

O‘ZBEKISTON RESPUBLIKASI MADANIYAT VAZIRLIGI

**O‘ZBEKISTON RESPUBLIKASI
OLIIY VA O‘RTA MAXSUS TA‘LIM VAZIRLIGI**

**O‘ZBEKISTON DAVLAT
SAN‘AT VA MADANIYAT INSTITUTI**

SAODAT MUZAFAROVA

Aranjirovka

O‘quv qo‘llanma

5151600-Xalq ijodiyoti (Vokal jamoalariga rahbarlik)

5111000-Kasb ta‘limi (5151600-Xalq ijodiyoti (Vokal ijrochiligi))

O‘zbekiston Respublikasi Oliy va o‘rta maxsus ta‘lim vazirligining 2017yil 3 martdagi 32- sonly buyrug‘ga asosan muallifning 5151600-Xalq ijodiyoti (Vokal jamoalariga rahbarlik) va 5111000 – Kasb ta‘limi (5151600 -Xalq ijodiyoti (“Vokal j ijroghiligi ”) bakalavr yo‘nalishi uchun)) ta‘lim yo‘nalishlari talabalari uchun tavsiya etilgan “Aranjirovka” nomli o‘quv qo‘llanmasiga nashr qilishga ruxsan berilgan.

Toshkent – 2018

Ushbu o‘quv qo‘llanma nazariy va amaliy qismlardan iborat bo‘lib, bo‘lg‘usi jamoa rahbarlari uchun mo‘ljallangan. Unda jamoani tashkil etish, u bilan ishlash, repertuar tanlash, vokal-xor jamoalari uchun aranjirovka qilish (jamoaga ijrosiga moslashtirish)ning muhim elementlari ustida ishlash uslubiy yo‘nalishlari, hamda muallif tomonidan aranjirovka qilingan asarlar to‘plami mujassamlangan.

O‘quv qo‘llanmadan nafaqat bo‘lajak musiqa mutaxassislari, balki oliy ta‘lim hamda musiqa va san‘at kollejarining o‘qituvchilari ham mustaqil ravishda foydalanishlari mumkin.

Данное учебное пособие по предмету «Аранжировка» состоит из теоретической и практической частей. Методическая рекомендация состоит из двух разделов. Это учебное пособие может дать направление будущим руководителям вокальных коллективов организовать коллективы, работать с ними, выбирать репертуар, аранжировать и обработать вокальные произведения.

Настоящее учебное пособие по предмету «Аранжировка» предназначено для студентов отделения «Руководитель хоровых коллективов» а также может быть использовано средними учебными заведениями.

Mas’ul muharrir

Q. Mirzayev – O‘zDSMI “Vokal” kafedrasida professori

Taqrizchilar:

S. Malikova – O‘zDSMI “Vokal” kafedrasida dotsenti, p.f.n.

N. Sharafiyeva – O‘zbekiston davlat konservatoriyasi professori

@Saodat Muzafarova

Kirish

Respublikamiz taraqqiyotining hozirgi bosqichi jamiyat hayotining barcha jabhalarida tub sifat o'zgarishlarni amalga oshirayotganligi bilan xarakterlanadi. Tabiiyki, bu ulkan vazifani hal etish fuqarolarimizning ijodiy faolligini tinmay oshirib borish va kamol toptirish bilan uzviy bog'liqdir.

Jamiyat ma'naviy hayotini rivojlantirish kishilarning ma'naviyat va ilm-fan to'g'risidagi tasavvurlarining nechog'lik ilmiyligi, shuningdek, to'g'ri nazariy va amaliy negizga qo'yilganligi bilan bog'langandir.

Birinchi Prezidentimiz I.A.Karimov ta'kidlaganidek "Yurtimizda yashayotgan har bir inson, avvalo, unib-o'sib kelayotgan yangi avlodning har tomonlama barkamol, irodasi baquvvat, iymoni butun bo'lib voyaga yetishi uchun keng jamoatchilik va aholimiz o'rtasida ma'naviy-ma'rifiy faoliyatimizni yuksak darajaga ko'tarishning ahamiyati beqiyosdir"¹.

Binobarin, ongli yashaydigan erkin fuqaro mustaqil fikrga ega bo'lgan va fuqarolik jamiyati ma'naviyatini kamol toptirish O'zbekiston Respublikasi taraqqiyotining asosini tashkil etadi.

Aranjirovka fani xor jamoalari uchun malakali rahbar va tashkilotchilar tayyorlashda alohida o'rin egallaydi. Mutaxassis yoshlarni tarbiyalashga ta'lluqli xususiy masalalarni o'rganuvchi hamda o'rgatuvchi fandır.

Aranjirovka fani dirijyorlik, vokal, xor partituralarini o'qish, garmoniya va boshqa mutaxassis fanlar bilan uzviy bog'liqdir.

Aranjirovka fanini o'zlashtirgan talabalar xalq ijodiyoti bo'yicha tasavvurga ega bo'lishi, vokal janrlari nazariyasini bilishi, ijrochilik ko'nikmalariga ega bo'lmog'i va vokal-xor jamoalari ishini tashkil qilishi lozim.

Aranjirovka fanining asosiy maqsadi xor va yakka vokal asarini turli xor guruhlariga moslashtirishni o'rganishdan iborat. Bunday mahoratga ega bo'lish bo'lajak rahbarning amaliy ishi uchun juda zarurdir. Bu xor repertuarini tanlash imkoniyatlarini kengaytiradi. Bundan tashqari o'qish paytida turli xor yozuvlarini yaxshi bilishi xor ovozi xususiyatlarini chuqur tushunishga olib kelib, dirijyorning malakali ijrochilik darajasini shakllantiradi.

¹ I.A.Karimov Milliy istiqlol g'oyasi: asosiy tushuncha va tamoyillari.-T., "O'zbekiston", 2003. 3-bet

Aranjirovka fanining asosiy vazifalaridan biri original musiqali asarga hurmat bilan yondoshishdir.

Asar qanchalik xor ovozigacha aniq ko'chirilsa, shunchalik u o'z vazifasini bajargan bo'ladi. Asarlar ijrosida faqat tonallik va fakturani o'zgartirish mumkin, xolos. Bunda uning musiqa, uyg'unlik (garmoniya), sur'at, metr, dinamika va shaklidan iborat xususiyatlari o'zgarmaydi. Ba'zan ijro etishni o'zlashtirish davomida xor akkordini boshqa akkord bilan o'zgartirish zarur bo'lib qoladi.

Aranjirovka fani ma'lum ijodkorlik va fantaziya talab qiluvchi fandır. Asar qayerdan olinishidan qat'iy nazar uning asosiga va muallifga hurmat bilan yondoshish lozim, bunda original materialni o'zgartirishga xarakat qilish kerak emas.

Garmoniyani, jo'rchilik mafkurasini, asarning joylarini o'zgartirish, uning matnlari o'rnini almashtirish, boshqa ovozlarni qo'shish, ritmni, sur'atni va shu kabilarni buzishga yo'l qo'ymaslik kerak. Muallifning asariga bunday chekinish bilan yondoshish aranjirovkadan hamda etik (yuridik) meyordan tashqari holatda bo'ladi.

Aranjirovka fani oliy o'quv yurtlari rejasining 3 va 4 kurslarida o'qitilishi nazarda tutilgan.

I BOB
XOR ARANJIROVKASI XUSUSIYATLARI
I.1 Aranjirovka fani haqida

“Aranjirovka” fransuzcha “arranger” soʻzidan olingan boʻlib, “tartibga solish”, “tuzatish” degan maʼnoni anglatadi. Aranjirovka – muayyan tarkibga moʻljallangan musiqa asarini oʻzga ijrochilarga moslashtirishdir. Xususan, xor aranjirovkasi (moslashtirish) bir qator qoidalarni oʻz ichiga oladi.

Aranjirovka qilishni oʻrganish uchun xor haqida toʻliq maʼlumotga ega boʻlish kerak.

Xor – musiqani cholgʻu joʻrligida yoki joʻrsiz (aʼcapella) yoʻlda ijro etuvchi jamoadir. Xor atamasi yunoncha “choros” soʻzidan olinib, “toʻda”, “yigʻin” degan maʼnoni bildiradi.

Xor 2 turga ega:

1. Bir turdagi xor
2. Aralash xor.

Bir turdagi xorga ayollar, erkaklar va bolalar xori kiradi.

Aralash xor esa turli ovozlardan, yaʼni ayollar va erkaklar, bolalar va ayollar, erkaklar va bolalar ovozlariidan tashkil topadi.

Bu ovozlari xor partiyalari deb ataladi:

- a) ayollar xorida – soprano va alt,
- b) erkaklar xorida – tenor va bas,
- v) bolalar xorida – diskant va alt, yoki soprano va alt,
- g) aralash xorda – soprano, alt, tenor, bas.

Aranjirovka qilish yaʼni, moslashtirish uchun xor partiyalari diapazonini yaxshi bilish zarur.

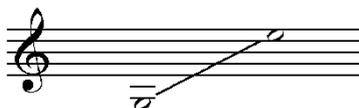
Aralash xordagi yuqori ayollar ovozi soprano partiyasining diapazoni – birinchi oktava *do* dan ikkinchi oktava *lya, si* gacha.

Nota yozuvida bu partiya sol kalitida yoziladi.



Aralash xordagi pastki ayollar ovozi alt partiyasining diapazoni – kichik oktava *sol* dan ikkinchi oktava *mi* gacha.

Nota yozuvida bu partiya *sol* kalitida yoziladi.



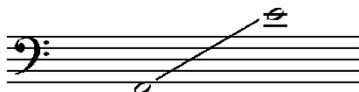
Aralash xordagi yuqori erkaklar ovozi tenor partiyasining diapazoni – kichik oktava *do* dan birinchi oktava *lya* gacha.

Shu o‘rinda bir narsani esga olish joizdir, tenor partiyasi nota yozuvida *sol* kalitida yoziladi, fortepiano ijrosida bir oktava pastda chalinadi.

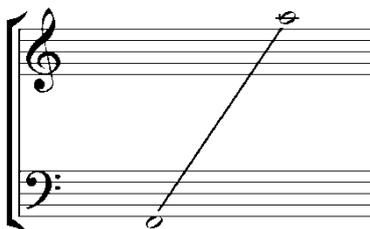


Aralash xordagi pastki erkaklar ovozi bas partiyasining diapazoni – katta oktava *fa* dan birinchi oktava *mi* gacha.

Nota yozuvida bu partiya *bas* kalitida yoziladi.



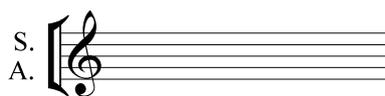
Aralash xorning umumiy diapazoni katta oktava *fa* dan ikkinchi oktava *lya* gacha:



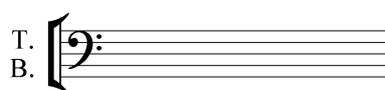
Aranjirovka qilish jarayonida yozuv savodi katta ahamiyatga ega. Xor partiturasining nota qatorlarini chap tomondan bir-biri bilan birlashtirib turuvchi ikkita chiziq akkolada deb nomlanadi. Akkolada fransuzcha so‘z bo‘lib, “quchog‘ida”, yoki “qavs ichida” degan ma’noni bildiradi.

Akkolada belgisi hamma partiyalar bir vaqtda kuylanishi kerakligini ko‘rsatadi.

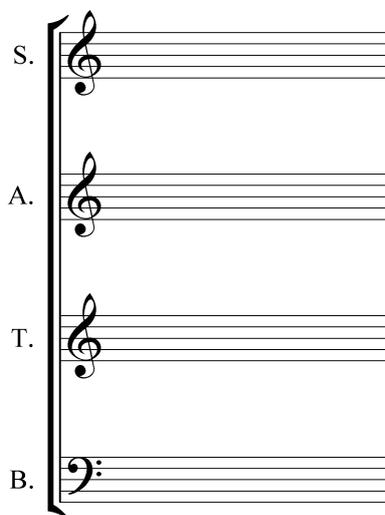
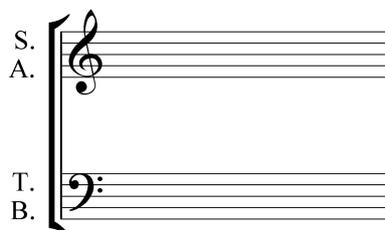
Ayollar xori uchun:



Erkaklar xori uchun:



Aralash xor uchun:



Aranjirovka qilish jarayonida vokal-xor jamoasining kuylash yoʻli, xor partiyalarining soni, ovozlarning texnik sharoiti, ularning diapazoni va boshqa xususiyatlarni hisobga olish lozim.

“Arranging a song from the standard repertoire means that you will work with a given melody. Your melody writing talents will be challenged when composing countermelodies, introductions, codas, bridges, and special choruses. These formal elements are discussed in more detail in Chapter 10 and 11.

Analysing a given source melody in terms of the properties dealt with in this chapter will help you to identify its characteristic features. That in turn may determine the general mood of the arrangement, the local technique for a specific section, or help to find snippets of the melody that can be used as motifs in other formal elements.

This chapter presents guidelines for analysing or writing melodies. These are based on empirical rules, that can be found in textbooks on classical composition and counterpoint”

Tarjimasi: “Aranjirovka – berilgan maʼlum asarning kuyi ustida ishlash degan maʼnoni anglatadi. Aranjirovka kompozitor tomonidan yaratilgan qoʻshiq yoki kuyni koʻp ovozlarga moslashtirish yoki qayta ishlash demakdir. Aranjirovka xususiyatlari Arranging by Examples The Practical Guide to Jazz and Pop Orchestra Arranging Third Edition Frans Absil kitobining 10-11 boblarida batafsil yoritilgan. Aranjirovka qilinadigan asarning asosiy musiqiy ladi, asar xarakteri, undagi oʻziga xos xususiyatlari inobatga olinib ishlanishi zarur. Ushbu bobda shu yoʻnalish mutaxassislariga bir qator moslashtirish yoʻllari texnikasi, kompozitsiya va kontrapunktlar haqida tavsiyalar berilgan.”²

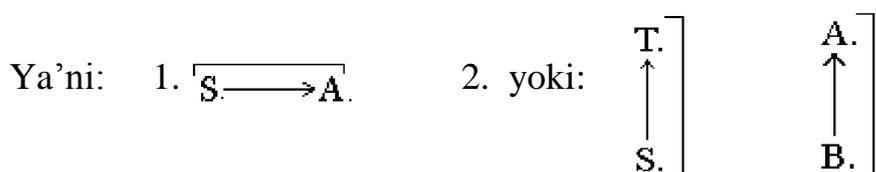
² *Arranging by Examples The Practical Guide to Jazz and Pop Orchestra Arranging Third Edition Frans Absil*

I.2 Bir turdagi 1 ovozli xor asarini 2 ovozli xor asariga moslashtirish.

Ushbu moslashtirish 3 xil ko‘rinadi:

1. Soprano va alt yoki tenor va bas ovozli xor asariga moslashtirish.
2. Soprano va tenor yoki alt va bas ovozli xor asariga moslashtirish.
3. Diskant va alt (bolalar xori uchun) ovozli xor asariga moslashtirish.

Bu moslashtirishning birinchi xilini unison yo‘li bilan, ikkinchi xilini esa oktavali unison yo‘li bilan amalga oshirish mumkin. Quyidagi misollarda moslashtirishning bu yo‘llari batafsil ko‘rsatilgan.



Misol:

G'uncha labi handonim

(o'zbek xalq qo'shig'i)

B.Umedjanov qayta ishlagan

Jo'shib
mf

S. *mf* Yo - rim ke - ta - man dey - di, ket - sa ni - ma par - vo - yim.

G'uncha labi handonim

(O'zbek xalq qo'shig'i)

B.Umedjonov qayta ishlagan

Jo'shib
mf

S. *mf* Yo - rim ke - ta - man dey - di, ket - sa ni - ma par - vo - yim.

A. Yo - rim ke - ta - man dey - di, ket - sa ni - ma par - vo - yim.

Ruboiy

Umar Xayyom she'ri

B.Umedjonov musiqasi

Mo'tadil

ff

S. 

O, ko' - za bo'y - ni - da - gi das - ta. O,

Ruboiy

Umar Xayyom she'ri

B.Umedjonov musiqasi

Mo'tadil

ff

S. 

ff O, ko' - za bo'y - ni - da - gi das - ta. O,

T. 

Ruboiy

Umar Xayyom she'ri

B.Umedjonov musiqasi

Mo'tadil

ff

A. 

O, ko' - za bo'y - ni - da - gi das - ta. O,

Ruboiy

Umar Xayyom she'ri

B.Umedjonov musiqasi

Mo'tadil

ff

A. 

ff O, ko' - za bo'y - ni - da - gi das - ta. O,

B. 

Eng maza, eh, maza

P.Mo'min she'ri

N.Norxo'jayev musiqasi

Andante

S. 

O - ying - lar chin dil - dan maq - ta - sa.

Eng maza, eh, maza

P.Mo'min she'ri

N.Norxo'jayev musiqasi

Andante

S. O - ying - lar chin dil - dan maq - ta - sa.

A.

Detailed description: This is a musical score for a single voice piece. It is written in 8/8 time with a key signature of one sharp (F#). The tempo is marked 'Andante'. The score consists of two staves: Soprano (S.) and Alto (A.). The lyrics are 'O - ying - lar chin dil - dan maq - ta - sa.' The melody is simple and rhythmic, with a mix of quarter and eighth notes.

I.3 Bir turdagi 1 ovozli xor asarini mustaqil 2 ovozli xor asariga moslashtirish.

Bu moslashtirish 3 turga ega:

1. Ayollar xori uchun – soprano va alt ovozli xor asariga moslashtirish.
2. Erkaklar xori uchun – tenor va bas ovozli xor asariga moslashtirish.
3. Bolalar xori uchun – diskant va alt ovozli xor asariga moslashtirish.

Bunday moslashtirish ikki ovozlilik tushunchalari asosida amalga oshiriladi. Berilgan 1 ovozli asarni 2 ovozga aylantirish uchun qulay intervallardan foydalanish lozim. Tuzilgan intervallar (ikki ovozlilik) partiyalar diapazonidan chiqib ketmasligi, quloqqa yoqimli va kesishuv holatlaridan holi bo'lmog'i kerak.

Asosiy kuyga moslangan ikkinchi mustaqil ovoz sodda, kuychan va birinchisiga hamohang bo'lishi lozim.

Bizni ayvon

Xalq so'zi

T.Jalilov musiqasi

S. Biz-ni ay-von siz - ni o'r - gi lay ay -von e- mas - mu.

Detailed description: This is a single-voice musical score for the piece 'Bizni ayvon'. It is written in 2/4 time with a key signature of one flat (Bb). The lyrics are 'Biz-ni ay-von siz - ni o'r - gi lay ay -von e- mas - mu.' The melody is simple and rhythmic, with a mix of quarter and eighth notes.

Bizni ayvon

Xalq so'zi

T.Jalilov musiqasi
S.Muzafarova xor uchun moslashtirgan

S. Biz - ni ay -von siz - ni o'r - gi lay ay -von e- mas - mu.

A.

Detailed description: This is a two-voice musical score for the piece 'Bizni ayvon'. It is written in 2/4 time with a key signature of one flat (Bb). The lyrics are 'Biz - ni ay -von siz - ni o'r - gi lay ay -von e- mas - mu.' The score consists of two staves: Soprano (S.) and Alto (A.). The melody is simple and rhythmic, with a mix of quarter and eighth notes.

Bug'macha bilagim

(O'zbek xalq qo'shig'i)

S.
Chil - gi qur - g'ur xom e - kan yor - ga yol - g'on - chi bo'l - dim.

Bug'macha bilagim

(O'zbek xalq qo'shig'i)

B.Umedjonov ayollar xori
uchun moslashtirgan

S.
Chil - gi qur - g'ur xom e - kan yor - ga yol - g'on - chi bo'l - dim.

A.

Zarra gul

(Tojik xalq qo'shig'i)

Allegro
pp
T.
Di - dam ba mul - ki hi-sor dux - ta - ra - ki gul u-zor zar - ra gul.

Zarra gul

(Tojik xalq qo'shig'i)

M.Burxonov qayta ishlagan

Allegro
pp
T.
Di - dam ba mul - ki hi-sor dux - ta - ra - ki gul u-zor zar - ra gul.

B.

M...

Tomog'imga tekkizmay

U.Qurbonov she'ri

A.Mansurov musiqasi

Allegretto



S.
Das-tur-xon-da sho-ko-lad, sho-ko-lad, sho-ko-lad kuy-di-rar Nor-qo'-zi-mi.

A.
Sho - ko - lad kuy - di-rar Nor - qo' - zi - ni, qo'-zi - ni.

I.4 Bir turdagi 1 ovozli xor asarini 3 ovozli xor asariga moslashtirish.

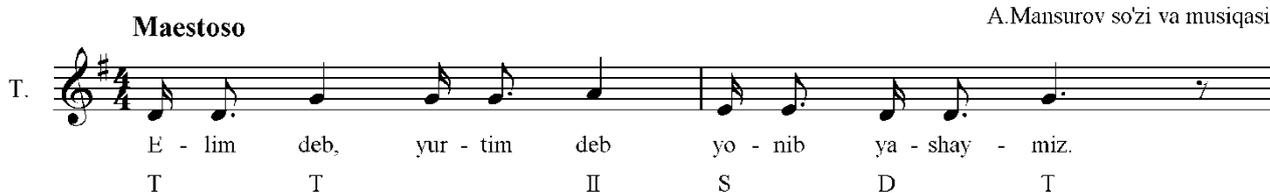
Bu moslashtirish ham 3 turga ega:

- 1.Soprano I, soprano II, alt, yoki tenor I, tenor II, bas ovozli xor asariga moslashtirish.
- 2.Soprano, alt I, alt II, yoki tenor, bas I, bas II ovozli xor asariga moslashtirish.
- 3.Bolalar xori uchun – soprano I, soprano II, alt, yoki soprano, alt I, alt II ovozli xor asariga moslashtirish.

Bu yerda talabaning ustoz yordamida, garmoniya faniga tayangan holda bir oz fantaziya qilishi kerak bo'лади. Avvalo, berilgan 1 ovozli asarni garmoniyalashtirish lozim. Bu taxminan mana bunday ko'rinadi:

Yoshlar ramziy qo'shig'i

Maestoso



T.
E - lim deb, yur - tim deb yo - nib ya - shay - miz.

T T II S D T

So'ngra shu garmoniya asosida partiyalarning tessituralariga moslab xor partiyalari (ovozlar) taqsimlanib chiqiladi (bastalanadi).

Yoshlar ramziy qo'shig'i

A.Mansurov so'zi va musiqasi
J.Shukurov xor uchun moslashtirgan

Maestoso

T. I
II
B.

E - lim deb, yur - tim deb yo - nib ya - shay miz.

T T II S D T

Hay, yor-yor, yorammo

(O'zbek xalq qo'shig'i)

f Jonliroq, yengil

S.

Yor qay - ri - lib boq - may - di hay, yor - yor, yo - ram - mo.

s t s t VII t

Hay, yor-yor, yorammo

(O'zbek xalq qo'shig'i)

B.Umedjonov moslashtirgan

f Jonliroq, yengil

S.
A. I
II

Yor qay - ri - lib boq - may - di hay, yor - yor, yo - ra - mo.

O...
s t s t VII t

Oq kaptar

Sh.Yornatov musiqasi

Moderato

S.

Oq kap - tar, oq kap - tar

t VII VI VII VII7 t

Oq kaptar

Moderato

Sh.Yormatov musiqasi

S. I
II
A.

Oq kap - tar, oq kap - tar

t VII VI VII VII7 t

Maysa

Sh.Yormatov musiqasi

S.

May - sa, may - sa, may - sa - jon, sen - da ba - hor na - mo - yon.

T T S VII T

Maysa

Sh.Yormatov musiqasi

S.
A.

May - sa, may - sa, may - sa - jon, sen - da ba - hor na - mo - yon.

T T S O... VII T

I.5 Bir turdagi 1 ovozli xor asarini 4 ovozli aralash xor asariga moslashtirish.

Bu moslashtirish asosiy 1 ko‘rinishga ega:

1. Soprano, alt, tenor va bas ovozli xor asariga moslashtirish.

Bu moslashtirish ancha murakkab hisoblanib, uning aniq sxemasi yo‘q va talaba yuqorida aytib o‘tganimizdek, solfedjio, garmoniya, vokal-xor nazariyalarini yaxshi bilgani holda ehtiyotkorlik bilan yondoshishi kerak. Moslashtirish usuli bundan oldingi mavzu (*Bir turdagi 1 ovozli xor asarini 3 ovozli xor asariga moslashtirish*) asosida bo‘ladi. Ya’ni, bu yerda ham moslashtirish 1 ovozli asarni garmoniyalashtirishdan boshlanadi.

Oq kaptar

Moderato

Sh.Yormatov musiqasi

Score for 'Oq kaptar' in 3/4 time, Moderato. The vocal parts (S. I, S. II, A. I, A. II) sing the lyrics: Oq kap - tar, oq kap - tar. The guitar accompaniment uses frets I, VII, VI, VII, VII7, and I.

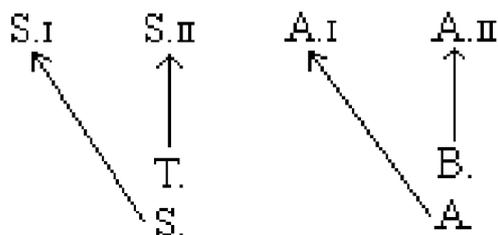
I.6 Aralash xor asarlarini moslashtirish yo'llari.

Aralash 4 ovozli xor asarini bir turdagi 4 ovozli xor asariga moslashtirish.

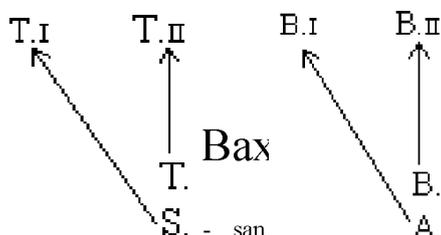
1. Soprano I, soprano II, alt I, alt II ovozli xor asariga moslashtirish.
2. Tenor I, tenor II, bas I, bas II ovozli xor asariga moslashtirish.

Bunday moslashtirishning murakkab bo'lgan bir nechta yo'llari bor. O'zbek xor san'ati uchun eng qulayi quyidagi sxemada aks ettirilgan. Bu yo'ldagi moslashtirishda xor fakturasi saqlab qolinadi. Bu yo'l erkaklar ovozlari baland registrda, ayollar – pastki registrda yozilgan asarlarda ko'proq ishlatiladi. Moslashtirish jarayonida (basing alt II partiyasiga berilishi) kichik oktava soldan past bo'lmasligi lozim.

Aralash xordan bir turdagi ayollar xoriga moslashtirish:



Aralash xordan bir turdagi erkaklar xoriga moslashtirish:



O.Xaydarova she'ri

B.Umedjanov musiqasi

Score for 'Ba-hor bur san, -rin sha-kar a-sal-san,' in 3/8 time, Tempo valse. The vocal parts (S. A., T. B.) sing the lyrics: Ba-hor bur san, -rin sha-kar a-sal-san. The guitar accompaniment includes the instruction '(og'izni yumib)'. The lyrics 'rum rum...' are written below the bass line.

Baxt nuri

O.Xaydarova she'ri

B.Umedjonov musiqasi

Tempo valse Ba - hor bun-cha go'-zal - san, shi-rin sha-kar a - sal - san,

(og'izni yumib)

rum rum...

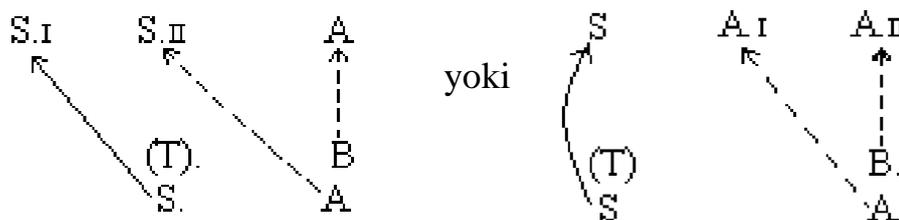
Aralash 4 ovozli xor asarini bir turdagi 3 ovozli xor asariga moslashtirish.

Bu moslashtirish 4 xilda ko‘rinadi:

1. Soprano I, soprano II, alt ovozli xor asariga moslashtirish.
2. Soprano, alt I, alt II ovozli xor asariga moslashtirish.
3. Tenor I, tenor II, bas ovozli xor asariga moslashtirish.
4. Tenor, bas I, bas II ovozli xor asariga moslashtirish.

