

JAVODBEK KOZIMOV

MADHINGNI KUYLAYMAN,
MUQADDAS VATAN



Toshkent – 2011

O‘ZBEKISTON RESPUBLIKASI MADANIYAT VA SPORT ISHLARI
VAZIRLIGI RESPUBLIKA XALQ IJODIYOTI VA MADANIY-MA’RIFIY
ISHLAR ILMIY-METODIK HAMDA AXBOROT MARKAZI

JAVODBEK KOZIMOV

**MADHINGNI KUYLAYMAN,
MUQADDAS VATAN**

(ASARLAR TO‘PLAMI)

Toshkent – 2011

UDK:078(575.1)

K – 58

Javodbek Kozimov. **Madhingni kuylayman, muqaddas vatan.** Asarlar to‘plami – Toshkent – 2011, 108 bet.

BBK:85.31(5Uz)

Mazkur asarlar to‘plami O‘zbekiston bastakorlar uyushmasi a‘zosi Javodbek Kozimovning xor jamoalari ijrosiga mo‘ljallab yozgan asarlardan tuzilgan bo‘lib, oliy va o‘rta maxsus musiqiy ta‘lim muassasalarining ko‘p ovozli ijrochilik bo‘limlarida foydalanish uchun mo‘ljallangan.

Mas’ul muharrir O‘zbekiston xalq artisti, professor **A.Ergashev**

Taqrizchilar: O‘zbekiston bastakorlar uyushmasi raisi,
O‘zbekiston san’at arbobi, professor **R.Abdullayev**

O‘zbekiston va Qoraqalpog‘iston san’at arbobi,
professor **B.Lutfullayev**

ISBN - 978-9943-11-111-0

СЎЗ БОШИ

*«... бугунги кунда мусиқа санъати
навқирон авлодимизнинг юксак
маънавият рўҳида камол топишида
бошқа санъат турларига қараганда
кўпроқ ва кучлироқ таъсир
кўрсатмоқда»*

*Ислом Каримов «Юксак
маънавият – енгилмас куч»*

Юртимиз мустақилликга эришгандан то бугунги кунгача Республикамиз раҳбарияти томонидан таъсис этилган «**Ўзбекистон Ватаним маним**», «**Қўшиқ байрами**», «**Ягонасан муқаддас Ватан**» каби Республика кўрик-танловлари Она Ватанимизни мадҳ этувчи кўплаб қўшиқларнинг яратилишига туртки бўлди. Шу анъаналарга мос равишда, Самарқанд шаҳрида тарбия топган педагог, хонанда ва ижодкор Жаводбек Козимов ўнлаб янги қўшиқлар яратдиким, бу қўшиқлар қатор кўрик-танловларда фахрли ўринларни эгаллашга сазавор бўлди ва санъат аҳлининг эътиборини қозонди.

Ўзбекистон бастакорлар уюшмаси аъзоси, бастакор ва хонанда Жаводбек Козимов, ҳозирги кунда ҳамда миллий санъатимизнинг жонкуяр тарғиботчиси сифатида А. Навоий номидаги Самарқанд Давлат университети санъатшунослик факультетининг катта ўқитувчиси ва Ҳожи Абдулазиз Абдурасулов номидаги Самарқанд Санъат коллежининг хор дирижёрлиги бўлими талаба ҳамда ўқувчиларига санъат, хусусан хор ижрочилигининг сирларини ўргатиб келмоқда.

Ж. Козимов ёшларга хор ижрочилиги санъатини ўргатиш билан бир қаторда ўзи ижод қилган асарларни санъат муҳлислари, яъни халқ эътиборига ҳавола қилиб келаётган вилоят зиёлиларидан биридир. Чунки, у кейинги 20 йиллар давомида вилоят ҳамда Республикада хор санъатини ривожлантиришга, бу санъат йўналишини янада такомиллаштиришга муносиб ҳисса қўшиб келмоқда.

Азиз китобхон! Жаводбек Козимов кўлимиздаги ушбу китобига яккахон хонандалар ва хор жамоалари учун ёзган асарларини тўплаб, оммага етказишга жазм қилди.

Кўлимиздаги ўқув кўлланмада Жаводбек Козимовнинг Республикамиз мустақилликга эришгандан кейинги даврдаги ижодий маҳсулларининг намуналари киритилган. Унинг Ҳамид Гуломнинг «Ассалом истиқлол», Хуршид Давроннинг «Сен менинг Ватанимсан», Зоҳиджон Обидовнинг «Ўктам диёр ўғлони», Бурхон Исломовнинг «Озод Ватан» каби шеърларига басталаган кўшиқларида Ватанга садоқат, юртимиз мустақиллиги, унинг кудрати, гўзаллиги, бепоёнлиги, меҳр – муҳаббат мавзулари тараннум этилгандир.

Биз биламизки, халқ кўшиқчилиги, аниқроғи фолкълор кўшиқларини жамоа бўлиб куйлаш анъанага айланган. Жамоа бўлиб куйлашнинг бугунги кундаги замонавий кўриниши хор жамоаларининг куйлашига яқиндир. Шу сабабли «Оҳ маза дорад лаби ёр», «Ишим бордир ўшал охуда», «Оҳ бара чашмиман», «Санам-эй» каби фолкълор кўшиқларини қайта ишлаб, уларни турли хор жамоалари учун мослаштиришга ҳаракат қилган.

Бу санъат ижрочилиги йўлини кўзда тутган ушбу китоб муаллифи Ж. Козимов хор санъати ижрочиларига, хусусан олий ўқув юртларининг санъат ва мусиқа факультетлари, санъат коллежларининг хор-дирижёрлиги бўлимлари, болалар мусиқа ва санъат мактабларининг ўқувчи ҳамда талабаларига ўзига хос мусиқий йўналиш, фолкълор кўшиқчилигига асосланиш миллийликка эътибор бериш, хор ижрочилигига янгича ёндошиш сингари ўзига хос йўналишни кузатишимиз мумкин. Бу асарлар гармониясининг оддийлиги шундаки, улар талаба ёшларнинг қулоғига кўп эштилган халқ кўшиқларига яқинлиги сабабли хор жамоалари билан ўрганиб куйлашда деярли ҳеч қандай қийинчилик туғдирмайди. Шунга кўра Ж. Козимовнинг бу асарларини мусиқа мактаблари болалар, санъат коллежи ўқувчилар ва олий таълим тизимидаги мусиқа йўналиши бўлган факультет талабаларининг хор жамоалари ҳам бемалол ўрганиб куйлашлари мумкин.

*Ҳ. А. Абдурасулов номидаги
Самарқанд Санъат коллежи директори*

И. Ибодов

ASSALOM ISTIQLOL

H.G'ulom she'ri

J.Kozimov musiqasi

Tempo di marcia

Piano introduction in 4/4 time, marked *f*. The music features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a steady bass line in the left hand.

Vocal entry and piano accompaniment, marked *mf*. The vocal line begins with the lyrics "As-sa-". The piano accompaniment includes a triplet of eighth notes in the bass line, marked with a dashed line and "8^{vb} 3 3".

Vocal line with lyrics and piano accompaniment. The lyrics are: "lom, u lug'xalq o'z-be - gim Di-li pok, qut lug'xalq o'z-be - gim As-sa-". The piano accompaniment features a steady bass line with some chords in the right hand. There are markings for "8^{vb}" in the bass line.

lom, hurtaq-dir is-tiq - lol Iq-bo - lim, sha-ra-fim o'z-li - gim. As - sa-

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#). The lyrics are: "lom, hurtaq-dir is-tiq - lol Iq-bo - lim, sha-ra-fim o'z-li - gim. As - sa-". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature. The music features a mix of chords and moving lines, with a fermata over the final note of the vocal phrase.

lom, hurtaq-dir is-tiq - lol Iq bo - lim, sha-ra-fim o'z-li - gim. Tongbi-

The second system continues the musical score. The vocal line lyrics are: "lom, hurtaq-dir is-tiq - lol Iq bo - lim, sha-ra-fim o'z-li - gim. Tongbi-". The piano accompaniment continues with similar harmonic support, ending with a fermata over the final note.

lanyang-ray-di mad-hi - yam Por lay - di yuk-sak-da qu-yo - shim Yo'lko'r

The third system continues the musical score. The vocal line lyrics are: "lanyang-ray-di mad-hi - yam Por lay - di yuk-sak-da qu-yo - shim Yo'lko'r". The piano accompaniment continues with similar harmonic support, ending with a fermata over the final note.

kam,elko'r-kam,dilko'r - kam Kar-vo - ningbosh lay-veryurt bo - shim. Tongbi-

The fourth system continues the musical score. The vocal line lyrics are: "kam,elko'r-kam,dilko'r - kam Kar-vo - ningbosh lay-veryurt bo - shim. Tongbi-". The piano accompaniment continues with similar harmonic support, ending with a fermata over the final note.

lan yang-ray - di mad - hi - yam Por-lay - di yuk-sak - da qu-yo -

shim Yo'lko'r - kam, el ko'r - kam, dil ko'r - kam Kar - vo-

8^{va}

ning bosh-lay-ver yurt-bo - shim.

