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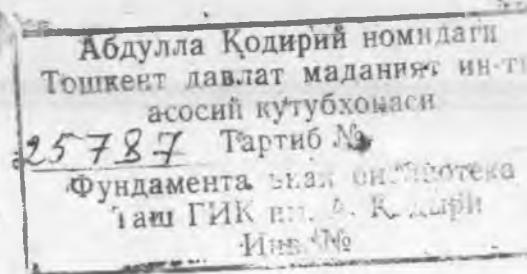
X.F. AZIMOV

# FORTEPIANO

## *darsligi*

MUSIQA MAKTABLARINING BOSHLANG'ICH  
SINFLARI UCHUN DARSLIK

*Madaniyat ishlari vazirligi istiqbolni  
belgilash, uslubiyat va axborot  
Respublika Markazi nashrga  
tavsiya etgan*



Mazkur darslik 1971 yilda chop etilgan „Fortepiano darsligi“ kitobining to‘ldirilgan va qayta ishlangan nashri bo‘lib, asosan o‘zbek xalq kuy-ohanglari negizida yaratilgan asarlardan tuzilgan. Ular yosh sozandalarning fortepiano chalish ko‘nikmalarini hosil qilishiga, ijro malakalarini tobora oshirib borishiga qaratilgan.

Darslik bolalar musiqa va san’at matablarining maxsus fortepiano ixtisosligi bo‘yicha bilim olayotgan quyi sinf o‘quvchilariga mo‘ljallangan. Undan umumiylar fortepiano fanidan tahsil ko‘rvuchi yuqori sinf o‘quvchilari ham foydalanishlari mumkin.

Nashrga tayyorlovchi va maxsus muharrir:  
dotsent, san’atshunoslik fanlari nomzodi  
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XOLMIRZA AZIMOV  
(1925 — 1992)

O'zbekistonda maxsus musiqa ta'limi hamda zamonaviy fortepiano ijrochiligining shakllanishi va rivojlanishiga Xolmirza Fayzullayevich Azimov katta hissa qo'shdi. U mohir sozanda, jonkuyar ustoz, taniqli musiqa ijodkor va targ'ibotchisi edi.

Bo'lajak san'atkor Namangan shahrida tavallud topib, musiqa bilim yurtida tahsil ko'rди. Bilim yurtida o'qishi davrida u ilk bor fortepianoda chalish ko'nikmalarini o'zlashtirdi. Keyinchalik fortepiano uning eng sevimli cholg'usiga aylanib qoldi. Yosh pianinochi maxsus fortepiano ixtisosligi bo'yicha ta'lim olishni davom ettirish maqsadida Toshkent davlat konservatoriyasiga o'qishga kirdi. Xolmirza Azimov 1954 yilda o'zbek milliy kadrlaridan yetishib chiqqan birinchi pianinochi sifatida o'qishni muvaffaqiyatl tugalladi.

Ustoz oliy musiqa o'quv yurtida umrining oxirigacha mehnat qilib, yuqori malakali mutaxassislarini tarbiyalashda jonbozlik ko'rsatdi. O'qituvchi, dotsent, fakultet dekani, kafedra mudiri, ilmiy ishlar bo'yicha prorektor, professor lavozimlarida uning ibratli faoliyati musiqiy ta'lim samaradorligini oshirishga qaratildi. X. F. Azimovning 1960—70- yillarda ba'zan yakka, ko'proq esa turli ixcham ansamblilar tarkibidagi sahna ijrochiligi orqali O'zbekiston kompozitorlarining xilma-xil asarlari, shuningdek, chet el mumtoz musiqasi tez-tez yangrab turdi.

Xolmirza Fayzullayevich Azimov nafaqat mohir pianinoshi, iqtidorli kompozitor, jonkuyar muallim, balki mazkur sohada yetakchi uslubiyotchi-olim sifatida respublikamizda keng

tanildi. U musiqa ta'limining boshlang'ich, o'rta va oliy bosqichlarida ko'p yillar mobaynida samarali mehnat qilib, o'ziga xos maktab yaratishga muvaffaq bo'ldi. X.F.Azimov ko'lami keng, serqirra va fidokorona faoliyati uchun „O'zbekistonda xizmat ko'rsatgan madaniyat xodimi“ faxriy unvoniga sazovor bo'lgan.

Taniqli ustoz bo'lajak musiqachilarda kasb ko'nikmalarini hosil qilish bilan bir vaqtida fortepiano cholg'usi vositasida bolalar va o'smirlarning umummusiqiy qobiliyatini o'stirish, badiiy tafakkurini shakllantirish va rivojlanishiga alohida diqqat-e'tibor qaratdi. Shu bilan birga X.Azimov jahon mamlakatlari tajribasidan kelib chiqqan holda o'zbek milliy kuy-ohanglari zaminida fortepiano uchun yaratilgan, qayta ishlangan yoki unga moslashtirilgan, o'quv jarayonida turli maqsadlarga yo'naltirilgan qiziqarli, jarangdor asarlar bilan o'quv dasturlarini boyitishga munosib hissa qo'shdi.

Bu borada atoqli san'atkor mavjud misollar bilan kifoyalanmay, o'nlab o'zbek xalq kuy va qo'shiqlarini fortepiano uchun moslashtirdi, qayta ishladi, yosh sozandalarga bag'ishlab katta-kichik shakllarda mazmundor asarlar bas taladi. U ilk bor o'zbek musiqasi asosida "Forte piano darsligi"ni yaratib, 1971 yilda nashr et tirishga muvaffaq bo'ldi. Shundan so'ng ham talabchan muallif darslik ustida ilmiy-ijodiy iz lanishlarni davom ettirdi, uni yangi-yangi, qisman o'zi ijod etgan musiqiy namunalar bilan to'ldirib bordi, uslubiy tavsiyalarini ishlab chiqdi. Xolmirza Azimov bolalar musiqa maktabida bir necha yillar davomida o'qituvchilik qilib, o'z darsligini amaliy sinovdan o'tkazdi. Bu sa'i-harakatlar natijasida nisbatan mukammal, hozirgi zamon talab va ehtiyojlarini qondira oladigan, o'zbek pianinochilarini tarbiyalashda qo'l keladigan darslikning yangi qo'lyozmasi tayyorlandi. Afsus, uning nashrini ko'rish muallifga nasib etmadidi...

O'ylaymizki, ushbu darslik fortepianoda chalishni o'zlashtiruvchilar uchun manzur bo'lib, ularning ijro mahoratini tobora oshirishga, shuningdek, jahon bo'ylab keng tarqalgan fortepiano cholg'usida o'zbekcha kuylar yanada ko'proq yangrashiga baholi qudrat xizmat qiladi.

RAVSHAN YUNUSOV

## SO'Z BOSHI

Musiqa — nafis san'at turlaridan biri bo'lib, u inson hayotini, uning ma'naviy dunyosini, turli-tuman kayfiyati-yu, rang-barang his-tuyg'ularini tovush va usullar vositasi yordamida ifodalaydi. Tinglovchi musiqa tilini tushuna boshlagach, uning hissiyotlari va tafakkuri boyib boradi va shu tufayli asarning musiqiy mazmunini tobora chuqurroq idrok eta boshlaydi. Bu esa insonning ruhiy olamga, ma'naviyat va badiiyat dunyosiga kirib kelayotganidan dalolat beradi.

Musiqa asari tinglovchilarga har xil ta'sir etishi mumkin. Zero musiqani tinglayotgan har bir kishi o'zining boshidan ko'rgan-kechirganlarini tasavvur qiladi. Shu boisdan ham musiqiy asarni idrok etish avvalo, tinglovchining xayollari, fikr yuritish qobiliyati, madaniyati va ma'naviy olamiga bog'liq. Darhaqiqat, kuy va qo'shiq odamzodning doimiy yo'ldoshi bo'lib, kishi qalbining ruhlanishida, dilining pok saqlanishida, xalqparvar, komil inson bo'lib etishishida muhim o'rinni egallaydi. Chunki, ma'naviy go'zallik insonning eng qimmatli fazilatlaridan biridir.

Respublikamiz mustaqillikka erishgach, milliy madaniyatni taraqqiy ettirishga katta ahamiyat berilmoida. Jumladan o'zbek xalqining juda qadimiy musiqa san'atini, boy va o'ziga xos tilini, urf-odatlarini, milliy an'analarini o'rganishga keng imkoniyatlar ochildi. Zero xalqimizning musiqa merosi uning ma'naviy dunyosini — o'tmishini, orzu-umidlarini, histuyg'ularini o'zida mujassam qilgan. O'z navbatida, har bir xalqning milliy musiqasi avvalo uning kuy ohanglari orqali namoyon bo'ladi.

O'zbek xalqining an'anaviy hamda hozirgi zamon musiqa ijodiyoti o'ziga xos, betakror va noyob ohang-uslublarga ega.

Ushbu fortepiano darsligidan joy olgan musiqa misollari ham asosan ana shunday xususiyatlarga ega bo'lgan o'zbek musiqasi zamindida yaratilgan namunalardan tuzilgan.

Ma'lumki fortepiano dunyo mamlakatlarida eng ko'p tarqalgan baynalmilal cholg'u asboblaridan biri bo'lib, nufuzli o'rinni egallaydi. Zero uning badiiy va texnikaviy imkoniyatlari juda keng va rang-barangdir.

Hozirgi vaqtida respublikamizda 300 dan ortiq bolalar musiqa va san'at maktablari mavjud. Ularda xilma-xil cholg'ular qatorida for-

tepiyonda chalish sirlari ham o'rgatilmoqda. Lekin afsuski, ushbu maktablar uchun milliy ruh bilan sug'orilgan, o'zbek xalq musiqasi asosida tuzilgan o'quv qo'llanmalar va nota to'plamlari juda kam. Ushbu darslikni esa muallif mazkur yo'ldagi qadamlardan biri deb biladi.

## USLUBIY TAVSIYALAR

Darslik asosan yetti yillik musiqa va san'at maktablarining boshlang'ich sinflari uchun mo'ljallangan. Shuningdek, undan umumiy fortepiano o'qitiladigan o'rta maxsus o'quv yurtlarida ham foydalanish mumkin.

Tanlab olingan musiqiy asarlar muayyan tartibga keltirilib, quyidagi bo'limlarga taqsimlangan:

I bo' lim — Qo'shiqlar, pyesalar, etyudlar va jo'mavozliklari.

II bo' lim — Polifonik kuylar.

III bo' lim — Sonatina va variatsiyalar.

IV bo' lim — To'rt qo'li ijrosi uchun pyesalar.

V bo' lim — Gammalar, akkordlar va arpedjio.

Musiqa va san'at maktablarida ta'lim olishga kirishib, musiqa olamiga dastlabki qadam qo'ya boshlagan o'quvchilarning musiqaga bo'lgan qiziqishini oshirish, badiiy-estetik didini tarbiyalash va musiqa asarlarini mazmunli, ma'noli va hayajonlanib, tuyg'ulanib ijro etishga o'rgatish, bolaning badiiy qobiliyatini rivojlantirish asosiy vazifalardan sanaladi.

O'qituvchi bolaning ijrochilik mahoratini o'stirish bilan bir qatorda, uning kamoloti, ma'naviy dunyosini kengayib borishiga ham alohida e'tibor berishi o'rinnlidir.

Birinchi darsdan boshlab, barcha mashg'ulotlarni muallim maroqli, qiziqarli va tushunarli darajada o'tkazishga intilishi lozim. Ayniqsa, musiqa ta'limining boshlang'ich davrlarida o'quvchining zehni va xotirasi, musiqa ohanglari va usullarini eshitish qobiliyatini rivojlantirishga alohida e'tibor berish darkor. Bular esa ijrochilik ixtisosliginning negizini tashkil qiluvchi omillardandir. Shuning uchun ham kuy va pyesalar ustida ish boshlagan davrdanoq o'quvchining sezgi a'zolarini uyg'otish va tinglash qobiliyatini muntazam rivojlantirib borish kerak.

Ko'p yillik tajriba shuni ko'rsatadiki,

dastlab oson va yengil, tez esda qoladigan qo'shiqlarni so'zлari bilan aytish, so'ngra shu qo'shiqlarni fortepianoda o'qituvchi ko'rsatgan klavishadan chalishga urinish eng qulay yo'ldir.

O'qituvchi darsda hirgoyi qilish, qo'shiq kuyini fortepianoda ifodali ravishda chalib berish, kerak bo'lsa dirijorlik qilib, o'quvchi kayfiyatini chog'lash kabi vositalardan foydalanim, ijo etilayotgan kuyning xususiyatlarini ko'rsatib tursa, yaxshi natijalarga erishish mumkin.

Qo'shiq aytilayotganda erkin, ravon ovoz bilan aniq va tiniq pardalarda, usulga qat'iy rioya qilish maqsadga muvofiqdir. Shu bilan birga qo'shiq aytish jarayonida musiqa tilining ayrim sirlarini ochib borishga katta ahamiyat berish o'rinni bo'ladi. Ya'ni kuy jumlasining ohanglar dan tuzilishi, ular tarkibidagi urg'u tushgan tovushlarning ahamiyati, jumlaning boshlanishi va tugallanishiga alohida e'tibor berish zarur.

Qo'shiq aytish va pyesalarni chalish paytida oldindan shu qo'shiqqa yoki kuyga taalluqli tovushni ovoz yordamida topib, so'ngra fortepianoda chalishga kirishish kerak, chunki kerakli tovushni idrok etmaguncha uni fortepianoda topib bo'lmaydi. Shu bilan birga fortepianoda chiqariladigan tovush asarning mazmuniga chambarchas bog'liq ekanligini hech qachon unutmaslik lozim.

Agar o'quvchi kuychan, g'amgin, nozik, o'ynoqi, hazil-mutoyiba xarakteridagi kabi ohangli tovushlarni ovozda qanchalik tez aniqlay olsa, uning klavishadan bunday tovushlarni topib chalishi shunchalik osonlashadi.

Kishida sezgilarning uyg'onishiga xafachilik, g'amginlik, biror narsadan ta'sirlanish, ruhan rohatlanish, chuqur falsafiy fikrlarga berilish, kuychanlik holati, tabiat go'zalliklaridan bahramand bo'lish, o'yinqaroqlik, tantanalilik hollari, motam, shodu hurramlik, zavqlanish, xayol surish va boshqa holatlar asos bo'lishi mumkin.

Musiqa yaratilishida qo'llaniladigan tovushlar asarning mazmuniga, xarakteriga qarab har xil ma'noda kelishi mumkin. Masalan "do" tovushi bir asarda g'amgin his-tuyg'ularni ifodalasa, boshqa bir asarda shodu hurramlik kayfiyatları bilan bog'liq bo'lishi mumkin va hokazo.

O'quvchining malakali ijrochi bo'lib yetishshida tovush oraliqlarini sezishi va eshitishi katta ahamiyatga ega. Chunki, tovush oraliqlarini

sezish va eshitish tajribasi oshgan sari o'quvchining ijrochilik mahorati o'sib boradi.

Oraliqlar faqat tovushlar o'rtasidagina bo'lmay, balki sozanda tomonidan olinadigan tovush o'rtasida va klavishadan klaviaturaning ramasigacha ham mavjud. Oraliq pianinoning klavishasidan klaviaturaning chekkasigacha 7 mm; xonaki royalda 9 mm; katta konsert royalida 11 mm. ga yetadi. Bu oraliqlarni sezib o'tish asarning jozibasiga bog'liq.

Agar asar sho'x, tantanali, o'ynoqi va yengil tarzda bo'lsa, tovush oraliqlari ancha tor tuyuladi va aksincha.

Musiqa asarining chuqur mazmunli ijro etilishi uni his etish orqali klavishani tana og'irligi bilan barmoq orqali bosishga bog'liq. Ijrochi o'zining ichki ruhiy holatlarini, falsafiy fikrlarini ifodalash uchun sezgi a'zolari barmoqlar yordamida go'yoki klavisha bilan ulangandek bo'ladi.

Aks holda klavishadan jonsiz, ma'nosiz tovush eshitiladi. Bu borada ulug' nemis kompozitori Lyudvig van Betxovenning: "Musiqa kishi qalbida alanga yoqib yuborishi kerak" - degan so'zлari yuqorida aytilganlarga yaqqol dalil bo'lib xizmat qila oladi.

Fortepianoda chalishda eng muhimi barmoq bilan klavishani sezgandan so'ng, uni tana og'irligi yordamida bosib ma'noli tovush chiqara bilishdir. Agar o'quvchi shunga erishsa, bu uning ijrochilik imkoniyati rivojlanib borayotganidan darak beradi. Ma'noli tovush chiqarishdagi klavishani bosish paytini xuddi parashyutning havoni kesib tushib kelayotganiga o'xshatish mumkin.

Kuychan va ma'noli tovush hosil qilish uchun birinchidan, tovush cho'zimi, ikkinchidan, tovush sifatini his etish kerak.

Qadim zamonalardan beri fortepianoda chalishda asosan ikki xil ijo etish uslubi qo'l lanib kelinadi. Ulardan biri — qo'l tomirlarini tarang qilib kuch yordamida klavishani bosish, ikkinchisi — tana og'irligi yordamida qo'l tomirlarini tarang qilmagan holda klavishani bosish.

Gavda og'irligi yordamida ijo etish yo'li ulug' pianinochilardan Ferens List, Friderik Shopen, Anton Rubinstejn, Sergey Rahmannovlarda kuzatilgan.

Kuychan va ma'noli tovush chiqarish uchun barmoq klavishani bosayotganda yarim yoy yasab

o'tishi kerak. Bunda barmoq bilan qo'l tomirlari go'yo klavishani o'yib silayotganga o'xshaydi.

Fortepianoda tovushlarni bir-biriga bog'lab chalishga kirishishdan oldin, ularni ovoz yordamida bog'lab kuylashni mashq qilish maqsadga muvofiqdir.

O'quvchi tovushlarni ovozda bog'lab kuylashga erishgandan so'ng, fortepianoda tovushlarni bog'lab chalishga kirishsa, yaxshi natija beradi.

Tovushlarning bir-biriga bog'lanishi esa, o'z navbatida bevosita kuy jumlalarining tuzilishiga bog'liq.

Shunga ko'ra, musiqaning ifoda vositalari jumlalar tuzilishi yo'llariga tayangan holda olib borilsa, o'quvchining musiqa tilini tushunishiga yordam beradi. Odatda jumla qanchalik serma'no bo'lsa, urg'u tushgan tovushlar shuncha ko'p bo'ladi. Jumla tuzilishi hamma vaqt qayerga? va qayerdan? degan savollarga javob berishi shart. Jumlaning boshlanishidan avjigacha davom etgan masofa qayerga degan savolga javob bersa, jumlaning avjidan oxirigacha bo'lgan oraliq qayerdan degan savolga javob beradi.

Ijrochi jumlaning avjigacha kelgan masofani butun vujudi bilan o'tishga intilsa, jumlaning avjidan yakunigacha ancha tinchlanib qaytadi.

Kuy jumlesi bir necha ohanglardan tuzilib, shaklan va mazmunan tugal bo'lmagan ma'noni anglatadi.

Kuy davri esa — ikki-uch jumladan tuzilib, nisbatan tugal bir shakl va ma'noga ega.

Fortepiano tovushlarining davomati, cho-zimi va hamsadoligi unga o'rnatilgan maxsus tepki — "pedal"lar bilan boshqarib boriladi. "Pedal" fortepianoning qalbi", — deb aytgan edi ulug' rus pianinochisi Anton Rubinshteyn.

Haqiqatan ham musiqa asarini bezashda pedal juda muhim va hal qiluvchi ahamiyat kasb etadi. Lekin undan foydalanishda juda ehtiyyotkorlik zarur. Avvalo o'quvchilarda har xil mashqlar yordamida sof pedalni eshitish ko'nikmalarini hosil qilish lozim. So'ngra faqat urg'u tushgan tovushlarga yokiakkordlargagina qisqa pedal bosish mashqlarini bajartirishga o'tish mumkin. Asta-sekin kech qoluvchi, ya'ni tovushlarni bir-biriga ulovchi pedallar ustida ish yuritish mumkin. Noo'rin bosilgan pedal asar mazmunini buzib yuborishini ham unutmaslik kerak.

Musiqa asarining matni o'zlashtirilgandan so'ng, pedalning qaysi joylarda bosilishini

eshitib ko'rish yo'li orqali aniqlash va uni bosish o'rinni.

Asar kuyining jarangdorligini pedal yordamida boyitish o'quvchilarning eshitish qobiliyatiga ham bog'liq ekanini unutmaslik lozim.

Fortepianoda chalishni o'rgatishning dastlabki davrlaridan boshlaboq dinamik belgilarning ahamiyati to'g'risida tushuncha berib borish zarur. Chunki, kuy va qo'shiqlarni rang-barang bezab, ifodali ijro etishda bunday vositalar muhim o'rinn tutadi.

Dastlabki mashg'ulotlarda o'qituvchi o'zbek musiqasi xususiyatlariga alohida e'tibor berib, ularni muntazam qayd qilib, o'quvchilarning ularni o'zlashtirib borishiga erishishi lozim. Chunki, darslikning asosiy qismini tashkil qiluvchi asarlar o'zbek musiqasining turli janrlariga xos bo'lgan uslublar zaminida yaratilgandir.

Aksariyat o'zbek kuylarida shunday yashirin bezaklar borki, ularni sezish va topib eshitish yo'llida ko'p mehnat qilish kerak. Ijobiy natijalarga erishish uchun qo'shiq, ashula, raqs hamda xalq cholg'ularida ijro etilgan kuylarning asl yo'llarini vaqt-vaqt bilan darsda va darsdan tashqari paytlarda diqqat bilan tinglab turish, o'zbek xalq musiqasining sir-asrorini tushunish va ularni o'zlashtirib borishga yordam beradi.

Fortepianoda chala boshlashdan oldin barmoqlarning tabiiy holatini topish kerak. Agarda barmoqlar chalish oldidan yoziq yoki yig'iq holda bo'lsa, qo'l tomirlarining tarang bo'lib turganidan dalolat beradi.

Barmoqlar yarim yoy shakliga o'xshab, bo'g'lnarning bir-biriga tayanib, harakatchan holatda bo'lishi va faqat klavishani bosgan barmoqning tomiri ish holatiga kelishi eng to'g'ri yo'l deb hisoblanadi.

Boshlang'ich o'qish davrida klavishani gavda og'irligi yordamida bosib chalishga ehtiyyotlik bilan kirishish lozim, chunki bu sohada shoshma-shosharlik qo'l tomirlarining charhashiga sabab bo'ladi hamda har xil qo'l og'riqlariga olib kelishi mumkin.

Har bir darsda o'quvchiga ortiqcha nasihat qilmay, uning diqqat-e'tiborini o'rganilayotgan asosiy masalalarga jalb qilish o'rinnlidir.

O'quvchining birinchi o'quv yilini tugalashida biror asarni ma'noli kuychan tovushlar bilan ijro etishi, rang-barang dinamik o'zgarishlarni eshitib, ijro etilayotgan kuyni qisqacha ta'riflab bera olishi, birinchi o'quv yili material-

larini muvaffaqiyatli o'zlashtirganidan darak beradi.

Yosh o'qituvchilarning dastlabki mashg'ulotlarni to'g'ri uyushtirishi va mazmunli o'tishiga erishishi uchun ularga quyidagi maslahatlarni berishni lozim topdik.

### Birinchi dars

1. O' quvchi bilan tanishish va o' zini tanishtirish.

2. Musiqa to'g'risida qisqacha suhbat o'tkazish.

3. O' qituvchi boladan o'zi yaxshi ko'rgan qo'shiqlaridan bir-ikkitasini aytib berishni so'raydi va ularni qisqacha tahlil qiladi.

4. O' qituvchi darslikdagi qo'shiqlardan bir-ikkitasini fortepianoda ifodali va zavq bilan kuylab, chalib beradi. O'quvchi bilan shu qo'shiqlar to'g'risida fikr yuritadi. Qo'shiqlarning mazmuni haqida suhbat o'tkazadi.

5. Fortepiano tarixidan qisqacha ma'lumot beradi, uning tuzilishi hamda tarkibiy qismi bilan tanishtiradi.

6. Fortepianoda ilk bor chalishga kirishidan avval har bir qo'lni alohida-alohida so'ngra har ikkala qo'lni birga stol ustiga yoki tizza ko'ziga bo'sh tashlashni mashq qildiriladi. Bu mashqda barmoqlar tabiiy bo'sh holida bo'lib, qo'l og'irligi esa kaftga tushadi.

7. Uyga vazifa. Darsda o' tilganlarni uyda takrorlash.

### Ikkinchchi dars

1. O'tgan darsda o' tilgan mavzular qaytariladi va zarur bo'lsa yana takrorlanadi.

2. Musiqa tovushlarining nomlari bilan tanishtiriladi. Tovushlarning har xil cho'zimda bo'lishi, yuqori, past tovushlar to'g'risida hamda pauzalar haqida ma'lumot beriladi.

3. Agarda qo'lni stolga tashlash yaxshi o'zlashtirigan bo'lsa, har qo'lda alohida 3-barmoq bilan qo'l og'irligini klavishaga tushirish ustida mashq qilinadi (vaqtincha barmoq bo'g'inlarini qaysi holda bo'lishiga ahamiyat berish kerak emas, aks holda bola qo'lini tarang qilib olishi mumkin). Boshlanishida barmoq kaft bilan birga klavishaga yotishi, qo'l og'irligini klavishaga tushirishga xalaqit bermaydi.

4. O'tgan darsdagi qo'shiqlarni o'qituvchi ko'rsatgan klavishadan boshlab chalishga harakat qilish va yangi qo'shiqlarini o'rganish.

5. Musiqa to'g'risida suhbat. Darslikdagi pyesalardan ayrimlarini o'qituvchi chalib beradi va ularning mazmuni to'g'risida suhbat o'tkazadi.

6. Uyga vazifa. Darsda o' tilganlarni takrorlash.

### Uchinchi dars

1. Uyga berilgan vazifalarni tekshirish va kamchiliklar ustida ishlash.

2. Musiqiy tovushlarni nota chiziqlariga joylanishi haqida ma'lumot berish.

3. Har bir qo'lda alohida-alohida 3, 2, 4-barmoqlarni bemalol va shoshilmay klavishaga tushirish. Asta-sekin bolaning qobiliyatiga qarab, barmoq bo'g'inlariga tayangan holda, barmoqlarni klavishaga tushirishga o'tish mumkin.

4. O'rganilgan qo'shiqlarni har xil klavishalardan boshlab chalib ko'rish va yangi qo'shiqlarni o'rganish.

5. Musiqa haqida suhbat. Darslikdagi har-xil mavzudagi pyesalardan chalib berib, o'quvchining fikrlash, ijodiy xayol surish qobiliyatlarini boyitish ustida ish olib borish.

6. Yodlab olingan qo'shiqlardan birini o'qituvchi ko'rsatgan klavishadan boshlab har qo'lda alohida-alohida 3-barmoq bilan o'ng qo'lda 2-oktavada, chap qo'lda esa kichik oktavada chalish mashqlari.

7. Uyga vazifa. Darsda o' tilganlarni takrorlash.

Yuqorida ko'rsatib o'tilganlardan ravshaniki, fortepianoda chalishni endigina o'rgana boshlagan o'quvchi bilan o'tkaziladigan mashg'ulotlar asosan quyidagilardan iborat.

