



Georgi Mushel

(1909-1989)

Sonata for Cello and Piano

Edited by Renat Yusupov & Hila Yusupov

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Published by Renat Yusupov & Hila Yusupov © 2025
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ISBN 978-1-7640088-0-8

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Cover image: Arch detail, Tashkent, Uzbekistan. Photographer: AXP Photography

Typesetting: FinePrint, Music Printing & Typesetting, Australia
www.fine-print.com.au

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PREFACE

Georgi Mushel was born on 29 July 1909, in Tambov, Russia. Playing music was enjoyed by the whole family: his father played balalaika, guitar, and mandolin, and his mother played piano and had a beautiful soprano voice. By the age of twelve, Mushel was taking regular piano lessons, and by the age of thirteen, he had composed his first piano pieces.

In 1930, Mushel was accepted into the Moscow Conservatorium where he studied composition with the Soviet composer Nikolai Myaskovsky (1881–1950), and later with Mikhail Gnessin (1883–1957). He also continued his piano lessons with Lev Oborin (1907–1974). During his years in the Moscow Conservatorium, the composer was attracted to the music of impressionist composers; he studied and performed the whole collection of works by Ravel and Debussy, which were available in the conservatorium library. Later, the composer's interest was drawn to the music of Honegger, Poulenc, Hindemith, and Prokofiev (particularly to his piano style).

In 1936, upon graduation from the Moscow Conservatorium, Mushel received an invitation to teach at the newly opened Tashkent State Conservatorium. Accepting this offer, he moved to Uzbekistan in the summer of 1936. Having fallen in love with Uzbek culture, the hospitality of Uzbek people, and their musical heritage, Mushel lived there for the rest of his life.

For more than fifty years, Mushel's life among the Uzbek people greatly influenced his musical style. In Uzbekistan, he created masterpieces that are associated with Uzbek folk music. In 1940, the Uzbek Institute of Arts requested Mushel to make an arrangement of fifty-five Uzbek folk songs for voice and piano. This work became his true creative 'laboratory', in which he experimented, discovered, and understood on a deeper level the nature of Uzbek folk music. His constant exploration of Uzbek national music, particularly its melodic and rhythmic nature, resulted in specific compositional techniques that became key features of his compositional style: parallel movement of 4th and 5th intervals, imitating the sounds of *dutar* music; various rhythmic *ostinati* associated with the patterns of Uzbek *usul* of *nagora* and *doira*; and the use of poly-modes. To obscure tonal clarity, the composer often employed seventh and ninth chords; and to reflect the descending structures of Uzbek melodies, he favoured the chords of the subdominant group in closing cadences (Kuznetsova, 1974, pp. 8–9).

Among his contributions to the development of Uzbek music are the first Uzbek symphony (1937), opera (1941, in collaboration with Victor Uspenskiy), ballet (1952), Toccata for organ (1947), and six concertos for piano and orchestra (Nikolenko, 2012). Mushel was one of the pioneer composers who introduced the European genre of chamber music to Uzbek musical art, creating a range of pieces for different combinations of instruments. His development of Uzbek classical music and his contribution to Uzbek musical art earned him the title of Uzbek Soviet composer—founder of Uzbek musical art.

UNDERSTANDING OF PERFORMANCE PRACTICES IN UZBEK TRADITIONAL MUSIC

Traditional Uzbek music encompasses a variety of specific performance practices and nuances that performers need to acquire and understand in order to form stylistically appropriate interpretations. Some traditional performance aspects can be a real challenge for performers—primarily, the use of *rubato*, which allows improvisatory execution of metre and rhythm with particular freedom given to ornamentation, and the stylistically correct interpretation of *ornaments* (Gienko, 1984, p. 70).

Interpretation of Ornamentation and Vibrato

Ornaments are an important form of melodic embellishments in Uzbek musical art, and most of them are performed with much use of *rubato*, deliberately stretching the tempo to bring a sense of improvisation to the music (Gienko, 1984, p. 74). Glissando technique is also frequently applied to increase the flexibility and smoothness in performing various embellishments (melismas, ornaments and vibrato).

The **trills** in Uzbek music are short, sharp, and very rhythmical, without accelerating or slowing down. They are played on the beat starting with an accent on the principal note (Takhalov, 1985, p. 61).

