

M. Gapurow, H. Muhammetgulyýew

HALK

SAZ GURALLARY

ORKESTRI ÜÇIN

ESERLERIŇ

ÝYGYNDYSY

Ýokary, ýörite orta sazçylyk we sungat
mekdepleri üçin okuw gollanmasy

I kitap

*Türkmenistanyň Bilim ministrligi
tarapyndan hödürlenildi*

Aşgabat
Türkmen döwlet neşirýat gullugy
2019

UOK 378:782/785

G 18

Gapurow M., Muhammetgulyýew H.

G 18 **Halk saz gurallary orkestri üçin eserleriň ýgyndysy.** I kitap. Ýokary, ýörite orta sazçylyk we sungat mekdepleri üçin okuw gollanmasy. – A.: Türkmen döwlet neşirýat gullugy, 2019.

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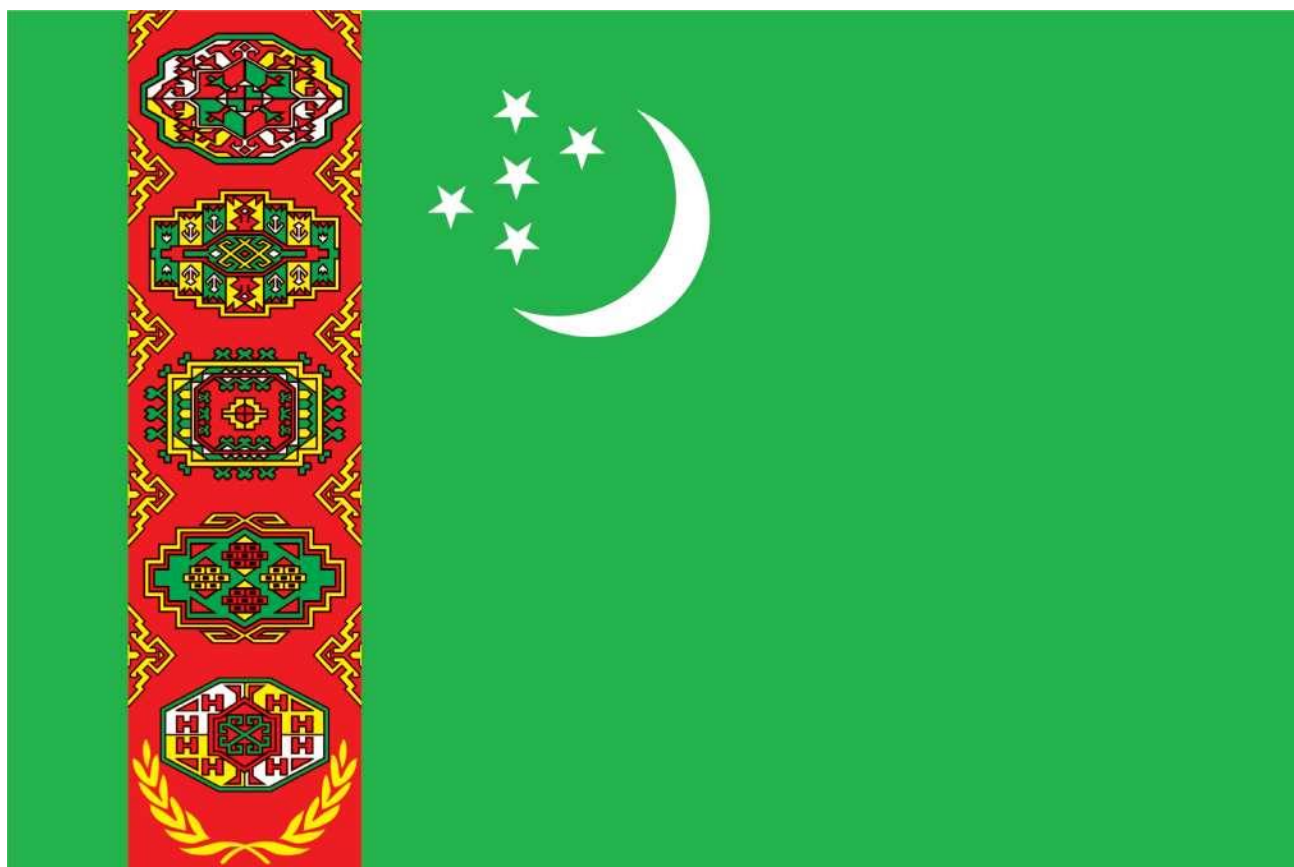
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**TÜRKMENISTANYŇ PREZIDENTI
GURBANGULY BERDIMUHAMEDOW**



TÜRKMENISTANYŇ DÖWLET TUGRASY



TÜRKMENISTANYŇ DÖWLET BAÝDAGY

TÜRKMENISTANYŇ DÖWLET SENASY

Janym gurban saňa, erkana ýurdum,
Mert pederleň ruhy bardyr köňülde.
Bitarap, garaşsyz topragyň nurdur,
Baýdagyň belentdir dünýäň önünde.

Gaýtalama:

Halkyň guran Baky beýik binasy,
Berkarar döwletim, jigerim-janym.
Başlaryň täji sen, diller senasy,
Dünýä dursun, sen dur, Türkmenistanym!

Gardaşdyr tireler, amandyr iller,
Owal-ahyr birdir biziň ganymyz.
Harasatlar almaz, syndyrmaz siller,
Nesiller döş gerip gorar şanymyz.

Gaýtalama:

Halkyň guran Baky beýik binasy,
Berkarar döwletim, jigerim-janym.
Başlaryň täji sen, diller senasy,
Dünýä dursun, sen dur, Türkmenistanym!

**Türkmenistanyň Prezidenti
Gurbanguly Berdimuhamedow:**

*– Sazandalarymyzyň we kompozitorlarymyzyň esasy
wezipesi ýurdumyzyň saz medeniýetini has belende göter-
mekden ybaratdyr.*

SÖZBAŞY

Berkarar döwletimiziň bagtyýarlyk döwründe Türkmenistanyň Prezidenti Gurbanguly Berdimuhamedowyň türkmeniň köp asyrlık taryhyny öwrenmekde, medeniýetimizi ösdürmekde, milli mirasymyzy dünýä ýaýmakda, ony baýlaşdyrmakda, gorap saklamakda we geljekki nesillere ýetirmekde örän uly işleri alyp barýar.

Milli mirasymyz arkaly bize aýdym-saz sungatynyň köpçülik bolup saz çalmak görnüşi hem gelip ýetdi. Bu bolsa saz gurallarda köpçülik bolup saz çalmaklygyň täze görnüşi hökmünde halk saz gurallary orkestri boýunça ýerine ýetirijiligiň emele gelmegine alyp bardy. Türkmen halk saz gurallary orkestri sazda «janly» ösýän hadysa bolup durýar.

Türkmen halk saz gurallary orkestriniň kemala gelmegindäki we ösmegindäki ähli geçen ýoly, iň amatly düzümiň gözlegleri, onuň owazlanyşyny güýçlendirmekdäki synanyşyklar we sesiň ýakymlylygynyň (tembr) özboluşlylygynyň baýlaşdyrylmagy bilen häsiýetlendirilýär.

1933-nji ýylda sazçylyk tehnikumynyň düzüminde türkmen halk saz gurallary orkestri döredilipdir (1-nji surat). Orkestriň düzümine gyjaklar maşgalasyna (prima, alt, bas we kontrabas – olar adaty



1-nji surat. Türkmen halk saz gurallary orkestri
(Aşgabat. 1937 ý. Orkestriň çeper ýolbaşçysy P. Saryýew, dirižýory S. Tumanýan)

üç kirişli görnüşden tapawutlanyp, dört kirşe eýe bolýarlar), üflenip çalynýan naýdan, tardan başga-da dutaryň hem taryň esasynda täzeden döredilen üç kirişli – üçtar, kakylp çalynýan dep hem-de goşa nagara girýär.

Bu orkestriň esasy wezipesi owazlanmany sesiň ýakymlylygynyň bezegleri bilen baýlaşdyrmakdan ybarat bolup durýar. Ýeke sesli ýerine ýetirijiligiň artykmaçlyk etmeginde, köp sesliligiň ýönekeý görnüşlerine erk edilipdir.

1941-nji ýylda Türkmen döwlet filarmoniýasynyň ýanynda türkmen halk saz gurallarynyň orkestri döredilýär. Bu orkestriň ilkinji işi ony esaslandyryjylaryň biri Setrak Tumanýanyň ýolbaşçylygynda başlanypdy. Şondan soň bolsa orkestre Grigoriý Markowiç Arakelýan ýolbaşçylyk edýär. Orkestriň düzüminde dutar, gyjak, tar, gargy tüýdük, dilli tüýdük we dep ýaly halk saz gurallary peýdalanylýar.

Halk saz gurallary orkestriniň ösdürilmegi ugrundaky meseleler saz gurallarynyň yzygiderli kämilleşdirilmegini talap edýär. Türkmen hem daşary ýurt kompozitorlarynyň eserlerini ýerine ýetirmäge mümkinçilik berýän, doly ses göwrümine (diapazona) eýe bolan orkestr üçin talabalaýyk kiriş çirtilip, kirişli syhawaçly çalynýan toparlary döretmek zerur bolýar.

1955-nji ýylda Daşkendiň Sungaty öwreniş ylmy-barlag institutynyň ýanyndaky synag ussahanasynda A. I. Petrosýansyň hem-de P. Didenkonyň ýolbaşçylygynda dutarlaryň (prima, sekunda, alt, bas hem kontrabas), gyjaklaryň (prima, alt, bas, kontrabas) maşgalasy döredilýär, şeýle hem kirişli çirtilip çalynýan plektrli dutar täzedan döredilýär (prima, alt).

1956-njy ýylda Türkmen döwlet filarmoniýasynyň ýanyndaky türkmen halk saz gurallary orkestriniň (2-nji surat) düzümi tassyklanylýar. Oňa agaçdan üflenip çalynýan kwartet, dutarlaryň, gyjaklaryň maşgalasy, plektrli dutar, tar hem simfoniki orkestrde ulanylýan kakylp çalynýan saz gurallarynyň ählisi diýen ýaly girýär.



2-nji surat. Türkmen döwlet halk saz gurallary orkestriniň çykyşy
(Aşgabat. 1956 ý. Dirižýory G. Kulyýew)

Türkmen döwlet filarmoniýasynyň halk saz gurallary orkestriniň dirižýorlary hem-de olaryň bu orkestre ýolbaşçylyk eden ýyllary:

- 1) Setrak Tumanýan, ilkinji baş dirižýor (1938–1941);
- 2) Grigoriý Markowiç Arakelyan, Türkmenistanyň sungatda at gazanan işgäri (1941–1948);
- 3) Gurban Kulyýew, Türkmenistanyň sungatda at gazanan işgäri (1948–1982);
- 4) Baýramdurdy Hudaýgulyýew, Türkmenistanyň halk artisti (1982–1986);
- 5) Annageldi Jülgäýew, Türkmenistanyň halk artisti (1986–1996);
- 6) Begmyrat Gutlymyradow, Türkmenistanyň halk artisti (1996–2001).

1972-nji ýylda Türkmen döwlet mugallymçylyk sungat institutynyň açylmagy bilen W.I. Glazunowyň ýolbaşçylygynda Talyplar türkmen halk saz gurallary orkestri döredildi (*3-nji surat*).

Diýarymyzda häzirki günlerde orkestrde, ansamblda, ýekelikde hem-de fortepiano bilen bilelikde doly ulanyp bolar ýaly türkmen saz gurallarymyz kämilleşdirilýär. Wajyp meseleleriň biri-de, türkmeniň milli eserlerini, türkmen halk instrumental sazларыny we aýdymlaryny, türkmen we daşary ýurt kompozitorларыnyň döreden sazларыny orkestr üçin geçirmek we olary ýerine ýetirmekdir.

Bu okuw gollanmasynyň esasy maksady ýokary, ýörite orta sazçylyk we sungat mekdeplerinde dirižýorlygy öwrenýän talyplara türkmen halk saz gurallary orkestriniň partituralaryny okamaklyk usulyny tejribe taýdan özleşdirmeklikde ýakyndan ýardam bermekden ybarat. Bu okuw gollanmasy türkmen halk saz gurallary orkestri üçin eserleriň partiturasy hem-de orkestr partituralaryny okamak dersiniň meýilnamasy bilen utgaşyklylykda ýazyldy.

Türkmen halk saz gurallary orkestri üçin hödürlenýän eserleriň nota ýazgylary iki kitapda ýerleşdirildi.



3-nji surat. Türkmen milli konserwatoriýasynyň türkmen halk saz gurallary orkestri
(Aşgabat. 2011 ý. Orkestriň dirižýory M. Gapurow)

I kitap:

1. G. Kulyýew. «Konsert-rapsodiýa» – fortepiano saz guraly we türkmen halk saz gurallary orkestri üçin awtoryň ýörite ýazan ilkinji asyl nusgadaky eseri.
2. «Amman-amman». Türkmen halk sazy – Prima dutar we fortepiano üçin täzeden işlänler N. Muhadow, O. Annanepesow. Prima dutar hem türkmen halk saz gurallary orkestri üçin işlän M. Gapurow.
3. «Balsayat». Türkmen halk sazy. Sekunda dutar hem fortepiano üçin işlän W. Ahmedow. Sekunda dutar hem halk saz gurallary orkestri üçin işlän H. Muhammetgulyýew.
4. «Durdy bagşy». Türkmen halk sazy, sekunda dutar hem türkmen halk saz gurallary orkestri üçin işlän A. Agajykow. Bu ýygynyda akkordeon ýekelikde çykyş edýän saz guraly bolup durýar. Akkordeon üçin täzeden işlän H. Muhammetgulyýew.
5. G. Kulyýew, S. Mämiýew. «Türkmen temalaryna fantaziýa». Sekunda dutar hem türkmen halk saz gurallary orkestri üçin işlän M. Gapurow.
6. Ç. Nurymow. «Teke freskalary». Türkmen halk saz gurallary orkestri üçin işlän M. Gapurow.
7. G. Swiridow. «Harby ýöriş». Türkmen halk saz gurallary orkestri üçin işlän T. Ýuzeýewa.
8. B. Hudaýnazarow. «Konsertino gazal». Eser meşhur türkmen kompozitory Ç. Nurymowyň ýagty ýadygärligine bagyşlanylyp, goboý hem fortepiano saz guraly üçin ýazylyan. Goboý we türkmen halk saz gurallary orkestri üçin işlän M. Gapurow.

II kitap:

1. W. Muhadow. «Jan Türkmenistan». Solist hem-de türkmen halk saz gurallary orkestri üçin işlän M. Gapurow.
2. N. Halmämmedow. «Uçuň, durnalar». Solist aýdymçy we türkmen halk saz gurallary orkestri üçin işlän H. Muhammetgulyýew.
3. W. Mosart. «Figaronyň toýy» operasyndan Figaronyň ariýasy. Solist hem-de türkmen halk saz gurallary orkestri üçin işlän M. Gapurow.
4. J. Werdi. «Trawiata» operasyndan Wioletto bilen Alfrediň aýdyşygy. Türkmen halk saz gurallary orkestri üçin işlän M. Gapurow.
5. Ş. Guno. «Romeo we Julýetta» operasyndan Julýettanyň ariýasy. Solist hem türkmen halk saz gurallary orkestri üçin işlän M. Gapurow.
6. M. A. Çesti. «Intorno all'idol mio». Solist hem türkmen halk saz gurallary orkestri üçin işlän M. Gapurow.
7. N. Budaşkin. «Konsert». Plektrli prima dutary hem halk saz gurallary orkestri üçin işlän M. Gapurow.
8. «Torgaý» – rumyn halk sazy, täzeden işlän W. Gnutow. Kanun hem Türkmen halk saz gurallary orkestri üçin işlän M. Gapurow.
9. A. Dworżak. «Slawýan tansy». Türkmen halk saz gurallary orkestri üçin işlän T. Ýuzeýewa.
10. E. Grig. «Per Gyunt» sýuitadan Anitranyň tansy. Türkmen halk saz gurallary orkestri üçin işlän T. Ýuzeýewa.

11. I. Brams. «Wenger tansy. № 5». Prima dutar hem türkmen halk saz gurallary orkestri üçin işlän M. Gapurow.
12. W. Mosart. «Serenada». Plektrli dutar hem türkmen halk saz gurallary orkestri üçin işlän M. Gapurow.
13. A. Geraý. «Bahça Kürt». Gyjak hem türkmen halk saz gurallary orkestri üçin işlän M. Gapurow.
14. A. Şalow, I. Tihonow. «Oba tansy». Plektrli dutar we türkmen halk saz gurallary orkestri üçin işlän M. Gapurow.

