

O'zbekiston Respublikasi
Oliy va O'rta maxsus ta'lim vazirligi
Namangan Davlat universiteti

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MUSIQA O`QITISH METODIKASI VA
MAKTAB REPERTUARI
fani bo`yicha

O`QUV USLUBIY QO`LLANMA

Namangan-2010

“Musiqi o`qitish metodikasi va maktab repertuari” fani bo`yicha ushbu o`quv uslubiy qo`llanma Namangan Davlat universiteti o`quv-uslubiy kengashining 2010 yildagi yig`ilishida muxokama qilingan va nashrga tavsiya etilgan
(Bayonnoma №_____2010 yil “___” _____)

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Mazkur o`quv uslubiy qo`llanma MUM va maktab repertuari fanini ilg`or pedagogik texnologiyalar asosida o`qitishga bag`ishlangan. Uslubiy qo`llanma “ta`lim to`g`risida”gi qonun va “kadrlar tayyorlash milliy dasturi” talablarga mos holda yozilgan.

Uslubiy qo`llanma 5141000 – musiqiy ta`lim yo`nalishida taxsil olayotgan bakalavriat yo`nalishi talabalari uchun mo`ljallangan.

KIRISH SO'ZI

Musiqqa o'qitish metodikasi fanining maqsadi musiqqa yo'nalishi talabalarini musiqaviy madaniyat o'qituvchisi faoliyatiga tayyorlash. Bu maqsad, quyidagi vazifalarni xal etishni ko'zda tutadi. Maktabda musiqqa ta'limi va tarbiyasining mazmuni tashkil qilinishi va metodlari haqida asosiy ma'lumotlar berish.

- Maktabda musiqqa ta'limi va tarbiyasi soqasidagi ilqor tajribalarni umumlashtirish,
- Maktabdan va sinfdan tashqari musiqiy pedagogik adabiyotlarni mustaqil o'rganishga tayyorlash,
- Ilmiy tadqiqotchilik ishlari boshlang'ich malakalarini hamda bolalarni musiqqa san'ati vositasida o'qitish va tarbiyalash masalalari to'g'ri yondashuvini shakllantirish, musiqqa o'qitish metodikasini o'rganishda pedagogika psixologiya musiqqa yo'nalishi o'quv rejasida ko'zda tutilgan boshqa fanlardan olingan bilimlarga tayaniladi. Tarixiy nazariy fanlar mazmunini o'zlashtirish bo'lajak o'qituvchilarga musiqiy san'at xususiyatlari bolalarga samarali yetkazish yo'llarini topishga, ularga hayotning musiqiy obrazlari aks etishini musiqqa ifoda vositalarini tushuntira olishda yordam beradi. Har bir ijrochilik sinfi - yakka kuylash, dirijyorlik, musiqqa cholg'u asbobi, maktab repertuari faqatgina ijrochi - musiqachini tayyorlabgina qolmay, balki kelajakda maktab o'quvchilari bilan ishlashda ular ovozi saqlash va rivojlantirish, xor bilan ishlash, musiqiy asarni ijroda ko'rsatish va taqxlil qilish malakalarini shakllantirish, mohir pedagogni tarbiyalashga ko'maklashadi.

Musiqqa o'qitish metodikasi musiqqa o'qituvchisining kasbiy musiqiy pedagogik tayyorgarligini yakunlaydi. Fanning asosiy mazmunini talaba ma'ruzalar kursida o'zlashtiradi, muammoli an'anaviy va talabalarning ongi, ijodiy faolligini, diqqat va qiziqishini rag'batlantiruvchi yangi shakllarni qo'llash tavsiya etiladi. Amaliy mashqulotlar ma'ruzalarning mantiqiy davomi bo'lib ularda taldaba ma'ruzalar kursida o'zlashtirilgan bilimlarini mustaqkamlaydi, tavsiya etilgan adabiyotlarni o'rganadi va qisqacha bayon etadi.

O'zbekiston Respublikamiz mustaqillikka erishganiga ham 18 – yildan

ortiq vaqt o'tdi. Shu davr ichida xalq maorifi va xalq ta'limi sohasida tubdan o'zgarishlar yuz berdi. Xususan "ta'lim to'g'risida", "Kadrlar tayyorlash milliy dasturi to'g'risidagi" qonunlar hamda Vazirlar mahkamasining "O'zbekistonda o'rta ta'limni tashkil etish to'g'risida" 1998 - yildagi 203-sonli qarori, shuningdek "Milliy istiqlol g'oyasi" kabi muhim metadalogik hujjat va qonunlar ishga tushirildi. Bu esa o'z navbatida ta'lim tarbiyaning tubdan yangilanishiga ma'naviy va mafkuraviy yo'nalish olishga sababchi bo'ldi.

Shu davr ichida O'zbekiston bastakorlari uyushmasining sa'y harakatlari bilan zamon ruhiga xos yuzlab yangi mavzudagi qo'shiqlar yaratildi. Ularning aksariyat ko'pchiligini milliy ruhda yozilgan bolalar va yoshlar qo'shiqlari tashkil etadi. Bu asarlar o'quvchi yoshlarni estetik ruhda tarbiyalash, ona vatanimizga cheksiz muhabbat va sadoqat, vatanimiz tabiatini asrab avaylash, milliy qadriyatlarimizga hurmat va ehtirom bilan qarash kabi insoniy holatlarni tarbiyalashda muhim rol o'ynaydi. Kompozitorlarimiz yaratgan bu asarlarning g'oyaviy mazmunini o'quvchi yoshlarga chuqurroq singdirish uchun ularning qisqacha tahlilini berish zarurligini xis qilgan holda asarlar anatatsiyasini tayyorlash yo'li bilan o'quvchilarga qayta taqdim etish zarur deb bildim. Quyida biz o'rganiladigan har bir asarning milliy g'oyaviy mazmunini ochib beruvchi anatatsiyalarni keltirdim. Shuningdek qo'llanmada uchraydigan asarlarda texnik qiyinchiliklar va ularni bartaraf qilish yo'llari bo'yicha ham metodik tavsiyalar berib boriladi.

Tuzuvchi.

Asarlar annatatsiyasi

1. O'zbekiston Respublikasi Davlat madhiyasi Abdulla Oripov she'ri, Mutavakkil Burhonov musiqasi.

Har bir davlatning konstitutsiyasi, gerbi, bayrog'i bo'lgani kabi uning musiqiy belgisi, ya'ni madhiyasi ham bo'ladi. Barcha ramziy belgilar kabi uning madhiyasida ham shu davlatning mustaqilligi, shonu - shuhrati, qadimiy an'analari, salobati va salohiyati haqida kuylanadi.

Madhiyamizning she'riy matnida ham ona Vatanimiz O'zbekistonning oltin vodiylari, ulug' xalqimizning jo'sh urib yashnayotgan hur zamonimiz, turli millatlar o'rtasidagi do'stona munosabatlar, faravon hayot, iymonli xaqimizning bag'rikengligi, barcha fuqarolarning erkin ijod qilishiga keng yo'l ochib berilganligi haqida kuylanadi.

