

**O‘ZBEKISTON RESPUBLIKASI
OLIIY TA‘LIM, FAN VA INNOVATSIYALAR VAZIRLIGI**

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VOKAL IJROCHILIGI

(QO‘SHIQLAR XRESTOMATIYASI)

*60111300 – Musiqa ta‘limi yo‘nalishi talabalari uchun
Vokal ijrochiligi fanidan o‘quv qo‘llanma*

Farg‘ona – 2023

UO‘K:378.026:5(072)

KBK: 74.262ya7

Naimov Muzaffar Urinovich. Avlaqulov Dilovor Xayitboboyevich// Vokal ijrochiligi [Matn] //Farg‘ona //“Classic”nashriyoti, 2023.// 108 b.

Taqdim etilayotgan “Vokal ijrochiligi” o‘quv qo‘llanmasi 60111300 – Musiqa ta’limi yo‘nalishi talabalari uchun “Vokal ijrochiligi” fani doirasida foydalanishga mo‘ljallangan.

Qo‘llanmadan o‘zbek, rus va chet el kompozitorlari yaratgan vokal asarlari o‘rin olgan bo‘lib, talabalar tomonidan amaliy bilimlarni chuqur o‘zlashtirilishiga ko‘mak beradi.

O‘quv qo‘llanma O‘zbekiston Respublikasi Oliy ta’lim, fan va innovatsiyalar vazirligi tomonidan tasdiqlangan namunaviy dastur asosida tayyorlangan.

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O.Kazakov – Urganch davlat universiteti katta o‘qituvchisi.

O‘zbekiston Respublikasi Oliy ta’lim, fan va innovatsiyalar vazirining 2023-yil 17-iyuldagi 314-sonli buyrug‘i hamda vazirlik huzuridagi Oliy, o‘rta maxsus va professional ta’lim yo‘nalishlari bo‘yicha o‘quv-uslubiy birlashmalar faoliyatini Muvofiqlashtiruvchi kengash qarori bilan nashrga tavsiya etilgan.

ISBN: 978-9910-763-57-1

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SO‘Z BOSHI

Milliy qo‘shiqchilik san‘atlaridan biri vokal ijrochiligidir. Bu san‘at turi O‘zbekistonimizning turli go‘shalarida ham rivojlanib, o‘z mavqeini oshirmoqda. Ta‘kidlash joizki, keyingi yillarda vokal san‘atiga davlatimiz tomonidan katta e‘tibor qaratilmoqda. Vokal ijrochilari Respublika va xalqaro ko‘rik-tanlovlarining o‘tkazilishi fikrimizning isbotidir. Tanlov orqali ijrochilik san‘atini rivojlantirish, yetuk ijrochilarni kashf etish, yuzaga chiqarish, ularni qo‘llab-quvvatlash orqali milliy san‘atimizni targ‘ib etish, jahon sahnalarida o‘zbek ijrochilarining chiqishlarini yanada ko‘paytirish va boyitishdan iboratdir.

Tezkor o‘tayotgan globallashuv sharoitida barcha jabhalar qatori san‘at va musiqiy ta‘lim yo‘nalishlariga ham hukumatimiz tomonidan katta e‘tibor qaratilib, qator manzilli islohotlar amalga oshirilmoqda. Jumladan, mazkur sohada tahsil olib kelayotgan talabalar uchun darslik, o‘quv qo‘llanmalarni zamon talablariga mos ravishda yaratish oliy ta‘lim muassasalarining professor va o‘qituvchilari zimmasiga katta mas‘uliyat yuklamoqda. Har bir fan o‘qituvchisi o‘z fanining xususiyatlaridan kelib chiqib, yangi avlod darsliklarini yaratishini davrning o‘zi taqozo etmoqda. Musiqa ta‘limi yo‘nalishi talabalari uchun “Vokal ijrochiligi” fani muhim ahamiyatga egadir. Chunki talabalar shu fan orqali vokal san‘atida muhim o‘rin egallagan ijrochilik mahoratlaridan bahramand bo‘lishadi, ya‘ni, ijro davomida ovozni to‘g‘ri yo‘naltirish, to‘g‘ri nafas olish, gavdani to‘g‘ri tutish, so‘z talaffuziga e‘tibor berish, jo‘mavoz jo‘rligida kuylash, dinamik belgilarga rioya etish, erkin nafas olish, kuylash usullarini to‘g‘ri qo‘llay olish, vokaliz mashqlarini kuylash, hatto, aktyorlik qobiliyatlarini shakllanitirish kabi jihatlarni o‘rganadilar. Zero, ovoz xonanda uchun tabiat in‘om etgan bebaho boylikdir.

Yurtboshimiz Sh.M.Mirziyoyev “Sharq taronalari” XII xalqaro musiqa festivalining ochilish marosimida ta‘kidlaganlaridek: “... hammamiz yaxshi bilamizki, har qanday mukammal texnika vositasi ham tirik inson nafasini, uning yurak nolalarini, jonli ovoz jozibasini, chinakam san‘at o‘rnini hech qachon bosa olmaydi”.

Ushbu o‘quv qo‘llanma “Vokal ijrochiligi” fan dasturida ko‘rsatilgan vokal asarlar asosida tuzilgan bo‘lib talabalarning o‘zbek, rus, chet el kompozitorlari ijodidan yaqindan tanishish hamda bilim va malakalarini oshirishda muhim o‘rin egallaydi. Fan dasturi asosida har bir mavzu batafsil bayon etilgan va mavzularga mos materiallar (notalar) uzviylik va ketma-ketlik asosida berib o‘tilgan. O‘quv qo‘llanmadan Musiqa ta‘limi yo‘nalishi talabalari “Vokal ijrochiligi” fani doirasida, shuningdek, yosh xonandalar ham erkin foydalanishlari mumkin.



VOKALİZLAR

№1

FABT
(1819-1885)

Moderato

Mezzo soprano

mi re do re mi fa mi sol lya

Bariton va bas

Moderato

F-n

6

si lya sol fa sol sol lya si do si lya

F-n

11

sol fa mi mi re mi fa sol sol fa mi re do

F-n



2.

Moderato

Fa sol lya si si lya sol fa

Moderato

5

mi fa mi re do re mi fa

9 *p* fa sol lya si si do si lya sol *p*

13

fa sol fa mi fa mi re mi re do re do si

5

Detailed description: This is a musical score for a voice and piano piece. It consists of five systems of music. The first system (measures 1-4) features a vocal line with lyrics 'Fa sol lya si si lya sol fa' and a piano accompaniment. The second system (measures 5-8) continues the vocal line with 'mi fa mi re do re mi fa'. The third system (measures 9-12) includes a piano dynamic marking 'p' and lyrics 'fa sol lya si si do si lya sol'. The fourth system (measures 13-16) continues the vocal line with 'fa sol fa mi fa mi re mi re do re do si'. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The tempo is marked 'Moderato'. The piano part includes various chords and melodic lines, with some measures marked with a piano dynamic 'p'. The vocal line is written in a soprano or alto clef.



Andantino

mi re mi fa mi si sol fa sol lya

Andantino

4

sol mi si mi sol fa si mi

7

re do si si lya sol lya fa

2 11

lya mi fa sol mi fa mi do si si do fa lya

16

sol fa mi do si do re mi sol do si re mi

4.



Allegro moderato con portamento

Fa mi sol fa lya sol fa mi re do

Allegro moderato con portamento

9

do re mi fa fa sol lya sol lya si do

17

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

dim.

dim.



5

Andante

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

Andante

8

6

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

11

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

rit.



6

Moderato

fa lya sol sol si lya

Moderato

p

5

re do si lya sol mi re do

9

sol do fa do

13

re do si lya do si re sol fa lya sol fa



MAFTUN BO'LDIM

M.Burhonov musiqasi

Allegro

The musical score is written for piano in 3/4 time, featuring a key signature of three flats (B-flat, E-flat, A-flat). It consists of five systems of music, each with a treble and bass clef staff. The first system begins with a treble clef staff containing a melodic line and a bass clef staff with chords. Dynamics include *p* (piano) and *ff* (fortissimo). A fermata is placed over a chord in the bass staff. The second system continues the melodic and harmonic development. The third system features a *ff* dynamic marking. The fourth system concludes with a 5/4 time signature change. The fifth system starts at measure 16, marked *mf* (mezzo-forte), and includes *pp* (pianissimo) and *ppp* (pianississimo) dynamics. The score ends with a 5/4 time signature.

