Komil Zoirov

Umumiy FORTEPIANO

M25

O'ZBEKISTON RESPUBLIKASI OLIY VA O'RTA MAXSUS
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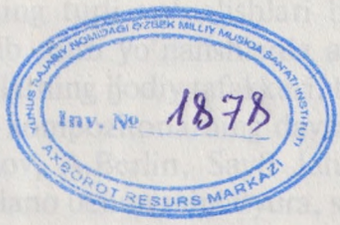
KOMIL ZOIROV

UMUMIY FORTEPIANO

Maxsus musiqa akademik litseylari, madaniyat va san'at kollejlari uchun o'quv qo'llanma



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O'zbekiston Respublikasi Madaniyat ishlari vazirligining madaniyat va san'at sohasi bo'yicha o'quv uslubiy kengashi nashrga tavsiya etgan.

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«Musiqa» nashriyoti, 2004

MUALLIFDAN

Fortepiano musiqasi 3 asrlik tarixga egadir. O'tgan davr ichida Yevropa musiqa san'atida faqatgina fortepiano cholg'u ijrosiga xos bo'lgan qator janrlar yuzaga keldi. Ularning har birining o'z shakli, mazmuni, dramaturgiyasi va, albatta, badiiy g'oyasi mavjuddir. Oddiy fortepiano p'yesalaridan toki yirik konsertlargacha yaratilib, tarix sahifalariga muhrlangan. O'zbek fortepiano musiqasi esa chorakkam bir asrlik davrni o'z ichiga oladi. Lekin u juda qisqa davr ichida fantastik rivoj jarayonini boshidan kechirdi va Yevropaning zabardast monumental fortepiano asarlariga mos keladigan yetuk o'zbekona namunalar yaratishga muvaffaq bo'lindi.

Bunday natijalarga erishilishining asosiy sabablaridan biri, - deb yozadi musiqashunos olima N.S. Yanov-Yanovskaya,- ... o'zbek kompozitorlari tomonidan ilk davrdayoq to'g'ri yo'l tanlandi, ya'ni Yevropa musiqasidagi fortepiano janrining an'analarini shaxsiy masalalarga itoat ettirib, milliy xarakterdagi obrazlar bilan to'ldirib, yangi milliy mazmun sharoitida qayta fikrlab hamda idroklab keng qo'llandi.*

O'zbek fortepiano musiqasi o'zining ilk qadamlarini 1920-1930-yillarda boshlagan. Uning rivojiga o'quv dargohlarining tashkil etilishi ham katta ta'sir ko'rsatgan. Shu davrlarda respublikada maxsus musiqiy ta'lim tizimi joriy qilinib, Xalq konservatoriyasi, boshlang'ich musiqa maktablari, keyinchalik o'rta va oliy musiqa dargohlari yuzaga keldi. Ushbu janrga ilk bor murojaat etib arzigulik ijod qilgan kompozitorlar qatoriga V.Uspenskiy, B.Nadejdin, Abdullayevlar bor. Ular avvaliga milliy xalq kuy va qo'shiqlarini qayta ishlab, kichik va yirik hajmdagi asarlar yaratishga muvaffaq bo'ldilar. Bu asarlar o'quv jarayonida ijrochilik dasturi sifatida qo'llangan edi. Fortepiano cholg'usi uchun yaratilayotgan asarlar tobora rivojlanib, umumbashariy ijodiyotning turli yo'nalishlari bilan boyib bordi. Buni biz kompozitorlik uslublarini rivojlantirib, turli yo'nalishlarda asarlar ijod etayotgan o'zbek kompozitorlari misolida ko'ramiz. Ularning ijodiy tafakkuri, talqini va texnikasi o'ziga xos rivoj topdi. 1950-1970-yillarga kelib kompozitorlarning davrasi nisbatan kengaydi.

M.Ashrafiy, I.Akbarov, X.Izomov, A.Berlin, Sayfi Jalil, S.Varelas kabi ijodkorlar rang-barang p'yesalar qatorida fortepiano uchun miniatyura, syuita, variatsiya turkumlarini yaratdilar. Yevropa musiqasiga xos bo'lgan janrlar o'zbek kompozitorlarining tafakkuri orqali o'zgacha g'oyalar bilan sug'orilib, o'zbekona milliy ohanglar zaminiga yangicha shakl-shamoyil kasb eta boshlaydi. Ayniqsa, o'zbek musiqa merosidagi lado-tonallik xarakterli murakkabligi bilan sug'orilardi. Georgiy Mushel va Boris Giyenkolarning ijodida o'ziga xos, betakror, yorqinligi va kolorini bilan ajralib turuvchi konsert musiqasining yirik shakllari o'z badiiy hamda ishonchli talqinini topdi. O'zbek fortepiano san'atining zabardast ustozi Georgiy Mishel Markaziy Osiyo kompozitorlari orasida birinchilar qatorida o'zining mazmuni bilan juda ham ulkan bo'lgan "24-preludiya va fugalar" turkumini yaratdi. "Uning

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* "Фортепианная музыка" В.С.Яновская "История Узбекской советской музыки" т.II г.Т.1973,с 329.

turkumi, – deb yozadi A.Vohidov, - shubhasiz Bax an'analari bilan birga rus klassik va sovet musiqasi an'analarini davom ettiradi..."*

Hozirgi zamonaviy jarayonda fortepiano ijodiyotini turli ko'rik-tanlovlar va festivallar bilan qiziqtiruvchi omillar ko'payib, yangidan-yangi, o'ziga xos va yorqin musiqachi-ijrochilar ko'paymoqda. Xususan, D.Saydaminova, N.Zokirov, R.Abdullayev, A.Nabiyev, D.Omonullayeva, M.Otajonov, N.G'iyosovlar erkin, original shakllarga murojaat etib, o'zlarining syuita tipidagi polifonik p'yesalarini yaratdilar. Ular yaratgan asarlarning musiqiy tafakkuri uslubiga zamonaviy kompozitorlik san'atining ohang tizimi va statistik uslublari keng kirib keldi. Natijada asarlarning obraz tizimlari hamda statistika jihatlari o'zgardi. Shu bilan birga muallifiar milliy o'ziga xoslikni va xarakterli obrazlarni saqlab qolishga harakat qiladilar. Zero ular musiqiy merosning boy milliy ohanglariga tez-tez murojaat etadilar. Fortepiano musiqasi o'zining barcha shakli, xilma-xilligi doirasida, turli avlod kompozitorlarining jiddiy qiziqish va izlanish jabhasiga aylandi. Bu ta'lim tizimi qayta tuzilayotgan davrida va Kadrlar tayyorlash Milliy dasturi amalga oshirilayotgan bir paytda o'ta muhim masalaga aylandi.

Zotan, maxsus ixtisoslashgan litsey va kollejlarni tashkil etish, zarur bilimlarni idroklovchi, umumjahon madaniyati yutuqlarida erkin yo'l topuvchi, ayni vaqtning o'zida milliy musiqa an'analari bilan teran bog'langan milliy kompozitorlik maktablarining badiiy tajribasiga ega bo'lgan o'quvchilar tayyorlash g'oyat muhimdir.

Mazkur o'quv qo'llanma O'zbekiston kompozitorlarining turli asarlarini o'z ichiga oladi. Unga badiiy ijod jihatidan eng qimmatli asarlar tanlab olindi. Qo'llanmaga turli prelyudiya, tokkata, poema, noktyurn, fantaziya, so'zsiz qo'shiq va boshqa fortepiano janrlari kiritilgan. Nashrning asosiy maqsadi maxsus musiqiy akademik litsey va kollejlar o'quvchilariga o'z repertuarlarini O'zbekiston kompozitorlarining asarlari bilan to'ldirish va tanlashda yordam berishdir. Shu bilan birga o'quv jarayoni, konsertlar va tanlovlarda ijro etish uchun repertuar saralashda ko'makdosh bo'lish ham ko'zda tutiladi.

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* [illegible] "Стилистические особенности прелюдий и фиг Г.Мишеля". Т., 1982, с. 3.

KOMPOZITORLAR HAQIDA QISQACHA MA'LUMOT. ASARLARGA SHARH

Viktor Uspenskiyning ikkita p'yesasi, ya'ni "Novella" va "Suv ostida qo'shiq"("Pesnya pod vodoy") lirik miniatyuralari ruhan o'zbek xalq-qo'shiqchilik ijodiyoti uslubiga yaqindir.

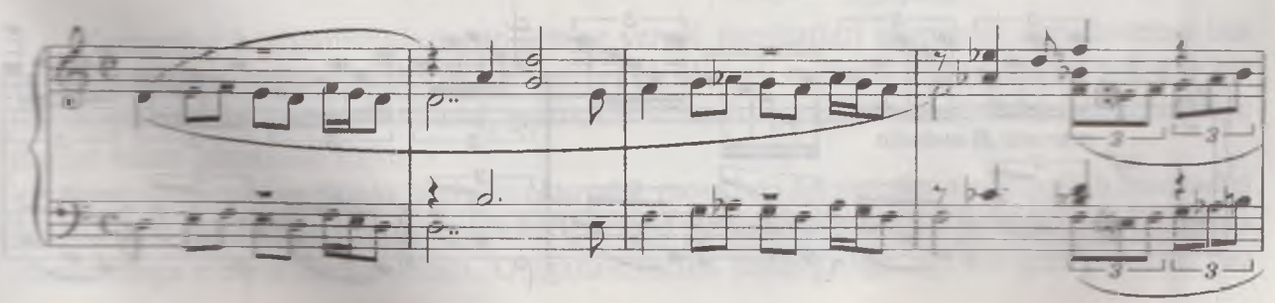
V.Uspenskiy (1879-1949) fortepiano uchun unumli ijod qilgan kompozitorlardan biridir. Atoqli etnograf, zabardast kompozitor va pedagog, o'zining butun ongli hayotini O'zbekistonning musiqa madaniyati rivojiga bag'ishladi. O'zbekistondagi musiqiy ta'limning boshida turdi. U 1918-yilda tashkil etilgan Turkiston xalq konservatoriyasining tashkilotchilaridan biri edi. Uning bu jonkuyarligi 1936-yili Toshkent konservatoriyasining tashkil etilishida ham o'z samarasini ko'rsatdi. 1939-yili Toshkent konservatoriyasi qoshida tashkil etilgan maxsus musiqa maktabiga hozir V.Uspenskiy nomidagi Respublika maxsus akademik litseyi nomi berildi.

Xalq og'zaki musiqiy ijodiyotini abadiylashtirishda – o'zbek va turkman xalqlarining musiqiy meroslarini nota yozuvlarini amalga oshirishda V.Uspenskiyning xizmatlari buyukdir. Uning tomonidan mumtoz musiqa merosimizning asosi bo'lgan "Shashmaqom" notaga olingan hamda o'zbek mumtoz ashulalarining o'ziga xos xususiyatlari va tarkibi tahlil etilgan.

Uning milliy musiqiy merosga nisbatan ehtiyotkorona munosabati bir ovozli o'zbek xalq musiqiy namunalarini garmoniyalashda va orkestr ovozlariga bo'lishdagi katta mas'uliyatni tushunishida namoyon bo'ladi. V.Uspenskiy bu masalaga doimo ijodiy munosabatda bo'lar edi. U xalq musiqasining asl holatini saqlab qolish uchun qayg'urar edi. O'zining asarlarida milliy musiqaga xos bo'lgan turli jihatlarni saqlab qolishga katta e'tibor berardi.

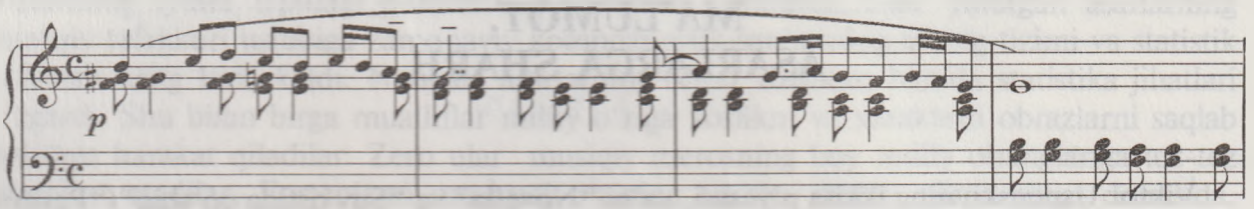
Ushbu to'plamga kiritilgan fortepiano uchun yaratgan **"Novella" p'yesasi** (1947) ham ana shunday asarlardan biri bo'lib, hayotining oxirgi yillarda, ijodiy kamolotga erishgan paytida yaratilgan. P'yesaning asosiy mavzusi o'zbek xalq kuylariga yaqin ohanglarda tuzilgan. Undan aynan o'zbekona mung hamda ohang taralib turadi. Ijroda ham sozanda shunga e'tibor berishi tavsiya etiladi. Chunki jumla muqim ohangning takroriy-qaytariqlariga binoan tuzilgan. Unda ikki ulkan maktabning an'analari, ya'ni Yevropa maktabining usullari bilan mumtoz milliy fo'lklor elementlari mutanosiblashtirilgan.

1-Misol. Novella 1-4 taktlar (mavzusi):



Kompozitor qiyoslash usulini mohirona qo'llab, bir tonallikdan ikkinchi tonallikka go'zal o'tishlar qilib, mavzuga turli xarakterlarni in'om etadi. Ya'ni, g'amgin-qayg'uli kayfiyatdan toki ochiq-ravshan ko'tarinki holatgacha. Agar p'yesaning boshlanish qismlarida mavzu dramatik xarakterga ega bo'lsa, 8-taktdan boshlab, ravshan, nozik lirik tus oladi.

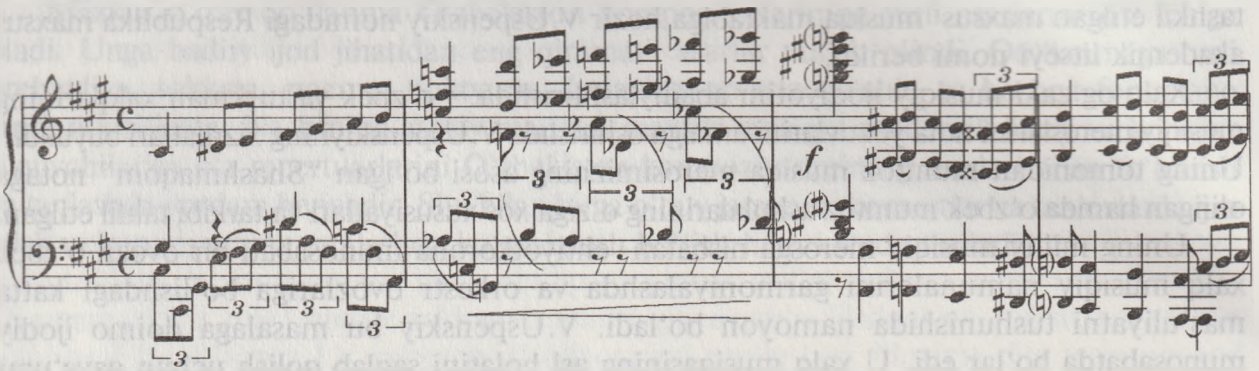
2-Misol. 8-12 taktlar:



Imitatsiya uslubida o'rta va yuqori ovozlarda o'ziga xos dialog, ya'ni o'zaro suhbat tuzilgan. Yuqori registrdagi sakkiztaliklarning hayajonli, keskin oktavali uchishlari hamda basdagi pastga yuruvchi oktavalarning harakatlari kulminatsiyon nuqtaga kamaytirilgan sentakkorga olib keladi (27-takt).

Bu o'z o'rnida ikkinchi funksiyani, ayni holda passajlar orqali p'yesaning ikkinchi bo'limiga (31-takt) o'tish vazifasini o'taydi.

3-Misol. 27-31 taktlar:



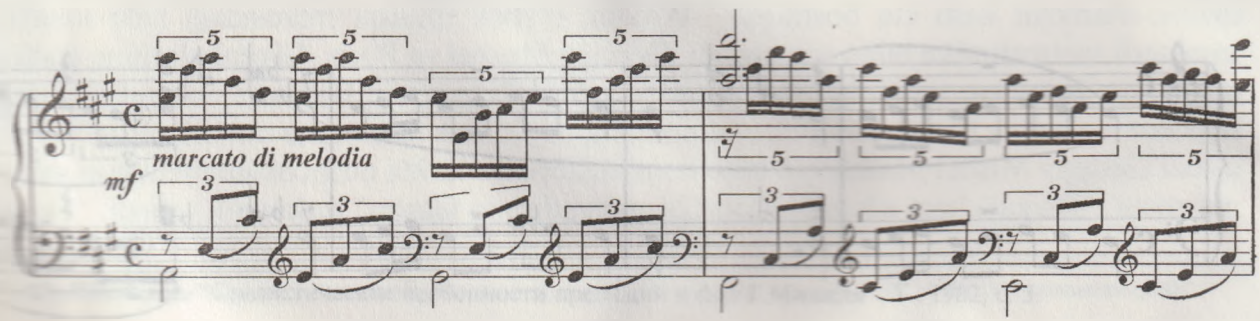
Asarning o'rta qismida xarakter o'zgaradi. Bu fakturaning bayoni hisobiga amalga oshiriladi. *Lya major*dagi poliritmik uslub, yuqori ovoz harakatidagi kvintolar va pastki umumiy sadoga egiluvchanlik bilan birga yengillik baxsh etadi. Shunday bo'lsa-da, ijrochiga ayrim noqulayliklarni tug'diradi.

Yuqori registrdagi ovozlarning rang-barang to'lqinlanib sado berishi o'n oltitaliklarning jimjimador harakatlariga ko'tarinkilik in'om etadi.

Mazkur epizodni ijro etish uchun quyidagi uch rejani tinglash maqsadga muvofiqdir:

1. Birinchi to'rt taktda va undan keyin, *lya major*ga pastga harakat bo'yicha yarimtalik notalardan iborat baslar harakati.

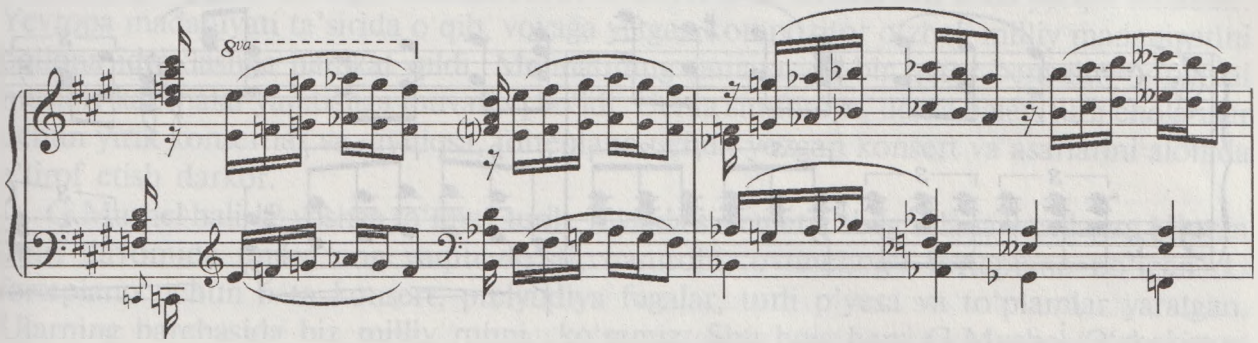
4-Misol:



2. Har ikkala qo'l harakatidan sakkiztalik hamda o'n oltitalik akkomponement.

3. Oktavali harakatdagi yozilgan va o'n oltitaliklar tarkibidagi umumiy harakatdagi yashirin mavzu.

5-Misol:



Bu mavzu ariozali xarakterga ega bo'lib, ruhan o'zbek qo'shiqlariga yaqindir.

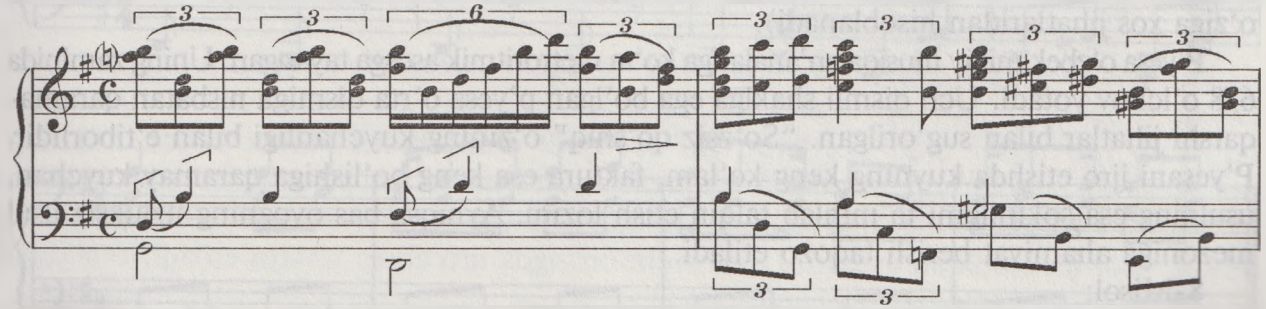
Avjning eng yuqori notasida, go'yoki o'rta epizod uzilgandek bo'ladi. *Fa minor* tonalligiga mansub bo'lgan akkord oldingi tradegik xarakterga qaytaradi. Bu bilan u bas ovozidagi sinkopali harakatga ega bo'lgan "*re*"dagi "qo'ng'iroq"ning motam zarblarini ta'kidlaydi. Shundan so'ng, go'yoki eslayotgandek, yana birinchi mavzu yangraydi va mavzuning oxirgi marotaba qaytarilishi pastki registrda "qo'ng'iroq" zarblari bilan bo'lib-bo'lib yangraydi.

Kutilmaganda "*forto*" - go'yoki "e'tiroz hayqirig'i" va "*rr*"ga keskin o'tishi va formato og'ushidagi jarangsiz akkord bilan p'yesa nihoyasiga yetadi.

"Suv ostida qo'shiq" ("Pesnya pod vodoy"). V.Uspenskiyning ushbu p'yesasi pastorol xarakterga asoslangan asardir. Unda V. Uspenskiyning Peterberg kompozitorlik maktabi an'analariga yaqinligi sezilib turadi. Zero V. Uspenskiy shu maktabning namoyandasi va shu maktab an'analari zaminida voyaga yetgan edi (Jumladan: Rimskiy-Korsyakovning "Sadko", "Kitej shahri haqida qissa" operalari). Bu an'analar qaysidir ma'noda kompozitorning bolalar ertagi "Yoriltosh" musiqasida ham o'z aksini topgan.

Asardagi kutilmagan tonalliklar qarama-qarshiligi, yuqori va pastki tomon harakatlanuvchi melodik davriyalar, "poliritmiya" usuli "suv yuzi"ning musaffo va go'zal chayqalayotgan tasavvurini hosil qiladi. Bu hissiyotni asarda mujassam topgan dinamik vositalar har tomonlama boyitadi.

6-Misol:

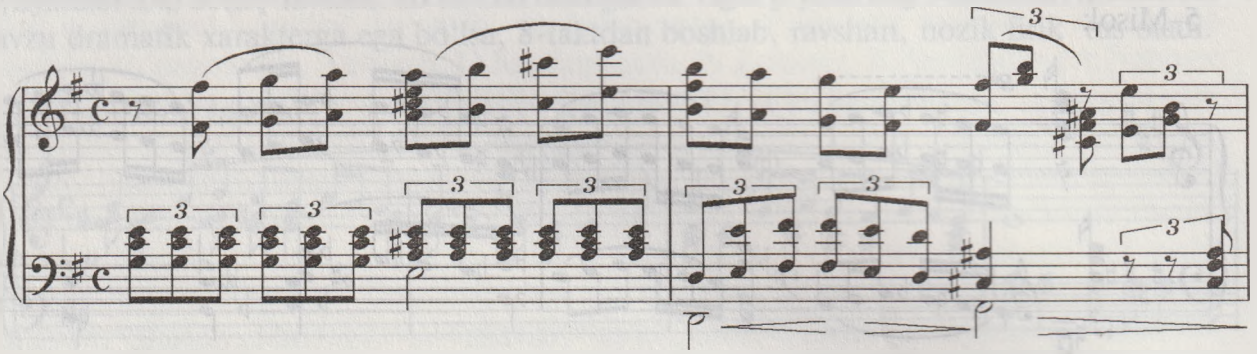


P'yesaning boshlanishidagi triolarning yengil harakatlari garmonik asosda-teran bas ovoz yo'lida oromini topadi. Asarni o'zlashtirishdagi muhim tomonlardan biri-har bir taktda mavjud bo'lgan akkordlarni, garmonik almashinuvni, ularning o'ziga xos koloritini diqqat bilan idroklash lozim.

Asosiy mavzuning 9-takt boshida oktavalar ijrosidagi *legatolar*ga diqqat qilish maqsadga muvofiqdir. Shu bilan birga *duollar*ni va kuy yo'lini tarannum etishdagi bejirim tekis harakatlarga e'tibor berish lozim. O'zgaruvchanlik xususiyatiga ega bo'lgan p'yesani ijro

etishda nafaqat shunchaki chalish, balki talqin etish lozim. Metroritmik tarkibni esa choraktalab emas, aksincha, yarim taktlab miqdorida fikrlab ijro etish tavsiya etiladi.

7-Misol:



"Novella"ning o'rta epizodiga juda yaqin. Unda mavjud bo'lgan *triol* va *duollar* ijrosi – talqini o'ziga xosdir. Chiroyli og'ishmalar (modulyatsiyalar), dinamik mutanosiblik, kuy yo'li hamda ritmik asosning yorqinligi ham shular jumlasidan.

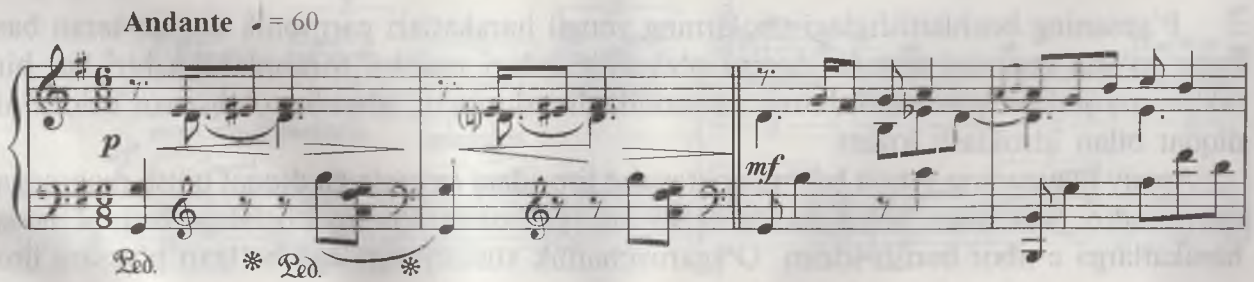
V. Uspenskiyning fortepiano uchun yozgan asarlarida ko'proq Yevropa romantik ifodalari va o'zbek xalq musiqasiga mansub bo'lgan o'ziga xos ohang-kuy materiallari bir-biriga bog'liqligini ko'rish mumkin. Yevropa maktabida shakllanib, o'zbek musiqasi og'ushida hayot kechirganligi uning musiqiy tafakkurida ham o'z aksini topgan.

Muxtor Ashrafiy (1912-1975) o'zbek musiqa san'ati ijodiyotida yorqin sahifa bo'lib shakllangan zabardast kompozitor, davlat arbobi, mohir dirijyordir. O'z umrini o'zbek musiqa san'ati rivojiga bag'ishlagan fidoyi san'atkor M. Ashrafiy musiqa san'atining barcha janrlarida unumli ijod qilgan. U 4 ta opera, 2 ta balet, musiqali drama, vokal-simfonik syuitalar, simfonik asarlar, kantata, syuita, qo'shiq, romans, dramatik spektakl va kinofilmlar musiqasining muallifi. M. Ashrafiyning aksariyat asarlari simfonik orkestr uchun yozilgan bo'lsa-da, boshqa janrlar ham uning ijodida muhim ahamiyat kasb etgan. Kompozitor sevimli cholg'usi fortepiano uchun alohida asarlar yaratgan. Doimo yirik asarlar bilan birga insonni olijanob orzularga yetaklovchi xayoliy kichik shakldagi fortepiano p'yesalarni yaratganligi kompozitorning romantiklarcha ijod etganidan darak beradi. Ana shunday asarlaridan biri **"So'zsiz qo'shiq"** dir.

Ushbu asar M. Ashrafiy tomonidan 1953-yili yozilgan. Aytish joizki, kompozitor bu asarni nazira uslubida yaratgan (bu uslub maqomlar ijodida o'zbek mumtoz musiqasining o'ziga xos jihatlaridan hisoblanadi).

P'yesa o'zbek milliy musiqa an'analariga ko'ra metroritmik asosga tayangan. Uning zaminida 6/8 o'lchov yotadi. Uch qismli shaklga ega bo'lgan p'yesa o'rta qismiga nisbatan qarama-qarshi jihatlar bilan sug'orilgan. "So'zsiz qo'shiq" o'zining kuychanligi bilan e'tiborlidir. P'yesani ijro etishda kuyning keng ko'lam, faktura esa keng bo'lishiga qaramay kuychan, usulning esa sokinligini ta'minlab talqin etish lozim. Ayniqsa bas ovozning uzluksiz usul mezoniga ahamiyat berish taqozo etiladi.

8-Misol:



Asarning o'zbekona jihatlarida nafaqat ohang, balki bunday kolorit baxsh etuvchi frigiylarining ahamiyati ham kattadir.

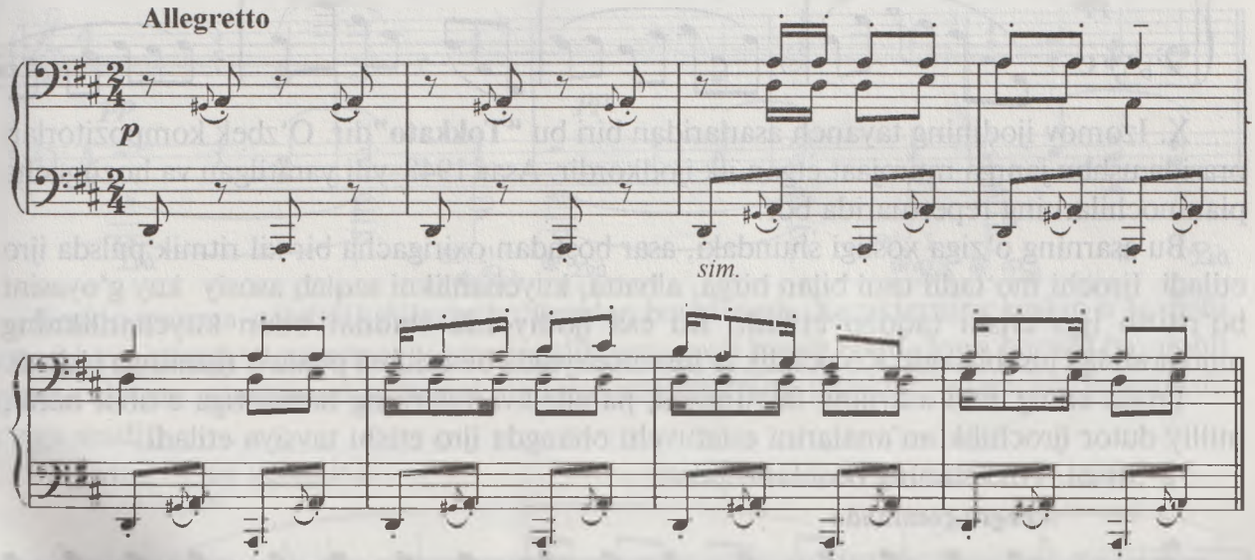
Georgiy Mushel. To'plamdan uning "Raqs", si bemol major "Etyud" va "Tokkata" asarlari o'rin olgan. Georgiy Mushel (1909-1989) o'zbek musiqa san'atida yorqin sahifadir. Yevropa madaniyati ta'sirida o'qib, voyaga yetgan kompozitor o'zbek milliy madaniyatini oqilona idroklashga harakat qildi. Mehnatining samarasida bir qator benazir – original musiqiy kartinalar yaratishga muvaffaq bo'ldi. Uchta simfoniya, uchta balet, turli cholg'ular uchun yirik konsertlar va, ayniqsa, fortepiano uchun yozgan konsert va asarlarini alohida e'tirof etish darkor.

G.Mushel hali 12 yoshga to'lmay turib, royalda sistematik shug'ullana boshlagan. Butun umri davomida uning eng yaqin do'sti, hamrohi, ovunchog'i fortepiano bo'lgan. U fortepiano uchun 6 ta konsert, prelyudiya fugalar, turli p'yesa va to'plamlar yaratgan. Ularning barchasida biz milliy ruhni ko'ramiz. Shu bois ham G.Mushel O'zbekiston fortepiano ijrochiligi va ijodiyotida unutilmas siymo sifatida abadiy muhrlangan. U o'zining ijodi bilan deyarli barcha an'anaviy fortepiano janrlarini qamrab oldi. Uning yutuqlaridan biri esa Yevropa musiqasidagi an'anaviy janrlar-ballada, elegiya, etyud, intermecco, marsh, tokkata, ertak kabi qator janrlarni go'yoki o'zbek musiqa tiliga "o'girgani"dir. Shu bois bo'lsa kerak, uning har bir asarining o'ziga xos yutuqlari mavjud.

Fortepiano asarlarining orasida kompozitorning fortepiano uchun yaratgan Etyudlari o'ziga xosdir. Bu asarda muallif Shopen, Skryabin, Raxmaninov kabi buyuk kompozitorlar an'analarini davom ettirishga harakat qilgan. Uning jozibasini muallifning etyudlari o'zbek musiqiy ohanglariga asoslanganligida ko'rish mumkin. Fortepiano ijrochiligi texnikasini G.Mushel badiiy ifodaviy olam bilan boyitishga urindi.

"Raqs" kompozitorning o'ziga xos miniatyura shaklida yaratgan asarlaridan biridir. Uning ijrosida bir asar mobaynida eng oddiydan murakkabgacha bo'lgan jarayonni ko'rish mumkin. Bu holni notalar sonida, ovozlar sonida, izchil fakturada va dinamik rivojda ko'rish mumkin. Ijroda ham uni ifodalash muhimdir.

9-Misol. Tanetsdan 1-8 taktlar:

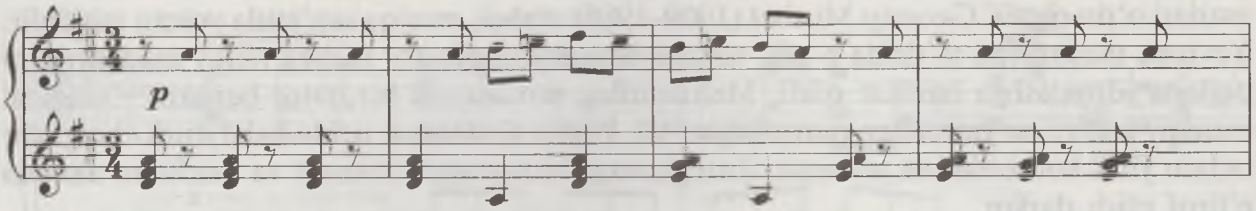


"Tokkata" janriga odatda jo'shqin kayfiyat xosdir. G.Mushel o'zining asarini Rondo shakli asosida yaratadi. Lekin Rondodagi qismlarning qarama-qarshiligi odatda mavzularning har xilligida bo'lsa, G.Mushel har ikki holatda ham bir mavzuni saqlab qoladi. Asarning qayta ishlanishida esa bu hol rivojlanish hisobiga o'zgaradi. Boshqa asarlardan farqi tokkatada kompozitor o'ta keskin texnikaga xos sur'at tanlagan. Tokkataning ijrosi o'ta keskin, jo'shqin

va quvnoqlikni talab etadi.

10-Misol. Tokkatodan:

Presto



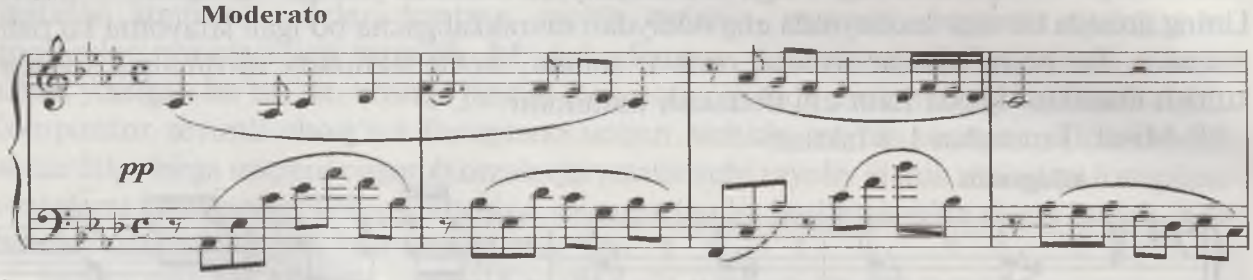
Xayri Izomov (1922). O'zbekistonda xizmat ko'rsatgan san'at arbobi, atoqli kompozitor, taniqli dirijyor. Musiqa san'atining cholg'u ijrochiligi va sahnaviy namunalaridan qator asarlar yaratgan. Bastakorning qo'shiq janridagi faoliyati ham e'tiborli bo'lib, qator namunalar uning taniqli bo'lishida ahamiyat kasb etgan. X. Izomovning fortepiano ijodi o'ziga xosdir. Ularning soni unchalik ko'p bo'lmasa-da, o'ziga xosligi bilan bolalar repertuaridan joy olgan.

"Noktyurn" (1951). X. Izomovning fortepiano uchun yozgan p'yesasi o'ziga xos uslubda yaratilgan. Odatda Noktyurn chuqur xayoliy orzularni tarannum etuvchi cholg'u kuyidir. Shu bois, kompozitorlar o'zlarining mungli holatlarini ifodalashda ushbu janrga murojaat etadilar.

X. Izamovning «Noktyurni» o'ziga xos tugallangan asardir. Ushbu asarni keng qamrovli lirik kuy deyish mumkin. Janr xususiyatlari teran ruhiy holatni aks ettiruvchi murakkab fakturalarni taqozo etadi. Kompozitor bu holatga murakkablashtirmasdan erishishga harakat qilgan. Asarda deyarli oxirigacha tonallik o'zgarmaydi (*lya bemol major*).

11-Misol. Noktyurndan:

Moderato



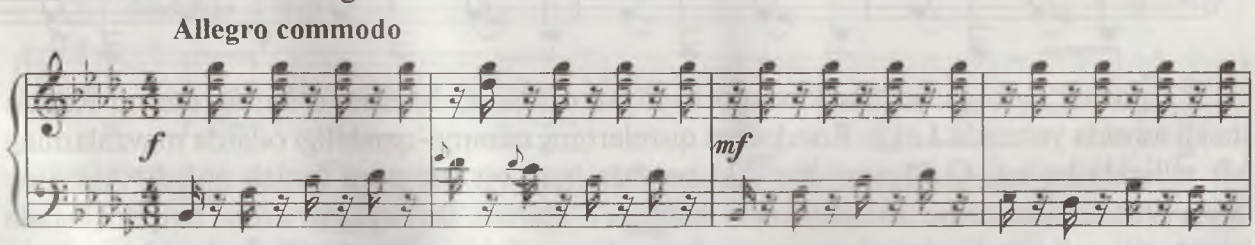
X. Izomov ijodining tayanch asarlaridan biri bu **"Tokkato"**dir. O'zbek kompozitorlari orasida ushbu janrga murojaat etgan ilk ijodkordir. Asar 1948-yili yaratilgan va hozirgacha pianinochilarning repertuarida bor.

Bu asarning o'ziga xosligi shundaki, asar boshdan oxirigacha bir xil ritmik pulsda ijro etiladi. Ijrochi mo'tadil usul bilan birga, albatta, kuychanlikni saqlab asosiy kuy g'oyasini bo'rttirib ijro etishi taqozo etiladi. Bu esa ijodiyotda shiddat bilan kuychanlikning mutanosibligi hisoblanadi. Ko'pchilik ta'lim mobaynida bu uslubni puxta o'rganishga intiladi.

Ijroda cholg'uchi asarning fakturasiga, parallelkvartalarning harakatiga e'tibor berib, milliy dutor ijrochilik an'analarini eslatuvchi ohangda ijro etishi tavsiya etiladi.

12-Misol. Tokkataning boshlanishidan:

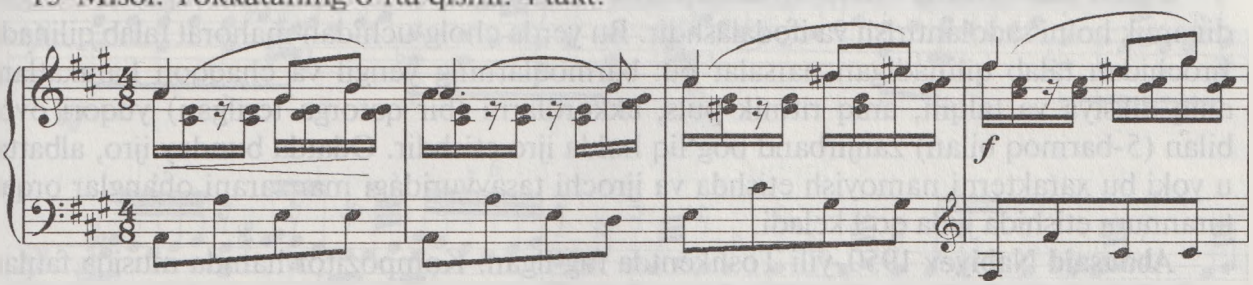
Allegro commodo



Basso markato

Tokkataning o'rta qismi esa o'zgacha holatni tasvirlaydi. Bu qism ko'proq kuychan lirik qo'shiqni aks ettiruvchi yorqin xarakterda ijro etiladi. O'ziga xosligi shundaki, o'rta qismi qisqa, xarakter jihatidan o'zgacha bo'lsa-da, sur'at saqlanib qolinadi.

13-Misol. Tokkataning o'rta qismi. 4 takt:



D.Omonullayeva (1960).O'zbekistonda xizmat ko'rsatgan madaniyat xodimi, iste'dodli kompozitor, "Do'stlik" ordeni sohibasi. O'z ijodida qator yirik simfonik asarlar, fortepiano, bolalar uchun turli turkumlar va zamonaviy qo'shiqlar yaratgan.

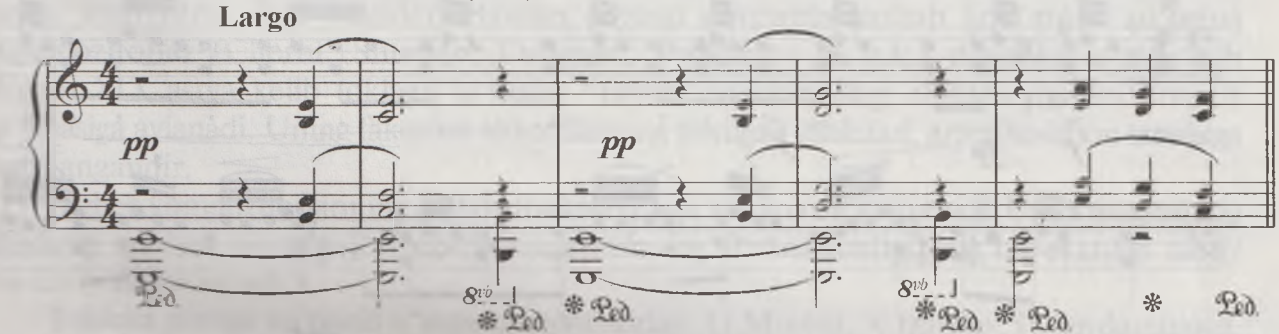
Simfoniyalari, bolalar uchun yozgan asarlari va estrada qo'shiqlari Dilorom Omonullayevani professional kompozitor sifatida elga tanitgan.

D.Omonullayevaning fortepiano ijrosi uchun yaratgan asarlari alohida e'tiborga loyiqdir. Sababi D. Omonullayeva yoshligida pianinochi sifatida tarbiyalanib voyaga yetgan. Jahon klassik kompozitorlarining asarlarini ijro etish uning sevimli mashg'ulotlaridan biri edi. Ushbu turkumga uning fortepiano uchun yaratgan "Samarqand manzaralari" turkumidagi "Bibixonim xarobalari oldida" va "Tokkatina" asarlari kiritilgan.

D.Omonullayevaning **"Bibixonim xarobalari oldida"** p'yesasi konsert janriga mansub yorqin asar bo'lib, ballada shakliga yaqindir.

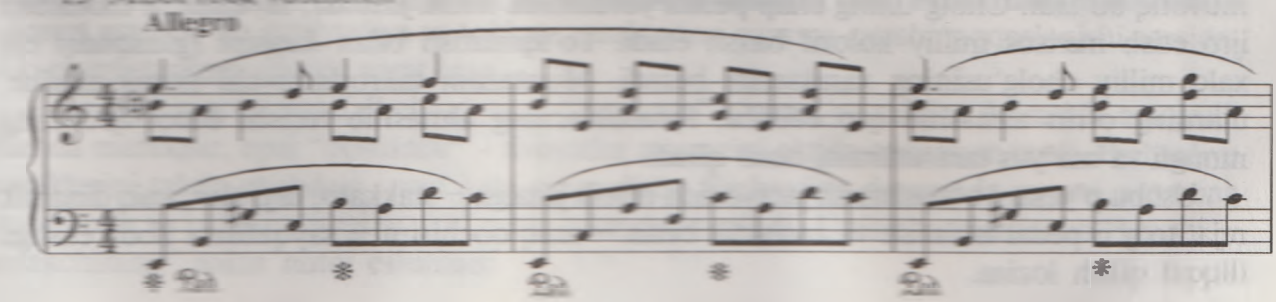
Asarga epik xarakter beruvchi omil bu, avvalo, sur'atning tanlanishni, ya'ni *Largo.* Qolaversa, jarangsiz teran baslarning uyg'unlikdagi sadolanishi g'amgin uzoq o'tmishdan darak berib turadi.

14-Misol. Boshlanish taktlar (1-4):



Keskin qarama-qarshilik Allegro bo'limidan boshlanadi. Xarakterning keskin o'zgarishi asarni jonlantiradi va zamonaviy navqironlik xususiyati baxsh etadi. Jonli hamda hayajonli mavzu, doimo emotsional ko'tarinkilik, sakkiztaliklarning uzluksiz "yugurish"ga intilishi o'ziga xosdir.

15-Misol (bez vosmoxk



Bu harakatlar- "quvish" va "kurash"lar asarning dinamik avj nuqtasida keladigan ulkan va dahshatli "Maestoso"ga kirishga tayyorlaydi. P'yesa "arka" - Largo – kirish mavzusi bilan yakunlanadi.

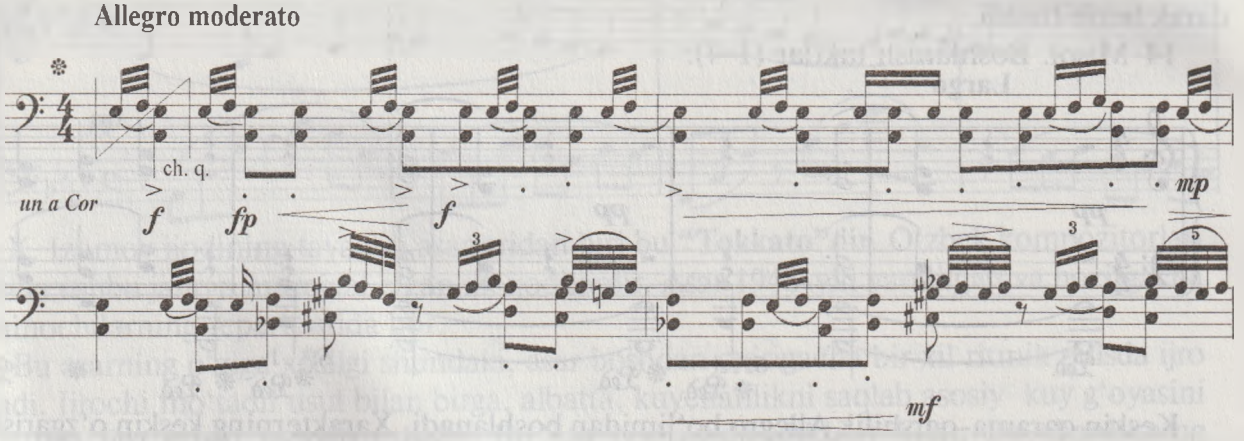
Ushbu asar ijrosida muayyan mushkullik yaratadigan omil bu *rr* dan *ttt* gacha bo'lgan dinamik holni sadolantirish va ifodalashdir. Bu yerda cholg'uchidan mahorat talab qilinadi. Ijrochidan talab qilinadigan narsalar bu: barmoqlarning yengil va chaqqon harakatlari, aniq diksiya va talqin, aniq ritmik puls, akkordlarni (bir qatorga terilgan) yuqori ovoz bilan (5-barmoq bilan) zanjirband bog'liq holda ijro etishdir. Odatda bunday ijro, albatta, u yoki bu xarakterni namoyish etishda va ijrochi tasavvuridagi manzarani ohanglar orqali tarannum etishida juda qo'l keladi.

Abdusaid Nabiyev 1950-yili Toshkentda tug'ilgan. Kompozitor hamda musiqa fanlari o'qituvchisi. Simfonik, kamer cholg'u, cholg'u va sahna asarlari yaratgan. Uning ijodidagi asarlar originalligi va milliyligi bilan ajralib turadi.

Uning original asarlaridan biri **"Tanavor"**dir. "Tanavor" o'zbek xalq musiqa ijodiyotidagi yorqin namunalardan bo'lib, eng sevimli va xalq orasida keng ommalashgan musiqa asaridir. Shu bois A.Nabiyevning bu asarga murojaatining ajablanarli joyi yo'q. Lekin uning ijodiy munosabati e'tiborga loyiqligini e'tirof etishimiz lozim. Har qanday ijod yangilik bilan sug'orilgan bo'lsa abadiylik sari qadam qo'yilgan hisoblanadi.

Abdusaid Nabiyev ham "Tanavor" asari misolida *f.-no* ijrochiligida o'ziga xos talqin yaratishga muvaffaq bo'lgan desak mubolag'asiz bo'ladi. P'yesa bir qatorli ko'rinishda yozilgan. Bu p'yesaning qiziqarli hamda yutuqli tomonlaridan biridir. Umuman, bu asar milliy cholg'u dutor ijro uslubiga xosdir. P'yesaning tarannumida dutor ijrosini to'la tasavvur qilish mumkin. Uning ijodiy mezoni shunga asoslangan.

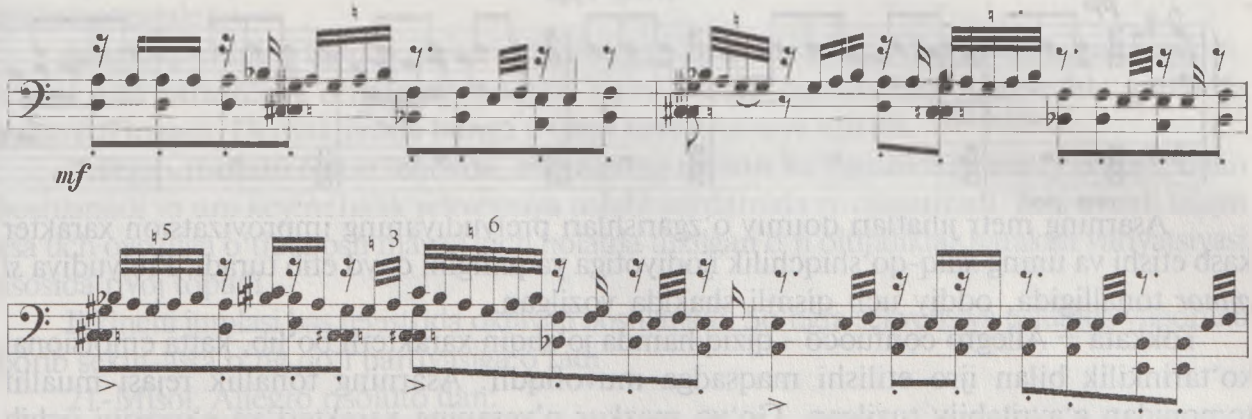
16-Misol. 1-8 taktlar:



Ijroda ovoz talqinlariga erishish uchun qator o'ziga xos uslubga qattiq rioya qilish maqsadga muvofiq bo'ladi. Cholg'uning chap pedali yordamida nozik jihatlar, sayqallarni mohirona ijro etish maxsus milliy kolorit baxsh etadi. To'lqinlatish bilan *kashish (glissando)* esa xalq milliy cholg'usining xarakterini beradi. Muntazam takrorlanuvchi ritmik usullar, ularning o'rin almashib ijro etilishi, tonalliklarning almashib turishi dutor ijrosining mungli va ma'yus tarannumini hosil qiladi.

Ushbu p'yesani o'zlashtirish jarayonida ritmik jihatga – stakkato, urg'ular, aniq dinamik reja, to'g'ri pedal ishlatish va mohirlik bilan – aniq qochirim – sayqallarni ifoda etishga diqqat qilish lozim.

17-Misol:



Rustam Abdullayev 1947 yilda Xiva shahrida tug'ilgan, O'zbekiston bastakorlar uyushmasining raisi. O'zbekiston Respublikasi san'at arbobi.

R.Abdullayev opera, simfonik, kamer-cholg'u, kamer-vokal, bolalar qo'shiqlari janrlarida samarali ijod qilib kelmoqda. Uning "Sadoqat" operasi, "Quyoshga ta'zim" baleti, 4 ta simfoniyasi kabi asarlari shular jumlasidandir. R.Abdullayev ham mohir fortepiano ijrochisi bo'lganligi sababli ushbu cholg'u bilan bog'liq ko'pgina asarlar yaratgan. Prelyudiya va fuga, variatsiya, sonata, tokkata kabi fortepiano asarlarini misol ko'rsatish mumkin.

Tokkata janriga yuqorida ham to'xtalgan edik. To'plamga bir qator o'zbek kompozitorlarining ushbu janrdagi asarlari kiritilgani sababli, tokkata tarixini eslatib o'tishga jazm etdik.

Tokkata fortepiano adabiyotining eng ommalashgan janrlaridan biridir. Uning o'tkir, aniq, jonli ritmi, faol xarakteri Baxdan keyingi davrlarda yashab ijod etgan ko'pgina kompozitorlar (Cherni, Shuman, Debyussi, Prokofyev va h.k.) diqqatini o'ziga jalb etgan. XIX asrga kelib tokkata jo'shqin "Etyud" xarakteridagi alohida-muhim konsert p'yesasiga aylanadi. Uning fakturasi akkordlarning yoyilgan shakllari, arpedjiosimon tarkibiga asoslangandir.

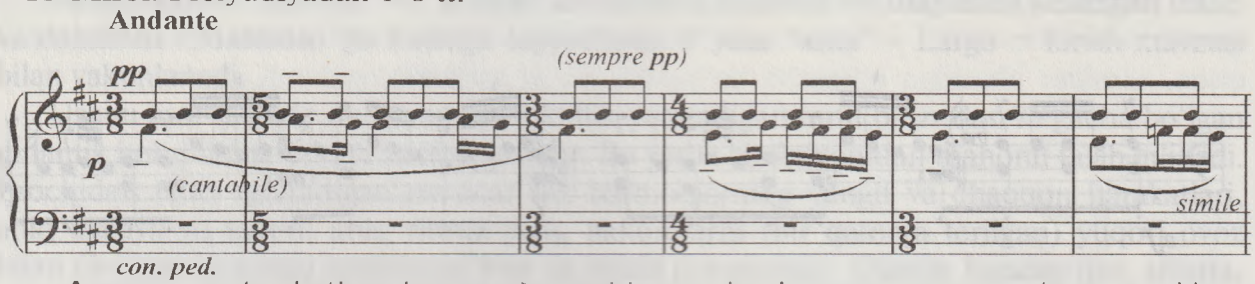
O'zbek kompozitorlarining ijodida tokkata o'ziga xos kolorit kasb etadi. Unda musiqaning ifodaviy vositasi hisoblanmish o'zbekona ritmning muntazamligi, urg'uli ekanligi tabiiy va uzviy aksini topadi.

Tokkata janriga ko'pgina o'zbek kompozitorlari: G.Mushel, X.Izamov, D.Saydaminova, D.Omonullayeva, R.Abdullayev va boshqalar murojaat etishgan. Ularning har biri uni o'zlaricha bayon etganlar. Zero tokkataning xarakteri hisobsiz texnik amal, artikulyatsion soflik va dona-dona ritm pulsining aniqligini talab etadi.

R.Abdullayev ham bu asarga murojaat etib, tokkata janrining o'ziga xos yechimini topishga harakat qilgan. Uning asari **"Prelyudiya va tokkata"** deb nomlanadi. Asar yorqin koosert asari bo'lib, prelyudiya va tokkata xarakterlari qarama-qarshi taqqoslanishi asosida, ikki qismli turkum sifatida yaratilgan.

Uning birinchi qismi Prelyudiya – "Andante" g'oyasi va talqini doirasida maqsadli hamda mantiqsiz, epik "dostonlar" - rivoyatlar alomatini o'zida mujassam etadi. Prelyudiya xarakterini talqin etishdagi usul juda qiziqarlidir. Prelyudiya davomida yuqori ovozning muntazam va uzluksiz birgina "si" ovozi takrorlab turiladi. Uning zaminida esa "baxshi – ertakchining" sokin nutqi eshitiladi.

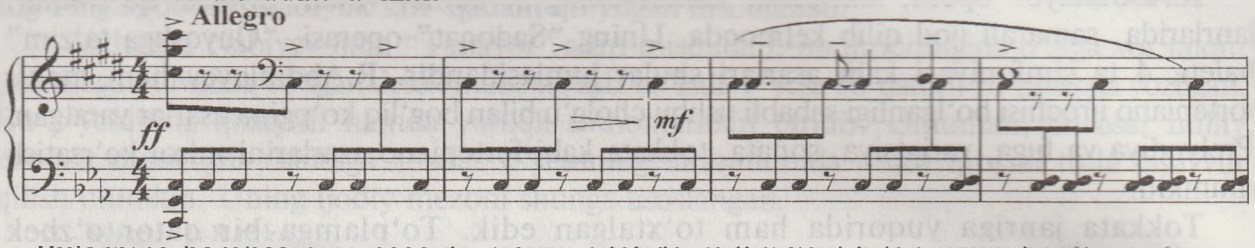
18-Misol. Prelyudiyadan 1-8 tt:



Asarning metr jihatlari doimiy o'zgarishlari prelyudiyaning improvizatsion xarakter kasb etishi va uning xalq-qo'shiqchilik ijodiyotiga yaqinligini qayd etib turadi. Prelyudiya *si minor* tonalligida, oddiy uch qismli shaklda yozilgan.

Tokkata – Allegro confuoco - qiziq hamda jo'shqin xarakterli bo'lib, katta emotsional ko'tarinkilik bilan ijro etilishi maqsadga muvofiqdir. Asarning tonallik rejasi muallif tomonidan g'ayritabiiy tuzilgan. Go'yo mazkur p'yesaning xarakteri va g'oyasini ochib berishga yo'naltirilgandek. *Do diyez minor*ga asoslangan o'ng qo'l partiyasi va *do minorli* chap qo'l partiyalarining o'zaro "sekundali" ohangdoshsizlik, qarama-qarshilik munosabatlari, o'tkir sinkopali usuli keskin xarakterni yaratadi:

19-Misol. Takkatadan 8-takt:



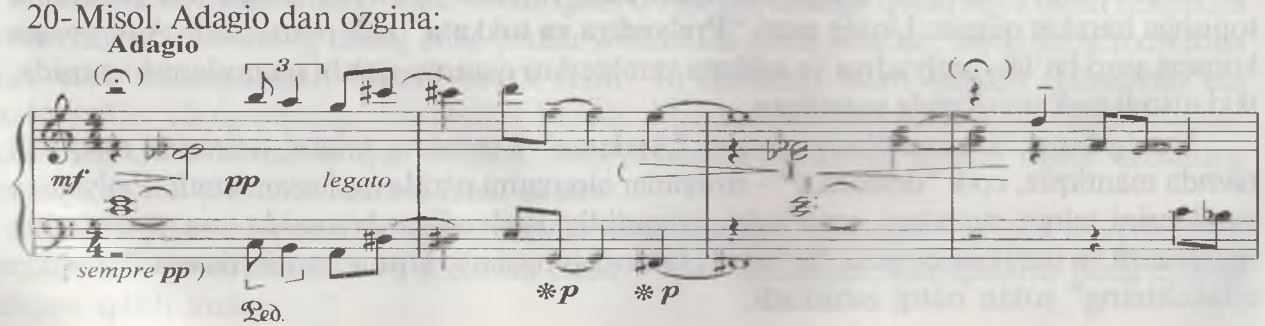
Bularning barchasining asosida mavzu sifatida milliy usul bilan uzviy bog'liq bo'lgan jo'shqin kuy yo'li yotadi. Yorqin dinamik avji asosiy mavzuni qaytarishi, ilk g'oyaga repriza qismiga olib keladi.

Nurulla Zokirov (1942-2003) Toshkentda tug'ilgan, iste'dodli kompozitor hamda jamoat arbobi. 4 ta simfoniya, 4 ta opera, balet, romanslar, kamer – cholg'u asarlar yaratgan. Fortepiano uchun 5 ta sonata, fantaziya va qator p'yesalar yaratgan.

Muallifning **"Fantaziya"**si g'oyasi va talqini nuqtai nazaridan qiziqarlidir. N.Zokirovning asarlarida o'ziga xoslik ko'p. Bunga sabab kompozitorning Yevro'pa va okean orti mamlakatlari bilan yaqin aloqada bo'lib turishi bo'lsa kerak. Fantaziyaning shakli ham o'ziga xos, erkin uslubga asoslangan. Rondo va variatsiya omillari tarkibiy elementlari ishlatilgan.

Asarda ikki "mavzu" bir-biri bilan almashinib keladi. Refren o'rnida Adagio kelsa, epizodlar o'rni Allegroga berilgan. "Fantaziya" Adagio bilan boshlanadi. Birinchi taktlardan boshlaboq kompozitor bizni o'zining ijtimoiy hayotida shakllangan va azob berib kelayotgan falsafiy mulohazalariga olib kiradi. Bular ijroda ko'proq yuqorilab boruvchi kvartalar, pastlab boruvchi sekundalarning harakatida namoyon bo'ladi. Uning ustiga uzoq saqlanuvchi fermatolar ushbu kayfiyatni va bo'shliq hissiyotini kuchaytiradi.

20-Misol. Adagio dan ozgina:



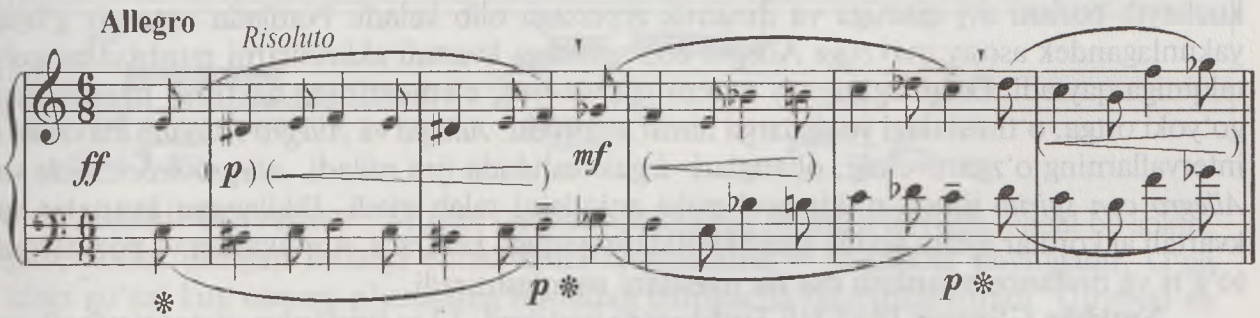
Kompozitor hali Allegro (epizodlar) qismida ushbu uch tonli kuychalarga bir necha bor qaytadi. Go'yoki tashqi olamning, hayotning shiddatli hodisalari orasida o'ziga javob qidirayotgandek.

Adagio qismining barcha qaytarishlari o'zgarishsiz, bir xilda, Allegro bo'lsa muntazam, sekin- asta xarakterini o'zgartirib boradi. Ya'ni *Allegro risoluto* dan *Allegro con spirito* da yakunini topadi. Demak ijroda bunga e'tibor berish tavsiya etiladi.

Allegro risoluto 6/8 o'lchovda, mavzuning unison ko'rinishidagi asosiy ohangi bilan boshlanadi va uni keyinchalik sekvensiya uslubi yordamida rivojlantiradi. Ikki ovozli talqin esa uch ovozliga o'tib, bosh mavzu zich holatda tuzilgan o'n oltitaliklar harakati variyatsiyasi asosida rivoj topadi.

