

Azərbaycan Respublikası Təhsil Nazirliyi  
Azərbaycan Milli Konservatoriyası nəzdində  
Musiqi Kolleci

**Duet, trio, kvartet ilə  
Fortepiano üçün məşğələ və  
İşləmələr**

Nağara ilə fortepiano üçün  
işləyəni

**Təhmasib Hüseyn oğlu Məmmədov**

*İncəsənət və uşaq musiqi məktəbləri, musiqi kollecləri və ali məktəblərin  
nağara sinfi üçün*

**Bakı – 2012**

Azərbaycan Respublikası Təhsil Nazirliyi  
Azərbaycan Milli Konservatoriyası nəzdində  
Musiqi Kolleci

## Nağara ixtisası üzrə etüd,məşğələ, ansambl və fortepiano üçün işləmələr.

Nağara ilə fortepiano üçün işləyəni və köçürəni Təhmasib Məmmədov



*İncəsənət və uşaq musiqi məktəbləri,musiqi kollecləri və ali məktəblərin  
nağara sinfi üçün*

Azərbaycan Respublikasının Təhsil  
Nazirliyinin 12.03.2012-ci il tarixli 302  
saylı əmri ilə dərs vəsaiti kimi təsdiq  
edilmişdir.

**Bakı – 2012**

**Tərtib edən:**

Nağara ilə fortepiano üçün işləyəni və köçürəni  
**Təhmasib Hüseyin oğlu Məmmədov**

**REDAKTOR:**

**Nazim Kazım oğlu Kazımov**  
*Əməkdar incəsənət xadimi, professor.*

**Rəyçilər:**

**1. Ramiz Aqil oğlu Mirişli**

*Xalq artisti, professor.*

**2. Malik Bayram oğlu Quliyev**

*Azərbaycan Milli Konservatoriyasının  
„İnstrumental muğam“ kafedrasının  
müdiri, professor.*

**3. Gülağa Tapdıq oğlu Zeynalov**

*AMİDU – nin „İnstrumental ifaçılıq“  
kafedrasının müdiri, dosent.*

**4. Xanlar Əlimuxtar oğlu Hüseynov**

*Azərbaycan Milli Konservatoriyası  
nəzdində Musiqi Kollecinin nağara  
müəllimi.*

## **Təhmasib hüseyin oğlu Məmmədov**

*Nağara ixtisası üzrə etiüd, məşğələ, ansambl və  
fortepiano üçün işləmələr*

*( İncəsənət və uşaq musiqi məktəbləri, musiqi kollecləri və ali  
məktəblərin nağara sinfi üçün )*

## Tərtibçi tərəfindən

Şagirdlərdə musiqi zövgünün geniş və rəngarəng inkişaf etdirilməsi üçün tədris – pedaqoji repertuarının mümkün qədər zəngin olması ən vacib məsələlərdən biridir. Bu məqsədlə də təqdim olunan 2-3 nağara üçün pyeslər, etüd və məşğələlər İncəsənət və uşaq musiqi məktəbləri, musiqi kollecləri və ali məktəblərin nağara sinfi üçün üçün tərtib edilmişdir.

Qeyd etmək lazımdır ki, həmin dərs vəsaiti uşaq musiqi və incəsənət məktəbləri kolleclərdə bilavasitə nağaranın tədrisinə uyğun işlənmişdir.

Pyeslər üzərində işlərkən, əsərlərdə göstərilən nüanslara, strixlərə xüsusən alt və üst əllərin düzgün vurulmasına ciddi riayət etmək lazımdır. Müəllim şagirdin texnikasına, ifaçılıq imkanlarına xüsusi diqqət yetirməlidir.

Şagirdləri ansambl ifasına alışdırmaq nöqteyi-nəzərindən məcmuədə göstərilən duet, trio ansambollarından istifadə etmək məqsədə uyğundur.

Məcmuə nağara təhsili alan şagird və tələbələrin bu ixtisası yiyələnməsində əhəmiyyətli rol oynayacaq.

T. Məmmədov

## AZƏRBAYCAN ÇALĞI ALƏTLƏRİ

Üzeyir bəyin təbirincə zərb alətlərindən “ən zərifi” qaval, özünə məxsus səsi olan nağara, qoşanağara, dümbək dövrümüzdə ən geniş yayılan zərb alətləridəndir.

Qaval ensiz, dairəvi şəkilli ağac sağanaqdan ibarət olub, bir üzü açıq, o biri üzünə isə balıq dərisi çəkilmişdir. Sağanağa daxili tərəfdən metal halqlar bərkidilir. Diametri 340-450 mm, eni isə 40-50 mm-dir. Qavalda səslər hər iki əlin ovucları və barmaqlarını dəri üzün kənarına və ya mərkəzinə vurmaqla, həmçinin aləti silkələməklə alınır.

Qoz, tut və cökə ağaclarından hazırlanan nağaranın sağanağı silindr şəklindədir. Əsasən Keçi dərisi çəkilmiş polad çənbər çal-çarpaz dolanan kəndir vasitəsilə hər iki üzü dərtilir. Gövdəsinin ölçüsündən asılı olaraq müxtəlif ad daşıyır: böyükər - kos (həmişə kiçik növü ilə səsləndirilir), orta ölçüdə olanları - qoltuq, əl nağarası, toy, kiçikləri isə cürə, bala nağara. İri nağaralar iki toxmaqla, başqa növləri isə əllə və çubuqlarla çalınır.

Qoşanağara (dumbul, dümbələk də adlanır) eyni hündürlüklü, ancaq müxtəlif ölçülü iki qoz, tut ağaclarından və metaldan hazırlanan gövdədən ibarətdir. Xarici görünüşünə görə fincanı xatırladır. Gövdələrin üst tərəfinə çəkilmiş keçi, öküz, dəvə və ya at dərisi camış gönündən düzəldilən köşə ilə və ya vint mexanizmi ilə dərtilir. Çalğı zamanı çubuqları ayrı-ayrılıqda hər iki dəri üzə, bir üzə (mərkəzinə və kənarına), bir-birinə və ya gövdəyə, ovucun üzə vurulması ilə müxtəlif səslər alınır.

Dümbəyin piyaləni xatırladan gövdəsi (əvvəllər gildən hazırlanırdı, indi əsasən ağacdən düzəldilir), geniş üst tərəfinə keçi dərisi çəkilir və bir-birinə çal-çarpaz sarınan qayışla və ya vint mexanizmlə dərtilir. Alətin hündürlüyü 350-400 mm-dir. Çalma tərzi qavaldakına oxşayır.

Zərb alətləri arasında orta əsrlərdə çubuqlarla səsləndirilən piyalə şəkilli təbil geniş yayılmışdı. Gövdəsi mis və ya büründən, açıq tərəfinə isə canavar dərisi çəkilirdi. Ovçuluqda istifadə olunan kiçik növü təbil-bas adlanırdı. Təbilə nisbətən kusun ölçüsü böyük idi, ucları əyilmiş və ya parça bağlanmış çubuqlarla səsləndirilirdi. İki iri təbildən ibarət olan cüft-kös adətən döyüşlərdə çalınır. Müasir qavala oxşayan dəf (indi bəzən qavala da bu ad verilir) də geniş yayılmışdı. Onun sağanağı boyu bir-birindən aralı 4-6 mis dairəcik bərkidilirdi. Bəzən dairəciklər əvəzinə sağanağın xarici və daxili tərəfinə kiçik halqacıqlar bağlanırdı. Bu alət isə dairə adlanırdı. Məzhərin dəfə nisbətən enli sağanağı var idi və ona halqa, zinqirovlar bərkidilmirdi. “Kitabi-Dədə Qorqud” dastanında adı çəkilən davul iri nağarani xatırlayırdı. Təbirənin gövdəsinin diametri orta hissəyə doğru kiçilirdi. Dumbulun sağanağının hər iki tərəfi enli idi, nağarazən birtərəfli nağara, dühul isə uzunsov nağara şəklində idi.

## Zərb alətləri haqqında

Azərbaycanda zərb çalğı alətlərinin kökləri çox-çox qədimlərə, ibtidai yaşayış dövrlərinə gedib çıxır. Bu dövrlərdə insanlar müəyyən vasitələrlə ritmlər yaratmışlar. Belə vasitələrdən biri ayaqdöymə zərb üsulu idi ki, bu zaman qazılmış quyunun üzərinə quru ağaç döşəyər, üstünü müxtəlif heyvan dəriləri ilə örtərək onu ayaqla döyəcləməklə çeşidli ritmlər alırmış. İlk zərb alətləri, çox güman ki, belə yaranmışdır. İndi də zorxana oyunlarından birinin adı "Ayaqdöymə" adlanır. Azərbaycanda ən qədim insan məskənlərindən biri olan Qobustanda Cingirdağın ətəklərində on-on iki min il əvvəllərə aid edilən qaya rəsmləri ilə yanaşı, "Qaval daşı" adlanan böyük bir qaya parçası da vardır. Bu qayanı əl, ayaq və yaxud hər hansı bir cisimlə döyəclədikdə qavalın tembrinə uyğun səslər alınır. Belə güman edilir ki, həmin qaya parçası ulu əcdadlanımız tərəfindən zərb aləti kimi istifadə olunduğundan bu günümüzə "Qaval daşı" adı ilə gəlib çatmışdır. Qaval daşı bu gün də zərb alətlərinə xas olan keyfiyyətlərini saxlamaqdadır. Zərb çalğı alətlərinin müxtəlif növləri Azərbaycan ərazisində tarixən çox geniş yayılmış və xalqımızın mədəni həyatında özünəməxsus rol oynamışdır. Alətşünaslığımızın səciyyəvi xüsusiyyətlərindən biri də onun zərb çalğı alətləri ilə zənginliyidir. Hazırda musiqi sənətimizin inkişafında başlıca rol oynayan bir çox zərb alətlərindən geniş istifadə edilir. Bu alətlər, əsasən, 3 növə aynahr:

1. Membranlı. Qrupa təbil, kos, qoşa nağara, nağara, dümbək və bu növ digər zərb alətləri daxildir.
2. İdiofonlu. Buraya kasa və saxsı qablar, müxtəlif növlü laqqutular, şaxşaxlar, zinqirovlar, qumrovlar və s. aid edilə bilər.
3. İdiomembranlı. Bu növ zərb alətlərinə qaval və dəf aid edilir.

Membranlı zərb çalğı alətləri arasında ən geniş yayılmış nağaradır. Xalqımızın adət və ənənələrinin, toy-bayram şənliklərinin aparıcı çalğı alətlərindən sayılan nağaranın bir sıra növləri mövcuddur. Ölçüləri ilə fərqləndirilən bu növlər böyük nağara, cürə nağara, çiling nağara, qoltuq nağara, əl nağara adlandırılır. Bu alət, əsasən, iki quruluşda mövcuddur: birüzlü və ikiüzlü. Birüzlülərə qoşa nağara, nağarazən, təbil, dəf, qaval, ikiüzlülərə böyük nağara (kos nağara), cürə nağara və qoituq nağara aid edilir. Nağaralar arasında ən çox yayılanı qoltuq nağara və qoşa nağara hesab edilir.

Zəngin və müxtəlif növlü zərb çalğı alətlərindən bir çoxu: təbil bas, dənbəl, məzhər, təbil, qumrov, zil, dühul, zəng, zinqirov, kaman, sinc, davul, naqus, xal-xal və başqaları musiqi mədəniyyətimizin inkişafı tarixində müstəsna rol oynamış, lakin bu günümüzə gəlib çatmamışdır.

## Böyük kos nağara



Bəzi regionlarda “toy nağarası” da adlandırılır. Diametri başqa nağaralardan xeyli böyükdür. Böyük nağara heç vaxt tək səsləndirilmir. Əksər hallarda cürə nağara ilə birlikdə ifa olunur. Texniki imkanları başqa nağaralara nisbətən məhduddur. Böyük ölçülü kos nağaralar unudulsa da, onların bir qədər kiçildilmiş forması hazırda zurnaçılar dəstəsində istifadə edilir. İki ağac toxmağı alətin hər iki üzünə zərbə vurmaqla səsləndirilir. Bu növ nağaralardan yalnız açıq havada istifadə edilir. Sağanağı bərk ağacdən silindrik formada düzəldilir, üzləri isə dəridən hazırlanır. Diametri 38x32, 39x33, 40x34 sm-dir.

## Cürə nağara



Əsasən, zurnaçılar dəstəsini müşayiət edir. Musiqi folklorunda özünə məxsus rolu və funksiyası vardır. Əsas nağaradan xeyli kiçik olur. Alətin adı “cürə” (kiçik) sözü də bu mənənəni verir.

Sağanağı müxtəlif ağac növlərindən silindrik formada hazırlanır. Üzünə keçi və yaxud qoyun dərisi çəkilir. Demək olar ki, heç vaxt tək istifadə edilmir, həmişə quruluşları eyni olan böyük nağara ilə birlikdə səsləndirilir. Baş tərəfi geriyə əyilmiş iki yüngül çubuqla səsləndirilir. Diametri 25x26, 26x27 sm-dir.

## Qoltuq nağara



Nağaranın bu növü, adətən, zurna, balaban və başqa alətlər qrupunda istifadə edilir. Əvvəllər onun üzünə qurd dərisi çəkilərmiş. Hazırda ansambl və orkestrlərin tərkibində aparıcı alət kimi çalınan qoltuq nağaranın rolu böyükdür. Nağara ərəb sözü olub, “döyəcləmək”, “taqqıldatmaq” mənasını verir. Alət hər iki əllə və barmaqlarla ifa edilir. Bəzi folklor nümunələrində iki yüngül çubuqla da çalınır. Çalğı zamanı qoşa şapalaq, tremolo, trel və çirtma ifa üsullarından istifadə edilir. Çox güclü səs dinamikasına malik olan nağarada müxtəlif tembr çalarlarını almaq mümkündür. Açıq havada sərbəst çalınır. Folklor ənənələrində, xalq oyunu tamaşalarında, eləcə də “Cəngi”, “Yallı” və bu növ rəqslərdə qoltuq nağaradan istifadə edilir. Sağanağı qoz, və müxtəlif növ ağaç materiallarından hazırlanan silindrik formalı qoltuq nağaranın diametri 32x27, 33x28, 34x29, 35x30 sm-dir.

## Qoşa nağara



Xalq musiqisində ən çox istifadə edilən zərb çalğı alətlərindən biridir. Adından məlum olduğu kimi, qoşa nağara bir-birinə bərkidilmiş iki kiçik qədəhvəri nağaradan ibarətdir. Bəzən “qoşa dumbul” da deyilir.

Bu alətin hazırlanmasında əvvəllər gildən, sonralar isə ağacdan və metaldan istifadə olunmuşdur. Üzləri dəvə, dana və yaxud keçi dərisindən hazırlanaraq metal burğular ilə gövdəyə bərkidilir. Həmin burğuların vasitəsi ilə alətin köklənməsi də təmin olunur. Alət yerə və yaxud xüsusi mizin üzərinə qoyularaq iki ağac toxmaqla çalınır.

Qoşa nağara fərdi şəkildə hazırlandığı üçün ölçüləri müxtəlifdir. Əksər hallarda böyük qazançanın diametri 18-20-27 sm, kiçiyinin isə 10-12 sm olur. Milli musiqinin folklor nümunələrində, o cümlədən orkestr və ansamblarda istifadə edilir. Özünə məxsus səs tembri olan qoşa nağara solo aləti kimi nadir hallarda səsləndirilir.

## Dəf



Milli musiqi mədəniyyətinin tarixi inkişaf mərhələsində özünə məxsus rolu olmuş zərb çalğı alətlərindən biri də dəfdır. Orta əsr musiqi məclislərini dəfsiz təsəvvür etmək mümkün deyildi. Miniatür sənət əsərlərində təsvir edilmiş saray musiqi məclislərində çəng-ney-dəf, bərbət-çəng-ney-dəf, ney-tənbur-dəf kimi alət qruplarında dəfin xüsusi yeri olmuşdur. Sağanağına dörd yerdən hər birində bir cüt mis camlar bərkidilir ki, bu da idiomembranlı alətin səs tembrini təmin edir. Sağanağı qoz, üzü isə balıq dərisindən hazırlanır. Dəfin diametri 250-260 mm, sağanağının qalınlığı 45-50 mm-dir. Hazırda nadir hallarda istifadə olunur.

## Dümbək



Qədəhvari quruluşa malik qədim zərb alətlərindən biridir. Orta əsrlərdə Azərbaycanda geniş yayılmış bu alət XX əsrin əvvəllərindən tədricən unudulmağa başlansa da, hazırda istifadə olunmaqdadır. Cənub bölgələri üçün daha xarakterikdir. Bir üzünə dana və yaxud keçi dərisi çəkilən alətin gövdəsi ilk vaxtlar gildən düzəldilsə də, hal-hazırda ağac və misdən hazırlanır. Ümumi hündürlüyü 350-400 mm, diametri 280 mm-dir. Özünə məxsus bəm tembrinə malik dümbəkdə müxtəlif ritmlər və səs çalarları əldə etmək mümkündür.

## Laqqutu



Müxtəlif ölçülü iki dördbucaq ağac qutudan ibarətdir. Azərbaycanda Astara, Masallı, Lənkəran, Cəlilabad rayonlarında daha çox istifadə edilir. Nağara, qoşa nağara, qaval və başqa zərb alətləri ilə birlikdə müasir ansambl və orkestrlərin tərkibində ifa edilir. Laqqutu mizin üzərinə qoyularaq iki ağac toxmaqla çalınır. Alətin ölçüləri 250x125x50 mm-dir. Qoz, ərik, tut, fistiq ağaclarından içərisi xüsusi ölçüdə oyularaq hazırlanır. Oyuğun üst hissəsi alt hissəsinə nisbətən nazik yonulduğundan ifa zamanı xüsusi səs tembri alınır. Bu alətin adının etimologiyası, güman ki, onun çıxardığı səs tembri ilə bağlıdır. Alətin müxtəlif növləri bir çox ölkələrdə geniş yayılıb.

## Qaval



Birüzlü zərb alətləri qrupuna aiddir. Azərbaycan ərazisində çox geniş yayılmış bu alət barədə klassiklərin əsərlərində, miniatürlərdə kifayət qədər məlumat verilmişdir. Qaval, bəlkə də, yeganə alətdir ki, ilkin formasını dövrümüzə qədər saxlaya bilmışdır. Orta əsrlərdə, əsasən, saray musiqi məclislərində istifadə edilmişdir. Bir çox Şərqi ölkələrində, məsələn, Orta Asiya xalqları arasında qavalın müxtəlif ölçülü növləri geniş yayılmışdır.

Qaval bütövlükdə membranlı alət olsa da, onun idiofonlu alətlərə məxsus əlamətləri də vardır. Onun sağanağından asılmış metal halqlar, bəzi hallarda dörd kiçik zinqirov, silkələnərək təkrarolunmaz səs tembri yaradır. Qaval Üzeyir Hacıbəyov tərəfindən xalq çalğı alətləri orkestrinin tərkibinə əsas alət kimi daxil edilmiş, onun ilk not partiyasını da bəstəkar özü yazmışdır. İfaçı qavalı hər iki əllə tutaraq barmaqlarla və şapalaqla ifa edir. Geniş ifaçılıq imkanlarına malik olan bu alətdə trel, tremola, mordent və başqa çalarlar almaq mümkündür. Rəng, dəraməd, təsnif və zərbi müğamların üçlük tərəfindən ifası zamanı qavalın iştirakı mütləqdir. Qoz ağacından hazırlanmış sağanağın içəri hissəsinə çevrəsi boyu 60-70 ədəd xırda mis halqlar bərkidilir. Üzünə xüsusi üsulla aşılanmış nərə balığının dərisi çekilir. Balıq dərisi nazik və şəffaf olduğundan onun səs tembri olduqca məlahətlidir. Eni 60-75 mm, diametri 350-450 mm olur.

## Nağaranada işlədilən şərti işarələr

### *Alt və üst əl*

Nağaranı çalan zaman aşağı tərəflə çaldığımız əl ***alt əl***, yuxarı tərəflə çaldığımız əl, yəni nağaranın üstündəki əl isə ***üst əl*** adlanır.

### *Alt və üst əlin işarəsi;*

- -- alt əlin işarəsi
- + -- üst əlin işarəsi

### **Zərbə**

Nağaranın alt və yaxud üst əl ilə çalınmasına ***zərbə*** deyilir. Zərbəni alt və üst əllə vurmaq olar.

### **Bəm və zil zərbə**

Nağaranın üzünün bir az orta tərəfinə alt və yaxud üst əl ilə (ovucun içi ilə) barmaqların birləşmiş vəziyyətdə vurulan zərbəyə ***bəm zərbə***, barmaqların açılı vəziyyətdə (həmin yerə) vurulan zərbəyə ***zil zərbə***, nağaranın üzünün kənarına (dərinin qıraqına) barmaqların ucu ilə vurulmasına ***çırtma əvəzi zərbə*** deyilir.

- ▀ -- ***bəm zərbə***
- > -- ***zil zərbə***
- ^ -- ***çırtma əvəzi zərbə***

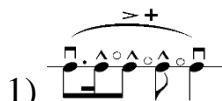
**Qeyd.** Bəzi hallarda bəm və zil zərbəni yumşaq, ancaq barmaqların ucu ilə çalmaq lazımlı gəlir. Onda ▀ və > zərbənin yanında ^ işaret-yəni barmaqların ucu ilə işaretisi yazılırlar ▀^ bu işaretə alt əl ilə bəm zərbəni öz yerinə ancaq barmaqların ucu ilə yumşaq, (yəni yumşaq bəm zərbəni göstərir). >^ bu işaretə alt əl ilə zil zərbəni öz yeri-

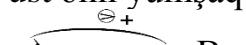
nə ancaq barmaqların ucu ilə yumşaq, yəni yumşaq zil (çırtma səsinə oxşar) çalmağı göstərir.

Bəzi hallarda nağaranı kar səslə (yəni səsi bağlı, kəsik, boğuq halda) çalmaq tələb olunur. Bu zaman bir əl ilə (əsasən üst əl ilə) nağaranın kənarında dərini sıxıb, o biri əl ilə (alt əl ilə) istənilən zərbəni vurmaq lazımdır.

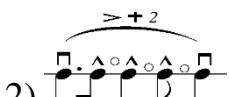
Kar səslə çalmağı notla yazmaq üçün istənilən zərbə dairəyə alınır.

-  + -- kar zil zərbə.(üst əl)  
 --- kar bəm zərbə. (alt əl)  
 . . . . . kar bəm zərbə yumşaq barmaqların ucu ilə.(alt əl)  
 . . . . . kar zil zərbə yumşaq barmaqların ucu ilə. (alt əl)



1)  üst əlin yumşaq barmaqların ucu ilə dəriyə sıxıb saxlanılması və alt əlin çalınması.  Bu işaretə üst əlin yumşaq barmaqların ucu ilə dəriyə sıxıb saxlanılmasını göstərir.

**Qeyd.** Bir əllə ifa zamanı üst əlin yumşaq barmaqların ucu ilə dəriyə sıxıb saxlanılması ilə yanaşı, üst əlin ikinci barmağının dəriyə sıxıb, üçüncü, dördüncü, beşinci barmaqlar ilə ritmi ifa etmək məqsədə uyğundur. (Kar bəm səslə)



2)  burada 2 rəqəmi üst əlin ikinci barmağını dəriyə yumşaq sıxıb saxlanılmasını göstərir.



3)  ox işaretəsi alt əlin yumşaq qırraqdan ortaya sürüşdürülməsini göstərir.



4)  ox işaretəsi vurğu ilə alt, üst əlin termola ilə yumşaq ortadan qırraqa sürüşdürülməsini göstərir.(bəm,zil zərbə ilə)

### Çırtma.

Nağaranın zərbə ilə deyil, barmaqlar vasitəsi ilə çalınmasına (vurulmasına) çırtma deyilir.

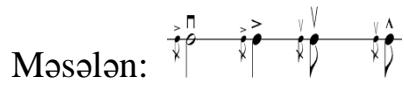
Çırtma işaretəsi belədir; 

Bəzi hallarda çırtma işaretəsinin yanında hansı barmaqla vurulması da göstərilir.

**Məsələn;**     

Çırtma əsasən alt əldə 2-ci barmaqla  üst əldə isə 3 və 4-cü barmaqla   vurulur. Bəzi hallarda bir zərbə və çırtmanın hər iki əl ilə birlikdə-qoşa çalmaq lazımlı gəlir.

Bu zaman əsas notun yanında ,birdənəli forşlaq işaretəsi  birlikdə yazılır.



Məsələn: Bu isə qoşa- birlikdə çalmağı göstərir.

Əsas notun üzərində olan işarə alt əli, forşlaqın üzərimdə olan işarə üst əli göstərir.

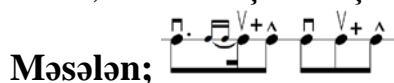
### Məsələn;

Qoşa əl ilə çalmağın nümunələri;

1. 2.   
 3. 4.

### Zərbə və çırtma (Çırtma şapalaq)

Xanədə forşlaq üzərində alt üst əl işarələri olmadıqda əsas notla birlikdə üst əl ilə barmaqların ucu ilə çalınır. Nağaranın bir əl ilə zərbə, o biri əl ilə çırtma vasitəsilə çalınmasına **zərbə çırtma** (*çırtma şapalaq*) deyilir. Zərbə çırtmada əsasən alt əl ilə zərbə, üst əl ilə çırtma çalınır.



### Çırtma əvəzi forşlaq

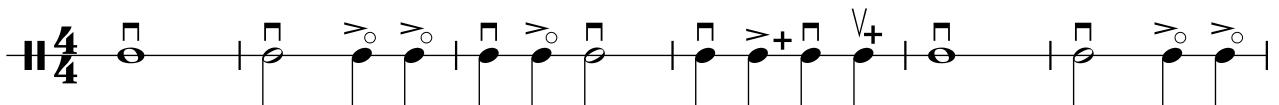
Xanədə forşlaq üzərində alt üst əl işarələri olduqda, əsas notla birlikdə alt əl ilə barmaqların ucu ilə çırtma əvəzi qırraqdan ortaya sürüşdürülməklə çalınır. Alt, üst əl işarəsi isə alt əl çırtma əvəzi, üst əl isə üst əl şapalağı ilə çalınır. (buna qoşa şapalaq deyilir)  
 Qeyd; Əgər forşlağın üzərində əl işarələri olarsa forşlağı yazılıdığı kimin çalınması məqsədə uyğundur



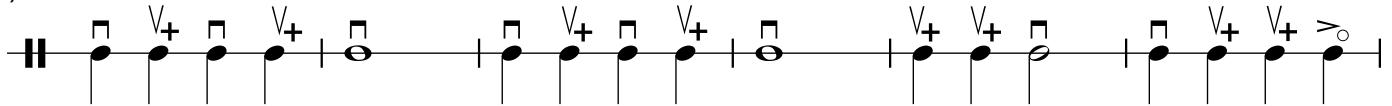
# *MƏŞĞƏLƏ №1*

*Andante*

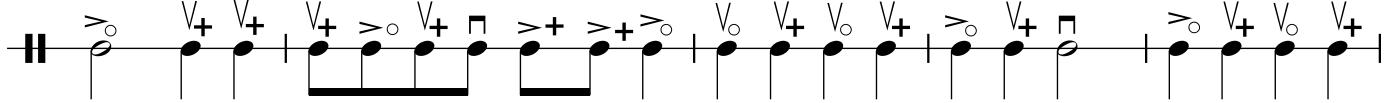
*T.Məmmədov*



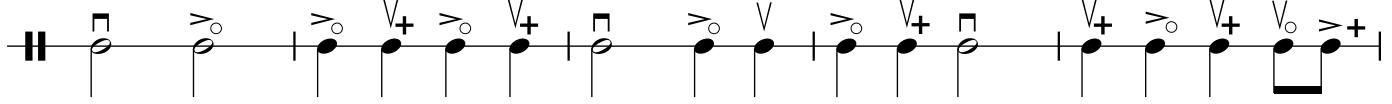
7



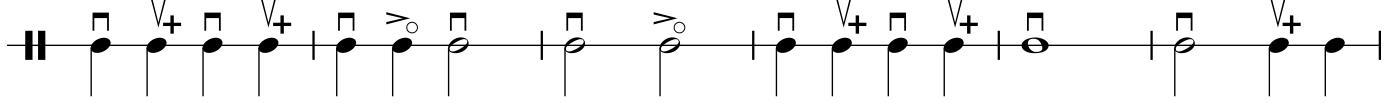
13



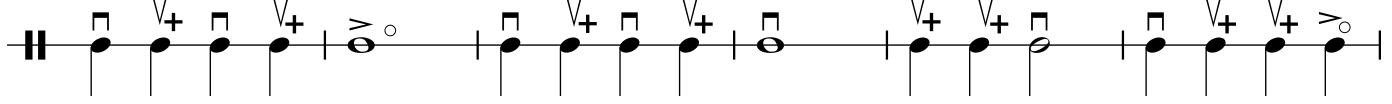
18



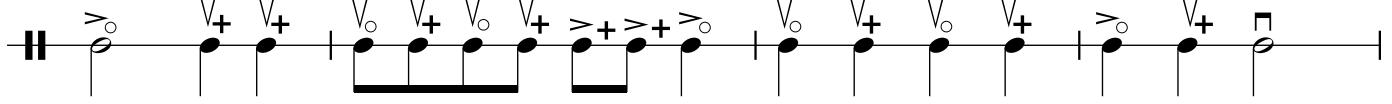
23



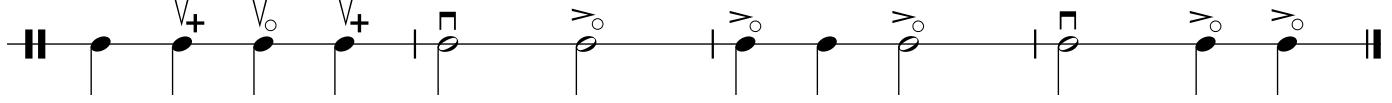
29



35



39



## MƏŞĞƏLƏ №2

21

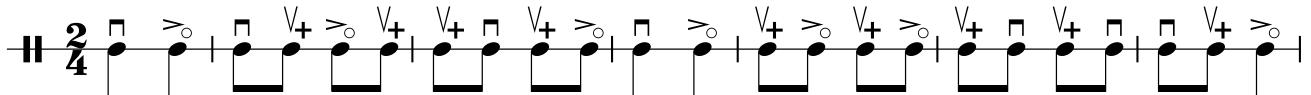
### *Andante*

Məmmədov.T

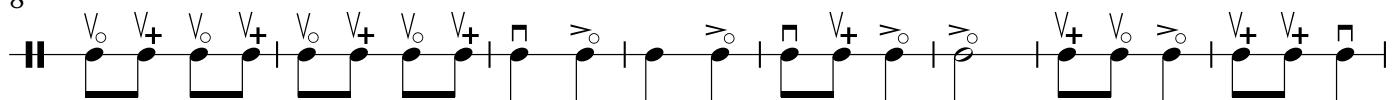
# *MƏŞĞƏLƏ №3*

*Moderato*

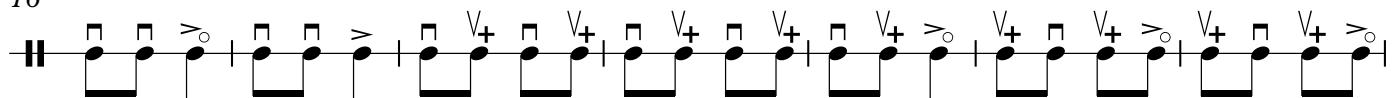
*T.H.Məmmədov*



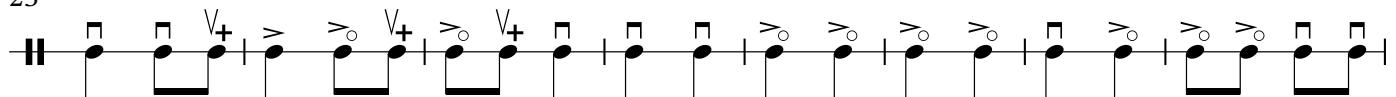
8



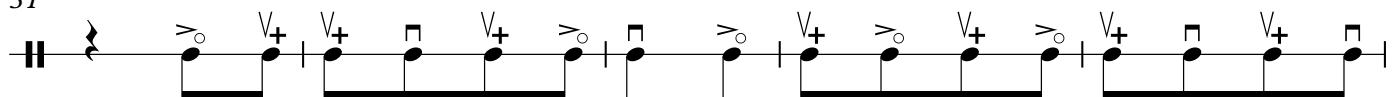
16



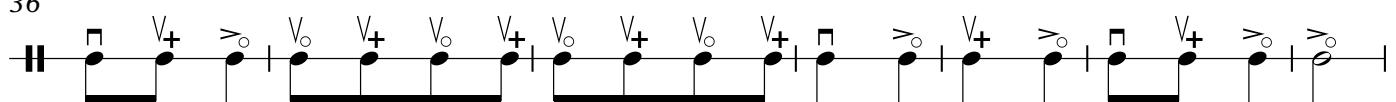
23



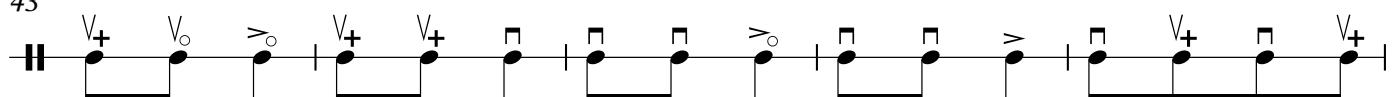
31



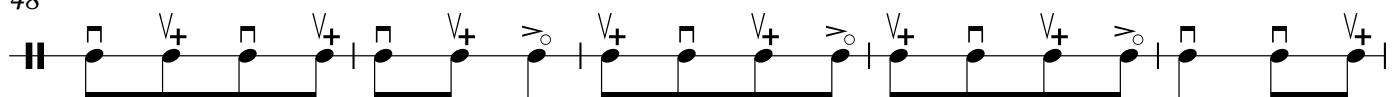
36



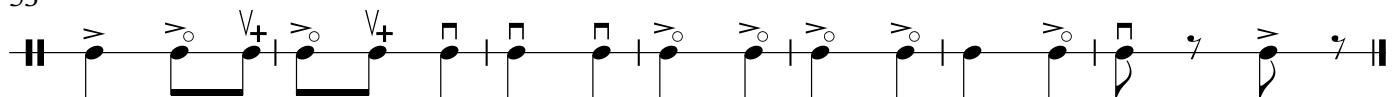
43



48



53



# MƏŞĞƏLƏ №4

*Moderato*

T.H.Məmmədov

15

23

30

38

45

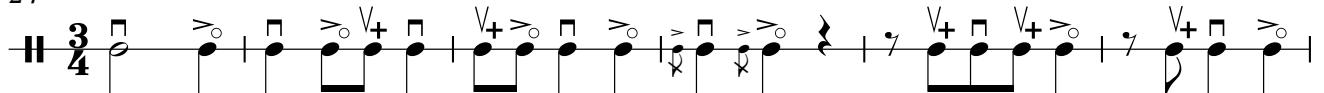
52

58

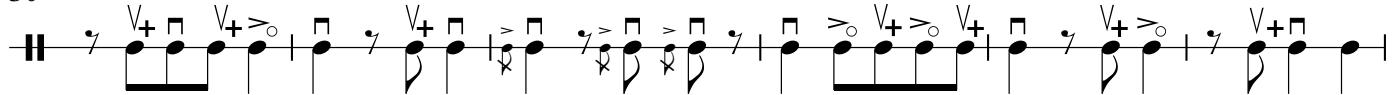
# MƏŞĞƏLƏ №5

24 *Andante*

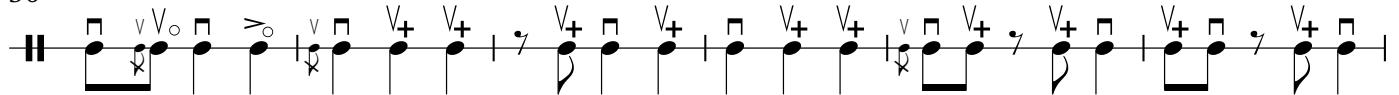
T.H.Məmmədov



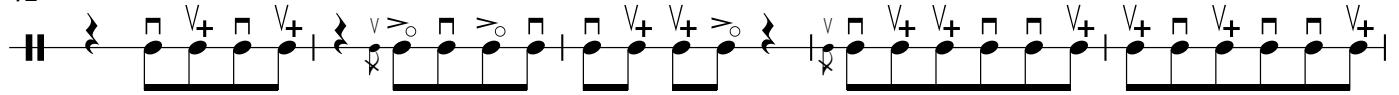
30



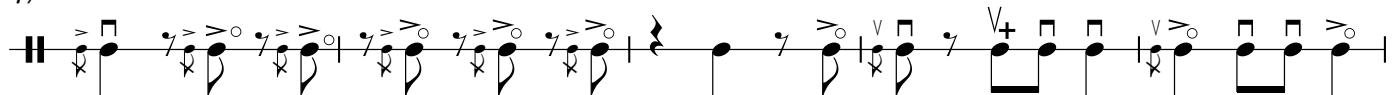
36



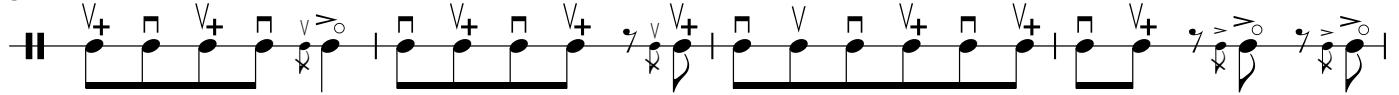
42



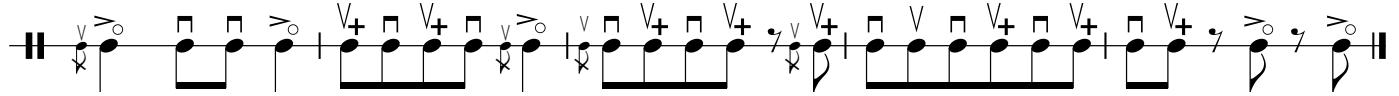
47



52



56



--bu işaret müəllif tərəfindən qısa forşlaq kimi yox, üst əllə alt əlin birlikdə (qoşa) çalınmasını göstərir

# ETÜD №6

*Andante*

*T.H.Məmmədov*

1

4

7

10

13

16

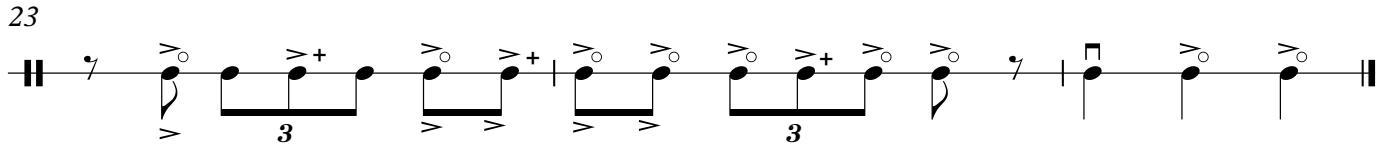
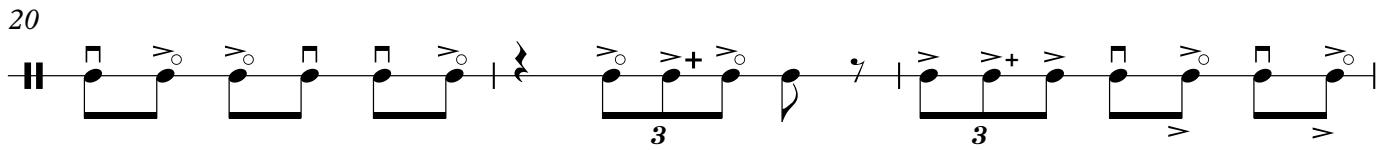
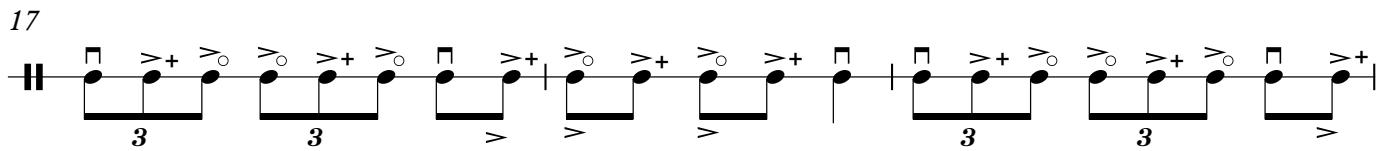
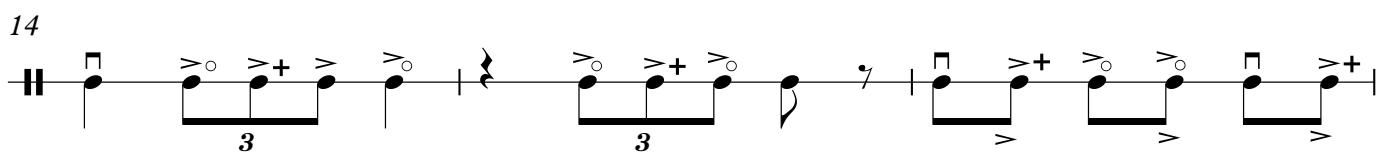
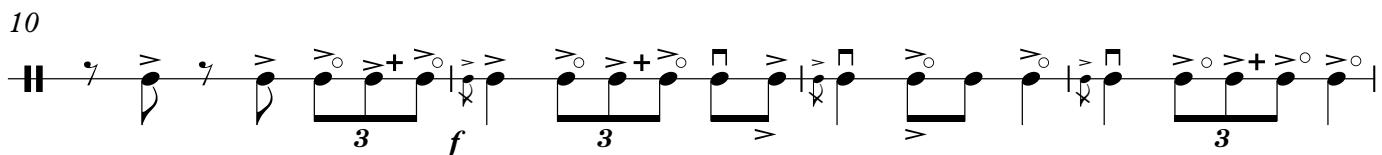
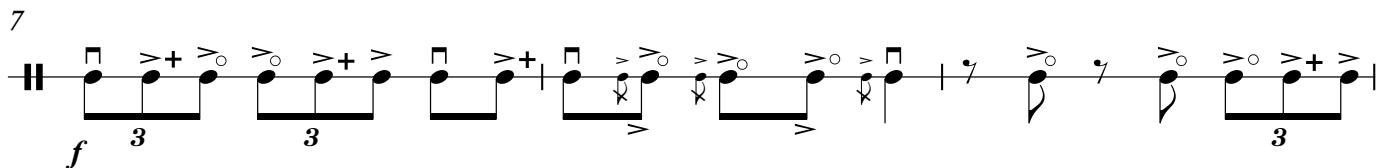
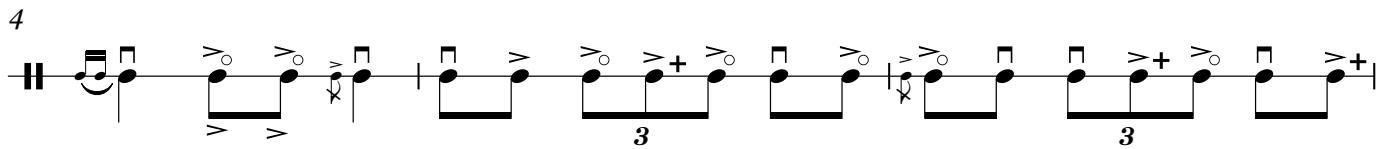
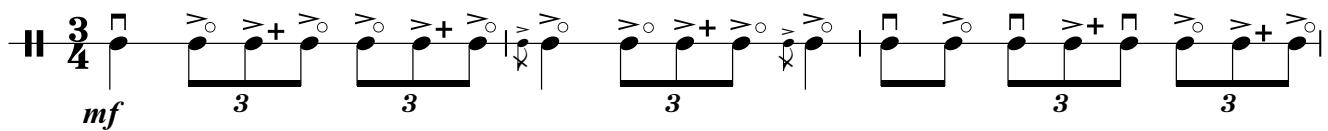
19

22

# ETÜD №7

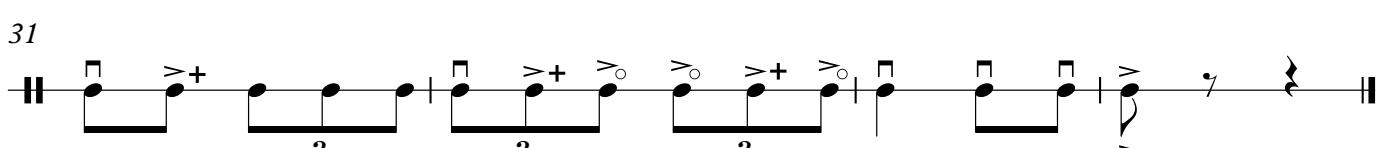
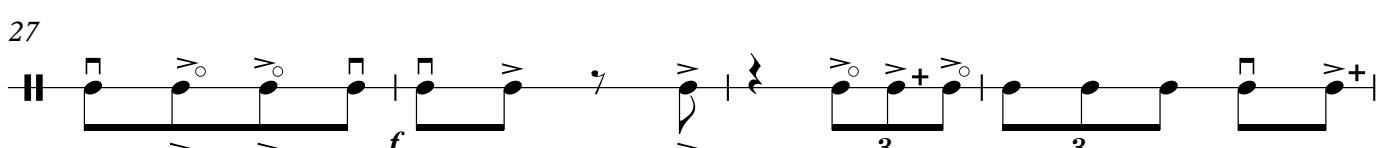
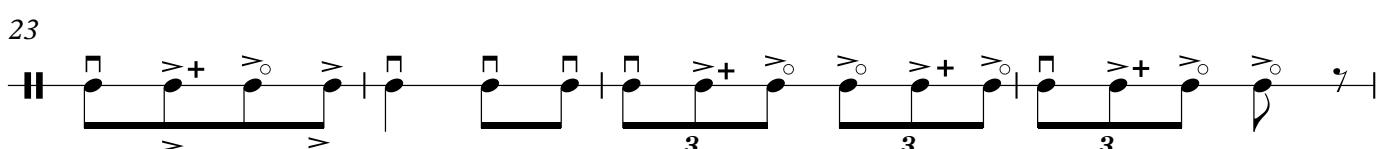
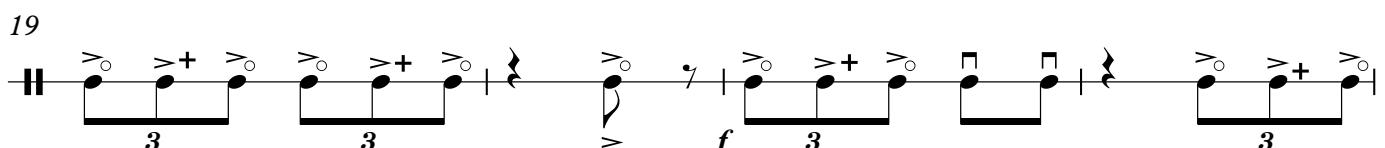
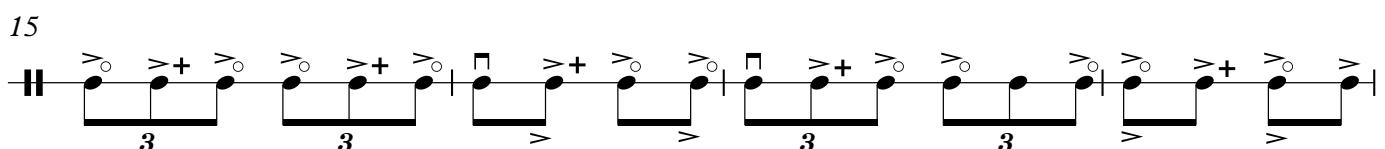
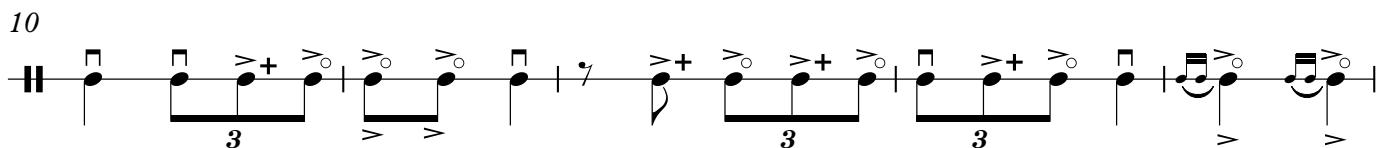
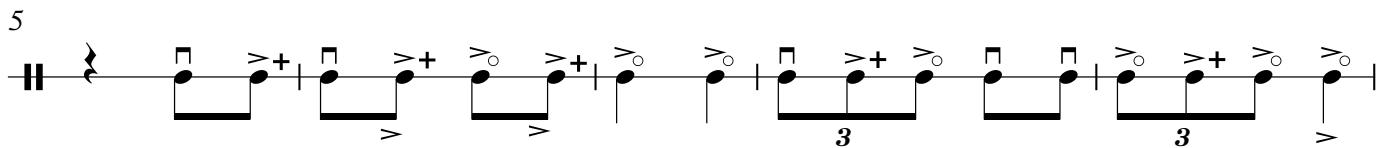
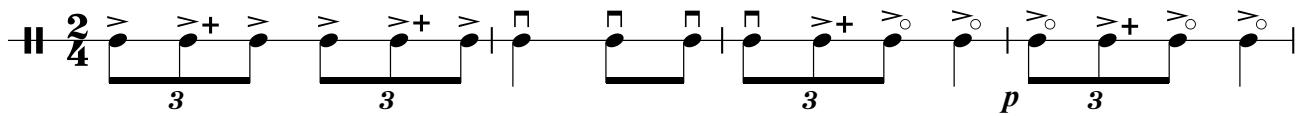
*moderato*

*T.H.Məmmədov*



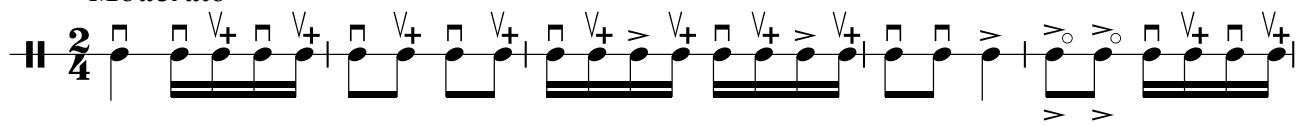
$\times^>$  --bu işarə müəllif tərəfindən qısa forşlaq kimi yox, üst əllə alt əlin birlikdə (qoşa) çalınmasını göstərir

© T.H.Məmmədov

*ETÜD №8**moderato**T.H.Məmmədov*

*ETÜD № 9**Moderato*

T.H.Məmmədov



6

10

*3*      *p*      *p*      *f*

14

*3*

19

*3*

23

*f(p)*

28

33

37

# ETÜD № 10

*T.H.Məmmədov*

*Allegro*

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

29

30

31

32

33

34

35

36

37

38

39

40

41

42

43

44

45

46

47

48

49

50

51

52

53

54

55

56

57

58

59

60

61

62

63

64

65

66

67

68

69

70

71

72

73

74

75

76

77

78

79

80

81

82

83

84

85

86

87

88

89

90

91

92

93

94

95

96

97

98

99

100

101

102

103

104

105

106

107

108

109

110

111

112

113

114

115

116

117

118

119

120

121

122

123

124

125

126

127

128

129

130

131

132

133

134

135

136

137

138

139

140

141

142

143

144

145

146

147

148

149

150

151

152

153

154

155

156

157

158

159

160

161

162

163

164

165

166

167

168

169

170

171

172

173

174

175

176

177

178

179

180

181

182

183

184

185

186

187

188

189

190

191

192

193

194

195

196

197

198

199

200

201

202

203

204

205

206

207

208

209

210

211

212

213

214

215

216

217

218

219

220

221

222

223

224

225

226

227

228

229

230

231

232

233

234

235

236

237

238

239

240

241

242

243

244

245

246

247

248

249

250

251

252

253

254

255

256

257

258

259

260

261

262

263

264

265

266

267

268

269

270

271

272

273

274

275

276

277

278

279

280

281

282

283

284

285

286

287

288

289

290

291

292

293

294

295

296

297

298

299

300

301

302

303

304

305

306

307

308

309

310

311

312

313

314

315

316

317

318

319

320

321

322

323

324

325

326

327

328

329

330

331

332

333

334

335

336

337

338

339

340

341

342

343

344

345

346

347

348

349

350

351

352

353

354

355

356

357

358

359

360

361

362

363

364

365

366

367

368

369

370

371

372

373

374

375

376

377

378

379

380

381

382

383

384

385

386

387

388

389

390

391

392

393

394

395

396

397

398

399

400

401

402

403

404

405

406

407

408

409

410

411

412

413

414

415

416

417

418

419

420

421

422

423

424

425

426

427

428

429

430

431

432

433

434

435

436

437

438

439

440

441

442

443

444

445

446

447

448

449

450

451

452

453

454

455

456

457

458

459

460

461

462

463

464

465

466

467

468

469

470

471

472

473

474

475

476

477

478

479

480

481

482

483

484

485

486

487

488

489

490

491

492

493

494

495

496

497

498

499

500

501

502

503

504

505

506

507

508

509

510

511

512

513

514

515

516

517

518

519

520

521

522

523

524

525

526

527

528

529

530

531

532

533

534

535

536

537

538

539

540

541

542

543

544

545

546

547

548

549

550

551

552

553

554

555

556

557

558

559

560

561

562

563

564

565

566

567

568

569

570

571

572

573

574

575

576

577

578

579

580

581

582

583

584

585

586

587

588

589

590

591

592

593

594

595

596

597

598

599

600

601

602

603

604

605

606

607

608

609

610

611

612

613

614

615

616

617

618

619

620

621

622

623

624

625

626

627

628

629

630

631

632

633

634

635

636

637

638

639

640

641

642

643

644

645

646

647

648

649

650

651

652

653

654

655

656

657

658

659

660

661

662

663

664

665

666

667

668

669

670

671

672

673

674

675

676

677

678

679

680

681

682

683

684

685

686

687

688

689

690

691

692

693

694

695

696

697

698

699

700

701

702

703

704

705

706

707

708

709

710

711

712

713

714

715

716

717

718

719

720

721

722

723

724

725

726

727

728

729

730

731

732

733

734

735

736

737

738

739

740

741

742

743

744

745

746

747

748

749

750

751

752

753

754

755

756

757

758

759

760

761

762

763

764

765

766

767

768

769

770

771

772

773

774

775

776

777

778

779

780

781

782

783

784

785

786

787

788

789

790

791

792

793

794

795

796

797

798

799

800

801

802

803

804

805

806

807

808

809

810

811

812

813

814

815

816

817

818

819

820

821

822

823

824

825

826

827

828

829

830

831

832

833

834

835

836

837

838

839

840

841

842

843

844

845

846

847

848

849

850

851

852

853

854

855

856

857

858

859

860

861

862

863

864

865

866

867

868

869

870

871

872

873

874

875

876

877

878

879

880

881

882

883

884

885

886

887

888

889

890

891

892

893

894

895

896

897

898

899

900

901

902

903

904

905

906

907

908

909

910

911

912

913

914

915

916

917

918

919

920

921

922

923

924

925

926

927

928

929

930

931

932

933

934

935

936

937

938

939

940

941

942

943

944

945

946

947

948

949

950

951

952

953

954

955

956

957

958

959

960

961

962

963

964

965

966

967

968

969

970

971

972

973

974

975

976

977

978

979

980

981

982

983

984

985

986

987

988

989

990

991

992

993

994

995

996

997

998

999

1000

*ETÜD № 11**Moderato*

T.H.Məmmədov

**2**

4

7

11

15

18

21

24

28

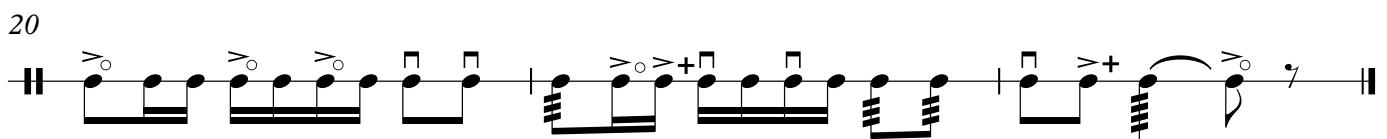
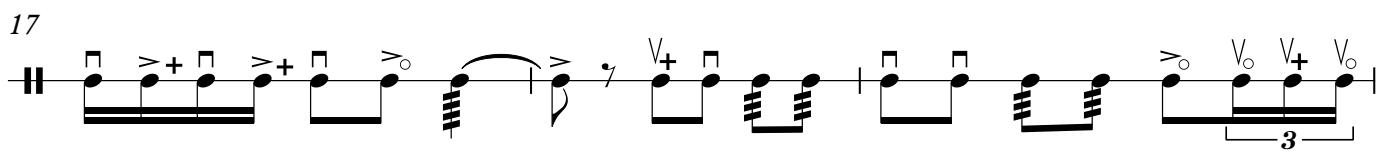
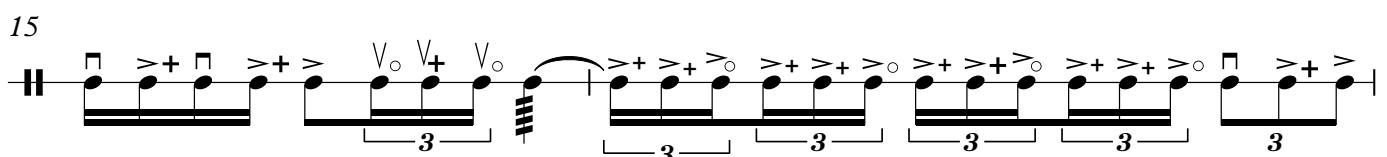
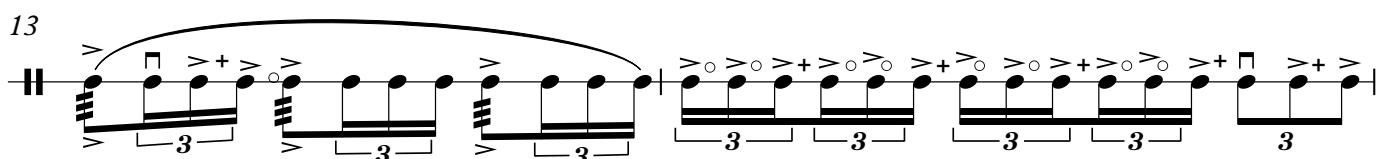
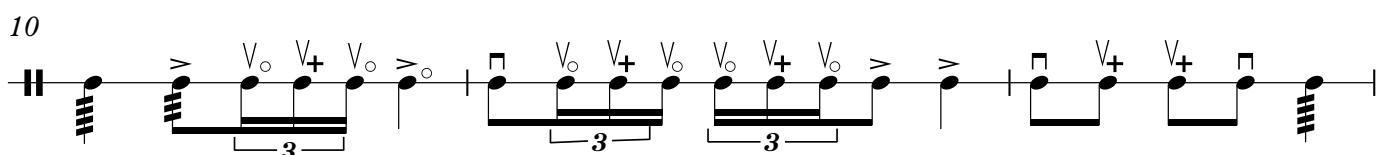
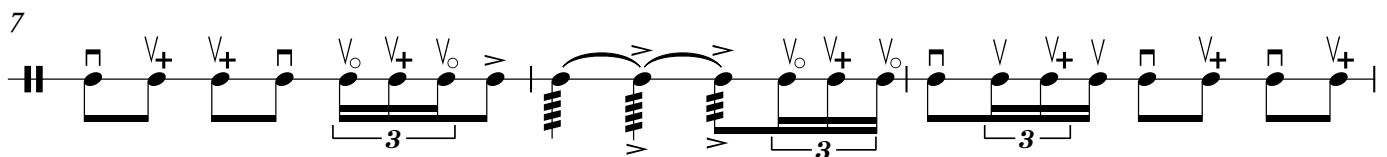
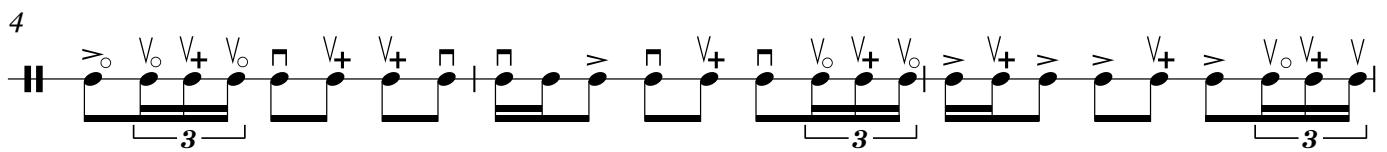
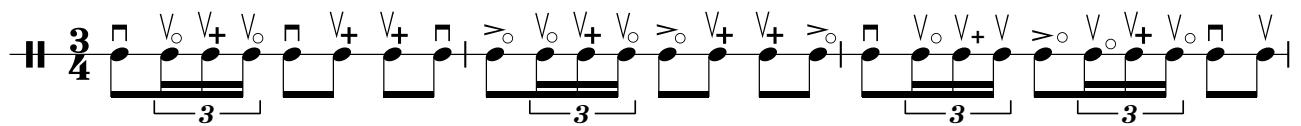
32