20

p

jon _____ yo ri jo nim, meh ri bo nim,

24

jo _____ non _____

28

p

_____ gul u zo rim, kel, ni gi rim,

32

jo _____

36

non! Maf tun bo'l dim

pp

40

maf tun bo'l dim. go' zal bir ja

mf

p

44

non ga, Maf tun bo'l dim

pp

48

jon dan a ziz, hu mor ko'z jo

mf

p

52

1. 2.

non lga 2ga. Ho

56

pp

1. Yori jonim,
 Mehribonim, jonon!
 Guluzorim,
 Kel, nigorim, jonon!

Maftun bo`ldim, maftun bo`ldim,
 Go`zal bir jononga.
 Maftun bo`ldim, maftun bo`ldim,
 Humor ko`z jononga.

2. Senda doim,
 Fikru yodim, jonon!
 Yori jonim,
 Sen murodim, jonon!

Maftun bo`ldim, maftun bo`ldim,
 Go`zal bir jononga.
 Maftun bo`ldim, maftun bo`ldim,
 Humor ko`z jononga.



АХ ТЫ, СТЕПЬ ШИРОКАЯ

Русская народная песня

Andante

Ах ты, степь ши - ро - ка - я, степь раз -
дол - на - я, ши-ро-ко ты, ма - ту - шка, про - тя -
ну - ла ся. Ой, да не степ-ной о - рел по-ды-
ма - ет - ся то дон - ской ка - зак раз - гу -
ля - ет - ся. Ой, да не ле к бе - ре - гу.

1. *mf*

2.

**Ой, да не степной орел
Подымается,
То речной бурлак
Разгуляется!**

**Не летай, орел,
Низко ко земле,
Не гуляй, бурлак,
Близко к берегу!**



XOJI ARIYASI

“Maysaraning ishi” operasidan

S.Yudakov

musiqasi

p dim.

3

f

5

Va - si - qa-si bor en - di Oy - xon men-ga- yor en - di

7

May - sa - ra-xon osh dam - lab

shu tun men-ga zor en - di shu tun menga zor en - di

O - ling, Mulla- do'st ka-lit-ni

kav - lab ko`ring ham - yon - ni

16

Xe - mi - ri yo`q xam - yon - da ol - may qo`ying jo - non - ni

18

Xey!

21

Ol - may qo`ying jo - non - ni

23

Oy - xon i - la xar tun - da qil - sam yal - la - lo, yal - lo yal - la - lo

26

Ox, o`r - gi-la- yin ——— dey - man jo - nim be-ra- yin ——— dey - man

This system contains two staves. The upper staff is a bass clef with a key signature of one sharp (F#). It contains two measures of music with lyrics underneath. The lower staff is a grand staff (treble and bass clefs) with a key signature of one sharp. It contains two measures of piano accompaniment, featuring chords and eighth notes.

28

oh, o`r - gi-la- yin ——— dey - man jo - nim be-ra- yin ——— dey - man

This system contains two staves. The upper staff is a bass clef with a key signature of one sharp (F#). It contains two measures of music with lyrics underneath. The lower staff is a grand staff (treble and bass clefs) with a key signature of one sharp. It contains two measures of piano accompaniment, featuring chords and eighth notes.

30

jon!

This system contains two staves. The upper staff is a bass clef with a key signature of one sharp (F#). It contains three measures of music, with the word "jon!" under the first measure. The lower staff is a grand staff (treble and bass clefs) with a key signature of one sharp. It contains three measures of piano accompaniment, featuring chords and eighth notes.

33

This system contains two staves. The upper staff is a bass clef with a key signature of one sharp (F#). It contains three measures of music. The lower staff is a grand staff (treble and bass clefs) with a key signature of one sharp. It contains three measures of piano accompaniment, featuring chords and eighth notes.



BAHOR QO'SHIG'I

T.To'la She'ri

M.Burhonov musiqasi

Tempo di vals

Piano

7

Pno.

13

Pno.

18

Pno.

2 23 *pp* *p*

Voice

Lo - la gul - lar, jo - no - na gul - lar gul-gul ku - ling

Pno.

ppp

29 *pp* *p*

Voice

gul o - ni - dur, Gul o - chil - sa o' - nay - di dil - lar,

Pno.

ppp

35 *p* *8va*

Voice

o'y-nar ba- hor: par-vo-na- dur,

Pno.

p

41

Voice

Ho!

Pno.

47

Voice

O'y-nar ba-hor, o'y-nar ba-hor, bul-bul a-jab

Pno.

53

Voice

kuy bas-ta-lar. To'l-sin ko'n-gil gul bo-g'i-ga,

Pno.

59 *p* *mf*

Voice

gul das - ta - lar, gul das-ta-lar.

Pno.

p *pp*

65 *pp* *p*

Voice

Lo - la gul - lar, jo - no - na gul - lar gul-gul ku-ling

Pno.

71 *pp* *p*

Voice

gul o - ni - dur, Gul o - chil - sa o'y-nay-di dil - lar,

Pno.

ppp

77

Voice

o'y-nar ba- hor: par-vo-na-dur,

Pno.

83 *pp* *pp* 5

Voice

(Ho!)

Pno.

ppp *cresc.* *pp*



GO`ZAL TOSHKENT

M. Leviyev musiqasi

T.to`la sheri

Allegro moderato

p *mp*

7

Tong- ning e-li o-lib_kel - di_ so- yin - ga, _____

p *p*

13

Gul-lar hi-di gur-ki - ra-gan jo - yin - ga

17

Yu-zim chay-dim chi-ro-yin - ga so-yin - ga, Go` zal - Tosh-kent

21

Qu-loq sol-meh - mo- ning - ga (yo) jo - non - yor - la - rim

25

(o) jo - non - yor - la - rim.

28

Se - gi - miz - ni — yo`r - gak - la - ding_ shod et - ding.

Le - kin — qa - ni — u - ni — qay - ga —

This system contains the first two systems of music for measures 28-32. Each system includes a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The vocal line is in a single melodic line.

Le - kin — qa - ni — u - ni — qay - ga —

This system contains the second two systems of music for measures 28-32. The piano accompaniment continues with the same rhythmic pattern, and the vocal line concludes the phrase.

33

ber-kit - ding? O — O — O —

p

This system contains the first two systems of music for measures 33-36. The piano accompaniment changes to a more rhythmic pattern of eighth and sixteenth notes. The vocal line features a question mark and three 'O' syllables. A piano (*p*) dynamic marking is present.

O — O — O - O - O.

p *mf*

This system contains the last two systems of music for measures 37-40. The piano accompaniment continues with the same rhythmic pattern. The vocal line features three 'O' syllables followed by a dotted 'O' and another 'O'. Dynamic markings for piano (*p*) and mezzo-forte (*mf*) are present.

41

Jon -

p

45

Qan-day sa-hiy,

p *mf* *mf*

49

qan - day go`zal bo - g`ing bor, bo- g`ing bor. Sev-ging bi-lan

pp *mf*

53

ba - mi - so - li lo - la- zor, lo - la- zor Jon!

pp *mf*

57 5

Se-ning bi-lan o-shiq-lar ham bah-ti-yor

61

Go'zal - Toshkent qu-loq sol-meh-mo-ning - ga (yo)

65

jo - non - yor - la - rim (o) dil - bar - jon - la -

69

rim. Se gi-mizni yo'rgak-la ding shod et ding. Le kin qa ni

74

u - ni_ qay ga_ ber-kit - ding. (O) - (O) (O) - (O) -

78

- (O) - (O) - (O) - (O) (O) (O).



