

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

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

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**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 woodwind quintet and strings. The instruments and their parts are:

- 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:** Bass Clarinet, 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:** Trumpet, playing chords with dynamics *p* and chord markings: Hm, F#6 F#, Hm, F#6 F#, Hm, Hm, Hm.
- Berde:** Double Bass, playing a rhythmic accompaniment with dynamics *p*.

The score is in 3/4 time with a key signature of one sharp (F#). The tempo is Allegretto at 120 beats per minute. The piece is marked with a first ending bracket 'A'.

8

The musical score is for a brass ensemble in the key of D major (two sharps). It consists of the following parts:

- Bis. 1, 2, 3:** Three Bismarck parts, each with a treble clef and a key signature of two sharps. They play a rhythmic pattern of quarter notes and rests.
- Br. 1, 2, 3:** Three Trumpet parts, each with a treble clef and a key signature of two sharps. They are currently silent.
- E-Br.:** Euphonium part, with a treble clef and a key signature of two sharps. It is currently silent.
- C.:** Cello/Double Bass part, with a bass clef and a key signature of two sharps. It plays a melodic line with slurs.
- Bug.:** Trombone part, with a treble clef and a key signature of two sharps. It plays a rhythmic pattern of quarter notes and rests.
- Berde:** Bass Drum part, with a bass clef and a key signature of two sharps. It plays a rhythmic pattern of quarter notes and rests.

Chord Chart for Bug.:

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

mp

mp

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

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

Musical score for section B, measures 32-39. The score includes parts for three Bismas (Bis. 1, 2, 3), three Trumpets (Br. 1, 2, 3), Euphonium (E-Br.), Trombone (Bug.), and Bass Drum (Berde). The key signature is two sharps (F# and C#). The score features various dynamics (*f*), articulations (*Div.*), and chord markings (D, Em, Hm, G).

This musical score is for a brass ensemble 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., Bug., and Berde. The music is written in treble clef for the brass instruments and bass clef for the Č. and Berde parts. The key signature has two sharps (F# and C#). The score is divided into measures by vertical bar lines. Dynamics are indicated by *mf* (mezzo-forte) and *f* (forte). The Bug. part includes chord symbols: Em, Am, D7, D7, G, G, G. The Č. part includes the instruction *Div.* (divisi). The Berde part includes the instruction *mf* and *f*. The Bis. 1, 2, and 3 parts have a *f* dynamic marking in the final measure. The Br. 1, 2, and 3 parts have a *f* dynamic marking in the final measure. The E-Br. part has a *f* dynamic marking in the final measure. The Č. part has a *f* dynamic marking in the final measure. The Bug. part has a *mf* dynamic marking in the second measure and a *f* dynamic marking in the final measure. The Berde part has a *mf* dynamic marking in the second measure and a *f* dynamic marking in the final measure.

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

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 melodic line with eighth and sixteenth notes in a key of D major.

Bis. 2

Musical staff for Bis. 2, featuring a melodic line with eighth and sixteenth notes in a key of D major.

Bis. 3

Musical staff for Bis. 3, featuring a melodic line with eighth and sixteenth notes in a key of D major.

Br. 1

Musical staff for Br. 1, featuring a melodic line with eighth notes and a long slur across the first two measures.

Br. 2

Musical staff for Br. 2, featuring a melodic line with eighth notes and a long slur across the first two measures.

Br. 3

Musical staff for Br. 3, featuring a melodic line with eighth notes and a long slur across the first two measures.

E-Br.

Musical staff for E-Br., featuring a melodic line with eighth notes and a long slur across the first two measures.

Č.

Musical staff for Č., featuring a bass line with quarter notes and a long slur across the first two measures.

Bug.

Musical staff for Bug., showing chordal accompaniment with chords labeled H7, Em, A7, D, and F#7.

Berde

Musical staff for Berde, featuring 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 Bass Drum staff (Berde) provides a rhythmic accompaniment. The score is marked with a dynamic of *f* at the beginning of the section.