36

# ETÜD №12

*Andantino*

*T.H.Məmmədov*



*ETÜD №13**T.H.Məmmədov*

*moderato*

1

4

7

10

13

15

18

21

25

28

*© T.H.Məmmədov*

# ETÜD №14

*Allegro*

T.H.Məmmədov

3

6

12

18

23

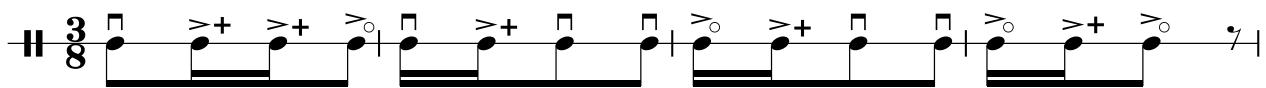
27

31

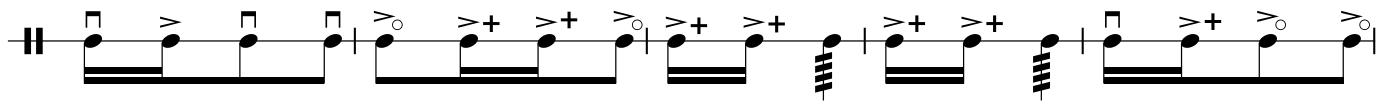
37

*ETÜD №15**Allegro*

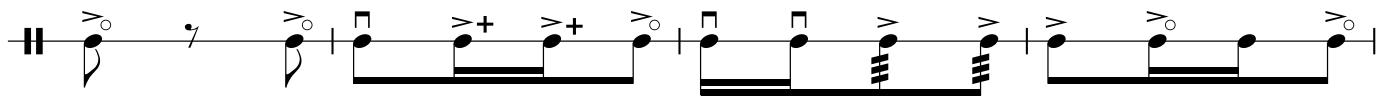
T.H.Məmmədov



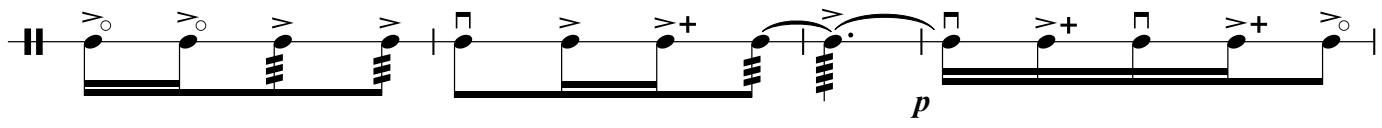
5



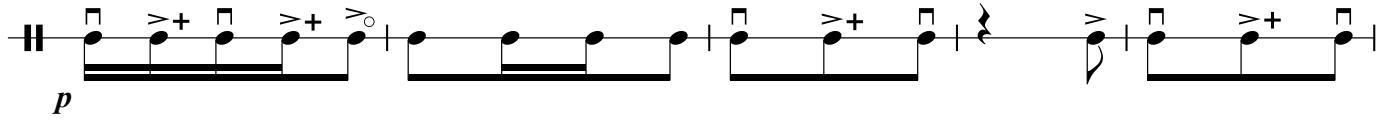
10



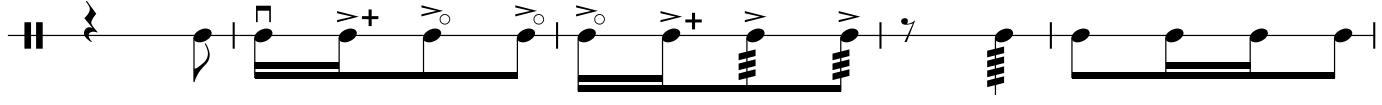
14



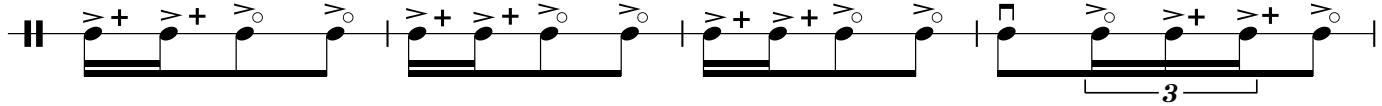
18



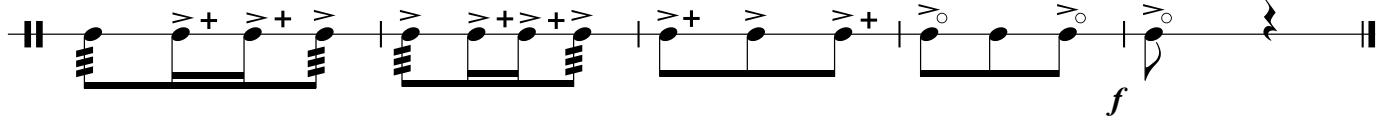
23



28



32



*ETÜD №16*

*Andante*

*T.H.Məmmədov*

7

13

19

26

31

37

43

49

56

62

67

*ETÜD №17*

*Allegro*

T.H.Məmmədov

6

10

14

19

26

30

35

41

47

52

# ETÜD №18

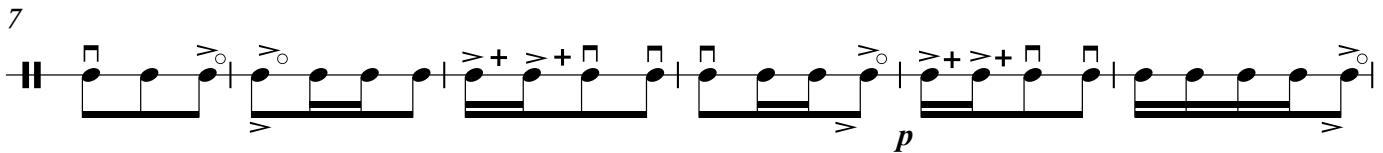
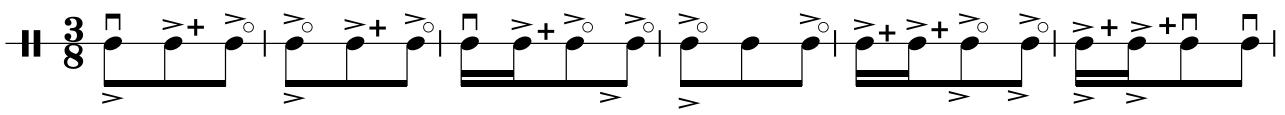
*Moderato*

T.H.Məmmədov

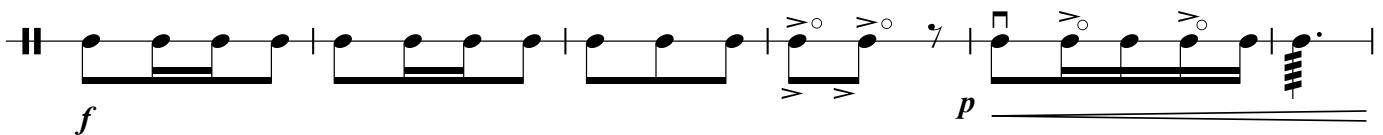
The musical score for ETÜD №18 is composed of 12 staves of musical notation. The key signature is one sharp (F#). The time signature is 3/8. The tempo is 'Moderato'. The music features various slurs, grace notes, and dynamic markings like *p* (piano), *f* (forte), and dynamics with '3' underneath them. Measure numbers 1 through 49 are indicated on the left side of each staff.

*ETÜD №19**Allegro*

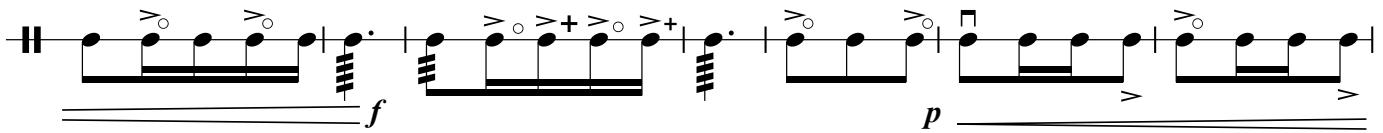
T.H.Məmmədov



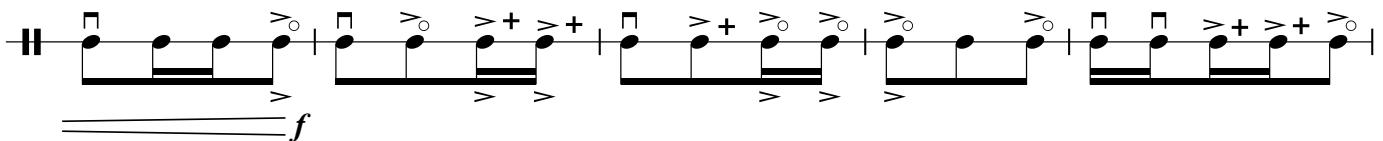
13



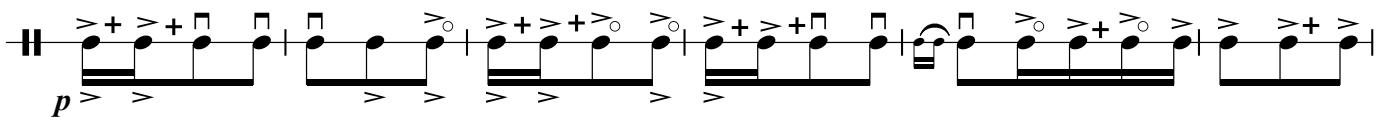
19



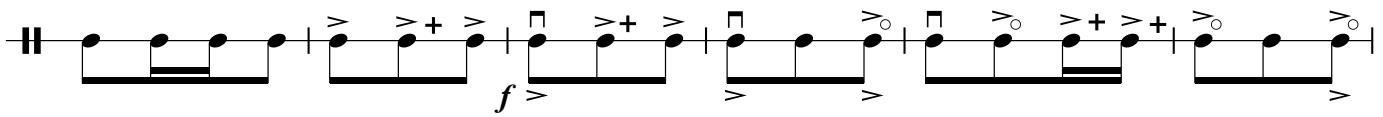
26



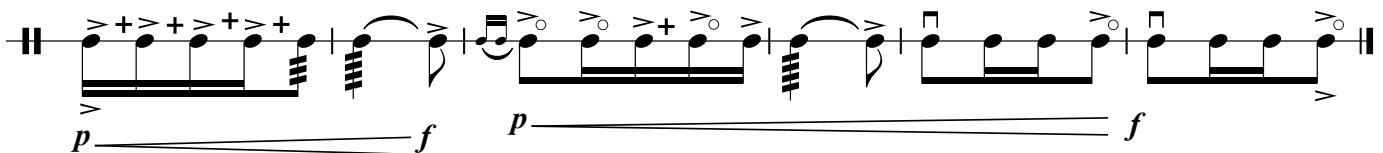
31



37



43



# ETÜD №20

*Allegretto*

*T.H.Məmmədov*

**1**

**3/8**

**f(p)**

**6**

**12**

**19**

**23**

**29**

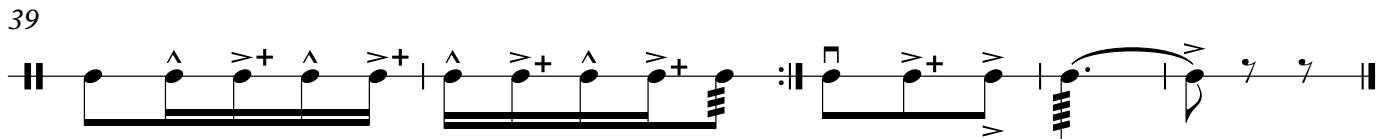
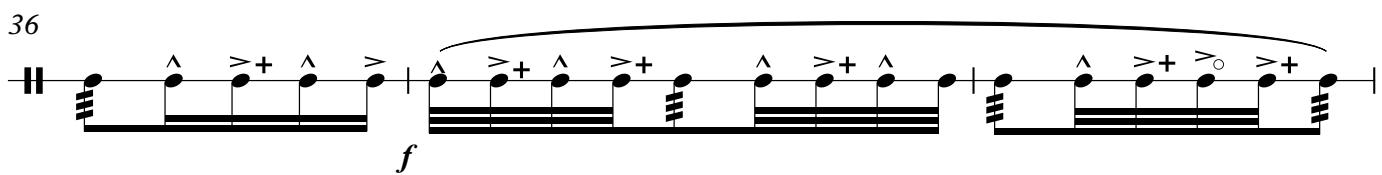
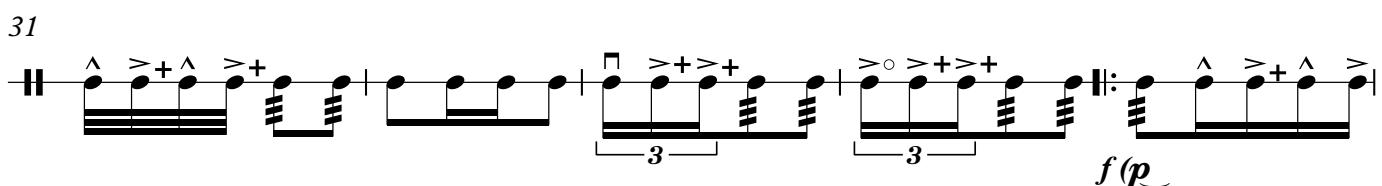
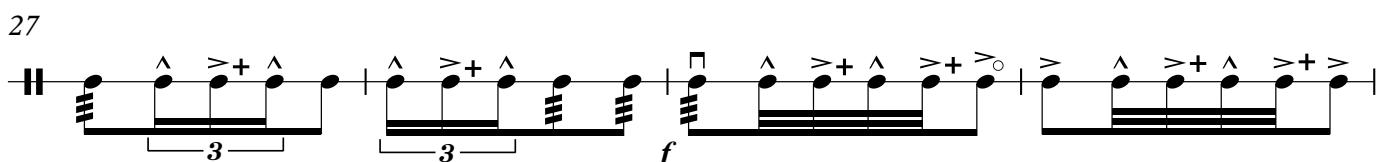
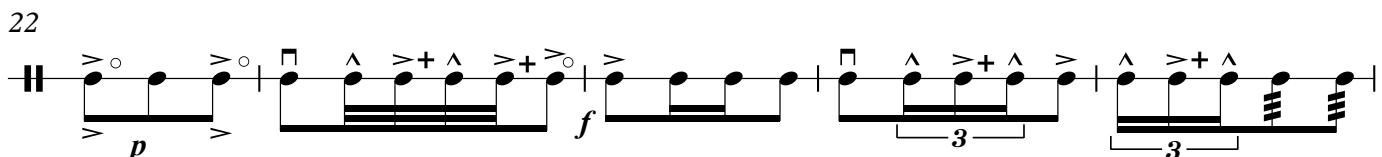
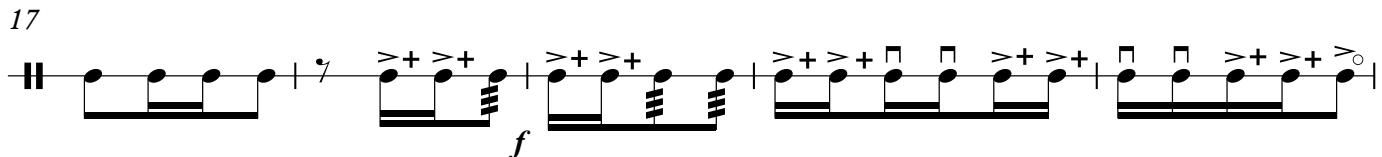
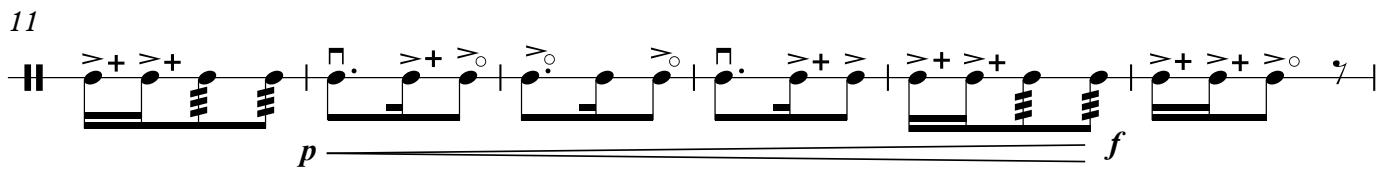
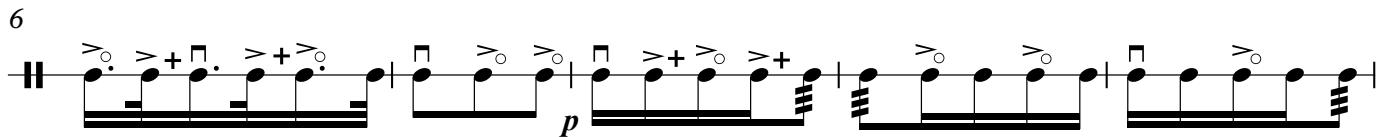
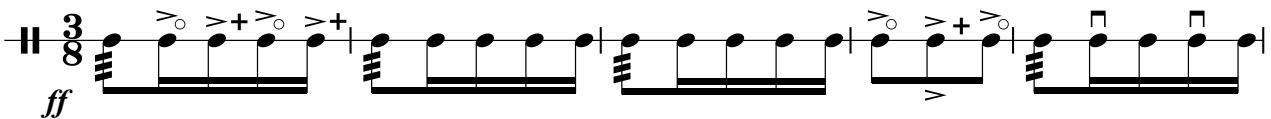
**p** *f*

**37**

**43**

*ETÜD №21**Moderato*

T.H.Məmmədov



# ETÜD №22

*Andante*

*T.H.Məmmədov*

2

4

6

9

12

16

19

22

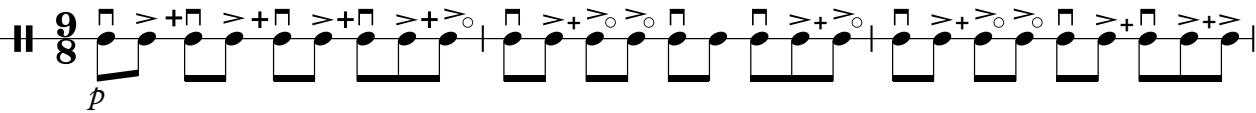
26

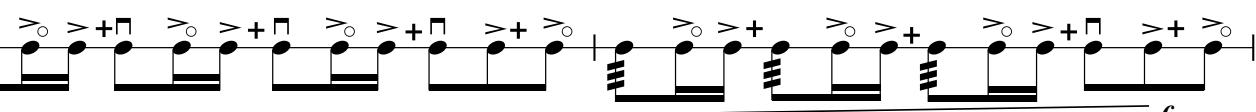
30

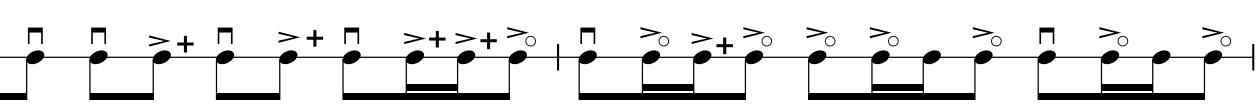
*f(p)*

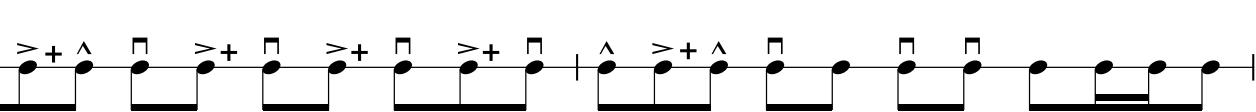
*ETÜD №23**Allegro*

T.H.Məmmədov

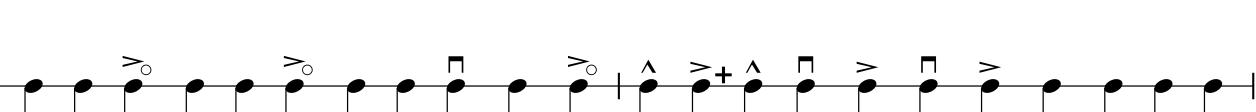
9 

4 

6 

8 

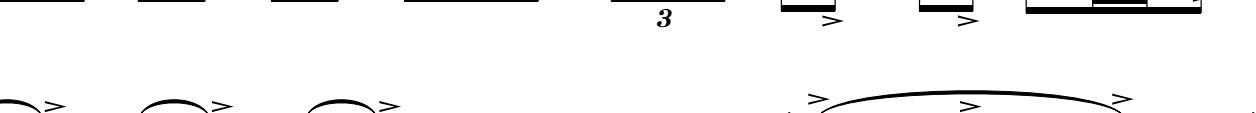
10 

13 

15 

18 

20 

22 

24 

*ETÜD №24**Allegro**T.H.Məmmədov*

**6**

**4**

**7**

**10**

**13**

**15**

**18**

**21**

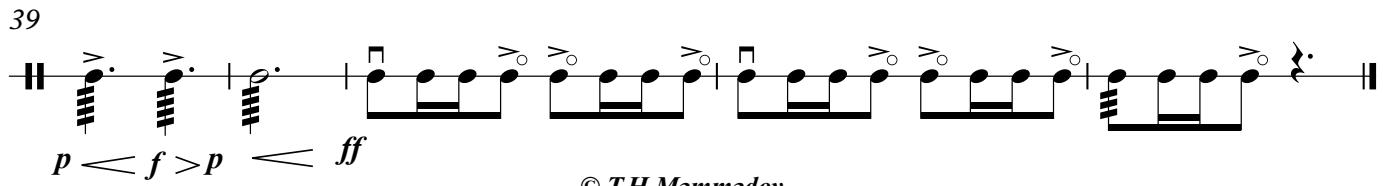
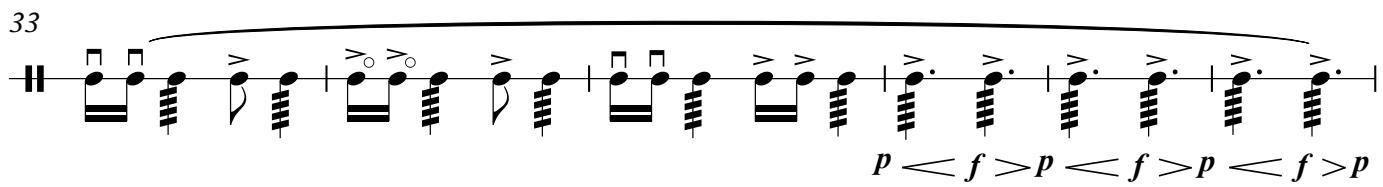
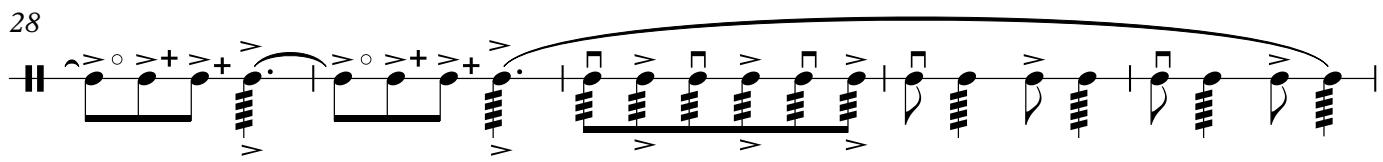
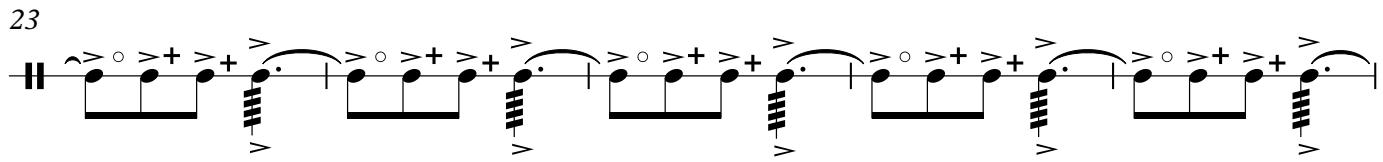
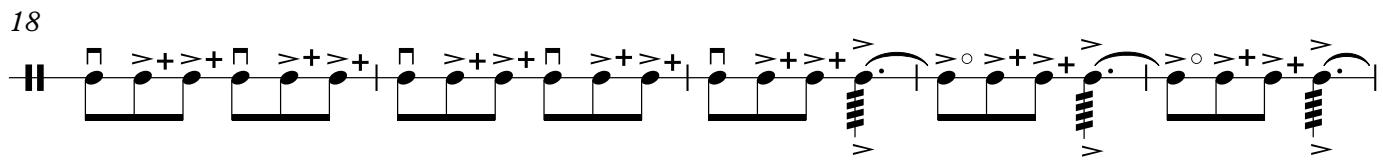
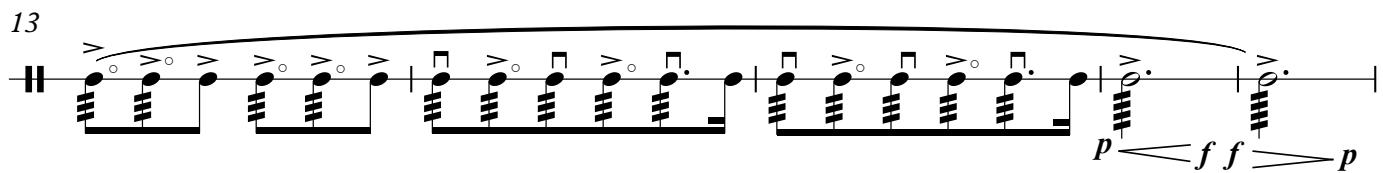
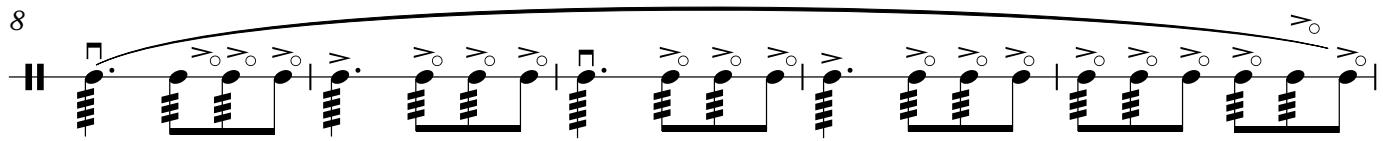
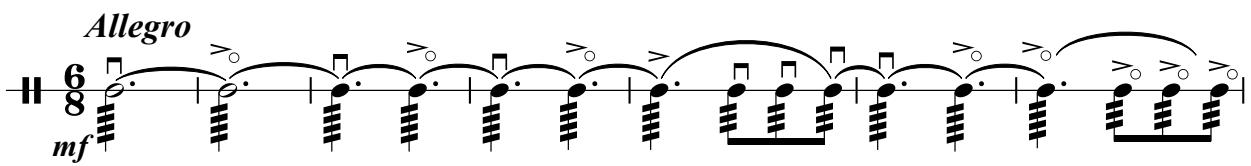
**24**

**28**

**30**

*ETÜD №25*

T.H.Məmmədov

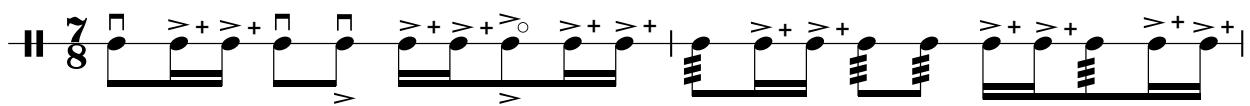


© T.H.Məmmədov

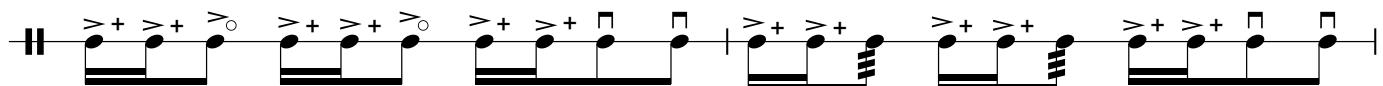
## ETÜD №26

*Allegro*

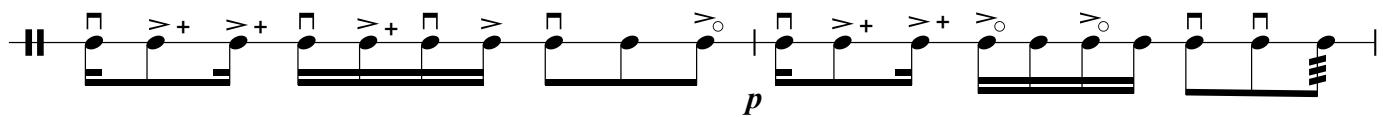
T.H.Məmmədov



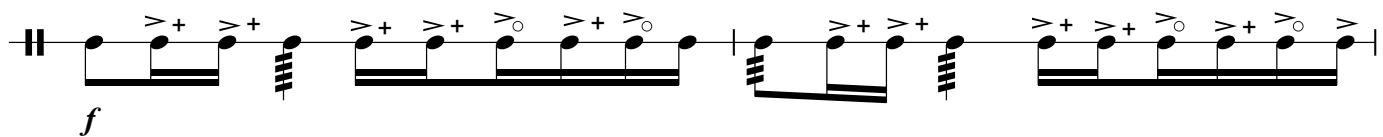
3



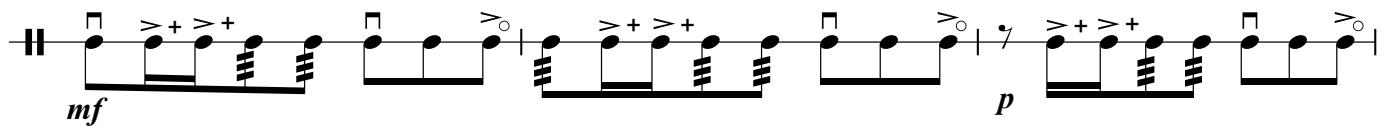
5



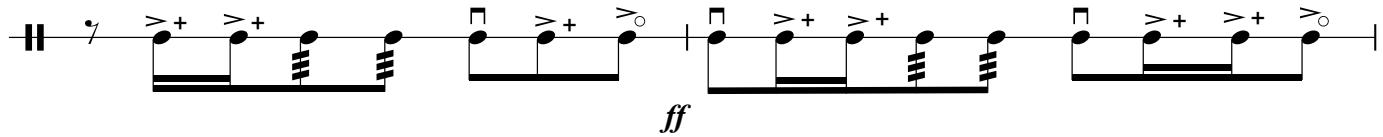
7



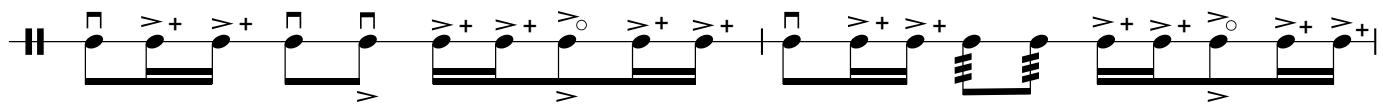
9



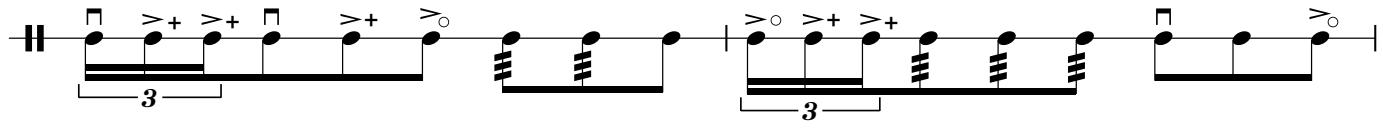
12



14

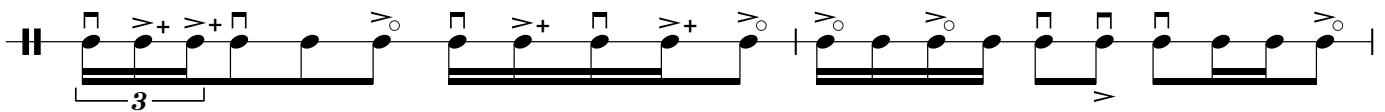


16

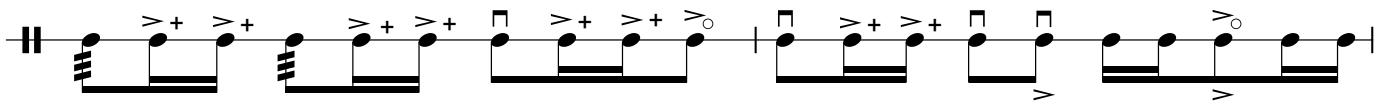


46

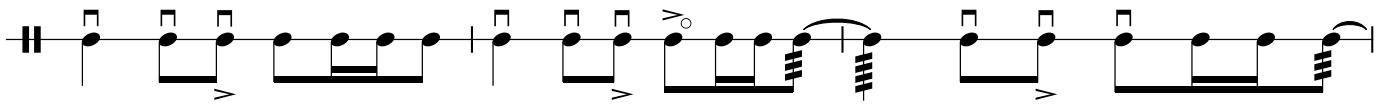
18



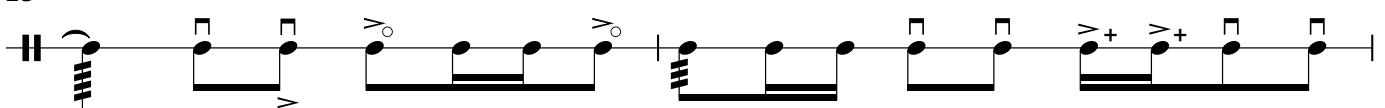
20



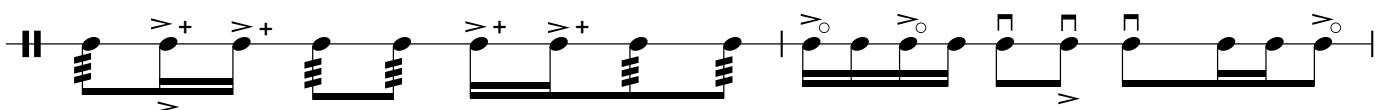
22



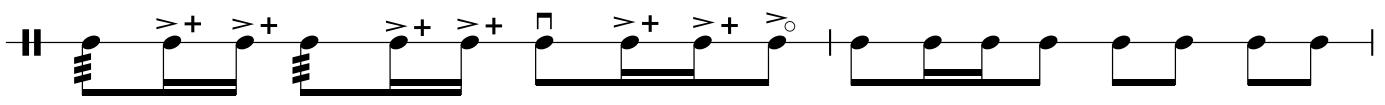
25



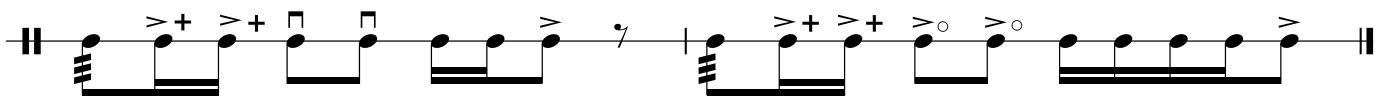
27



29



31



# ETÜD №27

*moderato*

*T.H.Məmmədov*

3

5 *p*

7 *p*

10 *f*

13 *mf* *p*

16 *ff*

18

20 *3* *3*

23

26

29

32

34

*ETÜD №28*

T.H.Məmmədov

*Allegretto*

**3** 8

6  
11  
14  
18  
22  
26  
30  
35  
40  
44

# ETÜD №29

*Andante*

T.H.Məmmədov

6/8

4

*f*

7

*p*

*ff*

10

13

17

*p* *f*

21

24

*p* *f*

27

*f*

30

*f*

32

*ETÜD №30*

*Andante*

*T.H.Məmmədov*

1      2      3      4      5      6      7      8

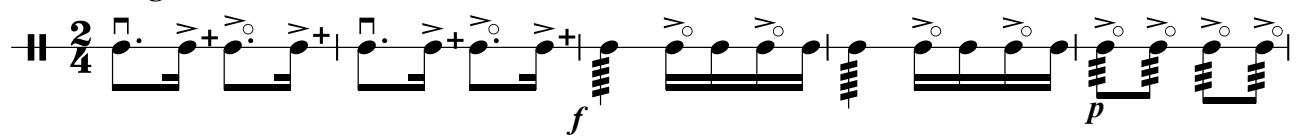
9      10     11     12     13     14     15     16

17     18     19     20     21     22     23

# ETÜD №31

*Allegro*

T.H.Məmmədov



6

*f*

*p*

11

*p*

15

*p*

19

*f*

24

28

*f*

31

*p*

*ETÜD №32**Moderato*

T.H.Məmmədov

5

4

7

10

13

16

19

22

26

29

# ETÜD №33

*T.H.Məmmədov*

*Allegro*

*p*

4

7

9

12

14

17

21

25

28

31

*p*

3

3

3

*ETÜD №34**Moderato*

T.H.Məmmədov

**9**

**3**

**5**

**8**

**11**

**13**

**16**

**18**

**21**

**23**

**25**

**27**

*ETÜD №35**Moderato*

T.H.Məmmədov

**12**

3

5

7

9

11

13 *p* *f*

15

17

19

21

23

*ETÜD №36**Vivace*

T.H.Məmmədov

**6**

**4**

**6**

**10**

**12**

**14**

**16**

**18**

**20**

**22**

**24**

# ETÜD №37

*Andante*

*T.H.Məmmədov*

1

9

f(p)

15

21

28

33

38

45

## ETÜD №38

*Moderato*

*T.H.Məmmədov*

12/8

3

5

7

9

11

13

15

17    **accel.**

19

21

23

**f**

**p**    **f**

# ETÜD №39

*Moderato*

T.H.Məmmədov

The musical score for ETÜD №39 is composed of 17 staves of music for a single instrument. The key signature is one sharp (F#). The time signature changes throughout the piece, primarily between common time (4/4) and 3/4. The music includes a variety of rhythmic patterns, such as eighth and sixteenth note groups, grace notes, and slurs. Dynamic markings include *sf* (fortissimo), *f* (forte), and *v* (volume). Measure numbers 1 through 17 are marked on the left side of each staff.

*ETÜD №40*

*Allegro*

T.H.Məmmədov

4

7

11

15

18

21

23

25

27

30

## ETÜD №41

*Moderato*

*T.H.Məmmədov*

1

6

11

15

20

24

29

34

39

44

*ETÜD №42*

*Adagio*

*T.H.Məmmədov*

5

10

15

21

24

28

31

36

38

*ETÜD №43*

T.H.Məmmədov

*Allegro*

**9** **f**

**5** **p** **f**

**8** **p** **f**

**11** **f**

**13** **3** **3**

**15** **f** **3** **3**

**17** **3** **3**

**19**

**21** **f** **p** **f**

**23**

**25**

**27**

**29** **3**

**31** **p** **3**

*ETÜD №44**Moderato*

T.H.Məmmədov

**9**

**3**

**5**

**7**

**9**

**12**

**14**

**16**

**17**

**19**

**21**

# ETÜD № 45

*Moderato*

T.H.Məmmədov

5

3

6

8

11

14

17

19

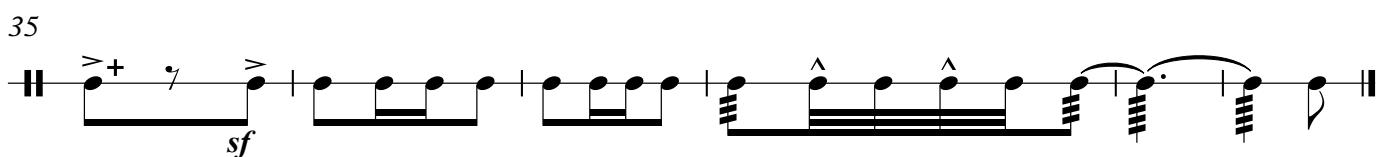
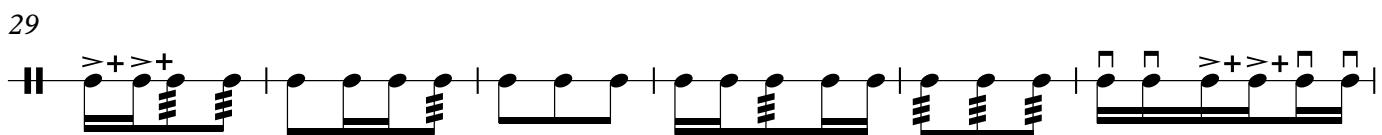
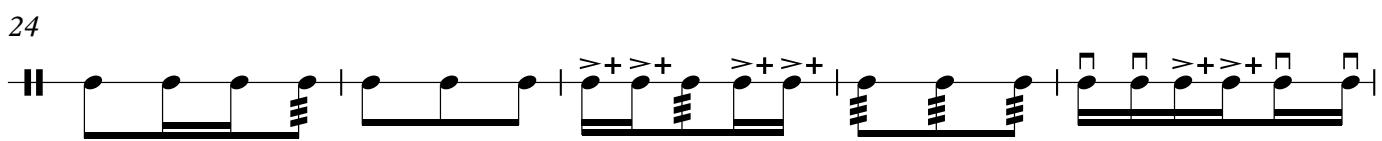
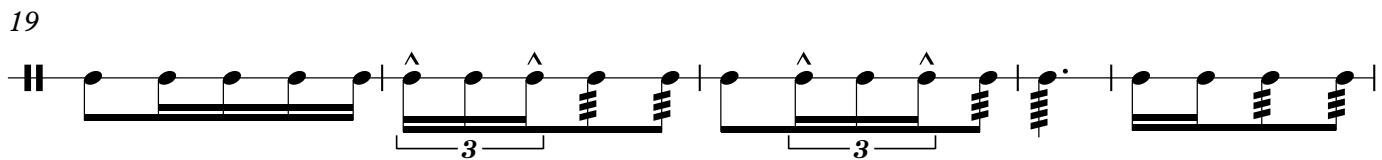
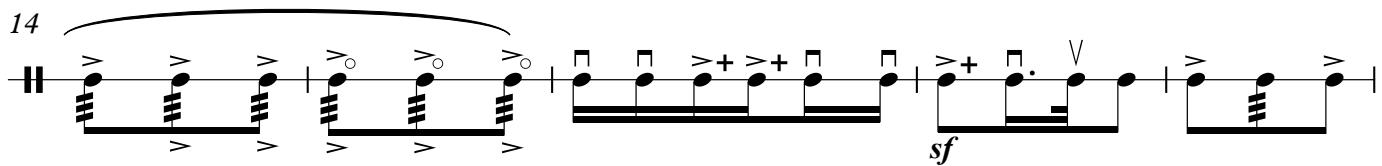
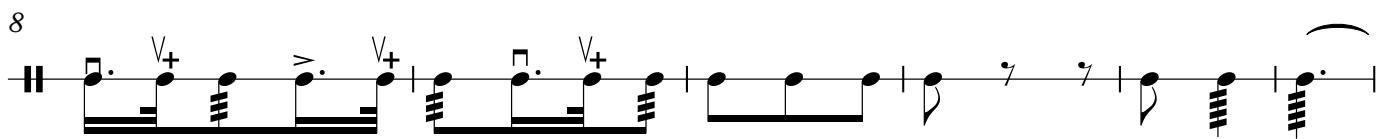
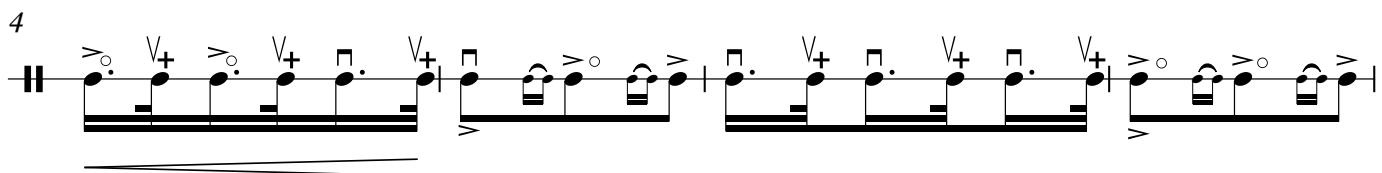
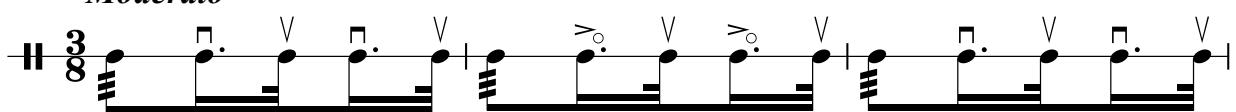
22

24

28

31

*sf*

*ETÜD №46**Moderato**T.H.Məmmədov*

# ETÜD №47

T.H.Məmmədov

*moderato*

*V*--bu işarə müəllif tərəfindən qısa forşlaq kimi yox, üst əllə alt əlin birlikdə (qoşa) çalınmasını göstərir

*ETÜD №48**Allegro*

T.H.Məmmədov

**5** *f* *p* *f* *v*

**4**

**8**

**11** *p* *f*

**14**

**17**

**20**

**23**

**26**

**30**

**34** *f* *p*

**37** *p* *>* *>* *>* *>* *>* *>* *>* *>* *>* *>* *>* *f*

# ETÜD №49

*Allegro*

T.H.Məmmədov

1

2

3

4

5

6

7

8

9

10

11

12

13

14

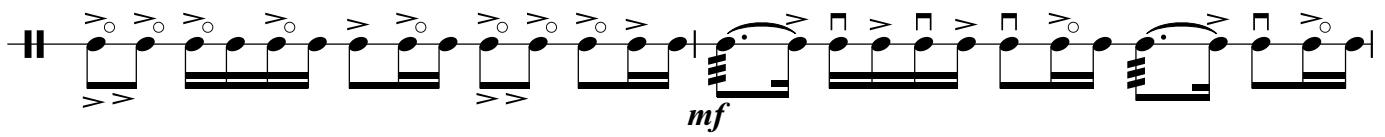
15

16

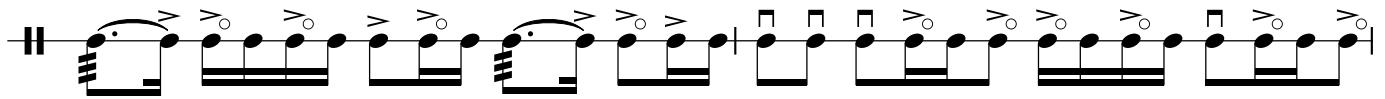
*© T.H.Məmmədov*

70

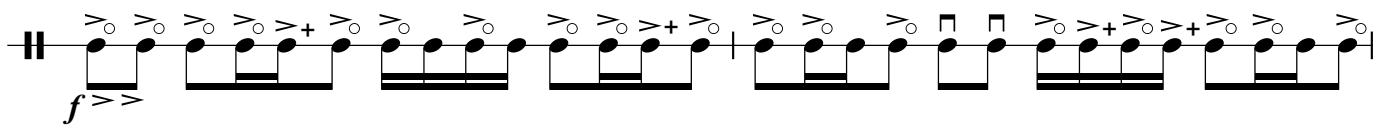
17



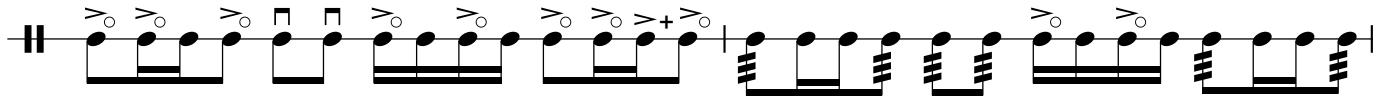
19



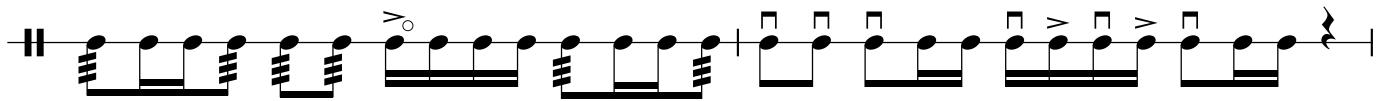
21



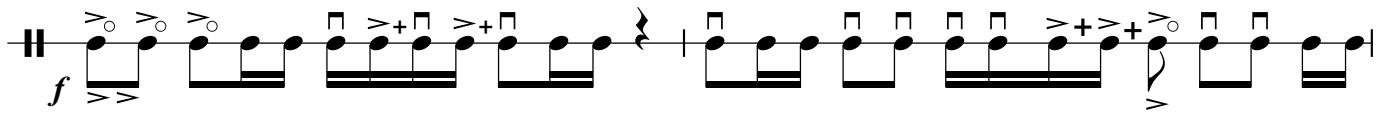
23



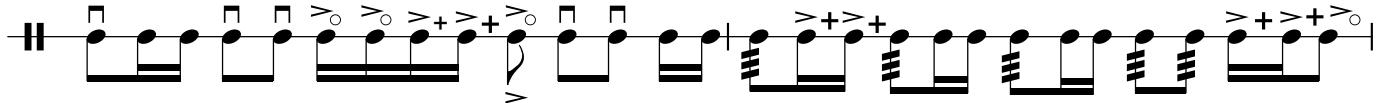
25



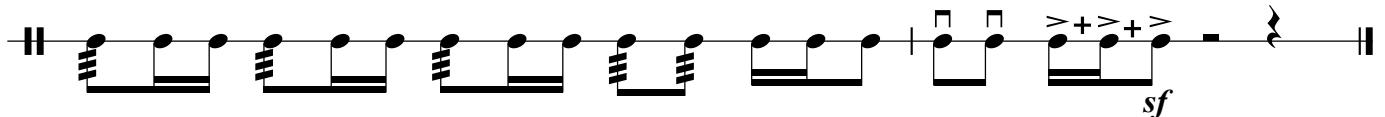
27



29



31



# ETÜD №50

*T.H.Məmmədov*

*Andante*

11

3

5 *p*

7 *f*

9

11

13

15

17

19

21 *p* *f*

23

© T.H.Məmmədov

*ETÜD №51*

(iki nağara üçün)

*Moderato*

T.H.Məmmədov

*I nağara*

*II nağara*

4

7

11

14

*ETÜD №52**(iki nağara üçün)*

*Moderato*

*I.* *nağara* *f* *T.H.Məmmədov*

*II.* *f*

4

7

10

13

## ETÜD №53

*marş tempində*

T.H.Məmmədov

I. *nağara* *f*

II. *f* *p*

5

9

*f(p)*

13

*f*

17

*f*

*ETÜD №54**T.H.Məmmədov*

*Moderato*

*nağara*

*I*  $\text{2/4}$  *f*

*II*  $\text{2/4}$  *ff*

6

11

16

21

*ETÜD №55*

*Moderato*

T.H.Məmmədov

*I.* *nağara*

*II.*

7

13

18

22

*ETÜD №56*

(iki nağara üçün)

*Moderato*

T.H.Məmmədov

*I. nagara*

*II.*

5

10

16

23

28

*ETÜD №57*

(iki nağara üçün)

*Allegro*

T.H.Məmmədov

I.  
nağara

II.

