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Research Article

A comparative analysis of the theme of separation in Emin Sabitoğlu's songs "Payız geldi" and "Aman ayrılıq": Lyrics and musical structure

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Abstract

This study compares the treatment of separation in the poetic texts of Emin Sabitoğlu's songs "Payız gəldi" and "Aman ayrılıq" and examines the musical characteristics of their available score arrangements. Adopting a qualitative research approach, the study draws on the texts by Fikrət Qoca and Nigar Rəfibəyli and two score arrangements published on MuseScore. The poetic texts were examined through thematic analysis, while the scores were analyzed in terms of their melodic, rhythmic, tonal-harmonic, and formal characteristics. In "Payız gəldi," the principal themes are longing, nature imagery, memories, helplessness, and social support. The poem associated with "Aman ayrılıq," by contrast, centers on memories of past togetherness, difficulty accepting separation, loss, and hope. The musical analysis identifies a 6/8 meter and verse–chorus structure in the first arrangement, whereas the second, a piano arrangement in 3/4 meter, features contrasting textures across different registers. The endings, based respectively on a G minor chord and an F octave, reveal differences in the final sonorities of the two scores. Direct relationships between poetic lines and musical measures could be examined in passages of "Payız gəldi" where the lyrics appear in the score. The piano arrangement of "Aman ayrılıq," which contains no lyrics, does not permit an equivalent prosodic analysis. The findings indicate that the two poets approach the shared theme of separation from different narrative perspectives. They also underscore the need to limit musical comparisons to what can be established from the selected arrangements. The study contributes a comparative reading of two distinct narratives of separation—one shaped by nature imagery and social support, the other by memories of togetherness and hope—while distinguishing observations supported by direct lyric–score correspondences from those derived solely from the arrangements. This distinction provides a basis for examining poetic meaning alongside compositional and arranging decisions in Azerbaijani lyrical songs.

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Introduction

Azerbaijan is distinguished by its deeply rooted musical culture, rich melodic heritage, and strong traditions of emotional expression. During the twentieth century, composers such as Üzeyir Hacıbeyli, Kara Karayev, Fikret Amirov, and Tofik Kuliyev made significant contributions to the development of the national musical culture by integrating traditional Azerbaijani music with contemporary compositional practices (Səfərova, 2019). Emin Sabitoğlu (1937–2000), a prolific

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songwriter, was among the prominent representatives of this musical tradition. His lyrical songs, particularly those addressing love, separation, longing, and human relationships, earned him a distinctive place in Azerbaijani musical culture (Mahmudova, 2016, 2019). The interaction between poetic texts and melodic structures in shaping emotional expression in Sabitoğlu's works calls for an examination of their lyrical and musical dimensions together. Recent research has shown that lyrics and melody can influence emotional perception in different ways, suggesting that both components should be considered when examining musical emotion (Ma et al., 2024; Pond & Leavens, 2024). Sabitoğlu's songs dealing with separation offer particularly relevant examples for exploring how emotional content is expressed through lyrical and musical elements.

Music serves as an important form of cultural expression through which individuals interpret their emotional experiences and recall personal memories. According to the Engaging with Music report published by the International Federation of the Phonographic Industry (IFPI, 2023), 71% of respondents consider music important for their mental health, while 78% report that music helps them relax and cope with stress. Parada-Cabaleiro et al. (2024) found that song lyrics have become increasingly personal and more oriented toward negative emotions over the past fifty years. In a study involving 251 participants, Pond and Leavens (2024) found that sad lyrics had a stronger influence on mood than melody. Similarly, Ma et al. (2024), in their study of 104 participants, emphasized the role of listener characteristics in determining how lyrics and melody contribute to emotional perception. Hu et al. (2026) further demonstrated that the semantic content of song lyrics does not always correspond to the emotions conveyed by the music. These findings point to the importance of examining themes such as separation, longing, and sadness through both the lyrical and musical dimensions of songs.

Emin Sabitoğlu's Place in the Azerbaijani School of Composition and His Musical Style

Emin Sabitoğlu (1937–2000) was one of the leading representatives of the lyrical song tradition within the twentieth-century Azerbaijani school of professional composition. Trained in composition under Kara Karayev and Yuri Shaporin, Sabitoğlu brought together his academic knowledge of composition and the melodic and cultural characteristics of Azerbaijani music (Mahmudova, 2019). His musical style is characterized by melodic simplicity, the integration of poetic meaning with musical expression, and an emphasis on emotional communication. Research on Sabitoğlu's songwriting has identified melodic structure, relationships between makam and tonality, and the unity of poetry and music as essential elements of his compositional identity (İmanova, 2023). His songs are therefore worthy of examination not only for their lyrical content but also for the ways in which emotional themes are conveyed through melodic and formal structures.

Emin Sabitoğlu was born in Baku on November 2, 1937, and died in the same city on November 18, 2000. Having begun his musical education at an early age, he was admitted to Kara Karayev's composition class at the Azerbaijan State Conservatory named after Üzeyir Hacıbeyli in 1954. From 1956 to 1961, he continued his composition studies under Yuri Shaporin in Moscow. Sabitoğlu began his professional career in 1961 as a music editor at the Azərbaycanfilm film studio. In subsequent years, he served as artistic director at the State Philharmonic and as a lecturer at the Azerbaijan State Conservatory. His works include one symphony, three symphonic poems, three cantatas, a string quartet, a poem for violin and piano, more than 600 songs, nine musical comedies, and music for approximately 40 films. His well-known songs include "Şükriyyə," "Bakı, sabahın xeyir," "Uzaq yaşıl ada," "Payız gəldi," and "Aman ayrılıq." In addition to his work in Baku, Sabitoğlu contributed to Azerbaijani performing arts by composing music for theatrical productions in Sumgait, Ganja, Lankaran, Mingachevir, and Nakhchivan (Mahmudova, 2019).



Figure 1. Photographs of Emin Sabitoğlu from different periods of his life (These photographs are presented solely for biographical purposes and are not used as evidence for establishing dates.)

Significance of the Study

This study examines the scores and lyrical texts of Emin Sabitoğlu's songs "Payız gəldi" and "Aman ayrılıq" in conjunction with one another. Its significance lies in the detailed examination of texts by two different poets set to music by the same composer, alongside the available musical sources. İmanova (2021) demonstrated that rhythmic organization is an important element in understanding Sabitoğlu's compositional style. Building on this work, the present study considers rhythmic and melodic features alongside poetic imagery, contributing to scholarship on the Azerbaijani lyrical song tradition. Since the musical documents were prepared by different arrangers, the comparison requires a distinction between features of the composition, arrangement, and performance. Examining direct relationships between lyrics and notation separately from observations concerning the arrangements also helps establish which aspects of the comparison are supported by the available evidence.

Research on the relationship between music and emotion has shown that lyrics and melody contribute to emotional expression in different ways (Ali & Peynircioğlu, 2006; Ma et al., 2024). Sun and Cuthbert (2017), in their analysis of 1,895 songs, identified various relationships between emotions expressed in lyrics and the rhythmic and melodic characteristics of music.

Previous studies of Sabitoğlu's songs have addressed rhythmic organization and compositional style (İmanova, 2021, 2023). Drawing on this scholarship, the present study examines the portrayal of separation in two poetic texts alongside the melodic, rhythmic, and formal characteristics of selected arrangements. Rather than reiterating general stylistic features, the analysis focuses on identifying similarities and differences between the two songs through specific textual units and passages from the scores. Its original contribution lies in comparing the findings while taking into account the different types and scope of the available documents.

During the verification of the works' identities, the song by Sabitoğlu and Rəfibəyli was distinguished from "Ayrılıq" by Əli Səlimi and Fərhad İbrahimi (Məhbub, 2016). The similarity in their titles does not justify treating these two distinct poetic texts as belonging to the same musical work.

Aim and Research Problem

The aim of this study is to compare how the theme of separation is expressed in the poetic texts of Emin Sabitoğlu's songs "Payız gəldi" and "Aman ayrılıq" and to examine the musical characteristics of selected score arrangements. Poetic meaning was examined through the texts of the respective poets, while musical findings were derived from the available scores. The relationship between lyrics and notation was examined directly in the vocal passages of "Payız gəldi." For "Aman ayrılıq," the findings obtained separately from the poem and the piano arrangement were considered in the comparison.

The central research question was formulated as follows: "How is the theme of separation expressed in the poetic texts used in Emin Sabitoğlu's songs 'Payız gəldi' and 'Aman ayrılıq,' and what similarities and differences can be identified in the musical characteristics of the selected score arrangements?"

The following sub-questions were addressed:

- Through which words, images, and forms of emotional expression is the theme of separation conveyed in "Payız gəldi" and "Aman ayrılıq"?

- What are the melodic, rhythmic, tonal-harmonic, and formal characteristics of the examined score arrangements?
- What relationships between poetic lines and musical measures can be observed in the vocal passages of "Payız gəldi," and what possibilities and limitations does the piano arrangement of "Aman ayrılıq" present for this type of analysis?
- In what respects do the portrayals of separation in the two poetic texts and the musical characteristics of the selected arrangements resemble or differ from one another?

Method

Research Design

This study employed a comparative document analysis design within a qualitative research framework. Emin Sabitoğlu's songs "Payız gəldi" and "Aman ayrılıq" were examined comparatively in terms of their lyrical content and the musical characteristics documented in their scores. Document analysis is a systematic research method involving the selection, evaluation, and interpretation of documents (Bowen, 2009). The song lyrics and musical scores served as the primary data sources, while descriptions accompanying online recordings were used as supplementary sources to verify the identities of the works, poets, and performers. Focusing on these two songs allowed for a detailed examination of how the shared theme of separation is expressed through different poetic and musical structures.

Documents

The materials examined in this study consist of two songs by Emin Sabitoğlu, "Payız gəldi" and "Aman ayrılıq." The works were selected through criterion sampling, a form of purposive sampling. Four criteria guided the selection: (a) both songs were composed by the same composer, (b) both address the theme of separation, (c) their lyrics are based on texts by different poets, and (d) their lyrics, musical scores, and audio recordings are accessible. The lyrics of "Payız gəldi" were written by Fikrət Qoca, while those of "Aman ayrılıq" were written by Nigar Rəfibəyli. This selection allows for a comparison of the poetic texts and available arrangements of two works by the same composer. Given the differences between the score formats, the two examples were not treated as fully equivalent vocal scores.

The materials used in this study were compiled through a document search conducted by Çilənay Hüseynova. The principal documents included in the analysis are presented in Table 1.

