

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

O‘RTA MAXSUS, KASB-HUNAR TA‘LIMI MARKAZI

D.A.KARIMOVA, SH.A.YAKUBOVA

BOLALAR MUSIQA ASARLARI USTIDA ISHLASH

Kasb-hunar kollejlari o‘quvchilari uchun o‘quv qo‘llanma

(Qayta nashr)

TOSHKENT – 2016

UO‘K: 78:371.38 (075)
KBK 74.268.53
K-25

K-25 D.A.Karimova, Sh.A.Yakubova. Bolalar musiqa asarlari ustida ishlash. –T.: «Fan va texnologiya», 2016, 144 bet.

ISBN 978–9943–11–285–8

O‘quv qo‘llanmada berilgan metodik tavsiyalar va musiqiy materiallar maktabda sinfdan tashqari musiqa to‘garaklari rahbarlariga zamon talablari asosida to‘garaklarni olib borishga qaratilgan. Qo‘llanma o‘quvchilarni nazariy-amaliy bilimlar bilan tanishtirib, ularda uslubiy ko‘nikma hamda malakalarni tarkib toptirishga yaqindan yordam beradi.

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Taqrizchilar:

G.M.Sharipova – Nizomiy nomidagi TDPU Vokal va musiqa o‘qitish metodikasi kafedrasining dotsenti;

G.E.Sharipova – Yunus Rajabiy nomidagi pedagogika kolleji o‘qituvchisi.

ISBN 978–9943–11–285–8

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O‘ZBEKISTON DAVLAT MADHIYASI

A.Oripov she’ri

M.Burhonov musiqasi

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!

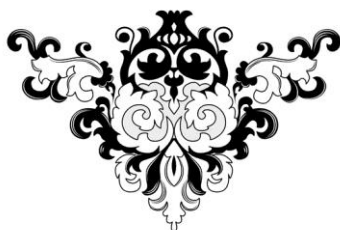
Naqorat:

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'ZBEKISTON DAVLAT MADHIYASI

A.Oripov she'ri

M.Burhonov musiqasi

Maestoco

Piano *mf* Ser - qu yosh hur O'l - kam, el -

4
Pno ga baxt, na jot, Sen o' - zing do'st - lar - ga

7
Pno yo'l - dosh meh - ri - bon! Meh - ri - bon Yash - na

10
Pno gay to a - bad il - mu fan, i - jod Shuh - ra - ting por - la -

13
Pno sin to - ki bor - ja hon f Ol - tin bu - vo - diy - lar

17

Pno

jon - O'z - be - kis - ton Aj - dod -lar mar-do

20

Pno

-na ru - hi sen - ga - yor! U - lug' xalq qud-ra-ti jo'sh ur

23

Pno

gan za - mon O-lam -ni mah-li- yo ay-la -gan di-

27

Pno

ff yor! Bag' ri gan di- *ff* yor!

KIRISH

Bog'cha yoshidagi bolalarni ma'naviy, madaniyatli etib tarbiyalashda musiqa tarbiyasi ustuvor vositalaridandir. Zero, ta'lim muassasalarida o'tkaziladigan musiqa mashg'ulotlarining asosiy maqsadi go'zallik qonunuiyatlari asosida barkamol shaxsni shakllantirish vazifalarini amalga oshirish uchun xizmat qilishdan iborat bo'lishi lozim. Musiqa repertuarlari bolajonlarda jonajon Vatanga muhabbat, mehnatsevarlik, tabiatni e'zozlash, do'stlik, hamjihatlik, rahm-shavqat kabi xislatlar musiqaviy obrazlar orqali idrok etishga, qaratilishi lozim. Bolalar asarlari bolalarning yoshiga mos bo'lgan (bilim va malakalari darajasi, musiqaga munosabati, qiziqishi, qobiliyati, sog'lig'i, kayfiyati, bog'chadagi muhit va boshqa) holatlarni musiqiy faoliyat turlarini hisobga olgan holda bo'linadi. Mashg'ulotning tuzilishi o'quv materiallarning mazmunidan kelib chiqishi lozim. Bunda asarning tarbiyaviy ahamiyati, ularning badiiy g'oyaviy saviyasi, bolalar yoshiga mosligi, asar mavzusining xilma-xilligi hisobga olinadi. Musiqashunos olimlar bolalarni musiqiy tarbiyalashda musiqa tinglash faoliyatiga alohida e'tibor bermoqdalar. Zero, har bir insonning musiqa madaniyatining shakllanishi va rivojlanishida musiqa tinglash ko'pgina va malakasi juda muhim o'rinlardan birini egallaydi. Pedagogika fanida qo'shiq aytish faoliyatining tarbiyaviy ahamiyati alohida ta'kidlanadi. Milliy ruhni o'zida aks ettirilgan xalq qo'shig'i, kompozitorlar yozgan qo'shiqlar bolalarni olamni badiiy his va idrok etishlariga, zavqlanishlariga yordam beradi, musiqa obrazlariga muvofiq turli tavsifdagi harakat va raqslarni, o'yinlarda esa turli obrazlarni tasvirlash muhim ahamiyatga egadir. Chunki harakat musiqiy qobiliyatni shakllantirish va jismoniy rivojlantirishda juda muhimdir. Harakatda asarning badiiy mazmuni kayfiyati aks ettiriladi. Kuy, ritm, tembr, registr, temp dinamika tuslarini his etgan holda qo'l, oyoq, gavda qomatlarni musiqaga mos ravishda harakatlantirish musiqiy estetik va jismoniy tarbiya o'rtasida uzviy bog'lanishni ta'min etadi.

Bolalar musiqa asarlari ustida ishlash maxsus mustaqil fandır. Fanning asosiy vazifasi – maktabgacha ta'lim muassasalarida bo'lajak musiqa rahbarlari va umumta'lim maktablarning boshlang'ich sinf musiqa madaniyati fanlarini kasbiy faoliyatiga bog'cha va maktab

dasturiga kiritilgan repertuarni ijro etish xususiyatlarini bilish tayyorlanish uchun yo'naltirilgan. Bu fanda barcha musiqiy fanlardan olingan bilim va ko'nikmalar mujassamlangandir. Shu tufayli bu fan "Bog'chada musiqa tarbiyasi metodikasi», "Maktabda musiqa tarbiyasi metodikasi» fanlarining davomi va amaliy bo'limidir. «Bolalar musiqa asarlari ustida ishlash» fanning asosiy maqsadi-o'quvchilarni mustaqil ishlashga tayyorlash. Ijro etiladigan asarlarga ijodiy yondashish, chuqur o'rganish va tahlil etish. Fanga kasbiy yo'naltirish asosan repertuar ustida ishlashni talab etadi.

Fan quyidagi vazifalarni ko'zda tutadi:

- Turli shakl va janrdagi asarni ijro etishni bilish.
- Musiqiy asarni badiiy obrazlarini nota matni asosida ochib berish va ijro mahoratini ko'rsatish.
- To'liq musiqiy repertuar asarlari bilim ko'nikmalarini bilish.
- Bog'cha va maktab dasturi asosida kerakli repertuarni tanlay bilish, tahlil etish, bolalarning yoshiga mos holda ularga taqdim etish. Shuningdek, musiqa rahbari va musiqa madaniyati o'qituvchisi ish faoliyatini musiqa tinglash, qo'shiq va musiqiy ritmik harakat turlariga bo'lishi mumkin.

Bog'cha yoshidagi bolalarning ma'naviy, madaniyatli etib tarbiyalashda musiqa tarbiyasi ustuvor vositalardandir. Zero, ta'lim maskanlarida o'tkaziladigan musiqa mashg'ulotlarining asosiy maqsadi go'zallik qonuniyatlari asosida barkamol shaxsni shakllantirish vazifalarini amalga oshirish uchun xizmat qilishdan iboratdir.

Bolalarni musiqiy tarbiyalashda musiqa tinglash faoliyatiga alohida e'tibor bermoqdalar. Zero, har bir insonning musiqa madaniyatining shakllanishi va rivojlanishida musiqa tinglash ko'nikma va malakasi juda muhim o'rinlardan birini egallaydi. Bola mashg'ulotda qaysi faoliyatni bajarmasin u musiqani idrok etgan holda uning badiyat tavsiflarini amaliy faoliyatda ifodalaydi.

Bayram ertaliklari — bolalarni badiiy tarbiyalash shakllaridan biri. Bayram ertaklarining maqsadi bolalarni nafosat olamiga olib kirish, ularda ajoyib, yorqin taassurotlar qoldirish; bolalarda kerakli bayram kayfiyatini tug'dirish, ularga shodlik baxsh etish va ijodkorlik zavqini hosil qilishdan iboratdir.

BOLALAR MUSIQA ASARLARI USTIDA ISHLASH BO'YICHA TAVSIYALAR

Bolalar asarlarini ijro etish uchun avvalambor, o'quvchi nota bo'yicha kuyni ijro etishni o'rganishdan oldin, ongida jaranglayotgan musiqani fortepianoda chalishni bilishi lozim. O'quvchilarda musiqani idrok etishini tarbiyalash muammosi bugungi kunda asosiy dolzarb vazifalardan biri bo'lib hisoblanadi. Biz musiqiy asarlarni tahlil qilishda o'quvchilar musiqani idrok etish qobiliyatini qanchalik shakllangan ekanligini oldindan bilib olib, so'ngra fortepianodan saboq berishimiz lozim.

Umumiy o'rta maxsus bilim yurtlarida o'quvchilarga fortepiano chalishni o'rgatish jarayonida ularning musiqiy tarbiyasini amalga oshirish muhim ahamiyat kasb etadi. Barchamizga ma'lumki, pedagogik kollejlarga oldindan hech qanday musiqiy tayyorgarlik ko'rmagan 9-sinfni tugatgan o'rta ma'lumotli o'quvchilar ham kiradi. Maktablarda musiqa madaniyati darslarini olib borish uchun milliy cholg'u asboblari bilan birgalikda fortepiano chalish ham asosiy vazifa bo'lib hisoblanadi. Bundan tashqari xor bo'lib qo'shiq kuylash, musiqiy ritmik harakatlarni bajarish, musiqa savodi, musiqa tinglash, bolalar cholg'u asboblarda jo'r bo'lish, musiqa darslarining asosiy faoliyatlari bo'lib hisoblanadi.

O'quvchining diqqatini tovush obrazlariga to'plash, musiqa materialini eshitib tasavvur etish qobiliyatini rivojlantirish hamda o'quvchini tovush obrazini asbobda gavdalantirishda yordam beradigan vositalar bilan qurollantirishdan iborat bo'lgan.

O'quvchilarning eshitishini tarbiyalash maqsadida fortepianoni bevosita o'rgatishdan oldin ular bilan tayyorgarlik mashg'ulotlari o'tkaziladi. Bu mashg'ulotlar fortepianoda ijro etilgan musiqa asarlarini eshitib o'rganishga qaratilgan.

O'quvchilarda musiqani idrok etishni rivojlantirish uchun avvalo, kuylarni eshitib, fortepianoda ijro etish muhim ahamiyatga ega.

Fortepianoda kuy ijro etish uchun o'quvchilar tovushni tembirini xotirasida saqlashi va tovushlarni baland-pastligini farqlay olishlari lozim. Buning uchun o'quvchilar klaviatura bilan tanish bo'lishlari notalarni nomlarini va orasidagi masofalarni (intervallarni) aniq, puxta bilishlari kerak.

O'quvchining ichki eshitishini rivojlantirish va ko'rish, eshitish aloqalarini mustahkamlash uchun o'qituvchi ilgari o'rganilgan biror

kuyni ijro etishi yoki aytishi va o'quvchilarga tanish kuylarning notalarini ko'rsatishi lozim, shunda o'quvchilar ijro etilayotgan kuyni topishlari kerak.

Ilgari o'rganilgan kuyni ovoz chiqarmasdan ichida kuylash ham ichki eshitishni rivojlantirishga qaratiladi. Pedagogning ishorasi bo'yicha ichda kuylash ovoz chiqarib kuylash bilan almashinadi.

O'qituvchi o'quvchilarni o'z-o'zidan xotira bo'yicha ijro etmay, nota matni asosida ijro etishga qaratishi kerak.

Faol eshitishga majbur qilish - eshitish-ijodiy tomoniga katta e'tibor berib, bolalarga, ularning xayoli va tasavvurini rivojlantiradi. Kuylarning tonikasini, oxirgi qismining yaratilishini ovozli javoblarni izlash, kuyni o'qituvchi bergan grafik tasvir bo'yicha yaratish, berilgan kuyga ohangdosh kuylarni (uyg'un eshitish elementlarini), ijro etishlar bolalarda «bastakorlik» ijodiy tashabbusi elementlarini vujudga keltiradi.

Fortepianoni ijro etishda eshitish usulini birinchi qo'llash, o'quvchilarning nazariy ijrochiligi va musiqa bilan jamoa bo'lib shug'ullanishga tayyorgarligini o'zaro bog'lashga harakat qilinadi. O'quvchilarda eshitish-harakat bog'lanishlari faoliyatida fortepiano sinfidagi maxsus eshitish usullarini qo'llash o'quvchilarning ijrochilik ishi bilan tarkibiy bog'lanmaganini ko'rsatadi.

Bolalar asarlari ustida ishlashda eshitishini rivojlantirishga katta e'tibor berish maqsadga muvofiqdir. Ijodiy jarayon eshitish tasavvuriga asoslanadi, tasavvur u yoki bu harakatni cholg'u asbobida bajarishga turtki bo'ladi.

Fortepiano ijro etishga o'rganuvchilarda eshitishning rivojlanishini umumiy musiqiy tarbiya muammosi bilan bog'liq holda tahlil qilinadi. Musiqiy ma'lumotga ega va musiqiy ma'lumoti bo'lmaganlarga alohida yondashish zarur. Musiqa ma'lumoti bo'lmagan o'quvchilar bilan ishlashda ularda ijrochilarga xos malakalardan ko'ra eshitish va umummusiqiy layoqatni rivojlantirishga ko'proq e'tibor berish juda ham muhimdir. Fortepiano ijro etishni o'rganuvchilarda musiqani notaga qarab eshitish ko'nikmasini tarbiyalash kerak. Eshitishni rivojlantirish mumkin va buning uchun maxsus ish olib borish lozim.

Ijrochining eshitishini rivojlantirishga alohida ahamiyat beriladi. Musiqachining kichik asarlar ustida ishlashdagi qulay variantli usuli barmoqlar harakatlarini klavishlarga moslashtirish ko'nikmasi, ikkinchi tomondan esa eshitish va diqqatini safarbar qilish rivojlantiriladi.

Qobiliyati kamroq o'quvchilarga yanayam kichikroq asarlar bilan cheklaniladi.

Musiqiy asarni transponirovkalash. O'quvchilarning eshitish sohasini faollashtirish vositasi sifatida tovushlarni boshqa balandlikka ko'chirish malakalarini rivojlantiradi. Bunda topshiriqlarni asta-sekin murakkablashtirishdan boshlash tavsiya etiladi.

Nota matnini ko'rish idrokini qayta ishlab ongli musiqiy-obrazli tasavvurga aylantirish jarayonini o'quvchilarning shu boradagi doimiy mashqlari bilangina tezlashtirish mumkin. Ta'limning dastlabki paytlariga xos nota matnini ko'rish-harakat orqali o'zlashtirish o'rnini asta-sekin ko'rish-eshitish harakat bog'lanishlarining shakllanishini egallab borishi lozim.

Ijro etish, ijod elementlari o'quvchilarning musiqiy-eshitish rivojlanishiga eng faol ta'sir etadigan usullar hisoblanadi.

Ijro etish usulida bevosita hissiy idrokka, kuyning tuzilishini anglashda va uni tartibli harakatlar bilan ijro etishga katta ahamiyat beriladi.

Xalq qo'shiqlaridan olingan parchalar kuyning tuzilishi, ritmik tasviri va tonallik asosi soddaligi, shuningdek, musiqiy ma'nosi chuqurligi bilan eshitishni rivojlantirish bo'yicha olib boriladigan dastlabki ishlar uchun ajoyib material bo'ladi.

Ijro etishni yorqin, qisqa (2-4 taktli) harakati kamayib boradigan tertsiya-kvarta diapazonidagi kuylardan boshlash kerak.

