

PRIREĐIVANJE ZA TAMBURAŠKI ORKESTAR LIRSKOG VALCERA IZ JAZZ SUITE BR 2 DMITRIJA ŠOSTAKOVIČA

Gašparović, Aleksandar

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SVEUČILIŠTE JOSIPA JURJA STROSSMAYERA U OSIJEKU
UMJETNIČKA AKADEMIJA U OSIJEKU
ODSJEK ZA GLAZBENU UMJETNOST
STUDIJ GLAZBENE PEDAGOGIJE

Aleksandar Gašparović

**Priređivanje za tamburaški orkestar Lirskog
valcera iz Jazz suite br. 2 Dmitrija Šostakoviča**

red. prof. art. Sanja Drakulić

Osijek, 2017. Godina

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1. UVOD

Inspiriran višegodišnjim sviranjem tambure, te pohađanjem kolegija *Priređivanje za ansamble* pod mentorstvom red. prof. art. Sanje Drakulić autor se odlučio za ovakvu vrstu rada. Djela Dmitrija Šostakoviča motivacija su za obradu jednog od njih. *Lirski valcer*, plesnim karakterom te razvijenim melodijskim linijama podilazi tamburaškom izražaju. Iz tog razloga se ova transkripcija doimala pogodnim za obogaćivanjem tamburaške literature za orkestar.

2. O SKLADBI I SKLADATELJU

2.1. O SKLADATELJU

Dmitrij Šostakovič bio je ruski skladatelj rođen 1906. godine u Petrogradu, te preminuo 1975. godine u Moskvi. Živio je u vrijeme Sovjetskog saveza te je za života djelovao kao skladatelj, pijanist i dirigent. Šostakovič je počeo stvarati i umjetnički sazrijevati u vrijeme kad su Sovjetskom savezu bila širom otvorena vrata utjecajima sa zapada, u tom razdoblju, između 1917. do oko kraja dvadesetih godina Šostakovič je pohađao Leninjgradki konzervatorij te je 1925. godine diplomirao kompoziciju kod M. Štejnberga i napisao svoju prvu simfoniju, ista je doživjela veliki uspjeh i služila kao odskočna daska u Šostakovičevom stvaralaštvu. Od 1926. godine na njegovo umjetničko izražavanje utjecala su djela A. Schönberga, I. Stravinskog, A. Berga. Šostakovičeva djela pripadaju mnogim područjima: scenskom, oratorijskom, zbornom, orkestralnom, koncertantnom, komornom. Ako bi trebalo u Šostakovičevu stvaralaštvu dati prvenstvo jednom od njih, onda je to orkestralno, odnosno, simfonijsko. Napisao je petnaest simfonija koje u punom svijetlu prikazuju njegov stvaralački lik s pozitivnim i manje pozitivnim osobinama.

2.2. O SKLADBI

Lirski valcer napisan je 1956. godine kao peti stavak po redu u Jazz suiti br. 2. Ovaj stavak napisan je za simfonijski orkestar, karakteristična je harmonika koju je skladatelj iskoristio kao solo instrument (53. – 68. takt), jedan potpuno kontrastni instrument gudačima i puhačima koji daje svježinu i lakoću cijeloj skladbi. Skladba je napisana u trodjelnoj formi ABA. Prvi A je sastavljen od dvije velike periode (a b). U ovom dijelu skladbe dva alt saksafona iznose temu u toničkom tonalitetu tj. c-molu. B dio je sastavljen od dvije velike periode u dominantnom tonalitetu tj. G- duru koje se ponavljaju ali ne u potpunosti jednako, stoga je shema B dijela c d' c. Kontrastni c dio A dijelu donosi novi karakter skladbi, zatim harmonika ima solo uz prateće instrumente (d dio), koji se ponavlja ali ovaj put u dionicama gudačkih instrumenata uz flautu i obou, dok s druge strane rog i violončelo u istom trenutku započinju s melodijom koja se ističe zbog dužih notnih vrijednosti i sviranja *legato* tehnikom. Zatim se ponavlja c dio. Slijedi ponavljanje A dijela, temu iznose u početnom tonalitetu sve dionice stoga je shema a' b'. Na samom početku je uvod od četiri takta, te na kraju slijedi coda od također četiri takta.

Lirski valcer

Dmitrij Šostakovič

Allegretto ♩=120

A

The musical score is arranged for a full orchestra and includes the following parts:

- Bisernica 1, 2, 3:** Flutes, playing a melodic line with dynamics *p* and accents.
- Brač 1, 2, 3:** Clarinets, playing a similar melodic line with dynamics *p* and accents.
- E-Brač:** Bassoon, playing a similar melodic line with dynamics *p* and accents.
- Čelo:** Cello, playing a bass line with dynamics *p* and *mp*, and a melodic phrase marked *espress.* in the final measure.
- Bugarija:** Horns, playing chords with dynamics *p* and chord markings: Hm, F#6 F#, Hm, F#6 F#, Hm, Hm, Hm.
- Berde:** Double Basses, playing a rhythmic accompaniment with dynamics *p*.

8

Bis. 1

Bis. 2

Bis. 3

Br. 1

Br. 2

Br. 3

E-Br.

Č.

Bug.

Berde

Hm Hm Hm F#7 F#7 C#m(add4) C#m(add4) F#7

16

Bis. 1

Bis. 2

Bis. 3

Br. 1

Br. 2

Br. 3

E-Br.