Table 1. Documents used in the study

Document	Payız gəldi	Aman ayrılıq
Song lyrics	Fikrət Qoca; four-verse text verified against the description accompanying the Sabitoğlu (2010a) recording	Nigar Rəfibəyli; published poem consisting of five quatrains (Rəfibəyli, 2025)
Musical scores	Arrangement by RevanAghaly; MuseScore; voice and piano; 46 measures	Transcription by Müşfiq Abdullayev; MuseScore; piano; 105 measures
Audio recording links	Three performance links, together with a published recording description containing lyrics used to verify the identity of the work	Two performance links; the identity of the work was checked against the description accompanying the composer's recording
Historical information	The film Bağlı qapı was produced in 1981 (Azərbaycan Kinematoqrafçılar İttifaqı, 2022). This date alone does not establish when the song was composed or first performed.	The dates of composition and first performance have not yet been verified.

The musical scores were obtained from MuseScore, an online platform for sharing musical notation. Links to recordings attributed to Hüseyn Bakılı, Xədicə Abbasova, and Abbas Bağırov were collected for "Payız gəldi," while recordings attributed to Emin Sabitoğlu and Xədicə Abbasova were identified for "Aman ayrılıq." These links were retained as source references providing access to different performances. No comparative conclusions were drawn regarding the recordings' sonic characteristics, tempo differences, or interpretative choices. The four-verse lyrics of "Payız gəldi" were checked against the text included in the description of a recording published under the composer's name and attributed to Hüseyn Bakılı (Sabitoğlu, 2010a). For "Aman ayrılıq," Rəfibəyli's published poem was compared with the description accompanying Sabitoğlu's recording (Rəfibəyli, 2025; Sabitoğlu, 2010b). The online source information was checked on November 1, 2026.

Data Analysis

Two complementary forms of analysis were undertaken: lyrical and musical analysis. The poetic texts and musical scores were treated as separate sources of evidence. A direct correspondence between lyrics and notation was established only where both could be identified within the same musical passage.

Lyrical Content Analysis: The lyrics of both songs were examined using the thematic analysis framework developed by Braun and Clarke (2006). Individual lines and verses served as units of meaning, and references to separation, searching, remembrance, togetherness, nature imagery, and solidarity were identified. Codes with related meanings were grouped into themes, which were then interpreted within their textual contexts. For example, the recurring search for the absent beloved in the first verse of "Payız gəldi" was coded as searching and associated with the theme of longing and absence. Similarly, the comfort offered by friends in the final verse was coded as shared sorrow and linked to the theme of social support. The analysis was conducted as an interpretative examination of the lyrics guided by the theme of separation, rather than as a quantitative measure of emotional frequency. Table 7 summarizes the relationships between units of meaning, codes, and themes in both texts. The units of meaning presented in the table provide brief descriptions of the interpretations discussed in the findings. The thematic categories were not assumed to represent a single emotion within each verse.

Musical Structure Analysis: The musical scores were examined in terms of melodic movement, rhythmic organization, meter, notated tempo indications, tonal center, accompaniment texture, and formal divisions. The boundaries between verses and choruses were identified only where they could be established from the notation. Melodic patterns, note durations, registers, and closing pitches were examined in selected passages. Tonal interpretation considered not only the key signatures but also the final pitches and the notes sounding together in the accompaniment. Choices concerning octave placement, accompaniment, and ornamentation in user-generated arrangements were not assumed to represent the composer's original vocal writing. Table 8 presents selected measures alongside their observable pitch and duration characteristics and the scope of the interpretations drawn from them. Motif identity was not established solely on the basis of a return to the same register; similarities in register and texture were instead considered separate descriptive features.

Comparative Analysis: In the final stage, the themes identified through lyrical analysis were considered alongside the musical findings. For "Payız gəldi," relationships between poetic lines and musical measures were examined in the first verse and chorus, where the lyrics appear beneath the staff. Since the piano arrangement of "Aman ayrılıq" contains no lyrics, no direct correspondence was assumed between particular words and melodic ascent, chromatic pitches, or harmonic changes. The shared and contrasting expressive characteristics of the two works were compared while explicitly acknowledging the differences in the nature and scope of the available documents.

The study was supported by verifying the identities of the works through relevant sources, clearly identifying the score arrangers, providing measure numbers, and relating interpretations to specific musical passages. The Turkish and English versions of the texts were treated as explanatory translations intended to convey their meaning. No independent expert validation or inter-coder reliability coefficient is reported. The musical scores are not the composer's original manuscripts, and characteristics associated with particular performances or arrangements were not generalized to the works as a whole.

Findings

Findings on the Lyrical Content of "Payız gəldi"

In Emin Sabitoğlu's song "Payız gəldi," composed to a poem by Fikrət Qoca, the theme of separation is expressed through images of autumn, migrating birds, rain, and the sea. The absence of the beloved is portrayed not merely as a personal feeling of longing but as an emotional experience associated with changes in nature. Table 2 presents the original Azerbaijani lyrics of the song's four verses and recurring chorus, together with their Turkish and English translations. The four-verse text follows the version provided in the description accompanying the Sabitoğlu (2010a) recording.

Table 2. Original lyrics of "Payız gəldi" with Turkish and English translations

Azerbaijani	**Turkish**	**English**
Verse 1	Verse 1	Verse 1
Gözlərim hər axşam axtarır səni,	Gözlerim her akşam seni arıyor,	My eyes search for you every evening,
Ürəyim yollardan qayıtmır evə,	Yüreğim yollardan eve dönmüyor,	My heart does not return home from the roads,
Sənsiz dalğalar da tanımır məni,	Sensiz dalgalar bile beni tanımıyor,	Without you, even the waves do not recognize me,
Neyləyim ürəyim heç yatmır evə.	Ne yapayım, yüreğim bir türlü huzur bulmuyor.	What can I do? My heart can find no rest.
Chorus	Chorus	Chorus
Payız gəldi, uçdu getdi quşlar,	Sonbahar geldi, kuşlar uçup gitti,	Autumn has come, the birds have flown away,
Sən də getdin, bax yağdı yağışlar.	Sen de gittin, bak, yağmurlar yağdı.	You left too; look, the rains have fallen.
Payız gəldi, qərib oldu dəniz,	Sonbahar geldi, deniz kimsesiz kaldı,	Autumn has come, and the sea has grown desolate,
Bu dənizin gözü yaşlı sənsiz.	Bu denizin gözleri sensiz yaşlı.	Without you, this sea is in tears.
Verse 2	Verse 2	Verse 2
Küçələr, döngələr izindən qalır,	Sokaklar, dönemeçler senin izlerini taşıyor,	The streets and corners still bear your traces,
Yarpaq pıçıltısı sənin səsindi,	Yaprakların fısıltısı senin sesindir,	The whisper of leaves is your voice,
İşıqlar zil qara gözündən qalır,	Işıklar kapkara gözlerinin hatırasını taşıyor,	The lights still hold the memory of your jet-black eyes,
Bu şirin xatirə mənim bəsimdi.	Bu tatlı hatıra bana yeter.	This sweet memory is enough for me.
Chorus (repeated)	Chorus (repeated)	Chorus (repeated)
Payız gəldi, uçdu getdi quşlar,	Sonbahar geldi, kuşlar uçup gitti,	Autumn has come, the birds have flown away,
Sən də getdin, bax yağdı yağışlar.	Sen de gittin, bak, yağmurlar yağdı.	You left too; look, the rains have fallen.
Payız gəldi, qərib oldu dəniz,	Sonbahar geldi, deniz kimsesiz kaldı,	Autumn has come, and the sea has grown desolate,
Bu dənizin gözü yaşlı sənsiz.	Bu denizin gözleri sensiz yaşlı.	Without you, this sea is in tears.
Verse 3	Verse 3	Verse 3
Özümü aldadır hər axşam-səhər,	Her akşam, her sabah kendimi avutuyorum,	Every evening and morning, I console myself,
Elə bu havanı oxuyuram mən,	Hep bu ezgiyi söylüyorum,	I keep singing this very melody,
Vallah səndən ötrü çox darıxmışam,	Vallahi seni çok özledim,	I swear, I have missed you so much,
Başqa nə gəlir ki axı əlimdən?	Başka ne gelir ki elimden?	What else can I possibly do?
Chorus (repeated)	Chorus (repeated)	Chorus (repeated)
Payız gəldi, uçdu getdi quşlar,	Sonbahar geldi, kuşlar uçup gitti,	Autumn has come, the birds have flown away,
Sən də getdin, bax yağdı yağışlar.	Sen de gittin, bak, yağmurlar yağdı.	You left too; look, the rains have fallen.
Payız gəldi, qərib oldu dəniz,	Sonbahar geldi, deniz kimsesiz kaldı,	Autumn has come, and the sea has grown desolate,
Bu dənizin gözü yaşlı sənsiz.	Bu denizin gözleri sensiz yaşlı.	Without you, this sea is in tears.
Verse 4	Verse 4	Verse 4
Dostlarım bilirlər nələr çəkirəm,	Dostlarım neler çektiğimi biliyor,	My friends know what I am going through,
Hər axşam könlümü alırlar mənim,	Her akşam gönlümü alıyorlar,	Every evening, they comfort me,
Hər dəfə qapımı döyən zaman qəm,	Keder her kapımı çaldığında,	Whenever sorrow knocks at my door,
Dostlarım həmdəmim olurlar mənim.	Dostlarım bana dert ortağı oluyor.	My friends become my companions in sorrow.
Chorus (final repetition)	Chorus (final repetition)	Chorus (final repetition)
Payız gəldi, uçdu getdi quşlar,	Sonbahar geldi, kuşlar uçup gitti,	Autumn has come, the birds have flown away,
Sən də getdin, bax yağdı yağışlar.	Sen de gittin, bak, yağmurlar yağdı.	You left too; look, the rains have fallen.
Payız gəldi, qərib oldu dəniz,	Sonbahar geldi, deniz kimsesiz kaldı,	Autumn has come, and the sea has grown desolate,
Bu dənizin gözü yaşlı sənsiz...	Bu denizin gözleri sensiz yaşlı...	Without you, this sea is in tears...

Note. The four-verse version of the lyrics is consistent with the text provided in the description accompanying the Sabitoğlu (2010a) recording. The translations are intended to convey the meaning of the original text rather than reproduce its rhyme scheme or sound patterns. Since only the first verse appears in the score, the performance of the remaining verses to the same melodic structure has not been independently verified.

An examination of the lyrics presented in Table 2 reveals that the theme of separation is explored through different emotional dimensions across the four verses and recurring chorus. In the first verse, the absence of the beloved is expressed through feelings of longing and restlessness. The line "Gözlərim hər axşam axtarır səni" (My eyes search for

you every evening) conveys the continuing search following separation, while "Ürəyim yollardan qayıtmır evə" (My heart does not return home from the roads) suggests that the narrator remains emotionally attached to the past and caught in a state of waiting. In the same verse, the depiction of the waves as no longer recognizing the narrator represents personification, suggesting that separation also affects the individual's sense of belonging to the surrounding world.

