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**QAHRAMON
G'ulomjonov**

PARVOZ ZAVQI



Asarlar to'plami

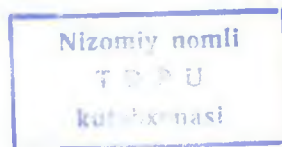
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O'ZBEKISTON RESPUBLIKASI MADANIYAT VAZIRLIGI
O'ZBEKISTON KOMPOZITORLARI VA BASTAKORLARI UYUSHMASI
O'ZBEKISTON DAVLAT KONSERVATORIYASI

QAHRAMON G'ULOMJONOV

PARVOZ ZAVQI

To'plam



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Parvoz zavqi to‘plamida yosh ijodkor Qahramon G‘ulomjonovning turli janrlarda yaratgan ilk asarlari keltirilgan. Ushbu asarlar musiqiy ifoda vositalarining ishlatilishi, shakl hamda dramaturgik rivoj nuqtayi nazardan tugal ekanligi bilan e‘tiborga molik.

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Ushbu to‘plam O‘zbekiston Kompozitorlari va bastakorlari uyushmasi tomonidan nashrga tavsiya etilgan

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SO‘Z BOSHI O‘RNIDA

Badiiy ijodiyot sohalarida barkamol Ustozlar – yosh iste’dod sohiblariga samarali yutuqlar tilab, samimiy va umidli yo‘llanmalar berishgan. Lutfiy va Abdurahmon Jomiy – Alisher Navoiyga, buyuk Betxoven – Ferents Listga, Chaykovskiy – Raxmaninovga bergan ijodiy Fotihalari ko‘pchilikka ma’lum. Bundan chorak asr avval, San’atshunoslik ilmiy tadqiqot institutiga rahbarlik nasib etgan yillarimda, qabulimga Namangandan – talaygina asarlari bilan musavvir Rustam Ermatov kirib keldi va ilmiy izlanishlarga rag‘bat istayotganini bildirdi. Bamaslahat unga ilmiy rahbar etib O‘zbekistonda xizmat ko‘rsatgan san’at arbobi, tasviriy san’atimiz jonkuyarlaridan biri – Abdulhay Umarovni tayinladik, tadqiqot mavzusini “Rang-tasvirda kompozitsiya muammolari” deya belgiladik. Oradan ko‘p o‘tmay, Rustam Ermatov amaliyoti va dastlabki maqolalarida ikki sohani uzviy bog‘lay olishini namoyon etdi va 1997-yili nomzodlik dissertatsiyasini himoya qildi. Yillar o‘tib konservatoriyaga qaytganimda, R.Ermatov o‘g‘li Qahramon G‘ulomjonovni yetaklab keldi. U – fortepiano va kompozitsiya bo‘yicha ta’lim olayotganini ma’lum etdi. Bevosita Qahramon mening fanlarimdan bakalavriyatda – “O‘zbek musiqasi tarixi” va “XX–XXI asr Yevropa kompozitorlik ijodiyoti”, magistraturada – “O‘zbekiston musiqa madaniyati” kurslarida muvaffaqiyatli natijalar namoyon etdi.

“Ot o‘rnini – toy bosadi” degan chiroyli naql bor xalqimizda. Hozirgi kunda Qahramon xuddi bir vaqtlari otasi kabi – ikki yo‘nalishda, ya’ni ijrochilikda va ijodiylikda izchil faoliyat ko‘rsatmoqda. Qo‘lingizdagi to‘plam esa yosh ijodkorning – so‘nggi yillarda yaratgan bir necha janrlardagi asarlari o‘rin olgan.

Yaxshi niyatlar bilan, men atayin, mazkur asarlar haqida muallifning o‘z fikrlari, baholi qudrat amalga oshirgan qisqacha tahlillarini keltirishni o‘rinli deb hisobladim.

Kelajakda Qahramon G‘ulomjonov yetuk pianinochi sozandalarimiz va kompozitorlarimiz qatoridan o‘rin olishini tilab qolaman va bunga astoydil ishonaman.

T.G‘ofurbekov,

O‘zbekistonda xizmat ko‘rsatgan san’at arbobi,

San’atshunoslik fanlari doktori,

professor

ВМЕСТО ВВЕДЕНИЯ

В начале своего выступления я хочу сказать вам, что творческие педагоги в области художественного творчества подарили свои юные таланты искренним и обнадеживающим пожеланиям. Лутфий и Абдурахман Джоми передали Алишеру Навои, великий Бетховен передал в Ференц-лист, Чайковский подарил Рахманинову. Более четверти века назад, когда я стал руководителем Научно-исследовательского института искусствознания, я получил художника из Намангана с его множеством произведений искусства. Это был Рустам Эрматов, и он сказал, что ему нужны научные исследования. Мы назначили его одним из ведущих ученых в области искусства Абдулхай Умаров, который является известным деятелем искусства и одним из наших любимых художников в Узбекистане, и мы выбрали тему исследования

как «Проблемы композиции в живописи». Вскоре после этого Рустам Эрматов продемонстрировал свою способность соединять две ветви в своей практике и в своих первых статьях, а в 1997 году защитил кандидатскую диссертацию. Спустя годы, когда я вернулся в консерваторию, Р. Эрматов возглавил своего сына Кахрамона Гулямджанова и сказал, что он изучает фортепиано и композицию. Он успешно получил степень бакалавра "История узбекской музыки" и "Европейское композиторское творчество XX века" и магистратуру "Музыкальная культура Узбекистана".

Поскольку сын заменяет своего отца, что наш герой действует в том же направлении, что и его отец, в двух направлениях: в исполнении и творчестве.

Его первая коллекция, которую вы держите в руках, включает его работы в нескольких жанрах, которые он создал за последние годы.

С благими намерениями, я думаю, было бы целесообразно дать краткий обзор собственных мыслей автора, бесценных способностей этих произведений.

В будущем я надеюсь, что Кахрамон Гулямджанов станет одним из ведущих пианистов наших музыкантов и композиторов.

*Заслуженный деятель искусств Узбекистана,
Доктор искусствоведения,
Профессор Т.Гофурбеков*

INSTEAD INTRODUCTION

At the beginnng of my speech I want to tell you that creative teachers in the fields of artistic creativity have given their sincere and hopeful wishes to the young talents. Lutfiy and Abdurakhman Jomi gave to Alisher Navoi, the great Beethoven gave to Ferents List, Tchaikovsky gave to Rakhmaninov . More than a quarter of a century ago, when I became the Head of the Research Institute of Art Studies, I received an artist from Namangan with his a lot of art works. It was Rustam Ermatov and he said that he needed scientific research. We have appointed him as one of the leading scientists in the field of art, Abdulhay Umarov who is a well-known art figure and one of our favorite artists in Uzbekistan, and we have defined the subject as "Composition Problems in Painting." Not long after that, Rustam Ermatov demonstrated his ability to connect two branches in his practice and his first articles, and in 1997 he defended his PhD thesis. Years later, when I returned to the Conservatory, R. Ermatov led his son Kahramon Gulyamdjanov and said he was studying piano and composition. He has been successful in my Bachelor's Degree "History of Uzbek Music" and "European Composer Creativity of the Twentieth Century" and magistracy "Music Culture of Uzbekistan".

Nowadays son replaces his father, it means that our hero is acting in the same direction as his father in two directions : in performance and creativity.

His first collection which you are holding in your hands includes his works in several genres that he has created in recent years.

With good intentions, I think it would be appropriate for me to give a brief review of the author's own thoughts, priceless powers about these works.

In the future, I hope that Kohramon Gulyamdjanov will be one of the leading pianists of our musicians and composers.

*Honored Art Worker of Uzbekistan,
Doctor of Fine Arts,
Professor T.Gofurbekov*

KIRISH

Musiqi insonning tuyg'ularini, orzu-havaslarini, ichki olamini ohanglar orqali ifodalab beruvchi sehrli bir kuchki, u tinglovchi qalbini o'zining nafis ohanglari va jozibasi bilan chuqur qamrab olish xususiyatiga ega. Turli xarakter va janrdagi musiqiy asarlarni bastalovchi kompozitor esa san'at va muxlisni bir-biriga bog'lab turuvchi ko'prik misolidir. O'z kasbining asl ustalari bo'lmish buyuk kompozitorlar, qaysi millatga mansub bo'lmasin, o'zlarining badiiy yetuk, milliy an'analarga boy asarlari bilan tarix zarvaraqlarida muhrlandilar. Ularning durdona asarlari asrlar davomida insonlar qalbini quvontirib, ma'naviy dunyosini boyitishga xizmat qilib kelmoqda.

Biz, yosh kompozitorlar o'tmishdagi kasbdoshlarimizning ijodini har tomonlama chuqur o'rgangan holda, ijod pillapoyasidan asta-sekin ko'tarilib, uning "otashida toblanib" o'z asarlarimizni xalqimiz e'tiboriga havola etishdagi ilk muhim qadamlarimizni tashlamoqdamiz. Ona Vatanimiz va ustozlarimizning bizga bo'lgan ishonchini oqlash, O'zbekiston kompozitorlik ijodini jahon sahnalarida namoyish etib yurtimiz madaniyatini keng targ'ib etish kabi sharaflı vazifani sidqi dildan bajarish uchun bor bilimimiz va kuch-qudratimizni safarbar qilamiz.

"Parvoz zavqi" deb nomlangan ushbu to'plamni nashr etishdan asosiy maqsad – talabalik davrimda olib borgan ijodiy faoliyatni sarhisob qilish, uni musiqa jamoatchiligi, ijrochilar e'tiboriga havola etishdir. Kitobdan o'rin olgan asarlar respublika tanlovlarida sovrinli o'rinlarga sazovor bo'lgan, konsert sahnalarida yangragan. Ular o'zining uslubi, tanlangan mavzusi, cholg'ular tarkibi, ovoz tembrlari bilan bir-biridan farqlanadi. Albatta, mazkur adabiyotdan fortepiano cholg'usi uchun yozilgan asarlarim asosiy o'rinni egallaydi. Bu nafaqat kompozitor, balki fortepiano ijrochisi sifatida ham faoliyat olib borish bilan bevosita bog'liq.

Fortepiano asarlarimni sahnada birinchi bo'lib o'zim ijro etganman. Bu cholg'uning universalligi, registri, diapazoni, dinamik xususiyatlari, texnik imkoniyatlarining kengligi meni har doim o'ziga rom etib kelgan. Cholg'uning betakror qirralarini **fortepiano va simfonik orkestr uchun yozgan ikkita Konsert** asarlarimda ochib berishga harakat qilganman. Konsertlarning ikkovi ham bir qismli shaklda bayon etilgan. Konsert №1 sol majorda, Konsert №2 esa do diez minor tonalligida yozilgan. Ular sonata Allegro'si shaklini o'zida namoyon etib, 1-si ekspozitsiya, qayta ishlash qismi va reprizadan, 2-konsert ekspozitsiya, epizod va ko'zgusimon reprizadan tashkil topgan. Konsertlarda jo'shqin va tez harakatlanuvchi bosh partiya mavzulari lirik yondosh partiyalar

bilan taqqoslanadi. Rivojlanish jarayonida ular turli ko‘rinishlarni kasb etib, asarlarning mazmun-mohiyatini to‘laqonli ochib berishga erishadi.

Mazkur konsertlarda janr qonuniyatlariga, musiqiy fikrning uzviy rivojlanishi, uning turli qirralarni kasb etishiga alohida e’tibor qaratilgan. Fortepiano cholg‘usining texnik qirralari, rang-barang passajlar, keng diapazoni, registrlarning kontrasti Konsertlarning musiqiy mavzusini har tomonlama ochib berishga xizmat qiladi. Ularda janr qonuniyatlari milliy negizga asoslangan musiqiy tafakkur bilan qo‘shilib o‘ziga xos ko‘rinishga ega bo‘lgan.

Konsertlarda orkestr partiyasiga ham alohida yondashilgan. Umumiy dramaturgik rivojlanishni ko‘rsatib berish, orkestr cholg‘ularining goh hamjihatlikda, gohida esa solo cholg‘usi bilan dialog tarzida kuylanishi asarlarning badiiy mohiyatini yanada chuqur ochib beradi.

Fortepiano cholg‘usining individual qirralari uch qismli **“Sonata”** asarida va **“Ertaknoma”** turkumida keng ochib berilgan. Cholg‘uning texnik ijro imkoniyatlari, dinamikasi, tovush xususiyatlari orqali tanlangan mavzular o‘ziga xos tarzda tasvirlangan. Ularning har birida texnik mahorat, tasviriy xususiyatni kasb etuvchi impressionistik bayon etish uslubi yorqin namoyon bo‘lib turadi. Ayniqsa, **“Ertaknoma”** turkumi o‘zining dasturiy nomi, undagi har bir qismning aniq mavzu asosida rivojlantirilganligi, ijobiy va salbiy obrazlarni turli musiqiy bo‘yoqlarda ifodalanishi bilan diqqatni jalb etadi.

O‘zbekiston xalq shoiri Hamid Olimjon so‘zlariga yozilgan **“Janub kechasida” romansida** lirik kechinmalar tenor ovozida yangrovchi mayin va kuychan ohanglar, unga jo‘r bo‘luvchi fortepiano partiyasining passajli harakatlari orqali tasvirlab berilgan. Romans qahramonining his-tuyg‘ulari, muhabbati va tevarak atrofidagi manzaradan ilhomlangan obrazi keng nafasda, tovushlarning goh ravon, gohida esa pauzalar bilan bo‘linib harakatlanishiga asoslanadi. Nisbatan tezroq va erkinroq ijro etiladigan avj pardalari hayajonga to‘la qalb sohibini tasvirlaydi. Yakuniy qism yana avvalgi holatga qaytib obraz xarakterini umumlashtiradi.

Navbatdagi **“Assalom”** qo‘shig‘im estrada uslubida yozilgan bo‘lib, uning she’ri padari buzrukvorim rassom, san’atshunoslik fanlari nomzodi Rustamjon Ermatov qalamiga mansub. Ushbu qo‘shiq janr nuqtai nazaridan ham, bayon etish uslubi jihatdan ham ommaviy zamonaviy talqin etilgan. Qo‘shiqning o‘ziga xosligi shundaki, undagi jo‘rovoz vazifasini bajaruvchi estrada simfonik orkestri (klavirda fortepiano) partiyasi fon vazifasini bajaribgina qolmay, balki asar mazmunini keng ochib beruvchi muhim vosita hisoblanadi. Bunda ovoz partiyasining cholg‘uda ham bayon etilishi, uning turli registrlarda qo‘shimcha melodik harakatlar bilan boyitilishi qo‘shiqning umumiy ruhini belgilab beradi.

Skripka va fortepiano uchun “Fantaziya”, klarnet va fortepiano uchun “Fantaziya” asarlarining har biri murakkab uch qismli shaklda bayon etilgan bo‘lib, ularda solo cholg‘ularining diapazoni, texnik ijro imkoniyatlari, melodik xususiyatlari keng qamrovda, erkin ifodalangan. Fantaziyalardagi musiqiy mavzular har xil bo‘lganligi bilan, ularni yagona g‘oya, bitta janrga murojaat qilish, milliy an‘analarga asoslanish, cholg‘uning individual qirralarini inobatga olgan holda o‘ziga xos passajlar bilan boyitish o‘zaro birlashtirib turadi.

“Talabalik oltin davrim”, deb bejizga aytilmagan bo‘lsa kerak. Bu ajoyib davr bilimga chanqoq talabaning ustozlari ko‘magida o‘z kasbining ustasi bo‘lib yetishishida, mataxassis sifatida shakllanishida muhim o‘rin tutadi. Talabalik davri men uchun katta ijod maktabini tashkil etadi. Ustozlarimdan musiqaning ko‘pgina sirlarini o‘rgandim, ularni amaliyotda tadbiq etishga harakat qildim. Mana shu sa’y-harakatlarim, ustozlarim bergan bilimlari, ko‘rsatgan yo‘l-yo‘riqlari o‘laroq bugun sizning e’tiboringizga mazkur asarlarim to‘plamini havola etmoqdaman. Shu o‘rinda mening kompozitor sifatida shakllanishimda katta hissa qo‘shgan ustozlarim, taniqli kompozitorlar, Zulfiya nomidagi Davlat mukofoti sovrindori Oydin Abdullaevaga, O‘zbekiston Respublikasi san’at arbobi Mirhalil Mahmudovga o‘z minnatdorchiligimni bildiraman. Meni o‘stirgan, musiqaning sehrli olamiga olib kirgan, unda o‘zimni va o‘zligimni anglashim, orzularimni ruyobga chiqarish uchun umrini va vaqtini ayamagan otam Rustam Ermatovga, onajonim ga ehtiromim cheksiz. Ular bor ekan, mening ijod qanotlarim kuchga to‘la, hayotim mazmunli.

O‘quv qo‘llanma mening ilk asarlarimni o‘zida mujassamladi. Bu ijodimning debochasidir. O‘ylaymanki, kelajakda ham ko‘plab yangi va sara asarlarim bilan siz azizlarni, musiqa shinavandalari va mutaxassislarni bahramand qilaman.

Muallif

ВВЕДЕНИЕ

Музыка – это волшебная сила, которая может выразить наши эмоции, желания и внутреннюю жизнь через мелодии. Он обладает способностью глубоко занимать сердца и души слушателей с помощью своего волшебного прикосновения. Композитор, аранжируя композиции разных жанров и стилей, может считаться мостиком, соединяющим поклонников с искусством. Великие композиторы – настоящие знатоки своего дела, они дали памятные описания своим произведениям искусства в истории. Их композиции художественно высокого качества и полны национальных традиций. Эти произведения искусства делают людей счастливыми и обогатить духовный опыт людей на протяжении многих веков. Мы, молодые композиторы, глубоко изучаем драгоценное наследие наших коллег и делаем маленькие шаги в создании наших скромных композиций и предлагаем их вниманию людей. Наш первый долг – оправдать доверие нашей Родины и наших педагогов, выступить на мировых сценах с произведениями узбекских композиторов, популяризировать узбекскую культуру и музыку. “Полёт вдохновений” – это название учебного пособия. Я решил опубликовать его в результате моей творческой деятельности в течение учебных лет и представить его вниманию музыкальных профессионалов и художников. Сочинения в этом учебнике исполнялись на различных концертах, они получили почетные награды на республиканских конкурсах. Они отличаются друг от друга стилями, темами, инструментальным наполнением и тембрами голоса. Среди этих композиций мои произведения для фортепиано занимают первое место. Это связано с моей деятельностью как композитора и пианиста. Эти композиции я сам впервые исполнил на сцене. Этот инструмент всегда привлекал меня своим многоцелевым использованием, регистром, диапазоном, характеристиками движения, широкими техническими возможностями. В двух концертных произведениях для фортепиано и симфонического оркестра я постарался раскрыть уникальные особенности этого инструмента. Оба концерта предлагаются в одностанной форме. Первый концерт написан в соль мажоре, второй – до диез минор. Они выражены в виде сонатного Аллегро. Первый концерт представляет собой отображение, преобразование и перепросмотр. Второй концерт включает в себя показ, эпизод и зеркальную рекапитуляцию. На обоих концертах страстно и быстро исполняемые главные партийные темы сравниваются с

лирическими партиями. В процессе разработки они принимают различные формы и служат для обнаружения полного содержания композиции. В этих концертах особое внимание уделяется жанровым законам, тесному развитию музыкальных идей и эстрады. Технические характеристики пианиста, различные пассажи, контрастные регистры позволяют комплексно раскрыть музыкальную тему этих концертов. Жанровые законы вместе с музыкальным умом, заданным на национальные мелодии, делают очень особенным облик. На этих концертах особое внимание уделяется оркестровке. Демонстрируя общее драматическое развитие, выступления музыкантов оркестра, некоторые вместе, а иногда и соло, создают диалог и раскрывают художественное содержание композиций. Индивидуальные особенности фортепиано были широко раскрыты в трехчастной работе сонаты и цикла Эртакнома-сказочных историй. Технические возможности и динамика игры, голосовые структуры помогают описать различные темы. Каждая тема представлена техническими возможностями, импрессионистическими средствами искусства. Особенно фортепианный цикл «Ertaknoma» привлекает внимание своим уникальным названием, развитием каждой части, отображением положительных и отрицательных образов через различные музыкальные цвета. Романс "Южная ночь", написанный народным поэтом Узбекистана Хамидом Олимжоном, нашел свое музыкальное представление в форме лирических чувств. Теноровый голос с мягкими и мелодичными мелодиями сочетается с прохождением актов фортепианной партии. Герой романа выражает свою любовь и страсть, свое впечатление от окружающей природы через глубокий вдох, постоянные голоса и правильные паузы. Относительно быстрое и свободное исполнение на высоких нотах принадлежит обладателю страстного сердца. Заключительная часть вновь подводит нас к предыдущей ситуации и помогает суммировать темперамент образа.