KONSERT – RAPSODIYA

G. Kulyýew

Allegro moderato (Aram tizlikde) Allegro (Çalt)

Fleýta *f*

Goboý I-II *f*

C1 I-II *f*

Fagot *f*

Prima-dutar *f*

Alt-dutar *f*

Bas-dutar *f*

Kontrabas *f*

Pl-dutar I *f*

Pl-dutar II *f*

Pl-dutar III *f*

Timpani *f*

Solo Fortepiano *f*

Gyjak I *f*

Gyjak II *f*

Wiolonçel *f*

Kontrabas *f*

[illegible]

This musical score is for the song "The Rose Tree" from the 1958 film "The Sound of Music". It is a piano accompaniment for a vocal melody. The score is written for piano and includes a vocal line. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score is divided into four systems, each containing three staves. The first system includes a vocal line and two piano staves. The second system includes two piano staves. The third system includes two piano staves. The fourth system includes two piano staves. The score includes dynamic markings such as *mf* (mezzo-forte) and *f* (forte). The score is marked with a "2" in a box at the top right, indicating a second ending. The score is marked with a "12" at the beginning of each system, indicating the measure number. The score is marked with a "12" at the end of each system, indicating the measure number. The score is marked with a "12" at the end of the fourth system, indicating the measure number. The score is marked with a "12" at the end of the fourth system, indicating the measure number.

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f

f

f

f

3

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p

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f

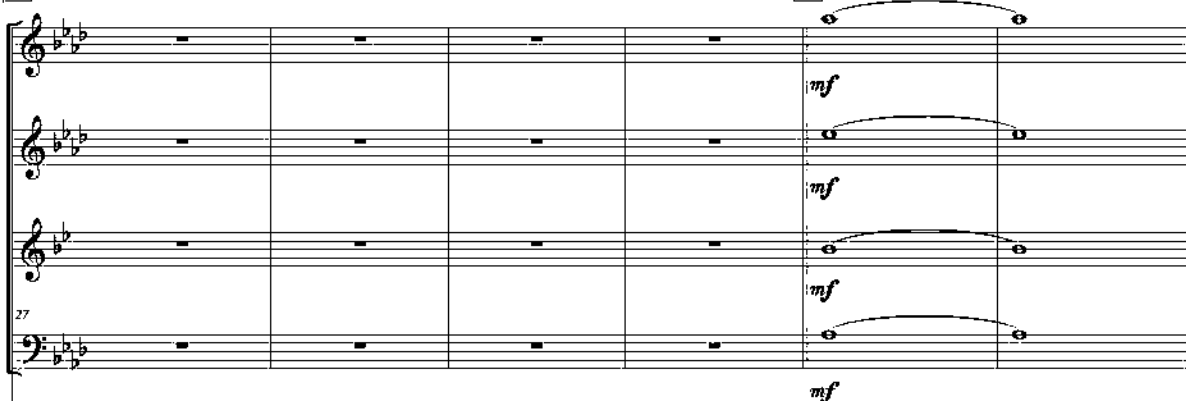
p

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This image shows a page of musical notation for a piano piece. The score is written for multiple staves, likely representing different instruments or voices. The notation includes various rhythmic values, such as eighth and sixteenth notes, and rests. Dynamic markings, specifically 'f' (forte), are present, indicating loud passages. The key signature is B-flat major, and the time signature is 4/4. The page is numbered '22' in the top left corner. The notation is complex, with many beamed notes and intricate rhythmic patterns, suggesting a technically demanding piece.

4

5



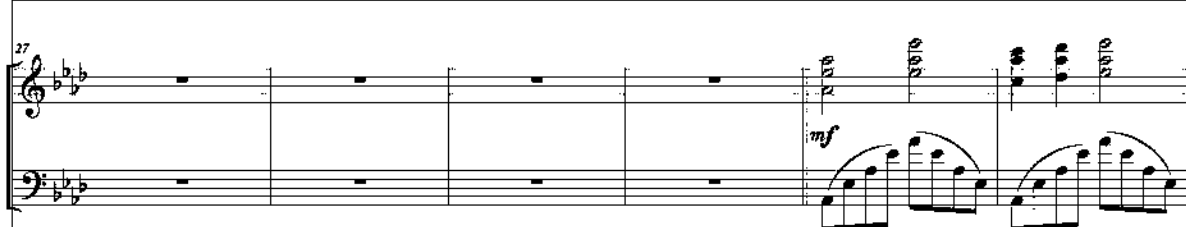
First system of musical notation, measures 1-5. Measures 1-4 are rests. Measure 5 contains a half note G4 with a slur over it. The dynamic *mf* is written below the staff.




Second system of musical notation, measures 6-11. Measures 6-10 contain dense sixteenth-note patterns in the treble and bass staves. Measure 11 contains a half note G4 with a slur over it. The dynamic *mf* is written below the staff.



Third system of musical notation, measures 12-17. Measures 12-16 contain dense sixteenth-note patterns in the treble and bass staves. Measure 17 contains a half note G4 with a slur over it. The dynamic *mf* is written below the staff.



Fourth system of musical notation, measures 18-22. Measures 18-21 are rests. Measure 22 contains a half note G4 with a slur over it. The dynamic *mf* is written below the staff.



Fifth system of musical notation, measures 23-28. Measures 23-27 contain dense sixteenth-note patterns in the treble and bass staves. Measure 28 contains a half note G4 with a slur over it. The dynamic *mf* is written below the staff.

This image shows a page of musical notation for a piano piece. The music is written on multiple staves, with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The notation includes various musical elements such as notes, rests, and dynamic markings like 'mp' (mezzo-piano). The piece is divided into measures, with some measures containing complex rhythmic patterns and others being simpler. The overall style is that of a classical piano score.

This musical score is for the song "The Rose Tree" from the opera "The Rose Tree" by Franz von Suppé. It is a full orchestral score, likely for a concert or recording. The score is written in 3/4 time and features a key signature of one flat (B-flat). The tempo is marked "Allegretto". The score is divided into two systems, each containing four staves. The first system includes a vocal line (soprano) and three instrumental staves (violin I, violin II, and cello/bass). The second system includes a vocal line (soprano) and three instrumental staves (violin I, violin II, and cello/bass). The score is marked with a "6" in a box at the top right, indicating the sixth measure of the piece. The score is written in a standard musical notation style, with notes, rests, and other musical symbols. The score is a high-quality reproduction, likely from a professional music publisher.

20

46 7

The musical score consists of six systems of staves. The first system has four staves, with the first three in treble clef and the fourth in bass clef. The second system has four staves, with the first three in treble clef and the fourth in bass clef. The third system has three staves, all in treble clef. The fourth system has two staves, both in bass clef. The fifth system has two staves, both in treble clef. The sixth system has four staves, with the first three in treble clef and the fourth in bass clef. The score includes various musical notations such as notes, rests, and dynamic markings like *sf* and *dolce*. A bracketed number '7' is placed above the first measure of the first system.

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32

[illegible]

The first system of the musical score for 'The Rose Tree' consists of two staves. The left staff is a bass clef with a key signature of one flat (B-flat) and a common time signature (C). It contains three measures, each with a whole note rest. The right staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains a continuous melody of eighth notes, starting on G4 and ascending to E5, with a final measure containing a whole note rest.

SN

SN

SN

SN

SN

SN

SN

SN

SN

SN

SN

SN

24

॥

[illegible]

14

dolce

mf

mf

84

dolce

mf

mf

85

86

87

88

dolce

dolce

15 16

91

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91

This musical score is for a 5-part setting, likely for voices and instruments. It consists of five systems, each with five staves. The first system shows measures 15 and 16. Measures 15 and 16 are marked with box numbers. The notation includes various musical symbols such as notes, rests, and bar lines. The key signature is one sharp (F#). The score is written in a standard musical notation style.

17

p

p

p

dolce

mf

mf

mf

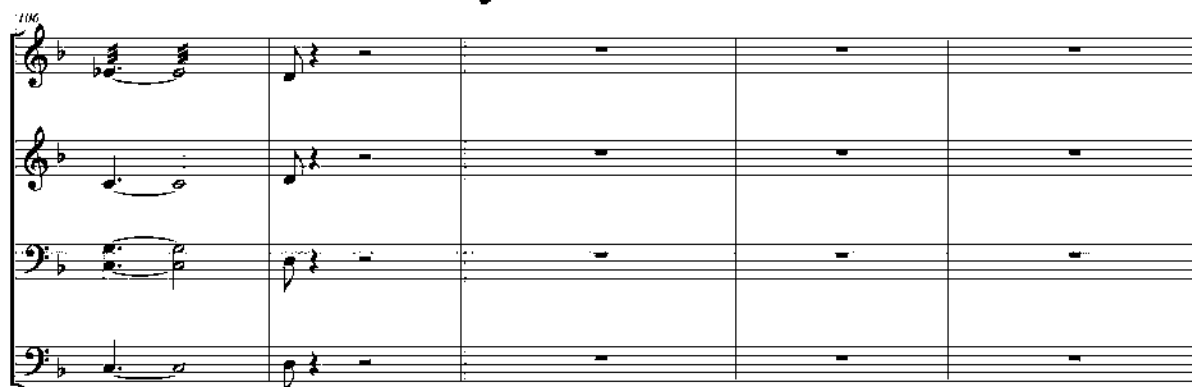
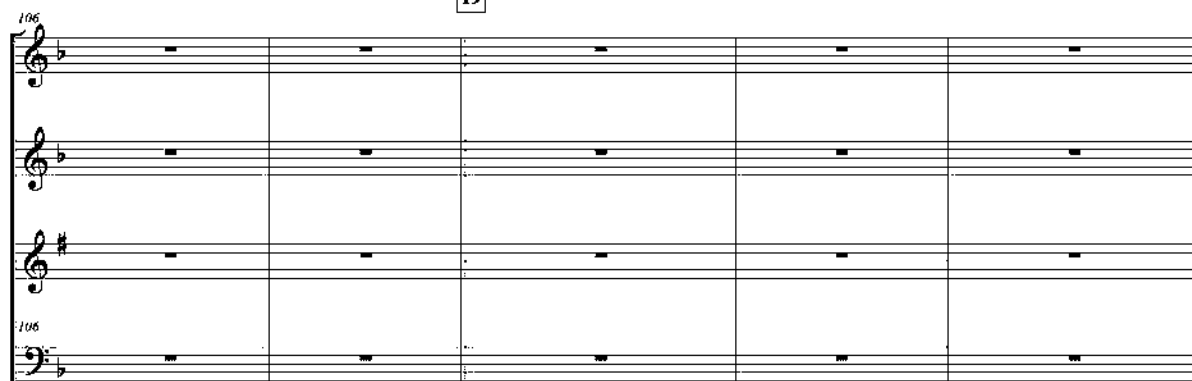
f

p

p

p

p



21

This musical score is for a 12-part ensemble, consisting of six staves in pairs (Soprano, Alto, Tenor, Bass, Contralto, and Contrbass). The music is in 4/4 time and features a key signature of one flat (B-flat). The score covers measures 116 through 120. Measures 116 and 117 are marked with a 'v' (accents) and a '21' in a box. Measures 118 and 119 are marked with a 'v' (accents). Measure 120 is marked with a 'mf' (mezzo-forte) dynamic. The notation includes various musical symbols such as notes, rests, and accidentals. The score is written for a 12-part ensemble, with each part having its own staff. The music is in 4/4 time and features a key signature of one flat (B-flat). The score covers measures 116 through 120. Measures 116 and 117 are marked with a 'v' (accents) and a '21' in a box. Measures 118 and 119 are marked with a 'v' (accents). Measure 120 is marked with a 'mf' (mezzo-forte) dynamic. The notation includes various musical symbols such as notes, rests, and accidentals.

This musical score is for the song "The Rose Tree" from the opera "The Mikado". It is a vocal score for a soprano and a piano accompaniment. The score is written in 2/4 time and features a key signature of one flat (B-flat). The tempo is marked "Moderato". The score is divided into two systems, each containing five staves. The first system covers measures 22 and 23, and the second system covers measures 121 and 122. The vocal line is written in a soprano clef, and the piano accompaniment is written in a grand staff (treble and bass clefs). The score includes various musical notations such as notes, rests, and dynamic markings like "f" (forte) and "pizz." (pizzicato). The lyrics "The Rose Tree" are written below the vocal line.

This image shows a page of musical notation, likely for a piano piece. The notation is arranged in four systems, each consisting of multiple staves. The first system has four staves, the second and third have three staves each, and the fourth has four staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'mf' (mezzo-forte). The page is numbered '126' in the top left corner. The notation is in a standard musical format with a key signature of one flat and a common time signature. The piece appears to be in a minor key, given the presence of a flat in the key signature. The notation is clear and legible, with a focus on the melodic and harmonic development of the piece. The use of multiple staves suggests a complex arrangement, possibly for a chamber ensemble or a solo piano with multiple hands. The dynamic markings indicate a range of volume, from mezzo-forte to piano. The overall structure of the page is well-organized, with clear measures and bar lines. The notation is a high-quality representation of a musical score, suitable for performance or study.

This musical score page contains measures 131 through 135 of a piece. The notation is arranged in systems of staves. The first system (measures 131-132) features a treble and bass staff with whole notes and a piano staff with a melodic line. The second system (measures 133-134) shows a more complex texture with multiple staves, including a piano staff with a melodic line and a bass staff with a rhythmic pattern. The third system (measure 135) continues the piano staff's melodic line and the bass staff's rhythmic pattern. The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte).

This image shows a page of musical notation, likely a score for a piano piece. The notation is organized into systems, each containing multiple staves. The key signature is one sharp (F#), and the time signature is not explicitly shown but appears to be 4/4 based on the note values. The notation includes various musical elements such as notes, rests, and dynamic markings like 'f' (forte). The page number '26' is visible in the top right corner. The notation is presented in a clean, black-and-white format, typical of a printed musical score.

141 27

141

141

141

141

141

141

146

146

146

146

146

146

146

151 28

The musical score consists of six systems of staves. The first system has four staves: two treble clef staves and two bass clef staves. The second system has three staves: two treble clef staves and one bass clef staff. The third system has three staves: two treble clef staves and one bass clef staff. The fourth system has three staves: two treble clef staves and one bass clef staff. The fifth system has two staves: one treble clef staff and one bass clef staff. The sixth system has four staves: two treble clef staves and two bass clef staves. The score includes various musical notations such as eighth notes, sixteenth notes, and chords. The number 151 is written above the first staff of each system, and the number 28 is written above the first staff of the first system.

156

29

This system contains five staves. The first staff has a treble clef and a key signature of one sharp (F#). It begins with a whole rest, followed by four measures of eighth-note patterns with slurs. The second staff has a treble clef and a key signature of one sharp, also starting with a whole rest and followed by eighth-note patterns. The third staff has a treble clef and a key signature of one sharp, starting with a whole rest and followed by whole notes. The fourth staff has a bass clef and a key signature of one sharp, starting with a whole rest and followed by whole notes. The fifth staff has a bass clef and a key signature of one sharp, starting with a whole rest and followed by eighth-note patterns.

156

This system contains five staves. The first staff has a treble clef and a key signature of one sharp, starting with a whole rest and followed by chords. The second staff has a treble clef and a key signature of one sharp, starting with a whole rest and followed by chords. The third staff has a bass clef and a key signature of one sharp, starting with a whole rest and followed by eighth-note patterns. The fourth staff has a bass clef and a key signature of one sharp, starting with a whole rest and followed by whole notes. The fifth staff has a bass clef and a key signature of one sharp, starting with a whole rest and followed by whole notes.

156

This system contains five staves. The first staff has a treble clef and a key signature of one sharp, starting with a whole rest and followed by eighth-note patterns. The second staff has a treble clef and a key signature of one sharp, starting with a whole rest and followed by eighth-note patterns. The third staff has a treble clef and a key signature of one sharp, starting with a whole rest and followed by eighth-note patterns. The fourth staff has a bass clef and a key signature of one sharp, starting with a whole rest and followed by eighth-note patterns. The fifth staff has a bass clef and a key signature of one sharp, starting with a whole rest and followed by eighth-note patterns.

156

This system contains five staves. The first staff has a treble clef and a key signature of one sharp, starting with a whole rest and followed by eighth-note patterns. The second staff has a treble clef and a key signature of one sharp, starting with a whole rest and followed by eighth-note patterns. The third staff has a bass clef and a key signature of one sharp, starting with a whole rest and followed by eighth-note patterns. The fourth staff has a bass clef and a key signature of one sharp, starting with a whole rest and followed by eighth-note patterns. The fifth staff has a bass clef and a key signature of one sharp, starting with a whole rest and followed by eighth-note patterns.

156

This system contains five staves. The first staff has a treble clef and a key signature of one sharp, starting with a whole rest and followed by eighth-note patterns. The second staff has a treble clef and a key signature of one sharp, starting with a whole rest and followed by eighth-note patterns. The third staff has a bass clef and a key signature of one sharp, starting with a whole rest and followed by eighth-note patterns. The fourth staff has a bass clef and a key signature of one sharp, starting with a whole rest and followed by eighth-note patterns. The fifth staff has a bass clef and a key signature of one sharp, starting with a whole rest and followed by eighth-note patterns.

[illegible]

166

The musical score consists of four systems, each with two staves (treble and bass clef). The key signature is one sharp (F#) and the time signature is 2/4. Measure 166 is marked at the beginning of each system. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and a fermata in the bass staff of the second system. The fourth system features a complex, fast-paced melodic line in the treble staff, possibly representing a keyboard or string instrument, while the bass staff continues with a steady eighth-note pattern.