Interpretation of **short grace notes** in fast tempos, particularly in dance-like melodies, is almost identical to European *acciaccaturas*, that is, typically crushed on the beat. Grace notes in lyrical and flowing melodies, however, should glide smoothly to the principal note and their performance, particularly in slow tempos, should convey the Uzbek national character: gliding from one note to another using *glissando*, causing the delay of the principal note and equalling the length of both (Gienko, 1984, pp. 73–74). The main traditional way of performing single grace notes, however, is to play them without an accent, in a more gliding manner, gently, as a subtle hint or suggestion (Takhalov, 1985, pp. 60–61). This is indicated by the plus (+) sign:



Two types of **vibrato** commonly used in Uzbek music are *tolkinlatish* and *nolish*. *Tolkinlatish* is a type of vibration that causes a slight variation of pitch by raising or lowering; it is similar to vibrato on string instruments but on traditional Uzbek instruments it is performed at a much more

moderate pace. It does not just add warmth to the note but expresses the performer's emotional state (Takhalov, 1985, pp. 61–62). It is used widely in both instrumental and vocal music.

Nolish is a kind of slow vibration that causes a variation of pitch by raising it a semitone; it is known as wide, wavy vibrato because of its low frequency, and is used mainly on the *nay* (flute), *gijjak* (violin), *tanbur*, *sato* (long-necked lutes), and in singing (Takhalov, 1985, pp. 63–64). The main performance technique that differs *nolish* from *tolkinlatish* on string instruments is the gliding of the finger up and down, not shaking it.

Other features of Uzbek folk music reflected in Mushel's music include Uzbek *usul* (rhythmic ostinati) of *nagora* (kettle-drum) and *doira* (Uzbek tambourine), motivic structures of melodies, various syncopated patterns, and an Uzbek traditional structure, the *audj*—a section of music that leads to the climax. Each piece of music contains several *audj* sections, with each following *audj* becoming bigger and more powerful, exceeding the peak of the previous *audj* until it reaches the main climax (Yusupov, 2019).

Usul – rhythmic patterns (ostinati) performed on percussion instruments such as *nagora* (kettle-drum) and *doira* (Uzbek tambourine). The main function of the *usul* is to accentuate the strong beat of the bar and to provide a regular pulse. Every *usul* without exception, therefore, starts on the strong beat with an accent (Sultanova, 1998a, p. 14), and melodic emphasis always coincides with the accents of the *usul* on percussion (p. 15).

The Uzbek *usul* is performed in a consistent and precise manner, holding the piece together while melodies are performed with considerable *rubato* (Babaev et al., 1955, p. 43). Like the *ostinato*, the *usul* is repeated persistently through a long section (usually to the end of melody) or throughout the whole piece. *Usul* figures often become more complex building up to the climax; with changing dynamics, they provide an energetic drive and variety through numerous repetitions of the short tune (Karomatov, Djijiak, Levin, & Slobin, 1983, p. 27). Different *usul* structures are often performed simultaneously on several percussion instruments to create a rhythmic counterpoint; such complex polyrhythms are an important characteristic of traditional Uzbek music (Babaev et al., 1955, p. 43).

Interpretation of Syncopations in Melodies

Rhythms of Uzbek tunes are intricate and often contain a number of syncopated patterns that provide constant fluidity and smoothness to melodic lines (Vyzgo, 1970, p. 35). Boris Asafiev, sharing his thoughts about Uzbek folk music with Romanovskaya, the compiler of *Uzbebskie narodnye pesni* (Uzbek folk songs), noticed the remarkable fluidity and smoothness of melodic lines that were generated, in his opinion, by many different syncopated patterns and interesting performance techniques; for example, accents in melodic lines were sung, perhaps to match the word stress or to facilitate dance movements (p. 35).

Syncopated rhythms are interpreted differently in Uzbek music: rather than placing a disruptive stress on the weak part of the beat, the stress is placed on the shorter note on the beat, making it slightly longer and more prominent. Performers should not be concerned about the stretch of timing that causes a deviation from the tempo, as this is one of the characteristics of performance practice in traditional Uzbek music (Gienko, 1984, p. 74). This way of interpreting melodic syncopation will help first to achieve and maintain fluidity and smoothness in folk-influenced melodies, especially those that are mostly lyrical, and second will help to avoid metrical mismatches of accents between melodies and *usul* structures (Sultanova, 1998, p. 15).

For demonstration videos of all Uzbek performance techniques mentioned above, please see the YouTube links: Yusupov, K. (2019). *Interpreting and Performing the Chamber Music of Uzbek Soviet Composer Georgi Mushel: The Role of Folk Music*. [PhD Thesis], The University of Queensland / Chapter 5.5 Specific Performance Practices, pp.35-41.

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Sonata for Cello and Piano (1951)

The Sonata for Cello and Piano was composed by Georgi Mushel in 1951. It was the first cello sonata written in the history of Uzbek Soviet music. This piece is another example of Mushel's compositional style that combines influences of both Western traditions—the use of classical forms—and Uzbek folk music—the thematic material. While the main sections of the sonata are obvious (I—sonata form, II—ternary form, III—sonata-rondo form), an extension of each section that contains several climaxes replicates the Uzbek *audj*.

