



Azərbaycan Respublikası
Mədəniyyət və Turizm Nazirliyi

Müəllif bu əsərini
Xocalı faciəsinə ithaf edir.

Это произведение автор посвятил
Ходжалинской трагедии.

This composition is dedicated
to the Khojaly tragedy.



6661

TOFIQ
BAKIXANOV

« HUMAYUN »

SİMFONİK MUĞAMI

PARTİTURA

M.F.Axundov adına
Azərbaycan Milli
Kitabxanası

BAKİ 2007

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Tofiq Bakixanov
“Humayun” simfonik müğamı

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Görkəmli bəstəkar, Respublikanın Xalq artisti, professor Tofiq Bakixanov 1930-cu ildə Bakı şəhərində görkəmli sonətkar, müğam ustası - Respublikanın Xalq artisti, tarzon, pedaqoq Əhməd Bakixanovun ailəsində dünyaya göz açmışdır.

Xalqımızın uzun iller boyu ruhan qidalanaraq manavi zövq alıldığı müğam sonatı neçə minillilik zöngin bir tarixə malikdir. Onu da qeyd etməliyik ki, müğamlarımızın üzün ösrlərdən bəri müxtəlif alim, müsiqisənəs və həmin müğam sonatının ifaçıları vəsaitləsən sərtəli inkişaf yolu keçirək hal-hazırda on yüksək mərhələsinə çatmışdır. Müğamlarımızı simfoniyalasdırmaq ideyası Azərbaycan müsiqisində peşəkarlığın formalasdığı dövra tosadıf edir. Bu janrıñ inkişafına layiqli tələb verən bəstəkarlar arasında Tofiq Bakixanovun özünəməxsus yeri vardır. Tofiq Bakixanovun mülliifindən, spesifik bilikləri ilə yanşı, eyni zamanda yaradıcılıq orijinallığı tələb edən müraciətə janrına müraciəti etmə faktı diqqətəlayiqdir.

Simfonik müğam yaradıcılığı sahəsində o, inanlı addımlar atır. Bu inkişaf yolunun mazmuntuluq müğamların seçilimini da səciyyələndirir. Bəstəkarın maraqları, az ifa olunan müğamlarla - «Nəvə»ya (1978), «Humayuna» (1992), «Rahabə» (1994), «Şahnazə» (1996), «Dügəhaba» (1998) yönəldidir. Bəstəkar həmin asıraltı atası, Əhməd Bakixanovun ifaçılıq onanalarına səykanorək yazılmışdır. Əgor bəstəkarın simfonik müğamlarına nəzər salsaq, onlardan en qadını XIV əsrin müğamı olan «Nəvə» mülliifin anası Mosuma xəmmata itah olunmuş, sonralar xalqımızın qəlbindən obidi ağınya çevrilən Xocalı faciisi ilə bağlı «Humayun», Azərbaycan məarifçilik hərəkatının banisi Abbasqulu Ağə Bakixanovun 200 illik yubileyi ilə əlaqadər «Rahab», dahi şairimiz Məhəmməd Füzülinin 500 illiyinə itah olunmuş «Şahnaz» dir. Son dövr yaradılmış simfonik müğamların sırasında «Dügəhaba» qeyd etməliyik.

Onu da qeyd etmək lazımdır ki, mülliif «Nəvə» müğamını «Bordəst», «Nəvə», «Nisəbur», «Əbu-Əta», «Doştu», «Zil Doştu», «Gövhəri», «Monovin», «Pöhləvi», kimi müğam səbəb və gəşlərlərinə əsaslanaraq, onları bir silsilədə birləşdirməyə nail olmuşdur.

Elaçlı da, bəstəkar «Humayun» simfonik müğamından səbəldən istifadə etmişdir: «Maye Humayun», «Boxtiyar», «Rong», «Fecili», «Mosnovin», «Rong», «Sütər», «Türkib», «Bidayat», «Kiçik Məsnəv» və yaxud «Mosnoviyi Səqir».

Bəstəkarın «Humayun» simfonik müğamı «Nəvə»dan forqlı olaraq rənglərlə zənginləşdirilmişdir. Mülliif müğamların bütün qurulus və lad düzüllüyü xüsusiyyətlərini saxlayaraq rapsodik tərzdə kompozisiya yaratmışdır. Nəticədə bəstəkar müasir simfonik orkestrin imkanlarından və müxtəlif növüllü polifonik və harmonik üssüllardan istifadə edərək yeni çoxşəxəli ifa üsulu yaratmağa nail olmuşdur. Tofiq Bakixanovun simfonik müğamlarını Azərbaycan müsiqisində olamətdər bir hadisə kimi qiymətləndirdimək lazımdır. Onu da qeyd etmək lazımdır ki, Tofiq Bakixanovun simfonik müğamlarının işq üzü görməsi ifaçılar, müsiqisənəs və bəstəkarlar üçün doyورlu təhfədir.

