

JAVODBEK KOZIMOV

MADHINGNI KUYLAYMAN,
MUQADDAS VATAN



Тошкент – 2011

ЎЗБЕКИСТОН РЕСПУБЛИКАСИ МАДАНИЯТ ВА СПОРТ ИШЛАРИ
ВАЗИРЛИГИ РЕСПУБЛИКА ХАЛҚ ИЖОДИЁТИ ВА МАДАНИЙ-
МАЪРИФИЙ ИШЛАР ИЛМИЙ-МЕТОДИК ҲАМДА АХБОРОТ МАРКАЗИ

ЖАВОДБЕК КОЗИМОВ

**Мадҳингни куйлайман,
муқаддас ватан**

(АСАРЛАР ТЎПЛАМИ)

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Мазкур асарлар тўплами Ўзбекистон бастакорлар уюшмаси аъзоси Жаводбек Козимовнинг хор жамоалари ижросига мўлжаллаб ёзган асарлардан тuzилган бўлиб, олий ва ўрта махсус муסיқий таълим муассасаларининг кўп овозли ижрочилик бўлимларида фойдаланиши учун мўлжалланган.

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СЎЗ БОШИ

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

*Ислом Каримов «Юксак
маънавият – энгилмас куч»*

Юртимиз мустақилликга эришгандан то бугунги кунгача Республикамиз раҳбарияти томонидан таъсис этилган «**Ўзбекистон Ватаним маним**», «**Кўшиқ байрами**», «**Ягонасан муқаддас Ватан**» каби Республика кўрик-танловлари Она Ватанимизни мадҳ этувчи кўплаб кўшиқларнинг яратилишига туртки бўлди. Шу анъаналарга мос равишда, Самарқанд шаҳрида тарбия топган педагог, хонанда ва ижодкор Жаводбек Козимов ўнлаб янги кўшиқлар яратдиким, бу кўшиқлар 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 қўлимиздаги ушбу китобига яккахон хонандалар ва хор жамоалари учун ёзган асарларини тўплаб, оммага етказишга жазм қилди.

Қўлимиздаги ўқув қўлланмада 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 қудрати, 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

ASSALOM ISTIQLOL

Н.Г'улом she'ri

J.Kozimov musiqasi

Tempo di marcia

mf
As-sa-

mf

8^{vb} 3 3

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-

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line contains the lyrics: "lom, hurtaq-dir is-tiq lol Iq-bo - lim, sha-ra-fim o'z-li - gim. As-sa-". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and block chords in the left hand. A "8vb" marking is present at the end of the system.

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

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "lom, hurtaq-dir is-tiq lol Iq bo - lim, sha-ra-fim o'z-li - gim. Tongbi-". The piano accompaniment maintains the same rhythmic and harmonic structure as the first system. A "8vb" marking is present at the end of the system.

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

The third system of music continues the vocal line and piano accompaniment. The 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 the same rhythmic and harmonic structure. A "8vb" marking is present at the end of the system.

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

The fourth system of music concludes the vocal line and piano accompaniment. The lyrics are: "kam,elko'r-kam,dilko'r - kam Kar-vo - ningbosh lay-veryurt bo - shim. Tongbi-". The piano accompaniment continues with the same rhythmic and harmonic structure. A "8vb" marking is present at the end of the system.

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^{vb}

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 - qimersha - raf, erkqut

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 -

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

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-

8vb

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

8vb

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

8vb

*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 and eighth notes, 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 contains the vocal line and piano accompaniment for the lyrics: "Ba-dan Va-tan, qon Va-tan Su-vu". The vocal line is written in a single staff with lyrics underneath. The piano accompaniment is in two staves, continuing the harmonic support for the vocal melody.

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

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

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

Choluxiyobon Vantan qadi

Vantan

The first system of the musical score is set in G major (one sharp). It consists of a vocal line and a piano accompaniment. The vocal line begins with a half note 'Choluxiyobon' followed by a quarter note 'Vantan' and a half note 'qadi'. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple harmonic accompaniment in the left hand.

miy Turon Vantan Hur O'z bi-yo-

Vantan

The second system continues the musical score in G major. The vocal line starts with a half note 'miy Turon', followed by a quarter note 'Vantan', and then a half note 'Hur O'z bi-yo-'. The piano accompaniment maintains the eighth-note pattern in the right hand and provides harmonic support 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 begins with a half note 'Jiz' in the first measure, followed by 'zax' in the second, 'qo'sh qo'l' in the third, 'boq - qan -' in the fourth, and 'da' in the fifth. The piano accompaniment consists of a right-hand part with a steady eighth-note pattern and a left-hand part with a simple harmonic accompaniment. The key signature is one sharp (F#) and the time signature is 4/4.

qand dil ba - dan - da

This system contains the next five measures. The vocal line continues with 'qand dil' in the first measure, 'ba - dan' in the second, a whole rest in the third, and 'da' in the fourth. The piano accompaniment continues with the eighth-note pattern in the right hand and harmonic accompaniment in the left hand. The key signature remains one sharp (F#) and the time signature is 4/4.