One of the main characteristics of Uzbek tunes, the combination of dynamism and balance, is clearly presented in this sonata. In the first two movements, calm and narrative melodies in the introduction become emotionally intense and powerful at the climaxes. The transformation of the themes is achieved through the use of the Uzbek *audj*. There are several *audj* sections in each movement; each *audj* becomes bigger and more emotionally intense, exceeding a previous highpoint before reaching the main climax. Emotional and passionate explosions, however, do not disturb the wholeness of the form due to repeatedly returning motifs of the themes that link sections into a big canvas.

The music of the finale is associated with Uzbek national festivals and celebrations. It is based on two contrasting dance-like melodies: the first subject is energetic, dynamic, and masculine (associated with a male dance), and the second subject is lyrical, gracious, and feminine (associated with a female dance).

The common Uzbek traditional instruments that usually accompany Uzbek *raqs* (dance)—*doira*, *nagora*, *rubab*, *gijjak*, and *dutar*—are imitated throughout the movement between cello and piano. *Marcato*, *legato*, *pizzicato*, *staccato*, *col legno*, and the dynamic range from *pp* to *fff* are the compositional tools that Mushel used to achieve the closest sound representation of the picture of celebration and the sound of Uzbek instruments.

A full performance of this Sonata by Renat Yusupov (cello) and Hila Yusupov (piano) is available on iTunes and YouTube.

Sonata

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I

Allegretto

Cello

Piano

pp

p

p

cresc.

dim.

cresc.

dim.

10

Measures 10-11. The system includes a single bass staff and a grand staff (treble and bass). Measure 10 features a bass line with fingerings 2-2, 3-3, and 1, and a first ending bracket. The grand staff has a piano (*p*) dynamic. Measure 11 continues the piano texture.

12

Measures 12-13. The system includes a single bass staff and a grand staff. Measure 12 has fingerings 4 and V in the bass line. Measure 13 has fingerings 1, 1, 2, 3 in the bass line. The grand staff continues with piano accompaniment.

14

Measures 14-15. The system includes a single treble staff and a grand staff. Measure 14 has fingerings 1, 1, 1, 1, 3, 2, 3, 2, 1, 2 in the treble line. The grand staff has a piano accompaniment. Both the treble and grand staff parts include a *cresc.* (crescendo) dynamic marking.

16

Measures 16-17. The system includes a single treble staff and a grand staff. Measure 16 has fingerings 1, 2, 3, 2, 3, 2, 1, 3, 2, 1, 2, 2, 3, 3, 2 in the treble line. The grand staff has a piano accompaniment. Both the treble and grand staff parts include *ff* (fortissimo) and *dim.* (diminuendo) dynamic markings.

18

3 4 2 1 2 2 3-3 1 4 2 1 3 4 4 2

20

V 1 3 4 V 1 2 3-3 4 2 4 4

dim.

dim.

8vb

23

rit. 2

2 *a tempo*

p

rit. *a tempo*

p

(8vb)

26

29

Musical score for measures 29-30. The piece is in D major (two sharps) and 4/4 time. Measure 29 features a treble clef with a melodic line of eighth notes and a bass clef with a rhythmic accompaniment of chords. Measure 30 continues the melodic line in the treble and the accompaniment in the bass.

31

Musical score for measures 31-34. Measure 31 continues the melodic and accompanimental patterns. Measures 32-34 show a change in the bass clef accompaniment, with a more active rhythmic pattern. The treble clef continues with the melodic line. Measure 34 ends with a double bar line.

3

Musical score for measures 35-36. Measure 35 starts with a bass clef and a treble clef. The bass clef has a melodic line with dynamics *mp*, *cresc.*, and *f*. The treble clef has a rhythmic accompaniment with dynamics *cresc.* and *f*. Measure 36 continues the melodic and accompanimental patterns.

37

Musical score for measures 37-40. Measure 37 features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. Dynamics include *dim.* and *rall.*. Measure 38 continues the melodic and accompanimental patterns. Measure 39 features a *rall.* marking in the treble and *dim.* in the bass. Measure 40 ends with a double bar line.

4 *a tempo*
p *cresc. poco a poco*
a tempo
p *secco* *cresc. poco a poco*

42 *a tempo*
p *cresc. poco a poco*

44 *a tempo*
p *cresc. poco a poco*

46 *a tempo*
ff *cresc. poco a poco*

48

5

p sub.

p sub.

