik muğamlarını Azərbaycan simfonik musiqisində əlamətdar bir hadisə kimi qiymətləndirmək lazımdır. Onu da qeyd etmək lazımdır ki, Tofiq Bakıxanovun simfonik muğamlarının işıq üzün görməsi ifaçılar, musiqişünas 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 Tofig 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 Tofig 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 Tofig 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 Ağa Bakikhanov, founder of the movement of enlightenment in Azerbaijan.

«Shakhnaz» has been devoted to the 500th anniversary of the great Azerbaijani poet Mahammad Fuzuli. Among the last symphonic mugams of the composer we must mention «Dugakh». It is necessary to note that the composer managed to combine: «Berdashit», «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», «Bakhtiyari», «Reng», «Feili», «Masnavi», «Shustar», «Tarkibi», «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 Tofig 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 Тофика Бакиханов родился в 1930 г. в городе Баку в семье известного тариста-педагога, мастера мугама, народного артиста Азербайджанской республики Ахмеда Бакиханова.

Искусство мугама, духовно подпитывавшее 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, музыковедам 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 Тофика Бакиханов с присущим ему творческим почерком.

Заслуживает внимания тот факт, что композитор обращается к этому сложному жанру как специалист, глубоко знающий его специфику. Тофика 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 посмотреть в симфонические мугамы Тофика Бакиханова, самый древний из них «Нава» относящийся к XIV веку, посвящается матери композитора Масума ханум.

«Умаюн» посвящен Ходжаханской трагедии – вечной душевной боли нашего народа. «Рахаб» посвящен 200-летию со дня рождения Аббасгула 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 «Бердашит», «Нишабур», «Абу-Ата», «Дашти», «Зил Дашти», «Говхари», «Манави».

Отметим также, что автором в симфоническом мугаме «Умаюн» были использованы следующие разделы: «Мае Умаюн», «Бахтияри», «Ренг», «Фелили», «Маснави», «Ренг», «Шустар», «Таркиби», «Бидад», «Кичик Маснави» или же «Маснави Сигир». Кроме того, симфонический мугам «Умаюн» в отличие от «Нава» обогащен также танцами (реглами). 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, музыковедов и композиторов.

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

ORKESTRIN TƏRKİBİ
ORCHESTRA
СОСТАВ ОРКЕСТРА

Flauto piccolo
2 Flauti
2 Oboi
Corno inglese
2 Clarinetti (in B)
Clarinetto basso (in B)
Fagotti

* * *

4 Corni (in F)
3 Trombe (in B)
3 Tromboni
Tuba

* * *

Timpani
Triangolo
Tamburino
Tamburo
Piatti
Cassa

* * *

Silofono

* * *

Violini I
Violini II
Viole
Violoncelli
Contrabassi

Малая флейта
2 Флейты
2 Гобоя
Английский рожок
2 Кларнета (Си б)
Басовый Кларнет (Си б)
2 Фагота

* * *

4 Валторны (фа)
3 Трубы (си б)
3 Тромбона
Туба

* * *

Литавры
Треугольник
Бубен
Малый барабан
Тарелки
Большой барабан

* * *

Ксилофон

* * *

Скрипки I
Скрипки II
Альты
Виолончели
Контрабасы

"Humayun"
simfonik mugamı

Симфонический мугам
"Умаяун"

The symphonic mugam
"Humayun"

T. Bakichanov
T. Bakichanov
T. Bakichanov

Andante sostenuto

10

poco accelerando

Maye humayun Мае - умаюн Maje humayun

I *Moderato*

11

2

Violin I

Violin II

Viola

Cello/Double Bass

p

senza sord.

15

Violin I

Violin II

Viola

Cello/Double Bass

p

senza sord.

poco rit. e diminuendo

5 a tempo

Violin I, Violin II, Viola, Cello/Double Bass

Dynamics: *p*, *mf*, *p*

Bottom system markings: *pizz.*, *arco*

1999

Violin I, Violin II, Viola, Cello/Double Bass

Dynamics: *mf*, *p*

Bottom system markings: *mf*, *pizz.*

6

Violin I, Violin II, Viola, Cello/Double Bass

4/4, 3/4

solo

pizz.

роскош. e diminuendo

7 Baxtījari Бахтияри Baxtījari
a tempo

Violin I, Violin II, Viola, Cello/Double Bass

4/4, 3/4

solo

pizz.

55

8

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100

poco rit. e dim.

9 a tempo

Violin I, Violin II, Viola, Cello/Double Bass

poco rit. e dim.