cantabile

f

Tempo di marcia

Meh nat-da chi niq qan

el u-lug' el u-lug' U lug' dircha-ro gon is-tiq-lol is-tiq-lol Mardxal - qimerksha - raf, erkqut

8vb

lug' Bax ting - dir bu bay-ram is-tiq - lol. Mardxal - qim erksha - raf, erkqut

lug' Bax ting - dir bu bay-ram is-tiq - lol. Tong bi - lan yang-ray-di mad - hi-

yam Por-lay - di yuk-sak-da qu - yo-shim Yo'lko'r-kam, elko'r-kam, dilko'r

kam Kar - vo - ning bosh-lay-ver yurt - bo-shim. Tong bi -

8vb

lanyang-ray-di mad-hi - yam Por-lay - di yuk-sak-da qu-yo - shim Yo'lko'r

kam, elko'r-kam, dilko'r - kam Kar vo - ning bosh-lay-ver yurt bo - shim. As - sa

8vb

yam Por-lay di yuk-sak-da qu - yo-shim Yo'lko'r-kam, elko'r-kam, dilko'r

kam Kar - vo - ning bosh-lay-ver yurt - bo-shim. Tong bi -

8^{vb}

lanyang-ray-di mad-hi - yam Por-lay di yuk-sak-da qu-yo - shim Yo'lko'r

kam, elko'r-kam, dilko'r - kam Kar vo - ning bosh-lay-ver yurt bo - shim. As - sa

8^{vb}

Vokaliz

A.....

lom, u-lug'xalq o'z-be-gim Di-li pok, qut-lug'xalq o'z-be-gim As-sa-

8^{vb} 8^{vb} 8^{vb}

lom, hurtaq-dir is-tiq - lol Iq-bo - lim, sha-ra-fim o'z-li - gim. As-sa-

8^{vb}

lom, hurtaq diris tiq - lol Iq bo - lim, sha ra fimo'z li - gim. Iq bo - lim, sha ra fimo'z li -

8^{vb}

*Assalom ulug' xalq o'zbekim,
Dili pok, qutlug' xalq o'zbekim.
Assalom hur taqdir istiqlol,
Iqbolim, Sharafim o'zligim.*

*Tong bilan yangraydi madhiyam,
Porlaydi yuksakda quyoshim.
Yo'l ko'rkam, el ko'rkam, dil ko'rkam,
Karvoning boshlayver yurtboshim.*

*Mehnatda chiniqqan el ulug',
Ulug'dir charog'on istiqlol.
Mard xalqim erksharaf, erk qutlug',
Baxtingdir bu bayram istiqlol.*

*Tong bilan yangraydi madhiyam,
Porlaydi yuksakda quyoshim.
Yo'l ko'rkam, el ko'rkam, dil ko'rkam,
Karvoning boshlayver yurtboshim.*

*Assalom ulug' xalq o'zbekim,
Dili pok, qutlug' xalq o'zbekim.
Assalom hur taqdir istiqlol,
Iqbolim, Sharafim o'zligim.*

VATAN ZIKRI

Jamol Sirojiddin she'ri

B.Sirojiddinov musiqasi

Moderato

J.Kozimov xor uchun moslashtirgan

Piano

The first system of piano accompaniment is in 3/4 time with a key signature of one sharp (F#). It begins with a forte (f) dynamic. The right hand features a melodic line with dotted rhythms, while the left hand provides a steady accompaniment of chords and single notes.

The second system continues the piano accompaniment, maintaining the melodic and harmonic structure established in the first system.

The third system concludes the piano accompaniment for this section, ending with a final chord in the right hand and a sustained note in the left hand.

This system includes the vocal line and piano accompaniment. The vocal line is written in a single staff with lyrics: "Ba-dan Va-tan, qon Va-tan Su-vu". The piano accompaniment continues in the same style as the previous systems.

ha - vo, non Va - tan Ad - lu in - sof,

non Va - tan Iy - mon va tan jon Va -

Solo
To - g'u bi - yo - bon Va - tan

Choluxiyobon Vatanna - di

Va - tan

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are "Choluxiyobon Vatanna - di". The piano accompaniment is written in two staves (treble and bass clefs) with the same key signature. The melody is simple and melodic, with a few rests and a final flourish.

miy Turon Vatanna Hur O'z - bi - yo -

Va - tan

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "miy Turon Vatanna Hur O'z - bi - yo -". The piano accompaniment continues with a steady rhythmic pattern in the right hand and simple chords in the left hand.

ton Va - tan Tosh-kent bosh kent Va- tan -

Va - tan o...

The first system of the musical score consists of four staves. The top staff is the vocal line, with lyrics: "ton Va - tan Tosh-kent bosh kent Va- tan -". The second staff is a vocal line with lyrics: "Va - tan o...". The third and fourth staves are the piano accompaniment, with the right hand playing a rhythmic pattern of eighth notes and the left hand playing a simple bass line.

-da Sir - dar - yo qon - dir tan - da

The second system of the musical score consists of four staves. The top staff is the vocal line, with lyrics: "-da Sir - dar - yo qon - dir tan - da". The second staff is a vocal line with lyrics: "-da Sir - dar - yo qon - dir tan - da". The third and fourth staves are the piano accompaniment, with the right hand playing a rhythmic pattern of eighth notes and the left hand playing a simple bass line.

Jiz - zax qo'sh qo'l boq - qan - da Sa - mar -

This system contains the first five measures of the piece. The vocal line is in a treble clef with a key signature of one sharp (F#). The piano accompaniment consists of a right-hand part with a treble clef and a left-hand part with a bass clef. The piano part features a rhythmic pattern of eighth notes in the right hand and a simple harmonic accompaniment in the left hand.

qand dil ba- dan - da

This system contains the next five measures. The vocal line continues with the lyrics "qand dil ba- dan - da". The piano accompaniment continues with the same rhythmic pattern, but the right-hand part becomes more complex with sixteenth notes in the final measure. A dynamic marking of *sf* (sforzando) is present in the final measure of the piano part.

Ba-dan Va-tan, qon Va-tan Su-vu

This system contains the first five measures of the piece. The vocal line (treble clef) has lyrics: Ba-dan, Va-tan, qon, Va-tan, Su-vu. The piano accompaniment (grand staff) features a simple harmonic structure with chords and moving lines in both hands.

ha-vo, non Va-tan Ad-lu in-sof,

This system contains the next five measures. The vocal line (treble clef) has lyrics: ha-vo, non, Va-tan, Ad-lu, in-sof. A repeat sign is present at the end of the system. The piano accompaniment continues with similar harmonic patterns.

qon Va-tan Iy-mon va tan jon Va-tan

This system contains the final five measures of the piece. The vocal line (treble clef) has lyrics: qon, Va-tan, Iy-mon, va tan, jon, Va-tan. The piano accompaniment concludes with a final cadence.

Na - vo _____ iy - qash - qa dar - yo Sur - xan -

dar - yo Bu - xo - ro Qo - ra - qal - poq,

Xo - ra - zm O - bo - du hur, - di - lo -

-ro Chor - va - dor deh - qon Va - tan

Qa' - ri qon - ga qon Va - tan Sad - hi

pax - ta don Va - tan Ko' - ki be - po -

yon Va - tan

Ba - dan Va - tan, qon Va - tan Su - vu

ha - vo, non Va - tan Ad - lu in - sof,

qon Va - tan Iy - mon va tan jon Va - tan

Solo

So' lim_ vo - diy nu raf - shon Far - g'o -

na - yu — Na - man - gon Mar - ha - mat - li

An - - di - jon Bir - lik - da O'z -

be - kis - ton. Do'st-ga meh - ri - bon Va - tan

Yov - ga qah - ra - mon Va - tan Qu - cha -

-ver - gil shon Va - tan Hur O'z - be - kis -

ton Va - tan. Ba - dan Va - tan, qon Va -

tan Su - vu ha - vo, non Va - tan Ad - lu in - sof,

qoh Va-tan Iy-mon va tan jon Va-tan

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "qoh Va-tan Iy-mon va tan jon Va-tan". The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The music features a mix of quarter and eighth notes, with some rests.

Ba-dan Va-tan, qoh Va-tan Su-vu ha-vo,

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "Ba-dan Va-tan, qoh Va-tan Su-vu ha-vo,". The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The music continues with similar rhythmic patterns as the first system.

non Va-tan Ad-lu in-sof, qoh Va-tan Iy-mon

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "non Va-tan Ad-lu in-sof, qoh Va-tan Iy-mon". The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The system concludes with a double bar line and repeat dots.

1. 2.

va tan jon Va-tan tan Ba-dan Va-tan,

qon Va-tan Su-vu ha-vo, non Va-tan Ad-lu

1.

in-sof, qon Va-tan Iy-mon va tan jon Va-tan

2.

va tan jon Va - tan tan tan tan tan

ff

2.

ff sf

Badan-Vatan, qon Vatan.
 Suvu, havo, non Vatan,
 Adlu insofdon Vatan,
 Imon Vatan jon Vatan.