51

cresc. molto

55

6

ff

ff

58

ff

60

p *cresc. molto*

p *cresc. molto*

7

fff

fff

8vb

8vb

65

68

71

dim. poco a poco

75 *rit. poco a poco*

p

Meno mosso (Tranquillo)

79 *pp dolce*

pp

83 *ppp* II

ppp

86 *ppp* IV

ppp

Agitato

88

fff sub.

fff sub.

fff sub.

Tranquillo

9

pp dolce

pp

93

10

ppp sotto voce

ppp

96

I

Agitato

99

ff sub.

8va

111

ff sub.

8va

103

mf cresc. molto

mf cresc. molto

105

fff

fff

mf

12

molto espressivo

cresc. molto

8vb

108

fff

fff

109

1 2 1

110

2 V V

111

mf

Musical score for measures 111-114, system 1. The treble clef contains a melodic line with notes and rests. The bass clef contains a piano accompaniment with eighth notes and chords. A dynamic marking of *mf* is present.

112

simile

8^{vb}-----

Musical score for measures 111-114, system 2. The treble clef contains a melodic line with notes and rests. The bass clef contains a piano accompaniment with eighth notes and chords. A dynamic marking of *simile* is present, and an 8^{vb} marking is shown with a dashed line.

113

V 2

V 1

8^{vb}-----

Musical score for measures 111-114, system 3. The treble clef contains a melodic line with notes and rests. The bass clef contains a piano accompaniment with eighth notes and chords. A dynamic marking of 8^{vb} is shown with a dashed line. Roman numerals V 2 and V 1 are present above the treble clef.

114

V

V

8^{vb}-----

Musical score for measures 111-114, system 4. The treble clef contains a melodic line with notes and rests. The bass clef contains a piano accompaniment with eighth notes and chords. A dynamic marking of 8^{vb} is shown with a dashed line. Roman numerals V are present above the treble clef.

13

Musical score for measures 13-15. Treble clef, key signature of one sharp (F#). Measure 13 starts with a first finger fingering (1) on F#. Measure 14 has a slur over the first two notes. Measure 15 has three breath marks (V) above the notes. The piano accompaniment consists of a steady eighth-note pattern in the left hand and a melodic line in the right hand.

116

Musical score for measures 116-119. Treble clef, key signature of one sharp (F#). Measure 116 starts with a second finger fingering (2) on F#. Measure 117 has a slur over the first two notes. Measure 118 has a slur over the first two notes. Measure 119 has a slur over the first two notes. The piano accompaniment consists of a steady eighth-note pattern in the left hand and a melodic line in the right hand.

117

Musical score for measures 117-120. Treble clef, key signature of one sharp (F#). Measure 117 starts with a second finger fingering (2) on F#. Measure 118 has a breath mark (V) above the note. Measure 119 has a second finger fingering (2) on F#. Measure 120 has a breath mark (V) above the note. The piano accompaniment consists of a steady eighth-note pattern in the left hand and a melodic line in the right hand.

118

Musical score for measures 118-121. Treble clef, key signature of one sharp (F#). Measure 118 starts with a second finger fingering (2) on F#. Measure 119 has a second finger fingering (2) on F#. Measure 120 has a second finger fingering (2) on F#. Measure 121 has a second finger fingering (2) on F#. The piano accompaniment consists of a steady eighth-note pattern in the left hand and a melodic line in the right hand.

119

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995

996

997

998

999

1000

14 Poco più mosso

p *cresc. poco a poco*

p *cresc. poco a poco*

1

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358

359

360

361

362

363

364

365

366

367

368

127

130

rit. **15** *a tempo*

fff

132

135

16

p sub.

p sub.

140

cresc. poco a poco

cresc. poco a poco

143

fff

fff

145

fff

fff

148 17

mf

152

dim.

158 *rit.* *a tempo*

pp

161

163

165

Musical score for measures 165-168. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It features a melodic line with eighth and sixteenth notes, some beamed together, and a few slurs. The lower staff is in bass clef with the same key signature, featuring a rhythmic accompaniment of eighth notes and chords. The music concludes with a final chord in the bass staff.

18

Musical score for measures 169-170. The system consists of two staves. The upper staff is in bass clef with a key signature of two sharps. It begins with a piano (*p*) dynamic marking. The melody includes slurs, a fermata over a dotted half note, and accents (*V*) over eighth notes. The lower staff is in treble clef with the same key signature, featuring a rhythmic accompaniment of eighth notes and chords. The system ends with a final chord in the bass staff.