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

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

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

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

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

Бадан-Ватан, қон Ватан.
 Суву, ҳаво, нон Ватан,
 Адлу инсофдон Ватан,
 Имон Ватан жон Ватан.

1 Тоғу-биёбон Ватан,
 Чўлу-хиёбон Ватан,
 Қадимий Турон Ватан,
 Ҳур Ўзбекистон Ватан.
 Тошкент-бош кент Ватанда,
 Сирдарё қондир танда.
 Жиззах-қўш қўл бокқанда,
 Самарқанд дил баданда.

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. Сўлим Водий нурафшон,
 Фарғонаю, Намангон,
 Марҳаматли Андижон.
 Бирликда Ўзбекистон.
 Ёвга қахрамон Ватан,
 Дўстга меҳрибон Ватан.
 Кучайвергил шон Ватан,
 Ҳур Ўзбекистон Ватан.

Нақорат:

OZOD VATAN

B.Ilhomov so'zi

J.Kozimov musiqasi

Maestoso

Yakkaxonlar **Tempo di marcia**

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 the vocal line, with lyrics written below the notes. The lower system contains the piano accompaniment, with a treble and bass clef. The key signature is one flat (B-flat), and the time signature is 4/4. The vocal line features a mix of eighth and sixteenth notes, with some notes tied across measures. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

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

The second system of the musical score continues the composition. It follows the same layout as the first system, with vocal lines and piano accompaniment. The key signature changes to two sharps (D major) in the third measure of the vocal line. The lyrics are written below the vocal notes. The piano accompaniment continues with chords and single notes.

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

This system contains two systems of music. The upper system features a vocal line with lyrics and a piano accompaniment. The lower system features a piano accompaniment with chords and a bass line. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "bu yuk dav lat O'z-be-kis ton! O'z-be - kis- ton!". The piano accompaniment includes a section marked "8vb" (8va) in the bass line.

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

This system contains two systems of music. The upper system features a vocal line with lyrics and a piano accompaniment. The lower system features a piano accompaniment with chords and a bass line. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "Erk-se- var o'z-be gimning bu gun er - ki o' - zi- da". The piano accompaniment includes a section marked "mf" (mezzo-forte) in the vocal line.

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

musical score for the first system, featuring vocal lines and piano accompaniment. The vocal line includes the lyrics: yosh-la - ri miz qo' - li- da. *mf* Ku - ra-i. The piano accompaniment consists of chords and melodic lines in both hands.

musical score for the second system, featuring vocal lines and piano accompaniment. The vocal line includes the lyrics: za-min uz-ra ko'h- na i-pak yo' lim bor O-g'ir yu kim. The piano accompaniment consists of chords and melodic lines in both hands.

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 staff 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 (treble and bass clefs) with a key signature of one flat. It features a series of chords and melodic lines that support the vocal melody.

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 chords and melodic lines, maintaining the same key signature and tempo as the first system.

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

Qa - dim Xi - vam Bu - xo - rom

3

3 3 3 3

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 in Uzbek: "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 the composition. It features the same vocal and piano parts. The lyrics are: "bu-yuk dav lat", "O'z - be-kis ton!", and "O'z - be-kis - ton!". The piano accompaniment includes a treble clef staff with chords and a bass clef staff with a harmonic line. A dynamic marking of *8^{va}* is present at the end of the system. The key signature remains one flat (B-flat), and the time signature is 4/4.

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

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

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

ff *rit.*

8^{va}

ton!

Accelerando *sf*

Она юртим саховатин кўз-кўз қилар рамзимиз,
Мадҳиямиз тараннум қилар эркин бахтимиз.
Озод Республикамининг ҳар бир хонадонига,
Қуёш бўлиб нур сочар истиқлол байроғимиз.

Нақорат:

Озод Ватан, обод Ватан, сенга фидо бу жону-тан.
Келажаги буюк давлат. Ўзбекистон! Ўзбекистон!

