



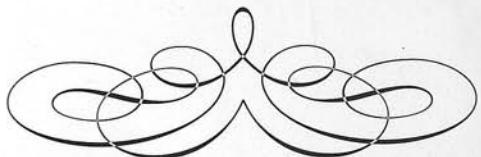
Azərbaycan Respublikası  
Mədəniyyət və Turizm Nazirliyi

TOFIQ  
BAKIXANOV

Müəllif bu əsərini anası Məsumə  
xanımın xatırəsinə ithaf edir.

Это произведение автор посвятил  
памяти матери Месумы ханум.

This composition is dedicated to the memory  
of composeris mother Masuma khanim



6665

# «NAVА»

SİMFONİK MUĞAMI

PARTİTURA

M.F.Axundov adına  
Azərbaycan Milli  
Kitabxanası  
BAKİ 2007

**Tofiq Bakixanov**  
“Nəva” simfonik müğamı

Redaktor: -

**Ramiz Zöhrabov**  
*Azərbaycan Respublikasının əməkdar incəsənat xadimi, Sənətşünaslıq doktoru, professor*

Kompüter dizayn: -

**Tural Rzayev**

Kompüter yığımı: -

**Məleykə Əhədəzadə**

Texniki redaktor: -

**Səfa Fərhadov**

**Tofiq Bakikhanov**  
“Nava” - symphonic mugam

Editor: -

**Ramiz Zochrabov**  
*Honoured Art worker of the Azerbaijan Republic, ph.d of art professor*

Computer dizayn: -

**Tural Rzayev**

Computer sciences: -

**Malaika Achadzada**

The editor of technology: -

**Safa Farhadov**

**Тофик Бакиханов**  
“Нава” симфонический мугам

Редактор: -

**Рамиз Зохрабов**  
*Заслуженный деятель искусств Азербайджанской Республики, доктор искусствоведения, профессор*

Компьютерный дизайн: -

**Турал Рзайев**

Компьютерный набор: -

**Малейка Ахадзаде**

Технический редактор: -

**Сафа Фархадов**

Kitab Azərbaycan Respublikası Mədəniyyət və Turizm Nazirliyinin sifarişi ilə çap olunmuşdur.

**Tofiq Bakixanov**

“Nəva” simfonik müğamı

Bakı, “E.L” Nəşriyyat və Poligrafiya Şirkəti MMC, 2007, səh.96

ISMN-M-9014400-0-5

© Tofiq Bakixanov, 2007

**G**örkəmlı bəstəkar, Respublikanın Xalq artisti, professor Tofiq Bakixanov 1930-cu ildə Bakı şəhərində görkəmlı sənətkar, müğam ustası - Respublikanın Xalq artisti, tarzən, pedaqoq Əhməd Bakixanovun ailəsində dünyaya göz açmışdır.

Xalqımızın uzun iller boyu ruhən qidalanaraq mənəvi zövq aldığı müğam sənəti neçə minillik zəngin bir tarixə malikdir. Onu da qeyd etməliyik ki, müğamlarımız uzun əsrərən bəri müxtəlif alim, müsiqisünas və həmin müğam sənətinin ifaçıları vəsaitisə sürətli inkişaf yolu keçərək hal-hazırda ən yüksək mərhələsinə çatmışdır. Müğamlarımızı simfoniyalasdırmaq ideyası Azərbaycan müsiqisində pəsəkarlığın formallaşdığı dövrə təsadüf edir. Bu janrıñ inkişafına layiqli töhfə verən bəstəkarlar arasında Tofiq Bakixanovun özünəməxsus yeri vardır. Tofiq Bakixanovun müəllifdən dərin, spesifik pəsə bilikləri ilə yanaşı, eyni zamanda yaradıcılıq orijinallığı tələb edən mürəkkəb janrı müraciət etməsi faktı diqqətəlayiqdir.

