O‘ZBEKISTON RESPUBLIKASI
OLIY VA O‘RTA MAXSUS TA’LIM VAZIRLIGI
O‘RTA MAXSUS, KASB-HUNAR TA’LIMI MARKAZI
ISTIQBOLNI BELGILASH, USLUBIYAT VA AXBOROT RESPUBLIKA MARKAZI
O‘ZBEKISTON DAVLAT KONSERVATORIYASI

**MUHAMMAD OTAJONOV**

# FORTEPIANO DUETLARI

*O‘quv qo‘llanma*

TOSHKENT – 2004



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O‘zbekiston Respublikasi Madaniyat ishlari vazirligi madaniyat va san’at sohasi o‘quv-uslubiy Kengashi, O‘zbekiston davlat konservatoriyasi ilmiy Kengashi, hamda O‘rta maxsus, kasb-hunar ta’limi markazi ilmiy-metodik kengashi tomonidan nashrga tavsiya etilgan

Mas’ul muharrir: ***Botir Matyoqubov*** — Hamza nomidagi musiqa kolleji direktori

Musiqa muharriri: ***Jamoliddin Karomatov*** — istiqbolni belgilash, uslubiyat va axborot Respublika Markazining direktor o‘rinbosari

Taqrizchilar: ***Gulzamon G‘ulomova*** — O‘zbekiston davlat konservatoriyasi maxsus fortepiano kafedrasining dotsenti, HABIBULLO RAXIMOV — O‘zbekiston Bastakorlar uyushmasi raisining o‘rinbosari, professor, KOMIL ZOIROV — V. A. Uspenskiy nomidagi RO‘MMLning direktori, dotsent, OLIMBOY OTOJONOV — Xorazm davlat universiteti musiqa fakultetining katta o‘qituvchisi.

Ushbu o‘quv qo‘llanma O‘zDK Ilmiy uslubiy kengashida ko‘rib chiqilib, nashrga tavsiya etilgan.

**O $\frac{4905000000—}{M\ 361(04)2004}$ — 2004**

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## MUALLIFDAN

Jahon musiqa san'atida barcha janrlar qatori fortepiano dueti ham alohida o'rin tutadi. Fortepiano dueti professional ijrochiligida kam uchraydigan janr bo'lsada, ko'pgina kompozitorlar bu janrga murojaat etib, bir qator asarlar yaratishgan.

G'arb musiqa ijrochiligiga xos bo'lgan fortepiano duet ijrochilik san'ati O'zbekiston diyorida ham o'ziga xos tarzda shakllandi. O'zbekiston kompozitorlarining bu janrga murojaat etishi milliy ohanglarni tarannum etuvchi ijrochilik maktabining yangi qirralarini ochib berdi. O'zbekiston xalq artistlari, kompozitorlar Sulaymon Yudakovning «Raqs suitasi», Boris Giyenkoning «Masxarabozlar», O'zbekiston Respublikasi san'at arbobi Abdusharif Otajonovning «Improvizatsiya», Nurilla Zokirovning «Tokkata» kabi yorqin fortepiano duetlarini kelajak avlodga meros qilib qoldirdilar.

Fortepiano cholg'usiga mos ohangdosh tovushlar, garmoniyalar, nihoyatda boy va nafis bo'lib, duet ijrochiligida bir-biriga chambarchas qo'yilib insonning ichki dunyosini ochib beradi. Fortepiano duet janrining xususiyatlaridan biri shundaki, unda o'quvchilar iprovizatsiya, variatsiya usullaridan mohirona foydalanishlari mumkin.

Yillar mobaynida fortepiano dueti ijrochilari o'ziga xos milliylikni saqlagan holda janr talqini va rivojiga alohida ijodiy ta'sir qilib kelganlar. Respublikamizda bunga birinchilardan bo'lib o'z hissalarini qo'shgan ijrochilar Olimboy va Muhammad Otajonovlardir. Aka-uka Otajonovlar jahon va O'zbekiston kompozitorlarning asarlarini ko'pgina davlatlarda, jumladan, Rossiya, Ukraina, Gruziya, Turkiya, Germaniya, Polsha, Vengriya va boshqa o'lkalarda munosib ijro etib, yuksakolqishlarga sazovor bo'lganlar.

E'tiboringizga taqdim etilayotgan quyidagi fortepiano duetlari to'plamidan taniqli jahon kompozitorlari qatorida o'zbek kompozitorlarining yangi asarlari ham o'rin olgan. Ushbu o'quv qo'llanma ijrochilik san'atini rivojlantirishda alohida ahamiyat kasb etadi deb umid qilamiz.



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## TO‘PLAMGA KIRITILGAN ASARLAR SHAHRI

I.S. Baxning Konsertida biz kompozitor uslubiga xos bo‘lgan polifonik rivojlanish xususiyatlarini ko‘ramiz. Konsert uch qismdan iborat bo‘lib, har bir qism mustaqil va o‘z navbatida birgalikda yaxlit asarni tashkil etadi. Bu asarni ijro etishda albatta I.S. Bax musiqa san’atini puxta bilish, Yevropa uyg‘onish davri haqida ma’lumotlarga ega bo‘lish lozim.

Do major Konsertida yangrovchi har bir mavzuning boshlanish va yakunlanish paytlarini ijrochilar aniq bilishlari, shunga muvofiq kuyni yo‘naltirishlari lozim. Aks holda yaxlit musiqiy asar tinglovchi e’tiboriga noto‘g‘ri va chalkashtirilgan ko‘rinishda havola qilinishi mumkin. Shu bilan birgalikda asarning aniq ijro etilishi uchun berilgan ko‘rsatmalarga ham rioya qilish zarur. Liga va legatolarning ko‘rsatilishi, stakkato holatlari, dinamik belgilar mana shunday asosiy ko‘rsatmalardan hisoblanadi. Albatta, pauzalarga va punktir ritmikaga ham e’tibor berilishi lozim.

J. Verdi — F. Listning «Rigoletto» transkripsiyasi tez vaznda yozilgan bo‘lib, hazilchan obrazni ifodalaydi. Unda saroy masxarabozi Rigoletto obrazi tasvirlangan. Ushbu obraz doimiy quvnoq bo‘lishiga qaramay, otalik mas’uliyatini his etuvchi, qalb iztiroblari va ichki kechinmalarga to‘la, dardli insonni tasvirlaydi. Mana shuning barchasi transkripsiyada o‘z ifodasini topgan. Unda komizm va dramatizmning mujjassamligi, mavjud vaziyatni to‘laqonli ifodalab berilishi ijrochidan katta mahoratni va professional tayyorgarlikni talab etadi.

Ushbu asarni ijro etishda F. Listning pianistik ijro xususiyatlaridan xabardor bo‘lish, uslubi va yo‘nalishini puxta bilish lozim.

Ma’lumki, kompozitorning fortepiano asarlari keskin kontrastlarga, dinamik qarama-qarshiliklarga asoslanadi. «Rigoletto» transkripsiyasi ham mana shunday asarlar qatoriga kirib, ijrochidan aniqlikni, puxta ijro texnikasi, keng diapazonni qamrab olish xususiyatini, har bir mayda cho‘zim va pauzalarning mohiyatini tushunishni talab qiladi.

Ijro etish jarayonida har bir partiya mukammal o‘rganib chiqilishi lozim. Unda mavzularning bir qo‘ldan ikkinchisiga o‘tishiga, bir partiyadan boshqasiga o‘tishiga e’tibor berish lozim. Asar murakkab ritmikaga ega bo‘lib, undagi har bir cho‘zim aniq va o‘z vaqtida chalinish kerak. Mayda cho‘zimlarda pastga va yuqoriga yo‘naluvchi passajlarni, ayniqsa yuqoi registrlarda harakatlanuvchi tovushlarni aniq va yengil ijro etish maqsadga muvofiqdir. 53–55 taktlarda (va shunga o‘xshash holatlarda) arpedjio fonida ikkinchi fortepianoda yangrovchi nonlegatoda oktavali va akkordli tovushlarni alohida ajratib ijro etish lozim.

R. Shumanning «Andante kantabile» fortepiano dueti lirik xarakterga ega bo‘lib, vals janrida yozilgan. Murakkab uch qismli shaklda, uch hissali o‘lchovda bayon etilgan ushbu asar doimiy aylanib turuvchi doirani o‘zida namoyon etadi. Asarning musiqiy mavzusiga tovushlarning ketma-ket bir tomonlama harakati va katta intervalga sakrashi xosdir. Bunday holat kuyda tasvirlangan obrazning gohida sokin, gohida esa jo‘shqinlanib ketishini ifodalaydi. O‘rta qism chekka qismlarga nisbatan kontrast yaratadi. Bu kontrast lirik holatning chuqurlashishi va g‘amginligi natijasida vujudga keladi. Bu hol akkordli tuzilmalarga tayanish, garmoniyaning



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yanada quyuqlashuvi, punktir ritmikaning keng tarqalishi, lado-tonal o‘zgarishlar bilan xarakterlanadi. Uch hissali o‘lchovning o‘rta qismda ikki hissaliga o‘tishi ham kuydagi kayfiyatni o‘zgartiradi.

Asarning rivojlanishi jarayonida ikkita fortepianoning vazifalari o‘zaro almashinib keladi. Birinchi fortepianoda bayon etilgan musiqiy mavzu keyingi davriyalarda ikkinchi fortepiano zimmasiga yuklatiladi. Va lado-tonal, garmonik jihatdan boyitib boriladi. Punktir ritmika ham kuyning bayon etilishida muhim ahamiyat kasb etadi. Lirik kantilenani tasvirlash, uni rang-barang boyitib borishda poliritmika asosiy o‘rin egallaydi.

«Andate kantabile» asarini ijro etishda ijrochilar asarga xos bo‘lgan lirik kayfiyatni o‘zlarida his etishlari kerak. Va albatta, har bir partiya ijrochisi o‘z mavzusini yaxshi bilgan holda hamrohini ham tinglay olishi va birgalikda yaxlit ansambl yaratishi lozim.

Kompozitor Qahramon Rahimov qalamiga mansub «Buxoro bozori» lavhasi «Avitsenna» baletidan olingan bo‘lib, ikkita fortepiano uchun moslashtirilgan. Asarning bayon etish uslubi, xarakteri dasturiy nomiga xos ravishda ifoda etilgan. Undagi jo‘shqinlik, ohanglarning takroriy kelishi, tovushlarning turli balandliklarga sakrama harakati, asosan, mayda cho‘zimlarda ifoda etilishi mavjud kayfiyatni to‘laqonli ifodalanilishiga yo‘naltirilgan. Asar o‘rtacha tezlikdagi vaznda, reprizali uch qismli shaklda yozilgan. Har bir fortepiano partiyasi o‘zining mustaqil mavzu yo‘nalishiga ega bo‘lib, birinchi fortepiano asosiy mavzuni rivojlantirib borsa, ikkinchisi garmonik tuzilmalarga asoslanadi. Mavzuning rivojlanishi jarayonida qismlar orasida keskin kontrast sezilmaydi. Kompozitor bozor muhitini to‘laqonli tasvirlab berish maqsadida turli melizmatikalardan, glissandollardan unumli foydalangan. Asardagi lado-tonal xususiyatlar, garmonik tuzilmalar Sharq muhitini keng tasvirlanishiga omil bo‘la oladi.

«Buxoro bozori» fortepiano duetini ijro etish jarayonida kuchli hissalarda kelgan bas tovushlarini chuqur va ifodali ijro etish, birinchi fortepiano partiyasini esa engil, hazilchan va shu bilan bir qatorda har bir tovushini aniq ifodalash maqsadga muvofiqdir. Asardagi ritmik rang-baranglikka ham e’tibor berish lozim.

M. Otajonovning «Yaxshi kayfiyat» asari oddiy uch qismli shaklda yozilgan bo‘lib, estrada ijrochiligiga mo‘ljallangan. Bu asar davlatimiz tomonigan o‘zbek estradasini rivojlantirish haqidagi farmoniga javoban yaratilgan. Shu bois uning ruhiyati jozibali va engildir. Ijrochilarda jo‘shqinlik va dramatizm asarga yanada kayfiyat baxsh etadi.

«Yaxshi kayfiyat» asarining o‘ziga xos talqini mavjud. Odatda, duet ijrochiligi bir mezonga asoslanadi. Ushbu asarda har ikkala ijrochilar partiyasiga erkinlik berilgan. Har ikki pianinochi — ijrochilar 1- va 2- partiyalarga bo‘lingan holda asosiy yakkanavozlikni amalga oshirishlari mumkin. Ko‘zlangan erkinlik shunda namoyon bo‘ladi.

«Yaxshi kayfiyat» — original kuy asosida yaratilgan asar. Asarni talqin etish ijrochidan mahorat talab etadi. Chunki asar sho‘x usulga tayanadi va shu usul asar davomida mo‘tadil saqlanishi lozim. Ikkinchidan, garmoniya zamonaviy tusga asoslangandir. Har ikkalasining uyg‘unligi esa asarga zamonaviylik hamda jo‘shqinlik baxsh etadi.

«Ot eroniy» to‘rt hissali o‘lchovga asoslangan. Asosiy kuy o‘zbek milliy ohanglarida yaratilib, unda Yevropa cholg‘u ijrochiligi uslublaridan foydalanilgan. G‘arb musiqasiga xos xromatizm va jaz garmoniyalari o‘zbekona ohangda uyg‘unlashib, zamonaviylik baxsh etadi. Sinkopali improvizatsiyalarning boshqa elementlar bilan uyg‘unlashuvi (sintezida) rivojlanish uslubiga yagona joziba beradi. Shu bois, ijroda improvizatsiyaga jiddiyroq yondashish hamda uning sakkiztalik va o‘n oltitalik notalarga asoslangan fakturasiga e’tiborliroq bo‘lish maqsadga muvofiqdir.

«Ot eroniy» asari ijrochidan o‘ziga xos mahoratni talab etadi. Asar ko‘tarinki ruh bilan ijro etilsa va jozibalikka erishilsa ayni



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muddao. Asarning g‘oyasida ruhiyatni tetiklantirish, ko‘tarish kabi elementlar asos bo‘lgan.

«Ot eroniy» asari Xorazm xalq musiqa merosida masxaraboz yo‘llariga tegishli kuy asosida yozilgan. Ya’ni, to‘y — hashamlarda, bayramu — sayllarda, bozorlarda masxarabozlar bu kuy orqali xalqimizga xizmat qilib kelganlar. Asar 6 qator she’r bilan izohlanadi. She’r muallifi Qambar — Ota. «Ot eroniy» — «Eron oti» — ma’nosini bildiradi.

Duet 4/4 o‘lchovida Vivo, ya’ni juda tez rusumda boshlanadi. So‘ngra asosiy qahramonlari paydo bo‘lganligini ko‘rsatadigan «Allegretto» o‘rtacha texlikda «Ot eroniy» mavzusi beriladi. Ketma-ket ikki cholg‘uda ijro qilinadigan bu mavzu o‘z avjiga yetgach, ufor usuliga ya’ni 6/8 o‘lchovidagi jo‘shqin suratdagi mavzu «Allegro» «tez» qismiga o‘tadi. Sho‘x, o‘ynoqi ravishda yozilgan bu bo‘lim har xil tonalliklarda rivojlanib yana o‘z asosiy tonalligiga qaytib kelib, ko‘tarinki ruxda tugallanadi.

Shuni aytish joizki, bu asarda xalq kuyini buzmagan holda ehtiyotkorlik bilan ishlatishga harakat qilingan. Faktura ijrochilarga mos holda berilgan. Bunda sakkiztalik, o‘n oltitalik va o‘ttiz ikkitalik notalar mavjud bo‘lib, asar ma’nosi va dasturini tezda anglab olishga yordamlashadi. Asar ijrosi texnik mohirlikni talab etadi. Tez suratdagi notalar aniq ifodalansa, asarni asl mohiyatini ochib berish oson kechadi.

«Yangi yil oqshomi» — to‘plamning uchinchi asaridir. Bu asar ham yuqorida aytilganday sakkiz qatorlik she’r bilan yo‘g‘rilgan. O‘z-o‘zidan asarning nomi eshituvchiga dasturli ekanligini bildiradi. Uning shakli murakkab uch qismni tashkil etadi. Asar original mavzuda yozilgan bo‘lib, kirish qism bilan boshlanadi. O‘ziga xos bedana sayrashini tasvirlaydigan birinchi tovushlaridanoq, eshituvchi 3/8 o‘lchovdagi vals usulini sezadi. Yorqin va jo‘shqin mavzu «la» major tonalligida, keyin esa «si» bemajor tonalligida birinchi va ikkinchi partiyalarda ko‘rsatiladi. Keyinchalik o‘z tonalligiga qaytib yangi «lya» minorda beriladigan mavzu ketma-ket har ikki ijrochida paydo bo‘ladi. Shu bilan o‘rta qismi, «do» minorda 5/4 o‘lchovida yozilgan mavzu boshlanadi.

Bu kuy nihoyatda xalqchil, eshituvchini milliy ohanglarga xos bo‘lgan kayfiyatini ko‘taradi. Bu mavzu rivojlanish va avj qismlar vazifasini bajaradi. Bunda o‘zbek milliy usuli jo‘rligida Yevropa estrada improvizatsiyasi elementlari uyg‘unlashganligi va bog‘langanligi yaqqol seziladi. Va muallif asarni yakunlovchi uchinchi yoki repriza qismiga, yana vals usuli yangraydigan kuyga olib keladi.

Nihoyat, yakunlovchi qism esa, asosiy tonallik «la» majorda ko‘tarinki ruh «glissando» uslubida tugatiladi.

Faktura jihatdan asar nihoyatda boy va qulay bo‘lib, unda xilma-xil cho‘zimdagi notalar o‘z aksin topgan.

M. Otajonovning yuqorida izoh berilgan uchta asari o‘z xususiyati doirasida, birgalikda (turkum tarzda) hamda alohida-alohida ijro etish uchun mo‘ljallangan. Chunki ularni birlashtiruvchi milliy asos bo‘lsa, alohida har biri muhim kayfiyatni aks ettiruvchi tugal g‘oyasiga egaligidadir.

To‘plamdan o‘rin olgan fortepiano duetlari ijrochilarning o‘quv pedagogik va konsert dasturlaridan munosib o‘rin olishlariga umid qilaman.



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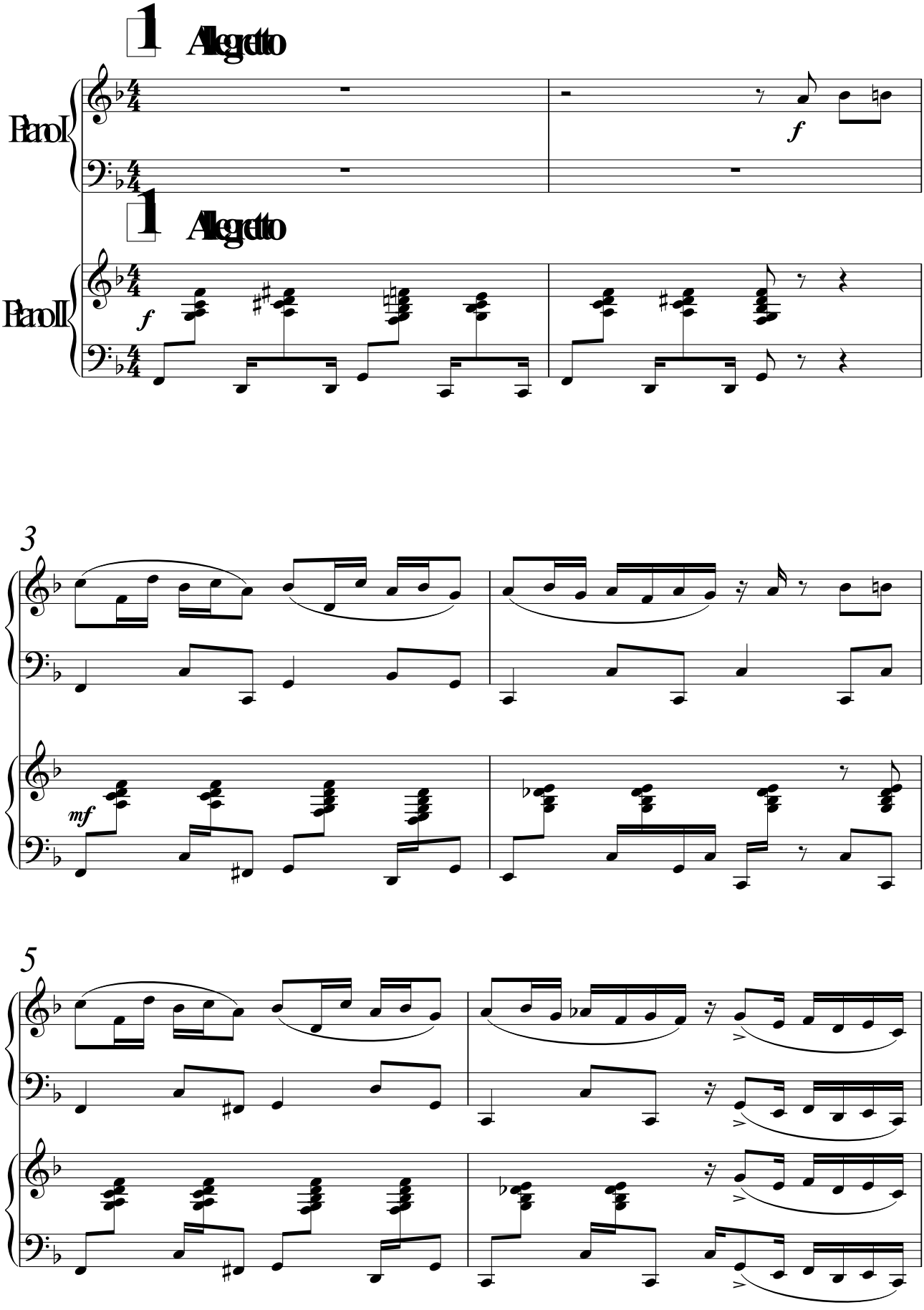




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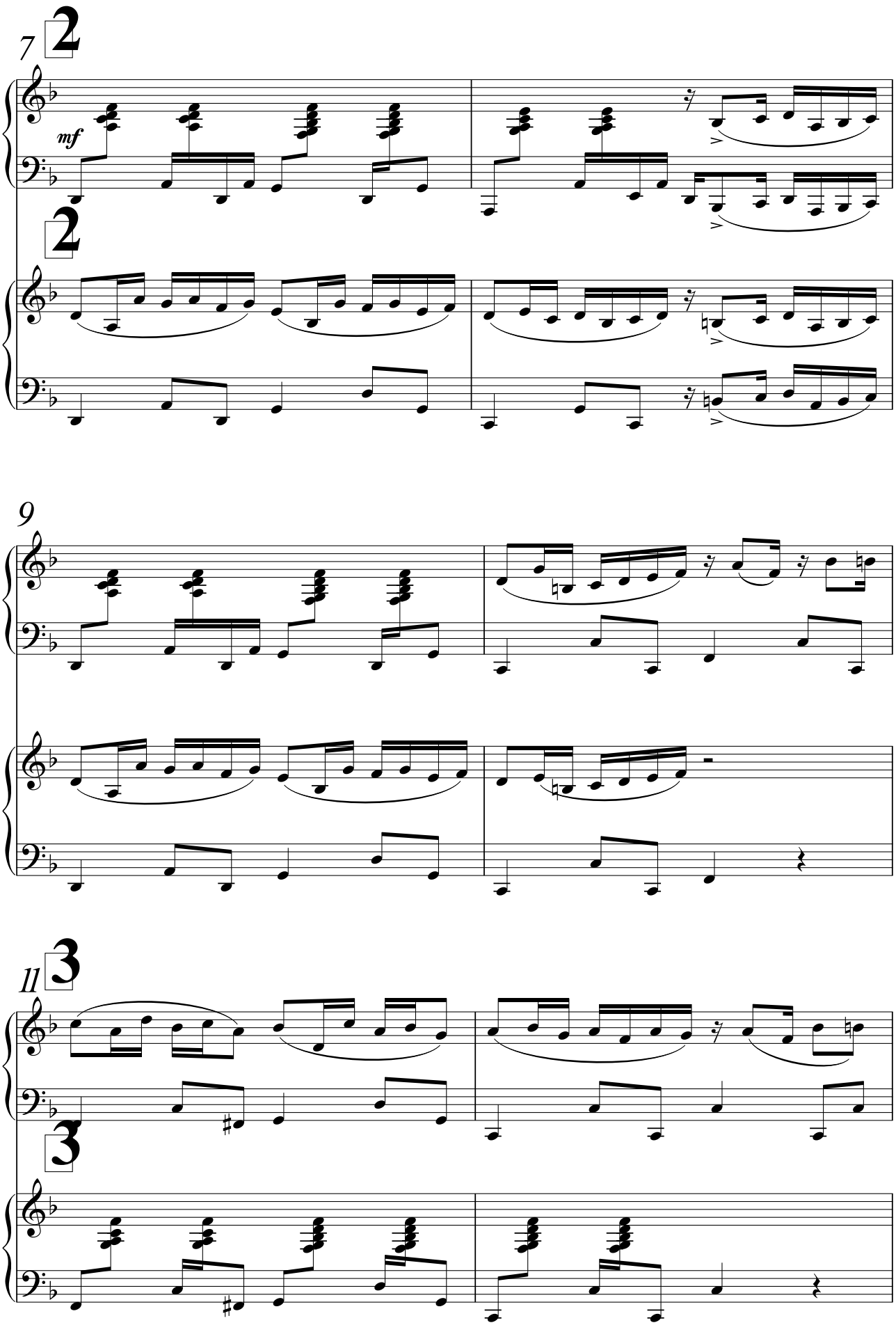




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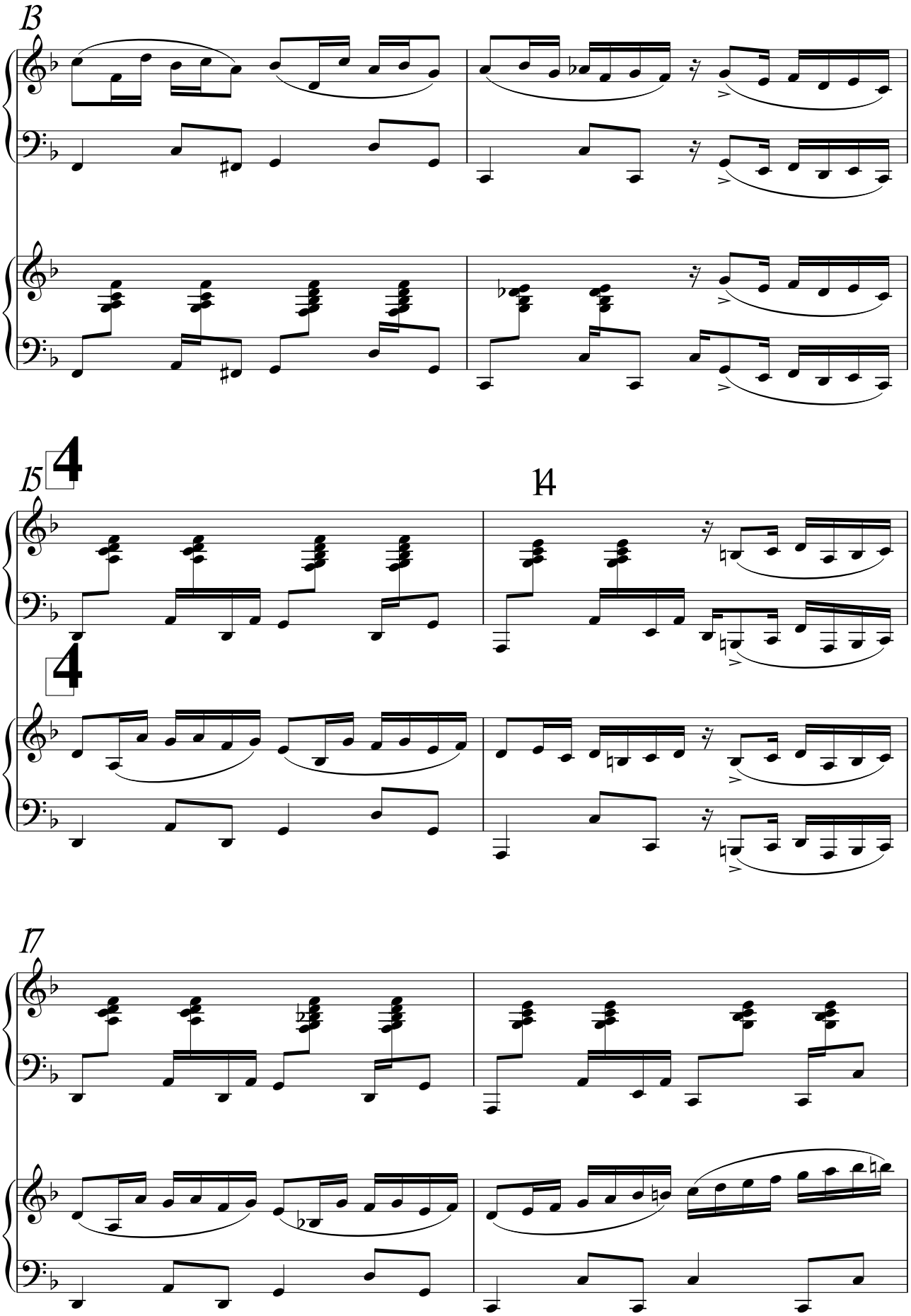




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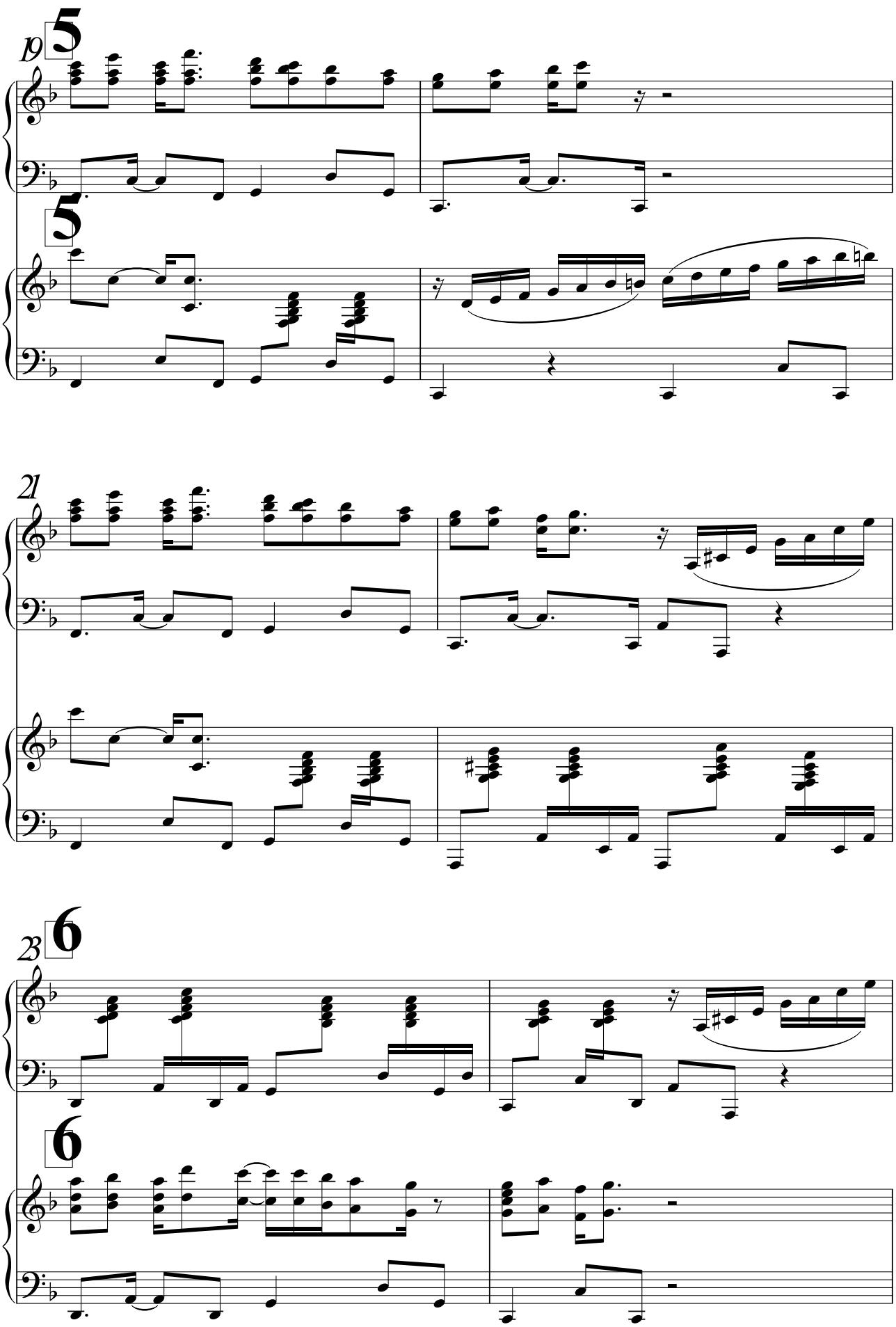




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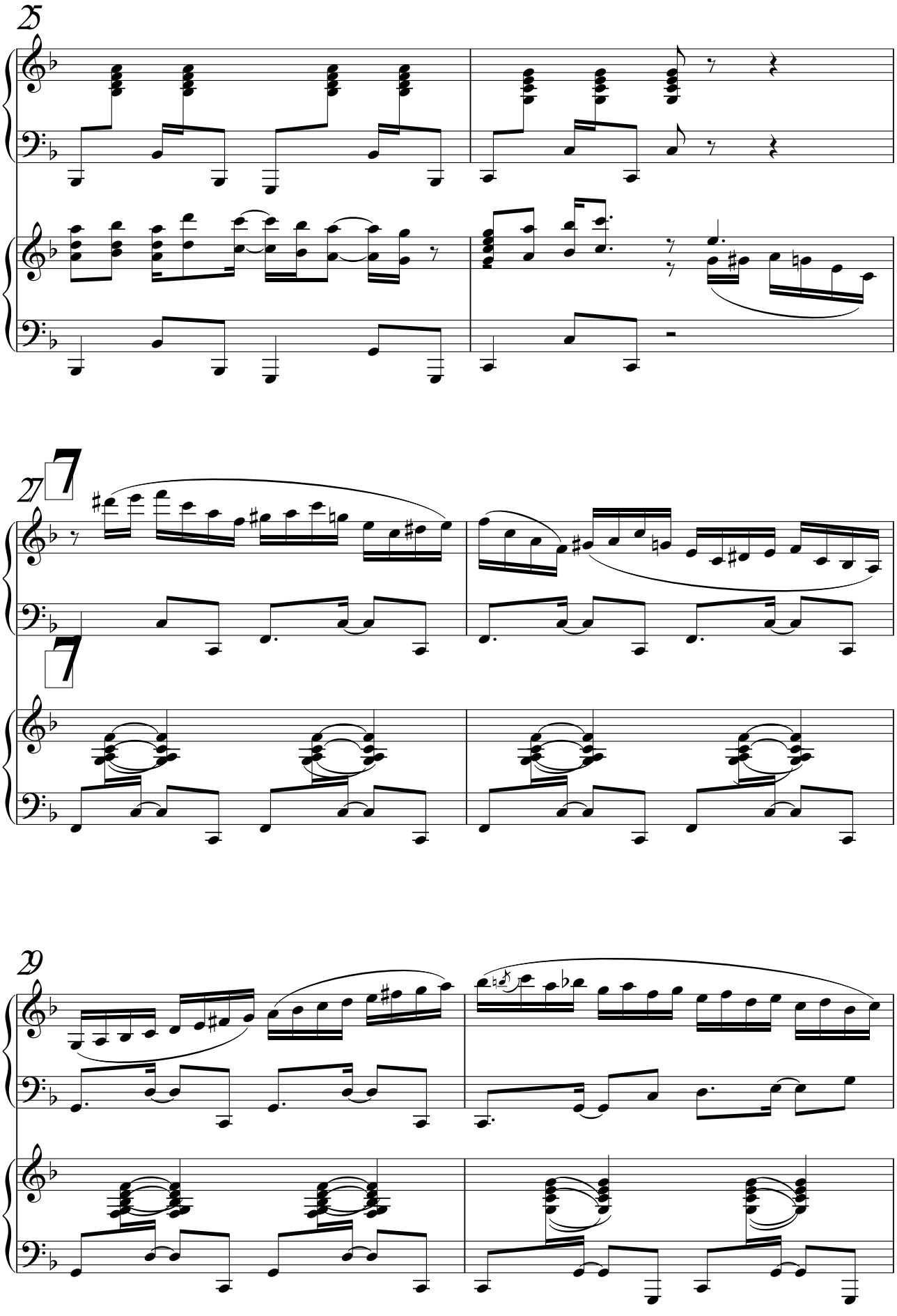




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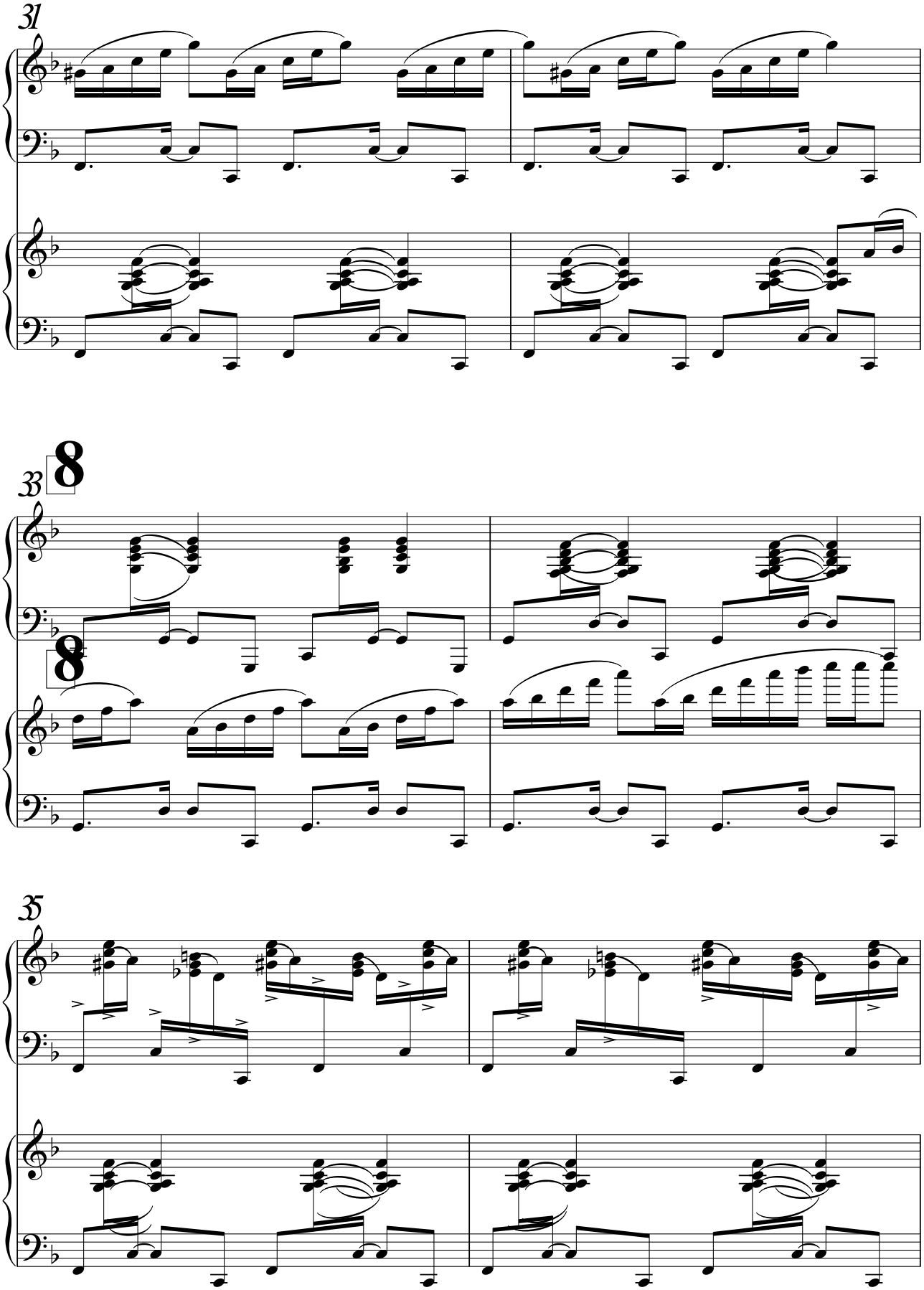




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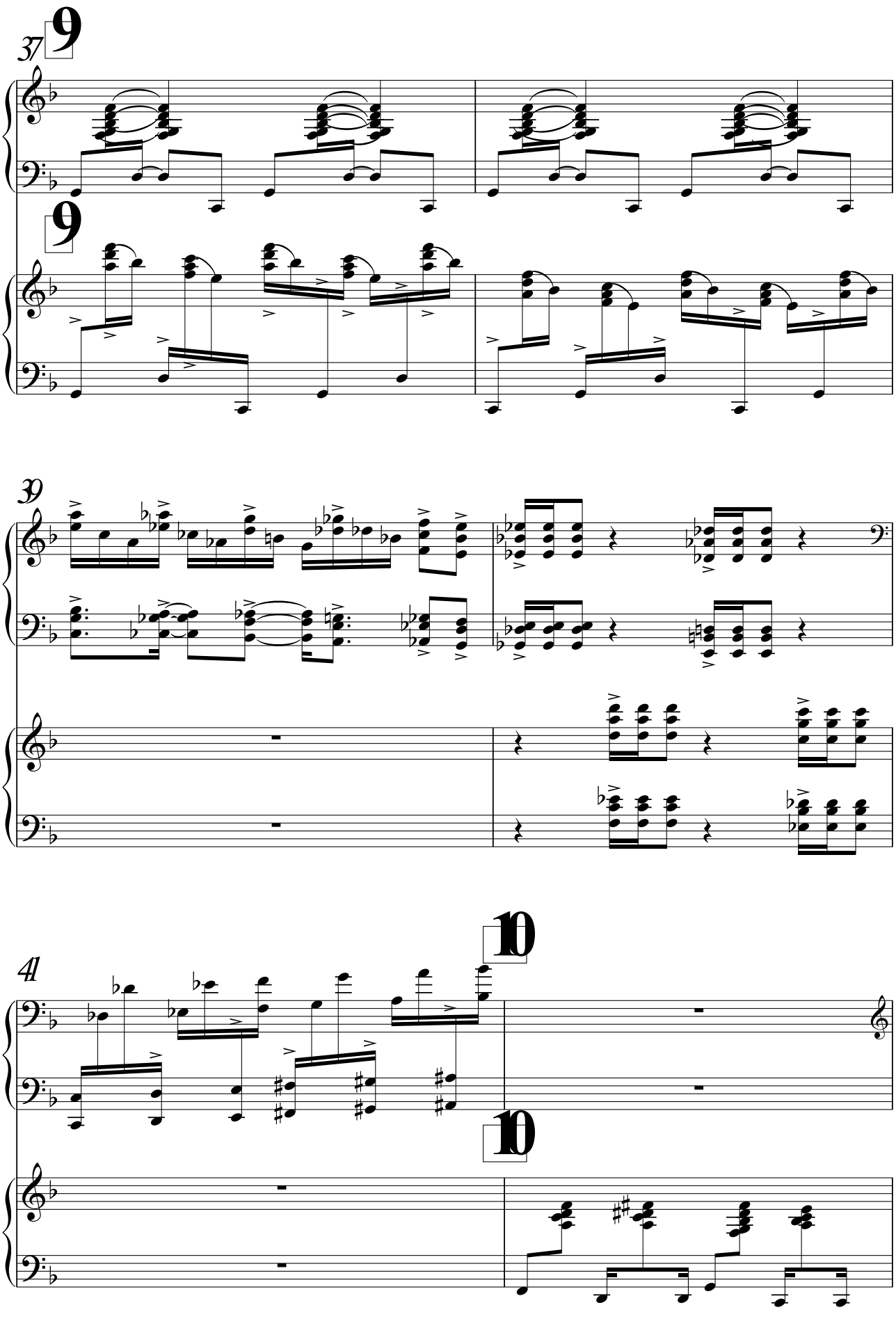




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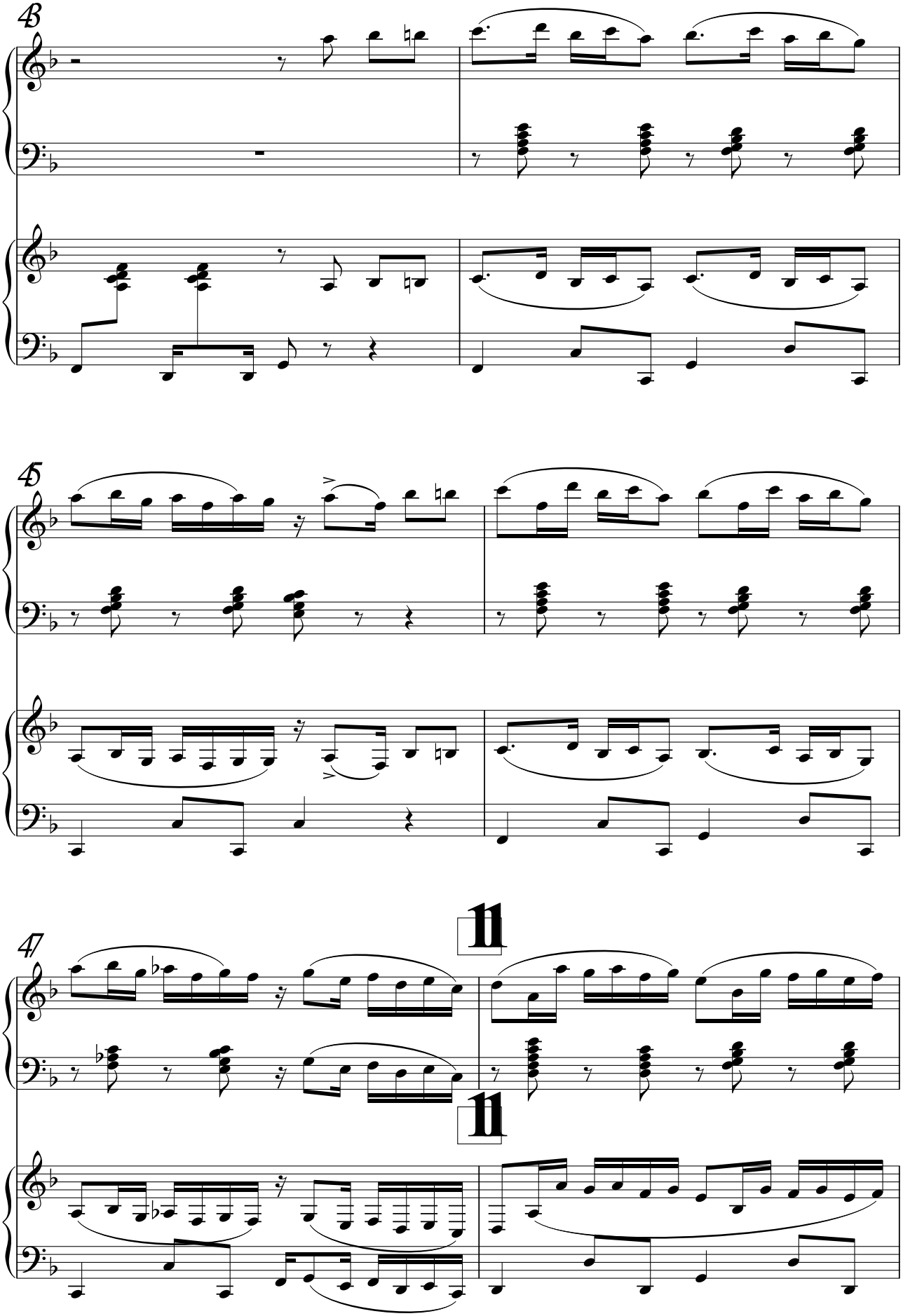




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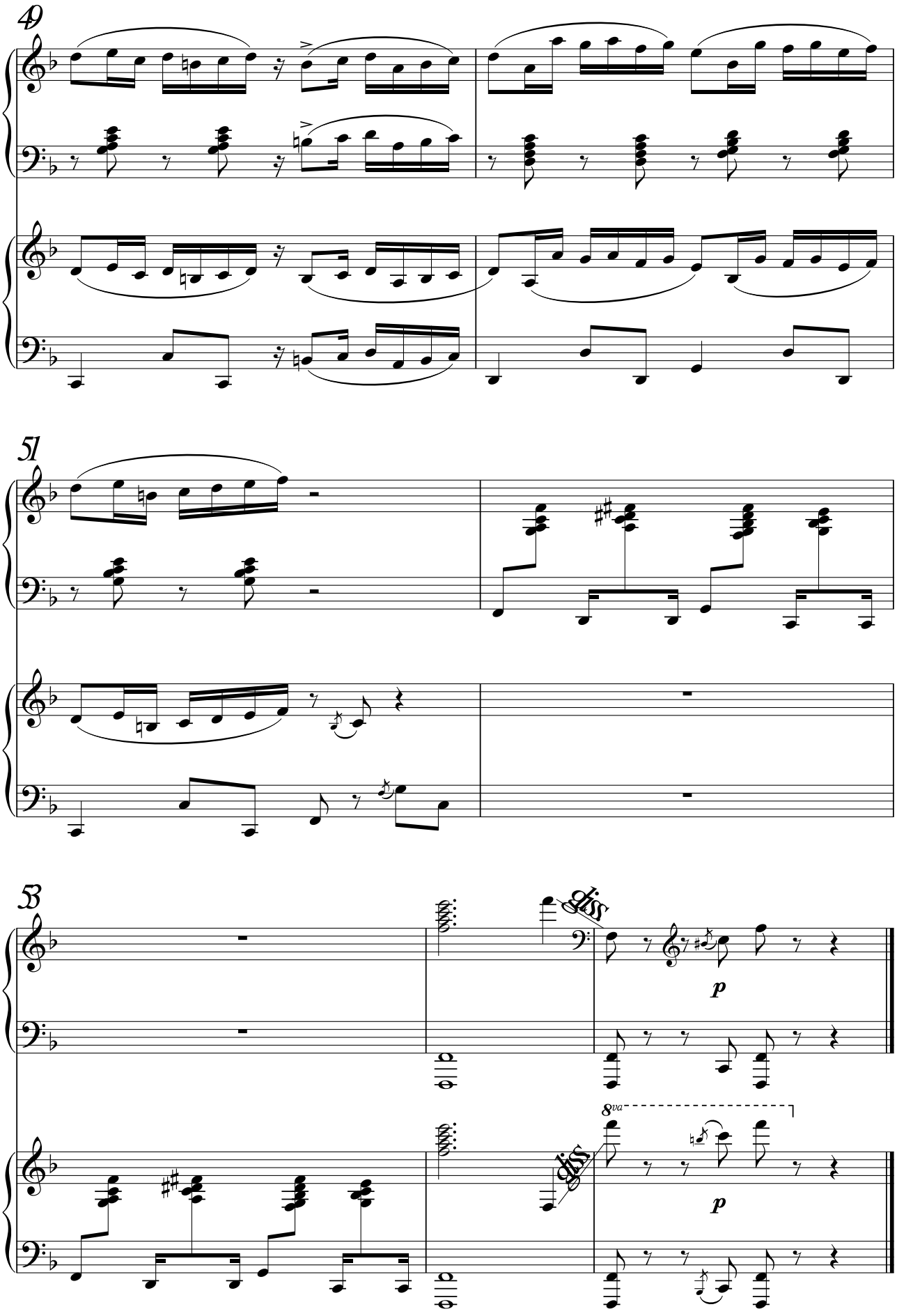




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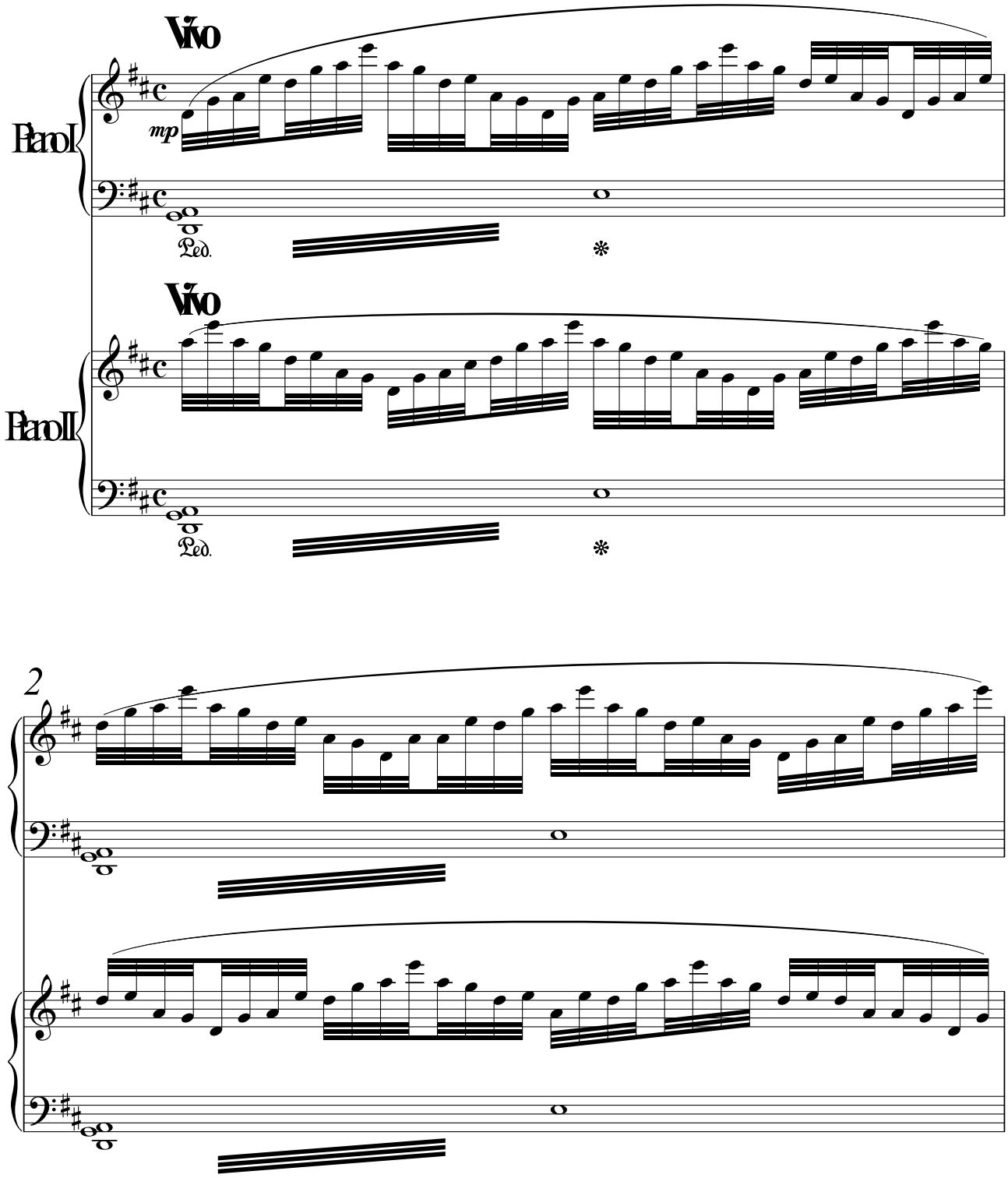
**OT ERONIY**

Saman yo‘rg‘am cho‘, deyman,
Uch shamolday g‘uv-v, deyman.
Yo‘rg‘am uchib ketadi,
Manzilga tez etadi.
Sal tortmasam jilovni,
Urib ketar birovni.