Musical score for page 89, featuring parts for Bis. 1, Bis. 2, Bis. 3, Br. 1, Br. 2, Br. 3, E-Br., Č., Bug., and Berde. The score includes dynamic markings such as *mf*, *f*, and *Div.* Chord symbols *Am*, *D*, and *G* are present in the Bug. part.

E

96

This musical score is for a brass and woodwind ensemble, spanning measures 96 to 102. The instruments are arranged from top to bottom: Bis. 1, Bis. 2, Bis. 3, Br. 1, Br. 2, Br. 3, E-Br., Č. (Clarinet), Bug. (Bugles), and Berde (Bassoon). The key signature has two sharps (F# and C#), and the time signature is common time (C). The score features a variety of musical notations, including eighth and quarter notes, rests, and dynamic markings such as *f* (forte) and *Div.* (divisi). The Clarinet part includes a *Div.* marking in measure 101. The Bugles part includes chordal notation with chord symbols: Em⁶, Em⁶, Hm, F#⁷, Hm, F#⁶, F#⁶, and Hm. The Bassoon part has a dynamic marking of *f* at the end of the section. A large, bold letter 'E' is positioned in the top right corner of the page.

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 7/8. The instruments and their parts are as follows:

- Bis. 1:** Bismarck horn 1, playing a melodic line with some rests.
- Bis. 2:** Bismarck horn 2, playing a melodic line with long slurs.
- Bis. 3:** Bismarck horn 3, playing a melodic line with long slurs.
- Br. 1:** Trumpet 1, playing a melodic line with long slurs.
- Br. 2:** Trumpet 2, playing a melodic line with long slurs.
- Br. 3:** Trumpet 3, playing a melodic line with long slurs.
- E-Br.:** Euphonium, playing a melodic line with long slurs.
- Č.:** Tuba, playing a melodic line with long slurs.
- Bug.:** Bugles, playing a rhythmic accompaniment of chords. Chords are labeled as Hm (Harmonized minor) and F#7 (Dominant seventh).
- Berde:** Percussion, playing a rhythmic accompaniment 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 score is divided into seven measures. The instruments and their parts are:

- Bis. 1:** First Bismar, playing a melodic line with eighth and quarter notes.
- Bis. 2:** Second Bismar, playing a melodic line with quarter and eighth notes, including a slur over the first four measures.
- Bis. 3:** Third Bismar, playing a melodic line with quarter and eighth notes, including a slur over the first four measures.
- Br. 1:** First Trumpet, playing a melodic line with quarter and eighth notes, including a slur over the first four measures.
- Br. 2:** Second Trumpet, playing a melodic line with quarter and eighth notes, including a slur over the first four measures.
- Br. 3:** Third Trumpet, playing a melodic line with quarter and eighth notes, including a slur over the first four measures.
- E-Br.:** Euphonium, playing a melodic line with quarter and eighth notes, including a slur over the first four measures.
- Č.:** Tuba, playing a melodic line with quarter and eighth notes, including a slur over the first four measures.
- Bug.:** Trombone, playing a rhythmic accompaniment of eighth notes with chords. Chord symbols **F#7** are written above the staff for measures 1-6, and **Hm** (Half Note) is written above the staff for measure 7.
- Berde:** Percussion, playing a rhythmic accompaniment of eighth notes.

This musical score is for a brass band, starting at measure 117. The key signature is one sharp (F#), and the time signature is 2/4. The score consists of the following parts:

- Bis. 1:** First Bismarck part, featuring a rhythmic melody with eighth and quarter notes.
- Bis. 2:** Second Bismarck part, playing a sustained harmonic line with long notes and slurs.
- Bis. 3:** Third Bismarck part, playing a sustained harmonic line similar to Bis. 2.
- Br. 1:** First Trumpet part, playing a sustained harmonic line.
- Br. 2:** Second Trumpet part, playing a sustained harmonic line.
- Br. 3:** Third Trumpet part, playing a sustained harmonic line.
- E-Br.:** Euphonium part, playing a sustained harmonic line.
- Č.:** Basses part, playing a sustained harmonic line.
- Bug.:** Bugles part, playing chords corresponding to the harmonic line.
- Berde:** Drums part, playing a simple rhythmic pattern.