9 a tempo

p, *mf*, *f*

sul pont., *pizz.*

poco rit. e dim.

Violin I, Violin II, Viola, Cello/Double Bass

poco rit. e dim.

p, *mf*, *f*

sul pont.

10) Rang Peng Reng

Andante sostenuto

Violin I

Violin II

Viola

Cello

Double Bass

pizz.

pizz.

Violin I

Violin II

Viola

Cello

Double Bass

11

Violin I, Violin II, Viola, Cello/Double Bass

12 *poco a poco cresc.*

Violin I, Violin II, Viola, Cello/Double Bass

ALTO
BASSO

Musical score for page 28, measures 1-4. The score is written for a large ensemble, including strings, woodwinds, brass, and percussion. The top system features a complex melodic line in the upper woodwinds, supported by a rhythmic pattern in the lower woodwinds and strings. The bottom system shows a more active role for the brass and percussion, with a prominent bass line in the double basses. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Musical score for page 29, measures 5-8. This page continues the musical composition from page 28. The top system shows a continuation of the melodic and rhythmic themes, with some instruments entering with new material. The bottom system maintains the active bass line and percussion, with some instruments providing harmonic support. The notation includes various musical symbols such as notes, rests, and dynamic markings.

15 Feili Feili Feili

Andante

109 110 111 112

113 114 115 116

16

16

1 solo

p *f*

17

17

1 solo

p *f*

121

Violin I, Violin II, Viola, Cello/Double Bass

128

18

poco *al*

Violin I, Violin II, Viola, Cello/Double Bass

112 *poco* *erit.*

112 113 114 115

116 [19]

116 117 118 119

musical score for page 40, featuring multiple staves with notes, rests, and dynamic markings. The score includes a section marked "poco rit." (poco ritardando) and a section marked "solo".

musical score for page 41, featuring multiple staves with notes, rests, and dynamic markings. The score includes a section marked "20 Masnavi Маснави Masnavi" and a section marked "a tempo".

21

a tempo

Violin I

Violin II

Viola

Cello/Double Bass

soli

arco

pizz.

22

a tempo

Risoluto

Violin I

Violin II

Viola

Cello/Double Bass

soli

arco

pizz.

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble, including strings, woodwinds, and brass. The notation is complex, featuring various time signatures such as 3/4, 2/4, 3/8, and 6/8. There are numerous dynamic markings, including 'ff' (fortissimo) and 'fz' (forzando). The score is divided into measures by vertical bar lines, and there are repeat signs and other musical symbols throughout. The page number '101' is visible in the top left corner.

23 Rong Pehr Reng
Moderato

poco rit.

The musical score is written for a large ensemble, including strings, woodwinds, brass, and percussion. The tempo is Moderato, and the score includes a 'poco rit.' marking. The music features complex rhythmic patterns and melodic lines across multiple staves.

[illegible]

The image shows a page of musical notation for the song "The Rose Tree" from the 1965 film "The Sound of Music". The page contains 12 staves of music, arranged in four systems of three staves each. The first system (staves 1-3) includes vocal parts for the children and a piano accompaniment. The second system (staves 4-6) continues the vocal and piano parts. The third system (staves 7-9) features a solo vocal part and a piano accompaniment. The notation includes various musical symbols such as notes, rests, and dynamic markings like "pizz." and "arco".

Musical score for page 48, system 25. The score is for a large ensemble, including strings, woodwinds, brass, and percussion. It features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *f*, *div.*, *pizz.*, and *arco*. The system includes a variety of staves, with some showing melodic lines and others showing harmonic support.

Musical score for page 49, system 26. The score continues the ensemble piece, featuring similar complex rhythmic patterns and dynamic markings. It includes staves for various instruments, with some showing melodic lines and others showing harmonic support. The system concludes with a final measure.

192

193

194

195

196

This page contains measures 192 through 196. It features a complex arrangement of staves. The top system includes a vocal line with a melodic line and a piano accompaniment. The middle system shows a piano accompaniment with a melodic line and a piano accompaniment. The bottom system shows a piano accompaniment with a melodic line and a piano accompaniment. The score is written in a standard musical notation with various clefs and time signatures.

197

27

198

199

200

201

This page contains measures 197 through 201. It features a complex arrangement of staves. The top system includes a vocal line with a melodic line and a piano accompaniment. The middle system shows a piano accompaniment with a melodic line and a piano accompaniment. The bottom system shows a piano accompaniment with a melodic line and a piano accompaniment. The score is written in a standard musical notation with various clefs and time signatures.