Следующая песня "Ассалом" написана в форме эстрадного исполнения. Стихи из него принадлежат моему любимому отцу, художнику, кандидату искусствоведения – Рустамджону Эрматову. Эта песня представлена как популярное и современное произведение по жанру и стилю. Что особенного в этой песне, эстрадный исполнитель симфонического оркестра не только сопровождал фортепианную вечеринку, но и помогал раскрыть целое содержание произведения. В инструменте присутствует голосовая партия, которая пополнилась на разные регистры дополнительными мелодичными движениями.

"Фантазия" для скрипки и фортепиано и "фантазия" для кларнета и фортепиано – каждая из них представлена в трёх частях, где диапазон солистов, их технические возможности раскрываются широко и свободно. Музыкальные темы в фантазиях разные, но отдельные. Обращаясь к одному и тому же жанру, основанному на национальных традициях, все это вместе с индивидуальными особенностями инструмента объединяют их с конкретными пассажами. "Студенческие годы-золотые годы". Этот период очень важен для студента, который жаждет новых знаний в становлении профессионалом своего дела с помощью своих учителей. Учебные годы стали для меня большой творческой школой. Я узнал от своих наставников много секретов музыки, попытался использовать их на практике. Благодаря всем этим знаниям я могу сегодня предложить Вашему вниманию коллекцию моих работ. В этой связи я хотел бы поблагодарить моих учителей, которые сыграли важную роль в формировании меня как композитора. Они Ойдин Абдуллаева – лауреат национальной премии имени Зульфийи и Мирхалил Махмудов, заслуженный деятель искусств Узбекистана. Я так благодарен моим любимым родителям Рустаму и Матлюбе Ерматовым, которые привели меня в волшебный мир музыки и помогли мне найти себя, свое место в этом мире. Пока они со мной, у меня есть сильные и творческие крылья и моя жизнь имеет смысл.

В этом учебнике сконцентрированы мои первые сочинения. Это только начало творчества. Надеюсь, что и в ближайшем будущем смогу представить свои новые и лучшие сочинения вниманию меломанов и профессионалов, всех вас.

Автор

INTRODUCTION

Music is a magical strength, which can express our emotions, desires and inner life through tunes. It has a capability to deeply occupy hearts and souls of listeners with a help of its magical touch. A composer, arranging compositions of different genres and styles, can be considered as a bridge, connecting fans with an art. Great composers are real experts in their fields and they have given memorable descriptions of their works of art in the history. Their compositions are artistically of high quality and full of national traditions. These works of art

are making people happy and serving to enrich spiritual experiences of people during many centuries. We, young composers, are deeply learning a precious heritage of our colleagues and making baby steps in creating of our humble compositions and offering them to an attention of people. Our first duty is to justify a trust of our motherland and a confidence of our teachers, to perform on world stages with works of Uzbekistan's composers, to popularize Uzbek culture and music. "A student's harvest" - it is a name of educational textbook. I have decided to publish it as a result of my creative activities during study years and to present it to an attention of musical professionals and artists. Compositions in this textbook were performed on different concerts; they have received honorary awards on national contests. They differ from each other with styles, themes, instrumental content and voice timbres. Among these compositions my works for piano take first place. It is connected with my activities as a composer and a piano player. Those compositions I have performed on a stage first time myself. This instrument has always attracted me with its multi-purpose use, a register, a range, movement characteristics, wide technical possibilities. I have tried to discover unique features of this instrument in two concert works for a piano and a symphony orchestra. Both concerts are offered in one-part form. First concert is written in a scale of G major and second one - in C sharp minor. They are expressed in a form of sonata Allegro. First concert is presented by a display, converting part and a recapitulation. Second concert includes a display, an episode and a mirror recapitulation. On both concerts passionately and fast acting main party themes are being compared with lyric side parties. In developing process they take different shapes and serve to discover full content of a composition. In these concerts special attention is given to genre laws, close development of musical ideas and variety. Technical characteristics of piano player, different passages, broad compass, contrasting registers serve to reveal musical theme of these concerts comprehensively. Genre laws together with musical mind, asked on national tunes, make very special appearance. On these concerts special approach is given to an orchestra party. Showing common dramatic development, performances by orchestra musicians, some together and sometimes solo, creates a dialogue and reveal art contents of compositions. Individual characteristics of piano were widely opened in the three-part work Sonata and series of Ertaknoma - Fairy-tale stories. Technical play possibilities and dynamics, voice structures help to describe different themes. Every theme is presented with technical capabilities, impressionistic means of art. Especially Ertaknoma series attracts an attention by its unique name, a development of every part, a display of positive and negative images through different musical colors.

A romance "Southern night", written by Uzbekistan's People's Poet Hameed Olimjon, found its musical presentation in a shape of lyric feelings. A tenor voice with soft and melodious tunes come together with passage acts of piano party. A hero of the romance expresses his love and passion, his impression of surrounding nature through a deep breath, constant voices and proper pauses. Relatively fast and free performance on high notes belongs to an owner of passionate heart. A final part brings us again to a previous situation and helps to summarize a temper of the image.

Next song "Assalom " is written in a shape of variety performance. This song is presented as a popular and modern work according it's genre and style. What is special about this song, a variety performer symphony orchestra not only accompanied piano party, but helped to reveal a whole content of the work. A voice party is presented there in the instrument and has enriched on different registers by additional melodious movements.

"A fantasy" for violin and piano and "A fantasy" for clarinet and piano- each of them is presented in three complex parts, where a diapazon of solo players, their technical opportunities are revealed widely and freely. Musical themes in fantasies are different, but a single ides, addressing to the same genre, based on national traditions, all of this together with individual characteristics of the instrument unite them with specific passages. "Student years are golden years". This period is very important for a student, who is hungry for new knowledge in becoming a professional in his field with a help of his teachers. Study years have become for me big creative school. I have learned from my tutors many secrets of a music, have tried to use them in practice. Thanks to all that knowledge I am able today to offer to your attention a collection of my works. In this occasion I would like to thank my teachers, who played important roles in shaping me as a composer. They are Oydin Abdullaeva - a prize-winner of National award, named after Zulfia and Mirhalil Mahmudov, Honored Art Worker of Uzbekistan. I am so grateful to my beloved parents Rustam and Matlyuba Ermatovs, who have brought me to a magical world of music and helped me a lot to find myself, my own place in this world. Until they are with me, I have my strong and creative wings and my life is meaningful.

This textbook has concentrated my first compositions. It is only a beginning of a creativity. I hope that in near future also I will be able to present my new and finest works to an attention of music lovers and professional, all of you.

Author

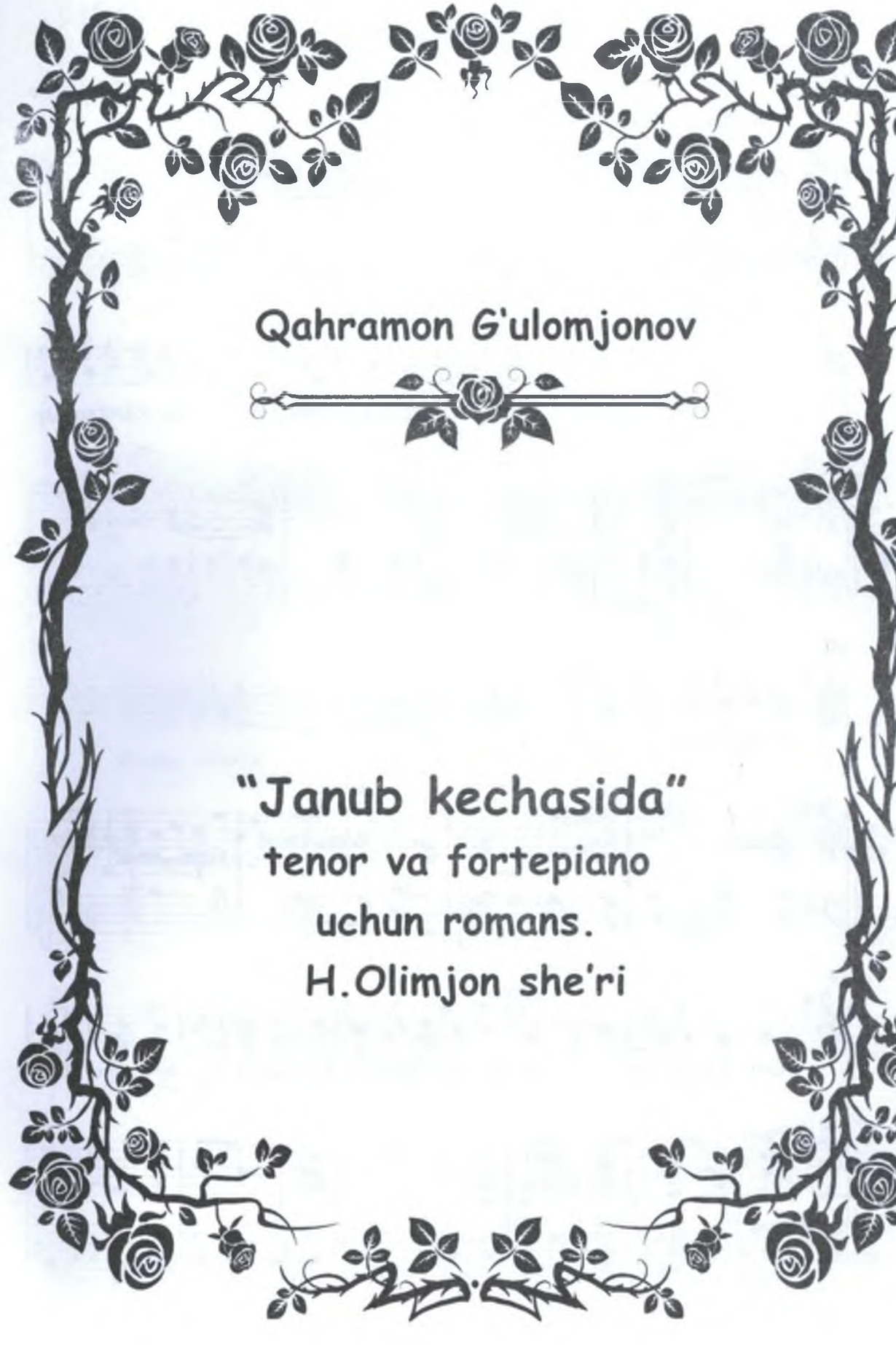


Qahramon G'ulomjonov

Vokal asarlar

**Vocal
compositions**

**Вокальные
произведения**



Qahramon G'ulomjonov



"Janub kechasida"

tenor va fortepiano

uchun romans.

H.Olimjon she'ri

Janub kechasida

Hamid Olimjon

Q.G'ulomjonov

Andante ♩=63

p dolce

6

Сен бўл-ма санг шу оч тўл-қин-лар

12

кў-рин-мас-ди си-ра кў зим - га

16

cresc.

Сен бўл-ма санг ў - зим нинг кўнг-лим кир-мас э-ди айт-ган сў зим-

cresc.

21 *f*

-га Сен бўл-ма - санг эт-мас-ди хур

26

санд сув ус-ти да су-зиб юр - ган ой

31

Ха-ми ша шўх до-и - мо ба-ланд

35

Юл-дуз-да - ги жонё-қар чи-рой

Nizomiy nomli
T D P U
kutubxonasi

40

44

f

Қа-раш - ла-ринг

48

тин-чим - ни о - либ чер-тиб кет - ди

52

чер-тиб кет - ди қал-бим то-ри - ни

56

Шун-дан ке-йин сез-дим ю-рак-да Шун-дай куч-ли

dim.

61

ут-нинг бо - ри - ни

f *cresc.* *ff*

65

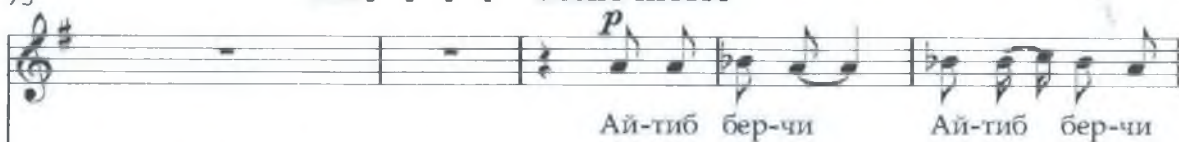
10

ff

69

ff

73

rit. **Meno mosso**

78



84



90 *rall.* **Tempo I**

Сен бұл-ма санг шу оч тұл-қин-лар кў рин-мас-ди

rall. **Tempo I**

p

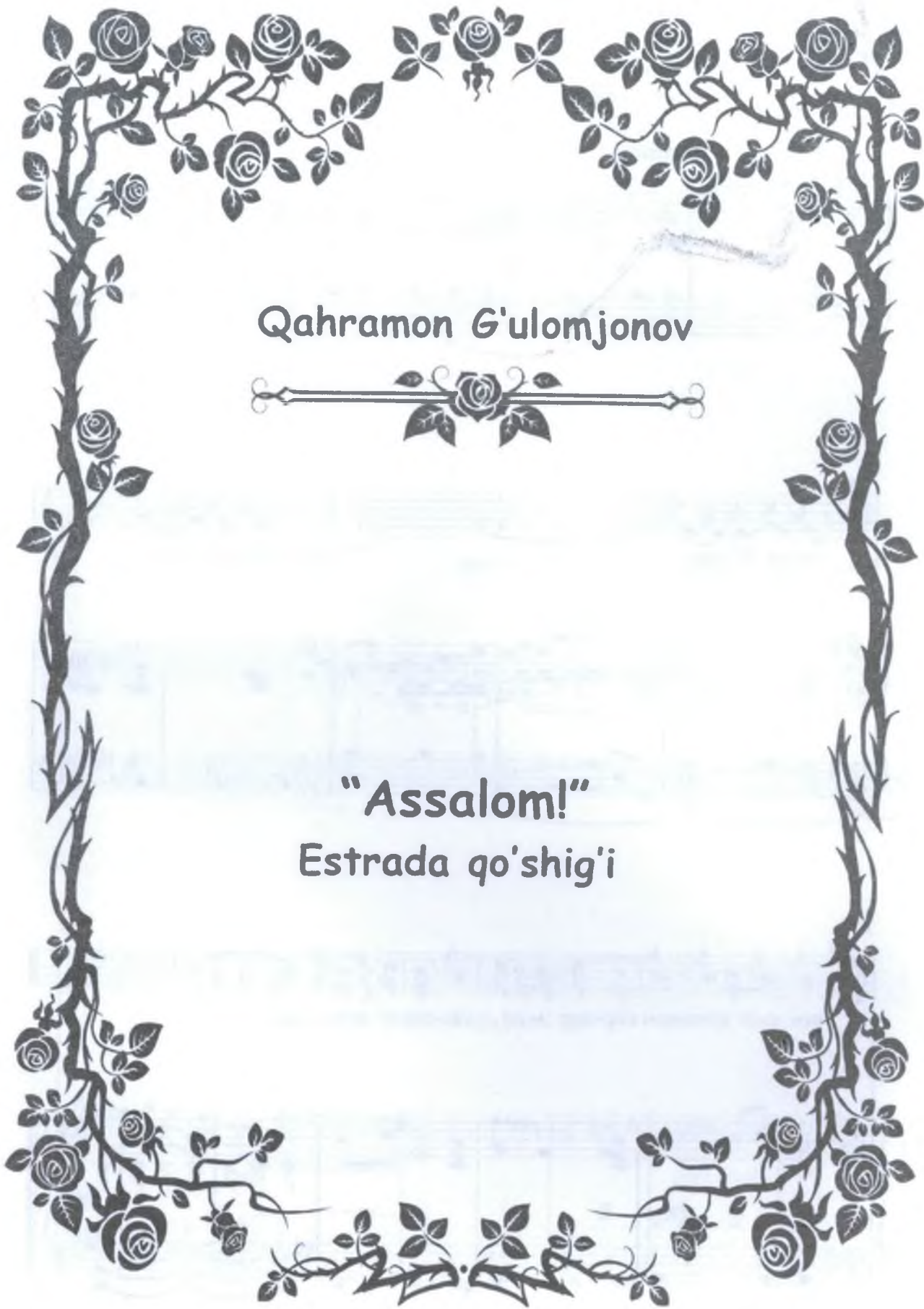
95

си-ра кў зим - га Сен бұл-ма санг ў-

100

зим нинг кўнг-лим кир-мас э-ди айт-ган сў зим - га

ppp



Qahramon G'ulomjonov



"Assalom!"
Estrada qo'shig'i

Assalom

Q.G'ulomjonov

Flute $\text{♩} = 130$

Clarinet in B $\flat$

Soprano Saxophone

Alto Saxophone

Trumpets in B $\flat$

Trombone

Rubob

Drum Set *ff*

Piano

Electric Guitar

Bass Guitar

Voice

V-n I $\text{♩} = 130$

V-n II

V-la

V-cello

8

Fl.

Cl.

Sop. Sax.

Alto Sax.

Tpt.

Tbn.

Rub.

Dr.

Pno.

E. Gtr.

Bass

Voice

Vln. I

Vln. II

Vla.

Vc.

16

Fl.

Cl.

Sop. Sax.

Alto Sax.

Tpt.

Tbn.

Rub.

Dr.

Pno.

E. Gtr.

Bass

Voice

Vln. I

Vln. II

Vla.

Vc.

Ку-эш-ка-би пор-ла-гай ас-са-ном а-лей-кум мех-ри-бон-о-на Ва-тан

23

Fl.

Cl.

Sop. Sax.

Alto Sax.

Tpt.

Tbn.

Rub.

Dr.

Pno.

E. Gtr.

Bass

Voice

ас - са-лом а - лей - кум! Ку-ш, ка-би пор-ла-тай. ас - са-лом а - лей - кум мех-ри-бон о - на Ва-тан.

Vln. I

Vln. II

Vla.

Vc.

Fl.

Cl.

Sop. Sax.

Alto Sax.

Tpt.

Tbn.

Rub.

Dr.

Pno.

E. Gtr.

Bass

Voice

ас - се-ном а - лей - кум! Ха-вас - дан нур та рел-тай ю-зин - 193-дан до - н-мо...

Vln. I

Vln. II

Vla.

Vc.

p

37

Fl.

Cl.

Sop. Sax.

Alto Sax.

Tpt.

Tbn.

Rub.

Dr.

Pno.

E. Gtr.

Bass

Voice

СНГ-ДИ СО-ВЕР МУ-ЖИМ МО-ЛОДИ АС - СЯ-ЛОМ А - ЛЕЙ - КУМ

Vln. I

Vln. II

Vla.

Vc.

f

43

Ft.

Cl.

Sop. Sax.

Alto Sax.

Tpt.

Tbn.

Rub.

Dr.

Pno.

E. Gtr.

Bass

Voice

Vln. I

Vln. II

Vla.

Ve.

Ас - са-лом а - лоё - кум жо - ну-жа-хон - лор о-иём тўн-сини мо-ар - 13 ас - са-лом а -

50

Fl.

Cl.

Sop. Sax.

Alto Sax.

Tpt.

Tbn.

Rub.

Dr.

Pno.

E. Gtr.

Bass

Voice

лэй - кум ас - св-ном а - лэй - кум жо - ну-жо-хон - лпр о-лам тўи-син ме-ар - га

Vln. I

Vln. II

Vla.

Vc.

57

Fl.

Cl.

Sop. Sax.

Alto Sax.

Tpt.

Tbn.

Rub.

Dr.

Pno.

E. Gtr.

Bass

Voice

ас - са-люм а - лий - кум

Vln. I

Vln. II

Vla.

Vc.

64

Fl.

Cl.

Sop. Sax.

Alto Sax.

Tpt.

Tbn.

Rub.

Dr.

Pno.

E. Gtr.

Bass

Voice

Vln. I

Vln. II

Vla.

Vc.

mp

mp

mp

mp

mp

71

Fl.

Cl.

Sop. Sax.

Alto Sax.

Tpt.

Tbn.

Rub.

Dr.

Pno.

E. Gtr.

Bass

Voice

Vln. I

Vln. II

Vla.

Vc.

Күн-гил-лар тог - да-һин бе лака ду-о - да-дир

78

Fl.

Cl.

Sop. Sax.

Alto Sax.

Tpt.

Tbn.

Rub.

Dr.

Pno.