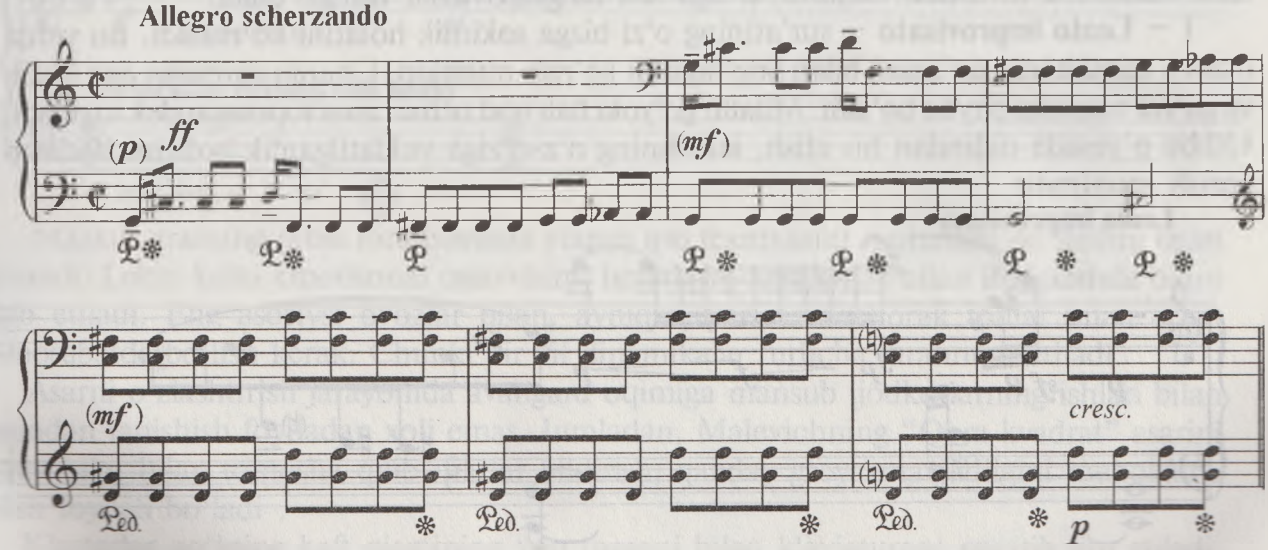
Ikkinchi jumlasi bas registrida oktavali boshlanadi. So'ngra sekvensiya uslubida yuqorilab borib sekin-asta o'ng qo'l partiyasiga o'tadi.

21-Misol. Allegro risoluto dan:



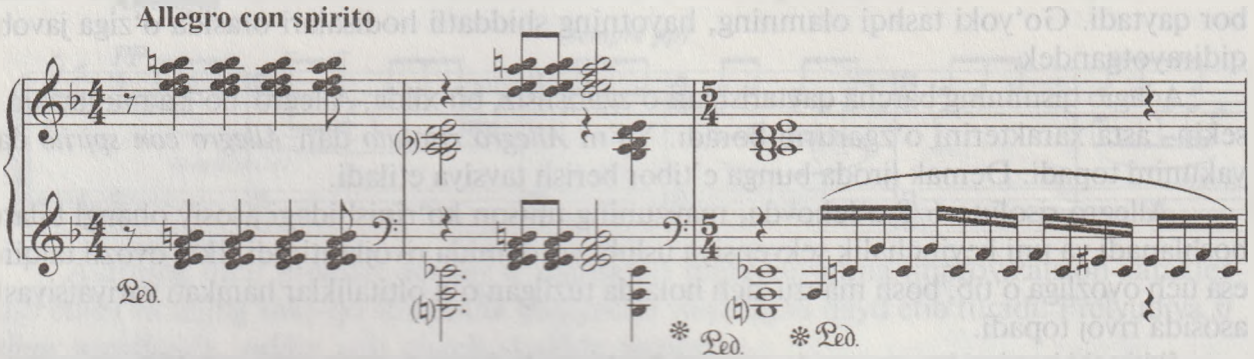
Allegro scherzando – savolga xos ohangda tuzilgan (ikkinchi mavzuga variatsiya), tokkata janriga yaqin va fugattoga xos uslubda boshlanadi. Sinkopalashgan ritmik jihat unga qat'iy-qizg'in istehzoli xarakter in'om etadi. Uni milliy usul elementini o'ziga xos o'zgartirishi kabi tushunish mumkin. Texnik uslublarda ko'proq qo'llarni bir-biri bilan kesishgan joylarni, ya'ni 8 taktdan mohirona va toza ijro etishni talab etadi.

22-Misol. Allegro scherzando 1-4, 8-12-taktlar:



Adagio ni almashtiradigan Andantino, go'yoki uzoqdan boshlanayotgandek ijro etilishi lozim. Hushyorlik bilan kutish va ichki tayyorgarlik Allegro con spirito (attaca)ga olib keladi.

23-Misol. Allegro con spirito 1-4-taktlar:

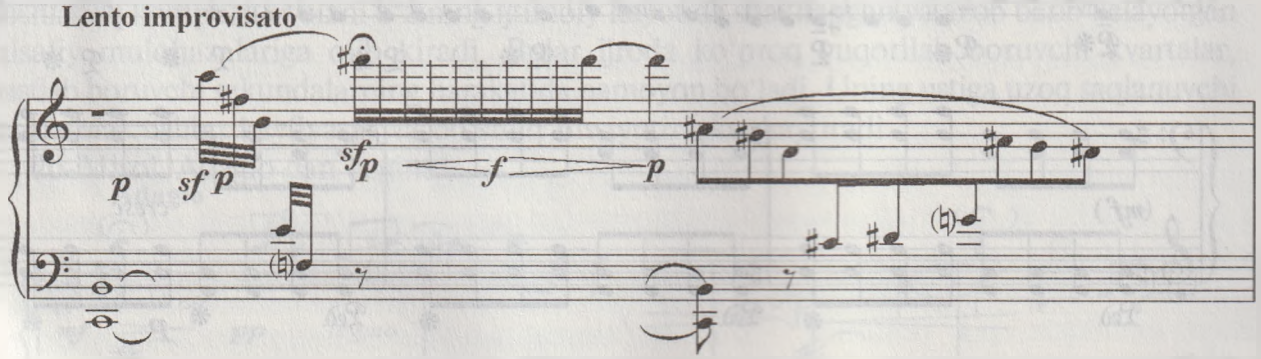


Allegro con spirito quccanade akkordlarning shiddatli shovqini "portlagandek", o'n oltitalik notalarga asoslangan mexanik harakatli basdagi muntazam (ostinatoli) figurali zaminga fanfarali kvartalar oqimi qo'shilgandek. Dinamika, faktura va usulning sekin asta kuchayib borishi avj qismiga va dinamik reprizaga olib keladi. Natijada umumiy g'oya yakunlagandek asosiy mavzuga Allegro con spiritoga kvartali akkordlarni mushkullashgan talqiniga qaytadi. Oxiridagi asosiy mavzu (*lya-si-lya*), elementining qaytishi muallifning go'yoki ortga, o'tmishdagi voqealarga nazar solishidir. *Adagio* va *Allegro Risoluto* mavzulari intervallarning o'zgaruvchan ohanglari *legato* uslubida ijro etiladi. *Allegro seberzando* va *Allegro con spirito* ijroda o'tkir usul pulsi aniqligini talab etadi. Ikkilangan kvartalar va kvartali akkordlar ayrim texnik mushkulliklarni yuzaga keltiradi. Applikatura va pozitsiyani to'g'ri va mutanosib tanlash esa bu masalani osonlashtiradi.

Nuriddin G'iyosov 1957-yili Toshkentda tug'ilgan. 12 ta simfoniya, qator simfonik va kamer asarlar, fortepiano, xor va sahna uchun ko'pgina asarlar yaratgan o'ziga xos kompozitor. To'plamda uning zamonaviy alletorika yo'nalishiga xos fortepiano uchun yaratgan "Naqshlar" asari keltirilgan.

N. G'iyosov **"Naqshlar"** asarini o'ziga xos yaratgan. XX asr "avangardlik" musiqasining yutuqlari O'zbekiston kompozitorlarining asarlarida namoyon bo'lishini kuzatish qiziqarlidir. N.G'iyosovning "Naqshlar" turkumi 4 kayfiyatni o'zida mujassam etadi. Ushbu asarda sanfistika uslubining ta'siri seziladi. Chunki mavzu asosini kuy emas, ritm ham emas, balki xarakterli tovushlar majmui, o'ziga xos rangin ovozlar tashkil etadi.

1 – Lento improvisato – sur'atining o'zi bizga sokinlik holatini ko'rsatadi. Bu yerda o'zbek naqshkorlik an'anasi bilan bog'liqlikni ko'rish mumkin. Chunki zarradan eng nozik va go'zal naqshlar paydo bo'ladi. Muallif go'yoki hali ijod uchun asos topmagandek tuyuladi. Ushbu p'yesada oldindan his etish, kutishning o'z-o'ziga yuklatilganlik holatini ifodalab berish muhimdir.

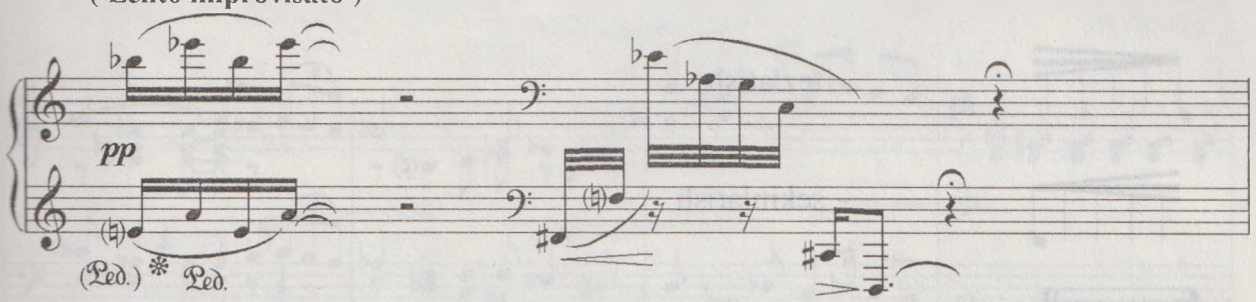


2-p'yesa ham birinchisiga emotsional holat yuzasidan o'xshashdir. Buni biz asar asosidagi "Lento improvisato"dan ko'ramiz va bu "attaco"dan boshlanadi. Har bir epizod muntazam qaytaruvchi motiv bilan boshlanadi. Nota matni o'zgarishi mumkin, ritmik jihat esa

o'zgarmaydi, muntazamligini saqlaydi. Aynan shu motivning holatidan musiqiy ohangning rivoji boshlanadi. Yana o'zbekona naqshinkorlik amalga oshiriladi. Bunda bironta ham ("figura") shakl oxiriga yetkazilmaydi va qaytarilmaydi. P'yesa *rr*dan *ff*gacha bo'lgan dinamik kuchlanish tomoniga asoslangan.

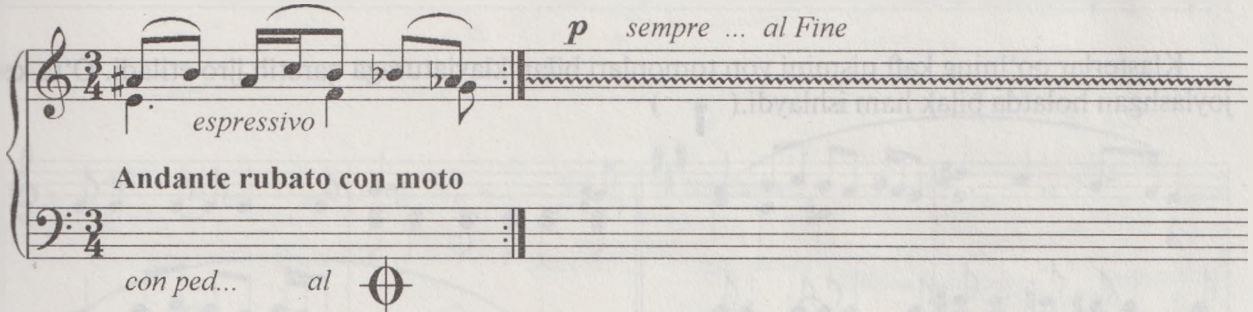
3 – **"Allegro"** p'yesaning dramatik avji hisoblanadi. *"Secco"* va *"sf"*dagi ijrolar keskin qarama-qarshi qo'yuvchi *dissonane*larni va ular odatda bir-biriga ulanuvchi go'zal *passaj*larni vujudga keltiradi. Dinamik ovoz jarayoni *fff* gacha yetadi. Shundan so'ng keskin uzilish bo'lgandek *P.-ga* tushib keladi. Sababki, yana *fortissimo*dek portlash uchun. Ko'z o'ngimizda ijodkorning sho'x va jo'shqin ijod jarayoni o'tayotgandek bo'ladi. Bu holat yana va yana davom etaveradi. Vaqt harakati va fikr parvozi to'xtamagandek ular ham to'xtamaydi.

(Lento improvisato)



4 – "Andante non rubato". Muallif yana xayolparastlik holatiga qaytadi. Faqat bu sokin, ezilgan, ancha tushgan holatga emas, balki ko'tarinkilik – yuksaklik holatigadir. O'ng qo'ldagi go'zal kuy ohangi p'yesaning boshidan oxirigacha qaytarilib turadi. Umrbod va mislsiz quvnoqlik hissini yaratadi. Chap qo'l partiyasida puantizm tamoyili ishlatilishi asarda yulduzlarning uchishini aks ettiradi. Shu o'rinda eslatish joizki, samo, yulduzlar, tun, gullar, muhabbat – bular puantizm yo'nalishida ijod qiluvchi kompozitorlarning xarakterli tuyg'ulari hisoblanadi. P'yesani ijro etish uchun 3–p'yesadagi jonli holatni ushlab turish kerak. Lekin ijod jarayoni to'xtashi kerak emas.

Andante non rubato



Mazkur asarning ijrosi fortepianoda yuqori ijro texnikasini mohirona qo'llashni talab etmaydi. Lekin katta emotsional tasavvurni, holatlarni harakatlar bilan ifodalashda bilim talab etiladi. Eng asosiysi ovozlar bilan, ayniqsa, yarim va chorak tonlar bilan erkin munosabatda bo'lish kerak. Chunki bir xil dinamikalar turlicha tarannum etiladi.

Asarni o'zlashtirish jarayonida avangard oqimiga mansub ijodkorlarning ishlari bilan yaqindan tanishish foydadan xoli emas. Jumladan, Malevichning "Qora kvadrat" asarini o'quvchilar bilan tomosha qilib, fikrlar bildirish, qanday g'oya mavjudligini muhokama qilish foydali bo'ladi .

Klasterlar qo'lning kaft qismining yon tomoni bilan klaviaturaga qaratib ijro etiladi. O'ta keng joylangan holatda bilak ham ishlatiladi.

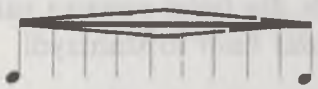
Quyida ushbu asarni ijro etishda qo'llanilishi zarur bo'lgan shartli belgilar va ularning ijro usullarini keltiramiz:

O'ZBEK MILLIY MUSIQA SAN'ATI INSTITUTI
№ 1878

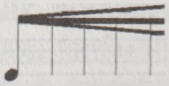
- ko‘rsatilgan diapazonda qora va oq klavishlarning barchasi bosiladi.

- faqat qora klavishlar bosiladi.

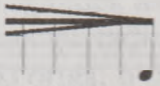
- faqat oq klavishlar bosiladi.



- tezlatish va sekinlatish



- tezlatish



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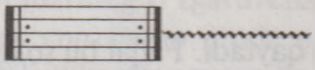
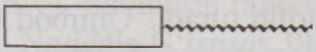


- davomiy qaytarishlar

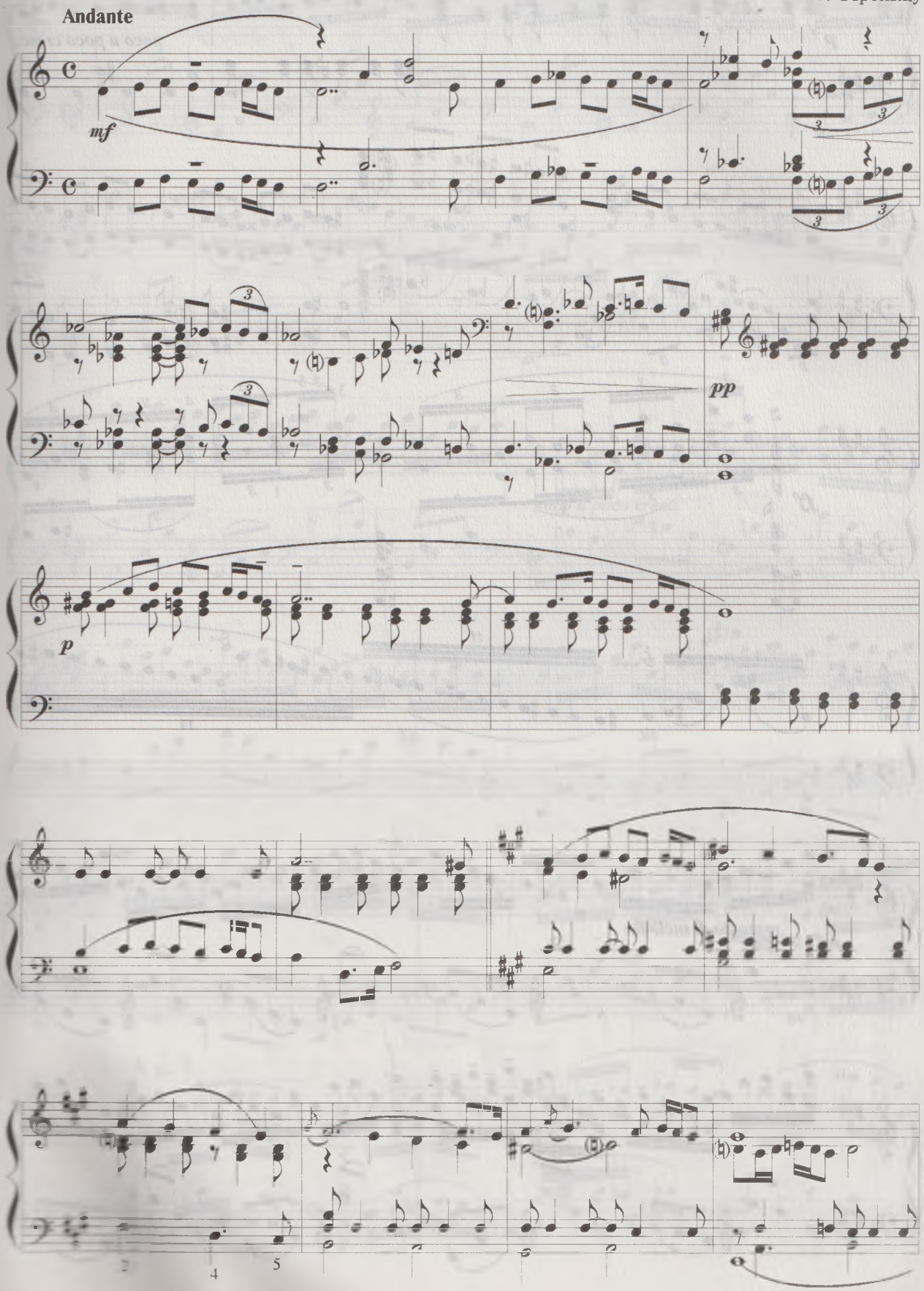


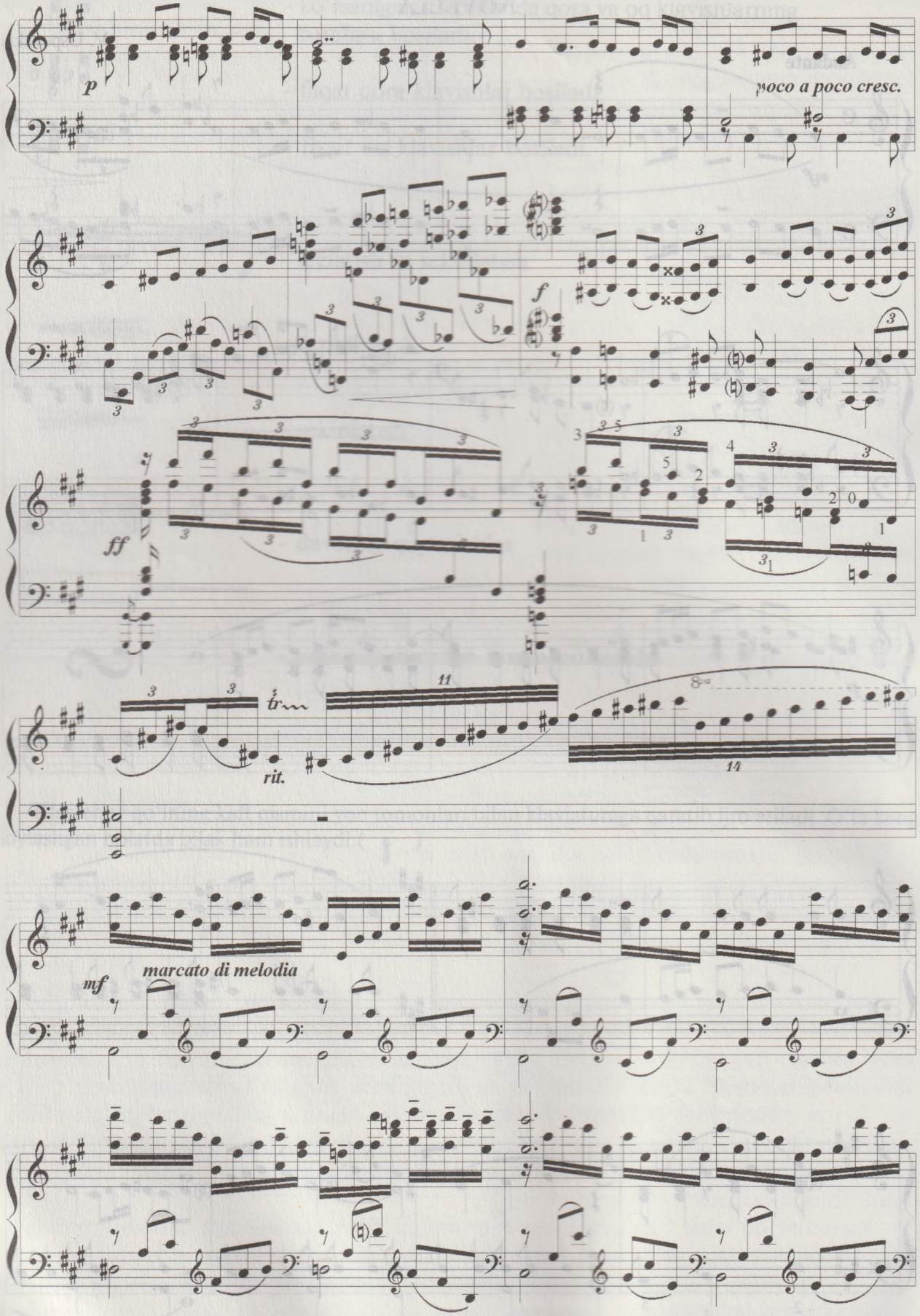
- umumiy metrdan mustasno tarzda

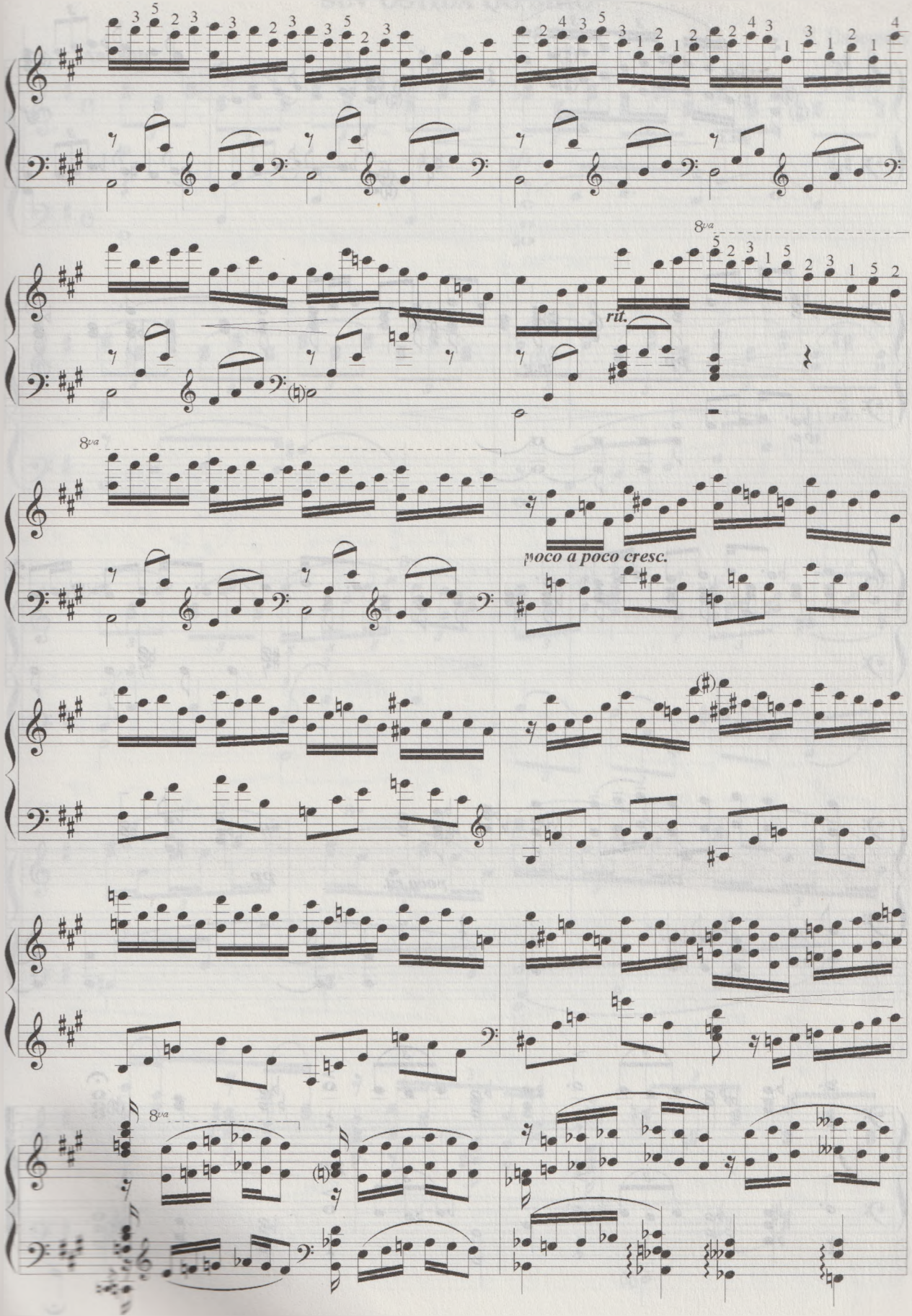
Klasterlar qo‘lning kaft qismini yon tomonlari bilan klaviaturaga qaratib ijro etiladi. O‘ta keng joylashgan holatda bilak ham ishlaydi.( )

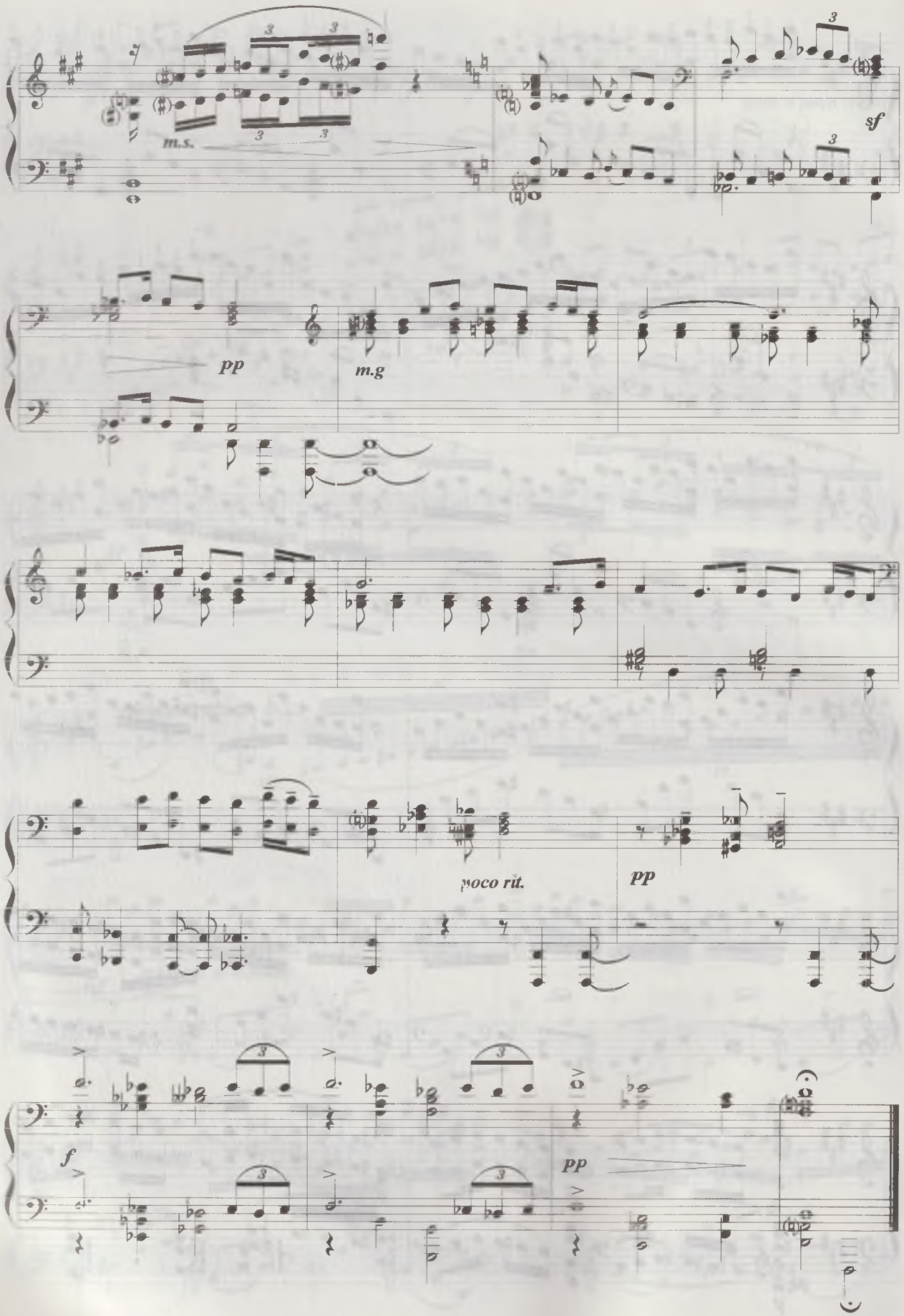
NOVELLA

V. Uspenskiy



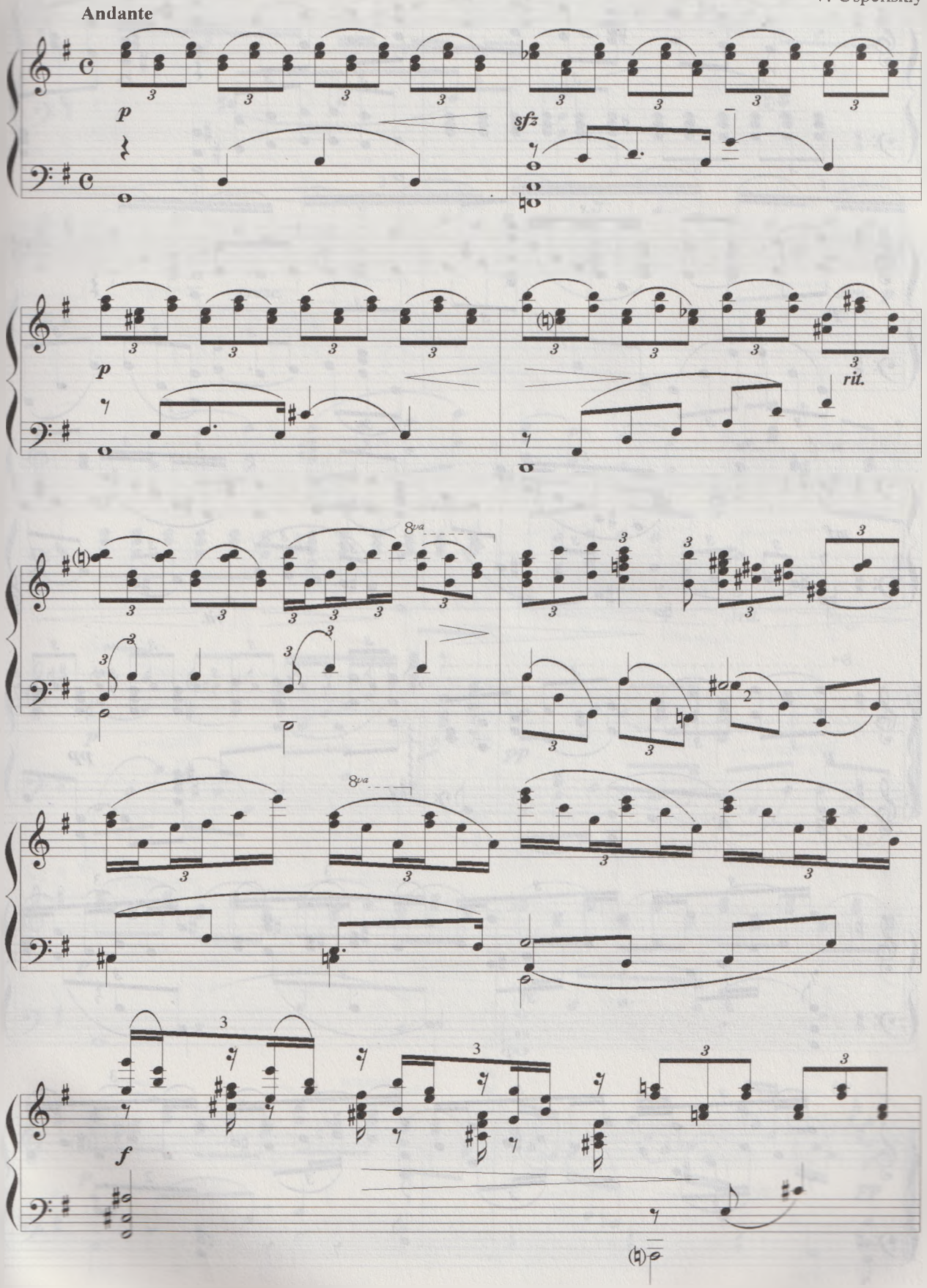

p
poco a poco cresc.
f
ff
rit.
mf
marcato di melodia

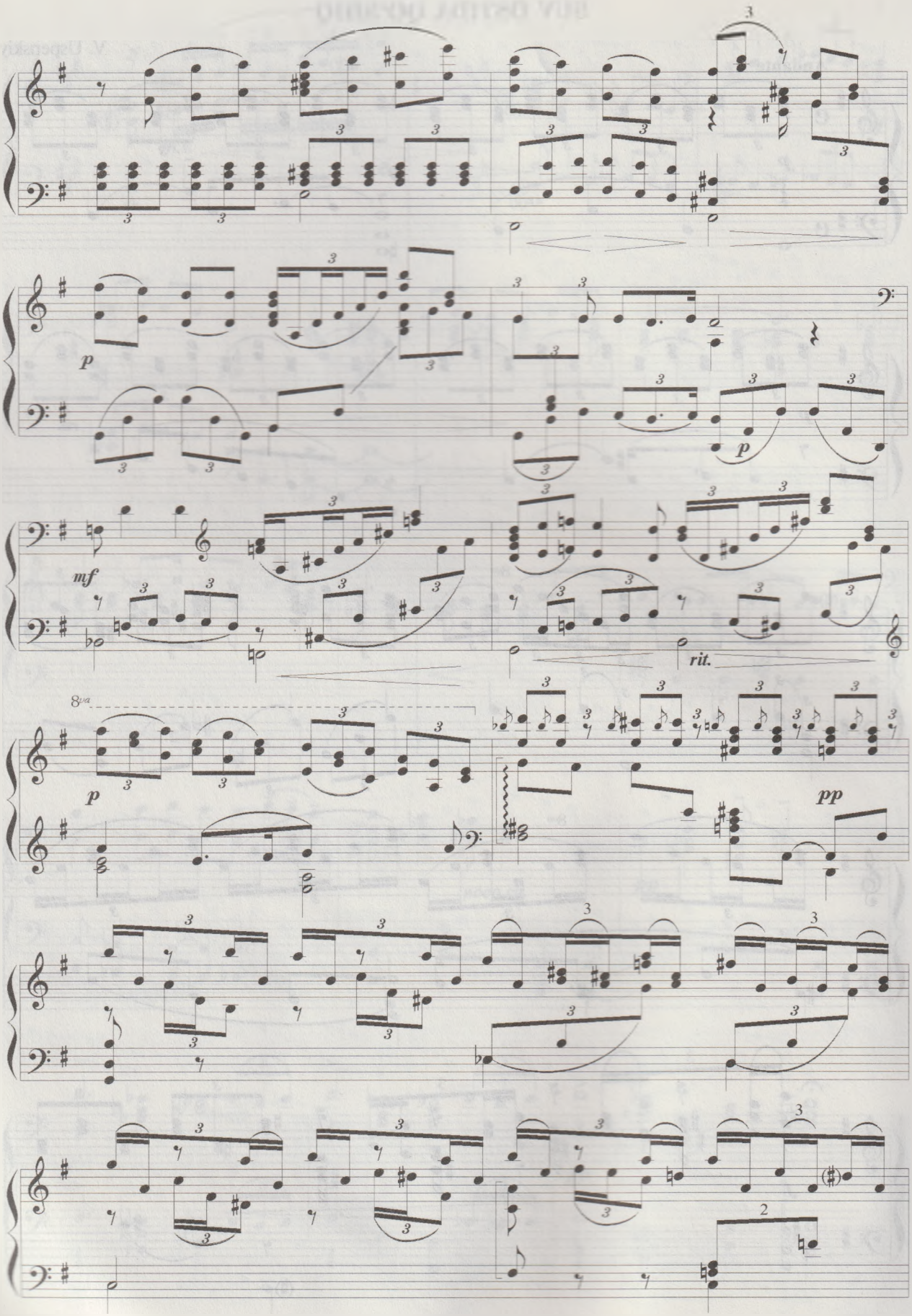

8va
rit.
8va
poco a poco cresc.
8va


m.s.
sf
pp
m.g
poco rit.
pp
f
pp

SUV OSTIDA QO‘SHIQ

V. Uspenskiy

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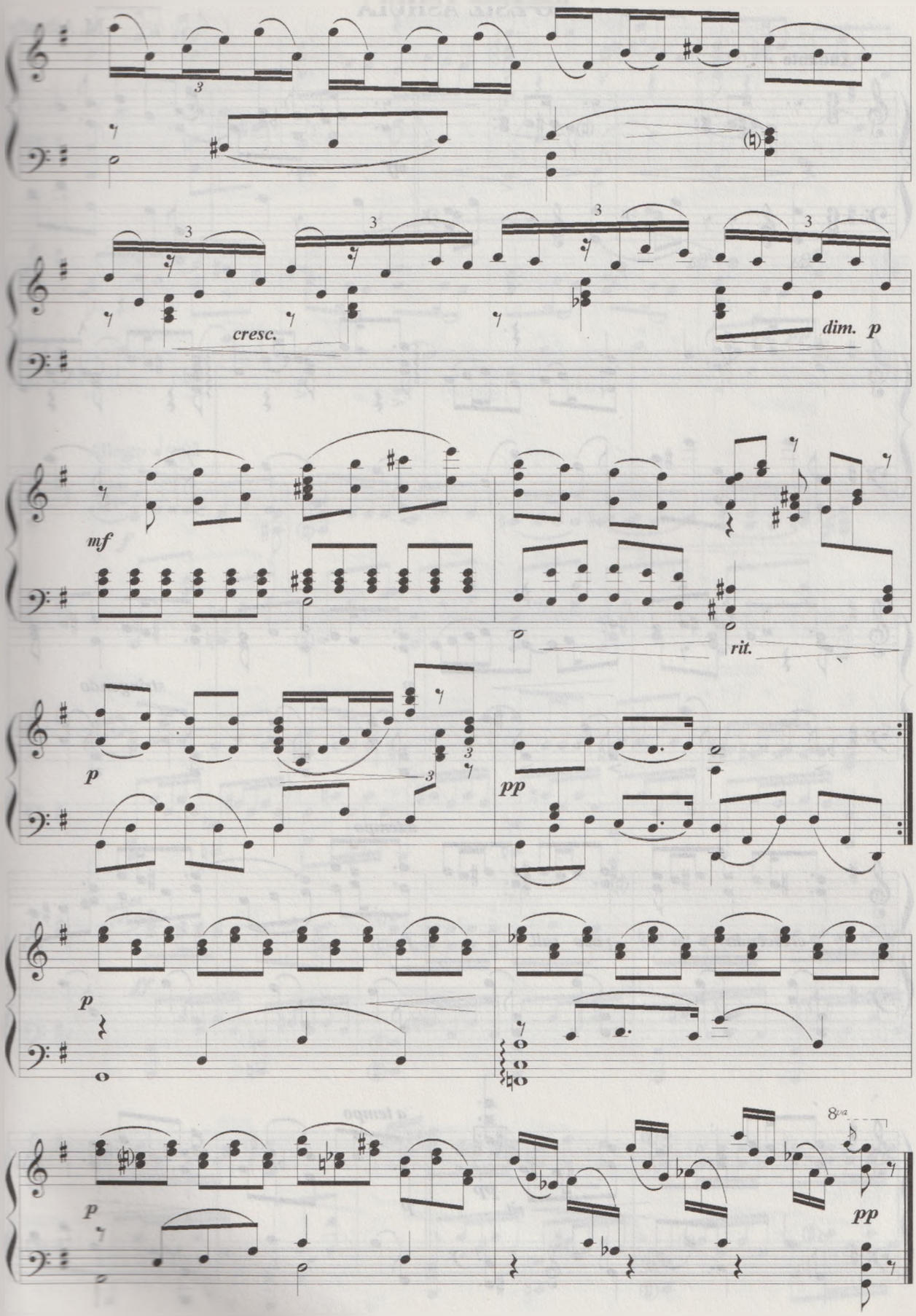
cresc.
dim. p
mf
rit.
p
pp
p
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8va
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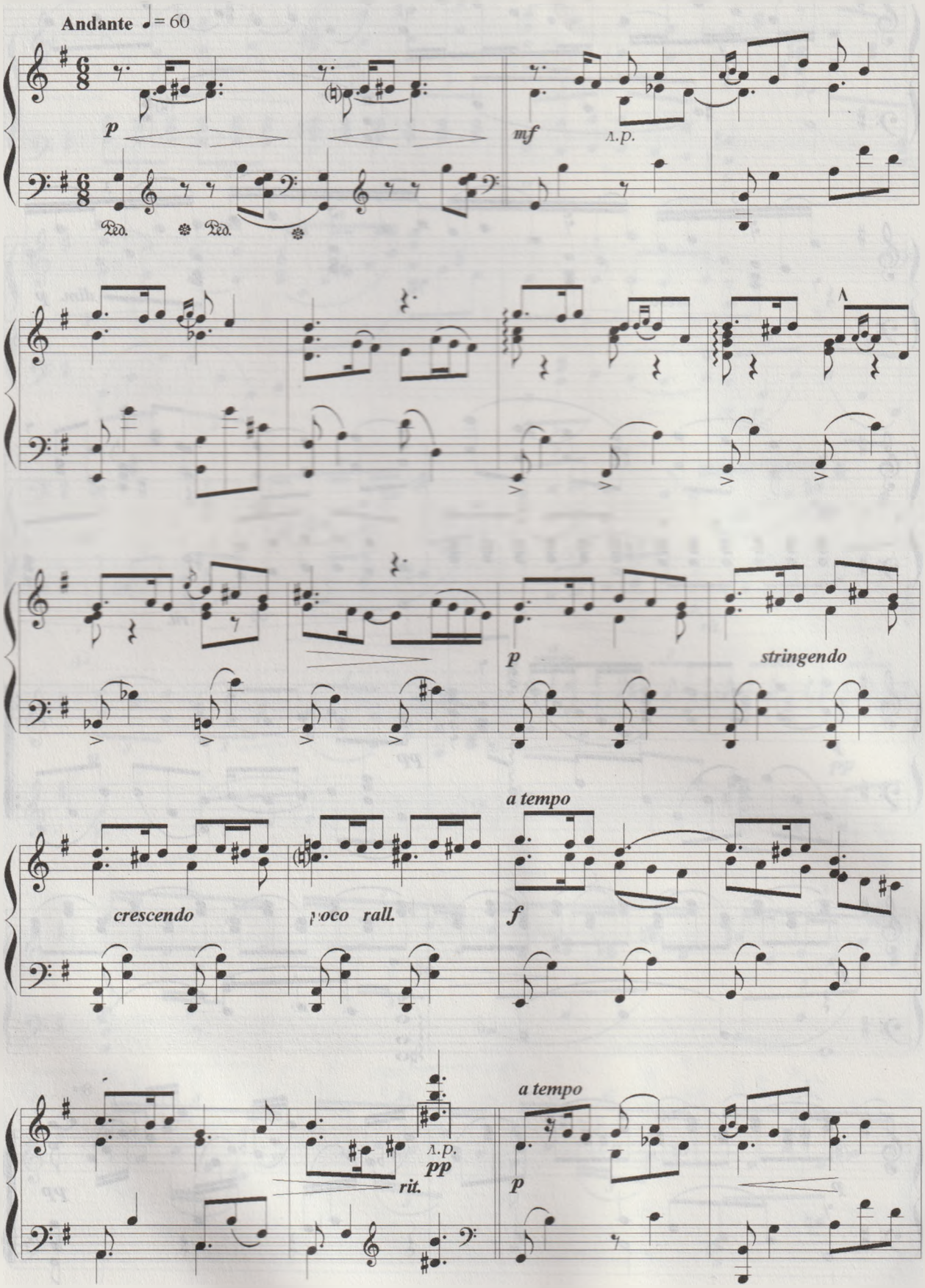
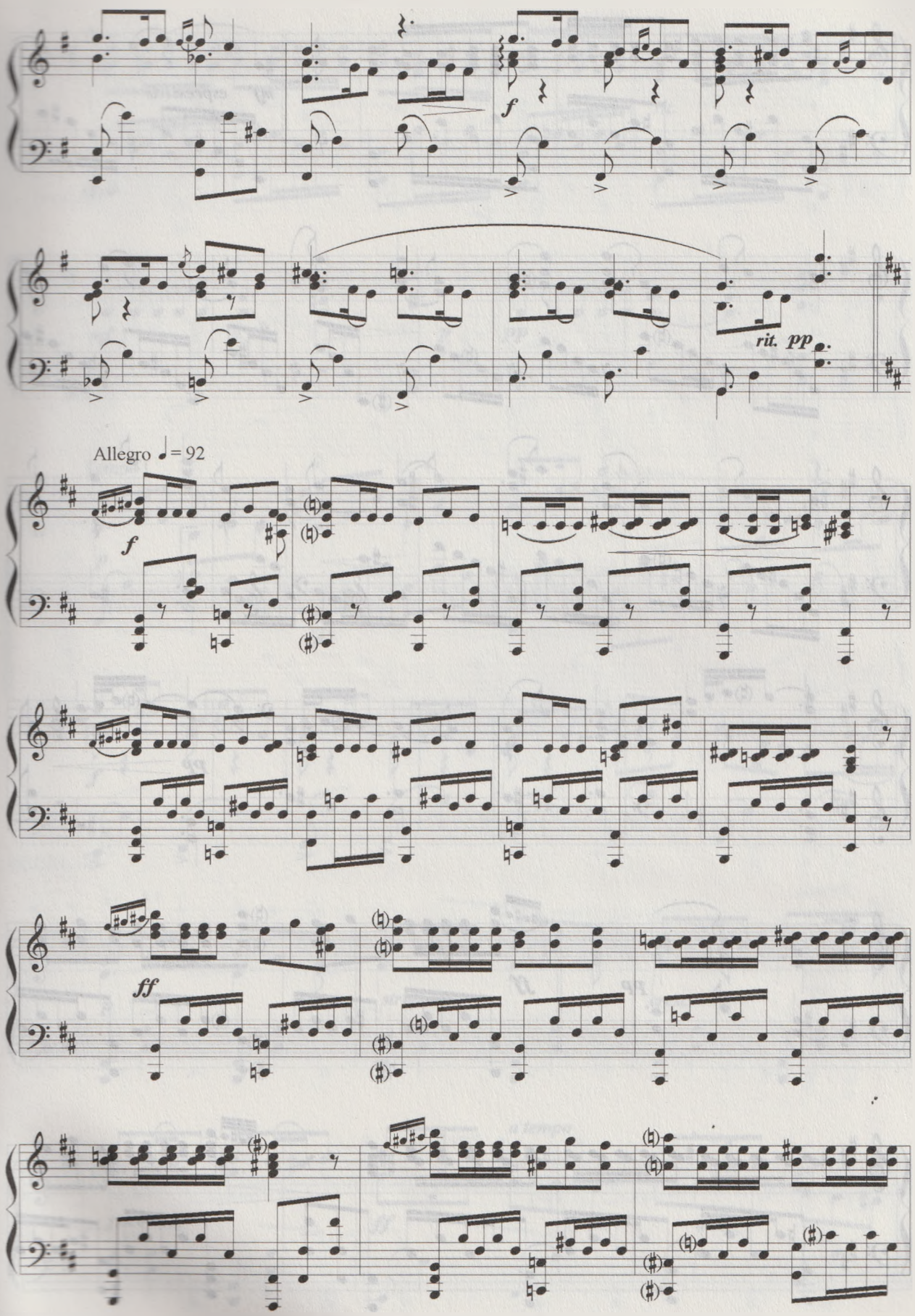
SO‘ZSIZ ASHULA

M. Ashrafiy

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Allegro ♩= 92
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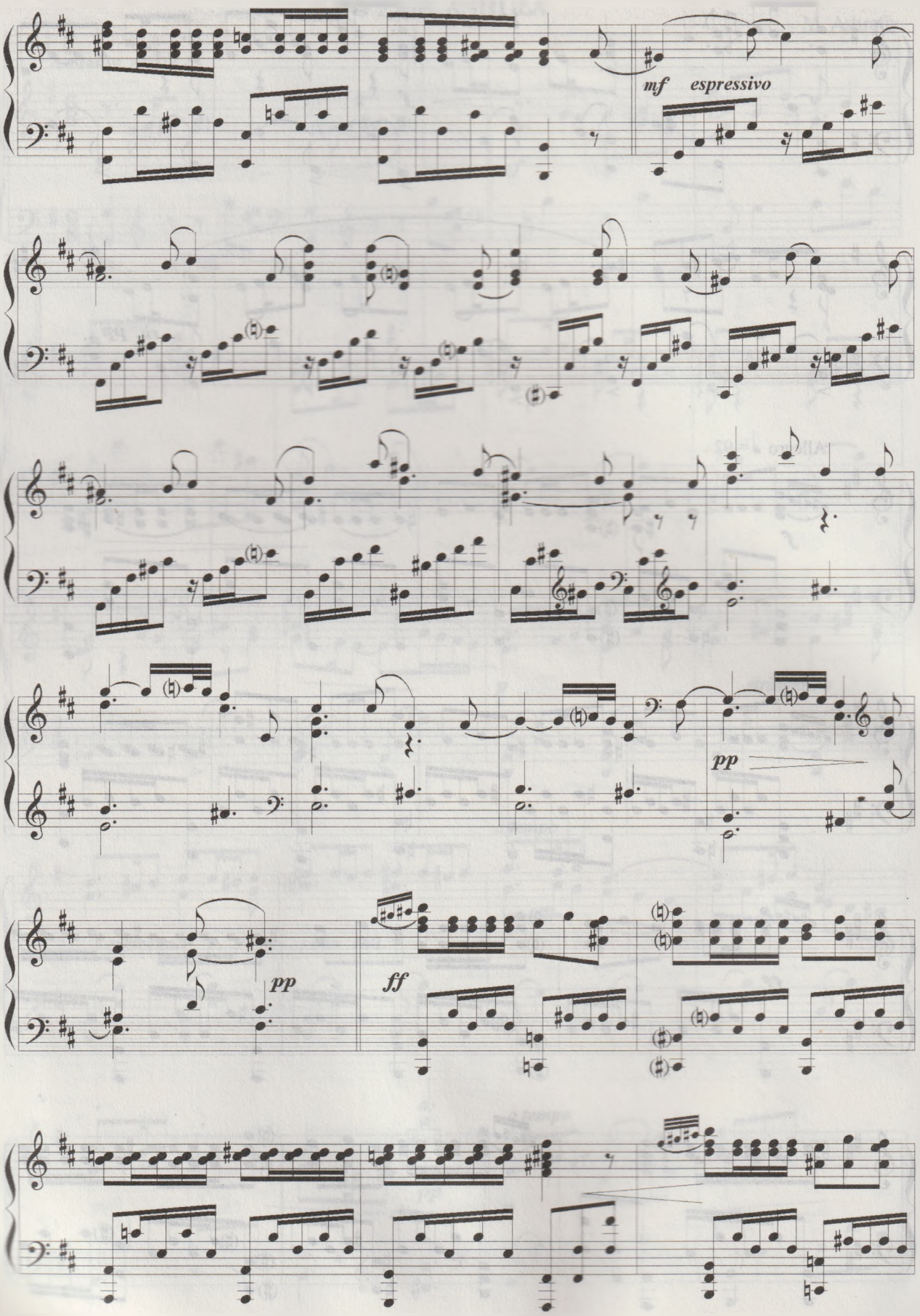
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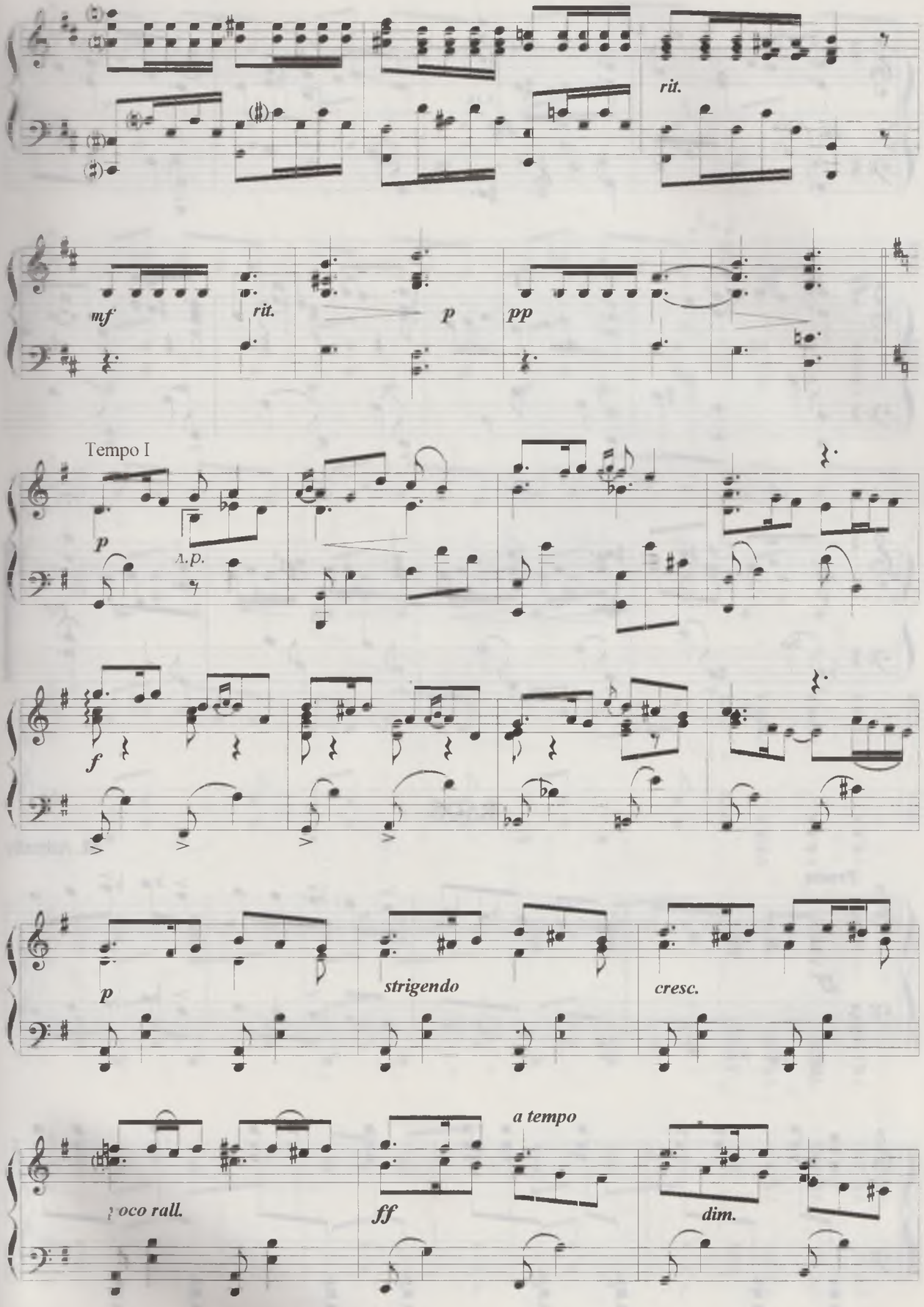
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cresc.
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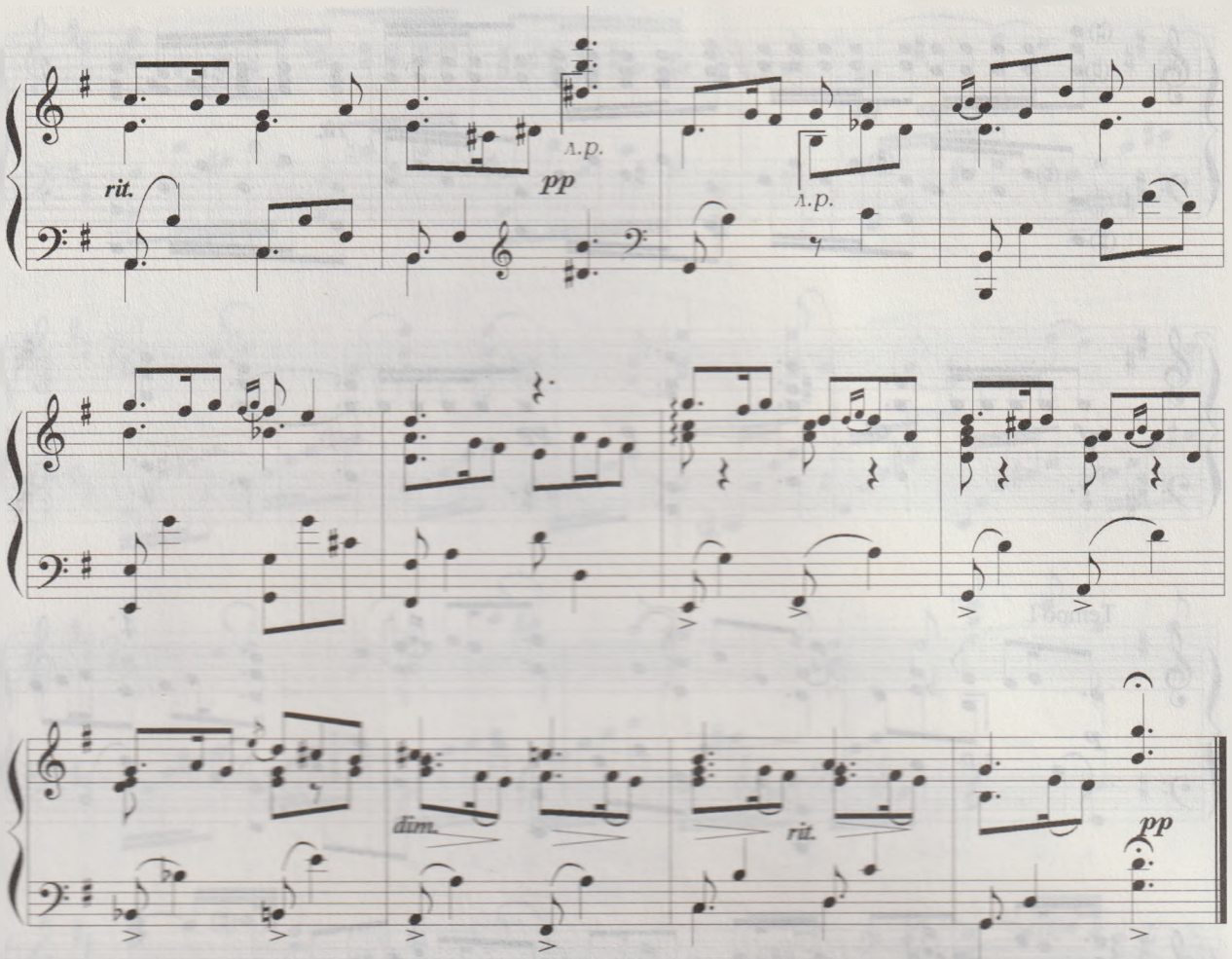
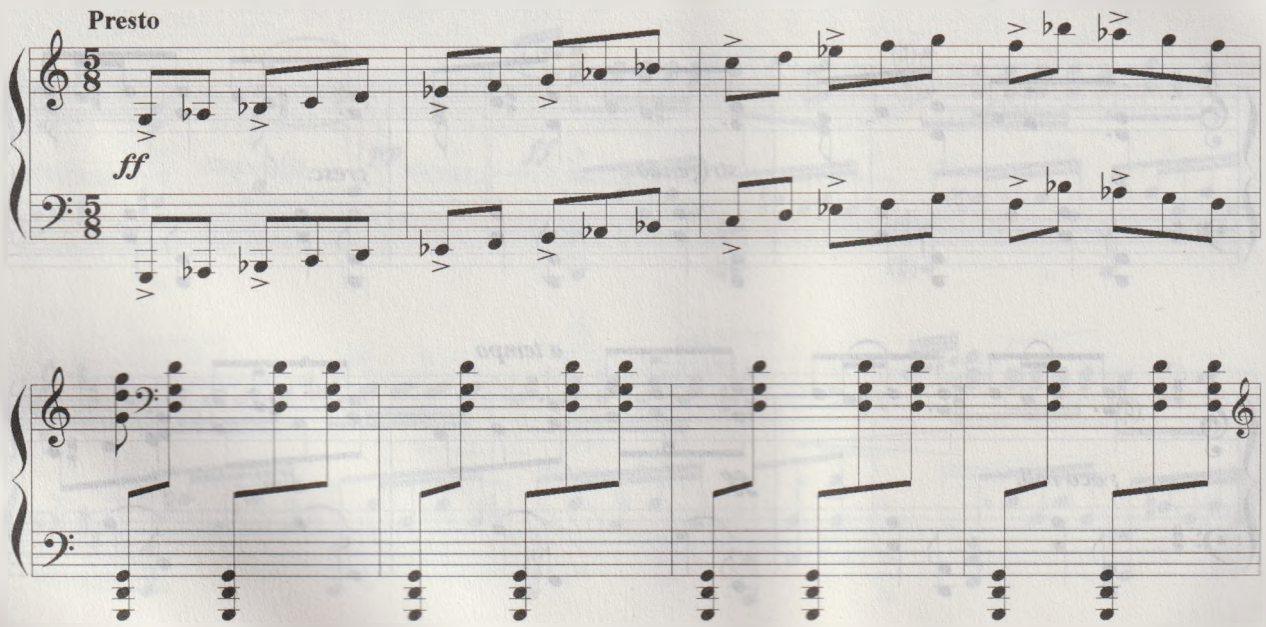
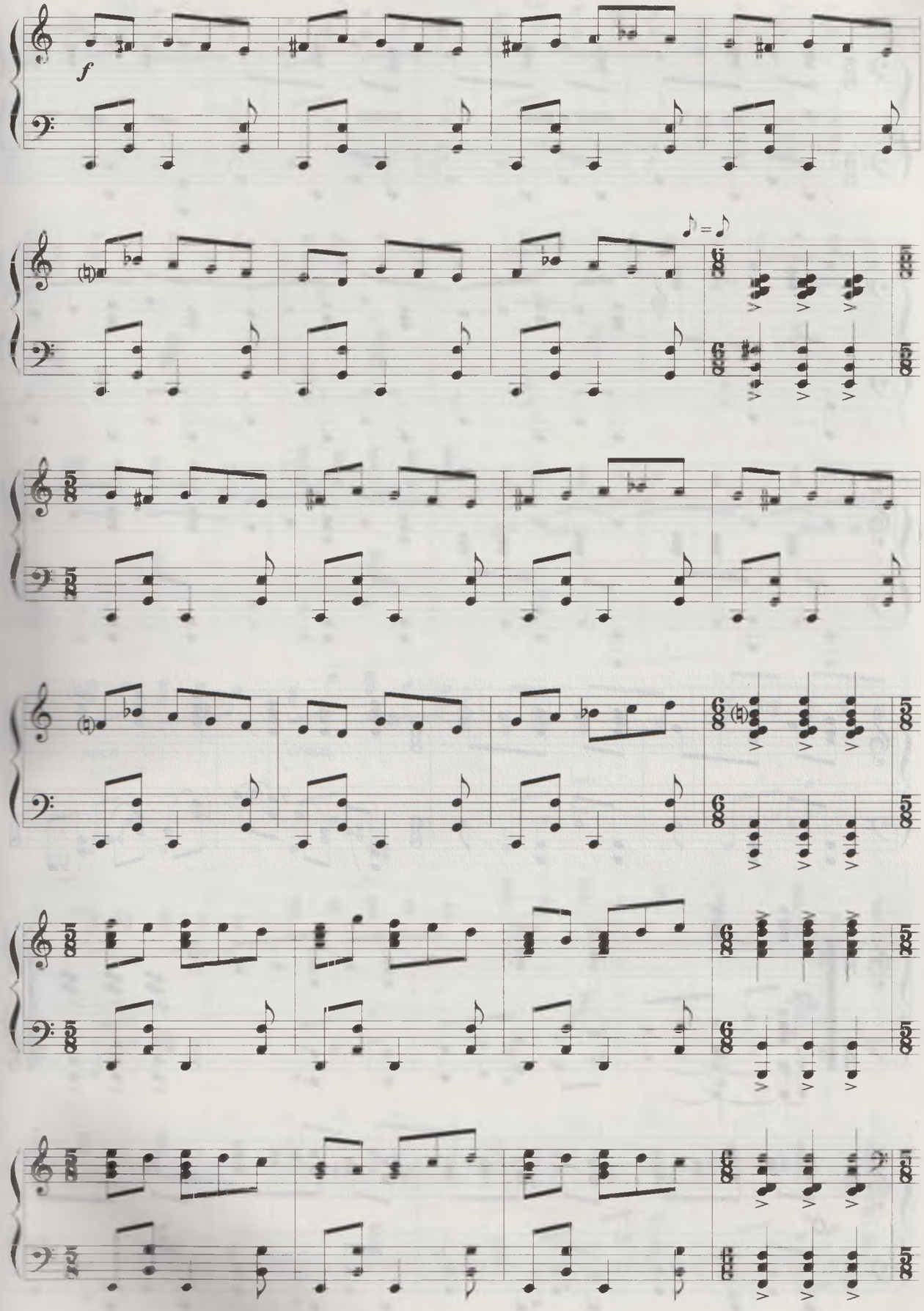