207

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280

This page of musical notation is a score for a symphony orchestra. It features multiple staves for different instrument groups. The top section includes staves for strings (violins, violas, cellos, and double basses) and woodwinds (flutes, oboes, and bassoons). Below these are staves for brass instruments (trumpets, trombones, and tubas/euphoniums) and a percussion section. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'div.' (divisi) and 'unif.' (unifoni). The score is written in a standard musical notation style, with a key signature of one flat and a time signature of 4/4.

Uyurap Shushtar

30 Andante sostenuto

poco rit.

32

1 solo

II-III

33

1 solo

II-III

32

Violini

Violon div.

33

Moderato

mf

p

mf

pizz.

pizz.

pizz.

250

251

252

253

254

255

256

257

Musical score for page 64, system 34. The page contains two systems of music. The first system has four staves: two grand staves (treble and bass clef) and two single staves (treble and bass clef). The second system has four staves: two grand staves and two single staves. The music is in 2/4 time and features various rhythmic patterns, including eighth and sixteenth notes, and rests.

Musical score for page 65, system 35. The page contains two systems of music. The first system has four staves: two grand staves (treble and bass clef) and two single staves (treble and bass clef). The second system has four staves: two grand staves and two single staves. The music is in 2/4 time and features various rhythmic patterns, including eighth and sixteenth notes, and rests.

265

266

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35

268

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270

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272

273

274

275

276

277

278

279

270

a tempo

poco rit.

Violin I

Violin II

Viola

Cello/Double Bass

Measures 270-279

Tempo: a tempo, poco rit.

279

36 Tarkib Tarkib Tarkib
Meno

Violin I

Violin II

Viola

Cello/Double Bass

Measures 279-288

Tempo: Meno

Musical score for page 70, rehearsal mark 37. The score is for a large ensemble, including strings, woodwinds, brass, and percussion. It features complex rhythmic patterns and dynamic markings.

The score is divided into two systems. The first system includes staves for strings (Violins I, Violins II, Violas, Cellos, Double Basses), woodwinds (Flutes, Oboes, Clarinets, Bassoons), brass (Trumpets, Trombones, Tuba/Euphonium), and percussion (Timpani, Snare Drum, Cymbals, Triangle, etc.). The second system includes staves for strings, woodwinds, brass, and percussion.

The score is written in 4/4 time. The key signature is one flat (B-flat). The score includes various musical notations, including notes, rests, and dynamic markings (p, f, mf, etc.).

Musical score for page 71. The score continues from page 70, featuring complex rhythmic patterns and dynamic markings.

The score is divided into two systems. The first system includes staves for strings, woodwinds, brass, and percussion. The second system includes staves for strings, woodwinds, brass, and percussion.

The score is written in 4/4 time. The key signature is one flat (B-flat). The score includes various musical notations, including notes, rests, and dynamic markings (p, f, mf, etc.).

308

Measures 308-311. The score is for a piano and includes staves for strings, woodwinds, brass, and piano. Measures 308-311 show a complex rhythmic pattern with eighth and sixteenth notes, and a melodic line in the piano part.

309

Measures 309-312. The score is for a piano and includes staves for strings, woodwinds, brass, and piano. Measures 309-312 show a complex rhythmic pattern with eighth and sixteenth notes, and a melodic line in the piano part.

38 Andante sostenuto

290

poco rit.

Andante sostenuto

1-II Cl.

Cl. Basso

Fag. li

pizz.

pizz.

Moderato

This is a page from a musical score, likely for a symphony. It features multiple staves of music. The top right corner is marked "Moderato". The score includes various musical notations such as notes, rests, and dynamic markings like "mf" (mezzo-forte) and "p" (piano). There are also some markings like "1. 2." and "3." which might indicate different versions or measures. The bottom left corner has some small text that is partially obscured but appears to say "BREVETÉ". The overall layout is typical of a printed musical score.

Violin I

Violin II

Viola

Cello/Double Bass

pizz

poco rit.

a tempo

solo

pizz

pizz

pizz

307 rit.

arco

40 Bidad Бидал Bidad
Andante sostenuto

312

solo

pizz.

314

Violin I

Violin II

Viola

Cello/Double Bass

piano (p)

soli

316

41

Violin I

Violin II

Viola

Cello/Double Bass

piano (p)

soli dolce

Musical score for page 82, measures 39-41. The score is written for a large ensemble, including strings, woodwinds, brass, and percussion. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *mf* (mezzo-forte) and *div.* (divisi). The strings play a prominent role, with the first and second violins and violas having active parts. The woodwinds and brass provide harmonic support and melodic lines. The percussion section includes a variety of instruments, with the snare drum and cymbals being particularly active.

