

**Бакир Баяхунов**  
Bakir Bayakhunov

**Соната "Отзвуки мукама"**  
Sonata "Muqam's echoes"

**Версия для струнного  
квартета**

Version for String Quartet

**Алма-Ата**  
Alma-Ata

### **Аннотация**

Соната "Отзвуки мукама" для фортепиано создана летом 1990 г. в Доме творчества «Тяутурген», расположенном близ Алма-Аты. Там же была исполнена пианистом Михаилом Бурштиным. Поводом к сочинению послужило знакомство композитора с публикацией уйгурских мукамов (Тамара Алибакиева. Двенадцать уйгурских мукамов. Выпуск первый. Алма-Ата, Онер, 1988). Заимствованный из сборника материал послемногократного проигрывания и вслушивания в его стилистику преломился в оригинальную авторскую композицию.

Многие черты первоисточника повлияли на характер сонатности и строение цикла. Это выразилось в применении характерных ритмов (усулей), попевок, имитации звучания дутара. Две части сонаты основаны на типичном для мукамов контрасте медитативности и танцевальности. Мукам – вокально-инструментальная композиция, относимая к шедеврам профессиональной музыки устной традиции. Аналогичные мукаму жанры "маком" и "мугам" бытуют в музыкальных культурах Востока. Версия для струнного квартета создана в 2017 г.

### ***Annotation***

*Sonata "Muqam's echoes" for piano was created in Summer 1990 at the Art House "Tauturgen" situated near Almaty, Kazakhstan. It was performed there by pianist Mikhail Burshtin. The pretext of it was the composer's acquaintance with a publication of Uighur muqams (Tamara Alibakieva. Twelve Uighur Mukams. First Edition. Alma-Ata, Oner, 1988). This material was adopted from the collection after frequent playing and attentive listening of its stylistics and was interpreted into the original author's composition.*

*Many of the primary source features influenced by the character of the sonata and cycle structure. It was expressed in characteristic rhythms (usuls), motives, dutar sounding imitation. Two parts of the sonata are based on contrast of meditateness and dancing style, typical for muqams. Muqam is a vocal-instrumental composition, which belongs to the masterpieces of oral tradition of the professional music. Analogous to muqam genres – "macom" and "mugham" – exist in Eastern music cultures.*

*The version for the string quartet was created in 2017*

Соната "Отзвуки мукама"  
Sonata "Mugam'ehoes"  
Версия для струнного квартета  
Version for String Quartet

(2017)

I часть

Part I

Бакир Баяхунов  
Bakir Bayakhunov

Andante

Violino 1

Violino 2

Viola

Violoncello

1

5

V-no 1

V-no 2

V-la

V-c.

8

V-no 1

V-no 2

V-la

V-c.

11 a tempo 2

V-no 1

V-no 2

V-la

V-c.

*mf* *dim.* *mp*

arco

*mf* pizz.

3

14

V-no 1

V-no 2

V-la

V-c.

*mf* *dim.*

pizz.

arco

3

16

V-no 1

V-no 2

V-la

V-c.

*mp*

pizz.

*mp*

pizz.

*mp*

18

V-no 1 *mf*

V-no 2 *mf* *pizz.* *arco*

V-la *pizz.* *mf* *arco*

V-c. *pizz.* *mf* *arco*

21

V-no 2 *mf*

V-la *fp* *sf* 3

V-c. *mf* *arco* 3 *sf* *mf*

24

V-no 2

V-la *pp*

V-c.

27

V-no 1 *mf* *pizz.*

V-no 2 *arco* *f*

V-la *sf* *pp*

V-c.

31

V-no 1

V-no 2

V-la

V-c.

arco

*sf*

*pp*

36

V-no 1

V-no 2

V-la

V-c.

arco

pizz.

arco

pizz.

*f*

41

V-no 1

V-no 2

V-la

V-c.

arco

pizz.

arco

pizz.

46 **5**

V-no 1 *arco* *pizz.*

V-no 2 *cresc.* *f*

V-la

V-c.

50 **6**

V-no 1 *m.d.* *arco* *pizz.* *mp* *f*

V-no 2 *mp* *f*

V-la *arco* *mp*

V-c. *fp*

51

V-no 1 *arco* *pizz.* *arco* *mf* *dim.*

V-no 2 *arco* *pizz.* *arco* *mf* *dim.*

V-la

V-c. *fp*

53  $\text{♩} = 40$

V-no 1 *mp* *f* 3

V-no 2 *mp* *cresc.*

V-la *cresc.* *f* 3

V-c. *mp* *cresc.* *f* 3

56 *pizz.* *mf* *pizz.* *arco* *mf* 3 *mp*

V-no 1 *mf*

V-no 2 *f* *mf* 3

V-la *mp*

V-c. *mf*

59 **7** *arco* *mp* *tr* *tr* *tr*

V-no 1 *mp*

V-no 2

V-la

V-c. *mp*





71 **8** Allegretto ♩=70

V-no 1 *pizz.*  
*mf*

V-no 2 *pizz.*  
*mf*

V-la *pizz.*  
*mf*

V-c. *pizz.*  
*mf*

74

V-no 1

V-no 2

V-la

V-c.

77 **9**

V-no 1 *arco*

V-no 2 *arco*

V-la *arco*

V-c. *arco*

80

V-no 1 *pizz.*

V-no 2 *mf pizz.*

V-la *mf pizz.*

V-c. *mf pizz.*

82

V-no 1

V-no 2

V-la

V-c.