Bunday moslashtirish quyidagi tarzda amalga oshiriladi. Aralash xordagi yuqori melodiya bir turdagi xorning yuqori partiyasiga o‘tkaziladi. Faqatgina uning oktava jarangi o‘zgarishi mumkin. Qachonki, moslashtirish erkaklar xori uchun qilinayotgan bo‘lsa. Bir turdagi xorning qolgan 2 ovozi (o‘rta va pastki) aralash xordagi boshqa 3 ta ovozning garmonik jarangi asosida hosil qilinadi. Bu moslashtirish amalga oshirilayotganda aralash xordagi 3 ovozning qaysi birinidir aniq ko‘chirib o‘tish shart emas, chunki bu bir turdagi xor akkordining to‘liq bo‘lmagan jarangiga olib kelishi mumkin. Bu jarayonda akkorddagi ovozlarning to‘g‘ri joylashuvi muhim hisoblanadi. (T o‘rniga T 6 yoki T 6/4 ishlatish mumkin).

Aralash 4 ovozli xor asarini 3 ovozli ayollar xori uchun moslashtirish:



Bu holatda xor partiyalarining birortasidan voz kechiladi (bo‘lingan chiziqlar “borishi mumkin” degan ma’noni bildiradi).

Yayra go'zal

A. Isroil she'ri N. Hasanov musiqasi
S. Muzafarova xor uchun moslashtirgan

Allegro

S. Hus - ni ja - mo - ling - ga gul - lar ya - rash - sin.

A. Hus - ni ja - mo - ling - ga gul - lar ya - rash - sin.

T. Hus - ni ja - mo - ling - ga gul - lar ya - rash - sin.

B. Hus - ni ja - mo - ling - ga gul - lar ya - rash - sin.

Yayra go'zal

A. Isroil she'ri N. Hasanov musiqasi
S. Muzafarova xor uchun moslashtirgan

Allegro

S. I Hus - ni ja - mo - ling - ga gul - lar ya - rash - sin.

S. II Hus - ni ja - mo - ling - ga gul - lar ya - rash - sin.

A. Hus - ni ja - mo - ling - ga gul - lar ya - rash - sin.

Yayra go'zal

A. Isroil she'ri N. Hasanov musiqasi
S. Muzafarova xor uchun moslashtirgan

Allegro

S. 1. Yay - ra go' - zal yay - ra bo - g'u - cha - man - da,
2. Bo - g'u - cha - man ko'r - ki ja - mo - li san - da.

A. 1. Yay - ra go' - zal yay - ra bo - g'u cha - man - da,
2. Bo - g'u cha - man ko'r - ki ja - mo - li san - da.

T. 1. Yay - ra go' - zal yay - ra bo - g'u cha - man - da,
2. Bo - g'u cha - man ko'r - ki ja - mo - li san - da.

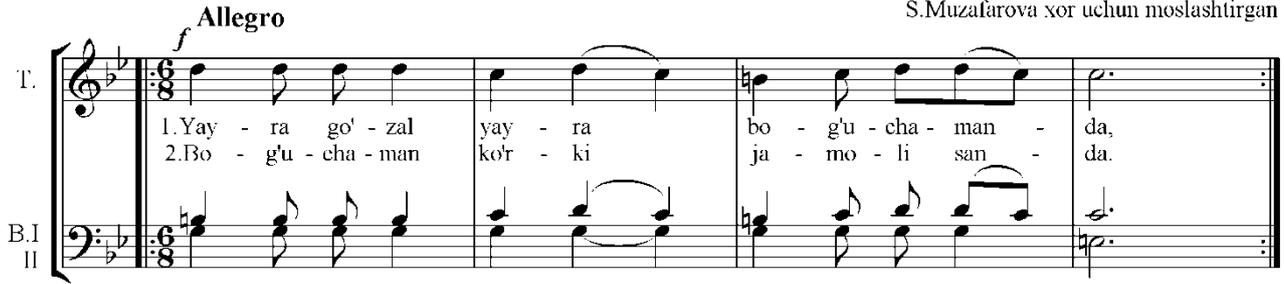
B. 1. Yay - ra go' - zal yay - ra bo - g'u cha - man - da,
2. Bo - g'u cha - man ko'r - ki ja - mo - li san - da.

А.Исроил ше'ри

Yayra go'zal

N.Hasanov musiqasi
S.Muzafarova xor uchun moslashtirgan

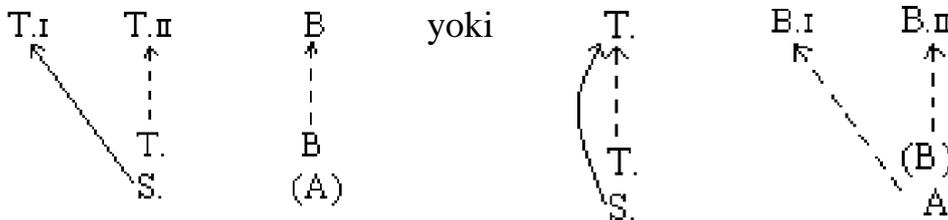
Allegro



T.
1. Yay - ra go' - zal yay - ra bo - g'u - cha - man - da,
2. Bo - g'u - cha - man ko'r - ki ja - mo - li san - da.

B.I

Aralash 4 ovozli xor asarini 3 ovozli erkaklar xori uchun moslashtirish:

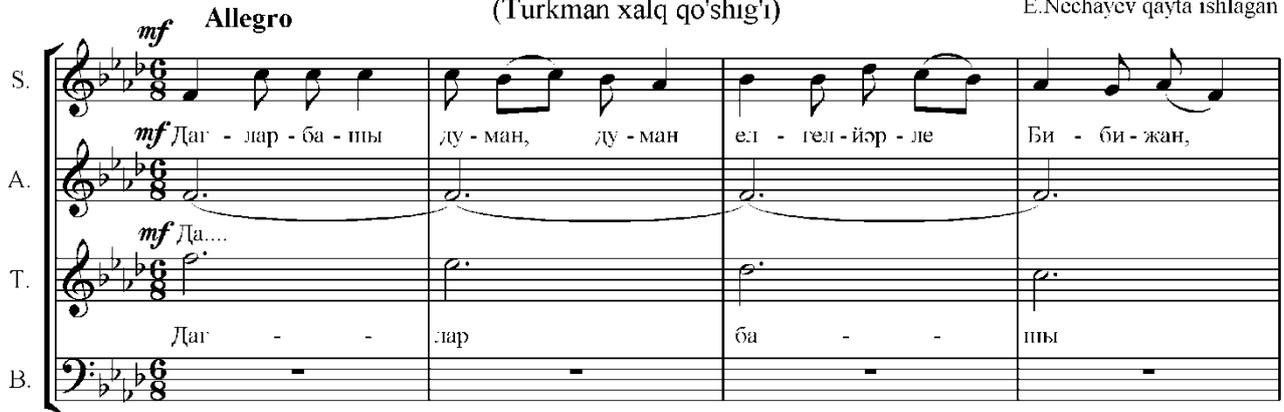


Bibijan

(Turkman xalq qo'shig'i)

E.Nechayev qayta ishlagan

mf Allegro



S.
mf Даг - лар - ба - шы ду - ман, ду - ман ел - гел - йэр - ле Би - би - жан,
A.
mf Да...
T.
Даг - лар ба - шы
B.

Bibijan

(turkman xalq qo'shig'i)

E.Nechayev qayta ishlagan

mf Allegro



S.
mf Даг - лар - ба - шы ду - ман, ду - ман ел - гел - йэр - ле Би - би - жан,
A. I
A. II
mf Да...
Даг - лар ба - шы

Bibijan

(Turkman xalq qo'shig'i)

E.Nechayev qayta ishlagan

Allegro
mf Даг - лар - ба - шы ду - ман, ду - ман ел - гел - йәр - ле Би - би - жан,
mf Да...
Даг - - - лар ба - - - шы

Aralash 4 ovozli xor asarini bir turdagi 2 ovozli xor asariga moslashtirish.

1. Soprano va alt ovozli xor asariga moslashtirish.
2. Tenor va bas ovozli xor asariga moslashtirish.

Bu moslashtirishda xuddi bundan oldingi mavzudagi kabi (5-mavzu) aralash xorning yuqori ovozi bir turdagi xor yuqori ovoziga beriladi. 2 ovozli aralash xorning boshqa ovozlari garmoniyasi asosida tuziladi.

Bir turdagi 2 ovozli xor asariga moslashtirishning asosiy vazifasi yuqori ovoz yo'li bilan yangi tuzilgan pastki ovoz o'rtasidagi intervalning to'g'ri tanlanishidir. Ushbu interval 4 ovozli akkordning garmonik sayqalini aniqroq ko'rsatmog'i lozim.

Masalan, asarda uchrashi mumkin bo'lgan dominantseptakkord aralash xorda tonikaga o'tishi sizga ma'lum. 2 ovozli xorda esa shu akkord ichidagi kengaytirilgan kvartaning tonikasi sekstaga o'tishi maqsadga muvofiq bo'ladi.

4 ovozda:

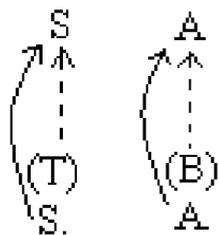
2 ovozda:

S.
A.

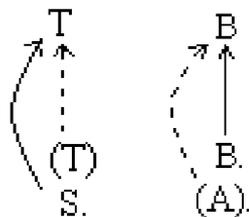
yoki:

T.
B.

Aralash 4 ovozli xor asarini 2 ovozli ayollar xoriga moslashtirish:



Aralash 4 ovozli xor asarini 2 ovozli erkaklar xoriga moslashtirish:



Namanganning olmasi

(O'zbek xalq qo'shig'i)

Ye.Nechayev qayta islagan

Allegro non troppo

S.
A.
T.
B.

Na-man-gan - ning ol - ma - si a - no - ri bor - dur - cy
ya - li, ya - li ya - li, ya - li ya - li ya - li, ya - li ya - li

Hlay bum - bak, bum - bak, bum - bak, bum

Namanganning olmasi

Allegro non troppo

(O'zbek xalq qo'shig'i)

Ye.Nechayev qayta ishlagan

S. Hoy! Na-man-gan - ning ol - ma - si a - no - ri bor - dur - ey

A.

Qiyiq

T.To'la she'ri

Ye.Nechayev musiqasi

Allegro giusto ♩=120

S. Qi - yi - g'im - ni boy - la - ma - di qi - yig' e - kan

A.

T. bak - bak ba - ka - bak ba - ka - bak ba - ka - ka - bak

B. bum - bum bum - bum bum - bum

Qiyiq

T.To'la she'ri

Ye.Nechayev musiqasi

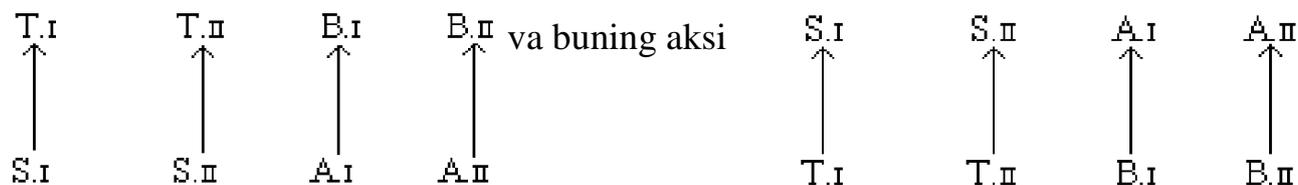
Allegro giusto ♩=120

T. Qi - yi - g'im - ni boy - la - ma - di qi - yig' e - kan

B. bak - bak, bum - bum, ba - ka - bak bum - bum, ba - ka - bak bum - bum, bak ba - ka - bak

Bir turdagi xor asarini boshqa turdagi xor asariga moslashtirish.

1. 4 ovozli ayollar xor asarini 4 ovozli erkaklar xor asariga moslashtirish.
 2. 4 ovozli erkaklar xor asarini 4 ovozli ayollar xor asariga moslashtirish.
- Bunda ham sxemadan foydalanish maqsadga muvofiqdir.



Bir qarashda oddiy tuyilgan bu sxemadan foydalanilganda talabalardan yozuv savodi qoidasi talab qilinadi. Moslashtirish jarayonida ayollar xori partiturası bilan erkaklar xori partiturası orasidagi oktavani hamda kalitlar o'zgaruvini yodda tuting.

Nazlana

(Ozarbayjon xalq qo'shig'i)

R.Shafaq xor uchun moslashtirgan

Shoshilmay, mayin

Musical score for Nazlana, Soprano (S.) and Alto (A. I, A. II) parts. The score is in 3/4 time with a key signature of one sharp (F#). The lyrics are: Dost ba - g'in - da a - chi - lib kul - ler.

Nazlana

(Ozarbayjon xalq qo'shig'i)

R.Shafaq xor uchun moslashtirgan

Shoshilmay, mayin

Musical score for Nazlana, Tenor (T.) and Bass (B. I, B. II) parts. The score is in 3/4 time with a key signature of one sharp (F#). The lyrics are: Dost ba - g'in - da a - chi - lib kul - ler.

YOSHLIGIM

O'zbek xalq qo'shig'i

B.Umedjonov qayta ishlagan

Moderato

Musical score for YOSHLIGIM, Tenor (T. I, II) and Bass (B.) parts. The score is in 2/4 time with a key signature of three flats (Bb, Eb, Ab). The lyrics are: O'y - nay, hay - qi - ray, quv - nay hay - qi - ray. Yash - man shu ja - sur saf - da bir qo' - shin,

YOSHLIGIM

O'zbek xalq qo'shig'i

Moderato

S.I
II
O'y - nay, hay - qi - ray, quv - nay hay - qi - ray

A.
Yosh - man shu ja - sur saf - da bir qo' - shin,

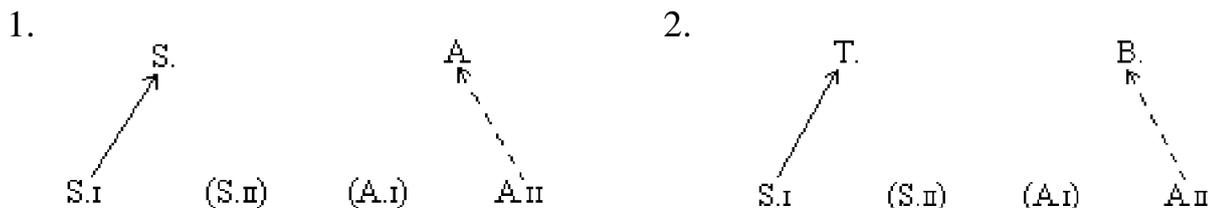
Bir turdagi 4 ovozli xor asarini bir turdagi 2 ovozli xor asariga moslashtirish.

Ushbu moslashtirish usuli o'tilgan mavzulardagi moslashtirish usulidan katta farq qilmaydi. (5-6-mavzularga qarang). Bu yerda ham yuqori ovoz chizig'i saqlanib qolinadi. Qolgan 3 ovoz ichidan garmoniyani aniqroq aks etuvchi ovoz partiyasi tuziladi va natijada 2 ovozli xor asari hosil bo'ladi.

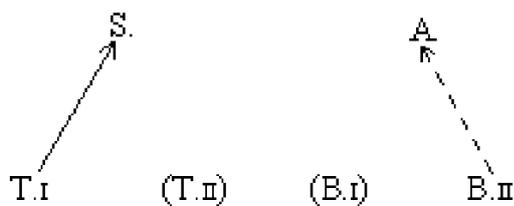
Bu moslashtirish 4 xil ko'rinishga ega:

1. 4 ovozli ayollar xor asarini soprano va alt ovozli xor asariga moslashtirish.
2. 4 ovozli ayollar xor asarini tenor va bas ovozli xor asariga moslashtirish.
3. 4 ovozli erkaklar xor asarini soprano va alt ovozli xor asariga moslashtirish.
4. 4 ovozli erkaklar xor asarini tenor va bas ovozli xor asariga moslashtirish.

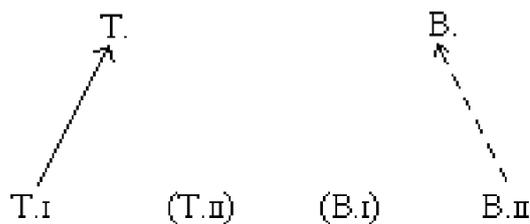
Taxminiy sxemani e'tiboringizga havola qilamiz:



3.



4.



Sen chamanni guli bo'lsang

(O'zbek xalq qo'shig'i)

B.Umedjonov qayta ishlagan

Harakatchan, o'ynoqi

S. I
II

A. I
II

Ik - ki bul - bul say - ra - sha - di to - g'u tosh - lar - da yu - rib

Sen chamanni guli bo'lsang

(O'zbek xalq qo'shig'i)

Harakatchan, o'ynoqi

S.

A.

Ik - ki bul - bul say - ra - sha - di to - g'u tosh - lar - da yu - rib

Qizlarxon

(O'zbek xalq qo'shig'i)

B.Umedjonov musiqasi

f(p) Moderato

T. I
II

B. I
II

Qir - ni bo - shi qi - zil gul ter - may - siz - mi qiz - lar - xon

Qizlarxon

(O'zbek xalq qo'shig'i)

B.Umedjonov musiqasi

f(p) Moderato

T.

B.

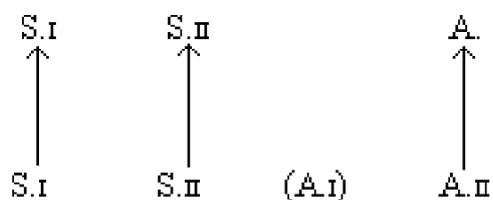
Qir - ni bo - shi qi - zil gul ter - may - siz - mi qiz - lar - xon

Bir turdagi 4 ovozli xor asarini bir turdagi 3 ovozli xor asariga moslashtirish.

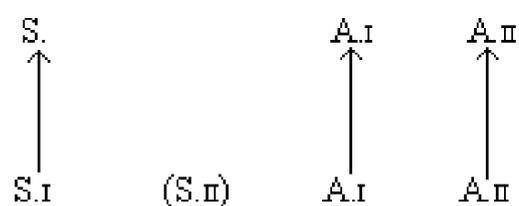
Bu moslashtirish 4 xil ko‘rinishga ega va taxminiy sxemalardan foydalanish mumkin: Diqqatingizni 5 mavzuga qarating.

1. 4 ovozli ayollar xor asarini soprano I, soprano II, alt ovozli xor asariga moslashtirish.
2. 4 ovozli ayollar xor asarini soprano, alt I, alt II ovozli xor asariga moslashtirish.
3. 4 ovozli erkaklar xor asarini tenor I, tenor II, bas ovozli xor asariga moslashtirish.
4. 4 ovozli erkaklar xor asarini tenor, bas I, bas II ovozli xor asariga moslashtirish.

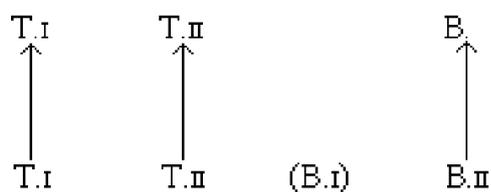
1.



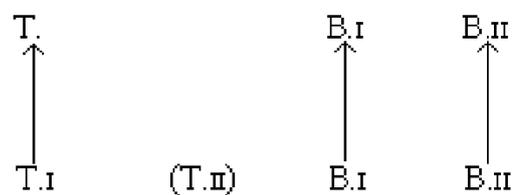
2.



3.



4.



Shamol eshik ochadi

B.Umedjonov qayta ishlagan

Harakatchan

S. I
II
A. I
II

Do's - tim me - ni chor - lay - di, chor - lay - di, o'y o'y - lay - di

Shamol eshik ochadi

Harakatchan

S. I
II
A.

Do's - tim me - ni chor - lay - di, chor - lay - di, o'y o'y - lay - di

Qabog'ing yaxshi

A.Navoiy so'zi

B.Lutfullayev musiqasi

Moderato

T. I
II
S. I
II
B. I
II

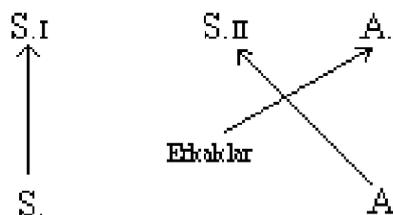
Eng bir - la men - ging yax - shi sa - qa - qing yax - shi

Aralash 3 ovozli xor asarini bir turdagi 3 ovozli xor asariga moslashtirish.

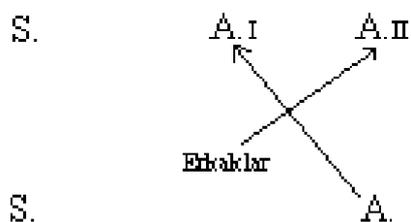
Aralash 3 ovozli xor tarkibini soprano, tenor- bas unison (erkaklar) yoki soprano-alt unison (ayollar), tenor, bas partiyalari tashkil qiladi.

Moslashtirishning 2 xil ko'inishi mavjud:

1. Soprano, alt va erkaklar ovozini soprano I, soprano II, alt ovozli xor asariga moslashtirish.



2. Soprano, alt va erkaklar ovozini soprano, alt I, alt II ovozli xor asariga moslashtirish.



O'zbekiston taronalari

N.Sharafiyeva qayta ishlagan

Jo'shqin

f

S. A.

Xoy, ba - li, ba - li yor - yor, Xoy, ba - li, ba - li yor - yor.

Erkaklar

O'zbekiston taronalari

Jo'shqin

f

S. I II

Xoy, ba - li, ba - li yor - yor, Xoy, ba - li, ba - li yor - yor.

A.

O'zbekiston taronalari

N.Sharafiyeva qayta ishlagan

Shoshilmasdan

mp

S. A.

Gul-ni gul der-mi ki-shi gul-ni ti-ko - - ni bo'l-ma-sa.

Erkaklar

O'zbekiston taronalari

Shoshilmasdan

mp

S. Gul - ni gul der - mi ki - shi gul - ni ti ko - ni bo' l - ma - sa.

mp

A. I

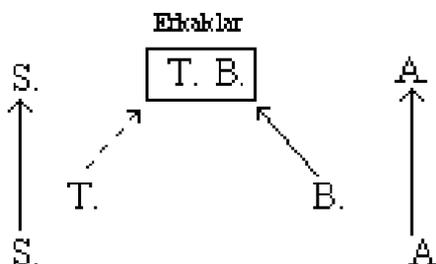
II

Aralash 4 ovozli xor asarini aralash 3 ovozli xor asariga moslashtirish

Bu moslashtirishning 2 xili mavjud:

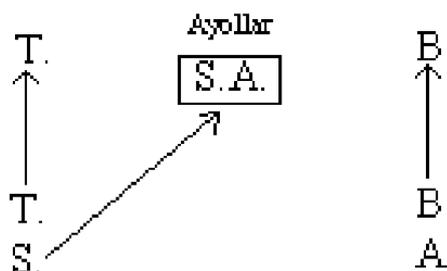
1. 4 ovozli aralash xor asarini soprano, alt, tenor+bas (unison) ovozli xor asariga moslashtirish.

Ushbu moslashtirishda soprano va alt partiyalari saqlanib qolinadi, erkaklar uchun tenor yoki bas partiyalaridan biri (qulayrog'i) beriladi.



2. 4 ovozli aralash xor asarini soprano+alt (unison), tenor, bas ovozli xor asariga moslashtirish.

Bu holatda tenor va bas partiyalari saqlanib qolinadi, alt partiyasi tushirib qoldiriladi, ayollar (S.A.) soprano partiyasini unisonda ijro etadilar.



Qilpillama

(O'zbek xalq qo'shig'i)

B.Umedjonov qayta ishlagan

Hazilomuz, tez

S. *f*
1. Ro' - mo - lim u - chi so - chiq qil - pil - la - ma, ey, yor.
2. Kel - sam dar - vo - zang o - chiq

A.
mf

T. *mf* Qil - pil - la - ma qil - pil - la - ma qil - pil - la - ma qil - pil - la - ma

B. *mf* Qil - pil - la - ma qil - pil - la - ma qil - pil - la - ma qil - pil - la - ma

Qilpillama

(O'zbek xalq qo'shig'i)

Hazilomuz, tez

S. *f*
1. Ro' - mo - lim u - chi so - chiq qil - pil - la - ma, ey, yor.
2. Kel - sam dar - vo - zang o - chiq

A.
mf

T.B. unison *mf* Qil - pil - la - ma, qil - pil - la - ma, qil - pil - la - ma, qil - pil - la - ma,

Namanganning olmasi

(O'zbek xalq qo'shig'i)

Ye.Nechayev qayta islagan

Allegro non troppo

S. *mf*
Na-man-gan - ning ol - ma - si a - no - ri bor - dur - ey

A.
mf

T. ya - li, ya - li ya - li, ya - li ya - li, ya - li ya - li, ya - li

B. Hoy bum - bak, bum - bak, bum - bak, bum

Namanganning olmasi

(O'zbek xalq qo'shig'i)

Allegro non troppo

S.A. unison
 Na-man-gan - ning ol - ma-si a - no - ri bor - dur-ey
 ya - li, ya - li
 Hoy bum - bak, bum - bak, bum - bak, bum

Bir turdagi 2 ovozli xor asarini aralash xor asariga moslashtirish.

Ma'lumki, 2 ovozli xor partiturasini ayollar uchun – soprano, alt, erkaklar uchun – tenor, bas.

Ushbu moslashtirishni oktavali unison yo'li bilan amalga oshirish mumkin, ya'ni soprano tenorni, alt basni qaytaradi. (dubl qiladi).



Farg'ona yor-yori

(O'zbek xalq qo'shig'i)

J.Shukurov moslashtirgan

Moderato

S. Qo'-shiq bi-lan to'y bi - la-no ke-lin kel - di
 A.

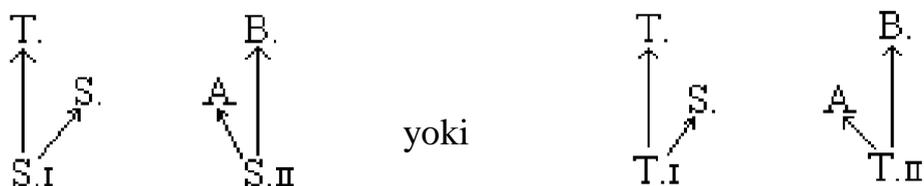
Farg'ona yor-yori

(O'zbek xalq qo'shig'i)

Moderato

S. Qo'-shiq bi-lan to'y bi - la-no ke-lin kel - di
 A.
 T. B.

Bu holda original tonallik saqlanib qolinadi. Ba’zida bir turdagi xor ikki yuqori ovozlardan tashkil topgan bo’ladi. Masalan, S I, S II yoki T I, T II. Ma’lum-ki, bu partiyalar yuqori registrda kuylaydilar. Aralash xor uchun asarni moslashtirganda yuqori ovozlarni registri pastki ovozlarni uchun noqulaylik yaratadi.



Bunday holatlarda qulay tonallikka (katta tersiyadan oshmagan tarzda) transport qilish kerak bo’ladi.

Bir turdagi 3 ovozli xor asarini aralash xor asariga moslashtirish.

Bir turdagi 3 ovozli xor partiturasida 2 xil bo’ladi:

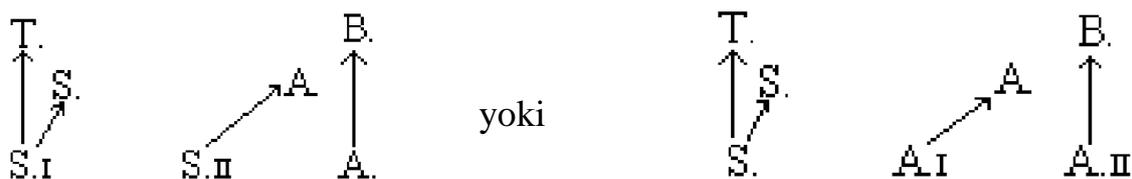
1. Ayollar uchun – S I, S II, A yoki S, AI, A II.
2. Erkaklar uchun – T I, T II, B yoki T, B I, B II.

Bir turdagi 3 ovozli xor asarini aralash xor uchun moslashtirish 3 yo’l bilan amalga oshiriladi.

