

**♫ Dördüncü Simfoniya
"Dastan"**

**Yaylı orkestr
üçün**

p a r t i t u r a

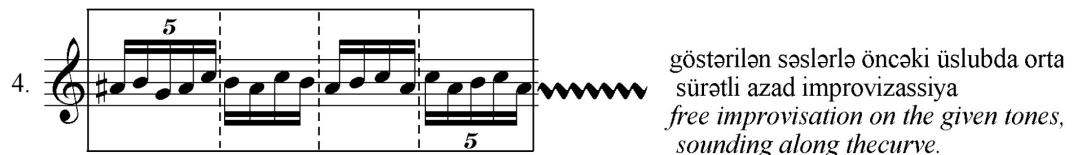
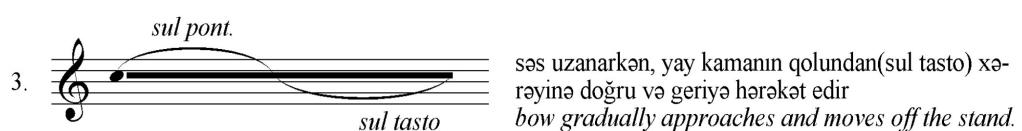
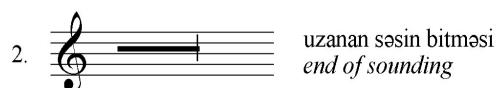
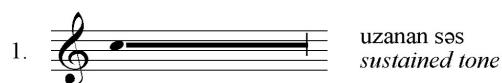
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**♫ The Fourth Symphony
"Dastan"**

For string orchestra

s c o r e

IFA ÜÇÜN GÖSTƏRİŞLƏR:
INSTRUCTIONS FOR PLAYING:



ORCHESTRA:

Violini I - 5

Violini II - 5

Viole - 3

Violoncelli - 5

Contrabassi - 2

Üzeyir Hacıbəyovun xatirəsinə
 ♦ Dördüncü Simfoniya
 "Dastan"

To Uzeyir Hadjibekov
 ♦ The Fourth Symphony
 "Dastan"
 1994 - 2006

Cavanşir QULİYEV
 Javanshir GULİYEV

J=70

Violini I
Violini II
Viola
Violoncelli
Contrabassi

V-ni I
V-ni II
V-le
Celli
C-bassi

V-ni I
V-ni II
V-le
Celli
C-bassi

Musical score for orchestra and piano, page 82, measures 1-2. The score includes parts for V-ni I, V-ni II, V-le, Celli, and C-bassi. The notation shows various glissando markings (gliss.) and dynamic markings (V, f). Measure 2 begins with a forte dynamic (f) and includes a rehearsal mark '2'.



Continuation of the musical score from page 82, measure 2 onwards. The score remains the same with parts for V-ni I, V-ni II, V-le, Celli, and C-bassi. The notation continues with glissando markings and dynamic markings (V, f).



Meno mosso

Continuation of the musical score with a tempo change indicated by 'Meno mosso'. The score includes parts for V-ni I, V-ni II, V-le, Celli, and C-bassi. The notation shows glissando markings (gliss.) and dynamic markings (V, f).

A tempo

83

3

V-ni I

V-ni II

V-le

Celli

C-bassi

ff

4

V-ni I

V-ni II

V-le

Celli

C-bassi

ff

V-ni I

V-ni II

V-le

Celli

C-bassi

84

5

V-ni I

V-ni II

V-le

Celli

C-bassi

=

V-ni I

V-ni II

V-le

Celli

C-bassi

=

6

V-ni I

V-ni II

V-le

Celli

C-bassi

con sord.

p

sul pont.

non vibrato

Subt + p

sul tasto

mp

sul pont.

sul tasto

V-ni I

V-ni II

V-le

Celli

C-bassi

Simile

s. t.

con sord.

Simile

p

==

V-ni I

V-ni II

V-le

Celli

C-bassi

p

non vibrato

sul pont.

s. t.

V

p

p

7

V-ni I

V-ni II

V-le

Celli

C-bassi

p

Simile

sul tasto
con sord.

p

p

p

V

V

V

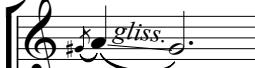
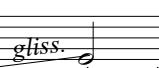
V-ni I   

V-ni II

V-le

Celli

C-bassi

V-ni I   

V-ni II

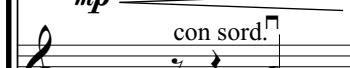
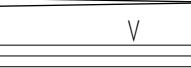
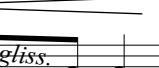
V-le

Celli

C-bassi

8

V-ni I non vibrato sul pont.

V-ni II   

V-le

Celli

C-bassi

Simile

V-ni I

V-ni II

V-le

Celli

C-bassi

==

V-ni I

V-ni II

V-le

Celli

C-bassi

==

V-ni I

V-ni II

V-le

Celli

C-bassi

9

This musical score consists of three identical staves of music for an orchestra. The staves are labeled V-ni I, V-ni II, and V-le from top to bottom. The music is divided into measures by vertical bar lines. In the first measure, V-ni I has a long sustained note. V-ni II and V-le play eighth-note patterns with 'gliss.' markings. Celli and C-bassi provide harmonic support. The second measure continues with similar patterns, including 'gliss.' markings and dynamic 'V' marks. The third measure shows more complex patterns with 'gliss.' markings and dynamic 'V' marks. The fourth measure concludes the section. A repeat sign with '9' indicates a return to an earlier section of the piece.