E. Gtr.

Bass

Voice

биз-га Ва-лан би-ри бу-тун ий-мон би-лан я-шай-миз кўр - ма-йин кам Кўн-гил-лар тоғ - да-йин ба-лаң

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This is a page of a musical score, page 78. It contains staves for the following instruments: Flute (Fl.), Clarinet (Cl.), Soprano Saxophone (Sop. Sax.), Alto Saxophone (Alto Sax.), Trumpet (Tpt.), Trombone (Tbn.), Rubanophone (Rub.), Drums (Dr.), Piano (Pno.), Electric Guitar (E. Gtr.), Bass, Voice, Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature has two sharps (F# and C#), and the time signature is 4/4. The vocal line has lyrics in Cyrillic: "биз-га Ва-лан би-ри бу-тун ий-мон би-лан я-шай-миз кўр - ма-йин кам Кўн-гил-лар тоғ - да-йин ба-лаң". The score shows various musical notations including notes, rests, and dynamic markings.

Fl.

Cl.

Sop. Sax.

Alto Sax.

Tpt.

Tbn.

Rub.

Dr.

Pno.

E. Gtr.

Bass

Voice

ду-о - да-дир биз - га Ва-тан баг - ри бу-тун ий-мон би-лян я-шай - миз кур - ма-йин кам.

Vln. I

Vln. II

Vla.

Vc.

91

Fl.

Cl.

Sop. Sax.

Alto Sax.

Tpt.

Tbn.

Rub.

Dr.

Pno.

E. Gtr.

Bass

Voice

Хя-мэг биз - ни но - ми миз хус - ну-хуик ши - о - ри-миз о-лм уз-рә нур соч-син бах - ти-эр о

Vln. I

Vln. II

Vla.

Vc.

Fl.

Cl.

Sop. Sax.

Alto Sax.

Tpt.

Tbn.

Rub.

Dr.

Pno.

E. Gtr.

Bass.

Voice

но - зи-миз Ха-вас биз - ни но - ми миэ хус - ну-хуик ши - о - ри-миэ о-нам уз - ра нур сон-гин

Vln. I

Vln. II

Vla.

Vc.

105

Fl.

Cl.

Sop. Sax.

Alto Sax.

Tpt.

Tbn.

Rub.

Dr.

Pno.

E. Gtr.

Bass

Voice

бах - тис-ер о - во - зи миз. Ас - сип-ом а - лей - кум жо - ну-жа-хон -

Vln. I

Vln. II

Vla.

Vc.

112

Fl.

Cl.

Sop. Sax.

Alto Sax.

Tpt.

Tbn.

Rub.

Dr.

Pno.

E. Gtr.

Bass

Voice

лар о-нам тул-син ме-ар - га ас - са-ном а - лої - кум ас - са-ном а - лої - кум

Vln. I

Vln. II

Vla.

Vc.

119

Fl.

Cl.

Sop. Sax.

Alto Sax.

Tpt.

Tbn.

Rub.

Dr.

Pno.

E. Gtr.

Bass

Voice

жю - ну-жю-хон - дор о-ром тьо-чин ме-хр - 13 ас - са-ром в - ией - кум

Vln. I

Vln. II

Vla.

Ve.

sf

sf

sf

ff

126

Fl.

Cl.

Sop. Sax.

Alto Sax.

Tpt.

Tbn.

Rub.

Dr.

Pno.

E. Gtr.

Bass

Voice

Vln. I

Vln. II

Vla.

Vc.

133

Fl.

Cl.

Sop. Sax.

Alto Sax.

Tpt.

Tbn.

Rub.

Dr.

Pno.

E. Gtr.

Bass

Voice

Vln. I

Vln. II

Vla.

Vc.

mp

mp

mp

mp

mp

140

Fl.

Cl.

Sop. Sax.

Alto Sax.

Tpt.

Tbn.

Rub.

Dr.

Pno. *mp*

E. Gtr.

Bass

Voice

Ку-щ_ка-би цор-на-тай яс-са-юм а-лсй - кум мсх-ри-бон - о - на Ва-тан

Vln. I

Vln. II

Vla.

Vc.

Fl.

Cl.

Sop. Sax.

Alto Sax.

Tpt.

Tbn.

Rub.

Dr.

Pno.

E. Gtr.

Bass

Voice

ас - са-лом а - лей - кум! Ку ёш ка-би пор-да тай. ас - са-лом а - лей - кум мех-ри-бон о - на Ва тан.

Vln. I

Vln. II

Vla.

Vc.

Fl.

Cl.

Sop. Sax.

Alto Sax.

Tpt.

Tbn.

Rub.

Dr.

Pno.

E. Gtr.

Bass

Voice

ас - са-лом а - лей - кум! Ха-мас-дан нур та раи-гай ю-зин-гиз-дан до - н мо, сая-ат сс-вар

Vln. I

Vln. II

Vla.

Vc.

p

162

Fl.

Cl.

Sop. Sax.

Alto Sax.

Tpt.

Tbn.

Rub.

Dr.

Pno.

E. Gtr.

Bass

Voice

ХИИ-КИМ МС-НИНГ АС-СА-ЛОМ А - ЛЕЙ - КУМ АС-СА-ЛОМ А - ЛЕЙ - КУМ

Vln. I

Vln. II

Vla.

Ve.

f

169

Fl.

Cl.

Sop. Sax.

Alto Sax.

Tpt.

Tbn.

Rub.

Dr.

Pno.

E. Gtr.

Bass

Voice

жо - ну-жо-хон - лар о-лм тұл-син ис-хр - та ас - са-ном а - лей - кум ас - са-ном а -

Vln. I

Vln. II

Vla.

Ve.

176

Fl.

Cl.

Sop. Sax.

Alto Sax.

Tpt.

Tbn.

Rub.

Dr.

Pno.

E. Gtr.

Bass

Voice

лси - кум жо - ну-жа-хон - лпр о-лм зул-син ме-хр - га

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This is a page of a musical score, page 176. It contains staves for various instruments and a vocal line. The instruments listed on the left are Flute (Fl.), Clarinet (Cl.), Soprano Saxophone (Sop. Sax.), Alto Saxophone (Alto Sax.), Trumpet (Tpt.), Trombone (Tbn.), Rubanophone (Rub.), Drums (Dr.), Piano (Pno.), Electric Guitar (E. Gtr.), Bass, Voice, Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The vocal line includes Russian lyrics: "лси - кум жо - ну-жа-хон - лпр о-лм зул-син ме-хр - га". The score is written in a key with two sharps (F# and C#) and a 4/4 time signature. The music features a mix of melodic lines and rhythmic patterns, with some instruments having rests in certain measures.

181

Fl.

Cl.

Sop. Sax.

Alto Sax.

Tpt.

Tbn.

Rub.

Dr.

Pno.

E. Gtr.

Bass

Voice

ас - са-лом а - лей - кум

Vln. I

Vln. II

Vla.

Vc.



Qahramon G'ulomjonov



"Sen ona"
xor uchun qo'shiq

Sen ona

Mirtemir so'zi

Q.G'ulomjonov

Andante

Score for Soprano, Alto, Tenor, Bass, and Piano.

Soprano
Alto
Tenor
Bass

Piano
mp

The score is in 4/4 time, key of D major. The vocal parts are currently silent. The piano accompaniment begins with a melody in the right hand and a bass line in the left hand, marked *mp*.

Score for Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Piano (Pno.).

S.
A.
T.
B.

Pno.

The score is in 4/4 time, key of D major. The vocal parts are currently silent. The piano accompaniment continues with a melody in the right hand and a bass line in the left hand. A measure rest of 4 measures is indicated above the vocal staves.

7

S. А ли-шер-га ал-ла ай-тиб ух-лат-ган О - гу-ши-да Бо-бур ка- мол -

A. Сен о- на.

T. Сен о- на.

B. Сен о- на.

Pno.

10

S. -га ет-ган То-ро-бий-ни о-гир жанг-га жу-нат-ган

A. О-на-жо - н

T. О-на-жо - н

B. О-на-жо - н

Pno.

13

S. *ff*
О-лам-ни ну-ри-да му-нав-вар эт-ган Сен о-на О-на жон

A. *ff*

T. *ff*

B. *ff*

Pno. *ff*

16

S. Бах - тим - миз - га - - бул о мон

A.

T.

B.

Pno.

18

S.  Сен о-на о - на жон

A. 

T. 

B. 

Pno. 

20

S.  - - - Бах-тим-миз-га - - - бүл о-мон

A. 

T. 

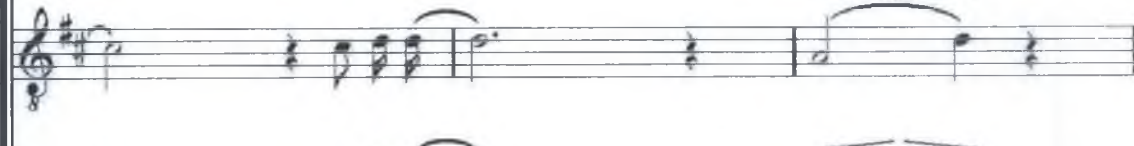
B. 

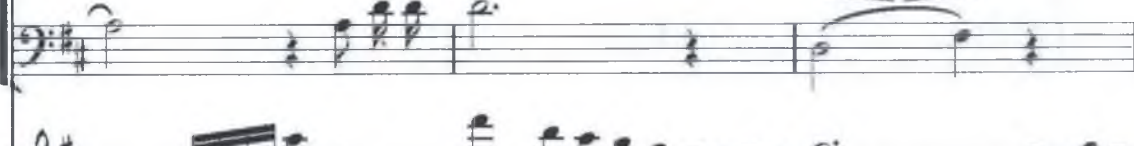
Pno. 

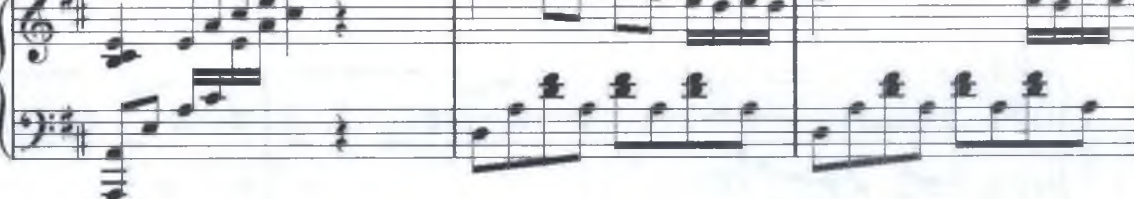
22

S. 
була о мох М - М

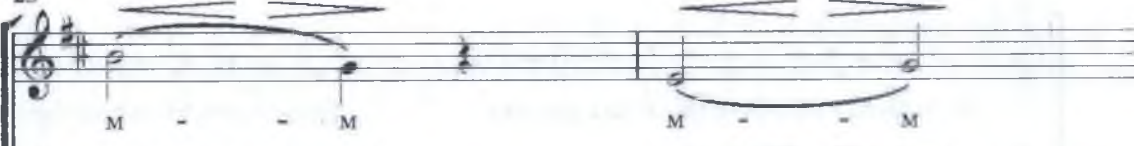
A. 

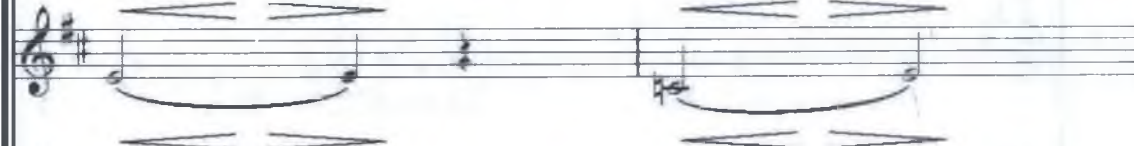
T. 

B. 

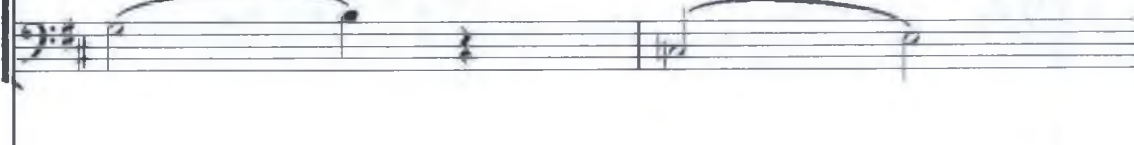
Pno. 

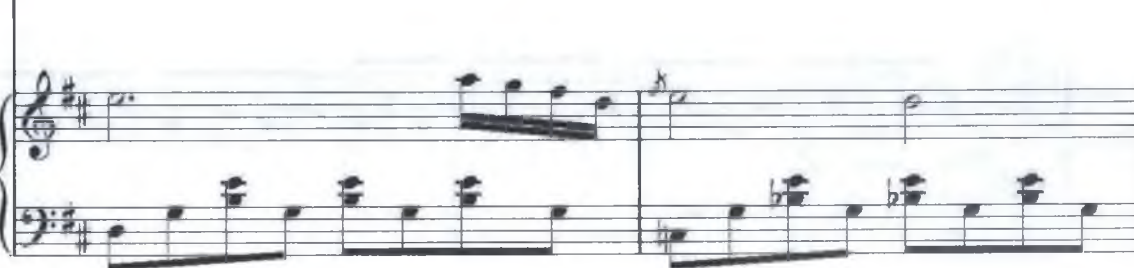
25

S. 
М - М М - М

A. 

T. 

B. 

Pno. 

27

S.  M

A. 

T. 

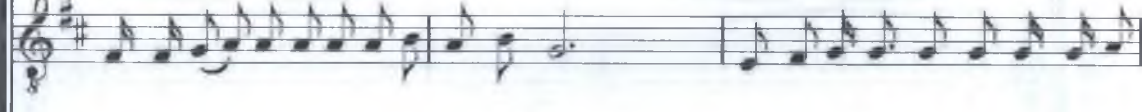
B. 

Pno. 

30

S.  Йиг-ла-са - дун-ё-ни ра-со тит рат-ган Кул-гу-си сао-дат пар-ва- риш-

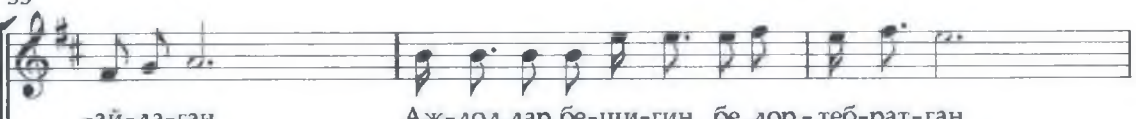
A.  Сен о- на

T. 

B.  Сен о- на

Pno. 

33

S.  -ай-ла-ган Аж-дод лар бе-ши-гин бе дор-теб-рат-ган

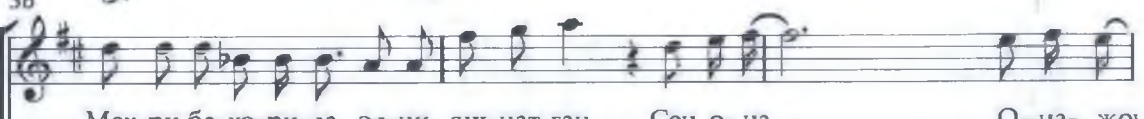
A.  О на жон

T.  О на жон

B.  О на жон

Pno. 

36

S.  Мех-ри ба-хо-ри-да эл-ни яш-нат-ган Сен о-на О-на- жон

A.  Мех-ри ба-хо-ри-да эл-ни яш-нат-ган Сен о-на О-на- жон

T.  Мех-ри ба-хо-ри-да эл-ни яш-нат-ган Сен о-на О-на- жон

B.  Мех-ри ба-хо-ри-да эл-ни яш-нат-ган Сен о-на О-на- жон

Pno. 

39

S. 

Бах - тим - миз - га Бўл о- мон

A. 

T. 

B. 

Pno. 

41

S. 

Сен о- на О - на жон

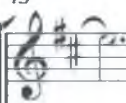
A. 

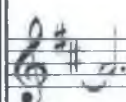
T. 

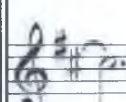
B. 

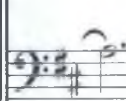
Pno. 

43

S.  Бах - тим - миз - га бұл о- мон

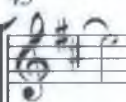
A. 

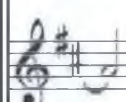
T. 

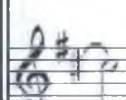
B. 

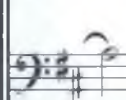
Pno. 

45

S.  бұл о- мон

A. 

T. 

B. 

Pno. 

47

S. *M - M M - M M - M*

A.

T.

B.

Pno.

50

S. *M* *rit.*

A.

T.

B.

Pno. *rit.*



Qahramon G'ulomjonov

**Kamer-cholg'u
asarlar**

**Chamber-instrumental
compositions**

**Камерно-
инструментальные
произведения**



Qahramon G'ulomjonov



"Parvozlar zavqi"

Parvozlar zavqi ("Parvozlar zavqi" teleko'rsatuvi uchun)

Q.G'ulomjonov

$\text{♩} = 140$

mf

Ped. *

Ped. *

7

3 3 3

Ped. *

Ped. *

simile

12

17

3 3 3

21

dim.

8va

3

25

f 3 3 3 3 3 3 3 3

29

3 3 3 3 3 3 3 3

33

ff 3 3 3 3 3 3 3 3

38

legato
p 3 3 3 3 3 3 3 3
legato

43

3 3 3 3 3 3 3 3
simile

47

3 3 3 3 3 3 3 3

51

3 3 3 3 3 3 3 3

55

3 3 3 3 3 3 3 3

8va
grazioso

59

(8)

6 5 6

62

5 6 5 6 8va 6 6

65

poco a poco cresc. 3 3 3 3 3 3 3 3

69

ff

74

80

Meno mosso

p

84

90

dolce

96

cresc.

102

subitop

108

cresc.

113

rall.

Maestoso

ff

116

119

122

125

129

8va

131

(8)

8va

133

p

rit.

139

dim.

142

ppp



Qahramon G'ulomjonov



Sonata
fortepiano uchun
(3 qismli)

Sonata № I

Q.G'ulomjonov

Allegro

The musical score is written for piano in 4/4 time, featuring five systems of notation. The key signature consists of two sharps (F# and C#). The first system begins with the dynamic *f non legato*. The second system starts at measure 5 with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) and a fortissimo (*ff*) section. The third system begins at measure 9 with a *subito p* (suddenly piano) marking. The fourth system starts at measure 12 and includes a crescendo (*cresc.*). The fifth system begins at measure 15 and concludes with a 4/4 time signature. Fingerings are indicated by numbers 1-5 above or below notes, and various articulations like accents and slurs are present throughout the piece.

18

ff p f

20

22

24

p

26

cresc. ff pp

30

cantabile

34

cresc.

37

dim.

40

cresc. *f*

43

p

46

48

50

mf

52

pp

55

60

rall.

64 **Tempo I**

pp stacatto

67

p

70

Measures 70-72 of a musical score. Measure 70 features a piano introduction with a *cresc.* marking. Measure 71 continues the piano texture. Measure 72 begins a new section with a forte (*f*) dynamic, followed by a piano (*p*) dynamic in the next measure.

73

Measures 73-74. Measure 73 has a *poco cresc.* marking. Measure 74 continues the melodic and harmonic development.

75

Measures 75-77. Measure 75 includes an *8va* marking above the staff. Measure 76 continues the melodic line. Measure 77 features a very forte (*fff*) dynamic.

78

Measures 78-79. Measure 78 includes an *(8)* marking above the staff. Measure 79 features a *dim.* (diminuendo) marking.

80

Measures 80-82. Measure 80 starts with a pianissimo (*pp*) dynamic. Measure 81 includes a *cresc.* marking. Measure 82 continues the melodic development.

83

Measures 83-85. Measure 83 includes an *8va* marking above the staff. Measure 84 features a very forte (*ff*) dynamic. Measure 85 continues the melodic line.

86

3 3 3 3 3 3 3 3

89

3 3 3 3 3 3 3 3

93

cresc.

f

97

cresc

ff

100

Meno mosso

ppp

cresc.

accel.

