



Komil Zoirov

# Umumiy FORTEPIANO



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

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 vazirligining  
maxsus musiqa akademik litseylari uchun  
o'quv qo'llanma. O'zR Oliy va o'rta maxsus ta'lif vazirligi, O'rta maxsus, kasb-hunar ta'limi  
markazi.T.: «Musiqa» nashriyoti, 2004-y. - 128 bet.

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

**Taqrizchilar:**

**A. A. Kim,**

Uspenskiy nomidagi maxsus musiqa akademik litseyi Fortepiano bo'limi  
bosqich'i, O'zbekistonda xizmat ko'rsatgan xalq ta'limi xodimi

**S.Zokirov,**

O'zbekiston davlat konservatoriysi Fortepiano kafedrasи mudiri, dotsent

asasida anj agliq tislami ne xalq shaxslari - urbarov. A libxay dav - amalni  
tulovisasi av valyant - sin'oz muo imoritligi omieg'ishl shaxsiga yuzunqiz qiziqish  
- olasmasi nizoz ne soz ushiq - deng - nizoz, deng'oz u'llimo shaxsichalar qoldi  
,oyida, A, rovellibda, H, vodlo, A, zivonashir, Q, mazmuni, shaxsiz'oz tulovisasi  
dil - nizoz - qiziqish qiziqish jang - qiziqish - qiziqish - qiziqish - qiziqish - qiziqish - qiziqish  
qiziqish - qiziqish  
shaxs zv lattu gemo suniq - qiziqish  
fikrlar, xalqaro shaxs nizoz - qiziqish  
dilpoz imrotda ihstakru av

## MUALLIFDAN

Fortepiano musiqasi 3 asrlik tarixga egadir. O'tgan davr ichida Yevropa musiqa san'atida faqatgina fortepiano cholg'u ijrosiga xos bo'lган qator janrlar yuzaga keldi. Ularning har birining o'z shakli, mazmuni, dramaturgiysi 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 assosiy 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 janrinining 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 konservatoriysi, boshlang'ich musiqa maktablari, keyinchalik o'rta va oliy musiqa dargohlari yuzaga keldi. Ushbu janrga ilk bor murojaat etib arzigelik 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'naliishlari bilan boyib bordi. Buni biz kompozitorlik uslublarini rivojlantirib, turli yo'naliishlarda 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'lган janrlar o'zbek kompoziterlarining tafakkuri orqali o'zgache g'oyalar bilan sug'onilib, o'zbekona milliy ohanglar zaminiga yangicha shakli-shemoyil kash eti boshlaydi. Ayniqsa, o'zbek musiqa merosidagi lado-tonallik xarakteri menzilimka bilan sug'onilib. Georgiy Musheva Boris Givenkolarning ijodida o'ziga xos, bezaklic, yozgatligi va kalorini bilan aqlo turuvchi konsert musiqasining yirik shakllari o'z badiiy hamda ishonchli talqinini topdi. O'zbek fortepiano san'atining zabardast ustozi Georgiy Mikel Markaziy O'syo kompozitorlari orasida binochalar qatori da o'zining mazmuni bilan juda ham ulkan bo'lgan "24-prelyudiya va fugalar" turkumini yozardi. "Uning

\* "Фортепиано и тарз" Н.С.Янов-Яновская "История Узбекской советской музыки" т.II с.1973,с 329.

turkumi, – deb yozadi A.Vohidov, - shubhasiz Bax an'analari bilan birga rus klassik va sovet musiqasi an'analarni 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.Saydamanova, N.Zokirov, R.Abdullayev, A.Nabihev, 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 mualliflar milliy o'ziga xoslikni va xarakterli obrazlarni saqlab qolishga harakat qiladilar. Zero ular musiqiy metosning 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 asosiya maqsadi maxsus musiqiy akademik litsey va kollejlardan 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.

\* А.Водин. "Стилистические особенности прелюдий и фуг Г.Миндела". 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.

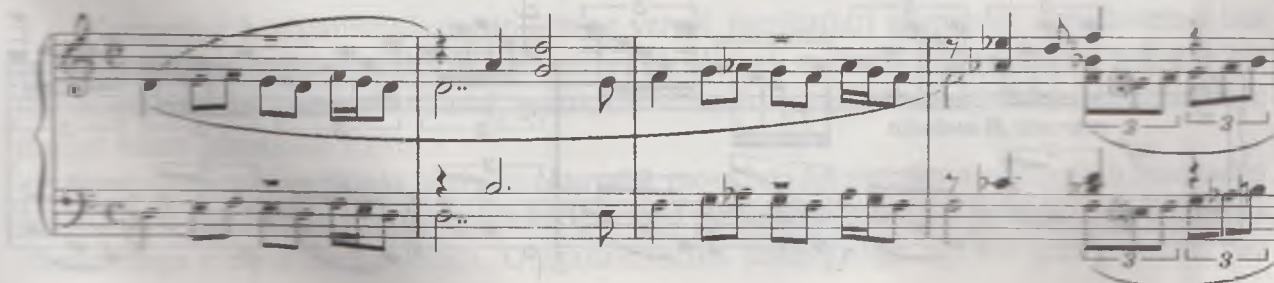
V.Uspenskiy (1879-1949) fortepiano uchun unumli ijod qilgan kompozitorlardan biridir. Atoqli etnograf, zabardast kompozitor va pedagog, o'zining butun ongli hayotini O'zbekistonning musiqa madaniyati rivojiga bag'ishladi. O'zbekistondagi musiqiy ta'limning boshida turdi. U 1918-yilda tashkil etilgan 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 mакtabiga 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 olingen hamda o'zbek mumtoz ashulalarining o'ziga xos xususiyatlari va tarkibi tahlil etilgan.

Uning milliy musiqiy merosga nisbatan ehtiyyotkorona 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.

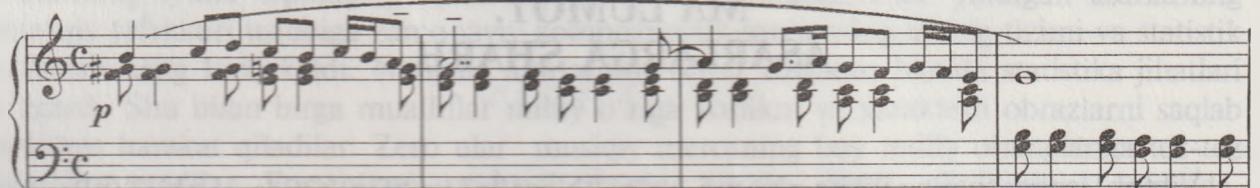
Ushbu to'plamga kiritilgan fortepiano uchun yaratgan "Novella" p'yesasi (1947) ham ana shunday asarlardan biri bo'lib, hayotining oxirgi yillarda, ijodiy kamolotga erishgan paytida yaratilgan. P'yesaning asosiy mavzusi o'zbek xalq kuylariga yaqin ohanglarda tuzilgan. Undan aynan o'zbekona mung hamda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

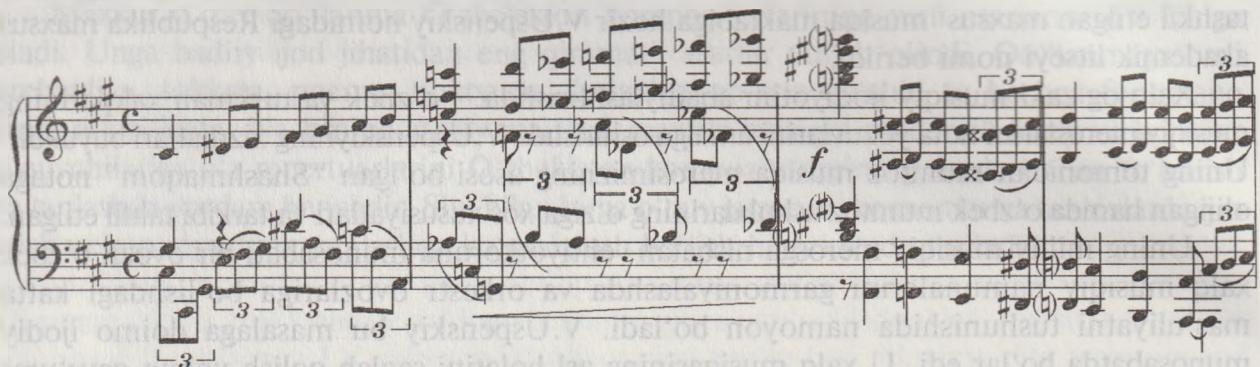
#### 2-Misol. 8-12 taktlar:



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

Bu o'z ornida 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 majordagi* 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 registrdagи 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 majorga* pastga harakat bo'yicha yarimtalik notalardan iborat baslar harakati.

#### 4-Misol:



2. Har ikkala qo'l harakatidan sakkiztalik hamda o'n oltitalik akkomponent.
3. Oktavali harakatdagi yozilgan va o'n oltitaliklar tarkibidagi umumiylar 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'rtaligi epizod uzilgandek bo'ladi. *Fa minor* tonalligiga mansub bo'lganakkord 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 jarangsizakkord bilan p'yesasi 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 namoyandasasi va shu maktab an'analar zaminida voyaga yetgan edi (Jumladan: Rimskiy-Korsyakovning "Sadko", "Kitej shahri haqida qissa" opera'lari). Bu an'analar qaysidir ma'noda kompozitorning bolalar ertagi "Yoriltosh" musiqasida ham o'z aksini topgan.

Asardagi kutilmagan tonaliliklar 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'lganakkordlarni, garmonik almashinuvni, ularning o'ziga xos koloritini diqqat bilan idroklash lozim.