O'zbekiston madhiyasi uning sharafini ulug'layotgan san'atkorlarimiz, sportchilarimiz, va boshqa tadbirlarda qayta - qayta takrorlana boradi.

Uni kuylaganda xalqimizning o'zbekona salomi kabi o'ng qo'limizning kaftini yuragimiz ustiga qo'yib, qaddimizni rostlab, kuylashimiz lozim.

Asarning kuyi cholg'u sozlari orqali alohida chalish uchun ham mo'ljallangan.

Madhiyamiz bizning muqaddas musiqiy belgimizdir.

2. O'zbekistonim

Qambar Ota she'ri, Laylo Mujbadoyeva musiqasi

Asarda mustaqilikka erishgan ona diyorimiz O'zbekiston, ochiq ko'ngilli, yuzidan har doim tabassum arimas sahiy xalqi haqida kuylanadi. Qo'shiq yakka xonanda va ikki ovozlik bolalar xori uchun yozilgan. Unda simkoqa goh taktining

Bu asar bog'cha va maktab yoshdagi bolalarga mos keladi. Uning quvnoq harakatchan ohangi bolalarga olam—jahon quvonch bag'ishlashi tabiiy.

3. Nevaralar

Safar Barnoyev she'ri, Nadim Norxo'jayev musiqasi

Baxtli oilaning kichkintoylaritomonidan kuylanadigan bu asarda o'zbek oilasiga xos ko'p farzandlilik va ular o'rtasidagi o'zaro inoqlik, ittifoqdan bolalarning ham dillari yayrab kuylashlari tasdiqlangan. Aksariyat o'zbek oilalarida farzandlar o'z ota - onalari bilan birga yashashlari shu xonadonda nevara, chevvara va evaralarning ham pay do bo'lishlari mazza qilib yashashlari haqidagi fikr ilgari suriladi.

Bolalar bobolari va momolarini ezozlab, ularni alohida hurmat bilan tilga olishlarining boyisi ham shirin so'zlik va totuvlikdan ekanligini his qilish mumkin.

Asarni bolalar bog'chalarida va birinchi sinf musiqa mashg'ulotlarida kuylatish mumkin. Unchalik tez bo'lmagan sur'at, so'zlari aniq talaffuz qilishga imkon beradi.

4. Oy bolamiz - toy bolamiz

Safar Barnoyev she'ri, Habibulla Rahimov musiqasi

O'g'il va qiz bolalar birga kuylashlari uchun mo'ljallangan bu qo'shiqda jajji bolalarimizning orzu -istaklari o'z ifodasini topgan.

O'g'il bolalar bobomiz Amir Temurbek yoki Alpomishdek mard, paxlavon bo'lib yetishini orzu qilsalar, qizlar Barchinoydek sadoqatli va jasur bo'lishni tilak qiladilar. Qo'shiq so'ngida aniq ishonch bilan albatta boy -badavlat bo'lishlariga ishonch bildiradi.

Asar mazmunan tuzilishining soddaligi va she'riy matnning ruhiyatiga ko'ra boshlang'ich sinf oquvchilariga mos keladi.

5. Nisholda

Rauf Tolib she'ri, Dilorom Omonullayeva musiqasi

O'zbek xalqining sevib iste'mol qiladigan taomlaridan biri nisholda bo'lib, u

shirin, mazali hammaga birday yoqadigan xush ta'mga ega .U kishini to'q tutganligi va chanqatmasligini hisobga olib, odatda ramazon oylarda ko'p istemol qilish xalq taomiiiga aylangan.

Nisholdani Navro'z bayramida ham tayyorlashadi. U bolalar yaxshi ko'radigan musqaymoqdan ham totliroq ekanligi tansiq taom ekanligi tilga olinadi.Bolalar oh! -oh! deya uning mazasini tatib ko'rishga chaqiradi.

Aynan shu oh! bo'g'inlari asarda ko'p bor takidlanadi va uni alohida, uzib — uzib kuylash tavsiya etiladi.

Asar boshlang'ich sinf o'quvchilariga mos keladi.

6. Soglom avlod qo'shigi

Safar Barnoyev she'ri, Shermat Yormatov musiqasi

Ushbu asarda jajjigina qizchanind yurak so'zlari, o'z yaqinlariga bildirgan tilaklari oddiy ammo ta'sirli so'zlar orqali bayon qilinadi. Uning ezgu o'ylarida O'zbekistonimizning boy bo'lishi, ota-onasining uzoq umr ko'rishlariga bo'lgan tilaklari, kun sayin bo'ylari o'sishi, o'ziga atlas ko'ylak, ukasiga toychoq bo'lishini tilashi kabi bolalarcha o'ylari, istiqlolga ushbu belgilab bergan yutdoshimiz va O'zbekistonimizning sog' va omon bo'lishi kabi yursak tuyg'ularga ulanib ketadi. Asarning xalq qo'shiqchiligiga yaqin kyui va yoqimtoy, bolalarga mos ohangi kyulash uchun qulay va u boshlang'ich sinf oquvchilariga to'g'ri keladi. Qo'shiqni his hayajonli izhor etuvchi "hey" kuylash, chapak chalish va raqs elementlari bilan qo'shiq aytib berish bizga anchagina imkon beradi.

7. Vatanjonim -Vatanim

Po'lat Mo'min she'ri, Dilorom Omonullaeva musiqasi

Vatanga bo'lgan dil izhori o'z onasiga qilgandek alohida mehr bilan sadoqat hislari yoshgina qalbidan izhor qilishi bu asarga yangicha bir tarovat baxsh etadi. "B tuyg' u har bir o'g'il -qizni befarq qoldirmaydi. Istiqlol tufayli farovonlikka yuz tutgan

O'zbekiston, bolalarga alohida mehr ko'rsatilayotgan bu qutlug' diyor haqida yozilgan bu asarning melodik tuzilmasi ham o'yoq imiligiligi va xalqchiligi bilan alohida ajralib turadi. Uning raqsona xarakteri bolalarni o'ziga tezgina rom qilib olishi mumkin. Asar unchalik katta ovoz talab qilmasligi va melodiyasining kuylash qulayligi uchun boshlang'ich sinf oquvchilariga to'g'ri keladi.

8. Ozod Vatan Obod vatan.

Normurod Narzullayiv she'ri, Farhod Olimov musiqasi.

Yurtboshimizning o'rta va keksa avlod fuqoralariga "Bizdan ozod va obod vatan qolsin" degan shiorlari asosida yaratilgan bu asar yosh avlodni ham aynan shu maqsadga yo'naltirish ruhida yozilgan.

Yosh yuraklarda o'z Vatanidan Sharqda mash'al O'zbekistondan, ona xalqimizning jahonni o'ziga qaratgan ajdodlaridan fikrlash tuyg'larini uyg'otish asarning asosiy g'oyasi hisoblanadi.

Melodik tuzilmaga xos xususiyat deyarlik har-bir frazada sinkopalarning uchrab turishidir. Kvarta-kvinta oralig'ida tuzilgan ikki ovozlilik xorga uncha qiyinchilik tug'dirmaydi.

