

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 for a piece in 3/4 time, marked Allegretto with a tempo of 120 beats per minute. The key signature has two sharps (F# and C#). The score is divided into two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 7. The instruments are: Bisernica 1, 2, and 3; Brač 1, 2, and 3; E-Brač; Čelo; Bugarija; and Berde. The woodwinds (Bisernica and Brač) play a melodic line starting with a piano (*p*) dynamic. The strings (Čelo and Berde) provide harmonic support, with the cello playing a bass line and the harp playing chords. The harp part includes dynamic markings *p* and *mp*, and chord symbols: Hm, F#6 F#, Hm, F#6 F#, Hm, Hm, Hm. The cello part has a dynamic marking *mp* and an *espress.* marking over a phrase in measures 5-7. The score concludes with a repeat sign in measure 7.

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

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

mp

p

D A⁷ A⁷ D H⁷

p

Bis. 1

Bis. 2

Bis. 3

Br. 1

Br. 2

Br. 3

E-Br.

Č.

Bug.

Berde

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 and sixteenth notes in a key of D major.

Br. 2

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

Br. 3

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

E-Br.

Musical staff for E-Br., featuring a melodic line with eighth and sixteenth notes in a key of D major.

Č.

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

Bug.

Musical staff for Bug., showing chordal accompaniment with notes and stems in a key of D major. Chords are labeled H7, Em, A7, D, and F#7.

Berde

Musical staff for Berde, featuring a rhythmic accompaniment with eighth and sixteenth notes in a key of D major.

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 time signature of 4/4. The subsequent staves (Bis. 2, Bis. 3, Br. 1, Br. 2, Br. 3, E-Br., Č.) contain parts for various brass instruments, with dynamics such as *f* and *Div.* indicated. The Bugle staff (Bug.) shows chordal accompaniment with chords labeled A⁷, D⁷, G, G, and Em. The Berdetsky staff (Berde) provides a bass line with a dynamic of *f*. The score is divided into measures by vertical bar lines, with some measures containing rests.

This musical score is for a brass and woodwind 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 score is divided into measures by vertical bar lines. Dynamics such as *mf* (mezzo-forte) and *f* (forte) are indicated throughout. The Bismarck horn parts (Bis. 1, 2, 3) and the Euphonium part (E-Br.) feature melodic lines with slurs and accents. The Trombone parts (Br. 1, 2, 3) provide harmonic support. The Bassoon part (Č.) has a melodic line with a *mf* dynamic. The Bugle part (Bug.) plays chords corresponding to the chords listed below it: Am, D, D, G, G, G, G. The Percussion part (Berde) plays a simple rhythmic pattern. The score is written in a standard musical notation style with treble and bass clefs.

E

96

The musical score is arranged in ten staves. The top three staves are for Bismarck (Bis. 1, 2, 3), the next three for Trumpets (Br. 1, 2, 3), the next for Euphonium (E-Br.), the next for Trombones (Bug.), and the bottom for Bass Drum (Berde). The key signature is two sharps (F# and C#). The score includes dynamics such as *f* (forte) and *Div.* (divisi). The Trombone part includes chord symbols: Em⁶, Em⁶, Hm, F#⁷, Hm, F#⁶, F#⁶, and Hm.

The musical score is arranged in ten staves. The top staff is for Bismars (Bis. 1), followed by Bismars 2 (Bis. 2), Bismars 3 (Bis. 3), Trumpets 1 (Br. 1), Trumpets 2 (Br. 2), Trumpets 3 (Br. 3), Euphonium (E-Br.), Bass (Č.), Bugles (Bug.), and Snare Drum (Berde). The key signature is one sharp (F#) and the time signature is 7/8. The score features various musical notations including eighth notes, quarter notes, and half notes, with some notes beamed together. The Bugle staff includes chord symbols: Hm (Harmonic Minor) for measures 1-5 and F#7 (Dominant Seventh) for measures 6-7. The Snare Drum staff shows a rhythmic pattern of eighth notes.

This musical score is for a brass ensemble. It consists of ten staves, each representing a different instrument or part. The key signature is two sharps (F# and C#), and the time signature is 4/4. The parts are: Bis. 1 (Bismarck horn), Bis. 2 (Bismarck horn), Bis. 3 (Bismarck horn), Br. 1 (Trumpet), Br. 2 (Trumpet), Br. 3 (Trumpet), E-Br. (Euphonium), Č. (Tuba), Bug. (Drum), and Berde (Drum). The Bismarck horns and trumpets play melodic lines with long phrases. The trombones play a rhythmic accompaniment. The euphonium and tuba play a bass line. The drums play a steady rhythm. The score is divided into seven measures. The first six measures have a chord of F#7, and the seventh measure has a chord of Hm.