Kuyni, ijro etishdan oldin bevosita idrok etish va uning tuzilishini: birinchi tovushini, ritmik tasvirini, diapazonini, takrorlanuvchi tovushlarini, kuyining yo'nalishini anglab olish kerak. Agar o'quvchilarda kuyni yoki qo'shiqni tahlil qilishga ehtiyoj bo'lmasa, uni ijro etishga kirishish lozim.

O'quvchi eshitib tanlagan kuyni ishonch bilan ijro etishni boshlasa, uning diqqati o'z harakatlarini tartiblashga, maqsadga muvofiq bo'ladi. Applikaturaga, motivlarni chap va o'ng qo'l orasida taqsimlashning mavjud variantlariga, ifodali ijroga jalb etilishi kerak. Eshitib chalingan kuy so'nggi variantda pedagog bilan birga va uyg'un jo'rlikda jaranglashi yanada ma'quldir.

Fortepiano yoki cholg'u asbobida chalishni o'rganishni boshlashdan oldin, biror musiqani ma'naviy o'zlashtirgan bo'lishi, ya'ni uni ongida saqlashi va o'z qulog'i bilan eshita olishi lozim. Xuddi shuning uchun o'quvchini notalarga qarab chalishga shoshirmaslik kerak o'quvchida yetarli darajada izchil tovush tasavvuri hosil

bo'lganidan keyin va u notalarni ko'rish idroki — tovush tasavvuri — harakat turtkilari prinsipida o'qiydigan bo'lganidan so'ng nota yozuvini qo'llash mumkin.

O'quvchilarga “nota savodi» ko'rsatish va og'zaki tushuntirish orqali beriladi bunda har bir klavishga muayyan grafik ko'rsatish ta'siri shu klavish bilan bir xil nomdagi bitta nota to'g'ri kelishiga tayinlanadi. Shu bilan birga, harakatli tayyorgarlik mashqlari o'tkaziladi. Mana shularning hammasi ma'lum darajada o'zlashtirishgach pedagog nota materialini o'rgatishga o'tish mumkin deb hisoblaydi. Shu tufayli asbobda chalishning ko'rish — eshitish — harakatlanishdan iborat yagona to'g'ri prinsipi buziladi. Bu prinsip ko'rish harakatlanishdan iborat oddiy bog'lanishga aylanadi va faqat ana shu jarayon natijasida o'quvchining “eshitish ongi»ni qo'shish uchun imkoniyat vujudga keladi.

O'quvchilar nota belgilarining faqat ko'rinishini ixtiyorsiz idrok etadilar klaviaturada ana shunday ixtiyorsiz tegishli harakatlarga ko'chiradilar. Shu tariqa birinchi galda ko'rish-harakat bog'lanishlari vujudga keladi va ular musiqani chalish tufayligina, tovush taassurotlari bilan to'ldiriladi. Bu usulning salbiy natijalari darrov ko'rinadi. Bular eng avvalo, ijroning beixtiyoriyligi, tushunmay bajarilishidir. Nota belgilarini klavishlarga chalish, ularni harakatlarda gavdalantirish bilan shug'ullanayotgan o'quvchilar tovushni tasavvur qila olmaslikdan tashqari, hatto, mavjud tovush natijasini ham eshitmaydilar.

Ana shularga ko'ra avvalo, o'quvchining eshitish yo'nalishini faollashtirish va buning uchun unda mustaqillikni rivojlantirish, ijro etilayotgan kuyga ongli munosabatni shakllantirish, harakat usullarini va malakalarini tarkib toptirish kerak. Eng avval o'quvchilarda butun diqqat-e'tiborlarini tovush obraziga qaratish ehtiyojini tarbiyalash lozim. Bu ehtiyoj musiqiy-eshitish tasavvurining faolligidan kelib chiqadi.

Musiqqa materialini eshitib tasavvur qilish qobiliyati musiqiy eshitishning asosiy komponentlaridan biri hisoblanadi. Musiqiy eshitish yetakchi musiqiy qobiliyat ekanligi, musiqiy iste'dodni qandaydir boshqa iste'dodlardan farqlantirishi sababli eshitish tasavvuri musiqiy qobiliyatlar orasida asosiy o'rinlardan birini ishg'ol etadi.

Bola musiqiy kamol topishi mobaynida musiqiy tasavvurlar shakllanishining, bir necha pog'onalaridan o'tadi:

- Bilib olish darajasi.
- Qayta tiklash darajasi.

- Mavjud tasavvurlar bilan erkin, ixtiyoriy ishlash darajasi.
- Saqlangan obrazning bo‘linishi, alohida komponentlarning ajralishi va ularning yangi kombinatsiyalarga birikishi, shular asosida yangi obrazlarning vujudga kelishi darajasi.

Mana shu darajalar chegarasining o‘zgaruvchanligiga, qaramay, har holda shuni tasdiqlash mumkinki, o‘quvchi musiqiy eshitish tasavvurlari bilan nisbatan bemaolol ishlash darajasiga yetganidan keyingina ijodiy, faoliyatga kirisha oladi, ya’ni bolaning ijodkorligidan oldin tayyorgarlik davri o‘tishi va unda barcha musiqiy qobiliyatlarning umumiy kompleks rivojlanishida eng avval–musiqiy tasavvurlar shakllanishi lozim.

Ijodkorlikka tayyorgarlik bosqichi o‘quvchining maksimal darajada musiqiy boyishi bilan xarakterlanadi

O‘qituvchi o‘quvchilarga o‘zlari kuyni ovoz bilan takrorlashni, ongli tasavvur qilishni, fortepianoda chalishni, notaga qarab ijro etish yoki kuylashni taklif qilib, ularni musiqa bilan faol shug‘ullanishga ijodiy yo‘sidagi izlanish faoliyatiga jalb etadi. O‘yindan so‘ng musiqiy-eshitish tasavvurlari (chalish) ancha yuqori saviyada bo‘ladi. Eshitilgan kuyni xotiradan chalish topshirig‘ini bajarish uchun yorqin va aniq, lekin muayyan musiqiy obrazni idrok etishga tayanadigan tasavvurlar bo‘lishi zarur. Bu faoliyat reproduktiv yo‘sinda bo‘lishidan qat’i nazar, unda musiqiy eshitish tasavvurlarining faollashuv jarayoni kuzatiladi.

Har qanday tasavvurlar kabi musiqiy-eshitish tasavvuri ham ana shu tasavvur bo‘lishini taqozo etadigan faoliyat jarayonida rivojlanadi. Musiqiy-eshitish tasavvurlari bilan mana shunday erkin ishlash musiqiy eshitishning asosini tashkil qiladi.

Musiqaga muhabbatni tarbiyalash uchun ham o‘quvchilarga mos materiallar asosida jiddiy ijrochilik vazifalarini qo‘yish kerak. Sinfda erishilgan natijalarni mustahkamlash uchun ilgari o‘rganilgan pyesalarni iloji boricha ko‘prog‘ini esda saqlab qolish bo‘yicha kundalik topshiriqlar berib borilishi lozim.

BOLALAR BOG'CHALARI UCHUN
Kichik guruh

JAJJIGINA QUSHCHA

Po'lat Mo'min she'ri
Andante, legicro

D. Omonullayeva musiqasi

Jaj - ji - gi - na qush - cha

bog' - cha - miz - da qol, qol, qol. Don be - ra - miz

sen - ga jaj - ji qush - cha ol, ol, ol.

NAVRO'Z

Po'lat Mo'min she'ri

D. Omonullayeva musiqasi

Moderato



f Ba - hor fas - li bo' - lak - cha - da bu - gun Nav - ro'z

har bog' - cha - da yo - zib ya - shil das - tur - xon kel - di go' - zal ba - hor - jon.

Bahor fasli bo'lakchada,
Bugun Navro'z har bog'chada.
Yozib yashil dasturxon,
Keldi go'zal bahorjon.



LENTALAR BILAN RAQS

Moderato

S. Abramova musiqasi

The musical score is written for piano in G major (one sharp) and 3/4 time. It consists of six systems of staves. The first system begins with a mezzo-piano (*mp*) dynamic. The second system continues the melody with slurs. The third system features a first ending (1.) and a second ending (2.), followed by a fortissimo (*f*) dynamic marking. The fourth system includes a fermata over the first measure. The fifth system returns to mezzo-piano (*mp*) dynamics. The sixth system concludes the piece with a final cadence. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

1–2 taktlar: bolalar o‘ng
qo‘llarida lenta ush-
lab, saf tortadilar.
3–4 taktlar: lentani yuqoriga
va pastga qarab sil-
tab, uni yana pastga
tushiradilar.
5–6 taktlar: 3–4 taktlardagi
harakatlar
qaytariladi.

7–10 taktlar: o‘z joyida ayla-
nadilar.
11–18 taktlar: 3–10 taktlarda
bajarilgan barcha hara-
katlar qaytariladi.
19–26 taktlar: lentalar bilan
yuqoriga «qanot qo-
qib», har tarafga cho-
pib, tarqaladilar.



BUVIJONIM, BUVIJON

P. Mo'min she'ri

S. Abramova musiqasi

Moderato

mp

mp

Oq pax-ta- day

p

so-chin- giz. O-mon bo'l-sin bo-shin-giz. Ay-ta qo-ling

bu-vi- jon, ho- zir qan-cha yo-shin- giz. Chaq-qon- siz

QO'NG'IROQCHA

(Ovoz so'zlash uchun)

Po'lat Mo'min she'ri
Allegro

D. Omonullayeva musiqasi

The musical score is written for piano in 2/4 time. It features a treble and bass staff. The first system includes a piano introduction with a forte (f) dynamic, followed by a mezzo-forte (mf) section. The melody is marked with a 'rit.' (ritardando) and a 'rit. t.' (ritardando tempo) instruction. The lyrics are in Uzbek and are written below the treble staff. The score is divided into three systems, each with a treble and bass staff. The first system includes a piano introduction with a forte (f) dynamic, followed by a mezzo-forte (mf) section. The melody is marked with a 'rit.' (ritardando) and a 'rit. t.' (ritardando tempo) instruction. The lyrics are in Uzbek and are written below the treble staff. The second system continues the melody and includes the lyrics 'qo'n - g'i - roq - cha ja - rang - la, ja - rang - la,'. The third system continues the melody and includes the lyrics 'Bo - la - lar - ni, bo - la - lar - ni shod ay - la, shod ay - la.'.

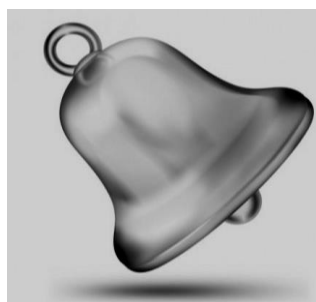
8^{va}

f *mf* rit. *rit. t.*

Qo'n-g'i-roq-cha, la,

qo'n - g'i - roq - cha ja - rang - la, ja - rang - la,

Bo - la - lar - ni, bo - la - lar - ni shod ay - la, shod ay - la.



DILOROMNING QO'SHIG'I

Ibrohim Donish she'ri
Chaqqon

D. Omonullayeva musiqasi

f

mf

Quv-noq xush o - voz, Jaj-ji Di-lo - rom.

mf

f Yakka

Qo'-shi-g'i dil - ga Baxsh e-tar o-rom. A-yam va da-dam

f

Bo'l-sin - lar bar - dam, Dun - yo tur - gun - cha

1. 2. 3.

Tur - sin - lar har - dam dam

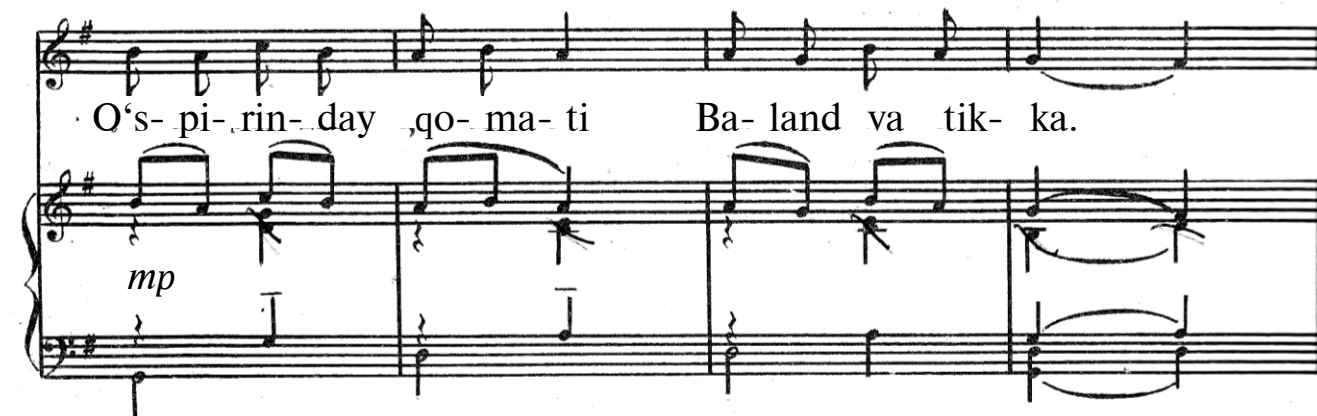
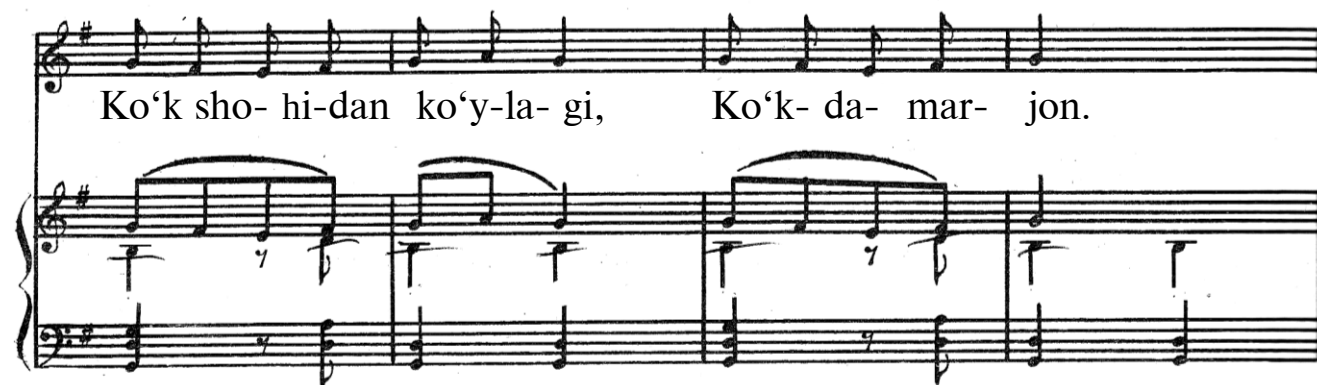
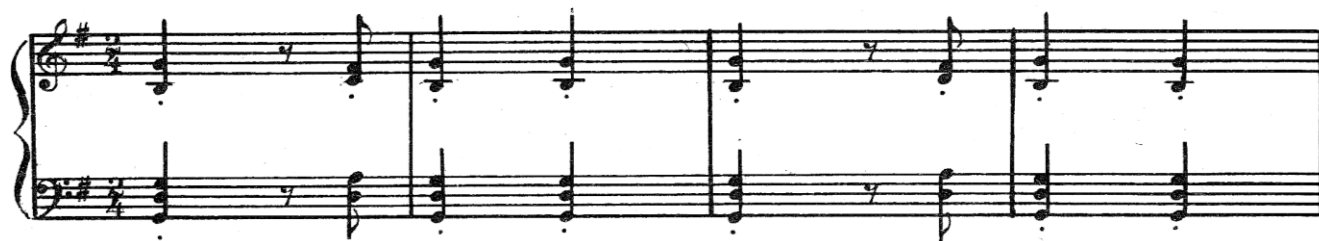
sf

Bog'chamizda u, barchaga yoqqan.
Yosh qalbi jo'shib, daryodek oqqan.

ARCHA QO'SHIG'I

Q. Muhammadiy she'ri
Allegro moderato

G'. Qodirov musiqasi





Yangi yilning elchisi,
 Mana archajon.
 Ko'k shoxida ko'ylagi,
 Ko'ksida marjon.

O'spirinday qomati
 Baland va tikka.
 Hammayog'i liq to'la
 Konfet, popukka.

Go'zallikda yagona
 Tovus paridek.
 Tovlanadi rang-barang
 Quyosh zaridek.