1 Tog'u-biyobon Vatan,
 Cho'lu-xiyobon Vatan,
 Qadimiy Turon Vatan,
 Hur O'zbekiston Vatan.
 Toshkent-bosh kent Vatanda,
 Sirdaryo qondir tanda.
 Jizzax-qo'sh qo'l boqqanda,
 Samarqand dil badanda.

Naqorat:

2 Navoiy, Qashqadaryo,
 Surxandaryo, Buxoro,
 Qoraqalpoq, Xorazm,
 Obodu, hur, diloro.
 Chorvador dehqon Vatan
 Sadhi paxta, don Vatan,
 Qa'ri qonga qon Vatan,
 Ko'ki bepoyon Vatan.

Naqorat:

3. So'lim Vodiy nurafshon,
 Farg'onayu, Namangon,
 Marhamatli Andijon.
 Birlikda O'zbekiston.
 Yovga qahramon Vatan,
 Do'stga mehribon Vatan.
 Kuchayvergil shon Vatan,
 Hur O'zbekiston Vatan.

Naqorat:

qi-lar er kin bax-ti - miz, O - zod Res-pub - li kam ning

har bir xo-na-do-ni - ga Qu-yosh bo' lib

nur so char is-tiq lol bay - ro-g'i- miz.

Naqorat:
O-zod Va - tan,
ff

o-bod Va- tan, sen ga fi-do bu jo - nu tan

The first system of the musical score consists of two systems of staves. The upper system contains a vocal line with lyrics and a piano accompaniment line. The lower system contains a grand piano accompaniment with both treble and bass staves. The key signature is one flat (B-flat), and the time signature is 4/4. The lyrics are: "o-bod Va- tan, sen ga fi-do bu jo - nu tan".

Ke-la - ja- gi bu yuk dav lat O'z - be-kis ton!

The second system of the musical score continues the composition. It features a vocal line with lyrics and a piano accompaniment line. The key signature changes to two sharps (D major). The lyrics are: "Ke-la - ja- gi bu yuk dav lat O'z - be-kis ton!".

O'z-be-kis ton! O-zod Va tan, o-bod Va tan,

8vb

sen ga fi - do bu jo - nu tan Ke-la - ja - gi

Yakkaxonlar

bu yuk dav lat O'z-be-kis ton! O'z-be - kis- ton!

8vb

Detailed description: This system contains the first three measures of the piece. It features a vocal line with lyrics and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one flat (B-flat). The lyrics are 'bu yuk dav lat' in the first measure, 'O'z-be-kis ton!' in the second, and 'O'z-be - kis- ton!' in the third. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. A '8vb' marking is present at the end of the piano part in the third measure.

mf Erk-se- var o'z-be gimning bu gun er - ki o' - zi- da

Detailed description: This system contains the next four measures of the piece. The vocal line begins with a mezzo-forte (*mf*) dynamic marking. The lyrics are 'Erk-se- var' in the first measure, 'o'z-be gimning' in the second, 'bu gun er - ki' in the third, and 'o' - zi- da' in the fourth. The piano accompaniment continues with a consistent harmonic and rhythmic pattern.

Bir jon, birtan e-la-tim yurt-bo shi - miz yo'-li-da

Por loq er - ta ton - gi miz ja-hon - ga yuz

tu tar - kan De-mak, ke - la - ja - gi miz

Yakkaxonlar

yosh-la - ri miz qo' - li- da. *mf* Ku - ra-i

Xor: vokaliz

The first system of the musical score consists of four measures. The vocal line (treble clef) has lyrics: "yosh-la - ri miz qo' - li- da." in the first two measures, followed by a rest in the third measure, and "Ku - ra-i" in the fourth measure. The piano accompaniment (grand staff) features chords and melodic lines in both hands. A dynamic marking of *mf* is present above the vocal line in the fourth measure. The text "*Xor: vokaliz*" is written below the piano accompaniment in the fourth measure.

za-min uz-ra ko'h- na i-pak yo' lim bor O-g'ir yu kim

The second system of the musical score consists of four measures. The vocal line (treble clef) has lyrics: "za-min uz-ra ko'h- na i-pak yo' lim bor O-g'ir yu kim". The piano accompaniment (grand staff) features chords and melodic lines in both hands. The text "*Xor: vokaliz*" is written below the piano accompaniment in the fourth measure.

tor-tuv- chi sog' lom qi - zu o'g' lim bor Ja hon say -

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single treble clef with a key signature of one flat (B-flat). The lyrics are: "tor-tuv- chi", "sog' lom qi - zu", "o'g' lim bor", and "Ja hon say -". The piano accompaniment is written in two staves, a treble and a bass clef, with a key signature of one flat. It features a steady harmonic accompaniment with chords and moving lines in both hands.

yoh - la - ri - ni rom ay - la- gan _____ Tosh ken- tim,

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are: "yoh - la - ri - ni", "rom ay - la- gan _____", and "Tosh ken- tim,". The piano accompaniment continues with the same harmonic structure as the first system, providing a consistent accompaniment for the vocal melody.

Qa-dim Xi vam, Bu xo - rom Sa-mar-qand say -

Qa - dim Xi - vam Bu - xo - rom

Naqorat

- qa- lim bor.

Naqorat:
ff O-zod Va tan, o-bod Va tan,

sen ga fi-do bu jo - nu tan Ke-la - ja - gi

The first system of the musical score consists of two systems of staves. The upper system contains the vocal line with lyrics: "sen ga fi-do", "bu jo - nu tan", and "Ke-la - ja - gi". The lower system contains the piano accompaniment, with a treble clef staff showing chords and a bass clef staff showing a simple harmonic line. The key signature has one flat (B-flat), and the time signature is 4/4.

bu-yuk dav lat O'z - be-kis ton! O'z - be-kis - ton!

The second system of the musical score continues with two systems of staves. The upper system contains the vocal line with lyrics: "bu-yuk dav lat", "O'z - be-kis ton!", and "O'z - be-kis - ton!". The lower system contains the piano accompaniment. The key signature changes to two sharps (D major) in the second measure of this system. The piano part includes a dynamic marking of *8^{va}* at the end of the system.

O zodVa tan, — o-bodVa tan, sen ga fi- do bu jo-nu tan

The first system of the musical score consists of three systems of staves. The top system contains the vocal line in a single treble clef staff with lyrics: "O zodVa tan, — o-bodVa tan, sen ga fi- do bu jo-nu tan". The second system contains the piano accompaniment for the vocal line, with a treble clef staff for chords and a bass clef staff for a simple harmonic accompaniment. The third system contains the piano accompaniment for the entire piece, with a treble clef staff for chords and a bass clef staff for a simple harmonic accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. There are triplets in the vocal line and piano accompaniment.

Ke-la - ja - gi bu yuk dav lat O'z - be kis ton!

The second system of the musical score consists of three systems of staves. The top system contains the vocal line in a single treble clef staff with lyrics: "Ke-la - ja - gi bu yuk dav lat O'z - be kis ton!". The second system contains the piano accompaniment for the vocal line, with a treble clef staff for chords and a bass clef staff for a simple harmonic accompaniment. The third system contains the piano accompaniment for the entire piece, with a treble clef staff for chords and a bass clef staff for a simple harmonic accompaniment. The key signature has one sharp (F#), and the time signature is 4/4.

O'z-be-kis-ton! O'z-be-kis-ton! O'z-be-kis-

ff

rit.

8^{vb}

ton!

Accelerando

sf

Ona yurtim saxovatin ko'z-ko'z qilar ramzimiz,
Madhiyamiz tarannum qilar erkin baxtimiz.
Ozod Respublikamning har bir xonadoniga,
Quyosh bo'lib nur sochar istiqlol bayrog'imiz.

Naqorat:

Ozod Vatan, obod Vatan, senga fido bu jonu-tan.
Kelajagi buyuk davlat. O'zbekiston! O'zbekiston!

Erk sevar o'zbeginning bugun erki o'zida.
Birj on, bir tan elatim, yurt boshimiz yo'lida
Porloq erta tongimiz johonga yuz tutarkan
Demak kelajagimiz yoshlarimiz qo'lida.

Naqorat:

Ozod Vatan, obod Vatan, senga fido bu jonu-tan.
Kelajagi buyuk davlat. O'zbekiston! O'zbekiston!

Kurrayi zamin uzra, ko'hna ipak yo'lim bor.
Og'ir yukim tortuvchi sog'lom qizu-o'g'lim bor.
Jahon yer sharini rom aylagan Toshkentim.
Qadim Xivam, Buxorom Samarqand sayqalim bor.

Naqorat:

Ozod Vatan, obod Vatan, senga fido bu jonu-tan.
Kelajagi buyuk davlat. O'zbekiston! O'zbekiston!