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

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: «Berdash», «Nishabur», «Abu-Ata», «Dashti», «Zil Dashti», «Govhari», «Masnavi» in the symphonic mugam «Nava», 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», «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..*

Iзвестный композитор, Народный артист Азербайджана, профессор Тофик Бакиханов родился в 1930 г. в городе 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, 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 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), «Умайон» (1992), «Рахаб» (1994), «Шахназ» (1996), «Дугах» (1998).

Композитор создал эти произведения, опиравшись 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, посыпаны материи композитора Масумы ханум.

«Умайон» посыпан Ходжалинского tragedii – вечной душевной боли нашего народа. «Рахаб» посыпан 200-летию со дня рождения Аббаскулы Ага Бакиханова – основоположника просветительского движения в Азербайджане. «Шахназ» посыпан 500-летию со дня рождения великого поэта Мухаммеда Физули. В числе симфонических мугамов последнего периода надо называть «Дугах».

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

Отметим также, что автором в симфоническом мугаме «Умайон» были использованы следующие разделы: «Мас Умайон», «Бахтияры», «Ренг», «Фели», «Маснави», «Ренг», «Шунтар», «Таркиб», «Бидад», «Кичик Маснави» или же «Маснавин Сагир». Кроме того, симфонический мугам «Умайон» в отличие от «Нава» обогащен также танцами (рентгами). 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 АНАИ,
профессор Ариф Меликов.*

ORKESTRİN 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 muğamı

"Умайюн"

Симфонический мугам

"Умайюн"

The symphonic mugam

"Humayun"

T.Bakışanov
T.Bakışanov
T.Bakışanov
T.Bakışanov

Andante sostenuto

poco accelerando

Maye humayun Mae - умаюн Maje humayun

1 *Moderato*

A detailed musical score page, numbered 2 at the top left. The score is organized into two systems of six measures each. The instrumentation includes various woodwind and brass instruments, with specific parts for bassoon, oboe, flute, and strings. Measure 11 begins with a dynamic of p and a tempo marking of $\frac{1}{4}$ time. The bassoon and oboe play eighth-note patterns, while the strings provide harmonic support. Measures 12 and 13 continue this pattern, with the bassoon and oboe maintaining their rhythmic drive. The score is written on multiple staves, with some parts having their own clef and key signature. The overall style is characteristic of early 20th-century classical music.

A page of musical notation for orchestra, showing two systems of music. The top system starts with a treble clef, a key signature of one sharp, and a tempo marking of 'c'. It features various woodwind and brass parts playing eighth-note patterns. The bottom system begins with a bass clef, a key signature of one sharp, and a tempo marking of 'e'. It includes parts for double bass, cello, and double bassoon, with a dynamic instruction 'solo' and a section enclosed in a large oval.

poco rit.

3 a tempo

This page contains ten staves of musical notation. The top two staves are for woodwind instruments (Flute, Clarinet, Bassoon, Oboe). The middle section consists of five staves: three for brass (Trombone, Horn, Trumpet) and two for strings (Cello, Double Bass). The bottom two staves are for percussions (Timpani and Snare Drum). The first few measures show sustained notes or chords. Measure 11 features sixteenth-note patterns in the brass and strings. Measures 12 and 13 show eighth-note patterns. The score ends with a dynamic marking 'p' and a tempo marking 'tempo'.

4

This page contains ten staves of musical notation. The top section includes Flute, Clarinet, Bassoon, Oboe, Trombone, Horn, Trumpet, Cello, Double Bass, and Timpani. The middle section includes Snare Drum, Bassoon, Trombone, Horn, Trumpet, Cello, Double Bass, and Timpani. The bottom section includes Bassoon, Trombone, Horn, Trumpet, Cello, Double Bass, and Timpani. The score features complex rhythmic patterns and dynamics, including a 'solo' instruction for the Trombone in measure 14. The piece concludes with a dynamic marking 'ff' and a tempo marking 'tempo'.

poco rit. e diminuendo

5 a tempo

6661

28

6661

M.M. Arslanov adına
Azerbaycan Milli
Kitabxanası

6

Musical score page 6 featuring ten staves of complex musical notation. The notation includes various clefs (G, F, C), key signatures, and dynamic markings like *f*, *p*, and *pizz.*. The score is divided into two systems by vertical bar lines. The first system ends with a measure containing a single note followed by a fermata. The second system begins with a measure containing a single note followed by a fermata. The notation is dense and requires multiple staves to accommodate all voices.