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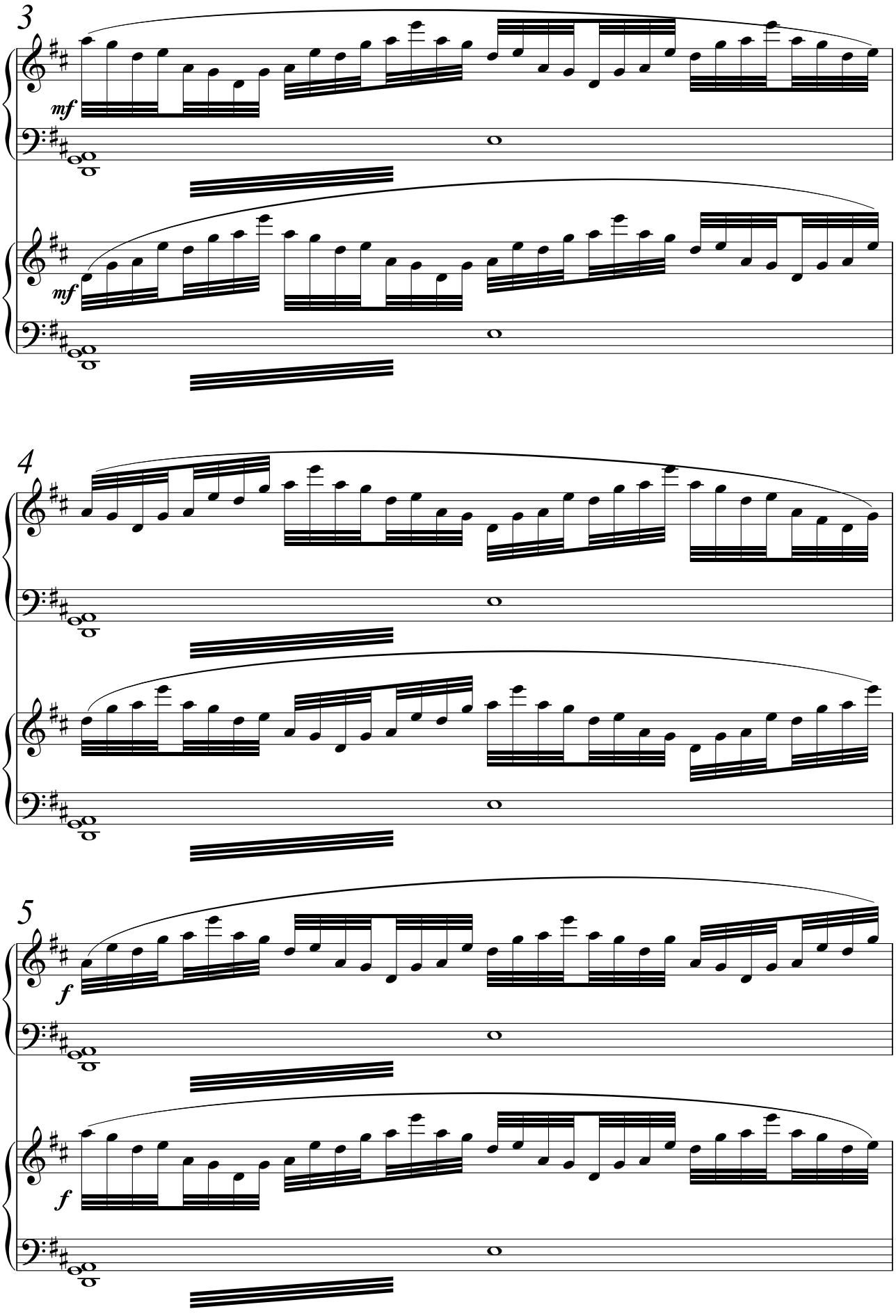




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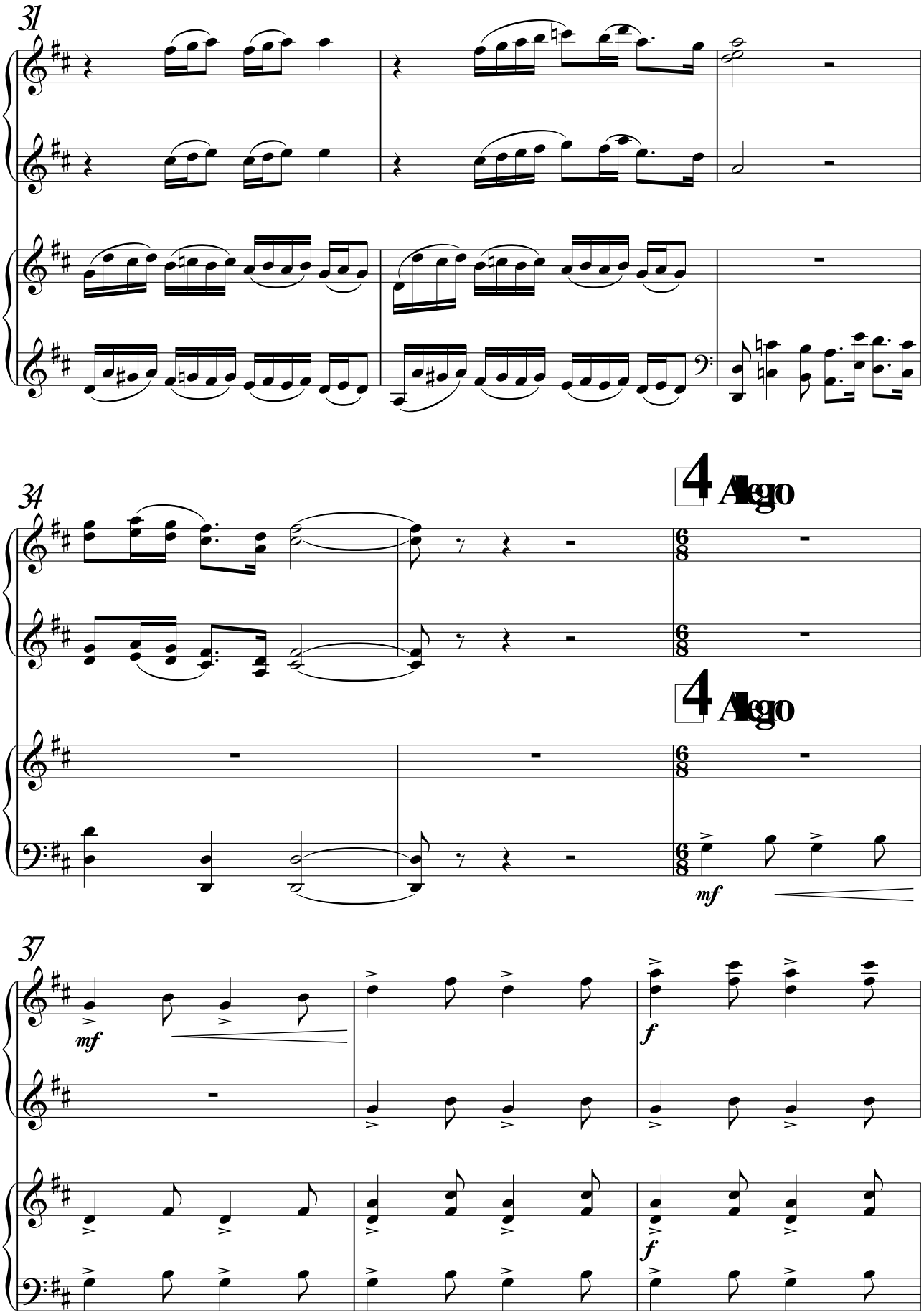




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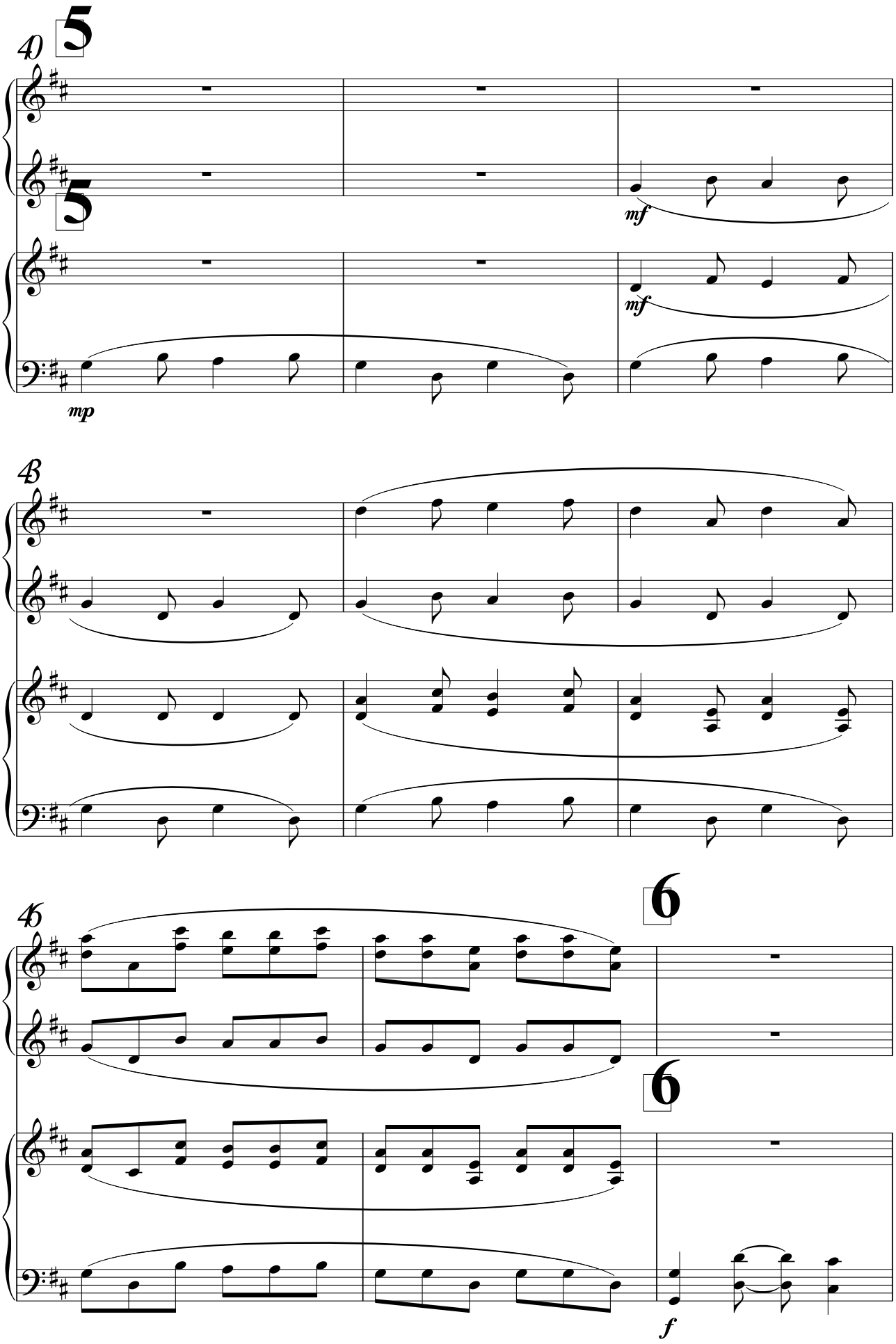




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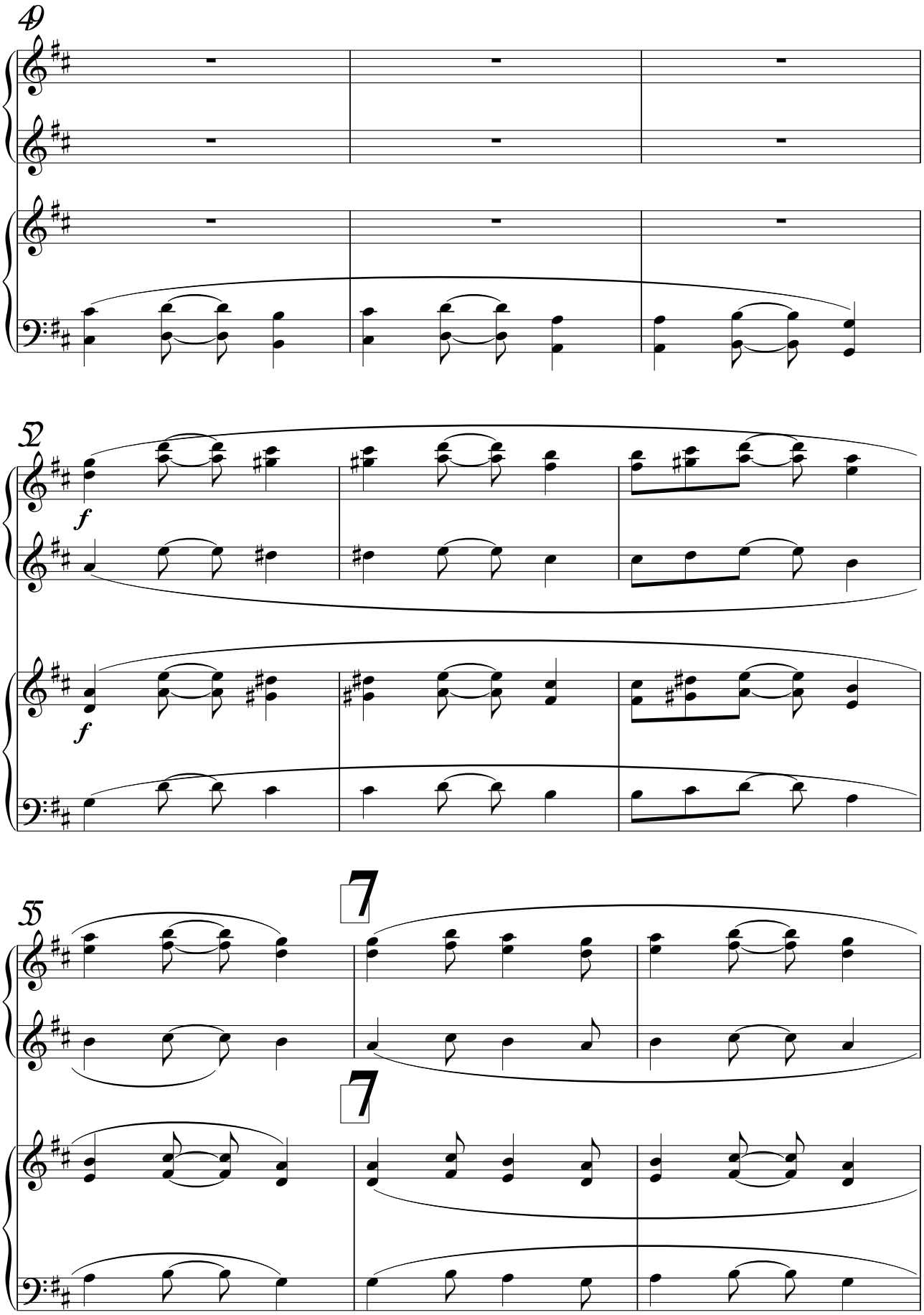




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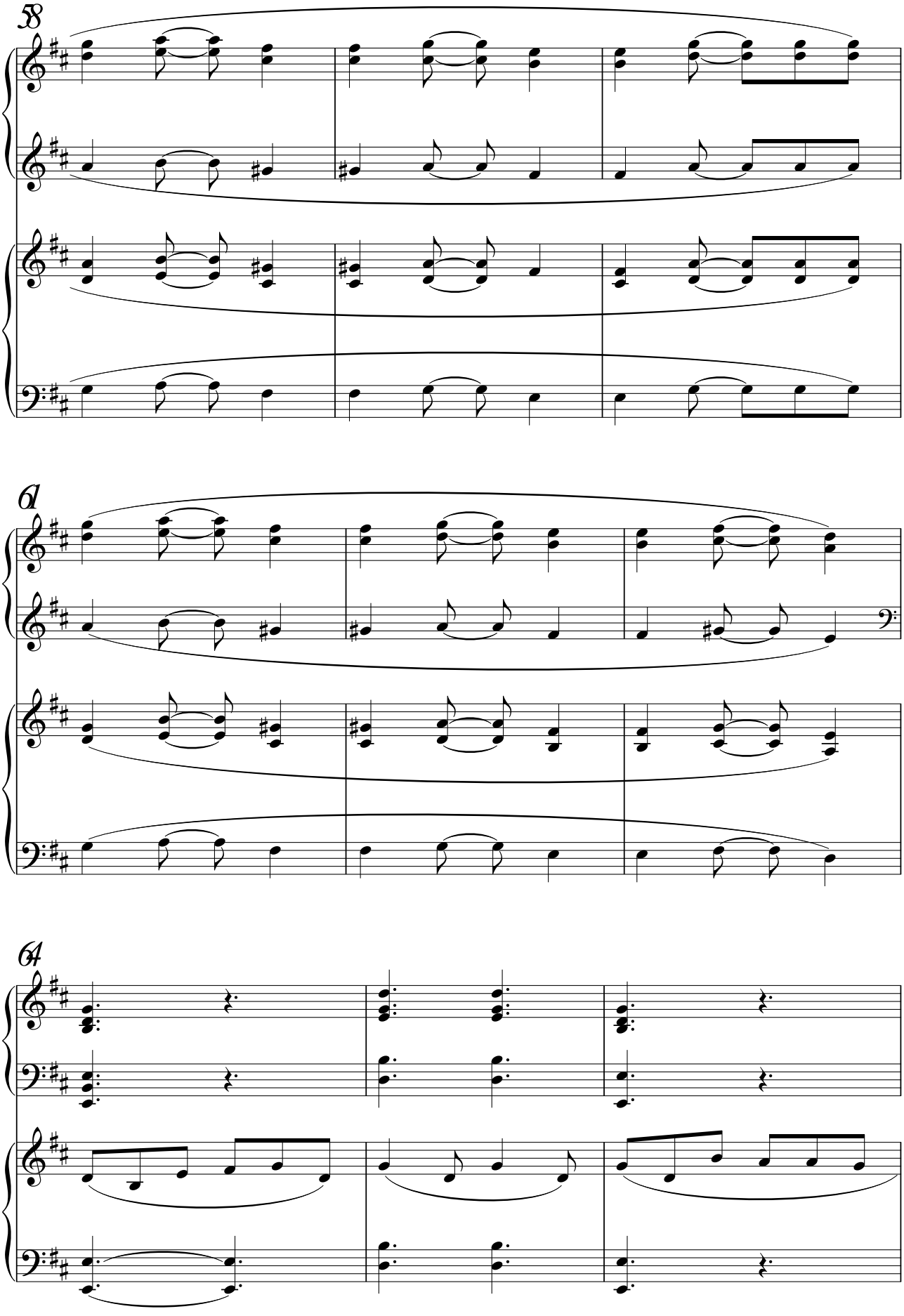



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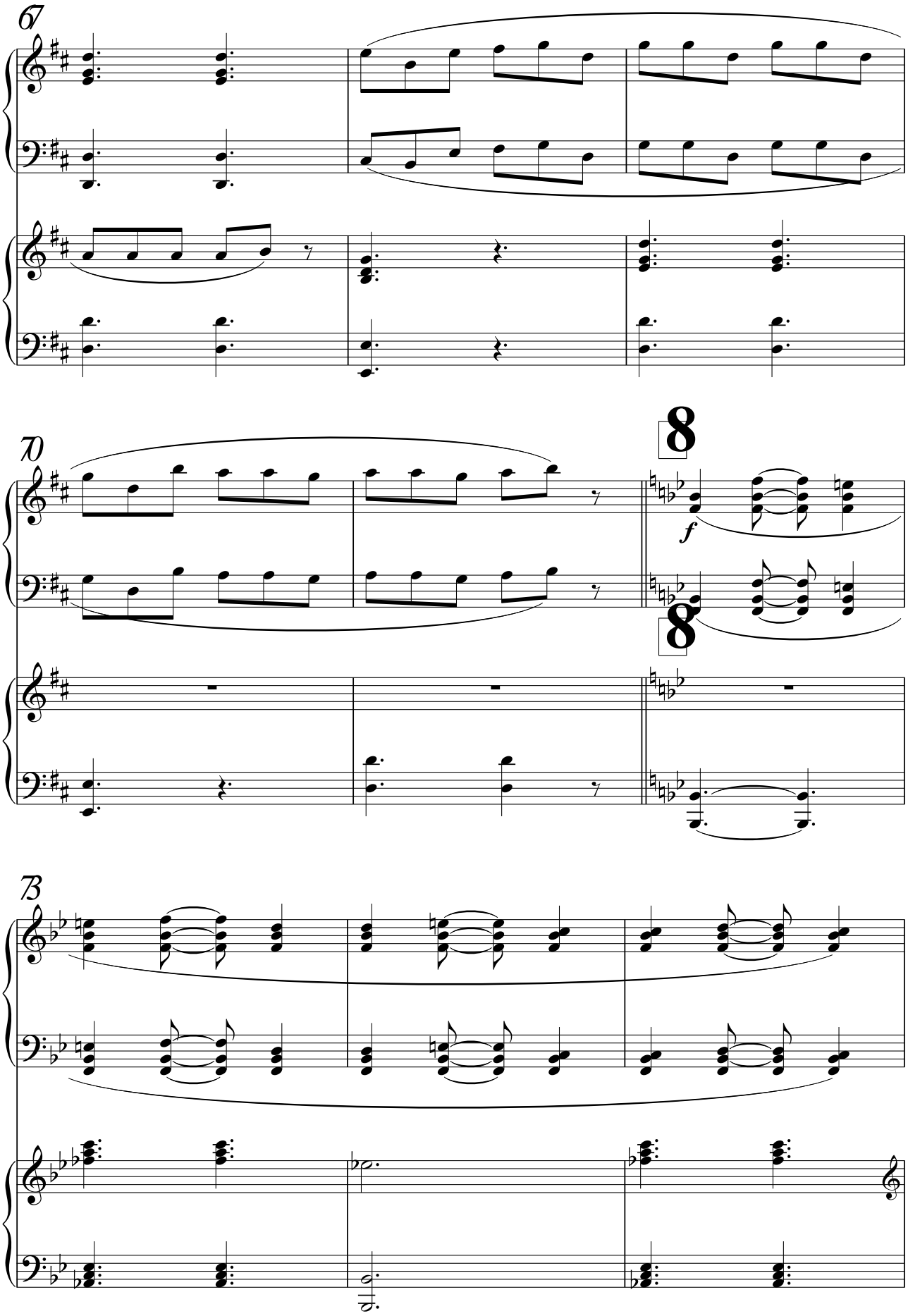




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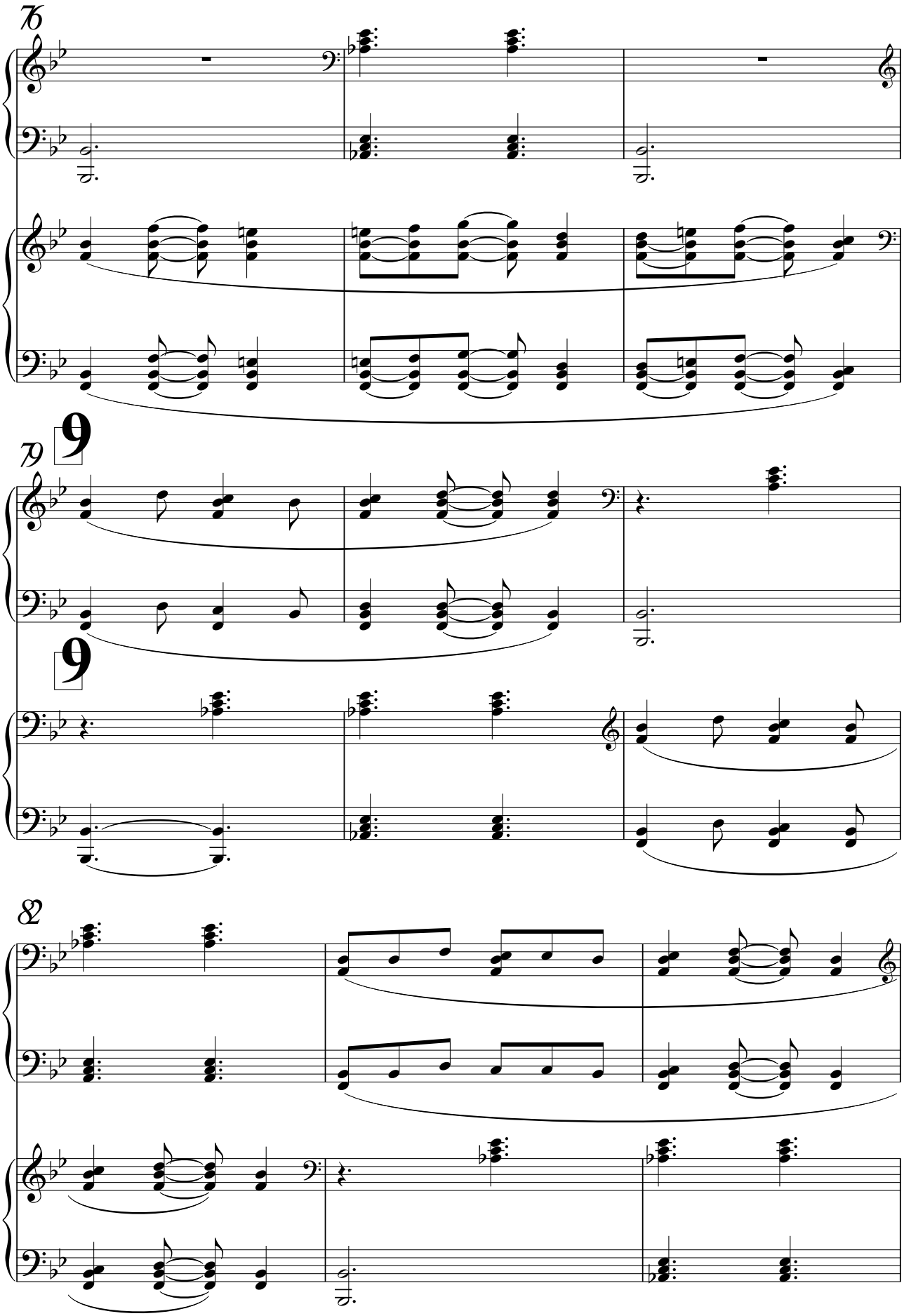



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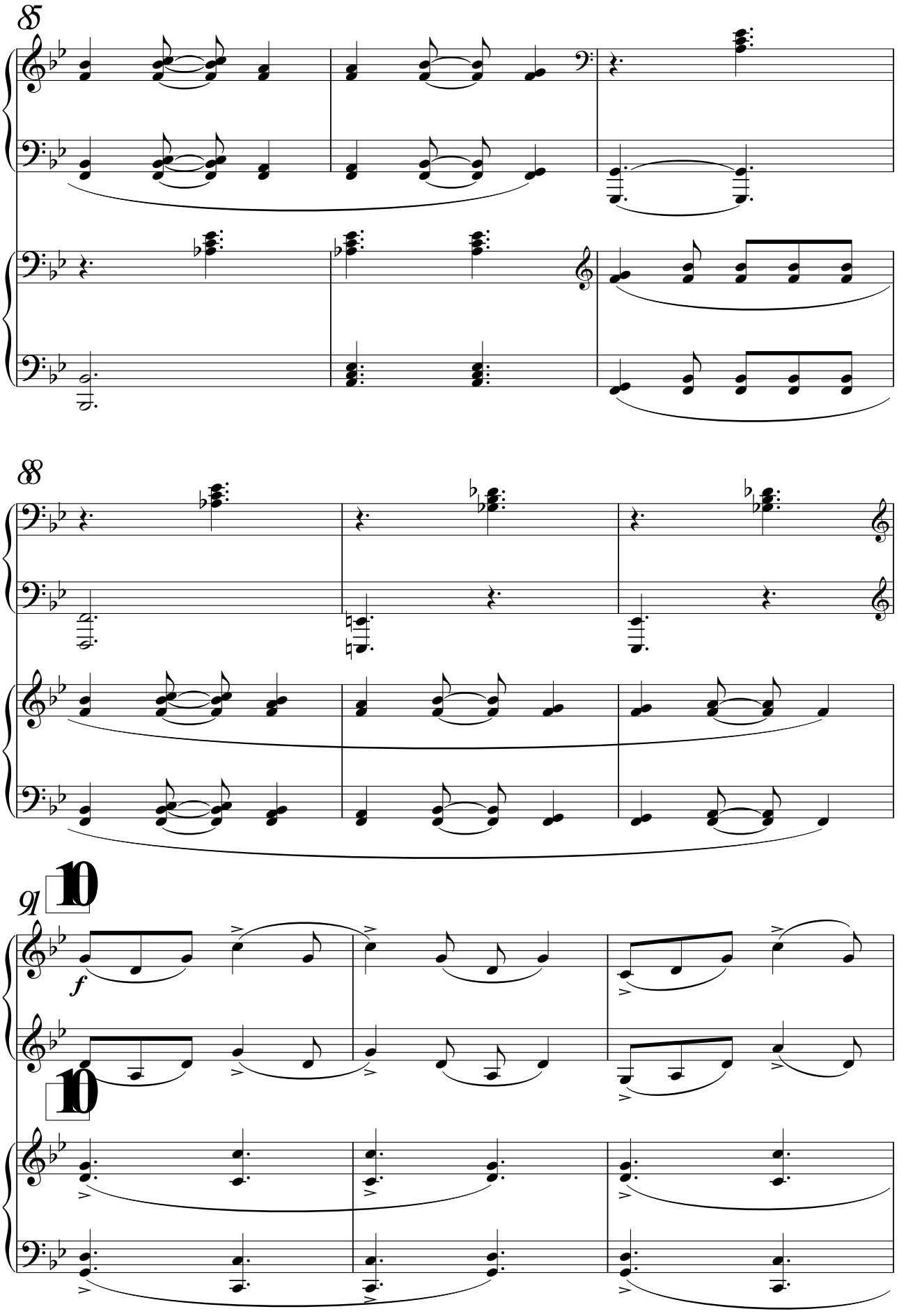




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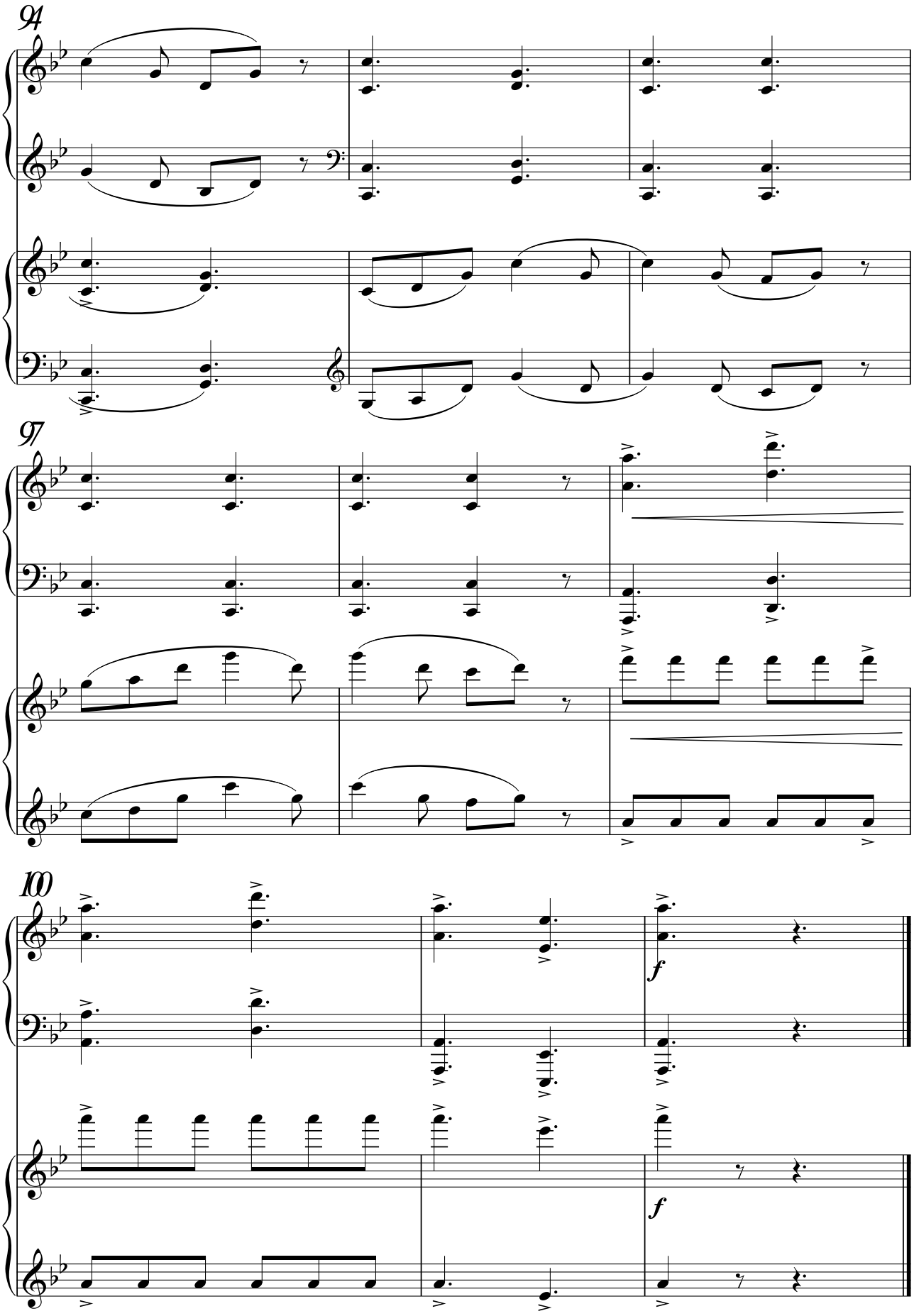




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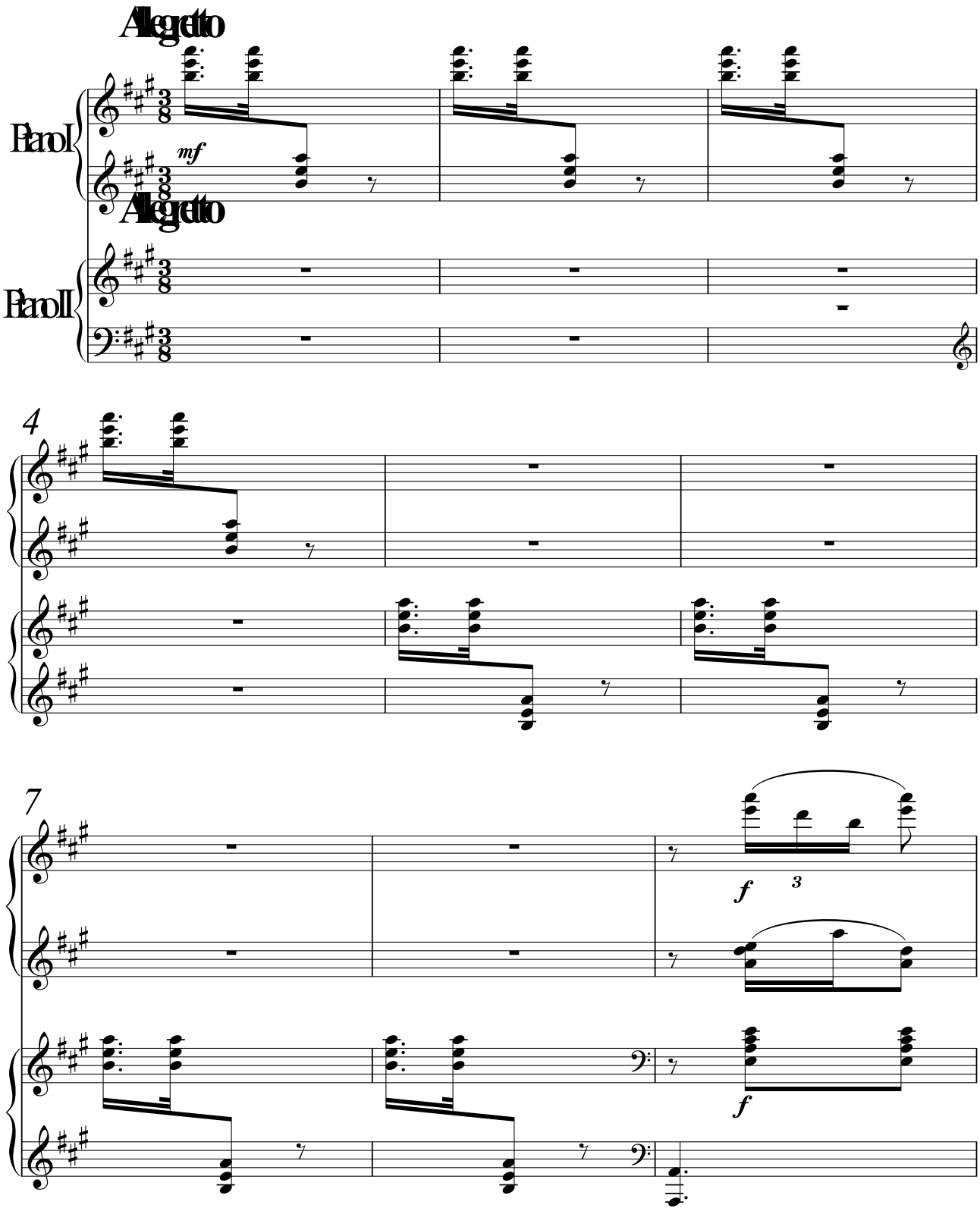
**YANGI YIL OQSHOMI**

Yangi yil oqshomida
Nur sochadi chiroqlar.
Yog‘dularga to‘lishib,
Zavq taraydi yuraklar.

Naq soat o‘n ikkida
Ortda qolib eski yil,
Sidqi dildan tabriklab,
Yangi yilga berar yo‘l.



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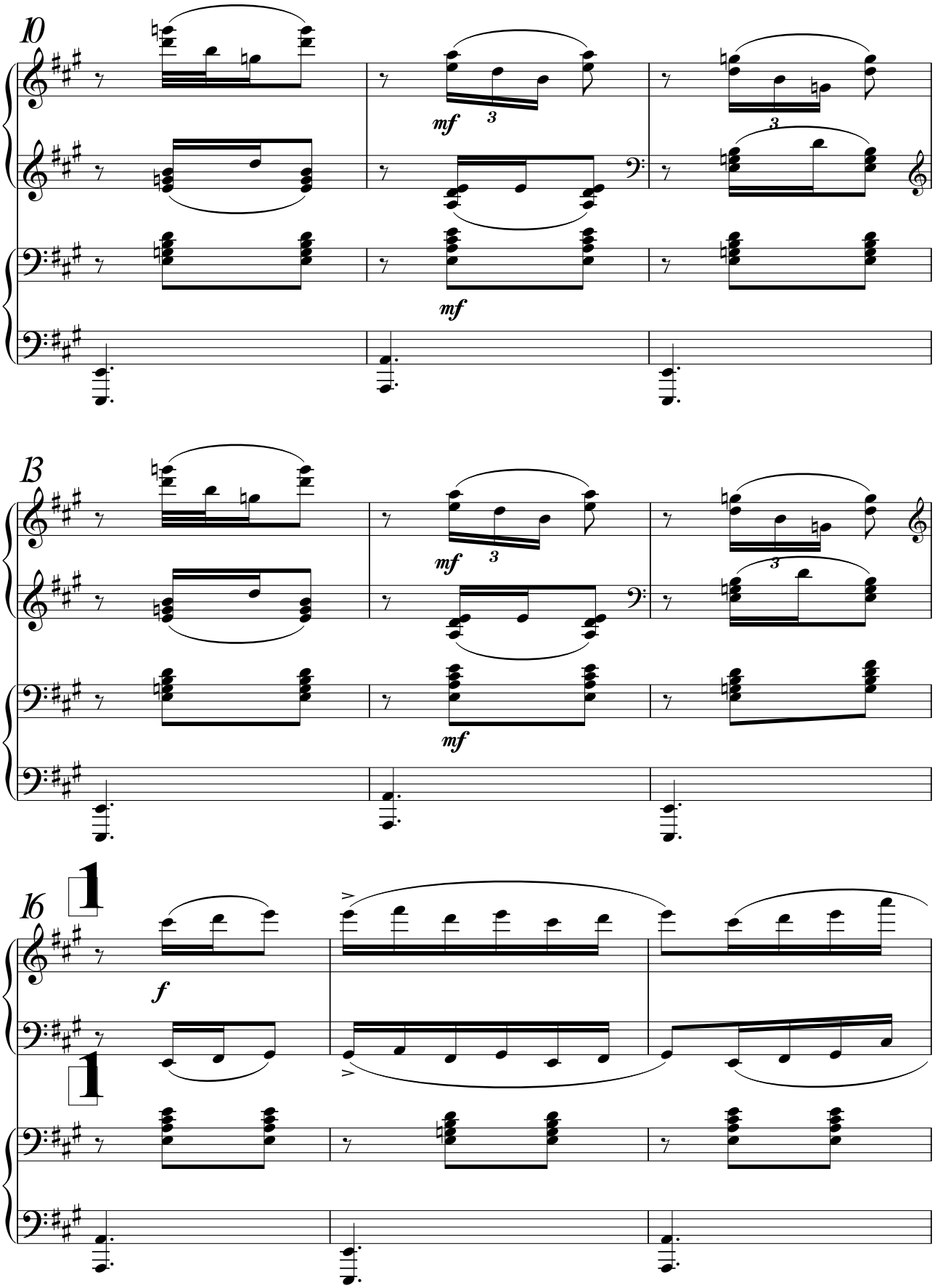




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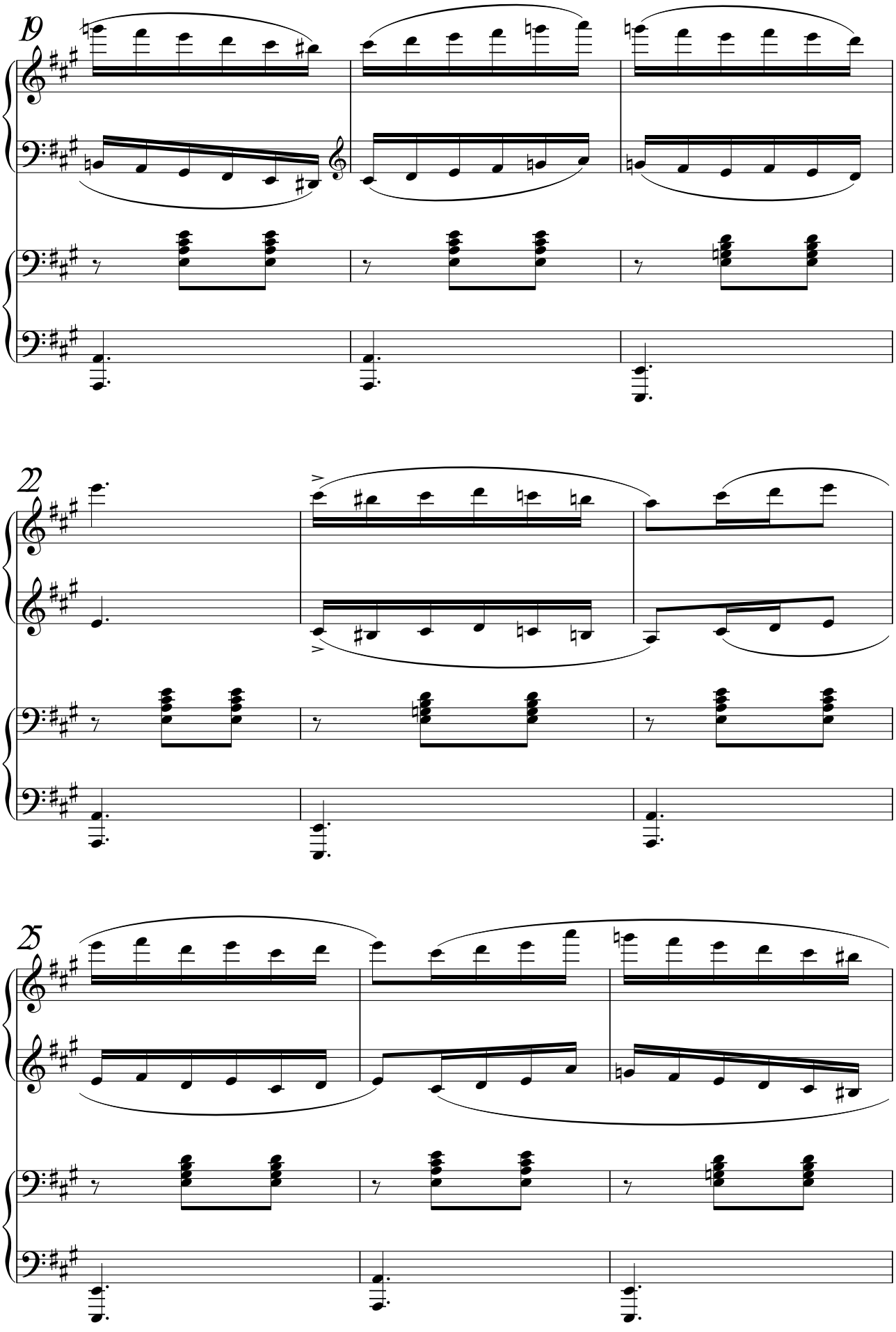




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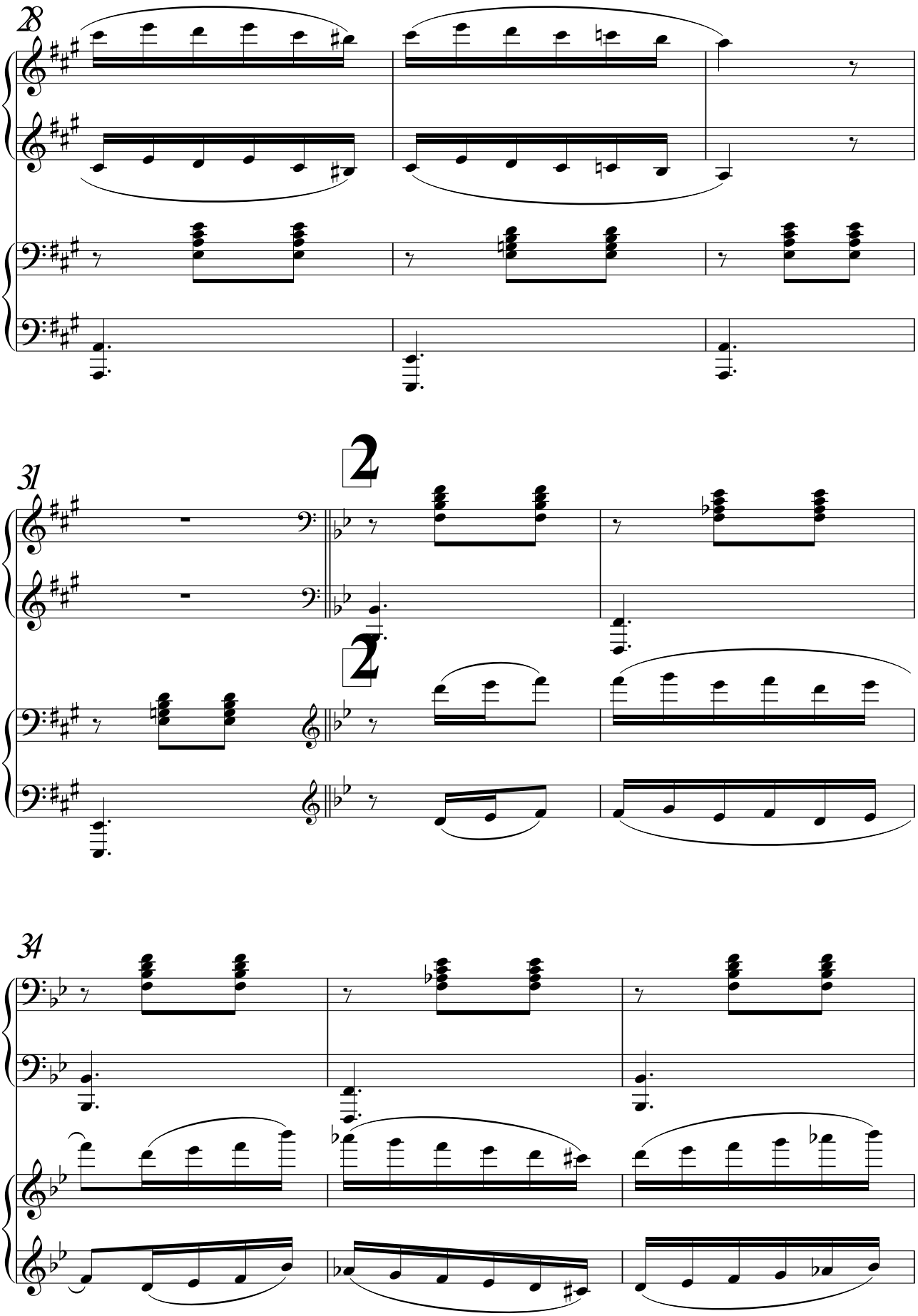




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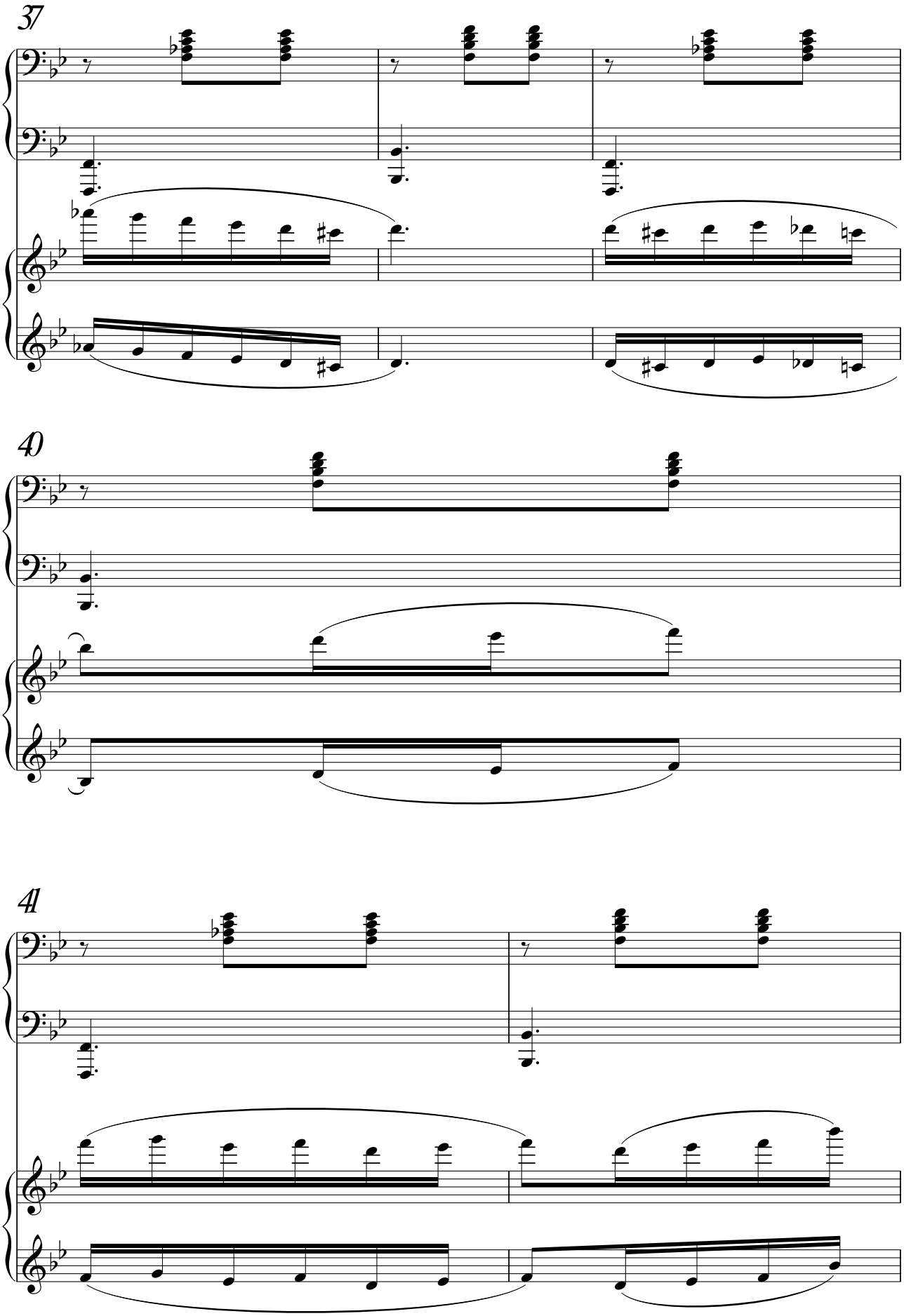




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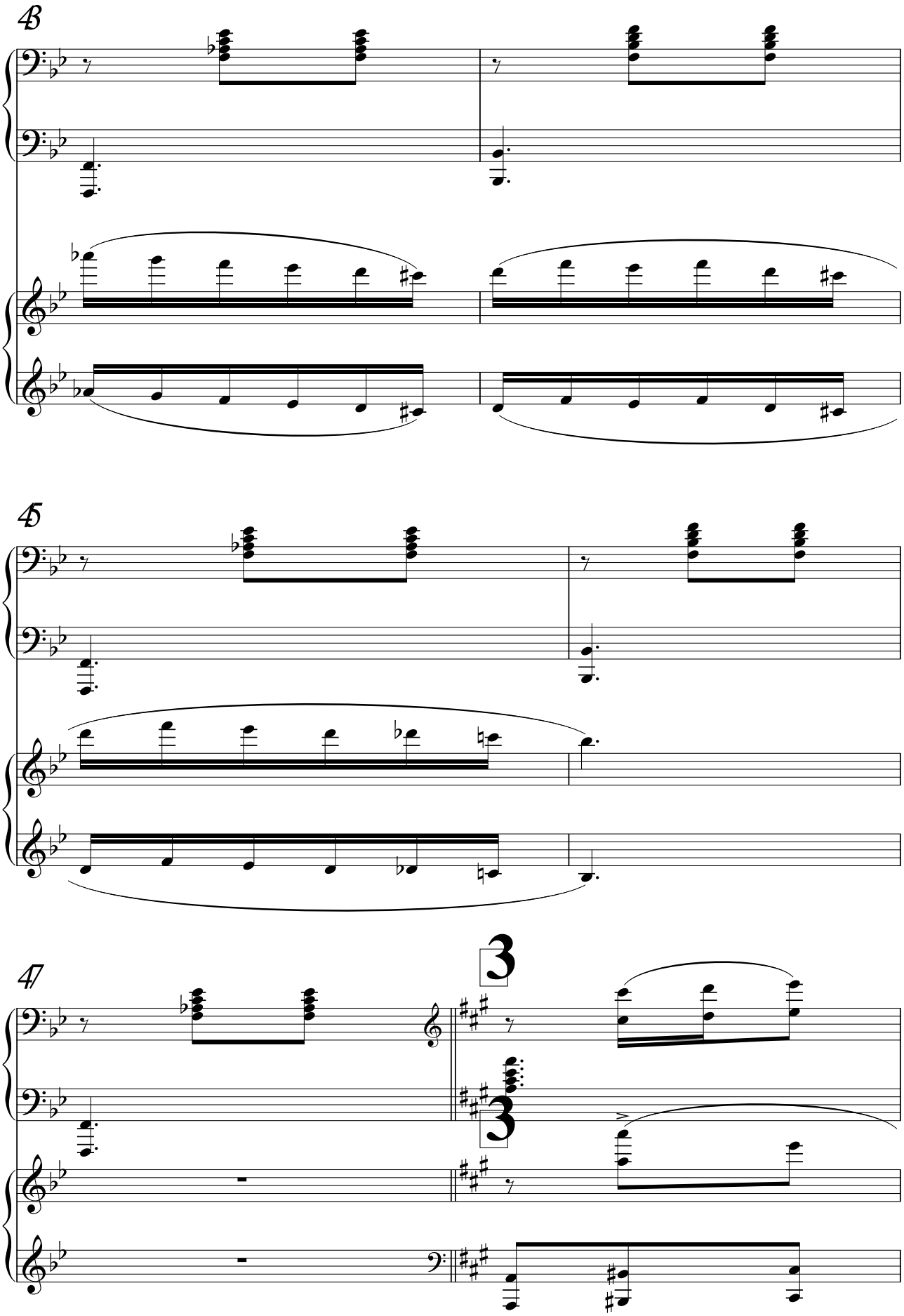




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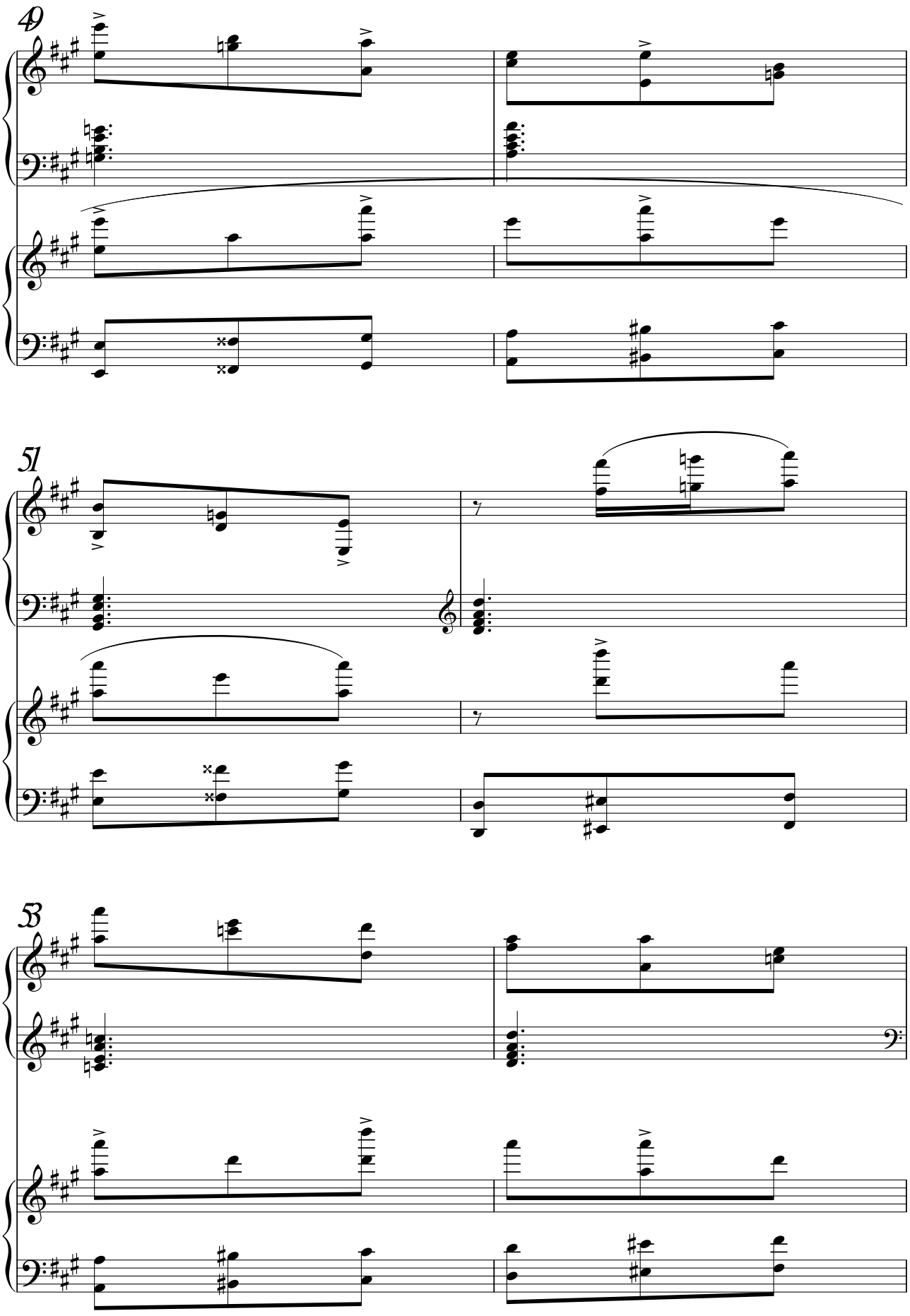




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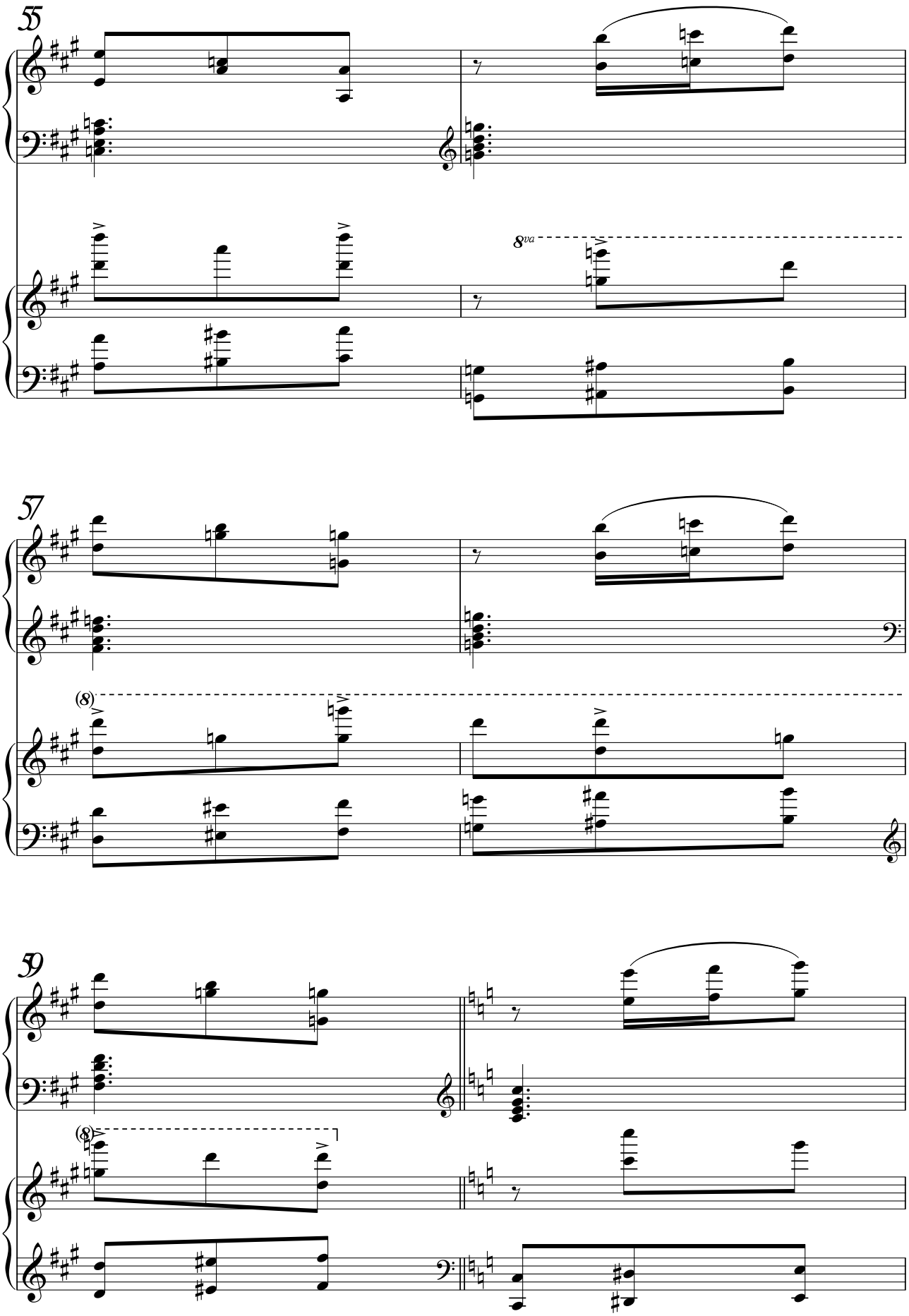




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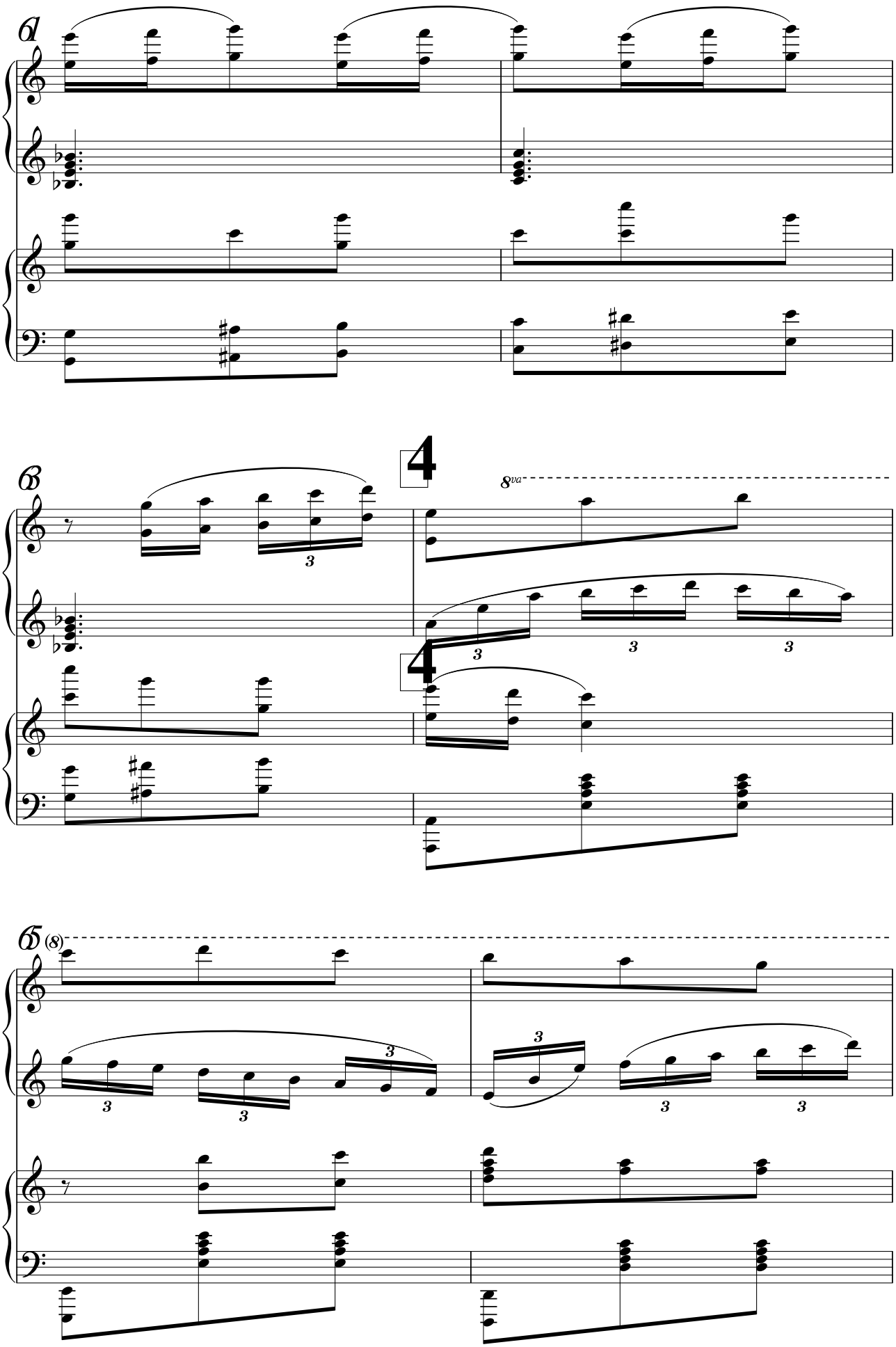




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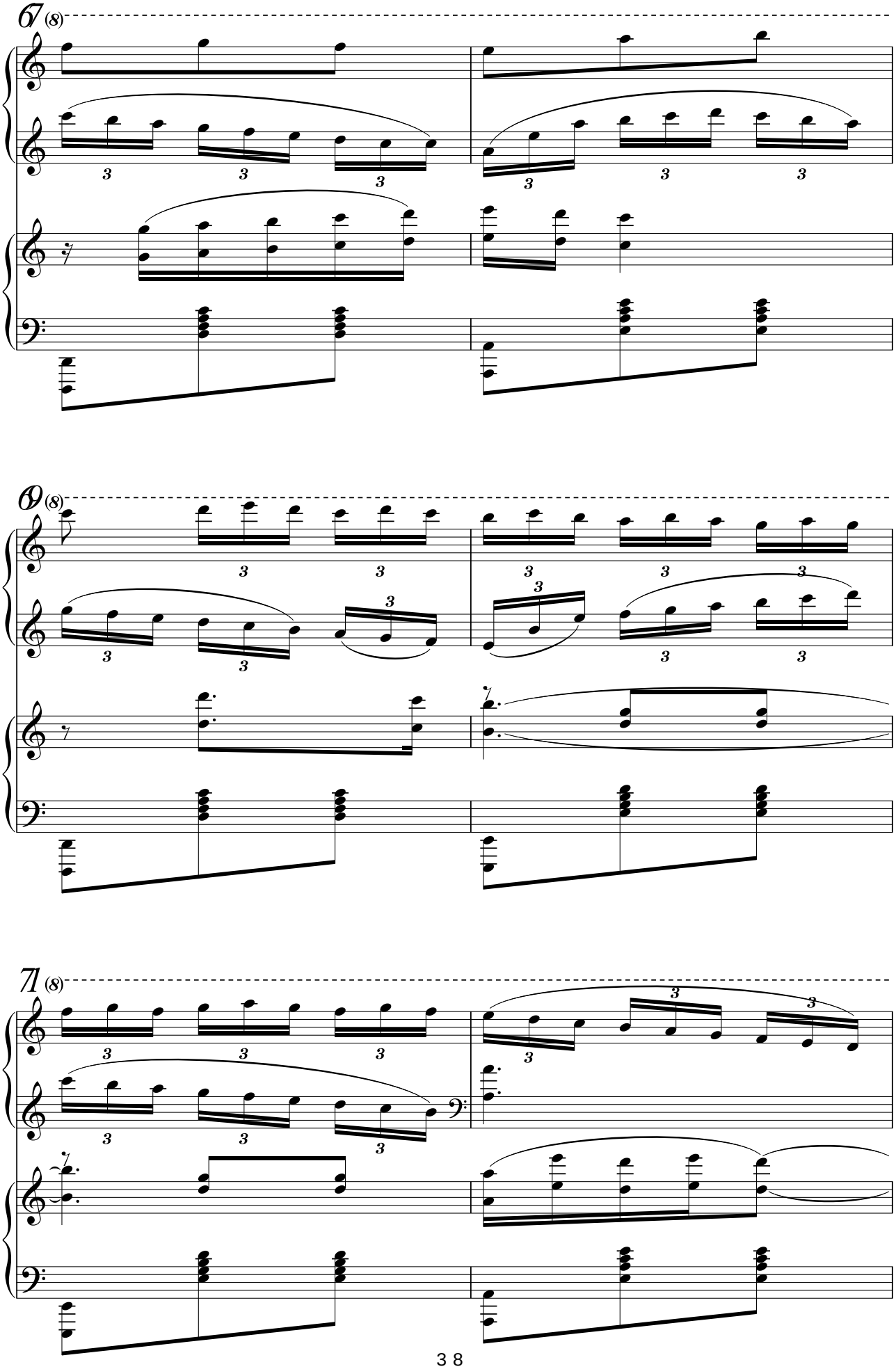




