

O'ZBEKISTON RESPUBLIKASI OLIY VA O'RTA MAXSUS TA'LIM
VAZIRLIGI, O'RTA MAXSUS, KASB-HUNAR
TA'LIM MARKAZI

Orifjon Azizov

MUTAXASSISLIK

(ESTRADA)

Musiqqa kollejlarining estrada honandasi yo'nalishi talabalari uchun

O'QUV QO'LLANMA

2-kitob

qo'shiqlar majmuasi

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Mazkur o'quv qo'llanmada o'quv dasturida belgilangan o'zbek kompozitorlarining estrada va vokal uchun yozilgan asarlaridan keng foydalanilgan. O'quv qo'llanma san'at kollejlarning 3210603- estrada honandasi yo'nalishi bo'yicha taxsil olayotgan o'quvchilar uchun mo'ljallangan.

Учебное пособи широко использовано произведения узбекских композиторов вокальных и эстрадного пении. Учебное пособие предназначено учащихся колледжей по направлению 3210603-эстрадного пении..

In this textbook widely used works of uzbek and foreign composers of viice estrada singers. This textbook is indicated also for the students of colleges with 3210603- of estrada singers.

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SO'Z BOSHI.

Bizga ma'lumki, insonni ma'naviy, axloqiy va ruhiy jihatdan tarbiyalab borishda barcha sohalarning, ayniqsa, musiqa san'atining tutgan o'rni beqiyosdir. Shu o'rinda, qo'shikchilik san'ati ommani o'ziga jalb etishda eng oldingi o'rinda turadi. Buning sababi, inson dunyoga kelibdiki, go'daklikdan boshlab ona allasini tinglab, zoyaga yetib boradi. Onaning shu o'shig'i orqali millatning ma'naviyati va ruhiyati shakllanishi bilan birga asta-asta bolada estetik his-tuyg'ular ham yuksalib boradi.

O'zbekiston Respublikasi «Ta'lim to'g'risida»gi Qonuni va «Kadrlar tayyorlash Milliy dastur»i asosida hamda, Davlat Ta'lim Standart (DTS) lari talablarini bajarish maqsadida bugungi kunda ta'limning ham yangi dasturlari, ayniqsa, darslik va o'quv qo'llanmalar yaratish orqali ta'lim sifatini yaxshilash, kadrlar tayyorlashda bilim sifatini jahon andozalari darajasiga yetkazish borasida katta ishlar olib borilmoqda.

Qo'lingizdagi o'quv qo'llanma oliy va o'rta maxsus o'quv yurtlarida ta'lim olayotgan bo'lajak estrada va qo'shiqchi honandalar uchun mo'ljallangan bo'lib, shu yo'lda qilinayotgan ishlarning biridir.

Mazkur o'quv qo'llanma avval yaratilgan o'quv qo'llanmadan farqli o'laroq, asosan, zamon ruhini aks ettirgan. Qo'llanmaning birinchi kitobida avval yaratilgan o'zbek kompozitorlarining estrada va vokal qo'shiqlaridan keng foydalanilgan bo'lsa bu ikkinchi kitobda esa ovoz diopozonni keng bo'lgan qushiqlardan kuproq foydanilgan.

Ushbu qo'shiqlar majmuasi turli yoshdagi ijrochilarga mo'ljallangan bo'lib, unda kuylash uchun qo'shiqlar saralanib olingan.

O'quv qo'llanmasi tarkibida joylashtirilgan asarlarni o'rganilsa, bo'lajak honandalarini buyuk qo'shiqchiligimizning o'zbek estrada va vokal san'atiga qo'shgan xissalarini davomchilari bo'lib qolishlariga ishonch hosil qilib qoladi.

Qo'shiq o'rgatish uchun qisqacha ko'rsatmalar.

Har bir o'quvchi va o'qituvchi vokal tamoyillari, uslubiy ko'rsatmalarini bilishi hamda yodda tutishi shart. Ovoz ustida ishlash jarayonida o'qituvchi ovoz unsurlari uchun harakatda bo'lishi talab qiladi. Ya'ni nafas, hiqildoq, nutq a'zolari va ovoz rezonatorlari bir-biriga bog'langan va bir-biriga o'zaro ta'sir ko'rsatgan holda harakatlanadi. To'g'ri uyg'unlashish natijasida murakkab ovoz apparati tizimi vujudga keladi. Bunda ovoz bog'lamlari oz miqdorda kuch sarf qilib, yuksak akustik samaraga erisha oladi.

Bo'lajak qo'shiqchini tarbiyalash uchun, avvalo unda qo'shiqchilikka bo'lgan tug'ma iste'dodi hamda tabiiy jarangdor ovozi borligini sinab ko'rish lozim. Inson ovozi musiqiy sozlar ichida eng murakkab va o'ziga hos tabiiy soz hisoblanadi. Chunki inson o'z ovozi bilan eng nozik his-tuyg'ularni betakror tarzda chiroyli ifoda eta oladi. Shu bois inson ovozi musiqiy sozlarning eng afzali hisoblanadi. Ashula o'qituvchisi o'quvchilarga to'g'ri yo'llanma bera olishi uchun, avvalo, bo'lajak qo'shiqchining ovozini eshitib ko'rib, uning qaysi ovoz toifasiga taalluqli ekanligini bexato aniqlay olishi zarur. Mahoratli o'qituvchi o'quvchi ovozidagi tabiiy nuqsonlarni hamda uning ijrosida keyin paydo bo'lgan ju'ziy kamchiliklarni tezda ilg'ab oladi. Bu kamchililarga: ovozni noto'g'ri hosil qilish, dimog'ida va tomoqda kuylash, nafasni qisqa olish va shu kabilar kiradi. Shuningdek, qo'shiqchilik haqida bilimlarga ega bo'lmay turib o'z bilarmonlik bilan kuylash, boshqalarga taqlid qilib kuylash kabi zararli odatlar bo'lajak qo'shiqchining ovozini noto'g'ri tarbiya topishiga sabab bo'ladi.

Har bir qo'shiqchi o'z tabiiy ovozini erkin holda jaranglashiga erishishi zarur. Ko'pgina hollarda ovoz apparatiga nafas noto'g'ri yo'naltirilishi oqibatida ovoz bog'lamlarida zo'riqish paydo bo'ladi. Noto'g'ri tovush hosil qilish kuylovchini tez toliqishiga ba'zi hollarda esa ovoz bog'lamlarini kasallanishiga olib keladi. Bunday holda qo'shiqchiga hos nafas olib to'g'ri tovush hosil qilish haqida ozru qilmasa ham bo'ladi. O'qituvchi talabaga badiiy va ifodali kuylashni o'rgata olishi uchun uning o'zi yaxshi ijrochi bo'lishi lozim.