Teng kelolmas unga hech
 Daraxt barchasi,
 Yasha, yangi yilning, ey,
 Qutlug' archasi!



QO'G'IRCHOG'IM

N. Ro'zimuhamedov she'ri

S. Abramova musiqasi

Allegro moderato

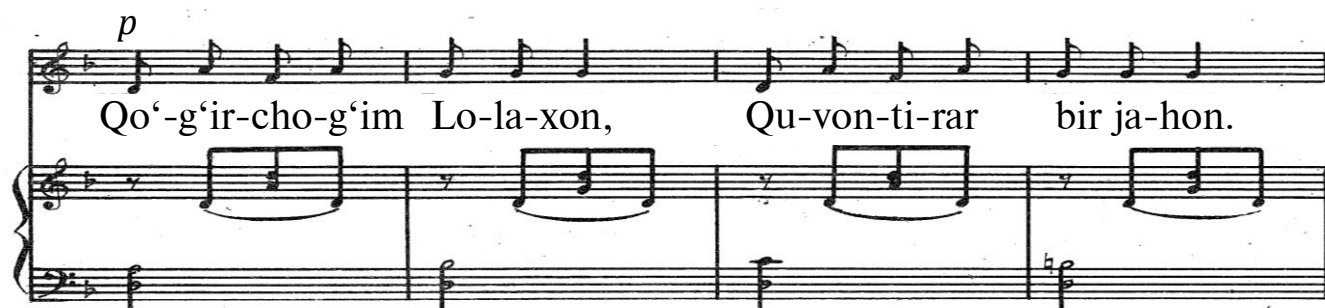


mp

8

1

The piano introduction consists of two staves. The right hand plays a series of eighth notes, while the left hand plays a simple harmonic accompaniment. The tempo is marked 'Allegro moderato' and the dynamics are 'mp'.



p

Qo'-g'ir-cho-g'im Lo-la-xon, Qu-von-ti-rar bir ja-hon.

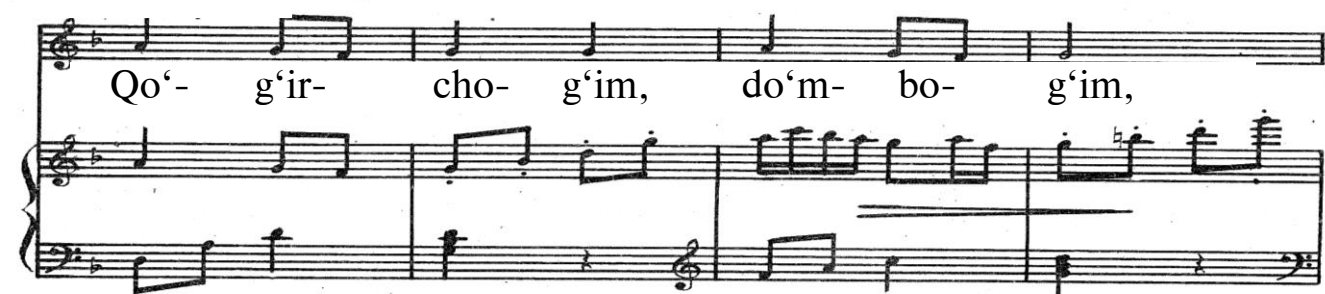
The vocal entry is marked 'p'. The melody is simple and melodic, with a piano accompaniment consisting of chords and single notes.



Jo-ni bor-dir mi-so-li, jil-ma-ya-di Ma-no-li

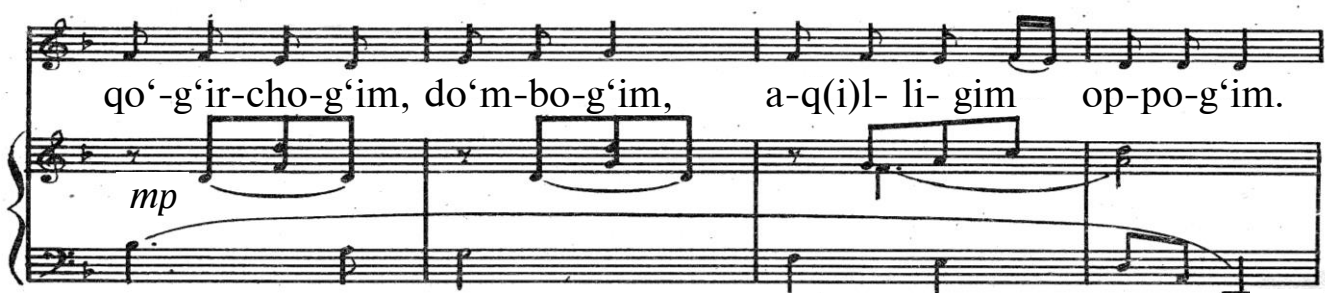
The vocal line continues with the same melody. The piano accompaniment provides a steady harmonic support.

Naqorat



Qo'- g'ir- cho- g'im, do'm- bo- g'im,

The piano solo section is marked 'Naqorat'. The right hand plays a series of eighth notes, while the left hand plays a simple harmonic accompaniment. The dynamics are 'mp'.



qo'-g'ir-cho-g'im, do'm-bo-g'im, a-q(i)l- li- gim op-po-g'im.

mp

The vocal conclusion is marked 'mp'. The melody is simple and melodic, with a piano accompaniment consisting of chords and single notes.



Qo'g'irchog'im Lolaxon,
Quvontirar bir jahon.
Joni bordir misoli,
Jilmayadi ma'noli.

Naqorat:

Bo'yniga taqdim munchoq,
Jajjigina qo'g'irchoq.
Uni quchib o'ylayman,
Men bog'chaga kelgan choq.

Naqorat:

Qo'g'irchog'im, do'mbog'im,
Aqligim, oppog'im.



QISH (ЗИМА)

N. Frenkel she'ri

V. Karasyeva musiqasi

Allegro moderato

mf

1. Вот зи-ма кру-гом бе-ло мно-го сне-га на-ме-ло.
Qish kir-di ham- ma yoq qor, tin-may gup- pil- lab yo- g'ar.

Ут- ром Ва- ня сан- ки взял, по до- рож-ке по-бе-жал.
Va- nya che-na- ga tush-di, yo'l- ka-dan o'q- day uch-di.



Qish kirdi, hamma yoq qor,
Tinmay gurillab yog'ar.
Vanya chenaga tushdi,
Yo'lakdan o'qday uchdi.

Tepaliklar ko'p bog'da,
Hamma sirg'anar tongda.
Vanya qichqirib: «Qoch!» — der,
Tepadan pastga sho'ng'ir.

Вот зима — кругом бело,
Много снега намело.
Утром Ваня санки взял,
По дорожке побежал.

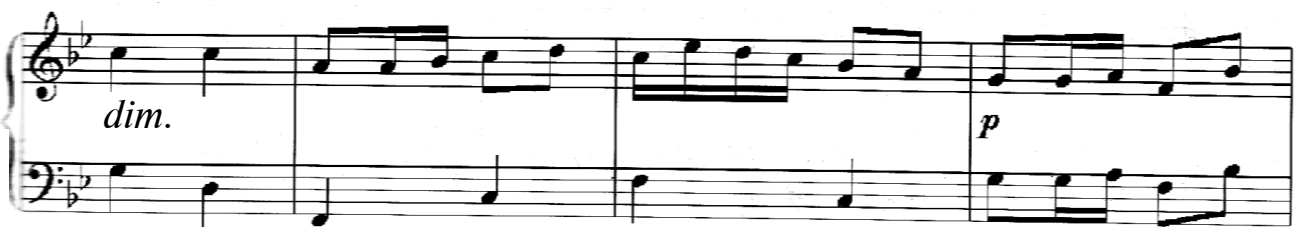
А я саду у нас гора,
Все катаются с утра.
Крикнул Ваня: «Берегись!» —
Покатился с горки вниз.



PODACHI

Ikrom Akbarov musiqasi

Allegretto



Колыбельная
(Из оперы «Сказка о царе Салтане»)

Не очень медленно

The musical score is written for piano in 2/4 time. It consists of five systems of music, each with a grand staff (treble and bass clefs). The first system begins with a piano (*pp*) dynamic marking. The melody in the right hand is characterized by eighth-note patterns and occasional ties, while the left hand provides a steady accompaniment of eighth notes. The second system continues the melodic development with more complex eighth-note figures. The third system features a more active right-hand melody with frequent eighth-note runs. The fourth system maintains the rhythmic consistency with eighth-note accompaniment in the left hand and melodic lines in the right. The fifth system concludes the piece with a final melodic phrase in the right hand and a sustained bass note in the left hand, ending with a double bar line.

БАРАБАН

Музыка В.Агафонникова

Умеренно

mf маленькие барабаны

p

mf Б

Б

f большие барабаны

Б

Б

f Б

Б



ARCHA QO'SHIG'I

Allegretto

M. Ikromova
she'ri va musiqasi

f

Qor- bo- bo- ning sov- g'a- si, Be- za- til- gan ar- cha- si.

p

Lay- lum, la- la- lum, Be- za- til- gan ar- cha- si.

f

Chiroylidur archamiz
Quvnab boqdik barchamiz,
Laylum lalalum,
Quvnab boqdik barchamiz.

Aylanadi archamiz
Biz ashula qaytamiz,
Laylum lalalum,
Biz ashula aytamiz.

O'rta guruh TURNALAR

B.Isroil she'ri

S.Abramova musiqasi

Allegro moderato

The first system of the musical score consists of three staves. The top staff is a single melodic line with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains four measures of whole notes. The middle and bottom staves are a grand staff (treble and bass clefs) with a key signature of one sharp and a 2/4 time signature. The middle staff begins with a forte (*f*) dynamic and contains four measures of eighth-note patterns. The bottom staff contains four measures of eighth-note patterns, with a mezzo-forte (*mf*) dynamic marking at the end of the system.

The second system of the musical score consists of three staves. The top staff is a single melodic line with a treble clef, a key signature of one sharp, and a 2/4 time signature. It contains eight measures of eighth-note patterns. Below the first four measures, the lyrics "Tur- na-lar, hoy, tur-na-lar, so-lib be-ring ar-g'im-choq" are written, with a mezzo-forte (*mf*) dynamic marking underneath. The middle and bottom staves are a grand staff with a key signature of one sharp and a 2/4 time signature. The middle staff contains eight measures of eighth-note patterns. The bottom staff contains eight measures of eighth-note patterns.

The third system of the musical score consists of three staves. The top staff is a single melodic line with a treble clef, a key signature of one sharp, and a 2/4 time signature. It contains eight measures of eighth-note patterns. Below the first four measures, the lyrics "U- chi-shib biz bo-la- lar, qi- lay- lik vaq- ti-miz chog'." are written. The middle and bottom staves are a grand staff with a key signature of one sharp and a 2/4 time signature. The middle staff contains eight measures of eighth-note patterns. The bottom staff contains eight measures of eighth-note patterns, with a forte (*f*) dynamic marking at the beginning of the system.

Naqorat

Tur-na-lar, tur- na- lar, tur- na- lar, hoy, tur- na- lar.

Tur-na-lar, hoy, tur-na-lar.

Turnalar, hoy, turnalar!
Solib bering arg'imchoq.
Uchishib biz bolalar
Qilaylik vaqtimiz chog'.

Naqorat:

Turnalar, turnalar
Turnalar, hoy, turnalar.

Tizilishib har safar,
Qur, qur, qur — deb o'tasiz.
O'zingiz bilan bizni,
Qayga olib ketasiz?

Naqorat:

2 marta



ГОЛУБЫЕ САНКИ KO'K CHENALAR

M. Klokova she'ri

M. Iordanskiy musiqasi

Музыкальный фрагмент в тональности D-dur, метр 2/4. Включает вокальную партию и фортепиано. Динамика *mf*.

Ду- ет ве-тер о-зор- ной, Ла- ет пес Бу- ян- ка.
Gu- vil-lay-di sho'x sha-mol, hu-rar Bu-yan- ka it.

Музыкальный фрагмент в тональности D-dur, метр 2/4. Включает вокальную партию и фортепиано. Динамика *mf*.

Е- дут с гор-ки ле- дя- ной Го- лу- бы- е сан- ки.
Muz- li te- pa- dan dar- hol Cha- na o'- tar ket- ma- ket.

Музыкальный фрагмент в тональности D-dur, метр 2/4. Включает вокальную партию и фортепиано. Динамика *f*.

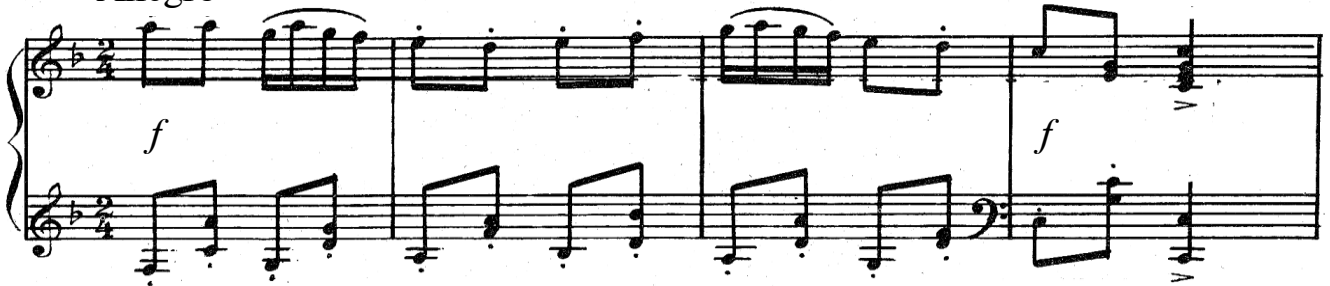
Музыкальный фрагмент в тональности D-dur, метр 2/4. Включает вокальную партию и фортепиано. Динамика *f*.

BAHOR

A. Rahmat she'ri

Ikrom Akbarov musiqasi

Allegro



p

Cha-man cha-man o- chi- lar, Ba- hor cho- g'i gul- lo- la.



p

Gul- ni yax- shi ko'- ra- di, Kat- ta ki- chik har bo- la.



mf

Ket- gan qush-lar u- zoq- dan Ya- na biz- ga qayt-di- lar.



p

Kur-tak och-gan shox- lar- da say- rab, qo'- shiq ayt- di- lar.

p

f

f

Bahor chog'i ko'p yaxshi
Ariq to'la suv oqar.
Mayin esgan shabada,
Badanlarga xo'b yoqar.

Uchib o'tar osmondan
Gala-gala suqsur, g'oz.
Go'zal bahor ketidan
Yetib kelar issiq yoz.



KAKKU

To'liqin she'ri

I. Hamroyev musiqasi

f *p* *mf* *p* *dim*

Me-ning se-vik- li qu-shim Tu- ta- man kaf- tim-da suv,

cresc. *dim*

Sen- ga- dir sho'x qo'-shi-g'im Kak- ku, kak- ku, kak- ku- jon,

p *f*

kak-ku! Sen- ga- dir sho'x qo'-shi-g'im, kak- ku, kak- ku,

p *f*



Mening sevikli qushim,
Tutaman kaftimda suv.
Sengadir sho‘x qo‘shig‘im,
Kakku, kakkujon, kakku!

Baland, baland uchasan,
Jajji qalbingda orzu.
Fazolarni quchasan,
Kakku, kakkujon, kakku!

Yelkamga qo‘n, mayliga,
Ko‘zlaring munchoq, ko‘zgu.
Boshla bog‘lar sayliga,
Kakku, kakkujon, kakku!



VALS

R. Rizayeva musiqasi

Allegro



ARG'IMCHOQ

*Po'lat Mo'min she'ri,
D. Omonullayeva musiqasi*

Moderato

The musical score is written for piano and voice. It consists of three systems of staves. The first system shows the piano introduction with a treble and bass staff. The second system includes the first line of lyrics: 'Ar-g'im-choq-da uch - dik, A - shu - la - lar ayt - dik.' followed by 'Va ya - na, va ya - na, tez - roq, tez - roq'. The third system continues with 'uch - dik, ham-ma-miz, ham-ma-miz, xur - sand bo' - lib kul - dik,'. The piano accompaniment features flowing sixteenth-note patterns in the right hand and more rhythmic, accented patterns in the left hand.

Xa - yuv, xa - yuv.
Xa - yuv, xa - yuv.