6

13

p f

17

21

*ETÜD №58*

(iki nağara üçün)

T.H.Məmmədov

*Allegro*

I. *nağara*

II.

5

9

f(p)

f(p)

12

f

f

80<sub>17</sub>

2.

*f*

*p*

2.

21

.

25

.

28

.

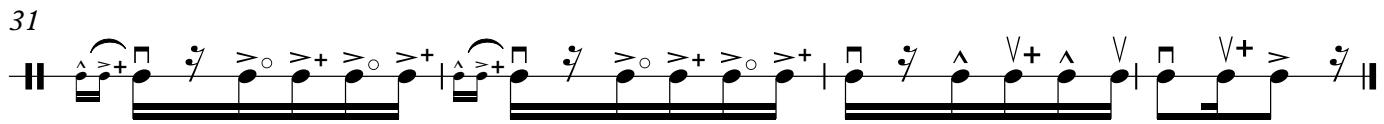
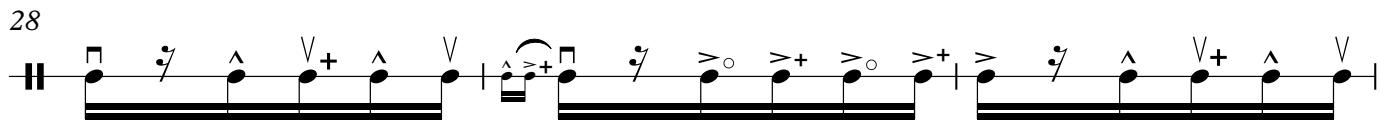
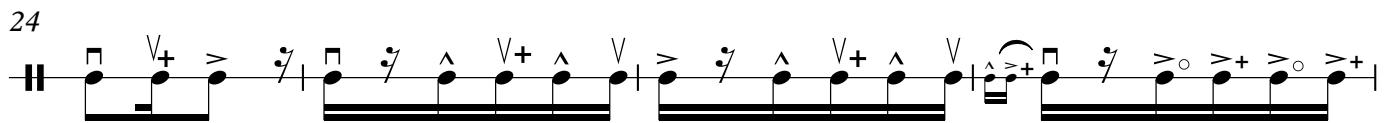
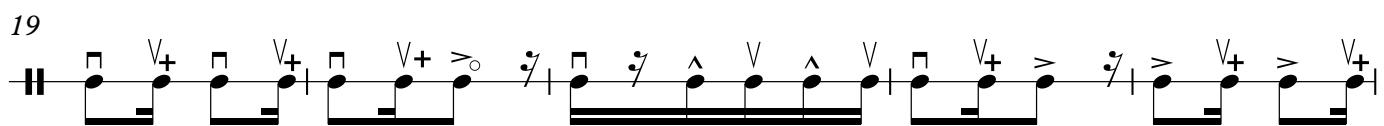
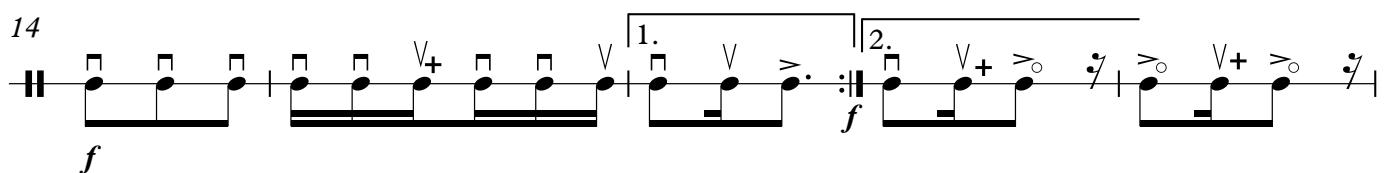
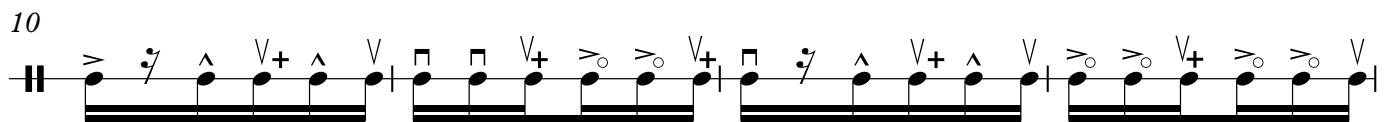
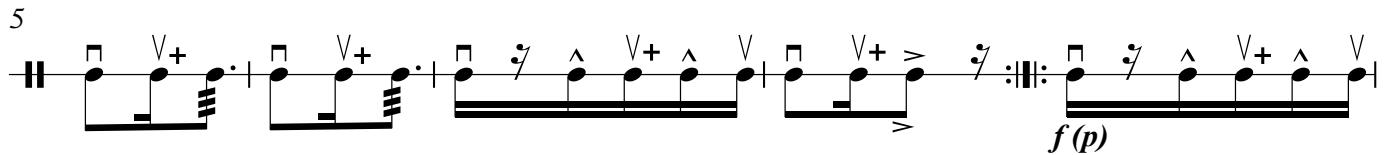
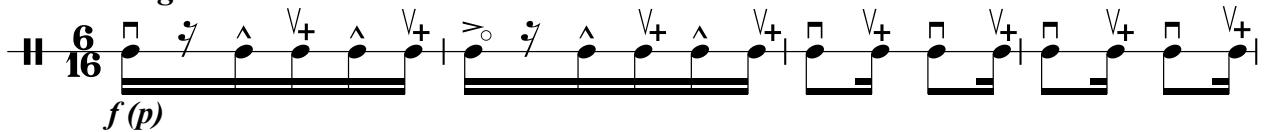
32

.

**ETÜD №58**  
*(birinci nağara)*

T.H.Məmmədov

*Allegro*



*ETÜD №58*  
(ikinci nağara)

*Allegro*

T.H.Məmmədov

6

f(p)

7

f(p)

12

f

p

18

23

27

32

**ETÜD №59**  
(iki nağara üçün)

*Moderato*

T.H.Məmmədov

I. *nağara*

II.

5

8

11

Musical score for piano, page 13, measures 1-10. The score consists of two staves. The top staff begins with a forte dynamic (F) and features a series of eighth-note patterns with various slurs and grace marks. The bottom staff begins with a half note and continues with eighth-note patterns. Measures 1-10 are separated by vertical bar lines.

A musical score for piano, page 16, featuring two staves. The top staff begins with a dynamic instruction 'p' followed by a measure of six eighth notes. The bottom staff begins with a measure of six eighth notes. Measures 16 and 17 are identical, consisting of six eighth notes per measure. Measure 18 begins with a measure of six eighth notes, followed by a repeat sign, and then continues with six eighth notes.

Musical score for page 21, measures 1-10. The score consists of two staves. The top staff has a key signature of one sharp, a common time signature, and a tempo marking of  $\frac{1}{8}$ . It features vertical bar lines and various dynamic markings such as  $\text{V}_+$ ,  $\text{V}_\circ$ , and  $sf$ . The bottom staff follows the same structure and includes dynamic markings like  $\text{V}_+$  and  $sf$ .

23

||: (Measures 1-7) | (Measures 8-10)

# *ETÜD №59*

## *birinci nağara*

### *Moderato*

T.H.Məmmədov

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

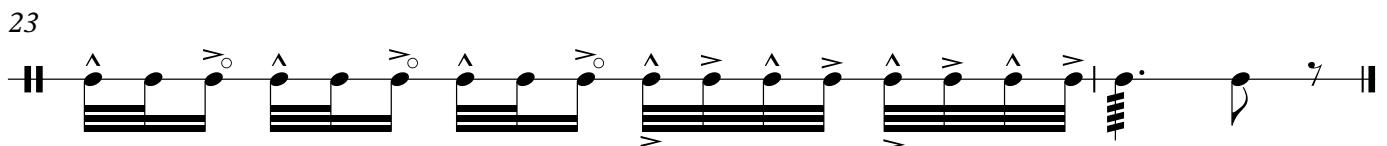
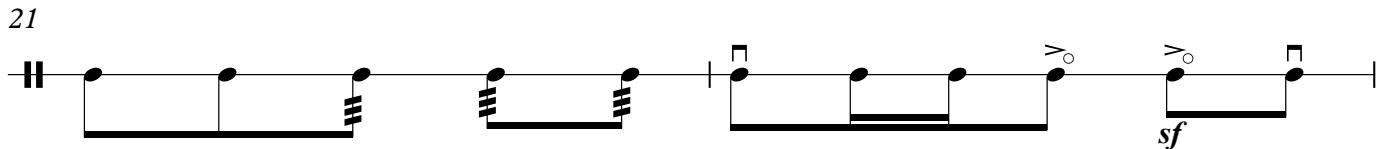
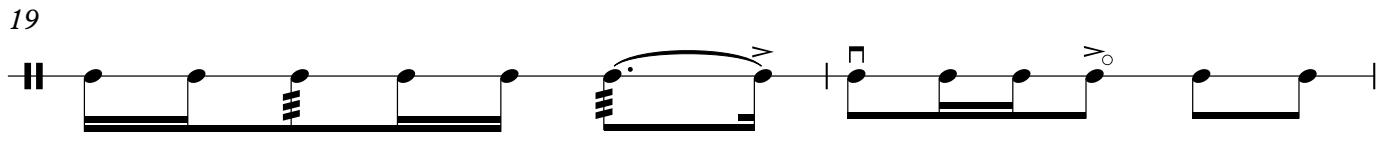
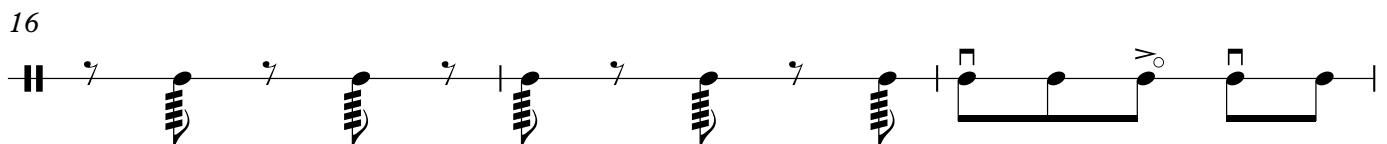
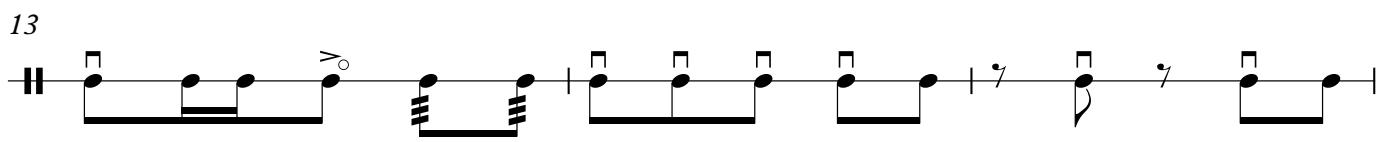
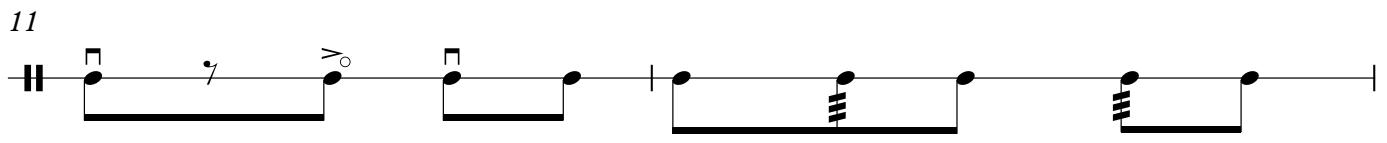
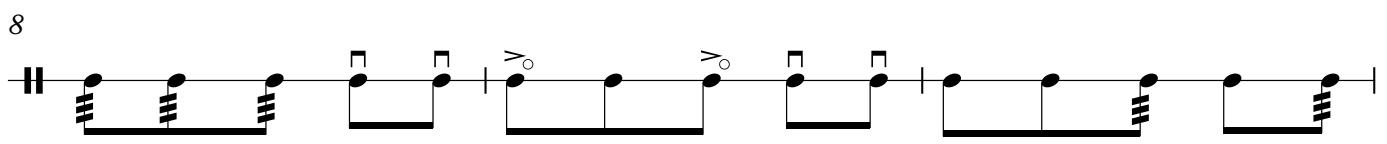
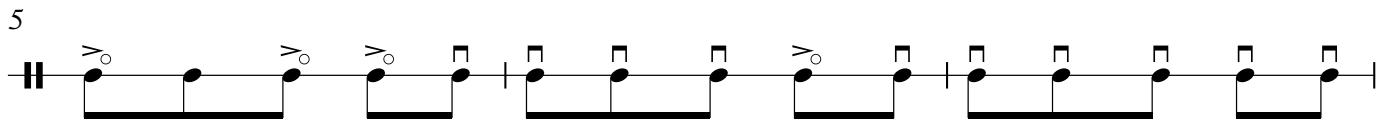
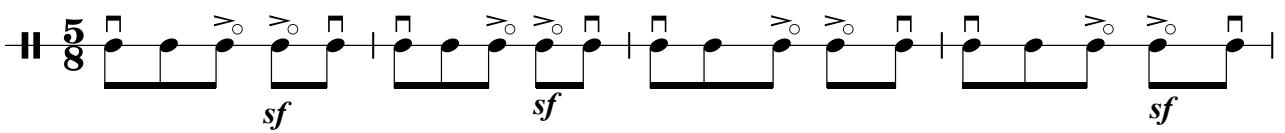
21

22

23

*ETÜD №59**(ikinci nağara)**Moderato*

T.H.Məmmədov



**ETÜD №60**  
*(iki nağara üçün)*

*Con moto*

T.H.Məmmədov

I. *nağara*

II.

6

11

16

This musical score for piano consists of two staves. The top staff begins with a dynamic of *p*, followed by a sixteenth-note pattern of eighth-note pairs. At measure 17, there is a dynamic change to *f*. The bottom staff starts with a dynamic of *p*, followed by a sixteenth-note pattern of eighth-note pairs. Measure 17 concludes with a dynamic of *p*.

21

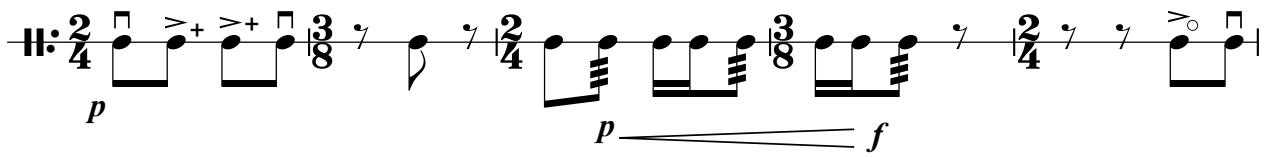
This musical score for piano consists of two staves. The top staff begins with a dynamic of *f*, followed by a sixteenth-note pattern of eighth-note pairs. Measure 22 concludes with a dynamic of *p*. The bottom staff starts with a sixteenth-note pattern of eighth-note pairs, followed by a dynamic of *p*.

26

This musical score for piano consists of two staves. The top staff features a sixteenth-note pattern of eighth-note pairs. Measure 27 concludes with a dynamic of *p*. The bottom staff starts with a sixteenth-note pattern of eighth-note pairs, followed by a dynamic of *p*.

29

This musical score for piano consists of two staves. The top staff begins with a sixteenth-note pattern of eighth-note pairs. Measure 30 concludes with a dynamic of *p*. The bottom staff starts with a sixteenth-note pattern of eighth-note pairs, followed by a dynamic of *p*.

*ETÜD №60**(birinci nağara)**T.H.Məmmədov**Con moto*

6

11

16

$f$  3

21

$f$  3

26

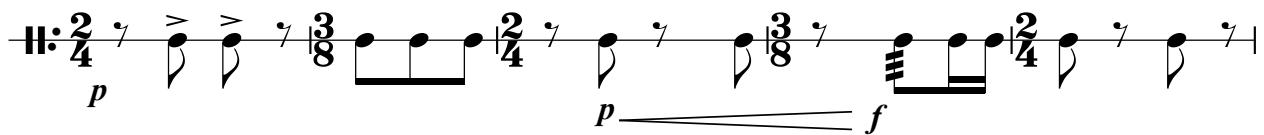
29

$f$

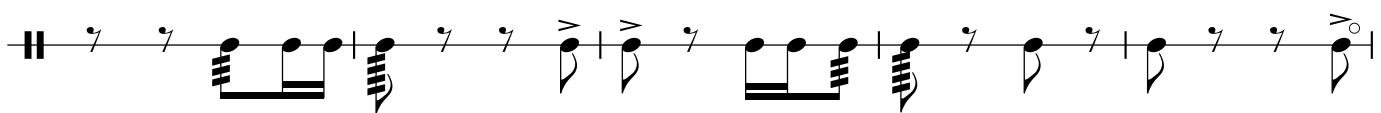
*ETÜD №60*  
(ikinci nağara)

*Con moto*

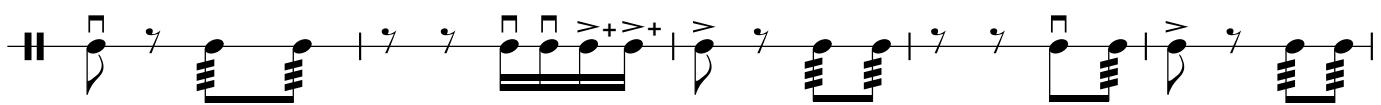
T.H.Məmmədov



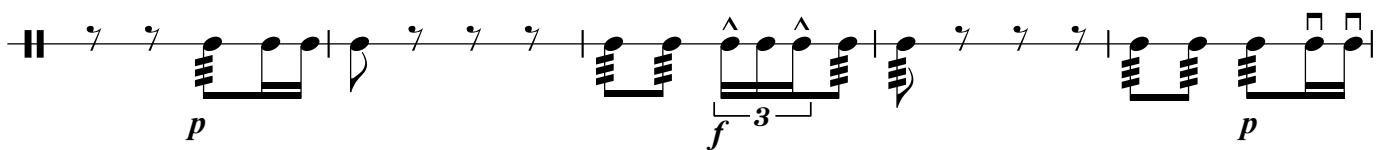
6



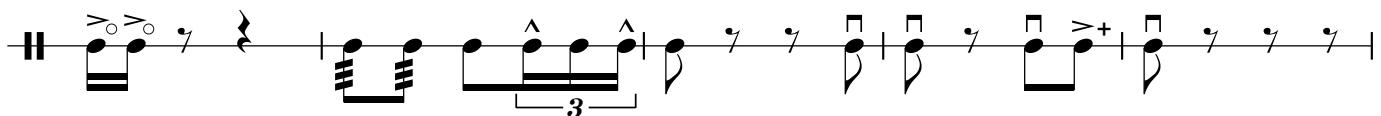
11



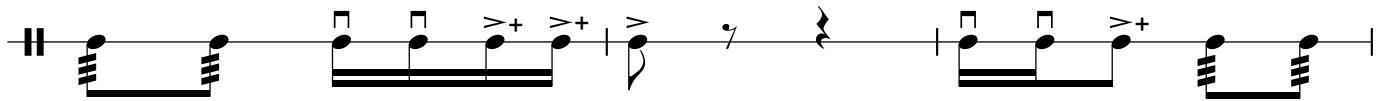
16



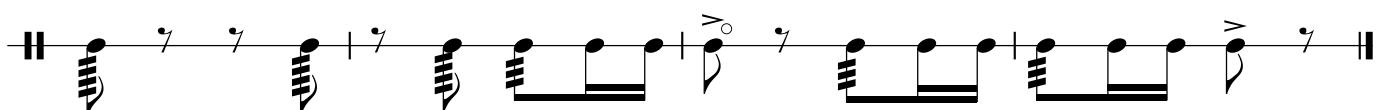
21



26



29





23

*p*

27

*f*

*3*

31

*3*

35

*3*

38

*f*

*f*

*ETÜD №61*  
(birinci nağara)

*Moderato*

T.H.Məmmədov

2

4

8

13

18

23

27

31

35

38

*p*

*f*

*f*

*f*

*T.H.Məmmədov*

*ETÜD №61*  
(ikinci nağara)

*Moderato*

*T.H.Məmmədov*

4

9

14

19

24

28

33

37

*ETÜD №62*

(üç nağara üçün)

T.H.Məmmədov

*Allegro*

I. *nağara*

II. *nağara*

III. *nağara*

5

10

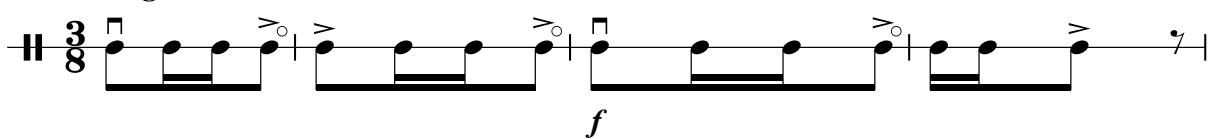
15

20

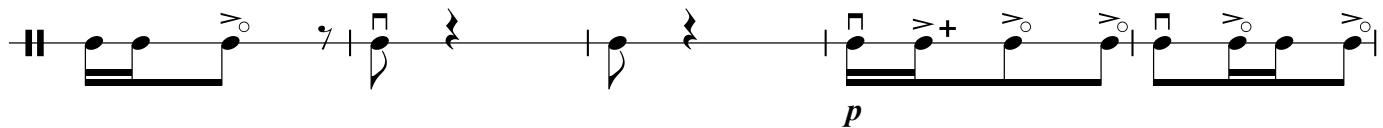
*ETÜD №62*  
(*birinci nağara*)

*Allegro*

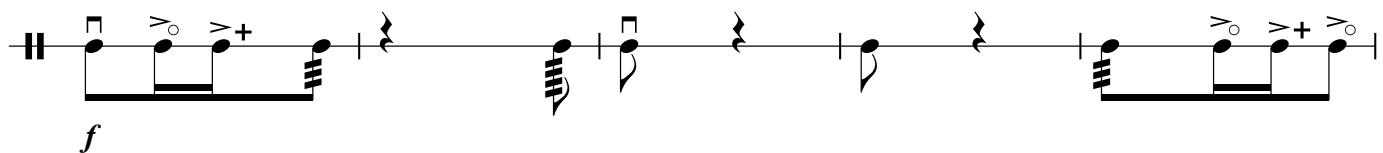
T.H.Məmmədov



5



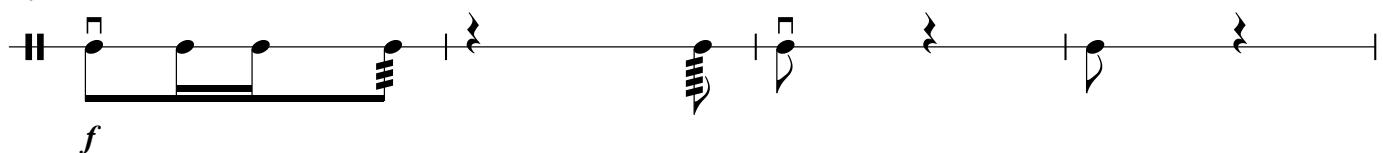
10



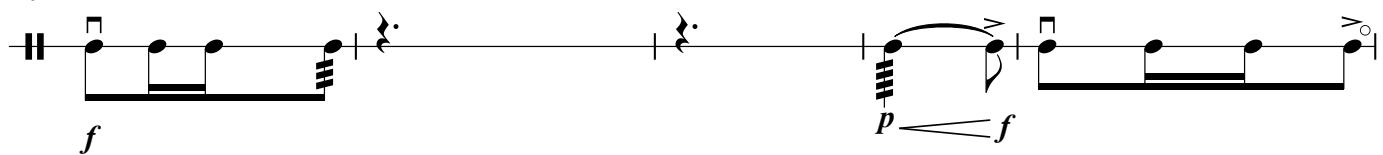
15



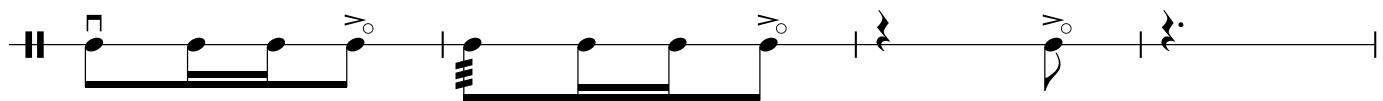
20



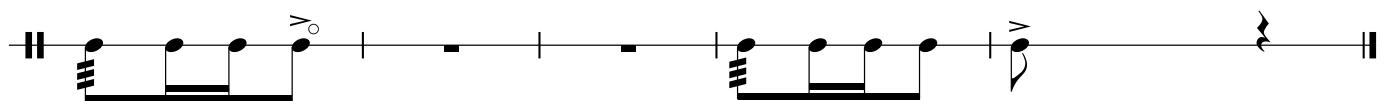
24



29

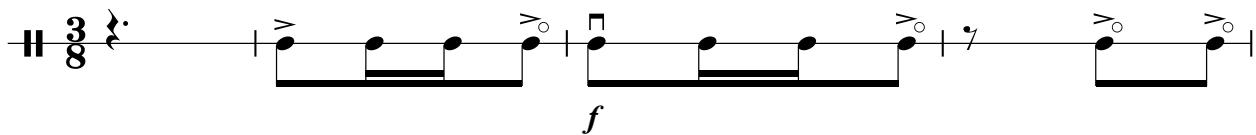


33



*ETÜD №62**(ikinci nağara)**Allegro*

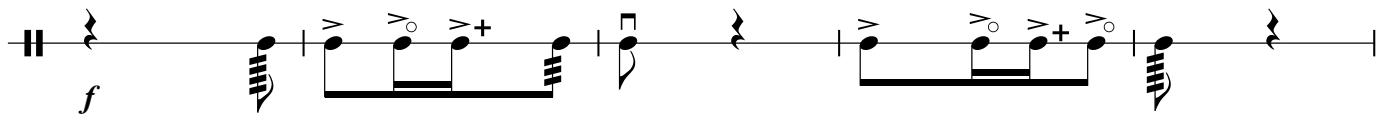
T.H.Məmmədov



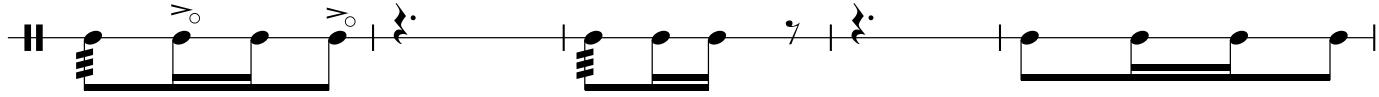
5



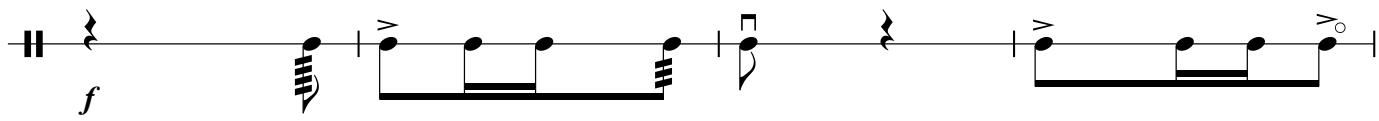
10



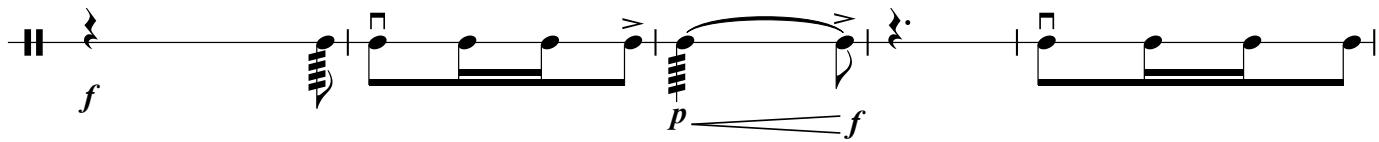
15



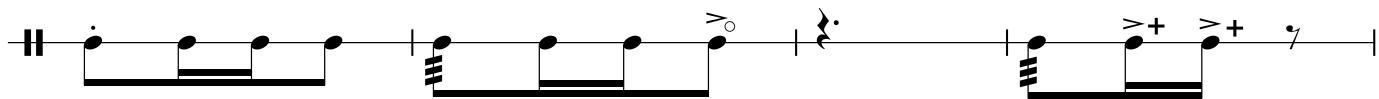
20



24



29



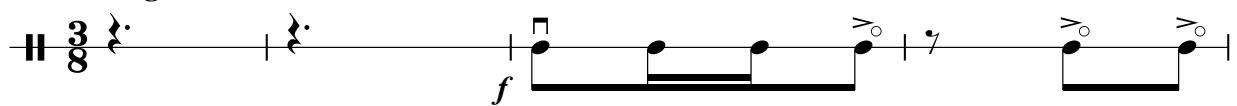
33



**ETÜD №62**  
*(üçüncü nağara)*

*Allegro*

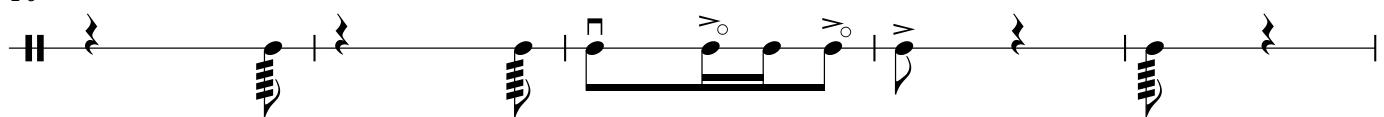
T.H.Məmmədov



5



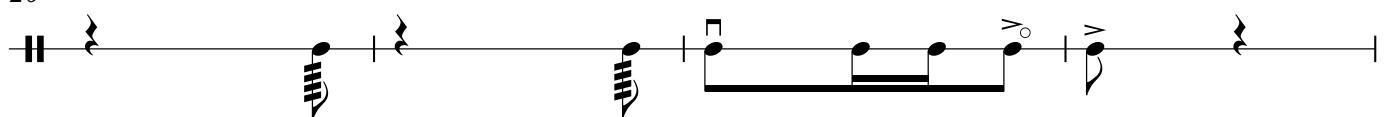
10



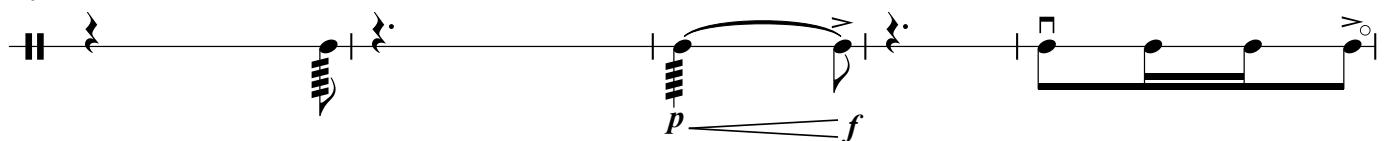
15



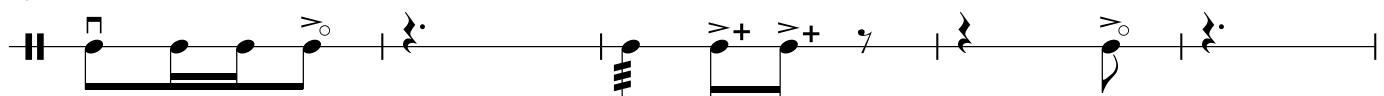
20



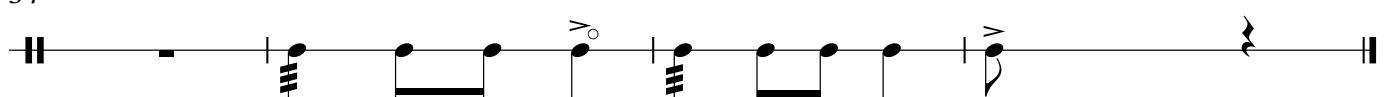
24



29



34



*ETÜD №63*

(üç nağara üçün)

*Moderato*

T.H.Məmmədov

I.  
nağara

II.  
nağara

III.  
nağara

*f*

4

7

10

13

This measure consists of three staves. The top staff has a '3' below it, indicating a triplets grouping. The middle staff has a '3' below it, and the bottom staff has a '3' below it. The patterns involve various note heads (solid, open, and with a diagonal line) and rests, with some notes having small circles or dots above them.

16

This measure consists of three staves. The top staff has a '3' below it, indicating a triplets grouping. The middle staff has a '3' below it, and the bottom staff has a '3' below it. The patterns involve various note heads (solid, open, and with a diagonal line) and rests, with some notes having small circles or dots above them.

19

This measure consists of three staves. The top staff has a '3' below it, indicating a triplets grouping. The middle staff has a '3' below it, and the bottom staff has a '3' below it. The patterns involve various note heads (solid, open, and with a diagonal line) and rests, with some notes having small circles or dots above them.

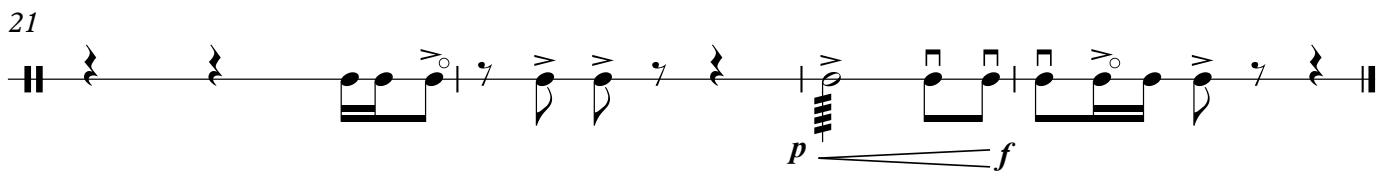
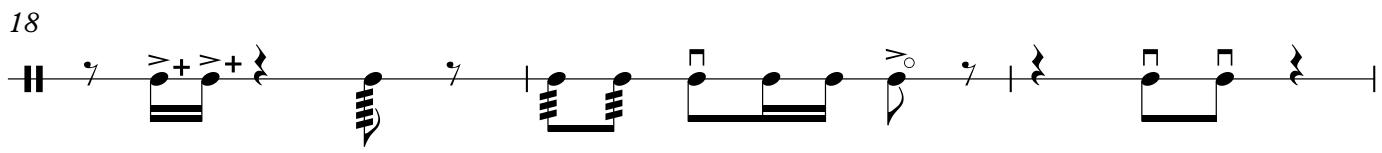
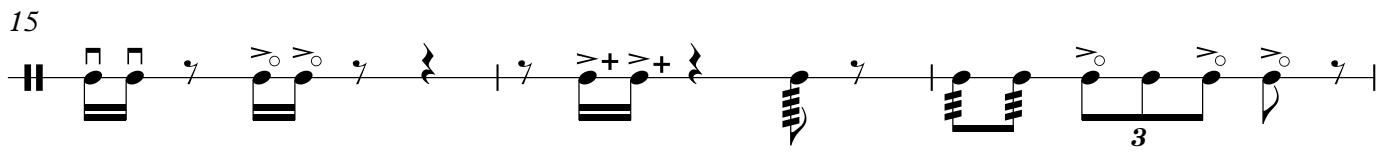
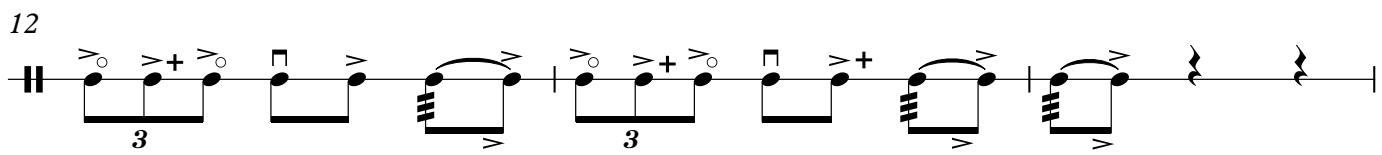
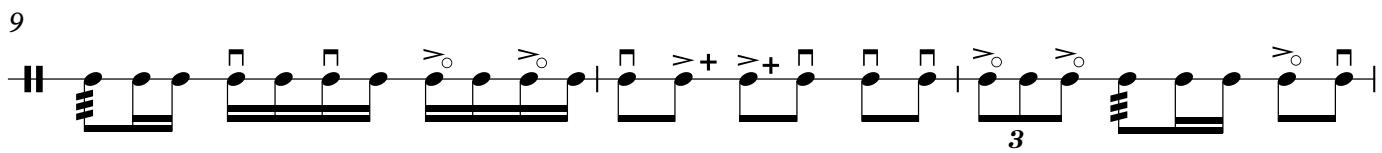
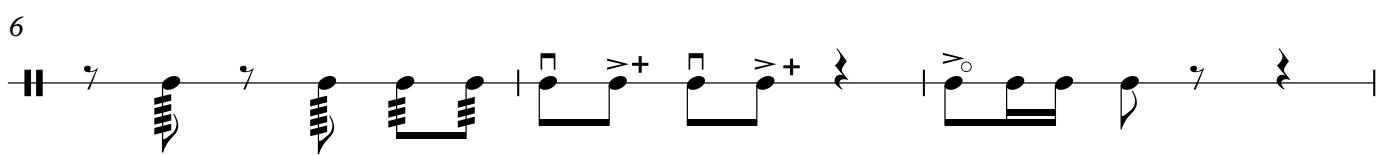
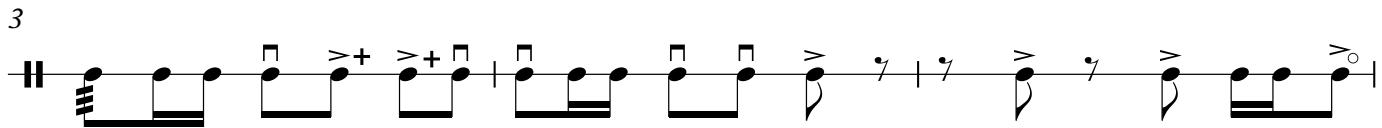
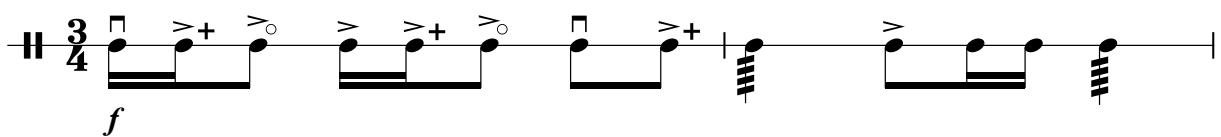
22

This measure consists of three staves. The top staff has a dynamic 'f' below it. The middle staff has a dynamic 'p' below it, followed by a crescendo line leading to a dynamic 'f'. The bottom staff has a dynamic 'f' below it. The patterns involve various note heads (solid, open, and with a diagonal line) and rests, with some notes having small circles or dots above them.

*ETÜD №63*  
(*birinci nağara*)

*Moderato*

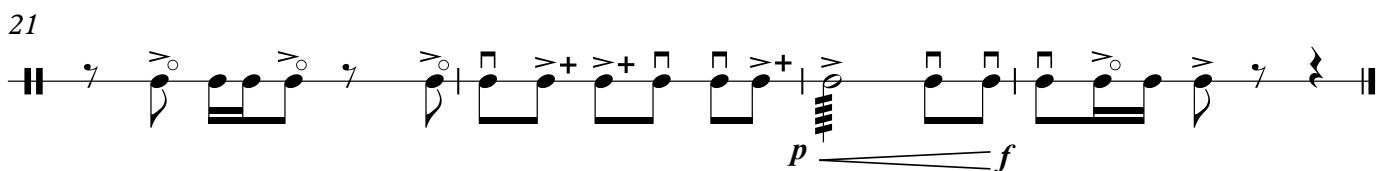
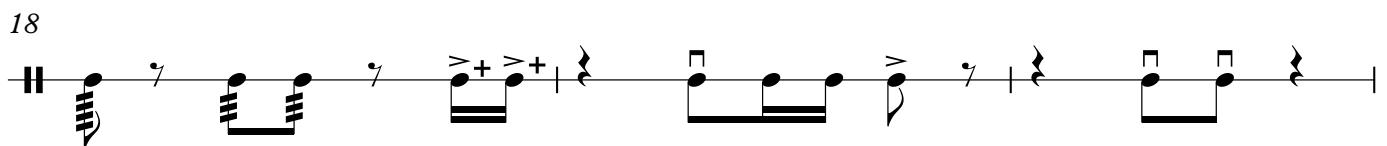
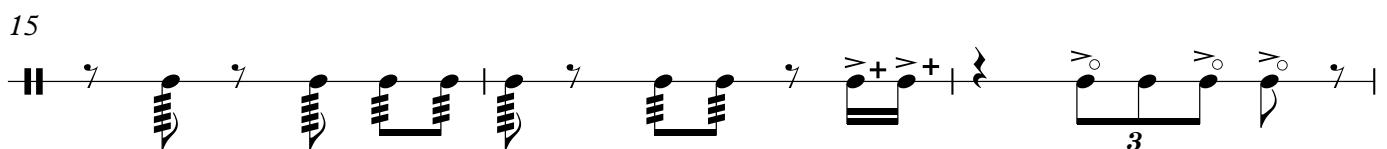
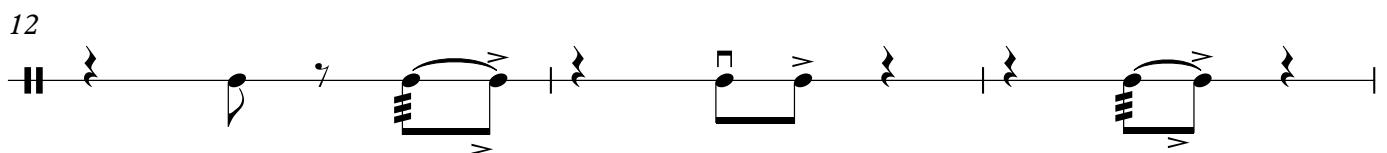
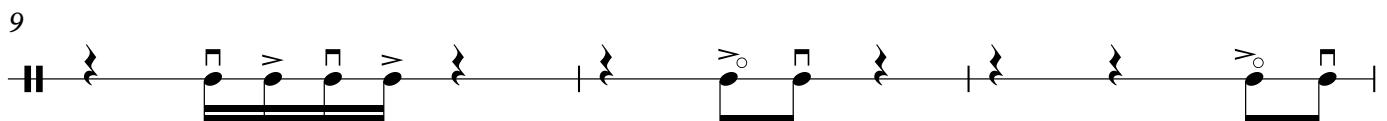
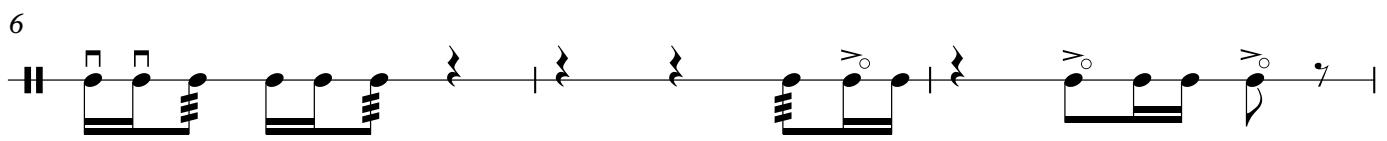
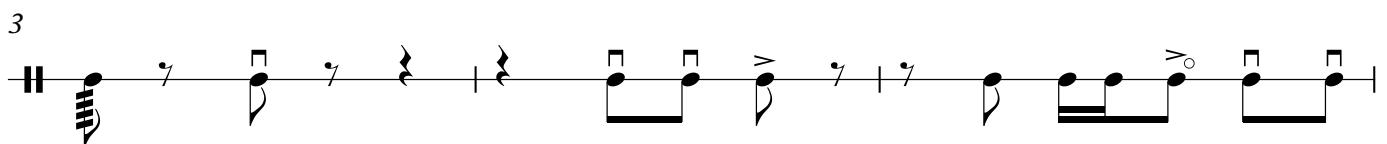
T.H.Məmmədov



**ETÜD №63**  
*(ikinci nağara)*

*Moderato*

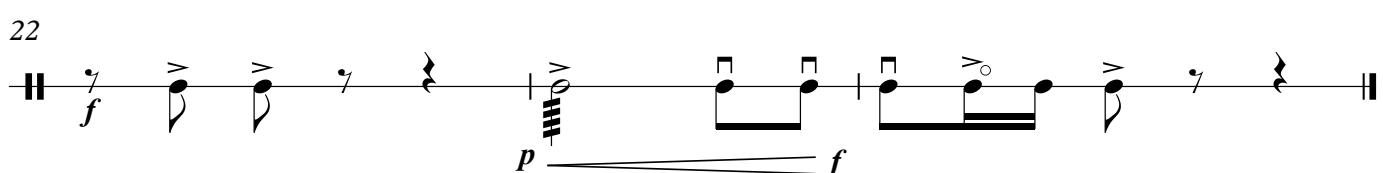
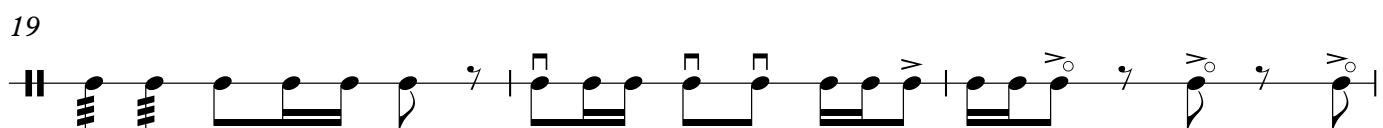
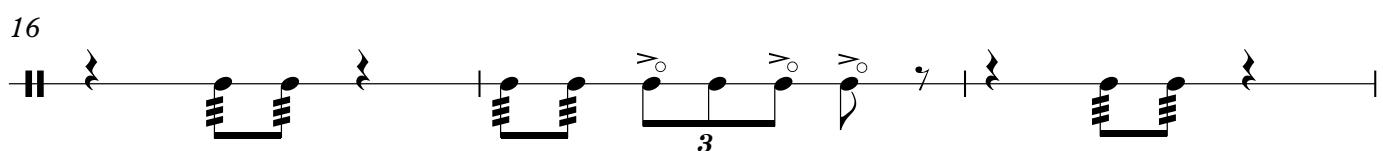
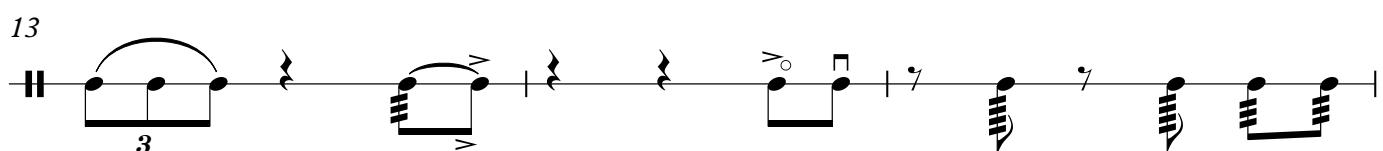
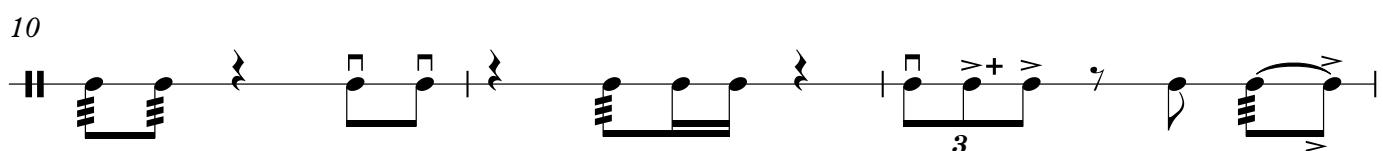
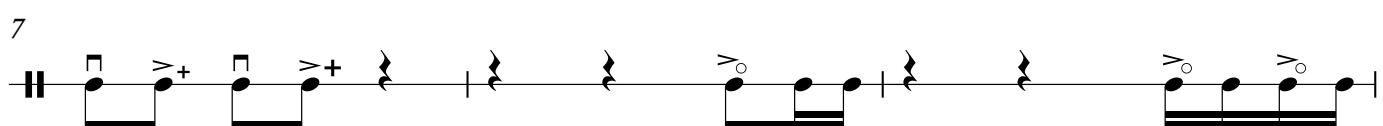
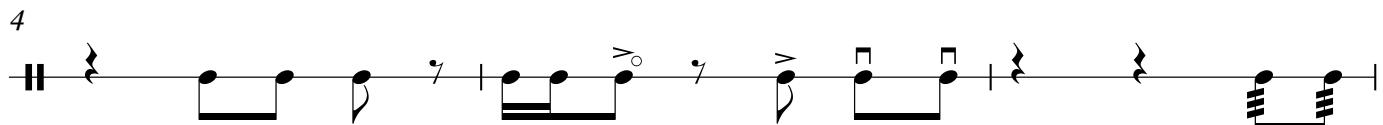
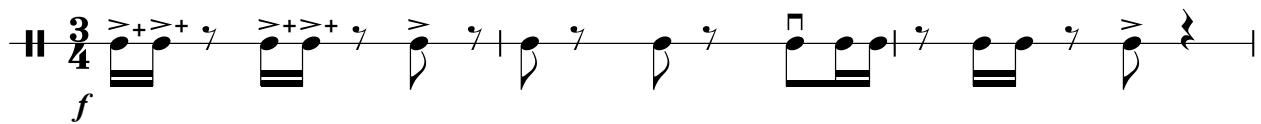
T.H.Məmmədov



*ETÜD №63*  
*(üçüncü nağara)*

*Moderato*

T.H.Məmmədov



*ETÜD №64*

(üç nağara üçün)

*Moderato*

*T.H.Məmmədov*

I. *nağara*  $\frac{5}{8}$  *f*  $\frac{5}{8}$  *f*  $\frac{5}{8}$  *p*

II. *nağara*  $\frac{5}{8}$  *f*  $\frac{5}{8}$  *p*

III. *nağara*  $\frac{5}{8}$  *f*  $\frac{5}{8}$  *p*

4

$\frac{5}{8}$  *f*  $\frac{5}{8}$  *p*  $\frac{5}{8}$  *p*

6

$\frac{5}{8}$   $\frac{5}{8}$   $\frac{5}{8}$   $\frac{5}{8}$   $\frac{5}{8}$   $\frac{5}{8}$

106

9

This measure continues the rhythmic pattern established in the previous measures. The top staff features eighth-note pairs with slurs and grace notes. The middle staff has eighth-note pairs with slurs. The bottom staff also has eighth-note pairs with slurs.

14

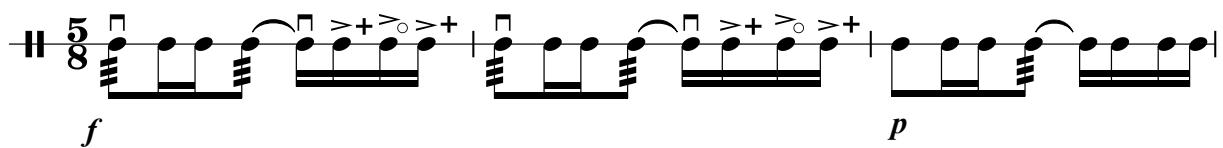
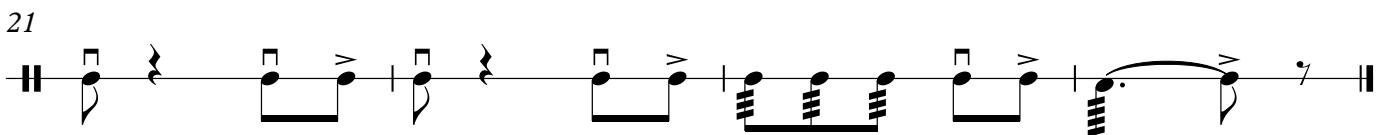
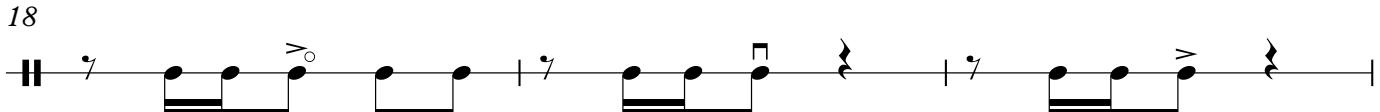
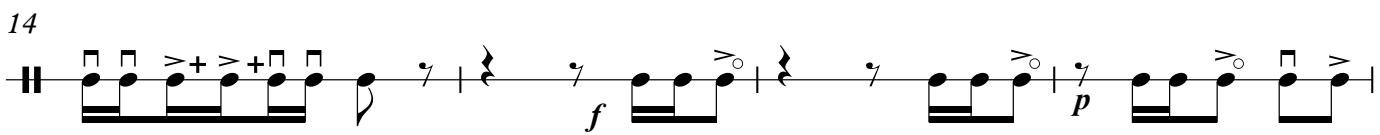
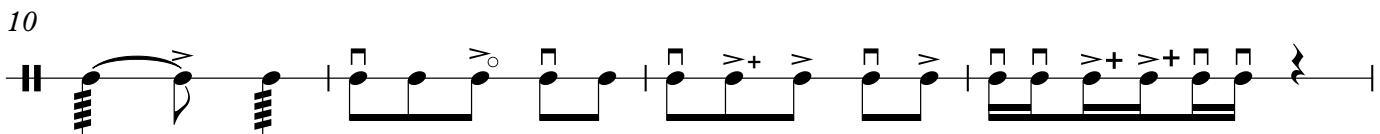
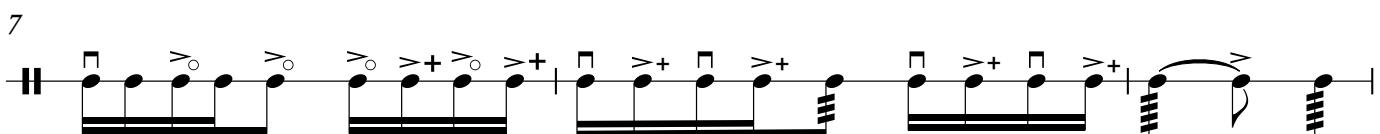
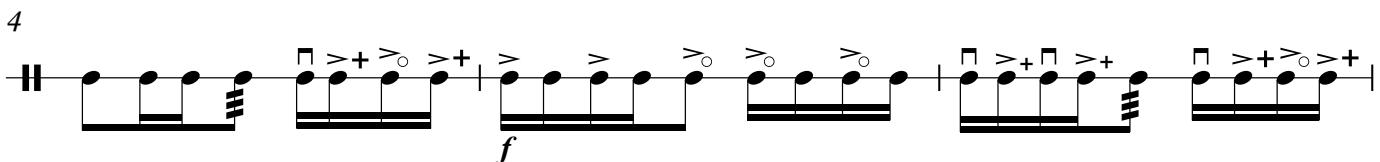
Dynamics: *f*, *p*  
This measure begins with eighth-note pairs followed by eighth-note pairs with slurs. The dynamics *f* and *p* are indicated above the middle staff.

18

This measure consists of three eighth-note pairs, each with a slurred eighth note and a grace note. The pattern repeats across the three staves.