V-ni I

V-ni II

V-le

Celli

C-bassi

V-ni I

V-ni II

V-le

Celli

C-bassi

10

V-ni I

V-ni II

V-le

Celli

C-bassi

V-ni I

V-ni II

V-le

Celli

C-bassi

V-ni I

V-ni II

V-le

Celli

C-bassi

V-ni I

V-ni II

V-le

Celli

C-bassi

11

V-ni I

V-ni II

V-le

Celli

C-bassi

V-ni I

V-ni II

V-le

Celli

C-bassi

V-ni I

V-ni II

V-le

Celli

C-bassi

91

12

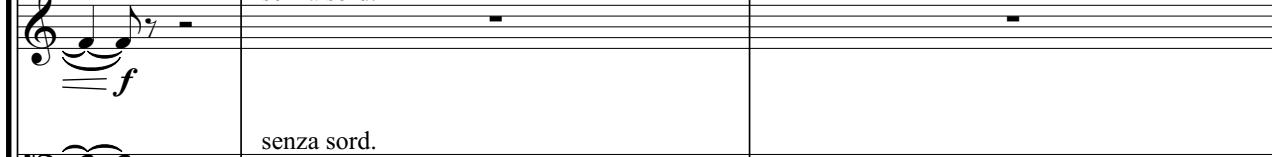
V-ni I
V-ni II
V-le
Celli
C-bassi

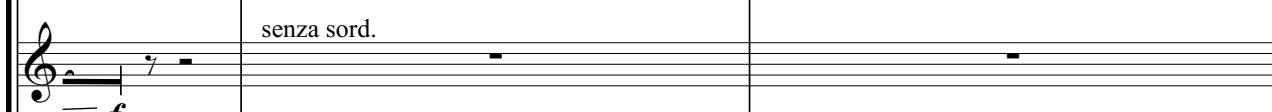
13

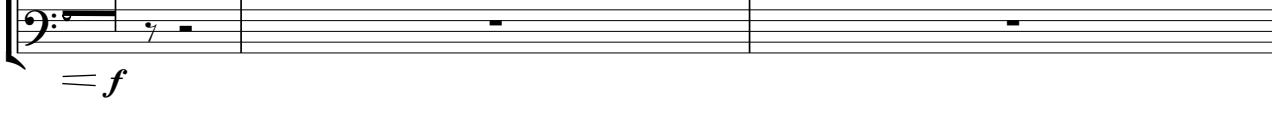
V-ni I
V-ni II
V-le
Celli
C-bassi

V-ni I 

V-ni II senza sord.

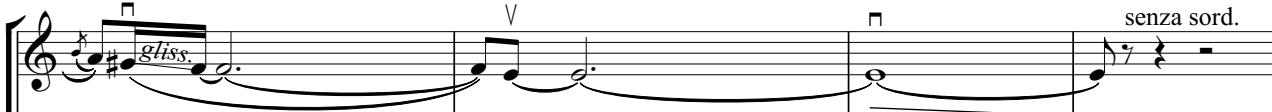
V-le 

Celli 

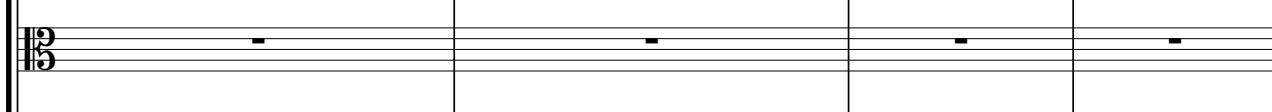
C-bassi 



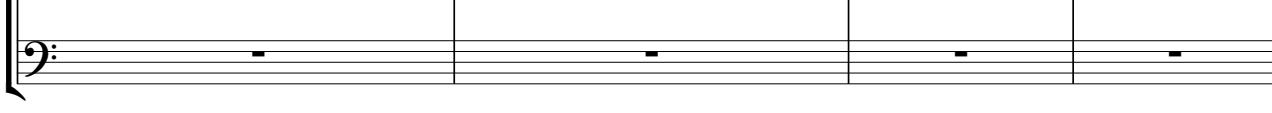
14

V-ni I 

V-ni II 

V-le 

Celli 

C-bassi 

93

V-ni I

V-ni II

V-le

Celli (v?)

C-bassi

pp

gliss.

pp

gliss.

gliss.

pp

=

V-ni I

V-ni II

V-le

Celli

C-bassi

f

v

f

f

gliss.

f

v

15

Più mosso $\text{♩} = 95$ *legato*

V-ni I

d
i
v
i
z
i
in 3

V-ni I

V-ni I

V-ni II

d
i
v
i
z
i
in 3

V-ni II

V-ni II

V-le

d
i
v
i
z
i
in 3

V-le

V-le

Celli

d
i
v
i
z
i
in 2

Celli

C-bassi

The score consists of ten staves of music. The first five staves are for the piano, divided into three sections: V-ni I (two staves), V-ni II (two staves), and V-le (one staff). The piano parts feature eighth-note patterns with various dynamics like **Sub.p** and **legato**. The last five staves are for the orchestra: Celli (two staves) and C-bassi (one staff). The orchestra parts also feature eighth-note patterns with dynamics like **Sub.p** and **legato**. The score is in common time.

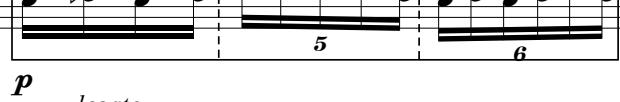
V-ni I arco legato
 pizz. 
f

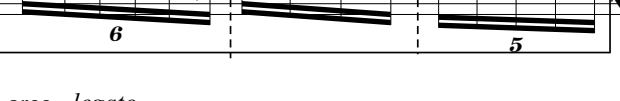
in.3V-ni I arco legato
 pizz. 
f

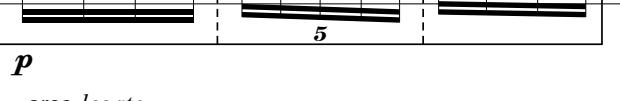
V-ni I arco legato
 pizz. 
f

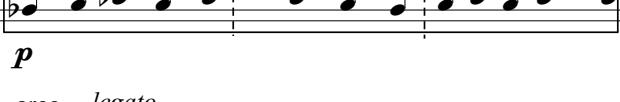
V-ni II arco legato
 pizz. 
f

in.3V-ni II arco legato
 pizz. 
f

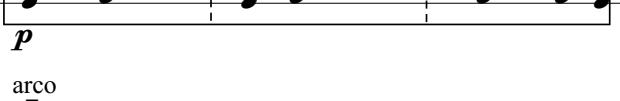
V-ni II arco legato
 pizz. 
f

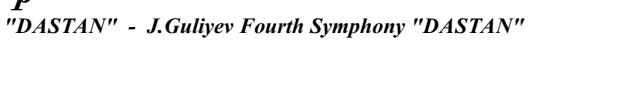
V-le arco legato
 pizz. 
f

in.3 V-le arco legato
 pizz. 
f

V-le arco legato
 pizz. 
f

Celli arco legato
 in.2 pizz. 
f

Celli arco legato
 pizz. 
f

C-bassi arco
 pizz. 
f

V-ni I | | | |
 in.3 V-ni I | | | |
 V-ni I | | | |
 V-ni II | | | |
 in.3 V-ni II | | | |
 V-ni II | | | |
 V-le | | | |
 in.3 V-le | | | |
 V-le | | | |
 Celli | | | |
 in.2 Celli | | | |
 C-bassi | | | |

arco legato

V-ni I in.3 V-ni I V-ni II in.3 V-ni II V-le in.3 V-le Celli in.2 Celli C-bass

Measure 7:

- V-ni I: *p*, arco legato
- in.3 V-ni I: *p*, arco legato
- V-ni II: *p*, arco legato
- in.3 V-ni II: *p*, arco legato
- V-le: *p*, arco legato
- in.3 V-le: *p*, arco legato
- Celli: *p*, arco legato
- in.2 Celli: *p*, arco legato
- C-bass: arco

Measure 6:

- V-ni I: 7, 7, 6
- in.3 V-ni I: 6, 5, 7
- V-ni II: 5, 6, 5
- in.3 V-ni II: 5, 5
- V-le: 6, 5
- in.3 V-le: 5
- Celli: 3, 3
- in.2 Celli: 3, 5

Measure 5:

- V-ni I: 7, 7, 6
- in.3 V-ni I: 6, 5, 7
- V-ni II: 5, 6, 5
- in.3 V-ni II: 5, 5
- V-le: 6, 5
- in.3 V-le: 5
- Celli: 3, 3
- in.2 Celli: 3, 5

Measure 3:

- V-ni I: 7, 7, 6
- in.3 V-ni I: 6, 5, 7
- V-ni II: 5, 6, 5
- in.3 V-ni II: 5, 5
- V-le: 6, 5
- in.3 V-le: 5
- Celli: 3, 3
- in.2 Celli: 3, 5

V-ni I V ff

in.3 V-ni I V ff

V-ni I V ff

V-ni II V ff

in.3 V-ni II V ff

V-ni II V ff

V-le V ff

in.3 V-le V ff

V-le V ff

Celli V ff

in.2 V ff

Celli V ff

C-bassi V ff

p

legato

mp legato

5 6 5

legato

p legato

5 6

p

5 3

p

V-ni I

in.3 V-ni I

V-ni I

V-ni II

in.3 V-ni II

V-ni II

V-le

in.3 V-le

V-le

Celli

in.2

Celli

C-bassi

legato

mp

legato

mp

mf

mf

3

V

100

V-ni I

in.3 V-ni I

V-ni I

V-ni II

in.3 V-ni II

V-ni II

V-le

in.3 V-le

V-le

Celli

in.2

Celli

C-bassi

The musical score consists of ten staves, each representing a different instrument or section. The staves are grouped by vertical lines on the left side. The top group contains V-ni I, in.3 V-ni I, and V-ni I. The second group contains V-ni II, in.3 V-ni II, and V-ni II. The third group contains V-le, in.3 V-le, and V-le. The fourth group contains Celli, in.2, and Celli. The bottom staff is C-bassi. The music is set in common time. The first three staves (V-ni I, in.3 V-ni I, V-ni I) have treble clefs. The next three staves (V-ni II, in.3 V-ni II, V-ni II) have bass clefs. The next three staves (V-le, in.3 V-le, V-le) have bass clefs. The last two staves (Celli, in.2, Celli) have bass clefs. The C-bassi staff has a bass clef. The tempo is marked as 100. The first three staves (V-ni I, in.3 V-ni I, V-ni I) contain melodic lines with specific dynamics and articulations. The other staves show sustained notes or simple rhythmic patterns.

legato

f

V-ni I

in.3 V-ni I

V-ni I

V-ni II

in.3 V-ni II

V-ni II

V-le

in.3 V-le

V-le

Celli

in.2

Celli

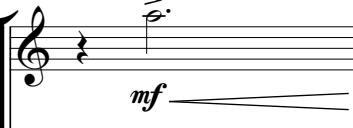
C-bassi

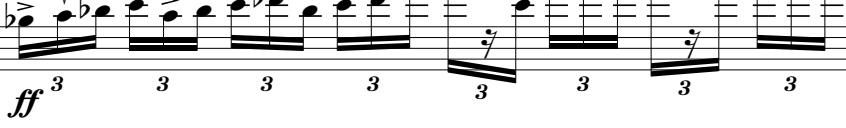
The score consists of 13 staves of music. The first staff (V-ni I) starts with a 'legato' instruction and a dynamic 'f'. The second staff (in.3 V-ni I) contains a short melodic line with a '5' below it. The third staff (V-ni I) continues with a sustained note. The fourth staff (V-ni II) and the fifth staff (in.3 V-ni II) both contain sustained notes with 'V' markings above them. The sixth staff (V-ni II) also contains a sustained note with a 'V' marking above it. The seventh staff (V-le) and the eighth staff (in.3 V-le) both contain sustained notes with 'V' markings above them. The ninth staff (V-le) contains a sustained note with a 'V' marking above it. The tenth staff (Celli) contains a sustained note with a 'V' marking above it. The eleventh staff (in.2) contains a sustained note with a 'V' marking above it. The twelfth staff (Celli) contains a sustained note with a 'V' marking above it. The thirteenth staff (C-bassi) shows a sustained note with a wavy line and a 'V' marking above it.

18 Meno mosso $\text{♩} = 85$

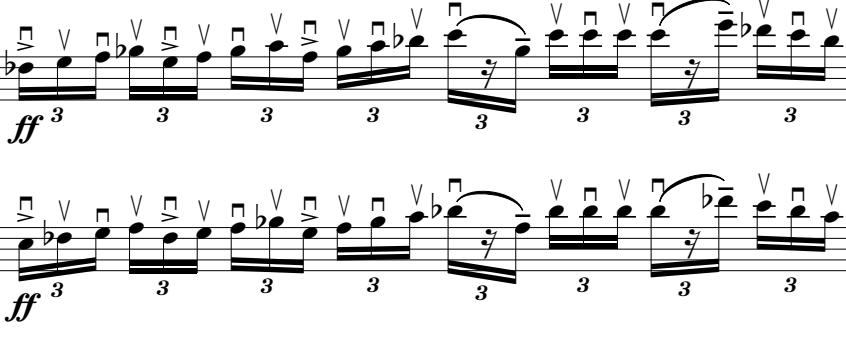
V-ni I
 in.3 V-ni I
 V-ni I
 V-ni II
 in.3 V-ni II
 V-ni II
 V-le
 in.3 V-le
 V-le
 Celli
 in.2
 Celli
 C-bassi

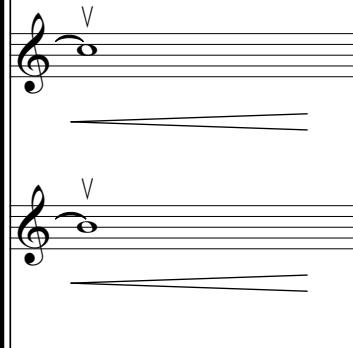
C.Quliyev Dördüncü Simfoniya "DASTAN" - J.Guliyev Fourth Symphony "DASTAN"