Ar-g'im-choq-da uch - dik, Va ya - na, va ya - na, tez - roq, tez - roq
A - shu - la - lar ayt - dik.

uch - dik, ham-ma-miz, ham-ma-miz, xur - sand bo' - lib kul - dik,



STUKALKA

Ukrain xalq kuyi

Allegro

R.Ledenova qayta ishlagan



1–8 taktlar:

bolalar turli tomonlarga qarab chopadilar.

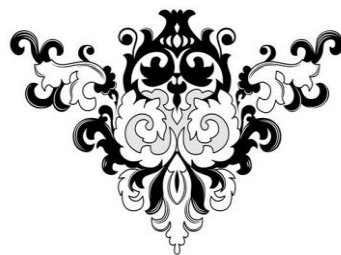
9–16 taktlar:

tarbiyachiga qarab bir oyoqda depsinadilar. O‘yin yaxshi o‘zlashtirilgandan so‘ng, uni juft-juft bo‘lib ijro etish mumkin.

БЕГ

Живо

Музыка Е.Тиличевой



OLMA PISHGANDA KELING

O'zbek xalq qo'shig'i

Habibullo Rahimov moslashtirgan

Allegro



QORPARCHALAR RAQSI

S. Abramova musiqasi

Allegretto

1–2 taktlar: 8-10 nafar oq kiyim kiygan qizchalar saf tortib, maydonga chiqishga hozirlanadilar.

7–10 taktlar: birinchi qaytarishda o'ng va chap qo'lni navbat bilan yuqoriga ko'tarib pastga tushiradilar. Ikkinchi qaytarishda qo'llarini yelka barobar ko'tarib, o'ng va chapga qarab, o'z joylarida aylanadilar.

3–6 taktlar: qizchalar oq yaltiroq iplardan yasalgan «qor parcha» larni baland ko'targan holda chopib chiqib, archa atrofida davra quradilar.

3–6 taktlar: birinchi qaytarishda archa atrofida yengil chopadilar, ikkinchi qaytarishda o'z joylarida aylanadilar.

Kulchanon Лепешечка

P. Mo'min she'ri

I. Hamroyev musiqasi

f

p Bir-bola *f* Xor

О - yim yop - di - lar kul - cha non-kul-cha non-kul-cha
Мать ле - пеш - ку ис - пек - ла и по-ку-шать мне да-ла,

p *f*

p Bir-bola *f* Xor

ye - de - di - lar to'y - gun - cha to'y - gun - cha to'y - gun - cha
и по - ку - шать мне да - ла мне да - ла мне да - ла

p *f*

Bir-bola *f*

kul - cha o'x-shar gul - cha - ga, oh, oh, oh.
А ле - пеш - ка, как цве-ток, ой, ой, ой.

(p) *f*

yu - zim - o'x - shar kul - cha - ga, oh
и с ру - мян - цем дет - ских щек, ой.

f Хор

Kul - cha no - nu kul - cha - non ko' - ri - ni - shi gul - cha - non
Ой, ле - пеш - ка кру - гля - шок, ты по - хо - жа на цве - ток,

f

unis [Qaytarish uchun]

kul - cha - no - nu kul - cha non ko' - ri - ni - shi gul - cha - non
ой, ле - пеш - ка кру - гля - шок, ты по - хо - жа на цве - ток,

[Tamomlash uchun]

gul-cha-non. ko'-ri-ni-shi gul-cha-non.
на цве-ток ты по-хо-жа на цве-ток

f

ASP BO'LAMAN

O'zbek xalq kuyi
Allegro

Habibullo Rahimov moslashtirilgan

The musical score is written for piano in 6/8 time, featuring a key signature of two sharps (F# and C#). It consists of four systems of staves. The first system begins with a mezzo-forte (*mf*) dynamic marking. The second system includes a forte (*f*) dynamic marking. The notation includes various musical symbols such as treble and bass clefs, key signatures, time signatures, and dynamic markings. The piece concludes with a double bar line.



AYIQCHALAR RAQSI

Ikrom Akbarov musiqasi

Andantino



AYIQPOLVONLAR BOG'CHASI

Haydar Muhammad she'ri
Andante

To'lg'in Toshmatov musiqasi

The musical score is written for voice and piano. It features a key signature of three flats (B-flat, E-flat, A-flat) and a 2/4 time signature. The tempo is marked 'Andante'. The score consists of five systems of music. The first system shows the piano introduction with a bass line and a treble line. The second system introduces the vocal melody with the lyrics 'Biz - ning o'r - mon bog' - cha - miz,'. The third system continues the vocal melody with 'Da - raxt - zo - ru keng o't - loq Qo'l ush - la - shib bar - cha - miz,'. The fourth system shows the piano accompaniment with a melodic line in the treble and a bass line. The fifth system shows the vocal melody with two endings, marked '1.' and '2.', and the lyrics 'Qo' - shiq kuy - lay - miz quv - noq miz quv - noq. O' - g'o' -'. The piano accompaniment includes dynamic markings such as *p*, *mf*, and *mp - mf*.

p

p

Biz - ning o'r - mon bog' - cha - miz,

p

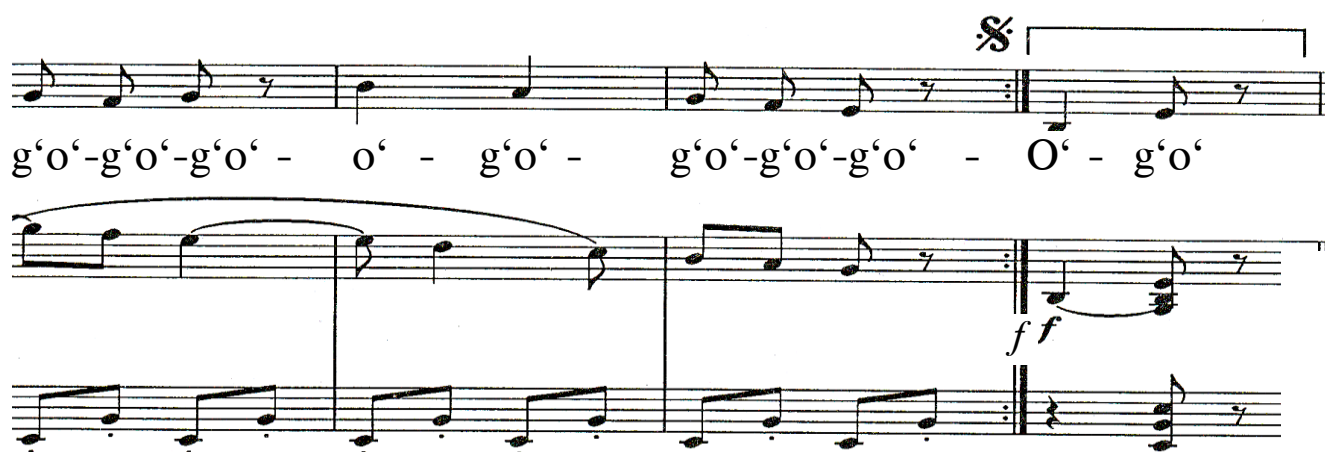
Da - raxt - zo - ru keng o't - loq Qo'l ush - la - shib bar - cha - miz,

mf

1. 2.

Qo' - shiq kuy - lay - miz quv - noq miz quv - noq. O' - g'o' -

mp - mf



Bizning o'rmon bog'chamiz,
Daraxtzor-u, keng o'tloq.
Qo'l ushlab barchamiz,
Qo'shiq kuylaymiz quvnoq.

O'g'o'-g'o'-g'o', o'g'o'-g'o',
O'g'o'-g'o'-g'o', o'g'o'-g'o',

Ayni peshin chog'ida,
O'rmonning quchog'ida,
O'tirvolib to'nkaga,
Asal qo'yib o'rtaga,
Maza qilib yalaymiz,
Turib yana o'ynaymiz.

O'g'o'-g'o'-g'o', o'g'o'-g'o',
O'g'o'-g'o'-g'o', o'g'o'-g'o',

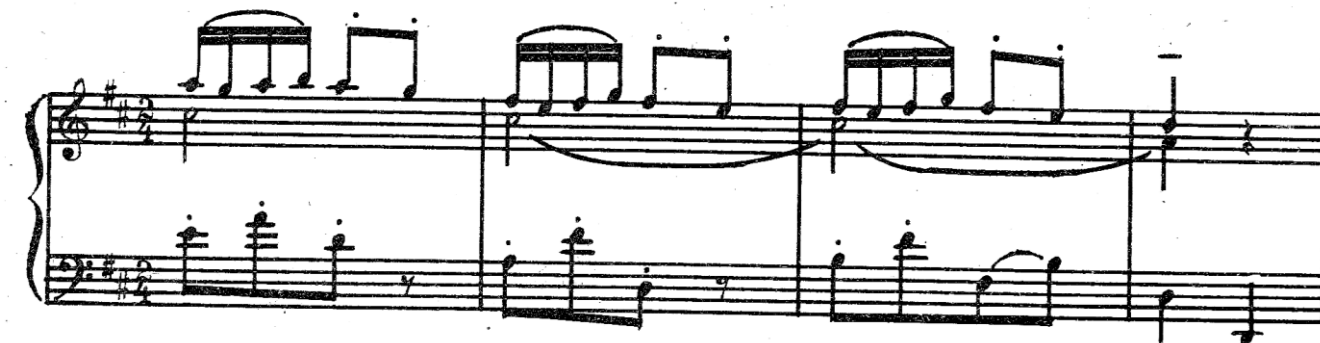


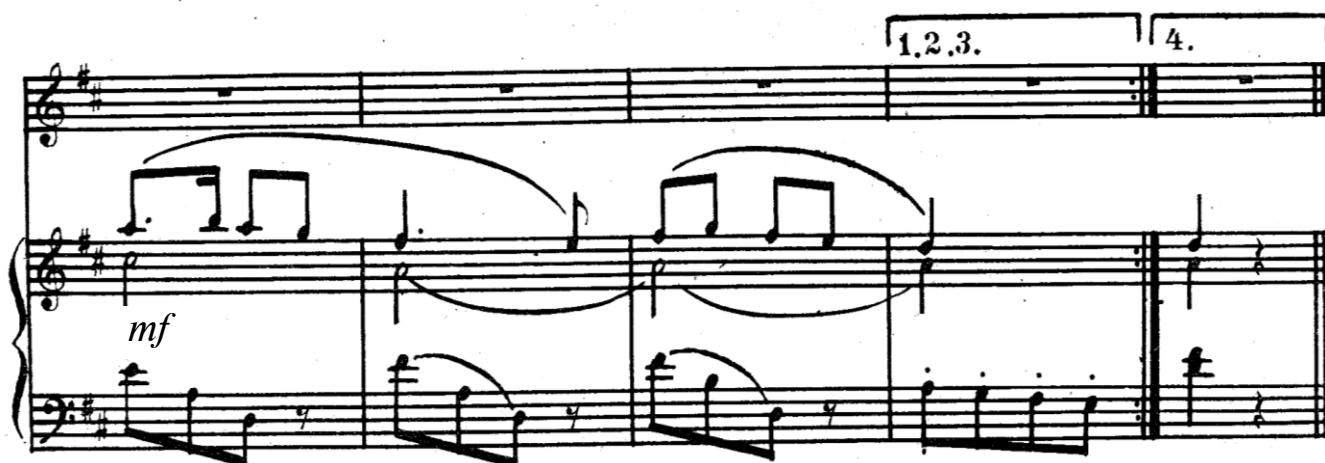
YANGI YIL

A. Rahmat she'ri

G'. Qodirov musiqasi

Allegretto





Yangi yil, yangi yil,
Salom yangi yil!
Sen bilan xursandmiz,
Sen bizga sayil.

Archada tebranar
Qushlar, qushchalar,
Atrofda aytilar
Qo'shiq yallalar.

Hammamiz bir bo'lib
Qo'shiq aytamiz.
Ko'ngilda sevinch ko'p,
O'ynab ketamiz.



Katta guruh

KAPALAK VA HANDALAK

P. Mo' min she'ri

D. Zokirov musiqasi

Moderato

U-chib yur-gan ka-pa-lak

mf *p*

Yan-gi-lik-dan ber da-rak. Ka-pa-lak der: «Poliz-da, ya-qin e-mas, o-lis-da.
Ko'-rib qol-dim k'ok pa-lak «Pi-shib yo-tar han-da-lak».

mf

Uchib yurgan kapalak
Yangilikdan ber darak.

Kapalak der: «Polizda,
Yaqin emas, olisda.

Ko'rib qoldim ko'k palak
Pishib yotar handalak».

Kapalakni ketidan
Chopdim poliz chetidan.

Uchib yurgan kapalak
Topib berdi handalak.

Rahmat senga kapalak,
Shirin ekan handalak.

O'YNAYLIK OMON
O'zbek xalq qo'shig'i

Allegro moderato

Habibullo Rahimov
fortepiano uchun moslashtirgan

The musical score is written for piano and voice. It consists of four systems of music. Each system has a piano accompaniment part (left hand) and a vocal melody part (right hand). The key signature is one sharp (F#) and the time signature is common time (C). The first system starts with a piano (f) dynamic marking. The lyrics are in Uzbek and are written below the vocal melody line. The lyrics are: Gul bo-g'im, me-ning bo-g'im, so'n-mas si-ra chi-ro-g'im. bog'-cha-lar-da yay-ray-man, o't-ma-sin yosh-lik cho-g'im. O'y-nay-man o-mon yax-shi-lik za-mon.

f

Gul bo-g'im, me-ning bo-g'im, so'n-mas si-ra chi-ro-g'im.

bog'-cha-lar-da yay-ray-man, o't-ma-sin yosh-lik cho-g'im.

O'y-nay-man o-mon yax-shi-lik za-mon.

Baxtli bolaligimiz
Yashnaydi hayotimiz.
Ayni yoshlik chog'ida
Toshgandir g'ayratimiz.

Naqorat
O'ynayman omon,
yaxshilik zamon.

MARSH

Tempo di marcia

S.Abramova musiqasi

The musical score is written for piano (p) and clarinet (cl) in 2/4 time. It consists of four systems of music. The first system includes a piano part with a treble and bass staff and a clarinet part with a single staff. The second and third systems continue the piano part with two staves. The fourth system includes a first ending (marked '1') and a second ending (marked '2'). The key signature has one sharp (F#) and the tempo is marked 'Tempo di marcia'.



КОНТРАНС

Л.Бетховен
Шесть контрдансов, №5



ЭКОСЕЗ

Не очень быстро

Музыка И.Гуммеля

The musical score is written for piano and guitar. It consists of four systems of staves. The first system includes the instruction *mf non legato*. The second system continues the melodic and harmonic development. The third system features a guitar part with a double bar line and a repeat sign. The fourth system begins with a piano dynamic marking *p* and concludes with a double bar line. The notation includes various musical symbols such as treble and bass clefs, time signatures, notes, rests, and dynamic markings.



OLTIN BELANCHAK

T. Ilhomov she'ri
Moderato

S. Abramova musiqasi

p

Cho'p-cha- gim, cho'p- chak, Ol- tin be- lan- chak, ,

Oy ham ko'- rin- di, Xud- di ke- lin- chak.

f

Cho'p-cha- gim, cho'p- chak, Ol- tin be- lan- chak,

The first system of the musical score. The vocal line (treble clef) begins with a half note 'Cho', followed by eighth notes 'p-cha-' and 'gim', then a half note 'cho', followed by eighth notes 'p-' and 'chak'. The piano accompaniment (grand staff) features a steady eighth-note pattern in the right hand and a bass line with eighth notes and rests in the left hand. The key signature is D major (two sharps).

Yo-nim-da bo- lam, Mi- so-li che- chak.

The second system of the musical score. The vocal line continues with eighth notes 'Yo-' and 'nim-', followed by a half note 'da', then eighth notes 'bo-' and 'lam'. The piano accompaniment continues with the same rhythmic pattern. The key signature remains D major.

A - - - -a, Al- la- yo

The third system of the musical score. The vocal line features a long note 'A' spanning two measures, followed by a half note '-a', then eighth notes 'Al-' and 'la-', and a half note 'yo'. The piano accompaniment continues with the same rhythmic pattern. The key signature remains D major.

A - - - -a, Al- la- yo

The fourth system of the musical score. The vocal line features a long note 'A' spanning two measures, followed by a half note '-a', then eighth notes 'Al-' and 'la-', and a half note 'yo' with a fermata. The piano accompaniment continues with the same rhythmic pattern. The key signature remains D major.