Page 31 of a musical score, measures 171-175. The score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is 2/4. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The vocal parts have various melodic lines, with some measures marked with a forte (*f*) dynamic. The measures are numbered 171, 172, 173, 174, and 175 at the beginning of each system.

176

System 1: Measures 176-179. Treble and Bass staves. Treble staff has a key signature of one sharp (F#) and a common time signature (C). Bass staff has a key signature of two sharps (F# and C#) and a common time signature (C). The music consists of quarter and eighth notes with rests.

176

System 2: Measures 176-179. Treble and Bass staves. Treble staff has a key signature of one sharp (F#) and a common time signature (C). Bass staff has a key signature of two sharps (F# and C#) and a common time signature (C). The music consists of quarter and eighth notes with rests.

176

System 3: Measures 176-179. Treble and Bass staves. Treble staff has a key signature of one sharp (F#) and a common time signature (C). Bass staff has a key signature of two sharps (F# and C#) and a common time signature (C). The music consists of quarter and eighth notes with rests.

176

System 4: Measures 176-179. Treble and Bass staves. Treble staff has a key signature of one sharp (F#) and a common time signature (C). Bass staff has a key signature of two sharps (F# and C#) and a common time signature (C). The music consists of quarter and eighth notes with rests.

176

System 5: Measures 176-179. Treble and Bass staves. Treble staff has a key signature of one sharp (F#) and a common time signature (C). Bass staff has a key signature of two sharps (F# and C#) and a common time signature (C). The music consists of quarter and eighth notes with rests.

176

System 6: Measures 176-179. Treble and Bass staves. Treble staff has a key signature of one sharp (F#) and a common time signature (C). Bass staff has a key signature of two sharps (F# and C#) and a common time signature (C). The music consists of quarter and eighth notes with rests.

176

System 7: Measures 176-179. Treble and Bass staves. Treble staff has a key signature of one sharp (F#) and a common time signature (C). Bass staff has a key signature of two sharps (F# and C#) and a common time signature (C). The music consists of quarter and eighth notes with rests.

176

System 8: Measures 176-179. Treble and Bass staves. Treble staff has a key signature of one sharp (F#) and a common time signature (C). Bass staff has a key signature of two sharps (F# and C#) and a common time signature (C). The music consists of quarter and eighth notes with rests.

33

186

mf

186

mf

186

mf

186

mf

186

186

186

186

mf

mf

mf

186

186

186

mf

mf

191

191

191

191

191

This musical score is for guitar, spanning measures 194 to 201. It is written in treble and bass clefs with a key signature of one sharp (F#). The score is organized into four systems, each containing three staves. Measures 194 through 200 are empty staves, while measure 201 contains musical notation. The notation in measure 201 consists of a series of eighth notes in the treble clef and a series of eighth notes in the bass clef, with a final double bar line and a repeat sign.

53

[illegible]

[illegible]

212

212

212

212

212

212

212

212

212

212

The image displays a page of musical notation, likely a score for a piano piece. The notation is organized into systems of staves. Each system begins with a measure number '216' in the left margin. The staves are arranged in pairs, with treble clefs on the top staff and bass clefs on the bottom staff of each pair. The key signature is one sharp (F#), and the time signature is 2/4. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'dolce'. The page is divided into measures by vertical bar lines, and a double bar line is used to indicate the end of a section. The overall layout is clean and professional, typical of a printed musical score.

225 37

225 *p*

225 *f*

225 *f*

225 *f*

230

230

230

230

230

230

230

230

230

230

235

The musical score for guitar, measures 235-240, is presented in a system of six staves. The first four staves are grouped by a brace on the left. The first staff is in treble clef with a key signature of one sharp (F#). The second and third staves are in treble clef with a key signature of two sharps (F# and C#). The fourth staff is in bass clef with a key signature of two sharps (F# and C#). The fifth and sixth staves are in bass clef with a key signature of one sharp (F#). The time signature is 7/8. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and chords. The system concludes with a double bar line.

235

235

235

235

235

235

This image shows a page of musical notation, likely a piano score, with multiple staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various musical notations such as notes, rests, and dynamic markings like 'p' (piano). The page is numbered '240' in the top left corner. The notation is arranged in systems, with some staves having multiple measures. The overall style is that of a formal musical score.

A page of musical notation for a piano piece, featuring multiple staves with various musical notations including notes, rests, and dynamic markings. The notation is arranged in a system of five staves. The first staff is a treble clef with a key signature of one flat (B-flat). The second staff is a treble clef with a key signature of one flat. The third staff is a treble clef with a key signature of one sharp (F-sharp). The fourth staff is a bass clef with a key signature of one flat. The fifth staff is a bass clef with a key signature of one flat. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The page is numbered '245' in the top left corner.

5. Sargyt № 3120

The image displays a musical score for the song "The Rose Tree". The score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The score is divided into two systems, each containing five measures. The first system is marked with a rehearsal mark "255" and a measure number "41" in a box. The second system is also marked with a rehearsal mark "255". The piano accompaniment features a steady eighth-note bass line and a melody in the right hand. The vocal parts enter in the first measure of the first system and continue through the fifth measure of the second system.

[illegible]

43

265

265

265

265

265

265

265

This page contains musical notation for a 12-part setting of the Mass. The notation is arranged in 12 staves, each with a unique key signature and time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings. The page is numbered 44 in the top right corner.

273

System 1: Four staves (three treble, one bass). Measures 1-4. Treble staves 1-3 have whole rests in measures 1 and 4. Treble staff 1 has a melodic line in measures 2 and 3. Bass staff has a melodic line in measures 2 and 3. Time signatures change from 4/4 to 3/4 in measure 2 and back to 4/4 in measure 4.

273

System 2: Four staves. Measures 1-4. Treble staves 1-3 have whole rests in measures 1 and 4. Treble staff 1 has a melodic line in measures 2 and 3. Bass staff has a melodic line in measures 2 and 3. Time signatures change from 4/4 to 3/4 in measure 2 and back to 4/4 in measure 4.

273

System 3: Four staves. Measures 1-4. Treble staves 1-3 have whole rests in measures 1 and 4. Treble staff 1 has a melodic line in measures 2 and 3. Bass staff has a melodic line in measures 2 and 3. Time signatures change from 4/4 to 3/4 in measure 2 and back to 4/4 in measure 4.

273

System 4: Four staves. Measures 1-4. Treble staves 1-3 have whole rests in measures 1 and 4. Treble staff 1 has a melodic line in measures 2 and 3. Bass staff has a melodic line in measures 2 and 3. Time signatures change from 4/4 to 3/4 in measure 2 and back to 4/4 in measure 4.

273

System 5: Four staves. Measures 1-4. Treble staves 1-3 have whole rests in measures 1 and 4. Treble staff 1 has a melodic line in measures 2 and 3. Bass staff has a melodic line in measures 2 and 3. Time signatures change from 4/4 to 3/4 in measure 2 and back to 4/4 in measure 4.

45

280

280

280

280

280

280

280

280

280

Poco a poco cresc.

280

280

Poco a poco cresc.

243

283

This system contains five empty musical staves. The first two staves are in treble clef with a key signature of one flat (B-flat). The next two staves are in treble clef with a key signature of one sharp (F-sharp). The fifth staff is in bass clef with a key signature of one flat (B-flat).

243

283

This system contains five staves. The first four staves show a chordal accompaniment in treble clef with a key signature of one flat (B-flat). The fifth staff is in bass clef with a key signature of one flat (B-flat).

243

283

This system contains five staves. The first four staves are empty. The fifth staff is in bass clef with a key signature of one flat (B-flat) and contains a single note.

243

283

This system contains five staves. The first four staves show a melodic line in treble clef with a key signature of one flat (B-flat). The fifth staff is in bass clef with a key signature of one flat (B-flat).

243

283

This system contains five empty musical staves. The first two staves are in treble clef with a key signature of one flat (B-flat). The next two staves are in treble clef with a key signature of one sharp (F-sharp). The fifth staff is in bass clef with a key signature of one flat (B-flat).

243

283

This system contains five staves. The first four staves show a melodic line in treble clef with a key signature of one flat (B-flat). The fifth staff is in bass clef with a key signature of one flat (B-flat). Dynamics markings include *f* and *sf*.

243

283

This system contains five staves. The first four staves show a melodic line in treble clef with a key signature of one flat (B-flat). The fifth staff is in bass clef with a key signature of one flat (B-flat).

46



First system of musical notation, measures 46-48. It consists of four staves: three treble clefs and one bass clef. The key signature has one sharp (F#). The music features a complex, fast-moving melody in the upper staves and a more rhythmic, steady bass line.

286



Second system of musical notation, measures 49-51. It consists of four staves: three treble clefs and one bass clef. The key signature has one sharp (F#). The music continues with a complex, fast-moving melody in the upper staves and a more rhythmic, steady bass line.

286



Third system of musical notation, measures 52-54. It consists of four staves: three treble clefs and one bass clef. The key signature has one sharp (F#). The music continues with a complex, fast-moving melody in the upper staves and a more rhythmic, steady bass line.

286



Fourth system of musical notation, measures 55-57. It consists of four staves: three treble clefs and one bass clef. The key signature has one sharp (F#). The music continues with a complex, fast-moving melody in the upper staves and a more rhythmic, steady bass line.

286



Fifth system of musical notation, measures 58-60. It consists of four staves: three treble clefs and one bass clef. The key signature has one sharp (F#). The music continues with a complex, fast-moving melody in the upper staves and a more rhythmic, steady bass line.

286

75

TÜRKMEN HALK SAZY

Amman-amman

Täzeden işlänler: N. Muhadow, O. Annanepesow

Orkestr üçin işlän: M. Gapurow

Allegro Moderato (Aram tizlikde)

Fleýta *f*

Goboý *f*

Klarnet in B *f*

Fagot *f*

Prima-dutar *f*

Alt-dutar *f*

Bas-dutar *f*

Plektor dutar-I *f*

Plektor dutar-II *f*

Çeň *f*

Kanun *f*

Ud *f*

Solo Prima dutar

Gyjak I *f*

Gyjak II *f*

Wiolonçel *f*

Kontrabas *f*

This page of musical notation is for a string quartet, consisting of four systems of staves. Each system contains two treble and two bass staves. The notation includes various musical notes, rests, and dynamic markings. The first system begins with a treble clef and a key signature of one flat (B-flat). The second system begins with a bass clef and a key signature of one flat. The third system begins with a treble clef and a key signature of one flat. The fourth system begins with a bass clef and a key signature of one flat. The notation is written in a standard musical notation style, with notes and rests clearly visible on the staves.

11

11

16

16

p

p

p

p

f

p

p

p

21

A musical staff system consisting of five staves. Each staff contains a whole rest, indicating that all instruments are silent for this measure.

21

A musical staff system consisting of three staves. The first two staves are treble clef, and the third is bass clef. The music begins with a measure of rests, followed by a measure of eighth notes, and then a measure of sixteenth notes.

A musical staff system consisting of five staves. The first two staves are treble clef, and the last three are bass clef. The music continues with a measure of eighth notes, followed by a measure of sixteenth notes, and then a measure of eighth notes.

21

A musical staff system consisting of one staff. The music continues with a measure of eighth notes, followed by a measure of sixteenth notes, and then a measure of eighth notes.

21

A musical staff system consisting of four staves. The first two staves are treble clef, and the last two are bass clef. The music continues with a measure of eighth notes, followed by a measure of sixteenth notes, and then a measure of eighth notes.

6. Sargyt № 3120

31

This musical score is for a 12-part ensemble, consisting of six staves in the upper system and six in the lower system. The notation is as follows:

- Staff 1 (Upper):** Treble clef, contains whole rests for measures 31-35.
- Staff 2 (Upper):** Treble clef, contains eighth notes in measures 31 and 34, and whole rests in measures 32, 33, and 35.
- Staff 3 (Upper):** Treble clef with a key signature of one sharp (F#), contains whole rests for measures 31-35.
- Staff 4 (Upper):** Bass clef, contains eighth notes in measures 31 and 34, and whole rests in measures 32, 33, and 35.
- Staff 5 (Lower):** Treble clef, contains eighth-note chords in measures 31 and 34, and whole rests in measures 32, 33, and 35.
- Staff 6 (Lower):** Treble clef, contains eighth notes in measures 31 and 34, and whole rests in measures 32, 33, and 35.
- Staff 7 (Lower):** Treble clef, contains eighth-note chords in measures 31 and 34, and whole rests in measures 32, 33, and 35.
- Staff 8 (Lower):** Treble clef, contains eighth notes in measures 31 and 34, and whole rests in measures 32, 33, and 35.
- Staff 9 (Lower):** Treble clef, contains eighth-note chords in measures 31 and 34, and whole rests in measures 32, 33, and 35.
- Staff 10 (Lower):** Treble clef, contains eighth notes in measures 31 and 34, and whole rests in measures 32, 33, and 35.
- Staff 11 (Lower):** Bass clef, contains eighth notes in measures 31 and 34, and whole rests in measures 32, 33, and 35.
- Staff 12 (Lower):** Bass clef, contains eighth notes in measures 31 and 34, and whole rests in measures 32, 33, and 35.

31

31

31

31

31

31

36

A system of five musical staves. The first staff has a treble clef and a key signature of one sharp (F#). All five staves contain whole rests for the duration of the measure.

36

A system of five musical staves. The first staff has a treble clef and a key signature of one flat (Bb). The notation consists of eighth notes and rests across all staves.

A system of five musical staves. The first staff has a treble clef and a key signature of one flat (Bb). The notation consists of eighth notes and rests across all staves.

36

A single musical staff with a treble clef and a key signature of one flat (Bb). It contains a complex pattern of eighth notes and rests.

36

A system of five musical staves. The first staff has a treble clef and a key signature of one flat (Bb). The notation consists of eighth notes and rests across all staves.

41

f

f

p

41

f

f

p

p

41

f

p

f

p

41

f

p

41

f

p

This image shows a page of musical notation, likely for a piano piece. It consists of multiple systems of staves. Each system typically includes a treble clef staff and a bass clef staff, with some systems having an additional treble clef staff. The notation includes various musical notes (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as 'f' (forte) and 'b' (basso). The page is numbered '46' in the top left corner. The notation is arranged in a standard musical score format, with measures separated by vertical bar lines.

51

The image displays five systems of musical notation, each consisting of five staves. The notation is written in a single system across the page. The first staff of each system begins with a treble clef and a key signature of one sharp (F#). The music is written in a 4/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. The music is organized into measures, with some measures containing multiple notes and others containing rests. The notation is written in a standard musical font, with notes and rests clearly visible. The first staff of each system is marked with a '51' at the beginning, indicating the measure number. The notation is written in a single system across the page, with the first staff of each system beginning with a treble clef and a key signature of one sharp (F#). The music is written in a 4/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. The music is organized into measures, with some measures containing multiple notes and others containing rests. The notation is written in a standard musical font, with notes and rests clearly visible. The first staff of each system is marked with a '51' at the beginning, indicating the measure number.

[illegible]

61

p

p

p

p

61

p

p

p

p

p

61

p

p

p

p

p

61

p

p

p

p

p

66

This musical score is for a 12-part ensemble, consisting of six systems of two staves each. The notation is as follows:

- System 1:** Treble and Bass staves. Measures 66-67 are rests. Measure 68 features a melody in the treble staff starting on G4, marked *f*. Measure 69 features a melody in the bass staff starting on G3, marked *f*. Measure 70 features a melody in the treble staff starting on G4, marked *f*.
- System 2:** Treble and Bass staves. Measures 66-67 feature a melody in the treble staff starting on G4, marked *f*. Measure 68 features a melody in the bass staff starting on G3, marked *f*. Measure 69 features a melody in the treble staff starting on G4, marked *f*. Measure 70 features a melody in the bass staff starting on G3, marked *f*.
- System 3:** Treble and Bass staves. Measures 66-67 feature a melody in the treble staff starting on G4, marked *f*. Measure 68 features a melody in the bass staff starting on G3, marked *f*. Measure 69 features a melody in the treble staff starting on G4, marked *f*. Measure 70 features a melody in the bass staff starting on G3, marked *f*.
- System 4:** Treble and Bass staves. Measures 66-67 feature a melody in the treble staff starting on G4, marked *f*. Measure 68 features a melody in the bass staff starting on G3, marked *f*. Measure 69 features a melody in the treble staff starting on G4, marked *f*. Measure 70 features a melody in the bass staff starting on G3, marked *f*.
- System 5:** Treble and Bass staves. Measures 66-67 feature a melody in the treble staff starting on G4, marked *f*. Measure 68 features a melody in the bass staff starting on G3, marked *f*. Measure 69 features a melody in the treble staff starting on G4, marked *f*. Measure 70 features a melody in the bass staff starting on G3, marked *f*.
- System 6:** Treble and Bass staves. Measures 66-67 feature a melody in the treble staff starting on G4, marked *f*. Measure 68 features a melody in the bass staff starting on G3, marked *f*. Measure 69 features a melody in the treble staff starting on G4, marked *f*. Measure 70 features a melody in the bass staff starting on G3, marked *f*.

