

**O‘ZBEKISTON RESPUBLIKASI OLIY VA O‘RTA MAXSUS  
TA‘LIM VAZIRLIGI  
O‘ZBEKISTON RESPUBLIKASI MADANIYAT VAZIRLIGI  
O‘ZBEKISTON DAVLAT KONSERVATORIYASI**

**KAMOLIDDIN AZIMOV**

# **ORKESTR SINFI**

*(Simfonik orkestr)*

*Oliy ta‘lim muassasalarining 1-bosqich talabalari uchun  
o‘quv qo‘llanma*

Ta‘lim yo‘nalishi: 5150700 - Cholg‘u ijrochiligi  
(puflama va zarbli cholg‘ular)

Fan nomi: Orkestr sinfi (kamer yoki simfonik orkestr)

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Ushbu o'quv qo'llanma O'zbekiston davlat konservatoriyasi Ilmiy kengashi tomonidan nashrga tavsiya etilgan.

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Mazkur o'quv qo'llanma oliy ta'lim muassasalarining 1-bosqichda tahsil oluvchi talabalariga mo'ljallangan. Qo'llanmada orkestr ijrochiligiga oid nazariy hamda amaliy masalalar keng yoritilgan. Jumladan orkestr guruhlaridan boshlab, to'liq tarkibgacha bo'lgan ketma-ketlikdagi musiqiy asarlarning tahlili va ularni ijro etish bo'yicha uslubiy ko'rsatmalar bayon etilgan.

Данное учебное пособие предназначено для студентов 1-курса Высших образовательных учреждений. В пособии широко освещены теоретические и практические вопросы, связанные с оркестровым исполнением. В частности, изложены методические указания по анализу и исполнению музыкальных произведений, начиная от оркестровых групп и заканчивая полным составом.

*This textbook is intended for 1st year students of Higher educational institutions. Theoretical and practical issues related to orchestral performance are widely covered in the manual. In particular, the guidelines for the analysis and performance of musical works, starting from orchestral groups and ending with the full composition, are set out.*

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## KIRISH

Mamlakatimizda davlatimiz rahbari tashabbusi bilan ishlab chiqilgan 2017-2021 yillarda O‘zbekiston Respublikasini rivojlantirishning beshta ustuvor yo‘nalishi bo‘yicha Harakatlar strategiyasi doirasida xalq manfaatlariga qaratilgan keng qamrovli islohotlar amalga oshirilmoqda.

Yoshlarni madaniyat, san'at, jismoniy tarbiya va sportga keng jalb qilish, ularning axborot texnologiyalaridan foydalanish ko‘nikmalarini shakllantirish, kitobxonlikni targ‘ib qilish, xotin-qizlar bandligini oshirishga qaratilgan 5 ta muhim tashabbus hayotga samarali tatbiq etilmoqda.

Bundan tashqari Prezidentimiz Shavkat Mirziyoevning 2021 yilga bag‘ishlangan Oliy Majlisga va xalqqa murojaatnomasida ushbu yilni— “Yoshlarni qo‘llab-quvvatlash va aholi salomatligini mustahkamlash” yili deb e‘lon qildilar. Yil davomida fan, ta‘lim, madaniyat kabi sohalarga yanada alohida e‘tibor qaratilishi va chuqur islohotlarni amalga oshirilishi haqidagi rejalar tuzildi. Yurtimizda yoshlarga ayniqsa ta‘lim sohasiga berilayotgan bir paytda, musiqa san‘atida ham talaygina ishlar amalga oshirilmoqda.

Yuqorida keltirilgan qaror va tashabbuslarning amaliy natijasi sifatida orkestr ijrochiligi ham so‘nggi yillarda tobora rivojlanib kelmoqda. Musiqa ta‘limi maskanlarida orkestr sinfi darsi uchun o‘quv soatlari ajratilgan bo‘lib, talabalarning har tomonlama yetuk va mahoratli musiqachi bo‘lib shakllanishiga xizmat qiladi.

Musiqa cholg‘ularida ijrochilik paydo bo‘lishi bilanoq, jamoa bo‘lib ijro etish san'ati ham asta – sekin shakllana boshladi. Ansambl<sup>1</sup>, orkestr<sup>2</sup> kabi tushunchalari ham kirib keldi. Musiqiy jamoalarning vujudga kelishi - ko‘p ovozli musiqiy asarlarning dunyoga kelishiga turtki bo‘ldi. Ayniqsa, orkestr ijrochiligi musiqa san'atining ajralmas qismiga aylanib ulgurdi. Dunyo miqyosida tan olingan orkestr turlari ichida simfonik, damli cholg‘ular, torli cholg‘ular, xalq cholg‘ulari, estrada-simfonik orkestrlari kabi

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<sup>1</sup>Ansambl (fransuzcha ensemble - birgalikda) – bir musiqiy asarni ikki va undan ortiq musiqachi yoki xonandalarni birgalikda ijro etishidir.

<sup>2</sup>Orkestr – (gr. Orchestra) qadimgi Gretsiyada sahna oldidagi joy ya'ni tragediya ijrosi paytida xor jamoasi joylashgan joy tushunilgan.

musiqiy jamoalar barchamizga ma'lum. Shularning orasida simfonik orkestr dunyoviy musiqiy-madaniy merosni namoyon etuvchi jamoalardan biri hisoblanadi.

Orkestr sinfi fanining asosiy maqsadi simfonik orkestr va ansambllar uchun yuqori malakali sozanda ijrochilarni tayyorlashdir. Orkestr sinfi ijrochilarning ko'p jihatdan mukammal tarzda voyaga yetishida muhim rol o'ynaydi, xususan nafaqat mohir ijrochi, balki keng dunyoqarashga ega sozanda ijrochi bo'lishida ham o'z o'rniga ega bo'ladi.

Konservatoriyaning I bosqich bakalvr talabalari o'quv rejasida orkestr sinfi (kamer yoki simfonik orkestr) uchun 216 soat belgilangan. Unda talabalar simfonik orkestr uchun yozilgan o'zbek va jahon kompozitorlarining asarlarini notaga qarab ijro etish ko'nikmalarini shakllantirishlari kerak.

O'quv qo'llanmaning maqsadi– orkestr ijrochiligiga oid ko'nikmalarni shakllantirish hamda ularni rivojlantirishdan iborat. O'quv qo'llanmada fan bilan bog'liq boshlang'ich nazariy ma'lumotlar, gamma va mashqlar, uslubiy tavsiyalar hamda partituralar berilgan.

O'quvqo'llanma – Kirish, I va II boblar, glossariy, partituralar va foydalanilgan adabiyotlar ro'yxatidan iborat:

**I BOB. NAZARIY QISM.** “Orkestr sinfi vazifalari”, “Orkestrning tuzilishi va joylashuvi”, “Orkestr partiyalarini o'qish” kabi kichik mavzularga bo'linib, mavzu bo'yicha savol va topshiriqlarni o'z ichiga olgan. Shu bilan birga orkestrda dinamika va shtrixlarni hosil qilish imkoniyatlari yoritilgan. Orkestr guruhlarining xususiyatlaridan kelib chiqib, har bir guruh va to'liq tarkib uchun maxsus gamma va mashqlar berilgan.

**II BOB. AMALIY QISM.** Amaliy mashg'ulotlar olib borish uchun dastlab orkestrning kichik tarkibi uchun so'ngra to'liq tarkib uchun asarlarning oddiydan murakkabgacha bo'lgan tartibda partituralar hamda ijrochilikka oid uslubiy tavsiyalar keltirilgan.

Umuman olganda o'quv qo'llanma, orkestr sinfi fanidan o'quv jarayonida talabalar bilan amaliy mashg'ulotlar olib borishda, konsertga tayyorgarlik ko'rish jarayonlarida foydalanish uchun qulaylik yaratadi. Shuning bilan birgalikda

qo'llanmadan dirijorlik sinfida hamda talabalarning orkestr bilan ishlash amaliyotida ham foydalanish mumkin.

Ushbu o'quv qo'llanma ustozlar hamda muallifning shu kungacha ishlagan tajribasi asosida yaratilgan. Hurmatli talabalar qo'lingizdagi kitob orkestr sinfi fanidan bilim va ko'nikmalingizni oshirishda hamda jamoaviy ijrochilik mahoratingizni oshirishda xizmat qilgan bo'lsa maqsadimizga erishgan bo'lamiz.

## I BOB. NAZARIY QISM

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### 1.1. Orkestr sinfining maqsad va vazifalari

Orkestr sinfi – talabalarning musiqiy-estetik madaniyatini rivojlantirishga, musiqiy dunyoqarashini kengaytirishga, orkestrda ijrochilik ko'nikmalarini oshirishga qaratilgan amaliy mashg'ulot turi hisoblanadi.

Orkestr sinfining maqsadi – talabalarda jamoa ijrochiligi ko'nikmalarini shakllantirish va rivojlantirishdir. Fanning asosiy ahamiyati shundaki, bunda talabalar bir qator ijodiy vazifalarni bajarishga kirishadi. Bularga ijro etilayotgan asarning xarakterini aniqlash, partiyadagi musiqiy-ifodaviy vositalar yordamida badiiy obrazni gavdalantirish, ansambl bo'lib ijro etish jarayonida ritm, dinamika, shtrixlar hamda kuy yo'lining agogikasini hosil qilish kabilar kiradi. Ijodiy jarayon talabalarda mustaqil bo'lishga, assotsiativ fikrlashni rivojlantirishga, musiqiy qobiliyatni oshirishga xizmat qiladi. Darslarni quyidagi vazifalarga yo'naltirgan holda olib borish maqsadga muvofiq bo'ladi:

- talabalarning musiqiy dunyoqarashini hamda badiiy didini rivojlantirish;
- orkestr talabalari tomonidan ijro etilayotgan musiqaning ohangdorligini, garmoniyasi va ritmini idrok etish qobiliyatini shakllantirish;
- orkestrda partiya ustida ishlash mobaynida talabalarda ladni sezish, tembr, garmonikhamda dinamik eshitish qobiliyatini, hamohanglikdagi cholg'u improvizatsiyalarida (badiha) tezlik suratini (temp) his qilishni shakllantirish;
- talabalarda hissiy munosabatlarga javobgarlikni tarbiyalash;
- turli cholg'ulardan foydalanish jarayonida musiqiy xotirani, ichki eshitish qobiliyatini, musiqiy fikrlashni rivojlantirish;
- talabalarda jamoa bilan ijro etilgan pyesalar, jo'mavozlik qiluvchi asarlar yoki o'zi ijro etayotgan cholg'udagi jummlar, kuy ohanglariga to'g'ri tavsif berish qobiliyatini oshirish;

Talabalarning ijodiy rivojlanish mezonlari esa quyidagilardan iborat:

- ijodiy vazifalarni bajarish aniqligi;
- cholg'uda ijro etish mahorati ko'nikmasining sifati;
- mashg'ulotlardagi faollik darajasi;

Shuni aytib o'tish kerakki, orkestr sinfi mashg'ulotlariga qatnashayotgan talabalarning idodiy rivojlanishi o'qituvchi-rahbarning tayyorgarligiga hamda ijodiy faolligiga bog'liq. Tanlangan asarlarning rang-barangligi, repertuarni o'zlashtirish mahorati, har semestr yakunida konsert chiqishlarini tashkillashtirish, talabalarda fanga bo'lgan qiziqishni yanada kuchaytiradi.

### **Mavzu bo'yicha savollar:**

1. Orkestr sinfining maqsadi nimadan iborat?
2. Orkestr sinfining vazifalarini aytib bering?
3. Talabalarning ijodiy rivojlanish mezonlari nimalardan iborat?

## 1.2. Orkestr turlari, tuzilishi va joylashuvi

Ma'lumki, Qadimgi Yunonistonda orkestr deb, teatr sahnasidagi xor jamoasi uchun mo'ljallangan joyga nisbatan aytilgan. Bugungi kunda orkestr tushunchasi esa, aniq musiqiy cholg'ulardan iborat jamoani ya'ni ijro etuvchi cholg'uchi-sozandalar jamoasini o'z ichiga oladi. Aniqroq qilib aytganda orkestr tushunchasida - musiqiy cholg'ular tembrlarining o'zaro uzviyligi, chuqur ichki bog'liqlik hamda o'zaro uyg'unlik kabi ma'nolar yotadi<sup>3</sup>.

Musiqa amaliyotida turli xildagi orkestrlar mavjud. Ularning har birida ma'lum tarkib bo'lib, cholg'ular soni ham turlicha. Keng tarqalgan asosiy turlaridan: opera-simfonik, damli, xalq cholg'ulari orkestri, jaz-orkestr. O'z navbatida simfonik orkestrning ham turli ko'rinishlari bor.

**Kamer orkestri** (10-12 ta musiqachi) qadimiy musiqalarning ijrosiga mo'ljallangan tarkib hisoblanadi. Bu jamoa uchun Baxning Brandenburg konsertlari, Vivaldi, Korelli, Gendellarning Concerto grossolari yaratilgan. Kamer orkestrining asosi bo'lmish torli cholg'ularga klavesin, fleytalar, goboylar, fagotlar va valtornalar kabi cholg'ular hamqo'shiladi.

**Torli orkestr** simfonik orkestrning kamonli cholg'ular guruhidan tarkib topgan (P.Chaykovskiyning torli orkestr uchun "Serenada", Onnegerning ikkinchi simfoniyasi)

**Kichik simfonik orkestr (klassik)** bu jamoa XVIII asr oxirida Gaydn va Motsartlarning ijodiy yo'li nihoyasiga yetib, Betxovenning birinchi simfoniyasi yaratilganida paydo bo'ldi. Uning tarkibi torli cholg'ular, yog'och damli, mis damli cholg'ular va zarbli cholg'ulardan iborat.

2 ta fleyta

2 ta goboy

2 ta klarnet

2 ta fagot

2 ta valtorna

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<sup>3</sup> Н.Зряковский. Общий курс инструментоведения издательства «Музыка» Москва 1976 г.

2 ta truba

Litavrallar

Skripka I

Skripka II

Al'tlar

Violonchellar

Kontrabaslar

1-misol. Y.Gaydn. "Soat" simfoniyasi, II qism

**Andante**

2 Flauti

2 Oboi

2 Clarinetti in A

2 Fagotti

2 Corni in G

2 Trombe in G

Timpani D, G

**Andante**

Violini I

Violini II

Viole

Violoncelli e Contrabassi

Fag.

Vln. I

Vln. II

Vle.

Vc. e Cb.

1.

2.

**Katta simfonik orkestr** XIX asrning ikkinchi yarmiga kelib paydo bo'lgan. Katta orkestrning kichigidan ajralib turuvchiasosiy farqi bu – uchta trombonlar va tubalarning mavjudligidadir. Bunda orkestrning dinamik muvozanatini saqlash uchun torli cholg'ular guruhidagi musiqachi-sozandalarning soni ko'paytiriladi.

1-jadval

| <b>Cholg'u</b> | <b>Kichik orkestr</b> | <b>Katta orkestr</b> |
|----------------|-----------------------|----------------------|
| Skripka I      | 4 ta pult             | 8-10 pult            |
| Skripka II     | 3 ta pult             | 7-9 pult             |
| Al'tlar        | 2 ta pult             | 6ta pult             |
| Violonchellar  | 2 ta pult             | 5ta pult             |
| Kontrabaslar   | 1 ta pult             | 4-5 pult             |

Katta simfonik orkestrlar tarkibidagi yog'och damli cholg'ularning soni bir-biridan farq qiladi. **Ikkilangan tarkib**da har bir cholg'uning soni 2 tani tashkil qiladi. Bu tarkibga misol qilib, F.Shubertning h-moll simfoniyasi, M.Glinkaning Vals-fantaziyasi, P.Chaykovskiyning birinchi simfoniyalarini keltirishimiz mumkin. Orkestr tarkibida yog'och damli cholg'ularning soni 3 ta (troynoy) (masalan, A.Lyadovning “Yalmog'iz kampir”, Rimskiy-Korsakovning “Oltin xo'roz”, “Shoh Sulton haqidagi ertak” operalari) va 4 tagacha (chetvernoy) ham bo'ladi. Ayrim hollarda birtalik tarkib ham uchraydi. Bunday tarkibli partituralardan S.Prokofyevning “Petya va bo'ri”, Rimskiy-Korsakovning “Motsart va Salyeri” operalarini misol qilishimiz mumkin. Simfonik orkestrda asosiy tarkibdagi cholg'ulardan tashqari taklif etiluvchi cholg'u yoki guruhlar ham qo'shiladi. Bunday tarkib **maxsus tarkib** deb ataladi. Masalan, Rimskiy-Korsakovning “Shaxrizoda”, D.Shostakovichning 7, 8, 10 - simfoniyalari, P.Chaykovskiyning 5-simfoniyasi, “Francheska da Rimini” hamda “Romeo va Juliyetta” uvertyura-fantaziyalari kabi asarlarning partitularida ko'rishimiz mumkin.

Simfonik orkestrning tashkillashuvi qardosh cholg'ularning guruhlarga birlashuvidan vujudga keladi. Shunga ko'ra, simfonik orkestrga quyidagi cholg'u guruhleri kiradi:

- yog‘och damli cholg‘ular guruhi;
- mis damli cholg‘ular guruhi;
- zarbli cholg‘ular guruhi;
- torli-kamonli cholg‘ular guruhi;
- torli-tirnama va klavishli cholg‘ular;



*1-rasm. Simfonik orkestr*

Yog‘och damli cholg‘ular guruhiga fleytalar (katta fleyta, fleyta pikkolo, alt fleyta, bas-fleyta), goboylar (goboy, ingliz surnayi, goboy d‘amur), klarnetlar (klarnet in B, klarnet in A, kichik klarnet in Es, kichik klarnet in D, bas-klarnet in B), fagotlar (fagot va kontrafagot)saksofonlar (saksofon-sopranino, saksofon-soprano, saksofon-al‘t, saksofon-tenor, saksofon-bariton, saksofon-bas, saksofon-kontrabas) kiradi.

Mis damli cholg‘ular guruhiga valtornalar, trubalar (kichik truba, al‘t truba, bas truba, kornetlar), trombonlar (tenor trombon, bas trombon) va tubalar kiradi.

Torli-kamonli cholg‘ular guruhiga skripkalar, altlar, violonchellar va kontrabaslar kiradi.

Zarbli cholg‘ular guruhiga tovush balandligi aniq bo‘lgan cholg‘ular (litavra, ksilofon, qo‘ng‘iroqchalar, qo‘ng‘iroq) va tovush balandligi noaniq bo‘lgan cholg‘ular (uchburchak, kastanettalar, buben, kichik baraban, katta baraban, tam-tam, tarelkalar) kiradi.

Torli-tirnama va klavishli cholg'ular guruhiga arfa, chelesta, klavesin, fortepiano va organ kiradi.

Orkestr sahnada cholg'u guruhlari bo'yicha joylashadi. Yakkaxon cholg'ular albatta oldingi qatorda joylashishi kerak. Alohida ohang effektini ifodalash uchun esa ayrim cholg'ular sahnadan tashqarida (sahna ortida) joylashishi mumkin.

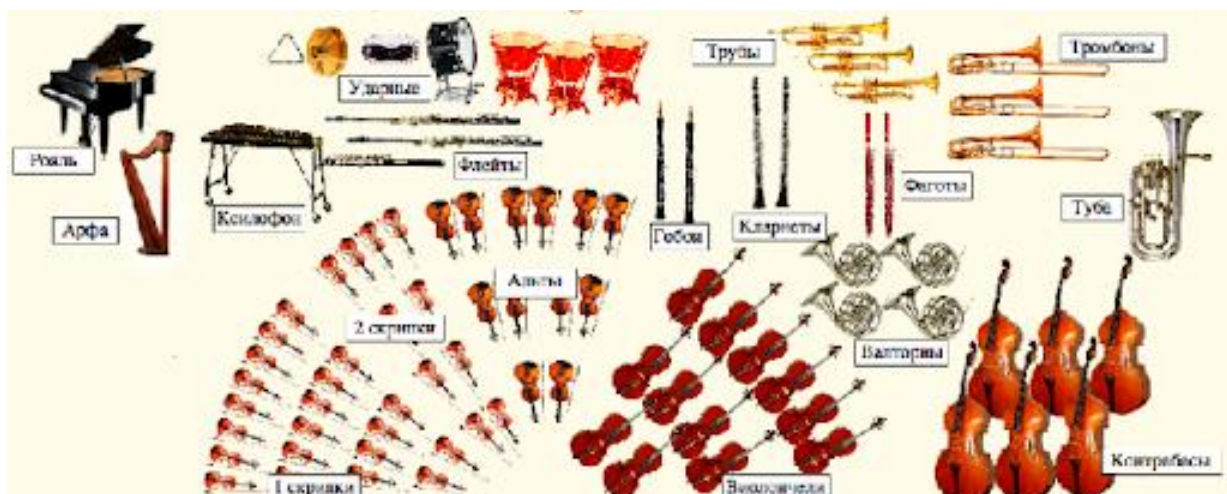
Jahon musiqa madaniyatiga tegishli bo'lgan orkestr joylashuvi turlariga ko'ra, torli cholg'ular aksariyat hollarda oldingi qatorlardan joy egallaydilar. Bunda birinchi skripkalar dirijyordan chap tomonda, ikkinchi skripkalar esa dirijyordan o'ng tomonda o'tiradi. Dirijyorning ro'parasida esa altlar va violonchellar joylashadi.

Orkestr joylashuvining boshqa turida esa, birinchi va ikkinchi skripkalar guruh-guruh bo'lib, dirijyordan chap tomonda joylashadi. Bunday hol skripkalardan taralgan ohangning yanada kontsentratsiyalashuvini ta'minlaydi.

Zarbli cholg'ular har qanday sharoitda sahnaning oxirgi qatorlarida joylashadi.

Simfonik orkestr paydo bo'lganidan buyon musiqachilarning sahnadagi joylashuvi variantlari turlicha bo'lgan. O'tgan vaqt - simfonik orkestrning sahnada joylashuvining aniq prinsiplarini belgilab berdi.

XX asrning ikkinchi yarmidan boshlab, orkestr joylashuvining ikki asosiy nemischa va amerikanacha turlari shakllandi. **Amerikanacha joylashuv**da birinchi skripkalar dirijyorning chap violonchellar esa o'ng tomonida o'tiradi. Ikkinchi skripkalar birinchi skripkalarining orqa tomonida, al'tlar violonchellarning o'ng tarafida joylashadi. Sahnaning markazida ikki qatorga bo'linib yog'och damli cholg'ular (fleyta, goboy va klarnet, fagotlar) o'tirsa ularning orqasida mis damli cholg'ular – truba, valtorna, trombon va tubalar joylashadi. Zarbli cholg'ular tinglovchilardan uzoqroq, sahnaning chap burchagidan boshlab markazigacha bo'lgan masofada o'tiradi. Arfa dirijyorning chap tomonida joylashadi.



2-*rasm.*

**Nemischa joylashuvning** amerikanchadan farqi shundaki, bunda violonchellar ikkinchi skripkalar bilan joy almashadi. Kontrabaslar esa chap tomonda bo’ladi. Mis damli cholg’ular o’ngroqqa harakatlanib, valtornalar chaproqqa siljiydi. Zarbli cholg’ular bunday holatda kulisning chap qanotida joylashadi.



3-*rasm.*

## 2-misol. Simfonik orkestr partiturasining tuzilishi

Fl. piccolo

2 Fl.

2 Ob.

Cor. ingl.

2 Cl.

Cl. basso

2 Fag.

C-fag.

4 Cor.

3 Tr-be

3 Tromboni  
e  
Tuba

Timpani

Percussioni

Arpa

Violini I

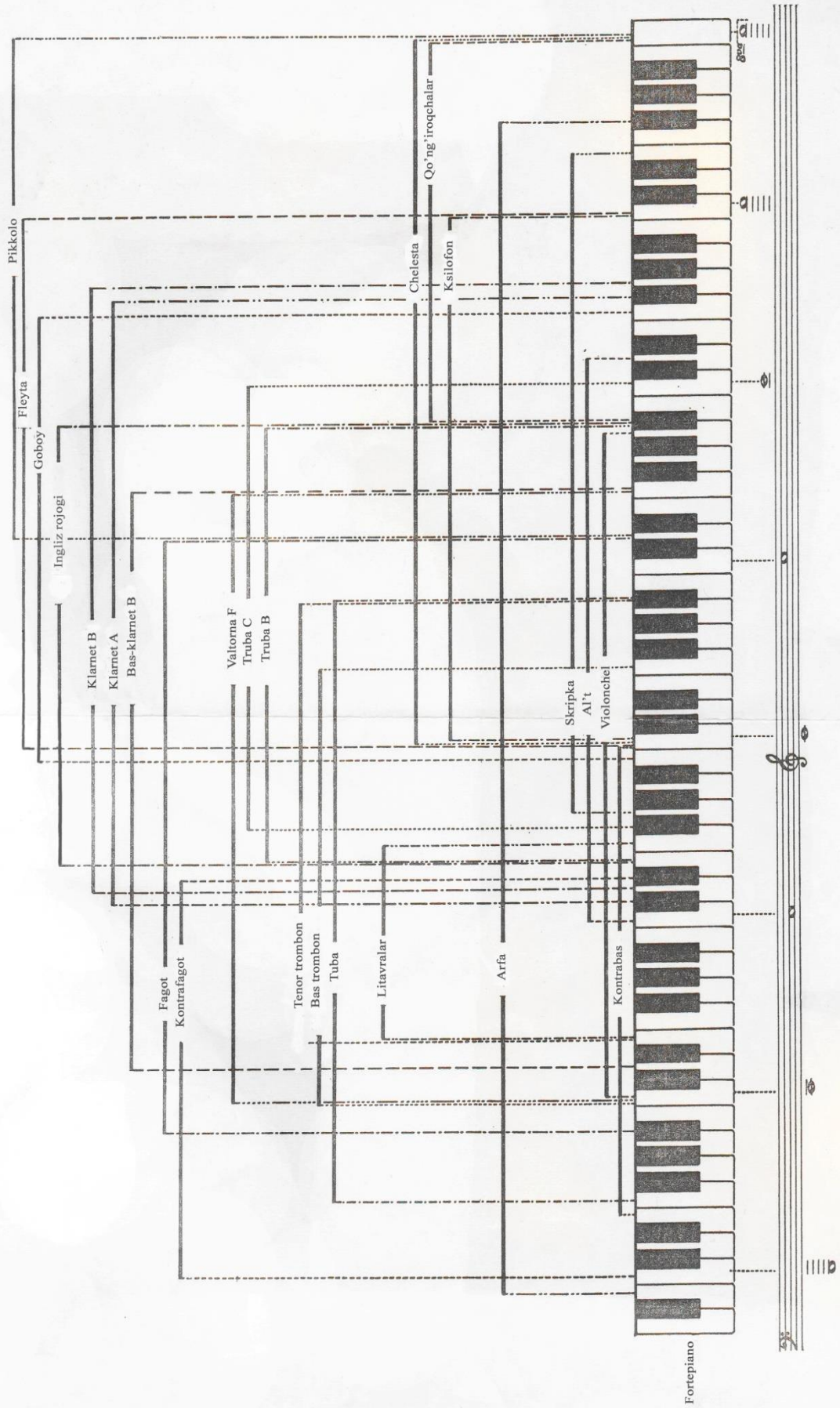
Violini II

Viole

Violoncelli

Contrabassi

# SIMFONIK ORKESTR DIAPAZONI


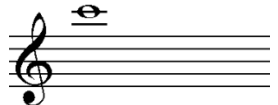










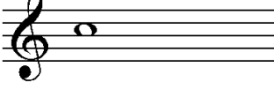






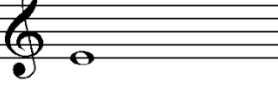



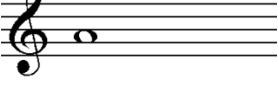
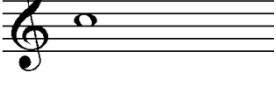
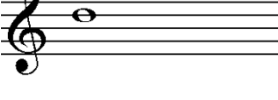



2-jadval. Simfonik orkestr cholg'ularining partiturada nomlanishi

| <b>Guruh nomi</b>               | <b>Cholg'u nomi</b> | <b>Italyancha nomlanishi</b>   | <b>Qisqartirilgan nomlanishi</b> |
|---------------------------------|---------------------|--------------------------------|----------------------------------|
| <b>Yog'och-damli cholg'ular</b> | Fleyta              | <i>Flauto (grande)</i>         | <i>Fl.</i>                       |
|                                 | Pikkolo             | <i>Piccolo</i>                 | <i>Picc.</i>                     |
|                                 | Al't fleyta         | <i>Flauto Alto</i>             | <i>Fl.Alto</i>                   |
|                                 | Goboy               | <i>Oboe</i>                    | <i>Ob.</i>                       |
|                                 | Ingliz rojogi       | <i>Corno inglese</i>           | <i>C.ingl.</i>                   |
|                                 | Klarnet B           | <i>Clarinetto in Sib</i>       | <i>Cl.( Sib)</i>                 |
|                                 | Klarnet A           | <i>Clarinetto in La</i>        | <i>Cl.(La)</i>                   |
|                                 | Bas klarnet B       | <i>Clarinetto basso in Sib</i> | <i>Cl.b.( Sib)</i>               |
|                                 | Fagot               | <i>Fagotto</i>                 | <i>Fag,</i>                      |
|                                 | Kontrafagot         | <i>Contrafagotto</i>           | <i>Cfag.</i>                     |
|                                 | Saksofon al't Es    | <i>Sassofono Alto in Mi b</i>  | <i>Sass.Alto (Mi b)</i>          |
| <b>Mis-damli cholg'ular</b>     | Valtorna F          | <i>Corno in Fa</i>             | <i>Cor.(Fa)</i>                  |
|                                 | Truba C             | <i>Tromba in Do</i>            | <i>Tr.(Do)</i>                   |
|                                 | Truba B             | <i>Tromba in Sib</i>           | <i>Tr.(Sib)</i>                  |
|                                 | Tenor trombon       | <i>Trombone (tenore)</i>       | <i>Trb.</i>                      |
|                                 | Bas trombon         | <i>Trombone basso</i>          | <i>Trb.basso</i>                 |
|                                 | Tuba                | <i>Tuba</i>                    | <i>Tuba</i>                      |
| <b>Zarbli cholg'ular</b>        | Litavra             | <i>Timpani</i>                 | <i>Timp.</i>                     |
|                                 | Uchburchak          | <i>Triangolo</i>               | <i>Tri.</i>                      |
|                                 | Buben               | <i>Tambourino</i>              | <i>Tamb.</i>                     |
|                                 | Kichik baraban      | <i>Tamburo</i>                 | <i>Tro.</i>                      |
|                                 | Katta baraban       | <i>Gran cassa</i>              | <i>Gr.C.</i>                     |
|                                 | Tarelka             | <i>Piatti</i>                  | <i>Pti.</i>                      |
|                                 | Ksilofon            | <i>Silofono</i>                | <i>Sil.</i>                      |

|  | Qo'ng'iroqchalar    | <i>Campanelli</i>   | <i>Camp.</i>   |
|--|---------------------|---------------------|----------------|
| <b>Torli-tirnama va klavishli cholg'ular</b> | Arfa                | <i>Arpa</i>         | <i>Ar.</i>     |
|  | Chelesta            | <i>Celesta</i>      | <i>Cel.</i>    |
| <b>Torli kamonli cholg'ular</b>              | Birinchi skripkalar | <i>Violini I</i>    | <i>V-ni I</i>  |
|  | Ikkinchi skripkalar | <i>Violini II</i>   | <i>V-ni II</i> |
|  | Skripka al'tlar     | <i>Viola</i>        | <i>V-la</i>    |
|  | Violonchellar       | <i>Violoncello</i>  | <i>Celli</i>   |
|  | Kontrabaslar        | <i>Contrabbasso</i> | <i>Cb.</i>     |

3-jadval. Transport qilinadigan cholg'ular

| Cholg'u nomi     | Yozilishi   | Eshitilishi   |
|------------------|---|---|
| Pikkolo          |    |    |
| Al't fleyta      |    |    |
| Ingliz rojogi    |    |    |
| Klarnet B        |    |    |
| Klarnet A        |    |    |
| Bas klarnet B    |   |   |
| Saksofon al't Es |  |  |
| Valtorna F       |  |  |
| Valtorna D       |  |  |
| Valtorna E       |  |  |
| Truba B          |  |  |
| Truba A          |  |  |
| Truba D          |  |  |

|                  |   |   |
|------------------|---|---|
| Qo'ng'iroqchalar |  |  |
| Kontrabas        |  |  |

**Mavzu bo'yicha savollar:**

1. Simfonik orkestrning qanday turlari bor?
2. Simfonik orkestr necha guruhdan iborat?
3. Nemischa joylashuvning qanday farqli tomonlari mavjud?