Simfonik müğam yaradıcılığı sahəsində o, inamlı addımlar atır. Bu inkişaf yolunun məzmunluğunu müğamların seçilməsi ilə səciyyələnir. Bəstəkarın maraqlı az ifa olunan müğamlara - «Nəva»ya (1978), «Humayun»a (1992), «Rahab»a (1994), «Şahnaz»a (1996), «Dügəh»a (1998) yönəlmüşdir. Bəstəkar həmin əsərləri atası, Əhməd Bakixanovun ifaçılıq ənənələrinə söykənərək yazmışdır. Əgər bəstəkarın simfonik müğamlarına nəzər salsaq, onlardan on qədimi XIV əsrin müğamı olan «Nəva» müəllifin anası Məsumə xanıma ithaf olunmuş, sonralar xalqımızın qəlbində əbədi ağrıya çevrilən Xocalı facisi ilə bağlı «Humayun», Azərbaycan maarifçilik hərəkatının banisi Abbasqulu Ağa Bakixanovun 200 illik yubileyi ilə əlaqədar «Rahab», dahi şairimiz Məhəmməd Füzulinin 500 illiyinə ithaf olunmuş «Şahnaz»dır. Son dövr yaradılmış simfonik müğamların sırasında «Dügəh» qeyd etməliyik.

Onu da qeyd etmək lazımdır ki, müəllif «Nəva» müğamını «Bərdəşt», «Nəva», «Nişabur», «Əbu-Əta», «Dəştii», «Zil Dəştii», «Gövhəri», «Mənəvi», «Pehlavı» kimi müğam şöbə və guşelerinə əsaslanaraq, onları bir silsilədə birləşdirməyə nail olmuşdur.

Eləcə də, bəstəkar «Humayun» simfonik müğamında aşağıdakı şöbələrdən istifadə etmişdir: «Maye Humayun», «Bəxtiyarı», «Rəng», «Məsnəvi», «Rəng», «Şüşər», «Tərkib», «Biday», «Kiçik Məsnəvi» və yaxud «Məsnəviyi Səqir».

Bəstəkarın «Humayun» simfonik müğamı «Nəva»dan fərqli olaraq rənglərlə zənginləşdirilmişdir. Müəllif müğamların bütün quruluş və lad düzülüşü xüsusiyyətlərini saxlayaraq rapsodik tərzdə kompozisiya yaratmışdır. Nəticədə bəstəkar müasir simfonik orkestrin imkanlarından və müxtəlif növlü polifonik və harmonik üslurlardan istifadə edərək yeni çoxşaxəli ifa üsulu yaratmağa nail olmuşdur. Tofiq Bakixanovun simfonik müğamlarını Azərbaycan simfonik müsiqisində əlamətdar bir hadisə kimi qiymətləndirmək lazımdır. Onu da qeyd etmək lazımdır ki, Tofiq Bakixanovun simfonik müğamlarının işiq üzü görməsi ifaçılar, müsiqisünas və bəstəkarlar üçün dəyərli töhfədir.

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

**T**he 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), «Shahnaz» (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 200<sup>th</sup> anniversary of Abbasgulu Aga Bakikhanov, founder of the movement of enlightenment in Azerbaijan.

«Shahnaz» has been devoted to the 500<sup>th</sup> 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 «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», «Tarkib», «Bidayat», «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..*

**I**звестный 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 настоещее 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), «Догях» (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.

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

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

Отметим также, что автором в симфоническом мугаме «Умайон» были использованы следующие разделы: «Мае Умайон», «Бахтияры», «Ренг», «Феили», «Маснави», «Ренг», «Шуштар», «Таркиб», «Бидад», «Кичик Маснави» или же «Маснавий Сагир». Кроме того, симфонический мугам «Умайон» 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, музыковедов и композиторов.

*Народный артист СССР и  
Азербайджана членкор АНАН,  
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

Tamburo

Piatti

Cassa

\* \* \*

Sifofono

\* \* \*

Violini I

Violini II

Viole

Violoncelli

Contrabassi

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

\* \* \*

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

\* \* \*

Литавры  
 Треугольник  
 Малый барабан  
 Тарелки  
 Большой барабан

\* \* \*

Ксилофон

\* \* \*

Скрипки I  
 Скрипки II  
 Альты  
 Виолончели  
 Контрабасы

"Nəva"  
 simfonik müğəmi

Симфонический мугам  
 "Нава"  
 The symphonic mugam  
 "Navā"

9

T.Bakıxanov  
 T.Бакыханов  
 T.Bakichanov

Moderato (ad libitum)

The musical score consists of eight systems of staves, each representing a different instrument or group of instruments. The instruments listed on the left are: Piccolo, 2 Flauti, 2 Oboi, English Horn, 2 Clarinetti in B, Bass Clarinet in B, 2 Fagotti, I-II Corni in F, III-IV Corni in F, 3 Trombe in B, 3 Tromboni, Tuba, Timpani, Triangolo, Tamburo, Piatti, Cr.cassa, Sifofono, Violini I, Violini II, Viole, Violoncelli, and Contrabasso. The score is set in 3/4 time and includes dynamic markings such as 'Moderato (ad libitum)', 'mf', and 'pizz.'. The vocal parts are labeled with 'Nəva' and 'simfonik müğəmi'.