In the chorus, the theme of separation becomes more pronounced through images drawn from nature. In the line "Payız gəldi, uçdu getdi quşlar" (Autumn has come, the birds have flown away), autumn and migrating birds symbolize departure and loss. The line "Sən də getdin, bax yağdı yağışlar" (You left too; look, the rains have fallen) establishes a semantic connection between the beloved's departure and rainfall. The portrayal of the sea as desolate and tearful further suggests that the narrator's sorrow is projected onto nature. The repetition of the chorus after each verse maintains the presence of separation as a recurring emotional theme throughout the lyrical structure of the song.

In the second verse, separation is explored through memories and attachment to the past. The streets and corners that retain traces of the beloved indicate that the experience of separation is closely associated with familiar places. The comparison of rustling leaves to the beloved's voice illustrates how sounds in nature become reminders of past emotional experiences. The line "Bu şirin xatirə mənim bəsimdi" (This sweet memory is enough for me) suggests that memories continue to provide emotional comfort despite the beloved's physical absence.

The third verse expresses the emotional effects of separation more directly. The narrator's attempts to console himself and his repeated singing of the same melody reflect an effort to cope with longing. Unlike the indirect and imagery-based expressions in the preceding verses, the line "Vallah səndən ötrü çox darıxmışam" (I swear, I have missed you so much) communicates longing explicitly. The question "Başqa nə gəlir ki axı əlimdən?" (What else can I possibly do?) conveys a sense of helplessness in the face of separation. Particularly noteworthy in this verse is the presentation of singing as a means of emotional expression and self-consolation.

The fourth verse introduces social support and emotional solidarity into the portrayal of separation. The lines "Dostlarım bilirlər nələr çəkirəm" (My friends know what I am going through) and "Dostlarım həmdəmim olurlar mənim" (My friends become my companions in sorrow) indicate that the narrator's sadness is recognized and shared by his friends. Whereas personal longing and loneliness dominate the preceding verses, the final verse presents friendship as a source of support that helps alleviate the emotional burden of separation. Nevertheless, the song's conclusion with another repetition of the same chorus suggests that the feeling of separation persists despite the comfort provided by social relationships.

On the basis of these findings, five principal lyrical dimensions of separation were identified in "Payız gəldi": longing and waiting, sorrow expressed through nature imagery, attachment to memories, helplessness, and social support. Within the song's lyrical narrative, separation emerges not merely as an emotional response to the absence of the beloved but as a multidimensional experience that shapes the individual's perception of nature, places, the past, and social relationships. Furthermore, the recurring chorus brings together the different emotional dimensions developed across the verses within a unified narrative of separation.

Findings on the Lyrical Content of "Aman ayrılıq"

The text examined for Emin Sabitoğlu's song "Aman ayrılıq" is Nigar Rəfibəyli's poem beginning with the line "Mən ki doymamışdım heç vüsalından" (Rəfibəyli, 2025). The composer and poet identified in the score heading are consistent with the information provided in the description accompanying Sabitoğlu's recording (Sabitoğlu, 2010b). Table 3 presents the five quatrains of the poem alongside summaries of their meaning in Turkish and English. The sequence of the quatrains follows the published poem and is not intended to represent the verse–chorus order of any particular performance.

Table 3. Sections of the poem used for "Aman ayrılıq" and summaries of their meaning in Turkish and English

Poetic section	Summary of meaning in Turkish	Summary of meaning in English
First quatrain	Birlikteliğe doyamama; ayrılığın gerçek dışı olmasını isteme	Longing for togetherness and wishing the separation were unreal
Second quatrain	Geçmiş duygusal birliği hatırlama ve kalıcılaşan acı	Remembering emotional unity and enduring pain
Third quatrain	Yakınlık dünyasının başka bir etkiyle bozulması	An intimate bond disrupted by an outside influence
Fourth quatrain	Bahar hatırası ile solma imgesi arasındaki karşıtlık	A remembered spring set against an image of fading
Fifth quatrain	Sadakatin sürmesi ve kederin geçeceğine ilişkin beklenti	Continuing fidelity and hope that sorrow will pass

Note. The order of the sections follows Rəfibəyli's published poem (2025). The Turkish and English statements in the table are summaries of the meaning of the respective quatrains. The year 2025 refers to the poem's online publication.

Lyrical Content Analysis of "Aman ayrılıq"

In the poetic text summarized in Table 3, the theme of separation develops through the relationship between memories of past togetherness and expectations for the future. Each of the five quatrains was examined as a distinct unit of meaning. The difficulty of accepting separation in the opening quatrain, the recollections developed in the subsequent sections, and the hope expressed in the final quatrain give the poem a narrative progression that extends beyond the repeated expression of sorrow. The themes were therefore interpreted in relation to the meanings established through this sequence.

Across the five quatrains summarized in Table 3, separation is expressed through an unfulfilled desire for togetherness, memories of a past emotional bond, the disruption of intimacy, loss, and hope. The difficulty of accepting separation at the beginning of the poem is followed by recollections and continuing attachment, eventually giving way to the expectation that sorrow may pass. Separation is thus presented through an emotional perspective that changes as the poem progresses (Rəfibəyli, 2025).

In the first quatrain, the narrator expresses a sense of incompleteness arising from not having experienced enough time together with the beloved. The wish that the separation might one day prove unreal suggests difficulty accepting the present circumstances. This wish does not indicate that a reunion has occurred; rather, it emphasizes the distance between the loss experienced and the closeness desired. The quatrain was therefore interpreted in terms of longing and difficulty accepting separation.

In the second quatrain, past togetherness is recalled through shared happiness and emotional intimacy. The participation of two individuals in each other's feelings conveys an experience of closeness that retains its significance after separation. The image emphasizing the persistence of pain at the end of the quatrain is associated with the transformation of this closeness into memory. The contrast between past unity and present loss thus reveals the continuing strength of emotional attachment.

The third quatrain foregrounds the disruption of friendship and intimacy. The imagery surrounding the saz and mizrap (plectrum) suggests that a familiar relationship has been altered by an external influence. The narrator's questions seek to understand the cause of this change and explain the disruption of togetherness. However, the poetic narrative was not associated with any specific historical event, individual, or experience of forced migration. The interpretation was limited to the contrast between intimacy and interference evident in the text.

In the fourth quatrain, the remembered spring represents the vitality and closeness of the past. The image of fading that follows the references to nature establishes a contrast between these memories and the present experience of loss. The narrator interprets changes in the surrounding environment through the experience of separation. Nature therefore becomes more than a descriptive setting, contributing to the expression of the emotional distance between past and present.

The fifth quatrain emphasizes the continuing loyalty of friends and the expectation that emotional sorrow may eventually pass. Rather than describing an event that completely resolves the suffering expressed in the preceding quatrains, this section offers hope grounded in the preservation of emotional bonds. Its orientation toward the future

moves the poem beyond the difficulty of accepting separation expressed at the beginning. Accordingly, the ending was not interpreted merely as another expression of helplessness (Rəfibəyli, 2025).

The treatment of time is also central to the poem's thematic development. Memories of shared experiences in the past provide a point of reference for the narrator's present sense of loss, while the expectation expressed in the final quatrain extends this temporal structure into the future. The same emotional relationship is reconsidered through memory, sorrow, and hope, establishing continuity between the quatrains. The themes were therefore examined not as independent emotional categories but through the relationships of meaning that emerge as the text progresses.

The two works exhibit both similarities and differences in their use of nature imagery. In "Payız gəldi," autumn, rain, birds, and the sea extend the experience of separation into the surrounding environment. In the poem used for "Aman ayrılıq," by contrast, memories of spring and the image of fading direct attention toward past intimacy. Although both texts draw on imagery from nature, these images do not serve identical functions. The first emphasizes continuing longing through changes in the environment, whereas the second foregrounds the contrast between remembered vitality and present loss.

The personification of separation is another characteristic of the poetic narrative. Rather than referring to separation solely as a condition being experienced, the narrator addresses it directly, presenting it as an active force confronting the individual's emotional experience. This usage maintains a common narrative focus as the emotional perspective shifts between sorrow, remembrance, and hope. Nevertheless, these expressions of the poetic speaker were not treated as direct documentary evidence of a particular event in the poet's life.

The recurring references to separation in the final lines of the quatrains contribute to the lyrical coherence of the poem. The same concept is associated with different meanings in successive sections: difficulty accepting separation at the beginning, enduring pain and disrupted intimacy in the middle, and the expectation that sorrow may pass in the final section. Repetition therefore functions not merely as the recurrence of an unchanged emotion but as an element that acquires new meanings through the development of the text.

References to friendship and shared experiences broaden the portrayal of separation beyond the emotional relationship between two individuals. However, these references alone were not considered sufficient grounds for interpreting the poem in terms of longing for one's homeland, separation from one's native language, or a particular historical experience of exile. The presence of such interpretations in discussions of another work titled "Ayrılıq" does not justify applying them to the song by Sabitoğlu and Rəfibəyli. The comparison of the two songs was based on the poetic text associated with each work (Məhbub, 2016; Rəfibəyli, 2025).

On the basis of these findings, the principal patterns of meaning identified in the poem examined for "Aman ayrılıq" were difficulty accepting separation and longing, emotional attachment, disrupted togetherness, remembrance and loss, and hope. Whereas "Payız gəldi" portrays separation through the surrounding environment and the support of friends, the second work places greater emphasis on memories of past togetherness and the persistence of emotional bonds. Rather than ranking the emotional intensity of the texts, this comparison seeks to explain the different ways in which the shared theme is expressed.

This analysis addresses the first research sub-question by identifying the verbal imagery and forms of emotional expression through which the theme of separation is conveyed in "Aman ayrılıq." The findings derived from the lyrical content of both songs were subsequently considered together in the comparatFindings on the Musical Structure of "Payız gəldi"

The musical structure of "Payız gəldi" was examined in terms of its melodic, rhythmic, tonal-harmonic, and formal characteristics, based on the available musical score. The analysis also focused on the relationship between the song lyrics and musical structure, seeking to explain how lines expressing separation and longing are set to music in the score. The musical score of the song is presented in Figure 1.