RAQS

M. Ashrafiy

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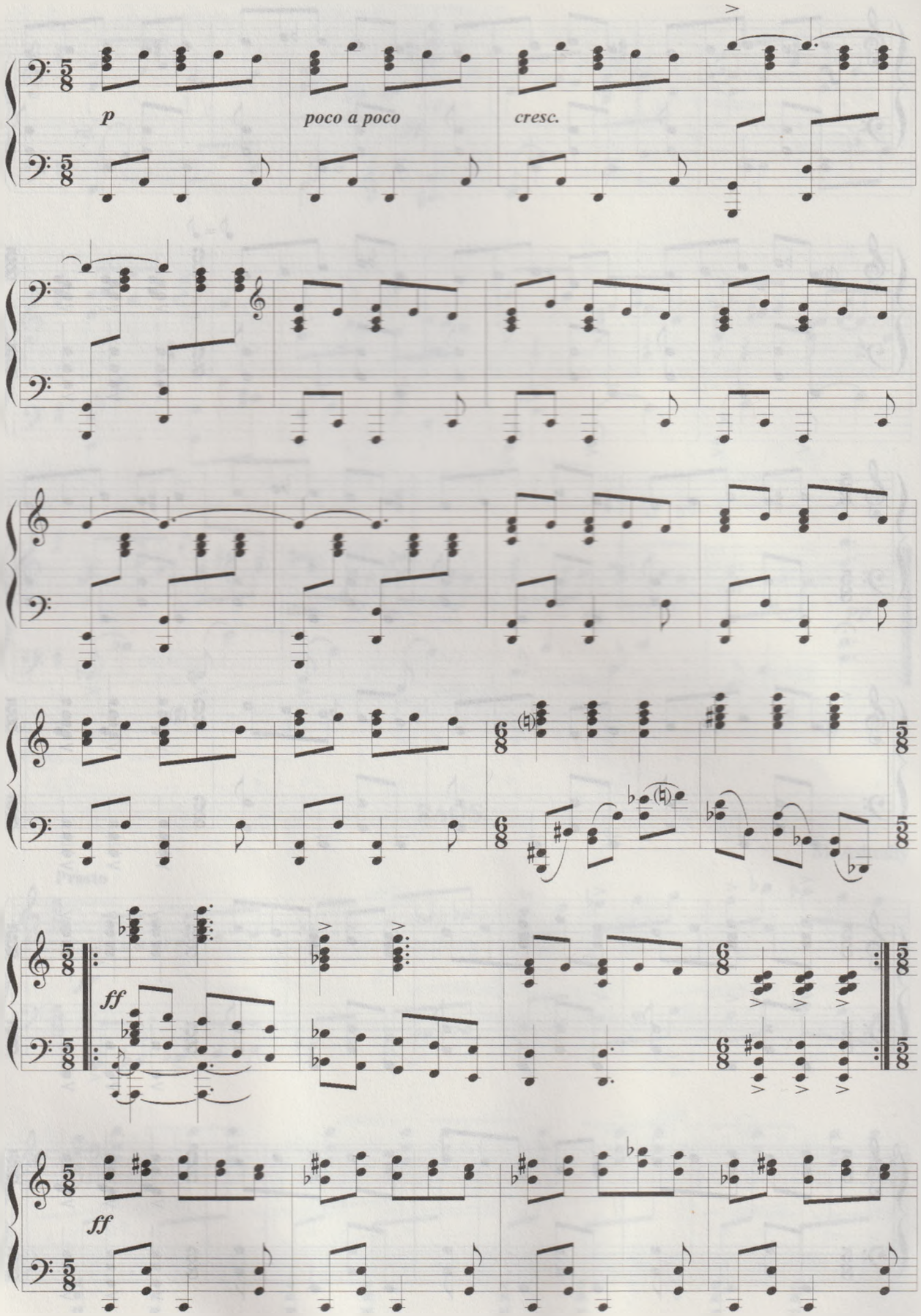
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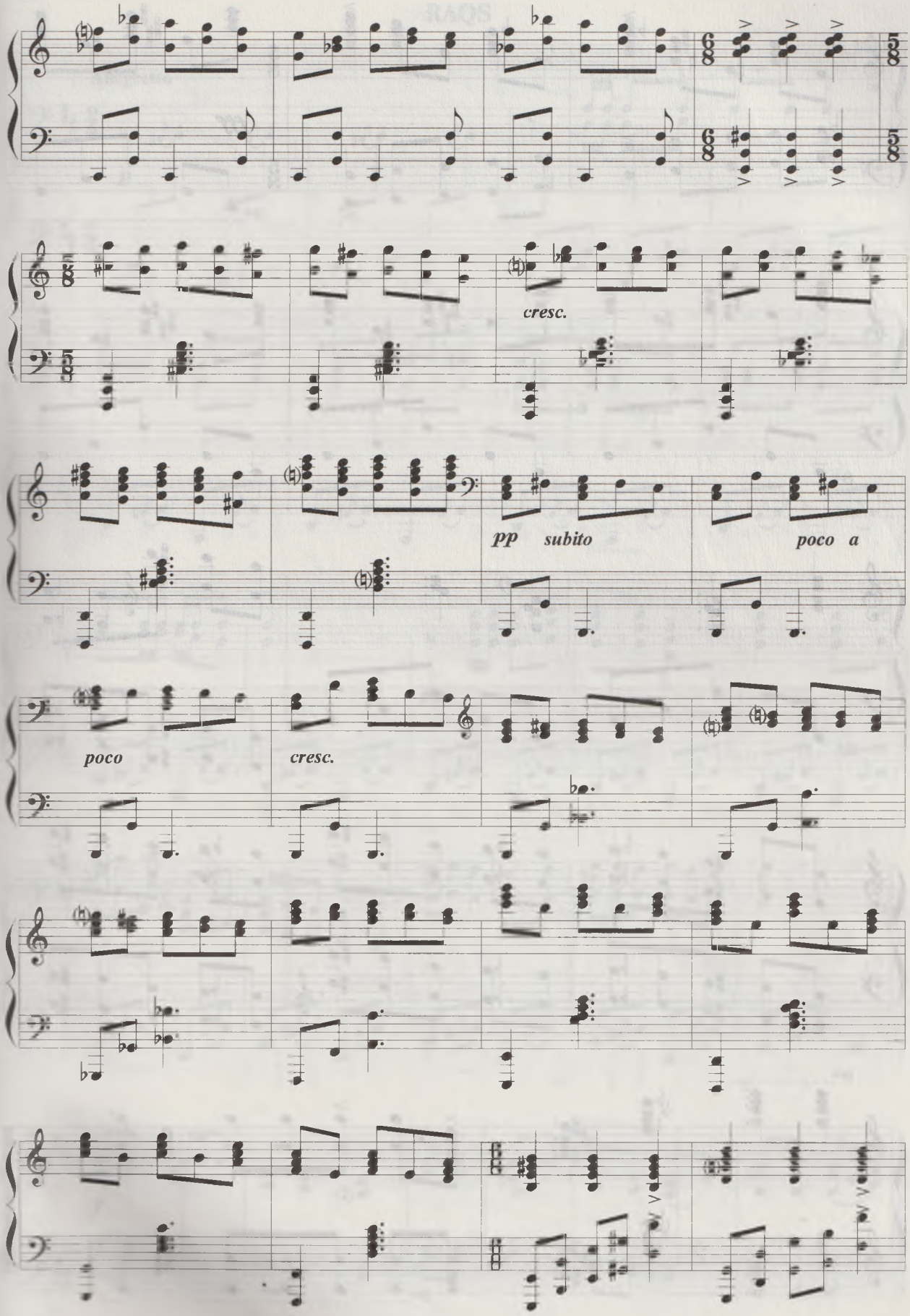
cresc.
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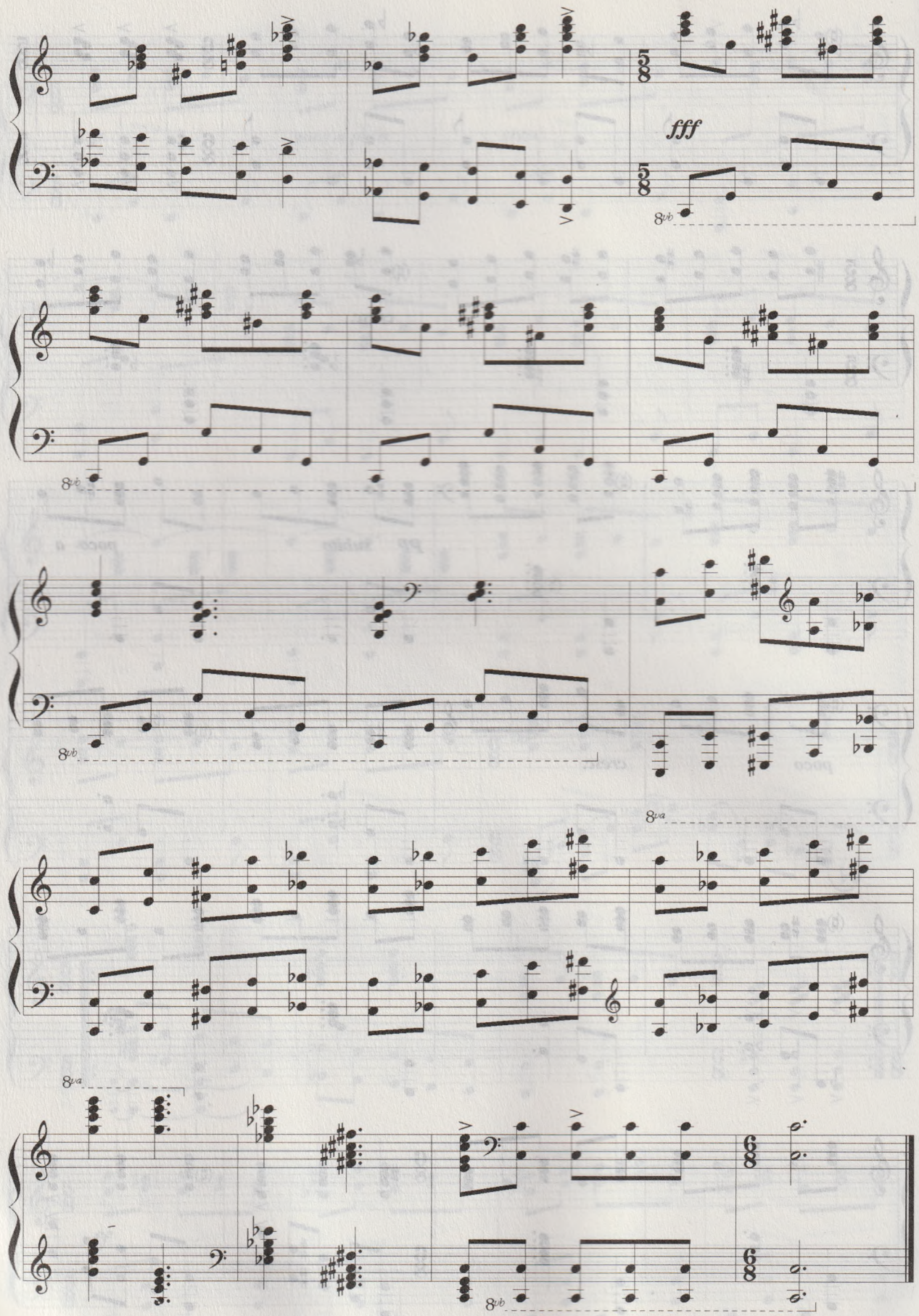
fff
8vb
8vb
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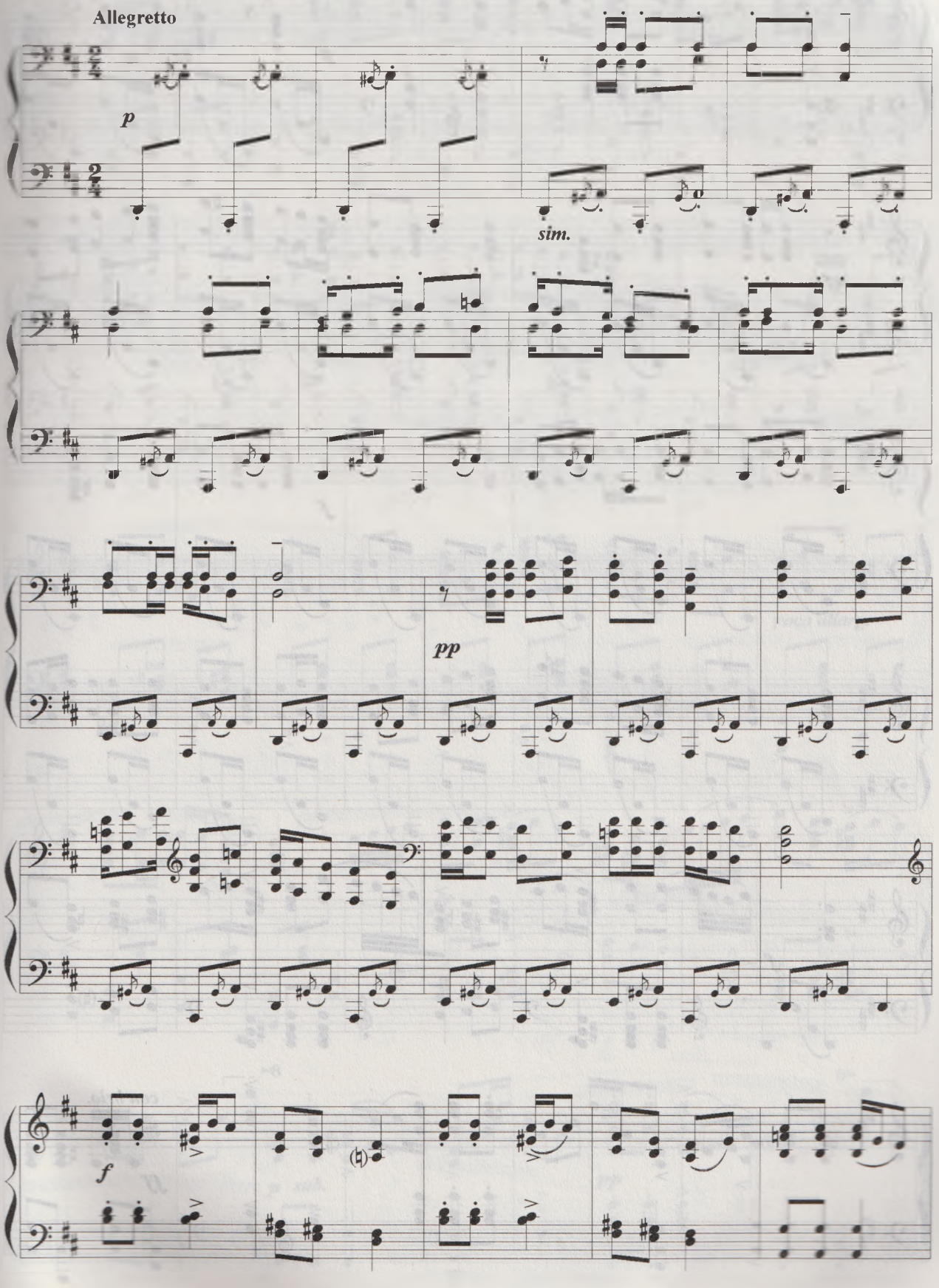
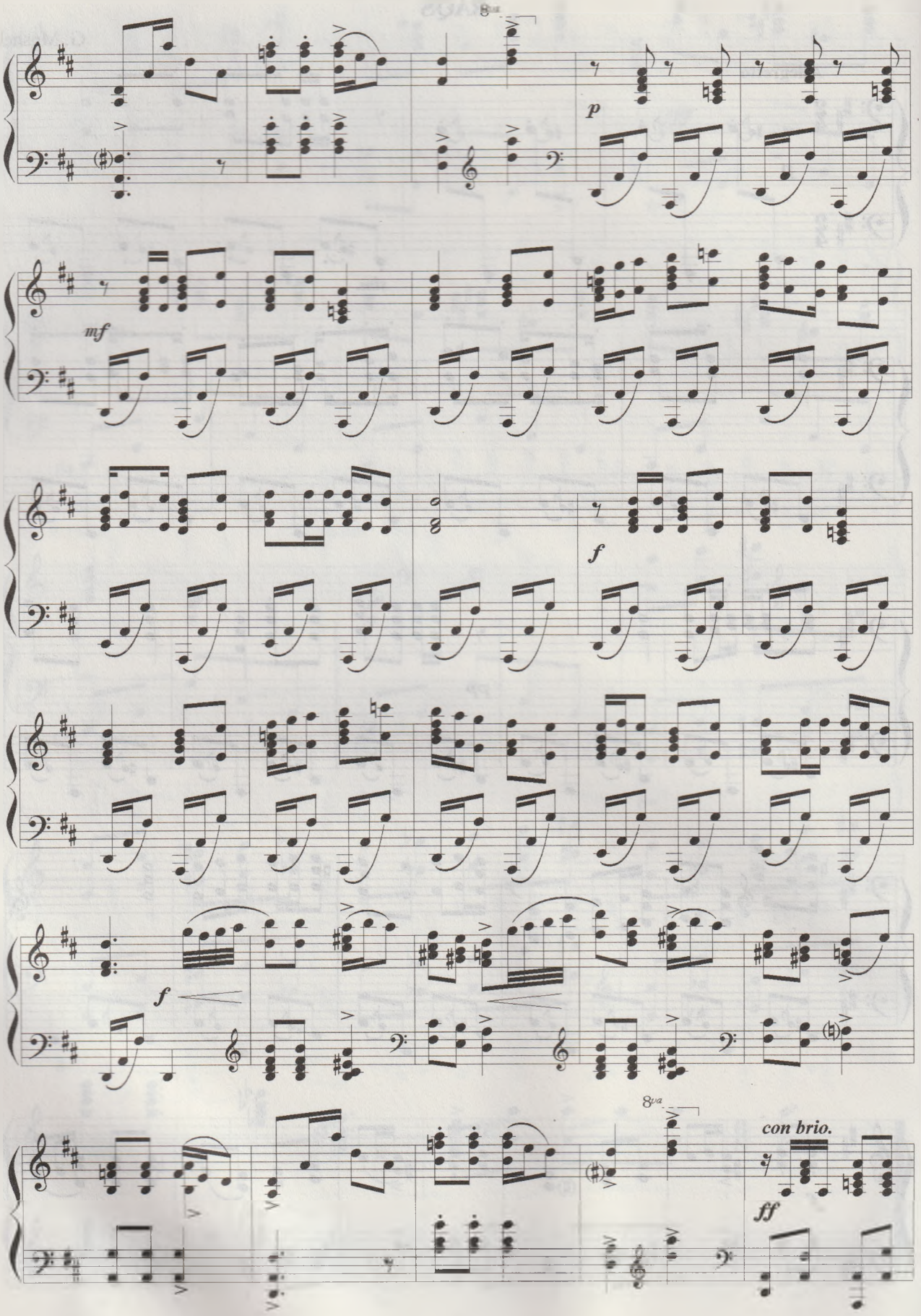
8va
8va
8vb

RAQS

G. Mushel

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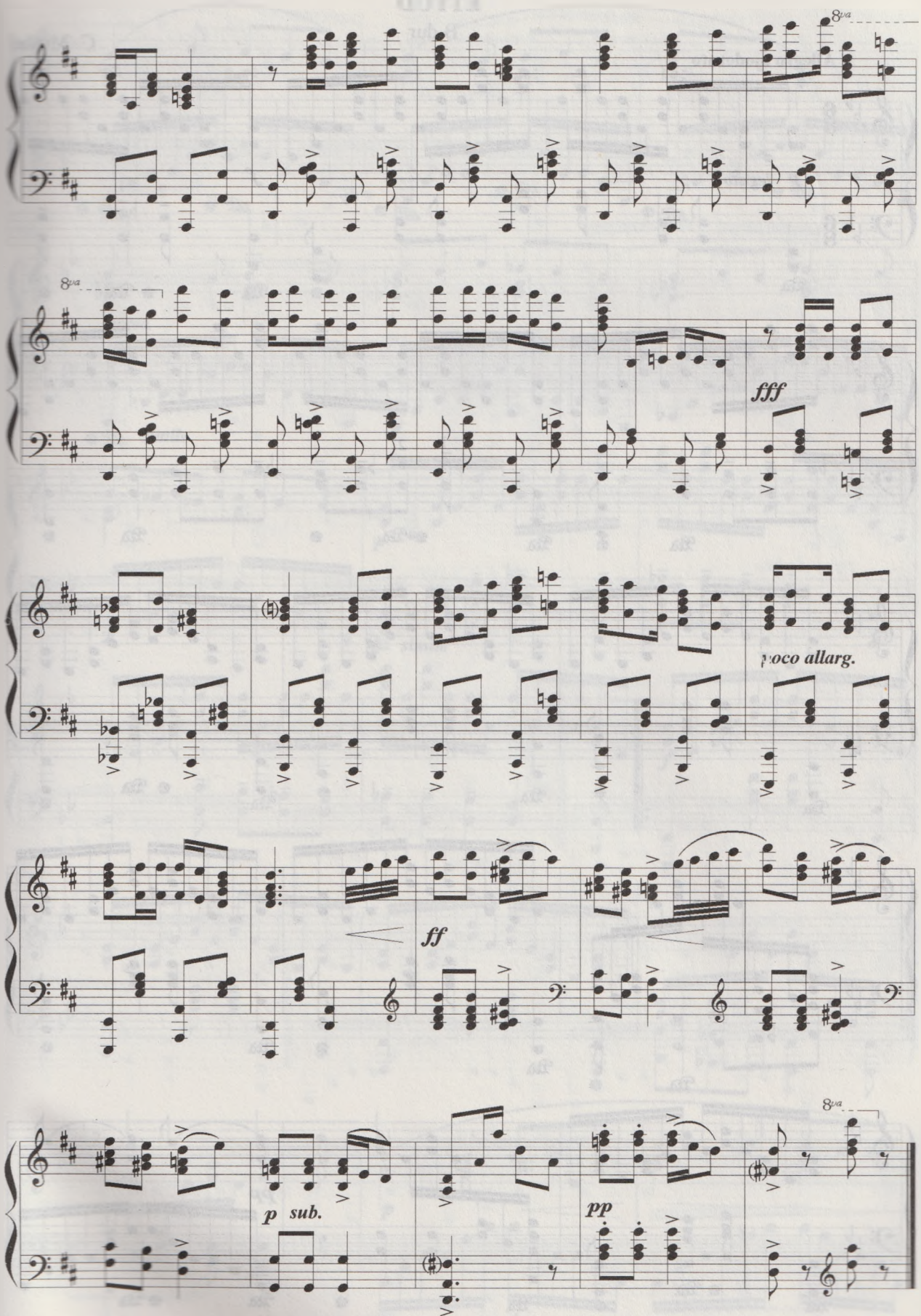
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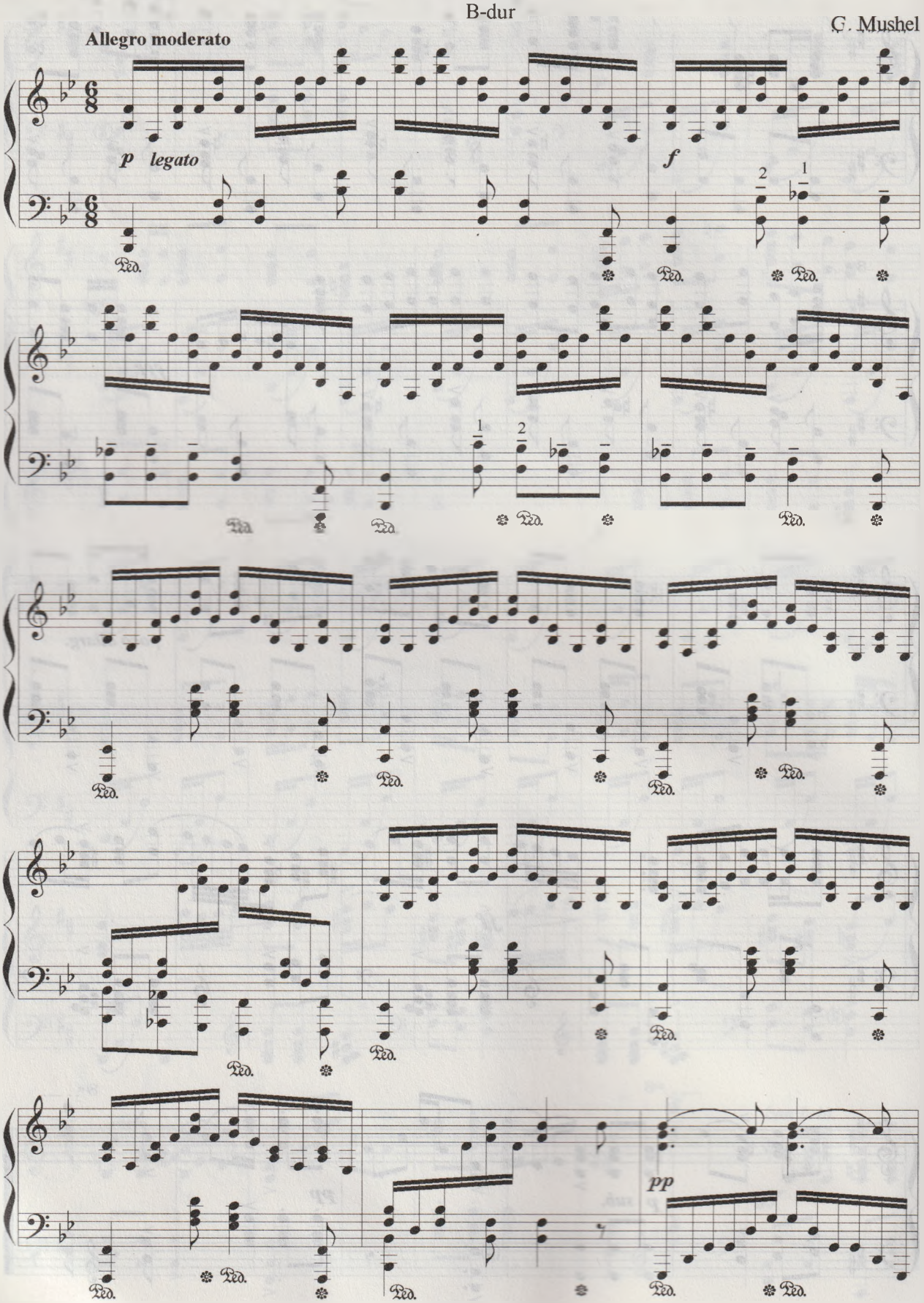
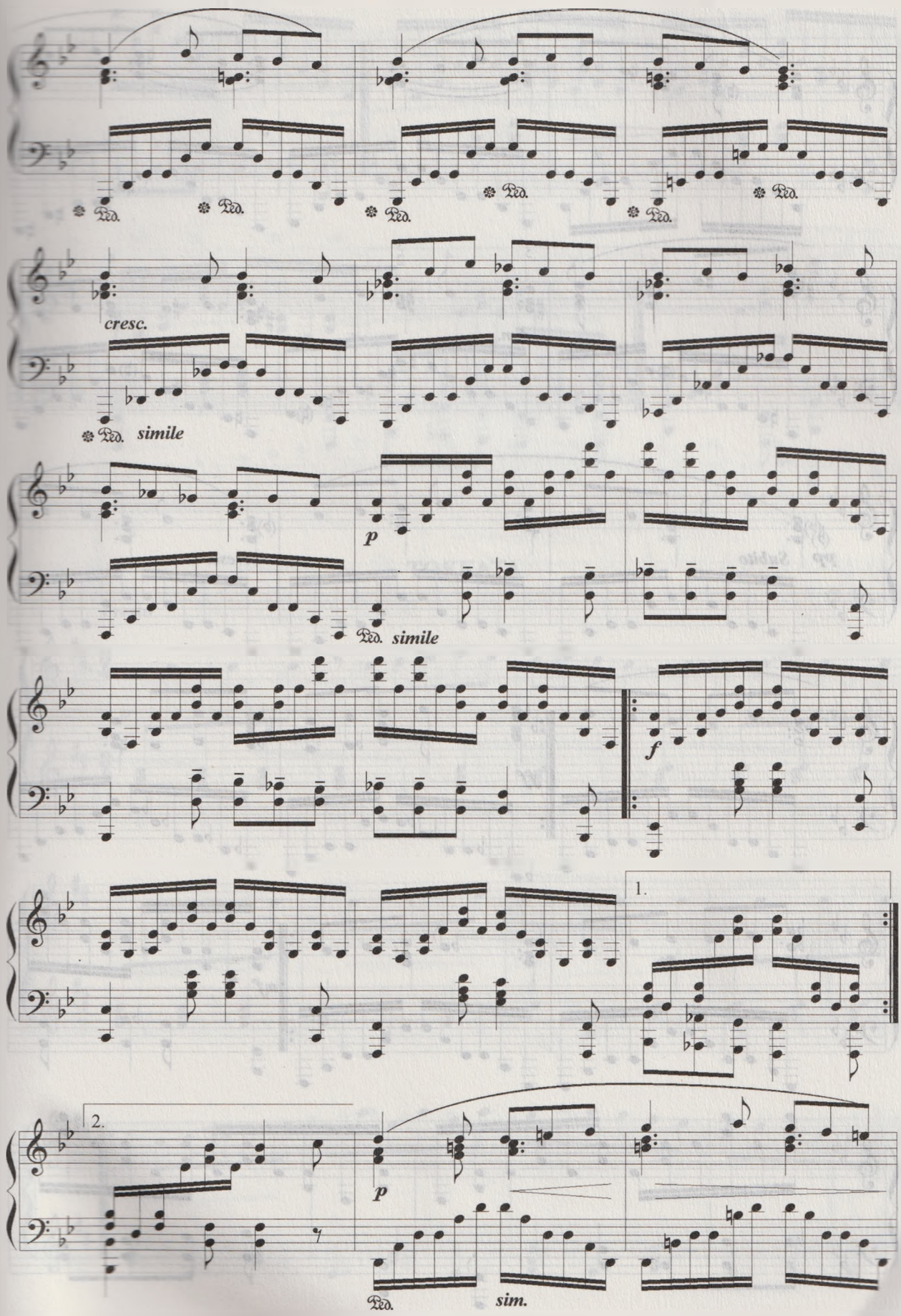
pp
8va

ETYUD

B-dur

G. Mushel




Ped.
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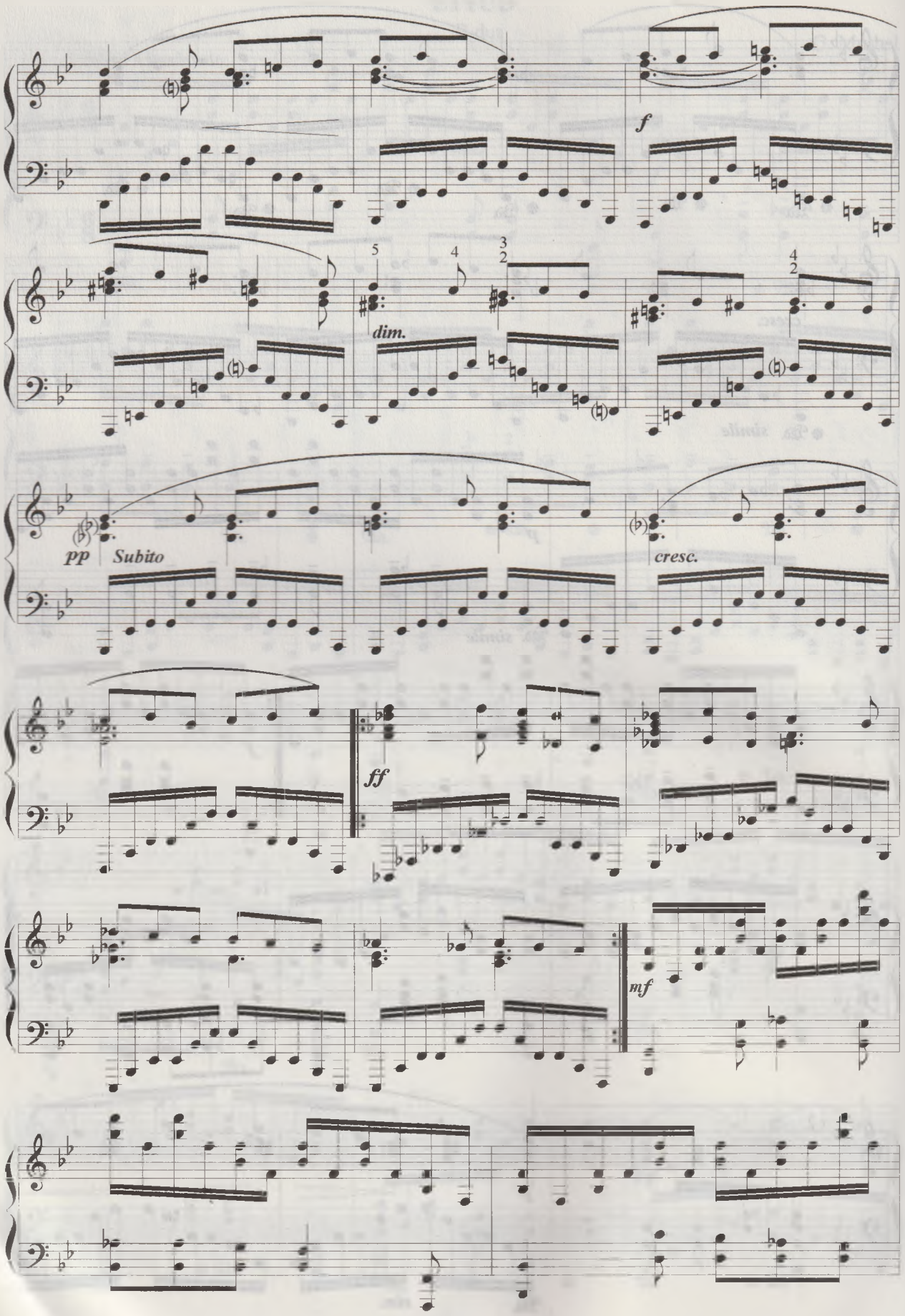
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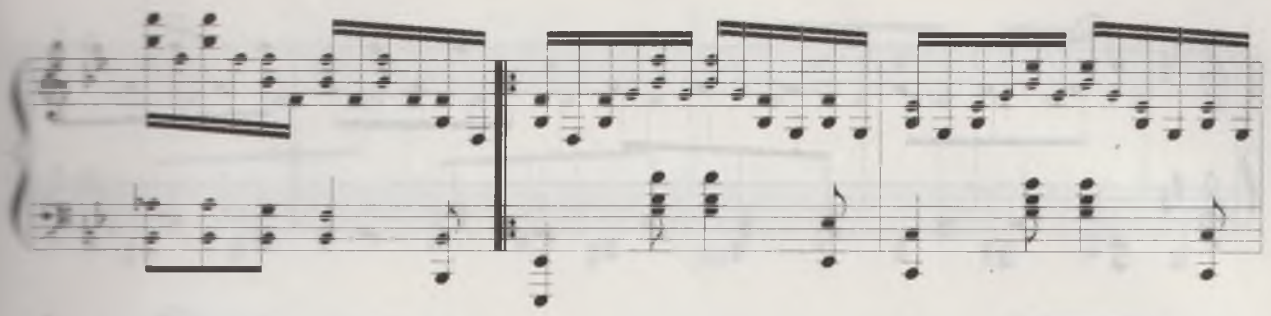
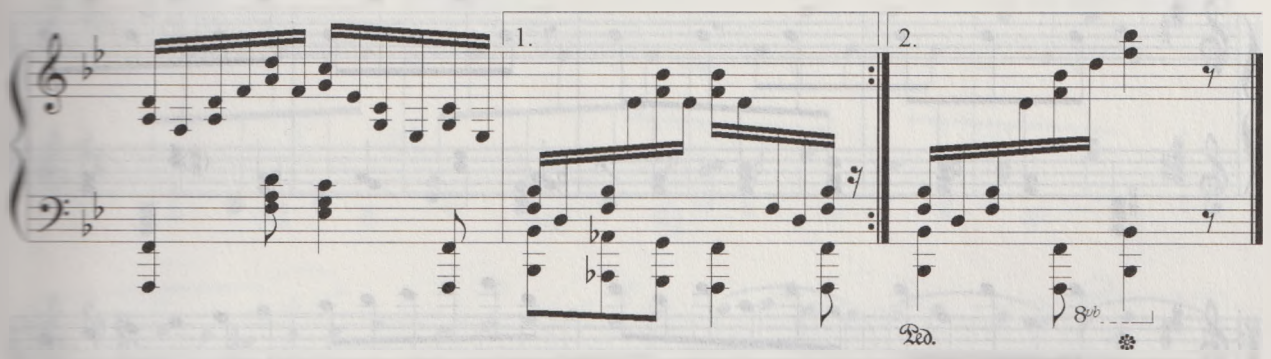
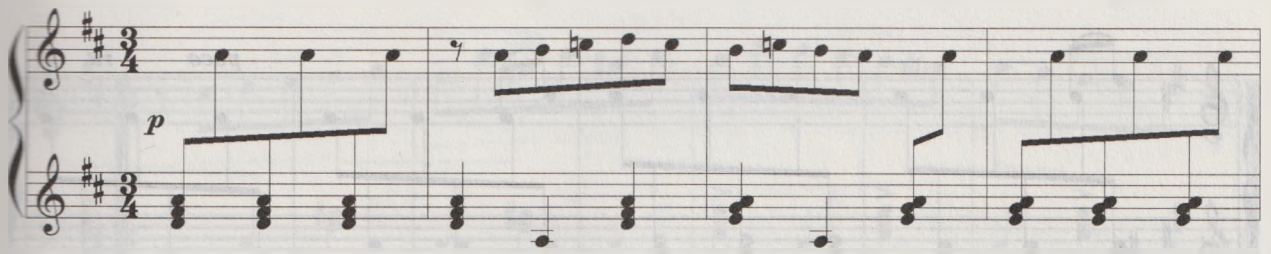


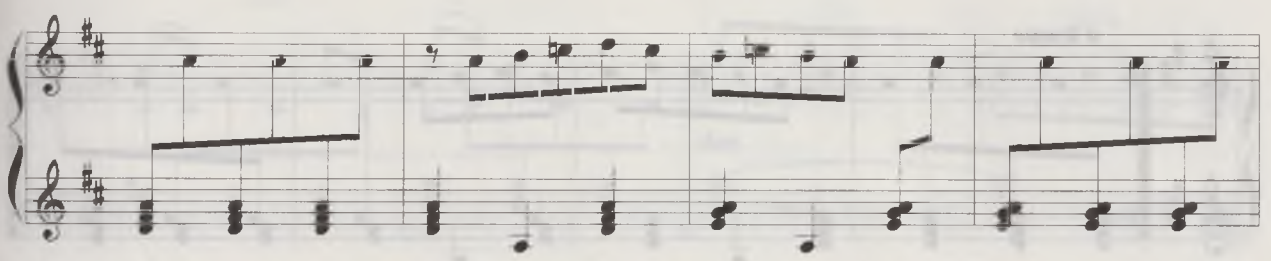


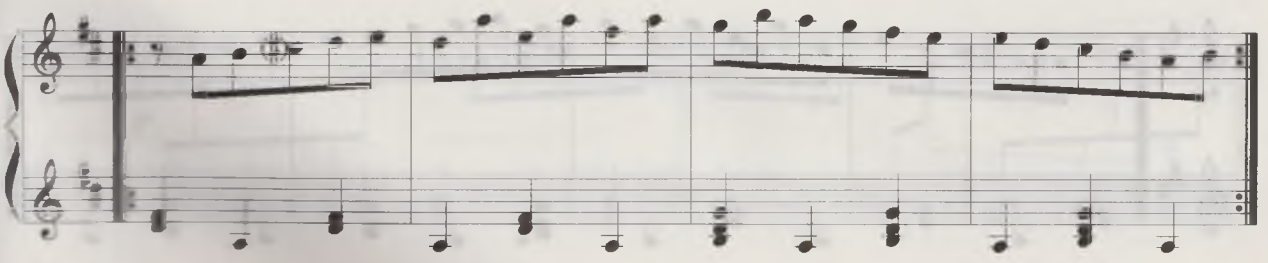
TOKKATA

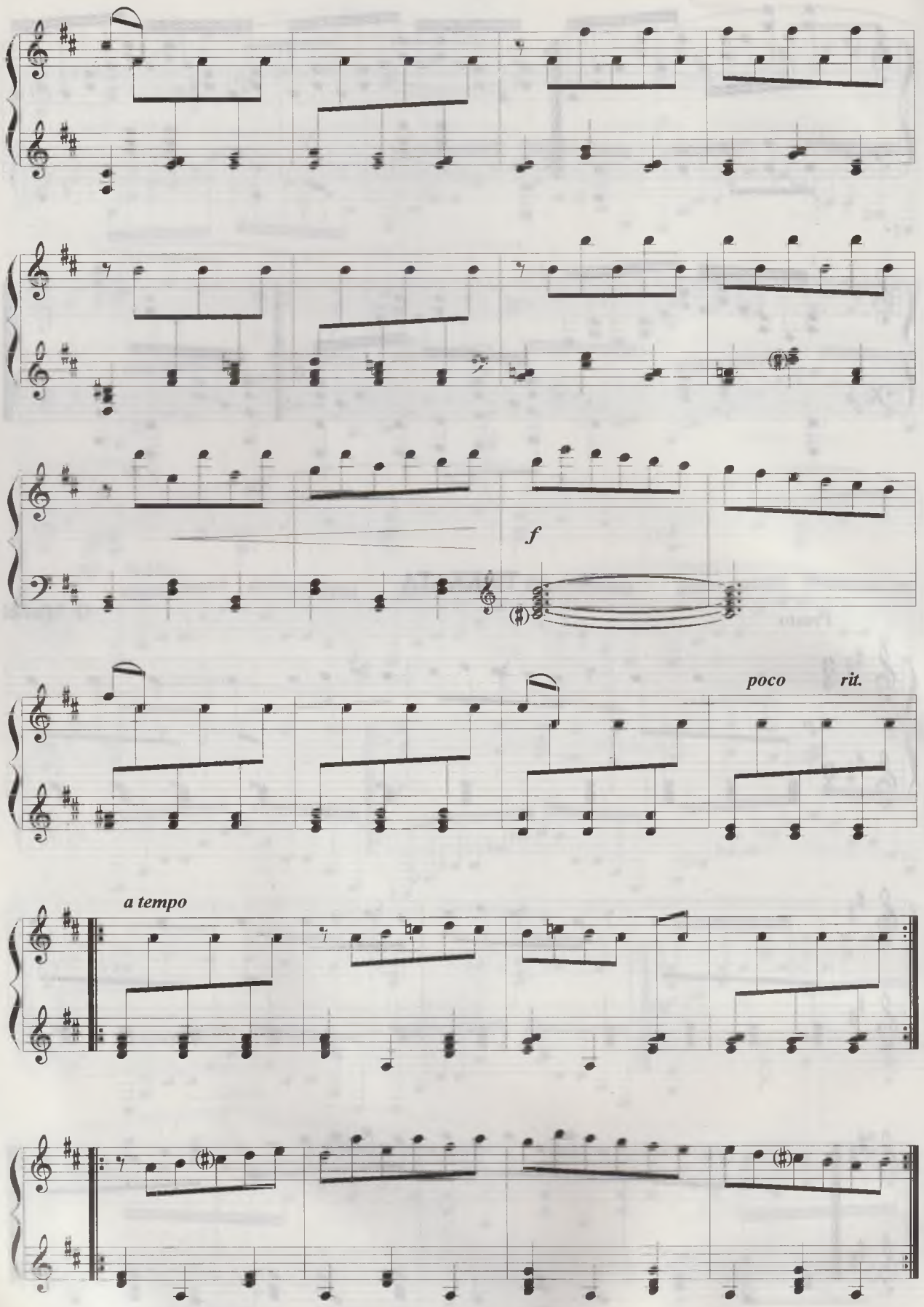
G. Mushel

Presto





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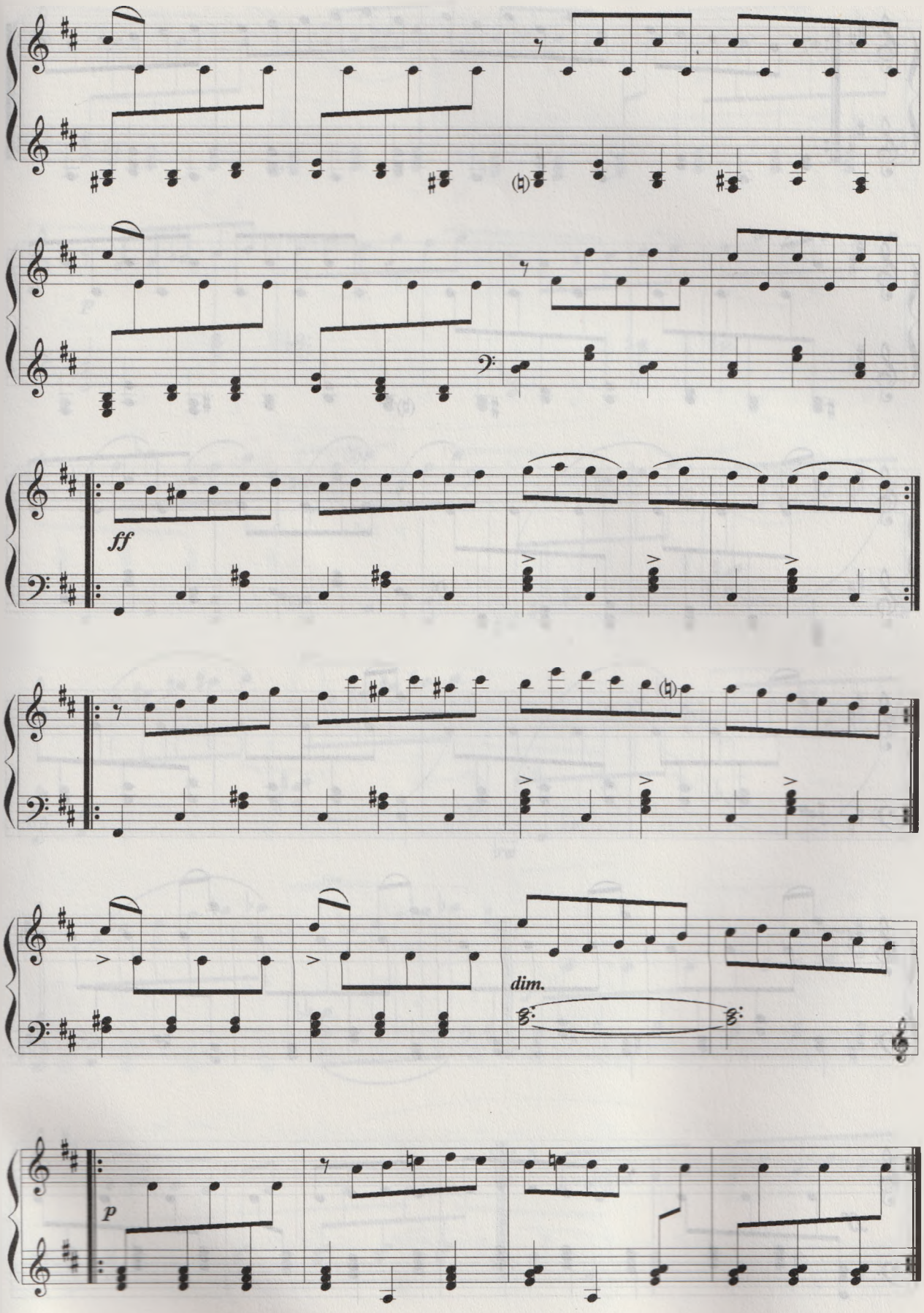
rit.
a tempo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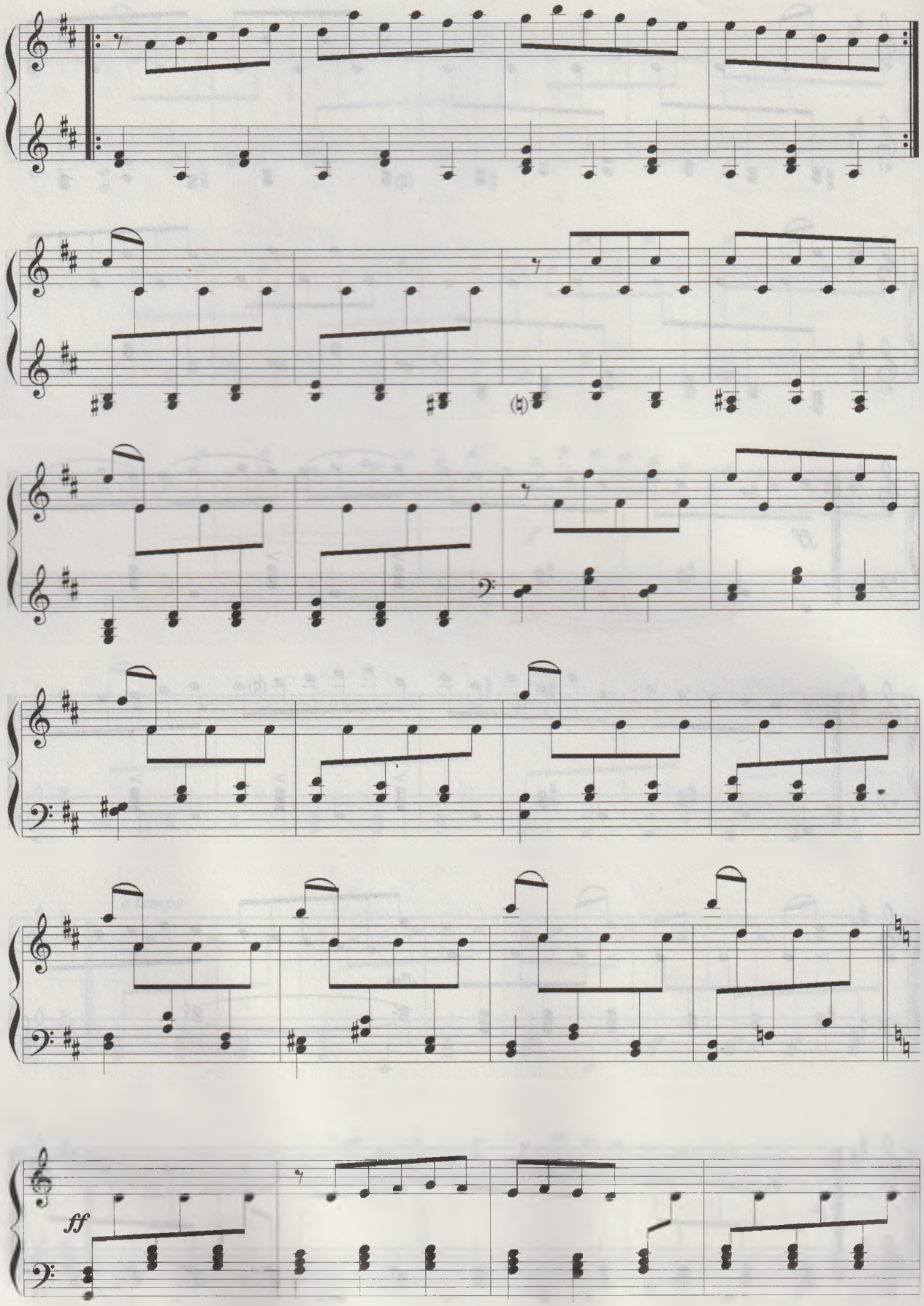
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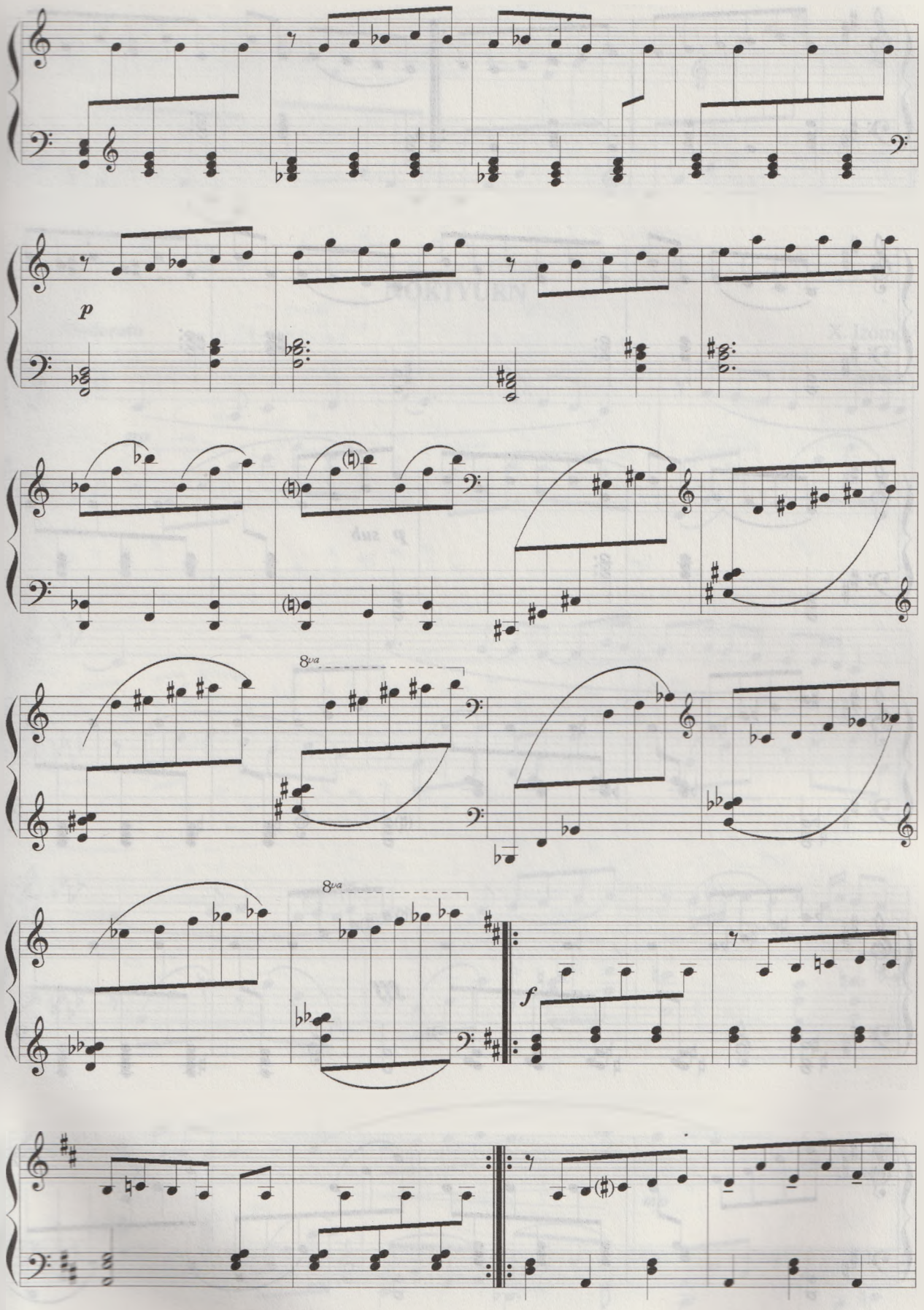
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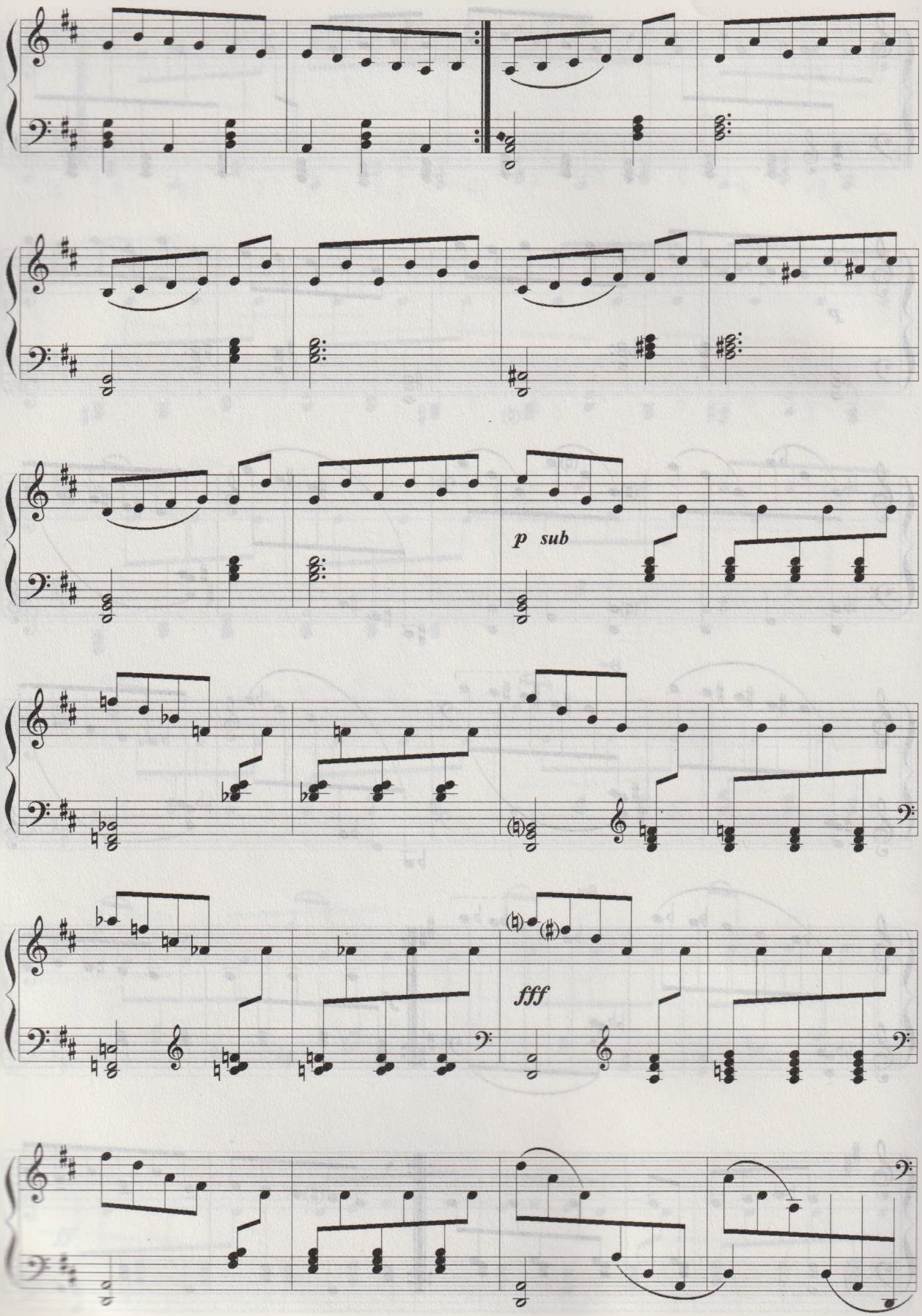
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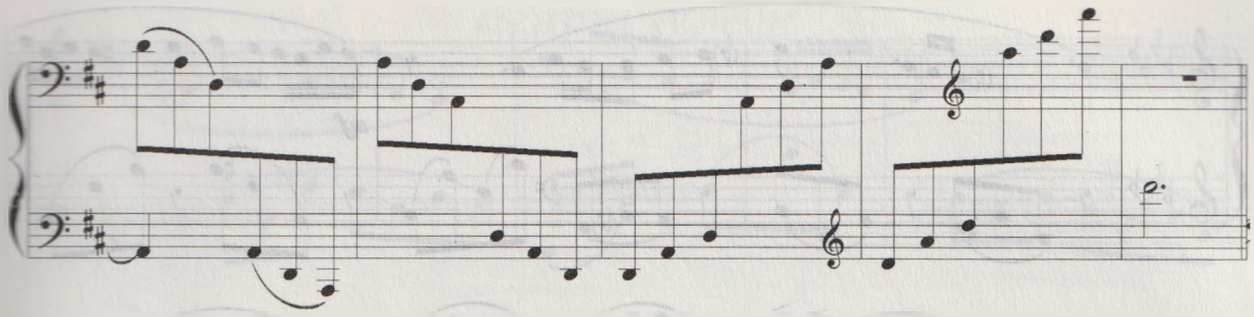
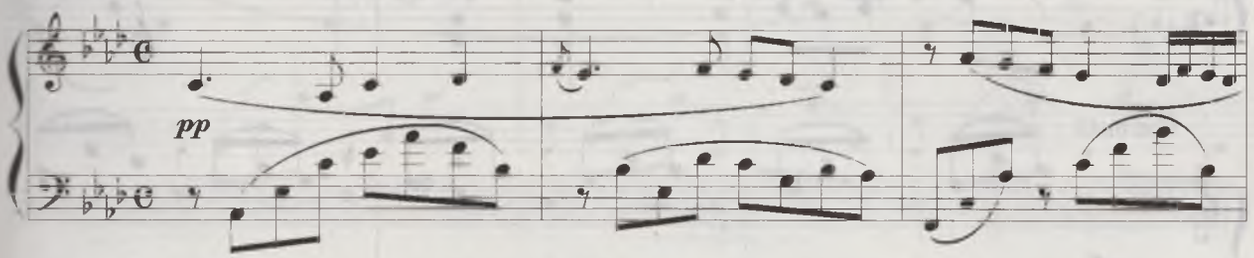
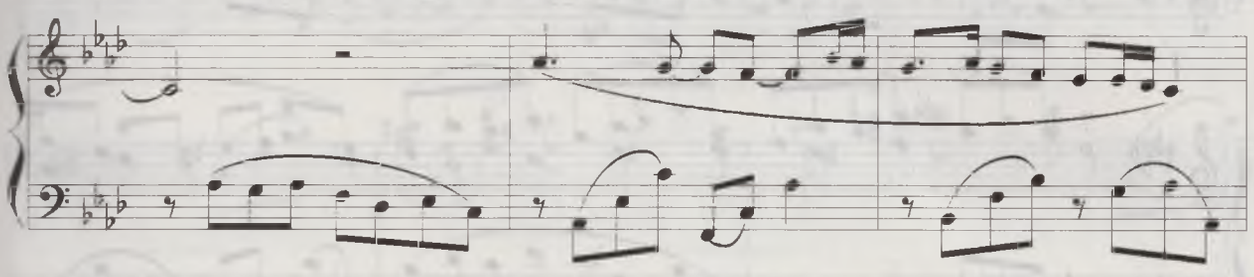