The harmonic line for the Bugles part is as follows:

Measure	Chord
117	A ⁷
118	D
119	D
120	A ⁷
121	A ⁷
122	G

The musical score is arranged in a system with ten staves. The top three staves are for Bismarck horns (Bis. 1, 2, 3), the next three for Trumpets (Br. 1, 2, 3), the fourth for Euphonium (E-Br.), the fifth for Trombone (Bug.), and the sixth for Bass Drum (Berde). The key signature is one sharp (F#) and the time signature is 4/4. The score consists of seven measures. The brass parts feature various rhythmic patterns and melodic lines, with many notes beamed together. The Trombone part includes chordal accompaniment with the following chord sequence: Em, F#7, F#7, Hm, Hm Em, A7, A7 D. The Bass Drum part provides a simple rhythmic accompaniment.

The musical score is for a brass band and consists of the following parts:

- Bis. 1:** First Bismarck part, featuring a melodic line with eighth and quarter notes.
- Bis. 2:** Second Bismarck part, featuring a melodic line with long slurs.
- Bis. 3:** Third Bismarck part, featuring a melodic line with long slurs.
- Br. 1:** First Trumpet part, featuring a melodic line with long slurs.
- Br. 2:** Second Trumpet part, featuring a melodic line with long slurs.
- Br. 3:** Third Trumpet part, featuring a melodic line with long slurs.
- E-Br.:** Euphonium part, featuring a melodic line with long slurs.
- Č.:** Trombone part, featuring a melodic line with long slurs.
- Bug.:** Bugles part, featuring chordal accompaniment with the following chord sequence: Em, Em, Hm, F#7, Hm.
- Berde:** Bass Drum part, featuring a rhythmic accompaniment.

This musical score is for a brass and woodwind ensemble, spanning measures 135 to 138. The score is written in G major (one sharp) and 4/4 time. 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. (Cello), Bug. (Bugle), and Berde (Bass Drum). The music is marked *p* (piano) throughout. In measure 135, Bis. 1 has a melodic line starting on G4, while the other instruments play rests. In measure 136, Bis. 1 has a whole note G4, and Bis. 2, Br. 1, Br. 2, Br. 3, E-Br., and Č. all play a half note G4. In measure 137, Bis. 1 has a whole note G4, and Bis. 2, Br. 1, Br. 2, Br. 3, E-Br., and Č. all play a half note G4. In measure 138, Bis. 1 has a whole rest, and Bis. 2, Br. 1, Br. 2, Br. 3, E-Br., and Č. all play a half note G4. The Bug. part has chords: Hm (G major) in measure 135, F#7 (F#7) in measure 136, and Hm (G major) in measure 137. The Berde part has a half note G2 in measure 135, and a half note G2 in measure 136. The Berde part has a half note G2 in measure 137, and a half note G2 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

p

5 **A**

2

14

2

23

30

37 **B**

f

42

f

Bisernica 1

47

Musical staff 47: Treble clef, key signature of two sharps (F# and C#). The staff contains a melodic line starting with a quarter rest, followed by a series of eighth and quarter notes, ending with a half note.

53

C solo

Musical staff 53: Treble clef, key signature of two sharps. The staff contains a melodic line with a mix of eighth and quarter notes, some with accidentals.

58

mp

Musical staff 58: Treble clef, key signature of two sharps. The staff contains a melodic line with eighth and quarter notes, some with accidentals.

63

Musical staff 63: Treble clef, key signature of two sharps. The staff contains a melodic line with eighth and quarter notes, some with accidentals.

Ossia *

Musical staff Ossia: Treble clef, key signature of two sharps. The staff contains a melodic line with eighth and quarter notes, some with accidentals.

p tutti

Musical staff tutti: Treble clef, key signature of two sharps. The staff contains a melodic line with eighth and quarter notes, some with accidentals.

p

Musical staff 73: Treble clef, key signature of two sharps. The staff contains a melodic line with eighth and quarter notes, some with accidentals.

