

TOFIQ  
BAKIXANOV

# "NƏVA"

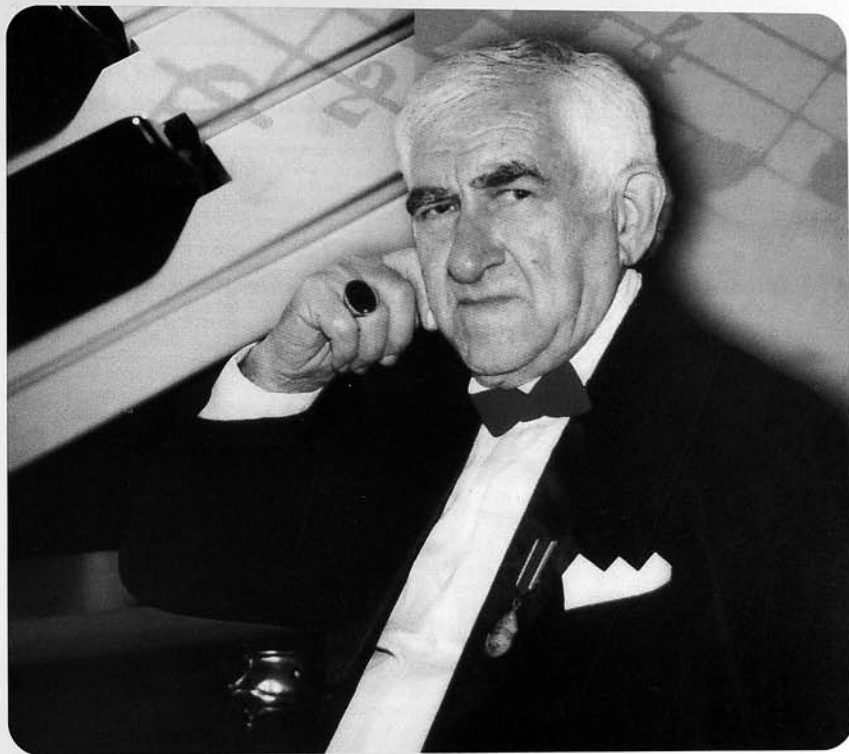
simfonik muğamı  
*simfonik orkestr üçün*



Partitura

BAKI -2007

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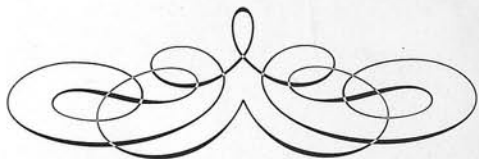


 T. Bakischanov

*Müəllif bu əsərini anası Məsumə  
xanımın xatirəsinə ithaf edir.*

*Это произведение автор посвятил  
памяти матери Месумы ханум.*

*This composition is dedicated to the memory  
of composer's mother Masuma khanim*



Azərbaycan Respublikası  
Mədəniyyət və Turizm Nazirliyi

**TOFIQ  
BAKIXANOV**

« **NƏVA** »  
SİMFONİK MUĞAMI

**PARTİTURA**

M.F.Axundov adına  
Azərbaycan Milli  
Kitabxanası  
BAKİ 2007

6665

**Tofiq Bakıxanov**  
**"Nəva" simfonik muğamı**

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**Tofiq Bakikhanov**  
**"Nava" - symphonic mugam**

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**"Нава" симфонический мугам**

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

**Tofiq Bakıxanov**  
"Nəva" simfonik muğamı  
Bakı, "EL" Nəşriyyat və Poliqrafiya Şirkəti MMC, 2007, səh.96

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**G**örkəmli bəstəkar, Respublikanın Xalq artisti, professor Tofiq Bakıxanov 1930-cu ildə Bakı şəhərində görkəmli sənətkar, muğam ustası - Respublikanın Xalq artisti, tarzən, pədaqoq 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 etməliyəm ki, muğamlarımız uzun əsrlərdən bəri müxtəlif alim, musiqişünas və həmin muğam sənətinin ifaçıları vasitəsilə sürətli inkişaf yolu keçərək hal-hazırda ən yüksək mərhələsinə çatmışdır. Muğamlarımızı simfoniyalaşdırmaq ideyası Azərbaycan musiqisində peşəkarlığın formalaşdığı dövrə təsadüf edir. Bu janrın 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), «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 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 «Düğah»ı qeyd etməliyəm.