Qo'shiqchilikni rivojlantirishda nafas, ovoz hosil qilish, talaffuz, soz va ansambl malakalarini rivojlantirishga doir metod va usullardan keng foydalanish zarur. Bunda qo'shiqlarni takrorlab kuylash, asarlarni musiqiy tuzilishi jihatidan taqqoslash, qo'shiqni kuylab ko'rsatish, vokal mashqlaridan foydalanish va boshqalar nazarda tutilgan. Ko'pincha o'qituvchilar qo'shiq kuylash mashqlarini vaqtni bekorga sarflaydigan narsa deb, unga nazar-pisand qilmaydilar. Qo'shiq ustida olib boriladigan ishning o'zi o'quvchilarga yetarli deb hisoblaydilar. Lekin bu albatta noto'g'ri fikrdir. Qo'shiq o'rgatish mashqlari har bir musiqa darsida ma'lum o'rin olishi zarur. Bu mashqlar juda xilma-xil bo'lishi mumkin va u amaliy mashg'ulotlarning muhim vositasi deb hisoblaydilar, shart.

Ovoz apparatining barcha faoliyatini markaziy asab tizimi boshqaradi. Shu tufayli har bir tovush xonandaning musiqiy qobiliyatining natijasi deb baholanishi kerak. Shu boisdan bo'lajak ijrochining ichki ma'naviy dunyosi katta ahamiyatga ega. Xonandaning musiqiy mafkurasi qancha yaxshi rivojlangan bo'lsa, uning ijrochilik madaniyati shuncha yuqori bo'ladi. Yosh xonandalarning musiqiy, vokal eshitish qobiliyatlarini mukammal darajaga yetkazish alohida ahamiyat kasb etadi. Ohangni to'g'ri ifodalash va uni tahlil qilishda vokal san'at ustalarini doimiy tinglash katta yordam beradi. Ovozni to'g'ri ishlata bilishni tarbiya etish pedagoglarning asosiy vazifalaridan biridir. O'qituvchi o'z shogirdining ovozini rivojlantirish yo'lida turli usullardan foydalanadi. Bunda talabga javob bera oladigan mashqlar, vokalizlar hamda tavsiya etilgan musiqa asarlari qo'llanilishi mumkin. O'qituvchi o'quvchiga ijrochilik yo'llarini o'z ovozida namoyish etadi, ko'rsatmalar beradi. Unli va undosh tovushlarning o'zidan keyin keladigan tovushlargata'sirini tushuntiradi, fonetik usullarni ishlatadi. Bunday keng va atroflicha o'tilgan darslar shogirdni to'g'ri yo'lga boshlaydi, ovozidagi nuqsonlarni bartaraf etishga yordam beradi.

Yoshlar madhiyasi

M.Yusuf she'ri Xalq kuyi,
ovoz va f-no uchun A.Ivanov
moslashtirgan

Andantino



12

12

14

mp Oq yo'r - gak- ka o' - ra - gan san

14

15

o' - zing biz - ni, Oq yu - vib- oq

15

16

19

ya - ra gan - san o' - zing biz - ni.

1

20

A- do ying bo'l-gay -miz se - ni, O'z - be - kis - ton,

1

21

Hech kim -ga ber -may -miz se -

22 1.

ni, O'z - be - kis - ton.

23 2.

ni, O'z - be - kis - ton.

24

26

26

28

Tu zing ta - tib u - nut gan - lar

28

29

xor bo' - la - di, Ko'z - la - ri - ga

29

30

ik - ki dun - yo tor bo' - la - di.

31

Tinch ku - ning -ni ko' - rol ma - gan

32

yurt - fu - rush - lar, Bir kun bir kaft

33

tup -ro - g'ing - ga zor bo' - la - di.

34

35

A do - ying bo'l -gay -miz se - ni, O'z - -be - kis - ton,

36

Hech kim - ga ber - may - miz se-

37

ni, O'z - be - kis - ton.

38

Fi - do - ying bo'l - gay - miz se - ni, O'z - be - kis - ton,

39

Hech kim - ga ber -may-miz se-

39

40

1.

ni, O'z -be - kis - ton

40

41

2.

ton

41

rit.

42

O'z - be - kis - ton

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.

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'lolmagay qo'rg'oningga.

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 tatib unutganlar xor bo'ladi,
 Ko'zlariga ikki dunyo tor bo'ladi.
 Tinch kuningni ko'rolmagan yurtfurushlar,
 Bir kun bir kaft tuprog'ingga zor bo'ladi.

Adoying bo'lgaymiz seni, O'zbekiston,
 Hech kimga bermaymiz seni, O'zbekiston.
 Fidoying bo'lgaymiz seni, O'zbekiston,
 Hech kimga bermaymiz seni, O'zbekiston.

Iftihor

(O'zbekiston val'si)

H.Sharipov sh'eri
A.Nazarov musiqasi

Ovoz

Cholg'u asbobi

f-no

ff

The musical score is written for three parts: Voice (Ovoz), Wind Instruments (Cholg'u asbobi), and Piano (f-no). The key signature is D major (two sharps) and the time signature is 3/4. The score is divided into three systems. The first system contains measures 1-3. The second system contains measures 4-6. The third system contains measures 7-9. The piano part features a strong, rhythmic accompaniment with chords and single notes. The wind and voice parts have melodic lines with some rests. The score is marked with a forte (ff) dynamic in the piano part.

10

10

10

13

13

13

16

16

16

This musical score is for a piano and voice piece in D major. It consists of six systems of staves. The first system (measures 10-12) features a vocal line with eighth-note runs and a piano accompaniment with chords and eighth-note patterns. The second system (measures 13-15) continues the vocal melody and piano accompaniment. The third system (measures 16-18) shows the vocal line with a half-note rest, while the piano accompaniment has a more active melody with eighth-note runs and chords. The key signature has two sharps (F# and C#), and the time signature is 4/4.

19

19

19

f

22

Tinch - lik va baht

22

22

25

dil - lar - la - gi ar - do - g'i

25

25

28

miz Do'st - lar u

28

32

ch bag' - rin o - char dar - go - hi

32

36

miz Por - lab tu-

36

36

40

rar biz yash - nat - gan

40

40

43

bog' - day ya shil

43

43

46

Pah - ta - day oq

46

46

ff

49

sa - mo - viy rang bay - ro - g'i -

52

- miz

55

58

61

64

67

67

67

70

70

70

73

73

73

Ko'n - gil o' -

76

sar pok sev - gi - miz

79

seh - ri - i - la

82

Meh - nat - da - miz

85

shi - rin ha - yot meh - ri i - la

89

Or - zu - si -

92

ga yet - gay e - lim, par - voz e -

96

tib Se- murg' naqsh-

100

- li mus - ta - qil - lik muh - ri i -

104

1.

la

107 2.