[illegible]

76

76

76

76

76

76

76

76

76

76

76

81

81

81

81

81

85

86

87

88

89

This image shows a page of musical notation, likely for a piano piece. It consists of multiple staves, each with a treble or bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings. The number '91' is prominently displayed at the beginning of several staves, indicating a specific measure or section. The overall layout is clean and professional, typical of a printed musical score.

94

System 94 contains five measures of music. The first staff (treble clef) features a melody with eighth and sixteenth notes, including a key signature change from one sharp to one flat. The second staff (treble clef) provides a harmonic accompaniment with eighth and sixteenth notes. The third staff (treble clef) continues the melody. The fourth staff (bass clef) provides a bass line with eighth and sixteenth notes. The fifth staff (bass clef) continues the bass line.

95

System 95 consists of five empty musical staves, each with a treble or bass clef, indicating a section where the music is not written.

96

System 96 contains five measures of music. The first staff (treble clef) features a melody with eighth and sixteenth notes. The second staff (treble clef) provides a harmonic accompaniment with eighth and sixteenth notes. The third staff (treble clef) continues the melody. The fourth staff (bass clef) provides a bass line with eighth and sixteenth notes. The fifth staff (bass clef) continues the bass line.

97

System 97 contains five measures of music. The first staff (treble clef) features a melody with eighth and sixteenth notes. The second staff (treble clef) provides a harmonic accompaniment with eighth and sixteenth notes. The third staff (treble clef) continues the melody. The fourth staff (bass clef) provides a bass line with eighth and sixteenth notes. The fifth staff (bass clef) continues the bass line.

101

A musical staff system consisting of five staves. Each staff contains a whole rest, indicating that all instruments are silent for this measure.

101

A musical staff system consisting of five staves. Each staff contains an eighth note, indicating a rhythmic pattern across all instruments.

A musical staff system consisting of five staves. The first two staves contain eighth notes, while the remaining three staves contain whole rests.

101

A musical staff system consisting of five staves. The first staff contains a complex melodic line with eighth notes and ties. The remaining four staves contain eighth notes.

106

106

106

106

This image shows a page of musical notation, likely for a piano piece. The notation is arranged in four systems, each containing three staves. The first staff of each system is in treble clef, and the second and third staves are in bass clef. The music features a variety of note values, including eighth and sixteenth notes, as well as rests. Dynamic markings such as 'f' (forte) and 'ff' (fortissimo) are present. The notation is written in black ink on a white background. The first system begins with a treble clef and a key signature of one sharp (F#). The second system begins with a treble clef and a key signature of one flat (Bb). The third system begins with a treble clef and a key signature of one flat (Bb). The fourth system begins with a treble clef and a key signature of one flat (Bb). The notation is written in a clear, legible style, with notes and rests clearly defined. The overall layout is clean and professional, typical of a printed musical score.

116

A musical staff system consisting of five staves. Each staff contains a whole rest, indicating that all instruments are silent for this measure.

116

A musical staff system consisting of four staves. Each staff contains a quarter rest followed by two eighth notes, indicating a rhythmic pattern across the four parts.

A musical staff system consisting of seven staves. The first four staves contain a quarter rest followed by two eighth notes. The remaining three staves are empty, indicating no music for those parts in this system.

116

A musical staff system consisting of five staves. The first staff contains a complex rhythmic pattern of eighth and sixteenth notes. The other four staves contain a quarter rest followed by two eighth notes.

[illegible]

126

The image displays five systems of musical notation, each consisting of five staves. The notation is in a key with one sharp (F#) and a common time signature. The first system shows a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The second system features a more complex, dense texture with many beamed notes. The third system continues with intricate rhythmic patterns and rests. The fourth system shows a mix of rhythmic values and rests. The fifth system features a more complex, dense texture with many beamed notes. The notation is in a key with one sharp (F#) and a common time signature.

131

This musical score is for a 12-part ensemble, consisting of six staves in the upper system and six in the lower system. The notation is as follows:

- Staff 1 (Upper):** Treble clef, melodic line with eighth and sixteenth notes.
- Staff 2 (Upper):** Treble clef, melodic line with eighth and sixteenth notes.
- Staff 3 (Upper):** Treble clef, melodic line with eighth and sixteenth notes.
- Staff 4 (Upper):** Bass clef, melodic line with eighth and sixteenth notes.
- Staff 5 (Lower):** Treble clef, melodic line with eighth and sixteenth notes.
- Staff 6 (Lower):** Treble clef, melodic line with eighth and sixteenth notes.
- Staff 7 (Lower):** Treble clef, melodic line with eighth and sixteenth notes.
- Staff 8 (Lower):** Treble clef, melodic line with eighth and sixteenth notes.
- Staff 9 (Lower):** Treble clef, melodic line with eighth and sixteenth notes.
- Staff 10 (Lower):** Bass clef, melodic line with eighth and sixteenth notes.
- Staff 11 (Lower):** Bass clef, melodic line with eighth and sixteenth notes.
- Staff 12 (Lower):** Bass clef, melodic line with eighth and sixteenth notes.

The score contains measures 131 through 135. Measure 131 is marked with a '131' at the beginning of the first staff in each system. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature has one flat (B-flat).

136

The image displays a musical score for five systems of staves. Each system consists of five staves: two treble clefs, two bass clefs, and a central staff with a treble clef. The notation includes various musical symbols such as notes, rests, and accidentals. The first system is marked with a '136' in the top left corner. The second system also has a '136' in the top left corner. The third system has a '136' in the top left corner. The fourth system has a '136' in the top left corner. The fifth system has a '136' in the top left corner. The notation is complex, featuring many beamed notes and rests.

146 *800*

146

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146

151



First system of music, measures 151-155. It consists of four staves. The top staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef. The third staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef. The music features a mix of eighth and sixteenth notes, with some rests.

151



Second system of music, measures 151-155. It consists of four staves. The top staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef. The third staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef. The music features a mix of eighth and sixteenth notes, with some rests.



Third system of music, measures 151-155. It consists of five staves. The top staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef. The third staff has a treble clef and a key signature of one sharp (F#). The fourth staff has a treble clef. The bottom staff has a bass clef. The music features a mix of eighth and sixteenth notes, with some rests.

151



Fourth system of music, measures 151-155. It consists of four staves. The top staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef. The third staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef. The music features a mix of eighth and sixteenth notes, with some rests.

151



Fifth system of music, measures 151-155. It consists of four staves. The top staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef. The third staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef. The music features a mix of eighth and sixteenth notes, with some rests.

[illegible]

166

The image displays five systems of musical staves. The first system consists of four staves (treble, treble, treble with a key signature of one sharp, and bass) and contains only whole rests. The second system consists of three staves (treble, treble, and bass) and contains musical notation including eighth and sixteenth notes, rests, and a key signature change to one flat. The third system consists of five staves (two treble, two treble, and one bass) and contains musical notation including eighth and sixteenth notes, rests, and a key signature change to one flat. The fourth system consists of two staves (treble and bass) and contains musical notation including eighth and sixteenth notes, rests, and a key signature change to one flat. The fifth system consists of four staves (treble, treble, treble, and bass) and contains musical notation including eighth and sixteenth notes, rests, and a key signature change to one flat. Each system is marked with the number 166 at the beginning.

171 *mf* ³ *g^{xxx}*

171

171 *mf* ³ *mf*

171

171

The image displays five systems of musical notation. The first system consists of four staves; the top staff begins with a treble clef and a key signature of one sharp (F#), while the bottom staff has a bass clef. The second system has five staves, all with treble clefs. The third system also has five staves, with the top three in treble clef and the bottom two in bass clef. The fourth system has four staves, with the top two in treble clef and the bottom two in bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'mf' and 'gxxx'. The page number '110' is centered at the bottom.

181

System 181, measures 1-5. All staves are empty.

181

System 181, measures 6-10. Treble and bass staves contain musical notation.

System 181, measures 11-15. Treble and bass staves contain musical notation.

181

System 181, measures 16-17. Treble and bass staves contain musical notation.

181

System 181, measures 18-22. Treble and bass staves contain musical notation.

185 *8va*

186

187

188

189

191

This system consists of five staves. The first staff is in treble clef, the second in treble clef, the third in treble clef with a key signature of one sharp (F#), and the fourth in bass clef. All staves contain whole rests for the entire duration of the system.

191

This system consists of five staves. The first staff is in treble clef, the second in treble clef, the third in treble clef, and the fourth in bass clef. All staves contain eighth notes for the entire duration of the system.

This system consists of five staves. The first staff is in treble clef, the second in treble clef, the third in treble clef, the fourth in treble clef, and the fifth in bass clef. The first three staves contain eighth notes, while the fourth and fifth staves contain whole rests for the entire duration of the system.

191

191

This system consists of five staves. The first staff is in treble clef, the second in treble clef, the third in bass clef, the fourth in bass clef, and the fifth in bass clef. The first staff contains sixteenth notes, while the other four staves contain eighth notes for the entire duration of the system.

This image shows a page of musical notation, specifically a score for a piano piece. The page is numbered 196 in the top left corner. The notation is arranged in systems of staves. The first system consists of five staves, all of which contain whole rests, indicating a section of silence or a specific harmonic texture. The second system begins at measure 196 and features more active notation. It includes a treble staff with a melodic line of eighth and sixteenth notes, and a bass staff with a steady eighth-note accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The notation continues across several systems, showing a mix of melodic and harmonic parts. The page is clean and professional, typical of a printed musical score.

201

A musical score system consisting of five staves. Each staff contains a whole rest, indicating that all instruments are silent for this measure.

201

A musical score system consisting of four staves. The first staff has a half note G4 followed by eighth notes. The second staff has a half note F#4 followed by eighth notes. The third staff has a half note E4 followed by eighth notes. The fourth staff has a half note D4 followed by eighth notes. All staves end with a repeat sign.

A musical score system consisting of six staves. The first staff has a half note G4 followed by eighth notes. The second staff has a half note F#4 followed by eighth notes. The third staff has a half note E4 followed by eighth notes. The fourth staff has a half note D4 followed by eighth notes. The fifth staff has a half note C4 followed by eighth notes. The sixth staff has a half note B3 followed by eighth notes. All staves end with a repeat sign.

201

A musical score system consisting of one staff. It contains a half note G4 followed by eighth notes, ending with a repeat sign.

201

A musical score system consisting of four staves. The first staff has a half note G4 followed by eighth notes. The second staff has a half note F#4 followed by eighth notes. The third staff has a half note E4 followed by eighth notes. The fourth staff has a half note D4 followed by eighth notes. All staves end with a repeat sign.

TÜRKMEN HALK SAZY

Balsaýat

Täzeden işlän: W. Ahmedow

Orkestr üçin işlän: H. Muhammetgulyýew

Andante maestoso (Haýal dabaraly)

Flýta

Goboý

Klarnet inB

Fagot

Prima-Dutar

Alt-Dutar

Bas-Dutar

Kontrabas

Plektr 1

Plektr 2

Plektr 3

Çeň

Kanun

Ud

Solo Dutar sekunda

Dep

Timpani

Gyjak I

Gyjak II

Wiolonçel

Kontrabas

Handwritten musical score for guitar, featuring 12 systems of staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 4/4 time signature. The score is divided into measures by vertical bar lines, with some measures containing rests or specific rhythmic markings. The notation is written in a cursive, handwritten style.

Allegro (Çaltı)

The musical score is written for a large ensemble, likely a string orchestra or chamber ensemble, in 2/4 time. The key signature has one sharp (F#). The score is divided into two systems. The first system consists of 12 staves. The first four staves (treble and bass clef pairs) show a melodic line with piano (p) dynamics. The next four staves (treble and bass clef pairs) show a more active melodic line with forte (f) dynamics. The last four staves (treble and bass clef pairs) show a sustained harmonic background with piano (p) dynamics. The second system consists of 12 staves. The first two staves (treble and bass clef) show a melodic line with forte (f) dynamics and pizzicato (pizz.) markings. The next four staves (treble and bass clef pairs) show a melodic line with forte (f) dynamics and pizzicato (pizz.) markings. The last six staves (treble and bass clef pairs) show a melodic line with forte (f) dynamics and pizzicato (pizz.) markings.

The musical score is organized into four systems, each containing three staves. The first system includes a vocal line (soprano) and two instrumental lines (flute and clarinet). The second system features a vocal line (soprano), a flute line, and a clarinet line. The third system includes a vocal line (soprano), a flute line, and a clarinet line. The fourth system features a vocal line (soprano), a flute line, and a clarinet line. The score is written in G major and 4/4 time. The first system includes a vocal line (soprano) and two instrumental lines (flute and clarinet). The second system features a vocal line (soprano), a flute line, and a clarinet line. The third system includes a vocal line (soprano), a flute line, and a clarinet line. The fourth system features a vocal line (soprano), a flute line, and a clarinet line. The score is written in G major and 4/4 time.

This musical score is for a 12-part ensemble, consisting of six systems of two staves each. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems of measures 21-24 and 25-28.

- Measures 21-24:** The first system (measures 21-24) features a vocal line with a melodic line and a piano accompaniment. The second system (measures 25-28) features a vocal line with a melodic line and a piano accompaniment.
- Measures 25-28:** The third system (measures 25-28) features a vocal line with a melodic line and a piano accompaniment. The fourth system (measures 29-32) features a vocal line with a melodic line and a piano accompaniment.

The score includes various musical notations such as notes, rests, and bar lines, indicating a complex and varied musical composition.

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Musical score for a 12-part ensemble, measures 129-139. The score is written for 12 staves, organized into four systems of three staves each. The key signature is one sharp (F#), and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, beams, and slurs. The first system (measures 129-131) features a variety of note values and rests. The second system (measures 132-134) continues the melodic and harmonic development. The third system (measures 135-137) shows a more active texture with many sixteenth notes. The fourth system (measures 138-139) concludes the passage with sustained notes and rests.

The musical score is presented in three systems, each containing four staves. The key signature is one sharp (F#) and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, and bar lines. The first system shows the initial measures of the piece, with the first staff featuring a melodic line and the other staves providing harmonic support. The second system continues the development of the themes, with more complex rhythmic patterns appearing in the lower staves. The third system concludes the page, showing the final measures of the section.

This page contains musical notation for a 12-part ensemble. The notation is organized into four systems of three staves each. The first system (staves 1-3) features a treble clef, a key signature of one sharp (F#), and a variety of musical notes and rests. The second system (staves 4-6) features a bass clef, a key signature of one sharp (F#), and a variety of musical notes and rests. The third system (staves 7-9) features a treble clef, a key signature of one sharp (F#), and a variety of musical notes and rests. The fourth system (staves 10-12) features a bass clef, a key signature of one sharp (F#), and a variety of musical notes and rests. The notation includes various musical symbols such as notes, rests, and bar lines.

The musical score is arranged in four systems of three staves each. The first system (staves 1-3) is in G major (one sharp) and 2/4 time. The second system (staves 4-6) continues the piece. The third system (staves 7-9) includes a key signature change to D major (two sharps) on staff 7, indicated by a double bar line and the new key signature. The fourth system (staves 10-12) concludes the piece. The notation includes various musical symbols such as treble and bass clefs, key signatures, time signatures, and a variety of note values (quarter, eighth, and sixteenth notes) and rests.

The musical score is arranged in 12 staves, organized into four systems of three staves each. The notation includes various musical symbols such as eighth notes, quarter notes, and rests, indicating a complex rhythmic structure. The score is written in a key signature of one sharp (F#) and a time signature of 4/4. The notation is in black ink on a white background, with a clear and legible layout.

This musical score is for a 12-part ensemble, organized into four systems of three staves each. The key signature is one sharp (F#), and the time signature is 4/4. The score covers measures 31 through 37.

- Measures 31-32:** The first system (measures 31-32) features a vocal line in the first staff with notes G4, A4, B4, and C5. The second and third staves provide harmonic support with chords and single notes. The second system (measures 32-33) continues the vocal line with notes D5, E5, and F#5.
- Measures 33-34:** The third system (measures 33-34) shows the vocal line with notes G5, A5, and B5. The second and third staves continue their harmonic accompaniment.
- Measures 35-36:** The fourth system (measures 35-36) features a vocal line with notes C6, B5, and A5. The second and third staves provide harmonic support.
- Measure 37:** The fifth system (measure 37) shows the vocal line with notes G5, F#5, and E5. The second and third staves provide harmonic support.

The notation includes various musical symbols such as treble and bass clefs, key signatures, time signatures, and various note values (quarter, eighth, and sixteenth notes) and rests.

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musical score for piano, measures 1-8. The score is written for piano (p) and includes staves for treble and bass clefs. The key signature is one sharp (F#). The score is divided into measures 1 through 8, with measure numbers 1, 2, 3, 4, 5, 6, 7, and 8 indicated below the staves. The notation includes various musical symbols such as notes, rests, and dynamic markings (p).