10

84

V-no 1 *arco*

V-no 2 *arco*

V-la *arco*

V-c. *arco*

*pizz.*

*pizz.*

*pizz.*

86

V-no 1

V-no 2

V-la

V-c.

88

V-no 1

V-no 2

V-la

V-c.

89

accel.

poco dim.

arco

V-no 1

V-no 2

poco dim.

V-la

poco dim.

arco

V-c.

poco dim.

90 11

V-no 1 *p* *cresc.* *mf*

V-no 2 *arco* *p* *cresc.* *mf*

V-la *p* *cresc.* *arco* *mf*

V-c. *p* *cresc.* *mf*

92

V-no 1 *cresc.*

V-no 2 *cresc.*

V-la *cresc.*

V-c. *cresc.*

95

V-no 1 *f*

V-no 2 *f*

V-la *arco* *f*

V-c. *f*

97

V-no 1

V-no 2

V-la

V-c.

pizz.

pizz.

pizz.

100

V-no 1

V-no 2

V-la

V-c.

103

V-no 1

V-no 2

V-la

V-c.

cresc.

cresc.

cresc.

cresc.

105 12

V-no 1 *ff*

V-no 2 *ff*

V-la *ff* arco

V-c. *ff* arco

107

V-no 1 *f*

V-no 2 *f*

V-la *f*

V-c. *f*

109 rit..

V-no 1

V-no 2

V-la

V-c.

110 **a tempo** 13 **pizz.** **arco**

V-no 1 *mf dim.* *mp*

V-no 2 *mf dim.* *mp*

V-la *mf dim.* *mp*

V-c. *mf dim.* *mp*

113 **Allegretto**

V-no 1

V-no 2

V-la

V-c. **pizz.**

116

V-no 1 **IV**

V-no 2 **IV**

V-la **fp** **pizz.**

V-c. **arco** **mf**



119

V-no 1

V-no 2

V-la

V-c.

pizz.

*mf*

122

14

V-no 1

V-no 2

V-la

V-c.

arco

arco

pizz.

*ff*

*f*

*mf*

*mf*

125

V-no 1

V-no 2

V-la

V-c.

128

V-no 1

V-no 2

V-la

V-c.

15

131

V-no 1

V-no 2

V-la

V-c.

arco

pizz.

*fff*

*fff*

*fff*

*fff*

132

V-no 1

V-no 2

V-la

V-c.

arco

pizz.

pizz.

arco

*fp*

*fp*

133

V-no 1 *pizz.*

V-no 2 *f*

V-la *arco*

V-c. *pizz.* *f*

137

V-no 1 *arco* *pizz.* *cresc.*

V-no 2 *cresc.*

V-la *cresc.*

V-c. *arco* *cresc.*

140

V-no 1 *arco* **16** *pizz.*

V-no 2 *ff* *pizz.* *arco*

V-la *ff* *pizz.* *arco*

V-c. *arco* *ff* *pizz.*

142

arco pizz.

V-no 1

V-no 2

pizz. arco

V-la

pizz. arco

V-c.

pizz. arco

pp

143

arco

V-no 1

mp

V-no 2

V-la

V-c.

144

V-no 1

mp

V-no 2

V-la

V-c.

145

V-no 1

V-no 2 *mp*

V-la

V-c.

146

V-no 1 *mf* *dim.* *p*

V-no 2 *mf* *dim.* *p*

V-la *mf* *dim.* *p*

V-c. *mf* *dim.* *p*

Часть II  
Part II

147

*Allegro*  
*1 pizz.*

V-no 1 *mp*

V-no 2 *pizz.* *mp*

V-la

V-c.

3 1

V-no 1

V-no 2

V-la

V-c.

*fp*

5

V-no 1

V-no 2

V-la

V-c.

*fp*

8

V-no 1

V-no 2

V-la

V-c.

*mp*

*arco*

*mf*

*mf*

*mp*

11

V-no 1 *mf* *arco* *dim.*

V-no 2 *dim.*

V-la *dim.*

V-c. *mf* *arco* *dim.*

14

V-no 1 *mp*

V-no 2 *mp* *mf*

V-la *mp*

V-c. *mp* *pizz.*

1

16

V-no 1

V-no 2

V-la *mf*

V-c. *arco* *mp*

18

V-no 1 *arco*

V-no 2 *mf*

V-la *mf* *dim.*

V-c. *mf* *dim.*

19

V-no 1 *cresc.*

V-no 2 *cresc.*

V-la *arco* *cresc.*

V-c.

20

V-no 1 *f* *dim.*

V-no 2 *f* *dim.*

V-la *f* *dim.*

V-c.



21

V-no 1

V-no 2

V-la

V-c.

*mp*

*mp* arco

*mp*

22

V-no 1

V-no 2

V-la

V-c.

*mp*

23

2

V-no 1

V-no 2

V-la

V-c.

*mf*

*mp*

*mp*

10/8

10/8

10/8

10/8

24

V-no 1

V-no 2

V-la

V-c.

26

V-no 1

V-no 2

V-la

V-c.

dim.

mp

pizz.

dim.

mp

dim.

dim.

28

V-no 1

V-no 2

V-la

V-c.

cresc.

cresc.

mf

mf

31 3

V-no 1

V-no 2

V-la

V-c.

*mp* *pizz.*

*arco* *mp*

36

V-no 1

V-no 2

V-la

V-c.

*mf*

*arco* *mf*

41

V-no 1

V-no 2

V-la

V-c.