Не обмани

Слова Г.Гейне

Музыка А.Дюбюка

Moderato
p

1. Как две звез - ды сквозь си ний мрак но - чей, си - я - ет
ны дро - жит в се дых вол - нах, тво я ду

4

мне кра - са тво-их о - чей. Мне мно - го
ша вид - на в тво-их гла - зах. Си - я - ют

6

благ су - лят о - ни. Не об-ма - ни, не об-ма-
кро - то-стью о - ни. Не об-ма - ни, не об-ма-

9

ни! Мне мно - го благ су - лят о -
ни! Си - я - ют кро - - - то-стью о -

11

ни. Не об - ма - ни. не об-ма - ни!
-ни. Не об - ма - ни. не об-ма - ни!

14

Musical score for measures 14-15. The vocal line consists of two measures with rests. The piano accompaniment features triplets in both the right and left hands.

16

Musical score for measures 16-17. The vocal line has a first ending marked '1.' with a piano (*p*) dynamic, followed by a second ending marked '2.' with the lyrics "2.Как диск лу". The piano accompaniment includes triplets and sustained notes.



SEVIMLI YORIM

A.Bobojonov sheri

X.Rahimov musiqasi

Musical score for measures 1-5. The piano introduction features a melodic line in the right hand and a rhythmic accompaniment in the left hand.

6

Musical score for measures 6-10. The vocal line includes lyrics and a piano accompaniment with a steady rhythmic pattern.

11

- Kel sev - gi lim, kel sev - gi lim. Va fo - li yo - rim.

The musical score for measures 11-15 consists of a vocal line and a piano accompaniment. The vocal line is in a 7/8 time signature and features a melodic line with eighth and quarter notes. The piano accompaniment is in a 7/8 time signature and features a rhythmic pattern of eighth and quarter notes in the right hand, and a bass line with eighth and quarter notes in the left hand.

16

Qu choq o - chib bog' - la - rim - ga kel cy ba - ho rim.

The musical score for measures 16-19 consists of a vocal line and a piano accompaniment. The vocal line is in a 7/8 time signature and features a melodic line with eighth and quarter notes. The piano accompaniment is in a 7/8 time signature and features a rhythmic pattern of eighth and quarter notes in the right hand, and a bass line with eighth and quarter notes in the left hand.

20

Gulga to'l - di po - yo - ni uo'q Aziz di - yo - rim.

The musical score for measures 20-23 consists of a vocal line and a piano accompaniment. The vocal line is in a 7/8 time signature and features a melodic line with eighth and quarter notes. The piano accompaniment is in a 7/8 time signature and features a rhythmic pattern of eighth and quarter notes in the right hand, and a bass line with eighth and quarter notes in the left hand.

24

Sening yo - ding kuylar do - im qo'lim da - to - rim

The musical score for measures 24-27 consists of a vocal line and a piano accompaniment. The vocal line is in a 7/8 time signature and features a melodic line with eighth and quarter notes. The piano accompaniment is in a 7/8 time signature and features a rhythmic pattern of eighth and quarter notes in the right hand, and a bass line with eighth and quarter notes in the left hand.

28

Kel sev- gilim, kel-sev - gi lim... vafo - li yo - rim.

32

Kel-sev-gi-lim, sayr-e-tay lik chaman bog` lar - da

36

Kel-sev-gi-lim, sayr-e-tay lik chaman bog` lar - da

40

Sening uchun chaman bog`-lar ko`rkam chog` lar - da O'

44

O O O

48

O

51

Fas - li bahor meh ring dar - yo

53

tom - gan chog' - lar - da

Kel sev - gi lim, — kel sev - gi lim. —

vafo li - yo - rim O

O O Kel sev - gilim. — kel sev - gilim. —

vafo - li yo - rim.



KARNAVAL VALSI

T.To'la sheri

S.Yudakov musiqasi

Tempo di valse

Musical score for measures 1-6. The piece is in 3/4 time with a key signature of one sharp (F#). The first system shows a piano introduction with a forte (*ff*) dynamic. The right hand features a series of chords and a melodic line, while the left hand provides a bass accompaniment. The music concludes with a repeat sign and a fermata over the final chord.

Musical score for measures 7-12. The tempo is marked *Meno mosso*. The right hand continues with chords and a melodic line, while the left hand provides a bass accompaniment. The music concludes with a repeat sign and a fermata over the final chord.

Musical score for measures 13-18. The tempo is marked **tempo 1**. The right hand features a series of chords and a melodic line, while the left hand provides a bass accompaniment. The music concludes with a repeat sign and a fermata over the final chord.

Musical score for measures 19-24. The right hand features a series of chords and a melodic line, while the left hand provides a bass accompaniment. The music concludes with a repeat sign and a fermata over the final chord.

Oq - shom qo` - nar

Musical score for measures 25-30. The right hand features a series of chords and a melodic line, while the left hand provides a bass accompaniment. The music concludes with a repeat sign and a fermata over the final chord.

gul - - - - lar - - - a -

27

ro, Kuy - lar - to' - lib

Musical score for measures 27-32. The vocal line features a melodic phrase starting on a half note, followed by a quarter note, and then a half note. The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand.

33

bul - bul na - vo. *mf* Sayl bosh - la -

Musical score for measures 33-38. The vocal line includes a melodic phrase with a half note and a quarter note, followed by a half note. The piano accompaniment features a more active right hand with eighth-note patterns and a steady eighth-note bass line. A dynamic marking of *mf* is present.

39

nur ko'p dil - ra - bo,

Musical score for measures 39-44. The vocal line has a melodic phrase starting with a half note, followed by a quarter note, and then a half note. The piano accompaniment features chords in the right hand and a steady eighth-note bass line.

45

Kel sev - gi - lim kel mar - ha -

Musical score for measures 45-50. The vocal line features a melodic phrase starting with a half note, followed by a quarter note, and then a half note. The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line.

51

3

bo, Har yon go' - zal,

57

har yon na soz! Kel cha - man - da

63

qil par - voz,

69

Yosh - lik ku - yi chor - lay - di

75

boz, Kar - na - val - da yang - rar

The musical score for measures 75-80 features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#). The vocal line consists of a series of half notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment consists of chords in the right hand and single notes in the left hand, with some notes beamed together.

81

soz, Kel ey, dil-

mf *poco a poco cresc.*

The musical score for measures 81-86 features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#). The vocal line consists of a series of half notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment consists of chords in the right hand and single notes in the left hand, with some notes beamed together. The dynamic marking *mf* and the instruction *poco a poco cresc.* are present.

87

o - rom, dil - lar - ga o - rom,

The musical score for measures 87-92 features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#). The vocal line consists of a series of half notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment consists of chords in the right hand and single notes in the left hand, with some notes beamed together.

93

Say - li - miz - ga ber a - ro!

The musical score for measures 93-98 features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#). The vocal line consists of a series of half notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment consists of chords in the right hand and single notes in the left hand, with some notes beamed together. The dynamic marking *f* is present.

Qo' - shi - g'i - miz - dan

105

yang - ray - di bog' - lar Do'st - li - gi - miz

111

ar - doq - lar.

117

Gul - lar - da noz, e - lar - da

123

Musical score for measures 123-128. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#). The melody in the top staff features a long note in measure 123, followed by eighth notes in 124, and a half note in 125. The piano accompaniment in the grand staff features chords in the right hand and a steady eighth-note bass line in the left hand.

129

Musical score for measures 129-134. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#). The melody in the top staff has a long note in measure 129, followed by eighth notes in 130, and a half note in 131. The piano accompaniment in the grand staff features chords in the right hand and a steady eighth-note bass line in the left hand.

135

Musical score for measures 135-140. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#). The melody in the top staff has a long note in measure 135, followed by eighth notes in 136, and a half note in 137. The piano accompaniment in the grand staff features chords in the right hand and a steady eighth-note bass line in the left hand.

141

Musical score for measures 141-146. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#). The melody in the top staff has a long note in measure 141, followed by eighth notes in 142, and a half note in 143. The piano accompaniment in the grand staff features chords in the right hand and a steady eighth-note bass line in the left hand. The system concludes with a double bar line and repeat dots.

149 2.