21

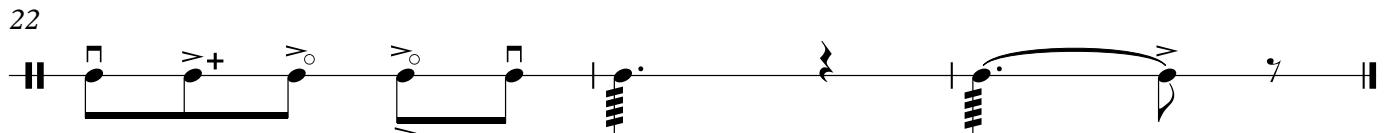
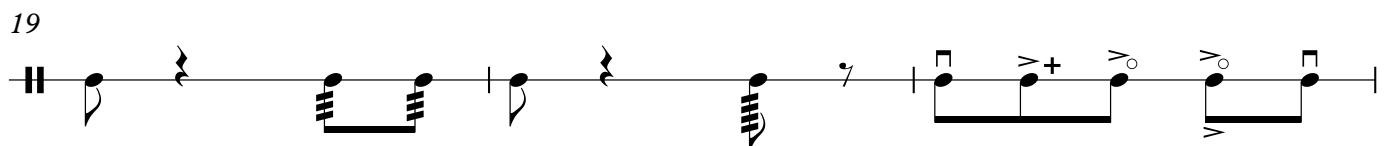
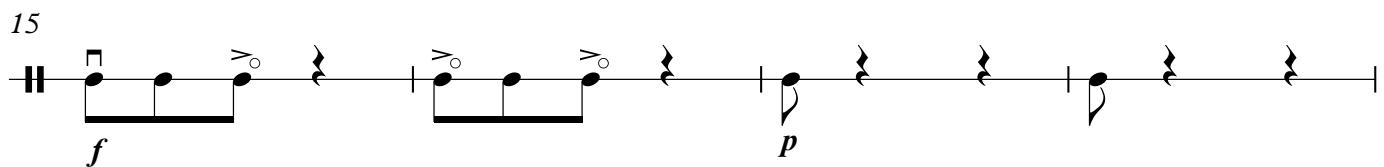
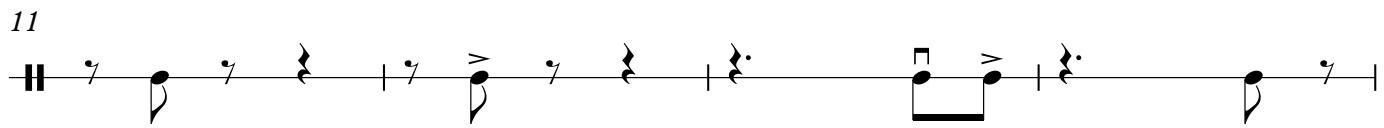
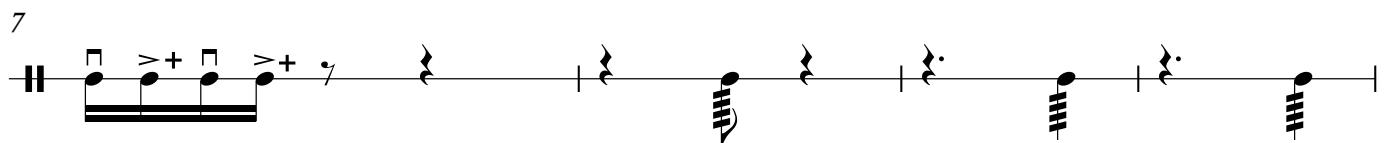
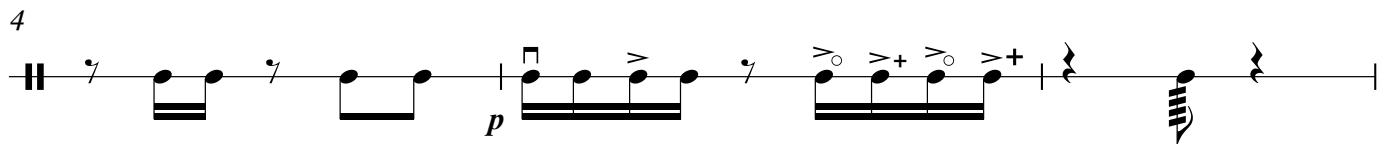
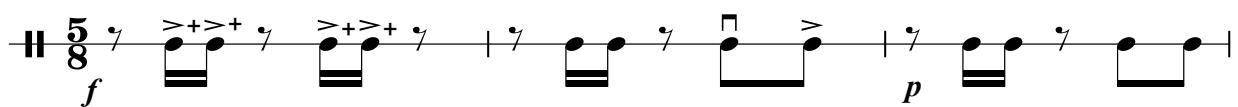
This measure consists of three eighth-note pairs, each with a slurred eighth note and a grace note. A fermata is placed over the third staff. The pattern repeats across the three staves.

*ETÜD №64**(birinci nağara)**Moderato**T.H.Məmmədov**p*

*ETÜD №64*  
(ikinci nağara)

*Moderato*

T.H.Məmmədov



*ETÜD №64**(üçüncü nağara)**Moderato**T.H.Məmmədov*

4

p

7

10

14

18

21

**ETÜD №65**  
*(dörd nağara üçün)*

T.H.Məmmədov

*Allegro*

I. *nağara* *f*

II. *nağara* *f*

III. *nağara* *f*

IV. *nağara* *f*

3

*p*

*p*

*p*

*p*

*p*

5

*p*

*p*

*p*

*p*

*p*

7

*f*

*p*

*p*

*p*

9

*p*

*p*

*p*

*p*

11

*p*

*p*

*p*

*p*

13

15

17

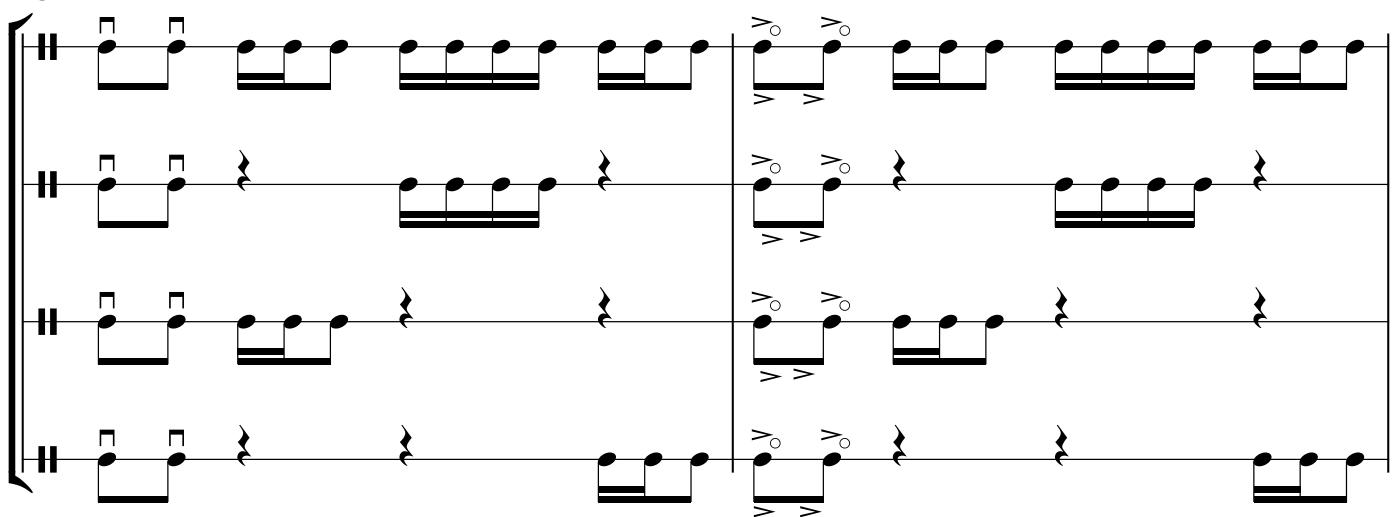
19

21

23

*f*

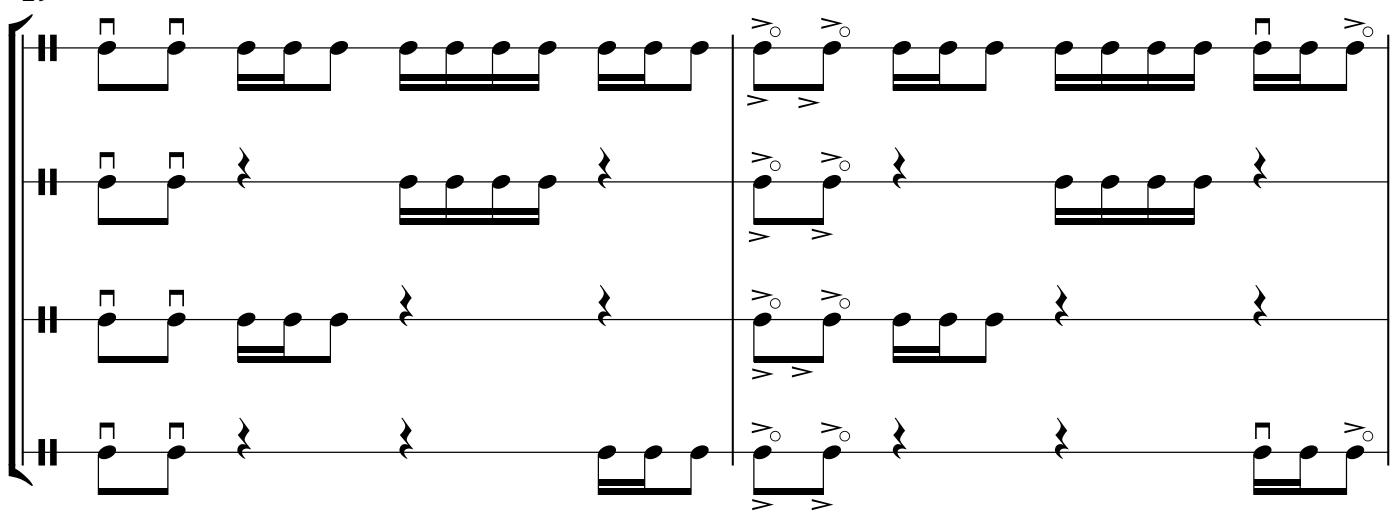
25



27



29



31

33

35

37



39



*ETÜD №65**(birinci nağara)**T.H.Məmmədov**Allegro*

**1**  $\frac{4}{4}$  *f*

**3**

**5** *p*

**7** *f*

**9**

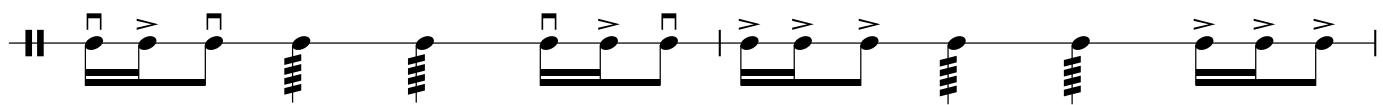
**11**

**13**

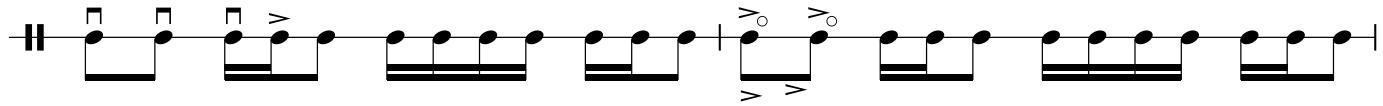
**15**

**17**

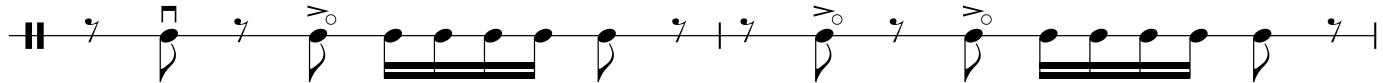
19



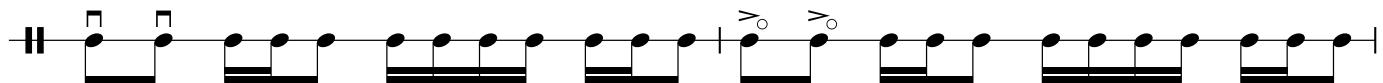
21



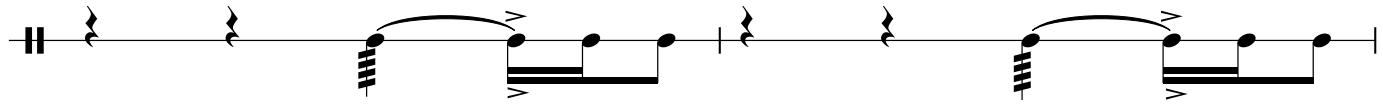
23

*f*

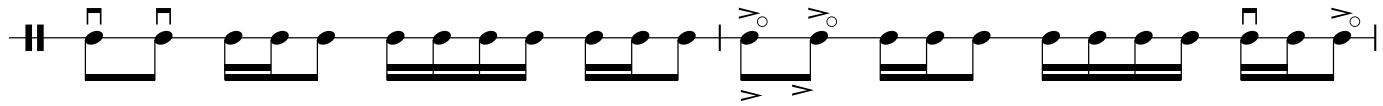
25



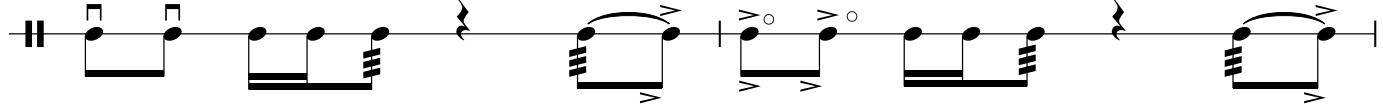
27



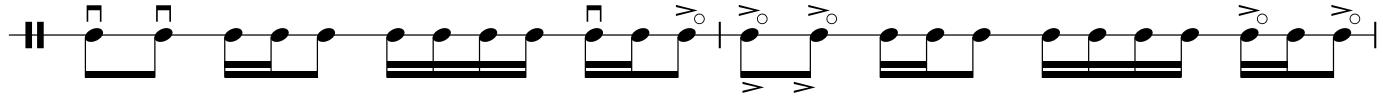
29



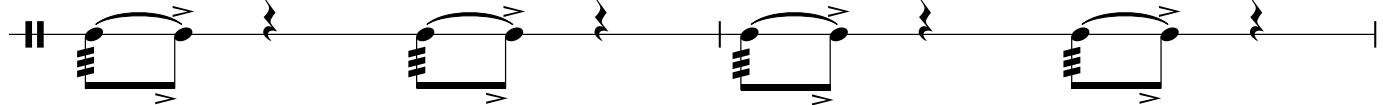
31



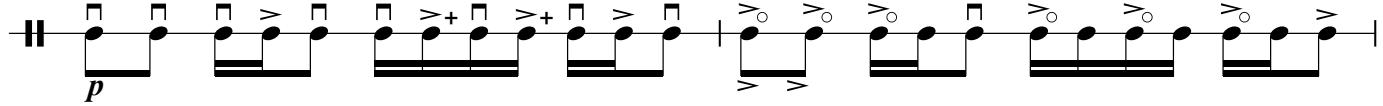
33



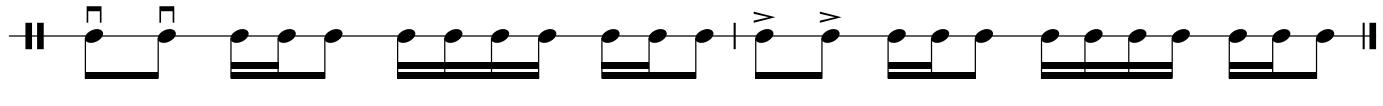
35



37

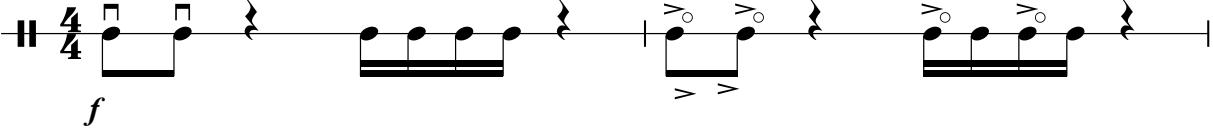
*p*

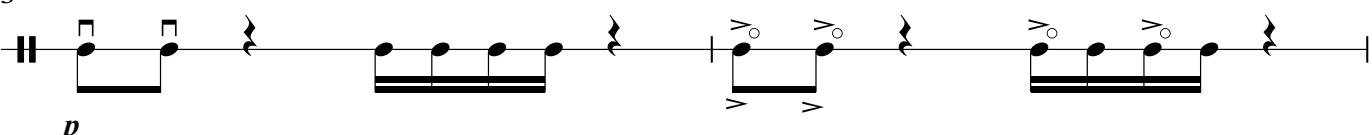
39

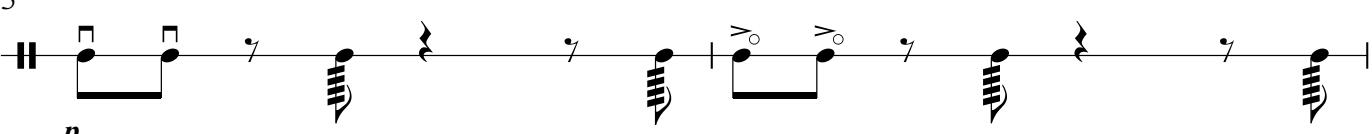


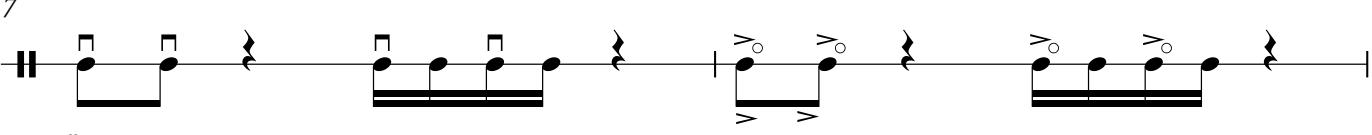
*ETÜD №65**(ikinci nağara)**Allegro*

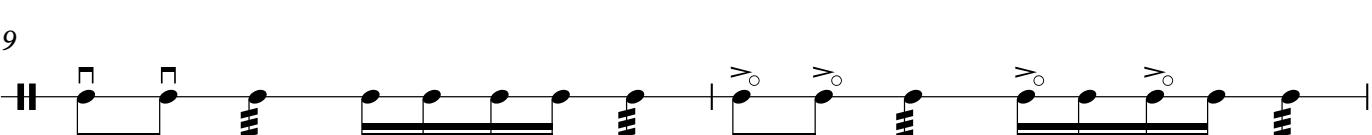
T.H.Məmmədov

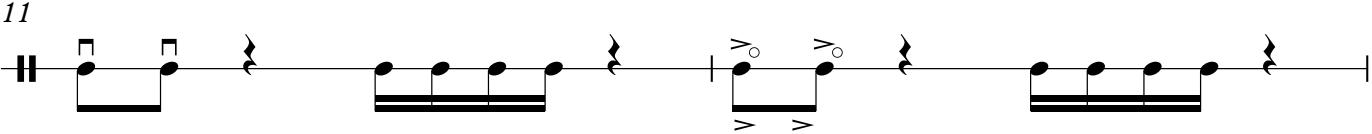
**4** 

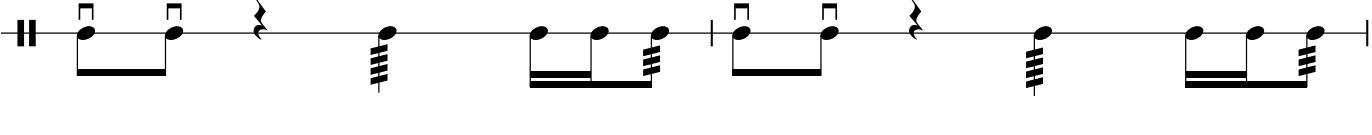
**3** 

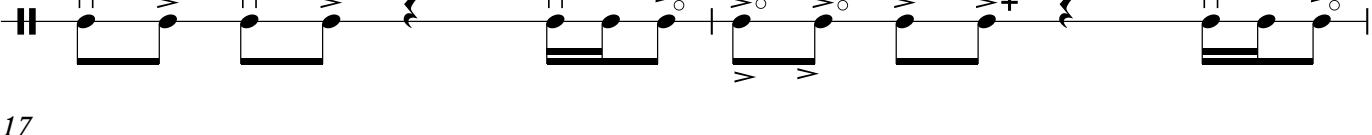
**5** 

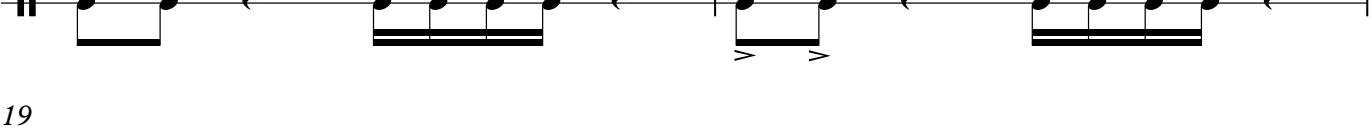
**7** 

**9** 

**11** 

**13** 

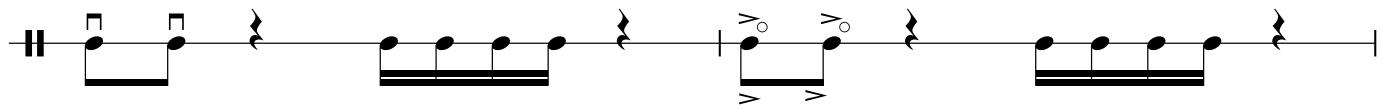
**15** 

**17** 

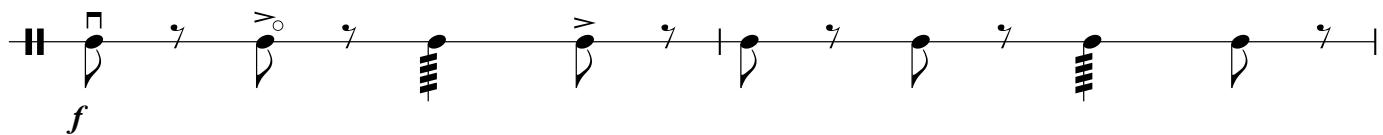
**19** 

120

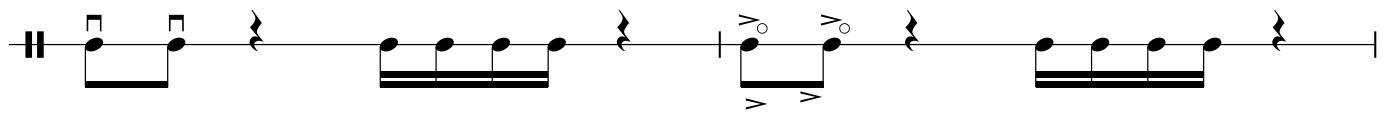
21



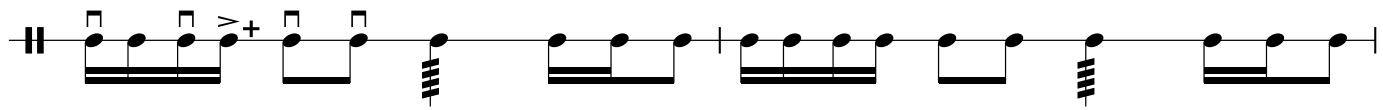
23



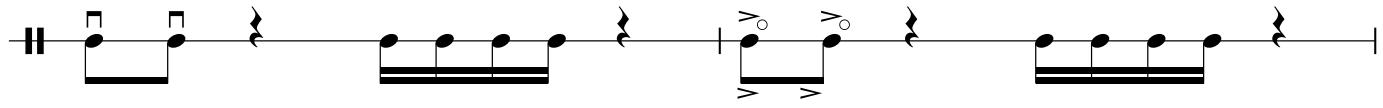
25



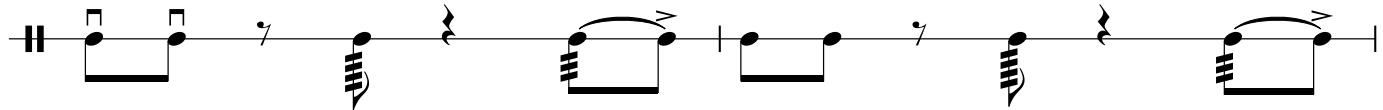
27



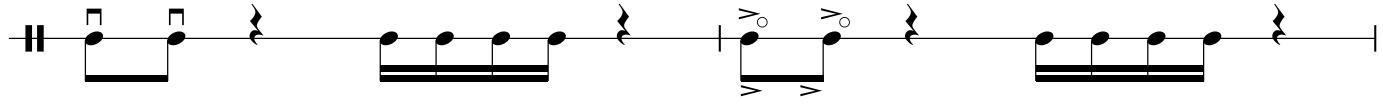
29



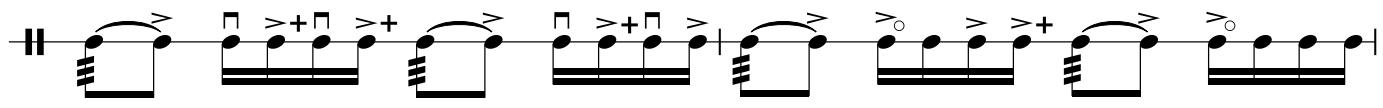
31



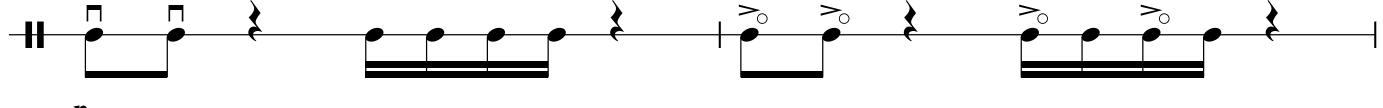
33



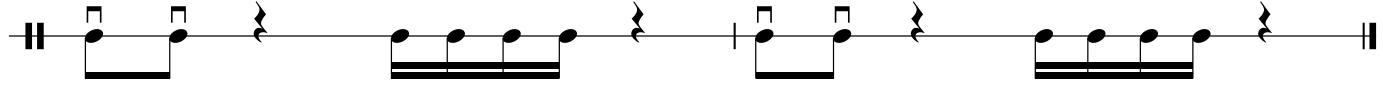
35



37

*p*

39



*ETÜD №65*

(üçüncü nağara)

*Allegro*

T.H.Məmmədov

**1**  $\text{H} \frac{4}{4}$  *f*

**3**

**5**

**7** *p*

**9**

**11**

**13**

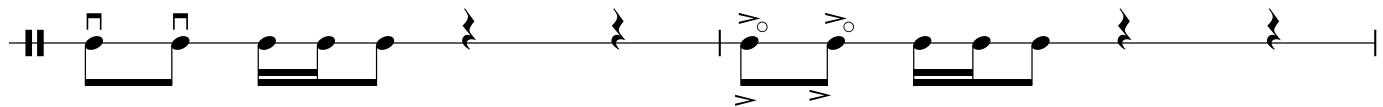
**15**

**17**

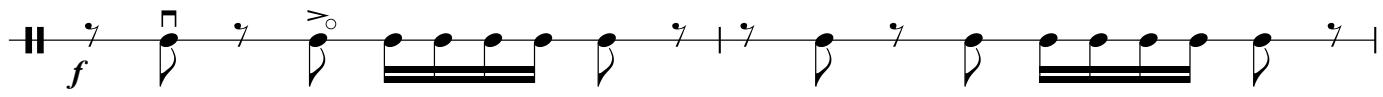
**19**

122

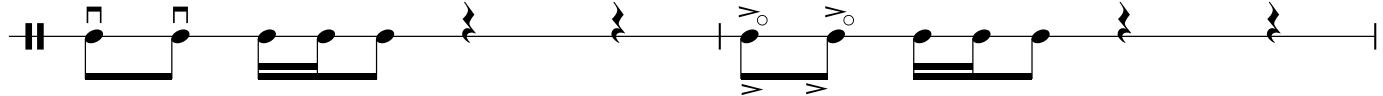
21



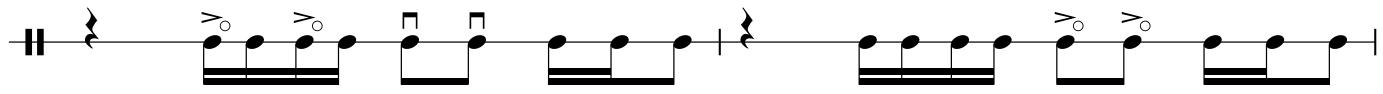
23



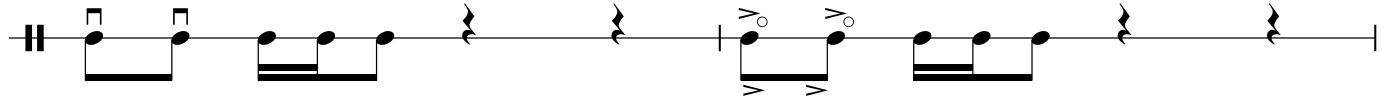
25



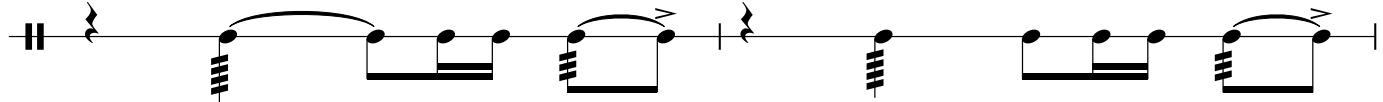
27



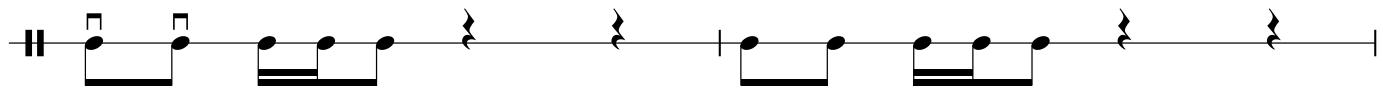
29



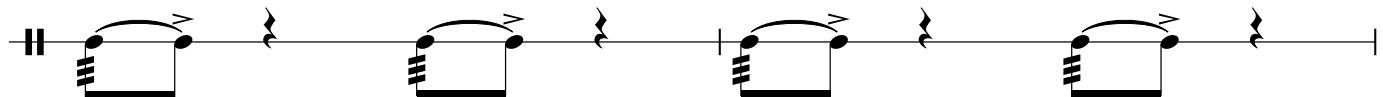
31



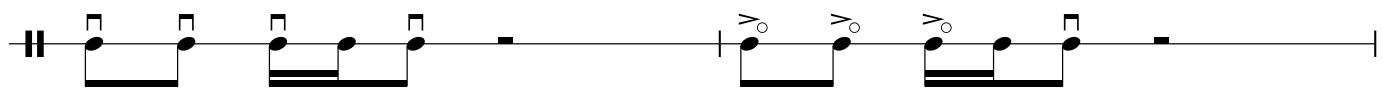
33



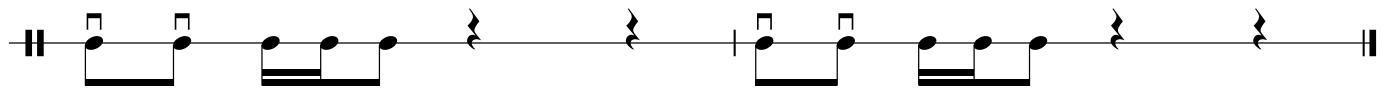
35



37



39



*ETÜD №65*

(dördüncü nağara)

T.H.Məmmədov

*Allegro*

**4** *f*

**3** *p*

**5** *p*

**7** *p*

**9**

**11**

**13**

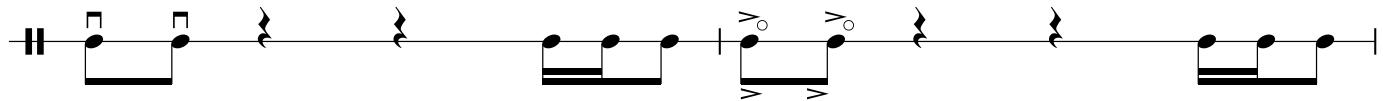
**15**

**17**

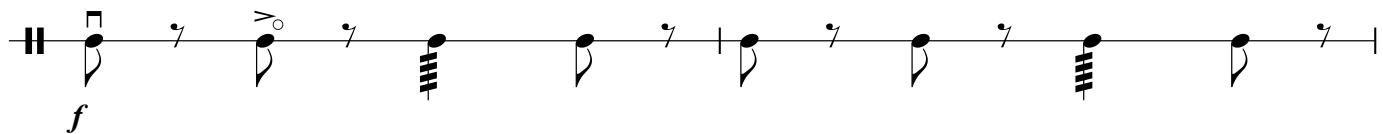
**19**

124

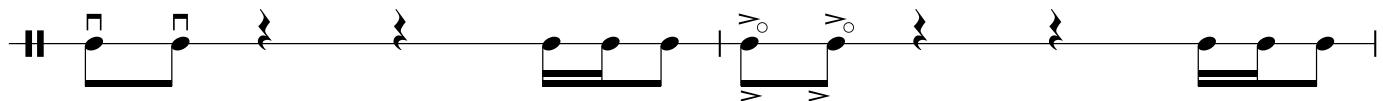
21



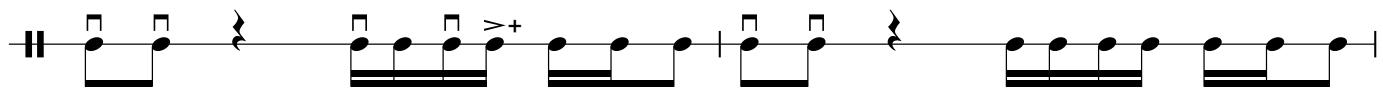
23



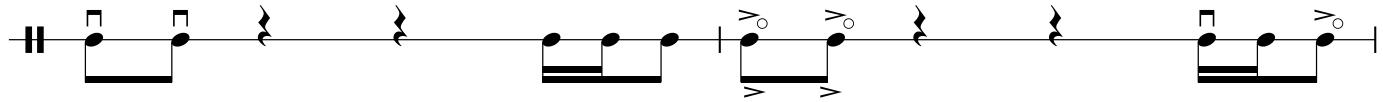
25



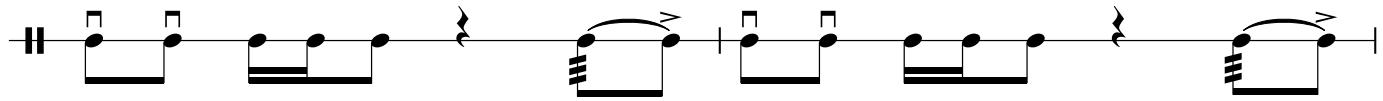
27



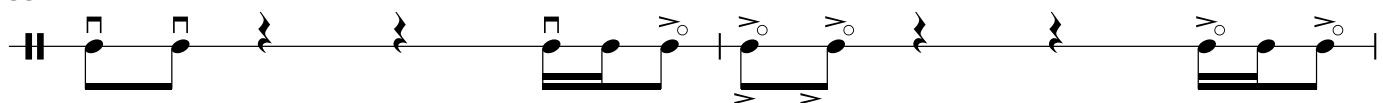
29



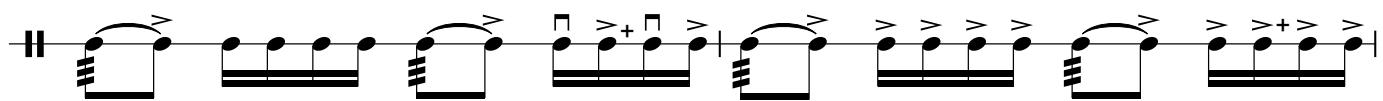
31



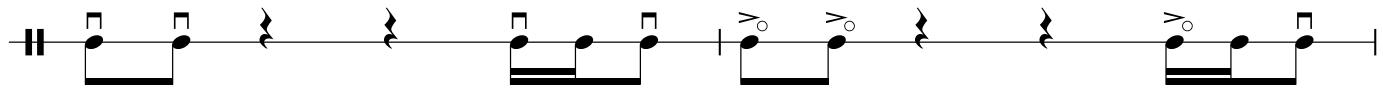
33



35



37



***ETÜD №66****(dörd nağara üçün)**T.H.Məmmədov**Moderato*

I. *nağara*

II. *nağara*

III. *nağara*

IV. *nağara*

3

5

7

9

*f*

*f*

*f*

11

*f*

13

This measure consists of four staves. The top staff has three vertical stems. The second staff has a vertical stem and a horizontal bar. The third staff has a vertical stem and a horizontal bar. The bottom staff has a vertical stem and a horizontal bar. There are various note heads and rests throughout the measure.

16

This measure consists of four staves. The top staff has three vertical stems. The second staff has a vertical stem and a horizontal bar. The third staff has a vertical stem and a horizontal bar. The bottom staff has a vertical stem and a horizontal bar. There are various note heads and rests throughout the measure.

18

This measure consists of four staves. The top staff has three vertical stems. The second staff has a vertical stem and a horizontal bar. The third staff has a vertical stem and a horizontal bar. The bottom staff has a vertical stem and a horizontal bar. There are various note heads and rests throughout the measure.

20

Measure 20: Eighth-note patterns followed by sixteenth-note patterns. Measure 21: Eighth-note patterns, including dynamic markings like >+, >, and >○.

22

Measure 22: Eighth-note patterns with dynamic markings p, f, and >. Measure 23: Eighth-note patterns with dynamic markings p.

**ETÜD №66**  
*(birinci nağara)*

*Moderato*

T.H.Məmmədov

*f*

3

*p*

5

*p*

7

9

11

*f*

13

16

18

20

*p*

22

*© T.H.Məmmədov*

**ETÜD №66**  
(ikinci nağara)

T.H.Məmmədov

*Moderato*

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

p

***ETÜD №66***

(üçüncü nağara)

*Moderato*

T.H.Məmmədov

2

3

5

7

9

11

13

16

18

20

22

*p*

*ETÜD №66*  
(dördüncü nağara)

T.H.Məmmədov

*Moderato*

The musical score for ETÜD №66 is composed of 23 staves of musical notation. The key signature is one sharp (F#). The time signature is 4/4. The tempo is indicated as *Moderato*. Dynamics include *f* (fortissimo) and *p* (pianissimo). The score features various slurs and grace notes. Measure numbers are provided on the left side of each staff.

*ETÜD №67*

(dörd nağara üçün)

*marcia*

T.H.Məmmədov

I. *nağara* *f(p)*

II. *nağara* *f(p)*

III. *nağara* *f(p)*

IV. *nağara* *f(p)*

5

10

15

This section contains four staves of music. The first and third staves begin with a vertical bar line. The second and fourth staves begin with a vertical bar line followed by a measure separator. Measure 15 consists of eighth-note pairs. Measures 16-19 show a mix of eighth-note pairs and sixteenth-note patterns, with some notes having circled stems or arrows pointing up or down.

20

This section contains four staves of music. The first and third staves begin with a vertical bar line. The second and fourth staves begin with a vertical bar line followed by a measure separator. Measures 20-24 feature eighth-note pairs and sixteenth-note patterns, with some notes having circled stems or arrows pointing up or down.

25

This section contains four staves of music. The first and third staves begin with a vertical bar line. The second and fourth staves begin with a vertical bar line followed by a measure separator. Measures 25-29 show eighth-note pairs and sixteenth-note patterns. Measure 25 includes a dynamic marking *f*. Measures 27-29 include dynamic markings *p*. Measures 25-26 and 28-29 also feature vertical bar lines at the start of their respective measures.

30

f

135

This section contains four staves of musical notation. The top two staves begin with a dynamic of *f*. The bottom two staves begin with a dynamic of *f*. Measures 30 through 135 consist of six measures each. The first measure of each group contains eighth-note pairs. The second measure contains eighth-note pairs with various slurs and grace notes. The third measure contains eighth-note pairs. The fourth measure contains eighth-note pairs with slurs and grace notes. The fifth measure contains eighth-note pairs. The sixth measure contains eighth-note pairs with slurs and grace notes.

34

f

f

f

f

This section contains four staves of musical notation. The top two staves begin with a dynamic of *f*. The bottom two staves begin with a dynamic of *f*. Measures 34 through 38 consist of five measures each. The first measure of each group contains eighth-note pairs. The second measure contains eighth-note pairs with slurs and grace notes. The third measure contains eighth-note pairs. The fourth measure contains eighth-note pairs with slurs and grace notes. The fifth measure contains eighth-note pairs.

38

ff

This section contains four staves of musical notation. Measures 38 through 42 consist of five measures each. The first measure of each group contains eighth-note pairs. The second measure contains eighth-note pairs with slurs and grace notes. The third measure contains eighth-note pairs. The fourth measure contains eighth-note pairs with slurs and grace notes. The fifth measure contains eighth-note pairs.

43

43

*f(p)*

*f(p)*

*f(p)*

*f(p)*

47

47

51

51

56

*f(p)*

*f(p)*

*f(p)*

*f(p)*

60

65

70

f(p)

f(p)

f(p)

f(p)

75

p

p

p

80

f

f

f

f

85

90

94

1400

1400

f

104

104

p f p f p f p f p f p f p f p f

109

109

114

114

p

p

p

p

119

119

f

f

f

f

f

f

f

p

p

p

124

124

f

ff

f

ff

f

ff

f

ff

**ETÜD №67**  
*(birinci nağara)*

*marş tempində*

T.H.Məmmədov

2/4 *f(p)*

6  
11  
16  
21  
26  
31  
36  
41  
46  
51  
56  
60

65

70

75

80

85

90

94

99

104

110

115

120

125

**ETÜD №67**  
*(ikinci nağara)*

*marcia*

T.H.Məmmədov

2

6

11

16

21

26

30

34

38

43

47

52

57

*f(p)*

*p*

*f*

*f(p)*

*f(p)*

62

67

72

77 *f(p)*

82 *p* *f*

87

92

96

101

107

112 *p* *f*

117

122

125 *ff*

*ETÜD №67*

(üçüncü nağara)

*marcia*

T.H.Məmmədov

**2** *f(p)*

64

69

*f(p)*

74

*p*

79

*f*

84

89

94

99

*f*

104

*p* > *f* > *p* > *f*

110

115

*p* > *p*

120

*f* > *f* > *p* > *f*

125

*ff*

*ETÜD №67*

(dördüncü nağara)

*marcia*

T.H.Məmmədov

2 4

*f(p)*

6

11

16

21

26

31

36

41

46

51

56

60

*p*

*f*

*f(p)*

65

70

*f(p)*

75

80

*f*

85

90

94

99

*f*

104

*p* *f* *p* *f*

110

115

*p*

120

*f* *p* *f*

125

*ff*

*ETÜD №68*

(dörd nağara üçün)

*Allegro*

T.H.Məmmədov

*I.* *nağara* *f*

*II.* *nağara* *f*

*III.* *nağara* *f*

*IV.* *nağara* *f*

3

5

*f*

*p*

*p*

*v*

7

*v*

*v*

*p*

*p*

9

*v*

*f*

*p*

*p*

11

Four staves of music for a single instrument. The first two staves feature grace notes above the main notes. The third staff includes a dynamic marking 'f' below the notes. The fourth staff also includes a dynamic marking 'f' below the notes.

13

Four staves of music for a single instrument. The first two staves feature grace notes above the main notes. The third staff includes a dynamic marking 'p' below the notes. The fourth staff also includes a dynamic marking 'p' below the notes.

15

Four staves of music for a single instrument. The first two staves feature grace notes above the main notes. The third staff includes a dynamic marking 'p' below the notes. The fourth staff also includes a dynamic marking 'p' below the notes.

18

*f*

*p*

*p*

*p*

20

*p*

*f*

*p*

*p*

22

*f*

24

26

28

30

*p* *v*

*f*

*p* *v*

*f*

*p* *v*

*f*

*p* *v*

*f*

32

*v*

*f*

*v*

*f*

*v*

*f*

*v*

*f*

*v*

*f*

*v*

*f*

34

*v*

*f*

*v*

*f*

*v*

*f*

*v*

*f*

*v*

*f*

36

*p*

38

*p*

40

*f*

*f*

42

*p*

*f*

44

*f*

*p*

*p*

*v*

46

*f*

*f*

*f*

*v*

48

*f(p)*

*f(p)*

*f(p)*

*f(p)*

50

52

*f*

*f*

# *ETÜD №68*

*(birinci nağara)*

## *Allegro*

*T.H.Məmmədov*

3

5

7 f

9

11

13

15

18

20

22 p

24

160

26

f

28

p

30

32

34

36

38

40

42

p

44

f

46

f

48

f(p)

50

52

*ETÜD №68**(ikinci nağara)**Allegro*

T.H.Məmmədov

**3** *f*

**5** *p*

**7** *p*

**9** *f*

**11** *p*

**13** *f* *p*

**15** *p*

**17** *p*

**19**

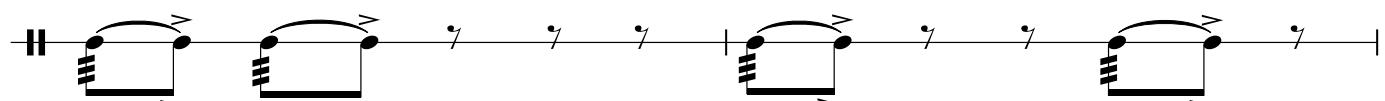
**21**

**23** *v* *v* *3* *v* *v* *3*

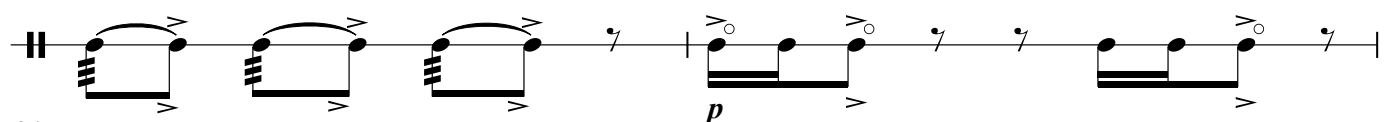
25



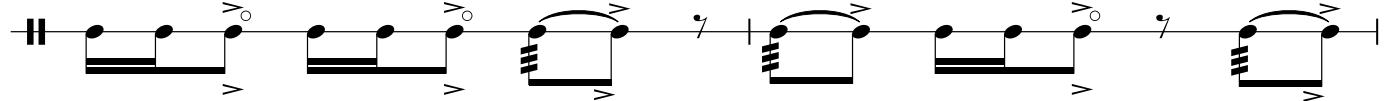
27



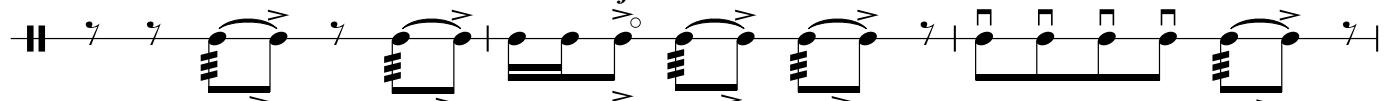
29



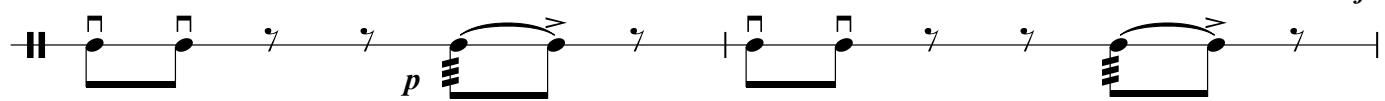
31



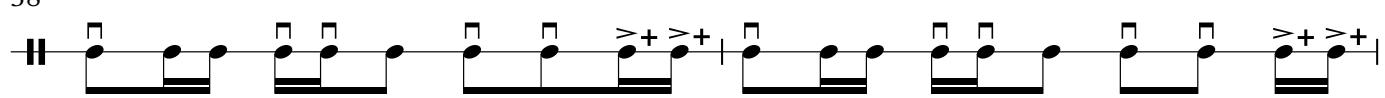
33



36



38



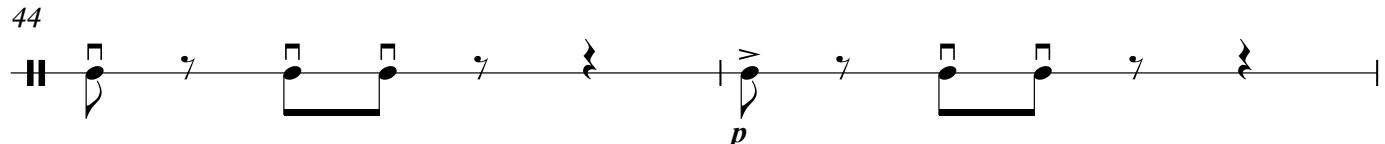
40



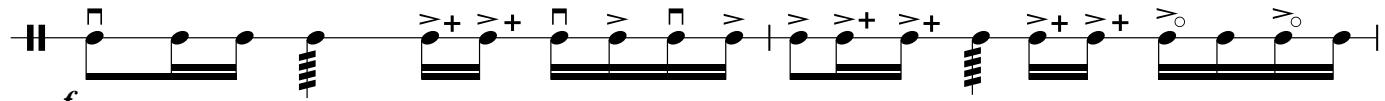
42



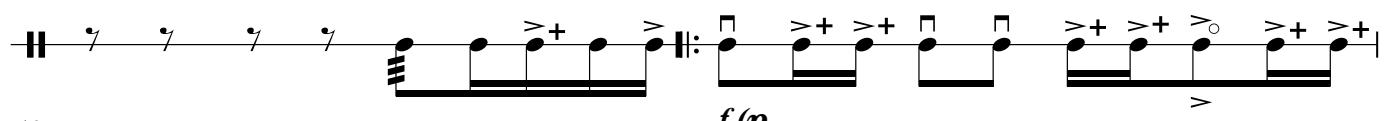
44



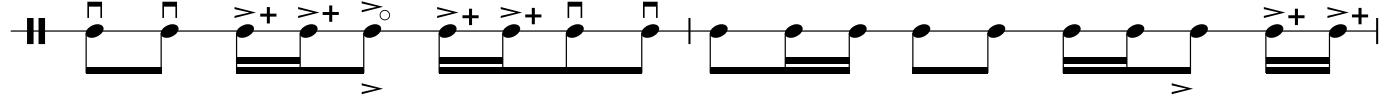
46



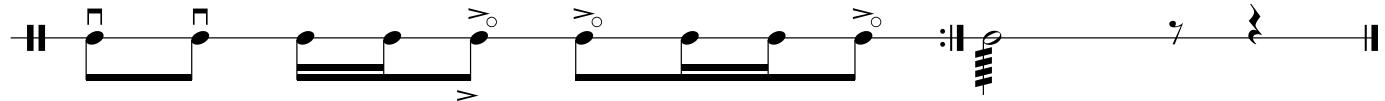
48



50



52



**ETÜD №68**  
*(üçüncü nağara)*

*Allegro*

T.H.Məmmədov

7

3

5

7

9

11

13

15

18

20

22

24

26

28

30

32

35

37

39

41

43

45

47

49

51

*ETÜD №68*

(dördüncü nağara)