### 1.3. Orkestr partiyalarini o'qish mahorati

Orkestr sinfi mashg'ulotlarida talabalarning nota o'qish ko'nikmasi shakllangan bo'lishi kerak. Albatta orkestr partiyalarini o'qish, mutaxassislik fanidagi notalarni o'qishdan bir muncha farq qiladi. Bunda notalarorkestrning har bir cholg'u guruhlari uchun alohida yozilgan bo'lib, bir vaqtning o'zida dirijyoring qo'l harakatlariga diqqat bilan qarab ijro etish kerak bo'ladi. Simfonik orkestrda ham varoqdan nota o'qish ko'nikmalari o'ziga xosligi bilan ajralib turadi. Partiyani xatoga yo'l qo'ymasdan ehtiyotkorlik bilan o'qish har bir talabadan javobgarlikni talab qiladi. Ba'zan talabalar kuchli psixologik bosim ostida qolib orkestr ijrosi mobaynida texnik xatolarga yo'l qo'yishi mumkin. Shuning uchun orkestr partiyalarini varoqqa qarab erkin o'qish ko'nikmasini shakllantirish kutilgan natijaga olib keladi. Eng oddiy sanalgan partiya ham ayrimhollarda, orkestr bilan bo'ladigan umumiy mashg'ulotlarda o'ziga yarasha bir qator qiyinchiliklarni tug'dirishi mumkin. Orkestr partiyalarini varoqdan o'qish tezligi va sifatiga yo'l-yo'lakay uchrab turadigan al'terasiya belgilari, ritm murakkabligi, har xil qisqartmalar, varoqlash va hattoki nota matnini ko'chiruvchi yoki nusxalovchining ishi ham ta'sir ko'rsatadi.

Talabalarda orkestr partiyalarini o'qish mahoratini shakllantirishda hamda asar ustida ishlashning dastlabki bosqichlarida quyidagilarga e'tibor qaratish lozim bo'ladi:

1. ohang harakatini tahlil qilish;
2. tonikani topish
3. eshitish qobiliyati orqali ladni aniqlash

Keyingi bosqichlarda esa tahlil qilish jarayoni bir oz murakkablashadi:

1. fakturani tahlil etish;
2. musuqiy jummalarni aniqlash;
3. tonnalik o'zgarishlarini aniqlash;
4. sekvensiyalar mavjudligini aniqlash;

### **Mavzu bo'yicha savollar:**

1. Orkestr partiyalarini varoqdan o'qish tezligi va sifatiga nimalar ta'sir ko'rsatadi?
2. Orkestr partiyalarini o'qish mahoratini shakllantirishda hamda asar ustida ishlashning dastlabki bosqichlarini sanab bering?
3. Asarni tahlil qilishning keyingi murakkablashgan bosqichlari nimalardan iborat?

#### 1.4. Orkestr cholg'ularining vazifalari

Simfonik orkestrda shunday cholg'ular mavjudki, ulardagi imkoniyatlarning cheksizligi tufayli turlicha musiqiy obrazlarni ifodalash mumkin. Cholg'ulardagi ohangning tez-tez o'zgarib rang-barang tusga kirishidan go'yoki, yana bir yangi cholg'u namoyon bo'lgandek tuyuladi. Bunga tembrlarni faqatgina mexanik tarzda o'zgartirish (masalan, surdina yordamida) orqaligina emas balki, registrlar va torlar orasidagi tembrlarning xilma-xilligi, shtrixlar va tovush hosil qilishning turli uslublaridan foydalanish bilan ham erishiladi. Bundan tashqari ko'p qirrali xususiyatlarga ega bo'lgan ushbu cho'lg'ularni orkestr rahbari boshqaruvi yordamida birinchi darajali ovoz yo'lidan fon beruvchi vazifani bajarishga olib o'tish yoki aksincha, dramatik obrazdan yoki lirikka, tantanavor xarakterdan simfonik raqslarga xos obrazlarga teng darajada olib o'tish ham mumkin.

**Torli cholg'ular guruhi** boshqa guruhlariga nisbatan ijro uslublariga boy hisoblanadi. Simfonik orkestrda butun torli cholg'ular guruhi partiyalarida vaqti-vaqti bilan kamdan-kam holatlarda asosli ravishda pauzalar kuzatiladi. Kompozitor Iogann Shtraus valslarida skripka partiyasining asar boshidan to oxirigacha to'xtovsiz ijro etishi uchrab turadi. Simfonik orkestrda torli cholg'ular mustaqil rol o'ynaydi. Jumladan bir ovozli (yakka cholg'udan to guruhning unison ijrosigacha) ko'p ovozli, turkum asarning bir qismini to'liqligicha bir xillikdan uzoqlashgan holda ijro etishi mumkin.

**Yog'och damli cholg'ular** orasida esa ijro imkoniyatlari cheklanganlari ham uchrab turadi. Bulardan pikkolo, ingliz rojogi, bas-klarnet, kontrafagot bo'lsa, ma'lum darajada goboy, yorqin tembrga boy, ijrochilik imkoniyatlari baland cholg'ulardan fleyta, klarnet va fagot hisoblanadi. Bu guruh asarning kuy yo'lini alohida yoki boshqa guruhlarining mavzularini ikkilantirgan holda ijro etishi mumkin, ammo kamdan-kam mustaqil ravishda harakatlanadi. Yog'och damli cholg'ular ansambli o'ziga ko'p ovozli bo'lgan butun bir epizodni ijro etishi ham mumkin.

**Mis damli cholg'ular** guruhidan valtorna haqida alohida to'xtalib o'tish lozim. U o'zining ko'p qirrali imkoniyatlari bilan turli xil rollarni bajaradi: garmonik fon,

pedal, solo, lirik yoki dramatik xarakterni yetkazish, ba'zan esa qahramonona mazmun va boshqalar. Boshqa tomondan esa, valtornaning tembri qolgan guruhlardagi cholg'ularning tembri bilan juda ham yaxshi birlashadi. Mis damli cholg'ulari guruhining qolgan a'zolari ya'ni trubalar, trombonlar va tuba esa nisbatan kamroq obrazlarni aks ettiradi: asosan tantanavor, ulug'vor, jangovor, g'azabli va boshqalar. Ko'pincha bu guruh asarning dramatik kulminatsiya qismida cho'zib turiladigan tovushlar bilan namoyon bo'ladi. Bundan tashqari, misli damli cholg'ularning tembri, xoral akkordlarni ham aks ettirishga mos keladi.

Simfonik musiqada **zarbli cholg'ular** guruhi kamdan-kam mustaqil ravishda harakatlanadi. Bu guruh kuydagi obrazlarni tasvirlashda yoki boshqa guruhlarini qo'llab-quvvatlash asosiy rol o'ynaydi. Litavralar odatda kuydagi taranglikni kuchaytirishda, muhim dramatik jummalarni tayyorlashda, xarakterli ritm va aksentlarni ifodalashda qo'l keladi. Uchburchak va tarelkaning zarblari esa, ohangga yorqinlik, yorug'lik olib kiradi. Tarelkadagi tremolo esa orkestrning *crescendolarida* qo'llaniladi. Qo'ng'iroqlar "Sehrli fleyta" operasida mustaqil ravishda rol o'ynagan bo'lsa, bugungi kun partituralarida u kuy yo'llarining ma'lum bir bo'laklarini yanada yorqin jaranglashiga yoki yog'och damli cholg'ular guruhining yuqori registrlarini bezatishga xizmat qilib kelmoqda.

### **Mavzu bo'yicha savollar:**

1. Torli cholg'ular guruhining simfonik orkestrdagi funksiyasi haqida so'zlab bering?
2. Yog'och damli cholg'ular guruhi orasida boshqalariga nisbatan ijro imkoniyatlari past bol'gan cholg'ularning nomini ayting?
3. Valtornaning simfonik orkestrdagi o'rni va roli qanday?
4. Zarbli cholg'ular guruhidagi qaysi cholg'u asarning muhim dramatik jummlarini tayyorlaydi?

## 1.5. Orkestrda tovush hosil qilish imkoniyatlari

Simfonik orkestrda ijro etish uchun avvalambor har bir guruhdagi cholg'ularning tovush hosil qilish Imkoniyatlarini jumladan, artikulyatsiyaviy-shtrixlar majmuasini to'laqonli bilish lozim. Bu esa talabalarning musiqiy mazmuni shakllantirishida, jumladan har bir tovushni to'g'ri jaranglatish yoki so'ndirishi, talaffuz etishiga olib keladi. Shtrixlar texnikasi – bu har qanday darajadagi ijrochilik amaliyotining muhim komponentlaridan biri hisoblanadi. Ushbu texnikani to'laligicha egallash talabaniyuksak mahoratli ijrochi bo'lib yetishishida yordam beradi.

Shuni alohida ta'kidlab o'tish kerakki, musiqachi-sozandaning orkestr ijrochiligi faoliyatida artikulyatsiya va shtrixlarning roli ansambl yoki yakka ijrolarga nisbatan ancha farq qiladi. Kamer ansambllar ijrosidagi artikulyatsiya va shtrixlar hamohangligini orkestrda amalga oshirilsa bir qator o'zgarishlarga olib keladi. Buning asosiy omillaridan biri bu, orkestrdagi ovozlarning miqdori hamda ijro etiladigan partiyalarning artikulyatsion rejasidir.

**Stakkato.** Fortepiano klavishining zarbidan jaranglagan tovush tezda so'nmaydi, garchi barmoqni klavishdan olgan bo'lsa-da ma'lum bir lahza ohang yangrab turadi. Orkestrda ham bunday cholg'ular talaygina. Masalan, violonchelning pastdan uchunchi tori hamda kontabasdagi *pizzicato* ijrosi xuddi fortepiano torlariga o'xshab bir muddat jaranglaydi. Zarbli cholg'ulardan litavra va katta barabanlarni ham misol qilib keltirishimiz mumkin. Litavra qozonining o'rta qismiga qattiqroq zarb bilan ijro etilsa, chap qo'l bilan terini yopib ovozni tezda so'ndirish, chekkaroq qismidagi zarblardan esa quruqroq va qisqa tovushlar hosil qilish mumkin. Zarurat tug'ilsa bunday hollarda partiyalarda *secco* deb yoziladi.

3-misol

markaziga chekka qismiga

Timp. *pp*

The musical notation shows a single staff for Timpani (Timp.) in 2/4 time. The key signature has one flat (B-flat). The notation consists of two measures. The first measure starts with a quarter note on the second line (G4), followed by a quarter rest. The second measure starts with a quarter note on the second line (G4), followed by a quarter rest. The dynamic marking *pp* is placed below the first measure.

Hattoki fortepianodan ham uzoq vaqt davomida tovushi jaranglab turuvchi cholg'ular ham bor. Bularga arfa va qo'ng'iroqchalarni kiritishimiz mumkin. Yog'och

damli cholg'ular orasidan fleyta va pikkololarda stakkato shtrixi yorqin jaranglaydi. Bularda hattoki ikkitalik va uchtalik stakkatolarni ijro etish imkoniyati bor. Goboy va fagotlarda esa bu quvnoq xarakterda hosil bo'ladi.

Valtorna va trubalar stakkatoni takroriy tovushlarni ijrosiga qaraganda ma'lum bir o'zgaruvchan tovush balandligida ijro etgani qulay. Trombon va tubalarda esa bu shtrix ko'pincha vazmin suratlarda uchraydi.

#### 4-misol

G. Berlioz Rakosi-marsh



Stakkato shtrixi haqida so'z borganda aniq tovush balandligiga ega bo'lgan zarbli cholg'ulardan ksilofon haqida to'xtalib o'tish joiz. Uning quruq va o'tkir tovushi juda tez suratlarda ham tiniq yangraydiki buni, partiyasidagi notalarni nuqtalar yordamida ham belgilash shart emas.

Torli cholg'ular guruhida ushbu shtrix bir necha xil xarakterlarni ifodalaydi. Bundan tashqari kamon yordamida rang-barang obrazlarni gavdalandiradigan shtrixlar, to'satdan paydo bo'luvchi tovushlarning davomiyligiga qarab turli ko'rinishlarini belgilaydi:

1. **Staccato.** Notalarning tepa qismiga nuqta belgisi qo'yiladi. Tovushlarning davomiyligi esa teng yarmiga jaranglaydi.

2. **Martellato.** Stakkatoga o'xshab nuqta bilan belgilanadi. Asosan *f* dinamikasiga erishish maqsadida qo'llaniladi. Orkestrning *ff* larida va maxsus o'tkir tovushlar kerak bo'lganida quyidagi belgi notalarning tepa qismiga yoziladi:

#### 5-misol



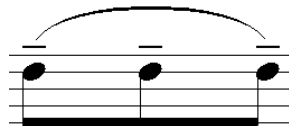
#### 6-misol

VI.I. **Allegro**

**3. Detache.** Klassik skripka adabiyotida xos xarakterli shtrix hisoblanadi: har bir tovushdan so'ng kamonlar harakati alamashadi, ammo ularning orasida pauzalar bo'lmaydi.

**4. Loure.** Bu stakkato va legato shtrixi orasida o'tadigan tovush hosil qilishning bir turi bo'lib bunda, tovushlar bir-biri bilan liga yordamida bog'langan bo'ladi. U quyidagicha belgilanadi:

7-misol



Bu ifodaviy shtrixni qo'llashda ijrochi kamonni yuqoriga harakatlantiradi va ko'pincha asosiy kuy yo'llarida *espressivo* atamasi bilan birgalikda keladi.

8-misol

P.Chaykovskiy 5-Simfoniya

VI.I. **Andante cantabile**

Sul IV

**Legato.** Bu shtrix damli va torli cholg'ularda ham bir xil, liga belgisi yordamida yoziladi. Yog'och damli va torli cholg'ular guruhining legatolari sifatiga ko'ra fortepianoning legatosiga o'xshaydi. Biroq mis damli cholg'ularning legatosi haqida bunday deya olmaymiz. Ularda tovushlarning bog'lanishi portamentoni eslatadi.

Yog'och damli cholg'ularda legatoni ijro etish imkoniyati barmoqlarning texnikasi hisobiga chegaralangan. Bu tovushlar orasidagi intervalga bog'liq. Tovushlarni bir-biriga bog'lash uchun barmoqlar yordamida klapan yoki teshiklarni yopishi kerak bo'ladi.

Torli cholg'ular partiyasidagi liga ikki xil ma'noga ega. Solo asarlarda, pedagogik adabiyotlarda uchrab turuvchi tovushlarni umumiy bog'lovchi ligalar, bir kamon harakatida ijro etilishi ya'ni liganing davomiyligiga qarab kamon yuqoriga yoki pastga harakat qilishi uslubiyotda anchadan beri qo'llanilmoqda.

**Trel va tremolo.** Orkestrdagi trelning roli har doim ham fortepianonikiga o'xshamaydi. Sababi turli tembrdagi har xil cholg'ularning baravariga trel ijro etishi natijasida dissonans uyg'unlik hosil bo'lishi mumkin. Shuning uchun torli cholg'ularning cho'zib turuvchi tovushlarini yog'och damli cholg'ular trel yordamida ikkilantiradi yoki aksincha bo'lishi mumkin. Ayrim trellar aniq bir akkordning koloritini berishda yoki orkestrdagi ohangni yanada yorqin yangrashiga xizmat qiladi. Qolganlari esa fortepianodagi trelga o'xshab bir xil vazifani bajaradi. Quyidagi ilovada misollar orqali qo'llanilishi mumkin va mumkin bo'lmagan trellar keltirilgan:

9-misol

### Simfonik orkestrda trellar

The image displays four staves of musical notation for a symphonic orchestra, each illustrating a different type of trill (tr). The staves are labeled as follows:

- Flute:** Shows a trill starting on a middle note and ascending to a higher note. An annotation "faqat fortessimoda" is placed below the staff.
- Fl. picc.:** Shows a trill starting on a middle note and ascending to a higher note.
- Ob.:** Shows a trill starting on a middle note and ascending to a higher note. An annotation "istisno tariqasida" is placed above the staff.
- Cor. ingl.:** Shows a trill starting on a middle note and ascending to a higher note.

Each staff includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The trills are marked with "tr" above the notes. The notes are connected by a wavy line to indicate the trill effect.



Yog'och damli cholg'ularda tremoloni ijro etish variantlari xilma-xil. Ammo mis damli cholg'ular bu ijro uslubini hosil qila olmaydi. Torli cholg'ulardagi chap qo'l tremolosiga to'laroq tavsif beradigan bo'lsak, bunda trel kabi chap qo'lning ikkita barmog'i tovushlarni navbatma-navbat almashtirib, kamon davomiy to'xtovsiz harakatlanadi. Chap qo'l tremolosi ma'lum interval orasida bitta torda shakllanadi. Intervallarning jaranglashi barmoqlarning texnikasi bilan chegaralanadi. Orkestrda bunday tremoloning ikkala tovushi ham ijro mobaynida aniq jaranglamaydi. Sababi guruhdagi sozandalarning barchasida barmoqlar almanishuvi baravariga sodir bo'lmaydi. Bu ikkala tovush yordamida akkordning garmonik funksiyasi tengligi ta'minlanadi. Quyidagi ikkita partiyadagi bo'linishda esa tremoloning boshlanishi bilanoq ikkala tovush baravariga jaranglaydi:

**Aksentlar.** Orkestr partituralarida asosan *sf* belgisi orqali taktdagi kuyning nooadiy yoki kuchli hissalarida aksentlar uchraydi. Biroq aksentlar musiqaaning

mazmun-mohiyatiga qarab turlicha bo'lishi mumkin. Bunda faqatgina *sf* belgisini yozish kamlik qiladi. Orkestrda aksentni ifodalashning yana bir yo'li mavjud. Asosiy kuy yo'lini ijro etayotgan bir guruhga qolgan cholg'ular aksentli tovushlar yordamida jo'r bo'ladi. Quyidagi misolda bunday aksentning oddiy ko'rinishini ko'rishimiz mumkin:

## 12-misol

L. Betxoven. 9-Simfoniya

**Molto vivace**

Bunday funksiyani simfonik orkestrdagi har qanday cholg'u bajarishi mumkin. Quyida aksentlarni ifodalashning eng ko'p qo'llaniladigan turlarini keltirib o'tamiz:

1. Pizzicato – solo yoki yog'och damli va valtornalarning akkordlarini bo'rttiradi. Dinamik imkoniyati *pp* dan *p* gacha.

2. Mis damli cholg'ularning qisqa akkordlari boshqa guruhlardagi aksentli tovushlarga jo'r bo'lishi. Bu vazifani Vena klassik maktabi orkestridagi ikkita truba va ikkita valtornalar yordamida amalga oshirilganini ko'rishimiz mumkin. Dinamik imkoniyati *p* dan *ff* gacha.

## 13-misol

**Presto**

Cor.ingl.

2 Cl.in B $\flat$

Cl.b.in B $\flat$

2 Fg.

4 Corni in F

3 Trb. e

Tuba

VI. I.

VI. II.

Vlc.e Cb.

*p cresc.* *sf* *p cresc.* *sf*

*p cresc.* *sf* *p cresc.* *sf*

*p cresc.* *sf* *p cresc.* *sf*

3. Damli cholg'ulardagi kuyning aksentli tovushlarini torli cholg'ulardagi uch va to'rt tovushli akkordlari yordamida bo'rttirish. Dinamik imkoniyati faqatgina *f* dan *ff* gacha.

14-misol

**Allegretto con moto**

Borodin. "Orta Osiyoda"

The image shows a page of a musical score for orchestra, titled "Allegretto con moto" by Borodin, "Orta Osiyoda". The score is written in 2/4 time and features a variety of instruments. The woodwind section includes two flutes (2 Fl.), two oboes (2 Ob.), one English horn (Cor. ingl.), two clarinets in A (2 Cl. in A), and two bassoons (2 Fg.). The brass section consists of four horns in F (4 Cor. in F), two trumpets in F (2 Tr. in F), and three trombones (3 Trb.). The percussion section includes timpani (Timp.). The string section includes two violins (VI. I. and VI. II.), two violas (Vle. and Vlc.), and a double bass (Cb.). The score is marked with a forte dynamic (*ff*) throughout. The woodwinds and strings play a melodic line, while the brass and percussion provide a rhythmic accompaniment. The woodwinds have some articulation marks (v) and dynamic markings (*ff*). The brass and strings play a steady rhythm with some articulation marks (v). The timpani play a steady rhythm with some articulation marks (v). The violins and violas play a steady rhythm with some articulation marks (v). The violas and double bass play a steady rhythm with some articulation marks (v).

Orkestrning *tutti* ijrosi paytida fleyta pikkoloning yuqori registrdagi forshlagli tovushi yordamida ham kuy yo'lidagi aksentni ifodalash mumkin.

Musorgskiy. "Taqir tog'dagi tun"

**Allegro vivace**

The musical score is for an orchestra and includes the following parts:

- Piccolo
- 2 Fl.
- 2 Ob.
- 2 Cl. in B $\flat$
- Fg. I
- 4 Cor. in F
- 2 Tr. in B
- 3 Trb.
- Tuba.
- Timp.
- VI. I.
- VI. II.
- Vle.
- Vlc.
- Cb.

The score is in 2/2 time and features various dynamics and articulations, including *f* (forte) and *mf* (mezzo-forte). The tempo is marked **Allegro vivace**. The key signature is one flat (B $\flat$ ).

Zarbli cholg'ular tabiatiga ko'ra har qanday aksentlarni ijro etishi mumkin. Asosan raqs musiqalarida aksentlarni har bir taktda mexanik tarzda doimiy ravishda

takrorlab turadi. Zarbli cholg'ular ijrosi har doim musiqiy mazmuni yoritib berishda hamda musiqiy shaklning rivojlanishida muhim rol o'ynaydi.

## 16-misol

Musorgskiy. "Taqir tog'dagi tun"

**Allegretto**

The musical score consists of seven staves. The top staff is for Flute I (Fl. I.) with the tempo marking **Allegretto**. The second staff is for Clarinet in Bb (Cl. I. Bb) with the instruction *dolce leggieramente*. The third staff is for Timpani (Timp.) with a dynamic marking of *p*. The fourth staff is for Trombone/piccolo (Tb.picc.) with a dynamic marking of *pp*. The fifth staff is for Percussion (Ptti) with a dynamic marking of *pp*. The sixth and seventh staves are for Violin I (VI. I.) and Violin II (VI. II.) respectively. Both violin staves feature a rhythmic pattern of eighth notes with dynamic markings of *p* and *f*, and performance instructions including *pizz.*, *arco*, and triplet markings.

**Dinamika.** Orkestrda tovush hosil qilishning muhim jihatlardan biri bu – dinamik belgilardir. Sodda qilib aytganda sokin dinamikalarni ifodalashda cholg'ularning soni kam bo'lishi kerak bo'lsa, yuqori dinamik cho'qqiga erishish uchun esa, orkestrning barcha cholg'ulari ishtirok etadi. Albatta, bitta klarnetning so'ngan ovozi *pp* dinamikasi taasurotini qanday bersa, to'liq tarkibdan iborat orkestr ham (truba, trombon va litavralar bilan) bundan mustasno emas.

## 17-misol

Piccolo  
 2 Fl.  
 2 Ob.  
 Cor Anglais  
 2 Cl. in B $\flat$   
 Bass Clarinet in B $\flat$   
 Fg. I  
 6 Cor. in F  
 2 Tr. in D  
 Timp.  
 VI. I.  
 VI. II.  
 Vle.  
 Vlc.  
 Cb.

Dinamik kulminatsiyaga truba, valtorna, zarbli cholg'ular hamda xor jamoalari ishtirokisiz ham birgina torli cholg'ular bilan erishiladi. Bunga Vena klassiklari asarlaridagi *tutt*ilarini misol keltirishimiz mumkin. Bundan tashqari torli cholg'ularning bir yoki ikkita partiyasi (masalan birinchi va ikkinchi skripkalar yoki

violonchel va kontrabaslar) bilan ham tegishli registrlarda hech qanday ikkilangan ovozlari va yordamchi tovushlarsiz to'laqonli *ff* dinamikasini ifodalashi amaliyotda uchrab turadi.

### 18-misol

Betxoven. 9-Simfoniya



Bundan kelibchiqib aytishimiz mumkinki, orkestrning dinamikasi cholg'ular soniga bog'liq bo'lmaydi. Har bir guruhning *ff* dinamikasida o'ziga xos kuchli jaranglash imkoniyatiga ega. Quyidagi misolda guruhlarning barchasida bir xil dinamika yozilganiga qaramay, tovushlar birin-ketin kuchayib boradi:

### 19-misol

| yog'och-damli cholg'ular | torli-kamonli cholg'ular | mis damli cholg'ular |
|--------------------------|--------------------------|----------------------|
|                          |                          |                      |

Yuqoridagi misoldan kelibchiqib sokin dinamikalarni ham aytish mumkin. Cholg'ularning dinamik imkoniyatlari tovush chiqarish uslublariga bog'liq. Masalan valtornalarning *pp* dinamikasida oddiy yo'l bilan ijro etilgan akkordni, surdina orqali jaranglagan sirli ohangga solishtitib bo'lmaydi.

Xulosa qilib aytganda, katta simfonik orkestrning dinamik imkoniyatlari juda ham keng. Faqatgina bu imkoniyatlarni cholg'ularning texnik xususiyatlarigina chegaralab qo'yishi mumkin. Albatta orkestr rahbarining guruhlar orasidagi dinamik muvozanatni to'g'ri yo'lga qo'ya olishi, talabalarda ijrochilik mahorati hamda badiiy saviyani yanada oshishiga xizmat qiladi.

### Mavzu bo'yicha savollar:

1. Torli cholg'ularda stakkato shtrixining davomiyligiga qarab qanday ko'rinishlari mavjud?
2. Yog'och damli cholg'ularda legato shtrixining o'rni qanday?
3. Yog'och damli cholg'ularda tremoloning qanday variantlari bor?