1. O' tilgan darsni takrorlash.

2. Yangi qo'shiq va kuy namunalari bilan tanishib borish.

3. Dastlabki chalish ko'nikmalarini o'zlashtirib borish.

4. Nazariy qism — har darsda yangi musiqa atamalarini yodlab borish.

5. Musiqa to'g'risida suhbat, kelgusida ham bu bo'lim o'z o'rnini yo'qotmasligi kerak. Chunki, o'quvchini ijodiy o'sib borishida umuhim ahamiyat kasb etadi.

6. Uyga vazifa berish.

O'qituvchi har bir mashg'ulotdan ko'zlaniladigan maqsadga qarab uni o'tkazish tartibini biroz o'zgartirib borishi mumkin.

Xullas, bu qisqacha tavsiyalarda for-

tepiyano chalishni o'rgana boshlagan o'quvchi bilan dars o'tish uslubiga doir barcha zarur masalalarni batafsil va atroficha yoritish maqsadi ko'zlanmagan.

Shu boisdan o'qituvchiga o'z malakasini muntazam ravishda takomillashtirib, yangi-yangi qo'llanmalar bilan tanishib borish tavsiya etiladi.

### Musiqa nazariyasidan qisqacha ma'lumotlar

Nota (lot. — "belgi") — musiqa tovushlarning yozuv belgisi.

Har bir musiqiy tovush o'ziga xos nomga ega. Musiqada asosan har xil balandlikdagi yetta tovush ishlataladi: do, re, mi, fa, sol, lya, si.

Ikki tovush nisbati interval deyiladi. Bir xil nomdagi ikki tovush nisbati oktava deb ataladi.

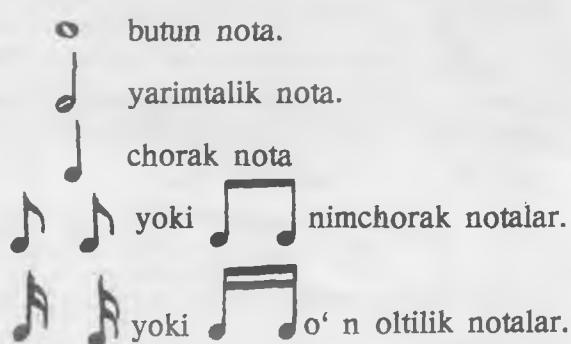
Fortepiano klaviaturasi 7,5 oktavadan iborat.

Har bir oktavaning ham o'ziga xos nomlari bor. Klaviaturaning o'rtasidan (fortepiano qop-qog'inining o'rtasiga yozilgan firma nomi hamda pedal ko'rinishi yordamida aniqlanadi) o'ngga qarab, 1, 2, 3, 4 va to'lgagan 5- oktavalar joylashgan.

Chapga qarab esa kichik, kaita, kontr va subkontr oktavalar keladi.

Musiqiy tovushlarining sadolanish davri har xil balandlik va yuzunlikda bo'ladi, ular yozuv belgilari yordamida turlicha aks ettiriladi.

Bu belgilarning o'ziga xos nomlari bor:



Notaning o'ng tomoniga qo'yilgan nuqta tovushning cho'zilishini yarim barobar oshiradi.

Masalan:

$$\text{P} = \text{P} + \text{P} = \frac{3}{4}, \quad \text{P} = \text{P} + \text{P} = \frac{3}{8}$$

Musiqiy tovushlarning past-balandligini aks ettirish uchun besh parallel chiziqlar qo'llaniladi. Nota yo'li chiziqlari pastdan yuqoriga qarab sanaladi:



Notalar chiziqlarga:



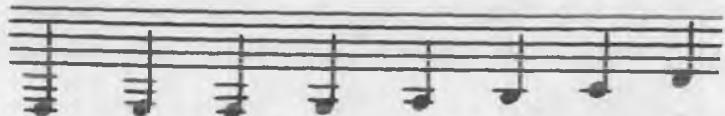
chiziqlar orasiga:



chiziq ostiga:

chiziq ustiga: yozilishi mumkin.

Shuningdek, nota yo'lining ostidagi qo'shimcha chiziqlarga va ularning oralig'iqa:



Nota yo'lining ustidagi qo'shimcha chiziqlarga va ularning oralig'iqa:



joylashtiriladi.

### Pauzalar

Tovush eshitilishidagi vaqtincha to'xtalish, sukunat pauza deyiladi.

Pauzalar ham notalar kabi har xil cho'zimga ega bo'ladi: 1) — butun pauza, 2) — yarimtalik pauza, 3) ♫ chorak pauza, 4) ♪ nimchorak pauza.

Pauzaning o'ng tomoniga qo'yilgan nuqta uning cho'zimini yarim barobar uzaytiradi.

### Musiqiy kalitlar

Kalit maxsus belgi bo'lib, u nota yo'li chiziqlarining biriga qo'yiladi hamda muayyan bajandlikdagi tovushlarning o'rmini aniqlaydi.

Kalit belgisi nota yo'lining boshiga qo'yiladi. Fortepiano asarlarini yozish uchun ikki xil kalitdan foydalaniadi.

1. Skripka kaliti



2. Bas kaliti



*Skripka kaliti* (*sol* kaliti deb ham ataladi) birinchi oktavadagi *sol* tovushi nota yo'lining ikkinchi chizig'iga yozilishini ko'rsatadi:



Bas kaliti (*fa* kaliti deb ham ataladi) kichik oktavadagi *fa* tovushi nota yo'lining to'rtinchchi chizig'iga yozilishini ko'rsatadi:



Notalarning joylashishi:

### Takt

Musiqa asarining bir kuchli hissasidan keyingi kuchli hissasigacha bo'lgan bo'lagi *takt* deb ataladi.

Taktlar bir-biridan takt chizig'i bilan ajratiladi. Takt chiziqlari kuchli hissalarning chap tomoniga qo'yiladi.

Kalit yoniga qo'yilgan kasr raqamlari bo'laklar sonini, mahraji esa shu bo'laklar cho'zimini anglatadi:

$\frac{4}{4}$ ,  $\frac{3}{4}$ ,  $\frac{2}{4}$ ,  $\frac{3}{8}$  va hokazo.

### Applikatura

Musiqa asarini chalishda barmoqlarning taqsimlanishi *applikatura* deb ataladi.

Notaning ustiga yoki ostiga qo'yilgan raqam shu klavishani qaysi barmoq bilan bosish kerakligini ko'rsatadi.

Fortepiano asarlari akkolada degan katta qavs bilan birlashtirilgan ikki nota yo'liga yoziladi:

Nota yozuvini qisqartirish maqsadida maxsus belgilar ishlatiladi.

*Qaytarish* (repriza) belgisi — butun bir asarni yoki uning muayyan qismini qaytarish zarurligini ko'rsatadi:

*Volta* butun bir asarni yoki uning muayyan gismini takrorlashda har xil tamom bo'lishini aks ettiradi:

Bunda asarni dastlabki ijro etilishida birinchi volta, qaytarishda esa uning o'rning ikkinchi volta matni chalinadi. Juda baland va juda past tovushlarni yozish uchun ko'plab qo'shima-chi chiziqlarni ishlatmaslik maqsadida 8..... belgisi qo'llaniladi. Bu belgi notalar ustiga yozilsa, bir oktava ko'tarib ijro etilishini bildiradi.

Notalarning ostiga qo'yilgan 8..... belgisi esa bir oktava pastda chalinishini ko'rsatadi.

### Alteratsiya belgilari

Ikki yonma-yon tovushning balandlik jihatidan eng kichik oralig'i yarim ton deb ataladi. Ikkita yarim ton — bir tonni hosil qiladi. Har bir tovush yarim ton va bir ton ko'tarilishi yoki pasaytirilishi mumkin.

Bunday pasayish yoki ko'tarilish alteratsiya (ya'ni o'zgarish) belgisi bilan ko'rsatiladi.

Diyez — # tovushni yarim ton ko' tarish belgisi.

Bemol — ♭ tovushni yarim ton pasaytirish belgisi.

Dubl-diyez — × tovushni bir ton ko' tarish belgisi.

Dubl - bemol — ♭♭ tovushni bir ton pasaytirish belgisi.

Bekar  diyez yoki bemol kuchini bekor qilish belgisi.

Kalitning o'ng tomoniga yozilgan diyez yoki bemollar — kalit belgilari deyiladi va ular butun asar davomida o'z kuchini saqlaydi. Nota oldiga qo'yilgan alteratsiya belgilari tasodifiy belgilar deb atalib, faqat belgi qo'yilgan takt davomida o'z kuchini saqlaydi.

Tovushlarni bir-biriga bog'lab chalishni ko'rsatish uchun yoysimon chiziq — "liga" ishlatalidi:



Bir xil balandlikdagi ikki notani birlash-tiruvchi liga — ikkinchi tovush chalinmay, balki birinchi notaning davomi sifatida yangrashini bildiradi:



Notalar ustiga yoki ostiga qo'yilgan nuqtalar stakkato, ya'ni tovushlarning qisqa-qisqa uzib chalinishini ko'rsatadi.



Liga bilan birlashtirilgan notalar ustiga yoki ostiga nuqtalar qo'yilgan bo'lsa, non legato, ya'ni tovushlar bir-biridan ajratilib, aniq-aniq, ma'nodor chalinadi:



Akkord tovushlarining pastdan yuqoriga birin-ketin chalinishi arpedjio deyiladi va quyidagi belgi bilan ko'rsatiladi:



Kichik yozuvdagagi notalar — forshlag deb ataladi. U qochirimning bir turi bo'lib, asosiy tovushni bezagi sifatida xizmat qiladi:



Nota ustiga yoki ostiga qo'yilgan belgi fermata deb atalib, tovush yoki pauzaning cho'zimini bir yarim-ikki baravar uzaytiradi.

*Triol* — 3 ta tovushdan tuzilib, cho'zimi bo'yicha ikki hissaga teng keladi:



 — o'ng pedalni bosish belgisi  
\* — pedalni qo'yib yuborish belgisi.

### Ritm

Musiqiy tovushlarni muayyan vaqt qonuniyati asosida kelishi *ritm* deyiladi.

Metr (vazn) — ritmning o'chov vositasidir. Metr bir xil cho'zimdagি muayyan ritmik bo'laklarning to'xtovsiz takrorlanishida ko'rindi.

Ohang — kuyning eng kichik ifodali bo'lagi bo'lib, bir necha ketma-ket olingan tovushlardan hosil bo'ladi.

### Musika atamalarining qisqacha lug'ati:

accelerando —	tezlatish
adagio —	og'ir, vazmin sur'at
ad libitum —	erkin ravishda
agitato —	hayajonli, ta'sirchan
allargando —	kengaytirib, vazmin-lashtirib
allegretto —	jonli, zavq-shavq bilan tez
allegro —	shoshilmay
andante —	jonlantirmoq, ilhom-
animato —	lantirmoq
a tempo	avalgi sur'atda
calando —	tovush kuchini asta-sekin pasaytirish
cantabile —	kuychan
crescendo —	kuchaytirib
dolce —	nozik, yumshoq
dolente —	g'amgin, qayg'uli
espressivo —	aniq, ma'noli, ifodali
largo —	keng, vazmin
marcato —	ajratib, aniq ko'rsatib
legato —	bog'lab
lento —	sekin-asta, cho'zib
meno mosso —	sekinoq, shoshilmay
moderato —	mo'tadil, o'rtacha harakatda

morendo —	asta so'nib
maestoso —	tantanali, mag'rur
pesante —	vazmin, og'ir
poco a poco —	tobora, asta-sekin
rallentando —	sekinlashtirib, susaytirib
rubato —	o'zi xohlagan usulda
scherzando —	hazilchan, o'ynoqi
sentimento —	ta'sirchan, ehtirosli
smorzando —	uzoqlashib, tinchlanib
stringendo —	hayajonli, zo'r g'ayrat
subito —	bilan
ritenuto —	to'satdan
tranguillo —	sekinlashib
leggiero —	osoyishta, muloyim, nozik
lugubre —	ruhda
	yengil
	g'amgin, motam ruhida

### Darslikda uchraydigan dinamik belgilar:

<b>f</b>	(forte) — kuchli
<b>mf</b>	(mezzo forte) — kuchliroq
<b>ff</b>	(fortissimo) — juda kuchli
<b>p</b>	(piano) — muloyim, sekin
<b>mp</b>	(mezzo piano) — biroz muloyimroq
<b>pp</b>	(pianissimo) — juda muloyim, kuch-siz
<b>sf</b>	(sforzando) — tovushni birdaniga
zo'r kuch bilan chalish	— yangrashni asta kuchaytirish bel-gisi
—	— yangrashni asta pasaytirish belgisi

### Darslikka kiritilgan asarlarni chalishga doir uslubiy ko'rsatmalar

Fortepianoda chalishga kirishishdan avval qo'shiqlarni aytish va o'rganilgan qo'shiqlarni fortepianodan topib chalish eng qulay yo'l hisoblanadi.

Qo'shiq har qo'lda alohida-alohida uchinchi barmoq bilan, o'ng qo'lda ikkinchi oktavada, chap qo'lda kichik oktavada chalinadi.

Qo'shiqlarning ma'noli, aniq, ravon va ta'sirchan, usulni buzmasdan aytishiga alohida e'tibor berish lozim.

Qo'shiq jonli, harakatchan ijro etilishi uchun uning xarakterini aniqlash zarur. Bunda qo'shiqnning chalinishida qora va oq klavishalarining bevosita ishtirok etishi to'g'risida ma'lumot berish o'rinci bo'ladi.

O'rganilgan qo'shiqlarni har xil klavi-

shalardan topib (transpozitsiya qilib) chalish bolaning eshitish qobiliyatini rivojlantirishga katta yordam beradi.

O'qituvchi qo'shiq va kuylar ustida ish olib borish bilan birga, musiqa savodidan mazkur dars uchun kerakli ma'lumotlarni berib borishi kerak.

Ikki-uch qo'shiq ovozda o'rganilgandan so'ng ularni klaviaturadan topib chalishga kiriishish mumkin.

Mashg'ulot davomida o'quvchining fortepiano oldida to'g'ri o'tirishiga e'tibor berish bilan birga ularga fortepianoning qisqacha tarixi bo'yicha ma'lumot berib turish ham lozim.

Qo'shiq o'rganish bilan bir qatorda qo'l va barmoq bo'g'inlarining harakatlari ustida muntazam mehnat qilish lozim. Kuy va pyesalar barmoq bilan ijro etilmay, balki barmoq yordamida sezgi a'zolari orqali ijro etilishini hech qachon unutmaslik zarur. Shu sababli birinchi darslardan boshlab qo'shiq, kuy va pyesalarni ma'noli, kuychan, ta'sirchan ijro etilishida sezgi a'zolarining bevosita ishtirok etishi yo'lida tin-may mehnat qilish o'rinci bo'ladi.

Bir klavishadan har xil mazmundagi tovushlarni ovoz yordamida topish uchun mashqlar o'tkazish, kelgusida har xil ma'nodagi tovushlarni klavishadan tezroq topib chalishga ancha yordam beradi.

Ashula aytish paytida uning so'zlarini aniq talaffuz etish, ohanglarini tiniqligiga erishish, usul va jumla tuzilishining buzilmasligiga, to'g'ri nafas olishga intilish zarur.

Asta-sekin qo'shiqlarni hamma barmoqlar bilan navbatma-navbat chalishga o'tish kerak.

Badan og'irligi bilan klavishani barmoq yordamida ezganda, barmoq bo'g'inlarini bir-biriga tayangan holda harakat qilib, klavishadan to'la va ma'noli tovush chiqishiga yo'l ochib beradi.

Ijro etish jarayonida barmoq bo'g'inlarini yarim yoy shaklida bo'lishi kerak, aks holda barmoqlar juda yig'iq yoki yoziq shaklida bo'lsa, qo'l va barmoq tomirlarining tarang bo'lib qolganidan darak beradi.

Barmoqlar sezgi a'zolari bilan ulanmasa klavishadan jonsiz va ma'nosiz tovushlar chiqadi.

"Do'lana" misolidan boshlab qo'shiqlarning usullari anchagina murakkablashadi. Shun-

ing uchun bu namunalarni vaqtincha faqat ovozda aytib klavishadan topib chalishga, o'quvchining qobiliyatiga qarab, shoshilmay kirishish lozim.

"Zuv-zuv borag'ay" misolidan boshlab, qo'shiqlar ikki qo'lga bo'lingan.

Q'o'llarning navbatma-navbat almashuvida jumlalar mazmunining buzilmasligiga erishish kerak, barmoqlar esa kelgusi notaga oldindan tayyorlanib turmog'i lozim.

"Boychechak" namunasi har xil barmoqlar vositasida aniq va jonli tovushlar bilan qo'l og'irligini yelkadan asta tushirib, barmoq bo'g'inlari bir-biriga tayangan holda chalinadi.

"Murabbojon" kuyida 1, 3, 5, 7-taktlarda urg'ular taktlarning kuchsiz xissalariga tushgan. Bunday vazn holati *sinkopa* deb ataladi. Kuy esa shodiyona kayfiyatda chaqqon va harakatchan tovushlar orqali sadolanadi.

"Yomg'ir yog'oloq" qo'shig'i aniq-aniq ravshan holda qo'l bo'g'inlarini epchil harakati bilan quvnoq chalinadi.

"Ertalab" nomli qo'shiqda notalar ostiga nuqtalar qo'yilgan, nuqtalar tovushlarni kalta-kalta uzib chalish kerakligini ko'rsatadi. Tovushlarni uzib-uzib chalish jarayonida bir tovushning ikkinchi tovushga o'tishini quloq yordamida sezib, eshitib o'tishga ahamiyat berish kerak.

"Bibigul", "Modelcham", "Quvnoq g'ozlar" nomli qo'shiqlar ravon va epchil harakatlar bilan bardam kayfiyatda, o'ynoqi chalinadi. Bu qo'shiqlarda dinamik o'zgarishlarga alohida e'tibor berish kerak. Notalarning chaqqon chalinishi tirsak va bilak bo'g'inlarining epchil harakatiga bog'liq.

Tovushlarni bog'lab chalishga kirishishdan avval ularni ovozda bog'lab aytishni mashq qilish yaxshi natija beradi.

Bog'lab chalishda bir tovushdan ikkinchi tovushga o'tilganini eshitish orqaligina ijro etish lozim.

Tovushlarni bir-biriga bog'lashda ortiqcha harakat qilmay, barmoqlarni uncha ko'tarmay bir tovushdan ikkinchi tovushga o'tish malakalarini hosil qilishga alohida e'tibor berish darkor. Shu bilan birga bu mashqni bajarishda qo'l bo'g'inlari tarang bo'lib qotib qolgan holda bo'lmasligi lozim.

"Bilaguzuk", "Kuz", "Dangasa" misollarida tovushlarni qaysi usulda bog'lab chalish kuyning mazmuniga bog'liqdir. Agarda kuy yoki pyesa

g'amgin, kishini xayol og'ushiga olib ketuvchi chuqr mazmunli bo'lsa, barmoqlarni klavishadan ko'tarmagan holda klavishani bosib ikkinchi tovushga (tovush oralig'ini sezib) tananing muloyim harakati yordamida siljib o'tiladi.

Liga bilan bog'langan kuylar bardam, o'ynoqi, hazil va sho'x xarakterda bo'lsa, unda tovushlar qo'l bo'g'inlari yordamida bog'lanib, kuy dona-dona tovushlar bilan epchil chalinadi. Bunda barmoqlar chaqqon harakat qiladi. Shuning uchun o'quvchini kuyning qaytarzda chalinishini ko'z bilan taxminan qarab aniqlay olishga o'rgatish lozim.

Ularni chalishda jumla tuzilishiga, dinamik belgilarga katta ahamiyat berish kerak.

"O'zbek kuyi ruhida", "O'ynaylik omon", "Vengr xalq qo'shig'i" nomli kuylar, qo'l bo'g'inlari orqali bog'lanib, barmoqlar tovushlarni aniq va chaqqon olgan holda hayajoni ravishda chalinadi. Qo'l tomirlarining biroz tarang tortilgan holatda bo'lishi kuylarni o'ynoqi chalinishiga yordam beradi. O'quvchi misolning notalariga qarab uni qaysi usulda chalinishini ayta olishi o'quvchining bog'lab chalishning har xil yo'llarini tushunganidan darak beradi.

"Yallama yorim" kuyini ijro etish yo'li "O'ynaylik omon" misoliga o'xshash.

F. Nazarovning "Qo'shig'i", "Men o' zim, men o' zim" nomli kuylar quvnoq, o'ynoqi usulda ilhomlanib, tovushlarni irg'itib ijro etiladi (bu usul to'pning irg'ishiga o'xshab ketadi).

Kuylar ko'tarinki kayfiyatda ijro etilishi uchun tirsak bo'g'ini prujinaga o'xshab harakatlanib, bilak bo'g'ini sal tarang holda bo'lishi lozim.

"Sigircham" va "Ukrain xalq qo'shig'i" namunalari barmoqlar yordamida bog'lanib kuychan, ma'nodor va yoqimli tovushlar orqali ijro etiladi. Bu kuylarda qo'l va barmoqlarning klavishani yengil bosishi orqali kerakli natijaga erishiladi.

"Qashqarcha" nomli kuyning ijro etilishi "O'ynaylik omon" misolining ijro etish yo'liga o'xshaydi.

"Biz baxtiyor bolalarmiz", "Jamalagim", "O'zbek xalq kuyi ruhida" kuylarida tovushlarni bog'lovchi ligalar bo'lishiga qaramay, kuylar chaqqon va aniq tovushlar bilan ijro etiladi. "O'zbek xalq kuyi ruhida" kuyida ikki ovozni mustaqil eshitilishiga e'tibor berish kerak.

"Ariran" koreys xalq qo'shig'i hamda "Alla" nomli kuylar kuychan, xayolchan kayfiyatda chalinadi. Bir tovushdan ikkinchi tovushga o'tishda navbatdagi tovushga oldindan tayyorlanish, birinchi tovushning ikkinchi tovushga sezgi a'zolari yordamida intilishi kerakligini esdan chiqarmaslik lozim.

"Alla" kuyida chap qo'lda ijro etiladigan juft tovushlarning mayin eshitilishi uchun "mi" tovushidan "lya" tovushiga o'tishda bilak bo'g'ini pastdan yarim yoy yasashi kerak.

"O'zbek xalq kuyi ruhida" nomli navbatdagi misol aniq va kuychan tovushlar bilan ijro etilib, ikkala ovozni bir vaqtida ravon va mustaqil eshitilishiga e'tibor berish zarur.

"Buxorcha" namunasi g'ayrat bilan, sho'x ijro etiladi. Kuyning ma'nodor eshitilishida dinamik belgilarga rioya qilish katta ahamiyatga ega.

I. Akbarovning "Baxtiyorlar qo' shig' i" dan boshlab beshta misol chaqqon va shakrovchan tovushlar bilan sho' x va o' yinqaroq holda ijro etiladi. Kuylarning ma'nolari mazmunli chalinishi uchun qo' l bo' g' inlari harakatchan holda bo' lib barmoq bo' g' inlari esa bir-biriga tayangan holda harakat qilishi kerak.

Texnikaviy xarakterdagi pyesalarga yoki mashqlarga "etyud" deb aytildi. Etyudlar asosan kuylarda uchraydigan qiyinchiliklarni oldini olishga yordam beradi.

I. Hamrayevning "Bog' chamiz" misolidan boshlab to' rt qo' lda ijro etish uchun mo' ljallangan pyesalar uchraydi. Jo' rnavozlikda chalishda hamkorning chalishiga diqqat bilan qulq solib borish zaruriy shartlardan biridir.

"Qadimiy fransuz qo' shig' i" chuqur mazmunda bo' lib, ma'noli va g' amgin tovushlar bilan ta'sirchan kayfiyatda ijro etiladi. Bu kuy o' quvchining ijodiy hayolini, falsafiy fikr yuritish qobiliyatini rivojlantirishga yordam beradi.

II. Akbarovning "Archa bayroqchasi" nomli kuyi o' ynoqi va qisqa-qisqa tovushlar bilan ijro etiladi. Bunda chap qo' lda doira usulini topish uchun alohida mashq qilish o' rinlidir.

M. Krutitskiyning "Qish" nomli kuyini ijro etish jarayonida ijrochi o' ziga xos go' zal qish manzaralarini ko' z oldiga keltirishi kerak. Kuy g' amgin tovushlar bilan xayolchan kayfiyatni ifoda etishi uchun klavishani qattiq bosib, ma'nodor tovushlar bilan ijro etilishi lozim.

Navbatdagi etyud — "Jonon" kuyi ohanglar

asosida bo' lib, muayyan qiyinchiliklarni yengish maqsadida yaratilgan.

Ik. Akbarovning "Sayrang qushlar" kuyi xushohang tovushlar bilan rohatlanib ijro etiladi. Bunda bir vaqtida ikki ohangni bir-biriga taqqoslab kuyning ravon eshitilishiga ahamiyat berish zarur.

G'. Qodirovning "Bahor keldi" o' ynoqi kuyi chaqqon va sakrama tovushlar bilan ijro etilib, chap qo' lдagi doira usuliga, ya'ni ikki "SI" oralig' ining kengligiga ahamiyat berish kerak. Kuyning holatini ochib berishda dinamik belgilarning ahamiyati katta.

"Yali-yali" o' zbek xalq kuyi sho' x va o' yinqaroq, barmoqlar yig' ilgan va biroz tarang holda ijro etiladi. Ijro vaqtida urg' u tushgan tovushlarni ta'kidlab, tovushlar orasidagi undovlarga ahamiyat berib boriladi. Bu esa kuyning ma'nodor ijro etilishiga ko'mak beradi.

D. Levidovaning "Qo' shiq" nomli kuyini chalishda o'ng qo'lda chalinadigan tovushlar uzilib qolmasdan bir-biriga bog'liq holda muloyim eshitilishi chap qo'lda ijro etiluvchi jo'rlikning harakatiga bog'liq.

Navbatdagagi etyud o'zbek xalq o'yinlarini ko'tarinki kayfiyat bilan ijro etishga yordam beradi va chaqqon, kalta-kalta tovushlar bilan o'ynoqi, jonli ijro etiladi.

"Gulbahor" — o'zbek xalqining eng sevimli dirlab va ilhomlantiruvchi raqsbop kuylaridan biridir. Bu kuy chaqqon va sakrama tovushlar bilan shodiyona kayfiyatda ijro etiladi.

Keyingi "etyud" esa uforiy raqsidagi murakkab usulni o'zlashtirishga yordam beradi.

"O' zbek xalq qo' shig' i ruhida", L. Motsartning "Hazil" nomli kuylari chaqqon va aniq tovushlar bilan quvnoq to'lqinlanib ijro etiladi.

M. Nasimovning "Bulbulcham" nomli dirlab kuyida, ijrochining vujudi rohatlanadi. Chap qo'lda bas tovushlariga muloyim harakat bilan chuqur o'rnashib, oraliqdagi juft tovushlarga ehtiyyotlik bilan tegish lozim.

Bir ovozda tamom bo'lmasdan, ikkinchi ovozda boshlanadigan kuya kanon deb aytildi. Bu kuyda taktlarning kuchsiz bo'laklariga urg'u tushayotganiga e'tibor berish lozim.