*f* *pizz.*

*f* *pizz.*

46

V-no 1

V-no 2

V-la

V-c.

arco

*p*

50

V-no 1

V-no 2

V-la

V-c.

arco

*mp*

53

4

V-no 1

V-no 2

V-la

V-c.

pizz.

arco

*mf*

58

V-no 1 *mf*

V-no 2

V-la

V-c. *mf*

61

V-no 1 *f*

V-no 2 *f*

V-la *f*

V-c. *arco* *f*

64

V-no 1 *mf*

V-no 2 *mf*

V-la *mf*

V-c. *mf*

68 5

V-no 1 *mp*

V-no 2 *mp* **pizz.**

V-la *mp*

V-c. *mp*

73

V-no 1 *mf*

V-no 2 *arco* *mf*

V-la *mf*

V-c. *mf*

77

V-no 1

V-no 2

V-la

V-c. **pizz.**

81

V-no 1 *f*

V-no 2 *f* pizz.

V-la *f*

V-c. *f*

rit.

rit.

arco

6

85 a tempo

V-no 1 *mf*

V-no 2 *mf*

V-la *mf* arco

V-c. *mf*

*mp*

89

V-no 1

V-no 2 *mf*

V-la *mf*

V-c. *mf*

93

V-no 1

V-no 2

V-la

V-c.

*mf*

*mf*

*mf*

7

97

V-no 1

V-no 2

V-la

V-c.

*arco*

*p*

*pizz.*

*p*

101

V-no 1

V-no 2

V-la

V-c.

*p*

*mf*

*mf*

*mf*



106

V-no 1

V-no 2

V-la

V-c.

*f*

*f*

*f*

109

V-no 1

V-no 2

V-la

V-c.

arco

*f*

113

V-no 1

V-no 2

V-la

V-c.

$\frac{3}{4}$

$\frac{3}{4}$

$\frac{3}{4}$

$\frac{3}{4}$

$\frac{2}{4}$

$\frac{2}{4}$

$\frac{2}{4}$

117 8

V-no 1 *p*

V-no 2 *p*

V-la *p*

V-c. *p*

121

V-no 1 *mf*

V-no 2 *mf*

V-la *mf*

V-c. *mf*

125

V-no 1 *mp*

V-no 2 *mp*

V-la *mp*

V-c. *mp*

130

V-no 1

V-no 2

V-la

V-c.

*mp*

*mp*

*mp*

*mp*

*pizz.*

*pizz.*

*mp*

*mp*

133

V-no 1

V-no 2

V-la

V-c.

*mf*

*mf*

*mf*

*mf*

137

9

V-no 1

V-no 2

V-la

V-c.

*f*

*f*

*arco*

*f*

*arco*

*f*

*pizz.*

141

V-no 1

V-no 2

V-la

V-c.

arco

pizz.

145

V-no 1

V-no 2

V-la

V-c.

*ff*

*ff*

arco *ff*

*ff*

149

10

V-no 1

V-no 2

V-la

V-c.

*f*

*f*

*f*

*f*

*mf*

*mf*

*mf*

*mf*

152

V-no 1

V-no 2

V-la

V-c.

*f*

*f*

*f*

*f*

156

V-no 1

V-no 2

V-la

V-c.

**11**

*dim.*

*dim. arco*

*dim.*

*arco*

*dim.*

*pizz.*

*pizz.*

*dim.*

159

V-no 1

V-no 2

V-la

V-c.

*mf*

*mf*

*mf*

*mf*

*pizz.*

*arco*

*pizz.*

*cresc.*

162

V-no 1 *cresc.*

V-no 2 *cresc. arco*

V-la *cresc. arco*

V-c. *cresc.*

163

V-no 1 *f*

V-no 2 *f*

V-la *f*

V-c. *f*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

166

V-no 1 *ff*

V-no 2 *ff*

V-la *ff*

V-c. *ff*

*rit.*

169 **12** a tempo

V-no 1

V-no 2

V-la

V-c.

*fff*

*fff*

*fff*

*fff*

*pizz.*

*pizz.*

173

V-no 1

V-no 2

V-la

V-c.

*ff*

*ff*

*ff*

*ff*

*arco*

*arco*

*pizz.*

*pizz.*

177

V-no 1

V-no 2

V-la

V-c.

180 *molto rit.*

V-no 1

V-no 2

V-la

V-c.

arco

pizz.

184 *Andante*

V-no 1

V-no 2

V-la

V-c.

*f*

*f*

*f*

*f*

*fff*

arco

189 *rit.* *Meno mosso*

V-no 1

V-no 2

V-la

V-c.





45 *pizz.* **5** *arco* *m.d.* *cresc.* *f* *pizz.*

50 **6** *arco* *mp* *pizz.* *f*

51 *arco* *mp* *pizz.* *mf* *arco* *dim.*

53  $\text{♩} = 40$  *mp* *f* *mf* *pizz.*

59 **7** *arco* *mp* *f* *tr* *tr*

62 *tr* *tr* *cresc.*

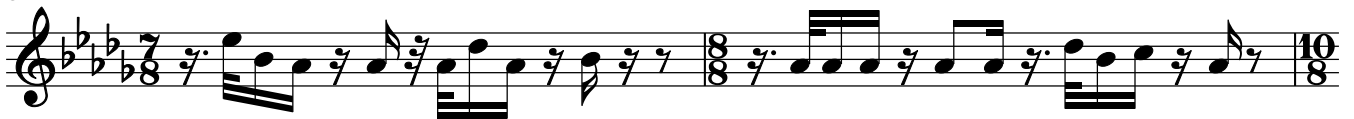
67 *f* *dim.* *mf* *p*

71 **8** *Allegretto*  $\text{♩} = 70$  *pizz.* *mf*

76 **9** *arco*

80 *pizz.* *mf*

82



10

84



arco

pizz.