V-ni I 

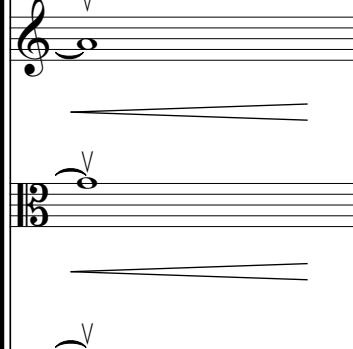
 in.3 V-ni I 

 V-ni I 

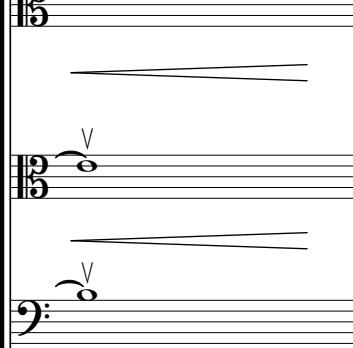
 V-ni II 

 in.3 V-ni II 

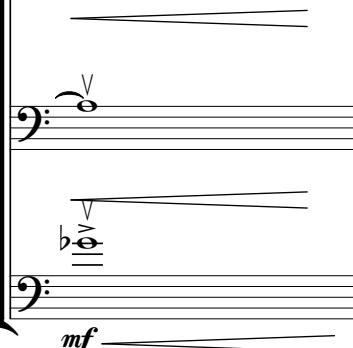
 V-ni II 

 V-le 

 in.3 V-le 

 V-le 

 Celli 

 in.2 Celli 

 C-bassi 

104

V-ni I

in.3 V-ni I

V-ni I

V-ni II

in.3 V-ni II

V-le

in.3 V-le

V-le

Celli

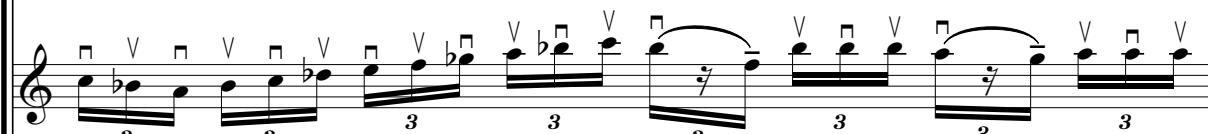
in.2 Celli

C-bassi

C.Quliyev Dördüncü Simfoniya "DASTAN" - J.Guliyev Fourth Symphony "DASTAN"

V-ni I


 in.3 V-ni I


 V-ni I


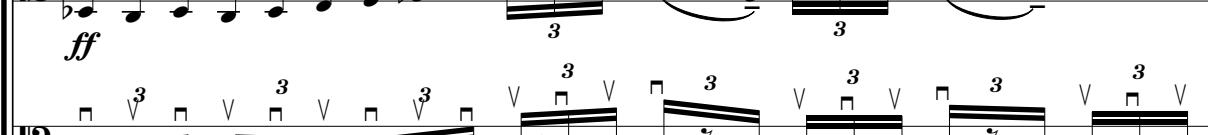
 V-ni II


 in.3 V-ni II


 V-ni II

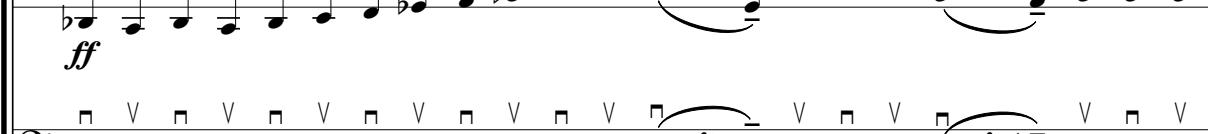

 V-le


 in.3 V-le


 V-le


 Celli


 in.2


 Celli


 C-bassi


V-ni I
 in.3 V-ni I
 V-ni I
 V-ni II
 in.3 V-ni II
 V-ni II
 V-le
 in.3 V-le
 V-le
 Celli
 in.2
 Celli
 C-bassi

V-ni I

in.3 V-ni I

V-ni I

V-ni II

in.3 V-ni II

V-ni II

V-le

in.3 V-le

V-le

Celli

in.2

Celli

C-bassi

20

108

20

V-ni I

in.3 V-ni I

V-ni I

V-ni II

in.3 V-ni II

V-ni II

V-le

in.3 V-le

V-le

Celli

in.2

Celli

C-bassi

Meno mosso $\text{♩} = 75$

21

V-ni I

V-ni II

V-le

Celli

C-bassi

(8) 22

V-ni I

V-ni II

V-le

Celli

C-bassi

V-ni I

V-ni II

V-le

Celli

C-bassi

V-ni I

V-ni II

V-le

Celli

C-bassi

23

V-ni I

V-ni II

V-le

Celli

C-bassi

V-ni I

V-ni II

V-le

Celli

C-bassi

24

V-ni I

V-ni II

V-le

Celli

C-bassi

V-ni I

V-ni II

V-le

Celli

C-bassi

V-ni I

V-ni II

V-le

Celli

C-bassi

25

V-ni I

V-ni II

V-le

Celli

C-bassi

V-ni I

V-ni II

V-le

Celli

C-bassi

V-ni I

V-ni II

V-le

Celli

C-bassi

p

non vibrato

p

p

p

p

sul tasto

mp

sul pont.

sul tasto

mp

gliss.

mp

gliss.

mp

gliss.

s.p.

sul tasto

114

V-ni I

V-ni II

V-le

Celli

C-bassi

s.t.

=

V-ni I

Simile

26

V-ni II

V-le

Celli

C-bassi

=

V-ni I

26

V-ni II

V-le

Celli

C-bassi

V-ni I V-ni II V-le Celli C-bassi

V-ni I V-ni II V-le Celli C-bassi

V-ni I V-ni II V-le Celli C-bassi

27

5

V-ni I

V-ni II

V-le

Celli

C-bassi

=

V-ni I

V-ni II

V-le

Celli

C-bassi

=

V-ni I

V-ni II

V-le

Celli

C-bassi

28

V-ni I

V-ni II

V-le

Celli

C-bassi

29

ordinario

V-ni I

V-ni II

V-le

Celli

C-bassi

29

ordinario

ordinario

ordinario

ordinario

Allegro moderato $\text{♩}=100$

V-ni I

V-ni II

V-le

Celli

C-bassi

accel.

V-ni I *mp* *mf* *gliss.* *gliss.* *f*

V-ni II

V-le *mp* *mf* *> gliss.* *> gliss.* *f*

Celli *mp* *mf* *> gliss.* *> gliss.* *f*

C-bassi *mp* *mf* *> gliss.* *> gliss.* *f*



30 Più mosso $\text{♩} = 110$

V-ni I *gliss.* *gliss.* *div.in 3* *gliss.* *ff*

V-ni II

V-le *> gliss.* *> gliss.* *div.in 3* *gliss.* *pizz.* *ff*

Celli *gliss.* *gliss.* *div.in 3* *gliss.* *ff*

C-bassi *> gliss.* *> gliss.* *ff*

arco
sul pont.

V-ni I

V-ni II

div. in 2

V-ni II

V-le

Celli

C-bassi



V-ni I

V-ni II

div. in 2

V-ni II

V-le

Celli

C-bassi

120

Musical score page 120. The score consists of six staves. V-ni I has a treble clef and a 'gliss.' instruction with a bracket over three measures. V-ni II, div. in 2, and V-le have bass clefs. Celli and C-bassi have bass clefs. Measures 1-3 show V-ni I with a gliss., V-ni II with eighth-note chords, div. in 2 with sustained notes, V-le with eighth-note chords, Celli with eighth-note patterns, and C-bassi with eighth-note patterns. Measures 4-6 show V-ni I with eighth-note chords, V-ni II with eighth-note chords, div. in 2 with sustained notes, V-le with eighth-note chords, Celli with eighth-note patterns, and C-bassi with eighth-note patterns.