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

Eləcə də, bəstəkar «Humayun» simfonik muğamında aşağıdakı şöbələrədən istifadə etmişdir: «Maye Humayun», «Bəxtiyari», «Rəng», «Feili», «Məsnəvi», «Rəng», «Şüştər», «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. Nəticədə 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 qiymətləndirmək lazımdır. Onu da qeyd etmək lazımdır ki, Tofiq Bakıxanovun simfonik muğamlarının işıq üzü 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 200<sup>th</sup> anniversary of Abbasgulu Aga Bakikhanov, founder of the movement of enlightenment in Azerbaijan.

«Shakhnaz» has been devoted to the 500<sup>th</sup> 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: «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», «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 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 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, 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), «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 просветительного 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 «Маснавиин 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, музыковедов и композиторов.

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

ORKESTRIN TÄRKIBI  
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

\* \* \*

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  
Малый барабан  
Тарелки  
Большой барабан

\* \* \*

Ксилофон

\* \* \*

Скрипки I  
Скрипки II  
Альты  
Виолончели  
Контрабасы

"Nəva"  
simfonik muğamı

Симфонический мугам  
"Нава"

The symphonic mugam  
"Nava"

T. Bakichanov  
T. Bakichanov  
T. Bakichanov

Moderato (ad libitum)

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

Silofone

Violini I

Violini II

Viole

Violoncelli

Contrabasso

Musical score for page 10, system 1. The system consists of five staves. The top four staves are for strings (Violins I, Violins II, Violas, and Cellos/Double Basses). The bottom staff is for the piano. The piano part begins with a melody in the right hand and accompaniment in the left hand. The tempo markings are *poco a poco* and *dim.*.

Musical score for page 10, system 2. This system shows the continuation of the string parts from the previous system, with various articulation marks like accents and slurs.

Musical score for page 10, system 3. This system shows the continuation of the string parts, with some staves having rests.

Musical score for page 10, system 4. This system shows the continuation of the string parts, with "arco" markings and dynamic accents.

Musical score for page 11, system 1. The system consists of five staves. The top four staves are for strings. The bottom staff is for the piano. The piano part begins with a melody in the right hand and accompaniment in the left hand. The tempo marking is *mf*. The title "1 Nava Nava Nava" is written above the first staff.

Musical score for page 11, system 2. This system shows the continuation of the string parts and piano accompaniment.

Musical score for page 11, system 3. This system shows the continuation of the string parts and piano accompaniment.

Musical score for page 11, system 4. This system shows the continuation of the string parts and piano accompaniment.

Musical score for page 12, measures 15-18. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). Measure 15 begins with a treble clef and a key signature of one flat. The first two staves (Violin I and Violin II) feature a melodic line with eighth-note patterns and slurs. The third staff (Viola) provides harmonic support with chords. The bottom two staves (Cello/Double Bass) play a rhythmic pattern of eighth notes. Measure 16 continues the melodic development in the upper staves. Measure 17 shows a continuation of the patterns. Measure 18 concludes the section with a final chord and a fermata. The bottom two staves have a *pizz.* (pizzicato) marking in the final measure.

Musical score for page 13, measures 19-22. The score continues from page 12. Measure 19 begins with a treble clef and a key signature of one flat. The first two staves (Violin I and Violin II) feature a melodic line with eighth-note patterns and slurs, marked with *p* (piano) and *mf* (mezzo-forte). The third staff (Viola) provides harmonic support with chords. The bottom two staves (Cello/Double Bass) play a rhythmic pattern of eighth notes. Measure 20 continues the melodic development in the upper staves. Measure 21 shows a continuation of the patterns. Measure 22 concludes the section with a final chord and a fermata. The bottom two staves have a *pizz.* (pizzicato) marking in the final measure. The score includes various performance markings such as *arco* (arco) and *pizz.* (pizzicato) for the string parts.



Musical score for page 14, measures 22-24. The score is arranged in five systems. The first system (measures 22-23) features a melody in the top staff with a *mf* dynamic and a *cresc.* marking. The second system (measure 24) shows the continuation of the melody. The third system (measures 22-23) features a bass line with a *p* dynamic and a *div.* marking. The fourth system (measures 22-23) features a bass line with a *p* dynamic and a *pizz.* marking. The fifth system (measures 22-23) features a bass line with a *p* dynamic and a *pizz.* marking. The sixth system (measures 22-23) features a bass line with a *p* dynamic and a *pizz.* marking. The seventh system (measures 22-23) features a bass line with a *p* dynamic and a *pizz.* marking. The eighth system (measures 22-23) features a bass line with a *p* dynamic and a *pizz.* marking. The ninth system (measures 22-23) features a bass line with a *p* dynamic and a *pizz.* marking. The tenth system (measures 22-23) features a bass line with a *p* dynamic and a *pizz.* marking.