Č.

Bug.

Berde

F#7 F#7 F#7 Hm A7 D D A7

mp

mp

24

Bis. 1

Bis. 2

Bis. 3

Br. 1

Br. 2

Br. 3

E-Br.

Č.

Bug.

Berde

A⁷ G Em F^{#7} Hm Em A⁷

mp

mp

B

32

Score for B section, starting at measure 32. The ensemble includes:

- Bis. 1, 2, 3 (Trumpets)
- Br. 1, 2, 3 (Trumpets)
- E-Br. (Euphonium)
- Č. (Clarinet)
- Bug. (Bassoon)
- Berde (Bass Drum)

Key signature: D major (two sharps). Time signature: 2/4. Dynamics: *f*. Clarinet part includes *Div.* (divisi).

Chord symbols below the Bassoon staff:

D, Em, Hm, Hm, Hm, G, G

The musical score is arranged in ten staves. The instruments and their parts are as follows:

- Bis. 1, 2, 3:** Three Bismar parts, each with a melodic line and dynamic markings of *f*.
- Br. 1, 2, 3:** Three Trumpet parts, with dynamic markings of *f*.
- E-Br.:** Euphonium part with dynamic markings of *f* and *Div.*
- Č.:** Trombone part with dynamic markings of *mf* and *f*.
- Bug.:** Trombone part with chordal accompaniment and dynamic markings of *mf* and *f*.
- Berde:** Bass Drum part with dynamic markings of *mf* and *f*.

Chord symbols for the Trombone part are: Em, Am, D7, D7, G, G, G.

46

Bis. 1

Bis. 2

Bis. 3

Br. 1

Br. 2

Br. 3

E-Br.

Č.

Bug.

Berde

G Em⁶ Em⁶ Hm F[#]7 Hm A⁷

C

53

solo

Bis. 1 *mp*

Bis. 2

Bis. 3

Br. 1

Br. 2

Br. 3

E-Br.

Č. *p*

Bug. D A⁷ A⁷ D H⁷ *p*

Berde *p*

58

Bis. 1

Č.

Bug.

Berde

Em A⁷ D F^{#7} Hm



63

Bis. 1

Č.

Bug.

Berde

Em A H⁷ Em A⁷

Ossia *



p
tutti

Bis. 1

Bis. 2

Bis. 3

Br. 1

Br. 2

Br. 3

E-Br.

Č.

Bug.

Berde

p

A⁷ D A⁷ A⁷ D

* Po mogućnosti izvođača svirati Ossia dionicu

Bis. 1

Musical staff for Bis. 1, featuring a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The staff contains a melodic line with eighth and quarter notes, including a flat accidental (Bb) in the third measure.

Bis. 2

Musical staff for Bis. 2, featuring a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The staff contains a melodic line with eighth and quarter notes.

Bis. 3

Musical staff for Bis. 3, featuring a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The staff contains a melodic line with eighth and quarter notes.

Br. 1

Musical staff for Br. 1, featuring a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The staff contains a melodic line with quarter notes and a long slur spanning across measures.

Br. 2

Musical staff for Br. 2, featuring a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The staff contains a melodic line with quarter notes and a long slur spanning across measures.

Br. 3

Musical staff for Br. 3, featuring a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The staff contains a melodic line with quarter notes and a long slur spanning across measures.

E-Br.

Musical staff for E-Br., featuring a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The staff contains a melodic line with quarter notes and a long slur spanning across measures.

Č.

Musical staff for Č., featuring a bass clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The staff contains a bass line with quarter notes and a long slur spanning across measures.

Bug.

Musical staff for Bug., featuring a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The staff contains chordal accompaniment with block chords. Chord symbols H7, Em, A7, D, and F#7 are written above the staff.

Berde

Musical staff for Berde, featuring a bass clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The staff contains a bass line with quarter notes and rests.

78

Bis. 1

Bis. 2

Bis. 3

Br. 1

Br. 2

Br. 3

E-Br.

Č.

Bug.

Berde

Hm

Em

A⁷

H⁷

Em

D

83

Bis. 1

Bis. 2

Bis. 3

Br. 1

Br. 2

Br. 3

E-Br.

Č.

Bug.

Berde

The musical score is arranged in a system of ten staves. The top staff (Bis. 1) contains a melodic line with a key signature of two sharps (F# and C#) and a 4/4 time signature. The subsequent staves (Bis. 2, Bis. 3, Br. 1, Br. 2, Br. 3, E-Br., Č.) contain parts for various brass instruments, with dynamic markings of *f* and *Div.* (divisi). The Bugle staff (Bug.) shows chordal accompaniment with chords labeled A⁷, D⁷, G, G, and Em. The Berd staff (Berd) provides a bass line with a dynamic marking of *f*. The score is divided into measures by vertical bar lines, with some measures containing rests.

This musical score page, numbered 89, contains ten staves of music. The top three staves are for Bismarck horns (Bis. 1, 2, 3), the next three for trumpets (Br. 1, 2, 3), and the fourth for E-flat trumpet (E-Br.). The fifth staff is for the trombone (Č.). The sixth staff is for guitar (Bug.) with chords Am, D, D, G, G, G, G. The seventh staff is for the bassoon (Berde). Dynamic markings include *mf* and *f*. A *Div.* marking is present in the E-Br. staff. The score is in a key with two sharps (D major) and a common time signature.