Жаваронок

Музыка М.Глинка

Moderato

3

semplice e con molta anima

p

Меж - ду не - бом
Ве - тер пе - сен -

6

и зем лей пе - сня раз - да - ет - ся, не - ис - ход - но -
ку не - сят, а ко - му не зна - ет... та, ко - му о -

10

mf *p*

ю стру-ей гром - че, гром - че лет - ся. Не ви-дать пев -
на, пой-мет, от ко - го - у - зна - ет! Лей - ся, пе - сен -

14

p

ца по - лей, где по - ет так гром - ко над по - дру - жень -
ка мо - я, песнь на - деж - ды слад - кой; Кто - то вспо-нить

18

mf

кой сво-ей жа - во - ро - нок звон - кий, над по - дру - жень -
про ме-ня и вздох-нет у - крад - кой, кто - то вспо-нит

22

кой сво-ей жа во - ро-нок звон - - кий.
про ме-ня и вздох-нет у - крад - - кой.

25 *8va*

27 *8va*

sf



РЕСЕНКА ПРО ПАПУ

Слова М.Танича

Музыка: В.Шаинского

Не спеша *mf*

Сколь - ко

6

не - сен мы сва - ми вмес - те спе - ли ма - ме сво -

11

ей род - ной. А про па - пу до е - той

16

пес - ни пес - ни не бы - ло ни од - ной.

ЖИВО

21 *Притив*
с хор

Па - па мо - жет па - па мо - жет все что у - год - но; пла - вать брас - сом

26

спо - рить ба - сом дро - ва ру - бить! Па - па мо - жет, па - па мо - жет

31

быть кем у - год - но, толь - ко ма - мой, толь - ко ма - мой не - мо - жет

36

1.2.

быть! Толь-ко ма-мой, толь-ко ма-мой не мо-жет быть!

медленнее

3

41 3.

f

быть! Па-па мо жет па-па мо жет все что у - год - но; пла-вать брас-сом,

47

ЖИВО

спо-рить ба - сом дро - ва ру - бить! Па - па мо - жет, па - па мо - жет

52

быть кем у - год - но, толь-ко ма-мой, толь-ко ма-мой не - мо - жет

быть! Толь-ко ма-мой, толь-ко ма-мой не мо-жет быть!

Сколько песен мы с вами вместе
 Спели маме своей родной.
 А про папу до этой песни
 Песни не было ни одной

Припев:

Папа может, папа может все что угодно:
 Плавать брассом,
 Спорить басом,
 Дрова рубить!
 Папа может, папа может быть кем угодно,
 Только мамой, только мамой
 Не может быть!

Папа дома - и дом исправный,
 Газ горит и не гаснет свет.
 Папа в доме, конечно, главный,
 Если мама случайно нет.

Припев:

И с задачкой трудной самой
 Папа справится - дайте срок.
 Мы потом уж решаем с мамой
 Все, что папа решить не смог.

Припев:



НЕЖНАЯ ЛЮБОВЬ МОЯ

музыка

Ариетта

Ф.Ковалли

F.Cavalli

(1602-1676)

Русский текст И.Поляповской

Un poco mosso

9 *mf*

Неж - на - я лю - бовь мо - я, меч - та мо - я ис - чез - ла
Dol - se a tor, ven - da - to Di - o non ti far piu so - spi -

16 *rit.*

на - всег - да! Ах, на - всег - да лю - бовь у - шла,
rar, ah, non ti far piu so - spi - rar.

24

f energico

горь - кой скорбь - ю и тос-кой, и стра - дань - ем серд - це
 Il tuo dar - do, sia Pas - ta D'A - chie - le che mi sa - ni la

30

f

ра - не - но. Боль страш - на, боль страш - на
 pia - ga del cor o col lu - ci - do ri - gor.

36

mf

для ме - ня, по - гас весь свет для ме - ня,
 Cie - so ar - cier - di due pu - ril le que - sio sen... non

42

cresc. *poco rit.* *A tempo*

боль - ше сча - стья нет. Ах! Страх и
 sa et - tar, ah Ah! Que - sio

48

rit.

боль прон - за - ет грудь. Ах. неж -
sen... non sa et - tar. no no

54

*A tempo
p dolce*

на - я лю - бовь мо - я, меч - та мо -
dol - sea - tor, ben - da - to Di - o non mi

59

я ис - чез - ла на - всег - да! Ах,
far piu so - spi - rar... Ah

64

*p e dim. assai
rall.*

на всег - да лю - бовь у - шла.
non mi far piu so - spi - rar...



ЭХ, ДОРОГИ...

СЛОВА

Л. ОШАНИНА

МУЗЫКА

А. НОВИКОВА

Эх, до ро - ги... Пыль да ту - ман, хо - ло - да, тре - во - ги да степ - ной бу -

8
Т. рьян. Знать не мо - жешь до - ли сво - ей, мо - жет, кры - лья сло - жишь

15
Т. по - сре - ди сте - пей. Вьет - ся пыль под са - по - га - ми сте пя ми, по -

20
Т. ля - ми, а кру - гом бу - шу - ет пла - мя да

23
Т. пу - ли сви стят. *Для окончания* *Замедляя* *pp* по - за - быть не - лзя.

Эх, дороги...
Пыль да туман,
Холода, тревоги
Да степной бурьян,
Знать не можешь
Доли своей,
Может, крылья
сложишь
Посреди степей.

Вьется пыль под
сапогами
Степями, полями.
А кругом бушует
пламя
Да пули свистят.

Эх, дороги...
Пыль да туман,
Холода, тревоги
Да степной бурьян.
Выстрел грянет,
Ворон кружит...
Твой дружок в
бурьяне
Неживой лежит.

А дорога дальше
мчится,
Пылится, клубится,
А кругом земля
дымится -
Чужая земля.

Эх, дороги...
Пыль да туман,
Холода, тревоги
Да степной бурьян.
Край сосновый,
Солнце встает.
У крыльца родного
Мать сыночка ждет.

И бескрайними
путями
Степями, полями,
Все глядят вослед за
нами
Родные глаза.

.

Эх, дороги...
Пыль да туман,
Холода, тревоги
Да степной
бурьян.
Снег ли, ветер
Вспомним,
друзья.
Нам дороги эти
Позабыть нельзя



Обойми, поцелуй

Слова А. КОЛЬЦОВА

Музыка М. БАЛАКИРЕВА

Allegretto agitato

Introduction for piano, 3/4 time, B-flat major. The right hand has a melodic line starting with a quarter note G4, followed by eighth notes A4-B4, and a half note C5. The left hand has a bass line starting with a quarter note G2, followed by eighth notes F2-E2, and a half note D2. The piece begins with a forte (*f*) dynamic.

Vocal entry, 3/4 time, B-flat major. The melody starts with a quarter note G4, followed by eighth notes A4-B4, and a half note C5. The piano accompaniment consists of chords in the right hand and single notes in the left hand. The dynamic is forte (*f*).

1. О - бой - ми, по - ца - луй, При - го - лубь, при - лась - кай, Е - ще

Continuation of the vocal line, 3/4 time, B-flat major. The melody continues with a quarter note G4, followed by eighth notes A4-B4, and a half note C5. The piano accompaniment continues with chords and single notes. The dynamic is piano (*p*) and the tempo is dolce.

9
раз, по - ско - рей, По - ца - луй го - ря - чей. Чио пе - чаль - но гля -

14

дишь? Что на серд - це та - яшь? Не тос - куй, не го - рюй, Из о -

19

чей слез не лей; Мне не на - доб - но их, Мне не нуж - но тос -

24

ки.

1.
 Мучать душу мою
 Твой печальный убор;
 Для чего ты в него
 Нарядила себя?
 Разрядись, уберись
 В свой наряд голубой;
 И на плечи накинь
 Шаль с хаймой расписной.

2.
 Как мне мило теперь
 Любоваться тобой!
 Как весна, хороша
 Ты, невеста моя!
 Обойми ж, поцалуй,
 Приголубь, приласкай,
 Еще раз, поскорей,
 Поцалуй горячей!