Asosiy mavzuning 9-takt boshida oktavalar ijrosidagi *legatolarga* diqqat qilish maqsadga muvofiqdir. Shu bilan birga *duollarni* 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’atkori 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‘schiq, 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 cholq‘usi fortepiano uchun alohida asarlar yaratgan. Doimo yirik asarlar bilan birga insonni oljanob orzularga yetaklovchi xayoliy kichik shakldagi fortepiano p’yesalarni yaratganligi kompozitorning romantiklarcha ijod etganidan darak beradi. Ana shunday asarlaridan biri “**So‘zsiz qo‘schiq**” 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’analari 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‘schiq**” 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:

**Andante**  $\text{♩} = 60$

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'rinni olsin. 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'yesalar 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 oddiyidan 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:

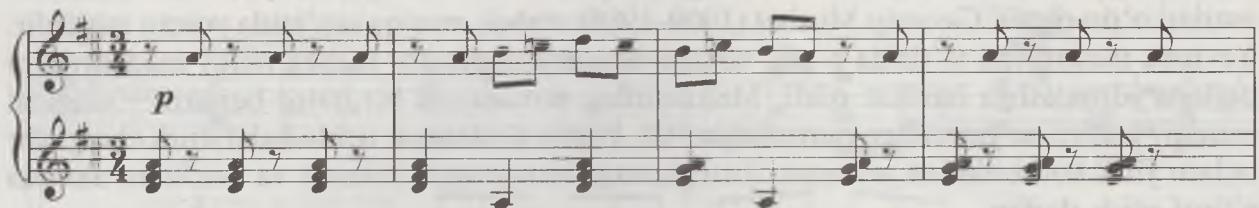
**Allegretto**

"Tokkata" janriga odatda jo'shqin kayfiyat xosdir. G.Mushel o'zining asarini Rondo shakli ~~asosida~~ yaratadi. Lekin Rondodagi qismalarning qarama-qarshiligi odatda mavzularning har xilligida bo'lsa, G.Mushel har ikki holatda ham bir mavzuni saqlab qoladi. Asarning qayta ishlashida 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



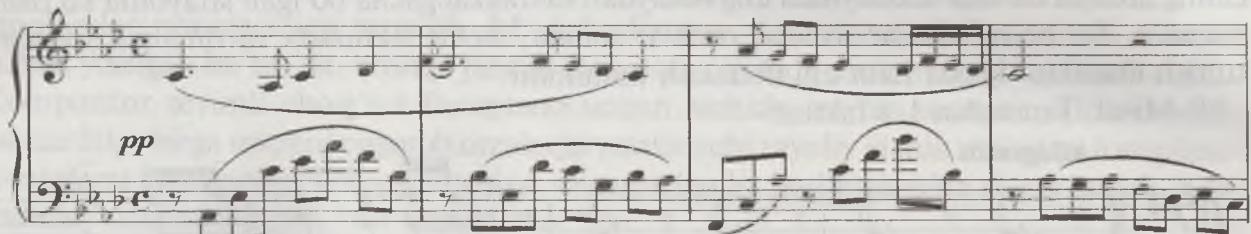
**Xavri Izomov** (1922). O'zbekistonda xizmat ko'rsatgan san'at arbobi, atoqli kompozitor, taniqli dirijyor. Musiqa san'atining cholg'u ijrochiligi va sahnaviy namunalaridan qator asarlar yaratgan. Bastakorning qo'shiq janridagi faoliyati ham e'tiborli bo'lib, qator namunalar uning taniqli bo'lismida 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 lirk 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 (*ly a bemol major*).

11-Misol. Noktvurndan:

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 ijo etiladi. Ijrochi mo'tadir usul bilan birga, albatta, kuychanlikni saqlab asosiy kuy g'oyasini bo'rttirib ijo 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 ijo 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.Omonullayevanining fortepiano ijrosi uchun yaratgan asarlari alohida e'tiborga loyiqidir. Sababi D. Omonullayeva yoshligida pianinochi sifatida tarbiyalanib voyaga yetgan. Jahan klassik kompozitorlarining asarlarini ijo etish uning sevimli mashg'ulotlaridan biri edi. Ushbu turkumga uning fortepiano uchun yaratgan "Samarqand manzaralari" turkumidagi "Bibixonim xarobalari oldida" va "Tokkatica" asarlari kiritilgan.

D.Omonullayevanining "**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'unifikadagi sadolanishi g'amgin uzoq o'tmishdan darak berib turadi.

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

*Largo*

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

15-Misol (bez vosmominic)

*Allegro*

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* ijrochiligidagi 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.

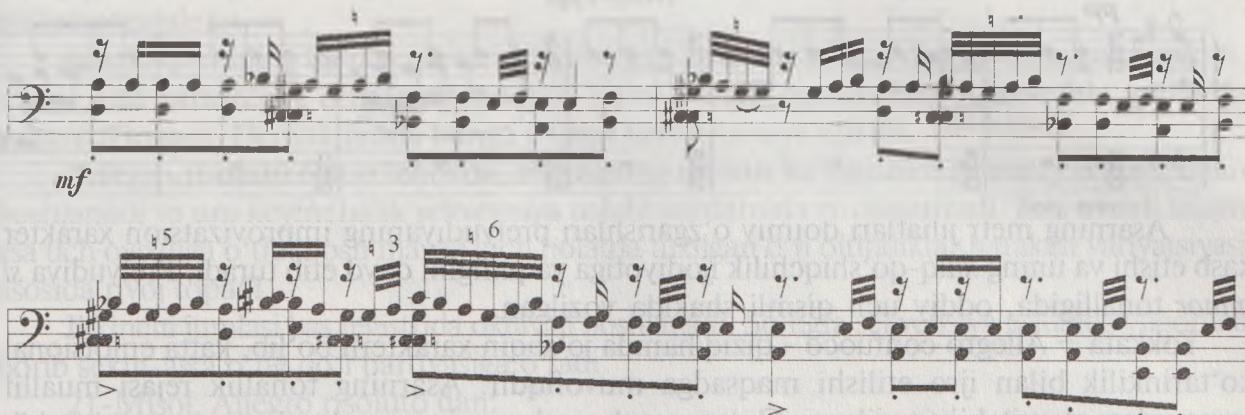
16-Misol. 1-8 taktlar:

#### Allegro moderato

Ijroda ovoz talqinlariga erishish uchun qator o’ziga xos uslubga qattiq riosa 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 qochinim – sayqallarni ifoda etishga ~~digat~~ 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. Preljudiya 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 fakturasiakkordlarning yoyilgan shakllari, arpedjiosimon tarkibiga asoslangandir.

O'zbek kompozitorlarining ijodida tokkata o'ziga xos kolorit kasb etadi. Unda musiqanining 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 softlik va dona-dona ritm pulsining aniqligini talab etadi.

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

Uning birinchi qismi Preljudiya - "Andante" g'oyasi va talqini doirasida meqsadli hamda mantiqsiz, epik "dostonlar" - rivoyatlar ahamatini o'zida mijassam etadi. Preljudiya xarakterini talqin etishdagi usul juda qiziqarliidir. Preljudiya davomida yugori ovozning muntazam va uzuksiz birligina "w" ovozi takrorlab tuniladi. Uning zaminida esa "baxshi - ertakching" sozin munqi eshitiladi.

18-Misol. Prelyudiyadan 1-8 tt:  
Andante

Asarning metr jihatları doimiy o'zgarishlari prelyudiyadan improvizatsion xarakter kasb etishi va uning xalq-ko'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 emotsiyonal 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 minorga* 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 sihatida 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 ishlataligan.

Asarda ikki "mavzu" bir-biri bilan almashinib keladi. Refren o'rni 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 zikh holatda tuzilgan o'n oltitaliklar harakati variyatsiyasi asosida rivoj topadi.

Ikkinci jumlesi 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 (ikkinci 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**

Allegro con spirito quccanadeakkordlarning 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 asosiya mavzuga Allegro con spiritoga kvartaliakkordlarni 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 kvartaliakkordlar 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 zamонавиу аллаторика 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.

**Lento improvisato**

**2-p’yesa** ham birinchisiga emotsiyal 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 biron ta ham ("figura") shakl oxiriga yetkazilmaydi va qaytarilmaydi. P'yesa rrdan ffgacha bo'lgan dinamik kuchlanish tomoniga asoslangan.

3 – "Allegro" p'yesaning dramatik avji hisoblanadi. "Secco" va "sf" dagi ijrolar keskin qarama-qarshi qo'yuvchi dissonanelarni va ular odatda bir-biriga ulanuvchi go'zal passajlarni vujudga keltiradi. Dinamik ovoz jarayoni *fff* gacha yetadi. Shundan so'ng keskin uzilish bo'lgandek *P.-ga* tushib keladi. Sababki, yana *fortissimodek* 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.

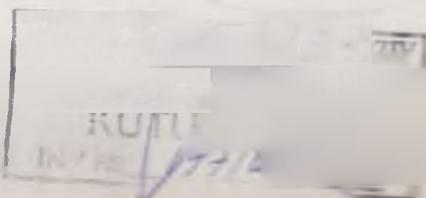
Andante non rubato

Mazkur asarning ijrosi tortepianoda yuqori ijro texnikasini mohirona qo'llashni talab etmaydi. Lekin katta emotsiyonal 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 turlichay 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 belgilari va ularning ijro usublarini keltiramiz:





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



- faqat qora klavishlar bosiladi.



- faqat oq klavishlar bosiladi.



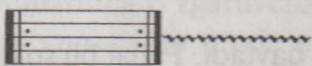
- tezlatish va sekinlatish



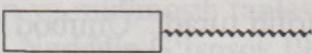
- tezlatish



- sekinlatish



- 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

Andante

The musical score consists of five staves of handwritten music. The first two staves are in common time (C) and common key (no key signature). The first staff uses a treble clef and the second staff uses a bass clef. The third staff begins with a treble clef and later changes to a bass clef. The fourth staff begins with a bass clef and later changes to a treble clef. The fifth staff is in common time and common key. The music features various note heads, stems, and bar lines. Measure numbers 1 through 10 are visible at the bottom of the page.

*poco a poco cresc.*

*f*

*ff*

*rit.*

*mf* *marcato di melodia*

*p*

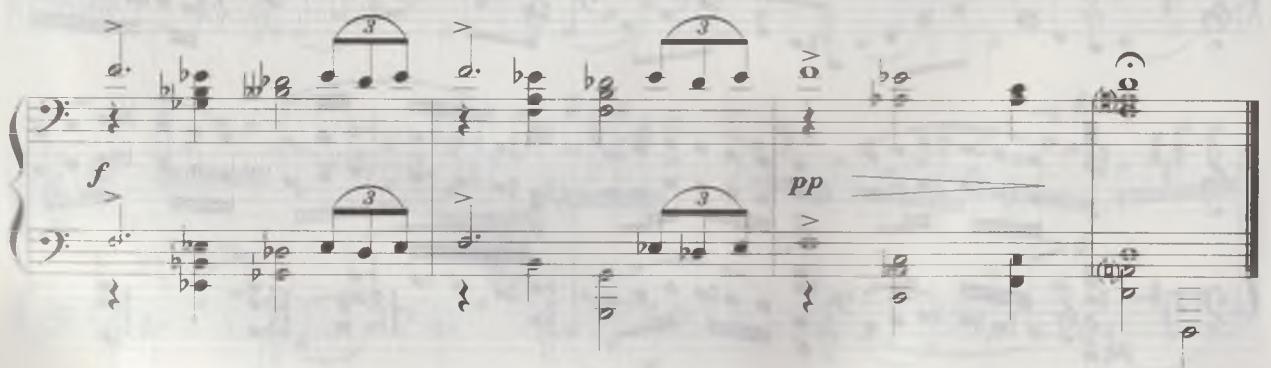
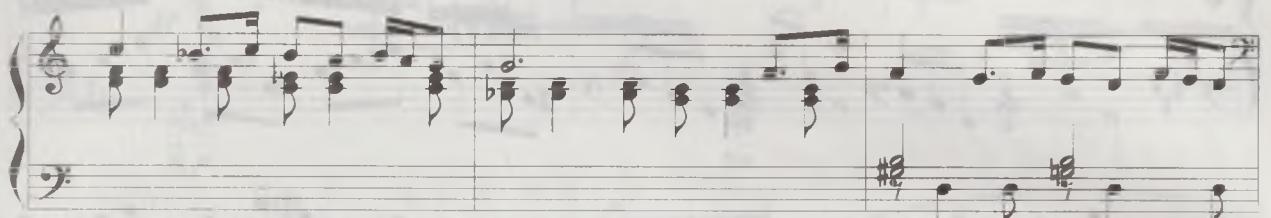
5  
2 3  
3 2 3  
3 5 2 3

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

8va

rit.

poco a poco cresc.



