

# 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

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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 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

The musical score is for a piece titled "Lirski valcer" by Dmitrij Šostakovič. It is 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 arranged for a woodwind and string ensemble. The instruments listed 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, Bugarija, Berde) provide harmonic support. The Čelo part includes a dynamic change to *mp* and a marking of *espress.* (espressivo). The Bugarija part includes harmonic markings: Hm, F#6 F#, Hm, F#6 F#, Hm, Hm, Hm. The Berde part starts with a piano (*p*) dynamic. A boxed letter "A" is placed above the first measure of the woodwinds.

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 Bismars, each with a treble clef staff. They play a rhythmic pattern of quarter notes and rests.
- Br. 1, 2, 3:** Three Trumpets, each with a treble clef staff. They are currently silent, indicated by a horizontal line.
- E-Br.:** E-Brass, with a treble clef staff. It is also silent.
- Č.:** Bass line, with a bass clef staff. It features a melodic line with slurs and ties.
- Bug.:** Trombone, with a treble clef staff. It plays a rhythmic pattern of quarter notes and rests.
- Berde:** Bass Drum, with a bass clef staff. It plays a rhythmic pattern of quarter notes and rests.

**Chord Chart for Bug. (Trombone):**

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

A<sup>7</sup> G Em F<sup>#7</sup> Hm Em A<sup>7</sup>

*mp*

*mp*

**B**

32

Musical score for section B, measures 32-39. The score includes parts for three Bismarck horns (Bis. 1-3), three Trumpets (Br. 1-3), Euphonium (E-Br.), Trombone (Bug.), and Bass Drum (Berde). The key signature is two sharps (F# and C#). The score features various dynamics including forte (f), fortissimo (ff), and a divisi (Div.) instruction for the Trombone. Chord symbols D, Em, Hm, and G are provided for the Trombone part.

This musical score is for a brass ensemble and bass, spanning measures 39 to 45. The key signature has two sharps (F# and C#), and the time signature is 4/4. The instruments are: Bis. 1, Bis. 2, Bis. 3, Br. 1, Br. 2, Br. 3, E-Br., Č. (Bass), Bug. (Trumpet), and Berde (Bass).

- Bis. 1, 2, 3:** Play a melodic line starting in measure 39, with a *f* dynamic starting in measure 44.
- Br. 1, 2, 3:** Play a melodic line starting in measure 39, with a *f* dynamic starting in measure 44.
- E-Br.:** Play a melodic line starting in measure 39, with a *f* dynamic starting in measure 44.
- Č.:** Play a bass line starting in measure 39, with a *mf* dynamic in measure 40 and a *f* dynamic in measure 44. A *Div.* marking is present in measure 44.
- Bug.:** Play chords: Em (measures 39-40), Am (measure 41), D7 (measures 42-43), G (measures 44-45). Dynamics are *mf* in measure 41 and *f* in measure 45.
- Berde:** Play a bass line starting in measure 39, with a *mf* dynamic in measure 40 and a *f* dynamic in measure 45.

46

Bis. 1

Bis. 2

Bis. 3

Br. 1

Br. 2

Br. 3

E-Br.

Č.

Bug.

Berde

G    Em<sup>6</sup>    Em<sup>6</sup>    Hm    F<sup>#7</sup>    Hm    A<sup>7</sup>

C

53

solo

Bis. 1 *mp*

Bis. 2

Bis. 3

Br. 1

Br. 2

Br. 3

E-Br.

Č. *p*

Bug. *p* D A<sup>7</sup> A<sup>7</sup> D H<sup>7</sup>

Berde *p*

58

Bis. 1

Č.

Bug.

Berde

Em A<sup>7</sup> D F<sup>#7</sup> Hm



63

Bis. 1

Č.

Bug.

Berde

Em A H<sup>7</sup> Em A<sup>7</sup>

Ossia \*



*p*  
tutti

Bis. 1

Bis. 2

Bis. 3

Br. 1

Br. 2

Br. 3

E-Br.

Č.

Bug.