*Allegro*

T.H.Məmmədov

**7**

166

23

*f*

25

*f*

27

29 *p*

*p*

31

*v*

34

*v*

*p*

*f*

36

*v*

*v*

38

*v*

*v*

40

*v*

*f*

42

*v*

44

*v*

*v*

46

*v*

*v*

48

*v*

*f(p)*

50

*v*

52

*v*

***ETÜD №69****(dörd nağara üçün)**T.H.Məmmədov**Moderato*

I. *nağara* *f*

II. *nağara* *f*

III. *nağara* *f*

IV. *nağara* *f*

3

*p*

*p*

*p*

*p*

5

f      crescendo      decrescendo

7

f      crescendo      decrescendo

9

f      crescendo      decrescendo

11

13

15

17

*p*

*f*

*f*

*f*

*f*

23

25

*p*

*f*

27

*p*

*f*

*p*

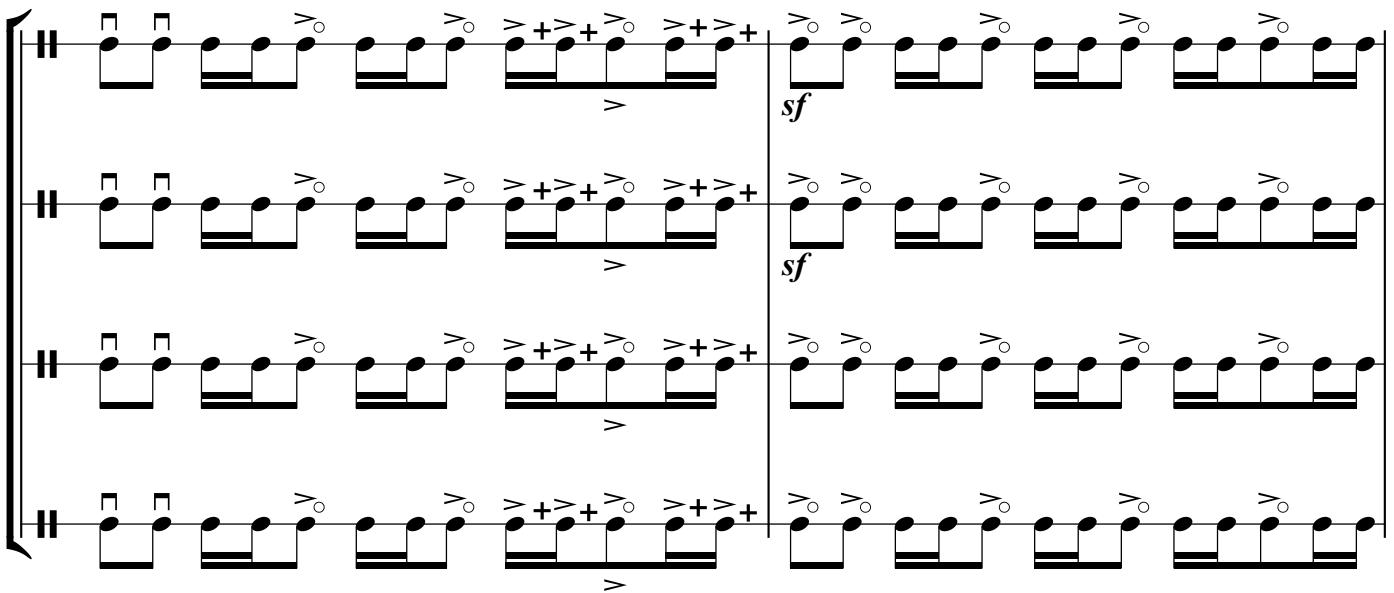
*f*

29

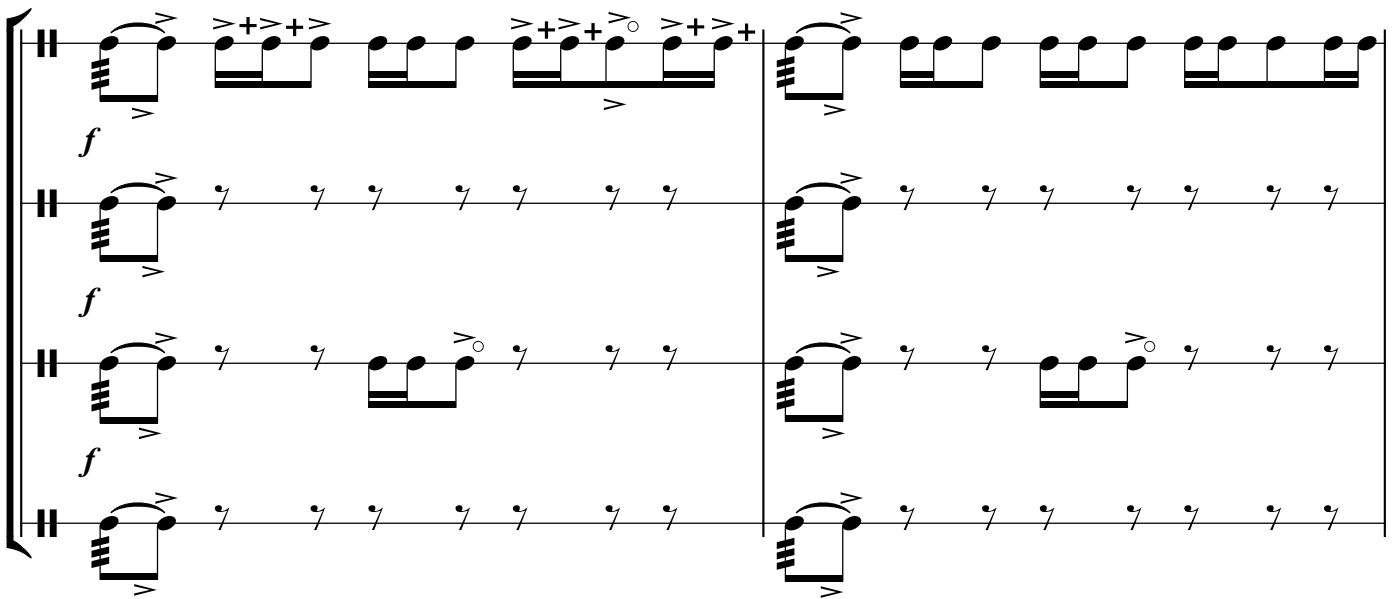
31

33

35



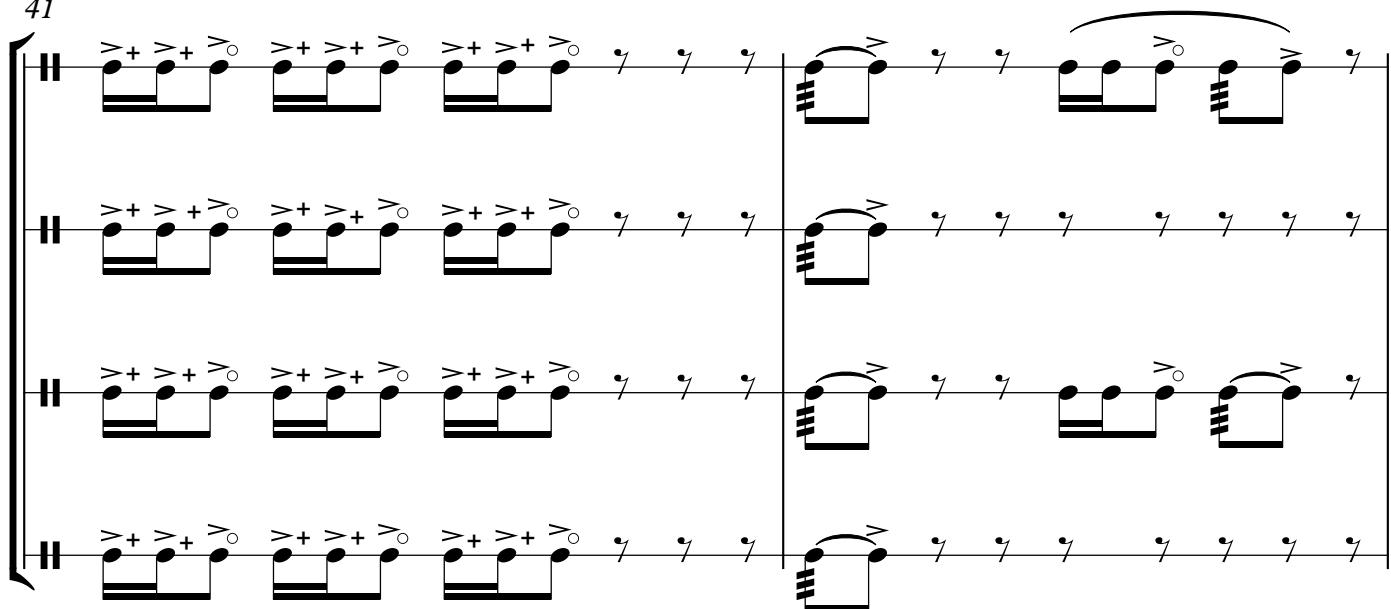
37



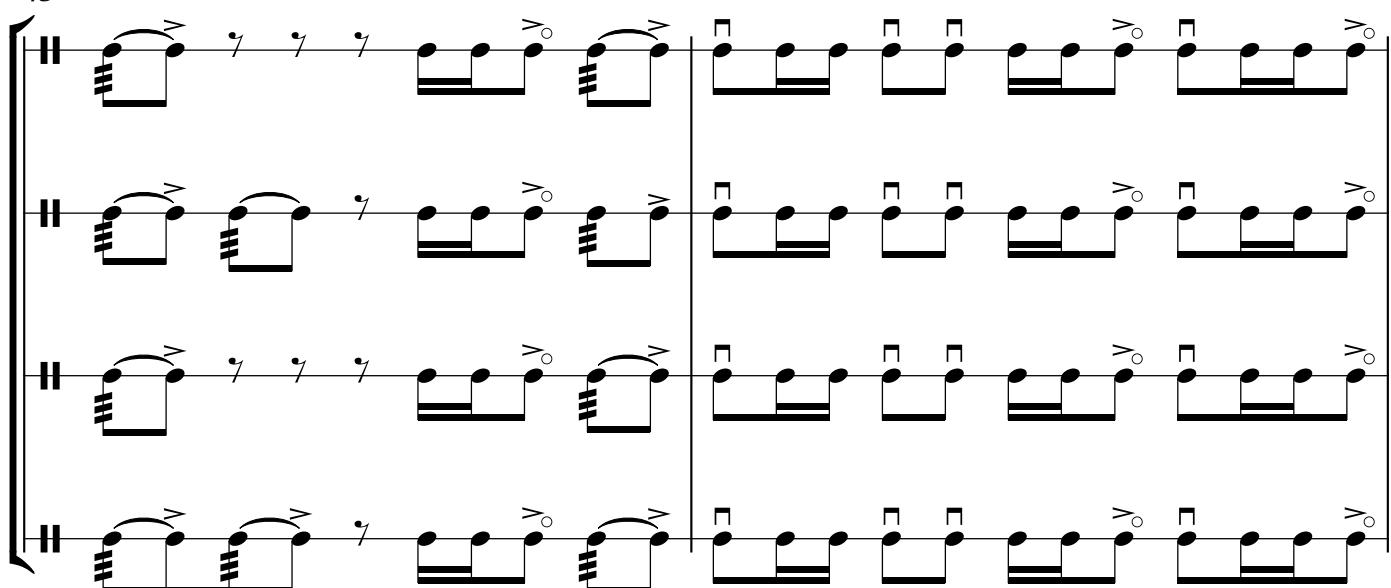
39



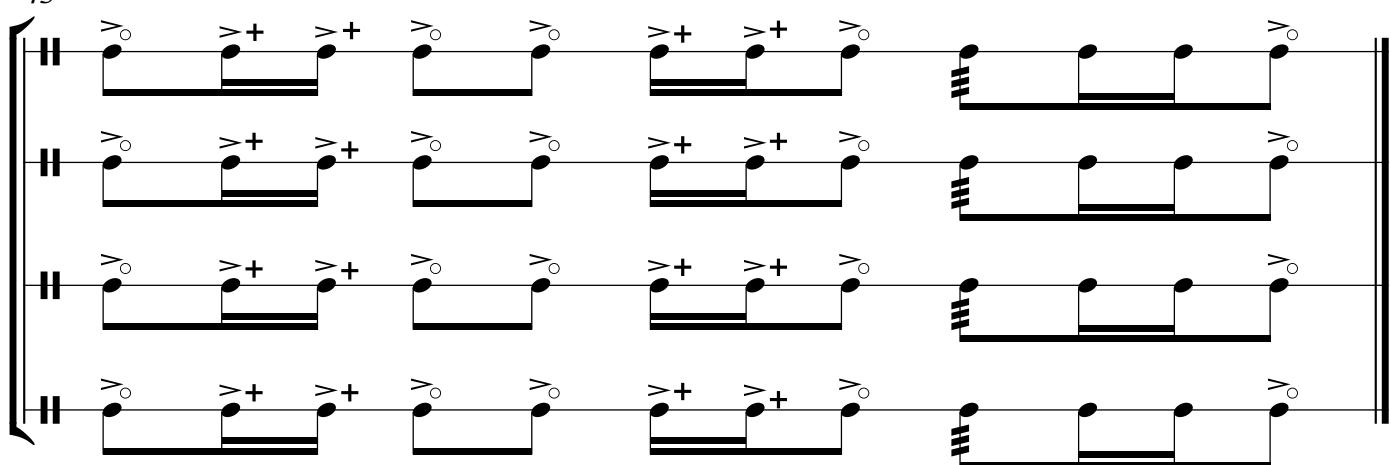
41



43



45



*ETÜD №69**(birinci nağara)**Moderato**T.H.Məmmədov*

**3** *f*

**5** *p*

**7** *f*

**9**

**11** *f* *sf*

**13**

**15**

**17**

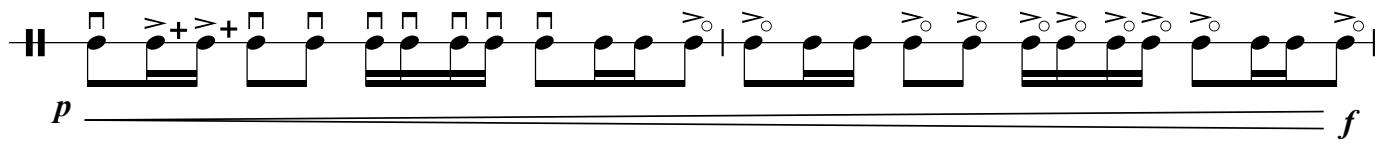
**19**

**21** *p* *sf*

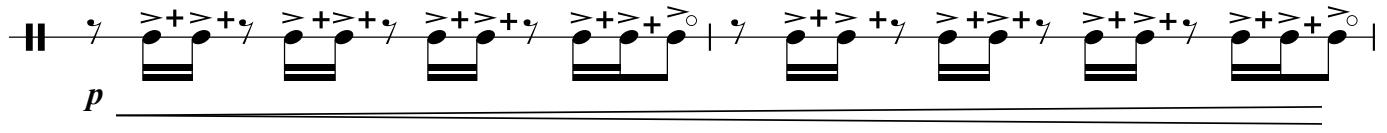
**23** *f*

176

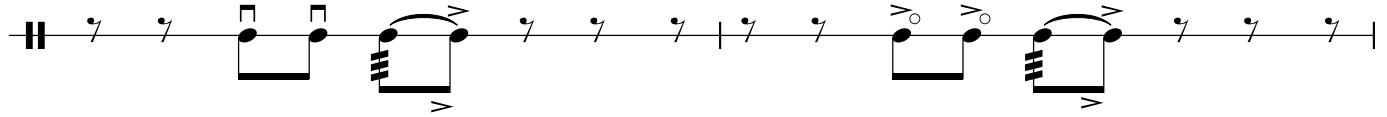
25



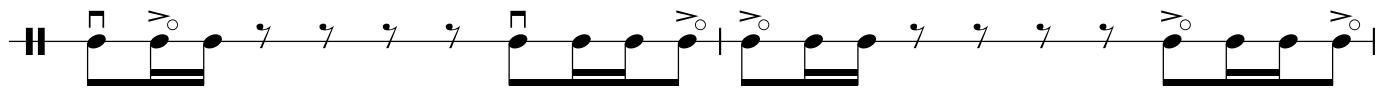
27



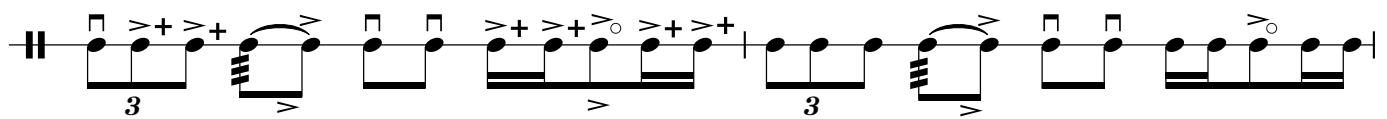
29



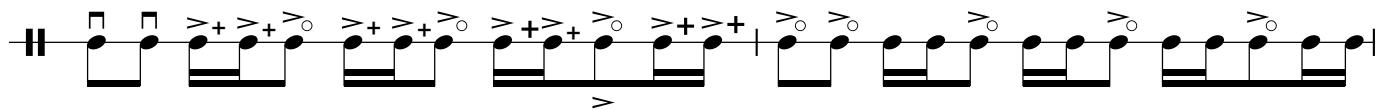
31



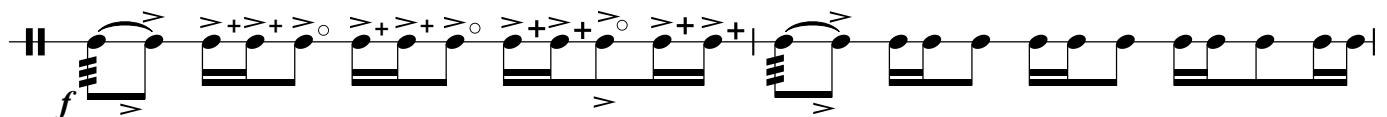
33



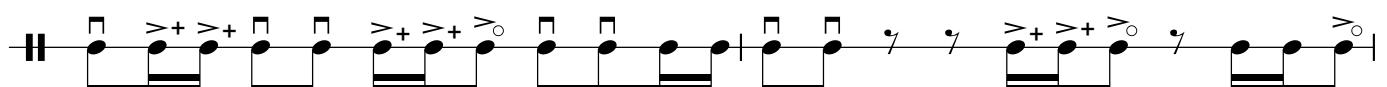
35



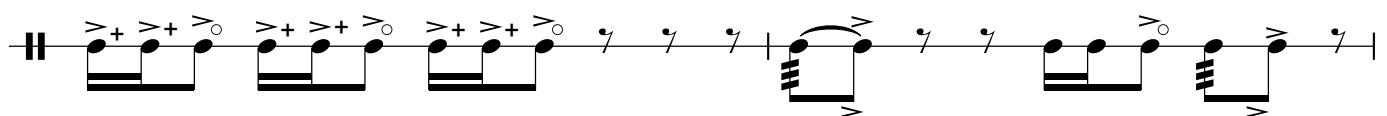
37



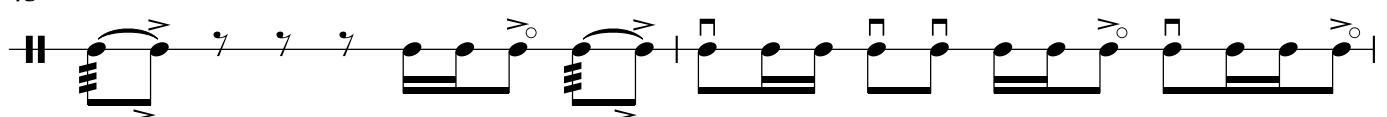
39



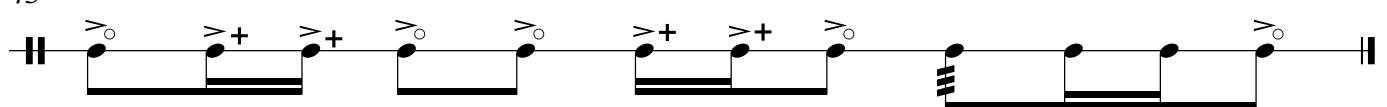
41



43



45



*ETÜD №69*  
(ikinci nağara)

*Moderato*

T.H.Məmmədov

**1** **f**

**3** **p**

**5** **f**

**7**

**9**

**11** **3**

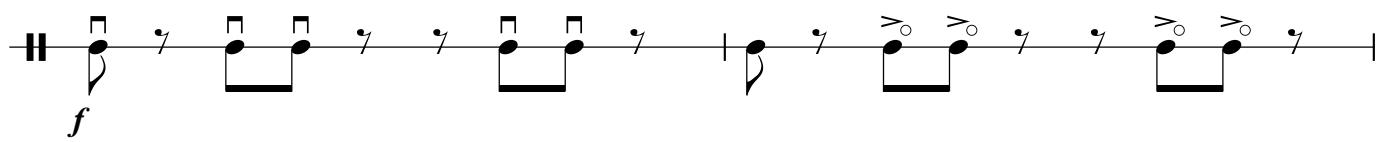
**13**

**15**

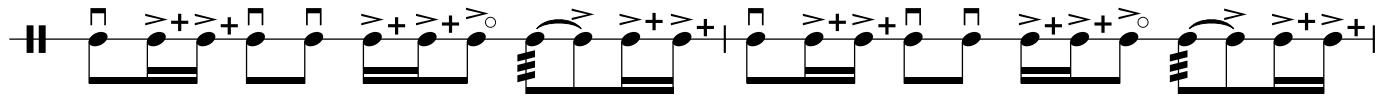
**17**

**19** **p**

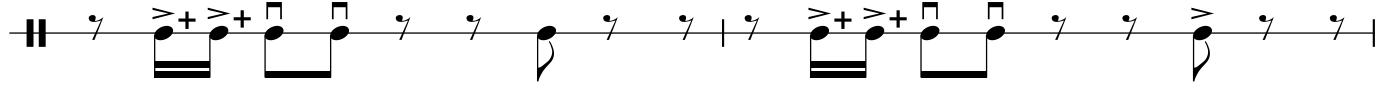
21



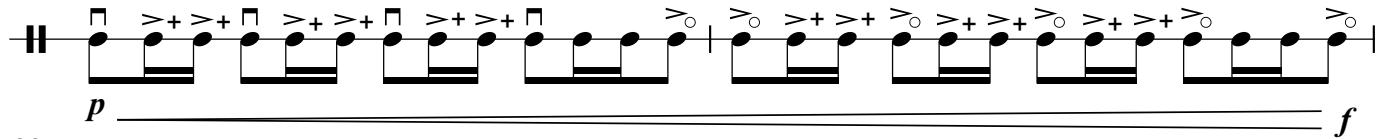
23



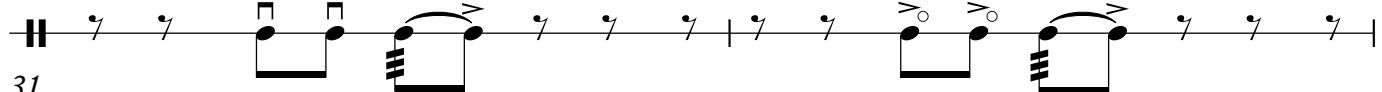
25



27



29



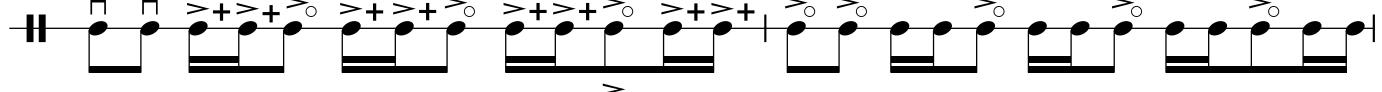
31



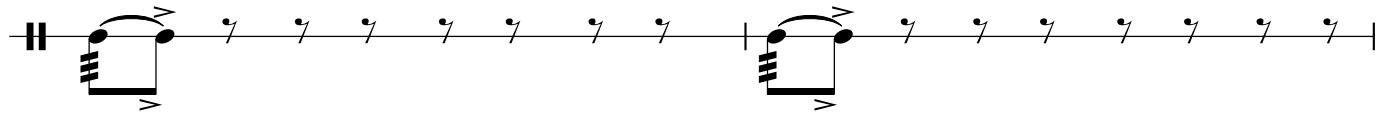
33



35



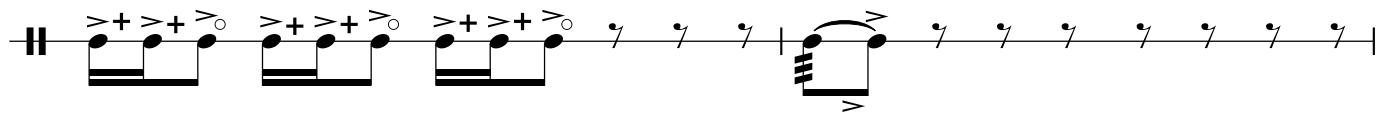
37



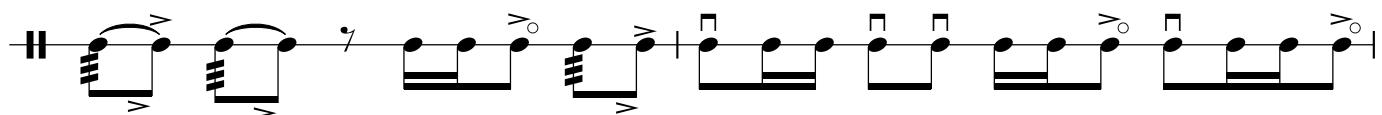
39



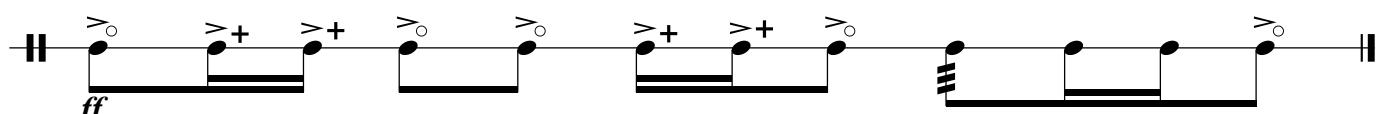
41



43



45



*ETÜD №69*

(üçüncü nağara)

*Moderato*

T.H.Məmmədov

**9**

*f*

3

*p*

5

*f*

7

9

*f*

11

3

13

15

3

17

19

21 *p*

*f*

23

25

27

*p*

29

31

>

>

33

3

>

>

3

>

35

>

37

*f*

39

41

43

45

*f*

*ETÜD №69*

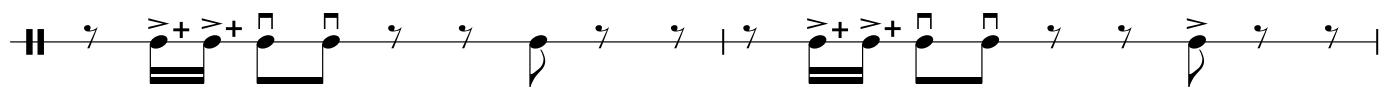
(dördüncü nağara)

*Moderato*

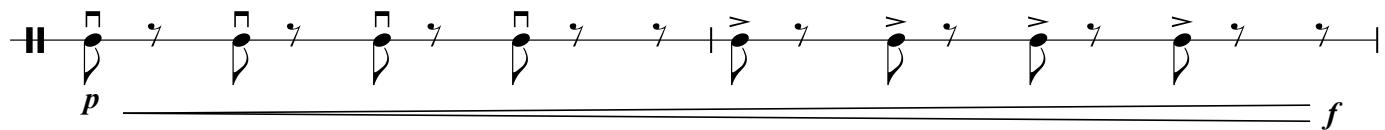
T.H.Məmmədov

**1**

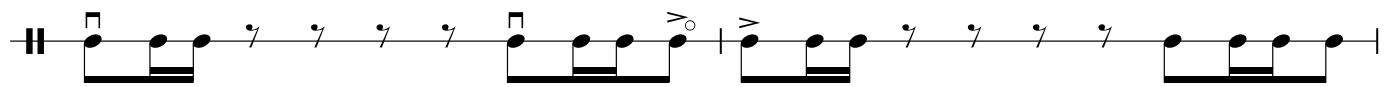
25



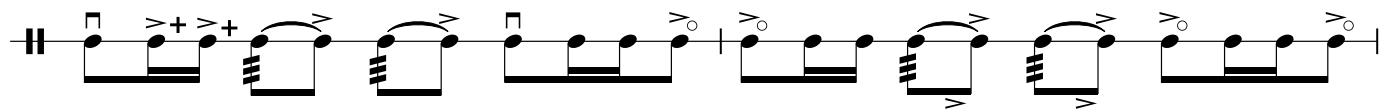
27



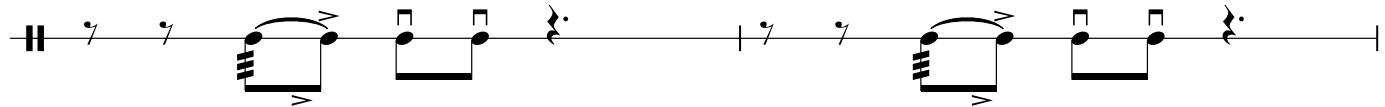
29



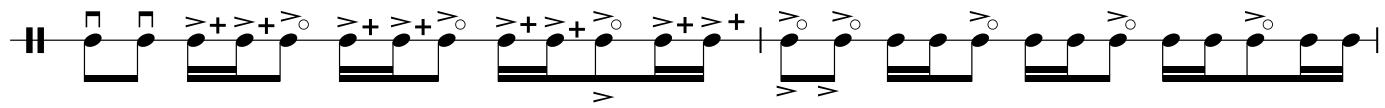
31



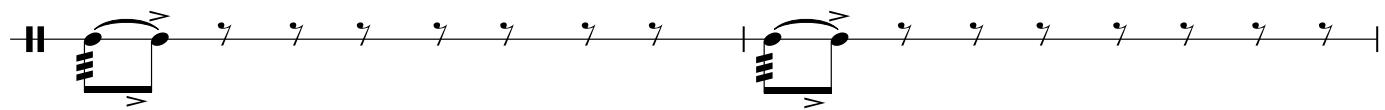
33



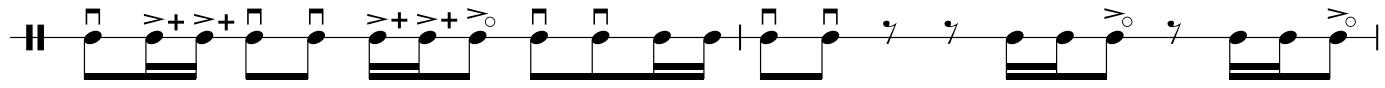
35



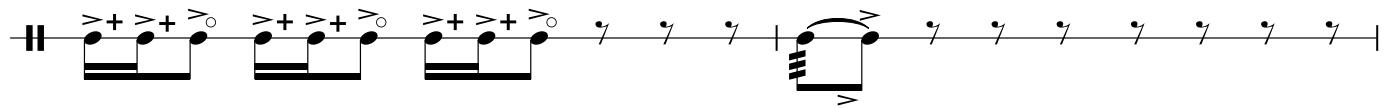
37



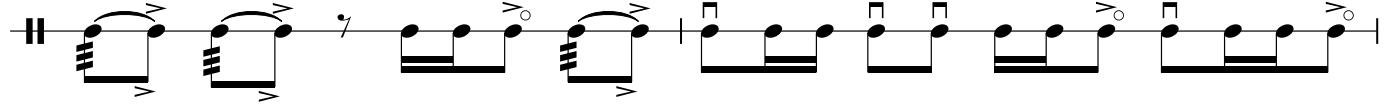
39



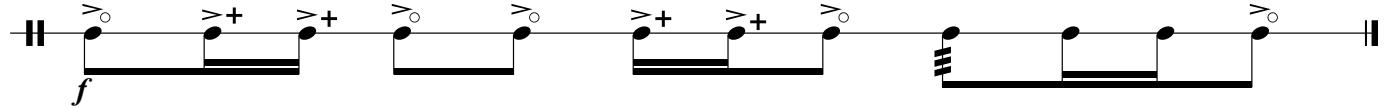
41



43



45



**ETÜD №70**  
*(dörd nağara üçün)*

T.H.Məmmədov

*Andante*

I. *nağara*  $\frac{10}{8}$  *mf*

II. *nağara*  $\frac{10}{8}$  *mf*

III. *nağara*  $\frac{10}{8}$  *mf*

IV. *nağara*  $\frac{10}{8}$  *mf*

3

*mf*

5

*f*

*f*

*f*

*f*

184

Musical score for piano, page 184, measures 1-4. The score consists of four staves. The first staff has a dynamic of *p*. The second staff has a dynamic of *f*. The third staff has a dynamic of *p*. The fourth staff has a dynamic of *f*. Measures 1-2: The first staff features eighth-note pairs with vertical stems. The second staff features eighth-note pairs with horizontal stems. The third staff features eighth-note pairs with vertical stems. Measures 3-4: The first staff features eighth-note pairs with vertical stems. The second staff features eighth-note pairs with horizontal stems. The third staff features eighth-note pairs with vertical stems. The fourth staff features eighth-note pairs with horizontal stems.

9

Musical score for piano, page 184, measures 5-8. The score consists of four staves. Measures 5-6: The first staff features eighth-note pairs with vertical stems. The second staff features eighth-note pairs with horizontal stems. The third staff features eighth-note pairs with vertical stems. The fourth staff features eighth-note pairs with horizontal stems. Measures 7-8: The first staff features eighth-note pairs with vertical stems. The second staff features eighth-note pairs with horizontal stems. The third staff features eighth-note pairs with vertical stems. The fourth staff features eighth-note pairs with horizontal stems.

11

Musical score for piano, page 184, measures 9-12. The score consists of four staves. Measures 9-10: The first staff features eighth-note pairs with vertical stems. The second staff features eighth-note pairs with horizontal stems. The third staff features eighth-note pairs with vertical stems. The fourth staff features eighth-note pairs with horizontal stems. Measures 11-12: The first staff features eighth-note pairs with vertical stems. The second staff features eighth-note pairs with horizontal stems. The third staff features eighth-note pairs with vertical stems. The fourth staff features eighth-note pairs with horizontal stems.

13 185

Musical score for measures 13 and 185. The score consists of four staves, each with a different rhythmic pattern. Measure 13 starts with dynamic *f*. Measure 185 starts with dynamic *f*, followed by a vertical bar line.

15

Musical score for measure 15. The score consists of four staves. The first staff starts with dynamic *p*. The fourth staff ends with dynamic *f*, followed by a vertical bar line.

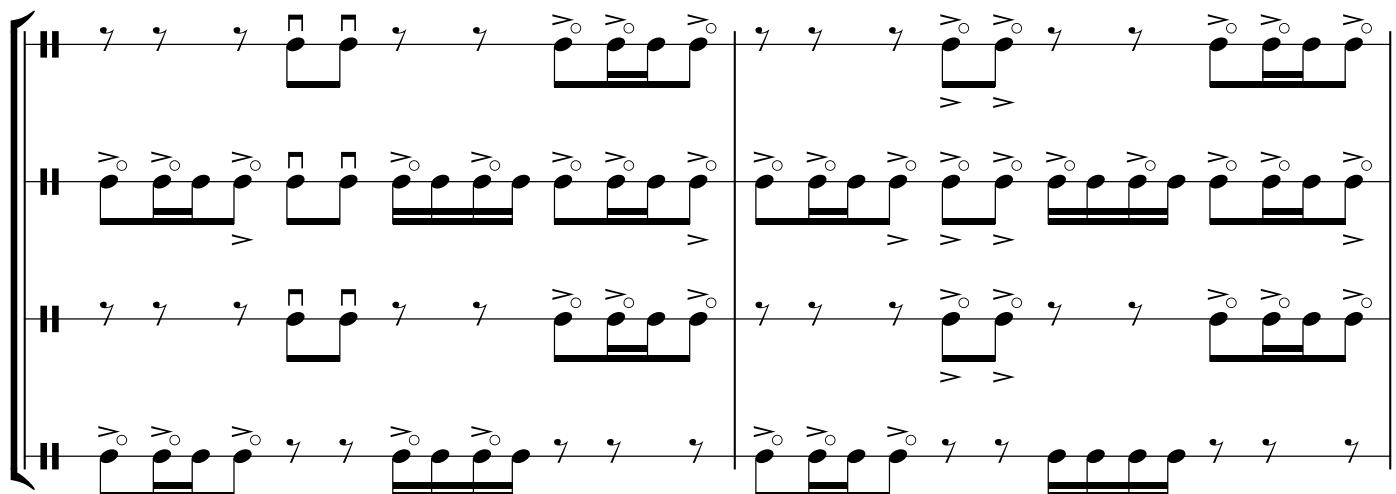
17

Musical score for measure 17. The score consists of four staves. The first staff starts with dynamic *p*. The fourth staff ends with dynamic *p*, followed by a vertical bar line.

180



21



23



25

187

p      f

p      f

p      f

f

27

p      f

p      f

p      f

p      f

29

p

p

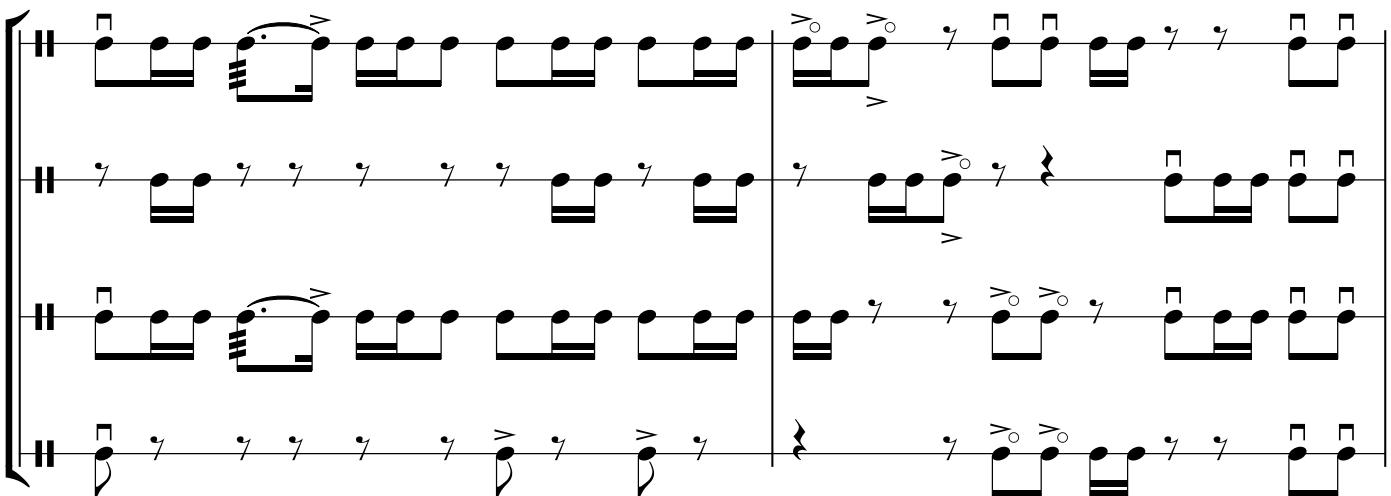
p

p

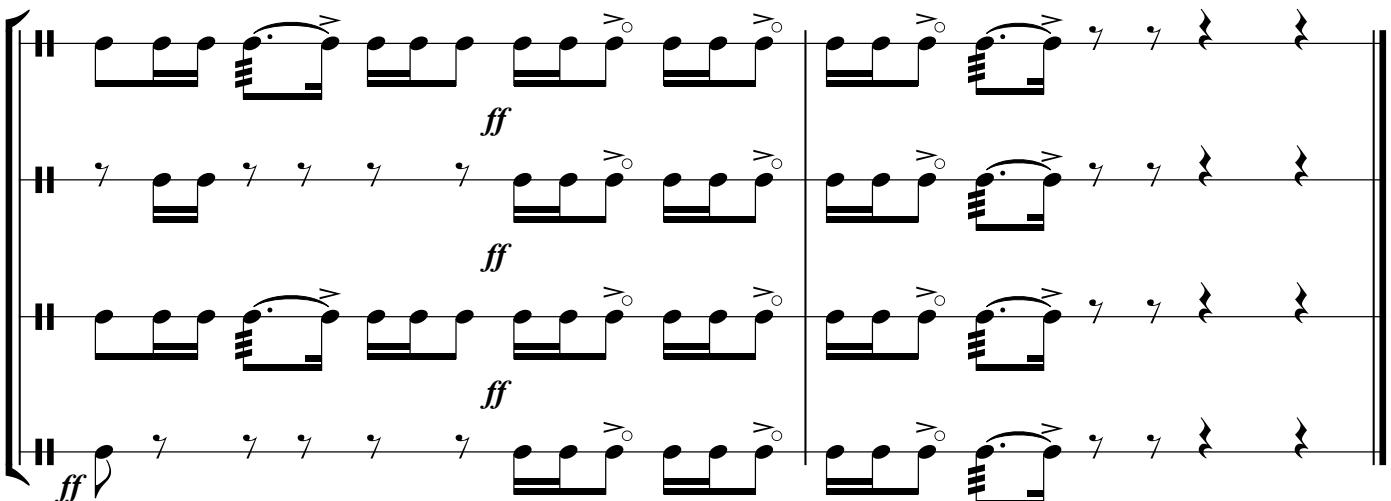
188



33

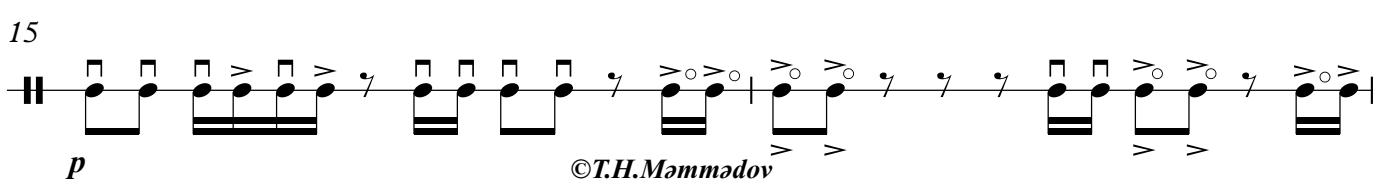
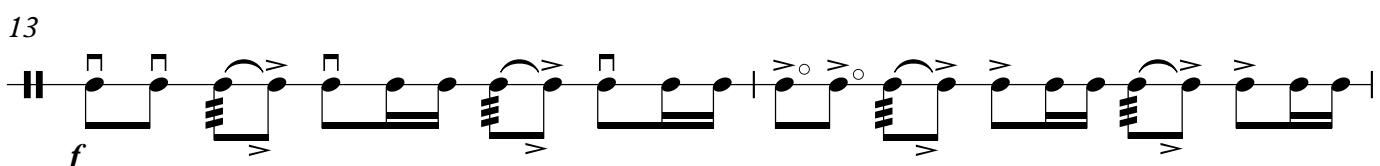
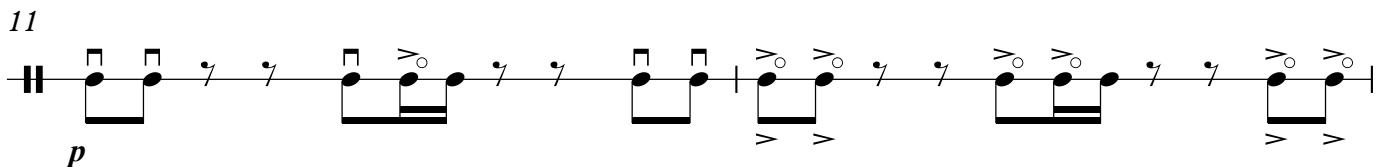
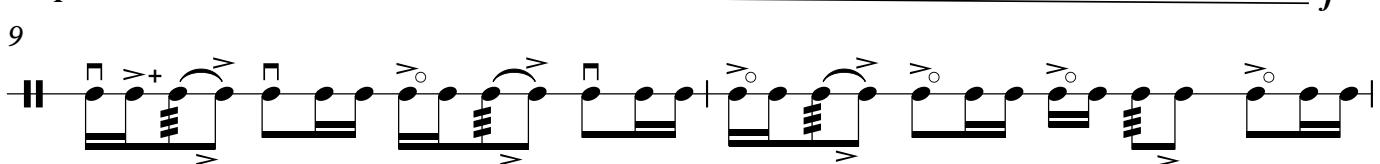
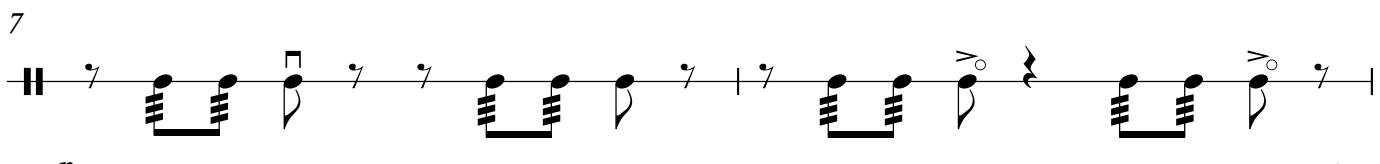
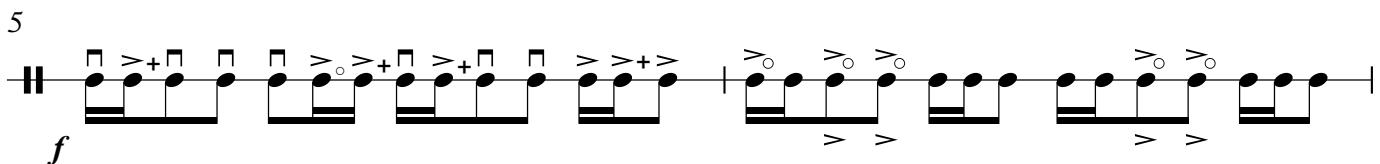
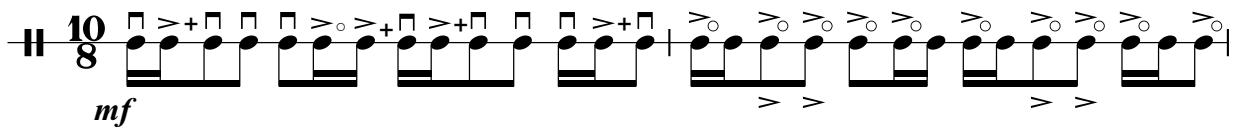


35



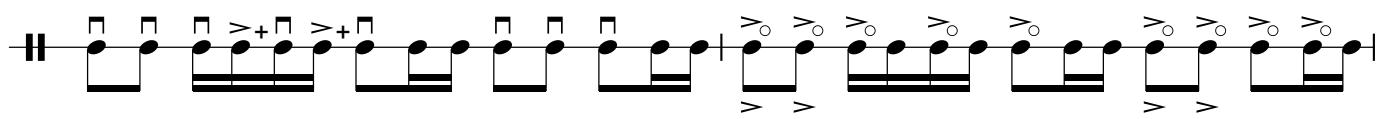
*ETÜD №70*  
(*birinci nağara*)