Ерк севар ўзбегимнинг бугун эрки ўзида.
Бирж он, бир тан элатим, юрт бошимиз йўлида
Порлоқ эрта тонгимиз жоҳонга юз тутаркан
Демак келажагимиз ёшларимиз қўлида.

Нақорат:

Озод Ватан, обод Ватан, сенга фидо бу жону-тан.
Келажаги буюк давлат. Ўзбекистон! Ўзбекистон!

Куррайи замин узра, кўҳна ипак йўлим бор.
Оғир юким тортувчи соғлом қизу-ўғлим бор.
Жаҳон ер шарини ром айлаган Тошкентим.
Қадим Хивам, Бухором Самарқанд сайқалим бор.

Нақорат:

Озод Ватан, обод Ватан, сенга фидо бу жону-тан.
Келажаги буюк давлат. Ўзбекистон! Ўзбекистон!

SEN MENING VATANIMSAN

X.Davron she'ri Vals sur'atida

J.Kozimov musiqasi

The musical score is written for piano in a 6/8 time signature with 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 features a mezzo-piano (*mp*) dynamic and includes a trill (*tr*) in the treble staff. 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 treble line with rhythmic patterns and melodic flourishes.

Yakkaxon

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

mp

This system contains the first four measures of the piece. The vocal line is in a 7/8 time signature with a key signature of two flats. The piano accompaniment features a steady eighth-note chordal pattern in the right hand and a simple bass line in the left hand.

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

This system contains the next four measures. The vocal line continues with the same melodic contour. The piano accompaniment remains consistent with the first system.

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

mp

This system contains the next four measures. The vocal line continues with the same melodic contour. The piano accompaniment remains consistent with the first system.

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

This system contains the final four measures of the piece. The vocal line concludes with the same melodic contour. The piano accompaniment remains consistent with the first system.

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

The first system of music consists of three staves. The top staff is a vocal line in treble clef with lyrics: "Go'-zal O'z-be - kis - ton - san, ta - rix uz - ra su - ron - san". The middle staff is a vocal line in bass clef. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs). The music is in 3/4 time and features a strong, rhythmic accompaniment with chords and moving lines.

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

The second system of music consists of three staves. The top staff is a vocal line in treble clef with lyrics: "Ham jo - nim, ham ta - nim - san, sen me ning Va - ta - nim - san." The middle staff is a vocal line in bass clef. The bottom staff is a piano accompaniment in grand staff. The music is in 3/4 time and features a piano accompaniment with chords and moving lines. The dynamics range from piano (*p*) to forte (*f*).

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

The third system of music consists of three staves. The top staff is a vocal line in treble clef with lyrics: "Go'-zal O'z-be - kis - ton - san, ta - rix uz - ra su ron - san". The middle staff is a vocal line in bass clef. The bottom staff is a piano accompaniment in grand staff. The music is in 3/4 time and features a very strong, rhythmic accompaniment with chords and moving lines. The dynamics range from piano (*p*) to fortissimo (*ff*).

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 a vocal line and piano accompaniment. The vocal line is in a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef). The first measure of the piano part has a dynamic marking of *mp*. The second measure has a dynamic marking of *f*. The third measure has a dynamic marking of *p*. The music is in a minor key and 4/4 time.

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

p O.....

p *mf*

Detailed description: This system continues the musical score. It features a vocal line with lyrics and piano accompaniment. The piano part has dynamic markings of *p* and *mf*. The music is in a minor key and 4/4 time.

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

f

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

p *mf*

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

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
T
B

Chash- mi - man chash - mi - man

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

chash - mi - man chash - mi - man

chash - mi - man

ba ka bak bum 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

O-mad o-ma-dat gar - dam Qa-di qo-ma-dat

o oh ba-ra chash - mi - man

o oh ba-ra chash - mi - man

gar - dam O-mad o-ma-dat gar - dam.

Voy, dod ba-ra chash - mi man

Voy, dod ba-ra chash - mi - man o

Qa-di qo-ma-dat gar - dam

oh ba-ra chash - mi man o oh ba-ra chash

oh ba-ra chash - mi - man o oh ba-ra chash

Tu jo-no-ni-man bo - shi

mi man o oh ba-ra chash - mi man

mi - man o oh ba-ra chash - mi - man

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. This is followed by a melodic line with a trill (*tr*) over a half note, then a quarter rest, and finally a triplet of eighth notes. The middle and bottom staves are in piano accompaniment, with the middle staff starting with a forte dynamic marking (*sf*) and a half note chord. The bottom staff features a rhythmic pattern of eighth notes.

