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ILMIY-METODIK HAMDA AXBOROT MARKAZI

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DIRIJORLIK

I QISM
Metodik qo'llanma

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Metodik qo'llanmadan o'zbek va horijiy kompozitorlarning ijodiga mansub asarlar, o'zbek va qardosh xalqlarining xor uchun qayta ishlangan xalq qo'shiqlari joy olgan bo'lib, dirijorlik san'ati, xususan, ikki hissali (2/4) o'lchovga ega bo'lgan sarlarni o'rganish jarayonida foydalanish uchun mo'ljallangan.
Mazkur qo'llanmadan oliy hamda o'rta maxsus musiqiy ta'lim muassasalarida foydalanish mumkin.

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SO‘Z BOSHI

Vatanimizda barcha sohalarda misli ko‘rilmagan o‘zgarishlar ro‘y bermoqda. Shu jumladan, musiqa san‘atida ham jahon miqyosida musiqa sohasini rivojlantirish borasida yuqori ko‘rsatkichlarga erishayotgan yoshlarimizning yutuqlari bunga misol bo‘la oladi.

Yurtimizda yangidan barpo etilayotgan maktablar, kollejlari va ularni yuqori malakali o‘qituvchilar bilan ta‘minlash musiqa ta‘limi sohasini yanada rivojlantirishni taqozo etadi.

Ayniqsa, bugungi kunda ommaviy ijrochilik shaklini ya‘ni xor ijrochiligini shakllantirish borasida ham dadil qadamlar qo‘yilmoqda.

Xor – insonning eng teran his-tuyg‘usini uyg‘otish va shakllantirish bilan birga bir olam quvonch keltirish xususiyatiga ham ega ekanligi haqida ko‘p manbalarda so‘z yuritilgan.

O‘zbekiston Respublikasi Prezidentining alohida farmoyishiga asosan bolalar musiqa va san‘at maktablarining moddiy-texnik bazasini mustahkamlash va ularning faoliyatini yanada yaxshilash bo‘yicha 2009-2014 yillarga mo‘ljallangan Davlat dasturini tayyorlash chora-tadbirlari to‘g‘risidagi qarori asosan musiqa sohasini rivojlantirish zaruruligi e‘tiborni kuchaytirdi.

Ma‘lumki, «Dirijorlik» darsi yakka tartibda, jo‘rnavor hamkorligida o‘tkaziladi. Shuning uchun ham o‘qituvchi talaba bilan hamkorlikda berilgan asarlar ustida ishlash jarayonida ularda Vatanga muhabbat, insonparvarlik, tabiat, jamiyat, inson go‘zalligini estetik his etish xususiyatlarini rivojlantirib boradi.

Bunda o‘qituvchining bilim darajasi, dunyoqarashi va pedagogik mahorati katta o‘rin tutadi. Ushbu metodik qo‘llanmada keltirilgan imkoniyatlarni egallash uchun talabalarni tayyorlashga imkon beradi.

Muallif metodik qo‘llanmaning har bir qismiga bir xil o‘lchovdagi asarlarni kiritish bilan o‘qituvchi va talabalarga qulaylik yaratgan.

Mazkur metodik qo‘llanma Respublikamizning barcha pedagogika oliygohlari, «Musiqiy ta‘lim» yo‘nalishlari o‘qituvchi va talabalari uchun juda qulay qo‘llanma bo‘libgina qolmay, undan san‘at kollejlari xor jamoalari uchun repertuar sifatida ham qo‘llana bo‘ladi.

METODIK TAVSIYALAR

«Dirijorlik» darslarida talabalarni shakllantirish gavda, bosh va gavdani to'g'ri tutish, asarni diqqat bilan boshlash, kuylashni tamomlash yo'llarini va uni takomillashga o'tish, to'xtatishga tayyorlash, dirijorlik texnikasini o'zlashtirib olishga xarakat qilishi kerak. 3/4 o'lchovi dirijorlikning mo'tadil va o'rtacha tez xarakatda o'rganilib qolgan barcha o'lchovlarga zamin yaratish kerak. Bu o'lchov orqali asarni kuylashni, taktning xar xil hissalaridan boshlash yo'llarini o'rganish imkoni tug'iladi. Uziladigan, uzilmaydigan va asar oxirida uchraydigan fermatalarni o'zlashtirish mumkin qadar paydo bo'ladi. Bu metodik qo'llanmada asarlar turli qiyinchilikda bo'lib, talabalarning qobiliyatiga qarab turli semestrlarda tanlanishi mumkin. Metodik qo'llanma uch qismdan iborat bo'lib, 2/4, 3/4, 4/4 o'lchovning barcha bosqichlarida foydalanish mumkin. Asarlar xor jamoalari uchun qo'shiqlar to'plam sifatida ham foydali manba bo'la oladi.

Keng va bepoyon musiqa olamini o'rganish uchun avvalambor yaxshi ashula tanlash kerak bo'ladi. Tanlangan asarni dirijorlik qilish uchun yoki xorga o'rgatish uchun o'qituvchi talabaga ijro etib berishi talab etiladi. Talaba bu asar bilan yaxshi tanisha olmasa yoki asar yoqmasa, u holda boshqa asarni ijro etib berishi kerak. Xullas, o'qituvchi asarning bu holatini talabaga yoki o'quvchiga yoqmaguncha takrorlayveradi. Asar tanlangandan so'ng esa, asarni o'rganishni bir necha shartlari bilan tanishtirish kerak bo'ladi:

1. Asar ustida suhbat o'tkazish.
2. Asar so'zi va mazmuni haqida ma'lumot berish.
3. Asar kuyini hamda badiiy ijrosini ta'min etuvchi barcha omillardan foydalanish va boshqalar.

Tanlangan asar sur'ati, mazmuni va xarakteriga qarab yengil, ohangdor, mayin va ta'sirli qilib ijro etish kerak. Iboralar bo'yicha tez, ovoz chiqarmay nafas olishni o'rganish kerak va nafasni tejab, ustalik bilan tejab sarflashni ham o'rganishi zarur. Asarni o'rganishdan oldin uni kelib chiqish tarixi, mazmuni, tarbiyaviy ahamiyati nima haqida kuylanayotganini aytib berish kerak. Agar asarda notanish so'zlar bo'lsa, bolalarni idrok jarayonini qiyinlashtirib qo'ymaslik va diqqatini chalg'itmaslik uchun uni tinglashdan yoki kuylashdan oldin notanish so'zlarga izoh berib o'tiladi.

Asarni ijro etib, u haqda tushuntirilgach (tushuntirish juda cho'zilib ketmasligi kerak). O'qituvchini tushuntirish darajasiga qarab, talabalar ta'sirlanish jarayoniga tayyor bo'ladilar va asar haqida fikr almashish istagi tug'iladi. Bu asarni savol-javoblar orqali yanada yaxshiroq o'zlashtirishga olib keladi. Asarni dirijorlik qilar ekanmiz, so'z va uning mazmunini yaxshi bilishimizni taqozo etadi. So'zlarni to'g'ri, ta'sirli, aniq talaffuz etishni ham bilish kerak. Shuni ham esdan chiqarmaslik kerakki, so'zlarni o'rganish asarni qiyin, osonligiga ham bog'liq. Shuning uchun asarda yangi bandlarni ancha sinchiklab o'rganib olish kerak.

Liga

Liga – yoy shaklidagi belgi bo'lib, turli balandlikdagi tovushlarni bir-biriga qoshib ijro etish kerakligini bildiradi. Liba bir qancha tovushning bir bo'g'inda aytilishini ham ko'rsatadi:




Agar liga balandligi jihatidan bir xil bo'ladigan tovushlarni birlashtirsa, u birinchi tovushni o'sha tovushlar uzunligi yig'indisiga teng vaqtga cho'zib turish kerakligini bildiradi:




Dinamik belgilar

Musiqa va qo'shiqlarning yoqimli bo'lishi, ma'lum bir maqsadni yoritib berish uchun kompozitorlar tomonidan ularning tegishli qismiga kerakli dinamik belgilar qo'yiladi. Bu belgilar italyancha so'zlar mazmunidan olinib, notada qisqartirilgan holda quyidagicha yoziladi:

- p* – (piano) kuchsiz, ohista.
- mp* – (mezzo piano) kuchsizroq.
- pp* – (pianissimo) juda kuchsiz.
- mf* – (mezzo forte) kuchliroq.
- f* – (forte) kuchli, qattiq.
- ff* – (fortissimo) juda kuchli.
- cresc. – (crescendo) tovushni kuchaytirib borish.
- dim. – (diminuendo) tovushni kuchsizlantirib borish.

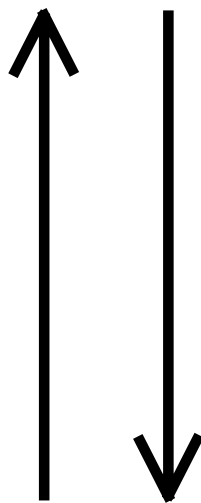
Kreshchendo yana  belgisi bilan ham ko'rsatiladi.

Diminuendo yana  belgisi bilan ham ko'rsatiladi.

2/4 o'lchovi

2/4 o'lchovli asarlarga dirijorlik qilish uchun «diqqat» holatidan qo'llar yuqoriga yelka darajasiga ko'tarilib nafas olinadi va ikki qo'l ikki yon tomonga yoy shaklida harakatlanadi. Uning bir hissasi chuqurroq olinadi, ikkinchi hissasi esa, sayozroq olinadi, ya'ni nafas olingan «auftakt» holatigacha ko'tariladi. Shu tariqa dirijorlik davom etadi.

Masalan:



A'CAPELLA

Yoshligim

O'zbek xalq qo'shig'i

B.Umidjonov qayta ishlagan

Moderato

Yosh - li - gim, yosh - li gim,

The first system of musical notation for the song 'Yoshligim'. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has four flats (B-flat, E-flat, A-flat, D-flat) and the time signature is 2/4. The melody is written in the treble clef, starting with a quarter note G4, followed by quarter notes F4, E4, and D4, then a dotted quarter note C4. The lyrics 'Yosh - li - gim, yosh - li' are written below the first four notes, and 'gim,' is written below the final note. A long slur covers the final note and the space between the two staves.

me - ning shu yosh - li gim.

