

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

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**Gašparović, Aleksandar**

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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 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 and marked "Allegretto" with a tempo of 120 beats per minute. The score is for a full orchestra and includes parts for three flutes (Bisernica 1, 2, 3), three clarinets (Brač 1, 2, 3), an E-flat clarinet (E-Brač), a cello (Čelo), a bassoon (Bugarija), and a double bass (Berde). The key signature has two sharps (F# and C#). The flute parts play a melodic line starting with a piano (*p*) dynamic, marked with accents and slurs. The clarinet parts play a similar melodic line. The cello part has a piano (*p*) dynamic in the first four measures, then changes to mezzo-piano (*mp*) in the fifth measure, where it plays a sustained chord with the instruction "espress.". The bassoon part plays a rhythmic accompaniment of chords, starting with a piano (*p*) dynamic. The double bass part plays a rhythmic accompaniment of eighth notes, also starting with a piano (*p*) dynamic. The score is divided into two systems of four measures each, with a section marker "A" at the beginning of the second system.

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

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

*mp*

*mp*

**B**

32

Bis. 1

Bis. 2

Bis. 3

Br. 1

Br. 2

Br. 3

E-Br.

Č.

Div.

Bug.

D Em Hm Hm Hm G G

Berde

*f*

This musical score is for a brass section and bass, spanning measures 39 to 44. The key signature is one sharp (F#) 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. (Tuba), Bug. (Baritone), and Berde (Bass). The score features various dynamics including *mf* and *f*, and includes a *Div.* (divisi) instruction for the Č. part in measure 43. The Bug. part includes chord symbols: Em, Am, D7, D7, G, G, G.

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

mp

*p*

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

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



63

Bis. 1

Č.

Bug.

Berde

Em A H7 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*

*p*

*p*

*p*

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

Bis. 2

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

Bis. 3

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

Br. 1

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

Br. 2

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

Br. 3

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

E-Br.

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

Č.

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

Bug.

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

Berde

Musical staff for Berde, featuring a bass line with quarter notes and rests.



78

Bis. 1

Bis. 2

Bis. 3

Br. 1

Br. 2

Br. 3

E-Br.

Č.

Bug.

Berde

Hm

Em

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

Musical score for brass instruments. The score is in D major and 2/4 time. It features a key signature of two sharps (F# and C#) and a dynamic marking of forte (f). The score is divided into five measures. The first measure shows the beginning of the piece with a key signature change to D major. The second measure features a melodic line for the brass instruments. The third measure features a melodic line for the brass instruments. The fourth measure features a melodic line for the brass instruments. The fifth measure features a melodic line for the brass instruments. The score includes a 'Div.' marking for the Trombone part in the third measure. The Bugle part includes chord symbols: A7, D7, G, G, and Em. The Berdets part includes a dynamic marking of forte (f) in the fourth measure.

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 an E-flat trumpet (E-Br.). The fifth staff is for a clarinet (Č.). The sixth staff is for guitar (Bug.) with chords Am, D, D, G, G, G, G. The seventh staff is for a bassoon (Berde). Dynamic markings include *mf* and *f*. A *Div.* marking is present in the E-Br. staff. The key signature has two sharps (F# and C#).

Bis. 1  
 Bis. 2  
 Bis. 3  
 Br. 1  
 Br. 2  
 Br. 3  
 E-Br.  
 Č.  
 Bug.  
 Berde

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

*f*

*Div.*

*f*

This musical score is for a brass ensemble and includes the following parts:

- Bis. 1:** Bismarck horn 1, treble clef, playing a melodic line with rests.
- Bis. 2:** Bismarck horn 2, treble clef, playing a melodic line with a long slur.
- Bis. 3:** Bismarck horn 3, treble clef, playing a melodic line with a long slur.
- Br. 1:** Trumpet 1, treble clef, playing a melodic line with a long slur.
- Br. 2:** Trumpet 2, treble clef, playing a melodic line with a long slur.
- Br. 3:** Trumpet 3, treble clef, playing a melodic line with a long slur.
- E-Br.:** Euphonium, treble clef, playing a melodic line with a long slur.
- Č.:** Tuba, bass clef, playing a melodic line with a long slur.
- Bug.:** Percussion, treble clef, playing chords labeled Hm and F#7.
- Berde:** Bass drum, bass clef, playing a rhythmic pattern.