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

The musical score is arranged in ten staves. The top seven staves are for brass instruments: Bis. 1, Bis. 2, Bis. 3, Br. 1, Br. 2, Br. 3, and E-Br. The eighth staff is for the Č. (bass). The ninth staff is for Bug. (bugles) and contains chord symbols: Em, F#7, F#7, Hm, Hm Em, A7, and A7 D. The tenth staff is for Berde (bass drum) and contains a simple rhythmic pattern of quarter notes.

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 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. (Clarinet), Bug. (Trumpet), and Berde (Tuba). The music is marked *p* (piano) throughout. In measure 135, Bis. 1 has a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. The other instruments play rests. In measure 136, Bis. 1 has a half note G4, and the other instruments play quarter notes G4, A4, and B4. In measure 137, Bis. 1 has a half note G4, and the other instruments play quarter notes G4, A4, and B4. In measure 138, Bis. 1 has a half note G4, and the other instruments play quarter notes G4, A4, and B4. The Bug. part includes chord markings: Hm in measures 135 and 138, and F#7 in measure 137. The Berde part has a half note G2 in measure 135 and quarter notes G2, A2, and B2 in measures 136-138.

4. TRANSKRIPCIJA

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

5. ZAKLJUČAK

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

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

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

6. LITERATURA

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7. SAŽETAK

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

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

8. PRILOZI

PRILOG 1

Lirski valcer

Dmitrij Šostakovič

♩ Allegretto ♩=120

5 **A**

14

23

30

37 **B**

42

Bisernica 1

47



53 C solo



58



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

5 **A**

14

23

30

37 **B**

45

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 various 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.

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

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.

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 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.

122

Musical staff 122-130: Treble clef, key signature of two sharps. The staff contains nine measures of music, continuing the melodic line.

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.

Lirski valcer

Dmitrij Šostakovič

Allegretto ♩=120

8 **A**

p

9 **2**

19

27

36 **B**

f

43

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 measures 69 and 135, and *f* (forte) at measures 86, 91, and 102. There are also two boxed letter markers, **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