The second system of musical notation. The melody continues from the first system. The lyrics 'me - ning shu yosh - li' are written below the notes, and 'gim.' is written below the final note. A long slur covers the final note and the space between the two staves.

f
Yosh - li - gim, yosh - li gim me - ning shu yosh - li -

The third system of musical notation. It begins with a dynamic marking *f* (forte). The melody continues with the lyrics 'Yosh - li - gim, yosh - li gim me - ning shu yosh - li -'. The bass line has rests in all three measures.

gim, yash - noq dav - ri -

The fourth system of musical notation. The melody continues with the lyrics 'gim, yash - noq dav - ri -'. The bass line has rests in all three measures.

ga yo'l - dosh - li - gim. Yosh - li - gim, yosh - li - gim

The fifth system of musical notation. The melody concludes with the lyrics 'ga yo'l - dosh - li - gim. Yosh - li - gim, yosh - li - gim'. The bass line has rests in the first two measures and continues with notes in the last two measures.

me-ning shu yosh - li - gim, yash- noq dav - ri - miz -

ga yo'l - dosh - li - gim

o'y nay, hay - qi - ray, Quv - nay hay - qi - ray

ten - gu to'sh la rim - ni ish - ga cha - qi -

ray (hey) zavq- lar - ga to' lib (hey) yash nay, yar - qi -
Duch kel - sa a - gar zo'r g'ov, zo'r bu -

ray tun yov-la-rim ga qayt mas manun - dan yer-ni tor q'i-lay. yog'sa toshq'u-yun.

Yoshli gim, yoshi gim (hey) me ning shyosh li gim quvnoq davrim -

Tamomlash uchun
ga yo'l dosh li-gim. Yoshli gim, yoshi li - gim.

O'ynay hayqiray, quvnay hayqiray
Tengu-tushlarimni, ishga chaqiray, Hey!
Zavqlarga to'lib, Hey! yashnay, yarqiray
Yovlarimga erni tor qilay

Naqarot

Yoshligim, yoshligim, Hey! meni shu yoshligim
Quvnoq davriga yo'ldoshligim!
Yoshligim, yoshligim,

Qora soch

O'zbek xalq qo'shig'i

f B.Umidjonov qayta ishlagan

T

B

Tra, la, la, la, la, Tra, la, la, la, va.h.k

So-ching - ni u - zun

dey - di - lar qo - ra - qosh u - kam yor - yor

Ko'r sat so-ching- ni bir ko' - ra - yin jo - nim u - ka - mey,

1. 2. *f*

So - chim - ni ko' - rib

yor - yor, yor - yor,

ni - ma qi - la - siz, jon - a - ka jo - nim yor - yor,

f (p)
Suv bo' - yi - da maj - nun - tol - ni, ko'r mab - mi - din - giz,

f (p)

1. 2.
yor - yor, yor yor.

f
Qo - shing - ni qo - ra

f

Ha! A - ka - jo - nim yor yor

dey - di - lar,

f

ko' zing - ni qo - ra dey - di - lar,

Ha! A - ka - jo - nim

gliss.

yor - yor

yor - yor,

Ho!

gliss.

jo - nim u - ka - mey, yor - yor

jo - nim u - ka - mey, yor - yor

The image shows a musical score for a song. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The lyrics are written below the staves. The first staff has the lyrics 'jo - nim u - ka - mey, yor - yor'. The second staff has the same lyrics. The third staff has the lyrics 'jo - nim u - ka - mey, yor - yor'. The fourth staff has the lyrics 'jo - nim u - ka - mey, yor - yor'. The music is written in a simple, melodic style with a mix of eighth and quarter notes.

Lapar

O'zbek xalq qo'shig'i

Scherzando

B.Umidjonov qayta ishlagan

S
A
T
B

Yor ni - ma - lar dev -

Bum, ba - ka, bum - ba - ka Bum, ba - ka, bum - ba - ka

Bum, Bum,

Detailed description: This system contains the first three measures of the musical score. It features four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The Soprano and Alto parts have lyrics 'Yor ni - ma - lar dev -'. The Tenor and Bass parts have lyrics 'Bum, ba - ka, bum - ba - ka' and 'Bum, Bum,' respectively. The music is in 2/4 time with a key signature of three sharps (F#, C#, G#).

dim siz - ga, Ya - na ni - ma - lar dev - dim siz - ga,

Detailed description: This system contains measures 4-6. The Soprano and Alto parts have lyrics 'dim siz - ga, Ya - na ni - ma - lar dev - dim siz - ga,'. The Tenor and Bass parts continue with accompaniment. The music is in 2/4 time with a key signature of three sharps.

At - las - lar o - ling vo - yo', siz biz - ga,

Detailed description: This system contains measures 7-9. The Soprano and Alto parts have lyrics 'At - las - lar o - ling vo - yo', siz biz - ga,'. The Tenor and Bass parts continue with accompaniment. The music is in 2/4 time with a key signature of three sharps.

f

Jon! A - ka - jo - nim,

f

Xo! At - las - lar - ni ki - yib - o - lib,

yor - yor

f

ya - na at - las - lar - ni ki - yib o - lib,

Voy! A - ka - jo - nim yor yor

hil - pil - lab yu - ra -

siz, vo - yo', siz biz - ga. *f* Bum, ba - ka, bum ba - ka

bum, bum,
Yor ni - ma - lar dev - dim siz - ga,
va.h.k.
bum, va.h.k.

ya - na ni - ma - lar dev - dim siz - ga,
Ya - na ni - ma - lar dev -

dim siz - ga,

pp

pp

f **Parlando**

ni - ma - lar dev - dim siz - ga

Parlando

Ha! Xo'p de - dik - ku,

a tempo

Jon! a - ka - jo - nim yor - yor **ff**

Voy! Vo'! Yor - yor.

gliss.

gliss.

Olmacha anor

(O'zbek xalq qo'shig'i)

Allegro moderato

The first system of the musical score is in 2/4 time with a key signature of one sharp (F#). It features four staves: two for piano accompaniment and two for vocal melody. The vocal line begins with a forte (*f*) dynamic, singing "Yor," followed by a rest, then another "Yor," and finally "Hey!". The piano accompaniment provides a rhythmic foundation with eighth and sixteenth notes.

The second system continues the piece with piano accompaniment and vocal lines. The vocal line includes the lyrics "di - bi, di - bi, bum, bum, bim" and "di - bi, di - bi, bum, bum, bim". The piano accompaniment features a rhythmic pattern of eighth notes and rests, with the vocal line often resting during these accompaniment phrases.

The third system concludes the piece with piano accompaniment and vocal lines. The vocal line includes the lyrics "Ol - ma cha a - no - ring - ga bal - li, to - za ray - ho - ning ga bal - li". The piano accompaniment continues with its characteristic rhythmic pattern, and the vocal line provides the melodic lead.

ol - ma - cha - yu ol - ma - cha, a - nor qur - bo - ning bo' lay,

Ol - ma - cha a - no - ring - ga bal - li, to - za ray - ho -
bum, bum
di - bi, di - bi, bum, bum, bim di - bi, di - bi, bum, bum.

ning ga bal - li 1. Dar - yo - lar - ni boy - la - ding,
2. Nir - li bo's - to - nim - ga kel,
bum, bum
bim

cho'l - ni bo's ton ay - la ding. Bog' - bo - nim, pax

pax - ta - may - do - nim ga kel. Cho'l - lar cha - man

ta - ko - rim sen me - ning if - ti - xo - rim!

gul bol sin, el - xir - mo - ni mo'l bo'l sin!

Ol - ma - cha - yu ol - ma - cha, a - nor qur - bo -

ning bo' - lay

Ol - ma - cha - a - no - ring - ga bal - li,

bum, bum

di - bi di - bi, bum. bum bim

to - za ray - xo - ning - ga bal - li

bum, bum

Hey!

di - bi di - bi, bum, bum bim.

Hey!

В сыром бору тропина

Русская народная песня

Moderato

С.Благаобразова
кайта ишлаган

The musical score is written in 2/4 time with a key signature of one flat (B-flat). It consists of two systems of staves. The first system has a vocal line and a piano accompaniment line. The vocal line starts with a dynamic marking of *mf*. The lyrics are: "1 Всы - ром бо - ру тро - пи - на, всы - ром бо - ру тро - пи - на,". The piano accompaniment also starts with *mf*. The second system continues the vocal line with lyrics: "тро - пи на, тро - пи - на, тро - пи - на, тро - пи - на." and includes a piano accompaniment line with the lyrics "Ой, Ой, тро - пи - на".

1. В сыром бору тропина,
Тропина, тропина
2. По той тропе галка шла,
Галка шал, галка шала
3. За галицей соколник,
Соколник, соколник
4. Поймал галку за крыло,
За крыло, за крыло
5. За то крыло правое
Правое, правое
6. За перышко сизое,
Сизое, сизое.
7. "Постой, галка, не скачи,
Не скачи, не скачи"
8. "А ты, сокол не держи,
Не держи, не держи"

Qor yog'ar

(Bolalar xori uchun)

Sh. Yormatov musiqasi

B.Isroil sher'i

Allegro

Qor -yo -ga -ru qor yo - gar hoy

op - poq hov - li ko - cha - miz

qor yo - gi - shi hush-yo-qar

hey! ro - sa cha - na u - cha - miz hey

Moderato

p Qi - ya - lik - dan past to - mon *mf* u - chi - ra - miz *rit.* cha - na - miz

u - chi - ra - miz cha - na - miz

Biz - dan qor - qar qah - ra - ton A - yo'z - da ham yo - na - miz

Qor yo - ga - ru qor yo - gar hey
op - poq hov - li ko' - cha - miz

qor yo - gi - shi hush- yo - qar hush yo - qar u - cha - miz
hey! ro - sa cha - na u - cha - miz

1. Qor yog'aru, qor yog'ar
Oppoq hovli ko'chamiz.
Qor yog'ishi xush yoqar,
Rosa chana uchamiz

2. Qiyalikdan past tomon,
Uchiramiz chanamiz,
Bizdan qo'r qar qahraton,
Ayozda ham yonamiz

Yallama yorim

O'zbek zalq qo'shigi

J.Shukurov

xor uchun moslashtirgan

Moderato

Qal - dir g'och qa - ro e - kan qa - no - ti a' lo e - kan,

The first system of the musical score is in 2/4 time with a key signature of one flat (Bb). It features a vocal line with lyrics and three piano accompaniment staves (treble, middle, and bass clefs). The lyrics are: "Qal - dir g'och qa - ro e - kan qa - no - ti a' lo e - kan,".

Yosh-lik - da ber - gan ko'n- gil ay - ril-mas ba - lo e - kan
Ay - ril - mas ba - lo bo' - lur

The second system continues the musical score. The vocal line has two lines of lyrics: "Yosh-lik - da ber - gan ko'n- gil ay - ril-mas ba - lo e - kan" and "Ay - ril - mas ba - lo bo' - lur". The piano accompaniment staves continue with their respective parts.

Yal - la - ma yo - rim yal - lo - la yal - lo - la - shay - lik,

The third system concludes the musical score. The vocal line has the lyrics: "Yal - la - ma yo - rim yal - lo - la yal - lo - la - shay - lik,". The piano accompaniment staves continue with their respective parts.

be - dod - la - shay - lik Uch - ta - mi tort - ta bir bo - lib

1.2. ro - xar - la - shay - lik ro - xat - la - shay - lik.