=

31

Musical score page 31. The score consists of six staves. V-ni I has a treble clef and a 'gliss.' instruction with a bracket over three measures. V-ni II, div. in 2, and V-le have bass clefs. Celli and C-bassi have bass clefs. Measures 1-3 show V-ni I with a gliss., V-ni II with eighth-note chords, div. in 2 with sustained notes, V-le with eighth-note chords, Celli with eighth-note patterns, and C-bassi with eighth-note patterns. Measures 4-6 show V-ni I with eighth-note chords, V-ni II with eighth-note chords, div. in 2 with sustained notes, V-le with eighth-note chords, Celli with eighth-note patterns, and C-bassi with eighth-note patterns.

121

V-ni I

V-ni II

div. in 2

V-ni II

V-le

Celli

C-bassi

==

V-ni I

V-ni II

div. in 2

V-ni II

V-le

Celli

C-bassi

32

V-ni I

V-ni II

div. in 2

V-ni II

V-le

Celli

C-bassi

=

V-ni I

V-ni II

div. in 2

V-ni II

V-le

Celli

C-bassi

33 Meno mosso $\text{♩}=100$

123

ord.

Sub **p**

f

ff

arco

f

ff

ff

ff

ord. arco

arco

f

mf

mf

arco

mf

mf

arco

mf

V-ni I

V-ni II

div. in 2

V-ni II

V-le

Celli

C-bassi

V-ni I

V-ni II

V-le

Celli

C-bassi

V-ni I

V-ni II

V-le

Celli

C-bassi

34 Più mosso $\text{♩} = 110$

8va

V-ni I *mf* *detache*

V-ni II *mf* *detache*

V-le *mf*

Celli *mf* *simile*

C-bassi *mf* *simile*

≡

(8) *gliss.* *gliss.*

V-ni I

V-ni II

V-le

Celli

C-bassi

≡

(8) *gliss.* *gliss.*

V-ni I

V-ni II

V-le

Celli

C-bassi

35 *feroce*

(8)

126

V-ni I

V-ni II

V-le

Celli

C-bassi

36

V-ni I

V-ni II

V-le

Celli

C-bassi

V-ni I

V-ni II

V-le

Celli

C-bassi

127

V-ni I

V-ni II

V-le

Celli

C-bassi

37 *Meno mosso*
♩=100

V-ni I

V-ni II

V-le

Celli

C-bassi

37

V-ni I

V-ni II

V-le

Celli

C-bassi

128

V-ni I

pizz. *ff* arco

V-ni II

pizz. *ff* arco

V-le

ff

Celli

C-bassi

ff

38 *Meno mosso* $\text{♩} = 80$

V-ni I

espress.

V-ni II

espress. *mf*

V-le

non vibrato *mf* sul pont.

Celli

sul tasto sul pont.

C-bassi

f = *mf* sul tasto

V-ni I

V-ni II

gliss. *gliss.*

V-le

gliss. *gliss.*

Celli

C-bassi

s. p.

s. t.

V-ni I
V-ni II
V-le
Celli
C-bassi

39

V-ni I
V-ni II
V-le
Celli
C-bassi

V-ni I
V-ni II
V-le
Celli
C-bassi

130

V-ni I

V-ni II

s. p.

V-le

Celli

C-bassi



V-ni I

V-ni II

V-le

s. t.

