

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

Gašparović, Aleksandar

Undergraduate thesis / Završni rad

2017

Degree Grantor / Ustanova koja je dodijelila akademski / stručni stupanj: **Josip Juraj Strossmayer University of Osijek, The Academy of Arts Osijek / Sveučilište Josipa Jurja Strossmayera u Osijeku, Umjetnička akademija u Osijeku**

Permanent link / Trajna poveznica: <https://urn.nsk.hr/urn:nbn:hr:134:291754>

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Download date / Datum preuzimanja: **2024-11-26**



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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

Bisernica 1

Bisernica 2

Bisernica 3

Brač 1

Brač 2

Brač 3

E-Brač

Čelo

Bugarija

Berde

p

p

p

p

p

p

p

p

p

mp

espress.

Hm F#6 F# Hm F#6 F# Hm Hm Hm

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

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

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

Musical score for a brass ensemble, measures 53-57. 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 one sharp (F#) and the time signature is 4/4. The music features a solo for the first Bismas and a bass line for the Trombone and Bass Drum. Dynamics include mp, p, and p.

Measures 53-57:

- Bis. 1:** Solo part, starting with a half note G4, followed by eighth notes. Dynamics: *mp*.
- Bis. 2, 3, Br. 1, 2, 3, E-Br.:** Rests in measures 53-57.
- Č. (Trombone):** Bass line, starting with a half note G2, followed by quarter notes. Dynamics: *p*.
- Bug. (Trombone):** Chordal accompaniment. Chords: D (measures 53-54), A7 (measures 55-56), D (measure 57). Dynamics: *p*.
- Berde (Bass Drum):** Bass line, starting with a half note G2, followed by quarter notes. Dynamics: *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

Bis. 2

Bis. 3

Br. 1

Br. 2

Br. 3

E-Br.

Č.

Bug.

Berde

H7

Em

A7

D

F#7

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 written for a brass ensemble. It consists of ten staves. The top staff is for Bismars (Bis. 1, 2, 3), the next three for Trumpets (Br. 1, 2, 3), the next for Euphonium (E-Br.), the next for Trombone (Č.), the next for Bugles (Bug.), and the bottom for Bass Drum (Berde). The key signature is two sharps (F# and C#). The score includes various musical notations such as notes, rests, and dynamics. A box labeled 'D' is positioned above the first staff. The score is divided into measures by vertical bar lines. The bass drum part is marked with a forte 'f' dynamic. The bugle part includes chord symbols: A7, D7, G, G, and Em. The trombone part includes a 'Div.' (divisi) marking and a forte 'f' dynamic. The trumpets and euphonium parts also include a forte 'f' dynamic. The bass drum part is marked with a forte 'f' dynamic.

This musical score is for a brass ensemble, featuring the following parts: Bis. 1, Bis. 2, Bis. 3, Br. 1, Br. 2, Br. 3, E-Br., Č. (Tuba), Bug., and Berde. The music is in the key of D major (two sharps) and 4/4 time. The score is divided into measures, with various dynamics and articulations. The Bugle part includes chordal accompaniment with chords Am, D, D, G, G, G, G. The Berde part starts with a *mf* dynamic and later changes to *f*. The Č. part starts with *mf* and later changes to *f*. The E-Br. part has a *f* dynamic and includes a *Div.* (divisi) instruction. The Brass parts (Br. 1-3) and Bismars (Bis. 1-3) all feature a *f* dynamic in the later measures. The score includes various musical notations such as slurs, ties, and dynamic markings.

E

96

The musical score is arranged in a system with ten staves. The instruments are labeled on the left as follows:

- Bis. 1
- Bis. 2
- Bis. 3
- Br. 1
- Br. 2
- Br. 3
- E-Br.
- Č. (Trombone)
- Bug. (Euphonium)
- Berde (Bass Drum)

The score includes various musical notations such as notes, rests, slurs, and dynamics. A forte (*f*) dynamic is indicated in the final measure of several parts. Chord symbols are provided for the Bug. part: Em^6 , Em^6 , Hm , $F\#7$, Hm , $F\#6$, $F\#$, and Hm . The word *Div.* (divisi) is written above the Č. part in the sixth measure. The key signature is two sharps (F# and C#).