1. Qaldirg'och qaro ekan,
Qanoti a'lo ekan
Yoshlikda bergan ko'ngil
Ayrilmas balo ekan.

2. Sen turganding yonimda
Yonim emas jonimda.
O'qishga birga ketish,
Bu yilgi planimda

3. Katta kanal shamoli,
Ro'molim olib ketdi.
Uchirib olib borib,
G'o'zaga ilib ketdi.
(Naqarot)

Yallama yorim yallola, yallolashaylik, bedodlashaylik
Uchtami, to'rta bir bo'lib, roxatlashaylik

Go'zal yor

(Erkaklar xori uchun)

B.Umidjonov musiqasi
mf

Allegro

mp

yu - ra - gim - da

At - las ko'y lak hil - pi-ray-di kiy - ga - ning da yu - ra - gim

f (p)

o't yo na - di ko'r- ga nim da Bir-ko'r-gan - da osh - no bo'l- dim

Qaytarish uchun | *Yakunlash uchun*

ay - la - nay

ay - la - nay!

Qoshing bilan imlaysan
Hay yor-yor aylanay.
Ko'zing bilan doglaysan
Hay yor-yor aylanay.
Bizda nima qasding bor
Hay yor-yor aylanay.

O'ldirmoqqa chog'laysan
Hay yor-yor aylanay.
So'zingdan aylanay.
Ko'zingdan aylanay.
O'ldirmoqqa chog'laysan
Hay yor-yor aylanay.

Bo'g'macha bilagim

O'zbek xalq qo'shigi

B.Umidjonov

xor uchun moslashtirgan

Moderato

Bog' - ma - cha bla - gim - ni bo'g - di - ra - siz yo rey,

kuy - ma - gan yu - ra - gim - ni kuy - di - ra - siz

O...

Ush - la - mang bla - gim - ni sin - di - ra - siz, do - dey,

men se - va - man deb, kuy - di - ra - siz

mf
Boq - qa kir - moq - chi bol - dim, chi - li - gi uz - moq - chi bol - dim

f (p)
Chi - li - gi qur - g'ur xom e - kan, yor - ga yol - g'on - chi bol dim

mf
Kuy - dir - ma me ni!
p
Ey yor!
mf *p*
kuy - dir - ma me - ni

Bo'gmacha bilagimni bo'gdirasiz,
Kuymagan yuragimni kuydirasiz.
Ushlanang bilagimni zindirasiz
Men sevaman deb kuydirasiz.

Yakkaxon

Boqqa kirmoqchi bo'ldim
Chiligi uzmoqchi bo'ldim

Hamma

Chiligi qurg'ur xom ekan
Yorga yolg'onchi bo'ldim

Bo'gmacha bilagimni bo'gdirasiz,
Kuymagan yuragimni kuydirasiz.
Ushlamang bilagimni zindirasiz
Men sevaman deb kuydirasiz.

Yakun. Kuydirma meni!

Shamol eshik ochadi

O'zbek xalq qoshig'i

B.Umidjonov
Xor uchun moslashtirgan

Andante

do's- tim pis- ta
me - ni al - dab

1. Sha- mol e- shik o - cha- di yor - yor, do's- tim pis- ta
Soch- ma de- sam so - cha- di yor - yor, me - ni al - dab

so - cha- di ey yor Do's- tim me- ni chor - lay - di,
qo - cha- di ey yor

so - cha- di ey yor
qo - cha- di ey yor

chor - lay - di, o'y o'y - lay - di, kuy kuy- lay - di *mf (p)*
Ya- na ni- ma gap - lar

ju- da qi- ziq gap lar bor o'r - gi lay

bor o'r - gi lay,

Shamol eshik ochadi yor yor
Do'stim pista sochadi ey yor.
Sochma desam sochadu ey yor
Meni aldab qochadi.

Do'stim meni chorlaydi, chorlaydi,
O'y o'ylaydi, kuy kuylaydi.
Yana nima gaplar bor aylanay
Juda qiziq gaplar bor aylanay

Qobuzchu

Qirg'iz xalq qo'shig'i

T.Umetaliyev she'ri

Allegro moderato

1.Oy ko - muz - chu
2.Jer - de - emes - biyik

Dan, dir, dan, dan, dir, dan Dan, dir, dan, dan, dir, dan

ko - muz - chu cher - tip koy - chu ko - muz - du
qoq - to suv ja - ni - nan qiz - dar qet pe sin

el ji - re sin et lu - rak - (oy) biy - ik chi - gar
qoz - gop - tu zop qoy - dun beyn (oy) ju - ro - gun - dun

mf

do - bush - tu mu - rat - a - li chal - tart - kan (oy)
 tep - kech - sin. Ni - yaz - a - li say - rat - kan (oy)

Oy, boy! Oy, boy!

sin - gan bu gu kam - bar - kan. U - shul so - nun
 boz - jor cho - doy ay - dat - kan. Sa - ri ber - pi

Oy, boy! Oy, boy! Oy, boy!

ku - ler - du (oy) uk - kan jan - dar tan - kal - gan
 ku - ler - du (Oy) uk - kan jan dar tan - kal - gan.

Oy, boy! Oy, boy! Oy, boy!

Oy - go - kel beyt
Ak - ku - ka - nat

u - bay - im
kak kan - day,

o - yu - nu - na
dar - ya jil - jip

Oy - go - kel beyt
Ak - ku - ka - nat

pp

ti - nay - in
ak - kan - day

toq - to gul - dun
e - les - te - tem

bo - to - yun
bir - tu - rup

Oy, boy!

Oy, boy!

cher - tip koy - chu
jash - tar bir - ga

u bay - in
bas - kan - day,

tok - to gul - dun

Oy, boy!

Oy, boy!

1.

bo - to - yun, cher - tep koy - chu u bay - in

Oy, boy! Oy, boy! Oy, boy!

2.
e - les - te tem bir tu - ruv jash - ter bir - ge bas - kan - day, (oy!)

Oy, boy! Oy, boy! Oy, boy! bas - kan - day, (oy!)

Ililla yor

B.Umidjonov
xor uchun moslashtirgan

Soprano: I - lil - la yor

Alto: I - lil - la (ya)

Tenor: I - lil - la yor

Bass: I - lil - la yor

Dynamic: *p*

Soprano: I - lil - la, yo - rim, uy - g'on sin i - lil - la yor, i - lil - la (ya)

Alto: I - lil - la, yo - rim, uy - g'on sin i - lil - la yor, i - lil - la (ya)

Tenor: I - lil - la, yo - rim, uy - g'on sin i - lil - la yor, i - lil - la (ya)

Bass: I - lil - la, yo - rim, uy - g'on sin i - lil - la yor, i - lil - la (ya)

Soprano: Soch - la - ri bel - ga cho'l g'on sin (o)! I - lil - la yor i - lil - la (ya)

Alto: Soch - la - ri bel - ga cho'l g'on sin (o)! I - lil - la yor i - lil - la (ya)

Tenor: Soch - la - ri bel - ga cho'l g'on sin (o)! I - lil - la yor i - lil - la (ya)

Bass: Soch - la - ri bel - ga cho'l g'on sin (o)! I - lil - la yor i - lil - la (ya)

Ho! Ro'mo-lim - ni o - lib san
 2.Ho! Ro'-mo- lim - ni ber baq - qa

Voy! Sen - ga teg - may man o' - lay

I - lil - la yor, i - lil - la (ya)

i - lil - la yor i - lil - la (ya)

Ho! O - lib dor - ga o - sib - san
 Ho! Ha - zi - ling - ni qo'y aq - qa.

Ho! Se - ni ol - may man o' lay!

Ho! To - za qol - dim cha - toq - qa (yo) i - lil - la yor i - lil - la (ya)

f

i - lil - la (yo)

f

Ho! To-za qol dim cha-toq-qa (yo) i - lil - la, yor

f

f

Laylak

a-kapella

G'.Qodirov musiqasi
Uyg'un she'ri

Allegro moderato

Lay - lak kel - di, yoz bo' l - di, qa - no - ti qo - g'oz bo' l - di.

Kun - lar i - sib ket - di - yu, bo - lar - lar - ga soz bo' l - di.

La - - - - -

mp

Laylak keldi yoz bo'ldi,
Qanoti qog'oz bo'ldi
Kunlar isib ketdi-yu,
Bolalarga soz bo'ldi

Laylakning bo'yi novcha
Tumshug'i bor tarnovcha
Lapanglaydi uchganda,
Uyasidan ko'chganda

Uzun ekan oyog'i
Xuddi cholning tayo'gi.
Qanoti ola ekan,
Sayrashga balo ekan

Qizlarxon

O'zbek xalq qo'shigi

B.Umidjonov
Xor uchun moslashtirgan

1. Soy - ning bo - shi sa - riq gul ter - may - siz - mi qiz - lar - xon Qir - ni bo - shi
2. Sa - riq chor - si kash - ta - lab ber - may - siz - mi qiz - lar - xon

fp

p

qi - zil gul ter - may - siz - mi, qiz - lar - xon. Qiz - lar - xon,

f

qi - zil chor - si kash ta lab

qiz - lar - xon, qi - zil chor - si kash - ta - lab ber - may - siz - mi

f

f p

ber - may - siz - mi qiz - lar - xon

qiz - lar - xon qi - zil chor - si kash - ta - lab ber - may - siz - mi qiz - lar - xon

f

mf

Soyni boshi sariq gul
Termaysizmi qizlarxon.
Sariq chorsi kashtalab
Bermaysizmi qizlarxon.

Qirni boshi qizil gul
Termaysizmi qizlarxon.
Qizil chorsi kashtalab
Bermaysizmi qizlarxon.