E

96

This musical score is for a brass section and bass. It consists of ten staves, each with a specific instrument label on the left: Bis. 1, Bis. 2, Bis. 3, Br. 1, Br. 2, Br. 3, E-Br., Č. (Cello), Bug. (Bugle), and Berde (Bass Drum). The music is written in a key with two sharps (F# and C#) and a common time signature. The score is divided into measures by vertical bar lines. The first six measures show the brass instruments playing a melodic line with various articulations and dynamics. The seventh measure is marked with a 'Div.' (divisi) instruction, indicating that the instruments are to play in pairs. The eighth measure continues with a similar melodic line. The ninth and tenth measures show the brass instruments playing a sustained chord, with a forte (*f*) dynamic marking. The Bug. staff shows the chordal accompaniment for the brass instruments, with chord symbols: Em⁶, Em⁶, Hm, F#⁷, Hm, F#⁶, F#⁶, and Hm. The Berde staff shows the bass drum accompaniment, which is a simple rhythmic pattern. The overall dynamics range from mezzo-forte to forte.

The musical score is arranged in ten staves. The top staff is for Bismarck horn 1 (Bis. 1), followed by Bismarck horns 2 and 3 (Bis. 2, 3), Trumpets 1, 2, and 3 (Br. 1, 2, 3), Euphonium (E-Br.), Bass Trombone (Č.), Bugles (Bug.), and Snare Drum (Berde). The key signature is one sharp (F#) and the time signature is 7/8. The score consists of seven measures. The brass instruments play melodic lines with various articulations and phrasing. The Bugle staff shows harmonic accompaniment with chords labeled Hm and F#7. The Snare Drum part provides a rhythmic accompaniment with a consistent pattern of eighth notes.

This musical score is for a brass ensemble. It consists of ten staves, each representing a different instrument or part. The key signature is two sharps (F# and C#), and the time signature is 4/4. The parts are: Bis. 1 (Bismarck horn), Bis. 2 (Bismarck horn), Bis. 3 (Bismarck horn), Br. 1 (Trumpet), Br. 2 (Trumpet), Br. 3 (Trumpet), E-Br. (Euphonium), Č. (Tuba), Bug. (Drum), and Berde (Drum). The Bismarck horns and trumpets play melodic lines with various articulations and slurs. The trombones play a rhythmic pattern of eighth notes. The euphonium and tuba play a similar rhythmic pattern. The drums play a steady beat. The bass drum part includes chord symbols: F#7 for measures 1-6 and Hm for measure 7.

This musical score is for a brass ensemble and bass. It consists of ten staves, each with a specific instrument label on the left. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into six measures. The instruments and their parts are: Bis. 1 (Trumpet 1), Bis. 2 (Trumpet 2), Bis. 3 (Trumpet 3), Br. 1 (Trumpet 4), Br. 2 (Trumpet 5), Br. 3 (Trumpet 6), E-Br. (Euphonium), Č. (Tuba), Bug. (Baritone), and Berde (Bass). The Bug. staff includes chord symbols: A7, D, D, A7, A7, G. The Berde staff has a simple rhythmic pattern of quarter notes.

This musical score is for a brass ensemble. It consists of ten staves, each representing a different instrument. The key signature is one sharp (F#) and the time signature is 4/4. The instruments and their parts are:

- Bis. 1:** First Bismar, playing a melodic line with some rests.
- Bis. 2:** Second Bismar, playing a melodic line with long slurs.
- Bis. 3:** Third Bismar, playing a melodic line with long slurs.
- Br. 1:** First Trumpet, playing a melodic line with long slurs.
- Br. 2:** Second Trumpet, playing a melodic line with long slurs.
- Br. 3:** Third Trumpet, playing a melodic line with long slurs.
- E-Br.:** Euphonium, playing a melodic line with long slurs.
- Č.:** Basses, playing a melodic line with long slurs.
- Bug.:** Bugles, playing chords corresponding to the chord symbols below.
- Berde:** Berdies, playing a rhythmic accompaniment of eighth notes.

The chord symbols for the Bugle part are: Em, F#7, F#7, Hm, Hm Em, A7, A7 D.

This musical score is for a brass band, starting at measure 130. The key signature is one sharp (F#) and the time signature is 4/4. The score includes the following parts:

- Bis. 1:** Treble clef, playing a melodic line with eighth and quarter notes.
- Bis. 2, Br. 1, Br. 2, Br. 3, E-Br., Č.:** Treble clef, playing a sustained harmonic line with long notes and slurs.
- Bug.:** Treble clef, playing a bass line with chords. Chord symbols are: Em, Em, Hm, F#7, Hm.
- Berde:** Bass clef, playing a rhythmic accompaniment with eighth notes.

This musical score is for a brass and woodwind ensemble, spanning measures 135 to 138. The key signature is one sharp (F#) and the time signature is 3/4. The instruments are arranged in the following order from top to bottom: Bis. 1, Bis. 2, Bis. 3, Br. 1, Br. 2, Br. 3, E-Br., Č. (Clarinet), Bug. (Trumpet), and Berde (Tuba). The score begins in measure 135 with a dynamic marking of *p* (piano). In measure 136, the Clarinet (Č.) and Bug. parts have a dynamic marking of *p*. In measure 137, the Bug. part has a dynamic marking of *p*. In measure 138, the Bug. part has a dynamic marking of *p*. The Bug. part includes chord markings: Hm (Half Note) in measures 135 and 138, and F#7 (Half Note) in measure 137. The Berde part has a dynamic marking of *p* in measure 138.