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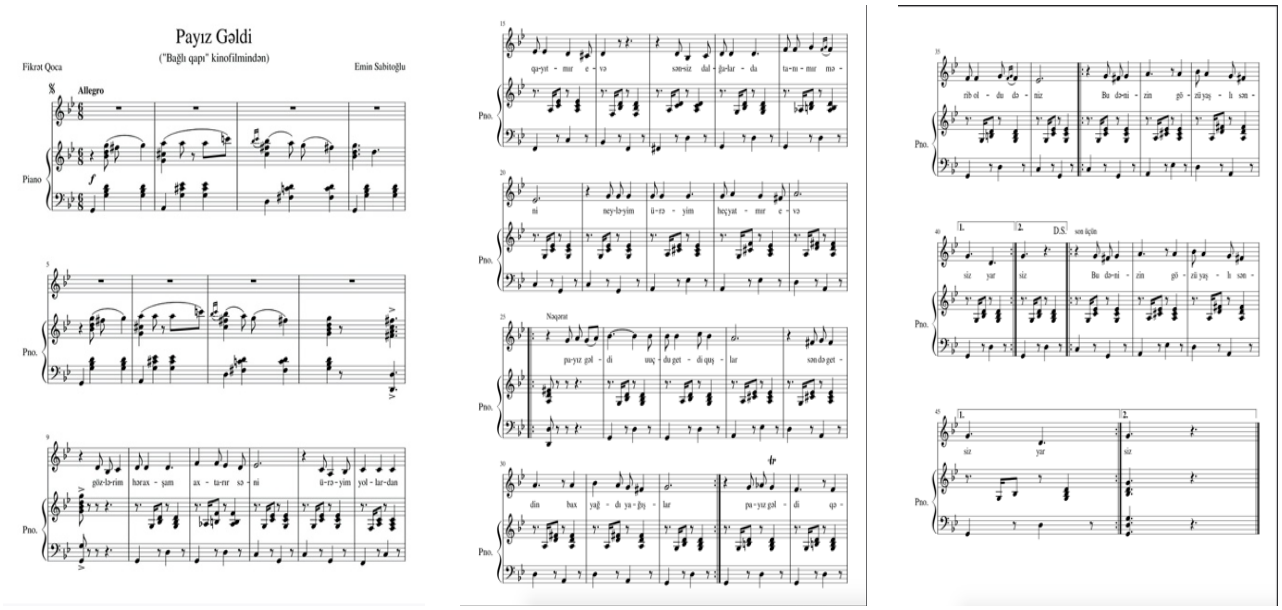


Figure 1. Vocal and piano arrangement of "Payız gəldi" (Sabitoğlu, 2020b; arranged by RevanAghaly)

Melodic Structure Analysis of "Payız gəldi"

The melodic structure of "Payız gəldi" was examined using a score arrangement consisting of 46 measures. The musical organization comprises an eight-measure instrumental introduction, a verse section spanning measures 9–24, and a chorus beginning at measure 25. Distinct patterns of melodic movement can be observed in the verse and chorus sections.

In the instrumental introduction (measures 1–8), the melodic movement in the upper voices of the piano part is characterized by connected notes and chromatic alterations. The use of similar melodic figures in measures 2–3 and 6–7 suggests a structure based on repetition and variation. The movement of the melodic line across different registers creates an independent instrumental passage before the entrance of the vocal melody.

The vocal melody, beginning at measure 9, proceeds predominantly through stepwise motion and occasional repeated notes. Short melodic figures and repetitions are particularly evident in measures 9–12, which set the words "Gözlərim hər axşam axtarır səni." The sustained note in measure 12 creates a distinct pause at the end of the first lyrical phrase. This feature indicates that the boundaries of the melodic phrases correspond to the endings of the verbal expressions.

In the score, the initial melodic figure can be identified through the D–B-flat–C progression, the subsequent repeated notes, and the prolongation of the final syllable by a dotted half note in measure 12. These specific pitch and duration characteristics provide concrete musical evidence for the description of the melodic passage.

From measure 13 onward, repeated notes and movement through small intervals continue to predominate. The first phrase is completed in measures 15–16, while a new lyrical phrase begins in measures 17–20. The brief ascending and descending movements in this passage indicate that the vocal line is organized primarily around neighboring pitches rather than wide intervallic leaps. Similar melodic movements in measures 21–24 further establish continuity within the verse section.

The melodic structure changes with the beginning of the chorus at measure 25. In this section, which opens with the words "Payız gəldi," longer note values and connected melodic movements become more prominent throughout measures 26–28. In particular, the melodic continuation following the sustained note in measure 26 distinguishes the phrase structure of the chorus from that of the verse. In measures 29–32, the alternation between shorter and longer note values introduces rhythmic and melodic variety within the chorus.

Measures 33–39 contain the continuation of the chorus associated with the imagery of the sea. The repeat signs and alternative endings in the final section indicate that the melodic passage may be performed differently depending on

whether it is repeated or brought to a close. Accordingly, measure 37 was not identified as the definitive beginning of a separate chorus but was examined in relation to its position within the continuing musical phrase.

Overall, the vocal melody of "Payız gəldi" is characterized by stepwise motion, repeated notes, short melodic figures, and sustained notes at phrase endings. While shorter and more segmented melodic movements predominate in the verse, sustained notes and connected melodic phrases become more prominent in the chorus. This contrast contributes to the musical emphasis placed on the recurring lyrical expressions of separation. The relationship described here represents an interpretation of how the poetic text is set to music and should not be regarded as an experimental finding concerning listeners' emotional perceptions.
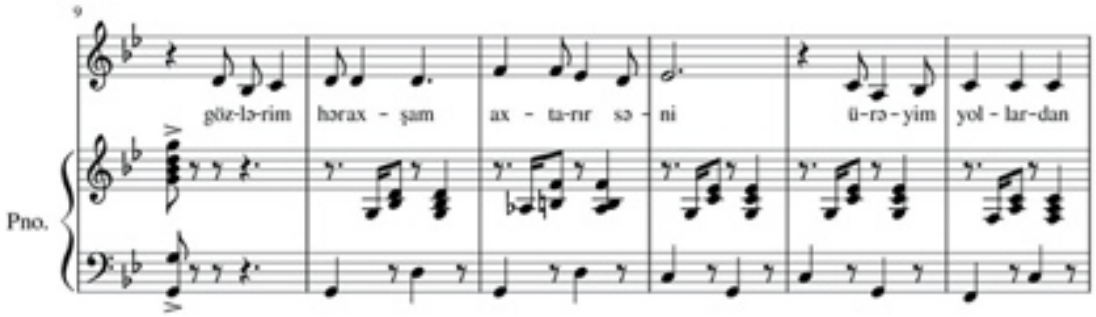


Figure 1, Detail a. Syllabic distribution and the ending of the first lyrical line in measures 9–14

Rhythmic Structure Analysis of "Payız gəldi"

An examination of the rhythmic structure of "Payız gəldi" reveals that the work is notated in 6/8 meter with an Allegro tempo indication. The 6/8 meter provides a compound duple rhythmic organization. The use of eighth notes, quarter notes, and dotted note values in different combinations creates variety between rhythmic movement and continuity.

The rhythmic organization of the piano part is particularly notable in the eight-measure instrumental introduction. Sustained notes, shorter rhythmic figures, and rests are used together in this section. The recurrence of similar rhythmic patterns in measures 1–3 and 5–7 contributes to the rhythmic coherence of the introduction. The dotted note values and prominent accent marking in measure 8 establish a rhythmic transition that prepares the entrance of the vocal part.

In the vocal section beginning at measure 9, the rhythmic organization is closely related to the syllabic structure of the lyrics. Measures 9–12, which set the words "Gözlərim hər axşam axtarır səni," contain eighth notes, quarter notes, and rests. The short notes following the rest in measure 9 clearly mark the beginning of the vocal phrase. The dotted half note in measure 12 extends the final syllable of the lyrical expression, emphasizing the conclusion of the phrase.

In 6/8 meter, a dotted half note occupies an entire measure. This prolongation was therefore interpreted not as a direct measure of longing but as a rhythmic device that emphasizes the musical closure of the first lyrical line.

In the verse section spanning measures 13–24, shorter note values alternate with sustained notes. Particularly in measures 17–19 and 21–23, the use of longer notes following eighth-note figures organizes the lyrical expressions into rhythmic groups. This feature establishes a relationship between the natural syllabic flow of the lyrics and the musical rhythm.

A noticeable change in rhythmic organization occurs at measure 25, where the chorus begins. In the section opening with the words "Payız gəldi," shorter note values are followed by sustained notes. The longer note values in measures 26–28, in particular, establish continuity within the melodic and rhythmic flow of the chorus. By contrast, the renewed prominence of shorter rhythmic figures in measures 29–31 introduces rhythmic variety within the same section.

The combination of short and long note values continues in measures 33–39. The repeat signs and first and second endings in the score allow the rhythmic passage to conclude through alternative endings. The performance sequence established by these repeat markings was not assumed to correspond directly to the linear order of the written measures.

Overall, the rhythmic structure of "Payız gəldi" is characterized by the compound organization of 6/8 meter, the alternation of short and long note values, rests, and recurring rhythmic patterns. While shorter rhythmic figures associated with the syllabic structure of the lyrics are prominent in the verse, sustained notes become more pronounced

in the chorus, helping to emphasize words associated with the theme of separation. The rhythmic structure thus plays a functional role in organizing the lyrical narrative and highlighting the chorus.

Tonal and Harmonic Structure Analysis of "Payız gəldi"

The tonal and harmonic structure of "Payız gəldi" was examined using the score arrangement containing both the vocal melody and piano accompaniment. The key signature contains B-flat and E-flat. However, the tonal center was not determined solely from the key signature. The conclusion of the vocal melody on G in measure 46, together with the simultaneous presence of G–B-flat–D in the accompaniment, indicates that G minor functions as the closing tonal center in this arrangement. This interpretation is based on the pitch content and cadential function of the final sonority.

The instrumental introduction in measures 1–8 features a polyphonic piano texture. The right-hand part combines chord tones with melodic movement, while the left-hand part provides bass notes and accompanying chords. The recurrence of similar harmonic and melodic patterns in measures 2–3 and 6–7 indicates the use of shared musical material throughout the introduction. The sharps and natural signs appearing in these measures also demonstrate the inclusion of chromatic pitches outside the key signature.

With the entrance of the vocal melody at measure 9, the piano accompaniment assumes a more regular harmonic organization. In the verse section spanning measures 9–24, the bass part moves around particular pitches, while short chordal figures recur in the upper accompaniment. This organization creates an accompanying texture that allows the vocal melody to remain prominent. Similar accompaniment patterns in measures 10–12 and 17–20 contribute to the harmonic coherence of the verse.

From measure 25, where the chorus begins, chordal figures and bass movement continue in the piano accompaniment. In measures 26–32, short chords and changing bass notes create an active harmonic foundation beneath the vocal melody. The continuation of similar accompaniment patterns in measures 33–36 further establishes coherence within the chorus. Earlier harmonic material also reappears in the final phrases and alternative endings of the chorus.

One notable characteristic of the harmonic texture is the interaction between movement in the bass part and the chords in the upper register. The use of chromatic accidentals indicates the presence of pitches outside the key signature. However, determining whether these pitches function as passing chromatic tones, altered chord tones, or indications of tonal shifts would require further analysis of the pitch content and harmonic functions of the chords.

