

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>

Rights / Prava: [In copyright](#)/[Zaštićeno autorskim pravom.](#)

Download date / Datum preuzimanja: **2025-02-01**



Repository / Repozitorij:

[Repository of the Academy of Arts in Osijek](#)



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

SADRŽAJ

1. UVOD	1
2. O SKLADBI I SKLADATELJU	2
2.1 BIOGRAFIJA SKLADATELJA	2
2.2 ANALIZA SKLADBE	2
3. PRIREĐIVANJE PARTITURE ZA TAMBURAŠKI ORKESTAR	3
4. TRANSKRIPCija	24
5. ZAKLJUČAK	25
6. LITERATURA	26
7. SAŽETAK	27
8. PRILOZI	28

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 Leninjgradski 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

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

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

The musical score is arranged in a standard orchestral layout. It includes parts for three Bismillahs (Bis. 1, 2, 3), three Brass instruments (Br. 1, 2, 3), an Euphonium (E-Br.), a Trombone (Bug.), and a Bass Drum (Berde). The key signature is one sharp (F#) and the time signature is 4/4. The score begins with a 'solo' section for Bis. 1, marked *mp*. The other instruments have rests or simple accompaniment. The Trombone part includes chord markings: D, A⁷, A⁷, D, and H⁷. The Bass Drum part is marked *p*. The score is divided into five measures.

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 eighth notes and a long slur across the first two measures.

Bug.

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

Berde

Musical staff for Berde, featuring a bass line with eighth 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

Musical score for brass instruments and bugles. The score is in G major (one sharp) and 4/4 time. It consists of ten staves: three Bismarck horns (Bis. 1, 2, 3), three trumpets (Br. 1, 2, 3), an euphonium (E-Br.), a trombone (Č.), a bugle (Bug.), and a bass drum (Berde). The music begins at measure 83. The Bismarck horns play a melodic line with eighth notes. The trumpets and euphonium play a similar melodic line with a dynamic marking of *f*. The trombone plays a bass line with a dynamic marking of *f* and a *Div.* (divisi) marking. The bugle plays chords for A7, D7, G, G, and Em. The bass drum plays a simple rhythmic pattern. The score ends with a dynamic marking of *f*.

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 (F# and C#).

E

96

Musical score for a brass band, measures 96-102. The score includes parts for three Bismarck horns (Bis. 1, 2, 3), three Trumpets (Br. 1, 2, 3), Euphonium (E-Br.), Trombone (Č.), Bugles (Bug.), and Bass Drum (Berde). The key signature is two sharps (F# and C#). The score includes notes, rests, dynamics (f), and a 'Div.' marking. Chord symbols are provided for the Bug. staff.

Chord symbols for Bug. staff:

- Em⁶
- Em⁶
- Hm
- F#⁷
- Hm
- F#⁶ F#
- Hm

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:

- 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.:** Drums, providing a rhythmic accompaniment with chords labeled Hm and F#7.
- Berde:** Bass drum, playing a rhythmic pattern.

The musical score is arranged in ten staves. The top staff is for Bismarck horn 1 (Bis. 1), which has a melodic line with some rests. The next three staves are for Bismarck horns 2, 3, and 4 (Bis. 2, 3, 4), which play a sustained harmonic line. The next three staves are for trumpets 1, 2, and 3 (Br. 1, 2, 3), also playing a sustained harmonic line. The next staff is for the euphonium (E-Br.), playing a sustained harmonic line. The next staff is for the tuba (Č.), playing a sustained harmonic line. The next staff is for the drums (Bug.), showing a series of chords labeled F#7 and Hm. The bottom staff is for the bass drum (Berde), showing a rhythmic pattern of eighth notes.

The musical score consists of ten staves, each representing a different instrument or voice part. The key signature is G major (one sharp) and the time signature is 4/4. The parts are:

- Bis. 1:** Treble clef, playing a rhythmic melody with eighth and quarter notes.
- Bis. 2:** Treble clef, playing a sustained harmonic line with long notes and slurs.
- Bis. 3:** Treble clef, playing a sustained harmonic line similar to Bis. 2.
- Br. 1:** Treble clef, playing a sustained harmonic line.
- Br. 2:** Treble clef, playing a sustained harmonic line.
- Br. 3:** Treble clef, playing a sustained harmonic line.
- E-Br.:** Treble clef, playing a sustained harmonic line.
- Č.:** Bass clef, playing a sustained harmonic line.
- Bug.:** Treble clef, playing a bass line with chord symbols: A7, D, D, A7, A7, G.
- Berde:** Bass clef, playing a rhythmic accompaniment with quarter and eighth notes.