4. TRANSKRIPCIJA

Transkripcija je transponirana iz originalnog c-mola u h-mol. Razlog je taj što sviraču na tamburi omogućuje lakšu svirljivost, tj. češće korištenje praznih žica koje daju najbolji ton na tamburi. U uvodnom dijelu od četiri takta nema melodijske linije stoga sve bisernice i bračevi sviraju tonove koje čine ritam na drugu i treću dobu u taktu, u originalnoj partituri su to gudački instrumenti i tri roga. Slijedi solo koji u cijelini izvode dva alt saksofona, na početku unisono, a od 18. takta pretežito u razmaku intervala *terce*. U transkripciji *solo* započinje u dionici čela koji imitira tamni ton alt saksofona, zatim se u 18. taktu uključuje E-brač koji svira melodiju u oktavi u kojoj najbolje zvuči. U 28. taktu *solo* umjesto E-brača, preuzimaju prvi i drugi Brač jer melodija prelazi u oktavu u kojoj oni najbolje zvuče. U isto vrijeme flauta i oboa upotpunjuju solo melodiju skokovitim upadima u drugoj i trećoj oktavi, te dionice preslikavaju bisernice. Gudači tvore „ritam sekciju“ koju preslikava dionica bugarije. Od 37. do 52. takta jasno se čuje kontrasti limenih puhača (rog, dvije trube, trombon i tuba) i gudača. U transkripciji isti kontrast čine tri brača, E-brač i čelo u odnosu na bisernice. Od 53. do 68. takta *solo* dionicu ima harmonika, koja ja zamijenjena solo bisernicom. Taj solo ponavljaju gudački instrumenti (dvije violine i viola) uz flautu i obou od 64. do 85. takta, a u isto vrijeme dva roga i violončelo stvaraju kontrast svojom razvijenom melodijom pod *legato* lukom. U transkripciji solo ponavljaju tri bisernice, dok melodiju roga i violončela sviraju tri brača i E-brač. Dionica prve bisernice napisana je na dva načina iz razloga što prva violina svoj dio svira u drugoj oktavi, ali na bisernici je to vrlo zahtjevno za izvesti, stoga je ponuđena alternativa s oktavom niže. Od 85. do 100. takta u potpunosti jednako se ponavlja dio iz 37. do 52. takta. Završni dio je *solo* dionica s početka skladbe koja se ponavlja u dionicama gudača, uz dva alt i tenor saksofona, dva trombona, dvije trube i dvije tube. U transkripciji taj dio sviraju svi instrumenti osim berde, bugarije i prve bisernice, u tom slučaju prva bisernica svira skokovite motive s početka skladbe kako bi pridonijela poletnom karakteru skladbe. Berda u kompletnoj partituri preslikava kontrabas, a bugarija tvori ritam koji preslikava tamburin uz potrebnu harmonizaciju. Transkripcija je napisana na način koji ne narušava karakterni smisao skladbe.

5. ZAKLJUČAK

Pokazalo se da je tamburaški orkestar idealan tumač Šostakovičevog originala. Kako bi skladba bila što kvalitetnije izvedena autor je omogućio alternativna rješenja za tehnički zahtjevnija mjesta. Transkripcija je namjenjena tamburaškim orkestrima svih uzrasta, bilo da se radi o profesionalnom, amaterskom ili školskom. Partitura je pisana prema standardima postavljenim na *Šokačkoj rapsodiji*¹ od strane HTO-a (Hrvatski tamburaški orkestar²), te ju to čini u potpunosti razumljivom za svakog pojedinog svirača. Ovaj rad pridonijet će razvitku tamburaške literature. Diplomirani glazbeni pedagog moći će koristiti ovaj aranžman u radu sa školskim tamburaškim orkestrom odnosno kao primjer orkestracije iz predmeta *Glazbena umjetnost* u srednjim školama.

¹ Šokačka rapsodija je projekt Društva za promicanje hrvatske kulture i baštine *Šokadija* iz Zagreba, koje od 2006. godine svake godine organizira koncerte tamburaškog orkestra od 100 tamburaša.

² *Upute za svirače hrvatskog tamburaškog orkestra* je standardizirani pravilnik u tamburaškom svijetu glazbe u kojem pišu oznake i načini izvođenja istih. Primjerice, oznaka za najmanju notnu vrijednost koja se trza.

6. LITERATURA

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7. SAŽETAK

Rad na priređivanju stavka *Lirski valcer* iz Jazz suite br. 2 za simfonijski orkestar Dmitrija Šostakoviča za izvedbu tamburaškog orkestra.

Ključne riječi: tamburaški, Šostakovič, valcer, priređivanje, tamburaški.