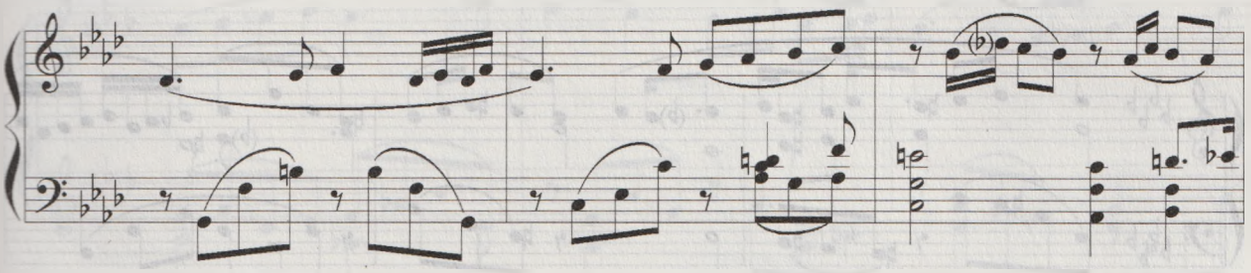
NOKTYURN

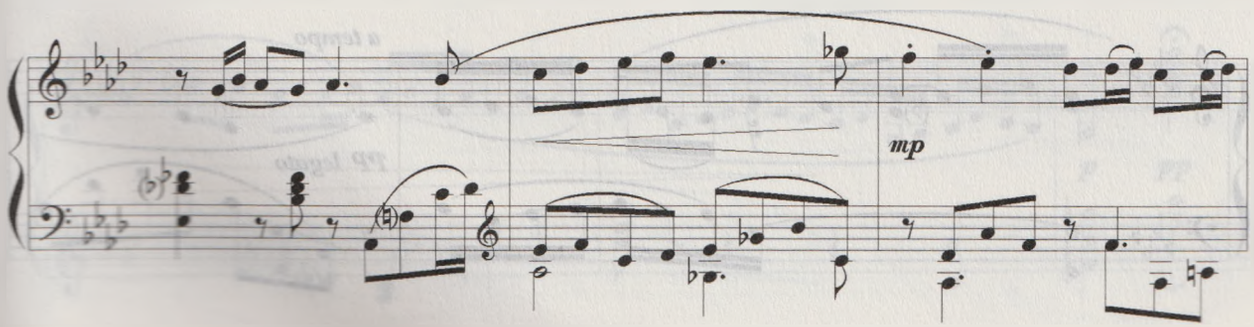
Moderato

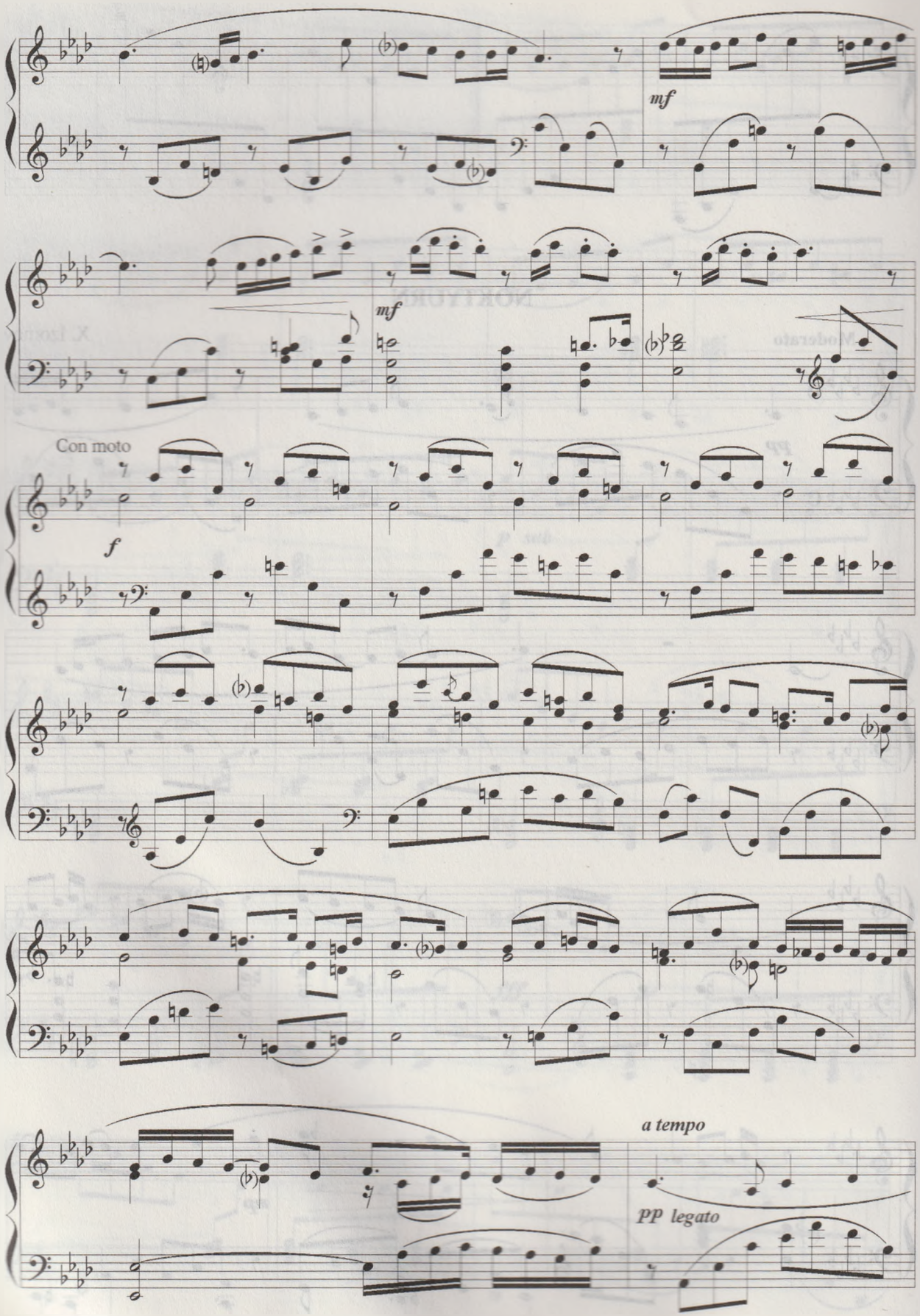
X. Izomov







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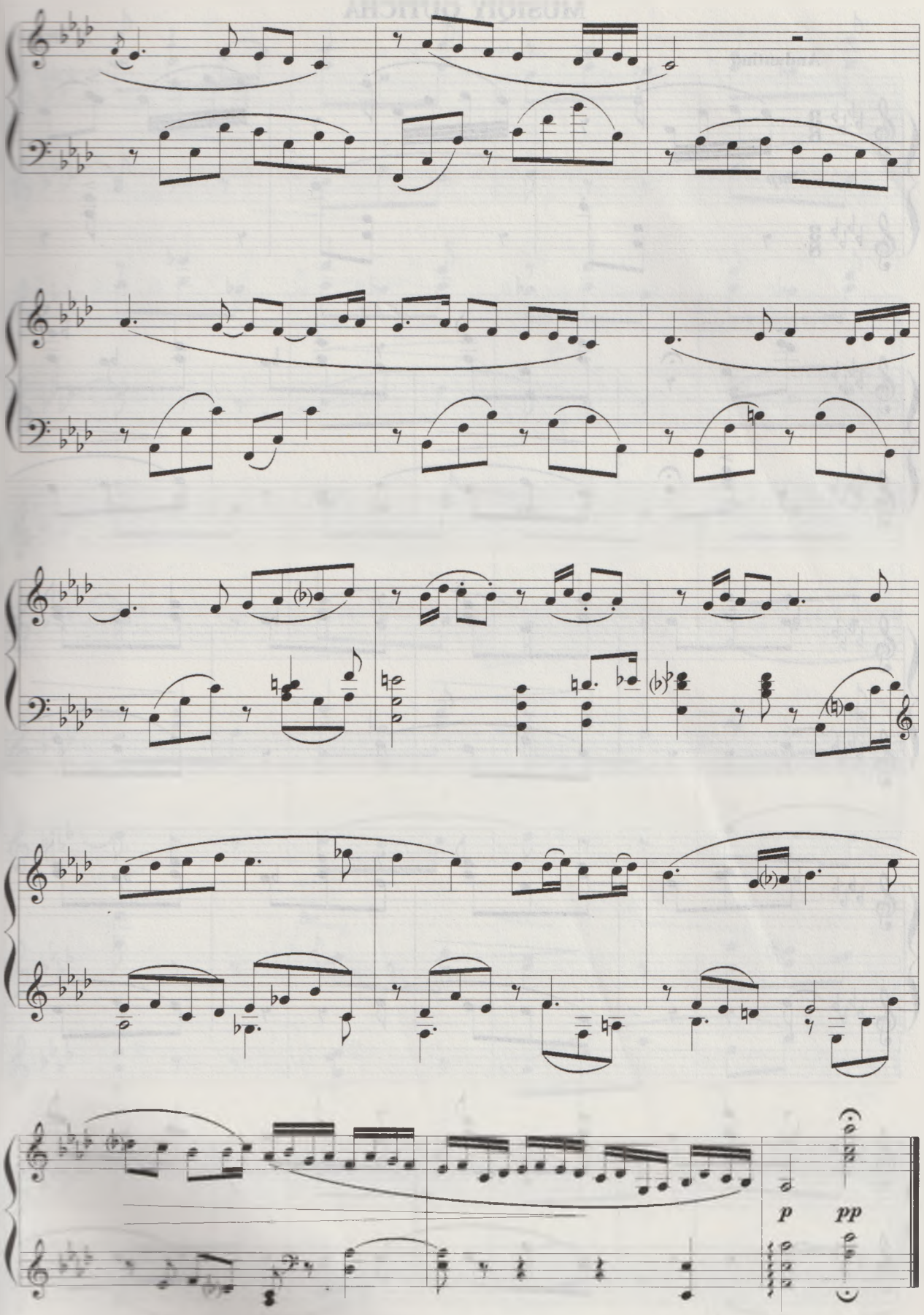
mf
Con moto
f
a tempo
pp legato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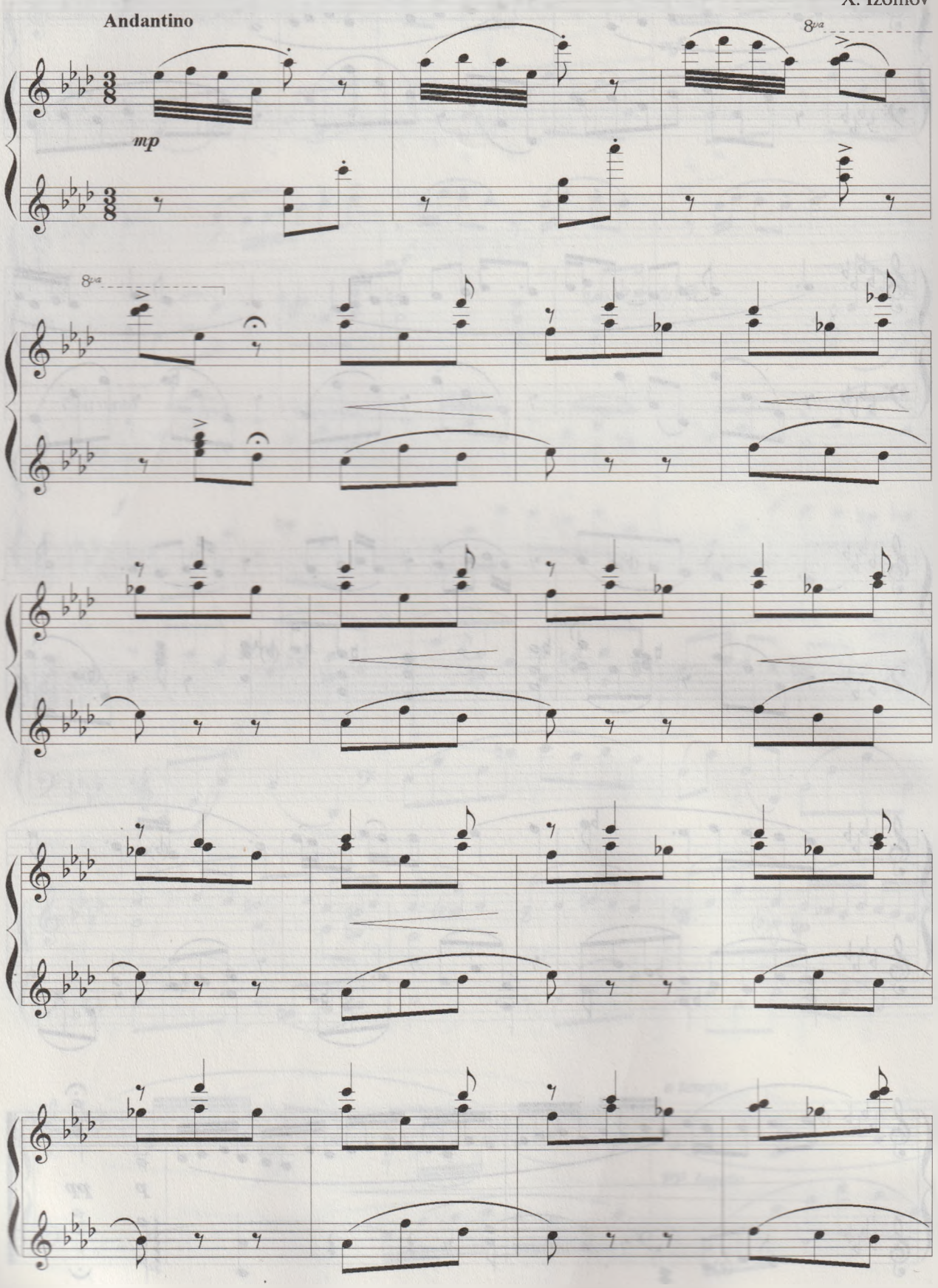
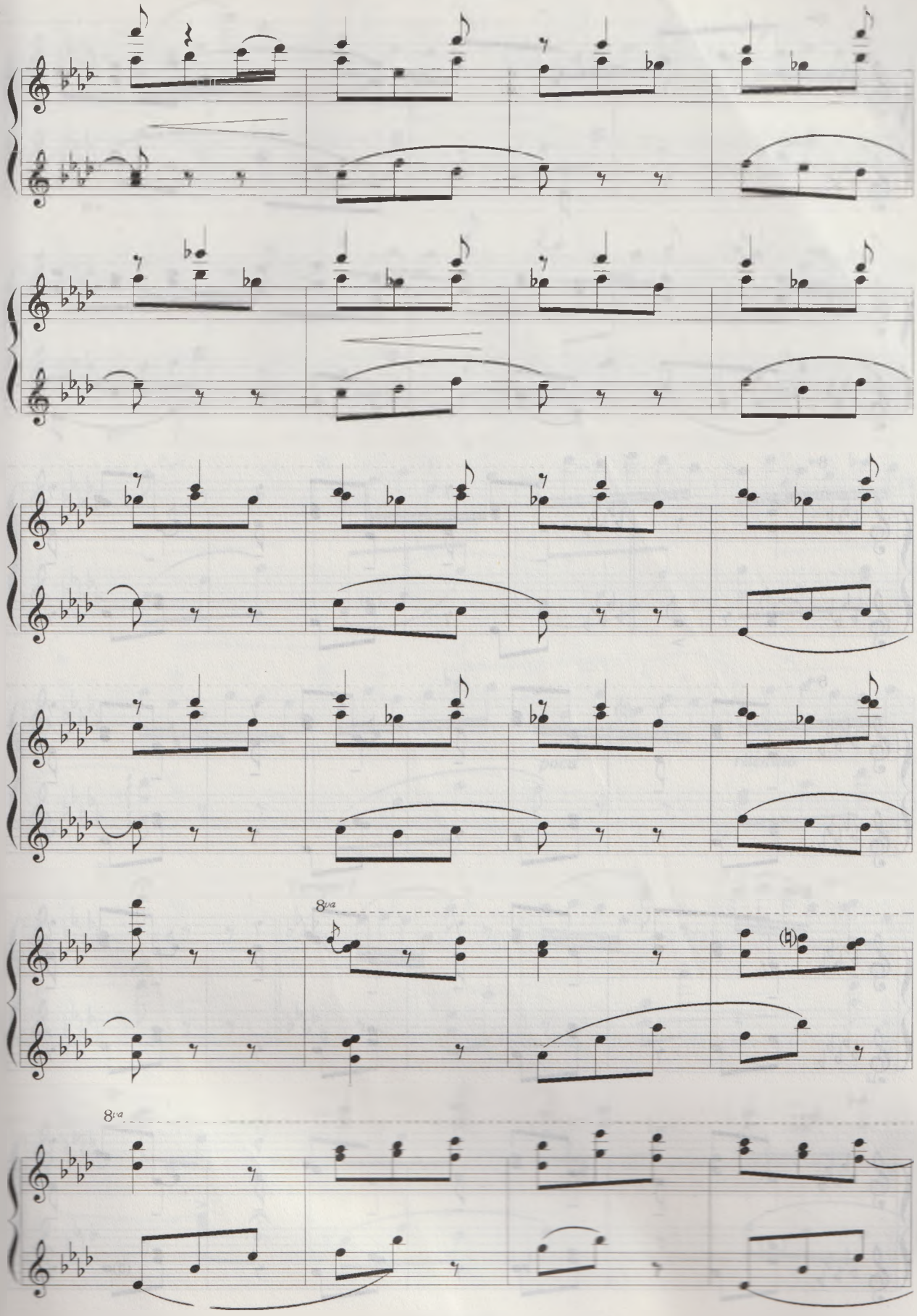
MUSIQIY QUTICHA

X. Izomov

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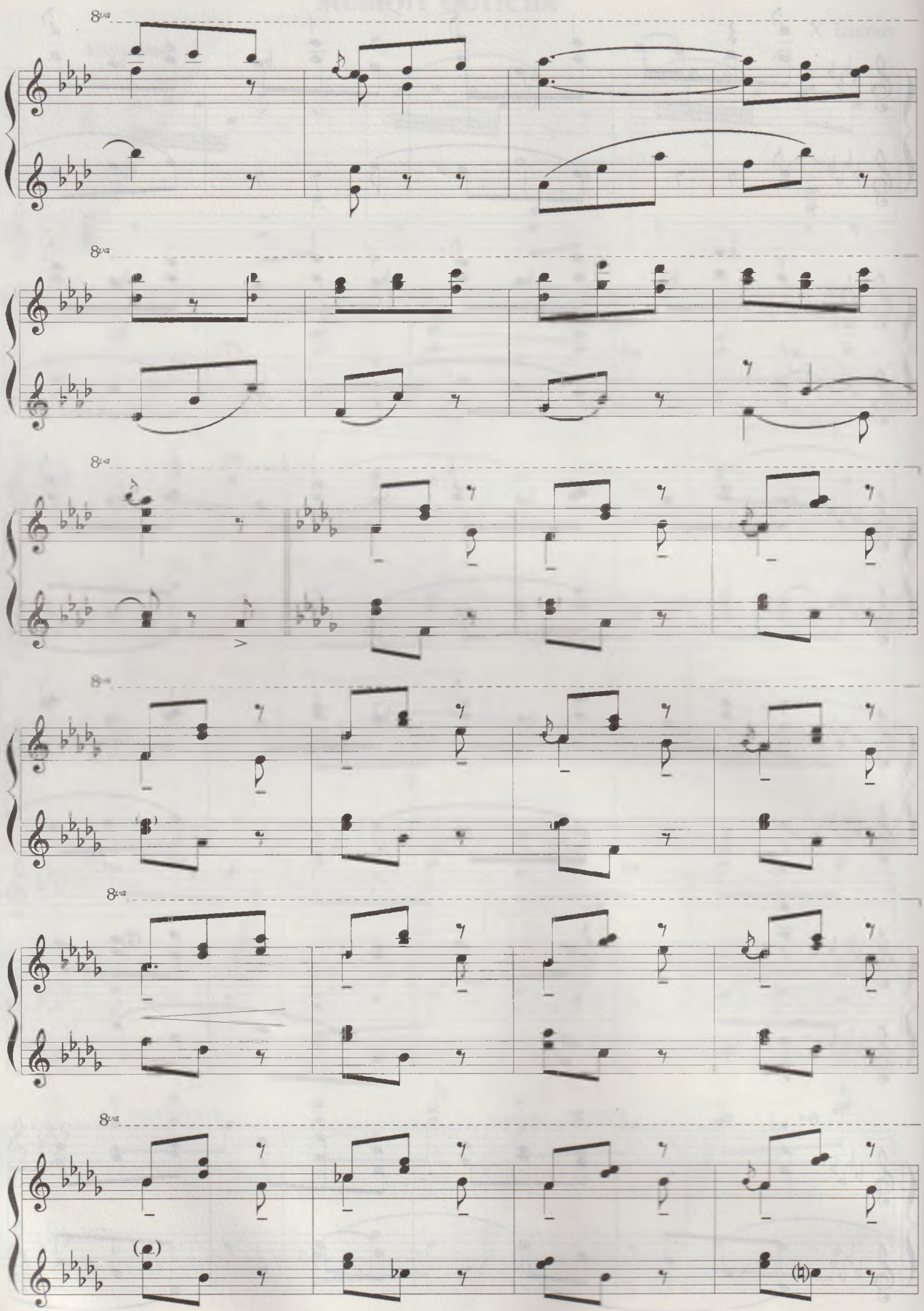
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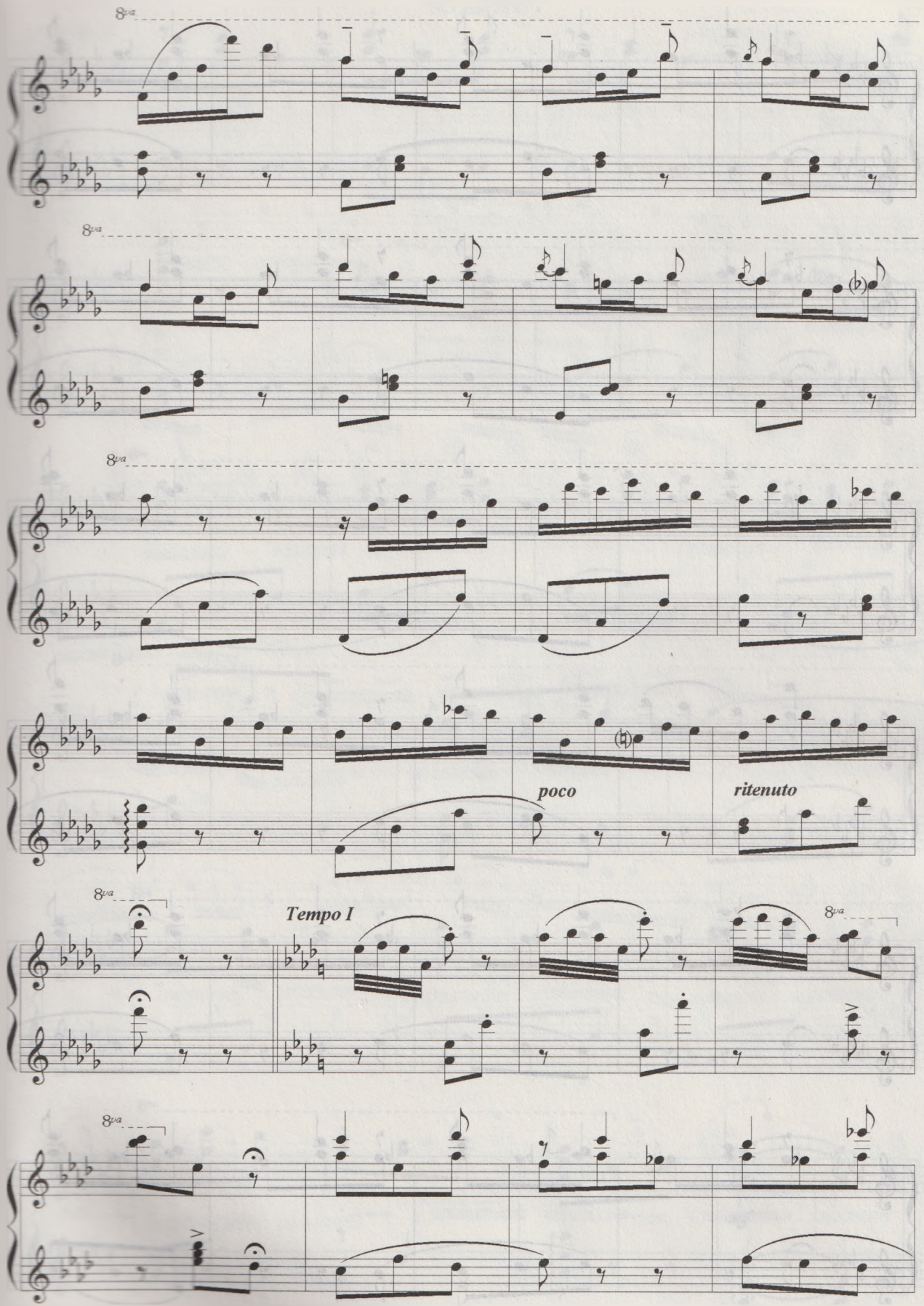
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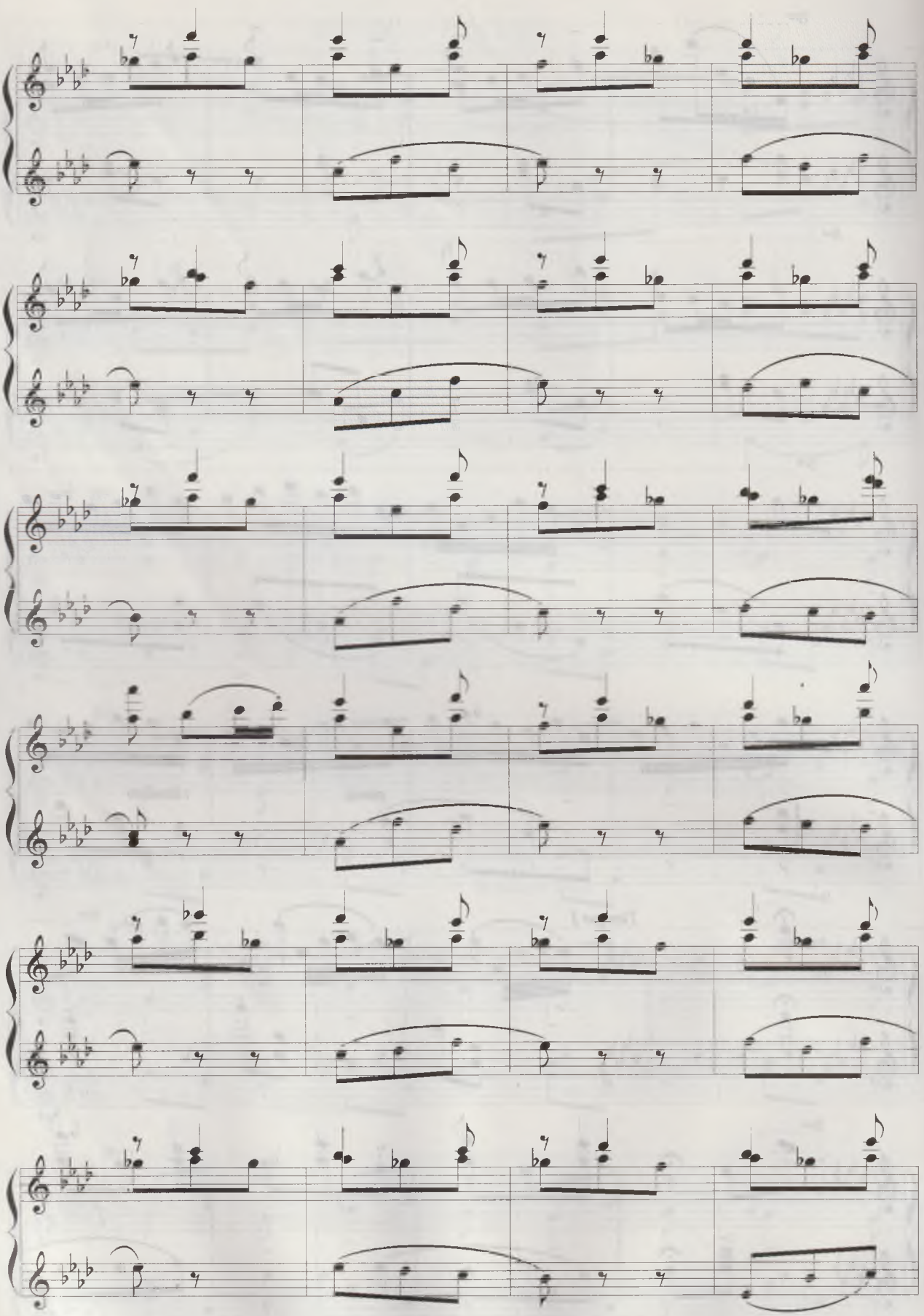
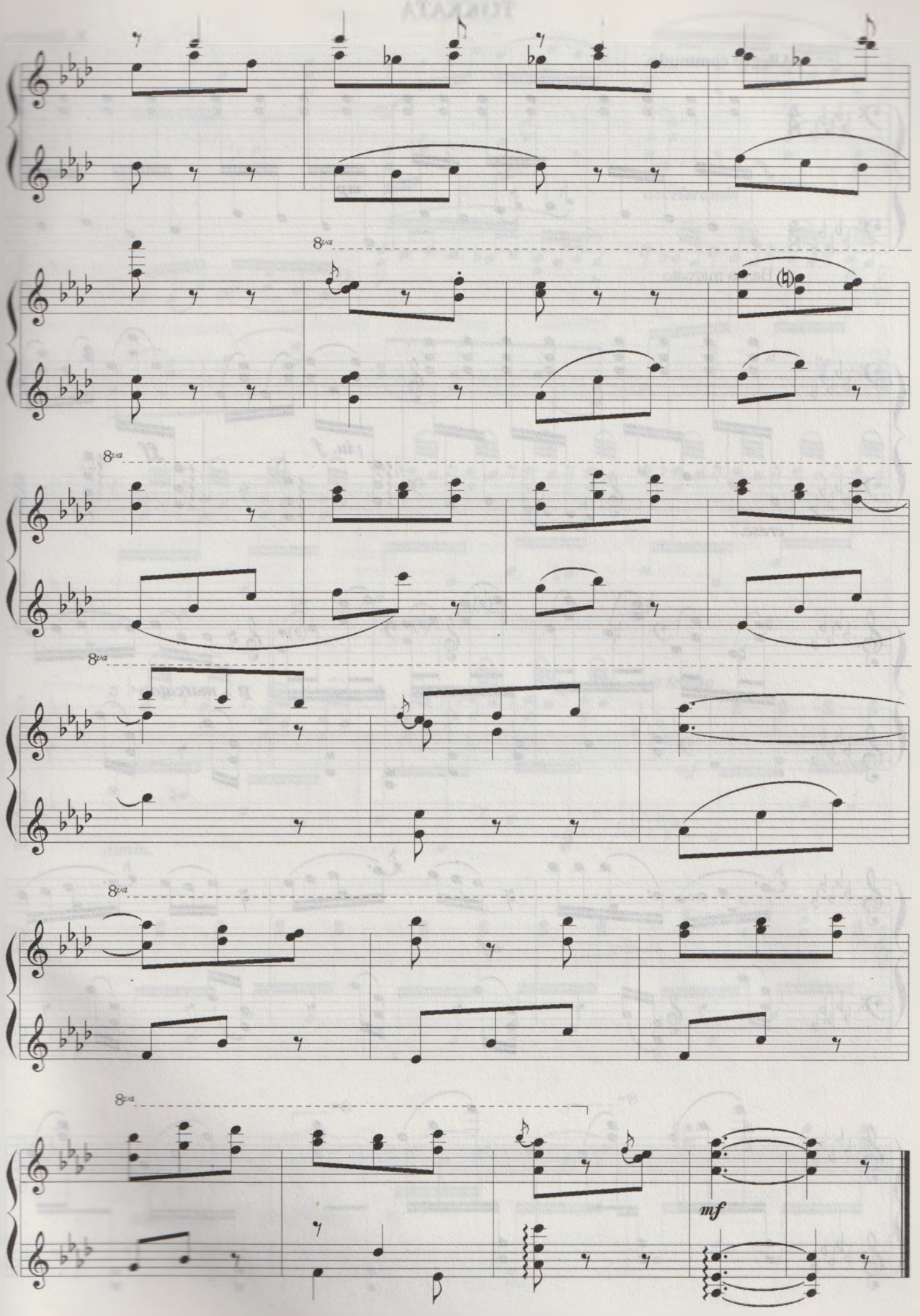
8va
8va
poco
ritenuto
8va
Tempo I
8va
8va

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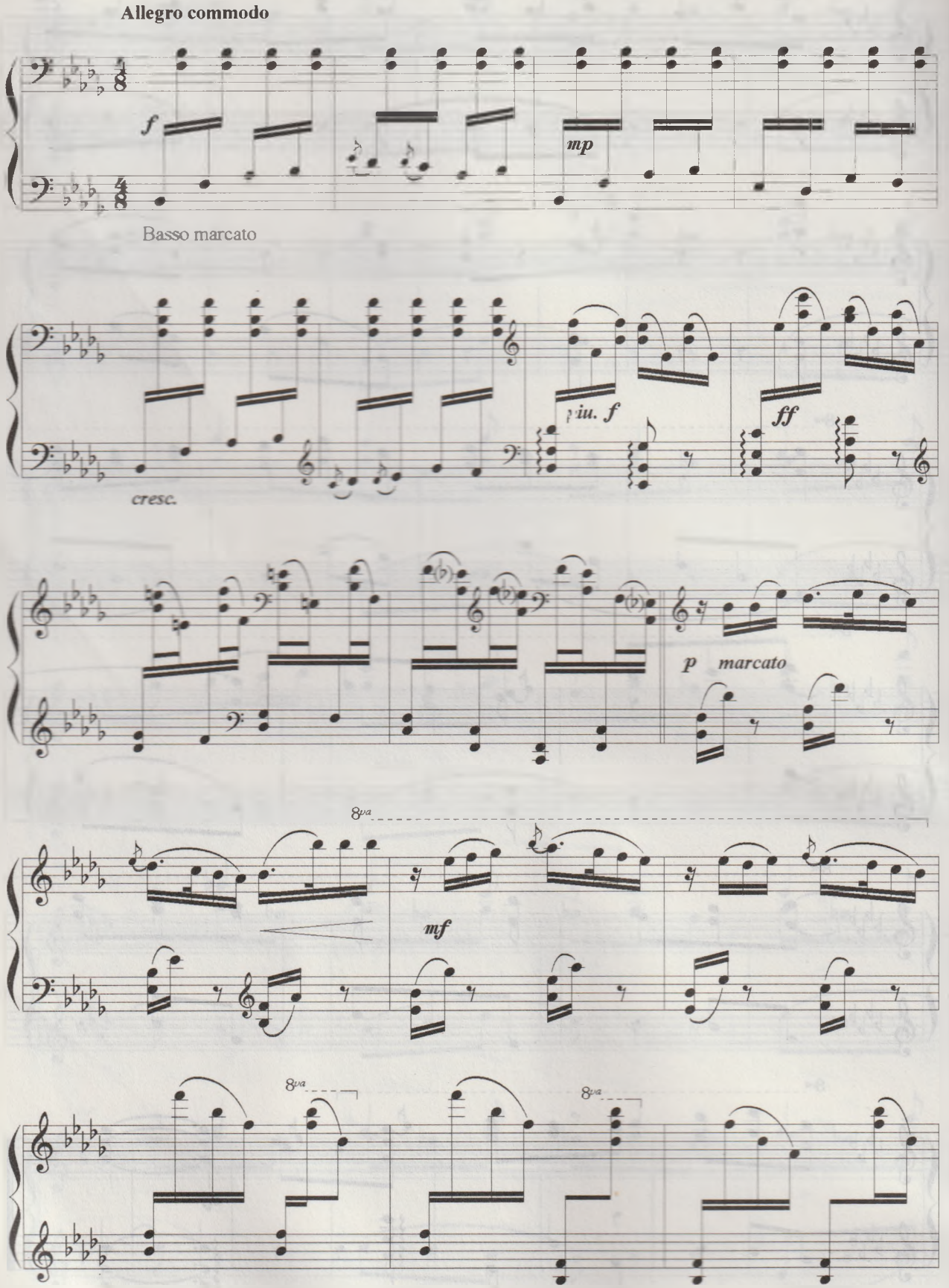
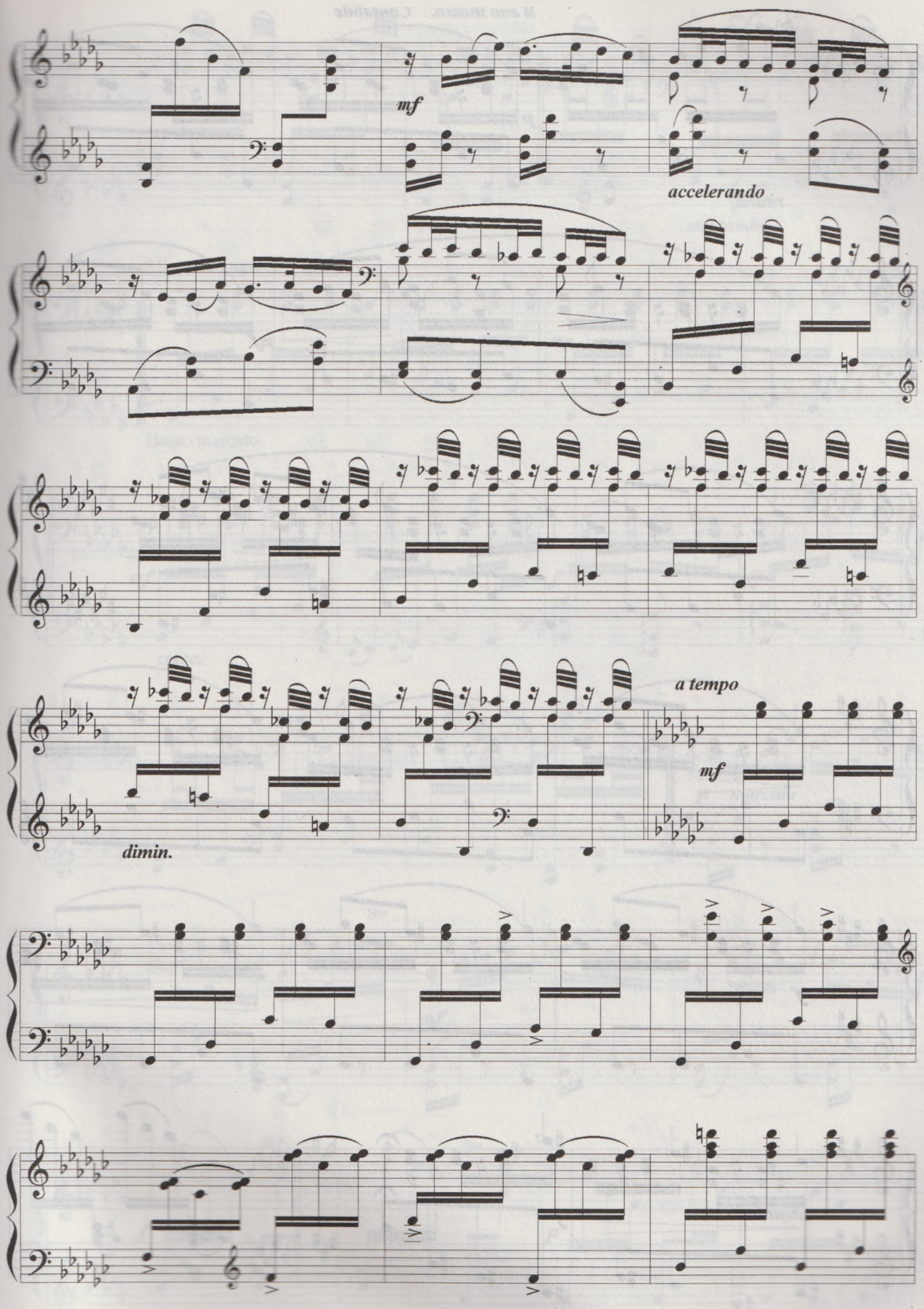
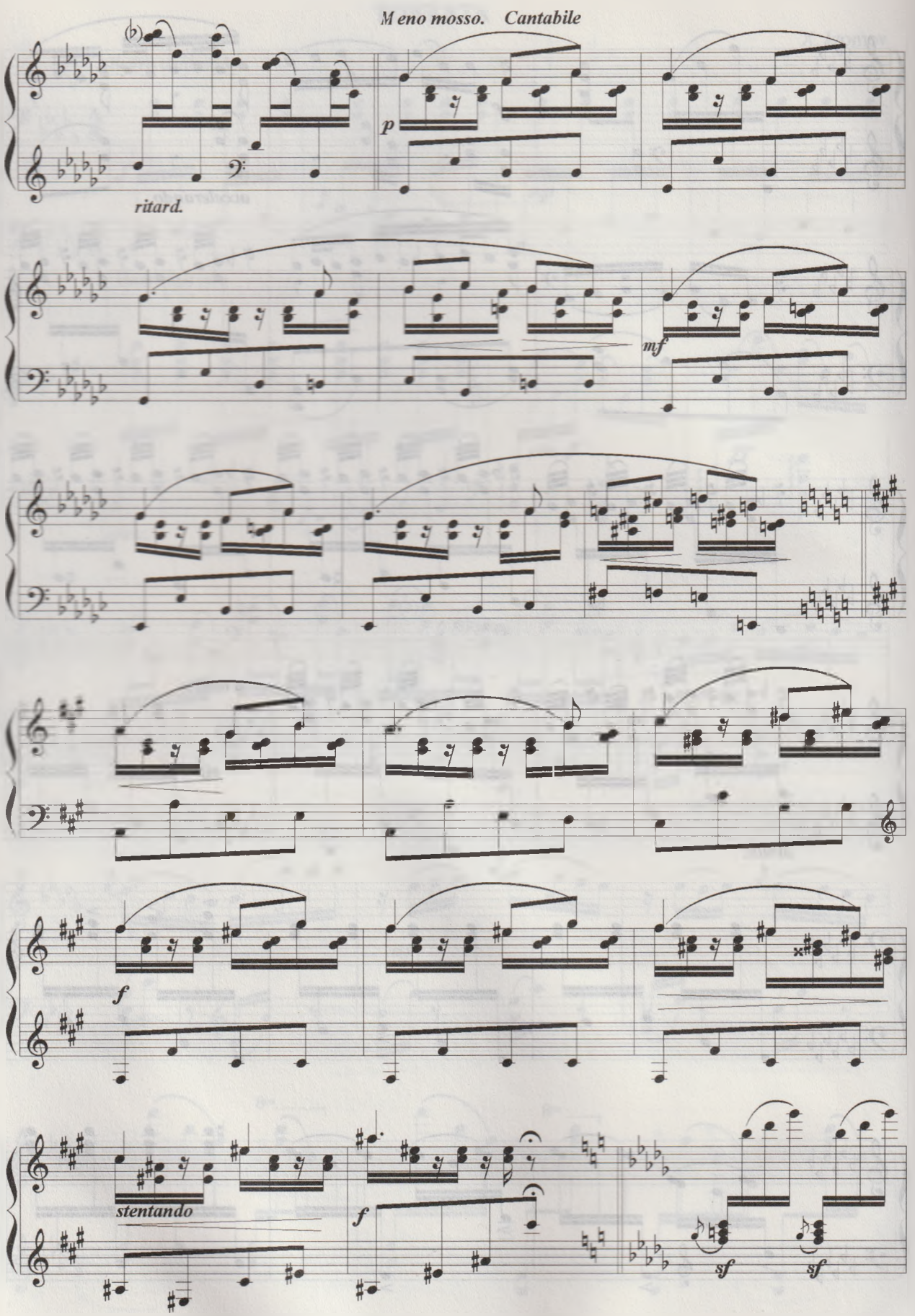
8va
8va
8va
8va
mf

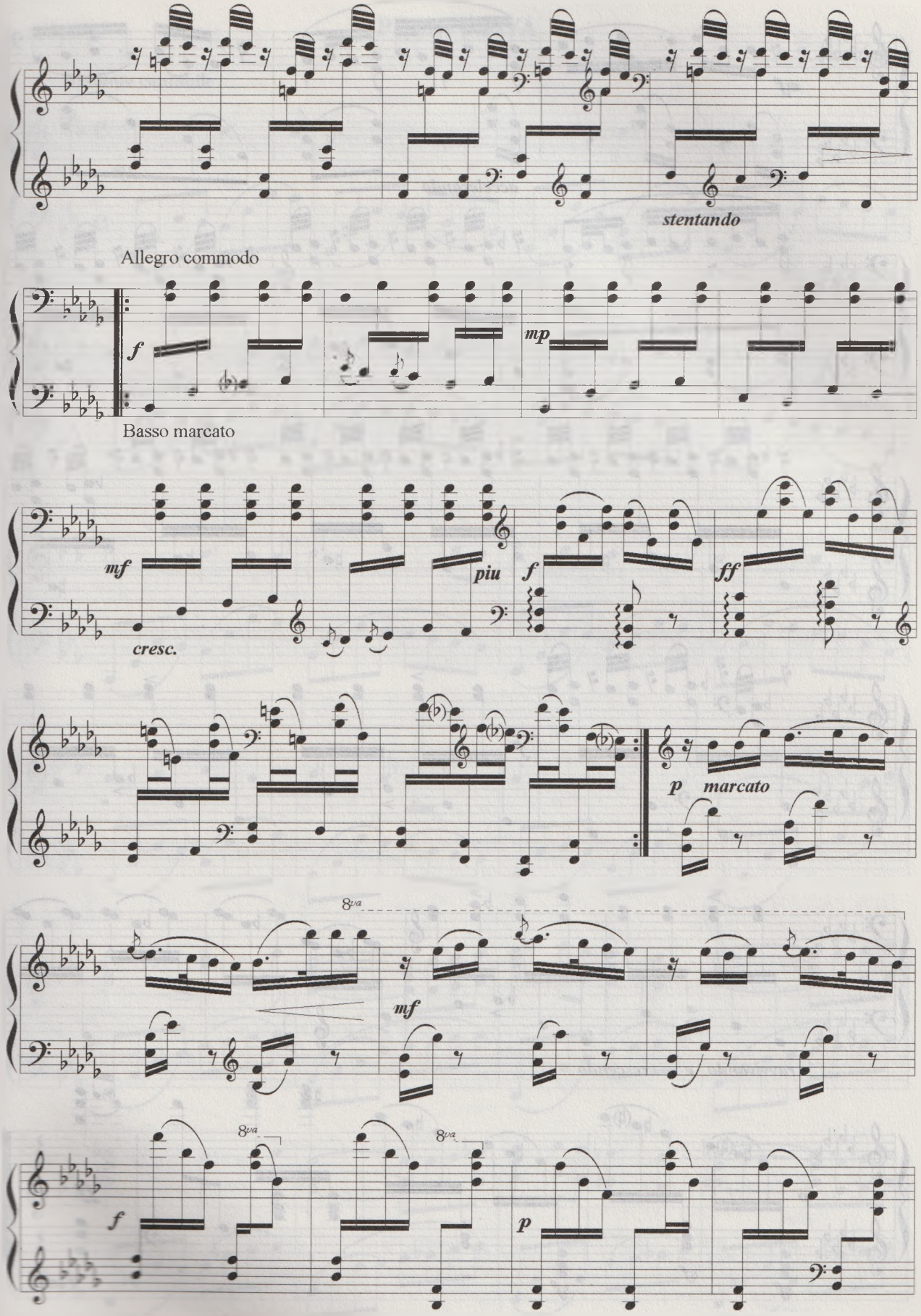
TOKKATA

X. Izomov




mf
accelerando
dimin.
a tempo
mf


M eno mosso. Cantabile
p
ritard.
mf
f
stentando
f
sf
sf


stentando
Allegro commodo
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mp
Basso marcato
mf
cresc.
piu
f
ff
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marcato
8va
mf
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f
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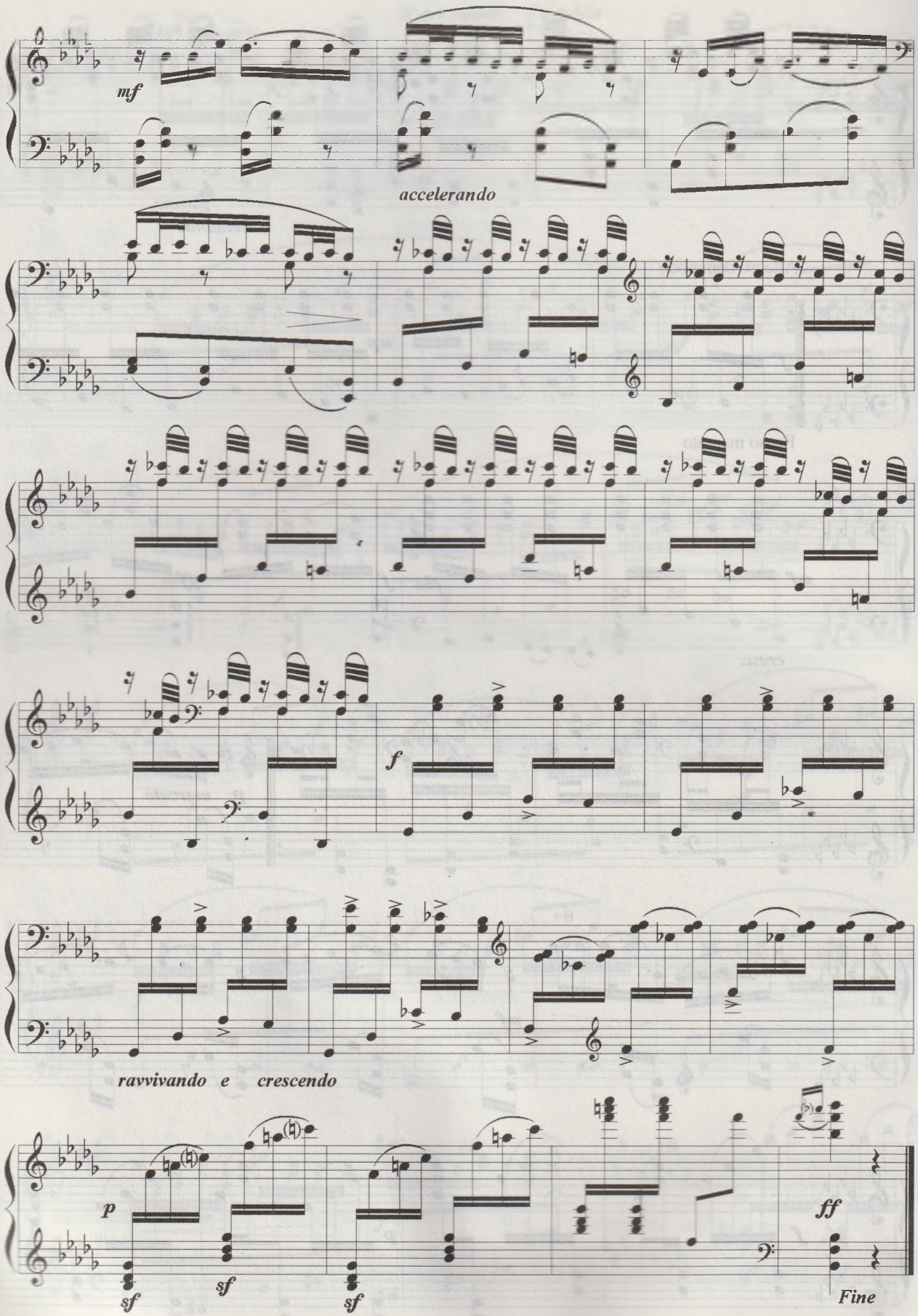
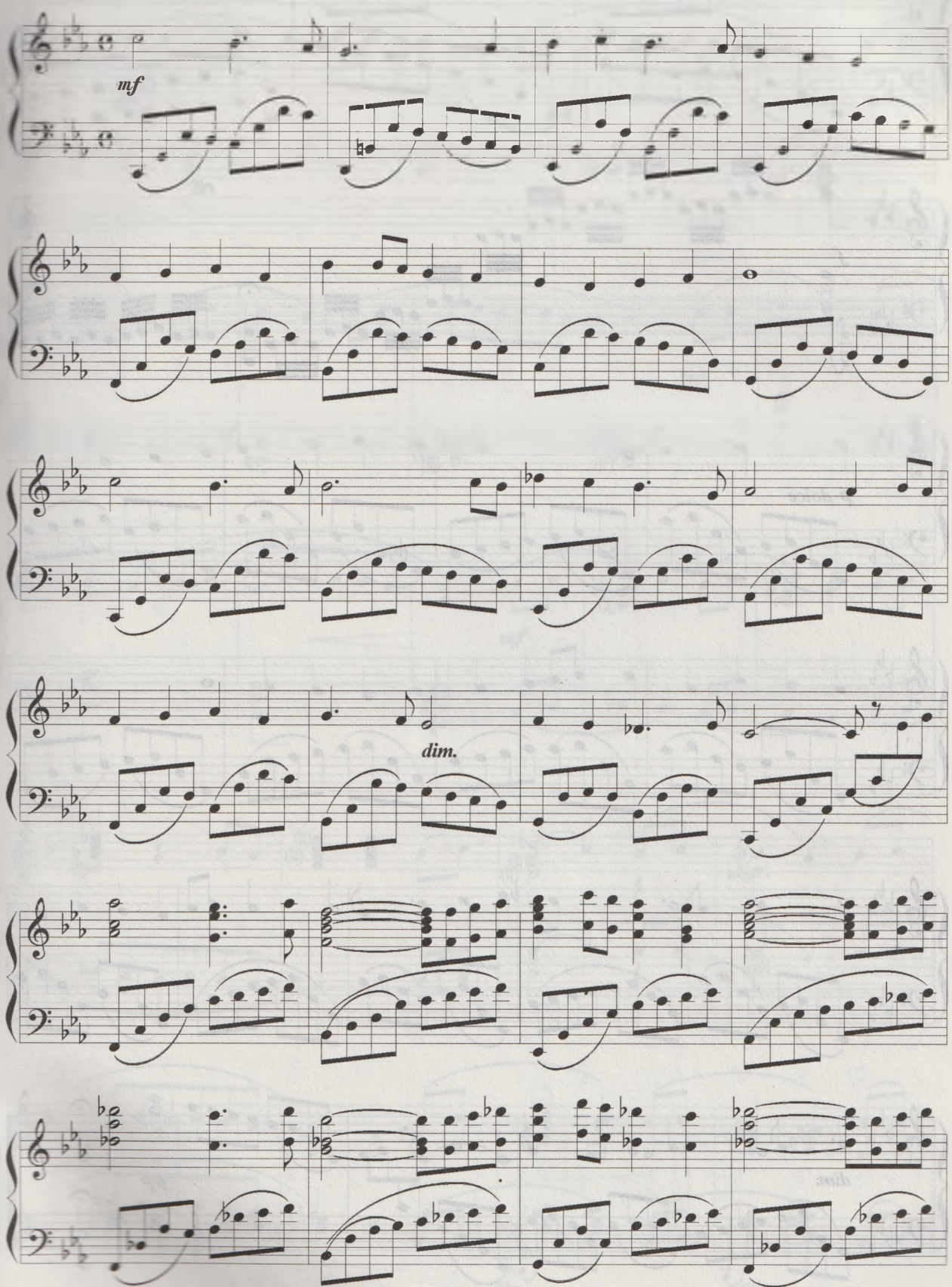
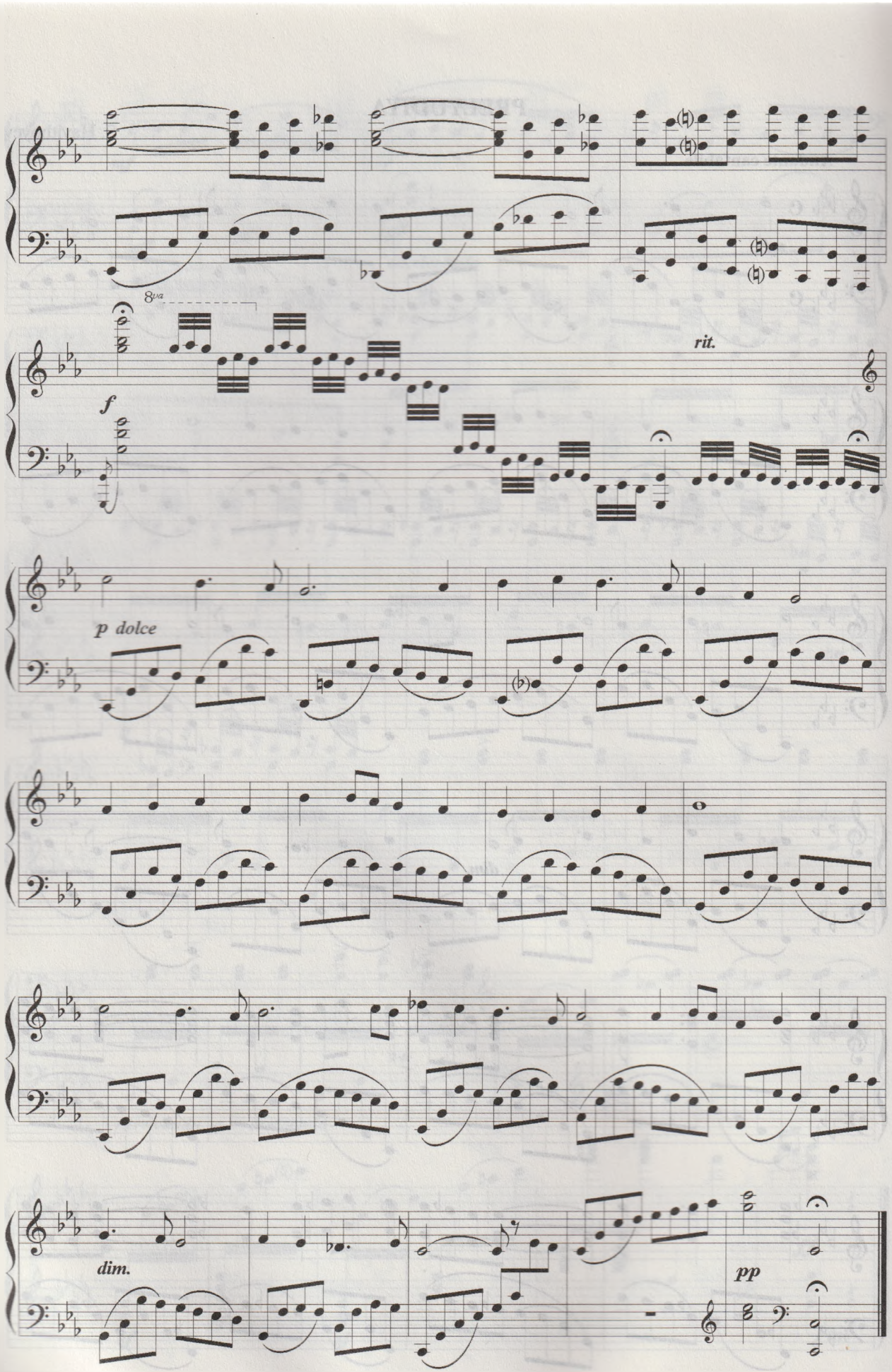

mf
accelerando
f
ravvivando e crescendo
p
sf
sf
sf
ff
Fine

PRELYUDIYA

S. Hayitboyev

Andante cantabile

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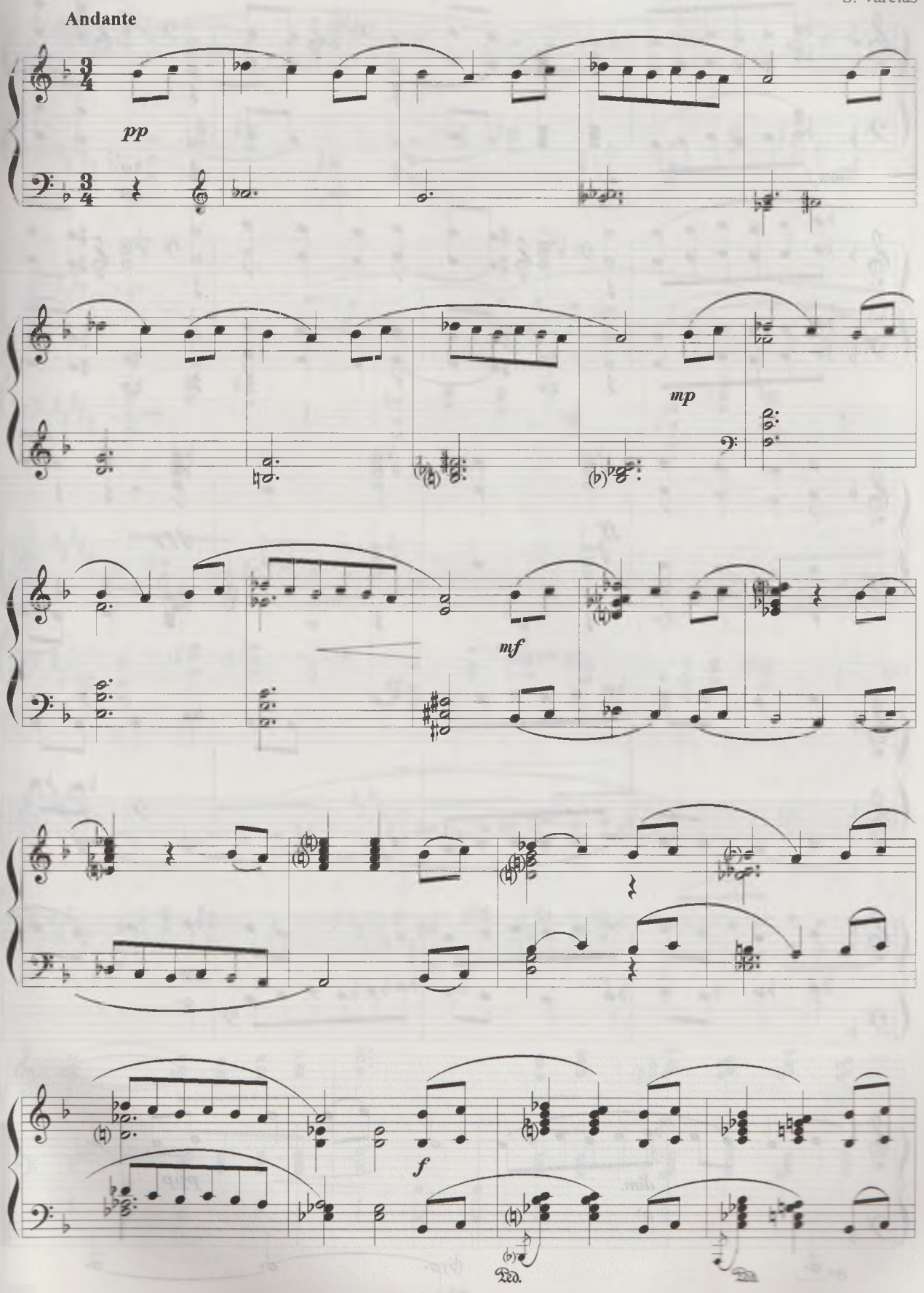
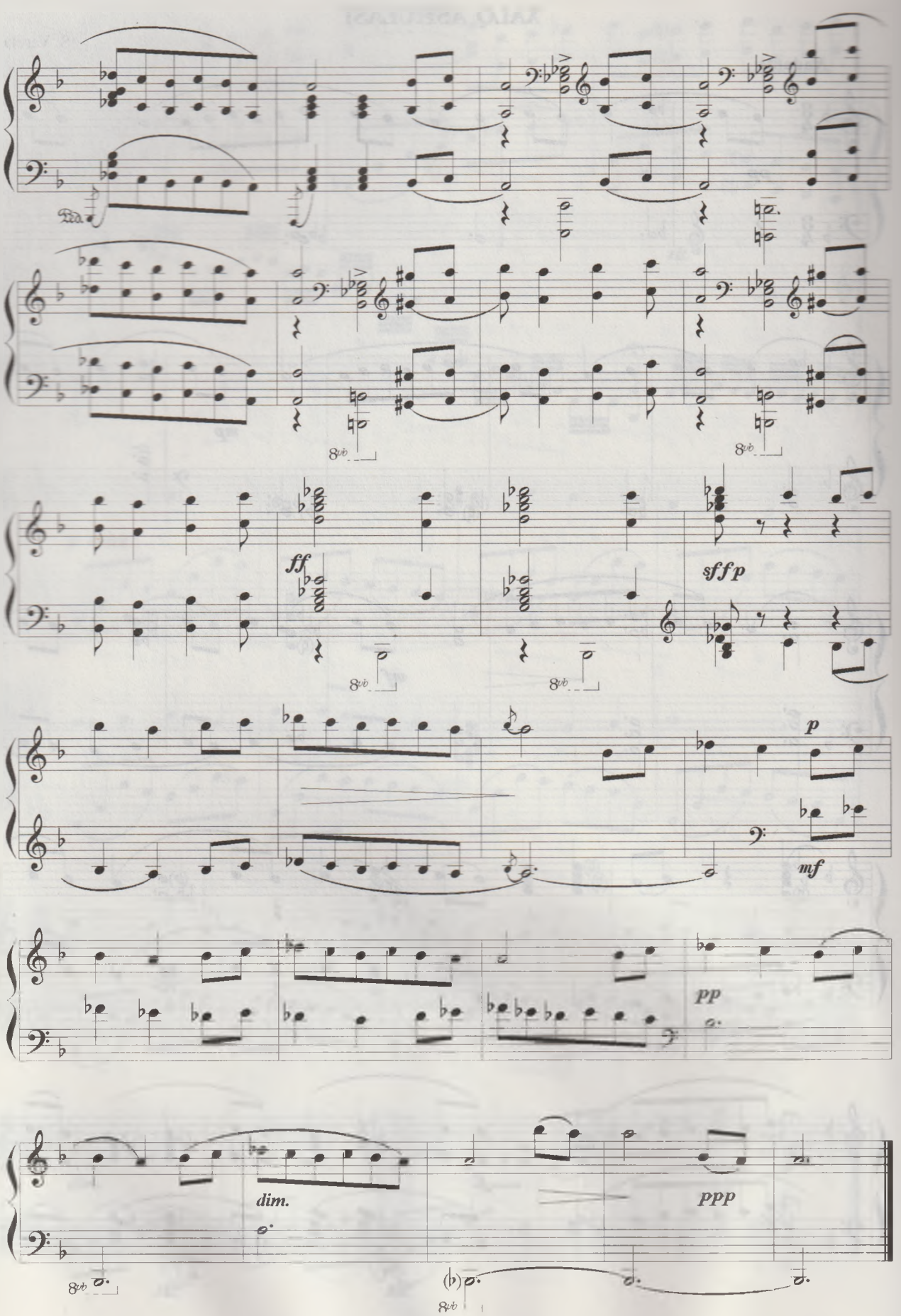
f
rit.
p dolce
dim.
pp