169

Musical score for measures 171-176. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps. It features a melodic line with eighth notes, some beamed together, and slurs. Fingerings are indicated by numbers 1, 3, 1, 2, 3, 4. The lower staff is in bass clef with the same key signature, featuring a rhythmic accompaniment of eighth notes and chords. The music concludes with a final chord in the bass staff.

171

Musical score for measures 177-180. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps. It features a melodic line with eighth notes, some beamed together, and slurs. A crescendo (*cresc.*) marking is present. The lower staff is in bass clef with the same key signature, featuring a rhythmic accompaniment of eighth notes and chords. The music concludes with a final chord in the bass staff.

173

ff

ff

19

p cresc.

p cresc.

177

f cresc.

f cresc.

179

allarg. molto

allarg. molto

20 Risoluto

181

Musical score for measures 181-182. The system includes a vocal line and a piano accompaniment. The vocal line starts with a whole note chord (G4, B4, D5) marked with a fermata, followed by a melodic line with slurs and accents. The piano accompaniment features a complex texture with chords and moving lines in both hands, marked with a forte dynamic (fff).

183

Musical score for measures 183-184. The system includes a vocal line and a piano accompaniment. The vocal line continues with a melodic line. The piano accompaniment features a complex texture with chords and moving lines in both hands.

185

Musical score for measures 185-187. The system includes a vocal line and a piano accompaniment. The vocal line continues with a melodic line. The piano accompaniment features a complex texture with chords and moving lines in both hands.

188

Musical score for measures 188-191. The system includes a vocal line and a piano accompaniment. The vocal line continues with a melodic line. The piano accompaniment features a complex texture with chords and moving lines in both hands.

II

Andantino con moto

Measures 1-4 of the musical score. The piece is in 6/8 time and B-flat major. The bass line is mostly rests. The right hand features a melodic line with eighth and sixteenth notes, and the left hand provides harmonic support with chords and moving lines.

5

Measures 5-9 of the musical score. The bass line continues with rests. The right hand has a melodic line with eighth notes and rests. The left hand features a series of chords, with a *mf* dynamic marking. A hairpin crescendo is shown over the final two measures.

10

21 con sord.

Measures 10-13 of the musical score. Measure 10 includes a *pp* dynamic marking. Measure 11 has a *p* dynamic marking. A box containing the number 21 is placed above the staff. A *con sord.* instruction is present. A hairpin crescendo spans from measure 10 to 13. A fermata is placed over the final note of measure 13.

14

Measures 14-17 of the musical score. The right hand features a melodic line with eighth notes and rests, with fingerings 2 and 4 indicated. The left hand has a rhythmic accompaniment of eighth notes. A hairpin crescendo is shown over the final two measures. A fermata is placed over the final note of measure 17.

18

2

2

1—2

2

V

V

22

22

ff

V

2

2

1—2

V

ff

26

rit. *a tempo*

p

2

V

2—2

2

1—1

2

2

2

2

1—2

rit. *a tempo*

p

31

cresc. *f* *rit.*

V

1

3

4

4

2—2

2

1—2

cresc. *f* *rit.*

23 *a tempo*

f

a tempo

f

f

f

p

45 *Più mosso*24 *senza sord.*

mf

cresc.

fff

dim.

mf

ff

dim.

mf

54 25 *dim.* *p* *p*

59 *p* *cresc.*

26 *mf* *cresc.* *f* *cresc.* *f* *cresc.*

67 *allarg.* 27 **Tempo I** *fff* *fff*

70

73

dim. poco a poco

allargando

78

28

p

pp

p

pp

8vb

83

rit.

f

pp

rit.

f

pp

8vb

88

29

Musical score for measures 88-92. The score is in a key with two flats (B-flat and E-flat) and a common time signature. It features a bass line, a treble line, and a grand staff. The bass line starts with a half note G2, followed by a quarter rest, and then remains silent. The treble line has a melodic line with eighth and quarter notes. The grand staff has a complex accompaniment with chords and moving lines in both hands.

93

Musical score for measures 93-96. The score continues in the same key and time signature. The bass line is mostly silent. The treble line has a melodic line with eighth and quarter notes. The grand staff has a complex accompaniment with chords and moving lines in both hands. A dynamic marking *p* is present in measure 96.

97

con sord.

Musical score for measures 97-101. The score continues in the same key and time signature. The bass line has a melodic line with eighth and quarter notes. The grand staff has a complex accompaniment with chords and moving lines in both hands. A dynamic marking *pp* is present in measure 97. There are several *V* (Vibrato) markings above the bass line. A double bar line with a fermata is present in measure 100.

102

Musical score for measures 102-106. The score continues in the same key and time signature. The bass line has a melodic line with eighth and quarter notes. The grand staff has a complex accompaniment with chords and moving lines in both hands. A dynamic marking *cresc. poco a poco* is present in measure 104.