4. Aksentlarni ifodalashning eng ko'p qo'llaniladigan turlarini sanab bering?

### **1.6. Musiqiy asarlar ustida ishlash bosqichlari**

Orkestrning umumiy mashg'uloti – bu jamoaning asosiy o'quv va ijodiy ish shakli bo'lib, unda musiqiy-asarlar ustida ish olib boriladi. Mashg'ulot sinchkovlik bilan cholg'ularni sozlashdan boshlanib, ikki yoki uch soat davometadi. Har 45-50 daqiqadan so'ng tanaffus beriladi.

Qiyin asarlarni tahlil qilish, texnik jihatdan murakkab bo'lgan musiqiy jumalarni ko'pincha mashg'ulotning birinchi yarmida shug'ullangan ma'qul. Mashg'ulotni tayyor bo'lgan musiqiy bo'laklarni takrorlash bilan yakunlash kerak. Asarni tayyorlash, nota bilan birinchi tanishuvdan tortib, to tinglovchilar oldida ijro etishgacha bo'lgan davr – murakkab va yagona ijodiy jarayon hisoblanadi. Bu bosqichlarning barchasibiri bilan uzviy bog'liq. Dirijyor tayyorgarlikni orkestr bilan mashg'ulotdan ancha oldinroq boshlaydi. Dastlab u partituraning batafsil o'rganadi. Bular kompozitorning ijodiy faoliyati, davri, asarning yaratilish tarixi va ijrochilik ana'nalari va boshqalar.

Dirijyor asarni musiqiy tili, elementlari, garmoniyasi, kuylari, tezlik suratlari, metroritm, dinamika va jumalarni nazariy tahlil qilishi juda ham zarur. U partituraning har tomonlama e'tibor bilan chuqur o'rgansa, musiqiy asar ustida ishlash rejasini oldindan tasavvur qiladi. Orkestrning har bir partiyasi uchun shtrixlar qo'yishi va ularni talabalarning ijrochilik mahoratidan kelib chiqib barcha ovozlarga to'g'ri taqsimlash, texnik jihatdan murakkabliklarni bartaraf etish borasida ham oldindan fikr yuritishi kerak bo'ladi. Masalan partiyalarda uchrab turadigan murakkab passajlar, ijro etish uchun noqulay bo'lgan sakrashlar yoki juda ham yuqori bo'lgan tessitura kabi qiyinchiliklarni aytib o'tish mumkin. Bunday hollarda asar muallifining g'oyasiga ta'sir ko'rsatmay ijrochilik uchun qulay tartibda tahrirlash kerak bo'ladi.

Amaliyotdagi tajribalar shuni ko'rsatadiki, dirijyorning aniq o'ylanmagan reja asosida olib borgan mashg'uloti samarali natija bermaydi. Musiqiy asar ustida mashg'ulot olib borishning umumiy rejasi quyidagi bosqichlardan iborat bo'lishi kerak: asarni yaxlit ijro etish (agar orkestrning texnik darajasi javob bersa), detallar

ustida ishlash, asarni yakunlash. Bu bosqichlar dirijyorning partitura ustida mashg'ulot oldi tayyorgarligiga o'xshab, umumiydan bo'laklab ishlashga va aksincha ishlangan bo'laklarni umumiyashtirishga olib keladi. Asarni yaxlit ijro etish mobaynida dirijyor, talabalarni asarning umumiy xususiyatlari bilan tanishtirish barobarida ularga partiyalardagi murakkab epizodlarga e'tibor qaratish imkonini beradi. Agar asar sokin xarakterda bo'lsa, unda muallif belgilagan tezlik sur'atida partiyalarni o'qish mumkin. Texnik jihatdan murakkab pyesalar bilan esa sekin sur'atda tanishib chiqqan ma'qul. Chunki bu tanishuvda talabalar asarning murakkab bo'laklariga alohida e'tibor berishadi. Pyesada orkestr uchun qiyinchilik tug'diradigan jumlar bo'lsa, mashg'ulotni aynan shundan boshlash foydali bo'ladi. Murakkab partiyani ijro etadigan guruh bilan alohida ishlab ularga o'rinli ko'rsatmalar berish zarur. Agarda shu musiqiy parcha bilan bog'liq qiyinchiliklar yechimini topmasa, unda guruhdagi sozandalar bilan yakka-yakka ishlanadi.

Orkestr bilan ishlashning eng murakkab vazifalaridan biri bu – ijrochilikda yaxshi holatdagi ansamblga erishish hisoblanadi. Asarning fakturasiga asoslanib dirijyor, orkestr ijrochilariga partiyalarining har bir epizoddagi rolini aniq tassavur qilishida yordam berishi kerak.

### **Mavzu bo'yicha savollar**

1. Orkestr mashg'ulotining birinchi yarmini qanday tashkil etish lozim?
2. Mashg'ulotgacha dirijyorning tayyorgarligi haqida gapirib bering?
3. Musiqiy asar ustida mashg'ulot olib borishning umumiy rejasi qanday bosqichlardan iborat?

## II BOB. AMALIY QISM

### 2.1. Gamma va mashqlar

#### Gammalar

(Es-dur misolida)

**Moderato**

Piccolo

2 Flauti

2 Oboi

2 Clarinetti in B $\flat$

2 Fagotti

4 Corni in F

2 Trombe in B $\flat$

2 Tromboni

3 Trombone  
e  
Tuba

Violini I

Violini II

Violo

Violoncelli

Contrabassi

Picc.

2 Fl.

2 Ob.

2 Cl.

2 Fag.

4 Cor.

2 Tpt.

2 Tbn.

3 Tbn.  
e  
Tba.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Picc.  
2 Fl.  
2 Ob.  
2 Cl.  
2 Fag.  
4 Cor.  
2 Tpt.  
2 Tbn.  
3 Tbn.  
Tba.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

This page of a musical score contains 17 staves for various instruments. The woodwind section includes Piccolo, two Flutes, two Oboes, two Clarinets, and two Bassoons. The brass section consists of four Cornets, two Trumpets, two Trombones, three Trombones, and a Tuba. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The woodwinds and strings play melodic lines, while the brass instruments provide harmonic support and rhythmic accents.

Picc.  
2 Fl.  
2 Ob.  
2 Cl.  
2 Fag.  
4 Cor.  
2 Tpt.  
2 Tbn.  
3 Tbn.  
Tba.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

This page of a musical score contains 14 staves for various instruments. The woodwind section includes Piccolo, two Flutes, two Oboes, two Clarinets, and two Bassoons. The brass section consists of four Cornets, two Trumpets, two Trombones, three Trombones, and a Trombone/Euphonium. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is written in a key signature of two flats (B-flat and E-flat) and features a variety of rhythmic patterns and melodic lines across the measures.

Picc.

2 Fl.

2 Ob.

2 Cl.

2 Fag.

4 Cor.

2 Tpt.

2 Tbn.

3 Tbn.  
e  
Tba.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score is written for a full orchestra. It consists of 14 staves, each representing a different instrument or section. The instruments are: Piccolo (Picc.), two Flutes (2 Fl.), two Oboes (2 Ob.), two Clarinets (2 Cl.), two Bassoons (2 Fag.), four Cor Anglais (4 Cor.), two Trumpets (2 Tpt.), two Trombones (2 Tbn.), three Trombones (3 Tbn.) and one Euphonium (e Tba.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The music is arranged in three systems of four staves each. The notation includes various rhythmic values, accidentals, and dynamic markings. The page number '5' is located in the top right corner.

Picc.

2 Fl.

2 Ob.

2 Cl.

2 Fag.

4 Cor.

2 Tpt.

2 Tbn.

3 Tbn.  
e  
Tba.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score for page 6 consists of 14 staves. The instruments are: Piccolo (Picc.), 2 Flutes (2 Fl.), 2 Oboes (2 Ob.), 2 Clarinets (2 Cl.), 2 Bassoons (2 Fag.), 4 Cor Anglais (4 Cor.), 2 Trumpets (2 Tpt.), 2 Trombones (2 Tbn.), 3 Trombones (3 Tbn.) and 1 Trombone (Tba.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The music is organized into three measures per staff, with a final measure containing a fermata. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

# Tersiyali

Moderato

The musical score is for the piece 'Tersiyali' and is marked 'Moderato'. It is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The score is divided into several systems of staves, each representing a different instrument or group of instruments. The instruments listed are: Piccolo, 2 Flutes (Fl. 1 and Fl. 2), 2 Oboes (Ob.), 2 Clarinets (Cl.), 2 Bassoons (Fag.), 4 Cor Anglais (Cor.), 2 Trumpets (Tpt.), 2 Trombones (Tbn.), 3 Trombones (3 Tbn. e Tba.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score shows the first seven measures of the piece. The Piccolo, Flutes, Oboes, and Violin I parts play a melodic line of quarter notes. The Clarinets, Bassoons, and Trombones play a harmonic accompaniment of quarter notes. The Trumpets, Viola, Violoncello, and Contrabass parts are mostly silent in the first four measures, then enter in the fifth measure with a melodic line of quarter notes. The Cor Anglais parts play a melodic line of quarter notes. The dynamic marking 'a2' is present in several parts, indicating a mezzo-forte dynamic level.

Picc.  
2 Fl.  
2 Ob.  
2 Cl.  
2 Fag.  
4 Cor.  
2 Tpt.  
2 Tbn.  
3 Tbn.  
Tba.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

This page of a musical score contains 17 staves for various instruments. The woodwind section includes Piccolo, 2 Flutes, 2 Oboes, 2 Clarinets, and 2 Bassoons. The brass section includes 4 Cornets, 2 Trumpets, 2 Trombones, 3 Trombones, and 1 Trombone. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The notation consists of rhythmic patterns of eighth and sixteenth notes, often beamed together, with some rests. The Piccolo part is in the treble clef, while the other woodwinds and strings are in their respective clefs (treble or bass). The brass instruments are also in their respective clefs.

This page of a musical score contains parts for the following instruments:

- Picc. (Piccolo)
- 2 Fl. (Flutes)
- 2 Ob. (Oboes)
- 2 Cl. (Clarinets)
- 2 Fag. (Bassoons)
- 4 Cor. (Cor Anglais)
- 2 Tpt. (Trumpets)
- 2 Tbn. (Trombones)
- 3 Tbn. e Tba. (Trombones and Tubas)
- Vln. I (Violins I)
- Vln. II (Violins II)
- Vla. (Viola)
- Vc. (Violoncello)
- Cb. (Contrabasso)

The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The woodwind and string parts feature rhythmic patterns of eighth and sixteenth notes, while the brass parts play sustained chords. The Piccolo part has a distinct melodic line.

Picc.  
2 Fl.  
2 Ob.  
2 Cl.  
2 Fag.  
4 Cor.  
2 Tpt.  
2 Tbn.  
3 Tbn.  
Tba.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

This page of a musical score contains 14 staves for various instruments. The woodwind section includes Piccolo, two Flutes, two Oboes, two Clarinets, and two Bassoons. The brass section consists of four Cornets, two Trumpets, two Trombones, three Trombones, and a Trombone/Euphonium. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The music features a steady rhythmic pattern of eighth notes in the woodwinds and strings, and quarter notes in the brass.

This page of a musical score contains the following parts and staves:

- Picc.**: Piccolo flute, treble clef, playing a melodic line.
- 2 Fl.**: Two flutes, treble clef, playing a melodic line.
- 2 Ob.**: Two oboes, treble clef, playing a melodic line.
- 2 Cl.**: Two clarinets, treble clef, playing a melodic line.
- 2 Fag.**: Two bassoons, bass clef, playing a melodic line.
- 4 Cor.**: Four horns, treble clef, playing a melodic line.
- 2 Tpt.**: Two trumpets, treble clef, playing a melodic line.
- 2 Tbn.**: Two trombones, bass clef, playing a melodic line.
- 3 Tbn. e Tba.**: Three trombones and tuba, bass clef, playing a melodic line.
- Vln. I**: Violin I, treble clef, playing a melodic line.
- Vln. II**: Violin II, treble clef, playing a melodic line.
- Vla.**: Viola, alto clef, playing a melodic line.
- Vc.**: Violoncello, bass clef, playing a melodic line.
- Cb.**: Contrabasso, bass clef, playing a melodic line.

The score is written in a key signature of two flats (B-flat and E-flat) and consists of 8 measures. The woodwinds and strings play a melodic line, while the brass instruments play a rhythmic accompaniment.

# Dinamik belgilar

(1-misol)

**Adagio**

|         | $\text{a}^2$ | $\text{a}^2$ | $\text{a}^2$ | $\text{a}^2$ |
|---------|--------------|--------------|--------------|--------------|
| Picc.   | $p$          | $f$          | $p$          | $f$          |
| 2 Fl.   | $p$          | $f$          | $p$          | $f$          |
| 2 Ob.   | $p$          | $f$          | $p$          | $f$          |
| 2 Cl.   | $p$          | $f$          | $p$          | $f$          |
| 2 Fag.  | $p$          | $f$          | $p$          | $f$          |
| 4 Cor.  | $p$          | $f$          | $p$          | $f$          |
| 2 Tpt.  | $p$          | $f$          | $p$          | $f$          |
| 2 Tbn.  | $p$          | $f$          | $p$          | $f$          |
| 3 Tbn.  | $p$          | $f$          | $p$          | $f$          |
| Tba.    | $p$          | $f$          | $p$          | $f$          |
| Vln. I  | $p$          | $f$          | $p$          | $f$          |
| Vln. II | $p$          | $f$          | $p$          | $f$          |
| Vla.    | $p$          | $f$          | $p$          | $f$          |
| Vc.     | $p$          | $f$          | $p$          | $f$          |
| Cb.     | $p$          | $f$          | $p$          | $f$          |

*sf*

This musical score page (13) features a variety of instruments including Piccolo, Flutes, Oboes, Clarinets, Bassoons, Cor Anglais, Trumpets, Trombones, Violins I & II, Viola, Violoncello, and Contrabass. The score is organized into systems, with woodwinds and strings in the upper systems and brass in the lower systems. The dynamics for all instruments start at *sfp* (sforzando piano) in the first measure and gradually increase to *f* (forte) by the fifth measure. The woodwinds and strings play sustained notes, while the brass instruments play rhythmic patterns. The Piccolo, Flutes, Oboes, and Violins I & II have a melodic line that rises from middle C to G4. The Clarinets and Bassoons play a rhythmic pattern of eighth notes. The Bassoons and Trombones play a rhythmic pattern of quarter notes. The Trumpets play a rhythmic pattern of quarter notes. The Viola, Violoncello, and Contrabass play a rhythmic pattern of quarter notes. The Cor Anglais play a rhythmic pattern of quarter notes. The Trombones play a rhythmic pattern of quarter notes. The Piccolo, Flutes, Oboes, and Violins I & II have a melodic line that rises from middle C to G4. The Clarinets and Bassoons play a rhythmic pattern of eighth notes. The Bassoons and Trombones play a rhythmic pattern of quarter notes. The Trumpets play a rhythmic pattern of quarter notes. The Viola, Violoncello, and Contrabass play a rhythmic pattern of quarter notes. The Cor Anglais play a rhythmic pattern of quarter notes. The Trombones play a rhythmic pattern of quarter notes.

Adagio

The musical score is arranged in a system with 18 staves. The instruments and their parts are as follows:

- Picc.**: Piccolo, treble clef, 4/4 time, notes: G4, A4, B4, C5, D5, E5, F5, G5.
- 2 Fl.**: Flute, treble clef, 4/4 time, notes: G4, A4, B4, C5, D5, E5, F5, G5.
- 2 Ob.**: Oboe, treble clef, 4/4 time, notes: G4, A4, B4, C5, D5, E5, F5, G5.
- 2 Cl.**: Clarinet, treble clef, 4/4 time, notes: G4, A4, B4, C5, D5, E5, F5, G5.
- 2 Fag.**: Bassoon, bass clef, 4/4 time, notes: G3, A3, B3, C4, D4, E4, F4, G4.
- 4 Cor.**: Horns, treble clef, 4/4 time, notes: G4, A4, B4, C5, D5, E5, F5, G5.
- 2 Tpt.**: Trumpets, treble clef, 4/4 time, notes: G4, A4, B4, C5, D5, E5, F5, G5.
- 2 Tbn.**: Trombones, bass clef, 4/4 time, notes: G3, A3, B3, C4, D4, E4, F4, G4.
- 3 Tbn. e Tba.**: Trombone, bass clef, 4/4 time, notes: G3, A3, B3, C4, D4, E4, F4, G4.
- Vln. I**: Violin I, treble clef, 4/4 time, notes: G4, A4, B4, C5, D5, E5, F5, G5.
- Vln. II**: Violin II, treble clef, 4/4 time, notes: G4, A4, B4, C5, D5, E5, F5, G5.
- Vla.**: Viola, alto clef, 4/4 time, notes: G4, A4, B4, C5, D5, E5, F5, G5.
- Vc.**: Cello, bass clef, 4/4 time, notes: G3, A3, B3, C4, D4, E4, F4, G4.
- Cb.**: Double Bass, bass clef, 4/4 time, notes: G3, A3, B3, C4, D4, E4, F4, G4.

Dynamic markings are indicated by *p* (piano), *f* (forte), and *sfp* (sforzando piano) with hairpins. The score is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat).

Moderato

Picc.

2 Fl.

2 Ob.

2 Cl.

2 Fag.

4 Cor.

2 Tpt.

2 Tbn.

3 Tbn.  
a2  
e  
Tba.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp mp p mf mp mf f p pp*

Moderato

Picc. *f p ff mp pp f pp f pp*  
 2 Fl. *f p ff mp pp f pp f pp*  
 2 Ob. *f p ff mp pp f pp f pp*  
 2 Cl. *f p ff mp pp f pp f pp*  
 2 Fag. *f p ff mp pp f pp f pp*  
 4 Cor. *f p ff mp pp f pp f pp*  
 2 Tpt. *f p ff mp pp f pp f pp*  
 2 Tbn. *f p ff mp pp f pp f pp*  
 3 Tbn. e Tba. *f p ff mp pp f pp f pp*  
 Vln. I *f p ff mp pp f pp f pp*  
 Vln. II *f p ff mp pp f pp f pp*  
 Vla. *f p ff mp pp f pp f pp*  
 Vc. *f p ff mp pp f pp f pp*  
 Cb. *f p ff mp pp f pp f pp*

# Punktir ritm

Moderato

(1-misol)

Picc. *mf*

2 Fl. *mf* a2

2 Ob. *mf* a2

2 Cl. *mf*

2 Fag. *mf* a2

4 Cor. *mf* a2

2 Tpt. *mf* a2

2 Tbn. *mf*

3 Tbn. e Tba. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

Picc.  
2 Fl.  
2 Ob.  
2 Cl.  
2 Fag.  
4 Cor.  
2 Tpt.  
2 Tbn.  
3 Tbn.  
Tba.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

This page of a musical score contains 18 staves for various instruments. The woodwind section includes Piccolo, 2 Flutes, 2 Oboes, 2 Clarinets, 2 Bassoons, 4 Cornets, 2 Trumpets, 2 Trombones, 3 Trombones, and a Trombone. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, along with rests and dynamic markings. The instruments are grouped into systems, with the woodwinds in the first system, brass in the second, and strings in the third.

This page of a musical score, labeled '(2-misol)' and numbered '19', contains the following parts:

- Picc.** (Piccolo): Treble clef, 2/4 time, key of B-flat major.
- 2 Fl.** (Flutes): Treble clef, 2/4 time, key of B-flat major.
- 2 Ob.** (Oboes): Treble clef, 2/4 time, key of B-flat major.
- 2 Cl.** (Clarinets): Treble clef, 2/4 time, key of D major.
- 2 Fag.** (Bassoons): Bass clef, 2/4 time, key of B-flat major.
- 4 Cor.** (Cor Anglais): Treble clef, 2/4 time, key of B-flat major.
- 2 Tpt.** (Trumpets): Treble clef, 2/4 time, key of B-flat major.
- 2 Tbn.** (Trumpets): Bass clef, 2/4 time, key of B-flat major.
- 3 Tbn. e Tba.** (Trumpets and Trombones): Bass clef, 2/4 time, key of B-flat major.
- Vln. I** (Violins I): Treble clef, 2/4 time, key of B-flat major.
- Vln. II** (Violins II): Treble clef, 2/4 time, key of B-flat major.
- Vla.** (Viola): Bass clef, 2/4 time, key of B-flat major.
- Vc.** (Violoncello): Bass clef, 2/4 time, key of B-flat major.
- Cb.** (Cello): Bass clef, 2/4 time, key of B-flat major.

The score is written in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The woodwinds and strings play a complex, interlocking texture.

# Sinkopa

Picc.

2 Fl.

2 Ob.

2 Cl.

2 Fag.

4 Cor.

2 Tpt.

2 Tbn.

3 Tbn.  
e  
Tbn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score is arranged in a system of 18 staves. The top five staves (Piccolo, 2 Flutes, 2 Oboes, 2 Clarinets, 2 Bassoons) are in the key of B-flat major and common time. The next five staves (4 Cornets, 2 Trumpets, 2 Trombones, 3 Trombones) are in common time. The bottom eight staves (Violin I, Violin II, Viola, Violoncello, Contrabass) are in the key of B-flat major and common time. The score consists of six measures of music, with various rhythmic patterns and articulations across the instruments.

This page of a musical score contains the following parts and staves:

- Picc.** (Piccolo): Treble clef, melodic line.
- 2 Fl.** (Flutes): Treble clef, melodic line.
- 2 Ob.** (Oboes): Treble clef, melodic line.
- 2 Cl.** (Clarinets): Treble clef, harmonic accompaniment.
- 2 Fag.** (Bassoons): Bass clef, melodic line.
- 4 Cor.** (Cor Anglais): Treble clef, melodic line.
- 2 Tpt.** (Trumpets): Treble clef, harmonic accompaniment.
- 2 Tbn.** (Tenor Trombones): Bass clef, harmonic accompaniment.
- 3 Tbn. e Tba.** (Bass Trombones and Tubas): Bass clef, harmonic accompaniment.
- Vln. I** (Violins I): Treble clef, melodic line.
- Vln. II** (Violins II): Treble clef, melodic line.
- Vla.** (Viola): Bass clef, melodic line.
- Vc.** (Violoncello): Bass clef, melodic line.
- Cb.** (Contrabasso): Bass clef, melodic line.

The score is written in a key signature of one flat (B-flat) and a common time signature (C). It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The woodwinds and strings play melodic lines, while the brass instruments provide harmonic support.

Picc.  
2 Fl.  
2 Ob.  
2 Cl.  
2 Fag.  
4 Cor.  
2 Tpt.  
2 Tbn.  
3 Tbn.  
Tba.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

This page of a musical score contains 15 staves for various instruments. The woodwind section includes Piccolo, two Flutes, two Oboes, two Clarinets, and two Bassoons. The brass section consists of four Cornets, two Trumpets, two Trombones, three Trombones, and a Trombone/Euphonium. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is written in a key with one flat and a 2/4 time signature. The first five measures show a rhythmic pattern of eighth and sixteenth notes in the woodwinds and strings, with the brass playing chords. The notation includes various note values, rests, and dynamic markings.

# Triol

Moderato

This musical score is for a piece titled "Triol" in 4/4 time, marked "Moderato". The score is arranged for a woodwind and string ensemble. The woodwind section includes Piccolo (Picc.), two Flutes (2 Fl.), two Oboes (2 Ob.), two Clarinets (2 Cl.), two Bassoons (2 Fag.), four Cor Anglais (4 Cor.), two Trumpets (2 Tpt.), two Trombones (2 Tbn.), and three Trombones/Euphoniums (3 Tbn. e Tba.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature has two flats (B-flat and E-flat). The tempo is "Moderato". The score is divided into two systems. The first system contains measures 1 through 4. The second system contains measures 5 through 8. The Piccolo part starts with a whole rest in measure 5. The woodwinds and strings play a rhythmic pattern of eighth notes, often in groups of three (trios). Dynamics are marked as *mf* (mezzo-forte). The woodwinds have various fingerings and breath marks indicated. The strings have bowing marks and dynamic markings.

This page of a musical score contains parts for various instruments. The woodwind section includes Piccolo (Picc.), 2 Flutes (2 Fl.), 2 Oboes (2 Ob.), 2 Clarinets (2 Cl.), and 2 Bassoons (2 Fag.). The brass section consists of 4 Cornets (4 Cor.), 2 Trumpets (2 Tpt.), 2 Trombones (2 Tbn.), 3 Trombones (3 Tbn.), and Trombone (Tba.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The music features a prominent triplet pattern in the woodwinds and strings, and a rhythmic pattern of eighth notes in the trumpets. The 2nd Trombone part includes a dynamic marking of *a2*. The 2nd Trumpet part has a series of accents (>) over the notes. The score is divided into four measures, with a repeat sign at the end of the fourth measure.

# Shtrixlar

Picc.

2 Fl. <sup>a2</sup>

2 Ob. <sup>a2</sup>

2 Cl.

2 Fag. <sup>a2</sup>

4 Cor. <sup>a2</sup>

2 Tpt. <sup>a2</sup>

2 Tbn. <sup>a2</sup>

3 Tbn. e Tba.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score is written for a full orchestra. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/8. The score is divided into systems, with each instrument or section having its own staff. The Piccolo part is in the first system. The Flute, Oboe, Clarinet, and Bassoon parts are in the second system. The Cor Anglais, Trumpet, and Trombone parts are in the third system. The Violin I, Violin II, Viola, Violoncello, and Contrabass parts are in the fourth system. The score includes various musical notations such as notes, rests, beams, and slurs. There are also dynamic markings like 'v' (vibrato) and 'a2' (second octave) throughout the score.

Picc.  
2 Fl.  
2 Ob.  
2 Cl.  
2 Fag.  
4 Cor.  
2 Tpt.  
2 Tbn.  
3 Tbn.  
e  
Tba.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

This page of a musical score contains 17 staves for various instruments. The woodwind section includes Piccolo, two Flutes, two Oboes, two Clarinets, two Bassoons, four Cor Anglais, two Trumpets, two Trombones, three Trombones, and an Euphonium/Tuba. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and features complex rhythmic patterns with many sixteenth and thirty-second notes. Dynamic markings such as *v* (forte) and *ff* (fortissimo) are present throughout the piece.

# 1-mashq

Moderato

Picc. *mf*

2 Fl. *mf* a2

2 Ob. *mf* a2

2 Cl. *mf* a2

2 Fag. *mf* a2

4 Cor. *mf* a2

2 Tpt. *mf* a2

2 Tbn. *mf* a2

3 Tbn. *mf* a2  
e  
Tba.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

Picc.  
2 Fl.  
2 Ob.  
2 Cl.  
2 Fag.  
4 Cor.  
2 Tpt.  
2 Tbn.  
3 Tbn.  
Tba.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

This page of a musical score contains 17 staves for various instruments. The woodwind section includes Piccolo, two Flutes, two Oboes, two Clarinets, and two Bassoons. The brass section consists of four Cornets, two Trumpets, two Trombones, three additional Trombones, and a Trombone. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is written in a key signature of two flats and a common time signature. The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass instruments play a more complex melodic line with some accidentals.

This page of a musical score contains the following parts and staves:

- Picc.** (Piccolo) - Treble clef, G major key signature.
- 2 Fl.** (Flutes) - Treble clef, G major key signature.
- 2 Ob.** (Oboes) - Treble clef, G major key signature.
- 2 Cl.** (Clarinets) - Treble clef, G major key signature.
- 2 Fag.** (Bassoons) - Bass clef, G major key signature.
- 4 Cor.** (Cor Anglais) - Treble clef, G major key signature.
- 2 Tpt.** (Trumpets) - Treble clef, G major key signature.
- 2 Tbn.** (Tenor Trombones) - Bass clef, G major key signature.
- 3 Tbn. e Tba.** (Bass Trombones and Tubas) - Bass clef, G major key signature.
- Vln. I** (Violins I) - Treble clef, G major key signature.
- Vln. II** (Violins II) - Treble clef, G major key signature.
- Vla.** (Viola) - Alto clef, G major key signature.
- Vc.** (Violoncello) - Bass clef, G major key signature.
- Cb.** (Contrabasso) - Bass clef, G major key signature.

The score is written in G major and consists of five measures per part. The woodwinds and strings play rhythmic patterns, while the brass parts have more melodic lines.

Picc.

2 Fl.

2 Ob.

2 Cl.

2 Fag.

4 Cor.

2 Tpt.

2 Tbn.

3 Tbn.  
e  
Tba.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score for page 30 is arranged in a system of 18 staves. The top five staves are for woodwinds: Piccolo (Picc.), two Flutes (2 Fl.), two Oboes (2 Ob.), two Clarinets (2 Cl.), and two Bassoons (2 Fag.). The next five staves are for brass: four Cornets (4 Cor.), two Trumpets (2 Tpt.), two Trombones (2 Tbn.), and three Trombones (3 Tbn.) plus one Euphonium (e) and one Tuba (Tba.). The bottom eight staves are for strings: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The music consists of rhythmic patterns of eighth and sixteenth notes across all instruments.