8. PRILOZI

PRILOG 1

Lirski valcer

Dmitrij Šostakovič

♩ Allegretto ♩=120

5 **A**

14

23

30

37 **B**

42

Bisernica 1

47



53 C solo



58 *mp*



63



Ossia *

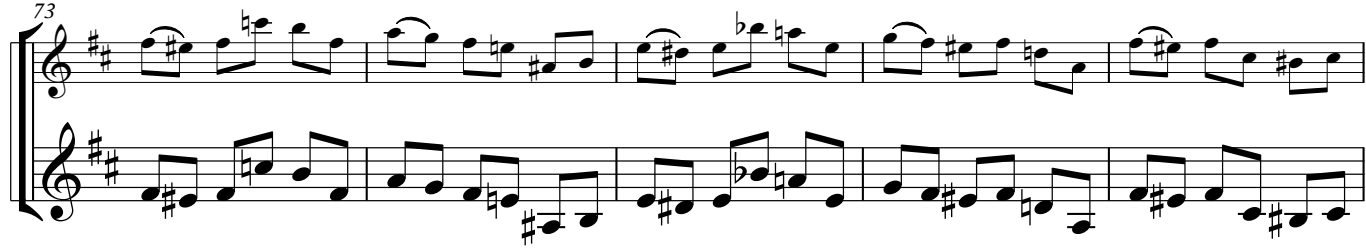


p tutti



p

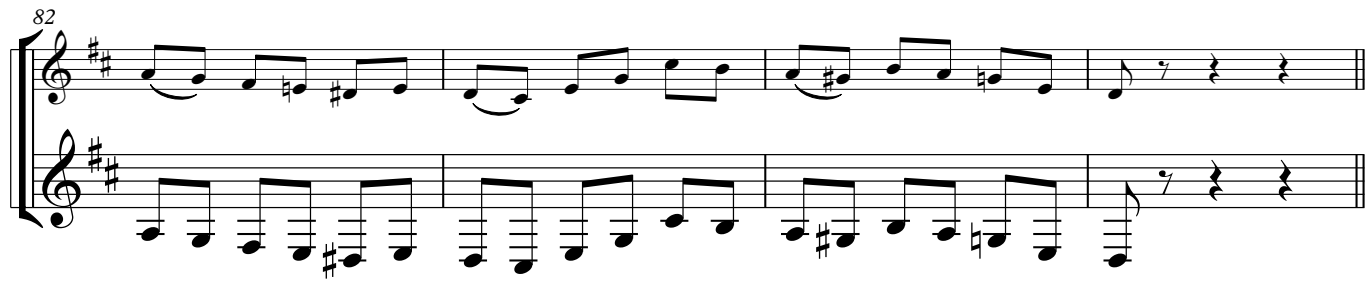
73



78



82



Bisernica 1

86 **D**

f

Musical staff 86-90: Treble clef, key signature of two sharps (F# and C#). Measure 86 starts with a forte (*f*) dynamic. The staff contains five measures of music, including eighth and quarter notes, rests, and a slur over the final two measures.

91

f

Musical staff 91-95: Treble clef, key signature of two sharps. Measure 91 starts with a slur. The staff contains five measures of music, including eighth and quarter notes, rests, and a forte (*f*) dynamic in measure 94.

96

Musical staff 96-101: Treble clef, key signature of two sharps. Measure 96 starts with a slur. The staff contains six measures of music, including eighth and quarter notes, rests, and a slur over the final two measures.

102 **E**

f

Musical staff 102-108: Treble clef, key signature of two sharps. Measure 102 starts with a forte (*f*) dynamic. The staff contains seven measures of music, including eighth and quarter notes, rests, and a double bar line with a '2' above it in measure 107.

109

Musical staff 109-115: Treble clef, key signature of two sharps. The staff contains seven measures of music, including eighth and quarter notes, rests, and a double bar line with a '2' above it in measure 114.

116

Musical staff 116-121: Treble clef, key signature of two sharps. The staff contains six measures of music, including eighth and quarter notes, rests, and a double bar line in measure 121.

122

Musical staff 122-130: Treble clef, key signature of two sharps. Measure 122 starts with a slur. The staff contains nine measures of music, including eighth and quarter notes, rests, and a double bar line with a '4' above it in measure 129.

131

p

Musical staff 131-135: Treble clef, key signature of two sharps. Measure 131 starts with a slur. The staff contains five measures of music, including eighth and quarter notes, rests, and a double bar line with a '2' above it in measure 134. The dynamic changes to piano (*p*) in measure 135.

136

Musical staff 136-140: Treble clef, key signature of two sharps. The staff contains five measures of music, including quarter notes, rests, and a double bar line in measure 140.

Lirski valcer

Dmitrij Šostakovič

Allegretto ♩=120

5 **A**

14

23

30

37 **B**

45

53 **C**

Bisernica 2

69

p

Musical staff 69-74: Treble clef, key signature of two sharps (F# and C#). The staff contains six measures of music. The first measure starts with a piano (*p*) dynamic. The melody consists of eighth and sixteenth notes, with some accidentals.

75

Musical staff 75-79: Treble clef, key signature of two sharps. The staff contains five measures of music, continuing the melodic line from the previous staff.

80

Musical staff 80-85: Treble clef, key signature of two sharps. The staff contains six measures of music, ending with a double bar line and repeat dots.

86 **D**

f

Musical staff 86-90: Treble clef, key signature of two sharps. The staff contains five measures of music. A dynamic of forte (*f*) is indicated. A boxed letter 'D' is placed above the first measure. The music features a mix of eighth and quarter notes.

91

f

Musical staff 91-95: Treble clef, key signature of two sharps. The staff contains five measures of music. A dynamic of forte (*f*) is indicated. The music continues with eighth and quarter notes.