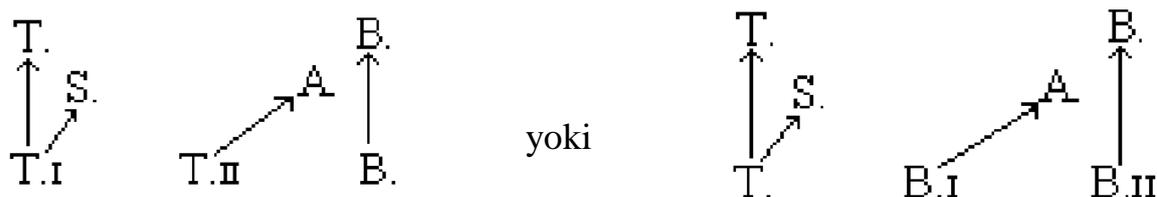
- a) aralash xor partiturasida bir turdagi xor asaridagi 3 ovozning 1 tasi ikkilanadi.
- б) aralash xor partiturasida bir turdagi xor asaridagi 3 ovozning 2 tasi ikkilanadi.
- в) aralash xor partiturasida bir turdagi xor asaridagi 3 ovozning har biri oktavada ikkilanadi.

1-yo’l aralash xorning kichik tarkibini hosil qiladi va quyidagi sxema ko’rinishida bo’ladi.

Bir turdagi ayollar xoridan aralash xorga moslashtirish:

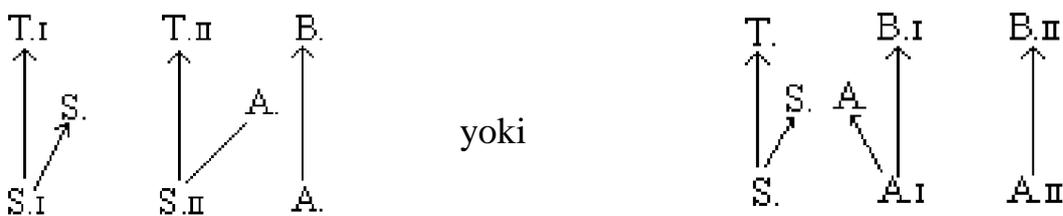


Bir turdagi erkaklar xoridan aralash xorga moslashtirish:

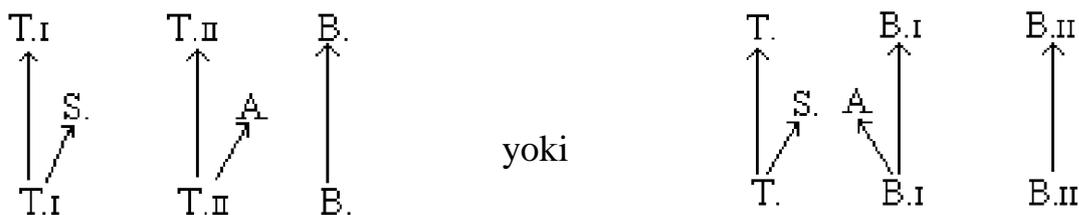


2-yo‘l aralash xorning katta tarkibini tashkil qiladi va quyidagi sxema ko‘rinishida bo‘ladi.

Bir turdagi ayollar xoridan aralash xor asariga moslashtirish:



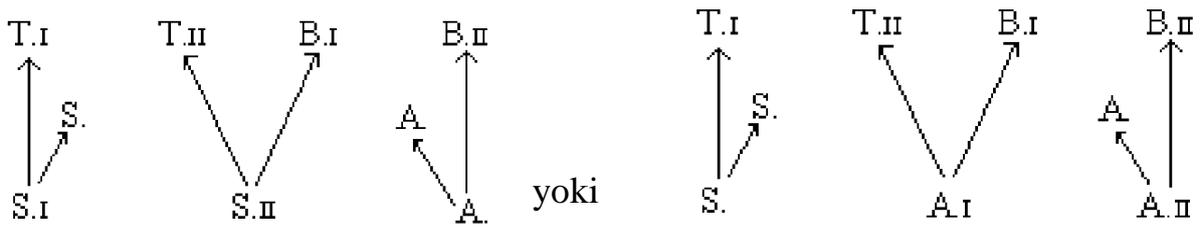
Bir turdagi erkaklar xoridan aralash xorga moslashtirish:



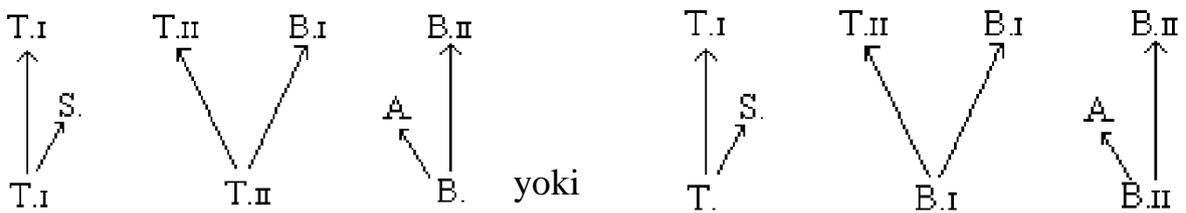
Ayrim holatlarda alt partiyasi uchun registr noqulayligi tug‘iladi va transport qilishga to‘g‘ri keladi.

3-yo‘l – aralash xorning eng katta tarkibini hosil qiladi.

Bir turdagi ayollar xoridan aralash xorga moslashtirish:



Bir turdagi erkaklar xoridan aralash xorga moslashtirish:



O'zbek xor san'atida 1-yo'ldagi moslashtirish eng qulayi hisoblanadi.

Qizlarxon

(O'zbek xalq qo'shig'i)

B.Umedjonov moslashtirgan

Moderato

Qizlarxon

(O'zbek xalq qo'shig'i)

Moderato

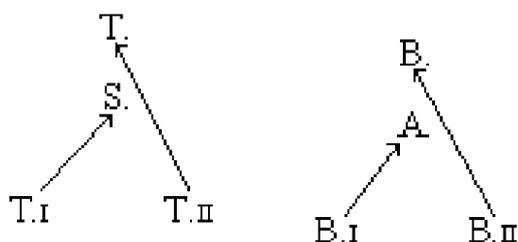
Bir turdagi 4 ovozli xor asarini aralash xor asariga moslashtirish.

Ushbu moslashtirishning asosiy yo‘li bir turdagi xor ovoz partiyalari joylashuvining o‘zgarishini keltirib chiqaradi. Amaliyotda bu yo‘l ko‘proq qo‘llaniladi. Bunga sabab ovoz partiyalari diapozon chegarasidan chiqib ketmaydi, ya‘ni qulay registrda qoladi. Natijada tonallik ham saqlab qolinadi.

Bir turdagi ayollar xoridan aralash xor asariga moslashtirish:



Bir turdagi erkaklar xoridan aralash xor asariga moslashtirish:



Natijada ovozlarning o‘zgacha joylashgan partiturasini hosil bo‘ladi. Bir turdagi ovoz partiyalari tor joylashuvda yozilgan bo‘lsa, yuqoridagi moslashtirish yo‘li birmuncha qulaydir.

Hay, yor-yor, yorammo

O'zbek xalq qo'shig'i
B.Umedjanov qayta ishlagan

f Jonli, yengil

Yo - rim-din kel - sa xa - bar qa - no - tim yo'q uch - ga - li

Hay, yor-yor, yorammo

(O'zbek xalq qo'shig'i)

Jonli, yengil

S. Yo - rim-din kel - sa xa - bar qa - no - tim yo'q uch - ga - li

A. Yo - rim-din kel - sa xa - bar qa - no - tim yo'q uch - ga - li

T. Yo - rim-din kel - sa xa - bar qa - no - tim yo'q uch - ga - li

B. Yo - rim-din kel - sa xa - bar qa - no - tim yo'q uch - ga - li

I.7 Aralash uslubda moslashtirish yo'llari

Bir ovozli xalq qo'shiqlarini aralash uslubda moslashtirish

Bir ovozli xalq qo'shiqlarini:

- 1) bir turdagi 2 ovozli xor asariga (soprano, alt, yoki tenor, bas);
- 2) bir turdagi 3 ovozli xor asariga (soprano I, soprano II, alt, yoki soprano, alt I, alt II),
(tenor I, tenor II, bas, yoki tenor, bas I, bas II);
- 3) aralash xor asariga moslashtirish mumkin.

Aralash uslubda moslashtirish uchun talaba shu fandan olgan bor bilim va musiqiy savodini, fantaziyasini ishga solishi kerak. Folklorda uchraydigan aytishuvlar, xayqiriqlar, qarsaklar, musiqiy cholg'ularni immitatsiya (taqlid) qilish mumkin bo'lgan so'zlardan foydalanish mumkin.

Masalan; Xo!, Xay, yor-yor, voxay, bali-bali, bak-bak-bum-bak, zum-zum, dundun, ra-na-na-na, nay-nay-nay, taralla-la-la va hokaza.

Bularga misol qilib B.Umidjonovning bir nechta asarlarini, jumladan “Oromijon”, “Xay, yor-yor”, “Xo, yallo-yallo, qizgina”, M.Burxonovning “Chashmi siyoh”, “Go‘zal qizga”, Ye.Nechayevning “Qiyiq”, “Namanganning olmasi”, “Ayraliq”, N.Sharafiyevaning “O‘zbekiston taronalari”, “Hazil”, “Ey, mehribonim” va hokazolarni keltirish mumkin.

Hay, yor-yor, yorammo

O'zbek xalq qo'shig'i
B.Umedjanov qayta ishlagan

f Jonli, yengil

S I
II
Yo - rim-din kel - sa xa - bar qa - no - tim yo'q uch - ga - li

A I
II

Hay, yor-yor, yorammo

O'zbek xalq qo'shig'i
B.Umedjanov qayta ishlagan

Jonli, yengil

S.
Yo - rim-din kel - sa xa - bar qa - no - tim yo'q uch - ga - li

A.
Yo - rim-din kel - sa xa - bar qa - no - tim yo'q uch - ga - li

T.
Yo - rim-din kel - sa xa - bar qa - no - tim yo'q uch - ga - li

B.

Fortepiano jo‘rligidagi 1 ovozli vokal asarini bir turdagi 2 ovozli xor asariga moslashtirish.

Bunday moslashtirishni 3 ta variantda ko‘rib chiqamiz:

1. Bolalar xori uchun.
2. Ayollar xori uchun.
3. Erkaklar xori uchun.

Moslashtirish texnikasi uchta xor tarkibi uchun ham bir xildir. Faqatgina xor diapozonlarida farq qiladi.

1. Bolalar xori uchun moslashtirishda ularning yoshi hisobga olinishi kerak. Kichik yoshdagi (5-8) bolalarning ovoz pardalari chiniqmagan hamda diapozoni chegaralangan bo'lishini esda tutib, o'rta registrdan foydalanish lozim. Registrning chekka tovushlaridan ehtiyotlik bilan foydalanish kerak (birinchi oktava re dan ikkinchi oktava do gacha). O'rta yoshdagi (9-13) bolalarning ovozlari biroz kuchayadi va tembr paydo bo'la boshlaydi. Umumiy diapozoni kichik oktava lya, si dan ikkinchi oktava fa, sol gacha. Bu moslashtirishda nafaqat o'rta registr, balki chekka registrdan ham bemalol foydalanish imkonini beradi.

Bunday moslashtirishning vazifasi akkomponiment asosida ikkinchi ovoz tuzishdir. Tuzilgan ikkinchi ovoz ba'zi talablarga javob bermog'i lozim:

- a) bu ovoz sodda va tabiiy bo'lishi;
- b) kuychan va ifodaviy bo'lishi;
- v) uning melodik yo'li fortepiano jo'rligidagi garmoniyaga mos bo'lishi;
- g) yuqori (asosiy) ovoz bilan uyg'unlashganda sifatli xor jarangini bermog'i lozim.

Kashta

K. Turdiyeva she'ri

A. Ergashev musiqasi
Bolalar xori uchun S. Muzafarova moslashtirgan

Allegretto

Yorqin go' - zal ranglar ji - lo - si be zak - lar - da a - sr ca - do - si

Kashta

K. Turdiyeva she'ri

A. Ergashev musiqasi
Bolalar xori uchun S. Muzafarova moslashtirgan

Allegretto

Yor-qin go' - zal rang-lar ji - lo - si be - zak - lar - da a - sr ca - do - si

The musical score for 'Kashta' is in 3/4 time and B-flat major. It features a vocal line and a piano accompaniment. The vocal line starts with a half note 'Yor-qin', followed by quarter notes 'go' - zal', 'rang-lar', 'ji - lo - si', 'be - zak - lar - da', and 'a - sr ca - do - si'. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and single notes.

2. Ayollar xori uchun moslashtirishning asosida ham fortepianoga berilgan musiqiy mato yotadi. Asosiy melodiya sopranoda qoladi, alt uchun uning diapozonidan chiqmagan holda fortepiano jo'rligidagi garmoniyadan foydalanib melodiya to'qiladi (bastalanadi).

Navbahor

Shoxismoil so'zi

R.Tursunov musiqasi

Moderato
S. *f* Qal-dir-g'och qa - no - ti - da ye - tib kel - di nav - ba - hor

The musical score for 'Navbahor' is in 3/4 time and D major. It features a vocal line and a piano accompaniment. The vocal line starts with a half note 'Qal-dir-g'och', followed by quarter notes 'qa - no - ti - da', 'ye - tib', 'kel - di', and 'nav - ba - hor'. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and single notes.

Bahor qo'shig'i

T.To'la she'ri

M.Burxonov musiqasi

Vals tempida
S. *pp* Gul o - chil - sa *p* o'y - nay - di dil - lar, o'y - nar ba - hor:

The musical score for 'Bahor qo'shig'i' is in 3/4 time and D major. It features a vocal line and a piano accompaniment. The vocal line starts with a half note 'Gul', followed by quarter notes 'o - chil - sa', 'o'y - nay - di', 'dil - lar,', and 'o'y - nar ba - hor:'. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and single notes.

Navbahor

Moderato

S. *f* Qal-dir-g'och qa - no - ti - da ye - tib kel - di nav - ba - hor

A. *f*

Bahor qo'shig'i

Vals tempida

S. *pp* Gul o - chil - sa *p* o'y - nay - di dil - lar, o'y - nar ba - hor.

A. *pp*

ppp *pp*

4. Erkaklar xori uchun moslashtirish yuqorida berilgan yo'lga (soprano va alt uchun) o'xshab ketadi, asosiy melodiya tenorga beriladi. Bas esa fortepiano musiqiy matosining eng pastki (bas) yo'lidan olinadi. Tabiiyki, bu holda oktavalari katta rol o'ynaydi, ya'ni xor partiyalari ularga qulay bo'lgan registrda yozilishi lozim.

Umid

E.Solixov musiqasi

T. 

Tush-mas e - di ko'z - la - - rim - ga



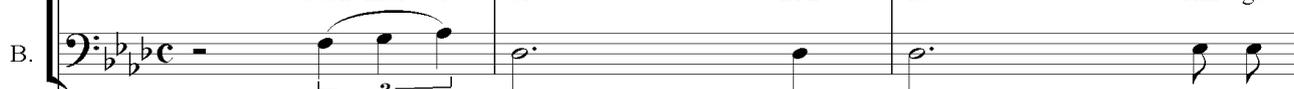
Barg a - ra boq - qan o' - sha yul -

Umid

E.Solixov musiqasi
S.Muzafarova xor uchun moslashtirgan

T. 

Tush-mas e - di ko'z - la - - rim - ga

B. 

T. 

Barg a - ro boq - qan o' - sha yul -

B. 

Fortepiano joʻrligidagi 1 ovozli vokal asarini bir turdagi

3 ovozli xor asariga moslashtirish.

Bunday moslashtirishda berilgan vokal melodiyasiga akkomponiment asosida 2 ta boshqa ovoz bastalanishi kerak boʻladi (oʻrta va pastki). Xuddi 1 ovozli vokal asarini 2 ovozli xor asariga moslashtirganimiz kabi (oldingi mavzu), bu yerda ham yuqoridagi talablar asosida ish tutmoqimiz lozim. Bastalangan ovozlar oʻzining rivojida tabiiy va mantiqli boʻlishi, ularning uygʻunligi, fortepiano garmoniyasiga batamom mos boʻlishi, akkordlar joylashuvi sifatli, bir maromli ansamblda boʻlishi kerak.

K.Turdiyeva soʻzi **Sport** X.Hasanova musiqasi

S.

Ol-ti-nu,ku-mush o-la-miz ni-shon A-ziz-yur-ti-miz biz-lar-ga i-shon

K.Turdiyeva soʻzi **Sport** X.Hasanova musiqasi

S.
A. I
II

Ol ti-nu,ku-mush o-la-miz ni-shon A-ziz-yur-ti-miz biz-lar-ga i-shon.

Hur respublikam

Jo'shqin

S.

Sen - ga sha - raf, sen - ga ol - qish

Hur res - pub - li - kam jo - no - jon o'l - kam

Hur respublikam

Jo'shqin

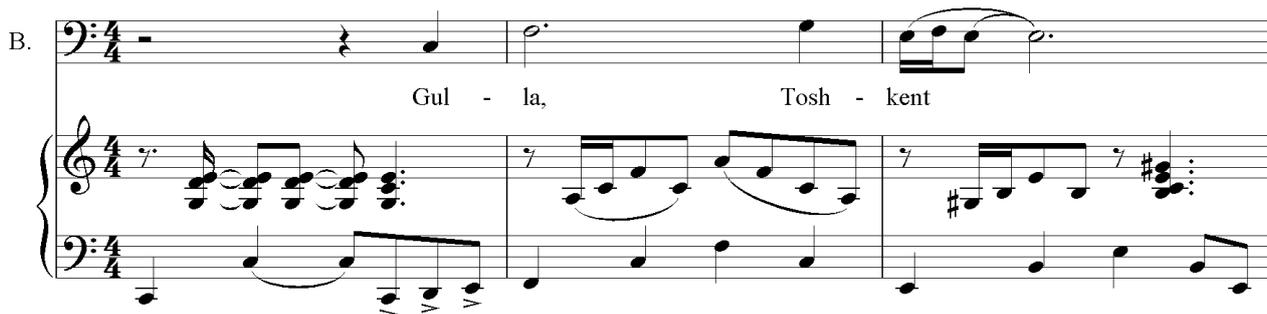
S.
A. I
II

Sen - ga sha - raf, sen - ga ol - qish

Hur res - pub - li - kam jo - no - jon o'l - kam

Toshkent

Allegretto

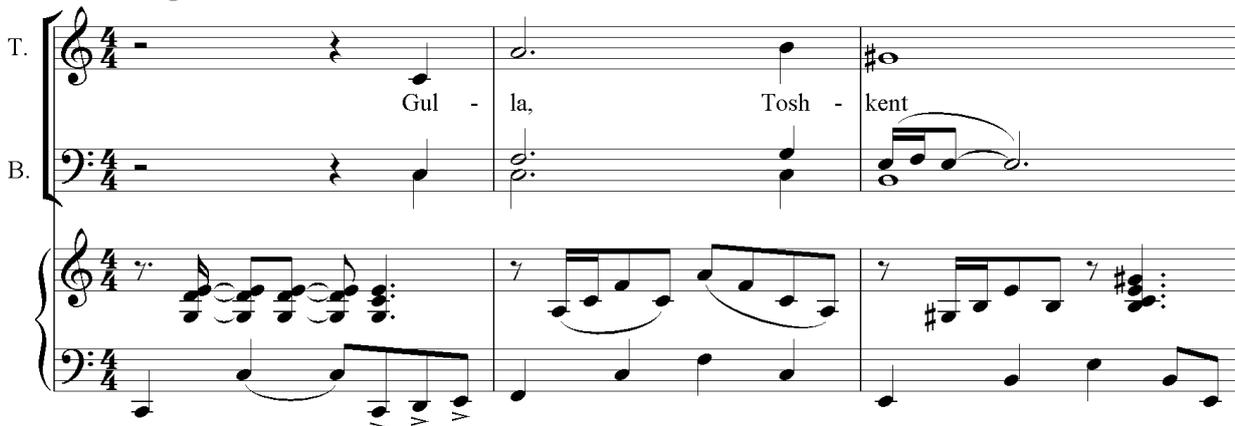
B. 

B. 

Toshkent

S.Muzafarova xor uchun moslashtirgan

Allegretto

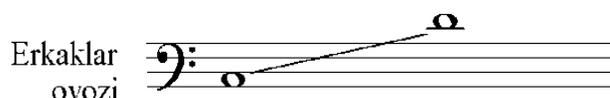
T. 

T. 

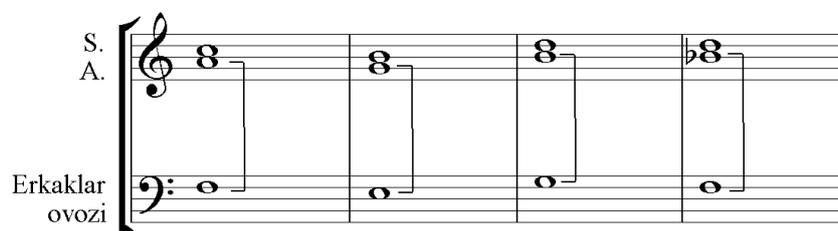
Fortepiano joʻrligidagi 1 ovoqli vokal asarini 3 ovoqli toʻliq boʻlmagan xor asariga moslashtirish.

Amaliyotda 3 ovoqli toʻliq boʻlmagan aralash xorning bir koʻrinishi koʻzga tashlanadi (soprano, alt, erkaklar). Bunday holat oʻsmirlar xorida va havaskorlar xorida kuzatiladi. Chunki oʻsmirlarning ovozlari tenor va bas tembrlariga hali aniq ajralmagan, havaskorlar xorida esa erkak ovozlari tenor va bas partiyalariga ajralgan boʻlsa-da, son jihatidan kam boʻlganliklari sababli unison tavsiya qilinadi. Shu sabablarga koʻra erkaklar bir ovozda kuylashlari lozim boʻladi.

Bunday moslashtirishni amalga oshirayotganda quyidagilarni hisobga olish kerak. Erkaklar ovozlarning unisonda kuylanishi ularning diapozonini birmuncha qisqarishiga olib keladi. Chunki tenorlar uchun bas partiyasining pastki registri, baslar uchun esa tenor partiyasining yuqori registri noqulaylik qiladi. Natijada asar ikki partiya uchun ham qulay boʻlgan diapozon oraligʻida moslashtirilishi kerak boʻladi (kichik oktava do dan birinchi oktava re gacha).



Baʼzida ikki pastki ovozlari orasida katta boʻlinish (interval) hosil boʻlishi mumkin. Bu holat xor jarangi sifatiga salbiy taʼsir qiladi.



Bunday boʻlinishlardan qochish uchun akkord joylashuvini oʻzgartirish, yaʼni uning aylanmasidan foydalanish lozim. Bu xor partiturasida ovozlari oʻrtasidagi intervallar qulayligini hamda toʻliq xor jarangi hosil boʻlishini taʼminlaydi.

S.
A.

Erkaklar ovozi

T.To'la she'ri **Majnuntol** F.Zokirov musiqasi

Moderato

T.

Maj - nun - tol, maj - nun - tol.

T.To'la she'ri **Majnuntol** B.Zokirov musiqasi
S.Muzafarova xor uchun qayta ishlagan

Moderato

S.
A.

Erkaklar ovozi

Maj - nun tol, maj - nun tol

Fortepiano joʻrligidagi 1 ovozli vokal asarini aralash xor asariga moslashtirish.

Ushbu moslashtirishga, albatta, olingan bilimlar, yuqorida oʻtilgan mavzulardan toʻplangan tajribalar asos boʻladi (15, 16, 17-mavzular). Bunday moslashtirishning negizida ham, yuqorida aytib oʻtilganidek, fortepiano joʻrligidagi musiqiy mato ifodalanadi.

Qaydasan

T.To'la she'ri

I.Akbarov musiqasi

S.Muzafarova xor uchun moslashtirgan

Allegro moderato

The musical score is written in a key with two flats (B-flat and E-flat) and a common time signature. It consists of two systems of music. The first system starts with a vocal line in the treble clef, marked with a forte (*f*) dynamic. The lyrics are "Kel kel gul - yor ay - tib kel,". Below the vocal line is a piano accompaniment with a right-hand part in the treble clef and a left-hand part in the bass clef. The piano part begins with a forte (*f*) dynamic, followed by a mezzo-piano (*mp*) dynamic. The second system starts at measure 5, marked with a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The vocal line continues with the lyrics "Yang - ra - sin har - yon". The piano accompaniment continues with a similar texture, maintaining the piano (*p*) dynamic.

Asosiy melodiya (bir ovozli vokal yoʻli) asar maʼnosiga qarab soprano yoki tenorga beriladi, bas esa oʻzining diapozoni chegarasida akkomponimentning pastki yoʻlidan olinadi. Oʻrtadagi partiyalar ham garmoniyadan, berilgan musiqiy matodan yaratiladi (bastalanadi).

Qaydasan

T.To'la she'ri

I.Akbarov musiqasi
S.Muzafarova xor uchun moslashtirgan

Allegro moderato

S. *f*
Kel kel gul - yor ay - tib kel,

A.
Kel kel gul - yor ay - tib kel,

T. *f*
Kel kel gul - yor ay - tib kel,

B.

Pno. *f* *mp*

5 *p cresc.*
S. Yang - ra-sin har - yon

A. Yang - ra-sin har yon,

T. *p cresc.*
Yang - ra-sin har yon,

B.

Pno.

Do'stlik

Murtazo she'ri

A. Mansurov musiqasi

Xor uchun S. Muzafarova moslashtirgan

Naqorot:
Moderato ♩ = 90 *f*

S. *f*
Qu - von-sin, qu - von-sin, qu - von-sin yosh dil - lar, Qu

Pno. *f*
3

Do'stlik

Murtazo she'ri

A. Mansurov musiqasi

Xor uchun S. Muzafarova moslashtirgan

Naqorot:
Moderato ♩ = 90 *f*

S. *f*
Qu - von-sin, qu - von-sin, qu - von-sin yosh dil - lar, Qu

A. *f*

T. *f*
Qu - von-sin, qu - von-sin, qu - von-sin yosh dil - lar, Qu

B. *f*

Pno. *f*
3

“The verse-chorus pair, shown in Fig. 10.3, is the template building block for contemporary popular music songs, the pop song. There are traces of religious and folk origin; it has elements of the call-and-response style. Both the verse and the chorus usually have a regular structure (see the dashed boxes in the figure). Most songs consist of melodic phrases with even numbers of measures, typically multiples of four. The figure shows a 32-measure versechorus pair, but actual numbers may differ from this template.”³³

Tarjimasi : “Arranging by Examples The Practical Guide to Jazz and Pop Orchestra Arranging Third Edition” Frans Absilning kitobida 10.3 rasmida ko’rsatilganidek, qo’shiqlar ko’pincha kuplet-naqorat juftligi bo’yicha yaratiladi va shu andoza bo’yicha aranjirovka qilinadi. Bugungi kunda an’anaviy moslashtirish bilan bir qatorda uning zamonaviy ko’rinishlari ham mavjud. Milliy kuylar, halq qo’shiqlari musiqaning pop, pop-rok yo’nalishida ham aranjirovka qilinmoqda”

³³ *Arranging by Examples The Practical Guide to Jazz and Pop Orchestra Arranging Third Edition Frans Absil*

Mustaqil ish

1. 1 ovozli xor asarini 2 ovozli xor asariga moslashtirish.
2. 1 ovozli xor asarini 3 ovozli xor asariga moslashtirish.
3. 1 ovozli xor asarini 4 ovozli aralash xor asariga moslashtirish.
4. Aralash 4 ovozli xor asarini bir turdagi 4 ovozli xor asariga moslashtirish.
5. Aralash 4 ovozli xor asarini bir turdagi 3 ovozli xor asariga moslashtirish.
6. Aralash 4 ovozli xor asarini bir turdagi 2 ovozli xor asariga moslashtirish.
7. Bir turdagi 4 ovozli xor asarini bir turdagi 3 ovozli xor asariga moslashtirish.
8. Bir ovozli xalq qo'shiqlarini aralash uslubda moslashtirish.
9. Fortepiano jo'rligidagi 1 ovozli vokal asarini bir turdagi 2,3,4 ovozli xor asariga moslashtirish.
10. Fortepiano jo'rligidagi 1 ovozli vokal asarini bolalar xori uchun moslashtirish.

Nazorat uchun savollar:

1. Aranjirovka fani nimani o'rgatadi?
2. Xorning necha turi bor?
3. Qanday ovoz partiyalarini bilasiz?
4. Akkolada nima?
5. Har bir ovoz partiyasining diapazonini ayting.
6. Aranjirovka qilishning qanday yo'llarini bilasiz?
7. Bir turdagi 1 ovozli xor asarini 2 ovozli xor asariga moslashtirishning necha xili bor?
8. Aralash 4 ovozli xor asarini bir turdagi 4 ovozli xor asariga moslashtirish necha ko'rinishga ega?
9. Bir turdagi xor asarini boshqa turdagi xor asariga moslashtirish qanday amalga oshiriladi?
10. Fortepiano jo'rligidagi 1 ovozli vokal asarini bir turdagi 2, 3, 4 ovozli xor asariga moslashtirishning qanday ko'rinishlari mavjud?
11. Fortepiano jo'rligidagi 1 ovozli vokal asarini vokal ansambllari uchun moslashtirish qanday amalga oshiriladi?
12. Bolalar xori yoki ansambllari uchun qo'shiqlar moslashtirganda nimalarga e'tibor berish kerak?