106 30

ff

110

dim. *f* *dim.*

dim. *f* *dim.*

114

p

p

118

rit. *pp*

rit. *pp*

III

Allegro
senza sord.

The first system of the musical score consists of two staves. The upper staff is in bass clef with a 3/4 time signature. It begins with a *fff marcato* dynamic marking and a *liberamente* instruction. The music features a series of chords in the left hand and a melodic line in the right hand that includes a trill. The lower staff is a grand staff (treble and bass clefs) with a 3/4 time signature, containing several whole rests.

The second system of the musical score consists of two staves. The upper staff is in treble clef with a 3/4 time signature, starting at measure 8. It features a *f* dynamic marking and a box containing the number 31. The lower staff is a grand staff (treble and bass clefs) with a 3/4 time signature, starting at measure 8. It features a *ff* dynamic marking and a *f tenuto* instruction. The music consists of chords in the left hand and a melodic line in the right hand.

The third system of the musical score consists of two staves. The upper staff is in bass clef with a 3/4 time signature, starting at measure 14. The lower staff is a grand staff (treble and bass clefs) with a 3/4 time signature, starting at measure 14. The music consists of chords in the left hand and a melodic line in the right hand.

The fourth system of the musical score consists of two staves. The upper staff is in bass clef with a 3/4 time signature, starting at measure 20. It includes a *2* fingering marking. The lower staff is a grand staff (treble and bass clefs) with a 3/4 time signature, starting at measure 20. The music consists of chords in the left hand and a melodic line in the right hand.

25

mf

31

32 pizz.

ff

ff

37

33

ff

42

ff

47

34 arco

p *cresc. poco a poco*

p *cresc. poco a poco*

staccato simile

8^{vb}

61

f

f

(8^{vb})

69

V

V

(8^{vb})

35

77

f cresc. poco a poco

f cresc. poco a poco

(8vb)

82

87

36 a tempo

92

p tenuto

a tempo

3

98

104

110

mf

pp

117

37

p *cresc. poco a poco*

cresc. poco a poco

122

38

ff

127

fff

fff

f

132

fff

fff

137

39

p sub.

p sub.

staccato simile

sub.

144

(8vb)

151

(8vb)

158

II

165

40

p

p

p

p secco

172

ff

mf cresc.

ff

179

41

mf

rall. a tempo

mf

rall. a tempo

186

pizz.

p

rit.

p

pp

rit.

8vb

42

Meno mosso

p

col legno

pizz.

col legno

ppp

8vb

200 pizz. col legno pizz.

(8vb)

207 col legno pizz. col legno

(8vb)

213 pizz. col legno

(8vb)

43 **Tempo I (Allegro)** arco pizz. arco pizz.

mf

(8vb)

223 arco pizz. arco pizz.

227 arco p cresc. p secco cresc.

233 f p cresc.

239 ff mp 44 cresc. ff mp 8vb

244

cresc.

cresc.

(8vb)

250

rit.

45

rit. *f* *p sub.* *cresc.*

f *p sub.* *cresc.*

(8vb)

255

3 1 2 1 3 4 1 3 4 1

V V

(8vb)

260

3 4 46

ff

ff

(8vb)

265

ff f ff

ff f ff

Detailed description: This system contains measures 265 to 270. The top staff is a single melodic line with dynamics *ff*, *f*, and *ff*. The piano accompaniment consists of two staves. The right hand has a melodic line with dynamics *ff*, *f*, and *ff*. The left hand has a bass line with dynamics *ff*, *f*, and *ff*. There are wavy lines above the first and last measures of the top staff.

270

mf *cresc. poco a poco*

Detailed description: This system contains measures 270 to 275. The top staff is a single melodic line. The piano accompaniment consists of two staves. The right hand has a melodic line with dynamics *mf* and *cresc. poco a poco*. The left hand has a bass line with dynamics *mf* and *cresc. poco a poco*. There are wavy lines above the first measure of the top staff.

47 pizz.

f *cresc.*

f *cresc.*

Detailed description: This system contains measures 275 to 280. The top staff is a single melodic line with dynamics *f* and *cresc.*. The piano accompaniment consists of two staves. The right hand has a melodic line with dynamics *f* and *cresc.*. The left hand has a bass line with dynamics *f* and *cresc.*. The word "pizz." is written above the first measure of the top staff.

280

arco rit. *fff* rit. *ff* rit.

Detailed description: This system contains measures 280 to 285. The top staff is a single melodic line with dynamics *fff* and *ff*. The piano accompaniment consists of two staves. The right hand has a melodic line with dynamics *fff* and *ff*. The left hand has a bass line with dynamics *fff* and *ff*. The words "arco" and "rit." are written above the first and second measures of the top staff.