XALQ ASHULASI

S. Varelas

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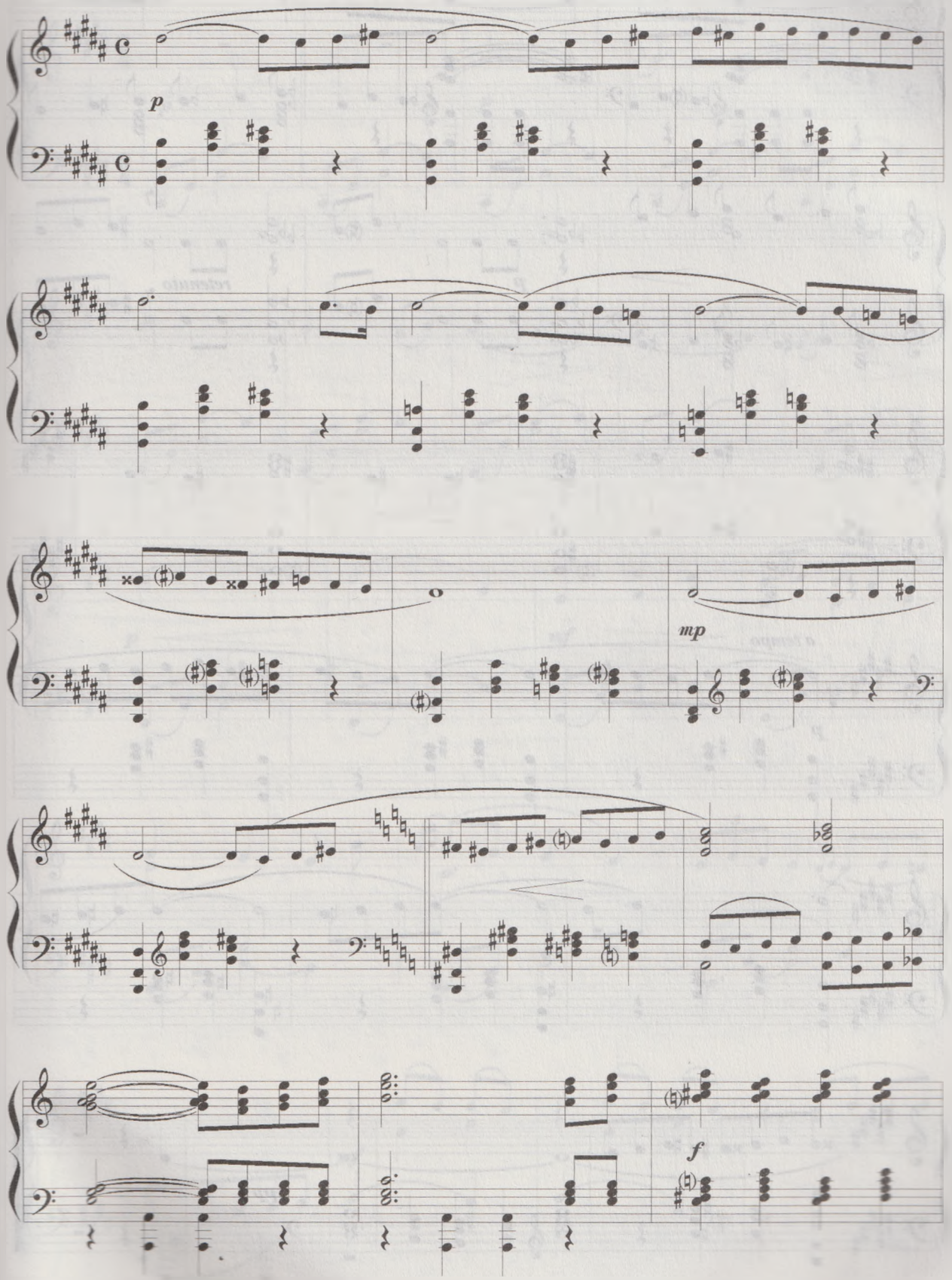
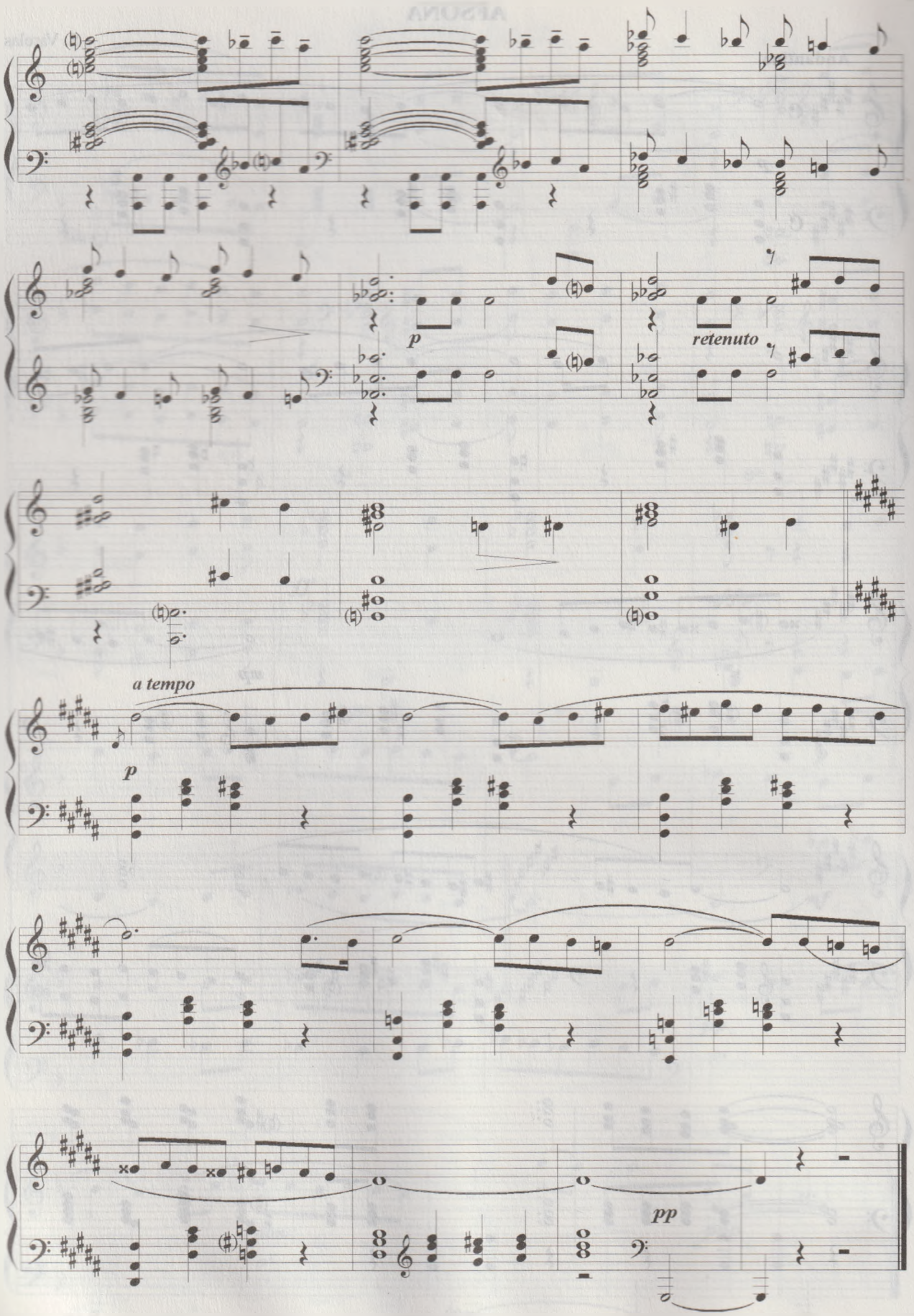
p
mf
pp
dim.
ppp

AFSONA

S. Varelas

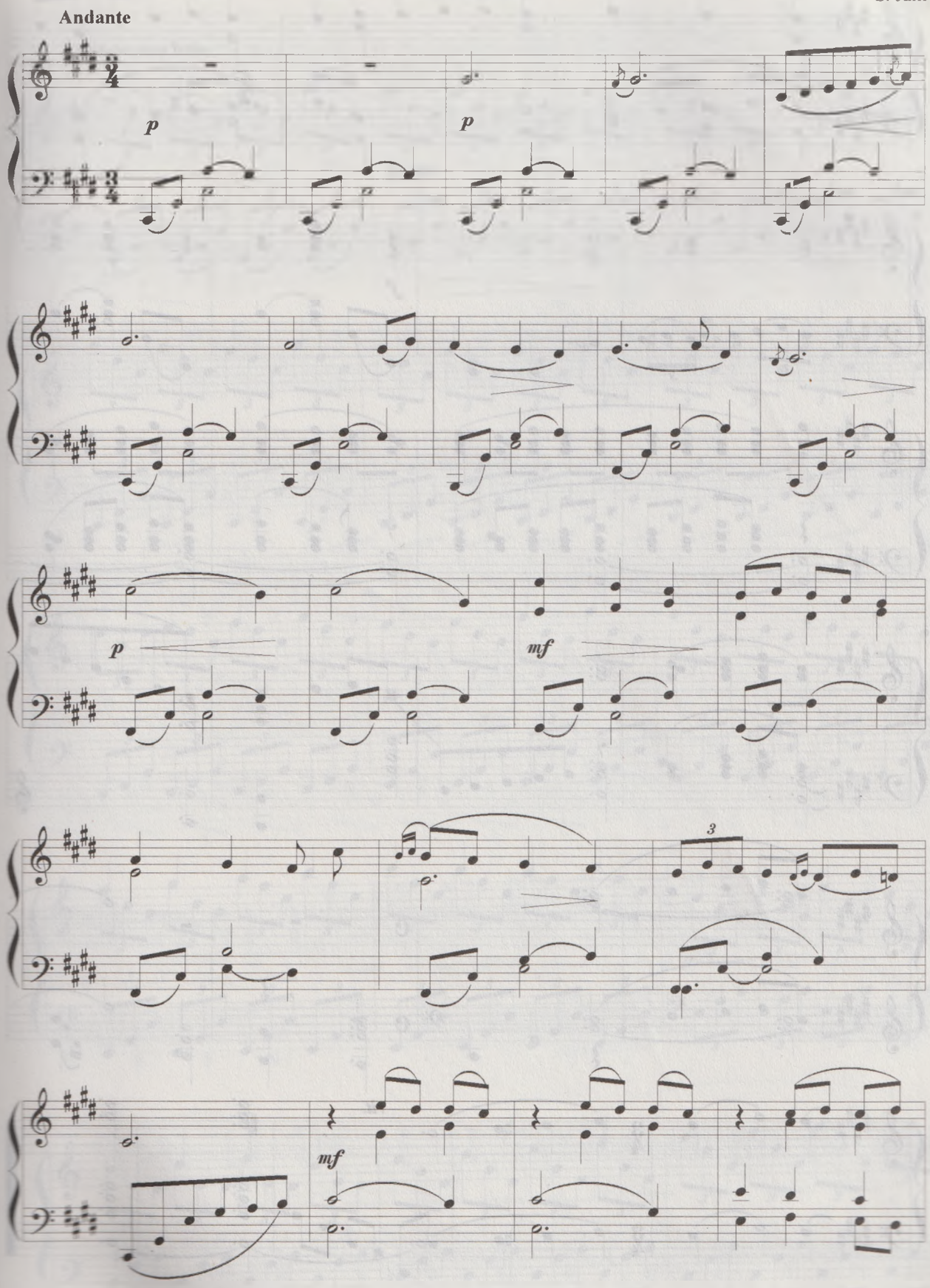
Andantino

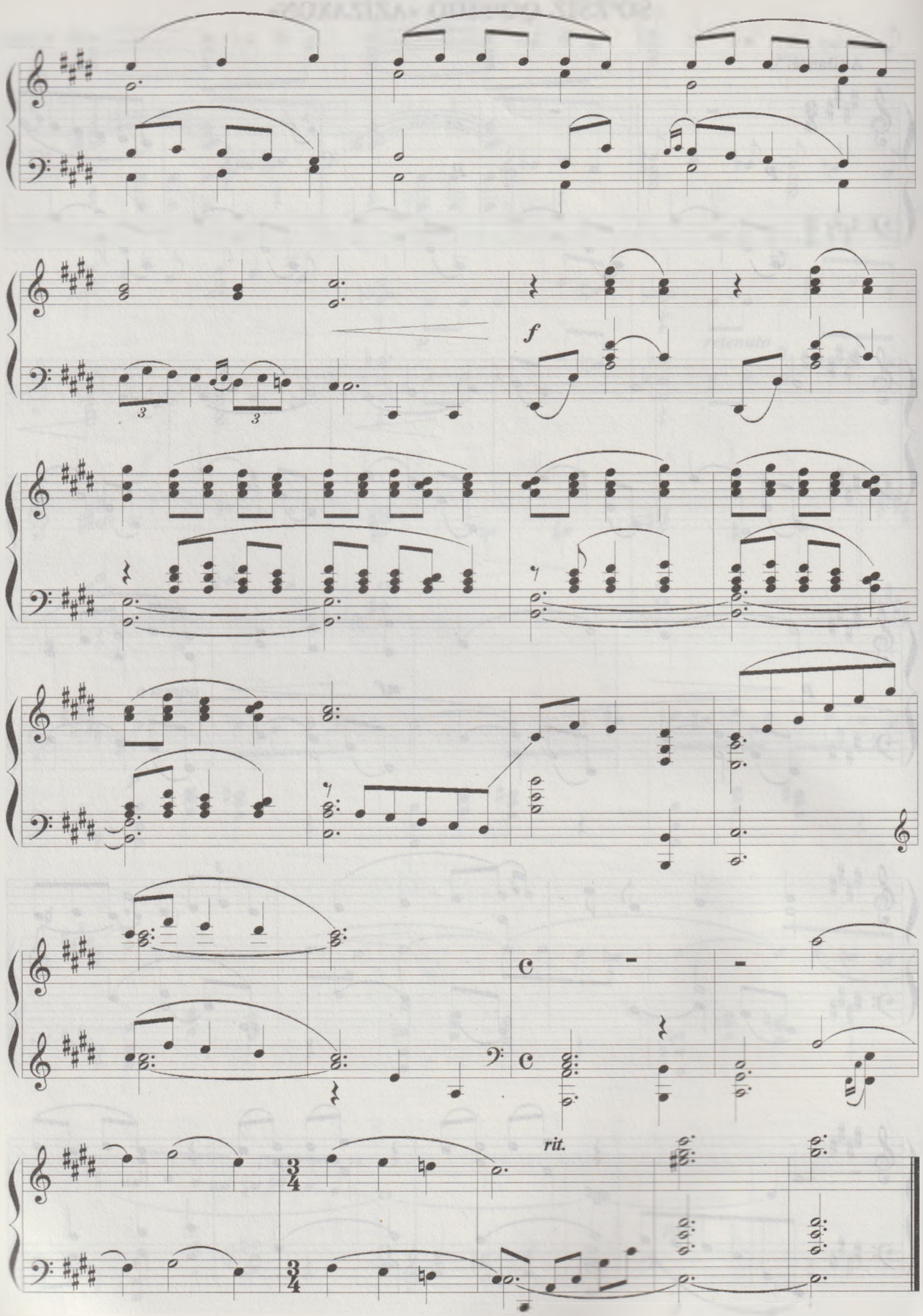



p
retenuto
a tempo
p
pp

SO‘ZSIZ QO‘SHIQ «AZIZAXON»

S. Jalil

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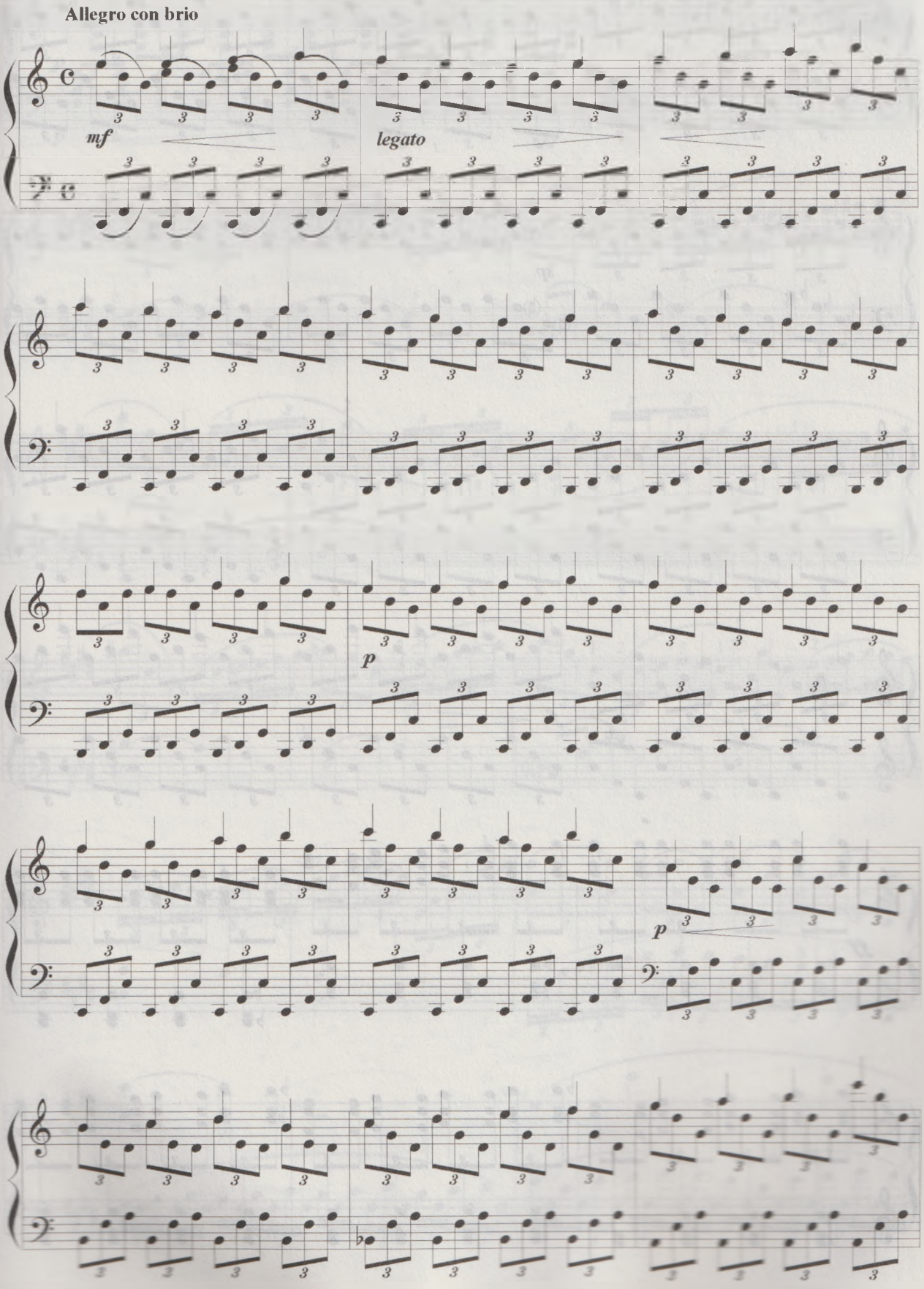
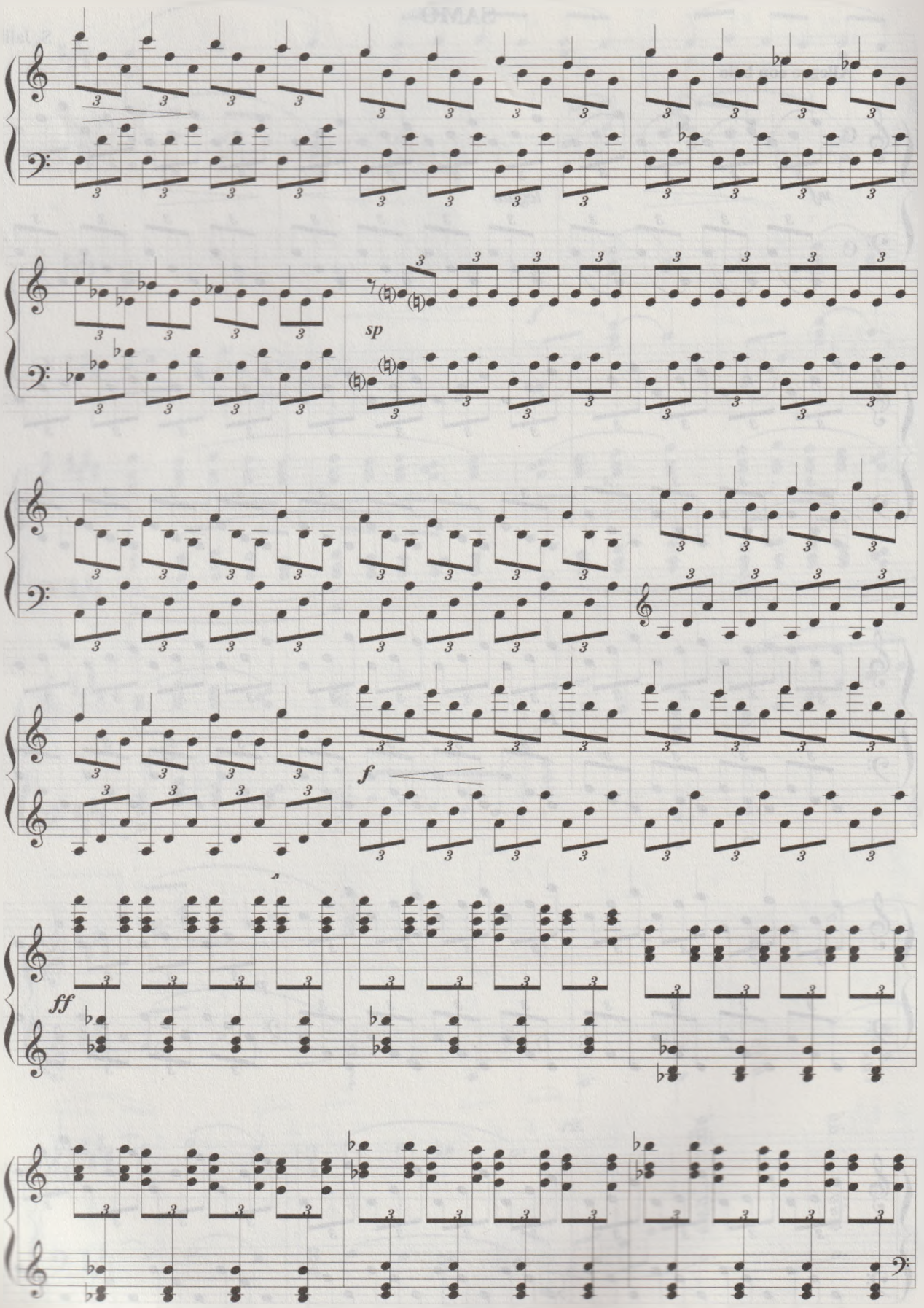
rit.

SAMO

S. Jalil

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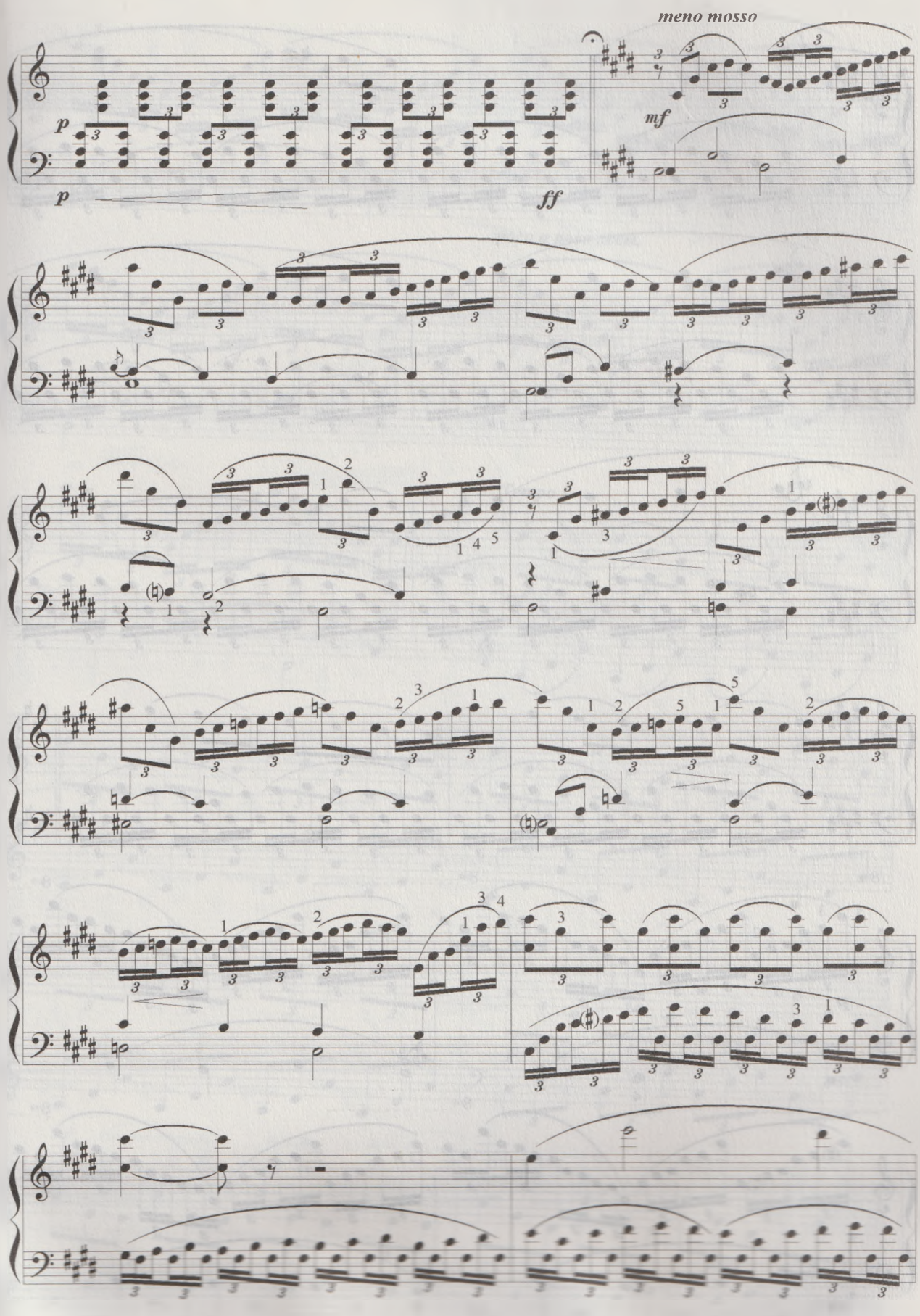
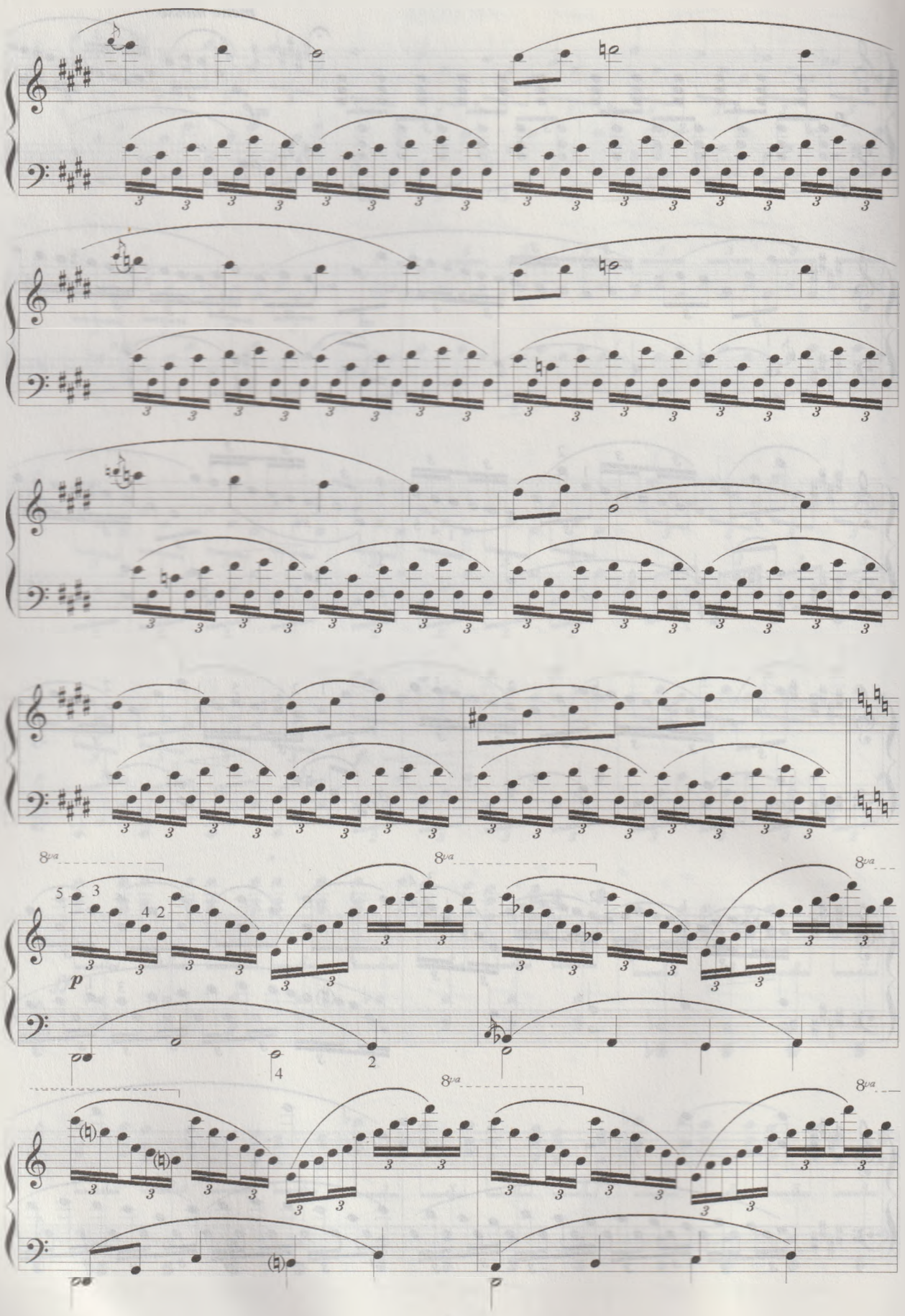

meno mosso
p
mf
p
ff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8va
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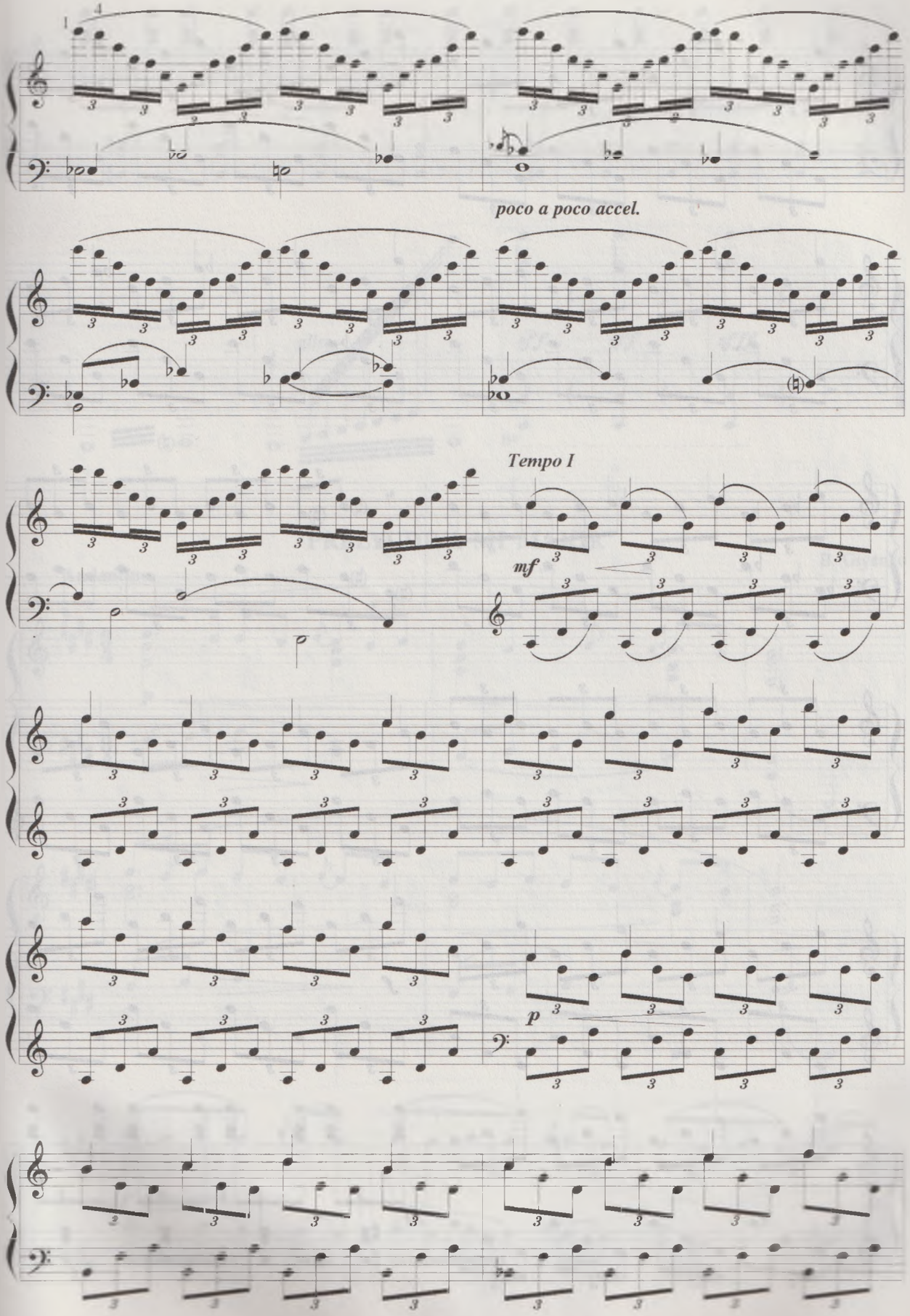
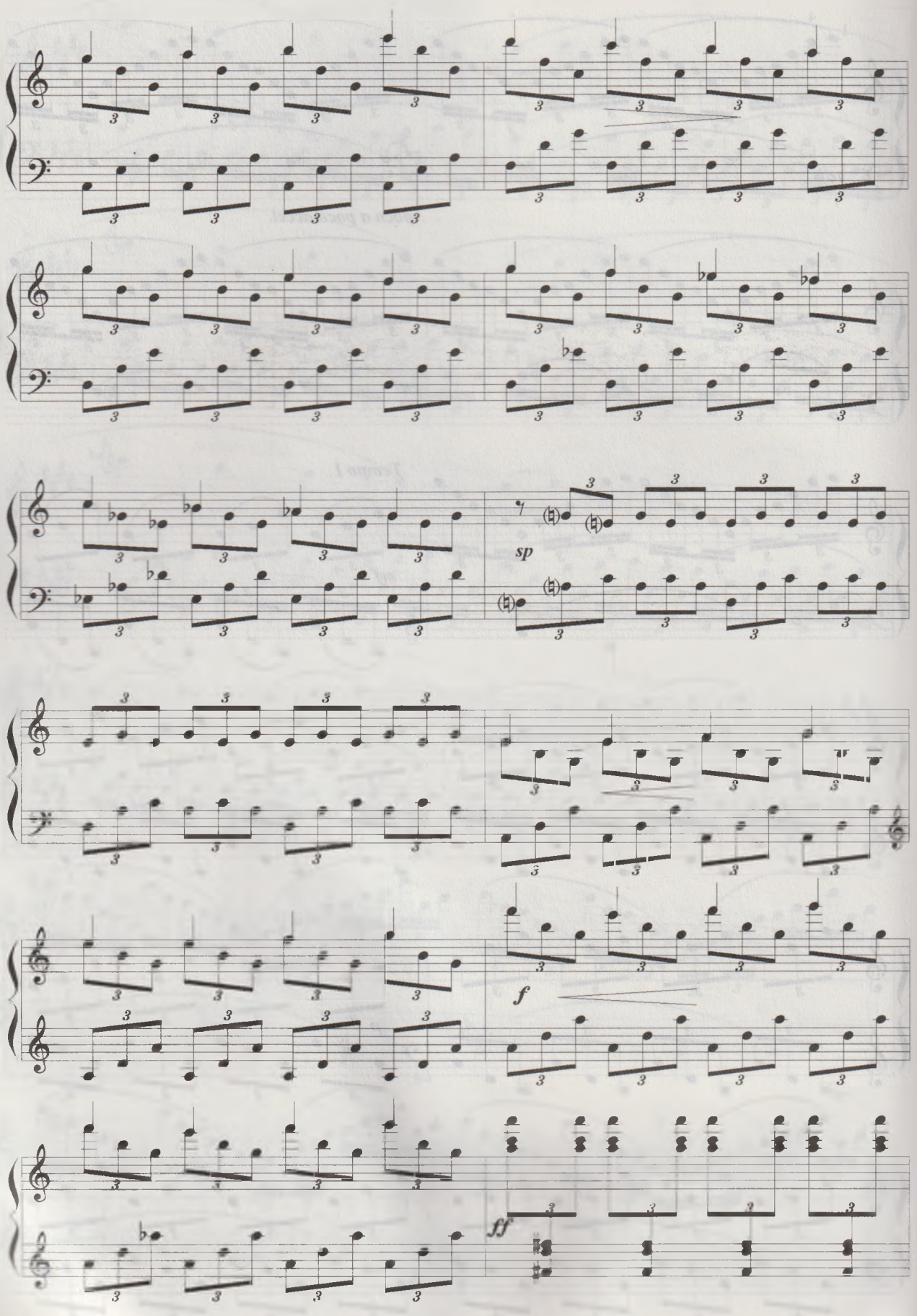
8va
8va


poco a poco accel.
Tempo I
mf
p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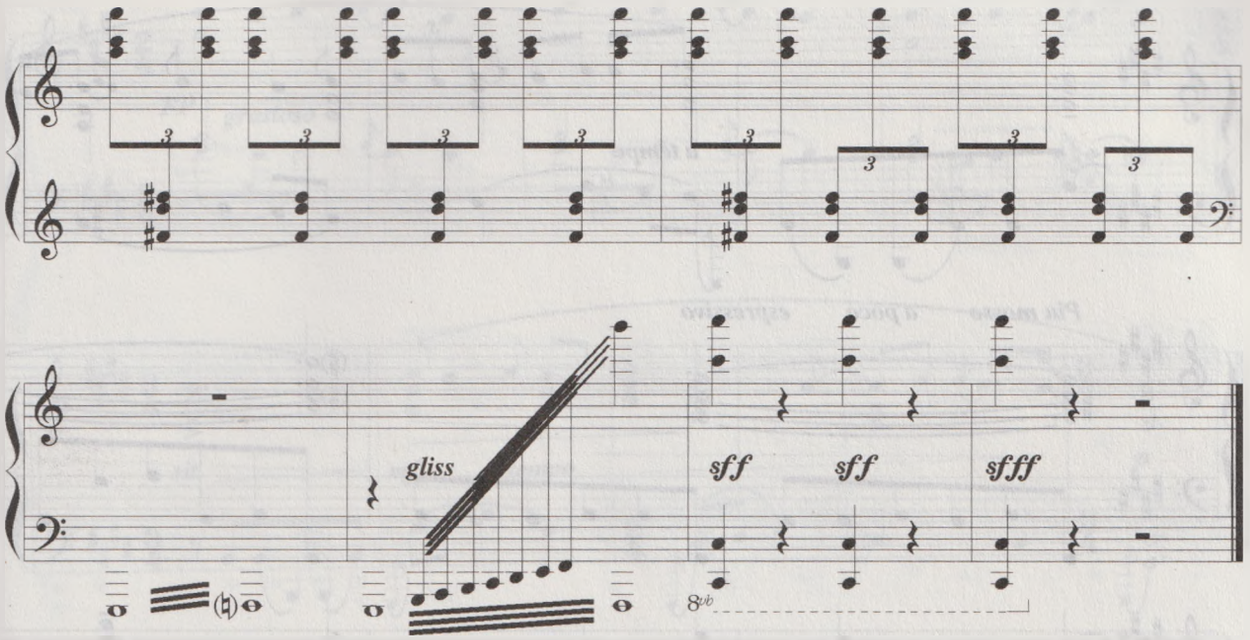
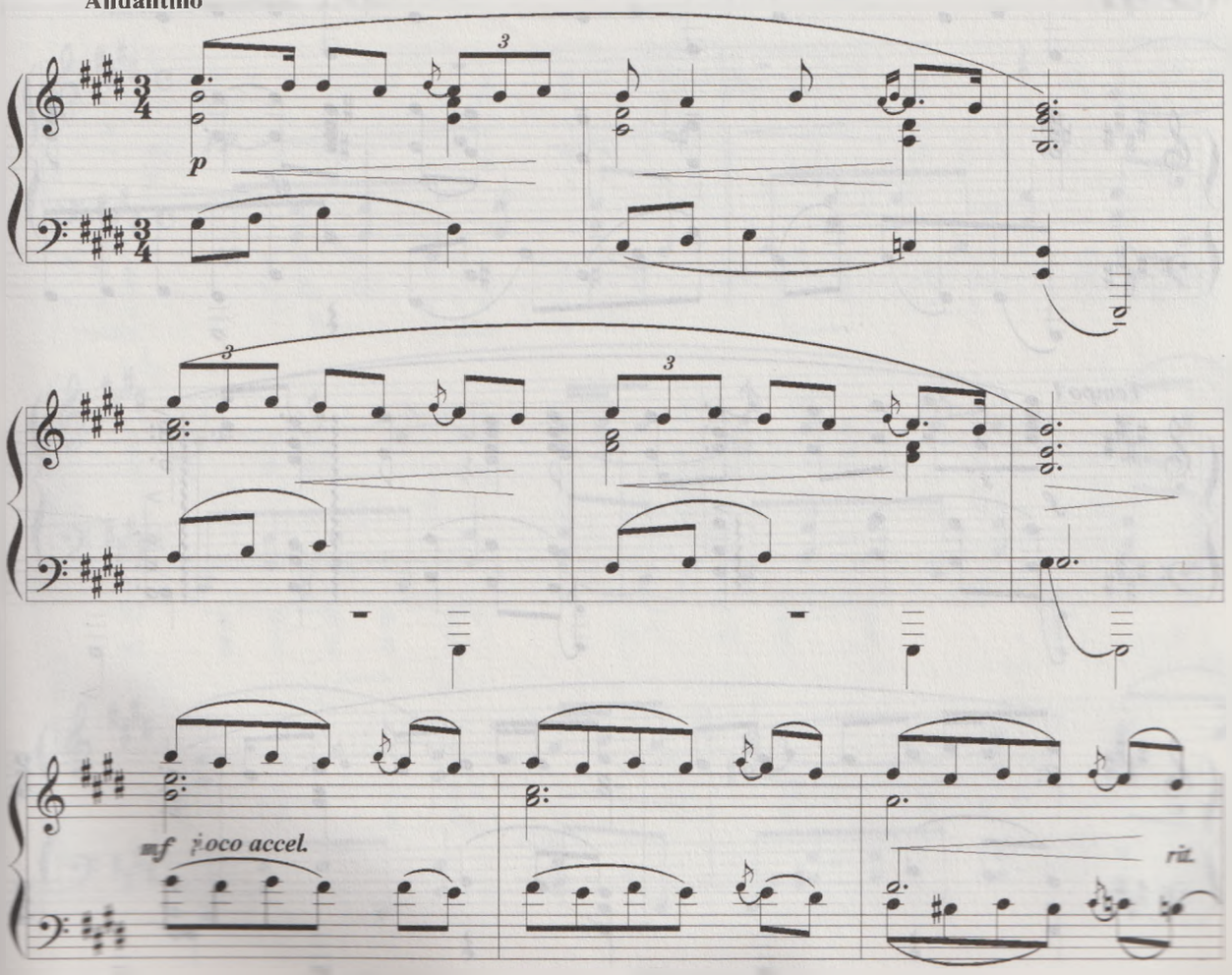
f
ff

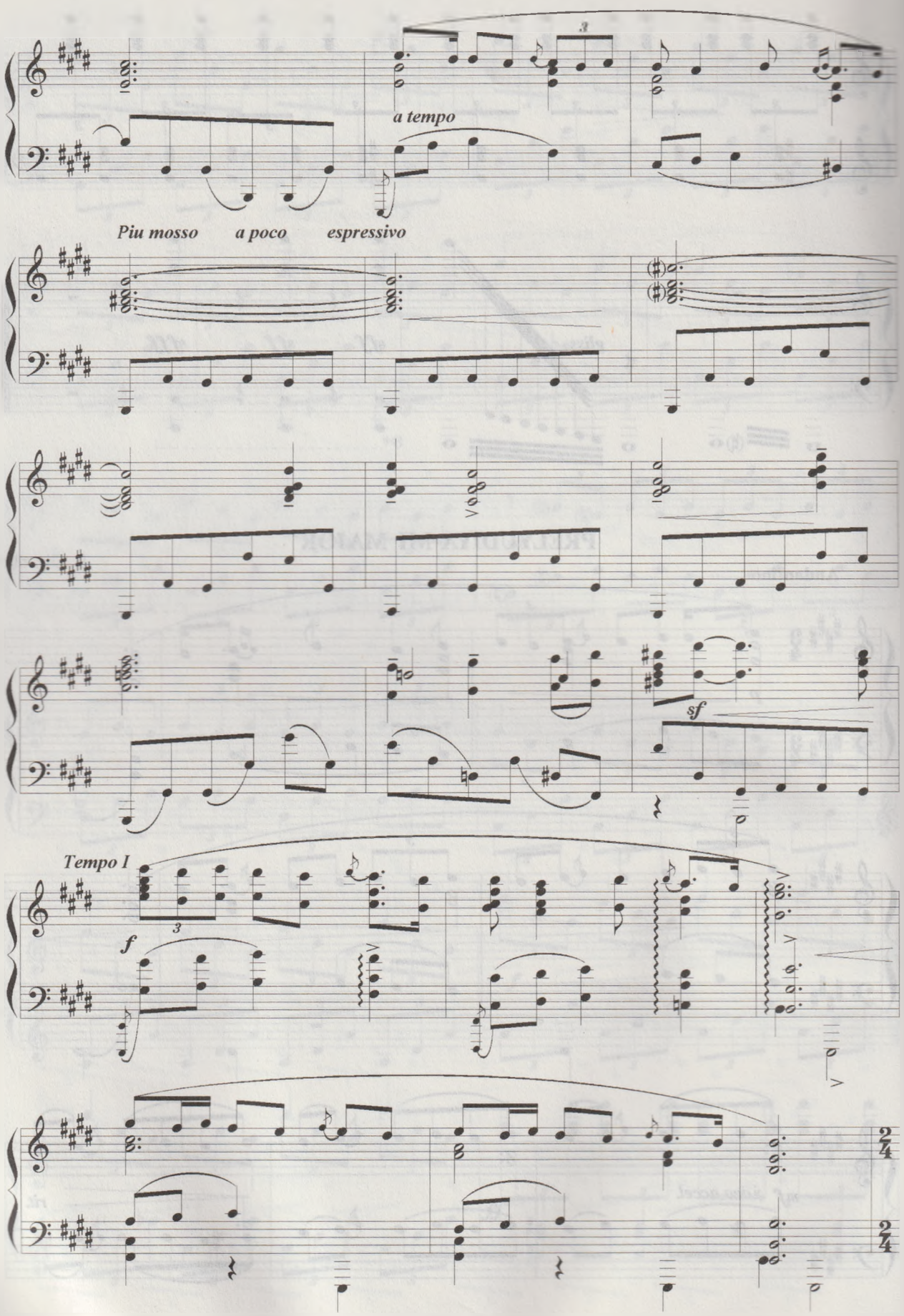


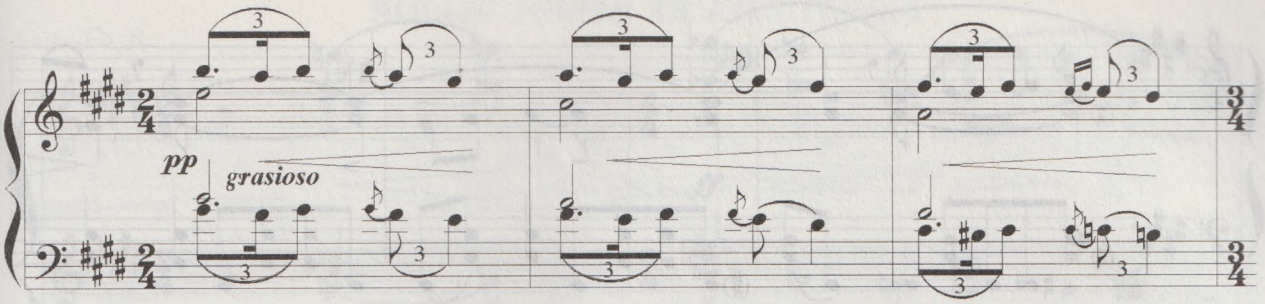
PRELYUDIYA MI MAJOR

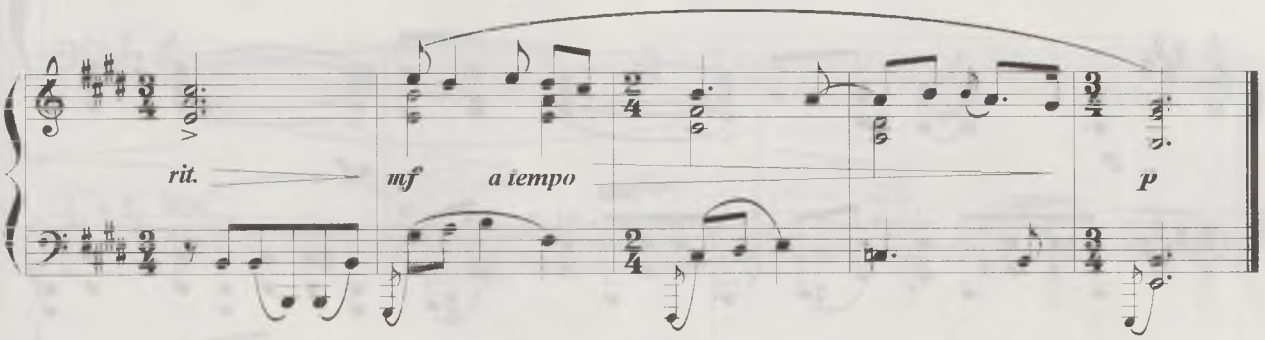
B. Giyenko

Andantino




a tempo
Piu mosso a poco espressivo
sf
Tempo I
f

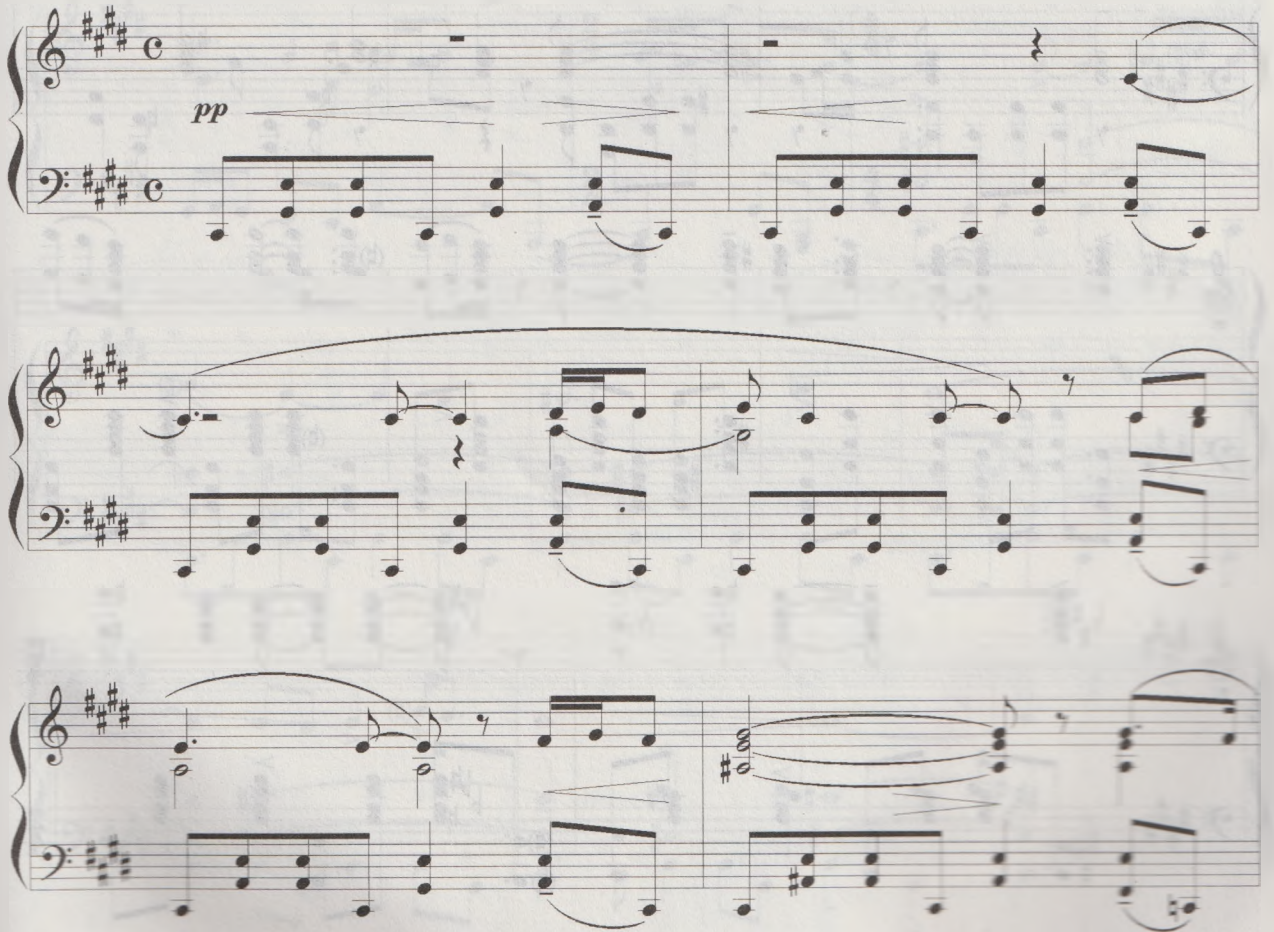


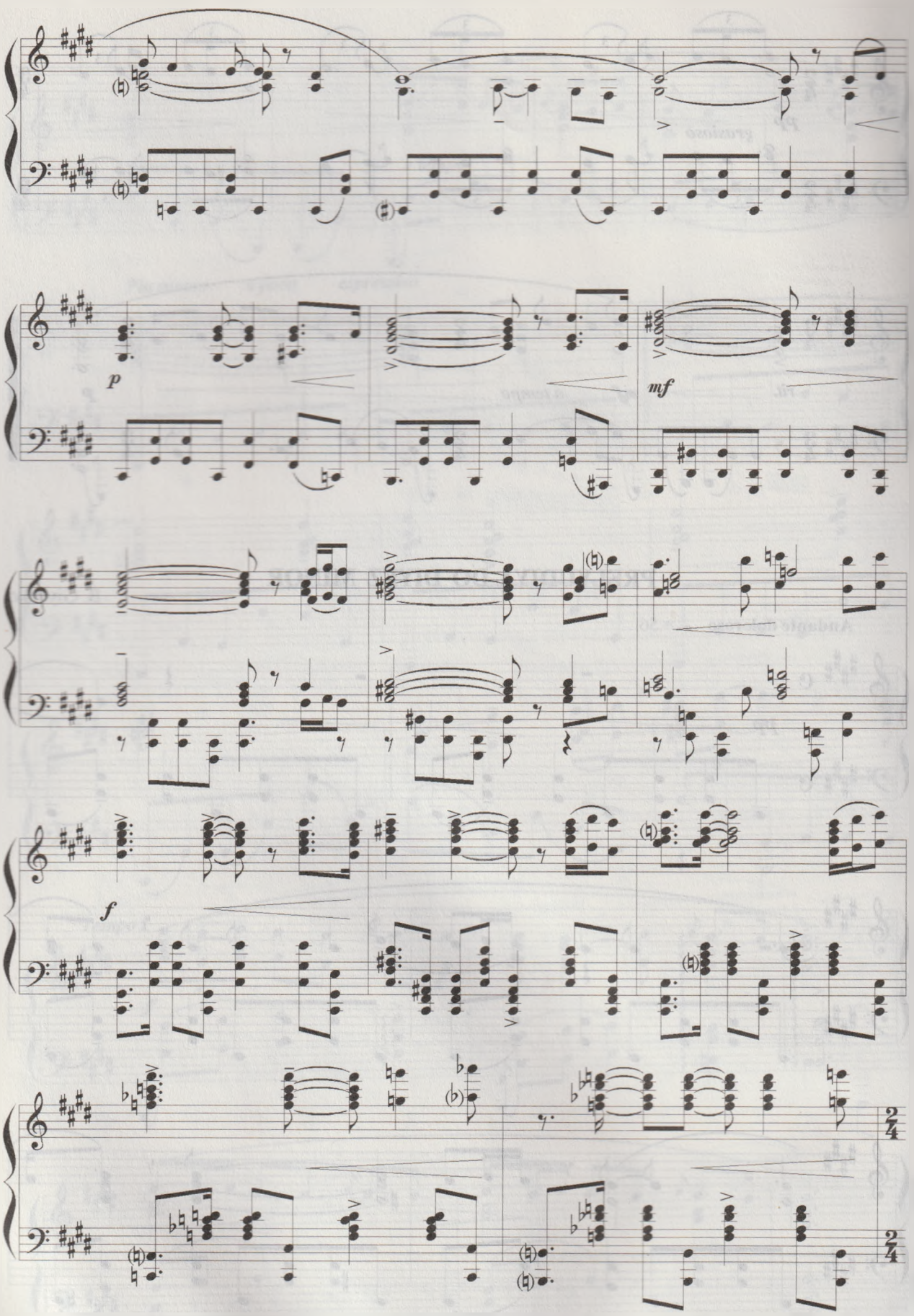


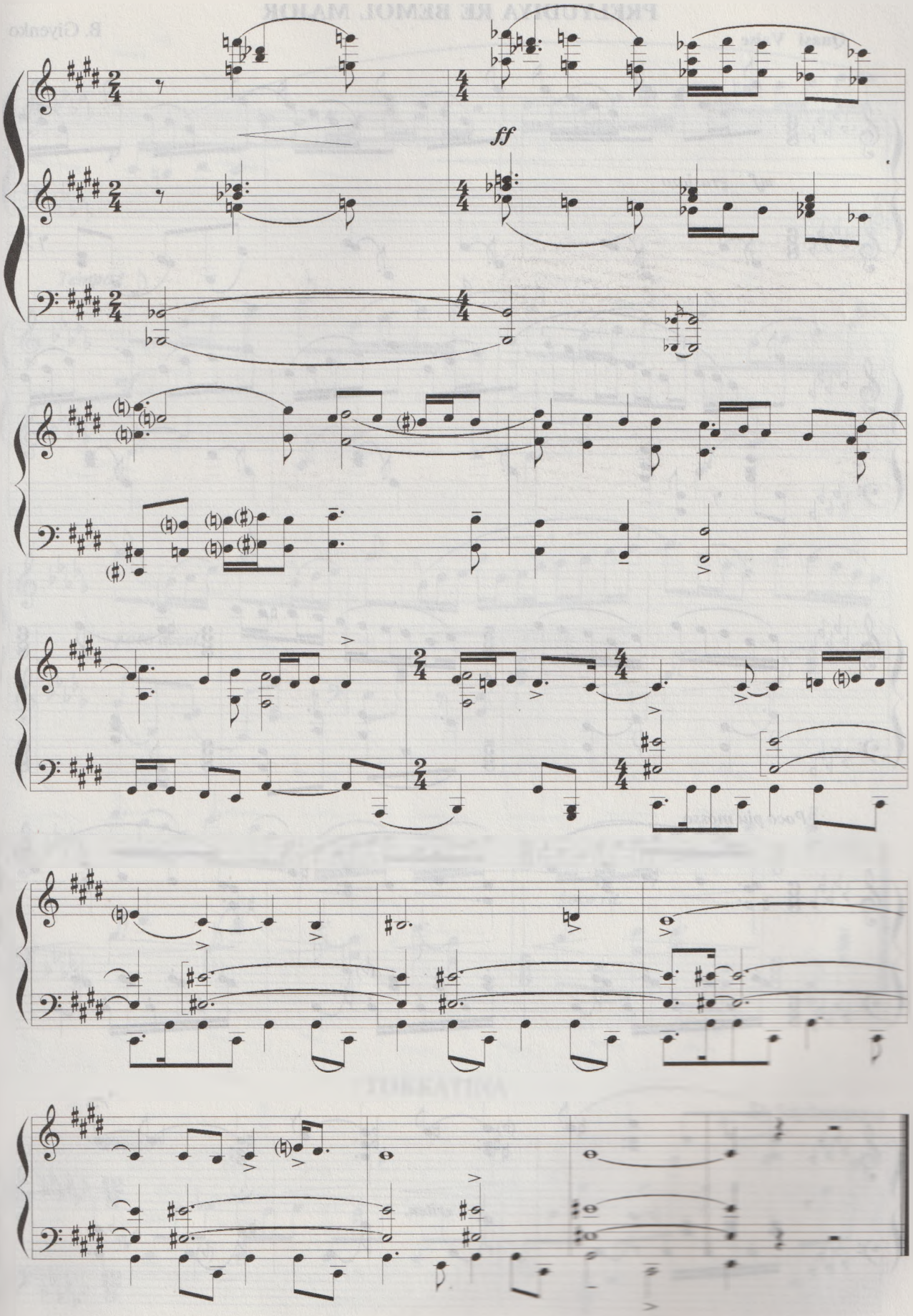
PRELYUDIYA DO DIYEZ MINOR

B. Giyenko

Andante doloroso ♩. = 56




p
mf
f
2/4
2/4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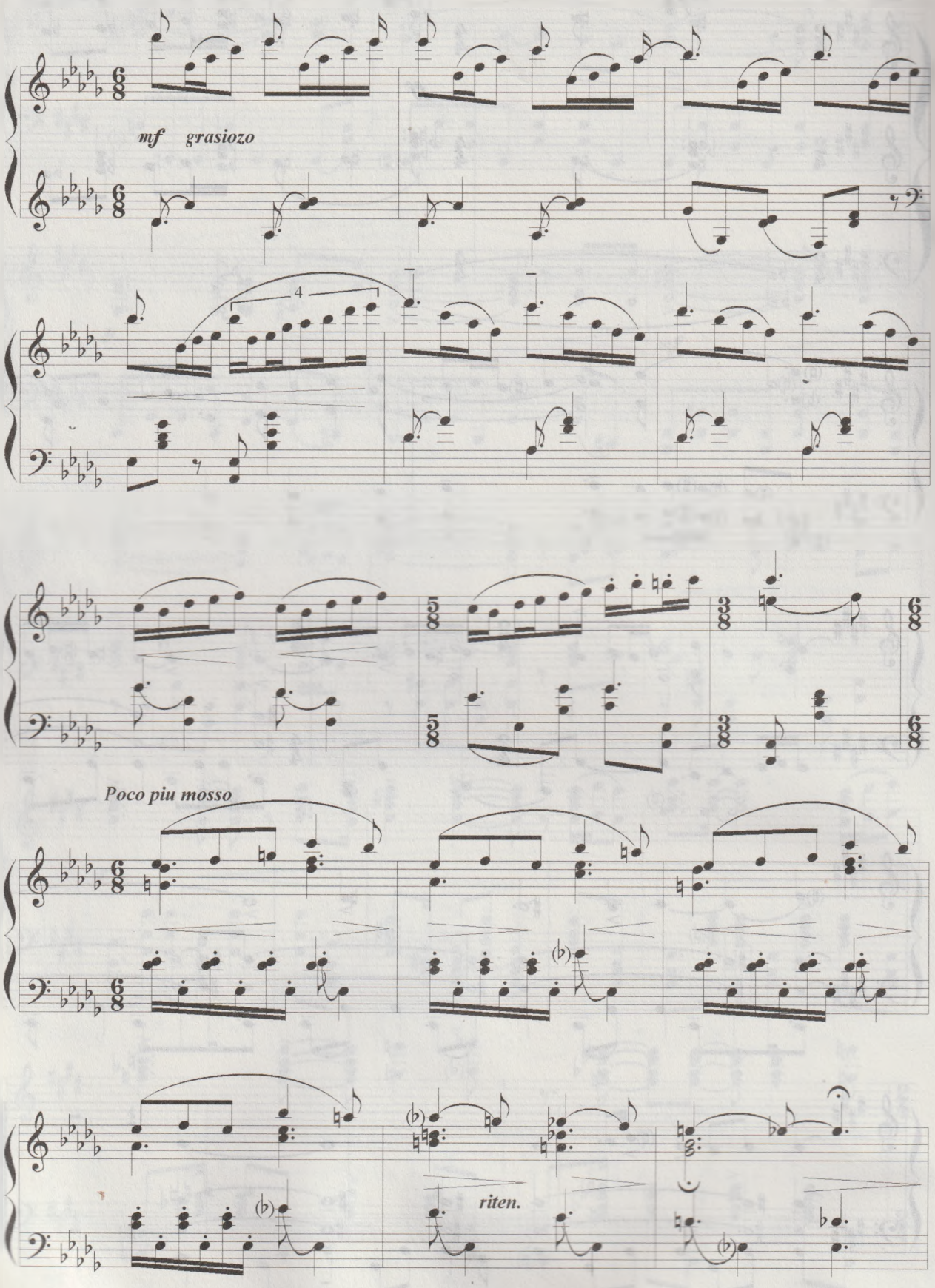
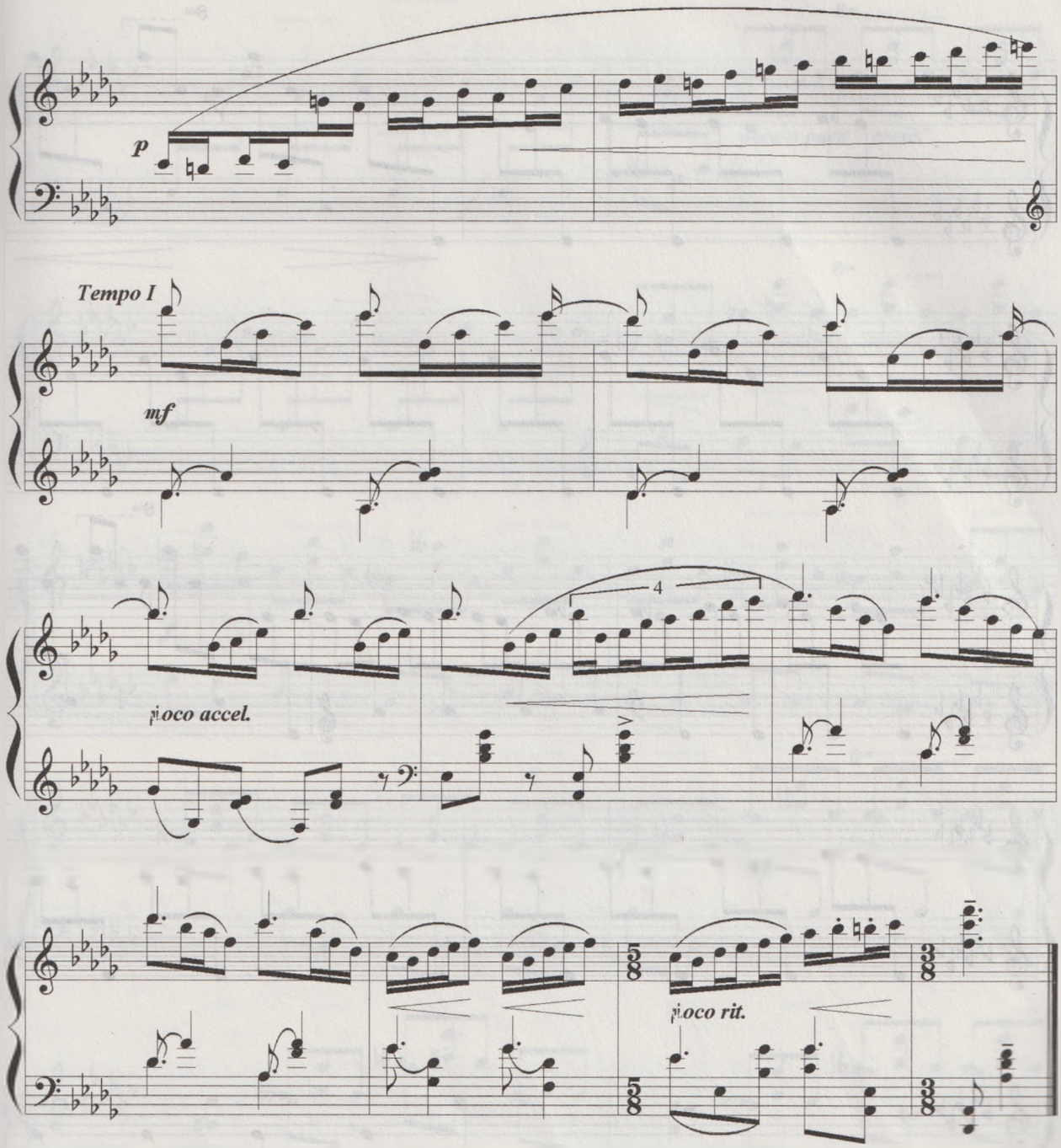
PRELYUDIYA RE BEMOL MAJOR