Test savollari

1. Aranjirovka so'zi qanday ma'noni anglatadi?
 - a) aylantirish
 - b) moslashtirish
 - c) qayta ishlash
 - d) sayqal berish

2. Xorning necha turi bor?
 - a) 1 ta turi
 - b) 2 ta turi
 - c) 3 ta turi
 - d) 4 ta turi

3. Xor partiyalari qanday musiqiy kalitlarda yoziladi?
 - a) sol, alt kalitlarida
 - b) bas, tenor kalitlarida
 - c) sol, bas kalitlarida
 - d) tenor, alt kalitlarida

4. Xor jamoasidagi soprano partiyasining diapazoni qanday?
 - a) kichik oktava sol dan ikkinchi oktava mi gacha
 - b) birinchi oktava do dan ikkinchi oktava lya gacha
 - c) katta oktava fa dan birinchi oktava mi gacha
 - d) kichik oktava do dan birinchi oktava lya gacha

5. Xor jamoasidagi alt partiyasining diapazoni qanday?
 - a) kichik oktava sol dan ikkinchi oktava mi gacha
 - b) birinchi oktava do dan ikkinchi oktava lya gacha
 - c) katta oktava fa dan birinchi oktava mi gacha
 - d) kichik oktava do dan birinchi oktava lya gacha

6. Xor jamoasidagi tenor partiyasining diapazoni qanday?

- a) kichik oktava sol dan ikkinchi oktava mi gacha
- b) birinchi oktava do dan ikkinchi oktava lya gacha
- c) katta oktava fa dan birinchi oktava mi gacha
- d) kichik oktava do dan birinchi oktava lya gacha

7. Xor jamoasidagi bas partiyasining diapazoni qanday?

- a) kichik oktava sol dan ikkinchi oktava mi gacha
- b) birinchi oktava do dan ikkinchi oktava lya gacha
- c) katta oktava fa dan birinchi oktava mi gacha
- d) kichik oktava do dan birinchi oktava lya gacha

8. Xor jamoasining umumiy diapazoni qanday?

- a) birinchi oktava do dan ikkinchi oktava lya gacha
- b) kichik oktava sol dan ikkinchi oktava mi gacha
- c) katta oktava fa dan ikkinchi oktava lya gacha
- d) katta oktava si dan ikkinchi oktava fa gacha

9. Akkolada so'zi nimani anglatadi?

- a) "qavs ichida" degan ma'noni
- b) "quchog'ida" degan ma'noni
- c) "birlashtirish" degan ma'noni
- d) "ketma-ket" degan ma'noni

10. Necha qatorli xor partituralari akkoladalari mavjud?

- a) 1, 2 qatorli
- b) 1, 2, 3, 4 qatorli
- c) 1, 2, 3 qatorli
- d) 1, 2, 3, 4, 5 qatorli

11. Xor partiyasi yozuvida soprano va tenor yoki alt va basning bir ovozda yozilishi qanday nomlanadi?

- a) unison
- b) prima
- c) oktavali unison
- d) oktava

12. Aranjirovka qilishning qanday yo'llarini bilasiz?

- a) ustoz-shogird yo'li
- b) klassik yo'l
- c) fantaziya yo'li
- d) aralash yo'l

13. O'zbek xalq qo'shiqlarini birinchi bo'lib kim qayta ishlagan?

- a) M. Burxonov, B. Umidjonov, I. Akbarov
- b) S. Boboyev, N. Sharafiyeva, Ye. Nechayev
- c) B. Umidjonov, R. Glier, M. Ashrafiy
- d) T. Sodiqov, D. Shepilov, Ye. Nichayev

14.B. Umidjonov qayta ishlagan asarlar qaysi bandda to'g'ri ko'rsatilgan?

- a) "Qiyiq", "Bibijan"
- b) "Qilpillama", "Qora soch"
- c) "Sayri bog'", "Hazil"
- d) "Chaman ichra", "Alla"

II BOB. Aranjirovka qilingan asarlardan namunalar Ko'chalar

T. To'la so'zi

D. Zokirov musiqasi
Xor uchun S. Muzafarova moslashtirgan

Moderato

S.
A. *p*
Ko' - cha - lar, ko' - cha - lar oy - din ko' - cha - lar.

6
S.
A. Bun - cha ham go' - zal - siz qay - din ko' - cha - lar.

11
S.
A. Ta - g'in u o't - di - mu o' - sha be - par - vo
T.
B.

16
S.
A. ko'n - gil - lar so - hi - bi ay - ting ko' - cha - lar
T.
B.

21
S.
A. Ko' - cha - lar, ko' - cha - lar oy - din ko' - cha - lar.
T.
B.

24
S.
A. *p*
O - - - - o.
T.
B. *p*

29

S.
A.

Ko' - cha - lar, ko' - cha - lar dar - yo ko' - cha - lar.

T.
B.

34

S.
A.

Dar - yo - day yu - ra - gi dar - yo ko' - cha - lar.

T.
B.

39

S.
A.

Bag' - ring - day mu - saf - fo be - ti - nim uy - g' oq.

T.
B.

43

S.
A.

O - - - o jo - - - - ney.

48

S.
A.

Bag' - ring - day mu - saf - fo be - ti - nim uy - g' oq.

T.
B.

(m...)

53

S.
A.

Bag' - rim so - hi - bi - day bar - no ko' - cha - lar.

T.
B.

57

S.
A.

rit.

Ko'-cha-lar, ko'-cha-lar oy-din ko'-cha-lar, oy-din ko'-cha-lar.

T.
B.

Yayra go'zal

A.Isroil she'ri
Allegro

N.Hasanov musiqasi
Xor uchun S. Muzafarova moslashtirgan

S.
A. *f*
O...

T.
B.

5

S.
A. *(qarsak)*

T.
B. *(qarsak)*

9

S.
A. O...

Doi.

13

S.
A.

Doi.

17

S.
A.

Doi.

21

S.
A. *p*

Doi.

25 *mf*

S. A. *(qarsak)*
Yay - ra go' - zal yay - ra bo - g'u - cha - man - da,

T. B. *mf*

29 *p* *mf*

S. A. bo - g'u cha - man - da, bo - g'u - cha - man ko'r - ki

T. B. *mf*

33 *p*

S. A. ja - mo - li san - da, ja - mo - li san - da.

T. B.

37 *mf*

S. A. Gul - lar ha - vas bir - la sen - ga qa - rash - sin,

T. B. *mf*

41 *p* *cresc.*

S. A. sen - ga qa - rash - sin. Hus - ni ja - mo - ling - ga

T. B.

45 *f*

S. A. gul - lar ya - rash - sin. Hus - ni ja - mo - ling - ga

T. B.

49 *mf*

S. A. gul - lar ya - rash - sin. Hus - ni ja - mo - ling - ga

T. B.

53 *f*

S. A. gul - lar ya - rash - sin, gul - lar ya - rash - sin,

T. B.

57

S. A. gul - lar ya - rash - sin. O...

T. B.

Doi.

61

S. A.

Doi.

67

S. A. *(qarsillatib)*

T. B. *f* G'un - cha o - chil - gan - da bun - cha chi - roy - li.

Doi.

71 *mp*

S. A. bun - cha chi - roy - li.

T. B. *mp* Qiz - lar chi - roy - li - mi,

75 *mp*

S. A. g'un - cha chi - roy - li.

T. B. *mp* g'un - cha - chi - roy - li.

79

S. A. *f*

T. B. O...

83 *mf*

S. A. O...

T. B.

87

S.
A.

T.
B.

f

Bo's - ton chi - roy - li - dur

91

S.
A.

T.
B.

mp

O...

qiz - lar sar - vi - noz

95

S.
A.

T.
B.

Qiz - lar bi - lan o'y - na

99

S.
A.

T.
B.

mf

o'y - na dil - na - voz.

o'y - na dil - na - voz,

103

S.
A.

T.
B.

f

Yay - ra go' - zal yay - ra bo - g'u - cha - man - da,
Bo - g'u - cha - man ko'r - ki ja - mo - li san - da.

107 *mf*

S. A. Gul - lar ha - vas bir - la sen - ga qa - rash - sin,

T. B.

111

S. A. hus - ni ja - mo - ling - ga gul - lar ya - rash - sin,

T. B.

115 *p*

S. A. Hus - ni ja - mo - ling - ga gul - lar ya - rash - sin,

T. B.

119 *mf*

S. A. gul - lar ya - rash - sin, gul - lar ya - rash - sin,

T. B.

123 *f* *rit.*

S. A. gul - lar ya - rash - sin, gul - lar ya - rash - sin.

T. B. *rit.*

O'rik gullaganda

H. Olimjon she'ri

M. Leviyev musiqasi
Xor uchun S. Muzafarova moslashtirgan

Moderato
mp

S.
A.

Ho.. ho, ho, ho - ho - ho, ho - ho - ho, ho, ho. O -

mp

T.
B.

5

- o o - o o - o, o, ho, ho, o -

9

- o, o, ho, ho. ho, ho. Nov - da - lar - ni o...

13

be - zab g'un - cha - lar ho, ho. tong - da ayt - di o..

17

ha - yot o - ti - ni yor, yor, o...

21 yor, yo - ring - ma - ney.

o.. ho, ho. Va shab -

25 bo - da qur - g'ur ilk sa - har o - lib

29 ket - di gul - ning to - ti - ni yor,

33 yor, yor, yo - ring - ma - ney.

ho,

37 Har ba - hor - da shu bo' - lar tak - ror,

41 ho O...

har ba - hor ham shun - day o' - ta - di.

Ho...

45 Qan - cha ti - rish - sam ham u be - or, yel - lar

Ho O...

50 me - ni al - dab ke - ta - di - yo, ho - ho

o...

54 yor, yor, yo - ring - ma - ney.

Yor yor ho,

58 ho. Qan - cha ti - rish - sam ham u be - or,

O...

62 yel - lar me - ni al - dab ke - ta - di - yo,

66 yor, yor, yo - ring - ma - ney.

71

Jon!

75 *mp*

mp
Ma - na sen - ga o - lam o - lam gul (gul)

79

e - ta - ging - ga siq - qa - ni - cha ol (ol)

83 *mf* *f*

mf *f*
Bun - da to - le' har nar - sa - dan mo'l (jon),

87 *mp* *f*

mp *f*
to o'l - gun - cha shu o'l - ka - da qol Jon,

91 *mf*

to o'l - gun - cha shu o'l - ka - da qol.

mf

95 *mp*

Har ba - hor - da shu bo' - lar tak - ror,

mp

Ho

99

har ba - hor ham shun - day o' - ta - di.

Ho

103

Qan - cha ti - rish - sam ham u be - or, yel - lar

Ho O.. ho, ho,

108

me - ni al - dab ke - ta - di - yo,

o..

112 yor, yor, yo - ring - ma - ney.

o.. o.. ho,

116 *p*

ho Qan - cha ti - rish - sam ham u be or, yel - lar

O...

121

me - ni al - dab ke - ta - di - yo,

125

yor, yor, yo - - -

128 *rit.*

ring - ma - ney.

O, o, ho, ho!

Ах ты, степь широкая

Rus xalq qo'shig'i

Хор uchun S. Muzafarova moslashtirgan

Sokin

S. Ах ты, степь ши - ро - ка - я, степь раз -

A. Ах ты, степь ши - ро - ка - я, степь раз -

T. степь раз -

B.

5

доль - на - я. Ши-ро - ка ты ма - туш - ка, про - тя -

доль - на - я. Ши-ро - ка ты ма - туш - ка, про - тя -

9

ну - ла - ся.

ну - ла - ся. Ой, да не степ - ной о -

13

по - ды - ма - ет - ся. То дон - ской ка - рёл

17

зак раз - гу - ля - ет - ся. Не ле - зак раз - гу - ля - ет - ся. Не ле -

21

тай о - рёл низ - ко ко зем - ле. Не гу - тай о - рёл низ - ко ко зем - ле. Не гу - тай

25

ляй ка - зак близ-ко к бе - ре - гу. Ах ты, степь ши -

30

ро - ка - я, степь раз-доль - на - я. Ши-ро-ка ты ма - туш -

35

ка, про - тя - ну - ла - ся. Ах ты, степь ши - ро - ка - я...

Do'stlik

Murtazo she'ri

A. Mansurov musiqasi
Xor uchun S. Muzafarova moslashtirgan

Moderato ♩ = 90

f

5

9 *mf*

S. Ha - yot - da uch - ray - di ju - da ko'p ni - goh, Shu ni - goh ba' - zi - da
Do'st - lik o - g'ush - la - ri, qu - von - chu gul - lar, Qo'l - ni qo'l - ga be - rib

12 *mf*

S. qi - lar se - ni shod. Ha - yot - da uch - ray - di ju - da ko'p ni - goh,
tinch - lik so' - ray - lik. Do'st - lik o - g'ush - la - ri, qu - von - chu gul - lar,

15

S. Shu ni - goh ba' - zi - da qi - lar se - ni shod.
Qo'l - ni qo'l - ga be - rib tinch-lik so'-ray - lik.

A.

T. Shu ni - goh ba' - zi - da qi - lar se - ni shod.
Qo'l - ni qo'l - ga be - rib tinch-lik so'-ray - lik.

17

S. Shu ni - goh kel - ti - rar, shu ni - goh kel - ti - rar
Do'st - lik ni - goh - la - ri, do'st - lik ni - goh - la - ri,

A.

T. Shu ni - goh kel - ti - rar, shu - ni - goh kel - ti - rar
Do'st - lik - ni - goh - la - ri, do'st - lik ni - goh - la - ri,

B.

M...(og'izni yumib)

19

S. kul - gu va qu - vonch, kul - gu va qu - vonch,
si - zu biz bi - lan, si - zu biz bi - lan,

A.

T. kul - gu va qu - vonch, kul - gu va qu - vonch,
si - zu biz bi - lan, si - zu biz bi - lan,

S. Ba' - zi - da kel - ti - rar g'am - lik va ko'z yosh,
Do'st - lik - ka mus - tah - kam pos - bon bo' - lay - lik,

A.

T. Ba' - zi - da kel - ti - rar g'am - lik va ko'z yosh,
Do'st - lik - ka mus - tah - kam pos - bon bo' - lay - lik,

B.

Naqorot: **f**

S. Ba' - zi - da kel - ti - rar g'am - lik va ko'z yosh. Qu -
Do'st - lik - ka mus - tah - kam pos - bon bo' - lay - lik. **f**

A. **f**

T. Ba' - zi - da kel - ti - rar g'am lik va ko'z yosh. Qu -
Do'st - lik - ka mus - tah - kam pos - bon bo' - lay - lik. **f**

B. **f**

S. von - sin, qu - von - sin, qu - von - sin yosh dil-

A.

T. von - sin, qu - von - sin, qu - von - sin yosh dil-

B.

Detailed description: This block contains the musical score for measures 26, 27, and 28. It includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics for the Soprano and Tenor parts are: "von - sin, qu - von - sin, qu - von - sin yosh dil-". The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

S. lar, Qu - von - sin, qu - von - sin, qu -

A.

T. lar, Qu - von - sin, qu - von - sin, qu -

B.

Detailed description: This block contains the musical score for measures 29, 30, and 31. It includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics for the Soprano and Tenor parts are: "lar, Qu - von - sin, qu - von - sin, qu -". The piano accompaniment continues with chords and a bass line.

32

S. von - sin yosh dil - lar. Kul-fat - ni o - son yen-ga - di,

A.

T. von - sin yosh dil - lar. Kul-fat - ni o - son yen-ga - di,

B.

35

S. kul-fat - ni o-son yen-ga - di Do'st de - gan in-son, do'st de - gan in-son, do'st -

A. kul-fat - ni o-son yen-ga - di Do'st de - gan in-son, do'st de - gan in-son, do'st -

T. kul-fat - ni o-son yen-ga - di Do'st de - gan in-son, do'st de - gan in-son, do'st -

B.

38 *mf* tugallash

S. lik... Do'st - lik, do'st - lik,

A. lik... Do'st - lik, do'st - lik,

T. lik... Do'st - lik, do'st - lik,

B. *mf* *cresc.*

41 *rit.* *f*

S. do'st - lik, do'st - lik, do'st - lik.

A. do'st - lik, do'st - lik, do'st - lik.

T. do'st - lik, do'st - lik, do'st - lik.

B. *rit.* *f*

O'zbekiston

Muhiddin Omon she'ri

D.Amanullayeva musiqasi
S.Muzafarova xor uchun moslashtirgan

Moderato

mf *cresc.*

5

dim. *mf*

9 *mf*

Cha-ma-nim-san, i - fo - ring - ga to'yib bo'l - mas,
Dil-dan jo'-shib kuy-la - gay-man iq - bo - ling - ni,

12

Diy-do-ring - ni qi - yo - mat-ga qo'-yib bo'l-mas
Bay-ro-g'ing-ni, yul-duz - la-ring, Hi - lo - ling - ni,

15

Ming-ta jan-nat bo-g'i-dan ham sen mu-qad-das. Ming-ta jan-nat bo-g'i-dan ham
Tang-rim u-lug' qil-sin mu-dom ka-mo-ling-ni, Tang-rim u-lug' qil-sin mu-dom

18

cresc.

sen mu-qad - das.
ka-mo-ling - ni.

S. *f* O'z-be-kis-ton, O'z-be-kis-ton,

A. *f*

T. *f* O'z-be-kis-ton, O'z-be-kis-ton,

B. *f*

cresc.

S. Man-gu so'l-mas ba- ho - rim - san, O'z-be-kis - ton, O'z-be-kis - ton,

A. Man-gu so'l-mas ba- ho - rim - san, O'z-be-kis - ton, O'z-be-kis - ton,

T. 8 Man-gu so'l-mas ba- ho - rim - san, O'z-be-kis - ton, O'z-be-kis - ton,

B. Man-gu so'l-mas ba- ho - rim - san, O'z-be-kis - ton, O'z-be-kis - ton,

S. Bax-ti kul-gan di-yo - rim - san O'z-be-kis - ton, O'z-be-kis - ton.

A. Bax-ti kul-gan di-yo - rim - san O'z-be-kis - ton, O'z-be-kis - ton.

T. 8 Bax-ti kul-gan di-yo - rim - san O'z-be-kis - ton, O'z-be-kis - ton.

B. Bax-ti kul-gan di-yo - rim - san O'z-be-kis - ton, O'z-be-kis - ton.

30

S. Man-gu so'l-mas ba - ho - rim - san, O'z - be - kis - ton, O'z - be - kis -

A. Man-gu so'l-mas ba - ho - rim - san, O'z - be - kis - ton, O'z - be - kis -

T. Man-gu so'l-mas ba - ho - rim - san, O'z - be - kis - ton, O'z - be - kis -

B. Man-gu so'l-mas ba - ho - rim - san, O'z - be - kis - ton, O'z - be - kis -

33

S. ton. Bax - ti kul - gan di - yo - rim - san.

A. ton. Bax - ti kul - gan di - yo - rim - san.

T. ton. Bax - ti kul - gan di - yo - rim - san.

B. ton. Bax - ti kul - gan di - yo - rim - san.

Ona-yer taronasi

J.Jabborov soʻzi

N.Norxoʻjayev musiqasi

Xor uchun S. Muzafarova moslashtirgan

Allegro

Piano introduction, measures 1-4. The music is in 6/8 time with a key signature of one flat (B-flat). It features a rhythmic pattern of eighth and sixteenth notes in both hands.

Piano introduction, measures 5-8. The music continues with the same rhythmic pattern, featuring some chords and rests.

Vocal introduction, measures 9-12. The vocal parts (Soprano and Alto) enter with the lyrics: Dav - ra - ni keng o - ling do'st - lar. The piano accompaniment continues with the same rhythmic pattern.

Piano accompaniment, measures 13-16. The piano continues with the same rhythmic pattern, providing a steady accompaniment for the vocal parts.

Vocal introduction, measures 17-20. The vocal parts (Soprano and Alto) enter with the lyrics: Shi - rin so'z - lar qo - ra ko'z - lar. The piano accompaniment continues with the same rhythmic pattern.

Piano accompaniment, measures 21-24. The piano continues with the same rhythmic pattern, providing a steady accompaniment for the vocal parts.

17

T. 8 Ja - rang - la - sin ho - sil baz - mi

B.

Detailed description: This system contains measures 17 through 20. The Tenor (T.) and Bass (B.) parts are in a 2/4 time signature with a key signature of one flat. The lyrics are: "Ja - rang - la - sin ho - sil baz - mi". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

21

T. 8 Ho - fiz - lar - ning o't - li naz - mi

B.

Detailed description: This system contains measures 21 through 24. The Tenor (T.) and Bass (B.) parts continue the melody. The lyrics are: "Ho - fiz - lar - ning o't - li naz - mi". The piano accompaniment continues with the same rhythmic pattern as the previous system.

25

S. *mf* Qo'-shiq ku - ying ja - rang - la - sin

A. *mf*

T. *mf*

B. *mf*

o - - - - -

Detailed description: This system contains measures 25 through 28. It introduces a Soprano (S.) part with the lyrics: "Qo'-shiq ku - ying ja - rang - la - sin". The Alto (A.), Tenor (T.), and Bass (B.) parts have long rests, indicated by a large horizontal line. The piano accompaniment continues with the same rhythmic pattern. Dynamics include *mf* (mezzo-forte).

29

S. Ra - qs - la - ring sho'x rang - lan - sin

A.

T.

B.

Detailed description: This block contains the musical score for measures 29 through 32. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The Soprano part has lyrics: "Ra - qs - la - ring sho'x rang - lan - sin". The piano accompaniment consists of a right-hand melody and a left-hand bass line. The key signature has one flat (B-flat), and the time signature is 4/4. The Soprano part has a fermata over the final note of the phrase.

33

S. Yi - git qi - zing dong ta - rat - sin

A.

T.

B.

Detailed description: This block contains the musical score for measures 33 through 36. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The Soprano part has lyrics: "Yi - git qi - zing dong ta - rat - sin". The piano accompaniment consists of a right-hand melody and a left-hand bass line. The key signature has one flat (B-flat), and the time signature is 4/4. The Soprano part has a fermata over the final note of the phrase.

37 | 1.

S. Meh - ri dar - yo O'z - be - kis - ton.

A.

T.

B.

41 | 2.

S. Meh - ri dar - yo ko'k - si os - mon O'z - be - kis - ton

A.

T. Meh - ri dar - yo ko'k - si os - mon O'z - be - kis - ton

B.

44

S. O'z - be - kis - ton

A. O'z - be - kis - ton

T. O'z - be - kis - ton

B. O'z - be - kis - ton

Vodiyalarda, vohalarda,
 Barcha-barcha sohalarda
 Bol undurdik, nur undurdik,
 Gavhar-u, yoqut undurdik.
 Ozodmisan, obodmisan,
 Yaxshilikdan bunyodmisan,
 Mening ezgu niyatimsan
 Mehri daryo O'zbekiston.
 Ko'ksi osmon O'zbekiston!

Navro'z bugun

N. Narzullaev so'zi

N. Norxo'jayev musiqasi

Xor uchun S. Muzafarova moslashtirgan

Allegretto ♩ = 100

Piano introduction, measures 1-3. The music is in 3/4 time with a key signature of two sharps (F# and C#). The tempo is marked Allegretto at 100 beats per minute. The piece begins with a forte (f) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

Piano introduction, measures 4-6. The melodic line in the right hand continues with grace notes and rests, while the left hand maintains the eighth-note accompaniment.

Vocal entry, measures 7-9. The vocal parts (Soprano and Alto in the top staff, Tenor and Bass in the bottom staff) enter in measure 7. The lyrics are: "Bu-gun oz'-ga-cha-dir ko'n-gil-". The piano accompaniment continues with the same rhythmic pattern.

Piano accompaniment, measures 7-9. The piano continues with the eighth-note accompaniment in the left hand and chords in the right hand.

Vocal entry, measures 10-12. The vocal parts enter in measure 10. The lyrics are: "lar may - li Bax-ti-yor bu dam - lar Nav-ro'z tu-fay - li". The piano accompaniment continues with the same rhythmic pattern.

Piano accompaniment, measures 10-12. The piano continues with the eighth-note accompaniment in the left hand and chords in the right hand.

13

S. A. Ba-hor qo' shi-g'i-ni kuy-lay - di o'l-kam, Chor-lay - di bag' ri - ga su - ma -

T. B.

16

S. A. lak say - li. Bu-gun o'z-ga-cha-dir ko'n-gil lar may - li.

T. B.

19

S. A. Bax-ti-yor bu dam - lar Nav-ro'z tu-fay-li. Ba-hor qo'-shi-g'i-ni kuy-lay-

T. B.

22

S. A. di o'1 - kam, chor-lay - di bag' ri - ga su - ma - lak say - li.

T. B.

25

Naqorat:

S. A. El - da kat - ta shod - yo - na - dir shod - yo - na - dir Qo' - li - miz -

T. B.

28

S. A. da gul yo - na - dir, gul yo - na - dir. Yal - la - lar - dan dil qo - na - dir, dil qo - na - dir

T. B.

31

S. A. Nav - ro'z bu - gun! El - da kat -

T. B.

34

S. A. ta shod - yo - na - dir, shod - yo - na - dir qo' - li - miz - da gul yo - na dir, gul yo - na - dir.

T. B.

37

S. A. Yal - la - lar - dan dil qo - na - dir, dil qo - na - dir Nav - ro'z bu - gun.

T. B.

40

S.
A.

Nav - ro'z bu - gun.

T.
B.

43

S.
A.

Nav-ro'z bu - gun!

T.
B.

Bugun o'zgachadir ko'ngillar mayli
Baxtiyor bu damlar Navro'z tufayli.
Bahor ko'shig'ini kuylaydi o'lkam,
Chorlaydi bag'riga sumalak sayli.

Naqorat: Elda katta shodyonadir,
Qo'limizda gul yonadir.
Yallalardan dil qonadir,
Navro'z bugun!

O'ynang, kuling, qolmang yana armonda,
Sho'x bulbullar jo'r bo'ladi bo'stonda,
Tilak qilib fotihaga qo'l oching,
"Omin" degay farishtalar osmonda.

Naqorat: Elda katta shodyonadir,
Qo'limizda gul yonadir.
Yallalardan dil qonadir,
Navro'z bugun!

Obod Vatanim

Muqaddas Solih qizi

N. Norxo'jaev musiqasi
Xor uchun S. Muzafarova moslashtirgan

Allegretto ♩ = 100

The score is written for piano and voice. It begins with a piano introduction in 3/4 time, marked **Allegretto** with a tempo of 100 beats per minute. The piano part consists of two staves (treble and bass clef). The vocal parts are for Soprano (S.) and Alto (A.), with Tenor (T.) and Bass (B.) parts indicated but not written. The lyrics "O - lam uz - ra," are written under the vocal staves. The score is divided into systems, with measures 3, 5, 7, and 9 marked at the beginning of their respective systems. A repeat sign is placed at the end of measure 8. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some chords and rests in the vocal lines.

11

S. A. O - lam uz - ra ta - rat - moq - da nur

T. B.

13

S. A. Bun - da bar - cha Bun - da bar - cha el - lar ya - shar xur

T. B.

15

S. A. Ol - tin tup - ro - g'i - da

T. B.

17

S. A. Ol - tin tup - ro - gi - da u - nar dur

T. B.

19

S. A. O - bod Va - ta - nim boy - lik - ka kon - san

T. B.

21

S. A. O - bod Va - ta - nim boy - lik - ka kon - san Mening Va - ta - nim O'z - be - kis - ton san.

T. B.

23

S.
A.

T.
B.

Me - ning Va - ta - nim O'z - be - kis - ton - san.

25

S.
A.

T.
B.

27

Buyuk O'zbekiston

A. Mo'min sheri

D. Sultoniyezova musiqasi
Xor ucun S. Muzafarova moslashtirgan

Allegro moderato

Measures 1-5 of the piano introduction. The music is in 4/4 time, key of B-flat major. The right hand features a rhythmic pattern of quarter notes with eighth rests, while the left hand plays a steady bass line of quarter notes.

Measures 6-8 of the piano introduction. The right hand has a melodic line with a slur over measures 7-8, while the left hand continues the bass line.

Measures 9-12. The vocal line (S.) begins with the lyrics: "Yer yu-zi - da mil - lat ko'p Zo'r miz de-gandav lat ko'p." The piano accompaniment continues with the same rhythmic pattern as the introduction.