YOR KELAR

("Dalada bayram" musiqiy dramasidan Xolmurod ariyasi)

Sh.Sadulla sheri

S.Boboyev va D.Zokirov musiqasi

Allegro

First system of piano introduction, measures 1-4. Treble and bass staves with chords and rhythmic patterns.

Second system of piano introduction, measures 5-8. Treble and bass staves with chords and rhythmic patterns. Measure 5 is marked with a piano (*p*) dynamic.

Third system, measures 9-12. Includes a vocal line with lyrics and piano accompaniment. Measure 9 is marked with a piano (*p*) dynamic.

9
Yor ke - lar yor ke - lar

Fourth system, measures 13-16. Includes a vocal line with lyrics and piano accompaniment.

13
yor a-ziz meh - mon, Qal - bim - da - mu - hab - bat_

17

o`-ti be - gu - mon. Ish - qim - ning che - ki yo`q

mf

21

che - ki yo`q as - lo, Sev - gan - man — men u - ni —

25

ilk ba - hor — fas - li. Yor ke - lar, — yor ke - lar —

p

29

yor a - ziz meh - mon, Qal - bim - da - mu hab - bat —

33

o`ti be - gu - mon.

37

Ba-hor - day ko`r - kam - san,

41

man-gu ba ho - rim qu - yosh- day_ mu-saf - fo_

45

qal - bi pok yo - rim. Mar - xa- bo_ go`za - lim_

49

qu-von- chim fax - rim _____ xa-yo - tim _____ bor - li - g'i_

53

yu-pan- chim bag' - rim. *mf* Yor ke - lar yor ke - lar

57

yor a-ziz meh - mon, Qal - bim - da - mu hab - bat_

61

o' - ti be - gu - mon.

Yor kelar, yor kelar yor aziz mehmon
Qalbimda muhabbat o`ti begumon
Ishqimning cheki yo`q cheki yo`q asli
Sevganman men uni ilk bahor fasli
Yor kelar, yor kelar yor aziz mehmon
Qalbimda muhabbat o`ti begumon

Bahorday ko`rkamsan mangu bahorim
Quyoshday musaffo qalbi pok yorim
Marhabo go`zalim quvonchim faxrim
Hayoti borlig`i yupanchim bag`ri
Yor kelar, yor kelar yor aziz mehmon
Qalbimda muhabbat o`ti begumon

Ko`rmasam ishqida o`rtanur dilim
Sevgimni demakka lol bo`lur tilim
Ishqimning cheki yo`q cheki yo`q asli
Sevganman men uni ilk bahor fasli
Yor kelar, yor kelar yor aziz mehmon
Qalbimda muhabbat o`ti begumon



Одинокая гармонь

музыка
слова

В. МОКРОУСОВ
М. ИСАКОВСКОГО

Tempo di valse

Piano introduction in 3/4 time, key of D major. The music features a delicate melody in the right hand and a simple harmonic accompaniment in the left hand. The first measure starts with a piano (*p*) dynamic marking.

6 *p*

Vocal entry at measure 6. The melody is simple and lyrical, with a piano (*p*) dynamic marking. The piano accompaniment continues with a steady accompaniment.

Сно ва за - мер - ло все до рас -

11

Vocal continuation at measure 11. The melody continues with a piano accompaniment. The piano part features a consistent accompaniment pattern.

ве - та Дверь не скрип-нет, не вспых-нет о - гонь,

16

Vocal continuation at measure 16. The melody continues with a piano accompaniment. The piano part features a consistent accompaniment pattern.

— Толь - ко слыш-но, на у - ли - це где - то о - ди -

21

но - ка - я бро-дить гар - монь_____ Толь - ко слыш-но, на

21

22

23

24

25

26

у - ли - це где - то_____ о - ди - но - ка - я бро-дить гар -

26

27

28

29

30

31

Для повторения

монь_____

31

32

33

34

35

p

То - по -

35

36

37

38

39 Для окончания

есть?

Musical score for measures 39-42. The vocal line (treble clef) has a melisma on the word "есть?". The piano accompaniment (grand staff) features a rhythmic pattern of eighth and sixteenth notes in the right hand and sustained chords in the left hand.

Musical score for measures 43-46. The piano accompaniment continues with the same rhythmic pattern, leading to a final cadence.



ТЫ И ВЫ

Романс

слова А.Пушкин
музыка А.Гурлев

Moderato assai

dolce

Musical score for measures 1-4. The tempo is Moderato assai. The piece begins with a *dolce* marking. The piano accompaniment features a triplet pattern in both hands.

3 *sempre spianato*

Пу - сто - е вы

Musical score for measures 5-8. The tempo changes to *sempre spianato*. The vocal line enters with the lyrics "Пу - сто - е вы". The piano accompaniment continues with the triplet pattern.

5

сер - деч-ным *ты* О - на, об - мол - вясь,

7

за - ме - ни - ла И все счаст - ли - вы - е меч -

9

ты В ду - ше влю-блен-ной воз - бу -

11

ди - ла, в ду - ше влю - блен-ной воз - бу - ди - -

ten.

13

ла. Пред - ней за - дум - чи - во - сто -

The musical score for measures 13-14 consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "ла. Пред - ней за - дум - чи - во - сто -". The piano accompaniment features a repeating triplet pattern in both the right and left hands, with a slur over each triplet. The right hand plays a sequence of eighth notes, while the left hand plays a sequence of quarter notes.

15

ю, Све - сти о - чей с не - е нет

The musical score for measures 15-16 consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats. The lyrics are "ю, Све - сти о - чей с не - е нет". The piano accompaniment continues with the triplet pattern from the previous system, with a slur over each triplet. The right hand plays a sequence of eighth notes, and the left hand plays a sequence of quarter notes.

17

си - лы; Я го - во - рю ей:

The musical score for measures 17-18 consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats. The lyrics are "си - лы; Я го - во - рю ей:". The piano accompaniment continues with the triplet pattern, with a slur over each triplet. The right hand plays a sequence of eighth notes, and the left hand plays a sequence of quarter notes.

19

как *вы* ми - лы! А мыс - лю: как те - бя лю -

The musical score for measures 19-20 features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line begins with a quarter rest, followed by a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. The piano accompaniment consists of four measures, each containing a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, all beamed together and marked with a '3' above the notes.

21

блю! А мыс - лю: как те - бя лю -

The musical score for measures 21-22 continues the vocal line and piano accompaniment. The vocal line starts with a quarter rest, followed by a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. The piano accompaniment consists of four measures, each containing a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, all beamed together and marked with a '3' above the notes.

23

блю!

The musical score for measures 23-24 shows the vocal line and piano accompaniment. The vocal line begins with a quarter rest, followed by a quarter note G4, and then a whole rest for the remainder of the measure. The piano accompaniment consists of four measures, each containing a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, all beamed together and marked with a '3' above the notes. The piece concludes with a double bar line.



YO`LLARIM

T.To`la sheri

M. ASHRAFIY
musiqasi

Andante con moto

5

9

Ba-hor kel- sa___ gul bo`-la - di___ bu bog`- lar,___

12

Bul-bul-lar- dan_ e - gi - la - di_ bu tog` - lar._

15

Ba-hor bo`-yi_ a - dir - lar - ni_ tut gan - da

18

Jan-nat-da ham_ to-pil- may- di_ bu - chog` - lar._

21

bu - chog` - lar._ bu - chog` - lar_ O...

25

Musical score for measures 25-27. 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 vocal line begins with a fermata on the first measure. The piano accompaniment starts with a mezzo-forte (*mf*) dynamic. The lyrics are: Ba-hor kel-di cha-man - bo'l - di gul - la rim,

28

Musical score for measures 28-30. 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 piano accompaniment continues with a mezzo-forte (*mf*) dynamic. The lyrics are: Cha-man bo'l di yol - g'iz o - yoq yo'l - la-rim,

31

Musical score for measures 31-33. 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 piano accompaniment continues with a mezzo-forte (*mf*) dynamic. The lyrics are: jil-g'a-lar- dek, yil - g'a-lar dek yu-gu - rak,

34

Musical score for measures 34-36. 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 piano accompaniment continues with a mezzo-forte (*mf*) dynamic. The lyrics are: El-dek el - da yol - g'iz o - yoq yo'l - lar- rim.