SEN MENING VATANIMSAN

X.Davron she'ri Vals sur'atida

J.Kozimov musiqasi

The musical score is written for piano in 6/8 time, featuring a key signature of two flats (B-flat and E-flat). It consists of four systems of music, each with a treble and bass staff. The first system begins with a forte (*f*) dynamic. The second system includes a trill (*trw*) and a mezzo-piano (*mp*) dynamic. The third system returns to a forte (*f*) dynamic. The fourth system concludes with a mezzo-forte (*mf*) dynamic. The score is characterized by a steady bass line of chords and a melodic line in the treble staff.

Yakkaxon

mp Qa - dim mo - ziy - be - shi - gi, a - ba - di - yat e - shi - gi,

mp

This system consists of a vocal line and a piano accompaniment. The vocal line is in a 7/8 time signature, with lyrics: "Qa - dim mo - ziy - be - shi - gi, a - ba - di - yat e - shi - gi,". The piano accompaniment features a steady eighth-note chordal pattern in the right hand and a simple bass line in the left hand. The key signature has two flats.

Man - gu yosh cha - ma - nim - san, sen me ning Va - ta - nim - san.

This system continues the vocal line and piano accompaniment. The lyrics are: "Man - gu yosh cha - ma - nim - san, sen me ning Va - ta - nim - san." The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

Qa - dim - san tog' - lar ka - bi, yash - nay - san bog' - lar ka - bi,

mp

This system continues the vocal line and piano accompaniment. The lyrics are: "Qa - dim - san tog' - lar ka - bi, yash - nay - san bog' - lar ka - bi,". The piano accompaniment features a steady eighth-note chordal pattern in the right hand and a simple bass line in the left hand. The key signature has two flats.

Ko'z o - chib ko'r - ga - nim - san, sen me ning Va - ta - nim - san.

This system concludes the vocal line and piano accompaniment. The lyrics are: "Ko'z o - chib ko'r - ga - nim - san, sen me ning Va - ta - nim - san." The piano accompaniment maintains the same rhythmic and harmonic structure as the previous systems.

f Go'-zal O'z-be - kis - ton - san, ta - rix uz - ra su - ron - san

The first system of music consists of four measures. The vocal line is written in a soprano clef with a key signature of one flat and a 7/8 time signature. The lyrics are: "Go'-zal O'z-be - kis - ton - san, ta - rix uz - ra su - ron - san". The piano accompaniment is written in a grand staff (treble and bass clefs). The first two measures have a dynamic marking of *f* (forte). The piano part features a steady accompaniment with chords and moving lines in both hands.

p Ham jo - nim, ham ta - nim - san, *f* sen me ning Va - ta - nim - san.

The second system of music consists of four measures. The vocal line continues with the lyrics: "Ham jo - nim, ham ta - nim - san, sen me ning Va - ta - nim - san." The piano accompaniment includes a dynamic marking of *p* (piano) in the first measure and *f* (forte) in the third measure. The piano part features a steady accompaniment with chords and moving lines in both hands.

ff Go'-zal O'z-be - kis - ton - san, ta - rix uz - ra su ron - san

The third system of music consists of four measures. The vocal line continues with the lyrics: "Go'-zal O'z-be - kis - ton - san, ta - rix uz - ra su ron - san". The piano accompaniment includes a dynamic marking of *ff* (fortissimo) in the first measure. The piano part features a steady accompaniment with chords and moving lines in both hands.

p

Ham jo -nim, ham ta -nim -san, sen me ning Va ta -nim- san

p

Yakkaxon

mf Al-po-mi -shu Go'r-o'g' - li, ja-so - rat-ning er o'g' - li

Gi-rot -dek sa - ma -nim - san, sen me ning Va ta -nim - san.

f Na-vo - iy - ning so' - zi - san, U - lug' - bek - ning ko' - zi - san

Yas-sa - viy, Na - qsh - band - san sen me ning Va - ta - nim - san.

f Go' - zal O'z - be - kis - ton - san, ta - rix uz - ra su - ron - san

p Ham jo -nim, ham ta -nim -san, *mf* sen me ning Va ta - nim - san.

ff Go' -zal O'z -be - kis - ton - san, ta - rix uz -ra su ron - san

p Ham jo -nim, ham ta -nim -san, *mf* sen me -ning Va ta -nim san

f

mf

f Te - mur bo - bom suy - gan - yurt, Bo - bur di - li kuy - gan yurt

Qu - von - chu a - la - mim - san, sen me - ning Va - ta - nim - san.

mf Man-gu-dir is - tiq - lo - ling, por loq-dir is - tiq - bo - ling

mp O.....

O.....

f *p*

Detailed description: This system contains the first four measures of a musical piece. It features a vocal line at the top with lyrics in Chinese characters and pinyin. Below it are two staves for piano accompaniment. The piano part includes a right-hand staff with chords and a left-hand staff with a bass line. Dynamics include mezzo-forte (mf), mezzo-piano (mp), forte (f), and piano (p). The key signature has two flats, and the time signature is 7/8.

Ya shil barg su - ma - nim - san, sen me ning Va - ta - nim - san.

p O.....

p *mf*

Detailed description: This system contains the next four measures of the musical piece. It continues the vocal line and piano accompaniment. The piano part features a right-hand staff with chords and a left-hand staff with a bass line. Dynamics include piano (p) and mezzo-forte (mf). The key signature and time signature remain the same as in the first system.

Go'-zal O'z-be - kis - ton -san, ta - rix uz -ra su - ron -san

f

Detailed description: This system contains the first four measures of a musical piece. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line starts with a fermata on the first measure, followed by a melodic line. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The lyrics are 'Go'-zal O'z-be - kis - ton -san, ta - rix uz -ra su - ron -san'. The dynamic marking is *f*.

Ham jo nim, ham ta - nim -san, sen me ning Va - ta - nim -san.

p *mf*

Detailed description: This system contains the next four measures. The vocal line continues with a melodic line, including a fermata on the first measure. The piano accompaniment continues with chords and a bass line. The lyrics are 'Ham jo nim, ham ta - nim -san, sen me ning Va - ta - nim -san.'. The dynamic markings are *p* and *mf*.

Go'-zal O'z-be - kis - ton -san, ta - rix uz -ra su - ron -san

ff

Detailed description: This system contains the final four measures. The vocal line continues with a melodic line, including a fermata on the first measure. The piano accompaniment continues with chords and a bass line. The lyrics are 'Go'-zal O'z-be - kis - ton -san, ta - rix uz -ra su - ron -san'. The dynamic marking is *ff*.

p

Ham jo -nim, ham ta -nim -san, sen me ning Va - tā -nim san sen me ning

p

sen me ning

Va-ta nim- - - - san.

san.

ff

ff

*Qadim moziy beshigi,
Abadiyat eshigi,
Mangu yosh chamanimsan
Sen mening vatanimsan*

*Qadimsan tog'lar kabi
Yashnaysan bog'lar kabi
Ko'z ochib ko'rganimsan
Sen mening vatanimsan*

Naqorat

*Go'zal O'zbekistonsan
Tarix uzra so'ronsan
Ham jonim, ham tanimsan
Sen mening vatanimsan.*

*Alpomishu Go'r o'g'li
Jasoratning er o'g'li
Girotdak samanimsan
Sen mening vatanimsan*

*Navoiyning so'zisan
Ulug'bekning ko'zisan
Yassaviy - Naqshbandsan
Sen mening vatanimsan*

Naqorat

*Temur bobom suygan yurt
Bobur dili kuygan yurt
Quvonchu alamimsan
Sen mening vatanimsan*

*Mangudir istiqloling
Porloqdis istiqboling
Yashil barg sumanimsan
Sen mening vatanimsan.*

OH BARA CHASHMI MAN

Buxorcha va mavrigi taronalaridan,
J.Kozimov xor uchun moslashtirgan

Rubato

S
A

Chash- mi - man chash - mi - man

T
B

o... o... o...

chash - mi - man chash - mi - man

chash - mi - man

ba ka bak bum ba ka bak bum

Allegro Moderato

f(p) Oh ba - ra chash - mi man Bo - do - mi du mag' - zi - man.

Oh ba - ra chash - mi man Bo - do - mi du mag' - zi - man.

Solo

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with the lyrics "O-mad o-ma-dat gar - dam" and ends with "Qa-di qo-ma-dat". The piano accompaniment features a melody in the right hand and a bass line in the left hand. A dynamic marking of *f* is present. The lyrics "o oh ba-ra chash - mi - man" are written below the piano accompaniment.

Second system of musical notation. The vocal line continues with "gar - dam" and then "O-mad o-ma-dat gar - dam.". The piano accompaniment continues with the melody and bass line. A dynamic marking of *f* is present. The lyrics "Voy, dod ba-ra chash - mi - man" are written below the piano accompaniment.

Third system of musical notation. The vocal line continues with "Qa-di qo-ma-dat_ gar - dam". The piano accompaniment continues with the melody and bass line. The lyrics "oh ba-ra chash - mi - man" are written below the piano accompaniment.

Fourth system of musical notation. The vocal line starts with "mi man" and then "Tu jo-no-ni-man bo - shi". The piano accompaniment continues with the melody and bass line. The lyrics "mi man" and "o oh ba-ra chash - mi - man" are written below the piano accompaniment.