This musical score is for a brass ensemble. It consists of ten staves, each representing a different instrument or part. The key signature is one sharp (F#), and the time signature is 7/8. The score is divided into seven measures. The instruments and their parts are as follows:

- Bis. 1:** First Bismar, playing a melodic line with eighth and quarter notes.
- Bis. 2:** Second Bismar, playing a melodic line with a long slur across the first five measures.
- Bis. 3:** Third Bismar, playing a melodic line with a long slur across the first five measures.
- Br. 1:** First Trumpet, playing a melodic line with a long slur across the first five measures.
- Br. 2:** Second Trumpet, playing a melodic line with a long slur across the first five measures.
- Br. 3:** Third Trumpet, playing a melodic line with a long slur across the first five measures.
- E-Br.:** Euphonium, playing a melodic line with a long slur across the first five measures.
- Č.:** Tuba, playing a melodic line with a long slur across the first five measures.
- Bug.:** Bugles, playing a rhythmic accompaniment of eighth notes. Chord markings "Hm" and "F#7" are placed above the staff.
- 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 instruments are: Bis. 1 (Bismarck horn 1), Bis. 2 (Bismarck horn 2), Bis. 3 (Bismarck horn 3), Br. 1 (Trumpet 1), Br. 2 (Trumpet 2), Br. 3 (Trumpet 3), E-Br. (Euphonium), Č. (Tuba), Bug. (Drums), and Berde (Bass Drum). The score shows various melodic lines, some with long slurs, and harmonic accompaniment. The drum part includes a steady bass drum pattern and a snare drum pattern. The tuba part has a melodic line with a final cadence. The euphonium and trombone parts have similar melodic lines. The trumpet parts have more active melodic lines. The Bismarck horn parts have long, sustained notes. The bugle part consists of a series of chords, with the first six measures being F#7 and the seventh measure being Hm.

Bis. 1

Bis. 2

Bis. 3

Br. 1

Br. 2

Br. 3

E-Br.

Č.

Bug. A7 D D A7 A7 G

Berde

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, starting with a quarter rest followed by a quarter note G4.
- Bis. 2:** Second Bismar, playing a melodic line with slurs.
- Bis. 3:** Third Bismar, playing a melodic line with slurs.
- Br. 1:** First Trumpet, playing a melodic line with slurs.
- Br. 2:** Second Trumpet, playing a melodic line with slurs.
- Br. 3:** Third Trumpet, playing a melodic line with slurs.
- E-Br.:** Euphonium, playing a melodic line with slurs.
- Č.:** Bass Trombone, playing a melodic line with slurs.
- Bug.:** Bugles, playing chords corresponding to the chord symbols: Em, F#7, F#7, Hm, Hm Em, A7, A7 D.
- Berde:** Berd (Bass Drum), playing a rhythmic pattern of quarter notes.

This musical score is for a brass band, starting at measure 130. The key signature is two sharps (F# and C#), 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 (measures 130-131), Em (measure 132), Hm (measures 133-134), F#7 (measure 135), and Hm (measure 136).
- Berde:** Bass clef, playing a rhythmic accompaniment with eighth notes.

Musical score for a brass and woodwind ensemble, measures 135-138. The score is written in G major (one sharp) and 4/4 time. The instruments are: Bis. 1, Bis. 2, Bis. 3, Br. 1, Br. 2, Br. 3, E-Br., Č. (Contrabass), Bug. (Baritone), and Berde (Bass). The music is marked *p* (piano). The key signature has one sharp (F#). The score shows the following notes and rests:

- Bis. 1:** Measure 135: G4, A4, B4, C5, D5, E5. Measure 136: G4, A4, B4, C5, D5, E5. Measure 137: G4, A4, B4, C5, D5, E5. Measure 138: G4, A4, B4, C5, D5, E5.
- Bis. 2:** Measure 135: G4, A4, B4, C5, D5, E5. Measure 136: G4, A4, B4, C5, D5, E5. Measure 137: G4, A4, B4, C5, D5, E5. Measure 138: G4, A4, B4, C5, D5, E5.
- Bis. 3:** Measure 135: G4, A4, B4, C5, D5, E5. Measure 136: G4, A4, B4, C5, D5, E5. Measure 137: G4, A4, B4, C5, D5, E5. Measure 138: G4, A4, B4, C5, D5, E5.
- Br. 1:** Measure 135: G4, A4, B4, C5, D5, E5. Measure 136: G4, A4, B4, C5, D5, E5. Measure 137: G4, A4, B4, C5, D5, E5. Measure 138: G4, A4, B4, C5, D5, E5.
- Br. 2:** Measure 135: G4, A4, B4, C5, D5, E5. Measure 136: G4, A4, B4, C5, D5, E5. Measure 137: G4, A4, B4, C5, D5, E5. Measure 138: G4, A4, B4, C5, D5, E5.
- Br. 3:** Measure 135: G4, A4, B4, C5, D5, E5. Measure 136: G4, A4, B4, C5, D5, E5. Measure 137: G4, A4, B4, C5, D5, E5. Measure 138: G4, A4, B4, C5, D5, E5.
- E-Br.:** Measure 135: G4, A4, B4, C5, D5, E5. Measure 136: G4, A4, B4, C5, D5, E5. Measure 137: G4, A4, B4, C5, D5, E5. Measure 138: G4, A4, B4, C5, D5, E5.
- Č.:** Measure 135: G2, A2, B2, C3, D3, E3. Measure 136: G2, A2, B2, C3, D3, E3. Measure 137: G2, A2, B2, C3, D3, E3. Measure 138: G2, A2, B2, C3, D3, E3.
- Bug.:** Measure 135: G4, A4, B4, C5, D5, E5. Measure 136: G4, A4, B4, C5, D5, E5. Measure 137: G4, A4, B4, C5, D5, E5. Measure 138: G4, A4, B4, C5, D5, E5.
- Berde:** Measure 135: G2, A2, B2, C3, D3, E3. Measure 136: G2, A2, B2, C3, D3, E3. Measure 137: G2, A2, B2, C3, D3, E3. Measure 138: G2, A2, B2, C3, D3, E3.

Chord symbols for Bug. and Berde:

- Measure 135: Hm
- Measure 136: F#7
- Measure 137: Hm

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



63



Ossia *



p
tutti



p



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 with various note values and rests.

91

f

Musical staff 91-95: Treble clef, key signature of two sharps. Measure 91 starts with a forte (*f*) dynamic. The staff contains five measures of music.

96

Musical staff 96-101: Treble clef, key signature of two sharps. The staff contains six measures of music.

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 a double bar line and a fermata over a whole note in measure 107.

109

Musical staff 109-115: Treble clef, key signature of two sharps. The staff contains seven measures of music, including a double bar line and a fermata over a whole note in measure 114.

116

Musical staff 116-121: Treble clef, key signature of two sharps. The staff contains six measures of music.

122

Musical staff 122-130: Treble clef, key signature of two sharps. The staff contains nine measures of music, including a double bar line and a fermata over a whole note in measure 129.

131

p

Musical staff 131-135: Treble clef, key signature of two sharps. Measure 131 starts with a piano (*p*) dynamic. The staff contains five measures of music, including a double bar line and a fermata over a whole note in measure 134.

136

Musical staff 136-140: Treble clef, key signature of two sharps. The staff contains five measures of music, ending with a double bar line.

Lirski valcer

Dmitrij Šostakovič

Allegretto ♩=120

1

5 **A**

14

23

30

37 **B**

45 **C**

53 **C** 15

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 (sharps and naturals).

75

Musical staff 75-79: Treble clef, key signature of two sharps. The staff contains five measures of music. The melody continues with eighth and sixteenth notes.

80

Musical staff 80-85: Treble clef, key signature of two sharps. The staff contains six measures of music. The melody continues with eighth and sixteenth notes, ending with a double bar line.

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. A boxed letter 'D' is above the first measure. The melody features quarter notes and eighth notes, with a fermata over the final note.

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. The melody continues with quarter and eighth notes.