This musical score is for a 12-part ensemble, organized into six systems of two staves each. The key signature is one sharp (F#), and the time signature is 4/4. The score covers measures 73, 74, and 75.

- System 1 (Measures 73-75):** The top staff features a melodic line with eighth-note patterns and slurs. The bottom staff provides a harmonic accompaniment with sustained notes and rests. A dynamic marking of *f* (forte) is present at the start of measure 75.
- System 2 (Measures 73-75):** The top staff continues the melodic development. The bottom staff consists of sustained notes. A dynamic marking of *f* is present at the start of measure 75.
- System 3 (Measures 73-75):** The top staff features a more active melodic line. The bottom staff has sustained notes. A dynamic marking of *f* is present at the start of measure 75.
- System 4 (Measures 73-75):** The top staff has a melodic line with slurs. The bottom staff has sustained notes. A dynamic marking of *f* is present at the start of measure 75.
- System 5 (Measures 73-75):** The top staff has a melodic line. The bottom staff has sustained notes. A dynamic marking of *f* is present at the start of measure 75.
- System 6 (Measures 73-75):** The top staff has a melodic line. The bottom staff has sustained notes. A dynamic marking of *f* is present at the start of measure 75.

The musical score is arranged in systems of staves. The first system (measures 77-80) features a treble staff with a melodic line and a bass staff with a simple accompaniment. The second system (measures 81-84) introduces a new melodic line in the treble staff, with the bass staff continuing the accompaniment. The third system (measures 85-88) shows a continuation of the melodic and accompanimental lines. The fourth system (measures 89-92) includes a treble staff with a melodic line and a bass staff with a simple accompaniment. The fifth system (measures 93-96) features a treble staff with a melodic line and a bass staff with a simple accompaniment. The sixth system (measures 97-100) includes a treble staff with a melodic line and a bass staff with a simple accompaniment. The seventh system (measures 101-104) features a treble staff with a melodic line and a bass staff with a simple accompaniment. The eighth system (measures 105-108) includes a treble staff with a melodic line and a bass staff with a simple accompaniment. The ninth system (measures 109-112) features a treble staff with a melodic line and a bass staff with a simple accompaniment. The tenth system (measures 113-116) includes a treble staff with a melodic line and a bass staff with a simple accompaniment. The eleventh system (measures 117-120) features a treble staff with a melodic line and a bass staff with a simple accompaniment. The twelfth system (measures 121-124) includes a treble staff with a melodic line and a bass staff with a simple accompaniment. The thirteenth system (measures 125-128) features a treble staff with a melodic line and a bass staff with a simple accompaniment. The fourteenth system (measures 129-132) includes a treble staff with a melodic line and a bass staff with a simple accompaniment. The fifteenth system (measures 133-136) features a treble staff with a melodic line and a bass staff with a simple accompaniment.

Violin I

Violin II

Viola


Cello/Double Bass

pizz

pizz

The musical score for 'The Rose Tree' is presented in a multi-staff format. The score is divided into three systems, each containing four staves. The first system (measures 1-4) features a vocal melody in the first staff, with piano accompaniment in the second, third, and fourth staves. The second system (measures 5-8) continues the vocal melody and piano accompaniment. The third system (measures 9-12) concludes the piece with a final vocal melody and piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *f* for fortissimo). The key signature is one sharp (F#), and the time signature is 4/4.

Sheet music for a multi-staff musical score, likely for a string quartet or similar ensemble. The score is divided into four systems, each containing four staves. The key signature is one sharp (F#), and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, and slurs, indicating a complex melodic and harmonic structure. The first system shows a melodic line in the second staff, while the other staves provide harmonic support. The second system continues the melodic development. The third system features a more active melodic line in the second staff, with the other staves providing a steady harmonic accompaniment. The fourth system concludes the piece with a final melodic flourish in the second staff and a sustained harmonic accompaniment in the other staves.



100

101

102

143

Musical score for a string quartet, measures 100-109. The score is written for four staves (Violin I, Violin II, Viola, and Cello/Double Bass). The key signature is one sharp (F#). The time signature is 4/4. The score is divided into measures 100 through 109. Measures 100-103 show a complex rhythmic pattern with many beamed sixteenth and thirty-second notes. Measures 104-106 show a more melodic line with eighth and quarter notes. Measures 107-109 show a return to a more complex rhythmic pattern. The score includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The Cello/Double Bass part is marked with *arco* (arco) and *pizz* (pizzicato) markings.

111

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117

The musical score consists of multiple systems of staves. The first system (measures 111-112) includes a vocal line and piano accompaniment. The second system (measures 113-114) continues the vocal and piano parts. The third system (measures 115-116) features a vocal line and piano accompaniment. The fourth system (measures 117-118) includes a vocal line and piano accompaniment. The score is written in a key signature of one sharp (F#) and a common time signature (C).

117

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120

The image displays a musical score for the song "The Rose Tree". The score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into three systems. The first system shows the vocal entries and the piano accompaniment. The second system continues the vocal parts and the piano accompaniment. The third system shows the vocal parts and the piano accompaniment. The score is written in a standard musical notation style, with notes, rests, and bar lines clearly visible. The piano accompaniment features a mix of chords and single notes, providing a harmonic foundation for the vocal parts. The vocal parts are written in a clear, legible font, with lyrics provided below the notes. The overall layout is clean and professional, suitable for a printed musical score.

This musical score is for a 10-part ensemble, consisting of five systems of two staves each. The key signature is one sharp (F#). The score covers measures 123 through 128. Measures 123-124 show the initial entries of the parts. Measures 125-126 feature a complex rhythmic pattern with many sixteenth and thirty-second notes. Measure 127 has a different rhythmic texture with more quarter and eighth notes. Measure 128 concludes the section with a final chordal structure. The notation includes various musical symbols such as rests, beams, and dynamic markings.

Musical score for piano and voice, measures 126-136. The score is written in G major (one sharp) and 4/4 time. It consists of two systems of staves. The first system (measures 126-128) features a vocal line (soprano) and a piano accompaniment (treble and bass clef). The second system (measures 129-136) continues the vocal line and piano accompaniment. The piano part includes various chords, arpeggios, and melodic lines. The vocal line includes lyrics in German.

Measure 126: Vocal line starts with a whole note G4, followed by a half note A4, and a quarter note B4. Piano accompaniment starts with a whole note G4, followed by a half note A4, and a quarter note B4.

Measure 127: Vocal line starts with a whole note G4, followed by a half note A4, and a quarter note B4. Piano accompaniment starts with a whole note G4, followed by a half note A4, and a quarter note B4.

Measure 128: Vocal line starts with a whole note G4, followed by a half note A4, and a quarter note B4. Piano accompaniment starts with a whole note G4, followed by a half note A4, and a quarter note B4.

Measure 129: Vocal line starts with a whole note G4, followed by a half note A4, and a quarter note B4. Piano accompaniment starts with a whole note G4, followed by a half note A4, and a quarter note B4.

Measure 130: Vocal line starts with a whole note G4, followed by a half note A4, and a quarter note B4. Piano accompaniment starts with a whole note G4, followed by a half note A4, and a quarter note B4.

Measure 131: Vocal line starts with a whole note G4, followed by a half note A4, and a quarter note B4. Piano accompaniment starts with a whole note G4, followed by a half note A4, and a quarter note B4.

Measure 132: Vocal line starts with a whole note G4, followed by a half note A4, and a quarter note B4. Piano accompaniment starts with a whole note G4, followed by a half note A4, and a quarter note B4.

Measure 133: Vocal line starts with a whole note G4, followed by a half note A4, and a quarter note B4. Piano accompaniment starts with a whole note G4, followed by a half note A4, and a quarter note B4.

Measure 134: Vocal line starts with a whole note G4, followed by a half note A4, and a quarter note B4. Piano accompaniment starts with a whole note G4, followed by a half note A4, and a quarter note B4.

Measure 135: Vocal line starts with a whole note G4, followed by a half note A4, and a quarter note B4. Piano accompaniment starts with a whole note G4, followed by a half note A4, and a quarter note B4.

Measure 136: Vocal line starts with a whole note G4, followed by a half note A4, and a quarter note B4. Piano accompaniment starts with a whole note G4, followed by a half note A4, and a quarter note B4.

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This musical score is for piano and voice, spanning measures 112 to 117. It is written in G major (one sharp) and 4/4 time. The piano accompaniment consists of two staves: the right hand plays a rhythmic pattern of eighth and sixteenth notes with slurs, while the left hand plays a steady eighth-note accompaniment. The vocal line is on a single staff, featuring a melody with various note values and rests. The score is divided into two systems. The first system contains measures 112 through 115, and the second system contains measures 116 through 117. Measure numbers 112, 113, 114, 115, 116, and 117 are printed at the beginning of their respective staves.

This musical score consists of 12 measures, divided into two systems of six measures each. The notation is arranged in four systems of staves. The first system (measures 111-116) includes a grand staff (treble and bass clefs) and two single staves. The second system (measures 117-120) includes a grand staff and two single staves. The music is written in a key with one sharp (F#) and a 4/4 time signature. The notation includes various note values, rests, and dynamic markings such as *f* (forte) and *p* (piano). The score is presented in a clean, professional layout with clear staff lines and note heads.

Sheet music for a piano piece, featuring multiple staves and measures. The music is written in treble and bass clefs, with various notes, rests, and accidentals. The page includes measures 143 through 149.

Measures 143-149 are marked with measure numbers at the beginning of the first staff of each system.

A musical score for 13 measures, with measures 140 through 149 indicated. The score is written for a 12-part ensemble, consisting of six staves in the upper system and six in the lower system. The upper system includes four treble clefs and two bass clefs, while the lower system includes three treble clefs and three bass clefs. The key signature is one sharp (F#). The notation includes various musical symbols such as eighth notes, quarter notes, and rests, with some measures featuring slurs and ties. The measures are grouped by vertical bar lines, and the page number 13 is located at the top right.

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This musical score page contains measures 165 through 175. It is written for piano and voice. The piano part consists of four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The key signature has one sharp (F#). The time signature is 4/4. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests, with some notes beamed together. Measure numbers 165, 170, and 175 are indicated at the beginning of their respective systems.

Musical score for page 14, measures 149-159. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) in G major (one sharp). The key signature is G major, and the time signature is 4/4. The score is divided into two systems. The first system contains measures 149-154, and the second system contains measures 155-159. Measures 149-154 are marked with a forte (f) dynamic. Measures 155-159 are marked with a piano (p) dynamic. The score includes various musical notations such as notes, rests, slurs, and articulation marks. The word "pizz." (pizzicato) is written above the Cello/Double Bass staff in measures 155, 156, 157, and 158. The word "pizz." is also written below the Cello/Double Bass staff in measures 155, 156, 157, and 158. The word "pizz." is written below the Cello/Double Bass staff in measure 159. The word "pizz." is written below the Cello/Double Bass staff in measure 159.

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11. Sargyt № 3120

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1615</

This musical score is for guitar and voice, spanning measures 150 to 163. The guitar part is written in standard notation with a key signature of one sharp (F#) and a 4/4 time signature. The voice part is written in a single staff with a treble clef and a key signature of one sharp. The score is divided into systems of four staves each. The first system (measures 150-153) shows the guitar playing a series of chords and the voice singing a melody. The second system (measures 154-157) continues the guitar accompaniment and the voice melody. The third system (measures 158-161) features a more complex guitar accompaniment with many chords and the voice singing. The fourth system (measures 162-163) concludes the piece with a final guitar chord and the voice singing.

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1000

Musical score for page 16, measures 197-207. The score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems. The first system contains measures 197-200, and the second system contains measures 201-207. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The vocal parts have various melodic lines, with some measures featuring rests.

Measures 197-207 are shown. The score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems. The first system contains measures 197-200, and the second system contains measures 201-207. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The vocal parts have various melodic lines, with some measures featuring rests.

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219

TÜRKMEN HALK SAZY

Durdy bagşy

Aman Agajykov.

Akkordeon üçin işlän: H. Muhammetgulyýew.

Allegro (Çalt)

Flëýta

Goboý

Klarnet in B

Fagot

Prima-dutar

Alt-dutar

Bas-dutar

Kontrabas dutar

Plektor dutar-I

Plektor dutar-II

Plektor dutar-III

Timpani

Triangle

Solo Akkirdeon

Gyjak I

Gyjak II

Wiolonçel

Kontrabas

pizz.

pizz.

pizz.

②

Violin I: *mf*, *p*

Violin II: *mf*, *p*

Viola: *mf*, *p*

Cello/Double Bass: *mf*, *p*, *pizz.*

The image displays a musical score for the song "The Rose Tree." It includes vocal parts for Soprano, Alto, Tenor, and Bass, along with piano accompaniment for the right and left hands. The score is written in G major (one sharp) and 4/4 time. The key signature is G major, and the time signature is 4/4. The score is divided into systems, with measures 13 through 18 visible. The piano accompaniment features a prominent melody in the right hand and a supporting bass line in the left hand. The vocal parts are arranged in a four-part harmony, with the Soprano part having a melodic line and the other parts providing harmonic support. The score is marked with a circled "3" above the first system, indicating a third ending or a specific section. The lyrics "The Rose Tree" are written below the vocal parts.

19

First system of a musical score. It consists of four staves. The top staff has a treble clef and a key signature of one flat. It contains a melody starting with a quarter rest, followed by eighth and sixteenth notes. The second staff has a treble clef and contains a melody with a long slur. The third staff has a treble clef and a key signature of one sharp, containing a melody with eighth notes. The fourth staff has a bass clef and contains whole rests. Dynamics markings 'p' appear on the second, third, and fourth staves.

19

Second system of the musical score, consisting of four staves. The first staff has a treble clef and a key signature of one flat, with a melody starting with a quarter rest. The second staff has a treble clef and a key signature of one flat, with a melody starting with a quarter rest. The third staff has a bass clef and a key signature of one flat, with a melody starting with a quarter rest. The fourth staff has a bass clef and contains whole rests.

19

Third system of the musical score, consisting of three staves. The first staff has a treble clef and a key signature of one flat, with a melody starting with a quarter rest. The second staff has a treble clef and a key signature of one flat, with a melody starting with a quarter rest. The third staff has a bass clef and a key signature of one flat, with a melody starting with a quarter rest.

19

Fourth system of the musical score, consisting of one staff with a bass clef and a key signature of one flat. It contains a melody starting with a quarter rest.

19

Fifth system of the musical score, consisting of one staff with a double bar line at the beginning and a key signature of one flat. It contains a melody starting with a quarter rest.

19

Sixth system of the musical score, consisting of two staves. The top staff has a treble clef and a key signature of one flat, with a melody featuring sixteenth notes and slurs. The bottom staff has a bass clef and a key signature of one flat, with a melody featuring eighth notes and slurs. Dynamics markings 'mp' and 'p' are present.

19

Seventh system of the musical score, consisting of four staves. The first staff has a treble clef and a key signature of one flat, with a melody starting with a quarter rest. The second staff has a treble clef and a key signature of one flat, with a melody starting with a quarter rest. The third staff has a bass clef and a key signature of one flat, with a melody starting with a quarter rest. The fourth staff has a bass clef and contains whole rests. Dynamics markings 'p' appear on the second and third staves.

25

4 *8va dolce*

mf

dolce

mf

This system contains the first five measures of a musical score. The first three measures are in 3/4 time, featuring a melody in the upper voice and a bass line in the lower voice. The fourth measure begins a new section marked with a circled '4' and the instruction '8va dolce'. The fifth measure continues this section. Dynamics include *mf* and *dolce*.

25

This system contains five measures of a musical score, all of which are empty staves with no musical notation.

25

This system contains five measures of a musical score, all of which are empty staves with no musical notation.

25

This system contains five measures of a musical score, all of which are empty staves with no musical notation.

25

This system contains five measures of a musical score, all of which are empty staves with no musical notation.

25

mp

f

This system contains five measures of a musical score. The first three measures feature a melody in the upper voice and a bass line in the lower voice. The fourth measure begins a new section marked with a circled '4' and the instruction '8va dolce'. The fifth measure continues this section. Dynamics include *mp* and *f*.

25

This system contains five measures of a musical score, all of which are empty staves with no musical notation.

31 *8va* 5

31

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31

176

43

6

cresc.

ff

cresc.

ff

cresc.

ff

cresc.

ff

43

ff

ff

ff

ff

43

ff

43

ff

43

cresc.

ff


cresc.

ff

cresc.

ff

ff



55

8

p

p

p

p

55

p

p

55

p

p

p

55

p

55

mf

arco

arco

pizz.

mf

pizz.

mf

61 *tentato*

mf

61

p

61

61

mp

p arco

p arco

181

71

System 1: Five staves (treble, alto, tenor, bass, and a fifth staff) with rests.

71

System 2: Five staves with musical notation. The first staff has eighth notes and rests. The second staff has eighth notes and rests. The third staff has eighth notes and rests. The fourth staff has eighth notes and rests. The fifth staff has eighth notes and rests.

72

System 3: Five staves with musical notation. The first staff has eighth notes and rests. The second staff has eighth notes and rests. The third staff has eighth notes and rests. The fourth staff has eighth notes and rests. The fifth staff has eighth notes and rests.