T.H.Məmmədov

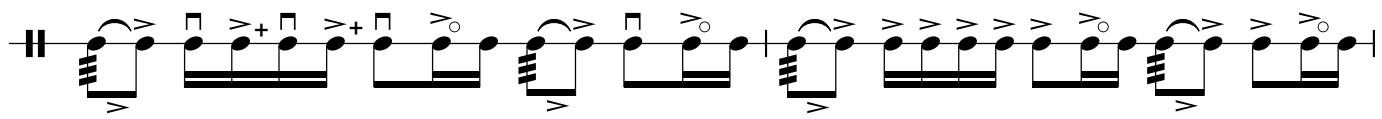
*Andante*

190

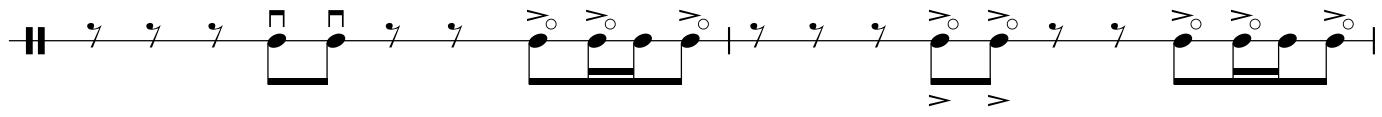
17



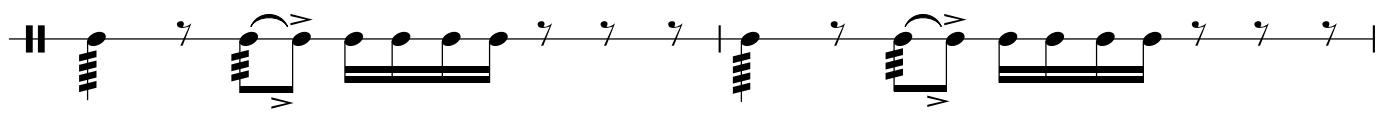
19



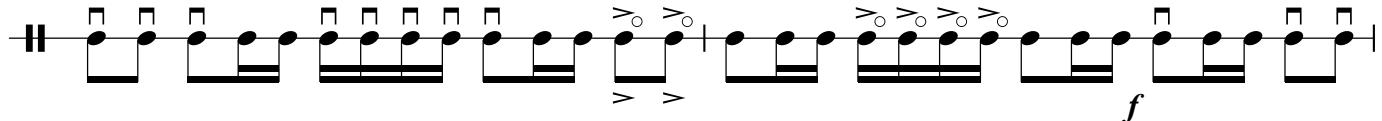
21



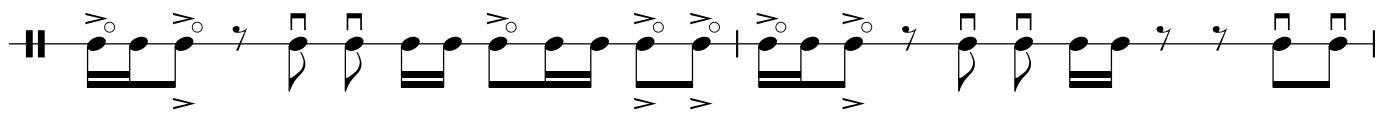
23



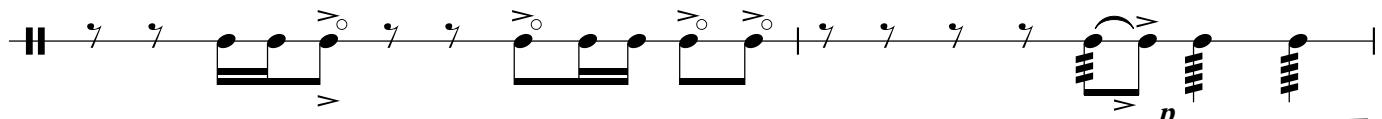
25



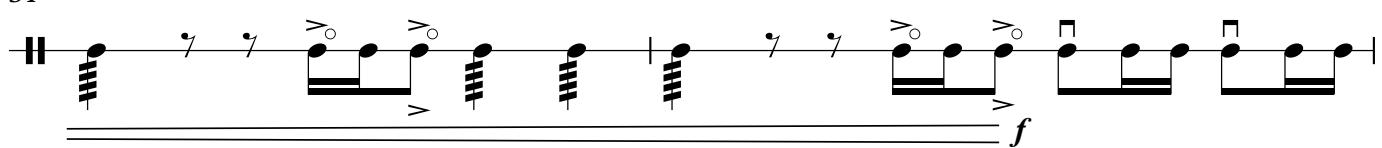
27



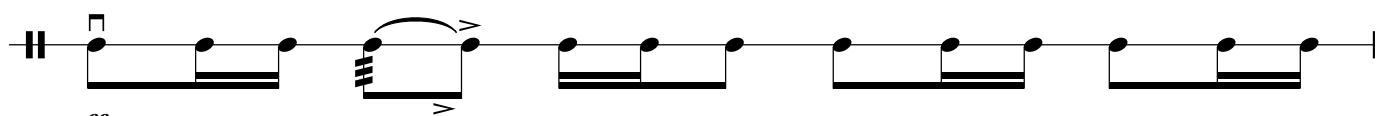
29



31



33



34 ff



**ETÜD №70**  
*(ikinci nağara)*

T.H.Məmmədov

*Andante*

10/8 *mf*

3

5

7

9

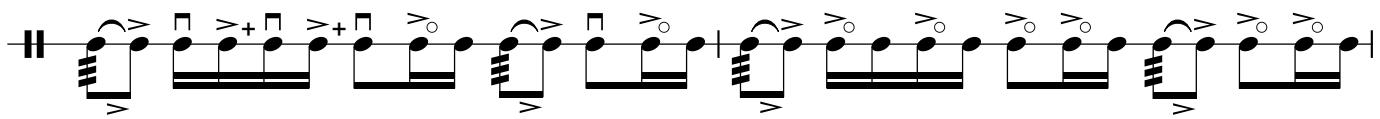
11

13

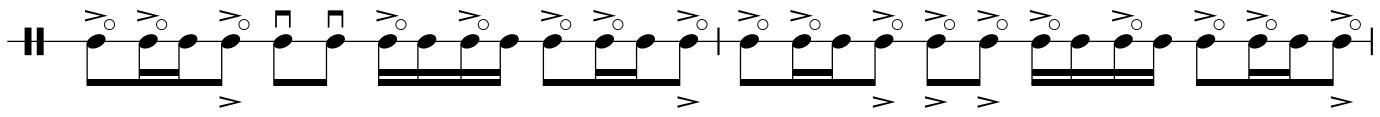
15

17

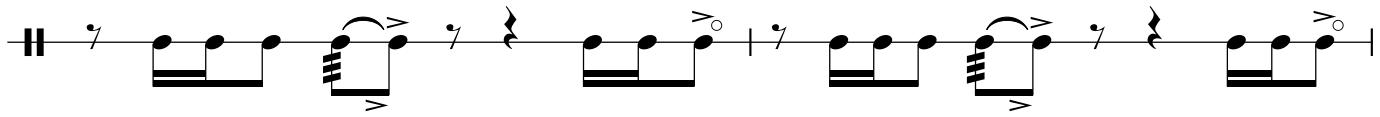
19



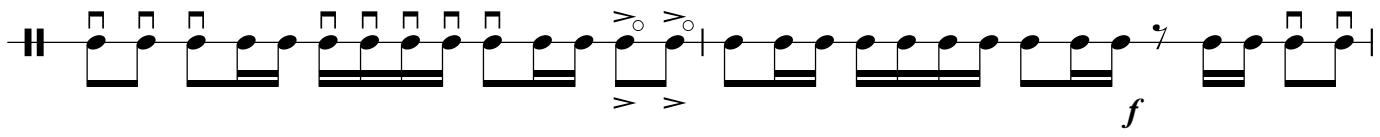
21



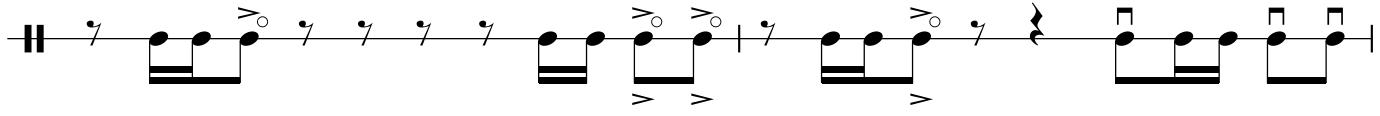
23



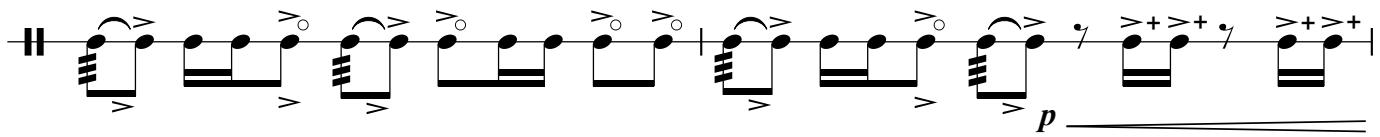
25



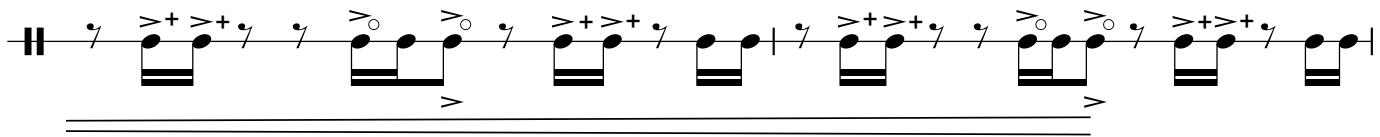
27



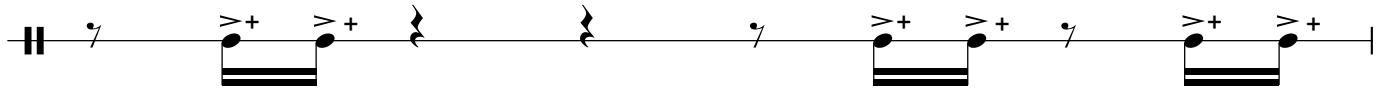
29



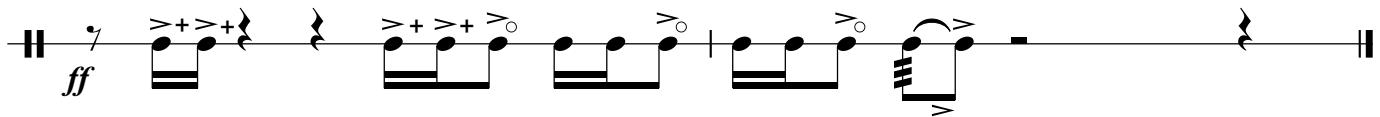
31



33



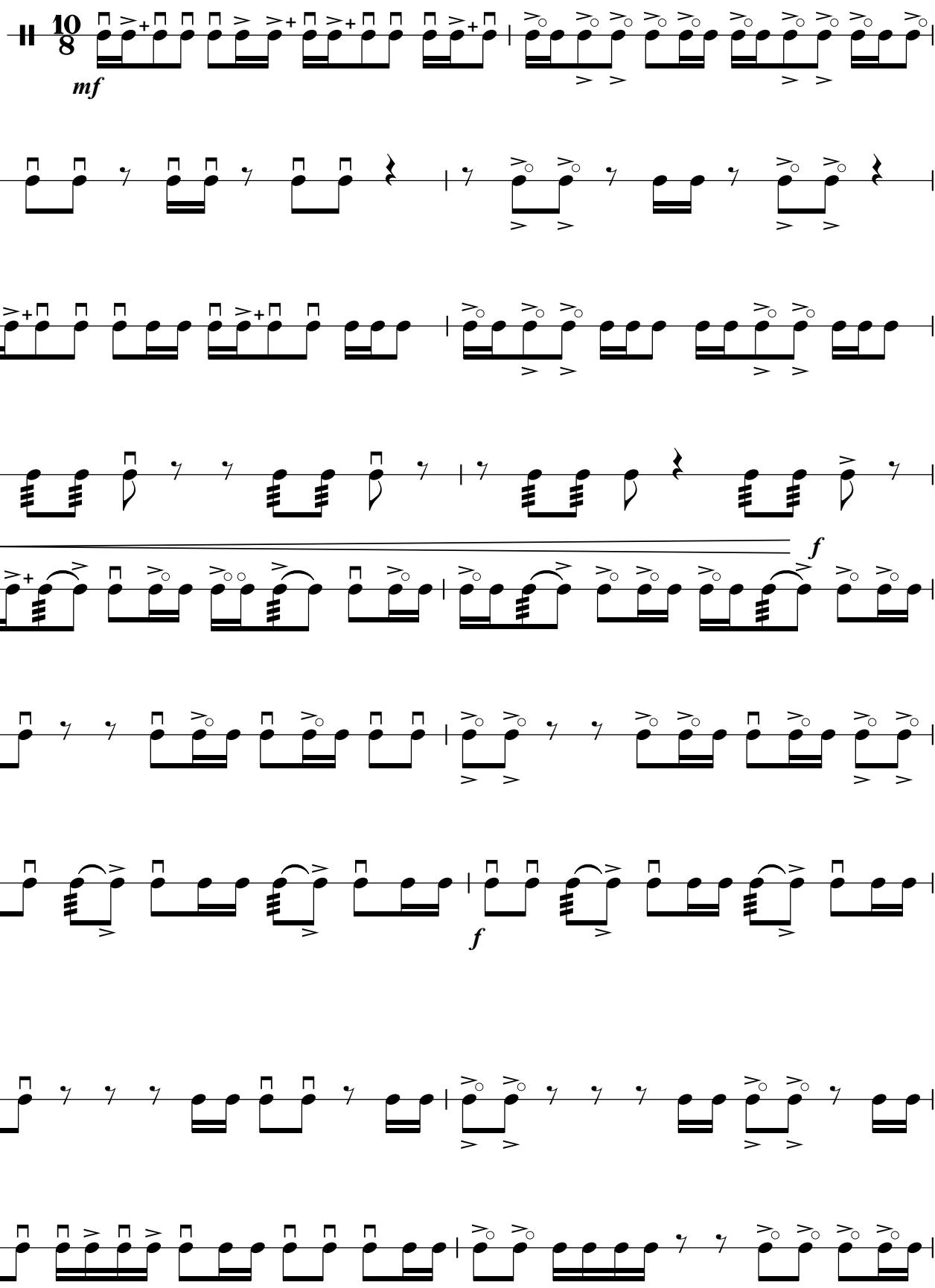
34



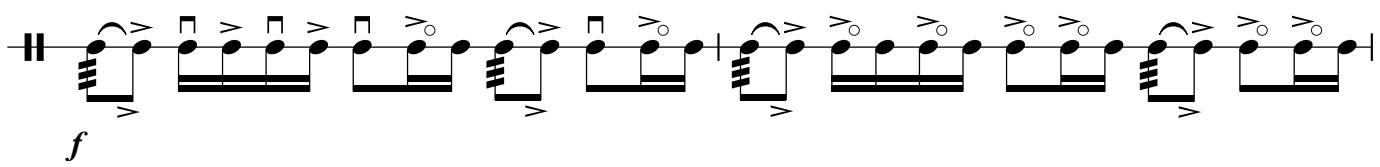
**ETÜD №70**  
*(üçüncü nağara)*

T.H.Məmmədov

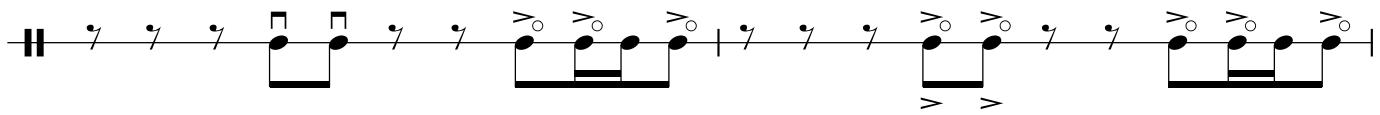
*Andante*

10 

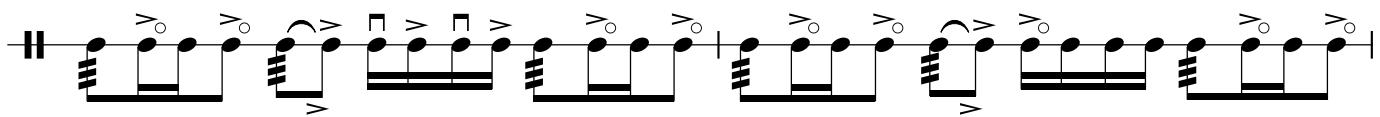
19



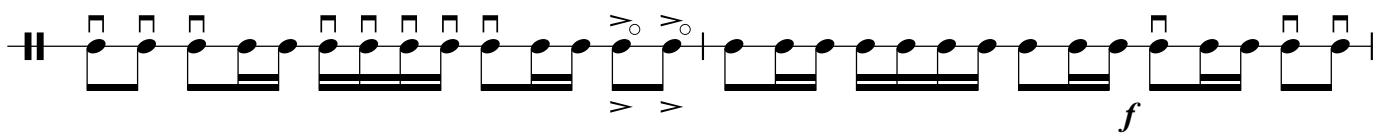
21



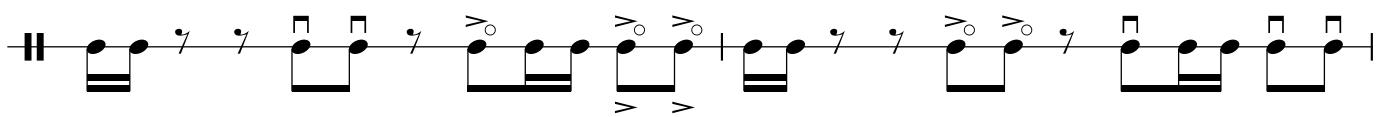
23



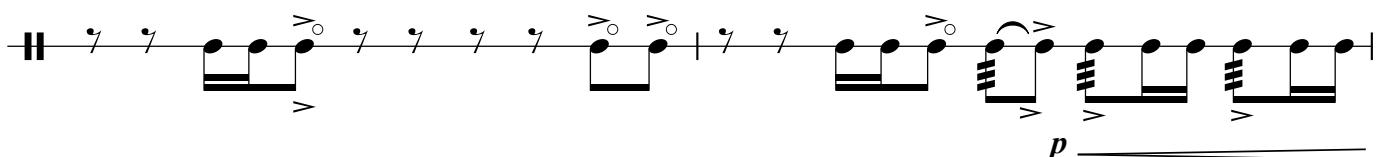
25



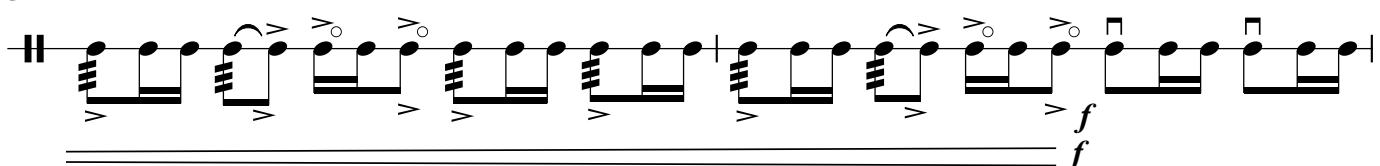
27



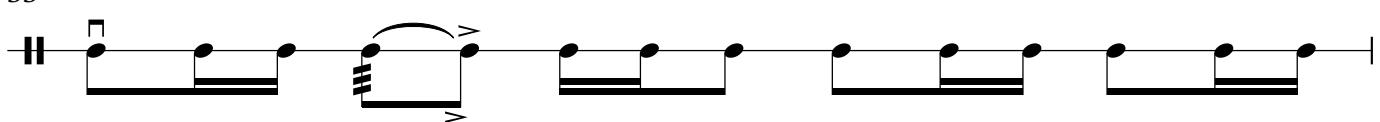
29



31



33



34



***ETÜD №70****(dördüncü nağara)**Andante**T.H.Məmmədov*

10 *mf*

3

5 *f*

7 *p* *f*

9

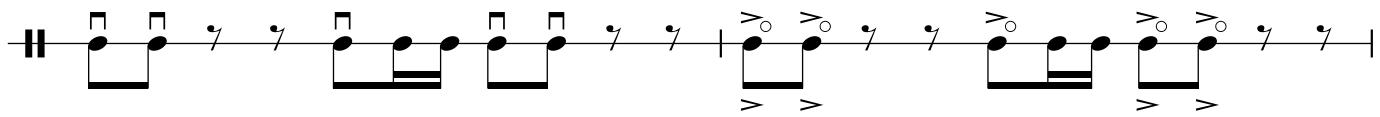
11 *p*

13 *f*

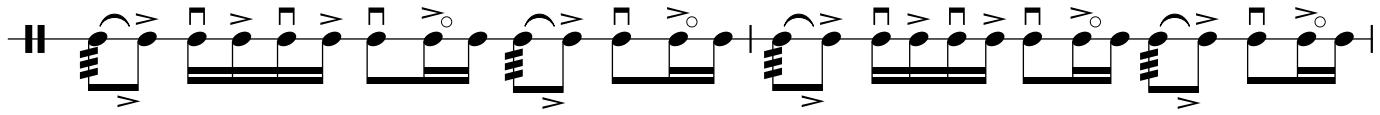
15 *f* > > *p*

196

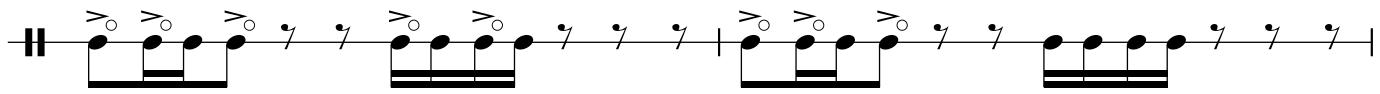
17



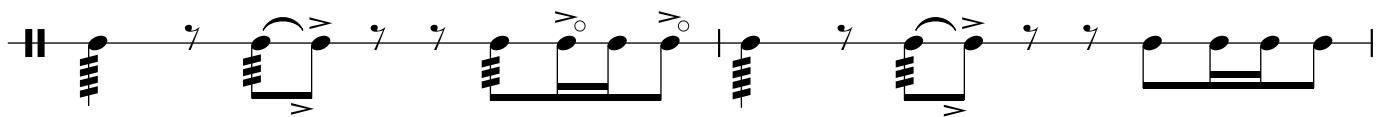
19

*f*

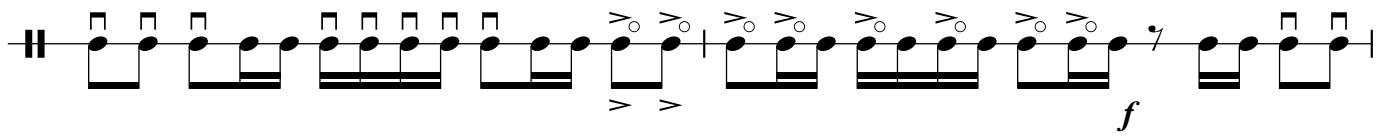
21



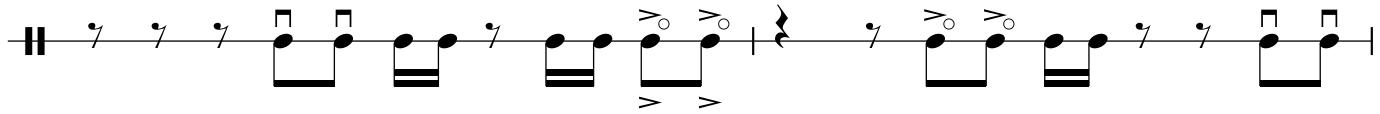
23



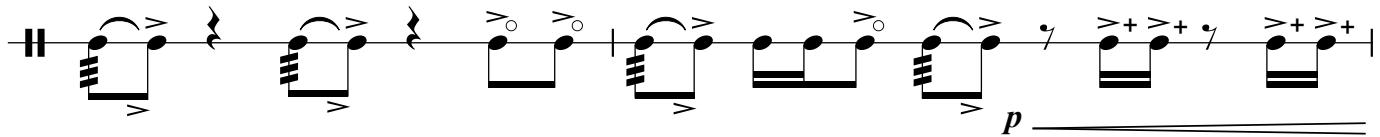
25



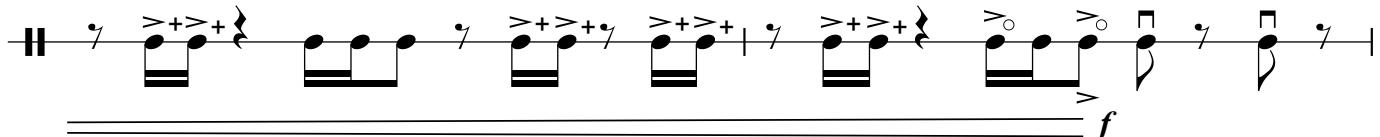
27



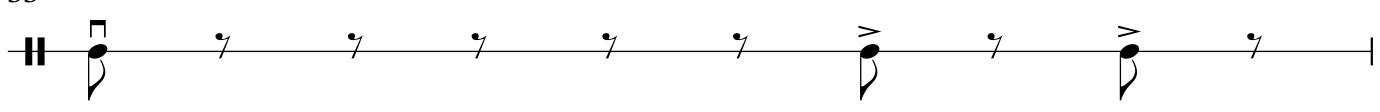
29



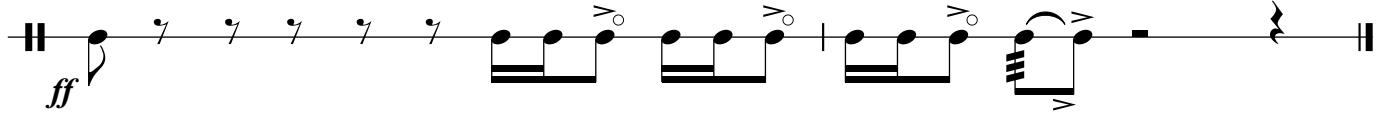
31



33



34



**ETÜD №71**  
*(dörd nağara üçün)*

T.H.Məmmədov

*Moderato*

I. *nağara*  $\frac{11}{8}$  f

II. *nağara*  $\frac{11}{8}$

III. *nağara*  $\frac{11}{8}$

IV. *nağara*  $\frac{11}{8}$

3 *p*

*p*

*p*

*p*

5

198

7

*p*

*p*

*f*

*p*

9

11

*f*

*p*

*p*

*p*

13

*p*

*f*

*p*

*p*

15

*p*

*p*

*f*

*p*

17

*p*

*p*

*p*

*p*

19

*f*

*p*

*p*

*p*

20

*f*

*p*

*p*

*p*

22

*f*

24

26

28

30

31

*f*

32

*p*

*f*

*p*

33

*f*

*f*

*f*

34

*f*

*f*

*f*

35

*f*

*f*

*f*

36

*f*

38

p      f  
p      f  
p      f  
p      f

40

p      f  
p      f  
p      f  
p      f

41

f  
f  
f  
f

**ETÜD №71**  
*(birinci nağara)*

T.H.Məmmədov

*Moderato*

3  
5  
7  
9  
11  
13  
15  
17  
19  
21

*f*  
*p*  
*p*  
*f*  
*p*  
*p*  
*f*

*sf* *sff*  
*sf* *sff*

23

25

27

29

31

33

35

37

39

41

*ETÜD №71*

(ikinci nağara)

*Moderato*

T.H.Məmmədov

**1**

22

24

26

28

30

32

34

36

38

40

41

**ETÜD №71**  
*(üçüncü nağara)*

T.H.Məmmədov

*Moderato*

1

3

5

7

9

11

13

15

17

19

21

*p*

*f*

*p*

*p*

*f*

*p*

*p*

*p*

*p*

*sf* *sf*

*sf* *sf*

23

25

27

29

31

33

35

37

39

41

**ETÜD №71**  
*(dördüncü nağara)*

*Moderato*

T.H.Məmmədov

11/8

3 *p*

5 *sf sf*

7 *p*

9

11 *p* *sf sf sf*

13 *p*

15 *p* *sf sf*

17 *p*

19 *p*

20

22

24

26

28

30

32

34

36

38

40

41

*Anadan olma gününə Marş*  
(iki nağara üçün)

Q. Qarayev  
(1922-82)

*Tempo di marcia*

*I.* *nağara* *f*

*II.*

*Piano*

213

Two staves of musical notation. The top staff consists of six measures of eighth-note patterns, each with a different combination of slurs and grace marks. The bottom staff also consists of six measures of eighth-note patterns, with slurs and grace marks. The page number 213 is in the top right corner.

Two staves of musical notation. The top staff consists of six measures of eighth-note patterns, each with a different combination of slurs and grace marks. The bottom staff also consists of six measures of eighth-note patterns, with slurs and grace marks.

Two staves of musical notation. The top staff consists of six measures of eighth-note patterns, each with a different combination of slurs and grace marks. The bottom staff also consists of six measures of eighth-note patterns, with slurs and grace marks. A dynamic marking "p" is present above the top staff.

Two staves of musical notation. The top staff consists of six measures of eighth-note patterns, each with a different combination of slurs and grace marks. The bottom staff also consists of six measures of eighth-note patterns, with slurs and grace marks.

*Fine*

Two staves of musical notation. The top staff consists of six measures of eighth-note patterns, each with a different combination of slurs and grace marks. The bottom staff also consists of six measures of eighth-note patterns, with slurs and grace marks. A dynamic marking "f" is present above the top staff. The word "Fine" appears at the end of both staves.

*Fine*

Two staves of musical notation. The top staff consists of six measures of eighth-note patterns, each with a different combination of slurs and grace marks. The bottom staff also consists of six measures of eighth-note patterns, with slurs and grace marks. A dynamic marking "p" is present above the top staff. The word "Fine" appears at the end of both staves.

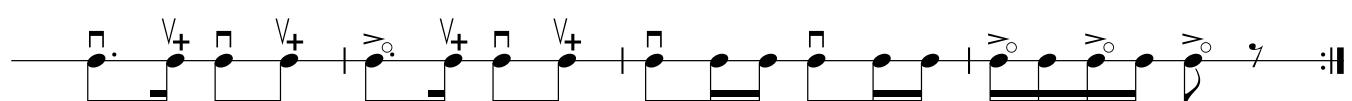
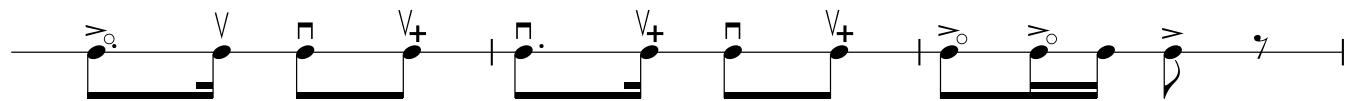
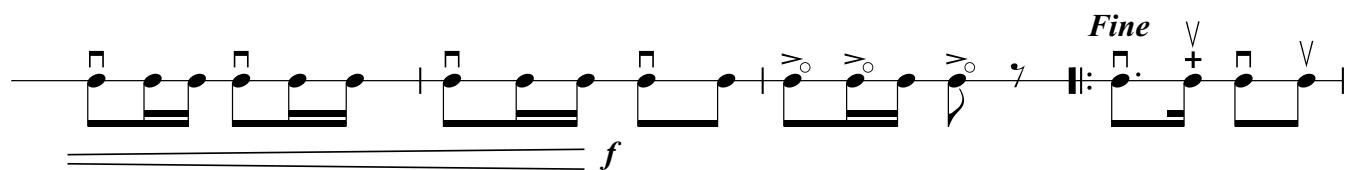
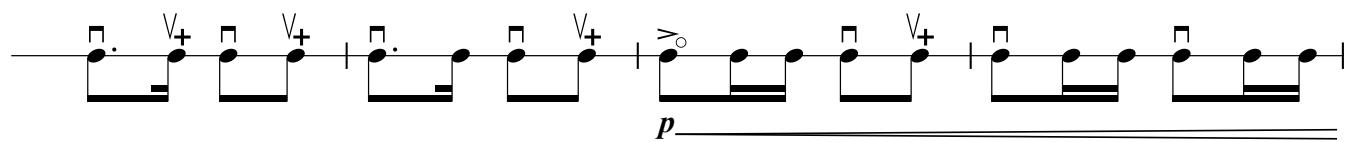
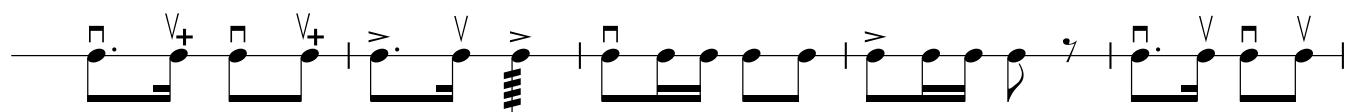
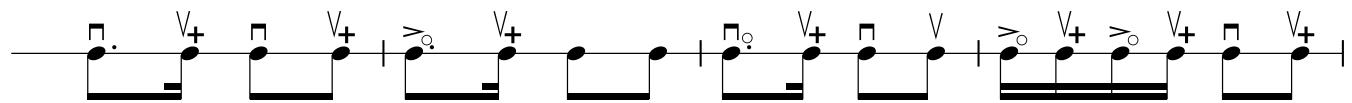
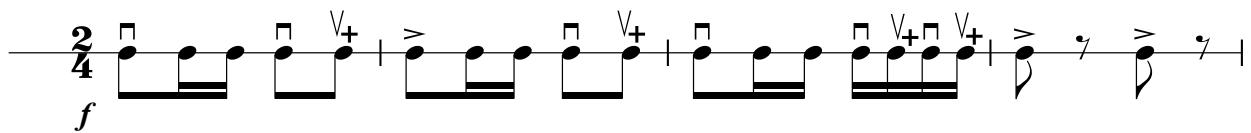
Musical score for piano and voice, page 214. The top staff consists of two hands: the left hand plays eighth-note patterns with slurs and grace notes, and the right hand plays eighth-note patterns with slurs. The bottom staff consists of a treble and bass line.

Continuation of the musical score. The top staff continues the eighth-note patterns with dynamics *p* and *f*. The bottom staff continues the treble and bass lines.

Continuation of the musical score. The top staff continues the eighth-note patterns. The bottom staff continues the treble and bass lines.

# *Anadan olma gününə Marsı*

(birinci nağara)

*Tempo di marcia**Q. Qarayev*

# *Anadan olma gününə Mars*

(ikinci nağara)

*Tempo di marcia**Q. Qarayev*

The musical score consists of two staves of rhythmic notation. The top staff begins with a 2/4 time signature. The notation uses vertical stems with dots and horizontal strokes. Various rhythmic markings are present, including  $V_+$ ,  $>$ , and  $=$ . The bottom staff continues the pattern, also featuring these markings. The score concludes with a final section labeled "Fine".

*Rəqs*  
(iki nağara üçün)

S. Rüstəmov  
(1907-1983)

*Allegro*

I.  
nağara

II.

**6** **16** *f(p)*

Piano

**6** *f(p)*

**6** *f(p)*

Sheet music for piano, featuring two staves. The top staff uses a bass clef and the bottom staff uses a treble clef. Measure numbers are present at the start of each measure.

**Top Staff (Bass Clef):**

- Measures 1-4: Measures of sixteenth-note patterns. The first measure starts with a dynamic *f(p)*. The second measure starts with a dynamic *f(p)*.
- Measures 5-8: Measures of eighth-note patterns.
- Measures 9-12: Measures of sixteenth-note patterns.
- Measures 13-16: Measures of eighth-note patterns.
- Measures 17-20: Measures of sixteenth-note patterns.
- Measures 21-24: Measures of eighth-note patterns.
- Measures 25-28: Measures of sixteenth-note patterns.
- Measures 29-32: Measures of eighth-note patterns.
- Measures 33-36: Measures of sixteenth-note patterns.
- Measures 37-40: Measures of eighth-note patterns.
- Measures 41-44: Measures of sixteenth-note patterns.
- Measures 45-48: Measures of eighth-note patterns.
- Measures 49-52: Measures of sixteenth-note patterns.
- Measures 53-56: Measures of eighth-note patterns.
- Measures 57-60: Measures of sixteenth-note patterns.
- Measures 61-64: Measures of eighth-note patterns.
- Measures 65-68: Measures of sixteenth-note patterns.
- Measures 69-72: Measures of eighth-note patterns.
- Measures 73-76: Measures of sixteenth-note patterns.
- Measures 77-80: Measures of eighth-note patterns.
- Measures 81-84: Measures of sixteenth-note patterns.
- Measures 85-88: Measures of eighth-note patterns.
- Measures 89-92: Measures of sixteenth-note patterns.
- Measures 93-96: Measures of eighth-note patterns.

**Bottom Staff (Treble Clef):**

- Measures 1-4: Measures of eighth-note patterns.
- Measures 5-8: Measures of eighth-note patterns.
- Measures 9-12: Measures of eighth-note patterns.
- Measures 13-16: Measures of eighth-note patterns.
- Measures 17-20: Measures of eighth-note patterns.
- Measures 21-24: Measures of eighth-note patterns.
- Measures 25-28: Measures of eighth-note patterns.
- Measures 29-32: Measures of eighth-note patterns.
- Measures 33-36: Measures of eighth-note patterns.
- Measures 37-40: Measures of eighth-note patterns.
- Measures 41-44: Measures of eighth-note patterns.
- Measures 45-48: Measures of eighth-note patterns.
- Measures 49-52: Measures of eighth-note patterns.
- Measures 53-56: Measures of eighth-note patterns.
- Measures 57-60: Measures of eighth-note patterns.
- Measures 61-64: Measures of eighth-note patterns.
- Measures 65-68: Measures of eighth-note patterns.
- Measures 69-72: Measures of eighth-note patterns.
- Measures 73-76: Measures of eighth-note patterns.
- Measures 77-80: Measures of eighth-note patterns.
- Measures 81-84: Measures of eighth-note patterns.
- Measures 85-88: Measures of eighth-note patterns.
- Measures 89-92: Measures of eighth-note patterns.
- Measures 93-96: Measures of eighth-note patterns.

2

Musical score page 2, measures 1-4. The score consists of two staves. The top staff is for a keyboard instrument (piano) and the bottom staff is for a bassoon. Measure 1: The piano has eighth-note pairs with slurs and dynamic *p*. The bassoon has eighth-note pairs with slurs. Measure 2: The piano has eighth-note pairs with slurs and dynamic *p*. The bassoon has eighth-note pairs with slurs. Measure 3: The piano has eighth-note pairs with slurs and dynamic *f*. The bassoon has eighth-note pairs with slurs. Measure 4: The piano has eighth-note pairs with slurs and dynamic *f*. The bassoon has eighth-note pairs with slurs.

*8va*

Musical score page 2, measure 5. The score consists of two staves. The top staff is for a keyboard instrument (piano) and the bottom staff is for a bassoon. The piano part starts with eighth-note pairs with slurs and dynamic *p*, followed by eighth-note pairs with slurs and dynamic *f*. The bassoon part starts with eighth-note pairs with slurs and dynamic *p*, followed by eighth-note pairs with slurs and dynamic *f*.

3

Musical score page 2, measures 6-9. The score consists of two staves. The top staff is for a keyboard instrument (piano) and the bottom staff is for a bassoon. The piano part has eighth-note pairs with slurs and dynamic *p*, followed by eighth-note pairs with slurs and dynamic *f*. The bassoon part has eighth-note pairs with slurs and dynamic *p*, followed by eighth-note pairs with slurs and dynamic *f*.

(8)

Musical score page 2, measure 10. The score consists of two staves. The top staff is for a keyboard instrument (piano) and the bottom staff is for a bassoon. The piano part has eighth-note pairs with slurs and dynamic *p*, followed by eighth-note pairs with slurs and dynamic *f*. The bassoon part has eighth-note pairs with slurs and dynamic *p*, followed by eighth-note pairs with slurs and dynamic *f*.

Musical score page 2, measures 11-14. The score consists of two staves. The top staff is for a keyboard instrument (piano) and the bottom staff is for a bassoon. The piano part has eighth-note pairs with slurs and dynamic *p*, followed by eighth-note pairs with slurs and dynamic *f*. The bassoon part has eighth-note pairs with slurs and dynamic *p*, followed by eighth-note pairs with slurs and dynamic *f*.

Musical score page 2, measures 15-18. The score consists of two staves. The top staff is for a keyboard instrument (piano) and the bottom staff is for a bassoon. The piano part has eighth-note pairs with slurs and dynamic *p*, followed by eighth-note pairs with slurs and dynamic *f*. The bassoon part has eighth-note pairs with slurs and dynamic *p*, followed by eighth-note pairs with slurs and dynamic *f*.

220

Top Staff Measures 1-6:

- Measure 1: Sixteenth-note pattern with vertical strokes.
- Measure 2: Sixteenth-note pattern with vertical strokes and circled V+ symbols above the notes.
- Measure 3: Sixteenth-note pattern with vertical strokes and circled V+ symbols above the notes.
- Measure 4: Sixteenth-note pattern with vertical strokes and circled V+ symbols above the notes.
- Measure 5: Sixteenth-note pattern with vertical strokes and circled V+ symbols above the notes.
- Measure 6: Sixteenth-note pattern with vertical strokes and circled V+ symbols above the notes.

Bottom Staff Measures 1-6:

- Measure 1: Eighth-note pattern with slurs.
- Measure 2: Eighth-note pattern with slurs.
- Measure 3: Eighth-note pattern with slurs.
- Measure 4: Eighth-note pattern with slurs.
- Measure 5: Eighth-note pattern with slurs.
- Measure 6: Eighth-note pattern with slurs.

Top Staff Measures 7-12:

- Measure 7: Eighth-note pattern with slurs.
- Measure 8: Eighth-note pattern with slurs.
- Measure 9: Eighth-note pattern with slurs.
- Measure 10: Eighth-note pattern with slurs.
- Measure 11: Eighth-note pattern with slurs.
- Measure 12: Eighth-note pattern with slurs.

Bottom Staff Measures 7-12:

- Measure 7: Eighth-note pattern with slurs.
- Measure 8: Eighth-note pattern with slurs.
- Measure 9: Eighth-note pattern with slurs.
- Measure 10: Eighth-note pattern with slurs.
- Measure 11: Eighth-note pattern with slurs.
- Measure 12: Eighth-note pattern with slurs.

Top Staff Measures 13-18:

- Measure 13: Eighth-note pattern with slurs.
- Measure 14: Eighth-note pattern with slurs.
- Measure 15: Eighth-note pattern with slurs.
- Measure 16: Eighth-note pattern with slurs.
- Measure 17: Eighth-note pattern with slurs.
- Measure 18: Eighth-note pattern with slurs. Includes dynamic markings: *p* (pianissimo) and *f* (fortissimo).

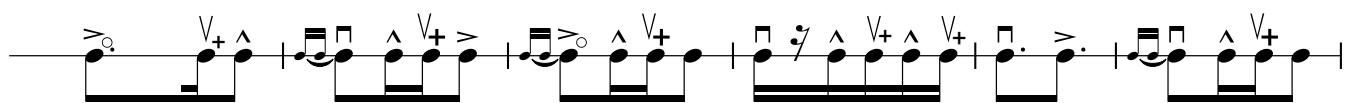
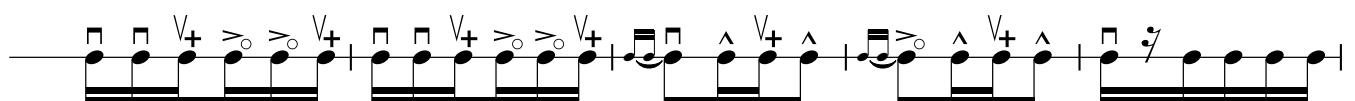
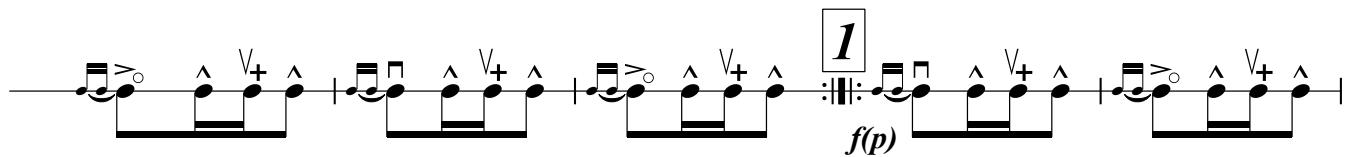
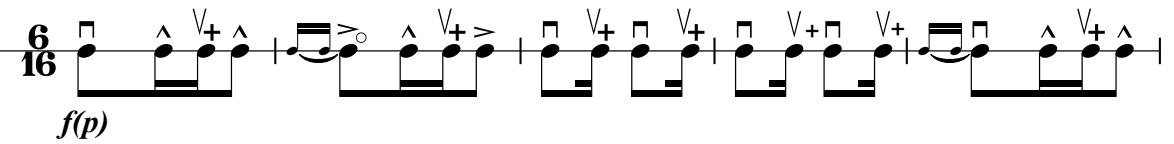
Bottom Staff Measures 13-18:

- Measure 13: Eighth-note pattern with slurs.
- Measure 14: Eighth-note pattern with slurs.
- Measure 15: Eighth-note pattern with slurs.
- Measure 16: Eighth-note pattern with slurs.
- Measure 17: Eighth-note pattern with slurs.
- Measure 18: Eighth-note pattern with slurs.

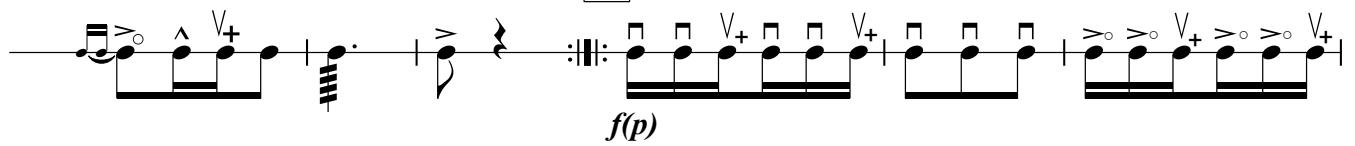
*Rəqs*  
(*birinci nağara*)

*Allegro*

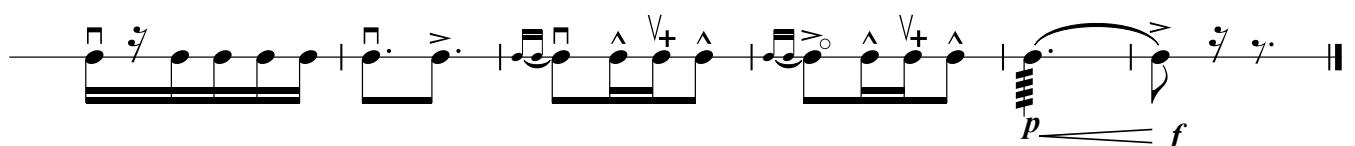
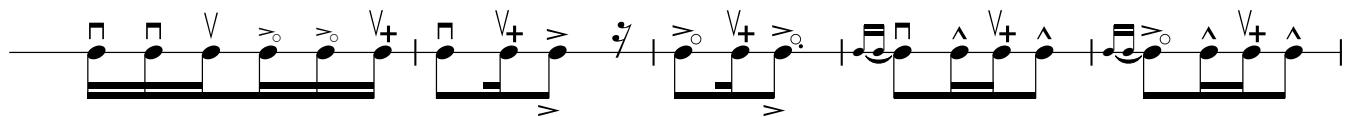
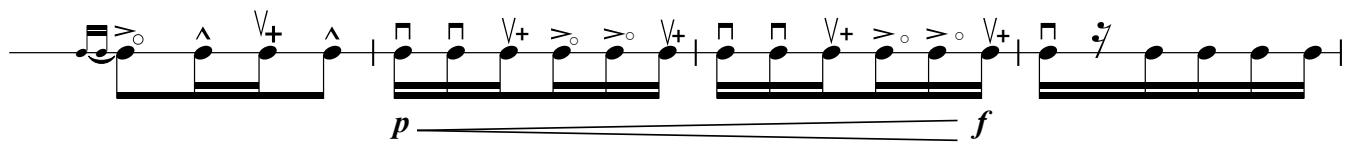
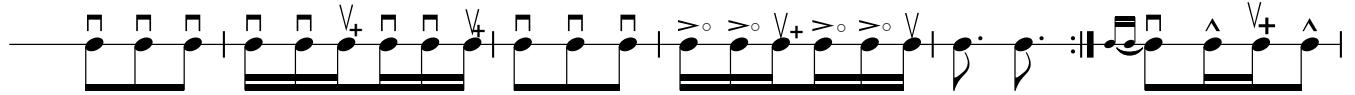
S. Rüstəmov



2



3



*Rəqs*  
(ikinci nağara)

S. Rüstəmov

*Allegro*

16

*f(p)*

1  
*f(p)*

*f(p)*

*f(p)*

*f(p)*

*f(p)*

*f(p)*

*f(p)*

*f(p)*

*f(p)*

2

*p*

*f*

3

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*Yalli*  
*(üç nağara üçün)*

C.Cahangirov  
*(1921-1992)*

*Moderato*

I. *nağara*

II. *nağara*

III. *nağara*

Piano

**1**

*f*

*f*

*#*

*#*

*p* >

*p* >

*p* >

*#*

*#*

2

Musical score for measure 2:

Top Staff (Treble Clef):

- First voice: Notes with stems pointing up, some with '+' and 'o' above them.
- Second voice: Notes with stems pointing down, some with '+' and 'o' below them.
- Third voice: Notes with stems pointing up, some with '+' and 'o' above them.

Bottom Staff (Bass Clef):

- First voice: Notes with stems pointing up.
- Second voice: Notes with stems pointing down.

Dynamics:

- Measure 1: *f*
- Measure 2: *f*

Musical score for measure 3:

Top Staff (Treble Clef):

- First voice: Notes with stems pointing up, some with '+' and 'o' above them.
- Second voice: Notes with stems pointing down, some with '+' and 'o' below them.
- Third voice: Notes with stems pointing up, some with '+' and 'o' above them.

Bottom Staff (C-clef):

- First voice: Notes with stems pointing up.
- Second voice: Notes with stems pointing down.

3

Musical score for measure 4:

Top Staff (Treble Clef):

- First voice: Notes with stems pointing up, some with '+' and 'o' above them.
- Second voice: Notes with stems pointing down, some with '+' and 'o' below them.
- Third voice: Notes with stems pointing up, some with '+' and 'o' above them.

Bottom Staff (C-clef):

- First voice: Notes with stems pointing up.
- Second voice: Notes with stems pointing down.

Musical score for measure 5:

Top Staff (Treble Clef):

- First voice: Notes with stems pointing up, some with '+' and 'o' above them.
- Second voice: Notes with stems pointing down, some with '+' and 'o' below them.
- Third voice: Notes with stems pointing up, some with '+' and 'o' above them.

Bottom Staff (C-clef):

- First voice: Notes with stems pointing up.
- Second voice: Notes with stems pointing down.

226

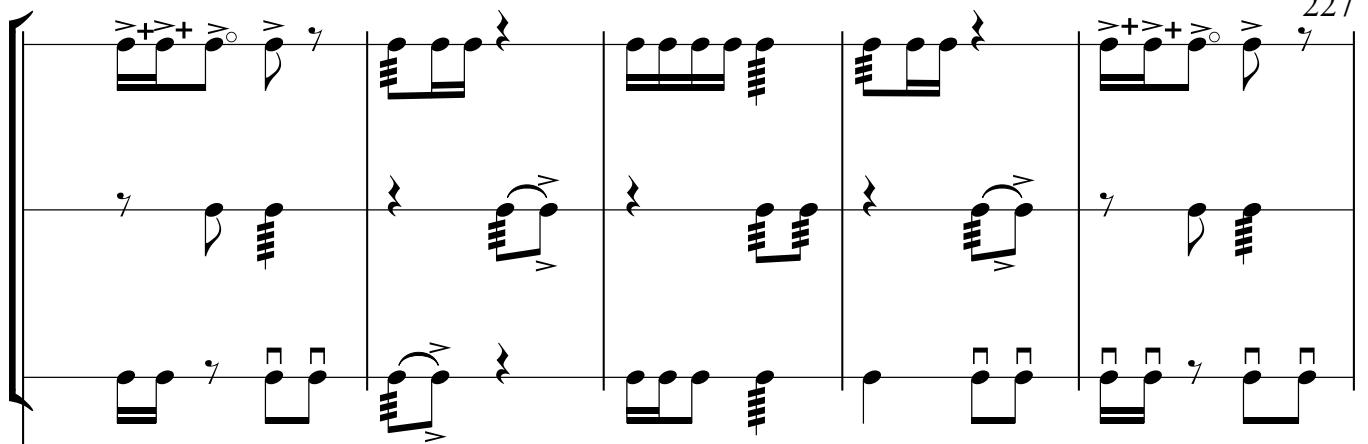
Three staves of musical notation. The top staff consists of three horizontal lines with various rhythmic patterns (eighth and sixteenth notes) and dynamic markings (accents, dots, and vertical dashes). The middle staff has two horizontal lines with similar patterns and dynamics. The bottom staff has one horizontal line with a similar pattern. Measures are separated by vertical bar lines. The dynamic marking "p" appears in the middle staff.

Two staves of musical notation. The top staff is in treble clef and the bottom staff is in bass clef. Both staves show eighth-note patterns. Measures are separated by vertical bar lines.

4

Three staves of musical notation. The top staff consists of three horizontal lines with various rhythmic patterns (eighth and sixteenth notes) and dynamic markings (accents, dots, and vertical dashes). The middle staff has two horizontal lines with similar patterns. The bottom staff has one horizontal line with a similar pattern. Measures are separated by vertical bar lines.

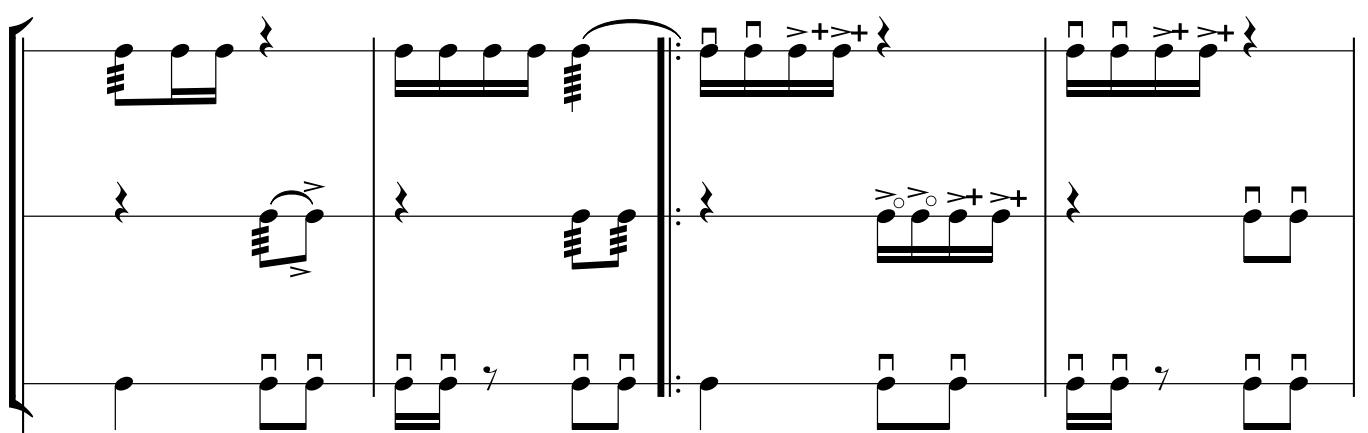
Two staves of musical notation. The top staff is in treble clef and the bottom staff is in bass clef. Both staves show eighth-note patterns. Measures are separated by vertical bar lines.



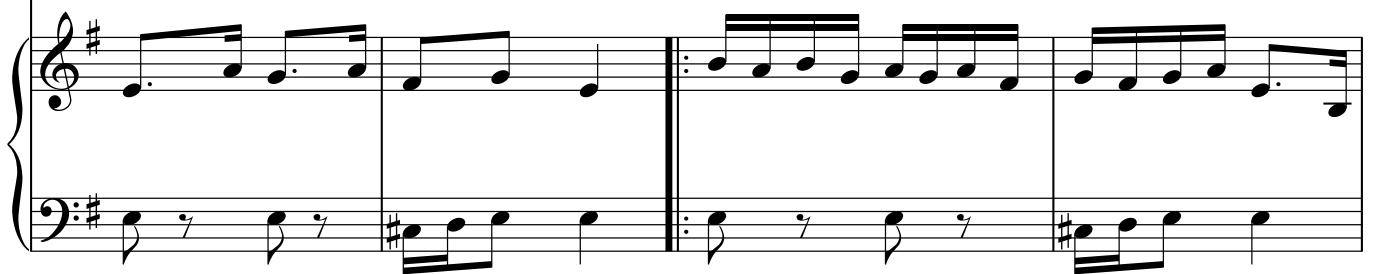
Musical score page 227, top system. The score consists of two staves. The upper staff uses a soprano C-clef and the lower staff uses a bass F-clef. The key signature is one sharp. The time signature is common time. The music features various rhythmic patterns including eighth-note pairs, sixteenth-note groups, and grace notes. Measure 1 starts with a sixteenth-note group followed by an eighth note with a grace note. Measures 2-3 show eighth-note pairs with grace notes. Measures 4-5 show sixteenth-note groups with grace notes. Measures 6-7 show eighth-note pairs with grace notes.



Musical score page 227, middle system. The score consists of two staves. The upper staff uses a soprano C-clef and the lower staff uses a bass F-clef. The key signature is one sharp. The time signature is common time. The music consists of eighth-note pairs throughout both staves.



Musical score page 227, bottom system. The score consists of two staves. The upper staff uses a soprano C-clef and the lower staff uses a bass F-clef. The key signature is one sharp. The time signature is common time. The music features eighth-note pairs with grace notes. A measure repeat sign is present at the beginning of measure 4. Measures 1-3 show eighth-note pairs with grace notes. Measures 4-5 show eighth-note pairs with grace notes. Measures 6-7 show eighth-note pairs with grace notes.



Musical score page 227, end of section. The score consists of two staves. The upper staff uses a soprano C-clef and the lower staff uses a bass F-clef. The key signature is one sharp. The time signature is common time. The music consists of eighth-note pairs throughout both staves.

Musical score page 228, measures 1-4. The top staff consists of three staves. The first two staves have a common time signature, indicated by a 'C' with a vertical line through it. The third staff begins with a measure in common time, indicated by a 'C', followed by a measure in 5/8 time, indicated by a '5'. The bottom staff has a treble clef and a key signature of one sharp, indicating G major.

Musical score page 228, measures 5-8. The top staff continues with three staves. The first two staves remain in common time. The third staff begins with a measure in common time, indicated by a 'C', followed by a measure in 5/8 time, indicated by a '5'. The bottom staff continues with a treble clef and a key signature of one sharp.

Musical score page 228, measures 9-12. The top staff continues with three staves. The first two staves remain in common time. The third staff begins with a measure in common time, indicated by a 'C', followed by a measure in 5/8 time, indicated by a '5'. The bottom staff continues with a treble clef and a key signature of one sharp.

Musical score page 228, measures 13-16. The top staff continues with three staves. The first two staves remain in common time. The third staff begins with a measure in common time, indicated by a 'C', followed by a measure in 5/8 time, indicated by a '5'. The bottom staff continues with a treble clef and a key signature of one sharp. Measures 13 and 14 feature a bass line with sustained notes and grace notes. Measures 15 and 16 feature a bass line with sustained notes and grace notes, with a circled 'dito' instruction at the end of measure 15.

6

Musical score page 6, featuring two staves of music. The top staff consists of two voices (1. and 2.) and a basso continuo part. The bottom staff consists of two voices (1. and 2.) and a basso continuo part. The music is divided into measures by vertical bar lines and repeat signs. Measure 1: Voice 1 has eighth-note pairs. Voice 2 has eighth-note pairs. Basso continuo has eighth-note pairs. Measure 2: Voice 1 has eighth-note pairs. Voice 2 has eighth-note pairs. Basso continuo has eighth-note pairs. Measure 3: Voice 1 has eighth-note pairs with grace notes. Voice 2 has eighth-note pairs with grace notes. Basso continuo has eighth-note pairs with grace notes. Measure 4: Voice 1 has eighth-note pairs with grace notes. Voice 2 has eighth-note pairs with grace notes. Basso continuo has eighth-note pairs with grace notes. Measure 5: Voice 1 has eighth-note pairs with grace notes. Voice 2 has eighth-note pairs with grace notes. Basso continuo has eighth-note pairs with grace notes. Measure 6: Voice 1 has eighth-note pairs with grace notes. Voice 2 has eighth-note pairs with grace notes. Basso continuo has eighth-note pairs with grace notes. Measure 7: Voice 1 has eighth-note pairs with grace notes. Voice 2 has eighth-note pairs with grace notes. Basso continuo has eighth-note pairs with grace notes. Measure 8: Voice 1 has eighth-note pairs with grace notes. Voice 2 has eighth-note pairs with grace notes. Basso continuo has eighth-note pairs with grace notes.

7

Musical score page 7, featuring two staves of music. The top staff consists of two voices (1. and 2.) and a basso continuo part. The bottom staff consists of two voices (1. and 2.) and a basso continuo part. The music is divided into measures by vertical bar lines and repeat signs. Measure 1: Voice 1 has eighth-note pairs with grace notes. Voice 2 has eighth-note pairs with grace notes. Basso continuo has eighth-note pairs with grace notes. Measure 2: Voice 1 has eighth-note pairs with grace notes. Voice 2 has eighth-note pairs with grace notes. Basso continuo has eighth-note pairs with grace notes. Measure 3: Voice 1 has eighth-note pairs with grace notes. Voice 2 has eighth-note pairs with grace notes. Basso continuo has eighth-note pairs with grace notes. Measure 4: Voice 1 has eighth-note pairs with grace notes. Voice 2 has eighth-note pairs with grace notes. Basso continuo has eighth-note pairs with grace notes. Measure 5: Voice 1 has eighth-note pairs with grace notes. Voice 2 has eighth-note pairs with grace notes. Basso continuo has eighth-note pairs with grace notes. Measure 6: Voice 1 has eighth-note pairs with grace notes. Voice 2 has eighth-note pairs with grace notes. Basso continuo has eighth-note pairs with grace notes. Measure 7: Voice 1 has eighth-note pairs with grace notes. Voice 2 has eighth-note pairs with grace notes. Basso continuo has eighth-note pairs with grace notes. Measure 8: Voice 1 has eighth-note pairs with grace notes. Voice 2 has eighth-note pairs with grace notes. Basso continuo has eighth-note pairs with grace notes.

8

Musical score for page 230, measures 8-9. The score consists of two systems of music. The top system has three staves: the first staff uses square note heads, the second staff uses circle note heads with vertical stems, and the third staff uses square note heads. The bottom system has two staves: the top staff is treble clef and the bottom staff is bass clef. Measure 8 starts with eighth-note patterns in the top staff, followed by sixteenth-note patterns in the middle staff, and eighth-note patterns in the bottom staff. Measure 9 begins with sixteenth-note patterns in the top staff, followed by eighth-note patterns in the middle staff, and eighth-note patterns in the bottom staff.

9

Musical score for page 230, measures 9-10. The score continues from the previous system. Measure 9 continues the pattern established in measure 8. Measure 10 begins with sixteenth-note patterns in the top staff, followed by eighth-note patterns in the middle staff, and eighth-note patterns in the bottom staff.

Musical score for piano, page 231, measure 10. The top staff consists of three staves of sixteenth-note patterns. The first and third staves begin with eighth-note heads, followed by sixteenth-note heads, then eighth-note stems, and finally sixteenth-note stems. The second staff begins with sixteenth-note heads. The bottom staff consists of two staves of eighth-note patterns.

Continuation of the musical score for piano, page 231, measure 10. The top staff continues the sixteenth-note patterns from the previous measure. The bottom staff continues the eighth-note patterns.

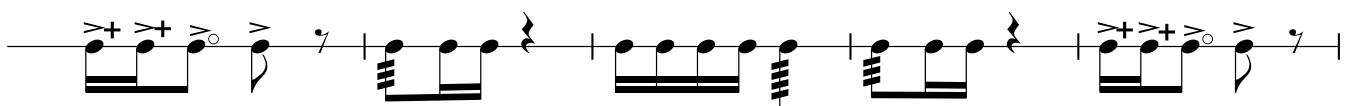
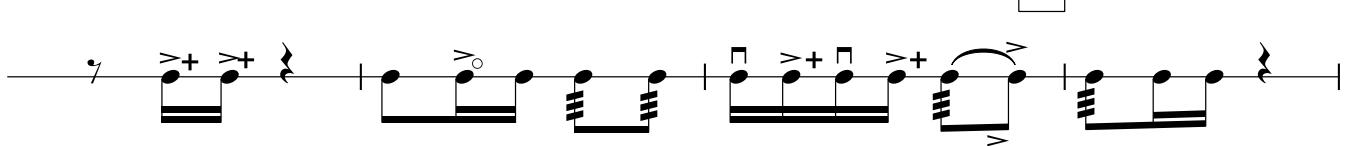
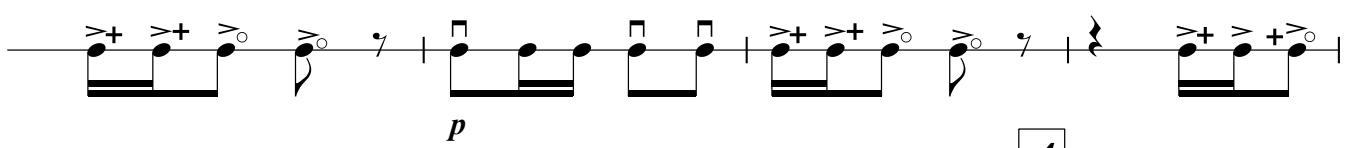
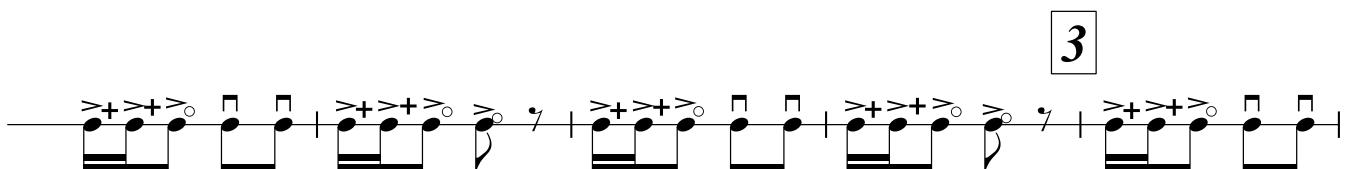
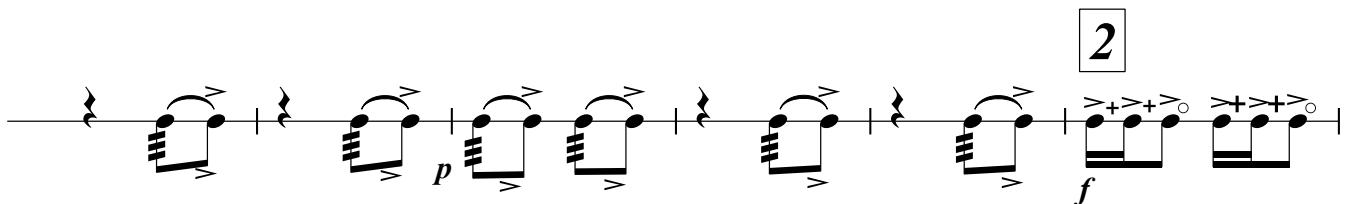
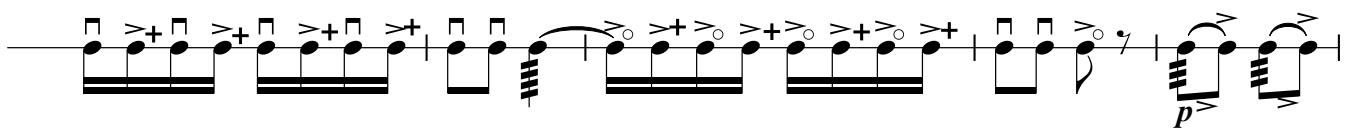
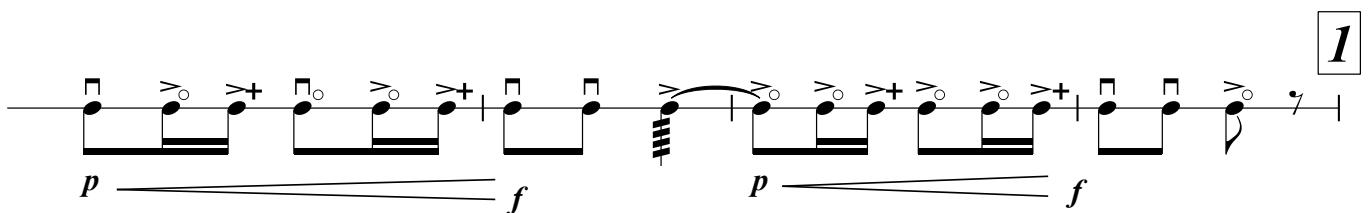
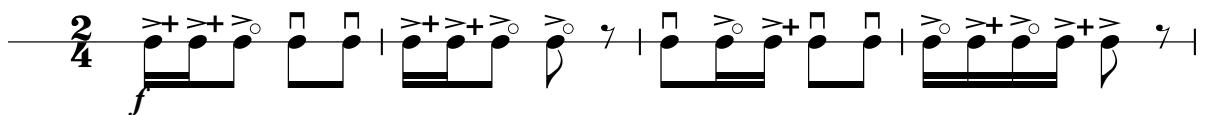
Continuation of the musical score for piano, page 231, measure 10. The top staff continues the sixteenth-note patterns. The middle staff shows a melodic line with eighth-note heads and stems, some with grace notes. The bottom staff continues the eighth-note patterns.