96

Musical staff 96-101: Treble clef, key signature of two sharps. The staff contains six measures of music. The melody continues with quarter and eighth notes, ending with a fermata.

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. A boxed letter 'E' is above the first measure. The melody features long, sweeping phrases with many beamed notes.

112

Musical staff 112-121: Treble clef, key signature of two sharps. The staff contains ten measures of music. The melody continues with long, sweeping phrases.

122

Musical staff 122-130: Treble clef, key signature of two sharps. The staff contains nine measures of music. The melody continues with long, sweeping phrases.

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. The melody concludes with a double bar line.

Lirski valcer

Dmitrij Šostakovič

Allegretto ♩=120

1

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 on a single staff in treble clef with a key signature of two sharps (F# and C#). The piece is divided into measures, with measure numbers 69, 75, 80, 86, 91, 96, 102, 112, 121, 128, and 135 marked at the beginning of their respective lines. The music consists of a continuous melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *p* (piano) at measure 69, *f* (forte) at measures 86, 91, and 102, and *p* again at measure 135. There are also two boxed letters, **D** and **E**, which likely indicate specific chords or sections. The score ends with a double bar line at measure 135.

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**



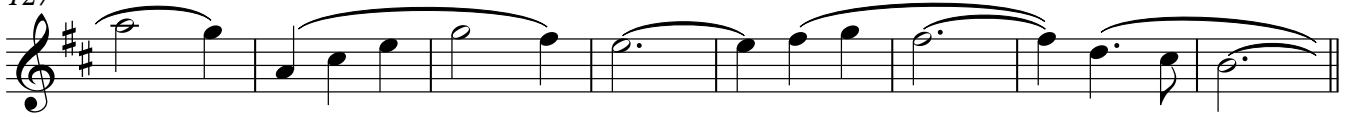
111



120



127



135



Lirski valcer

Dmitrij Šostakovič

Allegretto ♩=120

5 **A** 23

34 **B** *f*

42 *f*

49

53 **C** 15 *p*

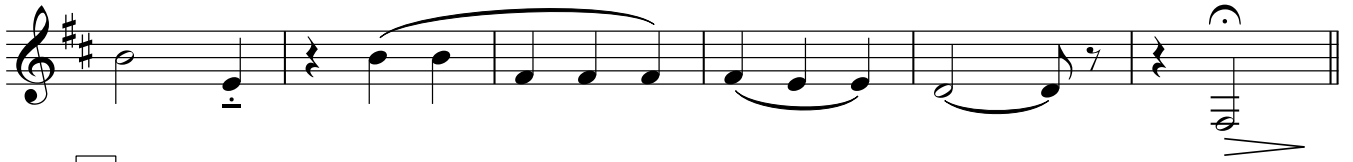
74

83 **D** *f*

90 *f*

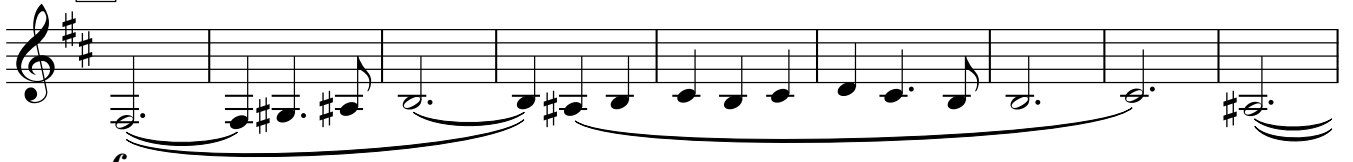
BraÈ2

96



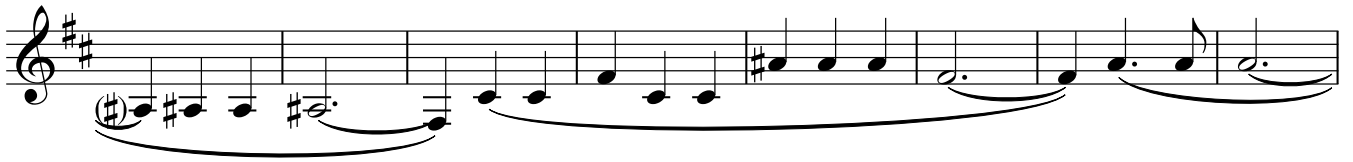
102

E



111

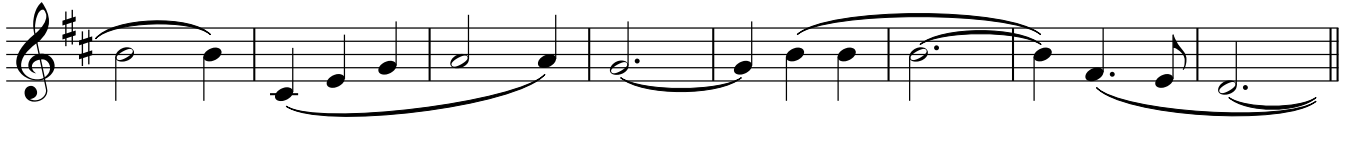
f



119