78

Musical staff 78: Treble clef, key signature of two sharps. The staff contains a melodic line with eighth and quarter notes, some with accidentals.

82

Musical staff 82: Treble clef, key signature of two sharps. The staff contains a melodic line with eighth and quarter notes, some with accidentals.

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 *p* (piano) is indicated below 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 marking. 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 marking of *f* (forte) is present at the beginning. A box containing the letter 'D' is placed above the first measure. The music features a mix of eighth and quarter notes.

91

Musical staff 91-95: Treble clef, key signature of two sharps. The staff contains five measures of music. A dynamic marking of *f* is present at the end of the staff.

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 marking of *f* is present at the beginning. A box containing the 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 marking of *p* is present at the end of the staff. The music concludes with a double bar line and repeat dots.

Lirski valcer

Dmitrij Šostakovič

Allegretto $\text{♩} = 120$

8 **A**

p

9 **2**

19

27

36 **B**

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 pattern. The third staff (measures 80-85) shows a similar rhythmic 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 rests and longer note values. The fourth staff (measures 91-95) continues with a forte (*f*) dynamic. The fifth staff (measures 96-101) features a melodic line with some grace notes. At measure 102, a boxed letter 'E' is placed above the staff, and the dynamic remains forte (*f*). The sixth staff (measures 102-111) shows a melodic line with long, sweeping phrases. The seventh staff (measures 112-120) continues with a melodic line featuring long, sweeping phrases. The eighth staff (measures 121-127) continues with a melodic line featuring long, sweeping phrases. The ninth staff (measures 128-134) continues with a melodic line featuring long, sweeping phrases. The final staff (measures 135-139) concludes with a piano (*p*) dynamic and a final melodic phrase.