Moderato maestoso

285

fff

fff

3

290

48

3

295

p sub.

cresc.

300

p sub.

cresc.

49

49

ff *cresc.*

ff *cresc.*

312

fff

fff

317

p cresc.

p cresc.

320

50

fff

fff

325 Presto

Musical score for measures 325-329. The piece is in a 4/4 time signature and marked *Presto*. The dynamics are *mf* (mezzo-forte) and *cresc. poco a poco* (crescendo poco a poco). The score consists of three systems. The first system shows the beginning of measure 325. The second system shows measures 326-328. The third system shows the end of measure 329. The notation includes a single bass clef staff and a grand staff (treble and bass clefs).

330

Musical score for measures 330-334. The piece is in a 4/4 time signature and marked *Presto*. The dynamics are *mf* (mezzo-forte) and *cresc. poco a poco* (crescendo poco a poco). The score consists of three systems. The first system shows the beginning of measure 330. The second system shows measures 331-333. The third system shows the end of measure 334. The notation includes a single bass clef staff and a grand staff (treble and bass clefs).

335

Musical score for measures 335-339. The piece is in a 4/4 time signature and marked *Presto*. The dynamics are *mf* (mezzo-forte) and *cresc. poco a poco* (crescendo poco a poco). The score consists of three systems. The first system shows the beginning of measure 335. The second system shows measures 336-338. The third system shows the end of measure 339. The notation includes a single bass clef staff and a grand staff (treble and bass clefs). Fingerings are indicated with numbers 1, 2, 3, 4, and 0 (for natural).

340

Musical score for measures 340-344. The piece is in a 4/4 time signature and marked *Presto*. The dynamics are *mf* (mezzo-forte) and *cresc. poco a poco* (crescendo poco a poco). The score consists of three systems. The first system shows the beginning of measure 340. The second system shows measures 341-343. The third system shows the end of measure 344. The notation includes a single bass clef staff and a grand staff (treble and bass clefs). Fingerings are indicated with numbers 1, 2, 3, 4, and 0 (for natural). A key signature change to one flat is indicated at the start of measure 341.

51

ff

ff

rit.

Allegro moderato

ff

rit.

3 3 3 3 3

mp molto cresc.

mp molto cresc.

allargando

allargando

8vb

Sonata

Georgi MUSHEL
(1909-1989)

I

Allegretto

8va

5 *p*

8 *cresc.*

11 *dim.*

14 *p*

17 *ff* *dim.*

19 *dim.*

22 *rit.* **2** *a tempo*

31 *8va*

65 *rit. poco a poco*

Meno mosso (Tranquillo)

79 *pp dolce*

82 *ppp* II

Agitato

86 *fff sub.* >

Tranquillo

89 *pp dolce*

92

10 *sotto voce ppp* II - - - - - I

Agitato

99 *fff sub.*

11

103

mf cresc. molto fff

106

molto espressivo

108

fff *mf*

112

mf *p*

116

p *mf*

120

p cresc. poco a poco

123

p *mf*

125

p *mf*

128

rit.

15 *a tempo*

131 132 133 134 135

fff

135 136 137 138 139

16

139 140 141 142 143

15

p sub. *cresc. poco a poco*

143 144 145 146 147

fff

147 148 149 150 151

17

mf

151 152 153 154 155 156

156 157 158 159 160 161 162

18

rit. *a tempo*

dim. *pp*

162 163 164 165 166 167 168 169 170

170 171 172 173 174

18

p

174 175 176 177 178

cresc.

173

ff *p cresc.*

176

f cresc.

180

allarg. molto

p *fff*

183

186

II

Andantino con moto

9 pno. 8^{va}

21 con sord. *p*

16

20

22 *ff* rit.

28 *a tempo* *p*

32 *cresc.* *f* rit.

23 *a tempo* *f*

40 *f* Più mosso 2

24 senza sord.
mf

51 *fff* *dim.* *mf* 25 *dim.*

56 *p* *p*

60 26 *mf* *cresc.*

65 *f* *cresc.* *allarg.*

27 **Tempo I** *fff*

73 *dim. poco a poco*

77 *allargando* 28 *p*

81 *pp* *f* *rit.*

85

29

3

Musical staff 1: Bass clef, measures 85-92. Dynamics: *pp*. Includes a triplet of eighth notes at the end.

93

Musical staff 2: Bass clef, measures 93-96. Includes a fermata over the final measure.

97

con sord.

Musical staff 3: Treble clef, measures 97-100. Dynamics: *pp*. Includes "con sord." marking and slurs.