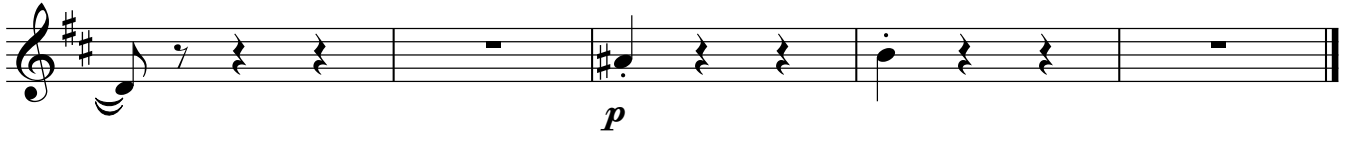


127



135

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

Musical staff 96: Treble clef, key signature of two sharps (F# and C#), common time signature. The staff contains a melodic line starting with a quarter note G4, followed by a quarter rest, then a series of eighth notes: A4, B4, C5, B4, A4, G4, F#4, E4, D4. The piece concludes with a whole note chord consisting of G4, B4, and D5.

102 **E**

Musical staff 102: Treble clef, key signature of two sharps. The staff contains a melodic line starting with a quarter note G4, followed by a quarter rest, then a series of eighth notes: A4, B4, C5, B4, A4, G4, F#4, E4, D4. The piece concludes with a whole note chord consisting of G4, B4, and D5.

111 *f*

Musical staff 111: Treble clef, key signature of two sharps. The staff contains a melodic line starting with a quarter note G4, followed by a quarter rest, then a series of eighth notes: A4, B4, C5, B4, A4, G4, F#4, E4, D4. The piece concludes with a whole note chord consisting of G4, B4, and D5.

119

Musical staff 119: Treble clef, key signature of two sharps. The staff contains a melodic line starting with a quarter note G4, followed by a quarter rest, then a series of eighth notes: A4, B4, C5, B4, A4, G4, F#4, E4, D4. The piece concludes with a whole note chord consisting of G4, B4, and D5.

127

Musical staff 127: Treble clef, key signature of two sharps. The staff contains a melodic line starting with a quarter note G4, followed by a quarter rest, then a series of eighth notes: A4, B4, C5, B4, A4, G4, F#4, E4, D4. The piece concludes with a whole note chord consisting of G4, B4, and D5.

135

Musical staff 135: Treble clef, key signature of two sharps. The staff contains a melodic line starting with a quarter note G4, followed by a quarter rest, then a series of eighth notes: A4, B4, C5, B4, A4, G4, F#4, E4, D4. The piece concludes with a whole note chord consisting of G4, B4, and D5.