Measures 13-16. The vocal line (S.) continues with the lyrics: "Bir o'l-ka bor go' - zal xo'p Dun yo-ga don g'i dos - ton." The piano accompaniment continues with the same rhythmic pattern.

17 *mf*

S. Bu bu-yuk O'z-be-kis - ton

A. *mf*

T. *mf*
8 Bu bu-yuk O'z-be-kis - ton

B. *mf*

21

S. Dar-yo - la - ri Za-raf - shon, tog' - la - ri - da ol - tin kon. Ko' kat - la - ri tu - tar don

A.

T. *mf*
8 Dar - yo - la - ri, tog' - la - ri - da Ko' kat - la - ri tu - tar don

B. Ko' - kat - la - ri

24

S. Dun-yo - ga don - g'i dos - ton bu bu-yuk O'z-be - kis - ton

A.

T. Dun-yo - ga don - g'i dos - ton bu bu-yuk O'z-be - kis - ton

B. Gun - yo - ga bu

27

S. Dar-yo - la - ri Za-raf - shon, Tog' la - ri - da ol - tin kon Ko' kat - la - ri tu - tar don

A.

T. Dar-yo - la - ri tosh - qin Tog' la - ri - da ol - tin Ko' kat - la - ri tu - tar

B. Dar-yo - la - ri tosh - qin Tog' la - ri - da ol - tin Ko' kat - la - ri tu - tar

30

S. *Dun-yo - ga don - g'i dos - ton bu bu-yuk O'z-be - kis - ton*

A.

T. *Dun-yo - ga don - g'i dos - ton bu bu-yuk O'z-be - kis - ton*

B. *Dun-yo - ga don - g'i bu*

33

S. *O'z-be - kis - ton.*

A.

T. *O'z-be - kis - ton.*

B.

37



Piano accompaniment for measures 37-39. The music is in a minor key with a 3/4 time signature. It features a steady bass line and chords in the right hand.

40

S. Dar-yo - la - ri Za-raf-shon Tog' la - ri - da ol - tin-kon Ko' kat - la - ri tu - tar don

A.

T. Dar - yo - la - ri, tog' - la - ri - da

B. Ko' - kat - la - ri

Vocal and piano accompaniment for measures 40-42. The vocal parts (Soprano, Alto, Tenor, Bass) have lyrics in Uzbek. The piano accompaniment continues with chords and a bass line.

43

S. Dun-yo - ga don - g'i dos - ton Bu bu-yuk O'z-be - kis - ton.

A.

T. Dun-yo - ga don - g'i dos - ton Bu bu-yuk O'z-be - kis - ton.

B. Dun - yo - ga bu

Vocal and piano accompaniment for measures 43-45. The vocal parts continue with lyrics. The piano accompaniment provides harmonic support.

S. Dar-yo - la - ri Za-raf-shon Tog' la - ri - da_ ol - tin kon Ko' kat-la - ri tu - tar don

A.

T. 8 Dar-yo - la - ri Za-raf-shon Tog' la - ri - da_ ol - tin kon Ko' kat-la - ri tu - tar don

B. Dar-yo - la - ri tosh - qin Tog' la - ri - da ol - tin Ko' kat-la - ri tu - tar

S. Dun-yo - ga don - g'i dos - ton Bu bu-yuk O'z-be-kis - ton

A.

T. 8 Dun-yo - ga don - g'i dos - ton Bu bu-yuk O'z-be-kis - ton

B. Dun-yo - ga don - g'i bu

52

Musical score for measures 52-53. The score is for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The lyrics are "O'z - be - kis - ton,". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

54

Musical score for measures 54-55. The score is for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The lyrics are "O'z - be - kis - ton.". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

Bu yurtning yoshlari

X. Muhammad she'ri

Sh.Yormatov musiqasi
Xor uchun S. Muzafarova moslashtirgan

Vals

Measures 1-4 of the piano introduction. The music is in 3/8 time with a key signature of three flats. It begins with a forte (*f*) dynamic. The right hand features a melodic line with grace notes, while the left hand provides a steady accompaniment of chords.

Measures 5-10 of the piano introduction. The melodic line continues with grace notes and a rising eighth-note pattern. The accompaniment remains consistent with the previous section.

Measures 11-16 of the piano introduction. The music transitions to a piano (*p*) dynamic. The right hand has a more active melodic line with grace notes, and the left hand continues with chordal accompaniment.

Solo vocal line, measures 17-20. The melody is in a single staff with a mezzo-forte (*mf*) dynamic. The lyrics are:

1. Dar - yo - lar top - to - za oq - sa - lar
2. Kek - sa - lar iz - zat - li bo'l - sa - lar

Measures 17-20 of the piano accompaniment. The music continues with a mezzo-forte (*mf*) dynamic, providing harmonic support for the vocal line.

Solo vocal line, measures 21-24. The melody continues with a mezzo-forte (*mf*) dynamic. The lyrics are:

Oq - shom - da ming chi - roq yoq - sa - lar
O - na - lar shod - lik - ka to'l - sa - lar

Measures 21-24 of the piano accompaniment. The music concludes with a mezzo-forte (*mf*) dynamic, ending with a final chord.

25 *mf*

S. A. *mf*

1. Dar - yo - lar top - to - za oq - sa - lar
 2. Kek - sa - lar iz - zat - li bo'l - sa - lar

T. B.

29

S. A.

Oq - shom - da ming chi - roq yoq - sa - lar
 O - na - lar shod - lik - ka to'l - sa - lar

T. B.

33

Solo

O - dam - lar ku - li - shib boq - sa - lar
 Gul - zor - lar yay - ra - shib kul - sa - lar

37

Solo

bi - ling - ki bu yurt - ning yosh - la - ri

41

S.
A.

O - dam - lar ku - li - shib boq - sa - lar
Gul - zor - lar yay - ra - shib kul - sa - lar

T.
B.

45

S.
A.

bi - ling - ki bu yurt - ning yosh - la - ri

T.
B.

49

S.
A.

Meh - ri - bon,
Bi - lim - don

sog' - o - mon
g'a - zal - xon

T.
B.

53

S.
A.

bi - ling - ki bu yurt - ning yosh - la - ri.

T.
B.

57

61

65 *f*

Solo

Tinch o - mon bo'l - sa gar ma - hal - la
 E - lat - lar do'st - lik - ni kuy - la - sa

69

Solo

qo'-shiq - lar yang - ra - sa ba - ral - la
 el - chi - lar el - lar - ni u - la - sa

73

Solo

Ta - ral - sa yor - yo - ru al - la - lar
 O - dam - lar bir - bi - rin siy - la - sa

77

Solo

bi - ling - ki bu yurt - ning yosh - la - ri

81

Solo

85

89

S.
A.

T.
B.

f

Tinch o - mon bo'l - sa gar ma - hal - la
E - lat - lar do'st - lik - ni kuy - la - sa

f

93

S.
A.

T.
B.

qo'-shiq - lar yang - ra - sa ba - ral - la
el - chi - lar el - lar - ni u - la - sa

97

S.
A.

T.
B.

Ta - ral - sa yor - yo - ru al - la - lar
O - dam - lar bir - bi - rin siy - la - sa

101

S.
A.

T.
B.

Bi - ling - ki bu yurt - ning yosh - la - ri

104

S.
A.

T.
B.

108

112

115

118

S.
A.

Meh - ri - bon
Bi - lim - don

sog' o - mon
g'a - zal - xon

T.
B.

122

S.
A.

T.
B.

Bi - ling - ki bu yurt - ning yosh - la - ri

126

S.
A.

T.
B.

Bi - lim - don g'a - zal - xon

130

S.
A.

T.
B.

Bi - ling - ki bu yurt - ning yosh - la - ri

Bu mening sevgim

Anvar Xoji so'zi

G'. Xoliqov musiqasi
Vokal ansambli uchun S. Muzafarova moslashtirgan

Sho'x

Piano accompaniment for measures 1-4. The music is in 4/4 time with a key signature of one flat (B-flat). The melody starts with a *mf* dynamic. The bass line consists of quarter notes, while the treble line features eighth notes and quarter notes.

Piano accompaniment for measures 5-8. The music continues in the same style. Measure 8 ends with a *f* dynamic marking. The bass line continues with quarter notes, and the treble line has eighth and quarter notes.

Vocal entry for Soprano (S.) and Tenor (T.). The lyrics are: 1. Yu-zing - dan nur soch - sa meh-rim qu-yo - shi. The vocal lines are in 4/4 time, with the Soprano line starting with a quarter note and the Tenor line with a half note.

Piano accompaniment for measures 9-12. The music features a steady bass line of quarter notes and a treble line with chords and eighth notes.

Vocal entry for Soprano (S.) and Tenor (T.). The lyrics are: Qal-bing - ni qam ra - sa sev-gi dun- yo - si. The vocal lines are in 4/4 time, with the Soprano line starting with a quarter note and the Tenor line with a half note.

Piano accompaniment for measures 13-16. The music continues with a consistent bass line and treble accompaniment.

17

S. A. Bog' ke-zib o'r - tan-sa tong-lar sev - gi-lim.

T. B.

21

S. A. Bu me-ning sev - gim. Bu me-ning sev - gim.

T. B.

25

S. A. Bu me-ning sev - gim. Bog' ke-zib o'r - tan-sa

T. B.

29

S.
A.

tong-lar sev - gi - lim. Bu me-ning sev - gim.

T.
B.

33

S.
A.

Bu me-ning sev - gim. Bu me-ning sev - gim.

T.
B.

37

40

S. A. Qo'-ling - dan ye-tak - lab ket - sa gar ha - yot.

T. B.

44

S. A. Yo'- ling - da o-chil - sa che-cak - lar ter ol.

T. B.

48

S. A. Qal - bing - ni rom et - sa gul - lar sev - gi - lim.

T. B.

52

S. A. Bu me-ning sev - gim. Bu me-ning sev - gim.

T. B.

56

S. A. Bu me - ning sev - gim. 1.

T. B.

Kaytarish uchun Tamomlash uchun

f *f*

Mehnating bobida noming taratsam
Cho'llarda rang - barang chaman yaratsang.
Gullardan men uchun uzsang sevgilim.
Bu mening sevgim.
Har sahar bulbuldan qo'shiq tinglasang
Jajjigina tilin agar anglasang.
Shaydoyi bulbulni ko'rsang sevgilim
Bu mening sevgim.

Qalam qoshingda

T. To'la so'zi

I. Akbarov musiqasi
Vokal ansambli uchun S. Muzafarova moslashtirgan

Moderato

The first system of the score is a piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The music features a melodic line in the treble staff and a harmonic accompaniment in the bass staff, primarily using chords and single notes.

6

T. B. Tol bar - ga - gi so - ching - da, to' l - gan yo - shing - da. Iq - bo - ling - ga

The second system contains the first vocal line. The vocal line is written in the bass clef staff, and the piano accompaniment is in the treble and bass clef staves. The lyrics are: "Tol bar - ga - gi so - ching - da, to' l - gan yo - shing - da. Iq - bo - ling - ga". The piano accompaniment continues with chords and melodic fragments.

11

T. B. mu - yas - sar yo - ring qo - shing - da. Sev - gan yo - ring

The third system contains the second vocal line. The vocal line is in the bass clef staff, and the piano accompaniment is in the treble and bass clef staves. The lyrics are: "mu - yas - sar yo - ring qo - shing - da. Sev - gan yo - ring". The piano accompaniment features a more active melodic line in the treble staff.

15

T. B. yo - ning - da, sev - gi yo - shing - da.

The fourth system contains the third vocal line. The vocal line is in the bass clef staff, and the piano accompaniment is in the treble and bass clef staves. The lyrics are: "yo - ning - da, sev - gi yo - shing - da.". The piano accompaniment concludes with a final chord in the bass staff.

18

T. B.

Seh - ring bor - mi ko' - zing - da qa - lam qo - shing -

21

T. B.

da.

25

T. B.

Gul uz-dim das - ta-das-ta,

29

T. B.

Sen-ga ha - vas - da.

33

T.
B.

Gu - lim - ni ol, shu gul - ga meh - rim - pay - vas - ta.

37

T.
B.

Sev-gan yo-ring yo-ning - da, sev-gi yo-shing da.

41

T.
B.

Seh-ring bor-mi ko'-zing-da, qa-lam qo-shing - da.

46

50

S.
A.

Bog' lar-ga yo'l sol as - ta go'-yo gul-das - ta.

55

S.
A.

An - vo - yi lo - la - lar ham qol- sin ha - vas - da.

59

S.
A.

Sev-gan yo-ring yo-ning-da sev - gi yo - shing - da.

63

S.
A.

Seh-ring bor-mi ko'-zing-da qa-lam qo-shing - da.

67

71

T. B.

Gul uz-dim das - ta-das-ta, Sen-ga ha - vas -

75

T. B.

da. Gu-lim-ni ol,

79

T. B.

shu gul - ga meh-rim pay-vas - ta. Sev-gan yo-ring yo-ning - da,

84

T.
B.

sev-gi yo- shing - da. Seh-ring bor-mi ko'-zing-da, qa-lam qo-shing

89

S.
A.

Seh-ring bor-mi ko'-zing-da,

T.
B.

- da.

93

S.
A.

qa - lam qo-shing - da.

T.
B.

Bahor

R. Xatamova she'ri

R. To'lashev musiqasi
Xor uchun S. Muzafarova moslashtirgan

Andante con moto

mf

5

dim. mp

9

S. Ha - ya - jon - da ku - tib ol - dik ba - hor - ni, ko'z - lar - da se - vinch, qalb -

mp

12

S. lar - da na - hor - ni. Yo - nib - yo - nib dil - lar - da se - vinch - lar

15

S. 

qalb - lar - da shi - rin, shi - rin ha-yol - lar.

17

S. 

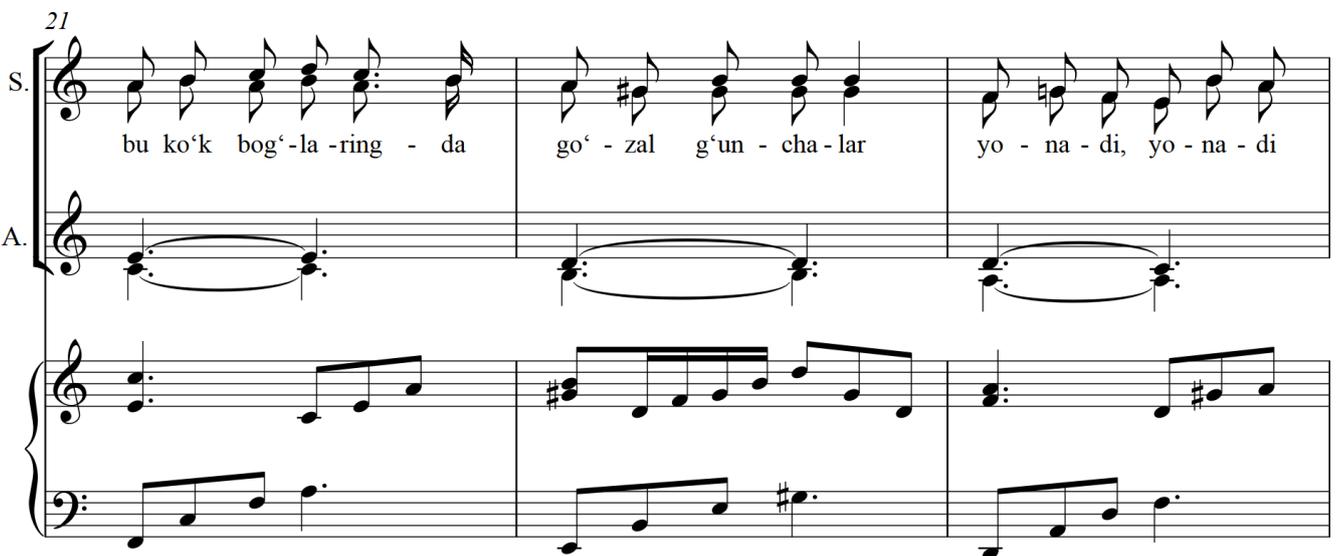
Qu - yosh - dan go' - zal nur - lar so - chi - lar,

19

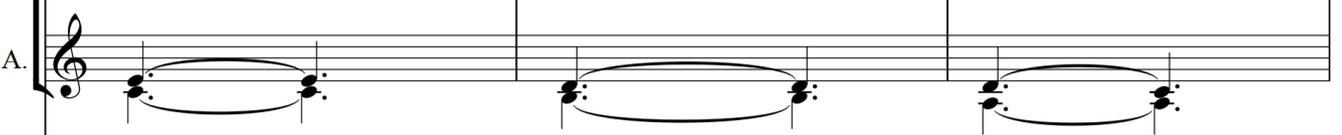
S. 

bog' - la - rim - da o - chil - di gul - lar,

21

S. 

bu ko'k bog' - la - ring - da go' - zal g'un - cha - lar yo - na - di, yo - na - di

A. 

24

S. dil - gi - nam. Ba -

A.

dim.

Naqorat:

26 hor, ba - hor kel - ding sen ba - hor, sen

S. M.. m...

A.

T. B.

mf

28 qalb - lar - ga nur sol - ding ba - hor.

S. m... m...

A.

T. B.

mp

30 go' - zal bo - g'u a - tir gul - lar - ni hid - la - rin ta - rat - ding

S. A. m... m..

T. B.

33 sen ba - hor. Ba - hor, ba - hor kel - ding sen ba - hor, sen

S. A. A... a...

T. B.

mf

36 qalb - lar - ga nur sol - ding ba - hor.

S. A.

T. B.

mp

38 go' - zal bo - g'u a - tir gul - lar - ni hid -

S. A.

T. B.

40 la - rin ta - rat - ding sen ba - hor.

S. A.

T. B.

8^{va}

43

mf

47

49 Naqorat:

Dehqon bobolar mehnat mo‘l bo‘lsin
 Zaminimiz doim nurlarga to‘lsin.
 Vatanim jonu-dilim o‘zbeğim
 Bag‘ringda insonlar yayrab kulsin.

Yurt boshimiz bor, yurtimiz tinchdur
 Osmonimiz musaffo va tiniqdur,
 Bag‘ringda o‘sgan go‘zal g‘unchalar
 Yayraydi yayraydi shunchalar.

Naqorat:

Bahor-bahor kelding sen bahor
 Sen qablarga nur solding bahor.
 Go'zal bog‘u atirgullarni
 Hidlarin taratding sen bahor
 Bahor-bahor kelding sen bahor
 Sen qablarga nur solding bahor
 Go'zal bog‘u atirgullarni
 Hidlarin taratding sen bahor

Tinchlik nashidasi

N. Narzullaev she'ri

D. Amanullayeva musiqasi
Xor uchun S. Muzafarova moslashtirgan

Moderato

The piano accompaniment consists of four systems of two staves each (treble and bass clef). The key signature has one flat (B-flat) and the time signature is 4/4. The first system starts with a dynamic marking of *mf*. The right hand features complex rhythmic patterns with triplets and sextuplets. The left hand provides a steady bass line. Measure numbers 1, 3, 5, and 7 are indicated at the beginning of their respective systems.

Allegro

This section includes a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef and a common time signature (C). It begins with a dynamic marking of *mf*. The lyrics are: "Shab nam lar - ga ha - va - sin ke - lar, ta - ro - vat - li tong - gi tuy g'ul - lar." The piano accompaniment consists of two staves (treble and bass clef) with a common time signature (C). The right hand has a complex, swirling texture, while the left hand has a simple bass line. Measure numbers 9, 10, 11, and 12 are indicated at the beginning of their respective systems.

13

S. A. Shab - bo - da - lar sa - lom - lar yo'1 lar, to' sha - lar - di yer - ga yog' du - lar.

T. B.

17

S. A. Yurt os - mo nin yon - di - rib, por lab, be - za gayman yul - du - zi bo' lib.

T. B.

21

S. A. Dunyo - lar - ni tinchlik - ga chor lab, ya shagayman hur in - son bo' lib.

T. B.

25 **Naqorat:**

S. A. Bir - bi rin - giz se - ving, o - dam -

T. B.

f

28

S. A. lar, me - hr bi - lan go' - zal -

T. B.

f

31

S. A. dir o - lam. Ku - lib

T. B.

34

S. A. boq - sin baxt - li tinch, dam - lar,

T. B.

37

S. A. bag' - ri - miz - da yash - na sin ko'k -

T. B.

40

1. lam. Bir - bi - //lam. //lam.

2. tamomlash uchun

S. A.

T. B.

2. Dars olsinlar kelib bulbular,
Chaman aro xonishni bizdan.
Kulib boqsin baxtli tinch, damlar,
O'rgansinlar yonishni bizdan.
Yurt osmonin yondirib, porlab,
Bezagayman yulduzi bo'lib.
Dunyolarni tinchlikga chorlab,
Yashagayman hur inson bo'lib.

Naqorat:
Bir-biringiz seving, odamlar,
Mehr bilan go'zaldir olam.
Kulib boqsin baxtli tinch, damlar,
Bag'rimizda yashnasin ko'klam.

Yoshligim

I. Jiyanov she'ri

D. Amanullayeva musiqasi
Xor uchun S. Muzafarova moslashtirgan

Moderato con anima

4

7

mf

Piano accompaniment for measures 4-9. The music is in 3/4 time, key of B-flat major. It features a melody in the right hand and a bass line in the left hand. The dynamic is marked *mf*.

10

mf

Qizlar: Gul - la - gan bog' - lar - ni kez - gan - da,
Yigitlar: Men - ga ya - qin bo'l - di yul - duz - lar,

mf

Vocal and piano accompaniment for measures 10-12. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The dynamic is marked *mf*.

13

or - zu - lar bag' - ri - da suz - gan - da.
ya - qin - roq - dir hat - to den - giz - lar.

Vocal and piano accompaniment for measures 13-15. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The dynamic is marked *mf*.

15

Dil - ga baxt suv - ra - tin chiz - gan - da,
Nur - ga to' - la bu yosh - lik kez - da,

17

Va - tan se - ning meh - ring - ni sez - dim,

19

Va - tan se - ning meh - ring - ni sez - dim.

21

2. Naqorat:
dim. O, yosh - li - gim, qa - not ber - men -

23

S. A. ga, al - yor ay - tay, ha - yot, men sen -

T. B.

25

S. A. ga. Yu - ra - gim - dan ket - ma, mu - hab -

T. B.

27

S. A. bat, bo - shim uz - ra qu - yosh bo'l - gin,

T. B.

29

S. A. baxt!

T. B.

yu - ra - gim - dan ket - ma, mu - hab -

31

S. A. bat,

T. B.

bo - shim uz - ra qu - yosh bo'l - gin,

33

S. A. Baxt!

T. B.

tamomlash ucun

yu - ra - gim - dan ket - ma, mu - hab -

35

S.
A.
T.
B.

bat, bo - shim uz - ra qu - yosh bo' l - gin, Baxt!

2. Bu tiniq buloqlar suvida,
 Bu mayin shabboda kuyida.
 Osuda, tinch diyor qo'ynida,
 Vatan - sening mehringni sezdim,
 Vatan - sening mehringni sezdim.

3. Ming yillik chinorlar so'z ochsa,
 Ko'xna bu minorlar yuz ochsa.
 Qalbmida bir g'urur ko'z ochsa,
 Vatan - sening mehringni sezdim,
 Vatan - sening mehringni sezdim.

Naqorat:

O, yoshligim, qanot ber menga,
 Alyor aytay, hayot, men senga.
 Yuragimdan ketma, muhabbat,
 Boshim uzra quyosh bo'lg'in Baxt!
 Yuragimdan ketma, muhabbat,
 Boshim uzra quyosh bo'lg'in Baxt!

O'zbek bolasi

G. Asqarova she'ri

Sh. Zokirov musiqasi

Con moto

Xor uchun S. Muzafarova moslashtirgan

measures 1-3 of the piano introduction. The music is in 3/4 time, B-flat major, and starts with a mezzo-forte (*mf*) dynamic. The right hand features chords and moving lines, while the left hand provides a steady bass line.

4

measures 4-5 of the piano introduction. The right hand continues with melodic and harmonic development, and the left hand maintains the bass line.

6

measures 6-8 of the piano introduction. The piano accompaniment continues, leading into the vocal entry.

9 *mp*

S. *mp*

1 Ko'k da - lam, ko'm - ko'k da - lam o -
2. Par - cha yer, par - cha bu - lut

measures 9-11. The vocal line enters with a mezzo-piano (*mp*) dynamic. The piano accompaniment continues with chords and moving lines.

11

S.

zod di yo - rim da - la - si,
par - cha os - mon - ga shu - kur,

measures 11-13. The vocal line continues with the lyrics, and the piano accompaniment provides harmonic support.

13

S.

Bir - to - mon qay - nar bu - loq bir
Men - ga taq - dir tuh - va - si

15

S.

yon - da oy - ning shu' - la - si.
nur - li ma - kon - ga shu - kur.

17

S.
A.

Un - da bul - bul chah - cha - hi
Tush - ma - gay to' - kil - ma - gay

19

S.
A.

bun - da qum - ri no - la - si.
soch - la - ring bir to - la - si.

21

S.
A.

Han - da - lak u - chun hi - nech di - nar - sa - dan ul - qayt -

23

S.
A.

g'ay - di o'z - bek bo - la - si.
may - di o'z - bek bo - la - si.

25

S.
A.

(M...)

T.
B.

O, ha-yot, gul - gul ha-yot, ha - mi - sha bor bo'l -

28

S. A.

T. B.

- gin ha - yot, bax - ti - ma ko'z teg - ma - sin

31

S. A.

T. B.

men - ga yor bo'l - gin ha - yot. Tar - qa - lib - mas,

34

S. A.

T. B.

to'p - la - nib, jam - la - nib har jo - la - si.

37

S. A. Bir tan - u bir jon bo' - lib ko' - pay - di o'z - bek

T. B.

40

S. A. bo - la - si.

T. B.

1.2.

8^{va}

43

mf

47

52 *f*

T. B. Biz a - hil, o - lam a - hil, gu - lu, gi - yoh -

55

T. B. lar a - hil. Tog' - da - gi tosh - lar a - hil bog' -

58

T. B. lar - da yap - roq - lar a - hil. Hush e - rur sho -

61

T. B. tut - la - ring suv bo' - yi - da so - ya - si

64

S. A. tut be- shik - lar bag' - ri - da ul - g'ay - di o'z - bek

T. B.

67

S. A. bo - la - si.

T. B.

69

S. A. *ff* A - hil bo'l - gin xal - qim.

T. B. *ff*

To Coda

8^{va}

Ey, aziz yurtim!

I. Jiyanov soʻzi

R. Sharipov musiqasi
Xor uchun S. Muzafarova moslashtirgan

Moderato

mf

6

10

T.
B.

Bag' - ring - da o's - dim do'st - la - rim bi - lan

14

T.
B.

ar - - mon bil - may.

18

T.
B.

Ya - lang o - yoq - da cho - pib yu - rar - dim

22

T.
B.

hech nar - sa - ni o'y - la - may.

26

S.
A.

O - na - jo - nim ayt - gan al - la ku - yin - da

T.
B.

30

S. A. jo - nim - ga kir - gan.

T. B.

34

S. A. Va - tan tuy - g'u - sin men his qi - la - man

T. B.

38

S. A. sen - ga qa - rab to'y - may.

T. B.

42

S. A. Va - tan tuy - g'u - sin men his qi - la - man

T. B.

46

S. A. sen - ga qa - rab to'y - may.

T. B.

51

Naqorat:

S. A. Ey, a - ziz yur - tim

T. B.

Naqorat:

55

S.
A.

se - ni kuy - lay - man,

T.
B.

59

S.
A.

har ku - ni sen - ga

T.
B.

64

S.
A.

baxt - ni ti - lay - man.

T.
B.

67

S.
A.
T.
B.

Bag'ringda o'sdim do'stlarim bilan armon bilmay.
 Yalang oyoqda chopib yurardim hech narsani o'ylamay.
 Onajonim aytgan alla kuyida jonimga kirgan.
 Vatan tuyg'usin men his qilaman senga qarab to'yamay.

Naqorat:

Ey, aziz yurtim seni kuylayman,
 Har kuni senga baxtni tilayman.

Dunyoda ko'pdir go'zal shaxarlar, go'zal yurtlar.
 Men uchun sendan chiroyli joy yo'q ko'rking dilim shod etgay.
 Ajdodlarim o'tgan shu yerda yashash menga buyuk baxt
 Ko'rib bu kuning ertang o'ylasam boshim ko'kga yetgay.

Naqorat:

Ey, aziz yurtim seni kuylayman,
 Har kuni senga baxtni tilayman.