Cho'p- cha- gim, o- rom Ber- gin bo-lam- ga.

So'ng chaq-noq ko'z- la, Boq- sin o- lam- ga.

Boq- sin o- lam- ga.

8 —————

mp

Cho'pchagim cho'pchak,
Oltin belanchak.
Oy ham ko'rindi,
Xuddi kelinchak.

Cho'pchagim orom
Bergin bolamga.
So'ng chaqnoq ko'zla
Boqsin olamga.

Cho'pchagim cho'pchak,
Oltin belanchak.
Yonimda bolam,
Misoli chechak.



PAQIRCHAM

H.Yoqubov she'ri

S.Abramova

Allegro

mf

mf

Me- ning jaj-ji

pa-qir-cham, pa-qir-cham, tez ke- la- qol cha-qir- sam,

cha-qir- sam, hoy, hoy, hoy, hoy, cha- qir- sam.

Mening jajji paqircham, paqircham,
Tez kelaqol chaqirsam, chaqirsam.

Naqorat:

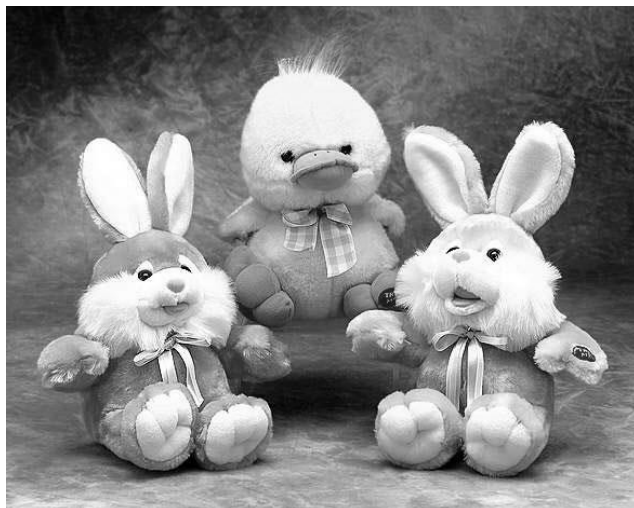
Hoy, hoy, hoy, hoy chaqirsam.

Opamiz bilan paqircham
Tashirmiz suvni kirga chaqirsam.

Naqorat:

Qo'g'irchoqning ko'ylagin, paqircham,
Yuvib so'ngra o'ynagin, chaqirsam.

Naqorat:



POLKA – SHUTKA

S.Abramova musiqasi

Allegretto,



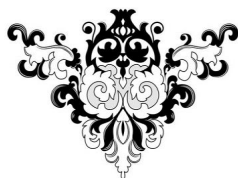
1-8 taktlar: bolalar juft juft bo‘lib
qo‘llarini chalishtirib,
mayda qadamda pol-
ka harakati bilan ket-
ma-ket davra bo‘ylab
chopadilar.

9-12 taktlar: o‘ng va chap oyoq
uchi bilan ikki marta
yengil depsinadilar.

13-16 taktlar: bolalar juft juft bo‘-
lib gir aylanadilar.

1-8 taktlar: shu taktlarda bajaril-
gan harakatlar bilan
o‘yin tugatiladi.

Mualliflar: **I.Mahmudova,**
S. Abramova.
LENTALAR BILAN O‘YIN



ONAJONIM

Nurbek she'ri

S.Abramova musiqasi

mf

Qo'- shiq ayt- sam shod- li- gi- dan

mf

Bag'-ri-ga bo- sib. Har xil kiy- im, do'p- pi ti-kib,

Men-ga mu-no- sib. Uy- qim kel-sa al- la ay- tib,

Tu- rib bo-shim- da, yur- ga- nim- da, ham- roh bo'- lib

Yu- rib qo- shim- da. O- na- jon, meh-ri- bon- gi-

nam. O- na- jon, o- na-jon-gi- nam!

f

8 - - !

ONAJONIM

Qo'shiq aytsam shodligidan
Bag'riga bosib,
Har xil kiyim, do'ppi tikib
Menga munosib.

Uyqim kelsa alla aytib,
Turib boshimda,
Yuragimda hamroh bo'lib
Yurib qoshimda,
Onajonim mehribonim. (2 marta)

Qiziq, qiziq ertak aytib
So'zlab muloyim,
Katta qildi oq sut berib,
Erkalab doim.

Totli ovqat tayyorladi
Qornim ochiqsa.
Munchalar ham menga g'amxo'r
Muhabbati zo'r.
Onajonim mehribonim. (2 marta)



TINCHLIK BOG'I

T. To'la she'ri
Allegretto

M. Nasimov musiqasi

mf
Bog'- cha- miz-ning bo-g'i-da

p
Qo'l ush-la-shib o'y-nay-miz A-ziz va-ta-ni- miz- ga

Qo'- shiq to'-qib kuy-lay-miz.

f 3 3 3 3



Bog'chamizning bog'ida
Qo'l ushlab o'ynaymiz,
Aziz Vatanimizga
Qo'shiq to'qib kuylaymiz.

Bog'chamiz arig'idan
Suv o'tar o'ynab-o'ynab.
Ozod ko'chat ekadi,
Ushlab turadi Zaynab.

Bu yil soya beribdi
Bultur ekkan olmamiz.
Bizning boqqa kirolmas,
Bilib qo'ysin yalmog'iz!

O'zimiz ko'chat ekib,
Biz o'zimiz suv quydik.
Bog'imizning nomini
Tinchlik bog'i deb qo'ydik.



NAVRO'Z RAQSI

Quvnoq

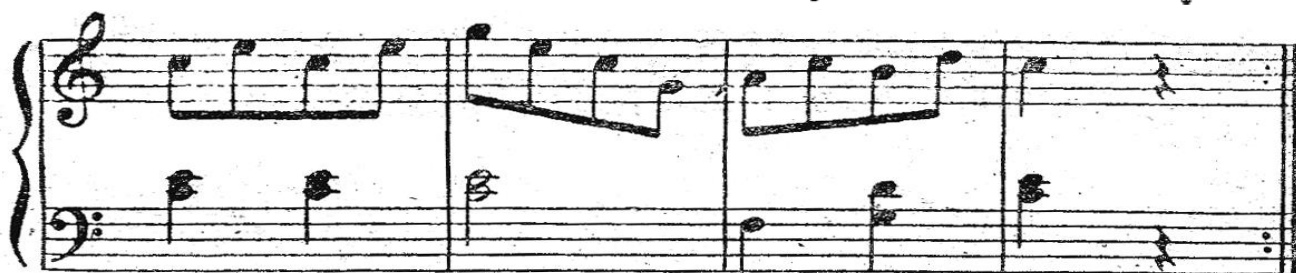
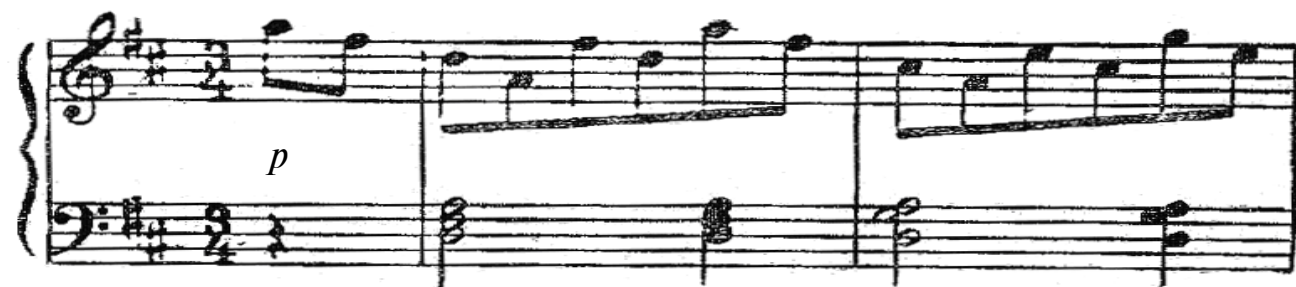
D.Omonullayeva musiqasi

The musical score is written for piano and grand staff. It begins with a treble clef, a key signature of two sharps (D major), and a 6/8 time signature. The first system includes a piano (*p*) dynamic marking in the first measure and a mezzo-forte (*mf*) marking in the third measure. The melody in the right hand is composed of eighth and sixteenth notes, often beamed together, with some measures containing triplets. The bass line in the left hand is a steady eighth-note accompaniment. The piece concludes with a final measure in the right hand marked with a fermata.

ЛЕНДЛЕР

Спокойно, умеренно

Музыка Л.Бетховена



ARCHA QO'SHIG'I

Z.Diyor she'ri

H.Muhammedova musiqasi

Allegro moderato

The piano introduction consists of four measures. The right hand plays a melody of eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The tempo is marked 'Allegro moderato' and the dynamics is 'p'.

p

The vocal entry begins with the lyrics 'Cha-man, cha-man bog'-lar-ning biz-lar jam-bil ray-ho-ni.' The piano accompaniment continues with chords and moving lines, marked with a piano (*p*) dynamic.

Cha-man, cha-man bog'-lar-ning biz-lar jam-bil ray-ho-ni.

The vocal entry continues with the lyrics 'Biz-ning quv-noq qo'-shiq-lar ja-rang-la-tar har-yon-ni.' The piano accompaniment continues with chords and moving lines, marked with a piano (*p*) dynamic.

Biz-ning quv-noq qo'-shiq-lar ja-rang-la-tar har-yon-ni.

The vocal entry continues with the lyrics 'Biz-ning quv-noq qo'-shiq-lar ja-rang-la-tar har-yon-ni.' The piano accompaniment continues with chords and moving lines, marked with a piano (*p*) dynamic. The piece concludes with a final chord marked with a forte (*f*) dynamic.

Biz-ning quv-noq qo'-shiq-lar ja-rang-la-tar har-yon-ni.

Bugun kechin hammamiz
Yana bir yosh oshamiz,
Go‘zal Vatan qo‘ynida
Daryo kabi toshamiz.

Salom senga ko‘k archa,
Qishin yozin yashaysan.
Yaproqlaring ninacha
Yasangaysan go‘zalsan.

Yozda quyosh qo‘ynida
Gullar terib o‘ynaymiz.
Bugun mana bu yerda
Archa kuyin kuylaymiz.

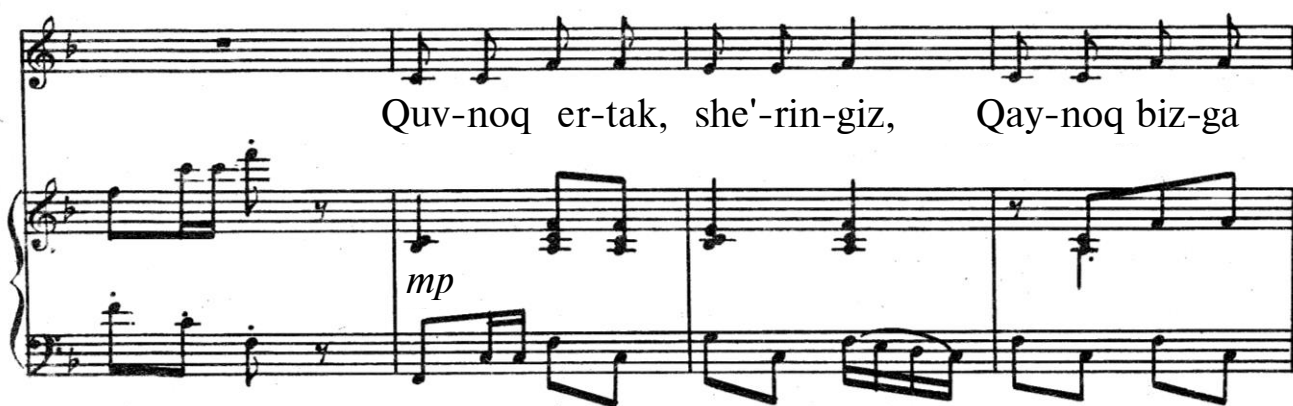


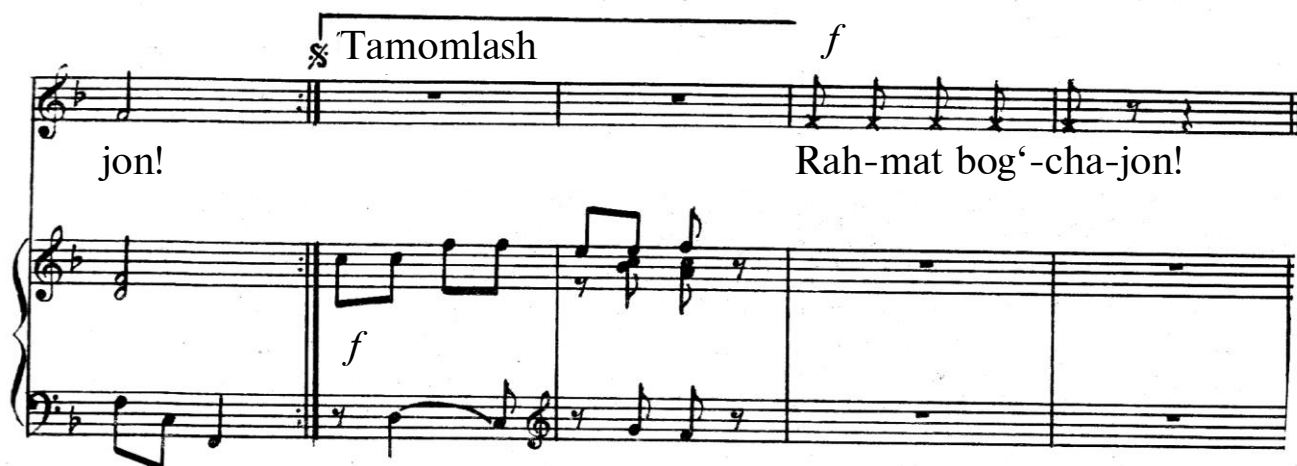
RAHMAT OPAJON, RAHMAT BOG'CHAJON

H. Qayumov she'ri

G'. Qodirov musiqasi

Allegro moderato





Quvnoq ertak, she'ringiz,
Qaynoq bizga mehringiz.

Rahmat, opajon!
Rahmat, bog'chajon!

Onamizdek mehribon,
Uyimizdek qadrdon,

Rahmat, opajon!
Rahmat, bog'chajon!

Erkalaysiz, sevasiz,
Biz ham sizni sevamiz.

Rahmat, opajon!
Rahmat, bog'chajon! 2 marta



SARIQ JO'JALAR

O. Po'latov she'ri

F. Alimov musiqasi

Allegretto

f

f Solist:

Jo'-ja-larim-ning pat-lari sa-riq

mp

X or:

Qa-rang, ko'zlari mi-so-li ta-riq.

Jo'-ja-la-rim-ning

Pat-la-ri sa-riq. Qa-rang, ko'zla-ri Mi-so-li ta-riq

Solist:

Har kun u-larga Don-dun be-ra-man
Yo'-qol-sa bi-ri, to-par-man shu on.

X or:

Har kun u-larga
Yo'-qol-sa bi-ri,

Solist:

Ba-ri but-mi deb, Sa-nab ko'-ra-man.
Jo'-ja as-rash-ning Zav-qi bir ja-hon

don-dun be-ra-man
to-par-man shu on.

*ff*_A

Solist:

X or:

Ba-ri but-mi deb, Sa-nab ko'-ra-man. Hey. Jo'-ja, jo'-ja.
Jo'-ja as-rash-ning Zav-qi bir ja-hon

X or: Jo'-ja, jo'-ja.

Jo'-ja-larim-ning Pat-lari sa-riq. Qa-rang, ko'zla-ri

Jo'-ja-larim-ning Pat-lari sa-riq. Qa-rang, ko'zla-ri

1 2

Mi-so-li ta-riq. Mi-so-li ta-riq. *f*

Mi-so-li ta-riq. Mi-so-li ta-riq. Jo'-ja, jo'-ja.

mf

Jo'-ja-la-rim-ning Pat-lari sa-riq. Qa-rang, ko'zla-ri

f *rit.* *a tempo* *f*

Qa-rang, ko'zla-ri Mi-so-li ta-riq. Hey.

Mi-so-li ta-riq. Qa-rang, ko'zla-ri Mi-so-li ta-riq. Hey.

sff

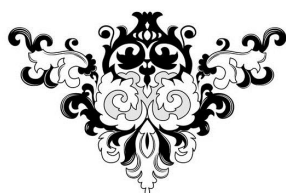
Har kun ularga
Don-dun beraman.
Bari butmi deb,
Sanab ko'raman.