The second system continues the piece. The top staff features a melodic line with a triplet of eighth notes, followed by a quarter rest, and then a half note with a trill (*tr*). The middle and bottom staves continue the piano accompaniment with chords and rhythmic patterns.

The third system concludes the piece. The top staff has a melodic line with a triplet of eighth notes, followed by a quarter rest, and then a half note with a trill (*tr*). The middle and bottom staves continue the piano accompaniment, ending with a final chord in the middle staff and a half note in the bottom staff.

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-

- sin az - ming avj - la-ri

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

musical score system 1. It features a vocal line with the lyrics "mavj la-ri" and a piano accompaniment. The piano part includes a *sf* (sforzando) marking and a trill. The system is divided into two measures by a double bar line.

musical score system 2. It continues the piano accompaniment with a trill in the right hand and a steady eighth-note pattern in the left hand. The system contains four measures.

musical score system 3. It continues the piano accompaniment with a trill in the right hand and a steady eighth-note pattern in the left hand. 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 four measures. The vocal line begins with a whole rest in the first measure, followed by a melodic phrase in the second measure. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

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

The second system continues the musical piece with four measures. The vocal line has a melodic line with some chromaticism. The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

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

The third system concludes the musical piece with four measures. The vocal line features a melodic phrase that ends with a half note. The piano accompaniment provides a consistent harmonic and rhythmic foundation.

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.

trm *trm*

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.

T1
T2
B
O'zbe kis - ton!

ff *sf*

Она юртим сенга дилдан меҳру вафолар.
Қучоғингда жон яйратар еру самолар,
Ўзинг билан шавқли шому боди саболар,
Сен борсанки дилда фахру завқу сафолар.

Ўзбекистон довруқ солсин азминг авжлари
Она юртим сенга жўшқин юрак мавжлари

Тупроғи зар, эли заргар сен ўктам диёр,
Шон шавкатли юртлар аро саломатинг бор.
Бўстонларинг атлас кийган дилбардек дилдор
Пахтазоринг беқасамдек йўл-йўл жилвакор.

Ўзбекистон довруқ солсин азминг авжлари
Она юртим сенга жўшқин юрак мавжлари

Ҳйеч туганмас бойликга кон қадим ерларинг.
Жон роҳати тоғдан эсган сарин елларинг,
Сино, Бобур, Навоийга авлод элларинг,
Шон яратмиш меҳнацевар танти шеърларим.

Ўзбекистон довруқ солсин азминг авжлари
Она юртим сенга жўшқин юрак мавжлари

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 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: Sa-mar-qand, ja-mo-ling-ga dil pay-vand. 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 parts (B1 and B2). The key signature has one flat (B-flat) and the time signature is 4/4. The lyrics are: Kun-dan kun-ga chi-roy och qa-dim shah rim Ma-ro-qa-dim Ma-ro-

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

Qir g'in - ba-rot u- rush - lar o't-

Vocal entry and piano accompaniment for the second line of lyrics. The vocal line is marked *mf*. The piano accompaniment is marked *mf*.

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-

(8)ar U-lar en-di man-gu yo-tur-lar 8va

Yakkaxon

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

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

8^{va}

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 the piano accompaniment, featuring a melodic line with a '0...' marking and a 'Xor' instruction. The piano part includes chords and a melodic line with a slur and accents.

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 features a long melodic line with a slur and accents, and a bass line with 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 features a long melodic line with a slur and accents, and a bass line with 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'1 - sin.

Meh-nat qil- sak das-tur-xon to'1 - sin Ha-yot ko'r-kam

fa - ro von bo'1 - sin I-mon-li dil cha-ro-g'on bo'1

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-*

Қирғин барот урушлар ўтди,
Бекорга қон тўқишлар ўтди.
Алахсираш ва тушлар ўтди.
Елим энди яйрасин, кулсин,
Юрт осмони кулгуга тўлсин.

Елим энди яйрасин, кулсин,
Юрт осмони кулгуга тўлсин.

Шаҳид кетди қанча ботирлар
Улар энди мангу ётурлар
Қолди бизга фақат хотирлар
Елим энди яйрасин кулсин,
Юрт осмони кулгуга тўлсин.

Елим энди яйрасин, кулсин,
Юрт осмони кулгуга тўлсин.

Адолатга кўз тутдик чиндан
Истиклолга юз тутган кундан
Тинч осуда жонимиз шундан
Тинч осуда жонлар бор бўлсин
Юрт осмони кулгуга тўлсин.