This musical score is for a brass ensemble. It consists of ten staves. The top seven staves are for Bismarck horns (Bis. 1, 2, 3), Trumpets (Br. 1, 2, 3), and Euphonium (E-Br.). The eighth staff is for Trombone (Bug.), and the ninth is for Bass Drum (Berde). The music is in the key of D major (two sharps) and 4/4 time. The score shows a sequence of chords: Em, F#7, F#7, Hm, Hm Em, A7, and A7 D. The brass instruments play melodic lines with various articulations and phrasings, while the bass drum provides a rhythmic accompaniment.

Bis. 1

Bis. 2

Bis. 3

Br. 1

Br. 2

Br. 3

E-Br.

Č.

Bug.

Berde

Em Em Hm F#7 Hm

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 harmonic markings: Hm in measures 135 and 138, and F#7 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

Andreis, J. (1989), Povijest glazbe III. Zagreb: Školska knjiga

Žmegač, V. (2009), Majstori europske glazbe. Zagreb: Matica hrvatska

Obradović, A. (1978), Uvod u orkestraciju, Univerzitet umetnosti: Beograd

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, 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. 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 piano (*p*) dynamic. 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.

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

1

5 **A**

14 **2**

23

30

37 **B**

45 **f**

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 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 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, featuring a melodic line with various note values and rests.

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 boxed letter 'E' is placed above the first measure. The music is characterized by long, sweeping melodic lines.

112

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

122

Musical staff 122-130: Treble clef, key signature of two sharps. The staff contains nine measures of music, featuring long melodic phrases.

131

p

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

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 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 features a variety of 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 concludes with a double bar line at measure 135.

Lirski valcer

Dmitrij Šostakovič

Allegretto ♩=120

The musical score is written for a single instrument in treble clef, 3/4 time, and the key of D major (two sharps). The tempo is marked 'Allegretto' with a quarter note equal to 120 beats per minute. The score is divided into several sections:

- Staff 1:** Measures 1-4. Dynamics: *p*. Features a melodic line with slurs and accents.
- Staff 2:** Measures 5-23. Section **A** is indicated. Dynamics: *mp*. Includes a repeat sign for measures 5-23.
- Staff 3:** Measures 34-41. Section **B** is indicated. Dynamics: *f*. Features a melodic line with slurs and accents.
- Staff 4:** Measures 42-48. Dynamics: *f*. Continues the melodic line from section B.
- Staff 5:** Measures 49-52. Continues the melodic line.
- Staff 6:** Measures 53-67. Section **C** is indicated. Dynamics: *p*. Includes a repeat sign for measures 53-67.
- Staff 7:** Measures 74-82. Continues the melodic line.
- Staff 8:** Measures 83-89. Section **D** is indicated. Dynamics: *f*. Features a melodic line with slurs and accents.
- Staff 9:** Measures 90-95. Continues the melodic line.