Celli

C-bassi



V-ni I

V-ni II

V-le

Celli

C-bassi

40

V-ni I

V-ni II

V-le

Celli

C-bassi

41

V-ni I

V-ni II

V-le

Celli

C-bassi

V-ni I

V-ni II

V-le

Celli

C-bassi



V-ni I

V-ni II

V-le

Celli

C-bassi

42 Più mosso $\text{♩} = 115$

V-ni I

V-ni II

V-le

Celli

C-bassi

f

V-ni I

V-ni II

V-le

Celli

C-bassi

133

V-ni I V-ni II V-le Celli C-bassi

43

V-ni I V-ni II V-le Celli C-bassi

V-ni I V-ni II V-le Celli C-bassi

V-ni I

V-ni II

V-le

Celli

C-bassi

44

V-ni I

V-ni II

V-le

Celli

C-bassi

V-ni I

V-ni II

V-le

Celli

C-bassi

15

45

V-ni I

V-ni II

V-le

Celli

C-bassi

V-le

Celli

C-bassi

46

V-ni I

V-ni II

V-le

Celli

C-bassi

V-ni I

V-ni II

V-le

Celli

C-bassi

ff *gliss.*

ff *gliss.*

ff

div. *gliss.*

ff

ff

ff

ff

ff



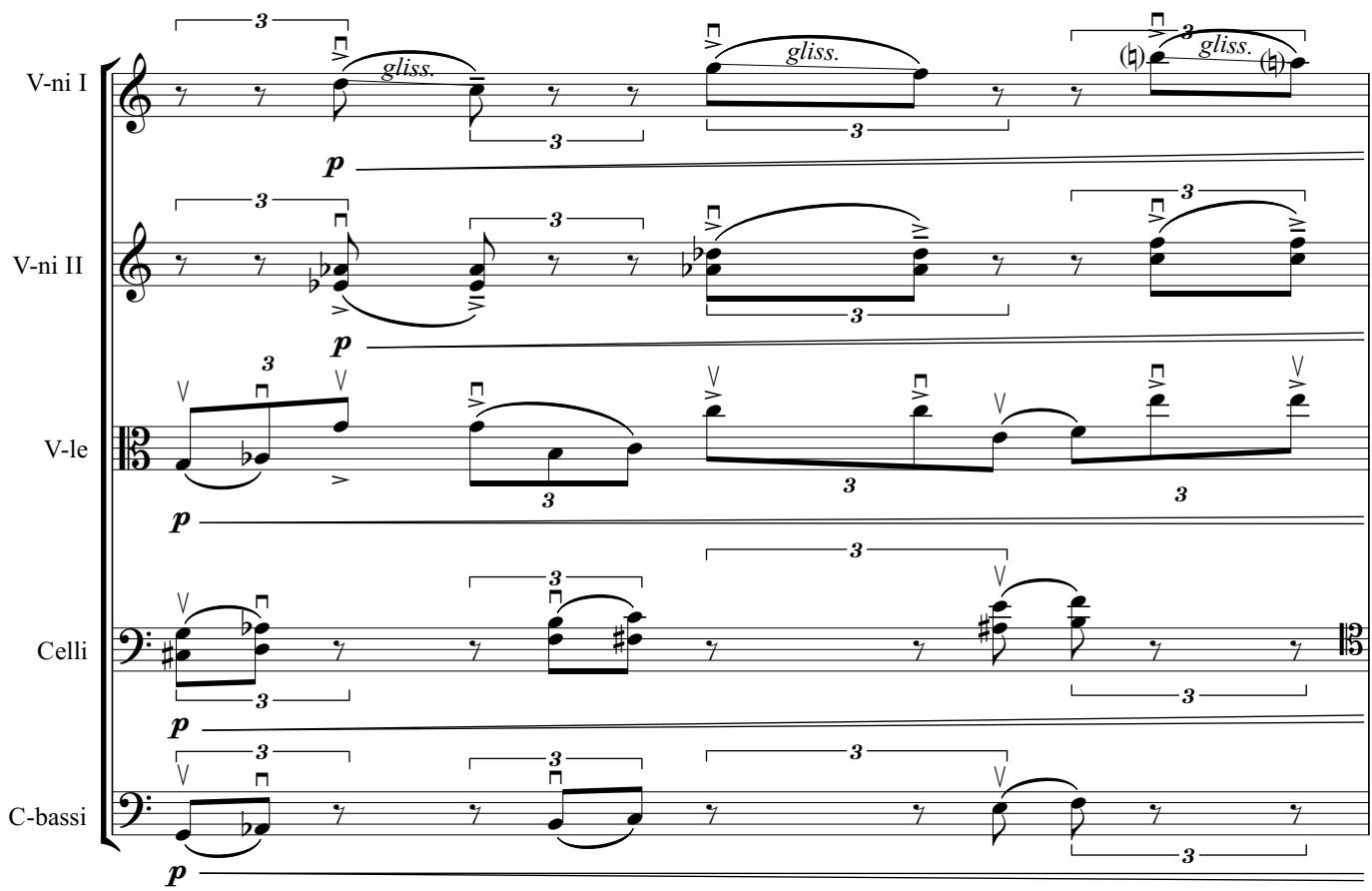
V-ni I

V-ni II

V-le

Celli

C-bassi



p *gliss.*

p *gliss.*

p *gliss.*

p *gliss.*

p *gliss.*

(B) *gliss.* (B)

p

p

p

p

p

V-ni I 6 V ff

V-ni II 6 V ff

V-le 6 V ff

Celli 6 V ff

C-bassi 3 V 3 ff



47 Meno mosso $\text{♩}=80$

V-ni I solo artli *solo cantabile* gliss. gliss.

V-ni I $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$

V-ni II $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$

V-le $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$

Celli $\frac{3}{4}$ pizz. $\frac{3}{4}$ $\frac{3}{4}$

C-bassi $\frac{3}{4}$ p $\frac{3}{4}$ $\frac{3}{4}$

138

Musical score for orchestra and piano, page 138. The score includes parts for V-ni I solo, V-ni I, V-ni II, V-le, Celli, and C-bassi. The V-ni I solo part features a sixteenth-note pattern with a dynamic of 3. The other parts provide harmonic support with sustained notes and occasional grace notes.

≡

Continuation of the musical score from page 138. The score continues with the same instrumentation and parts. The V-ni I solo part includes glissando markings (gliss.) above the staff. The score concludes with a final measure of rests.

48

Musical score page 48. The score consists of six staves:

- V-ni I solo:** Treble clef, 3 measures. The first measure shows eighth-note patterns with grace notes and a *gliss.* (glissando) instruction. The second measure has a sustained note with a *gliss.* The third measure shows eighth-note patterns with grace notes and a *gliss.*
- V-ni I:** Treble clef, sustained notes with fermatas.
- V-ni II:** Treble clef, sustained notes with fermatas.
- V-le:** Treble clef, sustained notes with fermatas.
- Celli:** Bass clef, eighth-note patterns.
- C-bassi:** Bass clef, sustained notes with fermatas.



Continuation of the musical score from page 48, starting with a repeat section indicated by a double bar line with repeat dots.

The score consists of six staves:

- V-ni I solo:** Treble clef, 3 measures. The first measure shows eighth-note patterns with grace notes. The second measure has a sustained note with a fermata. The third measure shows eighth-note patterns with grace notes.
- V-ni I:** Treble clef, sustained notes with fermatas.
- V-ni II:** Treble clef, sustained notes with fermatas.
- V-le:** Treble clef, sustained notes with fermatas.
- Celli:** Bass clef, eighth-note patterns.
- C-bassi:** Bass clef, sustained notes with fermatas.

140

V-ni I solo

V-ni I

V-ni II

V-le

Celli

C-bassi



49 **Meno mosso** $\text{♩} = 75$

V-ni I solo

V-ni I

V-ni II

V-le

Celli solo

C-bassi

(8) 141

V-ni I solo

V-ni I

V-ni II

V-le

Celli solo

C-bassi

gliss. gliss.

mf



8va

V-ni I solo

V-ni I

V-ni II

V-le

Celli solo

C-bassi

gliss. gliss.

mf

50 accel.

(8)

V-ni I solo

V-ni I div. in 2

V-ni I

V-ni II

div. in 3 V-ni II

V-ni II

V-le

div. in 3 V-le

V-le

Celli solo

Celli artli

C-bassi

(8)

V-ni I solo

V-ni I in.2

V-ni I

V-ni II in.3

V-ni II

V-le in.3

V-le

Celli solo in.2

Celli artli

C-bass

Measure 8:

- V-ni I solo:** Treble clef, key signature of B-flat major. Notes: B-flat, A, G, F-sharp, E, D, C, B-flat. Measure ends with a glissando.
- V-ni I in.2:** Treble clef, key signature of B-flat major. Notes: Rest, rest, rest, rest, rest, rest, rest, rest.
- V-ni I:** Treble clef, key signature of B-flat major. Notes: Rest, rest, rest, rest, rest, rest, rest, rest.
- V-ni II in.3:** Treble clef, key signature of B-flat major. Notes: Rest, rest, rest, rest, rest, rest, rest, rest.
- V-ni II:** Treble clef, key signature of B-flat major. Notes: Rest, rest, rest, rest, rest, rest, rest, rest.
- V-le in.3:** Bass clef, key signature of B-flat major. Notes: Rest, rest, rest, rest, rest, rest, rest, rest.
- V-le:** Bass clef, key signature of B-flat major. Notes: Rest, rest, rest, rest, rest, rest, rest, rest.
- Celli solo in.2:** Bass clef, key signature of B-flat major. Notes: Rest, rest, rest, rest, rest, rest, rest, rest.
- Celli artli:** Bass clef, key signature of B-flat major. Notes: Rest, rest, rest, rest, rest, rest, rest, rest.
- C-bass:** Bass clef, key signature of B-flat major. Notes: Rest, rest, rest, rest, rest, rest, rest, rest.