6

*poco a poco dim.*

*mf*

*p*

1 Nëva Hava Nava

*p*

*mf*

*mf*

*p*

*mf*

*mf*

15

p pizz.

pizz.

pizz.

19

pizz.

pizz.

pizz.

pizz.

pizz.



29

33

3

6665

38

Solo

*p*

*pizz.*

*pizz.*

*pizz.*

42

*III*

*p*

*div. arco*

*pizz.*

*arc*

*arc*

**4** Nişabur Нишабур Nishabur



61

62

63

64

65

66

68

6

*mf*

*mf*

arco

arco

arco

arco

arco

72

7

*mf*

pizz.

arco

pizz.

arco



87

(8)

**9**

Più mosso

mp

p

pizz.  
div. pizz.

p

pizz.

p

92

(3)

ff

f

(3)

ff

f

f

f

f

f

f

f

Musical score page 101, measures 8-11. The score consists of six staves. Measures 8-9 show woodwind entries with trills and grace notes. Measure 10 begins with a piano dynamic. Measure 11 concludes with a forte dynamic.

101

poco a poco dim.

(8)

*p*

*mf*

*f*

105

**11**

solo *p*

A musical score page containing six systems of music. The top system has five staves: Treble, Bass, Alto, Tenor, and Bass. The second system has four staves: Treble, Bass, Alto, and Tenor. The third system has five staves: Bass, Tenor, Bass, Alto, and Bass. The fourth system has five staves: Bass, Tenor, Bass, Alto, and Bass. The fifth system has three staves: Bass, Tenor, and Bass. The sixth system has four staves: Bass, Tenor, Bass, and Bass. Measure numbers 115 through 120 are present above the staves.

Musical score page 12, measures 118-120. The score consists of six staves. Measures 118 and 120 are identical, featuring six staves of complex rhythmic patterns with various dynamics (e.g.,  $f$ ,  $f_2$ ,  $a^2$ ,  $mf$ ) and performance instructions (e.g., slurs, grace notes, trills). Measure 119 is a repeat of measure 118.

122

(8)

*mf*

*p*

126

13

*solo* *mf*

*p*

*pizz.*

A musical score page for orchestra or band, page 130, measures 1 through 16. The score is divided into four systems by vertical bar lines. The first system contains six staves: two treble clef (G-clef) staves, one bass clef (F-clef) staff, one alto clef (C-clef) staff, one bass clef staff, and one B-flat bass clef staff. The second system contains five staves: two treble clef staves, one bass clef staff, one alto clef staff, and one B-flat bass clef staff. The third system contains five staves: two treble clef staves, one bass clef staff, one alto clef staff, and one B-flat bass clef staff. The fourth system contains five staves: two treble clef staves, one bass clef staff, one alto clef staff, and one B-flat bass clef staff. Measure 1 starts with a rest followed by a dynamic instruction. Measures 2-3 show eighth-note patterns. Measure 4 begins with a forte dynamic. Measure 5 features a melodic line with a dynamic of *mf*. Measure 6 includes a dynamic of *mf* and a grace note. Measures 7-8 show eighth-note patterns. Measures 9-10 show eighth-note patterns. Measures 11-12 show eighth-note patterns. Measures 13-14 show eighth-note patterns. Measures 15-16 show eighth-note patterns.

134 14 Andante

I Cl. in B solo  
II CL.

238

Musical score page 10, measures 1-10. The score consists of six staves. Measures 1-3 show woodwind entries with dynamic *p*. Measures 4-6 feature a bassoon line with dynamic *p*. Measures 7-10 show a cello line with dynamic *p*, followed by a section of six blank staves.

Dəştı Дашти Dashti

15 Deger  
Moderate

148

16 Zil Dəştı Зил Даشتы

152

158

(8)

Violin 1  
Violin 2  
Viola  
Cello  
Double Bass  
Bassoon

158

(8)

Violin 1  
Violin 2  
Viola  
Cello  
Double Bass  
Bassoon

Musical score page 163, measures 1-4. The score consists of eight staves. Measures 1-2 show woodwind entries with grace notes. Measure 3 begins with a bassoon solo. Measure 4 concludes with a forte dynamic.