Musical score for page 83, measures 42-45. The score continues from page 82, with measures 42-45. The tempo is marked *Moderato*. The key signature remains one flat, and the time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and dynamic markings such as *mf* (mezzo-forte). The strings continue to play a prominent role, with the first and second violins and violas having active parts. The woodwinds and brass provide harmonic support and melodic lines. The percussion section includes a variety of instruments, with the snare drum and cymbals being particularly active.

135

136

137

138

139

140

141

44

142

143

144

145

146

Musical score for page 88, featuring multiple staves with complex rhythmic patterns and melodic lines. The score includes various musical notations such as notes, rests, and dynamic markings. The layout is organized into systems, with each system containing multiple staves. The notation is dense, indicating a complex piece of music.

Musical score for page 89, continuing the composition from page 88. The notation is consistent with the previous page, featuring multiple staves with complex rhythmic patterns and melodic lines. The score includes various musical notations such as notes, rests, and dynamic markings. The layout is organized into systems, with each system containing multiple staves. The notation is dense, indicating a complex piece of music.

145

45

11-III

146

46

11-III

poco a poco rit.

134

135

136

137

138

139

140

Kiçik masnavî Kичик маснави
(masnaviyü sâtir) (Маснавийин сатир)
A tempo

141

142

143

144

145

146

147

148

149

150

Musical score for page 94, measures 47-51. The score is written for a large ensemble, including strings, woodwinds, brass, and percussion. The key signature is one sharp (F#). The time signature is 4/4. The score is divided into five systems. The first system (measures 47-51) features a complex arrangement of notes and rests. The second system (measures 52-56) continues the musical development. The third system (measures 57-61) includes a section with a double bar line. The fourth system (measures 62-66) features a section with a double bar line. The fifth system (measures 67-71) concludes the page.

Musical score for page 95, measures 72-76. The score continues from page 94. The key signature is one sharp (F#). The time signature is 4/4. The score is divided into two systems. The first system (measures 72-75) features a complex arrangement of notes and rests. The second system (measures 76-79) concludes the page.

49 Allegro moderato

Musical score for measures 49-52 of "Allegro moderato". The score is written for a large ensemble, including strings, woodwinds, brass, and percussion. The tempo is marked "Allegro moderato". The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *mf*, *f*, and *marc.* (marcato). The bottom right of the page is marked "solo".

Continuation of the musical score for measures 53-56 of "Allegro moderato". The score continues the complex rhythmic patterns and dynamic markings from the previous page. The tempo remains "Allegro moderato". The key signature is one flat. The time signature is 4/4. The score includes various musical notations such as slurs, ties, and dynamic markings like *f* and *marc.*.

100

396 397 398 399 400

101

poco a poco 50 *cresc.*

401 402 403 404 405

This image shows a page from a musical score, likely for a symphony. The score is written on multiple staves, including treble and bass clefs. The notation is complex, featuring various musical symbols such as notes, rests, and dynamic markings like 'ff' (fortissimo) and 'solo'. The page is numbered '16' in the top left corner. The music is arranged in a multi-measure format, with some staves showing repeated patterns. The overall layout is typical of a professional musical manuscript.

Musical score for page 104, system 51. The score is divided into two systems of staves. The top system consists of five staves: four treble clefs and one bass clef. The bottom system consists of five staves: four treble clefs and one bass clef. The music is written in 4/4 time and features complex rhythmic patterns, including sixteenth and thirty-second notes. The bottom system includes a large section of rests, indicating a change in the musical texture or a transition to a new section.

Musical score for page 105. The score is divided into two systems of staves. The top system consists of five staves: four treble clefs and one bass clef. The bottom system consists of five staves: four treble clefs and one bass clef. The music is written in 4/4 time and features complex rhythmic patterns, including sixteenth and thirty-second notes. The bottom system includes a large section of rests, indicating a change in the musical texture or a transition to a new section.

TOFIG BAKIKHANOV
(Tofig Əhməd oğlu Bakikhanov)

"Humayun" simfonik muğamı

Bakı - 2007

TOFIG BAKIKHANOV
(Tofig Axted oghlu Bakikhanov)

"Humayun" - symphonic mugam

Baku - 2007

ТОФИК БАКИХАНОВ
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