Berde

*p*

A<sup>7</sup> D A<sup>7</sup> A<sup>7</sup> D

\* Po mogućnosti izvođača svirati Ossia dionicu

Bis. 1

Musical staff for Bis. 1, featuring a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The staff contains a melodic line with eighth and sixteenth notes, including a flat accidental (Bb) in the third measure.

Bis. 2

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

Bis. 3

Musical staff for Bis. 3, featuring a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The staff contains a melodic line with eighth and sixteenth notes.

Br. 1

Musical staff for Br. 1, featuring a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The staff contains a melodic line with a long slur spanning across measures.

Br. 2

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

Br. 3

Musical staff for Br. 3, featuring a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The staff contains a melodic line with a long slur spanning across measures.

E-Br.

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

Č.

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

Bug.

Musical staff for Bug., featuring a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The staff contains chordal accompaniment with notes and rests. Chord symbols H7, Em, A7, D, and F#7 are placed above the staff.

Berde

Musical staff for Berde, featuring a bass clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The staff contains a bass line with notes and rests.



78

Bis. 1

Bis. 2

Bis. 3

Br. 1

Br. 2

Br. 3

E-Br.

Č.

Bug.

Berde

Hm

Em

A<sup>7</sup>

H<sup>7</sup>

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 2/4 time signature. The subsequent staves (Bis. 2, Bis. 3, Br. 1, Br. 2, Br. 3, E-Br., Č.) are for brass instruments, with the Trombone (Č.) part including a 'Div.' (divisi) instruction. The Bugle (Bug.) part features chordal accompaniment with dynamic markings of *f* and *ff*. The Snare Drum (Berde) part provides a rhythmic accompaniment. The score is marked with a dynamic of *f* (forte) throughout. The key signature is two sharps (D major) and the time signature is 2/4. The score is divided into measures by vertical bar lines, with a double bar line at the end of the system.

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

This musical score is for a brass and woodwind ensemble, spanning measures 96 to 102. It includes parts for three Bismarck horns (Bis. 1, 2, 3), three Trumpets (Br. 1, 2, 3), an Euphonium (E-Br.), a Trombone (Č.), Bugles (Bug.), and a Bass Drum (Berde). The music is in a key with two sharps (F# and C#) and a common time signature. The score features a variety of rhythmic patterns, including eighth and quarter notes, and rests. Dynamics range from piano (p) to fortissimo (f). A 'Div.' (divisi) instruction is present for the Trombone part in measure 100. A boxed 'E' at the top right indicates a section change. The bass drum part is indicated by a large 'f' at the end of the score.

Instrument parts: Bis. 1, Bis. 2, Bis. 3, Br. 1, Br. 2, Br. 3, E-Br., Č., Bug., Berde.

Measures: 96, 97, 98, 99, 100, 101, 102.

Chord progression (Bug. part): Em<sup>6</sup>, Em<sup>6</sup>, Hm, F#<sup>7</sup>, Hm, F#<sup>6</sup>, F#<sup>6</sup>, 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.:** Trombone, playing a melodic line with long slurs.
- Bug.:** Bugle, playing a rhythmic accompaniment of chords. Chords are labeled as Hm (Harmonic minor) and F#7 (F# dominant seventh).
- Berde:** Bass drum, playing a rhythmic accompaniment of eighth notes.

The musical score is arranged in a system with ten staves. The top staff is for 'Bis. 1' (Trumpet 1), followed by '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 Drum). The key signature is two sharps (F# and C#), and the time signature is 4/4. The score consists of seven measures. The brass parts feature melodic lines with various articulations and dynamics. The 'Bug.' part provides harmonic support with chords labeled F#7 and Hm. The 'Berde' part provides a rhythmic accompaniment with a consistent pattern of eighth notes.

The musical score consists of 11 staves. The top staff is for the first Bismarck (Bis. 1), followed by two more Bismarcks (Bis. 2, Bis. 3), three Trumpets (Br. 1, Br. 2, Br. 3), an Euphonium (E-Br.), a Trombone (Č.), a Bugle (Bug.), and a Bass Drum (Berde). The key signature is G major (one sharp) and the time signature is 4/4. The Bugle part includes the following chord symbols: A7, D, D, A7, A7, G.