Naqorat:

Jo'jalarimning,
Patlari sariq.
Qarang, ko'zlari
Misoli tariq.

Yo'qolsa biri,
Topaman shu on.
Jo'ja asrashning
Zavqi bir jahon.

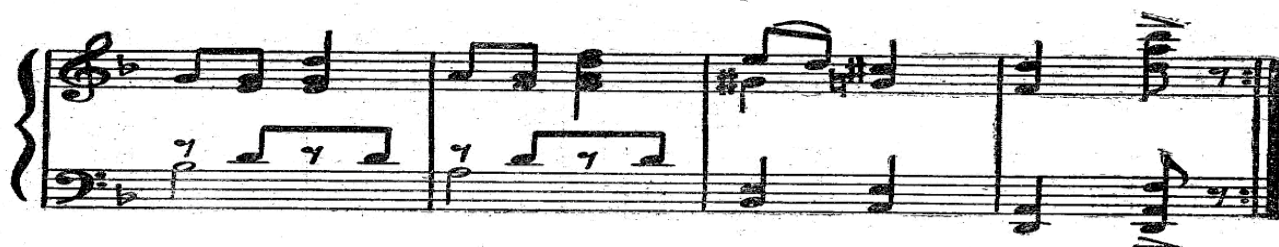
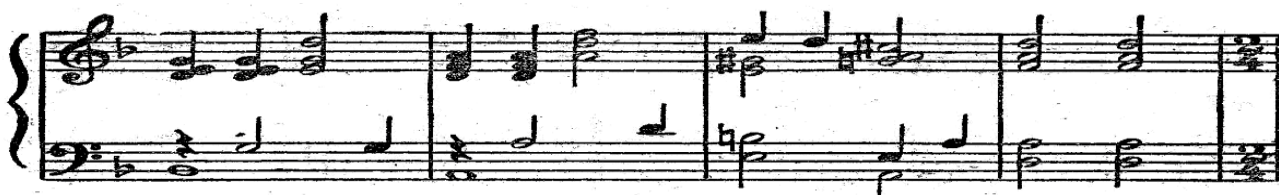
Naqorat:



Tayyorlov guruhi
RAQS

Подвижно

Музыка Ю.Слонова



Классики

Слова Е.Александровой

Медленно

mf *rit.* 1. Вме-сте

с Ша-ри-ком лох-ма-тым мы по-шли во двор гу-лять На-чер-
с Ша-ри-ком лох-ма-тым мы по-шли во двор гу-лять. На-чер-

Привет

ти-ли шесть квад-ра-тов, ста-ли в клас-си-ки иг-рать Прыг- нем

раз, е- ще раз! Пе- ре- хо-дим в но-вый класс! Прыг-нем

Для повторения Для окончания

раз, е- ще раз! Пе- ре- хо-дим в но-вый класс! //класс!



Дед М о роз

Слова С.Тарасовой

Весело



1. Я ве-се-лый Дед М о-роз снеж- на-я до- рож-ка.

Под - за - дорь ме - ня, дру - жок, до - ро - га - я крош - ка.

Припев

Е - лоч - ки, ши - шеч - ки, дет - ский хо - ро - вод.

Будь счаст - ли - вым, Но - вый год!

год! // Но - вый год!

1. Я веселый Дед Мороз, снежная дорожка.
Подзадорь меня, дружок, дорогая крошка.
Припев: Ёлочки шишечки, детский хоровод,
Будь счастливым, Новый год!
2. У Снегурочки моей в волосах снежинки.
Я принес для всех детей юмора искринки.
Припев.
3. У Снегурочки моей длинные ресницы.
Вынимайте поскорей из мешка гостинцы.
Припев.
4. На спине моей мешок детям шоколадки,
Друг за другом побегут быстрые лошадки.
Припев.
5. В пляс пойдем с тобой дружок, снежная дорожка.
Веселей пляшки, дружок, озорная крошка.
Припев.

Классики

Украин халқ куйи

Т.Попотенко қайта ишлаган

Con molto, $\frac{2}{4}$

f

sf

NAVRO'ZIM – SHOX SOZIM

Habib Rahmat she'ri

Nadam Norxo'jayev musiqasi

Jadal

f

Nav-ro'z kel-di, Nav-ro'z kel-di, ku-lib ku-lib__

p

mf

Bo-g'u da-lam bo-g'u da-lam gul-ga to'-lib__

mf

Qush - lar say - rar juft - juft bo' - lib,

f Nav - ro' - zim o'z so' - zim Shod o - vo - zim

Shod o - vo - zim sho'x so - zim.

Navro'z keldi kulib-kulib,
Bog' - u dalam gulga to'lib,
Qushlar sayrar juft-juft bo'lib,
Naqorat:

Navro'zim o'z so'zim,
Shod ovozim, sho'x sozim.

Navro'zimni sevar jahon,
Ona diyor dorilamon,
Kundan kunga zavqli davron,

Naqorat:

Navro'zim o'z so'zim,
Shod ovozim, sho'x sozim.

Yaxshi niyat har ko'ngilda,
Xurram kunlar kezar elda,
Takror-takror dilda-tilda:

Naqorat:

Navro'zim o'z so'zim,
Shod ovozim, sho'x sozim.

ANDIJON POLKASI

O'zbek xalq kuyi

Habibullo Rahimov moslashtirilgan

Allegro

The musical score is written for piano and consists of four systems of music. The first system begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Allegro' and the dynamics are marked 'f' (forte). The first system contains four measures. The second system also contains four measures and includes first and second endings, marked '1.' and '2.' respectively. The third system contains four measures and features a repeat sign at the beginning. The fourth system contains four measures. The bass line in all systems consists of eighth-note chords. The treble line features a variety of rhythmic patterns, including eighth notes, quarter notes, and half notes.



PLYASKA

S.Abramova musiqasi

Allegretto

mf

Fine *f*

p *Da capo al Fine*

1-9 taktlar: bolalar jift-juft holda qoʻl ushlab, mayda qadam tashlab, davra aylanib chopadilar.

10-16 taktlar: bolalar yuzmayuz turib musiqa ritmiga hamohang chapak chaladilar.

1-9 taktlar: ijro etilgan harakatlarni aynan qaytariladi.

10-16 taktlar: bolalar yuzmayuz turib har bir taktga oʻng oyoq bilan ikki martadan depsi-nadilar.

**Mualliflar: E. Mahmudova,
J. Madrahimova**

BIZ EKKAN ARCHA

Q.Hikmat she'ri

N.Qodirov musiqasi



Allegretto



Shox-lab nov-da-si o'-sar-gav-da-si

Os-mon-ni bo'y-lab, barg-la-ri o'y-nab

Ol-tin o'-roq-cha, yul-duz chi-roq-cha

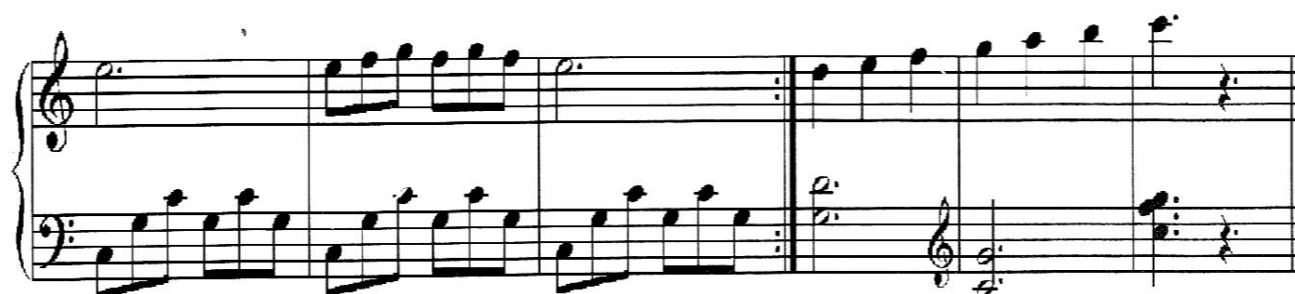
Rang-barang marjon —
Keltirib Norjon,
Yasatdik behad
Hammasi san'at.

Yakshanba kuni,
Ko'rgani uni,
Boring albatta
Ziyofat katta.

LAZGI

Habibullo Rahimov
fortepiano uchun moslashtirilgan

Allegro moderato



BOLALAR VA G'OZLAR

*M. Qo'shoqov she'ri,
J. Najmiddinov musiqasi*

♩ O'rtacha tez

p

mp Bolalar

p

G'oz-lar, qo'-shiq kuy-lay-siz g'oq g'oq g'oq

mf

mf

Qa-yer-lar-da o'y-nay-siz g'oq g'oq g'oq

mp

mp

mp G'ozlar:

mf

p *mp*

U-chib-o'y-nab ko'k-lar-da, g'oq g'oq g'oq Cho'-mi-la-miz

Hamma:

♩

ko'k-lar-da g'oq g'oq g'oq g'oq g'oq g'oq

Bolalar: – G‘ozlar, bizga aytingiz
G‘oq, g‘oq, g‘oq.
Nega oppoq patingiz
G‘oq, g‘oq, g‘oq.

G‘ozlar: – Chunki suvlar to‘lqini
G‘oq, g‘oq, g‘oq.
Bizni yuvar har kuni
G‘oq, g‘oq, g‘oq.



KUY VA QO'SHIQLAR

1-sinf uchun

NISHOLDA

Rauf Tolib she'ri

D.Omonullayeva musidasi

Allegretto moderato

The piano introduction is in D major (two sharps) and 4/4 time. It begins with a forte (f) dynamic. The right hand features a melodic line with eighth-note runs and slurs, while the left hand provides a steady accompaniment of eighth notes.

The first vocal line is in D major and 4/4 time. The melody is simple and catchy, with lyrics written below the notes. The piano accompaniment continues with eighth-note patterns in both hands.

To'y-da, bay-ram-da, Ro'-za_ ay-yom-da Tan-siq_ ni-shol-da

The second vocal line continues the melody. The piano accompaniment features some chords and rests in the right hand, while the left hand maintains the eighth-note accompaniment.

Tor-tiq_ ni-shol-da Muz-qay-moq-dan zo'r Ma-na_ ya-lab-ko'r,

The third vocal line concludes the phrase. The piano accompaniment ends with a final chord in the right hand and a descending eighth-note line in the left hand.

oh-oh_ ni-shol-da, op-poq ni-shol-da Ma-za-li, tot - li, oh!

Mis-li nov-vot-li oh! Oh- oh_ ni-shol-da,___ op-poq ni-shol-da Muzqay-

moq - dan zo'r oh! Ma-na, ya-lab ko'r oh! Oh- oh_ ni-shol-da,___

1. Qay-moq ni-shol-da! Qay-moq ni-shol-da! Oh!
2.

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

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

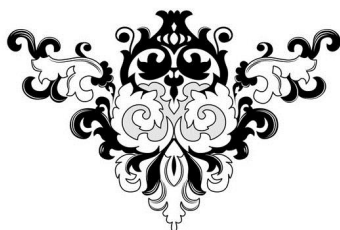
Buncha ham shirin,
Kim bilar sirin?
Oh-oh nisholda,
Qaymoq nisholda.

Mehmonga yuzim,
Xizmatda o'zim.
Tayyor nisholda,
Mador nisholda.

Naqorat:

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

Muzqaymoqdan zo‘r-oh!
Mana, yalab ko‘r-oh!
Oh-oh nisholda,
Qaymoq nisholda.



ETIKCHAM

Qambar Ota she'ri

D.Omonullayeva musiqasi

Allegretto moderato

The piano introduction is in 2/4 time, marked *Allegretto moderato*. It features a treble and bass staff. The treble staff has a melody of eighth notes with slurs, starting on a middle C and moving upwards. The bass staff has a simple accompaniment of eighth notes, starting on a G below middle C. The piece begins with a piano (*p*) dynamic.

The vocal entry begins with a treble staff showing a melody of eighth notes. The lyrics "Qish-kel-gan-da" are written below the staff. The piano accompaniment continues in the bass staff with eighth notes. The dynamic is marked *p* (piano).

The vocal melody continues in the treble staff with the lyrics "Da-dil, bar-dam Gur-sil-la-tib ki-yay-har dam E-tik-cham. E-tik-cham". The piano accompaniment in the bass staff consists of eighth notes. The dynamic is marked *mf* (mezzo-forte).

p *mf*

Loy-ni bos-sam bil-chil-lay-di, Qor-da-yur-sam.

gir-chil-lay-di, E-tik-cham. E-tik-cham

Qish kelganda dadil, bardam
 Gursillatib kiyay har dam,
 Etikcham.
 Loyni bossam bilchillaydi,
 Qorda yursam g'irchillaydi,
 Etikcham.

E'zozlab zo'r xizmatingni,
 Qilay dildan izzatingni,
 Etikcham.
 Qish chiqqanda moylab qo'yay,
 So'ng bir chetga joylab qo'yay,
 Etikcham.

VATANJONIM – VATANIM

P. Mo‘min she’ri

D. Omonullayeva musiqasi



Moderato con moto





Tamomlash uchun.

Da capo



I

Vatanjonim — Vatanim,
Ko'zim quvnab ko'rganim.
Istiqloldan kulganim,
O'zbekiston — gulshanim.

II

Bahra olib bag'ringda
Ulg'ayaman mehringdan.
Vatanjonim — Vatanim,
O'zbekiston — gulshanim.

III

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

QUYONLAR

A. Rahmat she'ri

G'. Qodirov musiqasi

Qa-tor tur-gan ka-tak-lar

mf *mp*

qu- yon- lar- ning uy- cha- si Sab- zi ber- sa

mf

chop- qil- lar, Uy- dan chi- qib bar- cha- si

Sab- zi ber- sa chop-qil-lar, Uy- dan chi- qib bar- cha- si

mp



Qator turgan kataklar
Quyonlarning uychasi.
Sabzi bersam chopqillar,
Uydan chiqib barchasi.



YURISH MARSHI

Fattoh Nazarov musiqasi

Tempo di marcia

The musical score is written for piano in 2/4 time, featuring four systems of music. The key signature has one flat (B-flat). The first system begins with a forte (*f*) dynamic. The second system continues the melody with a slur over the final two measures. The third system starts with a piano (*p*) dynamic. The fourth system returns to a forte (*f*) dynamic. The score consists of a treble and bass staff joined by a brace on the left. The melody is primarily in the treble staff, while the bass staff provides harmonic support with chords and single notes. The piece concludes with a final chord in the treble staff and a whole note in the bass staff.

AYIQCHAM

A.Rahmat she'ri

Allegretto moderato

G'.Qodirov musiqasi

mp

A-yiq-cham-ning o- yo- g'i Tush- di- u- zi- lib.

Qa-rab tu-rar a-yiq-cham, Ko'-zi su- zi- lib, ko'- zi su- zi-

Tamonlash uchun

lib.

p

pp

MARSH

C.Abramova musiqasi



O'ZBEK XALQ QO'SHIG'I

*Habibullo Rahimov
fortepiano uchun moslashtirgan*

Allegro



KUY VA QO'SHIQLAR

2 - sinf uchun

PAXTAOY

To'lqin Ilhomov she'ri

F.Nazarov musiqasi

Allegretto

f

mf

Biz-ning ku-mush pax-ta - oy, Da-la-miz-ga sen chi - roy.
To'-lib chiq-ding cha-noq- qa, Ku-lib boq-ding har yoq-qa.

mf

f

Pax-ta, pax-ta, jon pax- ta, yur-tim sen-ga kon pax - ta.

Bizning kumush paxtaoy,
Dalmazga sen chiroy.
To'lib chiqding chanoqqa,
Kulib boqding har yoqqa.

Naqorat:

Paxta, paxta jon paxta,
Yurtim senga kon paxta.

Yulduzlardek sochilib,
Lo'ppi-lo'ppi ochilib,
O'lkamga fayz berasan,
Dilni xushnud qilasan.

Naqorat:

Paxta, paxta jon paxta,
Yurtim senga kon paxta.

Xirmoningdan tog' qildik,
Ko'ngillarni chog' qildik,
Sen bizning g'ururimiz,
Hamda mehnat durimiz.

Naqorat:

Paxta, paxta jon paxta,
Yurtim senga kon paxta.