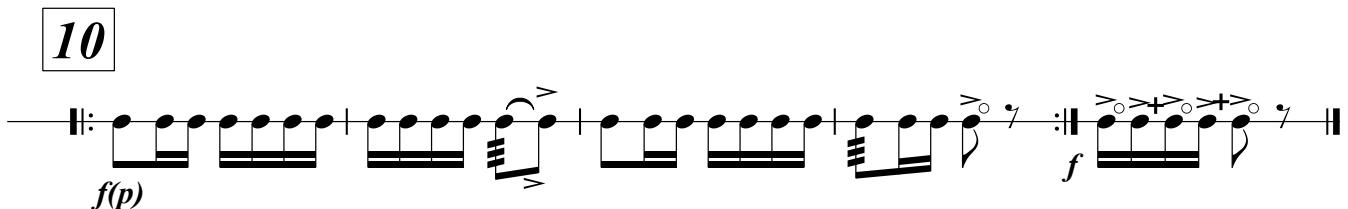
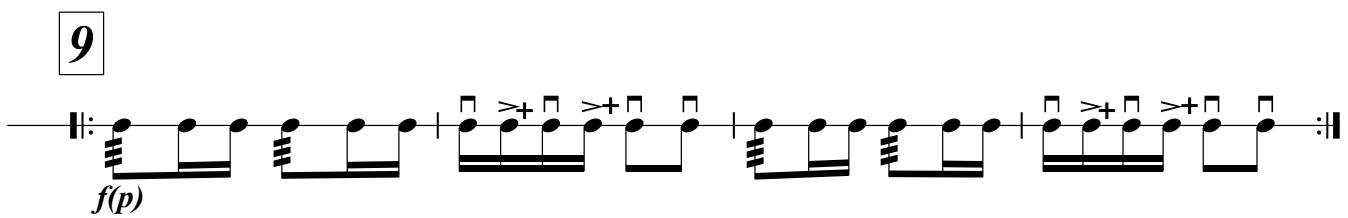
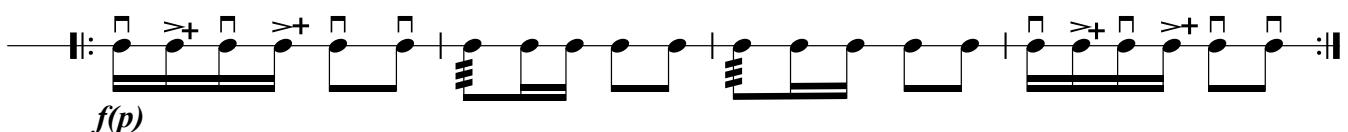
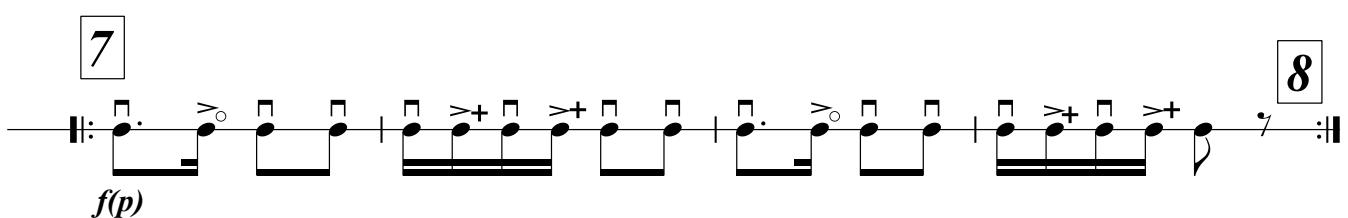
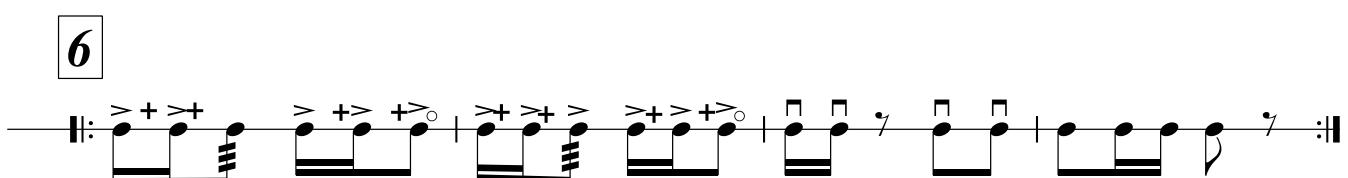
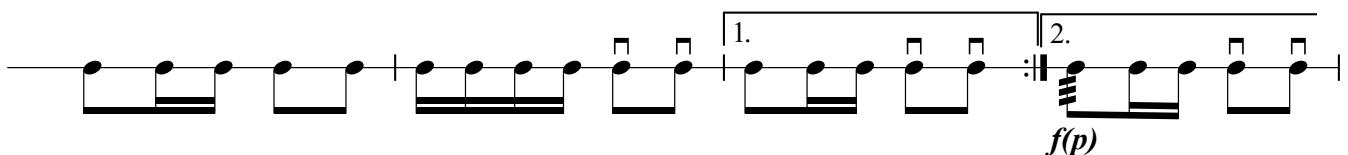
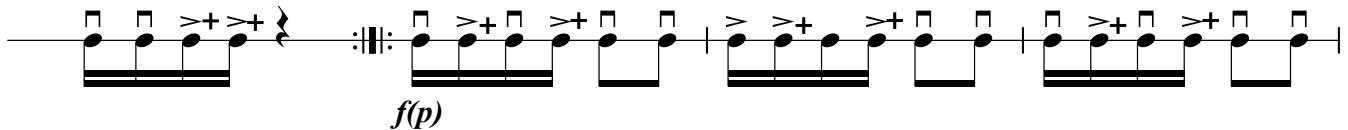
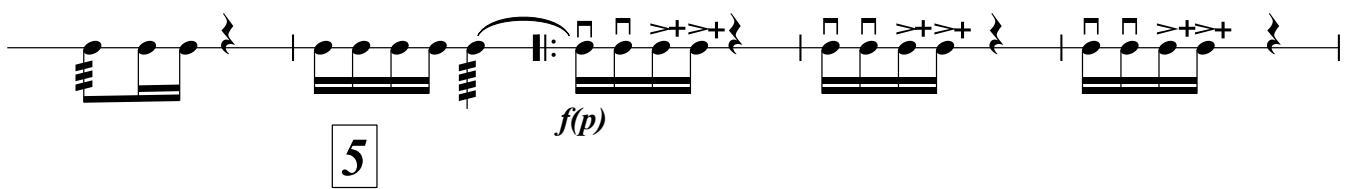
Continuation of the musical score for piano, page 231, measure 10. The top staff continues the sixteenth-note patterns. The middle staff shows a melodic line with eighth-note heads and stems, some with grace notes. The bottom staff continues the eighth-note patterns. Measure endings are indicated by vertical dashed lines.

*Yalli*  
(*birinci nağara*)

C.Cahangirov  
(1921-1992)

*Moderato*

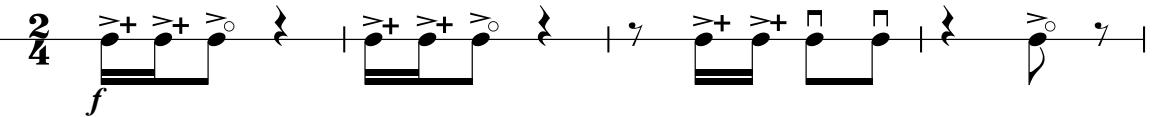




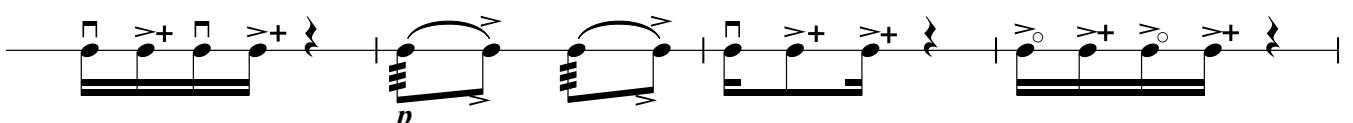
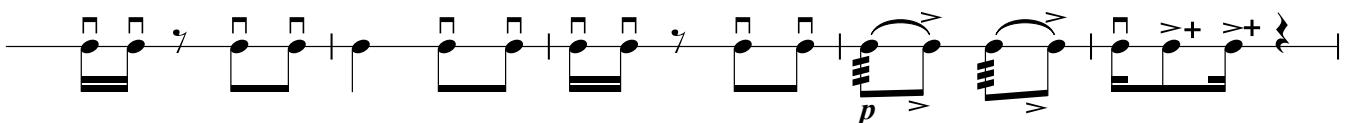
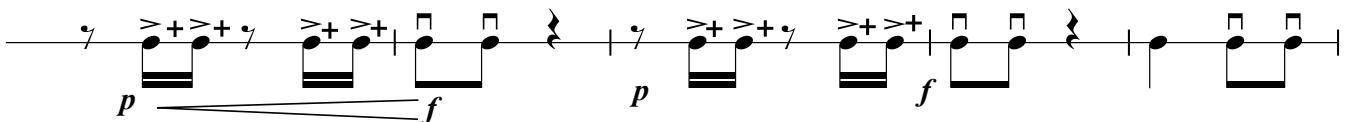
*Yalli*  
(ikinci nağara)

C.Cahangirov  
(1921-1992)

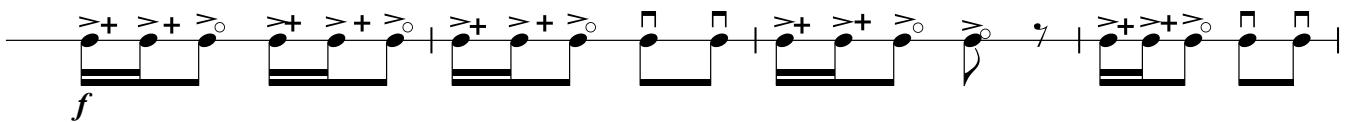
*Moderato*



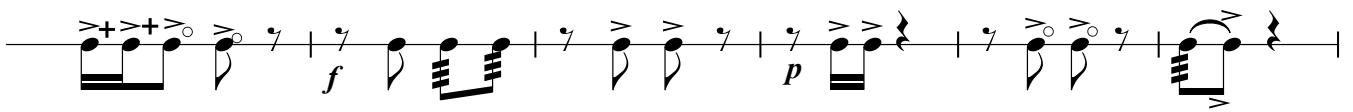
1



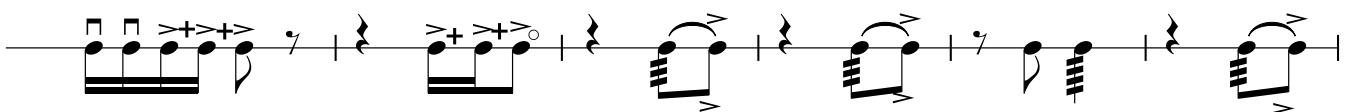
2

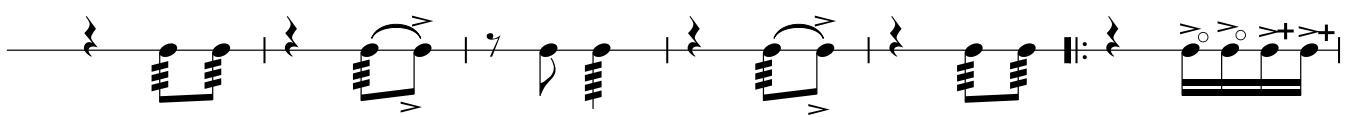


3

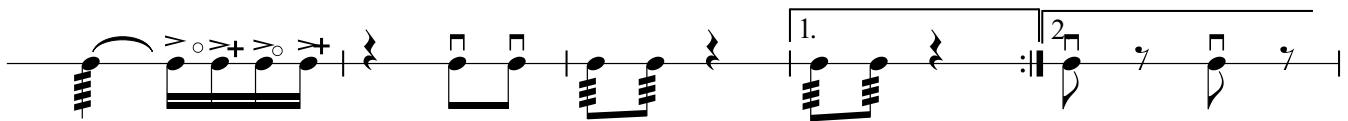
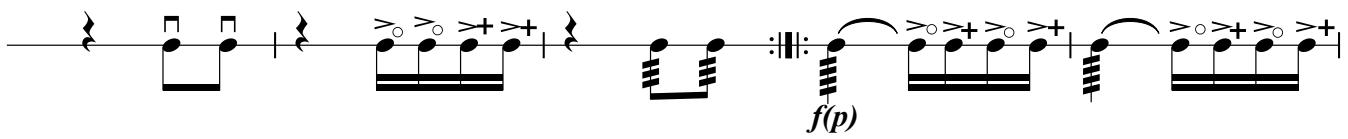


4

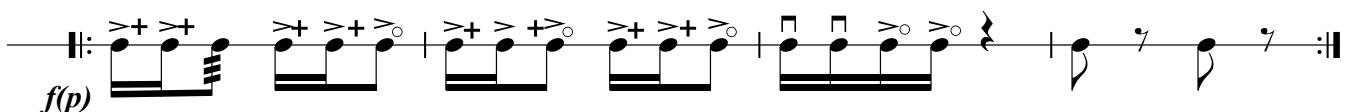




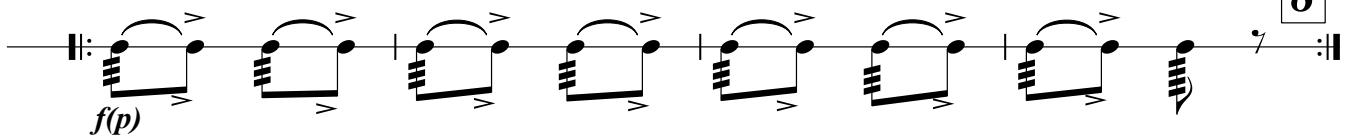
5



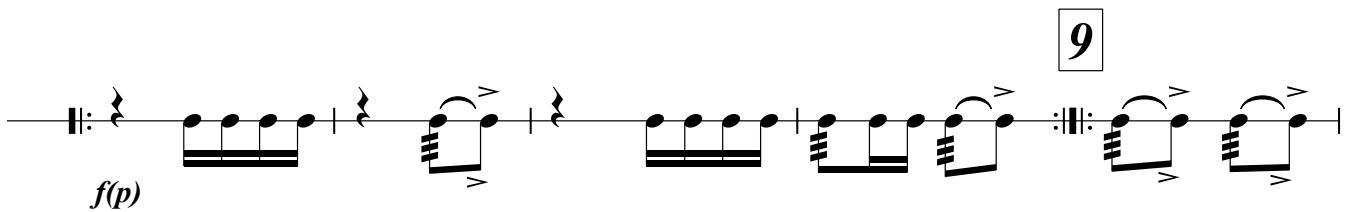
6



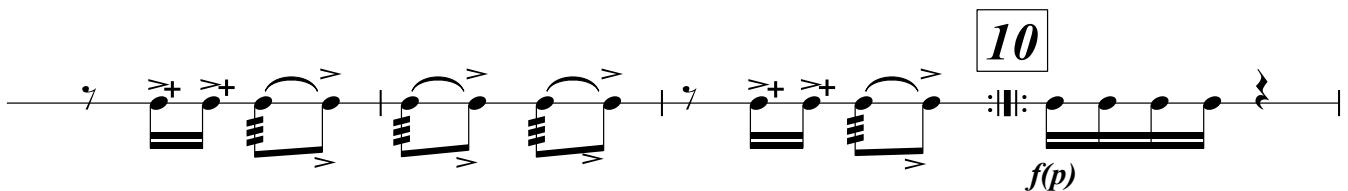
7



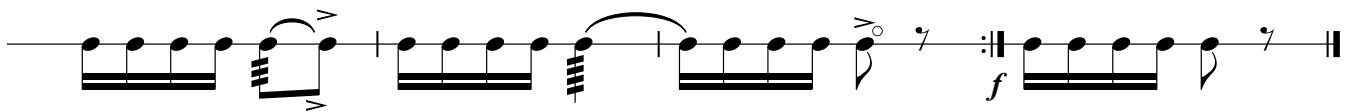
8



9



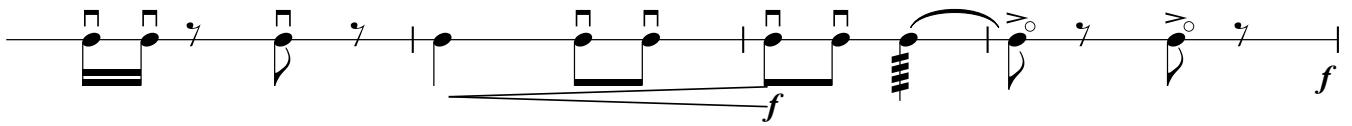
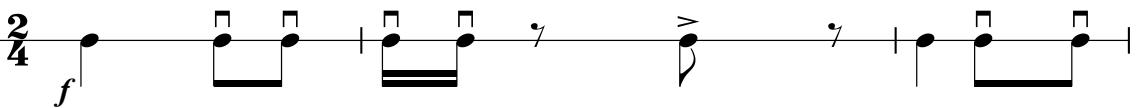
10



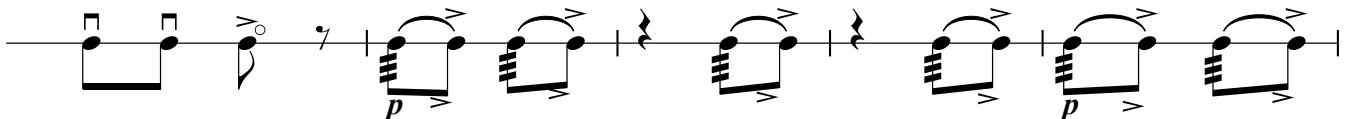
*Yalli*  
(üçüncü nağara)

C.Cahangirov  
(1921-1992)

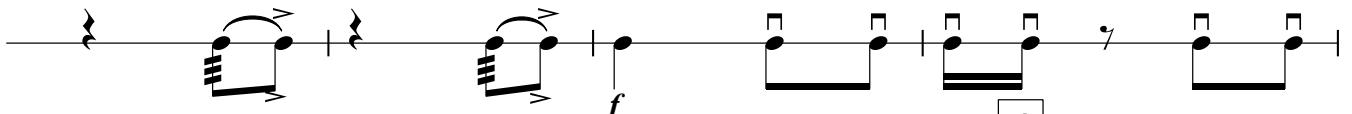
*Moderato*



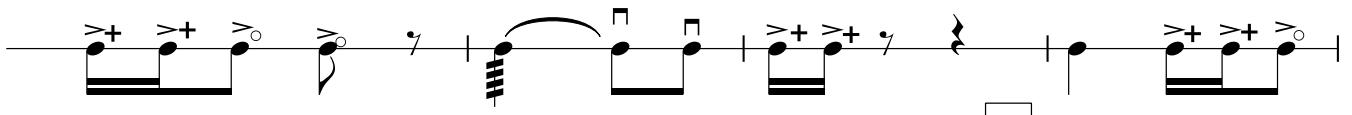
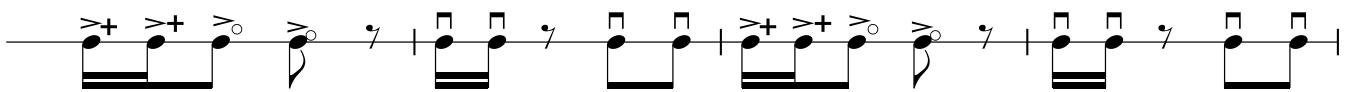
1



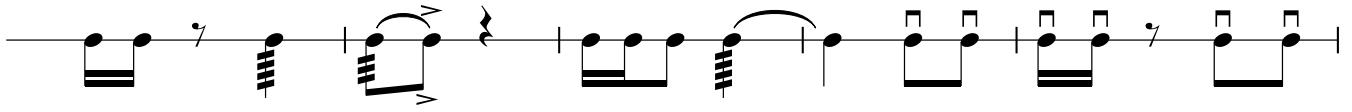
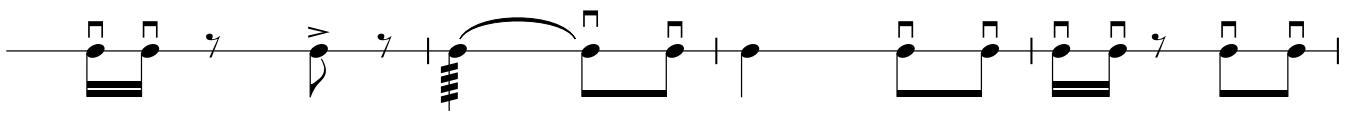
2

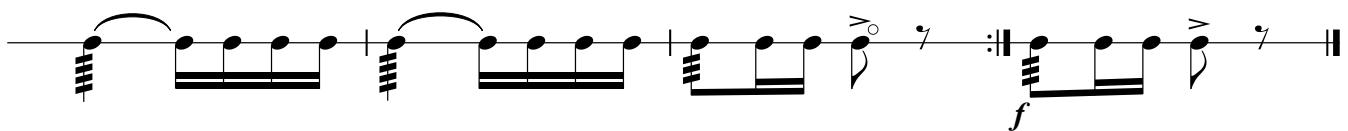
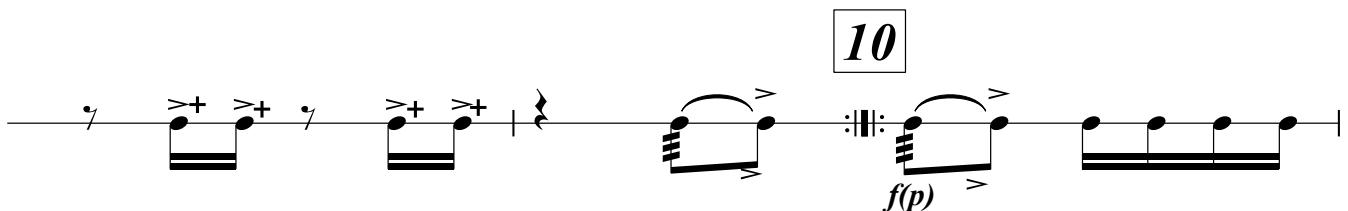
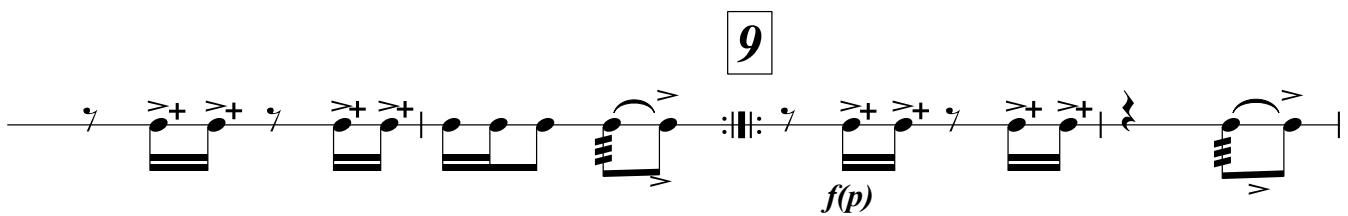
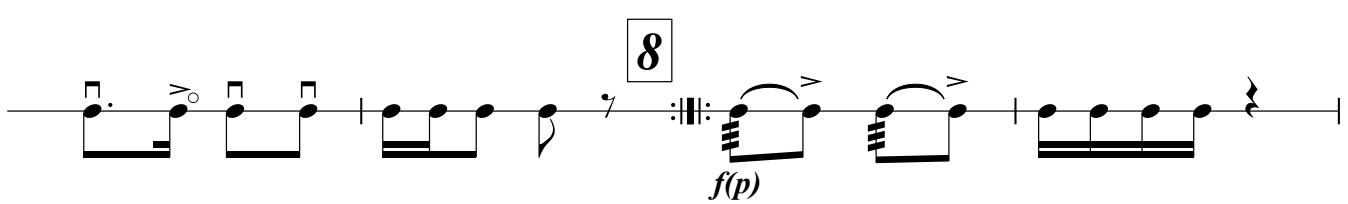
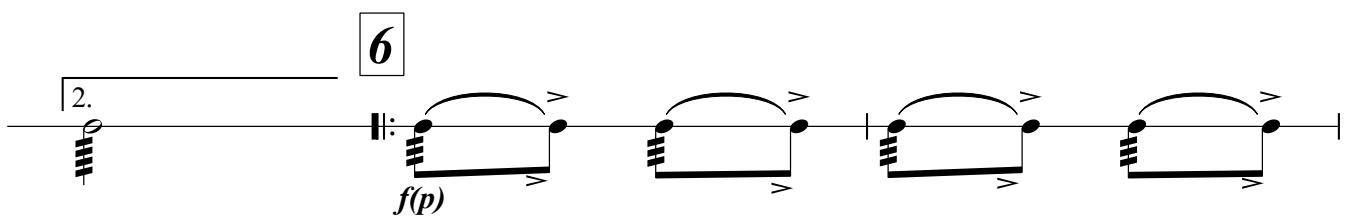
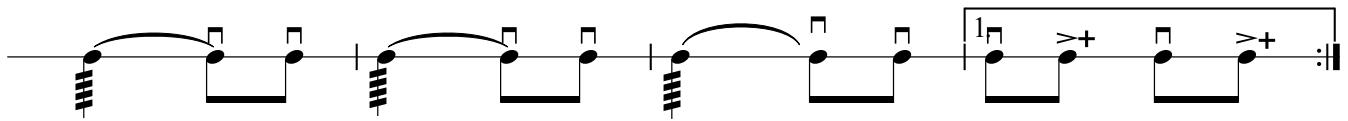
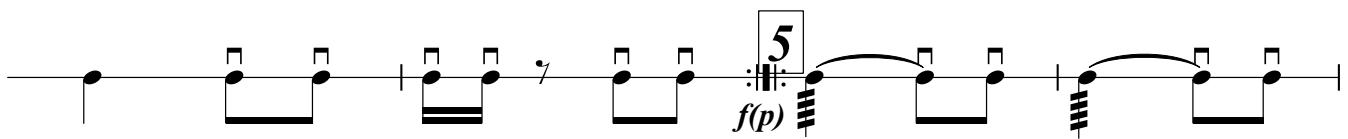


3



4





*Qalayçı*  
(üç nağara üçün)

H. Rzayev  
(1928-2000)

*Allegro*

I.  
nağara

II.  
nağara

III.  
nağara

Piano

The score consists of two systems of music. The top system shows three staves for 'nağara' instruments (I., II., III.) and a piano staff. The bottom system continues the piano part. The music features various rhythmic patterns, including eighth-note pairs and sixteenth-note figures, with dynamic markings like 'mf' and 'p'.

This section of the score continues the musical piece. It includes two systems of music. The top system shows the three nagara staves and the piano staff. The bottom system continues the piano part. The music maintains the 2/4 time signature and includes dynamic markings such as 'p' and 'mf'.

1

239

Musical score page 1. The top staff consists of three voices: bassoon (marked *f*), oboe, and flute. The bassoon and oboe play eighth-note patterns with grace notes, while the flute plays eighth-note pairs. The bottom staff shows piano bass notes and treble clef entries.

Musical score page 2. The top staff features woodwind entries: bassoon, oboe, and flute. The bassoon has sustained notes with grace notes, the oboe plays eighth-note pairs, and the flute has eighth-note patterns. The bottom staff shows piano bass notes and treble clef entries.

240

2



Musical score for piano, showing two staves. The top staff consists of three systems of four measures each. The first system has eighth-note patterns with grace notes and slurs. The second system has eighth-note patterns with grace notes and slurs. The third system has eighth-note patterns with grace notes and slurs. The bottom staff consists of three systems of four measures each. The first system has eighth-note chords. The second system has eighth-note chords. The third system has eighth-note chords.



Musical score for piano, continuing from page 240, measure 2. It consists of two staves. The top staff continues the eighth-note patterns with grace notes and slurs from the previous measure. The bottom staff continues the eighth-note chords from the previous measure.

3

241

Musical score page 241, system 3. The top staff consists of three staves of percussive notation. The first staff has three measures: the first measure contains eighth-note pairs with > and >○ symbols above them, and a single eighth note with a V+ symbol above it; the second measure contains eighth-note pairs with a V+ symbol above them; the third measure contains eighth-note pairs with >○ and V+ symbols above them. The middle staff has three measures: the first measure contains eighth-note pairs with a V+ symbol above them; the second measure contains eighth-note pairs with a V+ symbol above them; the third measure contains eighth-note pairs with a V+ symbol above them. The bottom staff consists of two staves of piano music. The top piano staff is in G major and dynamic ff, showing chords and bass notes. The bottom piano staff is also in G major, showing chords and bass notes.

Continuation of the musical score from page 241, system 3. The top staff consists of three staves of percussive notation. The first staff has three measures: the first measure contains eighth-note pairs with a V+ symbol above them; the second measure contains eighth-note pairs with a V+ symbol above them; the third measure contains eighth-note pairs with >○ and V+ symbols above them. The middle staff has three measures: the first measure contains eighth-note pairs with a V+ symbol above them; the second measure contains eighth-note pairs with a V+ symbol above them; the third measure contains eighth-note pairs with a V+ symbol above them. The bottom staff consists of two staves of piano music. The top piano staff is in G major, dynamic ff, showing chords and bass notes. The bottom piano staff is also in G major, showing chords and bass notes.

Musical score page 242, system 4. The top staff consists of three lines of music. The top line has a continuous eighth-note pattern. The middle line has sixteenth-note patterns with slurs and grace notes. The bottom line has eighth-note patterns with slurs and grace notes. The bottom staff shows a bass line with eighth-note chords.

Musical score page 242, system 4. The top staff continues the eighth-note patterns from the previous system. The middle line has eighth-note patterns with slurs and grace notes. The bottom line has eighth-note patterns with slurs and grace notes. The bottom staff shows a bass line with eighth-note chords. Dynamic markings 'poco dim...' appear above the top staff and below the bottom staff.

5

243

Music score for page 243, measure 5. The score is divided into two systems. The top system has three staves: the first staff is a treble clef staff with a basso continuo staff below it; the second staff is a treble clef staff with a basso continuo staff below it; the third staff is a bass clef staff with a basso continuo staff below it. The bottom system has two staves: a treble clef staff and a bass clef staff. The music includes various note heads, stems, and rests, with some notes having vertical strokes above them. Measure 5 starts with eighth-note patterns in the top system, followed by sixteenth-note patterns with dynamic markings like > V+, >, and > V.

Continuation of the musical score from page 243, measure 5. The score is divided into two systems. The top system has three staves: the first staff is a treble clef staff with a basso continuo staff below it; the second staff is a treble clef staff with a basso continuo staff below it; the third staff is a bass clef staff with a basso continuo staff below it. The bottom system has two staves: a treble clef staff and a bass clef staff. The music continues with eighth-note and sixteenth-note patterns, including dynamic markings like f, p, and > V+. The basso continuo parts at the bottom of each staff feature sustained notes and slurs.

244

Musical score for page 244, measures 1-4. The score consists of two systems. The top system has three staves: the first staff has eighth-note patterns with grace notes and dynamic markings *pp*; the second staff has eighth-note patterns with grace notes and dynamic markings *pp*; the third staff has eighth-note patterns with grace notes and dynamic markings *v+*. The bottom system has two staves: the top staff is a treble clef staff with a single note and dynamic marking *pp*; the bottom staff is a bass clef staff with eighth-note chords.

Musical score for page 244, measures 5-8. The top system continues with eighth-note patterns on the first two staves and eighth-note chords on the third staff. The bottom system continues with eighth-note chords on both staves.

Musical score for page 244, measures 9-12. The top system shows eighth-note patterns with grace notes and dynamic markings *ff*. The bottom system shows eighth-note chords.

Musical score for page 244, measures 13-16. The top system shows eighth-note patterns with grace notes and dynamic markings *ff*. The bottom system shows eighth-note chords.

*Qalayçı*

(birinci nağara)

H. Rzayev  
(1928-2000)*Allegro*

**2**

**1**

**2**

**3**

**4**

**5**

*Qalayçı*  
(ikinci nağara)

*Allegro*

H. Rzayev  
(1928-2000)

The musical score consists of five staves, each representing a different rhythmic pattern or 'nağara' (drum). The patterns are numbered 1 through 5 and are played sequentially.

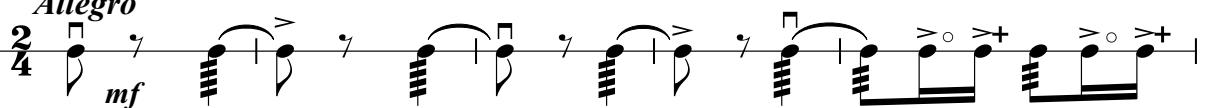
- Staff 1:** Features eighth-note pairs with grace marks (>). The first six measures show a repeating pattern of two pairs followed by a single note. The seventh measure begins with a pair followed by a sixteenth-note triplet (indicated by a vertical bar and a bracket) and a sixteenth-note bass note.
- Staff 2:** Shows eighth-note pairs with grace marks. Measures 1-3 consist of pairs followed by a single note. Measure 4 starts with a pair followed by a sixteenth-note triplet and a sixteenth-note bass note.
- Staff 3:** Shows eighth-note pairs with grace marks. Measures 1-3 consist of pairs followed by a single note. Measure 4 starts with a pair followed by a sixteenth-note triplet and a sixteenth-note bass note.
- Staff 4:** Shows eighth-note pairs with grace marks. Measures 1-3 consist of pairs followed by a single note. Measure 4 starts with a pair followed by a sixteenth-note triplet and a sixteenth-note bass note. The instruction "poco dim.." is placed below this staff.
- Staff 5:** Shows eighth-note pairs with grace marks. Measures 1-3 consist of pairs followed by a single note. Measure 4 starts with a pair followed by a sixteenth-note triplet and a sixteenth-note bass note. The dynamic "p" is indicated below this staff.
- Staff 6:** Shows eighth-note pairs with grace marks. Measures 1-3 consist of pairs followed by a single note. Measures 4-5 start with a pair followed by a sixteenth-note triplet and a sixteenth-note bass note. The dynamic "pp" is indicated below this staff.
- Staff 7:** Shows eighth-note pairs with grace marks. Measures 1-3 consist of pairs followed by a single note. Measures 4-5 start with a pair followed by a sixteenth-note triplet and a sixteenth-note bass note.

*Qalayçı*  
(üçüncü nağara)

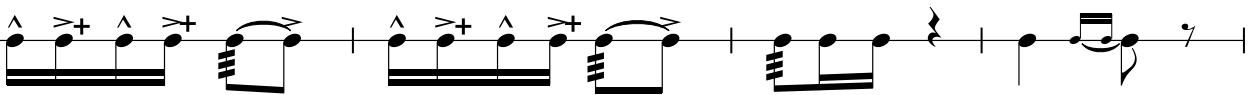
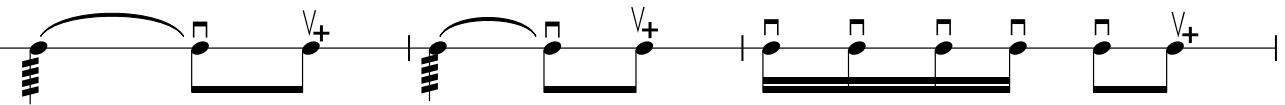
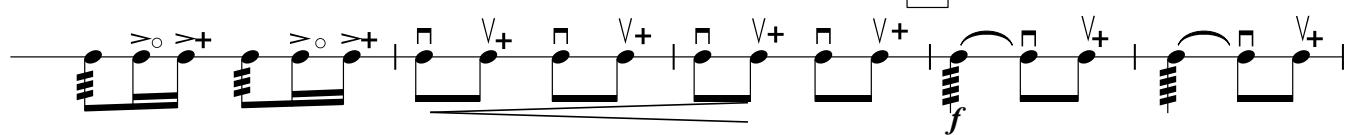
H. Rzayev  
(1928-2000)

*Allegro*

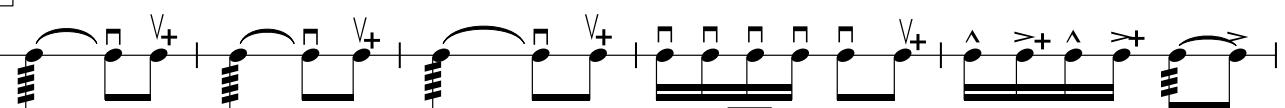
*mf*



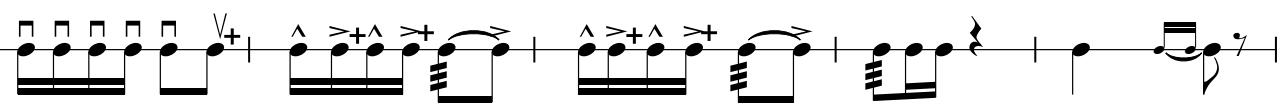
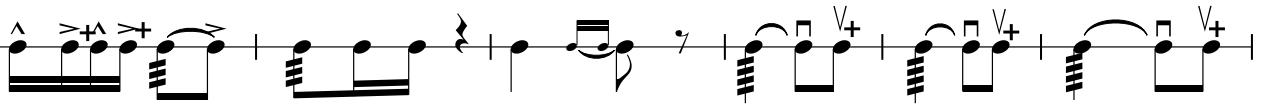
1



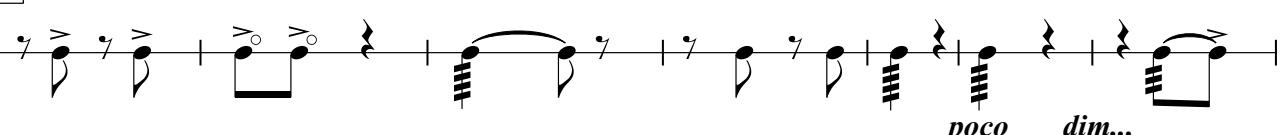
2



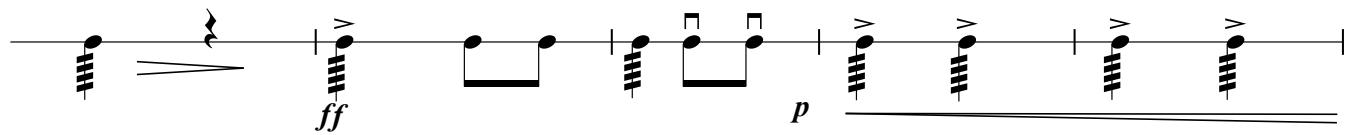
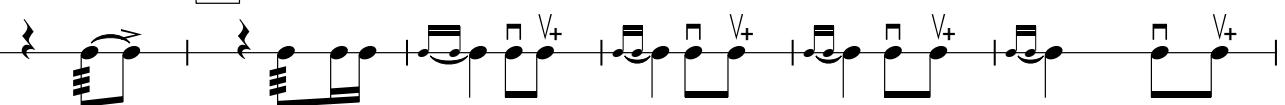
3



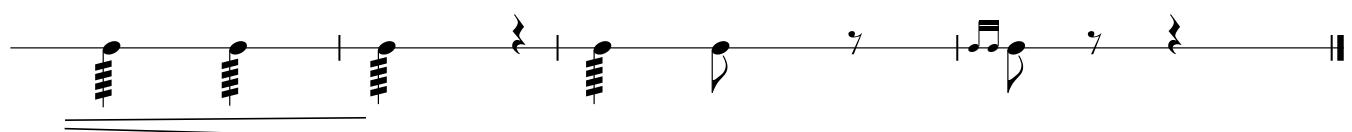
4



5



*p*



**Pambiq**  
*(üç nağara üçün)*

H. Rzayev  
 (1928-2000)

*Allegro*

*I*      *nağara*      *II*      *nağara*      *III*

5

*p*      >      *f*

*Piano*

Musical score page 249, measures 1-4. The score consists of four staves. The top three staves are for a marimba-like instrument, each with a different mallet pattern indicated by various symbols (circles, crosses, etc.). Measure 1 starts with a sustained note followed by a series of eighth-note patterns. Measures 2-4 continue this pattern with some variations and dynamics: *p*, *f*, and *ff*. Measure 4 concludes with a dynamic *ff* and a fermata over the first two notes. The bottom staff is for piano, featuring eighth-note chords in measures 1-3, followed by a sustained note in measure 4.

Musical score page 249, measures 5-8. The top three staves continue the marimba patterns from the previous measures. Measure 5 begins with a sustained note followed by eighth-note patterns. Measures 6-8 show a variation where the first note of each measure is sustained, creating a rhythmic pattern of sustained notes followed by eighth-note groups. The bottom staff for piano shows eighth-note chords in measures 5-7, transitioning to quarter-note chords in measure 8.

250



Musical score page 250, system 2. The score consists of four staves. The top three staves are grouped by a brace and have measure numbers 2, 2, and 2 above them. The first staff has eighth-note patterns with dynamic ff. The second staff has sixteenth-note patterns with dynamic ff. The third staff has eighth-note patterns with dynamic ff. The bottom staff is a bass staff with quarter-note patterns. Measures 1-4: Bass staff has quarter notes. Measures 5-6: Bass staff has quarter notes. Measures 7-8: Bass staff has quarter notes.



Musical score page 250, system 3. The score consists of four staves. The top three staves are grouped by a brace and have measure numbers 1, 1, and 1 above them. The first staff has eighth-note patterns. The second staff has sixteenth-note patterns with dynamics p, ff, and f. The third staff has eighth-note patterns. The bottom staff is a bass staff with quarter-note patterns. Measures 1-4: Bass staff has quarter notes. Measures 5-6: Bass staff has quarter notes. Measures 7-8: Bass staff has quarter notes.

Musical score page 251, measures 1-4. The score consists of three staves. The top staff uses a soprano C-clef, the middle staff an alto F-clef, and the bottom staff a bass G-clef. Measure 1 starts with a dynamic *f*. Measures 2 and 3 begin with a measure repeat sign. Measure 4 ends with a double bar line.

Musical score page 251, measures 5-8. The top staff continues with eighth-note patterns. The middle staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef. Measure 8 ends with a dynamic *p*.

Musical score page 251, measures 9-12. The top staff continues with eighth-note patterns. The middle staff has a bass clef. The bottom staff has a bass clef. Measure 12 ends with a dynamic *p*.

Musical score page 251, measures 13-16. The top staff continues with eighth-note patterns. The middle staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef.

A musical score for piano, consisting of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music is divided into measures by vertical bar lines. Measure 1: Treble staff has eighth-note pairs followed by a sixteenth-note pair. Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs followed by a sixteenth-note pair. Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs followed by a sixteenth-note pair. Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs followed by a sixteenth-note pair. Bass staff has eighth-note pairs. Measure 5: Treble staff has eighth-note pairs followed by a sixteenth-note pair. Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs followed by a sixteenth-note pair. Bass staff has eighth-note pairs. Measure 7: Treble staff has eighth-note pairs followed by a sixteenth-note pair. Bass staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs followed by a sixteenth-note pair. Bass staff has eighth-note pairs. Measure 9: Treble staff has eighth-note pairs followed by a sixteenth-note pair. Bass staff has eighth-note pairs. Measure 10: Treble staff has eighth-note pairs followed by a sixteenth-note pair. Bass staff has eighth-note pairs. Measure 11: Treble staff has eighth-note pairs followed by a sixteenth-note pair. Bass staff has eighth-note pairs. Measure 12: Treble staff has eighth-note pairs followed by a sixteenth-note pair. Bass staff has eighth-note pairs. Measure 13: Treble staff has eighth-note pairs followed by a sixteenth-note pair. Bass staff has eighth-note pairs. Measure 14: Treble staff has eighth-note pairs followed by a sixteenth-note pair. Bass staff has eighth-note pairs. Measure 15: Treble staff has eighth-note pairs followed by a sixteenth-note pair. Bass staff has eighth-note pairs. Measure 16: Treble staff has eighth-note pairs followed by a sixteenth-note pair. Bass staff has eighth-note pairs. Measure 17: Treble staff has eighth-note pairs followed by a sixteenth-note pair. Bass staff has eighth-note pairs. Measure 18: Treble staff has eighth-note pairs followed by a sixteenth-note pair. Bass staff has eighth-note pairs. Measure 19: Treble staff has eighth-note pairs followed by a sixteenth-note pair. Bass staff has eighth-note pairs. Measure 20: Treble staff has eighth-note pairs followed by a sixteenth-note pair. Bass staff has eighth-note pairs.

Musical score page 253, featuring four staves. The top three staves are percussive, with the first staff using square note heads and the second and third using circle note heads. Measure 5 starts with eighth-note patterns. Measure 6 begins with sixteenth-note patterns. The fourth staff is a treble-clef piano staff. It features eighth-note chords in measure 5 and sixteenth-note chords in measure 6. Dynamic markings include *ff* (fortissimo) and *f* (forte). Measure numbers 5 and 6 are indicated in boxes above the staves.

Musical score page 253, continuing from measure 6. The top three staves continue their percussive patterns. The fourth staff (piano) continues with eighth-note chords in measure 6 and sixteenth-note chords in measure 7. Measure numbers 6 and 7 are indicated in boxes above the staves. Dynamics *f* and *ff* are present. The piano staff also includes a fermata over the first note of measure 7.

254

Musical score for piano and two staves of woodwind instruments. The score consists of four systems of music. The top system features two staves of woodwind instruments (likely oboe and bassoon) with various slurs, grace notes, and dynamic markings like  $p$  and  $f$ . The bottom system features a piano staff with a treble clef and a bass staff. Measure numbers 7, 7, 7, and 3 are indicated above the woodwind staves. Measure 7 starts with a forte dynamic  $f$ .

Continuation of the musical score from measure 7. The top system shows woodwind entries with dynamic markings  $p$  and  $f$ . The bottom system shows piano chords in both treble and bass staves.

Musical score for measures 1-6. The top staff consists of three voices (Treble, Alto, Bass) and a piano. The piano part starts with a dynamic *p*. The voices enter with eighth-note patterns: Treble (up-down), Alto (down-up), and Bass (up-down). Measures 2-6 show various rhythmic patterns involving sixteenth-note figures and grace notes. Measure 6 ends with a fermata over the bass line.

Musical score for measures 7-12. The piano part begins with *ff* and transitions to *p*. The voices provide harmonic support with sustained notes and simple eighth-note patterns. Measure 12 concludes with a dynamic *pp*.

Musical score for measures 13-18. The piano part remains in *p*. The voices continue their rhythmic patterns. Measure 18 ends with a dynamic *f*.

Musical score for measures 19-24. The piano part begins with *f*. The voices maintain their established patterns throughout the section.

9  
p  
9  
9  
p

p  
poco  
crescendo

accelerando  
accelerando  
accelerando

accelerando

--bu işaret müəllif tərəfindən qısa forşlaq kimi yox, üst əllə alt əlin birlikdə çalınmasını göstərir (iki əllə birlikdə)

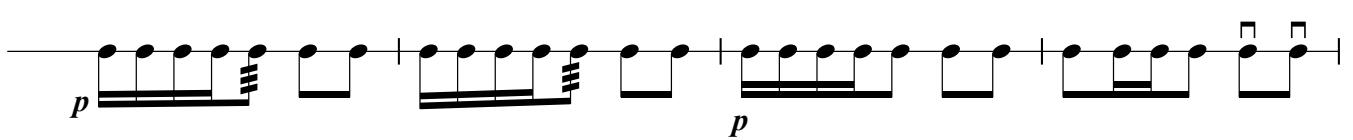
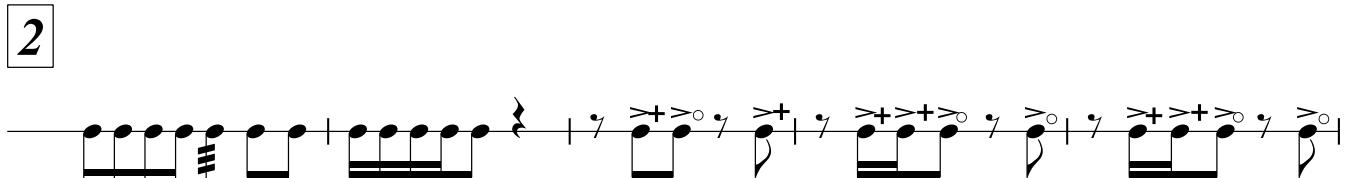
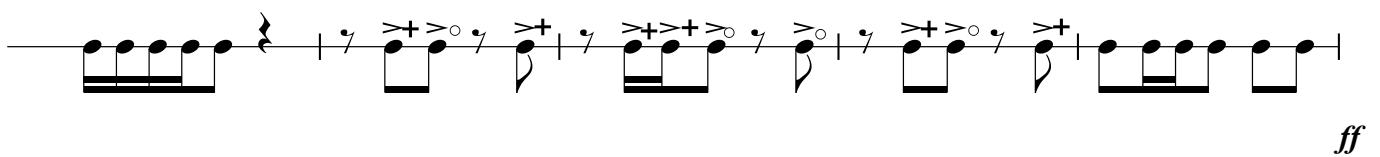
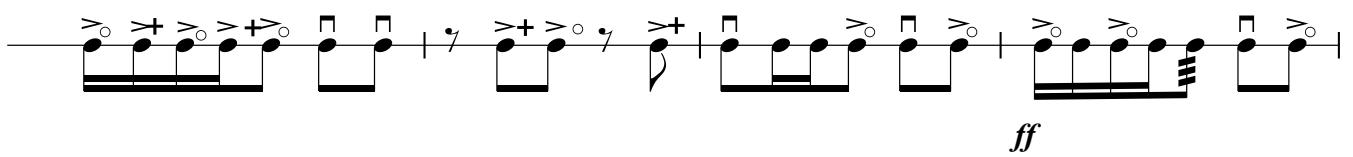
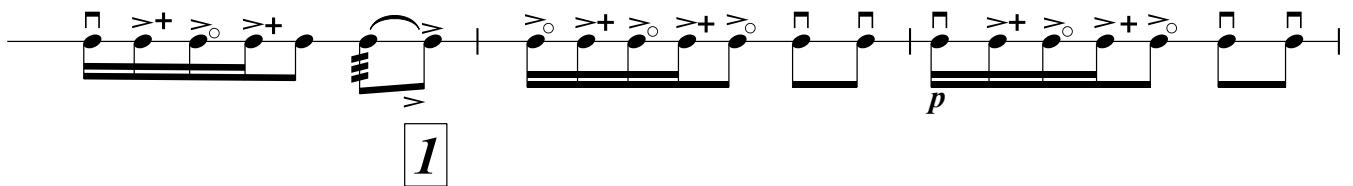
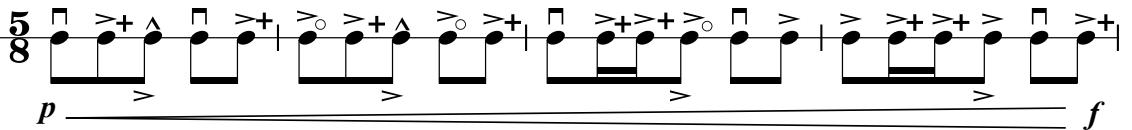
Musical score page 257. The top staff consists of three systems of sixteenth-note patterns. The first system has eighth-note bass notes. The second system has eighth-note bass notes with grace notes. The third system has eighth-note bass notes with sixteenth-note grace notes. Dynamics *ff* are indicated above the second and third systems. The bottom staff shows a continuous eighth-note bass line.

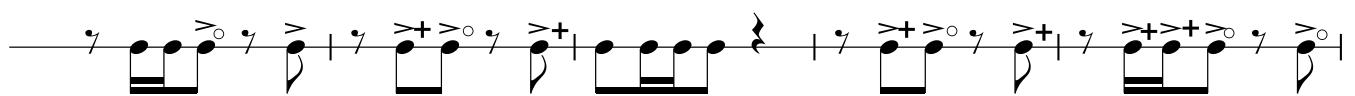
Continuation of musical score page 257. The top staff shows three systems of sixteenth-note patterns. The first system has eighth-note bass notes. The second system has eighth-note bass notes with grace notes. The third system has eighth-note bass notes with sixteenth-note grace notes. Dynamics *ff* are indicated above the first and second systems. The bottom staff shows a continuous eighth-note bass line.

*Pambiq*  
(*birinci nağara*)

H. Rzayev  
(1928-2000)

*Allegro*

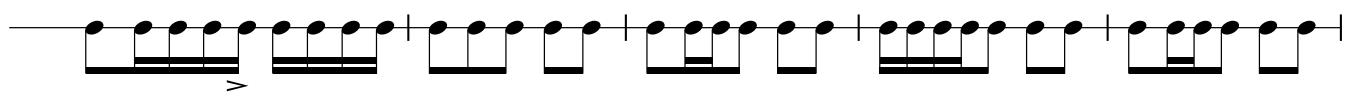




5

Musical staff showing eighth-note patterns with grace notes. Measure 5 ends with a dynamic *ff*. Measure 6 begins with a dynamic *p*.

6



7

Musical staff showing eighth-note patterns with grace notes. Dynamic *p* is indicated at the beginning of the measure.

8

Musical staff showing eighth-note patterns with grace notes. Dynamic *p* is indicated at the beginning of the measure.

*pp*

9

Musical staff showing eighth-note patterns with grace notes. Dynamics *f* and *p* are indicated at the beginning and end of the measure respectively.

*f**p*

Musical staff showing eighth-note patterns with grace notes.

*ff**ff*

Musical staff showing eighth-note patterns with grace notes. Dynamic *ff* is indicated at the beginning of the measure.

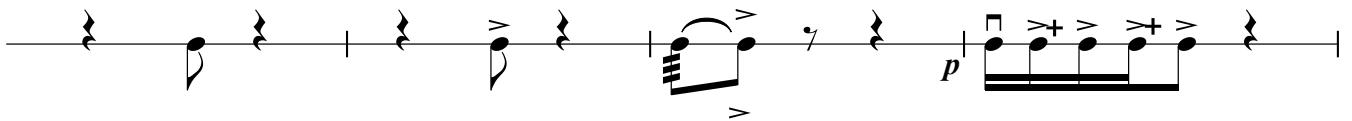
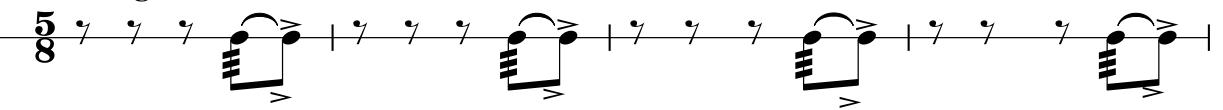
*ff*

Musical staff showing eighth-note patterns with grace notes. Dynamic *ff* is indicated at the beginning of the measure.