106

This page contains six staves of musical notation. The top staff uses a treble clef and 3/4 time. The second staff uses a bass clef and 3/4 time. The third staff uses a bass clef and 3/4 time. The fourth staff uses a treble clef and 3/4 time, with a key signature of one sharp. The fifth staff uses a bass clef and 3/4 time. The bottom staff uses a bass clef and 3/4 time. The music consists primarily of rests and occasional eighth-note patterns.

170

This page contains six staves of musical notation. The top staff uses a treble clef and 3/4 time. The second staff uses a bass clef and 3/4 time. The third staff uses a bass clef and 3/4 time. The fourth staff uses a treble clef and 3/4 time. The fifth staff uses a bass clef and 3/4 time. The bottom staff uses a bass clef and 3/4 time. The music includes eighth-note patterns and rests, with some dynamics like 'p' and 'f' indicated.

**19** Gövhəri Говхары Govhari

174

I solo

pizz.

175

176

176

177

*mf*

178

178

179

*mf*

179 **20**

*soli*

182

*poco a poco dim.*

*pizz.*

*arco*

187

**21** Мәнәви Манави Manavi

poco rit.

191

195

22

Measure 195: Rests across all staves.

Measure 205: Bassoon starts with eighth-note patterns.

Measure 206: Flute enters with eighth-note patterns.

Measure 207: Clarinet enters with eighth-note patterns.

Measure 208: Bassoon continues eighth-note patterns.

Measure 209: Bassoon continues eighth-note patterns.

Measure 210: Bassoon continues eighth-note patterns.

Measure 211: Bassoon continues eighth-note patterns.

Measure 212: Bassoon continues eighth-note patterns.

Measure 213: Bassoon continues eighth-note patterns.

Measure 214: Bassoon continues eighth-note patterns.

Measure 215: Bassoon continues eighth-note patterns.

Measure 216: Bassoon plays eighth-note patterns.

Measure 217: Bassoon plays eighth-note patterns.

Measure 218: Bassoon plays eighth-note patterns.

Measure 219: Bassoon plays eighth-note patterns.

Measure 220: Bassoon plays eighth-note patterns.

Measure 221: Bassoon plays eighth-note patterns.

Measure 222: Bassoon plays eighth-note patterns.

198

Measure 198: Bassoon starts with eighth-note patterns.

Measure 199: Bassoon continues eighth-note patterns.

Measure 200: Bassoon continues eighth-note patterns.

Measure 201: Bassoon continues eighth-note patterns.

Measure 202: Bassoon continues eighth-note patterns.

Measure 203: Bassoon continues eighth-note patterns.

Measure 204: Bassoon continues eighth-note patterns.

Measure 205: Bassoon continues eighth-note patterns.

Measure 206: Bassoon continues eighth-note patterns.

Measure 207: Bassoon continues eighth-note patterns.

Measure 208: Bassoon starts with eighth-note patterns.

Measure 209: Bassoon continues eighth-note patterns.

Measure 210: Bassoon continues eighth-note patterns.

Measure 211: Bassoon continues eighth-note patterns.

Measure 212: Bassoon continues eighth-note patterns.

Measure 213: Bassoon continues eighth-note patterns.

Measure 214: Bassoon continues eighth-note patterns.

Measure 215: Bassoon continues eighth-note patterns.

Measure 216: Bassoon continues eighth-note patterns.

Measure 217: Bassoon continues eighth-note patterns.

Measure 218: Bassoon starts with eighth-note patterns.

Measure 219: Bassoon continues eighth-note patterns.

Measure 220: Bassoon continues eighth-note patterns.

Measure 221: Bassoon continues eighth-note patterns.

Measure 222: Bassoon continues eighth-note patterns.

201

201

*mf*

rit.

rit.

204

p.

soli

pizz.

pizz.