Onajonlar bayrami

Bolalalr xori uchun

S.Boboyev musiqasi
N.Toshpo'lat she'ri

Moderato

Sak - ki - zin - chi mart bu - gun O - na - jon - lar bay - ra -

Sak - ki - zin - chi mart bu - gun

mi Yo'l - la - ri - ga po - yo'n - doz

o - na - jon - lar bay - ra - mi Yo'l - la - ri - ga po - yo'n -

1.2.

das - ta gul - lar boy - la - mi das - ta gul - lar boy - la - mi

doz das - ta gul - lar boy - la - mi

3.

das - ta gul - lar boy - la - mi.

mi

Во поле берёза стояла

Rus xalq qo'shig'i

N. Afanas'yev qayta ishlagan

Allegro

1. Во по - ле бу - ре - зонь - ка сто - я - ла, во - по - лу луд -

ря - ва - я сто - я - ла, лю - ли, лю - ли сто -

я - ла, лю - ли лю - ли сто - я - ла

Gar namedoni bidon

Tojik xalq qo'shig'i

Lohutiy she'ri
B.Umidjonov qayta ishlagan

Andante

p A... *mf* 3

p A... 3

mf **Con moto**

O - shi - qam, o - shiq ba -
Ba - -

ro' - - yat, gar na - me do' -
ro' - - yat jo -
ro' - - yat

ni, bi - don! o - sh - qam, o - -

nam bi - don.

mf
o - shi - qam, o - shiq ba -

jo - nim bi don.

shiq ba - ro' - - - yat,

ro' - - - - - yat gar na - me - do - ni bi -

mf
So'x - tam dar or - - - zo' - -

don So'x - tam dar -

don

yat, gar na - me - do - ni, bi - don!

or - - zo' - yat bi - don!

f Bo ha -

p or - zo' - yat bi - don,

mf ma - zan - ji - ru ban - du hi - la - vu mak -

p bo - ha - ma zan - ji - ru ban - du

mf *pp* qib

mf ri ra - qib, ra - - qib

hi - la - vu mak - ri ra - qib,

bo - ha - ma - zan - ji - ru ban - du hi - la -

bo - ha - ma zan - ji - ru ban - du hi - la -

vu mak - ri ra - qib, *p* xo - ham

vu mak - ri ra - qib,

o - mad man ba ko' - yat, gar na -

ba - - - ko' - - - yat

ko' - - - yat

me - do - ni, bi - don!

xo - ham 0 - man ba - ko?

gar na me - do - ni bi - don!

yat gar na me - - - do - ni bi - don!

ppp

Xo - - -

ppp

ppp

Xo - - -

ppp

Я посею ли млада младенька

Rus xalq qo'shig'i

M.Anseva qayta ishlagan

Andante
p

Я - по - се - ю ли мла - да мла - день - ка

це - ти - ков ма - лень - - - - ко,

f

ста - нут цве - ты цве - сти, рас - цве - та - ли,

p

серд - це над - ры - ва - ли

Boychechak

O'zbek xalq qo'shig'i

Sh.Yormatov musiqasi
xor uchun moslashtirgan

p

Bo - la, bo - la, bo - la, bo - la,

The first system of the musical score is in 2/4 time with a key signature of two flats (B-flat and E-flat). It features a piano (*p*) dynamic. The vocal line consists of a sequence of eighth notes: B-flat, E-flat, B-flat, E-flat, B-flat, E-flat, B-flat, E-flat. The piano accompaniment includes chords marked with 'x' and rests.

mf

Bo - la, bo - la, bo - la, bo - la,

The second system continues the vocal melody with the same eighth-note sequence. The dynamic is marked mezzo-forte (*mf*). The piano accompaniment consists of a steady eighth-note bass line.

Bo - la Boy - che - - - chak
Boy - - - - - che - - - -

The third system features a vocal melody with a fermata over the final note of the phrase. The piano accompaniment includes sustained chords.

f

chak Boy - che - cha - gim

The fourth system begins with a forte (*f*) dynamic. The vocal line includes the word 'chak' followed by a rest and then 'Boy - che - cha - gim'. The piano accompaniment features a rhythmic pattern of eighth notes.

Yum - ma - lab chiq - qan bji - che - chak
che - - - - - chak

The fifth system concludes the phrase with 'Yum - ma - lab chiq - qan bji - che - chak'. The piano accompaniment includes a fermata over the final notes.

bo - la, bo - la, bo - la,...

boy - che - chak boy - che - chak

boy - che - chak - ni tut - di lar sim yo - g'och - ga

os - di - lar boy - che - chak - ni tut - di - lar sim yo - g'och - ga os - di lar

Qi - lich bi - lan chop - di - lar Bax mal bi - lan yop - di - lar

qat - tiq yer - dan qa - zi - lib chiq - qan boy che - chak

yum - shoq yer - dan yu - ma - lab chiq - qan boy - che - chak

bo - la, bo - la, bo - la... boy - che - chak

boy che chak

che - chak

FORTEPIANO JO'RLIG'IDAGI ASARLAR

Aziz bo'ston – O'zbekiston

D.Omonullayeva musiqasi
Mirpolat Mirzo she'ri

Quvnoq

f

Bu dun yo - da cha - man - lar kop

bu dun yo - da va tan - lar kop Bar - cha si da yash nar gul lar,

Bar cha si da yay - rar dil- lar.

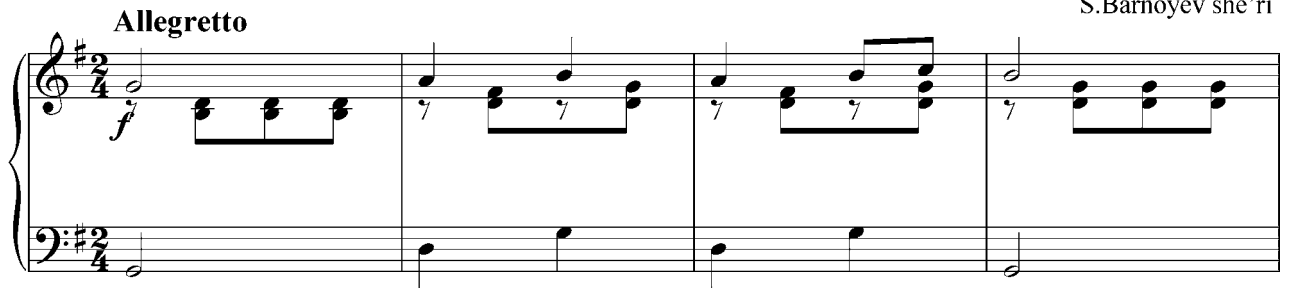
Me-ning u chun a- ziz bos ton, O'z be kis - ton, O'z be -kis-ton!

Me ning u chun a- ziz bo's ton, O'z be- kis ton, O'z- be kis ton!


Domboqchalar qo'shig'i

H.Rahimov musiqasi
S.Barnoyev she'ri

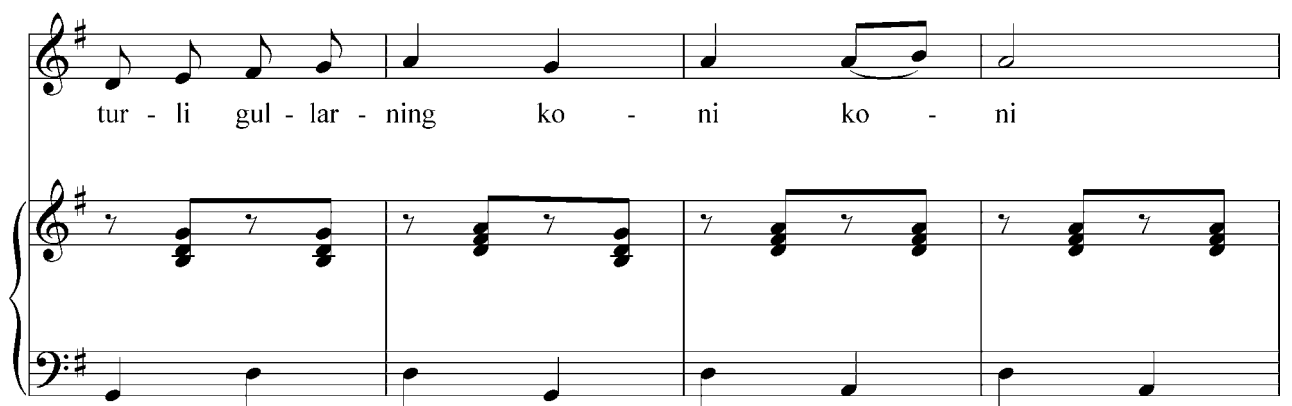
Allegretto



Bog' - cha - miz - ning gul - zo - ri gul - zo - ri



tur - li gul - lar - ning ko - ni ko - ni



Par - va - rish - lab o'y - nay - miz

Biz - lar u - ning bog - bo - ni

Bog - - cha - miz bor - bog - cha - miz

Biz un - da do'm - boq - cha - miz

Bog' - - cha - miz bor bog cha - miz

biz un - da do'm - boq - cha miz *f*

Bog'chamizning gulzori,
 Turli gullarning koni,
 Parvarishlab o'ynaymiz,
 Bizlar uning bog'boni

Naqarot

Bog'chamiz bor bogchamiz
 Biz unda do'mboqchamiz

Kulib boqar g'unchalar,
 Tongda qushlar kuy chalar,
 Bolajon opamiz bor,
 Mehribondir shunchalar

Naqarot

Quyosh bizni uyg'otib
 Gulzoringga yet deydi
 Beshikdagi ukam ham
 Meni olib ket deydi

Naqarot

Go'zal Fargona

A.Muhamedov musiqasi
R.Bobojon va H.Gulom she'ri

Allegretto

Piano introduction in F major, 2/4 time. The piece begins with a forte (*f*) dynamic. The right hand features a series of chords and eighth-note patterns, while the left hand provides a steady bass line with eighth notes and chords.

Tenor

Tenor vocal line starting with a mezzo-piano (*mp*) dynamic. The melody is simple and follows the lyrics: "Vo- duy da go' - za - lar boy - la - di sho - na,". The notes are mostly quarter and eighth notes.

Piano accompaniment for the first vocal line, starting with a mezzo-piano (*mp*) dynamic. It features a flowing eighth-note accompaniment in the right hand and a steady bass line in the left hand.

Continuation of the Tenor vocal line with lyrics: "sho - na - lar za - far - dan yor - qin ni - sho - na". The melody continues with eighth and quarter notes.

Piano accompaniment for the second vocal line, continuing the eighth-note accompaniment and bass line from the previous section.

mf *cresc.*

ey qu-yosh - li vo - diy ey a - ziz o - na

f

oq - ol - tin ish - qi - da xal - qing mar - do - na.

mf

Go' zal Far - go - na - san, go - zal Far - go - na

Ey qu - yosh - li vo - diy, ey a - ziz o - na

f Ey, ey go' - zal Far - go - na

mam - la - kat - ga ber - gan pax - tang dur - do - na

na Far - go - na, Far - go - na!

f

1. Vodiylarda go'zalar boyladi shona
 Shonalar zafardan yorqin nishona,
 Ey, quyoshli vodiy, ey aziz ona
 Oq oltin ishqida xalqing mardona

Naqarot

Go'zal Farg'onasan, go'zal Farg'ona!
 Ey, quyoshli vodiy ey aziz ona
 Ey, ey go'zal Farg'ona!
 Mamlakatga bergan paxtang durdona

2. Sening go'zalliging insonlaringda,
 Insonlar yaratgan bo'stonlaringda
 Oltin kuz, tog'dek tik xirmonlaringda
 Kumush dengizisan paxtang durdona

Ой, по-над волгой

V.Lokteva qayta ishlagan

mf

p

1.Ой, по над Вол - гой ле - са зе - ле - не - ют,

веш - ни - е вет - ры над паш - ня - ми ву - ют...

Вдаль над ре - кой пес - ня ле - тит,

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#). The vocal line consists of a series of eighth and quarter notes. The piano accompaniment includes a bass line with eighth notes and chords in the right hand.