QISH CHOG'LARI

Po'lat Mo'min she'ri

F.Nazarov musiqasi

Allegretto moderato

mf

p
Yo-qim-toy-dir Qish-chog'-la-ri, Qish-chog'-la-ri,
p *cresc.*

yey. _____ Qor tog'-la-ri Qor bog'-la-ri
dim. *mf*

Qor bog'-la-ri yey. Un-da yash-nar
f *f*

Ar- cha__ gu-lim ar- cha__ gu - lim, yey__

p
Ya-shil-li-gi O- char ko'ng-lim, O-char__ ko'ng-lim yey.
p cresc. *dim.*

Yoqimtoydir
Qish chog'lari:
Qor tog'lari,
Qor bog'lari.
Unda yashnar
Archa gulim.
Yashilligi
Ochar ko'nglim.

Oq yulduzday
Yoqqanda qor,
Atrof go'yo
Oq chamanzor.
Paxta yana
Ochilganday,
Shoxchalarga
Osilganday.

Taraqlagan
Muz saroyda
Konki otish
Rosa foyda.
Terlab terlab
Tiniqamiz
Qish qo'ynida
Chiniqamiz.

NEVARALAR QO'SHIG'I

Safar Barnoyev she'ri

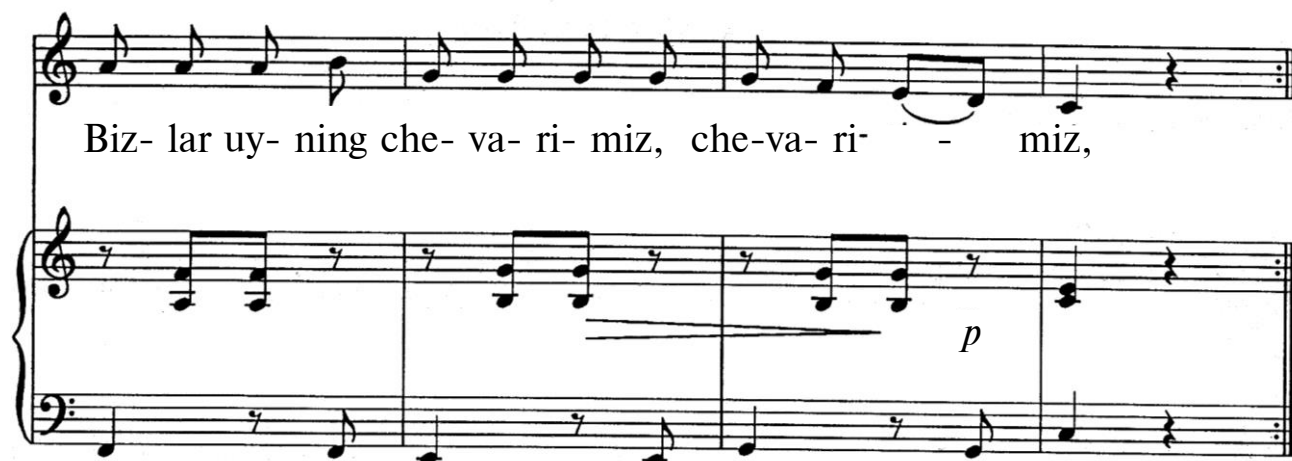
Nadim Norxo'jayev musiqasi

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 - 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:

Nevara, evara, chevaramiz,
 Bizlar uyning chevarimiz.

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



UXLAB TURDIM

P. Mo'min she'ri

F. Nazarov musiqasi

The musical score is written for a piano and voice. It features a key signature of one sharp (F#) and a common time signature (C). The piano accompaniment is written in a grand staff with treble and bass clefs. The vocal line is written in a single staff with a treble clef. The lyrics are in Uzbek. The score includes dynamic markings: *p* (piano), *f (p)* (forte piano), and *mf (p)* (mezzo-forte piano). The lyrics are: "O - yi- jo-nim bu-gun yax-shi ux- lab tur-dim" and "Ju-da qi-ziq, ju-da shi-rin tush-lar ko'r-dim".

p

p

O - yi- jo-nim bu-gun yax-shi ux- lab tur-dim

f (p)

Ju-da qi-ziq, ju-da shi-rin tush-lar ko'r-dim

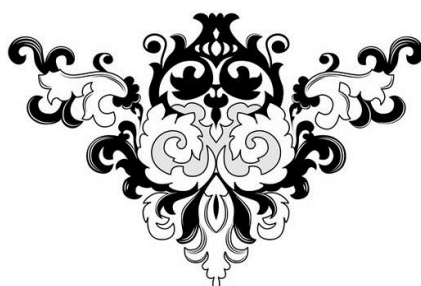
mf (p)



PAXTA RAQSI

Sonya Abramova musiqasi

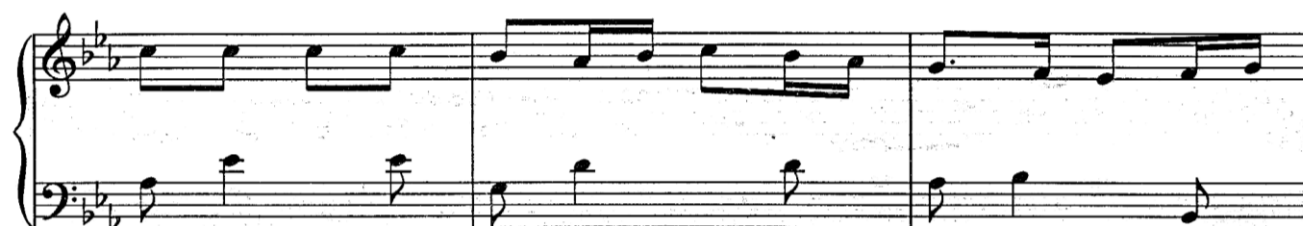
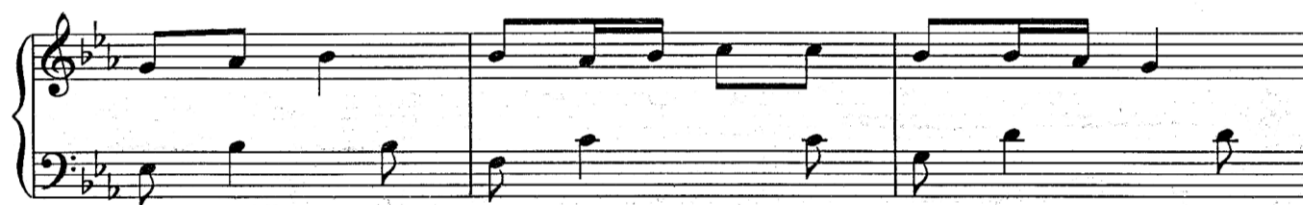
Allegro moderato



QASHQARCHA

Nadim Norxo'jayev
fortepiano uchun moslashtirilgan

Andantino = 80





POLKA

Xayri Izomov musiqasi

Allegretto



YALLAMA YORIM

O'zbek xalq qo'shig'i

*Habibullo Rahimov
moslashtirgan*

Allegro moderato

The musical score is written for piano in 2/4 time, with a key signature of one sharp (F#). It consists of five systems of music. The first system begins with a *mf* dynamic. The second system continues the melody and accompaniment. The third system features a *f* dynamic in the right hand and rests in the left hand. The fourth system returns to a *mf* dynamic. The fifth system concludes with triplets in both hands, marked with the number '3'.

KUY VA QO'SHIQLAR

3-sinf uchun

GUNAFSHA

A. Rahmat she'ri

G'. Qodirov musiqasi

Allegro moderato

mp

Gu- naf- sha- xon gu- naf- sha, Nav- ba-

p *mp*

hor- ning gu- li- san, xur- sand qi- la

mf a ba- hor

o- chi- lib, Biz-ni xur-sand qi-la



Gunafshaxon, gunafsha,
Navbahorning gulisan.
Erta bahor ochilib,
Bizni xursand qilasan.

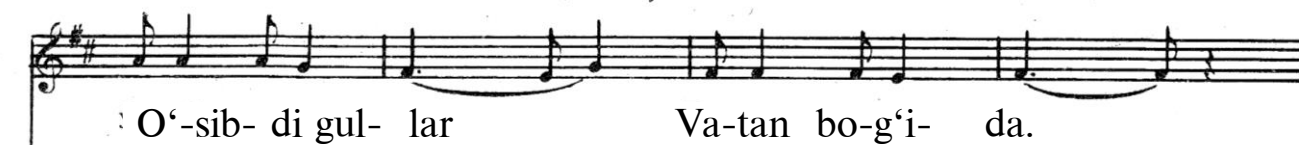
Salom senga bahorning
Ko'rki bo'lgan gunafsha.
Hidlaringni taratib,
Ochil doim, ham yashna.

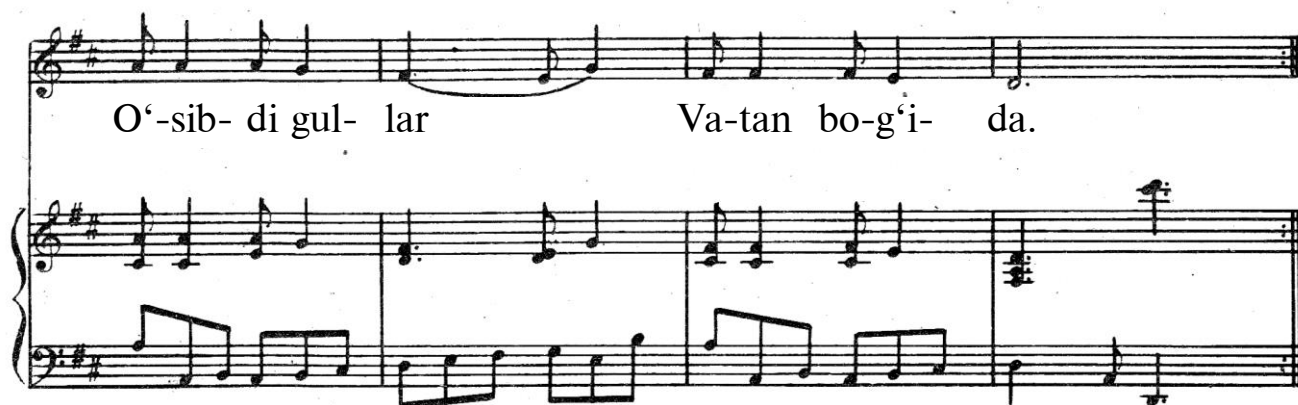


BAHOR GULLARI

D. Omonullayeva she'ri va musiqasi

Allegro





Atrof yam-yashil
Bahor chog'ida.
O'sibdi gullar
Vatan bog'ida.

Bahorni maqtab
Qushlar sayraydi.
Bahor qo'ynida
Barcha yayraydi.

Gullar sayliga
Quvnab yelamiz.
To'yib husnidan,
O'ynab kulamiz.



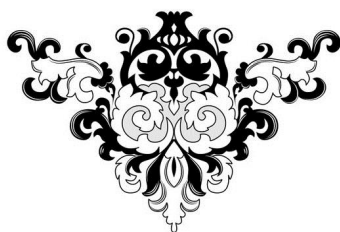
O'ZBEKISTON

O'zbek xalq qo'shig'i

*Habibullo Rahimov
fortepiano uchun moslashtirilgan*

Tempo vi valse

The musical score is written for piano and bass. It begins with a forte (*f*) dynamic. The first system contains six measures. The second system starts with a mezzo-forte (*mf*) dynamic and contains six measures. The third system contains six measures, ending with a piano (*p*) dynamic. The fourth system contains six measures, also ending with a piano (*p*) dynamic. The fifth system contains six measures, with a first ending bracket over the last four measures. The piece concludes with a repeat sign and a first ending bracket.



JAMALAGIM

O'zbek xalq kuyi

*Doni Zokirov
fortepiano uchun moslashtirgan*

Allegretto



KARVON

D. Omonullayeva
fortepiano uchun moslashtirilgan

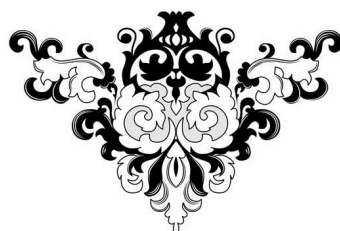
Moderato non troppo

The musical score for "KARVON" is written for fortepiano in 2/4 time, key of D major. It consists of six systems of piano and bass staves. The tempo is marked "Moderato non troppo". The score includes various dynamics: *p* (piano), *mf* (mezzo-forte), *f* (forte), *dim.* (diminuendo), and *rit.* (ritardando). The piece begins with a piano introduction, followed by a series of chords and arpeggios. The bass line features a steady eighth-note accompaniment. The melody in the right hand is composed of chords and arpeggios. The score concludes with a final cadence.

QARI NAVO

O'zbek xalq qo'shig'i

Habibullo Rahimov
fortepiano uchun moslashtirgan



KUY VA QO'SHIQLAR

4-sinf uchun

Po'lat Mo'min she'ri

Nadim Norxo'jayev musiqasi

Allegretto

f

O'-g'il bo-la, qiz-bo-la Qir-dan ter-di

mf

gul lo - la Qa-ra-san-giz u-lar - ga

U-lar o'x-shar gul-lar-ga Gul-ter-di

gul-ter-di__ Gul-ter-di__ gul-lar Eh qa-rang, - rang-ba-rang

gul-ter-di__ gul-lar gul-ter-di__ gul-lar

O'g'il bola, qiz bola
 Qirdan terdi gullola.
 Qarasangiz ularga,
 Ular o'xshar gullarga

Naqorat:

Gul terdi, gul terdi,
 Gul terdi gullar.
 Eh, qarang, rang-barang
 Gul terdi, gullar.

Gullar terib ozmuncha
 O'ynadilar to'yguncha
 Har tomonga chopdilar,
 Yangilarin topdilar.

Naqorat:

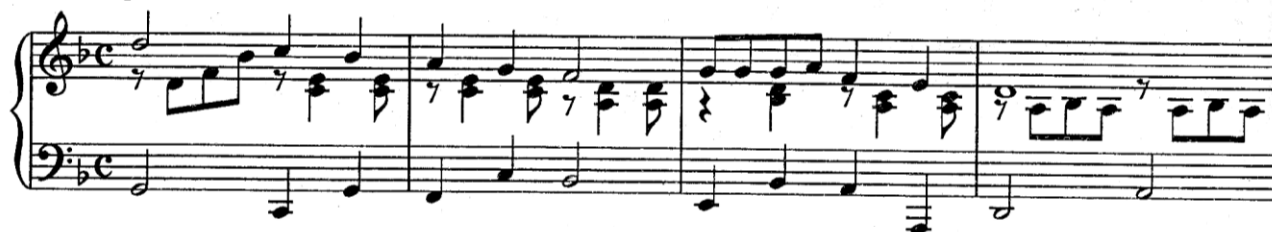
Gul terdi, gul terdi,
 Gul terdi gullar.
 Eh, qarang, rang-barang
 Gul terdi, gullar.

DIYOR MADHI

Habib Rahmat she'ri

Nadim Norxo'jayev musiqasi

♩ Andantino



p

O-na Va-tan er-ta-si. Ke-la-jak-ning me-va-si

p *f*

The first line of the song. The vocal melody is in the right hand, starting with a quarter note G4, followed by eighth notes A4-B4, C5-B4, A4-G4, and a quarter note F4. The piano accompaniment is in the left hand, with a melody in the right hand of the piano part. The lyrics are "O-na Va-tan er-ta-si. Ke-la-jak-ning me-va-si". The piano part has a melody in the right hand, starting with a quarter note G4, followed by eighth notes A4-B4, C5-B4, A4-G4, and a quarter note F4. The left hand has a simple harmonic accompaniment with quarter notes.

Bi-lim, hu-nar e-ga-si Biz bo'-la-miz al-bat-ta

The second line of the song. The vocal melody is in the right hand, starting with a quarter note G4, followed by eighth notes A4-B4, C5-B4, A4-G4, and a quarter note F4. The piano accompaniment is in the left hand, with a melody in the right hand of the piano part. The lyrics are "Bi-lim, hu-nar e-ga-si Biz bo'-la-miz al-bat-ta". The piano part has a melody in the right hand, starting with a quarter note G4, followed by eighth notes A4-B4, C5-B4, A4-G4, and a quarter note F4. The left hand has a simple harmonic accompaniment with quarter notes.