104

Tempo I

f

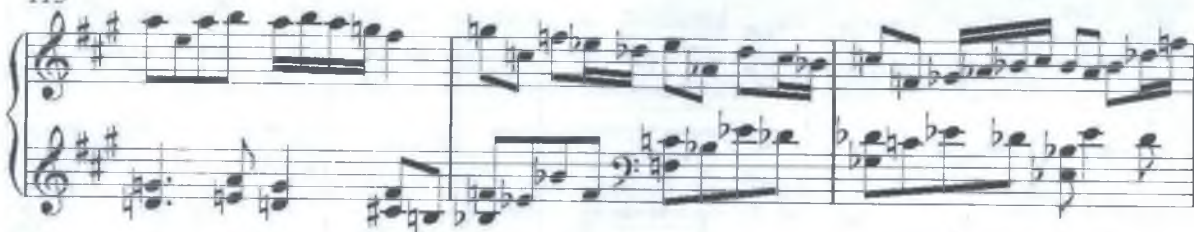
108



112



115



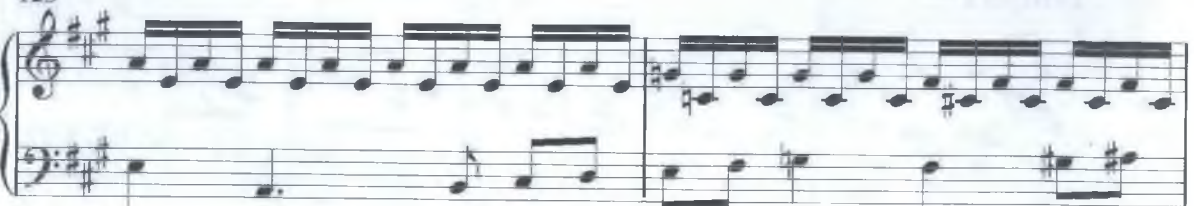
118



121



123



125

127

129

132

cantabile

136

dim.

140

cresc.

143

144

145

p

146

147

p

148

149

150

151

152

mf

p

154

155

158 8va-----

162 (8)-----

164 8va-----

poco cresc.

CODA

167 (8)-----

fff

169

pp cresc.

172

ff

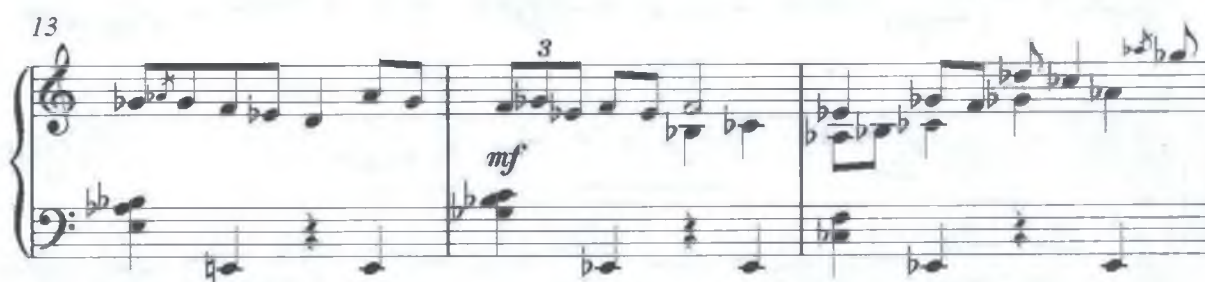
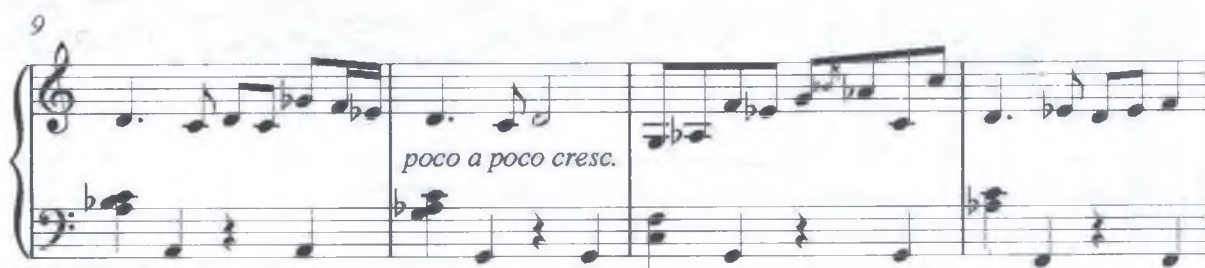
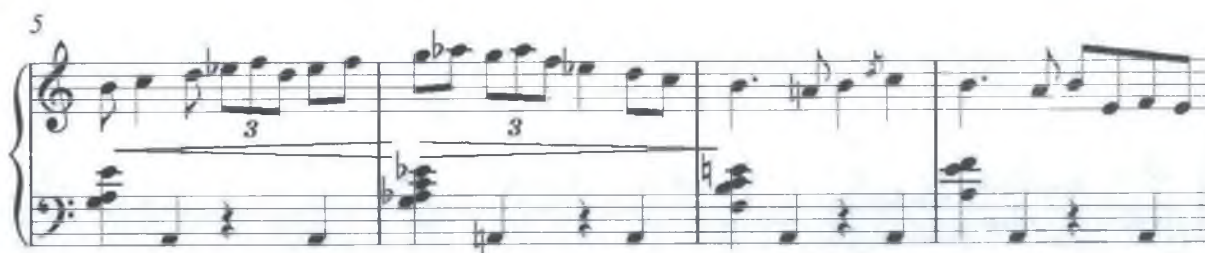
8^{va}

175

fff

II

Andante



18

ff

21

dim.

p

23

dim.

ppp

27

29

32

Measures 35-36 of a musical score. Measure 35 features a bass line with eighth notes and a treble line with triplet eighth notes. Measure 36 continues the patterns with a treble line featuring a triplet eighth note and a bass line with eighth notes.

37

Measures 37-39 of a musical score. Measure 37 has a treble line with eighth notes and a bass line with triplet eighth notes, marked *subito p*. Measure 38 continues the patterns. Measure 39 features a treble line with eighth notes and a bass line with triplet eighth notes, marked *poco cresc.*

40

Measures 40-42 of a musical score. Measure 40 has a treble line with eighth notes and a bass line with triplet eighth notes. Measure 41 continues the patterns. Measure 42 features a treble line with eighth notes and a bass line with triplet eighth notes.

43

Measures 43-44 of a musical score. Measure 43 has a treble line with eighth notes and a bass line with triplet eighth notes, marked *ff*. Measure 44 continues the patterns with a treble line featuring a triplet eighth note and a bass line with eighth notes.

45

Measures 45-46 of a musical score. Measure 45 has a treble line with eighth notes and a bass line with triplet eighth notes. Measure 46 features a treble line with eighth notes and a bass line with triplet eighth notes, marked *f*.

47

Measures 47-48 of a musical score. Measure 47 has a treble line with eighth notes and a bass line with triplet eighth notes, marked *pp*. Measure 48 continues the patterns with a treble line featuring a triplet eighth note and a bass line with eighth notes.

49

51

ff

53

55 (8)

fff

pp

rit.

59

Tempo I

p

63

III

Allegro

Measures 1-4 of the piece. The music is in 3/8 time with a key signature of two sharps (F# and C#). The melody in the right hand consists of eighth and sixteenth notes. The left hand provides a rhythmic accompaniment with chords and single notes. A forte (*f*) dynamic marking is present in the first measure.

Measures 5-8. The right hand continues with a rapid sixteenth-note pattern. The left hand features chords and moving lines. Accents (*v*) are placed over several notes in both hands.

Measures 9-12. The right hand has a melodic line with eighth notes. The left hand has a steady eighth-note accompaniment. A *cresc.* (crescendo) marking is placed between measures 10 and 11. A dashed line with an 8va (octave up) marking is shown above the right hand in measure 11.

Measures 13-16. The right hand features a melodic line with eighth notes. The left hand has a steady eighth-note accompaniment. A *p subito* (piano subito) marking is placed in measure 13. A dashed line with an 8va (octave up) marking is shown above the right hand in measure 13.

Measures 17-20. The right hand has a melodic line with eighth notes. The left hand has a steady eighth-note accompaniment. A *cresc.* (crescendo) marking is placed between measures 18 and 19. A dashed line with an 8va (octave up) marking is shown below the left hand in measure 19.

20

Measures 20-22 of a musical score. The key signature has three sharps (F#, C#, G#). Measure 20 features a treble clef with a sixteenth-note arpeggiated figure and a bass clef with a half-note accompaniment. Measure 21 begins with a piano (*p*) dynamic marking. Measure 22 continues the arpeggiated pattern in the treble and the accompaniment in the bass.

23

Measures 23-26 of a musical score. Measures 23-25 continue the arpeggiated texture. Measure 26 features a crescendo (*cresc.*) marking and an 8va (octave up) instruction for the treble clef line.

27

Measures 27-30 of a musical score. Measures 27-29 continue the arpeggiated texture. Measure 30 features a forte (*f*) dynamic marking and a change in the bass line accompaniment.

31

Measures 31-34 of a musical score. Measures 31-33 continue the arpeggiated texture. Measure 34 features a forte (*f*) dynamic marking and a change in the bass line accompaniment.

35

Measures 35-38 of a musical score. Measures 35-37 continue the arpeggiated texture. Measure 38 features a cantabile marking and a change in the bass line accompaniment.

39

Measures 39-42 of a musical score. Measures 39-41 continue the arpeggiated texture. Measure 42 features a crescendo (*cresc.*) marking and a change in the bass line accompaniment.

42

dim.

45

48

dim.

51

54

57

f *p cresc.*

60 (8)

f

63 (8)

ff

67

71

75 8va

p

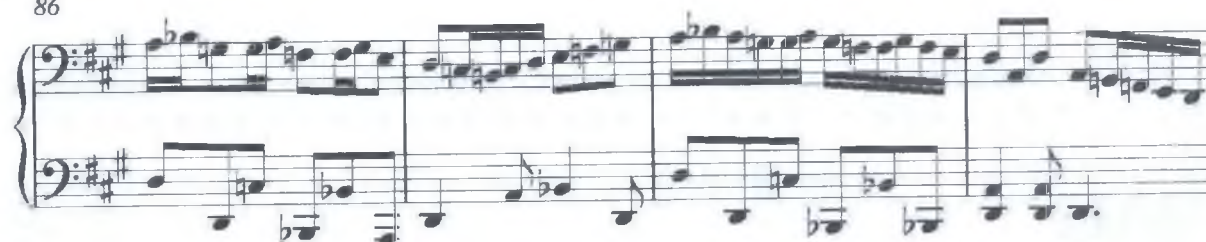
79

8va

83



86



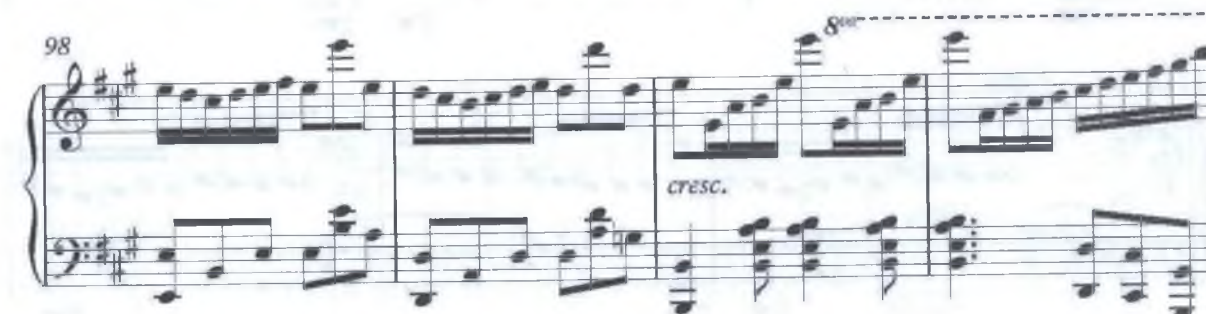
90



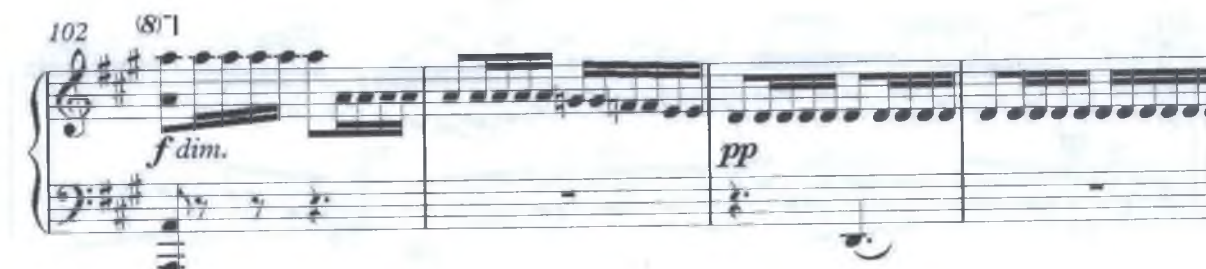
94



98



102 (87)



106

Measures 106-108. Treble clef, key of D major. The right hand plays a continuous eighth-note pattern. The left hand has a few notes in measures 106 and 108, with a *cresc.* marking in measure 108.

109

Measures 109-111. Treble clef, key of D major. The right hand continues the eighth-note pattern. The left hand has a few notes in measures 109 and 111.

112

Measures 112-114. Treble clef, key of D major. The right hand continues the eighth-note pattern. The left hand has a few notes in measures 112 and 114, with a *mp espress.* marking in measure 112.

115

Measures 115-117. Treble clef, key of D major. The right hand continues the eighth-note pattern. The left hand has a few notes in measures 115 and 117.

118

Measures 118-120. Treble clef, key of D major. The right hand continues the eighth-note pattern. The left hand has a few notes in measures 118 and 120.

121

Measures 121-123. Treble clef, key of D major. The right hand continues the eighth-note pattern. The left hand has a few notes in measures 121 and 123, with a *mf* marking in measure 121.

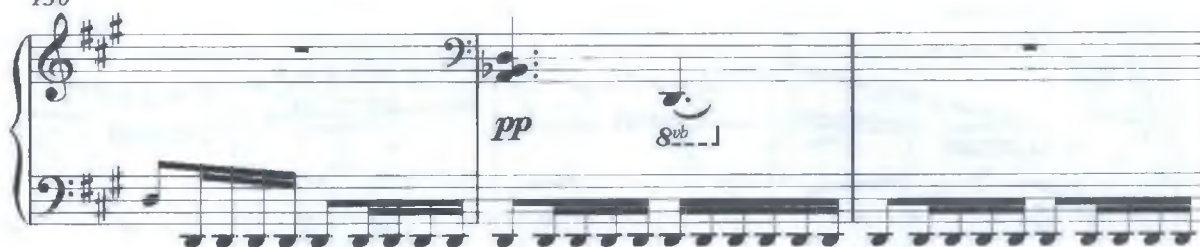
124



127



130



133



136



139



143

147

151

155

158

161

165

cresc.

ff

8va

169

fff

173

ff

cresc.

177

ff

180

cresc.

183

fff

subito p



Qahramon G'ulomjonov



Fantaziya
skripka va
fortepiano
uchun

Fantaziya

skripka va fortepiano uchun

Q.G'ulomjonov

Cadenza ad libitum

Violin

Piano

f

5

tr

5 3 3 3 3

9

marcato

14

Allegro

f

Allegro

20

6

25

31

8va

ff

37 (8)

42 (8)

cresc. *mp*

3 3

46 (8)

cantabile *dim.* *p*

50

54

3 3 3

57

Measures 57-59 of a musical score. The system consists of a single treble staff and a grand staff (treble and bass). Measure 57 has a whole rest in the treble and a half note in the bass. Measure 58 has a half note in the treble and a half note in the bass. Measure 59 has a half note in the treble and a half note in the bass. The piano part features a continuous eighth-note accompaniment in the right hand and a half-note accompaniment in the left hand. The instruction *poco a poco cresc.* is written above the piano part in measure 59.

60

Measures 60-62 of a musical score. The system consists of a single treble staff and a grand staff. Measure 60 has a half note in the treble and a half note in the bass. Measure 61 has a half note in the treble and a half note in the bass. Measure 62 has a half note in the treble and a half note in the bass. The piano part features a continuous eighth-note accompaniment in the right hand and a half-note accompaniment in the left hand. The instruction *poco a poco cresc.* is written above the piano part in measure 59.

63

Measures 63-68 of a musical score. The system consists of a single treble staff and a grand staff. Measure 63 has a half note in the treble and a half note in the bass. Measure 64 has a half note in the treble and a half note in the bass. Measure 65 has a half note in the treble and a half note in the bass. Measure 66 has a half note in the treble and a half note in the bass. Measure 67 has a half note in the treble and a half note in the bass. Measure 68 has a half note in the treble and a half note in the bass. The piano part features a continuous eighth-note accompaniment in the right hand and a half-note accompaniment in the left hand. The instruction *f* is written below the piano part in measure 63.

69

Measures 69-72 of a musical score. The system consists of a single treble staff and a grand staff. Measure 69 has a half note in the treble and a half note in the bass. Measure 70 has a half note in the treble and a half note in the bass. Measure 71 has a half note in the treble and a half note in the bass. Measure 72 has a half note in the treble and a half note in the bass. The piano part features a continuous eighth-note accompaniment in the right hand and a half-note accompaniment in the left hand. The instruction *dim.* is written below the piano part in measure 72.

73

p *mp*

77

mp

82

poco cresc.

86

subito p *mf*

90

90 91 92 93

94

94 95 96 97 98

99

99 100 101 102 103

104

104 105 106 107 108

109

subito *pp*

3

3

3

3

3

3

3

3

3

3

3

114

cresc.

3

ff

3

cresc.

3

3

3

3

3

3

3

3

3

117

subito *p*

3

3

3

3

3

3

3

3

3

3

3

120

ff

ff

3

3

3

3

3

3

3

3

3

3

3

125

dim. *mp*

130

dim. *mp*

134

dim. *mp*

139

dim. *mp*

143

Musical score for measures 143-146. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a quarter rest, followed by a quarter note G#4, and then two measures of whole rests. A double bar line appears after the second measure. The lower staff is in bass clef with the same key signature. It starts with a triplet of eighth notes (F#3, G#3, A3), followed by a quarter note B2, and then a series of eighth and quarter notes. A dynamic marking of *p* (piano) is placed above the staff at measure 145.

147

Musical score for measures 147-151. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps. It contains a whole rest for the first two measures, followed by a melodic line of eighth and quarter notes. A dynamic marking of *mp* (mezzo-piano) is placed below the staff at measure 147. The lower staff is in bass clef with the same key signature, featuring a continuous accompaniment of eighth and quarter notes.

152

Musical score for measures 152-156. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps. It features a melodic line with eighth and quarter notes, including some beamed sixteenth notes. A dynamic marking of *f* (forte) is placed below the staff at measure 152. The lower staff is in bass clef with the same key signature, providing a harmonic accompaniment with chords and moving lines.

157

Musical score for measures 157-160. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps. It contains a melodic line with eighth and quarter notes. The lower staff is in bass clef with the same key signature, featuring a rhythmic accompaniment of eighth and quarter notes.

161

3

3

165 pizz.

f

169

174

178

arco

181

mf

p

185

189

193

198

202

207

cresc.

f

cresc.

ff

The musical score consists of five systems, each with a vocal line (treble clef) and a piano accompaniment (grand staff).
 - System 1 (Measures 193-197): The vocal line has a long note on G4, followed by a half note on A4, and then a half note on B4. The piano accompaniment features arpeggiated chords in the right hand and a moving bass line in the left hand.
 - System 2 (Measures 198-201): The vocal line continues with a half note on C5, followed by a half note on B4, and then a half note on A4. The piano accompaniment includes a fortissimo (ff) section in measure 201.
 - System 3 (Measures 202-206): The vocal line has a half note on G4, followed by a half note on A4, and then a half note on B4. The piano accompaniment features arpeggiated chords in the right hand and a moving bass line in the left hand.
 - System 4 (Measures 207-211): The vocal line has a half note on C5, followed by a half note on B4, and then a half note on A4. The piano accompaniment includes a forte (f) section in measure 208 and a crescendo section in measure 209.

212 *spic.*

p cresc.

216

p tranquillo

ff

224

ppp

234

ppp

243

f

252

f

258

f

264

ff

270

6

6

275

cresc.

278

6

gliss.

fff

fff



Qahramon G'ulomjonov



Fantaziya
klarnet va
fortepiano
uchun

Fantaziya
klarnet va fortepiano uchun

Q.G'ulomjonov

Allegretto

The first system of the musical score consists of two staves. The top staff is for the Clarinet, and the bottom staff is for the Piano. Both staves are in the key of B-flat major (two flats) and 5/8 time. The tempo is marked 'Allegretto'. The piano part begins with a forte (*f*) dynamic. The music features a mix of eighth and sixteenth notes, with some rests in the piano part.

The second system of the musical score continues from the first. It consists of two staves. The top staff is for the Clarinet, and the bottom staff is for the Piano. The tempo remains 'Allegretto'. The piano part has a forte (*f*) dynamic at the beginning and a fortissimo (*ff*) dynamic later in the system. The music continues with eighth and sixteenth notes, and some rests.