Measure 9:

- V-ni I solo:** Treble clef, key signature of B-flat major. Notes: B-flat, A, G, F-sharp, E, D, C, B-flat. Measure ends with a glissando.
- V-ni I in.2:** Treble clef, key signature of B-flat major. Notes: Rest, rest, rest, rest, rest, rest, rest, rest.
- V-ni I:** Treble clef, key signature of B-flat major. Notes: Rest, rest, rest, rest, rest, rest, rest, rest.
- V-ni II in.3:** Treble clef, key signature of B-flat major. Notes: Rest, rest, rest, rest, rest, rest, rest, rest.
- V-ni II:** Treble clef, key signature of B-flat major. Notes: Rest, rest, rest, rest, rest, rest, rest, rest.
- V-le in.3:** Bass clef, key signature of B-flat major. Notes: Rest, rest, rest, rest, rest, rest, rest, rest.
- V-le:** Bass clef, key signature of B-flat major. Notes: Rest, rest, rest, rest, rest, rest, rest, rest.
- Celli solo in.2:** Bass clef, key signature of B-flat major. Notes: Rest, rest, rest, rest, rest, rest, rest, rest.
- Celli artli:** Bass clef, key signature of B-flat major. Notes: Rest, rest, rest, rest, rest, rest, rest, rest.
- C-bass:** Bass clef, key signature of B-flat major. Notes: Rest, rest, rest, rest, rest, rest, rest, rest.

51 Più mosso ♩=115 **Solist səhnənin hər hansı bir kənarına gedir.**

Soloist moves off to an edge of the stage.

Солист отходит в один из краёв сцены.

(8)

V-ni I solo

V-ni I

in.3 V-ni I

V-ni I

V-ni II

in.3 V-ni II

V-ni II

V-le

in.2 V-le

Celli

in.2 Celli

C-bassi

ff

ff

ff

ff

V-ni I solo

V-ni I

in.3 V-ni I

V-ni I

V-ni II

in.3 V-ni II

V-ni II

V-le

in.2

V-le

Celli

in.2

Celli

C-bassi

V-ni I solo

V-ni I

in.3 V-ni I

V-ni I

V-ni II

in.3 V-ni II

V-ni II

V-le

in.2

V-le

Celli

in.2

Celli

C-bassi

V-ni I
solo

V-ni I
ff 3 3 3

in.3 V-ni I
ff 3 3 3

V-ni I
ff 3 3 3

V-ni II
ff 3 3 3

in.3 V-ni II
ff 3 3 3

V-ni II
ff 3 3 3

V-le
ff 3 3 3

in.2
V-le
ff 3 3 3

Celli
in.2
Celli
ff 3 3 3

C-bassi
ff 3 3 3

Səhnənin kənarında ifa edir.
It performed on an edge of the stage.
Исполняет на одном из краёв сцены.

53

Meno mosso $\text{♩} = 75$

8va

V-ni I solo

V-ni I

in.3 V-ni I

V-ni I

V-ni II

in.3 V-ni II

V-ni II

V-le

in.2

V-le

Celli

in.2

Celli

C-bassi

(8) *gliss. gliss.*

3

3

3

V-ni I solo

V-ni I

in.3 V-ni I

V-ni I

V-ni II

in.3 V-ni II

V-ni II

V-le

in.2

V-le

Celli

in.2

Celli

C-bassi

54 Più mosso $\text{♩} = 115$

(8) *gliss.* *gliss.*

V-ni I solo

V-ni I

in.3 V-ni I

V-ni I

V-ni II

in.3 V-ni II

V-ni II

V-le

in.3 V-le

V-le

Celli

in.3 Celli

Celli

C-bassi

Solist tamaşa salonuna enib, salonun mərkəzinə doğru gedir.

Soloist goes down to the hall and moves forward to the center of the hall.

Солист спускается в зрительный зал и идет в предполагаемый центр зала.

V-ni I solo

V-ni I

in.3 V-ni I

V-ni I

V-ni II

in.3 V-ni II

V-ni II

V-le

in.3 V-le

V-le

Celli

in.3 Celli

Celli

C-bassı

Score for *Concerto for Double Bass and Chamber Ensemble*, Movement I, page 12.

The score consists of two systems of music. The left system shows parts for V-ni I solo, V-ni I, in.3 V-ni I, V-ni I, V-ni II, in.3 V-ni II, V-ni II, V-le, in.3 V-le, V-le, Celli, in.3 Celli, Celli, and C-bassi. The right system shows parts for V-ni I, in.3 V-ni I, V-ni I, V-ni II, in.3 V-ni II, V-ni II, V-le, in.3 V-le, V-le, Celli, in.3 Celli, Celli, and C-bassi. The notation includes measures with 3/4 time signature, bass clef, and various dynamic markings like **pp** and *legato*. The right system includes a detailed analysis of the bassoon part, showing fingerings and bowing patterns.

55

55

V-ni I solo

V-ni I

in.3 V-ni I

V-ni I

V-ni II

in.3 V-ni II

V-ni II

V-le

in.3 V-le

V-le

Celli

in.3 Celli

Celli

C-bassi

V-ni I solo

V-ni I

in.3 V-ni I

V-ni I

V-ni II

in.3 V-ni II

V-ni II

V-le

in.3 V-le

V-le

Celli

in.3 Celli

Celli

C-bassi

Tamaşa salonunun mərkəzində ifa edin 55
It is performed at the center of the hall.
Исполняет в центре зрительного зала.

56 **Meno mosso** ♩=75

8va
>gliss.
p
f

V-ni I solo

V-ni I

in.3 V-ni I

V-ni I

V-ni II

in.3 V-ni II

V-ni II

V-le

in.3 V-le

V-le

Celli

in.3 Celli

Celli

C-bassi

(8)

V-ni I solo

V-ni I

in.3 V-ni I

V-ni I

V-ni II

in.3 V-ni II

V-ni II

V-le

in.3 V-le

V-le

Celli

in.3 Celli

Celli

C-bassi

57 Più mosso $\text{♩} = 120$

Solist foyeyə çıxaraq, salonun qapısını açıq qoypay

Soloist comes out from the hall to foyer, and he leaves the hall's door opened.

Солист выходит из зрительного зала в фойе, оставляя открытой дверь в зал.

(8) *gliss. gliss.*

Measure 57: The V-ni I solo part starts with a glissando (8) followed by eighth-note patterns. The piano part features eighth-note chords with dynamic ff.

Measure 58: The piano part continues with eighth-note chords. The orchestra parts (V-ni I, V-ni II, V-le, Celli, etc.) play eighth-note patterns with various dynamics (e.g., ff, f, ff³, ff³ with grace notes).