# SUV OSTIDA QO'SHIQ

V. Uspenskiy

**Andante**

1 2 3 4 5 6 7 8 9 10 11 12

A musical score for piano, consisting of six staves of music. The music is primarily in common time, with occasional changes to 3/4 and 2/4 time. The key signature varies between G major (one sharp) and F# major (two sharps). The score includes dynamic markings such as *p*, *mf*, *rit.*, and *pp*. Articulation marks like dots and dashes are present on many notes. Measure numbers 1 through 12 are indicated above the top staff. The score is divided into sections by vertical bar lines and includes a section labeled "8va" (octave up) starting at measure 8.

A musical score for piano, featuring six staves of music. The score consists of two systems of three staves each. The top system starts with a treble clef, a key signature of one sharp, and a common time. It includes dynamic markings such as '3' over a group of six eighth notes, a bass note with a 'p' dynamic, a bass note with a sharp sign, a bass note with a '(h)' dynamic, and a bass note with a sharp sign and a '3' over a group of six eighth notes. The bottom system begins with a treble clef, a key signature of one sharp, and a common time. It features dynamics like 'cresc.' over a group of six eighth notes, a bass note with a sharp sign and a '3' over a group of six eighth notes, and 'dim. p' over a group of six eighth notes. The score also includes performance instructions like 'mf' and 'rit.'.

The bottom system continues with a treble clef, a key signature of one sharp, and a common time. It shows a bass note with a 'p' dynamic, a bass note with a sharp sign and a '3' over a group of six eighth notes, and a bass note with a sharp sign and a 'pp' dynamic. The final staff in the system shows a bass note with a 'p' dynamic and a bass note with a sharp sign and a '3' over a group of six eighth notes.

The score concludes with a treble clef, a key signature of one sharp, and a common time. It features a bass note with a 'p' dynamic, a bass note with a sharp sign and a '3' over a group of six eighth notes, and a bass note with a sharp sign and a 'pp' dynamic. The page number '25' is located at the bottom center of the page.

# SO'ZSIZ ASHULA

M. Ashrafiy

**Andante**  $\text{♩} = 60$

The musical score consists of five staves of music for two voices. The top two staves represent the vocal parts, while the bottom three staves represent the piano accompaniment. The music is in common time, with a key signature of one sharp. Various dynamics and performance instructions are included throughout the piece.

- Staff 1 (Top):** Vocal line in G major. Dynamics:  $p$ ,  $mf$ ,  $f$ . Performance instruction: *a.p.*
- Staff 2 (Second from Top):** Vocal line in C major. Dynamics:  $p$ .
- Staff 3 (Third from Top):** Vocal line in C major. Dynamics:  $p$ .
- Staff 4 (Fourth from Top):** Vocal line in C major. Dynamics:  $p$ .
- Staff 5 (Bottom):** Bass line in C major. Dynamics:  $p$ .

Performance instructions include:

- Ped.* (Pedal) under the bass notes in the first measure.
- a tempo* after a dynamic change.
- crescendo* before a dynamic increase.
- poco rall.* (poco rallentando) during a melodic line.
- rit.* (ritenue) during a harmonic progression.
- pp* (pianissimo) during a dynamic decrease.
- stringendo* during a melodic line.



Musical score page 27, measures 5-8. The music continues in common time with one sharp. The top staff has eighth-note patterns. The bottom staff has eighth-note patterns. Measure 8 ends with a dynamic *rit. pp.*

Allegro  $\text{d} = 92$

Musical score page 27, measures 9-12. The music is in common time with two sharps. The top staff shows sixteenth-note patterns. The bottom staff shows eighth-note patterns. Measure 12 ends with a dynamic *f*.

Musical score page 27, measures 13-16. The music continues in common time with two sharps. The top staff shows sixteenth-note patterns. The bottom staff shows eighth-note patterns.

Musical score page 27, measures 17-20. The music is in common time with two sharps. The top staff shows sixteenth-note patterns. The bottom staff shows eighth-note patterns. Measure 20 ends with a dynamic *ff*.

Musical score page 27, measures 21-24. The music continues in common time with two sharps. The top staff shows sixteenth-note patterns. The bottom staff shows eighth-note patterns.

Musical score for piano, featuring five staves of music:

- Staff 1 (Top):** Treble clef, G major (two sharps). The first measure shows a series of eighth-note chords. The second measure continues with eighth-note chords. The third measure begins with a sixteenth-note pattern, followed by eighth-note chords. The fourth measure consists of eighth-note chords.
- Staff 2 (Bottom):** Bass clef, G major (two sharps). The first measure shows a series of eighth-note chords. The second measure continues with eighth-note chords. The third measure begins with a sixteenth-note pattern, followed by eighth-note chords. The fourth measure consists of eighth-note chords.
- Staff 3 (Second from Top):** Treble clef, G major (two sharps). The first measure shows a series of eighth-note chords. The second measure continues with eighth-note chords. The third measure begins with a sixteenth-note pattern, followed by eighth-note chords. The fourth measure consists of eighth-note chords.
- Staff 4 (Third from Top):** Treble clef, G major (two sharps). The first measure shows a series of eighth-note chords. The second measure continues with eighth-note chords. The third measure begins with a sixteenth-note pattern, followed by eighth-note chords. The fourth measure consists of eighth-note chords.
- Staff 5 (Bottom):** Bass clef, F major (one sharp). The first measure shows a series of eighth-note chords. The second measure continues with eighth-note chords. The third measure begins with a sixteenth-note pattern, followed by eighth-note chords. The fourth measure consists of eighth-note chords.

Dynamic markings:

- mf espressivo* (Measure 3, Staff 1)
- pp* (Measure 5, Staff 4)
- ff* (Measure 5, Staff 5)



Musical score page 29, measures 5-8. The score consists of two staves. The top staff uses a treble clef and a key signature of one sharp. The bottom staff uses a bass clef and a key signature of one sharp. Measure 5: Both staves play eighth-note patterns. Measure 6: Both staves play eighth-note patterns. Measure 7: Both staves play eighth-note patterns. Measure 8: Both staves play eighth-note patterns. Dynamic markings: *mf* (mezzo-forte) above the top staff in measure 5; *rit.* (ritardando) above the top staff in measure 6; *p* (pianissimo) above the top staff in measure 7; *pp* (pianississimo) above the top staff in measure 8.

Tempo I

Musical score page 29, measures 9-12. The score consists of two staves. The top staff uses a treble clef and a key signature of one sharp. The bottom staff uses a bass clef and a key signature of one sharp. Measure 9: Both staves play eighth-note patterns. Measure 10: Both staves play eighth-note patterns. Measure 11: Both staves play eighth-note patterns. Measure 12: Both staves play eighth-note patterns.

Musical score page 29, measures 13-16. The score consists of two staves. The top staff uses a treble clef and a key signature of one sharp. The bottom staff uses a bass clef and a key signature of one sharp. Measure 13: Both staves play eighth-note patterns. Measure 14: Both staves play eighth-note patterns. Measure 15: Both staves play eighth-note patterns. Measure 16: Both staves play eighth-note patterns.

Musical score page 29, measures 17-20. The score consists of two staves. The top staff uses a treble clef and a key signature of one sharp. The bottom staff uses a bass clef and a key signature of one sharp. Measure 17: Both staves play eighth-note patterns. Measure 18: Both staves play eighth-note patterns. Measure 19: Both staves play eighth-note patterns. Measure 20: Both staves play eighth-note patterns. Dynamic markings: *p* (pianissimo) below the top staff in measure 17; *strigendo* (stringing together) above the top staff in measure 18; *cresc.* (crescendo) above the top staff in measure 19.

Musical score page 29, measures 21-24. The score consists of two staves. The top staff uses a treble clef and a key signature of one sharp. The bottom staff uses a bass clef and a key signature of one sharp. Measure 21: Both staves play eighth-note patterns. Measure 22: Both staves play eighth-note patterns. Measure 23: Both staves play eighth-note patterns. Measure 24: Both staves play eighth-note patterns. Dynamic markings: *poco rall.* (poco rallentando) below the top staff in measure 21; *ff* (fortississimo) above the top staff in measure 22; *a tempo* (back to tempo) above the top staff in measure 23; *dim.* (diminuendo) above the top staff in measure 24.

## RAQS

M. Ashrafiy

Presto

A handwritten musical score for two voices and piano. The score is divided into six systems by vertical bar lines. The top system starts with a dynamic *f*. The vocal parts (treble and bass) play eighth-note patterns. The piano part consists of eighth-note chords. The second system begins with a key signature of one sharp. The third system changes to a common time (indicated by a '8'). The fourth system changes to a common time (indicated by a '8'). The fifth system changes to a common time (indicated by a '8'). The sixth system concludes the page.

The score consists of six staves of handwritten musical notation for piano. The first two staves are in common time (indicated by '8') and show a bass line with eighth-note patterns and a treble line with quarter notes. The first staff has dynamic markings 'p' (piano), 'poco a poco' (gradually louder), and 'cresc.' (crescendo). The third staff begins with a treble clef and shows eighth-note chords. The fourth staff continues with eighth-note chords. The fifth staff shows a transition to a new section with a treble clef, eighth-note chords, and a key signature change to G major (indicated by 'g' and a circle with a sharp sign). The sixth staff concludes with a treble clef, eighth-note chords, and a key signature change to A major (indicated by 'g' and a circle with a sharp sign). The score uses various dynamics including forte (ff), piano (p), and accents (v). Measure numbers are present at the beginning of each staff, though they are partially obscured or faded.

RAOS

*cresc.*

*pp subito*      *poco a*

*poco*      *cresc.*

*b.*

*v*      *v*

A musical score page showing four measures of music. The top staff uses a treble clef and consists of two systems of three measures each. The first system starts with a forte dynamic and includes a repeat sign. The second system begins with a forte dynamic. The bottom staff uses a bass clef and consists of two systems of three measures each. The first system starts with a forte dynamic and includes a repeat sign. The second system begins with a forte dynamic. Measure 4 concludes with a forte dynamic.