The third system of the musical score continues from the second. It consists of two staves. The top staff is for the Clarinet, and the bottom staff is for the Piano. The tempo remains 'Allegretto'. The piano part has a forte (*f*) dynamic at the beginning and a fortissimo (*ff*) dynamic later in the system. The music continues with eighth and sixteenth notes, and some rests.

16

mf

21

f

25

3

29

b

34

Measures 34-37 of a musical score. The piece is in 3/4 time and B-flat major. Measure 34 features a piano introduction with a *dim.* (diminuendo) marking. Measure 35 continues the piano texture. Measure 36 shows a dynamic shift to *f* (forte) in the right hand. Measure 37 concludes the system with a final chord.

38

Measures 38-41 of a musical score. The piece continues in 3/4 time and B-flat major. Measures 38-41 show a more active piano accompaniment with frequent chords and moving lines in both hands.

42

Measures 42-45 of a musical score. The piece continues in 3/4 time and B-flat major. Measures 42-45 show a more active piano accompaniment with frequent chords and moving lines in both hands.

46

Measures 46-49 of a musical score. The piece continues in 3/4 time and B-flat major. Measure 46 features a triplet in the right hand. Measures 47-49 show a more active piano accompaniment with frequent chords and moving lines in both hands.

50

Measures 50-54 of a musical score. The system consists of a single melodic 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 4/4. The melody is characterized by eighth-note patterns and some chromaticism. The piano accompaniment features chords and moving lines in both hands.

55

Measures 55-58 of a musical score. The system consists of a single melodic 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 4/4. The melody starts with a rest in measure 55, followed by a phrase marked with a forte (*f*) dynamic. The piano accompaniment continues with a steady eighth-note pattern in the left hand and chords in the right hand.

59

Measures 59-62 of a musical score. The system consists of a single melodic 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 4/4. The melody features a series of eighth-note runs. The piano accompaniment consists of a rhythmic pattern of eighth notes in the left hand and chords in the right hand.

63

Measures 63-66 of a musical score. The system consists of a single melodic 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 4/4. The melody includes a phrase marked with a forte (*f*) dynamic. The piano accompaniment features a consistent eighth-note pattern in the left hand and chords in the right hand.

67

Musical score for measures 67-70. The system consists of a single treble staff and a grand staff (treble and bass). The key signature has two flats. Measure 67 has a treble staff with a half note and a grand staff with a half note. Measure 68 has a treble staff with a half note and a grand staff with a half note. Measure 69 has a treble staff with a half note and a grand staff with a half note. Measure 70 has a treble staff with a half note and a grand staff with a half note.

71

Musical score for measures 71-74. The system consists of a single treble staff and a grand staff (treble and bass). The key signature has two flats. Measure 71 has a treble staff with a half note and a grand staff with a half note. Measure 72 has a treble staff with a half note and a grand staff with a half note. Measure 73 has a treble staff with a half note and a grand staff with a half note. Measure 74 has a treble staff with a half note and a grand staff with a half note.

75

Musical score for measures 75-77. The system consists of a single treble staff and a grand staff (treble and bass). The key signature has two flats. Measure 75 has a treble staff with a half note and a grand staff with a half note. Measure 76 has a treble staff with a half note and a grand staff with a half note. Measure 77 has a treble staff with a half note and a grand staff with a half note.

78

Musical score for measures 78-80. The system consists of a single treble staff and a grand staff (treble and bass). The key signature has two flats. Measure 78 has a treble staff with a half note and a grand staff with a half note. Measure 79 has a treble staff with a half note and a grand staff with a half note. Measure 80 has a treble staff with a half note and a grand staff with a half note.

81

mf

85

mf

89

93

rit. **Meno mosso**

rit. **Meno mosso**

97



99



101



104



106

Measures 106-107. The score is in G major (one sharp). Measure 106 features a treble clef with a whole rest, and a piano accompaniment in G major with sixteenth-note patterns in both hands, each marked with a '6'. Measure 107 features a treble clef with a half note G and a whole rest, and a piano accompaniment with similar sixteenth-note patterns marked with '6'.

107

Measures 108-109. Measure 108 features a treble clef with a half note G and a whole rest, and a piano accompaniment with sixteenth-note patterns marked with '6'. Measure 109 features a treble clef with a half note G and a whole rest, and a piano accompaniment with sixteenth-note patterns marked with '6'.

108

Measures 110-111. Measure 110 features a treble clef with a half note G and a whole rest, and a piano accompaniment with sixteenth-note patterns marked with '6'. Measure 111 features a treble clef with a half note G and a whole rest, and a piano accompaniment with sixteenth-note patterns marked with '6'.

109

Measures 112-113. Measure 112 features a treble clef with a half note G and a whole rest, and a piano accompaniment with sixteenth-note patterns marked with '6'. Measure 113 features a treble clef with a half note G and a whole rest, and a piano accompaniment with sixteenth-note patterns marked with '6'.

111

Measures 111-112. Measure 111: Treble clef has a whole note G4. Bass clef has a sixteenth-note triplet of G2, A2, B2, followed by a quarter note G2. Measure 112: Treble clef has a half note G4, a quarter note F#4, and a half note E4. Bass clef has a sixteenth-note triplet of G2, A2, B2, followed by a quarter note G2.

112

Measures 113-114. Measure 113: Treble clef has a whole note G4. Bass clef has a sixteenth-note triplet of G2, A2, B2, followed by a quarter note G2. Measure 114: Treble clef has a half note G4, a quarter note F#4, and a half note E4. Bass clef has a sixteenth-note triplet of G2, A2, B2, followed by a quarter note G2.

113

Measures 115-116. Measure 115: Treble clef has a whole note G4. Bass clef has a sixteenth-note triplet of G2, A2, B2, followed by a quarter note G2. Measure 116: Treble clef has a half note G4, a quarter note F#4, and a half note E4. Bass clef has a sixteenth-note triplet of G2, A2, B2, followed by a quarter note G2.

114

Measures 117-118. Measure 117: Treble clef has a whole note G4. Bass clef has a sixteenth-note triplet of G2, A2, B2, followed by a quarter note G2. Measure 118: Treble clef has a half note G4, a quarter note F#4, and a half note E4. Bass clef has a sixteenth-note triplet of G2, A2, B2, followed by a quarter note G2.

115

116

117

118

121

Measures 121-123 of a musical score. The piece is in G major (one sharp) and 2/4 time. Measure 121 features a treble staff with a melodic line and a bass staff with a bass line. Measure 122 continues the melody in the treble and has a whole rest in the bass. Measure 123 concludes the phrase with a final chord in both staves.

124

Measures 124-127 of a musical score. Measure 124 continues the melodic development in the treble staff. Measure 125 features a whole rest in the treble and a bass line in the bass staff. Measure 126 has a whole rest in the treble and a bass line in the bass staff. Measure 127 concludes the phrase with a final chord in both staves.

128

Allegretto

Measures 128-132 of a musical score. Measure 128 begins with a whole rest in the treble and a bass line in the bass staff. Measure 129 starts a new section with a treble staff containing a half note and a bass staff with a bass line. Measure 130 continues the melody in the treble and has a whole rest in the bass. Measure 131 continues the melody in the treble and has a whole rest in the bass. Measure 132 concludes the phrase with a final chord in both staves. The tempo marking 'Allegretto' is placed above measure 129, and the dynamic marking 'f' is placed below measure 130.

133

Measures 133-136 of a musical score. Measure 133 continues the melodic development in the treble staff. Measure 134 continues the melody in the treble and has a whole rest in the bass. Measure 135 continues the melody in the treble and has a whole rest in the bass. Measure 136 concludes the phrase with a final chord in both staves. The dynamic marking 'ff' is placed above measure 135.

137

Musical score for measures 137-140. The system consists of a single treble staff and a grand staff (treble and bass). The key signature has two flats (B-flat and E-flat). Measure 137 features a treble staff with eighth-note runs and a grand staff with chords. Measure 138 has a treble staff with eighth-note runs and a grand staff with chords. Measure 139 has a treble staff with eighth-note runs and a grand staff with chords. Measure 140 has a treble staff with eighth-note runs and a grand staff with chords, including a triplet of eighth notes in the treble staff.

141

Musical score for measures 141-144. The system consists of a single treble staff and a grand staff (treble and bass). The key signature has two flats (B-flat and E-flat). Measure 141 features a treble staff with eighth-note runs and a grand staff with chords. Measure 142 has a treble staff with eighth-note runs and a grand staff with chords. Measure 143 has a treble staff with eighth-note runs and a grand staff with chords. Measure 144 has a treble staff with eighth-note runs and a grand staff with chords.

145

Musical score for measures 145-149. The system consists of a single treble staff and a grand staff (treble and bass). The key signature has two flats (B-flat and E-flat). Measure 145 features a treble staff with eighth-note runs and a grand staff with chords. Measure 146 has a treble staff with eighth-note runs and a grand staff with chords. Measure 147 has a treble staff with eighth-note runs and a grand staff with chords. Measure 148 has a treble staff with eighth-note runs and a grand staff with chords. Measure 149 has a treble staff with eighth-note runs and a grand staff with chords.

150

Musical score for measures 150-153. The system consists of a single treble staff and a grand staff (treble and bass). The key signature has two flats (B-flat and E-flat). Measure 150 features a treble staff with eighth-note runs and a grand staff with chords. Measure 151 has a treble staff with eighth-note runs and a grand staff with chords. Measure 152 has a treble staff with eighth-note runs and a grand staff with chords. Measure 153 has a treble staff with eighth-note runs and a grand staff with chords.

153

Measures 153-154. The music is in 3/4 time with a key signature of two flats. The right hand features a melodic line with eighth and sixteenth notes, marked with a *cresc.* (crescendo) dynamic. The left hand provides a harmonic accompaniment with chords and moving lines, also marked with a *cresc.* dynamic.

155

Measures 155-156. The right hand continues the melodic development, marked with a forte (*f*) dynamic and a *cresc.* (crescendo) marking. The left hand accompaniment is also marked with a forte (*f*) dynamic and a *cresc.* marking.

157

Measures 157-158. The right hand features a more active melodic line with many sixteenth notes, marked with a fortissimo (*ff*) dynamic. The left hand accompaniment is also marked with a fortissimo (*ff*) dynamic.

159

Measures 159-160. The right hand concludes the melodic phrase with a final note and a fermata. The left hand accompaniment continues with a steady rhythmic pattern, marked with a fortissimo (*ff*) dynamic.



Qahramon G'ulomjonov



Fortepiano
triosi
(3 qismli)

TRIO I

Q.G'ulomjonov

Allegretto

ff

Allegretto

f

The first system of the musical score for Trio I. It consists of two staves. The top staff is in bass clef and the bottom staff is in treble clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The top staff begins with a forte fortissimo (*ff*) dynamic and features a series of eighth and sixteenth notes, some beamed together. The bottom staff begins with a forte (*f*) dynamic and features a series of eighth notes, some beamed together.

The second system of the musical score for Trio I. It consists of two staves. The top staff is in bass clef and the bottom staff is in treble clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The top staff begins with a forte fortissimo (*ff*) dynamic and features a series of eighth and sixteenth notes, some beamed together. The bottom staff begins with a forte (*f*) dynamic and features a series of eighth notes, some beamed together.

The third system of the musical score for Trio I. It consists of two staves. The top staff is in bass clef and the bottom staff is in treble clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The top staff begins with a forte fortissimo (*ff*) dynamic and features a series of eighth and sixteenth notes, some beamed together. The bottom staff begins with a forte (*f*) dynamic and features a series of eighth notes, some beamed together.

10

13

16

pizz. *mf*

pizz. *f*

19 arco

f arco

22

p

25

p

f

28

f *p*

31

p

34

f

37

37

38

39

p

40

40

41

42

p

43

43

44

45

p

46

49

52

55

58

61

64

Measures 64-67 of a musical score. The top system consists of a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The vocal line features a melodic line with various intervals and a final note on a sharp. The piano accompaniment includes a bass line with a (H) marking and a treble line with chords and a descending scale. The bottom system continues the piano accompaniment with a treble line featuring chords and a descending scale, and a bass line with chords and a descending scale.

68

Measures 68-70 of a musical score. The top system consists of a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The vocal line features a melodic line with various intervals and a final note on a sharp. The piano accompaniment includes a bass line with a (H) marking and a treble line with chords and a descending scale. The bottom system continues the piano accompaniment with a treble line featuring chords and a descending scale, and a bass line with chords and a descending scale.

71

Measures 71-74 of a musical score. The top system consists of a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The vocal line features a melodic line with various intervals and a final note on a sharp. The piano accompaniment includes a bass line with a (H) marking and a treble line with chords and a descending scale. The bottom system continues the piano accompaniment with a treble line featuring chords and a descending scale, and a bass line with chords and a descending scale.

75

pizz.

p

pizz.

p

79

82

85 arco, *ff*

85 arco, *ff*

86

87

88

88

89

90 *mf*

91

91

92

93

94

97

99

101

103

106

108

Two systems of musical notation. The first system (measures 108-109) features a treble staff with a complex, rapid sixteenth-note melody and a bass staff with a more rhythmic accompaniment. The second system (measures 110-111) continues the treble staff melody and introduces a new bass staff line with a slower, more melodic accompaniment.

110

Two systems of musical notation. The first system (measures 110-111) includes dynamic markings *p* (piano) and *f* (forte) in both staves. The second system (measures 112-113) continues the piece with similar dynamics and melodic development.

113

Two systems of musical notation. The first system (measures 113-114) shows a continuation of the melodic lines. The second system (measures 115-116) features a more active bass staff with a series of eighth-note patterns.

116

Musical score for measures 116-117. The top system consists of two staves with melodic lines, featuring slurs and ties. The bottom system consists of two staves with a continuous eighth-note arpeggiated pattern in the right hand and a simple bass line in the left hand.

118

Musical score for measures 118-121. The top system shows dynamic markings *p*, *f*, and *p*. The bottom system features a dense texture with triplets and a complex bass line.

122 *mp*

Musical score for measures 122-127. The top system has a melodic line with slurs and ties, starting with a mezzo-piano (*mp*) dynamic. The bottom system is mostly empty, with only a few notes in the bass line.

128

134

137

140

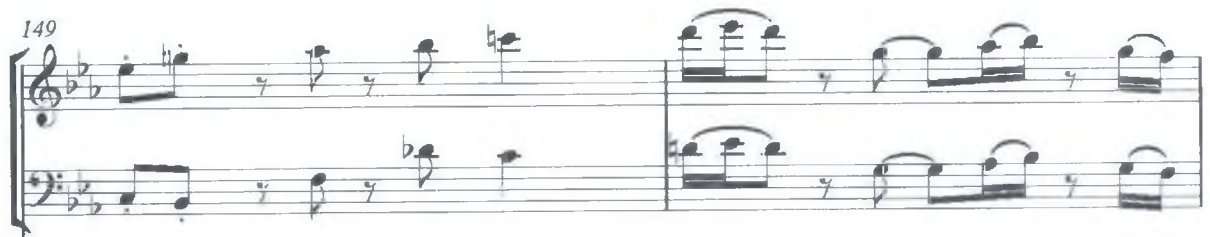
f

143

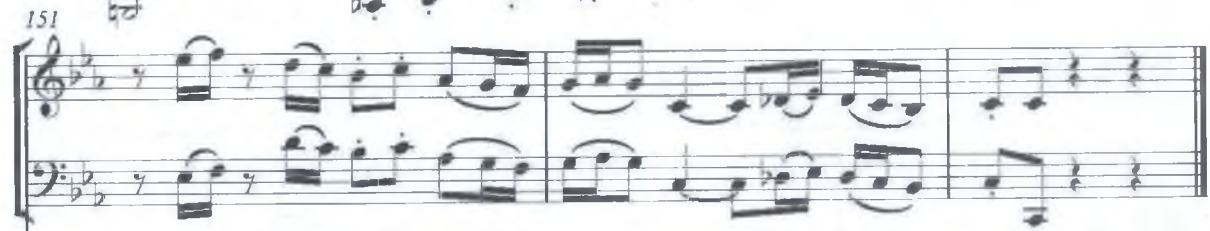
146

f

149



151



Adagio ♩=68

mf

10

10

pp

13

13

14

16

16

17

19

Musical score for measures 19-21. The system consists of two staves. The upper staff has a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). It contains a melody with eighth and sixteenth notes, some beamed together, and a final half note. The lower staff has a bass clef and the same key signature. It contains a bass line with eighth and sixteenth notes, some beamed together, and a final half note. The music is in 4/4 time.

22

Musical score for measures 22-24. The system consists of two staves. The upper staff has a treble clef and a key signature of three flats. It contains a melody with eighth and sixteenth notes, some beamed together, and a final half note. The lower staff has a bass clef and the same key signature. It contains a bass line with eighth and sixteenth notes, some beamed together, and a final half note. The music is in 4/4 time. A *pp* (pianissimo) dynamic marking is present in measure 22.

25

Musical score for measures 25-27. The system consists of two staves. The upper staff has a treble clef and a key signature of three flats. It contains a melody with eighth and sixteenth notes, some beamed together, and a final half note. The lower staff has a bass clef and the same key signature. It contains a bass line with eighth and sixteenth notes, some beamed together, and a final half note. The music is in 4/4 time.

28



30



32



35

38

42 ♩=75

pizz.
p

♩=75

49

Measures 49-53 of a musical score. The system consists of two staves. The upper staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). It contains a melodic line with various note values and rests. The lower staff is in bass clef with the same key signature, providing a harmonic accompaniment. Dynamic markings include *p* arco in measure 50 and *f* in measure 51. Pedal markings (Ped.) with asterisks (*) are present at the end of measures 52 and 53.

54

Measures 54-57 of a musical score. The system consists of two staves. The upper staff continues the melodic line. The lower staff provides harmonic support. Dynamic markings include *f* in measure 54 and *p* in measure 55. Pedal markings (Ped.) with asterisks (*) are present at the end of measures 54, 55, 56, and 57.

58

Measures 58-61 of a musical score. The system consists of two staves. The upper staff continues the melodic line. The lower staff provides harmonic support. Pedal markings (Ped.) with asterisks (*) are present at the end of measures 58, 59, 60, and 61.

62

66

70

73

Ped.

* =68

76

dim.

dim.

=68

pp

80

p

83

86

88

III

♩=85

f pizz.

♩=85

f

8va

4

7

arco

10

Measures 10-12 of a musical score in B-flat major (two flats). The top system features a treble clef with a rapid sixteenth-note melody and a bass clef with a supporting line. The middle system continues the melody in the treble and has a more active bass line. Measure 12 includes a key signature change to C major (one flat) for the final measure.

13

Measures 13-15 of the musical score. The top system shows a continuous sixteenth-note melody in the treble, while the bass line provides harmonic support. The middle system features a treble line with chords and eighth notes, and a bass line with eighth notes. Measure 15 ends with a key signature change to C major (one flat).

16

Measures 16-18 of the musical score. The top system has a treble line with eighth notes and a bass line with sixteenth-note patterns. The middle system includes a treble line with eighth-note chords and a bass line with eighth notes. Measure 18 features an 8va (octave up) marking over a treble line flourish.

19

22

26

29

Musical score for measures 29-31. The system consists of two staves. The top staff has a treble clef and a key signature of two flats (B-flat and E-flat). It contains a melody with eighth and sixteenth notes, including a triplet of eighth notes. The bottom staff has a bass clef and the same key signature, with a bass line featuring eighth and sixteenth notes. The system concludes with a double bar line.

32

Musical score for measures 32-35. The system consists of two staves. The top staff has a treble clef and a key signature of two flats. It contains a melody of eighth notes. The bottom staff has a bass clef and the same key signature, with a bass line of eighth notes. The system concludes with a double bar line.

36

Musical score for measures 36-39. The system consists of two staves. The top staff has a treble clef and a key signature of two flats. It contains a melody with eighth and sixteenth notes, including a triplet of eighth notes. The bottom staff has a bass clef and the same key signature, with a bass line featuring eighth and sixteenth notes. The system concludes with a double bar line.

40

Measures 40-44 of a musical score. The score is written for a single melodic line in bass clef with a key signature of two flats (B-flat and E-flat). The melody consists of eighth and quarter notes. Pedal points are indicated by 'Ped.' and asterisks (*) below the staff.

Ped. * Ped. * Ped. * Ped. * Ped. *

45

Measures 45-49 of a musical score. The score is written for a single melodic line in bass clef with a key signature of two flats. The melody includes a section marked 'arco' in measures 47-48. Pedal points are indicated by 'Ped.' and asterisks (*) below the staff.

Ped. * Ped. * Ped. * Ped. * Ped. *

50

Measures 50-54 of a musical score. The score is written for a single melodic line in bass clef with a key signature of two flats. The melody includes a section marked 'arco' in measures 52-53. Pedal points are indicated by 'Ped.' and asterisks (*) below the staff.