§

37 | 1.2. | | Tamomlash uchun

yo'l - la - rim... yo - shi - dan.

1.2. | | Tamomlash uchun

p *pp*

**Bahor kelsa gul bo`ladi bu tog`lar,
 Bulbullardan egiladi bu tog`lar.
 Bahor bo`yi adirlarni tutganda,
 Jannatda ham topilmaydi bu chog`lar.**

**Bahor keldi chaman bo`ldi gullarim,
 Chaman bo`ldi yolg`iz oyoq yo`llarim.
 Jilg`alardek, yilg`alardek ugurak,
 Yeldek yelda yolg`iz oyoq yo`llarim.**

**Qaydan qayga yugurasan, yelasan,
 Yiroqlardan nelar olib kelasan.
 Bolaligim, toychoqligim, sho`xligim,
 Ne kunlarni boshginamga solasan.**

**Uyim shu yo`l, shu chamanning bog`ida,
 Shu chamanning shu davonning boshida,
 Chang ko`rindi, dovon oshib nogaxon,
 Xabarmidir u muhabbat yoshidan.**



SO'LIM DIYOR

H. Muhammad she'ri

T. Hasanov musiqasi

Allegretto

8

O'z be_ kis-ton gul - lar yu- ti jo - ney

14

Hus ni bir_ qu - yosh ja - mol Do im bo'l_ sin nur-lar yur -

20

- ti - jo - ney gur-ki rab - top - sin - ka - mol Naqorat; Bag'ri ba

27

hor so'-lim di-yor Oy ni - sol to'lin di-yor

34

Bag'-ri ba hor so'-lim di yor Oy - mi sol to'lin di

41

Tamomlash uchun
rit.
yor. to'lin di yor

O'zbekiston gullar yurti jo-ney
Husni bir quyosh jamol

Doim bo'lsin gullar yuti jo-ney
Gurkirab topsin kamol

Naqorot:
Bag'ri bahr so'lim diyor,
Oy misol to'lin diyor

Bog'larga qushlar shaydo jo-ney
Kuylashar ming hil tida.
Oqshomlari soz dilrabo jo-ney
Zavq berar oshiq dilga

Naqorot:
Bag'ri bahor so'lim diyor
Oy misoli to'lin diyor



QAYDASAN

T.To'la she'ri

Ik.Akbarov musiqasi

Andante

5

Allegro moderato

10

14

Sev-gi-lim yul - du - zim shi - rin so'z - li - gim.

18

Qo'-lim - da sen - ga deb qu - yil - gan sh -

21

rob ko'z - la - rim yo' ling - da

24

a - nor yuz - li - gim. Qo'-lim - da

27

2.

gim. Kel, kel

30

gul - yor ay - tib kel, yang - ra - sin

33

har yon,

36

Dil - ra - bo ku - ying - ga to'l - sin os -

39

mon. A...

Musical score for measures 39-41. The vocal line (top staff) begins with a whole note 'mon.' followed by a melodic phrase 'A...' spanning measures 39, 40, and 41. The piano accompaniment (middle and bottom staves) features a rhythmic pattern of chords and moving lines in the bass.

42

ff

Musical score for measures 42-44. The vocal line (top staff) has a whole note in measure 42, followed by a half note in measure 43, and a quarter note in measure 44. The piano accompaniment (middle and bottom staves) continues with a rhythmic pattern, marked with a forte (*ff*) dynamic in measure 44.

45

Musical score for measures 45-47. The vocal line (top staff) is silent (indicated by a whole rest) in all three measures. The piano accompaniment (middle and bottom staves) continues with a rhythmic pattern of chords and moving lines.

48

A...

Musical score for measures 48-50. The vocal line (top staff) begins with a melodic phrase 'A...' in measure 48, ending with a fermata in measure 50. The piano accompaniment (middle and bottom staves) features a rhythmic pattern, with a fermata in the right hand in measure 50.

51

Qaydasan azizim, qora ko`zligim,
 Sevgilim yulduzim, shirin so`zligim,
 Qo`limda senga deb quyilgan sharob,
 Ko`zlarim yo`lingda anor yuzligim,

Naqorat: Kel, kel gulyor aytib kel,
 Yangrasin har yon,
 Dirlqbo kuyinga to`lsin osmon.

Kel, vafo ramzini kuyga solib kel,
 Dalalar nafasin birga olib kel,
 Bo`yingdan gurkirab tursin honamiz,
 Kel bahor singari handon solib kel.

Naqorat: Kel, kel gulyor aytib kel,
 Yangrasin har yon,
 Dirlqbo kuyinga to`lsin osmon.



Слова Ф.ПЮТЧЕВА

ЧТО ТЫ КЛОНИШЬ НАД ВОДАМИ

Музыка

Г.КУШЕЛЕВ - БЕЗБОРОДКО



Allegro

pp

6

p

1.Что ты кло нишь над во да ми, и на ма ку шку сво
2.Хоть то мить ся, хоть тре пе щет каж ды лист твой над во

pp

12

f *f ten.*

ю и дро жа щи ми ли ста ми, слов но жад ны ми у ста ми ло вишь
дой но стру я бе жит и пле щет и на солн це ле жась, бле щет, и сме

17

f

бег_ лу ю стру ю? Ло вишь бег лу ю стру ю?
ет_ ся над то бой, и сме ет ся над то бой.

pp



ТОНКАЯ РЯБИНА

Стихи И.Сурикова

Русская народная песня

Переложение В.Кулёва

Не спеша

5

9

p

1. Что сто - ишь, ка - ча - ясь,

13

тон - ка - я ря - би - на,

17

ГО - ЛО - ВОЙ СКЛО - НЯ - ЯСЬ

21

ДО са - МО - ГО ты - на?...

24

Для окончания 1,3,5 куплетов

tr ГО - ЛО - ВОЙ - СКЛО -

mf

mp *mf*

27

Музыкальный фрагмент, охватывающий меры 27-29. Включает вокальную партию и фортепиано. Вокал: ня - ясь до са - . Фортепиано: аккомпанемент с аккордами и движением басовой линии.

30

Музыкальный фрагмент, охватывающий меры 30-32. Включает вокальную партию и фортепиано. Вокал: мо - го ты - на?... Фортепиано: аккомпанемент с аккордами и движением басовой линии. Мера 32 заканчивается двойными точками.

33

Для окончания 2 и 4 куплетов

Музыкальный фрагмент, охватывающий меры 33-35. Включает фортепиано. Фортепиано: аккомпанемент с аккордами и движением басовой линии. Мера 35 заканчивается двойными точками.

36

Музыкальный фрагмент, охватывающий меры 36-38. Включает фортепиано. Фортепиано: аккомпанемент с аккордами и движением басовой линии. Мера 38 заканчивается двойными точками.

39 Coda

42 *pp*

Что стоишь, качаясь,
Тонкая рябина,
Головой склоняясь,
До самого тына?..

А через дорогу,
За рекой широкой,
Так же одиноко
Дуб стоит высокий.

"Как бы мне, рябина
К дубу перебраться,
Я б тогда не стала
Гнуться и качаться.

Тонкими Ветями
Я к нему б прижалась
И с его листьями
День и ноч шепталась."

Но нельзя рябине
К дубу перебраться...
Знать ей, сиротине,
Век одной качаться.



ВЫЙДУ НА УЛИЦУ

Русская народная песня

Обработка С.Кроткова

Умеренно

First system of piano accompaniment. Treble and bass clefs, 4/4 time signature, key signature of one sharp (F#). Dynamics: *f*.

5 *mf*
Вый_ ду на у ли цу солн. ца не ма, крас ны е дев ки све

Second system of piano accompaniment. Dynamics: *p*.

8 *f*
ли ме ня с ума. Вы_ ду на у ли цу, гля ну за се ло

Third system of piano accompaniment.

11
1. 2. *f*
дев ки гул я ют, и мне ве се ло! мне ве се ло!