86



89

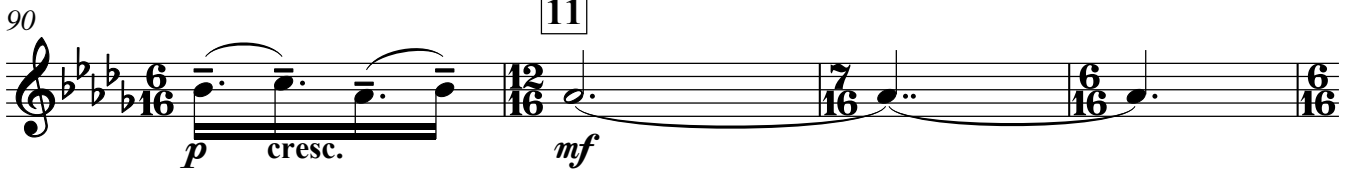


accel.

arco

poco dim.

90



11

p

cresc.

mf

94



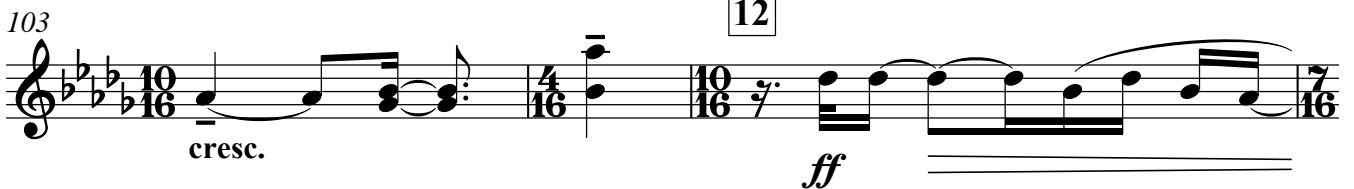
cresc.

f

99



103

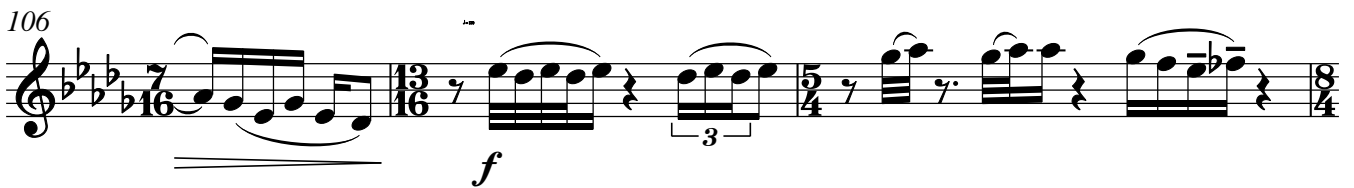


12

cresc.

ff

106



f

109



rit.

a tempo

pizz.

mf

dim.

3



139 *pizz.* *cresc.* *arco* 16 *pizz.* *ff*

142 *arco* *pizz.* 21 8

143 *arco* *mp*

144 *mp*

145 *mp* 12 4

146 *mf* *dim.* *p* 3 2 4

**Часть II**  
**Part II**

147 *pizz.* *mp*

3 1

6 1 *mp*

11 *mp* *mf* *arco* *dim.* 1 3 5

18 *arco*  
*mf* *cresc.* *f* *dim.*

21 *mf*

25 *dim.* *mp*

28 *cresc.* *mf*

31 *mp* *mf*

40 *f*

46 *arco* *mp*

53 *mf*

59 *f*

64 *mf*

68 5  

*mp*

Musical staff 68-73: Treble clef, 2/4 time signature. Measure 68 starts with a 7-measure rest. The melody consists of eighth and quarter notes with slurs and ties. Measure 73 ends with a whole note.

74  

*mf*

Musical staff 74-80: Treble clef, 2/4 time signature. Measure 74 starts with a 7-measure rest. The melody continues with eighth and quarter notes, including slurs and ties. Measure 80 ends with a whole note.

81  

*f* rit.

Musical staff 81-84: Treble clef, 2/4 time signature. Measure 81 starts with a 7-measure rest. The melody features eighth and quarter notes with slurs and ties. Measure 84 ends with a whole note and a decrescendo hairpin.

85 6 a tempo  

*mf*

Musical staff 85-92: Treble clef, 2/4 time signature. Measure 85 starts with a 7-measure rest. The melody includes eighth and quarter notes with slurs and ties. Measure 92 ends with a whole note and a decrescendo hairpin.

93 7  

*mf* *p*

Musical staff 93-101: Treble clef, 2/4 time signature. Measure 93 starts with a 2-measure rest. Measure 94 has a 7-measure rest. Measure 95 has a 4-measure rest. The key signature changes to three sharps (F#, C#, G#). Measure 101 ends with a 4-measure rest and a decrescendo hairpin.

102  

*mf*

Musical staff 102-105: Treble clef, 2/4 time signature. Measure 102 starts with a 7-measure rest. The melody consists of eighth and quarter notes with slurs and ties. Measure 105 ends with a whole note.

106  

*f*

Musical staff 106-110: Treble clef, 2/4 time signature. Measure 106 starts with a 7-measure rest. The melody features eighth and quarter notes with slurs and ties. Measure 110 ends with a whole note.