This musical score is for a brass ensemble and bass. It consists of ten staves. The top seven staves are for brass instruments: Bis. 1 (Bass), Bis. 2 (Bass), Bis. 3 (Bass), Br. 1 (Trumpet), Br. 2 (Trumpet), Br. 3 (Trumpet), and E-Br. (Euphonium). The eighth staff is for the Č. (Tuba) in the bass clef. The ninth staff is for the Bug. (Baritone) in the treble clef, showing chord voicings. The tenth staff is for the Berde (Bass) in the bass clef. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into seven measures. The brass parts feature various rhythmic patterns, including eighth and sixteenth notes, and are often grouped with slurs. The Bug. part provides harmonic support with chords: Em, F#7, F#7, Hm, Hm Em, A7, and A7 D. The Berde part plays a simple bass line with eighth and sixteenth 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 consists of 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 for B1, B2, B3, and Eb; Bass clef for C. These parts play a sustained harmonic accompaniment with long notes and slurs.
- Bug.:** Treble clef, playing block chords. The chord progression is Em, Em, Hm, F#7, Hm.
- Berde:** Bass clef, playing a rhythmic accompaniment with eighth notes.

This musical score is for a brass and woodwind ensemble, spanning measures 135 to 138. The key signature is one sharp (F#) and the time signature is 4/4. 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 is written in treble clef for all parts. The first measure (135) features a melodic line in Bis. 1 starting with a piano (*p*) dynamic. The second measure (136) has rests for all instruments. The third measure (137) features a sustained chord in the brass and woodwind sections, with a piano (*p*) dynamic. The fourth measure (138) features a melodic line in Bis. 1 and a sustained chord in the brass and woodwind sections, with a piano (*p*) dynamic. The harmonic progression in the Bug. part is Hm, F#7, Hm. The Berde part has a piano (*p*) dynamic in the third measure.

## 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*<sup>1</sup> od strane HTO-a (Hrvatski tamburaški orkestar<sup>2</sup>), 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.

<sup>1</sup> 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.

<sup>2</sup> *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

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. The first measure starts with a piano (*p*) dynamic. The melody consists of quarter notes with accents and slurs.

5 **A**

Musical staff 2: Treble clef, key signature of two sharps. Measure 5 is marked with a boxed 'A'. The melody continues with quarter notes and rests, including a double bar line with a '2' above it.

14

Musical staff 3: Treble clef, key signature of two sharps. Measure 14 is marked. The melody continues with quarter notes and rests, including a double bar line with a '2' above it.

23

Musical staff 4: Treble clef, key signature of two sharps. Measure 23 is marked. The melody continues with quarter notes and rests.

30

Musical staff 5: Treble clef, key signature of two sharps. Measure 30 is marked. The melody continues with quarter notes and rests.

37 **B**

Musical staff 6: Treble clef, key signature of two sharps. Measure 37 is marked with a boxed 'B'. The melody starts with a forte (*f*) dynamic and includes a slur over the final two measures.

42

Musical staff 7: Treble clef, key signature of two sharps. Measure 42 is marked. The melody continues with quarter notes and rests, ending with a forte (*f*) dynamic.



Bisernica 1

47

53 C solo

58 *mp*

63

Ossia \*

*p* tutti

*p*

73

78

82

Bisernica 1

86 **D**

*f*

Musical staff 86-90: Treble clef, key signature of two sharps (F# and C#). Measure 86 starts with a forte (*f*) dynamic. The staff contains five measures of music, including 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, with a forte (*f*) dynamic in measure 94.

96

Musical staff 96-101: Treble clef, key signature of two sharps. The staff contains six measures of music, featuring a slur over measures 97-100 and a fermata over the final note in measure 101.

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 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 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.