Bir kam dunyo

J. Hoshimov so'zi

Sh. Zokirov musiqasi

Andante

Xor uchun S. Muzafarova moslashtirgan

Piano accompaniment for measures 1-5. The music is in 4/4 time with a key signature of two sharps (F# and C#). The right hand features a melodic line with a half-note chord at the end of measure 1, followed by eighth-note patterns. The left hand provides a steady bass line with quarter notes.

Piano accompaniment for measures 6-10. The right hand continues the melodic development with a half-note chord at the end of measure 6 and eighth-note patterns. The left hand maintains the bass line with quarter notes.

Piano accompaniment for measures 11-15. The right hand features a melodic line with a half-note chord at the end of measure 11 and eighth-note patterns. The left hand maintains the bass line with quarter notes.

S.
A. **Go - hi - da g'am goh qu - vonch**

Piano accompaniment for measures 16-19. The right hand features a melodic line with a half-note chord at the end of measure 16 and eighth-note patterns. The left hand maintains the bass line with quarter notes. The dynamic marking *mp* is present.

S.
A. **al - la - qan - day tash - vish - lar go - hi gu - mon**

Piano accompaniment for measures 20-23. The right hand features a melodic line with a half-note chord at the end of measure 20 and eighth-note patterns. The left hand maintains the bass line with quarter notes.

23

S. A. goh i - shonch qalb qa - fa - sin to'1 - di - rar.

T. B. O' - zi - miz - ga

mf

27

T. B. i - sho - nib goh - ki bir - ga bo - ra - miz mu - si - bat yet -

mp

cresc.

31

S. A. Bu ha - yot den -

T. B. -gan cho - g'da za - if tit - rab qo - la - miz.

mp

mp

35

S.
A.

- gi - zi - da biz mis - li bir tom - chi - lar

T.
B.

har tom - chi a -

cresc.

39

T.
B.

- ma - li - dan dun - yo tu - rib to' - qi - lar.

dim.

p

43 **Naqorat:**

S.
A.

Bir - kam dun yo o - o - o shod, hur - ram - lik ham qay -

T.
B.

ff

Naqorat:

f

47

S.
A.

-g'u un - da bir - ga tu - rar bir kam dun - yo - o - o -

T.
B.

51

S.
A.

- o, bir kam dun - yo yax - shi - lik va yo - mon -

T.
B.

55

S.
A.

-lik mu - dom bax - sin su - rar

T.
B.

M...

59 *mf*

S. A. Bir kam dun yo si - no - ving - dan o' - tish -

T. B. *mf*

63

S. A. ga har kun ma - dad na - jot ti - lar.

T. B.

68 *mf*

73

78

83

S.
A.

Mu - hab - bat shi - rin o - g'u ishq qu - li - ga

T.
B.

M... M...

mp

87

S.
A.

ay - la - nib be - va - fo - ning ah - di - ga

T.
B.

M...

90

S. A. goh qo - la - miz al - da - nib. *mf*

T. B. Ma - shaq - qat - li

93

S. A. bu ha - yot as - li - da bir mu - al - lim hom sut em - gan

T. B. *mp*

cresc.

97

S. A. Baxt, boy - lik - ka

T. B. *mp*

ban - da - lar un - dan ol - may - miz ta' - lim.

mp

101

S. A. cho'm - gan - da yo' - qo - ta - miz ha - lo - vat

T. B. Dun - yo bir kam-

cresc.

105

S. A. - li - gi - ga hech qi - lol - may - miz to - qat.

T. B. - li - gi - ga hech qi - lol - may - miz to - qat.

dim. *p*

109 **Naqorat:**

S. A. **ff** Bir - kam dun - yo o - o - o shod, hur - ram - lik ham qay -

T. B. **ff** Bir - kam dun - yo o - o - o shod, hur - ram - lik ham qay -

Naqorat: *f*

113

S. A. -g'u un - da bir - ga tu - rar bir kam dun - yo - o - o -

T. B.

117

S. A. - o, bir kam dun - yo yax - shi - lik va yo - mon -

T. B.

121

S. A. -lik mu - dom bax - sin su - rar

T. B.

M...

125 *mf*

S. A. Bir kam dun yo si - no - ving - dan o' - tish -

T. B.

mf

129

S. A. ga har kun ma - dad na - jot ti - lar.

T. B.

1.

133

S. A. lar, na - jot ti - lar.

T. B.

mf

Xumori bor bu yurtning

H. Xolmuhammad she'ri

M. Nurmatov musiqasi
Xor uchun S. Muzafarova moslashtirgan

Con moto, vals tempida

Musical notation for measures 1-6. The piece is in 3/4 time with a key signature of one flat (B-flat). The tempo is marked 'Con moto, vals tempida' and the dynamic is 'mp'. The melody in the right hand features eighth and quarter notes, while the left hand provides a steady accompaniment of quarter notes.

Musical notation for measures 7-13. Measure 7 is marked with a '7'. The dynamic changes to 'mf' in measure 10. The right hand melody continues with quarter and eighth notes, and the left hand accompaniment remains consistent.

Musical notation for measures 14-20. The right hand melody includes a chromatic movement with a sharp sign in measure 16. The left hand accompaniment features a long note in measure 16.

Musical notation for measures 21-27. Measure 21 is marked with a '21'. A 'gliss.' (glissando) is indicated over the right hand melody in measure 23. The left hand accompaniment consists of chords and single notes.

Musical notation for measures 28-34. Measure 28 is marked with a '28'. The right hand melody continues with quarter notes, and the left hand accompaniment features a rhythmic pattern of chords.

Musical notation for measures 35-41. Measure 35 is marked with a '35'. The right hand melody continues with quarter notes, and the left hand accompaniment features a rhythmic pattern of chords.

41

B.

Besh kun ko'r - ma - sang bo'l - mas xu - mori bor

mp

47

B.

bu yurt - ning g'a - nim suqi kor qil - mas

mp

53

B.

tu - mori bor bu yurt - ning.

mf

59

Bar.

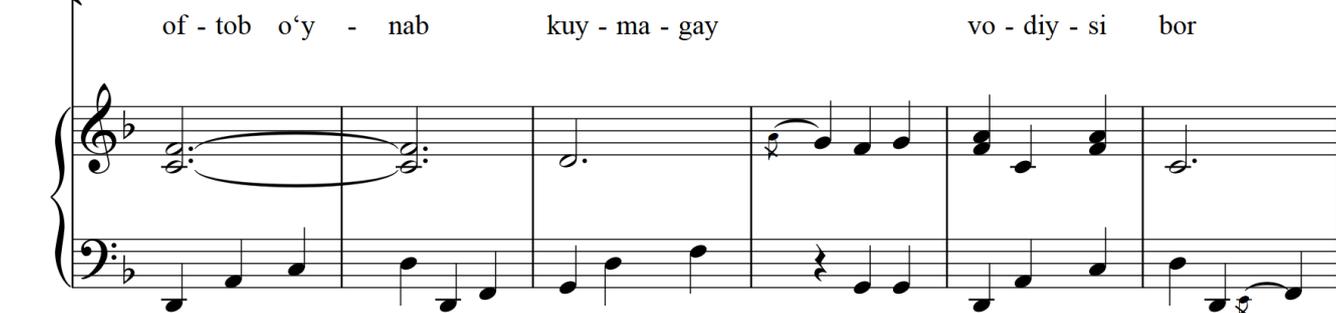
Vo - ha - si bor cho'l - la - ri

mp

65

Bar. 

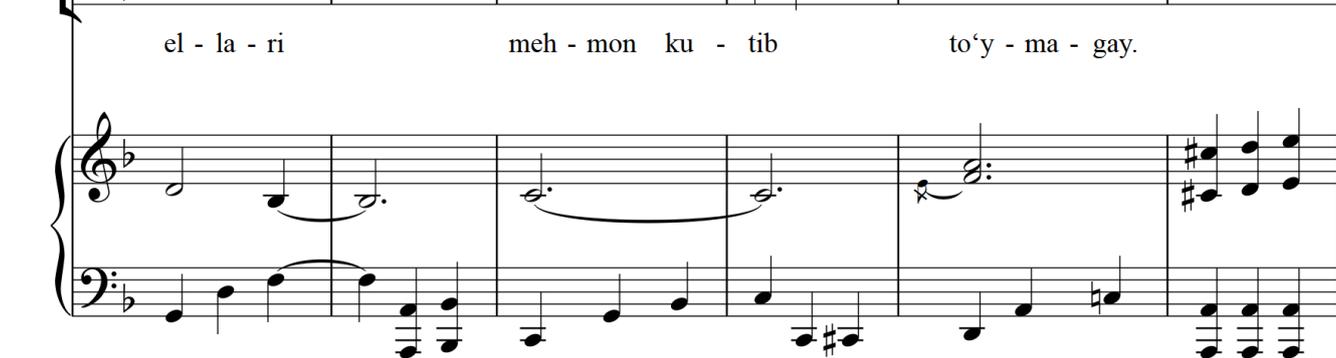
of - tob o'y - nab kuy - ma - gay vo - diy - si bor



71

Bar. 

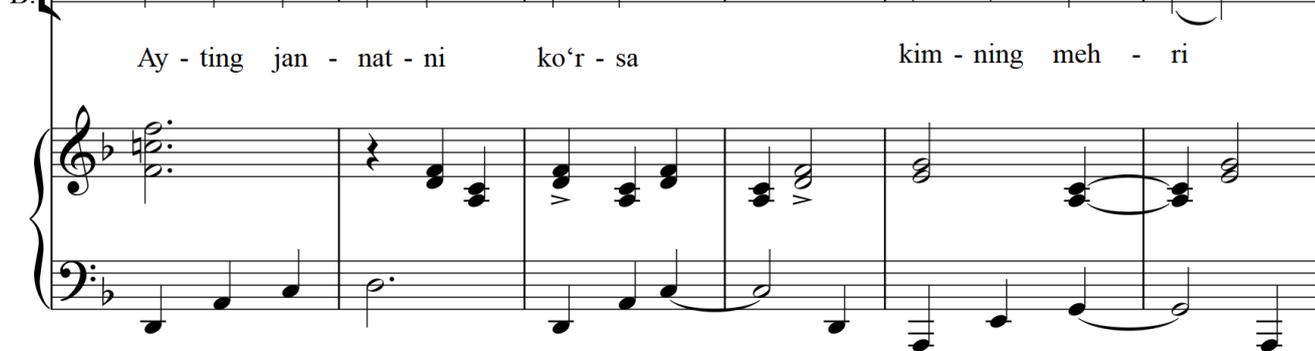
el - la - ri meh - mon ku - tib to'y - ma - gay.



77

T. 

Ay - ting jan - nat - ni ko'r - sa kim - ning meh - ri



83

T. 

iy - ma - gay qishu kuz sa - ra - to - ni



89
T. B.
ba - ho - ri bor bu yurt - ning. Mag' - rib - ning - da

95
T. B.
mash - riq - ning ko' - zin o - lar til - la - si.

101
T. B.
Yer sha - ri - ni sho - yi - ga o' - rab

106
T. B.
qo' - yar pil - la - si.

110 **Naqorat:**

S. A. B. *Besh kun ko'r - ma - sang bo'l - mas xu - mo - ri bor*

Naqorat:

mp

116

S. A. B. *bu yurt - ning g'a - nim su - qi kor qil - mas*

122

S. A. B. *tu - mo - ri bor bu yurt - ning.*

127

Musical score for measures 127-132. The piece is in a minor key. Measure 127 features a treble clef with a melodic line of quarter notes. The bass clef has a whole rest. From measure 128, the bass clef has a melodic line of quarter notes. A dynamic marking of *mf* is present in measure 128. The system ends with a repeat sign in measure 132.

133

Musical score for measures 133-137. The treble clef has a melodic line with some chromaticism. The bass clef has a melodic line with a long slur over measures 134 and 135. The system ends with a repeat sign in measure 137.

138

Musical score for measures 138-141. The treble clef has a melodic line. The bass clef has a melodic line. A glissando marking (*gliss.*) is written above the treble clef in measure 140, with a line pointing to a glissando line in the treble clef. The system ends with a repeat sign in measure 141.

142

Musical score for measures 142-147. The piece is marked *f*. The treble clef has a melodic line of quarter notes. The bass clef has a rhythmic accompaniment of chords. The system ends with a repeat sign in measure 147.

148

Musical score for measures 148-153. The treble clef has a melodic line with a long slur over measures 148 and 149. The bass clef has a rhythmic accompaniment of chords. The system ends with a repeat sign in measure 153.

154

Musical score for measures 154-159. The treble clef has a melodic line. The bass clef has a rhythmic accompaniment of chords. The system ends with a repeat sign in measure 159.

158

S.
A.

Yet - mish hil ne' - mat bi - tar har bir qa - rich

164

S.
A.

ye - ri - da deh - qo - ni ham vo - qif - dur

170

S.
A.

yul - duz - lar - ning si - ri - dan fo - zil - la - ri

176

S.
A.

gal ber - mas bi - lim - da bir bi - ri - ga

182

S.
A.

dun - yo - ga mash - hur zi - yo bo - zo - ri bor

188

S.
A.

bu yurt - ning. O - lam - ni o - vun - ti - rar

194

S.
A.

o - na - la - rin al - la - si sho - hu ga - do -

200

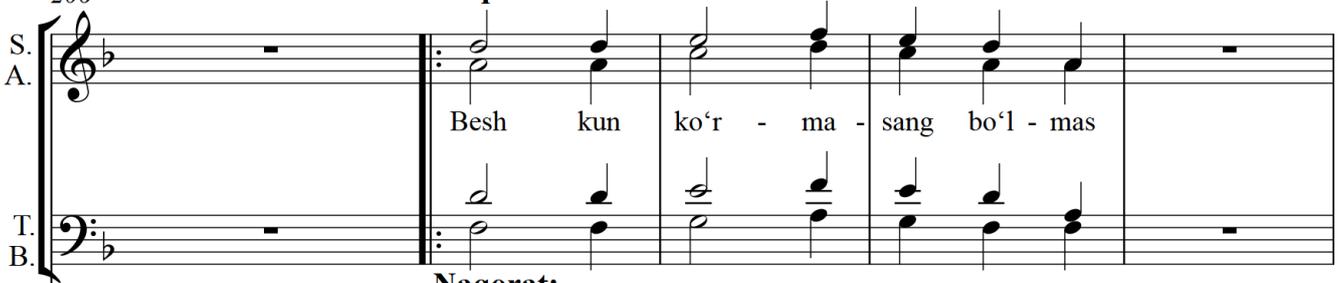
S.
A.

- si sho - ir ash' - o - ri bor bu yurt - ning.

f

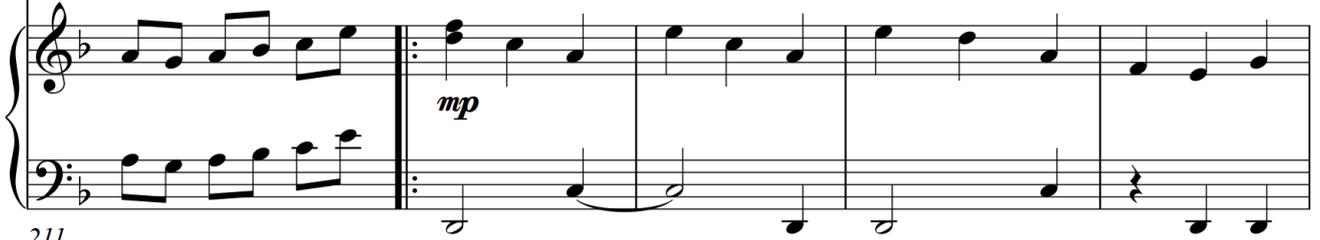
206

Naqorat:

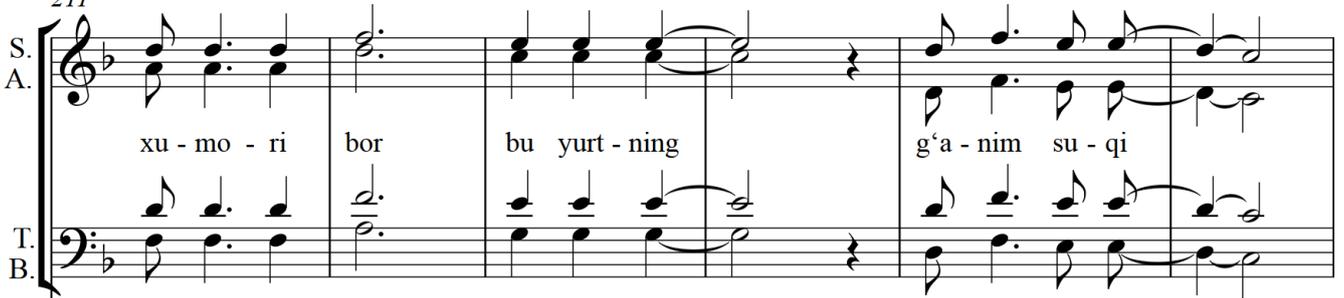
S. A.  B. T. 

Besh kun ko'r - ma - sang bo'l - mas

Naqorat:

mp 

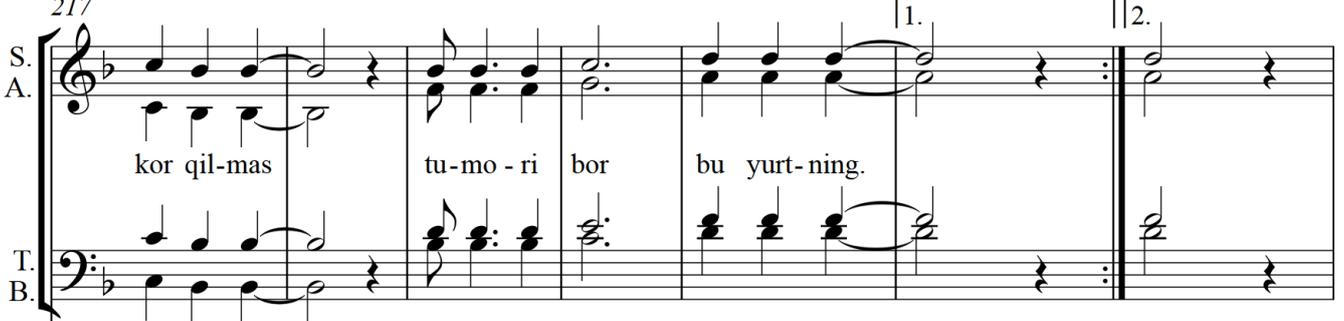
211

S. A.  B. T. 

xu - mo - ri bor bu yurt - ning g'a - nim su - qi

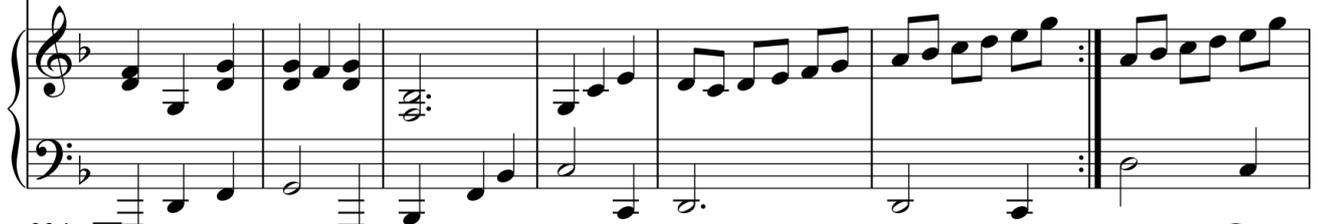


217

S. A.  B. T. 

kor qil-mas tu-mo - ri bor bu yurt-ning.

1. 2.



224

 *rit.* *ppp*

Shu aziz Vatan barchamizniki

B. Ergashev so'zi

M. Nurmatov musiqasi
Xor uchun S. Muzafarova moslashtirgan

Allegro ma non troppo

The first system of the piano accompaniment consists of four measures. The treble clef staff begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass clef staff features a whole note chord of G2, B1, and D2, marked with a fermata and 'Ped.'. The second measure continues with a quarter note G4, a quarter note A4, and a quarter note B4 in the treble, and a whole note chord of G2, B1, and D2 in the bass. The third measure has a quarter note G4, a quarter note A4, and a quarter note B4 in the treble, and a whole note chord of G2, B1, and D2 in the bass. The fourth measure has a quarter note G4, a quarter note A4, and a quarter note B4 in the treble, and a whole note chord of G2, B1, and D2 in the bass. The dynamic marking *ff* is placed above the first measure.

The second system of the piano accompaniment consists of four measures. The treble clef staff begins with a quarter note G4, a quarter note A4, and a quarter note B4. The bass clef staff features a whole note chord of G2, B1, and D2, marked with a fermata and 'Ped.'. The second measure continues with a quarter note G4, a quarter note A4, and a quarter note B4 in the treble, and a whole note chord of G2, B1, and D2 in the bass. The third measure has a quarter note G4, a quarter note A4, and a quarter note B4 in the treble, and a whole note chord of G2, B1, and D2 in the bass. The fourth measure has a quarter note G4, a quarter note A4, and a quarter note B4 in the treble, and a whole note chord of G2, B1, and D2 in the bass. The dynamic marking *fff* is placed above the second measure.

The third system of the piano accompaniment consists of four measures. The treble clef staff begins with a quarter note G4, a quarter note A4, and a quarter note B4. The bass clef staff features a whole note chord of G2, B1, and D2, marked with a fermata and 'Ped.'. The second measure continues with a quarter note G4, a quarter note A4, and a quarter note B4 in the treble, and a whole note chord of G2, B1, and D2 in the bass. The third measure has a quarter note G4, a quarter note A4, and a quarter note B4 in the treble, and a whole note chord of G2, B1, and D2 in the bass. The fourth measure has a quarter note G4, a quarter note A4, and a quarter note B4 in the treble, and a whole note chord of G2, B1, and D2 in the bass. The dynamic marking *fff* is placed above the second measure.

The fourth system of the score includes a vocal line and piano accompaniment. The vocal line begins at measure 12 with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment consists of four measures. The treble clef staff begins with a whole note chord of G4, A4, and B4, marked with a fermata and *mp*. The bass clef staff features a whole note chord of G2, B1, and D2, marked with a fermata and 'Ped.'. The second measure continues with a quarter note G4, a quarter note A4, and a quarter note B4 in the treble, and a whole note chord of G2, B1, and D2 in the bass. The third measure has a quarter note G4, a quarter note A4, and a quarter note B4 in the treble, and a whole note chord of G2, B1, and D2 in the bass. The fourth measure has a quarter note G4, a quarter note A4, and a quarter note B4 in the treble, and a whole note chord of G2, B1, and D2 in the bass.

12
T. Qan - cha do - von - dan o't - dik, dasht - u biyo - bon -

15

T. dan o't - dik. O't - dik ba - land past - lar - dan

18

T. yax - shi yo - mon - dan o't - dik, si - nash - ta bo'l -

21

T. dik do's - tim, yurt qad - rin, bil - dik do's - tim,

24

T. ka mol ber - di o - zod - lik qud rat - ga to'1 - dik do's - tim.

Naqorat:

28

Tenor

T.  Biz-lar-ga me' - ros Va-tan, top-gay-dur e' - zoz Va-tan.

S.  Biz-lar-ga me' - ros Va-tan, top-gay-dur e' - zoz Va-tan.

A. 

T.  Biz-lar-ga me' - ros Va-tan, top-gay-dur e' - zoz Va-tan.

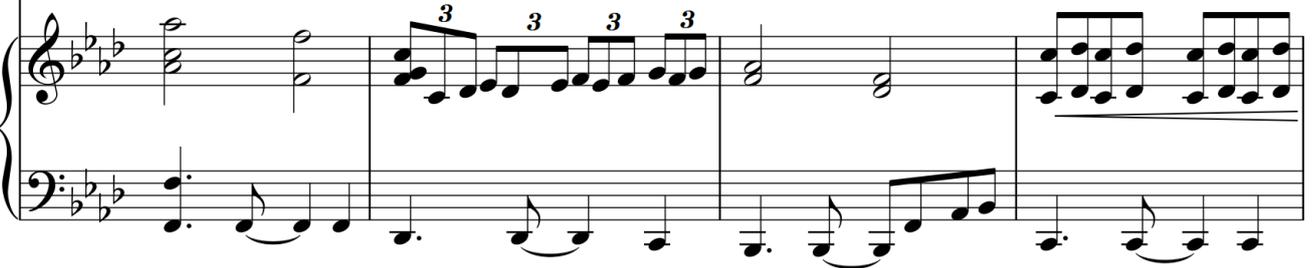
B. 

Naqorat:

mf 

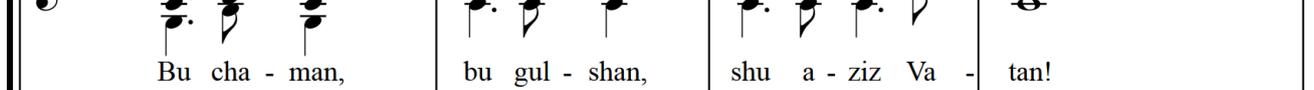
32

T.  Bizdan qolsin, er - ta-ga, go'zal be - qi - yos Va-tan.

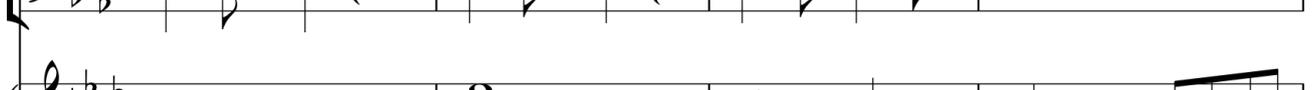


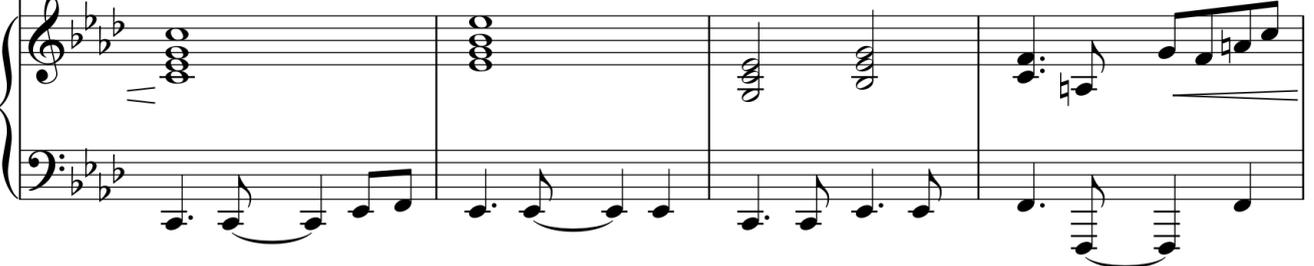
36

S.  Bu cha - man, bu gul - shan, shu a - ziz Va - tan!

A. 

T. 

B. 



40

T. Bar - cha - miz - ni - ki.

ff

42

S. A. Bu cha - man, bu gul - shan shu a - ziz Va - tan!

T. B.

mp

46

T. Bar - cha - miz - ni ki.

S. A. Bar - cha - miz - ni - ki.

T. B.

f

48

ff

52

S. Xu-do ber - di bu yurt-ga, da'-xo ber - di

mf

55

S. bu yurt-ga, So-hib - qi - ron vo - ri - si

58

S. zi - yo ber - gin bu yurt-ga. Ko'r - gin, ya - rat -

61

S. 

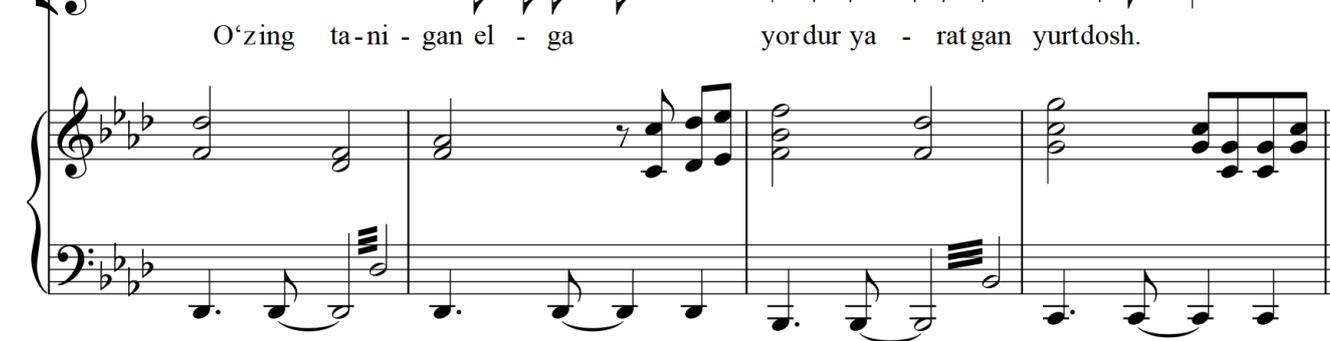
 gin, yurt-dosh, yog'-du ta - rat - gin yurt - dosh.