111  

*f*

Musical staff 111-115: Treble clef, 2/4 time signature. Measure 111 starts with a 7-measure rest. The melody includes eighth and quarter notes with slurs and ties. Measure 115 ends with a 2-measure rest, a 3-measure rest, and a 1-measure rest, followed by a key signature change to two flats (Bb, Eb) and a 2/4 time signature.

117 8

*p* *mf*

Musical staff 117-122: Treble clef, key signature of two flats, 2/4 time signature. Measures 117-122. Dynamics: *p* (measures 117-121), *mf* (measures 122-123). Includes accents and slurs.

123

*mp*

Musical staff 123-128: Treble clef, key signature of two flats, 2/4 time signature. Measures 123-128. Dynamics: *mp* (measures 123-128). Includes accents and slurs.

129

*mf* *mp* *mf*

Musical staff 129-136: Treble clef, key signature of two flats, 2/4 time signature. Measures 129-136. Dynamics: *mf* (measures 129-132), *mp* (measures 133-134), *mf* (measures 135-136). Includes accents and slurs.

137 9

*f* 1

Musical staff 137-140: Treble clef, key signature of two flats, 2/4 time signature. Measures 137-140. Dynamics: *f* (measures 137-140). Includes accents and slurs.

141

*ff*

Musical staff 141-147: Treble clef, key signature of two flats, 2/4 time signature. Measures 141-147. Dynamics: *ff* (measures 141-147). Includes accents and slurs.

148 10

*f* *mf*

Musical staff 148-151: Treble clef, key signature of two flats, 2/4 time signature. Measures 148-151. Dynamics: *f* (measures 148-150), *mf* (measures 151-152). Includes accents and slurs.

152

*f*

Musical staff 152-157: Treble clef, key signature of two flats, 2/4 time signature. Measures 152-157. Dynamics: *f* (measures 152-157). Includes accents and slurs.

158 11

*dim.* *mf*

Musical staff 158-161: Treble clef, key signature of two flats, 2/4 time signature. Measures 158-161. Dynamics: *dim.* (measures 158-160), *mf* (measures 161-162). Includes accents and slurs.

162

*cresc.*

Musical staff 162-165: Treble clef, key signature of two flats, 2/4 time signature. Measures 162-165. Dynamics: *cresc.* (measures 162-165). Includes accents and slurs.

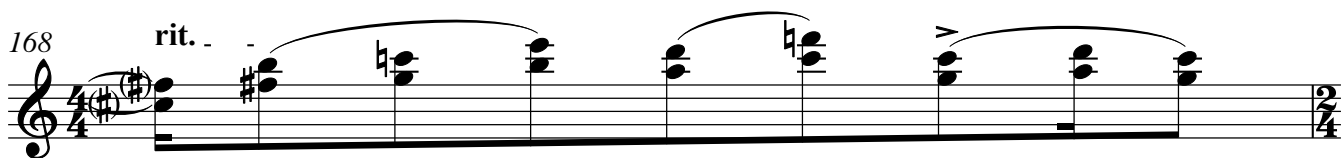
163

*f* *cresc.* *ff*

Musical staff 163-166: Treble clef, key signature of two flats, 2/4 time signature. Measures 163-166. Dynamics: *f* (measures 163-164), *cresc.* (measures 165-166), *ff* (measures 167-168). Includes accents and slurs.