Picc.  
2 Fl.  
2 Ob.  
2 Cl.  
2 Fag.  
4 Cor.  
2 Tpt.  
2 Tbn.  
3 Tbn.  
Tba.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

This page of a musical score contains 17 staves for various instruments. The woodwind section includes Piccolo, 2 Flutes, 2 Oboes, 2 Clarinets, and 2 Bassoons. The brass section consists of 4 Cornets, 2 Trumpets, 2 Trombones, 3 Trombones, and 1 Trombone. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is written in a key signature of two flats and a 2/4 time signature. The music features a rhythmic pattern of eighth and sixteenth notes, with some measures containing accidentals (flats) that change in later measures.

Picc.  
2 Fl.  
2 Ob.  
2 Cl.  
2 Fag.  
4 Cor.  
2 Tpt.  
2 Tbn.  
3 Tbn.  
Tba.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

This page of a musical score contains 17 staves for various instruments. The woodwind section includes Piccolo, two Flutes, two Oboes, two Clarinets, and two Bassoons. The brass section consists of four Cornets, two Trumpets, two Trombones, three additional Trombones, and a Trombone. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The music features a rhythmic pattern of eighth and sixteenth notes, with some measures containing rests. The notation includes stems, beams, and various accidentals (flats and naturals).

Picc.  
2 Fl.  
2 Ob.  
2 Cl.  
2 Fag.  
4 Cor.  
2 Tpt.  
2 Tbn.  
3 Tbn.  
e  
Tba.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

This musical score page, numbered 33, contains 17 staves of music. The instruments are arranged in three systems. The first system includes Piccolo, 2 Flutes, 2 Oboes, 2 Clarinets, and 2 Bassoons. The second system includes 4 Cornets, 2 Trumpets, 2 Trombones, and 3 Trombones (with one Trombone playing Eb). The third system includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The music is written in a key signature of two flats (Bb and Eb) and a 2/4 time signature. The score shows rhythmic patterns for each instrument, with some instruments playing eighth-note figures and others playing quarter-note patterns. The page concludes with a final measure on each staff, marked with a whole note.

# 2-mashq

Adagio

Picc. *pp* *ff* *pp* *ff* *pp*

2 Fl. *pp* *ff* *pp* *ff* *pp*

2 Ob. *pp* *ff* *pp* *ff* *pp*

2 Cl. *pp* *ff* *pp* *ff* *pp*

2 Fag. *pp* *ff* *pp* *ff* *pp*

4 Cor. *pp* *ff* *pp* *ff* *pp*

2 Tpt. *pp* *ff* *pp* *ff* *pp*

2 Tbn. *pp* *ff* *pp* *ff* *pp*

3 Tbn. *pp* *ff* *pp* *ff* *pp*

Tba. *pp* *ff* *pp* *ff* *pp*

Vln. I *pp* *ff* *pp* *ff* *pp*

Vln. II *pp* *ff* *pp* *ff* *pp*

Vla. *pp* *ff* *pp* *ff* *pp*

Vc. *pp* *ff* *pp* *ff* *pp*

Cb. *pp* *ff* *pp* *ff* *pp*

**Instrument List:** Picc., 2 Fl., 2 Ob., 2 Cl., 2 Fag., 4 Cor., 2 Tpt., 2 Tbn., 3 Tbn. e Tba., Vln. I, Vln. II, Vla., Vc., Cb.

**Dynamic Markings:** *ff*, *ff*, *pp*, *ff*, *ppp*, *fff*

**Articulation:** *ffz*, *ffz*, *ppz*, *ffz*, *pppz*, *fffz*

**Measure 1:** Picc. *ff*; Fl. *ff*; Ob. *ff*; Cl. *ff*; Fag. *ff*; Cor. *ff*; Tpt. *ff*; Tbn. *ff*; Tbn. e Tba. *ff*; Vln. I *ff*; Vln. II *ff*; Vla. *ff*; Vc. *ff*; Cb. *ff*.

**Measure 2:** Picc. *ff*; Fl. *ff*; Ob. *ff*; Cl. *ff*; Fag. *ff*; Cor. *ff*; Tpt. *ff*; Tbn. *ff*; Tbn. e Tba. *ff*; Vln. I *ff*; Vln. II *ff*; Vla. *ff*; Vc. *ff*; Cb. *ff*.

**Measure 3:** Picc. *pp* *ff*; Fl. *pp* *ff*; Ob. *pp* *ff*; Cl. *pp* *ff*; Fag. *pp* *ff*; Cor. *pp* *ff*; Tpt. *pp* *ff*; Tbn. *pp* *ff*; Tbn. e Tba. *pp* *ff*; Vln. I *pp* *ff*; Vln. II *pp* *ff*; Vla. *pp* *ff*; Vc. *pp* *ff*; Cb. *pp* *ff*.

**Measure 4:** Picc. *ppp*; Fl. *ppp*; Ob. *ppp*; Cl. *ppp*; Fag. *ppp*; Cor. *ppp*; Tpt. *ppp*; Tbn. *ppp*; Tbn. e Tba. *ppp*; Vln. I *ppp*; Vln. II *ppp*; Vla. *ppp*; Vc. *ppp*; Cb. *ppp*.

**Measure 5:** Picc. *fff*; Fl. *fff*; Ob. *fff*; Cl. *fff*; Fag. *fff*; Cor. *fff*; Tpt. *fff*; Tbn. *fff*; Tbn. e Tba. *fff*; Vln. I *fff*; Vln. II *fff*; Vla. *fff*; Vc. *fff*; Cb. *fff*.

Picc. *sfz* — *ff* *ppp* *sfz* — *ff* *ppp* *sfz* — *ff* *ppp* *sfz* — *ff*

2 Fl. *sfz* — *ff* *ppp* *sfz* — *ff* *ppp* *sfz* — *ff*

2 Ob. *sfz* — *ff* *ppp* *sfz* — *ff* *ppp* *sfz* — *ff*

2 Cl. *sfz* — *ff* *ppp* *sfz* — *ff* *ppp* *sfz* — *ff*

2 Fag. *sfz* — *ff* *ppp* *sfz* — *ff* *ppp* *sfz* — *ff*

4 Cor. *sfz* — *ff* *ppp* *sfz* — *ff* *ppp* *sfz* — *ff*

2 Tpt. *sfz* — *ff* *ppp* *sfz* — *ff* *ppp* *sfz* — *ff*

2 Tbn. *sfz* — *ff* *ppp* *sfz* — *ff* *ppp* *sfz* — *ff*

3 Tbn. e Tbn. *sfz* — *ff* *ppp* *sfz* — *ff* *ppp* *sfz* — *ff*

Vln. I *sfz* — *ff* *ppp* *sfz* — *ff* *ppp* *sfz* — *ff*

Vln. II *sfz* — *ff* *ppp* *sfz* — *ff* *ppp* *sfz* — *ff*

Vla. *sfz* — *ff* *ppp* *sfz* — *ff* *ppp* *sfz* — *ff*

Vc. *sfz* — *ff* *ppp* *sfz* — *ff* *ppp* *sfz* — *ff*

Cb. *sfz* — *ff* *ppp* *sfz* — *ff* *ppp* *sfz* — *ff*

## 2.2. Asarlarning nazariy va uslubiy tahlili

*Torli cholg'ular guruhi uchun asarlar*

**A.LYADOV. "ALLA"**

*(Sakkiz rus xalq qo'shig'i turkumidadan)*

Asar mashhur rus kompozitori Anatoliy Konstantinovich Lyadov tomonidan yaratilgan. Turkum sakkizta raqamdan iborat bo'lib, ushbu qism oltinchisi hisoblanadi. Barchamizga ma'lumki alla bu – onalar tomonidan aytiladigan lirik qo'shiqdir. Alla cholg'u musiqasi repertuaridan ham keng o'rin olgan. Tavsiya etilayotgan asarimiz orkestrning torli cholg'ular guruhi uchun mo'ljallangan.

Alla a-moll tonalligi, 3/4 o'lchov, kuplet shakli, **Moderato** tezligida yozilgan. Sokin xarakterga ega. 28 takt va 2 ta raqamdan iborat. Asar davomida barcha cholg'ular *con sordini* ijro uslubida ya'ni, xarrak ustiga maxsus surdina moslamasini taqib ijro etishadi. Dastlabki uch taktda skripka al'tlar kuy fakturasini ikki ovozga bo'lingan holda (*div.*), **pp** dinamikasida namoyon etadi. Kamon harakatlari muallif tomonidan aniq ko'rsatilgan. Bunda har ikki hissada kamon harakati ketma-ket almashib boradi. Al't partiyasida ko'rsatilgan kamon harakatlariga to'g'ri yondashilsa, har bir taktda takrorlanuvchi **pp dim.** belgilari ravon hosil bo'ladi.

20-misol



Ikkinchi skripkalar esa to'rtinchi taktdan takt oldi (za takt) boshlanuvchi asosiy mavzuni **pp** dinamikasida ijro etadi. Mavzu kuychan bo'lib uni ifodali ijro etishga e'tibor qaratish lozim bo'ladi.

21-misol



Birinchi raqamga to'rt takt qolganida violonchellar pedalli ovoz yo'lini ijro etishni boshlaydi. Bunda ikkinchi skripka, al't va violonchellardagi har ikki taktda

keladigan *cresc.* va *dim.* belgilarini baravar, bir nafasda yangrashini ta'minlash kerak bo'ladi. Birinchi raqamga takt oldi boshlanadigan mavzuni birinchi skripkalar ham *pp* dinamikasida ijro etadi. Bu gal mavzu asosiy tonallikning tersiya tovushidan yangraydi. Mavzuga parallel ravishda bir necha polifonik kuy osti yo'llari ham kirib keladi. Orkestr rahbari ikkinchi skripkalar va violonchellar partiyasidagi tersiyali xromatik yo'lni hosil qilishda guruhlar orasidagi dinamik muvozanat va intonasion tozalikka ahamiyat berishi lozim bo'ladi.

22-misol

The musical score for Example 22 begins at measure 8. It consists of five staves: Violin I, Violin II, Viola, Violonchello, and Kontrabasso. A first ending bracket labeled '1' is placed above measures 10, 11, and 12. The dynamics are marked as *pp* (pianissimo) in measures 10 and 11, *p* (piano) in measure 12, and *pp* in measure 13. The word 'unis.' (unison) is written above the Violonchello staff in measure 11. The key signature has one sharp (F#).

Birinchi raqamning oltinchi taktida mavzu kulminatsiyaga erishadi va fermatoli tovush yangrab turadi. Fermatoli taktida Es-dur tonalligining tonika akkordi jaranglaydi. Bunda ikkinchi skripka, al't va violonchellar ikkinchi hissada pedalli tovushni uzadi. Birinchi skripkalarda esa bu davomiy yangraydi. Yakunlovchi jumla 2 raqamga 2 takt qolganida boshlanadi. Bunda yana al'tlar kuyning fakturasini gavdalantiradi. Birinchi skripkalar esa 2 raqamga takt oldi ravishda mavzuni ijro etadi. Partiyada ikki ovozdan iborat kuy yo'li bayon qilingan. 2 raqamdan violonchel partiyasini faqat ikkita musiqachi ijro etadi. Kuy nihoyasida ikkinchi skripkalar so'nggi marotaba mavzuning bir motivini namoyon qiladi. Asar yakuniga 4 takt qolganida *dim.* belgisi bilan *ppp* dinamikasiga erishiladi va fermatoli tonika akkordi yangraydi.

Yakunlovchi akkordni faqatgina birinchi skripkalar 4 ovozga bo'lingan holda *div.* ijro etadi.

23-misol

21

2

Viol.I  
divisi a 4

*ppp* *morendo*

*ppp* *morendo*

Tavsiya etilayotgan ushbu asarni torli cholg'ular guruhi bilan ishlash jarayonida talabalarga bir-birini eshitish, his qilish, sekin suratda tekis ijro etish ko'nikmalarini hosil qiladi. Shu bilan bir qatorda dinamika, shtrixlar ansambliga erishishva surdina moslamasi yordamida ravon ijro etish mahoratini oshirishda ham xizmat qiladi.

### A.NABIYEV. "SHABADA"

O'zbek kompozitori A.Nabiyev tomonidan yaratilgan "Shabada" asari torli cholg'ular orkestri uchun yozilgan. Kuy quvnoq xarakterda bo'lib, shiddat bilan ugro etiladi. "Shabada" asari ko'plab professional hamda o'quv orkestrlari repertuaridan joy olgan. Ayniqsa talabalar orkestri bilan bo'ladigan konsert dasturlarini repertuarini boyitishga qo'l keladi.

Asar g-moll tonalligi, C o'lchovi, **Presto** tezlik surati, murakkab uch qismli shaklda yozilgan bo'lib, 108 takt va 11 ta raqamdan iborat. Kirish qismi *f* dinamikasida boshlanadi. Bunda birinchi va ikkinchi skripkalar yetakchilik qiladi. Har bir tovushi ikkilangan pastga harakatlanuvchi passajlar texnik jihatidan murakkab bo'lmasa-da, uning ansambliga erishishuchun tovush hosil qilish kuchi va kamonlar harakatining ravonligiga alohida e'tibor qaratish lozim bo'ladi.

24-misol

Al'tlardagi arpedjioli akkordlar va baslardagi choraktalik notalar jumlaning kuchli hissalarini bo'rttirishga xizmat qiladi. Kirish jumlasida *dim.* dinamikasida yakunlanib bosh mavzuga o'tadi. Birinchi raqamda bosh mavzu *mp* dinamikasida yangraydi. Bu jumlada ham o'n oltitalik notalarning ravon ijro etilishiga ahamiyat berish kerak. Ayniqsa 1-raqamning uchunchi taktidagi birinchi va ikkinchi skripkalar orasidagi o'zaro imitasion harakatlar uzviy bog'langan bo'lishi kerak.

25-misol

1-raqamning to'rtinchi taktidan esa xuddi shu motiv *mf* dinamikasida bir oktava yuqorida ijro etiladi. Al'tlar va baslardagi akkompanement qiluvchi partiyalar *pizz.* shtrixida asosiy kuy yo'liga ergashgan holda, tezlik suratini mustahkam ushlab turishga xizmat qilishi kerak. Bosh mavzuni ikkinchi raqamga takt oldi boshlanuvchi jumla bilan ikkinchi skripkalar davom ettiradi. Bunda tez-tez uchrab turuvchu al'teratsiya belgilarini intonasion toza ijro etishga erishish kerak.

26-misol

2

13

arco

arco

arco

16

unis.

div.

unis.

div.

3-raqamda bosh mavzu yana bir bor takrorlanib, bog'lovchi motiv yordamida o'rta qismga o'tiladi. Asarning markazi lirik xarakterda bo'lib tezlik surati saqlanib qoladi. O'rta qism B-dur tonalligida yozilgan. Violonchellar epizod mavzusini *f* dinamikasida namoyon qiladi. Mavzuda uchraydigan mordentlarga alohida e'tibor qaratish lozim.

27-misol

4

Al'tlar partiyasidagi ovozlar *div.* ijro etiladi. Ikkinchi ovozdagi sinkopali ritm va birinchi ovozdagi harakatlanuvchi fakturaning o'zaro uyg'unligiga erishish juda muhim. Birinchi va ikkinchi skripkalarining *p* dinamikasidagi akkordlari, pedalli tovushlari esayumshoq va nozik ijro etilishi kerak. 6-raqamgacha violonchellar mavzuni ma'lum bir kulminatsiyaga olib chiqadi va *tuttiga* tayyorlaydi. Shu tayyorlaydigan jumla davomida punktir ritmlar tez-tez uchraydi. 6-raqamdan boshlab *f* dinamikasi bilan skripkalar epizod mavzusining avj bo'lagini, septakkordlar yordamida ijro etadi.

28-misol

7-raqamdan esa mavzuni violonchellar yana davom ettiradi. Shu tariqa skripkalar va violonchellar o'rtasida o'zaro bellashuvli jumla yangraganidan so'ng 9-raqamga 5 takt qolganida passajlar harakati boshlanadi. Passajlar dissonans akkordga olib keladi. Orkestr akkordni *tutti* rez ijro etadi va repriza qismiga o'tiladi.

Tavsiya etilayotgan ushbu asar talabalarning texnik mahoratini oshirish bir-birini eshitish, his qilish, sekin suratda tekis ijro etish ko'nikmalarini hosil qiladi. Shu bilan bir qatorda dinamika, shtrixlar ansambliga erishish va surdina moslamasi yordamida ravon ijro etish mahoratini oshirishda ham xizmat qiladi.

### K.AZIMOV. "SO'LIM OY"

(qozoq xalq qo'shigi mavzusiga fantaziya)

Tavsiya etilayotgan asarimiz orkestrning torli cholg'ular guruhi uchun mo'ljallangan bo'lib, muallif tomonidan yaratilgan. Fantaziya janri xususiyatiga ko'ra, boshqa janrlarga nisbatan ijrochilik nuqtai-nazaridan bir oz murakkab sanaladi. Asarning mazmunini asosan mavzuning variatsiyalari tashkil qiladi. Asar davomida uchraydigan gomofon hamda polifonik ovoz yo'llari ijrosiga alohida e'tibor qaratish lozim bo'ladi. Bundan tashqari guruh tarkibidagi birinchi va ikkinchi skripkalarining partiyalari doimiy ravishda *div.* berilgan.

"So'lim oy" fantaziyasi C-dur tonalligi, 6/8 o'lchov, murakkab uch qismli shakl, **Allegretto** tezligida yozilgan. Asarning xarakteri quvnoq bo'lib, shiddat bilan ijro etiladi. 126 takt va 12 ta raqamdan iborat. Kirish qismi 6 taktdan tuzilgan. Bunda *ff*

dinamikasi bilan urg'u orqali yangrovchi chaqiriqsimon akkordlar bayon etilgan. 3-taktda esa pastga tomon harakatlanuvchi passaj kuyning fakturasiga olib o'tadi. Birinchi skripkalarining ma'lum bir tovushqatorda ijro etuvchi passajining intonasiyasi sofligiga va aksentli hissalariga alohida e'tibor qaratish lozim. Qolaversa ikkinchi va al't skripkalarining o'n oltitalik notalar bilan ostinatoli ravishda jo'r bo'lishi ham bir muncha ahamiyatlidir.

29-misol

The musical score for Example 29 is written for a string quartet. It consists of five staves: Violini I div., Violini II div., Violo, Violoncelli, and Contrabassi. The time signature is 6/8. The score begins with a forte (*ff*) dynamic. The Violini I and II parts feature a melodic line with accents and a rhythmic pattern. The Viola part has a similar melodic line with accents. The Violoncelli and Contrabassi parts provide a harmonic foundation with a steady rhythmic pattern. The score includes dynamic markings such as *ff*, *pizz.*, and *(non div.)*.

5-taktdagi vilonchellarning partiyasi kuyning fakturasini gavdalantirandi. Avvalambor faktura ritmining tekis va aniq ijrosiga erishish lozim. Bunda aksentli tovushlarning ansambli juda muhim. Ikkinchi skripkalardagi *pizz* li tovushlar esa violonchellar partiyasidagi aksentlarni bo'rttirishga yordam beradi.

1-raqamdan boshlab birinchi skripka va al'tlar bosh mavzuni kvarta intervalida namoyon etadi. Mavzuga jo'r bo'lgan holda ikkinchi skripkalar violonchellarning partiyasini davom ettiradi. Violonchellar va kontrabaslar esa *pizz* yordamida fundamental ovozni ijro etadi.

30-misol

1

2-raqamda bosh mavzuning variatsiyalarini birinchi va ikkinchi skripkalar ketma-ket gavdalantiradi. 2-raqamning 5-taktidan boshlab esa, al't va violonchellar davom ettiradi. Variatsiyalarni uzviy bog'liqligini ta'minlash uchun guruhlararo ansamblni, tezlik surati, dinamika va shtixlar ravonligiga e'tibor qaratish kerak.

3-raqamda *f* dinamikasi bilan bosh mavzuning kulminatsiyasini birinchi va ikkinchi skripkalar ijro etadi. Bu raqamda bosh mavzu o'n olitalik notalar bilan kvarta intervalida berilgan. Mavzuga esa qolgan partiyalar stakkatoli va aksentli ritmik ovoz yo'li bilan jo'r bo'ladi. Ushbu raqamning 5-taktidan al't va violonchellar mavzuni davom ettiradi.

4-raqamda guruhlar *p* dinamikasi bilan *molto cresc.* yordamida asta-sekinlik o'zaro birlashib *ff* ga erishadi va *tutti* ravishda barcha guruhlar akkordli fakturani ijro etadi. Bunda 1-2-5 hissalaridagi aksentlarning ravon ijrosiga ahamiyat berish kerak.

5-raqamga 2 takt qolganida asarning markaziy (epizod) qismi kirib keladi. Epizod *f-moll* tonalligida bo'lib, asosiy tezlik surati saqlab qolinadi. 5-raqamda al'tlar guruhidagi *solo* kuychan va ifodali aks ettishi kerak.

31-misol

Shu mavzuni birinchi skripkalar 6-raqamda davom ettiradi. Partiya kichik passaj bilan boshlanadi. Triollar va tez-tez uchrab turadigan alteratsiya belgilarining

intonatsion tozaligiga rioya qilish kerak. 6-raqamning 3-taktidan al'tlarda yangi polifonik ovoz yo'li kirib keladi.

7-raqamga bir takt qolganda violonchellar epizod mavzusini ijro etishda yetakchilik qiladi. Mavzuga parallel ravishda birinchi va al't skripkalarining bezakli ya'ni imitatsion ovoz yo'lining hissalariga e'tibor qaratish kerak. Bunda 32 talik notalarning hissalar almashinuvi har xil bo'lib, sozandalarga bir oz qiyinchilik tug'diradi. Ammo bularni *p* dinamikasida ohista ijro etish kerak.

32-misol



8-raqam epizodning kulminatsion nuqtasi hisoblanadi. Bunda mavzu birinchi va ikkinchi skripkalarda ravon bayon etilgan bo'lsa-da, al't va violonchellar partiyasidagi harakatlanuvchi o'n oltitaliklarni *legato* shtrixida tezlik suratini og'ishtirmasdan ijro etish kerak.

10-raqamga 6 takt qolganida asarning repriza qismi boshlanadi. Repriza hech qanday o'zgarishlarsiz takrorlanadi. Kodada barcha guruhlar asosiy tonallikning tonika tovushini *tutti* ijro etgan holda yakunlaydi.

Tavsiya etayotgan ushbu asarda zamonaviy asarni yangicha yondashuv bilan ijro etish talab etiladi. Talabalarni asardagi yangi musiqiy ifoda vositalari bilan tanishtirish, ijrochilik ko'nikmalarini shakllantirish kabi vazifalarni bajarishda qo'l keladi.

### *Damli cholg'ular guruhi uchun asarlar*

#### **A.SAFAROV. "CHORLOV"**

Yosh iqtidorli kompozitor Akmal Safarovning "Chorlov" asari damli cholg'ular orkestrining to'liq tarkibi uchun yaratilgan. Chorlov - bir mavzuga asoslangan kichik janrdagi pyesa hisoblanadi. Asar harbiylarning bayramona chorlovlari uchun mo'ljallangan.

“Chorlov” g-moll tonalligi, 4/4 o’lchov, bir qismli shakl, **Allegro** tezligida yozilgan. Marsh xarakterida ijro etiladi. 45 takt va 5 ta raqamdan iborat. Kirish qismi kichik, katta barabanlar va litavralarning *ff* dinamikasidagi ijrosi bilan boshlanadi. Bunda kichik barabanning o’n oltilalik notalari ravonligiga ahamiyat berish lozim.

1-raqamda g-mollning tonika akkordi *tutti* jaranglaydi. Shu bilan birga asarning fakturasi klarnet, fagot, saksofon, valtorna, tuba, kornet baritonlarda namoyon bo’ladi. Faktura ritmi aksentli tovushlardan iborat. 1-raqamning 3 taktidan boshlab bosh mavzuni 1-2 valtornalar hamda trombonlar tantanavor ruhda bayon etadi.

33-misol

Mavzu 16 taktdan iborat katta jumla hisoblanadi. Bunda asosan punktir va sinkopali ritmlar yetakchilik qiladi. 3-raqamdan boshlab mavzuni trubalar takroran ijro etadi. Ammo bu takrorda oldingi raqamdan farqli ravishda trubalarning jumlasini valtornalar davom ettiradi. 4-raqamning 4 taktidan esa yog’och damlilar guruhi ham mavzuni davom ettirgan holda ijro etadi. Guruhlarning birin-ketinlik bilan mavzuni va imitatsion harakatlanuvchi ovozlarni gavdalantirishi, dinamik jihatidan o’sishga ham olib keladi. Shu tariqa asar final akkordiga erishadi.

### R.ABDULLAYEV. “SHODLIK MARSHI”

O’zbekiston Respublikasi san’at arbobi, taniqli kompozitor Rustam Abdullayevning “Shodlik marshi” asari damli cholg’ular orkestrining to’liq tarkibi uchun yozilgan. Asarning ohangi harbiy ruhda bo’lib, tantanali marsh sifatida ijro etiladi.

“Shodlik marshi” b-moll tonalligi, 4/4 o’lchov, oddiy uch qismli shakl, **Maestoso** tezligida yozilgan. 48 takt va 4 ta raqamdan iborat. Kirish qismi 6 takt bo’lib, 3 takt

mobaynida orkestrdagi unison mavzu *f* dinamikasida *tutti* ijro bilan boshlanadi. Bunda uchraydigan o'n oltitalik triollarning ravonligi va ansambliga ahamiyat berish kerak. So'ngra 4-taktdagi fleyta, truba va kornetlar guruhi shu triollarni davom ettiradi.

1-raqamdan asosiy mavzu takt oldi namoyon bo'ladi. Mavzuni yog'och damli cholg'ular guruhi, birinchi truba va kornetlar ifodali ijro etishi lozim. Kuyga jo'rlik qilib punktir ritmlardan tuzilgan fakturani trombon va kornetlar gavalantiradi.

34-misol

The image shows a musical score for five instruments: Flute (Fl.), Oboe (Ob.), Clarinet I (Cl. I), Clarinet II/III (Cl. II/III), and Bassoon (Bsn.). The score is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. A first ending bracket is indicated at the end of the piece. The woodwinds play a melodic line, while the bassoon and lower clarinets provide a rhythmic accompaniment.

2-raqamda bas guruhidagi cholg'ular mavzuning rivojini ijro etadi. Bu ham takt oldi boshlanib 3-raqamgacha davom etadi. Baslardagi bu jumla salobat bilan, ifodali etilsa maqsadga muvofiq bo'ladi.

3-raqamdan esa mavzu yana takrorlanadi va markaziy qismga o'tadi. 4-raqamda kirib kelgan lirik mavzuni saksofonlar va kornetlar ijro etadi. O'rta qismda tezlik surati saqlangan bo'lib, choraktalik notalardan iborat ostinatoli faktura yetakchilik qiladi. 4-raqamning 6-taktidan klarnetlar ham mavzu qatlamiga qo'shilib boradi. Fleyta, goboy va kornetlarning bezakli ovoz yo'llarini ijro etadi. Shu jumlaning fakturasida ritmik o'zgarishlar kuzatiladi. 1-voltadagi passajlar reprizaning takrorini ta'minlaydi.

Asarning repriza qismi hech qanday o'zgarishlarsiz takrorlanadi. Asarning kodasi 4 taktdan iborat.

Tavsiya etayotgan ushbu asar damli cholg'ular orkestrining badiiy mahoratini oshirishga xizmat qiladi. Asar talabalarga shtrixlarni va punktir ritmlarni to'g'ri o'zlashtirishda hamda ijrochilik ko'nikmalarini shakllantirishda yordam beradi.

*Kichik tarkibdagi simfonik orkestr uchun asarlar*

**E.GRIG. “TONG”**

*(“Per Gyunt” syuitasidan)*

Edvard Grig - buyuk norveg kompozitori, pianinochisi, dirijyor va musiqa namoyandasi. Grigning ijodi keng qamrovli va ko'p qirralidir. U quyidagi yirik shakldagi asarlarni yaratdi: fortepiano uchun konsert, skripka va fortepiano uchun uchta sonata, violonchel va fortepiano uchun sonata, kvartet. Bir vaqtning o'zida u cholg'u miniatyurasiga murojaat qildi: “Poetik manzaralar”, “Albom sahifalari”, “Lirik pyesalar” buning natijasidir.

“Per Gyunt” dramasi 1874-yilda dramaturg Ibsenning asari asosida yozilgan. “Per Gyunt”ning to'liq partiturasida o'z ichiga yigirma uch nomerni qamrab olgan, ularning orasida dramaning beshta aktiga kirish, qo'shiqlar (Solveygning qo'shig'li va allasi, Per Gyunt serenadasi), raqslar (Ingrid to'yida, arabcha raqs, Anitra raqsi), orkestr uchun fantastik (“Tog' qirolining g'orida”), lirik-dramatik epizodlar (“Ozening o'limi”), melodrammalar mavjud. Oradan vaqt o'tib “Per Gyunt” ikkita syuita shaklida e'tirof qilindi. Birinchi syuitaga “Tong”, “Ozening o'limi”, “Anitraning raqsi”, “Tog' qirolining g'orida” kiritilgan. Ikkinchi syuita esa quyidagi pyesalardan tashkil topgan: “Ingridning shikoyati”, “Arabcha raqs”, “Per Gyuntning vataniga qaytishi”, “Solveyg qo'shig'i”<sup>4</sup>.