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*

BraÈ1

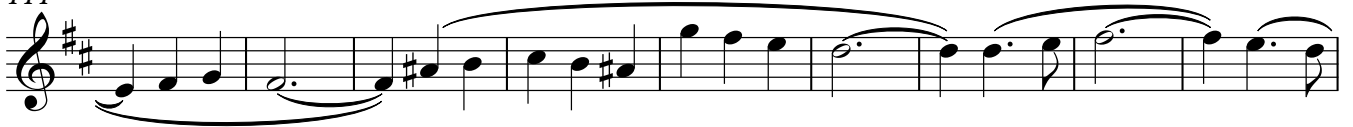
96



102 **E**



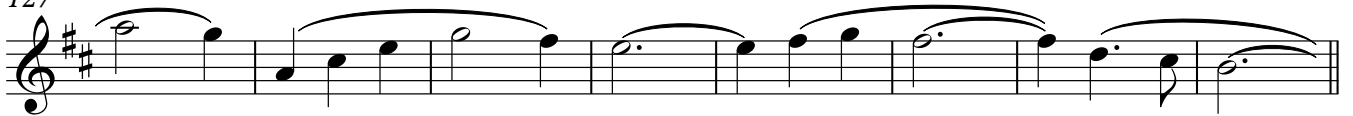
111



120



127



135



Lirski valcer

Dmitrij Šostakovič

Allegretto ♩=120

5 **A** 23

34 **B** *f*

42 *f*

49

53 **C** 15 *p*

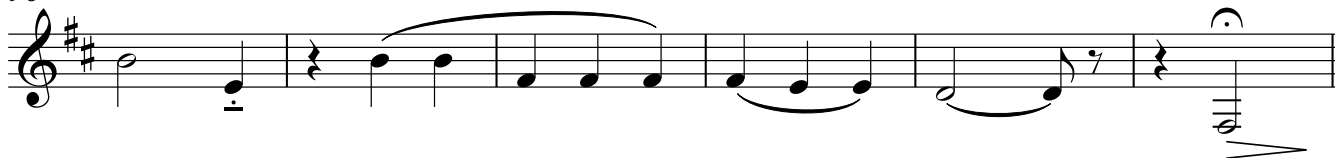
74

83 **D** *f*

90 *f*

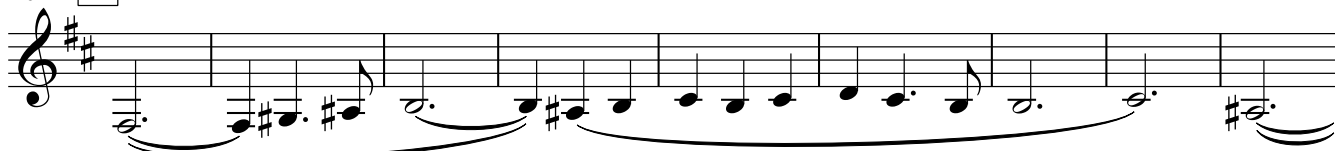
BraÈ2

96



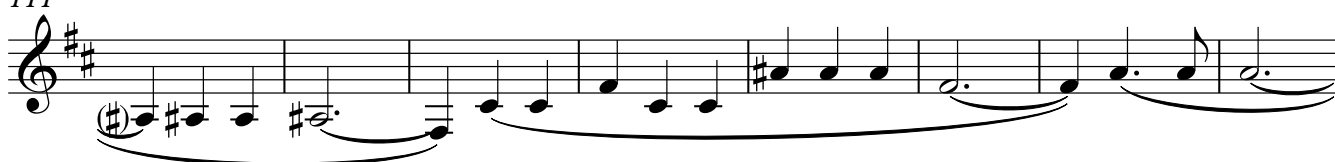
102

E



111

f



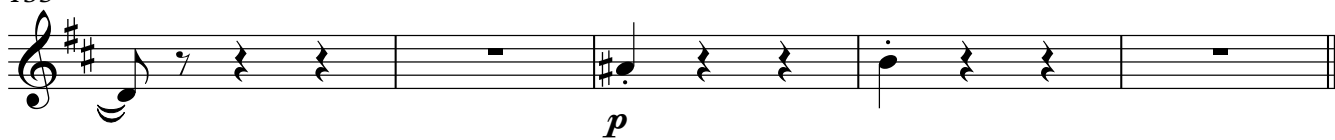
119



127



135



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

Musical staff 96: Treble clef, key signature of two sharps (F# and C#), common time signature. The staff contains a series of notes with various articulations and slurs. A fermata is placed over the final note of the staff.

102

E

Musical staff 102: Treble clef, key signature of two sharps. The staff contains a series of notes with various articulations and slurs.

111

f

Musical staff 111: Treble clef, key signature of two sharps. The staff contains a series of notes with various articulations and slurs. A dynamic marking of *f* (forte) is present.

119

Musical staff 119: Treble clef, key signature of two sharps. The staff contains a series of notes with various articulations and slurs.

127

Musical staff 127: Treble clef, key signature of two sharps. The staff contains a series of notes with various articulations and slurs.

135

Musical staff 135: Treble clef, key signature of two sharps. The staff contains a series of notes with various articulations and slurs. A dynamic marking of *p* (piano) is present.