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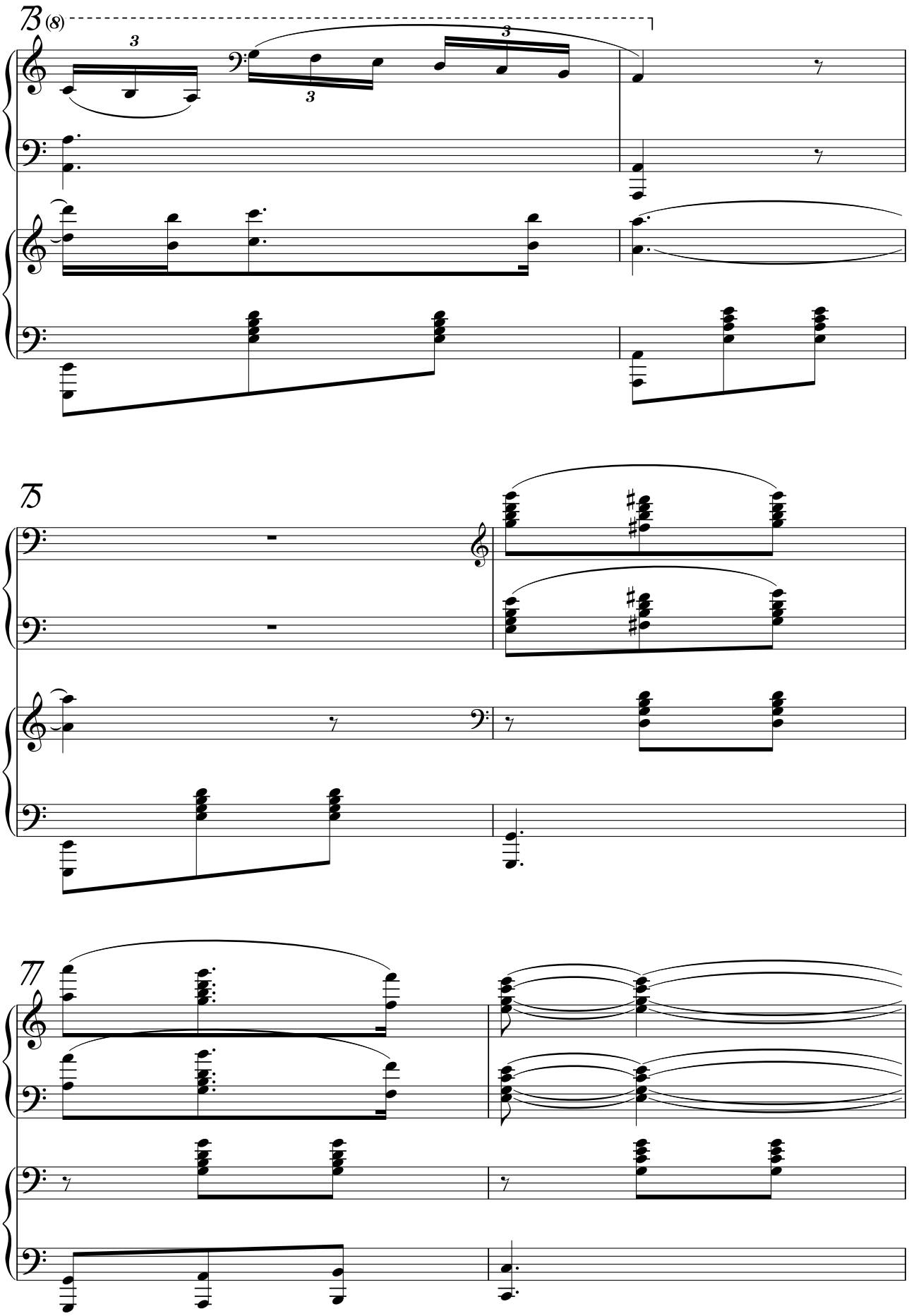




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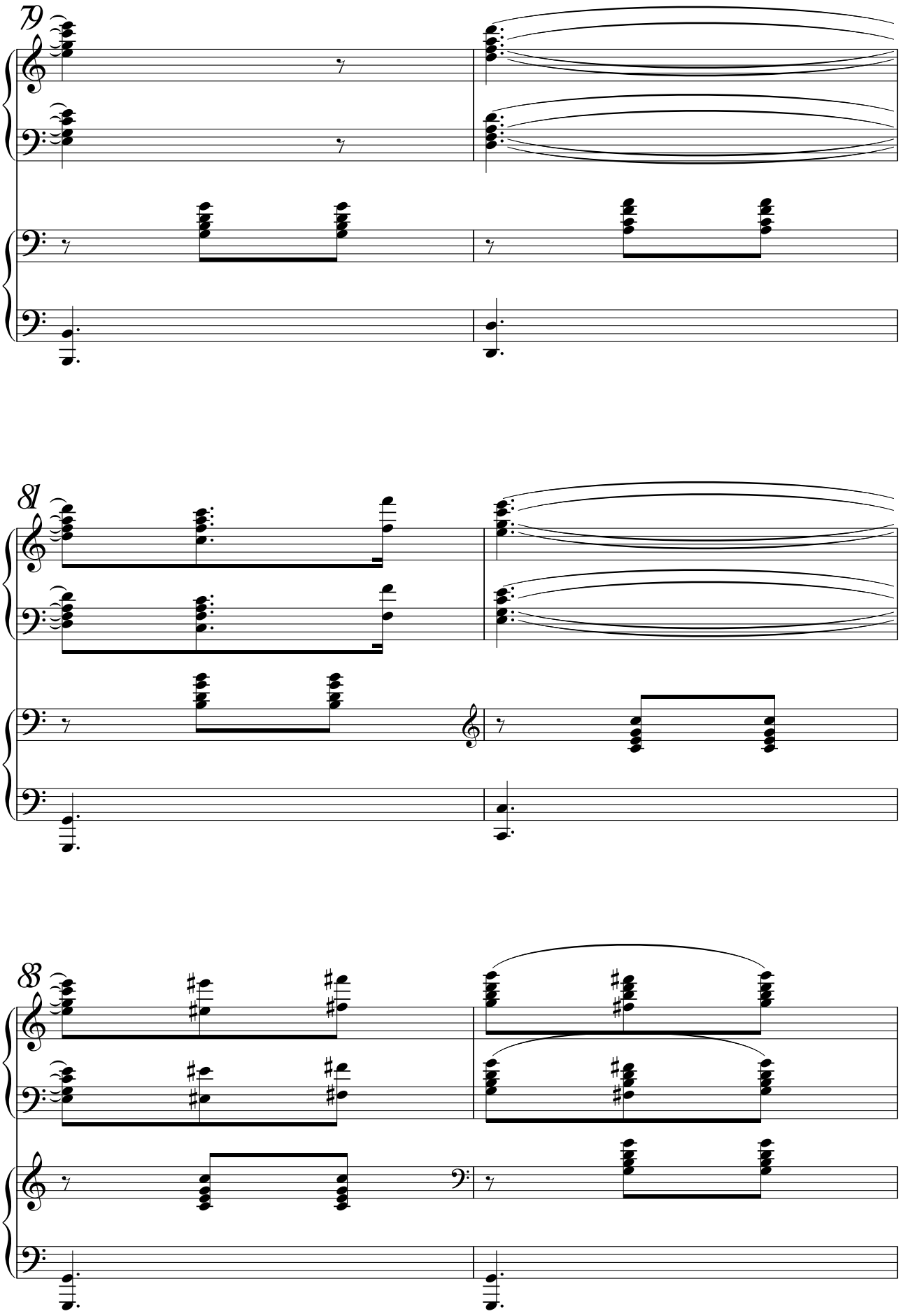



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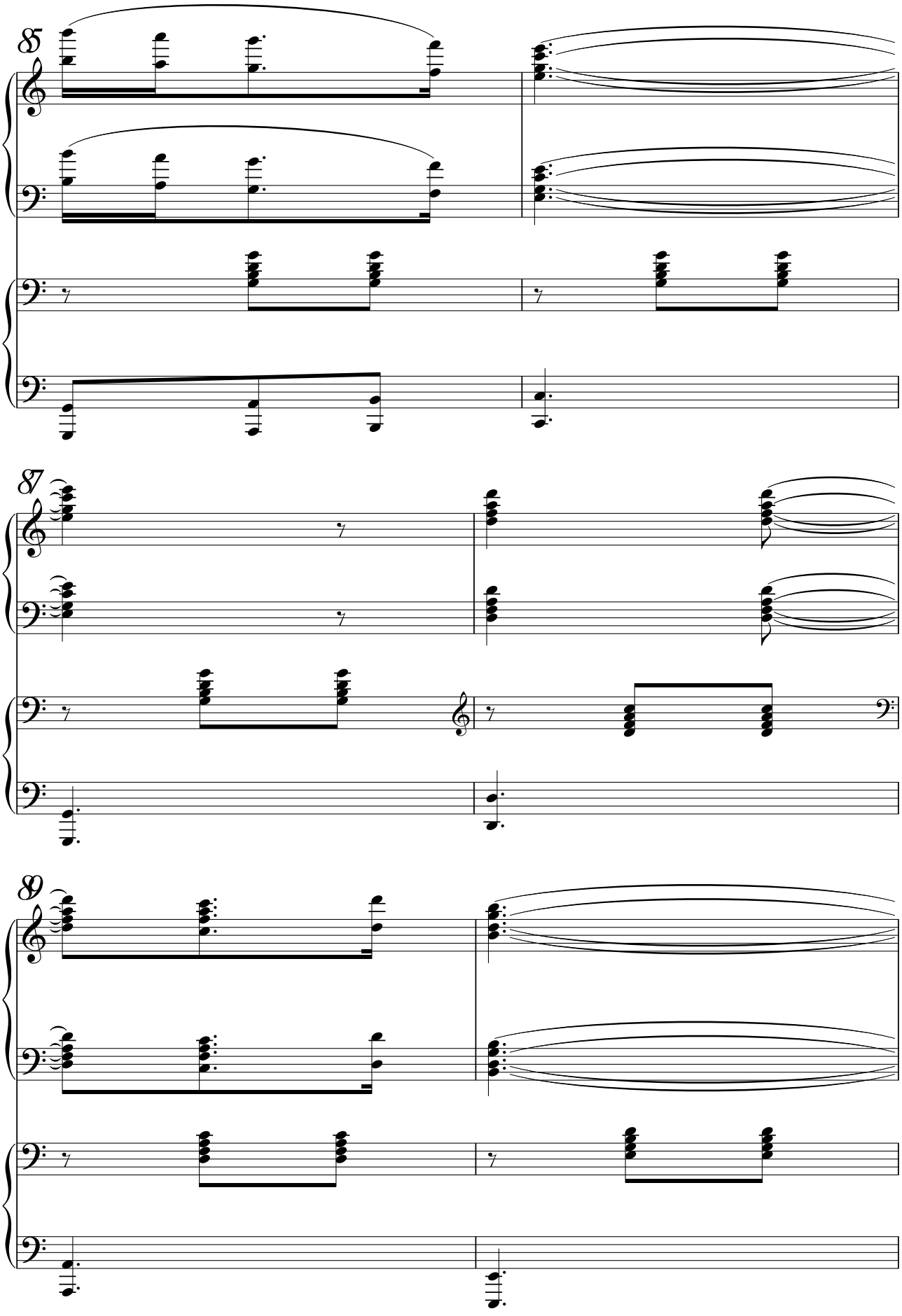




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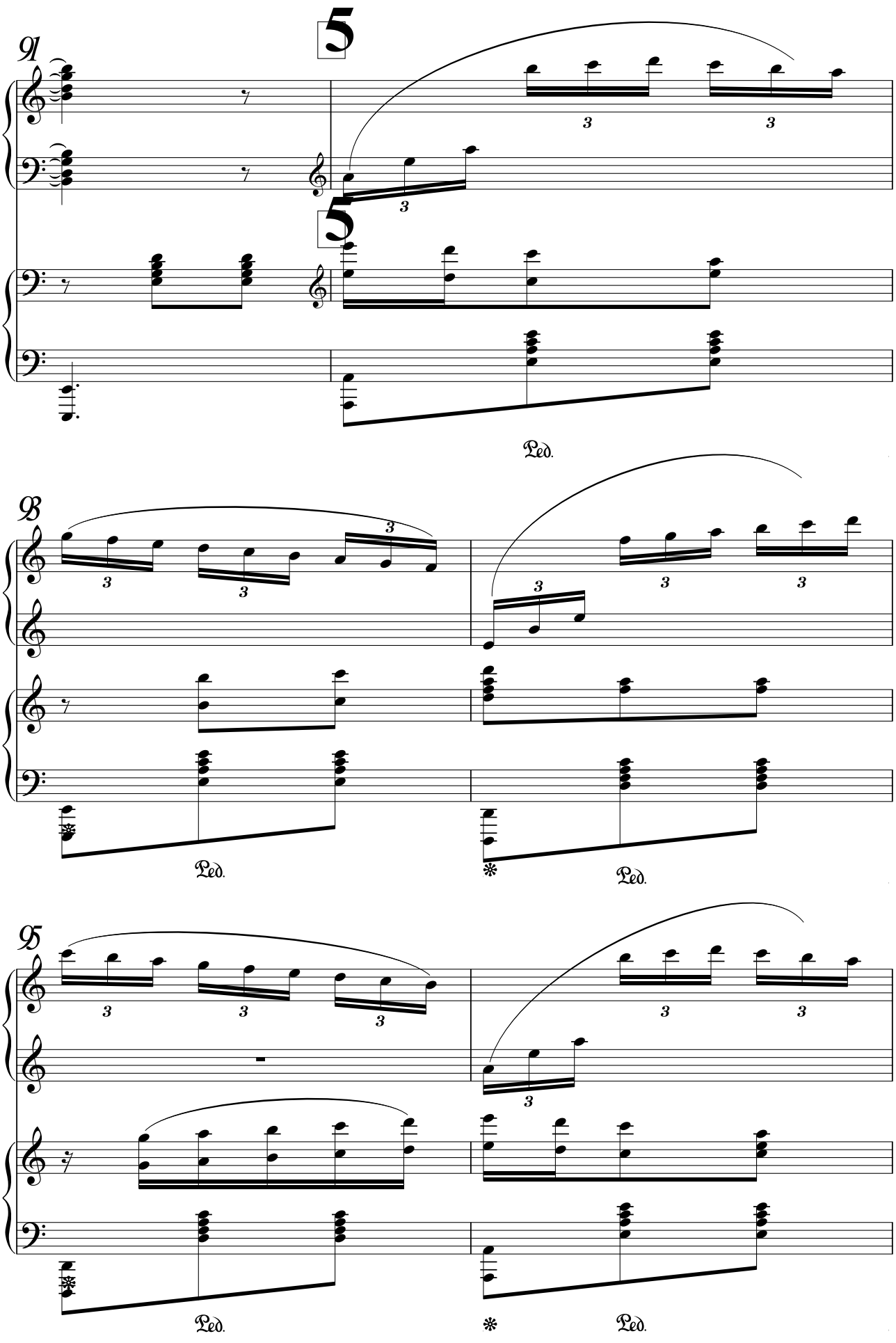




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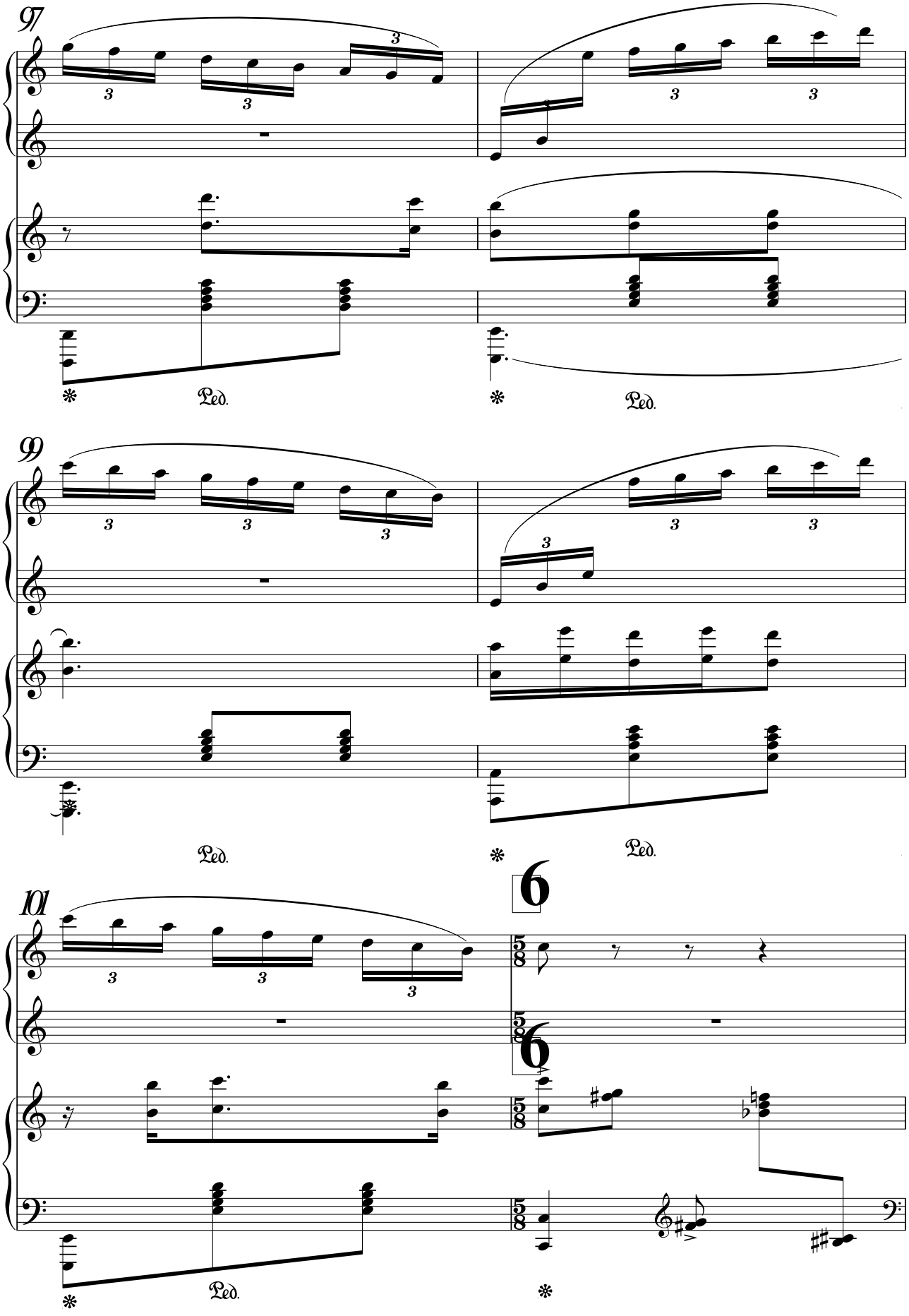




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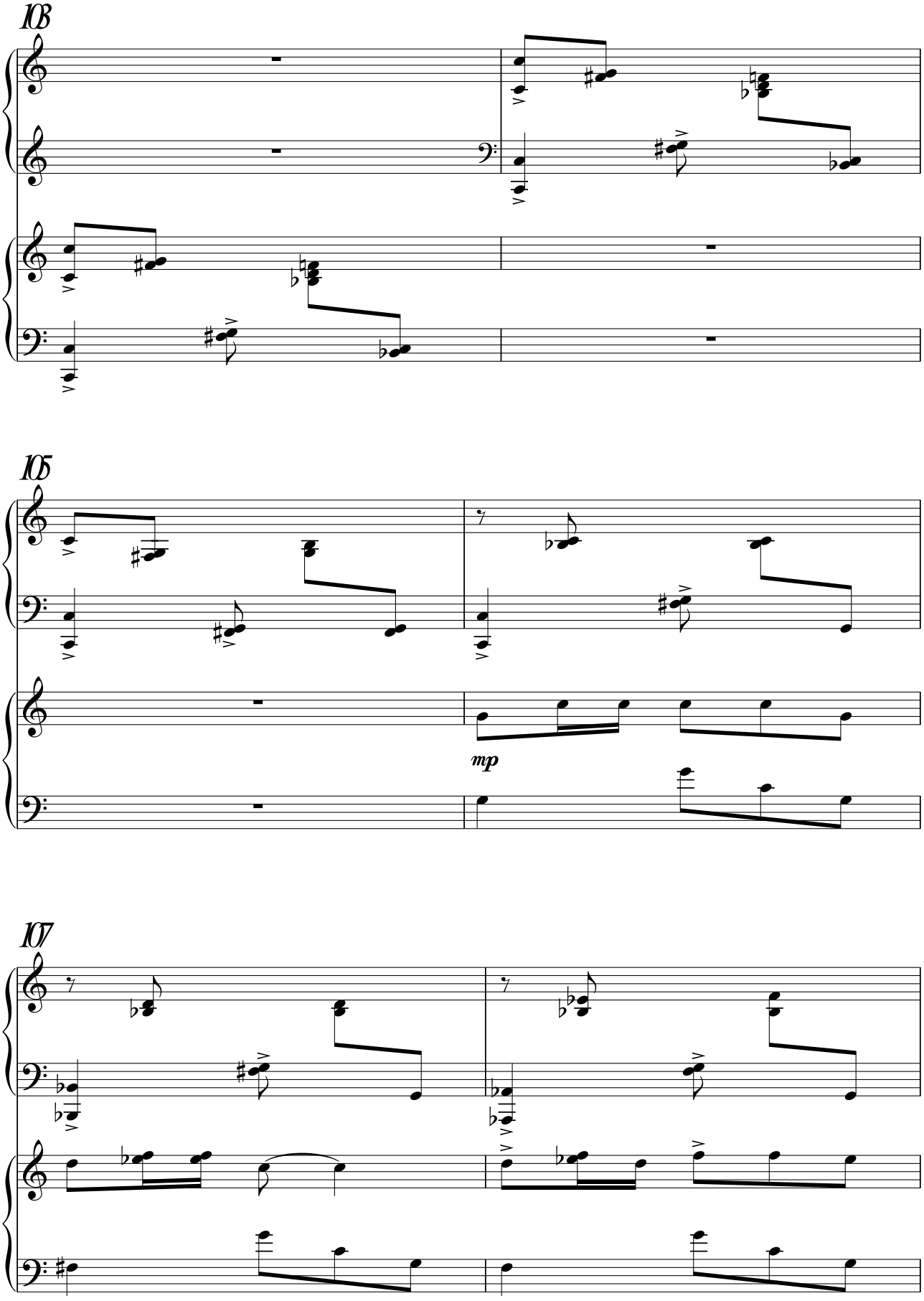




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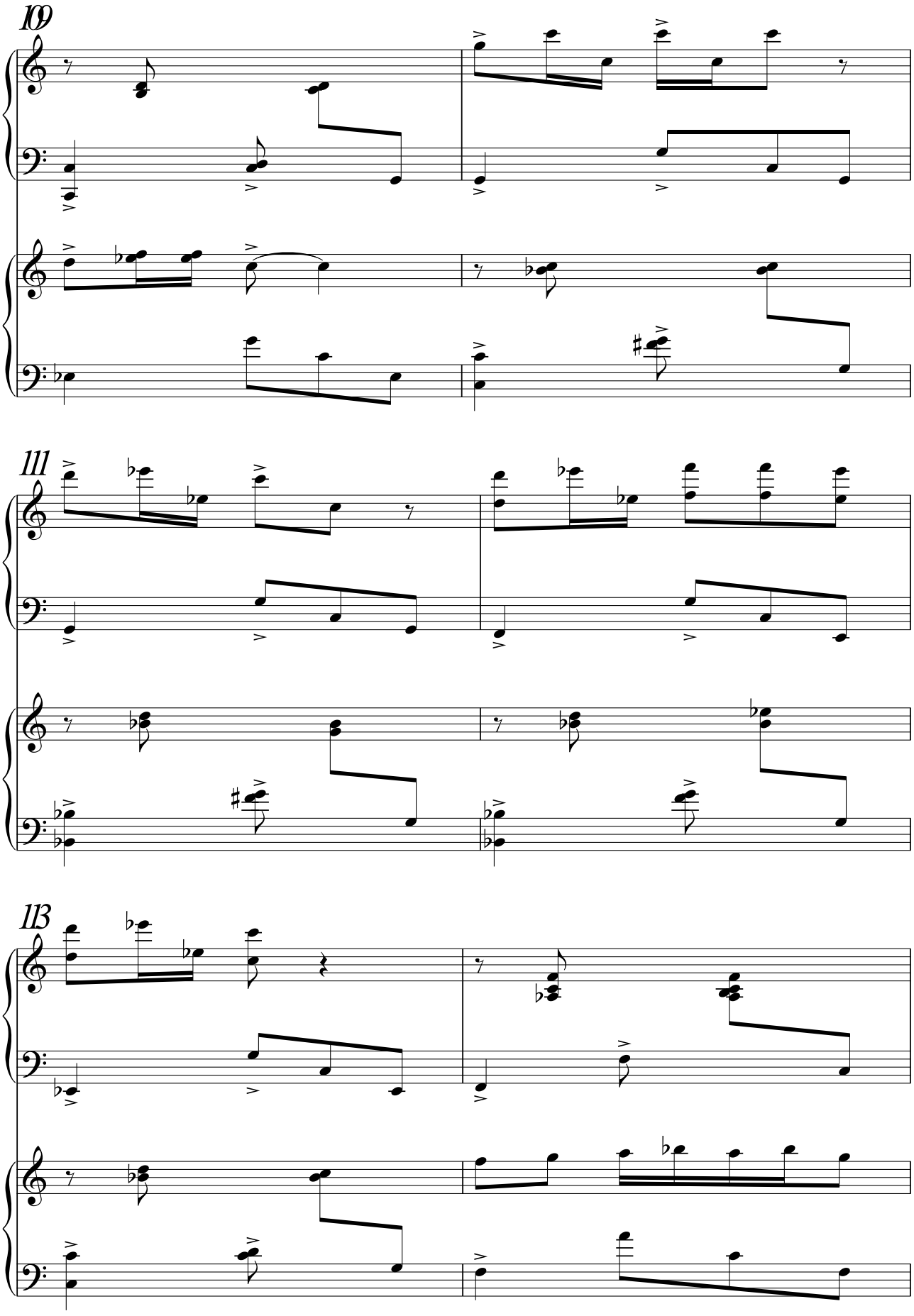




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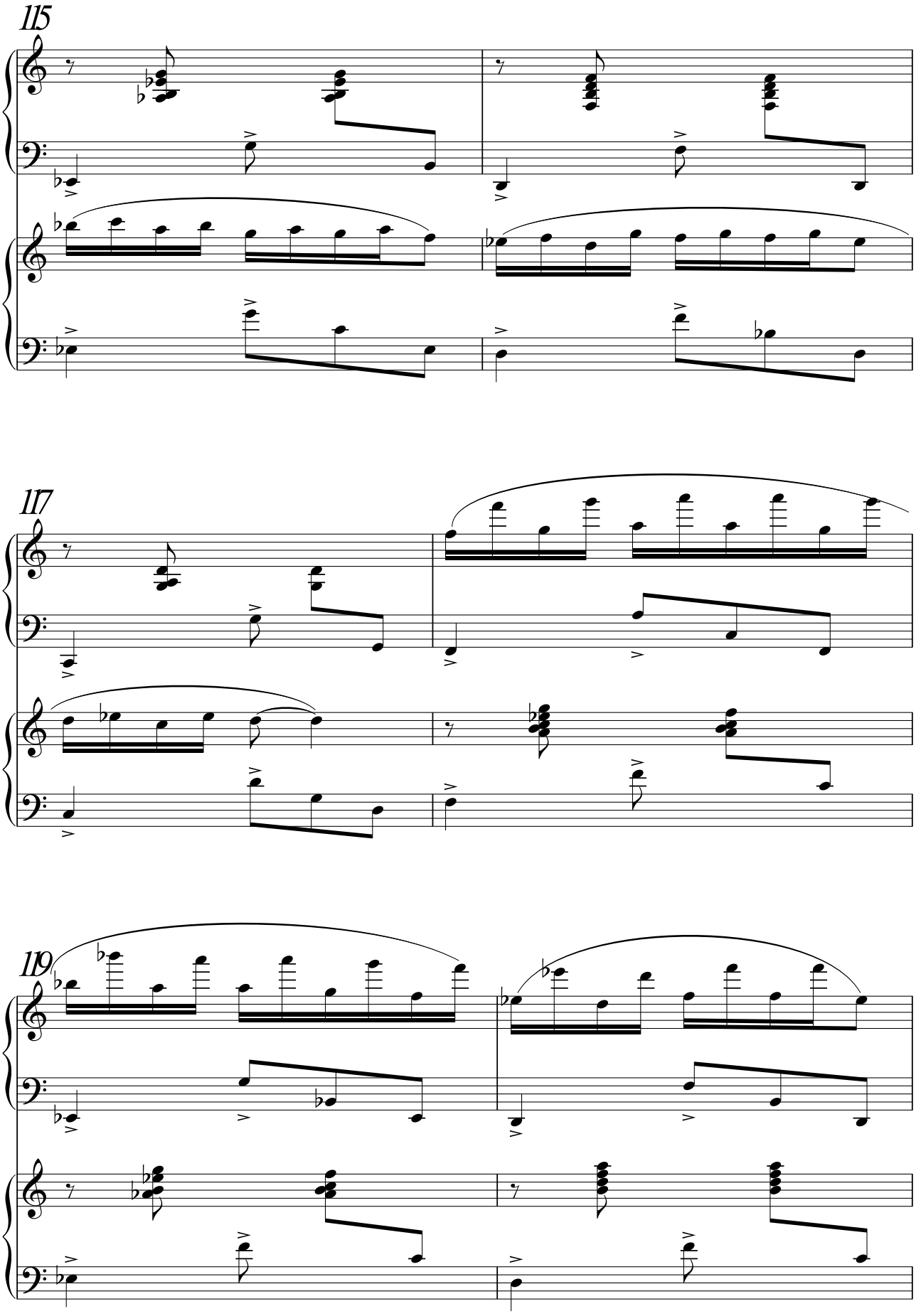




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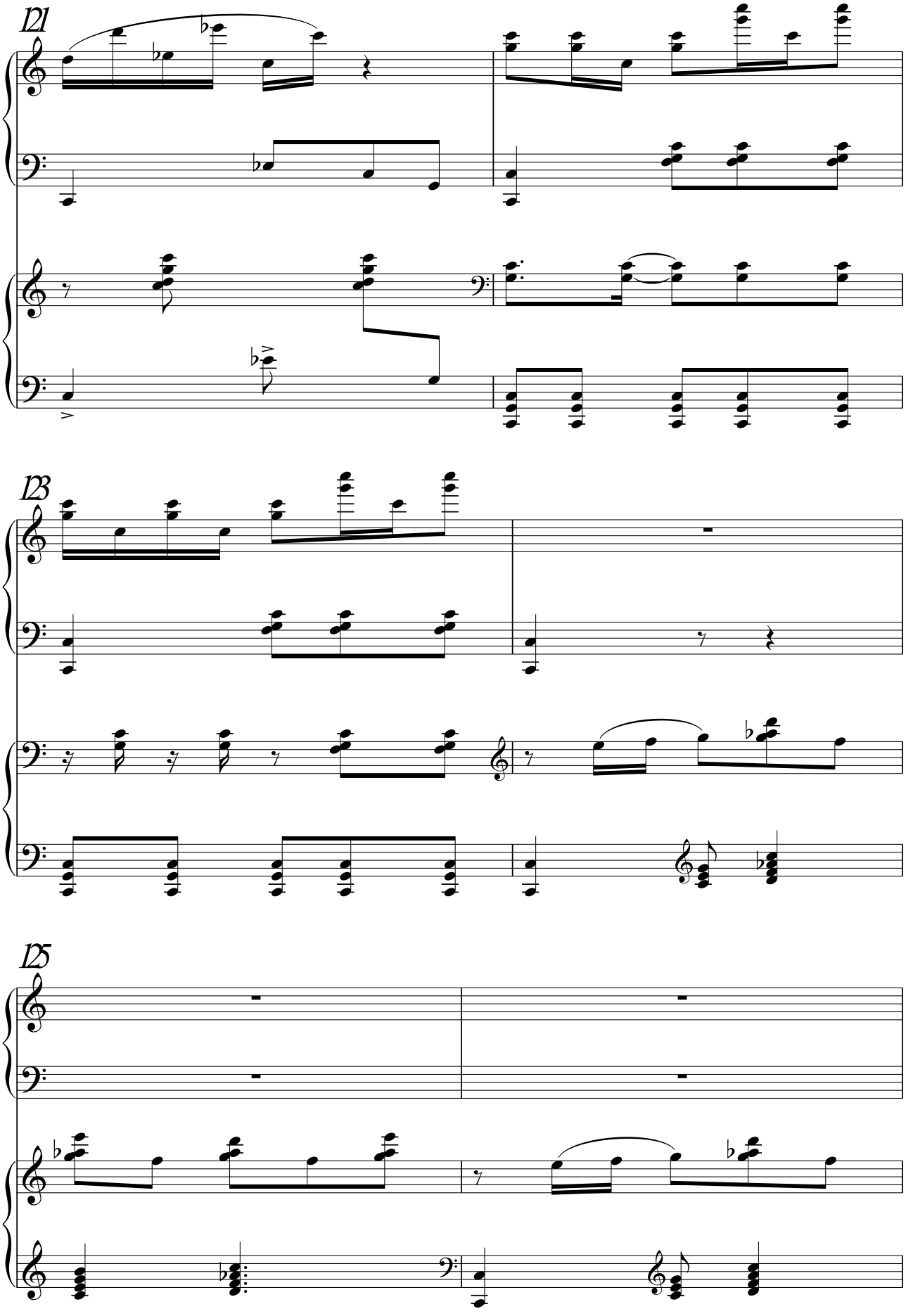




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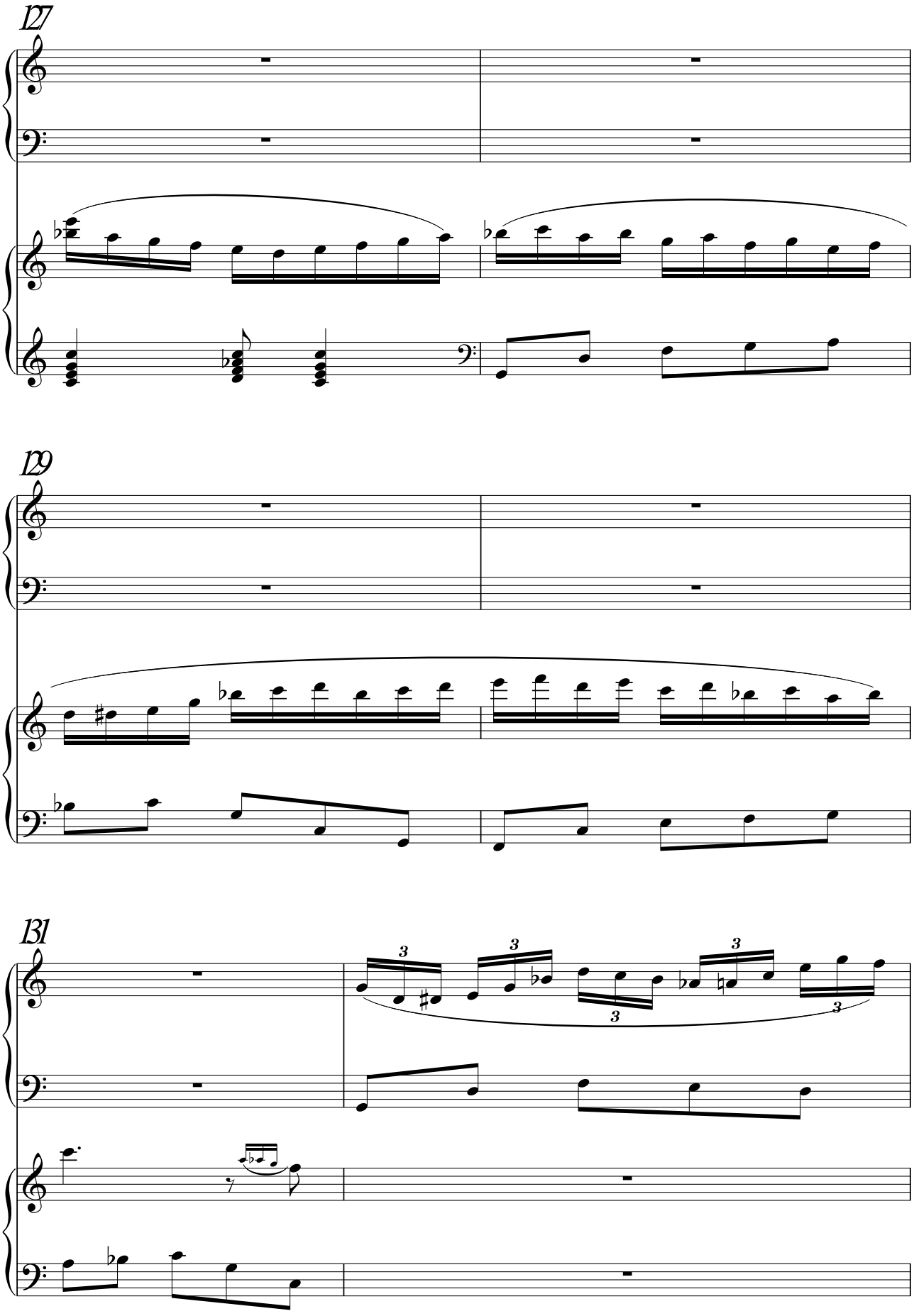




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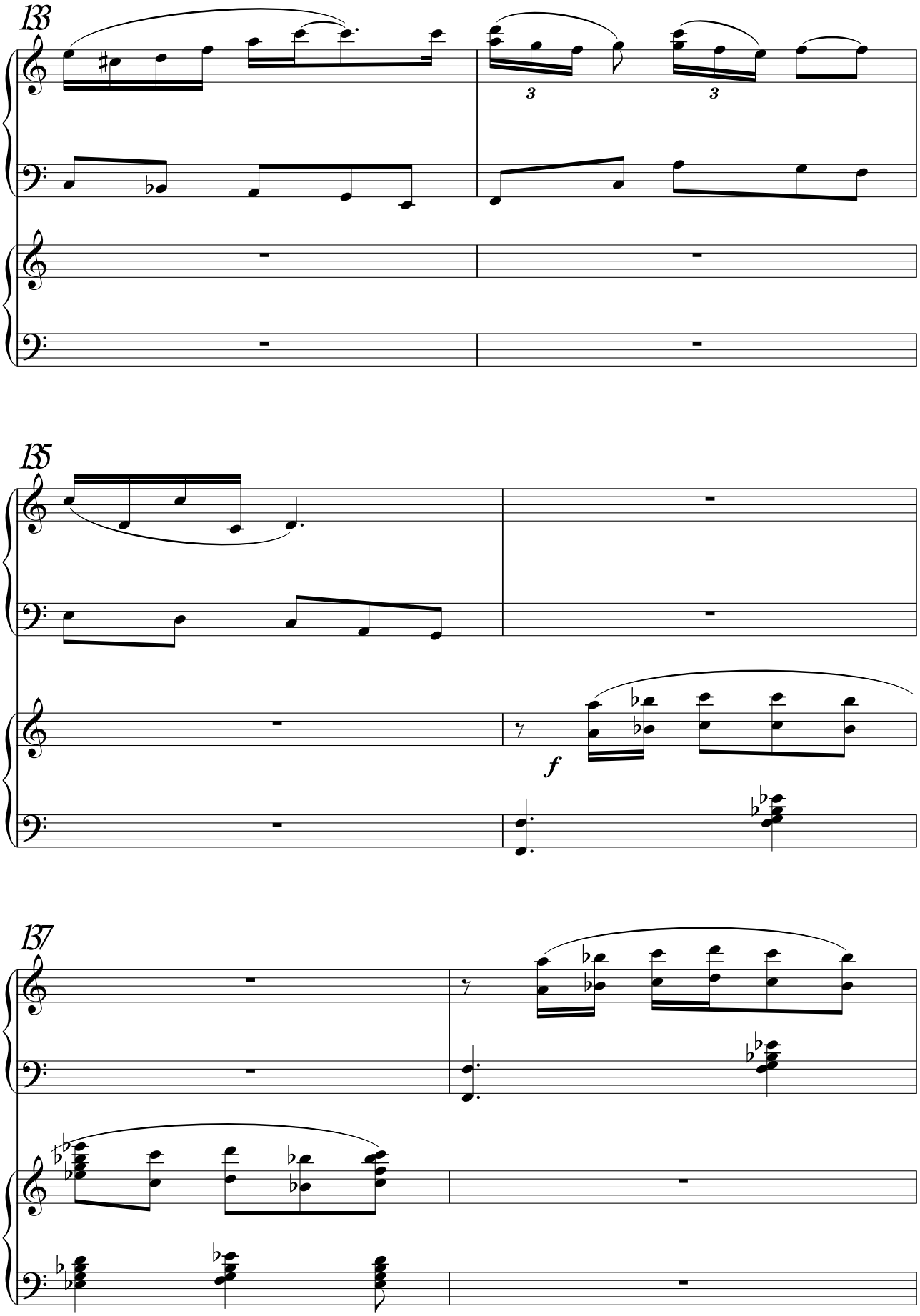




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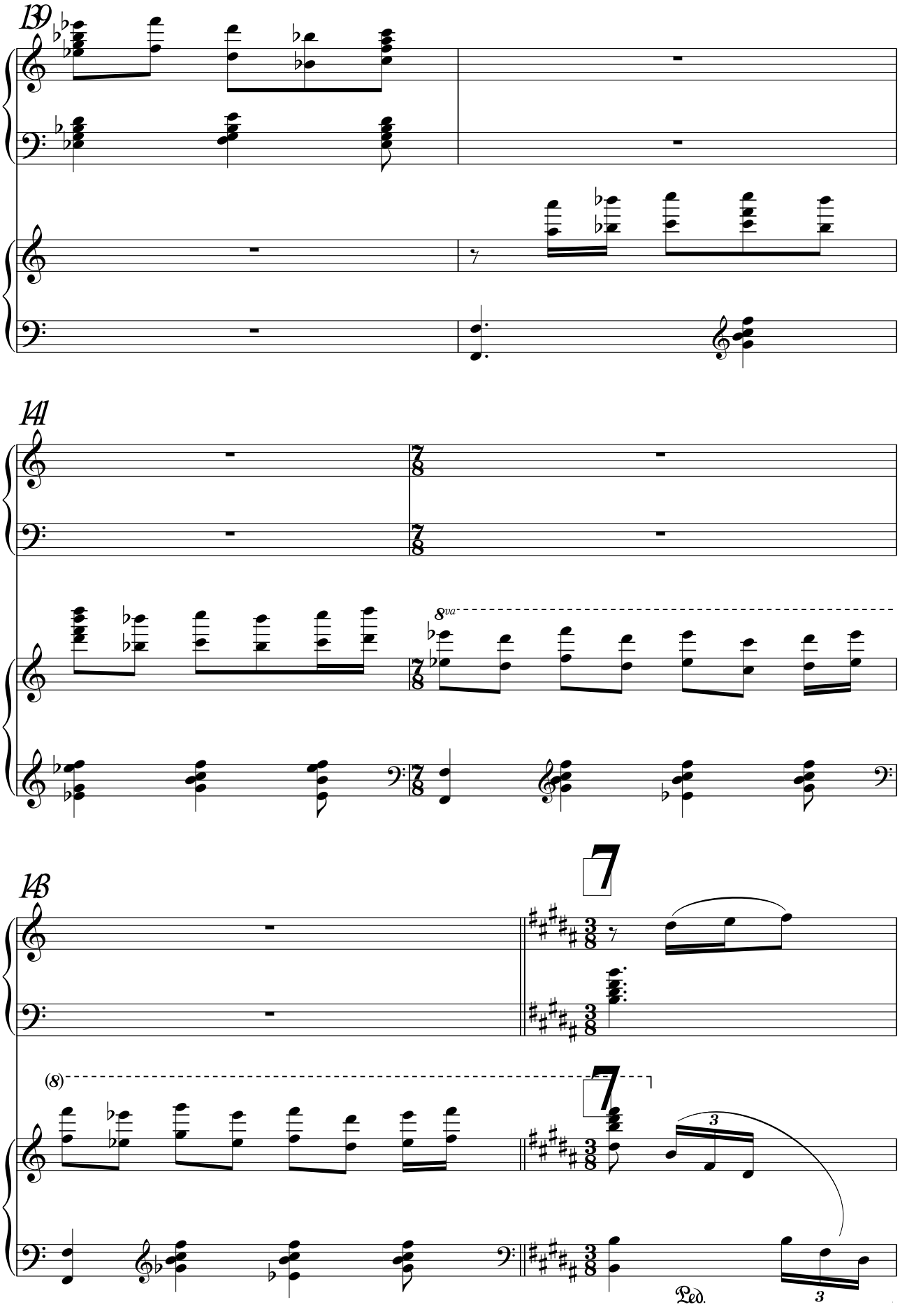




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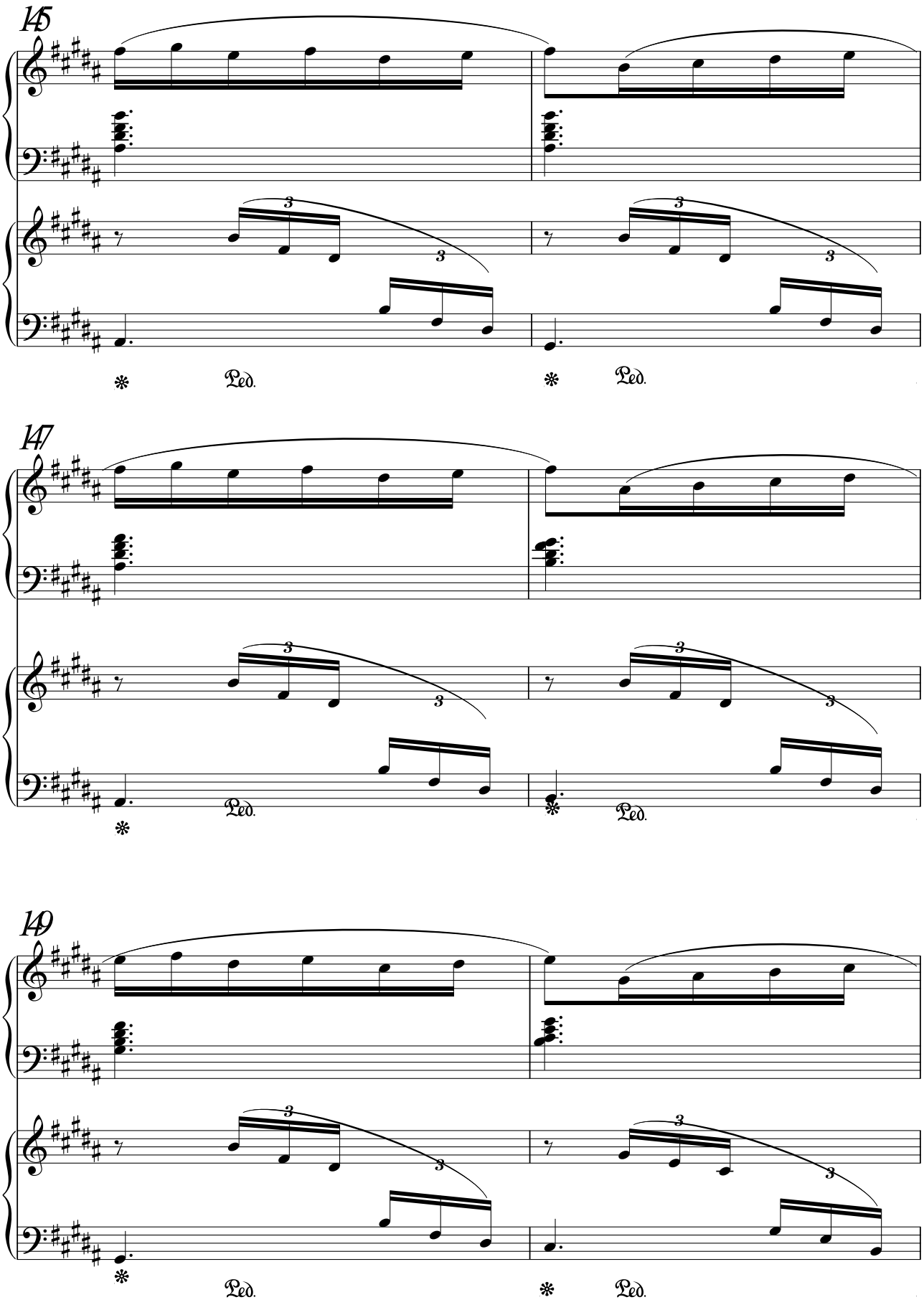




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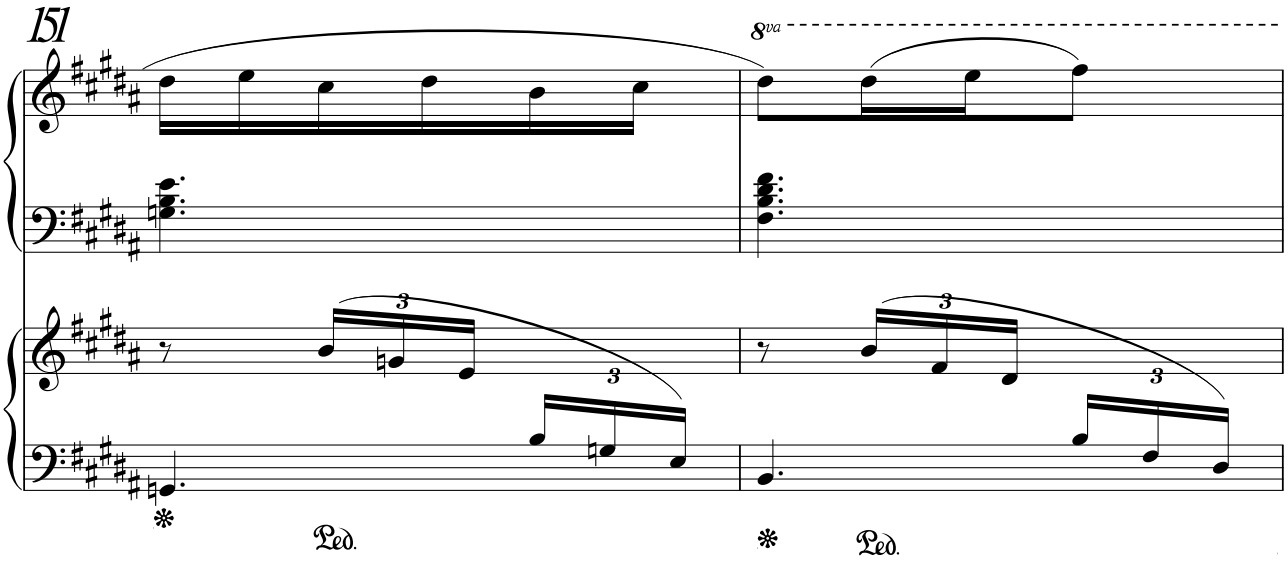


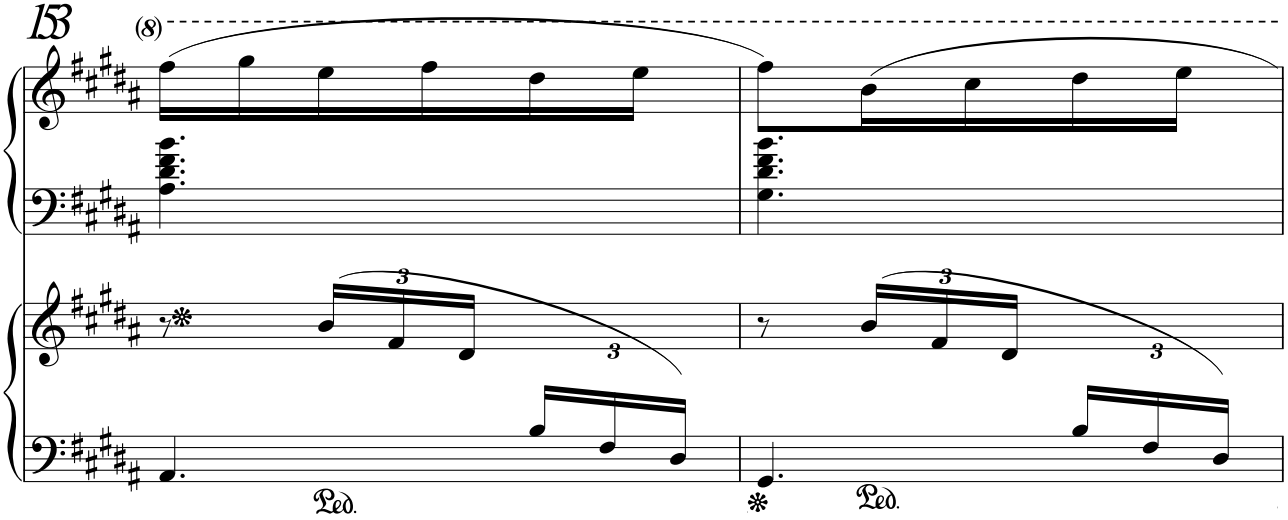


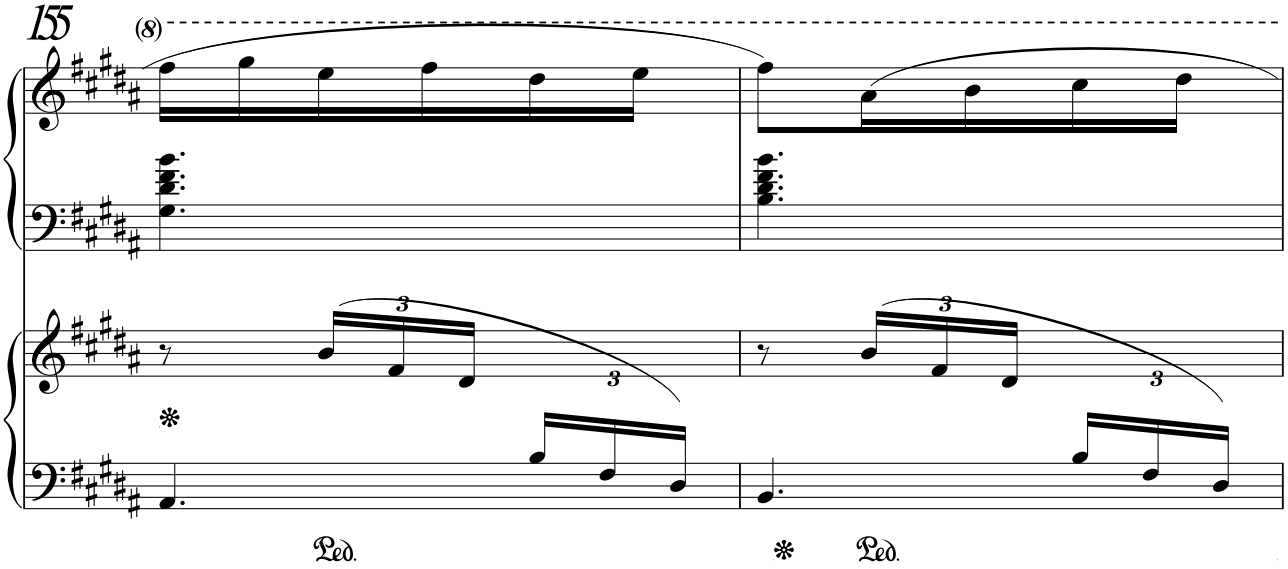




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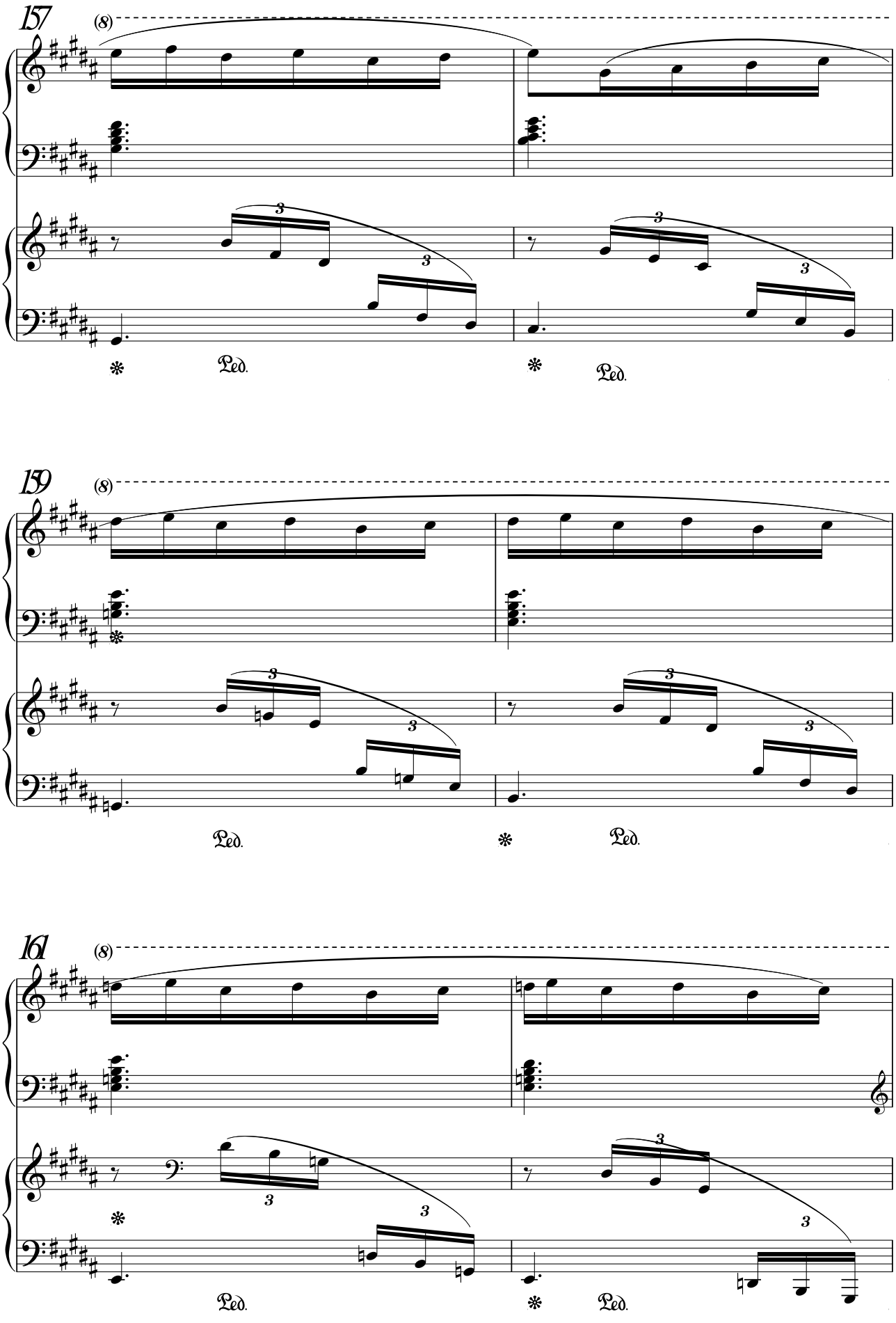




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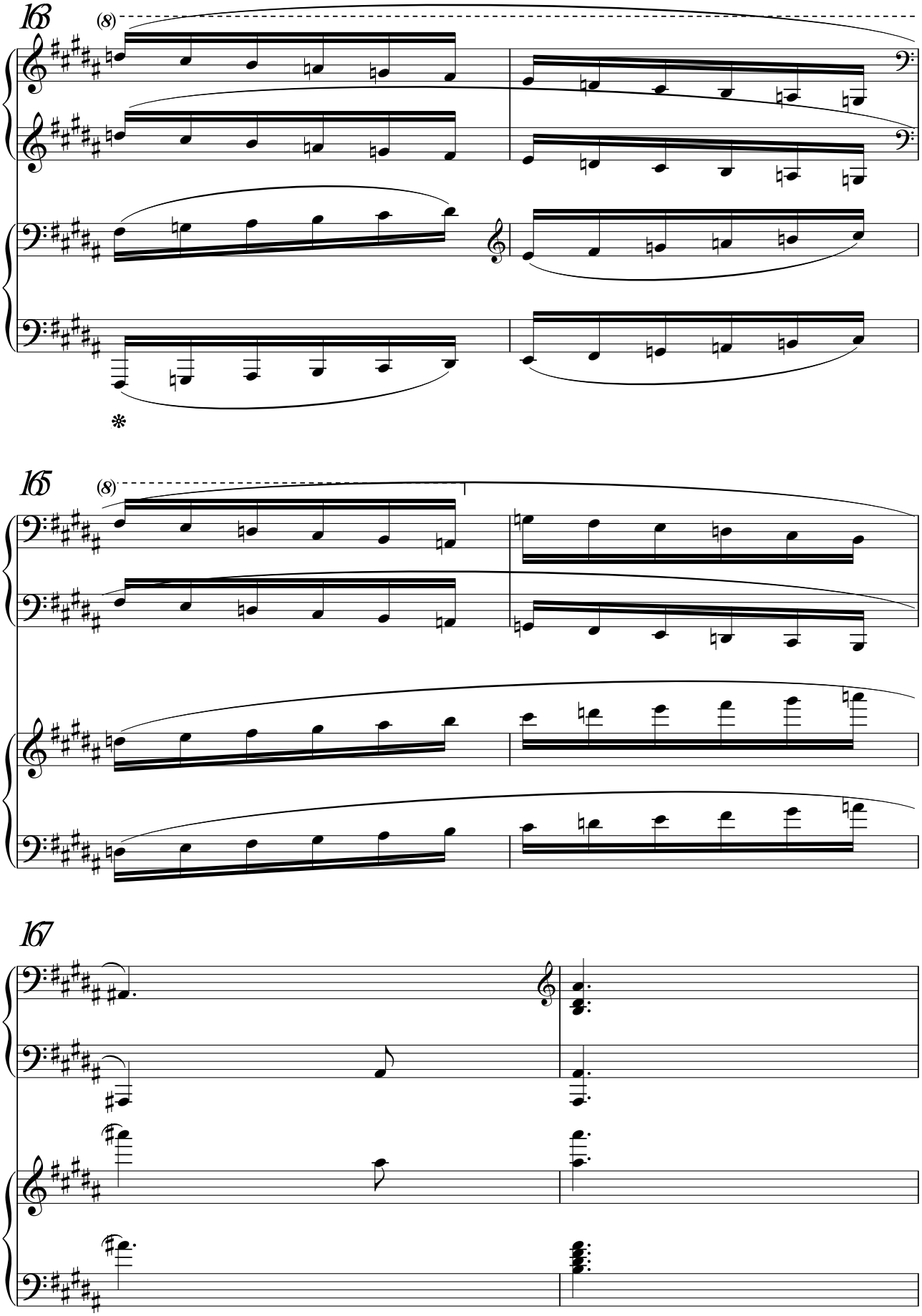




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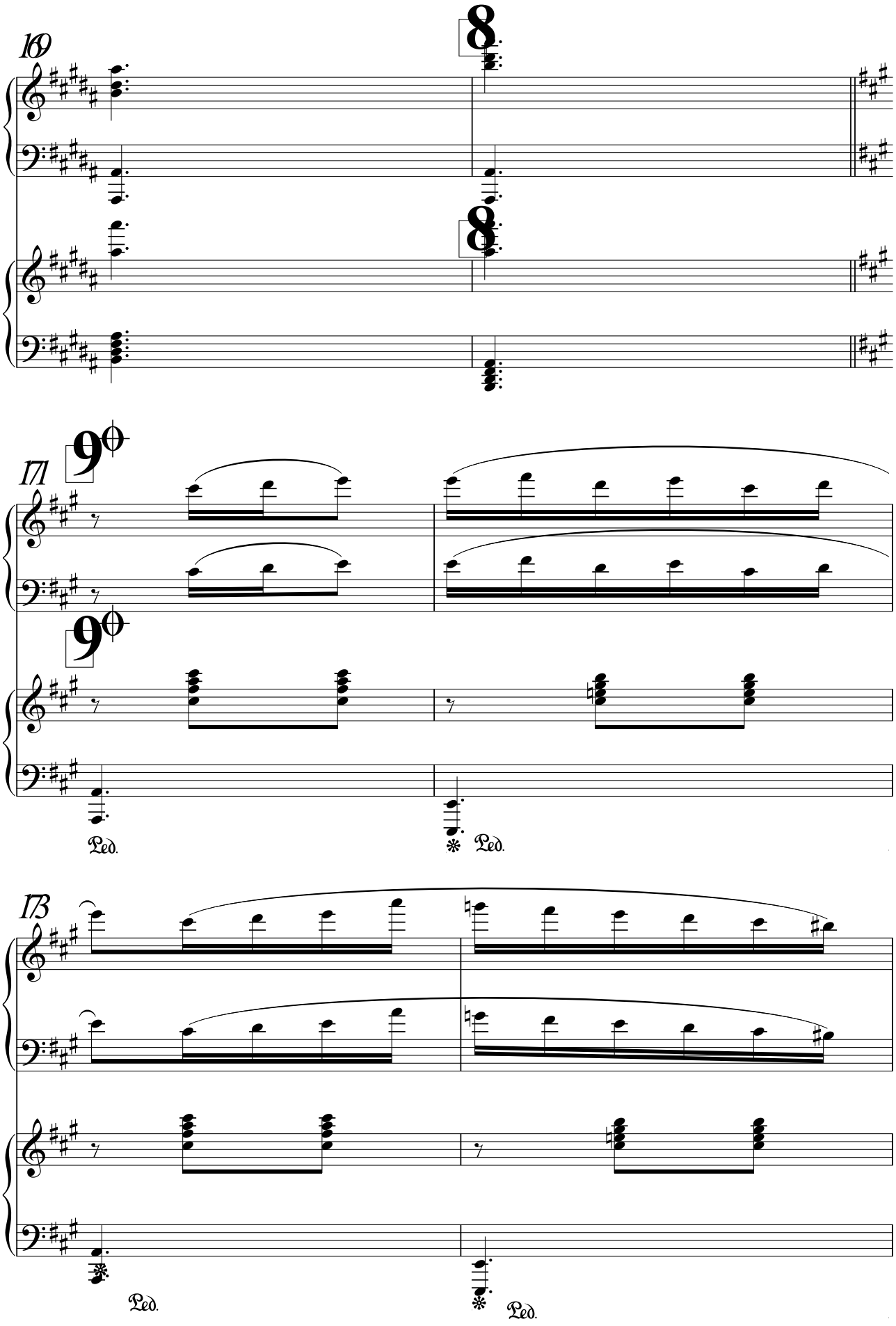