96

Musical staff 96-101: Treble clef, key signature of two sharps. The staff contains six measures of music, ending with a double bar line and repeat dots.

102 **E**

f

Musical staff 102-111: Treble clef, key signature of two sharps. The staff contains ten measures of music. A dynamic of forte (*f*) is indicated. A boxed letter 'E' is placed above the first measure. The music features long, sweeping melodic lines with many accidentals.

112

Musical staff 112-121: Treble clef, key signature of two sharps. The staff contains ten measures of music, continuing the melodic line from the previous staff.

122

Musical staff 122-130: Treble clef, key signature of two sharps. The staff contains nine measures of music, ending with a double bar line and repeat dots.

131

p

Musical staff 131-135: Treble clef, key signature of two sharps. The staff contains five measures of music. A dynamic of piano (*p*) is indicated. The music concludes with a double bar line and repeat dots.

Lirski valcer

Dmitrij Šostakovič

Allegretto ♩=120

8 **A**

1. *p* *>* *>* *>* *>*

9 **2**

19

27

36 **B**

1. *f*

43 *f*

49

53 **C**

15

Bisernica 3

69 *p*

75

80

86 **D** *f*

91 *f*

96

102 **E** *f*

112

121

128

135 *p*

Detailed description: This is a musical score for a piece titled "Bisernica 3". The score is written in a single system with ten staves. The key signature is two sharps (F# and C#), and the time signature is 3/4. The piece begins at measure 69 with a piano (*p*) dynamic. The first staff (measures 69-74) features a continuous eighth-note melody. The second staff (measures 75-79) continues this eighth-note pattern. The third staff (measures 80-85) maintains the eighth-note texture. At measure 86, a dynamic change to forte (*f*) occurs, and a boxed letter 'D' is placed above the staff. The melody becomes more varied, including some rests and longer note values. The fourth staff (measures 91-95) continues with a forte (*f*) dynamic. The fifth staff (measures 96-101) shows further melodic development. At measure 102, a boxed letter 'E' is placed above the staff, and the dynamic remains forte (*f*). The sixth staff (measures 102-111) features a long, sweeping melodic line with many slurs. The seventh staff (measures 112-120) continues this melodic line. The eighth staff (measures 121-127) shows a continuation of the melodic flow. The ninth staff (measures 128-134) concludes the melodic phrase. The final staff (measures 135-139) returns to a piano (*p*) dynamic and features a series of rests and short notes, ending with a double bar line.