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*

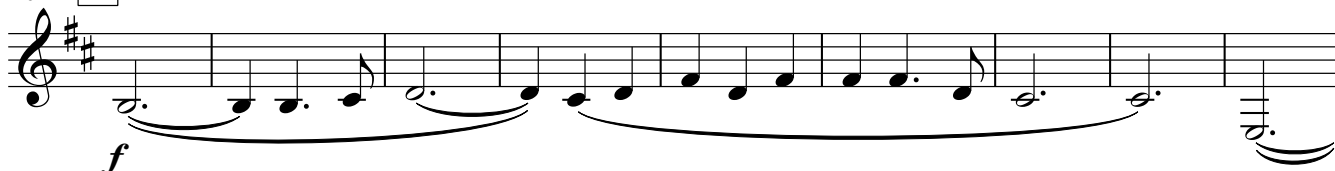
E-BraÈ

96

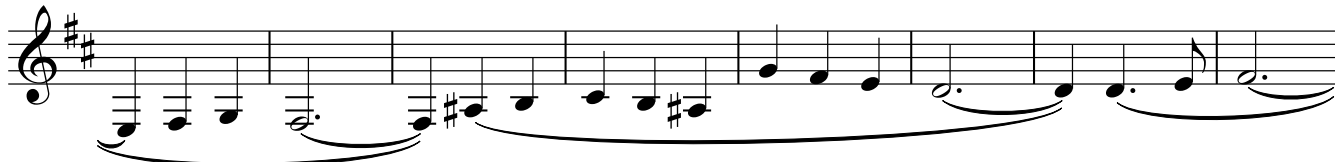


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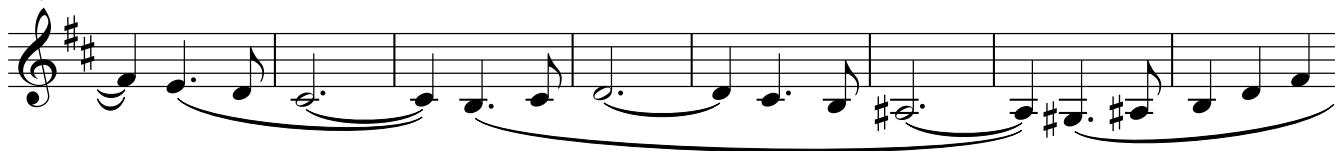
E



111



119



127



135



Lirski valcer

Dmitrij Šostakovič

Allegretto ♩=120

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.

Musical staff 77-85: Bass clef, key signature of two sharps (F# and C#). The staff contains a melodic line with eighth and sixteenth notes, some beamed together. A fermata is placed over the final note. The dynamic marking *f* is at the end, and the instruction *Div.* is above the staff.

86

D

Musical staff 86-90: Bass clef, key signature of two sharps. The staff contains a melodic line with quarter and eighth notes. A fermata is placed over the final note. The dynamic marking *mf* is at the end.

91

Div.

Musical staff 91-95: Bass clef, key signature of two sharps. The staff contains a melodic line with quarter and eighth notes. A fermata is placed over the final note. The dynamic marking *f* is at the end, and the instruction *Div.* is above the staff.

96

Div.

Musical staff 96-101: Bass clef, key signature of two sharps. The staff contains a melodic line with quarter and eighth notes. A fermata is placed over the final note. The instruction *Div.* is above the staff.

102

E

Musical staff 102-110: Bass clef, key signature of two sharps. The staff contains a melodic line with quarter and eighth notes, some beamed together. A fermata is placed over the final note. The dynamic marking *f* is at the beginning.

111

Musical staff 111-118: Bass clef, key signature of two sharps. The staff contains a melodic line with quarter and eighth notes, some beamed together. A fermata is placed over the final note.

119

Musical staff 119-126: Bass clef, key signature of two sharps. The staff contains a melodic line with quarter and eighth notes, some beamed together. A fermata is placed over the final note.

127

Musical staff 127-134: Bass clef, key signature of two sharps. The staff contains a melodic line with quarter and eighth notes, some beamed together. A fermata is placed over the final note.

135

Musical staff 135-142: Bass clef, key signature of two sharps. The staff contains a melodic line with quarter and eighth notes, some beamed together. A fermata is placed over the final note. The dynamic marking *p* is at the end.

Lirski valcer

Dmitrij Šostakovič

Allegretto ♩ = 120

Measures 1-4: Hm, F#6, F#, Hm, F#6, F#
p

Measures 5-12: **A** Hm, Hm, Hm, Hm, Hm, Hm, F#7, F#7

Measures 13-20: C#m(add4), C#m(add4), F#7, F#7, F#7, F#7, Hm, A7

Measures 21-28: D, D, A7, A7, G, Em, F#7

Measures 29-36: Hm, Em, A7, D, Em, Hm, Hm, Hm

Measures 37-44: **B** G, G, Em, Am, D7, D7, G, G
f *mf*

Measures 45-52: G, G, Em6, Em6, Hm, F#7, Hm, A7
f

Measures 53-60: **C** D, A7, A7, D, H7, Em, A7, D
p

Measures 61-68: 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

Lirski valcer

Dmitrij Šostakovič

Allegretto ♩=120

♩
t

5

p

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.