Overall, the piano accompaniment in "Payız gəldi" provides a polyphonic texture supporting the vocal melody, with similar accompaniment patterns recurring throughout the verse and chorus and chromatic pitches contributing to textural variety. The G minor chord in the final measure provides clear evidence for the tonal interpretation. Nevertheless, a complete functional harmonic analysis of the entire arrangement was not undertaken. The minor-mode ending was not interpreted as directly representing separation or longing; harmonic observations and emotional interpretations were treated as distinct aspects of the analysis.
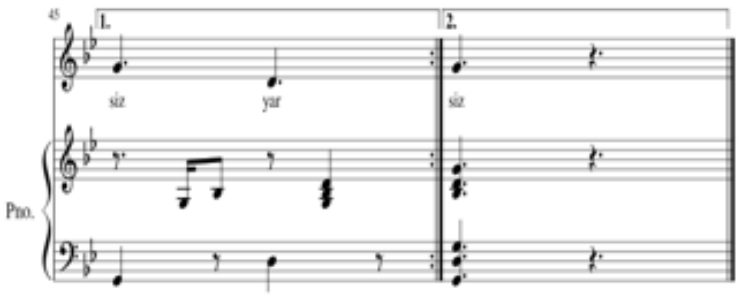


Figure 1, Detail b. Measures 45–46 and the concluding G minor chord

"Formal Structure Analysis of "Payız gəldi"

The formal structure of "Payız gəldi" was examined using the 46-measure score arrangement prepared by RevanAghaly. The work exhibits a structure consisting of an instrumental introduction, verse, and chorus. The repeat signs and alternative endings in the score allow these sections to be performed again during the course of the song.

Measures 1–8 constitute the instrumental introduction performed by the piano. The vocal part remains silent throughout this section, while the melodic and rhythmic material is presented by the piano. The entrance of the vocal melody at measure 9 marks the beginning of the verse. The instrumental introduction thus serves as an independent musical preparation before the lyrical narrative begins.

Measures 9–24 form the musical setting of the song's first verse. Beginning with the words "Gözlərim hər axşam axtarır səni," the lyrical narrative unfolds through successive melodic phrases. The 16-measure duration of the verse indicates that the lyrical expressions are presented within a defined musical structure.

The chorus begins at measure 25 with the words "Payız gəldi." The use of a melodic structure distinct from that of the verse establishes a formal contrast between the two sections. In the chorus, the theme of separation, expressed through images of autumn, migrating birds, rain, and the sea, is emphasized through recurring lyrical and musical phrases.

The repeat signs and first and second endings in the final section of the score are formal elements that determine the performance sequence. These markings allow particular musical sections to be repeated and the repetitions to conclude with different endings. However, since the score does not notate all four verses separately, whether each verse is performed to the same melodic structure would need to be verified through a specific vocal performance.

The principal formal sections identified in the examined score arrangement are summarized in Table 4.

Table 4. Formal sections of "Payız gəldi"

Section	Measures	Formal characteristics
Instrumental introduction	1–8	Piano introduction with rests in the vocal part
Verse	9–24	Vocal melody of the first verse and phrases corresponding to the lyrical lines
First phrase group of the chorus	25–32	Opening of the chorus and its first two lyrical lines
Continuation of the chorus and endings	33–46	Continuing lyrics, repetitions, and alternative endings

Note. The measure ranges indicate the written sequence of the examined score arrangement. The performance order resulting from the repeat signs and the arrangement of the remaining verses were not inferred directly from this table.

Overall, "Payız gəldi" exhibits a formal organization based on an instrumental introduction, verse, and chorus. While the verse provides the musical setting for lyrical expressions concerning individual experiences of separation, the chorus reiterates the theme through imagery drawn from nature. In this respect, the repetition of the chorus constitutes a principal formal feature supporting the lyrical coherence of the song.

Analysis of the Lyrics–Music Relationship in "Payız gəldi"

The relationship between lyrics and music in "Payız gəldi" was examined by considering how the poetic text is organized within the melodic, rhythmic, and formal structure. The musical treatment of separation, longing, and loneliness was evaluated primarily through the movement of the vocal melody, the distribution of syllables across note durations, the organization of musical phrases, and the repetition of the chorus.

In the verse beginning at measure 9, the line "Gözlərim hər axşam axtarır səni" expresses the continuing search for the beloved despite their absence. The setting of these words predominantly through movement across small melodic intervals contributes to the fluid presentation of the lyrical narrative. In measures 9–12, the use of a longer note at the end of the melodic phrase establishes a relationship between the completion of the lyrical expression and a musical pause. This prolongation was interpreted not as an independent indicator of longing but as a phrasing characteristic that emphasizes the conclusion of the lyrical line.

The subsequent lines of the verse, "Ürəyim yollardan qayıtmır evə" and "Sənsiz dalğalar da tanımır məni," reflect the restlessness and alienation associated with separation. In this section, the melody is organized around short melodic movements and recurring rhythmic patterns, allowing different lyrical expressions to be presented within a shared musical structure. Thus, related emotions such as searching, restlessness, and loneliness are brought together through the melodic coherence of the verse.

The chorus, beginning at measure 25, is the section in which the relationship between lyrics and music is most clearly observable. Opening with the words "Payız gəldi," this section associates separation with nature through images of autumn, migrating birds, rain, and the sea. Melodic phrases that differ from those of the verse, together with sustained note values, contribute to the musical prominence of the chorus. In particular, the inclusion of the words "Sən də getdin," which directly express separation, demonstrates how the lyrical account of the beloved's departure is associated with a recurring musical section.

In the final two lines of the chorus, the portrayal of the sea as desolate and tearful intensifies the expression of separation through nature imagery. The placement of "Bu dənizin gözü yaşlı sənsiz" at the end of the chorus provides a lyrical conclusion that emphasizes sorrow. In evaluating how this expression is brought to a musical close, the note durations, resting pitches, and harmonic resolution of the final melodic phrase must be considered together.

The completion of four different verses with the same chorus allows the theme of separation to be revisited through different emotional experiences. The first verse emphasizes searching and restlessness, the second focuses on memories, the third expresses longing and helplessness, and the fourth introduces friendship and social support. The repetition of the chorus after each verse brings these emotional dimensions together within a shared narrative of separation. However, since the examined score arrangement contains the lyrics of only the first verse, the performance of the remaining verses to the same melodic structure should not be presented as a confirmed finding concerning musical repetition without verification through audio recordings.

Overall, the relationship between lyrics and music in "Payız gəldi" is established through the correspondence between lyrical expressions and melodic phrases, the reflection of syllabic structure in rhythmic organization, the musical contrast between verse and chorus, and the recurrence of the theme of separation through the chorus. The musical organization contributes to a coherent presentation of the poetic text addressing separation and longing. Nevertheless, drawing conclusions about whether particular melodic or harmonic elements directly evoke sadness or longing in listeners would extend beyond the document-based evidence available in this study.

Findings on the Musical Structure of "Aman ayrılıq"

The musical structure of "Aman ayrılıq" was examined in terms of the melodic, rhythmic, tonal-harmonic, and formal characteristics of Müşfiq Abdullayev's piano arrangement. The poetic text was analyzed separately in relation to separation, longing, and emotional attachment. Since the score contains no lyrics, no direct claims were made regarding the musical setting of particular words. The musical score is presented in Figure 2.
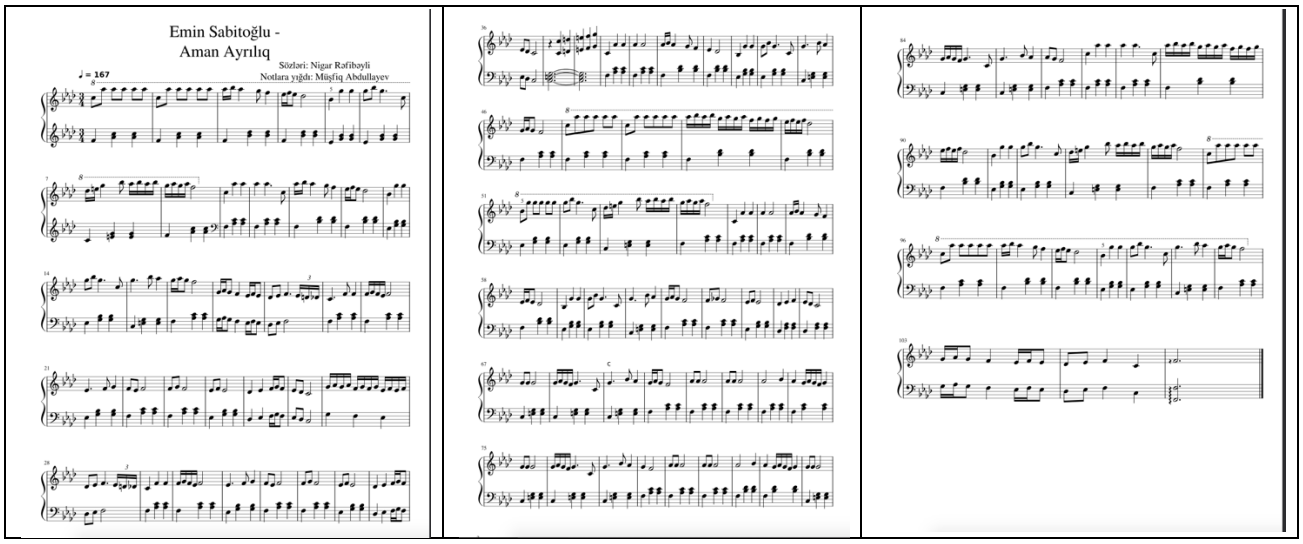


Figure 2. Piano arrangement of "Aman ayrılıq" (Sabitoğlu, 2020a; transcribed by Müşfiq Abdullayev)

Melodic Structure Analysis of "Aman ayrılıq"

The melodic structure of "Aman ayrılıq" was examined using the 105-measure piano arrangement transcribed by Müşfiq Abdullayev. The score is written in 3/4 meter, with a metronome marking of 167 beats per minute for the quarter note and a key signature containing four flats. The melodic structure is characterized by ascending and descending movements, repeated notes, short melodic motifs, and sustained notes of varying durations. A particularly

noticeable contrast emerges between melodic passages in the high register and phrases moving toward the middle and lower registers. Differences in register resulting from octave markings were considered characteristics of this particular piano arrangement.

The melody begins in the high register. Following the ascending movement in measure 1, short repeated notes around the same pitch area establish the principal characteristic of the melodic opening. In measures 2–3, the repetition of similar pitch groups and their extension through brief ascending movements develop the initial melodic idea. The descending movement in measure 4, followed by a sustained note, interrupts the activity of the preceding measures and creates a melodic pause. The opening thus establishes a contrast between active groups of notes and sustained pitches.