Fourth system of piano accompaniment.



Скажите девушки

Русский текст М.Улицкого

Музыка Р.Фальо

Moderato

ff *p*

8 *mf* *p*

1. Ска - жи те, де вуш ки, под руж ке ва - шей, что я не сплю но-чей, о ней меч
 Di - ci - ten - cel - lo a' sta cum - pa - gna vo - sta, ch' a - ggio per - du - to' o suo - no e' afan - ta -

12

та - я _____ Что всех кра - са - виц _____ о - на ми - лей и кра - ше...
 si - a, _____ c' a - peu - zo sem - pe chee tut - ta' a vi - ta mi - a

17

Я сам хо тел при знать - ся ей, но слов я не на - шел! О - чей пре
 i' nce vo - li - sse di - ce - re, ma nun nce' o ssa - ccio di. 'A vo - glio

22

крас - ных о - гонь я о - бо - жа - ю!
bbe - не, 'A vo - glio bbe - neas - sa - ie,

25

Ска - жи - те, что и - но - го я сча - стья не же -
Di - ci - ten - cel - lo vi - ie са мунт' as - scor - do

28

ла - ю, Что неж - ной ста - стю,
та - ie, Е' па pas - sio - па

31

как цепь - ю кней при - ко - ван, что без не - ё вду -
schiu for - te' e' na са - те - па, са me tur - men - ta

34

1.

ше мо - ей тре - во - ги не у - нять.
 ll'a - ne - ma e nun me fa sam - ra!

37

2.

то - бой од - ной ды - шать!
 — Te vo - glio re sam - ra!

2 Куплет.

Когда б я только смелости набрался,
 Я б ей сказал: "напрасно ты скрываешь,
 Что нежной срастью сама ко мне пылаешь,
 Растанься с глупой маскою и сердце мне открой!
 Очей прекрасных огонь я обожаю!
 Поверь мне, что иного я счастья не желаю,
 Повери, что страстью, как цепью я прикован,
 Чочу все жизнь тебе отдать,
 Тобой одной дышать!

2. 'Na lacrema lucente v' e caduta...
 Diciteme 'nu poco a che penzate?
 Cu' st' uocchie doce
 Vuie sola me guardate...
 Levammece 'sta maschera,
 Dicummo 'a verita!

Te voglio bbene,
 Te voglio bbene assaie,
 Si' ttu chesta catena
 Ca nun se spezza maie!
 Suonno gentile, suspiro mio carnale,
 Te cerco comm' `all `aria,
 Te voglio pe` campa!



КУПЛЕТЫ ТРИКЕ

из оперы "ЕВГЕНИЙ ОНЕГИН"

музыка П. Чайковский

10

Ка - кой пре - крас ный е - тот день ко - гда всой де - ре - венс - кий сень
 Же - ла - ем мно - го быть сча - стлив, быть веч - по фе - я de ces rives,
 A cet - te fe - te con - vi - es, de celle dont le jour est fe - te
 Que le sort com - ble ses de - sirs, que la joie, les jeux, les plai - sirs,

14

про - сы - пал - ся belle ta - ti - a - na! И ми при -
 ни - ко - гда не быть ску - чно, боль - па! И пусть сре -
 con - temp lons le charme et la beau - te. Son as - pect
 fi - xent sur ses le - vres le sou - rirc! Que sur le

18

в - ка - ли сю - да, де - виц и дам, и гос - по - да
 ди сво - их bon - hours, не за - бы - вайт свой ser - vi - teur,
doux et en - chan - teur re - pand sur nous tous sa lu - cur,
ciel de ce pa - ys, e - toile, qui tou - jours brille et lui,

21

по - смот - реть, как рас - цве - тай о - на! Ви -
 и все сво - и по - друг о - на!
de la voir quel plai - sir, quel - bon heur!
elle e - cial - re nos jours et nos nuits. Brill -

f

24

ро - за, ви - ро - за, ви - ро - за belle ta - ti - a - na! Ви
 lez, bril lez, tou - jours, bel - le Ta - ti - a - na. Brill -

meno

cresc.

28

ро - за, ви - ро - за, ви - ро - за belle ta - ti - a - na!
 lez, bril lez, tou jours, bel - le Ta - ti - a - na.

mf

(Трике кланяется и благодарит)

32 Poco più mosso

Бра - во! Бра - во! Бра - во, мо - сье три -
Bra - vo! Бра - во! Бра - во, Mon - sieur Три -

35 (Кончив куплет, Трике подносит его, становясь на колени, конфузящейся Татьяне)

ке! Ку - плет ваш пре - вос - хо - ден и
quet!

38 о - чень, о - чень ми ло спеть!

о - чень, о - чень ми ло спеть!

O`RIK GULLAGANDA



H. Olimjon she`ri

M. Leviev

Moderato

musiqasi

7

13

mf

Nov-da - lar - ni be - zab g'un-cha - lar

mp

17

Tong-da ayt-di ha-yot o-ti-ni

21

yor yor yor, yo-ring-ma-ne.

27

Har ba-hor da shu bo-lar tak-ror,

31

Har ba-hor ham shun-day o-ta-di,

35

Qan-cha ti-rish - sam ham u be - or,

p

This system contains measures 35 through 38. The vocal line is in a treble clef with a key signature of one flat and a 3/4 time signature. The lyrics are "Qan-cha ti-rish - sam ham u be - or,". The piano accompaniment is in a grand staff with a key signature of one flat. It begins with a piano (*p*) dynamic. The right hand plays chords and moving lines, while the left hand plays a simple bass line.

39

El - lar me - ni al - dab ke - ta - di - yo,

mf

This system contains measures 39 through 42. The vocal line continues with the lyrics "El - lar me - ni al - dab ke - ta - di - yo,". The piano accompaniment features a mezzo-forte (*mf*) dynamic. The right hand has a more active melodic line with some grace notes, while the left hand provides harmonic support with chords and a steady bass line.

43

yor, yor, yor, yo - ring - ma - ne.

mf

This system contains measures 43 through 48. The vocal line has the lyrics "yor, yor, yor, yo - ring - ma - ne." with some notes tied across measures. The piano accompaniment maintains the mezzo-forte (*mf*) dynamic. The right hand has a rhythmic pattern of eighth notes, and the left hand has a steady bass line.

49

jon...

mp *cresc.* *dim.*

This system contains measures 49 through 52. The vocal line has the lyrics "jon..." with a long note that spans across measures. The piano accompaniment starts at a mezzo-piano (*mp*) dynamic, increases to a crescendo (*cresc.*), and then decreases (*dim.*). The right hand has a melodic line with some grace notes, and the left hand has a rhythmic pattern of eighth notes.

53

Ma-na sen-ga o-lam-o-lam gul, (gul) e-ta-ging-ga

58

siq-qa-ni-cha ol (ol) Bun-da to-le har nar-sa-dan

63

mo'l (jon), To o'l-gun-cha shu o'l-ka-da qol

68

jon, To-o'l-gun-cha shu-o'l-ka-da qol

73

Har - ba-

mp

78

hor da shu bo` - lar tak - ror, Har ba - hor ham

83

shun- day o` ta - di Qan-cha ti- rish - sam ham u be -

88

88

dor, El-lar me-ni al- dab ke- ta - di-yo,

This system contains measures 88 through 92. It features a vocal line in a treble clef with a key signature of one flat and a piano accompaniment in a grand staff (treble and bass clefs). The lyrics are: "dor, El-lar me-ni al- dab ke- ta - di-yo,". The piano part includes a melodic line in the right hand and a bass line in the left hand, with various chordal textures and rhythmic patterns.

93

93

1.

yor, yor, yor, yo - ring-ma- ne.

This system contains measures 93 through 98. It features a vocal line in a treble clef with a key signature of one flat and a piano accompaniment in a grand staff. The lyrics are: "yor, yor, yor, yo - ring-ma- ne." A first ending bracket labeled "1." spans the final two measures of this system. The piano part includes a melodic line in the right hand and a bass line in the left hand, with various chordal textures and rhythmic patterns.