107 2.

107 2.

110

110

110

113

113

113

116

116

119

122

125

Har lah - za -

125

125

128

ning yil - lar - ga teng

128

128

131

maz - mu - ni bor

131

131

134

Har g'un - cha ning

134

134

137

ar - doq - la - gan maf - tu - ni

137

137

140

bor

140

140

143

143

143

146

146

146

149

149

149

3

3

152

152

152

155 1.

155 1.

155 1.

158 2.

158 2.

158 2.

loco

rit.

161

161

a tempo

ff

163

163

163

The musical score is written for a voice and piano. It is in D major (two sharps) and 4/4 time. The score is divided into three systems. The first system (measures 161-162) features a vocal line with a long note in measure 161 and a melodic line in measure 162, and a piano accompaniment with a steady eighth-note pattern. The second system (measures 163-164) features a vocal line with a long note in measure 163 and a melodic line in measure 164, and a piano accompaniment with a steady eighth-note pattern. The third system (measures 165-166) features a vocal line with a long note in measure 165 and a melodic line in measure 166, and a piano accompaniment with a steady eighth-note pattern. The tempo marking 'a tempo' and the dynamic marking 'ff' are present in the first system.

Ulug'imsan Vatanim

M.Yusuf she'ri
S.Nazarxon musiqasi

The musical score is written for three staves in G major (one sharp) and common time (C). The first system (measures 1-3) features a piano introduction in the bass staff with a melody of eighth notes, marked *mp* and *Ped.*. The vocal melody begins in measure 4. The second system (measures 4-7) continues the vocal melody with a long note in measure 5 and a melodic flourish in measure 7. The third system (measures 8-11) includes the lyrics "Men dun - yo - ni ni - ma qil - dim,". The vocal melody has a repeat sign at the end of measure 9. The piano accompaniment in the bass staff includes a *Ped.* marking in measure 10.

4

4

8

8

Men dun - yo - ni ni - ma qil - dim,

mp

Ped.

Ped.

10

O' -zing yo - rug' ja - ho - nim. O' - zim - ga bek, O' zim sul -ton,

12

Sen tax - ti Su - lay - mo - nim. Yol - g'i - zim, Ya - go -nam dey-mi,

14

To -pin - gan ko - sho nam dey-mi, O' -zing me - ning u - lug'-lar-dan -

16 1. 2. 3.

U - lu---g'im - san. U - lu---g'im - san. Va - ta

18 nim Sho-don ku -nim gul ot - gan

20 sen No - lon ku - nim yu - pat- gan

22

sen. Yu - zing bo - sib yu- zim - ga, Sing-lim dey- mi, O - nam

24

mi, U - lu -g'im -san, Va - ta - nim, O' - zing

26

san. Sen shox -la - ri os - mon - lar

28

ga Te - gib tur - gan chi - no - rim O'-zing

30

san, O - ta de - sam, Qi - zim, deb, Bosh e - gib tur-gan o'

32

zing, U- lu - g'im - san, Va- ta- nim.

34

Musical score for measures 34-36. The key signature is one sharp (F#). The score consists of three staves. The top staff is a treble clef with a whole rest in each measure. The middle staff is a treble clef with a whole note in measure 34, a half note in measure 35, and a quarter note in measure 36. The bottom staff is a bass clef with a continuous eighth-note melody.

37

Musical score for measures 37-39. The key signature is one sharp (F#). The score consists of three staves. The top staff is a treble clef with a whole rest in each measure. The middle staff is a treble clef with a whole note in measure 37, a half note in measure 38, and a quarter note in measure 39. The bottom staff is a bass clef with a continuous eighth-note melody.

40

Musical score for measures 40-42. The key signature is one sharp (F#). The score consists of three staves. The top staff is a treble clef with a whole rest in measure 40, a half note in measure 41, and a quarter note in measure 42. The middle staff is a treble clef with a whole note in measure 40, a half note in measure 41, and a quarter note in measure 42. The bottom staff is a bass clef with a continuous eighth-note melody.

Bo - bu - ring Hin - dis - ton - da.

43

Bu qan-day yuz qa - ro - lig' deb, Yo- tar- lar zi- mis - ton - da,

45

Tar-qab ket-gan to'q-son ol - ti U -ru -g'im - san, Va - ta - nim ...

47

Qi-zim, de- sang, os - mon -lar - ga G'i-rot bo' - lib uch- gay- man,

49

G'i-chir-qi - chir ti - shim -da - gi So' -li-g'im-san, Va - ta

51

nim. Sho- don ku - nim gul deb, Bosh e - gib tur - gan o' -

53

zing, U- lu-g'im - san, Va - ta - nim.

The image shows a musical score for the song "The Rose Tree". It consists of two systems of staves. The first system has a single treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The second system has two staves: a treble clef staff and a bass clef staff, both with a key signature of one sharp (F#). The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The music is in 3/4 time and consists of three measures. The first measure of the second system contains a measure rest, followed by two measures of music. The melody in the treble staff of the second system starts with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The bass staff starts with a quarter note G2, followed by a quarter note A2, and a quarter note B2. The second measure of the second system contains a measure rest, followed by two measures of music. The melody in the treble staff of the second system starts with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The bass staff starts with a quarter note G2, followed by a quarter note A2, and a quarter note B2. The third measure of the second system contains a measure rest, followed by two measures of music. The melody in the treble staff of the second system starts with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The bass staff starts with a quarter note G2, followed by a quarter note A2, and a quarter note B2.

The image displays a musical score for the song "The Rose Tree". It consists of two systems of staves. The first system has a single treble staff with a key signature of one sharp (F#) and a common time signature (C). The second system has a grand staff with a treble and a bass staff, both with a key signature of one sharp (F#). The time signature changes to 2/4 in the second system. The music is written in a simple, folk-like style with various note values and rests. The score is labeled with the number 58 at the beginning of each system.