V-ni I solo

V-ni I

V-ni I

in.4

V-ni I

V-ni I

V-ni II

V-ni II

in.4

V-ni II

V-ni II

V-le

in.3 V-le

V-le

Celli

in.3 Celli

Celli

C-bassi

V-ni I solo *legato*
 V-ni I *pp legato* 7 7 6 V
 V-ni I *pp legato* 7 7 6 V
 in.4 V-ni I *pp legato* 7 7 6 V
 V-ni I *pp legato* 5 7 V
 V-ni I *pp legato* 5 6 V
 V-ni II *pp legato* 5 6 V
 V-ni II *pp legato* 5 6 V
 in.4 V-ni II *pp legato* 5 6 V
 V-ni II *pp legato* 5 6 V
 V-le *pp legato* 6 5 V
 in.3 V-le *pp legato* 5 V
 V-le *pp legato* 5 V
 V-le *pp legato* 5 V
 Celli *pp legato* 3 3 5 V
 in.3 Celli *pp legato* 3 3 5 V
 Celli *pp legato* 5 V
 C-bassi *pp*

58

Score for orchestra and piano, page 160, measure 58.

The score consists of two systems of musical staves. The left system contains staves for V-ni I solo, V-ni I, V-ni I in.4, V-ni I, V-ni II, V-ni II in.4, V-ni II, V-le, V-le in.3, V-le, Celli, Celli in.3, Celli, and C-bassi. The right system contains staves for V-ni I, V-ni II, V-le, Celli, and C-bassi.

Instrumentation and dynamics:

- V-ni I solo:** Stave 1, treble clef, no dynamic.
- V-ni I:** Staves 2-3, treble clef, dynamic **v.**
- V-ni I in.4:** Staves 4-5, treble clef, dynamic **v.**
- V-ni I:** Staves 6-7, treble clef, dynamic **v.**
- V-ni II:** Staves 8-9, treble clef, dynamic **v.**
- V-ni II in.4:** Staves 10-11, treble clef, dynamic **v.**
- V-ni II:** Staves 12-13, treble clef, dynamic **v.**
- V-le:** Staves 14-15, treble clef, dynamic **v.**
- V-le in.3:** Staves 16-17, treble clef, dynamic **v.**
- V-le:** Staves 18-19, treble clef, dynamic **v.**
- Celli:** Staves 20-21, bass clef, dynamic **v.**
- Celli in.3:** Staves 22-23, bass clef, dynamic **v.**
- Celli:** Staves 24-25, bass clef, dynamic **v.**
- C-bassi:** Staves 26-27, bass clef, dynamic **ff**.
- Piano (right hand):** Staves 2-7, treble clef, dynamic **ff**, 3-note chords.
- Piano (left hand):** Staves 8-13, treble clef, dynamic **ff**, 3-note chords.
- Piano (right hand):** Staves 14-19, treble clef, dynamic **ff**, 3-note chords.
- Piano (left hand):** Staves 20-25, bass clef, dynamic **ff**, 3-note chords.
- Piano (right hand):** Staves 26-27, bass clef, dynamic **ff**.

5/4

V-ni I solo

V-ni I

V-ni I

in.4 V-ni I

V-ni I

V-ni II

V-ni II

in.4 V-ni II

V-ni II

V-le

in.3 V-le

V-le

Celli

in.3 Celli

Celli

C-bassi

1 2 3 4 5 6 7 8

V-ni I solo

V-ni I

V-ni I in.4

V-ni I

V-ni I

V-ni II

V-ni II in.4

V-ni II

V-le

in.3 V-le

V-le

Celli

in.3 Celli

Celli

C-bassi

Tamaşa salonunun kapıları açıq vəziyyətdə ikən, foyedə ifa edir.

Performed in foyer with the hall's door opened.

Исполняет в фойе при открытых дверях в салон.

163

59 **Meno mosso** $\text{♩} = 75$

The musical score consists of two staves of music. The top staff is for the **V-ni I solo**, which starts with a **gliss.** (glissando) instruction. The bottom staff contains parts for **V-ni I**, **V-ni I in.4**, **V-ni I**, **V-ni II**, **V-ni II in.4**, **V-ni II**, **V-le**, **V-le in.3V-le**, **Celli**, **Celli in.3Celli**, and **C-bassi**. The music is in **4/4** time, with a key signature of one flat. Measure 59 begins with a **gliss.** for the **V-ni I solo**, followed by eighth-note patterns for the other instruments. Measure 60 continues with similar patterns, separated by a vertical dashed line. The **V-ni I solo** part ends with a **mf** (mezzo-forte) dynamic.

(8) >gliss. >gliss. >gliss. >gliss.

V-ni I solo

V-ni I

V-ni I in.4

V-ni I

V-ni I

V-ni II

V-ni II

V-ni II in.5

V-ni II

V-ni II

V-le

V-le in.3

V-le

Celli

Celli in.3

Celli

C-bassi

Sheet music for J. Gulyiyev's Fourth Symphony "DASTAN". The page shows two staves of musical notation. The left staff consists of ten staves, each labeled with a string instrument name and an indication of its position in the section:

- V-ni I solo
- V-ni I
- V-ni I in.4
- V-ni I
- V-ni I
- V-ni II
- V-ni II in.5
- V-ni II
- V-ni II
- V-le

The right staff also consists of ten staves, corresponding to the same sections:

- V-ni I solo
- V-ni I
- V-ni I in.4
- V-ni I
- V-ni I
- V-ni II
- V-ni II in.5
- V-ni II
- V-ni II
- C-bassi

Both staves feature a variety of musical markings, including dynamic signs (e.g., f , ff , p), articulation marks (e.g., v , n , h), and performance instructions (e.g., 3 , # , b). The notation is primarily in common time.

V-ni I
 solo

non legato

V-ni I

non legato

V-ni I

non legato

in.4

V-ni I

non legato

V-ni I

non legato

V-ni II

V-ni II

non legato

in.5

V-ni II

non legato

V-ni II

non legato

V-ni II

non legato

V-le

in.3 V-le

non legato

V-le

non legato

Celli

in.3 Celli

non legato

Celli

non legato

C-bassi

Music score for J. Gulyiyev's Fourth Symphony "DASTAN". The score consists of 16 staves, each with a unique label:

- V-ni I solo
- V-ni I
- V-ni I in.4
- V-ni I
- V-ni I
- V-ni II
- V-ni II in.5
- V-ni II
- V-ni II
- V-le in.3 V-le
- V-le
- Celli in.3 Celli
- Celli
- C-bassi

The score is set in common time (indicated by a 'C'). The first four staves (V-ni I solo, V-ni I, V-ni I in.4, V-ni I) are in treble clef. The next four staves (V-ni II, V-ni II in.5, V-ni II, V-ni II) are also in treble clef. The next three staves (V-le in.3 V-le, V-le, Celli in.3 Celli) are in bass clef. The final two staves (Celli, C-bassi) are in bass clef. The dynamic marking 'fff' is present on the first four staves (V-ni I solo, V-ni I, V-ni I in.4, V-ni I). The dynamic marking 'fff' is also present on the last two staves (Celli, C-bassi).