Selected Piano Works for Children

EDITED BY ZULEYCHA GARAYEVA

GARA GARAYEV
(Kara Karayev)
Artists can be compared to ships: some remain anchored in harbors or sail only in calm seas near the land. Others are brave enough to sail in abundance, take ambitious routes, navigate in stormy waters and explore new uncharted areas without fear...

GARA GARAYEV
GARA GARAYEV (1918 - 1982), one of the most eminent and leading composers of Azerbaijan, was born on February 5, 1918, in Baku into the family of a medical doctor, pediatrician, Abulfaz Garayev (1885 - 1952) and Sona Garayeva (1898-1971), a graduate of the Baku branch of the Imperial Russian Music Society School.

Between 1933-1938, Gara Garayev studied composition and folk music at the Azerbaijan State Conservatory. In 1938, he continued his studies in the Moscow Conservatory, named after P. I. Tchaikovsky, where he initially studied composition with A. Alexandrov and then later in 1943 with legendary Dmitri Shostakovich (1906-1975). This fortunate union between D. Shostakovich and G. Garayev turned into a lifelong friendship, collaboration, and mentorship.

As the author of 110 oeuvres, Garayev embraced a vast number of genres. He wrote ballets, including Seven Beauties (1952) and Path of Thunder (1957); an opera Motherland (co-authored with J. Hajiyev (1945); three symphonies (1943, 1946, 1964); a symphonic poem, Leyli and Majnun (1947); Albanian Rhapsody (1952); Don Quixote Symphonic Engravings (1960); 24 Preludes for Piano (1951-1963); a Violin Concerto (1967); incidental film music, Fires of Baku (1951), The Conqueror of the Sea (1965), and many other works.

Ultimately, Garayev emerged as a groundbreaking twentieth century modern composer, whose works made an appearance in many concert halls of the world, including countries of the former Soviet Union, Europe and the United States. During the cold war in June of 1961, Gara Garayev and Tikhon Khrennikov were the only two Soviet composers attending the first International Music Festival at the University of California in Los Angeles. Among other invitees were Arnold Schoenberg and Igor Stravinsky. Garayev’s Suite from the Path of Thunder ballet was performed under the baton of twelve-time Academy Award nominee and founder of the LA festival Franz Waxman.

Upon his return from Moscow to Baku, Garayev continued to write music zealously and conduct. He also became a dedicated teacher, pushing the boundaries of the Azerbaijani compositional school towards new and modern horizons. Between 1949-1953, Garayev served as the Rector of the Azerbaijan Conservatory and from 1965-1982, as Chairman of the Union of Azerbaijan Composers, as well as Secretary of the Union of USSR Composers.

From folk music to twelve-tone technique, to jazz, the music of Garayev presents it all. The distinct architecture of Garayev works, the beauty of his melodies, and the innovative harmonic and orchestral language of his music are striking. In addition, the unforgettable pallet and richness of his music touches a wide spectrum of human emotions, as his works express love and struggle, joy and sadness, humor and drama, dreaming and reality. Garayev moved with time, he felt the pulse, inspired his listeners, and rose to the top.
Selected piano works of the famous Azerbaijani composer Gara Garayev are designed for young musicians of various age groups and training and comprise pieces of assorted difficulty from early intermediate to advanced level. The publication is divided into several parts with subtitles and can appeal to musical tastes of very young as well as more mature and experienced pianists. These compositions are filled with national elements and can help to immerse in the atmosphere of the Azerbaijani musical culture.

The majority of selected works in the publication are character pieces which evoke particular moods or moments. Each piece is very distinct and offers a musical illustration of the idea it inspires. These pieces easily suit young musicians’ frame of mind, capture children’s spirits, and help to nurture associative thinking. Pieces such as The Jolly Game or Merry Adventure can motivate a sense of discovery, adventure, and enjoyment and A Story or A Forgotten Waltz will speak to a child’s inner world. The Tsarskoye Selo Statue and Sonatina are large-scale mature works for advanced students, with extensive piano performance experience.

The amount of music provided in the publication is sufficient to consolidate the knowledge and pianistic skills already acquired. In order to ensure a quality performance, during the study process, the editor recommends talking to a student about the composer, telling him/her about Azerbaijan and discussing the musical language of Garayev’s country of birth. It would also be important to examine elements evoking musical national identities in the composer’s music. In addition, the instructor can direct a student to delve into the thoughts, characters, and feelings offered by each piece so that the child is more comfortable in delivering an intelligible, authentic and true performance.

The editor added fingering, metronome markings and pedaling. Per the editor’s suggestion and based on the student’s skills and preparation, metronome markings can be shifted to slightly slower or faster tempi in order to help a student to feel and perform more comfortably.