122

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

131

Musical staff 131-135: Treble clef, key signature of two sharps. The staff contains five measures of music, including a double bar line with a '2' above it in measure 133 and a piano (*p*) dynamic in measure 135.

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**

Bisernica 2

69

*p*

75

80

86 **D**

*f*

91

*f*

96

102 **E**

*f*

112

122

131

*p*

# 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 indicated at the start 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**



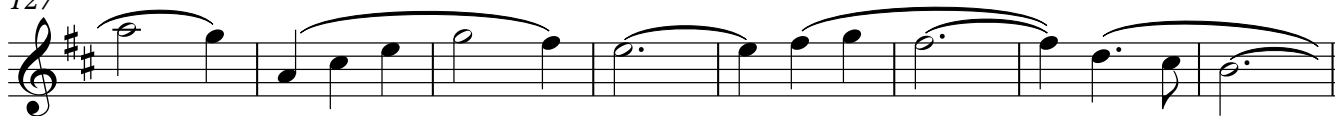
111



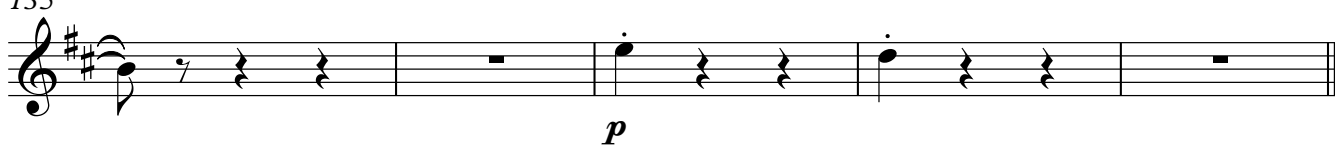
120



127



135





# Lirski valcer

Dmitrij Šostakovič

Allegretto ♩=120

5 **A** 23

34 **B** *mp*

42 *f*

49 *f*

53 **C** 15 *p*

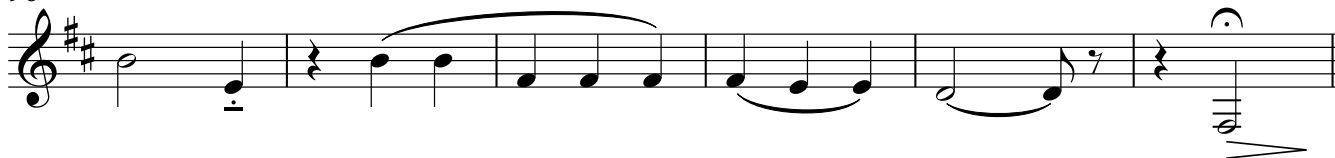
74

83 **D** *f*

90 *f*

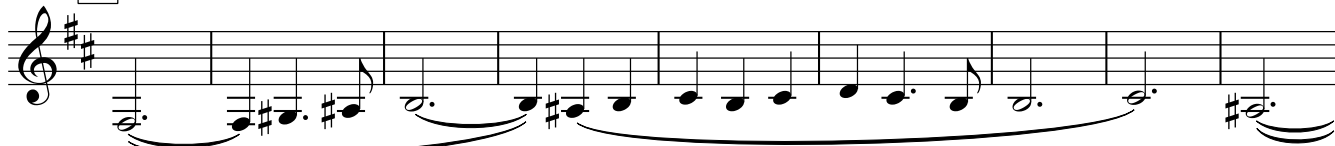
BraÈ2

96



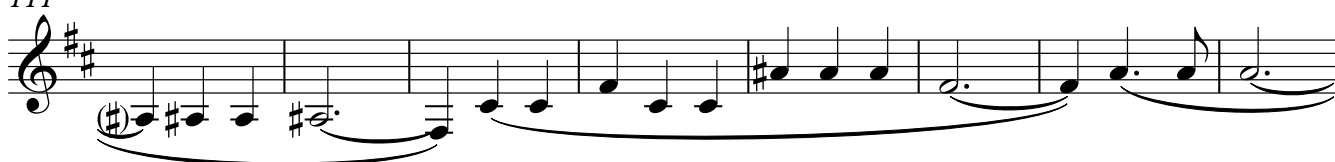