“Tong” qismi E-dur tonalligi, 6/8 o'lchov, **Allegretto pastorale** suratida yozilgan. Asar poetik-musiqiy peyzaj bo'lib, bunda quyosh chiqishi, tabiatning uyg'onishi tasvirlangan. Xarakteri sokin va kuychan. 88 takt va 6 ta harfdan iborat. Kompozitor juda mohirlik bilan bir mavzu yordamida orkestr cholg'ularidan o'z o'rnida foydalangan. Uning orkestrrovkasi va garmoniyasi sodda tuzilgan. Bosh mavzuning birinchi motivi dastlab *p* dinamikasida fleyta so'ngra goboyda yangraydi. Mavzuning pedalli garmoniyasini klarnet va fagotlar yumshoq ijro etadi. Fleytaga skripka al'tlar motivni yakunlovchi notalar bilan javob beradi. Shu tariqa keyingi motiv ham boshqa cholg'ularda takrorlanadi.

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<sup>4</sup> A.X.Trigulova. Xorijiy musiqa adabiyoti. T., 2009. 319 bet.

**Allegretto pastorale** ♩ = 60

A harfida bosh mavzu *f* dinamikasi bilan torli cholg'ularda jaranglaydi. Garmonik tovushlarni damli cholg'ular mavzuning urg'ularini ta'kidlagan holda ijro etadi. Fagotlar va kontrabaslar esa A harfining 4-takti ikkinchi hissasida motivlarga javob beradi.

B harfida mavzu cho'qqiga erishib pastga harakatlanuvchi passajlarni skripkalar ijro etadi. Ikki takt mobaynida dinamika *ff* dan *dim.* ga harakatlar ekan B harfining 3-

taktidagi violonchellarning yetakchi partiyasiga olib keladi. Violonchel *p* dinamikasida ifodali mavzu ijro etadi. Skripkalar esa sakkiztalik notalar orqali jo'r bo'ladi. B harfining 5-taktida orkestrning *tutti f* va to'satdan *p* ga o'tiladi. Orkestr rahbari bu jumlada violonchellarning partiyasiga alohida e'tibor berishi lozim.

37-misol

The image shows two staves of musical notation. The first staff, labeled 'B', begins at measure 30. It features a series of notes with dynamic markings: *ff* (fortissimo), *p* (piano), *cresc.* (crescendo), *f* (forte), *p* (piano), *f* (forte), *p* (piano), *p* (piano), and *cresc. molto* (crescendo molto). The second staff, labeled 'C', begins at measure 38 and follows a similar dynamic pattern: *ff*, *p*, *cresc.*, *f*, *p*, *f*, *p*, *p*, and *cresc. molto*. Both staves include slurs and accents over the notes.

C harfiga 2 takt qolganida *p cresc. molto* dinamikasi bilan kelgan passaj jumlaning kulminatsiyasiga olib keladi. C harfida *ff* dinamikasi bilan boshlanib, 2 takt mobaynida *dim.* tomon harakatlanadi. Asarning markaziy qismi D harfida yana bir bor takrorlanadi.

D harfining 5-taktidan repriza qismi boshlanib, bosh mavzuni valtornalar ijro qiladi. Jo'r bo'luvchi partiyalarda damli cholg'ularning o'n oltitalik va skripkalarining *pizz.* shtrixidagi sakkiztaliklar bayon etilgan. Undan so'ng esa, mavzu uzluksiz ravishda E harfidagi goboy, fagot va violonchellarga o'tadi. Qolgan partiyalar esa juda noziklik bilan ergashadi. Skripka va al'tlarning doimiy tarzda o'n oltitalik notalarni *legato* shtrixi yordamida ijro etuvchi akkomponiment partiyasining intonatsion sofligiga alohida ahamiyat berish kerak. Bu sozandalarning barmoqlar pozitsiyasiga bog'liq. Guruh konsertmeysteri ilk mashg'ulotlardan oq barmoqlarni belgilagani to'g'ri bo'ladi.

38-misol

E harfining 8-taktida valtornaning choraktalik notalari asarning yakuniy bo'lagiga olib o'tadi. Shu tariqa asar asosiy mavzuning motivlari damli cholg'ularda birma-bir namoyon bo'lishi va tonika akkordining yangrashi bilan nihoyasiga yetadi.

Asar talabalarda ijrochilik ansamblni yanada mustahkamlashga, intonatsion soflikka erishishda yaqindan ko'makchi bo'ladi.

### I.BRAMS. "VENGERCHA RAQS" №1

Iogannes Brams - mashhur nemis kompozitori, pianinochi va dirijyor, musiqiy romantizmning yorqin vakili. Kompozitor ijodiga nazar soladigan bo'lsak, uning simfonik orkestr uchun yaratgan 21 ta vengercha raqlari o'zining yorqinligi bilan ajralib turadi. Brams ushbu raqlarda orkestr cholg'ularidan unumli foydalangani, tezlik surati va mavzularning tez-tez tuslanib borishi, ijrochining badiiy-texnikaviy mahoratini oshirishga xizmat qiluvchi vositalarni namoyon qilgani diqqatga sazovordir.

Birinchi vengercha raqs Bela Kelerning chardash kuyi mavzusi asosida 1869 yilda yozilgan. Asar elegiya xarakterida bo'lib, venger xalq kuyi chardashni o'z ichiga olgan. g-moll tonalligi, 2/4 o'lchov, **Allegro molto** surati, ikki qismli shaklda yozilgan. Birinchi qismda melankolik mavzu, ikkinchi qism esa harakatga boy shijoatli xarakterda namoyon bo'ladi.

Asosiy mavzuni dastlab torli cholg'ulari *f* dinamikasida ijro etadi. 5-taktda yog'och damli cholg'ular mavzuga javob beradi. A harfidan boshlab *p* dinamikasida mavzu bir oktava yuqorida yangraydi. Fakturada oldingi jumladan farqli ravishda triollar paydo bo'ladi. Torli cholg'ular bilan birga valtornalar asosiy mavzuni ijro etadi. B harfida yumshoq ohangda nozik ijro bilan skripkalar yangi mavzuni namoyon etadi. Goboylar mavzuni pedalli variantini ijro etadi. Orkestr jumlaning har 3-taktida *f* dinamikasi bilan aksentli akkordni bilan javob beradi. Dinamik kontrastlar guruhlarining o'zaro ansambliga ta'sir qilishi kerak emas. Orkestr rahbari talabalarning dinamikaga bo'lgan reaksiyasini oshirishi lozim.

### 39-misol

The musical score for Example 39 consists of five staves: 1 Viol., 2 Viol., Br., Vcl., and K.B. The key signature has two flats (B-flat major), and the time signature is 3/4. The score is divided into three measures. In the first measure, the Violins I and II play a sustained chord, while the other instruments play a rhythmic pattern. In the second measure, the Violins I and II play a melodic line, while the other instruments continue their rhythmic pattern. In the third measure, the Violins I and II play a melodic line, while the other instruments continue their rhythmic pattern. The score includes dynamic markings such as *f*, *p*, *leggiero*, *pizz.*, and *arco*.

C harfida skripkalarining mavzusini fleyta pikkolo va klarnet ijro etadi. Shu tariqa jumlaning o'z nihoyasiga yetadi va D harfidagi asosiy mavzuning rivoji bo'lgan markaziy qismga o'tiladi. Tezlik surati sekundan boshlab **a tempogacha** tezlashib borar ekan, E harfidagi pastga harakatlanuvchi notalar *f* dan *p* ga tomon harakatlanadi. E harfining 7-taktidan boshlab **ritardando** ya'ni tezlik surati pasayib fermatoli tovush ijro etiladi. So'ngra *f* dinamikasida to'satdan **in tempo** suratida jumla nihoyasiga yetadi. F harfidan esa repriza qismi kirib keladi va asar yorqin koda bilan yakunladi.

Tavsiya etilayotgan ushbu asar har tomonlama murakkab bo'lib, orkestr sinfi talabalari uchun foydali hisoblanadi. Asarni ijrochilik nuqtai-nazaridan to'g'ri talqin etish, tovushlarni sifatli hosil qilish talabalarning professional ijrochi bo'lib yetishishiga yordam beradi.

### “KARMEN” OPERASIGA UVERTYURA

Jorj Bize - XIX asrning ikkinchi yarmida yashab, ijod etgan buyuk fransuz kompozitori. U musiqiy teatrlar uchun yaratilgan eng a'lo ijod namunalari — “Karmen” operasi va Alfons Dodening “Arlezianka” dramasi uchun bastalangan musiqalar muallifidir.<sup>5</sup>

Opera fransuz yozuvchisi Prosper Merimening novellasi motivi asosida 1845 yilda yozilgan. Uning uvertyurasida quyoshli Ispaniya o'lkasi, xalq sayllari va Karmenning fojiali taqdiri tasvirlangan. Qolaversa, toreadorning arenaga chiqishi (4-ko'rinish), Eskamilio ariyasi mavzularidan (2-ko'rinish) parchalar keltirilgan.

Uvertyura A-dur tonalligi, 2/4 o'lchov, **Allegro giocoso** surati, uch qismli shaklda yozilgan. Partitura simfonik orkestrning to'liq tarkibi uchun yozilgan. *ff* dinamikasida shiddat bilan boshlanuvchi yorqin mavzu orkestrning *tutti* ijrosida yangraydi. 4-raqamdan boshlab yangi mavzu *p* dinamikasida namoyon bo'ladi. Bog'lovchi partiyadan so'ng bosh mavzu yana takrorlanadi.

40-misol

8-raqam asarning markazi hisoblanib, truba va trombonlarning jo'rligida torli cholg'ular Toreador mavzusini ijro etadi. Shu tariqa mavzu 10-raqamda *ff* ga erishadi.

<sup>5</sup> A.X.Trigulova. Xorijiy musiqa adabiyoti. T., 2009. 298-303 bet.

Bu galgi ijroda yog'och damlilar ham qo'shiladi. 12-raqam uvertyuraning reprizasi hisoblanadi.

41-misol

The musical score for Example 41, measures 67-74, is presented in two systems. The first system (measures 67-74) features a piano introduction with chords in the upper system and a melodic development in the lower system. The upper system consists of a treble clef staff with a *pp* dynamic marking and a bass clef staff with a *pp* dynamic marking. The lower system consists of a treble clef staff with a *p* dynamic marking, a middle clef staff with a *p* dynamic marking, and a bass clef staff with a *p* dynamic marking. A box containing the number '8' is located above measure 67. The key signature is G major (one sharp) and the time signature is 3/4.

Tavsiya etilayotgan ushbu asarimiz ham talabalar orkestri konsert repertuarini boyitishda hamda ijrochilik ko'nikmalarini yanada mustahkamlashga yordam beradi.

# Alla

sakkiz rus xalq qo'shig'i syuitasidan

**Moderato** ♩ = 52  
con sord.

Anatoliy Lyadov

Violini I  
Violini II  
Viole  
Violoncelli divisi

con sord.  
con sord.  
div. *pp* > con sord. simile  
con sord.

Detailed description: This block contains the first system of a musical score for strings. It features four staves: Violini I (treble clef), Violini II (treble clef), Viole (alto clef), and Violoncelli divisi (two bass clef staves). The time signature is 3/4. The Violini II staff begins with a melodic line marked *pp*. The Viole staff has a rhythmic accompaniment with a *pp* dynamic and a *simile* marking. The Violoncelli divisi staves are marked *con sord.*

8

1

*pp*  
*pp*  
unis.  
*p*  
*pp*  
*pp*

Detailed description: This block contains the second system of the musical score, starting at measure 8. It continues the four staves from the first system. The Violini II staff has a melodic line with a *pp* dynamic and a first ending bracket labeled '1'. The Viole staff has a rhythmic accompaniment with a *pp* dynamic and a *unis.* marking. The Violoncelli divisi staves have a bass line with a *p* dynamic. The bottom-most staff has a *pp* dynamic marking.



Presto

# Shabada

A. Nabiyev

Violin I  
Violin II  
Viola  
Violoncello  
Double Bass

*f*  
*f*  
*f*  
*f*  
*f*

div. 8

Measures 1-3 of the score. The Violin I and II parts feature rapid sixteenth-note passages. The Viola, Violoncello, and Double Bass parts are marked *f* and play sustained notes.

4

1

*mp*  
*mp* pizz. div.  
*mp* pizz. div.  
*pizz. mp*  
*mp*

Measures 4-6. A first ending bracket labeled '1' spans measures 5 and 6. The Violin parts continue with sixteenth-note patterns. The Viola and Violoncello parts are marked *mp* and play pizzicato with divided strings. The Double Bass part is marked *pizz. mp*.

7

*mf*  
*mf*  
*mf*  
*mf*  
*mf*

Measures 7-9. The Violin parts continue with sixteenth-note patterns. The Viola and Violoncello parts are marked *mf* and play chords. The Double Bass part is marked *mf* and plays a steady bass line.

10

Musical score for measures 10-12. The score is in G major and 3/4 time. It features a complex texture with multiple staves. The top two staves (treble clef) contain rapid sixteenth-note passages. The middle two staves (alto and bass clef) contain chords and rhythmic patterns. The bottom staff (bass clef) contains a simple bass line. A first ending bracket is present over measures 11 and 12.

2

13

Musical score for measures 13-15. The score is in G major and 3/4 time. The top two staves (treble clef) continue with rapid sixteenth-note passages. The middle two staves (alto and bass clef) contain chords and rhythmic patterns. The bottom staff (bass clef) contains a simple bass line. The word "arco" is written above the middle two staves in measures 14 and 15.

16

Musical score for measures 16-18. The score is in G major and 3/4 time. The top two staves (treble clef) contain rapid sixteenth-note passages. The middle two staves (alto and bass clef) contain chords and rhythmic patterns. The bottom staff (bass clef) contains a simple bass line. The words "unis." and "div." are written above the middle two staves in measures 17 and 18.

19

Musical score for measures 19-21. The score is in G major (one sharp) and 3/4 time. It consists of five staves: two treble clefs, two bass clefs, and a grand staff. The first two staves contain melodic lines with various rhythmic patterns, including eighth and sixteenth notes. The third and fourth staves contain harmonic accompaniment with chords and eighth notes. The fifth staff contains a simple bass line with quarter notes.

22 **3**

Musical score for measures 22-24. The score is in G major (one sharp) and 3/4 time. It consists of five staves. A box containing the number '3' is placed above the first staff of this system. The first two staves contain melodic lines with various rhythmic patterns, including eighth and sixteenth notes. The third and fourth staves contain harmonic accompaniment with chords and eighth notes. The fifth staff contains a simple bass line with quarter notes. Dynamic markings include *mp* and *pizz.* (pizzicato).

25

Musical score for measures 25-27. The score is in G major (one sharp) and 3/4 time. It consists of five staves. The first two staves contain melodic lines with various rhythmic patterns, including eighth and sixteenth notes. The third and fourth staves contain harmonic accompaniment with chords and eighth notes. The fifth staff contains a simple bass line with quarter notes. Dynamic markings include *mf* (mezzo-forte).



38 5  
unis.

42 div. 8

46 6 *f*

50

Musical score for measures 50-53. The score is in 3/4 time and features a key signature of two flats (B-flat and E-flat). It consists of five staves: two treble clefs, a bass clef, and two more treble clefs. The music includes chords, eighth-note patterns, and a steady bass line.

7

54

Musical score for measures 54-56. The score continues in the same key signature and time signature. It features a variety of musical textures, including sustained chords, melodic lines, and rhythmic patterns. A box containing the number '7' is positioned above the second measure of this system.

57

Musical score for measures 57-59. This system includes dynamic markings such as *p* (piano) and *tr* (trills). The notation features complex rhythmic figures and trills in the upper staves, while the lower staves maintain a consistent bass line.

60

Musical score for measures 60-62. The system consists of four staves. The top staff is a grand staff (treble and bass clefs) with a key signature of two flats and a time signature of 8. The second staff is a grand staff with a key signature of two flats and a common time signature. The third and fourth staves are grand staves with a key signature of two flats. The music features a complex rhythmic pattern in the second staff, with eighth and sixteenth notes, and rests in the other staves.

63

unis. **8** div. unis. unis.

Musical score for measures 63-66. The system consists of four staves. The top staff is a grand staff with a key signature of two flats and a common time signature. It features a melodic line with a forte (*f*) dynamic and a box around the number 8. The second staff is a grand staff with a key signature of two flats and a common time signature, featuring a melodic line with a forte (*f*) dynamic. The third and fourth staves are grand staves with a key signature of two flats. The music includes various articulations and dynamics, with the word "unis." appearing above the top staff.

67

Musical score for measures 67-70. The system consists of four staves. The top staff is a grand staff with a key signature of two flats and a common time signature. The second staff is a grand staff with a key signature of two flats and a common time signature. The third and fourth staves are grand staves with a key signature of two flats. The music features a complex rhythmic pattern in the second staff, with eighth and sixteenth notes, and rests in the other staves.

71

*poco poco cresc.* *div.*

*poco poco cresc.*

*poco poco cresc.* *div.*

*poco poco cresc.*

75

9 *anis.*

*ff* *mp* *anis.*

*ff* *mp* *anis.*

*ff* *mp* *pizz. div.*

*ff* *mp* *pizz. div.*

*ff* *mp* *pizz. mp*

*ff* *mp*

79

*mf*

*mf*

*mf*

*mf*

*mf*

82

Musical score for measures 82-84. The system consists of five staves: two treble clefs, two bass clefs, and a double bass clef. The key signature is one sharp (F#). Measure 82 features a complex rhythmic pattern with sixteenth notes and eighth notes. Measure 83 has a first ending bracket. Measure 84 has a second ending bracket. The bottom two staves show a steady bass line with some rests.

85 **10**

Musical score for measures 85-87. The system consists of five staves. Measure 85 is marked with a box containing the number 10. The top staff has rests. The middle three staves are marked with "arco" and contain rhythmic patterns. The bottom staff has a steady bass line.

88

Musical score for measures 88-90. The system consists of five staves. Measure 88 has rests in the top two staves. The middle three staves are marked with "unis." and "div." and contain rhythmic patterns. The bottom staff has a steady bass line.

11

91

mp  
mp pizz.  
pizz.  
pizz. mp  
mp

Detailed description: This system contains measures 91, 92, and 93. It features five staves: two treble clefs, two bass clefs, and a double bass clef. The music is in G major. Measures 91 and 92 show a complex texture with sixteenth-note runs in the upper staves and chords in the lower staves. Measure 93 begins with a rest in the first staff, followed by a melodic line in the second staff. Dynamic markings include *mp*, *mp pizz.*, *pizz.*, *pizz. mp*, and *mp*.

94

Detailed description: This system contains measures 94, 95, and 96. It features five staves: two treble clefs, two bass clefs, and a double bass clef. The music continues with sixteenth-note patterns in the upper staves and chordal accompaniment in the lower staves. The dynamics are consistent with the previous system.

97

f

Detailed description: This system contains measures 97, 98, and 99. It features five staves: two treble clefs, two bass clefs, and a double bass clef. The music is characterized by a strong, driving sixteenth-note texture in the upper staves, marked with a forte (*f*) dynamic. The lower staves provide a steady harmonic accompaniment.

CODA

100

arco

arco

arco

103

105

a3

ff

a3

ff

ff

ff

ff

3

3

3

3

# So'lim oy

qozoq xalq qo'shig'i mavzusiga fantaziya

Kamoliddin Azimov

Allegretto ♩ = 80

Musical score for Violini I div., Violini II div., Virole, Violoncelli, and Contrabassi. The score is in 6/8 time and features a variety of dynamics and articulations. The Violini I and II parts are marked *ff* and include *div.* (divisi) markings. The Virole part is marked *ff* and includes *div.2* and *(non div.)* markings. The Violoncelli and Contrabassi parts are marked *ff* and include *pizz.* (pizzicato) markings. The score consists of six measures.

1

Musical score for Violini I, Violini II, Virole, Violoncelli, and Contrabassi. The score is in 6/8 time and features a variety of dynamics and articulations. The Violini I and II parts are marked *f* and include *arco* and *non div.* markings. The Virole part is marked *mf* and includes *arco* and *non div.* markings. The Violoncelli and Contrabassi parts are marked *f* and *mf* and include *pizz.* (pizzicato) markings. The score consists of six measures.

Musical score for the first system, consisting of six staves. The notation includes various rhythmic patterns and dynamic markings.

- Staff 1 (Violin I): *pizz.*, *arco*, *arco*
- Staff 2 (Violin II): *arco*
- Staff 3 (Viola): *pizz.*, *f*, *pizz.*, *f*
- Staff 4 (Cello): *mf*, *arco*, *f*
- Staff 5 (Double Bass): *f*
- Staff 6 (Bassoon): *f*

Musical score for the second system, starting with a measure marked '2'. The notation includes various rhythmic patterns and dynamic markings.

- Staff 1 (Violin I): *8va*, *p*
- Staff 2 (Violin II): *p*
- Staff 3 (Viola): *arco*, *p*, *arco*, *f*, *arco*
- Staff 4 (Cello): *p*, *pizz.*, *arco*
- Staff 5 (Double Bass): *p*, *arco*
- Staff 6 (Bassoon): *p*

Musical score for a string quartet, measures 1-5. The score is in G major and 2/4 time. It features six staves: two violins, two violas, and two cellos. The music is characterized by rhythmic patterns and dynamic markings. The first four measures show a consistent rhythmic motif. The fifth measure is marked *ff* (fortissimo). The second and fourth violins have *arco* markings, and the second and fourth cellos have *pizz.* (pizzicato) markings. The score ends with a final *ff* marking.

Musical score for a string quartet, measures 6-10. The score is in G major and 2/4 time. It features six staves: two violins, two violas, and two cellos. The music is characterized by rhythmic patterns and dynamic markings. The first measure is marked **3** in a box. The second measure is marked *f* (forte). The score ends with a final *f* marking.

Musical score for the first system, consisting of six staves. The top two staves are treble clefs, and the bottom four are bass clefs. The music is in a key with one sharp (F#) and a 3/4 time signature. Dynamics include *mf* (mezzo-forte) in the first two staves. The third and fourth staves have accents (*v.*) over notes. The fifth and sixth staves feature a triplet of eighth notes in the second measure.

4

Musical score for the second system, starting with a box containing the number 4. It consists of six staves. The top two staves are treble clefs, and the bottom four are bass clefs. The music is in a key with two flats (Bb, Eb) and a 3/4 time signature. Dynamics include *p* (piano), *molto cresc.* (molto crescendo), and *ff* (fortissimo). Performance instructions include *div.* (divisi) and *unis.* (unisono). The bottom two staves have long horizontal lines indicating sustained notes.

5

Musical score for system 5, measures 1-6. The score is in 3/4 time and features a key signature of three flats (B-flat, E-flat, A-flat). The first two staves (treble clef) are mostly rests. The third and fourth staves (treble clef) play a rhythmic pattern of eighth notes, marked *p*. The fifth staff (bass clef) has a melodic line marked *mf espress. cantabile* with a *solo* dynamic marking. The sixth and seventh staves (bass clef) play a rhythmic pattern of eighth notes, marked *p*. The eighth staff (bass clef) plays a rhythmic pattern of eighth notes, marked *p*. Performance markings include *div.*, *div. in 2*, and *solo*.

6

Musical score for system 6, measures 1-6. The score is in 3/4 time and features a key signature of three flats (B-flat, E-flat, A-flat). The first two staves (treble clef) are mostly rests. The third and fourth staves (treble clef) play a rhythmic pattern of eighth notes, marked *p*. The fifth staff (bass clef) has a melodic line marked *mf espress. cantabile* with a *pizz.* dynamic marking. The sixth and seventh staves (bass clef) play a rhythmic pattern of eighth notes, marked *p*. The eighth staff (bass clef) plays a rhythmic pattern of eighth notes, marked *p*. Performance markings include *pizz.* and *3* (triplets).

Musical score for the first system, consisting of six staves. The top two staves are in treble clef, and the bottom four are in bass clef. The key signature has three flats. Dynamics include *mf* and *f*. An articulation mark *<f>* is present in the second measure of the top two staves. A *soli* instruction is placed above the third staff. A triplet of eighth notes is marked with a '3' in the fifth measure of the third staff.

7

Musical score for the second system, starting with a boxed number '7'. It consists of six staves. The top two staves are in treble clef, and the bottom four are in bass clef. The key signature has three flats. Dynamics include *p* and *mf*. The instruction *arco solo* is written above the fifth staff, and *pizz.* is written below the sixth staff. A fermata is placed over the final note of the first staff in the fourth measure.

Musical score for the first system, featuring six staves. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The score includes various musical notations such as rests, slurs, and dynamic markings.

- Staff 1: Treble clef, contains rests and melodic fragments.
- Staff 2: Treble clef, contains rests and melodic fragments.
- Staff 3: Treble clef, contains chords and melodic lines with a *mf* dynamic marking.
- Staff 4: Treble clef, contains chords and melodic lines with a *mf* dynamic marking.
- Staff 5: Bass clef, contains chords and melodic lines with a *p* dynamic marking.
- Staff 6: Bass clef, contains a melodic line with a *f* dynamic marking.

Musical score for the second system, starting at measure 8. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The score includes various musical notations such as rests, slurs, and dynamic markings.

- Staff 1: Treble clef, contains rests and melodic lines with a *f* dynamic marking.
- Staff 2: Treble clef, contains rests and melodic lines with a *f* dynamic marking.
- Staff 3: Treble clef, contains chords and melodic lines with a *f* dynamic marking.
- Staff 4: Treble clef, contains chords and melodic lines with a *f* dynamic marking.
- Staff 5: Bass clef, contains chords and melodic lines with a *mf* dynamic marking.
- Staff 6: Bass clef, contains a melodic line with a *mf* dynamic marking.

The word "arco" is written above the fifth staff in the second system. The number "8" is written in a box above the first staff of the second system.

The first system of the musical score consists of six staves. The top four staves are in treble clef, and the bottom two are in bass clef. The key signature is three flats (B-flat, E-flat, A-flat). The music features a variety of rhythmic values, including quarter notes, eighth notes, and sixteenth notes, often grouped with slurs and ties. The bottom two staves have a more rhythmic, repetitive pattern, possibly representing a piano accompaniment or a specific instrumental part.

9

The second system of the musical score begins with a boxed number '9'. It consists of six staves. The top four staves are in treble clef, and the bottom two are in bass clef. The key signature remains three flats. The music is more complex, featuring sixteenth-note runs and intricate rhythmic patterns. The bottom two staves have a dense, rhythmic accompaniment. The system concludes with a double bar line and a series of dynamic markings, including *ff* (fortissimo), indicating a strong, loud ending.

Musical score for measures 10-14. The score is written for a string quartet (Violin I, Violin II, Violin III, Violin IV, Viola, and Cello/Double Bass). The key signature has one flat (B-flat major or D minor). The time signature is 4/4. The score includes various dynamics such as *f* (forte), *mf* (mezzo-forte), and *pizz.* (pizzicato). Performance instructions include *arco non div.* (arco, non diviso) and *div. 2<sup>o</sup>* (diviso, 2<sup>o</sup>). The score features complex rhythmic patterns, including sixteenth-note runs and syncopated rhythms. The first four measures show a build-up of intensity, with the first violin playing a melodic line and the other instruments providing harmonic support. The fifth measure marks the beginning of a new section, characterized by a change in dynamics and articulation.

Musical score for measures 15-20. This section continues the string quartet piece. The key signature remains one flat, and the time signature is 4/4. The score is characterized by a consistent rhythmic pattern of eighth notes across all instruments, creating a dense, textured sound. The dynamics are primarily *mf* (mezzo-forte) with some accents. The first violin plays a melodic line that moves through the measures, while the other instruments provide a steady accompaniment. The overall mood is one of rhythmic precision and harmonic richness.

Musical score for measures 1-5. The score consists of six staves. The top two staves are in treble clef, and the bottom four are in bass clef. The music features various articulations and dynamics. Measure 1 has a forte (*f*) dynamic. Measure 2 has pizzicato (*pizz.*) and arco markings. Measure 3 has arco and a forte (*f*) dynamic. Measure 4 has arco and a forte (*f*) dynamic. Measure 5 has arco and a forte (*f*) dynamic. The score ends with a fermata over a group of notes in the top staff.

Musical score for measures 6-10, starting with a measure number '11' in a box. The score consists of six staves. The top two staves are in treble clef, and the bottom four are in bass clef. The music features various articulations and dynamics. Measure 6 has a piano (*p*) dynamic. Measure 7 has piano (*p*) and arco markings. Measure 8 has piano (*p*) and arco markings. Measure 9 has piano (*p*) and arco markings. Measure 10 has piano (*p*) and arco markings. The score ends with a pizzicato (*pizz.*) marking.

The first system of the musical score consists of seven staves. The top four staves are in treble clef, and the bottom three are in bass clef. The music is written in a 2/4 time signature. The first three measures show a rhythmic pattern of eighth notes with accents. In measure 4, the dynamic changes to *ff* (fortissimo) for the first four staves and *ff* *arco* for the last three. In measure 5, the dynamic changes to *f* (forte) for all staves. The notation includes various note values, rests, and articulation marks.

The second system of the musical score consists of seven staves. The top four staves are in treble clef, and the bottom three are in bass clef. The music continues from the first system. The first three measures feature a rhythmic pattern of eighth notes with accents. In measure 4, the dynamic changes to *mf* (mezzo-forte) for the first four staves and *mf* for the last three. In measure 5, the dynamic remains *mf*. The notation includes various note values, rests, and articulation marks, including a triplet in the bass clef staves.