-ZULEYCHA GARAYEVA
# TABLE OF CONTENTS

## CHILDREN’S ALBUM
1. A Little Waltz .................................................................................................................. 4  
2. The Spinning Top ............................................................................................................. 6  
3. Reverie ................................................................................................................................ 7  
4. The Jolly Game .................................................................................................................. 9  
5. A Story .................................................................................................................................. 11  
6. Merry Adventure ............................................................................................................... 12  

## INTERMEDIATE LEVEL PIECES
1. The Rain .......................................................................................................................... 15  
2. A Little Story .................................................................................................................... 17  
3. On the Mountains ........................................................................................................... 18  
4. An Intrusive Thought ....................................................................................................... 20  
5. A Forgotten Waltz ........................................................................................................... 22  
6. The Wind .......................................................................................................................... 24  

## THREE PIECES
1. The Elephant and the Pug ............................................................................................... 29  
2. A Birthday March .......................................................................................................... 30  
3. Polka .................................................................................................................................. 31  

## TWO LARGE-SCALE WORKS
1. Tsarskoe Selo Statue ......................................................................................................... 35  
2. Sonatina ............................................................................................................................ 42  

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CHILDREN’S ALBUM

1. A Little Waltz

Tempo di Valse \( \frac{3}{4} \) \( \frac{5}{4} \) \( \frac{2}{4} \) \( \frac{1}{4} \) \( \frac{3}{4} \) \( \frac{1}{4} \) \( \frac{5}{4} \) \( \frac{2}{4} \) \( \frac{1}{4} \) \( \frac{3}{4} \) \( \frac{1}{4} \) \( \frac{5}{4} \) \( \frac{2}{4} \) \( \frac{1}{4} \) \( \frac{3}{4} \) \( \frac{1}{4} \) \( \frac{5}{4} \) \( \frac{2}{4} \) \( \frac{1}{4} \) \( \frac{3}{4} \) \( \frac{1}{4} \) \( \frac{5}{4} \) \( \frac{2}{4} \) \( \frac{1}{4} \) \( \frac{3}{4} \) \( \frac{1}{4} \) \( \frac{5}{4} \) \( \frac{2}{4} \) \( \frac{1}{4} \) \( \frac{3}{4} \) \( \frac{1}{4} \) \( \frac{5}{4} \) \( \frac{2}{4} \) \( \frac{1}{4} \) \( \frac{3}{4} \) \( \frac{1}{4} \) \( \frac{5}{4} \) \( \frac{2}{4} \) \( \frac{1}{4} \) \( \frac{3}{4} \) \( \frac{1}{4} \) \( \frac{5}{4} \) \( \frac{2}{4} \) \( \frac{1}{4} \) \( \frac{3}{4} \) \( \frac{1}{4} \) \( \frac{5}{4} \) \( \frac{2}{4} \) \( \frac{1}{4} \) \( \frac{3}{4} \) \( \frac{1}{4} \) \( \frac{5}{4} \) \( \frac{2}{4} \) \( \frac{1}{4} \) \( \frac{3}{4} \) \( \frac{1}{4} \) \( \frac{5}{4} \) \( \frac{2}{4} \) \( \frac{1}{4} \) \( \frac{3}{4} \) \( \frac{1}{4} \) \( \frac{5}{4} \) \( \frac{2}{4} \) \( \frac{1}{4} \) \( \frac{3}{4} \) \( \frac{1}{4} \) \( \frac{5}{4} \) \( \frac{2}{4} \) \( \frac{1}{4} \) \( \frac{3}{4} \) \( \frac{1}{4} \)
2. The Spinning Top

Allegro vivace \( \downarrow = 107-120 \)

\[ \text{leggiero} \]

\[ \text{mp} \]

\[ \text{f} \]

\[ \text{dim. al fine} \]
3. Reverie

Andantino \( \text{\textit{j}} = 108 \)
4. The Jolly Game

Allegro vivace \( \text{\textdagger} = 125-135 \)
5. A Story

Andante $\downarrow = 60$
6. Merry Adventure

Allegro scherzando  \( \text{\textbf{d}} = 100-116 \)
INTERMEDIATE LEVEL PIECES

1. The Rain

Allegretto \( \dot{J} = 120 \)
2. A Little Story

Andantino  \( j = 73 \)
3. On the Mountains

Andante \( \text{\textit{q}} = 76 \)

\textit{p sempre}  \hspace{1cm} \textit{sotto voce}
4. An Intrusive Thought
5. A Forgotten Waltz

Tempo di Valse \( \frac{d}{4} = 93-108 \)

dolce

Più rubato
6. The North Wind

Allegro molto \( \downarrow = 134-146 \)

sempre legato
THREE PIECES FOR CHILDREN

1. The Elephant and The Pug

Moderato \( \downarrow \) = 86

\[ \text{p} \text{ pesante} \quad \text{poco a poco cresc.} \]

\[ \text{f} \text{ scherzando} \]

\[ \text{8. pesante} \]
2. A Birthday March

Tempo di marcia  \( \frac{\text{quarter note}}{\text{quarter note}} \approx 84 \)
3. Polka

Allegretto \( \frac{q}{4} \) = 132

D.C. al Fine
TWO LARGE SCALE WORKS

TSARSKOYE SELO STATUE

Allegro \( \dot{=} 120 \)

Uberamente

Più lento \( \dot{=} 60 \)

una corda
tre corde

una corda
tre corde
Moderato \( \text{\textit{molto espress.}} \)

\( \text{\textit{pp}} \)

\( \text{\textit{ppp}} \)

una corda
Lento \( (J = j) \)
Più Lento

\[ q = 60 \]

\[ \text{dim. molto} \]

\[ \text{PPP} \]
SONATINA

I

Allegro \( j = 120 \)

\[ p \text{ sempre non legato} \]
f dim.
molto cresc.

ff marcato

secco marcato

cresc. poco a poco
Moderato assai \( \frac{j}{\text{ }} = 88-96 \)
Vivo \( \downarrow = 140 \)

non legato

\( \text{mf} \)

\( \text{p} \) sub.
non legato

mf sub.

dim.
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GARA GARAYEV
(Kara Karayev)

First American Publication