102

**E**



111

*f*



119



127



135



*p*

## Lirski valcer

Dmitrij Šostakovič

Allegretto  $\text{♩} = 120$ 

5 **A** 13 *mp*

24 7 *f*

37 **B** *f*

45

53 **C** 15 *p*

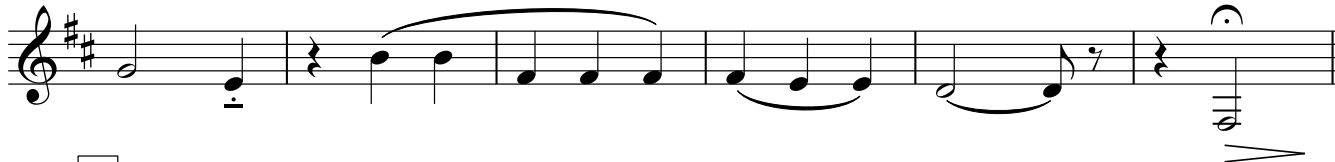
74

83 **D** *f*

89 *f*

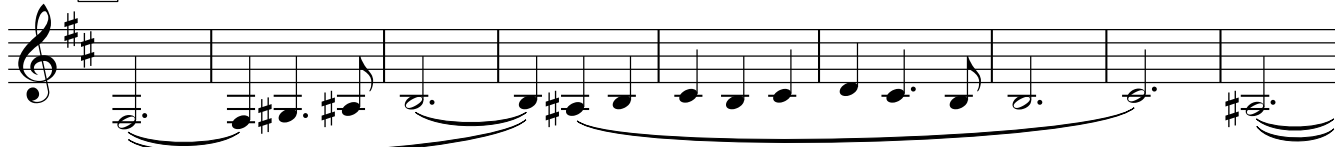
BraÈ3

96



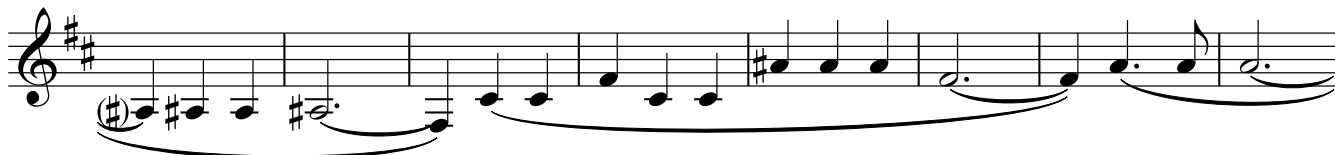
102

**E**



111

*f*



119



127



135



# Lirski valcer

Dmitrij Šostakovič

Allegretto ♩=120

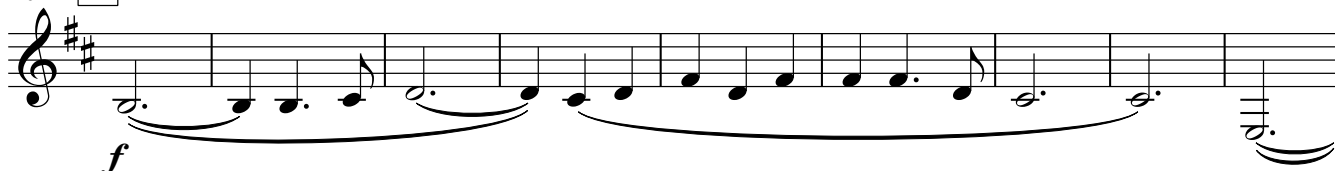
E-BraÈ

96

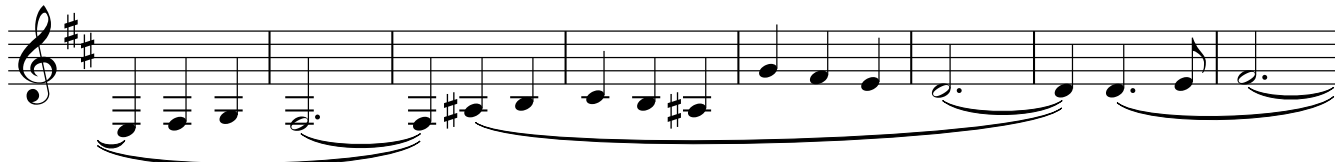


102

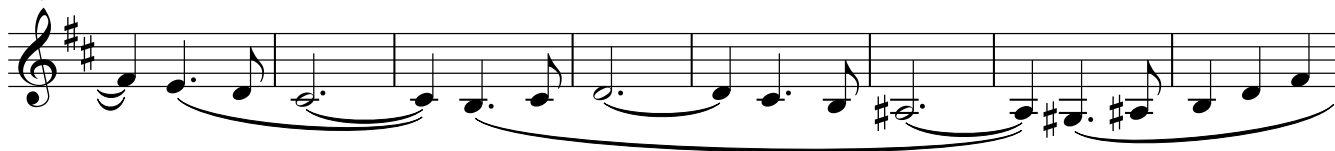
**E**



111



119



127



135



# Lirski valcer

Dmitrij Šostakovič

**Allegretto** ♩=120

**t**

**A** *espress.*

*p* *mp*

10

19

28

36 *Div.* **B**

*f* *mf*

44 *Div.*

*f*

53 **C**

*p*

61

69

*p*

J elo

77

*Div.*

*f*

86

**D**

*mf*

91

*Div.*

*f*

96

*Div.*

102

**E**

*f*

111

119

127

135

*p*