61

61

Sho don ku-nim gul

64

ot- gan sen, No lon ku - nim yu -pat

66

gan sen. Yu- zing bo- sib yu- zim

68

ga, Sing- lim dey - mi, O - nam - mi, U- lu - g'im - san, Va - ta

70

nim, O'- zing - san. Sen shox - la - ri os-

70

72

deb, Bosh e - gib tur - gan o' - zing, U - lu-g'im - san, Va-ta

72

74

nim. Sho-don ku-nim gul ot - gan

74

77

sen, No - lon ku - nim yu - pat - gan

79

sen. Yu - zing bo - sib yu - zim - ga, Sing - lim dey - mi, O - nam -

81

mi, U - lu - g'im - san, Va - ta - nim, O' - zing

83

san. Sen shox -la - ri os zing, U-lu -g'im-san, Va-ta

2.

83

2.

85

nim.

85

tr

mp

87

U-lu -g'im-san, Va-ta - nim

87

tr

pp

dunyoni nima qildim,
 qildi makon,
 O'zing yorug' jahonim.
 Enasoy tomonda,
 O'zimga bek,
 Jaloliddin Kurdistonda,
 O'zim sulton,
 Boburing Hindistonda.
 Sen taxti Sulaymonim.
 qayday yuz qarolig' deb,
 Yolg'izim,
 Yotarlar zimistonda,
 Yagonam deymi,
 Tarqab ketgan to'qson olti
 Topingan koshonam deymi,
 Vatanim ...
 O'zing mening ulug'lardan -
 desang, osmonlarga
 Ulug'imsan.
 G'irot bo'lib uchgayman,
 Sen Xo'jandsan,
 Chambil yurtida Alpomishga
 Chingizlarga
 Qayliq bo'lib tushgayman.
 Darvozasin ochmagan,
 Padarkushdan pana qilib,
 Temurmaliq orqasidan,
 Ulug'beking quchgayman,
 Sirdaryoga sakragan.
 G'chir-qichir tishimdagi
 Muqannasan, qorachig'
 So'lig'imsan, Vatanim.
 Olovlarga sachragan,
 Shodon kunim gul otgan sen,
 Shiroqlarni ko'rgan cho'pon -
 kunim yupatgan sen.
 Cho'lig'imsan, Vatanim.
 Yuzing bosib yuzimga,
 Shodon kunim gul otgan sen,
 deymi,
 Nolon kunim yupatgan sen.
 Yuzing bosib yuzimga,
 Ulug'imsan,
 Singlim deymi,
 Vatanim,

Kim Qashqarni

Kim

Bu

Urug'imsan,

Qizim,

Nolon

Singlim

Onammi,

Onammi,
O'zingsan.
Ulug'imsan, Vatanim,
shoxlari osmonlarga
O'zingsan.
Tegib turgan chinorim
Sen shoxlari osmonlarga
O'zingsan,
Tegib turgan chinorim
desam,
O'zingsan,
Qizim deb,
Ota desam,
Bosh egib turgan o'zing,
Qizim, deb,
Ulug'imsan, Vatanim.
Bosh egib turgan o'zing,
Ulug'imsan, Vatanim.

Sen

Ota

O'zbekiston

M. Turkoy she'ri
N.Norxo'jaev msiqasi

Moderato

The musical score is written for a vocal line and piano accompaniment. The tempo is marked 'Moderato'. The key signature is one flat (B-flat). The time signature is 3/4. The vocal line is in the treble clef and contains several measures of rests. The piano accompaniment is in the grand staff (treble and bass clefs). The right hand of the piano part features a rhythmic melody with eighth and sixteenth notes, while the left hand provides a steady bass line. A forte (f) dynamic marking is present in the piano part.

Sen me - ning o - tam Sen him mat - i chek - siz

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef. It begins with a quarter rest, followed by a series of eighth and sixteenth notes. The lyrics "Sen me - ning o - tam" are aligned under the first measure, and "Sen him mat - i chek - siz" are aligned under the second measure. The piano accompaniment is written on two staves (treble and bass clefs) with a grand staff bracket. The right hand features chords and single notes, while the left hand plays a continuous eighth-note pattern. A forte (f) dynamic marking is present at the start of the second measure of the piano part.

Sa - xiy qul xo - tam Sen bor - san ko' - zim - da

The second system of the musical score continues the vocal and piano parts. The vocal line is on a single staff with a treble clef. It begins with a quarter rest, followed by a series of eighth and sixteenth notes. The lyrics "Sa - xiy qul xo - tam" are aligned under the first measure, and "Sen bor - san ko' - zim - da" are aligned under the second measure. The piano accompaniment is written on two staves (treble and bass clefs) with a grand staff bracket. The right hand features chords and single notes, while the left hand plays a continuous eighth-note pattern.

Ko'k - sim - da har dam

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef. It begins with a series of eighth notes, followed by a half note, and then a long, sustained note that spans across the bar line. The piano accompaniment is written on two staves, with a grand staff bracket. The right hand plays a series of chords and single notes, while the left hand plays a steady eighth-note bass line. The lyrics "Ko'k - sim - da har dam" are written below the vocal line.

Yu-rak - da gu-pur - gan Eng to - za qon - san jo - nim

The second system of the musical score features a vocal line on a single staff with a treble clef. The melody continues from the previous system, with a mix of eighth and quarter notes. The lyrics "Yu-rak - da gu-pur - gan Eng to - za qon - san jo - nim" are written below the staff.

Yu-rak - da gu-pur - gan Eng to - za qon - san jo - nim
 Te - mur Ko'- ra - go - niy Sev-gan Tu - ron - san sen o -

san sho - nim - san O'z- be- kis- ton- san
 zod Tur - kis - ton O'z - be -kis ton - san

Gullar kosasini to'ldirgan zilol
Shudringlar nazmining chexrasiga hol
Sen sharqning ko'kida porlagan xilol

Naqorat:

Yurakda gupurgan eng toza qonsan,
Jonimsan, shonimsan,O'zbekistonsan.
Temur Ko'ragoniy sevgan Turonsan,

Sen ozod Turkistonsan, O'zbekistonsan.

Istiqlol-sen tilab olgan bolang-ku,
Qorlarning ostidan topgan lolang-ku.

So'lmagay, o'lmagay mangu yashar u,

Naqorat.

Qizg'aldoq

M.Yusuf sheri
Sh.Xolmirzayev musiqasi

The musical score is written for a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The vocal line begins with a double bar line and repeat sign, followed by a whole rest. The piano accompaniment starts with a forte (f) dynamic. The right hand of the piano features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic foundation with chords and single notes. The score includes a first ending bracket for the vocal line and a second ending bracket for the piano accompaniment, both leading to a final double bar line.