Bu asar mazmunini jiddiyligi va xorning yuqori pardalarni ko'p bor takrorlab kuylashi jamoadan ma'lum malaka va ko'nikmalar bo'lishi zarurligini taqozo qiladi.

Asarni yuqori sinf o'quvchilari bilan kuyiash tavsiya etiladi.

9. Samarqand

Safar Barnoyev she'ri, Xabibulla Raximov musiqasi

Ham qadimiy ham zamonaviy arxitektura an'analariga boy bo'lgan Samarqandning ta'rif bolalarni ham befarq qoldirmaydi. Mustaqillik tufayli deyarli barcha obidalar qayta ta'mirlandi. Yangi - yangi bir - biridan go'zal binolar qurildi. Uning ko'rki yana yer yuzining sayqali shaharlarning sarvari darajasiga yetdi. Unda jahon festivallari xalqaro simpoz'umlar o'tkazishga arzigulik shahar bo'ldi. Mazkur

asar yakka xonanda va ikki ovozlik xor uchun yozilgan bo'lib, ular bir -birlari bilan tez - tez almashinib turadi. Asarni yuqori sinf o'quvchilariga kuylatish tavsiya etiladi. Mayin, xalqchil ohang orasida ayrim tremolalar qilish ham nazarda tutilgan.

10. Ona tilim - o 'zbek tilim

Po'lat Mo'min she'ri, Farxod Olimov musiqasi

O'zbek tiliga davlat maqomining berilganligi erishilgan mustaqilligimizning eng ulkan yutuqlaridan biri hisoblanadi. Ona o'zbek tilimiz o'quvchi yoshlarning o'z tilida erkin bilim olishlariga, ravshan dil, baxtu — iqbolga erishganlariga yo'l ochib beradi. Shu tufayli xalqimiz o'z tili bilan faxrlanadilar. Bu til jahonga Yassaviydek, o'zining shoh asarlari bilan tanilgan Navoiydek daholar tili hisoblanadi.

Xalqona ohang xalq ladi asosida yaratilgan bu asar yakka xonandalarning kuylashlariga ayniqsa mos keladi. Asarda uchraydigan alteratsiya belgilariga amal qilish xonandaga unchalik qiyinchilik tug'dirmaydi. Chunki uning asosida milliy ohangiar yotadi. Avj pardalarining bir necha bor yuqori pardalarda kuylanishi xonandadan nafasni tejamli sarflash va ovoz kuchi zaxirasini yo'qotib qo'ymasligini talab qiladi. Asar asosan yuqori sinf o'quvchilariga mos keladi. boshida goho esa ikkinchi yarmida uchraydi. Ovoz diapazoni bir oktava va tekisiya hajmida. Birinchi ovozdagi xonandalarning yuqori pardalari umi" ikki aktava uchraydi. Bu esa ulardan yaxshi jarangdor ovozga ega bo'lishni talab etadi. Asar asosan yuqori sinf o'quvchilari uchun mo'ljallangan.

11. Temur bobom - mening bobom.

N. Narzullayev she'ri S.Jalil musiqasi.

Mustaqillik tongi otishi bijan buyuk jahongir sarkardamiz, o'z davrida butun jahonni egallagan sohibqiron Amur Temurning nomi tilga tushdi. U yuritgan davlat siyosati asosida yangi mustaqil Respublikamiz farovon hayot yulini topdi.

Uning aqliga etti iqlim tan berishi, uning jasurligi, mardligi haqida bolalar

tilidan alohida hurmat bajo keltiriladi.

Og'ir, vazmin, salobatli kuylanadigan qo'shiq buyuk Temur bobomiz obrazini ochib berishga to'la imkon beradi.

Asarni yuqori sinf oquvchilari bilan kuylash maqsadga muvofiq keladi Bunda "si" va "si" diyez notalarining almashib ketishiga alohida e'tibor berish talab etiladi.

12. O'zbekiston

Qo'ldosh Mamir she'ri, Sulaymon Yudagov musiqasi

Mazkur qoshiqning ilgariqi she'riy matni sobiq iltifoq davri mafkurasini tarannum etishda mo'ljallangan edi. Ushbu matnda esa mustaqillik tufayli xalqimiz erishgan barcha muvaffaqiyatlar tilga o'tiladi. Unda shomil yo'l tanlagan o'zbek xalqimiz butunjahon hamjamiyati tomonidan mustaqil davlat sifatida tan olinganligi o'zbek paxlavonlari, sporti ustalarining jahon miqyosida g'alabaga erishayotganligi va unda o'z milliy bayrog'imiz ko'tarilib, o'z madhiyamizning yangrayotgani, istedodli yoshlarimizning qilayotgan buyuk ishlari dnyo mamlakatlari tomonidan tan olinayotganligi, "o'zbek" degan nomning jahon bo'ylab jaranglashi haqida so'z yuritiladi. Sho'x va quvnoq, tezkor musiqiy matnning jaranglashi tezgina e'tiborni o'ziga qaratdi. Asar yakka holda, jamoa bo'lib ham kuylanishi mumkin.

13, Islom bobo

Murod Raxmonov she'ri, Shermat Yormatov musiqasi

Mutlaqo yangicha tuzumga o'tgan Respublikamizning mustaqilligini saqlashdek og'ir vazifa yurtboshimiz I.A.Karimovning zimmasiga tushdi.

Sobiq ittifoq davridan qolgan kommunistik g'oya illatlaridan tezgina qutilish va xalqni yangi ma'naviy yo'nalishga - milliy istiqlol yo'nalishiga solish, yangicha tafakkur, ma'naviyat, Inilliy mafkura falsafasini yaratishdek og'ir vazifa turar. edi. Xalqni qirg'in - barot umshlardan asrash, icki va tashqi dushmanlar ziddiyatini

bartaraf qilish, el - yurtni oqilona boshqarib, faro von va osoyishta tinch hayotga erishish davlatimiz rahbaridan katta kuch, sa'ii - harakat, ishbilarmonlik, sabr va matonat talab"" qilar edi.

Maskur qo'shiqqa bolalar tilidan yurtboshimizni ezozlab aytilayotgan olqishlar zamirida juda katta ma no yotadi. Yurtboshimiz shunday olqishlarga to'la ma'noda haqlidir.

Vals surati, xalqchil ohang bolalarning qalbidagi minnatdorchilikni ifodalab berishga imkon beradi.

Qo'shiqni barcha yoshdagi bolalar yakka holda ham, jamoa bo'lib ham kuylasalar bo'ladi.

14. Mustaqillik lolalarimiz.

Normurod Narzullayev she'ri, Rustam Abdullayev musiqasi

Shoir nazdida - xalqimizning kelajagi bo'lgan bolalarimiz goh yulduzlarga, goh ona xalqimizning dilg'unchalariga, goh baxor qirlarini yashnatuvchi lolalarga qiyos qilinadi. Bu endigina qanot qoqib kelgan qaldirg'ochlarni eslatuvchi yosh avlodni unib o'sishini ta'minlovchi "Oltin beshik", "Aziz ostonal mustaqillik sharofati bilan baxt makoniga aylangan ona Vatanimiz O'zbekistondir.