La - bi da - ho - nad gar - dam

Voy, dod ba - ra chash - mi man

Voy, dod ba - ra chash - mi - man

Oh bara chashmi man
Bodomi du mag'ziman.

Omad omadat gardam
Oh bara chashmi man
Qadi qomatat gardam
Voy dod bara chashmi man
Tu jononi man boshi
Oh bara chashmi man
Labi dahonad gardam
Voy dod bara chashmi man

Mirzo gule be bokash
Oh bara chashmi man
Tu anguru man tokash
Voy dod bara chashmi man
Az baroyi yak angur
Oh bara chashmi man
Tu gashti ba har shoxash
Voy dod bara chashmi man.

O'KTAM DIYORIM

Z.Obidov she'ri

J.Kozimov musiqasi

Allegro moderato

The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a piano dynamic marking (*ans.*) and a fermata over a half note. The melody continues with eighth notes, featuring a trill (*tr*) over a quarter note. A triplet of eighth notes is marked with a '3' below it. The middle and bottom staves are in bass clef. The middle staff starts with a forte dynamic marking (*sf*) and contains chords. The bottom staff has a rhythmic accompaniment of eighth notes.

The second system continues the piece. The top staff features a triplet of eighth notes marked with a '3' below it, followed by a trill (*tr*) over a quarter note. The middle and bottom staves continue with their respective harmonic and rhythmic parts.

The third system concludes the piece. The top staff has a triplet of eighth notes marked with a '3' below it. The middle and bottom staves continue with their respective parts. The system ends with a double bar line.

solo

O-na yur-tim sen-ga dil dan meh-ru va fo - lar Qu-cho-g'ing-da

jon yay-ra tar ye-ru sa mo - lar, O' zing bi- lan shavq-li sho mu

bo-di sa bo - lar, Sen bor-san-ki dil-da fax ru zav-qu sa mo -

T
B

lar. O'z-be-kis-ton O'z-be-kis-ton dov-ruq sol-

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a soprano (T) and alto (B) clef, with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are: "lar. O'z-be-kis-ton O'z-be-kis-ton dov-ruq sol-". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a steady eighth-note accompaniment in the bass and a more melodic line in the treble, including a triplet of eighth notes.

- sin az - ming avj - la-ri

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line includes the lyrics: "- sin az - ming avj - la-ri". The piano accompaniment continues with the same rhythmic pattern, featuring a steady eighth-note accompaniment in the bass and a melodic line in the treble.

O-na yur - tim, o - na yur tim sen - ga jo' sh - qin yu rak

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line includes the lyrics: "O-na yur - tim, o - na yur tim sen - ga jo' sh - qin yu rak". The piano accompaniment continues with the same rhythmic pattern, featuring a steady eighth-note accompaniment in the bass and a melodic line in the treble.

musical score system 1. It features a vocal line and a piano accompaniment. The vocal line starts with the lyrics "mavj la-ri" and includes a circled melodic phrase. The piano accompaniment consists of two staves with various rhythmic patterns and dynamics like *sf* and *tr*. A repeat sign is present in the first two measures.

musical score system 2. This system continues the piano accompaniment from the first system. It features a melodic line in the upper staff with trills and triplets, and a bass line with rhythmic accompaniment. The system contains five measures.

musical score system 3. This system continues the piano accompaniment. It features a melodic line in the upper staff with trills and triplets, and a bass line with rhythmic accompaniment. The system contains five measures.

solo

Tup-ro-g'i zar, e-li zar gar_ sen o'k tam di-yor,

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It begins with a whole rest followed by a melodic line with lyrics: "Tup-ro-g'i zar, e-li zar gar_ sen o'k tam di-yor,". The middle staff is the right-hand piano accompaniment in treble clef, featuring a rhythmic pattern of eighth notes and chords. The bottom staff is the left-hand piano accompaniment in bass clef, providing a harmonic foundation with chords and a steady bass line.

Shon-shav-kat-li_ yurt-lar a-ro sa-lo - ba ting_ bor.

The second system continues the musical score with three staves. The vocal line (top staff) has lyrics: "Shon-shav-kat-li_ yurt-lar a-ro sa-lo - ba ting_ bor." The piano accompaniment (middle and bottom staves) maintains the rhythmic and harmonic structure established in the first system.

Bo's-ton-la ring_ at-las kiy gan dil bar - dek dil - dor

The third system concludes the musical score with three staves. The vocal line (top staff) has lyrics: "Bo's-ton-la ring_ at-las kiy gan dil bar - dek dil - dor". The piano accompaniment (middle and bottom staves) continues to support the vocal melody.

Pax-ta-zo ring be-qa sam dek_ yo'l yo'l jil-va - kor.

T
B
O'z-be-kis - ton_ dov - ruq sol - sin az - ming

avj - la-ri O - na yur - tim, o - na yur tim sen - ga jo'sh

qin yu rak mavj la-ri.

trill *trill*

solo

Hech tu -gan-mas boy-lik-ka kon

qa dim yer la - ring Jon ro-ha-ti tog' dan es-gan sa rin yel-la-

ring, Si-no, Bo bur, Na vo - iy ga av lod el-la - ring,

Shon ya rat- mish meh-nat-se var tan ti sher la - ring.

T
B

O'z-be kis ton - dov - ruq sol - sin az - ming

avj - la - ri O - na yur - tim, o - na yur - tim sen - ga jo' sh

qin yu rak. mavj - la - ri.

yu - rak mavj - la-ri

solo
jo - nim

rit.

3/4

T1
T2
B

O'zbe kis - ton!

ff

3

sf

3/4

Ona yurtim senga dildan mehru vafolar.
Quchog'ingda jon yayratar yeru samolar,
O'zing bilan shavqli shomu bodi sabolar,
Sen borsanki dilda faxru zavqu safolar.

O'zbekiston dovruq solsin azming avjlari
Ona yurtim senga jo'shqin yurak mavjlari

Tuproq'i zar, eli zargar sen o'ktam diyor,
Shon shavkatli yurtlar aro salomating bor.
Bo'stonlaring atlas kiygan dilbardek dildor
Paxtazoring beqasamdek yo'l-yo'l jilvakor.

O'zbekiston dovruq solsin azming avjlari
Ona yurtim senga jo'shqin yurak mavjlari

Hyech tunganmas boylikga kon qadim yerlaring.
Jon rohati tog'dan esgan sarin yellaring,
Sino, Bobur, Navoiyga avlod ellaring,
Shon yaratmish mehnatsevar tanti she'rlarim.

O'zbekiston dovruq solsin azming avjlari
Ona yurtim senga jo'shqin yurak mavjlari

SAMARQANDIM

F.Aliqulova she'ri

J.Kozimov musiqasi

Moderato

Musical score for the first system of 'Samarqandim'. It features two vocal parts, T1 and T2, and two piano accompaniment parts, B1 and B2. The key signature has one flat (B-flat) and the time signature is 4/4. The tempo is marked 'Moderato'. The lyrics are: T1: Sa-mar-qand, ja-mo-ling-ga dil pay-vand; T2: O-na yur-tim Sa-mar-qand ja-mol pay-vand.

Musical score for the second system of 'Samarqandim'. It features two vocal parts, T1 and T2, and two piano accompaniment parts, B1 and B2. The key signature has one flat (B-flat) and the time signature is 4/4. The tempo is marked 'Moderato'. The lyrics are: T1: Kun-dan kun-ga chi-roy och qa-dim shah rim Ma-ro-; T2: qa-dim Ma-ro-

Musical score for the third system of 'Samarqandim'. It features two vocal parts, T1 and T2, and two piano accompaniment parts, B1 and B2. The key signature has one flat (B-flat) and the time signature is 4/4. The tempo is marked 'Moderato'. The lyrics are: T1: qand qa-dim shah-rim Ma-ro-qand.; T2: qand qa-dim Ma-ro-qand.

Noming ulug' sarbaland
Madhing qalblarga dilband
Gulla yashnagin yurtim
Men senga sodiq farzand.

ELIM ENDI YAYRASIN

Abdul Vali Samimiy she'ri

J.Kozimov musiqasi

Piano introduction in 6/8 time, marked forte (*f*). The music features a melodic line in the right hand and a rhythmic accompaniment in the left hand.

Yakkaxon

Vocal entry and piano accompaniment, marked mezzo-forte (*mf*). The vocal line begins with the lyrics "Qir g'in - ba-rot u- rush - lar o't-".

Vocal entry and piano accompaniment, marked mezzo-forte (*mf*). The vocal line continues with the lyrics "di Be-kor-ga qon to' kish-lar o't - di".

Qir g'in-ba - rot u-rush-lar o't - di Be-kor-ga qon

to' kish-lar o't - di A-lah-si rash va tush-lar o't -

di E-lim en - di yay-ra- sin, kul - sin

Yurt os - mo - ni kul - gu - ga to'l - sin.