X. Azimovning "G' amgin ashula"si g' amgin va chuqur ma'nodor tovushlar bilan o'ychan kayfiyatda ijro etiladi. Bu kuydan boshlab o'quvchining ijodiy fikr yuritishi, chuqur hayollarga cho'milishi va tabiat go'zalliklari, bezovta kuyning kishi kayfiyatiga ta'siri ustida mulohazalar aytishi o'rinli bo'ladi.

S. Boboyevning "Kapalak" kuyi, chaqqon va nafis tovushlar bilan tuyg'ularga berilib ijro etiladi, doiraning chap qo'ldagi nimchorak pauzalarida "bum" va "bak" oralig'ini sezish va eshitish kuyning ma'nodor chiqishiga yordam beradi.

"Qari navo" kuyning bardam va shodlik bilan ijro etilishi uchun birinchi va kelgusi taktlar-dagi "re" tovushi bilan "do" tovushi orasida doira usulini yaqqol eshitilishiga qulq solish kerak. 1—7 taktlarda urg'u tushgan tovushlarni zarb bilan ijro etish zarur.

I. Hamrayevning "Ona" nomli kuyi xayolchan, g'amgin kayfiyatda ijro etilib, uch ovoz-ning bir vaqtida eshitilishi va cho'zilishi, tovushlarning nihoyatda mayin harakatlar bilan bir-biriga o'tishi katta e'tiborni talab qiladi.

"Zarra gul" namunasi chaqqon va dona-dona tovushlar bilan shodiyona kayfiyatda to'lqinlanib ijro etiladi.

M. Mamedovning "Xayol" nomli kuyida turkman xalq qo'shiqlarining ohanglari yaqqol eshitiladi. Kuy esa harakatchan va aniq tovushlar bilan o'ychan ijro etiladi.

B. Yerzakovichning "Abay qo' shig' i" asari qozoq xalq qo'shiqlarining ohanglari asosida yozilgan.

M. Tojiyevning "Alla" kuyi — xayolchan, ma'nodor tovushlar bilan ijro etiladi.

Chap qo'lda ijro etishda beshinchi taktdan boshlab qo'l bo'g'inining "lya" tovushidan ikkinchi "lya" tovushigacha yuqoridan va yuqoridagi "lya" tovushidan kelgusi taktdagi "lya" tovushigacha pastdan yarim yoy yasalishiga alohida ahamiyat berish lozim.

F. Nazarovning "Qo' zilarim" misolida tovushlar oralig'ida doira usuli borligi va oraliqlar kengligi o'zbek xalq kuylarining o'ziga xos qonuniyatlaridan biri ekanligiga e'tiborni jaib etish o'rinci bo'ladi.

Pak En Din bastalagan "Menuet" kuyida koreys xalq ohanglari aniq eshitilib turadi. Menuet qadimiyl fransuz xalq raqlaridan birini eslatadi.

Navbatdagi etyud — o'zbek xalq musiqasi asosida yozilgan, ohanglarning anglab olinishi urg'u tushgan tovushlar sadolanishiga bog'liq.

X. Abdullayevning "Ertak" nomli kuyi tojik xalq ohanglari asosida yozilgan bo'lib aniq tovushlar bilan ijro etiladi. Chap qo'ldagi juft

tovushlar kuyning mazmunini buzib yubormasligiga e'tibor berish zarur.

X. Azimov qayta ishlagan navbatdagi kuy qoraqalpoq xalqining sevimli kuylaridan biri bo'lib, sho'x kayfiyatda, rohatlanib ijro etiladi.

N. Norxo' jayevning "Xotira" kuyida chap qo'ldagi rang-barang, o'zgaruvchan tovushlarning ijro etish yo'li xuddi osma ko'prikan ehtiyyotlik bilan qadam bosib o'tishga o'xshaydi va yashirin tovushlar bilan xayolchan ijro etiladi.

"G'ayra-g'ayra" kuyi quvnoq va jo'shqin kayfiyatda, rohatlanib ijro etiladi. Chap qo'ldagi doira usuliga o'xhash jo'rlikka alohida ahamiyat berish lozim.

X. Azimov bastalagan "G' amgin kuy" misolida falsafiy fikrlar yuritish, o'ychanlikni tabiatning go'zal manzaralari bilan qiyoslash, o'quvchining ichki dunyosini rivoj topishiga bevosita yordam beradi. Kuyda uchraydigan ayrim tasodifiy tovushlar kayfiyatni o'zgarishiga qanday ta'sir etishiga e'tiborni jaib qilish lozim.

"Dostoncha" g'amgin, ta'sirchan kuy sezgi a'zolari yordamida chuqur ma'nodor tovushlar bilan hayajonlanib ijro etiladi. O'quvchi ertak va hikoyalarda uchraydigan g'amgin bir voqeani ko'z oldiga keltira olsa, vazifani amalga oshirishiga ko'mak bo'ladi.

B. Nadejdinning "Sho' x o' yin" asarida kuy xushchaqchaqlik bilo'n jonli ijro etiladi. Tovush oraliqlarini sezib, bir tovushdan ikkinchi tovushga o'tishga e'tibor berish kerak.

"O'zbek xalq kuyi asosida" nomli quvnoq, harakatchan kuyda tovush oraliqlarining, ayniqsa 1, 3, 5- va hokazo taktlarning ikkinchi bo'lagidagi birinchi "si" tovushi bilan ikkinchi "si" tovushining oralig'i ancha murakkab. Birinchi "si" dan yuqoriga sapchib, ikkinchi "si" ga "o'tirish" kerak.

"Yetim" kuyi chuqur falsafiy fikrlarga yo'llaydi. Bu kuy o'quvchining sezgi a'zolarini uyg'otishga, ularni ma'naviy boyitishga, hayoliy tuyg'ularning paydo bo'lishiga yordam beradi.

S. Boboyevning "Lirik raqs" kuyida nafis tovushlarning rang-barangligini va tovushlar oralig'ini sezishga, tovushlarni ehtiyyotlik bilan bosishga e'tiborni jaib qilish lozim. Kuy esa qizlar raqsini eslatadi.

"Subhidam" kuyida usulni to'g'ri topish uchun chap qo'ldagi ikkinchi bog'langan "re" tovushida tez nafas olib, nafas chiqarilganda

"lya" tovushini olsa o'zbek xalq raqlariga mos doira zarblari topiladi. Kuy esa ixcham va aniq tovushlar bilan shodu xurramlik kayfiyatida ijro etiladi.

Ch. Nuriyevning "Hikoya" nomli kuyida har bir ohangda ikki joyda ya'ni birlinchi "si" bilan uchinchi "si"ga urg'u tushishi kuyning ma'nodorligini bildiradi.

"Sayyoh" nomli kuyni ijro etish jarayonida ijrochi tabiatning go'zal manzaralaridan birini ko'z oldiga keltirishi mumkin.

Tabiat ham inson kabi har xil ko'rinishda bo'ladi. O'quvchi kuyni o'qituvchining yordamisiz insonning turli xil kayfiyati bilan bog'liq bo'lgan tovushlarda ijro etib, asar mazmunini topa olsa, bu uning falsafiy fikrlash imkoniyatlari o'sib borayotganidan darak beradi.

"Endi sendek" o'zbek xalqining sevimli shodiyona kuylaridan biri bo'lib, chaqqon va aniq tovushlar bilan ko'tarinki ruhda ijro etiladi. Chap qo'ldagi jo'rlik ancha murakkab usullardan biridir. "re" tovushi "sol"ga qarab chaqqon intilib chalinsa, "sol" tovushidan "lya" tovushining orasida tez nafas olib, nafasni asta chiqarish paytida "lya" tovushi olinadi.

"Yolg'iz" kuyi o'z nomi bilan asarning mazmunini ochib beradi. Nozli va hayolchan tovushlar uzoqdan eshitilayotganga o'xshaydi. Bu kuyda chap pedal bqsib turilsa sehrli dirlab tovushlar eshitiladi.

D. Shostakovichning "Quvnoq ertak" kuyida, o'tkir tovushlarni his etib, pardalarni ehtiyyotlik bilan chaqqon bosish rang-barang tovushlarning yaratilishiga imkoniyat tug'diradi.

Y. Gaydn bastalagan "Menuet" kuyini ijro etishdan avval shu nomli raqsning xususiyati va uning kelib chiqishi to'g'risida suhbat o'tkazish lozim. Asarning kayfiyatini topish uchun barmoqlar chaqqon harakat qilishi zarur.

"Tanolov" kuyi o'zbek xalqining maf-tunkor ashula yo'llaridan biridir. Kuyning 3-choragiga urg'u tushishi uning jozibali ijro etilishiga yordam beradi.

Chap qo'ldagi jo'rlik ancha murakkab bo'lib, bunda avvalo har bir qo'lni mustaqil harakat qilishi ustida ishslash darkor.

"So'zsiz ashula" dirlab tovush kayfiyatda to'l-qinlanib kuychan ijro etiladi. Kuyning kuychan va mazmunli ijro etilishi klavisha bilan, klaviatura ramasidagi oraliqning bosib o'tilishiga bog'liq. Barmoq bilan klavishani bosish vaqtida yarim

yoy yasab o'tishiga ahamiyat berish kerak. Chap qo'ldagi ohangdor tovushlar oralig'ini sezib (kesib) o'tish, bilak bo'g'inining harakatchanligiga bog'liq.

"Ayiqchaning orzusi" nomli kuyida o'tkir tovushlarning mayin, nozik chalinishi tovush oraliqlarini ehtiyyotlik bilan bog'lab o'tishga bog'liq. Bu kuyda bir tovushdan ikkinchi tovushga gavda tebranishi yordamida o'tish kerak.

Navbatdagi etyudda o'zbek raqlaridagi murakkab usullardan biri qo'llanilgan.

"Alla" kuyida sevimli yoridan judo bo'lgan onaning yori to'g'risida o'ylab, yig'lab kuylayotganini ijrochi ko'z oldiga keltirishi kuyning ma'noli ijro etilishiga yordam beradi.

X. Azimovning "Xayrashuv" kuyida vidolashish kayfiyati seziladi. Bu kuy ijrochining o'ychan va falsafiy fikrlarining rivojlanishiga yordam beradi. Chap qo'lda chalinadigan tovushlarning g'amgin va ta'sirchanligiga e'tibor berish kerak.

T. Qurbanovning "Alla" kuyi ta'sirchan va o'ychan tovushlar bilan jonli ijro etiladi. Chap qo'ldagi sadolar muloyim va ehtiyyotlik bilan klavishalarni ancha bosib chalinadi.

X. Azimovning navbatdagi etyudida har bir qo'lning mustaqil harakat qilishiga ahamiyat berish kerak.

H. Azimov qayta ishlagan "Tanolov" o'zbek xalqining eng sevimli ashulalaridan biri bo'lib, ko'proq mungli kayfiyatda ijro etiladi. Sozanda bu kuyni ijro etishda dardli tuyg'ularni ifoda etgan asl ashulani eslashi mumkin.

Menuet — fransuz xalqining mashhur qadimiy raqlaridan biridir. Bu kuy menuet ijro etish uslubini saqlagan holda o'zbek xalq ohanglari asosida yaratilgan.

Ya. Sabzanovning "So'zsiz ashula" sida ijro etish uchun murakkab usul ishlatilgan. Kuyning to'g'ri ifodalaniishi uchun birlinchi va to'rtinchili tovushlarga yengil urg'u berish hamda bir, ikki, uch va bir, ikki, uch, to'rt deb ravon sanash usulini qo'llash kerak. Kuydagisi qisqa tovushlar asosiy tovush cho'zimi hisobiga bajariladi.

"Namangan olmasi" kuyi ildam va shodiyona ohanglar bilan o'ynoqi tarzda ijro etiladi. Chap qo'ldagi juft tovushlarda surnay bilan qo'shnay asboblarining sadolanishini ifodalamoq darkor.

"Alam" nomli kuyning chuqur qayg'u bilan, ta'sirchan ijro etilishi sezgi a'zolarining ikki

qo'lda ham tovush oraliqlarini sezib o'tishga bog'liq. Bundan tashqari kuyning ma'nodor ijo etilishi o'quvchining ruhiy holatiga ham bog'liq bo'ladi.

H. Rahimovning "Buvim hikoyasi" nomli kuyi darslikdagi ko'p qirrali mazmundor kuylardan biridir. Bu kuy har xil kayfiyatda bo'lishiga qaramay, chap qo'ldagi doira usuli bir xil ravon eshitilishi lozim.

"Qizlar raqsi" kuyi nozik tovushlar bilan, dilrabo kayfiyatda jo'shqin ijo etiladi. Chap qo'lda doira zarblariga o'xhash tovushlar chiqara olishiga ahamiyat berish kerak.

"Shodiyona" kuyi bardam va chaqqon ijo etilib ohanglar orasidagi undovlarga e'tiborni jalg qilish lozim.

"Parilar raqsi" nomli kuy o'quvchining xayol surishiga, unda his-tuyg'ularning uyg'o-nishiga yordam beradi.

Bu kuyning, pauzalaridagi sehrli ma'no o'zbek kuylarida uchraydigan noziklik, go'zallik kayfiyatlarini tasvir etadi.

S. Varelasning "Serenada"si ma'nodor tovushlar bilan o'ychan ijo etiladi. Ijro vaqtida chap qo'ldagi tovushlar oraliqlarini uzilib qolmasligiga alohida e'tibor berish zarur.

"Kichik romans" kuyi teran tovushlar bilan hayajonlanib ijo etiladi. Chap qo'ldagi bas tovushlari ikkinchi ovoz bo'lib, gavda og'irligi bilan bosib chalinadi, o'rtadagi hamohang tovushlar klavishalarni ohista bosib muloyim tovushlar bilan ijo etiladi.

F. Listning "Kichik pyesa"sidagi juft tovushlarni kuylash anchagina qiyin, shuning uchun bunday tovushlarni avvalo ikki qo'lda muttasil eshitilishiga erishish kerak. Jumla tuzilishidagi undov belgilari oldida nafas olishga e'tibor berish lozim.

"Mungli ashula" kuyi aniq tovushlar bilan to'lqinlanib ijo etiladi. Chap qo'ldagi usulni, raqs usuliga o'xhashiga qaramay, mungli tovushlar bilan g'amgin raqs usuliga o'xshatib ijo etish kerak.

Birinchi bo'lim materiallarini o'tish dav-

rida o'qituvchining zimmasidagi asosiy vazifa quyidagilardan iborat:

— o' qituvchi o' quvchilar tarbiyasiga, avvalo ularning insonparvar, tabiatsevar, mehnatsevar, vijdonli, halol bo'lib yetishishlariga alohida e'tibor berishi kerak;

— rang-barang musiqa tovushlarining xususiyatini ajratish ustida tinmay ishslash sozandaning rivojlanishida katta ahamiyatga ega. Bu hol doimo o'qituvchi e'tiborida bo'lmog'i lozim;

— o' quvchiga o' z ustida mustaqil ishslash, o'rgangan chalish usullarini doimo takomillash-trib borish yo'llarini o'rgatish zarur;

— mumtoz musiqa asarlarini tinglab borish o'quvchining musiqiy rivojlanishida alohida o'rinni egallaydi. Shuning uchun o'qituvchi o'quvchilarga imkon bo'lganda bunday musiqa asarlarini tinglash uchun sharoit yaratishi lozim;

— o' quvchining ijrochilik mahorati rivojlanib borishida tovush oraliqlarini sezishi uning ijo ko'nikmalarini qoniqarli darajada o'zlash-tirayotganidan darak beradi;

— ijrochining sezgi a'zolarini rivojlantirish ustida tinmay ish olib borish kerak.

— o' quvchining musiqiy va falsafiy fikrlash malakalarini baravar, bir-biriga bog'langan holda tarbiyalab borish uning har tomonlama rivojlanishiga yordam beradi;

— o' qituvchi o' quvchi bilan birgalikda o'zbek xalq mumtoz ashula va kuylarini vaqt-vaqt bilan tinglab ularni tahlil qilib borishi, o'quvchining xalq kuylaridagi o'ziga xos xususiyatlarni o'zlashtirishiga bevosita yordam beradi.

Shuni ham qayd qilish joizki, o'quvchilarining hammasi mahoratlari ijrochi bo'lib yetishmasa-da, ularning musiqa san'atidan yaxshi xabardor, madaniyatli, insonparvar, yuksak fazilatli inson bo'lib ulg'ayishlari ko'p jihatdan o'qituvchining kasb malakasi va mehnat faoliyatiga bog'liq.

# BIRINCHI BO'LIM

## OQ TERAKMI, KO'K TERAK

*O'zbek xalq qo'shig'i*

Musical notation for the song "Oq terakmi, Ko'k terak". The melody is in G major, common time. The lyrics are: Oq te-rak-mi ko'k te-rak, Biz-dan siz-ga kim ke-rak.

## QUYON

*O'zbek xalq qo'shig'i*

Musical notation for the song "Quyon". The melody is in G major, common time. The lyrics are: Qu-yo-nim, qu-yo-nim ni-ma bo'l-di, Ka-sal-ga o'x-shab o-ti-rib-san?

## OFTOB CHIQDI

*O'zbek xalq qo'shig'i*

Musical notation for the song "Oftob chiqdi". The melody is in G major, common time. The lyrics are: Of-tob chiq-di o-lam-ga, yugu-rib bor-dim xo-lam-ga, xo-lam-ber-di kul-cha non, tez o-nang-ga yet-kaz deb

## CHORIY CHAMBAR

*O'zbek xalq qo'shig'i*

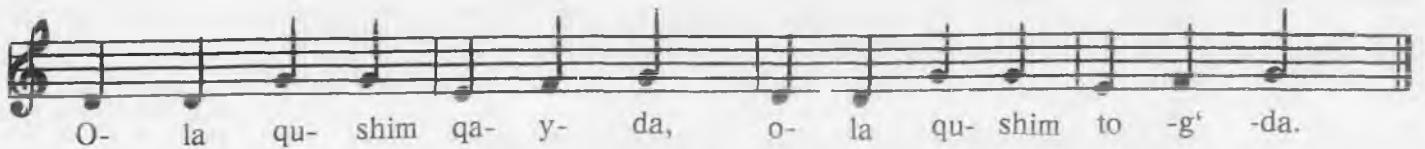
Musical notation for the song "Choriy chambar". The melody is in G major, common time. The lyrics are: Cho-ri-y cham-bar bi-ri-y an-bar, O-la qu-shim qay-da o-la qu-shim tog'-da.

## ZUV-ZUV BORAG'AU

Абдулла Қодирий номидаги  
Тошкент давлат маданият институту  
асосий кутубхонаси

*O'zbek xalq qo'shig'i*

Musical notation for the song "Zuv-zuv borag'au". The melody is in G major, common time. The lyrics are: Zuv-zuv bo-ra-g'ay, ташчилик им. А. Кадирова га-г'ай.

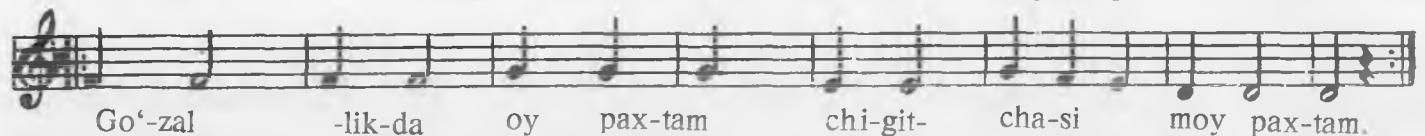


### OLTIN PAXTAM

*K. Botirov she'ri*

*Vals sur'atida*

*M. Burhonov musiqasi*

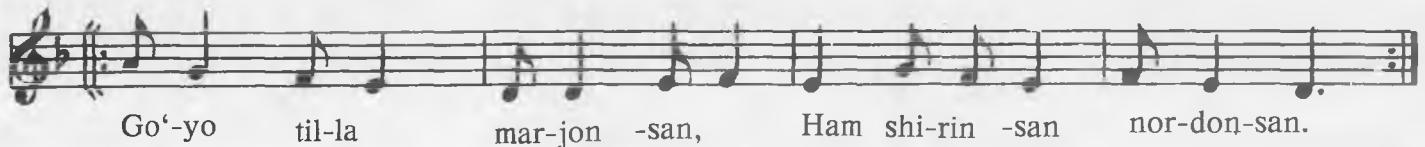


### DO'LANA

*P. Mo'min she'ri*

*Mo'tadil*

*D. Zokirov musiqasi*

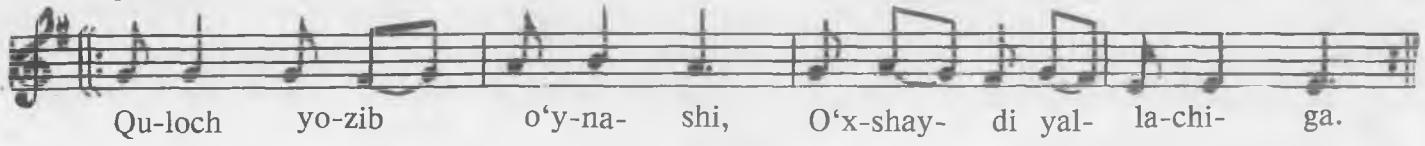


### YALLACHI LAYLAK

*I. Muslim she'ri*

*Tez, yengil*

*F. Nazarov musiqasi*

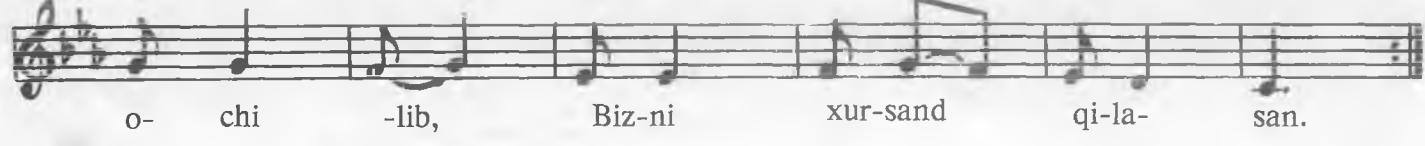
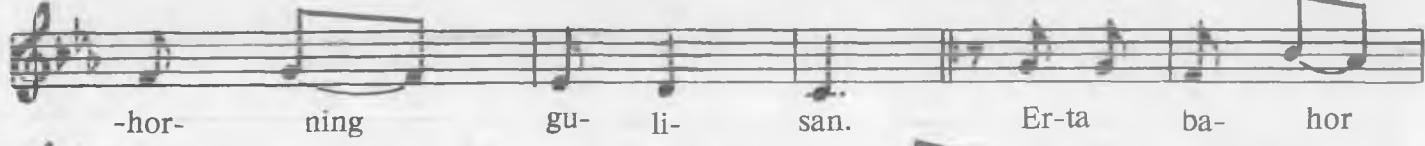
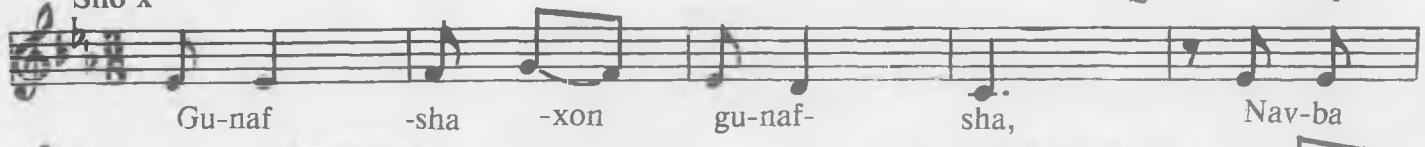


### GUNAFSHA

*A. Rahmat she'ri*

*Sho'x*

*G. Qodirov musiqasi*



## BIZ EKKAN ARCHA

*Q. Hikmat she'ri  
O'rtacha tezlikda*

Biz ek kan ar cha, Hus ni bo 'lak cha.  
Shox lab nov da - si, O' - sar gav da - si.

*G. Qodirov musiqasi*

## HAYRONING BO'LAY

Sho'x

Bu boq - cha - da o - li - cha. U boq - cha - da o - li - cha,  
Qo' - shiq ay - tib o - ta - di,  
Qo' - li - da - gul Xa - di - cha, Qo' - li - da - gul Xa - di - cha.

*O'zbek xalq qo'shig'i*

*A. Oripov she'ri*

*X. Azimov musiqasi*

Yengil

Qo' - zi - cho - g'im qo' - zi - choq, Ahl do's-tim -  
sen o'r - toq. Tu - yoq - la - ring tan - ga - day,  
O' - zing sho'x - san o'ynoq - san, O' - zing sho'x - san o'y - noq - san.

## YAXSHI BOLA

*P. Mo'min she'ri  
Quvnoq*

*N. Norxo'jayev*

Ham - ma joy - ga ya - ra - sha - di yax - shi bo - la yax - shi bola. O'y - nab yu - rib se - vi - na - di,  
O'z o'zi - dan yax - shi - li - gi se - zi - la - di. Yuz ko' - zi - dan, yuz - ko' - zi - dan.

KUYLARNI IKKI QO'LDA HAR XIL BARMOQLAR  
BILAN BOG'LAMAY CHALISH UCHUN MISOLLAR

ZUV-ZUV BORAG'AY

*O'zbek xalq qo'shig'i*

Tez va yengil

Zuv g'ay dan g'ay

Zuv bo-ra tom qa-ra

qu-shim da qu shim da

o-la qay o-la to-g'.