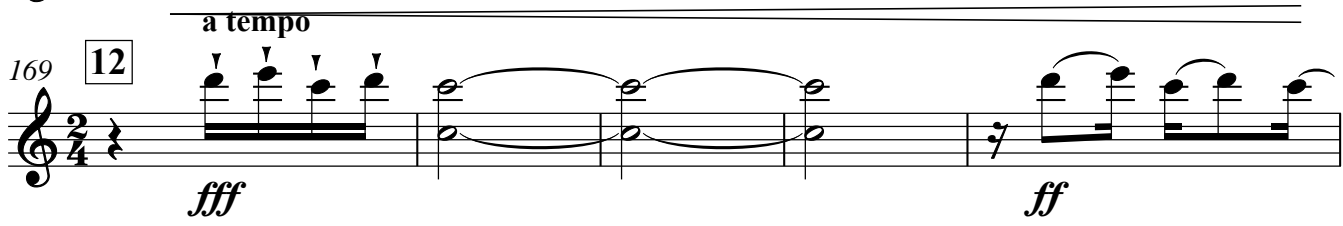


168 rit. -



a tempo

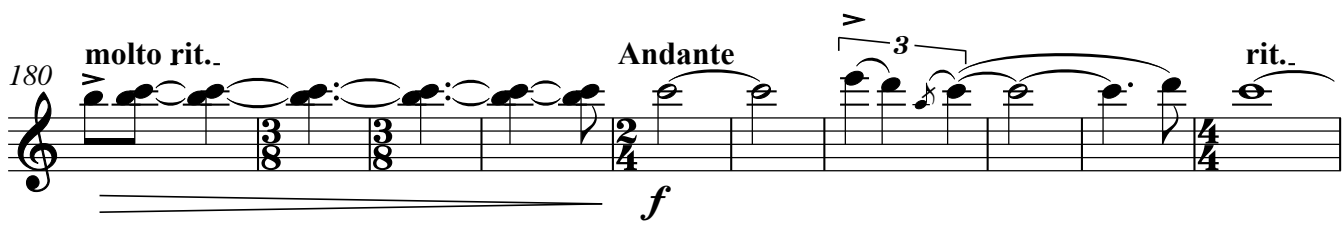
169 12



174

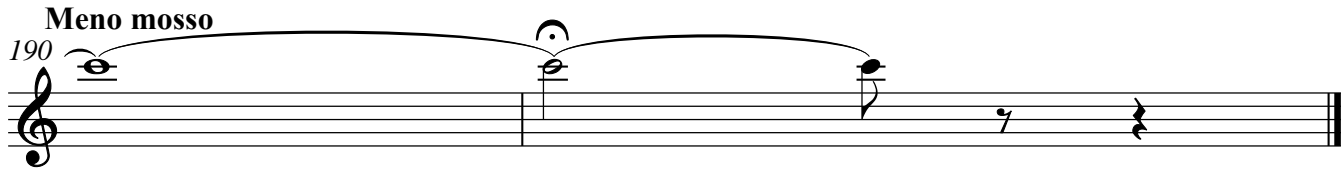


180 molto rit. Andante rit.



Meno mosso

190





56 *pizz.* *f* *arco* *mf* 3

59 7 1 2 *pizz.* *mp*

64 *arco* *cresc.* *cresc.* *f* *dim.* *mf* *p*

71 8 Allegretto ♩=70 *pizz.* *mf*

75

79 9 *arco* *pizz.* *mf*

82

84 10 *arco* *pizz.*

86

88 *poco dim.* 2

90 11 arco  
*p* cresc. *mf*

94  
cresc. *f*

97

101  
cresc.

105 12  
*ff* *f*

108 rit.  
3

110 13 pizz. arco  
*mf* dim. *mp*

113 Allegretto  
1 1

116 *IV IV*  
Musical notation for measures 116-121. Includes dynamics *fp* and fingerings III and IV.

122 **14**  
Musical notation for measures 122-126. Includes dynamics *f* and *mf*.

127  
Musical notation for measures 127-130.

131 **15** *pizz. arco pizz. arco*  
Musical notation for measures 131-132. Includes dynamics *fff* and *fp*.

133  
Musical notation for measures 133-140. Includes dynamic *cresc.*

141 **16** *pizz. arco*  
Musical notation for measures 141-143. Includes dynamic *ff*.

142 *pizz. arco*  
Musical notation for measures 142-145. Includes dynamic *pp*.

144  
Musical notation for measures 144-145. Ends with a 12/4 time signature.

146  
Musical notation for measures 146-150. Includes dynamics *mf*, *dim.*, and *p*. Includes a triplet and a 2/4 time signature.

Часть II  
Part II

147 *Allegro*  
*pizz.*  
*mp*

3 **1**

5 *arco*  
*mf*

13 **1**  
*dim.* *mp* *mf*

17 *cresc.* *f* *dim.*

21 **2**  
*mp* *mp*

24 *dim.*

27 *pizz.*  
*mp*

28 *cresc.* *mf*

31 **3**  
**2**

33 arco  
3 3 3 3 3 3  
mf

42 mp pizz. mf arco  
f

48 p

53 4 mf 3

62 f 5

69 pizz. arco mf mp

78 mf

83 rit. 6 f mf

89 2 mf arco 7 p

98 1 1 mf

105 f

111 2 1 1 8 1  
6

118

Musical staff 118-124. Treble clef, key signature of two flats (B-flat, E-flat). The staff contains a melodic line with eighth and sixteenth notes. Dynamics include *p* (piano) and *mf* (mezzo-forte). There are slurs and accents throughout the passage.

125

Musical staff 125-130. Treble clef, key signature of two flats. The staff contains a melodic line with eighth notes and some slurs. Dynamics include *mp* (mezzo-piano) and *mf*. A box containing the number '9' is positioned below the staff.

131

Musical staff 131-139. Treble clef, key signature of two flats. The staff contains a melodic line with eighth notes and slurs. Dynamics include *mp*, *mf*, and *f* (forte). A box containing the number '9' is positioned below the staff.

140

Musical staff 140-143. Treble clef, key signature of two flats. The staff contains a melodic line with eighth notes and slurs. Dynamics include *mf* and *f*.

144

Musical staff 144-148. Treble clef, key signature of two flats. The staff contains a melodic line with eighth notes and slurs. Dynamics include *ff* (fortissimo). A box containing the number '10' is positioned below the staff.

149

Musical staff 149-151. Treble clef, key signature of two flats. The staff contains a melodic line with eighth notes and slurs. Dynamics include *f* and *mf*. A box containing the number '11' is positioned below the staff.

152

Musical staff 152-159. Treble clef, key signature of two flats. The staff contains a melodic line with eighth notes and slurs. Dynamics include *f* and *dim.* (diminuendo).

160

Musical staff 160-162. Treble clef, key signature of two flats. The staff contains a melodic line with eighth notes and slurs. Dynamics include *mf* and *cresc.* (crescendo). A box containing the number '11' is positioned below the staff.

163

Musical staff 163-167. Treble clef, key signature of two flats. The staff contains a melodic line with eighth notes and slurs. Dynamics include *f*, *cresc.*, and *ff*. A box containing the number '12' is positioned below the staff.

168

Musical staff 168-170. Treble clef, key signature of two flats. The staff contains a melodic line with eighth notes and slurs. Dynamics include *rit.* (ritardando), *fff* (fortississimo), and *pizz.* (pizzicato). A box containing the number '12' is positioned below the staff.

171

Musical staff 171-175. Treble clef, key signature of two flats. The staff contains a melodic line with eighth notes and slurs. Dynamics include *arco*, *fff*, and *pizz.*. A box containing the number '1' is positioned below the staff.