Xor

f(p) E-lim en-di yay-ra sin, kul-sin Yurt os-mo ni

kul-gu-ga to'l-sin Sha-hid ket-di qan cha bo-tir-

U-lar en-di man-gu yo-tur-lar

Yakkaxon

Qol-di biz-ga fa-qat xo-tir-lar

E-lim en-di yay-ra-sin, kul-sin Yurt os-mo-ni

Xor
kul-gu-ga to'l-sin. E-lim en-di yay-ra-sin, kul

sin Yurt os-mo-ni kul-gu-ga to'l-sin.

Yakkaxon

A - do - lat - ga ko'z tut - dik, chin-

Xor

0...

The first system of the musical score for 'Yakkaxon' consists of four staves. The top staff is the vocal line, starting with a rest and then singing 'A - do - lat - ga ko'z tut - dik, chin-'. The second staff is a piano accompaniment line with a melodic line and a bass line. The third and fourth staves are the grand staff (treble and bass clefs) for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Xor' (Moderato). The first measure of the vocal line is followed by a rest, then the vocal line begins. The piano accompaniment starts with a rhythmic pattern of eighth notes and chords.

dan is - tiq - lol - ga yuz tut - gan kun -

The second system of the musical score continues the vocal line with 'dan is - tiq - lol - ga yuz tut - gan kun -'. The piano accompaniment continues with a melodic line and a bass line. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Xor' (Moderato). The vocal line has a long note in the first measure, followed by a rest, then the vocal line begins. The piano accompaniment starts with a rhythmic pattern of eighth notes and chords.

dan Tinch o - su - da jo - ni - miz shun -

The third system of the musical score continues the vocal line with 'dan Tinch o - su - da jo - ni - miz shun -'. The piano accompaniment continues with a melodic line and a bass line. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Xor' (Moderato). The vocal line has a long note in the first measure, followed by a rest, then the vocal line begins. The piano accompaniment starts with a rhythmic pattern of eighth notes and chords.

dan Tinch o - su - da jon - lar bor bo'l -

sin Yurt os-mo ni kul-gu-ga to'l - sin.

E-lim en - di yay - ra - sin, kul - sin

Yurt os - mo - ni kul - gu - ga to' l - sin.

Meh-nat qil- sak das-tur-xon to' l - sin Ha-yot ko'r-kam

fa - ro von bo' l - sin I - mon - li dil cha - ro - g' on bo' l

Yakkaxon

sin E - lim en - di yay - ra - sin, kul - sin

Yurt os-mo-ni kul-gu-ga to'l-sin.

E-lim en-di yay-ra-sin, kul-sin

Yurtos-mo ni kul-gu-ga to'l-sin. *f* Yurt os-mo ni 8va-

kul-gu-ga 8va-to'l-sin. 8va-

Qirg'in barot urushlar o'tdi,
Bekorga qon to'qishlar o'tdi.
Alahsirash va tushlar o'tdi.
Elim endi yayrasin, kulsin,
Yurt osmoni kulguga to'lsin.

Elim endi yayrasin, kulsin,
Yurt osmoni kulguga to'lsin.

Shahid ketdi qancha botirlar
Ular endi mangu yoturlar
Qoldi bizga faqat xotirlar
Elim endi yayrasin kulsin,
Yurt osmoni kulguga to'lsin.

Elim endi yayrasin, kulsin,
Yurt osmoni kulguga to'lsin.

Adolatga ko'z tutdik chindan
Istiqlolga yuz tutgan kundan
Tinch osuda jonimiz shundan
Tinch osuda jonlar bor bo'lsin
Yurt osmoni kulguga to'lsin.

Elim endi yayrasin, kulsin,
Yurt osmoni kulguga to'lsin.

Mehnat qilsak dasturxon to'lgay,
Hayot ko'rkam farovon bo'lgay.
Imonli dil charog'on bo'lgay,
Elim endi yayrasin kulsin,
Yurt osmoni kulguga to'lsin.

Elim endi yayrasin kulsin,
Yurt osmoni kulguga to'lsin.

ISHIM BORDIR O'SHAL OHUDA

H.Olimjon she'ri

R.Hamroqulov musiqasi

J.Kozimov xor uchun moslashtirgan

Rubato Solo

Ho *mp* o - hu Ho o - hu o - hu -

Ho o - hu Ho o - hu o - hu -

Ho *mp* o - hu Ho ho o - hu o - hu -

Moderato

da I - shim bor - dir o' - shal o - hu - da

da O - - hu - - da

da O - - hu - - da

U men - ga ter - mu - lar nar za - mon

Har za - mon

Har za - mon

Fik - rim - ni cho'l - g'ay - di be - o - mon

f

Fik - rim - ni cho'l - g'ay - di be - o - mon

Fik - rim - ni cho'l - g'ay - di be - o - mon

O't - lar - ga tash - lay - di xo'b yo - mon.

1.

Ho'b yo yo - mon

Ho'b yo yo - mon

2.

mon. U ko' - ri - nar soy - da - gi suv -

mp

mon U suv - -

mon U suv - -

da

Bir pa - ri - dir to - za, o - su -

da

o - - - su -

da

o - - - - - su -

da

Qo - ya - lar - dan u - char be - ma -

da

f Qo - ya - lar - dan u - char be - ma -

da

Qo - ya - lar - dan u - char be - ma -

lol

Qush-lar ko'r - sa tit - rab qo - lar

lol

Qo - - - - - lar

lol

Qo - - - - - lar

1. 2. *rit.*

lol. lol. lol. lol. tit-rab qo-lar lol.

mf tit-rab qo-lar lol.

tit-rab qo-lar lol.

Ishim bordir o'shal ohuda
 U menga termular har zamon
 Fikrimni cho'lg'aydi beomon
 O'tlarga tashlaydi xo'b yomon.

U ko'rinar soydagi suvda
 Bir paridir toza, osuda
 Qoyalardan uchar bemalol
 Qushlar ko'rsa titrab qolar lol.

OH MAZA DORAD LABI YOR

Buxorcha va mavrigi taronalaridan
J.Kozimov xor uchun moslashtirgan

Rubato

First system of the musical score. It consists of two staves: a vocal line on top and a piano accompaniment line on the bottom. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The tempo marking is **Rubato**. The first measure is marked *p* (piano) and contains the vocal line "O..." and a piano accompaniment chord. The second measure is marked *mp* (mezzo-piano) and contains the vocal line "Yo - ram bar har" and a piano accompaniment chord. The third measure contains the vocal line "du o - la - me" and a piano accompaniment chord. The fourth measure contains the vocal line "Yol - g'iz sa - ni" and a piano accompaniment chord.

Second system of the musical score. It consists of two staves. The vocal line continues from the previous system. The first measure contains the vocal line "se - var - ma - ne" and a piano accompaniment chord. The second measure contains the vocal line "se - var - ma - ne" and a piano accompaniment chord. The third measure contains the vocal line "se - var - ma - no" and a piano accompaniment chord. The fourth measure contains the vocal line "se - var - ma - ne" and a piano accompaniment chord. Below the piano accompaniment line, the lyrics "Yol - g'iz sa - ni" are written under the first two measures, and "se - var - ma - no" is written under the third measure.

Allegro

Third system of the musical score. It consists of two staves. The tempo marking is **Allegro**. The first measure contains the vocal line "bum" and a piano accompaniment chord. The second measure contains the vocal line "ba ka bum" and a piano accompaniment chord. The third measure contains the vocal line "bak bum" and a piano accompaniment chord. The fourth measure contains the vocal line "bum" and a piano accompaniment chord. The fifth measure contains the vocal line "ba ka bum" and a piano accompaniment chord. The sixth measure contains the vocal line "bak bum" and a piano accompaniment chord. The seventh measure is marked *f* (forte) and contains the vocal line "Oh ma - za - do -" and a piano accompaniment chord. The eighth measure contains the vocal line "Do - -" and a piano accompaniment chord.

Fourth system of the musical score. It consists of two staves. The first measure contains the vocal line "rad la - bi yor" and a piano accompaniment chord. The second measure contains the vocal line "Du xan - da do -" and a piano accompaniment chord. The third measure contains the vocal line "rad la - bi yor" and a piano accompaniment chord. The fourth measure contains the vocal line "Ma - za - ma - za do -" and a piano accompaniment chord. Below the piano accompaniment line, the lyrics "rad" are written under the first measure, "do - -" under the second measure, "rad la - bi yor" under the third measure, and "Oh do -" under the fourth measure.

rad la - bi yor Du xan - da do - rad la - bi yor. Yo-ram bar har

rad la - bi yor do - - rad la - bi yor

du o - la - me Oh ma - za do - rad la - bi yor Yol-g'iz sa - ni do - - rad la - bi yor

se - var - ma - ne Du xan - da do - rad la - bi yor Gar tu ba - man Oh do - rad la - bi yor

na - o - yi - e Oh ma - za do - rad la - bi yor Man az g'a - mat do - - rad la - bi yor

o' - lar - ma - ne

Du xan - da do - rad la - bi yor

Oh do - rad la - bi yor

Hey!