Ped. * Ped. * Ped. * Ped. * Ped. *

55

Ped * Ped * Ped * Ped *

60

Ped * Ped * Ped * Ped * Ped *

65

Ped * Ped * Ped * Ped * Ped *

70

Pedal markings: Ped, *, Ped, *, Ped, *

Pedal markings: Ped, *, Ped, *, Ped, *

75

Pedal markings: Ped, *, Ped, *

Pedal markings: Ped, *, Ped, *

79

Pedal markings: Ped, *, Ped, *

Pedal markings: Ped, *, Ped, *

82

85

88

Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. *

91

Ped. * *Ped.* *

94

f pizz.

Mel.

98

(8)

102

arco

106

109

112

8va

115

119

122

Measures 122-124 of a musical score in B-flat major (two flats). The system consists of two staves. The upper staff features a melody with eighth and sixteenth notes, including a triplet in measure 123. The lower staff provides a harmonic accompaniment with eighth and sixteenth notes. Measure 124 contains a whole rest in the upper staff and a half note in the lower staff.

125

Measures 125-127 of the musical score. Measure 125 begins with a sixteenth-note triplet in the upper staff. Measures 126 and 127 continue the piece with eighth and sixteenth note patterns in both staves.

128

Measures 128-131 of the musical score. Measures 128-130 feature a steady accompaniment of eighth notes in the lower staff and chords in the upper staff. Measure 131 concludes the system with a more active melody in the upper staff and a rhythmic accompaniment in the lower staff.

132



136



140



144

Measures 144-147. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). The melody in the right hand of the first system features a series of eighth-note runs and a half-note ending. The piano accompaniment in the second system consists of a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

148

Measures 148-150. The melody continues with eighth-note patterns. The piano accompaniment maintains the eighth-note texture in the right hand, while the left hand provides harmonic support with chords and moving lines.

151

Measures 151-153. The melody becomes more active with sixteenth-note runs. The piano accompaniment continues with its characteristic eighth-note accompaniment in the right hand and a supporting bass line in the left hand.

154

158

161

164

Measures 164-166 of a musical score in B-flat major (two flats). Measure 164 features a treble staff with a dotted half note B-flat and a bass staff with a dotted half note B-flat. Measure 165 has a treble staff with a quarter note G, a quarter note F, and a quarter note E, and a bass staff with a quarter note D, a quarter note C, and a quarter note B-flat. Measure 166 has a treble staff with a quarter note D, a quarter note C, and a quarter note B-flat, and a bass staff with a quarter note A, a quarter note G, and a quarter note F. The key signature is B-flat major.

167

Measures 167-168 of a musical score in B-flat major (two flats). Measure 167 features a treble staff with a quarter note G, a quarter note F, and a quarter note E, and a bass staff with a quarter note D, a quarter note C, and a quarter note B-flat. Measure 168 has a treble staff with a quarter note D, a quarter note C, and a quarter note B-flat, and a bass staff with a quarter note A, a quarter note G, and a quarter note F. The key signature is B-flat major.

169

Measures 169-170 of a musical score in B-flat major (two flats). Measure 169 features a treble staff with a quarter note G, a quarter note F, and a quarter note E, and a bass staff with a quarter note D, a quarter note C, and a quarter note B-flat. Measure 170 has a treble staff with a quarter note D, a quarter note C, and a quarter note B-flat, and a bass staff with a quarter note A, a quarter note G, and a quarter note F. The key signature is B-flat major.

171

173

176

179

pizz.

183

arco

186

189

Measures 189-191. Treble staff: rapid sixteenth-note runs in measures 189 and 190, followed by a half-note rest in measure 191. Bass staff: eighth-note accompaniment in measures 189 and 190, followed by a half-note rest in measure 191.

Measures 192-194. Treble staff: chords and single notes in measure 192, followed by chords in measures 193 and 194. Bass staff: single notes in measure 192, followed by chords in measures 193 and 194.

192

Measures 195-197. Treble staff: eighth-note accompaniment in measure 195, followed by rapid sixteenth-note runs in measures 196 and 197. Bass staff: eighth-note accompaniment in measure 195, followed by eighth-note accompaniment in measures 196 and 197. A dashed line with '8va' indicates an octave shift in the treble staff for measures 196 and 197.

195

Measures 198-200. Treble staff: eighth-note accompaniment in measure 198, followed by eighth-note accompaniment in measures 199 and 200. Bass staff: eighth-note accompaniment in measure 198, followed by eighth-note accompaniment in measures 199 and 200.

198

201



Qahramon G'ulomjonov



"Ertaknoma"

fortepiano

uchun

turkum

Ertaknoma

I. ILON PARI

Q.G'ulomjonov

Allegro

legato

ppp

3 mp

dolce

pp

5

7

9

11

13

Musical notation for measures 13-14. Measure 13: Treble clef has a whole note chord (F4, A4, C5) with a slur over it. Bass clef has a continuous eighth-note arpeggiated pattern. Measure 14: Treble clef has a whole note chord (F4, A4, C5) with a slur over it. Bass clef continues the eighth-note arpeggiated pattern.

15

Musical notation for measures 15-16. Measure 15: Treble clef has a whole note chord (F4, A4, C5) with a slur over it. Bass clef has a continuous eighth-note arpeggiated pattern. Measure 16: Treble clef has a whole note chord (F4, A4, C5) with a slur over it. Bass clef continues the eighth-note arpeggiated pattern.

17

Musical notation for measures 17-18. Measure 17: Treble clef has a whole note chord (F4, A4, C5) with a slur over it. Bass clef has a continuous eighth-note arpeggiated pattern. Measure 18: Treble clef has a whole note chord (F4, A4, C5) with a slur over it. Bass clef continues the eighth-note arpeggiated pattern. The word *cresc.* is written above the bass clef staff.

19

Musical notation for measures 19-20. Measure 19: Treble clef has a whole note chord (F4, A4, C5) with a slur over it. Bass clef has a continuous eighth-note arpeggiated pattern. Measure 20: Treble clef has a whole note chord (F4, A4, C5) with a slur over it. Bass clef continues the eighth-note arpeggiated pattern. The dynamic marking *mf* is written above the bass clef staff.

21

Musical notation for measures 21-22. Measure 21: Treble clef has a whole note chord (F4, A4, C5) with a slur over it. Bass clef has a continuous eighth-note arpeggiated pattern. Measure 22: Treble clef has a whole note chord (F4, A4, C5) with a slur over it. Bass clef continues the eighth-note arpeggiated pattern.

23

Musical notation for measures 23-24. Measure 23: Treble clef has a whole note chord (F4, A4, C5) with a slur over it. Bass clef has a continuous eighth-note arpeggiated pattern. Measure 24: Treble clef has a whole note chord (F4, A4, C5) with a slur over it. Bass clef continues the eighth-note arpeggiated pattern.

25

27

29

31

33

35

37

39

mp

41

43

cresc.

mf

45

47

49

subitopp

51

cresc.

53 (8)

poco a poco cresc.

55

56

57

58 8^m

60 (8)

62 (8)

64 (8)

66 (8)

68 (8)

70 (8)

dim.

72 (8)

73

74

77

pp

79

81

83

85

87

89

91

93

95

molto cresc.

96

f

97

subito p

98

8va

100

8va

102

104 *molto rit.*

106 **Meno mosso**

109

113

117

121

poco cresc.

125

129

132

Maestoso

135

138

8va

141

dim.

142

143 **Tempo I**

145

147

149

151

153

155

157

159

160

dim.

ppp

8va

II. Shaxzoda

163 **Moderato**

mf

Measures 163-166. The piece begins in the key of B-flat major. The right hand has a whole rest, while the left hand plays a steady eighth-note accompaniment. A *p* (piano) dynamic is marked in the left hand at measure 163, and a *cresc.* (crescendo) marking is placed below the left hand at measure 164. The right hand enters in measure 165 with a melodic line.

167

Measures 167-170. The right hand continues its melodic line, featuring some chromaticism. The left hand maintains the eighth-note accompaniment.

171

Measures 171-173. Measure 171 features a long, sustained note in the right hand. Measure 172 contains a complex seven-note fingering (7) in the right hand. The left hand continues the accompaniment.

174

Measures 174-176. The right hand plays a more active melodic line with eighth notes. The left hand continues the accompaniment.

177

Measures 177-179. The right hand continues with a melodic line, and the left hand provides a consistent eighth-note accompaniment.

180

Measures 180-182. The key signature changes to D major (two sharps). The right hand plays a complex, rapid melodic passage, while the left hand continues the accompaniment.

183

Musical score for measures 183-185. The treble staff features complex chords and melodic lines, while the bass staff has a steady eighth-note accompaniment. Measure 185 includes a fermata over a chord.

186

Musical score for measures 186-188. The treble staff continues with complex chords, and the bass staff maintains the eighth-note accompaniment. Measure 188 features a fermata.

189

Musical score for measures 189-190. Measure 189 has a long note in the treble and a sixteenth-note run in the bass. Measure 190 has a fermata in the treble and a sixteenth-note run in the bass. A "6" is written below the bass staff in measure 190.

191

Musical score for measures 191-193. The treble staff has long notes with fermatas, and the bass staff continues with the eighth-note accompaniment.

194

Musical score for measures 194-196. Measure 194 has a long note with a fermata in the treble. Measures 195-196 show more complex treble parts and a more active bass line.

197

Musical score for measures 197-198. The treble staff has a simple melodic line, and the bass staff has a continuous sixteenth-note accompaniment.

199

201

203

205

207

209

211

Musical score for 'The Rose Tree'. The score is written for piano (p) and features a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature has one sharp (F#), and the time signature is 2/4. The score includes a repeat sign and a first ending bracket.

213

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, Treble and Bass clef. The melody is in the Treble clef, and the accompaniment is in the Bass clef. The key signature has one sharp (F#). The time signature is 3/4. The score consists of two measures. The first measure contains a melody starting on G4, moving to A4, B4, and then a half note on C5. The second measure contains a melody starting on D5, moving to E5, F#5, and then a half note on G5. The accompaniment in the Bass clef consists of a steady eighth-note pattern in the first measure and a similar pattern in the second measure, with some notes beamed together.

[illegible]

217

Musical score for 'The Rose Tree' (continued). The score is in 2/4 time, key of B-flat major (two flats). The melody is in the treble clef, and the accompaniment is in the bass clef. The melody consists of eighth and sixteenth notes, while the accompaniment features a steady eighth-note pattern. The piece concludes with a final chord in the treble clef.

219

221

221

223

225

228

231

234

237

240

243

246

249

sf subito pp

252

255

Measures 258-260 of a musical score. The piece is in 2/4 time. The right hand features a continuous eighth-note pattern, while the left hand plays a more rhythmic accompaniment with eighth and sixteenth notes.

Measures 261-263 of a musical score. The right hand has a melodic line with some rests, and the left hand continues the accompaniment. The key signature changes to one flat (B-flat major or D minor).

Measures 264-266 of a musical score. Measure 264 is marked with a forte *ff* dynamic and *m.d.* (mezzo-dolce). The right hand has a melodic line with a fermata, and the left hand plays a steady eighth-note accompaniment.

Measures 267-268 of a musical score. The right hand features a melodic line with a long fermata in measure 267, and the left hand continues the eighth-note accompaniment.

Measures 269-270 of a musical score. The right hand has a melodic line with a fermata, and the left hand continues the accompaniment. The piece concludes with a *poco a poco cresc.* (poco a poco crescendo) instruction.

272

276

279

282

284

286

288

The first system of the musical score for 'The Rose Tree' consists of two staves. The upper staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains a single measure with a whole note G4. The lower staff is a bass clef with a key signature of one flat (B-flat) and a common time signature (C). It contains a single measure with a whole note G2. The two staves are connected by a brace on the left.

290

[illegible]

292

272

The musical score for "The Rose Tree" is presented in two systems. The first system consists of a single staff with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody begins with a half note G4, followed by a quarter note A4, a quarter note B-flat4, and a half note C5. The second system also consists of a single staff with a treble clef, a key signature of one flat, and a 4/4 time signature. The melody continues with a half note D5, a quarter note E5, a quarter note F5, and a half note G5. The lyrics "The Rose Tree" are written below the first staff, and "The Rose Tree" is written below the second staff.

294

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains a melody with a key signature of one flat (B-flat) and a 2/4 time signature. The bass staff provides a harmonic accompaniment with a repeating eighth-note pattern. The score is divided into two systems by a double bar line. The first system consists of four measures, and the second system consists of four measures. The melody in the treble staff is: G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). The accompaniment in the bass staff is: G3 (quarter), A3 (quarter), B3 (quarter), C4 (half) in the first system, and G3 (quarter), A3 (quarter), B3 (quarter), C4 (half) in the second system.

296

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The piano part features a continuous eighth-note accompaniment in the right hand and a bass line in the left hand. The melody is simple and catchy, with a chorus that repeats the title 'The Rose Tree'.

298

A musical score for the song 'The Rose Tree'. It features a piano introduction in G major, 3/4 time. The score is written for piano (p) and includes a key signature of one sharp (F#) and a 3/4 time signature. The melody is in the right hand, and the accompaniment is in the left hand. The score is divided into two systems, each with a treble and bass staff. The first system shows the piano introduction, and the second system shows the main melody and accompaniment.

300

302

dim.

pp

3. VAZIR

306 **Moderato**

310

312

314

317

320

323

325

327

329

331

333

335

337

339

340

8va

f

p

The musical score consists of six systems, each with a treble and bass staff. The first system (331) shows a treble staff with a complex melodic line and a bass staff with chords. The second system (333) continues the melodic development. The third system (335) introduces a forte (*f*) dynamic in the bass staff and a piano (*p*) dynamic in the treble staff. The fourth system (337) features a melodic line in the treble staff. The fifth system (339) has a forte (*f*) dynamic in the bass staff. The sixth system (340) includes an 8va (octave up) marking and continues the melodic and harmonic progression.

342

p

345

p
mf

347

349

351

353

pp

355



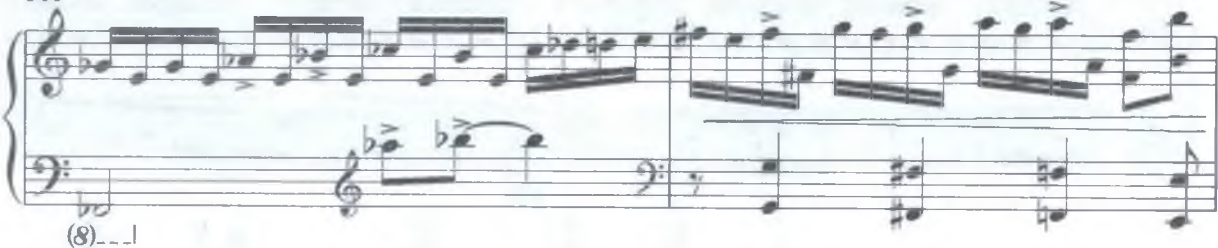
357



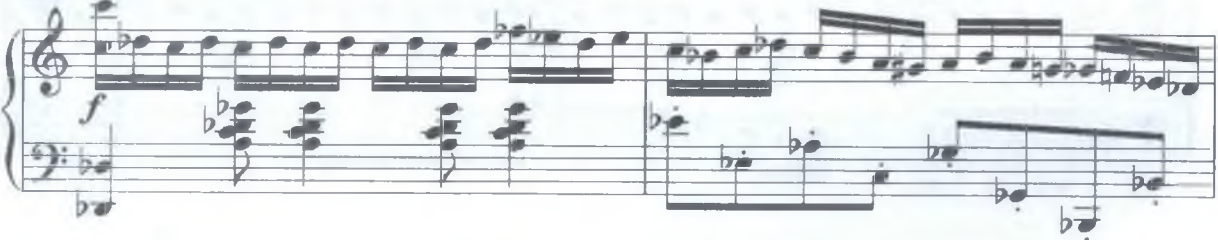
359



361



363



365



367

6 6 6 6 6 6 6 6

f

369

6 6 6 6

f pesante

371

ff pp

375

dim.

379

pp

8^{va}

383

387

Measures 387-390. Treble clef: continuous eighth-note runs. Bass clef: eighth-note accompaniment. Measure 388 has a forte (*f*) dynamic marking.

390

Measures 390-391. Treble clef: eighth-note runs with some ties. Bass clef: eighth-note accompaniment.

392

Measures 392-393. Treble clef: eighth-note runs. Bass clef: eighth-note accompaniment.

394

Measures 394-395. Treble clef: eighth-note runs. Bass clef: eighth-note accompaniment. Measure 395 has a forte (*f*) dynamic marking and features chords with accents.

396

Measures 396-399. Treble clef: eighth-note runs. Bass clef: eighth-note accompaniment. Measures 396-397 feature chords with accents in both staves.

398

401

403

4. FITNA

405 **Moderato** ♩=96

409

Measures 409-411 of a musical score. The key signature has two flats (B-flat and E-flat). The melody in the right hand consists of eighth and quarter notes, often beamed together. The left hand features a piano (*p*) accompaniment with chords and moving lines. Measure 411 ends with a repeat sign.

412

Measures 412-414 of a musical score. The key signature has two flats. The melody continues with eighth and quarter notes. The left hand accompaniment includes a mezzo-piano (*mp*) section starting in measure 413. Measure 414 ends with a repeat sign.

415

Measures 415-417 of a musical score. The key signature has two flats. The melody features a long eighth-note run in measure 415, followed by quarter notes. The left hand accompaniment consists of chords and moving lines. Measure 417 ends with a repeat sign.

418

Measures 418-421 of a musical score. The key signature has two flats. The melody continues with eighth and quarter notes. The left hand accompaniment includes chords and moving lines. Measure 421 ends with a repeat sign.

422

Measures 422-425 of a musical score. The key signature has two flats. The melody features eighth-note runs and quarter notes. The left hand accompaniment includes chords and moving lines. Measure 425 ends with a repeat sign.

425

425

428

428

431

431

435

435

439

439

443

443

446

446

449

449

452

452

455

455

458

458

461

461

463

3 3 3 3 3 3 3

465

3 3 3 3 3 3 3

468

3 3 3 3 3

472

molto rit.

poco dim. 3 3 3 3 3 3 3 3 *f*

475

Tempo I ♩=96

ppp

479

p

482

mp

485

f

489

f

492

f

495

f

498

ff

500

502

505

508

510

512

Measures 512-513. Treble clef, key signature of two flats. Measure 512: Treble has a half note G4, bass has a half note F4. Measure 513: Treble has a half note G4, bass has a half note F4. The piece ends with a double bar line.

514

Measures 514-515. Treble clef, key signature of two flats. Measure 514: Treble has a half note G4, bass has a half note F4. Measure 515: Treble has a half note G4, bass has a half note F4. The piece ends with a double bar line.

516

Measures 516-517. Treble clef, key signature of two flats. Measure 516: Treble has a half note G4, bass has a half note F4. Measure 517: Treble has a half note G4, bass has a half note F4. The piece ends with a double bar line.

518

Measures 518-519. Treble clef, key signature of two flats. Measure 518: Treble has a half note G4, bass has a half note F4. Measure 519: Treble has a half note G4, bass has a half note F4. The piece ends with a double bar line.



Qahramon G'ulomjonov

Simfonik musiqa

Symphonic music

Симфоническая
музыка



Qahramon G'ulomjonov



Konsert №1

**fortepiano va
simfonik
orkestr uchun**

Konsert № 1

(fortepiano va orkestr uchun)

Q.G'ulomjonov

Allegro $\text{♩} = 120$

Piccolo *f*

Flute *f*

Oboe *f*

Clarinet in Bb *f*

Bassoon *f*

Horn in F *f*

Horn in F *f*

Trumpet in Bb *f*

Trombone *f*

Bass Trombone *f*

Timpani *f*

Bass Drum *f*

Cymbals *f*

Wood Blocks *f*

Allegro $\text{♩} = 120$

Violin I *f*

Violin II *f*

Viola *f*

Violoncello *f*

Contrabass *f*

1

Picc. *f*

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Hn. *f*

Tpt. *f*

Tbn. *f*

B. Tbn. *f*

Timp. *f*

B. D. *f*

Cym. *f*

S. D. *f*

Pno. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

pizz.

pizz.

pizz.

pizz.

pizz.

10

Picc. 

Fl. 

Ob. 

Cl. 

Bsn. 

Pno. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 



14 

Ob. 

Pno. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

[illegible]

21

3

Picc.

Fl.

Ob.

Cl.

Bsn.

Timp.

S. D.

Pno.

3

Vln. I

Vln. II

Vla.

Vc.

Cb.

26

W.B.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

pizz.

30

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

B. Tbn.

W.R.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

arco

pizz.

arco

pizz.

arco

arco

arco

34

4

Fl.