ALLA

*O'zbek xalq qo'shig'i*

Sekin

Al-la ayt ux-lay

sam san

jo-nim bo-jon bo-lam lam

BOYCHECHAK

I. Muslim she'ri

*M. Ashrafiy musiqasi*

Sho'x

5 2 1

4 3 2



## MURABBOJON

Tez, yengil

*O'zbek xalq qo'shig'i*



## YOMG'IR YOG'OLOQ

Sho'x 3

4

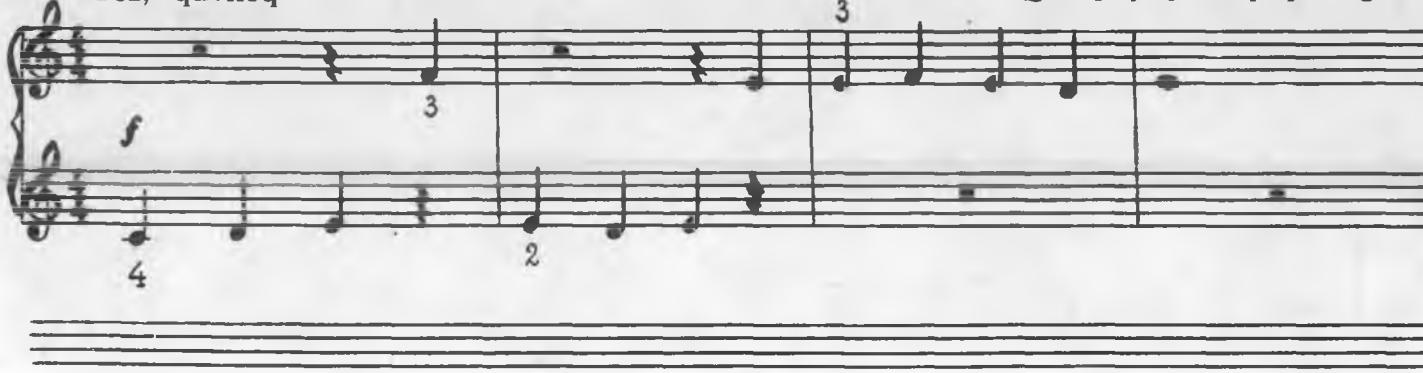
*S. Boboyev*



## BIBIGUL

Tez, quvnoq

*Qoraqalpoq xalq qo'shig'i*



2 3

3

2 1

**P(f)**

## MODELCHAM

*I. Hamroyev*

O'rtacha tezlikda

*mf*

3 2 3

4 1

3 2

1

$\frac{3}{4}$

2

5

## QUVNOQ G'OZLAR

*Sho'x*

*mf*

3

1

*Rus xalq qo'shig'i*

*f(P)*

2

3

$\frac{3}{4}$

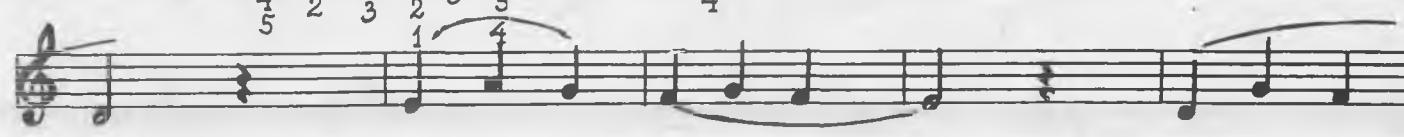
3

4

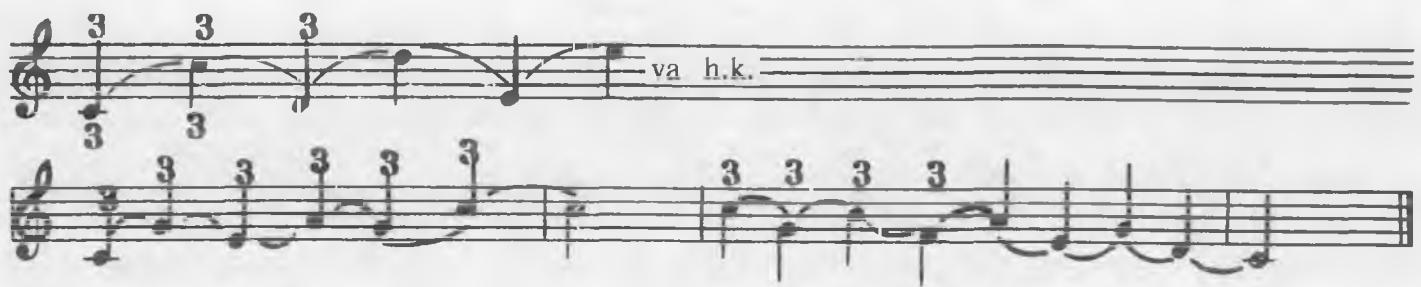
Mashqlar:

*o'ng*  
*qo'lida:*

1 - 2  
3 - 4  
2 - 3



Mashqlar:



## BILAGUZUK

Mo'tadil

O'zbek xalq qo'shig'

Musical notation for 'BILAGUZUK' in Mo'tadil mode. The notation consists of four staves. The first staff starts with a piano dynamic ('p'). The second staff begins with a forte dynamic ('f'). The third staff features a melodic line with grace notes and a dynamic 'mf'. The fourth staff concludes with a dynamic 'f' and a fermata over the last note.

## KUZ

Sekin, kuychan

Musical notation for 'KUZ' in Sekin, kuychan mode. The notation consists of two staves. The first staff features a melodic line with grace notes and a dynamic 'mf'. The second staff concludes with a dynamic 'f' and a fermata over the last note.

# DANGASA

Mo'tadil

*O'zbek xalq qo'shig'i*

Musical score for the Mo'tadil section. It consists of two staves of music. The first staff starts with a dynamic *mf*, followed by a measure of eighth notes. The second staff begins with a dynamic *ff*. Measure numbers 3 and 5 are indicated above the staves.

Mashqlar:

Musical score for the Mashqlar section. It consists of four staves of music. The first staff starts with a dynamic *ff* and a measure number 3. The second staff starts with a dynamic *mf* and measure numbers 2 and 3. The third staff starts with a dynamic *mf*. The fourth staff starts with a dynamic *mf*.

Mashqlar:

Musical score for the second Mashqlar section. It consists of two staves of music. Both staves begin with a dynamic *mf*.



# O'ZBEK XALQ KUYI RUHIDA

Musical score for *Sho'x*, consisting of five staves of music. The score includes dynamic markings such as *f*, *p*, and *s(p)*, and performance instructions like "2", "3", and "4". The music is written in common time.

## O'YNAYLIK OMON

## O'rtacha tezlikda

## *O'zbek xalq qo'shig'i*



### VENGR XALQ QO'SHIG'I

*Quvnoq*

Musical score for **Quvnoq**. The score consists of two staves. The top staff uses a treble clef and has dynamic markings *f*, *p*, *sf*, and *s*. The bottom staff uses a bass clef and has a dynamic marking *p*. Both staves feature slurs and sforzando slurs.

### YALLAMA-YORIM

*Tez, kuychan*

*O'zbek xalq qo'shig'i*

Musical score for **Yallama-Yorim**. The score consists of two staves. The top staff uses a treble clef and has dynamic markings *f*, *s*, and *s*. The bottom staff uses a bass clef and has a dynamic marking *s*. Both staves feature slurs and sforzando slurs.

A handwritten musical score for two voices, likely for soprano and alto, consisting of six staves. The music is written in common time with a key signature of one sharp. The vocal parts are separated by a vertical bar line. The first staff shows a melodic line with grace notes and a bracketed eighth-note group. The second staff features a melodic line with a bracketed eighth-note group and a fermata over the next note. The third staff contains a single note followed by a fermata. The fourth staff has a single note followed by a fermata. The fifth staff shows a melodic line with a bracketed eighth-note group and a fermata. The sixth staff concludes with a melodic line and a fermata.



## QO'SHIQ

*F. Nazarov*

Musical score for *QO'SHIQ* by *F. Nazarov*. The score consists of two staves. The top staff is labeled "Ildam" and the bottom staff is labeled "P". Both staves use a treble clef and have measure lines. The notation includes various note heads, stems, and rests. Numerical markings such as '3', '2', and '3' are placed above certain notes, likely indicating fingerings. The score concludes with a long rest followed by a final note.

# MEN O'ZIM, MEN O'ZIM

*Chex xalq qo'shig'i*

Sho'x

1 2 1 5

3 2

p

2 4

3

2 4

p

Detailed description: This musical score consists of three staves of music for two voices. The first staff begins with a dynamic 'f' and includes markings '1 2' and '1 5'. The second staff starts with '2 4'. The third staff begins with '3'. Various slurs and grace notes are present throughout the piece. Dynamics include 'f' and 'p'.

# SIGIRCHAM

Shoshilmay

*Rus xalq qo'shig'i*

3

4

5

3

4

5

p

3

(c)

Detailed description: This musical score consists of three staves of music for two voices. The first staff features a melodic line with slurs and dynamic 'f'. The second staff continues the melodic line. The third staff includes dynamic 'p' and a circled '(c)' symbol. The vocal parts are connected by a single horizontal line above them.

# UKRAIN XALQ QO'SHIG'I

Mo' tadir

**Musical Score Details:**

- Staff 1:** Treble clef, 3/8 time, dynamic **P**. Measures show eighth-note patterns with grace notes.
- Staff 2:** Treble clef, 3/8 time, dynamic **mf**. Measures show eighth-note patterns with grace notes.
- Staff 3:** Treble clef, 3/8 time, dynamic **P**. Measures show eighth-note patterns with grace notes.
- Staff 4:** Treble clef, 3/8 time, dynamic **P**. Measure 4 includes the instruction **sekinlashtirib**.

Mashqlar:

**Musical Score Details:**

- Staff 1:** Treble clef, 2/4 time. Measures show eighth-note patterns. Fingerings 3, 2, 4 are indicated under specific notes.
- Staff 2:** Treble clef, 3/4 time. Measures show eighth-note patterns. Fingerings 3, 4, 2 are indicated under specific notes.

**Song Text:**

sol, si, re, fa, lya lya, do, mi, sol fa, sol lya, si, do, re, mi, fa, sol, lya, si

# QASHQARCHA

*O'zbek xalq kuyi.*

Mo'tadil

The musical score consists of four staves of music for a string instrument. The first three staves are in G major, while the fourth staff begins in A major. The music features various弓形 (slurs) and fingering numbers (1, 2, 3, 4, 5) placed above the notes. Dynamic markings include *mf*, *f*, and *p*. The score is titled "QASHQARCHA" and is described as an "O'zbek xalq kuyi".

Biz baxtiyor bolalar

*V.Komiljonov*

Mo'tadil

The musical score consists of two staves of music for a string instrument. The key signature is B-flat major. The music features various弓形 (slurs) and fingering numbers (1, 2, 3, 4, 5) placed above the notes. Dynamic markings include *mp* and *mf*. The score is attributed to "V.Komiljonov".

### Jamalagim

Sho'x, chaqqon

*O'zbek xalq qo'shig'i*

### *O'zbek xalq kuyi ruhida*

O'rtacha tezlikda



## ARIRAN

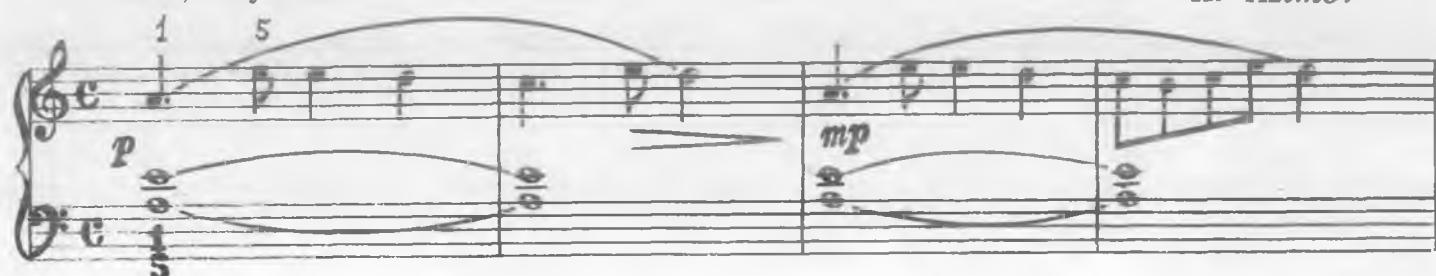
*Koreys xalq qo'shig'i*



## ALLA

Sekin, kuychan

X. Azimov





## QISH

Mo'tadil

G. Qodirov



# O'ZBEK XALQ KUYI RUHIDA

O'rtacha tezlikda

The musical score consists of six staves of music. The top staff is for the piano, indicated by a treble clef and a bass clef. The subsequent five staves are for the voice, indicated by a soprano clef. The music is in common time. The first staff begins with a dynamic of *p*. The second staff starts with *mf*. The third staff has a dynamic of *f* and includes the instruction "canto". The fourth staff begins with *f*. The fifth staff begins with *p*. The sixth staff begins with *f*. There are various slurs and grace notes throughout the piece. In the fifth staff, there is a vocal line with the lyrics "asta sekinlashtirib". The piano part features sustained notes and harmonic chords.

# BUXORCHA

Bardam

*O'zbek xalq ashulasi*

The musical score consists of six staves of music. The first five staves are in common time (indicated by 'C') and the last staff is in 2/4 time (indicated by '2/4'). The key signature is A major (one sharp). The music is written for a single melodic line, likely for a bowed instrument like a cello or violin. The notes are primarily eighth and sixteenth notes, with some quarter notes. The score includes dynamic markings such as *f*, *p*, and *mf(P)*. The lyrics are written in Russian and read: 'Asta tezlatib va kuchaytirib'. The first five staves begin with a forte dynamic (*f*) and end with a piano dynamic (*p*). The sixth staff begins with a piano dynamic (*p*) and ends with a dynamic marking of *mf(P)*.



## ROMANS (parcha)

Shoshilmay

T. Sodigov

Hand numbering (1, 2, 3, 4) is used above the notes in the first three staves. The fourth staff includes lyrics: "juda sekinlashtirib".

## TOJIK XALQ QO'SHIG'I

Shoshilmay, kuychan

Hand numbering (1, 2, 3, 4) is present above the notes in both staves. The second staff concludes with a dynamic marking 'f' over a fermata.



### BOLGAR XALQ QO'SHIG'I

Sho'x

Three staves of musical notation for a wind instrument, likely a shawm (Sho'x), showing a continuation of the piece.

Mashqlar:



### BAXTIYORLAR QO'SHIG'I

Tez va sho'x

*Il. Akbarov*

A musical score for a string instrument featuring two staves. The first staff begins with a dynamic 'f' and includes a measure number '3'. The second staff begins with a dynamic 'p'. The score includes a vocal part with lyrics 'sal keng...' and a piano accompaniment.

### OLMA

Tez va quvnoq

*K. Abdullayev*

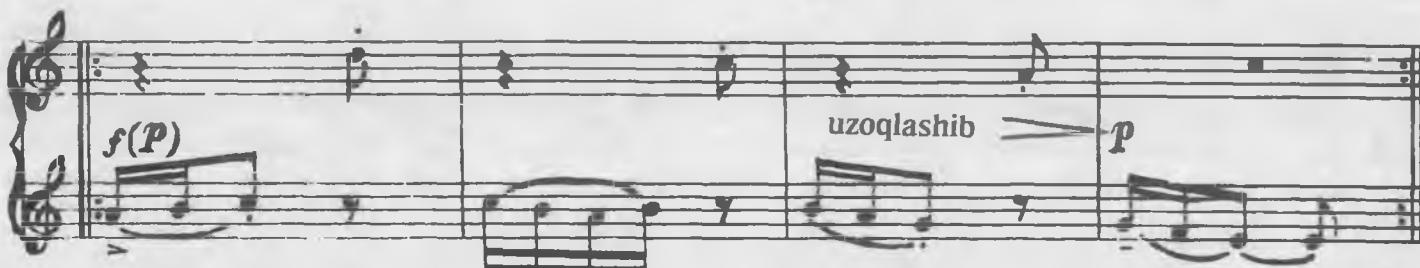
A musical score for a string instrument featuring two staves. The first staff includes a measure number '3'. The second staff includes measure numbers '4', '1', and '2'. The score includes a piano accompaniment.



## SUVORA II

Tez, kuychan

*O'zbek xalq ashulasi*



## QUYON

Motadil, quvnoq

*I. Xamzin*



## YUGOSLAV XALQ QO'SHIG'I

Ildam

A musical score for two voices. The top voice uses soprano C-clef and the bottom voice uses alto F-clef. The key signature is A major (no sharps or flats). The time signature starts at 2/4. The vocal parts are accompanied by piano chords. The vocal parts begin with eighth-note patterns, followed by sustained notes and sixteenth-note figures. Measure numbers 1, 2, 3, and 4 are indicated above the vocal parts.

## HILPILLAMA

Tez, quvnoq

*M. Leviyev moslashtirgan.*

A musical score for two voices. The top voice uses soprano C-clef and the bottom voice uses alto F-clef. The key signature is A major (no sharps or flats). The time signature starts at 2/4. The vocal parts begin with eighth-note patterns, followed by sustained notes and sixteenth-note figures. Measure numbers 1, 2, 3, and 4 are indicated above the vocal parts. The vocal parts end with a dynamic instruction "sekinlashtirib".

## OLMA ATIRJON

Tez, yengil

O'zbek xalq qo'shig'i.

4 3 2 1 2 3 4 5

## TOM BOSHIDA TOG'ORA

Tez, quvnoq

O'zbek xalq qo'shig'i

3 2 1 2 3 4 3 2 1 2 3 4 5 4 3 2 1 2 3 4 5

## AKALARIMIZDAN BO'LASAN

Mo'tadil

A. Maldiboyev

4 1 5 4 5 1 2 3 4 5 1 2 3 4 5



## YANGI YIL

Tez, quvnoq

*Il Akbarov*

Musical score for 'YOSHLIGIM, YOSHLIGIM' featuring four staves of music. The staves are in common time. The first three staves are in 3/4 time, indicated by '3'. The fourth staff is in 2/4 time, indicated by '2'. Dynamic markings include 'mf', 'p', and 'f'. Fingerings such as '3', '4', '5', and '2' are also present. The music includes eighth and sixteenth note patterns.

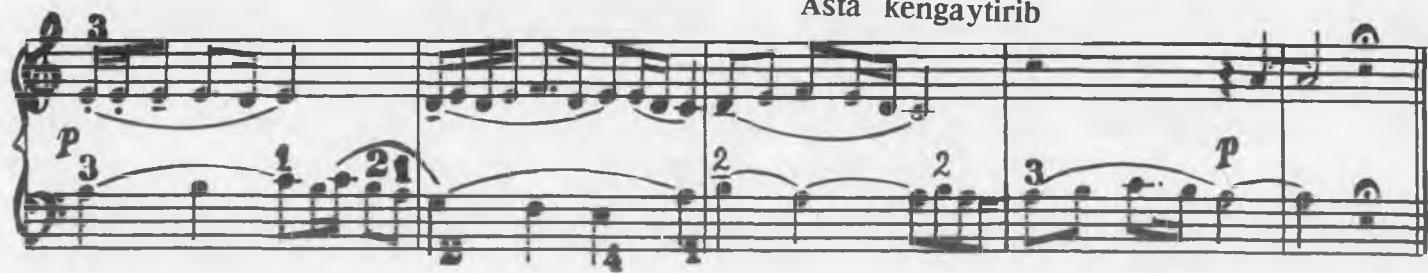
## YOSHLIGIM, YOSHLIGIM

Shoshilmay

*O'zbek xalq ashulasi.*

Musical score for 'YOSHLIGIM, YOSHLIGIM' featuring four staves of music. The staves are in common time. The first three staves are in 3/4 time, indicated by '3'. The fourth staff is in 2/4 time, indicated by '2'. Dynamic markings include 'f' and 'p'. Fingerings such as '3 2 3', '1 2 1', and '2 1 2' are present. The music includes eighth and sixteenth note patterns.

Asta kengaytirib



ETYUD

Tez, yengil

X. Azimov

Musical score for 'ETYUD' by X. Azimov, consisting of five staves of piano music. The tempo is marked 'Tez, yengil'. The score includes dynamics such as 'P' (piano), 'f' (forte), and 'mf' (mezzo-forte). Various slurs, grace notes, and dynamic markings like '3', '2', and '4' are used to indicate specific fingerings or performance techniques. The music features a mix of eighth and sixteenth-note patterns across the staves.

# BOG'CHAMIZ

G'ayrat bilan

I. Hamroyev

# QADIMIY FRANSUZ QO'SHIG'I

Sekin, g'amgin

Musical score for Qadimiy Fransuz Qo'shig'i, featuring four staves of music for a string instrument. The score consists of four horizontal staves, each with a different note head and stroke pattern. The first staff starts with a 'mf' dynamic. The second staff starts with a 'p' dynamic. The third staff starts with a 'p' dynamic. The fourth staff starts with a 'p' dynamic. The music includes various dynamics such as 'mf', 'p', 'x', and 'z'. The notation uses a mix of standard musical symbols and specific local notation.

# ARCHA BAYROQCHASI

O'rtacha tezlikda

*Il. Akbarov*

Musical score for Archa Bayroqchasi, featuring two staves of music for a string instrument. The score consists of two horizontal staves, each with a different note head and stroke pattern. The first staff starts with a 'f' dynamic. The second staff starts with a 'p' dynamic. The music includes various dynamics such as 'f', 'p', 'yengil', and 'z'. The notation uses a mix of standard musical symbols and specific local notation.

ETYUD

## Tez, quvnoq

X. Azimov

Sheet music for piano, Trez, 4 hands. The music is arranged in two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of six measures. Measure 1: Trez, 4 hands. Measure 2: Trez, 4 hands. Measure 3: Trez, 4 hands. Measure 4: Trez, 4 hands. Measure 5: Trez, 4 hands. Measure 6: Trez, 4 hands.

# QORDA O'YIN

*Ik. Akbarov*

Tez, yengil

*mf*

2

2

1

2

*p*

4

5

3

2

1

*f(p)*

2

5

4

3

2

1

1

2

biroz kengaytirib

1

2

1

1

biroz sekinlashtirib

# QISH

M. Krutitskiy

Sekin o'ychan

Sheet music for the piece "QISH" by M. Krutitskiy. The music is written for piano and consists of three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature is A major (no sharps or flats). The time signature changes between common time and 3/2 time. The music features various dynamics such as *mf*, *p*, and *f*. Fingerings are indicated above the notes, including "2", "3", "4", "5", "1", and "3". The first staff begins with a dynamic *mf* and a 2. The second staff begins with a dynamic *mf* and a 2. The third staff begins with a dynamic *p* and a 2.

# ETYUD

X. Azimov

Ildam

Sheet music for the piece "ETYUD" by X. Azimov. The music is written for piano and consists of three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature is A major (no sharps or flats). The time signature is common time. The music features eighth-note patterns and sixteenth-note patterns. The first staff begins with a dynamic *f*. The second staff begins with a dynamic *f*. The third staff begins with a dynamic *mf*.

asta keng

## SAYRANG QUSHLAR

Sekin, kuychan

*Ik. Akbarov*

1 4 3  
5 2 3  
3  
5 3  
2 1 4  
4  
f  
2  
**P** asta uzoqlashib  
2 1

# KIMNING XATI CHIROYLI

Sho'x

S. Xayitboyev

# BAHOR KELDI

Ildam

G. Qodirov

4  
1 3  
5  
15  
14

*f* *s* *p* *f*

*mp*

*f* *p*

## YALI-YALI

Harakatchan

*O'zbek xalq qo'shig'i*

3 2 3 4  
3  
3  
3

*f(p)*

*sp*

*f*

*p*



## QUVNOQ ASHULA

Zavq bilan

*M. Leviyev*

ast  
sekinlashtirib

## QO'SHIQ

Vazmin

D. Levidova

## ETYUD

Ildamroq

X. Azimov

## GULBAHOR

Shodiyona

*O'zbek xalq ashulasi*

## ETYUD

Tez, quvnoq

*X. Azimov*

ONA QO'SHIG'I

Shoshilmay

*B. Nadejdin*



### O'ZBEK XALQ QO'SHIG'I RUHIDA

O'rtacha tezlikda

# HAZIL

L. Motsart

Quvnoq

5 4  
2 4 3 4 3 2 5  
4 2 1 2 1  
5 1 2 5 2 5  
5 1 2 5 2 5  
5 1 2 5 2 5

# OQ TERAKMI, KO'K TERAK

O'ynoqi

S. Yudakov moslashtirgan.

mp  
mf  
p mp



## BULBULCHAM

Ifodali *M. Nasimov*

A musical score for two staves. The top staff is labeled "Ifodali" and the bottom staff is labeled "*M. Nasimov*". The key signature is A major (no sharps or flats). The time signature is common time. The top staff (Ifodali) starts with a dynamic "mf". The bottom staff (*M. Nasimov*) starts with a dynamic "f". Both staves feature eighth-note patterns with various slurs and grace notes. Measure 1: The top staff has a melodic line with slurs and grace notes. The bottom staff has a harmonic line with eighth-note pairs. Measure 2: The top staff has a melodic line with slurs and grace notes. The bottom staff has a harmonic line with eighth-note pairs. Measure 3: The top staff has a melodic line with slurs and grace notes. The bottom staff has a harmonic line with eighth-note pairs. Measure 4: The top staff has a melodic line with slurs and grace notes. The bottom staff has a harmonic line with eighth-note pairs. Measure 5: The top staff has a melodic line with slurs and grace notes. The bottom staff has a harmonic line with eighth-note pairs. Measure 6: The top staff has a melodic line with slurs and grace notes. The bottom staff has a harmonic line with eighth-note pairs. Measure 7: The top staff has a melodic line with slurs and grace notes. The bottom staff has a harmonic line with eighth-note pairs. Measure 8: The top staff has a melodic line with slurs and grace notes. The bottom staff has a harmonic line with eighth-note pairs.



## KANON

G'ayrat bilan

*Ch. Nurimov*

A musical score for two voices. The top voice has a treble clef and the bottom voice has a bass clef. The music consists of two staves of five measures each. Measure 1: Treble staff has eighth notes. Bass staff has eighth notes. Measure 2: Treble staff has eighth notes. Bass staff has eighth notes. Measure 3: Treble staff has eighth notes. Bass staff has eighth notes. Measure 4: Treble staff has eighth notes. Bass staff has eighth notes. Measure 5: Treble staff has eighth notes. Bass staff has eighth notes.

## JONIM AYLANSIN

O'rtacha, kuychan

*O'zbek xalq qo'shig'i*

A musical score for two voices. The top voice has a treble clef and the bottom voice has a bass clef. The music consists of two staves of five measures each. Measure 1: Treble staff has eighth notes. Bass staff has eighth notes. Measure 2: Treble staff has eighth notes. Bass staff has eighth notes. Measure 3: Treble staff has eighth notes. Bass staff has eighth notes. Measure 4: Treble staff has eighth notes. Bass staff has eighth notes. Measure 5: Treble staff has eighth notes. Bass staff has eighth notes.

Sheet music for piano by X. Azizmoyev, page 63. The music consists of four staves of musical notation. The first three staves begin with a treble clef, while the fourth staff begins with a bass clef. The notation includes various note values such as eighth and sixteenth notes, and rests. The music is divided into measures by vertical bar lines. The first three staves end with a double bar line, while the fourth staff ends with a single bar line.

X. Azizmoyev

Quvenqoq

## ETYUD

Sheet music for piano by X. Azizmoyev, page 63. The music consists of two staves of musical notation. The top staff begins with a treble clef and the bottom staff begins with a bass clef. The notation includes various note values such as eighth and sixteenth notes, and rests. The music is divided into measures by vertical bar lines. The first measure of each staff features a dynamic marking of *(mf)*. The second measure of each staff features a dynamic marking of *(f)*. The third measure of each staff features a dynamic marking of *p*.

X. Azimov

RAMAZON HAGIDA QO'SHIQ

Quvnoq

(p)

(p)

astla

tezlatib

# G'AMGIN ASHULA

Og'ir va kuychan

X. Azimov

The musical score consists of five staves of piano music. The first staff starts with a forte dynamic (f) and includes fingerings 1 and 2. The second staff begins with a piano dynamic (p) and includes fingerings 2, 4, 1, 4, 3, 1, 4, 3, 1, 2, 3, 1, 2, 1, 3, 5. The third staff includes fingerings 3, 1, 2, 3, 1, 4, 3, 1, 2, 3, 1, 2, 1, 3, 1, 2, 1. The fourth staff starts with a forte dynamic (f) and includes fingerings 2, 1, 3, 5. The fifth staff starts with a piano dynamic (p) and includes fingerings 3, 1, 2, 1, 3, 1, 2, 1. The lyrics 'asta uzoqlashib' are written in the fourth staff. The score concludes with a piano dynamic (pp).