Asaming boshlanish qismida vokaliz sifatida berilgan quvnoq, sho'z uynoqi melodiya lolalarning bir — biriga urilib erkinlikda yashnab, silkinishini eslatadi.

Asar asosan bir ovozlik bo'lganlik uchun uni o'rganish unchalik qiyinchilik tug'dirmaydi. "Lya" bo'g'inida tez kuylash, uchraydigan ritmik xilma - xilliklar, trimollar hamda alteratsiya belgilarda uchraydigan o'zgarishlar alohida e'tiborli bo'lishni talab etadi. Bir aktava oralig'ida berilgan melodiya barcha ovozlar uchun qulay bo'Hb, uni kuylashda tessitura qiyinchiliklarining uchrashga imkon bermaydi.

15. O 'zbekiston - Vatanim manim.

Jumaniyoz Jabborov she'ri, Dilorom Omonullayeva musiqasi.

Respublikamiz mustaqillikka erishgan dastlabki kunlardan boslilab,

O'zbekiston bastakorlar uyushmasi va yozuvchilar uyi yosh avlodni yangi mazmundagi qo'shiqlar bilan ta'minlashga alohida e'tibor berib, "O'zbekiston - Vatanim manim" ruhni ostida qo'shiqlar ko'rik tanlovini tashkil qilishda, yuzlab yangi zamon ruhidagi qo'shiqlar paydo bo'ldi. Zero shoir takidlaganidek,

"Qo'shiqlarda vatan ma'nosi,
Qo'shiqlarda xalqim sadosi.
Vatan kuyin yangratsa dillar
Yangrar yurtning yeru - samosi"

Kompozitor asarning milodiyasiga o'n oltitalik notalar, sinkopa va moshqa milodik tuzilmalarning yangi - yangi variantlaridan foydalangan holda originallik kiritgan.

Asar ko'p ovozlik xor uchun mo'ljallangan bo'lib, u xor jamoasidan anchagina badiiy yetuklik talab qiladi. Unchalik tez bo'lmagan surat asarni shoshilmasdan salobat bilan kuylashni talab etadi. IT aktava "fa" notasini qiynalmay kuyla oladigan xonandalari mavjud bo'lgan yoshlar xor jamoalari bu asarni muvofaqiyatli kuylashlari mumkin.

O'ZBEKISTON RESPUBLIKASI
DAVLAT MADHIYASI

Abdulla Oripov so'zi

Mutal (Mutavakkil) Burhonov musiqasi

Maestoso *f*

Ser - qu - yosh, hur o'l - kam, el -

ff

ga baxt, na - jot, Sen o' - zing do'st - lar - ga

p

yo'l - dosh, meh - ri - bon! Meh - ri - bon!! Yash - na -

gay to a-bad il - mu fan, i-jod, Shuh-ra-ting por - la -

Naqorat:
sin, to - ki bor ja - - hon! Ol - tin bu

vo - diy - lar jon O'z-be - kis - ton, Aj - dod

lar mar - do - na ru - hi sen - ga yor! U - lug

xalq qud - ra - ti jo'sh ur - gan za - mon, O - lam - ni mah - li - yo ay - la -

1. gan di - yor! Bag' - ri gan di - 2.

yor!!
fff

Serquyosh, hur o'lkam, elga baxt, najot,
 Sen o'zing do'stlarga yo'ldosh, mehribon!
 Yashnagay to abad ilmu fan, ijod,
 Shuhrating porlasin, toki bor jahon!

Naqorat:

Oltin bu vodiylar - jon O'zbekiston,
 Ajdodlar mardona ruhi senga yor!
 Ulug' xalq qudrati jo'sh urgan zamon,
 Olamni mahliyo aylagan diyor!

Bag'ri keng o'zbekning o'chmas iymoni,
 Erkin, yosh avlodlar senga zo'r qanot!
 Istiqlol mash'ali, tinchlik posboni,
 Haqsevar, ona yurt, mangu bo'l obod!

Naqorat:

Oltin bu vodiylar - jon O'zbekiston,
 Ajdodlar mardona ruhi senga yor!
 Ulug' xalq qudrati jo'sh urgan zamon,
 Olamni mahliyo aylagan diyor!

O'ZBEKISTONIM

Qambar ota she'ri

L. Mujdaboyeva musiqasi

Allegro moderato

4

7 Yakkaxon

O - lam - ga har choq, O- chib keng qu- choq, O- chib keng qu-

12

choq, Baxt-li ku- lib boq, O'z-be- kis-to - nim,

17

O'z-be - kis-to - nim, O'z-be - kis-to - nim. O - zod, mus - ta -

22

qil, El - par - var, a - hil, Sa - xiy, o - chiq qo'l,

27

O'z - be - kis - to - nim, O'z - be - kis - to - nim.

31

Olamga har choq,
Ochib keng quchoq,
Ochib keng quchoq,
Baxtli kulib boq,
O'zbekistonim,
O'zbekistonim,
O'zbekistonim.

Naqorat:

Ozod, mustaqil,
Elparvar, ahil,
Saxiy, ochiq qo'l,
O'zbekistonim,
O'zbekistonim.

Madhiyang tilda,
Maqoming dilda.
Bayrog'ing qo'lda,
O'zbekistonim,
O'zbekistonim,
O'zbekistonim.

Naqorat:

NEVARALAR QO'SHIG'I

Safar Barnoyev she'ri

Nadim Norxo'jayev musiqasi

Allegretto

Bo-g'im bor, gul -

zo - rim bor, Bosh bog' bo - ni bo - bom - lar. Shi - rin so'z - li, be - o - zor

Meh - ri - bo - nim mo - mom - lar. Ne - va - ra, e - va - ra, che - va - ra -

16

miz, Biz - lar uy - ning che - va - ri - miz, che - va - ri - miz.

Bog'im bor, gulzorim bor,
Bosh bog'boni bobomlar.
Shirin so'zli, beozor
Mehribonim momomlar.

Naqorat:

Nevara, evara, chevaramiz,
Bizlar uyning chevarimiz.

Ostonamiz muqaddas,
Ahil ota-onamlar.
Oftob nuri tugamas,
Havas qilar odamlar.

Naqorat.

Niyatimiz pok, nurli,
Shundan bizlar g'ururli.
Bobo, momolar bilan,
Yashash qanday sururli!

Naqorat.

OY BO'LAMIZ - TOY BO'LAMIZ

Safar Barnoyev she'ri

H. Rahimov musiqasi

Allegro



Piano introduction in 6/8 time, key of B-flat major. The right hand features a rhythmic pattern of eighth notes, while the left hand provides a steady bass line. Dynamics range from *f* to *p*. A trill is marked above a note in the right hand.

7



Vocal entry with piano accompaniment. The vocal line begins with the lyrics "Oy bo' la-miz, Toy bo' la-miz, Sho'x-lik-la-ri". The piano accompaniment continues with the same rhythmic pattern as the introduction.

12



Continuation of the vocal line with piano accompaniment. The lyrics are "soy bo' la- miz. A-mir Te-mur bo-bo - miz-dek". The piano accompaniment remains consistent.