73

System 4: Five staves with musical notation. The first staff has eighth notes and rests. The second staff has eighth notes and rests. The third staff has eighth notes and rests. The fourth staff has eighth notes and rests. The fifth staff has eighth notes and rests.

73

System 5: Five staves with rests.

73

System 6: Five staves with musical notation. The first staff has eighth notes and rests. The second staff has eighth notes and rests. The third staff has eighth notes and rests. The fourth staff has eighth notes and rests. The fifth staff has eighth notes and rests.

73

System 7: Five staves with musical notation. The first staff has eighth notes and rests. The second staff has eighth notes and rests. The third staff has eighth notes and rests. The fourth staff has eighth notes and rests. The fifth staff has eighth notes and rests.

85 *Cadenziya-solo*

85

86

87

88

89

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102

103

The image displays a page of musical notation, likely for a piano piece. It features multiple staves, each with a treble or bass clef. The notation includes various musical symbols such as notes, rests, and a triplet. The page is organized into systems, with each system containing multiple staves. The notation is written in a standard musical notation style, with notes and rests clearly visible on the staves. The page is numbered 91 in the top left corner.

[illegible]

109

109

109

109

109

115

115

115

115

115

115

121

(14)

p

p

121

121

121

121

121

trio

121

pizz.

p

pizz.

p

pizz.

p

127

System 1: Four staves. The first staff has a treble clef and a key signature of one flat. It contains a whole rest followed by a half note B-flat. The second staff has a treble clef and a key signature of one flat, containing a whole rest followed by a half note D. The third staff has a treble clef and a key signature of one sharp, containing a half note G, a quarter note A, a half note B, a quarter note C, a half note D, a quarter note E, a half note F, and a quarter note G. The fourth staff has a bass clef and a key signature of one flat, containing a whole rest.

127

System 2: Four staves. The first staff has a treble clef and a key signature of one flat, containing a whole rest. The second staff has a treble clef and a key signature of one flat, containing a whole rest. The third staff has a treble clef and a key signature of one flat, containing a whole rest. The fourth staff has a bass clef and a key signature of one flat, containing a whole rest.

127

System 3: Four staves. The first staff has a treble clef and a key signature of one flat, containing a whole rest. The second staff has a treble clef and a key signature of one flat, containing a whole rest. The third staff has a treble clef and a key signature of one flat, containing a whole rest. The fourth staff has a bass clef and a key signature of one flat, containing a whole rest.

127

System 4: Four staves. The first staff has a treble clef and a key signature of one flat, containing a whole rest. The second staff has a treble clef and a key signature of one flat, containing a whole rest. The third staff has a treble clef and a key signature of one flat, containing a whole rest. The fourth staff has a bass clef and a key signature of one flat, containing a whole rest.

127

System 5: Four staves. The first staff has a treble clef and a key signature of one flat, containing a whole rest. The second staff has a treble clef and a key signature of one flat, containing a whole rest. The third staff has a treble clef and a key signature of one flat, containing a whole rest. The fourth staff has a bass clef and a key signature of one flat, containing a whole rest.

127

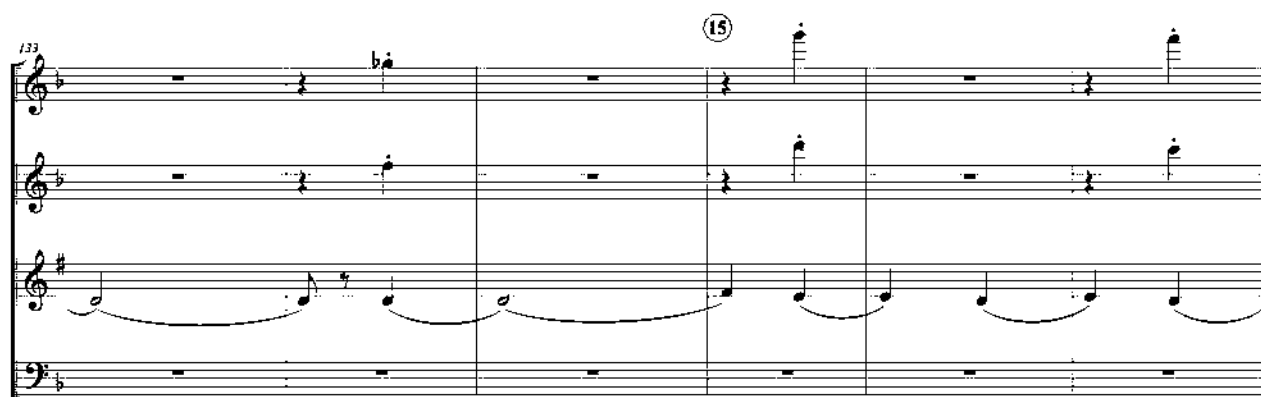
System 6: Four staves. The first staff has a treble clef and a key signature of one flat, containing a whole rest. The second staff has a treble clef and a key signature of one flat, containing a whole rest. The third staff has a treble clef and a key signature of one flat, containing a whole rest. The fourth staff has a bass clef and a key signature of one flat, containing a whole rest.

127

System 7: Four staves. The first staff has a treble clef and a key signature of one flat, containing a whole rest. The second staff has a treble clef and a key signature of one flat, containing a whole rest. The third staff has a treble clef and a key signature of one flat, containing a whole rest. The fourth staff has a bass clef and a key signature of one flat, containing a whole rest.

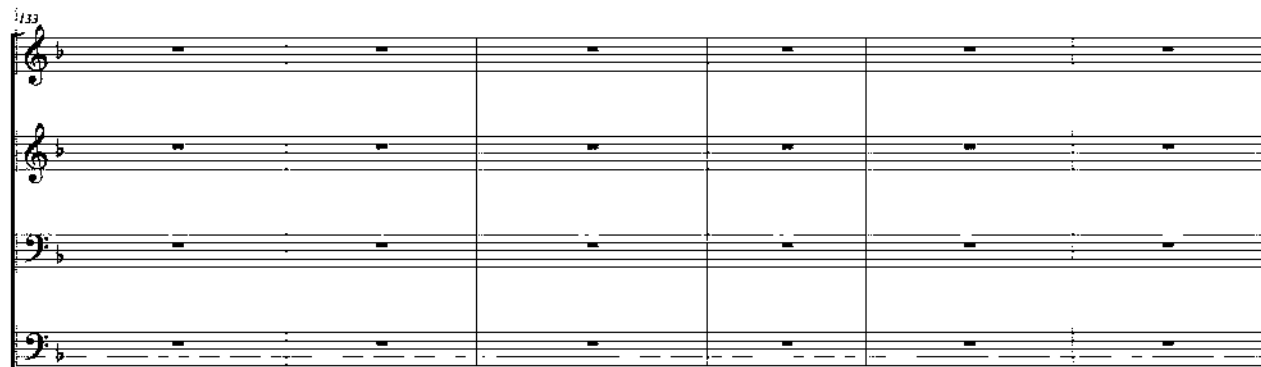
133

(15)



This system contains four staves. The first three staves are in treble clef with a key signature of one flat. The first staff has a measure with a whole rest and a half note B-flat. The second staff has a measure with a whole rest and a half note D. The third staff has a measure with a whole rest and a half note E. The fourth staff is in bass clef and has a measure with a whole rest and a half note F. The system ends with a measure containing a circled number 15.

133



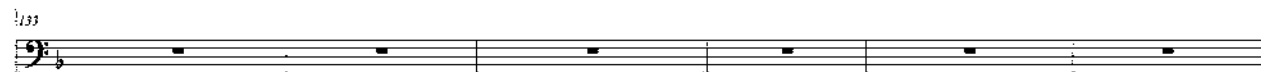
This system contains four staves, all of which are empty.

133



This system contains three staves. The first staff is in treble clef with a key signature of one flat and has a measure with a whole rest and a half note B-flat. The second staff is in treble clef with a key signature of one flat and has a measure with a whole rest and a half note D. The third staff is in treble clef with a key signature of one flat and has a measure with a whole rest and a half note E.

133



This system contains one staff in bass clef with a key signature of one flat, which is empty.

133



This system contains one staff in common time with a key signature of one flat, which is empty.

133



This system contains two staves. The first staff is in treble clef with a key signature of one flat and has a measure with a whole rest and a half note B-flat. The second staff is in bass clef with a key signature of one flat and has a measure with a whole rest and a half note F. Both staves have a *mp* (mezzo-piano) dynamic marking.

133



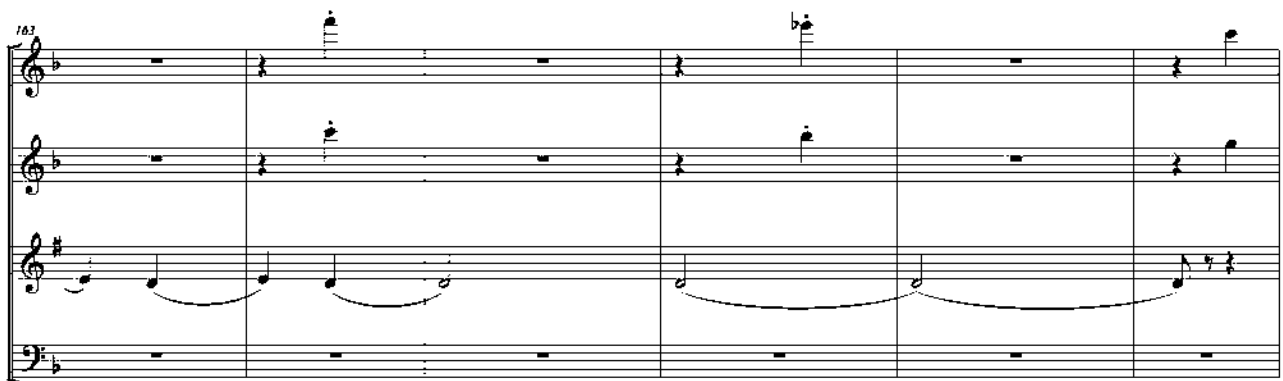
This system contains four staves. The first three staves are in treble clef with a key signature of one flat. The first staff has a measure with a whole rest and a half note B-flat. The second staff has a measure with a whole rest and a half note D. The third staff has a measure with a whole rest and a half note E. The fourth staff is in bass clef with a key signature of one flat and has a measure with a whole rest and a half note F.

13. Sargyt № 3120

This image shows a page of musical notation, likely a score for a piano. The notation is arranged in several systems, each containing multiple staves. The first system has four staves, with the top two in treble clef and the bottom two in bass clef. The second system has four staves, with the top two in treble clef and the bottom two in bass clef. The third system has three staves, with the top two in treble clef and the bottom one in bass clef. The fourth system has four staves, with the top two in treble clef and the bottom two in bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'mp' (mezzo-piano) and 'mf' (mezzo-forte). The page is numbered '145' in the top left corner.

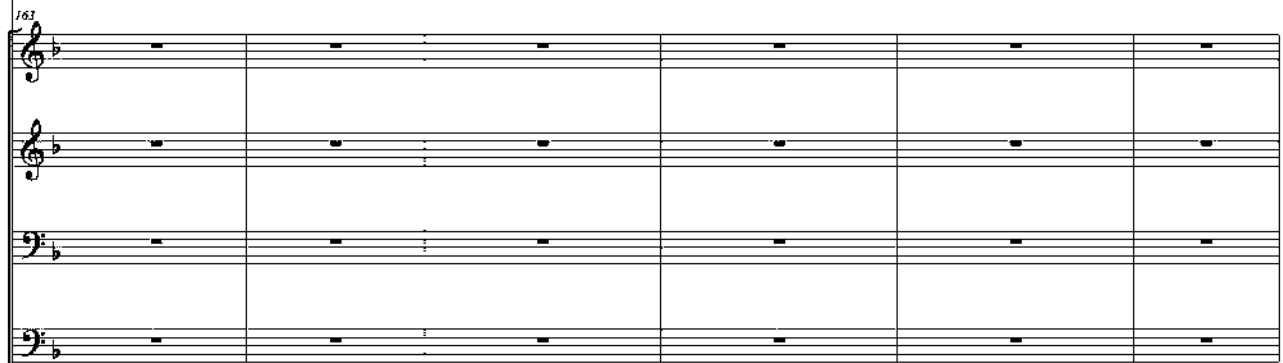
[illegible]

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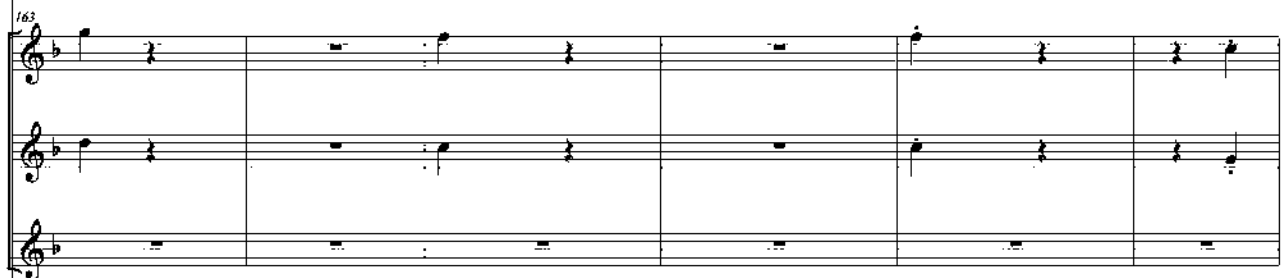
System 1: Four staves. The first two staves are in treble clef with a key signature of one flat. The third staff is in treble clef with a key signature of one sharp. The fourth staff is in bass clef. The first two staves have rests in measures 1-4 and notes in measure 5. The third staff has a melodic line across measures 1-5. The fourth staff has rests.

163



System 2: Four staves, all empty.

163



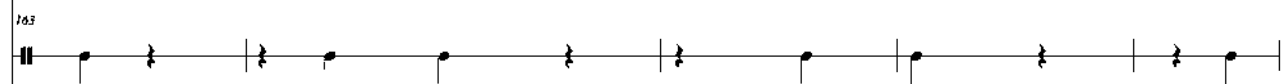
System 3: Three staves. The first two staves are in treble clef with a key signature of one flat. The third staff is in treble clef with a key signature of one sharp. The first two staves have notes in measures 1-5. The third staff has rests.

163



System 4: One staff in bass clef with a key signature of one flat, containing rests in measures 1-5.

163



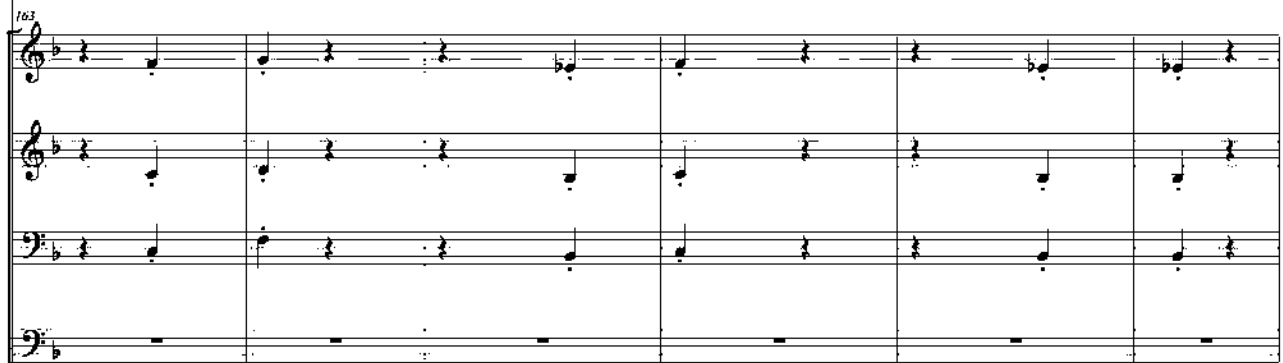
System 5: One staff in alto clef with a key signature of one flat, containing notes in measures 1-5.

163



System 6: Grand staff (treble and bass clefs). The treble staff has a complex melodic line with triplets in measures 1-5. The bass staff has chords in measures 1-5.

163



System 7: Four staves. The first two staves are in treble clef with a key signature of one flat. The third staff is in treble clef with a key signature of one sharp. The fourth staff is in bass clef. The first two staves have notes in measures 1-5. The third staff has notes in measures 1-5. The fourth staff has rests.

This image shows a page of musical notation, likely a piano score. It consists of several systems of staves. The first system has four staves, all of which are empty except for a measure number '169' at the beginning. The second system has four staves; the top two contain musical notation with notes and rests, while the bottom two are empty. The third system has three staves, all containing musical notation. The fourth system has two staves, both containing musical notation. The fifth system has two staves, both containing musical notation. The sixth system has two staves, both containing musical notation. The seventh system has two staves, both containing musical notation. The eighth system has two staves, both containing musical notation. The ninth system has two staves, both containing musical notation. The tenth system has two staves, both containing musical notation. The eleventh system has two staves, both containing musical notation. The twelfth system has two staves, both containing musical notation. The thirteenth system has two staves, both containing musical notation. The fourteenth system has two staves, both containing musical notation. The fifteenth system has two staves, both containing musical notation. The sixteenth system has two staves, both containing musical notation. The seventeenth system has two staves, both containing musical notation. The eighteenth system has two staves, both containing musical notation. The nineteenth system has two staves, both containing musical notation. The twentieth system has two staves, both containing musical notation. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'mp' and 'mf'. The page is numbered '169' at the top left.

