

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 is one sharp (F#). The score is arranged for a woodwind quintet (Bisernica 1, 2, 3, Brač 1, 2, 3, E-Brač), a cello (Čelo), a harp (Bugarija), and a bassoon (Berde). The woodwinds and harp play a melodic line starting with a piano (*p*) dynamic, while the cello provides a harmonic accompaniment. The harp part includes chordal indications: Hm, F#6 F#, Hm, F#6 F#, Hm, Hm, Hm. The cello part includes dynamics *p* and *mp*, and an *espress.* marking. The bassoon part is marked *p*. The score is divided into two systems, with the second system starting at measure 5.

8

Bis. 1

Bis. 2

Bis. 3

Br. 1

Br. 2

Br. 3

E-Br.

Č.

Bug.

Berde

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

16

Bis. 1

Bis. 2

Bis. 3

Br. 1

Br. 2

Br. 3

E-Br.

Č.

Bug.

Berde

mp

mp

F#7 F#7 F#7 Hm A7 D D A7

24

Bis. 1

Bis. 2

Bis. 3

Br. 1

Br. 2

Br. 3

E-Br.

Č.

Bug.

Berde

A⁷ G Em F^{#7} Hm Em A⁷

mp

mp

B

32

Musical score for section B, measures 32-37. The score includes parts for three Bismas (Bis. 1, 2, 3), three Trumpets (Br. 1, 2, 3), Euphonium (E-Br.), Trombone (Bug.), and Bass Drum (Berde). The key signature is two sharps (D major). Dynamics include piano (*p*), forte (*f*), and diviso (*Div.*). Chord symbols D, Em, Hm, and G are provided for the Trombone part.

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. (Bass), Bug. (Trumpet), and Berde (Bass).

Measures 39-44:

- Bis. 1, 2, 3:** Play a melodic line starting with a quarter rest, followed by eighth notes. Dynamics: *f* in measure 44.
- Br. 1, 2, 3:** Play a melodic line starting with a quarter rest, followed by eighth notes. Dynamics: *f* in measure 44.
- E-Br.:** Play a melodic line starting with a quarter rest, followed by eighth notes. Dynamics: *f* in measure 44.
- Č.:** Play a bass line starting with a quarter rest, followed by eighth notes. Dynamics: *mf* in measure 40, *f* in measure 44. Includes the instruction *Div.* in measure 44.
- Bug.:** Play chords: Em, Am, D7, D7, G, G, G. Dynamics: *mf* in measure 40, *f* in measure 44.
- Berde:** Play a bass line starting with a quarter rest, followed by eighth notes. Dynamics: *mf* in measure 40, *f* in measure 44.

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

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 treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The staff contains a melodic line with eighth and quarter 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, and a 4/4 time signature. The staff contains a melodic line with eighth and quarter notes.

Bis. 3

Musical staff for Bis. 3, featuring a treble clef, a key signature of two sharps, and a 4/4 time signature. The staff contains a melodic line with eighth and quarter notes.

Br. 1

Musical staff for Br. 1, featuring a treble clef, a key signature of two sharps, and a 4/4 time signature. The staff contains a melodic line with quarter notes and a long slur spanning across measures.

Br. 2

Musical staff for Br. 2, featuring a treble clef, a key signature of two sharps, and a 4/4 time signature. The staff contains a melodic line with quarter notes and a long slur.

Br. 3

Musical staff for Br. 3, featuring a treble clef, a key signature of two sharps, and a 4/4 time signature. The staff contains a melodic line with quarter notes and a long slur.

E-Br.

Musical staff for E-Br., featuring a treble clef, a key signature of two sharps, and a 4/4 time signature. The staff contains a melodic line with quarter notes and a long slur.

Č.

Musical staff for Č., featuring a bass clef, a key signature of two sharps, and a 4/4 time signature. The staff contains a bass line with quarter notes and a long slur.

Bug.

Musical staff for Bug., featuring a treble clef, a key signature of two sharps, and a 4/4 time signature. The staff contains chordal accompaniment with block chords. 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, and a 4/4 time signature. The staff contains 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

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 2/4 time signature. The subsequent staves (Bis. 2, Bis. 3, Br. 1, Br. 2, Br. 3, E-Br., Č.) contain parts for various brass instruments, with dynamic markings of *f* and *Div.* (divisi). The Bugle staff (Bug.) shows chordal accompaniment with chords labeled A⁷, D⁷, G, G, and Em. The Bass Drum staff (Berde) provides a rhythmic accompaniment. The score is marked with a *f* dynamic at the beginning of the section.

This musical score is for page 89 and includes the following parts and markings:

- Bis. 1, 2, 3:** Trumpet parts with dynamic markings of *f*.
- Br. 1, 2, 3:** Trombone parts with dynamic markings of *f*.
- E-Br.:** Euphonium part with dynamic markings of *f* and *Div.*
- Č.:** Bassoon part with dynamic markings of *mf* and *f*.
- Bug.:** Guitar part with chords Am, D, D, G, G, G, G and a dynamic marking of *f*.
- Berde:** Bass part with dynamic markings of *mf* and *f*.

E

96

Musical score for multiple instruments. The score includes parts for Bismillah (Bis. 1, 2, 3), Brass (Br. 1, 2, 3), E-Brass (E-Br.), Bassoon (Č.), Bugle (Bug.), and Berd. The key signature is D major (two sharps). The score is divided into measures by vertical bar lines. Dynamics include *f* (forte) and *Div.* (divisi). The Bugle part includes chord symbols: Em⁶, Em⁶, Hm, F[#]7, Hm, F[#]6, F[#], and 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.:** Bugles, playing a rhythmic accompaniment of chords. The chords are labeled as Hm (Harmonic minor) for the first five measures and F#7 (Dominant seventh) for the last two measures.
- Berde:** Percussion, playing a rhythmic accompaniment of eighth notes.