17



Final vocal phrase with piano accompaniment. The lyrics are "Bo - tir, Ho-tam - toy bo' la- miz. Oy bo' la-miz,". The piano accompaniment concludes with a *mf* dynamic. A repeat sign is present at the end of the phrase.

Toy bo' la-miz, Ko'rib qo' ying,

boy bo' la- miz.

Oy bo'lamiz,
 Toy bo'lamiz,
 Sho'xliklari soy bo'lamiz.
 Amir Temur bobomizdek
 Botir, Hotamtoy bo'lamiz.

Oy bo'lamiz,
 Toy bo'lamiz,
 So'zi shirintoy bo'lamiz.
 Yigitchalar Alpomishu
 Qizlar Barchinoy bo'lamiz.

Oy bo'lamiz,
 Toy bo'lamiz,
 Ko'rib qo'yning, boy bo'lamiz.

NISHOLDA

R.Tolib she'ri

D.Omonullayeva musiqasi

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The middle and bottom staves are piano accompaniment in grand staff (treble and bass clefs) with the same key signature and time signature. The piano part begins with a forte (f) dynamic marking. The music features a rhythmic pattern of eighth and sixteenth notes.

4

The second system of the musical score continues from the first. It includes a vocal line and piano accompaniment. The lyrics are: "To'y-da, bay-ram-da, Ro'za ay-yom-da." The piano accompaniment continues with the same rhythmic pattern.

7

The third system of the musical score continues from the second. It includes a vocal line and piano accompaniment. The lyrics are: "Tan-siq ni-shol-da, Tor-tiq ni-shol-da. Muz-qay-moq-dan zo'r," The piano accompaniment continues with the same rhythmic pattern.

10

The fourth system of the musical score continues from the third. It includes a vocal line and piano accompaniment. The lyrics are: "Ma-na, ya-lab ko'r. Oh - oh ni-shol-da, Op-poq ni-shol-da. Ma-za-" The piano accompaniment continues with the same rhythmic pattern.

13

li, tot - li oh! Mis-li nov-vot-li, oh! Oh - oh ni-shol- da,

16

Op-poq ni- shol- da! Muz-qay-moq - dan zo'r, oh! Ma-na, ya-lab ko'r, oh!

19

Oh oh ni - shol - da, qay - moq ni - shol - da!

21

qay - moq ni-shol - da! Oh!

To'yda, bayramda,
Ro'za ayyomda.
Tansiq nisholda,
Tortiq nisholda.

Muzqaymoqdan zo'r,
Mana, yalab ko'r.
Oh - oh nisholda,
Oppoq nisholda.

Naqorat:

Mazali, totli - oh!
Misli novvotli, - oh!
Oh - oh nisholda,
Oppoq nisholda!

Muzqaymoqdan zo'r, - oh!
Mana, yalab ko'r, - oh!

SOG'LOM AVLOD QO'SHIG'I

S. Barnoev she'ri

Sh. Yormatov musiqasi

1 Allegretto

Musical notation for measures 1-6. The piece is in 2/4 time with a key signature of one flat (B-flat). The tempo is marked 'Allegretto'. The notation includes a treble and bass clef with a grand staff. Measure 1 features a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. The melody in the treble consists of eighth-note patterns, while the bass line provides a steady accompaniment.

Musical notation for measures 7-13. The melody continues with eighth-note patterns in the treble. The bass line features a mix of eighth and quarter notes. There are some handwritten markings in the bass line, possibly indicating corrections or performance instructions.

Musical notation for measures 14-18. This section includes vocal lines. The lyrics are: "Qu- yosh bo'l-sin, oy bo'l sin, O'z-be-kis ton boy bo'l- sin. Men-ga at- las,". The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The melody is simple and follows the rhythm of the lyrics.

Musical notation for measures 19-23. The lyrics continue: "u-kam ga Gi-jing - la gan toy bo'l-sin. Men - ga at- las u-kam-ga". The vocal line and piano accompaniment continue with the same melodic and harmonic patterns as the previous section.

24

gi-jing-la gan toy bo'l - sin.

30

Da dam yuz-ga kir-sin-lar, a-yam yuz-ga kir-sin-lar, hey! Biz-lar yuz-ga

35

kir-gan - da Yo-ni-miz - da yur-sin - lar. Biz - lar yuz ga kir-gan da

40

. Yo-ni-miz - da yur sin - lar.

45

Hey!

Quyosh bo'lsin, oy bo'lsin,
 O'zbekiston boy bo'lsin.
 Menga atlas, ukamga
 Gijinglagan toy bo'lsin.

Naqorat:

Dadam yuzga kirsinlar,
 Ayam yuzga kirsinlar, hey!
 Bizlar yuzga kirganda
 Yonimizda yursinlar.

O'saversin bo'yimiz,
 Tenglik, orzu-o'yimiz.
 Bu dunyoda bor bo'lsin
 O'zbekiston uyimiz.

Naqorat.

Yursak gullar, bog' bo'lsin,
 Ko'kragimiz tog' bo'lsin.
 Istiqlolga boshlagan,
 Yurtboshimiz sog' bo'lsin.

VATANJONIM - VATANIM

P. Mo'min she'ri

D. Omonullayeva musiqasi

Moderato con moto

8va

5 8va

9
Va-tan-jo-nim Va-ta - nim, Ko'-zim quv-nab ko'r - ga-nim.

13
Is-tiq-lol- dan kul-ga- nim, O'-z-be-kis- ton gul - sha-nim!

2

17

Tamomlash uchun

Vatanjonim - Vatanim,
 Ko'zim quv nab ko'rganim.
 Istiqloldan kulganim,
 O'zbekiston - gulshanim!

Bahra olib bag'ringdan,
 Ulg'ayaman mehringdan.
 Vatanjonim - Vatanim,
 O'zbekiston - gulshanim!

Sen o'xshaysan onamga,
 Maqtay butun olamga.
 Vatanjonim - Vatanim,
 O'zbekiston - gulshanim!