# KAPALAK

Chaqqon, o'ynoqi

S. Boboyev

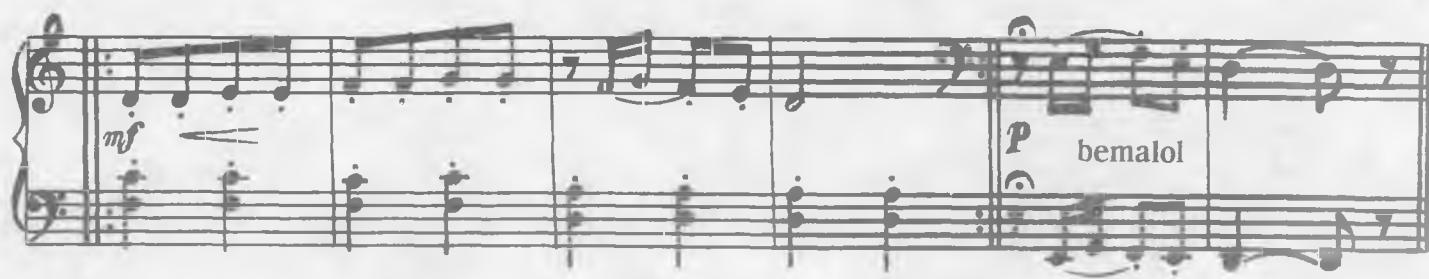
The musical score consists of two staves of piano music. The first staff starts with a forte dynamic (f) and includes fingerings 2, 4, 1, 3, 1, 5. The second staff starts with a piano dynamic (p) and includes fingerings 2, 3, 1, 5. The score concludes with a piano dynamic (p).



## QARI NAVO

Kuychan

*O'zbek xalq ashulasi*  
N. Norxo'jayev moslashtirgan.



## ETYUD

X. Azimov

This section contains a complex piano etude by X. Azimov. It features multiple staves of music, each with its own unique fingerings (e.g., 3 2 1, 2 4, 1, 3 5, etc.) and dynamic markings (e.g., *mfp*, *p*, *f*). The etude includes performance instructions such as *Mo'tadil* and *kengaytirib*. The music is set in various keys and time signatures, primarily in 6/8 time.

# SARVI RAVONIM

*Sh. Ramazonov*

Harakatchan

The musical score consists of five staves of piano notation. The first staff begins with a dynamic *f*. The second staff starts with a dynamic *p*. The third staff features a treble clef change and includes a measure with a bass clef. The fourth staff has a dynamic *s*. The fifth staff concludes with a dynamic *p*.

# ONA

*I. Hamroyev*

Vazmin

The musical score consists of two staves of piano notation. The first staff includes the instruction "kuylab" with a dynamic *mf*. The second staff concludes with a dynamic *mf*.

## ILILA YOR

Sho'x

*O'zbek xalq qo'shig'i*

1  
2  
3  
4  
5

sekinlashtirib

## ZARRA GUL

Ildam

*Tojik xalq ashulasi*

3 2 2 3  
2  
3 1  
2  
5  
4  
2  
3  
1 2 3

f(p)  
2 3 1 2  
p  
1 2  
3 2 1 2 3

The musical score consists of four staves of music. The first staff starts with a dynamic *f*. The second staff begins with the instruction "a tempo" and contains the text "sal keng". The third staff has a dynamic *p*. The fourth staff ends with a dynamic *pp*. The music includes various note heads, rests, and dynamic markings like *f*, *p*, and *pp*.

## XAYOL

Shoshilmay

*M. Mamedov*

The musical score consists of two staves. The top staff features numbered hand positions (1, 3, 4, 1, 2, 4) above the notes, with a dynamic *mp*. The bottom staff features numbered hand positions (1, 2, 1, 2, 2, 1, 5) above the notes, with a dynamic *mf*. The music includes various note heads, rests, and dynamic markings like *mp* and *mf*.



## ETYUD

Quvnoq

X. Azimov

# PAXTA OCHILDI

Mo'tadil

*O'zbek xalq ashulasi*

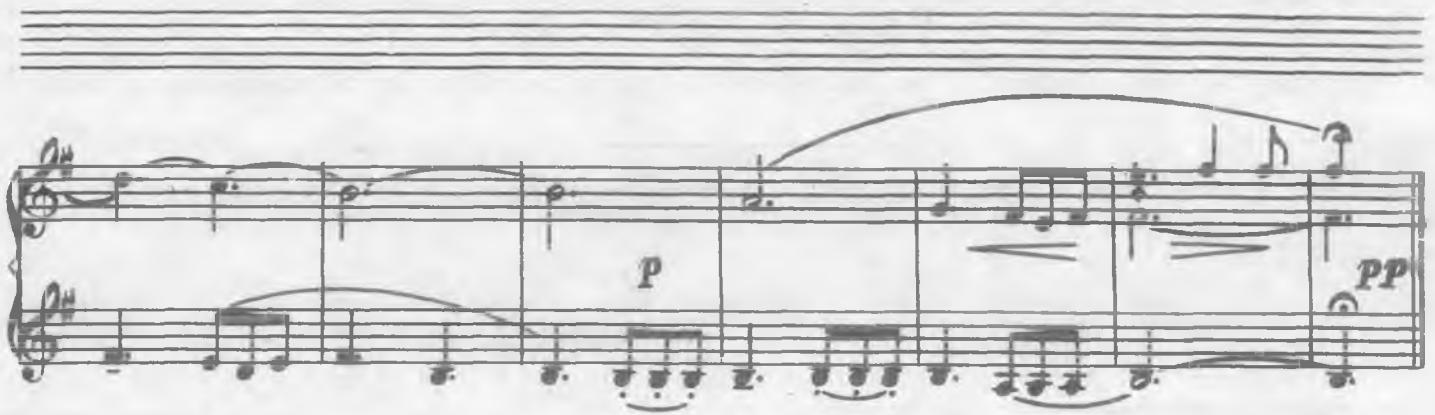
Musical score for Paxta Ochildi, Mo'tadil, featuring three staves of piano music. The score includes dynamic markings such as *mp* and *p*, and hand numberings 1 through 5 indicating fingerings.

# ABAY QO'SHIG'I

Shoshilmay, g'amgin

B. Yerzakovich

Musical score for Abay Qo'shig'i, Shoshilmay, g'amgin, featuring three staves of piano music. The score includes dynamic markings such as *mf*, *f*, and *p*, and hand numberings 1 through 5 indicating fingerings.



### ALLA

Sekin

M. Tojiev

Musical score for piano by M. Tojiev, featuring various rhythmic patterns and dynamic markings. The score includes sections labeled **PP**, **p**, **asta**, **chaqqon**, **tinchlanib**, and **PP**.

The score consists of six staves of music. The first staff starts with a dynamic **PP**. The second staff begins with **p**. The third staff features the word **asta**. The fourth staff has the word **chaqqon**. The fifth staff includes the word **tinchlanib**. The sixth staff concludes with **PP**.



## QO'ZILARIM

O'yanoqi

F. Nazarov

The image displays four staves of musical notation for piano. The first three staves are in common time (indicated by 'C') and the fourth staff is in 2/4 time (indicated by '2/4'). The notation is primarily in eighth and sixteenth note patterns. Fingerings are marked with numbers 1 through 5. The first staff begins with a dynamic 'mf'. The second staff starts with a dynamic 'p'. The third staff ends with a dynamic 'mf'. The fourth staff concludes with a dynamic 'f'.

asta kuchaytirib

## RAQS

Mo'tadil

*H. Rahimov*

keng

# MENUET

Shoshilmay

*Pak En-din*

Musical score for the Menuet section, featuring two staves of piano music. The top staff is in G major and the bottom staff is in B-flat major. The score includes lyrics in Russian and Uzbek:

- Top staff: "Shoshilmay" (measures 1-4), "Pak En-din" (measures 5-8).
- Bottom staff: "asta tezlatib." (measures 1-4), "kuchaytirib" (measures 5-8), "asta uzoq" (measures 9-12), "lashib" (measures 13-16).

Measure numbers 1 through 16 are indicated above the notes. Dynamics include *p*, *f*, *mf*, and *p*.

# RAQS

Mo'tadil

*Ik. Akbarov*

Musical score for the Raqs section, featuring two staves of piano music. The top staff is in G major and the bottom staff is in B-flat major. The score includes lyrics in Russian and Uzbek:

- Top staff: "Mo'tadil" (measures 1-4), "Ik. Akbarov" (measures 5-8).
- Bottom staff: "o'ynoqi" (measures 1-4), "lashib" (measures 5-8).

Measure numbers 1 through 8 are indicated above the notes. Dynamics include *p*, *f*, and *mf*.

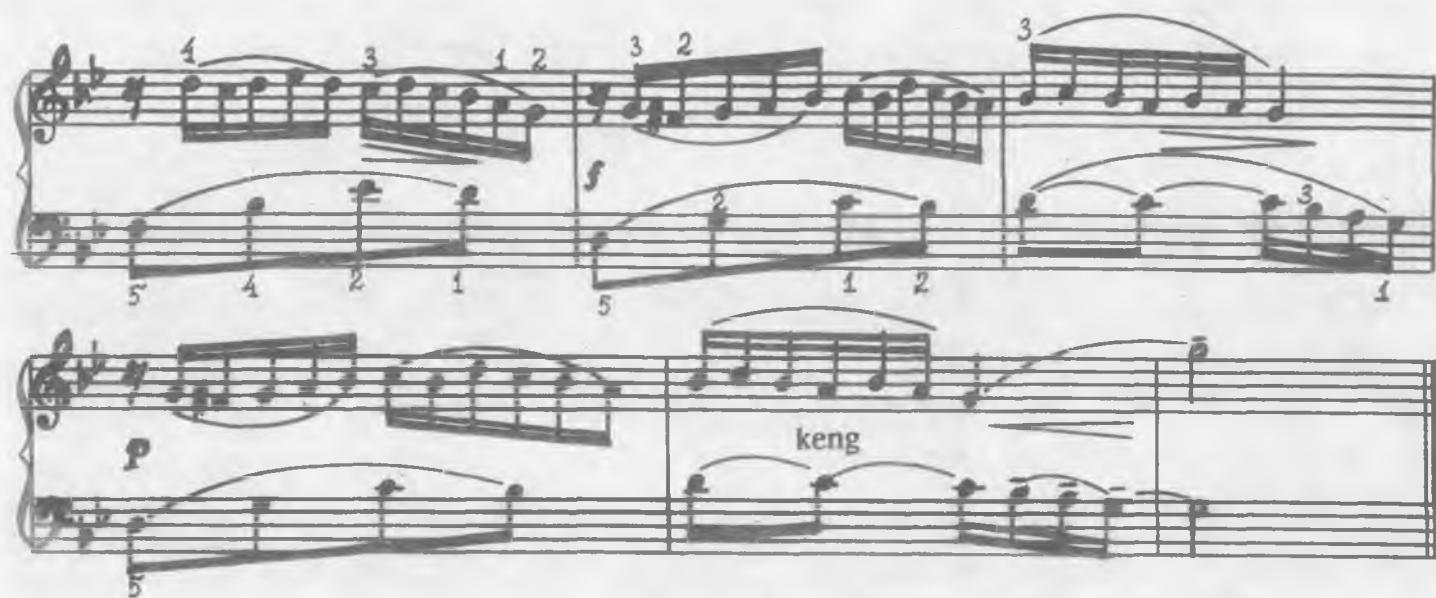
Sheet music for a piano study by X. Azimov, featuring four staves of musical notation. The music is in common time and includes fingerings (1, 2, 3, 4, 5) and dynamics (f, p, mf). The text "kengaytirib" appears in the middle staff.

## ETYUD

X. Azimov

Tez

Sheet music for a piano study by X. Azimov, featuring two staves of musical notation. The music is in common time and includes fingerings (1, 2, 3, 4, 5) and dynamics (p, f, mf).



## ERTAK

Sekin, g'amgin

chap qo'l

X. Abdullayev

Sheet music for the section "Sekin, g'amgin" of the piece ERTAK. It shows a single melodic line on a staff with a key signature of one flat. Fingerings include 1, 2, 3, 4, 5, and dynamic markings *p* and *f*.

Sheet music for the section "chap qo'l" of the piece ERTAK. It shows a single melodic line on a staff with a key signature of one flat. Fingerings include 1, 2, 3, 4, 5, and dynamic markings *p* and *f*.

Sheet music for the section "X. Abdullayev" of the piece ERTAK. It shows a single melodic line on a staff with a key signature of one flat. Fingerings include 1, 2, 3, 4, and dynamic markings *p* and *f*.

Continuation of the sheet music for the section "X. Abdullayev" of the piece ERTAK. It shows a single melodic line on a staff with a key signature of one flat. Fingerings include 1, 2, 3, 4, and dynamic markings *p* and *f*.

# LATISH XALQ QO'SHIG'I

Quvnoq

A. Jilinskiy qayta ishlagan

## ETYUD

O'ynoqi

X. Azimov

3

*f*

*P*

*mf*

*p* keng *pp*

## QORAQALPOQ XALQ QO'SHIG'I

Jidam

X. Azimov qayta ishlagan

*f*

*sf*

keng

3 4 2

1- sur'at

2 2 pp 1,2 tezla tib

2 3 asta sekin lashtirib

## BOG'CHADA

Shoshilmay, kuychan

H. Rahimov

*f* Nihol

*mf*

## XOTIRA

Sekin, samimiy

*N. Norxo'jayev*



### G'AYRA-G'AYRA

*O'zbek xalq ashulasi.*

Ta'sirli

## QORAQALPOQ XALQ QO'SHIG'I

Chaqxon



## ETYUD

Mo'tadil

X. Azimov

# MUNGLI KUY

X. Azimov

Sekin, o'ychan

The musical score consists of five staves of music. The first staff begins with a dynamic *p*. The second staff contains the lyrics "tuyg'ulanib". The third staff contains the lyrics "asta sekinlashtirib". The fourth staff contains the lyrics "o'z hohishicha". The fifth staff concludes with a dynamic *p*.

## JONON

*O'zbek xalq kuyi*

Tez, sho'x

The musical score consists of two staves. The first staff is marked with a dynamic *f*. The second staff features a bass line with rhythmic patterns marked by numbers 1, 2, and 4.

A page of musical notation for three staves, numbered 1 through 13. The notation includes various note heads, stems, and rests, with dynamic markings like 'p' and 'f'. Measures 1-4 show a melodic line with eighth and sixteenth notes. Measures 5-8 feature eighth-note patterns. Measures 9-12 show sixteenth-note patterns. Measures 13-16 return to eighth-note patterns. Measure 17 begins with a dynamic 'p' and a sixteenth-note pattern.



## DOSTONCHA

Sekin, g'amgin

X. Azimov

chuqur va aniq tovushlar bilan

asta kuchaytirib

uzoqlashib

ehtiyot lik bilan

# ShO'X O'YIN

B. Nadejdin

Tez, chaqqon

The musical score for "ShO'X O'YIN" by B. Nadejdin is composed of six staves of music. The first staff begins with a forte dynamic. The second staff starts with a piano dynamic. The third staff has a dynamic marking "mf". The fourth staff has a dynamic marking "sp". The fifth staff has a dynamic marking "f". The sixth staff ends with a dynamic marking "ff". The music is in common time and features complex rhythmic patterns with many eighth and sixteenth notes.

# CHAMANDA GUL

X. Azimov moslashtirgan.

O'zbek xalq qo'shig'i

Harakatchan, zavq bilan

The musical score consists of eight staves of music. The top staff is for the voice, indicated by a soprano clef, and the bottom staff is for the piano, indicated by a bass clef. The music is in common time (indicated by 'C') and is written in a key signature of one sharp (F#). The vocal line features eighth-note patterns and occasional grace notes. The piano accompaniment provides harmonic support with sustained chords and rhythmic patterns. Measure numbers are present at the beginning of each staff, starting from 1. The score is divided into sections by vertical bar lines and includes dynamic markings such as *f* (forte), *p* (piano), and *s* (staccato).

# ETYUD

Mo'tadil

X. Azimov

The sheet music consists of six staves of musical notation for piano. The notation includes various note heads, stems, and dynamics like *f*, *p*, and *ff*. Fingerings are indicated above the notes in each staff. The piece concludes with the instruction "sekinlashtirib".

# TURNALAR RAQSI

*Yengil*

*X. Azimov*

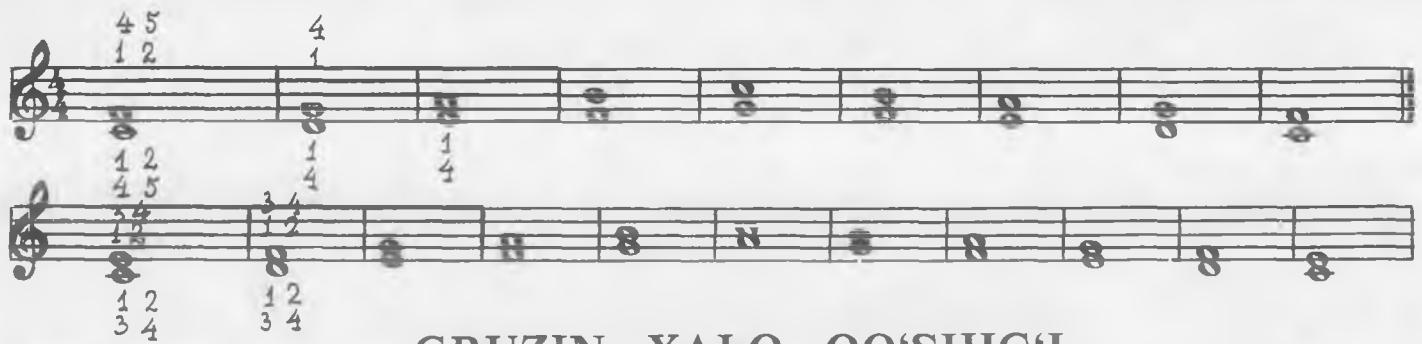
## Mashqlar

O'ng qo'l

Chap qo'l

O'ng qo'l

Chap qo'l



## GRUZIN XALQ QO'SHIG'I

Sekin, g'amgin

*f*

1 3 4  
3 4  
4 1

*mp*

kengaytirib

1 3 1 2  
2 3 4  
4 1 2

1- sur'atda

4  
5  
*mf*  
3  
1 1 4

*pp* bemalol

## BOLALAR QO'SHIG'I

Juda ildam

*mf*

3 2  
1 2  
3 4  
*p*

5 3  
2  
3 4  
*mf*  
2 4

*J. Vekerlen.*



# FABRIKA

O'ynoqi

## *O'zbek xalq ashulasi*

A page of sheet music for piano, featuring six staves of musical notation. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The lyrics "O' ynoql" are written above the first measure. The subsequent staves alternate between treble and bass clefs, with key signatures changing to include flats (B-flat, E-flat) and sharps (F-sharp, C-sharp). Measure 10 includes a dynamic marking "p" (piano). Measures 11-12 show a transition with a treble clef, a key signature of one flat (B-flat), and a common time signature. The music concludes with a final section in common time, featuring a bass clef and a key signature of one flat (B-flat).



## ETYUD

Tez, chaqqon

X. Azimov



*O'zbek xalq ashulasi*

*Shoshillmay, to'lqinlandib*

## UL KUN JONON



*P*

*kuchaytirib*  
3

uzoqlashib

*pp*

sekinlashtirib

## XAYOLCHAN RAQS

Sekin, g'amgin

*X. Azimov*

*p*

sekin, g'amgin

*p*

A handwritten musical score for two voices, featuring five systems of music. The music is written on five-line staves with various clefs (G, F, C) and key signatures. The vocal parts are labeled with numbers 1 through 5 above the staves. The lyrics "asta kuchaytirib" appear twice, with "kuchaytirib" underlined. The dynamic marking "p" is placed before "keng". The score includes several grace notes and slurs.

asta kuchaytirib

asta kuchaytirib

p keng

keng

Sheet music for a piece titled "RUS QO'SHIG'I". The music is divided into four staves, each with a different dynamic and fingering pattern. The first staff starts with a forte dynamic (F) and includes fingerings 1, 2, and 3. The second staff begins with a piano dynamic (P). The third staff starts with a forte dynamic (F) and includes fingerings 1, 2, and 3. The fourth staff ends with a piano dynamic (P).

### RUS QO'SHIG'I

Shoshilmay

Sheet music for "Shoshilmay" by A. Gedike. The music is divided into two staves. The first staff features a dynamic marking "mf" and includes fingerings 1, 2, 3, 4, and 5. The second staff includes fingerings 1, 2, 3, and 4.

A. Gedike

Sheet music for "Shoshilmay" by A. Gedike. The music is divided into two staves. The first staff features a dynamic marking "f" and includes fingerings 1, 2, 3, and 4. The second staff includes fingerings 1, 2, 3, and 4.



ETYUD

Mo‘tadil

X. Azimov

The image shows a single page of musical notation on six staves. Each staff begins with a treble clef and a key signature of one sharp (F#). Measure numbers 1 through 6 are positioned above the staves. The notation consists of various note heads, stems, and bar lines. The bottom staff features the lyrics "asta kengaytirib" centered below it.

# HIKOYACHA

Sekin, kuychan

*S. Maykapar*

The sheet music for "HIKOYACHA" consists of five staves of musical notation. The first staff begins with a dynamic marking "P nafis". The second staff starts with "P". The third staff begins with "P". The fourth staff starts with "P". The fifth staff begins with "f". Fingerings are indicated above the notes, such as "1 3 2" and "1 2 1" on the first staff, and "3 2 1" on the fifth staff. Dynamics include "P", "f", "mp", and "pp". The music is written in common time.

# ASHULA

Shoshilmay, kuychan

*P. Xolio'ov*

The sheet music for "ASHULA" consists of two staves of musical notation. The first staff begins with "2 1" and ends with "3 1". The second staff begins with "1" and ends with "3 1". Fingerings are indicated above the notes, such as "2 1" and "3 1" on the first staff, and "1" and "3 1" on the second staff. Dynamics include "P" and "pp". The music is written in common time.

Motadil

X. Azimov

## YAXSHI KAYFIYAT

A page of sheet music for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of eight measures. Fingerings are indicated above the notes: measure 1 (treble) has 1, 2, 3; measure 2 (treble) has 3; measure 3 (treble) has 2, 3; measure 4 (treble) has 2, 1, 4; measure 5 (treble) has 5, 1, 2; measure 6 (treble) has 1, 2, 1, 3; measure 7 (bass) has 6; measure 8 (bass) has 6. Measure 9 (bass) has 1, 2, 1, 3. Measure 10 (bass) has 1, 2, 1, 3. Measure 11 (bass) has 1, 2, 1, 3. Measure 12 (bass) has 1, 2, 1, 3. Measure 13 (bass) has 1, 2, 1, 3. Measure 14 (bass) has 1, 2, 1, 3. Measure 15 (bass) has 1, 2, 1, 3. Measure 16 (bass) has 1, 2, 1, 3. Measure 17 (bass) has 1, 2, 1, 3. Measure 18 (bass) has 1, 2, 1, 3. Measure 19 (bass) has 1, 2, 1, 3. Measure 20 (bass) has 1, 2, 1, 3. Measure 21 (bass) has 1, 2, 1, 3. Measure 22 (bass) has 1, 2, 1, 3. Measure 23 (bass) has 1, 2, 1, 3. Measure 24 (bass) has 1, 2, 1, 3. Measure 25 (bass) has 1, 2, 1, 3. Measure 26 (bass) has 1, 2, 1, 3. Measure 27 (bass) has 1, 2, 1, 3. Measure 28 (bass) has 1, 2, 1, 3. Measure 29 (bass) has 1, 2, 1, 3. Measure 30 (bass) has 1, 2, 1, 3. Measure 31 (bass) has 1, 2, 1, 3. Measure 32 (bass) has 1, 2, 1, 3. Measure 33 (bass) has 1, 2, 1, 3. Measure 34 (bass) has 1, 2, 1, 3. Measure 35 (bass) has 1, 2, 1, 3. Measure 36 (bass) has 1, 2, 1, 3. Measure 37 (bass) has 1, 2, 1, 3. Measure 38 (bass) has 1, 2, 1, 3. Measure 39 (bass) has 1, 2, 1, 3. Measure 40 (bass) has 1, 2, 1, 3. Measure 41 (bass) has 1, 2, 1, 3. Measure 42 (bass) has 1, 2, 1, 3. Measure 43 (bass) has 1, 2, 1, 3. Measure 44 (bass) has 1, 2, 1, 3. Measure 45 (bass) has 1, 2, 1, 3. Measure 46 (bass) has 1, 2, 1, 3. Measure 47 (bass) has 1, 2, 1, 3. Measure 48 (bass) has 1, 2, 1, 3. Measure 49 (bass) has 1, 2, 1, 3. Measure 50 (bass) has 1, 2, 1, 3. Measure 51 (bass) has 1, 2, 1, 3. Measure 52 (bass) has 1, 2, 1, 3. Measure 53 (bass) has 1, 2, 1, 3. Measure 54 (bass) has 1, 2, 1, 3. Measure 55 (bass) has 1, 2, 1, 3. Measure 56 (bass) has 1, 2, 1, 3. Measure 57 (bass) has 1, 2, 1, 3. Measure 58 (bass) has 1, 2, 1, 3. Measure 59 (bass) has 1, 2, 1, 3. Measure 60 (bass) has 1, 2, 1, 3. Measure 61 (bass) has 1, 2, 1, 3. Measure 62 (bass) has 1, 2, 1, 3. Measure 63 (bass) has 1, 2, 1, 3. Measure 64 (bass) has 1, 2, 1, 3. Measure 65 (bass) has 1, 2, 1, 3. Measure 66 (bass) has 1, 2, 1, 3. Measure 67 (bass) has 1, 2, 1, 3. Measure 68 (bass) has 1, 2, 1, 3. Measure 69 (bass) has 1, 2, 1, 3. Measure 70 (bass) has 1, 2, 1, 3. Measure 71 (bass) has 1, 2, 1, 3. Measure 72 (bass) has 1, 2, 1, 3. Measure 73 (bass) has 1, 2, 1, 3. Measure 74 (bass) has 1, 2, 1, 3. Measure 75 (bass) has 1, 2, 1, 3. Measure 76 (bass) has 1, 2, 1, 3. Measure 77 (bass) has 1, 2, 1, 3. Measure 78 (bass) has 1, 2, 1, 3. Measure 79 (bass) has 1, 2, 1, 3. Measure 80 (bass) has 1, 2, 1, 3. Measure 81 (bass) has 1, 2, 1, 3. Measure 82 (bass) has 1, 2, 1, 3. Measure 83 (bass) has 1, 2, 1, 3. Measure 84 (bass) has 1, 2, 1, 3. Measure 85 (bass) has 1, 2, 1, 3. Measure 86 (bass) has 1, 2, 1, 3. Measure 87 (bass) has 1, 2, 1, 3. Measure 88 (bass) has 1, 2, 1, 3. Measure 89 (bass) has 1, 2, 1, 3. Measure 90 (bass) has 1, 2, 1, 3. Measure 91 (bass) has 1, 2, 1, 3. Measure 92 (bass) has 1, 2, 1, 3. Measure 93 (bass) has 1, 2, 1, 3. Measure 94 (bass) has 1, 2, 1, 3. Measure 95 (bass) has 1, 2, 1, 3. Measure 96 (bass) has 1, 2, 1, 3. Measure 97 (bass) has 1, 2, 1, 3. Measure 98 (bass) has 1, 2, 1, 3. Measure 99 (bass) has 1, 2, 1, 3. Measure 100 (bass) has 1, 2, 1, 3.