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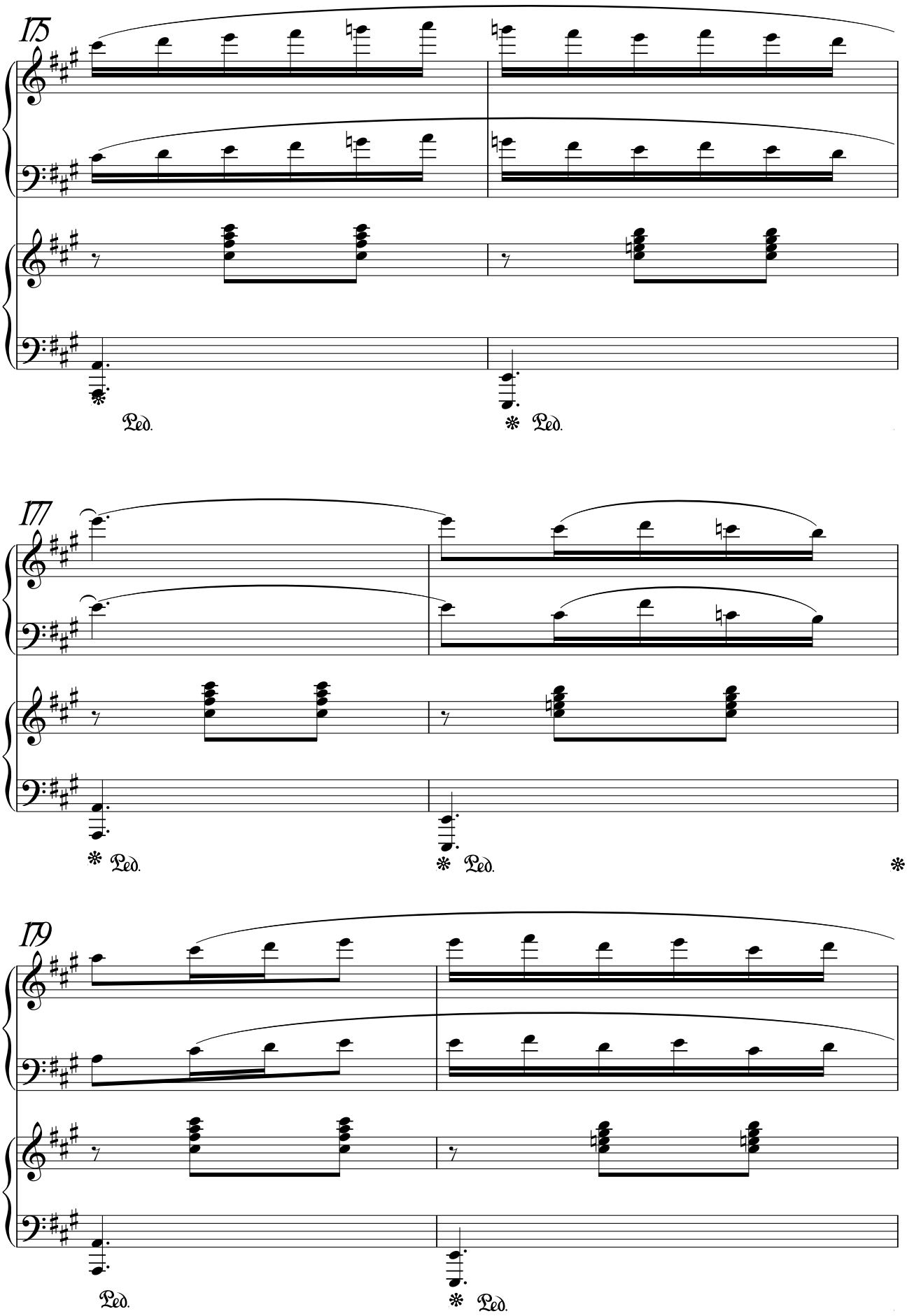




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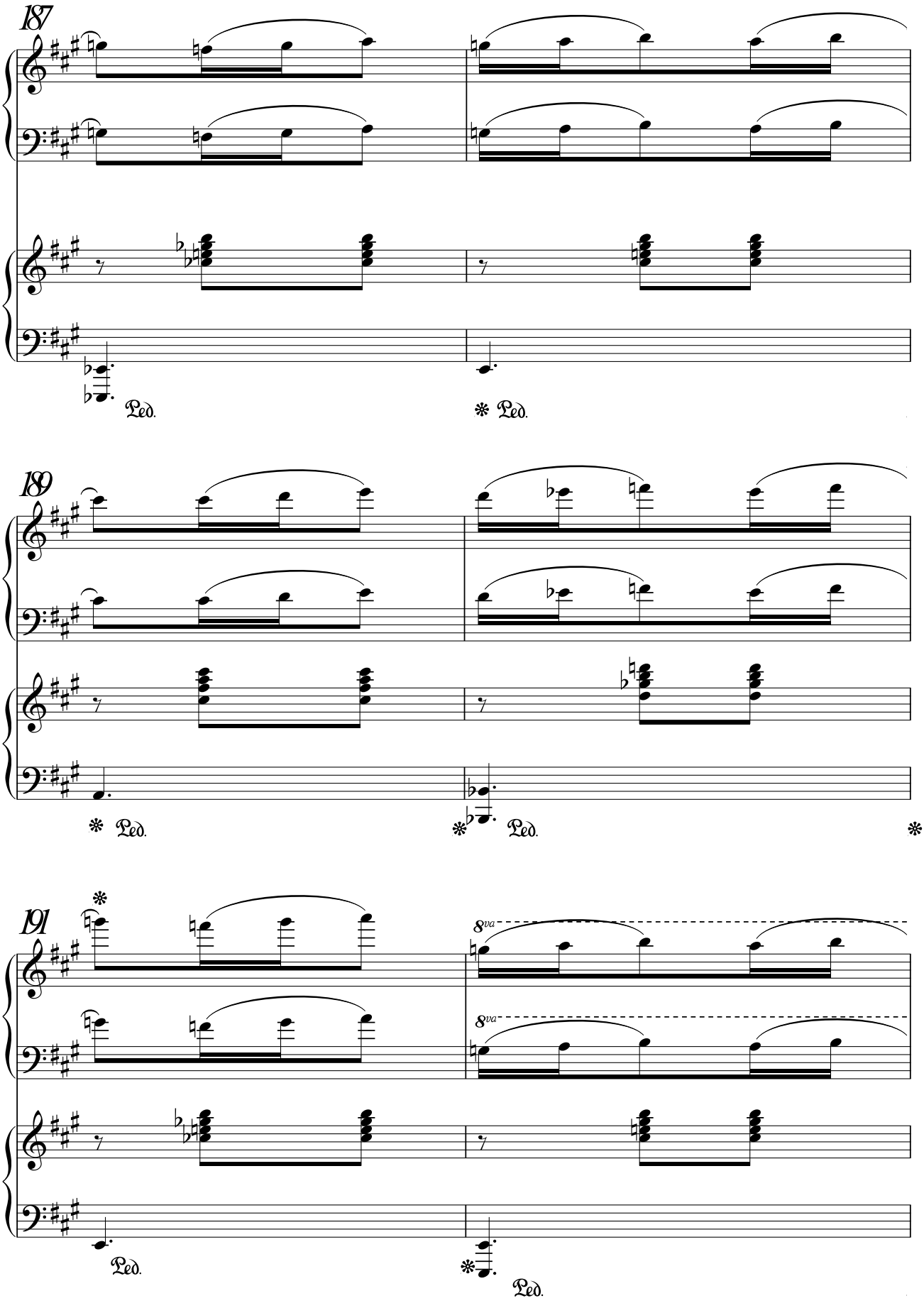




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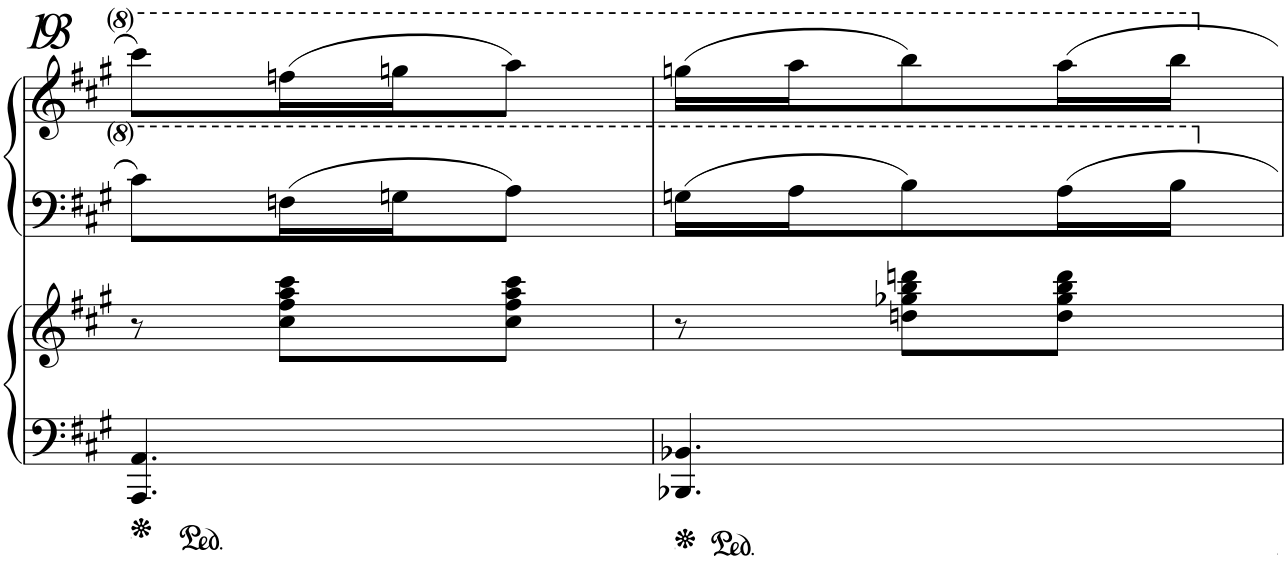


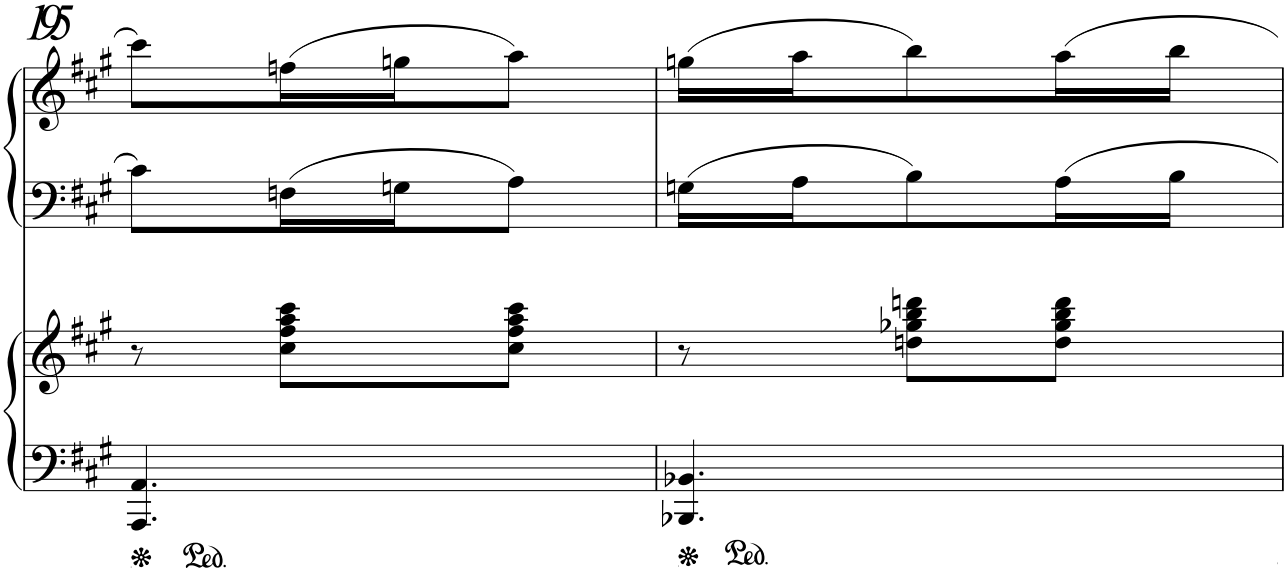


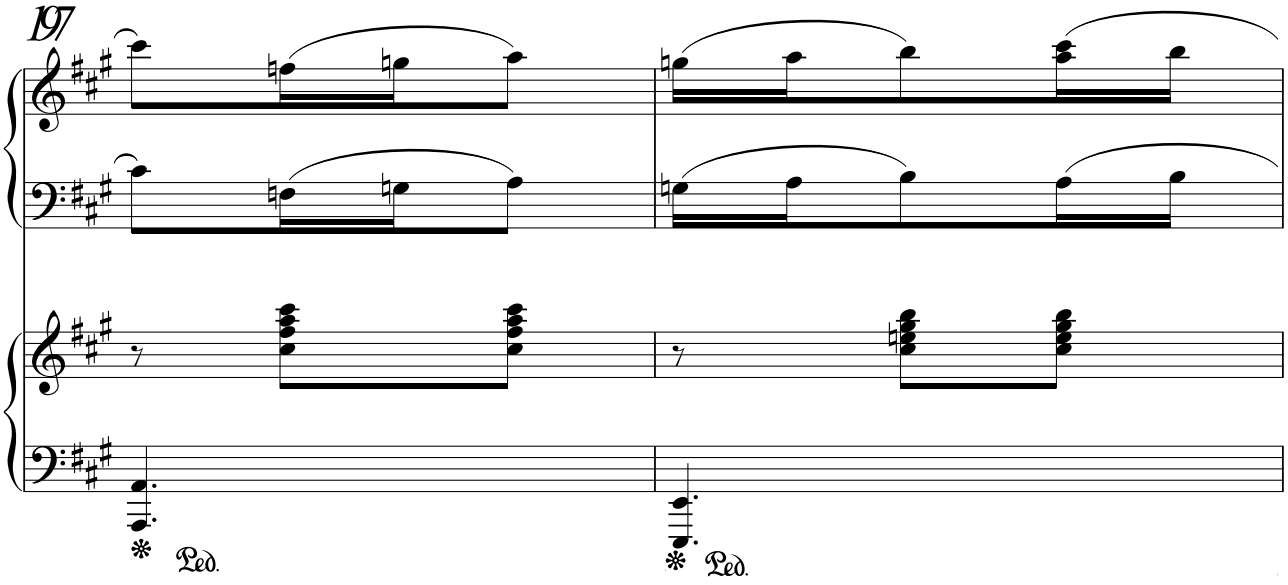




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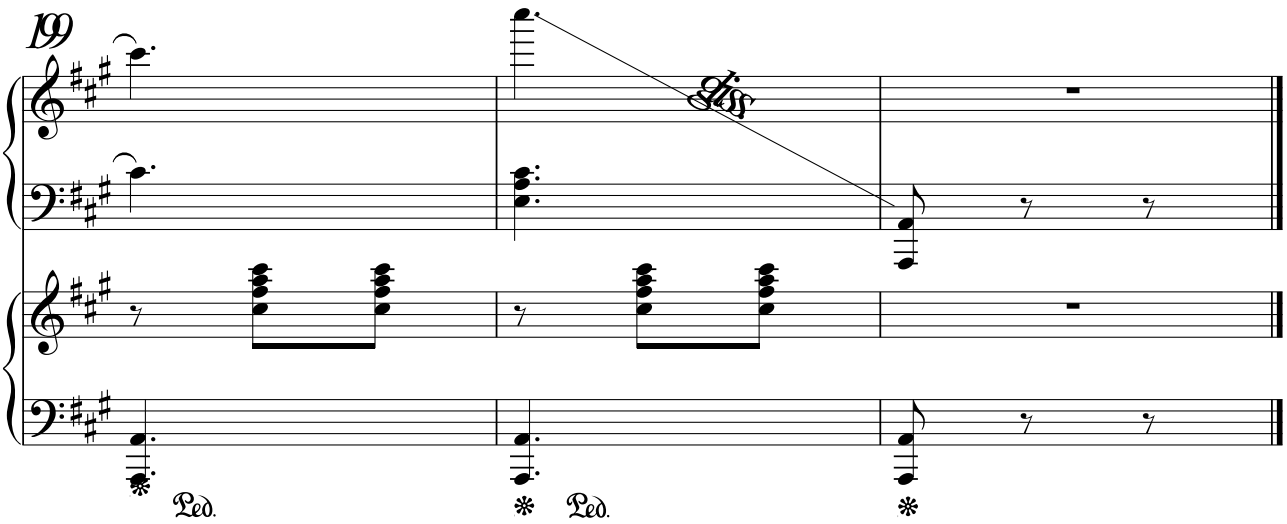




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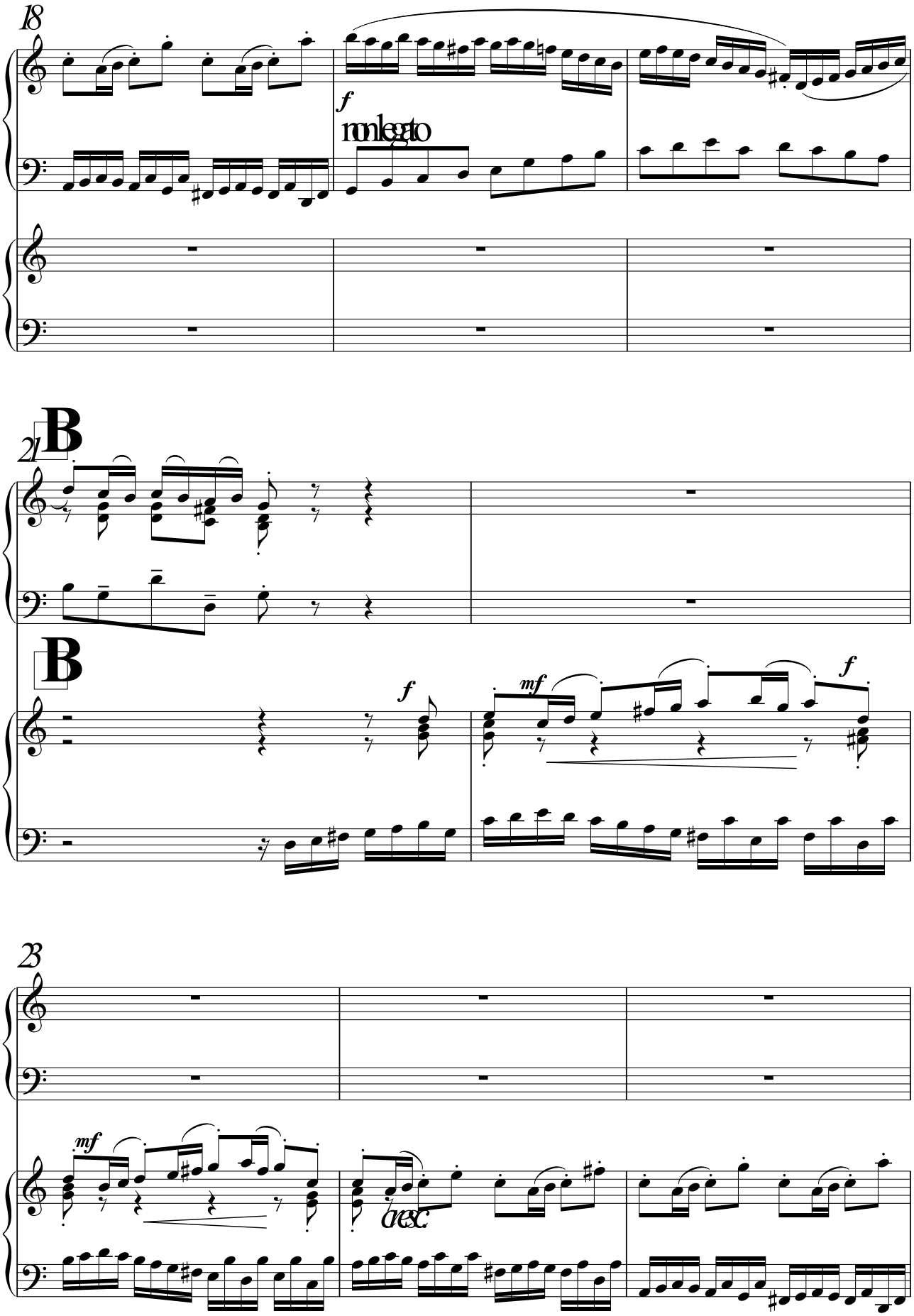




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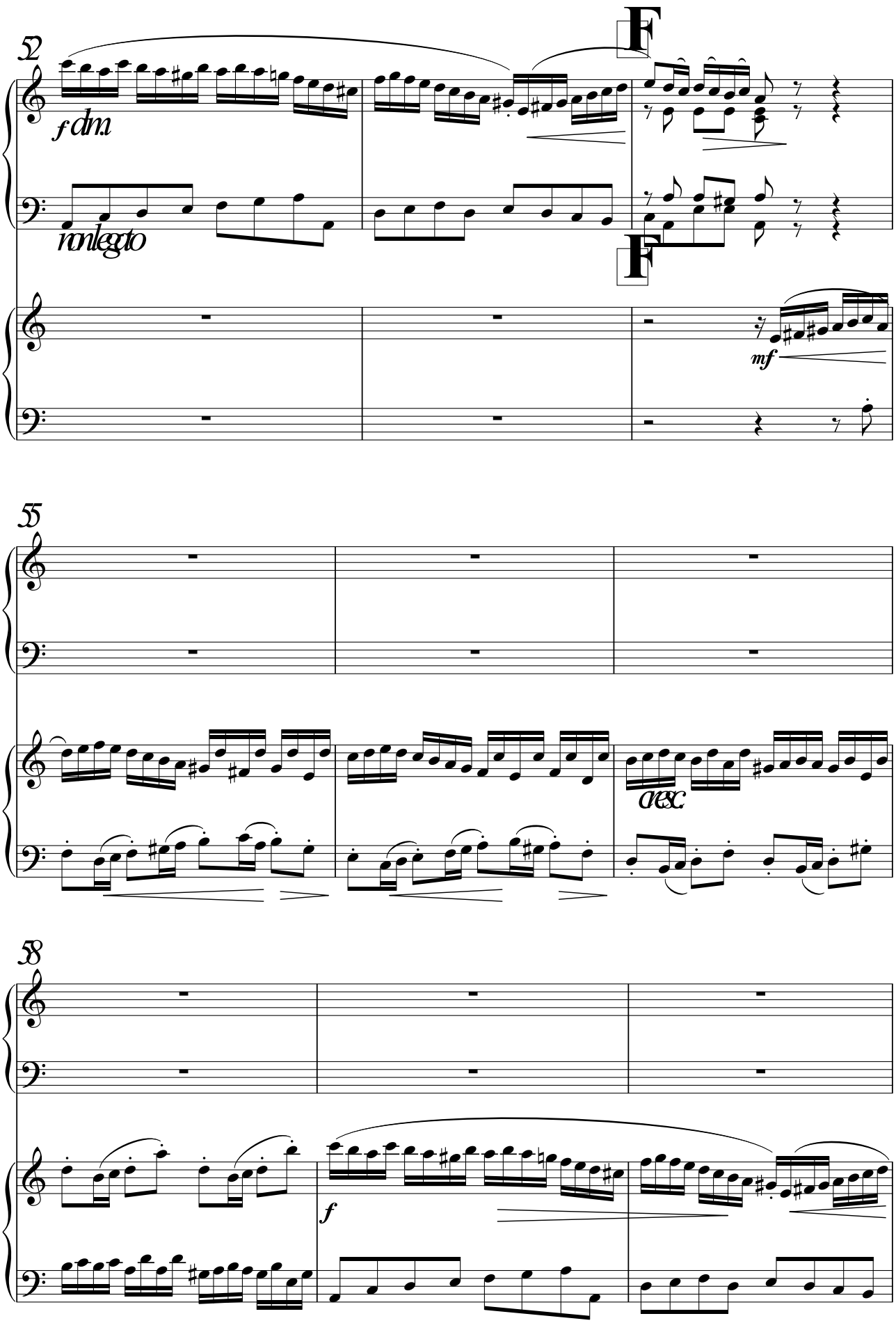




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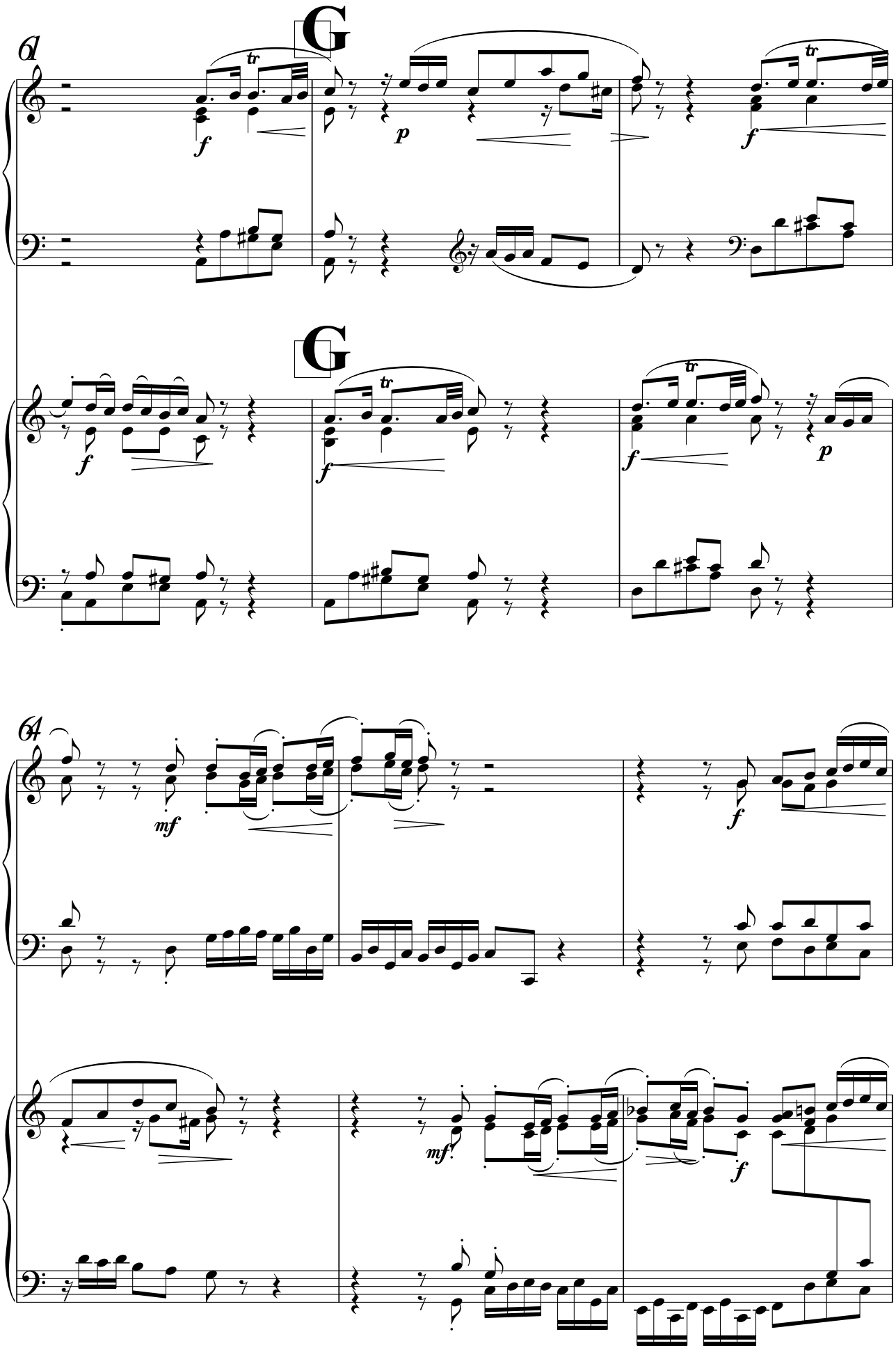




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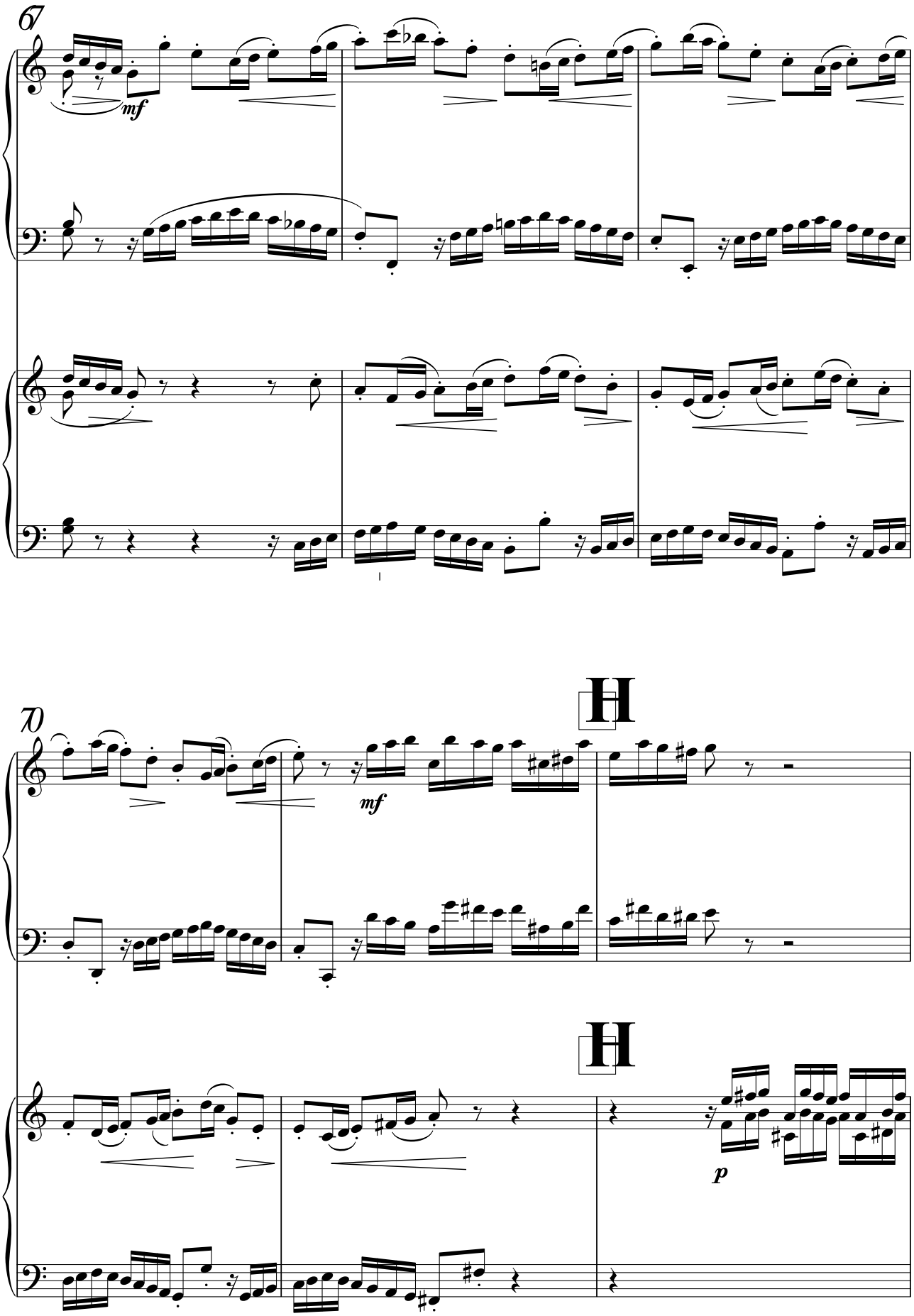




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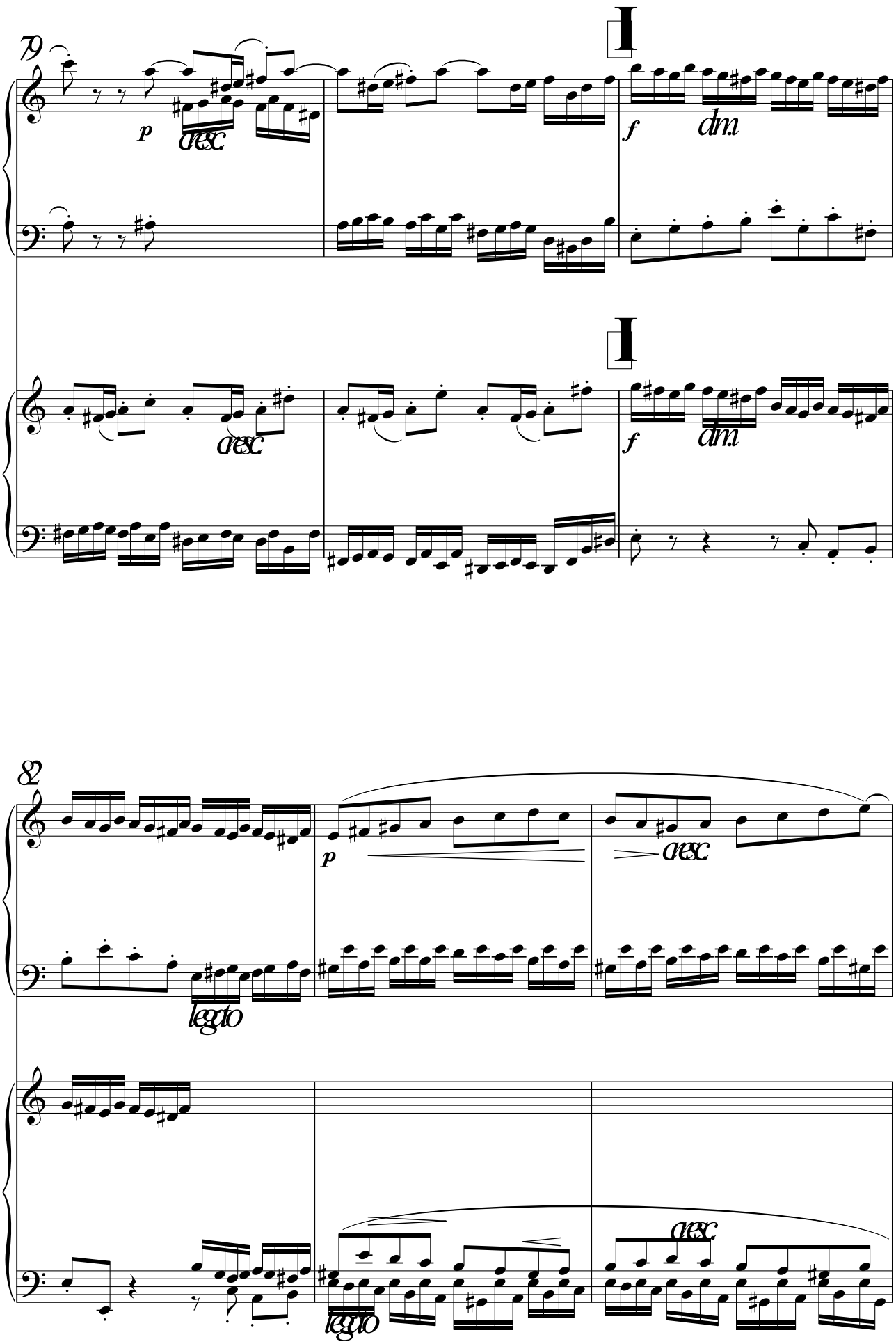




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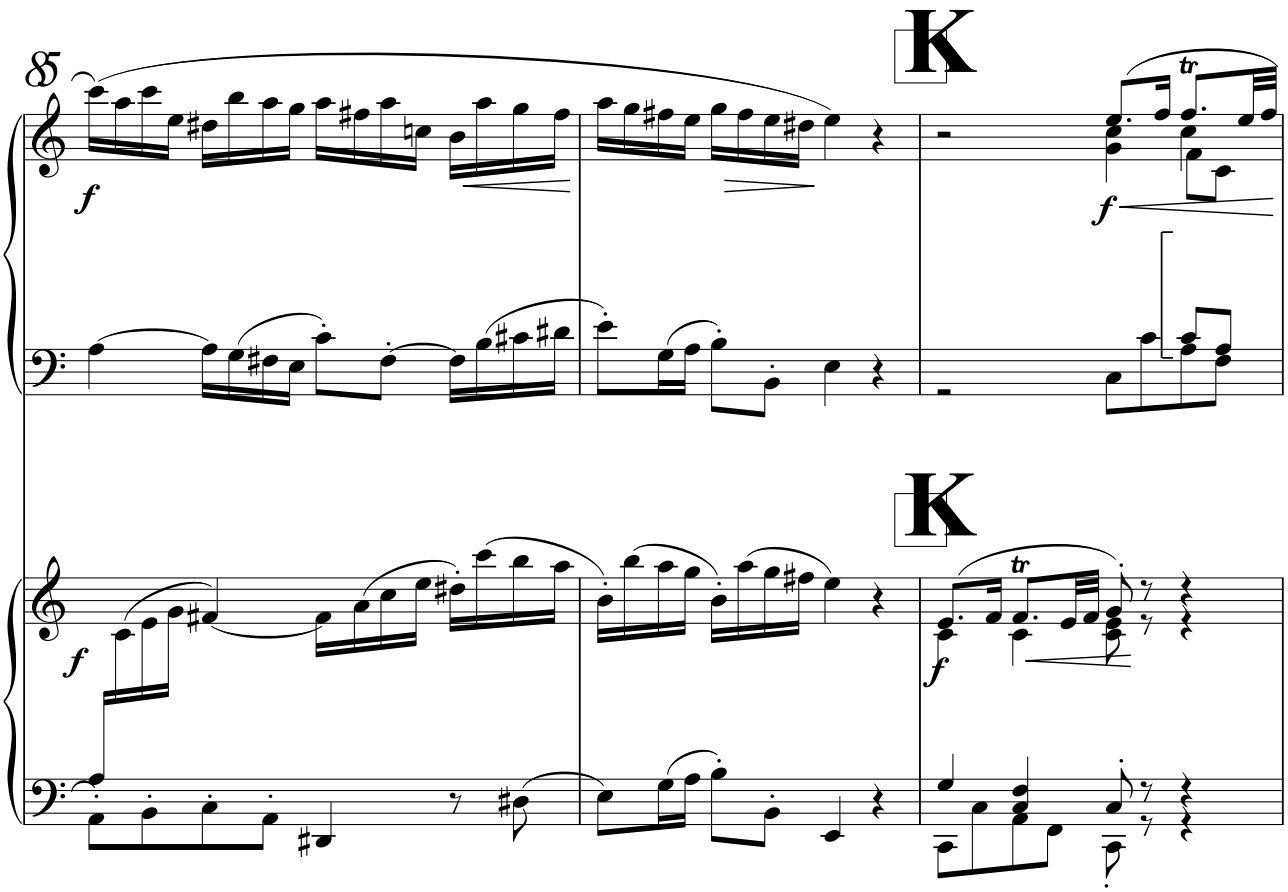


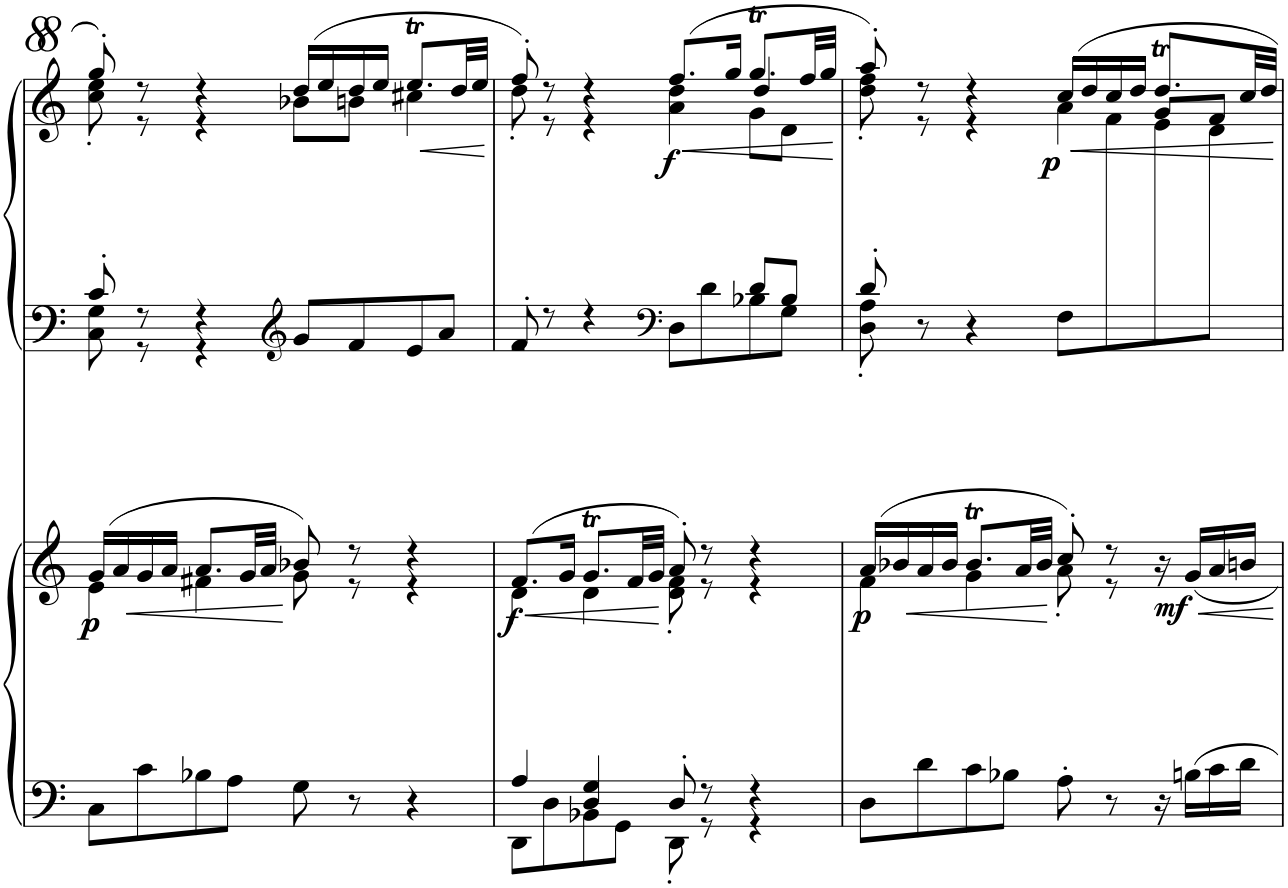



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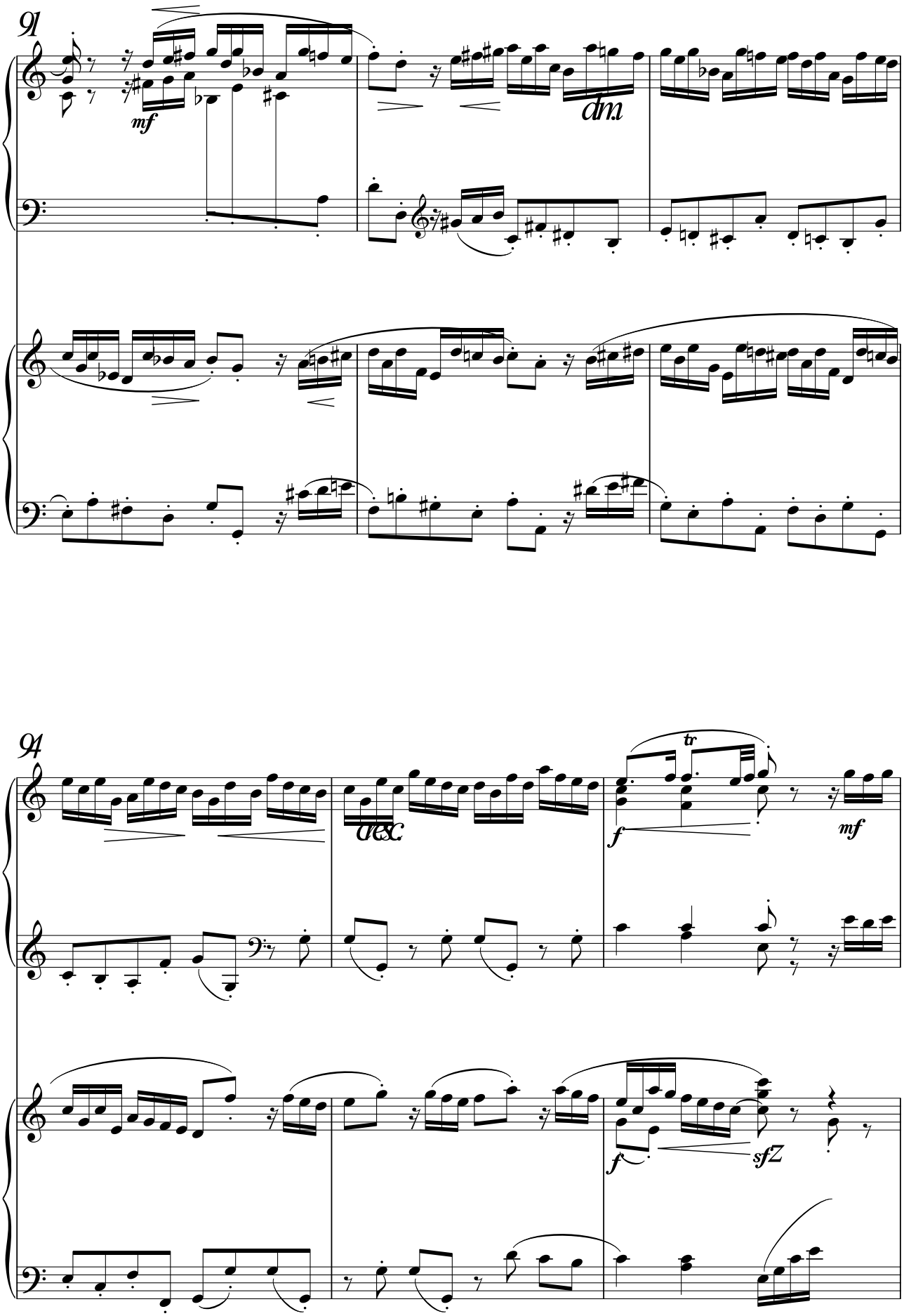




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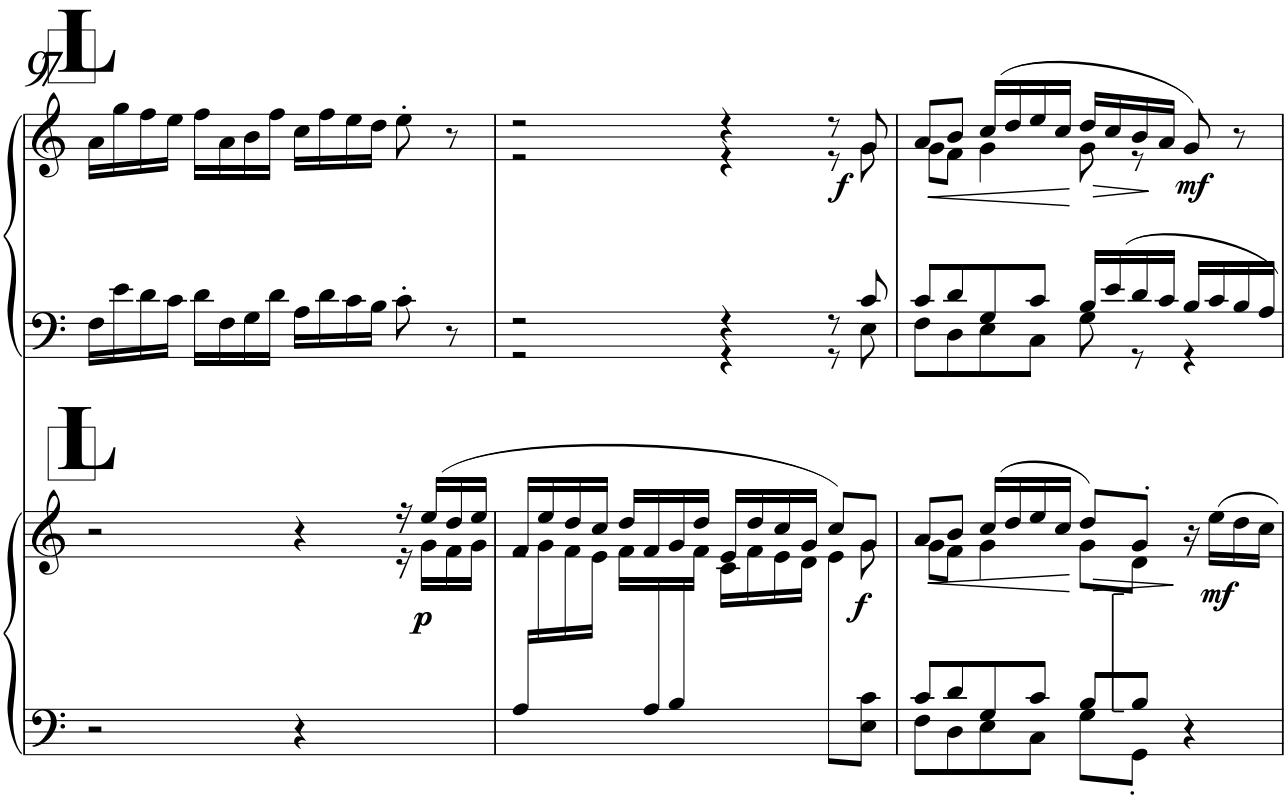


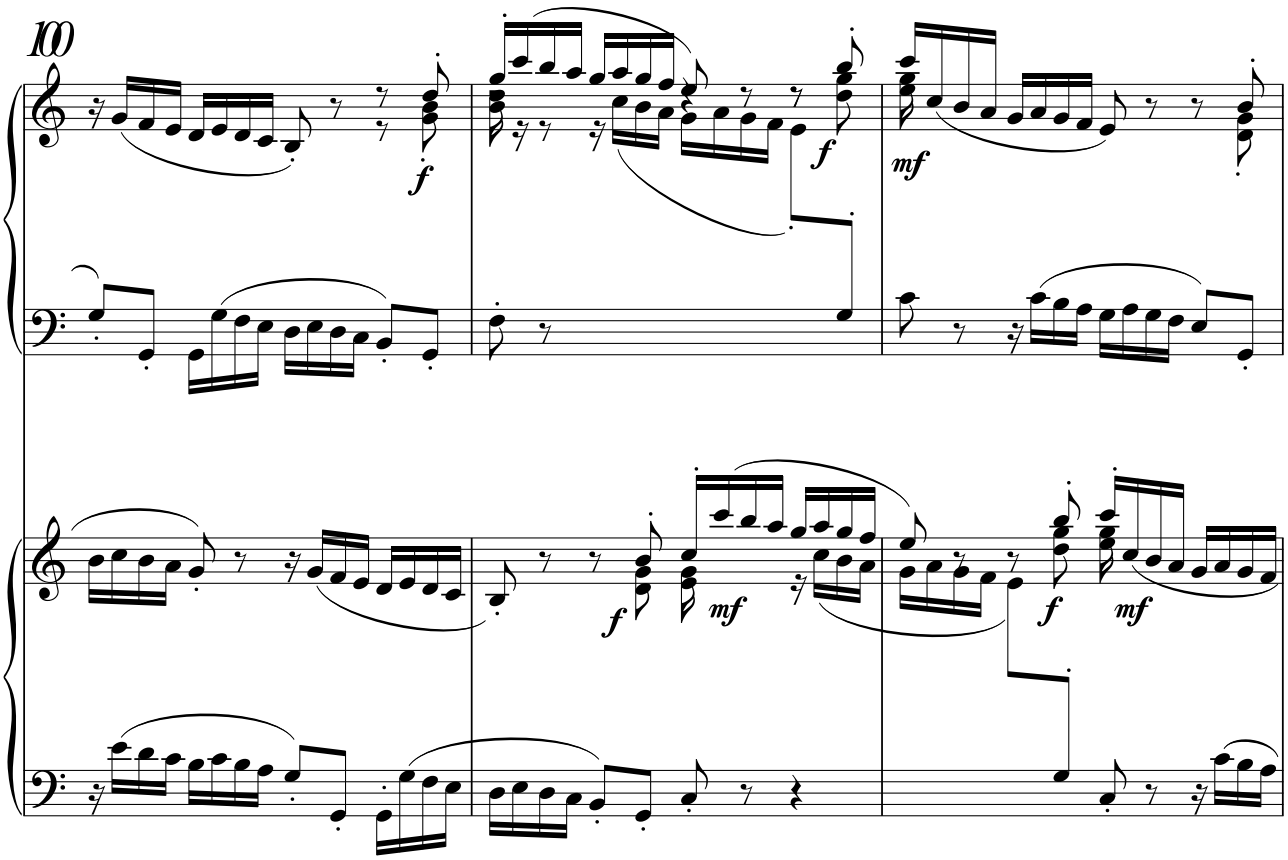




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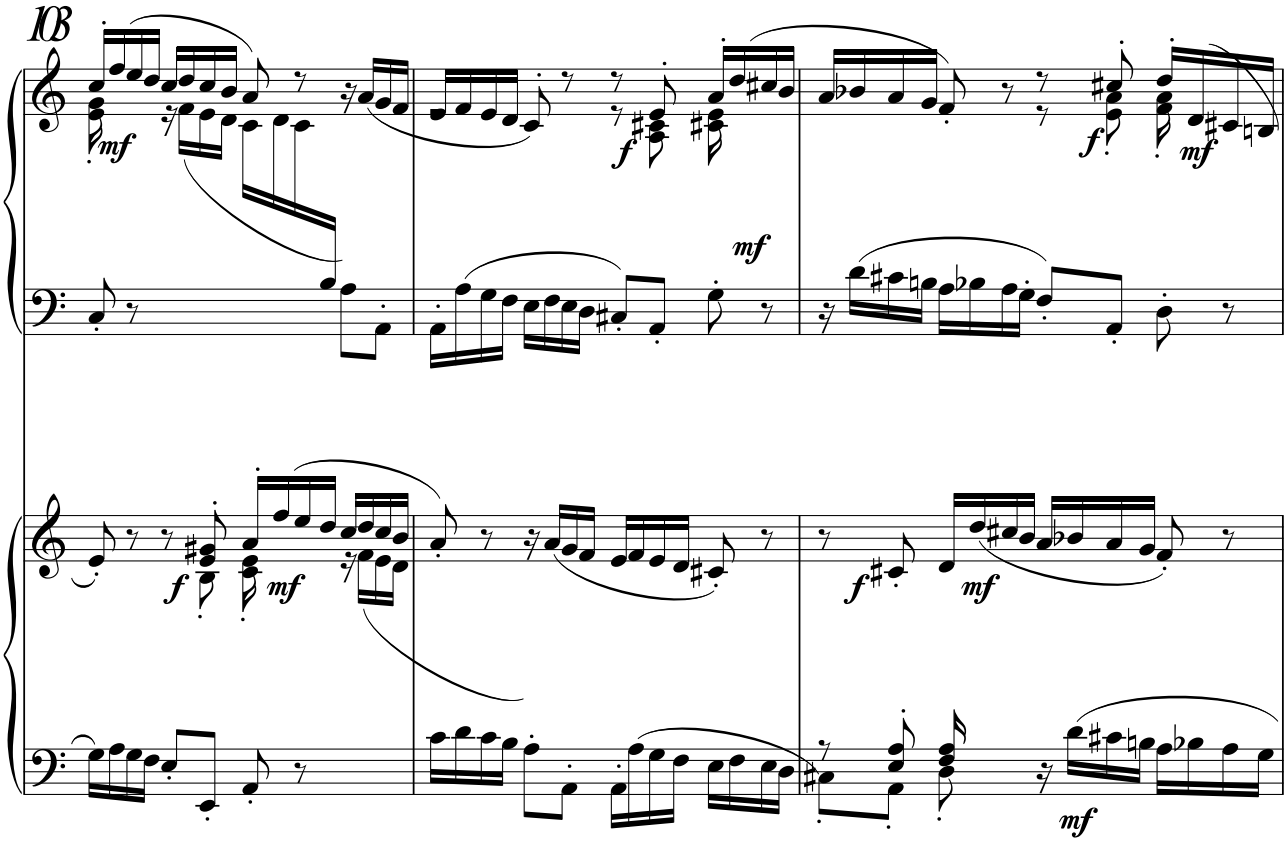


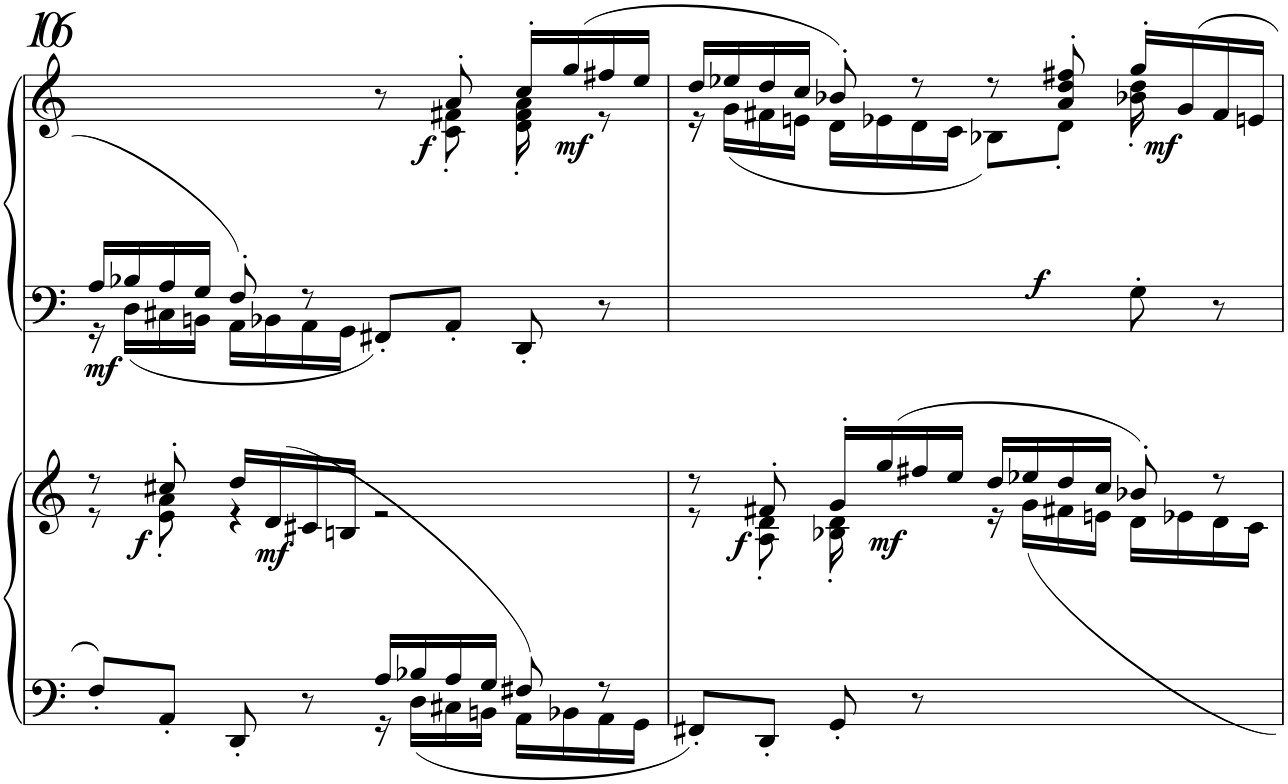




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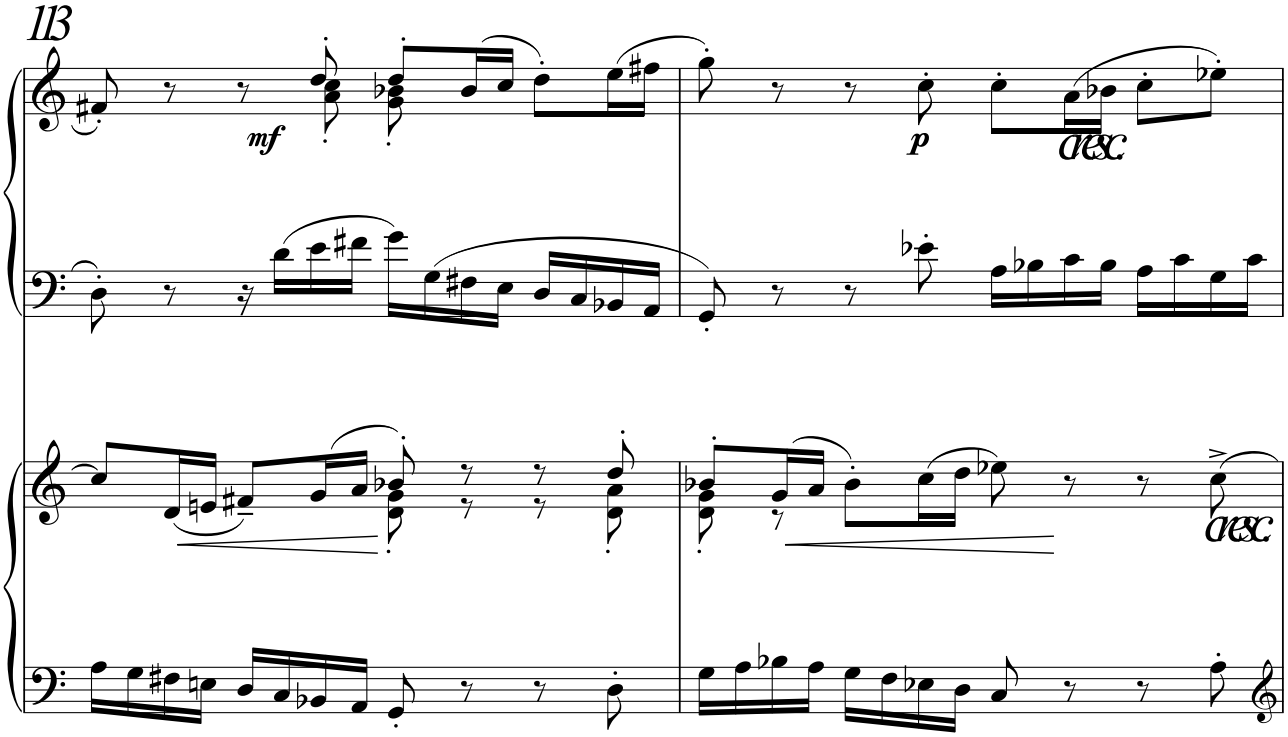