Lirski valcer

Dmitrij Šostakovič

Allegretto ♩=120

5 **A** 23 *mp*

34 **B** *f*

42 *f*

49

53 **C** 15 *p*

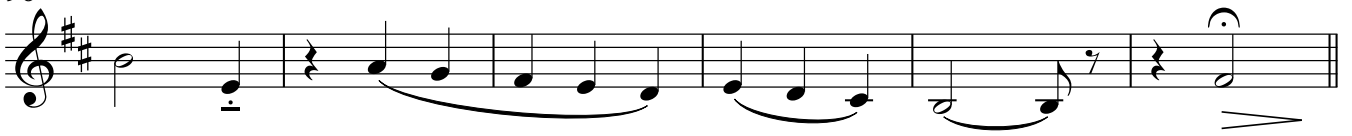
74

83 **D** *f*

90 *f*

BraE1

96



102 E



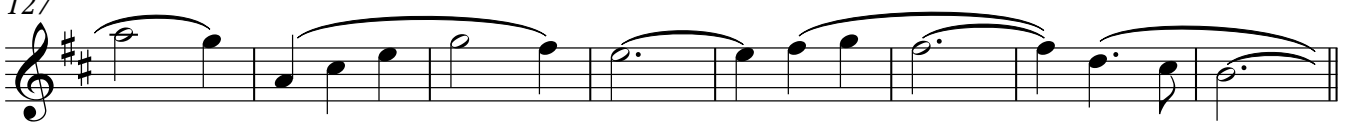
111



120



127



135



Lirski valcer

Dmitrij Šostakovič

Allegretto ♩=120

5 **A** 23

34 **B** *f*

42 *f*

49

53 **C** 15 *p*

74

83 **D** *f*

90 *f*

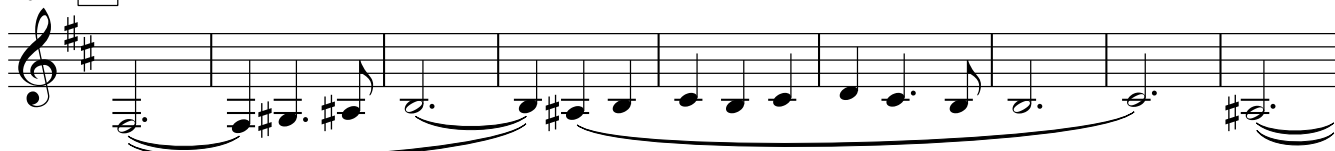
BraÈ2

96



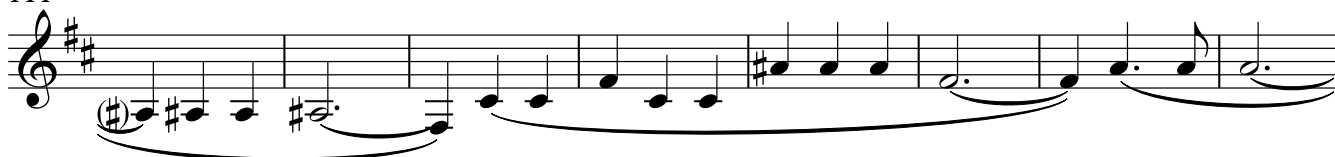
102

E



111

f



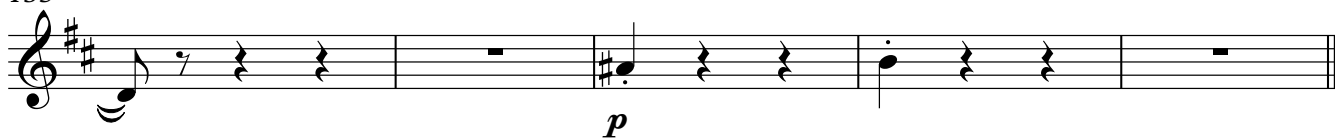
119



127



135



p

Lirski valcer

Dmitrij Šostakovič

Allegretto $\text{♩} = 120$

5 **A** 13 *mp*

24 7 *f*

37 **B** *f*

45

53 **C** 15 *p*

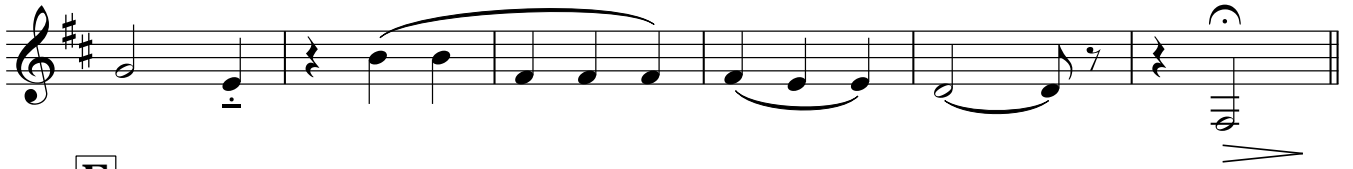
74

83 **D** *f*

89 *f*

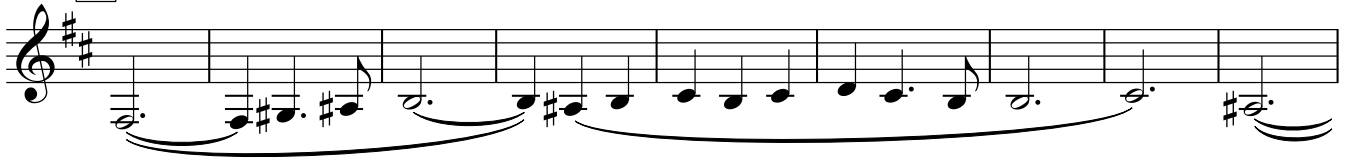
BraÈ3

96



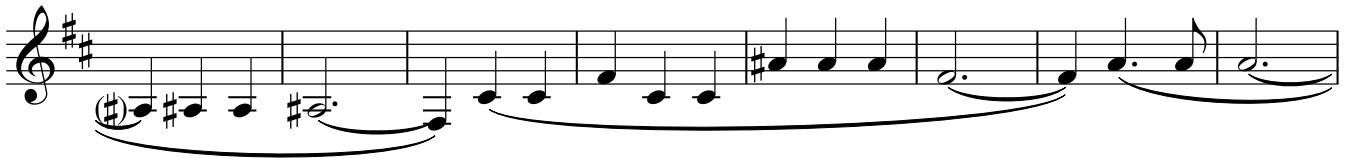
102

E



111

f



119



127



135



Lirski valcer

Dmitrij Šostakovič

Allegretto ♩=120

5 **A** 13 *p* *mp*

24 7 *f*

37 **B** *f*

45

53 **C** 15 *p*

74

83 **D** *f*

90 *f*

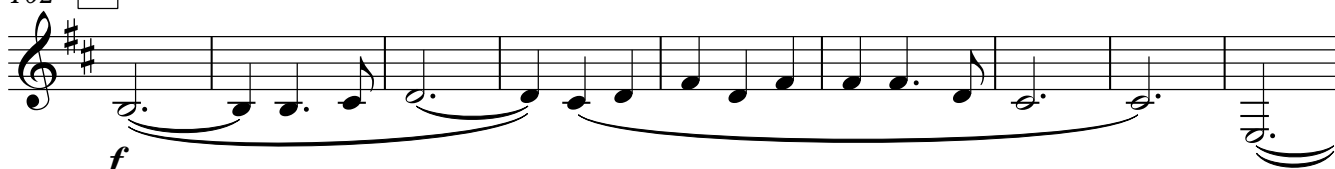
E-BraÈ

96

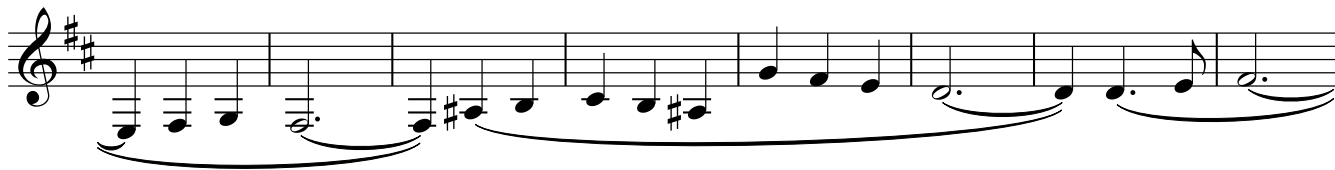


102

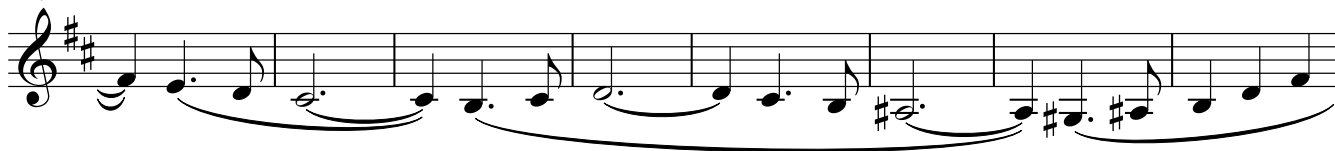
E



111



119



127



135



Lirski valcer

Dmitrij Šostakovič

Allegretto ♩=120

t

A *espress.*

p *mp*

10

19

28

36 *Div.* **B**

f *mf*

44 *Div.*

f

53 **C**

p

61

69

p

J elo

77

Div.

f

86

D

mf

91

Div.

f

96

Div.

102

E

f

111

119

127

135

p

Lirski valcer

Dmitrij Šostakovič

Allegretto $\text{♩} = 120$

Hm F#6 F# Hm F#6 F#
p
 5 **A** Hm Hm Hm Hm Hm Hm F#7 F#7
 13 C#m(add4) C#m(add4) F#7 F#7 F#7 F#7 Hm A7
 21 D D A7 A7 G Em F#7
 29 Hm Em A7 D Em Hm Hm Hm
 37 **B** G G Em Am D7 D7 G G
f *mf*
 45 G G Em6 Em6 Hm F#7 Hm A7
f
 53 **C** D A7 A7 D H7 Em A7 D
p
 61 F#7 Hm Em A H7 Em A7 A7

Bugarija

69 D A⁷ A⁷ D H⁷ Em A⁷ D

77 F^{#7} Hm Em A⁷ H⁷ Em A⁷ D⁷

85 G **D** G Em Am

90 D D G G G G

96 Em⁶ Em⁶ Hm F^{#7} Hm F^{#6} F[#]

102 **E** Hm Hm Hm Hm Hm Hm F^{#7} F^{#7}

110 F^{#7} F^{#7} F^{#7} F^{#7} F^{#7} F^{#7} Hm A⁷

118 D D A⁷ A⁷ G Em F^{#7} F^{#7}

126 Hm Hm Em A⁷ A⁷ D Em Em Hm

133 F^{#7} Hm Hm F^{#7} Hm

p

The musical score is written on a single treble clef staff with a key signature of two sharps (F# and C#). The rhythm is primarily quarter notes with stems pointing down. Chord symbols are placed above the staff, and some are enclosed in boxes. Dynamics include piano (*p*) and forte (*f*). The score is divided into measures by bar lines, with measure numbers 69, 77, 85, 90, 96, 102, 110, 118, 126, and 133 marked at the beginning of their respective lines.