B. Giyenko

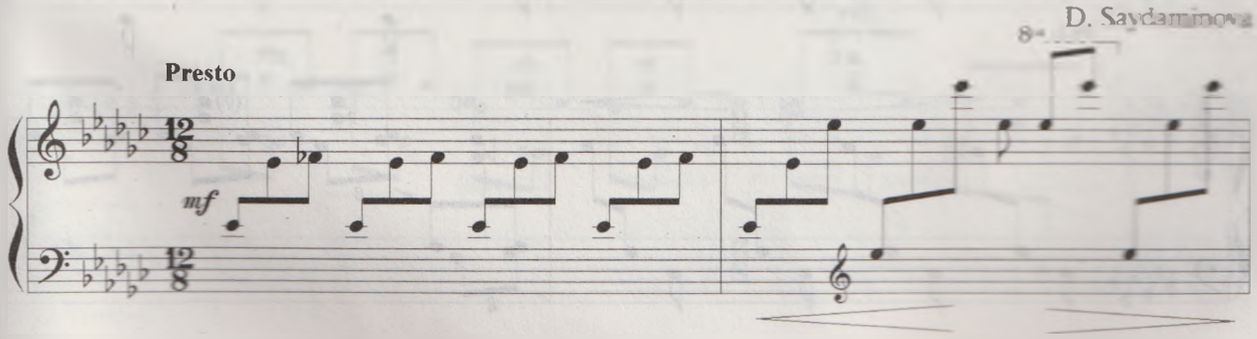
Quasi Valse

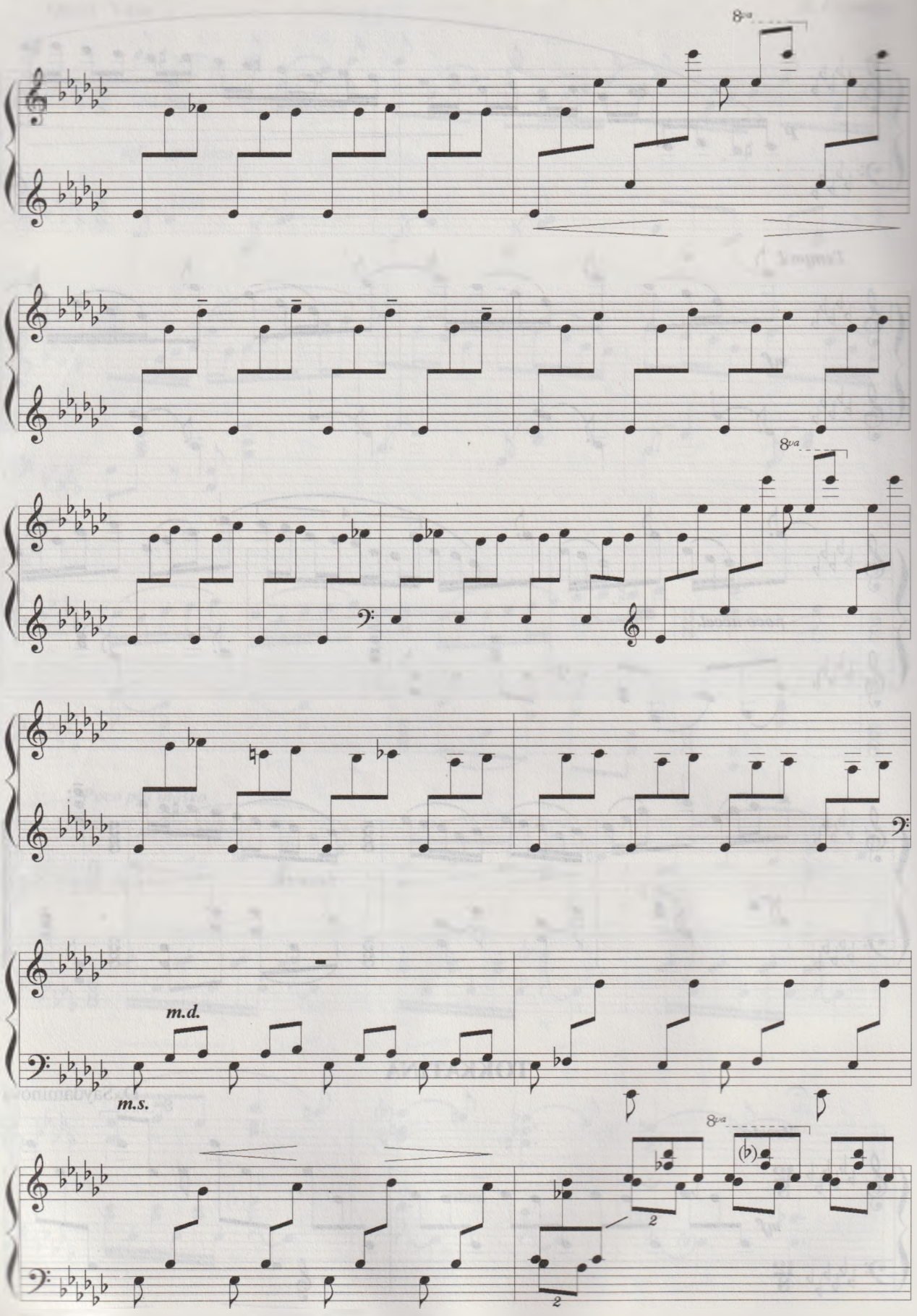




TOKKATINA

D. Saydaminova

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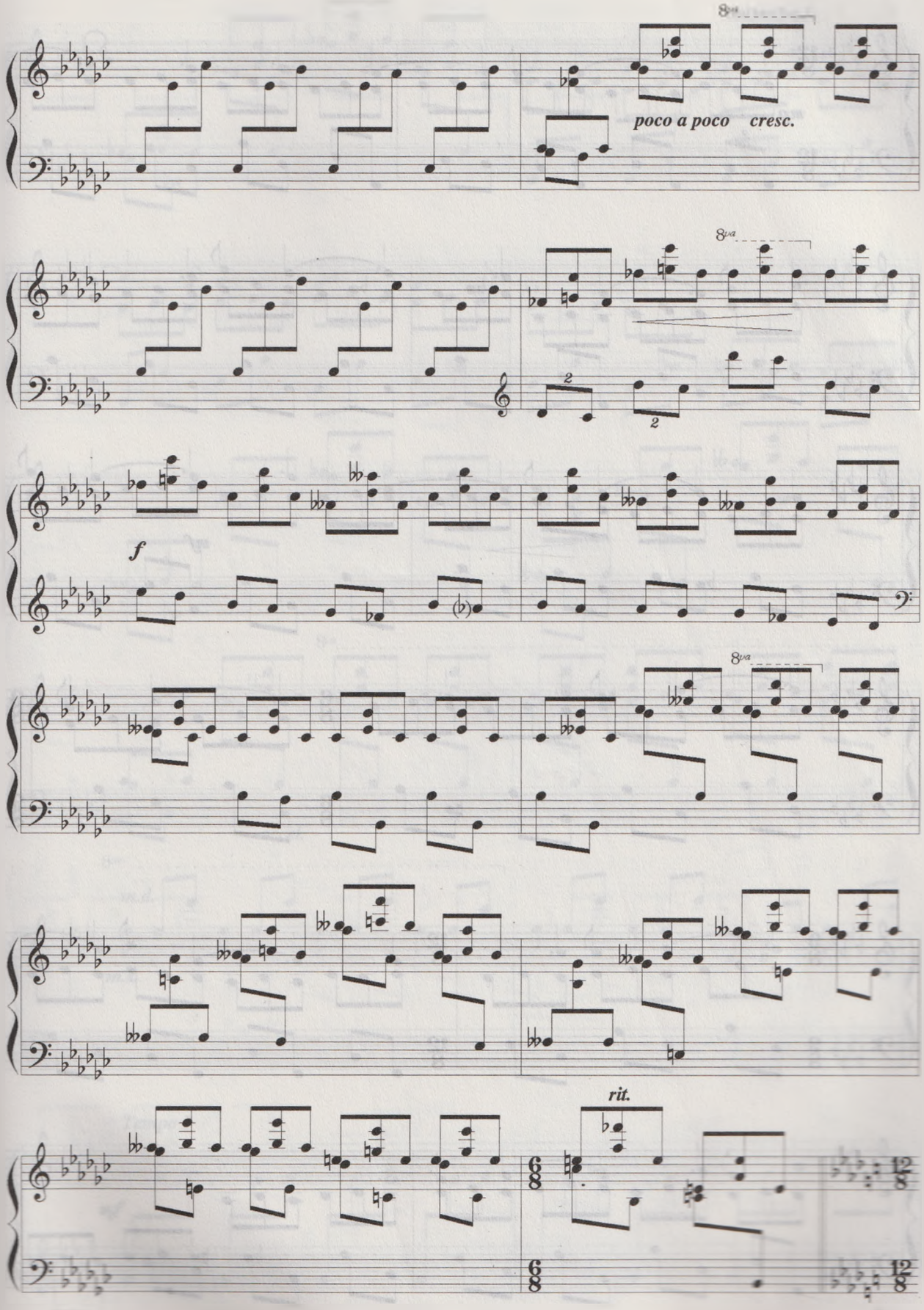
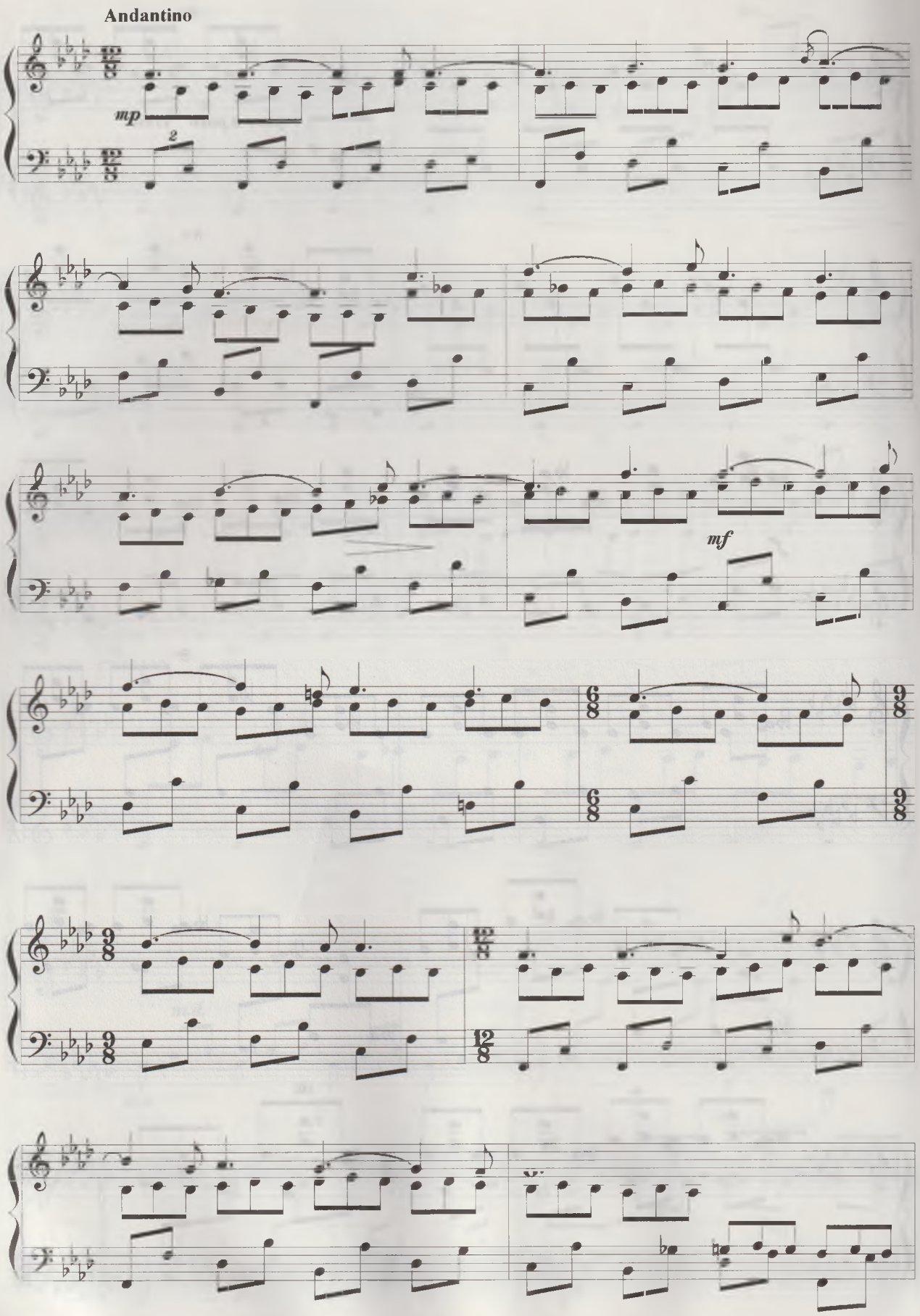
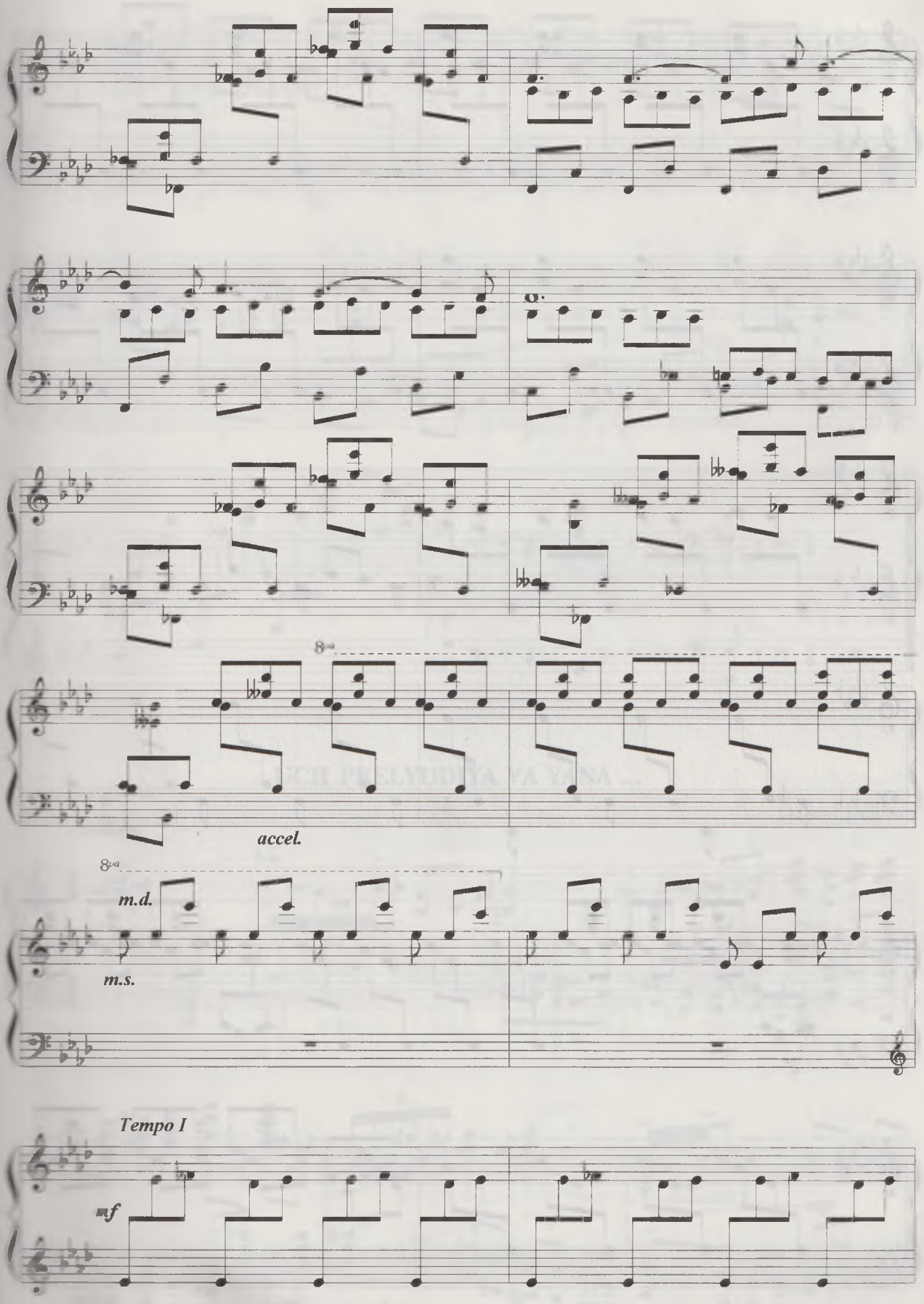
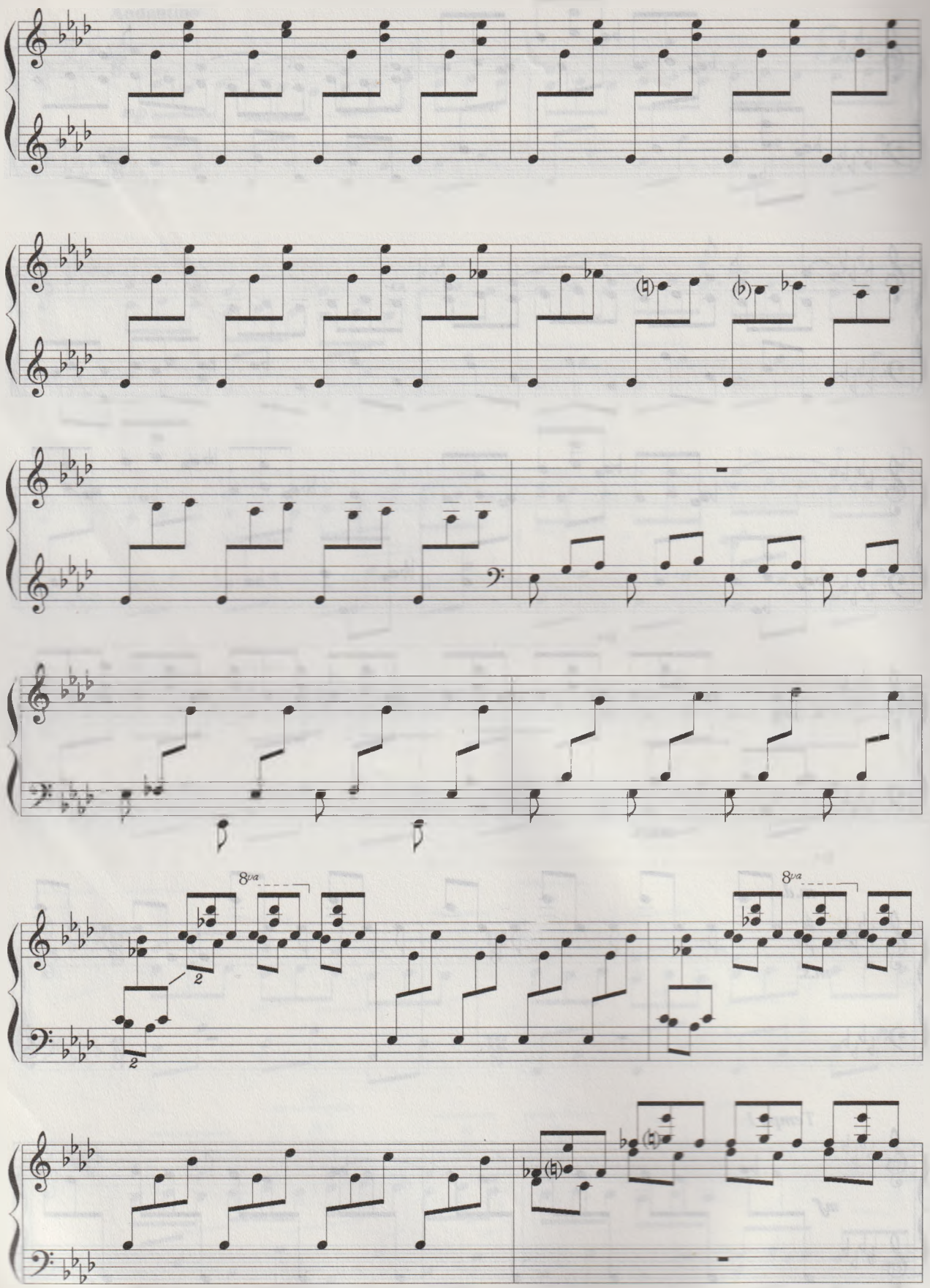
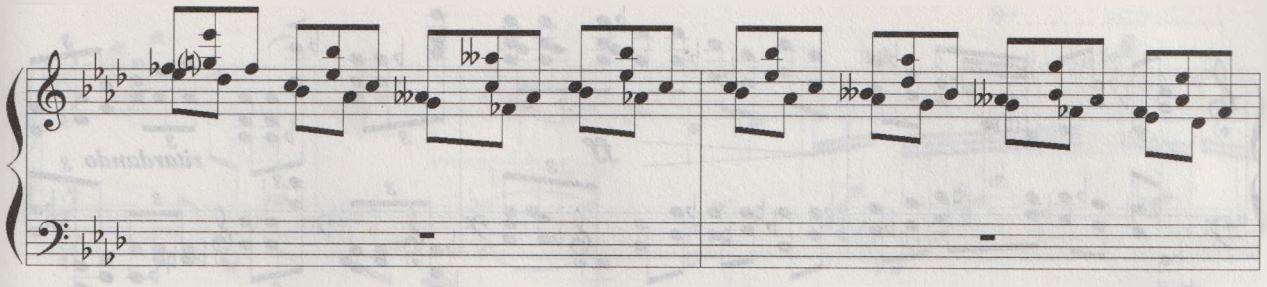
8va
m.d.
m.s.
8va
2
2

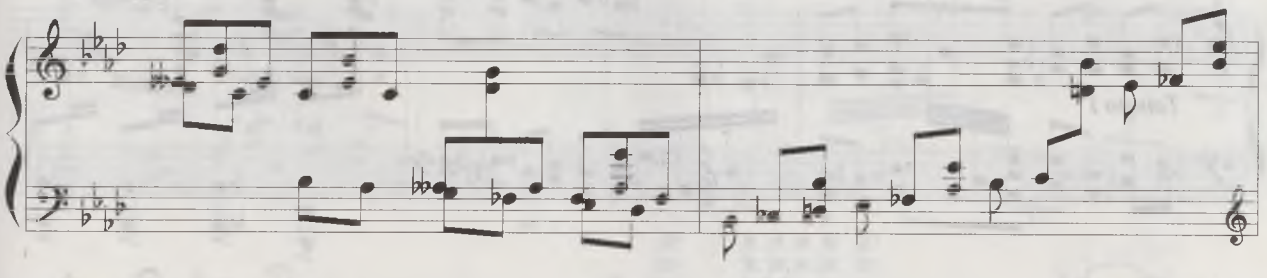

8va
poco a poco cresc.
8va
2
2
f
8va
rit.

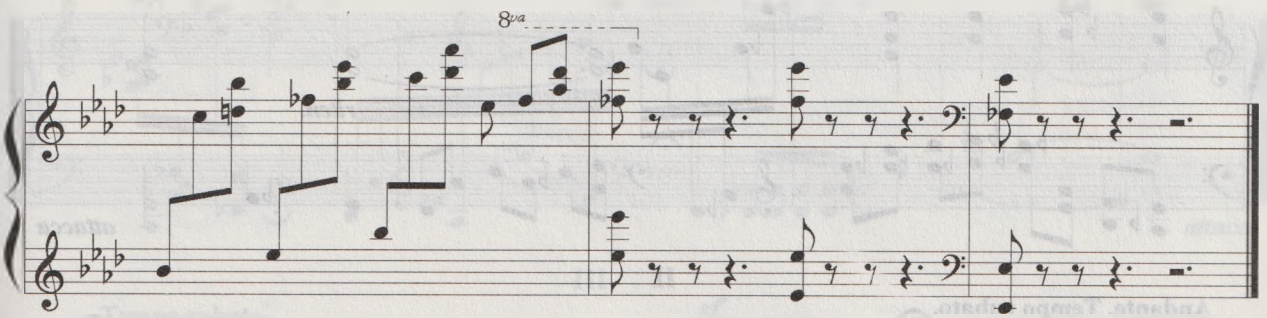

Andantino
mp
mf


8va
accel.
8va
m.d.
m.s.
Tempo I
mf


8va
2
2
8va



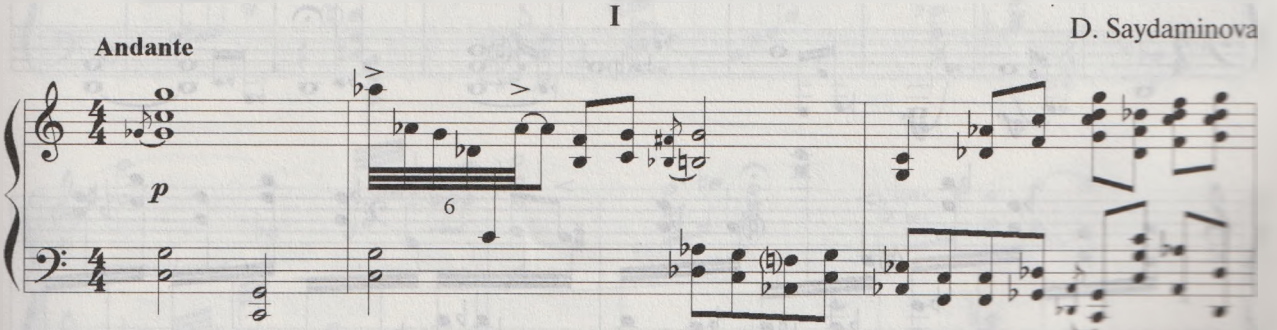


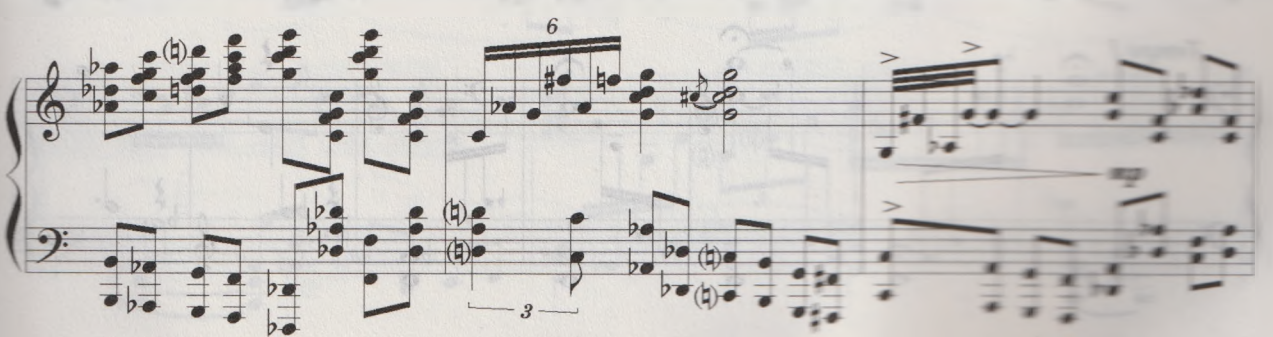


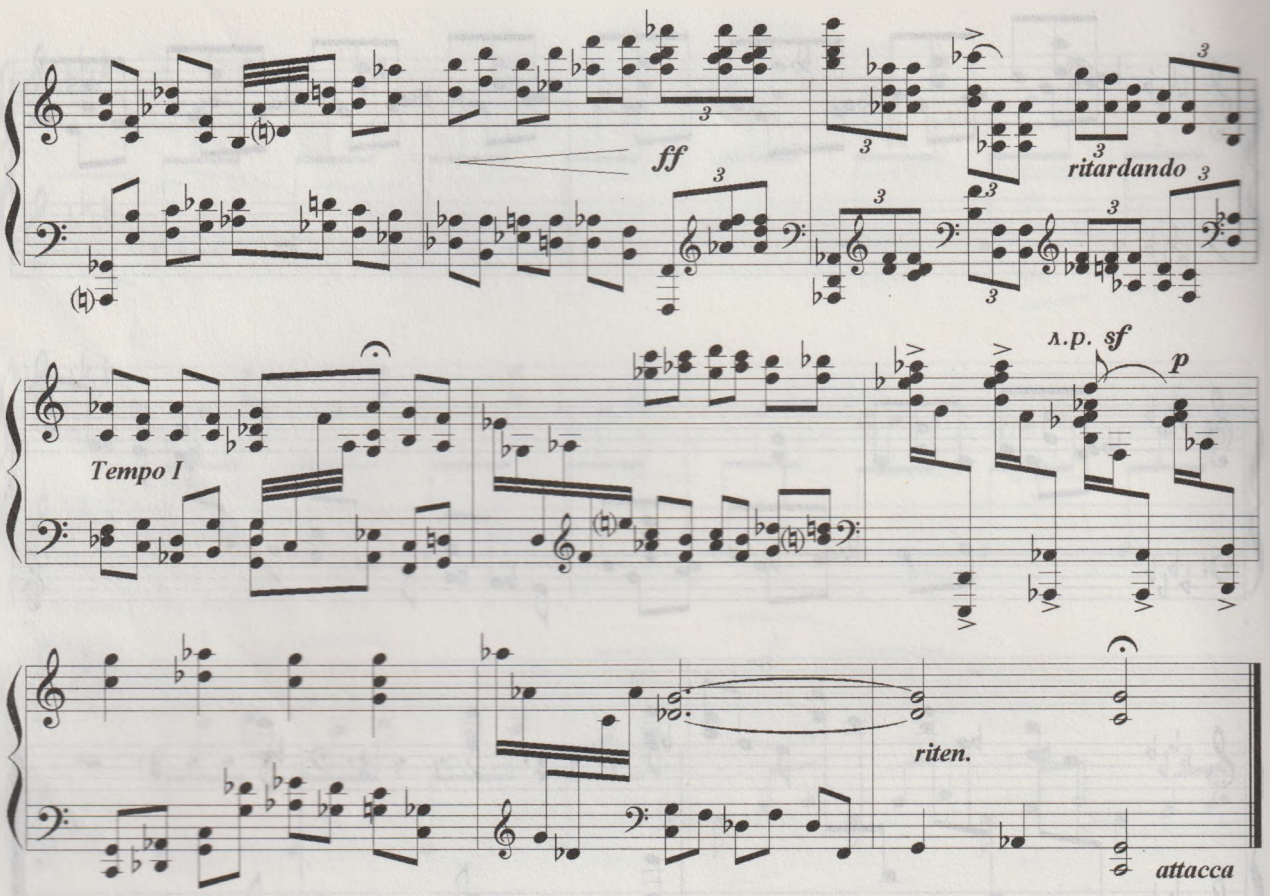
UCH PRELYUDIYA VA YANA ...

I

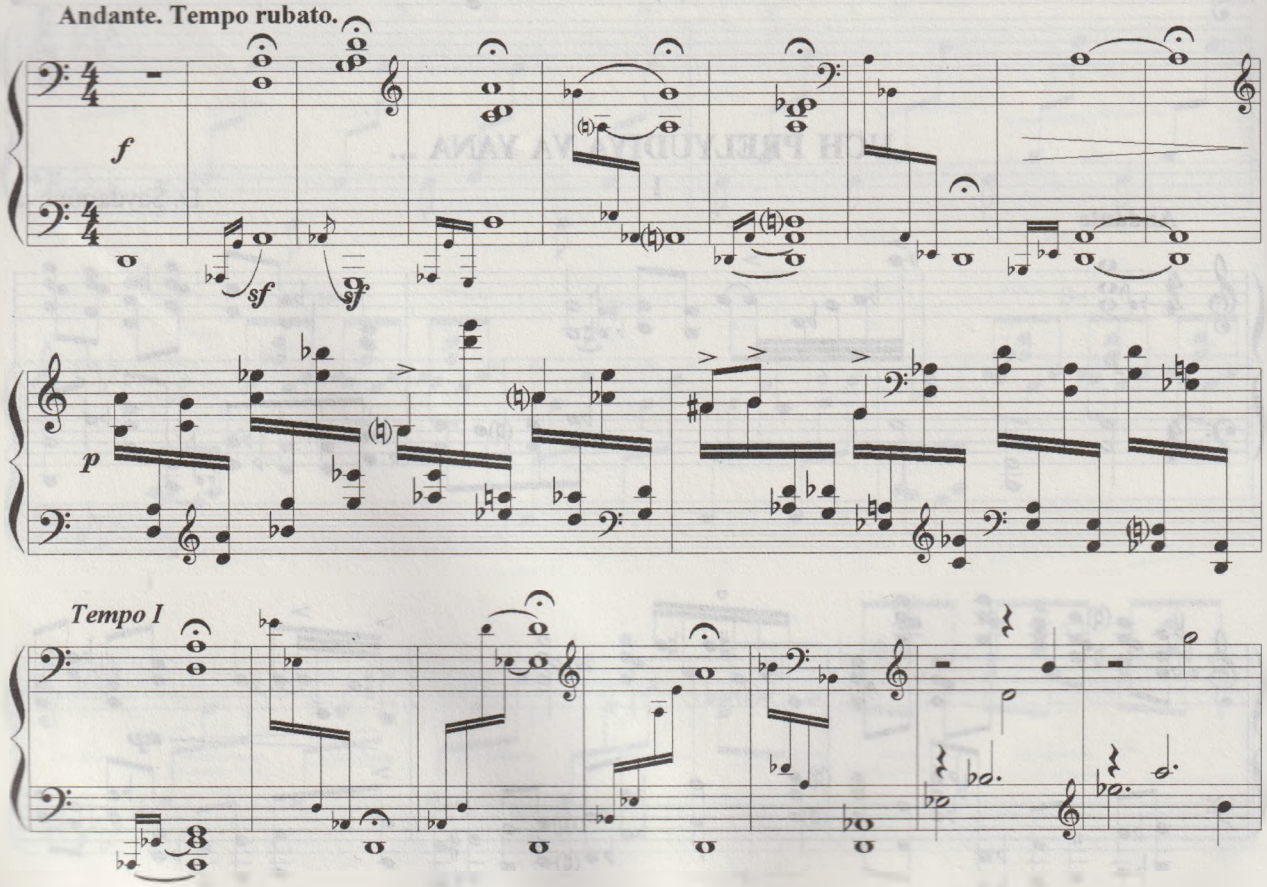
D. Saydaminova

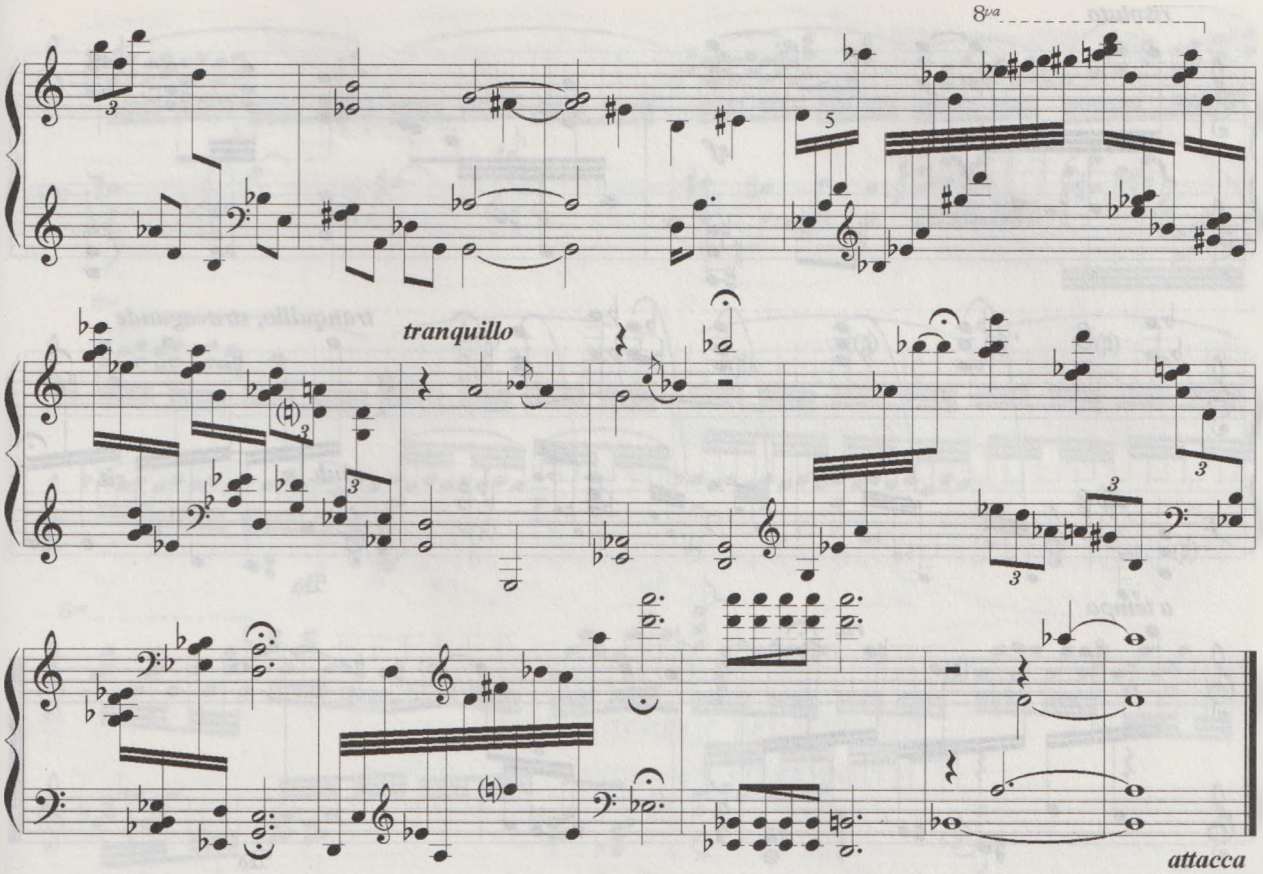




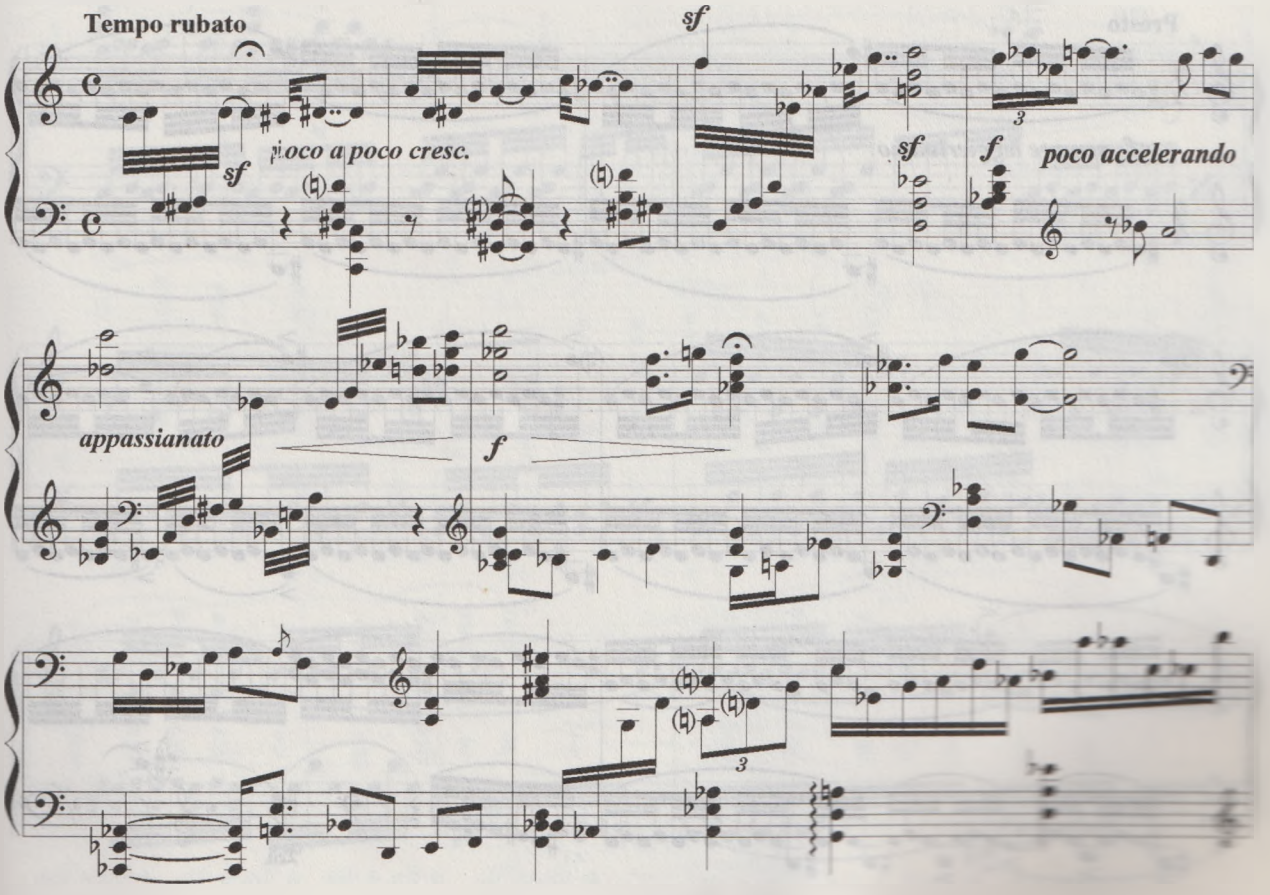

ff
ritardando
Tempo I
a.p. sf
p
riten.
attacca

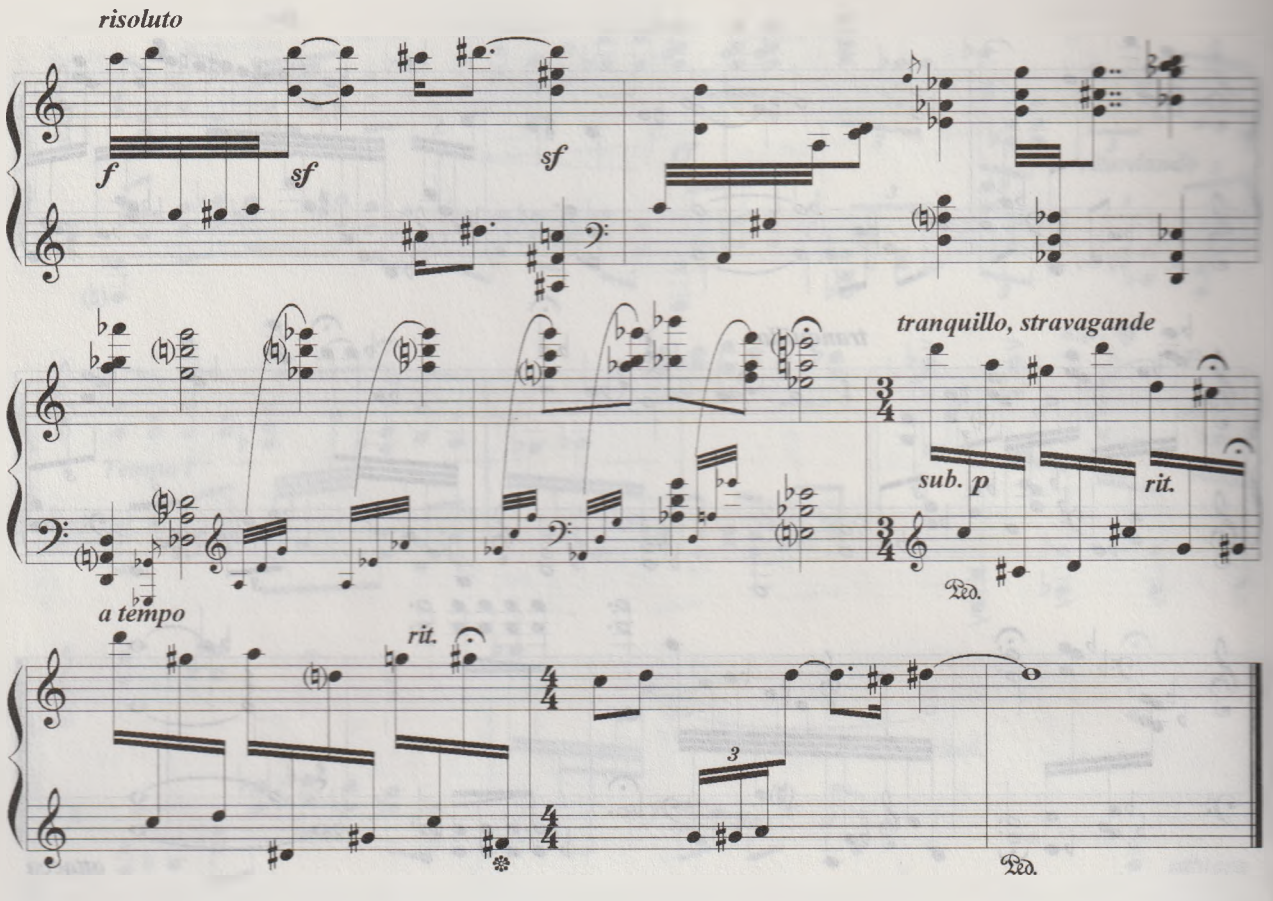
II


Andante. Tempo rubato.
f
sf
sf
p
Tempo I

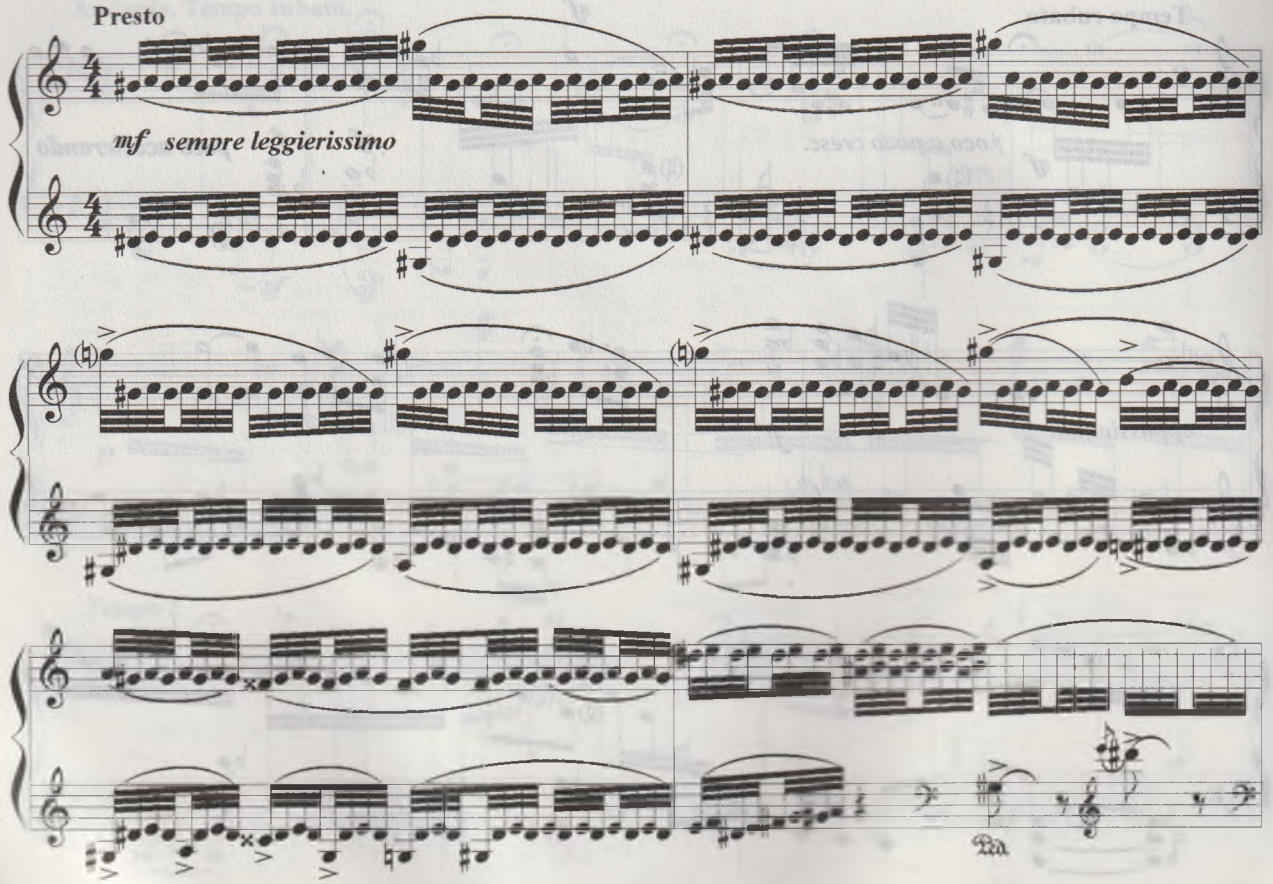

8va
tranquillo
attacca

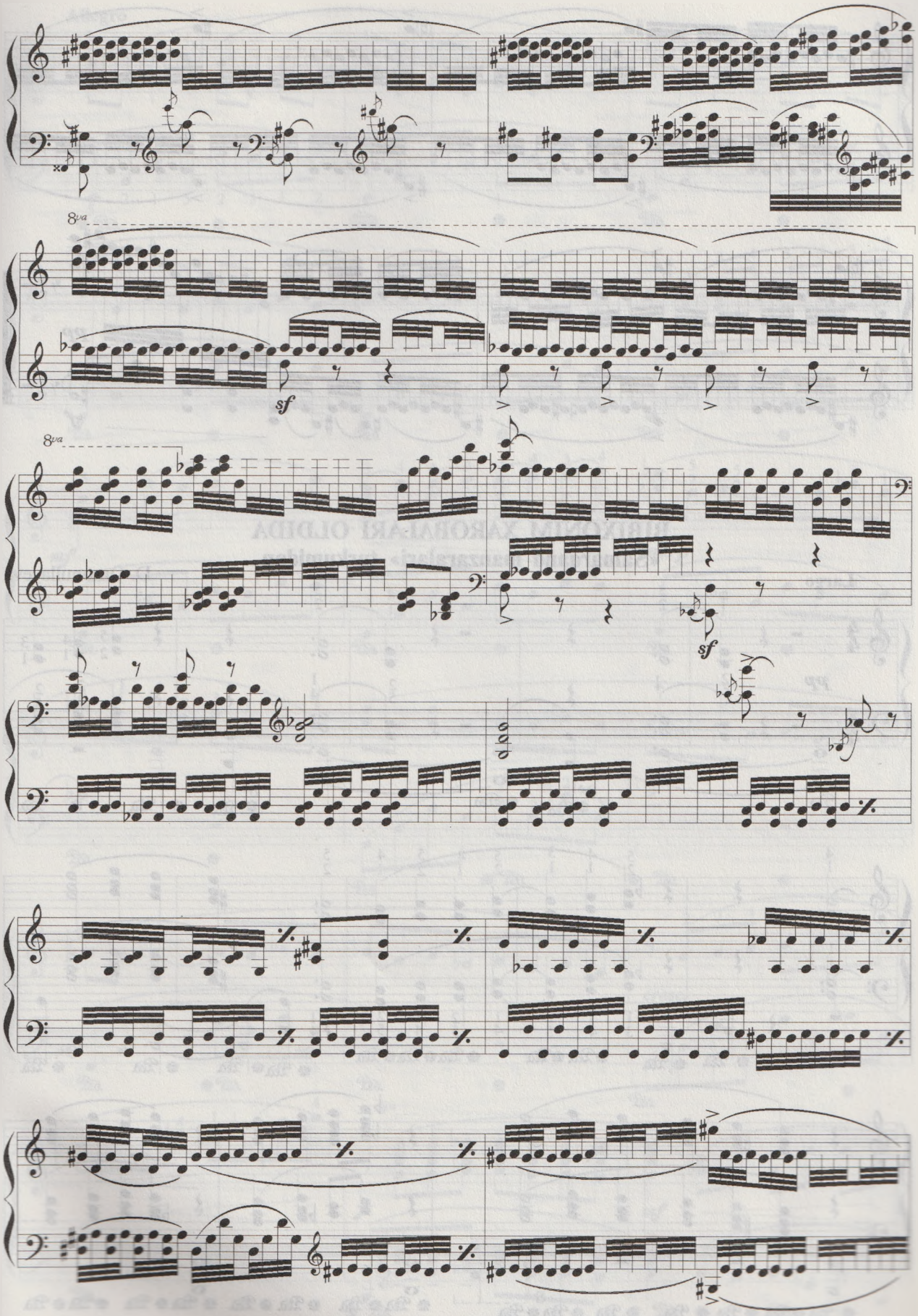
III

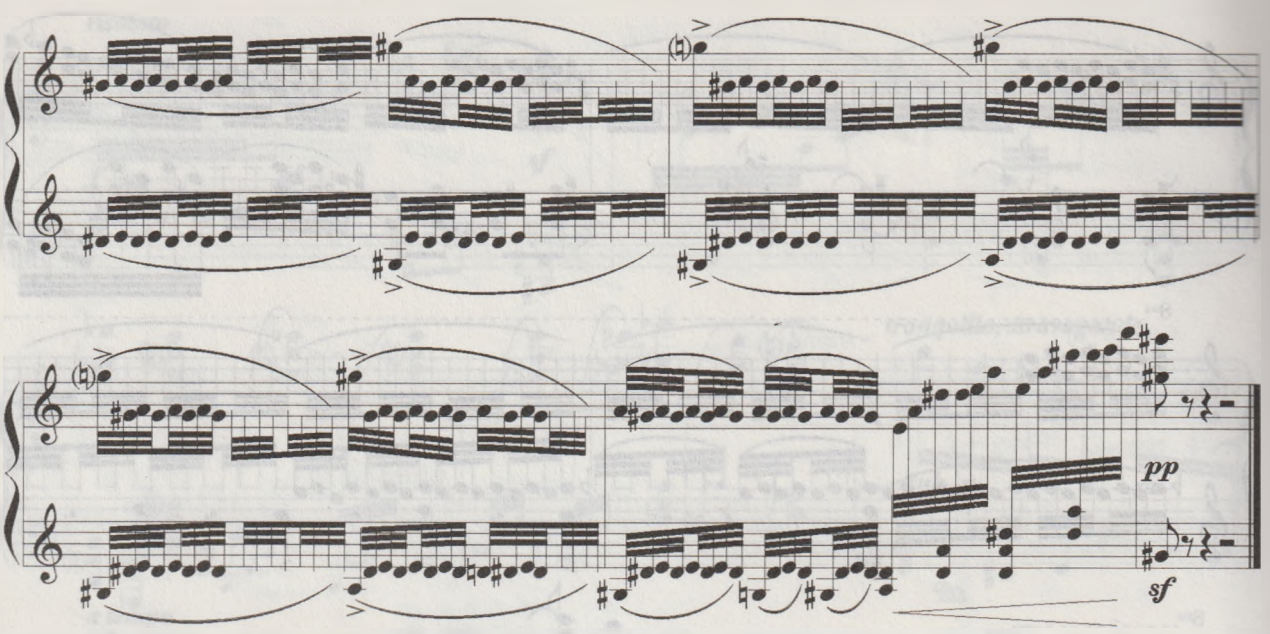

Tempo rubato
sf
poco a poco cresc.
sf
sf
f
poco accelerando
appassianato
f


risoluto
f
sf
sf
tranquillo, stravagande
sub. p
rit.
Ped.
a tempo
rit.
3
Ped.

IV


Presto
mf sempre leggierissimo
Ped.