Oh maza dorad labi yor
 Du xanda dorad labi yor
 Maza-maza dorad labi yor
 Du xanda dorad labi yor

Oh maza dorad labi yor
 Du xanda dorad labi yor
 Maza-maza dorad labi yor
 Du xanda dorad labi yor

1 Yorab bar hard u olame
 Oh maza dorad labi yor
 Yolg'iz sani sevarmane
 Du xanda dorad labi yor

2 Hamtu ravam bapeshade
 Oh maza dorad labi yor
 Hech kim mani ko'rmasine
 Du xanda dorad labi yor

Gar tuba man naoyi
 Oh maza dorad labi yor
 Man az g'amad o'larmane
 Du xanda dorad labi yor

Yor az labi dahonade
 Oh maza dorad labi yor
 Astagina o'parmane
 Du xanda dorad labi yor

Oh maza dorad labi yor
 Du xanda dorad labi yor
 Maza-maza dorad labi yor
 Du xanda dorad labi yor

H.Olimjon she'ri

O'RIK GULLAGANDA

M.Liviyev musiqasi

J.Kozimov xor uchun moslashtirgan

Moderato

The musical score is written in 2/4 time with a key signature of one flat (B-flat). It consists of five systems. The first system shows the piano introduction with a *mp* dynamic. The second system continues the piano accompaniment. The third system introduces the vocal line (Soprano and Alto) with a *mf* dynamic. The lyrics are: "Nov - da - lar - ni be - zab g'un - cha - lar tong - da / Va - shab - bo - da qur - g'ur tong - sa - har o - lib". The fourth system continues the vocal line with lyrics: "ayt - di ha - yot o - ti - ni yor - yor / ket - di gul - ning to - ti - ni". The fifth system concludes the piece with lyrics: "yor - yo - ring - ma - ne".

mp

mf

S
A

Nov - da - lar - ni be - zab g'un - cha - lar tong - da
Va - shab - bo - da qur - g'ur tong - sa - har o - lib

ayt - di ha - yot o - ti - ni yor - yor
ket - di gul - ning to - ti - ni

yor - yo - ring - ma - ne

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

hor ham shun day u - ta di *p* Qan-cha ti- rish

sam ham u be *al..* orn yel- lar me- ni al- dab

ke ta di-yo yor yor yo ring ma ne

o...

Ma-na sen - ga o - lam o - lam gul gul e - ta - ging - ga

siq - qa - ni - cha ol - ol bun - da to - le har nar - sa - dan

mo'l jon to - o'l - gun - cha shu o'l - ka - da qol

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

Har ba-

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

hor_ ham shun day_ u - ta_ di Qan - cha ti rish -

sam ham u be_ orn yel- lar me ni_ al- dab_

ke - ta_ di - yo yor_ yor_

1. yo_ ring ma ne ne

2. rit. ne

rit. p

1. Navdalarni bezab g'unchalar
Tongda aytdi hayot otini (yor,yor,yor,yoringmane)
Va shabboda qurg'ur ilk sahar
Olib ketdi guning totini (yor,yor,yor,yoringmane)

2. Har bahorda shu bo'lar takror
Har bahor ham shunday o'tadi
Qancha tirishsam ham u beor
Yellar meni aldab ketadi (yor,yor,yor,yoringmane)

3. Mana senga olam-olam gul (gul)
Etagingga siqqanicha ol (ol)
Bunda tole har narsadan mo'l (jon)
To o'lguncha shu o'lkada qol (jon) 2 marta

4. Har bahorda shu bo'lar takror
Har bahor ham shunday o'tadi
Qancha tirishsam ham u beor
Yellar meni aldab ketadi (yor,yor,yor,yoringmane)

NEGA JONIM KUZATIB QO'YOLMADING

Bayau Tereng she'ri
Orif Hoji tarjimas

O. Aspanov musiqasi
J.Kozimov xor uchun moslashtirgan

Moderate

f

6

11

17 *solo*

mf Ne-ga u-shan - da duch - kel-dim sen - ga jo nim Ne-ga u-shan da

mp

22

ko'ng - lim ni o - chol - ma dim Ke-tar chog' - da ne bo'l di sen

o - zing de Kop dos-tim-ning i-shinde ta - bal - ma - dim.

T1
T2
B
Ta - bal-ma-dim ar - ti - ma a - lang-da dim Ne ge ja - nim

f

mf

shi - g'a rip sa - lal - ma ding Ta - bal - ma-dim ar - ti - ma a -

lang - da - dim

Ne - ge seu - lem shi - g'a rip sa -

1. lal - ma ding

2. ma - ding

pp

*Nege osinda kezdestim sag'an janim
 Nege ang'ardim qara koz qadalg'anin
 Keter jerde amal nesir ozingdi
 Kop dostimning ishinde tabalmadim*

*Tabalmadim artima alangdadim
 Nege janim shig'arib salalmading
 Tabalmadim artima alangdadim
 Nege seulem shig'arib salalmading*

*Keteb baram jaudirap janarda mung
 Terezeden kozimdi alalmadim
 Qalay mangu qalmadim asi arada
 kolenkok bub nelekdin jaralmadim*

*Tabalmadim artima alangdadim
 Nege janim shig'arib salalmading
 Tabalmadim artima alangdadim
 Nege seulem shig'arib salalmading*

SANAME

Tojik xalq qo'shig'i,
J.Kozimov xor uchun moslashtirgan

Rubato

S
A
Sa - na - me, sa - na - me, sa - na - me

T
B

Allegro moderato

o...
f(p)

Sa - na - me, sa - na - me Da - ra - bik - sho ma - na - me

o... o...

To bo - kay push - ti da - rad Xal - qa dar - bar za - na - me

solo

Har ku - jo e bi - ra - vam Ro' - yi o' - dar - na - za - ram

o... e bi - ra - vam o... dar - na - za - ram

Har ku - jo e bi - ra - vam Ro' - yi o' - dar - na - za - ram

Gar - ra - vam oz - da - ri - o' Dar ja - hon dar - ba - da - ram.

*Saname saname dara bekusho maname
To bakay pushti darad halqa dar bar zaname*

*Har kujoye biravam
Ruyi u dar nazaram
Gar ravam az dari u
Dar jahon dar ba daram.*

*Saname saname dara bekusho maname
To bakay pushti darad halqa dar bar zaname*

*Har chi kori bikunam
Peshi ruyash xijilam
Husni u soddayu man
Oshiqi sodda dilam*

*Saname saname dara bekusho maname
To bakay pushti darad halqa dar bar zaname*

*Nomi u nomai baxt
Nomi u nomai ishq
Ey xusho dar diliman
Shuru hangomai ishq*

SO'LIM BAHOR

P.Mo'min she'ri

F.Sodiqov musiqasi

J.Kozimov xor uchun moslashtirgan

Rubato

Solo

mp So' lim ba - hor

Piano

mf *mp*

f So' lim ba - hor
rit.

So' lim ba - hor

Nur - ga to'l - gan yo' lim ba hor

mf

Shul ba-hor - ga gul ba-hor - ga

mf

f ya - ra - shig' - lik di - yo - rim

bor rit. di - yo - rim *mp*

Moderato

mf bor - - - - -

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a half note followed by a long rest. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

f(p) So' lim ba - hor So' - lim ba - hor nur - ga to'l -

The second system starts with a section marked by a double bar line and a repeat sign. The vocal line includes a melodic phrase with a slur and a fermata. The piano accompaniment continues with the same rhythmic pattern as the first system.

gan yo' lim ba - hor nur - ga to'l -

The third system continues the vocal and piano parts. The vocal line has a slur over the first two notes of the phrase. The piano accompaniment maintains its consistent rhythmic accompaniment.

gan yo' lim ba - hor

1. 2.

mf Gul bog' lar da_ yor vi- so - li yor vi- so -

- li Gul bog' lar da_ yor vi- so - li

yor vi so - li

yor vi-so - li yor *ff*

vi-so - li gul mi-so - li cha-man - lar - da *mf*

ko'rk o-sha-di bog'-lar - ga yor ya-ra sha-di

o - - - - - bog' - lar - ga
o - - - - - o -

This system contains a vocal line and a piano accompaniment. The vocal line starts with a melodic phrase and then has a long rest. The piano accompaniment consists of a rhythmic pattern in the right hand and a more active bass line in the left hand.



yor ya - ra - sha - di

This system continues the vocal line with the lyrics 'yor ya - ra - sha - di'. The piano accompaniment features a series of chords in the right hand and a rhythmic bass line in the left hand.

tamomlash uchun

mp

This system is a piano accompaniment section. It begins with a double bar line and a repeat sign. The right hand has a melodic line, and the left hand has a simple harmonic accompaniment. The dynamic marking *mp* (mezzo-piano) is indicated.

Nur - ga to'l - gan yo' lim ba -

ber

Detailed description: This system contains four staves. The top staff is a vocal line with lyrics "Nur - ga to'l - gan yo' lim ba -". The second staff is another vocal line with the word "ber" above it. The third and fourth staves are piano accompaniment, with the right hand playing chords and the left hand playing a simple bass line.