Lirski valcer

Dmitrij Šostakovič

Allegretto ♩=120

♩
t

5

p

5 **A**

13

21

29

37 **B**

f *mf* *f*

48 **C**

p

57

63

Berde

69

Musical staff 69: Bass clef, key signature of two sharps (F# and C#). The staff contains a sequence of eighth notes with rests, starting on G2 and moving up stepwise to G3. A dynamic marking of *p* is placed below the first note.

77

Musical staff 77: Bass clef, key signature of two sharps. The staff contains a sequence of eighth notes with rests, starting on G2 and moving up stepwise to G3.

85

D

Musical staff 85: Bass clef, key signature of two sharps. The staff contains a sequence of eighth notes with rests, starting on G2 and moving up stepwise to G3. A dynamic marking of *f* is placed below the first note, and a dynamic marking of *mf* is placed below the last note.

90

Musical staff 90: Bass clef, key signature of two sharps. The staff contains a sequence of eighth notes with rests, starting on G2 and moving up stepwise to G3. A dynamic marking of *f* is placed below the last note.

96

Musical staff 96: Bass clef, key signature of two sharps. The staff contains a sequence of eighth notes with rests, starting on G2 and moving up stepwise to G3. The staff ends with a double bar line.

102

E

Musical staff 102: Bass clef, key signature of two sharps. The staff contains a sequence of eighth notes with rests, starting on G2 and moving up stepwise to G3. A dynamic marking of *f* is placed below the first note.

110

Musical staff 110: Bass clef, key signature of two sharps. The staff contains a sequence of eighth notes with rests, starting on G2 and moving up stepwise to G3.

118

Musical staff 118: Bass clef, key signature of two sharps. The staff contains a sequence of eighth notes with rests, starting on G2 and moving up stepwise to G3.

126

Musical staff 126: Bass clef, key signature of two sharps. The staff contains a sequence of eighth notes with rests, starting on G2 and moving up stepwise to G3.

133

Musical staff 133: Bass clef, key signature of two sharps. The staff contains a sequence of eighth notes with rests, starting on G2 and moving up stepwise to G3. A dynamic marking of *p* is placed below the first note. The staff ends with a double bar line.