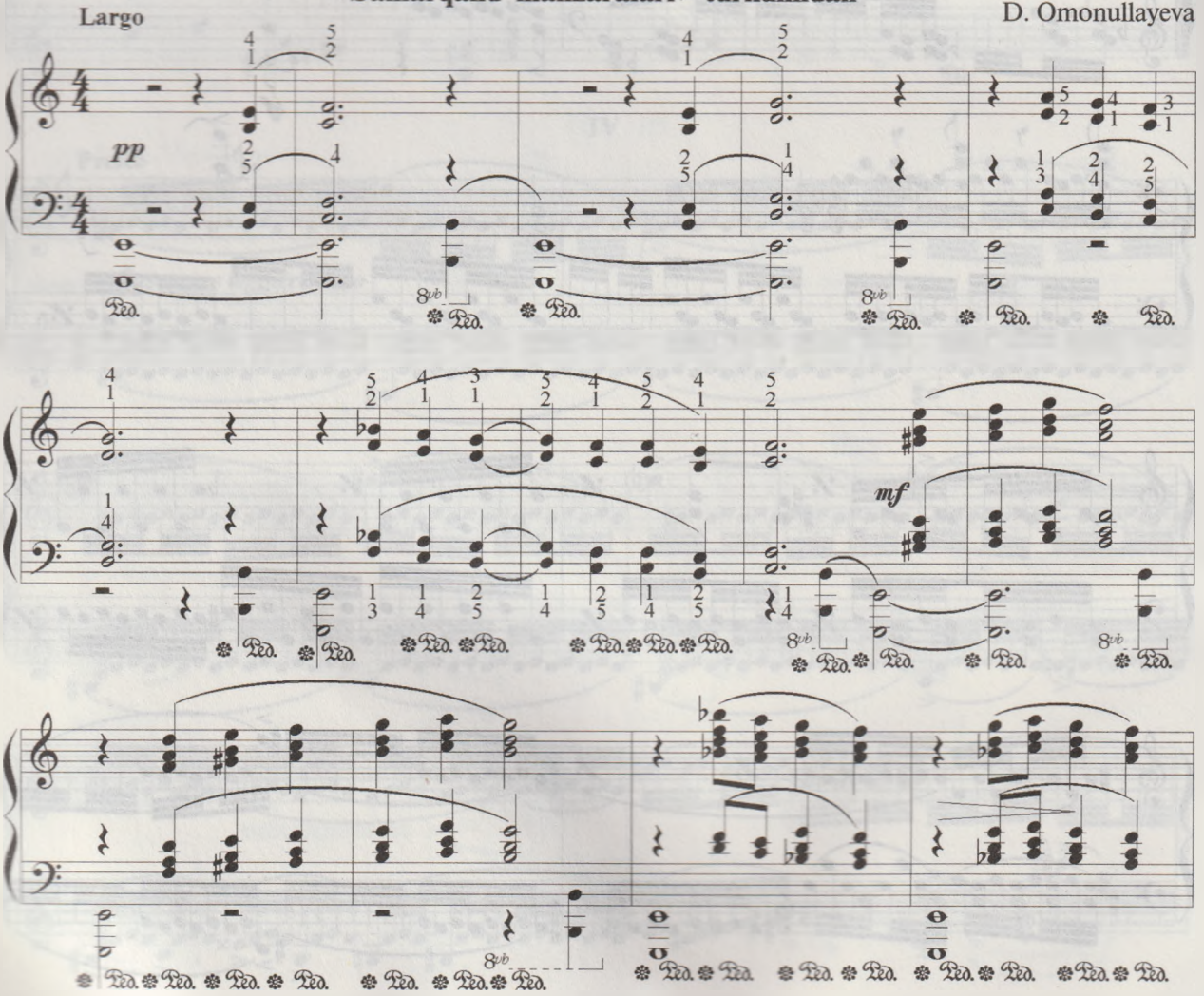

8va
sf
8va
sf

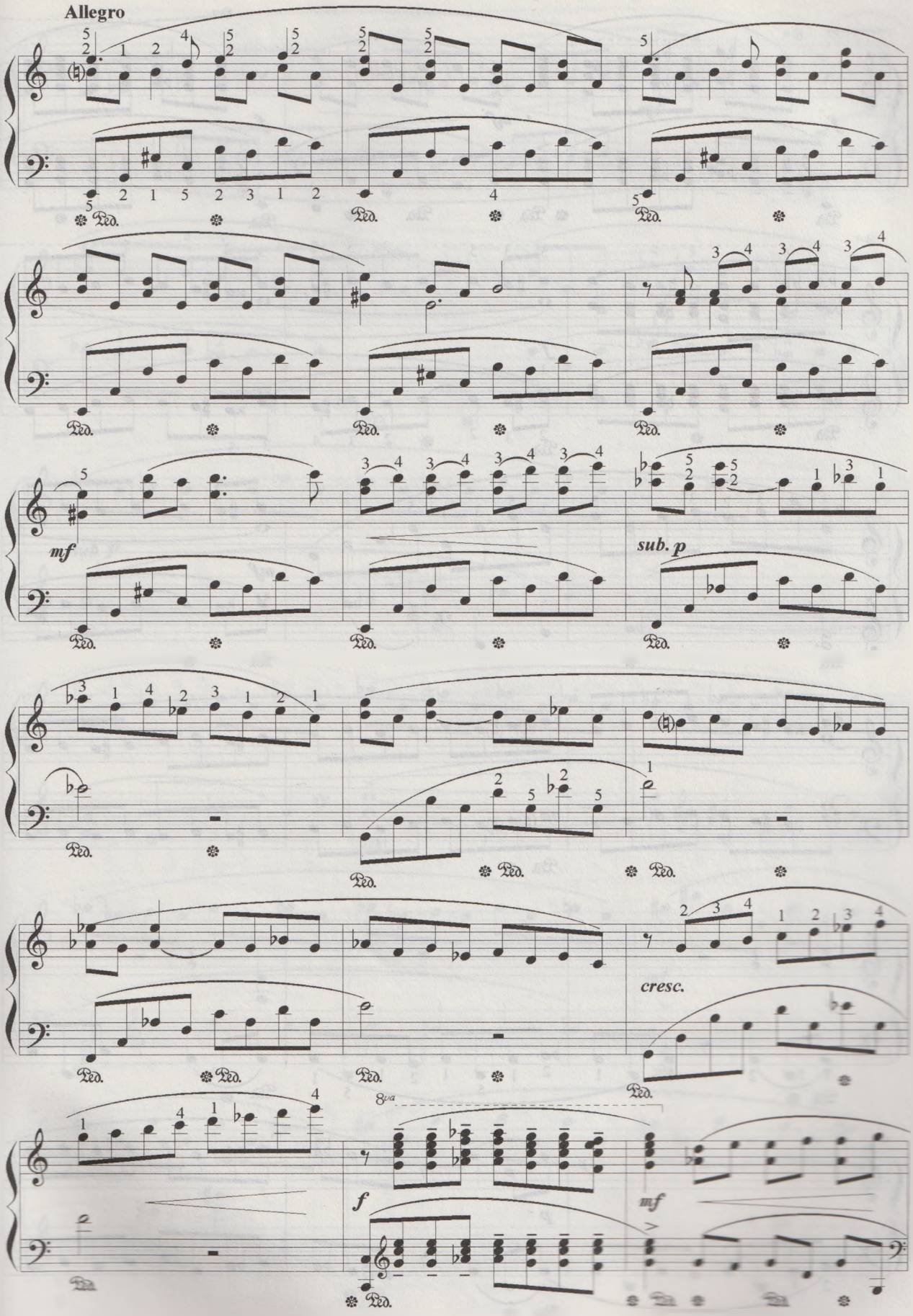


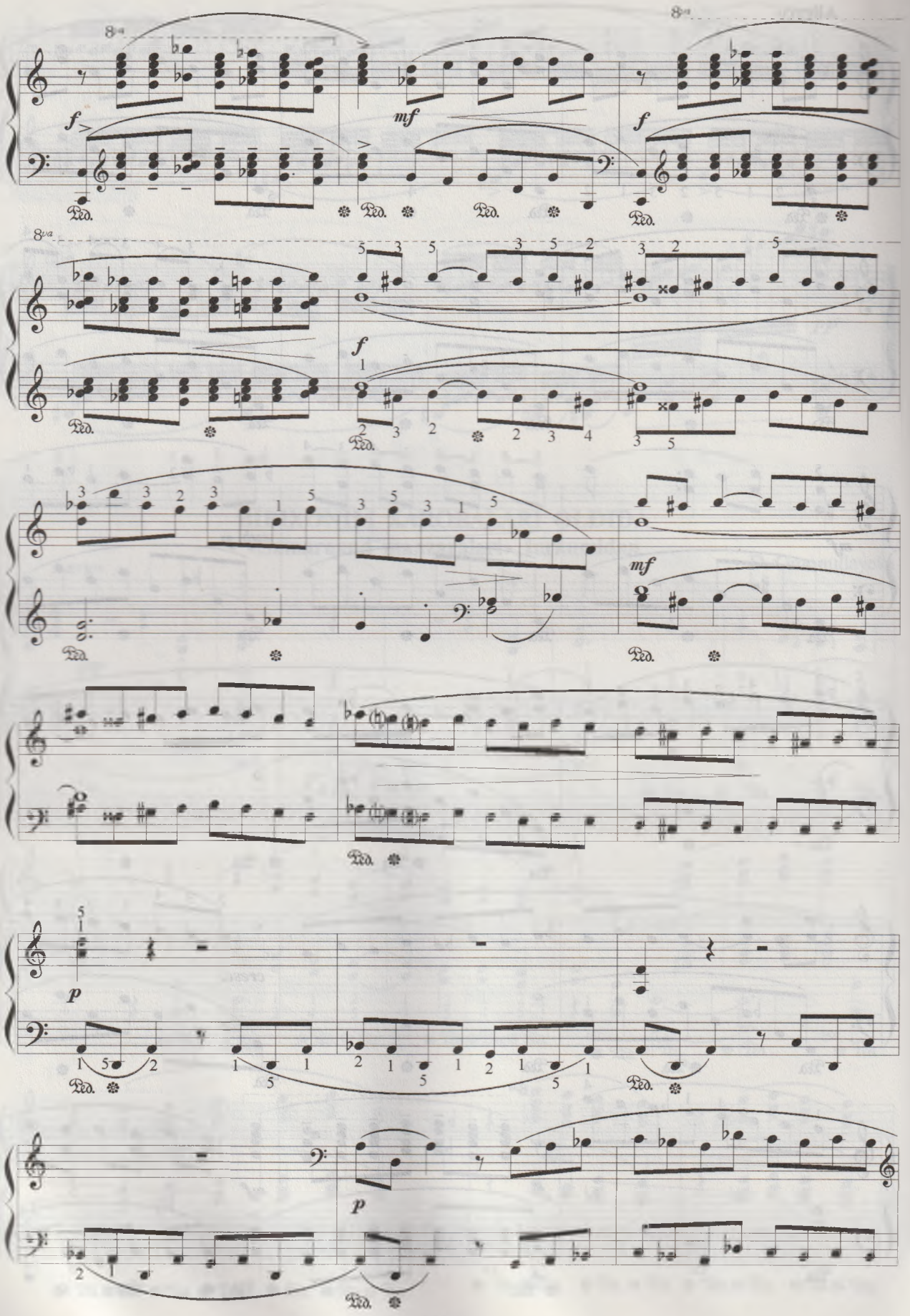
BIBIXONIM XAROBALARI OLDIDA

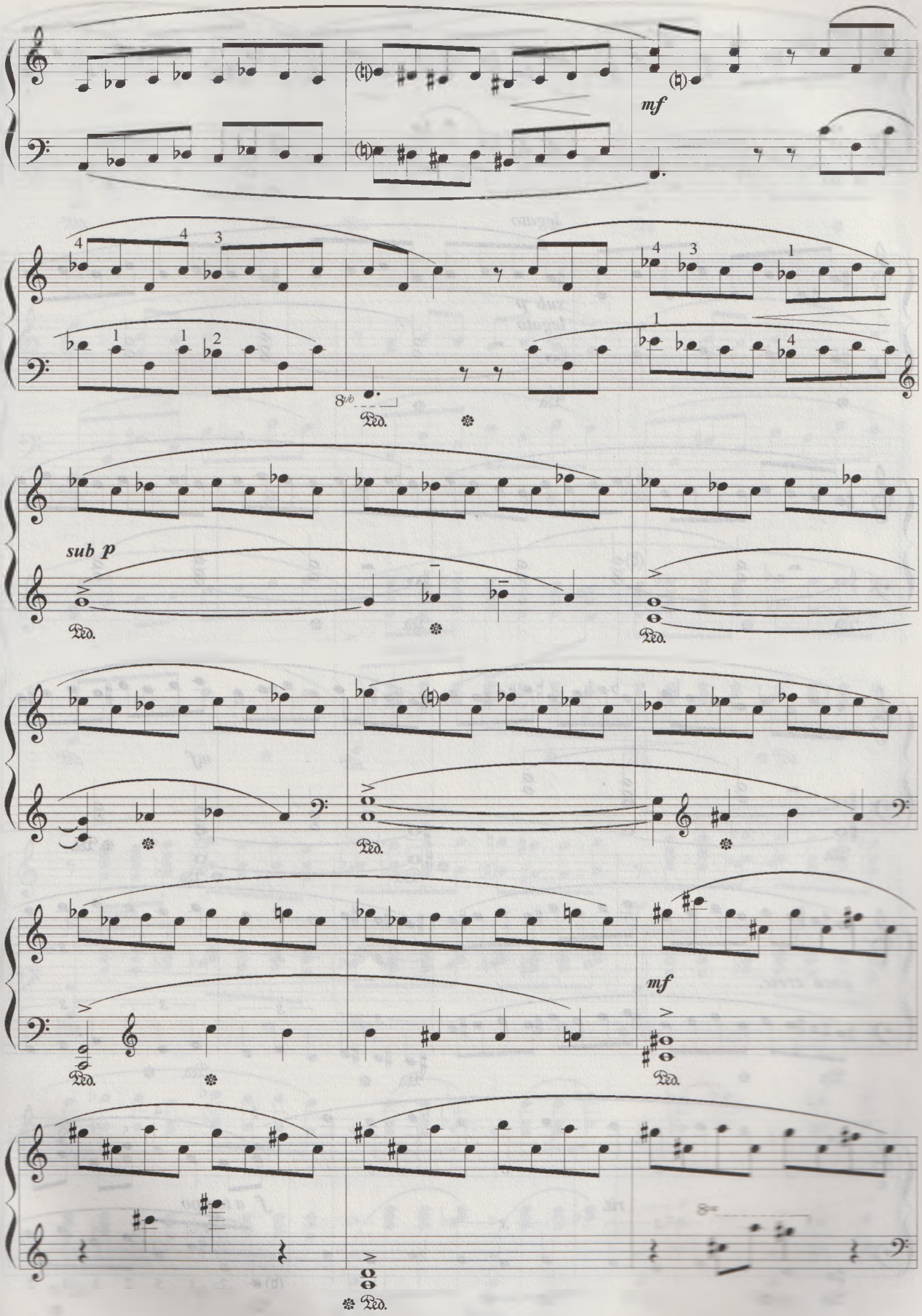
«Samarqand manzaralari» turkumidan

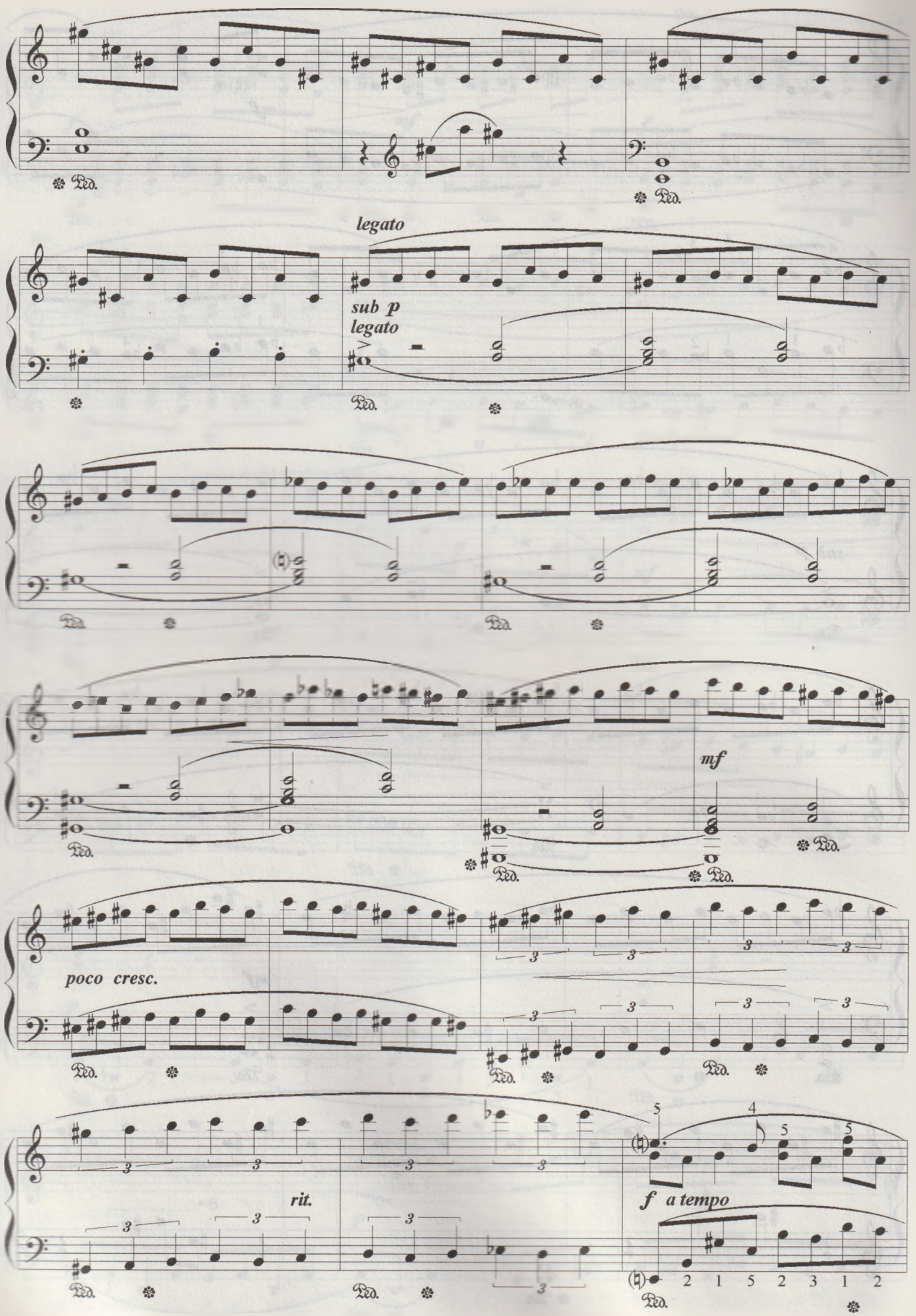
D. Omonullayeva

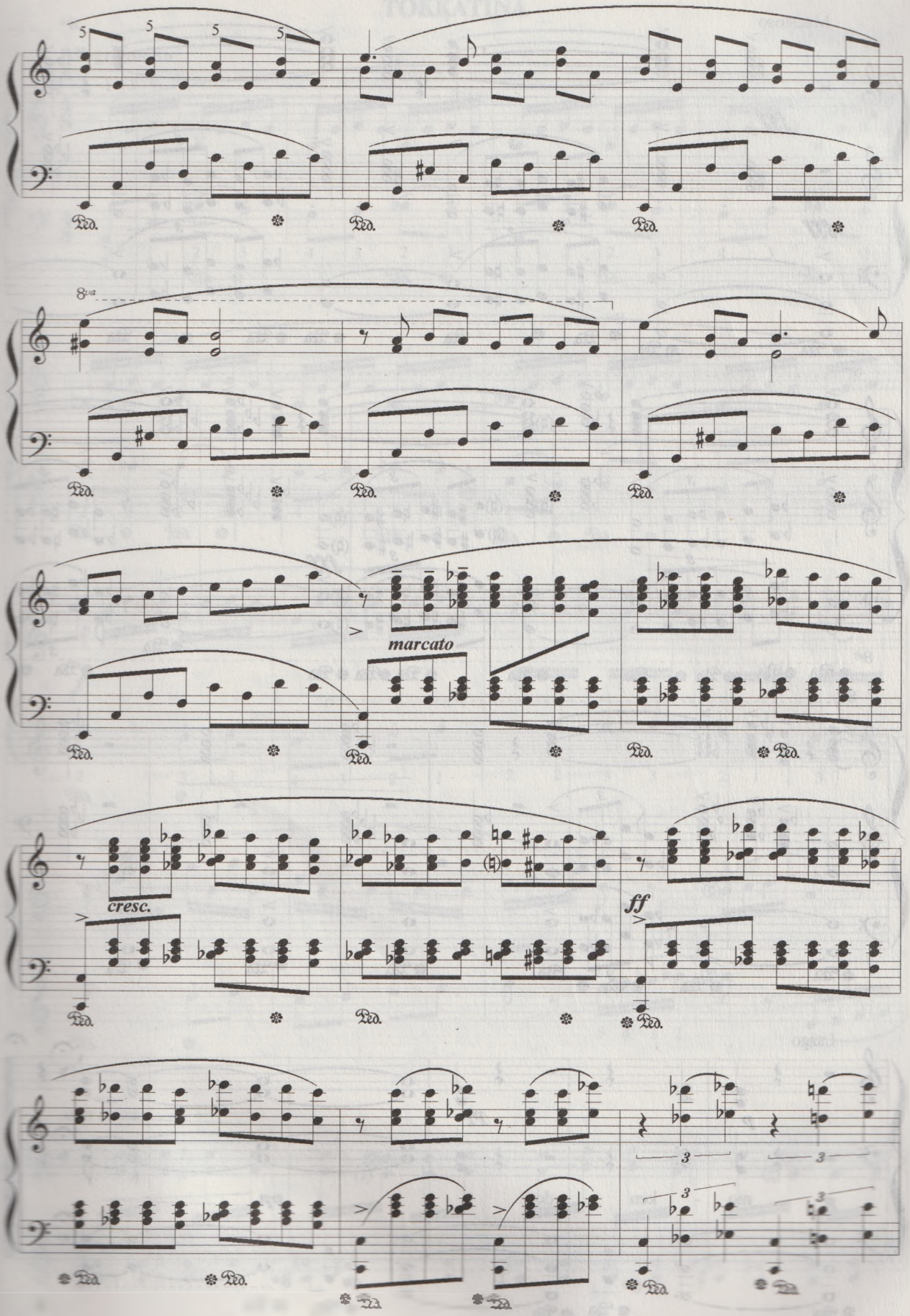


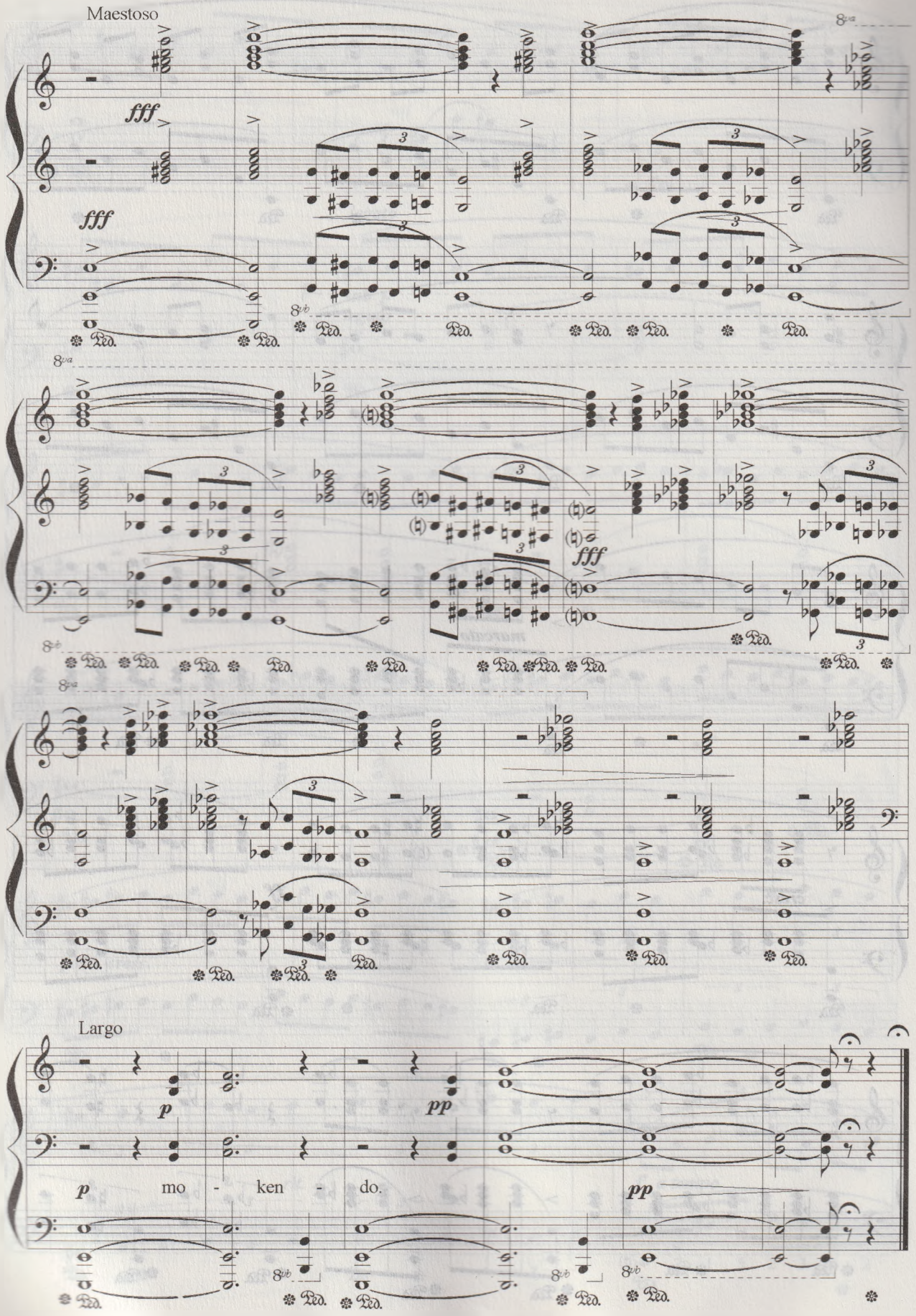

Allegro
mf
sub. p
cresc.
f
mf
8va


8va
f
mf
f
Ped.
8va
f
mf
Ped.
p
Ped.
p
Ped.


mf
8vb
Ped.
sub p
Ped.
Ped.
Ped.
mf
Ped.
Ped.
Ped.

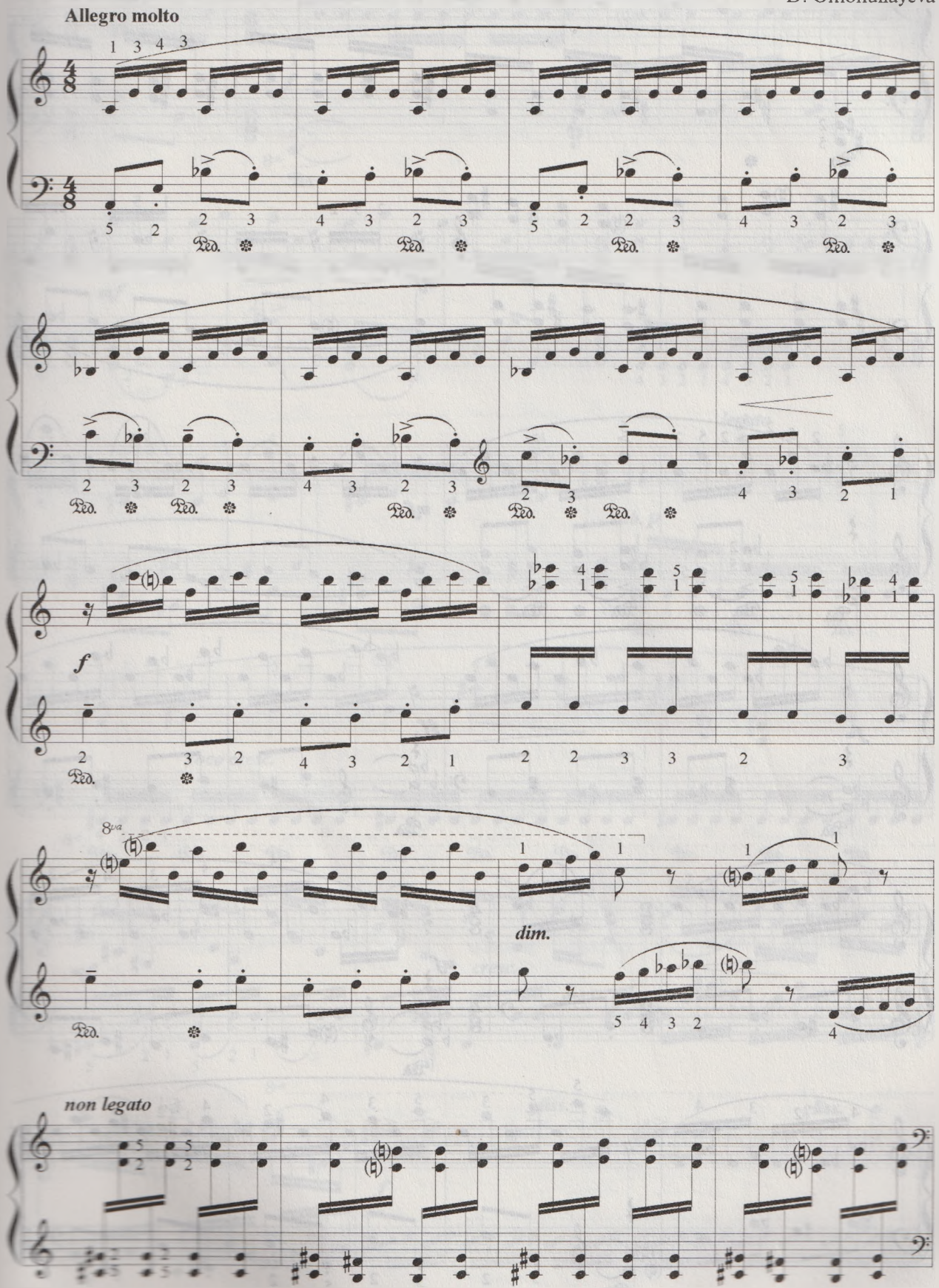

legato
sub p
legato
mf
poco cresc.
rit.
f a tempo

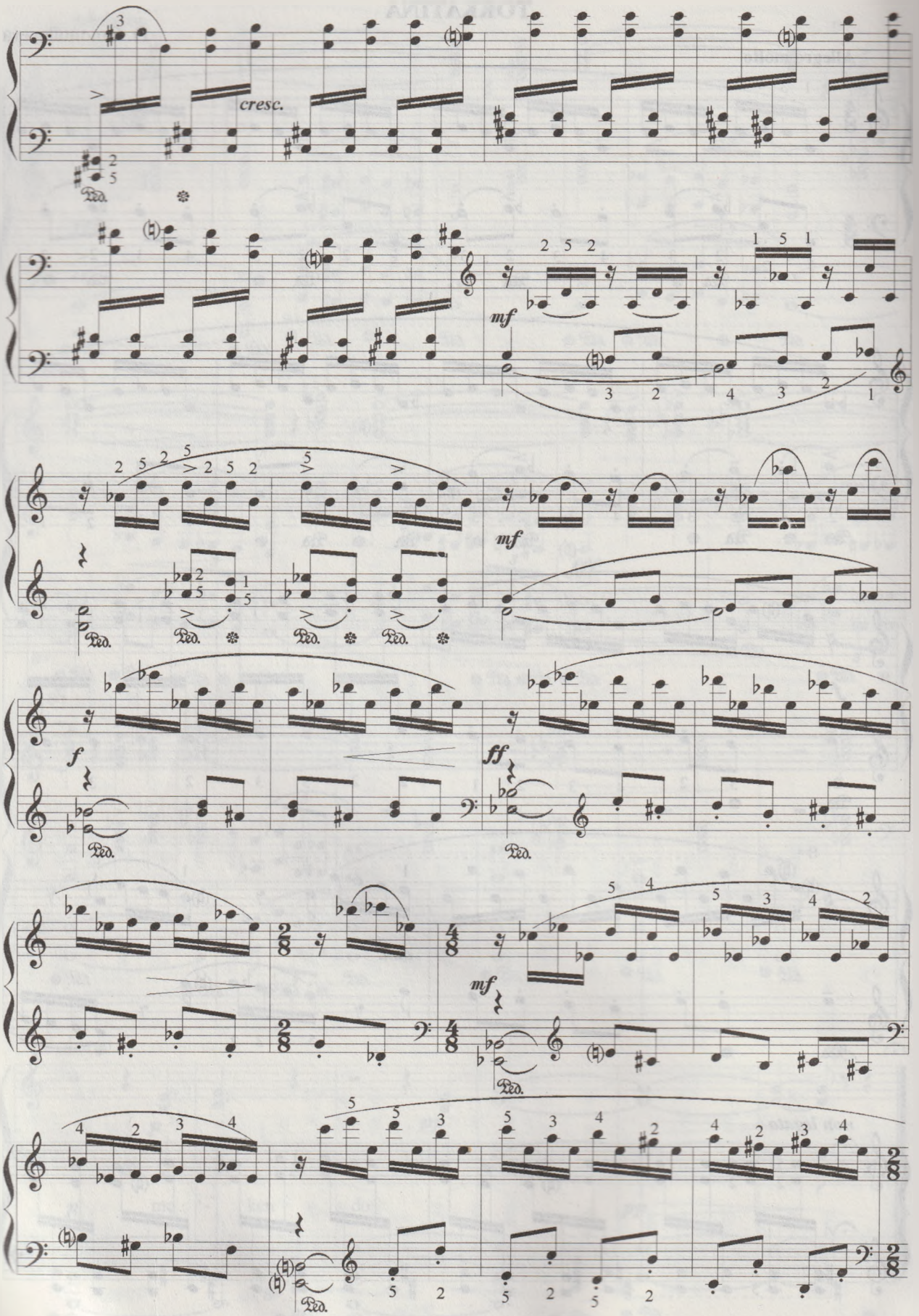

8va
marcato
cresc.
ff
3

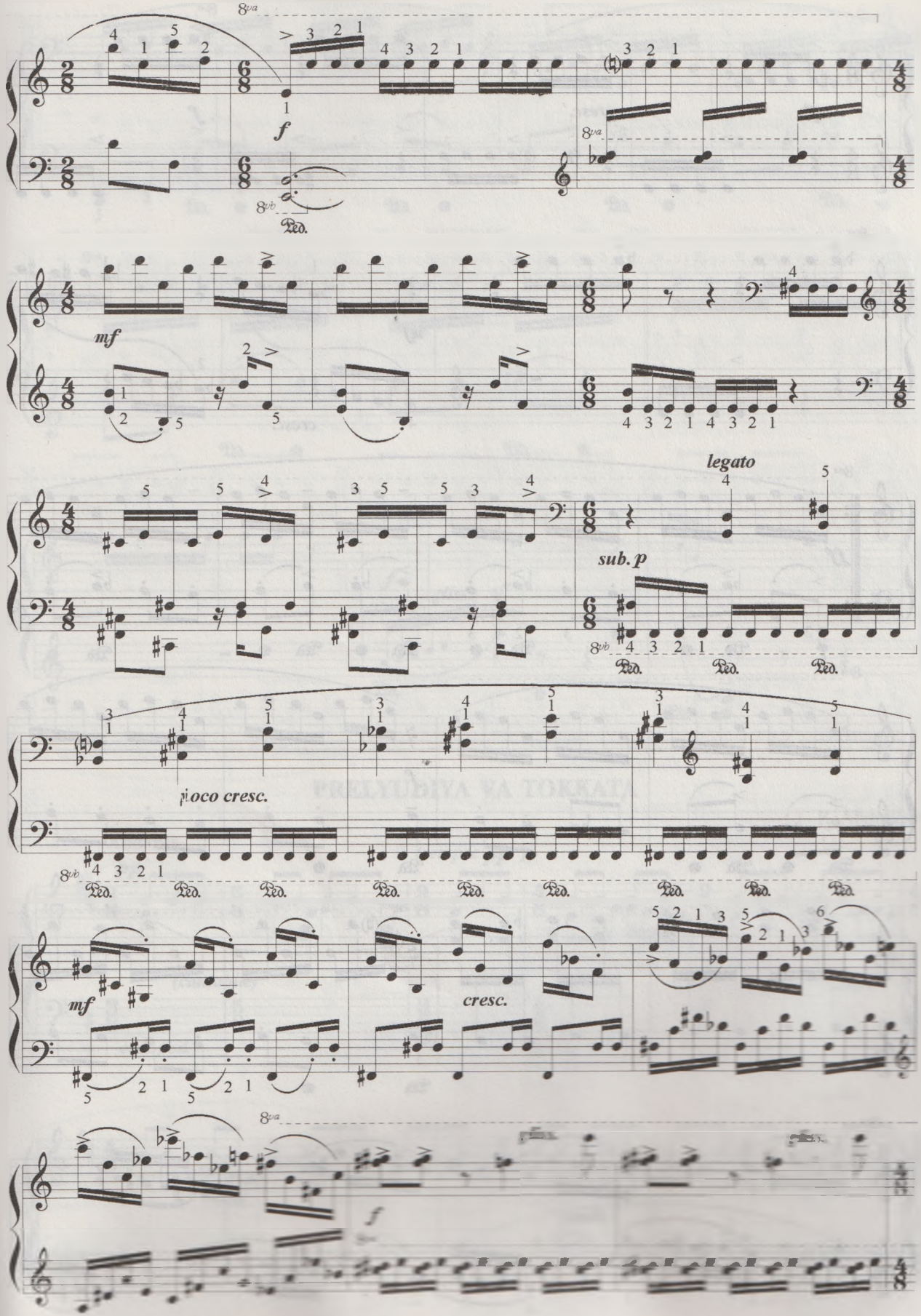

Maestoso
fff
fff
fff
Largo
p
pp
p mo - ken - do.
pp

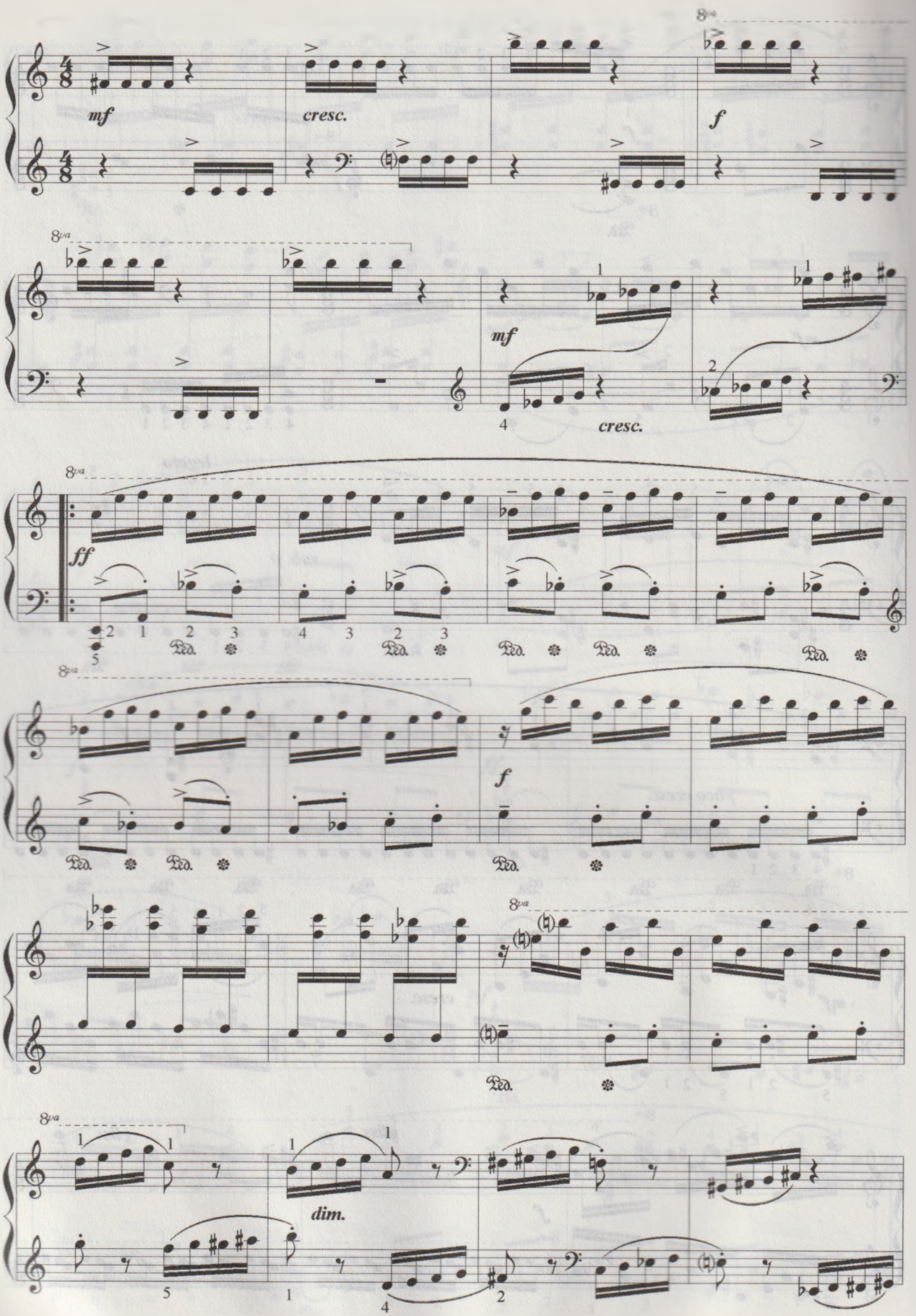
TOKKATINA

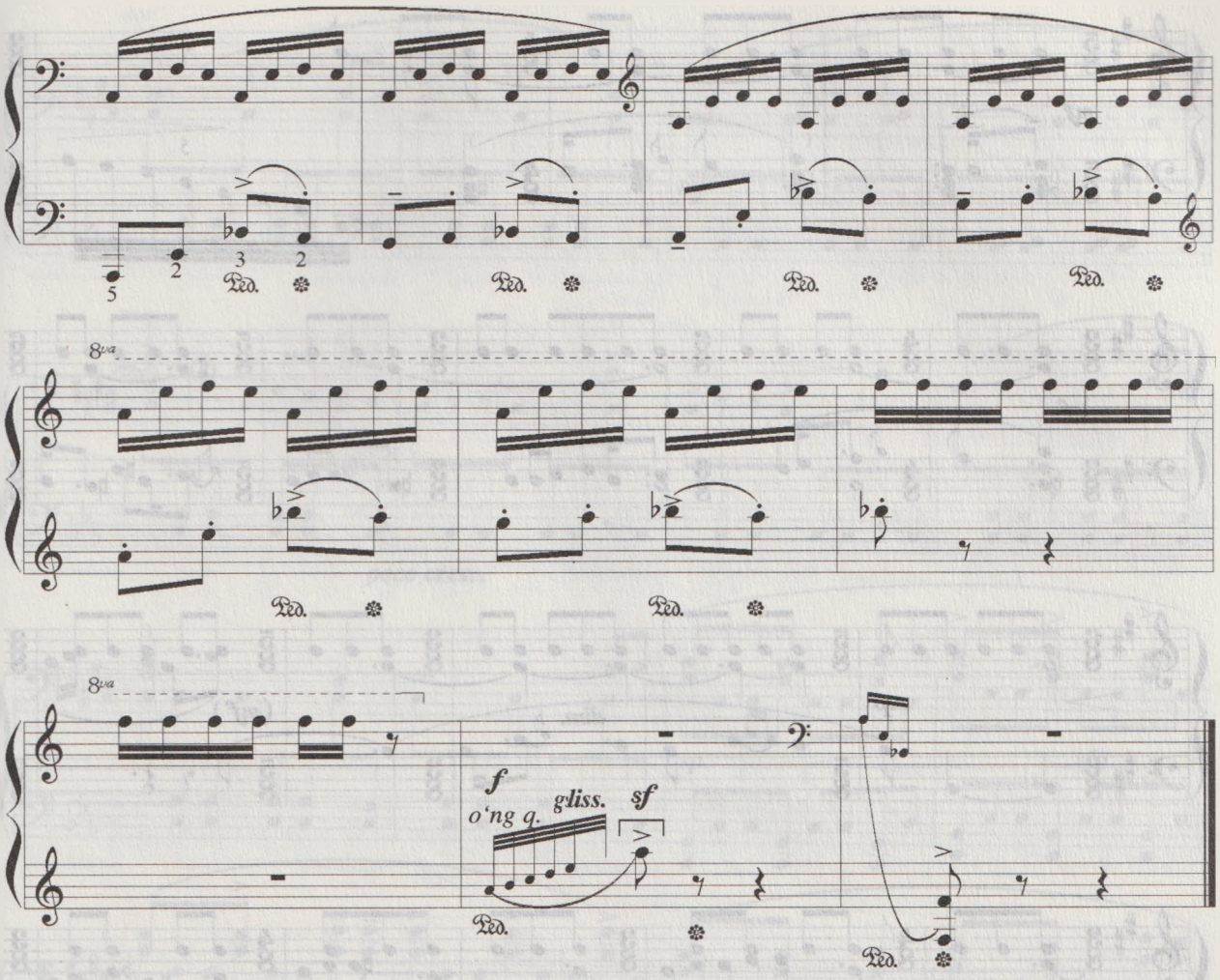
D. Omonullayeva




cresc.
mf
mf
f
ff
mf

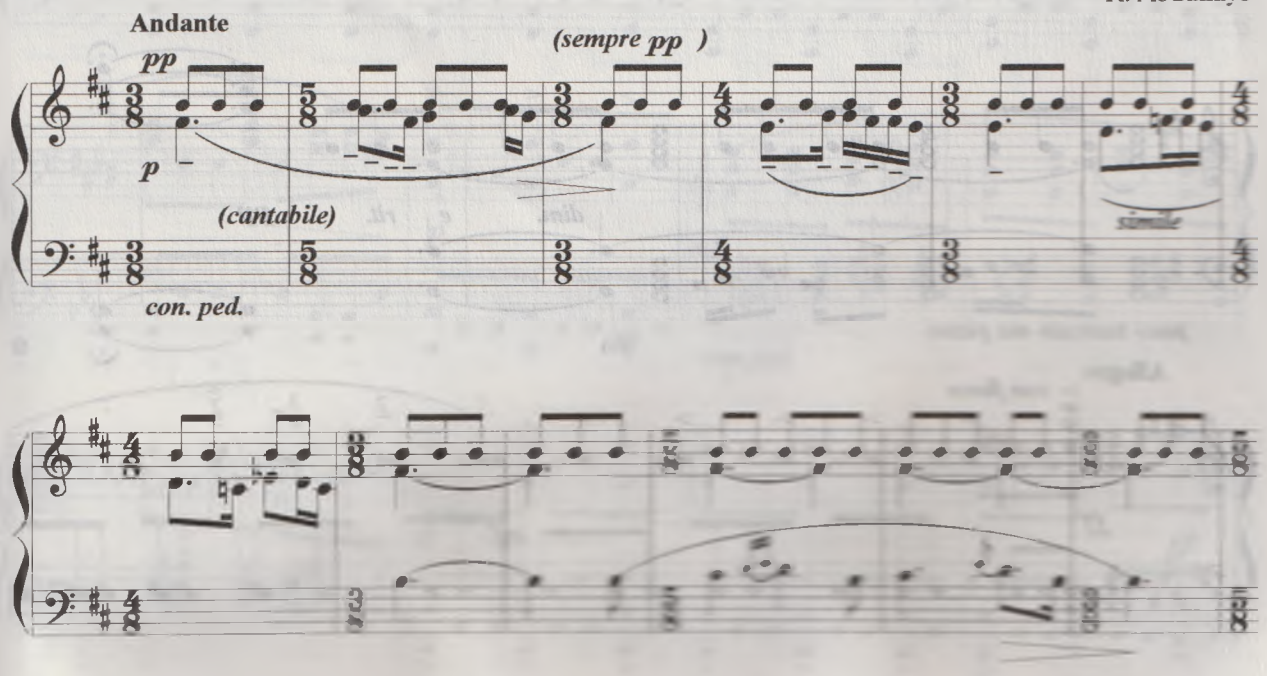

8va
f
8vb
Ped.
mf
legato
sub. p
poco cresc.
cresc.

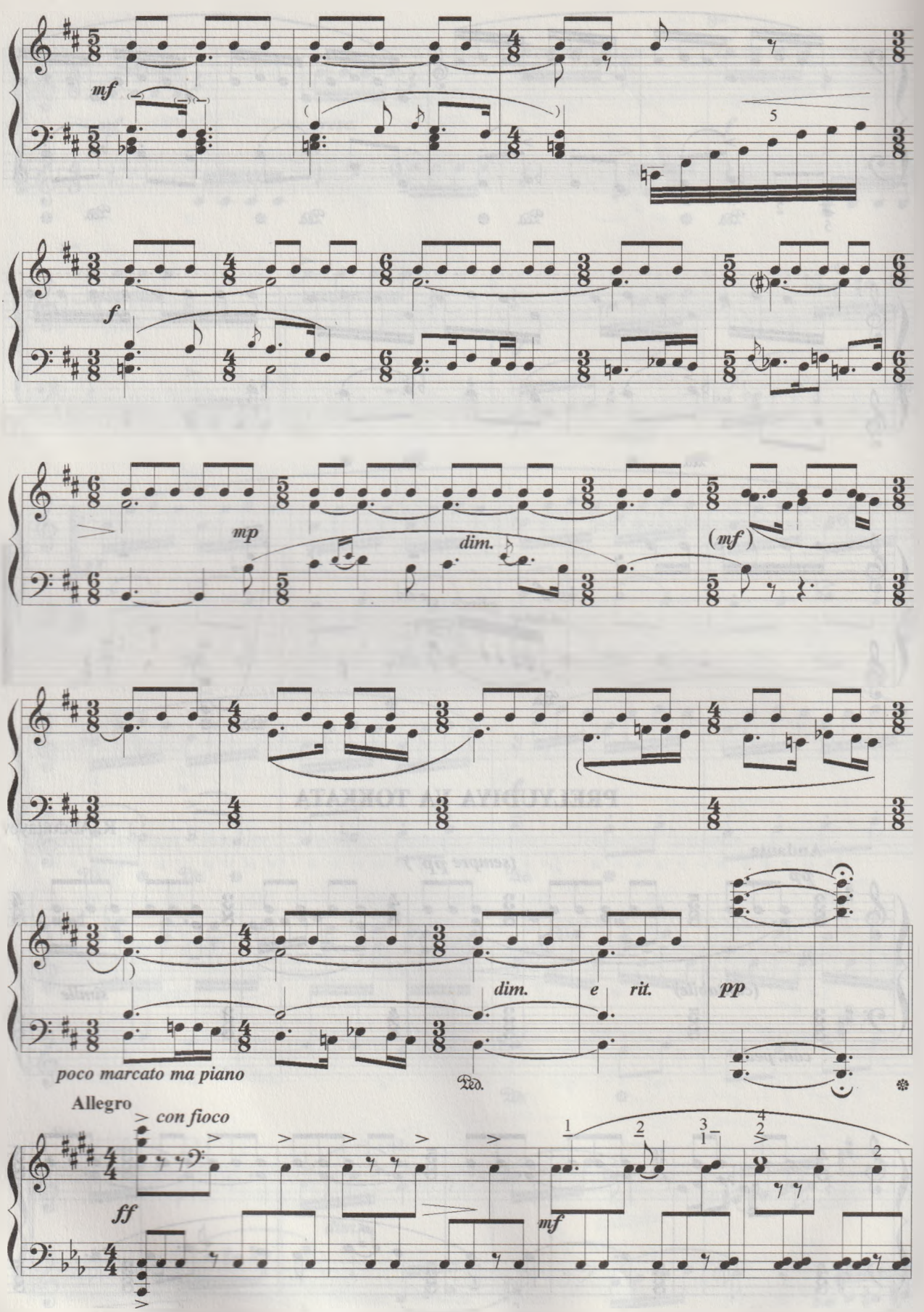

8va
mf
cresc.
f
mf
cresc.
ff
dim.

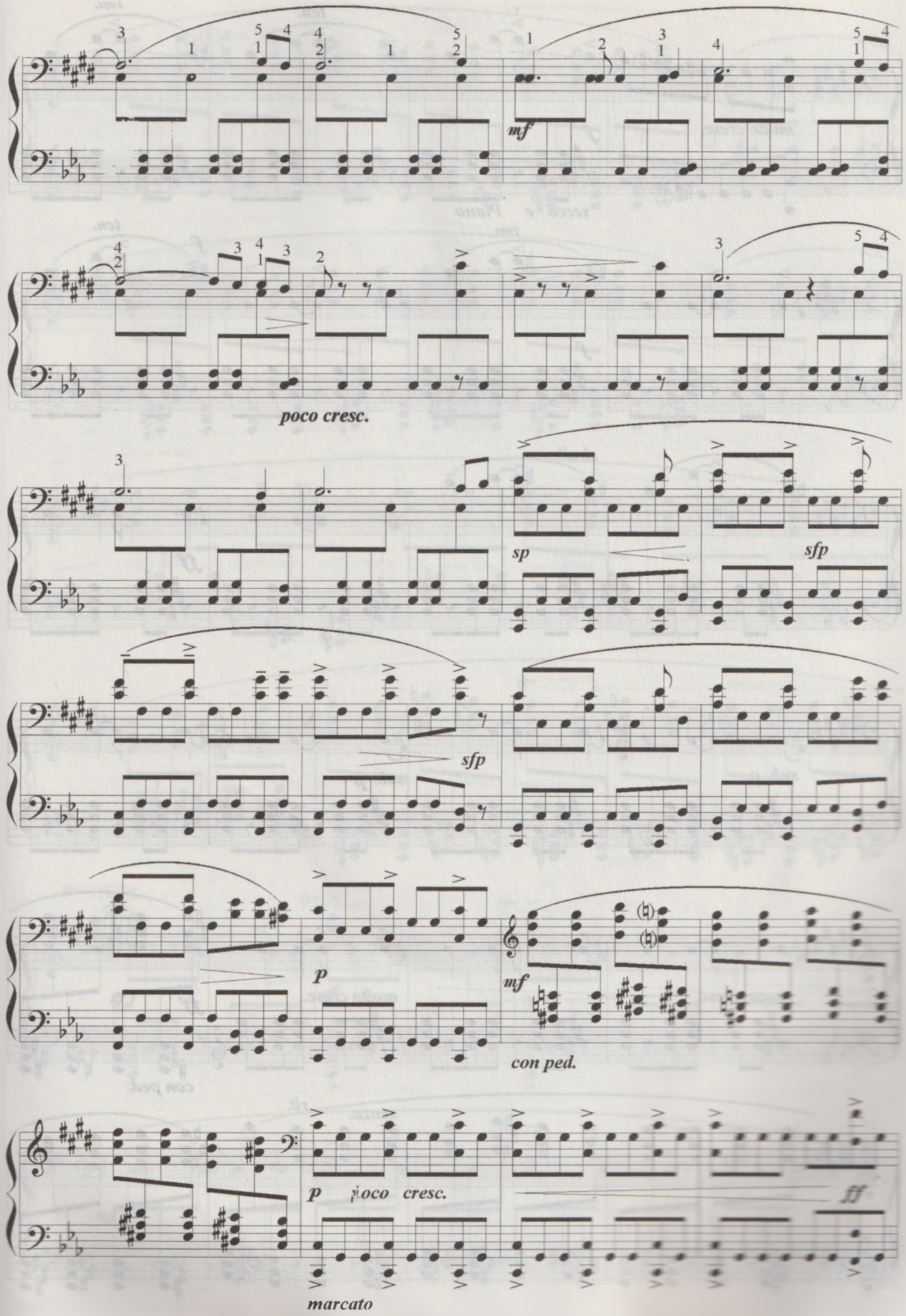


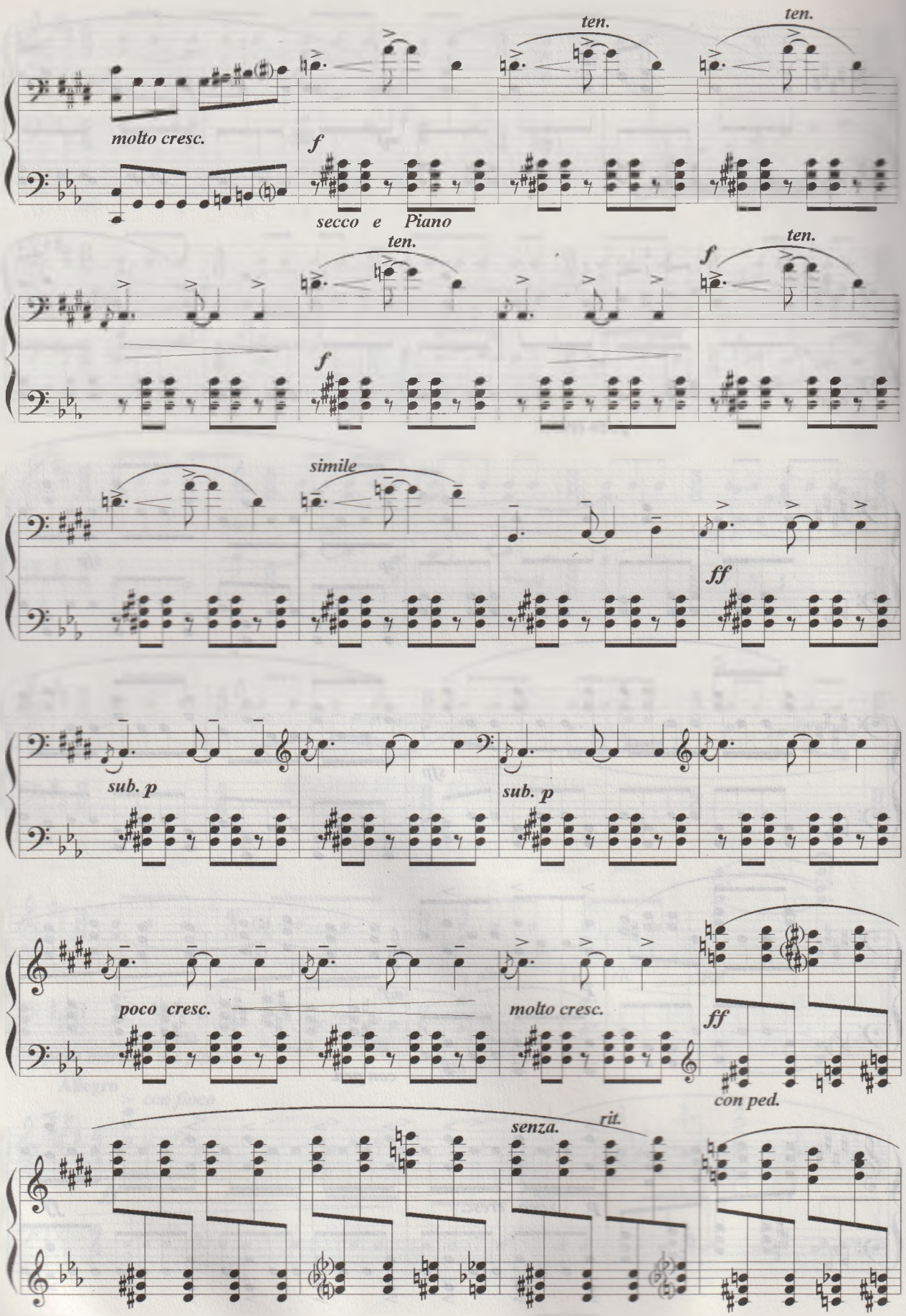
PRELYUDIYA VA TOKKATA

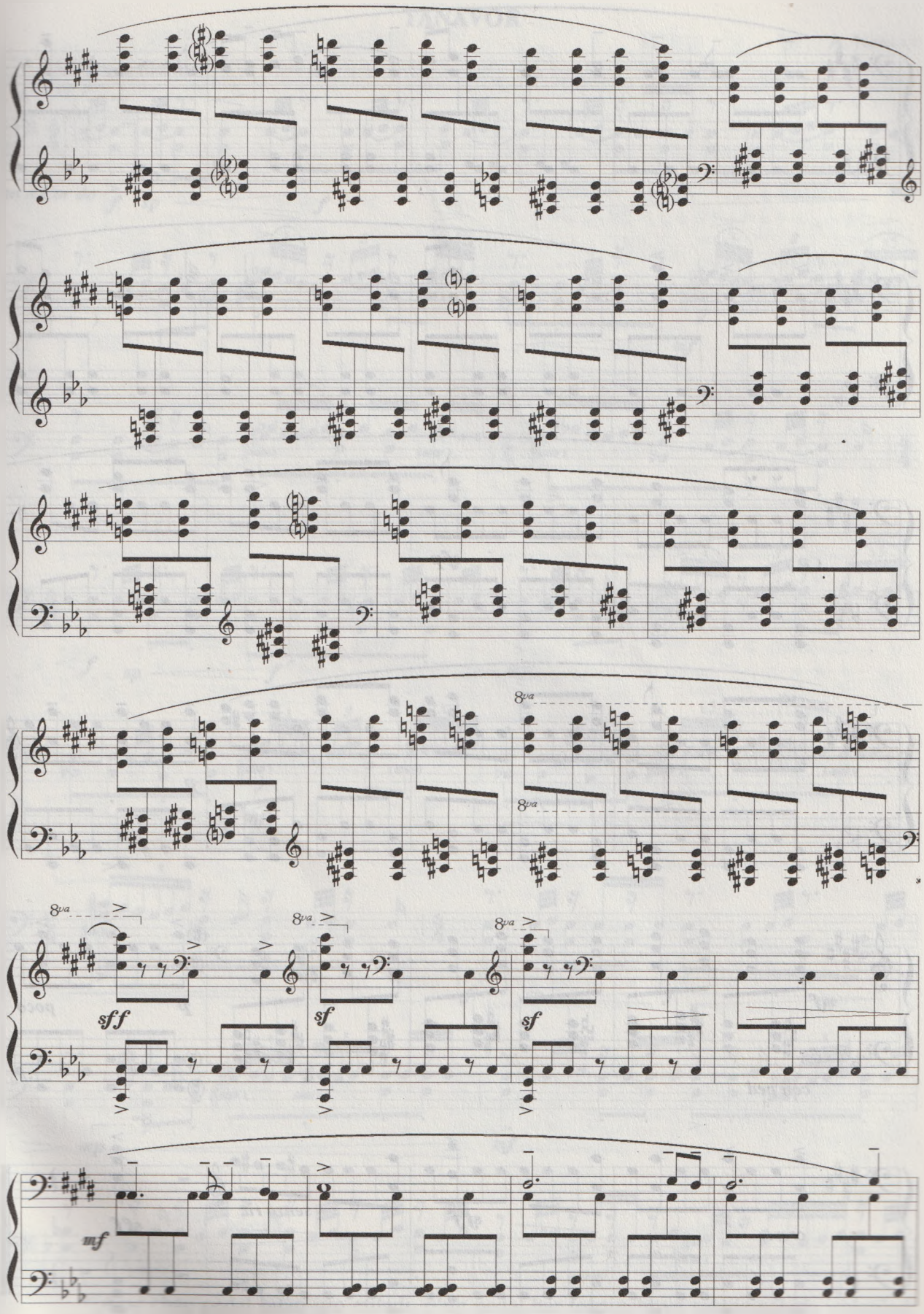
R. Abdullayev

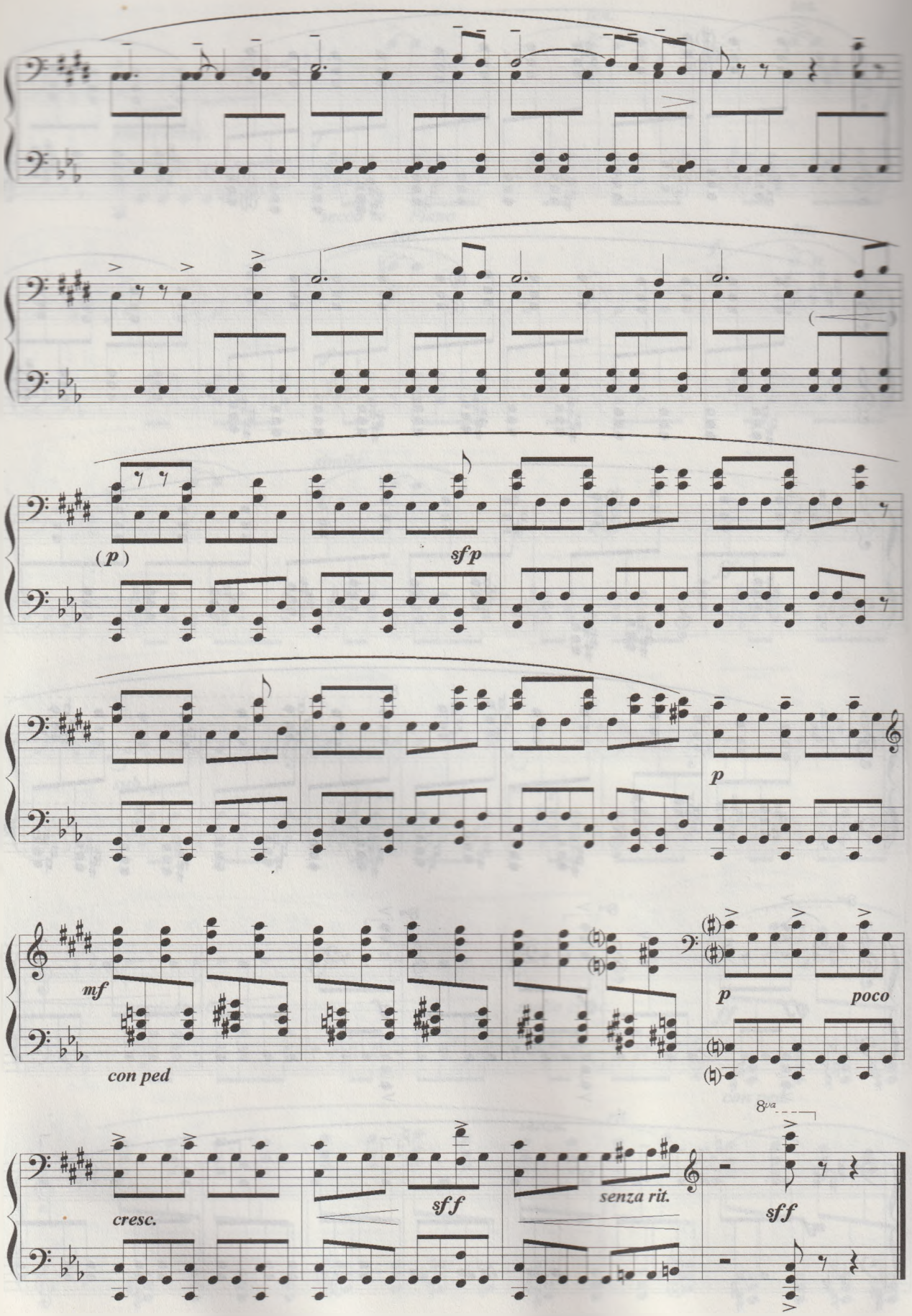



mf
5
f
mp
dim.
(mf)
dim.
e
rit.
pp
poco marcato ma piano
Ped.
Allegro
con fioco
ff
mf


mf
poco cresc.
sp
sfp
sfp
p
mf
con ped.
p poco cresc.
ff
marcato

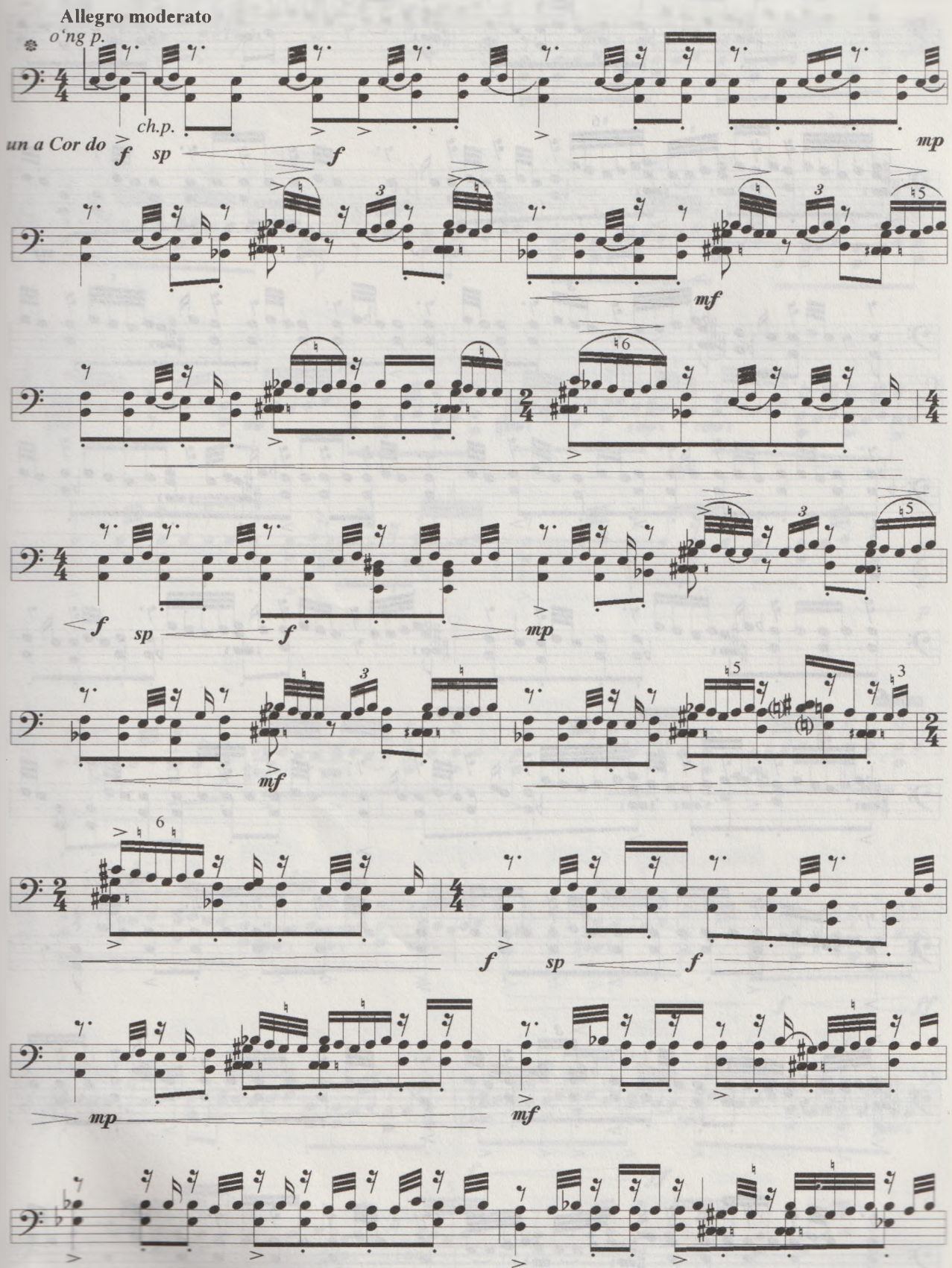

ten.
ten.
molto cresc.
f
secco e Piano
ten.
ten.
f
f
simile
ff
sub. p
sub. p
poco cresc.
molto cresc.
ff
con ped.
senza.
rit.