O - - - - - Nur-ga to'l -

O - - - - - Nur-ga to'l -

Detailed description: This system contains four staves. The top staff is a vocal line with lyrics "O - - - - - Nur-ga to'l -". The second staff is another vocal line with lyrics "O - - - - - Nur-ga to'l -". The third and fourth staves are piano accompaniment, with the right hand playing chords and the left hand playing a simple bass line.

gan yo' lim ba - hor

gan yo' lim ba - hor

p

p

*So'lim bahor, so'lim bahor,
Nurga to'lgan yo'lim bahor.
Shul bahorga, gul bahorga
Yarashig'lik diyorum bor.*

*Gul bog'larda yor visoli,
Yor visoli - gul misoli.
Chamanlarda ko'rk oshadi,
Bog'larga yor yarashadi.*

*So'lim bahor, so'lim bahor,
Nurga to'lgan yo'lim bahor.*

*Yel parvona gul qoshida,
Yel kuyida sho'x nashida.
Go'zallik bor, nafislik bor,
Gullarning ol qarashida.*

*So'lim bahor, so'lim bahor,
Nurga to'lgan yo'lim bahor.*

JON SAMARQANDIM

Orifjon Ikromov she'ri

J. Kozimov musiqasi

The first system of the musical score is for a piano. It features a treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The bass clef part begins with a dynamic marking of *f*. The right hand contains chords and melodic fragments, while the left hand plays a steady eighth-note accompaniment. A wavy line with the text "Glas." is written over the first few notes of the right hand.

The second system continues the piano accompaniment. The right hand features chords and melodic lines, while the left hand maintains the eighth-note accompaniment. The key signature and time signature remain consistent with the first system.

The third system includes a vocal solo. The vocal line is written in the treble clef and begins with the lyrics "Gul - la-gan - va - tan - da". The dynamic marking for the vocal line is *mf*. The piano accompaniment in the left hand has a dynamic marking of *mp*, and the right hand has a dynamic marking of *sf*. The word "Solo" is written above the vocal line.

The fourth system continues the vocal line and piano accompaniment. The vocal line has the lyrics "biz bax - ti - yor - miz. Ton - gi nu raf -". The piano accompaniment continues with the same eighth-note accompaniment in the left hand and chords/melody in the right hand.

shon o'z er - ki ga yor miz

Do'st - lar qa-to ri - da biz - lar ham bor

miz Do'st - lar qa-to ri-da

Xor

biz - lar ham bor miz *f* Gul - lay - ver

do - i - mo do - ril o - mo - nim

Mux - ta - sham di - yo - rim jon Sa - mar - qan -

dim *ff* Yash-nay-ver ta-bar ruk

This system contains the first three measures of the piece. The vocal line begins with a *dim* dynamic, followed by a *ff* dynamic for the lyrics "Yash-nay-ver ta-bar ruk". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady eighth-note bass line in the left hand.

zi- yo - rat go - him nav - qi- ron

This system contains the next three measures. The vocal line continues with "zi- yo - rat go - him nav - qi- ron". The piano accompaniment maintains the eighth-note rhythmic pattern, with some chords in the right hand becoming more complex.

di- yo - rim jon Sa - mar - qan dim.

This system contains the final three measures of the vocal line. The lyrics are "di- yo - rim jon Sa - mar - qan dim.". The piano accompaniment concludes with a *dim.* dynamic and a final flourish in the right hand.

ff

This system contains the final four measures of the piano accompaniment. It begins with a *ff* dynamic and features a series of chords in the right hand and a descending eighth-note line in the left hand.

Solo
mf Yam - ya shil pax ta - zor mi - so - li den

giz ho - sil - ning che - ki yo'q

xir - mon - lar teng siz. Qan - day ham biz

baxt - li - - bo' - lar - dik sen siz

Qan-day ham biz baxt li bo' lar - dik sen

Xor
siz **f** Gul - lay - ver do - i - mo

sen nav - ba-ho - rim Mu' - ta - bar

ff

di - yo - rim jon Sa - mar - qan - dim Yash - nay - ver

tbar ruk zi yo - rat go - him nav - qi ron

di yo - rim jon Sa - mar - qan dim.

ff

f Il-mu fan nu ri-la ha-yot fa-ro von

8^{va}

is-toq-lol ko'r sat-gan yo'-li miz ra-von

(8)

shun-dan lab-lar uz-ra gul o-char xan-don

8^{va}

shun-dan-cheh-ra lar da ta-bas sum har on

8^{va}

Xor
f Gul-lay-ver do-i-mo ma'-ri-fat-go

him qa-di-miy di-yo-rim

jon Sa-mar-qan-dim Yash-nay-ver

ff

ta-bar ruk zi-yo - rat go - him

nav - qi ron di-yo - rim jon Sa-mar - qan

ff
dim.
gliss.
sf
Sub

Gullagan Vatanda biz baxtiyormiz,
Tongi nurafshon o'z erkiga yormiz.
Do'stlar qatorida bizlar ham bormiz.
Do'stlar qatorida bizlar ham bormiz.

Gullayver doimo dorilomonim.
Muhtasham diyorim jon Samarqandim.
Yashnayver tabarruk ziyoratgohim.
Navqiron diyorim jon Samarqandim

Yam-yashil paxtazor misoli dengiz
Hosilning chirki yo'q xirmonlar, tengsiz
Qanday ham biz baxtli bo'lardik sensiz
Qanday ham biz baxtli bo'lardik sensiz

Gullayver doimo sen navbahorim,
Mo''tabar diyorim jon Samarqandim
Yashnayver tabarruk ziyoratgohim
Navqiron diyorim jon Samarqandim.

Ilmu-fan nurila hayot farovon
Istiqlol ko'rsatgan yo'limiz ravon.
Shunda lablar uzra gul ochar xandaon
Shunda chehralarda tabassum har on

Gullayver doimo ma'rifatgohim
Qadimiy diyorim jon Samarqandim
Yashnayver tabarruk ziyoratgohim
Navqiron diyorim jon Samarqandim.

MUNDARIJA

| | |
|---------------------------------------|-----|
| So‘z boshi | 3 |
| Assalom, istiqlol..... | 5 |
| Vatan zikri..... | 13 |
| Ozod Vatan..... | 27 |
| Sen mening Vatanimsan..... | 40 |
| Oh bara chashmi man..... | 51 |
| O'ktam diyorim..... | 54 |
| Samarqandim | 65 |
| Elim endi yayrasin kul sin | 66 |
| Ishim border o‘shal ohuda..... | 75 |
| Oh, maza dorad labi yor | 79 |
| O‘rik gullaganda | 82 |
| Nega jonim kuzatib qo‘yolmading | 87 |
| Saname | 90 |
| So'lim bahor..... | 92 |
| Jon Samarqandim | 100 |

Muharrir **Q.Meliyev**

Musahhih **M.Ro‘ziboyev**

Tex.muharrir **Z.Meliyev**

2011-yil 13-aprelda original-maketdan bosishga ruxsat etildi.
bichimi 60X84/ 1,16. “times new roman” garniturası. ofset qog‘ozı.
ofset bosma usulıda bosıldı. shartlı bosma tabog‘ı 7,0.
nashriyot hisob tabog‘ı 0,5. adadı ___ nusxa. 095-buyurtma.

SamDU bosmaxonasıda chop etıldı.
140104, Samarqand sh., Universitet xiyobonı, 15.



Kozimov Javodbek Jurabekovich – O‘zbekiston bastakorlar uyushmasi a‘zosi, xonanda.

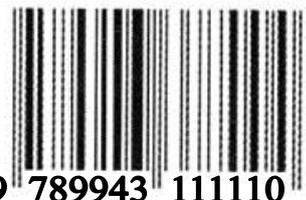
Javodbek Kozimov 1960 yil Samarqand shahrida ishchi oilasida tavallud topgan.

O‘rta maktabni bitirgach 1975-1979 yillarda Hoji Abdulaziz Abdurasulov nomidagi Samarqand davlat san‘at bilim yurtining xalq cholg‘u asboblari bo‘limida dutor bas mutaxassisligi bo‘yicha o‘qidi. San‘at bilim yurtini tamomlagach Sadridin Ayniy nomidagi Samarqand davlat pedagogika oliygohining (hozirgi SamDU) musiqa fakultetini 1983 yilda imtiyozli diplom bilan tugatdi va bugungi kunda ham Alisher Navoiy nomidagi Samarqand davlat universiteti san‘atshunoslik fakulteti, musiqa nazariyasi, tarixi va an‘anaviy ijrochilik kafedrasida katta o‘qituvchisi sifatida faoliyat ko‘rsatmoqda.

Hozirgi kunda J.Kozimov ijrosidagi 20 dan ortiq lirik va klassik qo‘shiqlar Respublika radiosining doimiy (oltin) fondidan o‘rin olgan va muntazam yangrab kelmoqda. Javodbek Kozimovning ijodi serqirra. U Respublika xor san‘atining rivojlanishida ham o‘zining salmoqli hissasini qo‘shib kelmoqda.

Uning turli xorlar uchun bastalagan va qayta ishlagan 20 ga yaqin asarlari ushbu to‘plamga kiritilgan.

ISBN 978-9943-11-111-0



9 789943 111110