A musical score for piano, featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature changes between measures 11 and 12. Measure 11 starts with a key signature of one sharp (F#). Measures 11 and 12 are identical, ending with a key signature of three sharps (G major). The music consists of eighth-note patterns and sustained notes.

Musical score for piano, page 8va, measures 1-2. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 1 starts with a forte dynamic (F) and a common time signature (C). The left hand plays a sustained note on the third ledger line below middle C, while the right hand plays a sixteenth-note pattern. Measure 2 begins with a change in key signature to B-flat major (two flats), indicated by a B-flat symbol above the staff. The left hand continues its sustained note, and the right hand plays a sixteenth-note pattern. Measure 3 starts with a change in key signature to A major (no sharps or flats), indicated by a sharp symbol above the staff. The left hand plays a sustained note on the second ledger line below middle C, and the right hand plays a sixteenth-note pattern. Measure 4 starts with a change in key signature to G major (one sharp), indicated by a sharp symbol above the staff. The left hand plays a sustained note on the first ledger line below middle C, and the right hand plays a sixteenth-note pattern.

## RAQS

G. Mushel

**Allegretto**

Musical score for "RAQS" by G. Mushel, Allegretto section. The score consists of six staves of music. The first three staves are in common time (indicated by a 'C') and the last three staves are in 2/4 time (indicated by a '2'). The key signature changes throughout the piece, including B-flat major, A major, and G major. The dynamics include *p*, *sim.*, and *pp*. The music features various rhythmic patterns, including eighth-note and sixteenth-note figures, and includes several measures of rests.

8<sup>va</sup>  
*p*  
*mf*  
*f*  
*ff*  
*con brio.*



## ETYUD

B-dur

G. Mushel

**Allegro moderato**

*p legato*

Ped.

1 2

Ped. \* Ped. \*

Ped.

Ped. \*

Ped.

1 2

Ped. \* Ped. \*

Ped.

Ped. \*

Ped.

1 2

Ped. \*

Ped.

pp

Ped. \* Ped. \*

Ped.

Ped.

Ped.

\* Ped.  
 \* Ped.  
 \* Ped.  
 \* Ped.  
 \* Ped.  
*cresc.*  
*Ped. simile*  
*p*  
*Ped. simile*  
*f*  
*f*  
*1.*  
*2.*  
*p*  
*Ped.*  
*sim.*

*f*

*dim.*

*pp* *Subito*

*cresc.*

*ff*

*mf*

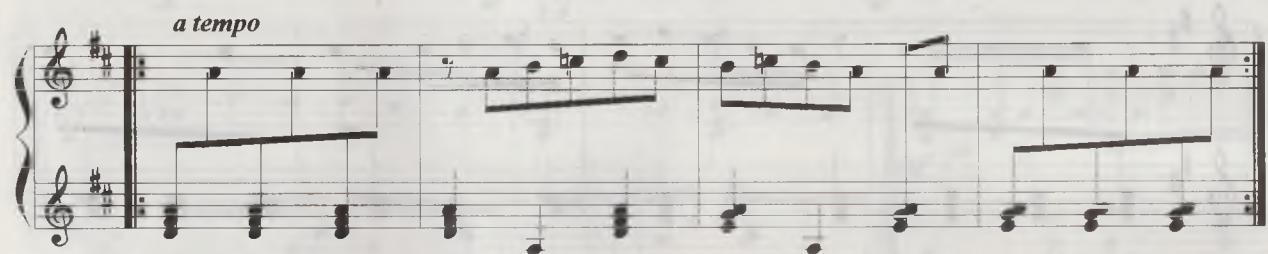
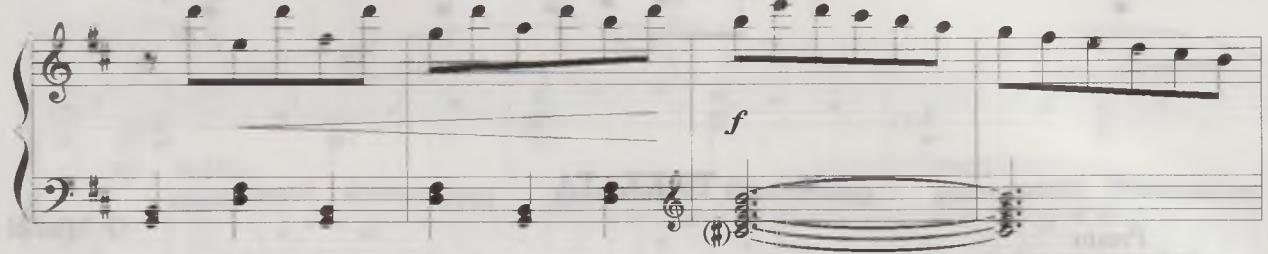
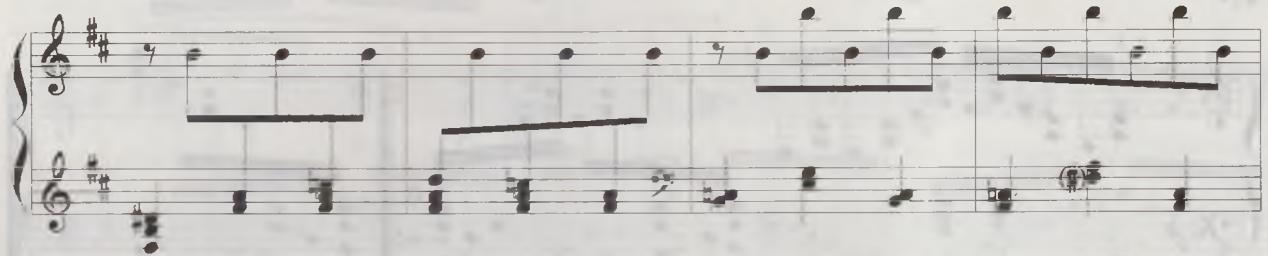
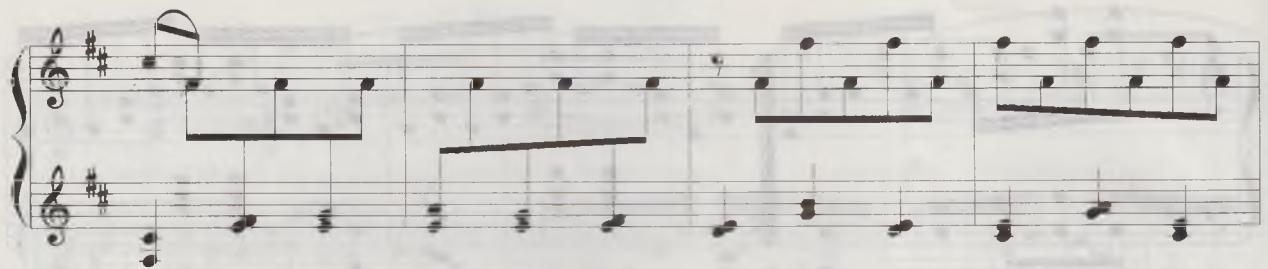


## TOKKATA

Presto

G. Mushel

The musical score consists of three staves of music for a single instrument. The top staff is in common time, while the bottom two staves are in 3/4 time. The music is written in a treble clef with a key signature of one sharp. The first staff features sixteenth-note patterns. The second staff begins with a dynamic marking 'p' (piano) followed by eighth-note patterns. The third staff begins with a dynamic marking 'ff' (fortissimo) followed by eighth-note patterns. The music is divided into measures by vertical bar lines.



A handwritten musical score for piano, consisting of six staves of music. The music is in G major (two sharps) and common time. The score includes the following dynamics and markings:

- Staff 1: Dynamics include  $\text{ff}$  (fortissimo),  $\gamma$  (acciaccatura), and  $\text{dim.}$  (diminuendo).
- Staff 2: Includes  $\text{ff}$  (fortissimo) and  $\gamma$  (acciaccatura).
- Staff 3: Includes  $\text{ff}$  (fortissimo) and  $\gamma$  (acciaccatura).
- Staff 4: Includes  $\text{ff}$  (fortissimo),  $\gamma$  (acciaccatura), and  $\text{dim.}$  (diminuendo).
- Staff 5: Includes  $\text{ff}$  (fortissimo),  $\gamma$  (acciaccatura),  $\text{dim.}$  (diminuendo), and  $\text{ff}$  (fortissimo).
- Staff 6: Includes  $p$  (pianissimo),  $\gamma$  (acciaccatura), and  $\text{ff}$  (fortissimo).

A handwritten musical score for piano, consisting of six staves of music. The score is in G major (two sharps) and 2/4 time.

The staves are arranged as follows:

- Top staff (Treble Clef):
  - Measure 1: Eighth notes (A, B, C, D, E, F#)
  - Measure 2: Eighth notes (A, B, C, D, E, F#)
  - Measure 3: Eighth notes (A, B, C, D, E, F#)
  - Measure 4: Eighth notes (A, B, C, D, E, F#)
- Middle staff (Treble Clef):
  - Measure 1: Eighth note (A), followed by a measure of quarter notes (A, B, C, D, E, F#)
  - Measure 2: Eighth note (A), followed by a measure of quarter notes (A, B, C, D, E, F#)
  - Measure 3: Eighth note (A), followed by a measure of quarter notes (A, B, C, D, E, F#)
  - Measure 4: Eighth note (A), followed by a measure of quarter notes (A, B, C, D, E, F#)
- Bottom staff (Bass Clef):
  - Measure 1: Eighth notes (A, B, C, D, E, F#)
  - Measure 2: Eighth notes (A, B, C, D, E, F#)
  - Measure 3: Eighth notes (A, B, C, D, E, F#)
  - Measure 4: Eighth notes (A, B, C, D, E, F#)
- Middle staff (Bass Clef):
  - Measure 1: Eighth notes (A, B, C, D, E, F#)
  - Measure 2: Eighth notes (A, B, C, D, E, F#)
  - Measure 3: Eighth notes (A, B, C, D, E, F#)
  - Measure 4: Eighth notes (A, B, C, D, E, F#)
- Bottom staff (Bass Clef):
  - Measure 1: Eighth notes (A, B, C, D, E, F#)
  - Measure 2: Eighth notes (A, B, C, D, E, F#)
  - Measure 3: Eighth notes (A, B, C, D, E, F#)
  - Measure 4: Eighth notes (A, B, C, D, E, F#)
- Bottom staff (Bass Clef):
  - Measure 1: Eighth notes (A, B, C, D, E, F#)
  - Measure 2: Eighth notes (A, B, C, D, E, F#)
  - Measure 3: Eighth notes (A, B, C, D, E, F#)
  - Measure 4: Eighth notes (A, B, C, D, E, F#)

Performance instructions:  
- Measure 1: dynamic ff  
- Measure 2: dynamic ff

Handwritten musical score for piano, page 45. The score consists of six staves of music. The first two staves are in G major (treble and bass clef), the next two in E major (treble and bass clef), and the last two in C major (treble and bass clef). The music features various note heads, stems, and bar lines. Measure 16 includes a dynamic 'p'. Measures 21-22 show a transition with different key signatures. Measures 27-28 feature melodic lines with grace notes and slurs. Measures 33-34 show another transition. Measures 39-40 continue the melodic line. Measures 45-46 show a final transition. Measures 51-52 conclude the section. Measure 57 begins a new section in C major.

