

**Milli musiqi xəzinəmizdən**  
(Azərbaycan Milli Kitabxanasının fondundan)

**Midhət Əhmədov**

**İkisəsli polifonik pyeslər**  
Azərbaycan xalq mahnıları əsasında  
(fortepiano üçün)

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# İkisəsli polifonik pyeslər

Azərbaycan xalq mahnıları əsasında

## İki alma

Moderato

Midhət Əhmədov

*p* *cresc.*

*dim.* *sf*

*mf* *dim.*

*mf* *dim.* 1. 2. *pp*

## Araz üstə, düz üstə

Andante

*p*

*mf*

*rit.*

*pp*

## Sona

**Moderato**

*p*

*cresc.*

*mf*

*rit.*

*pp*

\*) Qeyd: Pyeslərdə rast gələn bütün mordentləri (♩) çalmamaq da olar.

## Əsmə, səba yelləri

Allegretto

The musical score is written for piano in 6/8 time, featuring two staves per system. The key signature has one flat (B-flat). The piece begins with a *mf* dynamic. The right hand plays a melodic line with eighth-note patterns and slurs, while the left hand provides a rhythmic accompaniment of eighth notes. The score includes dynamic markings such as *mf* and *f*, and performance instructions like *rit.* (ritardando) and hairpins. The piece concludes with a final *f* dynamic and a fermata over the final note.

## Gəl al məni, yar, yar

Moderato

The musical score is written for piano in 6/8 time, featuring a key signature of two sharps (F# and C#). It consists of five systems of two staves each. The first system begins with a *p* dynamic marking. The second system includes a *p* dynamic marking. The third system includes a *rit.* (ritardando) marking. The fourth system includes a *pp* (pianissimo) dynamic marking. The score includes various musical notations such as slurs, ties, and fermatas, and concludes with a double bar line.

## Ney şikâstesi

Allegretto

The musical score is written in 3/8 time and consists of six systems of two staves each. The key signature has two flats (B-flat and E-flat). The tempo is marked 'Allegretto' and the dynamic is 'mf' (mezzo-forte). The score includes various musical notations such as slurs, ties, and accents. The first system begins with a piano part in the left hand and a right hand part. The second system continues the piano part with a slur and a tie. The third system features a slur and a tie in the piano part, and a right hand part with a slur and a tie. The fourth system has a slur and a tie in the piano part, and a right hand part with a slur and a tie. The fifth system has a slur and a tie in the piano part, and a right hand part with a slur and a tie. The sixth system has a slur and a tie in the piano part, and a right hand part with a slur and a tie.



First system of musical notation, measures 1-4. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The right hand features a melodic line with eighth and quarter notes, including a slur over measures 2 and 3. The left hand provides a bass line with quarter notes and rests, marked with accents.

Second system of musical notation, measures 5-8. The right hand continues the melodic line with slurs and ties. The left hand has rests in measures 5 and 6, followed by quarter notes in measures 7 and 8.

Third system of musical notation, measures 9-12. The right hand has a slur over measures 9 and 10. The left hand has rests in measures 9 and 10, then quarter notes in measures 11 and 12. A hairpin crescendo is shown in the right hand between measures 11 and 12.

Fourth system of musical notation, measures 13-16. The right hand features a melodic line with slurs and ties, ending with a double bar line. The left hand has rests in measures 13 and 14, followed by quarter notes in measures 15 and 16.

Fifth system of musical notation, measures 17-20. The right hand has a melodic line with slurs and ties, ending with a double bar line. The left hand has quarter notes in measures 17 and 18, rests in measures 19 and 20, and a final chord in measure 20 marked with a piano (*p*) dynamic.

# MÜNDƏRİCAT

## İkisəsli polifonik pyeslər

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