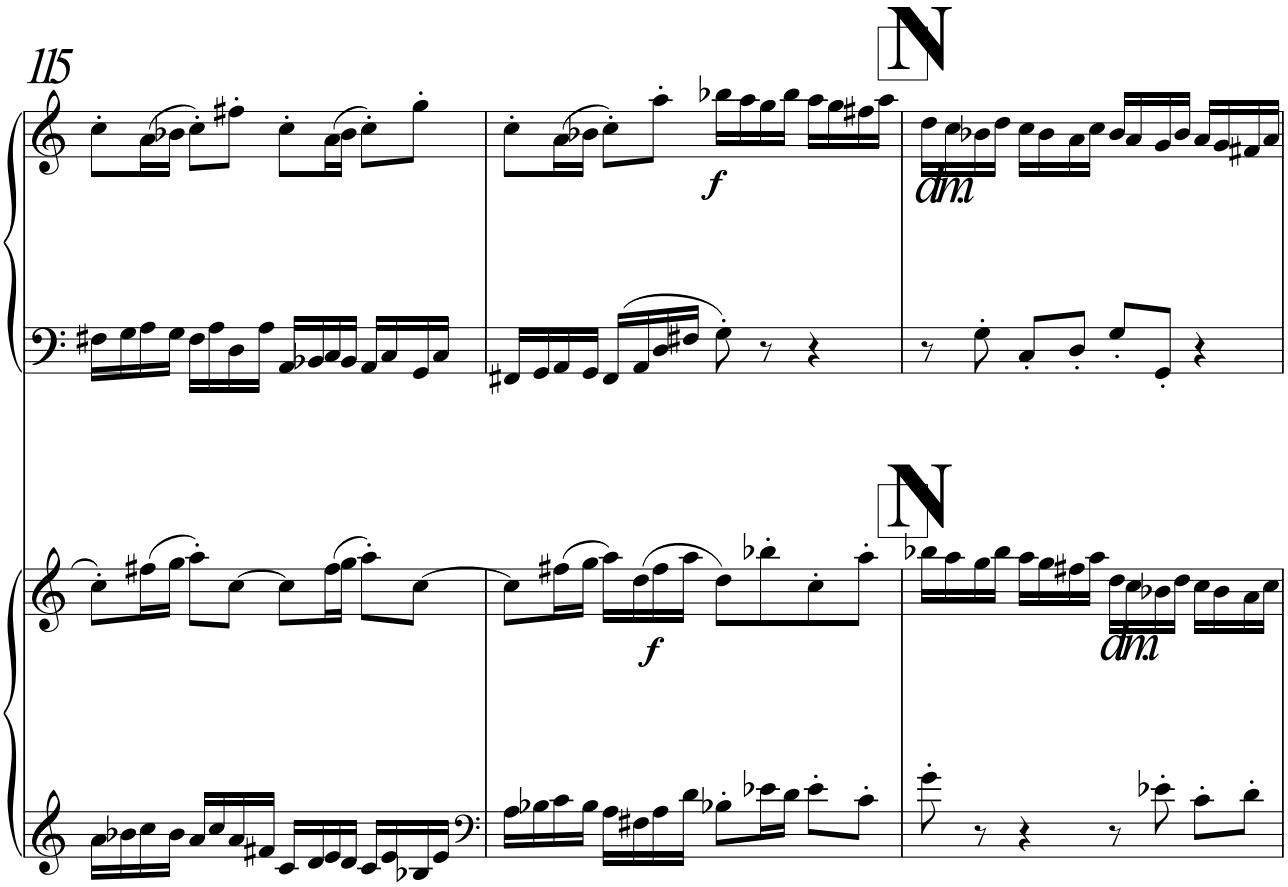




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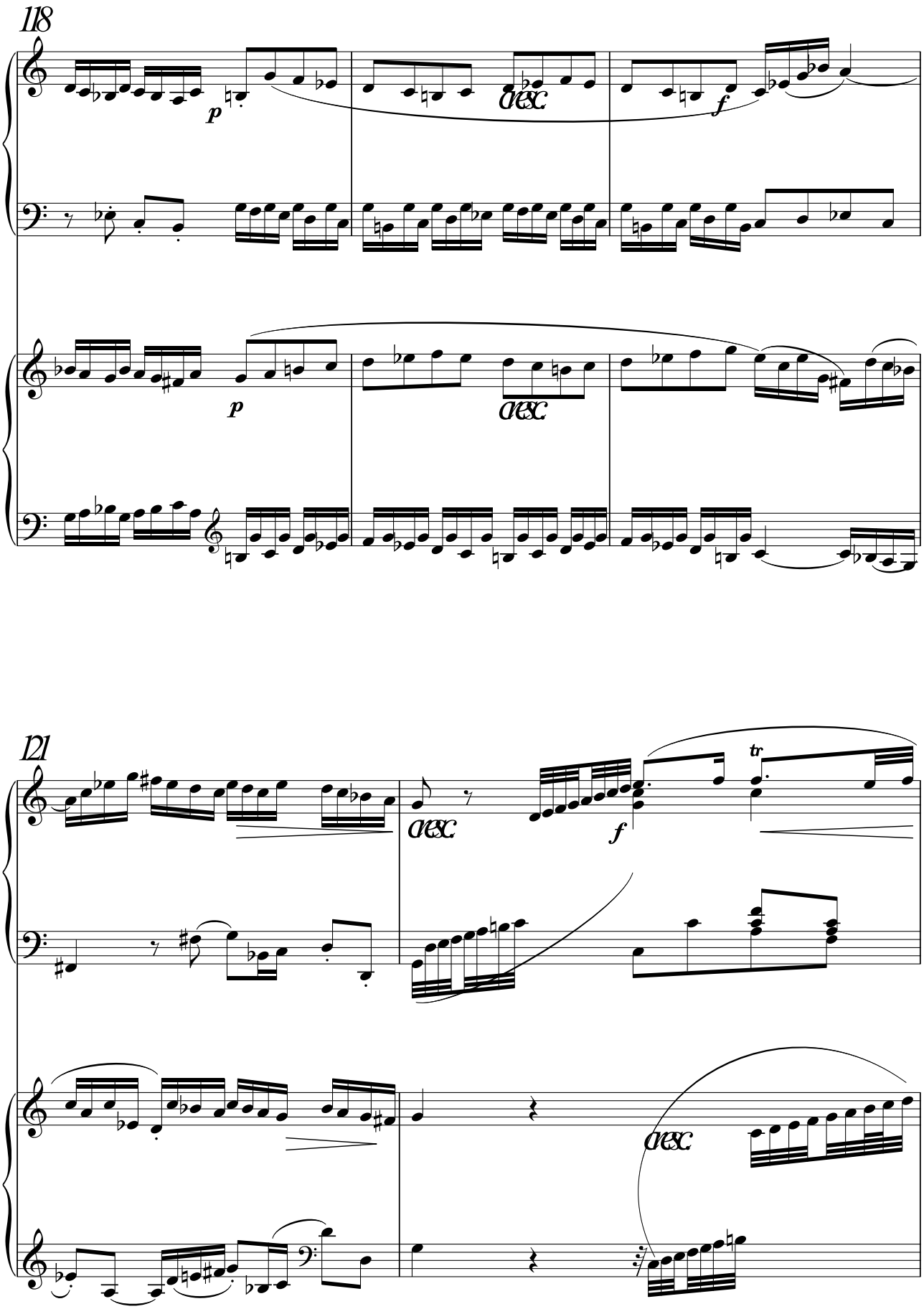




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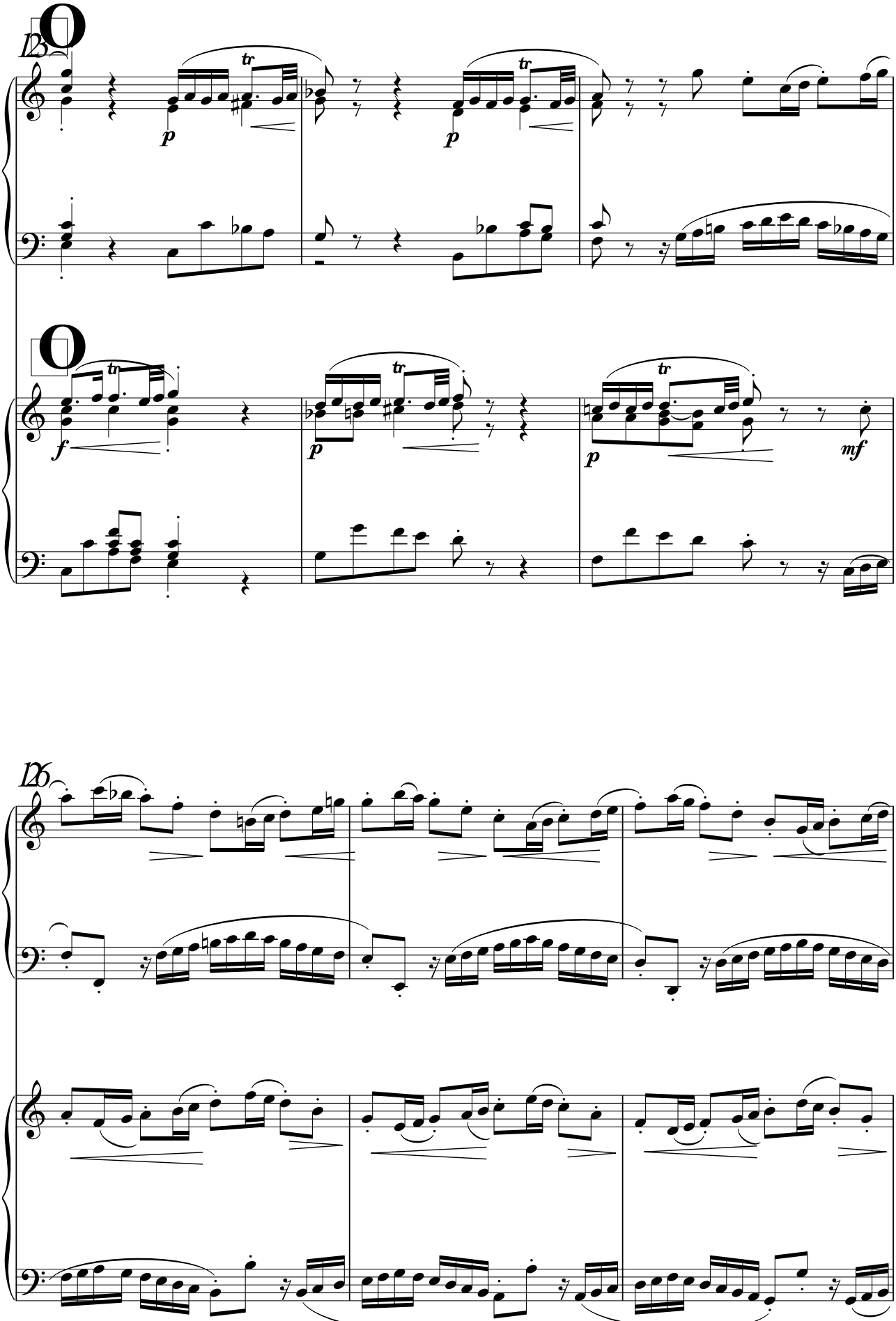



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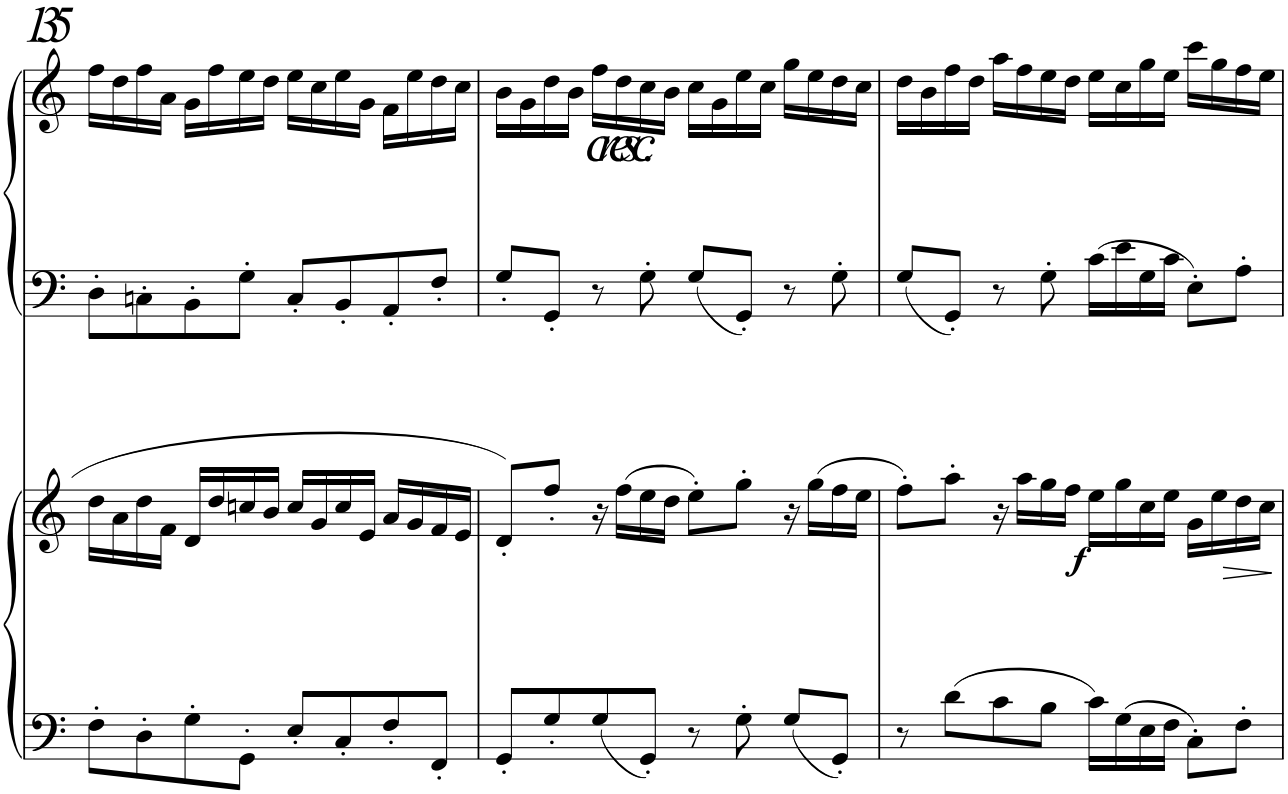


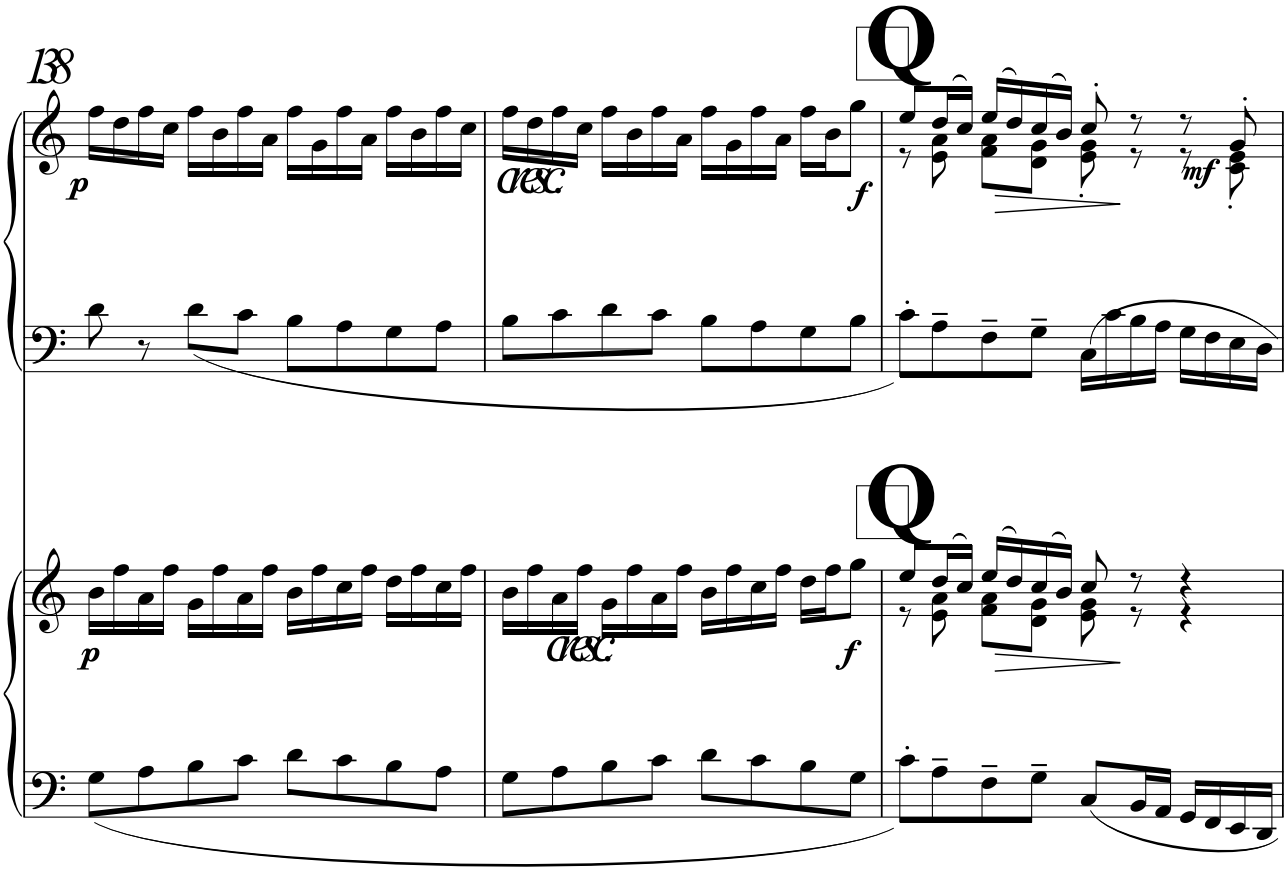




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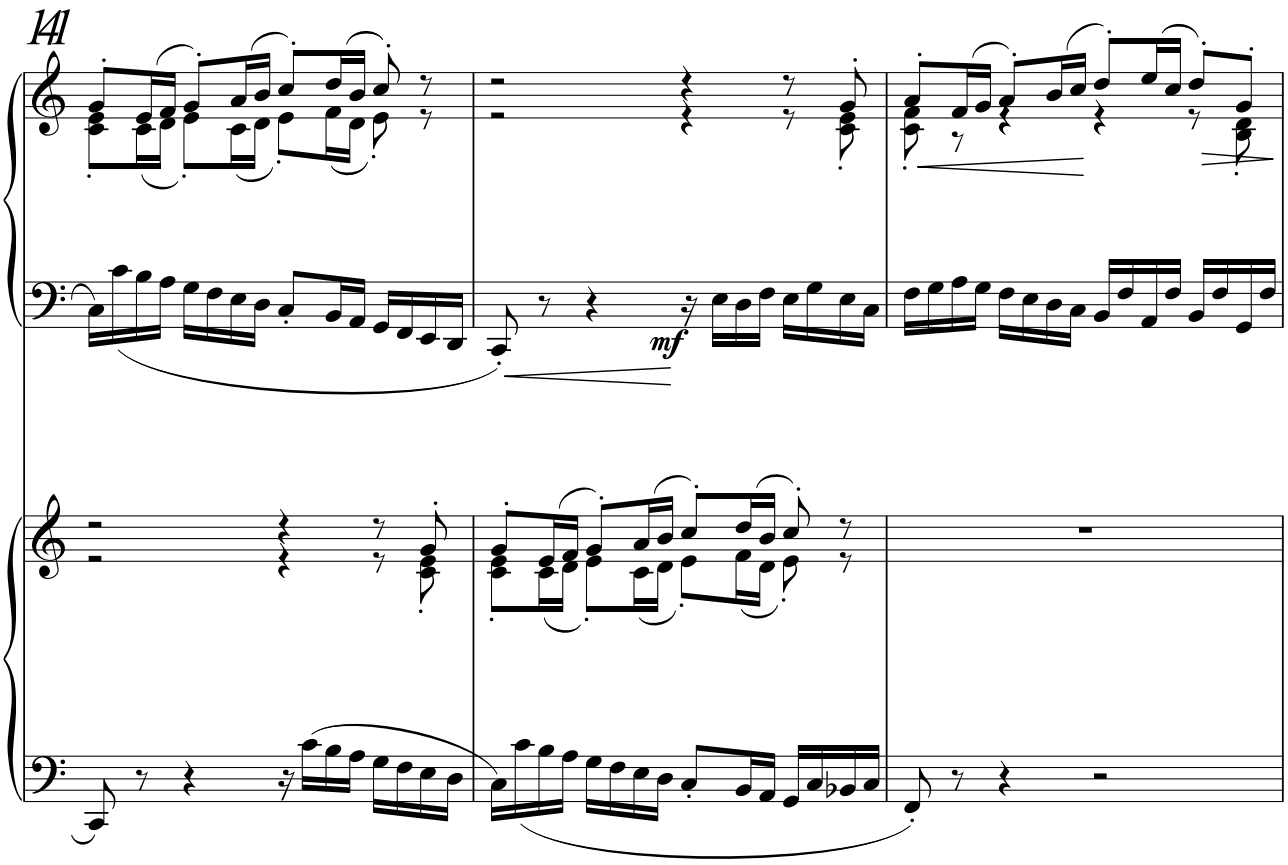


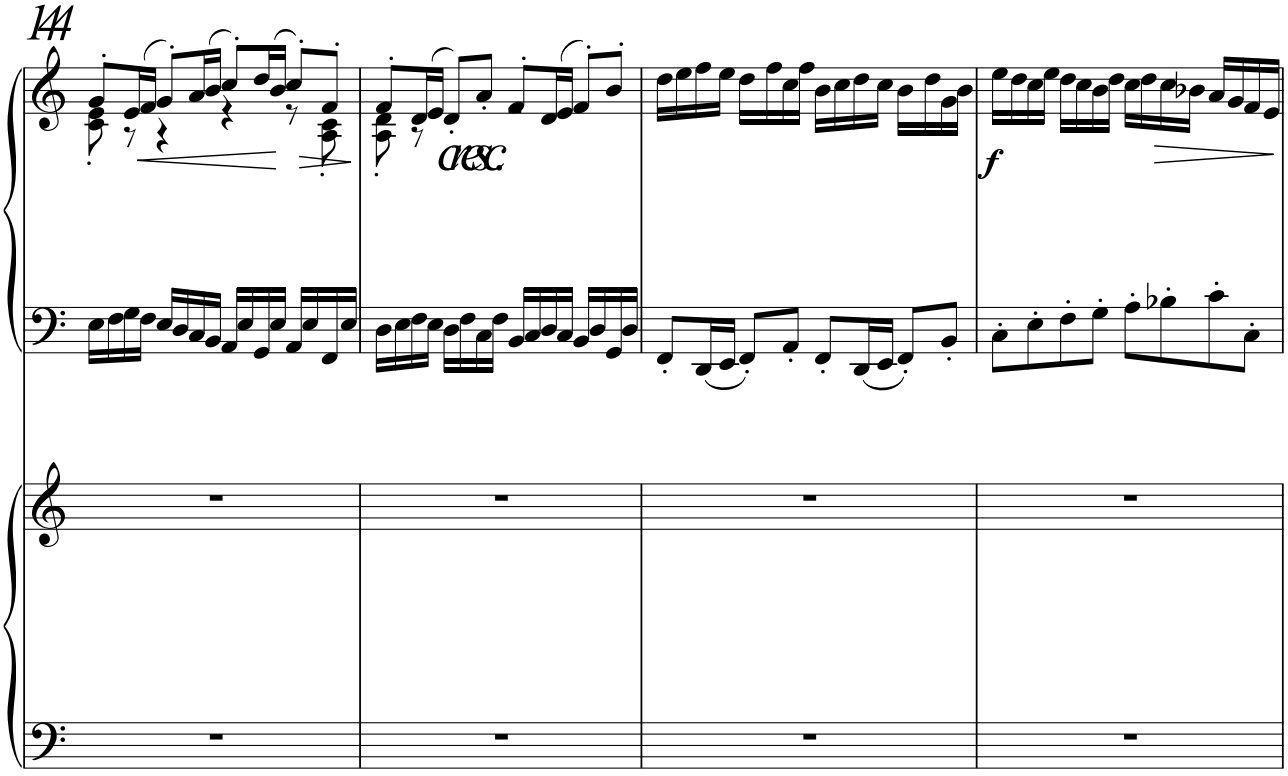




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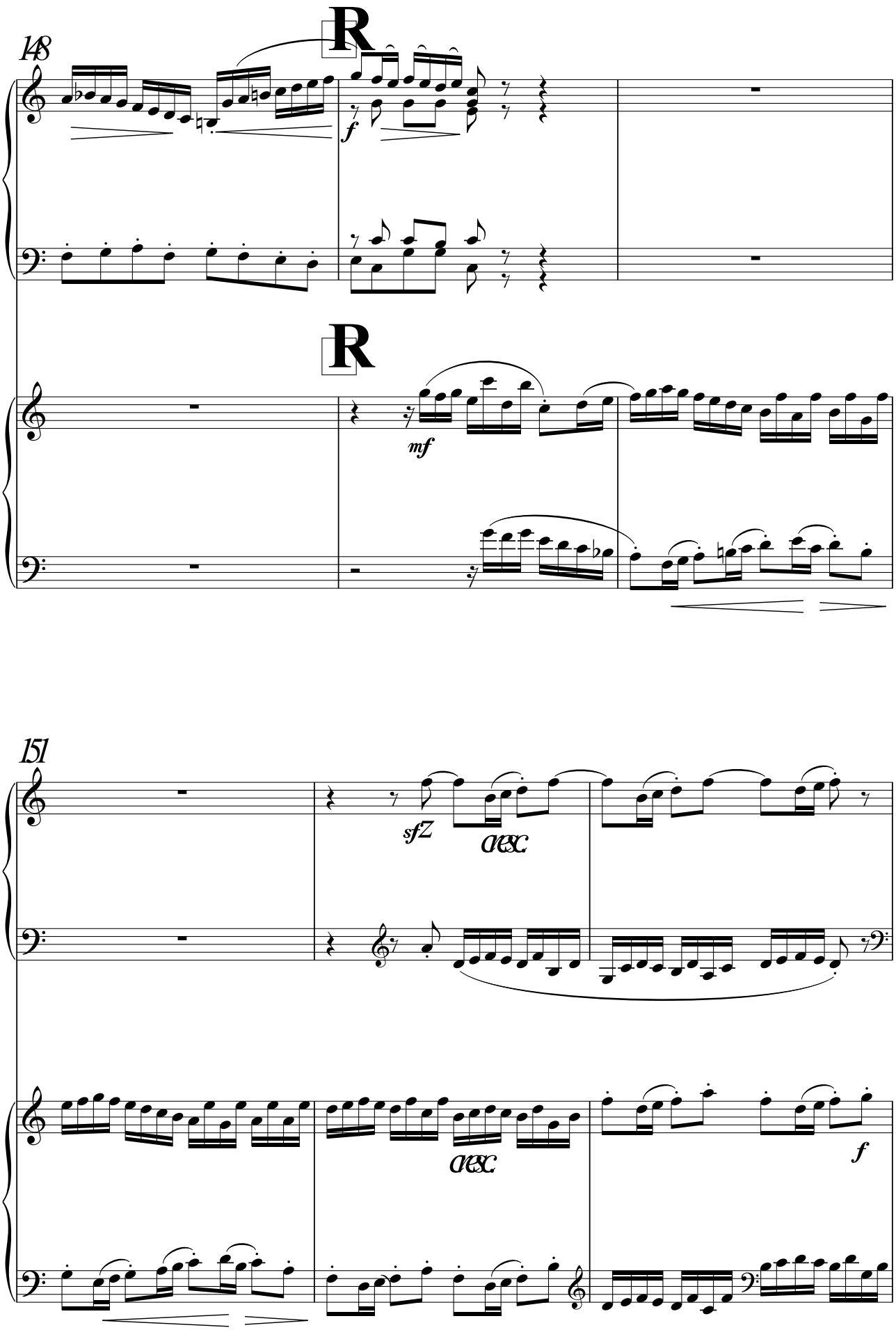




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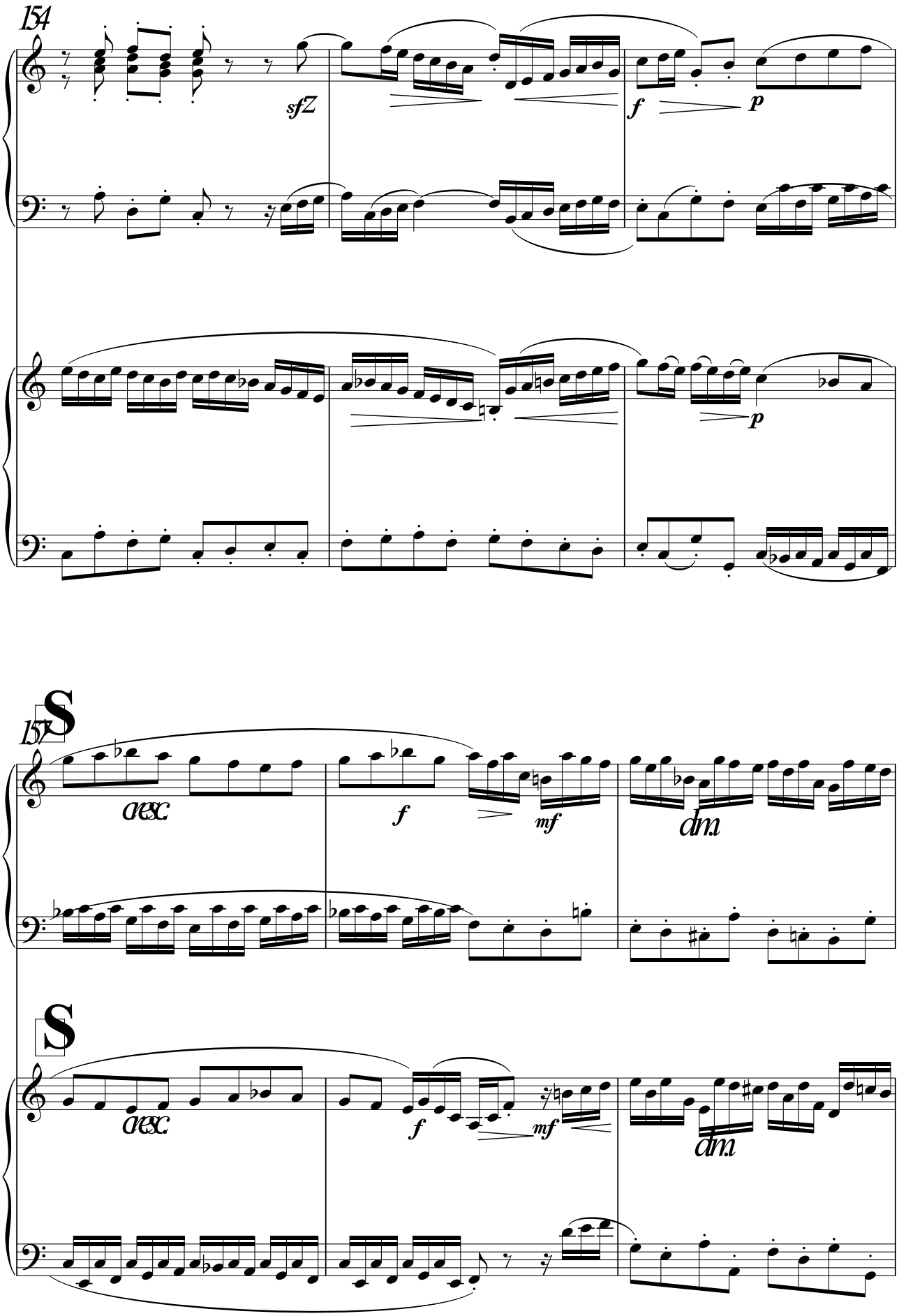




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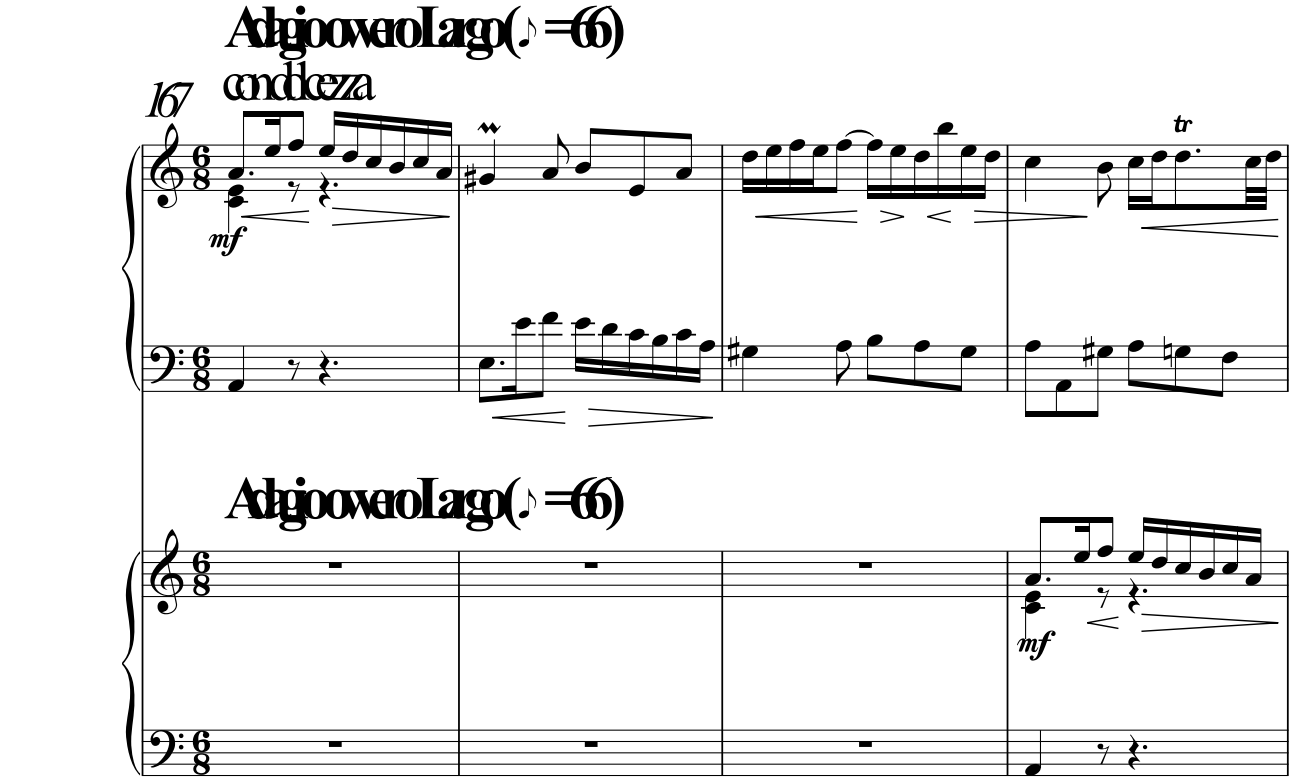


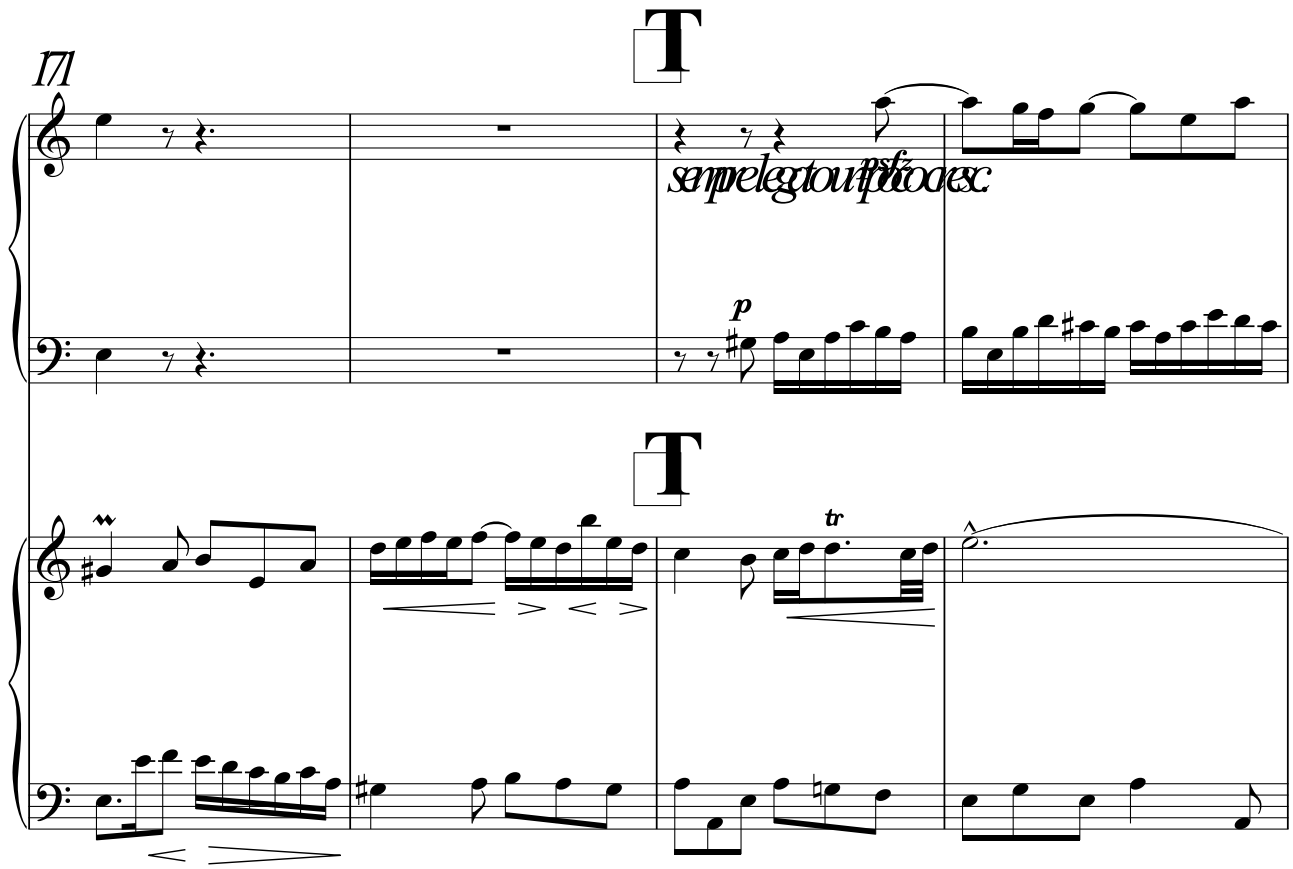




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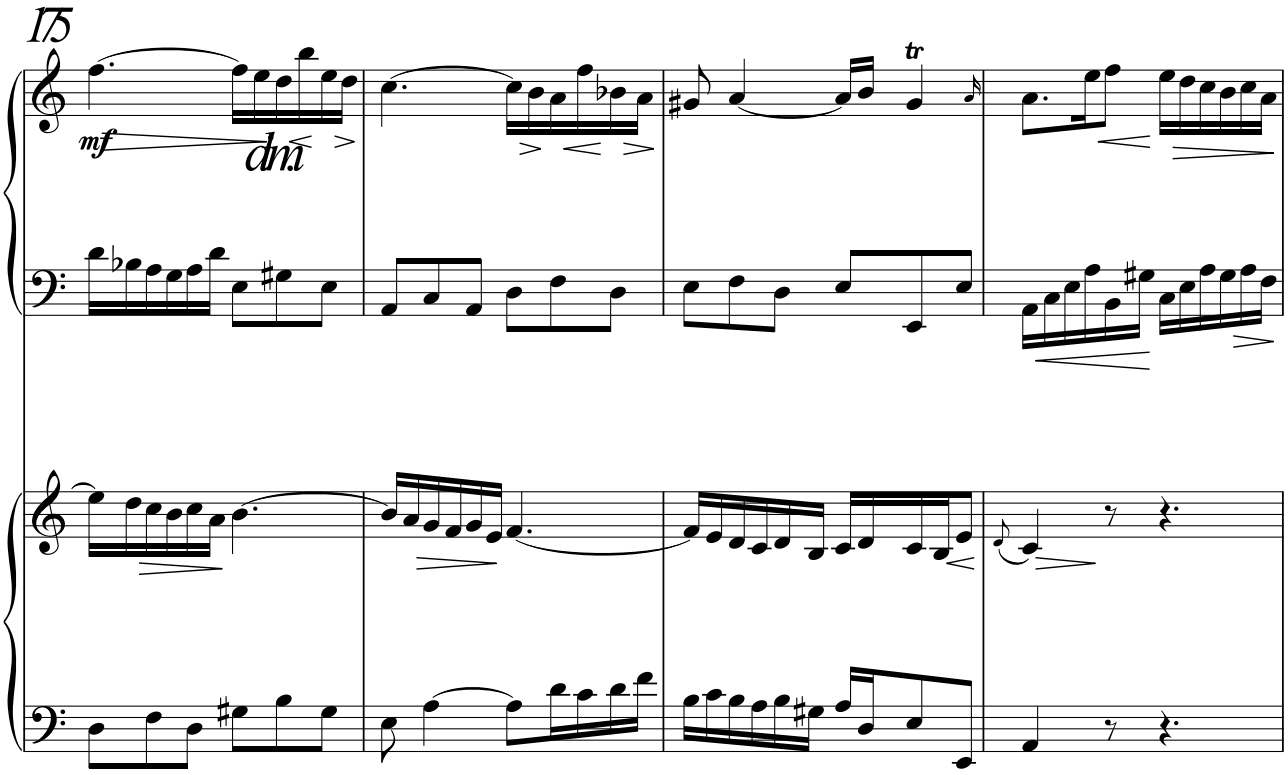


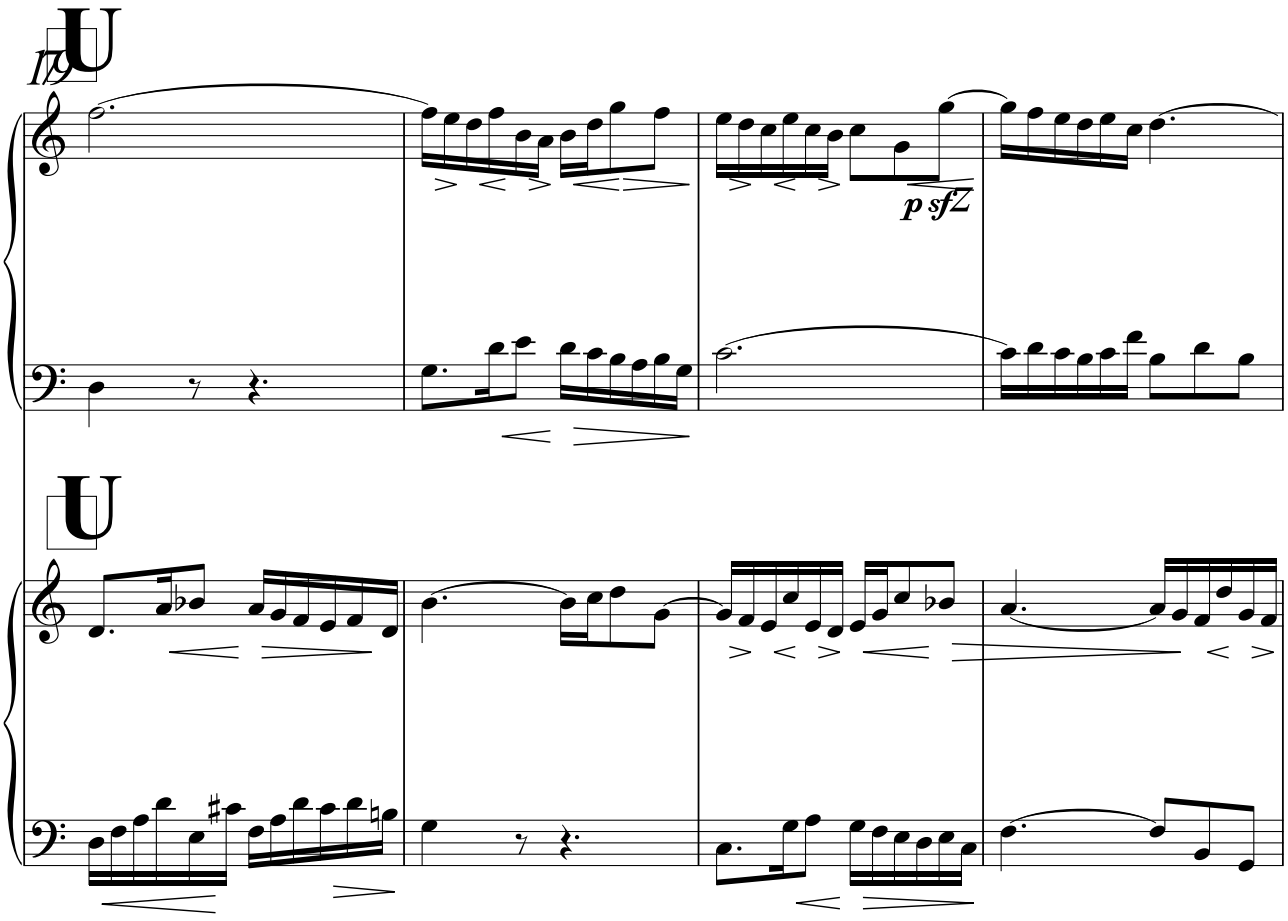




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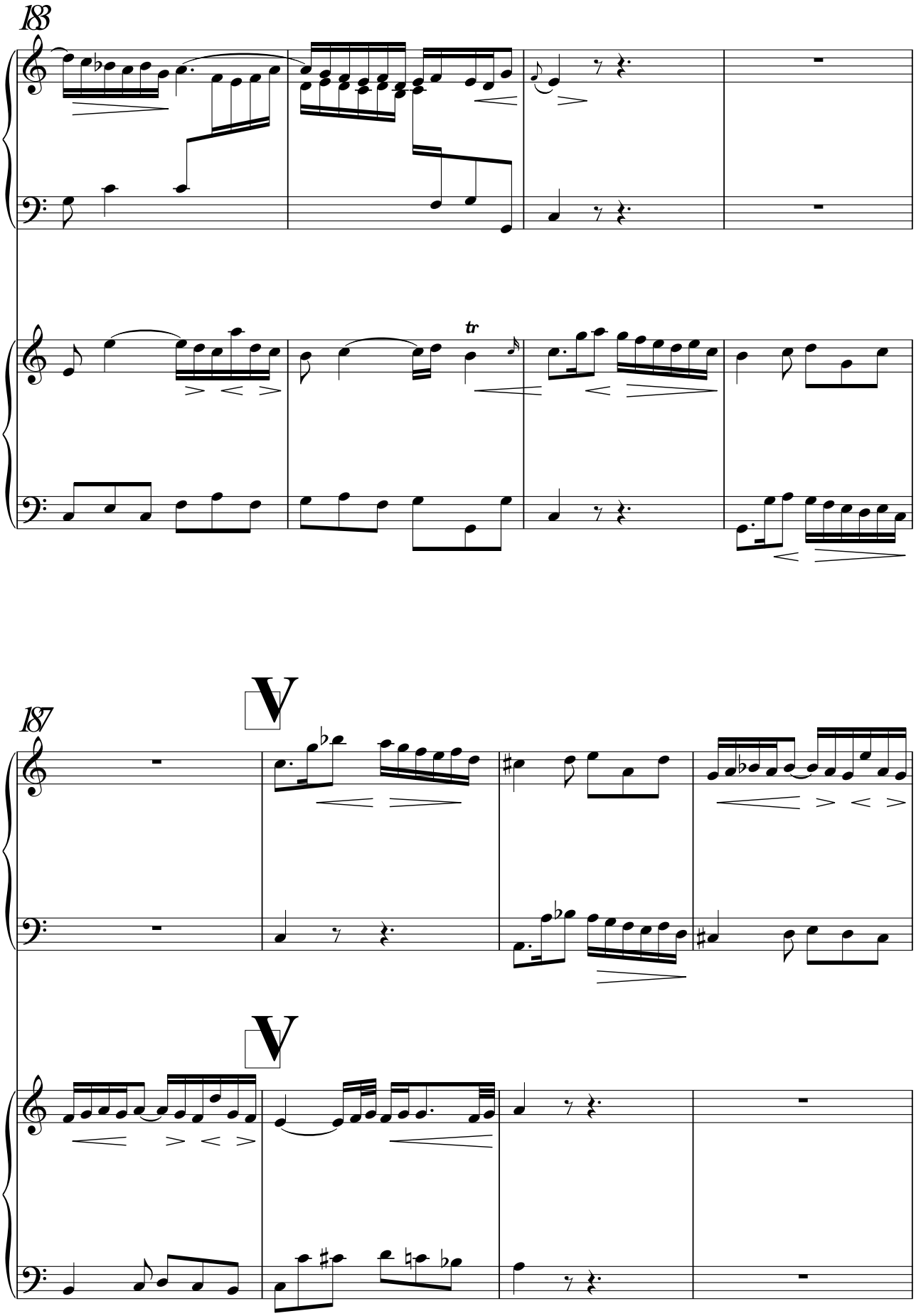




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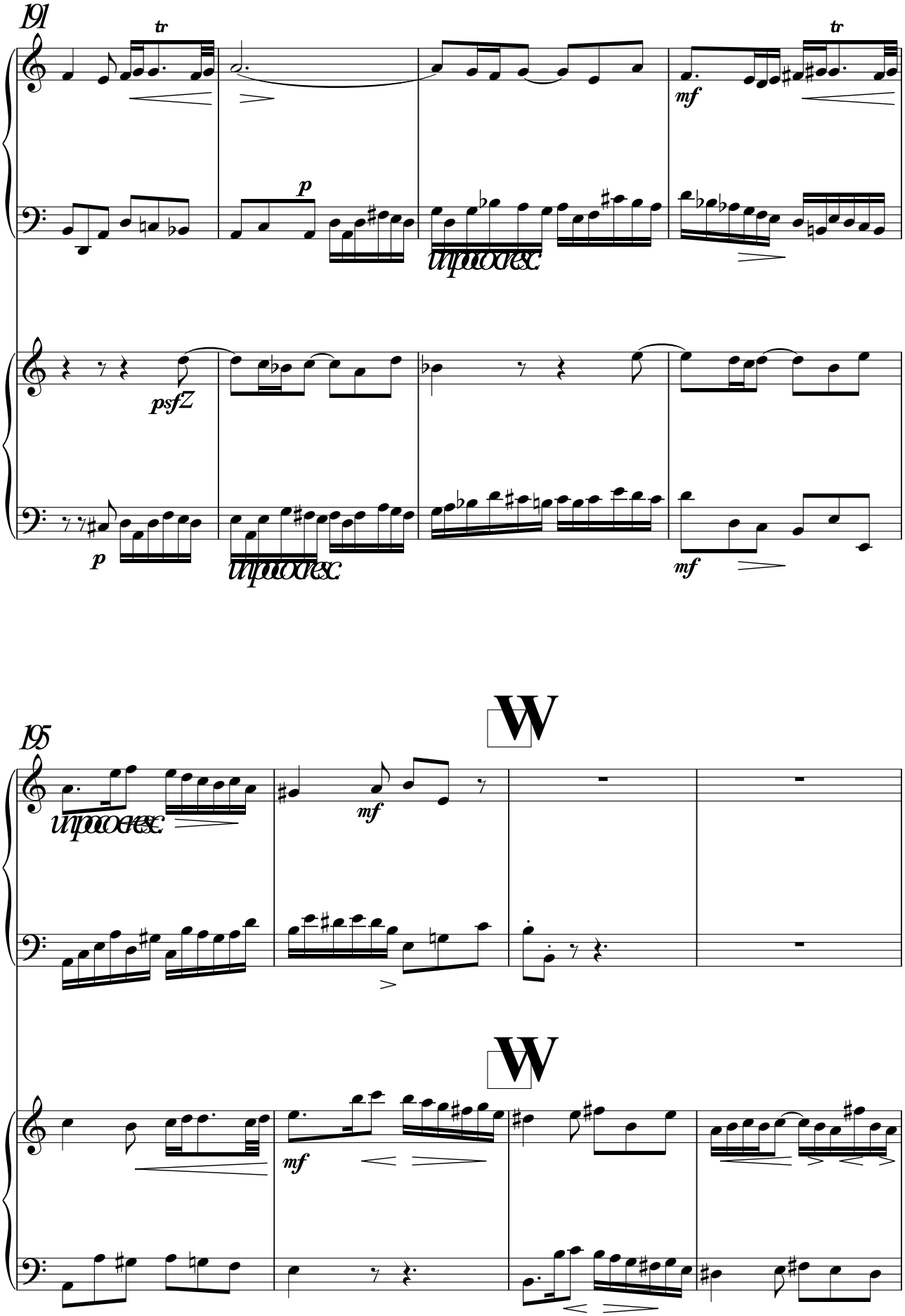




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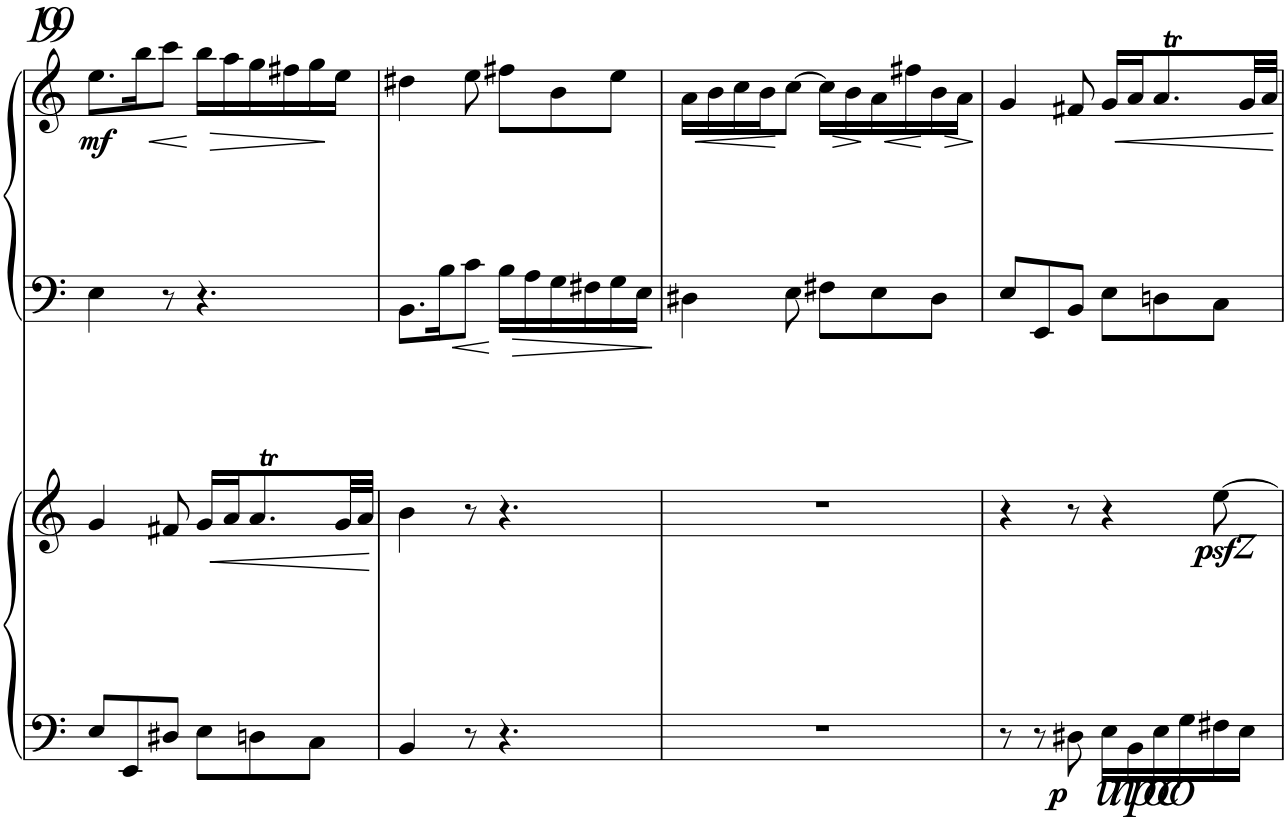


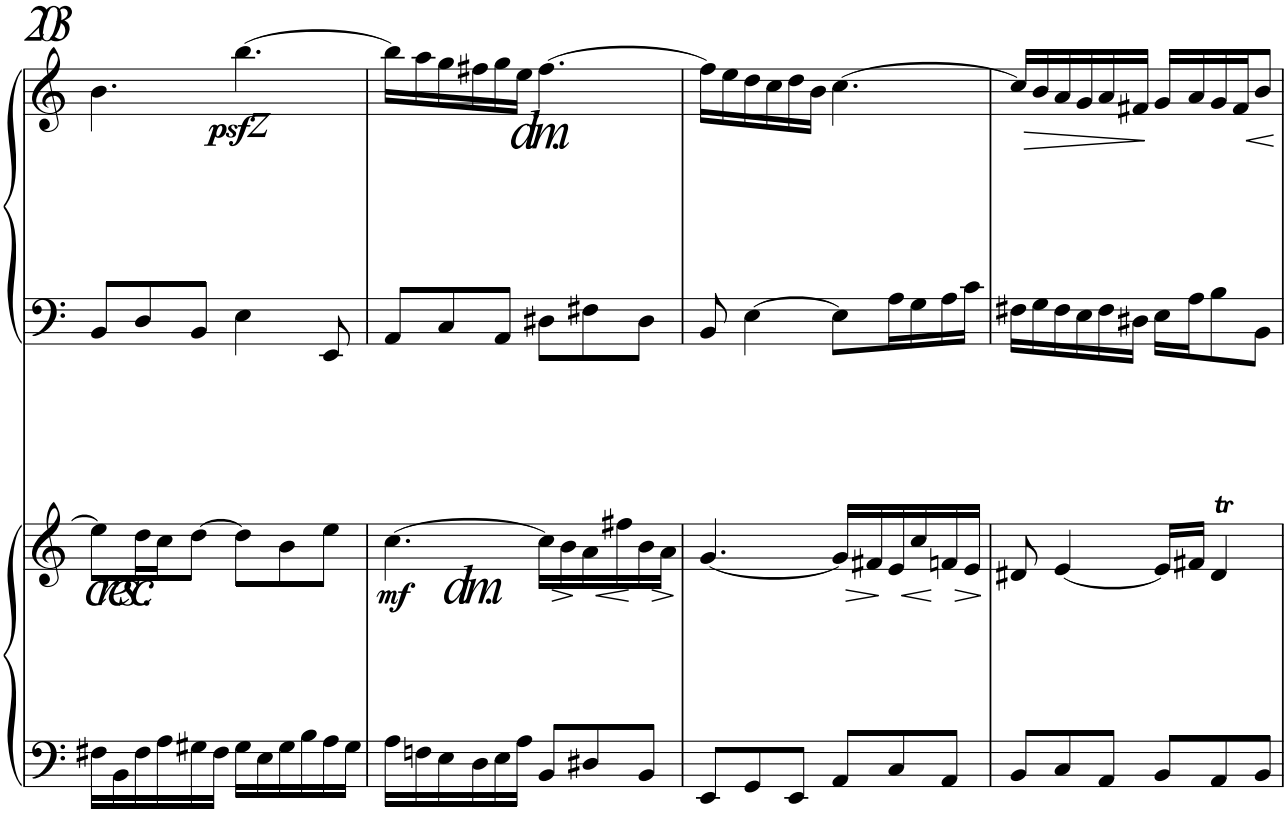




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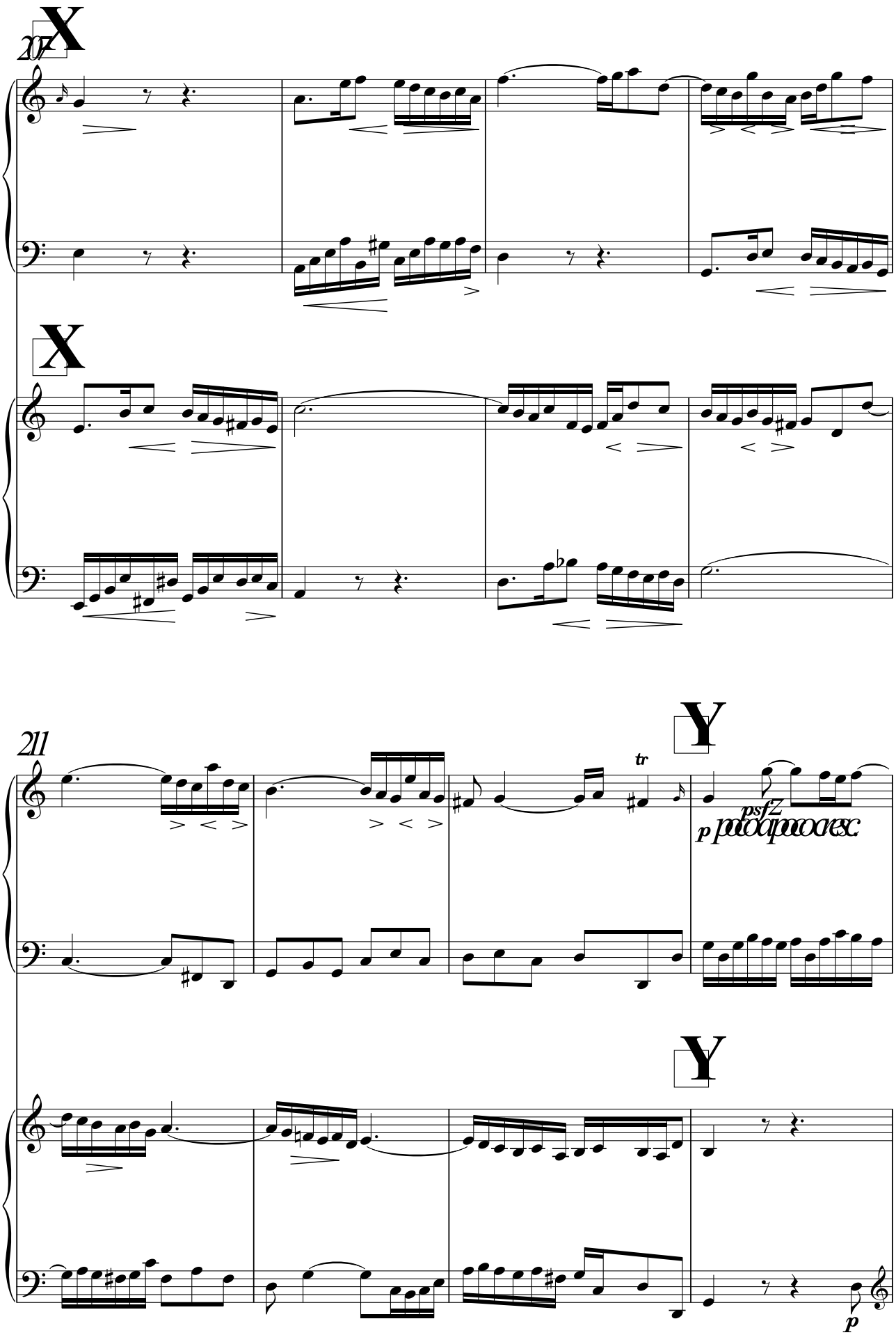




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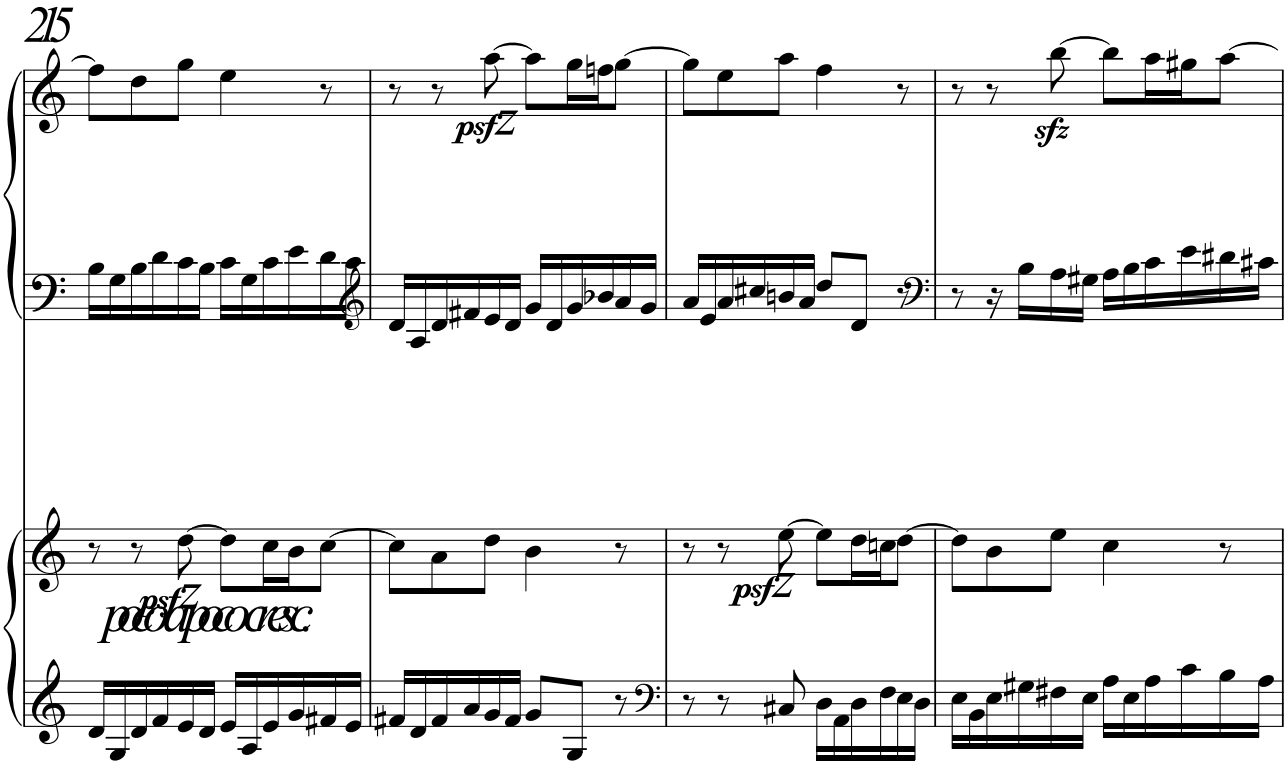