Sheet music for piano, five staves. The music is in common time and consists of five staves of musical notation.

Staff 1 (Treble Clef):

- Measures 1-2: Eighth-note patterns.
- Measure 3: Measures end with a double bar line and repeat dots.
- Measure 4: Eighth-note patterns.
- Measure 5: Measures end with a double bar line and repeat dots.

Staff 2 (Bass Clef):

- Measures 1-2: Quarter notes.
- Measure 3: Measures end with a double bar line and repeat dots.
- Measure 4: Measures end with a double bar line and repeat dots.
- Measure 5: Measures end with a double bar line and repeat dots.

Staff 3 (Treble Clef):

- Measures 1-2: Eighth-note patterns.
- Measure 3: Measures end with a double bar line and repeat dots.
- Measure 4: Eighth-note patterns.
- Measure 5: Measures end with a double bar line and repeat dots.

Staff 4 (Bass Clef):

- Measures 1-2: Measures end with a double bar line and repeat dots.
- Measure 3: Measures end with a double bar line and repeat dots.
- Measure 4: Measures end with a double bar line and repeat dots.
- Measure 5: Measures end with a double bar line and repeat dots.

Staff 5 (Treble Clef):

- Measures 1-2: Eighth-note patterns.
- Measure 3: Measures end with a double bar line and repeat dots.
- Measure 4: Eighth-note patterns.
- Measure 5: Measures end with a double bar line and repeat dots.

Performance instructions:

- p sub* (measures 4-5)
- fff* (measure 5)



## NOKTYURN

Moderato

X. Izomov

Con moto

*mf*

*f*

*mf*

*pp legato*

*a tempo*



Handwritten musical score for two voices. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and key signature of three flats. The music consists of eighth and sixteenth note patterns.

Handwritten musical score for two voices. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and key signature of three flats. The music includes sixteenth note patterns and changes in harmonic context.

Handwritten musical score for two voices. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and key signature of three flats. The music consists of eighth and sixteenth note patterns.

Handwritten musical score for two voices. The top staff uses a treble clef and the bottom staff uses a bass clef. The top staff is in common time with a key signature of one flat, while the bottom staff is in common time with a key signature of one sharp. The music features eighth and sixteenth note patterns, with dynamic markings *p* and *pp*.

# MUSIQIY QUTICHA

X. Izomov

Andantino

The sheet music consists of six staves of musical notation. The first staff is for the treble clef, common time, with a key signature of three flats. It features a dynamic marking 'mp'. The subsequent staves are in 3/8 time, also with a key signature of three flats. The music includes various note heads, stems, and rests, with some notes having horizontal dashes above them. Measures 1 through 4 are shown on the first staff, followed by measures 5 through 8 on the second staff, and so on. The notation is dense and rhythmic.

A handwritten musical score for two voices, likely for piano or organ, consisting of eight staves of music. The music is in 2/4 time and 3 flats. The top two staves are for the upper voice, and the bottom two staves are for the lower voice. The music features various note heads, stems, and rests, with some notes having horizontal dashes through them. Measures are separated by vertical bar lines. The score includes several measures of eighth-note patterns, sixteenth-note patterns, and sustained notes with grace notes. Measure numbers 8<sup>1/2</sup> and 8<sup>3/2</sup> are indicated above the staves.

8va

8va

8va

8va

8va

8va

8va

8va

8va

poco

ritenuto

Tempo I

8va

This page contains ten staves of handwritten musical notation. The notation is for two voices, with one voice on top and one on the bottom. Each staff consists of a treble clef staff above a bass clef staff. The key signature is three flats (B-flat, D-flat, G-flat). The music is divided into measures by vertical bar lines. The notation uses vertical stems and horizontal dashes to represent pitch and rhythm. There are various dynamics, such as eighth-note heads and slurs, throughout the piece.

ATAKHIST

8va

8va

8va

8va

8va

8va

mf

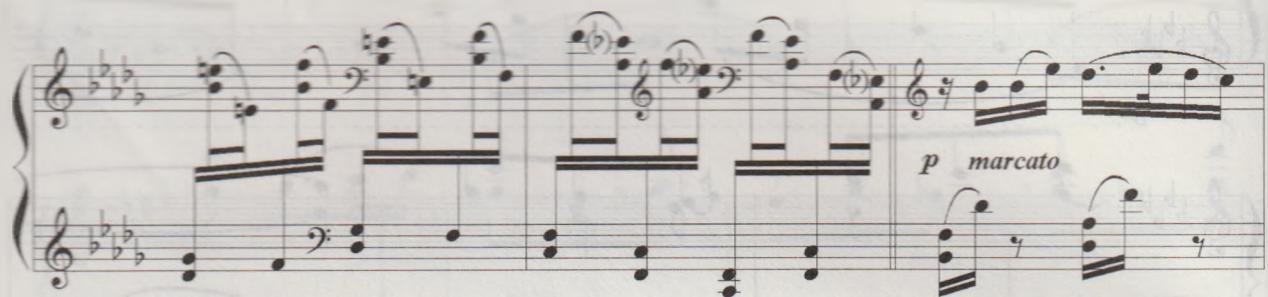
# TOKKATA

X. Izomov

**Allegro commodo**



Basso marcato



*N. van Dijk's Chromatic*

accelerando

*a tempo*

*mf*

*dimin.*

*Meno mosso. Cantabile*

ritard.

*stentando*

*f*

*sf*

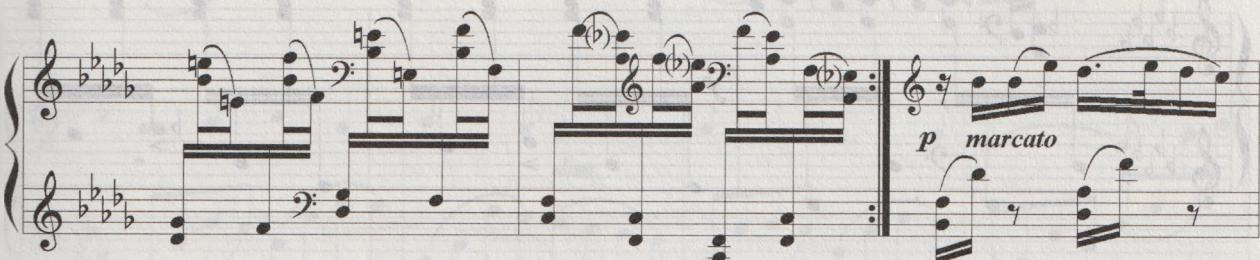
*sf*



Allegro commodo



Basso marcato



*8va*



*accelerando*
  
*ravvivando e crescendo*
  
*ff*
  
*Fine*

# PRELYUDIYA

S. Hayitboyev

Andante cantabile

The musical score consists of six staves of music for two voices. The top staff is for the soprano voice (treble clef) and the bottom staff is for the basso voice (bass clef). The key signature changes from G major (one sharp) to F major (no sharps or flats), then to E major (two sharps), then to D major (one sharp), then to C major (no sharps or flats), and finally to B-flat major (one flat). The time signature is common time throughout. The tempo is Andante cantabile. The dynamics include *mf*, *dim.*, and *p*. The vocal parts are mostly homophony, with some melodic variation and harmonic richness provided by the basso part.

A musical score for piano, featuring five staves of music. The key signature is two flats, and the time signature varies between common time and 6/8.

**Staff 1:** Treble clef. Measures 1-3 show chords in the treble and bass staves. Measure 4 starts with a bass note followed by eighth-note pairs in the bass staff, with a dynamic of *f*. Measure 5 shows sixteenth-note patterns in the bass staff.

**Staff 2:** Bass clef. Measures 1-3 show eighth-note pairs in the bass staff. Measure 4 starts with a bass note followed by eighth-note pairs in the bass staff, with a dynamic of *f*. Measure 5 shows sixteenth-note patterns in the bass staff.

**Staff 3:** Treble clef. Measures 1-3 show eighth-note pairs in the treble staff. Measure 4 starts with a bass note followed by eighth-note pairs in the bass staff, with a dynamic of *p dolce*. Measure 5 shows sixteenth-note patterns in the bass staff.

**Staff 4:** Bass clef. Measures 1-3 show eighth-note pairs in the bass staff. Measure 4 starts with a bass note followed by eighth-note pairs in the bass staff. Measure 5 shows sixteenth-note patterns in the bass staff.

**Staff 5:** Treble clef. Measures 1-3 show eighth-note pairs in the treble staff. Measure 4 starts with a bass note followed by eighth-note pairs in the bass staff, with a dynamic of *dim.* Measure 5 shows sixteenth-note patterns in the bass staff, with a dynamic of *pp*.

# XALQ ASHULASI

S. Varelas

Andante

Musical score for XALQ ASHULASI, Andante section, page 63. The score consists of five systems of music, each with two staves: treble and bass. The key signature varies throughout the piece, including major and minor keys with various sharps and flats. The time signature also changes frequently, including measures in 3/4, 2/4, and 4/4. Dynamic markings such as *pp*, *mp*, and *mf* are present. Measure numbers 63 through 68 are indicated at the bottom of the page.

63

64

65

66

67

68

1. Treble staff: eighth-note chords, sustained notes.

2. Bass staff: eighth-note chords, dynamic **ff**, eighth-note chords, dynamic **fff**.

3. Treble staff: eighth-note patterns, dynamic **p**. Bass staff: eighth-note patterns, dynamic **mf**.

4. Treble staff: eighth-note patterns, dynamic **pp**.

5. Treble staff: eighth-note patterns, dynamic **dim.**, dynamic **ppp**.

6. Treble staff: eighth-note patterns, dynamic **(p) p**.

## AFSONA

S. Varelas

**Andantino**

5 -258

65

ALLEGRIA

*a tempo*

*p*

*pp*

# SO'ZSIZ QO'SHIQ «AZIZAXON»

S. Jalil

Andante

Andante

p

p

p

mf

3

Musical score for piano, two staves, G major (two sharps), common time.