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*

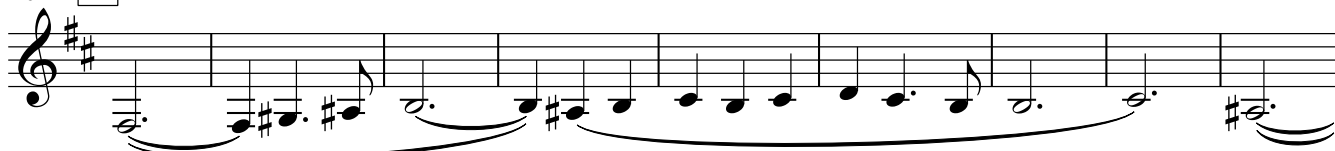
BraÈ2

96



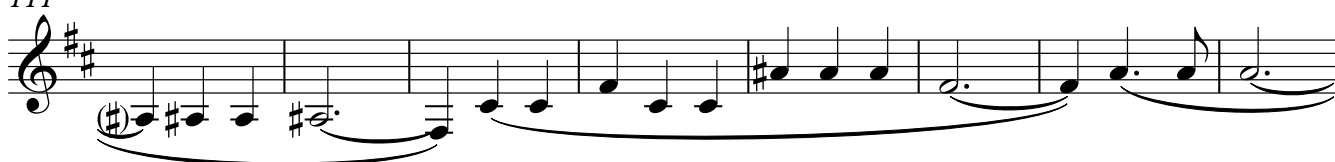
102

E



111

f



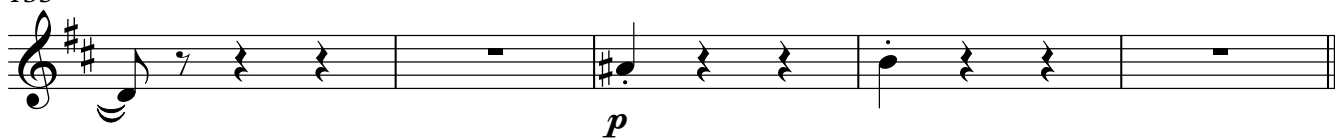
119



127



135



Lirski valcer

Dmitrij Šostakovič

Allegretto ♩=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

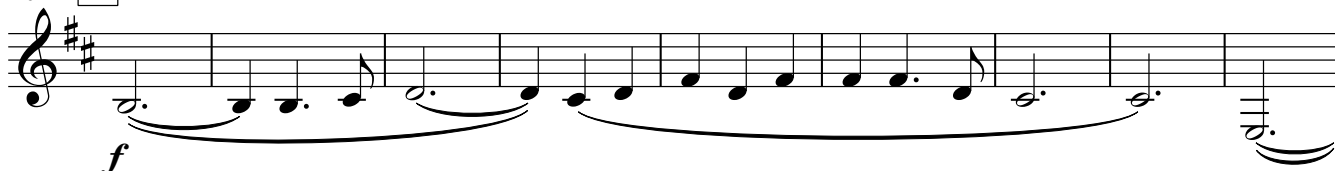
E-BraÈ

96

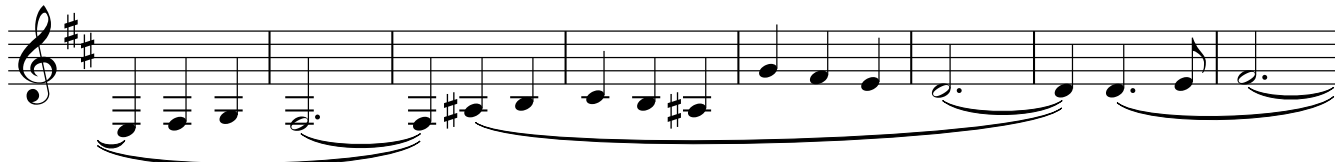


102

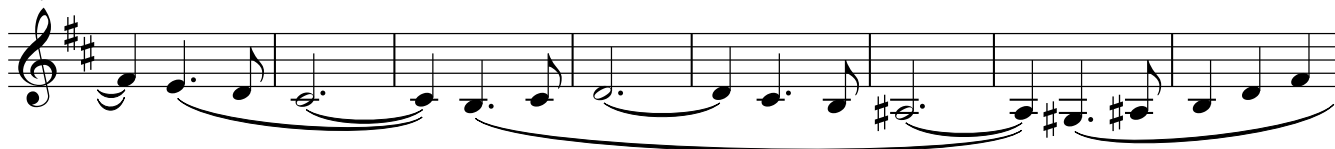
E



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.

53

C

f

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 ♩ = 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

p

77 F^{#7} Hm Em A⁷ H⁷ Em A⁷ D⁷

85 G **D** G Em Am

f

90 D D G G G G

f

96 Em⁶ Em⁶ Hm F^{#7} Hm F^{#6} F[#]

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

f

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

Lirski valcer

Dmitrij Šostakovič

Allegretto ♩=120

♩
t

5

p

A

13

21

29

37

B

48

f *mf* *f*

C

57

p

63

71

79

87

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.