8va
8va
8va
8va
8va
sff
sf
sf
mf

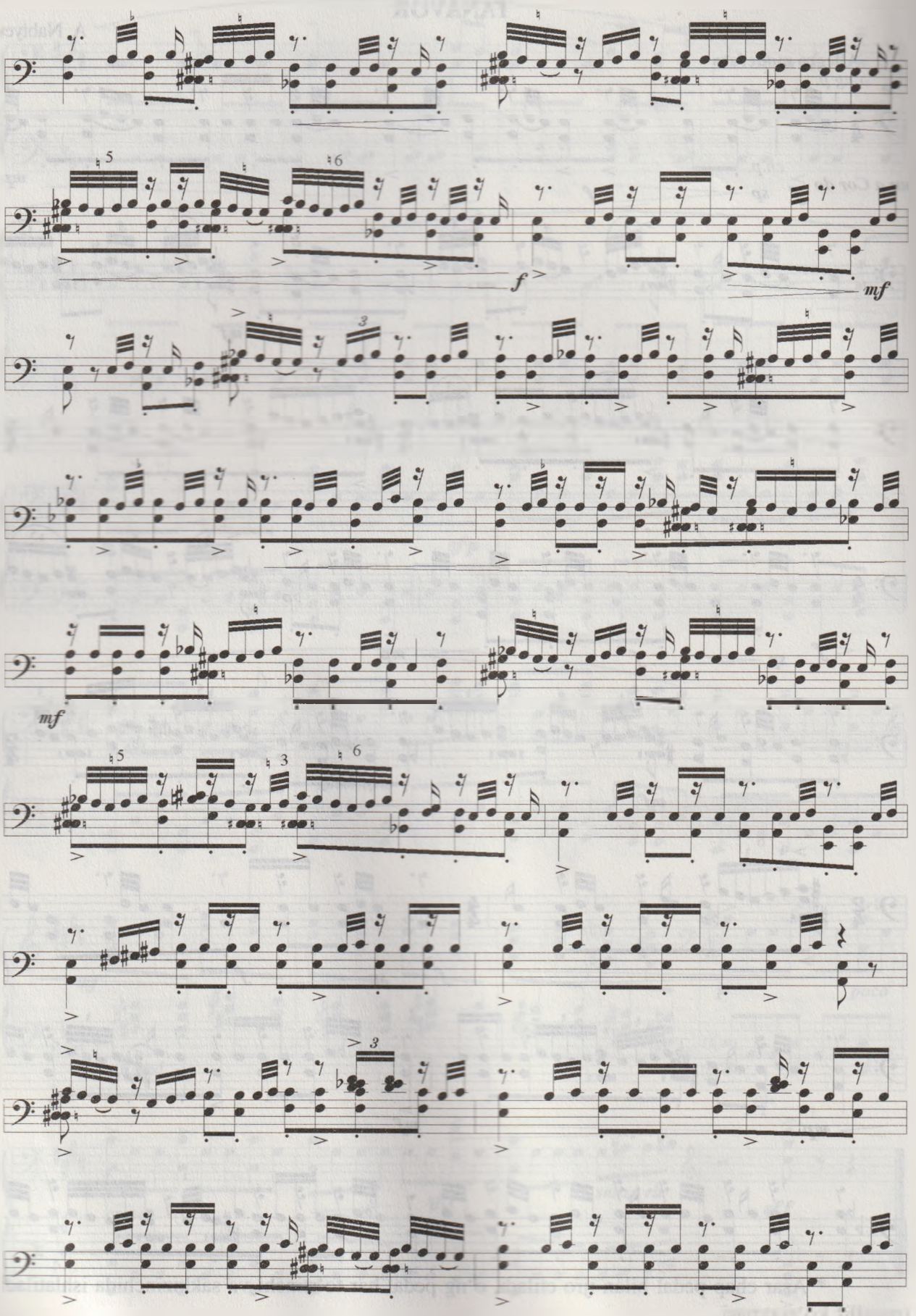

(p)
sfp
p
mf
con ped
p
poco
cresc.
sff
senza rit.
8va
sff

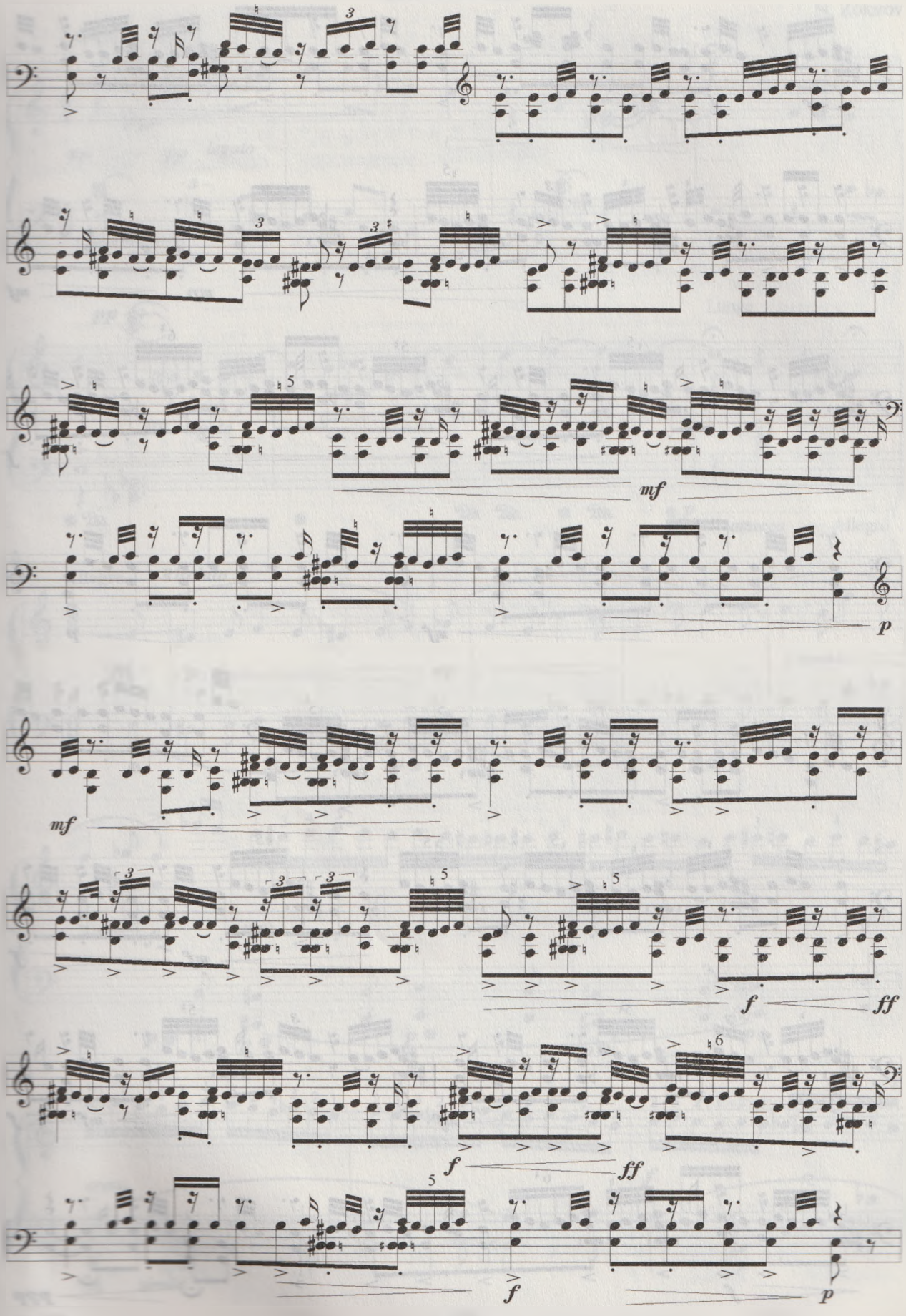
TANAVOR

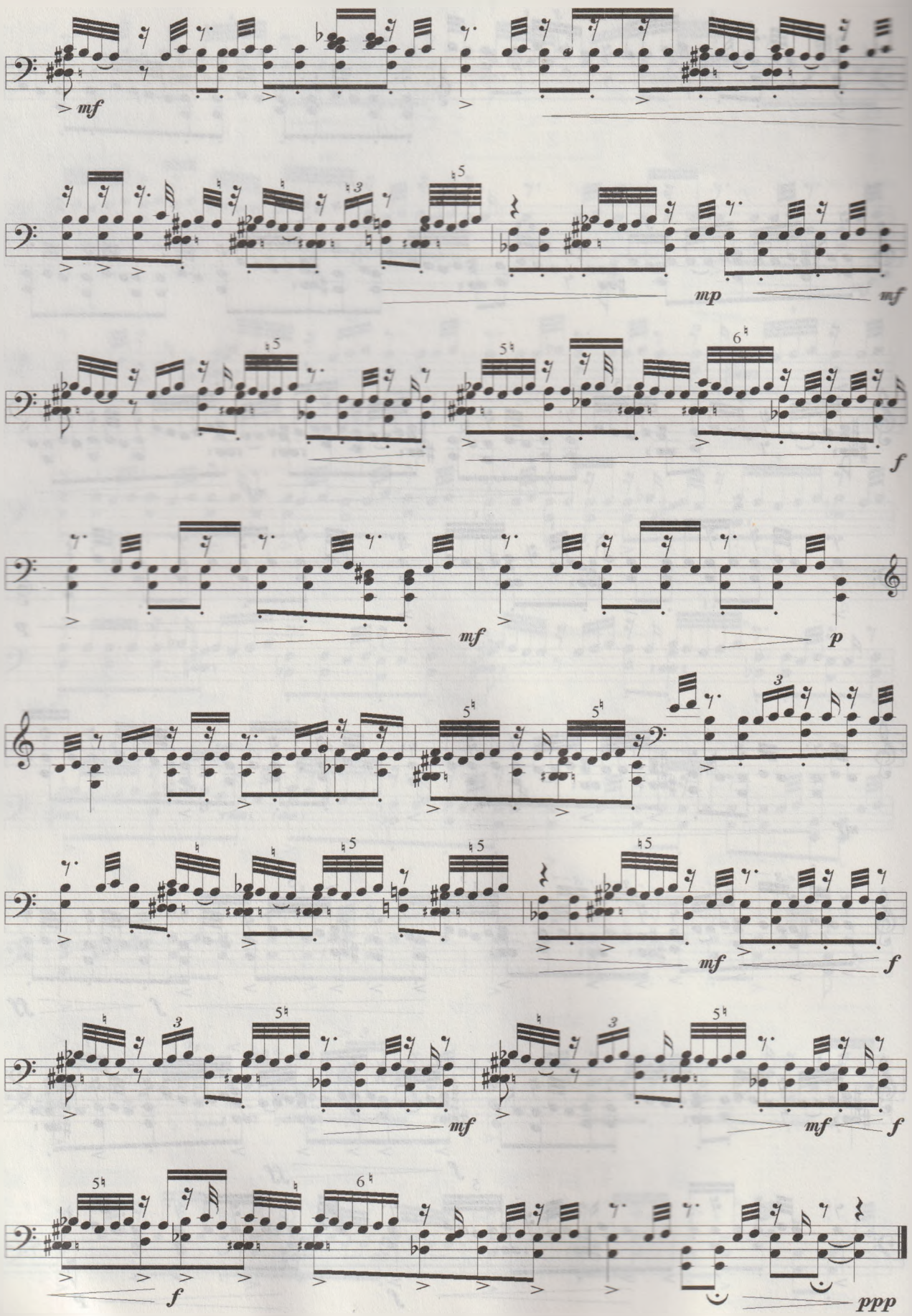
A. Nabiyev



* Asar chap pedal bilan ijro etiladi, o'ng pedal har to'rtinchi va sakkizinchida ishlatiladi (muallif ko'rsatmasi).

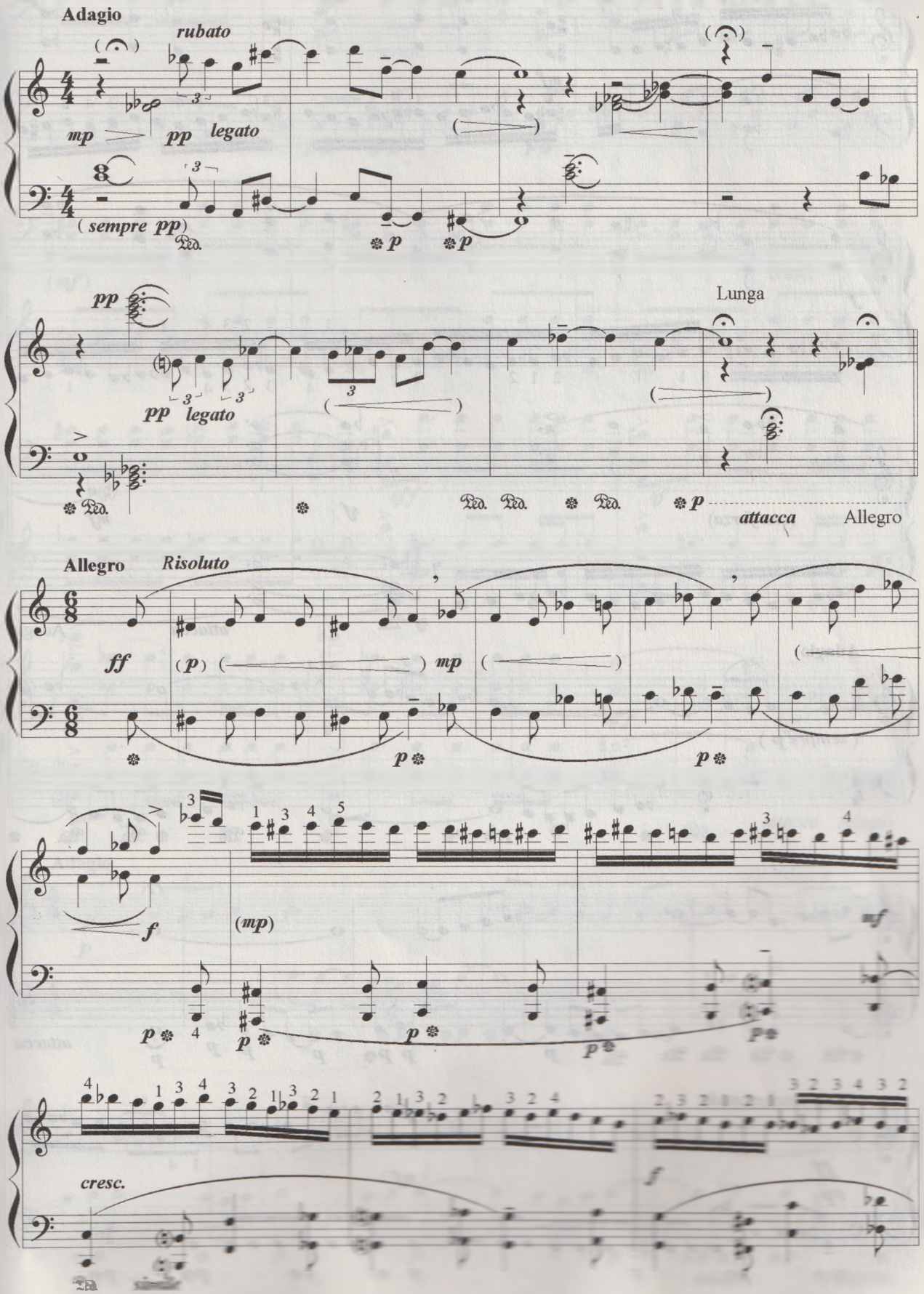

f
mf
mf

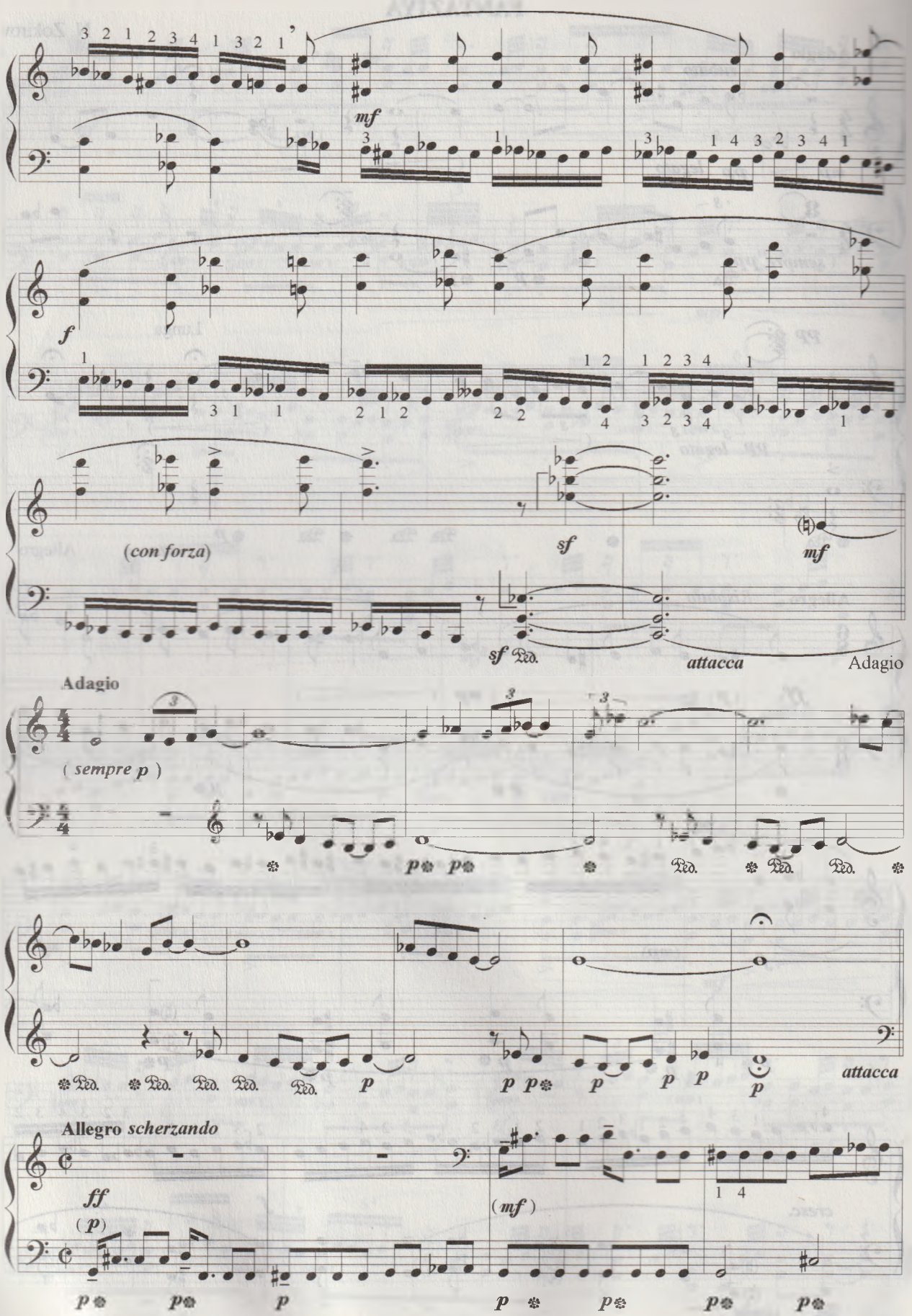

mf
p
mf
f
ff
f
ff
f
p

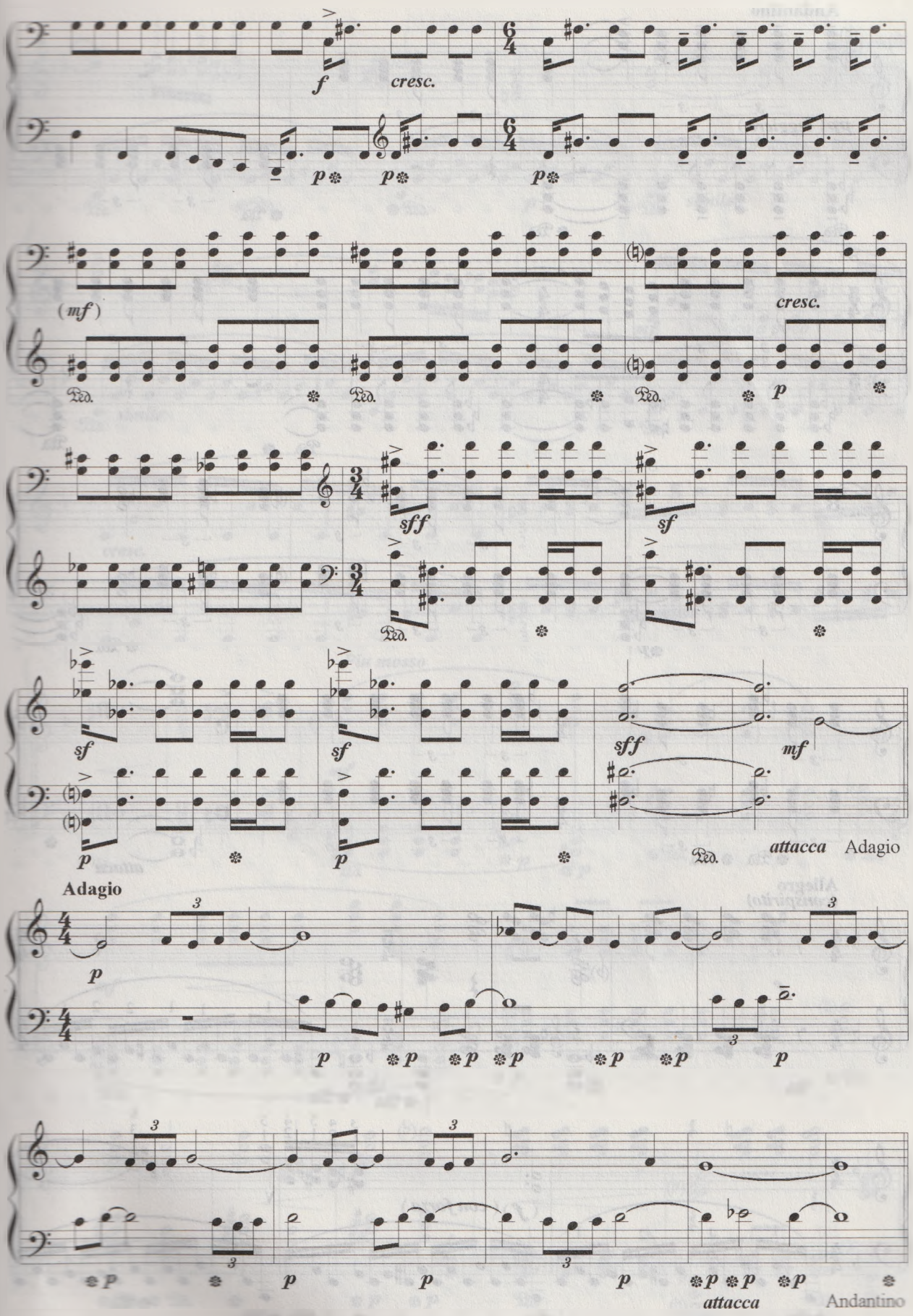

mf
mp
mf
f
mf
p
mf
f
mf
f
mf
f
f
ppp

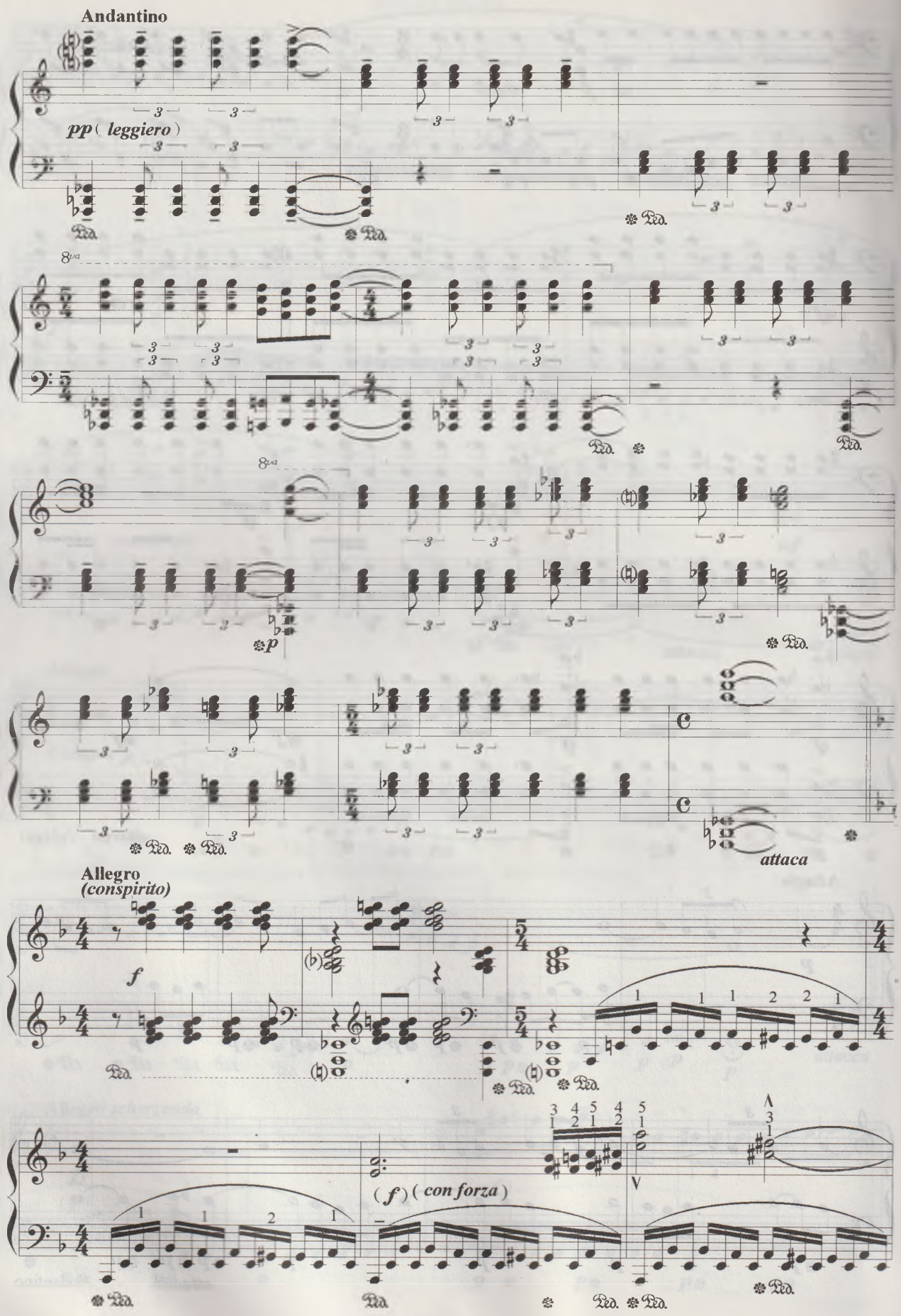
FANTAZIYA

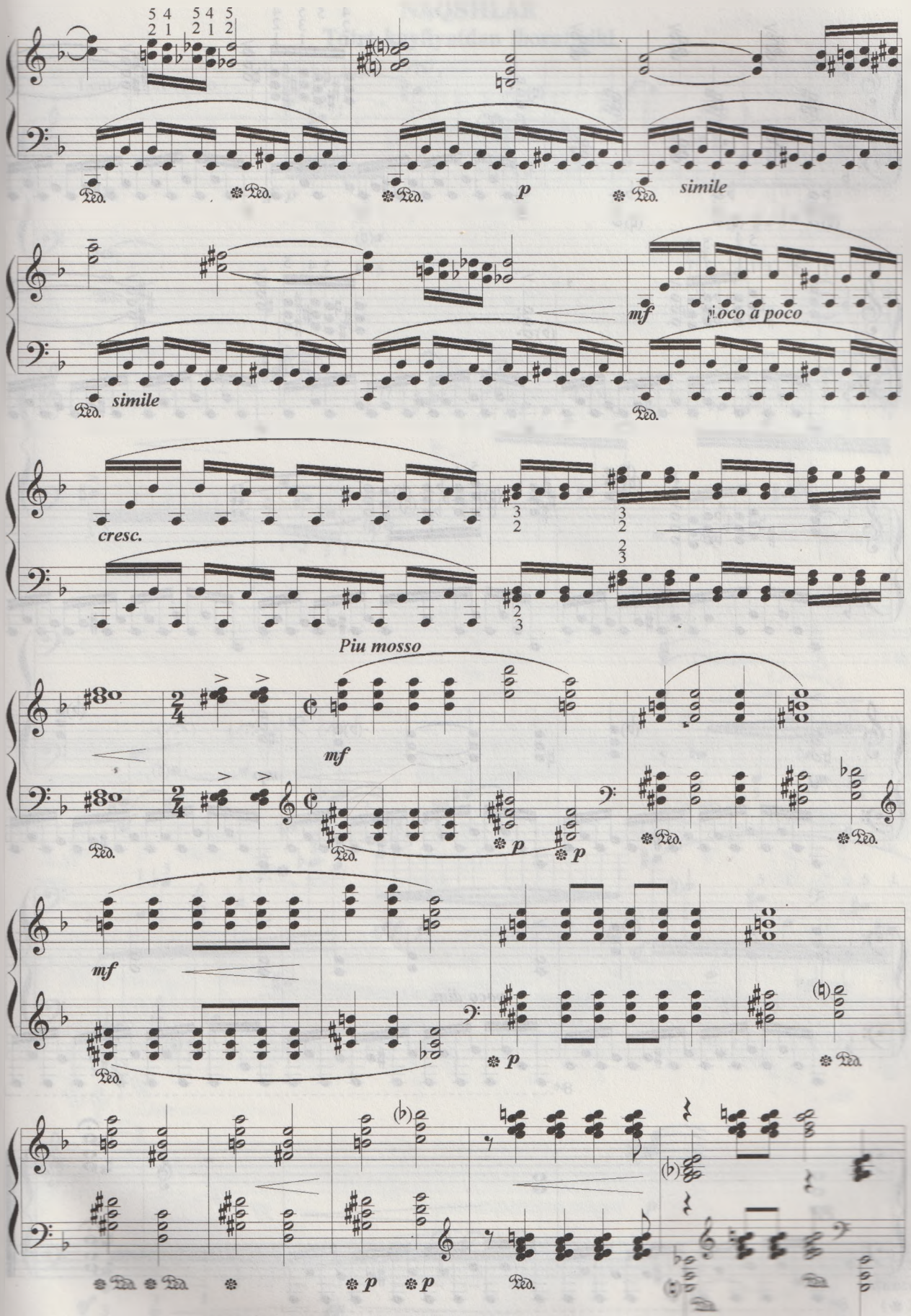
N. Zokirov

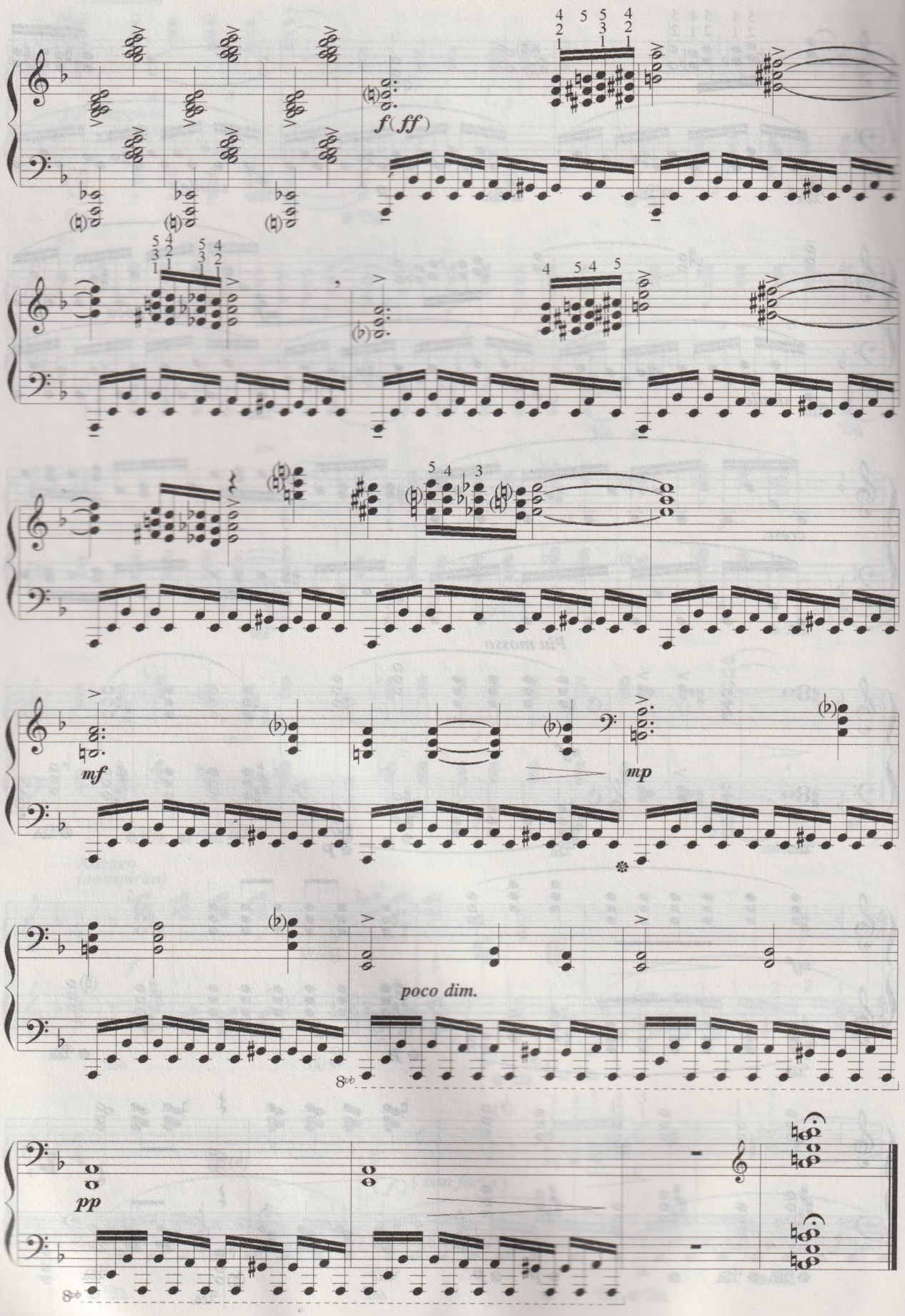



mf
f
(con forza)
sf
mf
sf
attacca
Adagio
Adagio
(sempre p)
p
attacca
Allegro scherzando
ff
(p)
(mf)


f
cresc.
p
(mf)
Ped.
cresc.
sff
sf
mf
attacca
Adagio
Andantino

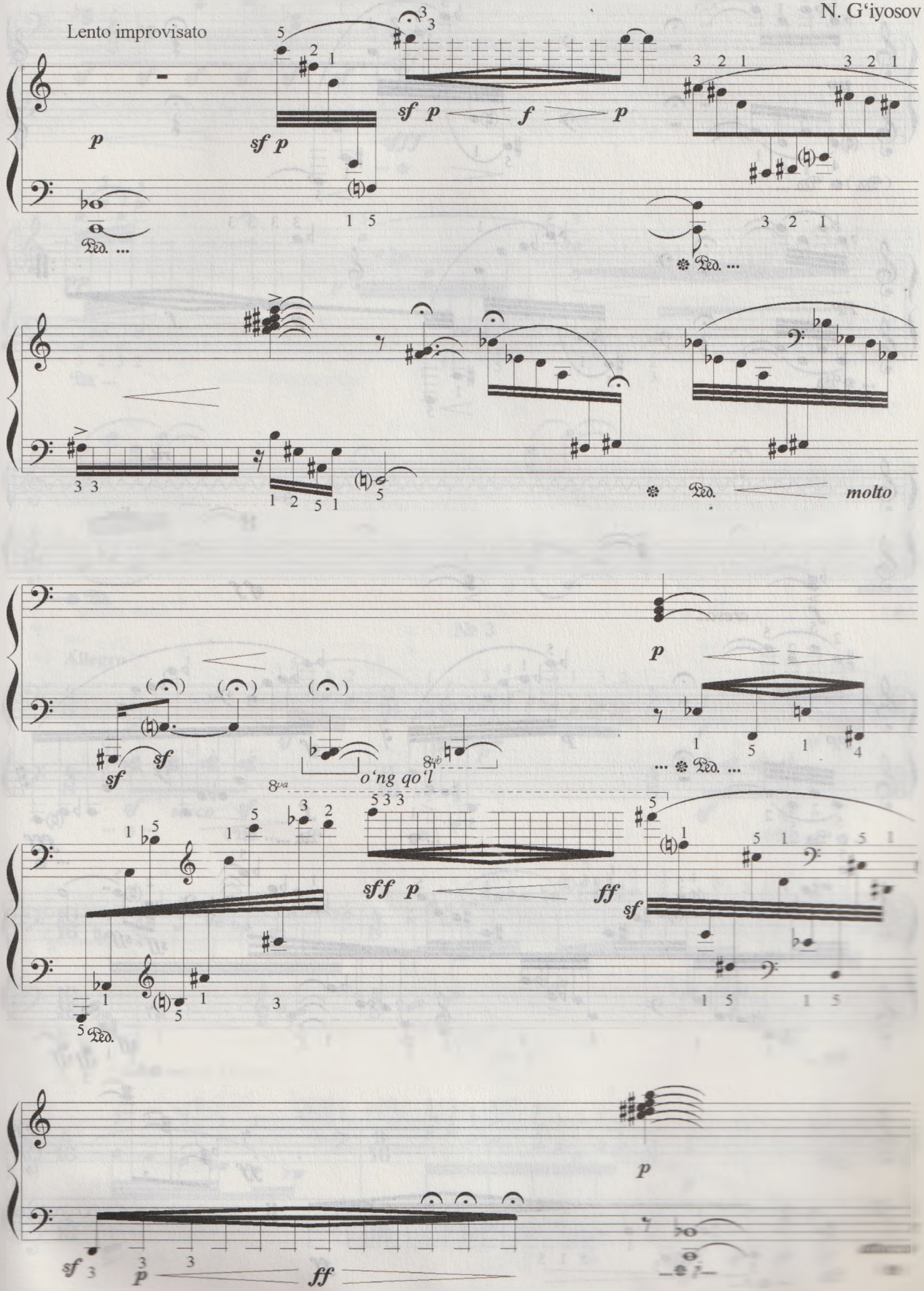

Andantino
pp (leggiero)
8va
p
attaca
Allegro
(conspirito)
f
(f) (con forza)


simile
p
simile
mf
poco a poco
cresc.
Piu mosso
mf
p
p
mf
p
p
p


f (ff)
mf
mp
poco dim.
pp

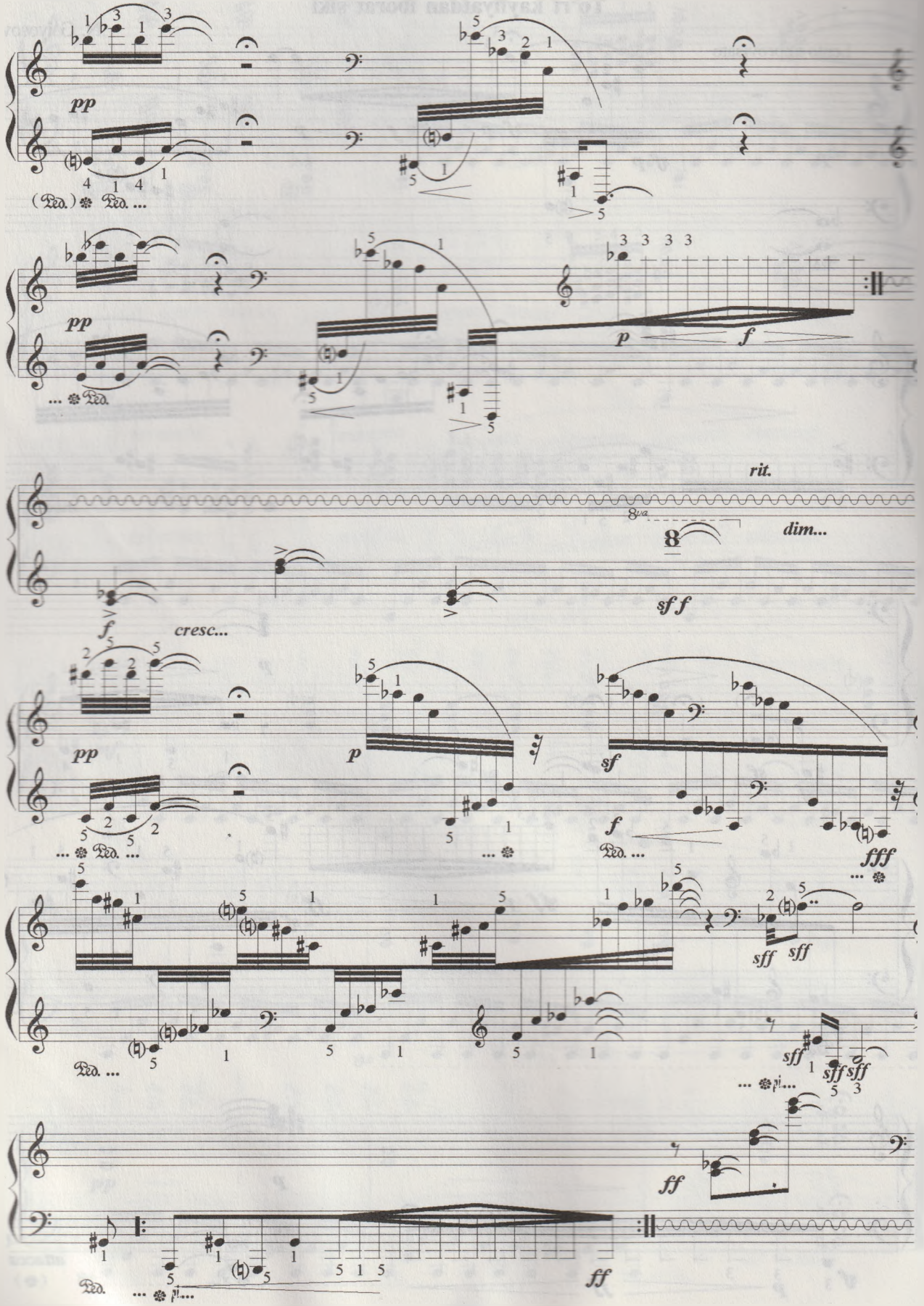
NAQSHLAR
To‘rt kayfiyatdan iborat sikl

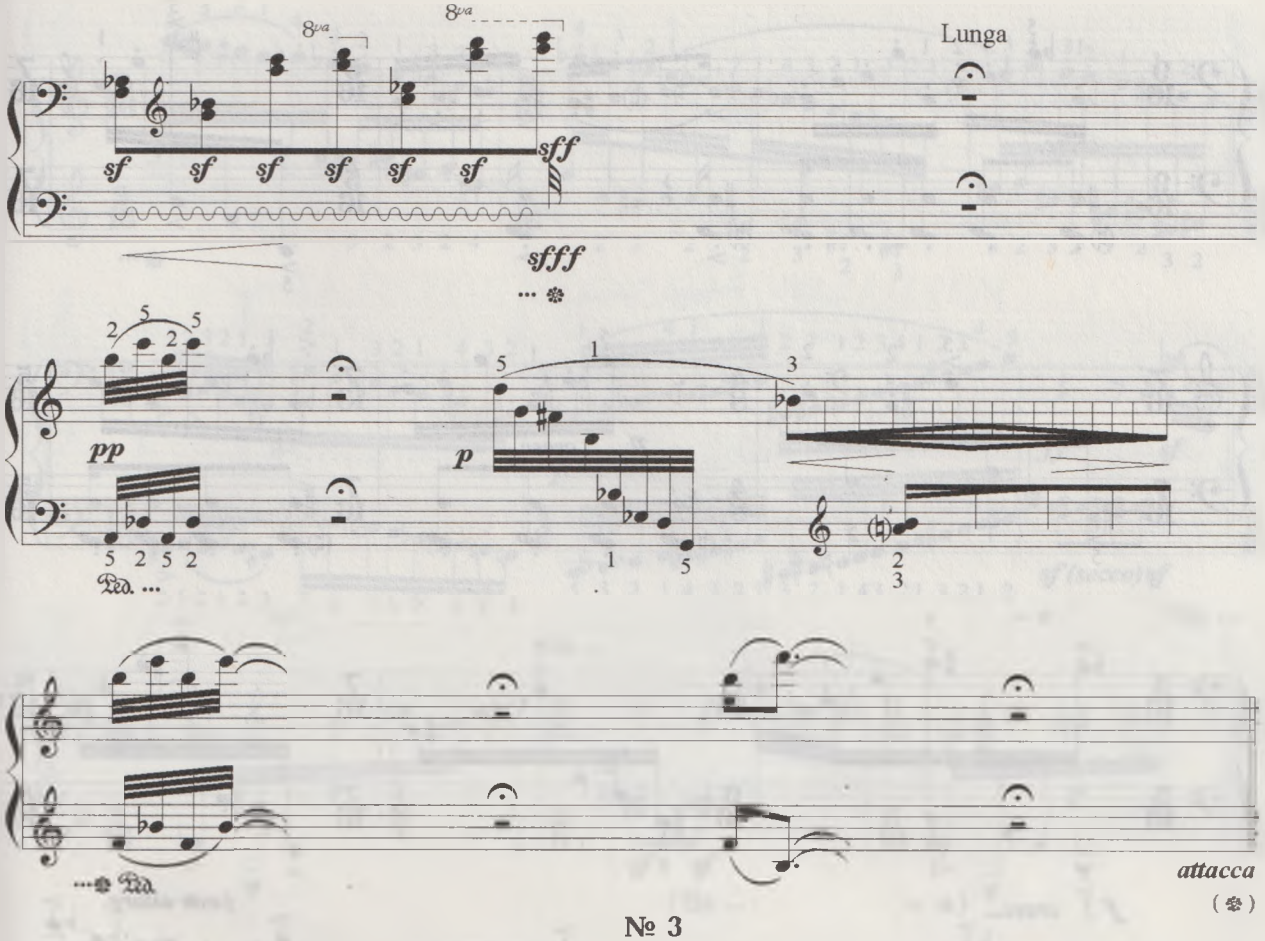
N. G‘iyosov



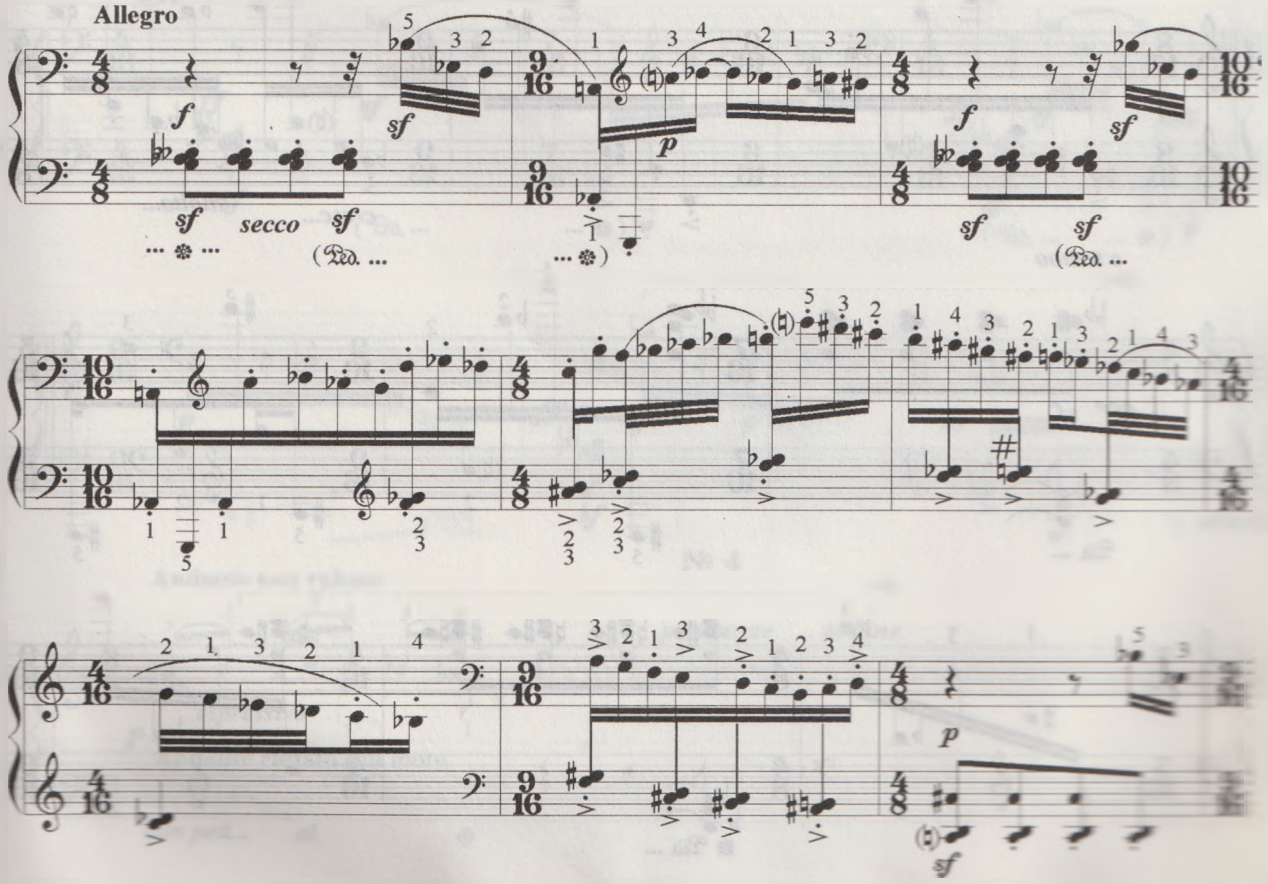
(Lento improvisato)

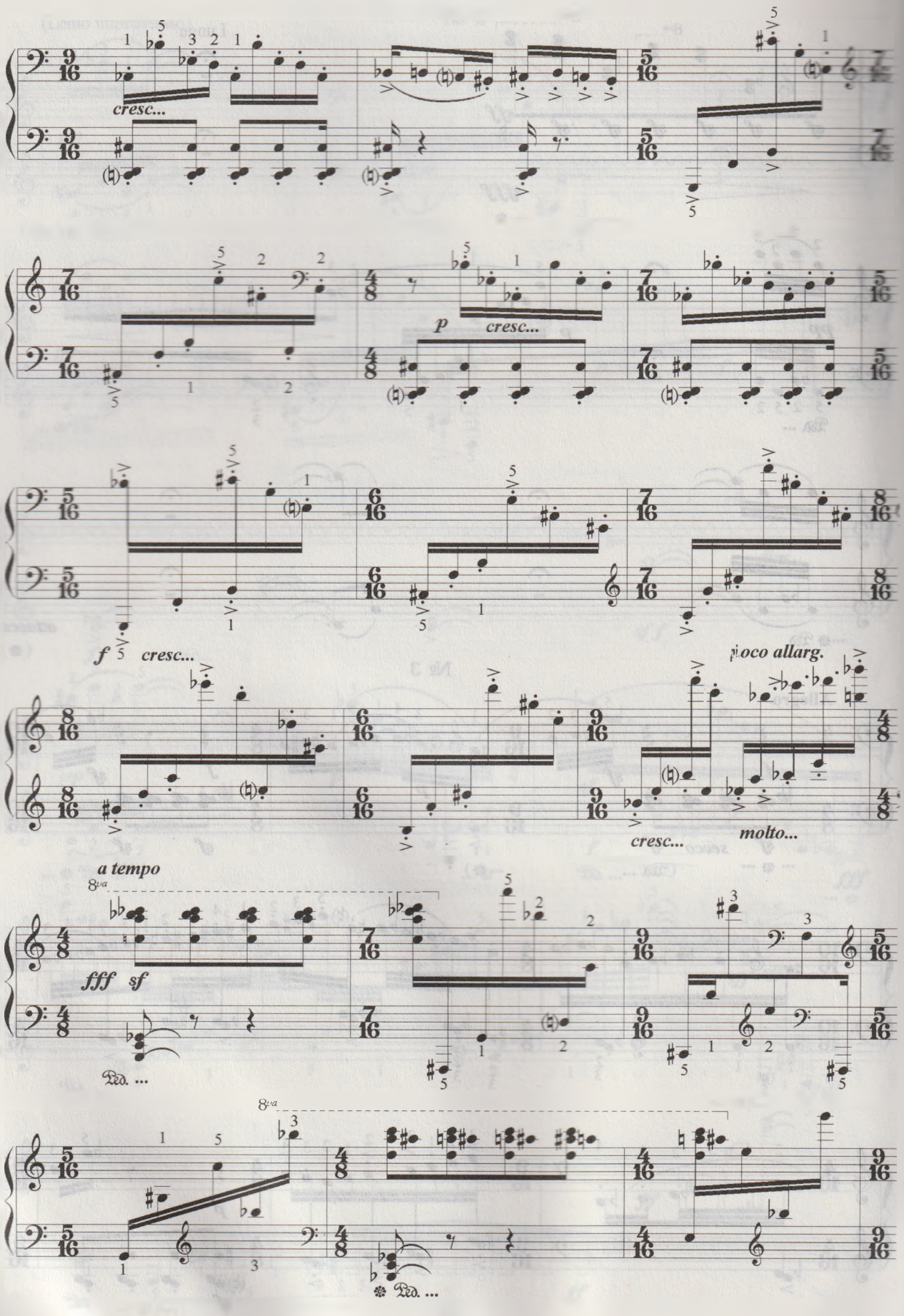
№ 2

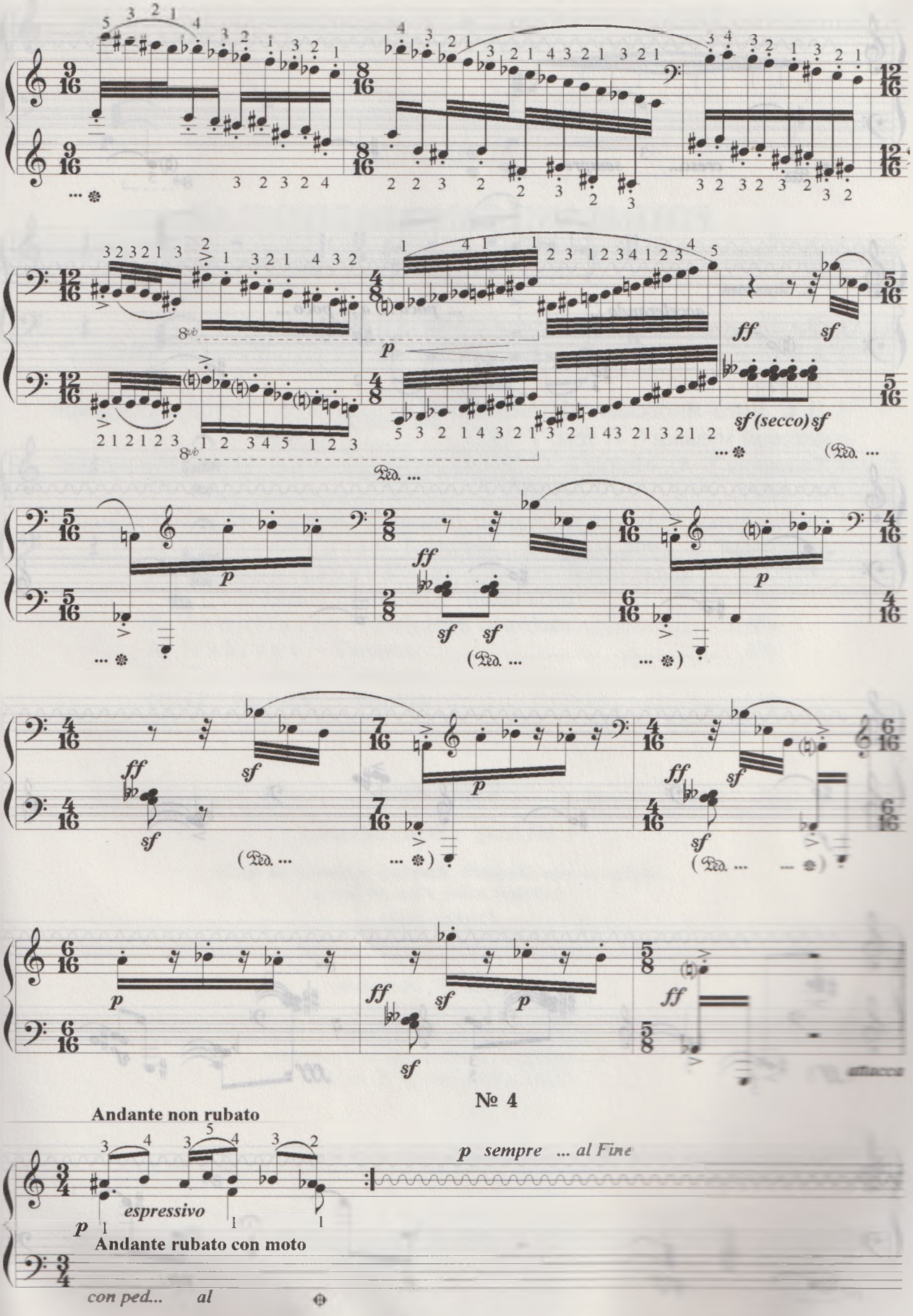


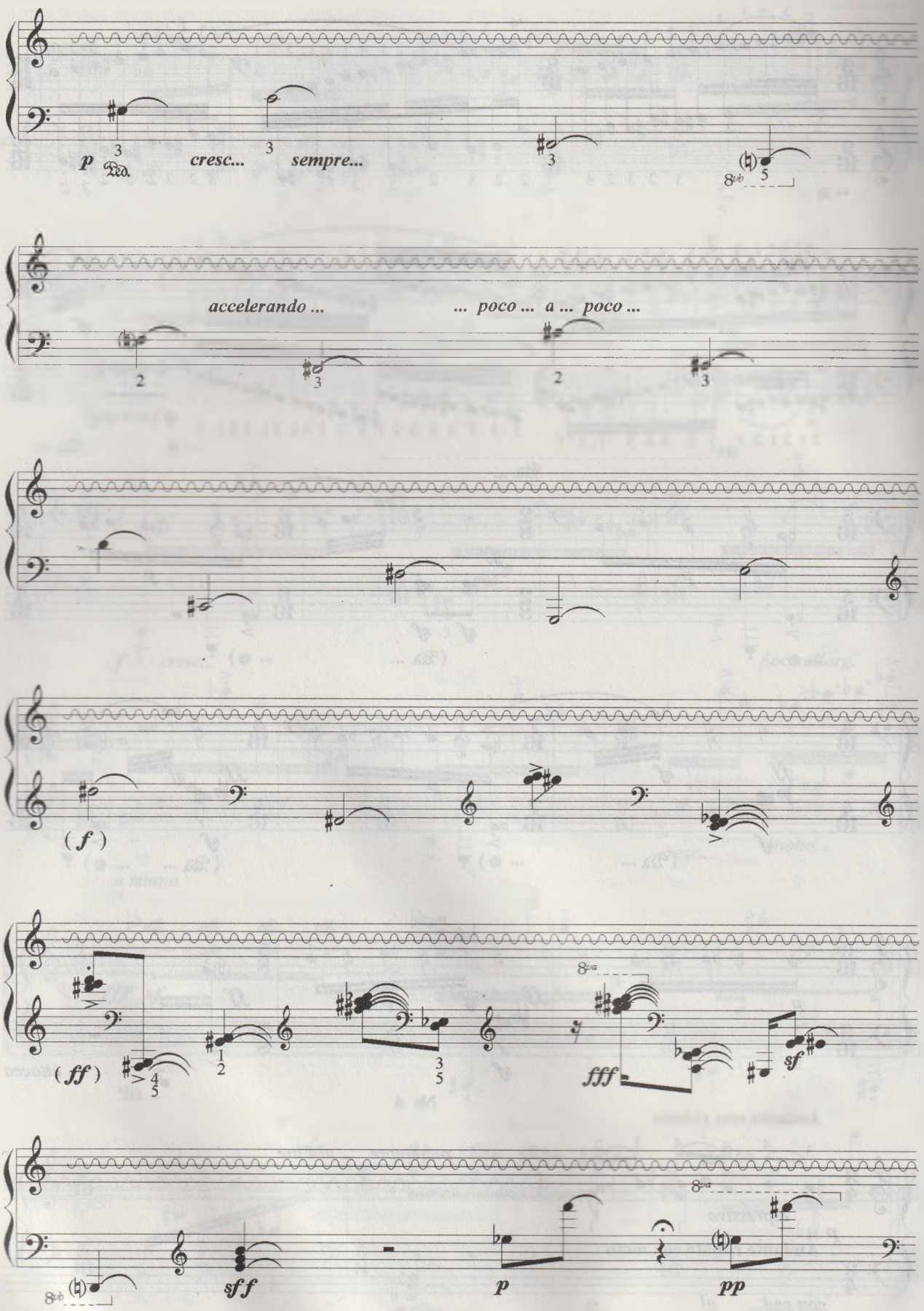

8va
8va
Lunga
sf sf sf sf sf sf sff
sfff
pp
p
attacca

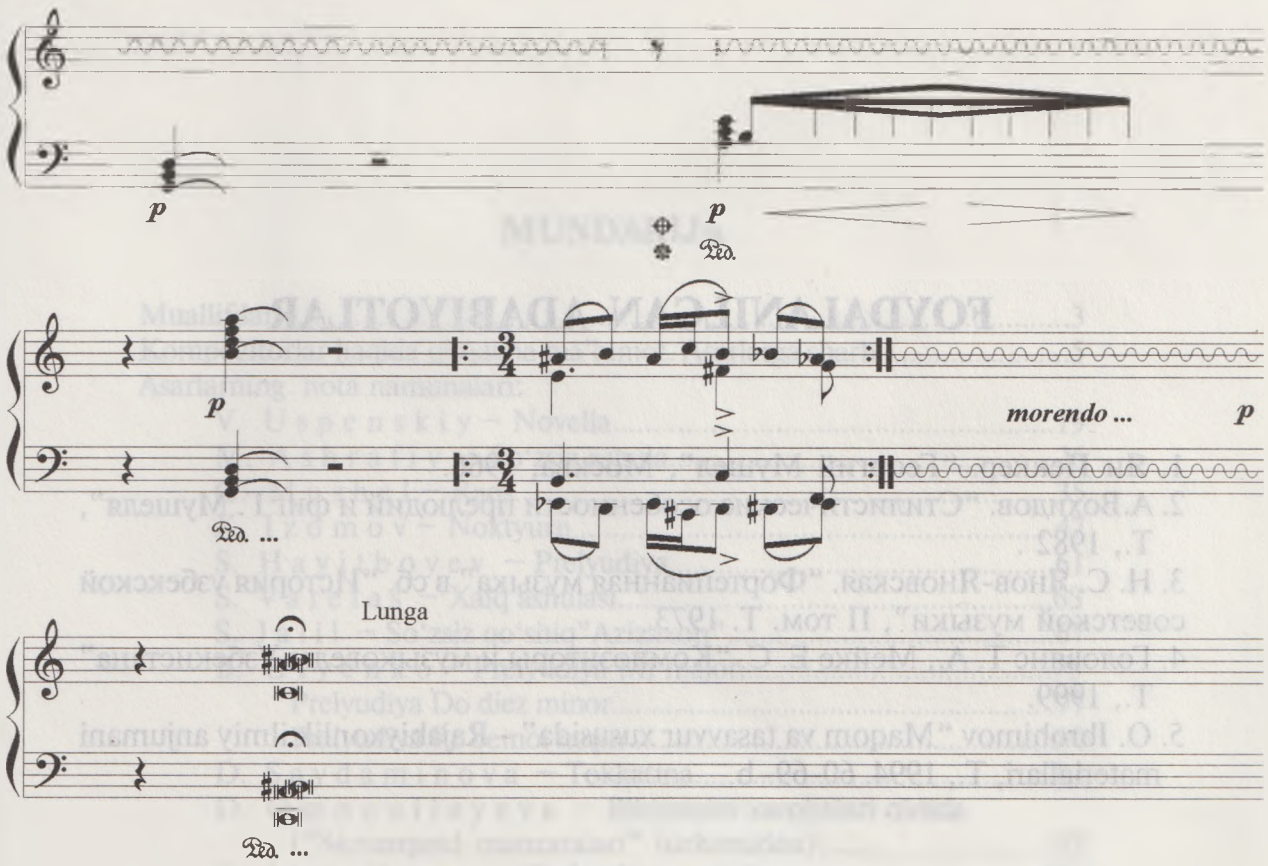
№ 3


Allegro
f
sf
sf secco sf
p
sf sf
sf sf
p
sf


cresc...
p
cresc...
f
cresc...
poco allarg.
cresc...
molto...
a tempo
8va
fff
sf
Ped. ...
8va
Ped. ...


№ 4
Andante non rubato
espressivo
p sempre ... al Fine
Andante rubato con moto
con ped... al


p
Ped.
cresc...
sempre...
accelerando ...
... poco ... a ... poco ...
(f)
(ff)
fff
sf
sff
p
pp


p
p
Ped.
p
morendo ...
p
Ped. ...
Lunga
Ped. ...

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