Елим энди яйрасин, кулсин,
Юрт осмони кулгуга тўлсин.

Меҳнат қилсак дастурхон тўлгай,
Ҳаёт кўркам фаровон бўлгай.
Имонли дил чароғон бўлгай,
Елим энди яйрасин кулсин,
Юрт осмони кулгуга тўлсин.

Елим энди яйрасин кулсин,
Юрт осмони кулгуга тўлсин.

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.

mp U ko' - ri - nar soy - da - gi suv -

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

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

f

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.

lol lol tit-rab qo-lar lol.

lol 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

O... Yo-ram bar har du o - la - me Yol-g'iz sa - ni

O...

se - var - ma - ne

se - var - ma - ne

Yol-g'iz sa - ni se - var - ma - no

Allegro

Oh ma - za - do -

bum ba ka bak bum ba ka bak bum Do - -

rad la - bi yor Du xan - da do - rad la - bi yor Ma - za - ma - za do -

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

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!

Hey!

Оҳ маза дорад лаби ёр
 Ду ханда дорад лаби ёр
 Маза-маза дорад лаби ёр
 Ду ханда дорад лаби ёр

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

1 Ёраб бар ҳард у оламе
 Оҳ маза дорад лаби ёр
 Ёлғиз сани севармане
 Ду ханда дорад лаби ёр

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

Гар туба ман наойи
 Оҳ маза дорад лаби ёр
 Ман аз ғамад ўлармане
 Ду ханда дорад лаби ёр

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

Оҳ маза дорад лаби ёр
 Ду ханда дорад лаби ёр
 Маза-маза дорад лаби ёр
 Ду ханда дорад лаби ёр

O'RIK GULLAGANDA

Moderato

The piano introduction consists of two systems of music. The first system is in 2/4 time, marked *mp*. It features a melody in the right hand and a bass line in the left hand. The second system continues the piano accompaniment with more complex rhythmic patterns and chords.

S
A

mf

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 vocal line is marked *mf* and includes a dynamic marking *al.* (allargando) over the phrase "tong - da o - lib". The piano accompaniment is marked *mp* and provides harmonic support for the vocal melody.

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

The vocal line continues with the lyrics "ayt - di ha - yot o - ti - ni yor yor" and "ket - di gul - ning to - ti - ni". The piano accompaniment consists of chords and a simple bass line.

yor yo - ring - ma - ne

The vocal line concludes with the lyrics "yor yo - ring - ma - ne". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, ending with a double bar line.

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

1

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...
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 musiqaasi

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 and piano accompaniment. The vocal line is on a single staff with a treble clef, starting with a half note 'bor' followed by a long dash. The piano accompaniment is on two staves (treble and bass clefs) with a grand staff brace. The right hand plays a rhythmic pattern of eighth notes and chords, while the left hand plays a simple bass line.

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

The second system begins with a section symbol (§) and a vocal line. The vocal line is on a single staff with a treble clef, starting with a half note 'So' lim ba - hor', followed by a long dash, then another half note 'So' - lim ba - hor', followed by a long dash, and finally a half note 'nur - ga to'l -'. The piano accompaniment continues with the same rhythmic pattern as in the first system.

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

The third system continues the vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef, starting with a half note 'gan', followed by a long dash, then a half note 'yo' lim ba - hor', followed by a long dash, and finally a half note 'nur - ga to'l -'. The piano accompaniment continues with the same rhythmic pattern.

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*

yor vi-so - li

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 -

The first system consists of four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with rests. The third and fourth staves are piano accompaniment. The lyrics are "o - - - - bog' - lar - ga" and "o - - - - o -".



yor ya - ra - sha - di

- - - - -

The second system consists of four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with rests. The third and fourth staves are piano accompaniment. The lyrics are "yor ya - ra - sha - di" and "- - - - -".

tamomlash uchun

mp

The third system consists of four staves. The top staff has a dynamic marking *mp* and a bracketed instruction *tamomlash uchun*. The second staff is a piano accompaniment. The third and fourth staves are piano accompaniment.

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

hor

Detailed description: This system contains four measures of music. The top staff is a vocal line in treble clef with lyrics. The second staff is a vocal line in treble clef with a melodic line and the word 'hor' above it. The piano accompaniment consists of two staves: the right hand in treble clef with chords and eighth notes, and the left hand in bass clef with a simple bass line.