Musical score system 1, featuring six staves. The top two staves (treble clef) contain melodic lines with slurs and accents. The middle two staves (treble clef) contain rhythmic accompaniment with slurs and accents. The bottom two staves (bass clef) contain bass lines with slurs and accents. The system concludes with a double bar line.



Musical score system 2, featuring six staves. The top two staves (treble clef) contain melodic lines with slurs and accents. The middle two staves (treble clef) contain rhythmic accompaniment with slurs and accents. The bottom two staves (bass clef) contain bass lines with slurs and accents. The system concludes with a double bar line.

# "Chorlov"

Akmal Safarov

♩ = 164

1

Flute *f* a2

Oboe *f* a2

Clarinet in Bb I *f*

Clarinet in Bb II,III *f* a2

Bass Clarinet in Bb *f*

Bassoon *f* a2

Tenor Saxophone 1,2 *f* a2

Baritone Saxophone *f* a2

Horn in F 1,2 *f*

Horn in F 3,4 *f* III,IV

Trumpet in Bb *f*

Trumpet in Bb I *f* a2

Trombone 2,3 *f* a2

Bass trombone *f*

Timpani *ff*

Tamburo *ff*

Gr.Cassa *ff*

Baritone 1 *f* a2

Baritone 2 *f* a2

Tuba 1,2 *f* a2

7 2

B. Cl. *mf*

Bsn. *mf*

Ten. Sax. *mf*

Bari. Sax. *mf*

Hn. I, II *f*

Hn. *mf*

Tbn. *a2* *f*

B. Tromb. *mf*

Timp. *f*

P-tti. 2 *f*

B. D. *f*

Bar. *mf*

Bar. *mf*

14

B. Cl.

Bsn.

Ten. Sax.

Bari. Sax.

Hn.

Hn.

Tbn.

B. Tromb.

Timp.

S. D.

P-tti.

B. D.

Bar.

Bar.

21 3

B. Cl.

Bsn.

Ten. Sax.

Bari. Sax.

Hn.

Hn.

Tpt.

Tpt.

Tbn.

B. Tromb.

Timp.

S. D.

P-tti.

B. D.

Drum set

Bar.

Bar.

Tba.

I, II

*f*

*a2*

*f*

*f*

*mf*

27

B. Cl.  
Bsn.  
Alto Sax.  
Ten. Sax.  
Bari. Sax.  
Hn.  
Hn.  
Tpt.  
Tpt.  
Tbn.  
B. Tromb.  
Timp.  
S. D.  
P-tti  
B. D.  
Drum set  
Ten.  
Bar.  
Bar.  
Tba.

a2  
f  
a2  
f  
a2  
f

32 **4**

Fl. *f* *a2*

Ob. *f* *a2*

Cl. *f* *a2*

Cl. *f* *a2*

B. Cl. *f*

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

Hn.

Hn.

Tpt.

Tpt.

Tbn.

B. Tromb.

Timp.

S. D. *f*

P-ti. *f*

B. D. *f*

Drum set

Cor.

Cor.

Ten.

Bar.

Bar.

Tba.

**5** **Piu FORTE**

39

Fl.

Ob.

Cl.

Cl.

B. Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

Hn.

Hn.

Tpt.

Tpt.

Tbn.

B. Tromb.

Timp.

S. D.

P-tti.

B. D.

Cor.

Cor.

Ten.

Bar.

Bar.

Tba.

**5** **Piu FORTE**

III, IV

# "Shodlik marshi"

Rustam Abdullayev

**Maestoso**

Flute *f*

Oboe *f*

Clarinet in B♭ I *f*

Clarinet in B♭ II III *f*

Bassoon *f*

Alto Saxophone *f*

Tenor Saxophone *f*

Baritone Saxophone *f*

Corni in F I II *f*

Corni in F III *f*

Trumpet in B♭ I II *f*

Tromboni I II *f*

Tromboni III *f*

Tuba *f*

Tamburo *f*

Piatti, Gr. Cass. *f*

Cornet в B♭ I *f*

Cornet в B♭ II *f*

Tenor B *f*

Bariton *f*

Bass в B♭ I II *f*

**Maestoso**

Bass guitar *f*

This page of a musical score contains 24 staves for various instruments. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and features a complex rhythmic pattern with frequent triplets. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), Cl. I (Clarinet I), Cl. II III (Clarinet II and III), Bsn. (Bassoon), Alto Sax. I II (Alto Saxophone I and II), Bari. Sax. (Baritone Saxophone), Cor. I II (Coronet I and II), Cor. III (Coronet III), Tpt. I II (Trumpet I and II), Tromb. I II (Trombone I and II), Tromb. III (Trombone III), Tuba, T-ro. (Tom-tom), P-ti, Cass. (Percussion, Tom-tom, and Cassidre), Corn. I (Cornet I), Corn. II (Cornet II), Ten. B. (Tenor Bass), Bar. (Baritone), Bass I II (Bass I and II), and B.g-r (Bassoon/Guitar). The notation includes numerous triplet markings and dynamic markings such as *mf* and *f*. The score is divided into measures by vertical bar lines, with some measures containing rests for certain instruments.

§

1

6

Fl.

Ob.

Cl. I

Cl. II  
III

Bsn.

Alto Sax. I  
II

Bari. Sax.

Cor. I  
II

Cor. III

Tpt. I  
II

Tromb. I  
II

Tromb. III

Tuba

T-ro.

P-ti, Cass.

Corn. I

Corn. II

Ten. B.

Bar.

Bass I  
II

B.g-r

1.

1



16

Fl.

Ob.

Cl. I

Cl. II

Bsn.

Alto Sax. I

Bari. Sax.

Cor. I

Cor. III

Tpt. I

Tromb. I

Tromb. III

Tuba

T-ro.

P-ti, Cass.

Corn. I

Corn. II

Ten. B.

Bar.

Bass I

B.g-r

21 3

Fl.  
Ob.  
Cl. I  
Cl. II  
Bsn.  
Alto Sax. I  
Alto Sax. II  
Bari. Sax.  
Cor. I  
Cor. II  
Cor. III  
Tpt. I  
Tpt. II  
Tromb. I  
Tromb. II  
Tromb. III  
Tuba  
T-ro.  
P-ti, Cass.  
Corn. I  
Corn. II  
Ten. B.  
Bar.  
Bass I  
Bass II  
B. g-r

1.  
2.  
1.  
2.

3

1.  
2.

4

26

Fl.

Ob.

Cl. I

Cl. II  
III

Bsn.

Alto Sax. I  
II

Bari. Sax.

Cor. I  
II

Cor. III

Tpt. I  
II

Tromb. I  
II

Tromb. III

Tuba

T-ro.

P-ti, Cass.

Corn. I

Corn. II

Ten. B.

Bar.

Bass I  
II

B. g-r

4

31

Fl.  
Ob.  
Cl. I  
Cl. II  
III  
Bsn.  
Alto Sax. I  
II  
Bari. Sax.  
Cor. I  
II  
Cor. III  
Tpt. I  
II  
Tromb. I  
II  
Tromb. III  
Tuba  
T-ro.  
P-ti, Cass.  
Corn. I  
Corn. II  
Ten. B.  
Bar.  
Bass I  
II  
B.g-r

36

Fl.

Ob.

Cl. I

Cl. II  
III

Bsn.

Alto Sax. I  
II

Bari. Sax.

Cor. I  
II

Cor. III

Tpt. I  
II

Tromb. I  
II

Tromb. III

Tuba

T-ro.

P-ti, Cass.

Corn. I

Corn. II

Ten. B.

Bar.

Bass I  
II

B.g-r.



46

Fl.

Ob.

Cl. I

Cl. II  
III

Bsn.

Alto Sax. I  
II

Bari. Sax.

Cor. I  
II

Cor. III

Tpt. I  
II

Tromb. I  
II

Tromb. III

Tuba

T-ro.

P-ti, Cass.

Corn. I

Corn. II

Ten. B.

Bar.

Bass I  
II

B. g-r

# Tong

"Per Gyunt" 1-syutasidan  
I qism

Eduard Grig

**Allegretto pastorale**  $\text{♩} = 60$

Flauti

Oboi

Clarinetti in A

Fagotti

4 Corni in E

Tromba in E

Timpani in E, H

**Allegretto pastorale**  $\text{♩} = 60$

Violini I

Violini II

Viole

Violoncelli

Bassi

*p*

*p*

*p*

*p*

*p*

*mf*

*pp*

*pp*

*pp*

divisi

divisi

divisi

divisi

7

Fl.

Ob.

Cl. (A)

Fag.

Cor. (E)

Tbe. (E)

Timp.

VI. I

VI. II

Vla.

Vc.

Cb.

*mf*  $\rightarrow$  *p*

*mf*

13

Fl.

Ob.

Cl. (A)

Fag.

Cor. (E)

Tbe. (E)

Timp.

Vl. I

Vl. II

Vla.

Vc.

Cb.

*mf*  $\rightarrow$  *p*

*pp*

19

Fl.

Ob.

Cl. (A)

Fag.

Cor. (E)

Tbe. (E)

Timp.

VI. I

VI. II

Vla.

Vc.

Cb.

*cresc.*

*f*

**A**

*p* — *f*









**D**

45

Fl. *f* *ff* *dim.* *p* *tranquillo*

Ob. *f* *ff* *dim.* *p* *tranquillo*

Cl. (A) *f* *ff* *dim.* *p* *tranquillo*

Fag. *f* *ff* *dim.* *p* *tranquillo*

Cor. (E) *f* *ff* *dim.* *p* *tranquillo*

Tbe. (E) *f* *ff* *dim.* *p* *tranquillo*

Timp.

**D**

Vi. I *ff* *dim.* *p* *tranquillo*

Vi. II *ff* *dim.* *p* *tranquillo*

Vla. *ff* *dim.* *p* *tranquillo*

Vc. *ff* *dim.* *p* *tranquillo*

Cb. *arco* *ff* *dim.* *p* *tranquillo*

49

Fl. *pp*

Ob.

Cl. (A) *pp*  
*dim.*

Fag. *p*

Cor. (E) *mf* Solo  
(very prominent)

Tbe. (E)

Timp.

Vi. I *dim.* *p* pizz.

Vi. II *dim.* *p* pizz.

Vla. *dim.* *p* pizz.

Vc. *pp*

Cb. *pp*

Detailed description: This page of a musical score covers measures 49 through 52. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), and Bassoon (Fag.). The brass section includes Cornet in E (Cor. (E)), Trombone in E (Tbe. (E)), and Trombone in C (Cb.). The string section includes Violin I (Vi. I), Violin II (Vi. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Cb.). In measure 49, the Flute and Oboe play a sixteenth-note pattern starting on G4, marked *pp*. The Clarinet in A plays a similar pattern, marked *pp* and *dim.*. The Bassoon and Double Bass play a half-note chord of G4 and C5, marked *p*. The Cornet in E has a *mf* solo starting in measure 50, marked "(very prominent)". The Violin I, Violin II, and Viola play a sixteenth-note pattern starting on G4, marked *dim.* and *p*, with a *pizz.* instruction. The Violoncello and Double Bass play a half-note chord of G4 and C5, marked *pp*. The score continues with similar textures through measure 52.



57

Fl.

Ob.

Cl. (A)

Fag.

Cor. (E)

Tbe. (E)

Timp.

Vi. I

Vi. II

Vla.

Vc.

Cb.

arco

Detailed description: This page of a musical score covers measures 57 through 61. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score is arranged in a standard orchestral layout. The woodwind section includes two Flutes (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), and Bassoon (Fag.). The brass section includes two Cornets in E (Cor. (E)), two Trumpets in E (Tbe. (E)), and Timpani (Timp.). The string section includes Violin I (Vi. I), Violin II (Vi. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Cb.). The woodwinds and strings play melodic lines with various articulations and dynamics. The brass section provides harmonic support with sustained chords and rhythmic patterns. The double bass part includes a section marked 'arco' starting in measure 59.





75 **F** rit. . . piu tranquillo

Fl. *p*

Ob.

Cl. (A) *tr*

Fag.

Cor. (E) *p* *rit.* *molto*

Tbe. (E) *p* *rit.* *molto*

Timp.

**F** rit. . . piu tranquillo

VI. I

VI. II *p*

Vla. *p*

Vc. *pizz.* *p* *rit.* *molto* *p* arco *divisi*

Cb. *pizz.* *p* *rit.* *molto* *pp*



# Vengercha raqs №1

g-minor

I.Brams

**Allegro molto**

**Instrumentation:**  
Kleine Flöte  
2 Flöten  
2 Oboen  
2 Klarinetten in B  
2 Fagotti  
1, 2 Hörner in C  
3, 4 Hörner in E<sub>b</sub>  
2 Trompeten in D  
Pauken G, D  
Triangle  
1 Violine  
2 Violine  
Bratsche  
Violoncelli  
Kontrabass

**Tempo:** **Allegro molto**

**Key Signature:** g-minor

**Time Signature:** 2/4

**Performance Instructions:**  
- Flutes, Clarinets, Bassoon, and Triangle: *f*  
- Bassoons: *f espress.*  
- Horns: *p*  
- Percussion: *p* tr.  
- Triangle: *f p*  
- Violins: *f espress. e vibrato*  
- Viola: *f espress. e vibrato*  
- Cello: *f pizz.*  
- Double Bass: *f*

This page of a musical score contains the following parts and their characteristics:

- Kl. Fl.**: Flute part, starting with a rest and then playing a melodic line marked *f*.
- Fl.**: Clarinet part, playing a rhythmic accompaniment marked *f*.
- Klar.(B)**: Bass Clarinet part, playing a rhythmic accompaniment marked *f*.
- Fag.**: Bassoon part, playing a melodic line with a first ending bracket labeled "1.".
- C Hn.**: Cornet part, playing a sustained chord marked *p*.
- E♭ Hn.**: E-flat Horn part, playing a sustained chord marked *p*.
- Pk.**: Percussion part, playing a sustained chord marked *p* with a tremolo effect.
- Trgl.**: Triangle part, playing a rhythmic pattern marked *f* and *p*.
- 1 Viol.**: First Violin part, playing a melodic line.
- 2 Viol.**: Second Violin part, playing a melodic line.
- Br.**: Brass section (Trumpets and Trombones), playing a melodic line.
- Vcl.**: Violoncello part, playing a melodic line.
- K.B.**: Kontrabaß (Double Bass) part, playing a melodic line.

This musical score page contains the following parts and details:

- Woodwinds:**
  - Kl.Fl. (Clarinet in F):** Enters in measure 3 with a *f* dynamic, playing a melodic line.
  - Fl. (Flute):** Enters in measure 3 with a *f* dynamic, playing a melodic line.
  - Klar.(B) (Clarinet in B):** Enters in measure 3 with a *f* dynamic, playing a melodic line.
  - Fag. (Bassoon):** Plays a melodic line throughout the measures.
- Brass:**
  - C Hn. (Cornet):** Enters in measure 3 with a *p* dynamic, playing a sustained note.
  - E♭ Hn. (E-flat Horn):** Enters in measure 3 with a *p* dynamic, playing a sustained note.
  - Pk. (Trumpet):** Enters in measure 3 with a *p* dynamic, playing a sustained note.
- Other:**
  - Trgl. (Tympani):** Plays a rhythmic pattern in measure 3, marked with *f* and *p* dynamics.
- Strings:**
  - 1 Viol. (Violin I):** Plays a melodic line.
  - 2 Viol. (Violin II):** Plays a melodic line.
  - Br. (Cello):** Plays a melodic line.
  - Vcl. (Double Bass):** Plays a melodic line.
  - K.B. (Contra Bass):** Plays a melodic line.

**A**

**Instrumentation and Dynamics:**

- Kl. Fl.:** *f*
- Fl.:** *f*
- Ob.:** *p espress.*
- Klar.(B):** *f*
- Fag.:** *f*, *p espress.*
- C Hn.:** *p espress.*
- Pk.:** *p*, *tr.*
- Trgl.:** *f*, *p*
- 1 Viol.:** *p*
- 2 Viol.:** *p*
- Br.:** *p*, *div.*, *3*
- Vcl.:** *pizz.*, *p marcato*
- K.B.:** *arco*, *p*

Kl.Fl. *f* *sf*  
 Fl. *f* *sf*  
 Ob. *cresc.* *f edanimato*  
 Klar.(B) *f* *sf*  
 Fag. *cresc.* *f edanimato*  
 C Hn. *cresc.* *f edanimato*  
 D Tpt. *pp*  
 Pk. *p* *tr* *p*  
 Trgl. *f p* *f p*  
 1 Viol. *cresc.* *f edanimato*  
 2 Viol. *pizz.* *arco* *cresc.* *pizz.* *arco* *f edanimato*  
 Br. *cresc.* *3* *3* *3* *3* *3* *3* *f edanimato*  
 Vcl. *cresc.* *f edanimato*  
 K.B. *cresc.* *f edanimato*

Kl. Fl.   
 Fl.   
 Ob.   
 Klar. (B)   
 Fag.   
 C Hn.   
 E $\flat$  Hn.   
 D Tpt.   
 Pk.   
 Trgl.   
 1 Viol.   
 2 Viol.   
 Br.   
 Vcl.   
 K.B.

Musical score for page 158, featuring various instruments including woodwinds, brass, strings, and percussion. The score is written in a key signature of two flats (B-flat major or D minor) and a common time signature. The instruments listed are: Kl. Fl., Fl., Ob., Klar. (B), Fag., C Hn., E $\flat$  Hn., D Tpt., Pk., Trgl., 1 Viol., 2 Viol., Br., Vcl., and K.B. The score shows a progression of musical ideas across four measures. The woodwinds (Kl. Fl., Fl., Ob., Klar. (B), Fag., C Hn.) play melodic lines with slurs and accents. The brass (E $\flat$  Hn., D Tpt., Pk.) and strings (1 Viol., 2 Viol., Vcl., K.B.) provide harmonic support. The percussion (Trgl.) plays a rhythmic pattern. Dynamics include *sf*, *f*, *p*, and *pizz.*.

This musical score page contains the first five measures of a symphony. The instruments are arranged as follows from top to bottom:

- Kl.Fl.** (Korfflöte): Treble clef, key signature of two flats. Measure 1 has a quarter note G4, followed by rests.
- Fl.** (Flöte): Treble clef, key signature of two flats. Measure 1 has a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5.
- Ob.** (Oboe): Treble clef, key signature of two flats. Measure 1 has a whole note chord of G4 and B4, followed by a half note chord of G4 and B4, and a quarter note G4.
- Klar.(B)** (Klarinette B): Treble clef, key signature of two flats. Measure 1 has a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5.
- Fag.** (Fagott): Bass clef, key signature of two flats. Measure 1 has a whole note chord of G3 and B3, followed by a half note chord of G3 and B3, and a quarter note G3.
- C Hn.** (Cornett C): Treble clef, key signature of two flats. Measure 1 has a whole note chord of G4 and B4, followed by a half note chord of G4 and B4, and a quarter note G4.
- E♭ Hn.** (Cornett E♭): Treble clef, key signature of two flats. Measure 1 has a whole note chord of G4 and B4, followed by a half note chord of G4 and B4, and a quarter note G4.
- D Tpt.** (Trompete D): Treble clef, key signature of two flats. Measure 1 has a whole note chord of G4 and B4, followed by a half note chord of G4 and B4, and a quarter note G4.
- Pk.** (Percussion): Bass clef. Measure 1 has a whole note chord of G3 and B3, followed by rests.
- Trgl.** (Trommel): Percussion. Measure 1 has a quarter note G3, followed by quarter notes A3, B3, C4.
- 1 Viol.** (Viola 1): Treble clef, key signature of two flats. Measure 1 has a whole note chord of G4 and B4, followed by a half note chord of G4 and B4, and a quarter note G4.
- 2 Viol.** (Viola 2): Treble clef, key signature of two flats. Measure 1 has a quarter note G4, followed by rests. From measure 2, it is marked *arco* and plays a half note G4, followed by a half note G4.
- Br.** (Bassdrum): Bass clef, key signature of two flats. Measure 1 has a whole note chord of G3 and B3, followed by a half note chord of G3 and B3, and a quarter note G3. From measure 2, it plays triplets of eighth notes.
- Vcl.** (Violoncello): Bass clef, key signature of two flats. Measure 1 has a quarter note G3, followed by quarter notes A3, B3, C4, D4, E4, F4, G4.
- K.B.** (Kontrabaß): Bass clef, key signature of two flats. Measure 1 has a whole note chord of G3 and B3, followed by a half note chord of G3 and B3, and a quarter note G3.

**B**

Kl.Fl. *f*

Fl. *f*

Ob. *p*

Klar.(B) *f*

Fag. *p*

C Hn.

E♭ Hn. *p*

D Tpt. *pp* *p*

Pk. *p* *p*

Trgl. *f* *p*

1 Viol. *p* *leggiere*

2 Viol. *pizz.* *arco* *p* *leggiere*

Br. *p*

Vcl. *p* *pizz.*

K.B. *p*

This musical score page contains the first five measures of a piece for a full orchestra and strings. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The instruments are arranged in the following order from top to bottom:

- Kl.Fl. (Clarinet in F)
- Fl. (Flute)
- Ob. (Oboe)
- Klar.(B) (Clarinet in B)
- Fag. (Bassoon)
- C Hn. (Cornet in C)
- E♭ Hn. (Cornet in E-flat)
- D Tpt. (Trumpet in D)
- Pk. (Percussion)
- Trgl. (Timpani)
- 1 Viol. (Violin I)
- 2 Viol. (Violin II)
- Br. (Baritone)
- Vcl. (Violoncello)
- K.B. (Kontrabaß)

The score features dynamic markings of *f* (forte), *p* (piano), and *sf* (sforzando). The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass instruments provide harmonic support with chords and single notes. The percussion and timpani parts are mostly rests, with some rhythmic patterns in the percussion line.

This musical score page features a woodwind section and a string section. The woodwind section includes Kl. Fl. (Clarinet in F), Fl. (Flute), Ob. (Oboe), Klar.(B) (Clarinet in Bb), Fag. (Bassoon), C Hn. (Cornet in C), Eb Hn. (Euphonium), and D Tpt. (Trumpet in D). The string section includes 1 Viol., 2 Viol., Br. (Bassoon), Vcl. (Violoncello), and K.B. (Kontrabaß). The percussion part (Pk.) is also present. The score is written in a key signature of two flats (Bb and Eb) and a common time signature. The woodwinds and strings play a sustained chordal texture, while the percussion provides a rhythmic accompaniment. Dynamics include *f* (forte) and *sf* (sforzando). The string section includes the instruction *arco* (arco) for the Violoncello and Kontrabaß. The woodwinds and strings play a sustained chordal texture, while the percussion provides a rhythmic accompaniment. Dynamics include *f* (forte) and *sf* (sforzando). The string section includes the instruction *arco* (arco) for the Violoncello and Kontrabaß.

**C**

Kl. Fl. *p*

Fl. *p*

Ob.

Klar. (B) *p*

Fag. *p*

C Hn.

E♭ Hn. *p*

D Tpt. *p*

**C**

Pk. *p*

Trgl. *p*

1 Viol. *p* pizz.

2 Viol. *p* pizz.

Br. *p*

Vcl. *p* pizz.

K.B. *p* pizz.

Kl. Fl. *p* *sf* *f* *tr*  
 Fl. *p* *sf* *f* *tr*  
 Ob. *sf* *f* *tr*  
 Klar.(B) *p* *sf* *f* *tr*  
 Fag. *p* *sf* *f*  
 C Hn. *sf* *f*  
 Eb Hn. *pp* *f*  
 D Tpt. *pp* *f*  
 Pk. *pp* *sf* *f* *tr*  
 Trgl. *p*  
 1 Viol. *p* *sf* *f* *arco*  
 2 Viol. *p* *sf* *f* *arco*  
 Br. *p* *sf* *f*  
 Vcl. *p* *sf* *f* *arco*  
 K.B. *p* *sf* *f* *arco*

**D** *Sostenuto e poco apoco in tempo*

Kl.Fl. *f*

Fl. *f*

Ob. *f*

Klar.(B) *f*

Fag. *f*

C.Hn. *f*

E $\flat$ Hn.

D.Tpt. *f*

**D** *tr* *Sostenuto e poco apoco in tempo*

Pk. *f*

Trgl.

1 Viol. *f*

2 Viol. *f*

Br. *f*

Vcl. *f* pizz. arco

K.B. *f* pizz. arco

**E**

Kl. Fl. *f* *p* *f*  
 Fl. *f* *p* *f*  
 Ob. *f* *p* *f*  
 Klar.(B) *f* *p* *f*  
 Fag. *f* *p* *f*  
 C Hn. *f* *pp* *f*  
 Eb Hn. *f* *pp* *f*  
 D Tpt. *f*  
 Pk.  
 Trgl. *p*  
 1 Viol. *f* *p* *f*  
 2 Viol. *f* *p* *f*  
 Br. *f* *p* *f*  
 Vcl. *f* *p* *f*  
 K.B. *f* *p* *f*

ritard. tr in tempo

**Instrumentation and Dynamics:**

- Kl.Fl. (Clarinet in F):** *p* (trill), *f*
- Fl. (Flute):** *p* (trill), *f*
- Ob. (Oboe):** *p*, *f*
- Klar.(B) (Clarinet in Bb):** *p* (trill), *f*
- Fag. (Bassoon):** *p*, *f*
- C Hn. (Cornet):** *pp*, *f*
- Eb Hn. (Euphonium):** *p*
- D Tpt. (Trumpet in D):** *f*
- Pk. (Percussion):** *f*
- Trgl. (Timpani):** *p*
- 1 Viol. (Violin I):** *p* (trill), *f*
- 2 Viol. (Violin II):** *p* (trill), *f*
- Br. (Baritone):** *p*, *f*
- Vcl. (Violoncello):** *p*, *f*
- K.B. (Kontrabaß):** *p*, *f*

ritard. in tempo

**F**

Kl.Fl.

Fl.

Ob.

Klar.(B)

Fag.

C Hn.

E♭ Hn.

D Tpt.

**F**

Pk.

Trgl.

1 Viol.

2 Viol.

Br.

Vcl.

K.B.

*f* *espress.*

*f* *espress. e vibrato*

*f* *espress. e vibrato*

*f* *espress. e vibrato*

*f* *pizz.*

*f*

This musical score page contains five measures of music for a large ensemble. The instruments and their parts are as follows:

- Kl.Fl. (Clarinet in F):** Treble clef, key signature of two flats. Measures 1-2 feature a melodic line with a forte (*f*) dynamic. Measures 3-5 are rests.
- Fl. (Flute):** Treble clef, key signature of two flats. Measures 1-2 feature a melodic line with a forte (*f*) dynamic. Measures 3-5 are rests.
- Ob. (Oboe):** Treble clef, key signature of two flats. All measures (1-5) are rests.
- Klar.(B) (Clarinet in B):** Treble clef, key signature of two flats. Measures 1-2 feature a melodic line with a forte (*f*) dynamic. Measures 3-5 are rests.
- Fag. (Bassoon):** Bass clef, key signature of two flats. Measures 1-2 feature a melodic line. Measures 3-5 feature a sustained note with a fermata.
- C Hn. (Cornet):** Treble clef, key signature of two flats. Measures 1-2 feature a sustained note with a piano (*p*) dynamic. Measures 3-5 are rests.
- E♭ Hn. (E-flat Horn):** Treble clef, key signature of two flats. Measures 1-2 feature a sustained note with a piano (*p*) dynamic. Measures 3-5 are rests.
- D Tpt. (Trumpet in D):** Treble clef, key signature of two flats. All measures (1-5) are rests.
- Pk. (Percussion):** Bass clef. Measure 1 features a trill (*tr*) with a piano (*p*) dynamic. Measures 2-5 are rests.
- Trgl. (Timpani):** Double bar line. Measures 1-2 feature a rhythmic pattern with a forte (*f*) dynamic in measure 1 and a piano (*p*) dynamic in measure 2. Measures 3-5 are rests.
- 1 Viol. (Violin I):** Treble clef, key signature of two flats. Measures 1-2 feature a sustained note. Measures 3-5 feature a melodic line.
- 2 Viol. (Violin II):** Treble clef, key signature of two flats. Measures 1-2 feature a sustained note. Measures 3-5 feature a melodic line.
- Br. (Bassoon):** Bass clef, key signature of two flats. Measures 1-2 feature a melodic line. Measures 3-5 feature a melodic line.
- Vcl. (Violoncello):** Bass clef, key signature of two flats. Measures 1-2 feature a melodic line. Measures 3-5 feature a melodic line.
- K.B. (Kontrabaß):** Bass clef, key signature of two flats. Measures 1-2 feature a melodic line. Measures 3-5 feature a melodic line.

Kl. Fl. *sf*  
 Fl. *sf*  
 Ob.  
 Klar. (B) *sf*  
 Fag. 1.  
 C Hn. *p*  
 E $\flat$  Hn. *p*  
 D Tpt.  
 Pk. *p* *tr*  
 Trgl. *f p*  
 1 Viol.  
 2 Viol.  
 Br.  
 Vcl.  
 K.B.