199

TÜRKMEN TEMALARYNA FANTAZIYA

G. Kuliýew, S. Mämiýew
Orkestr üçin işlän: M. Gapurow

Andante (Haýal)

Fléýta

Goboý

Klarnet inB

Fagot

Prima-Dutar

Alt-Dutar

Bas-Dutar

Pl-dutar I

Pl-dutar II

Çeň

Kanun

Ud

Solo Dutar sekunda

Gyjak I

Gyjak II

Wiolonçel

Kontrabas

Allegro (Çalt)

The musical score is written for a string quartet, consisting of four staves. The first staff is for the Violin I, the second for Violin II, the third for the Viola, and the fourth for the Cello/Double Bass. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The first system shows a melodic line in the Violin I and II parts, while the Viola and Cello/Double Bass parts provide harmonic support. The second system continues the melodic development in the Violin parts, with the Viola and Cello/Double Bass parts providing a steady rhythmic foundation.

203

15

This musical score is for a 12-part ensemble, consisting of six staves in the upper system and six in the lower system. The music is written in 3/4 time with a key signature of one flat (B-flat). Measures 15 through 19 are shown. The notation includes various rhythmic patterns such as eighth and sixteenth notes, as well as rests. The lower system features more complex rhythmic figures, including triplets and sixteenth-note runs, while the upper system is primarily composed of eighth and sixteenth notes.

20

System 1: Four staves. The first three staves are treble clef, and the fourth is bass clef. The first staff has a treble clef change at measure 2. The first measure of each staff contains eighth-note patterns. Measures 2-5 contain rests for the first three staves and a bass line for the fourth.

20

System 2: Four staves. The first three staves are treble clef, and the fourth is bass clef. Measures 2-5 contain chords and eighth-note patterns for the first three staves, and a bass line for the fourth.

20

System 3: Five staves. The first four staves are treble clef, and the fifth is bass clef. Measures 2-5 contain complex rhythmic patterns including eighth and sixteenth notes across all staves.

System 4: One staff, treble clef. Measures 2-5 contain eighth-note patterns.

20

System 5: Four staves. The first three staves are treble clef, and the fourth is bass clef. Measures 2-5 contain eighth-note patterns for the first three staves and a bass line for the fourth.

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35

This musical score is for a 12-part ensemble, consisting of six systems of two staves each. The first system includes a treble and bass staff, while the subsequent five systems consist of two treble staves. The music is written in a key with two flats (B-flat and E-flat) and a common time signature. Measure 35 is marked with a '35' at the beginning of the first staff of each system. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as 'f' (forte) and 'p' (piano). The score shows a complex interplay of melodic and harmonic lines across the different parts.

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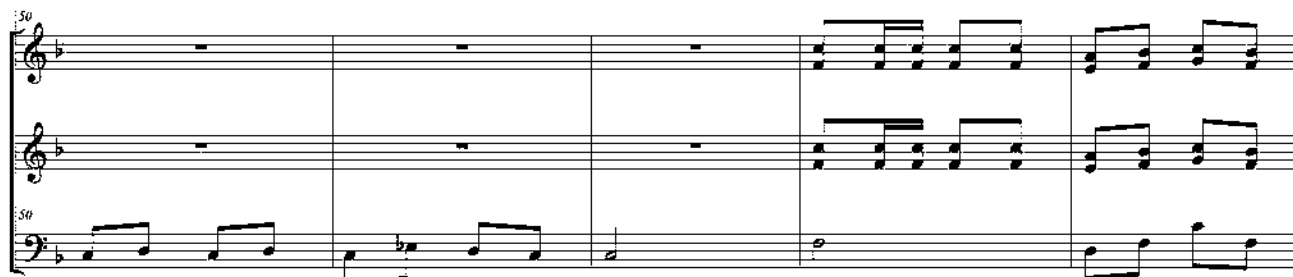
This musical score is for a 12-part ensemble, consisting of six staves in the upper system and six in the lower system. The music is written in a key with one flat (B-flat) and a common time signature. Measures 45-49 are shown. The upper system features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The lower system includes a bass line with a steady eighth-note pulse and other melodic lines. The notation includes various musical symbols such as clefs, key signatures, time signatures, and note values.

50



System 1: Four staves. Treble clef, key of B-flat major. Measures 1-5. The first two staves have identical notation, and the last two staves also have identical notation.

50



System 2: Four staves. Treble clef, key of B-flat major. Measures 6-10. The first two staves have identical notation, and the last two staves also have identical notation.

150



System 3: Six staves. Treble clef, key of B-flat major. Measures 11-15. The first two staves have identical notation, and the last four staves also have identical notation.

50



System 4: Four staves. Treble clef, key of B-flat major. Measures 16-20. The first two staves have identical notation, and the last two staves also have identical notation.

This image displays a page of musical notation for a piano piece. The score is written for multiple staves, likely representing different voices or instruments. The key signature is one flat (B-flat), and the time signature is 4/4. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. The piece is divided into measures, with some measures containing complex rhythmic patterns. The notation is presented in a clear, professional format, suitable for a printed score. The page number '55' is visible in the top left corner.

60

The image displays a musical score for five systems of staves. Each system consists of four staves. The first system has a treble clef on the first staff and a bass clef on the fourth staff. The second system has a treble clef on the first staff and a bass clef on the third staff. The third system has a treble clef on the first staff and a bass clef on the fourth staff. The fourth system has a treble clef on the first staff and a bass clef on the fourth staff. The fifth system has a treble clef on the first staff and a bass clef on the fourth staff. The music is written in a key with one flat (B-flat) and a common time signature. The notation includes various note values, rests, and bar lines. The first system is marked with a '60' in the top left corner. The second system is marked with a '60' in the top left corner. The third system is marked with a '60' in the top left corner. The fourth system is marked with a '60' in the top left corner. The fifth system is marked with a '60' in the top left corner.

65

The image displays five systems of musical notation, each consisting of five staves. The notation is written in a key signature of one flat (B-flat) and a common time signature (C). The first four systems each begin with a measure number '65' in the top left corner. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. The fifth system also begins with a measure number '65'. The notation is complex, featuring many beamed notes and rests, suggesting a fast or intricate piece of music.

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This musical score is for a 12-part ensemble, consisting of six staves in the upper system and six in the lower system. The music is written in a key with one flat (B-flat) and a common time signature. Measures 70-74 are shown. The upper system features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The lower system includes more complex textures with triplets and sustained chords. The notation is clear and professional, typical of a published musical score.

75

This musical score is for a 12-part ensemble, consisting of six systems of two staves each. The first system (measures 75-79) features five staves with whole rests and one bass staff with a rhythmic pattern of eighth and sixteenth notes. The subsequent systems (measures 80-84) show more complex rhythmic patterns across all staves, including eighth, sixteenth, and thirty-second notes, as well as rests. The time signature changes from 4/4 to 3/4 and back to 4/4. The key signature is B-flat major. The score is written in a clean, professional style with clear notation for notes, rests, and time signatures.

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Andante (Haýal)

The image displays a musical score for the song "Lullaby" (Nachtlied) by Franz Schubert. The score is written for piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 3/4. The score is divided into two systems, each containing five staves. The first system shows the piano introduction and the first line of the vocal melody. The second system shows the continuation of the piano accompaniment and the vocal melody. The piano part features a gentle, flowing melody in the right hand and a steady, rhythmic accompaniment in the left hand. The vocal part is a simple, melodic line that follows the piano melody. The score is written in a clear, legible font, and the notation is accurate and professional.

95

This musical score is for a 12-part ensemble, consisting of six systems of two staves each. The music is written in a key with four flats (B-flat, E-flat, A-flat, D-flat) and a common time signature. The notation includes various musical symbols such as rests, eighth notes, quarter notes, and chords. The first system (measures 95-99) shows the initial entries of several parts. The second system (measures 100-104) continues the development of the texture. The third system (measures 105-109) features more complex rhythmic patterns and chordal structures. The fourth system (measures 110-114) shows a continuation of the ensemble's interplay. The fifth system (measures 115-119) includes some parts with longer note values. The sixth system (measures 120-124) concludes the page with sustained chords and moving lines. The notation is clear and professional, typical of a published musical score.

221

105

First system of music (measures 105-109). It consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The key signature has four flats. The melody in the top staff features eighth and quarter notes. The bass staff has a simple accompaniment with eighth and quarter notes.

105

Second system of music (measures 110-114). It consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The top two staves contain rests for the first two measures, followed by a rhythmic pattern of eighth notes. The bass staff continues the accompaniment from the previous system.

105

Third system of music (measures 115-119). It consists of five staves. The top four staves are in treble clef, and the bottom staff is in bass clef. The top four staves have a similar melodic line to the first system. The bass staff continues the accompaniment.

Fourth system of music (measures 120-124). It consists of a single staff in treble clef. This system contains five measures of rests.

105

Fifth system of music (measures 125-129). It consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The top three staves feature a more complex melodic line with eighth and sixteenth notes. The bass staff continues the accompaniment.

110

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The musical score consists of five systems, each labeled with the number 110. Each system contains five staves. The first staff in each system is a vocal line, and the other four are accompaniment staves. The key signature is three flats (B-flat, E-flat, A-flat). The first system shows a vocal line with a half note and a quarter note, followed by four staves with various accompaniment patterns. The second system shows a vocal line with a half note and a quarter note, followed by four staves with various accompaniment patterns. The third system shows a vocal line with a half note and a quarter note, followed by four staves with various accompaniment patterns. The fourth system shows a vocal line with a half note and a quarter note, followed by four staves with various accompaniment patterns. The fifth system shows a vocal line with a half note and a quarter note, followed by four staves with various accompaniment patterns.

115

The musical score consists of five systems of staves. The first system has four staves: the top two are treble clef and the bottom two are bass clef. The second system has three staves: two treble and one bass. The third system has five staves: two treble and three bass. The fourth system has two staves, both treble clef. The fifth system has four staves: two treble and two bass. The music is written in a key with four flats (B-flat, E-flat, A-flat, D-flat) and a common time signature. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and bar lines.

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125



This block contains the musical notation for measures 125 through 130. It is organized into five systems, each with two staves (treble and bass clef). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The notation includes various musical symbols such as rests, eighth notes, sixteenth notes, and chords. The first system (measures 125-126) shows mostly rests in the upper staves and a rhythmic pattern in the lower staves. The second system (measures 127-128) introduces chords in the upper staves. The third system (measures 129-130) continues the chordal texture. The fourth system (measures 131-132) features a more complex rhythmic pattern in the upper staves. The fifth system (measures 133-134) shows a continuation of the chordal and rhythmic elements.

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Allegro (Çalt)

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228

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145

The musical score consists of five systems of staves. The first system has four staves: the top three are empty with a measure rest, and the bottom is a bass staff with eighth notes. The second system has three staves: the top two have eighth notes and a final measure with a whole note chord, while the bottom is a bass staff with eighth notes. The third system has four staves: the top three have eighth notes and a final measure with a whole note chord, and the bottom is a bass staff with eighth notes. The fourth system has five staves: the top four have eighth notes and a final measure with a whole note chord, and the bottom is a bass staff with eighth notes. The fifth system has four staves: the top two have eighth notes and a final measure with a whole note chord, and the bottom two are bass staves with eighth notes.

This image shows a page of musical notation, specifically page 155. The page contains multiple staves of music, organized into systems. Each system typically consists of a treble clef staff and a bass clef staff. The notation includes various musical symbols such as notes, rests, and bar lines. The key signature appears to be one flat (B-flat). The page is numbered '155' in the top left corner. The music is written in a standard Western musical notation style.

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180

The image displays a musical score for five systems, each consisting of five staves. The notation is written in a key signature of one flat (B-flat) and includes various musical notes, rests, and clefs (treble and bass). The systems are numbered 176 through 180 on the left margin. The notation is complex, featuring many beamed notes and rests, suggesting a fast or intricate piece of music.

The image displays a musical score for the song "The Rose Tree". The score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score is divided into three systems, each starting with a measure number (172, 175, and 178). The melody is primarily carried by the Soprano and Alto parts, with the Tenor and Bass parts providing harmonic support. The piano accompaniment features a steady bass line and chords that support the vocal harmony. The lyrics "The Rose Tree" are written below the vocal staves, corresponding to the melody.

TEKE FRESKALARY

Ç. Nuryumow

Orkestr üçin işlän: M. Gapurow

Moderato (Aram)

Fleýta

Goboý

Klarnet in B

Fagot

Prima-dutar

Alt-dutar

Bas-dutar

Plektr-dutar I

Plektr-dutar II

Kanun

Dep, Üçburçlyk Tarelka

Üçburçlyk

Litawra

Gyjak I

Gyjak II

Wiolonçel

Kontrabas

11

11

11

11

[illegible]

[illegible]

27

The musical score is arranged in four systems, each containing three staves. The first system (measures 27-29) features a treble staff with a wavy line, a middle staff with rests, and a bass staff with a melodic line. The second system (measures 30-31) shows more complex textures with multiple voices in each system. The third system (measures 32-34) includes a percussion part with a 'dep' (deph) marking. The fourth system (measures 35-36) continues the complex textures. The score is written in a key with one flat and a 4/4 time signature.

27

dep

27

27

[illegible]

[illegible]

[illegible]

47

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HARBY YÖRİŞ

G. Swiridow
Orkestr üçün işlən: T. Yuzeyewa

Tempo di marcia (Marş depginde)

Fleyta
Goboý
Klarnet inB
Fagot
Prima-dutar
Alt-dutar
Bas-dutar
Pl-dutar 1
Pl-dutar 2
Kanun
Çeň
Ud
Akkordeon 1
Akkordeon 2
Bas baýan
Dep 1
Dep 2
Gyjak 1
Gyjak 2
Wiolençel
Kontrabas

This page contains 12 systems of musical notation. Each system consists of multiple staves (ranging from 3 to 5 staves per system). The notation includes various musical symbols such as notes, rests, beams, slurs, and dynamic markings (e.g., mf , f , ff). The systems are arranged vertically, with each system starting with a measure number (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12). The notation is complex, with many beamed notes and slurs, suggesting a fast or intricate piece of music. The page is numbered 248 at the bottom.

[illegible]

4

This page of musical notation is for a string quartet, consisting of four staves. The notation includes various musical elements such as notes, rests, and dynamic markings. The first staff has a measure number '12' at the beginning. The second staff has a measure number '13' at the beginning. The third staff has a measure number '14' at the beginning. The fourth staff has a measure number '15' at the beginning. The notation is written in a standard musical notation style, with notes and rests on a five-line staff. The page is numbered '250' at the bottom.

21 6

21 21 21 21

24

25

26

27

28

29

This image shows a page of musical notation for a piano piece. The score is written on multiple staves, including a grand staff (treble and bass clefs) and a piano accompaniment section (piano and celeste). The notation includes various musical symbols such as notes, rests, and dynamic markings. The page is numbered 31 in the top left corner. The music is in a key with one sharp (F#) and a 3/4 time signature. The tempo is marked 'Andante'. The score is for a piano piece, likely a sonata or a study. The notation is clear and professional, with a focus on the melodic and harmonic development of the piece. The page is a single system, with the music continuing on the next page. The notation is in black ink on a white background. The page is numbered 31 in the top left corner. The music is in a key with one sharp (F#) and a 3/4 time signature. The tempo is marked 'Andante'. The score is for a piano piece, likely a sonata or a study. The notation is clear and professional, with a focus on the melodic and harmonic development of the piece. The page is a single system, with the music continuing on the next page. The notation is in black ink on a white background.

11

The musical score is written for a large ensemble, likely a symphony orchestra. It consists of multiple staves, including strings, woodwinds, and brass. The music is in 2/4 time and features complex rhythmic patterns, including triplets and sixteenth notes. The score is divided into measures, with some measures containing rests. The key signature is one sharp (F#).

12

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

KONSERTINO – GAZAL

Orkestr üçün işlən: M. Gapurow

Kadensiya

Rubato

Goboý

Rubato

Goboy

6

12

16

18

20

23

25

p

f

mf

p

mf

tr

The image shows a musical score for a Goboy instrument. It consists of eight staves of music, numbered 1 through 25. The score is written in treble clef and includes various musical notations such as notes, rests, and dynamic markings. The tempo is marked 'Rubato'. The dynamics range from *p* (piano) to *f* (forte). The score includes several measures with triplets and trills. The key signature has one flat (B-flat). The time signature changes from 3/4 to 4/4 and back to 3/4.