7

poco rit. e diminuendo

7 Вәхтияр Бахтияры Bachtijari

a tempo

Musical score page 7 featuring ten staves of musical notation. The score is titled "7 Вәхтияр Бахтияры Bachtijari" and includes dynamic markings such as *p*, *pizz.*, *arco*, and *solo*. The notation includes various clefs (G, F, C) and key signatures. The score is divided into two systems by vertical bar lines. The first system ends with a measure containing a single note followed by a fermata. The second system begins with a measure containing a single note followed by a fermata. The notation is dense and requires multiple staves to accommodate all voices.

Musical score page 20, system 8. The score consists of 11 staves. The first 7 staves are in common time (C) and the last 4 staves are in 2/4 time (2/4). The instrumentation includes woodwind (Flute, Oboe, Clarinet, Bassoon), brass (Trumpet, Trombone, Tuba), strings (Violin, Viola, Cello, Double Bass), and piano. The score features various dynamics and articulations, including slurs, grace notes, and dynamic markings like *p*, *f*, and *mf*. Measure 1 starts with woodwind entries. Measures 2-3 show brass entries. Measures 4-5 feature woodwind entries. Measures 6-7 show brass entries. Measures 8-9 feature woodwind entries. Measures 10-11 show brass entries.

Musical score page 21, system 9. The score continues from page 20, system 8. The instrumentation remains the same. The score features woodwind entries in measures 1-3, brass entries in measures 4-6, woodwind entries in measures 7-9, and brass entries in measures 10-11. The score concludes with a final section of woodwind entries in measures 12-13. Various dynamics and articulations are used throughout the section.

poco rit. e dim.

9 a tempo

con sord. *p*

sul pont. *pizz.*

poco rit. e dim.

sul pont. *p*

10 Rang Pehr Reng

Andante sostenuto

Musical score page 24, system 10. The score consists of ten staves. The top staff has a treble clef, the bottom staff has a bass clef. The middle section contains six staves with various dynamics and articulations like 'p' and 'pizz.'. The bottom staff features a 'pizz.' instruction and a dynamic 'mf'.

Musical score page 25, system 10. The score continues with ten staves. The middle section contains six staves with eighth-note patterns. The bottom staff features eighth-note patterns and a dynamic 'f'.

11

12

poco a poco cresc.

A page of musical notation for orchestra, featuring ten staves of music. The top two staves are for woodwind instruments (Flute, Clarinet, Bassoon), the third is for strings (Violin), the fourth is for strings (Cello), and the bottom four are for brass (Trombone, Tuba, Bassoon, Trombone). The music includes various dynamics like forte and piano, and performance instructions like "riten." and "accel." The key signature changes from B-flat major to A major.

A page from a musical score, numbered 13 at the top left. The page contains ten staves of music for various instruments, including woodwinds, brass, and strings. The instrumentation includes two oboes, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, and strings. The music consists of measures of complex rhythmic patterns and harmonic changes. The page is filled with dense musical notation, with some sections featuring large oval-shaped brackets or dashes indicating specific performance techniques or dynamics.

14

I solo

gliss.

109 15 Feili Феили Feili
Andante

111 12

A detailed musical score page, numbered 16, featuring ten staves of music. The top staff uses a soprano C-clef, the second staff an alto C-clef, and the third staff a bass F-clef. The key signature is one sharp (F#). The time signature is common time. The score includes parts for strings (Violin I, Violin II, Viola, Cello), woodwinds (Oboe, Bassoon, Clarinet, Bassoon), brass (Trombone, Horn), and percussion (Drum, Triangle, Cymbal). The vocal part is labeled "I solo". The music consists of measures 1 through 10, with measure 10 ending on a double bar line. Measure 10 features dynamic markings such as p , f , and mf . The vocal line begins in measure 10 with a melodic line consisting of eighth-note pairs.

Musical score page 17, measures 1-10. The score is for orchestra and includes parts for Violin I, Violin II, Viola, Cello, Double Bass, Flute, Clarinet, Bassoon, Trombone, and Percussion. Measure 1: Violin I solo. Measures 2-3: Violin I and II play eighth-note patterns. Measures 4-5: Trombones play eighth-note patterns. Measures 6-7: Double Basses play eighth-note patterns. Measures 8-9: Percussion plays eighth-note patterns. Measure 10: Double Basses play eighth-note patterns.

121

122

18 *poco*

112

poco cresc.