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*

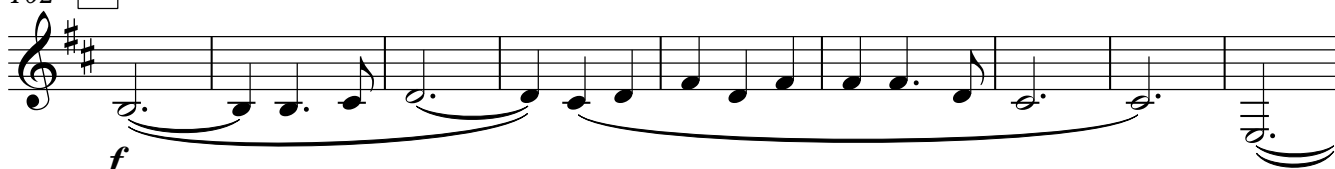
E-BraÈ

96

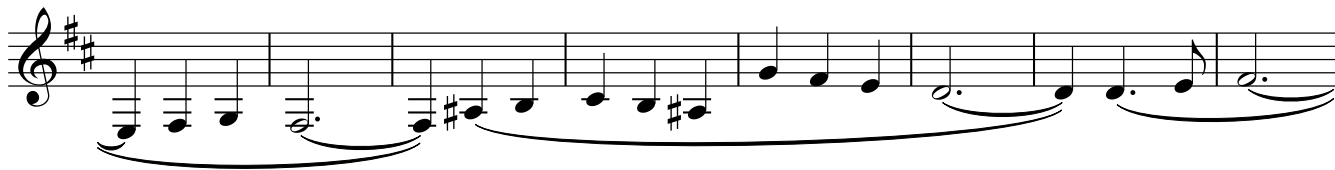


102

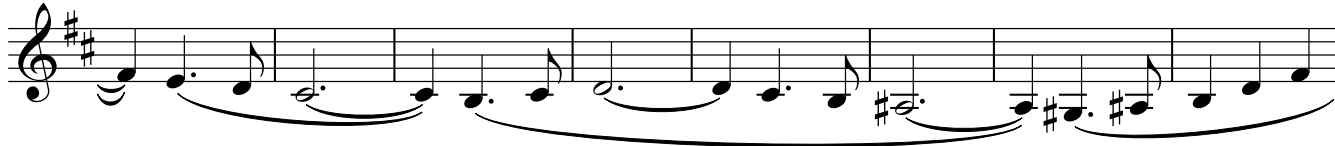
E



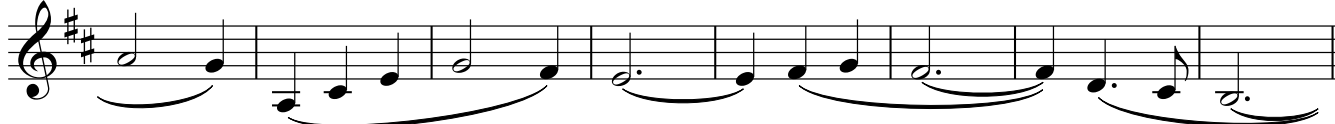
111



119



127



135



Lirski valcer

Dmitrij Šostakovič

Allegretto ♩ = 120

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 quarter notes, some beamed together. A fermata is placed over the final two notes. The dynamic *f* is written below the staff at the end.

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 *mf* is written below the staff.

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 *f* is written below 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. A hairpin crescendo symbol is written below 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 *f* is written below the staff.

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 *p* is written below the staff.

Lirski valcer

Dmitrij Šostakovič

Allegretto ♩ = 120

1 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[#]

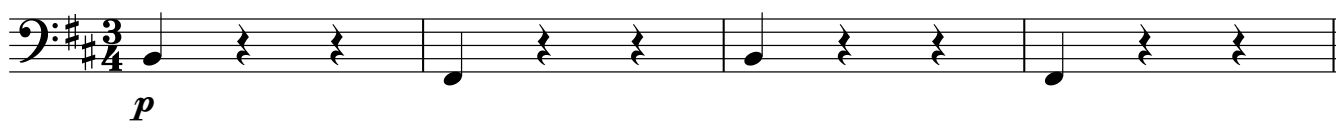
102 **E** Hm Hm Hm Hm Hm Hm F^{#7} F^{#7}

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

Allegretto $\text{♩} = 120$ ♩
t5 **A**

13



21



29

37 **B**48 **C**

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. A boxed letter **D** is positioned above the staff.

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 final note is a half note with a fermata.

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. A boxed letter **E** is positioned above the staff.

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.