Staff 1 (Treble Clef):

- Measures 1-3: Melodic line with eighth and sixteenth notes, dynamic  $\circ$ .
- Measure 4: Melodic line with eighth and sixteenth notes, dynamic  $\circ$ .
- Measure 5: Melodic line with eighth and sixteenth notes, dynamic  $\circ$ .
- Measure 6: Melodic line with eighth and sixteenth notes, dynamic  $\circ$ .
- Measure 7: Melodic line with eighth and sixteenth notes, dynamic  $\circ$ .
- Measure 8: Melodic line with eighth and sixteenth notes, dynamic  $\circ$ .
- Measure 9: Melodic line with eighth and sixteenth notes, dynamic  $\circ$ .
- Measure 10: Melodic line with eighth and sixteenth notes, dynamic  $\circ$ .

Staff 2 (Bass Clef):

- Measures 1-3: Bass line with quarter notes, dynamic  $\circ$ .
- Measure 4: Bass line with quarter notes, dynamic  $\circ$ .
- Measure 5: Bass line with quarter notes, dynamic  $\circ$ .
- Measure 6: Bass line with quarter notes, dynamic  $\circ$ .
- Measure 7: Bass line with quarter notes, dynamic  $\circ$ .
- Measure 8: Bass line with quarter notes, dynamic  $\circ$ .
- Measure 9: Bass line with quarter notes, dynamic  $\circ$ .
- Measure 10: Bass line with quarter notes, dynamic  $\circ$ .

Tempo and Dynamics:

- Measure 1: Dynamic  $\circ$ .
- Measure 2: Dynamic  $\circ$ .
- Measure 3: Dynamic  $\circ$ .
- Measure 4: Dynamic  $\circ$ .
- Measure 5: Dynamic  $\circ$ .
- Measure 6: Dynamic  $\circ$ .
- Measure 7: Dynamic  $\circ$ .
- Measure 8: Dynamic  $\circ$ .
- Measure 9: Dynamic  $\circ$ .
- Measure 10: Dynamic  $\circ$ .

Measure Numbers:

- Measure 1
- Measure 2
- Measure 3
- Measure 4
- Measure 5
- Measure 6
- Measure 7
- Measure 8
- Measure 9
- Measure 10

Other markings:

- Measure 10: rit. (ritardando)

# SAMO

S. Jalil

**Allegro con brio**

The sheet music consists of five staves of musical notation for two voices. The top staff is in treble clef and the bottom staff is in bass clef. The music is in common time. The first staff begins with a dynamic of *mf* and a *legato* instruction. The second staff starts with a dynamic of *p*. The third staff starts with a dynamic of *p*. The fourth staff starts with a dynamic of *p*. The fifth staff ends with a dynamic of *f*.

OMAR

*sp*

*(h)*

*f*

*a*

*ff*

*meno mosso*

The sheet music consists of six staves of musical notation for piano, arranged vertically. The top staff is in G major (one sharp) and the bottom staff is in C major (no sharps or flats). The notation includes various note values (eighth and sixteenth notes), dynamic markings (p, ff, mf), and performance instructions like grace marks and slurs. Fingerings are indicated above the notes in some staves. The music transitions through different keys and dynamics, with a prominent section in G major featuring sixteenth-note patterns.



*poco a poco accel.*
  
**Tempo I**
  
*mf*
  
*p*
  
*p*

Handwritten musical score for two staves (Treble and Bass) in common time. The score consists of six systems of music.

- System 1:** Treble staff has measure numbers 1, 2, 3, 4, 5, 6. Bass staff has measure numbers 1, 2, 3, 4, 5, 6.
- System 2:** Treble staff has measure numbers 7, 8, 9, 10, 11, 12. Bass staff has measure numbers 7, 8, 9, 10, 11, 12.
- System 3:** Treble staff has measure numbers 13, 14, 15, 16, 17, 18. Bass staff has measure numbers 13, 14, 15, 16, 17, 18.
- System 4:** Treble staff has measure numbers 19, 20, 21, 22, 23, 24. Bass staff has measure numbers 19, 20, 21, 22, 23, 24.
- System 5:** Treble staff has measure numbers 25, 26, 27, 28, 29, 30. Bass staff has measure numbers 25, 26, 27, 28, 29, 30.
- System 6:** Treble staff has measure numbers 31, 32, 33, 34, 35, 36. Bass staff has measure numbers 31, 32, 33, 34, 35, 36.

The score includes various note heads, stems, and rests, with some notes grouped by vertical lines. Measure numbers are present above the first few measures of each system. The music is written in common time.



## PRELYUDIYA MI MAJOR

B. Giyenko

Andantino

Three staves of musical notation for piano, labeled 'Andantino'. The top staff is in treble clef with a key signature of four sharps. It shows a melodic line with eighth and sixteenth notes, accompanied by harmonic chords. The middle staff is in bass clef with a key signature of four sharps. It provides harmonic support with sustained notes and rhythmic patterns. The bottom staff is also in bass clef with a key signature of four sharps. It features eighth-note patterns and includes performance instructions: 'mf poco accel.' followed by 'rit.' (ritardando).

*Piu mosso      a poco      espressivo*

*a tempo*

*sf*

*Tempo I*

76



## PRELYUDIYA DO DIYEZ MINOR

B. Giyenko

Andante doloroso  $\text{♩} = 56$



A musical score for piano, featuring five staves of music. The score is in common time, with a key signature of four sharps. The music includes dynamic markings such as *p*, *mf*, and *f*. The score consists of two systems of music, each starting with a treble clef and a bass clef. The first system ends with a repeat sign and a double bar line, indicating a repeat of the previous section. The second system concludes with a final double bar line.

B. C. G. Schenck

LH R.H. D. B. REMOKE MATHEN

# PRELYUDIYA RE BEMOL MAJOR

Quasi Valse

B. Giyenko

Sheet music for Preludiya Re Bemol Major, first page. The music is in 6/8 time, key signature is three flats. The tempo is indicated as *mf* *grasioso*. The music consists of two staves: treble and bass. The treble staff features eighth-note patterns with grace notes. The bass staff provides harmonic support with sustained notes and chords.

Sheet music for Preludiya Re Bemol Major, second page. The music continues in 6/8 time with a key signature of three flats. The tempo changes to *Poco più mosso*. The music is divided into measures by vertical bar lines. The bass staff shows sustained notes and chords, while the treble staff has eighth-note patterns.

Sheet music for Preludiya Re Bemol Major, third page. The music remains in 6/8 time with a key signature of three flats. The tempo is *Poco più mosso*. The bass staff features sustained notes and chords, while the treble staff has eighth-note patterns.

Sheet music for Preludiya Re Bemol Major, fourth page. The music is in 6/8 time with a key signature of three flats. The tempo is *Poco più mosso*. The bass staff shows sustained notes and chords, while the treble staff has eighth-note patterns. A dynamic marking *riten.* (ritenuntio) is present in the bass staff.

*p*

*Tempo I*

*mf*

*poco accel.*

*poco rit.*

### TOKKATINA

D. Saydamova

Presto

*mf*

12/8

PIRELLA'S REVENGE

8va

8va

m.s.

m.d.

2

(b)

Sheet music for piano, page 83, measures 84-91.

The music is in 8/4 time, with a key signature of five flats. The piano part consists of two staves: treble and bass.

Measure 84: Treble staff has eighth-note pairs. Bass staff has eighth notes. Dynamic: *poco a poco cresc.*

Measure 85: Treble staff has eighth-note pairs. Bass staff has eighth notes. Measure begins with a bass note followed by a treble note. Dynamic: *8/4*.

Measure 86: Treble staff has eighth-note pairs. Bass staff has eighth notes. Measure begins with a bass note followed by a treble note. Dynamic: *8/4*.

Measure 87: Treble staff has eighth-note pairs. Bass staff has eighth notes. Measure begins with a bass note followed by a treble note. Dynamic: *f*.

Measure 88: Treble staff has eighth-note pairs. Bass staff has eighth notes. Measure begins with a bass note followed by a treble note. Dynamic: *8/4*.

Measure 89: Treble staff has eighth-note pairs. Bass staff has eighth notes. Measure begins with a bass note followed by a treble note.

Measure 90: Treble staff has eighth-note pairs. Bass staff has eighth notes. Measure begins with a bass note followed by a treble note.

Measure 91: Treble staff has eighth-note pairs. Bass staff has eighth notes. Measure begins with a bass note followed by a treble note. Dynamic: *rit.*

Measure 92: Treble staff has eighth-note pairs. Bass staff has eighth notes. Measure begins with a bass note followed by a treble note. Time signature changes to 6/8. Measure 93: Treble staff has eighth-note pairs. Bass staff has eighth notes. Measure begins with a bass note followed by a treble note. Time signature changes to 12/8.

**Andantino**

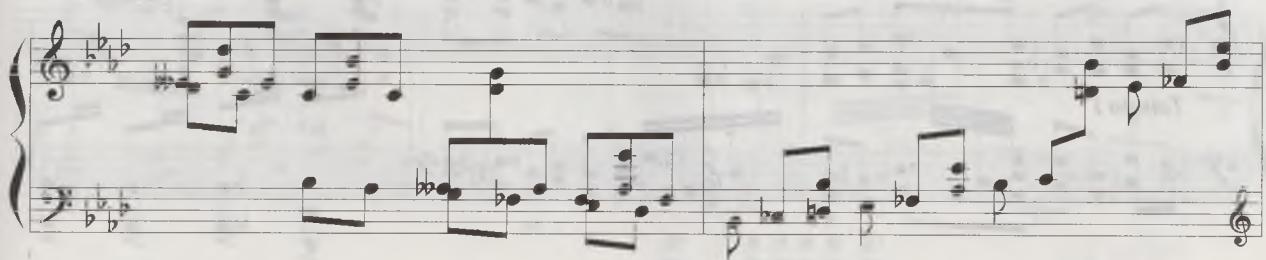
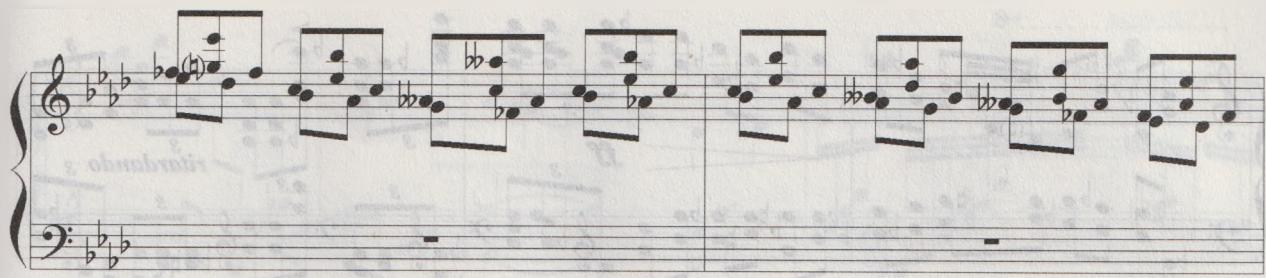
A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is three flats, and the time signature varies between common time (indicated by '8') and six-eight (indicated by '6'). The score consists of five systems of music. The first system begins with a dynamic marking 'mp' (mezzo-piano). The second system starts with a measure containing a single eighth note followed by a fermata. The third system includes a dynamic marking 'mf' (mezzo-forte) over the first measure. The fourth system begins with a measure containing a single eighth note followed by a fermata, and the time signature changes to six-eight. The fifth system begins with a measure containing a single eighth note followed by a fermata, and the time signature changes to twelve-eight.