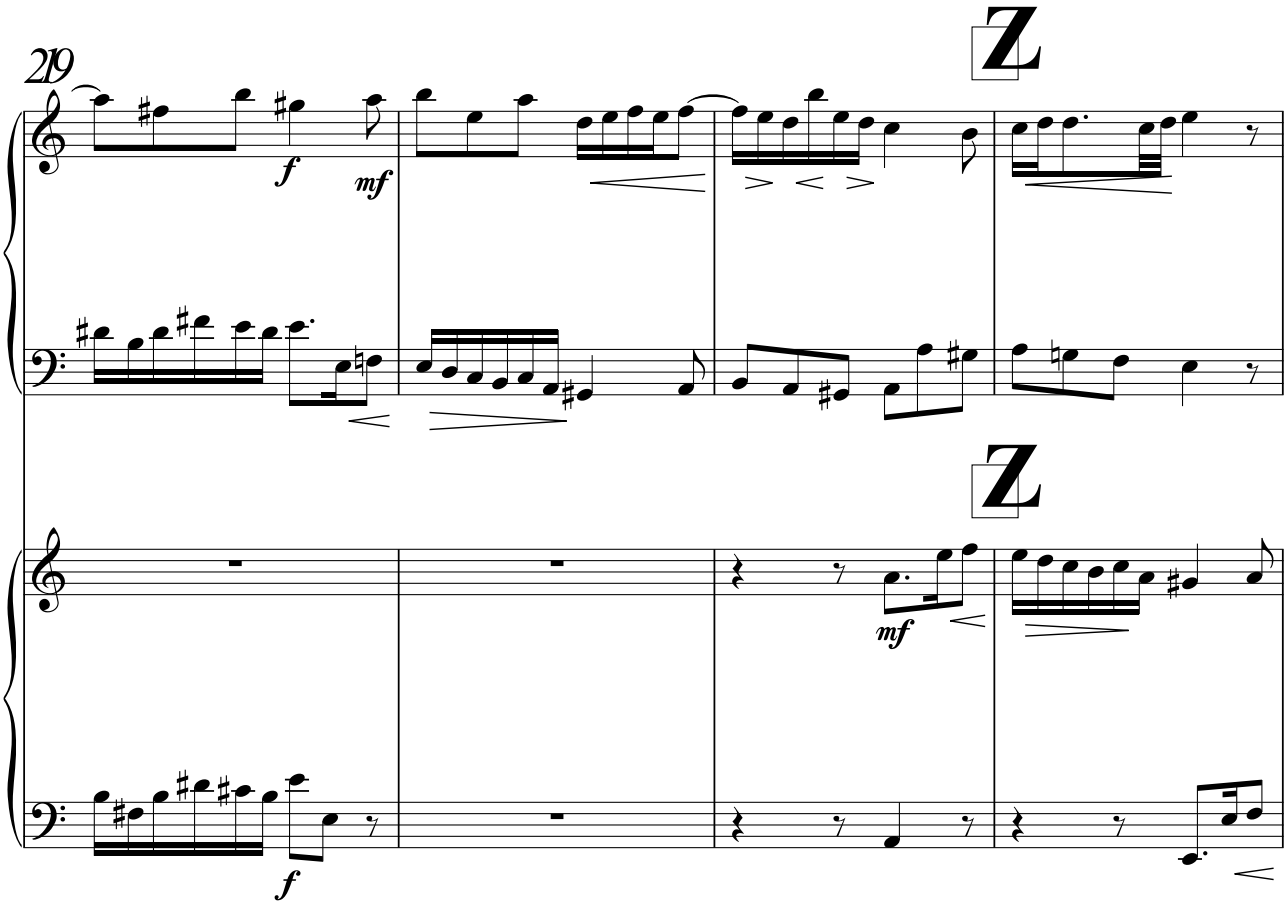




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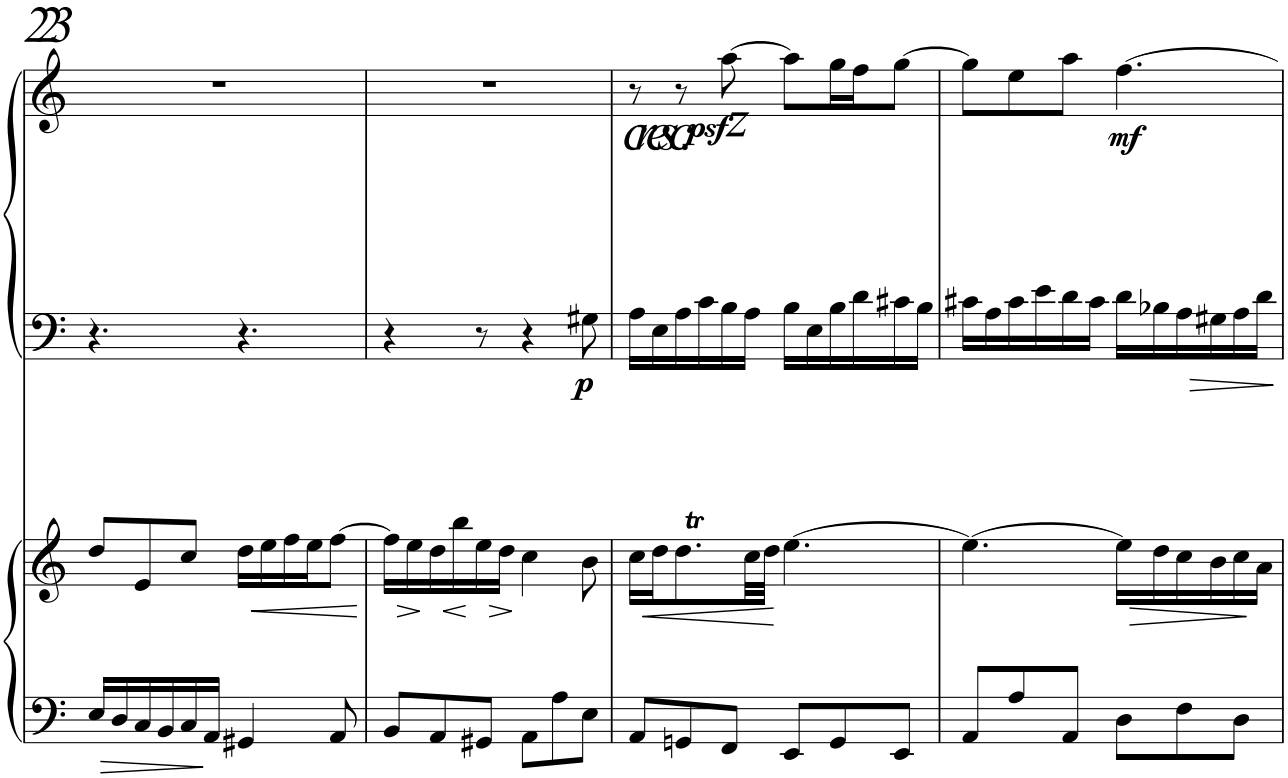


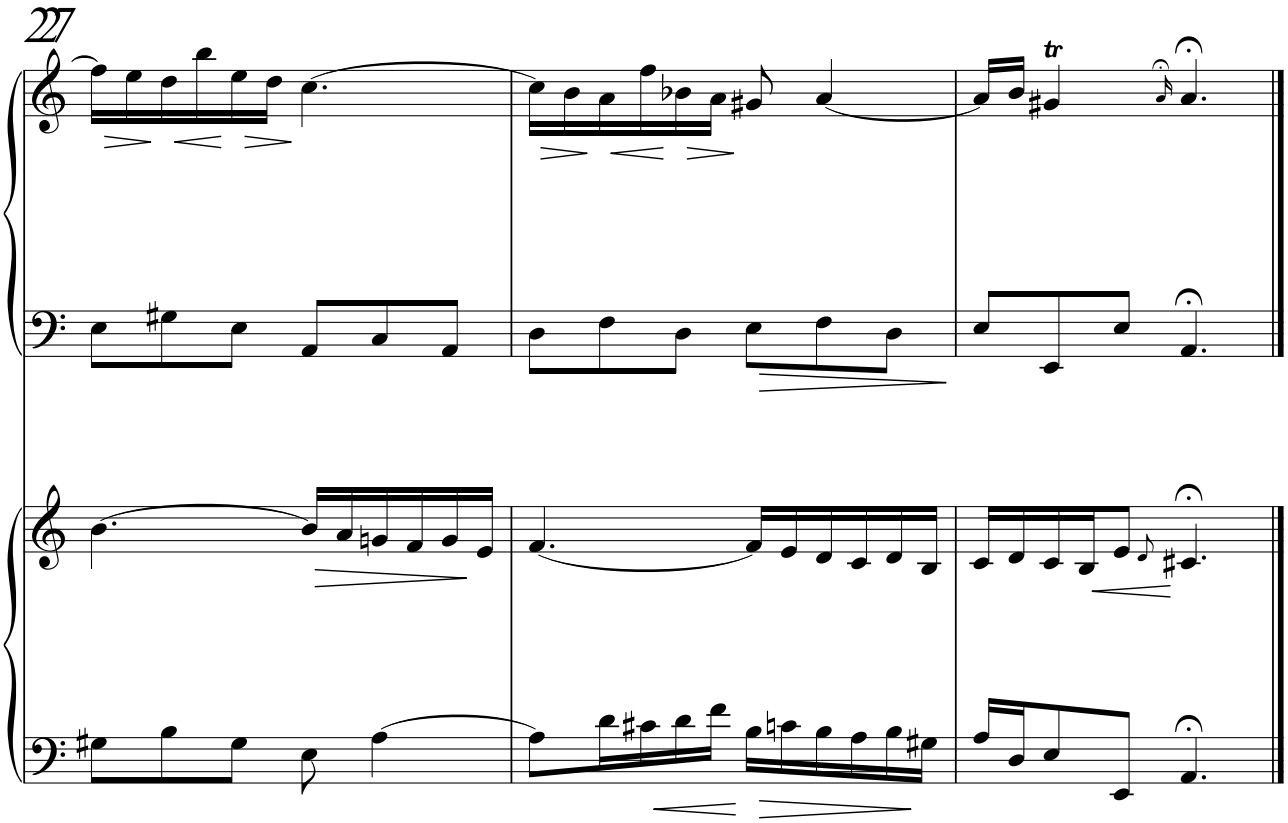




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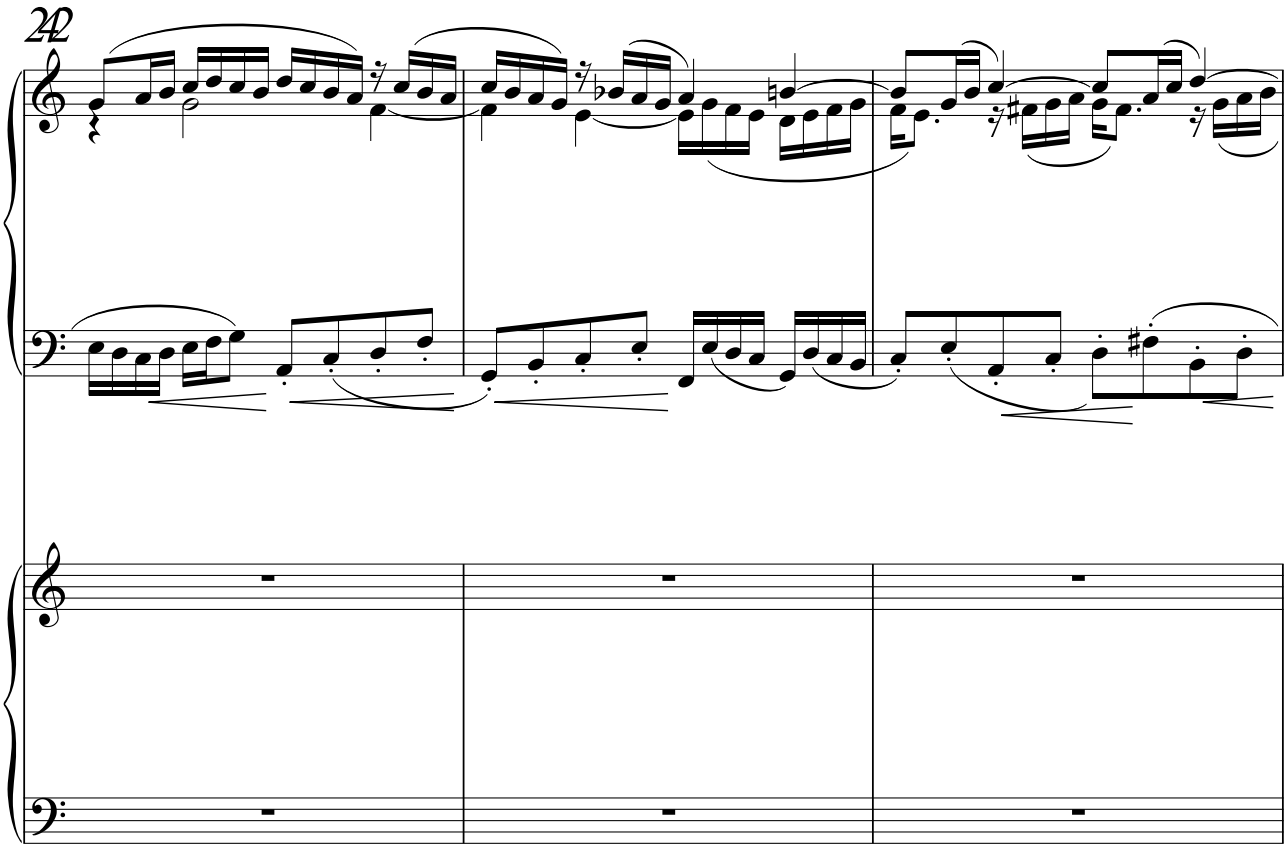


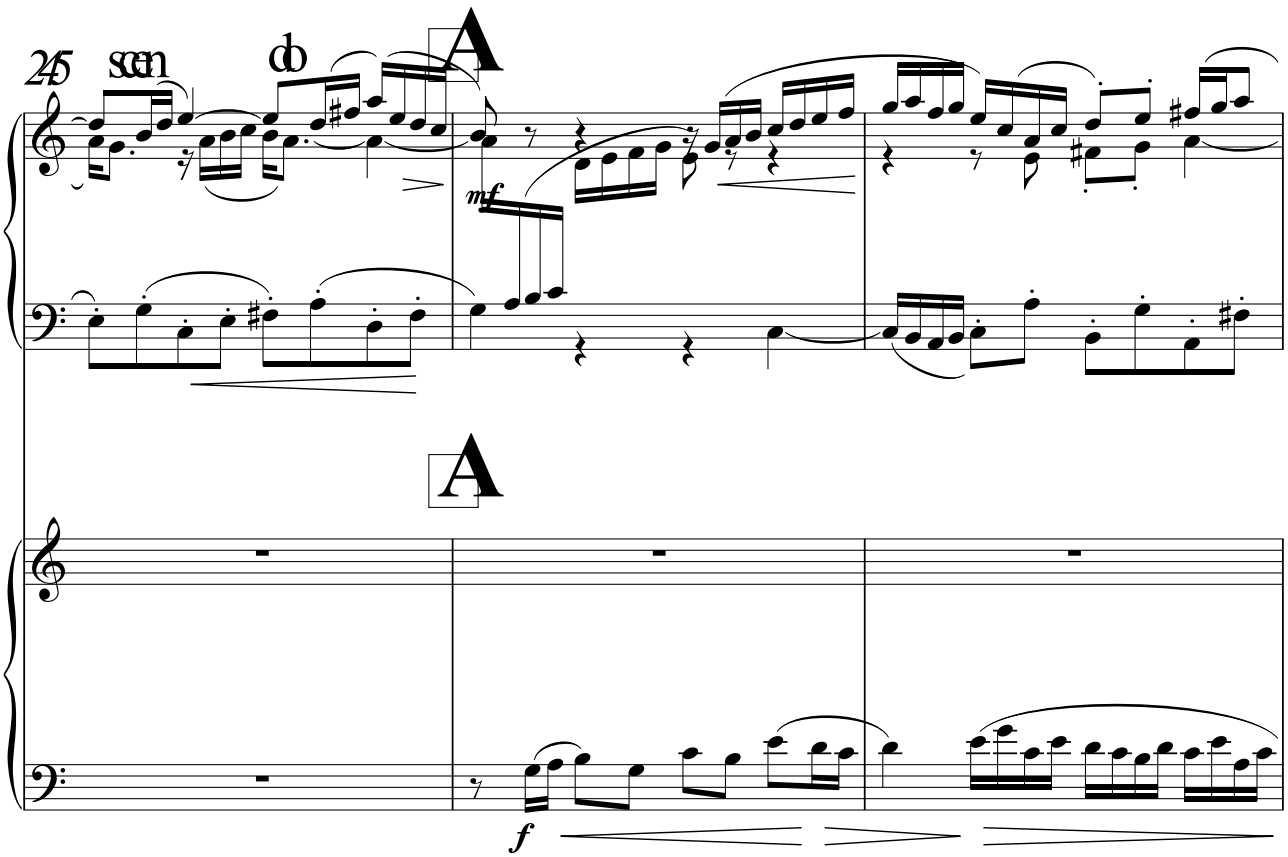




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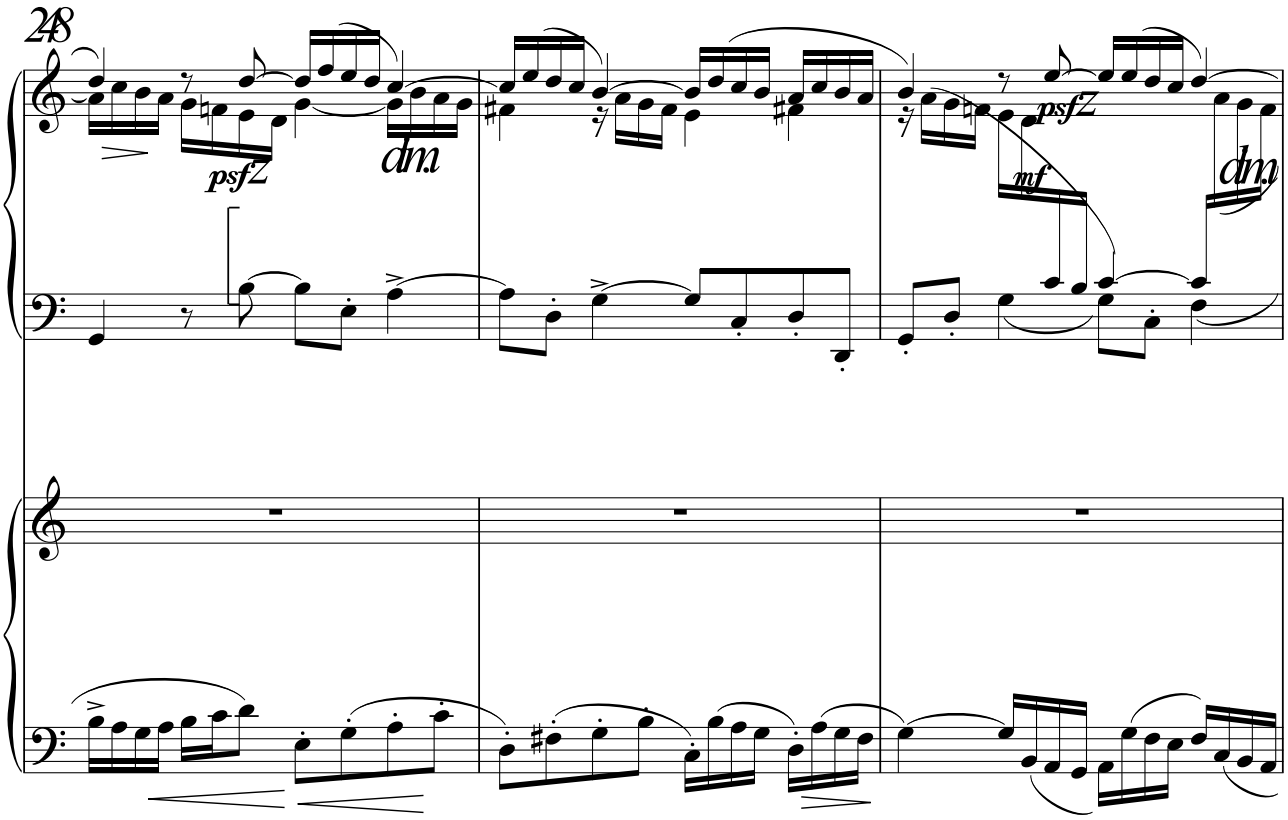


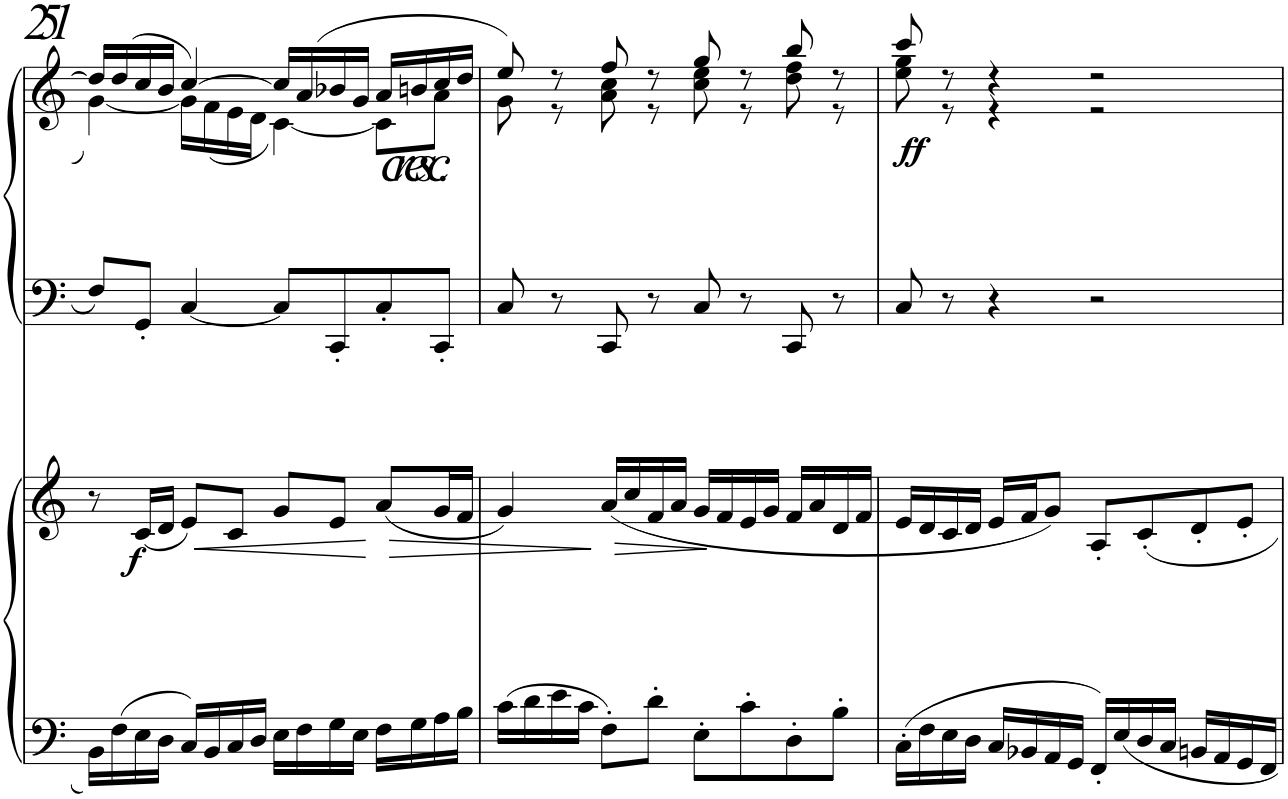




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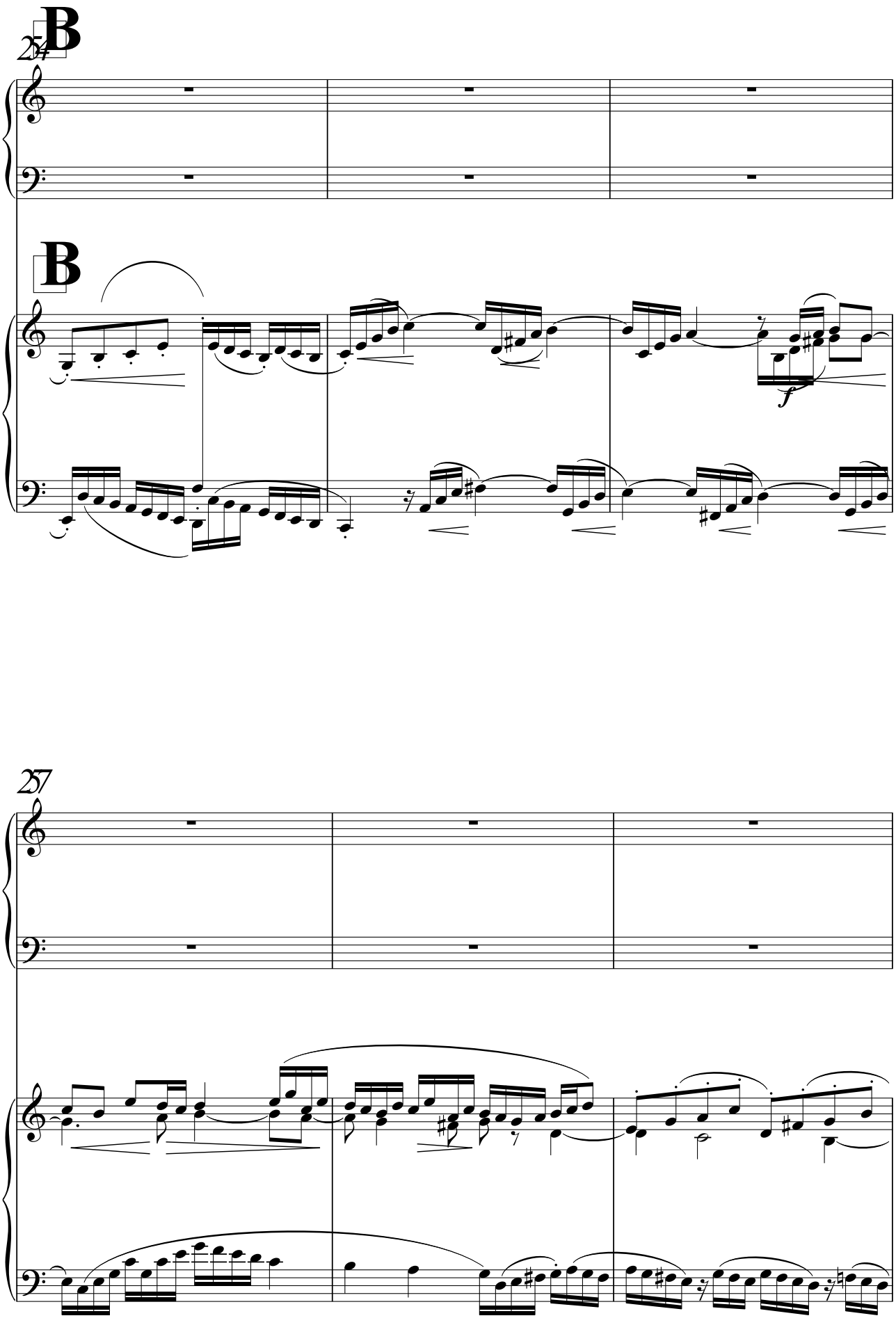




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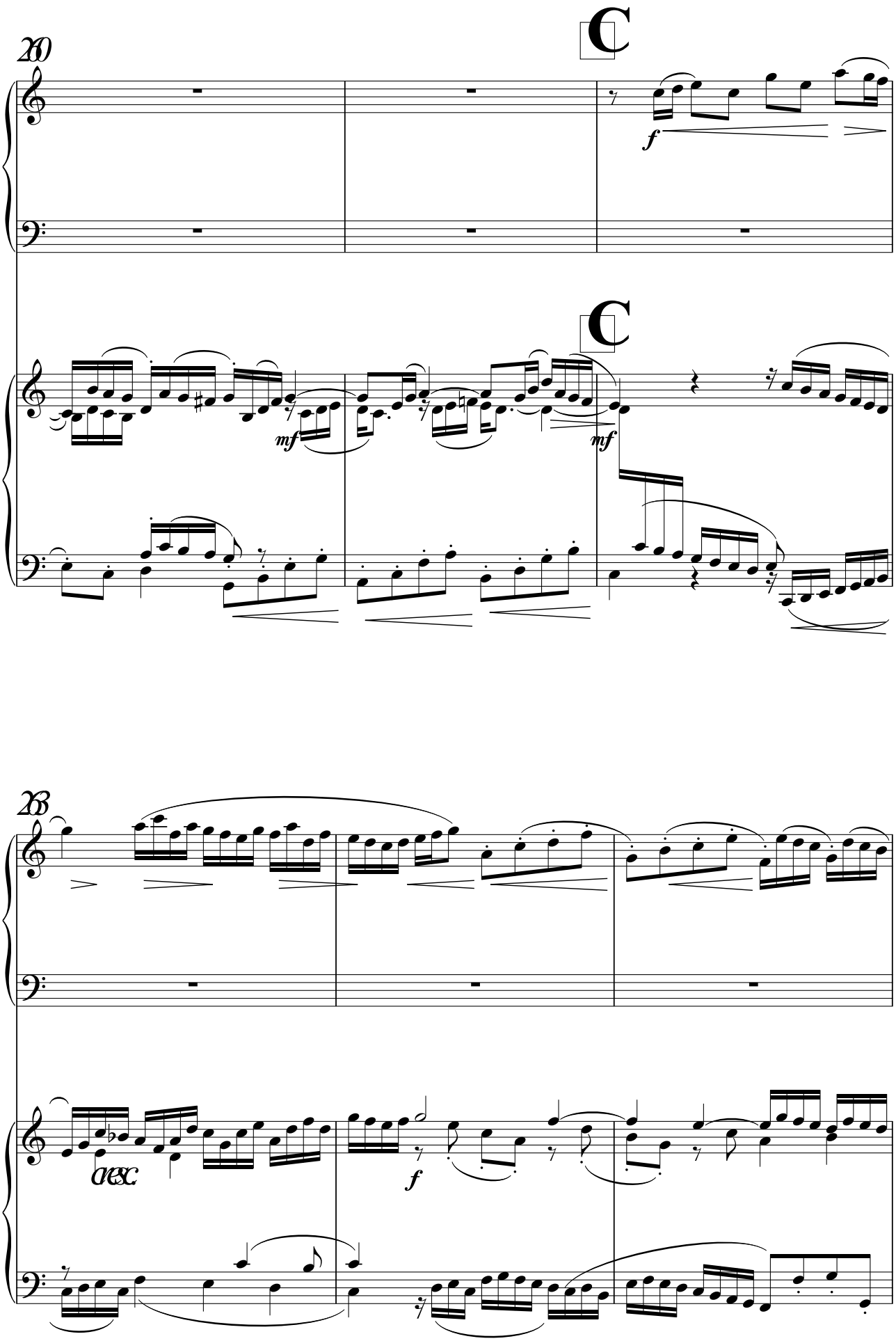




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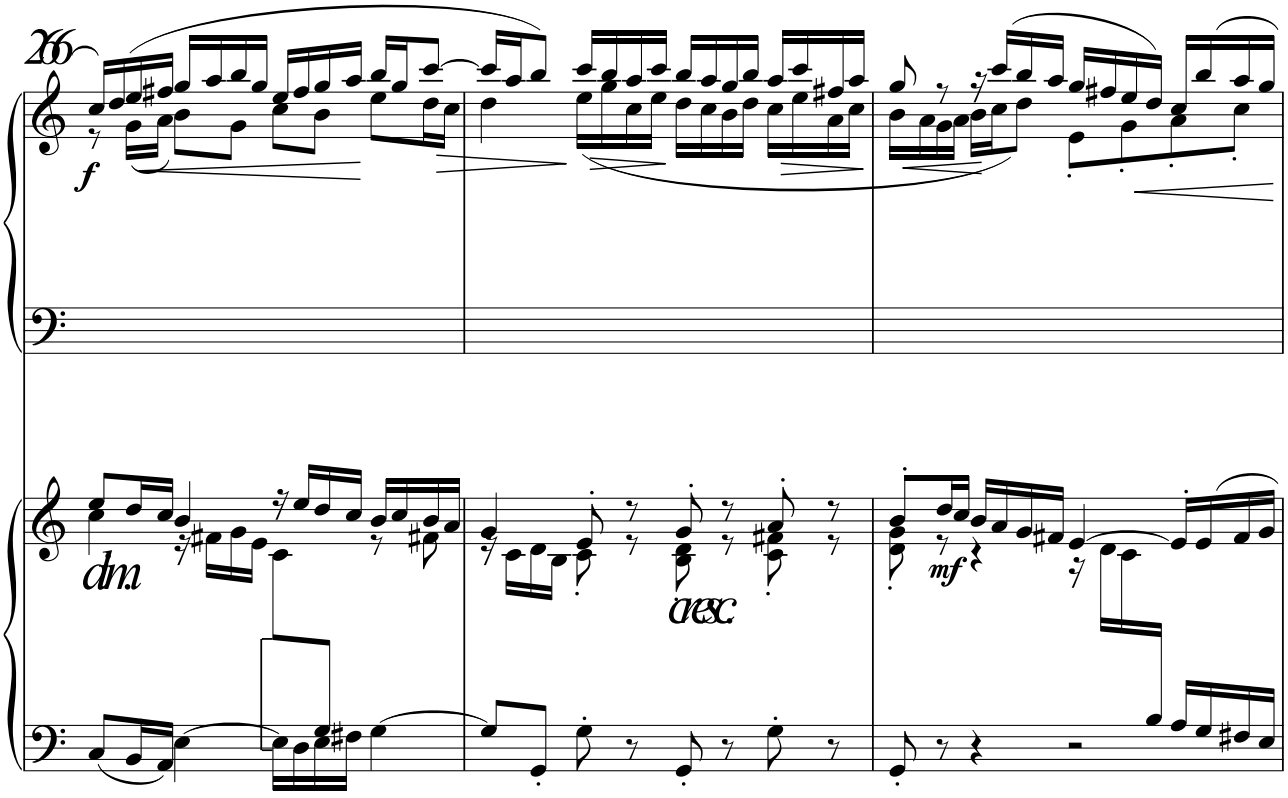


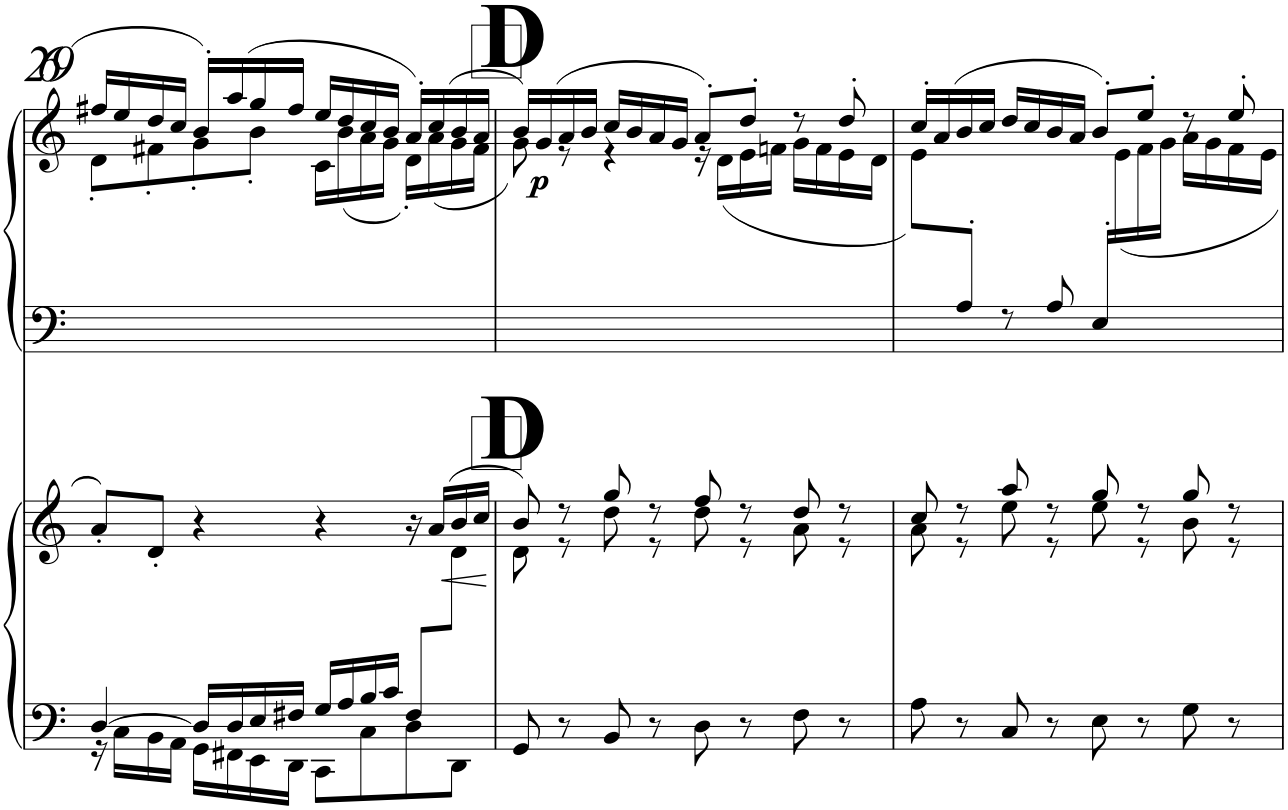




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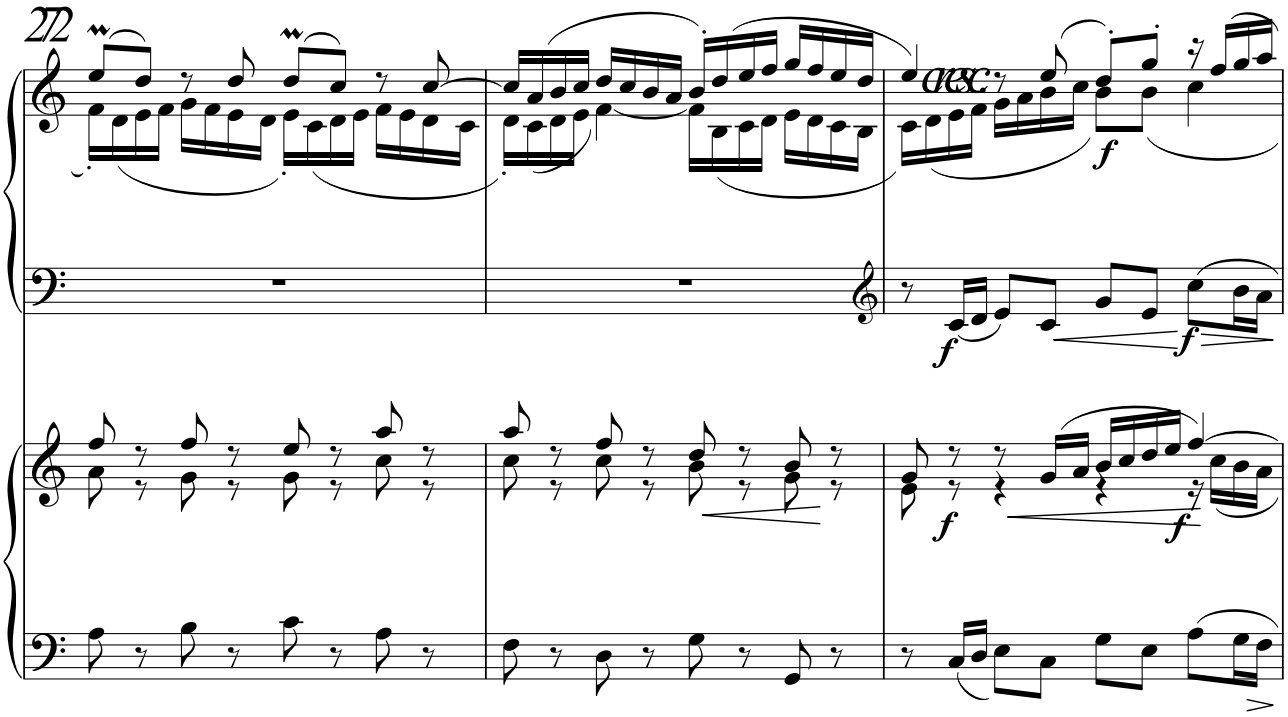


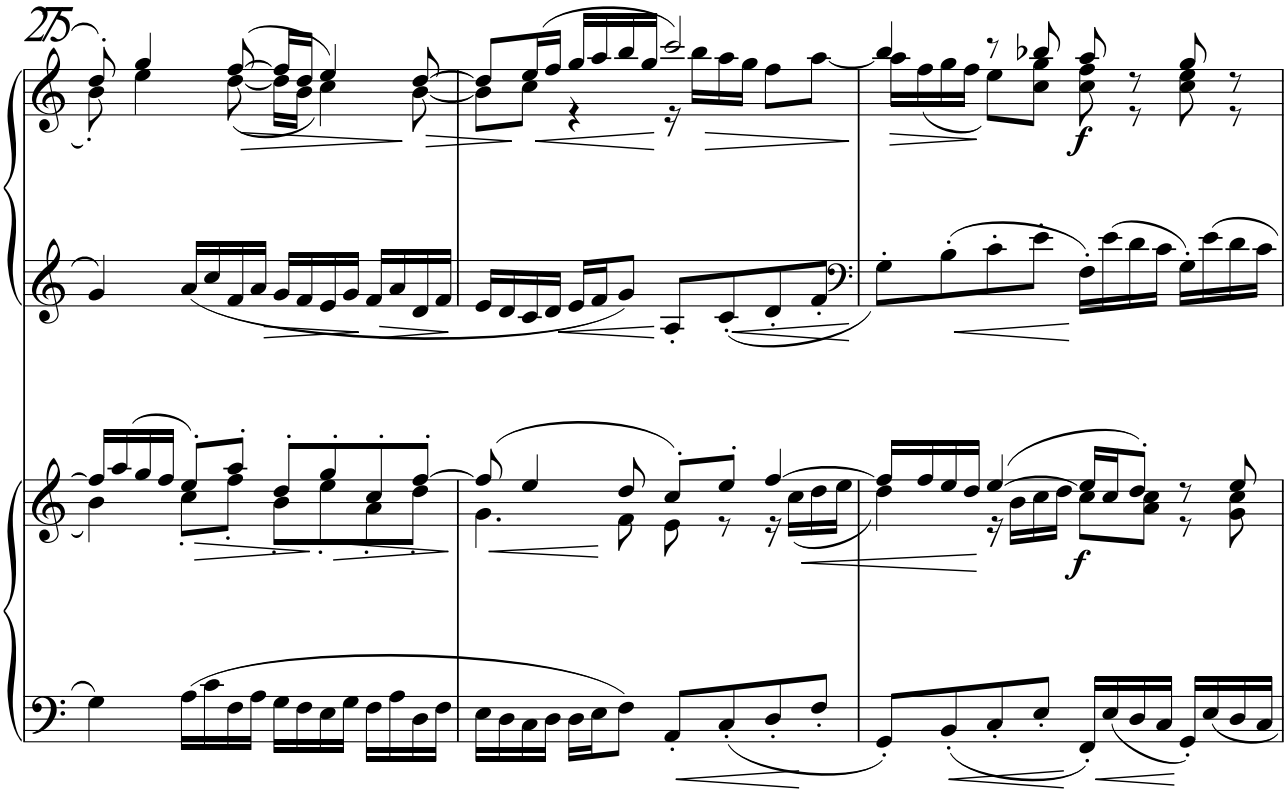




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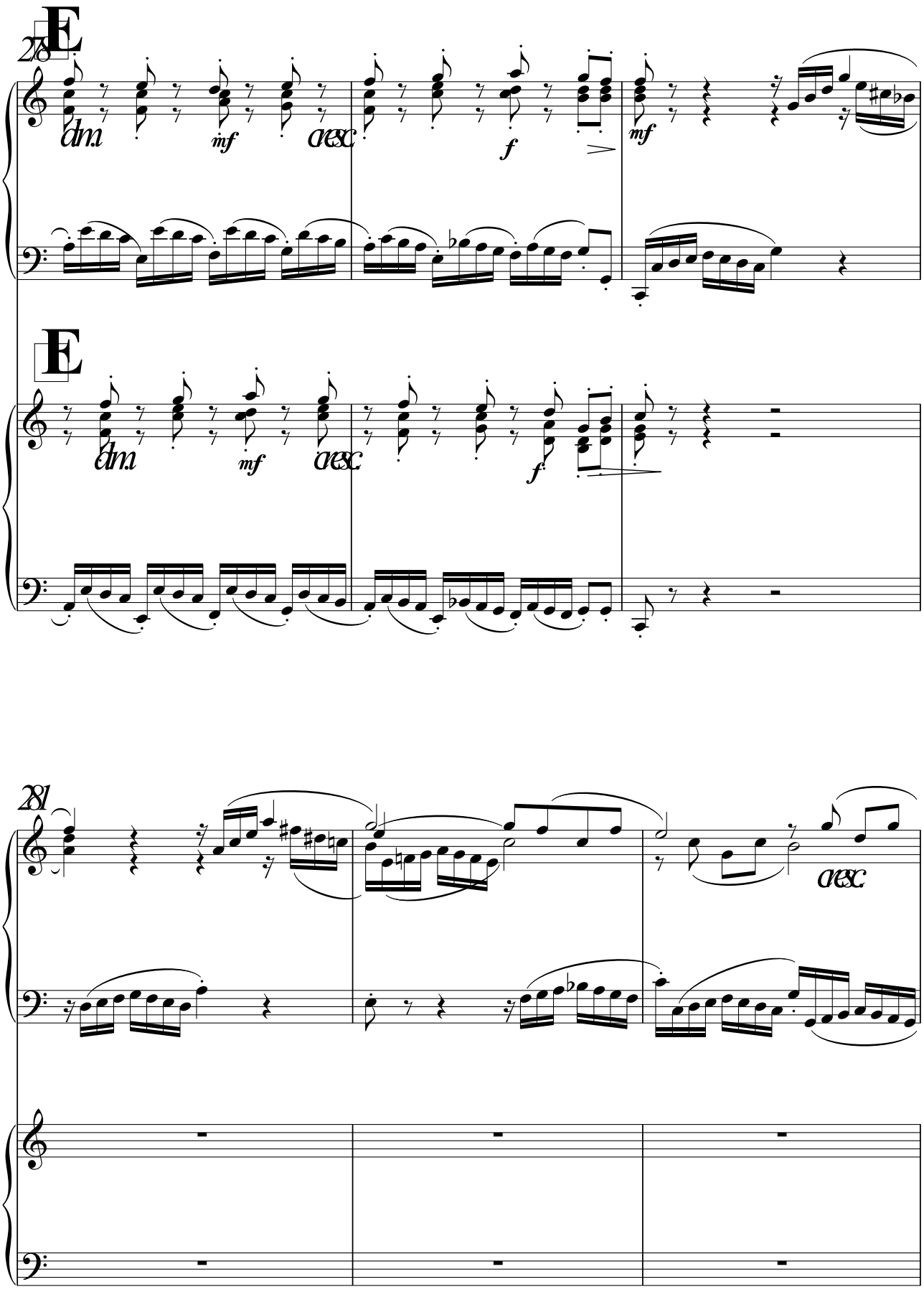




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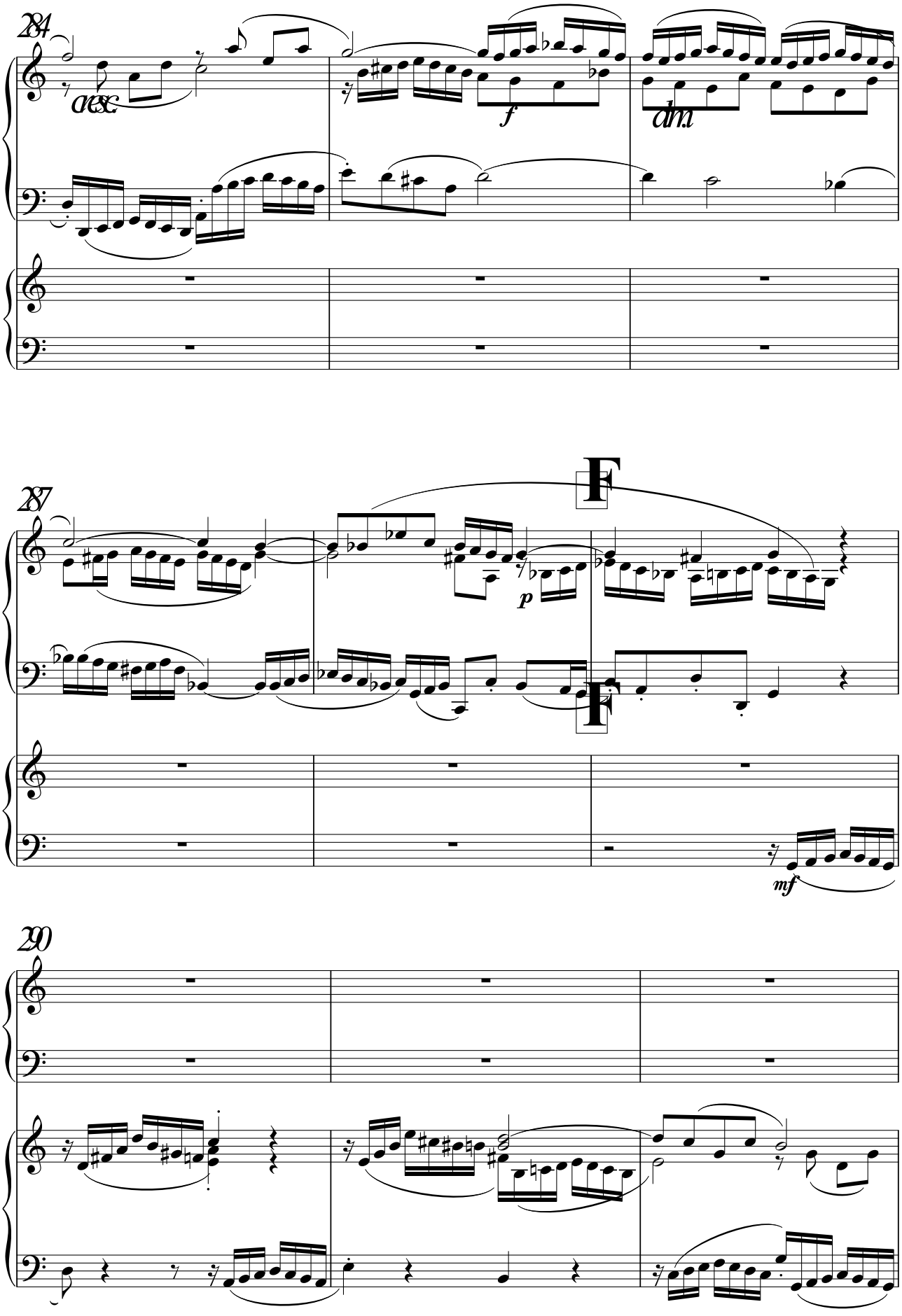




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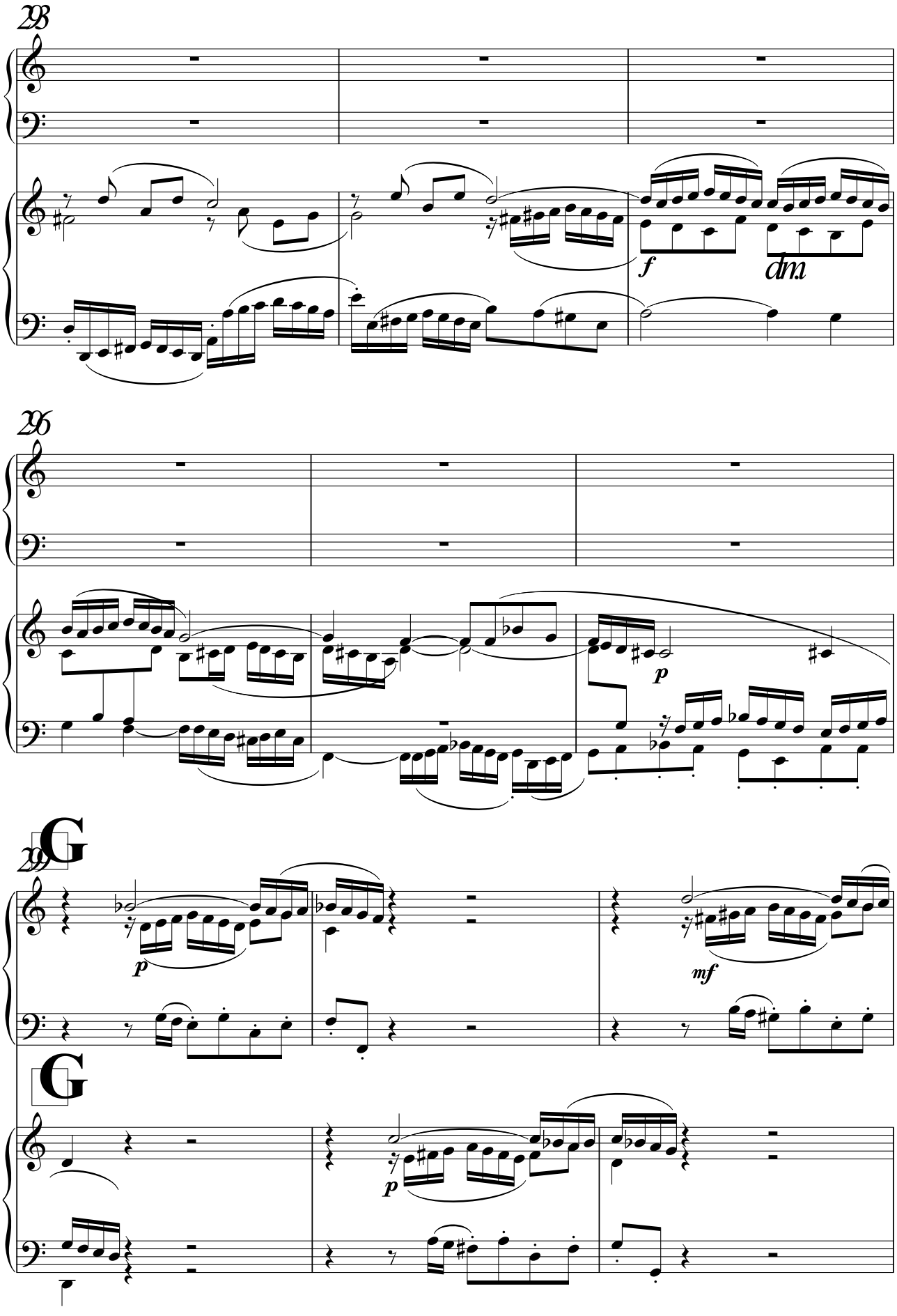




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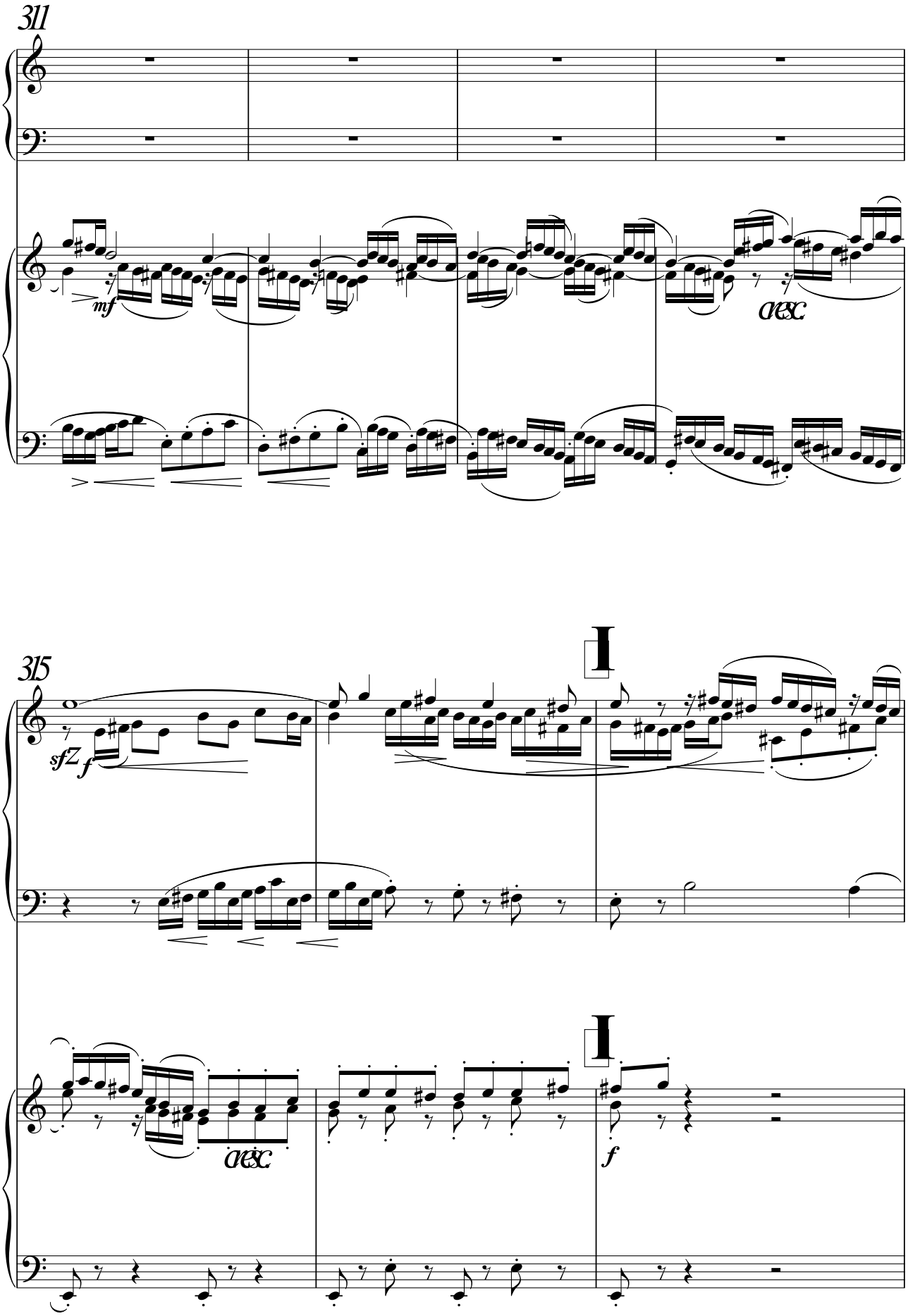




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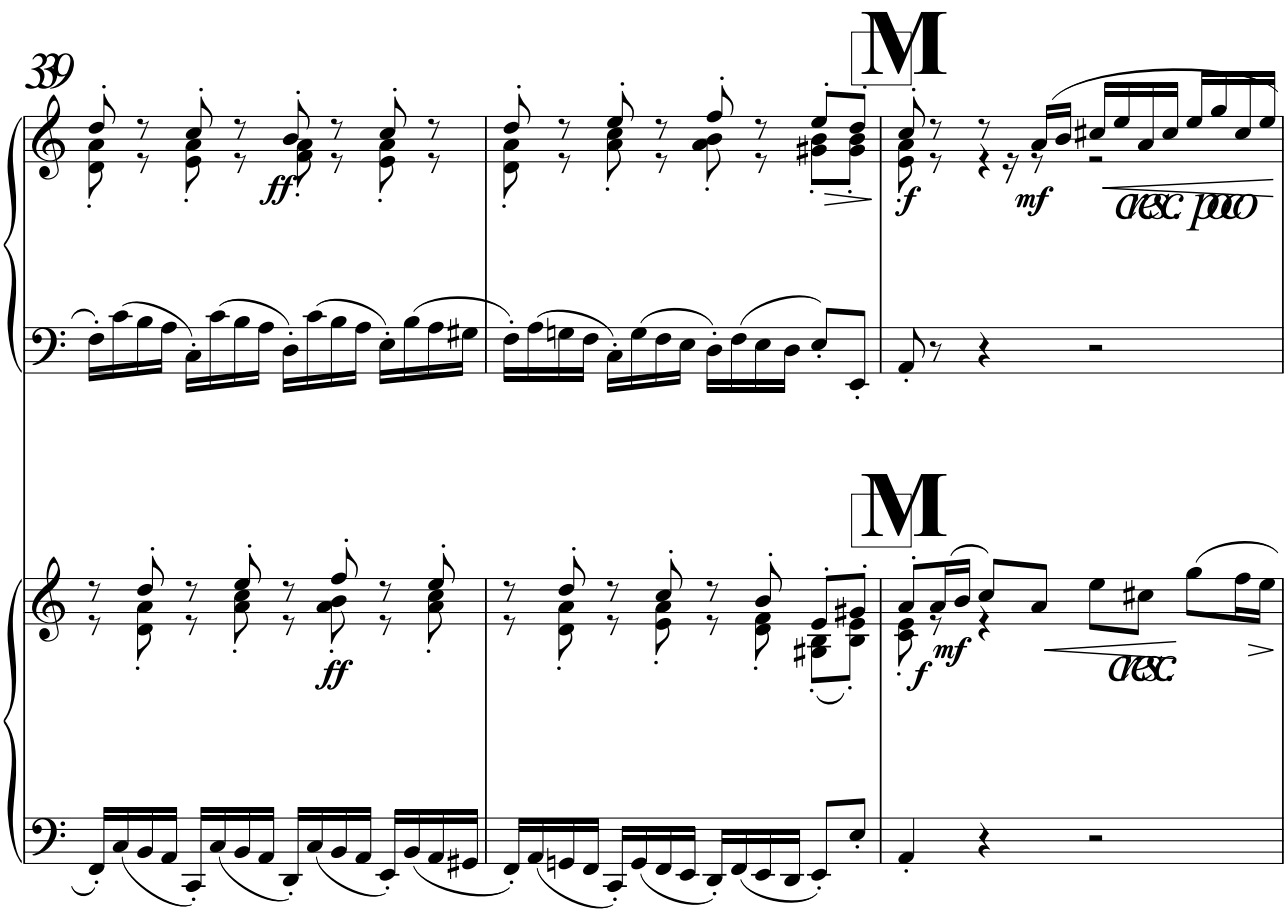