7

ko - sho - nang yo'q, Ko-kil yoy-sang, yer -dan bo'-lak

9

tosh oy - nang - yo'q. O'k-sib- o'k-sib tur ga-ning - da,

13

pe-sho nang -yo'q. Qiz-g'al - do -g'im,

13

15

Qiz-g'al do - g'im, Qiz-g'al - do - g'im.

15

19

Se-ning u-chun ko'k-da chaq-moq bu-lut so - g'ar.

21

Hech kim-sa-ga i- shon-may -di se - ni ba-hor,

25

Qiz- g'al-do-g'im, Qiz -g'a-ldo -g'im,

27

Qiz- g'al-do - g'im. Yo -ning -ga men bo-rol ma -sam,

31

o't - gan cho - g'im.

31

mf

31

33

33

37

Yo -ning - ga men bo-rol ma -sam, o't gu-no -him,

39

Bir yo'q - dab qo'y-men dun-yo - dan o't - gan cho - g'im.

43

Mu-ham -mad-dan bo'-lak do's - tu de - vo nang - yo'q

43

45

Qiz-g'al - do -g'im, Qiz-g'al - do - g'im,

Qizg'aldog'im, qirdan bo'lak koshonang yo'q,
Kokil yoysang, yerdan bo'lak tosh oynang yo'q.
O'ksib-o'ksib turganingda, o'zim borib,
Peshonangdan o'pay desam, peshonang yo'q.

Qizg'aldog'im,
Qizg'aldog'im,
Qizg'aldog'im.

Sen yiqlasang boshing silab yomg'ir yog'ar,
Sening uchun ko'kda chaqmoq bulut sog'ar.
Hech kimsaga ishonmaydi seni bahor,
Begoyimsan, ammo beging-hamxonang yo'q

Qizg'aldog'im,
Qizg'aldog'im,
Qizg'aldog'im.

Yoningga men borolmasam, o't gunohim,
Bir yo'qdab qo'y men dunyodan o'tgan chog'im.
Qabrim uzra hilpirab tur, qizg'aldog'im,
Muhammaddan bo'lak do'stu devonang yo'q

Qizg'aldog'im,
Qizg'aldog'im,

O'zbekistonim

Z.Mansur sh'eri
O.Azizov musiqasi

The musical score is written for piano and voice. It consists of two systems of staves. The first system has a vocal line (treble clef) and a piano accompaniment (grand staff). The second system also has a vocal line and piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The piano accompaniment features a steady eighth-note bass line and a more complex treble line with chords and melodic fragments. The vocal line is mostly whole and half notes, with some rests.

12

O - lam a - ro

mf *mp*

14

o'z - ga bir o - lam o' - zing-

mf

16

20

san Bax- ti - yor - lar

mp

22

mas- ka - ni o'l- kam o' - zing

24

28

san

28

p

30

Dey - di - lar - ki, jan- nat eng go'- zal o - shyon-dir

30

f *mp*

36

O'z - be - kis - ton, me - ning jon - u - ja - ho

38

nim O'z - be - kis - ton,

44

me - ning - O'z - be - kis to-

46

nim! Ram- zi os - mo - nim

48

52

52

Olam aro o'zga bir olam o'zingsan
 Baxtiyorlar maskani - o'lkam o'zingsan
 Deydilarki, jannat eng go'zal oshyondir
 Lekin yuz ming jannatdan ko'rkam o'zingsan

Naqorat:
 O'zbekiston, mening ionu - jahonim

O'zingdan qo'ymasin, xalqim

M.Yusuf she'ri Xalq kuyi,
ovoz va f-no uchun A.Ivanov
moslashtirgan

Andantino

The musical score is written for piano and voice. It begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The tempo is marked 'Andantino'. The piano part features a series of triplets in the right hand, with a slur over them, and a single note in the left hand. The voice part is represented by a single line with a rest. The score is divided into two measures by a double bar line. The second measure features a forte dynamic marking (f) and a more complex piano part with chords and moving lines in both hands, while the voice part continues with a rest.

This block shows the continuation of the musical score from the previous page. It starts with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The piano part continues with a rest in the right hand and a single note in the left hand. The voice part is represented by a single line with a rest. The score is divided into two measures by a double bar line. The second measure features a rest in both the piano and voice parts.

7

7

9

mp Qush -day u - chib qu -cho g'ing dan

9

13

top -gan la - rim so - g'inch bo'l-di.

15

Qan-cha o - lis ket - sam, shun - cha

19

yo - du meh - ring o - vunch bo'l - di.

21

mf Ay - la - na - yin qo-ra qo - shu

25

3 3

1.

qo'y- ma -sin , xal -qim, o' - zing da- na

25

1.

27

2.

f

o' - zing da-na Xal - qim, bu - gun

27

2.

3 3

31

bay-ra-ming, yay - ra bu-gun. Xal bay- ra-ming, yay - ra bu-gun.

31 1. 2.

33

33

37

37

This system contains measures 37 and 38. The top staff is a single treble clef staff with a whole rest in both measures. The bottom system consists of a grand staff (treble and bass clefs). In measure 37, the treble staff has a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note B4. The bass staff has a half note G3, a quarter note A3, a quarter note B3, a quarter note C4, and a quarter note B3. In measure 38, the treble staff has a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note B4. The bass staff has a half note G3, a quarter note A3, a quarter note B3, a quarter note C4, and a quarter note B3.

39

39

This system contains measures 39 and 40. The top staff is a single treble clef staff with a whole rest in both measures. The bottom system consists of a grand staff (treble and bass clefs). In measure 39, the treble staff has a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note B4. The bass staff has a half note G3, a quarter note A3, a quarter note B3, a quarter note C4, and a quarter note B3. In measure 40, the treble staff has a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note B4. The bass staff has a half note G3, a quarter note A3, a quarter note B3, a quarter note C4, and a quarter note B3.

43

bug' -do - ying ham. Bir ta - nu jon,

43

45

bir- bi- ring - dan ro - zi yur - sang,

45

49

xu-do - yim - ham.

49

Xal-

51

- qim, bu - gun or - zu - ing u - shal - gan kun, Xal

51

55 2.

bay- ra-ming, yay - ra bu- gun. Bu - gun.

55 2.

ff

Qushday uchib quchog'ingdan dunyo kezdim,
 Kezib-kezib topganlarim sog'inch bo'ldi.
 Qancha olis ketsam, shuncha qadring sezdim.
 Qayda yursam yodu mehring ovunch bo'ldi.
 Aylanayin qora qoshu ko'zingdan-a,
 O'zngdan qo'ymasin , xalqim, o'zingdan-a,

Xalqim, bugun orzuing ushalgan kun,
 Xalqim, sening bayraming, yayra bugun.