A page of musical notation for two voices and piano, featuring ten staves of music. The notation includes various dynamics such as *p*, *pp*, *f*, *s*, and *mf*. Performance instructions include *canto* and fingerings (1, 2, 3, 4, 5). The music consists of ten staves, each with a treble clef and a bass clef. The piano part is indicated by a treble clef and a bass clef with a double bar line. The vocal parts are indicated by a treble clef and a bass clef.

A musical score for two staves. The top staff is in common time, B-flat major, and features a melodic line with various note heads and stems. Fingerings are marked above the notes: '2' over the first note, '5' over the fifth note, 'pp' (pianissimo) over the eighth note, and '6' over the twelfth note. The lyrics 'uzoqlashib' are written below the staff. The bottom staff is also in common time but in A major. It follows a similar melodic pattern with fingerings '2' over the first note, 'pp' over the eighth note, and '6' over the twelfth note. The lyrics 'uzoqlashib' are also present here. Both staves have five-line staves with black clefs.

YETIM

Sekin, mungli

X. Azimov

Sekin, mungun

A. Zhumayev

chuqur, kuychan tovushlar bilan

biroz shiddat bilan

ohista uzoqlashib

A musical score consisting of six staves of music for two voices. The top staff uses a bass clef and has a dynamic marking of *p*. The second staff uses a treble clef and includes dynamics *mf* and *f*. The third staff uses a treble clef and features a large, curved eighth-note grace note. The fourth staff uses a treble clef and includes dynamics *mf* and *f*. The fifth staff uses a treble clef and includes a dynamic *f* and a measure number <sup>2</sup>. The bottom staff uses a bass clef and ends with a dynamic *f*.

A five-line musical score for piano, featuring five staves of music. The music consists of six measures. Measure 1 starts with a forte dynamic (f) and includes a fermata over the first note. Measures 2 and 3 continue with eighth-note patterns and slurs. Measure 4 begins with a piano dynamic (p). Measure 5 contains eighth-note pairs with slurs. Measure 6 concludes with a pianississimo dynamic (pp).

### O'YIN

Mo'tadil

*E. Nalbandov*

A two-line musical score for piano, featuring two staves of music. The music consists of four measures. Measure 1 starts with a dynamic (2) followed by a dynamic (1). Measure 2 features a sixteenth-note pattern with a dynamic (1). Measure 3 starts with a dynamic (2) followed by a dynamic (1). Measure 4 concludes with a dynamic (1).



## MARSH

Dadil

R. Shuman

A musical score for four staves. The top three staves are in G major (one sharp) and the bottom staff is in F major (no sharps or flats). The music consists of eight measures. Measure 1 starts with a forte dynamic. Measures 2-4 show a rhythmic pattern of eighth and sixteenth notes. Measure 5 begins with a dynamic change. Measures 6-8 conclude the section. The notation includes various dynamics like forte, piano, and sforzando, as well as slurs and grace notes.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music is in common time. Measure numbers 4, 2, 3, 1, 2, 4, 5, and 6 are written above the top staff. The score includes various note heads, stems, and bar lines. Dynamics such as 'f' (fortissimo) are present. The bass staff provides harmonic support with sustained notes and chords.

# KONTRDANS-EKOSEZ

Mo'tadil

## *Qadimgi angliya xalq raqsi*

Sheet music for piano, page 10, measures 11-15. The music is in common time and consists of four staves. Measure 11: Treble staff has eighth-note pairs (1,3) and (5). Bass staff has eighth-note pairs (1,3) and (5). Measure 12: Treble staff has eighth-note pairs (1,3) and (5). Bass staff has eighth-note pairs (1,3) and (5). Measure 13: Treble staff has eighth-note pairs (2,4) and (1,3). Bass staff has eighth-note pairs (2,4) and (1,3). Measure 14: Treble staff has eighth-note pairs (2,4) and (1,3). Bass staff has eighth-note pairs (2,4) and (1,3). Measure 15: Treble staff has eighth-note pairs (3,5) and (1,5). Bass staff has eighth-note pairs (3,5) and (1,5). Measure 16: Treble staff has eighth-note pairs (3,5) and (1,5). Bass staff has eighth-note pairs (3,5) and (1,5). Measure 17: Treble staff has eighth-note pairs (3,5) and (1,5). Bass staff has eighth-note pairs (3,5) and (1,5). Measure 18: Treble staff has eighth-note pairs (3,5) and (1,5). Bass staff has eighth-note pairs (3,5) and (1,5).

# ALEMANDA

Mo'tadil

*Qadimiy fransuzcha raqs*

# LIRIK RAQS

O'rtacha tezlikda

S. Boboyev

2 1 6

*mv*

$\frac{12}{4}$

*pp*

*p*

*pp*

*p*

*pp*

*fff*

# SUBHIDAM

Shoshilmay, g'ayrat bilan

*O'zbek xalq ashulasi*

The musical score consists of seven staves of music for a single melodic line. The music is written in common time (indicated by 'C') and uses a treble clef. The notes are primarily eighth and sixteenth notes, with various rests and dynamic markings like 'mf' (mezzo-forte) and 'p' (piano). The score is divided into measures by vertical bar lines. The first staff begins with a whole note followed by a half note. The second staff starts with a quarter note. The third staff begins with a half note. The fourth staff starts with a quarter note. The fifth staff begins with a half note. The sixth staff begins with a quarter note. The seventh staff begins with a half note.

sekin asta

uzoqlashib va kengaytirib

## HIKOYA

O'ychan, shoshilmay

*Ch. Nuriyev*

2 4 3 1 2 3 1 3 1 2 4

3 2 3 1 2 3 1 3

2 5 4 3 2 3 1 3 1

2

*mp*

keng

asta hayajonlanib

1 3

2 1

5 2 4

1 4 2 5

4 1 3 2 1

3 2 1 2 1

*p* keng

2

2 1

2 1 2 3

2

*mp*

2 1

2 5 4 3

2 3 1

2 3 1

2

*mp*

kengaytirib

2

ETYUD

## Tez, chaqqon

X. Azimov

Musical score for piano, page 10, measures 101-105. The score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. Measure 101 starts with a forte dynamic (f) in the treble clef staves, indicated by a large 'f' above the staff. The bass clef staves begin with a piano dynamic (p). Measures 102 and 103 show continuous eighth-note patterns in the treble clef staves, with measure 103 featuring a melodic line in the bass clef staves. Measures 104 and 105 continue the eighth-note patterns, with measure 105 concluding with a forte dynamic (f) in the bass clef staves.

SAYOH

## Sekin, g'amgin

X. Azimov

A handwritten musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. The score includes dynamic markings such as  $p$ ,  $pp$ , and  $mf$ . Measure numbers 2, 3, and 4 are indicated above the staves. The score consists of four measures per staff.

*uzoqlashib ...*  
*asta*

*pp bermalol*

# ENDI SENDEK

*O'zbek xalq ashulasi.*

Chaqgon va quvnoq

The musical score consists of six staves of music for piano, arranged in two systems. The first system starts with a treble clef, a common time signature, and a dynamic marking of *f*. It features eighth-note patterns and includes a fermata over the second measure. The second system begins with a bass clef, a common time signature, and a dynamic marking of *p*. Both systems include various musical markings such as slurs, grace notes, and dynamic changes (e.g., *f*, *p*, *mf*). The piano part is written on five-line staves, with the bass staff positioned below the treble staff in the first system and above it in the second system.

kengaytirib

## POLKA

Sho'x

*M. Glinka*

## YOLG'IZ

Sekin, qayg'uli

X. Azimov

asta uzoqlashib

## QUVNOQ ERTAK

D. Shostakovich

Tez

keskin

o'z xohishicha      f 1-sur'at      og'irlashtirib



### MENUET

Mo' tadir

Y. Gaydn

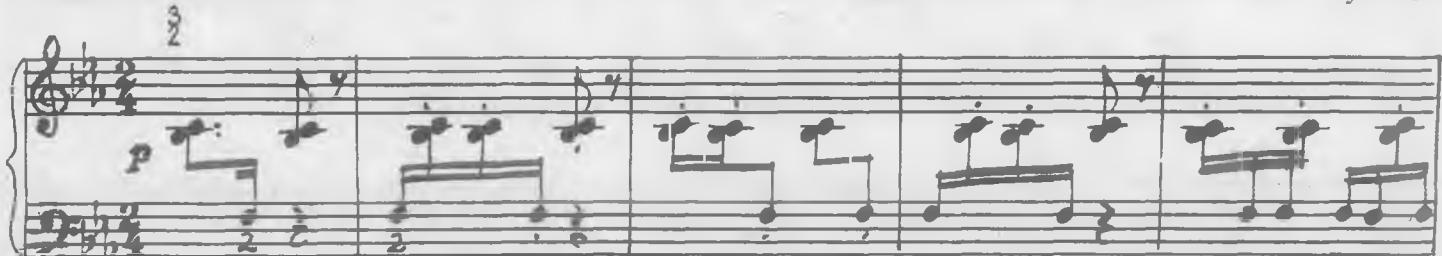
A handwritten musical score for three staves, likely intended for piano. The first staff uses common time, while the second and third staves use 2/4 time. The key signature changes frequently. The score includes dynamic markings such as 'f', 'p', and 'sf', and various performance techniques like grace notes and slurs. The title 'Mo' tadir' is written above the first staff, and 'Y. Gaydn' is written to the right of the third staff.



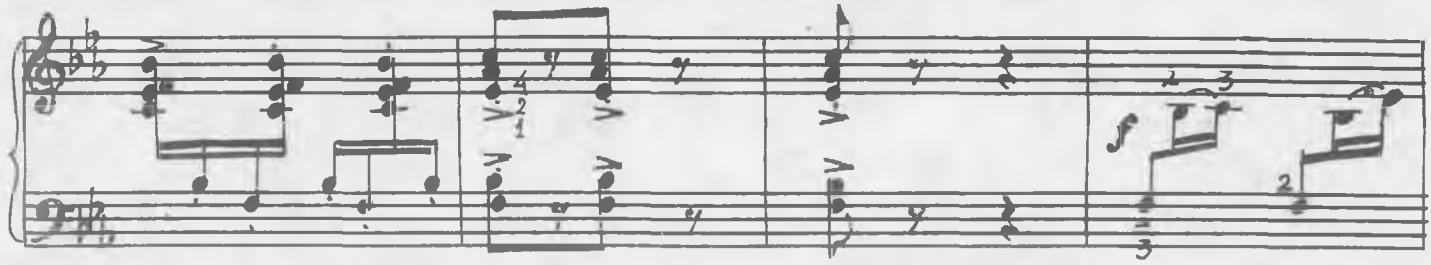
## QUVNOQ DOIRA

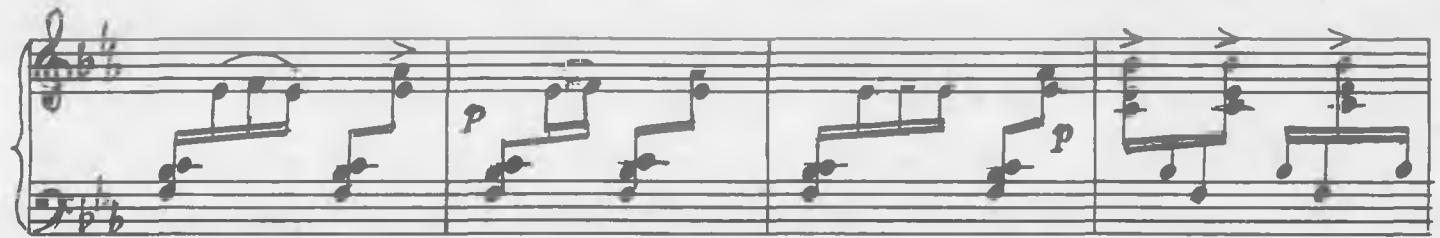
O'rtacha tezlikda

B. Giyenko



kuchaytirib





juda sekin



## TANOVAR

*O'zbek xalq ashulasi*

Ildam



A handwritten musical score for piano, consisting of eight staves of music. The score is written in black ink on white paper. The music is in common time and includes various dynamics such as forte (f), piano (p), and accents. The keys change throughout the piece, indicated by key signatures. The score is organized into measures, with each measure containing multiple notes and rests. The handwriting is clear and legible, though some parts may be slightly faded or difficult to read.



## SO'ZSIZ ASHULA

asta kuylab

X. Azimov

The score consists of four staves, each with a key signature of one sharp (G major) except for the fourth staff which starts with one sharp (A major). The time signature is common time (indicated by 'C'). The first three staves are for a single melodic line, while the fourth staff provides harmonic support. Performance instructions include dynamics (e.g., *m.v.*, *p*, *sf*), fingerings (e.g., 1, 2, 3, 4, 5), and slurs. The music is divided into measures by vertical bar lines.

Three staves of piano sheet music in 2/4 time with a key signature of one sharp. The top staff shows a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The first measure starts with a dynamic *p*. The second measure begins with a dynamic *v*. The third measure starts with a dynamic *pp*. The fourth measure starts with a dynamic *ppp*.

## PYESA

*S. Boboyev*

Three staves of piano sheet music in 2/4 time with a key signature of one flat. The top staff shows a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The first measure starts with a dynamic *p*. The second measure starts with a dynamic *p*. The third measure starts with a dynamic *p*. The fourth measure starts with a dynamic *p*. The fifth measure starts with a dynamic *p*. The sixth measure starts with a dynamic *p*. The seventh measure starts with a dynamic *p*. The eighth measure starts with a dynamic *p*. The ninth measure starts with a dynamic *p*. The tenth measure starts with a dynamic *p*. The eleventh measure starts with a dynamic *p*. The twelfth measure starts with a dynamic *p*. The thirteenth measure starts with a dynamic *p*. The fourteenth measure starts with a dynamic *p*. The fifteenth measure starts with a dynamic *p*. The sixteenth measure starts with a dynamic *p*. The seventeenth measure starts with a dynamic *p*. The eighteenth measure starts with a dynamic *p*. The nineteenth measure starts with a dynamic *p*. The twentieth measure starts with a dynamic *p*. The twenty-first measure starts with a dynamic *p*. The twenty-second measure starts with a dynamic *p*. The twenty-third measure starts with a dynamic *p*. The twenty-fourth measure starts with a dynamic *p*. The twenty-fifth measure starts with a dynamic *p*. The twenty-sixth measure starts with a dynamic *p*. The twenty-seventh measure starts with a dynamic *p*. The twenty-eighth measure starts with a dynamic *p*. The twenty-ninth measure starts with a dynamic *p*. The thirtieth measure starts with a dynamic *p*. The thirty-first measure starts with a dynamic *p*. The thirty-second measure starts with a dynamic *p*. The thirty-third measure starts with a dynamic *p*. The thirty-fourth measure starts with a dynamic *p*. The thirty-fifth measure starts with a dynamic *p*. The thirty-sixth measure starts with a dynamic *p*. The thirty-seventh measure starts with a dynamic *p*. The thirty-eighth measure starts with a dynamic *p*. The thirty-ninth measure starts with a dynamic *p*. The forty-first measure starts with a dynamic *p*. The forty-second measure starts with a dynamic *p*. The forty-third measure starts with a dynamic *p*. The forty-fourth measure starts with a dynamic *p*. The forty-fifth measure starts with a dynamic *p*. The forty-sixth measure starts with a dynamic *p*. The forty-seventh measure starts with a dynamic *p*. The forty-eighth measure starts with a dynamic *p*. The forty-ninth measure starts with a dynamic *p*. The五十th measure starts with a dynamic *p*. The fifty-first measure starts with a dynamic *p*. The fifty-second measure starts with a dynamic *p*. The fifty-third measure starts with a dynamic *p*. The fifty-fourth measure starts with a dynamic *p*. The fifty-fifth measure starts with a dynamic *p*. The fifty-sixth measure starts with a dynamic *p*. The fifty-seventh measure starts with a dynamic *p*. The fifty-eighth measure starts with a dynamic *p*. The fifty-ninth measure starts with a dynamic *p*. The六十th measure starts with a dynamic *p*. The六十-onest measure starts with a dynamic *p*. The六十-second measure starts with a dynamic *p*. The六十-third measure starts with a dynamic *p*. The六十-fourth measure starts with a dynamic *p*. The六十-fifth measure starts with a dynamic *p*. The六十-sixth measure starts with a dynamic *p*. The六十第七 measure starts with a dynamic *p*. The六十第八 measure starts with a dynamic *p*. The六十第九 measure starts with a dynamic *p*. The七十th measure starts with a dynamic *p*. The七十-onest measure starts with a dynamic *p*. The七十-second measure starts with a dynamic *p*. The七十-third measure starts with a dynamic *p*. The七十-fourth measure starts with a dynamic *p*. The七十-fifth measure starts with a dynamic *p*. The七十-sixth measure starts with a dynamic *p*. The七十第七 measure starts with a dynamic *p*. The七十第八 measure starts with a dynamic *p*. The七十第九 measure starts with a dynamic *p*. The八十th measure starts with a dynamic *p*. The八十-onest measure starts with a dynamic *p*. The八十-second measure starts with a dynamic *p*. The八十-third measure starts with a dynamic *p*. The八十-fourth measure starts with a dynamic *p*. The八十-fifth measure starts with a dynamic *p*. The八十-sixth measure starts with a dynamic *p*. The八十第七 measure starts with a dynamic *p*. The八十第八 measure starts with a dynamic *p*. The八十第九 measure starts with a dynamic *p*. The九十th measure starts with a dynamic *p*. The九十-onest measure starts with a dynamic *p*. The九十-second measure starts with a dynamic *p*. The九十-third measure starts with a dynamic *p*. The九十-fourth measure starts with a dynamic *p*. The九十-fifth measure starts with a dynamic *p*. The九十-sixth measure starts with a dynamic *p*. The九十第七 measure starts with a dynamic *p*. The九十第八 measure starts with a dynamic *p*. The九十第九 measure starts with a dynamic *p*. The一百th measure starts with a dynamic *p*. The一百-onest measure starts with a dynamic *p*. The一百-second measure starts with a dynamic *p*. The一百-third measure starts with a dynamic *p*. The一百-fourth measure starts with a dynamic *p*. The一百-fifth measure starts with a dynamic *p*. The一百-sixth measure starts with a dynamic *p*. The一百第七 measure starts with a dynamic *p*. The一百第八 measure starts with a dynamic *p*. The一百第九 measure starts with a dynamic *p*. The一百第十 measure starts with a dynamic *p*. The一百十一st measure starts with a dynamic *p*. The一百十二st measure starts with a dynamic *p*. The一百十三st measure starts with a dynamic *p*. The一百十四st measure starts with a dynamic *p*. The一百十五st measure starts with a dynamic *p*. The一百十六st measure starts with a dynamic *p*. The一百十七st measure starts with a dynamic *p*. The一百十八st measure starts with a dynamic *p*. The一百十九st measure starts with a dynamic *p*. The一百二十st measure starts with a dynamic *p*. The一百二十一st measure starts with a dynamic *p*. The一百二十二st measure starts with a dynamic *p*. The一百二十三st measure starts with a dynamic *p*. The一百二十四st measure starts with a dynamic *p*. The一百二十四st measure ends with a dynamic *p*.

*sekinlashtirib*  
*sekinroq*  
*asta so'nib*

# DILBAR

Sho'�

O'zbek xalq ashulasi

The musical score consists of eight staves of music for orchestra, arranged in two systems. The first system starts with a dynamic of *f(p)*. The second system begins with a dynamic of *p*. The score includes various instruments such as strings, woodwinds, and brass. The notation features traditional Uzbek rhythmic patterns and Western-style musical notation. Measure numbers 2, 5, and 4 are indicated above the staves.



## AYIQCHANING ORZUSI

Sekin, o'ychan

*A. Rekashyus*

Musical score for two staves, continuing from the previous page. The top staff shows measures 2 through 5, with dynamics p, pp, and >. The bottom staff shows measures 5 through 8, with dynamics mf and >.



## ETYUD

X. Azimov

Tez, yengil

The musical piece consists of five staves of music. The first staff starts with a dynamic marking 'f(p)'. The second staff begins with 'f'. The third staff starts with 'f'. The fourth staff begins with 'f'. The fifth staff starts with 'f'. Various rhythmic patterns are shown with numbered beams (1, 2, 3, 4, 5) indicating specific fingerings or stroke orders. The notation is highly technical, typical of a study piece for a percussive instrument like the daf or zills.



## ALLA

Shoshilmay, kuychan

G. Qodirov. X. Azimov moslashtirgan

asta kuchaytirib  
 pasaytirib  
 asta kuchaytirib  
 asta uzoqlashtirib

## XAYRLASHUV

Sekin, chuqur qayg'u bilan

*X. Azimov*

ALLA

*T. Qurbanov*

Sekin, kuychan

Musical score for two voices and piano. The score consists of eight staves of music. The top two staves are for the piano, with dynamics such as *mf*, *p*, and *pp*. The bottom six staves are for two voices. The lyrics are written in Kazakh. The first section starts with "asta hayajonlanib" at *mf*, followed by "canto" at *p*. The second section begins with "asta sekinlashtirib" at *f*, followed by "1- sur'at" at *p*. The final section ends with "asta uzoqlashtirib" at *p* and concludes with *pp*.

*mf*

*p*

*pp* asta hayajonlanib

*canto*

*f*

1- sur'at

*p*

*mf*

*p* asta uzoqlashtirib

*pp*



## MENING TOYCHOG'IM

O'rtacha tezlikda

A. Grechaninov

1- sur'at

Musical score for the 'sur'at' section, featuring two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of eighth and sixteenth note patterns. Dynamic markings include *p* (pianissimo) and *f* (fortissimo). The score is written on five-line staves.

ETYUD

Mo'tadil

X. Azimov

Musical score for 'ETYUD' by X. Azimov, Mo'tadil section. The score consists of three staves of music. The top staff uses a treble clef, the middle staff uses a bass clef, and the bottom staff uses a bass clef. The music includes various dynamics such as *p*, *b*, *pp*, *f*, and *ff*. Performance instructions include 'biroz kengaytirib' (circumscribe), 'kuchaytirib' (gather), and 'hayajonlanib' (wander). The score is written on five-line staves.

asta pasaytirib, kengaytirib

*1- sur'at*

*pp*

*p*

## SHARQONA RAQS

Shoshilmay, kuychan

X. Azimov

I

*p*

*mf*

Shoshilmay, kuychan

II

*mf*

Shoshilmay, kuychan

asta susaytirib      *pp*  
2 1 2.

## INGLIZLARNING QADIMIY MATROSCHA RAQSI

*G. Pyorsel*

Bardam



## TANOVAR

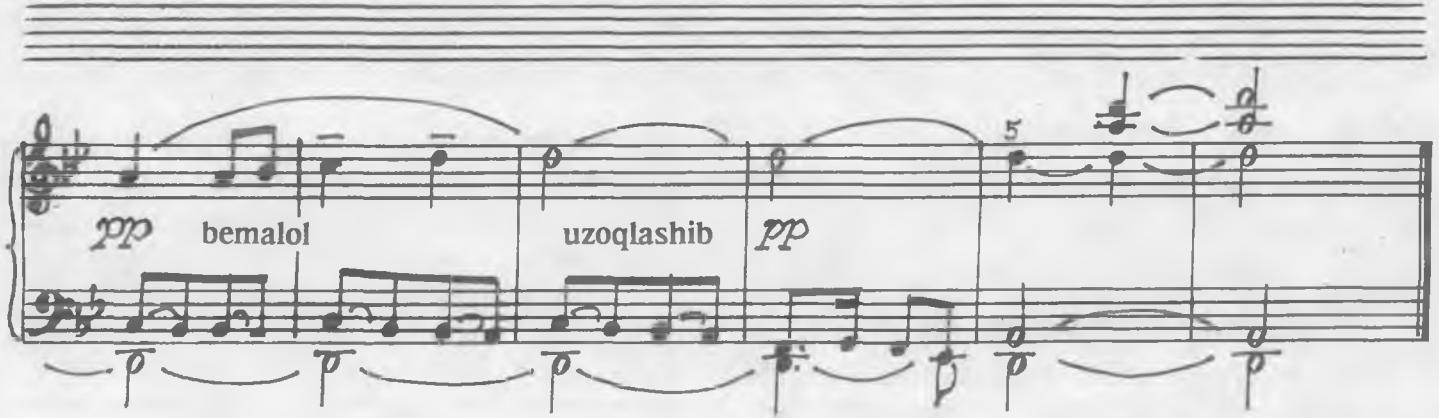
Mungli

*O'zbek xalq ashulasi.*

A handwritten musical score for piano, titled 'TANOVAR' and identified as 'O'zbek xalq ashulasi.' The score consists of three staves. The first two staves are in common time with a key signature of one sharp, while the third staff begins in common time with a key signature of one sharp and later changes to common time with a key signature of zero sharps. The music features various dynamics and fingerings, including 'pp', 'mf', and 'sf'.

A page of musical notation for two voices and piano, featuring six staves of music. The notation includes lyrics "asta" and "juda kuchaytirib". The piano part features dynamic markings such as *mf*, *f*, *pp*, *p*, *b0*, and *p*. The vocal parts have various slurs and grace notes.

asta      juda kuchaytirib



## SO'ZSIZ ASHULA

Ya. Sabzanov

Shoshilmay, o'ychan

1 2 3 4 5

1 2 3 4 5

1 2 3 4 5

1 2 3 4 5

1 2 3 4 5

sekinlashtirib

## ETYUD

Shoshilmay

X. Azimov

astabaland

lashtirib



## NAMANGANNING OLMASI

Shoshilmay, noz bilan

*Sh. Ramazonov*

Musical score for two staves. The top staff consists of two measures of music. The bottom staff begins with a measure of eighth-note chords, followed by a measure of sixteenth-note chords, and then a measure of eighth-note chords. The lyrics "kengaytirib" appear above the bottom staff, and a dynamic marking "p" is placed below it.

## ALAM

*X. Azimov*

Musical score for three staves. The first staff starts with a dynamic "pp" and includes fingerings (2, 3 - 1) and a grace note. The second staff starts with a dynamic "p". The third staff starts with a dynamic "mf". The lyrics "o'ksinib" appear above the third staff, and a dynamic marking "p" is placed below it. The score continues with various dynamics (pp, f, p), fingerings (e.g., 2, 3, 4, 1, 3, 2, 1, 3, 4, 5), and grace notes throughout the remaining staves.

G'amgin  
2 3 - 1

pp

p

mf

p o'ksinib

2 3 2 1 3

2 3 1 3 4 5

pp hayajonlanib p f

1- sur'at

Birdan kengaytirib ... uzoqlashib

o'ksinib-uzoqlashib ...

*pp* *p*<sub>3</sub>  
*p*<sub>4</sub>

*ppp*

## BUVIMNING HIKOYASI

H. Rahimov

Shoshilmay, o'ychan

*pp*

A handwritten musical score for piano, consisting of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by 'C'). The key signature is A major (three sharps). The score includes various dynamics such as *f*, *p*, *mf*, and *mp*. Measure numbers 1 through 10 are present above the staves. The music features a mix of eighth and sixteenth-note patterns, with some measures containing rests or sustained notes.