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. (Drums), and Berde (Drums). The Bismarck horns and trumpets play melodic lines with various articulations and slurs. The trombones play a rhythmic pattern of eighth notes. The euphonium and tuba play a similar rhythmic pattern. The drums play a steady beat. The bass drum part (Berde) has a specific rhythmic pattern. The drum part (Bug.) has a specific rhythmic pattern. The tuba part (Č.) has a specific rhythmic pattern. The euphonium part (E-Br.) has a specific rhythmic pattern. The trumpet parts (Br. 1, 2, 3) have a specific rhythmic pattern. The Bismarck horn parts (Bis. 1, 2, 3) have a specific rhythmic pattern.

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 staff is for Bismars (Bis. 1), followed by three staves for Bismars (Bis. 2, 3), three staves for Trumpets (Br. 1, 2, 3), one staff for Euphonium (E-Br.), one staff for Bass (Č.), one staff for Bugles (Bug.), and one staff for Berd. The key signature is one sharp (F#) and the time signature is 4/4. The score contains various musical notations such as notes, rests, and slurs. The Bugle staff includes chord symbols: Em, F#7, F#7, Hm, Hm Em, A7, and A7 D.



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 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 begins in measure 135 with a dynamic marking of *p* (piano). In measure 136, the Clarinet (Č.) and Bugle (Bug.) parts have a dynamic marking of *p*. In measure 137, the Bugle part has a dynamic marking of *p* and includes chordal markings: Hm (Half Note) above the first measure, F#7 above the second measure, and Hm above the third measure. The score concludes 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*<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

*p*

5 **A**

**2**

14

**2**

23

**2**

30

**2**

37 **B**

*f*

42

*f*



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 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

**2**

23

**B**

45

53

**C**

15

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 treble clef staff 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



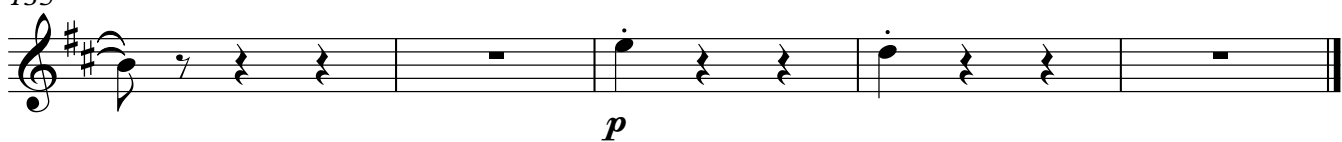
120



127



135





# Lirski valcer

Dmitrij Šostakovič

Allegretto ♩=120

The musical score is written for a single melodic line in treble clef. The key signature has two sharps (F# and C#), and the time signature is 3/4. The tempo is marked Allegretto with a quarter note equal to 120 beats per minute. The score is divided into sections A, B, C, and D. Section A (measures 5-23) begins with a piano (*p*) dynamic. Section B (measures 34-41) features a forte (*f*) dynamic. Section C (measures 53-67) starts with a piano (*p*) dynamic. Section D (measures 83-90) features a forte (*f*) dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings.