Oyxon ariyasi

Maysaraning ishi
operasidan

H.H.Niyoziy sheri
S.Yudakov musiqasi

Moderato assai-80

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef, showing six measures of whole rests. The middle staff is a piano accompaniment in treble clef, starting with a mezzo-piano (*mp*) dynamic. It features a melodic line with eighth and sixteenth notes, often beamed together, and some slurs. The bottom staff is a piano accompaniment in bass clef, providing a harmonic foundation with chords and single notes, including a bar line in the second measure.

The second system continues the musical score. The top staff (vocal line) has six measures of whole rests, followed by a double bar line and a final melodic phrase. The bottom staff (piano accompaniment) continues the melodic and harmonic development from the first system, ending with a double bar line and a final chord. The lyrics "Ish - qi - da yon-" are written below the vocal line, aligned with the final notes. The mezzo-piano (*mp*) dynamic is indicated below the piano accompaniment.

18

nim ket -di ma-do - ri -mo

18

mp

23

Yo'- li - ga boq - dim jis- mim - ni yoq-

23

31

ri mo

31

34

sab - ru - qa-ro - ri - mo

34

40

40

43

43

49

49

mf *mp* *mf*

p *p* *p*

52

sho'x say - ra bul - bul

52

58 *Meno mosso* *rit.*

jo - ni - ma

(8^{va}) -----

58

61 *a tempo* *rit.* *a tempo*

yo'q bun - da yo - rim bor o - hu - zo-

61

67 *accel.* **Allegro ma non troppo**

ri- mo...

67 *mp* *f*

70

76

76

79

79

85

85

rit.

88

88

a tempo

94

ko'z yo'l - ga il - haq kel say - di yo-

97

mo kel say - di yo-

mp

103

103

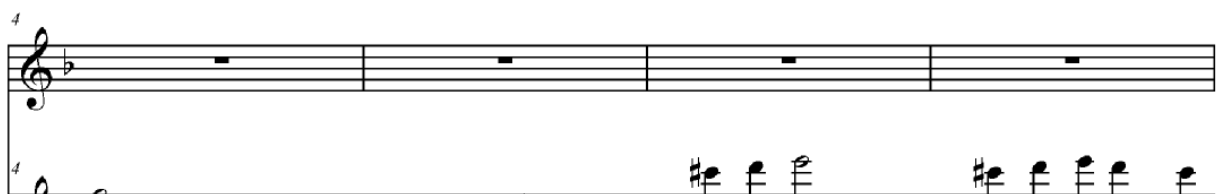
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106

106

Dilorom

M.Yusuf sheri
A.Rasulov musiqasi



11

ay-la-din-giz biz -ni rom, En- di biz-da

14

yo'q o-rom, en- di biz-da yo'q o - rom.

20

soch-mi yo, soch-mi yo, Ay-lay-lik-mi

20 1. 2.

23

jon ni-sor, be-ray-lik-mi-bosh-mi yo,

23

29

yo, Dil- o-rom, Dil - o- rom,

32

Siz ma-li-ka biz g'u- lom. Tig'-lar til-sin

38

38

3

42

42



Bir qayrilib, bir boqib, ayladingiz bizni rom,
Endi bizda yo'q orom, endi bizda yo'q orom.

Elka to'la sumbulmi, sumbul-sumbul sochmi yo,
Kiprik o'pgan qoshmi u, bir juft qaldirg'ochmi yo.
Aylaylikmi jon nisor, beraylikmi boshmi yo,

Dilorom, Dilorom,
Siz malika biz g'ulom.
Tig'lar tilsin ko'ksimni,
Sizdan o'zgani desam.

O'zingdan qo'ymasin, xalqim

M.Yusuf she'ri Xalq kuyi,
ovoz va f-no uchun A.Ivanov
moslashtirgan

Andantino

moslashtirgan

The musical score is for a piece titled "moslashtirgan". It is written for a piano and voice. The key signature is one sharp (F#), and the time signature is common time (C). The score consists of three staves: a vocal line (soprano), a piano right-hand line, and a piano left-hand line. The vocal line begins with a whole rest, followed by a double bar line and repeat signs. The piano right-hand line starts with a triplet of eighth notes, followed by a melodic line with slurs and triplets, leading to a chord. The piano left-hand line has a whole rest, followed by a double bar line and repeat signs, then a series of chords and eighth notes. A forte (f) dynamic marking is present in the piano right-hand line.

7

7

9

Qush -day u - chib qu -cho g'ing dan

mp

9

13

top -gan la - rim so - g'inch bo'l-di.

13

15

Qan-cha o - lis ket - sam, shun - cha

15

19

yo - du meh - ring o - vunch bo'l - di.

21

mf Ay - la - na - yin qo-ra qo - shu

25

1.

qo'y- ma -sin , xal -qim, o' - zing da- na

25

1.

27

2.

f

o' - zing da-na Xal - qim, bu - gun

27

2.

31

bay-ra-ming, yay - ra bu-gun. Xal bay- ra-ming, yay - ra bu-gun.

31 1. 2.

33

33

37

37

39

39

43

bug' -do - ying ham. Bir ta - nu jon,

43

45

bir- bi- ring - dan ro - zi yur - sang,

45

49

xu-do - yim - ham.

Xal-

49

3

3

3

51

- qim, bu - gun or - zu-ing u - shal - gan kun, Xal

51

55 2.
 bay- ra-ming, yay - ra bu- gun. Bu - gun.

55 2.
 ff

Qushday uchib quchog'ingdan dunyo kezdim,
 Kezib-kezib topganlarim sog'inch bo'ldi.
 Qancha olis ketsam, shuncha qadring sezdim.
 Qayda yursam yodu mehring ovunch bo'ldi.
 Aylanayin qora qoshu ko'zingdan-a,
 O'zngdan qo'ymasin , xalqim, o'zingdan-a,

Xalqim, bugun orzuing ushalgan kun,
 Xalqim, sening bayraming, yayra bugun.

Ko'rmadim

Andante

A.Navoiy she'ri
D.Zokirov musiqasi

The first system of the musical score is written in 3/4 time with a key signature of one flat (B-flat). It consists of three staves. The top staff is a single treble clef staff containing three whole rests. The middle and bottom staves are grouped by a brace on the left, indicating a piano accompaniment. The middle staff (treble clef) contains a whole rest in the first measure, followed by an eighth-note melody in the second measure (B-flat, A, G) and a final chord in the third measure. The bottom staff (bass clef) contains an eighth-note melody in the first measure (B-flat, A, G) and a whole rest in the second measure. A slur connects the eighth notes in the first measure of the bottom staff. The third measure of both the middle and bottom staves contains a final chord. The word 'F.to.' is written below the bottom staff in the third measure.