This page of a musical score contains 17 staves. The woodwind section includes Clarinet in F (Kl. Fl.), Flute (Fl.), Oboe (Ob.), Clarinet in B (Klar. (B)), Bassoon (Fag.), Cor Anglais (C Hn.), E-flat Horn (E $\flat$  Hn.), and Trumpet in D (D Tpt.). The percussion section consists of a Snare Drum (Pk.) and a Triangle (Trgl.). The string section includes Violin I (1 Viol.), Violin II (2 Viol.), Viola (Br.), Violoncello (Vcl.), and Double Bass (K.B.). The score features dynamic markings such as *sf* (sforzando), *p* (piano), and *f* (forte), as well as a trill (tr) in the Snare Drum part. The key signature is one flat (B-flat), and the time signature is 3/4.

Kl. Fl.   
 Fl.   
 Ob.   
 Klar. (B)   
 Fag.   
 C Hn.   
 Eb Hn.   
 D Tpt.   
 Pk.   
 Trgl.   
 1 Viol.   
 2 Viol.   
 Br.   
 Vcl.   
 K.B.

The score is in a key signature of two flats (B-flat major or F minor) and a 2/4 time signature. The woodwind section (Kl. Fl., Fl., Ob., Klar. (B), Fag.) has rests for the first four measures. The Flute (Fl.) and Clarinet in B-flat (Klar. (B)) enter in the fifth measure with a forte (*f*) dynamic. The Bassoon (Fag.) has a first ending (*1.*) in the second measure. The Horns (C Hn., Eb Hn.) and Trumpets (D Tpt.) have rests for the first four measures. The Percussion (Pk.) has a rest for the first four measures, followed by a trill and a *p* dynamic in the fifth measure. The Tom-tom (Trgl.) has a rest for the first four measures, followed by a forte (*f*) dynamic in the fifth measure. The Violins (1 Viol., 2 Viol.) play a melodic line with a slur over the first four measures. The Trombones (Br.) play a rhythmic pattern with a slur over the first four measures. The Violoncello (Vcl.) and Double Bass (K.B.) play a rhythmic pattern with a slur over the first four measures.

**G**

**Instrumentation and Dynamics:**

- Kl. Fl.:** Treble clef, rests.
- Fl.:** Treble clef, eighth-note patterns.
- Ob.:** Treble clef, *p espress.*, sustained notes.
- Klar. (B):** Treble clef, eighth-note patterns.
- Fag.:** Bass clef, *p espress.*, sustained notes.
- C Hn.:** Treble clef, *p espress.*, sustained notes.
- E $\flat$  Hn.:** Treble clef, sustained notes.
- D Tpt.:** Treble clef, rests.
- Pk.:** Bass clef, (tr) trill, rests.
- Trgl.:** Percussion, eighth-note patterns.
- 1 Viol.:** Treble clef, *p*, sustained notes.
- 2 Viol.:** Treble clef, *p*, sustained notes.
- Br.:** Bass clef, *p*, *div.*, triplets.
- Vcl.:** Bass clef, *pizz.*, *p marcato*, eighth-note patterns.
- K.B.:** Bass clef, *p*, sustained notes.

**G**

Kl.Fl. *f*  
 Fl. *f*  
 Ob. *cresc.*  
 Klar.(B) *f*  
 Fag. *cresc.*  
 C.Hn. *cresc.*  
 Eb.Hn.  
 D.Tpt. *pp*  
 Pk. *p* *tr*  
 Trgl. *f p*  
 1.Viol. *cresc.*  
 2.Viol. *pizz.* *arco* *cresc.* *pizz.*  
 Br. *cresc.* 3  
 Vcl. *cresc.*  
 K.B. *cresc.*

Kl. Fl.   
 Fl.   
 Ob. *f edanimato*   
 Klar. (B)   
 Fag. *f edanimato*   
 C Hn. *f edanimato*   
 Eb Hn.   
 D Tpt.   
 Pk. *p*   
 Trgl. *f p*   
 1 Viol. *f edanimato*   
 2 Viol. *f edanimato* arco pizz. arco   
 Br. *f edanimato*   
 Vcl. *f edanimato*   
 K.B. *f edanimato*

Musical score for page 174, featuring woodwinds, brass, strings, and percussion. The score is in 3/4 time and B-flat major. The woodwind section includes Clarinet in F, Flute, Oboe, Clarinet in B-flat, Bassoon, Cor Anglais, and E-flat Horn. The brass section includes Trumpet in D, Trombone, and Percussion (snare drum, cymbal, triangle). The string section includes Violin I, Violin II, Viola, Violoncello, and Kontrabaß. The percussion part features a snare drum pattern with dynamic markings *f* and *p*. The woodwinds and strings play *f edanimato*. The Oboe and Clarinet in B-flat have melodic lines with slurs. The Flute and Clarinet in F play staccato patterns. The Bassoon and Cor Anglais play sustained chords. The Trombone and Violoncello play triplet patterns. The Violin I and II play melodic lines with slurs. The Viola plays a pizzicato line. The Percussion part features a snare drum pattern with dynamic markings *f* and *p*.

**H**

Kl.Fl. *f* *p* *f*  
 Fl. *f* *p* *f*  
 Ob. *p* *f*  
 Klar.(B) *f* *p* *f*  
 Fag. *p* *f*  
 C.Hn. *f*  
 Eb.Hn. *p* *f*  
 D.Tpt. *pp* *p* *f*  
 Pk. *p* *p* *f*  
 Trgl. *f* *p*  
 1 Viol. *p* *leggero* *f*  
 2 Viol. *pizz.* *arco* *p* *leggero* *f*  
 Br. *p* *f*  
 Vcl. *p* *pizz.* *f*  
 K.B. *p* *f*

Kl. Fl. *p* *f* *f*  
 Fl. *p* *f* *f*  
 Ob. *p* *f* *f*  
 Klar.(B) *p* *f* *f*  
 Fag. *p* *f* *f*  
 C. Hn. *f* *f*  
 E♭ Hn. *p* *f* *f*  
 D. Tpt. *p* *f* *f*  
 Pk. *p* *sf* *f* *tr*  
 Trgl. *f*  
 1 Viol. *p* *sf* *f*  
 2 Viol. *p* *sf* *f*  
 Br. *p* *sf*  
 Vcl. *p* *sf* *arco*  
 K.B. *p* *sf* *arco*

This musical score page, numbered 177, features a variety of instruments. The woodwind section includes Kl. Fl. (Clarinet in F), Fl. (Flute), Ob. (Oboe), Klar. (B) (Clarinet in B), Fag. (Bassoon), C Hn. (Cornet), E♭ Hn. (E-flat Horn), and D Tpt. (Trumpet in D). The brass section consists of Pk. (Percussion) and Trgl. (Timpani). The string section includes 1 Viol. (Violin), 2 Viol. (Viola), Br. (Bassoon), Vcl. (Violoncello), and K.B. (Kontrabaß). The score is marked with a first ending bracket 'I' at the beginning of the first measure. Dynamics include piano (*p*) and fortissimo (*sf*). Performance instructions such as *pizz.* (pizzicato) are present for the strings. The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass and percussion provide harmonic support.

This musical score page contains 14 staves for various instruments. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into four measures. The first three measures are marked with a piano (*p*) dynamic, while the fourth measure is marked with a fortissimo (*sf*) dynamic. The instruments and their parts are as follows:

- Kl. Fl.**: Flute I, playing a melodic line with eighth notes.
- Fl.**: Flute II, playing chords with rests.
- Ob.**: Oboe, playing chords with rests.
- Klar.(B)**: Clarinet in B-flat, playing a melodic line with eighth notes.
- Fag.**: Bassoon, playing a long, sustained chord that changes in the fourth measure.
- C Hn.**: Cornet, playing chords with rests.
- E♭ Hn.**: E-flat Horn, playing chords with rests.
- D Tpt.**: Trumpet in D, playing chords with rests.
- Pk.**: Trombone, playing chords with rests.
- Trgl.**: Timpani, playing a rhythmic pattern of eighth notes.
- 1 Viol.**: Violin I, playing a melodic line with eighth notes.
- 2 Viol.**: Violin II, playing a melodic line with eighth notes.
- Br.**: Bassoon, playing a long, sustained chord.
- Vcl.**: Violoncello, playing a melodic line with eighth notes.
- K.B.**: Kontrabaß, playing a bass line with eighth notes.

**J**

Kl.Fl. *ff*

Fl. *ff*

Ob. *ff*

Klar.(B) *ff*

Fag. *ff*

C.Hn. *ff*

Eb.Hn. *ff*

D.Tpt. *f*

Pk. *f*

Trgl. *f*

1 Viol. *ff* arco

2 Viol. *ff* arco

Br. *ff*

Vcl. *ff* arco

K.B. *ff* arco

# "Karmen" operasiga muqadimma

Jorj Bize

**Allegro giocoso**  $J = 116$

Petite Flute *ff*

Grande Flute *ff*

Hautbois *ff* a2

Clarinettes en La *ff* a2

Bassons *ff* a2

En La *ff*

4 Cors *ff* a2

en Mi *ff*

2 Trompettes en La (Pistons) *ff*

3 Trombones *ff*

Timbales *ff*

Triangle *ff*

Cymbales et Grosse Caisse *ff*

1. Violons *ff*

2. Violons *ff*

Altos *ff*

Violoncellos *ff*

Contrebasses *ff*





Musical score for the first system, measures 36-44. It features five staves with complex rhythmic patterns and dynamic markings. The first staff has a dynamic marking of *f*. The second, third, and fourth staves also have *f* markings. The fifth staff has a *f* marking and an *a2* marking. The key signature is two sharps (F# and C#).

Musical score for the second system, measures 45-52. It features four staves with simpler rhythmic patterns and dynamic markings. The first staff has a dynamic marking of *f*. The second and third staves also have *f* markings. The key signature is two sharps (F# and C#).

Musical score for the third system, measures 53-60. It features two staves with a tremolo effect and dynamic markings. The first staff has a dynamic marking of *f*. The key signature is two sharps (F# and C#).

Musical score for the fourth system, measures 61-68. It features five staves with complex rhythmic patterns, triplets, and dynamic markings. The first staff has a dynamic marking of *f*. The second, third, and fourth staves also have *f* markings. The fifth staff has an *arco* marking and a *f* marking. The key signature is two sharps (F# and C#).



55

7

*tr*

*ff*

*tr*

61

tr

a2

divisi

unis.

67 **8**

*pp*

*pp*

*p*

*p*

*p*

*p*

79 **9**

*poco cresc.*

*poco cresc.*

*cresc.*

*f*

*dim.*

*cresc.*

*f*

*dim.*

*cresc.*

*f*

*dim.*

*cresc.*

*f*

*dim.*

Musical score for measures 90-95. The score consists of five staves. The first four staves are in treble clef, and the fifth is in bass clef. The key signature is two sharps (F# and C#). The time signature is 3/4. The first staff begins with a piano (*p*) dynamic and a triplet of eighth notes. The second staff begins with a piano (*p*) dynamic and a triplet of eighth notes. The third staff begins with a piano (*p*) dynamic and a triplet of eighth notes. The fourth staff begins with a piano (*p*) dynamic and a triplet of eighth notes. The fifth staff begins with a piano (*p*) dynamic and a triplet of eighth notes. The score features a dynamic shift from piano (*p*) to fortissimo (*ff*) starting in measure 92. The music includes various rhythmic patterns, including triplets and sixteenth notes.

Musical score for measures 96-100. The score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature is two sharps (F# and C#). The time signature is 3/4. The first staff is mostly empty, with a few notes in measure 100. The second staff is mostly empty. The third staff begins with a piano (*p*) dynamic and a triplet of eighth notes. The fourth staff begins with a piano (*p*) dynamic and a triplet of eighth notes. The score features a dynamic shift from piano (*p*) to fortissimo (*ff*) starting in measure 98. The music includes various rhythmic patterns, including triplets and sixteenth notes.

Empty musical staves for measures 96-100. The score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature is two sharps (F# and C#). The time signature is 3/4. The staves are empty, indicating that the music for these measures is not present in this section of the score.

Musical score for measures 101-105. The score consists of five staves. The first four staves are in treble clef, and the fifth is in bass clef. The key signature is two sharps (F# and C#). The time signature is 3/4. The first staff begins with a piano (*p*) dynamic and a triplet of eighth notes. The second staff begins with a piano (*p*) dynamic and a triplet of eighth notes. The third staff begins with a piano (*p*) dynamic and a triplet of eighth notes. The fourth staff begins with a piano (*p*) dynamic and a triplet of eighth notes. The fifth staff begins with a piano (*p*) dynamic and a triplet of eighth notes. The score features a dynamic shift from piano (*p*) to fortissimo (*ff*) starting in measure 102. The music includes various rhythmic patterns, including triplets and sixteenth notes.

espress.

*p* espress.

*p*

*p*

espress.

*p* espress.

a2

*p*

*p*

*p* espress.

*p*

*p*

*p*

*p*

Musical score for the first system, measures 109-114. It features four staves with complex rhythmic patterns, including triplets and trills. Dynamics range from *f* to *ff*, with a *cresc.* leading to a fortissimo section.

Musical score for the second system, measures 115-119. It features four staves with rhythmic accompaniment. Dynamics include *cresc.* and *f*, leading to a fortissimo section.

Musical score for the third system, measures 120-124. It features four staves, including a grand staff. Dynamics include *f* and *ff*.

Musical score for the fourth system, measures 125-129. It features four staves with complex rhythmic patterns, including triplets and trills. Dynamics range from *f* to *ff*.

119

The musical score consists of six systems of staves. The first system (measures 119-124) features four treble clef staves and one bass clef staff. The first three treble staves contain melodic lines with trills (tr) and slurs. The fourth treble staff contains a rhythmic accompaniment. The bass staff contains a simple bass line. The second system (measures 125-130) features four treble clef staves and one bass clef staff. The first three treble staves contain chords and rhythmic patterns. The fourth treble staff contains a rhythmic accompaniment. The bass staff contains a simple bass line. The third system (measures 131-136) features four treble clef staves and one bass clef staff. The first three treble staves contain chords and rhythmic patterns. The fourth treble staff contains a rhythmic accompaniment. The bass staff contains a simple bass line. The fourth system (measures 137-142) features four treble clef staves and one bass clef staff. The first three treble staves contain chords and rhythmic patterns. The fourth treble staff contains a rhythmic accompaniment. The bass staff contains a simple bass line. The fifth system (measures 143-148) features four treble clef staves and one bass clef staff. The first three treble staves contain chords and rhythmic patterns. The fourth treble staff contains a rhythmic accompaniment. The bass staff contains a simple bass line. The sixth system (measures 149-154) features four treble clef staves and one bass clef staff. The first three treble staves contain chords and rhythmic patterns. The fourth treble staff contains a rhythmic accompaniment. The bass staff contains a simple bass line.

125

tr

tr

tr

tr

*ff*

tr

tr

divisi

Musical score for measures 130-134, systems 1-4. The score is in G major (one sharp) and 3/4 time. It features four systems of staves. The first system (measures 130-131) has a treble clef and a bass clef. The second system (measures 132-133) has a treble clef and a bass clef. The third system (measures 134) has a treble clef and a bass clef. The fourth system (measures 135) has a treble clef and a bass clef. The dynamic marking *più ff* is present in all systems. The notation includes eighth notes, sixteenth notes, and chords. There are trills in the treble clef staves in measures 132, 133, and 135.

Musical score for measures 135-139, systems 1-4. The score is in G major (one sharp) and 3/4 time. It features four systems of staves. The first system (measures 135-136) has a treble clef and a bass clef. The second system (measures 137-138) has a treble clef and a bass clef. The third system (measures 139) has a treble clef and a bass clef. The fourth system (measures 140) has a treble clef and a bass clef. The dynamic marking *più ff* is present in all systems. The notation includes eighth notes, sixteenth notes, and chords. There are triplets in the treble clef staves in measures 136, 137, 138, and 140.

Musical score for measures 140-144, systems 1-4. The score is in G major (one sharp) and 3/4 time. It features four systems of staves. The first system (measures 140-141) has a treble clef and a bass clef. The second system (measures 142-143) has a treble clef and a bass clef. The third system (measures 144) has a treble clef and a bass clef. The fourth system (measures 145) has a treble clef and a bass clef. The dynamic marking *più ff* is present in all systems. The notation includes eighth notes, sixteenth notes, and chords. There are trills in the treble clef staves in measures 142, 143, and 145.

Musical score for measures 145-149, systems 1-4. The score is in G major (one sharp) and 3/4 time. It features four systems of staves. The first system (measures 145-146) has a treble clef and a bass clef. The second system (measures 147-148) has a treble clef and a bass clef. The third system (measures 149) has a treble clef and a bass clef. The fourth system (measures 150) has a treble clef and a bass clef. The dynamic marking *più ff* is present in all systems. The notation includes eighth notes, sixteenth notes, and chords. There are trills in the treble clef staves in measures 147, 148, and 150.

## GLOSSARIY

| Yozilishi             | Qaysi tildan olinganligi | O‘qilishi               | Tarjimasi   |
|-----------------------|--------------------------|-------------------------|---|
| <b>abstrich</b>       | <i>nem.</i>              | <i>abshtrix</i>         | kamonning (smichok) pastga harakati   |
| <b>abwechselnd</b>    | <i>nem.</i>              | <i>abvksel’nd</i>       | almashtirib (cholg‘ularni)  |
| <b>a capella</b>      | <i>ital.</i>             | <i>a kapella</i>        | jo‘rnavoziy xor ijrosi (xorning o‘zi)   |
| <b>accelerando</b>    | <i>ital.</i>             | <i>achchelerando</i>    | Tezlashib   |
| <b>adagietto</b>      | <i>ital.</i>             | <i>adajietto</i>        | <i>adagioga</i> nisbatan sal tezroq   |
| <b>adagio</b>         | <i>ital.</i>             | <i>adajio</i>           | Sekin   |
| <b>affetto</b>        | <i>ital.</i>             | <i>affetto</i>          | sezgi; <i>affettuoso</i> (affettuozo) – sezib   |
| <b>agitato</b>        | <i>ital.</i>             | <i>ajitato</i>          | ehtiros bilan, hayajon bilan  |
| <b>alcuna licenza</b> | <i>ital.</i>             | <i>alkuna lichentsa</i> | bir oz erkin ijro, ritm va musiqiy sur‘atdan bir oz chiqish   |
| <b>alla</b>           | <i>ital.</i>             | <i>alla</i>             | ...ga o‘xshatib, ... kayfiyatida (a la – frants.)   |
| <b>alla breve</b>     | <i>ital.</i>             | <i>alla breve</i>       | Yarimtalik notalar bilan hisoblanadigan (choraktalik emas) 4 hissali takt. Unda taktlar ikki hissali harakat bilan dirijorlik qilinadi. |
| <b>allargando</b>     | <i>ital.</i>             | <i>allargando</i>       | sekinlashtirish, kengaytirib  |
| <b>alla stretta</b>   | <i>ital.</i>             | <i>alla stretta</i>     | tezlashib   |
| <b>allegretto</b>     | <i>ital.</i>             | <i>allegretto</i>       | <i>allegro</i> ga nisbatan sekinroq musiqiy sur‘at  |
| <b>allegro</b>        | <i>ital.</i>             | <i>allegro</i>          | tez   |
| <b>allmahlich</b>     | <i>iem.</i>              | <i>al’mexlix</i>        | asta – sekin  |
| <b>alto</b>           | <i>ital.</i>             | <i>al’to</i>            | al’t (ovoz)   |

|                     |              |                       |  |
|---------------------|--------------|-----------------------|--|
| <b>altri</b>        | <i>ital.</i> | <i>al'tri</i>         | solistsiz (yakkanavozsiz, yakkaxonsiz) guruh   |
| <b>an</b>           | <i>nem.</i>  | <i>an</i>             | ...ga  |
| <b>andante</b>      | <i>ital.</i> | <i>andante</i>        | oshiqmasdan, oshiqmay  |
| <b>andantino</b>    | <i>ital.</i> | <i>andantino</i>      | <i>andante</i> ga nisbatan bir oz tezroq   |
| <b>anfang</b>       | <i>nem.</i>  | <i>anfang</i>         | boshlanish   |
| <b>anima</b>        | <i>ital.</i> | <i>anima</i>          | ko'ngil, yurak. <i>con anima</i> – sezib, sezgi bilan; <i>animato</i> – ilhom bilan, jonlanib                |
| <b>aper, aperto</b> | <i>ital.</i> | <i>aperti, aperto</i> | ochiq ovoz bilan (misli damli cholg'ularda surdinasiz, urma zarbli cholg'ularda ovozni bo'g'masdan chalish). |
| <b>appassionato</b> | <i>ital.</i> | <i>appass'onato</i>   | ehtiros bilan  |
| <b>archet</b>       | <i>fran.</i> | <i>arshe</i>          | kamon (smichok)  |
| <b>archi</b>        | <i>ital.</i> | <i>arki</i>           | torli - kamonli cholg'ular   |
| <b>arco</b>         | <i>ital.</i> | <i>arke</i>           | kamon; <i>soll arco</i> – kamon bilan chalish  |
| <b>arpa</b>         | <i>ital.</i> | <i>arpa</i>           | arfa   |
| <b>assai</b>        | <i>ital.</i> | <i>assai</i>          | g'oyat, juda   |
| <b>attacca</b>      | <i>ital.</i> | <i>attakka</i>        | asarning keyingi qismiga to'xtovsiz o'tish   |
| <b>auf</b>          | <i>nem.</i>  | <i>auf</i>            | ...ga  |
| <b>aufstrich</b>    | <i>nem.</i>  | <i>aufshtrix</i>      | kamonning yuqoriga harakati  |
| <b>auftakt</b>      | <i>nem.</i>  | <i>auftakt</i>        | nafas, taktoldi  |
| <b>aus</b>          | <i>nem.</i>  | <i>aus</i>            | ...dan, bilan  |
| <b>bachetta</b>     | <i>ital.</i> | <i>bakchetta</i>      | 1) zarbli cholg'ular uchun tayoqcha,<br>2) kamonning yog'och qismi; <i>bachetta di timpani</i> – litavra     |

|                 |              |                 |   |
|-----------------|--------------|-----------------|---|
|                 |              |                 | cho‘pi (tayoqchasi) ( <i>baguette</i> – frants. <i>baget</i> )  |
| <b>banda</b>    | <i>ital.</i> | <i>banda</i>    | 1) damli cholg‘ular orkestri,<br>2) opera yoki simfonik orkestrlardagi qo‘shimcha misli damli cholg‘ular guruhi |
| <b>bassoon</b>  | <i>fran.</i> | <i>basson</i>   | fagot   |
| <b>baton</b>    | <i>ingl.</i> | <i>beten</i>    | dirijor tayoqchasi ( <i>Baton</i> – frants. <i>beten</i> )  |
| <b>batterie</b> | <i>fran.</i> | <i>batri</i>    | bir nechta urma - zarbli cholg‘ulardan tashkil topgan guruh   |
| <b>battuta</b>  | <i>ital.</i> | <i>battuta</i>  | 1) zarb, 2) takt, 3) dirijorlik tayoqchasi;<br><i>a battuta</i> – ritmik aniq ijroga qaytish                    |
| <b>becken</b>   | <i>nem.</i>  | <i>bekken</i>   | tarelkalar  |
| <b>belebend</b> | <i>nem.</i>  | <i>belebend</i> | ilhom bilan, jonlanib   |
| <b>bewegung</b> | <i>nem</i>   | <i>bevegung</i> | harakat, <i>Bewegt</i> – hayajon bilan  |
| <b>bis</b>      | <i>lot.</i>  | <i>bis</i>      | qaytarish, biror bir qismni ikki marta qaytarish.   |
| <b>bogen</b>    | <i>nem.</i>  | <i>bogen</i>    | kamon   |
| <b>bois</b>     | <i>fran.</i> | <i>bua</i>      | qadimiy damli cholg‘u   |
| <b>bouche</b>   | <i>fran.</i> | <i>bushe</i>    | val’torning yopiq ovozi   |
| <b>bratsche</b> | <i>nem.</i>  | <i>bratshe</i>  | al’t (kamonli cholg‘u)  |
| <b>breit</b>    | <i>nem.</i>  | <i>brayt</i>    | keng  |
| <b>brio</b>     | <i>ital.</i> | <i>brio</i>     | jonli, quvnoq ( <i>con brio</i> - jonlanib, quvnoq)   |
| <b>caccia</b>   | <i>ital.</i> | <i>kachcha</i>  | XIV – XVI asrlar vokal mus. janri   |
| <b>cadenza</b>  | <i>ital.</i> | <i>kadentsa</i> | 1) kadans, 2) kadentsiya  |

|                    |              |                    |  |
|--------------------|--------------|--------------------|--|
| <b>caisse</b>      | <i>fran.</i> | <i>kes</i>         | baraban  |
| <b>calando</b>     | <i>ital.</i> | <i>kalando</i>     | ovoz kuchini pasaytirib borish   |
| <b>campan</b>      | <i>ital.</i> | <i>kampana</i>     | qo‘ng‘iroq (kolokol)   |
| <b>campanello</b>  | <i>ital.</i> | <i>kampanello</i>  | qo‘ng‘iroqcha  |
| <b>cantabile</b>   | <i>ital.</i> | <i>kantabile</i>   | kuychan  |
| <b>canto</b>       | <i>ital.</i> | <i>kanto</i>       | 1) qo‘shiq, ohang, hirgoyi 2) yuqori ovoz: diskant, soprano                                      |
| <b>capo</b>        | <i>ital.</i> | <i>kapo</i>        | bosh, boshlanish   |
| <b>cassa</b>       | <i>ital.</i> | <i>kassa</i>       | baraban  |
| <b>castagnette</b> | <i>ital.</i> | <i>kastan’ette</i> | kastaneta  |
| <b>celesta</b>     | <i>ital.</i> | <i>chelesta</i>    | chelesta   |
| <b>cembalo</b>     | <i>ital.</i> | <i>chembalo</i>    | chembalo, klavesin   |
| <b>cinelli</b>     | <i>ital.</i> | <i>chinelli</i>    | tarelkalar   |
| <b>claquebois</b>  | <i>fran.</i> | <i>klyakbua</i>    | ksilofon   |
| <b>clarinetto</b>  | <i>ital.</i> | <i>klarinetto</i>  | klarnet  |
| <b>clarino</b>     | <i>ital.</i> | <i>klarino</i>     | tabiiy (asl) truba   |
| <b>cloche</b>      | <i>fran.</i> | <i>klyosh</i>      | qo‘ng‘iroq   |
| <b>coda</b>        | <i>ital.</i> | <i>koda</i>        | koda (tugallovchi qism)  |
| <b>col (solla)</b> | <i>ital.</i> | <i>kol’(kolla)</i> | bilan, <i>colla parte(kolla parte)</i> – partiya bilan birgalikda (asosiy partiyani kuzatib)     |
| <b>come</b>        | <i>ital.</i> | <i>kome</i>        | ...dek, xuddi <i>come sopra(kome sopra)</i> – (xuddi) boshidagidek                               |
| <b>comodo</b>      | <i>ital.</i> | <i>komodo</i>      | qulay, engil, zo‘riqmasdan   |
| <b>con</b>         | <i>ital.</i> | <i>kon</i>         | bilan, ... bilan birga   |
| <b>conducteur</b>  | <i>fran.</i> | <i>kondyukter</i>  | dirijor  |
| <b>continuo</b>    | <i>ital.</i> | <i>kontinuo</i>    | har doim, to‘xtovsiz, davomli basso continuo ( <i>basso kontinuo</i> ) – to‘xtovsiz, davomli bas |

|                        |              |                         |  |
|------------------------|--------------|-------------------------|--|
| <b>contrabasso</b>     | <i>ital.</i> | <i>kontrabasso</i>      | kontrabas  |
| <b>contrafagotto</b>   | <i>ital.</i> | <i>kontrafagotto</i>    | kontrafagot  |
| <b>coperto</b>         | <i>ital.</i> | <i>koperto</i>          | yopiq ovoz   |
| <b>corda</b>           | <i>ital.</i> | <i>korda</i>            | tor, sim   |
| <b>cornetta</b>        | <i>ital.</i> | <i>kornetta</i>         | kornet   |
| <b>corno</b>           | <i>ital.</i> | <i>korno</i>            | valtorna, <i>corno inglese (ital. korno inglese)</i> – ingliz rojogi   |
| <b>coro</b>            | <i>ital.</i> | <i>koro</i>             | xor  |
| <b>crescendo</b>       | <i>ital.</i> | <i>kreshendo</i>        | ovoz kuchini asta – sekin kuchaytirish   |
| <b>cymbales</b>        | <i>fran.</i> | <i>senbal'</i>          | tarelkalar   |
| <b>da capo al fine</b> | <i>ital.</i> | <i>da kapo al' fine</i> | boshidan oxirigacha qaytarish  |
| <b>damfer</b>          | <i>nem.</i>  | <i>demfer</i>           | surdina  |
| <b>deciso</b>          | <i>ital.</i> | <i>dechizo</i>          | jur'at bilan, qo'rqmasdan  |
| <b>decrescendo</b>     | <i>ital.</i> | <i>dekreshendo</i>      | ovoz kuchini asta – cekin pasaytirish  |
| <b>detache</b>         | <i>fran.</i> | <i>detashe</i>          | kamonli cholg'ularda ijro shtrixi, har bir ovoz tordan uzilmagan holda alohida yo'nalishlarda ijro etiladi.                                      |
| <b>diminuendo</b>      | <i>ital.</i> | <i>diminuendo</i>       | ovoz kuchini asta pasaytirib borish  |
| <b>direction</b>       | <i>fran.</i> | <i>direks'on</i>        | dirijorlik   |
| <b>divisi</b>          | <i>ital.</i> | <i>divizi</i>           | Bir xil turdagi cholg'u guruhlarining bo'linib chalishi, (masalan: akkordlarni); non divisi ( <i>ital. nondivizi</i> ) – bo'linmasdan ijro etish |
| <b>dolce</b>           | <i>ital.</i> | <i>dolche</i>           | mayin  |
| <b>dolente</b>         | <i>ital.</i> | <i>dolente</i>          | arz bilan, dard bilan  |