A handwritten musical score for two voices (Soprano and Bass) and piano. The score consists of six systems of music, each with a treble clef and a bass clef staff. The key signature is A major (no sharps or flats). The time signature varies throughout the piece, indicated by '4', '2', and '3'. The vocal parts feature various note heads, stems, and rests, with some notes having horizontal dashes through them. The piano part is represented by a single staff at the bottom, also with note heads, stems, and rests. Dynamics are indicated by letters above the notes: 'pp' (pianissimo), 'p' (piano), 'f' (forte), and 'ff' (fortissimo). There are also crescendo and decrescendo markings. The vocal parts include melodic lines with some slurs and grace notes. The piano part provides harmonic support with sustained notes and chords. The vocal parts are mostly in eighth-note patterns, while the piano part includes longer sustained notes and chords.

astə uzoqlashib

# ETYUD

Shoshilmay, g'ayrat bilan

X. Azimov

Sheet music for a piano study titled "ETYUD" by X. Azimov. The music is in 2/4 time and consists of six staves of musical notation. The first staff starts with a dynamic *f*. The second staff begins with a dynamic *f*. The third staff starts with a dynamic *p*. The fourth staff begins with a dynamic *f*. The fifth staff begins with a dynamic *p*. The sixth staff begins with a dynamic *p*. Various slurs and grace notes are present throughout the piece.



## QIZLAR RAQSI

X. Azimov

Shoshilmay noz bilan

hayajonlanib

asta so'nib      noz bilan      kengaytirib

bemalol...

## QIZLAR RAQSI

Sekin, shoshilmay

Ya. Sabzanov

noz bilan



## SHODIYONA

X. Azimov

Tez va quvnoq

A musical score for piano featuring three staves of music. The top staff uses treble clef, the middle staff bass clef, and the bottom staff bass clef. The music is labeled "Tez va quvnoq". The first staff begins with a forte dynamic (*f*). The second staff begins with a piano dynamic (*p*). The third staff begins with a forte dynamic (*f*). Measures are separated by vertical bar lines.

A handwritten musical score for piano, consisting of six staves. The music is in common time and G major. The top two staves are for the right hand (treble clef), and the bottom four staves are for the left hand (bass clef). The score includes various musical markings such as dynamic changes (p, f, p), measure repeat signs, and slurs.

The score is divided into measures by vertical bar lines. The first measure shows a melodic line in the treble clef staff with a dynamic *p*. The second measure continues the melodic line. The third measure begins with a dynamic *f*. The fourth measure shows a melodic line in the bass clef staff. The fifth measure continues the melodic line. The sixth measure begins with a dynamic *p*.

# SEGOH

Og'ir, g'amgin

The musical score consists of two staves of music. The top staff is in common time (indicated by 'C') and the bottom staff is in 2/4 time (indicated by '2/4'). Both staves use a treble clef. The music is written in G major (one sharp). The vocal line starts with a dynamic of *mf*, followed by a crescendo indicated by a wedge symbol (>). The lyrics 'chuqur tovush bilan yurakdan kuylab' are written above the notes. The piano accompaniment consists of eighth-note chords. The vocal line continues with a dynamic of *mp*, followed by another crescendo (>). The lyrics 'asta hayajonlanib, kuchaytirib' are written below the notes. The piano accompaniment continues with eighth-note chords. The vocal line ends with a dynamic of *p*, followed by a decrescendo indicated by a wedge symbol (<). The piano accompaniment continues with eighth-note chords. The vocal line begins again with a dynamic of *mf*, followed by a crescendo (>). The piano accompaniment continues with eighth-note chords. The vocal line ends with a dynamic of *ff*, followed by a decrescendo indicated by a wedge symbol (<).

A page of musical notation for orchestra and piano, featuring six staves of music. The notation includes various dynamics (e.g., *f*, *p*, *mf*, *pp*) and articulations (e.g., *bz*, *be*, *sf*, *p*, *pp*). Performance instructions include *bemol* and *bemalol*. The music consists of six staves, likely for strings, woodwinds, and piano.

1- sur'at

uzoqlashub, sekinlashtirib

ohista

ppp

### ETYUD

Mo'tadil

X. Azimov

f aniq va chaqqon

A handwritten musical score consisting of five staves of music. The music is written in a variety of time signatures, including common time, 2/4, and 3/4. Various dynamics are indicated throughout the score, such as *f*, *p*, and *pp*. Performance instructions like "kengaytirib" are also present. The score includes several grace notes and slurs, and some measures feature numbered figures below them (e.g., 5 1 2 1 2).

## O'YNASIN

*T. Jalilov musiqasi,  
X. Azimov qayta ishlagan*

Bardam, o'ynoqi

A handwritten musical score consisting of two staves of music. The music is written in common time. Dynamics include *f(p)* and *p*. The score includes several grace notes and slurs, and some measures feature dynamic markings above the staff.

1  
 2  
 3  
 4  
 5  
 6  
 kengaytirib      pp      bemalol      V

## PARILAR RAQSI

Shoshilmay, quvnoq

X. Azimov

2  
 4  
 5  
 2 3  
 1  
 mf noz bilan

noz bilan

*mf*

*p* noz bilan *mf*

*5 1 . 2 1*

*p*

*pp* ehtiyotlik

bilan      bermalol, juda sekinlatib

# SERENADA

Sekin, shoshilmay

S. Varelas

The musical score consists of six staves of music for two voices (Soprano and Alto) and piano. The piano part is on the left, with the right hand playing the melody and the left hand providing harmonic support. The vocal parts are on the right. The music is in common time, with various key signatures (G major, A major, D major, E major, F# minor, G major). The vocal parts feature melodic lines with grace notes, slurs, and dynamic markings like *mf*, *p*, *pp*, and *ppp*. The lyrics are written in Russian, with some words underlined. The score includes performance instructions such as 'asta uzoqlashib' and 'astalashib'.

*mf*

*p*

*pp*

*ppp*

asta uzoqlashib

astalashib

# ETYUD

Mo'tadil, bardam

X. Azimov

*f*

3 4  
V.  
3 2 2 1 1 3 2 3 3 4  
asta kuchaytirib

2 4  
3  
5

*p* asta sekinlashtirib

# KICHIK ROMANS

Asta kuylab

X. Azimov

2  
*p* noz bilan

1 4

asta tuyg'ulanib

*pp* bemalol      *pp*      *mf*

5 zavq bilan

*f p*

2- marta kengaytirib

1- sur'at

*pp*      so'nib      *p*      *mf*

asta uzoqlashtirib

bemalol

keng

## ERTAK

Asta kuylab

G. Mushele

asta kuchaytirib, ruhlanib

asta sekin

f

kuchaytirib  
 p  
 kuchaytirib  
 f  
 sekin *p*  
*p*

## KICHIK PYESA

O'ychan, shoshilmay *F. List*  
 p  
 asta kuchaytirib  
*mf*  
 sekinalashtirib



## MUNGLI ASHULA

X. Azimov

Sekin, g'amgin



## ETYUD

Mo'tadil

X. Azimov

A complex piano étude by X. Azimov, titled "Mo'tadil". The score consists of eight staves of music. The first four staves are in common time (indicated by 'C') and the last four staves are in 3/4 time (indicated by '3'). The music features various note values including eighth and sixteenth notes, with many grace notes and slurs. Fingerings are indicated above the notes. The dynamics range from forte (f) to piano (p). The piece requires skillful hand coordination and timing.

A handwritten musical score for two voices and piano. The score is divided into two systems by a vertical bar line. The top system starts with a treble clef, a key signature of one sharp, and common time. It contains four staves: two for voices (soprano and alto), one for bass, and one for piano. The vocal parts have lyrics in Indonesian: "sal keng ...". The piano part has dynamic markings like *f* and *p*. The bottom system starts with a treble clef, a key signature of one sharp, and common time. It also contains four staves: two for voices, one for bass, and one for piano. The vocal parts have lyrics: "1- sur'at" and "asta sekinlashtirib". The piano part has dynamic markings like *p*, *mf*, and *p*. Articulation marks like dots and dashes are scattered throughout the score.

# SUVDA ASHULA

Sekin, ruhlanib

X. Azimov

The musical score consists of three staves of music. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature is A major (no sharps or flats). The time signature varies between common time and 2/4. The music is divided into measures by vertical bar lines. The first section starts with a dynamic of *mf*. The lyrics "kuylab" appear in measure 3. The dynamic changes to *p* in measure 4. The second section begins with a dynamic of *f*. The lyrics "tuyg'ulanib" appear in measure 6. The dynamic changes to *p* in measure 7. Measure numbers 1 through 7 are indicated below the staves.

tez, to'lqinlanib

f

2

3

tuyg'ulanib

mp

2

2

3

1 - 3 2 1

mf

4

3

1 - 3 2 1

asta sekinalashib...

asta sekinalashtirib

*p*

*pp* uzoqlashib

*p* > *pp* uzoqlashib

## SAYYORA

Chuqur qayg'u bilan

*Hamza Hakimzoda*

*pp* 2 uzoqdan kuylab

*mf*

*f*

*pp*

Hayajon bilan

jud a kuchaytirib

asta tinchlanib

ppp uzoqlashib, so'nib ...

pp mayin

173

This image shows a handwritten musical score for a piece titled "Hayajon bilan". The score consists of five systems of music, each with two staves. The top system starts with the lyrics "jud a kuchaytirib". The second system starts with "asta tinchlanib". The bottom system starts with "ppp uzoqlashib, so'nib ...". The score includes various musical markings such as dynamics (ff, pp, ppp), articulations (accents, slurs, grace notes), and performance instructions (e.g., "3-4", "2-3", "4-5"). The notation is in common time, with some measures featuring triplets or sixteenth-note patterns. The handwriting is in black ink on white paper.

# IKKINCHI BO'LIM

## CHAMAN ICHRA

X. Azimov qayta ishlagan

Shoshilmay

The sheet music consists of six staves of musical notation, likely for a string instrument. The notation includes various note heads, stems, and beams. Hand-painted markings are present in several places:

- In the first staff, there is a marking "kuychan" with a curved arrow pointing to a specific section of notes.
- In the fourth staff, there is a marking "kuchaytirib" with a curved arrow pointing to a section of notes.
- In the sixth staff, there is a marking "pasaytirib" with a curved arrow pointing to a section of notes.
- Dynamic markings include "p" (piano) at the beginning of the first staff, "mf" (mezzo-forte) in the second staff, and "f" (fortissimo) in the fifth staff.
- Tempo markings include "Shoshilmay" in the first staff and "X. Azimov qayta ishlagan" in the top right corner.

Musical score page 10, measures 1-5. The score consists of two staves. The top staff is for the treble clef instrument, and the bottom staff is for the bass clef instrument. Measure 1 starts with a forte dynamic (f) on both staves. Measure 2 begins with a piano dynamic (p). Measure 3 starts with a forte dynamic (f). Measure 4 starts with a piano dynamic (p). Measure 5 starts with a forte dynamic (f). The vocal part has lyrics: 'asta uzoqlashib' in measure 1, and '5' in measure 5. Measure 5 ends with a dynamic instruction 'ppp'.

## BILAGUZUK

## O‘rtacha harakatda

## X. Azimov qayta ishlagan.

*Oriacha narakatda*

Sheet music for a piece titled "Oriacha narakatda". The music is divided into five staves, each consisting of two treble clef staves. The first four staves are in common time (indicated by a 'C') and the fifth staff is in 6/8 time (indicated by a '6/8'). The key signature varies between staves, including B-flat major, A major, G major, and F major.

The music features various performance markings such as dynamic markings (mf, p), tempo markings (crescendo, decrescendo), and articulations (staccato dots). Fingerings are indicated above the notes, often using numbers 1 through 5 to show specific finger placement. The notation includes eighth and sixteenth note patterns, as well as rests and grace notes.

asta sekinlashtirib pasaytirib

## ORZU

Mo'tadil

*P. Xoliqov qayta ishlagan*



## QASHQARCHA

X. Azimov qayta ishlagan

O'rtacha tezlikda

1 kuchaytirib



## SAVTI MUNOJOT

Sekin-asta

*A. Berlin qayta ishlagan*



## XALQ KUYI

Mo'tadil

B. Zeydman

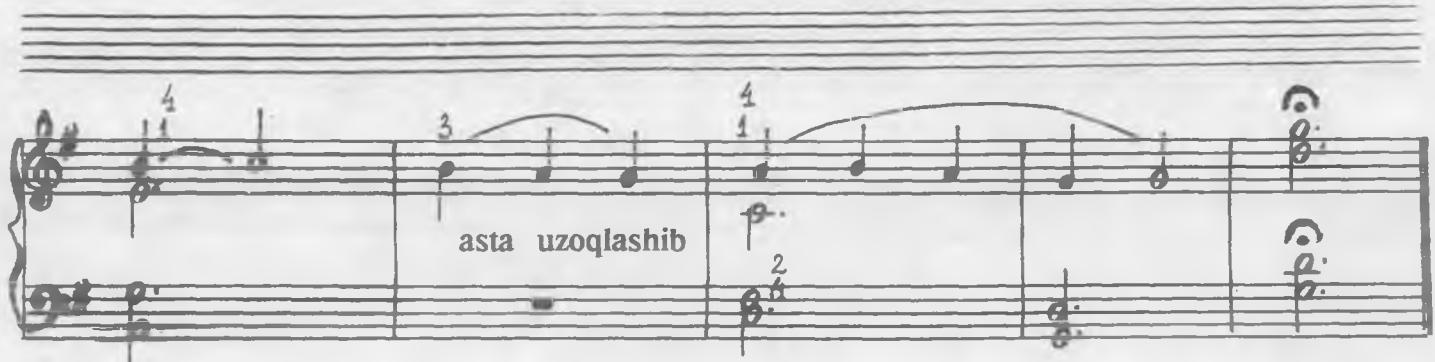
Mo'tadil

B. Zeydman

kuy

osoyshtalik bilan

z.



## YORILTOSH

Sekin

Musical score for piano in three staves. The first staff is labeled "Sekin" and features lyrics "mp kuychan". The second staff is labeled "B. Zeyzman qayta ishlagan". Both staves include fingerings (e.g., 1, 2, 3, 4, 5) and dynamic markings like *p*. The third staff continues the melodic line.

## „TOHIR VA ZUHRA“ DRAMASIDAN ASHULA

X. Azimov

Sekin, g'amgin

kuychan

The image shows a handwritten musical score consisting of six staves of music. The music is written for two voices (soprano and alto) and piano. The vocal parts are in soprano and alto clefs, and the piano part is in bass clef. The score includes lyrics in Russian and Kazakh. The vocal parts have fingerings (1, 2, 3, 4) above the notes, and the piano part has dynamic markings (mf, p, f) and fingerings. The lyrics are as follows:
   
 asta tezlatib va kuchaytirib ...
   
 tuyg'ulanib
   
 asta harakatni kamaytirib va pasaytirib

2 shoshilmay

Musical score for 'shoshilmay' featuring five staves of music. The first staff begins with a melodic line. The second staff includes dynamic markings 'p' and 'f'. The third staff contains lyrics 'asta kuchaytirib ...'. The fourth staff features dynamics 'f' and 'p'. The fifth staff concludes with the word 'asta'.

asta kuchaytirib ...

p asta

uzoqlashib

pp

### CHAMANDA GUL

Sho'x va o'ynoqi

X. Azimov qayta ishlagan

Musical score for 'CHAMANDA GUL' featuring two staves of music. The first staff uses a treble clef and includes fingerings such as 2, 5, 1, 3, 1, 4, 2, 1, 4, 1, 2, and a dynamic 'p'. The second staff continues the musical line with fingerings 2, 1, 3, 1, 4, 2, 1, 4, 1, 2, and 5.

## YOLG'IZ

Shoshilmay, kuychan

X. Azimov qayta ishlagan

astakuchaytrid

asta pasaytirib ... 1 2

uzoqlashib

*pp*

## FABRIKA

Nozik quvnoq

*X. Azimov qayta ishlagan*

The sheet music consists of seven staves of musical notation for piano. The top staff uses a treble clef, and the bottom staff uses a bass clef. Both staves are in common time. Fingerings are indicated above the notes. The first staff begins with a treble note followed by a bass note. The second staff begins with a bass note followed by a treble note. The third staff begins with a treble note followed by a bass note. The fourth staff begins with a bass note followed by a treble note. The fifth staff begins with a treble note followed by a bass note. The sixth staff begins with a bass note followed by a treble note. The seventh staff begins with a treble note followed by a bass note.

# QARINAVO

Tez, bardam

X. Azimov qayta ishlagan.

The musical score consists of two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both staves use a 2/4 time signature. The music includes dynamic markings such as *f*, *p*, and *mf*. Fingerings are indicated above the notes, such as '2' over a note in the first measure and '1 2' over a note in the third measure. The lyrics 'asta kuchaytirib' appear in the middle of the score. The score is divided into measures by vertical bar lines.

A handwritten musical score for a string instrument, likely violin, consisting of six staves of music. The music is written in common time with a key signature of one sharp. Fingerings are indicated above the notes, and dynamics such as *f*, *mf*, and *p* are used. The score includes lyrics in Russian: "asta pasaytirib" and "sekinlashtirib". The music features various弓形 (bowed) and plucked (pizzicato) strokes, with some notes having horizontal stems extending to the right.

3  
f  
4 1 4 2 2 1  
2 1  
2 1  
5  
3 1  
2  
2 4 1 4 5 1 3 2  
1  
5  
4 1 5 1 2 3 1  
3 2 1 3 1 4 1 5 3 1  
4 1  
f  
3 2 1 3 1 4 1 5 4 0 4 0  
sekinlashtirib

# PYESA

Sekin, kuychan

*S. Lyapunov*

The sheet music for PYESA consists of two staves of musical notation. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time. Fingerings are indicated above the notes, such as '2' and '5' on the first note of the first measure. Dynamics include 'mf' (mezzo-forte) and 'p' (piano). Measures are separated by vertical bar lines.

# SARABANDA

Shoshilmay

*L. Gedike*

The sheet music for SARABANDA consists of two staves of musical notation. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time. Fingerings are indicated above the notes, such as '3' and '1 2' on the first note of the first measure. Dynamics include 'p' (pianissimo), 'mf' (mezzo-forte), and 'f' (fortissimo). Measures are separated by vertical bar lines. The word 'kuchaytirib ...' is written in the center of the bass staff.

Musical score for two pieces:

- kuchaytirib**: Measures 1-6. Key signature: F major (one sharp). Dynamics: *p*, *f*, *p*, *#p*, *p*, *#p*. Fingerings: 2, 3, 2, 3, 2, 3.
- pasaytirib.**: Measures 7-12. Key signature: C major. Dynamics: *p*, *mf*.

## BEPOYON RUS DALASI

Sekin, kuychan

*Rus xalq qo'shig'i*

Musical score for 'BEPYOYON RUS DALASI' in 2/4 time:

- 1**: Measures 1-2. Key signature: A major. Dynamics: *mf*, *p*.
- 2**: Measures 3-4. Key signature: A major. Dynamics: *p*.
- 3**: Measures 5-6. Key signature: A major. Dynamics: *p*.
- 4**: Measures 7-8. Key signature: A major. Dynamics: *p*.
- 5**: Measures 9-10. Key signature: A major. Dynamics: *p*.

# 1- INVENSIYA

Mo'tadil

P. Xoliqov

*Nozli*

*mf*

*pasaytirib*

*asta kuchaytirib*

Sheet music for piano, featuring four staves of musical notation. Fingerings are indicated above the notes. The lyrics are:

asta uzoqlashib sekinlashtirib

## 2- INVENSIYA

*Sho'x* *P. Xoliqov*

Fingerings are indicated below the notes in both staves.

1 4 2 1

pasaytrib

trb

kuchay

sis

2 3

p

pp

asta uzoqlashib

## KANON

Sekin, shoshilmay

V. Saparov

*mf*

1

2 5 3

2

1

2

1 2

1 2 3 1 3



## MENUET

Musical score for two pieces: "Mo'tadil" and "I.S. Bax". The score is divided into six systems. The first system, "Mo'tadil", starts with a treble clef, common time, and a key signature of one sharp. It features sixteenth-note patterns and dynamic markings like f, (132), w, and s. The second system begins with a bass clef, common time, and a key signature of one sharp. It contains eighth-note patterns and dynamic markings like (243), w, f, and p. The third system continues with a bass clef, common time, and a key signature of one sharp. It includes sixteenth-note patterns and dynamic markings like (132), p, mf, and >. The fourth system starts with a treble clef, common time, and a key signature of one sharp. It features eighth-note patterns and dynamic markings like d. and p. The fifth system begins with a bass clef, common time, and a key signature of one sharp. It contains sixteenth-note patterns and dynamic markings like p, mf, and >. The sixth system concludes with a treble clef, common time, and a key signature of one sharp. It includes eighth-note patterns and dynamic markings like 1, 2, 3, 4, 5, and 12.

# SARABANDA

Keng, shoshilmay

A. Korelli

*mf* juda kuychan

*p*

*mf* kuchaytirib

*mf* pasaytirib

*p*

1 2 4

# UCHINCHI BO'LIM

## VARIATSIYA

X. Azimov

Asta, kuychan

## Var. II

**Sekin, kuychan**

A handwritten musical score for piano, featuring two staves. The top staff uses treble clef and the bottom staff uses bass clef. The key signature is F major (one sharp). The time signature varies between common time and 2/4. Fingerings are indicated above the notes, and dynamic markings like *f(p)* and *p* are present. The score includes lyrics in Russian and Uzbek. The first section ends with "XOTIMA". The second section begins with "kengaytirib", followed by "p o'ychan shoshilmay". The third section begins with "marta uzoqlashib...", ending with a dynamic *p*.

*XOTIMA*

kengaytirib      *p* o'ychan shoshilmay

marta uzoqlashib...      *p*

# BILAGUZUK

(O'zbek xalq kuyi mavzusiga variatsiya)

Mo'tadil

B. Zeydman

The musical score consists of six staves of music. The first five staves are in common time (indicated by '2') and the last staff is in 6/8 time (indicated by '6'). The key signature changes between staves. The music includes dynamic markings such as *p*, *f*, *mf*, and *p.* Fingerings are indicated above the notes, such as '1 2 1' and '3'. Performance instructions include 'chaqqonroq 1-turlanish' and 'noz bilan'. The score is signed 'B. Zeydman' at the top right.



2- turlanish-tez

3- turlanish-mo'tadil

kengaytirib

*mf* asta kuchaytirib

*p*

susaytirib sekinalashtirib

# OLMANI OTDIM

(O'zbek xalq kuyi mavzusiga variatsiya)

Sho'x, quvnoq

Sheet music for 'Sho'x, quvnoq'. The top staff is in treble clef and the bottom staff is in bass clef. Fingerings are indicated below the notes: 3, 2 3, 2 3, 1 2 5, 5 2 1; 1 2 4 2 4; 2 1. Dynamics include *mp*, *mf*, *p*, and *p*. The lyrics 'asta kengaytirib' are written in the middle of the second staff. Measure numbers 1 through 5 are shown above the notes.

1- turlanish

O'rtacha tezlikda

Sheet music for 'O'rtacha tezlikda'. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is in bass clef. Fingerings are indicated below the notes: 2 3, 1 3, 1 2, 1 3; 5, 4, 3; 1 4, 5, 5, 5, 5, 5; 1 4. Dynamics include *f*, *p*, and *p*. The lyrics 'o'ynoqlab, o'ynoqi' are written in the middle of the first staff, and 'sal kengaytirib' is written in the middle of the third staff. Measure numbers 1 through 5 are shown above the notes.

2- turlanish  
**Sekin-kuychan**

2- turlanish  
Sekin-kuychan

*mf*

*p*

*p*

*pp*

kengaytirib

3- turlanish  
tez, chaqqon

kuchaytirib

4- turlanish  
Sekin, g'amgin

mf Sezgi bilan

pp nozik kuychan

p uzoqlashib ... pp

Xotima  
tez, zavq bilan

f o'ynoqlab, zavq bilan

f imkoniyat boricha tezlatib.

„SEHRLI NAY“ OPERASI MAVZUSIGA VARIATSIYALAR

V. Motsart

Jadal

Var.I

Var.II



### SONATINA—sol-magor 1-qism

L. Beethoven

*Mo'tadil*

1 2 3 4 5  
1 2 3 4 5  
1 2 3 4 5  
1 2 3 4 5

## SONATINA 2- QISM

Sekin, shoshilmay

A. Jilinskiy



3- qism

Sho'x



## SONATINA

Tez, g'ayrat bilan

*I. Gaydn*

A page of musical notation for two voices and piano, featuring six staves of music. The notation includes various dynamics (e.g., *p*, *mf*, *mf*), articulations (e.g., slurs, grace notes), and lyrics in Indonesian. The lyrics include "tamom (fine)", "engil va nozik", and "pasaytirib". The music is divided into measures by vertical bar lines.

tamom (fine)      engil va nozik

pasaytirib

# SONATINA

Shoshilmay

X. Azimov

The sheet music consists of six staves of musical notation for a solo instrument, likely a bowed string instrument. The notation is in common time (indicated by 'C') and includes various dynamics such as *f*, *p*, and *fz*. Fingerings are indicated above the notes, such as '2 3 1' or '1 2'. The music is divided into measures by vertical bar lines. The first staff begins with a dynamic *fz*. The second staff starts with a dynamic *p*. The third staff begins with a dynamic *p*. The fourth staff begins with a dynamic *f*. The fifth staff begins with a dynamic *f*. The sixth staff begins with a dynamic *f*.

A page of musical notation for two pianos, featuring ten staves of music. The notation includes various dynamics such as *f*, *p*, and *pp*, and fingerings like 1, 2, 3, 4, and 5. There are also performance instructions like "sekinlashtirib". The music consists of six measures per staff, with some measures spanning multiple staves. The piano staves are arranged in pairs across the page, with bass staves appearing at the bottom.

*f*<sub>2</sub>  
 sekinlashtirib  
*pp*  
*p*

## SONATINA

## Shoshilmay, kuychan

I. Pleyel

The image shows a page of sheet music for a solo instrument, likely a flute or recorder. The music is arranged in four staves, each consisting of five horizontal lines. The first three staves begin with a treble clef, while the fourth staff begins with a bass clef. The key signature is A major (no sharps or flats). The time signature is common time (indicated by a 'C'). The music includes various dynamic markings such as 'p' (piano), 'f' (forte), and 'mf' (mezzo-forte). Fingerings are indicated above the notes in some measures, showing finger sequences like 5-3-2, 4-2-1, 3-4-3-5, and 5-2-1. Measures 1 through 6 are shown, followed by a repeat sign and measures 7 through 12.

*kuchaytirib* —————

*pasaytirib*



## SONATINA

X. Azimov

O'rtacha tezlikda

*f* 2      2      3  
5 2 1 2 1      5      1 2

*mf* 2      3      2  
5 3 1      5 4 2 1

3      2  
5 4 2 1

3      4  
2 4 2 1

3      4  
5 3 2 1

3      2  
5 3 2 1

3      2  
5 3 2 1

1 3 1 2      asta kuchaytirib      2 1 3 2 1

A musical score consisting of six staves of music. The music is written in common time with a key signature of one sharp. The top staff uses a treble clef, while the other five staves use a bass clef. The music includes dynamic markings such as *f*, *mf*, *p*, and *pp*. Fingerings are indicated by numbers above or below the notes, such as 1, 2, 3, 4, and 5. Several text labels are present: "sur'at" appears twice, "kengaytirib" once, and "keng" once. The music consists of a series of rhythmic patterns, primarily eighth-note and sixteenth-note figures, with occasional grace notes and slurs.