177

Musical notation for measures 177-182. The notation is on a single treble clef staff. Measures 177-180 consist of eighth notes with stems pointing down. Measure 181 features a dynamic marking *mf* and a hairpin crescendo. Measure 182 features a dynamic marking *f* and a hairpin crescendo. Above the staff, the instruction "molto rit.." is written above the first measure, and "arco" is written above the second measure. The staff ends with a double bar line.

183

Musical notation for measures 183-188. The notation is on a single treble clef staff. Measure 183 is marked *f*. Measure 184 is marked *Andante*. Measure 185 contains a triplet of eighth notes. Measure 186 is marked *rit..*. Measure 187 is marked *Meno mosso*. Measure 188 ends with a double bar line. The staff begins with a double bar line.

Соната "Отзвуки мукама"

Sonata "Mugam'ehoes"

Viola

Версия для струнного квартета

Version for String Quartet

(2017)

I часть

Part I

Бакир Баяхунов

Bakir Bayakhunov

Andante  
pizz.

Musical notation for measures 1-4. The piece begins with a 12/8 time signature. Measure 1 contains a triplet of eighth notes (G4, A4, B4) marked *p*. Measures 2 and 3 are rests. Measure 4 is a whole note G4. The key signature has one flat (Bb).

Musical notation for measures 5-9. Measure 5 is marked *arco* 1 and *mp*. It features a half note G4. Measures 6-9 contain a melodic line with various intervals and a triplet of eighth notes in measure 9.

Musical notation for measures 10-14. Measure 10 is marked *rit.* and *pizz.*. Measure 11 is marked *arco* 2. Measure 12 has a triplet of eighth notes. Measure 13 is marked *pizz.* and has a triplet of eighth notes. Measure 14 is marked *mf*. The key signature changes to two flats (Bb, Eb).

Musical notation for measures 15-18. Measure 15 is marked *arco* 3. Measure 16 has a triplet of eighth notes. Measure 17 is marked *pizz.*. Measure 18 is marked *mf*. The key signature changes to one flat (Bb).

Musical notation for measures 19-28. Measure 19 is marked *arco* 3. Measure 20 has a triplet of eighth notes. Measure 21 is marked *fp*. Measure 22 has a triplet of eighth notes. Measure 23 is marked *sf*. Measure 24 is marked *pp*. Measure 25 is marked *sf*. Measure 26 is marked *mf*. Measure 27 is marked *mf*. Measure 28 is marked *mf*. The key signature changes to two flats (Bb, Eb).

Musical notation for measures 29-38. Measure 29 is marked *pp*. Measures 30-38 consist of a series of chords, primarily triads and dyads, with some triplets. The key signature changes to one flat (Bb).

Musical notation for measures 39-51. Measure 39 is marked *mp*. Measures 40-51 consist of a series of chords, primarily triads and dyads, with some triplets. The key signature changes to two flats (Bb, Eb).

Musical notation for measures 52-56. Measure 52 is marked *cresc.* and *f*. Measure 53 has a triplet of eighth notes. Measure 54 is marked *f*. Measure 55 is marked *f*. Measure 56 is marked *f*. The key signature changes to one flat (Bb).

58 7 pizz. arco  
*mp* *cresc.*

65 *cresc.* *f* *dim.* *mf* *p*

71 8 Allegretto ♩=70 pizz. *mf*

75

79 9 arco pizz. *mf*

82

84 arco 10 pizz.

88 arco *poco dim.*

90 11 *p* *cresc.* *mf*

94 arco *cresc.* *f* 2

97

*pizz.*

101

105

12

*arco*

109

110

*pizz.*

13

*arco*

113

*Allegretto*

116

120

123

128

132

133

141

142

144

145

146

Allegro

147

1 1 1 1

7

11

15

1

17

19

arco

21

23

2

25

1 2 1

31 3  
  
*mp*

39  
  
*mf* *f*

46  
  
*p*

53 4 pizz. arco  
  
*mf*

62  
  
*f* *mf*

68 5  
  
*mp* *mf* *f* pizz.

82 arco 6  
  
*mf* *mp*

89  
  
*mf*

95 7  
  
*mf* *f*

112 8  
  
*p*

120

Musical staff 120-127. Key signature: two flats (B-flat, E-flat). Time signature: 3/8. Dynamics: *mf* (mezzo-forte) and *mp* (mezzo-piano). The staff contains a melodic line with eighth and sixteenth notes, some slurred together.

128

Musical staff 128-133. Key signature: two flats. Time signature: 3/8. Dynamics: *mf* and *mp*. Includes the instruction *pizz.* (pizzicato). The staff features a rhythmic pattern of eighth notes with accents.

134

Musical staff 134-139. Key signature: two flats. Time signature: 3/8. Dynamics: *mf* and *f* (forte). Includes the instruction *arco* (arco) in a box. The staff shows a melodic line with eighth notes.

140

Musical staff 140-146. Key signature: two flats. Time signature: 3/8. Dynamics: *ff* (fortissimo). The staff contains a dense texture of sixteenth notes with accents.

147

Musical staff 147-149. Key signature: two flats. Time signature: 3/8. Dynamics: *f*. The staff shows a melodic line with eighth notes and a change in time signature to 2/4.

150

Musical staff 150-157. Key signature: two flats. Time signature: 2/4. Dynamics: *mf* and *f*. Includes the instruction *pizz.*. The staff features a melodic line with eighth notes and a change in time signature to 3/4.