|                     |              |                      |   |
|---------------------|--------------|----------------------|---|
| <b>doppelzunge</b>  | <i>nem.</i>  | <i>doppel'tsunge</i> | damli cholg'ularda tilni ikki marta urish                                       |
| <b>doppio</b>       | <i>ital.</i> | <i>doppio</i>        | ikki karra <i>doppio movimento</i> ( <i>doppio movimento</i> ) – ikki karra tez |
| <b>double</b>       | <i>fran.</i> | <i>dubl'</i>         | qo'sh, qo'shaloq, qaytarish   |
| <b>drangent</b>     | <i>nem.</i>  | <i>drengend</i>      | tezlashib   |
| <b>due</b>          | <i>ital.</i> | <i>due</i>           | ikki; <i>a deux</i> (fran. <i>a de</i> ) – ikkalasi, 2 cholg'u                  |
| <b>echo</b>         | <i>fran.</i> | <i>eko</i>           | exo, valturnada ijro uslubi   |
| <b>edition</b>      | <i>fran.</i> | <i>edison</i>        | nashriyot   |
| <b>eilen</b>        | <i>nem.</i>  | <i>aylen</i>         | shoshilib   |
| <b>einfach</b>      | <i>nem.</i>  | <i>aynfax</i>        | oddiy, engil  |
| <b>en dehors</b>    | <i>fran.</i> | <i>an deor</i>       | ohangni ajratish yoki alohida ovoz  |
| <b>energico</b>     | <i>ital.</i> | <i>enerjiko</i>      | energiya bilan, kuchli, shijoat bilan   |
| <b>englischhorn</b> | <i>nem.</i>  | <i>englishxorn</i>   | ingliz rojogi   |
| <b>espressivo</b>   | <i>ital.</i> | <i>espressivo</i>    | ifodali   |
| <b>etwas</b>        | <i>nem.</i>  | <i>etvas</i>         | bir oz, ozgina  |
| <b>fagott</b>       | <i>nem.</i>  | <i>fagot</i>         | fagot   |
| <b>fast</b>         | <i>ital.</i> | <i>fast</i>          | kuchli, tez   |
| <b>feierlich</b>    | <i>nem.</i>  | <i>fayerlix</i>      | tantanali, bayramona  |
| <b>ferme</b>        | <i>nem.</i>  | <i>ferme</i>         | yopiq ovoz  |
| <b>feroce</b>       | <i>ital.</i> | <i>feroche</i>       | g'azab bilan, yovvoyi   |
| <b>feuer</b>        | <i>nem.</i>  | <i>foyer</i>         | olov, qaynoq  |
| <b>fiati</b>        | <i>ital.</i> | <i>f'yati</i>        | damli cholg'ular  |
| <b>fine</b>         | <i>ital.</i> | <i>fine</i>          | tamom   |

|                     |              |                      |   |
|---------------------|--------------|----------------------|---|
| <b>flagioletto</b>  | <i>ital.</i> | <i>fladjoletto</i>   | 1) flajolet (kamonli cholg'ular va arfadagi ijro uslubi, 2) qadimiy fleyta turi |
| <b>flat</b>         | <i>ingl.</i> | <i>flet</i>          | bemol   |
| <b>flatterzunge</b> | <i>nem.</i>  | <i>flattertsunge</i> | damli cholg'ularda ijro uslubi (tremolo turi)                                   |
| <b>flautando</b>    | <i>ital.</i> | <i>flautando</i>     | kamon bilan grifga yaqin chalish (fleyta ovozigiga o'xshatib)                   |
| <b>forte</b>        | <i>ital.</i> | <i>forte</i>         | kuchli, qattiq; fortissimo – juda kuchli  |
| <b>frullato</b>     | <i>ital.</i> | <i>frullato</i>      | damli cholg'ularda ijro uslubi (tremolo turi)                                   |
| <b>fuoco</b>        | <i>ital.</i> | <i>fuoko</i>         | olov; <i>con fuoco</i> – olov bilan   |
| <b>geige</b>        | <i>nem.</i>  | <i>gayge</i>         | skripka   |
| <b>gemachlich</b>   | <i>nem.</i>  | <i>gemelix</i>       | osuda, tinch  |
| <b>gemessen</b>     | <i>nem.</i>  | <i>gemessen</i>      | aniq, o'lchovdan chiqmasdan   |
| <b>gesang</b>       | <i>nem.</i>  | <i>gezang</i>        | qo'shiq   |
| <b>gestopft</b>     | <i>nem.</i>  | <i>geshtopft</i>     | yopiq ovoz  |
| <b>geteilt</b>      | <i>nem.</i>  | <i>getayl't</i>      | bir turdagi kamonli cholg'ular guruhining ikkiga bo'linib chalishi              |
| <b>giocoso</b>      | <i>ital.</i> | <i>jokoza</i>        | shodlanib, quvnoq, o'ynoqi  |
| <b>giusto</b>       | <i>ital.</i> | <i>justo</i>         | to'g'ri, aniq, o'lchovda  |
| <b>glissando</b>    | <i>ital.</i> | <i>glissando</i>     | glissando   |
| <b>glocke</b>       | <i>nem.</i>  | <i>gloke</i>         | qo'ng'iroq  |
| <b>gran</b>         | <i>ital.</i> | <i>gran</i>          | katta   |
| <b>grandioso</b>    | <i>ital.</i> | <i>grandiozo</i>     | salobatli   |
| <b>grave</b>        | <i>ital.</i> | <i>grave</i>         | og'ir, tantanali  |
| <b>grazia</b>       | <i>ital.</i> | <i>gratsia</i>       | gratsiya, ehtiyot bilan   |
| <b>grosso</b>       | <i>ital.</i> | <i>grosso</i>        | katta, yirik  |

|                     |                  |                     |   |
|---------------------|------------------|---------------------|---|
| <b>gusto</b>        | <i>ital.</i>     | <i>gusto</i>        | ma'noli (shirali)   |
| <b>halfte</b>       | <i>nem.</i>      | <i>xelbftē</i>      | yarim   |
| <b>harfe</b>        | <i>nem.</i>      | <i>xarfe</i>        | arfa  |
| <b>harmonique</b>   | <i>fran.</i>     | <i>armonik</i>      | garmonik (akkord)   |
| <b>harpegiert</b>   | <i>nem.</i>      | <i>xarpedjirt</i>   | arpedjiro   |
| <b>hastig</b>       | <i>nem.</i>      | <i>xastix</i>       | shoshilib   |
| <b>hauptsatz</b>    | <i>nem.</i>      | <i>xauptzats</i>    | bosh partiya  |
| <b>hautbois</b>     | <i>fran.</i>     | <i>obua</i>         | goboy   |
| <b>heftig</b>       | <i>nem.</i>      | <i>xeftix</i>       | ... ga tomon intilib  |
| <b>heimlich</b>     | <i>nem.</i>      | <i>xaymlix</i>      | sirli, yopiq  |
| <b>heraus</b>       | <i>nem.</i>      | <i>xeraus</i>       | ...dan tashqari, ichida emas;<br>biror – bir ovozni ajratib ijro<br>etish |
| <b>herzlich</b>     | <i>nem.</i>      | <i>xertslix</i>     | chin dildan, yurakdan   |
| <b>hinter</b>       | <i>nem.</i>      | <i>xinter</i>       | orqada  |
| <b>hoboe</b>        | <i>nem.</i>      | <i>xoboe</i>        | goboy   |
| <b>hohe</b>         | <i>nem.</i>      | <i>xoe</i>          | balandlik   |
| <b>horn</b>         | <i>nem.</i>      | <i>xorn</i>         | valturna  |
| <b>humor</b>        | <i>nem.</i>      | <i>xumor</i>        | yumor, hazil  |
| <b>imitando</b>     | <i>ital.</i>     | <i>imitando</i>     | o'xshatib   |
| <b>immer</b>        | <i>nem.</i>      | <i>immer</i>        | har doim, hamma vaqt  |
| <b>in</b>           | <i>ital.</i>     | <i>in</i>           | ...ga, ...ga tomon, ...dan  |
| <b>incalzando</b>   | <i>ital.</i>     | <i>inkal'tsando</i> | tezlashib   |
| <b>intrada</b>      | <i>lot, nem.</i> | <i>intrada</i>      | kirish  |
| <b>kettle-drums</b> | <i>ital.</i>     | <i>ketl-dramz</i>   | litavralar  |
| <b>klagend</b>      | <i>nem.</i>      | <i>klagend</i>      | arz bilan   |
| <b>klang</b>        | <i>nem.</i>      | <i>klang</i>        | ovoz, ton, tembr  |

|                       |              |                    |   |
|-----------------------|--------------|--------------------|---|
| <b>klarinette</b>     | <i>nem.</i>  | <i>klarinette</i>  | klarnet   |
| <b>klavier</b>        | <i>nem.</i>  | <i>klavir</i>      | torli-klavishli cholgʻularning umumiy atalishi (klavesin, f-no va b.)                   |
| <b>klein</b>          | <i>nem.</i>  | <i>klyayn</i>      | kichik  |
| <b>kraft</b>          | <i>nem.</i>  | <i>kraft</i>       | kuch  |
| <b>kurz</b>           | <i>nem.</i>  | <i>kurts</i>       | qisqa, uzib   |
| <b>laissez vibrer</b> | <i>fran.</i> | <i>lesse vibre</i> | 1.for-noning oʻng pedalida chalish,<br>2. arfada torlar vibratsiyasini toʻxt.           |
| <b>lamento</b>        | <i>ital.</i> | <i>lamento</i>     | yigʻi, xoʻrsinish   |
| <b>langsam</b>        | <i>nem.</i>  | <i>langzam</i>     | Sekin   |
| <b>largetto</b>       | <i>ital.</i> | <i>largetto</i>    | <i>Largo</i> dan tezroq, <i>andante</i> dan sekinroq                                    |
| <b>largo</b>          | <i>ital.</i> | <i>largo</i>       | keng, sekin   |
| <b>laut</b>           | <i>nem.</i>  | <i>laut</i>        | Qattiq  |
| <b>leader</b>         | <i>ingl.</i> | <i>liide</i>       | boshqaruvchi (dirijor, konsertmeyster)  |
| <b>lebhaft</b>        | <i>nem.</i>  | <i>lebxaft</i>     | Jonli   |
| <b>leer</b>           | <i>nem.</i>  | <i>leer</i>        | boʻsh, <i>leere seite (lere zayte)</i> – ochiq sim.                                     |
| <b>legato</b>         | <i>ital.</i> | <i>legato</i>      | legato. notalarni boʻlmasdan, ulab chalish <i>Non legato</i> – notalarni boʻlib chalish |
| <b>leggero</b>        | <i>ital.</i> | <i>ledjero</i>     | Yengil  |
| <b>legno</b>          | <i>ital.</i> | <i>len'o</i>       | kamonning yogʻoch qismi, con <i>legno</i> – kamonning yogʻoch qismi bilan chalish.      |
| <b>leise</b>          | <i>nem.</i>  | <i>lyayze</i>      | sekin, sokin  |
| <b>lento</b>          | <i>ital.</i> | <i>lento</i>       | sekin, kuchsiz, choʻzib   |

|                  |              |                  |   |
|------------------|--------------|------------------|---|
| <b>liberta</b>   | <i>ital.</i> | <i>liberta</i>   | ozod, erkin   |
| <b>libitum</b>   | <i>lot.</i>  | <i>libitum</i>   | istalgan, ad libitum – hohishga qarab.                            |
| <b>loco</b>      | <i>lot.</i>  | <i>loko</i>      | yozuv bo‘yicha chalish  |
| <b>lungo</b>     | <i>ital.</i> | <i>lungo</i>     | uzun, uzoq  |
| <b>lustig</b>    | <i>nem.</i>  | <i>lyustix</i>   | quvnoq, kulgili   |
| <b>ma</b>        | <i>ital.</i> | <i>ma</i>        | lekin   |
| <b>maestoso</b>  | <i>ital.</i> | <i>maestozo</i>  | tantanavor, ulug‘vor  |
| <b>main</b>      | <i>fran.</i> | <i>men</i>       | qo‘l  |
| <b>marcato</b>   | <i>ital.</i> | <i>markato</i>   | Ajratib   |
| <b>marcia</b>    | <i>ital.</i> | <i>marcha</i>    | Marsh   |
| <b>marlete</b>   | <i>fran.</i> | <i>marlete</i>   | kamonli cholg‘ularda shtrix turi                                  |
| <b>marziale</b>  | <i>ital.</i> | <i>martsiale</i> | Jangovar  |
| <b>meno</b>      | <i>ital.</i> | <i>meno</i>      | ...roq, ozroq, bir oz, <i>meno mosso</i> - sekinroq               |
| <b>mezzo</b>     | <i>ital.</i> | <i>metsdzo</i>   | yarim, o‘rtacha <i>mezzo forte</i> – o‘rtacha kuch bilan <i>f</i> |
| <b>militaire</b> | <i>fran.</i> | <i>militer</i>   | harbiy  |
| <b>mit</b>       | <i>nem.</i>  | <i>mit</i>       | bilan, birga  |
| <b>mixte</b>     | <i>nem.</i>  | <i>mikst</i>     | aralash, har –xil, turli  |
| <b>moderato</b>  | <i>ital.</i> | <i>moderato</i>  | o‘rtacha  |
| <b>moglich</b>   | <i>nem.</i>  | <i>myoglix</i>   | bo‘lishi mumkin, balki  |
| <b>molto</b>     | <i>ital.</i> | <i>mol‘to</i>    | juda, g‘oyat  |
| <b>mordente</b>  | <i>ital.</i> | <i>mordent</i>   | o‘tkir, uchli (melizm turi)                                       |
| <b>morendo</b>   | <i>ital.</i> | <i>morendo</i>   | ovozning yo‘qolib borishi   |
| <b>moto</b>      | <i>ital.</i> | <i>moto</i>      | harakat, <i>con moto</i> – harakat bilan                          |
| <b>muta</b>      | <i>lot.</i>  | <i>muta</i>      | almashtir. <i>Muta in ...</i> - ga almashtir. Partiyalarda        |

|                     |              |                   |  |
|---------------------|--------------|-------------------|--|
|                     |              |                   | ko'rsatiladi. Masalan: doirani<br>nog'oraga  |
| <b>nach</b>         | <i>nem.</i>  | <i>nax</i>        | ...ga, ...da, ...dan keyin   |
| <b>nachlassend</b>  | <i>nem.</i>  | <i>naxlassend</i> | pasaytish (ovoz), kuchsizlanish,<br>hotirjam   |
| <b>natürlich</b>    | <i>nem.</i>  | <i>natyurlix</i>  | tabiiy, odatiy. M: <i>pizz.</i> dan keyin<br><i>nat.</i>   |
| <b>nicht</b>        | <i>nem.</i>  | <i>nixt</i>       | emas, ...masdan M: <i>nicht schnell</i><br>– shoshmasdan   |
| <b>niederschlag</b> | <i>nem.</i>  | <i>nidershlag</i> | dirijor tayoqchasining pastga<br>harakati  |
| <b>nimmt</b>        | <i>nem.</i>  | <i>nimt</i>       | oling. M: <i>nimmt B-Klarinette</i> –<br>sozandaga <i>in B</i> klarnetini olish<br>ko'rsatmasi   |
| <b>noch</b>         | <i>nem.</i>  | <i>nox</i>        | yana   |
| <b>obbligato</b>    | <i>ital.</i> | <i>obbligato</i>  | kerakli, majburiy  |
| <b>oboe</b>         | <i>ital.</i> | <i>oboe</i>       | goboy  |
| <b>offen</b>        | <i>nem.</i>  | <i>offen</i>      | ochiq ovoz, surdinasiz   |
| <b>oft</b>          | <i>nem.</i>  | <i>oft</i>        | tez - tez  |
| <b>ohne</b>         | <i>nem.</i>  | <i>one</i>        | ...siz, ...dan tashqari  |
| <b>opus</b>         | <i>lot.</i>  | <i>opus</i>       | asar   |
| <b>ordinario</b>    | <i>ital.</i> | <i>ordinarno</i>  | odatiy (ijro). M: <i>pizz.</i> dan keyin<br><i>arco</i>  |
| <b>organo</b>       | <i>ital.</i> | <i>organo</i>     | organ  |
| <b>ossia</b>        | <i>ital.</i> | <i>ossia</i>      | yoki, engil variant (odatda<br>tekstni yengillashtirish)   |
| <b>ostinato</b>     | <i>ital.</i> | <i>ostinato</i>   | mustahkam, o'jar. M: <i>basso</i><br><i>ostinato</i> – ohang yoki ritmik<br>ko'rinishni o'zgartirmasdan bir<br>hil qaytarib chalib turish. |
| <b>ouvert</b>       | <i>fran.</i> | <i>uver</i>       | ochiq ovoz   |

|                    |              |                    |   |
|--------------------|--------------|--------------------|---|
| <b>partitura</b>   | <i>ital.</i> | <i>partitura</i>   | Partitura   |
| <b>passione</b>    | <i>ital.</i> | <i>pass'one</i>    | ehtiros, qiziqib  |
| <b>pauken</b>      | <i>nem.</i>  | <i>pauken</i>      | litavra   |
| <b>pauza</b>       | <i>ital.</i> | <i>pauza</i>       | pauza   |
| <b>percussione</b> | <i>ital.</i> | <i>perkussione</i> | urma – zarbli cholg'ular guruhi   |
| <b>petit</b>       | <i>fran.</i> | <i>pti</i>         | kichik  |
| <b>peu</b>         | <i>fran.</i> | <i>pyo</i>         | bir oz, ozgina  |
| <b>piacere</b>     | <i>ital.</i> | <i>p'yachere</i>   | hohishga qarab, erkin ijro  |
| <b>pianissimo</b>  | <i>ital.</i> | <i>pianissimo</i>  | juda sekin (ovoz)   |
| <b>piano</b>       | <i>ital.</i> | <i>piano</i>       | sekin (ovoz)  |
| <b>piatti</b>      | <i>ital.</i> | <i>p'yatti</i>     | tarelka (urma-zarbli cholg'u)   |
| <b>piccolo</b>     | <i>ital.</i> | <i>pikkolo</i>     | kichik  |
| <b>piu</b>         | <i>ital.</i> | <i>piu</i>         | bir oz ...  |
| <b>pizzicato</b>   | <i>ital.</i> | <i>pitstsikato</i> | barmoq bilan chalish  |
| <b>poco</b>        | <i>ital.</i> | <i>poko</i>        | bir oz, kamroq M: <i>poco allegro</i><br>– unchalik tez emas  |
| <b>poi</b>         | <i>ital.</i> | <i>poi</i>         | keyin, keyinroq, ...dan keyin   |
| <b>portamento</b>  | <i>ital.</i> | <i>portamento</i>  | 1) qo'shiq va damli cholg'ularda<br>bir notadan ikkinchisiga sirpanib<br>o'tish,<br>2) kamonli cholg'ularda ijro<br>shtrixi turi. |
| <b>posaune</b>     | <i>nem.</i>  | <i>pozaune</i>     | trombon   |
| <b>position</b>    | <i>fran.</i> | <i>pozis'on</i>    | chap qo'lning grifdagi joylashuv<br>holati  |
| <b>possibile</b>   | <i>ital.</i> | <i>possibile</i>   | mumkin, bo'lishi ko'proq  |
| <b>pour</b>        | <i>fran.</i> | <i>pur</i>         | Uchun   |
| <b>poussee</b>     | <i>fran.</i> | <i>pusse</i>       | kamonning yuqoriga harakati   |
| <b>prachtvoll</b>  | <i>nem.</i>  | <i>praxtfol'</i>   | ajoyib, g'urur bilan  |

|                    |              |                    |   |
|--------------------|--------------|--------------------|---|
| <b>presto</b>      | <i>ital.</i> | <i>presto</i>      | Tez   |
| <b>prima</b>       | <i>ital.</i> | <i>prima</i>       | Birinchi  |
| <b>quasi</b>       | <i>ital.</i> | <i>kuazi</i>       | huddi, ...ga o'xshatib  |
| <b>rallentando</b> | <i>ital.</i> | <i>rallentando</i> | sekinlashib   |
| <b>rasch</b>       | <i>nem.</i>  | <i>rash</i>        | tez, jadal  |
| <b>recitativo</b>  | <i>ital.</i> | <i>rechitativo</i> | rechitativ (ovozchigarib o'qish, deklamatsiya qilish)                                 |
| <b>resto</b>       | <i>ital.</i> | <i>resto</i>       | qolgan qism, boshqa qism  |
| <b>retardant</b>   | <i>fran.</i> | <i>retardan</i>    | sekinlashib   |
| <b>risoluto</b>    | <i>ital.</i> | <i>rizolyuto</i>   | shahdam, shahd bilan  |
| <b>ritardando</b>  | <i>ital.</i> | <i>ritardando</i>  | sekinlashib   |
| <b>ritenuto</b>    | <i>ital.</i> | <i>ritenuto</i>    | sekinlashish  |
| <b>rubato</b>      | <i>ital.</i> | <i>rubato</i>      | erkin ijro  |
| <b>ruhig</b>       | <i>nem.</i>  | <i>ruix</i>        | sekin, tinch, hotirjam  |
| <b>saite</b>       | <i>nem.</i>  | <i>zayte</i>       | tor, sim  |
| <b>saltando</b>    | <i>ital.</i> | <i>sal'tando</i>   | kamonli cholg'ularda shtrix turi. kamonni torga tashlash (urish) va sakratib chalish. |
| <b>sans</b>        | <i>fran.</i> | <i>san</i>         | ...siz, emas  |
| <b>sautillue</b>   | <i>fran.</i> | <i>sotiye</i>      | kamonli cholg'ularda shtrix turi. yengil spiccato                                     |
| <b>saxsophon</b>   | <i>nem.</i>  | <i>saksofon</i>    | saksofon  |
| <b>scherzando</b>  | <i>ital.</i> | <i>skertsando</i>  | hazilona, o'ynoqi   |
| <b>scherzo</b>     | <i>nem.</i>  | <i>skertso</i>     | skertso, hazil  |
| <b>schleppend</b>  | <i>nem.</i>  | <i>shleppend</i>   | tortib  |
| <b>schnell</b>     | <i>nem.</i>  | <i>shnel'</i>      | tez   |
| <b>score</b>       | <i>Ingl.</i> | <i>skoo</i>        | partitura   |
| <b>secco</b>       | <i>ital.</i> | <i>sekko</i>       | quruq, yulib, birdan  |

|                   |              |                   |  |
|-------------------|--------------|-------------------|--|
| <b>segno</b>      | <i>ital.</i> | <i>sen' o</i>     | qaytarish belgisining bir turi                                     |
| <b>sehr</b>       | <i>nem.</i>  | <i>zer</i>        | g'oyat, juda   |
| <b>semplice</b>   | <i>ital.</i> | <i>sempliche</i>  | tabiiy, oddiy  |
| <b>sempre</b>     | <i>ital.</i> | <i>sempre</i>     | doim, hamma vaqt, har doim   |
| <b>senza</b>      | <i>ital.</i> | <i>senza</i>      | ...siz, emas   |
| <b>sforzando</b>  | <i>ital.</i> | <i>sfortsando</i> | biron - bir tovush yoki akkorda birdan paydo bo'lgan aktsent       |
| <b>silenzio</b>   | <i>ital.</i> | <i>silentsio</i>  | jimlik, tinchlik   |
| <b>silofono</b>   | <i>ital.</i> | <i>silofono</i>   | ksilofon   |
| <b>simile</b>     | <i>ital.</i> | <i>simile</i>     | o'xshatib, xuddi oldingidek  |
| <b>small</b>      | <i>ingl.</i> | <i>smol</i>       | kichik, katta emas   |
| <b>sola</b>       | <i>ital.</i> | <i>sola</i>       | bitta, yakkanavoz, yakkaxon  |
| <b>sordina</b>    | <i>ital.</i> | <i>sordina</i>    | surdina, <i>con sordini</i> – surdina bilan                        |
| <b>sostenuto</b>  | <i>ital.</i> | <i>sostenuto</i>  | shoshilmay, ovozni kengaytirib, ushlab                             |
| <b>sotto</b>      | <i>ital.</i> | <i>sotto</i>      | ostida, tagida   |
| <b>soutenu</b>    | <i>fran.</i> | <i>sutenyu</i>    | shoshilmay, hotirjam   |
| <b>spiccato</b>   | <i>ital.</i> | <i>spikkato</i>   | kamonli cholg'ularda shtrix turi. kamonni yengil sakratib chalish. |
| <b>spirito</b>    | <i>ital.</i> | <i>spirito</i>    | ruh, aql, sezgi  |
| <b>spitze</b>     | <i>nem.</i>  | <i>shpitse</i>    | kamonning uchi (qismi)   |
| <b>staccato</b>   | <i>ital.</i> | <i>stakkato</i>   | uzib-uzib chalish.   |
| <b>stark</b>      | <i>nem.</i>  | <i>shtark</i>     | kuchli, qudratli   |
| <b>steigernd</b>  | <i>nem.</i>  | <i>shtaygernd</i> | tezlashib, intilish bilan  |
| <b>stesso</b>     | <i>ital.</i> | <i>stesso</i>     | shuning o'zi, shunday  |
| <b>stimme</b>     | <i>nem.</i>  | <i>shtimme</i>    | OVOZ   |
| <b>strepitoso</b> | <i>ital.</i> | <i>strepitozo</i> | shovqinli, qattiq  |

|                   |              |                   |  |
|-------------------|--------------|-------------------|--|
| <b>stringendo</b> | <i>ital.</i> | <i>strinjendo</i> | tezlashib  |
| <b>subito</b>     | <i>ital.</i> | <i>subito</i>     | birdan   |
| <b>tace</b>       | <i>ital.</i> | <i>tache</i>      | pauza cho‘zimini ko‘rsatish, (jimlik)  |
| <b>takt</b>       | <i>nem.</i>  | <i>takt</i>       | takt   |
| <b>tamburino</b>  | <i>ital.</i> | <i>tamburino</i>  | shiqildoq (buben)  |
| <b>tamburo</b>    | <i>ital.</i> | <i>tamburo</i>    | baraban  |
| <b>tamtam</b>     | <i>ital.</i> | <i>tamtam</i>     | tam-tam (urma zarbli cholg‘u)  |
| <b>tempo</b>      | <i>ital.</i> | <i>tempo</i>      | temp (musiqiy sur‘at), ritm, takt  |
| <b>tenuto</b>     | <i>ital.</i> | <i>tenuto</i>     | berilgan cho‘zimdagi notani oxirigacha kuch bilan ushlab chalish   |
| <b>timbro</b>     | <i>ital.</i> | <i>timbro</i>     | tembr (rang)   |
| <b>timpani</b>    | <i>ital.</i> | <i>timpani</i>    | litavra  |
| <b>tranquillo</b> | <i>ital.</i> | <i>trakuillo</i>  | xotirjam, zo‘riqmasdan (dam olib)  |
| <b>tre</b>        | <i>ital.</i> | <i>tre</i>        | 3 (uch)  |
| <b>tremolando</b> | <i>ital.</i> | <i>tremolando</i> | tremolo, (qaltiratib)  |
| <b>triangolo</b>  | <i>ital.</i> | <i>triangolo</i>  | uchburchak   |
| <b>tromba</b>     | <i>ital.</i> | <i>tromba</i>     | truba  |
| <b>trombone</b>   | <i>ital.</i> | <i>trombone</i>   | trombon  |
| <b>trommel</b>    | <i>nem.</i>  | <i>trommel</i>    | baraban  |
| <b>trompette</b>  | <i>fran.</i> | <i>trompet</i>    | Truba  |
| <b>troppo</b>     | <i>ital.</i> | <i>troppo</i>     | juda, g‘oyat   |
| <b>tuba</b>       | <i>ital.</i> | <i>tuba</i>       | tuba   |
| <b>tutti</b>      | <i>ital.</i> | <i>tutti</i>      | 1) bir xil turdagi cholg‘u guruhining barcha a‘zolari, 2) asardagi orkestr ijrosi (solistda pauza paytida, 3) butun orkestr yoki xor ijrosi. |

|                   |              |                  |   |
|-------------------|--------------|------------------|---|
| <b>ultimo</b>     | <i>ital.</i> | <i>ul'timo</i>   | so'ngi, ohirgi  |
| <b>un</b>         | <i>ital.</i> | <i>Un</i>        | bir, yolg'iz  |
| <b>und</b>        | <i>nem.</i>  | <i>Und</i>       | va  |
| <b>unisono</b>    | <i>ital.</i> | <i>unisiono</i>  | 1) unison, prima. 2) ajratib chalish belgisidan so'ng biror guruh a'zolarini bir hil chalish ko'rsatkichi |
| <b>unmerklich</b> | <i>nem.</i>  | <i>unmerklix</i> | bilintirmasdan  |

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