Musical score for page 15, measures 25-28. The score is arranged in five systems. The first system (measures 25-26) features a melody in the top staff with a *f* dynamic and a *cresc.* marking. The second system (measures 27-28) features the continuation of the melody. The third system (measures 25-26) features a bass line with a *p* dynamic and a *div.* marking. The fourth system (measures 25-26) features a bass line with a *p* dynamic and a *pizz.* marking. The fifth system (measures 25-26) features a bass line with a *p* dynamic and a *pizz.* marking. The sixth system (measures 25-26) features a bass line with a *p* dynamic and a *pizz.* marking. The seventh system (measures 25-26) features a bass line with a *p* dynamic and a *pizz.* marking. The eighth system (measures 25-26) features a bass line with a *p* dynamic and a *pizz.* marking. The ninth system (measures 25-26) features a bass line with a *p* dynamic and a *pizz.* marking. The tenth system (measures 25-26) features a bass line with a *p* dynamic and a *pizz.* marking.

Musical score for page 16, featuring multiple staves with musical notation, including treble and bass clefs, and various rhythmic markings.

6665

Musical score for page 17, featuring multiple staves with musical notation, including treble and bass clefs, and various rhythmic markings. A box with the number '3' is visible in the upper right corner.

M.F. Aslanov adına  
Azərbaycan Milli  
Kitabxanası

6665.

Musical score for page 18, measures 1-4. The score is in 4/4 time and features a complex arrangement of staves. The top system includes a grand staff (treble and bass clefs) and a piano part. The piano part begins with a *sf* (sforzando) dynamic. The second system features a *Solo* section for the upper strings, marked *mf* (mezzo-forte). The lower strings play a rhythmic accompaniment. The third system shows the piano part with a *p* (piano) dynamic. The bottom system includes a grand staff with *sf* dynamics and a piano part with *pizz.* (pizzicato) markings and a *p* dynamic.

Musical score for page 19, measures 5-8. The score continues from page 18. The top system features a grand staff with a *mf* (mezzo-forte) dynamic. The second system shows the piano part with a *p* (piano) dynamic. The third system includes a grand staff with *sf* dynamics and a piano part with *pizz.* (pizzicato) markings and a *p* dynamic. The bottom system features a grand staff with *div. arco* (divisi arco) markings and a piano part with *pizz.* and *arco* markings.

## 4 Nişabur Нишабур Nishabur

Musical score for page 20, measures 1-12. The score is in 2/4 time and features a key signature of one sharp (F#). It consists of five systems of staves. The first system includes a vocal line with a melisma 'a2' and a piano accompaniment starting with a *p* dynamic. The second system continues the vocal line with a *f* dynamic and piano accompaniment. The third system shows the piano accompaniment with a *p* dynamic. The fourth system continues the piano accompaniment. The fifth system shows the vocal line with a *p* dynamic and piano accompaniment.

Musical score for page 21, measures 13-24. The score continues from page 20 and is in 2/4 time with a key signature of one sharp. It consists of five systems of staves. The first system includes a vocal line and piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system shows the piano accompaniment with a *p* dynamic. The fourth system continues the piano accompaniment. The fifth system shows the vocal line with a *p* dynamic and piano accompaniment, including markings for *divarco* and *pizz*.

54

55

56

*p*

*poco*

57

58

59

60

5

Әбу-Әта Абу-Ата Abu - Ата

*mf*

*p*

*mf*

*pizz*

*mf*

*pizz*

*mf*

*pizz*

*mf*

*pizz*

*mf*

61

62

63

64

65

66

67



8

Musical score for page 28, measures 77-81. The score is in 4/4 time and features multiple staves with various musical notations including dynamics like *mf* and *p*, and articulation like *pizz.* and *div.*

82 poco a poco cresc.

Musical score for page 29, measures 82-86. The score is in 4/4 time and features multiple staves with various musical notations including dynamics like *f*, *cresc.*, and articulation like *arco* and *pizz.* The tempo marking "poco a poco" and "cresc." are present.



9 *Più mosso*

(S)

*mf*

*mf*

*mp*

*p*

*pizz.*

*div. pizz.*

*p*

*pizz.*

*p*

*pizz.*

*p*

92

*mf*

*p*

*pizz.*

*div. pizz.*

*p*

*pizz.*

*p*

10 *Meno mosso*

arco  
mf  
arco  
mf  
arco  
arco

poco a poco dim.  
mf  
mf

11

105

106

107

108 *solo* *p*

109

110

110

111

112

113

114

115

115

115

116

117

118

*mf*

*mf*

*mf*

118

12

118

119

120

121

*f*

*f*

*f*

*f*

123

(8)

*mf*

*p*

126

13

*p*

*solo*

*mf*

*pizz.*

*pizz.*

Musical score for page 40, measures 130-133. The score is in 4/4 time and consists of 12 staves. The first four staves are for the upper strings (Violins I, Violins II, Violas, and Cellos/Double Basses). The last four staves are for the lower strings (Violins I, Violins II, Violas, and Cellos/Double Basses). The key signature has one sharp (F#) and the tempo is marked *Andante*. In measure 131, the first violin part is marked *solo* and *mf*. In measure 133, there is a triplet of eighth notes in the first violin part.