28

31

ff

35

37

39

43

ff

47

mf

mf

53

p

58

f

mf

p

61

1

Fleýta

Klarnet inB

Fagot

Prima-dutar

Alt-dutar

Bas-dutar

Plektr dutar-I

Plektr dutar-II

Kanun

Çeñ

Uc

Dep

Solo
Goboý

Gyjak I

Gyjak II

Wiolonçel

Kontrabas

69

69

mf

mf

69

f

mf

mf

263

89

4

p

p

p

p

p

p

p

p

p

89

mf pizz.

arco

f

arco

f

arco

arco

p pizz.

p

p

p

p

This page of a musical score is for a string quartet, consisting of four systems of staves. The first system contains three staves: two treble clefs and one bass clef. The second and third systems each contain four staves: two treble clefs and two bass clefs. The fourth system contains five staves: two treble clefs and three bass clefs. The music is written in 2/4 time. The first system includes a key signature change to one sharp (F#) in the second measure. The second system begins with a measure marked '94'. The third system begins with a measure marked '94'. The fourth system begins with a measure marked '94' and includes dynamic markings 'mf' and 'arco' in the first measure of the first staff. The score features various musical notations, including eighth and sixteenth notes, rests, and slurs.

99

pizz.

pizz.

arco

This page of musical notation is a page from a piano score, specifically page 269. It contains multiple systems of staves, each with a treble and bass clef. The notation is complex, featuring a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *sf* (sforzando) and *ff* (fortissimo) are used throughout. The page is divided into measures by vertical bar lines, and some measures are marked with a measure number of 104. The notation is written in a standard musical notation style, with a key signature of one flat (B-flat) and a time signature of 4/4. The page is numbered 269 at the bottom.

109 *(8va)* 6

mf

mf *pizz.*

109 *mf*

mf

mf

mf

109 *mf*

mf

mf

109

109

mf

mf *pizz.*

mf

mf

271

This musical score is for the song "The Rose Tree" from the opera "The Mikado". It features a vocal solo part and an ensemble part, both with piano accompaniment. The score is written for a full orchestra, including strings, woodwinds, and brass. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score is divided into two systems, each containing three staves for the vocal solo and three staves for the ensemble. The piano accompaniment is written for the left and right hands of the piano. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like *mf* (mezzo-forte). The tempo is marked "Allegretto".

120 *(8^{va})* *rit.*

129

120

120

120

8 *a tempo*

mf

mf

p

123

p

mf

p

123

mf

p

123

p

123

mf pizz.

p pizz.

p

p

p

275

A page of musical notation for a piano piece, featuring multiple staves with complex rhythmic patterns and dynamic markings like 'f' (forte). The notation includes various musical symbols such as notes, rests, and accidentals, arranged in a structured layout typical of a musical score. The page is divided into systems, with each system containing several staves. The first system has three staves, the second has four, the third has five, and the fourth has six. The notation is dense and intricate, with many notes and rests. The dynamic marking 'f' is used frequently throughout the piece. The page number '132' is visible in the top left corner. The overall style is that of a classical or contemporary piano score.

This image shows a page of musical notation, likely for a piano piece. The notation is arranged in a system of staves. The top staff is a treble clef, and the bottom staff is a bass clef. The music is written in a key signature of one flat (B-flat) and a time signature of 4/4. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are also dynamic markings such as 'p' (piano) and 'f' (forte). The page is numbered '137' in the top left corner. The notation is complex, with many notes and rests, and it appears to be a single system of music.

278

[illegible]

162 12 *8va*

162

162

162

162 *arco div.* *unis. div.* *8va*

This image shows a page of musical notation, likely for a piano piece. The notation is arranged in several systems, each containing multiple staves. The first system at the top includes a treble clef, a key signature of one sharp (F#), and a time signature of 4/4. The music features complex melodic lines with many accidentals (sharps, flats, naturals) and dynamic markings such as 'p' (piano) and 'f' (forte). There are also markings like '8va' indicating octave shifts. The notation continues down the page with various rhythmic patterns, including eighth and sixteenth notes, and rests. The bottom of the page shows a double bar line, indicating the end of a section or the piece.

177

First system of musical notation, measures 177-180. It consists of a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef. The music includes various note values, rests, and accidentals.

177

Second system of musical notation, measures 177-180. It consists of a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef. The music includes various note values, rests, and accidentals.

177

Third system of musical notation, measures 177-180. It consists of a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef. The music includes various note values, rests, and accidentals.

177

Fourth system of musical notation, measures 177-180. It consists of a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef. The music includes various note values, rests, and accidentals.

177

Fifth system of musical notation, measures 177-180. It consists of a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef. The music includes various note values, rests, and accidentals. The word "unis." is written above the treble staff in the final measure.

192

First system of music, measures 192-195. It consists of three staves: Treble, Treble with a key signature change to two sharps (F# and C#), and Bass. The Treble staff features half notes with ties and slurs. The Bass staff features half notes with ties.

192

Second system of music, measures 196-200. It consists of three staves: Treble, Treble, and Bass. The Treble staff features chords and eighth notes. The Bass staff features half notes with ties.

Third system of music, measures 201-205. It consists of two staves: Treble and Treble. Both staves feature eighth notes and quarter notes.

192

Fourth system of music, measures 206-210. It consists of three staves: Treble, Treble, and Bass. The Treble staff features chords and half notes with ties. The Bass staff features chords and half notes with ties.

192

Fifth system of music, measures 211-215. It consists of a single staff with a double bar line at the beginning, followed by a series of rests.

192

Sixth system of music, measures 216-220. It consists of a single staff with half notes and slurs.

Seventh system of music, measures 221-225. It consists of four staves: Treble, Treble, Bass, and Bass. The Treble staff features eighth notes. The Bass staff features half notes with ties.

This image shows a page of musical notation, likely for a piano piece. The notation is arranged in several systems, each consisting of multiple staves. The first system includes a treble and bass staff with a melodic line and a bass line, respectively. The second system features a grand staff (treble and bass) with a complex, possibly arpeggiated or chordal texture. The third system continues the melodic and bass lines. The fourth system shows a more complex texture with multiple voices. The fifth system includes a grand staff with a melodic line and a bass line. The sixth system features a grand staff with a complex, possibly arpeggiated or chordal texture. The seventh system continues the melodic and bass lines. The eighth system shows a more complex texture with multiple voices. The ninth system includes a grand staff with a melodic line and a bass line. The tenth system features a grand staff with a complex, possibly arpeggiated or chordal texture. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano). The page is numbered '200' in the top left corner.

210 *p* *pp*

210

210

210

210

div. unis.

[illegible]

The image displays a musical score for the piece "Allegro (Çalt)" by Mehmet Akif Ersoy. The score is written for piano (p) and violin (v). The tempo is marked "Allegro (Çalt)". The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score is divided into measures, with measure numbers 235, 236, 237, 238, and 239 indicated. The piano part is written on a grand staff (treble and bass clefs), and the violin part is written on a single staff (treble clef). The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like *rit.*, *f*, *mf*, and *pizz.* (pizzicato). The piano part features a prominent bass line with a melodic motif in the right hand. The violin part provides a harmonic accompaniment, often playing a rhythmic pattern of eighth notes. The score is presented in a clear, professional layout with a white background and black notation.

291

This image shows a page of musical notation for a piano score. The notation is arranged in systems of staves. The first system includes a treble staff with a melodic line and a grand staff (treble and bass) with a complex rhythmic accompaniment. The second system continues this pattern. The third system introduces a new melodic line in the treble staff. The fourth system features a more complex rhythmic pattern in the grand staff. The fifth system shows a melodic line in the treble staff and a complex rhythmic pattern in the grand staff. The sixth system continues the melodic line in the treble staff and the complex rhythmic pattern in the grand staff. The seventh system features a melodic line in the treble staff and a complex rhythmic pattern in the grand staff. The eighth system shows a melodic line in the treble staff and a complex rhythmic pattern in the grand staff. The ninth system features a melodic line in the treble staff and a complex rhythmic pattern in the grand staff. The tenth system shows a melodic line in the treble staff and a complex rhythmic pattern in the grand staff. The eleventh system features a melodic line in the treble staff and a complex rhythmic pattern in the grand staff. The twelfth system shows a melodic line in the treble staff and a complex rhythmic pattern in the grand staff. The thirteenth system features a melodic line in the treble staff and a complex rhythmic pattern in the grand staff. The fourteenth system shows a melodic line in the treble staff and a complex rhythmic pattern in the grand staff. The fifteenth system features a melodic line in the treble staff and a complex rhythmic pattern in the grand staff. The sixteenth system shows a melodic line in the treble staff and a complex rhythmic pattern in the grand staff. The seventeenth system features a melodic line in the treble staff and a complex rhythmic pattern in the grand staff. The eighteenth system shows a melodic line in the treble staff and a complex rhythmic pattern in the grand staff. The nineteenth system features a melodic line in the treble staff and a complex rhythmic pattern in the grand staff. The twentieth system shows a melodic line in the treble staff and a complex rhythmic pattern in the grand staff. The notation includes various dynamic markings such as *sf* (sforzando) and *ff* (fortissimo). There are also markings for *8va* (octave up) and *5* (quinta). The page is numbered 245 in the top left corner.

250

mf

cresc.

mf

cresc.

mf

cresc.

250

mf

cresc.

mf

cresc.

mf

cresc.

250

mf

cresc.

mf

cresc.

mf

cresc.

250

mf

cresc.

arco

cresc.

arco

cresc.

arco

mf

mf

mf

mf

260

First system of musical notation, measures 260-263. The treble staff contains eighth and sixteenth notes with various accidentals (sharps, flats, naturals). The bass staff contains similar rhythmic patterns. Measure 263 ends with a whole rest.

260

Second system of musical notation, measures 260-263. The treble staff contains eighth and sixteenth notes with various accidentals. The bass staff contains similar rhythmic patterns. Measure 263 ends with a whole rest.

Third system of musical notation, measures 260-263. The treble staff contains eighth and sixteenth notes with various accidentals. The bass staff contains similar rhythmic patterns. Measure 263 ends with a whole rest.

260

Fourth system of musical notation, measures 260-263. The treble staff contains eighth and sixteenth notes with various accidentals. The bass staff contains similar rhythmic patterns. Measure 263 ends with a whole rest.

260

Fifth system of musical notation, measures 260-263. The treble staff contains eighth and sixteenth notes with various accidentals. The bass staff contains similar rhythmic patterns. Measure 263 ends with a whole rest.

260

Sixth system of musical notation, measures 260-263. The treble staff contains eighth and sixteenth notes with various accidentals. The bass staff contains similar rhythmic patterns. Measure 263 ends with a whole rest.

div.

Seventh system of musical notation, measures 260-263. The treble staff contains eighth and sixteenth notes with various accidentals. The bass staff contains similar rhythmic patterns. Measure 263 ends with a whole rest.

div.

Eighth system of musical notation, measures 260-263. The treble staff contains eighth and sixteenth notes with various accidentals. The bass staff contains similar rhythmic patterns. Measure 263 ends with a whole rest.

Ninth system of musical notation, measures 260-263. The treble staff contains eighth and sixteenth notes with various accidentals. The bass staff contains similar rhythmic patterns. Measure 263 ends with a whole rest.

Tenth system of musical notation, measures 260-263. The treble staff contains eighth and sixteenth notes with various accidentals. The bass staff contains similar rhythmic patterns. Measure 263 ends with a whole rest.

Eleventh system of musical notation, measures 260-263. The treble staff contains eighth and sixteenth notes with various accidentals. The bass staff contains similar rhythmic patterns. Measure 263 ends with a whole rest.

264 *8va* *8va*

f

264

264

264

264

264

264

f

f

269

First system of music, measures 269-273. Treble clef, key signature of one flat (B-flat). Measures 269-272 are in 2/4 time, and measure 273 is in 4/4 time. The melody features eighth-note patterns with accents. The bass line consists of quarter notes with accents.

269

Second system of music, measures 269-273. Treble clef, key signature of one flat. Measures 269-272 are in 2/4 time, and measure 273 is in 4/4 time. The melody features eighth-note patterns with accents. The bass line consists of quarter notes with accents.

Third system of music, measures 269-273. Treble clef, key signature of one flat. Measures 269-272 are in 2/4 time, and measure 273 is in 4/4 time. The melody features eighth-note patterns with accents. The bass line consists of quarter notes with accents.

269

Fourth system of music, measures 269-273. Treble clef, key signature of one flat. Measures 269-272 are in 2/4 time, and measure 273 is in 4/4 time. The melody features eighth-note patterns with accents. The bass line consists of quarter notes with accents.

269

Fifth system of music, measures 269-273. Treble clef, key signature of one flat. Measures 269-272 are in 2/4 time, and measure 273 is in 4/4 time. The melody features eighth-note patterns with accents. The bass line consists of quarter notes with accents.

269

Sixth system of music, measures 269-273. Treble clef, key signature of one flat. Measures 269-272 are in 2/4 time, and measure 273 is in 4/4 time. The melody features eighth-note patterns with accents. The bass line consists of quarter notes with accents.

Seventh system of music, measures 269-273. Treble clef, key signature of one flat. Measures 269-272 are in 2/4 time, and measure 273 is in 4/4 time. The melody features eighth-note patterns with accents. The bass line consists of quarter notes with accents. The word "pizz." appears above the bass line in measure 273.

274

p

274

p

p

p

p

p

p

p

p

274

mf

mf

p

p

p

p

This page of musical notation contains multiple systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamic markings visible are *p* (piano), *mf* (mezzo-forte), and *f* (forte). The notation is arranged in a standard musical score format with multiple staves per system, likely representing different instruments or voices. The page number 284 is visible at the top left.

301

This image shows a page of musical notation, likely for a piano piece. The page is numbered 293 at the top left. It contains several systems of staves. The first system has three staves: a treble staff with a key signature of one sharp (F#) and a common time signature, and two bass staves. The second system has three staves: a treble staff, a middle staff, and a bass staff. The third system has four staves: two treble staves and two bass staves. The fourth system has four staves: two treble staves and two bass staves. The fifth system has four staves: two treble staves and two bass staves. The sixth system has four staves: two treble staves and two bass staves. The seventh system has four staves: two treble staves and two bass staves. The eighth system has four staves: two treble staves and two bass staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' (forte). The page is numbered 293 at the top left and 293 at the bottom left.

303

302

First system of music, measures 302-305. It features a piano accompaniment with a steady eighth-note bass line in the left hand and chords in the right hand. The melody is in the right hand, consisting of eighth notes with accents.

302

Second system of music, measures 302-305. Similar to the first system, it features a piano accompaniment with a steady eighth-note bass line and chords. The melody continues in the right hand with eighth notes and accents.

302

Third system of music, measures 302-305. The piano accompaniment remains consistent. The melody in the right hand continues with eighth notes and accents, showing some chromatic movement.

302

Fourth system of music, measures 302-305. This system includes a double bar line at the end of measure 302. The piano accompaniment continues with the same eighth-note pattern.

302

Fifth system of music, measures 302-305. The piano accompaniment continues. The melody in the right hand features a triplet of eighth notes in measure 302, followed by eighth notes with accents.

[illegible]

307

321



First system of music, measures 321-324. It consists of three staves. The top staff has a treble clef and a key signature of one flat. The middle staff has a treble clef and a key signature of two sharps. The bottom staff has a bass clef and a key signature of one flat. The music features eighth notes, quarter notes, and triplet eighth notes.

321



Second system of music, measures 321-324. It consists of three staves. The top staff has a treble clef and a key signature of one flat. The middle staff has a treble clef and a key signature of two sharps. The bottom staff has a bass clef and a key signature of one flat. The music features eighth notes, quarter notes, and triplet eighth notes.

321



Third system of music, measures 321-324. It consists of three staves. The top staff has a treble clef and a key signature of one flat. The middle staff has a treble clef and a key signature of two sharps. The bottom staff has a bass clef and a key signature of one flat. The music features eighth notes, quarter notes, and triplet eighth notes.

321



Fourth system of music, measures 321-324. It consists of three staves. The top staff has a treble clef and a key signature of one flat. The middle staff has a treble clef and a key signature of two sharps. The bottom staff has a bass clef and a key signature of one flat. The music features eighth notes, quarter notes, and triplet eighth notes.

321



Fifth system of music, measures 321-324. It consists of three staves. The top staff has a treble clef and a key signature of one flat. The middle staff has a treble clef and a key signature of two sharps. The bottom staff has a bass clef and a key signature of one flat. The music features eighth notes, quarter notes, and triplet eighth notes.

321



Sixth system of music, measures 321-324. It consists of three staves. The top staff has a treble clef and a key signature of one flat. The middle staff has a treble clef and a key signature of two sharps. The bottom staff has a bass clef and a key signature of one flat. The music features eighth notes, quarter notes, and triplet eighth notes.

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Muhammetmyrat Gapurow, Halow Muhammetgulyýew

Halk saz gurallary orkestri üçin eserleriň ýygynyndysy

*Ýokary, ýörite orta sazçylyk we sungat
mekdepleri üçin okuw gollanmasy*

I kitap

Redaktor	<i>N. Aşyrmämmedow</i>
Surat redaktory	<i>O. Çerkezowa</i>
Teh. redaktor	<i>O. Nurýagdyýewa</i>
Kompýuter bezegi	<i>T. Aşyrmämmedowa, B. Mämmedgurbanow</i>
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