UZOD VATAN - OBOD VATAN

Normurod Narzullayev she'ri

Farhod Olimov musiqasi

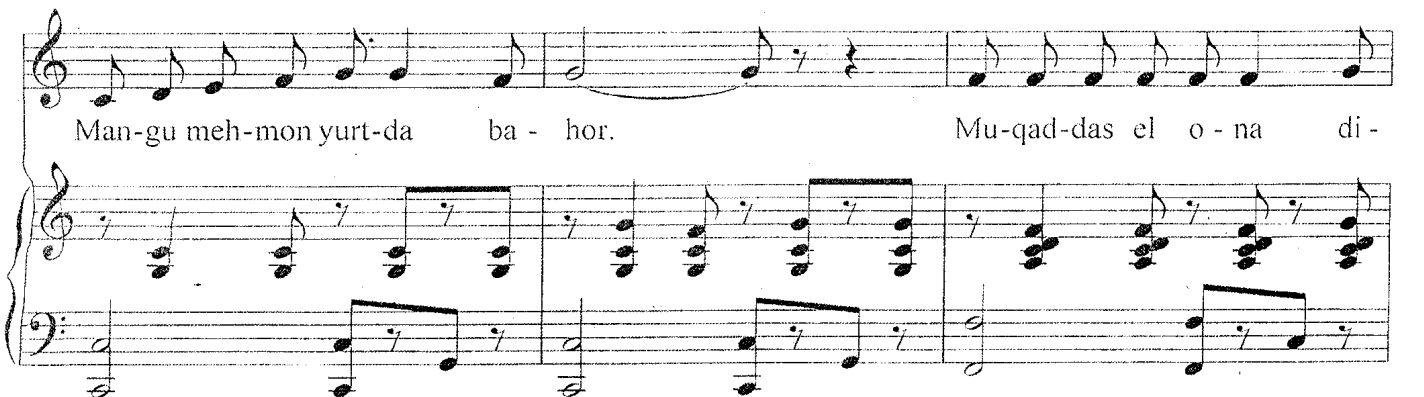
Jadal



Ku-lib o - tar op-poq na - hor,



Man-gu meh-mon yurt-da ba - hor. Mu-qad-das el o - na di -



yor, Mu-qad-das el o - na di - yor,

The first system of the musical score consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line begins with a half note 'yor,' followed by a quarter rest, then a series of eighth notes: 'Mu-qad-das el o - na di - yor,'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Biz-dan qo-lur o-zod Va-tan, Biz-dan qo-lur o-bod Va-

The second system continues the musical score. The vocal line has a half note 'Biz-dan qo-lur', a quarter rest, eighth notes 'o-zod Va-tan,', a quarter rest, eighth notes 'Biz-dan qo-lur o-bod', and a half note 'Va-'. The piano accompaniment continues with similar rhythmic patterns.

tan! Biz-dan qo-lur o-zod Va-tan,

The third system continues the musical score. The vocal line has a half note 'tan!', a quarter rest, eighth notes 'Biz-dan qo-lur', a quarter rest, eighth notes 'o-zod Va-tan,', and a half note. The piano accompaniment continues with similar rhythmic patterns.

Biz-dan qo-lur o-bod Va - tan!

The fourth system concludes the musical score. The vocal line has eighth notes 'Biz-dan qo-lur o-bod Va - tan!' followed by a half note. The piano accompaniment features a more active eighth-note melody in the right hand and a steady bass line.

Dun-yo bi-lar

aj - do - di - miz, A - mir Te - mur av - lo - di - miz,

mu - ro - di - miz, To - tuv ya - shash mu - ro - di - miz,

Biz-dan qo-lur o-zod Va-tan, Biz-dan qo-lur o-bod Va-

tan! Biz-dan qo-lur o-zod Va-tan,

Biz-dan qo-lur o-bod Va-tan! Biz-dan qo-lur o-bod Va-

tan!

sff

SAMARQAND

S. Barnoyev she'ri

H. Rahimov musiqasi

Allegro

f

6 **Yakkaxon**

Sha-har-lar

p

11 **Xor**

sar - va-ri, Sa-mar - qand, Sa mar - qand.

p

16 **Yakkaxon**

Yer yu-zin say - qa-li, Sa-mar - qand, Sa-mar -

mf

21

qand. Bul-bul-lar bog' - la-rin tark et - mas,

26 *Xor**Yakkaxon*

bul-bul-lar tark et-mas, Ko`zi-miz gav - ha-ri Sa-mar -

31

Xor

qand, Sa-mar - qand. Til-da mash- hur, dil-da mash- hur

36

bo-g'i sha-mo - li, Hey! Sa-mar-qand o`z - beke - li-ning hus-ni ja-mo -

41



- li. Sa- mar - qand Sa- mar - qand

46

Sa - mar - qand Sa- mar - qand.

ONA TILIM, O 'ZBEK TILIM

P. Mo'min she'ri

F. Alimov musiqasi

Musical score for the first system, measures 1-5. The tempo is marked **Moderato**. The key signature has one flat (B-flat) and the time signature is 6/8.

Musical score for the second system, measures 6-10. The lyrics are **Ti-lim chiq-qan**. The piano part includes a dynamic marking **p**.

Musical score for the third system, measures 11-14. The lyrics are **so'-zing bi-lan, Di-limrav-shan o' zing bi-lan**.

Musical score for the fourth system, measures 15-18. The lyrics are **Faxr e-ta-dur xal-qim e-lim Faxr e-ta-dur**.

19

Musical score for measures 19-22. The system consists of three staves: a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat). The lyrics are: xal- qim e- lim O'z-bek ti- lim o - na ti- lim.

23

Musical score for measures 23-26. The system consists of three staves: a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has one flat. The lyrics are: O'z-bek ti- lim o- na ti - lim.

27

Musical score for measures 27-31. The system consists of three staves: a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has one flat. The lyrics are: Ya-go-na-san Va-tan mi- sol,.

32

Musical score for measures 32-35. The system consists of three staves: a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has one flat. The lyrics are: Sen-dan top-dim bax- tu - iq- bol.

36

Mak-ta-bing-da ol-dim ta'-lim Mak-ta-bing-da ol-dim ta'-lim

40

O-na ti- lim, o- na ti- lim O- na ti- lim,

44

o- na - ti - lim.

48

52

Na-vo-iy-dan

56

me-ro - sim-san Ja-rang-la-gan o-vo - zim-san,

60

Yu-ra - gim-da zav-qim lim-lim o - na ti - lim

64

o'z-bek ti- lim Yas-sa- viy - ning

68

xi-to - bi- san, Qo-di-riy - lar ki-to - bi- san, Ey, o' zim - ning

72

mus-ta - qi- lim, o - na ti- lim... o - na ti- lim.

76

O - na ti- lim o - na ti- lim. Sen-dan a- yon

80

o'z- bek - li- gim Yax-shi- lar - ga ko'z- dek - li- gim, Ber-ding o-dob,

84

ber-ding bi- lim, O'z-bek ti- lim o- na ti- lim.

This system contains measures 84 through 87. The vocal line is in a single staff with lyrics: "ber-ding bi- lim, O'z-bek ti- lim o- na ti- lim." The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines.

88

O'z- bek ti- lim.

This system contains measures 88 through 90. The vocal line has lyrics: "O'z- bek ti- lim." The piano accompaniment continues with chords and moving lines.

91

o- na ti- lim.

This system contains measures 91 through 94. The vocal line has lyrics: "o- na ti- lim." The piano accompaniment continues with chords and moving lines.

TEMUR BOBOM - MENING BOBOM

Normurod Narzullayev she'ri

Sayfi Jalil musiqasi

Marsh tempida

The first system of the musical score is marked with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. It begins with a forte (*f*) dynamic. The melody is written in the treble clef, and the piano accompaniment is in the bass clef. The music consists of a series of eighth and sixteenth notes, creating a rhythmic march-like feel.

The second system of the musical score continues the melody and piano accompaniment. It starts with a measure rest in the treble clef, followed by a series of eighth notes. The piano accompaniment consists of chords and single notes in the bass clef.