Ob.

Cl.

Bsn.

W.B.

Pno.

4

Vln. I

Vln. II

Vla.

Vcl.

Ch.

39

5

Fl.

Ob.

Cl.

Bsn.

Pno.

5

pizz.

Vln. I

Vln. II

Vla.

Vcl.

Ch.

pizz.

pizz.

pizz.

pizz.

pizz.

44

Picc. Fl. Ob. Cl. Bsn. Hn. Hn. Tpt. Tbn. B. Tbn. Timp. B. D. Pno. Vln. I Vln. II Vla. Vc. Cb.

[illegible]

52

Picc.

Fl.

Ob.

Cl.

Bsn.

Hr.

Hr.

Tpt.

Tbn.

B. Tbn.

Timp.

Cym.

S. D.

Tri.

Vln. I

Vln. II

Vla.

Vc.

Cb.

div2

V

f

56

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

B. Tbn.

Temp.

B. D.

Cym.

S. D.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

59 7

Fl. *p cantabile e legato*

Cl. *p cantabile e legato*

Bon.

Hr. *p cantabile*

Pno. *mf cantabile*

7

Vln. I *p cantabile*

Vln. II *p cantabile*

Vla. *p cantabile*

Vc. *p cantabile*

Cb. *p cantabile*

66

Pno.

71 8

Pno.

8

Vln. I *pp*

Vln. II *pp*

Vla. *p pizz.*

Vc. *p pizz.*

Cb.

76

Cl.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

81

9

Picc.

Fl.

Ob.

Cl.

Bsn.

Hr.

Hr.

Tpt.

Tbn.

B. Tbn.

Pno.

9

pizz.

Vla.

pizz.

Vc.

pizz.

Cb.

86 10

Ob.

Cl.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Ch.

arco

90

Ob.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Ch.

93

11

Ob.

Hr.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

97

I

p

Ob.

Cl.

Hr.

Tpt.

Tbn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

101

Picc. *p*

Fl.

Ob.

Cl. *p*

Bsn.

Hrn.

ihn.

Tpt.

Tbn.

B. Tbn.

Timp.

Pao.

Vln. I

Vln. II

Vla.

Vc.

Cb.

105 12

Picc. *fz*

Fl. *fz*

Ob. *fz*

Cl. *fz*

Bsn. *fz*

Hr. *fz*

Hr. *fz*

Tpt. *fz*

Tbn. *fz*

B. Tbn. *fz*

Timp. *p* *f*

B. D. *p* *f*

Cym. *p* *f*

Pno. *f*

12

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f* *arco*

Cb. *f* *arco*

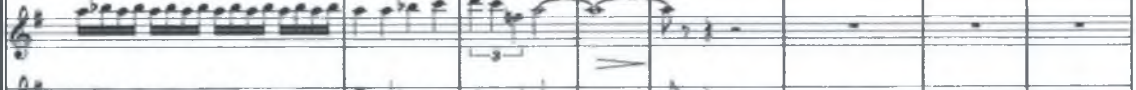
III

Picc.
 Fl.
 Ob.
 Cl.
 Bsn.
 Hn.
 Hn.
 Tpt.
 Tbn.
 B. Tbn.
 Timp.
 Cym.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Musical score for a symphony, measures 111-115. The score includes parts for Piccolo, Flute, Oboe, Clarinet, Bassoon, Horns, Trumpets, Trombones, Tuba, Timpani, Cymbals, Violins I & II, Viola, Violoncello, and Contrabass. The key signature has two flats, and the time signature is 4/4. The score shows a transition from a woodwind melody to a full orchestral texture with brass and strings.

116 13

Picc. 

Fl. 

Ob. 

Cl. 

Bsn. 

Hr. 

Hr. 

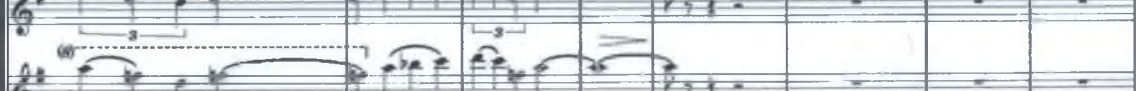
Trp. 

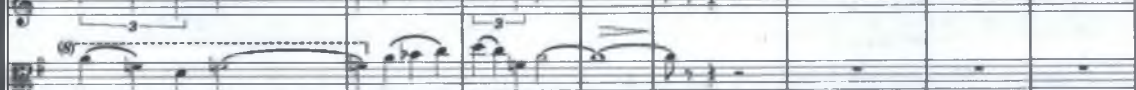
Tbn. 

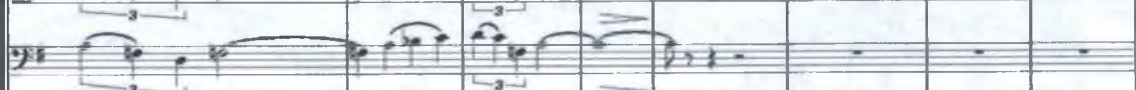
B. Tbn. 

Timp. 

Pno. 

Vln. I 

Vln. II 

Vla. 

Vcl. 

Cb. 

124

Bsn. 

Pno. 

130 **14**

Picc. 

Fl. 

Ob. 

Cl. 

Bsn. 

Pno. 

14

Vln. I 

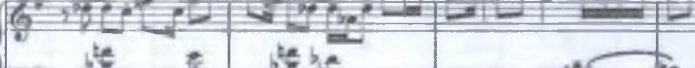
Vln. II 

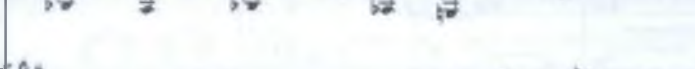
Vla. 

Vc. 

Cb. 

135

Pno. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

141

Picc. Fl. Ob. Cl. Bsn.

Hn. Hn. Tpt. Tbn. B. Tbn.

Timp.

Pno.

15 arco

Vln. I Vln. II Vla. Vc. Cb.

The musical score is arranged in a system of staves. The top section includes woodwinds (Piccolo, Flute, Oboe, Clarinet, Bassoon) and brass (Horn I, Horn II, Trumpet, Trombone, Bass Trombone, Timpani). The middle section features the Piano. The bottom section includes strings (Violin I, Violin II, Viola, Violoncello, Contrabass). Measure 141 is highlighted with a box containing the number 15. The piano part shows a complex rhythmic pattern. The string parts are marked 'arco'.

145

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

B. Tbn.

Timp.

Cym.

Pno.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

div.2

p

f

div.2

p

149 **16**

Picc. *f*

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hr. *f*

Hr. *f*

Tpt. *f*

Tbn. *f*

B. Tbn. *f*

Timp.

Cym.

Pno. *f*

Vln. I **16** pizz.

Vln. II pizz.

Vla. pizz.

Vc. pizz.

Cb. pizz.

154

Picc. *f* *sf subito p*

Fl. *f* *sf subito p*

Ob. *f* *sf*

Cl. *f* *sf*

Bsn. *f* *sf*

Hn. *pp*

Hn. *pp*

Tpt. *sf*

Tbn.

B. Tbn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Ch.

158

17

Picc.

Fl.

Ob.

Cl.

Bsn.

Hr.

Hr.

Tpt.

Tbn.

B. Tbn.

Timp.

W.B.

Pno.

17

Vln. I

Vln. II

Vla.

Vcl.

Cb.

pizz.

pizz.

pizz.

arco

arco

pizz.

pizz.

Picc. Fl. Ob. Cl. Bsn. Hn. Hn. Tpt. Tbn. B. Tbn. W.B. Pno. Vln. I Vln. II Vla. Vc. Cb.

The musical score is written for a full symphony orchestra. The woodwind section (Piccolo, Flute, Oboe, Clarinet, Bassoon) and strings (Violins I and II, Viola, Violoncello, Contrabass) have melodic lines. The Piano part is highly complex, featuring dense arpeggiated figures in both hands. The Wood Bass and Cello/Contrabass parts are marked 'arco' starting in measure 3.

167 **18**

Ob. *f*

Cl. *f*

Bsn. *f*

Hr. *f* ^{a2}

Hr. *f* ^{a2}

Tpt.

Tbn. *f*

Timp.

S.D.

W.B.

Pno.

18

Vln. I

Vln. II

Vla.

Vcl. *pizz.*

Cb.

170

Picc.
 Fl.
 Ob.
 Cl.
 Bsn.
 Hn.
 Hn.
 Tpt.
 Tbn.
 B. Tbn.
 Timp.
 Cym.
 S. D.
 W. B.
 Pno.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

arco
 pizz.

172

Picc.

Fl.

Ob.

Cl.

Bsn.

Hr.

Hr.

Tpt.

Tbn.

B. Tbn.

Timp.

Cym.

S. D.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

174 19

Picc. 

Fl. 

Ob. 

Cl. 

Bsn. 

Hr. 

Hr. 

Tpt. 

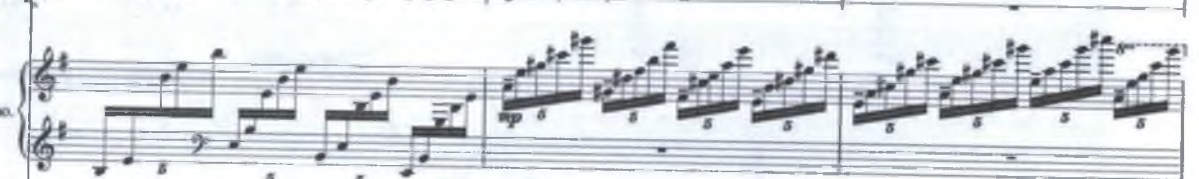
Tbn. 

B. Tbn. 

Timp. 

Cym. 

S. D. 

Pno. 

19

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

177

Pic.

Fl.

Ob.

Cl.

Bsn.

Hr.

Hr.

Tpt.

Tbn.

B. Tbn.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

The musical score for page 177 is arranged in a standard orchestral format. It includes staves for Piccolo, Flute, Oboe, Clarinet, Bassoon, Horns (two parts), Trumpets, Trombones, Tuba, Timpani, Piano, Violins (I and II), Viola, Violoncello, and Contrabass. The score is written in a key signature of one sharp (F#) and a 2/4 time signature. The Piano part features a complex, rapid arpeggiated figure. The strings and woodwinds provide harmonic support with various melodic and rhythmic patterns.

180

Picc. *ff*

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hr. *ff*

Hr. *ff*

Tpt. *ff*

Tbn. *ff*

B. Tbn. *ff*

Timp. *ff*

B. D. *ff*

Cym. *ff*

Pno. *mp*

(8)

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

187

Pno.

197

Pno.

202

Pno.

206

Pno.

210

Pno.

214

Pno.

218

Pno.

221

Pno.

224

Pno.

227

21

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

B. Tbn.

Timp.

B. D.

Cym.

S. D.

Tri.

Pno.

21

Vln. I

Vln. II

Vla.

Vc.

Cb.

233

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

B. Tbn.

Timp.

Cym.

S. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

237 22

Picc. *p*

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hr. *p*

Hr. *p*

Tpt. *p*

Tbn. *p*

B. Tbn. *p*

B. D. *p*

Cym. *p*

S. D. *p*

W.B. *p*

Pno. *p*

Vln. I *pizz.*

Vln. II *pizz.*

Vla. *pizz.*

Vcl. *pizz.*

Cb. *pizz.*

241

Fic. Fl. Ob. Cl. Bsn.

Hr. Hr. Tpt. Tbn. B. Tbn.

W.B.

Pno.

Vln. I Vln. II Vla. Vc. Cb.

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

245

23

Più mosso

Picc.
 Fl.
 Ob.
 Cl.
 Bas.
 Hn.
 Hn.
 Tpt.
 Tbn.
 B. Tbn.
 Timp.
 B. D.
 Cym.
 Pno.
 Vla. I
 Vln. II
 Vla.
 Vc.
 Ch.

p
f
arco
 23
 Più mosso

249

Fl. Pic. Fl. Ob. Cl. Bsn.

Hr. Hr. Tpt. Tbn. B. Tbn.

W.B.

Pno.

Vln. I Vln. II Vla. Vcl. Cb.

Detailed description: This is a page of a musical score, page 249. It features a large ensemble of instruments. The woodwind section includes Piccolo Flute, Flute, Oboe, Clarinet, and Bassoon. The brass section includes Horns, Trumpets, Trombones, and Baritone Trombone. There is a Wood Block (W.B.) and a Piano (Pno.). The string section includes Violins I and II, Viola, Violoncello (Vcl.), and Contrabass (Cb.). The score is written in 4/4 time with a key signature of one sharp (F#). The woodwinds and strings have melodic lines, while the brass and percussion provide harmonic support. The piano part has a complex, rhythmic accompaniment.

253

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

B. Tbn.

Timp.

B. D.

Cym.

W.B.

Pno.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

257

24

Picc.

Fl.

Ob.

Cl.

Bsn.

Hr.

Hr.

Tpt.

Tbn.

B. Tbn.

Timp.

B. D.

Cym.

W.B.

Pno.

24

Vln. I

Vln. II

Vla.

Vcl.

Cb.

251

Picc. Fl. Ob. Cl. Bsn.

Hr. Hr. Tpt. Tbn. B. Tbn.

Timp. B. D. Cym.

Pno.

Vln. I Vln. II Vla. Vc. Cb.

254

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

B. Tbn.

Timp.

B. D.

Cym.

Pno.

Vln. I

Vln. II

Vla.

Vcl.

Cb.



Qahramon G'ulomjonov



Konsert №2
fortepiano va
simfonik
orkestr uchun

Konsert № 2

(fortepiano va orkestr uchun)

Q.G'ulomjonov

Moderato $\text{♩} = 110$

Flute I, II

Clarinet in B $\flat$ I, II

Bassoon I, II

Violin II

Viola

Violoncello

Contrabass

pp

p

p

p

p

9 rit. Allegro $\text{♩} = 142$

Fl.

Cl.

Bsn.

Hr. 1,2

Vln. I

Vln. II

Vla.

Vc.

Cb.

f marcato

f marcato

16

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn. 1,2

Hn. 1,3

Tpt.

Tbn.

B. Tbn.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Handwritten musical score for page 256, measures 16 through 19. The score is arranged in a system of staves for various instruments. The key signature is two sharps (F# and C#). The measures contain complex musical notation, including notes, rests, and dynamic markings such as *sf* (sforzando) and *ff* (fortissimo). The instruments listed on the left are Piccolo, Flute, Oboe, Clarinet, Bassoon, Horns 1 & 2, Horns 1 & 3, Trumpet, Trombone, Bass Trombone, Timpani, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score shows a variety of musical textures and dynamics across the measures.

2/

Picc. *ff*

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. I, 2 *ff*

Hn. I, 3 *ff*

Tpt. *ff*

Tbn. *ff*

B. Tbn. *ff*

Timp. *ff*

Pno. *ff*

Vln. I *ff* *mf*

Vln. II *ff* *f*

Vla. *ff* *ff*

Vc. *ff* *mf*

Cb. *ff* *mf* *pizz*

26

Fl.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

31

Fl.

Bsn.

Hn. I, 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

a2

f

mf

ff

pizz

[illegible]

40

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn. 1,2

Hn. 1,3

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble, including woodwinds, brass, strings, and piano. The instruments listed on the left are Picc. (Piccolo), Fl. (Flute), Ob. (Oboe), Cl. (Clarinet), Bsn. (Bassoon), Hn. 1,2 (Horn 1 & 2), Hn. 1,3 (Horn 1 & 3), Tpt. (Trumpet), Tbn. (Trombone), B. Tbn. (Bass Trombone), Pno. (Piano), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Cello), and Cb. (Double Bass). The score is written in a key signature of two sharps (F# and C#) and a 4/4 time signature. The music is arranged in systems, with each instrument or group of instruments having its own staff. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' (forte). The page is numbered '44' in the top left corner.

50

Fl.

Ob.

Cl.

Bsn.

Hn. 1,2

Hn. 1,3

Tpt.

Tbn.

B. Tbn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

54

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn. 1,2

Hn. 1,3

Tpt.

Tbn.

B. Tbn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

legato

f

a2

a2

a3

v

y

220

57

Picc

Fl

Ob

Cl

Bsn

Pno

Vln. I

Vln. II

Vla

Vc.

Cb.

60

Picc. *f*

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *a2*

Hn. I, 2 *a2* *ff*

Hn. I, 3 *a2* *ff*

Tpt. *a3*

Tbn. *a3*

B. Tbn.

Pno.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

63

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn. 1,2

Hn. 3,4

Tpt.

Tbn.

B. Tbn.

Timp.

Cym.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

67

Picc

Fl

Ob

Cl

Bsn

Hn. 1,2

Hn. 1,3

Tpt

Tbn

B. Tbn

Vln I

Vln II

Vla

Vc

Cb

This musical score page contains measures 67 through 70. The instrumentation includes Piccolo, Flute, Oboe, Clarinet, Bassoon, Horns 1 & 2, Horns 1 & 3, Trumpet, Trombone, Baritone Trombone, Violin I, Violin II, Viola, Violoncello, and Contrabass. Measures 67 and 68 feature rapid sixteenth-note passages in the Piccolo and Flute. The Oboe, Clarinet, and Bassoon have sustained notes with grace notes. The Horns and Trombones play sustained chords. Measures 69 and 70 show a change in the woodwind parts, with the Piccolo and Flute playing eighth-note patterns. The strings provide a steady accompaniment with sustained notes and moving lines.

71

Picc. *dim.*

Fl. *dim.* *a2*

Ob. *dim.*

Cl. *dim.*

Bsn. *dim.*

Hn. 1,2 *dim.* *a2*

Hn. 1,3 *dim.*

Tbn. *ff* *dim.*

B. Tbn. *ff* *dim.*

Pno. *ff*

Vln. I *mf* *dim.*

Vln. II *mf* *dim.*

Vla. *mf* *dim.*

Vc. *mf* *dim.*

Cb. *mf* *dim.*

77

Fl.

Tamb.

W.B.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz

pizz

pizz

pizz

pizz

82

Fl.

Tamb.

W.B.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

arco

arco

87

Fl.

Ob.

Cl.

Hn. 1, 2

Tpt.

Tamb.

W.B.

Pno.

Vln. I

Vln. II

Via.

Vc.

Cb.

88

89

90

91

92

92

Fl

Ob

Cl

Hr. 1,2

Tpt

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

fp

p

p

p

96

Fl

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

f

f

f

f

f

99

Fl.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

102

Moderato

rall.

Fl.

Ob.

Cl.

Bsn.

Hn. 1,2

Tpt.

Pno.

Vln. I

Vln. II

107 Allegro ♩=130

Fl.

Pno. *mf*

legato

2da *

2da *

2da *

2da *

113

Fl.

Bsn.

Pno. *p*

2da * *2da* * *2da* * *2da* * *2da* * *2da* *

Vln. I *pp*

Vln. II *pp*

119

Fl.

Cl.

Bsn.

Pno.

2da * *2da* * *2da* * *2da* * *2da* * *2da* *

Vln. I *cresc.*

Vln. II *cresc.*

Vla. *p*

Vc. *p*

Cb. *p*

125

Fl

Ob

Pno

Vln. I

Vln. II

Vla

Vc

Cb

p

130

Picc

Fl

Cl

Pno

Vln. I

Vln. II

Vla

Vc

Cb

p

pp

mp

p

141

Picc. *mp*

Fl. *a2 mp*

Ob. *a2 mp*

Cl. *a2*

Bsn. *a2*

Pno. *legato*

Vln. I

Vln. II

Vla.

Vc.

Cb.

143

Picc. Fl. Ob. Cl. Bsn.

Pno.

Vln. I Vln. II Vla. Vc. Cb.

The musical score is written for a full orchestra. The woodwind section (Piccolo, Flute, Oboe, Clarinet, Bassoon) and the string section (Violin I, Violin II, Viola, Violoncello, Contrabass) are playing sustained notes, mostly in the lower register. The piano part is more complex, featuring a fast, ascending and descending melodic line in the right hand, with a more rhythmic bass line in the left hand. The score is divided into two measures, 143 and 144, with a double bar line in between.

145

Picc.

Fl.

Ob.

Cl.

Bsn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

147

Picc

Fl.

Ob.

Cl.

Bsn.

Pno

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz

pizz

150

Fl.

Pno

Vln. I

Vln. II

Vla.

Vc.

Cb.

poco a poco cresc.

* *Flauto* *

==

154

Fl.

Pno

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

arco

* *Flauto* *

157

Fl.