## SONATINA

D. Kabalevskiy

Sho'x

*mf*

*f*

*p* birdaniga

A handwritten musical score consisting of six staves of music for two instruments. The top staff is in treble clef and the bottom staff is in bass clef. The music is written in common time. Fingerings (1, 2, 3, 4, 5) and dynamic markings (mf) are present. Performance instructions like "birdan" and "pasaytirib" are included. Measure numbers 1 through 6 are indicated above the staves.

1 3 2

4

mf

birdan

pasaytirib

# SONATINA

O'rtacha tezlikda

A. Gedike

*O'rtacha tezlikda*

*A. Gedike*

*f*      *p*      *mf*

*sekinlashtirib*

# SONATINA

X. Azimov

Tez, keskin

*f* quvnoq

The musical score consists of six staves of music. The first staff starts with a dynamic *f* and the instruction *quvnoq*. The second staff begins with a dynamic *p*. The third staff starts with a dynamic *p* and contains the lyrics "pasaytirib ...". The fourth staff starts with a dynamic *p* and the lyrics "vazminroq shoshilmay". The fifth staff starts with a dynamic *p* and the lyrics "kengaytirib ...". The sixth staff starts with a dynamic *p* and the lyrics "kuychan". Various performance techniques are indicated throughout the score, including grace notes, slurs, and fingerings (e.g., 1, 2, 3, 4, 5).

*mp* 3

1 4 2 3 2

asta kuchaytirib 4-1 asta 1- sur'at

2

3-4

2 3 1 1 2

1 sal keng 3 p asta tezlatib mp 1 2 3 1

1 3 2 3 4 1 3 2 1

asta kuchaytirib ...

1- sur'at f 3 1 1

A musical score for a piano piece titled "ENGIL SONATINA". The score consists of four staves of music. The lyrics are written in Kazakh and include "pasaytirib ...", "kuchaytirib", and "asta tezlatib". The music includes various dynamics such as *p*, *f*, *ff*, and *hp*.

## ENGIL SONATINA 2- QISM - RONDO

*V. Motsart*

A musical score for the Rondo section of "ENGIL SONATINA" by V. Motsart. The score consists of three staves of music. The dynamics include *f*, *p*, and *ff*. The tempo is marked as "Tez" (fast).

A page of sheet music for piano, featuring six staves of music. The music is written in common time and consists of six measures per staff. The top staff uses a treble clef, while the bottom staff uses a bass clef. Measure 1 starts with a forte dynamic (f) in the treble clef staff, followed by eighth-note patterns. Measure 2 continues with eighth-note patterns in both staves. Measure 3 begins with a dynamic marking *mf*. Measure 4 features a dynamic *p*. Measure 5 contains a dynamic *p* and includes fingerings such as 1 2, 3 2 4, and 2 3 4. Measure 6 concludes with a dynamic *f*.

# TO'RTINCHI BO'LIM

## „TERIMCHILAR QO'SHIG'I“

O'rtacha tezlikda

S. Yudakov

The musical score consists of two staves of music. The top staff is for a treble clef instrument, and the bottom staff is for a bass clef instrument. The music is in common time. The score includes lyrics in Russian and Uzbek. The lyrics are:

O'rtacha tezlikda  
Bardam, quvonch bilan

O'rtacha tezlikda  
Bardam quvonch bilan

Accompanying the music are dynamic markings such as *f*, *f p*, and *f(p)*. There are also various performance instructions like "3", "5", and "1 2 1" placed above the notes.

Musical score for two staves (Treble and Bass) across ten measures:

- Measure 3:** Treble:  $\text{F}^{\text{3}}$ , Bass:  $\text{B}^{\text{1}}$
- Measure 4:** Treble:  $\text{F}^{\text{4}}$ , Bass:  $\text{B}^{\text{2}}$
- Measure 5:** Treble:  $\text{F}^{\text{5}}$ , Bass:  $\text{B}^{\text{3}}$
- Measure 6:** Treble:  $\text{F}^{\text{2}}$ , Bass:  $\text{B}^{\text{4}}$
- Measure 7:** Treble:  $\text{F}^{\text{3}}$ , Bass:  $\text{B}^{\text{5}}$
- Measure 8:** Treble:  $\text{F}^{\text{4}}$ , Bass:  $\text{B}^{\text{6}}$
- Measure 9:** Treble:  $\text{F}^{\text{5}}$ , Bass:  $\text{B}^{\text{7}}$
- Measure 10:** Treble:  $\text{F}^{\text{6}}$ , Bass:  $\text{B}^{\text{8}}$

Dynamics and Measure Numbers:

- f (forte) at the beginning of Measure 3
- f (forte) at the beginning of Measure 4
- p (piano) at the beginning of Measure 5
- p (piano) at the beginning of Measure 6
- p (piano) at the beginning of Measure 7
- f (forte) at the beginning of Measure 8
- f (forte) at the beginning of Measure 9
- f (forte) at the beginning of Measure 10

A handwritten musical score for a piece titled "QARINAVO". The score consists of five staves, each with a different clef (G-clef, F-clef, C-clef, G-clef, and F-clef). The music includes various dynamic markings such as *f*, *mf*, and *p*, and fingerings like 1, 2, 3, 4, and 5. The notation is in common time.

## QARINAVO

*O'zbek xalq ashulasi, X. Azimov qayta ishlagan*

Quvnoq, harakatchan

A handwritten musical score for a piece titled "QARINAVO". The score consists of two staves, each with a different clef (G-clef and F-clef). The music includes dynamic markings like *p*, *pp*, and *mf*, and fingerings like 1, 2, 3, 4, and 5. The notation is in common time.



A handwritten musical score for two voices (Soprano and Alto) and piano. The score consists of six staves. The top two staves are for the piano, with dynamics *mf* and *p*. The bottom four staves are for the voices, with the soprano on the treble clef staff and the alto on the bass clef staff. The vocal parts feature various note heads, stems, and bar lines. The score includes lyrics "kengaytirib" and dynamic markings *pp*. Measure numbers 1, 2, 3, 4, 5, and 6 are indicated above the staves.

mf

p

p

p

kengaytirib *pp*

V kengaytirib *pp*

# ENDI SENDEK

*O'zbek xalq ashulasi*

X. Azimov qayta ishlagan

Mo'tadil, o'ynoqi

The musical score consists of two staves of music. The top staff uses a treble clef and a common time signature, indicated by '2'. The bottom staff uses a bass clef and a common time signature, indicated by '4'. The music is divided into measures by vertical bar lines. Fingerings are indicated above the notes, such as '1', '2', '3', '4', and '5'. Dynamics are also present, including 'f' (forte) and 'mf' (mezzo-forte). The score is written on five-line staff paper.

A page of musical notation for two voices and piano, featuring six staves of music with various dynamics and markings.

The notation includes:

- Top Staff:** Treble clef, 2 measures. The first measure starts with a half note followed by eighth notes. The second measure starts with a quarter note followed by eighth notes. Measure 2 ends with a fermata and a repeat sign.
- Second Staff:** Bass clef, 2 measures. The first measure consists of eighth notes. The second measure consists of eighth notes. Measure 2 ends with a fermata and a repeat sign.
- Third Staff:** Bass clef, 2 measures. The first measure consists of eighth notes. The second measure consists of eighth notes. Measure 2 ends with a fermata and a repeat sign.
- Fourth Staff:** Treble clef, 4 measures. The first measure starts with a quarter note followed by eighth notes. The second measure starts with a quarter note followed by eighth notes. The third measure starts with a quarter note followed by eighth notes. The fourth measure starts with a quarter note followed by eighth notes. Measures 3 and 4 end with fermatas.
- Fifth Staff:** Bass clef, 5 measures. The first measure starts with a quarter note followed by eighth notes. The second measure starts with a quarter note followed by eighth notes. The third measure starts with a quarter note followed by eighth notes. The fourth measure starts with a quarter note followed by eighth notes. The fifth measure starts with a quarter note followed by eighth notes. Measures 4 and 5 end with fermatas.
- Sixth Staff:** Treble clef, 5 measures. The first measure starts with a quarter note followed by eighth notes. The second measure starts with a quarter note followed by eighth notes. The third measure starts with a quarter note followed by eighth notes. The fourth measure starts with a quarter note followed by eighth notes. The fifth measure starts with a quarter note followed by eighth notes. Measures 4 and 5 end with fermatas.

Dynamics and markings include:

- Dynamic markings:** *f*, *p*, *mf*.
- Performance instructions:** *ovoz*.
- Handwritten markings:** Numbered counts (1, 2, 3, 4) under certain notes, a fermata over a note in the fourth staff, and a repeat sign over a note in the fifth staff.

3  
 shoshilmay  
 shoshilmay  
 uzoqlashib ...  
 pp  
 uzoqlashib ...  
 p pp  
 3

### ANDANTE

Sekin, shoshilmay

F. Shubert

pp  
 pp  
 pp

A handwritten musical score for two staves, likely for piano or organ. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by 'C'). The key signature changes from one sharp to one flat between measures 1 and 2.

**Measure 1:** Treble staff: D, E, F, G, A, B, C. Bass staff: Rest, Rest.

**Measure 2:** Treble staff: Rest, Rest. Bass staff: D, E, F, G, A, B, C. Dynamics:  $p$ ,  $f$ ,  $f$ .

**Measure 3:** Treble staff: Rest, Rest. Bass staff: D, E, F, G, A, B, C. Dynamics:  $p$ .

**Measure 4:** Treble staff: D, E, F, G, A, B, C. Bass staff: D, E, F, G, A, B, C. Dynamics:  $p$ .

**Measure 5:** Treble staff: D, E, F, G, A, B, C. Bass staff: D, E, F, G, A, B, C. Dynamics:  $p$ .

**Measure 6:** Treble staff: D, E, F, G, A, B, C. Bass staff: D, E, F, G, A, B, C. Dynamics:  $p$ .

# UL PARIVASH

Ildam, tantanavor

*O'zbek xalq ashulasi*  
X. Azimov qayta ishlagan

The musical score consists of two staves of music for a string instrument, likely a bowed instrument like a violin or cello. The top staff uses a treble clef and the bottom staff uses a bass clef. The music is written in common time. Various dynamics are indicated throughout the piece, including *f p*, *mf*, and *f*. Fingerings are marked with numbers above or below the notes, such as 1, 2, 3, 4, and 5. The piece includes several melodic lines with grace notes and slurs. In the middle section, there are two endings labeled "hayajonlanib". The first ending starts with a dynamic of *f* and a tempo of  $\frac{3}{8}$  time. The second ending starts with a dynamic of *f* and a tempo of  $\frac{1}{8}$  time.

A handwritten musical score for two voices (Soprano and Bass) and piano. The score consists of eight staves of music, divided into two systems by a vertical bar line. The first system spans measures 3 to 17, and the second system spans measures 18 to 23. The vocal parts are written in soprano and bass clef, respectively, on five-line staves. The piano part is written on a single five-line staff at the bottom. Measure 3 starts with eighth-note patterns in the voices and eighth-note chords in the piano. Measures 4-5 show more complex rhythms, including sixteenth notes and grace notes. Measure 6 begins a melodic line in the soprano. Measures 7-8 continue this line, with the bass providing harmonic support. Measures 9-10 feature eighth-note chords in the piano and eighth-note patterns in the voices. Measures 11-12 show eighth-note patterns continuing from measure 10. Measures 13-14 introduce eighth-note chords again. Measures 15-16 show eighth-note patterns continuing. Measure 17 concludes with eighth-note chords. The second system begins with measure 18, marked with a dynamic of  $p$ . The soprano has a melodic line with eighth-note patterns, and the bass provides harmonic support. Measure 19 shows eighth-note chords. Measure 20 begins a melodic line in the soprano. Measures 21-22 continue this line, with the bass providing harmonic support. Measure 23 concludes with eighth-note chords.

# EY QUYOSH

T. Jalilov

Sekin, ta'sirli

*"Tohir va Zuhra"* dramasidan

X. Azimov qayta ishlagan

The musical score consists of three staves of music. The top staff is for a vocal part, indicated by the lyrics "Sekin, ta'sirli" and "Tohir va Zuhra" drama's side". The middle staff is for another vocal part, indicated by the lyrics "sekin-chuqur qayg'u bilan". The bottom staff is for a vocal part, indicated by the lyrics "p ovoz". The music includes various dynamics such as *p*, *pp*, *mf*, and *mf*. The notation uses traditional musical symbols like quarter and eighth notes, with some unique rhythmic patterns. The score is set against a background of vertical bar lines and rests.

Musical score for a string quartet (two violins, viola, cello) on six staves. The score includes dynamic markings such as **f**, **mf**, **p**, **pp**, and **p<sup>2</sup>**. Fingerings are indicated above the notes, such as **1**, **2**, **3**, **4**, **5**, and **124**. The vocal parts include lyrics: "ancha so'nib" and "ancha so'nib". The score consists of six staves of music, with the vocal parts appearing on the bottom two staves.

**Dynamic markings:** **f**, **mf**, **p**, **pp**, **p<sup>2</sup>**, **p**, **pp**, **pp**, **pp**.

**Fingerings:** 1, 2, 3, 4, 5, 124.

**Vocal lyrics:** **ancha so'nib**, **ancha so'nib**.

# YALLAMA-YORIM

Sho'x, harakatchan

*O'zbek xalq ashulasi*  
X. Azimov qayta ishlagan

The musical score consists of six staves of music. The top staff is for flute, the second for oboe, the third for bassoon, the fourth for strings, and the bottom two for drums. The score is in common time. Dynamic markings include 'f' (fortissimo) and 'mf' (mezzo-forte). The title 'YALLAMA-YORIM' is centered at the top, and the subtitle 'Sho'x, harakatchan' appears twice within the score area.

astə sekinlashtirib

pp

astə sekinlashtirib

pp keng ...

## QIZLAR XORI

(„Evgeniy Onegin“ operasidan)

(6- kvartetdan)

P. Chaykovskiy

O’rtacha, harakatchan

p

Musical score for piano, three staves:

- Staff 1 (Treble Clef):** Measures 1-10. Includes slurs and dynamic markings: *f*, *p*, *f*, *p*.
- Staff 2 (Bass Clef):** Measures 1-10. Includes slurs and dynamic markings: *f*, *p*, *f*, *p*.
- Staff 3 (Bass Clef):** Measures 1-10. Includes slurs and dynamic markings: *mf*, *f*, *f*, *f*.

Musical score for 'TANOVOR' featuring four staves of music. The lyrics are written in O'zbek:

asta sekinlashtirib  
asta sekinlashtirib

## TANOVOR

*O'zbek xalq ashulasi*  
*X. Azimov qayta ishlagan.*

Sekin, g'amgin

Musical score for 'TANOVOR' featuring three staves of music. The lyrics are written in O'zbek:

5 Sekin, g'amgin  
p kuychan, ma'noli

A page of musical notation for two staves, treble and bass, featuring six measures of music. The notation includes various note heads, stems, and beams, with fingerings (1-5) and dynamics (p, f). Measures 1-3 show complex patterns with grace notes and slurs. Measure 4 begins with a dynamic 'p' and features a sustained note. Measure 5 shows a rhythmic pattern with eighth and sixteenth notes. Measure 6 concludes with a final dynamic and a sustained note.

asta kuchaytirib

asta kuchaytirib

nyg'ulanib

vazmin, tuyg'ulamib

pasaytirib

pasaytirib

ohista bemalol, so'nib

ohista bemalol, so'nib

## „MAYSARANING ISHI“

S. Yudakov

X. Azimov moslashtirgan

Mo'tadil

mf

5

A handwritten musical score for piano, consisting of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music is written in common time. The score includes various dynamics such as *mf*, *f*, and *p*. There are also grace notes and slurs. The notation is somewhat abstract, with some numbers (1, 2, 3, 4, 5) placed above or below specific notes.

A handwritten musical score for piano, consisting of five staves. The staves are arranged vertically, with the top staff being the treble clef staff and the bottom staff being the bass clef staff. The music is written in common time. The score includes various musical markings such as dynamics (e.g., *f*, *p*, *mf*), fingerings (e.g., 1, 2, 3, 4, 5), and performance instructions (e.g., *bemol*). The handwriting is clear and legible.

1 2 3 4

5

*mf*

*p*

*bemol*

*bemol*

Musical score for **SYUITADAN** 2- QISM, featuring four staves of music. The first staff uses treble and bass clefs, with dynamics *mf* and *p*. The second staff uses a treble clef and a bass clef, with dynamics *p*. The third staff uses a treble clef and a bass clef, with dynamics *p*. The fourth staff uses a bass clef, with dynamics *p* and the text "shoshilmay".

## SYUITADAN 2- QISM

G. Qodirov

**Shoshilmay** by G. Qodirov. The score consists of three staves. The first staff uses a treble clef and a bass clef, with dynamics *mp* and *mf*. The second staff uses a treble clef and a bass clef, with dynamics *p* and *p*. The third staff uses a bass clef, with dynamics *p*.

Musical score for a string quartet (two violins, viola, cello) on five staves. The score includes dynamic markings such as *p*, *mf*, *mp*, and *pp*. The lyrics are written in Russian:

- Staff 1: *asta pasayirib ...*
- Staff 2: *asta uzoqlashib ...*
- Staff 3: *asta uzoqlashib, sekinlashtirib*

# QORAQALPOQ XALQ QO'SHIG'I

X. Azimov qayta ishlagan

Tez va quvnoq



Tez va quvnoq



A handwritten musical score for piano, consisting of five staves. The music is written in common time. The first staff (treble clef) starts with a forte dynamic and includes measure numbers 1 through 5. The second staff (bass clef) begins with a half note. The third staff (treble clef) has measure numbers 1 through 5. The fourth staff (bass clef) features a dynamic marking 'f' (forte). The fifth staff (treble clef) concludes with a dynamic marking 'pp' (pianissimo).







# BESHINCHI BO‘LIM

## GAMMALAR, AKKORDLAR VA ARPEDJIO JADVALI

## DO MAJOR

LYA MINOR

**ETA MINOR**  
**Garmonik gamma**

#### Melodik gamma

The image shows two staves of musical notation for a guitar or banjo. The top staff uses a treble clef and has a vocal line with lyrics. Fingerings are indicated above the notes. The bottom staff uses a bass clef and provides a harmonic or rhythmic foundation. Both staves include a key signature of one sharp (F#) and a time signature of common time (indicated by a 'C'). The music consists of two measures of music followed by a repeat sign and a section labeled 'vah k.'.

SOL MAJOR

M. MINORE

## MI MINOR

Garmonik gamma

A musical score for guitar. The top staff shows a melodic line with various note heads and stems, accompanied by a series of numbers above the notes (1, 2, 3, 1, 2, 3, 4, 1, 2, 3, 1, 2, 3, 1, 2, 3, 2, 1, 4, 3, 2, 1, 3, 2, 1) which likely represent fingerings. The bottom staff shows a bass line with note heads and stems, also accompanied by a series of numbers below the notes (4, 3, 2, 1, 3, 2, 1, 4, 3, 2, 1, 2, 3, 1, 2, 3, 4, 1, 2, 3, 1, 2, 3, 4, 5) which likely represent fingerings. The music is in common time and uses a treble clef.

### Melodik gamma

A musical score for guitar. The top staff shows a scale pattern starting at the 5th fret of the 6th string. Fingerings are indicated above the notes: 1, 2, 3, 5, 1, 2, 4, 5, 2, 4, 5, 1, 2, 3, 2, 1, 2, 4, 5, 1, 2, 4, 5, 1, 2, 3, 1, 2, 3, 2, 1. The bottom staff shows a continuation of the scale, with fingerings: 5, 4, 2, 1, 4, 2, 1, 2, 4, 1, 2, 4, 5. A bracket labeled 'v.a h.k.' spans the notes from the 5th fret of the 6th string to the 5th fret of the 5th string.

RE MAJOR

Musical notation for RE MAJOR. The first staff shows a continuous sequence of notes with fingerings: 1-3-1, 4-1, 3-1, 5, 1-3-1-4, 1-3-1, 5, 1-3-1, 5, 3-2-1, 5. The second staff continues with 1-2-3-5-1, 2-4-5-1, 2-4, 5, 1-2-3-2, 1-5, 3-2-3, 1-2-3-5-1, 2-3-5, 1-2-3-2-1, 3-2-1. A 'vah.k.' instruction is present.

SI MINOR

Garmonik gamma

Musical notation for SI MINOR Garmonik gamma. The first staff shows a sequence of notes with fingerings: 1-2-3-1-2-3-4, 1-2-3-1-2-3-4, 1-2-3-1-2-3-4, 1-2-3-1-2-3-4, 1-2-3-1-2-3-4. The second staff continues with 1-2-3-1-2-3-4, 1-2-3-1-2-3-4, 1-2-3-1-2-3-4, 1-2-3-1-2-3-4, 1-2-3-1-2-3-4, 1-2-3-1-2-3-4, 1-2-3-1-2-3-4. A 'vah.k.' instruction is present.

LYA MAJOR

Musical notation for LYA MAJOR. The first staff shows a sequence of notes with fingerings: 1-3-1, 4, 3-1, 5, 1-3-1-4, 1-3-1-4, 1-3-1-4, 1-3-1-4, 1-3-1-4. The second staff continues with 1-3-1-4, 1-3-1-4, 1-3-1-4, 1-3-1-4, 1-3-1-4, 1-3-1-4, 1-3-1-4. A 'vah.k.' instruction is present.

FA-DIYEZ MINOR

Garmonik gamma

Musical notation for FA-DIYEZ MINOR Garmonik gamma. The first staff shows a sequence of notes with fingerings: 2-3-1-2-3-1-2-3-4, 1-2-3-1-2-3-4, 1-2-3-1-2-3-4, 1-2-3-1-2-3-4, 1-2-3-1-2-3-4, 1-2-3-1-2-3-4, 1-2-3-1-2-3-4. The second staff continues with 2-3-1-2-3-1-2-3-4, 1-2-3-1-2-3-4, 1-2-3-1-2-3-4, 1-2-3-1-2-3-4, 1-2-3-1-2-3-4, 1-2-3-1-2-3-4, 1-2-3-1-2-3-4. A 'vah.k.' instruction is present.

MI MAJOR

DO-DIYEZ MINOR

### **Garmonik gamma**

SI MAJOR

SOL-DIYEZ MINOR

### **Garmonik gamma**

The image shows two staves of musical notation. The top staff is labeled "Garmonik gamma" and the bottom staff is labeled "Melodik gamma". Both staves are in G major (one sharp) and common time (indicated by 'C'). The notation consists of vertical stems with numbers indicating fingerings. The "Garmonik gamma" staff includes a dynamic marking 'f' and a tempo marking 'vah.k.'. The "Melodik gamma" staff includes a tempo marking 'p'. The notes are primarily quarter notes, with some eighth and sixteenth note patterns.

FA-DIYEZ MAJOR

The image shows two staves of musical notation for a string instrument, likely violin or cello. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a key signature of one sharp (F#). The music consists of sixteenth-note patterns. Fingerings are indicated above the notes: the first staff has '1 2' over a note, '4' over a note, '1 2' over a note, '1 3' over a note, '1 3' over a note, '1' over a note, '3 1' over a note, '4' over a note, and '1 3' over a note. The second staff has '5' over a note, '1 2' over a note, '5' over a note, '1 2' over a note, '5' over a note, '1 2' over a note, '5' over a note, '1' over a note, '3 2' over a note, '3 5' over a note, '3 2' over a note, '5' over a note, '1 3' over a note, '2 1' over a note, '3 1' over a note, and '2 3' over a note. A dynamic marking 'vahk' is placed between the two staves. The music concludes with a final note on the second staff.

**RE-DIYEZ MINOR  
Garmonik gamma**

A musical score for a harmonica in G major. The title "Garmónik gamma" is at the top. The score consists of two staves of music with various fingerings indicated below the notes.

### Melodik gamma

## **RE-BEMOL MAJOR**

A musical score for guitar in common time, treble clef, and A major (indicated by a sharp sign). The score consists of two staves. The first staff shows a sequence of notes with fingerings: 2, 3, 5, 1, 2, 4, 5, 1, 2, 3, 2, 3, 1, 2, 3, 5, 1, 2, 3, 5. The second staff continues this sequence with fingerings: 2, 1, 2, 4, 1, 2, 3, 2, 1, 4, 2, 1, 2, 4, 1, 2, 3, 2. An instruction 'vah.k.' is placed between the two staves. The staff lines are numbered 1 through 5 from top to bottom.

## SI-BEMOL MINOR

## Garmonik gamma

## Melodik gamma

**LYA- BEMOL MAJOR**

Sheet music for Lyra-Bemol Major. The key signature is one flat (B-flat). The music consists of two staves. The first staff starts with a whole note followed by a series of eighth notes. The second staff begins with a half note.

**FA MINOR**

**Garmonik gamma**

Sheet music for Fa Minor Garmonik gamma. The key signature is one flat (B-flat). The music consists of two staves. The first staff starts with a half note followed by a series of eighth notes. The second staff begins with a half note.

**Melodik gamma**

Sheet music for Fa Minor Melodik gamma. The key signature is one flat (B-flat). The music consists of two staves. The first staff starts with a half note followed by a series of eighth notes. The second staff begins with a half note.

**MI-BEMOL MAJOR**

Sheet music for Mi-Bemol Major. The key signature is one flat (B-flat). The music consists of two staves. The first staff starts with a half note followed by a series of eighth notes. The second staff begins with a half note.

**DO MINOR**

**Garmonik gamma**

Sheet music for Do Minor Garmonik gamma. The key signature is one flat (B-flat). The music consists of two staves. The first staff starts with a half note followed by a series of eighth notes. The second staff begins with a half note.

**Melodik gamma**

Sheet music for Do Minor Melodik gamma. The key signature is one flat (B-flat). The music consists of two staves. The first staff starts with a half note followed by a series of eighth notes. The second staff begins with a half note.

Sheet music for Do Minor Melodik gamma. The key signature is one flat (B-flat). The music consists of two staves. The first staff starts with a half note followed by a series of eighth notes. The second staff begins with a half note.

SI-BEMOL MAJOR

Sheet music for Si-Bemol Major. The first two staves show a melodic line with fingerings (e.g., 1, 3, 1; 4, 1, 3, 1) and a dynamic marking "vahk." The third staff shows a harmonic progression.

SOL MINOR

Garmonik gamma

Sheet music for Sol Minor Garmonik gamma. It consists of two staves showing a melodic line with fingerings and a dynamic marking "vahk."

Melodik gamma

Sheet music for Sol Minor Melodik gamma. It consists of two staves showing a melodic line with fingerings and a dynamic marking "vahk."

FA MAJOR

Sheet music for Fa Major. It consists of two staves showing a melodic line with fingerings and a dynamic marking "vahk."

RE MINOR

Garmonik gamma

Sheet music for Re Minor Garmonik gamma. It consists of two staves showing a melodic line with fingerings and a dynamic marking "vahk."

Melodik gamma

Sheet music for Re Minor Melodik gamma. It consists of two staves showing a melodic line with fingerings and a dynamic marking "vahk."

Sheet music for Re Minor harmonic progression. It consists of two staves showing a melodic line with fingerings and a dynamic marking "vahk."

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XOLMIRZA AZIMOV

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