The third system of the musical score includes the lyrics "So - hib - qi - ron Te - mur bo - bom,". The melody is marked with a mezzo-forte (*mf*) dynamic. The piano accompaniment is marked with a piano (*p*) dynamic. The lyrics are written below the treble clef staff.

The fourth system of the musical score includes the lyrics "A - mir bo - bom, ja - sur bo - bom." The melody continues with a mezzo-forte (*mf*) dynamic. The piano accompaniment remains piano (*p*). The lyrics are written below the treble clef staff.

20

O'z - bek e - lim bax - ti, tax - ti,

This system contains measures 20 through 23. The vocal line begins with a repeat sign and a fermata over the first measure. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

24

Bu - yuk bo - bom, mag' - rur bo - bom...

This system contains measures 24 through 27. The vocal line features a melodic line with a fermata over the second measure. The piano accompaniment includes arpeggiated chords and a bass line.

28

Siz - ni dil - dan

p

f

p

This system contains measures 28 through 31. The vocal line has a fermata over the first measure. The piano accompaniment features a dynamic shift from *f* to *p* in the right hand, while the left hand remains *p*.

32

se - var e - lim, Yod - ga ol - sam,

f

f

This system contains measures 32 through 35. The vocal line has a fermata over the first measure. The piano accompaniment features a dynamic shift from *f* to *f* in the right hand, while the left hand remains *f*.

36

o - sar ko'ng - lim.

mf

40

Aq - lin - giz - ga, do - no bo - bom,

44

Bosh e - ga - di yet - ti iq - lim.

p

48

Tugatish uchun

Hey!

v

Sohibqiron Temur bobom.
Amir bobom, jasur bobom.
O'zbek elim baxti, taxti.
Buyuk bobom, mag'rur bobom.

Sizni dildan sevar elim,
Yodga olsam, o'sar ko'nghim.
Aqlingizga. dono bobom,
Bosh egadi yetti iqlim.

Men ham jajji yurakdirman,
Asriy nido, tilakdirman.
Butun dunyo ko'zi bizda,
On a xalqqa kerakdirman!

Hur Istiqlol nomingizni,
Shavkatingiz, shoningizhi,
Ko'z-ko'z qilib olam aro,
Tog' ayladi ko'ksimizni.

Elimizda nomingiz yod,
Dilimizda ruhingiz shod.
Mustaqillik tonggi otdi,
Vatan ozod, Vatan obod!

Sohibqiron Temur bobom,
Amir bobom, jasur bobom.
O'zbek elim baxti, taxti,
Buyuk bobom, mag'rur bobom.

O'ZBEKISTON

Q.Ma'mirov she'ri

S.Yudakov musiqasi

Allegro moderato

Piano introduction, measures 1-5. The music is in 2/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a rhythmic pattern of eighth notes, while the left hand plays a bass line with some chords.

Piano introduction, measures 6-10. The right hand continues with eighth notes, and the left hand has a more active bass line with eighth notes.

Measures 11-14. The vocal line begins with a forte (*f*) dynamic. The lyrics are: "Bong u - rib yang - ra - di mil - liy is - tiq - lol,". The piano accompaniment consists of chords in the right hand and single notes in the left hand.

Measures 15-18. The vocal line continues with the lyrics: "Shon - li yo'l tan - la - dik, kul - di is - tiq - bol." The piano accompaniment remains consistent with the previous section.

19

Meh-nat - da mar - do - na qud - rat - li xal - qim

23

Za-mon - ning zay - li - dan top - di baxt - iq - bol.

27

Naqorat
Teng-siz kuch - qud - ra - ting O'z - be - kis - ton,

31

Ort-sin shon - shuh - ra - ting O'z - be - kis - ton!

35

O'z - be - kis - ton,

The vocal line for measures 35-38 consists of a single melodic line in a treble clef with a key signature of two flats. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (half), and E5 (half). The lyrics "O'z - be - kis - ton," are aligned under the notes.

mp *f*

The piano accompaniment for measures 35-38 is in a grand staff. The right hand features a series of chords and arpeggiated figures, starting with a mezzo-piano (*mp*) dynamic and increasing to forte (*f*) by measure 37. The left hand provides a steady bass line with eighth-note patterns.

39

ey nur - li ja - hon,

The vocal line for measures 39-42 consists of a single melodic line in a treble clef with a key signature of two flats. The notes are: E5 (quarter), F5 (quarter), G5 (quarter), A5 (quarter), B5 (half), and C6 (half). The lyrics "ey nur - li ja - hon," are aligned under the notes. A fermata is placed over the final note.

p

The piano accompaniment for measures 39-42 is in a grand staff. The right hand features a series of chords and arpeggiated figures, starting with a piano (*p*) dynamic. The left hand provides a steady bass line with eighth-note patterns.

43

Jon - - - - - jon,

The vocal line for measures 43-46 consists of a single melodic line in a treble clef with a key signature of two flats. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (half), and E5 (half). The lyrics "Jon - - - - - jon," are aligned under the notes. A fermata is placed over the final note.

f

The piano accompaniment for measures 43-46 is in a grand staff. The right hand features a series of chords and arpeggiated figures, starting with a forte (*f*) dynamic. The left hand provides a steady bass line with eighth-note patterns.

46

O'z - - - be - - -

49

kis - - - ton.

rit.

rit.

Bong urib yangradi milliy istiqlol,
Shonli yo'l tanladik, kuldi istiqbol.
Mehnatda mardona qudratli xalqim
Zamonning zaylidan topdi baxt-iqbol.

Erk nuri porladi peshonamizda,
Jahonga yuz tutgan koshonamizda.
Qo'llarda hilpirar erk bayrog'imiz
Ajodlar ramzi bor nishonimizda.

Naqorat:

Tengsiz kuch-qudrating O'zbekiston,
Ortsin shon-shuhrating O'zbekiston!
O'zbekiston, ey nurli jahon,
Jon-jon, bo'l mangu omon!

Ulg'ayib yosh avlod topdi kamolot,
Bellashuv kurashlar berdi dalolat.
O'zbekning borligin tan oldi dunyo,
Xaq topdi haqiqat, tenglik, adolat.

Barq ursin baxt shahru qishloqlaringda,
Serunum dala-qir, o'tloqlaringda.
Avloding yayrasin abadul-abad
Qo'sh daryo qirg'oqli quchoqlaringda.

ISLOM BOBO

M. Raxmonov she'ri

Sh. Yormatov musiqasi

Vals sur'atida

The first system of the musical score consists of three staves. The top staff is a vocal line with a treble clef and a key signature of three sharps (F#, C#, G#). It contains several whole rests. The middle and bottom staves are piano accompaniment, with a grand staff (treble and bass clefs). The piano part begins with a melodic line in the right hand and a bass line in the left hand, featuring various musical notations such as slurs, accents, and dynamic markings.

The second system of the musical score consists of three staves. The top staff is a vocal line with a treble clef and a key signature of three sharps. It contains several whole rests. The middle and bottom staves are piano accompaniment. A double bar line with a repeat sign is present in the middle of the system. The piano part continues with melodic and harmonic development.