113

cresc.

114

116

19

117

118

119

120

121

122

123

124

40

Musical score page 40 featuring ten staves of music. The staves are arranged in two columns of five. The top row consists of treble clef staves, while the bottom row consists of bass clef staves. Measure numbers 1 through 10 are present above the staves. The notation includes various note heads, stems, and rests. A dynamic marking "poco rit." is located near the top right of the page.

20 Masnavi Маснави Masnavi
a tempo

Musical score page 20 titled "Masnavi" (Маснави) and "Masnavi a tempo". The page contains ten staves of music. The first staff is labeled "solo". Measures 1 through 10 are indicated above the staves. The notation includes various note heads, stems, and rests. A dynamic marking "pizz." appears in the lower half of the page.

21 a tempo

measures 1-10

measures 11-18

solo

soli

pizz.

arco

22 Risoluto a tempo

measures 1-10

measures 11-18

poco rit.

solo

f

ff

arco

p

161

H.III 2

166

poco rit.

23 Rang Pehr Reng
Moderato

177

solo

p

24

178

pizz.

RECO

RECO

25

cello
peli
halo

pizz.
seco

26

unis.

Musical score page 50 featuring ten staves of complex musical notation. The staves include various clefs (G, F, C) and time signatures. The notation consists of a mix of eighth and sixteenth note patterns, with some measures featuring sustained notes or rests. Measures 102 through 106 are shown.

Musical score page 51 featuring ten staves of complex musical notation. The staves include various clefs (G, F, C) and time signatures. The notation consists of a mix of eighth and sixteenth note patterns, with some measures featuring sustained notes or rests. Measures 107 through 111 are shown. Measure 111 concludes with a dynamic instruction f .

203

28

29

soft

solo

III

soft

soft

soft

229

230

30

Süştar İlwyurtap Shushtar

poco rit.

Andante sostenuto

232

ff

solo

ff

31

ff

vcl

ff

32

Musical score page 60, system 32. The score consists of ten staves. The top six staves are mostly silent or have sparse notes. The bottom four staves feature rhythmic patterns. The first violin staff has eighth-note patterns. The second violin staff has sixteenth-note patterns. The cello and double bass staves have eighth-note patterns.

33

Musical score page 61, system 33. The score consists of ten staves. The top six staves are mostly silent. The bottom four staves feature rhythmic patterns. The first violin staff has eighth-note patterns. The second violin staff has sixteenth-note patterns. The cello and double bass staves have eighth-note patterns. The section is labeled "Moderato".

248

Musical score page 62, measures 248-252. The score consists of eight staves. The top two staves show woodwind parts with various dynamics (pp, f) and articulations (staccato dots). The middle two staves are blank. The bottom two staves show bassoon and double bass parts with sustained notes and dynamics (p, ff).

251

Musical score page 63, measures 251-255. The score consists of eight staves. The top two staves show woodwind parts with dynamics (f, ff) and articulations (staccato dots). The middle two staves are blank. The bottom two staves show bassoon and double bass parts with sustained notes and dynamics (p, ff).

34

261

265

35

200

a tempo

poco rit.

a tempo

36 Tərkib Таркиб Tarkib
Meno

373

279

37

This page contains two systems of musical notation. The top system (measures 279) consists of ten staves, mostly empty except for a few bass notes. The bottom system (measure 37) has ten staves, with the first three showing eighth-note patterns: the first staff has 'ff' dynamic, the second has 'ff' dynamic with a grace note, and the third has 'ff' dynamic with a grace note. Measures 279 and 37 conclude with a repeat sign.

384

This page shows a single system of musical notation for ten staves. The first three staves feature eighth-note patterns with grace notes, enclosed in slurs. The fourth staff has a sustained note with a 'p' dynamic. The fifth staff has a sustained note with a 'ff' dynamic. The sixth staff has a sustained note with a 'p' dynamic. The seventh staff has a sustained note with a 'ff' dynamic. The eighth staff has a sustained note with a 'p' dynamic. The ninth staff has a sustained note with a 'ff' dynamic. The tenth staff has a sustained note with a 'p' dynamic.

268

Musical score page 72, system 268. The top half consists of two staves for woodwind instruments, likely oboes or bassoons, in common time with a key signature of one sharp. The notes are eighth notes, grouped in pairs with slurs. The bottom half consists of two staves for bassoon, also in common time and one sharp. The notes are sixteenth notes, grouped in pairs with slurs.