The second system of the musical score continues the piece. It also consists of three staves. The top staff is a single treble clef staff containing three whole rests. The middle and bottom staves are grouped by a brace on the left. The middle staff (treble clef) contains a whole rest in the first measure, followed by a whole rest in the second measure, and an eighth-note melody in the third measure (B-flat, A, G). The bottom staff (bass clef) contains a whole rest in the first measure, followed by a whole rest in the second measure, and an eighth-note melody in the third measure (B-flat, A, G). A slur connects the eighth notes in the third measure of the bottom staff.

11

Kim - ga qil - dim bir va-fo

14

kim yuz ja - fo

20

--

shim - ni fi - do

23

qil - dim - ki bo - shim qas - ti- ga

29

dan yuz tu - man ti - g'i ja-fo-

29

32

- sin ko'r - ma - dim

32

39

Kim - ga ko'ng- lim ay - la-di

42

meh - ru - mu- hab

48

Har va-fo-

51

ga yuz ja - fo a - ning ja-fo

57

Ey Na - vo -

61

iy tov - ba an- din, qil - ma - dim

69

da da - yr pi - ri - ning ri - zo -

73

sin ko'r ma -dim.

Violetta ariyasi

$\text{♩} = 90$ Traviata operasidan Dj. Verdi musiqasi

Viol.

Alfred

Xor

Ah li - biam a - mor fra - ca - li -

f

10 *mf*

Tra- voi tra vo- i sa - pro di - vi

10

10 *mf*

19

con do tut toe fol - li - a fol -

19

19

Detailed description: This musical score block contains three systems of staves. The first system (measures 19-23) features a vocal line in treble clef with a key signature of two flats (B-flat and E-flat). The lyrics 'con do tut toe fol - li - a fol -' are written below the notes. The piano accompaniment for this system consists of two empty staves, one in treble and one in bass clef. The second system (measures 24-28) shows the piano accompaniment. The right hand (treble clef) plays a series of chords, while the left hand (bass clef) plays a rhythmic pattern of eighth notes and chords. The measure numbers 19, 19, and 19 are written above the first staff of each system.

28

The musical score consists of three systems. The first system features a vocal line in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics 'e pia cer Go - diam fu-' are written below the notes. The piano accompaniment for this system is shown as empty staves. The second system contains empty staves for both the vocal and piano parts. The third system shows the piano accompaniment in a grand staff (treble and bass clefs). The piano part includes chords and melodic lines in both hands, with some notes marked with accents.

e pia cer Go - diam fu-

45

der Go - diam c'in-vi - ta c'in

45

45

Detailed description: This musical score block contains measures 45 through 49. It features a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). The lyrics are 'der Go - diam c'in-vi - ta c'in'. The piano accompaniment consists of two staves, a treble and a bass clef, with a key signature of two flats. The piano part includes chords and single notes, with some measures featuring a sustained bass line. The measure numbers 45, 45, and 45 are written above the first, second, and third systems of staves respectively.

54

lu sin - ghier

54

f

Ah go - dia

54

f

This musical score segment contains measures 54 through 57. It is written for a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins in measure 54 with the lyrics 'lu sin - ghier'. The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand. A dynamic marking of *f* (forte) appears in measure 55. In measure 56, the vocal line has the lyrics 'Ah go - dia'. The score concludes in measure 57 with sustained chords in the piano.

63

la not - te ab bel - la e il ri - so in

63

This musical score segment contains measures 63 through 66. It is written for a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins in measure 63 with a whole rest, followed by a half note in measure 64, and then continues with a melodic line in measures 65 and 66. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a bass line with chords and single notes in the left hand. The lyrics 'la not - te ab bel - la e il ri - so in' are positioned below the vocal line, with the word 'so' appearing in measure 65 and 'in' in measure 66. The measure numbers 63 and 63 are printed at the beginning of the first and third staves, respectively.

71

di so ne sco pra il pia - no

This musical score segment contains measures 71 through 74. It is written for voice and piano. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The voice part is written on a single staff with a treble clef. The piano accompaniment is written on two staves (treble and bass clefs) with a grand staff bracket. The lyrics 'di so ne sco pra il pia - no' are written under the voice staff, with hyphens indicating syllables spanning across measures. The piano part features a steady accompaniment with chords and moving lines in both hands.

79

pu - die

79

Quan - do non s'a - li

79

This musical score consists of two systems, each with four staves. The top two staves of each system are for a vocal line, and the bottom two are for a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The first system (measures 79-82) features a vocal melody starting with a half note 'pu' followed by a dotted half note 'die'. The piano accompaniment provides harmonic support with chords and moving lines in both hands. The second system (measures 83-86) continues the vocal melody with the lyrics 'Quan - do non s'a - li'. The piano accompaniment continues with similar harmonic textures, including some triplets in the right hand.

87

The musical score consists of two systems. The first system contains three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The vocal line begins with a half note G4, followed by a quarter rest, then eighth notes G4 and A4, and finally a half note B4. The piano accompaniment line has a whole rest in the first measure, followed by eighth notes G4 and A4, then a quarter note B4, and finally a half note C5. The bass line has a whole rest in the first measure, followed by eighth notes G3 and A3, then a quarter note B3, and finally a half note C4. The second system contains three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The vocal line begins with a half note G4, followed by a quarter rest, then eighth notes G4 and A4, and finally a half note B4. The piano accompaniment line has a whole rest in the first measure, followed by eighth notes G4 and A4, then a quarter note B4, and finally a half note C5. The bass line has a whole rest in the first measure, followed by eighth notes G3 and A3, then a quarter note B3, and finally a half note C4.

dno ra

Eit mio de stin - co - si

96

taz za e il can ti co la not tel ab

96

This musical score segment covers measures 96 to 99. It features a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins in measure 96 with a melodic phrase for the lyrics 'taz za e il can ti co la not tel ab'. It includes a long note for 'can' and a melisma on 'not'. The piano accompaniment consists of a right hand with chords and a left hand with a steady eighth-note bass line. Measures 97 and 98 continue the vocal melody and piano accompaniment, while measure 99 concludes the phrase with a final vocal note and piano accompaniment.

104

sto in que sto in pa - di ra di -

104

104

This musical score segment covers measures 104 to 107. It features a vocal line with lyrics, a piano accompaniment with chords and moving lines in both hands, and a grand piano section at the bottom. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins in measure 104 with the lyrics 'sto in que sto in pa - di ra di -'. The piano accompaniment provides harmonic support with chords and moving lines. The grand piano section at the bottom features a steady bass line and chords in the right hand.