The third system of the musical score consists of three staves. The top staff is a vocal line with a treble clef and a key signature of three sharps, containing several whole rests. The middle and bottom staves are piano accompaniment, featuring a rhythmic pattern of chords in the right hand and single notes in the left hand.

The fourth system of the musical score consists of three staves. The top staff is a vocal line with a treble clef and a key signature of three sharps, containing the lyrics: "Ush-bu tinch Yer, Os-mon u - chun, Er - kin, quv - noq". The middle and bottom staves are piano accompaniment, starting with a piano (*p*) dynamic marking. The piano part continues with the same rhythmic pattern of chords and single notes.

23

za- mon u- chun, Shun- day shi- rin dav- ron u- chun

29

Rah- mat Siz - ga, Is- lom bo- bo, Hur -mat Siz - ga,

35

Is- lom bo- bo! Bosh bo'l- din - giz Is - tiq - lol - ga,

41

E- rish - dik chin is- tiq - bol - ga. To' lar bo'l - di ha- yot bol -

48

ga, Rah-mat Siz - ga, Is-lom bo- bo, Hur- mat Siz -

54

ga, Is-lom bo-bo! Siz bor joy - da shod-lik bis -

60

yor, Dil - da iy - mon, pok - lik shi -

64

-or. Biz - ga Mu-rod ke - la - jak yor.

69

Musical score for measures 69-74. The system includes a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The lyrics are: "Rah-mat Siz - ga, Is-lom bo-bo, Hur mat Siz - ga,". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

75

Musical score for measures 75-78. The system includes a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The lyrics are: "Is - lom bo - bo! Hur - mat Siz - ga, 8va-7". The piano accompaniment continues with eighth-note patterns and chords.

79

Musical score for measures 79-82. The system includes a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The lyrics are: "Is - lom bo-bo! 8va-7". The piano accompaniment features a more active right hand with eighth-note runs and chords.

Ushbu tinch Yer, Osmon uchun,
Erkin, quvnoq zamon uchun,
Shunday shirin davron uchun –
Rahmat Sizga, Islom bobo,
Hurmat Sizga, Islom bobo!

Bosh bo'ldingiz Istiqlolga,
Erishdik chin istiqbolga.
Toiar boidi hayot bolga,
Rahmat Sizga, Islom bobo,
Hurmat Sizga, Islom bobo!

Yashnar endi O'zbekiston –
Baxtga makon, do'stlikka kon...
Kamollga qoyil jahon,
Rahmat Sizga, Islom bobo,
Hurmat Sizga, Islom bobo!

Kundan-kunga turmush go'zal,
Bizlar - Sizga qandu asal!
Deymiz doim: "Xalqim, yuksal!"
Rahmat Sizga, Islom bobo,
Hurmat Sizga, Islom bobo!

Siz bor joyda shodlik bisyor,
Dilda iymon, poklik - shior.
Bizga - Murod - kelajak y or,
Rahmat Sizga, Islom bobo,
Hurmat Sizga, Islom bobo!

MUSTAQILLIK LOLALARIMIZ

N. Narzullayev she'ri

R. Abdullayev musiqasi

Allegretto

Allegretto

3

Lya-lya-lya-lya

6

Lya - lya - lya - lya

8

Lya - lya - lya -

10

1.

12

2.

ff

14

16

f

O'z - be - kis - ton Va - ta - nim, o - nam,

mf

18

Nur ta-ra-lar gul-bog'-la-ring - dan.

20

Ol-tin be-shik a-ziz os-to-nam,

22

Bax-tim top-dim qu-choq-la-ring-dan. Tinch-lik-ni o'y-lab,

25

Do'st-lik ni - kuyg'lab, Is tiq bol ni ko'zlar ko'zi miz. He, he, hey

28

O - zod Va-tan o' - g'il - qi - zi miz. he, he, hey.

30

Hey.

32

Is - tiq - lol - ning qal-dir - g'o-chi - miz,

34

Iq - bo - li miz - tong-day - ku - la jak.

36

Xalq meh - ri-dan qud-rat - ku-chi miz,

38

Biz-ni ki bu nur -li ke-la - jak!

40

Tinch lik -ni o'y-lab, ^{8va-1} Do'st-lik -ni kuy-lab, ^{8va1} Is tiq-bol ni ko'z-lar ko'zi

43

miz. He, he, hey. O -zod Va-tan o' g'il qi -zi

45

miz. he, he, hey. O - zod Va-tan o' g'il - qi - zi -

47

Hey!

O'zbekiston - Vatanim, onam,
 Nur taralar gulbog'laringdan.
 Oltin beshik aziz ostonam,
 Baxtim topdim quchoqlaringdan.

Naqorat:
 Ozod Vatan o'g'ilqizimiz,
 Charaqlagan yer, yulduzimiz.
 Tinchlikni o'ylab,
 Do'stlikni kuylab,
 Istiqbolni ko'zlar ko'zimiz.

Istiqlolning qaldirg'ochimiz,
 Iqbolimiz tongday kulajak.
 Xalq mehridan qudratkuchimiz,
 Bizniki bu nurli kelajak!

Naqorat.

Mustaqillik bolalarimiz,
 Boshimizni silaydi o'lkam.
 Dil g'unchasi - lolalarimiz,
 Go'zallikdan yashnagay olam!

Naqorat.

O'ZBEKISTON - VATANIM MANIM

J.Jabborov she'ri

D.Omonullayeva musiqasi

1 Moderato con moto

1

6

10

Qo' shiq - lar-da Va-tan ma' no - si, Qo' shiq - lar-da xal-qim sa-do -

13

si, Va-tan ku-yin yang-rat-sa dil-lar,

16

Yang-rar yurt-ning ye - ru sa-mo - si. Va-tan ku-yin

19

yang-rat-sa dil-lar, Yang-rar yurt-ning ye - ru sa-mo - si. Qo'

22 *Naqorat:*

shiq qal - bim, cha-ma-nim ma-nim, Qo' shiq fah-rim, jon-ta-nim ma -

25

nim. Di - yor bo'y - lab yang-rar bir qo' shiq:

28

1.

O'z-be - kis ton Va-ta-nim ma nim!

mf

32

2.

Tamomlash uchun

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

mf

f

36

Va - ta - nim ma - nim!

8^{va}

39

8^{va}

Qo'shiqlarda Vatan ma'nosi,
Qo'shiqlarda xalqim sadosi,
Vatan kuyin yangrats.a dillar,
Yangrar yurtning yeru samosi.

Naqorat:

Qo'shiq - qalbim, chamanim manim,
Qo'shiq - fahrim, jon-tanim manim.
Diyor bo'ylab yangrar bir qo'shiq:
"O'zbekiston - Vatanim manim".

Vatan - ona, biz unga farzand,
Bir chinorning barglari monand.
Dildan dilga yoi olur qo'shiq,
Ko'ngillarni etgaydir payvand.

Naqorat

Vatan - oltin belanchagimiz.
Biz - Vatanning kelajagimiz.
Vatan agar buyuk bog' bo'lsa,
Bizlar lining gul-chechagimiz.

Naqorat.

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