*Tempo I*

Handwritten musical score for two staves in G minor (two flats).

The score consists of six measures:

- Measures 1-4: Eighth-note chords.
- Measure 5: Sixteenth-note patterns.
- Measure 6: Sixteenth-note patterns.
- Measure 7: Sixteenth-note patterns.
- Measure 8: Sixteenth-note patterns.
- Measures 9-12: Eighth-note chords.



### UCH PRELYUDIYA VA YANA ...

I

D. Saydaminova

**Andante**

Musical score page 4, section I. The top staff shows a treble clef and a key signature of one flat. The bottom staff shows a bass clef. The music includes eighth-note and sixteenth-note patterns. Dynamics include *p* and 6. The section is labeled 'I'.

Musical score page 5. The top staff shows a treble clef and a key signature of one flat. The bottom staff shows a bass clef. The music includes eighth-note and sixteenth-note patterns. Dynamics include 6 and 3.

*ff*

*ritardando*

*Tempo I*

*a.p. sf*

*p*

*riten.*

*attacca*

II

Andante. Tempo rubato.

*f*

*sf*

*p*

*Tempo I*

8va

*tranquillo*

*attacca*

III VI

Tempo rubato

*poco a poco cresc.*

*poco accelerando*

*appassianato*

*risoluto*

*tranquillo, stravagande*

*a tempo*

*rit.*

*sub. p*

*rit.*

*Ped.*

*Ped.*

IV

*Presto*

*mf sempre leggierissimo*

*ff*

*ff*

*ff*

*ff*

*>*

*>>*

*>*

*>>*

*>*

*>>*

*>*

*>>*

A musical score for piano, consisting of six staves of music. The score is divided into five systems by vertical bar lines. The first system starts with a treble clef, a key signature of three sharps, and a common time signature. It features a series of eighth-note chords in the upper staff and eighth-note patterns in the lower staff. The second system begins with a bass clef and a key signature of one sharp. The third system starts with a treble clef and a key signature of one sharp. The fourth system begins with a bass clef and a key signature of one sharp. The fifth system starts with a treble clef and a key signature of one sharp. Various dynamic markings are present, including 'sf' (fortissimo) and '8va' (octave up).



BIBIXONIM XAROBALARI OLDIDA  
«Samarqand manzaralari» turkumidan

D. Omonullayeva

Largo

Musical score for three staves. The top staff shows a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. The score includes hand drumming notation with 'Ped.' and '8/8' markings. Dynamic markings include 'pp' (pianissimo), 'mf' (mezzo-forte), and '8/8'. The score consists of three systems of music.

**Allegro**

Piano sheet music in common time. The music consists of two staves: treble and bass. The treble staff uses a right-hand technique involving numbered fingerings (1, 2, 3, 4, 5) and pedaling. The bass staff provides harmonic support. The piece begins with a dynamic of  $\text{Ped.}$  (pedal down). The tempo is Allegro. Fingerings are indicated above the notes in the treble staff. Pedal markings ( $\text{Ped.}$ ) appear at the end of each measure. Dynamics include  $\text{mf}$ ,  $\text{sub. p}$ ,  $\text{cresc.}$ , and  $f$ . Measure numbers are present in the bass staff. The score concludes with a final dynamic of  $\text{mf}$ .

84 
  
 f 
  
 mf 
  
 f 
  
 Ped. \* 
  
 8va 
  
 5 3 5 3 5 2 3 2 5 
  
 f 1 
  
 2 3 2 2 3 4 3 5 
  
 Ped. \* 
  
 3 2 3 1 5 3 2 3 1 5 
  
 mf 
  
 Ped. \* 
  
 2 3 2 3 1 5 3 2 3 1 5 
  
 Ped. \* 
  
 5 1 
  
 p 
  
 2 1 5 2 1 5 2 1 5 2 1 5 
  
 Ped. \* 
  
 p 
  
 2 1 5 2 1 5 2 1 5 2 1 5 
  
 Ped. \*

A handwritten musical score for piano, consisting of six staves of music. The score is written in black ink on white paper. The music includes various dynamic markings such as *mf*, *sub p*, and *ff*. There are also performance instructions like "Ped." and "Ped." with asterisks. The score is divided into measures by vertical bar lines, and each measure contains multiple notes or chords. The music spans across different keys and time signatures, indicated by changes in key signature and tempo markings like "8/8". The handwriting is clear and legible, though some markings are slightly faded or overexposed.

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

TOKEATINA

5 5 5 5

Ped. \*

8va

Ped. \*

> marcato

Ped. \*

Ped. \* Ped.

cresc.

ff

\* Ped. \* Ped.

3 3

\* Ped. \* Ped.

Maestoso

This section of the musical score consists of three systems of music. The first system starts with a dynamic of *fff*. The second system begins with a dynamic of *ff*. The third system begins with a dynamic of *ff*. The score includes multiple staves for different instruments and voices, with various dynamics, articulations, and performance instructions like "Ped." (pedal) and "3" indicating triplets.

Largo

This section of the musical score consists of two systems of music. The first system starts with a dynamic of *p*. The second system starts with a dynamic of *pp*. The score includes multiple staves for different instruments and voices, with various dynamics and performance instructions like "mo-", "ken-", "do.", "8va", and "8vb". The vocal parts include lyrics: "mo-", "ken-", "do.".

# TOKKATINA

D. Omonullayeva

**Allegro molto**

1 3 4 3

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

Ped. \*

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

Ped. \*

f

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

Ped. \*

8<sup>va</sup>

dim.

5 4 3 2 4

non legato

This musical score consists of six staves of music for two pianos. The top two staves are in common time (indicated by '3') and the bottom four staves are in 3/4 time. The music includes various dynamics such as crescendo ('cresc.'), mezzo-forte ('mf'), and forte ('ff'). Fingerings are indicated above the notes, and performance instructions like 'Ped.' (pedal) are placed below the staves. The score features complex rhythmic patterns and harmonic changes, typical of a virtuosic piano piece.



The image shows a page of sheet music for piano, consisting of six staves of musical notation. The music is in 8/8 time and includes various dynamics such as *mf*, *cresc.*, *f*, and *ff*. It features dynamic markings like  $>$ ,  $1$ ,  $2$ ,  $3$ ,  $4$ , and  $5$ , as well as fingerings such as "Red." and "\*". The notation includes eighth-note patterns, sixteenth-note patterns, and some bass-line notes. The music is divided into measures by vertical bar lines.

8va

9va

Ped.

Ped.

Ped.

*o'ng q. gliss. sf*

Ped.

Ped.

## PRELYUDIYA VA TOKKATA

R. Abdullayev

**Andante**

*pp*

*p*

*(cantabile)*

*con. ped.*

*(sempre pp )*

**Allegro**  
*con fioco*  
*ff*  
*mf*

3  
 1 5 4  
 4 2  
 1 2  
 1 2 3 1 4  
 5 4  
  
 4 2  
 3 1 3 2  
 2  
 3 5 4  
  
*poco cresc.*  
 3  
 sp sfp  
  
 sfp  
  
 p mf  
 con ped.  
  
 p poco cresc.  
 ff  
 marcato



Musical score for two staves, measures 107-112.

**Top Staff (Treble Clef):**

- Measure 107: Sustained chords in G major (no sharps or flats).
- Measure 108: Sustained chords in G major.
- Measure 109: Sustained chords in G major.
- Measure 110: Sustained chords in G major.
- Measure 111: Starts with a forte dynamic (ff) in the bass, followed by sf dynamics in both staves.
- Measure 112: Starts with a dynamic mfp.

**Bottom Staff (Bass Clef):**

- Measure 107: Sustained chords in B-flat major (one flat).
- Measure 108: Sustained chords in B-flat major.
- Measure 109: Sustained chords in B-flat major.
- Measure 110: Sustained chords in B-flat major.
- Measure 111: Starts with a forte dynamic (ff) in the bass, followed by sf dynamics in both staves.
- Measure 112: Starts with a dynamic mfp.

The musical score consists of six systems of music for two staves. The top staff is in Treble clef and the bottom staff is in Bass clef. The key signature changes frequently, including G major, E major, D major, C major, B major, and A major. The time signature is mostly common time. Dynamic markings include  $\gg$ ,  $(p)$ ,  $sfp$ ,  $p$ ,  $poco$ ,  $con ped$ ,  $cresc.$ ,  $sff$ ,  $senza rit.$ , and  $ff$ . Measure numbers 108 and 109 are indicated at the bottom.

# TANAVOR

A. Nabihev

**Allegro moderato**

un a Cor do

*o'ng p.* *ch.p.* *f* *sp* *mp*

*mf*

*6*

*5*

*3*

*2*

*1*

*mp* *f* *sp* *mp*

*mf*

*6*

*f* *sp* *f*

*mp* *mf*

*5*

*3*

*2*

*1*

*mp* *mf*

*6*

*f* *sp* *f*

*mp* *mf*

*5*

*3*

*2*

*1*

*mp* *mf*

\* Asar chap pedal bilan ijro etiladi, o'ng pedal har to'rtinchi va sakkizinchida ishlataladi  
(muanif ko'rsatish)

A page of musical notation for bassoon, featuring ten staves of music. The notation includes various dynamics such as *f*, *mf*, and *p*. There are also performance instructions like *>* and *> 3*. The music consists of sixteenth-note patterns and includes measure numbers 5, 6, and 3.

5      6

*f* > *mf*

*mf*

5      3      6

> > >

>

> > >

> > >

> > >



Musical score page 111, measures 9-12. The top staff shows a continuation of sixteenth-note patterns. Measure 9 begins with a bass note. Measures 10 and 11 show eighth and sixteenth-note patterns. Measure 12 ends with a bass note and a sixteenth-note pattern. Dynamics include *mf* and *p*.

Musical score page 111, measures 13-16. The top staff shows a continuation of sixteenth-note patterns. Measure 13 begins with a bass note. Measures 14 and 15 show eighth and sixteenth-note patterns. Measure 16 ends with a bass note and a sixteenth-note pattern. Dynamics include *mf*.

Musical score page 111, measures 17-20. The top staff shows a continuation of sixteenth-note patterns. Measure 17 begins with a bass note. Measures 18 and 19 show eighth and sixteenth-note patterns. Measure 20 ends with a bass note and a sixteenth-note pattern. Dynamics include *f* and *ff*.