рус - ска - я ширь в пе - сне зву чит.

The second system continues the vocal and piano accompaniment. The vocal line has a melodic contour that rises and then falls. The piano accompaniment features a steady bass line and chords in the right hand.

Дуй, ве - те рок, пе - сню не - си!

The third system shows the vocal line and piano accompaniment. The vocal line has a more active melody with eighth notes. The piano accompaniment includes a bass line with eighth notes and chords in the right hand.

Пусть е - е сли - шат все на Ру - си!

The fourth system concludes the vocal and piano accompaniment. The vocal line has a final melodic phrase. The piano accompaniment features a bass line with eighth notes and chords in the right hand, ending with a double bar line.

Музыкальный фрагмент с нотами и текстом: Все на Руси!

1. Ой, по-над Волгой леса зеленеют,
 Вешние ветры над пашнями веют
 Вдаль над рекой песня лелит
 Пусть ее слышат Все на Руси!

Припев.
 Дуй ветерок,
 Песню неси!
 Пусть ее слышат
 Все на Руси! (2 раза)

2. Ты, словно море, весной широка,
 Наша красавица Волга-река
 Пусть над рекой песня летит,
 Русская ширь в песне звучит.

Припев.

3. Волга легла ты от края до края,
 Наша Отчизна-Россия родная.
 Славным путем к счастью идет
 Наш богатырь-русский народ

Припев.
 Дуй ветерок,
 Песню неси!
 Пусть ее слышат
 Все на Руси! (2 раза)

Qirg'iziston paxtakorlariga

Allegro

S.Yudakov musiqasi
G'.G'ulom che'i

First system of the piano introduction, featuring a treble and bass clef with a 2/4 time signature. The music begins with a forte (*f*) dynamic. The treble clef contains a series of chords and eighth notes, while the bass clef provides a steady accompaniment of eighth notes.

Second system of the piano introduction, continuing the rhythmic and harmonic patterns established in the first system.

First system of the vocal entry. The vocal line begins with a rest, followed by the lyrics "Qon-dosh qar-dosh la - ri - miz,". The piano accompaniment continues with a steady eighth-note pattern.

Second system of the piano accompaniment, providing harmonic support for the vocal line.

Second system of the vocal entry. The vocal line continues with the lyrics "a - ka u - ka - la - ri - miz." The piano accompaniment remains consistent.

Third system of the piano accompaniment, concluding the piece with a final cadence.

u - lug - gu - rung ku - bi - dir (ay, jon, ay, jon) Qir - giz - lar

hey hey.

Va - ta - ni - da, qir - giz - lar va - ta - ni

1. da 2. da

2. *f*

Two empty musical staves, one for the vocal line (treble clef) and one for the piano accompaniment (bass clef), both in the key of D major.

Piano accompaniment for the first system, consisting of two staves (treble and bass clefs) with chords and arpeggiated patterns.

Vocal line and piano accompaniment for the second system. The vocal line includes the lyrics: "Dost - li - gi - miz bay - ro - g'i, Do'st -".

Piano accompaniment for the second system, continuing the accompaniment from the first system.

Vocal line and piano accompaniment for the third system. The vocal line includes the lyrics: "li - gi - miz bay - ro - gi Tinch-lik yoq- qan cha - ro".

Piano accompaniment for the third system, continuing the accompaniment from the second system.

gi tinch - lik yoq - qan cha - ro - gi. O'z e - li re -

ja sol - gan bu - dost - lik cha - ma - ni

hey,

da u - lug gu - rung ku - ni - dir.

hey,

Qir - giz - lar va - ta - ni - da

hey,

1.

2.

Hey!

3.

Qondosh qardoshlarimiz
 Aka-ukalarimiz
 Ulug' gurung kunidir (ay, jon, ay, jon)
 Qirgizlar Vatanida. 2marta
 Do'stligimiz bayrog'i
 Tinchlik yoqqan chirog'i
 O'z eli reja solgan
 Do'stlik chamanida
 Ulug' gurung kunidir (ay, jon, ay, jon)
 Qirgizlar Vatanida. 2marta

Gul sayri

Allegro moderato

First system of the piano introduction, featuring a treble and bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The music begins with a piano (*p*) dynamic. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with sustained chords.

Second system of the piano introduction. The right hand continues the melodic line, and the left hand features a more active accompaniment with chords and moving lines. Dynamics range from mezzo-forte (*mf*) to forte (*f*).

Soprano solo

First system of the vocal entry and piano accompaniment. The soprano part begins with a piano (*p*) dynamic. The lyrics are: A-zim dar - yo shi - rin shi - rin sho vil - lay di, yor yor Qo-ra tun - da sho-shib kel - sa yul - duz bo- lay yor yor. The piano accompaniment continues with chords and a melodic line in the right hand, and a bass line in the left hand.

Second system of the vocal entry and piano accompaniment. The soprano part continues with the lyrics: Ishq-o' - ti da bag - ri di-lim Dar yo ka- bi to - shib kel- sa. The piano accompaniment includes a section marked with a first ending bracket and the letter 'A'. Dynamics include mezzo-forte (*mf*) and piano (*p*).

lo - vil - lay-di, yor yor
qun duz bo lay yor yor

lo - vil - lay - di, yor yor
qun duz bo lay, yor - yor

mf Yor yo'-li- da gul te - ray lik, yu ring qiz - lar yor yor
Qo'-shiq ay- tay e - rib ket sin, bog' bon yi - git, yor - yor

Se - vi-shim ni bil- di - ray- lik, yu- ring qiz lar, yor - yor
Yu- ra- gim- ni be- rib ket - sin, bog' bon yi- git, yor - yor

f

yu - ring qiz - lar, yor - yor
 bog - bon yi - git yor - yor

f A - zim dar - yo shi - rin shi - rin

f A - zim

sho - vil - lay - di yor - yor

dar

S

ishq o' - ti - da bag' - ri di - lim lo - vil - lay - di, yor - yor

A

Yor yo'-li - da gul te - ray - lik

yu - ring qiz - lar, yor - yor sev - gi - miz ni bil - di - ray - lik,

1. yu - ring, qiz lar yor - yor

2. *dim.*

pp

pp

mf

pp

ppp

p

pp

Go'zal Toshkent

(Maftuningman k/f-dan)

M.Leviyev musiqasi

T.To'la she'ri

Andante

p *mf*

Tong - ning e - li o - lib kel - di so - yin - ga,

Gul - lar xi - di gur ki - ra gan jo - yin - ga

yu- zim chay - dim chi-ro-yim - ga, so - yin - ga, Go' zal Tosh-kent

qu - loq sol meh - mo - ning - ga (yo), jo - non yor - la - rim

(o), dil bar - jon la - rim sev - gi - miz - ni

yor - gak - la - ding, shod et ding, le - kin qa - ni qay - ga u - ni

ber - kit ding

O... O... O...

O... O... O... O... O...

p *mf*

Jon...

p

mf *p*

Qan - day sa - hiy qan - day go' zal

bo- ging bor, bo- ging bor, sev ging bi- lan ba - mi - so - li lo- la zor

lo - la - zor, Jon!

se- ning bi- lan o shiq - lar ham bax - ti - yor,

Go'- zal - Tosh- kent qu loq sol meh - mo - ning - ga (yo),

jo- non yor - la rim dil - bar - jon - la - rim

sev - gi - miz - ni yor - gak - la - ding, shod et ding, le - kin qa - ni

qay - ga u - ni ber - kit ding O.. O...

O.. O.. O.. O.. O.. O..

Alla

A.Muhammedov musiqasi

B.Umidjonov aralash xor uchun qayta ishlagan

Z.Obidov she'ri

Andante cantabile

mp dolce

1. Ux - la bo - lam al - la - yo, gu - li - lo - lam al - la - yo,
2. Bag' - rim dan hech qo'y - may man, sen - ga bo - qib to'y - may - man,

p

oq - shom kir - di har yo - na jo - nim al la,
ke - tol - may - man yo - ning dan jo - nim al - la

te - pang - da - men par - vo na al - la, al - la
 lon ay - lan - sin jo - ning dan al - la, al - la

sen bax-tim- san ba ho - rim - san bag - rim -
 Ko'-rar ko- zim baxt yul - du - zim o - rom

san sen dil ban dim, a - sal qan dim, fax - rim -
 ol al - lang ay - tay jo nim, qo' - zim, u - xlay

san
qol *p* ux - la shi - rin do'm - bo - g'im jo - nim al - la

p

o - vun - cho - g'im op - po - g'im al - la. al la

p M.. M...

p M.. M...

p

M.

M.

al - la, al - la

M..

poco

Uxla bolam allayo, guli lolam allayo
 Oqshom kirdi har yona, jonim alla,
 Tepangda men parvona, alla, alla
 Sen baxtimsan, bahorimsan, bag'rimsan,
 Sen dil bandim, asal qandim, faxrimsan.
 Uxla shirin do'mbog'im, jonim alla,
 Ovunchog'im, oppog'im, alla, alla

Bag'rimdan hech qo'ymayman, senga boqib to'ymayman,
 Ketolmayman yoningdan, jonim alla,
 Ko'rar kozim, baxt yulduzim, orom ol,
 Allang aytay jonim q'ozim, uxlab qol.
 Uxla shirin do'mbog'im, jonim alla,
 Ovunchog'im, oppog'im, alla, alla.

Baxt q'oshig'i

Mirtemir she'ri

Allegro moderato

The piano introduction is in 2/4 time with a key signature of one flat (B-flat). It begins with a treble clef and a dynamic marking of *f*. The melody starts with a quarter rest followed by a quarter note G4, then a quarter note A4, and a quarter note Bb4. The bass line starts with a quarter rest followed by a quarter note G3, then a quarter note A3, and a quarter note Bb3. The piece continues with a series of chords and melodic fragments in both hands.

The piano accompaniment for the first system consists of two staves. The right hand has a series of chords, while the left hand has a rhythmic pattern of eighth notes. The system ends with a repeat sign.

The second system features a vocal line and piano accompaniment. The vocal line is in a treble clef and contains the lyrics: "Qan - day yor - qin za - mo - na baxt - li za - mo - na,". The piano accompaniment consists of two staves with chords and a bass line.

The third system features a vocal line and piano accompaniment. The vocal line is in a treble clef and contains the lyrics: "kuy - la - mas - ga ba - ho - na yoq hech ba - ho - na". The piano accompaniment consists of two staves with chords and a bass line.

Qan-day yo-qin za-mo-na,

baxt-li za-mo-na kuy-la-mas-ga ba-ho-na

yoq hech ba-ho-na.

cresc.

