

MARALJAN

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Andantino

mf

The piano introduction consists of two staves. The right hand plays a series of chords in a 5/4 time signature, while the left hand provides a simple harmonic accompaniment. The music is marked *mf* (mezzo-forte).

A - dyň Ma - ral, ö - zýň Ma - ral, Ma - ral - jan.

The first vocal line is set in 5/4 time. The melody is simple and melodic, with lyrics in Tatar. The piano accompaniment continues with chords in the right hand and a steady bass line in the left hand.

Se - niň ga - ra göz - le - riň - den aý - lan - sam. Ak nur ýa - ly her gö - kü - şüň

The second vocal line continues the melody. The lyrics describe a scene of a woman looking at a man. The piano accompaniment remains consistent with the previous section.

rit.
nur saç - ýar. In - çe - in - çe bil - le - riň - den aý - lan - sam.

The final vocal line concludes the piece. The tempo is marked *rit.* (ritardando). The piano accompaniment features a more active bass line in the final measures, leading to a double bar line.

Meno mosso

Ah, Ma - ral - - jan,

f.

This system contains the first two measures of the piece. The vocal line begins with a long note on 'Ah,' followed by a melodic phrase for 'Ma - ral - - jan,'. The piano accompaniment starts with a strong *f.* dynamic, featuring a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand.

Ma - ral - - jan, Ma - ral - - jan,

This system contains the next two measures. The vocal line repeats the phrase 'Ma - ral - - jan,'. The piano accompaniment continues with similar rhythmic patterns, maintaining the *f.* dynamic.

Ne-neň söy-mañ çy-dar - - jan.

p *pp*

tr

p *pp*

This system contains the final two measures of the piece. The vocal line concludes with 'Ne-neň söy-mañ çy-dar - - jan.' The piano accompaniment features trills (*tr*) in the right hand and chords in the left hand. Dynamic markings *p* and *pp* are used to indicate the volume changes.

mf

p

cantabile (quasi violoncello)

This system contains the final two measures of the piece. The piano part is marked *cantabile (quasi violoncello)*. The right hand has a melodic line starting with a *mf* dynamic, while the left hand has a rhythmic accompaniment starting with a *p* dynamic.

mf

Ýö-rek tal-was e-der se-ni gör-me-se ja-nym gyz-lar

mf

ýö-ne sa-lam be-ren-de. Sal-la-na, sal-la-na nüz-leý

ýö-rän-de A-ýak ba-san yz-la-ryň-dan aý-lan-sam.

rit.

Meno mosso

Ah, Ma-ral-jan,

f

Ma - ral - jan, Ma - ral - jan,

Ne-neň söy-măň çy-dar - jan.

Ne-neň söy - măň ne-neň söy - măň çy-dar - jan

Ma - ral - jan, Ma - ral - jan.

The musical score is written in B-flat major (one flat) and 4/4 time. It consists of three staves. The top staff is the vocal line, featuring a melody of quarter notes with a 'ppp' dynamic marking at the end. The middle staff is the piano accompaniment, featuring a rhythmic pattern of eighth notes in the right hand and rests in the left hand, with a 'ppp' dynamic marking at the end. The bottom staff is empty.

2. Seniň gara gözleriňe aşyk men,
 Jan algyjy näzleriňe aşyk men,
 Şirin-sirin sözleriňe aşyk men,
 Owadanja gollaryňdan aýlansam.

Gaýtalama:

Ah, Maraljan, Maraljan, Maraljan...
 Neneň söýmän çydarjan.

3. Ýörek talwas eder seni görmese
 Janym gyzlar ýöne salam berende.
 Sallana, sallana näzleý ýörände
 Aýak basan yzlaryňdan aýlansam.

Gaýtalama:

Ah, Maraljan, Maraljan, Maraljan...
 Neneň söýmän çydarjan.