Pəhləvi Пехлеви Pahlavi  
23 Moderato

209

65

214

<img alt="Musical score page 65, system 214. The score consists of six staves. The top two staves are in common time (indicated by a '4') and the bottom four are in 5/4 time. The key signature changes frequently between major and minor keys. Measure 1 starts with a dynamic 'mf'. Measures 2-3 show a transition to 5/4 time with eighth-note patterns. Measures 4-5 continue in 5/4 time. Measures 6-7 return to common time. Measures 8-9 end with a dynamic 'mf'. Measures 10-11 start with a dynamic 'mf' and include a dynamic marking 'unis.'. Measures 12-13 continue in common time. Measures 14-15 end with a dynamic 'mf'. Measures 16-17 start with a dynamic 'mf' and include a dynamic marking 'unis.'. Measures 18-19 continue in common time. Measures 20-21 end with a dynamic 'mf'. Measures 22-23 start with a dynamic 'mf' and include a dynamic marking 'unis.'. Measures 24-25 continue in common time. Measures 26-27 end with a dynamic 'mf'. Measures 28-29 start with a dynamic 'mf' and include a dynamic marking 'unis.'. Measures 30-31 continue in common time. Measures 32-33 end with a dynamic 'mf'. Measures 34-35 start with a dynamic 'mf' and include a dynamic marking 'unis.'. Measures 36-37 continue in common time. Measures 38-39 end with a dynamic 'mf'. Measures 40-41 start with a dynamic 'mf' and include a dynamic marking 'unis.'. Measures 42-43 continue in common time. Measures 44-45 end with a dynamic 'mf'. Measures 46-47 start with a dynamic 'mf' and include a dynamic marking 'unis.'. Measures 48-49 continue in common time. Measures 50-51 end with a dynamic 'mf'. Measures 52-53 start with a dynamic 'mf' and include a dynamic marking 'unis.'. Measures 54-55 continue in common time. Measures 56-57 end with a dynamic 'mf'. Measures 58-59 start with a dynamic 'mf' and include a dynamic marking 'unis.'. Measures 60-61 continue in common time. Measures 62-63 end with a dynamic 'mf'. Measures 64-65 start with a dynamic 'mf' and include a dynamic marking 'unis.'. Measures 66-67 continue in common time. Measures 68-69 end with a dynamic 'mf'. Measures 70-71 start with a dynamic 'mf' and include a dynamic marking 'unis.'. Measures 72-73 continue in common time. Measures 74-75 end with a dynamic 'mf'. Measures 76-77 start with a dynamic 'mf' and include a dynamic marking 'unis.'. Measures 78-79 continue in common time. Measures 80-81 end with a dynamic 'mf'. Measures 82-83 start with a dynamic 'mf' and include a dynamic marking 'unis.'. Measures 84-85 continue in common time. Measures 86-87 end with a dynamic 'mf'. Measures 88-89 start with a dynamic 'mf' and include a dynamic marking 'unis.'. Measures 90-91 continue in common time. Measures 92-93 end with a dynamic 'mf'. Measures 94-95 start with a dynamic 'mf' and include a dynamic marking 'unis.'. Measures 96-97 continue in common time. Measures 98-99 end with a dynamic 'mf'. Measures 100-101 start with a dynamic 'mf' and include a dynamic marking 'unis.'. Measures 102-103 continue in common time. Measures 104-105 end with a dynamic 'mf'. Measures 106-107 start with a dynamic 'mf' and include a dynamic marking 'unis.'. Measures 108-109 continue in common time. Measures 110-111 end with a dynamic 'mf'. Measures 112-113 start with a dynamic 'mf' and include a dynamic marking 'unis.'. Measures 114-115 continue in common time. Measures 116-117 end with a dynamic 'mf'. Measures 118-119 start with a dynamic 'mf' and include a dynamic marking 'unis.'. Measures 120-121 continue in common time. Measures 122-123 end with a dynamic 'mf'. Measures 124-125 start with a dynamic 'mf' and include a dynamic marking 'unis.'. Measures 126-127 continue in common time. Measures 128-129 end with a dynamic 'mf'. Measures 130-131 start with a dynamic 'mf' and include a dynamic marking 'unis.'