Fa-zo-gir ni os-mon-ga yuk-sal-gan shu baxt

El dov ru - gin ja - hon - ga ta - rat - gan shu baxt

Rah - mat sen - ga chin dil - dan ey u - lug Va - tan

Naqarot

ey u - lug Va - tan Rah - mat - lar sen - ga jon Va -

tan

unis

Ja - hon - day u - lug' el - dan (ey) rah - mat - lar sen -

ga jon Va - tan.

g^{ua}

f

Ey, u -

lug' Va - tan!

ff

Qanday yorqin zamona
 Baxtli zamona
 Kuylamasga bahona-
 Yoq bahona

Fazogirni osmonga
 Yuksaltgan shu baxt
 El dovrug'in jahonga
 Taratgan shu baxt

Naqarot
 Rahmat senga chin dildan
 Ey ulug' Vatan
 Rahmatlar senga jon Vatan
 Jahonday ulug' eldan (ey)
 Rahmatlar senga jon Vatan

Shu baxt uchun otalar
 Berdi ko'p qurbon
 Shu daxt bebaho gavhar,
 O'zi bir jahon

Jahonday yorqin, quvnoq
 Chaman bor bizda,
 Jahonday cheksiz, porloq
 Vatan bor bizda

Vatan haqida qo'shiq

S. Boboyev musiqasi
T.Ma'rufiy she'ri
yakkaxon -bariton

Maestoso

Va -

ta - ni miz keng va cha man - zor bax -

ti - miz - ning yul - du - zi por - loq.

Sen e - rur - san ha - yo - ti - miz - ning

nur so - chuv - chi qu - yo - shi por - loq.

f Sen e - rur - san ha - yo - ti - miz - ning

nur so - chuv - chi - qu - yo - shi por - loq.

Jon xal - qim ya - - sha!

Fine

dolce
ff

2. Vatan uchun og'ir damlarda
 G'alabaga boshlading o'zing.
 Ona xalqim bo'lgin muqaddas
 Quvvat berdi jangavor so'zing

O'zbekiston yoshlari

Q.Mamirov musiqasi
M.Mirzayev she'ri

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The music begins with a whole rest in the upper staff and a quarter note in the lower staff. The second measure features a half note in the upper staff and a half note in the lower staff. The third measure contains a half note in the upper staff and a half note in the lower staff. The fourth measure has a half note in the upper staff and a half note in the lower staff.

The second system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats, and the time signature is 2/4. The music begins with a half note in the upper staff and a half note in the lower staff. The second measure features a half note in the upper staff and a half note in the lower staff. The third measure contains a half note in the upper staff and a half note in the lower staff. The fourth measure has a half note in the upper staff and a half note in the lower staff.

The third system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats, and the time signature is 2/4. The music begins with a half note in the upper staff and a half note in the lower staff. The second measure features a half note in the upper staff and a half note in the lower staff. The third measure contains a half note in the upper staff and a half note in the lower staff. The fourth measure has a half note in the upper staff and a half note in the lower staff.

The fourth system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats, and the time signature is 2/4. The music begins with a half note in the upper staff and a half note in the lower staff. The second measure features a half note in the upper staff and a half note in the lower staff. The third measure contains a half note in the upper staff and a half note in the lower staff. The fourth measure has a half note in the upper staff and a half note in the lower staff.

The fifth system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats, and the time signature is 2/4. The music begins with a half note in the upper staff and a half note in the lower staff. The second measure features a half note in the upper staff and a half note in the lower staff. The third measure contains a half note in the upper staff and a half note in the lower staff. The fourth measure has a half note in the upper staff and a half note in the lower staff.

First system of musical notation, featuring a treble and bass clef with a 4/4 time signature. The treble staff contains a melodic line with eighth notes and a quarter note. The bass staff contains a bass line with a long note and a quarter note.

Second system of musical notation, featuring a treble and bass clef with a 4/4 time signature. The treble staff contains a melodic line with eighth notes and a quarter note. The bass staff contains a bass line with eighth notes and a quarter note.

Third system of musical notation, featuring a treble and bass clef with a 4/4 time signature. The treble staff contains a melodic line with eighth notes and a quarter note. The bass staff contains a bass line with eighth notes and a quarter note. The system includes first and second endings.

Fourth system of musical notation, featuring a treble and bass clef with a 4/4 time signature. The treble staff contains a melodic line with eighth notes and a quarter note. The bass staff contains a bass line with eighth notes and a quarter note.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two flats (B-flat and E-flat). The first staff contains a melodic line with eighth and quarter notes. The grand staff contains a piano accompaniment with chords and a bass line.

Second system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two flats. The first staff contains a melodic line with eighth and quarter notes. The grand staff contains a piano accompaniment with chords and a bass line.

Third system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two flats. The first staff contains a melodic line with eighth and quarter notes. The grand staff contains a piano accompaniment with chords and a bass line. The system ends with a double bar line and repeat dots.

Fourth system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two flats. The first staff contains a melodic line with eighth and quarter notes. The grand staff contains a piano accompaniment with chords and a bass line.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two flats (B-flat and E-flat), and the time signature is 7/8. The music features a melodic line in the upper treble staff and a complex accompaniment in the grand staff, including chords and rhythmic patterns.

Solo

Second system of musical notation, continuing the piece. It features the same three-staff layout. The upper treble staff has a melodic line with some sustained notes. The grand staff accompaniment includes a steady bass line and chordal textures.

Third system of musical notation. The upper treble staff shows a melodic line with some rests. The grand staff accompaniment continues with rhythmic patterns and chords. The system concludes with a double bar line and a fermata over the final notes.

Fourth system of musical notation. Similar to the previous systems, it features a melodic line in the upper treble staff and a complex accompaniment in the grand staff. The system ends with a double bar line and a fermata.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The top staff contains a melodic line with eighth and sixteenth notes. The grand staff contains a complex accompaniment with chords and rhythmic patterns.

Second system of musical notation, continuing the piece. It features the same three-staff layout. The melodic line in the top staff continues with various note values and rests. The accompaniment in the grand staff includes chordal textures and moving bass lines.

Third system of musical notation. The word "Solo" is written above the first staff. This system shows a more active melodic line in the top staff, with frequent sixteenth-note runs. The accompaniment in the grand staff provides a steady harmonic and rhythmic foundation.

Fourth system of musical notation, the final system on the page. It continues the melodic and accompanimental themes. The top staff features a melodic phrase that concludes the system. The grand staff accompaniment remains consistent in style and texture.

First system of a musical score. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two flats (B-flat and E-flat). The top staff contains a melodic line with eighth and quarter notes, ending with a whole note. The grand staff contains a piano accompaniment with chords and moving lines in both hands.

Second system of a musical score, continuing from the first. It also consists of three staves: a single treble clef staff at the top, and a grand staff below. The key signature remains two flats. The top staff features a melodic line with a long, sustained note (possibly a fermata) in the second measure. The grand staff continues with piano accompaniment, including a more active right-hand part in the second measure.

Ohangaron

F.Nazarov musiqasi
Ya.Qurbonov she'ri

Allegro

mf

The first system of the piano introduction consists of four measures. The right hand plays chords and a melodic line, while the left hand plays a rhythmic accompaniment. The dynamic is marked *mf*.

f

The second system of the piano introduction consists of four measures. The right hand plays chords and a melodic line, while the left hand plays a rhythmic accompaniment. The dynamic is marked *f*.

mf Qizlar

Chor at - rof - da kak - lik say - rar, ul - kan da - von,

p

The vocal part for girls consists of two systems. The first system has four measures of melody with lyrics. The second system has four measures of piano accompaniment. The dynamic is marked *p*.

f Yigitlar

shar - bat su - vin har qul - tu - mi tan - ga dar - mon.

The vocal part for boys consists of two systems. The first system has four measures of melody with lyrics. The second system has four measures of piano accompaniment. The dynamic is marked *f*.

mf Qizlar

Hur qiz - la - ri bir bi - ri - dan lo - ba - ru sho'x,

f Yigitlar

o't yu - rak - li yi - git - la - ri mar - du may - don

f Xor

O - han - ga - ron shah - ri o'z - bek - ning fax - ru! —

Ko'h - na dash - ti - da gur - ki - rar ha - yot!

p *cresc.*

ff

ff
A...
ff

Meh - nat tash - ti - da bun - da har dil - shod!
mf *cresc.*

2. Qir bag'riga qo'yni qo'yar cho'ponlar,
Bog'lariga aro berar bog'bonlar.
Vatanimiz har burchiga shahdam qatnar,
Uym-uym ko'mir ortar karvonlari.

Naqarot

Xush keldingiz

S.Boboyev musiqasi
X.G'ulom she'ri

Allegretto

The piano introduction consists of four measures. The right hand plays a series of chords in a 2/4 time signature, marked *mf*. The left hand plays a simple bass line with eighth notes.

Di - li - miz - da do - i - mo kuy bo'l - sin, qu - yosh bo'l - sin.

E - li - miz - da do - i - mo yurt - bo - shi - miz bosh bo'l - sin ^{8va}

I-ovoz: Xush kel - din - giz bol - dik
II-ovoz: Xush kel - din - giz bo'l - dik shod

A - ziz meh - mon - lar biz - A - ziz meh - mon - lar biz - ga
ga

Bax - ti - miz qi - lib is - bot gul - lar tu - ta - miz siz - ga!
Bax - ti - miz is - bo - ti

Gul - lar tu - ta - miz siz - ga Gul - lar tu - ta - miz siz - ga

gul - lar tu - ta - miz siz - ga!

2.Sizni qutlaydi do'stlar
 Nafasi bahor avlod.
 Ish ijodda doimo
 Parvozga tayyor avlod.

Naqarot

Xush keldingiz bo'ldik shod!
 Aziz vehmonlar bizga
 Baxtimiz qilib isbot.
 Gullar tutamiz sizga!

Gul keltirib qo'yaman

S.Abramov musiqasi
Nazarmat sheri

Tezroq

The piano introduction consists of four measures. The right hand plays a series of chords, each followed by a quarter rest, with a dynamic marking of *mp*. The left hand plays a steady eighth-note accompaniment.

mp

Bo- g'im - ga gul ek - kan - dim o' - sib cha - man bo - lib - di.

The vocal line begins with a dynamic marking of *mp*. The lyrics are: "Bo- g'im - ga gul ek - kan - dim o' - sib cha - man bo - lib - di." The piano accompaniment continues with the same chordal pattern as in the first system.

E - shik ol - di suv bo- yi yash - nab gul - shan bo - lib di

The vocal line continues with the lyrics: "E - shik ol - di suv bo- yi yash - nab gul - shan bo - lib di." The piano accompaniment concludes with a final chord in the right hand and a few notes in the left hand.

Yal - yal yo - nar qi - zil gul, xud di - o - lov ning o - zi

Zavq - qa to - lar har - kon - gil, un - da ot - gan ning ko - zi.

bof - i - chi - da hay - kal bor mil - liq tut - gan qah ra - mon
Bo - gi - chi - da hay - kal bor qah - ra - mon.

u - ni kor - sam mard a - kam yod - ga ke - lar har qa - chon.
 A - kam ke - lar yod - ga har - qa chon.