Musical score for page 41, measures 134-137. The score is in 4/4 time and consists of 12 staves. The first two staves are for the woodwinds (Flutes and Oboes). The last four staves are for the lower strings (Violins I, Violins II, Violas, and Cellos/Double Basses). The key signature has one sharp (F#) and the tempo is marked *Andante*. In measure 134, the first flute part is marked *p*. In measure 135, the first clarinet in B part is marked *solo*. In measure 136, there is a sextuplet of eighth notes in the first flute part.

138

*p*

139

140

141

142

143

*pizz.*

*pizz.*

15 Dašti Дашти Dashti

Moderato

143

*mf*

*solo*

*solo*

*mf*

*poco dim.*

144

145

146

147

148

*mf*

*mf*

16 Zil Dəsti Zil Dašti

Musical score for page 44, measures 148-151. The score is in 3/4 time. It features a melody in the upper staves with trills and triplets, and a rhythmic accompaniment in the lower staves.

Musical score for page 45, measures 152-155. The score continues the melody and accompaniment from page 44, with similar rhythmic patterns and melodic lines.





160

18

mf

mf

sub.p

p

(5)

mf

div.

unis.

mf

mf

pizz.

mf

pizz.

mf

163

mf

mf

sub.p

p

(5)

mf

div.

unis.

mf

mf

pizz.

mf

pizz.

mf

166

166

170

170

170

arco

arco

## 19 Gōvhāgi Говхари Govhari

172

173

174

175

176

1 solo

pizz

177

178

179

180

181

176

54

178

55

179 **20**

180

181

*sol*

182

*poco a poco dim.*

*pizz.*

*arco*

183

184

185

187

21 Мәңәви Манави Манави

*poco rit.*

191

195 22

Musical score for page 60, measures 195-200. The score is in 2/4 time and features a key signature of one flat. It includes staves for piano, violin, viola, cello, and double bass. Measure 195 is marked with a box containing the number 22. The piano part has a melodic line with a slur and a fermata. The violin and viola parts have chords. The cello and double bass parts have a rhythmic accompaniment.

198

Musical score for page 61, measures 198-203. The score is in 2/4 time and features a key signature of one flat. It includes staves for piano, violin, viola, cello, and double bass. Measure 198 is marked with a box containing the number 198. The piano part has a melodic line with a slur and a fermata. The violin and viola parts have chords. The cello and double bass parts have a rhythmic accompaniment.



201

201

202

203

*rit.*

*tr.*

*rit.*

204

205

206

*mf*

*y*

*y*

207

208

209

*y*

*y*

*y*

210

211

212

*y*

*y*

*y*

204

204

205

206

*p*

*p*

*p*

207

208

209

*p*

*p*

*p*

210

211

212

*p*

*p*

*p*

213

214

215

*soli*

*pizz.*

*pizz.*

## Pahlavi Пехлеви Pahlavi

23 Moderato

Musical score for Pahlavi, measures 200-213. The score is in 4/4 time and features a piano introduction with a forte (*f*) dynamic. It includes staves for piano, violin, viola, cello, and double bass, with various musical notations such as slurs, accents, and dynamic markings.

Musical score for Pahlavi, measures 214-227. The score continues in 4/4 time, transitioning to a mezzo-forte (*mf*) dynamic. It includes staves for piano, violin, viola, cello, and double bass, with musical notations such as slurs, accents, and dynamic markings.

215 *poco a poco accelerando*

Musical score for page 66, measures 215-224. The score is in 7/4 time and features a complex texture with multiple staves. The top staff has a melodic line with slurs and accents. The middle section consists of several staves with block chords. The bottom section features a bass line with long slurs and a melodic line with slurs and accents.

216

Musical score for page 67, measures 216-224. The score is in 7/4 time and features a complex texture with multiple staves. The top staff has a melodic line with slurs and accents. The middle section consists of several staves with block chords. The bottom section features a bass line with long slurs and a melodic line with slurs and accents.