99

99

2.

mp *p*

This system contains measures 99 through 102. It features a vocal line in a treble clef with a key signature of one flat and a piano accompaniment in a grand staff. A second ending bracket labeled "2." spans the first two measures of this system. The lyrics are not present in this system. The piano part includes a melodic line in the right hand and a bass line in the left hand, with various chordal textures and rhythmic patterns. Dynamic markings *mp* and *p* are present.



Плач Гульчохры

Из оперы: Аршин Молалан

Музыка: У.Гаджибекова

Andante

12

Нич-ран дэр - ди, фə - лак - дэр -
Не знать люб - ви мне - суж - де -

16

ди, фə - лак - дер -
-но, -нич-ран дэр - ди, мне - суж - де -
Не знать люб - ви

20

ди, бун-ча ча - фа - ны ла - йиг кор - ду,
- но, в раз-лу - ке жить мне судь - бой да - но,

25

бун-ча ча - фа - ны ла - йиг кор - ду! Йох-дур та -
в раз-лу - ке жить мне судь - бой да - но! Нет боль-ше

30

гэт, сәб - рә - һа - ләт, Йох-дур та -
сил тер - петь и - ждатель, Нет боль-ше

34

гэт, сәб - рә - һа - ләт, ол-мәк ях - шы - дыр,
сил тер - петь и - ждатель, не вси-лах жить так,

39

нә-ки, бу зил - ләт, ол - мәк ях - шы - дыр,
и так стра - дать, не вси - лах жить так,

43

нә-ки, бу зил - ләт Эй ху - да, рәһм әт!
и так стра - дать, Ах, по - мо - ги - те!

f marcato

47

Эй ху - да, рәһм әт! Гыл мә дәд, я - рәб!
Ах, по - мо - ги - те! Вся ис - то - ми - лась,

51

Мән я - зы - га, рәһм әт!
вся и стра - да - лась я!

55

Эй Ах, ху - да, рәһм әт! Эй Ах,
по - мо - ги - те! по - мо - ги - те!

f

58

ху - да, рәһм әт! Гыл мә ләд, я - рәб! Мән
по - мо - ги - те! Вся ис - то - ми - лась, вся

62

1.
я - зы - га, рәһм әт! әт!
и стра - да - лась я!

67

71

p *p* *pp*



Песня аскера

Өскерин мahnиси

Из Аршин мал алан Оперетта,

Askar's song

Allegro Moderato

Узеир Абдул-Гусейн оглы Гаджибеков

Oxumaq
Singing

Piano

Musical notation for the first system, including vocal line and piano accompaniment. The piano part starts with a forte (*ff*) dynamic.

Musical notation for the second system, including vocal line and piano accompaniment. The piano part starts with a piano (*p*) dynamic.

Ax - ta rib tap - dim sə ni,
I looked for you, I found you,

Musical notation for the third system, including vocal line and piano accompaniment. The piano part starts with a piano (*p*) dynamic.

ax - ta - rib tap -
I looked for you,
Я на - шел судь -

Musical notation for the fourth system, including vocal line and piano accompaniment. The piano part starts with a piano (*p*) dynamic.

dim sə - ni, Sən - də - mi sev - din, yar mə - ni?
I found you, Do you love me, dar - ling too?
бу сво - ю, И от сча - стья я по - ю!

Musical notation for the fifth system, including vocal line and piano accompaniment. The piano part starts with a mezzo-forte (*mf*) dynamic.

Gör - nə hal - dir, gör - mür gö - züm şad - li - gim - dən
Look, how joy - ful is - my so - ul. My eyes can not
Зо - ло - тис - той пол - ной ча - шей Льет - ся ра - дость

16 1. | 2.

dün - ya - ni, Dün - ya - ni, Gəl gəl
see the world. see the world. Come come
вгруд мо ю! вгруд мо ю! при ди,

19 1.

ma - ra - lim, gəl Gəl gəl
my love - ty girl! Come come
мой дру - жо - чек! При ди
sey - ra - nim, gəl
my pret - ty girl!
мой цве - то чек!

22 2. *mf*

sey - ra - nim, gəl! Sə - ni səv - dim, yar, Sə - ni səv - dim,
My pret - ty girl! I do love you my so - ul my heart.
мой цве - то чек! По лю - бил я, ах, по лю - бил я,

25

gö - züm gör - məz öz - gə - ni, Sə - ni səv - dim,
my eyes can not see o - thers I do love you
Без те - бя не вси - лах жить По лю - бил я,

28

yar, Sə - ni səv - dim, gö - züm gör - məz öz - gə - ni,
my so - ul my heart. my eyes can not see o - thers
ах, по лю - бил я, Без те - бя не вси - лах жить

1. 2.

mf

Sə - ni səv - dim,
I do love you
По лю - бил я,

ff

mf

yar, Sə - ni səv - dim, gö - züm gör - məz öz - gə - ni,
my so - ul my heart. my eyes can not see o - thers
ах, по лю - бил я, Без те - бя не вси - лах жить

mf

Sə - ni səv - dim, yar, Sə - ni səv - dim, gö - züm gör - məz
I do love you my so - ul my heart. my eyes can not
По лю - бил я, по лю - бил я, Без те - бя не

öz - gə - ni, öz - gə - ni,
see o - thers see o - thers
вси - лах жить вси - лах жить

f *ff*

de capo al ♯

ff



O`ZBEKISTONIM

T.To`la she`ri

M.Leviyev musiqasi

Andante

p

Piano introduction in G major, 3/4 time, marked Andante. The music features a flowing melody in the right hand and a supporting bass line in the left hand.

4

Bo-g`im bor ba-ho rim_

mp

Vocal line starting at measure 4. The piano accompaniment continues with a steady accompaniment.

7

bor, Hur o-bod di-yo - rim bor.

Vocal line starting at measure 7. The piano accompaniment continues with a steady accompaniment.

10

bag` rim keng u-lug` xal - qim Xal-qim if - ti hor - rim

mp

Vocal line starting at measure 10. The piano accompaniment continues with a steady accompaniment.

13

bor. E-lu yurt Va-tan a-ro,

16

Iz-zat e-ti-bo-rim bor (o.)

18

-Bo-shim-da qu-yosh por-loq, Ho'b dil-bar za-mo-nim

21

bor. Qar-dosh-lar bi-lan o-bod (jo-nay..)

The image shows a musical score for a song. It consists of three staves. The top staff is the vocal line, written in a treble clef with a key signature of two sharps (F# and C#). The lyrics 'Gul O'z - be-kis - to - nim bor.' are written below the notes. The middle and bottom staves are the piano accompaniment, with the middle staff in a treble clef and the bottom staff in a bass clef, both sharing the two-sharp key signature. The music features a mix of eighth and sixteenth notes, with some rests and a repeat sign at the end of the first phrase.

Bog'im bor-bahorim bor,
 Xur, obod diyorimbor,
 Bag'rim keng, ulug' xalqim,
 Xalqim-iftixorim bor!

Naqorat; Boshimda quyosh porloq
 Xo'p dilbar zamonim bor,
 Qardoshlar bilan obod
 Gul o'zbekistonim bor

Baxtliman, budur baxtim
 Yetganman murodimga,
 Baxsh etdim butun borim
 Shu jannati vodimga.
 Sevgi sozi yor mangu
 Bu zo'r e'tiqodimga.

Naqorat; Boshimda quyosh porloq
 Xo'p dilbar zamonim bor,
 Qardoshlar bilan obod
 Gul o'zbekistonim bor

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MUNDARIJA

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M.U.NAIMOV, D.X.AVLAQULOV

VOKAL IJROCHILIGI

Texnik muharrir: R.Axmedov
Sahifalovchi/Dizayner: D.Sobirova

Bosishga ruxsat etildi: 2023. Nashriyot bosma tabog'i: 6,75.

Shartli bosma tabog'i: 3,375. Bichimi: 84x108 1/16.

Adadi: 100

“Poligraf Super Servis” MCHJ

*Manzil: 150100, Farg'ona viloyati, Farg'ona shahri, Aviasozlar
ko'chasi, 2-uy*