112

ah ne sco pra il di ah

112

112

mf

This musical score is for measures 112 through 115. It features a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line, written in a soprano or alto clef, begins in measure 112 with a half note 'ah' on a G4, followed by a half note 'ne' on a G4, a quarter note 'sco' on a G4, a quarter note 'pra' on a G4, a half note 'il' on a G4, a half note 'di' on a G4, and ends in measure 115 with a half note 'ah' on a G4. The piano accompaniment consists of two staves. The right hand plays a series of chords, mostly triads, with some moving lines. The left hand plays a bass line with chords. The dynamic marking *mf* (mezzo-forte) is placed above the piano part in measure 115.

120

ah

mf ^{si}

120

mf

120

This musical score segment covers measures 120 to 123. It features a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins in measure 120 with a long note on G4, followed by a slur over measures 121 and 122, and then a note on A4 in measure 123. The piano accompaniment consists of chords in the right hand and a moving bass line in the left hand. Dynamic markings include 'ah' for the vocal line and 'mf' (mezzo-forte) for the piano parts. A 'si' (soprano) marking is present above the vocal line in measure 123. The score is written on five staves: two for the vocal line and three for the piano accompaniment.

Kashmirda

Furqat g'azali
Tolibjon Sodiqov musiqasi

Andante con amore

The musical score is written for piano in 6/8 time, featuring a key signature of three sharps (F#, C#, G#). The tempo is marked 'Andante con amore'. The score is divided into two systems, each with three measures. The first system begins with a forte (ff) dynamic. The melody is primarily in the right hand, while the left hand provides a steady accompaniment. The second system starts with a measure rest in the right hand, followed by a melodic entry in the fourth measure. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

13

O...

16

Bir qa-mar siy - mo - ni ko'r-dim
Ay dim:"Ey, jon a - fa - ti, zul

25

tas - xir - da.
zar - jir - da!"

Zar- ra- zar
Nuq-ta lab

28

ra zar so-char bo - shi- g'a har kun of - toḅ,
us - ti -da be - jo- dur", de- dim. Ay - di ku - lib:

37 2.

O...

37

40 *rit.*

O...

40

49

mas hech kim ul dil - ra - bo - ning ish qi- dii,
 be - cho - ra, qil - ding na u - chun tar - ki va-

52

tan?" Zul- fi- ga dil bos- ta- lig' har
 Man de-dim: "G'ur - bat -da Fur-qat

61

taq - dir - da! " O...

61

64 *rit.*

2

64 *rit.*

rit.

67

Bir qamar siymoni ko'rdim baldai Kashmirda,
Ko'zlari masxuru yuz jodu erur tasxirda.

Zarra-zarra zar sochar boshig'a har kun oftob,
Subh kelgach, kecha yotib chashmai eksirda.

Bir ko'rib chohi ziqan Horut¹³³ ila Morut ikov,
Chohi Bobil ichra qolmishlar bo'lak tadbirda.

Lam'ai qivg'och ko'zidin aning harqi nigoh

Foydalanilgan adabiyotlar ro'yxati

1. O'zbekiston Respublikasining «Ta'lim to'g'risida»gi Qonun. «Xalq so'zi», 1997-yil, 30- sentyabr.
2. O'zbekiston Respublikasining «Kadrlar tayyorlash Milliy dastur»i Toshkent, 1997-yil.
3. Respublikada musiqiy ta'limni, madaniyat va san'at o'quv yurtlari faoliyatini yaxshilash to'g'risida: O'zbekiston Respublikasi Prezidentining farmoni.

1997- yil, (Guliston-№ 2).

4. Bolalar musiqa va san'at maktablarining moddiy-texnik bazasini mustahkamlash va ularning faoliyatini yanada yaxshilash bo'yicha 2009-2014 yilarga mo'lg'allangan davlat dasturini tayorlash chora – tadbirlari to'g'risida O'zbekiston Respublikasi Prezidentining farmoni. "Xalq so'zi", 2008 yil, 7 yanvar.
5. «O'zbekiston qo'shiqlari», Kiev, «Muzchini Ukraina», 1972-yil.
6. M. Jalilov, «Qo'shiqlar hrestomatiyasi» (ovoz va fa-no) Toshkent, O'qituvchi, 1995-yil.
7. M. Yusupov, «Mahliyo» Toshkent, O'qituvchi, 1971-yil.
8. H. Rahimov, «O'zbekiston yosh kompozitorlarining qo'shiqlari» Toshkent, O'qituvchi, 1984-yil.
9. M. Rizayeva, « Ovoz sozlash mashqlari » Toshkent, Musiq, 2003-yil
10. N.Salomova, «Hech kimga bermaymiz seni,O'zbekiston» Toshkent, Musiq, 2004-yil

MUNDARIJA

<u>Yoshlar madhiyasi</u>	M.Yusuf-Y.Usmonova	5 bet
<u>Iftihor.</u>	H.Sharpov-A.Nazarov	16 bet
<u>Ulug'imsan Vatanim.</u>	M.Yusuf-S.Nazarxon.	34 bet
<u>O'zbekiston.</u>	M.Turkoy-N.Norxodjayev.....	48 bet
<u>O'zg'aldog'im.</u>	M.Yusuf-Sh. Xolmirzayev.....	53 bet
<u>O'zbekistonim</u>	Z.Mansur-O.Azizov	62 bet
<u>O'zingdan qo'ymasin xalqim</u>	M.Yusuf-Y.Usmonova	69 bet
<u>Oyxon ariyasi</u>	H.H.Niyoziy, S,Yudakov	79 bet
<u>Dilorom</u>	M.Yusuf-A.Rasulov.....	90 bet
<u>Xalq bo'l elim</u>	M.Yusuf-Y.Usmonova	96 bet
<u>Ko'rmadim</u>	A.Navoiy-D.Zokirov.....	106 bet
<u>Violetta ariyasi</u>	D.Verdi- "Trovata" operasidan.....	114 bet
<u>Kashmirda</u>	Furqat-T.Sjdiqov	129bet
<u>Foydalanilgan adabiyotlar ro'yxati</u>		137bet

Azizov Orifjon Ashirovich
"Mutaxasslik -2 (*estrada*) "

O'quv qo'llanma

Badiiy muharrir

Kompyuterda saxifalovchi

Bosma taboq 17,5 T i r a j

Baxosi kelishilgan narxda.

U.Jumanazarov

O. Azizov

500 ta