The melodic movement becomes more active again in measures 5–8. Measure 5 introduces a melodic phrase consisting of shorter note values, while measure 6 features an ascending movement followed by a sustained note. In measure 7, a melodic passage incorporating chromatic accidentals moves toward the high register and continues with repeated notes in measure 8. The recurrence of high pitches in this section maintains the melodic material introduced at the beginning.

In measures 9–16, the melody returns to the high register, and some of the melodic patterns introduced earlier reappear. Measures 9–12 combine repeated high notes with descending movements, while measures 13–16 feature sustained notes following ascending passages. The movement toward higher pitches in measures 14 and 15, followed by the sustained note in measure 16, is particularly notable in the development and completion of the melodic phrase.

Between measures 17 and 35, the melodic structure differs from the predominantly high-register movement of the opening. This section contains melodic phrases situated mainly in the middle register, consisting of short groups of notes and movement through small intervals. Repeated notes and brief descending figures are particularly evident in measures 17–20. The reuse of similar melodic patterns at different pitch levels in measures 21–26 contributes to the internal coherence of the section. In measures 27–35, short motifs formed from eighth-note and sixteenth-note groups increase the degree of melodic activity.

A further change in melodic structure occurs in measures 36–45. The melodic phrase beginning with a descending movement in measure 36 continues through an ascending passage incorporating chromatic accidentals in measures 37–38. The gradual movement toward higher pitches in these two measures creates a melodic development distinct from the short, repeated motifs of the preceding section. In measures 39–45, the melody returns to the middle register, where short melodic figures alternate with sustained notes.

The renewed prominence of high-register melodic movement in measures 47–54 establishes a connection with the melodic characteristics of the opening. This section features high pitches indicated by octave markings, repeated notes, and short melodic groups. The repeated high notes in measures 47–49 and the ascending and descending movements in measures 50–54 resemble earlier passages in terms of register and type of melodic movement. This resemblance is significant as evidence of recurring high-register passages in the arrangement, but it does not, by itself, establish that all motifs return with identical pitch sequences and rhythmic durations.

In measures 55–83, the melody moves once again toward the middle and lower registers. This section is dominated by movement through small intervals, repeated notes, and short melodic motifs. The recurrence of similar melodic patterns across measures 58–67 establishes continuity within the musical structure. In measures 68–83, the combination of short groups of notes with longer note values contributes to the separation and articulation of melodic phrases.

Between measures 84 and 102, the registral and melodic characteristics observed in earlier sections become prominent again. Short melodic motifs in the middle register appear in measures 84–87, followed by increasingly noticeable movement toward higher pitches from measure 88 onward. In particular, the high notes indicated by octave markings, repeated pitches, and ascending and descending movements in measures 89–102 resemble the melodic organization of measures 47–54. These recurrences contribute to the reintroduction of earlier melodic ideas in the final section of the work.

Measures 103–105 form the melodic conclusion of the piece. In these measures, the dense repetition of high pitches found in earlier sections gives way to shorter melodic movements and a sustained final note. The prolonged note in measure 105, in particular, brings the melodic movement to a close and clearly marks the ending of the work.

Overall, the melodic structure of the piano arrangement is characterized by contrasts between high and middle registers, recurring motifs, ascending and descending movements, chromatic pitches, and extended pauses. The reappearance of earlier material in different registers contributes to the musical coherence of the arrangement. However, these characteristics were not used as direct measurements of the vocal range. The score does not provide the lyric-to-notation correspondence necessary to establish whether a particular concept in the poetic text is represented by a specific melodic movement.

Rhythmic Structure Analysis of "Aman ayrılıq"

The rhythmic structure of "Aman ayrılıq" was examined using the 105-measure piano arrangement prepared by Müşfiq Abdullayev. The score is written in 3/4 meter, with a metronome marking of 167 beats per minute for the quarter note. Within this triple-meter structure, the use of eighth notes, sixteenth notes, quarter notes, dotted quarter notes, and half notes in different combinations creates a marked contrast between rhythmic activity and moments of repose.

In measures 1–4 of the arrangement, short rhythmic figures alternate with sustained endings. The eighth-note motif is repeated in the first two measures, while shorter figures are introduced in measure 3. The longer note value in measure 4 provides a moment of repose following the preceding rhythmic activity. Accordingly, the entire opening passage was not characterized as consisting of sixteenth-note movement; instead, the note values in each measure were considered within their respective contexts.

In measures 5–16, the rhythmic structure is shaped by the alternation of short and long note values. Sixteenth-note groups become particularly prominent in measures 7–8, increasing the degree of melodic activity. By contrast, sustained notes in measures 9 and 12 create temporary points of repose within the rhythmic flow. In measures 14–16, the use of dotted quarter notes and half notes following eighth-note figures contributes to the rhythmic completion of musical phrases.

Measures 17–35 exhibit a simpler rhythmic organization than the preceding sections. Quarter notes, eighth notes, and half notes become more prominent, while short melodic motifs recur through similar rhythmic patterns. In measures 17–20, the combination of eighth-note groups and sustained notes establishes a balance between rhythmic activity and continuity. In measures 21–26, dotted quarter notes and eighth notes organize the melodic phrases into different rhythmic groups. The renewed prominence of shorter note values in measures 27–35 increases the rhythmic activity of the section.

The rhythmic structure becomes more varied in measures 36–45. Following the melodic movement initiated by short note values in measure 36, measures 37–38 combine chromatic and octave-based movements in the upper part with tied and sustained notes in the lower part. This simultaneous use of contrasting note durations allows the melodic line and accompaniment to perform different rhythmic functions. The combination of short and long note values in measures 39–42 supports continuity within the rhythmic flow. Contrasts in note duration in measures 43–45 also contribute to the articulation of individual musical phrases.

Rhythmic activity becomes more concentrated again in measures 47–54. Sixteenth-note groups and repeated short notes are particularly prominent in this section. The succession of short note values in the high register in measures 47–49 increases the local density of notes. In measures 50–54, sustained notes following shorter rhythmic groups interrupt this activity at particular points. The section thus establishes a contrast between rhythmic density and moments of repose.

Measures 55–83 display a more regular rhythmic structure based on repetition. The recurrence of similar patterns consisting of eighth notes and quarter notes in measures 58–67 contributes to rhythmic coherence. In measures 68–83, the combination of short note groups and half notes helps distinguish the melodic phrases rhythmically. The repeated rhythmic patterns in this section also establish connections with musical material introduced earlier in the arrangement.

In measures 84–102, rhythmic characteristics associated with the opening sections reappear. Measures 84–87 combine short note groups with sustained notes, while rhythmic activity becomes noticeably more pronounced from measure 88 onward. In particular, the alternation of sixteenth-note groups, repeated short notes, and longer note values in measures 89–102 resembles the rhythmic organization of measures 47–54. This recurrence contributes to rhythmic coherence across different sections of the work.

Rhythmic activity gradually decreases in measures 103–105. The rhythmic movement maintained through short note groups in measure 103 becomes less dense in measure 104. The sustained F octave and melodic note in the final measure establish the rhythmic conclusion of the work. The active rhythmic organization of the preceding sections is thus brought to a close through a sustained ending.

Overall, the rhythmic characteristics of the arrangement are defined by the three-beat organization of 3/4 meter, the density created by short note values, sustained notes, and recurring rhythmic patterns. These contrasts were not interpreted as indications of written tempo changes. The initial metronome marking of 167 for the quarter note applies to the examined score version and does not imply that all performances are played at the same tempo. Furthermore, since no vocal transcription is available, it was not possible to determine conclusively how the rhythmic organization emphasizes particular words.

Tonal and Harmonic Structure Analysis of "Aman ayrılıq"

The tonal and harmonic structure of "Aman ayrılıq" was examined using the 105-measure piano arrangement prepared by Müşfiq Abdullayev. The key signature, containing B-flat, E-flat, A-flat, and D-flat, is consistent with the tonal frameworks of A-flat major and F minor. The tonal assessment also considered the ending of the work: the final measure contains F in the upper part and an F octave in the lower part. This sonority indicates an ending centered on F; however, since it contains no third, it cannot independently be identified as a complete F minor chord.

In measures 1–6, the upper part presents an active melody, while the lower part contains longer note values and two-note chords. The continuation of a similar rhythmic and harmonic organization in the lower part throughout the first three measures creates a regular accompaniment texture beneath the moving melody. From measure 4 onward, two-note structures combined with bass notes maintain the harmonic support. In measures 5 and 6, the movement of the lower part toward a lower register introduces variation into the accompaniment texture.

In measures 7–16, the harmonic structure is maintained through bass notes and chordal groups placed above them. Particularly in measures 9–13, the use of two-note chords following single-note bass movements establishes a regular harmonic accompaniment pattern. The recurrence of similar accompaniment figures provides harmonic continuity between melodic phrases. In measures 14–16, chords combined with bass movement maintain the harmonic texture established in the preceding measures.

Between measures 17 and 35, the movement of the upper melody toward the middle register makes the harmonic accompaniment in the lower part more prominent. In measures 17–20, the combination of bass notes and two-note chords provides a regular harmonic foundation beneath the melodic movement. The repetition of similar accompaniment patterns in measures 21–26 supports the harmonic coherence of the section. In measures 27–35, changes in bass movement and chord tones introduce greater harmonic variety.

A notable change in harmonic texture occurs in measures 36–45. Particularly in measures 37–38, sustained chords in the lower part are combined with chromatic melodic movement in the upper part, creating a texture distinct from the regular accompaniment patterns of the preceding sections. These sustained chords provide a continuous harmonic foundation beneath the moving upper melody. From measure 39 onward, the arrangement returns to the earlier accompaniment pattern consisting of bass notes and short chordal groups. A contrast is thus established between sustained harmonic sonorities and more active accompaniment figures.

In measures 46–54, bass notes and chordal groups in the lower part support the high-register melodic movements in the upper part. The repetition of similar bass and chord patterns in measures 47–49, together with recurring melodic motifs, contributes to harmonic coherence. In measures 50–54, changes in bass notes and chordal groups maintain

harmonic activity. The accompaniment texture in this section shares characteristics with the harmonic patterns introduced at the beginning of the work.

Between measures 55 and 83, the harmonic structure is largely organized around recurring bass and chord patterns. Particularly in measures 58–67, two-note chords following bass movements in the lower part create a regular accompaniment that supports the melodic phrases. The continuation of a similar harmonic organization in measures 68–75 allows different melodic expressions to be presented within a shared harmonic framework. In measures 76–83, changes in bass notes and chordal groups maintain harmonic variety.