Ni-yat-lar ul-kan kat-ta a

f

The third line of the song. The vocal melody is in the right hand, starting with a quarter note G4, followed by eighth notes A4-B4, C5-B4, A4-G4, and a quarter note F4. The piano accompaniment is in the left hand, with a melody in the right hand of the piano part. The lyrics are "Ni-yat-lar ul-kan kat-ta a". The piano part has a melody in the right hand, starting with a quarter note G4, followed by eighth notes A4-B4, C5-B4, A4-G4, and a quarter note F4. The left hand has a simple harmonic accompaniment with quarter notes.

Coda

Ni-yat-lar ul-kan kat-ta

Mard g'o-lib-lar sing-ga-ri

Ona Vatan ertasi,
Kelajakning mevasi,
Bilim, hunar egasi
Biz bo'lamiz albatta,
Niyatlar ulkan, katta.

Orzularim uch berar,
Diyor mehri kuch berar.
Dilda yorug' tuyg'ular,
Yorug'likka oshnamiz,
Ezgu ishga tashnamiz.

Dovrug'lidir Vatanim,
Obro'lidir Vatanim.
Dunyodagi chamanim,
Ko'z qoramdek saqlayman,
Ishonchingni oqlayman

Temur bobom dilda bor,
O'lkam bo'lur gul, obod.
Bayroqni tutib ozod,
Shod boramiz ilgari.
Mard g'oliblar singari!

JO'JALAR

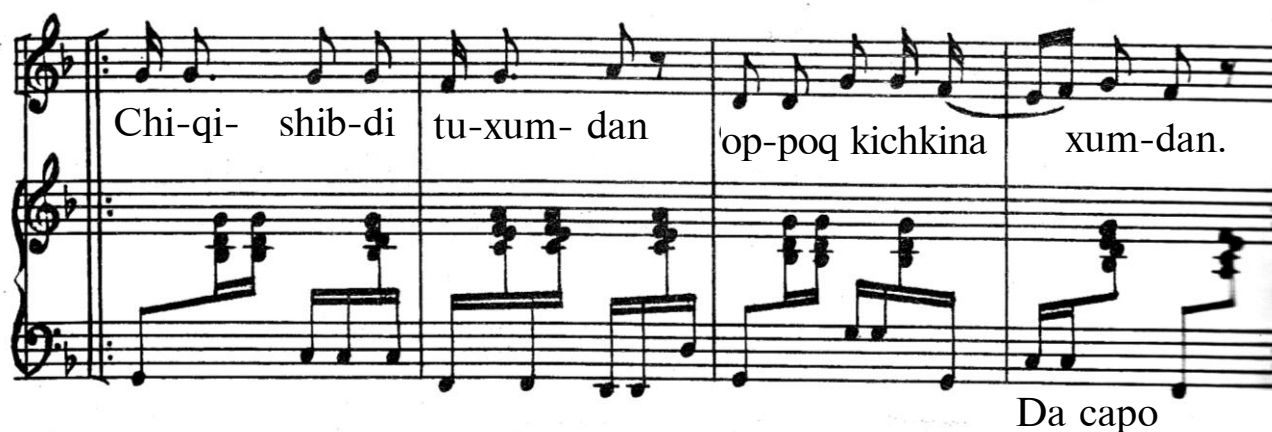
P. Mo'min she'ri

D. Omonullayeva musiqasi



Moderato, non troppo



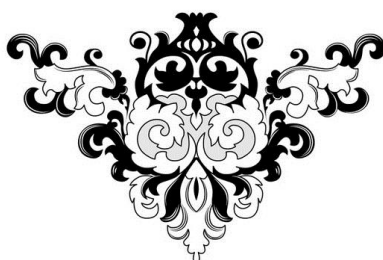


I

Jo'jalar juda qiziq,
 Oyoqlari qiltiriq.
 Chiqishibdi tuxumdan,
 Oppoq kichkina xumdan.

II

«Chip-chiq» deya so'zlashar,
 Oyoqlari izlashar.
 Tovuq so'zin uqishdi,
 Yerdan uvoq cho'qishdi.



MUSHUK VA SICHQON

Po'lat Mo'min she'ri

D. Omonullayeva musiqasi



Andante sostenuto

8

mf

Mu-shuk bir kun chi-qar-may un, poy-lar sich-qon.

p

accelerando

Sich-qon chaq-qon u- ni ko'-ra qoch-di u- ra, qoch-di u-ra...

mf

vivo

I- ni to- mon ke- tib qol-di, e- son- o- mon ye-tib ol-di.

cresc.

riton

Andante sostenuto

Qa-rang, mu-shuk bo'-lib shum-shuk, bo'-lib shum-shuk,

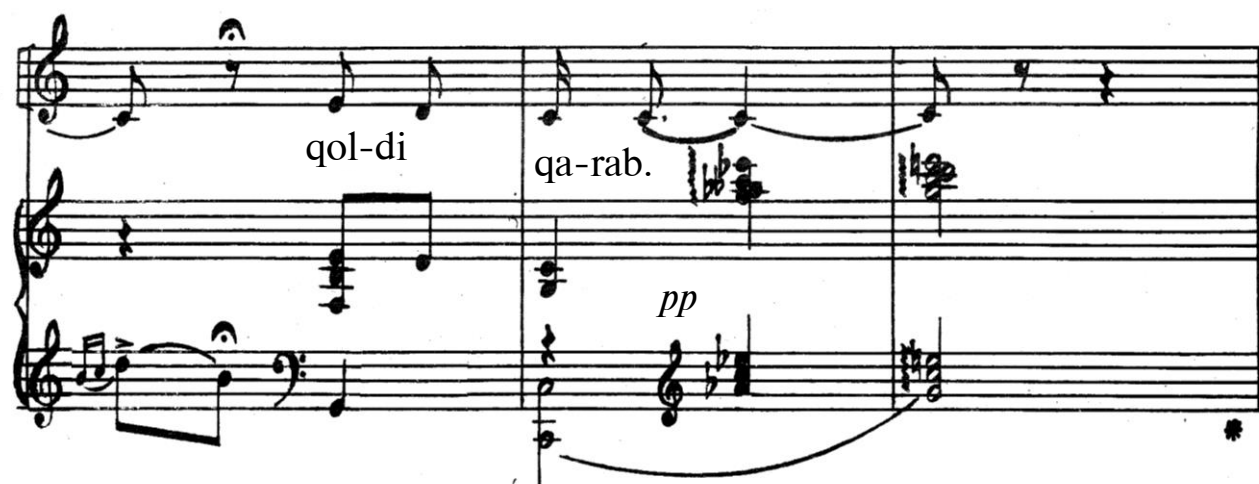
mf

Ji- g'i - biy- ron, ji- g'i - biy- ron, Bo'l-di hay-

ron. Mo'y-lab bu-rab, Qol-di qa-rab.



ritard

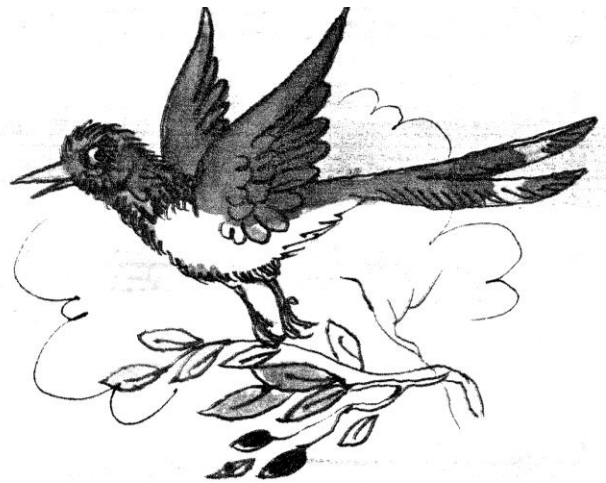


Mushuk bir kun
 Chiqarmay un,
 Poylar sichqon.
 Sichqon chaqqon
 Uni ko'ra
 Qochdi ura...
 Ini tomon
 Ketib qoldi,
 Eson-omon
 Yetib oldi.
 Qarang, mushuk
 Bo'lib shumshuk,
 Jig'ibiyron
 Bo'ldi hayron.
 Mo'ylab burab,
 Qoldi qarab...

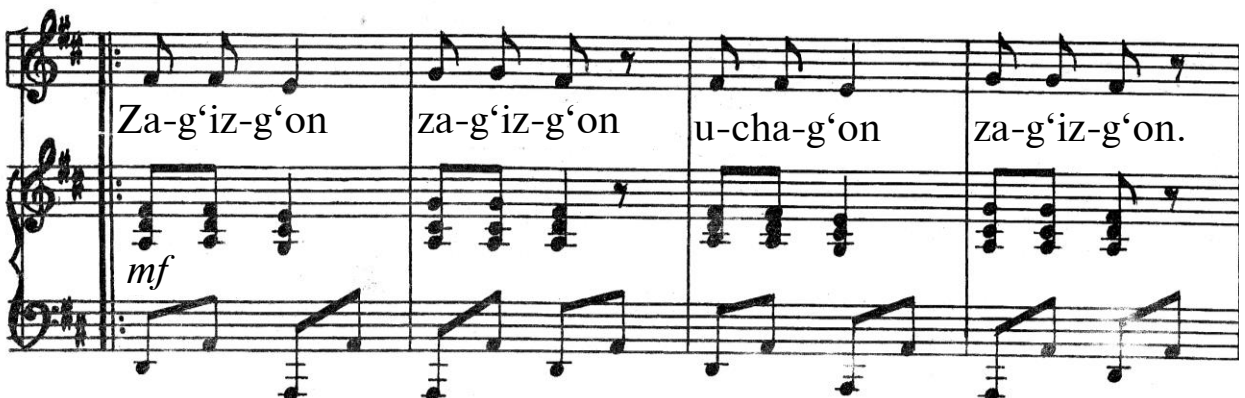
ZAG'IZG'ON

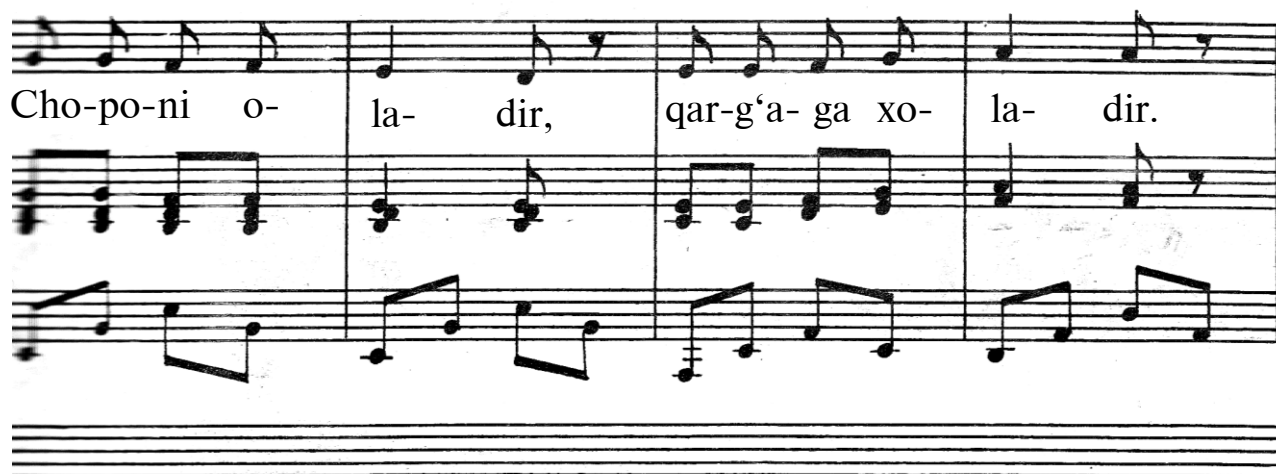
Po 'lat Mo 'min she 'ri

D. Omonullayeva musiqasi



Allegro moderato





I

Zag'izg'on, zag'izg'on,
Uchag'on zag'izg'on.
Choponi oladir,
Qarg'aga xoladir.

II

Tomlarda taqillar,
Tomog'i taqillar.
Ko'zlari alanglar,
Och qolsa yalanglar.

III

Aytayin to'g'risin,
U sovun o'g'risi.
Zag'izg'on, zag'izg'on,
Qochag'on zag'izg'on.

NAMANGANNING OLMASI

Habibullo Rahimov moslashtirgan

 Moderato



Fine



ТАНЦЫ
из оперы «РУС ЛАН И ЛЮ ДМ И ЛА»

Муз. М. ГЛИНКА

Allegro moderato

The musical score is for a piano accompaniment of dances from the opera 'Ruslan and Lyudmila' by Mikhail Glinka. It is in 6/8 time and the key of D major (indicated by two sharps). The tempo is marked 'Allegro moderato'. The score consists of four systems of music, each with a treble and bass staff. The first system begins with a piano (*p*) dynamic. The second system features first and second endings, with a forte (*sf*) dynamic marking followed by a piano (*p*) dynamic. The third and fourth systems also include first and second endings. The notation includes various chords, eighth notes, and rests, typical of Glinka's style.

O'ZBEKISTON BAYROG'I

R.Isoqov she'ri

D.Toshboyeva musiqasi

O'zbekiston bayrog'i,
Dunyo uzra hilpirar.
Mangu dilim bahori,
Ko'rsam qalbim jo'sh urar.

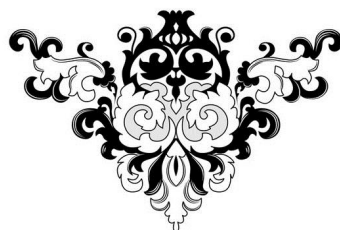
Naqorat:

O'zbekiston bayrog'i
O'zbekiston bayrog'i
Mangu dilim bahori,
Ko'rsam qalbim jo'sh urar.

Ona yurtim bayrog'i
Doim faxr dilimga
Shu boisdan mangu u
Hilpiraydi qo'limda.

Naqorat:

O'zbekiston bayrog'i
O'zbekiston bayrog'i
Shu boisdan mangu u
Hilpiraydi qo'limda.



O'ZBEKISTON BAYROG'I

Allegro

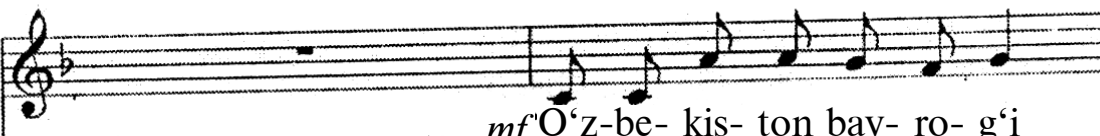
D. Toshboyeva musiqasi

Piano



4

Voice



mf O'z-be- kis- ton bay- ro- g'i

Pno



6

Voice



dun- yo uz- ra hil- pi- rar man-gu di- lim ba-ho- ri

Pno



8

Voice



ko'r-sam qal-bim jo'sh u-rar *f* O'z- be- kis- ton bay-ro- g'i

Pno



10

Voice

marcato

O'z- be- kis- ton bay- ro- g'i_ man-gu_ di-lim_ ba-ho-ri

Pno

12

Voice

f ko'r - sam qal - bim jo'sh u - rar

Pno

f

13

Voice

ko'r - sam qal - bim jo'sh u - rar *f*

Pno

cresc.

f

MUNDARIJA

O‘zbekiston Davlat Madhiyasi.....	3
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D.A.KARIMOVA, SH.YAKUBOVA

BOLALAR MUSIQA ASARLARI USTIDA ISHLASH

(Qayta nashr)

Toshkent — «Fan va texnologiya» — 2016

Muharrir:	M.Hayitova
Tex. muharrir:	M.Xolmuhamedov
Musavvir:	D.Azizov
Musahhih:	N.Hasanova
Kompyuterda sahifalovchi:	N.Raxmatullayeva

**E-mail: tipografiyacnt@mail.ru Tel: 245-57-63, 245-61-61.
Nashr.lits. AIN№149, 14.08.09. Bosishga ruxsat etildi: 06.08.2016.
Bichimi 60x84 ¹/₈. «Timez Uz» garniturası. Ofset bosma usulida bosildi.
Shartli bosma tabog‘i 17,75. Nashriyot bosma tabog‘i 18,0.
Tiraji 670. Buyurtma №152.**

**«Fan va texnologiyalar Markazining bosmaxonasi» da chop etildi.
100066, Toshkent sh., Olmazor ko‘chasi, 171-uy.**