5 **A** 23

34 **B**

42

49

53 **C** 15

74

83 **D**

90

BraÈ1

96



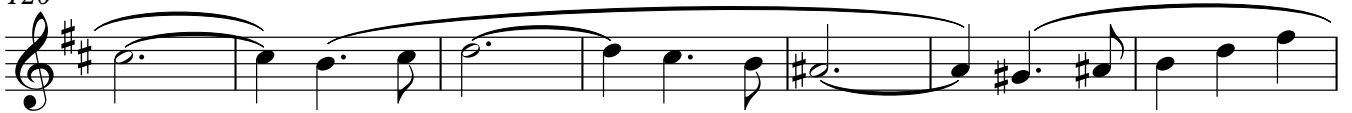
102 **E**



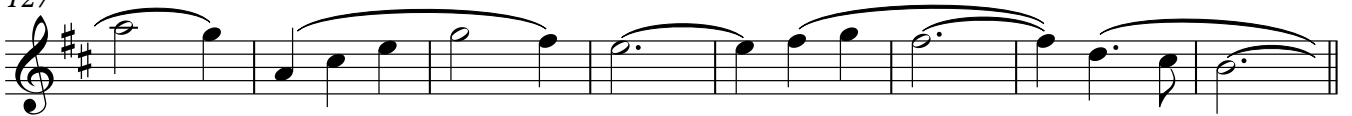
111



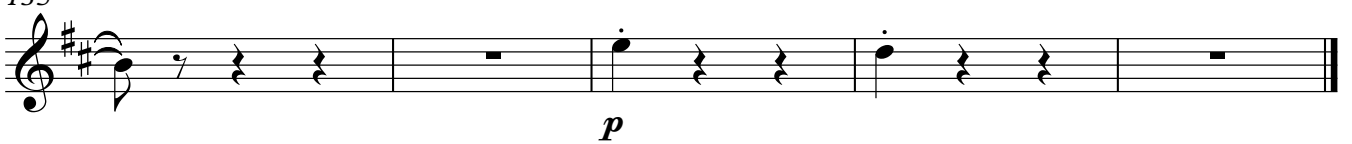
120



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*

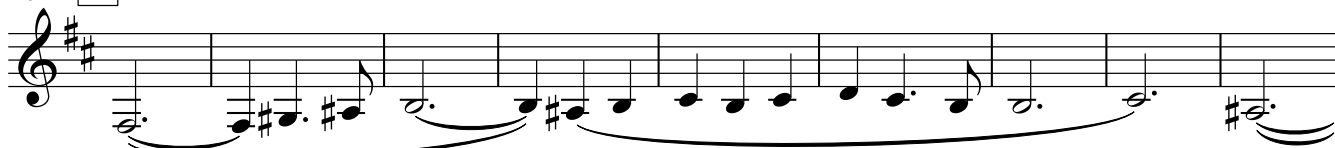
BraÈ2

96



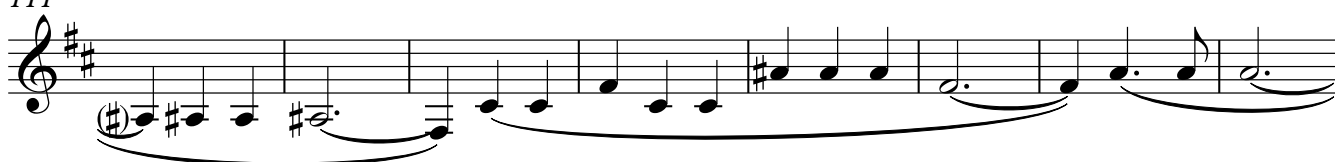
102

E



111

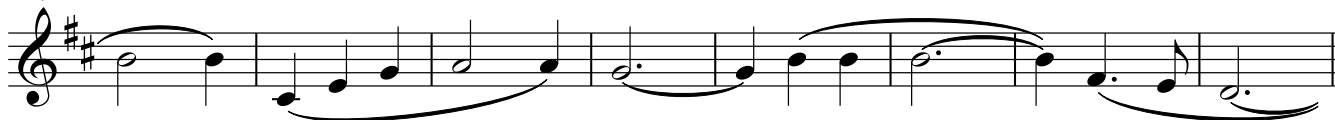
f



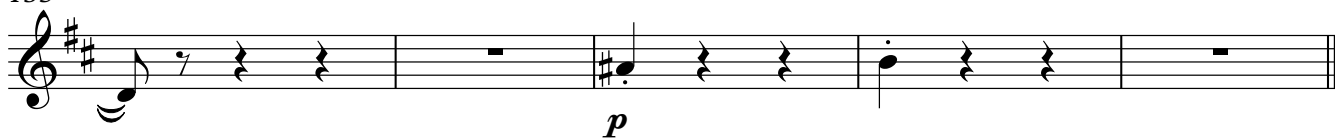
119



127



135



Lirski valcer

Dmitrij Šostakovič

Allegretto $\text{♩} = 120$

5 **A** 13 *mp*

24 7 *f*

37 **B** *f*

45

53 **C** 15 *p*

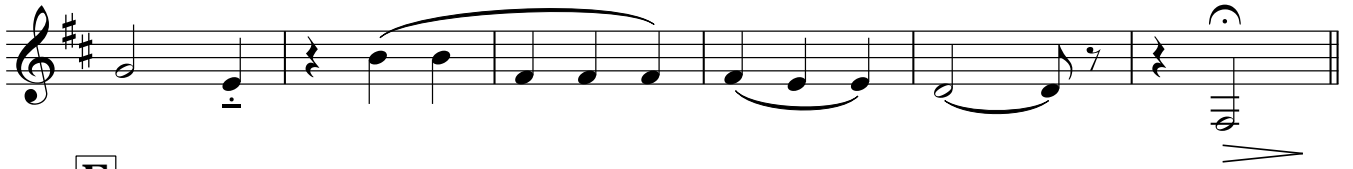
74

83 **D** *f*

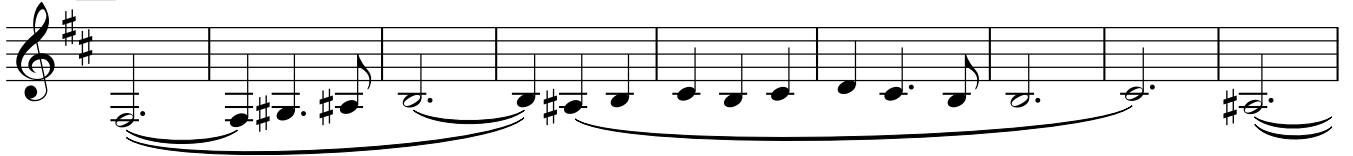
89 *f*

BraÈ3

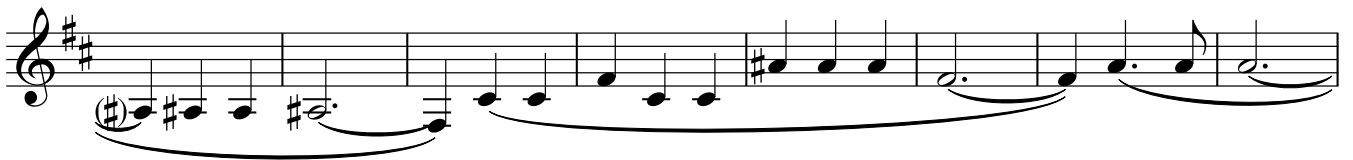
96



102 **E**



111 *f*



119



127



135



Lirski valcer

Dmitrij Šostakovič

Allegretto ♩=120

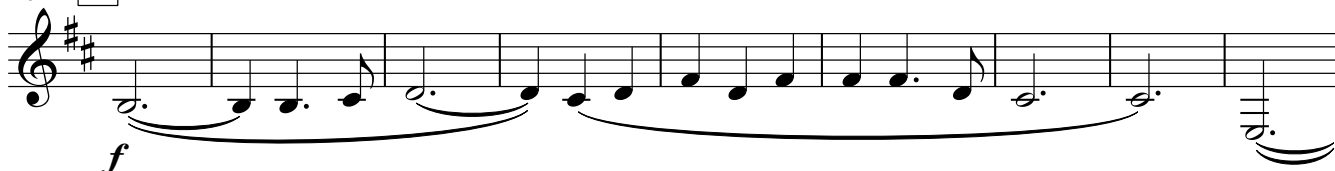
E-BraÈ

96

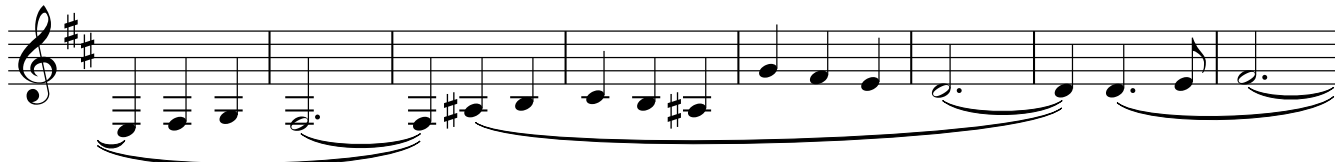


102

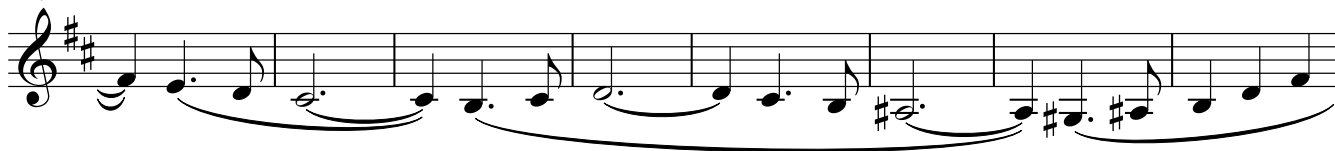
E



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.*

f

53 **C**

p

61

69

p

J elo

77

Div.

f

86

D

mf

91

Div.

f

96

Div.

102

E

f

111

119

127

135

p

Lirski valcer

Dmitrij Šostakovič

Allegretto ♩ = 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

p

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 with a dynamic marking of *p*.

77

Musical staff 77: Bass clef, key signature of two sharps. The staff contains a sequence of eighth notes with rests.

85

D

Musical staff 85: Bass clef, key signature of two sharps. The staff contains a sequence of eighth notes with rests, followed by a double bar line and a half note. A dynamic marking of *f* is placed below the first half note, and *mf* is placed below the last half note.

90

Musical staff 90: Bass clef, key signature of two sharps. The staff contains a sequence of eighth notes with rests, followed by a double bar line and a half note. A dynamic marking of *f* is placed below the half note.

96

Musical staff 96: Bass clef, key signature of two sharps. The staff contains a sequence of eighth notes with rests, followed by a double bar line and 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 with a dynamic marking of *f*.

110

Musical staff 110: Bass clef, key signature of two sharps. The staff contains a sequence of eighth notes with rests.

118

Musical staff 118: Bass clef, key signature of two sharps. The staff contains a sequence of eighth notes with rests.

126

Musical staff 126: Bass clef, key signature of two sharps. The staff contains a sequence of eighth notes with rests.

133

Musical staff 133: Bass clef, key signature of two sharps. The staff contains a sequence of eighth notes with rests, followed by a double bar line and a half note. A dynamic marking of *p* is placed below the half note.