In measures 84–102, harmonic material introduced in earlier sections reappears. The chordal groups combined with bass notes in measures 84–89 resemble the accompaniment patterns of previous passages. In measures 90–102, high-register melodic movements in the upper part are supported by regular chordal structures in the lower part. These recurrences demonstrate the reuse of earlier harmonic material in the final section of the work.

Measures 103–105 constitute the closing passage. In the first two measures, the texture becomes less dense as the upper and lower parts follow similar rhythmic movements. The final measure contains a sustained F and an F octave, bringing the melodic line and bass to a conclusion around the same central pitch. Since the closing sonority contains no third, no major or minor triad was inferred by assuming the presence of missing chord tones. Instead, the analysis was based on the actual pitch content of the final sonority.
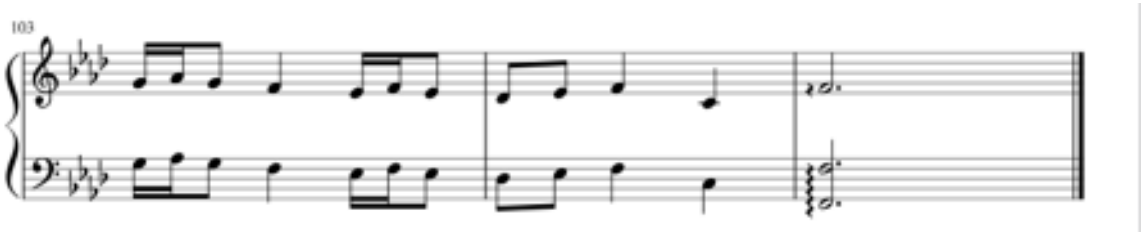


Figure 2. Measures 103–105 and the ending based on the F octave

Overall, the arrangement is characterized by two-note accompaniment figures following bass notes, recurring patterns, chromatic movements, and sustained groups of notes. The continuity created by tied notes in measures 37–38 contrasts with the more active accompaniment patterns in the surrounding passages. These observations describe the textural characteristics of the arrangement. No definitive harmonic functions were assigned by assuming the presence of pitches not explicitly indicated in the accompaniment, and the piano version was not regarded as identical to the composer's original harmonization.

Formal Structure Analysis of "Aman ayrılıq"

The formal structure of "Aman ayrılıq" was examined using the 105-measure piano arrangement prepared by Müşfiq Abdullayev. The arrangement contains passages distinguished by differences in register and accompaniment texture. The reappearance of these characteristics in later passages was considered in evaluating relationships between sections. Rather than establishing a definitive classical formal scheme, the formal segmentation presented here describes contrasts and returns within the musical structure.

Measures 1–16 are characterized by an active melodic structure concentrated in the high register. The short, repeated note groups introduced in the first three measures are followed by a longer note in measure 4. Different melodic movements in measures 5–8 develop the musical material, while measures 9–16 reintroduce characteristics of the high-register melodic organization heard at the beginning. Accordingly, the first 16 measures constitute a section containing recurring melodic ideas.

Measures 17–35 exhibit a melodic organization distinct from that of the preceding section. The dense repetition of high pitches gives way to shorter melodic motifs situated in the middle register. The small-interval melodic movements introduced in measures 17–20 continue with similar rhythmic and melodic characteristics in measures 21–26. In measures 27–35, the increasing prominence of short note groups contributes to greater musical activity. This contrast establishes a new formal area distinguished from the melodic material of the opening.

Measures 36–45 may be regarded as a transitional section within the formal development of the work. In particular, the ascending melodic movement incorporating chromatic pitches in measures 37–38, together with sustained chords in the lower part, differs from the regular melodic and harmonic patterns of the preceding sections. The return of short melodic motifs and regular accompaniment patterns in measures 39–45 contributes to the preparation of the following section.

In measures 46–54, the high-register melodic organization associated with the opening becomes prominent again. The repeated high notes in measures 47–49 and the ascending and descending movements in measures 50–54 resemble the melodic characteristics found in measures 1–16. This suggests a relationship of return between these passages in terms of register and type of melodic movement.

Between measures 55 and 83, the melody moves once again toward the middle and lower registers. The short melodic motifs and recurring rhythmic patterns in measures 58–67 resemble the musical organization of measures 17–35. The continuation of these characteristics in measures 68–83 suggests that melodic material from the middle section is expanded and presented again. However, melodic differences within these measures indicate that the section does not consist solely of an exact repetition.

In measures 84–102, registral and melodic characteristics associated with earlier sections reappear. Short motifs in the middle register continue in measures 84–87, while high-register movements become increasingly prominent from measure 88 onward. In particular, the repeated high notes and ascending and descending melodic movements in measures 89–102 resemble the organization of measures 46–54. The final section can therefore be related to earlier passages in terms of texture and register. This observation, however, does not imply that the motifs are entirely identical.

Measures 103–105 constitute the closing section of the work. The dense melodic activity of the preceding passages decreases, and the musical movement concludes with a sustained note and an octave sonority in the final measure. The sustained notes in measure 105, in particular, establish a clearly defined formal ending.

The formal sections identified in the examined score arrangement are summarized in Table 5.

Table 5. Formal sections of "Aman ayrılıq"

Section	Measures	Formal characteristics
Opening	1–16	High register and opening motifs
Contrasting register	17–35	Distinct melodic organization in the middle register
Transition	36–45	Chromatic movements and changes in accompaniment texture
Return to the high register	46–54	Reappearance of the registral characteristics of the opening
Development in the middle register	55–83	Continuation and variation of melodic motifs
Final expansion	84–102	Reintroduction of earlier melodic characteristics
Closing section	103–105	Reduction in melodic density and conclusion based on the F octave

Note. The section labels are descriptive designations based on changes in melodic material, register, and texture within this piano arrangement.

Overall, the arrangement of "Aman ayrılıq" exhibits identifiable functions such as an opening, a contrasting register, a transition, a return to the high register, development, and closure. In particular, the reappearance of active high-register melodic passages at different points in the work plays an important role in establishing formal coherence. By contrast, sections situated in the middle and lower registers create melodic and rhythmic contrasts. The section labels in Table 5 describe these characteristics. Since similarities in register do not constitute evidence that the melodic material is entirely identical, neither a definitive A–B–A scheme nor a verse–chorus structure aligned with the poetic text was proposed.

Analysis of the Lyrics–Music Relationship in "Aman ayrılıq"

The poem and piano arrangement used in the analysis of "Aman ayrılıq" represent different types of documents. Patterns of remembrance, loss, and hope in the poem were examined through textual analysis, while melodic movement, contrasts in note duration, and accompaniment texture were examined through score analysis. This section identifies the aspects through which these two levels of findings can be discussed together. Since the lyrics are not included beneath the musical notation, the analysis does not constitute a direct examination of prosodic correspondence.

Measures 1–16 of the piano arrangement contain repeated notes, short melodic movements, and subsequent longer note values. These characteristics can be explained in terms of instrumental phrase construction without assigning them

to a particular line of the poem. Since the vocal line of a recorded performance was not aligned with the measures, this passage was not used to claim that a particular word was prolonged, emphasized, or depicted through a melodic leap. The findings here concern the structure of the notated arrangement.

The recurrence of motifs in lower registers in measures 17–35 and 55–83 establishes continuity within the arrangement. A general similarity between lyrical and musical repetition can be discussed in this context. However, the recurrence of a particular concept in the poem does not demonstrate that it is represented by the same musical motif on every occasion. Establishing a direct relationship between these two forms of repetition would require additional evidence at the level of individual poetic lines and musical measures.

In measures 36–38, the combination of chromatic movements and sustained accompaniment notes creates a textural contrast with the surrounding passages. The movement of the upper part and the continuity of the lower part can be observed simultaneously. This contrast is an identifiable characteristic of the arrangement; associating it with a particular image in the poem would require additional correspondence between the lyrics and specific measures.

The high-register passages in measures 46–54 and the final expansion section demonstrate the renewed prominence of earlier material in a different register. This feature was considered in terms of differences in tonal color and density within the piano texture. No conclusion was drawn that the singer's voice reaches the same octave in these measures or that a particular desire expressed in the poem is represented by this melodic movement. Distinguishing between instrumental and vocal registers is also necessary for the comparison of the two works.

The concept of separation expressed in the song's title provides a central focus for the lyrical narrative. Nevertheless, the sequence of sections in the published poetic text was not assumed to correspond directly to the order of verses and repetitions in a particular performance. In this study, the identity of the work was verified through the video description, but no new vocal transcription was produced from the audio recording. Consequently, no measure-level finding was reported to establish that the same melody is used in every repetition of the chorus.

The reduction in textural density and the ending on F in measures 103–105 are observable characteristics of the musical conclusion. Although a general comparison can be made between this ending and the perspective expressed in the poem's final quatrain, it cannot be demonstrated that the final word is assigned to these measures. Accordingly, no claim was made that the music resolves a particular lyrical conflict or brings the separation described in the poem to an end. The closing function of the sonority and the meaning of the narrative were maintained as separate levels of interpretation.

Overall, the poetic text and piano arrangement can be compared in terms of their respective internal structures; however, such a comparison cannot replace prosodic analysis. Establishing the same type of line-to-measure correspondence demonstrated for “Payız gəldi” would require a vocal score or a vocal transcription based on a recorded performance. The present findings were therefore limited to melodic repetition, contrasts in duration, texture, and closure, while explicitly acknowledging the absence of direct lyric-to-notation correspondence.

Comparison of the Musical Structures of “Payız gəldi” and “Aman ayrılıq”

The melodic, rhythmic, tonal-harmonic, and formal characteristics of “Payız gəldi” and “Aman ayrılıq,” together with their lyrics–music relationships, were evaluated comparatively. The similarities and differences between the musical structures of the two works are presented in Table 6.

Table 6. Comparison of the musical characteristics of "Payız gəldi" and "Aman ayrılıq"

Dimension of analysis	**"Payız gəldi"**	**"Aman ayrılıq"**
Melodic structure	Melodic movement between neighboring pitches, repeated notes, and sustained notes at the ends of lyrical lines	Contrasts between high and middle registers, recurring motifs, and chromatic movements
Rhythmic structure	6/8 meter, Allegro; alternation of short and long note values	3/4 meter, ♩ = 167; rhythmic variety through eighth-note and sixteenth-note figures, triplets, and extended pauses
Tonal-harmonic structure	Key signature with two flats; recurring piano accompaniment and a concluding G minor chord (G–B-flat–D), with chromatic pitches	Key signature with four flats; bass–chord accompaniment, chromatic movements, and a concluding F octave without a third
Formal structure	Instrumental introduction, verse, chorus, and alternative endings	Recurring and contrasting melodic sections, followed by a closing passage
Lyrics–music relationship	Phrase-final prolongations and the boundaries of lyrical and musical phrases can be directly related in the first verse and chorus	No direct correspondence between particular lyrical lines and measures could be established because the lyrics are absent from the score
Treatment of the theme of separation	Longing, helplessness, loneliness, nature imagery, memories, and social support	Past togetherness, difficulty accepting separation, remembrance, and hope

Note. Information concerning tempo, accompaniment, register, and endings describes the examined score versions and was not generalized as representing all performances or the composer's original manuscripts.