Hn. 1,2

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

2nd

ff

2do * *2do* * *2do* * *2do* *

160 *molto rit.* $\text{♩} = 125$ *Maestoso*

Picc. *f* *a2*

Fl. *p* *f* *a2*

Ob. *p* *f*

Cl. *f*

Bsn. *f*

Hn. 1,2 *f*

Hn. 1,3 *f*

Tpt. *a2* *p* *f*

Tbn. *p* *f* *a1*

B. Tbn. *p* *f*

Timp. *p*

B. D. *f*

Cym. *f*

Pno. *f*

Da *Da* *Da*

molto rit. $\text{♩} = 125$ *Maestoso*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

164

Picc

Fl

Ob

Cl

Bsn

Hn. 1,2

Hn. 1,3

Tpt

Tbn

B. Tbn

Timp

Pno

Vln. I

Vln. II

Vla

Vc

Cb

[illegible]

173 *accel.*

Fl

Pno

Vln. I

Vln. II

Vla

Vc

Cb

178 *♩ = 100*

Fl

Pno

183

Fl

Pno

187 *rit*

Fl

Pno

192 Presto $\text{♩} = 205$

Picc.

Fl.

Ob.

Cl.

Bsn.

Pno.

Presto $\text{♩} = 205$

Vln. I

Vln. II

Vla.

Vc.

Cb.

207

Fl. *mf*

Ob. *mf*

Cl. *mf*

Hn. 1,2 II

Hn. 1,3 IV

Pno. *legato*

Vln. I pizz arco

Vln. II pizz arco

Vla. pizz arco

Vc. arco *f*

Cb. arco *f*

213

Fl.

Ob.

Cl.

Bsn.

Hn. 1,3

Tbn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

223

Picc

Fl

Ob

Cl

Bsn

Hn. 1, 2

Hn. 3

Tpt.

Tbn.

B. Tbn.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

marcato

marcato

marcato

marcato

231

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn. 1,2

Hn. 1,3

Tpt.

Tbn.

B. Tbn.

Pno.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

239

Fl.

Hn. 1,2

Hn. 1,3

Tpt.

Tbn.

B. Tbn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz

pizz

pizz

pizz

pizz

247

Picc. *p* *f*

Fl. *a2* *p* *f*

Ob. *a2* *p* *f*

Cl. *p* *f*

Bsn. *a2* *p* *f*

S. D. *p* *f*

Pno. *f*

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *f* *f*

Vc. *p* *f*

Cb. *p* *f*

233

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn. 1,2

Hn. 1,3

Tpt.

Tbn.

B. Tbn.

Timp.

S. D.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

poco cresc.

poco cresc.

cresc.

p

f

poco cresc.

poco cresc.

cresc.

poco cresc.

poco cresc.

263

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn. 1,2

Hn. 1,3

Tpt.

Tbn.

B. Tbn.

Timp.

S. D.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

271

Fl.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

==

278

Fl.

Ob.

Cl.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

285

Picc.

Fl.

Ob.

Cl.

Bsn.

S. D.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

292

Picc.

Fl.

Bsn.

Hn. 1,2

Hn. 1,3

Tpt.

Tbn.

S. D.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

[illegible]

308

Fl.

Bsn.

Hn. 1,2

Hn. 1,3

Tpt.

Tbn.

B. Tbn.

Timp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

p

316

Fl.

Cl.

Bsn.

Pno.



324

Fl.

Cl.

Bsn.

Pno.



332

Fl.

Pno.

* 2da



340

Fl.

Pno.

* 2da

* 2da

* 2da

348

Fl.

Pno.

* Pno

356

Fl.

Pno.

* Pno

364

Fl.

Pno.

* Pno

372

Fl.

Pno.

* Pno

380

Fl.

Pno.

* Pno

388

Fl.

Pno.

* Pno

396

Fl.

Pno.

p

f

404

Fl.

Pno.

mf

f

Detailed description: This musical score block contains two systems of music for Flute (Fl.) and Piano (Pno.). The first system, starting at measure 396, shows the piano accompaniment with a steady eighth-note pattern. The flute part has rests for seven measures. In measure 404, the flute enters with a single note. The piano accompaniment continues with the same pattern, with a dynamic change from mezzo-forte (mf) to forte (f) in measure 404. A double bar line is placed between measures 396 and 404. The second system continues from measure 404. The piano part has a dynamic change from forte (f) to piano (p) in measure 405. The flute part has rests for the remainder of the system. The score is written in treble clef with a key signature of one sharp (F#).

412

Picc.
 Fl.
 Ob.
 Cl.
 Bsn.
 Hn. 1,2
 Hn. 1,3
 Tpt.
 Tbn.
 B. Tbn.
 Timp.
 Pno.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

p
pp

420

Picc.
 Fl.
 Ob.
 Cl.
 Bsn.
 Hn. 1,2
 Hn. 1,3
 Tpt.
 Tbn.
 B. Tbn.
 Timp.
 S. D.
 Pno.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Musical score for page 420, measures 414-420. The score includes parts for Picc., Fl., Ob., Cl., Bsn., Hn. 1,2, Hn. 1,3, Tpt., Tbn., B. Tbn., Timp., S. D., Pno., Vln. I, Vln. II, Vla., Vc., and Cb. The key signature is two sharps (F# and C#). The score shows a variety of musical textures, including woodwind and brass entries, string patterns, and a piano accompaniment. Dynamics range from piano (p) to forte (f).

428

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn. I, 2.

Hn. I, 3.

Tpt.

Tbn.

B. Tbn.

Timp.

S. D.

Pno.

Vln. I.

Vln. II.

Vla.

Vc.

Cb.

436 *poco rit.*

Fl. *marcato*

Ob.

Cl.

Bsn.

Hn. 1,2

Hn. 1,3

Tpt.

Tbn.

B. Tbn.

Timp.

S. D.

poco rit.

Vln. I *marcato*

Vln. II *marcato*

Vla. *marcato*

Vc. *marcato*

Cb. *marcato*

461

Picc. *p*

Fl.

Ob.

Cl. *p*

Bsn.

Hn. 1,2

Hn. 1,3

Tpt.

Tbn.

B. Tbn.

Pno. *f*

Vln. I

Vln. II

Vla.

Vc. *p*

Cb. *mf*

467

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn. 1,2

Hn. 1,3

Tpt.

Tbn.

B. Tbn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

469

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn. I, 2

Hn. I, 3

Tpt.

Tbn.

B. Tbn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

471

Fl.

Ob.

Cl.

Bsn.

Hn. 1,2

Hn. 1,3

Tpt.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.



475

Fl.

Pno.

rit.

480 Allegro $\text{♩} = 142$

Fl.

Ob.

Cl.

Bsn.

Pno.

Vln. II

Vla.

Vc.

Cb.

mf

p

mp

f

pizz

mp

487

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn. 1,2

Hn. 1,3

Tpt.

Tbn.

B. Tbn.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

a2

arco

pizz

493

Picc. *f*

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. 1,2 *f*

Hn. 1,3 *f*

Tpt. *f*

Tbn. *f*

B. Tbn. *f*

Timp.

Pno. *ff*

Vln. I *f* *mf*

Vln. II *f* *f*

Vla. *f* *ff*

Vc. *f* *pizz mf*

Cb. *f* *mf* *pizz*

495

Fl.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

arco

mf

ff

503

Fl.

Hn. 1,2

Pno.

Vla. I

Vin. II

Vla.

Vc.

Cb.

ff

pizz

arco

pizz

arco

507

Fl.

Hn. I, 2

Tpt.

Tbn.

B. Tbn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

512 accel.

Fl.

Cl.

Bsn.

Hn. 1,2

Tpt.

Tbn.

B. Tbn.

Pno.

accel. pizz

Vln. I

Vln. II

Vla.

Vc.

Cb.

517 Presto ♩=168

Fl. a2

Ob. a2

Cl. a2

Bsn.

Pno. (8) *f*

Vln. I Presto ♩=168

Vln. II

Vla.

Vc.

Cb.

521

Fl.

Ob.

Cl.

Pno.

Vln. I arco

Vln. II arco

Vla. arco

Vc. arco

Cb. arco

Picc. Fl. Ob. Cl. Bsn. Tbn. B. Tbn. Pno. Vln. I. Vln. II. Vla. Vc. Cb.

a3
f

pizz
p

pizz
p

pizz
p

f

f

Detailed description of the musical score: The score is for measures 524, 525, and 526. The key signature is three sharps (F#, C#, G#). The time signature is 4/4. The instruments and their parts are: Piccolo (measures 524-525), Flute (measures 524-525), Oboe (measures 524-525), Clarinet (measures 524-525), Bassoon (measures 524-526), Trumpet (measures 524-526, marked *a3* and *f*), Baritone Trumpet (measures 524-526, marked *f*), Piano (measures 524-526), Violin I (measures 524-526, marked *pizz* and *p*), Violin II (measures 524-526, marked *pizz* and *p*), Viola (measures 524-526, marked *pizz* and *p*), Violoncello (measures 524-526, marked *f*), and Contrabass (measures 524-526, marked *f*).

527

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn. 1,2

Hn. 1,3

Tpt.

Tbn.

B. Tbn.

Timp.

Cym.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

arco

arco

32

p

p

8va

531

Picc. 

Fl. 

Ob. 

Cl. 

Bsn. 

Hn. 1,2 

Hn. 1,3 

Tpt. 

Tbn. 

B. Tbn. 

Timp. 
ff

Cym. 
ff

Cadenza

Pno. 
ff *rit.*

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

537

Fl.

Pno.

dim.

* 2nd * 2nd * 2nd

541

Fl.

Pno.

Vc.

mp

pp

116

solo

mp

548

Fl.

Ob.

Pno.

Vln. I

Vln. II

Vla.

Vc.

rit.

Allegro *♩=142*

p

pp

ppp

ppp

pizz

pp

pp

570

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn. 1,2

Hn. 1,3

Tpt.

Tbn.

B. Tbn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score is for measures 570, 571, and 572. The key signature is two sharps (F# and C#). The time signature is 4/4. The score includes parts for the following instruments: Piccolo, Flute, Oboe, Clarinet, Bassoon, Horns 1 & 2, Horns 1 & 3, Trumpet, Trombone, Bass Trombone, Piano, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score shows various musical notations including triplets, slurs, and dynamic markings like 'p' (piano) and 'a2' (second octave).

573

rall.

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn. 1,2

Hn. 1,3

Tpt.

Tbn.

B. Tbn.

Timp.

S. D.

Pno.

pp

rall.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Maestoso $\text{♩} = 90$ rit.

377

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn. 1,2

Hn. 1,3

Tpt.

Tbn.

B. Tbn.

Timp.

Cym.

Pno.

Maestoso $\text{♩} = 90$ rit.

Vln. I

Vln. II

Vla.

Vc.

Cb.

582 **Presto** ♩=196

Picc. Fl. Ob. Cl. Bsn.

Hn. 1,2 Hn. 1,3 Tpt. Tbn. B. Tbn.

Timp. B. D. Cym.

Pno.

Presto ♩=196

Vln. I Vln. II Vla. Vc. Cb.

586

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn. 1,2

Hn. 1,3

Tpt.

Tbn.

B. Tbn.

Timp.

B. D.

Cym.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

220

• 220

• 220

589

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn. 1,2

Hn. 1,3

Tpt.

Tbn.

B. Tbn.

Timp.

B. D.

Cym.

Pno

Vln. I

Vln. II

Vla.

Vc.

Cb.

MUNDARIJA

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IJODIY TARJIMAYI HOL

G'ulomjonov Qahramon Rustamjon o'g'li 1993-yil 7-avgust kuni Namangan viloyati, Uychi tumani O'nhayot qishlog'ida tug'ildi. Otasi Ermatov Rustamjon G'ulomjonovich rassom, san'atshunoslik fanlari nomzodi. Onasi Ermatova Matlubaxon Murodxo'jayevna oliy ma'lumotli pedagog-psixolog.

2000-yil R.Glier nomidagi Respublika ixtisoslashtirilgan musiqa akademik litseyiga 1-sinfga fortepiano bo'limiga qabul qilindi. Ustozi Hasanova Guljahon To'ychiyevnadan fortepiano sirlarini chuqur o'rganadi va o'qish davomida qator konsert, Respublika hamda xalqaro ko'rik-tanlovlarda ishtirok etib kelgan.

2008-yil dekabr oyida Qozog'istonning Ostona shahrida "Astana-Merey" deb nomlangan xalqaro pianinochilar tanlovida faxrli I o'ringa loyiq deb topiladi.

2010-yilda bir necha xalqaro hamda respublika ko'rik-tanlovlarining g'oliblari; singlisi Shaxnoza (fortepiano), ukasi Dostonbek (skripka), kenja singlisi Robiyaxon (skripka) ishtirokida oilaviy "Havas" guruhini tuzgan. O'sha yildan boshlab turli davlat tadbirlari, ijodiy uchrashuv va konsertlari, xayriya konsertlarini o'tkazib kelmoqda.

2011-yil may oyida Samarqand shahrida bo'lib o'tgan Respublika kollej va litseylar aro yosh ijrochilar ko'rik-tanlovida ishtirok etib I o'rinni qo'lga kiritadi.

2012-yil aprel oyida Fransiyaning Parij shahrida Nikolay Rubinshteyn nomidagi XI xalqaro pianinochilar ko'rik-tanlovida ishtirok etdi va I o'rin sohibi deb topildi.

2012-yil O'zbekiston Davlat Konservatoriyasiga imtiyozli ravishda fortepiano ijrochiligi fakultetiga o'qishga qabul qilinadi. U yerda professor Gumarov Marat Vasilyevich ustozligida bir yil tahsil oldi. Ikkinchi kursdan esa taniqli kompozitor Oydin Abdullayeva ustozligida "Bastakorlik san'ati" fakultetida o'qishni davom ettirdi. 2018-yil kompozitor Mirhalil Mahmudov ustozligida ushbu fakultetning magistraturasini tamomladi.

2013-yil avgust oyida Musiqa ijrochiligi nominatsiyasida "Nihol" davlat mukofotiga sazovor bo'lgan.

2016-yil dekabr oyida O'zbekiston bastakorlar uyushmasi tomonidan tashkil etilgan "Ijodimiz senga Vatan" nomli yosh bastakorlar respublika tanlovi "Simfonik orkestr, xalq cholg'u orkestri uchun asarlar" nominatsiyasida I-o'ringa loyiq deb topildi.

2016-yil 18-dekabrda Hindistonning Mumbai shahrida o'tkazilgan "Dil hai Hindustani" xalqaro qo'shiq ko'rik-tanlovida "Oltin disk" bilan taqdirlandi. Shu ko'rik-tanlovdan Hindistonlik muxlislar e'tirofiga sazovor bo'lgan Qahramon o'zining oilaviy "Havas" guruhi bilan Dehli, Agra, Mumbai, Jalandarh, Ropar, Puna, Dombivli, Hapur, Koimbatore va Abu-dabi shaharlarida konsertlar o'tkazdi.

2019-yil 9-yanvar kuni Hindiston tashqi ishlar vaziri Sushma Svarajdan, Maxatma Gandining 150 yilligiga bag'ishlab kuylagan "Veyshnava Jana Tu" qo'shig'i uchun "Tashakkurnoma" oldi. Hamda Hindiston Bosh Vaziri Narendra Modi Qahramon haqida o'zining "Twitter" sahifasida yozdi.

Hozirda "O'zbekiston davlat filarmoniyasi"da bastakor vazifasida ishlaydi.

ТВОРЧЕСКАЯ БИОГРАФИЯ

Гуломжонов Кахрамон Рустамжон угли родился 7 августа 1993 года в селе Уйчи Унхаят Наманганской области. Отец – Эрматов Рустам Гулямжонович – художник, кандидат искусствоведческих наук. Мать – Эрматова Матлубахон Муродхужаевна – педагог – психолог с высшим образованием.

В 2000 году поступил в Республиканский специализированный музыкальный Академический лицей имени Глиера в 1 класс фортепиано. Под руководством учительницы Хасановой Гульжахон Туйчиевны овладевает искусством игры на фортепиано и в ходе учебы принял участие в ряде концертов, – республиканских и международных смотрах-конкурсах.

В декабре 2008 года в Астане, Казахстан, на международном конкурсе пианистов "Астана-Мери" удостоен почетного I места.

В 2010 году победил в нескольких международных и республиканских конкурсах; создал семейную группу "Хавас" с участием сестры, Шахнозы (фортепиано), брата Достонбека (скрипка), сестры Робияхон (скрипка). С нынешнего года группой проводятся различные государственные мероприятия, творческие встречи, благотворительные концерты.

В мае 2011 года колледжи и лицеи города Самарканда заняли I-место в республиканском конкурсе молодых исполнителей.

В апреле 2012 года во французском городе Париже на XI Международном конкурсе пианистов имени Николая Рубинштейна занял I место.

В 2012 году поступил в Государственную Консерваторию Узбекистана на факультет фортепианного исполнения, где у профессора Гумарова Марата Васильевича обучался в течение года. А со второго курса продолжил обучение на факультете "искусство композиторства" под руководством известного композитора Айдина Абдуллаева. В 2018 году окончил магистратуру данного факультета под руководством композитора Мирхалила Махмудова.

В августе 2013 года получил Государственную премию "Нихол" в номинации «Музыкальное исполнение».

В декабре 2016 года, на Республиканском конкурсе молодых композиторов "Ижодимиз сенга Ватан", организованном Союзом композиторов Узбекистана, занял I место в номинации "Произведения для симфонического оркестра, народного музыкального оркестра".

18 декабря 2016 года в Мумбаи (Индия) на международном песенном конкурсе "Дил хай Хиндустани" был награжден "Золотым диском". Кахрамон, получивший признание индийских поклонников в этом конкурсе, вместе со своей семейной группой "Navas" провел концерты в Дели, Агре, Мумбаи, Яландархе, Ропаре, Пуне, Домбивли, Хапуре, Коимбаторе и Абу-Даби.

9 января 2019 года от министра иностранных дел Индии Сушма Свараджана получил "благодарность" за песню "Вейшнава Яна ту", посвященную 150-летию Махатмы Ганди. Премьер-министр Индии Нарендра Моди написал о Кахрамоне на своей странице в Твиттере.

В настоящее время работает в Государственной филармонии Узбекистана в должности композитора.

Uzbekistan as a composer
Gulomjonov Kakhramon Rustamjon ugli

AUTO-BIOGRAPHY

Gulomjonov Kakhramon Rustamjon ugli born 7 August 1993 in the village of Uychi region of Namangan Unhat. Father Rustam Ermatov Gulamjanovich artist, candidate of art Sciences. Mother Ermatova Matlubakhon Muradxujaevna psychologist with higher education.

In 2000 he entered the Republican specialized music Academic Lyceum named after Glier in the 1st grade on the piano. The teacher Hasanova Guljahon Tuichieva digging deep into the mysteries of the piano and in the course of study took part in several concerts, national and international competitions.

In December 2008 in Astana, Kazakhstan, at the international piano competition "Astana-Meri" awarded with the honorary I place.

In 2010, won several international and national competitions; created a family group khavas with the participation of sister Shahnoza (piano), brother Dostonbek (violin), sisters Robiyaxon (violin). Since this year, various state events, concerts of creative meetings, charity concerts are held.

In may 2011, among colleges and lyceums of Samarkand they took the I-place in the national competition of young performers.

In April 2012, the XI international competition of pianists named after Nikolai Rubinstein took place in the French city of Paris, where he took the first place.

In 2012 he entered the State Conservatory of Uzbekistan at the faculty of piano performance. There Professor Humarov Marat Vasilyevich studied for a year. And from the second year he continued his studies at the faculty of "the art of composing" under the guidance of the famous composer Aidin Abdullayeva. In 2018, graduated from this Department under the direction of composer Mirjalil Makhmudov.

In August 2013 he received the State prize "Nikhol" in the category of Musical performance.

In December 2016, the Republican contest of young composers "Ijodimiz Senga Vatan", organized by the Union of composers of Uzbekistan, took 1st place in the nomination "Works for Symphony orchestra, folk music orchestra".

December 18, 2016 in Mumbai (India) at the international song contest "DIL Hai Hindustani" was awarded the "Gold disc". Kakhramon recognized Indian fans in this contest, together with his family group "Havas" held concerts in new Delhi, Agra, Mumbai, Alandra, Repare, Pune, Dombivli, Hapur, Coimbatore and Abu Dhabi.

9 January 2019 to the Minister of foreign Affairs of India Sushma of Swarajya he received "gratitude" for the song "Vaishnava Jan Tu" dedicated to the 150th anniversary of Mahatma Gandhi. Indian Prime Minister Narendra Modi also tweeted about Kahramon.

Currently he works in the state Philharmonics of Uzbekistan as a composer.

G'ULOMJONOV QAHRAMON RUSTAMJON O'G'LI

PARVOZ ZAVQI

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