. Measures 132-133 continue in common time. Measures 134-135 end with a dynamic 'mf'. Measures 136-137 start with a dynamic 'mf' and include a dynamic marking 'unis.'. Measures 138-139 continue in common time. Measures 140-141 end with a dynamic 'mf'. Measures 142-143 start with a dynamic 'mf' and include a dynamic marking 'unis.'. Measures 144-145 continue in common time. Measures 146-147 end with a dynamic 'mf'. Measures 148-149 start with a dynamic 'mf' and include a dynamic marking 'unis.'. Measures 150-151 continue in common time. Measures 152-153 end with a dynamic 'mf'. Measures 154-155 start with a dynamic 'mf' and include a dynamic marking 'unis.'. Measures 156-157 continue in common time. Measures 158-159 end with a dynamic 'mf'. Measures 160-161 start with a dynamic 'mf' and include a dynamic marking 'unis.'. Measures 162-163 continue in common time. Measures 164-165 end with a dynamic 'mf'. Measures 166-167 start with a dynamic 'mf' and include a dynamic marking 'unis.'. Measures 168-169 continue in common time. Measures 170-171 end with a dynamic 'mf'. Measures 172-173 start with a dynamic 'mf' and include a dynamic marking 'unis.'. Measures 174-175 continue in common time. Measures 176-177 end with a dynamic 'mf'. Measures 178-179 start with a dynamic 'mf' and include a dynamic marking 'unis.'. Measures 180-181 continue in common time. Measures 182-183 end with a dynamic 'mf'. Measures 184-185 start with a dynamic 'mf' and include a dynamic marking 'unis.'. Measures 186-187 continue in common time. Measures 188-189 end with a dynamic 'mf'. Measures 190-191 start with a dynamic 'mf' and include a dynamic marking 'unis.'. Measures 192-193 continue in common time. Measures 194-195 end with a dynamic 'mf'. Measures 196-197 start with a dynamic 'mf' and include a dynamic marking 'unis.'. Measures 198-199 continue in common time. Measures 198-199 end with a dynamic 'mf'. Measures 200-201 start with a dynamic 'mf' and include a dynamic marking 'unis.'. Measures 202-203 continue in common time. Measures 204-205 end with a dynamic 'mf'. Measures 206-207 start with a dynamic 'mf' and include a dynamic marking 'unis.'. Measures 208-209 continue in common time. Measures 208-209 end with a dynamic 'mf'. Measures 210-211 start with a dynamic 'mf' and include a dynamic marking 'unis.'. Measures 212-213 continue in common time. Measures 212-213 end with a dynamic 'mf'. Measures 214-215 start with a dynamic 'mf' and include a dynamic marking 'unis.'. Measures 216-217 continue in common time. Measures 216-217 end with a dynamic 'mf'. Measures 218-219 start with a dynamic 'mf' and include a dynamic marking 'unis.'. Measures 220-221 continue in common time. Measures 220-221 end with a dynamic 'mf'. Measures 222-223 start with a dynamic 'mf' and include a dynamic marking 'unis.'. Measures 224-225 continue in common time. Measures 224-225 end with a dynamic 'mf'. Measures 226-227 start with a dynamic 'mf' and include a dynamic marking 'unis.'. Measures 228-229 continue in common time. Measures 228-229 end with a dynamic 'mf'. Measures 230-231 start with a dynamic 'mf' and include a dynamic marking 'unis.'. Measures 232-233 continue in common time. Measures 232-233 end with a dynamic 'mf'. Measures 234-235 start with a dynamic 'mf' and include a dynamic marking 'unis.'. Measures 236-237 continue in common time. Measures 236-237 end with a dynamic 'mf'. Measures 238-239 start with a dynamic 'mf' and include a dynamic marking 'unis.'. Measures 240-241 continue in common time. Measures 240-241 end with a dynamic 'mf'. Measures 242-243 start with a dynamic 'mf' and include a dynamic marking 'unis.'. Measures 244-245 continue in common time. Measures 244-245 end with a dynamic 'mf'. Measures 246-247 start with a dynamic 'mf' and include