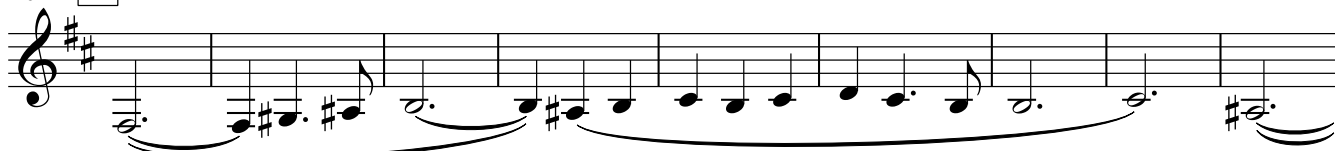
BraÈ2

96



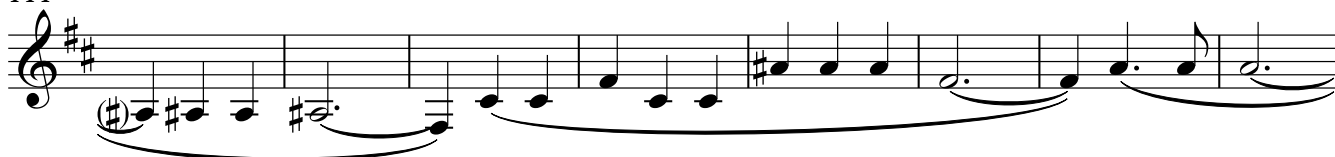
102

**E**



111

*f*



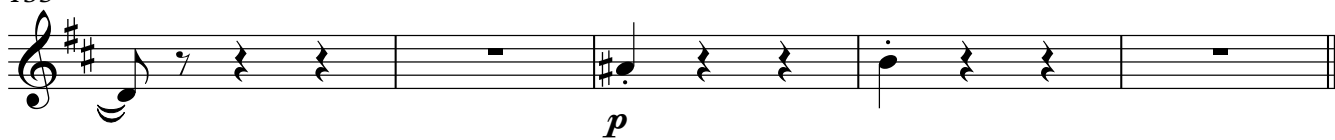
119



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*

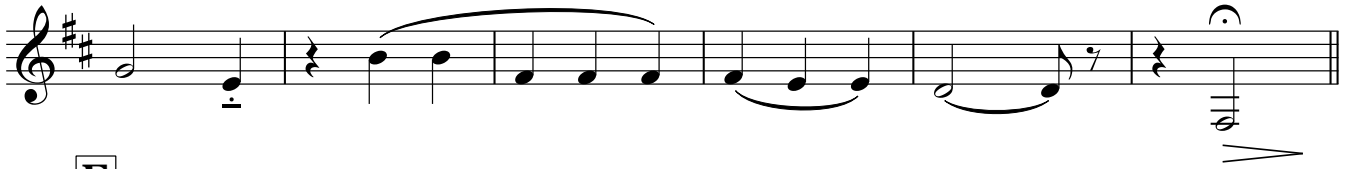
74

83 **D** *f*

89 *f*

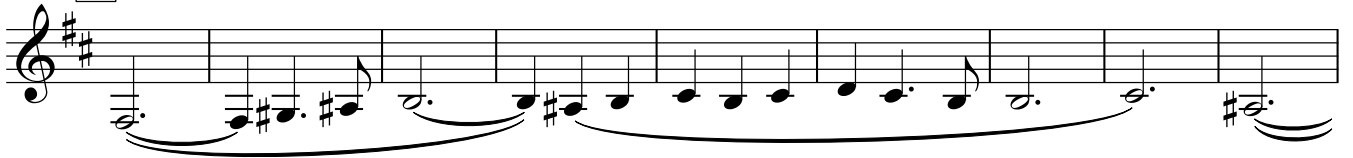
BraÈ3

96



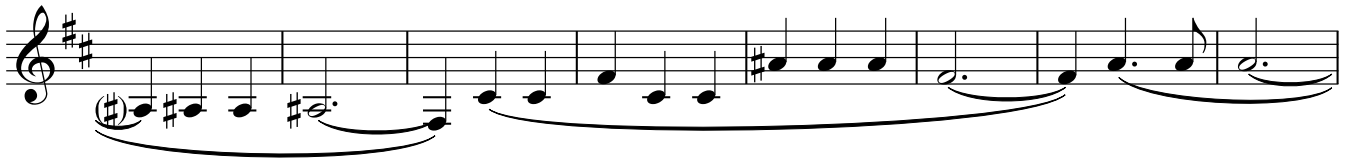
102

**E**



111

**f**



119



127



135



# Lirski valcer

Dmitrij Šostakovič

Allegretto ♩=120

5 **A** 13 *p* *mp*

24 7 *f*

37 **B** *f*

45

53 **C** 15 *p*

74

83 **D** *f*

90 *f*

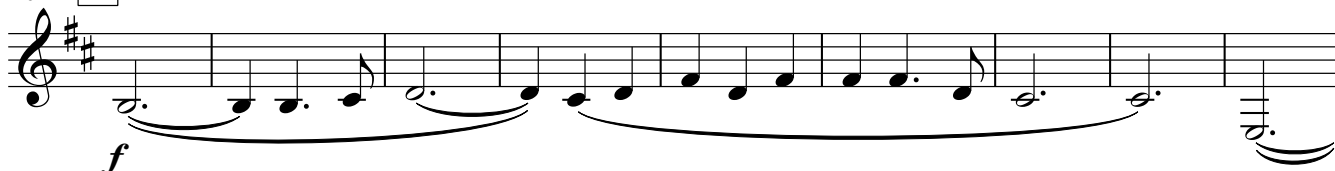
E-BraÈ

96

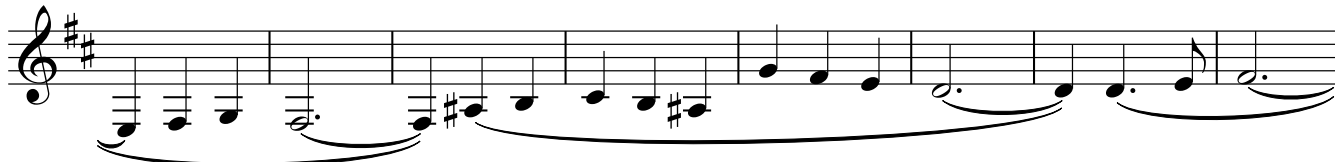


102

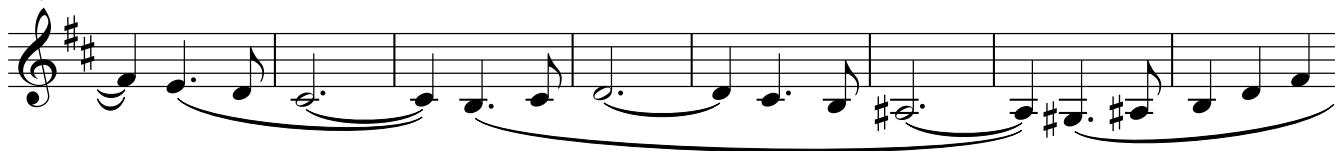
**E**



111



119



127



135



# Lirski valcer

Dmitrij Šostakovič

**Allegretto** ♩=120

**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.*

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 dynamic marking of *f* is placed below the staff at the end of the line. The word *Div.* is written above 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 dynamic marking of *mf* is placed below the staff. The letter **D** is enclosed in a box above 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 dynamic marking of *f* is placed below the staff. The word *Div.* is written above the staff.

96

*Div.*

Musical staff 96-101: Bass clef, key signature of two sharps. The staff contains a melodic line with quarter and eighth notes. A dynamic marking of *f* is placed below the staff. The word *Div.* is written above the staff.

102

**E**

Musical staff 102-110: Bass clef, key signature of two sharps. The staff contains a melodic line with quarter and eighth notes, some beamed together. A dynamic marking of *f* is placed below the staff. The letter **E** is enclosed in a box above 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.

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.

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.

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 dynamic marking of *p* is placed below the staff.



## 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

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.