Musical score page 111, measures 21-24. The top staff shows a continuation of sixteenth-note patterns. Measure 21 begins with a bass note. Measures 22 and 23 show eighth and sixteenth-note patterns. Measure 24 ends with a bass note and a sixteenth-note pattern. Dynamics include *f*, *ff*, and *p*.



# FANTAZIYA

N. Zokirov

**Adagio**

*rubato*

*mp* > *pp legato*

*(sempre pp)* *Red.* \**p* \**p*

*pp* *Lunga*

*pp legato*

*Red. Red. \** *Red.* \**p* *attacca* *Allegro*

**Allegro** *Risoluto*

*ff* (*p*) *mp* (*p*) *p* \*

*f* (*mp*) *p* \* *p* \*

*cresc.*

3 2 1 2 3 4 1 3 2 1  
*mf*  
 f  
 $\begin{matrix} 1 & 2 & 1 & 2 & 3 & 4 & 1 \end{matrix}$   
*(con forza)*  
*sf*  
*sf* *Adagio*  
*Adagio*  
*(sempre p)*  
*p*  
*p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p*  
*ff*  
*(p)*  
*p* *p*

**Adagio**  
**Andantino**

*p*      *p*      *p*      *p*      *p*      *p*      *p*      *p*

*p*      *p*      *p*      *p*      *p*      *p*      *p*      *p*

*attacca*      **Adagio**  
*attacca*      **Andantino**

**Andantino**

81a

*pp (leggiero)*

\*Ped.

82a

83a

84a

\*p

\*Ped. \*Ped.

attaca

**Allegro  
(conspirito)**

f

\*Ped.

(f) (con forza)

V

\*Ped. \*Ped.

\*Ped.

5 4 5 4 5  
 2 1 2 1 2

*Ped.* \**Ped.* \**Ped.* *p* \**Ped.* *simile*  
*Ped. simile* \**Ped.* *mf* *poco a poco*  
*cresc.* *mf* *Piu mosso*

3 2 3 2 3 2 3

*Ped.* \**Ped.* *mf* \**Ped.* \**Ped.* \**Ped.*

*mf* \**p* \**Ped.* \**Ped.*

\**Ped.* \**Ped.* \**p* \**p* \**Ped.* \**Ped.*

*f(fff)*  
*mf*  
*poco dim.*  
*pp*

NAQSHLAR  
To'rt kayfiyatdan iborat sikl

N. G'iyosov

Lento improvisato

Musical score page 1. The score consists of two staves. The top staff is in treble clef and the bottom is in bass clef. The key signature changes frequently, indicated by various sharps and flats. Dynamics include *p*, *sfp*, *f*, and *p*. Fingerings like 1, 2, 3, 5, and 3, 2, 1 are shown above the notes. Articulation marks like  $\ddot{\text{o}}$  and  $\ddot{\text{e}}$  are also present. The tempo is Lento improvisato.

Musical score page 2. The score continues with two staves. The key signature remains complex. Dynamics include *p*, *sfp*, *f*, and *p*. Fingerings like 3, 3, 1, 2, 5, 1, and 3, 2, 1 are shown. Articulation marks like  $\ddot{\text{o}}$  and  $\ddot{\text{e}}$  are present. The tempo is Lento.

Musical score page 3. The score consists of three staves. The top staff is in bass clef, the middle in treble, and the bottom in bass. The key signature is mostly flat. Dynamics include *p*, *sf*, *sfp*, *ff*, and *p*. Fingerings like 1, 5, 3, 2, 5, 3, 3, 1, 5, 1, 5, 1, and 1, 5, 1 are shown. Articulation marks like  $\ddot{\text{o}}$  and  $\ddot{\text{e}}$  are present. The tempo is Lento.

Musical score page 4. The score consists of two staves. The top staff is in treble clef and the bottom in bass. The key signature is mostly flat. Dynamics include *p*, *sfp*, *f*, and *p*. Fingerings like 3, 3, 1, 5, 1, and 1, 5, 1 are shown. Articulation marks like  $\ddot{\text{o}}$  and  $\ddot{\text{e}}$  are present.

(Lento improvisato)

Nº 2

pp

(Rado) \* Rado ...

5 1

1 3 3 3

p f

rit.

cresc...

dim...

pp

5 1

sf

f Rado ... fff

5 1 5 1 5 1 5

sff sff

5 3

ff

Rado ... f

8va

Lunga

fff  
... \*

5 2 5 2  
Rd. ...

1 5

2 3

attacca  
(※)

Nº 3

**Allegro**

*f*      *sf*      *secco*      *sf*  
... \* ...      (Rd. ...)

1 3 2      1 3 4 2 1 3 2      1 3 2

*f*      *sf*      *sf*  
*sf*      *sf*      (Rd. ...)

5 3 2      1 3 4 2 1 3 2      1 3 2

2 1 3 2 1 4      3 2 1 3 4      5 3

sf      p

*a tempo*

*Re. ...*

*Re. ...*

Musical score for piano, featuring multiple staves of complex rhythmic patterns and dynamic markings like *ff*, *sf*, and *p*. The score includes various time signatures such as  $\frac{9}{16}$ ,  $\frac{12}{16}$ ,  $\frac{5}{16}$ ,  $\frac{2}{8}$ ,  $\frac{4}{16}$ , and  $\frac{6}{16}$ .

Nº 4

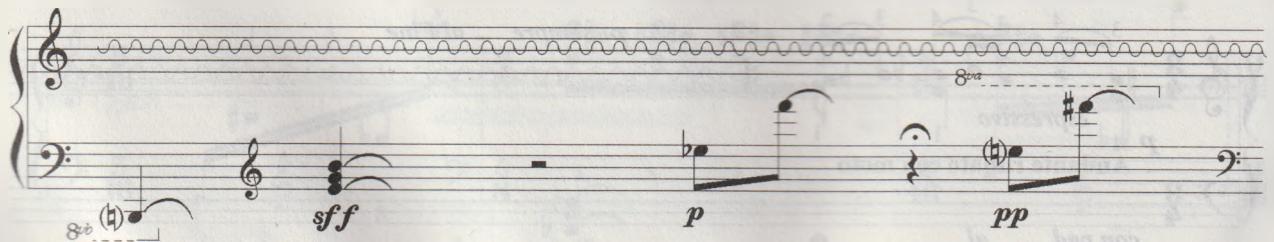
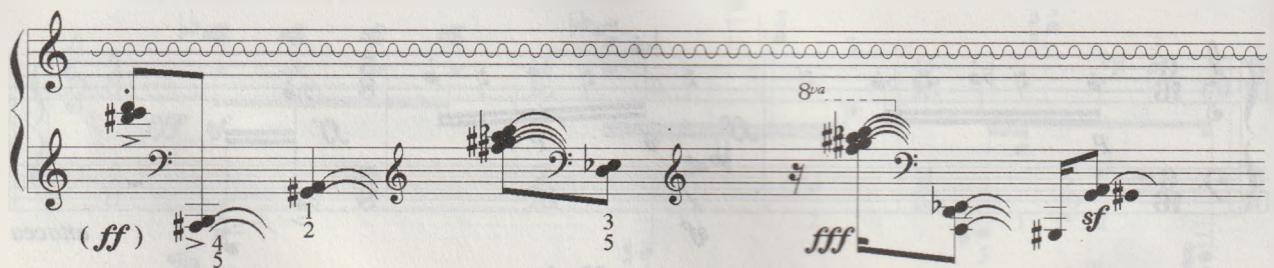
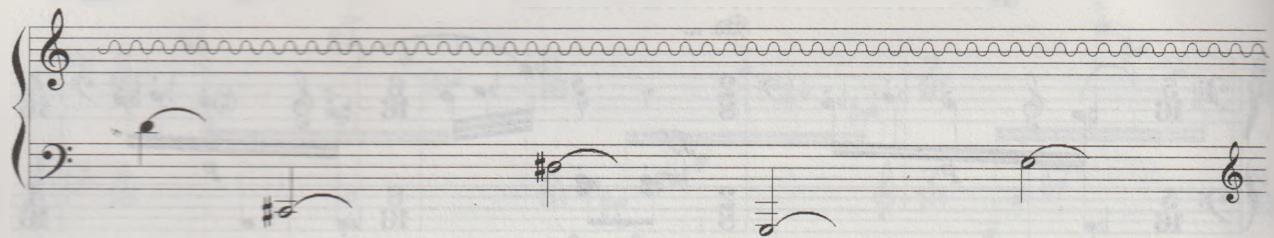
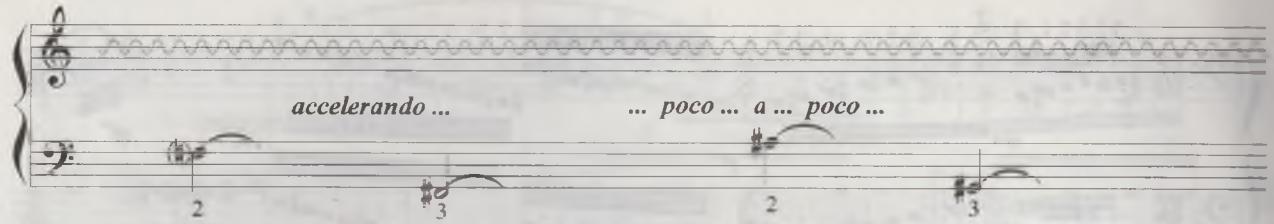
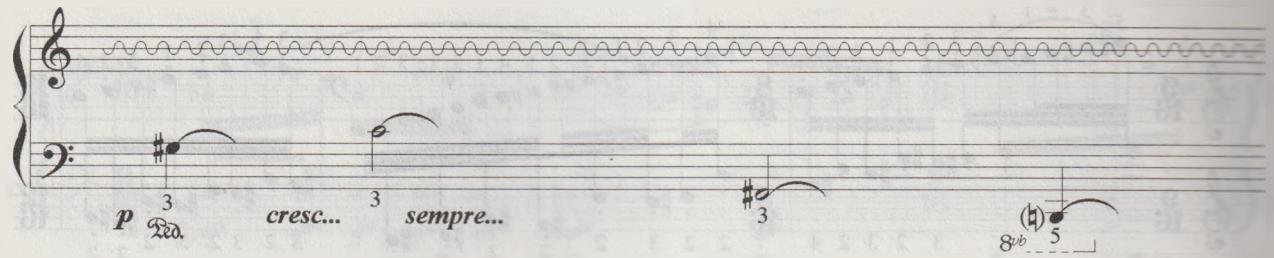
**Andante non rubato**

*p* *sempre ... al Fine*

**espressivo**

**Andante rubato con moto**

*con ped...*    *al*





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Хонгурас

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