158

Musical staff 158-163. Key signature: one sharp (F-sharp). Time signature: 3/4. Dynamics: *mf* and *f*. Includes the instructions *arco*, *pizz.*, and *arco*. The staff shows a melodic line with eighth notes.

164

Musical staff 164-167. Key signature: one sharp. Time signature: 3/4. Dynamics: *dim.* (diminuendo), *mf*, *cresc.* (crescendo), and *ff*. The staff features a melodic line with eighth notes.

168

Musical staff 168-171. Key signature: one sharp. Time signature: 2/4. Dynamics: *rit.* (ritardando), *fff* (fortississimo), and *pizz.*. The staff shows a rhythmic pattern of eighth notes.

172

Musical staff 172-177. Key signature: one sharp. Time signature: 3/4. Dynamics: *arco*, *ff*, and *pizz.*. Includes the instruction *1* (first ending). The staff features a melodic line with eighth notes.

180

Musical staff 180-187. Key signature: one sharp. Time signature: 3/4. Dynamics: *molto rit.* (molto ritardando), *arco*, *Andante*, *rit.* (ritardando), and *Meno mosso*. The staff shows a melodic line with eighth notes and a change in time signature to 2/4.





41 *pizz.* arco 1 *pizz.* 5 1

48 arco *fp* *fp* *mp* *cresc.* 3

54 *f* 7 *cresc.*

57 *mf* *mp* *trm* *trm* *trm* *trm* *f* 1

65 *dim.*

71 *pizz.* 8 *Allegretto* ♩=70

75 *mf*

79 9 arco *pizz.* *mf* 10

83 arco *pizz.* 11

88 arco *poco dim.* *p* *cresc.* *mf* 11

92 *cresc.* *f* 2 *pizz.* *pizz.*

7/16 9/16 4/16 7/16 10/16 4/16 10/16

cresc.

105 arco 12 rit. pizz. mf dim.

10/16 7/16 13/16 5/4 8/4 8/8 7/8 7/8

*ff* *f* *mf dim.*

111 arco 13 Allegretto pizz. mp

7/8 4/16 8/8 5/4

*mp*

116 arco

3/16 2/4 5/8

*arco*

119 pizz. 1 9/16 3/16

*pizz.*

122 arco 14 mf pizz. ff 1

3/16 4/4

*mf* *pizz.* *ff*

125 1

*1*

128 1 1 9/8

*1* *1*

131 arco 15 pizz. arco pizz. fff

9/8 4/4

*fff*

133 pizz. f 1 1

4/4

*f* *1* *1*

137

arco  
cresc.

140

arco  
pizz.  
ff

142

pizz.  
arco  
pp

146

mf  
dim.  
p

Часть II  
Part II

1 Allegro

1  
1  
1  
2  
1  
1  
mp

11

arco  
mf  
dim.

14

pizz.  
arco  
mp

18 *mf* *dim.* 2

21 *arco* *mp*

22

23 2 *mp*

25 *dim.* 1 2 1

31 3 *pizz.* *mp*

37 *arco* *mf*

42 *pizz.*

46 5 4 4 *mf*

58 *mf* *arco* *f*

63 *mf*

68 **5** *mp* 2

75 *mf* *pizz.* 1

81 *f* 1 *arco* **6** *mf* *mp*

89 *mf*

93 *mf*

97 **7** *pizz.* *p* *mf*

105 2 *arco* *f*

112

117 **8** *p* *mf* 6

Musical staff 124: Bass clef, key signature of two flats (B-flat, E-flat). The staff contains a sequence of notes and rests, starting with a circled 'b' below the first measure. The dynamic marking *mp* is centered below the staff.

Musical staff 129: Bass clef, key signature of two flats. The staff contains a sequence of notes and rests. Dynamic markings *mf* and *mp* are present. The instruction *pizz.* (pizzicato) is written above the staff.

Musical staff 136: Bass clef, key signature of two flats. The staff contains a sequence of notes and rests. Dynamic marking *f* is present. The instruction *arco* is written above the staff, with a circled '9' next to it. *pizz.* is written above the staff at the end.

Musical staff 141: Bass clef, key signature of two flats. The staff contains a sequence of notes and rests. Dynamic markings *ff* and *f* are present. The instructions *arco* and *pizz.* are written above the staff.

Musical staff 150: Bass clef, key signature of two sharps (F-sharp, C-sharp). The staff contains a sequence of notes and rests. Dynamic markings *mf* and *f* are present. The instruction *pizz.* is written above the staff. A circled '10' is at the beginning.

Musical staff 158: Bass clef, key signature of two flats. The staff contains a sequence of notes and rests. Dynamic markings *dim.*, *mf*, and *cresc.* are present. The instructions *arco* and *pizz.* are written above the staff. A circled '11' is at the beginning.

Musical staff 164: Bass clef, key signature of two flats. The staff contains a sequence of notes and rests. Dynamic markings *cresc.* and *ff* are present. The instruction *rit.* is written above the staff.

Musical staff 169: Bass clef, key signature of two flats. The staff contains a sequence of notes and rests. Dynamic markings *fff* and *ff* are present. The instruction *molto rit.* is written above the staff. A circled '12' is at the beginning.

Musical staff 181: Bass clef, key signature of two flats. The staff contains a sequence of notes and rests. Dynamic marking *f* is present. The instruction *Andante* is written above the staff. *pizz.* is written above the staff at the beginning.

Musical staff 188: Bass clef, key signature of two flats. The staff contains a sequence of notes and rests. Dynamic marking *fff* is present. The instruction *Meno mosso* is written above the staff. *arco* and *rit.* are written above the staff.