64

S. 

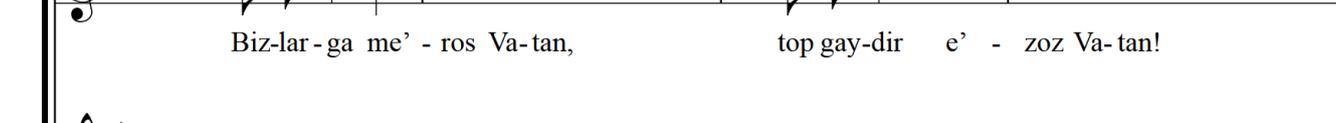
 O'zing ta-ni - gan el - ga yor dur ya - rat gan yurtdosh.



68 **Naqorat:**

T. 

 Biz-lar-ga me' - ros Va-tan, top gay-dir e' - zoz Va-tan!

S. A. 

 Biz-lar-ga me' - ros Va-tan, top gay-dir e' - zoz Va-tan!

T. B. 

 Biz-lar-ga me' - ros Va-tan, top gay-dir e' - zoz Va-tan!

Naqorat:



72

T. *Bizdan qolsin er - ta ga go'zal be - qi - yos Va tan!*

76

S. A. *Bu cha - man, bu gul - shan, shu a - ziz Va - tan!*

T. B.

80

T. *Bar - cha - miz - ni - ki.*

S. A. *Bu cha - man,*

T. B.

83

S.
A.

bu gul - shan, shu a - ziz Va - tan!

T.
B.

86

T.

Bar - cha - miz - ni ki.

S.
A.

Bar - cha - miz - ni ki.

T.
B.

89

92

T.

 Tup - roq us - ti ham - boy - lik, tup - roq os - ti

95

T.

 ham boy - lik, qad - rin bil - ib ar - doq - lab

98

T.

 qu - cho - g'ing - da ham boy - lik. Yur - ti - miz o -

101

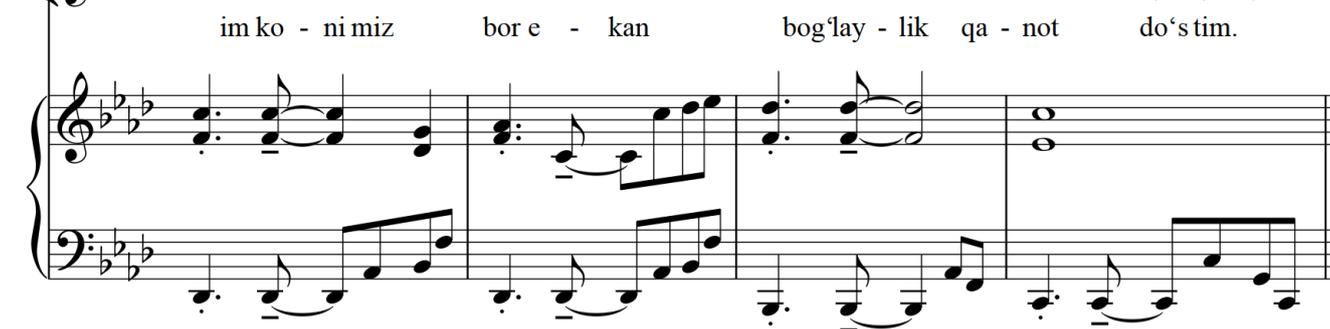
T.

 zod do's - tim, o - zod - u, o - bod do's - tim,

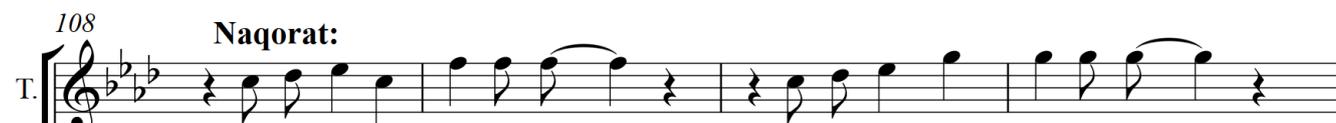
104

T. 

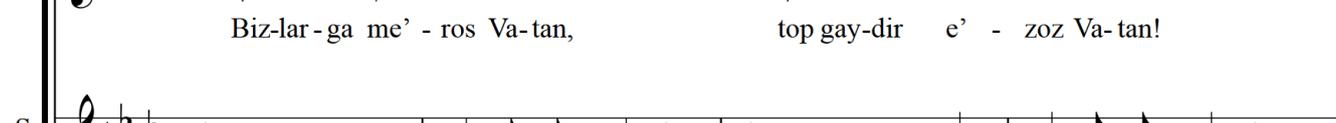
im ko - ni miz bor e - kan bog'lay - lik qa - not do's tim.



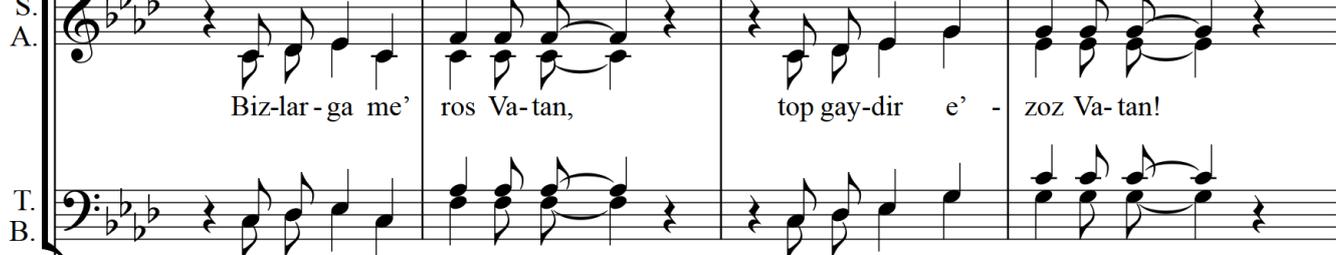
108 **Naqorat:**

T. 

Biz-lar-ga me' - ros Va-tan, top gay-dir e' - zoz Va-tan!

S. A. 

Biz-lar-ga me' ros Va-tan, top gay-dir e' - zoz Va-tan!

T. B. 

Biz-lar-ga me' ros Va-tan, top gay-dir e' - zoz Va-tan!

Naqorat:



112

T. 

Bizdan qolsin er - ta ga go'zal be - qi - yos Va tan!



116

S. A. Bu cha - man, bu gul - shan, shu a - ziz Va - tan!

T. B.

120

T. Bar - cha - miz - ni - ki.

S. A. Bu cha - man,

T. B.

123

S.
A.

bu gul - shan, shu a - ziz Va - tan!

T.
B.

f *ff*

126

T.

Bar - cha - miz - ni - ki.

S.
A.

Bar - cha - miz - ni ki.

T.
B.

f *ff*

Jon O'zbekiston

J. Jabborov she'ri

A. Nazarov musiqasi
Xor uchun S. Muzafarova moslashtirgan

Allegro vals tempida

7

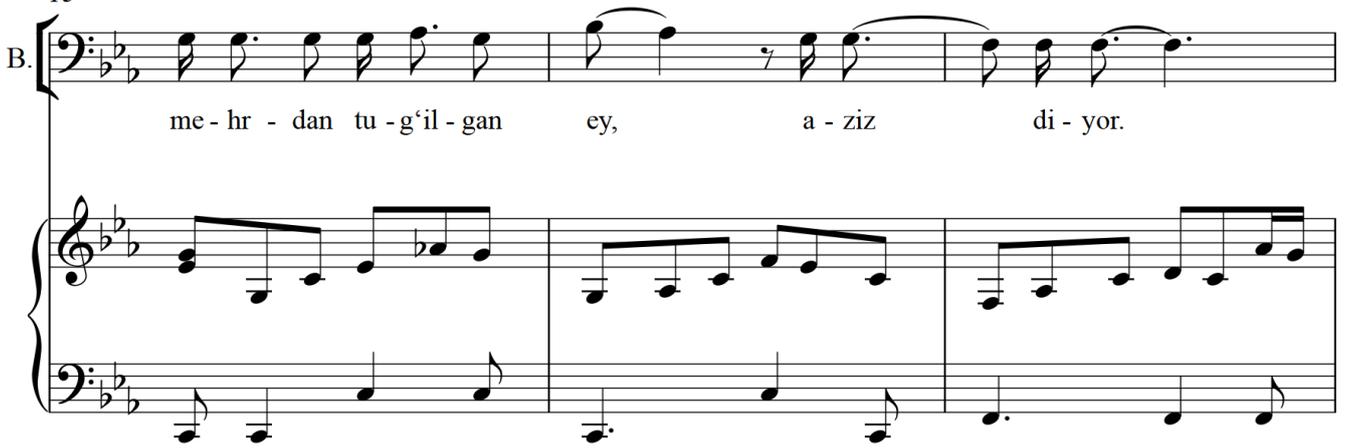
B. *con esto poetico*

Na - fo - sat yo'g' - ril - gan

10

B. ey, a - ziz di - yor,

13

B. 

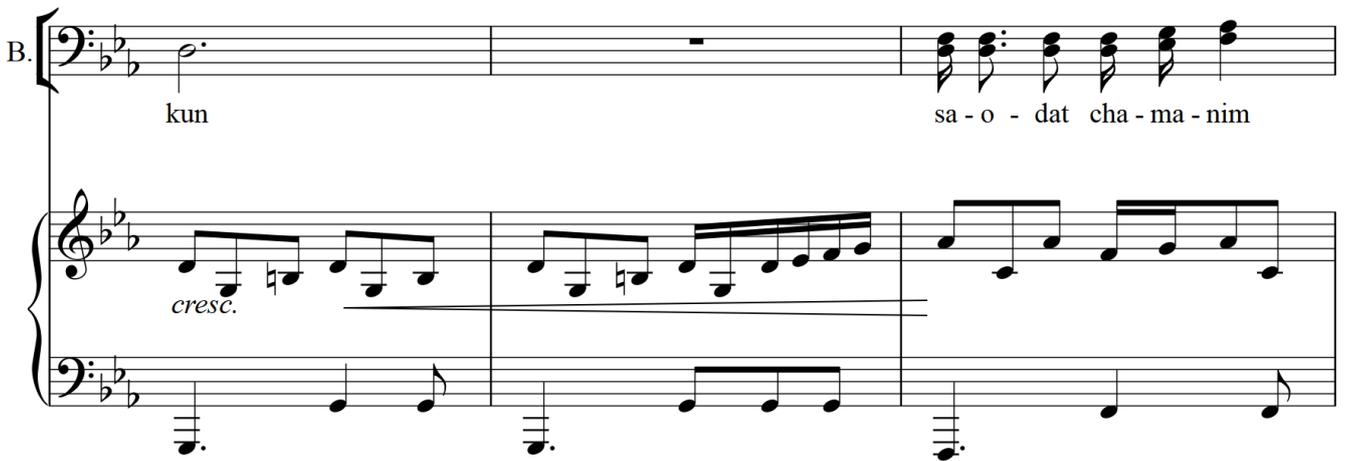
me - hr - dan tu - g'il - gan ey, a - ziz di - yor.

16

B. 

Nav - qi - ron yo - shing - ni qut - lay - miz bu

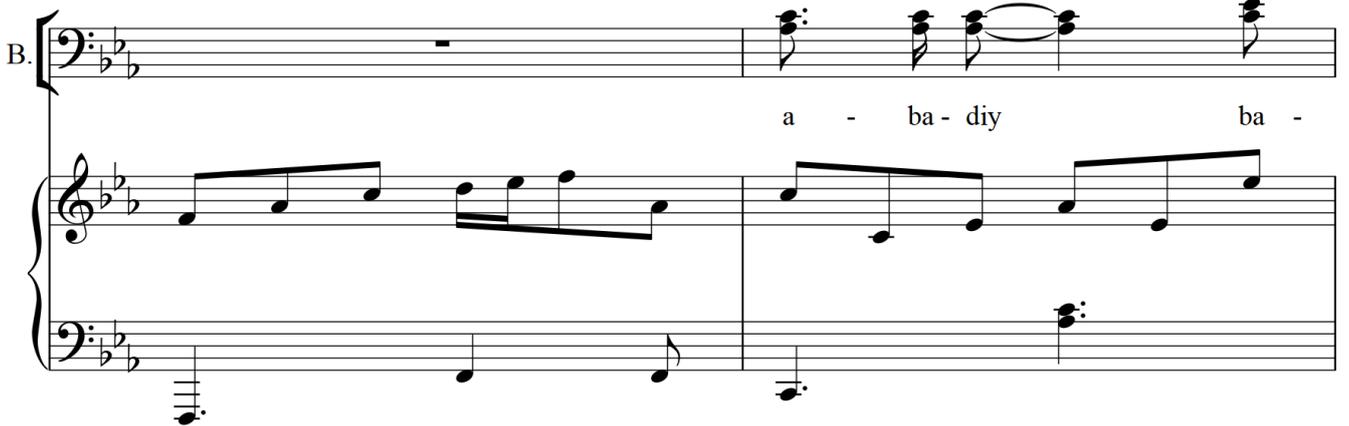
19

B. 

kun sa - o - dat cha - ma - nim

cresc.

22

B. 

a - ba - diy ba -

24

B. *hor.*

mf *f cresc.*

27 **Naqorat:**

S. A. *p*

T. B.

Bu go'-zal Va - ta - nim, jon O'z - be - kis -

Bu go'-zal Va - ta - nim,

30

S. A. *ton.*

T. B.

Bu go'-zal Va - ta - nim,

33

S. A. jon O'z - be - kis - ton.

T. B.

ff

37

S. A. *con esto poetico*

(M...)

T. B.

Balh u - rar ko'k - sing - da yuk - sak fa - sl -

mp

40

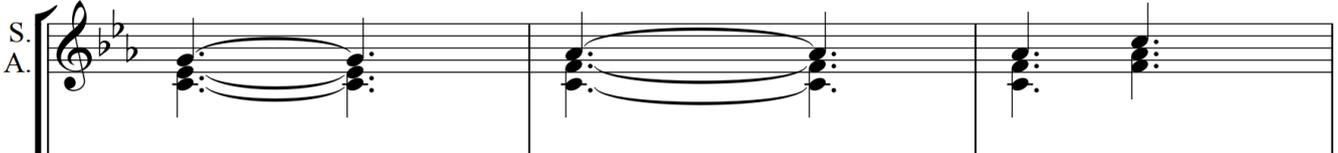
S. A.

T. B. lar Ul - g'a - yar iy - mon - li

lar

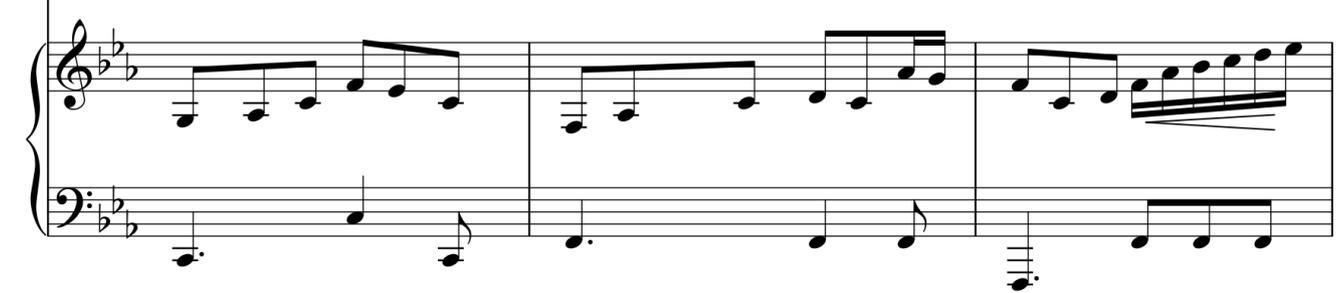
Ul - g'a - yar iy - mon - li

43

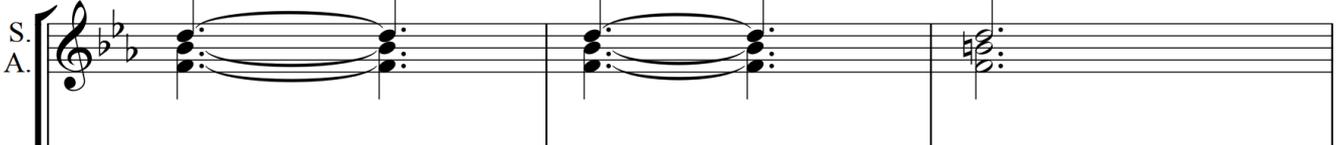
S. A. 

T. B. 

o - zod na - sil - lar

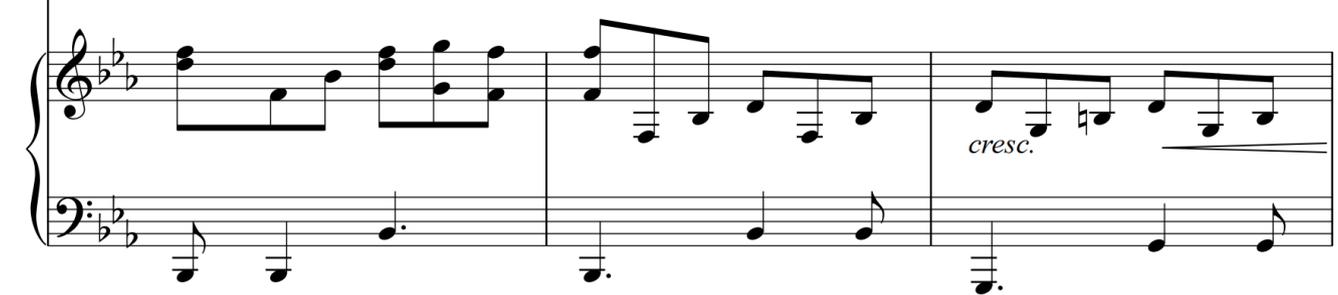


46

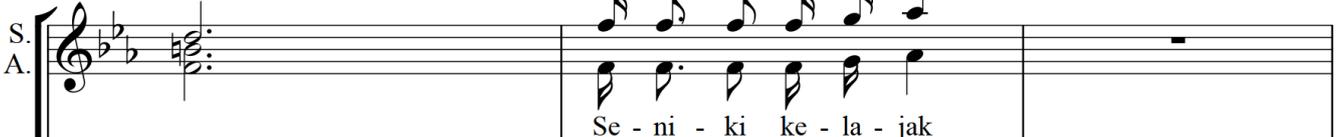
S. A. 

T. B. 

g'a - nim - lar ne de - sa de - ya - ver - sin - lar



49

S. A. 

T. B. 

Se - ni - ki ke - la - jak



52

S. A. bar - cha a - sr - lar.

T. B.

mf

55

Naqorat:

S. A. Bu go' - zal Va - ta - nim,

T. B. Bu go' - zal Va - ta - nim,

f cresc. *p*

58

S. A. jon O'z - be - kis - ton.

T. B. Bu go' - zal Va - ta - nim,

61

S. A. Bu go' - zal Va - ta - nim, jon O'z - be - kis - ton.

T. B. Bu go' - zal Va - ta - nim, jon O'z - be - kis -

64

S. A. Bu gu - zal Va - ta - nim, jon O'z - be - kis -

T. B. Bu go' - zal Va - ta - nim,

67

S. A. ton. Bu go' - zal Va - ta - nim,

T. B. Bu go' - zal Va - ta - nim,

mp

70

S. A. jon O'z - be - kis - ton.

T. B. Tinch to - tuv ha - yo - tim,

mf

73

S. A. Tinch to - tuv ha - yo - tim, Jon O'z - be - kis - ton.

T. B. Tinch to - tuv ha - yo - tim, Jon O'z - be - kis - ton.

76

S. A. Par - voz - da qa - no - tim, Jon O'z - be - kis -

T. B. Par - voz - da qa - no - tim, Jon O'z - be - kis -

79

S. A. ton. Tinch to - tuv ha - yo - tim,

T. B. Tinch to - tuv ha - yo - tim,

82

S. A. Jon O'z - be - kis - ton. Par - voz - da qa - no - tim,

T. B. Par - voz - da qa - no - tim,

85

S. A. Par - voz - da qa - no - tim, Jon O'z - be - kis ton.

T. B. Par - voz - da qa - no - tim, Jon O'z - be - kis ton.

ppp

Mening diyorim

Iqbol Mirzo she'ri

R. Abdullaev musiqasi
Xor uchun S. Muzafarova moslashtirgan

Allegretto

A. Solo

Bo's ton de sang O'z be - kis-ton cha man bo's ton - dir.
Za-mon kel - di a - ziz do's tim se-ning za - mo - ning

9

A. Solo

Bag'ri keng dir qu choq - la - ri o-chiq mez-bon - dir.
 Qo'l u-zat sang ro'-yo - bi - ni to-par im-ko - ning

8^{va}

11

B. Solo

Yet-ti iq-lim she-va - si-da don-g'i dos-ton - dir.
 kat-ta yo'l-da da-dil bo-rar u-lug' kar-vo - ning

13

B. Solo

bo-bo lar dan bo-bo me ros qut lug'makon dir

S. A. Tog'lar -

T. B.

16

S. A. dan yu - qo - ri, dil - da - gi vi - qo - ri O'z - be -

T. B.

18

S. A. kis - ton me - ning di - yo - rim. Tog' - lar -

T. B.

20

S. A. dan yu - qo - ri, dil - da - gi vi - qo - ri, O'z - be -

T. B.

22

S. A.

kis - ton me - ning di - yo - rim

T. B.



24

S. Solo

tup - roq - dan kuch o - lar g' u - ru -



26

S. Solo

- rim sho - nim mard - lik - ka chor - lay - di Te - mu -

28

S. Solo

riy qo-nim

T. Solo

bu-tun - dir iy - mo - nim bu-tun -

30

T. Solo

- dir no - nim mu-qad - das Va-tan - ga sad - qa -

32

S. Solo

A...

T. Solo

- dir jo - nim.

34

S. Solo

T. Solo

A...



36

S. Solo

T. Solo

S. A.

T. B.

Tog' - lar - dan yu - qo - ri, dil - da -

38

S. A. gi vi - qo - ri O'z be kis - ton me - ning di - yo -

T. B.

40

S. A. rim tog' lar dan yu - qo - ri, dil - da -

T. B.

42

S. A. gi vi - qo - ri O'z - be kis - ton me - ning di - yo -

T. B.

44

S. A. rim tog'lar dan yu-qo - ri dil-da -

T. B.

46

S. A. gi vi-qo - ri O'z be - kis - ton me - ning di-yo -

T. B.

48

S. A. - rim tog'lar dan yu-qo - ri, dil-da -

T. B.

50

S. A. gi vi - qo - ri O'z be kis - ton me - ning di - yo -

T. B.



52

S. A. rim tog' lar rim

T. B.



54

S. A. O'z - be - kis - ton!

T. B.

Yoshlar madhiyasi

M. Yusuf she'ri

Yu. Usmonova musiqasi
Xor uchun S. Muzafarova moslashtirgan

Andantino

Musical notation for measures 1-4. The piece begins in common time (C) with a mezzo-forte (*mf*) dynamic. The first measure contains a whole rest in the treble clef and a quarter rest in the bass clef. The second measure is in 3/4 time, featuring a treble clef with a half note chord (F#4, A4) and a bass clef with a quarter note (F#3). The third measure is in 2/4 time, with a treble clef containing a half note chord (F#4, A4) and a bass clef with a quarter note (F#3). The fourth measure is in common time, with a treble clef containing a half note chord (F#4, A4) and a bass clef with a quarter note (F#3).

Musical notation for measures 5-8. Measure 5 is in common time, with a treble clef containing a half note chord (F#4, A4) and a bass clef with a quarter note (F#3). Measure 6 is in common time, with a treble clef containing a half note chord (F#4, A4) and a bass clef with a quarter note (F#3). Measure 7 is in common time, with a treble clef containing a half note chord (F#4, A4) and a bass clef with a quarter note (F#3). Measure 8 is in common time, with a treble clef containing a half note chord (F#4, A4) and a bass clef with a quarter note (F#3).

Musical notation for measures 9-11. Measure 9 is in common time, with a treble clef containing a half note chord (F#4, A4) and a bass clef with a quarter note (F#3). Measure 10 is in common time, with a treble clef containing a half note chord (F#4, A4) and a bass clef with a quarter note (F#3). Measure 11 is in common time, with a treble clef containing a half note chord (F#4, A4) and a bass clef with a quarter note (F#3).

Musical notation for measures 12-13. Measure 12 is in common time, with a treble clef containing a half note chord (F#4, A4) and a bass clef with a quarter note (F#3). Measure 13 is in common time, with a treble clef containing a half note chord (F#4, A4) and a bass clef with a quarter note (F#3).

Musical notation for measures 14-15. Measure 14 is in common time, with a treble clef containing a half note chord (F#4, A4) and a bass clef with a quarter note (F#3). Measure 15 is in common time, with a treble clef containing a half note chord (F#4, A4) and a bass clef with a quarter note (F#3). The lyrics are: Oq yo'r - gak - ka o' - ra - gan - san o' - zing biz - ni,

16

S.
A.

Oq yu - vib, oq ta - ra - gan - san o' - zing biz - ni.

19

S.
A.

Be - shi - gi - miz uz - ra be - dor o - na bo' - lib, -

22

S.
A.

ku - ni - miz - ga ya - ra - gan - san o' - zing biz - ni.

25 **Naqorat:**

S.
A.

A - do - ying bo'l - gay - miz se - ni, O'z - be - kis - ton,

T.
B.

Naqorat:

p *mf*

28

S. A. Hech kim - ga ber - may - miz se - ni, O'z - be - kis - ton.

T. B.

31

S. A. Fi - do - ing bo'l - gay - miz se - ni, O'z - be - kis - ton,

T. B.

34

S. A. Hech kim - ga ber - may - miz se - ni, O'z - be - kis - ton.

T. B.

37

41

45

S. A. Tu - zing to - tib u - nut - gan - lar xor bo' - la - di,

T. B. Tu - zing to - tib u - nut - gan - lar xor bo' - la - di,

48

S. A. Ko'z - la - ri - ga ik - ki dun - yo tor bo' - la - di.

T. B. Ko'z - la - ri - ga ik - ki dun - yo tor bo' - la - di.

51 Tinch ku - ning - ni ko' - rol - ma - gan yurt - fu - rush - lar

S. A.

T. B.

Tinch ku - ning - ni ko' - rol - ma - gan yurt - fu - rush - lar -

54 Bir kun bir kaft tup - ro - g'ing - ga zor bo' - la - di.

S. A.

T. B.

Bir kun bir kaft tup - ro - g'ing - ga zor bo' - la - di.

57 Tu - zing to - tib u - nut - gan - lar xor bo' - la - di,

S. A.

T. B.

60

S.
A.

T.
B.

Ko'z - la - ri - ga ik - ki dun - yo tor bo' - la - di.

63

S.
A.

T.
B.

Tinch ku - ning - ni ko' - rol - ma - gan yurt - fu - rush - lar

66

S.
A.

T.
B.

Bir kun bir kaft tup - ro - g'ing - ga zor bo' - la - di.

69 Naqorat:

S. A. *mf*
A - do - ying bo'1 - gay - miz se - ni, O'z - be - kis - ton,
T. B.

Naqorat:

p *mf*

72

S. A. *mf*
Hech kim - ga ber - may - miz se - ni, O'z - be - kis - ton.
T. B.

mf

75

S. A. *mf*
fi - do - ing bo'1 - gay - miz se - ni, O'z - be - kis - ton,
T. B.

mf

78

S. A. Hech kim - ga ber - may - miz se ni, O'z - be - kis - ton.

T. B.

80

S. A.

T. B.

mf

82

S. A. A - do - ying bo'l - gay - miz se - ni, O'z - be - kis - ton,

T. B.

mf

85

S.
A.

Hech kim - ga ber - may - miz se - ni O'z - be - kis - ton.

T.
B.

88

S.
A.

Fi - do - ying bo'l - gay - miz se - ni O'z - be - kis - ton,

T.
B.

91

S.
A.

Hech kim - ga ber - may - miz se - ni O'z - be - kis - ton.

T.
B.

93

S.
A.

T.
B.

O'z be - kis - ton!

f *ff*

Oq yo'rgakka o'ragansan o'zing bizni,
 Oq yuvib, oq taragansan o'zing bizni.
 Beshigimiz uzra bedor ona bo'lib,
 Kunimizga yaragansan o'zing bizni.