Table 6 shows that both documents contain repeated notes, contrasts between short and long note durations, and chromatic material. In "Payız gəldi," the 6/8 meter and clearly defined verse–chorus structure are prominent, whereas the piano version of "Aman ayrılıq" is characterized by 3/4 meter and recurring contrasts between registers. In terms of lyrical content, the first work emphasizes nature, memories, and social support, while the second focuses on remembered togetherness and a perspective oriented toward hope. However, given the differences in the instrumental scope of the examined documents, no ranking was established concerning the emotional intensity of the works or the characteristics of all their performances. The findings demonstrate differences in the poetic narratives and musical characteristics of the selected arrangements; they do not establish that every musical difference arises directly from the theme of separation. The evidence supporting the thematic analysis is summarized in Table 7, while selected observations identifiable in the scores are presented in Table 8.

Table 7. Relationships between lyrical meaning units, codes, and themes

Text and section	**Meaning unit (summary)**	**Code**	**Theme**
Payız gəldi / Verse 1	Searching for the beloved and a heart unable to return home	Searching; waiting	Longing and absence
Payız gəldi / Chorus	Autumn, migration, rain, and a desolate sea	Attribution of emotional meaning to nature	Sorrow through nature imagery
Payız gəldi / Verse 2	Finding traces of the beloved in places and sounds	Preservation of memories	Attachment to memories
Payız gəldi / Verse 3	Self-consolation and limited ability to cope	Consolation; helplessness	Longing and helplessness
Payız gəldi / Verse 4	Comfort from friends and shared suffering	Solidarity	Social support
Aman ayrılıq / Quatrain 1	An unfulfilled desire for togetherness and difficulty accepting separation	Sense of incompleteness; desire for denial	Longing and difficulty accepting separation
Aman ayrılıq / Quatrain 2	Remembering past emotional togetherness and continuing pain	Memory of togetherness	Emotional attachment
Aman ayrılıq / Quatrain 3	Questions concerning the disruption of closeness by external influences	Disruption; questioning	Disrupted togetherness
Aman ayrılıq / Quatrain 4	Contrast between remembered spring and fading	Past–present contrast	Remembrance and loss
Aman ayrılıq / Quatrain 5	Continuing attachment and the expectation that sorrow will pass	Loyalty; future expectations	Hope

Note. The meaning units are summaries rather than direct quotations. The analysis of "Payız gəldi" was based on the text presented in Table 2, while the analysis of "Aman ayrılıq" followed the sequence of the published poem underlying Table 3 (Sabitoğlu, 2010a; Rəfibəyli, 2025). A single section may contribute to more than one theme.

Table 8. Evidence supporting observations and interpretations in selected score passages

Document and measures	Observation in the score	Analytical interpretation
Payız gəldi / 9–12	D–B-flat–C melodic figure; repeated notes; dotted half note in measure 12	The final syllable of the first lyrical line is sustained for an entire measure, establishing a relationship between the endings of the lyrical and musical phrases.
Payız gəldi / 25–32	First two lines of the chorus and contrasts between long and short note durations	The distinction between verse and chorus can be identified through both the boundary of the lyrical section and the phrase structure in the score.
Payız gəldi / 46	G in the vocal part; G–B-flat–D in the accompaniment	The concluding G minor chord can be directly identified; however, this chord alone does not constitute evidence of longing.
Aman ayrılıq / 1–2	Upper-part movement consisting of six eighth notes in each measure	Rhythmic activity within 3/4 meter can be described, but no correspondence with particular syllables can be established because the score contains no lyrics.
Aman ayrılıq / 37–38	Chromatic and octave-based movement in the upper part; tied, sustained notes in the lower part	A textural contrast exists between melodic movement and continuity in the accompaniment; no direct connection with a particular poetic image can be established.
Aman ayrılıq / 105	F in the upper part and an F octave in the lower part; absence of a third	An ending centered on F can be identified, but a complete F minor chord cannot be inferred from the final sonority alone.

Note. Measure numbers refer to the written sequence of the scores. The observations are based on RevanAghaly's vocal–piano arrangement and Müşfiq Abdullayev's piano arrangement (Sabitoğlu, 2020a, 2020b). The table does not present generalizations concerning all performances of the works or the composer's original harmonization.

Conclusion and Discussion

This study comparatively examined Emin Sabitoğlu's songs "Payız gəldi" and "Aman ayrılıq" to determine how the theme of separation is represented within their lyrical and musical structures. In "Payız gəldi," images of autumn, birds, rain, and the sea were considered alongside memories, helplessness, and support from friends. In the second work, the relationship between past togetherness, loss, and hope becomes prominent. The examination of romantic relationships through different thematic categories by Jorgensen-Wells et al. (2023) and Madanikia and Bartholomew (2014) provides a useful perspective for this comparison, particularly in avoiding the reduction of a shared subject to a single narrative pattern. Nevertheless, the findings of the present study are limited to the texts of the two selected works.

The musical analysis identified 6/8 meter, movement through small intervals, phrase-final prolongations, and a verse–chorus structure in "Payız gəldi." In the second piano document, the analysis revealed 3/4 meter, contrasts between registers, chromatic movements, and recurring rhythmic patterns. Sun and Cuthbert's (2017) examination of relationships between lyrical content, duration, and other musical characteristics highlights the importance of examining correspondences within specific passages. In the present study, however, no statistical relationship was tested. Instead, correspondences between lyrical lines and note durations that could be demonstrated within the same score were described. Particular attention was given to distinguishing the vocal line from piano ornamentation, thereby avoiding the conflation of the roles of composer, arranger, and performer. İmanova (2021) emphasizes the importance of rhythmic ostinato and variation in Sabitoğlu's songs. The contrasts between short and long note values and the recurring accompaniment patterns identified here can be related to this perspective in terms of the interaction between continuity and change. Nevertheless, while the emphasis placed on the end of a lyrical line through note duration can be directly demonstrated in "Payız gəldi," an equivalent lyrical correspondence cannot be established for "Aman ayrılıq." Accordingly, rather than confirming previous stylistic findings across all works, the present analysis discusses their observable manifestations in the selected documents and the limitations of the comparison.

The findings concerning the relationship between lyrics and music indicate that the theme of separation should be considered not only through the poetic text but also in relation to melodic repetitions, rhythmic activity, sustained notes, and formal organization. Studies by Ali and Peynircioğlu (2006) and Ma et al. (2024), which separately examined the

contributions of lyrics and melody to emotional perception, support this approach. Similarly, Pond and Leavens (2024) compared the effects of sad lyrics and melodies on mood, emphasizing the importance of distinguishing between verbal and musical components. However, while these studies investigated listener responses, the present research is based on musical scores and song lyrics. Consequently, its findings describe the lyrical and musical organization of the works rather than the emotions experienced by listeners.

The findings within the context of Azerbaijani music suggest that traditional musical culture and polyphonic accompaniment arrangements should be considered together when examining Sabitoğlu's songs. Dolgun Ildız and Özlük (2022) addressed the theoretical relationships between the concepts of makam and mugham in Turkish and Azerbaijani music, while Vəzirova (2024) discussed the interaction between mugham and Western-based compositional approaches within the Azerbaijani compositional tradition. These studies provide important perspectives for understanding the cultural context of Sabitoğlu's works. However, since no specific mugham or makam structure was conclusively identified in the two songs examined, no conclusion was drawn regarding the direct use of traditional musical elements.

In conclusion, Fikrət Qoca's text for "Payız gəldi" associates nature imagery with memories, helplessness, and support from friends, while Nigar Rəfibəyli's poem used for "Aman ayrılıq" constructs a narrative that moves between past togetherness, loss, and hope. The poetic images were considered contributions of the poets, while the musical observations were based on the examined score versions. The 6/8 meter, verse–chorus structure, and G minor ending of "Payız gəldi," together with the 3/4 meter, registral contrasts, and F-octave ending of the piano arrangement of "Aman ayrılıq," constitute concrete differences between the documents. These characteristics may also reflect arrangers' decisions and therefore cannot, by themselves, be generalized as musical representations of separation. The contribution of this study lies in comparing two poetic narratives alongside selected musical documents while distinguishing direct evidence of lyric-to-notation correspondence from findings specific to the arrangements. An equivalent comparison of prosody in both works would require a vocal score or an audio-based vocal transcription, particularly for "Aman ayrılıq."

Recommendations

Recommendations for Future Research

Other songs by Emin Sabitoğlu may be examined comparatively in terms of the themes of separation and longing. The relationship between lyrics and music could be investigated in greater detail using original scores and recordings of different performances. Experimental studies could also be conducted to evaluate the emotional effects of songs addressing separation on listeners. A priority is to obtain a verified vocal score or a vocal transcription aligned with measure numbers for "Aman ayrılıq." The recurrence of motifs could be examined by presenting pitch sequences and note durations side by side, while differences between arrangements could be investigated by distinguishing shared melodic material from accompaniment choices.

Recommendations for Practitioners

Music educators may use the examined works as examples of comparative analysis in teaching the relationship between lyrics and music and musical expression. Performers may consider poetic imagery, melodic phrasing, and rhythmic accents together when interpreting these works. Researchers preparing musical scores and music specialists may also develop reliable arrangements that present the vocal and instrumental parts together.

Limitations of the Study

This study is limited to the lyrics and accessible score arrangements of two songs by Emin Sabitoğlu, "Payız gəldi" and "Aman ayrılıq." The musical analyses were based on digitally published score arrangements rather than the composer's original manuscript scores. In particular, the absence of lyrics in the piano arrangement of "Aman ayrılıq" limited the examination of relationships between specific words and musical elements at the measure level. Furthermore, since listener responses and experimental data were not included, no generalizations can be made regarding the emotional effects of the identified musical characteristics on listeners. Differences in the instrumental scope of the two score documents restricted direct prosodic comparison to one of the works. Tempo, register, and accompaniment choices in

the arrangements cannot be interpreted as compositional decisions governing all performances of the works. The dates of online publication were also not treated as equivalent to the dates of composition or first performance.

The study is limited to the two selected songs and the documents examined. The translations in Table 2 and the summaries of meaning in Table 3 were used to clarify the thematic interpretations rather than as literary equivalents of the original poems. Since neither the translators' identities nor a review by language specialists has been documented, the interpretations are based on the original Azerbaijani texts.

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