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

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

Detailed description: This system contains five measures of music. The top staff is a vocal line in treble clef with lyrics. The second staff is a vocal line in treble clef with a melodic line and the word 'Nur-ga to'l' below it. The piano accompaniment consists of two staves: the right hand in treble clef with chords and eighth notes, and the left hand in bass clef with 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 accompaniment. It features a treble and bass clef with a key signature of one sharp (F#) and a 6/8 time signature. The music begins with a dynamic marking of *sf* (sforzando) and includes a *gliss.* (glissando) instruction in the bass line. The melody in the bass line consists of eighth notes, while the treble line provides harmonic support with chords and some eighth-note patterns.

The second system continues the piano accompaniment. It maintains the same key signature and time signature. The bass line continues with eighth-note patterns, and the treble line features chords and some eighth-note accompaniment. There are no lyrics in this system.

The third system introduces a vocal line. The key signature remains one sharp and the time signature 6/8. The system is marked *Solo*. The vocal line begins with a dynamic marking of *mf* (mezzo-forte) and includes the lyrics "Gul - la-gan - va-tan - da". The piano accompaniment starts with a dynamic marking of *sf* (sforzando) in the bass line, which then changes to *mp* (mezzo-piano) for the rest of the system. The piano part continues with eighth-note patterns in the bass and chords in the treble.

The fourth system continues the vocal line and piano accompaniment. The vocal line has a dynamic marking of *mf* and includes the lyrics "biz bax - ti - yor - miz. Ton - gi nu raf -". The piano accompaniment maintains the eighth-note bass line and chordal support in the treble. The system concludes with a fermata over the final notes of the vocal line.

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

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

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

ff

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

8va

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

(8)

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

8va

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

Гуллаган Ватанда биз бахтиёрмиз,
Тонги нурафшон ўз эркига ёрмиз.
Дўстлар қаторида бизлар ҳам бормиз.
Дўстлар қаторида бизлар ҳам бормиз.

Гуллайвер доимо дориломоним.
Муҳташам диёрим жон Самарқандим.
Яшнайвер табаррук зиёратгоҳим.
Навқирон диёрим жон Самарқандим

Ям-яшил пахтазор мисоли денгиз
Ҳосилнинг чирки йўқ хирмонлар, тенгсиз
Қандай ҳам биз бахтли бўлардик сенсиз
Қандай ҳам биз бахтли бўлардик сенсиз

Гуллайвер доимо сен навбаҳорим,
Мўътабар диёрим жон Самарқандим
Яшнайвер табаррук зиёратгоҳим
Навқирон диёрим жон Самарқандим.

Илму-фан нурила ҳаёт фаровон
Истиқлол кўрсатган йўлимиз равон.
Шунда лаблар узра гул очар хандаон
Шунда чехраларда табассум ҳар он

Гуллайвер доимо маърифатгоҳим
Қадимий диёрим жон Самарқандим
Яшнайвер табаррук зиёратгоҳим
Навқирон диёрим жон Самарқандим.

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Козимов Жаводбек Журабекович – Ўзбекистон бастакорлар уюшмаси аъзоси, хонанда.

Жаводбек Козимов 1960 йил Самарқанд шаҳрида ишчи оиласида таваллуд топган. Ўрта мактабни битиргач 1975-1979 йилларда Ҳожи Абдулазиз Абдурасулов номидаги Самарқанд давлат санъат билим юртининг халқ чолғу асбоблари бўлимида дутор бас мутахассислиги бўйича ўқиди. Санъат билим юртини тамомлагач Садриддин Айний номидаги Самарқанд давлат педагогика олийгоҳининг (ҳозирги СамДУ) мусиқа факултетини 1983 йилда имтиёзли диплом билан тугатди ва бугунги кунда ҳам Алишер Навоий номидаги Самарқанд давлат университети санъатшунослик факултети, мусиқа назарияси, тарихи ва анъанавий ижрочилик кафедраси катта ўқитувчиси сифатида фаолият кўрсатмоқда.

Ҳозирги кунда Ж.Козимов ижросидаги 20 дан ортиқ лирик ва классик кўшиқлар Республика радиосининг доимий (олтин) фондидан ўрин олган ва мунтазам янграб келмоқда. Жаводбек Козимовнинг ижоди серқирра. У Республика хор санъатининг ривожланишида ҳам ўзининг салмоқли ҳиссасини кўшиб келмоқда.

Унинг турли хорлар учун басталаган ва қайта ишлаган 20 га яқин асарлари ушбу тўпламга киритилган.

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