Jang - da o'l - gan a - kam - ni es - lab yu - ra - man
 A - kam - ni do - im es - lab yu - ra - man

Har vaqt hay - kal yo - ni - ga gul - lar qo' ya - man.
 har vaqt hay - kal yo - ni - ga gul - lar qo - ya - man.

Nasibani qo'shig'i

S.Abramov musiqasi
X.Muxammadaliy she'ri

O'rtacha tez, o'ynoqi

mf

Sin - gil - cham

mf

oy - to - mon bo - ra - man, dey - di, Bu - lut - lar

f

ko'k - si - ni yo - ra - man dey - di. Ha - yuv,

chit - ti gul! cyit - ti gul!

Ha - yuv, chit - ti gul! chit - ti gul.

Singilcham oy tomon boraman, deydi,
Bulutlar ko'ksini yoraman, deydi

Ha-yuv chitti gul!
Ha-yuv chitti gul!

Fazoda juda ko'p sirlar deydi,
Paxtazor bolguday yerlar bor, deydi.

Ha-yuv chitti gul!
Ha-yuv chitti gul!

Yulduzdan-yulduzga o'taman deydi,
Singiljon, yoningga qaytaman, deydi.

Ha-yuv chitti gul!
Ha-yuv chitti gul!

Davra qo'shig'i

Allegro moderato

S.Yudakov musuqasi
Q.Ma'mirov she'ri

The first system of the piano accompaniment consists of two staves. The right hand plays a series of chords and moving lines, while the left hand plays a steady eighth-note accompaniment. The music is in 2/4 time and features a mix of chords and melodic fragments.

The second system of the piano accompaniment continues the musical themes from the first system. It maintains the same rhythmic and harmonic structure, with the right hand providing harmonic support and the left hand providing a consistent accompaniment.

f
El - ga bay - ram to'y xo - na - gir yur - tim qu - cho gi,
mp *f*

The first line of the vocal melody is written on a single staff. The lyrics are "El - ga bay - ram to'y xo - na - gir yur - tim qu - cho gi,". The piano accompaniment for this line is shown below, with dynamics *mp* and *f* indicated.

Ko'n - gil ya - qin bar cha do'st lar to'p - lan - gan cho gi
mp *f*

The second line of the vocal melody is written on a single staff. The lyrics are "Ko'n - gil ya - qin bar cha do'st lar to'p - lan - gan cho gi". The piano accompaniment for this line is shown below, with dynamics *mp* and *f* indicated.

Sho'h va sho - don dav - ra - miz - ning ey go' - zal mo hi

mp *f*

Jon!

mp *f* *mp* *f*

Tol - di-ring shoh dav - ra - lar - ni yang - ra - sin al - yor,

f

Bar - cha dost - lar dav-ra - si - ga bol - sin o mad yor!

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef and contains the lyrics "Bar - cha dost - lar dav-ra - si - ga bol - sin o mad yor!". The piano accompaniment is written in grand staff notation (treble and bass clefs) and includes dynamic markings of *mp* (mezzo-piano) and *f* (forte).

Tol - di-ring xuch dav-ra - lar ni yang - fa - sin al - yor,

The second system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef and contains the lyrics "Tol - di-ring xuch dav-ra - lar ni yang - fa - sin al - yor,". The piano accompaniment is written in grand staff notation and includes dynamic markings of *mp* and *f*.

Bar - cha dost - lar dav ra - si - ga bol - sin o mad yor!

The third system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef and contains the lyrics "Bar - cha dost - lar dav ra - si - ga bol - sin o mad yor!". The piano accompaniment is written in grand staff notation and includes dynamic markings of *mp* and *f*.

Elga bayram to'yxonadir yurtim quchog'i,
 Ko'ngil yaqin barcha do'stlar to'plangan chogi,
 Shox va shodon davramizning ey go'zal mohi,
 To'ldiring xush davralarni yangrasin alyor,
 Barcha do'stlar davrasiga bo'lsin omad yor!

Bahor yana qizlar ko'rkin qilmoqda ko'z-ko'z,
 Sizga olqish, alyor aytib kelmoqda navro'z
 Opa-singil dugonalr keldi navbat so'z,
 To'ldiring xush davralarni yangrasin alyor
 Barcha do'stlar davrasiga bo'lsin omad yor!

Onajonlar. davramizning tori sizniki,
 Mehrimizning, qalbimizningn qori sizniki,
 Chaqnab boqqan kozimizning nuri sizniki,
 To'ldiring xush davralarni yangrasin alyor,
 Barcha do'stlar davrasiga bo'lsin omad yor!

O'zbekiston

S.Yudakov musiqasi
Q.Ma'mirov she'ri

Allegro moderato

The piano introduction consists of two systems of music. The first system features a treble clef with a 2/4 time signature and a key signature of two flats (B-flat and E-flat). The right hand plays a rhythmic pattern of eighth notes, while the left hand plays a melodic line with a slur. The second system continues this pattern, with the right hand playing chords and the left hand playing a melodic line.

This system shows the piano accompaniment for the first system of the vocal part. The right hand plays chords and the left hand plays a melodic line.

f Bong u - rib *f* yang - ra - di mil - liy is - tiq - lol,

The vocal line is written in a single staff with a treble clef. The lyrics are "Bong u - rib yang - ra - di mil - liy is - tiq - lol,". The piano accompaniment is written in two staves (treble and bass clefs) with a 2/4 time signature and a key signature of two flats. The piano part features chords and a melodic line.

f Shon - li yol tan - la - dik, kul - di is - tiq - bol.

The vocal line is written in a single staff with a treble clef. The lyrics are "Shon - li yol tan - la - dik, kul - di is - tiq - bol." The piano accompaniment is written in two staves (treble and bass clefs) with a 2/4 time signature and a key signature of two flats. The piano part features chords and a melodic line.

Meh - nat - da mar - do - na qud - rat - li xal - qim

Za - mon - ning zay - li - dan top - di baxt iq - bol.

Naqarot

Teng - siz kuch qud - ra - ting Oz - be - kis - ton,

Ort - sin shon shuh - ra - ting Oz - be - kis - ton!

Oz - be - kis - ton,

mp *f*

ey nur - li ja - hon,

p

Jon - - - - jon, Oz - -

f

be - - kis - - ton.

rit. *rit.*

Quyov

Q.Mamirov musiqasi
Ch.Muslim she'ri

Allegretto

The first system of the musical score consists of three staves. The top staff is a vocal line with a whole rest. The middle staff is the right-hand piano part, starting with a piano dynamic marking and a dotted line above it. The bottom staff is the left-hand piano part. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4.

The second system of the musical score consists of three staves. The top staff is a vocal line with the lyrics "Hoy qu-yon op-poq qu-yon". The middle staff is the right-hand piano part. The bottom staff is the left-hand piano part. The key signature and time signature remain the same as in the first system.

The third system of the musical score consists of three staves. The top staff is a vocal line with the lyrics "kel men bi-lan oy-na-gin Chop-qil-lab u yon bu-uon,". The middle staff is the right-hand piano part. The bottom staff is the left-hand piano part. The key signature and time signature remain the same.

The fourth system of the musical score consists of three staves. The top staff is a vocal line with the lyrics "bog'cha-miz-da quv na-gin Yod tut-ma-gin o'zing-ni,". The middle staff is the right-hand piano part. The bottom staff is the left-hand piano part. The key signature and time signature remain the same.

bog' - da yay - rab da - ming ol Sen - ga o - chay

ko'k - sim ni kel qu yon jon ke la qol

Hoy, quyon oppoq quyon
 Kel men bilan o'ynagin
 Chopqillab u yon- bu yon,
 Bog'chamizda quvnagin.

Yot tutmagin o'zingni,
 Bog'da yayrab daming ol!
 Senga ochay ko'ksimni,
 Kel quyonjon, kela qol!

Senga qurdim jajji uy.
 Kirib yotgin bermalol
 Barra o'tlarga hop to'y
 Otining kelmas malol

Seni sevaman jondan.
 Doim yuvib tarayman
 Yiroq ketmay yoningdan
 Parvarishlab qarayman.

Boshoqlar

Q.Mamirov musiqasi
Z.Komilov she'ri

The first system of the musical score consists of four measures. The vocal line is a whole rest. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 2/4.

The second system of the musical score consists of four measures. The vocal line contains the lyrics: "Bo shoq - lar jon bo - shoq - lar ol - tin - si - mon bo - shoq - lar". The piano accompaniment continues with the same rhythmic pattern as the first system.

The third system of the musical score consists of four measures. The vocal line contains the lyrics: "Qir da - la - lar ko'k - si - ga Du - ru mar - jon bo shoq - lar,". The piano accompaniment continues with the same rhythmic pattern.

The fourth system of the musical score consists of four measures. The vocal line contains the lyrics: "Ser ba - ra - ka bo - liq - dir, Bag - ri don - ga to - liq - dir". The piano accompaniment continues with the same rhythmic pattern.

Bar - cha no - zu ne' - mat - dan mo' - ta - bar - dir u - lug' - dir.

Boshoqlar jon boshoqlar,
 Oltinsimon boshoqlar.
 Qir-dalalar ko'ksiga
 Duru marjon boshoqlar

Naqarot

Serbaraka bo'likdir,
 Bagri donga toliqdir.
 Barcha nozu ne'matdan
 Mo'tabardir, ulug'dir.