101

Musical staff 4: Treble clef, measures 101-104. Includes slurs and accents.

105

Musical staff 5: Treble clef, measures 105-108. Includes slurs and a crescendo hairpin.

cresc. poco a poco

30

Musical staff 6: Treble clef, measures 109-113. Dynamics: *ff*, *dim.*, *f*, *dim.*. Includes accents.

114

Musical staff 7: Treble clef, measures 114-117. Dynamics: *p*. Includes slurs and a decrescendo hairpin.

rit.

118

Musical staff 8: Bass clef, measures 118-121. Dynamics: *pp*. Includes slurs and a decrescendo hairpin.

III

Allegro
senza sord.

fff marcato

5

liberamente

31

f

16

20

24

28

ff

32 pizz.

35

33

41

47

34 arco
p *cresc. poco a poco*

59

65
f

71

77 35
f *cresc. poco a poco*

83

89
rit. *dim.* *a tempo* 36
ff *p tenuto*

94

99

103

108

116 *p cresc. poco a poco*

121 *p*

125 *ff* *fff*

131 *fff*

137 *p sub.*

143 *p*

149 *p*

156 *p*

162 *p*

168 *p*

176 *ff* *mf* *rall. a tempo*

186 pizz. *rit.* **42** **Meno mosso**

195 col legno pizz. col legno pizz.

203 col legno pizz. col legno pizz.

211 col legno pizz. col legno

43 **Tempo I (Allegro)** arco pizz. arco pizz.

224 pizz. arco pizz. arco

229 *cresc.* *f*

235 *p* *cresc.*

241 *ff* **44** *mp* *cresc.*

247 *rit.* *f*

45 *p sub.* *cresc.*

259 **46**
ff

265
ff *f* *ff*

271 **47** pizz. *f* *cresc.*

279 arco *rit.* *fff*

Moderato maestoso

285 *fff*

290 **48**

294

299 *p sub.* *cresc.*

304 **49** *ff*

310 *cresc.* *fff*

316 *p cresc.*

320 **50** *fff*

325 **Presto** *mf cresc. poco a poco*

332

338

343 **51** *ff rit.*

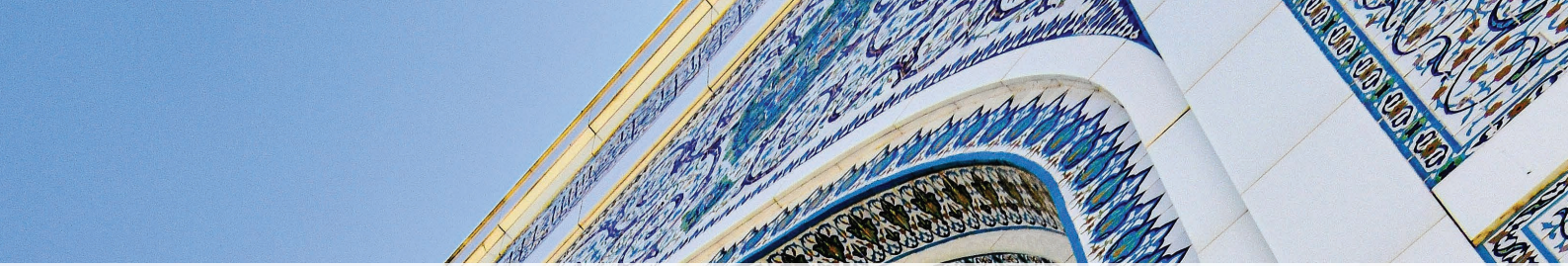
347

Allegro moderato

351

355 *mp molto cresc.* *allargando*

358



Mushel's **Sonata for Cello and Piano** (1951) was first published in 1955 by Muzgiz, Moscow. It was the first cello sonata written in the history of Uzbek Soviet music, and was regarded as one of the most significant works in the genre of chamber music by many Soviet scholars, and was one of the most performed pieces of Mushel's chamber repertoire. However, the collapse of the Soviet Union in 1991 caused political and cultural disruption, and as a result, many works of Soviet-era composers, including Mushel's **Sonata for Cello and Piano**, were at risk of being forgotten and lost.

This re-engraved edition is the result of a research project that investigated the influences of traditional Uzbek elements in Mushel's music. It presents performance and interpretation guidelines that is informed by the editors' experiences with Uzbek music, knowledge of its culture, and exploration of specific performance practices that are beyond the score. The purpose of this publication was to revive the **Sonata for Cello and Piano**, to enrich the chamber music repertoire of Western musicians, and to raise awareness of the music of Uzbek Soviet Composer Georgi Mushel.