218

218

*solo*

*poco* *a poco* *dim.*

222

*pizz.* *pizz.*

attacca

223

24 Andante

223

24 *Andante*

*mf*

*p*

*mf* *sole* *p*

227

226

227

228

229

230

230

25

231

232

233

234

233

233 234 235 236

237

237 238 239 240

Musical score for page 74, measures 26-31. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) in 4/4 time. The key signature has one flat (B-flat). Measure 26 is marked with a box containing the number 26. The score includes various musical notations such as slurs, accents, and dynamic markings like *mp* and *div*.

Musical score for page 75, measures 240-245. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) in 4/4 time. The key signature has one flat (B-flat). Measure 240 is marked with a box containing the number 240. The score includes various musical notations such as slurs, accents, and dynamic markings like *mp* and *div*.

257

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987

988

989

990

991

992

993

994

995

996

997

998

999

1000

256

A tempo

solo

mf

solo

mf

p

mf

mf

mf

mf

mf

pizz.

arco

arco

269



259 **28** Moderato

pp

1

p

pp

pp

pp

pp

pp

264 **29**

mf

a2

mf

a2

mf

mf

f

f

pp

p

mf

mf

268

Musical score for page 80, measures 268-271. The score is arranged in two systems. The first system contains four staves: two treble clefs and two bass clefs. The second system contains three staves: two treble clefs and one bass clef. The music features complex rhythmic patterns with many sixteenth and thirty-second notes, and rests.

272

Musical score for page 81, measures 272-275. The score is arranged in two systems. The first system contains four staves: two treble clefs and two bass clefs. The second system contains three staves: two treble clefs and one bass clef. The music continues with complex rhythmic patterns, including sixteenth and thirty-second notes, and rests.

276 **30**

Musical score for page 82, measures 276-300. The score is in 4/4 time and 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 prominent triplet figure in the right hand. The bottom system includes a bass line and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4.

280

Musical score for page 83, measures 280-284. The score continues from page 82 and is in 4/4 time. It features a vocal line with a melodic line and a piano accompaniment. The piano accompaniment includes a triplet figure in the right hand. The key signature has one flat (B-flat), and the time signature is 4/4.

284 **31** poco a poco cresc.

Score for measures 284-286. The system consists of five staves. The top staff is a vocal line with a trill (tr) and a dynamic marking of *mf*. The second staff is a piano accompaniment. The third and fourth staves are additional piano parts. The bottom staff is a bass line with a dynamic marking of *mf*. The tempo/mood is marked "poco a poco cresc.".

287 **32**

Score for measures 287-290. The system consists of five staves. The top staff is a vocal line with a trill (tr) and a dynamic marking of *f*. The second staff is a piano accompaniment with a dynamic marking of *f*. The third and fourth staves are additional piano parts. The bottom staff is a bass line with a dynamic marking of *f*. The tempo/mood is marked "poco a poco cresc.".

291

Musical score for page 86, measures 291-296. The score consists of five systems of staves. The first system has five staves with complex rhythmic patterns and trills. The second system has five staves with block chords and some melodic lines. The third system has five staves with a steady eighth-note bass line and chords. The fourth system has five staves with a similar eighth-note bass line and chords. The fifth system has five staves with a steady eighth-note bass line and chords.

33

300

Musical score for page 87, measures 300-305. The score consists of five systems of staves. The first system has five staves with complex rhythmic patterns and trills. The second system has five staves with block chords and some melodic lines. The third system has five staves with a steady eighth-note bass line and chords. The fourth system has five staves with a similar eighth-note bass line and chords. The fifth system has five staves with a steady eighth-note bass line and chords.

301

340

solo

solo

solo

305

340

308

Musical score for page 90, measures 308-310. The score consists of five systems of staves. The first system has five staves (treble, two alto, two bass). The second system has five staves (treble, two alto, two bass). The third system has five staves (treble, two alto, two bass). The fourth system has five staves (treble, two alto, two bass). The fifth system has five staves (treble, two alto, two bass).

311

35

Musical score for page 91, measures 311-313. The score consists of five systems of staves. The first system has five staves (treble, two alto, two bass). The second system has five staves (treble, two alto, two bass). The third system has five staves (treble, two alto, two bass). The fourth system has five staves (treble, two alto, two bass). The fifth system has five staves (treble, two alto, two bass).

314

318

*poco a poco cresc.*



TOFIQ BAKIXANOV  
(Tofiq Əhməd oğlu Bakixanov)

“Nəva” simfonik muğamı

Bakı - 2007

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TOFIG BAKIKHANOV  
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“Nava” - symphonic mugam

Baku - 2007

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“Нава” симфонический мугам

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*For the symphonic orchestra*

Full score

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“ **НАВА** ”

*Для симфонического оркестра*

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