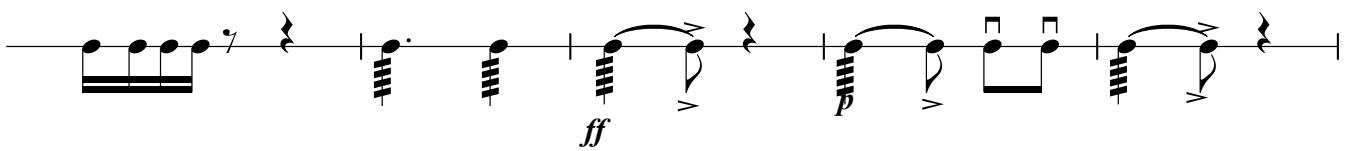
*Pambıq*  
(üçüncü nağara)

H. Rzayev  
(1928-2000)

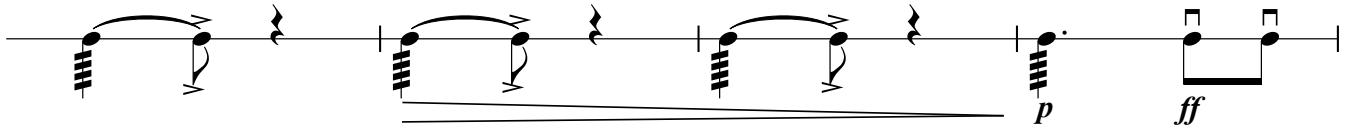
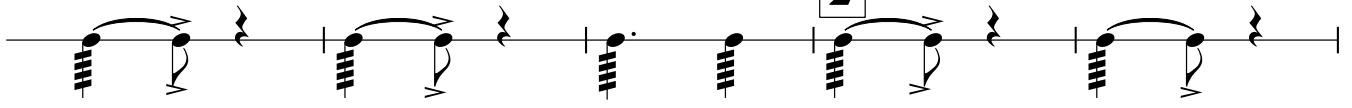
*Allegro*



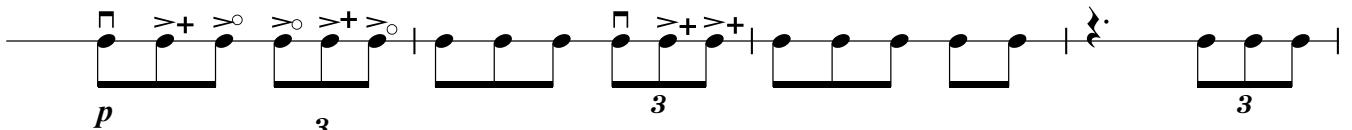
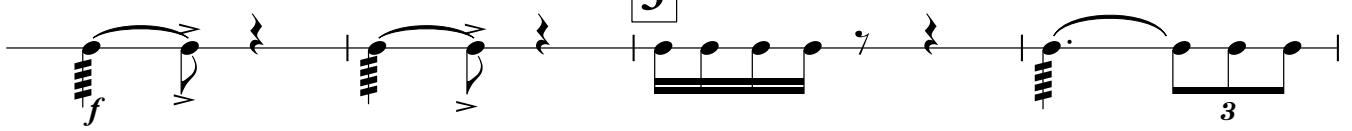
**1**



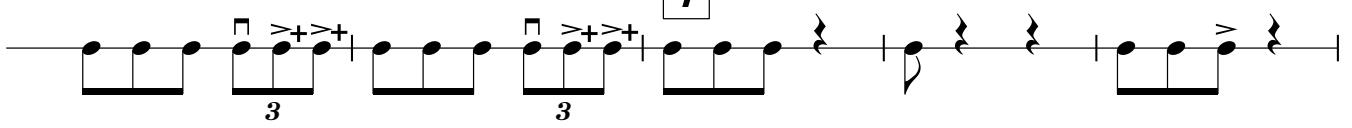
**2**



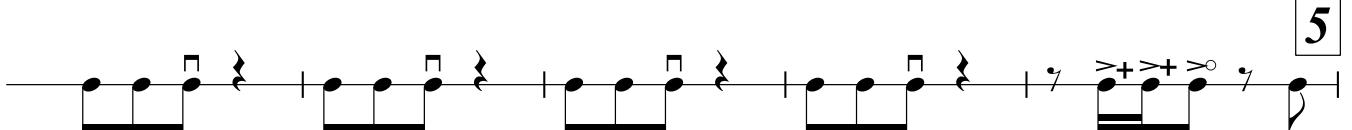
**3**

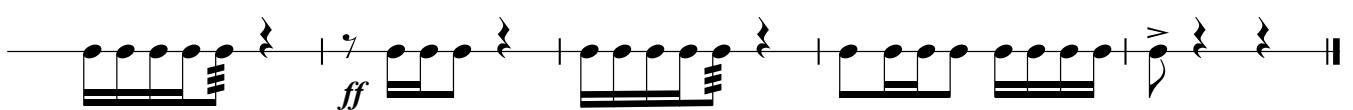
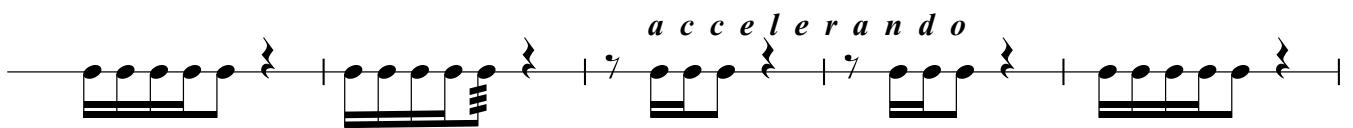
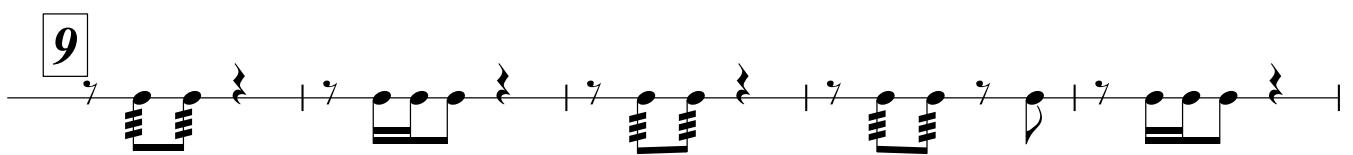
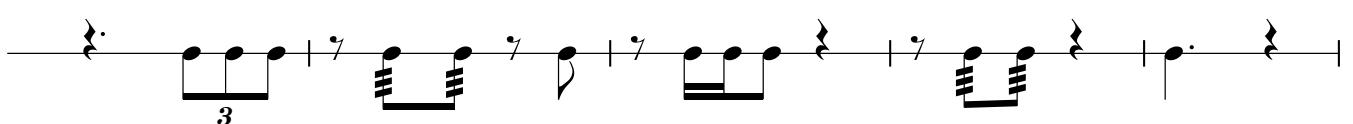
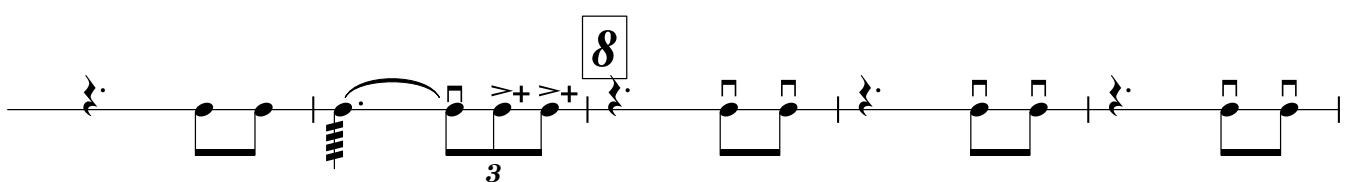
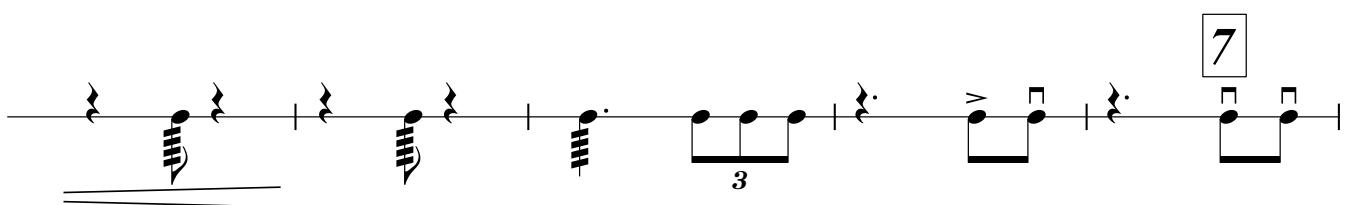
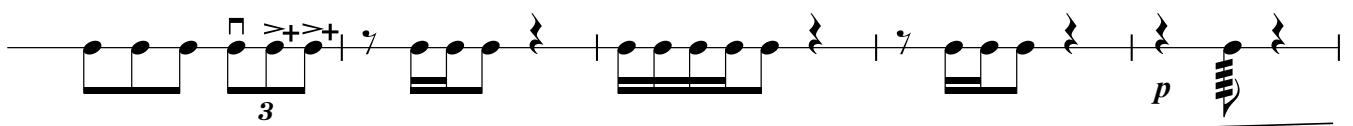
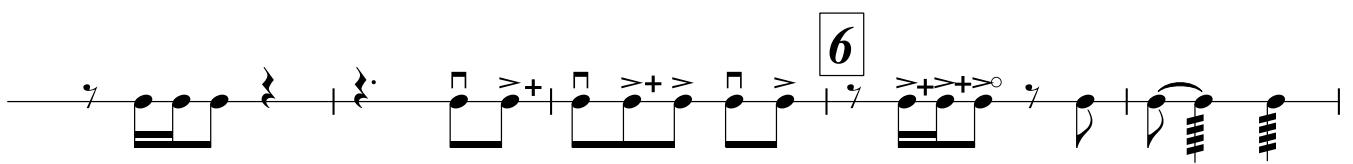
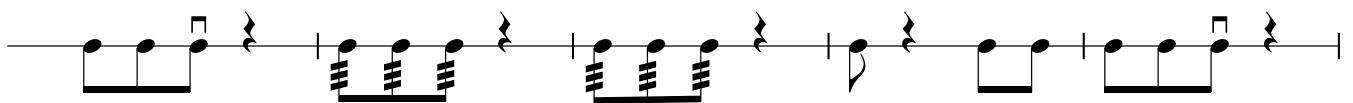


**4**



**5**

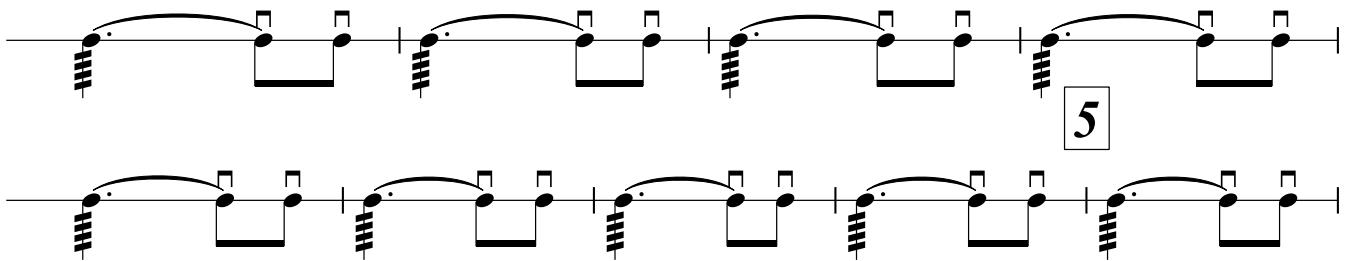
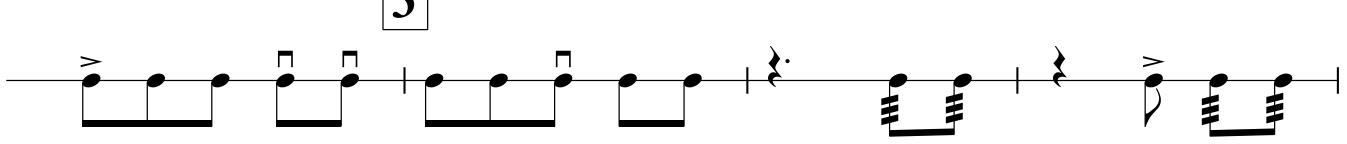
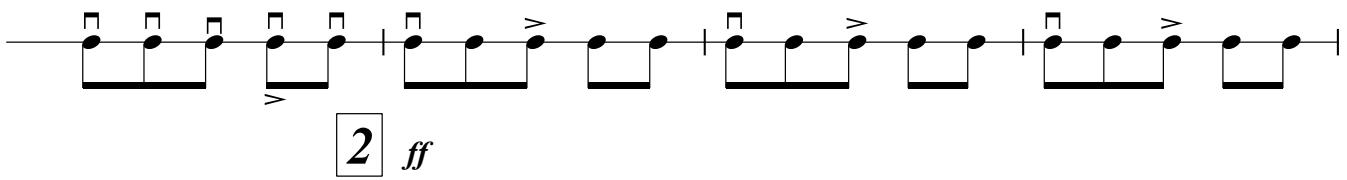
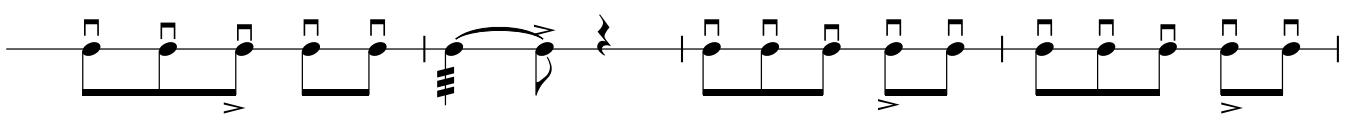
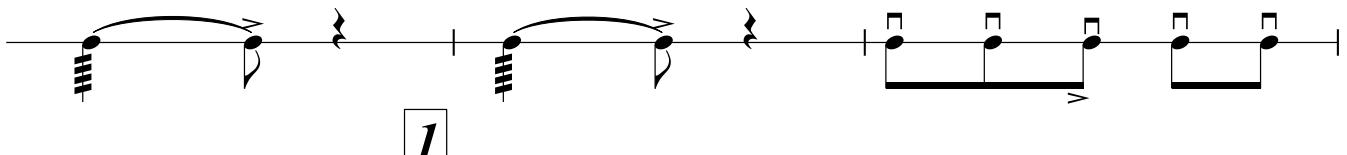
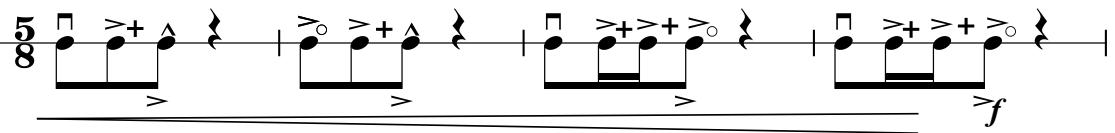


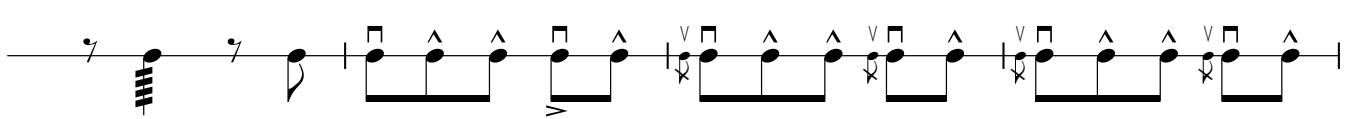
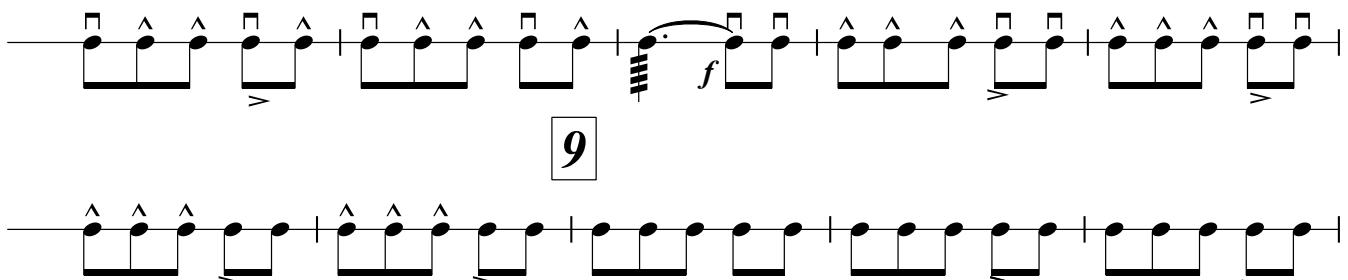
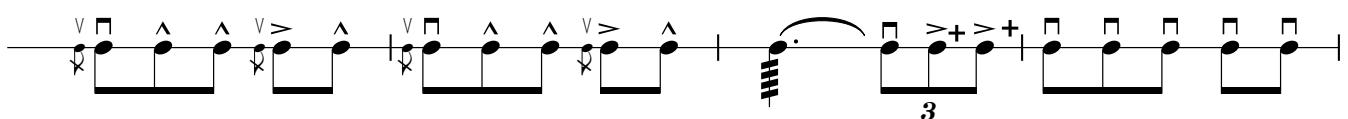
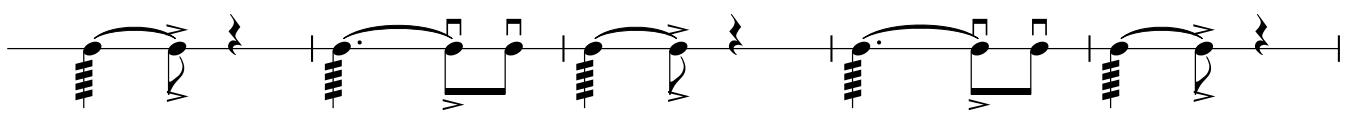
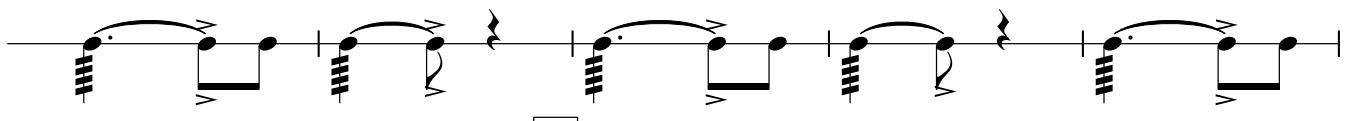


*Pambiq*  
*(üçüncü nağara)*

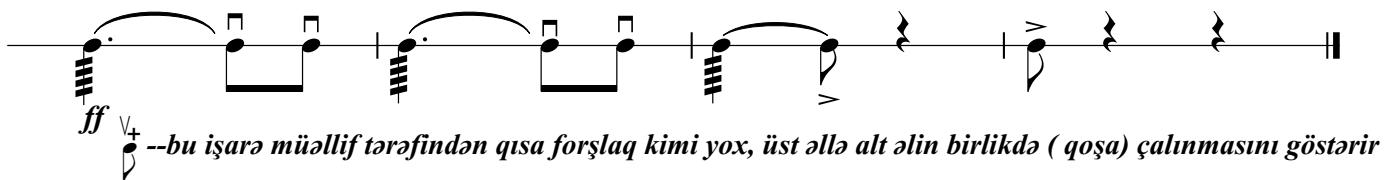
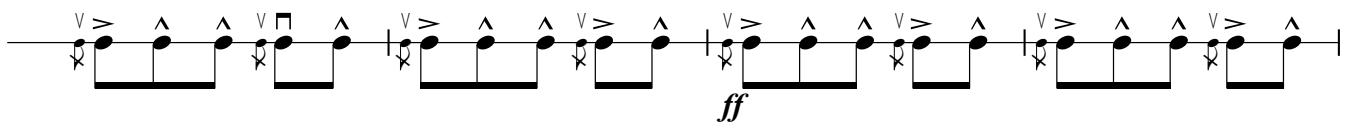
H. Rzayev  
 (1928-2000)

*Allegro*





*a c c e l e r a n d o*



*ff* --bu işaret müəllif tərəfindən qısa forşlaq kimi yox, üst əllə alt əlin birlikdə (qoşa) çalınmasını göstərir

# TÜRK QIZLARIN RƏQSİ

( üç nağara üçün)

A.MƏLİKOV  
1933

*Allegro*

I. nağara      II. nağara      III. nağara

*f*

*F-no*

*Allegro*

*f marcato*

3

*mf*

*sim.*

*mf*

*sim.*

*mf*

*sim.*

5

*p*

*p*

7

*mf*

9

11

13

Measure 13: Three voices on the top staff and two voices on the bottom staff. The notation includes various slurs and grace notes.

Measure 14: Two voices on each staff, showing eighth-note pairs with slurs.

15

Measure 15: Three voices on the top staff and two voices on the bottom staff. The notation includes various slurs and a dynamic marking 'mf' on the bottom staff.

Measure 16: Two voices on each staff, showing eighth-note pairs with slurs.

17

19

21

*mf*

*mf*

*mf*

23

*mf*

*mf*

25

Musical score page 270, measures 25-26. The top staff consists of three staves of rhythmic patterns. The first staff has note heads with 'g' and '+' symbols. The second staff has note heads with 'g' and '+' symbols. The third staff has note heads with 'g' and '+' symbols. The middle staff is a bass staff with a bass clef and a key signature of two sharps. The bottom staff is a bass staff with a bass clef and a key signature of one sharp.

Continuation of the musical score from page 270, measures 27-28. The top staff continues the rhythmic patterns from the previous page. The middle staff shows a bass line with eighth-note pairs. The bottom staff shows a bass line with eighth-note pairs.

27

Musical score page 270, measures 27-28. The top staff consists of three staves of rhythmic patterns. The first staff has note heads with 'g' and '+' symbols. The second staff has note heads with 'g' and '+' symbols. The third staff has note heads with 'g' and '+' symbols. The middle staff is a bass staff with a bass clef and a key signature of two sharps. The bottom staff is a bass staff with a bass clef and a key signature of one sharp. The bass line in the middle staff includes dynamic markings 'mf' and '>'.

Continuation of the musical score from page 270, measures 27-28. The top staff continues the rhythmic patterns from the previous page. The middle staff shows a bass line with eighth-note pairs. The bottom staff shows a bass line with eighth-note pairs.

29

*mf*

31

*mf*

*sim.*

33

*mf* >

35

*mf* >

*8va*

37

*mf*

(8)

39

(8)

41

This page contains two staves of musical notation. The top staff is in common time with a key signature of one sharp. It features three systems of sixteenth-note patterns. The first system consists of six groups of two notes each, with the second note in each group having a vertical stroke and a '+' sign above it. The second system consists of six groups of three notes each, with the third note in each group having a vertical stroke and a '+' sign above it. The third system consists of six groups of four notes each, with the fourth note in each group having a vertical stroke and a '+' sign above it. The bottom staff is also in common time with a key signature of one sharp. It features a treble clef line with eighth-note patterns and a bass clef line with quarter-note patterns.

43

This page contains two staves of musical notation. The top staff is in common time with a key signature of one sharp. It features three systems of sixteenth-note patterns. The first system consists of six groups of two notes each, with the second note in each group having a vertical stroke and a '+' sign above it. The second system consists of six groups of three notes each, with the third note in each group having a vertical stroke and a '+' sign above it. The third system consists of six groups of four notes each, with the fourth note in each group having a vertical stroke and a '+' sign above it. The bottom staff is also in common time with a key signature of one sharp. It features a treble clef line with eighth-note patterns and a bass clef line with quarter-note patterns.

45

47

49

51

54

*f*

*f*

*sf*

*sf*

*dim.*

*f*

*v*

*v*

*v*

*v*

57

*sf*

>*sf*

>*sf*

>*sf*

>*sf*

*v*

*v*

*v*

*v*

T.H.Məmmədov

60

Measures 60-62:

- Top staff: Continuous eighth-note pattern. Dynamic: >sf. Accents: V+ and ^.
- Bottom staff: Melodic line with sustained notes and grace notes. Measure 60: Sustained note with a grace note. Measure 61: Sustained note with a grace note. Measure 62: Sustained note with a grace note.

63

Measures 63-65:

- Top staff: Continuous eighth-note pattern. Dynamic: >sf. Accents: V+ and ^.
- Bottom staff: Melodic line with sustained notes and grace notes. Measure 63: Sustained note with a grace note. Measure 64: Sustained note with a grace note. Measure 65: Sustained note with a grace note.

66

69

*poco a poco piu mosso*

*poco a poco piu mosso*

72

75

78

80

82

mf

84

86

This section contains three staves of rhythmic patterns. The top two staves begin with six eighth-note pairs followed by three eighth-note rests. The third staff begins with three eighth-note pairs. The bass staff consists of four measures of eighth notes.

This section continues with a treble staff featuring a melodic line with a long sustained note and a bass staff with eighth-note chords.

88

This section contains three staves of rhythmic patterns. The top two staves begin with six eighth-note pairs followed by three eighth-note rests. The third staff begins with three eighth-note pairs. The bass staff consists of four measures of eighth notes.

This section continues with a treble staff featuring a melodic line with eighth-note pairs and a bass staff with eighth-note chords.

90

This block contains two staves of hand-drawn musical notation. The top staff uses vertical stems with various symbols above the notes: '>', '+', '^', and 'o'. The bottom staff uses square stems with vertical strokes below the notes.

This block contains two staves of hand-drawn musical notation. The top staff shows eighth-note pairs with slurs. The bottom staff shows quarter-note chords with vertical stems.

92

This block contains three staves of hand-drawn musical notation. The top staff uses vertical stems with various symbols above the notes: '>', '+', '^', and 'o'. The middle staff uses square stems with vertical strokes below the notes. The bottom staff uses square stems with vertical strokes below the notes.

This block contains two staves of hand-drawn musical notation. The top staff shows eighth-note pairs with slurs. The bottom staff shows quarter-note chords with vertical stems.

94

*mf*

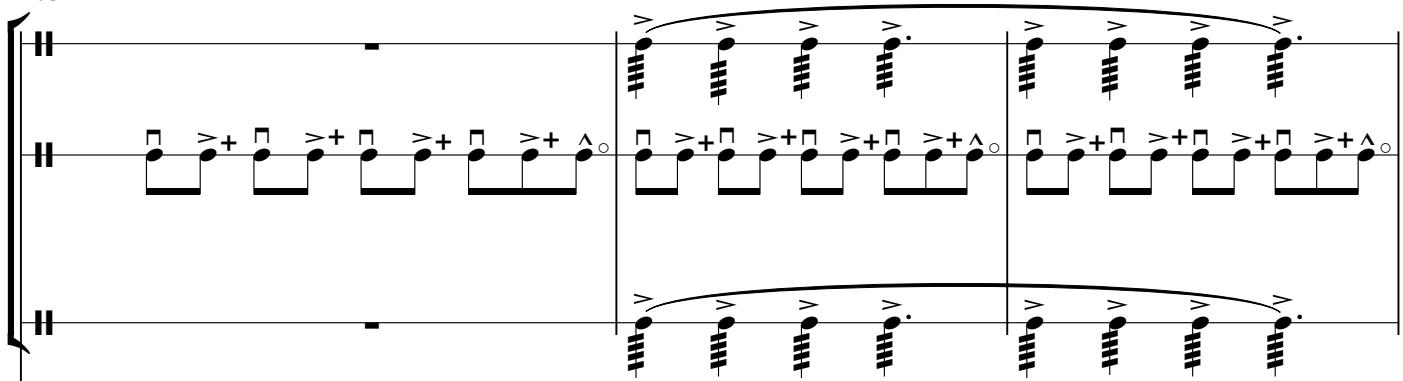
96

98

*mf*

100

103



Musical score for page 287, measure 106. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. Both staves feature six groups of eighth-note chords. The top staff includes slurs above the notes. The bottom staff includes slurs above the notes.

106

Musical score for page 287, measure 106. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. Both staves feature six groups of eighth-note chords. The top staff includes slurs above the notes. The bottom staff includes slurs above the notes. A dynamic marking 'pp' is placed between the second and third groups of chords on the top staff.

Musical score for page 287, measure 106. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. Both staves feature six groups of eighth-note chords. The top staff includes slurs above the notes. The bottom staff includes slurs above the notes.

# *TÜRK QIZLARIN RƏQSİ*

(*birinci nağara*)

A.MƏLİKOV  
1933

*Allegro*

9/8

*f*

3 *mf* *sim.*

5 *p*

7

9

11

13

15

17

19

21 *mf*

23

25

27

30

33

36

39

41

43

45

47

49

52

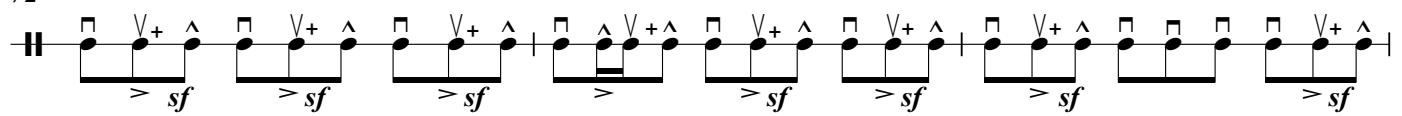
56

65

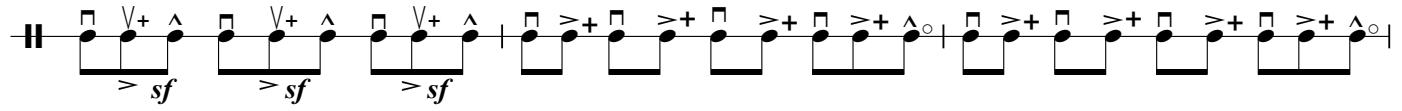
69

290

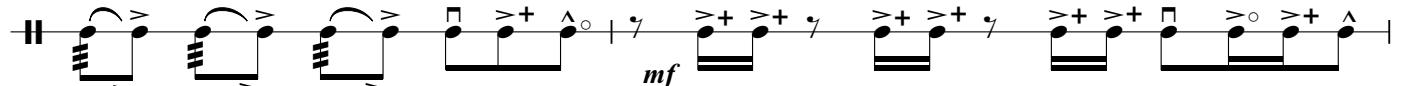
72

*poco a poco meno mosso*

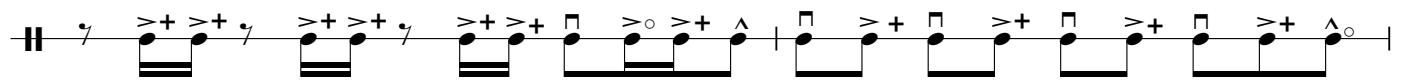
75



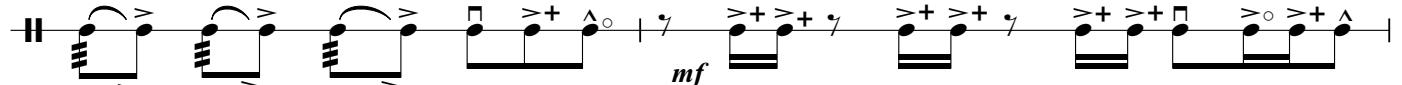
78



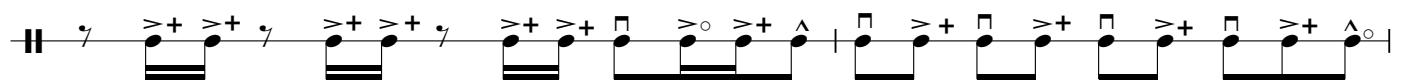
80



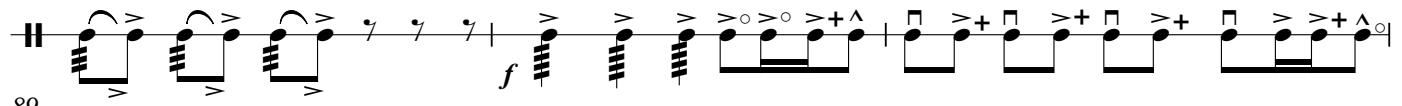
82



84



86



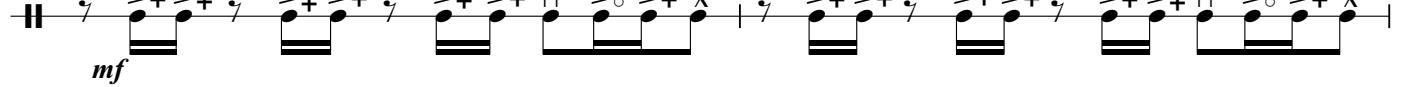
89



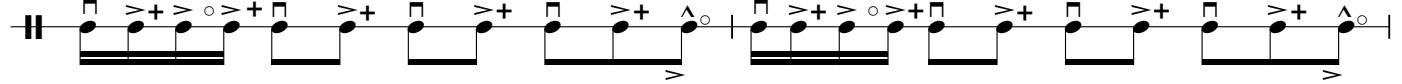
92



94



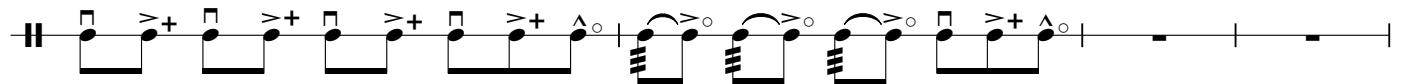
96



98



100



# TÜRK QIZLARIN RƏQSİ

(ikinci nağara)

A.MƏLİKOV  
1933

*Allegro*

The musical score is a single-line staff with vertical stems and various symbols above the notes (circles, crosses, dots, etc.) indicating specific playing techniques. The score is divided into measures numbered 1 through 22. The first measure starts with a dynamic *f*. Measures 1-3 show a repetitive pattern of eighth-note pairs. Measures 4-5 show a similar pattern with a dynamic *p*. Measures 6-7 show a more complex pattern with eighth-note pairs and sixteenth-note groups. Measures 8-9 show a pattern with eighth-note pairs and sixteenth-note groups. Measures 10-11 show a pattern with eighth-note pairs and sixteenth-note groups. Measures 12-13 show a pattern with eighth-note pairs and sixteenth-note groups. Measures 14-15 show a pattern with eighth-note pairs and sixteenth-note groups. Measures 16-17 show a pattern with eighth-note pairs and sixteenth-note groups. Measures 18-19 show a pattern with eighth-note pairs and sixteenth-note groups. Measures 20-21 show a pattern with eighth-note pairs and sixteenth-note groups. Measures 22 ends with a dynamic *mf*.

24

26

28

31

34

37

39

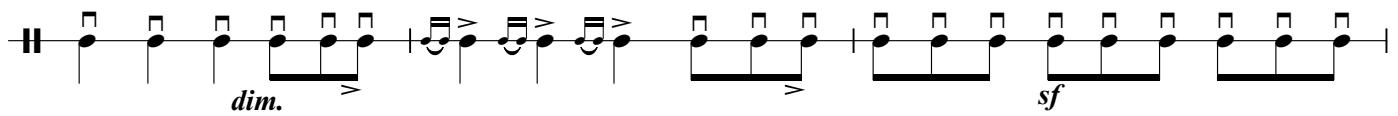
42

44

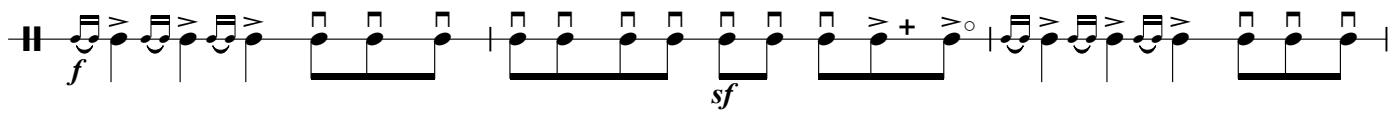
46

48

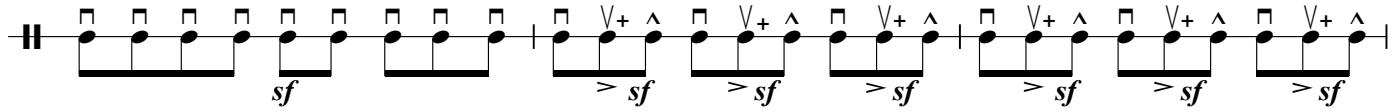
51



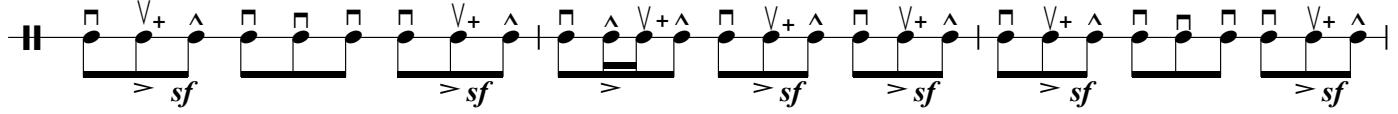
54



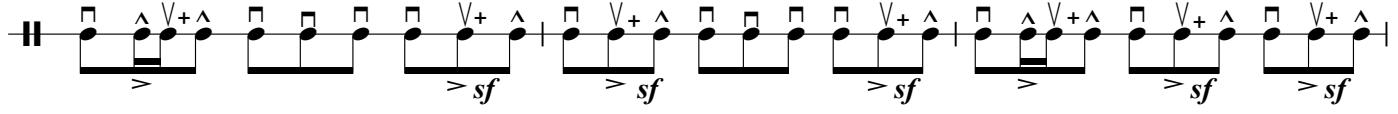
57



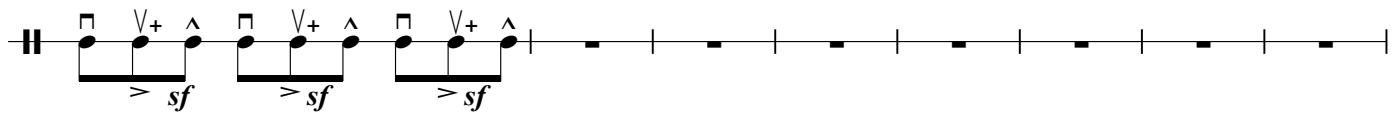
60



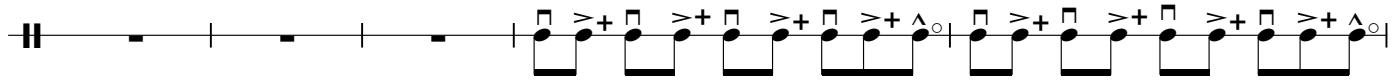
63



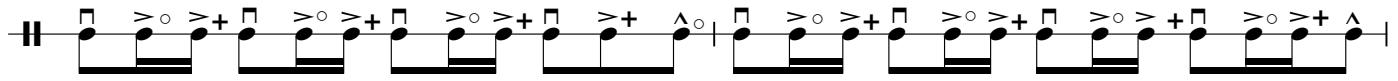
66



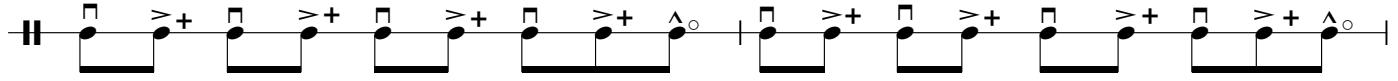
74



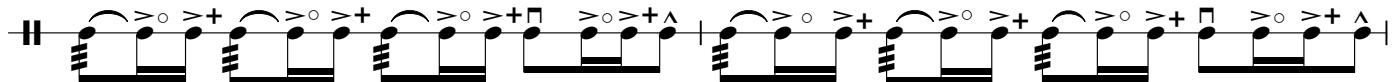
79



81

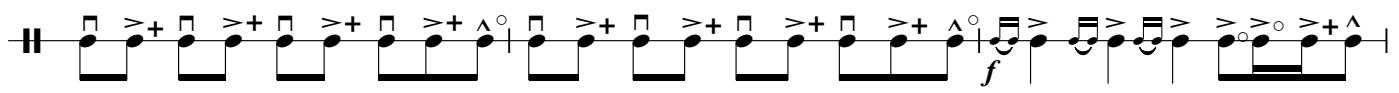


83

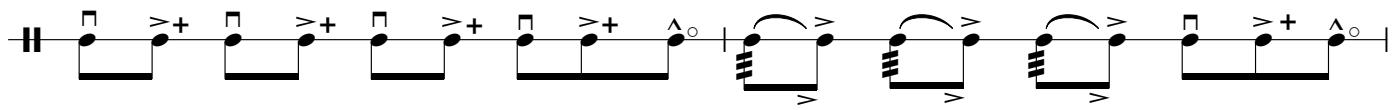


294

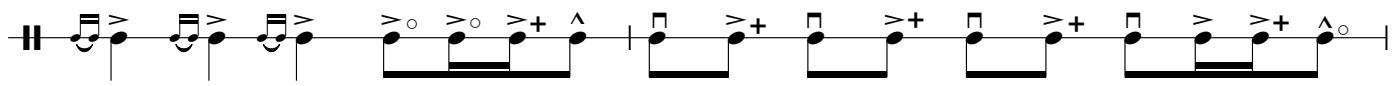
85



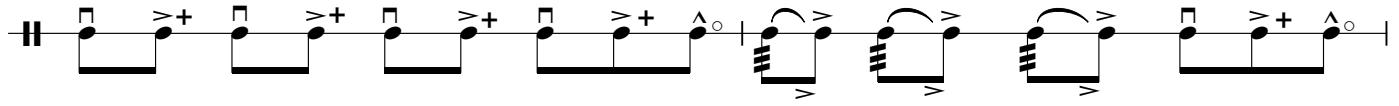
88



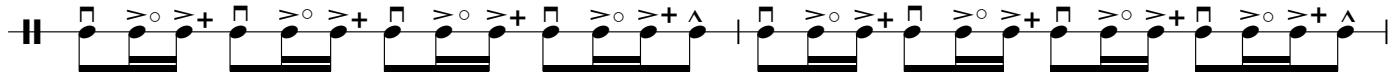
90



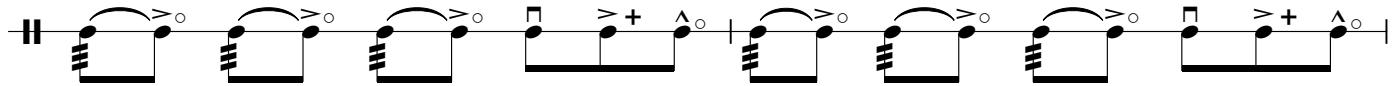
92



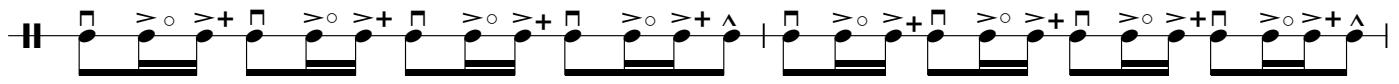
94



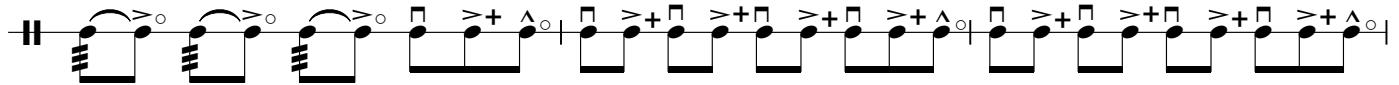
96



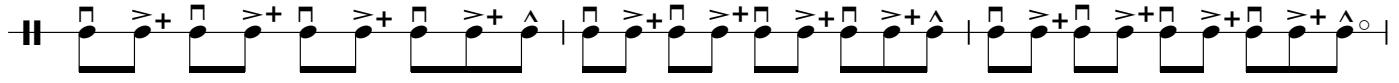
98



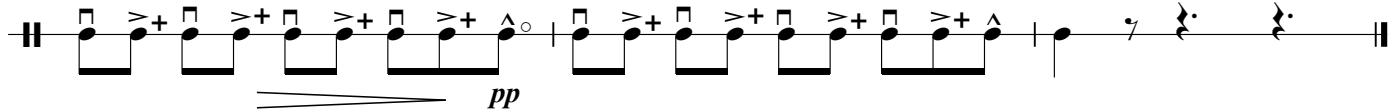
100



103



106



# TÜRK QIZLARIN RƏQSİ

(üçüncü nağara)

A.MƏLİKOV  
1933

*Allegro*

4

6

8

10

13

16

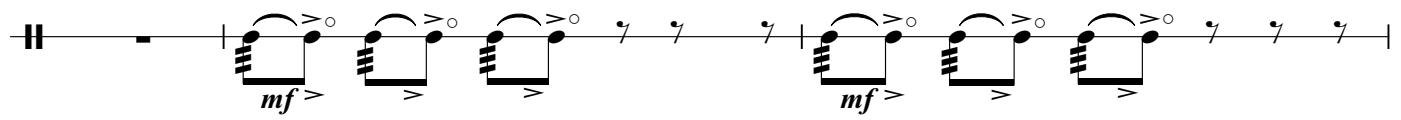
19

22

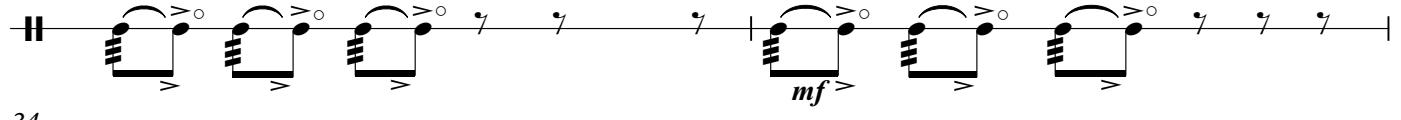
26

296

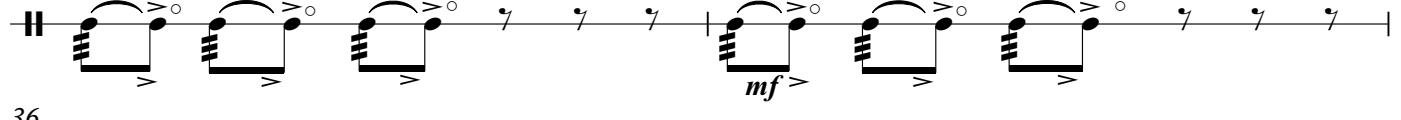
29



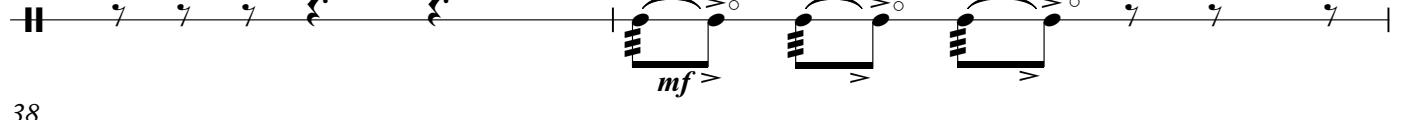
32



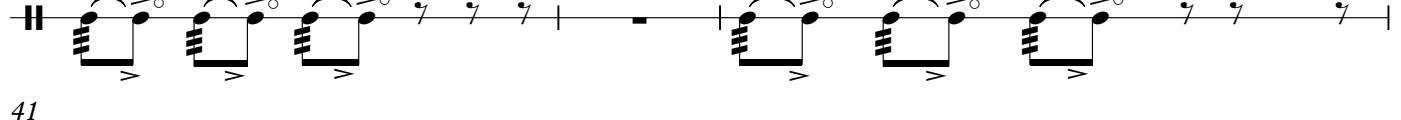
34



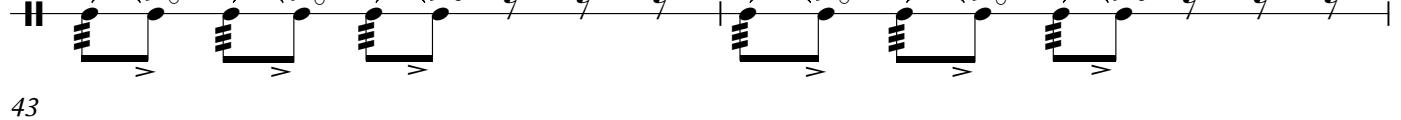
36



38



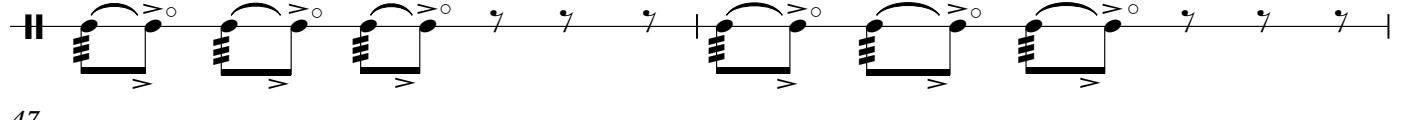
41



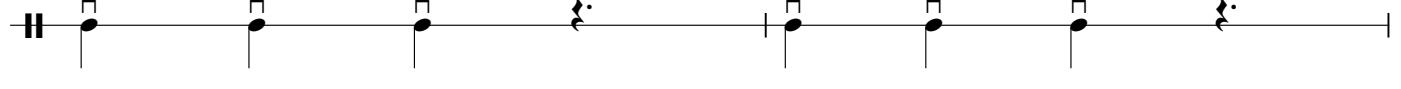
43



45



47



49



55



61



68

75

80

83

86

91

93

96

99

102

106

## MÜNDƏRİCAT

Tərtibçi tərəfindən.....	03
Az. çalğı alətləri.....	05
Nağarada işlədilən şərti işarələr.....	15
1. “Məşğələ” №1.....	20
2. “Məşğələ” №2 .....	21
3. “Məşğələ” №3.....	22
4. “Məşğələ” №4.....	23
5. “Məşğələ” №5.....	24
6. “Etüd” №6.....	25
7. “Etüd ” №7.....	26
8. “Etüd” №8.....	27
9. “Etüd” №9.....	28
10.“Etüd” №10.....	29
11. “Etüd” №11.....	30
12. “Etüd” №12.....	31
13. “Etüd” №13.....	32
14. “Etüd” №14.....	33
15. “Etüd” №15.....	34
16. “Etüd” №16.....	35
17. “Etüd ” №17.....	36
18. “Etüd” №18.....	37
19. “Etüd” №19.....	38
20. “Etüd ” №20.....	39
21. “Etüd” №21.....	40
22. “Etüd” №22.....	41
23. “Etüd” №23.....	42
24. “Etüd” №24.....	43
25. “Etüd” №25.....	44
26. “Etüd” №26.....	45
27. “Etüd” №27.....	46

28. “Etüd” №28.....	47
29. “Etüd” №29.....	48
30.” Etüd ” №30.....	49
31. “Etüd” №31 .....	50
32. “Etüd” №32 .....	51
33. “Etüd” №33 .....	52
34. “Etüd” №34 .. ..	53
35. “Etüd” №35 .....	54
36. “Etüd” №36 .....	55
37. “Etüd” №37.....	56
38. “Etüd” №38. ....	57
39. “Etüd” №39.....	58
40. “Etüd” №40.....	59.
41. “Etüd” №41.....	60
42. “Etüd” №42 .....	61
43. “Etüd” №43 .....	62
44. “Etüd” №44.....	63
45. “Etüd” №45.....	64
46. “Etüd” №46.....	65
47. “Etüd” №47 .....	66
48. “Etüd” №48.....	67
49. “Etüd” №49.....	68
50. “Etüd” №50 .....	70
51. “Etüd” №51. ( <i>iki-nağara üçün</i> ).....	71
52. “Etüd” №52.. ( <i>iki- nağara üçün</i> ).....	72
53. “Etüd” №53. ( <i>iki- nağara üçün</i> ).....	73
54. “Etüd” №54. ( <i>iki- nağara üçün</i> ).....	74
55. “Etüd” №55.( <i>iki- nağara üçün</i> ).....	75
56.“ Etüd” №56 ( <i>iki- nağara üçün</i> ).....	76
57.“ Etüd” №57. ( <i>iki- nağara üçün</i> ).....	77
58. “Etüd” №58. ( <i>iki- nağara üçün</i> ).....	78
59. “Etüd” №58. (birinci nağara ).....	80

60. “Etüd” №58. (ikinci nağara ).....	81
61“Etüd” №59 ( <b>iki nağara için</b> ).....	82
62. “Etüd” №59. (birincici nağara).....	84
63 “Etüd” №59 (ikincici nağara).....	85
64 “Etüd” №60.. ( <b>iki nağara için</b> ).....	86
65. “Etüd” №60..(birincici nağara).....	88
66. “Etüd” №60.(ikincici nağara).....	89
67. “Etüd” №61. ( <b>iki nağara için</b> ).....	90
68. “Etüd” №61...(I-ci nağara).....	92
69. “Etüd” №61... (II-ci nağara).....	93
70. “Etüd” №62... ( <b>uç nağara için</b> ).....	94
71 “Etüd” №62...(I-ci nağara).....	96
72. “Etüd” №62. (II-ci nağara).....	97
73. “Etüd” №62. (III-ci nağara).....	98
74. “Etüd” №63..( <b>uç nağara için</b> ).....	99
75. “Etüd” №63.... (birincici nağara).....	101
76“Etüd” №63.(ikincici nağara).....	102
77. “Etüd” №63. (üçüncü nağara).....	103
78. “Etüd” №64. ( <b>uç nağara için</b> ).....	104
79. “Etüd” №64. (birinci nağara).....	106
80. “Etüd” №64.. (ikincici nağara).....	107
81. “Etüd” №64...(üçüncüü nağara).....	108
82. “Etüd” № 65.. ( <b>dörd nağara için</b> ).....	109
83. “Etüd” № 65. (birincici nağara).....	116
84. “Etüd” № 65. (ikincici nağara).....	118
85. “Etüd” № 65.(üçüncüü nağara).....	120
86. “Etüd” № 65.. (dördüncü nağara ).....	122
87. “Etüd” № 66.( <b>dörd nağara için</b> ).....	124
88. “Etüd” № 66. (birincici nağara).....	128
89 “Etüd” № 66 . (ikincici nağara) .....	129
90. “Etüd” № 66. .( üçüncüü nağara).....	130
91. “Etüd” № 66 (dördüncüü nağara).....	131

92 “Etüd” № 67.( <b>dörd- nağara üçün</b> ).....	132
93 “Etüd” № 67. (birincici nağara).....	141
94. “Etüd” № 67.( ikincici nağara).....	143
95. “Etüd” № 67 (üçüncü nağara).....	145
96 “Etüd” № 67 (dördüncü nağara).....	147
97. “Etüd” № 68. ( <b>dörd- nağara üçün</b> ).....	149
98. “Etüd” № 68. (birincici nağara).....	158
99. “Etüd” № 68...( ikincici nağara).....	160
100. “Etüd” № 68....( üçüncü nağara).....	162
101. “Etüd” № 68....( dördüncü nağara).....	164
102. “Etüd” № 69.( <b>dörd- nağara üçün</b> ).....	166
103 “Etüd” № 69.. (birincici nağara).....	174
104 “Etüd” № 69.( ikincici nağara).....	176
105. “Etüd” № 69. (üçüncü nağara).....	178
106. “Etüd” № 69.. (dördüncü nağara).....	180
107. “Etüd” № 70.. ( <b>dörd- nağara üçün</b> ).....	182
108. “Etüd” № 70... (birincici nağara).....	188
109. “Etüd” № 70...( ikincici nağara).....	190
110. “Etüd” № 70 ... (üçüncü nağara).....	192
111. “Etüd” № 70... (dördüncü nağara).....	194
112. “Etüd” № 71. (. <b>(dörd- nağara üçün)</b> ).....	195
113. “Etüd” № 71.. (birincici nağara).....	203
114. “Etüd” № 71...( ikincici nağara).....	205
115. “Etüd” № 71.. (üçüncü nağara).....	207
116. “Etüd” № 71.. (dördüncü nağara).....	209
117. Q,Qarayev “Anadan olma gününə maraş” ..( <b>iki- nağara üçün</b> .).....	211
118. Q,Qarayev “Anadan olma gününə maraş” ..(I-ci nağara).....	214
119. . Q,Qarayev “Anadan olma gününə maraş” .. (II-ci nağara.).....	215
120. . S.Rüstəmov “Rəqs”..( <b>iki- nağara üçün</b> .).....	216
121. . S.Rüstəmov “Rəqs” (I-ci nağara.).....	220
122. . S.Rüstəmov “Rəqs” (II-ci nağara.).....	221
123. C,Cahangirov “Yalli”..( <b>üç nağara üçün</b> .....	222

124. C,Cahangirov “Yallı”...(I-ci nağara).....	231
125. C,Cahangirov “Yallı”.. (II-ci nağara).....	233
126. C,Cahangirov “Yallı”III-ci nağara).....	235
127. H.Rzayev “Qalayçı” ( <b>üç nağara üçün</b> ).....	237
128. H.Rzayev “Qalayçı”. (I-ci nağara).....	244
129 H.Rzayev “Qalayçı” (II-ci nağara).....	245
130. H.Rzayev “Qalayçı”..(III-ci nağara).....	246
131. H.Rzayev “Pambıq”..( <b>üç nağara üçün</b> ).....	247
132. H.Rzayev “Pambıq”.....( I-ci nağara).....	257
133. H.Rzayev “Pambıq”.....( II-ci nağara).....	259
134. H.Rzayev “Pambıq”.....( III-ci nağara.).....	261
135. A.Məlikov “Türk qızlarının rəqsi”... ( <b>üç nağara üçün</b> ).....	263
136. A.Məlikov “Türk qızlarının rəqsi”.....( I-ci nağara).....	287
137 A.Məlikov “Türk qızlarının rəqsi”..( II-ci nağara.).....	290
137 A.Məlikov “Türk qızlarının rəqsi”.( III-cü nağara.).....	294
138 A.Məlikov “Türk qızlarının rəqsi”.....( IV-nağara. üçün).....	297

# Nağara ixtisası üzrə etüd, məşğələ, ansambl və fortepiano üçün işləmələr

*İncəsənət, uşaq musiqi məktəbləri, musiqi kollecləri  
və ali məktəblərin nağara sinfi üçün dərs vəsaiti*

*Nağara ilə fortepiano üçün işləyəni və köçürəni  
Təhmasib Hüseyn oğlu Məmmədov*

Naşir: Ceyhun Əliyev  
Texniki redaktor: Ülvı Arif  
Dizayner: Flora Əliyeva  
Operator: Asim Səfərov

---

Yığılmağa verilib: 10.09.2016  
Çapa imzalanıb: 05.12.2016  
Ş.c.v. 41, tiraj 100  
“Ecoprint” nəşriyyatının mətbəəsində  
çap olunub.  
Tel.: +994 55 216 09 91