215      *poco a poco accelerando*

216

217

218

solo  
poco a poco dim

attacca

223 24 Andante

*mf*

*p* solo

226

Measures 226-227: The score features eight staves. The top two staves show woodwind entries with eighth-note patterns. The middle section includes a bassoon solo (marked *mf*) and a cello solo (marked *p*). The bottom section shows brass entries.

230

25

Measures 230-250: The score continues with eight staves. It includes dynamic markings such as *ff*, *f*, *p*, and *ff*. The bassoon has a prominent solo part in measure 230. Measures 241-250 feature sustained notes and rhythmic patterns.

233

234

237

238

Musical score page 26, measures 241-264. The score consists of eight staves. Measures 241-259 show various rhythmic patterns and dynamics (e.g.,  $f$ ,  $p$ ). Measure 260 begins with a dynamic  $f$  and a melodic line labeled "a<sup>2</sup>". Measure 261 continues with "a<sup>2</sup>" and "a<sup>2</sup> soli". Measure 262 shows a dynamic  $f$ . Measure 263 starts with a dynamic  $f$ . Measure 264 concludes with a dynamic  $f$ .

A page of musical notation for orchestra, featuring six staves of music. The top staff uses treble clef and B-flat key signature. The second staff uses bass clef and A-flat key signature. The third staff uses bass clef and G major key signature. The fourth staff uses bass clef and E major key signature. The fifth staff uses bass clef and C major key signature. The bottom staff uses bass clef and B-flat key signature. The music includes various dynamics like forte (f), piano (p), and accents. Measures 240 through 245 are shown, with measure 240 starting with a whole note in common time.

A page from a musical score containing four systems of music. The top system (measures 251-252) features six staves: two treble, one bass, and three bassoon staves. The bassoon parts consist of eighth-note patterns. The middle system (measures 253-254) has five staves: two treble, one bass, and two bassoon staves. The bottom system (measures 255-256) has four staves: two treble, one bass, and one cello staff. The final system (measures 257-271) includes all six staves from the top system, plus a bassoon staff, and a cello staff. Measure 257 begins with a bassoon solo. Measures 258-260 show a transition with eighth-note patterns. Measures 261-263 feature eighth-note patterns. Measures 264-266 show a transition with eighth-note patterns. Measures 267-269 feature eighth-note patterns. Measures 270-271 show a transition with eighth-note patterns.

259

**28** *Moderato*

pp

p

pp

264

**29**

mf

mf

f

f

pp

268

p

272

276

**30**

Measures 276-280 of the musical score. The score is for ten voices/instruments. Measure 276 starts with a forte dynamic. Measures 277-279 feature sixteenth-note patterns. Measure 280 begins with a piano dynamic, followed by a forte dynamic. The score uses various clefs (G, F, C) and time signatures (common time, 6/4).

280

Measures 280-284 of the musical score. The score continues with ten staves. Measures 280-283 show eighth-note patterns. Measure 284 concludes the section with a dynamic marking. The score uses various clefs and time signatures.

Musical score page 31, measures 284-285. The score consists of six staves. Measures 284 (a) start with a dynamic of *poco*, followed by *a*, then *poco* again, and finally *cresc.*. The first two measures feature eighth-note patterns in various time signatures (4/4, 2/4, 3/4, 6/4). Measures 285 (a2) begin with a dynamic of *mf*. The bassoon and double bass provide harmonic support with sustained notes. The woodwind section continues with eighth-note patterns. The score concludes with a dynamic of *poco*.

287

32

291

292

33

34

301

34

A page from a musical score containing six systems of music. The top system uses treble clef and common time (indicated by 'C'). It features six staves, each with a continuous series of eighth-note patterns. The second system uses a bass clef and common time, with two staves showing sustained notes. The third system uses a treble clef and common time, with three staves showing eighth-note patterns. The fourth system uses a bass clef and common time, with three staves showing sustained notes. The fifth system uses a treble clef and common time, with six staves showing eighth-note patterns. The bottom system uses a bass clef and common time, with three staves showing sustained notes.

308

311

35

314

318

poco a poco cresc.

TOFİQ BAKIXANOV  
(Tofiq Əhməd oğlu Bakixanov)

“Nəva” simfonik muğamı

Bakı - 2007

---

---

TOFİG BAKİKHANOV  
(Tofiq Axmed oghlu Bakikhanov)

“Nava” - symphonic mugam

Baku - 2007

---

---

ТОФИК БАКИХАНОВ  
(Тофик Ахмед оглы Бакиханов)

“Нава” симфонический мугам

Баку - 2007

Yığılmağa verilmişdir: 02.05.2007

Çapa imzalanmışdır: 24.05.2007

Ofset kağızı. Format 60X84 1/8

Şərti çap vərəqi 12. Tiraj 250

Kitab "E.L" Nəşriyyat və Poliqrafiya Şirkəti MMC-nin  
mətbəəsində ofset üsulu ilə çap edilmişdir.

Ünvan: Bakı şəhəri, Dərnəgül qəsəbəsi 3105-ci məhəllə.  
Tel: 562-83-03; 563-54-42.  
Direktor: C.Ə. Bağırov