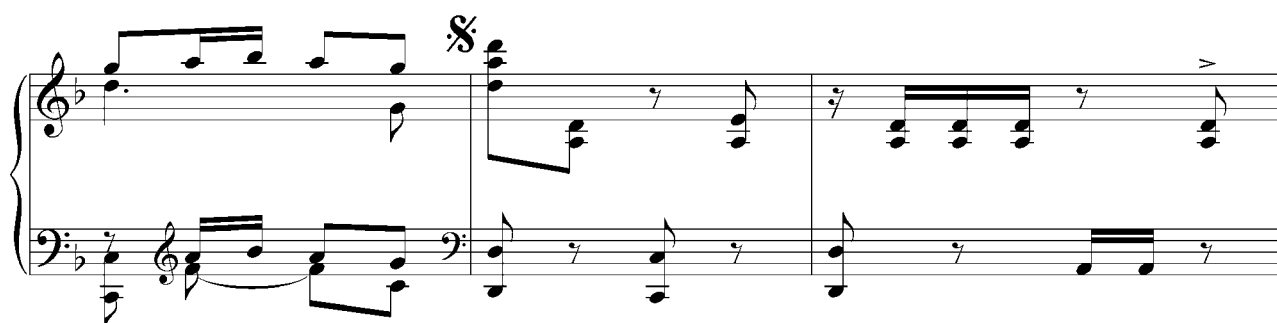
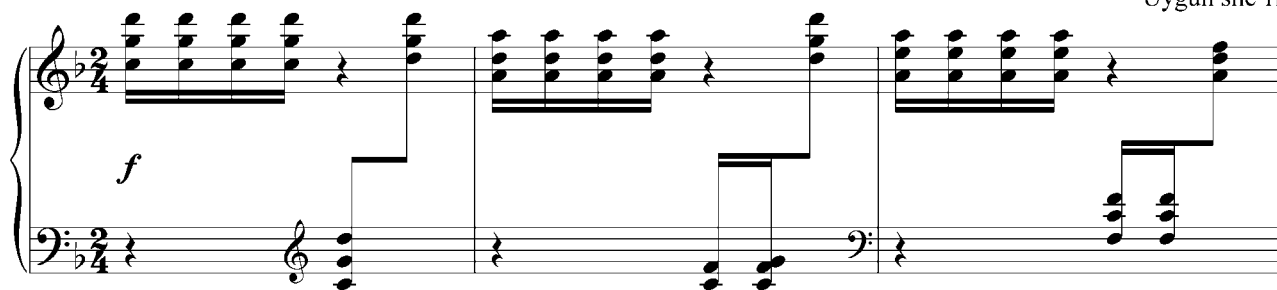
Quvonib xirmonidan
 Tatib shirin nonidan,
 Sevib oltin boshoqni
 El qadrlar jonidan

Lapar

“Oltin ko'l” musiqali dramasidan

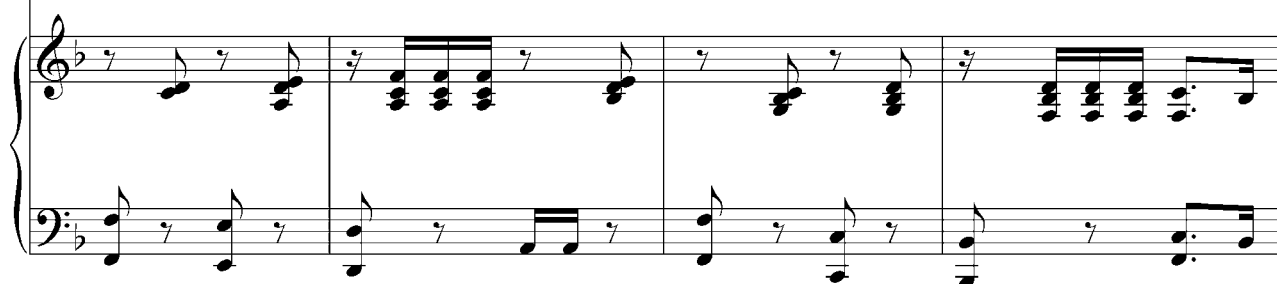

Allegretto

M.Leviyev musiqasi
Uygun she'ri



1. La - par ay - tib as - ra, as - ta ga - nim - lar - ni qi - lib xas -
2. Yax - shi - lar ni, yor e - tay - lik, cho'l - lar - ni gul - zor e - tay -

3. Pax - ta - dan tog - tog e - tay - lik, kong - li - miz - ni chog e - tay -
4. Ba - land tog - ning ba - land pas - ti o - dam - zod - ning gul - dur das -



ta!
lik,

lik
ta

1. Ga - nim - lar - ni qi - lib xas - ta
2. Chol - lar - ni gul - zor e - tay - lik

3. Kong li - miz - ni chog e - tay - lik.
4. O - dam - zod - ning gul dur das - ti.

1. Ga - nim - lar - ni qi - lib xas - ta
2. Chol - lar - ni gul zor e - tay - lik.

3. Kong - li - miz - ni chog e - tay - lik
4. O - dam - zod - ni gul - dur das - ti.

La - par ay - tib as - ta as - ta
yer - dan jan - nat bor e - tay - lik

Ke - ling say - ri bog e - tay - lik,
ish - la - shay - lik tol - may as - ti

la - par ay - tib as - ta as -
yer - dan jan - nat bor e - tay -

ke - lin say - ri bog e - tay -
ish - la - shay - lik tol - may as -

siz bir yon - dan, siz bir yon - dan

ta
lik biz bir yon - dan

lik.
ti.

Biz bir yon-dan hey siz bir yon - dan

biz bir yon dan hey

1.2.

siz bir yon - dan, biz bir yon - dan hey

biz bir yon - dan biz bir yon - dan hey.

hey!

Gulla, Mirzacho‘l

Allegro moderato

Allegro moderato
f

m-soprano
mf

Ol - qish - lay man is - tiq - lol bay - ro - gim - ni

p

U yo‘l - la - di nur - ga ix - ti - yo - rim - ni.

As - ri - miz - z - da cho'l - lar bol - di gu - lis - ton

quv - nab, quv - nab kuy - lay - man di - yo - rim ni (o)

Jon.

f

3 3 3 3

Musical score system 1. Treble clef: four measures of rests. Piano accompaniment: first measure has a chord; second measure has a descending eighth-note line; third and fourth measures have a steady eighth-note bass line.

Musical score system 2. Treble clef: four measures of rests. Piano accompaniment: first three measures have chords with a long slur over them; fourth measure has a chord and a *pp* dynamic marking.

Musical score system 3. Treble clef: four measures of rests. Bass clef: vocal line with lyrics "Sir - dar - yo - ga o - chib te - kis yol - lar - ni". Piano accompaniment: first three measures have chords; fourth measure has a melodic phrase in the right hand and a chord in the left hand, with a *mf* dynamic marking.

f Hey!

f

Nur - ga kom - dik suv - ga cho'm - dik cho'l - lar - ni.

Piano introduction with flowing arpeggiated figures in both hands.

Vocal entry with lyrics: *mp* Mir - - za - - chol!
 Mir - - za - - chol!
mp *f*

Piano accompaniment for the vocal entry, starting with a mezzo-piano texture and moving to a forte texture.

Piano accompaniment with sustained chords and a fermata.

Piano accompaniment featuring a *crescendo* and a *ff* section.

Piano accompaniment with arpeggiated figures and a fermata.

Allegro moderato

1. Yan - gi yer - da bo - gu bos - ton ya - rat -
2. Tong - lar o - tib er - ka - lay - di dil - lar -

f

f

Allegro moderato

mf

dik!
ni!

f

f

Mir - - - za - - -

cho'!

rit. . . .

rit. . . .

Allegro moderato

First system of piano introduction. Treble clef, bass clef. Dynamics: *f*. The music consists of rhythmic patterns in both hands, with a key signature change to one sharp (F#) in the final measure.

Second system of piano introduction. Treble clef, bass clef. The music continues with rhythmic patterns in both hands, maintaining the key signature of one sharp.

m-soprano

mf

First system of the soprano vocal line. Treble clef. Lyrics: Mir - za - cho'l ning pax - ta - si bor, ko - ni bor.

Piano accompaniment for the first vocal system. Treble clef, bass clef. The piano part provides harmonic support for the vocal line.

Second system of the soprano vocal line. Treble clef. Lyrics: Tinch meh - na - ti xir - mon, xir - mon no - ni bor.

Piano accompaniment for the second vocal system. Treble clef, bass clef. The piano part continues to support the vocal line.

Va - ta - ni miz yer yu - zi - ning ziy - na - ti

Qud - ra - ti bor, sho - ni bor, im - ko - ni bor.

Jon!

cresc.

m-soprano
f

Mir - za - chol ning pax - ta - si bor, ko - ni bor.

f

Tinch meh - na - ti xir - mon, xir - mon no - ni bor.

f

Hur meh - nat - ga sha - raf bol - sin, shon bol - sin,

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are: "Hur meh - nat - ga sha - raf bol - sin, shon bol - sin,". The piano accompaniment features a steady bass line in the left hand and chords in the right hand.

Sha - rob ich - sak to - mir - lar - da qon bol -

The second system continues the musical score. The vocal line has the lyrics: "Sha - rob ich - sak to - mir - lar - da qon bol -". The piano accompaniment continues with similar harmonic support.

sin (o)

The third system concludes the musical score. The vocal line has the lyrics: "sin (o)". The piano accompaniment includes trills in the right hand, indicated by wavy lines and the letter 'tr'. The system ends with a fermata over the final note of the vocal line.

Jon!

Hut meh - nat - ga sha - raf bol - sin, shon bol - sin,

Hut meh - nat - ga sha - raf bol - sin, shon bol - sin,

Shon bol - sin,

Shon bol - sin,

Hut meh - nat - ga sha - raf bol - sin, shon bol - sin,

The first system of the musical score consists of five staves. The top staff is a vocal line starting with the exclamation 'Jon!'. The second and third staves are vocal lines with lyrics: 'Hut meh - nat - ga sha - raf bol - sin, shon bol - sin,'. The fourth staff is a vocal line with lyrics: 'Shon bol - sin,'. The fifth staff is a vocal line with lyrics: 'Shon bol - sin,'. The piano accompaniment is shown in the bottom two staves, featuring a bass line with eighth notes and a treble line with chords and triplets.

Sha - rob ich - sak to - mir - lar - da qon bol - sin

The second system of the musical score consists of five staves. The top staff is a vocal line with lyrics: 'Sha - rob ich - sak to - mir - lar - da qon bol - sin'. The second and third staves are vocal lines with lyrics: 'Sha - rob ich - sak to - mir - lar - da qon bol - sin'. The fourth staff is a vocal line with lyrics: 'Sha - rob ich - sak to - mir - lar - da qon bol - sin'. The fifth staff is a vocal line with lyrics: 'Sha - rob ich - sak to - mir - lar - da qon bol - sin'. The piano accompaniment is shown in the bottom two staves, featuring a bass line with eighth notes and a treble line with chords and triplets.

Lon!

f

diminuendo poco a poco

Detailed description: This system contains five staves. The top four staves are for vocal parts: Soprano, Alto, Tenor, and Bass. Each staff begins with a whole note chord and is followed by a long, horizontal oval indicating a sustained note. The Soprano staff has the lyrics "Lon!". The piano accompaniment is on the bottom two staves. The right hand (treble clef) starts with a whole note chord, followed by a series of eighth notes. The left hand (bass clef) plays a rhythmic pattern of eighth notes. The dynamic marking *f* is placed at the beginning, and *diminuendo poco a poco* is written across the middle of the system.

pp

pp

pp

pp

ppp

Detailed description: This system continues the vocal and piano parts. It consists of five staves. The vocal parts (Soprano, Alto, Tenor, Bass) end with a final note marked with a fermata and a dynamic marking of *pp*. The piano accompaniment continues with a similar rhythmic pattern. The right hand ends with a final chord marked with a fermata and a dynamic marking of *ppp*. The left hand ends with a final chord marked with a fermata and a dynamic marking of *ppp*.

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DADAMIRZA BALTABAYEV**

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