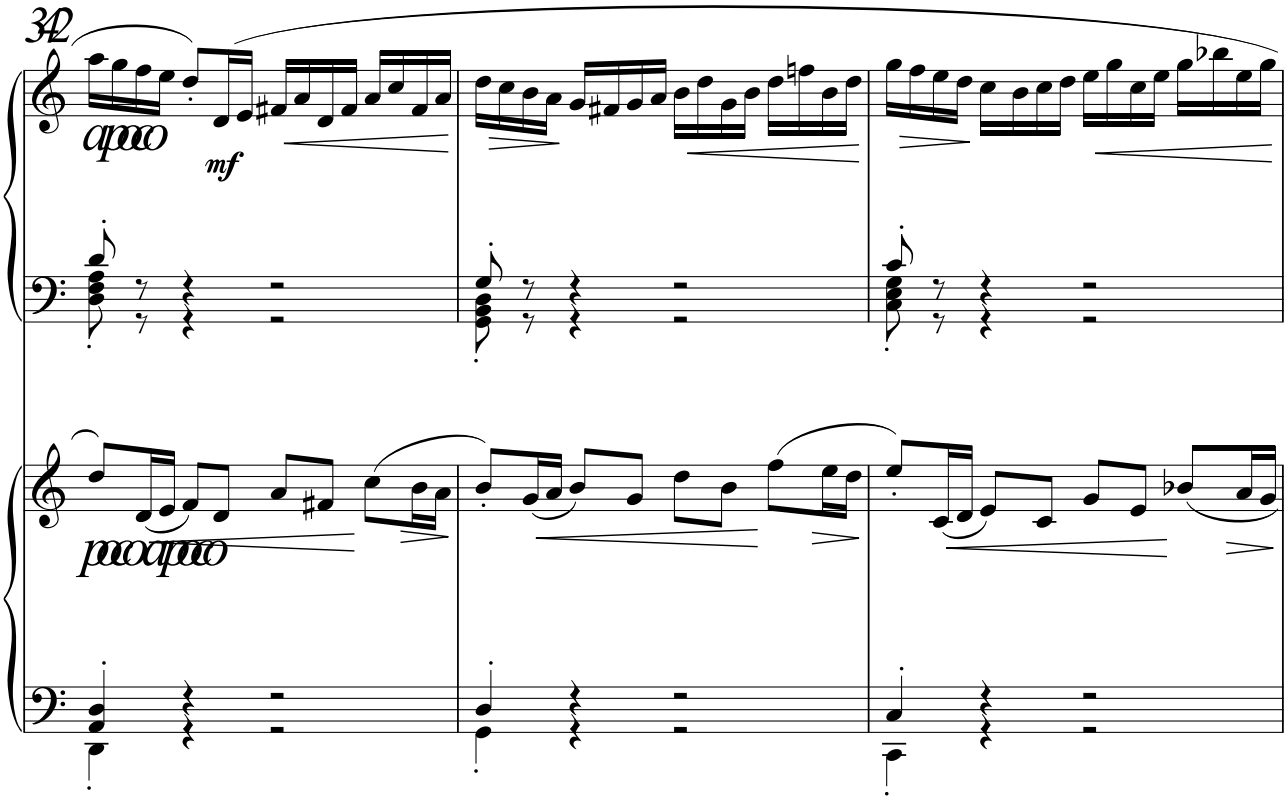




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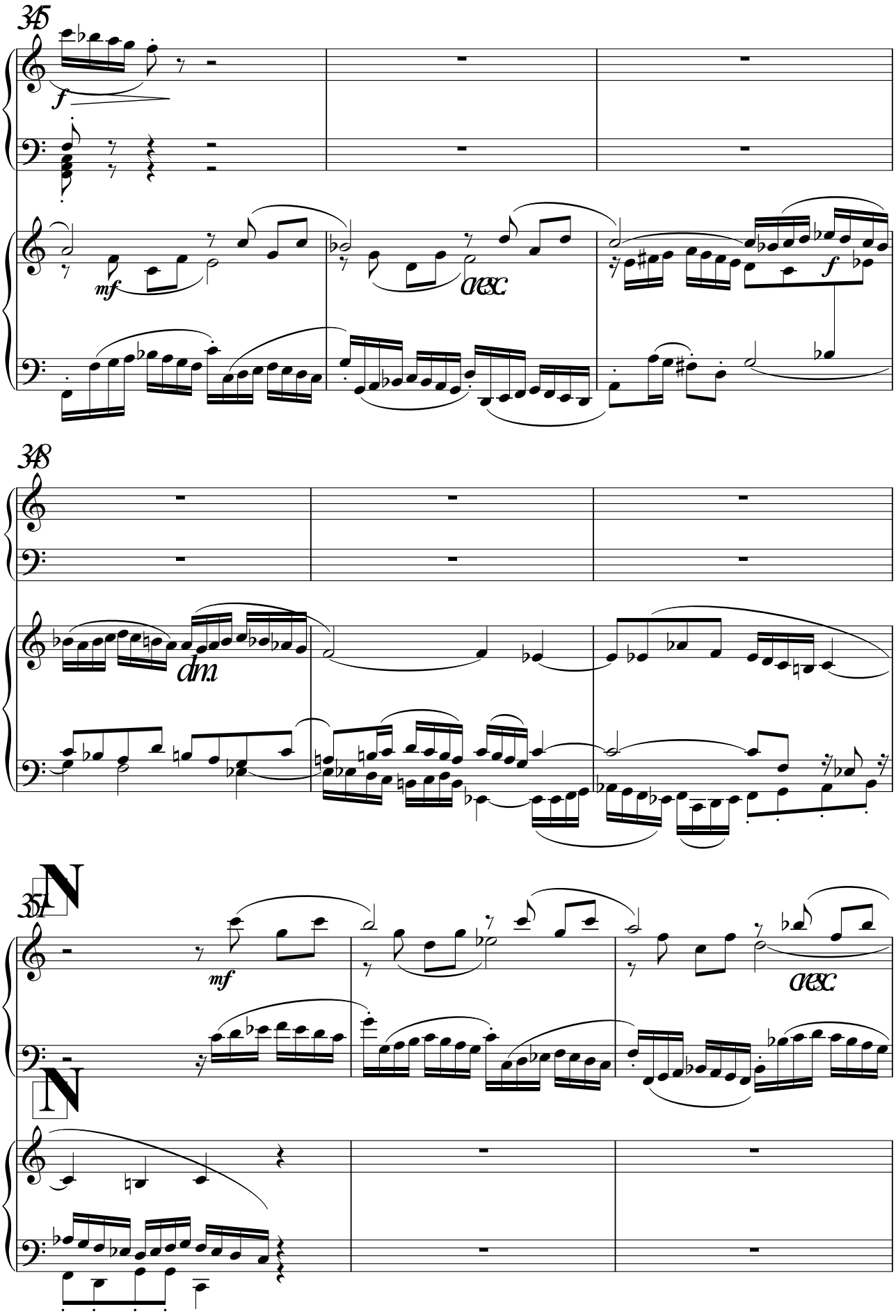




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## ANDANTE KANTABILE

*R. Shuman*



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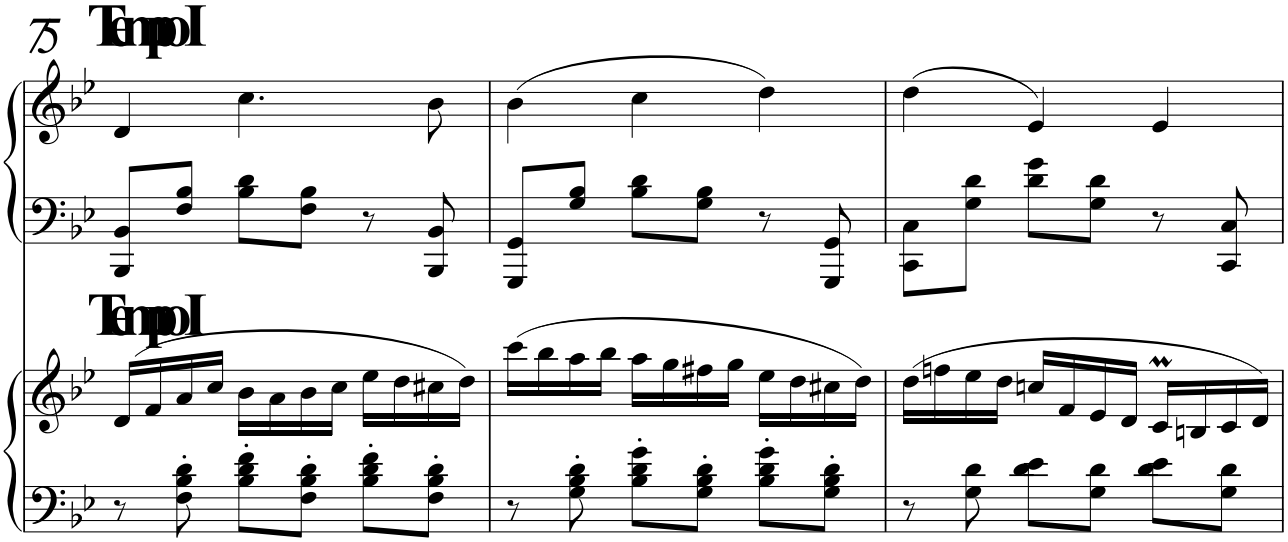


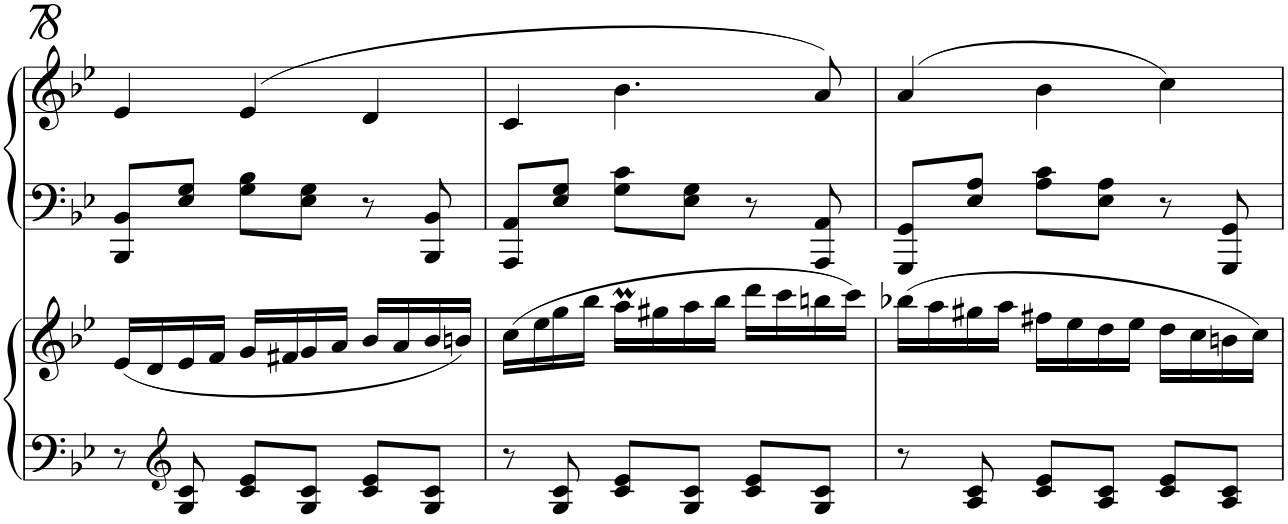


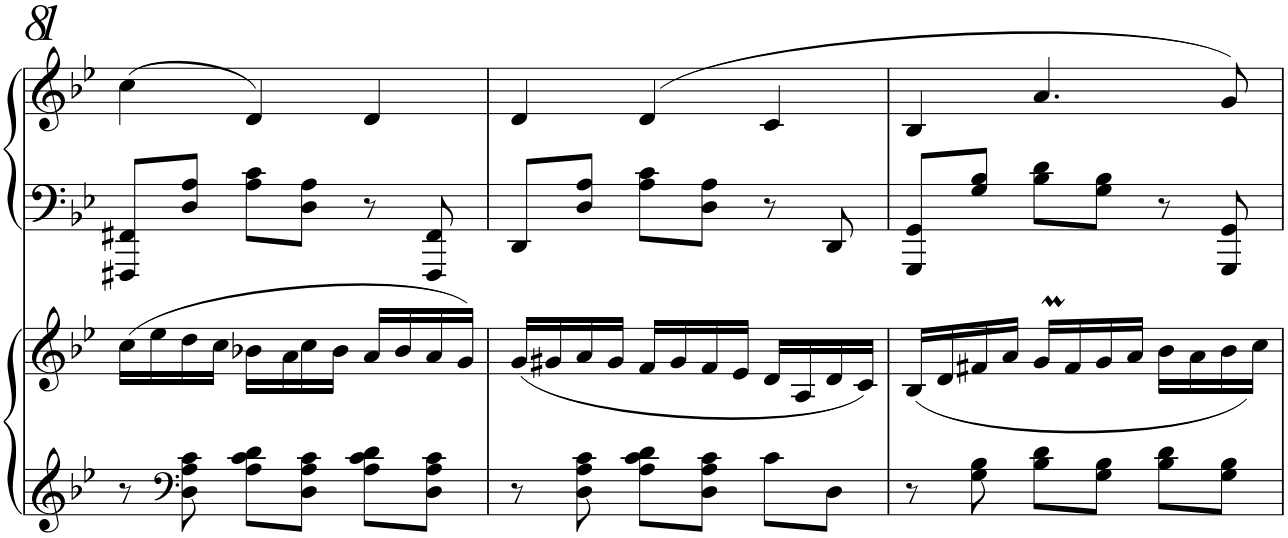




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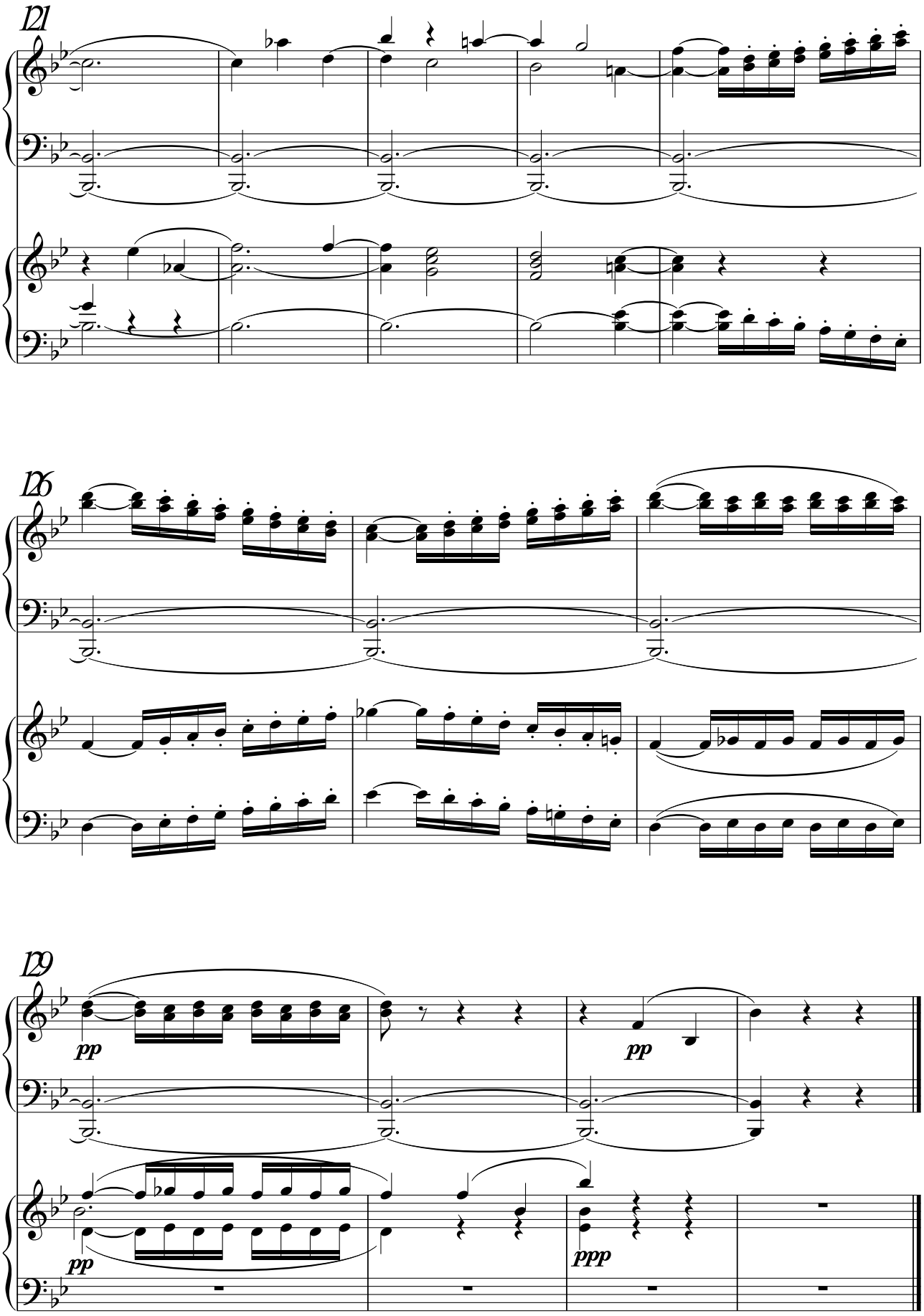




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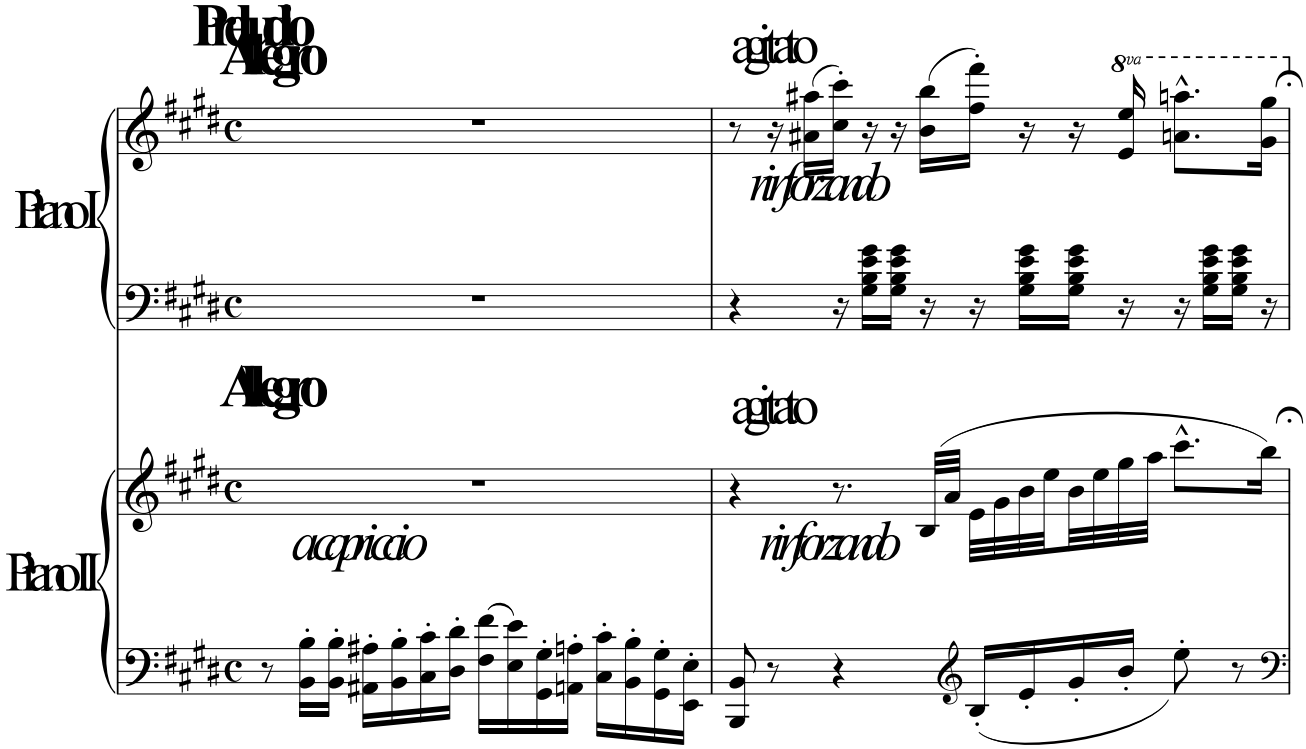
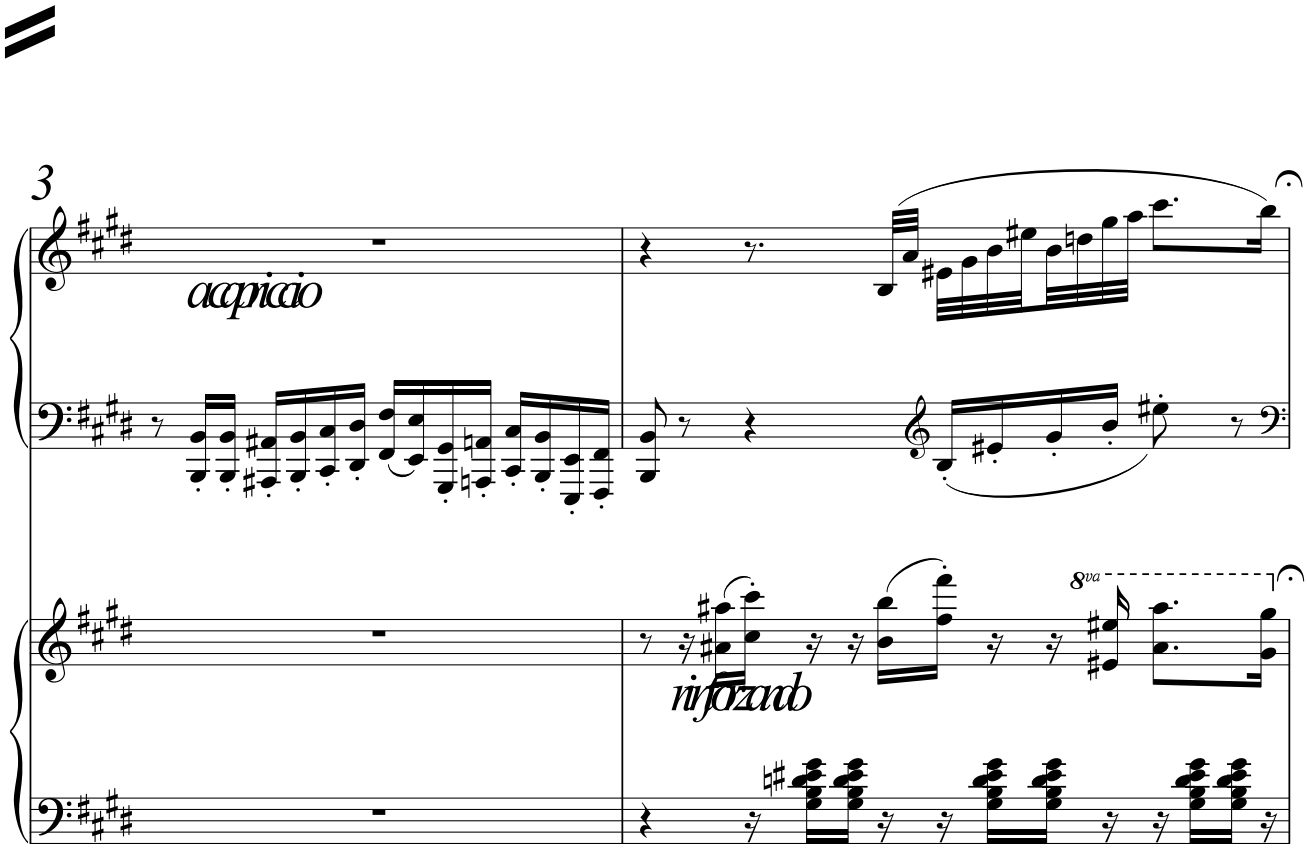
**RIGOLETTO**

*Verdi – List*



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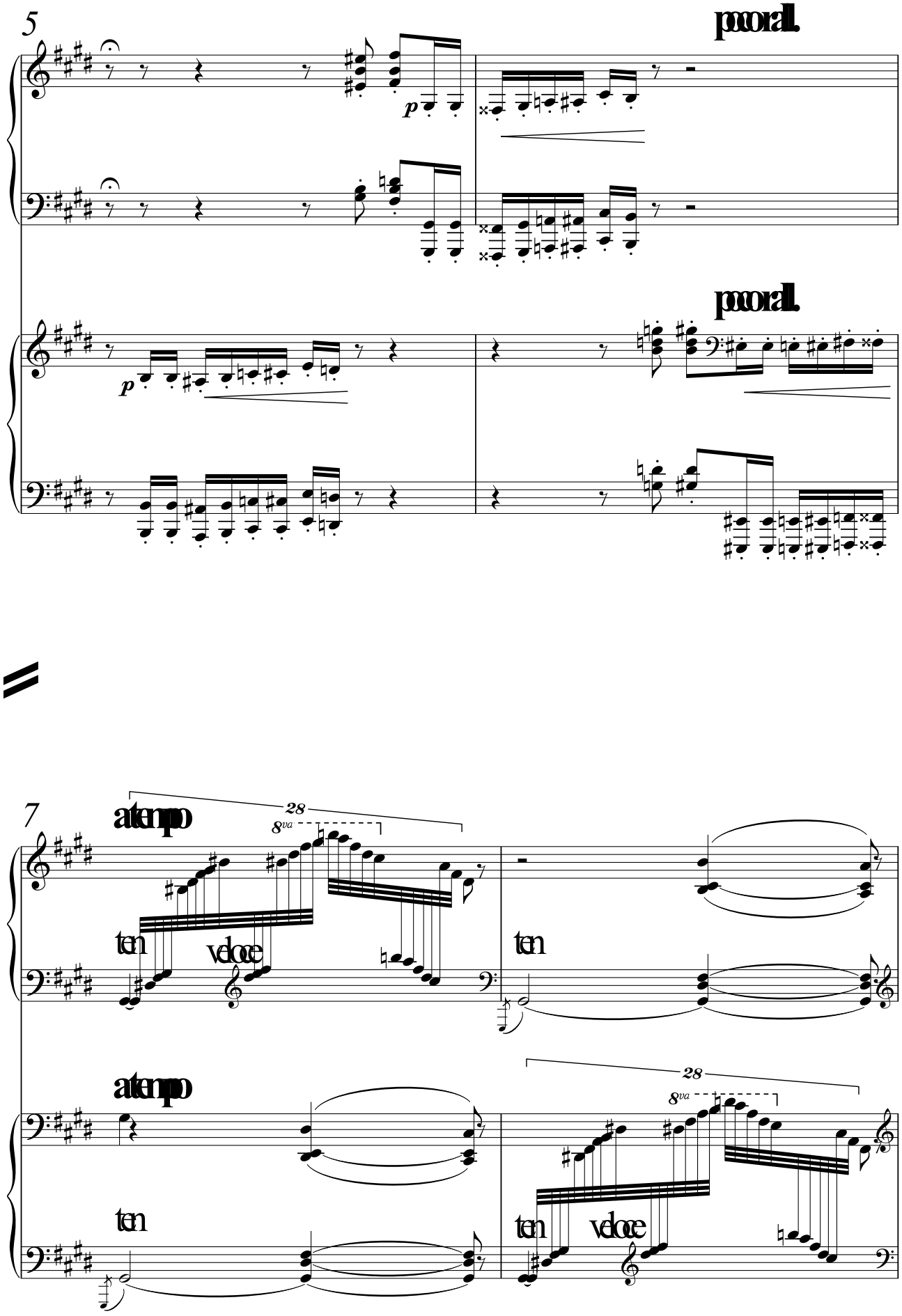




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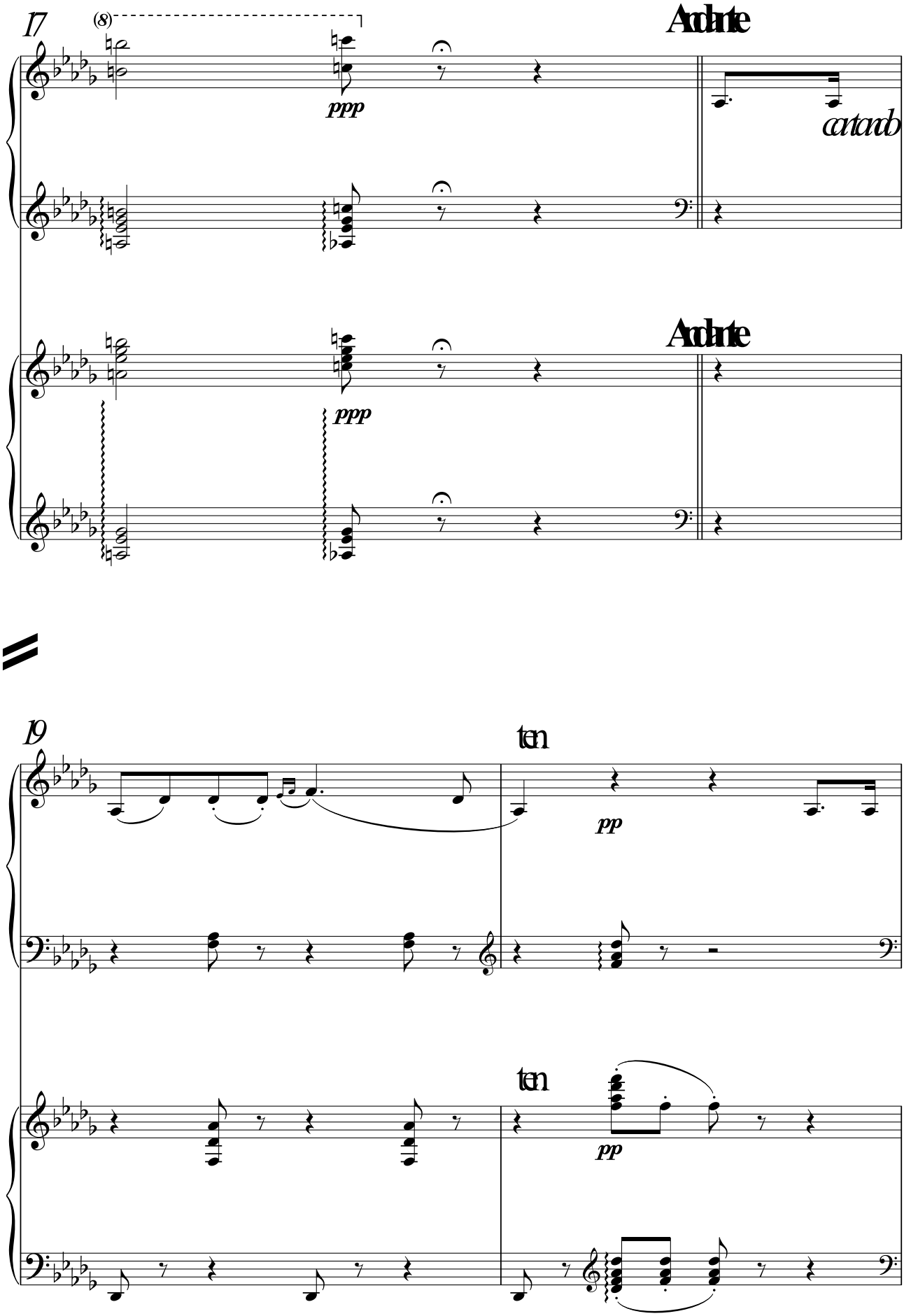




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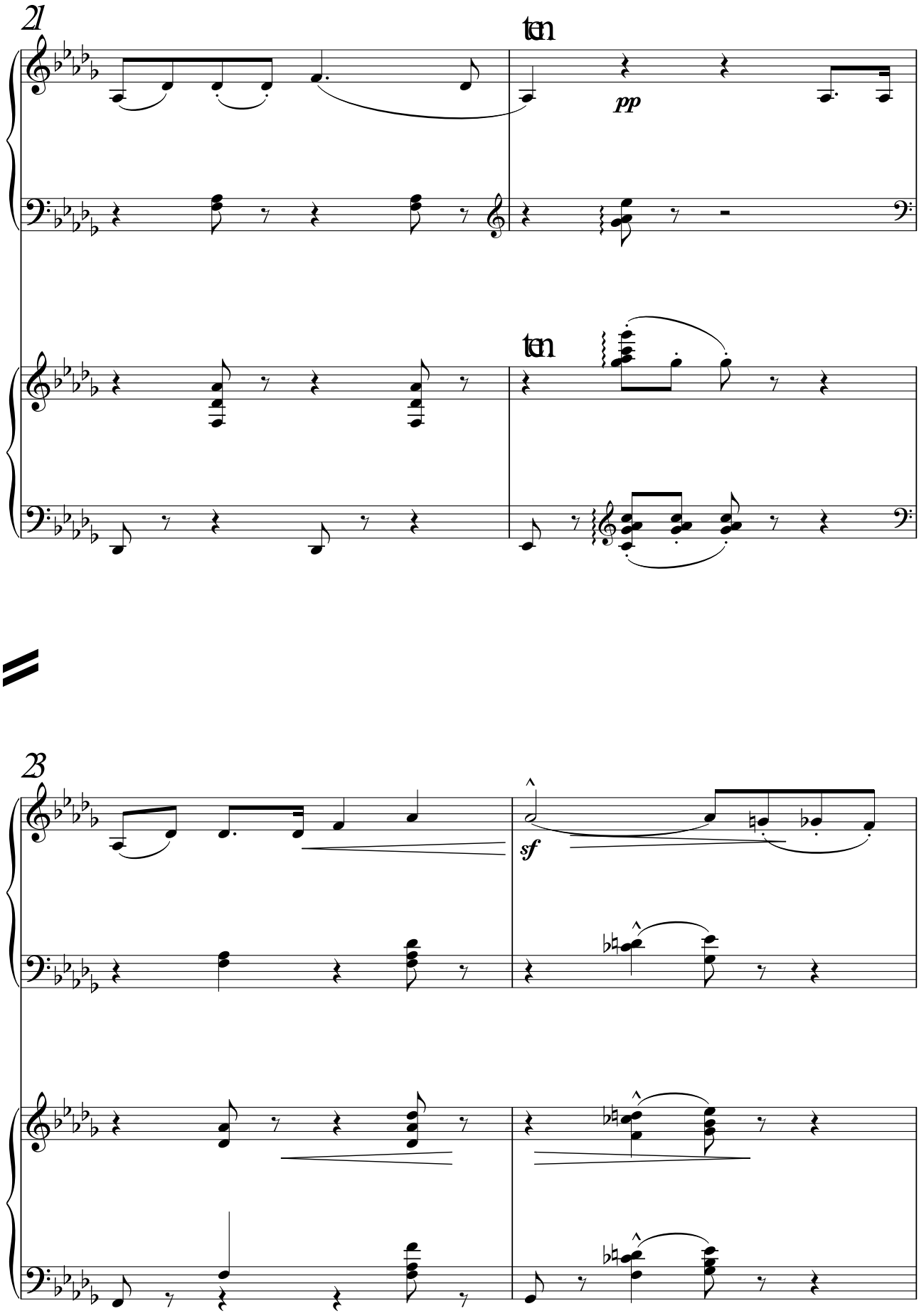




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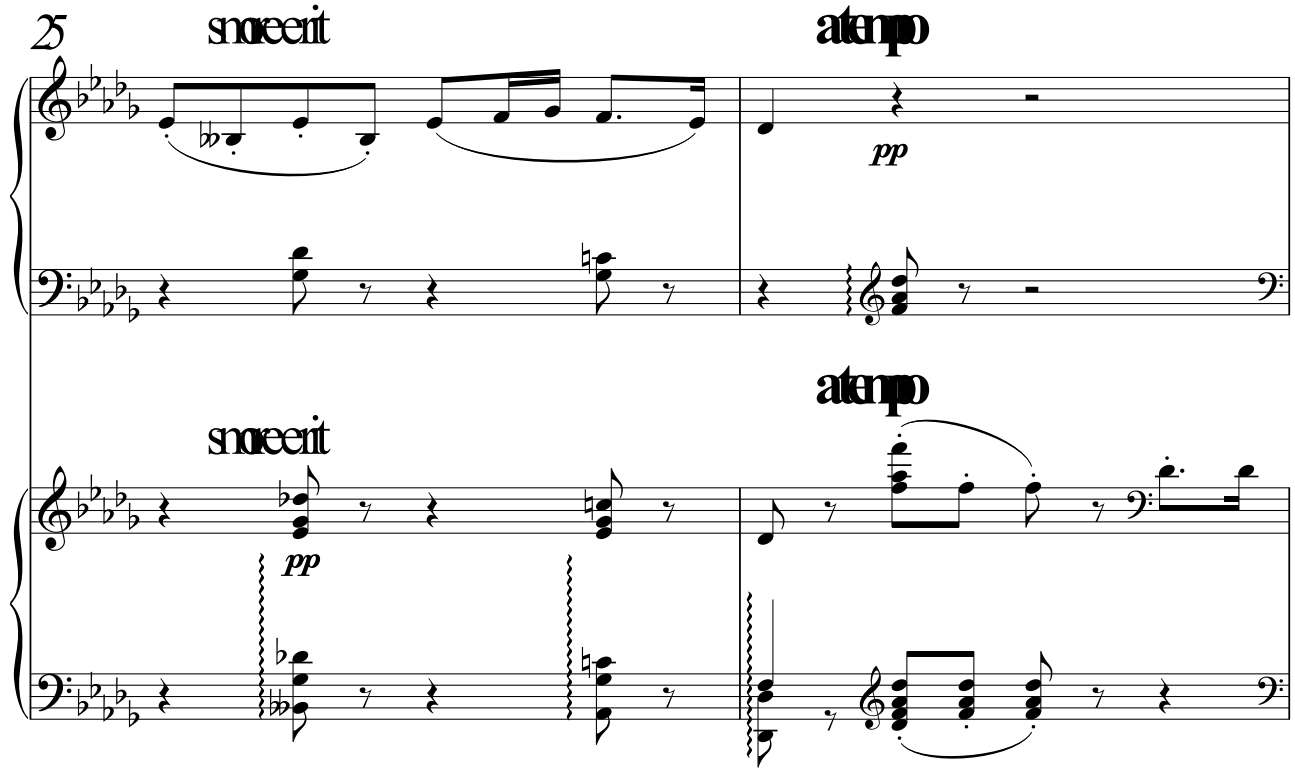


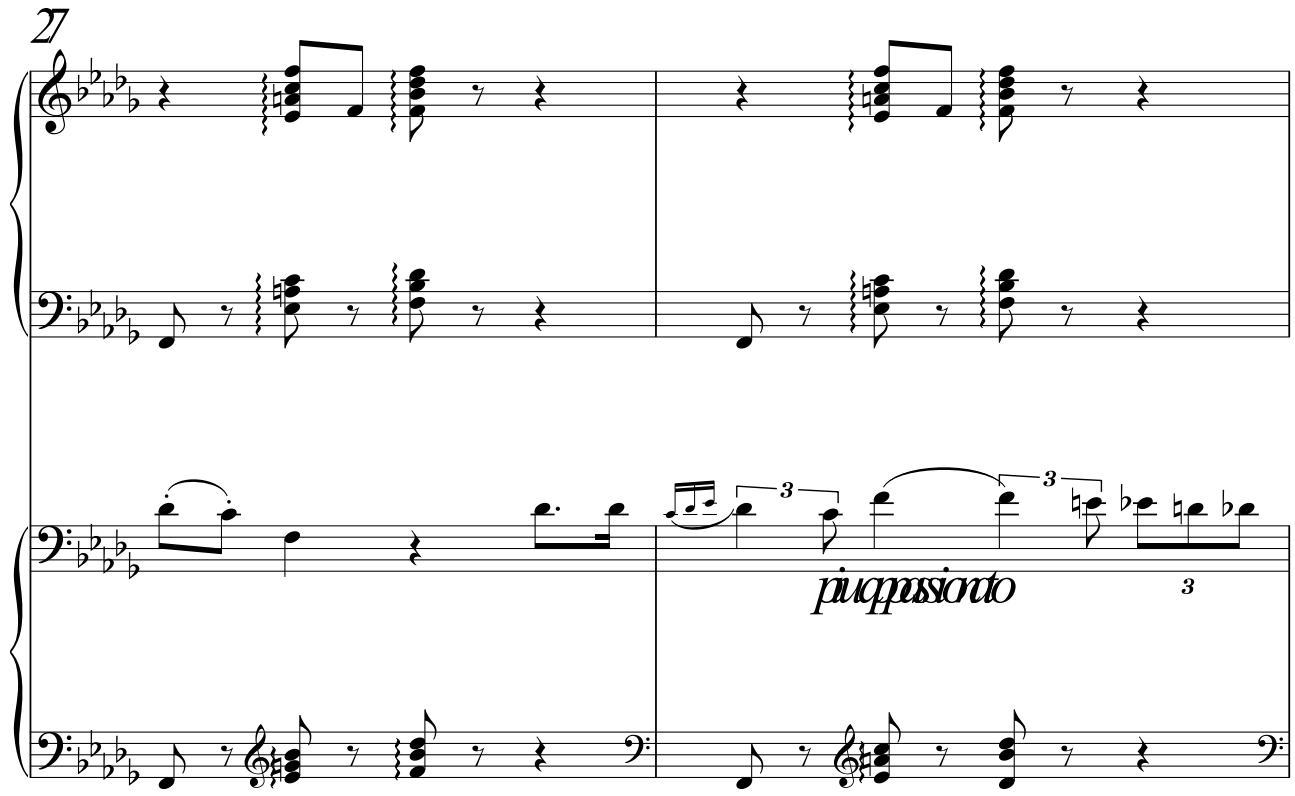




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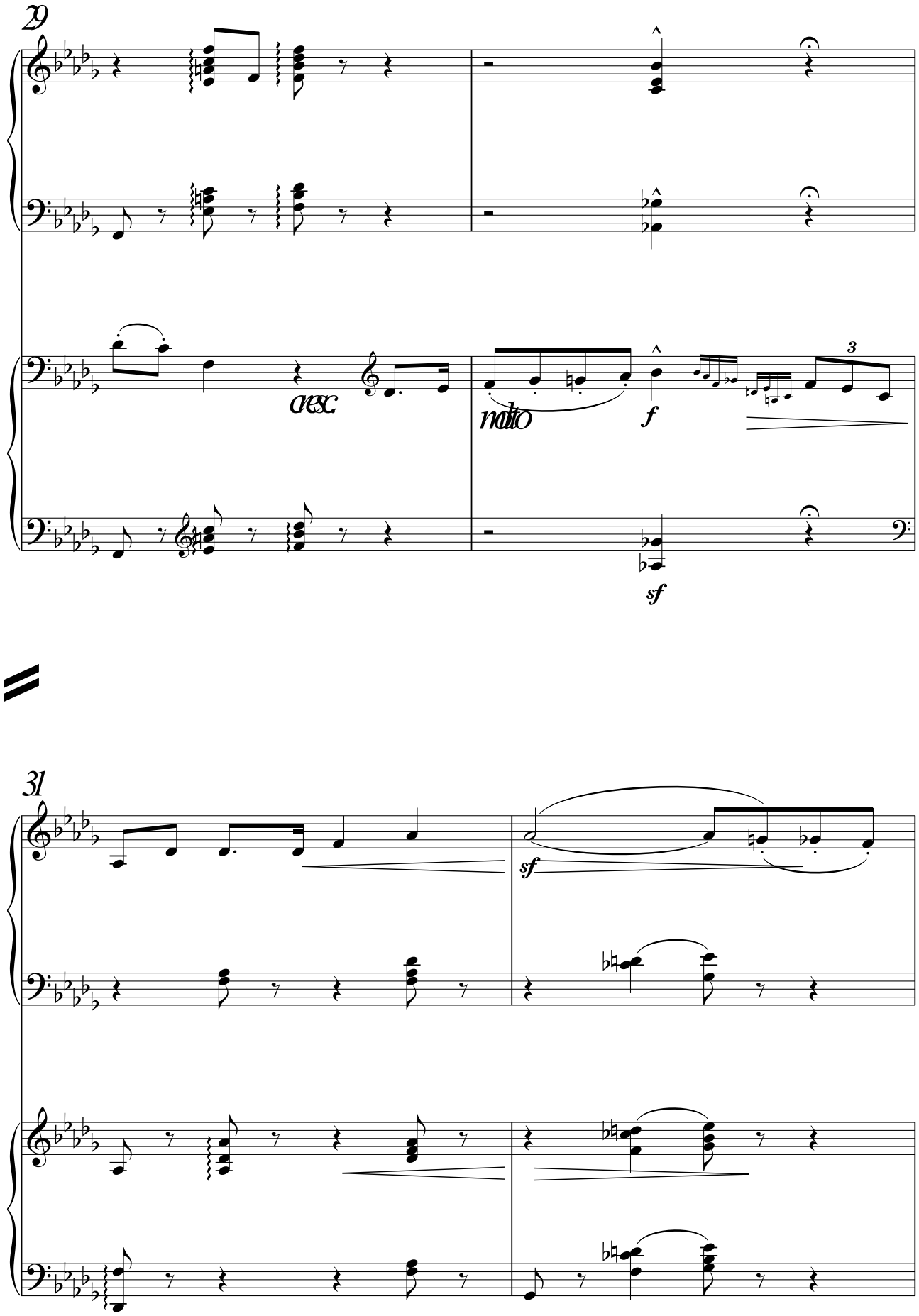




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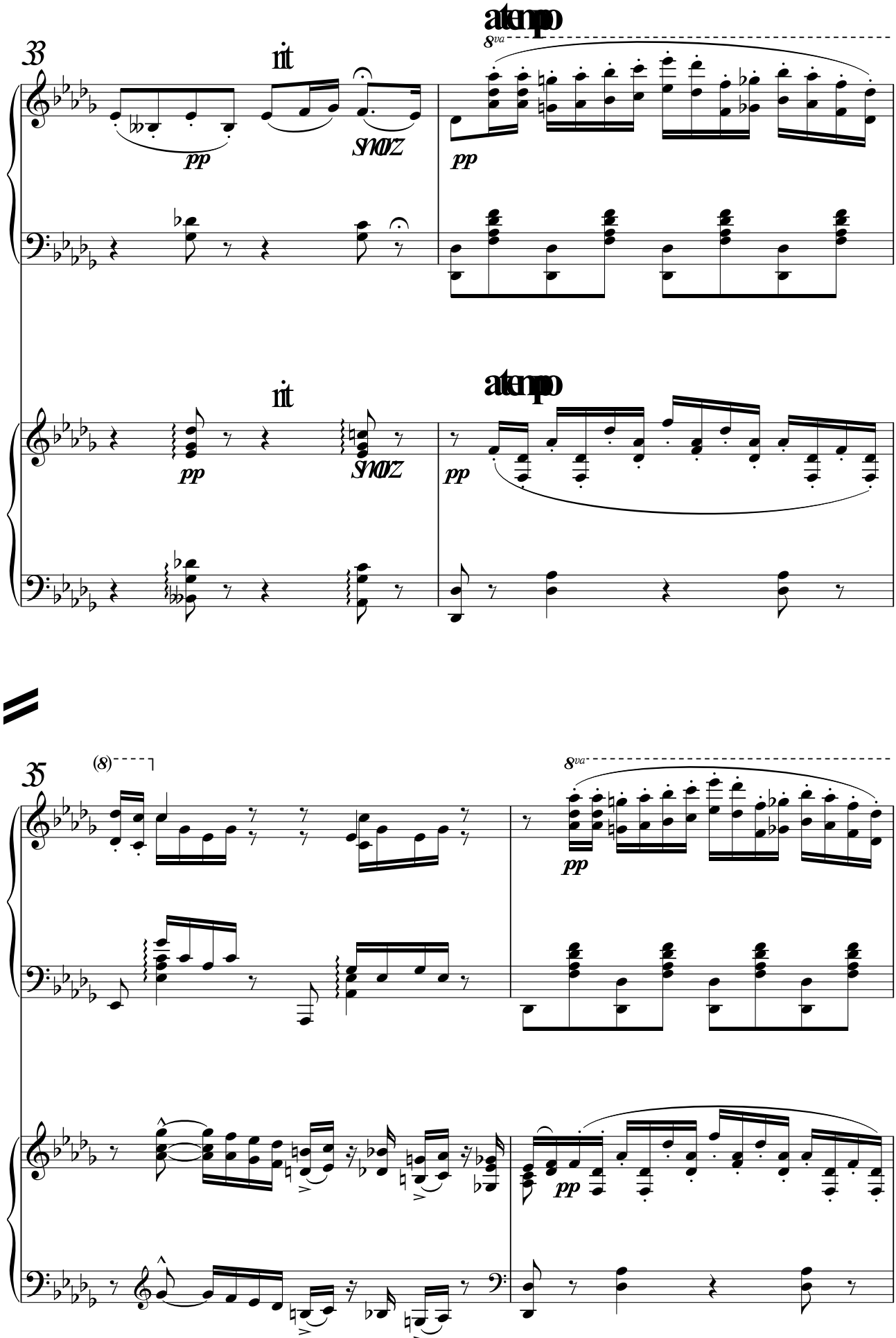




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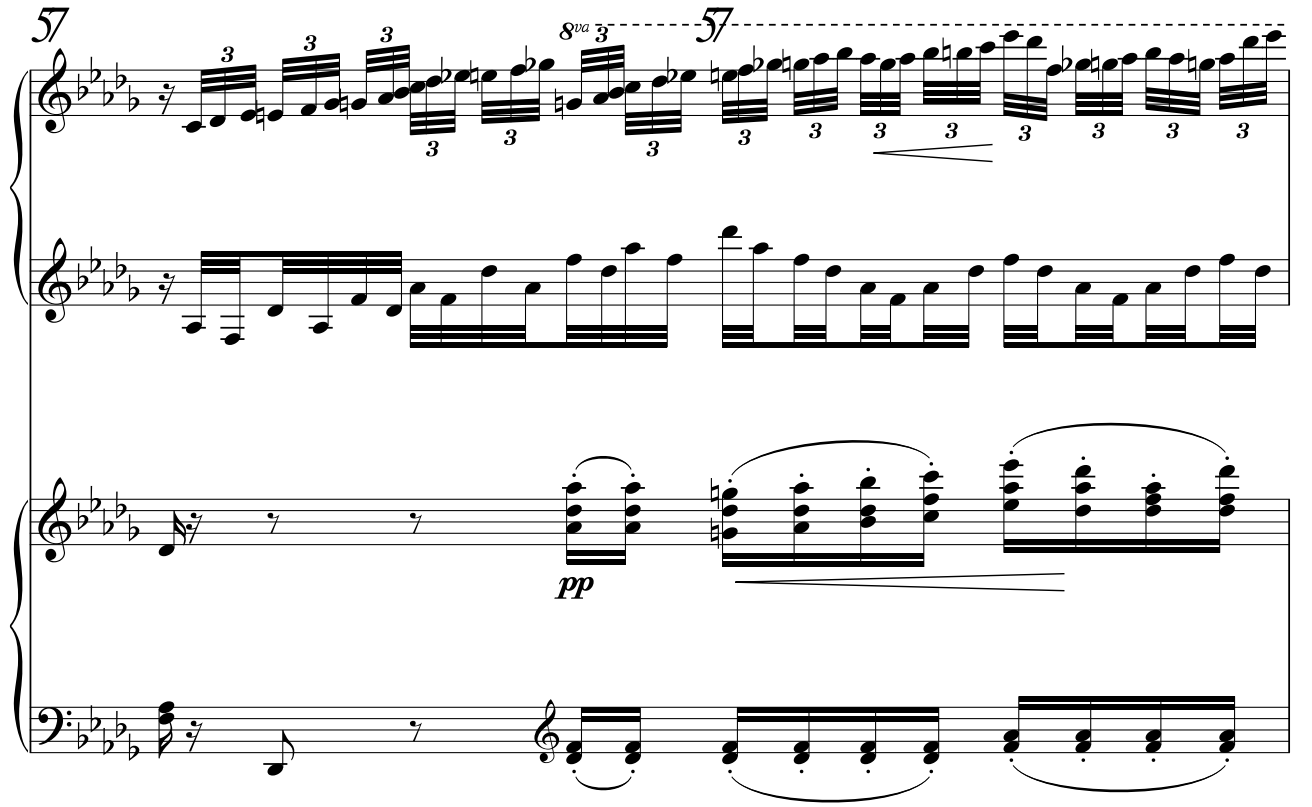


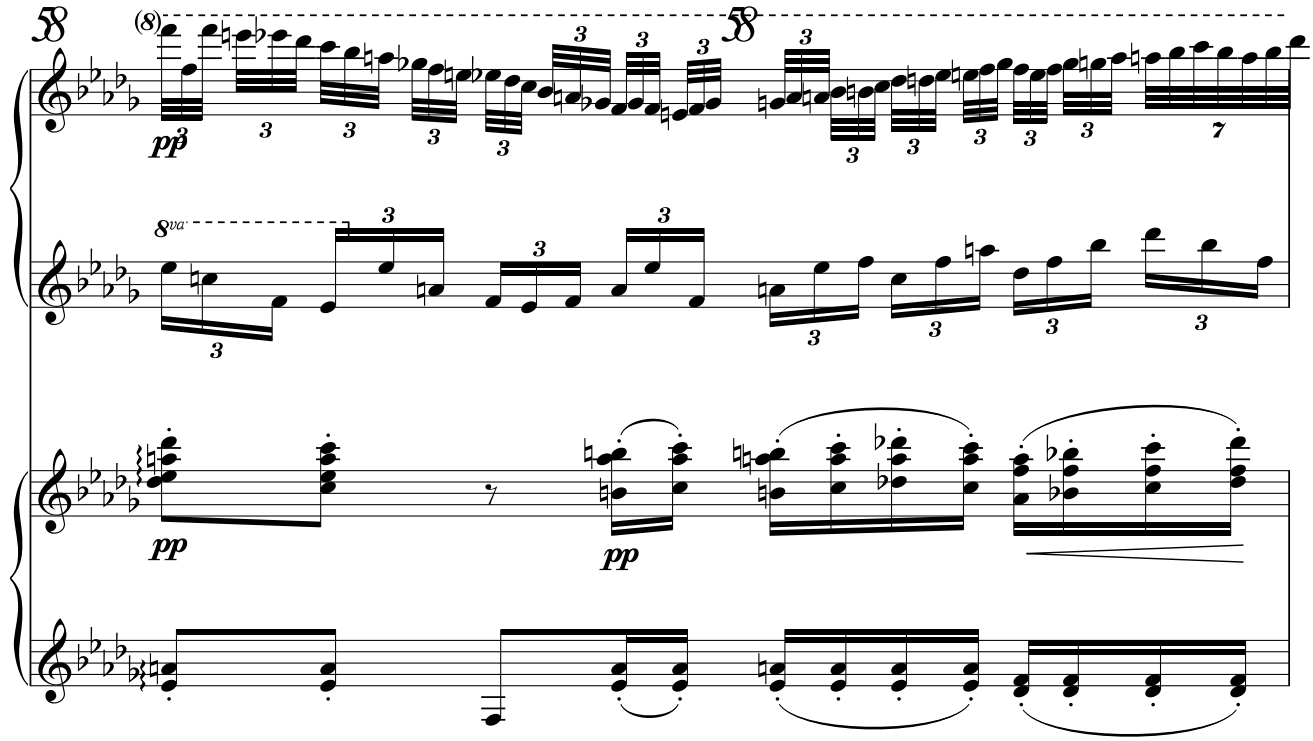




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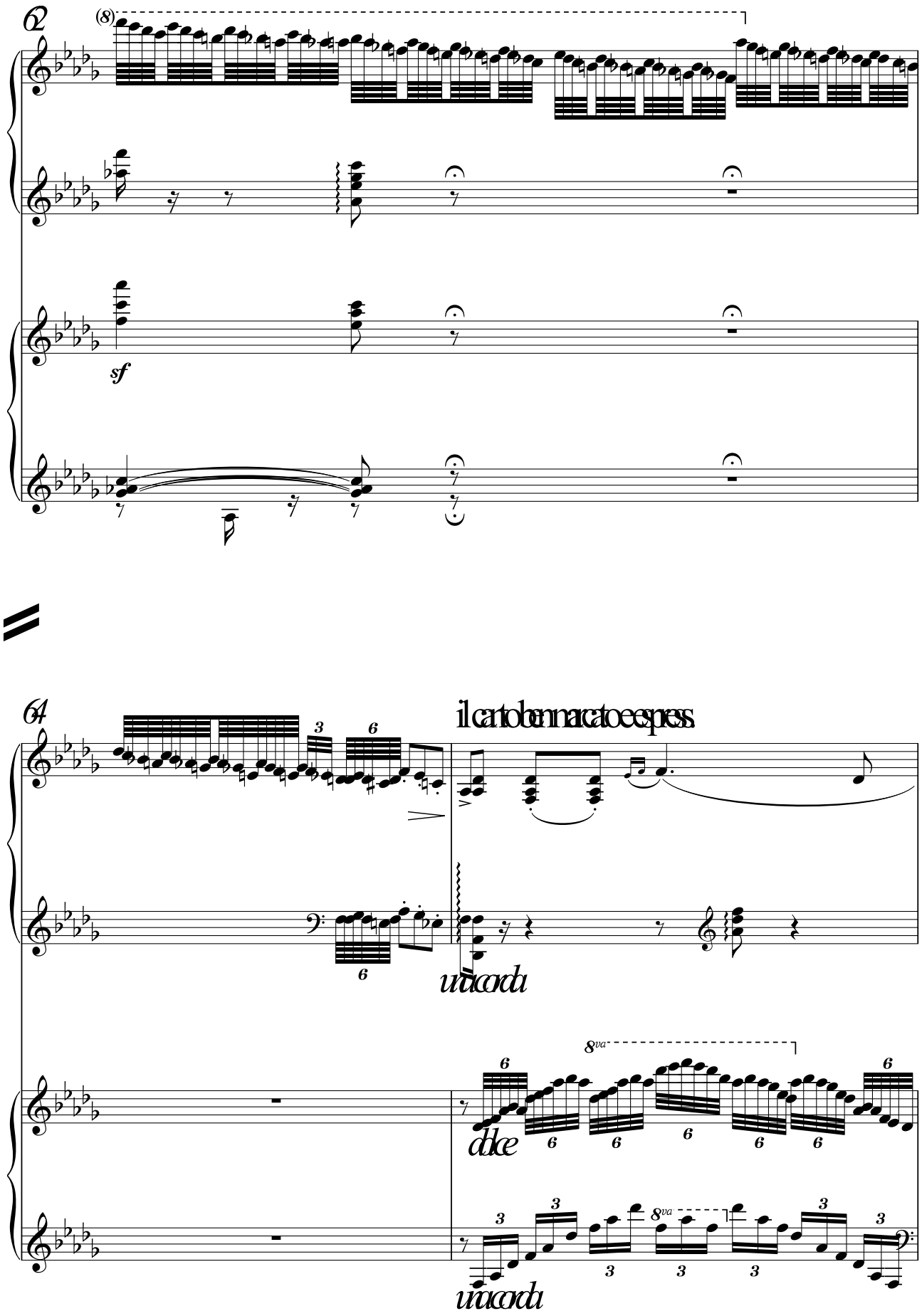




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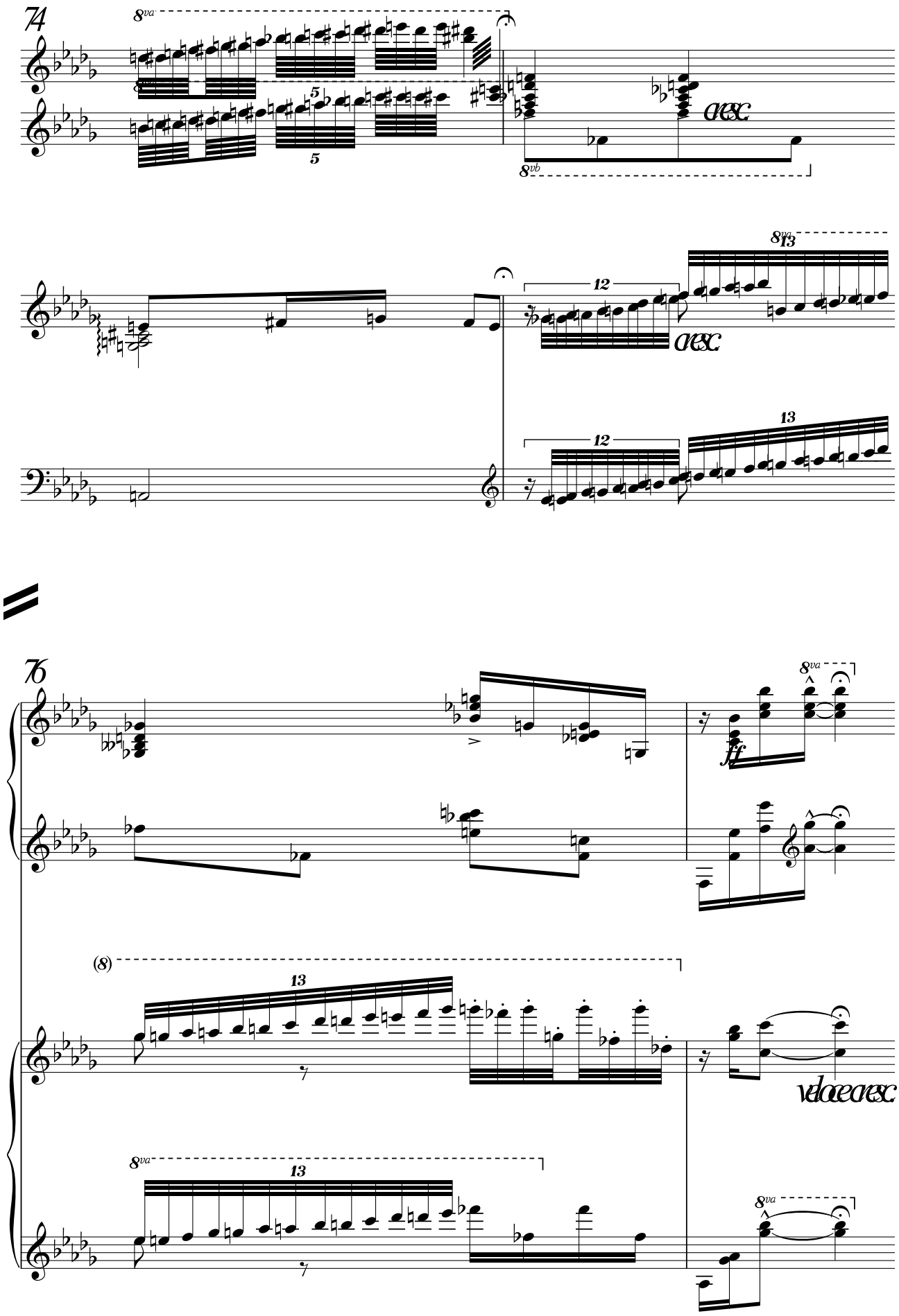




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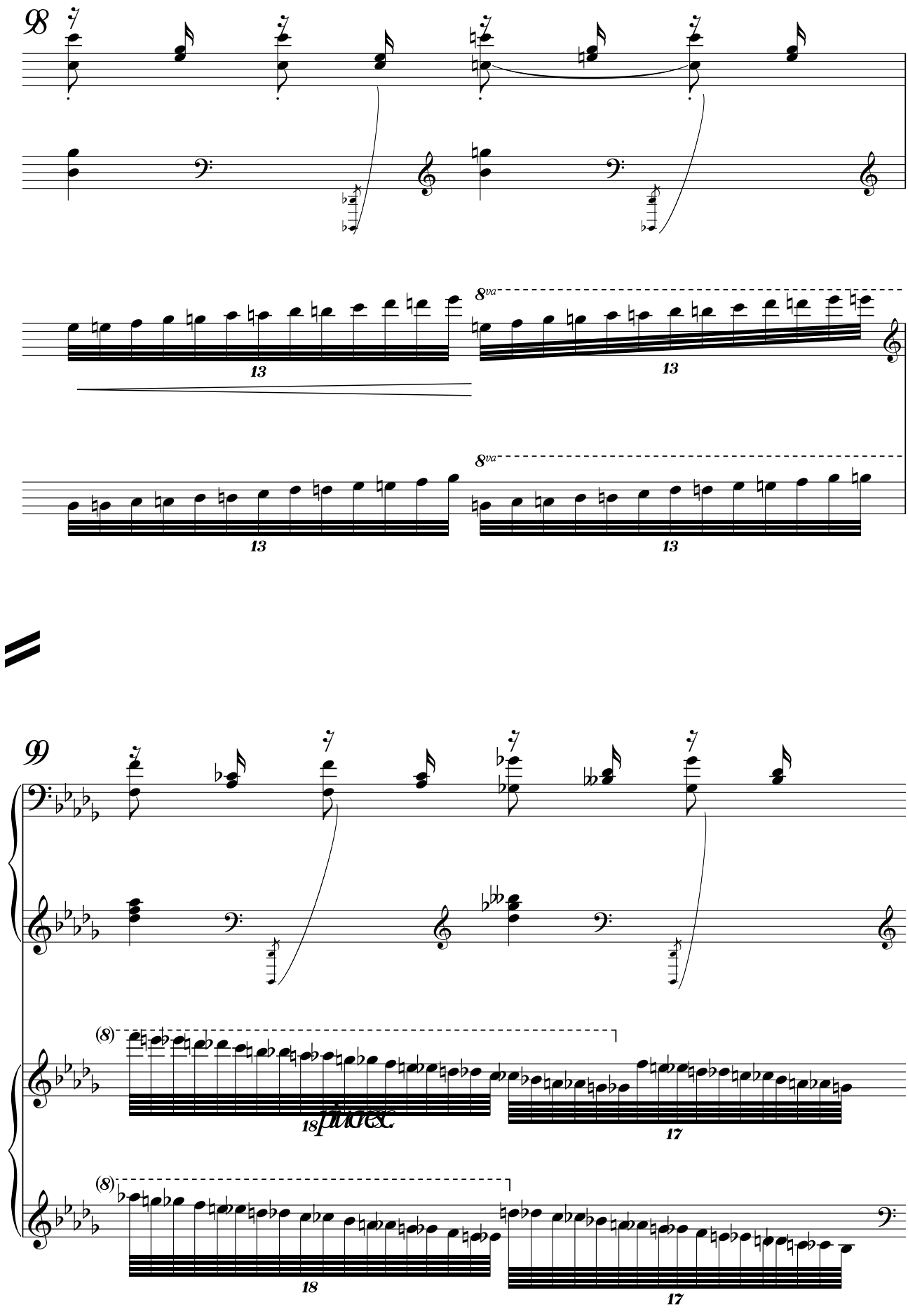