269

Musical score page 73, system 269. The top half consists of two staves for woodwind instruments, likely oboes or bassoons, in common time with a key signature of one sharp. The notes are eighth notes, grouped in pairs with slurs. The bottom half consists of two staves for bassoon, also in common time and one sharp. The notes are sixteenth notes, grouped in pairs with slurs.

290

poco rit.

38 Andante sostenuto

I-H CL
Cl.Basso
Bass
Pizz.

p

pizz.

293

mf

Moderato

mf

p

pizz.

208

39

303

poco rit.

a tempo

cello

507

Musical score page 78 featuring ten staves of musical notation. The top staff is in common time (indicated by '4') and the bottom staff is in 2/4 time. The notation includes various note heads, stems, and rests. Some notes are circled with a dashed line. The page number '507' is at the top left.

40 Bidad Бидад Bidad
Andante sostenuto

Musical score page 40 featuring ten staves of musical notation. The top staff is in common time (indicated by '4'). The notation includes dynamic markings like 'solo' and 'pizz.' (pizzicato), and bowing markings like 'arco'. The page number '40' is at the top left, and the title 'Bidad Бидад Bidad Andante sostenuto' is at the top center.

314

316

soli dolce

41

119

p

42 *Moderato*

327

unis.

43 *Meno*

115

119

44



Musical score page 89. The page contains two systems of music. The top system consists of ten staves, mostly treble clef, with continuous sixteenth-note patterns. The bottom system also has ten staves, featuring eighth-note patterns in the lower voices. Measure numbers 113 and 114 are visible at the beginning of the second system. The score is written on five-line staff paper.

45

ff

f

p

riten.

tempo.

ff

f

p

riten.

tempo.

poco a poco rit.

This page contains ten staves of musical notation for an orchestra. The staves include various instruments such as strings, woodwinds, and brass. The notation includes a variety of note values, rests, and dynamic markings like forte, piano, and sforzando. Articulation marks like dots and dashes are also present. The overall texture is dense and rhythmic.

Kiçik məsnəvi Kichik masnavi
(masnaviyi satır) (Masnaviñin satırı) Kichik masnavi
(masnavi sagır)

46 *a tempo*

This page shows ten staves of musical notation. It features three distinct melodic lines, each labeled with a different name in three languages: 'Kiçik məsnəvi', 'Kichik masnavi', and 'Kichik masnavi'. These lines are distributed across the staves, with some staves containing only one line and others containing two or three. The notation includes various note values, rests, and dynamic markings. A 'solo' instruction is present in the middle section, and a 'II-III' dynamic marking is also visible.

164 167

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371

This page contains ten staves of musical notation. The staves are arranged in two groups of five. The top group consists of treble clef staves, while the bottom group consists of bass clef staves. The notation includes various note heads, stems, and rests. Measures 371 through 375 are shown, with measure 375 ending in a repeat sign.

374

This page contains ten staves of musical notation, continuing from the previous page. The staves are arranged in two groups of five, with treble clef at the top and bass clef at the bottom. The notation includes various note heads, stems, and rests. Measures 374 through 378 are shown, with measure 378 ending in a repeat sign. The instruction "poco poco" is written above the staff in the top right corner, and "cresc" is written below it.

49 Allegro moderato

so

marc.

100

100

101

poco a poco 50 cresc.

50

51

Musical score page 102. The page contains ten staves of music for various instruments. The top four staves feature continuous sixteenth-note patterns. The fifth staff is labeled "solo" and "ff". The sixth staff is labeled "ff solo". The seventh staff is labeled "ff solo". The eighth staff is labeled "ff solo". The ninth staff is labeled "ff solo". The bottom two staves show sustained notes with grace notes and slurs.

Musical score page 103. The page contains ten staves of music, continuing from page 102. The top four staves show sixteenth-note patterns. The fifth staff is labeled "ff". The sixth staff is labeled "ff". The seventh staff is labeled "ff". The eighth staff is labeled "ff". The ninth staff is labeled "ff". The bottom two staves show sustained notes with grace notes and slurs.

51

105

Musical score for "Humayun" symphonic mugam, page 106. The score is written for a large orchestra with ten staves per page. The notation includes various musical elements such as sixteenth-note patterns, sustained notes, and dynamic markings like ff and ff'. The score spans across two pages.

TOFIQ BAKIXANOV
(Tofiq Əhməd oğlu Bakıxanov)

"Humayun" simfonik müğəm

Bakı - 2007

TOFİĞ BAKİKHANOV
(Tofig Axmed oglu Bakikhhanov)

"Humayun" – symphonic mugam

Baku - 2007

ТОФИК БАКИХАНОВ
(Тофик Ахмед оглы Бакиханов)

"Умайюн" симфонический мугам

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