Naqorat:

Adoying bo'lgaymiz seni, O'zbekiston,
 Hech kimga bermaymiz seni, O'zbekiston.
 Fidoying bo'lgaymiz seni, O'zbekiston,
 Hech kimga bermaymiz seni, O'zbekiston.

Tuzing totib unutanlar xor bo'ladi,
 Ko'zlariga ikki dunyo tor bo'ladi.
 Tinch kuningni ko'rolmagan yurtfurushlar
 Bir kun bir kaft tuprog'ingga zor bo'ladi.

Naqorat:

Adoying bo'lgaymiz seni, O'zbekiston,
 Hech kimga bermaymiz seni, O'zbekiston.
 Fidoying bo'lgaymiz seni, O'zbekiston,
 Hech kimga bermaymiz seni, O'zbekiston.

Qalqoningmiz, qasd qilsa kim gar joningga
 Alpomishlar ruhi yor har o'g'loningga
 Gulday o'pib, asragaymiz ostonangni,
 Yovlar yaqin yo'lomagay qo'rg'oningga.

Naqorat:

Ave Maria

Dj. Kachchini
(1545 - 1618)

Xor uchun S. Muzafarova moslashtirgan

Moderato

Piano accompaniment for measures 1-4. The right hand plays a sequence of chords in the treble clef, while the left hand plays a simple bass line in the bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

Piano accompaniment for measures 5-8. The right hand continues with chords, and the left hand has a few notes in the bass. Measure 8 features a melodic line in the right hand.

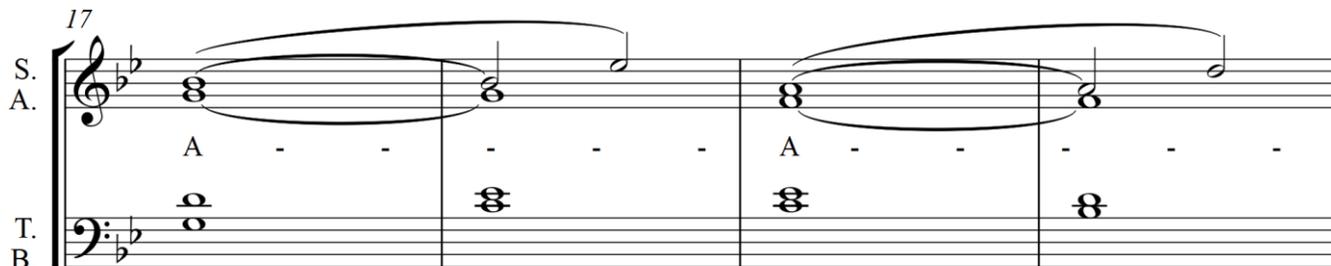
Vocal staves for Soprano (S. A.) and Tenor/Bass (T. B.) for measures 9-12. The lyrics are: A - - ve Ma - ri - - a,

Piano accompaniment for measures 9-12, continuing the chordal texture from the previous system.

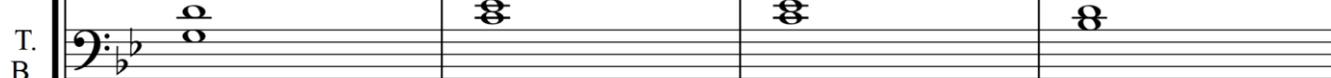
Vocal staves for Soprano (S. A.) and Tenor/Bass (T. B.) for measures 13-16. The lyrics are: A - - ve Ma - ri - - a!

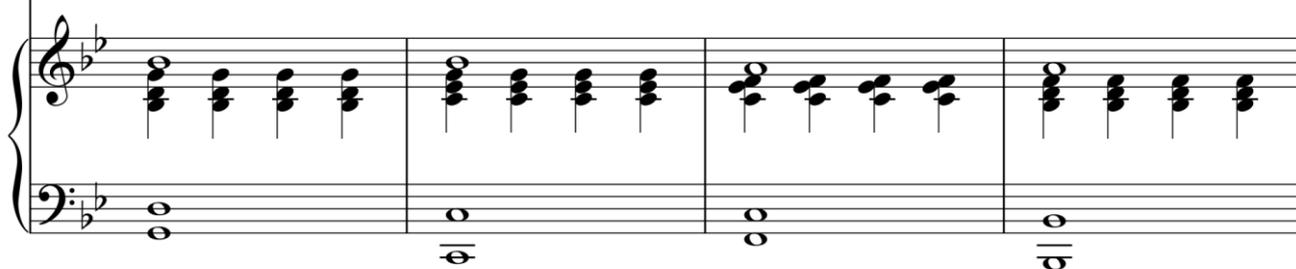
Piano accompaniment for measures 13-16, concluding with a melodic flourish in the right hand.

17

S. A. 

A - - - A - - -

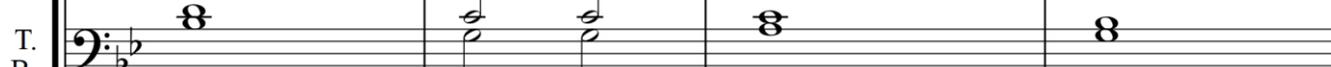
T. B. 

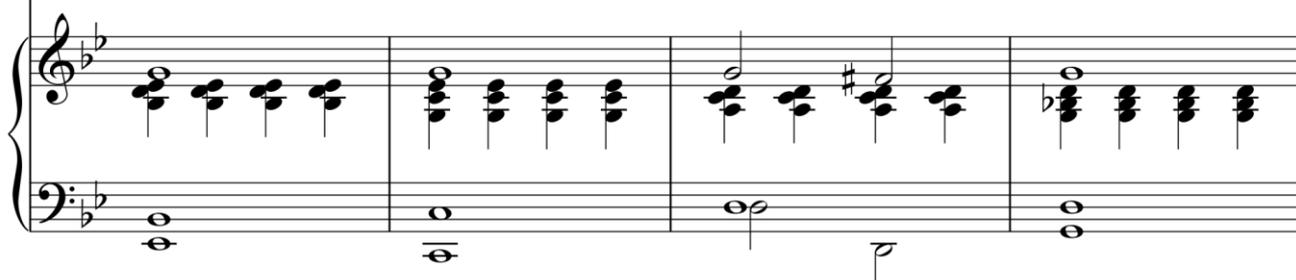


21

S. A. 

- A - - ve Ma - ri - - a!

T. B. 

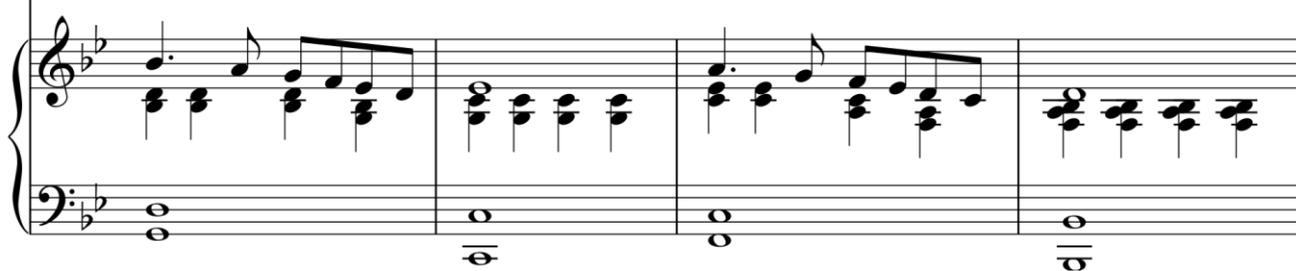


25

S. A. 

A a a a ve e e e, A a a a ve e e e,

T. B. 



41

Musical score for measures 41-43. The piece is in 3/4 time and B-flat major. Measure 41 features a dotted quarter note in the treble and a half note in the bass. Measure 42 has a half note in the treble and a quarter note in the bass. Measure 43 returns to a dotted quarter in the treble and a half note in the bass.

44

Musical score for measures 44-46. Measure 44 has a dotted quarter in the treble and a half note in the bass. Measure 45 features a dotted quarter in the treble and a half note in the bass. Measure 46 has a dotted quarter in the treble and a half note in the bass.

47

Musical score for measures 47-48. Measure 47 has a dotted quarter in the treble and a half note in the bass. Measure 48 has a dotted quarter in the treble and a half note in the bass. The piece concludes with a double bar line and repeat dots.

||

Ave Maria

Fr. Schubert Op. 52. № 6.

Xor uchun S. Muzafarova moslashtirgan

Molto andante (♩ = 40)

pp

First system of the piano introduction, measures 1-2. The right hand features a melody of eighth notes with a slur, and the left hand provides a simple harmonic accompaniment.

Sempre Ped.

Second system of the piano introduction, measures 3-4. The right hand continues the melodic line, and the left hand maintains the accompaniment. A pedaling instruction is present.

5

S. A. *p*

T. B. *p*

A - - - - ve Ma - ri - - - -

Vocal entry for Soprano (S. A.) and Tenor/Bass (T. B.) in measures 5-6. The lyrics are "A - - - - ve Ma - ri - - - -".

p

First system of the piano accompaniment for the vocal entry, measures 5-6. The right hand has a flowing eighth-note pattern, and the left hand has a steady accompaniment.

7

S. A.

T. B.

a! Gra - - - ti - a

Vocal entry for Soprano (S. A.) and Tenor/Bass (T. B.) in measures 7-8. The lyrics are "a! Gra - - - ti - a".

simile

Second system of the piano accompaniment for the vocal entry, measures 7-8. The right hand continues the eighth-note pattern, and the left hand continues the accompaniment. The instruction "simile" is present.

9

S. A. ple - - - na. Do - - - mi - nus

T. B.

11

S. A. te - - - cum Be - ne dic - ta, tu in mu - li - e - ru -

T. B.

13

S. A. bus Et be - - ne - dic - tus fruc - tus

T. B.

15

S. A. ven - - - tris tu - i Je - - - sus. San -

T. B.

rit. *p*

17

S. A. - cta Ma - ri - a ma - ter De - i, O -

T. B.

19

S. A. - ra pro - no - - - bis

T. B.

21

S. A. pec - - - ca - to - ri - bus nunc

T. B.

23

S. A. et in ho - ra mor - tis nos - - - trae

T. B.

25

S. A. *p* A - - - - - men!

T. B.

28 *simile*

Musical score for measures 28-29. The right hand has a melodic line with slurs and accents, and the left hand has a simple bass line with rests.

30 *dim.* *e* *allorand.*

Musical score for measures 30-31. The right hand has a melodic line with slurs and accents, and the left hand has a simple bass line with rests.

32 *ppp*

Musical score for measure 32. The right hand has a melodic line with slurs and accents, and the left hand has a simple bass line with rests.

Вальс

V. Sarnovich so'zi
D. Sedix tarjimasi

I. Brams musiqasi
Xor uchun S. Muzafarova moslashtirgan

Moderato

The first system of the musical score is for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature has one flat (B-flat) and the time signature is 3/4. The tempo is marked 'Moderato'. The vocal parts begin with a rest for the first four measures, followed by a double bar line and then the lyrics: 'Нет, не по-за-вдруг кос-нет-ся'. The piano accompaniment starts with a *p dolce* dynamic and features a waltz-like melody in the right hand and a harmonic accompaniment in the left hand.

The second system of the musical score continues the vocal and piano parts. It begins with a measure rest marked '6'. The vocal parts continue with the lyrics: 'быть, не по-за-быть пер-вый бал... Чуть-чуть блед-на, как в цар-ство сна, ты вхо-дишь рук, у-лыб-кой стан о-бо-вьет, и вот уж вальс под-хва-тит вас, и все вок'. The piano accompaniment continues with the same waltz-like melody and accompaniment.

11

1. 2. *poco cresc.*

роб - ко в шум - ный зал. И кто - то вет... И валь - сув такт пор - ха - ешь так, как ве - те - руг плы - вет, плы -

8

роб - ко в шум - ный зал. И кто - то вет... И валь - сув такт пор - ха - ешь так, как ве - те - руг плы - вет, плы -

poco cresc.

16

рок, как мо - ты - лек, и, зак - ру - жась, ро - ня - ешь на пол ро - зу. Мо - жет быть лю - Мо - жет быть лю -

8

рок, как мо - ты - лек, и, зак - ру - жась, ро - ня - ешь на пол ро - зу. Мо - жет быть лю -

p

p

бовь при-дет на э - том ба - лу.... Но кон-чен бал, пус-те - ет зал, и ро - зы
 бовь при-дет на э - том ба - лу....
 бовь при-дет на э - том ба - лу.... Но кон-чен бал, пус-те - ет зал, и ро - зы

вя-нут на по - лу. Кож э - то там к своим ус - там тай-ком под - нес од - ну из
 вя-нут на по - лу. Кож э - то там к своим ус - там тай-ком под - нес од - ну из

poco cresc.

p

poco cresc.

31

роз? Не твой ли он цвет-ток тай-ком це-лу-ет? Ты у - хо-дишь в ночь, но от люб-

роз? Не твой ли он цвет-ток тай-ком це-лу-ет? Ты у - хо-дишь в ночь, но от люб-

dolce

36

ви не уй-ти, и груст-ный вальс, кру-жив-ший вас, те-перь зву-чит в твоей гру-ди.

ви не уй-ти, и груст-ный вальс, кру-жив-ший вас, те-перь зву-чит в твоей гру-ди.

Любимые глаза

Seytliev soʻzi
A. Krongauz tarjimasi
sokin

A. Babaev musiqasi
Xor uchun S. Muzafarova moslashtirgan

10 *pf* *pp mf*

T. 1. Во - ды а - ры - ка бе - гут как жи - вы - е, Пе - ре - ли - ва - ясь, жур - ча и зве - ня.
2. Где бы я ни был впус - ты - не без бреж - ной, в мо - ре в го - рах, с пас - ту - хом у ог - ня,

B.

14

S. Воз-ле а - ры-ка, я пом-ню, впер-вы - е
Э - ти гла-за не - от - рыв - но и неж-но, Гля-ну-ли э - ти гла - за на ме-ня.
Мне по-мо-га - я, гля - дят на ме-ня.

A. Воз-ле а - ры-ка, я пом-ню, впер-вы - е
Э - ти гла-за не - от - рыв - но и неж-но, Гля-ну-ли э - ти гла - за на ме-ня.
Мне по-мо-га - я, гля - дят на ме-ня.

T. Воз-ле а - ры-ка, я пом-ню, впер-вы - е
Э - ти гла-за не - от - рыв - но и неж-но, Гля-ну-ли э - ти гла - за на ме-ня.
Мне по-мо-га - я, гля - дят на ме-ня.

B. Воз-ле а - ры-ка, я пом-ню, впер-вы - е
Э - ти гла-за не - от - рыв - но и неж-но, Гля-ну-ли э - ти гла - за на ме-ня.
Мне по-мо-га - я, гля - дят на ме-ня.

18 *mf*

S. В не - бе бле шут звёз-ды зо-ло - ты - е,

A. В не - бе зо - ло - ты - е,

T. В не - бе зо - ло - ты - е,

B. В не - бе зо - ло - ты - е,

22 *poco cresc.*

S. Яр - че звёзд о - чей тво-их кра - са.

A. *poco cresc.*

T. Яр - че звёзд кра - - са.

B.

26 *pp*

S. Только у любви - мой могут быть та-ки - е не - о быкновен - ны - е гла - за.

A. *pp*

T. Только у любви - мой могут быть та ки - е не - о быкновен - ны - е гла - за.

B.

30 *p*

S. Только у любви-мой могутьбытьта-ки-е не-о-быкновен-ны-е глаза.

A.

T. Только у любви-мой могутьбытьта-ки-е не-о-быкновен-ны-е глаза.

B.

34

2.

3

39

3

43 *mf*

S. В не - бе бле шут звёз-ды зо-ло - ты - е,

A.

T. *mf* В не - бе зо - ло - ты - е,

B.

47 *росо cresc.*

S. Яр - че звёзд о - чей тво-их кра - са.

A. *росо cresc.*

T. Яр - че звёзд кра - са

B.

51 *pp*

S. Только у любви - мой могут быть таки - е не - о быкновен - ны - е гла - за.

A.

T. *pp* Только у любви - мой могут быть таки - е не - о быкновен - ны - е гла - за.

B.

55 *p* *pp* *ppp*

S. Только у любви - мой могут быть таки - е не - о быкновенны - е гла - за. за.

A. *p*

T. *pp* *ppp* Только у любви - мой могут быть таки - е не - о быкновенны - е гла - за. за.

B.

Колыбельная

Aspaziya so'zi
O.Peterson tarjimasi

R. Pauls musiqasi
Bolalar xori uchun S. Muzafarova moslashtirgan

Sokin

S.
A.

За печ-ко - ю по - ёт свер - чек,

7

S.
A.

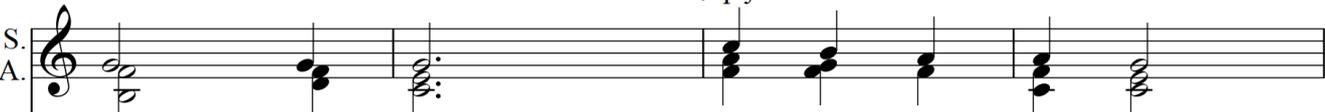
у - го - мо-нись, не плачь сы - нок, вон за ок-ном мо - роз - на - я

11

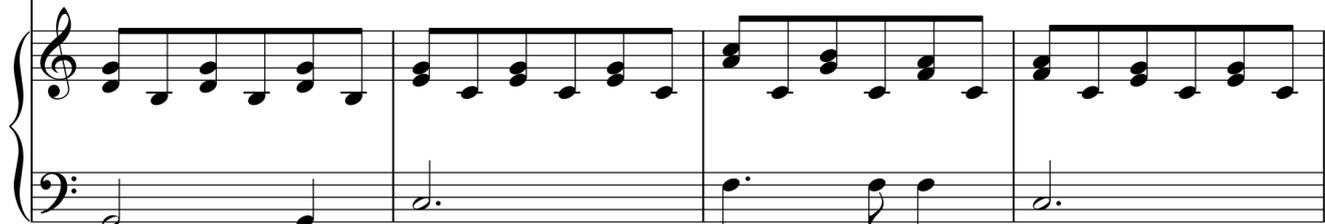
S.
A.

свет - ла - я ночь-ка звезд - на - я, свет - ла - я ночь - ка

15 qaytarish uchun

S. 

A. звезд - на - я, свет - ла - я ночь - ка



19 tamomlash uchun

S. 

A. звезд - на - я. не - у - го - мон - ный мой свер - чок.



2. Что ж, коли нету хлебушка,
Глянь-ка на чисто небушко,
Видишь сияют звездочки,
Месяц плывет на лодочке.

3. Ты спи, а я спою тебе,
Как хорошо там, на небе,
Как нас с тобою серый кот
В санках на месяц увезет.

4. Будут орехи сладости,
Будут забавы, радости,
Будут сапожки новые
И пряники медовые.

5. Ну, отдохни хоть капельку,
Дам золотую сабельку,
Только усни скорей, сынок,
Неугомонный мой сверчек.

Ташкент

Л. Ошанин ва П. Бабаджанов со'зи

Д. Тухманов musiqasi
Bolalar xori uchun С. Музафарова moslashtirgan

Allegretto

First system of piano introduction in 4/4 time, marked *f*. The right hand features a melody of eighth notes, while the left hand plays a steady eighth-note accompaniment.

Second system of piano introduction, continuing the melodic and accompanimental patterns from the first system.

S.
A.

First system of the vocal line, starting with a fermata on the first note. The melody consists of eighth and quarter notes.

1. Есть на вос-то-ке доб-рый го-род в коль-це са-дов, в коль-це ог
2. Ког-да уг-рю ма-я сти-хи-я подним взло-ма-ла пол-зем

First system of piano accompaniment for the vocal line, featuring a steady eighth-note accompaniment in the right hand and a bass line of quarter notes in the left hand.

S.
A.

Second system of the vocal line, continuing the melody from the first system.

ней. Он по о-со-бен-но-му до-рог бескрай-ней
ли. Бы-ла с ним ря дом вся Рос-си-я и все рес

Second system of piano accompaniment for the vocal line, continuing the accompanimental patterns.

S.
A.

Ро - ди - не мо - ей. Он ве - се - ло и чер - но -
пуб - ли - ки мо - и. Гля - дит он ты - ся - ча - ми

S.
A.

о - ко, гля - дит со смуг - ло - го че - ла,
о - кон вер - шит вы - со - ки - е де - ла.

S.
A.

си - яй, Таш - кент, звез - да Вос - то - ка, сто - ли - ца друж - бы и теп

S.
A.

ла, си - яй, Таш - кент,

S.
A.

си - яй, Таш-кент, звезда Вос - то - ка, сто - ли - ца друж-бы и теп -

S.
A.

ла.

S.
A.

Ког - да вой на о-пус - то - ша - ла. и раз - ру - ша - ла го - ро

S.
A.

да, Е - го зем-ля теп лом ды - ша - ла, зва-ла, зва

S.
A. ла дру - зей сю - да. Чье серд-це бы-ло о - ди-

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a soprano/alto clef and contains the lyrics "ла дру - зей сю - да. Чье серд-це бы-ло о - ди-". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes in the right hand, with a simpler bass line in the left hand.

S.
A. но - ко, к то - му на - деж-да здесь приш - ла,

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line contains the lyrics "но - ко, к то - му на - деж-да здесь приш - ла,". The piano accompaniment maintains the established rhythmic and harmonic structure.

S.
A. си - яй, Таш-кент, звез-да Вос - то - ка, сто - ли-ца друж-бы и теп

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line contains the lyrics "си - яй, Таш-кент, звез-да Вос - то - ка, сто - ли-ца друж-бы и теп". The piano accompaniment continues with the same rhythmic and harmonic patterns.

S.
A. ла, си - яй, Таш - кент,

The fourth system of the musical score concludes the vocal line and piano accompaniment. The vocal line contains the lyrics "ла, си - яй, Таш - кент,". The piano accompaniment ends with a final chord and a fermata over the bass line.

S.
A. си - яй, Таш-кент, звез-да Вос - то - ка, сто - ли - ца друж-бы и теп

S.
A. ла.

S.
A. ла. Си - яй, Таш - кент,

S.
A. си - яй, Таш-кент, звез - да Вос - то - ка, сто -

S.
A.

ли - ца друж - бы и теп - ла.

The image displays two systems of musical notation. The first system features a vocal line (Soprano/Alto) and a piano accompaniment. The vocal line has the lyrics 'ли - ца друж - бы и теп - ла.' and ends with a long, sustained note. The piano accompaniment consists of chords in the right hand and a rhythmic pattern in the left hand. The second system shows the vocal line with a long note and a piano accompaniment that continues the rhythmic pattern from the first system.

Kashta

K. Turdiyeva she'ri

A. Ergashev musiqasi

Bolalar xori uchun S. Muzafarova moslashtirgan

Allegretto

The first system of the piano accompaniment consists of five measures. The right hand features a melodic line with eighth-note patterns and a trill in the second measure. The left hand provides a steady eighth-note accompaniment. The key signature has one flat and the time signature is 3/4.

The second system of the piano accompaniment consists of five measures. It continues the eighth-note accompaniment in the left hand and the melodic line in the right hand, including another trill in the tenth measure.

The third system of the piano accompaniment consists of five measures. It includes a trill in the eleventh measure and a key signature change to two flats in the thirteenth measure.

The first system of the vocal entry includes a vocal line and piano accompaniment for measures 16-19. The vocal line is marked 'S.' and 'A.'. The lyrics are: "Yor - qin go' - zal rang - lar ji - lo -".

The second system of the vocal entry includes a vocal line and piano accompaniment for measures 20-23. The lyrics are: "si be - zak - lar - da a - sr ca - do - si".

25

S.
A.

qa - ra - san - giz ko'z - lar qa - ma - char kash - ta ti -

30

S.
A.

kish biz - ga ya - ra - shar. Yo - g'i - la - di, yo - g'i - la - di,

35

S.
A.

yo - g'i - la - di nur - la - ri. Kash - ta - ning ko'p eng a - jo - yib

39

S.
A.

la - to - fat - li tur - la - ri. Yo - g'i - la - di o - chi - la - di

43

S.
A.

di - la - miz - ni yash - na - ta - di yay - ra - ta - di, yay - ra - ta - di

47

S.
A.

kash - ta - miz - ning gul - la - ri.

tr.

51

(tr)

tr.

56

tr.

60

tr.

Yorqin go‘zal ranglar jilosi
Bezaklarda asr sadosi
Qarasangiz ko‘zlar qamashar
Kashta tikish bizga yarashar

Naqorat:

Yog‘iladi, yog‘iladi, yog‘iladi nurlari
Kashtaning ko‘p eng ajoyib
Latofatli turlari
Yog‘iladi, ochiladi
Dilimizni yashnatadi
Yayratadi, yayratadi
Kashtamizning gullari.

Aslo tinmas, bu chaqqon qo‘llar
Matolarda, nurafshon yo‘llar
Mohir usta, chevar qizlarmiz
Ishimizni dildan sevarmiz.

Naqorat:

Yog‘iladi, yog‘iladi, yog‘iladi nurlari
Kashtaning ko‘p eng ajoyib
Latofatli turlari
Yog‘iladi, ochiladi
Dilimizni yashnatadi
Yayratadi, yayratadi
Kashtamizning gullari.

Bu olam go'zal

K. Turdiyeva she'ri

A. Ergashev musiqasi

Allegro non troppo

Bolalar xori uchun S. Muzafarova moslashtirgan

f

5

1. Ya - qin - da - mi u - zoq - da - mi za - min - da yo os - mon - da
2. Ol - qish - lay - di biz - ni o - lam sir - la - ri - ni o - cha - di,

7

O't - mish - da - mi, ho - zir - da - mi qo - ya - da yo um - mon - da.
Sa - mo - lar - da nur - li qu - yosh yog' - du - si - ni so - cha - di.

9

Aj - dod - lar - dan av - lod - lar - ga o' - git o' - tar ha - mi - sha,
Qalb - la - ri - miz nur - ga to'l - sa za - min - da - gi qu - yosh - miz,

11

Bu o - lam - ning ar - mu - g'o - ni in - ti - lish - ga ya - ra - sha.
Ez - gu - lik - ka, yo - rug' - lik - ka go' - zal - lik - ka yo'l - dosh - miz.

13

Naqorot:

Bu o - lam go' - zal Biz - lar bi - lan

15

Biz qol - dir - gan yo - rug' iz - lar bi - lan

17

Ha - yot fa - ro - von O - lam cha - ro - g'on

19

Yo - rug' ha - yo - ti - miz - dan ni - shon

21

23

1. 2.

Xulosa

Xulosa qilib aytish mumkinki “Aranjirovka” fani xor jamoalari uchun malakali, yosh rahbar-tashkilotchilarni tayyorlashda asosiy va muhim fanlardan biridir. Bu fanni o‘zlashtirishda talaba dirijyorlik, vokal amaliyoti, xor partiturasini o‘qish va shuningdek, nazariy fanlardan garmoniya, solfedjiodan olgan bilimlari majmuida kelajakdagi faoliyati, vokal-xor jamoalarining repertuari uchun yangi, moslashtirilgan, qayta ishlangan asarlar yaratish uquv va ko‘nikmalariga ega bo‘ladi. Shu sababli “Aranjirovka” fanining qonun qoidalarini o‘zlashtirishda barcha nazariy- musiqiy fanlar bilan uzviylikda olib borish maqsadga muvofiqdir.

Muallif tomonidan tayyorlangan “Aranjirovka” fanidan o‘quv qo‘llanmadan oliy ta’lim tizimida foydalanish mumkin deb hisoblayman .

“Aranjirovka” fani talabalarni o‘z kasbining mutaxassisi sifatida rivojlanishlarida, vokal-xor jamoalari bilan ishlash jarayonida repertuar tanlab, ularni aranjirovka qilishlariga katta yordam beradi.

Misol sifatida keltirilgan musiqiy mashqlar, kichik xor asar bo‘laklari oddiy va qulay aranjirovka qilishni o‘rgatgan. Asosan o‘zbek kompozitorlarining asarlaridan foydalanilgan. Har xil vokal asarlarini turli xil xor jamoalariga moslashtirishning yengil va sodda yo‘llari ko‘rsatilishiga harakat qilingan. O‘quv qo‘llanmaga kiritilgan musiqiy asarlar “Dirijyorlik”, “Dirijyorlik amaliyoti”, “Vokal ansambli”, “Vokal”, “Xor partiturasini o‘qish”, “Xor sinfi” kabi mutaxassislik fanlaridan ham foydalanish tavsiya etiladi.

“Aranjirovka” fanini o‘rganish jarayonida talaba ijodkorlik, ichki eshitish qobiliyatlari, yaratuvchilik intilishlarini rivojlantirishga ega bo‘ladi.

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