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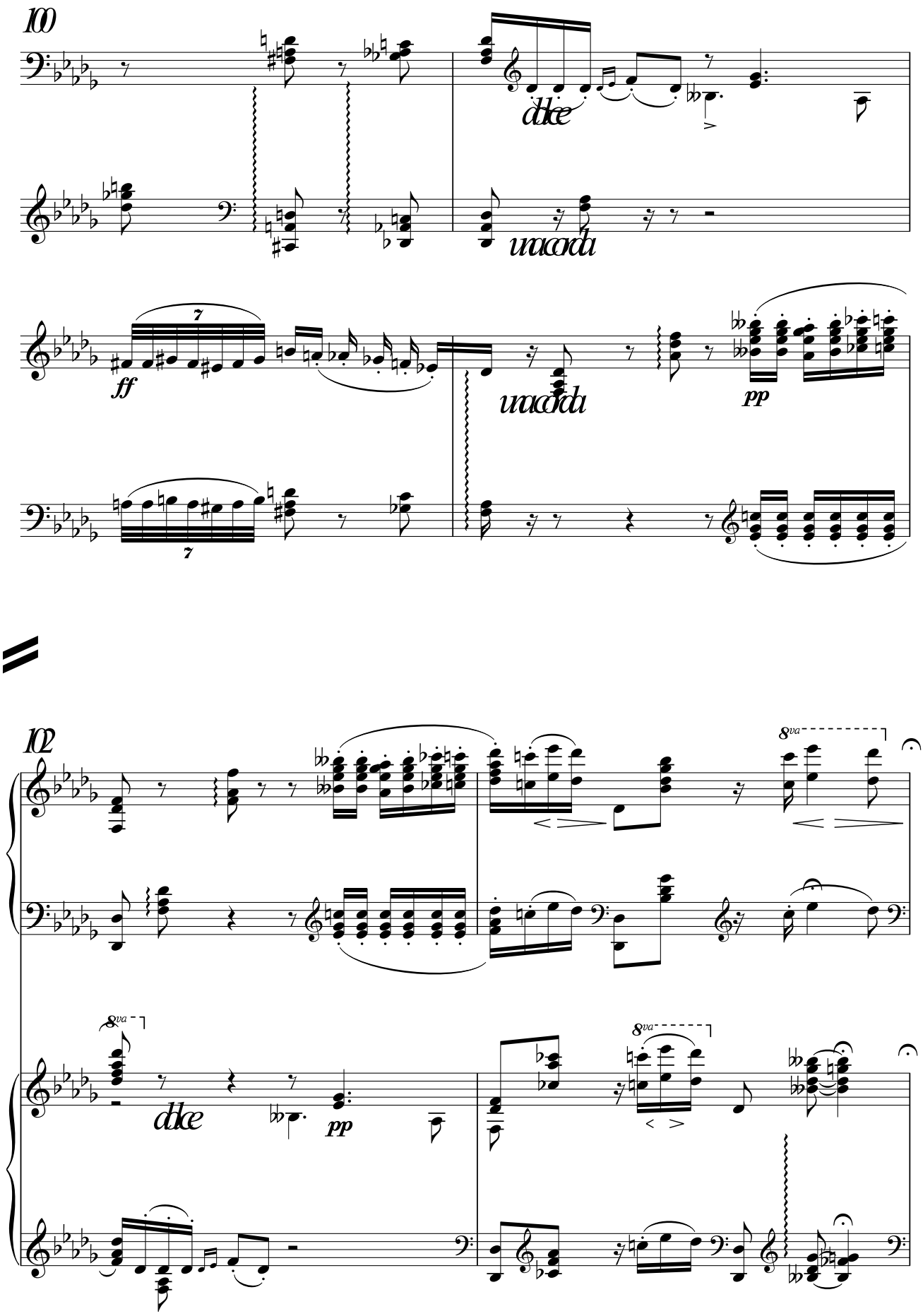




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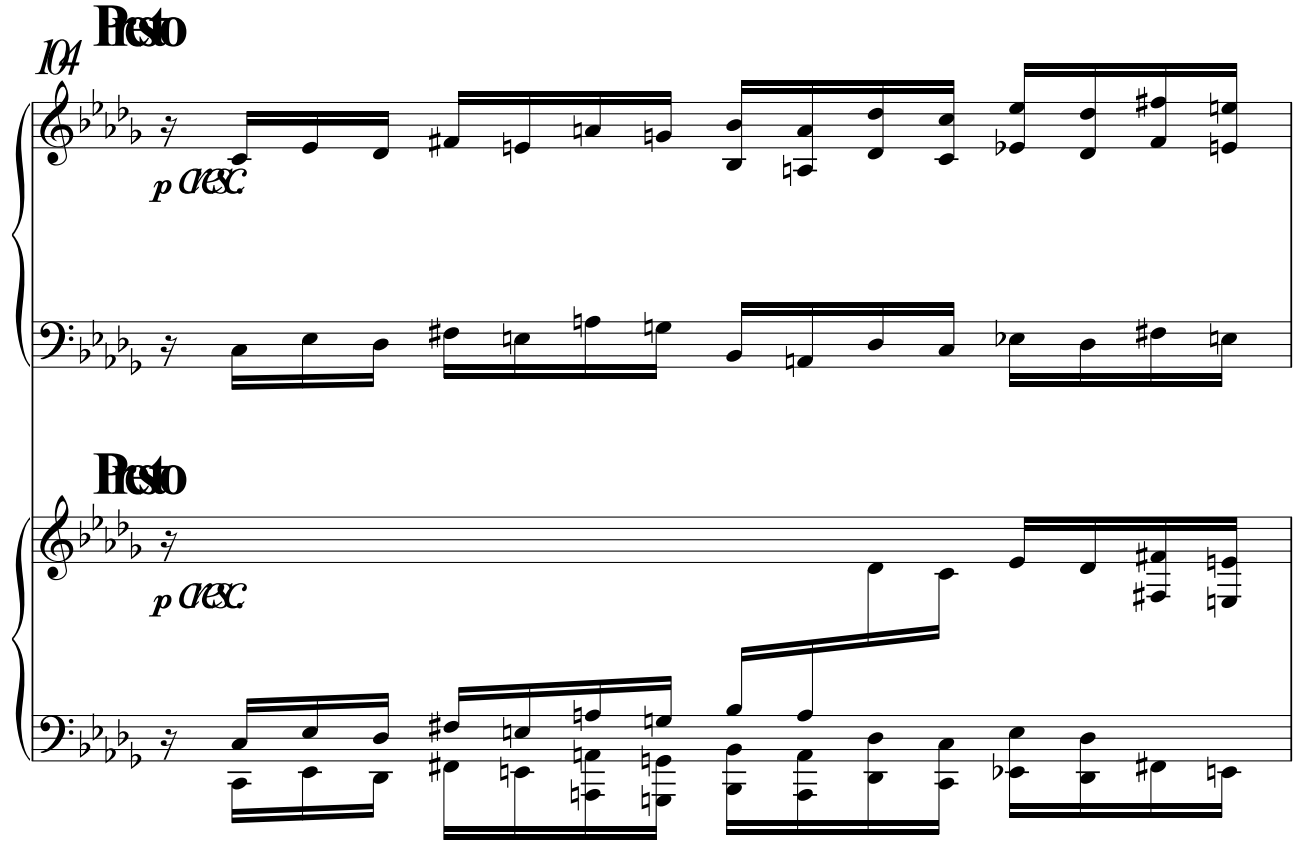


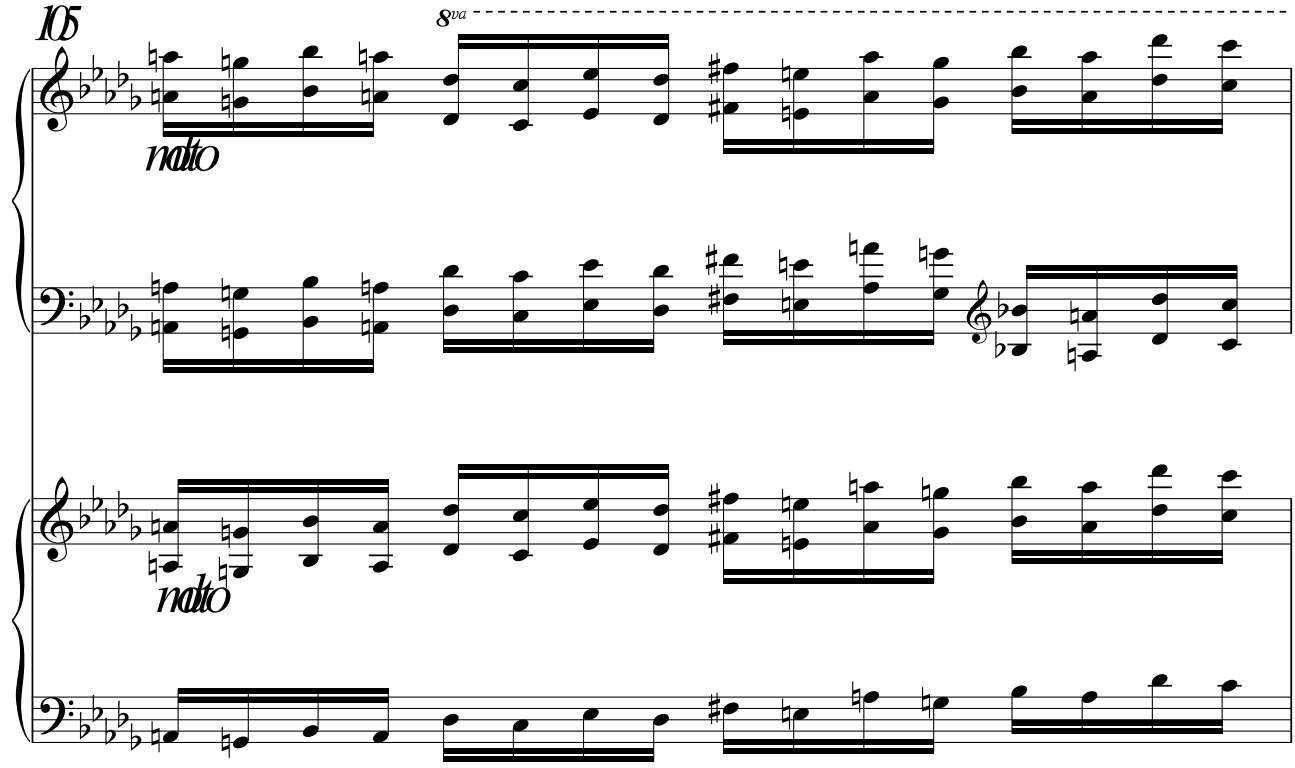




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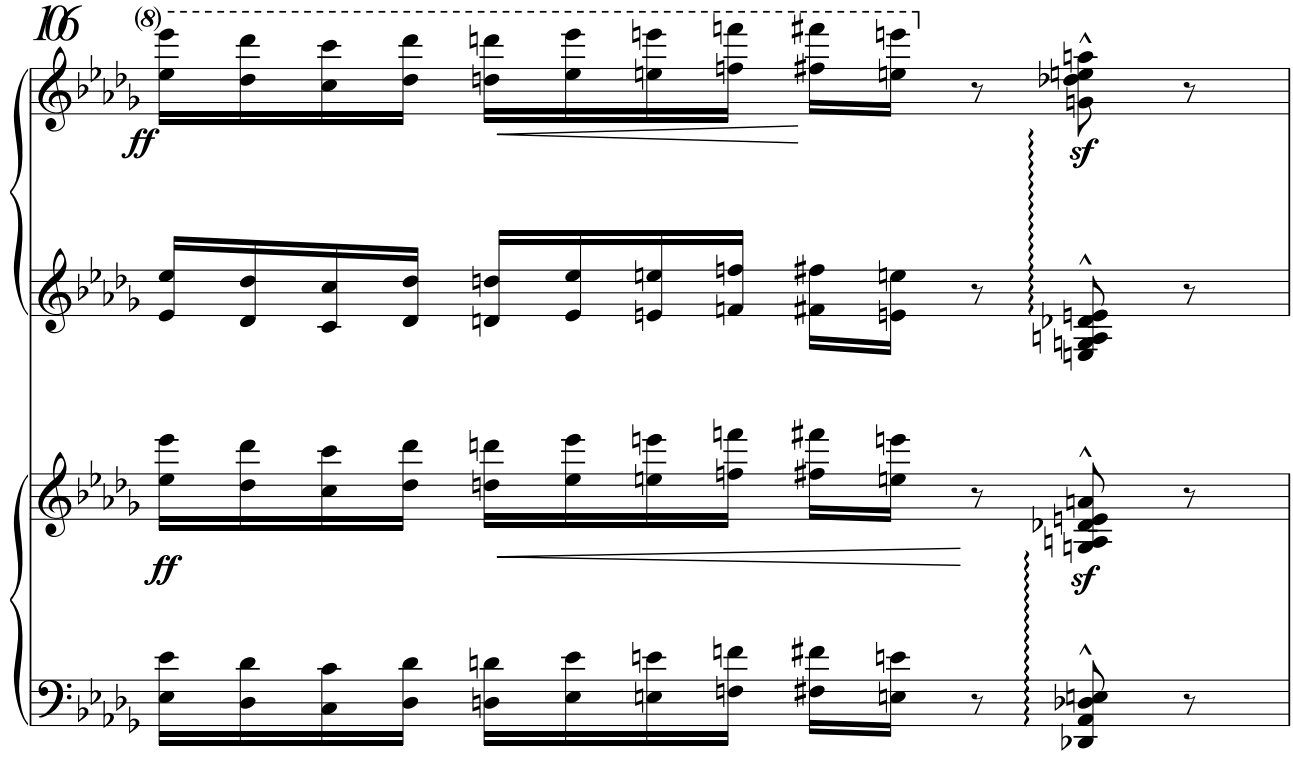


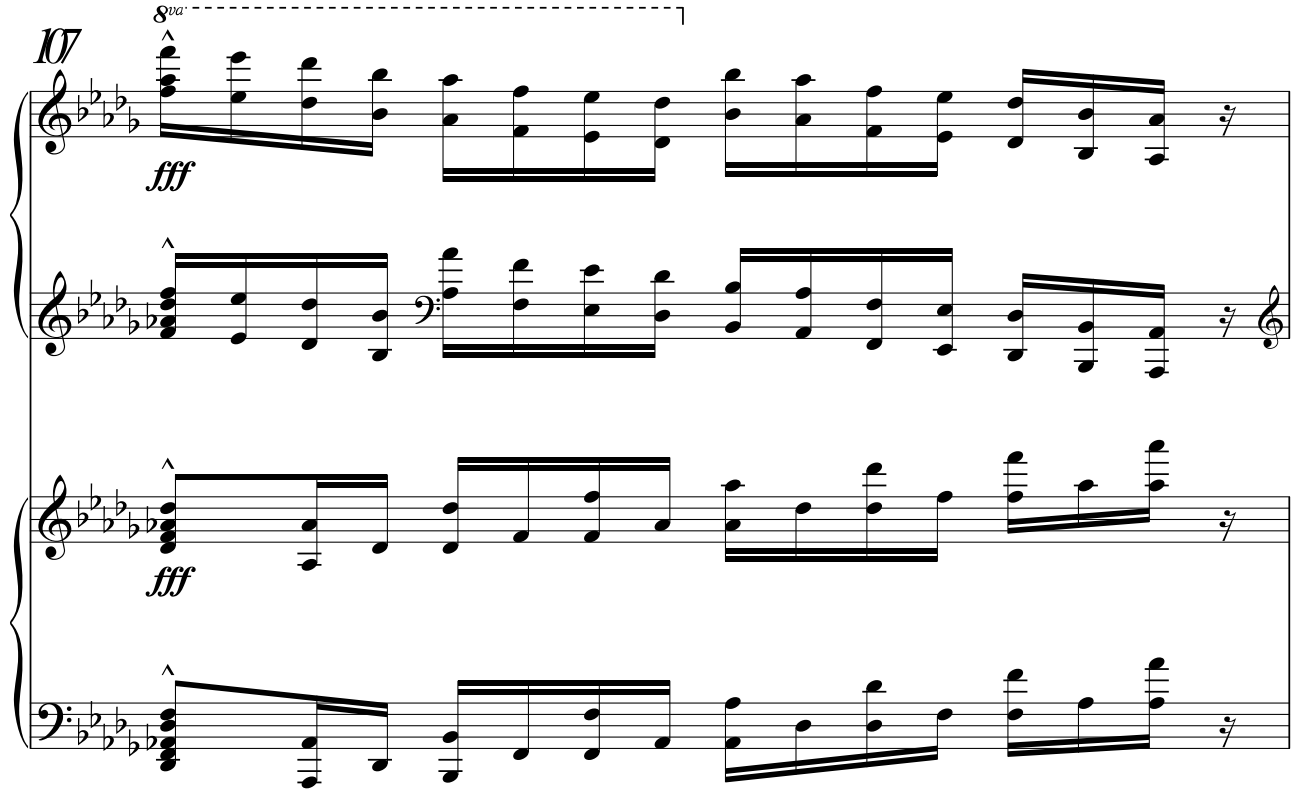




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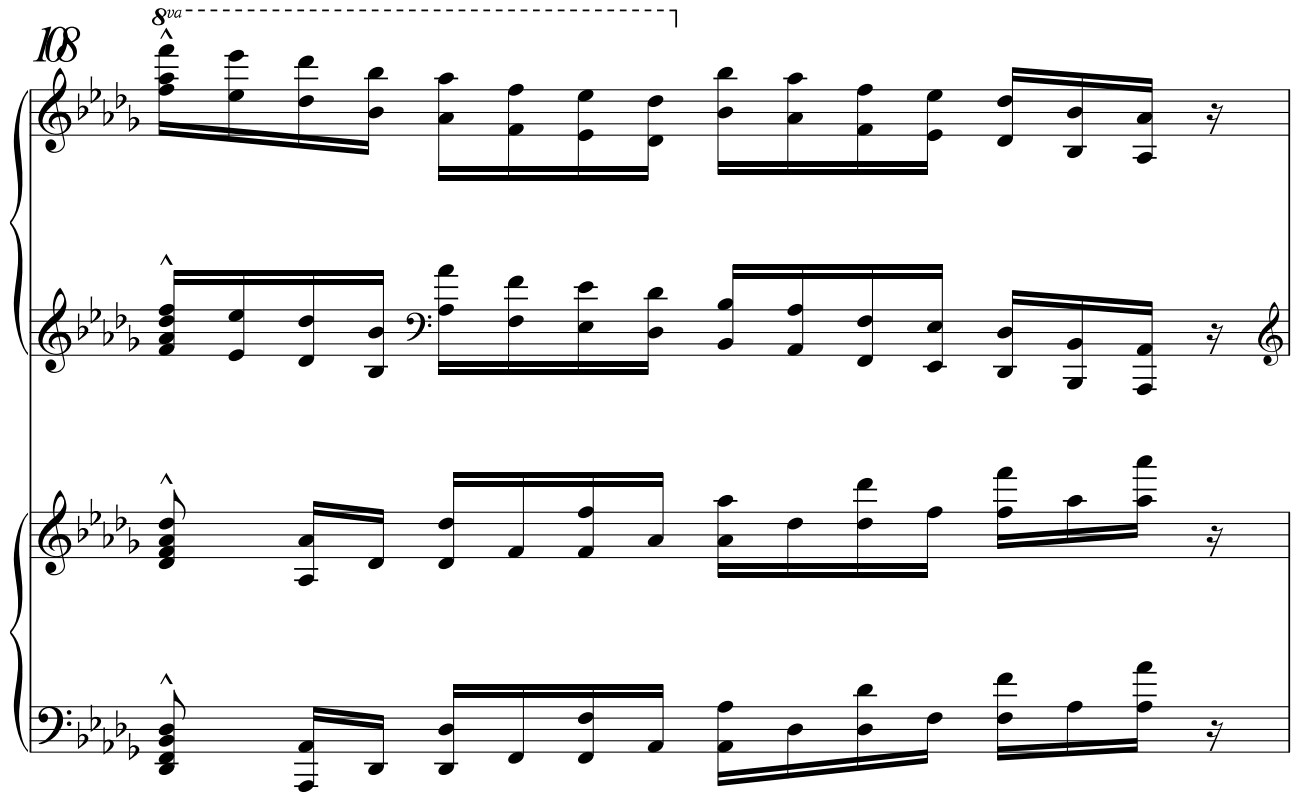


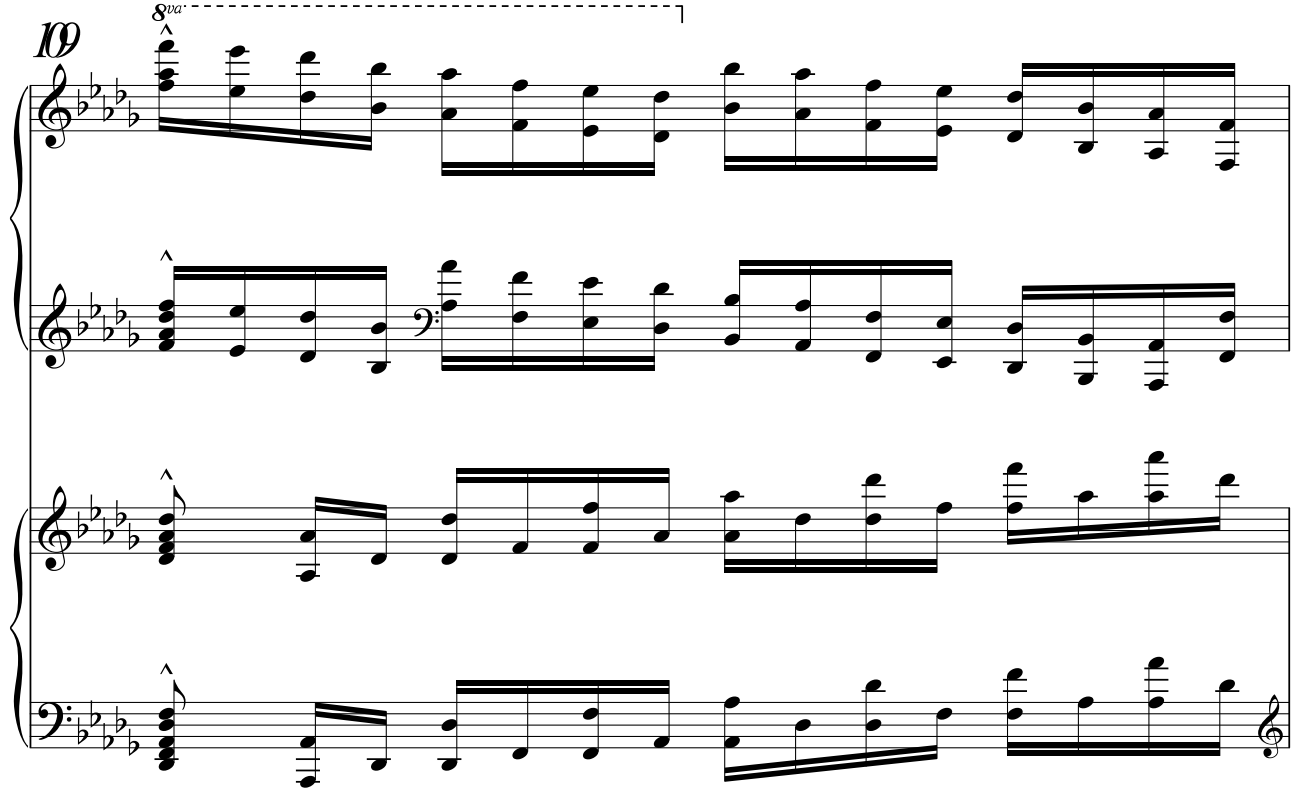




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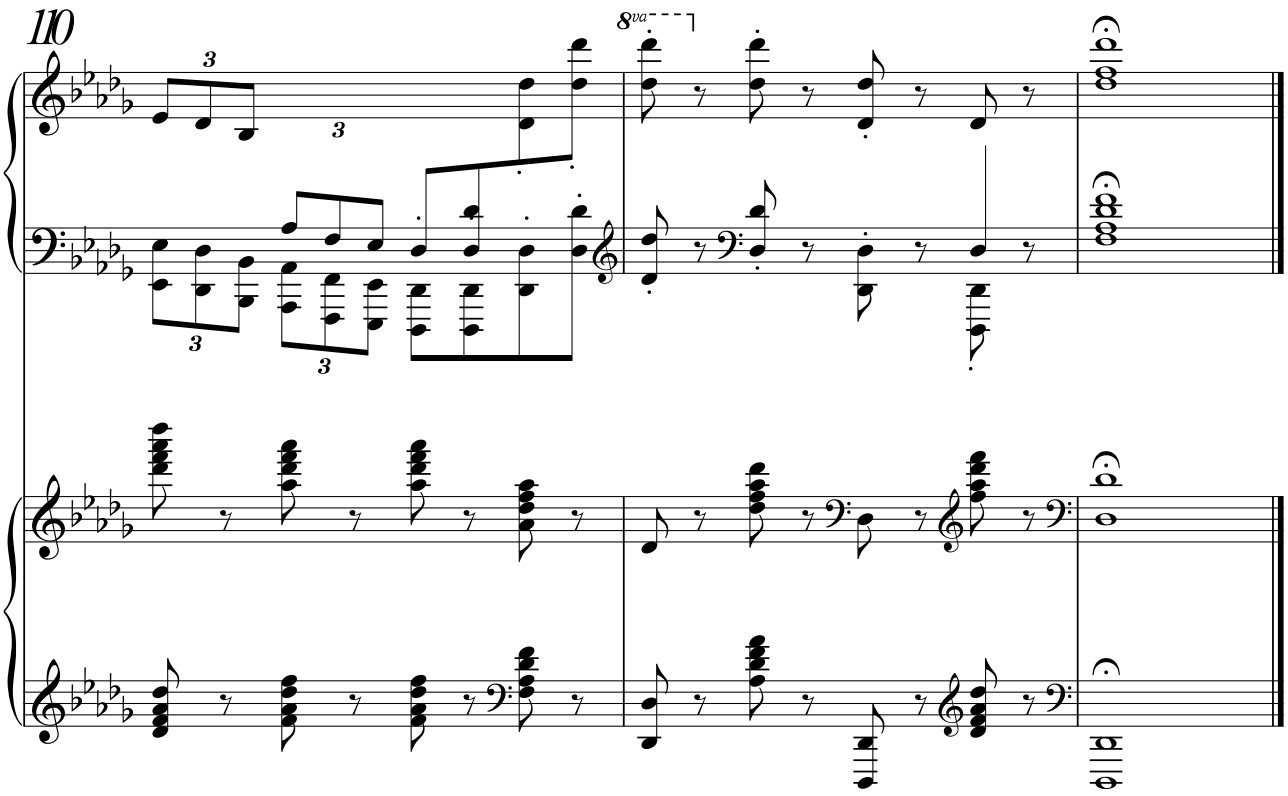




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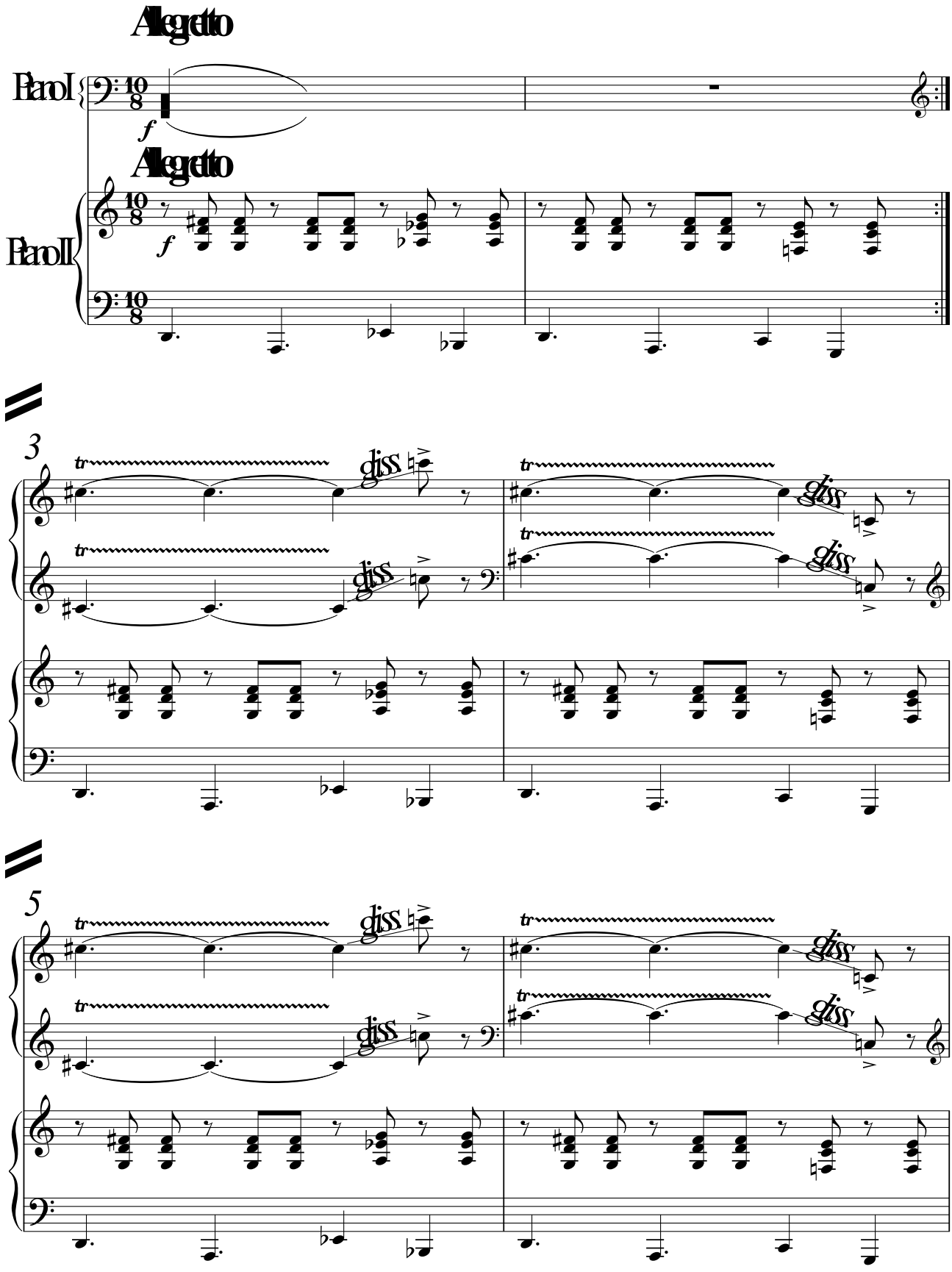
**BUXORO BOZORI**

*Kaxramon Raximov*

ikkita f-no uchun «Avisenna» baletidan narga



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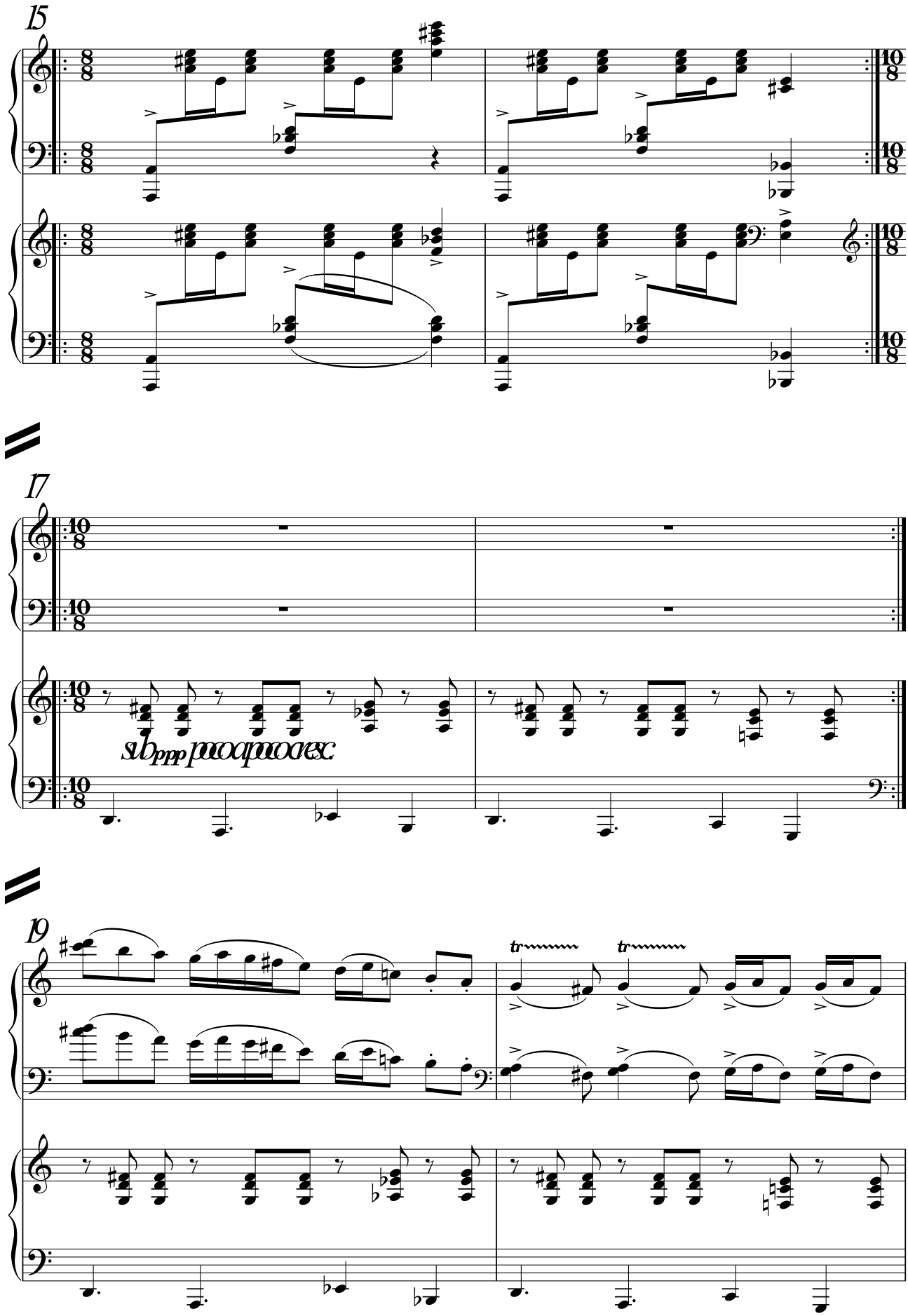




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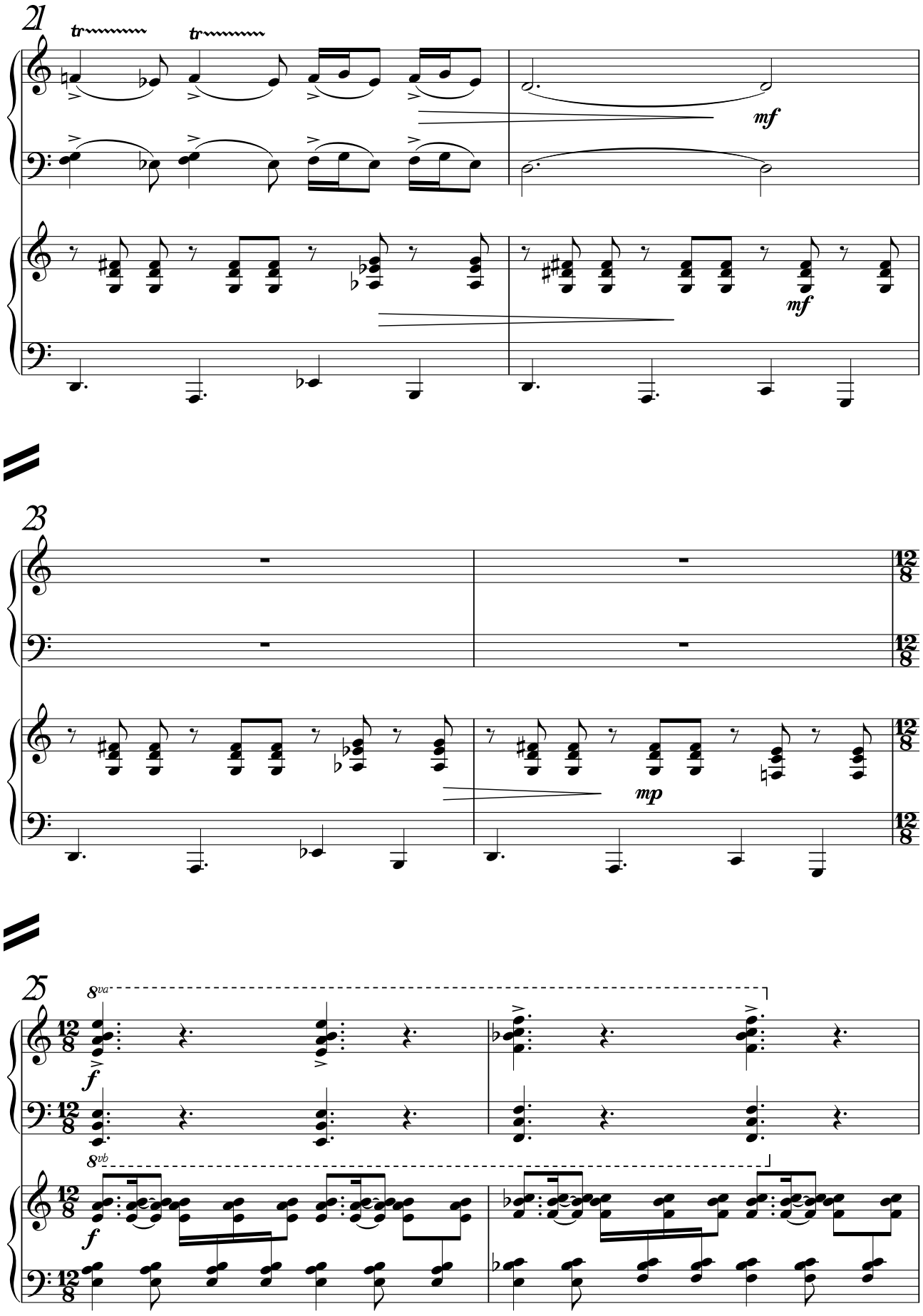




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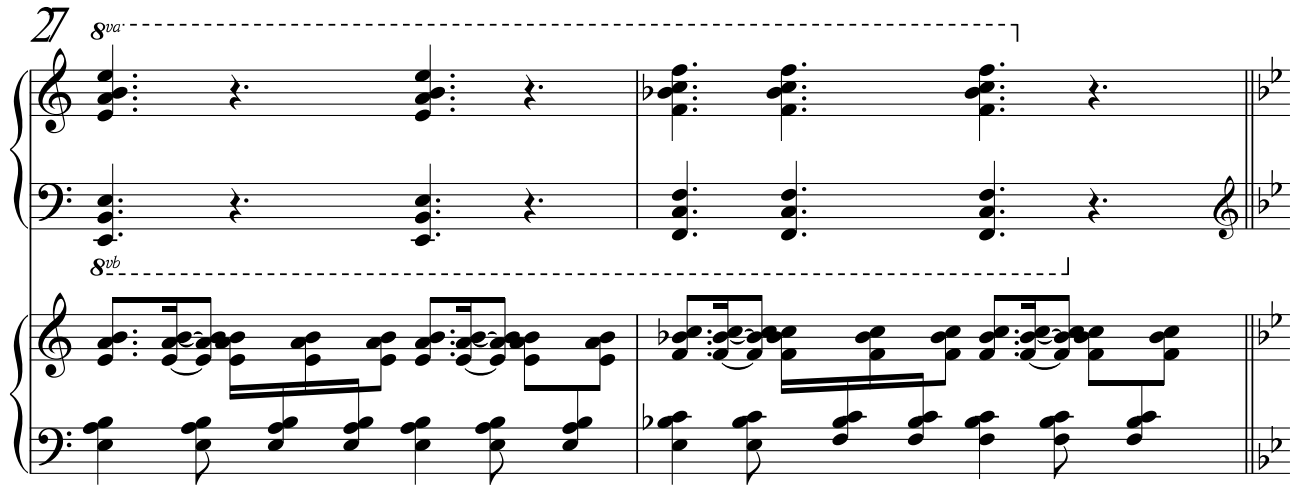


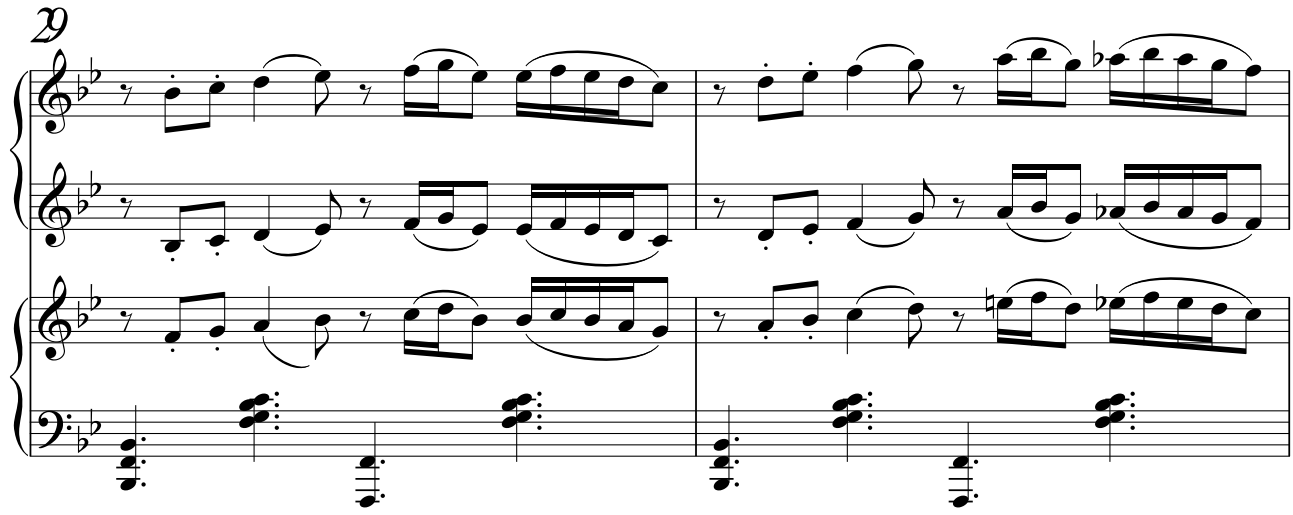


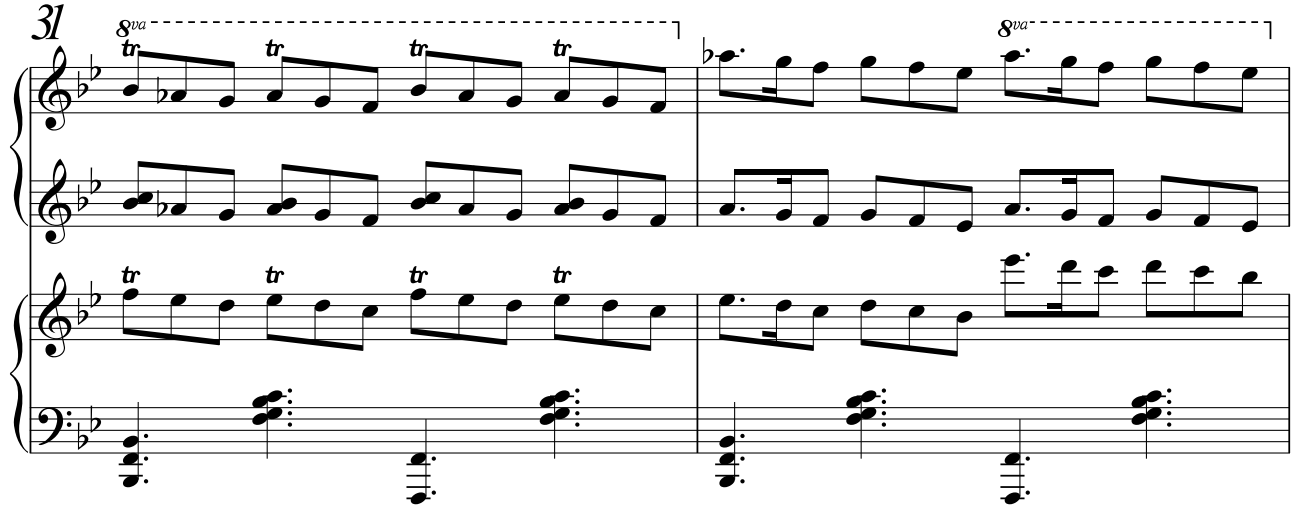




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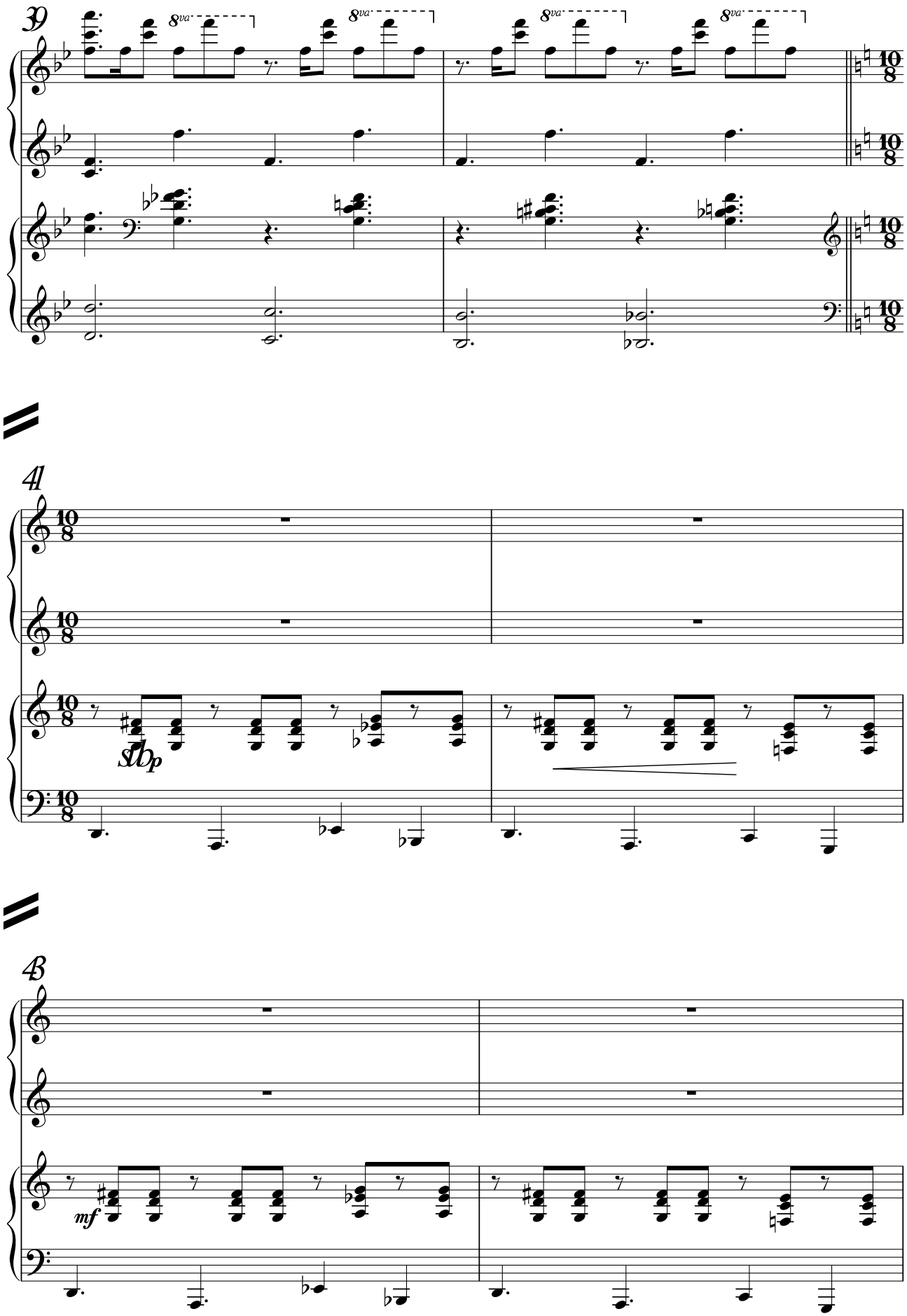




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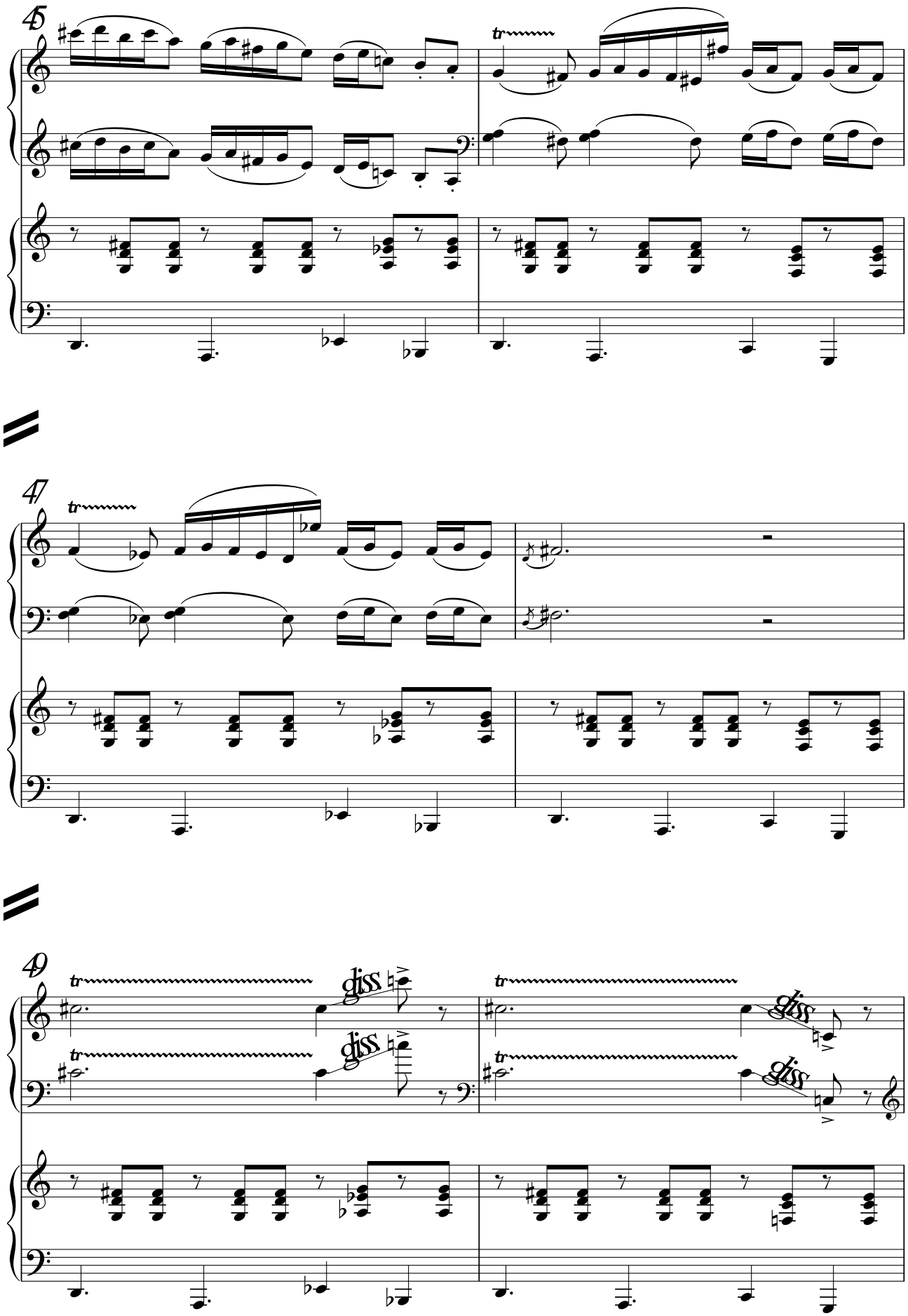




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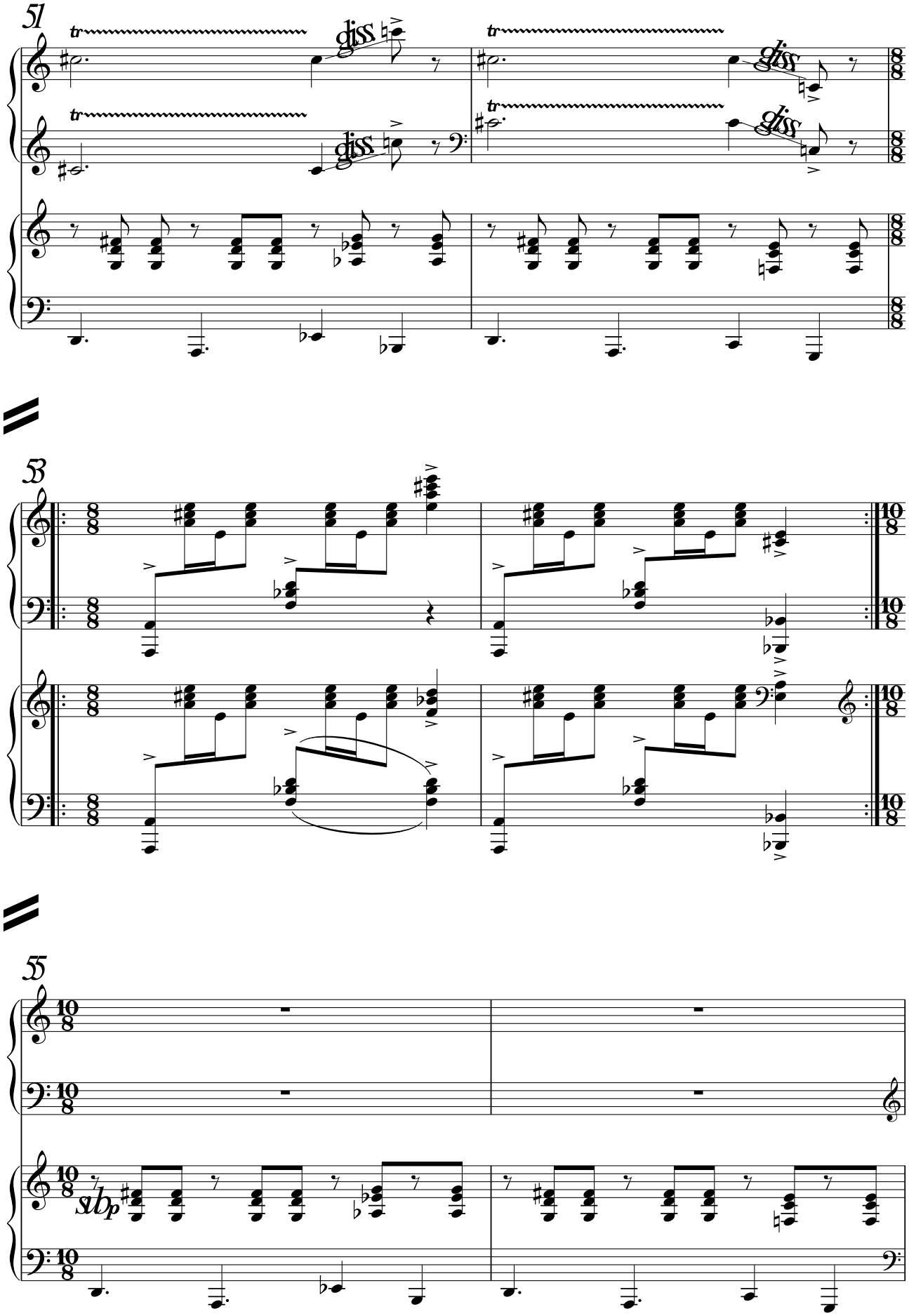




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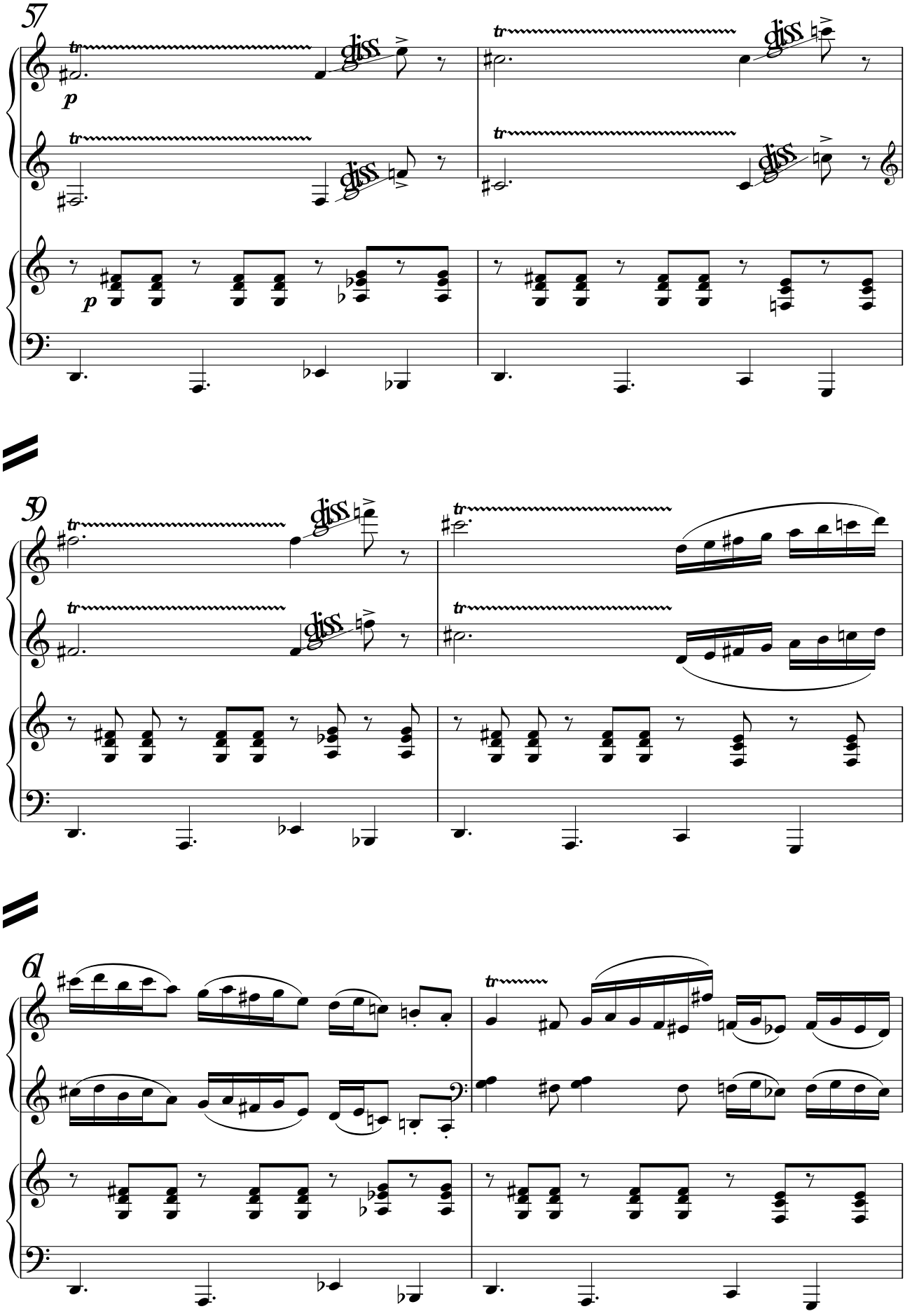




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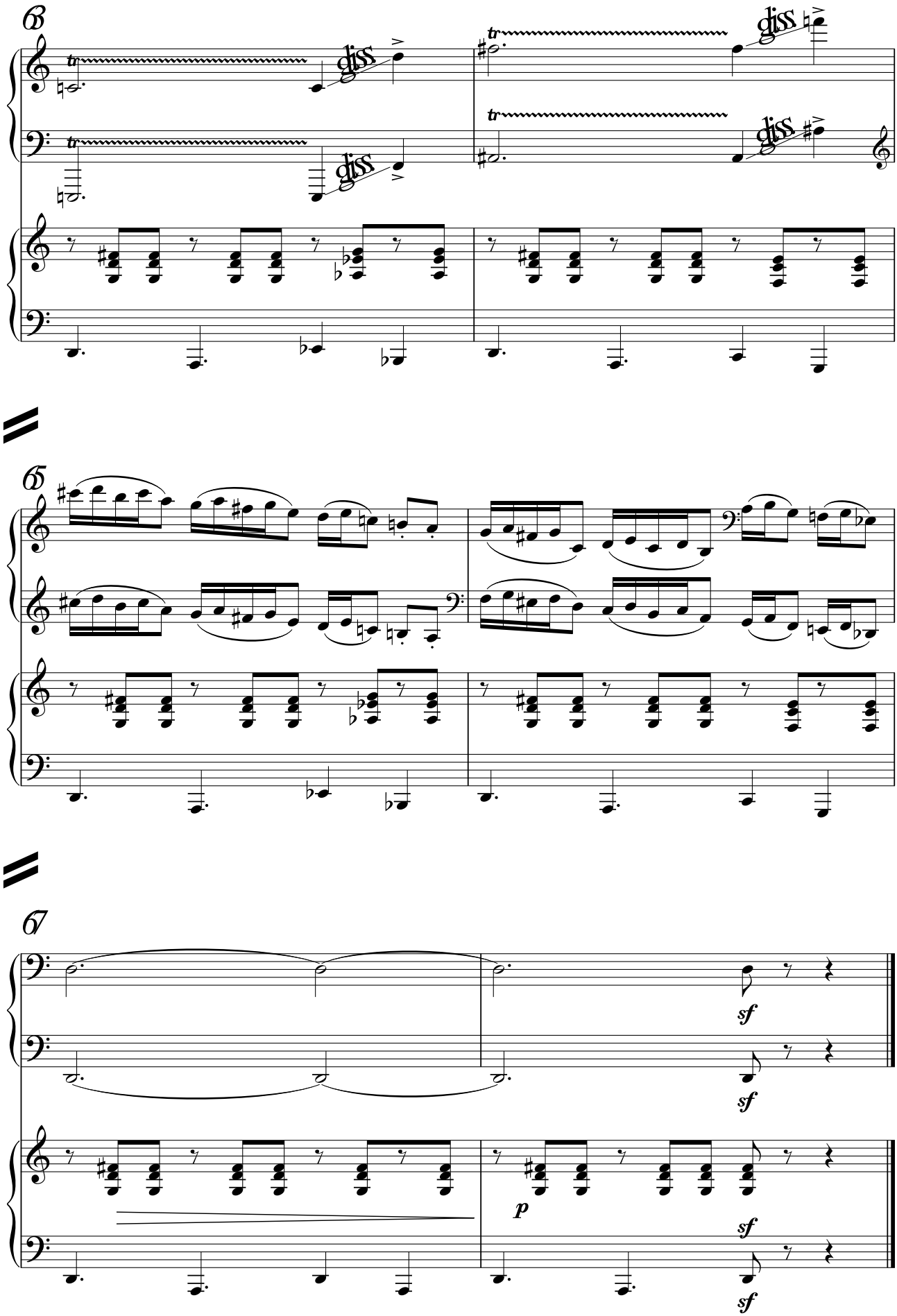




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*Muhammad Otajonov*

# FORTEPIANO DUETLARI

*O‘quv qo‘llanma*

«Bilim» nashriyoti, 2004. Nukus sh., Karakalpakstan, 9.

Muharrir *A. Ziyodov*
Badiiy muharrir *J. Gurova*
Texnik muharrir *T. Smirnova*
Musahhih *M. Akromova*
Kompyuterda sahifalovchi *E. Kim*

Bosishga 2004- y. .. da ruxsat etildi. Bichimi 60½84$^{1}/_{8}$. «Tayms» garniturada ofset bosma usulida bosildi.
Shartli b. t. . Nashr t. Jami nusxa. - raqamli buyurtma.

«ARNAPRINT» MCHJ da sahifalanib, chop etildi, Òoshkent, H. Boyqaro ko‘chasi, 51.



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