

Qara Qarayev
Kapa Караев
Gara Garayev



Fortepiano üçün
ÜÇSƏSLİ FUQA

ТРЁХГОЛОСНАЯ ФУГА
для фортепиано

THREE-PART FUGUE
for piano



Azərbaycan Respublikası
Mədəniyyət və Turizm Nazirliyi

Üzeyir Hacıbəyli adına
Bakı Musiqi Akademiyasının
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*Fərhad Bədəlbəylinin və
Tərlan Seyidovun redaktəsi ilə*

Кара Карав
ТРЁХГОЛОСНАЯ ФУГА
для фортепиано

*Под редакцией Фархада Бадалбейли
и Тарлана Сеидова*

Gara Garayev
THREE-PART FUGUE
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*Edited by Farhad Badalbayli
and Tarlan Seyidov*

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Qara Qarayev. Fortepiano üçün üçsəsli fuqa (I nəşr). İlk dəfə nəşr olunan Qara Qarayevin fortepiano üçün Üçsəsli fuqası bəstəkarın erkən əsərlərindən biridir. 1939-cu ildə məşhur “Sarskoselo heykəli” əsərindən iki il sonra yazılan fuqa parlaq konsert üslubu ilə seçilir. Xüsusən fuqada qeyri-ənənəvi tersiya və oktavalı səslərin ikiləşməsi, basda harmonik quruluş və s. vasitələr yolu ilə səslərin tədricən zənginləşməsi nəzərə çarpır.

Fuqanın musiqisinin milli köklərə əsaslanması xüsusi maraq doğurur. Belə ki, ekspozisiyada səslərin girişi Avropanın tonika-dominanta sxemi ilə deyil, muğam şöbələrinin istinad pərdələrinin ardıcılılığı ilə qurulan (*cis – f – g*) yuxarıya doğru istiqamət ilə başlayır.

Kara Karaev. Трёхголосная фуга для фортепиано (I издание). Издаваемая впервые Трёхголосная фуга для фортепиано Кара Караева – одно из самых ранних сочинений композитора. Созданная композитором в 1939 году, спустя два года после его знаменитой «Царскосельской статуи», фуга отличается ярким концертным стилем. В частности, в фуге проведено постепенное обогащение звучности путем нетрадиционных терцовых, октавных удвоений голосов, а также гармоническим оформлением в басу и т.д.

Особый интерес представляет связь фуги с фольклорной основой. Так, например, в экспозиции вступления голосов даны не по европейской канонической тонико-доминантовой схеме, а в восходящем направлении (по тонам *cis – f – g*), в котором свободно претворяется последовательность опорных тонов разделов мугама.

Gara Garayev. Three-part fugue for piano (I edition). The published for the first time this Three-part Fugue for Piano by Gara Garayev has been one of the earliest works of the composer. Created in 1939, two years after his famous “Tsarskoselskaya statue”, the Fugue has been distinguished with the bright concert style. In particular, the gradual enrichment of sonorities in the Fugue was performed by non-traditional third and octave duplication of voices and harmonious decoration in the bass, etc.

Of particular interest is the relationship of Fugue with folk foundation. For example, in the exposition, individual voices are presented not in a canonical European tonic-dominant scheme but in an upward direction (in tones of *cis – f – g*) which in turn easily reflects the sequence of the reference tones of mugham sections.



John Gutfreund
Chairman, Salomon Brothers

Üçsəsli fuqa

(1939)

Qara Qarayev

Molto moderato

The musical score consists of five staves of piano music. Staff 1 (treble clef) starts with a dynamic of *mp*. Staff 2 (bass clef) has a fermata over the first note. Staff 3 (treble clef) begins at measure 6. Staff 4 (bass clef) begins at measure 10, with a measure number '2' written below the staff. Staff 5 (treble clef) begins at measure 14.

A musical score for piano, consisting of six staves of music. The score is divided into six measures, each starting with a repeat sign and a different key signature.

- Measure 23:** Treble clef, common time. Key signature: A major (no sharps or flats). The melody consists of eighth-note patterns in the treble and bass staves.
- Measure 27:** Treble clef, common time. Key signature: D major (one sharp). The melody continues with eighth-note patterns, and the bass staff features sustained notes with grace notes.
- Measure 30:** Treble clef, common time. Key signature: E major (two sharps). The melody becomes more complex with sixteenth-note patterns, and the bass staff shows eighth-note chords.
- Measure 34:** Treble clef, common time. Key signature: B-flat major (one flat). The melody features eighth-note patterns with grace notes, and the bass staff has eighth-note chords.
- Measure 38:** Treble clef, common time. Key signature: G major (no sharps or flats). The melody consists of eighth-note patterns, and the bass staff has eighth-note chords.
- Measure 42:** Treble clef, common time. Key signature: F major (one flat). The melody features eighth-note patterns, and the bass staff has eighth-note chords.

Musical score for piano, page 3, featuring five staves of music. The score consists of two systems of measures, separated by a repeat sign.

Measures 46-50: The top staff (treble clef) shows eighth-note patterns with various accidentals. The bottom staff (bass clef) shows quarter notes. Measure 50 concludes with a fermata over the bass staff.

Measures 51-53: The top staff continues eighth-note patterns. The bottom staff shows eighth-note chords. Measure 53 includes dynamic markings: *f* (fortissimo) over the treble staff and *cresc.* (crescendo) over the bass staff.

Measures 54-56: The top staff shows eighth-note patterns. The bottom staff shows eighth-note chords. Measure 56 ends with a key change to G major, indicated by a G major chord symbol.

Measures 57-59: The top staff shows eighth-note patterns. The bottom staff shows eighth-note chords. Measure 59 concludes with a repeat sign.



Qara Qarayevin əlyazması
Рукопись Кара Карапеева
Gara Garayev's manuscript



Molto misterioso.

A handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) on five staves. The music is written in common time, with various key signatures (G major, A major, D major, E major, F# minor, G major, C major, F# minor, B major, E major). The vocal parts are labeled Soprano (S), Alto (A), Tenor (T), and Bass (B). The score includes dynamic markings such as *p*, *f*, *ff*, and *mf*. The notation uses square note heads and vertical stems. The manuscript shows signs of age, including yellowing and foxing.

2.

Handwritten musical notation on three staves. The notation consists of vertical stems with horizontal strokes indicating pitch and rhythm. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. The second staff begins with a bass clef and a common time signature. The third staff begins with a treble clef, a key signature of one sharp, and a common time signature. Measure numbers 1, 2, 3, 4, and 5 are written above the staves. The notation is highly rhythmic, featuring sixteenth-note patterns and eighth-note patterns. Measures 3 and 4 include a 3/8 time signature. Measures 5 and 6 include a 2/4 time signature.











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