## Lirski valcer

Dmitrij Šostakovič

Allegretto  $\text{♩} = 120$ 

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

# Bugarija

69 D A<sup>7</sup> A<sup>7</sup> D H<sup>7</sup> Em A<sup>7</sup> D

77 F<sup>#7</sup> Hm Em A<sup>7</sup> H<sup>7</sup> Em A<sup>7</sup> D<sup>7</sup>

85 G **D** G Em Am

90 D D G G G G

96 Em<sup>6</sup> Em<sup>6</sup> Hm F<sup>#7</sup> Hm F<sup>#6</sup> F<sup>#</sup>

102 **E** Hm Hm Hm Hm Hm Hm F<sup>#7</sup> F<sup>#7</sup>

110 F<sup>#7</sup> F<sup>#7</sup> F<sup>#7</sup> F<sup>#7</sup> F<sup>#7</sup> F<sup>#7</sup> Hm A<sup>7</sup>

118 D D A<sup>7</sup> A<sup>7</sup> G Em F<sup>#7</sup> F<sup>#7</sup>

126 Hm Hm Em A<sup>7</sup> A<sup>7</sup> D Em Em Hm

133 F<sup>#7</sup> Hm Hm F<sup>#7</sup> 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



77

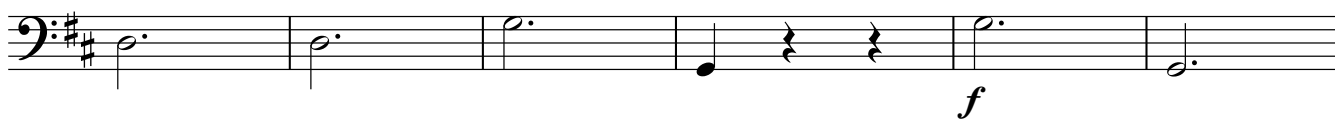


85

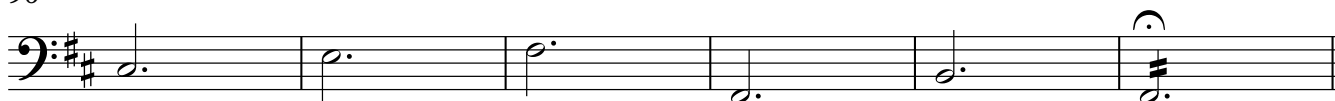
**D**



90



96



102

**E**



110



118



126



133