This musical score is for a brass ensemble. It consists of ten staves, each representing a different instrument or part. The key signature is two sharps (F# and C#), and the time signature is 4/4. The 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 key signature of two sharps, and the seventh measure changes to one sharp (F#).

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.

This musical score is for a brass ensemble. It consists of ten staves, each representing a different instrument. The key signature is one sharp (F#) and the time signature is 4/4. The instruments and their parts are:

- Bis. 1:** First Bismar, playing a melodic line with some rests.
- Bis. 2:** Second Bismar, playing a melodic line with long slurs.
- Bis. 3:** Third Bismar, playing a melodic line with long slurs.
- Br. 1:** First Trumpet, playing a melodic line with long slurs.
- Br. 2:** Second Trumpet, playing a melodic line with long slurs.
- Br. 3:** Third Trumpet, playing a melodic line with long slurs.
- E-Br.:** Euphonium, playing a melodic line with long slurs.
- Č.:** Bass, playing a melodic line with long slurs.
- Bug.:** Bugles, playing a rhythmic accompaniment with chords. Chord symbols are provided above the staff: Em, F#7, F#7, Hm, Hm Em, A7, A7 D.
- Berde:** Berd (Bass Drum), playing a rhythmic accompaniment.

Bis. 1

Bis. 2

Bis. 3

Br. 1

Br. 2

Br. 3

E-Br.

Č.

Em Em Hm F#7 Hm

Bug.

Berde

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 Bug. parts have a dynamic marking of *p*. In measure 137, the Bug. part has a dynamic marking of *p* and a chord symbol of F#7. In measure 138, the Bug. part has a dynamic marking of *p* and a chord symbol of Hm. The score concludes in measure 138 with a final dynamic marking of *p*.

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

p

5 **A**

14

23

30

37 **B**

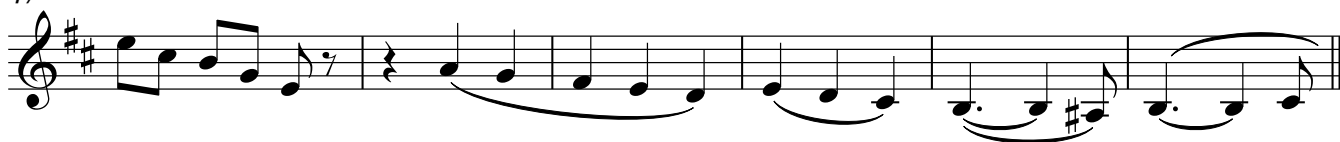
f

42

f

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 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 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 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 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**

Bisernica 2

69

p

Musical staff 69-74: Treble clef, key signature of two sharps (F# and C#). The staff contains six measures of music. The first measure starts with a piano (*p*) dynamic marking. The melody consists of eighth and sixteenth notes, with some accidentals (sharps and naturals).

75

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

80

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

86 **D**

f

Musical staff 86-90: Treble clef, key signature of two sharps. The staff contains five measures of music. A dynamic marking of *f* (forte) is present at the beginning. A box containing the letter 'D' is placed above the first measure. The melody features quarter notes and eighth notes, with some rests.

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. The melody continues with quarter and eighth notes.

96

Musical staff 96-101: Treble clef, key signature of two sharps. The staff contains six measures of music. The melody continues with quarter and eighth notes, ending with a 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 box containing the letter 'E' is placed above the first measure. The melody features long, sweeping phrases with many beamed notes.

112

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

122

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

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* (piano) is present at the end of the staff. The melody concludes with a double bar line.

Lirski valcer

Dmitrij Šostakovič

Allegretto $\text{♩} = 120$

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*

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



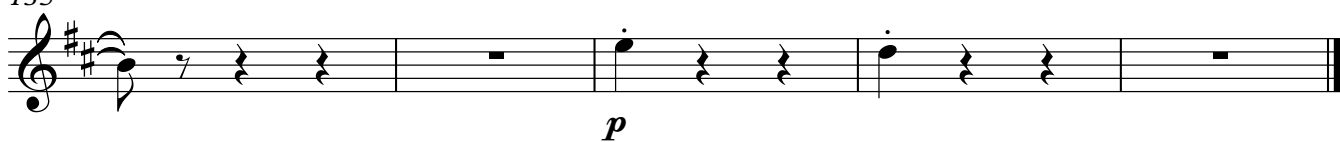
120



127



135



Lirski valcer

Dmitrij Šostakovič

Allegretto ♩=120

5 **A** 23

34 **B**

42

49

53 **C** 15

74

83 **D**

90

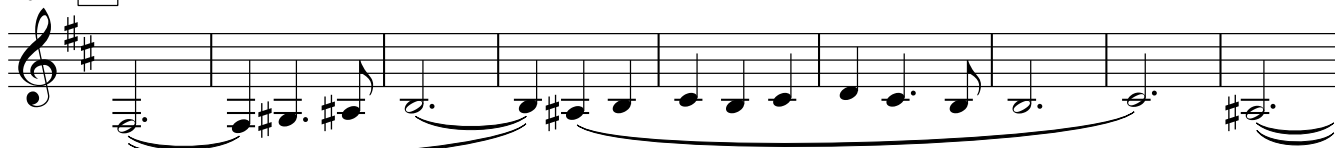
BraÈ2

96



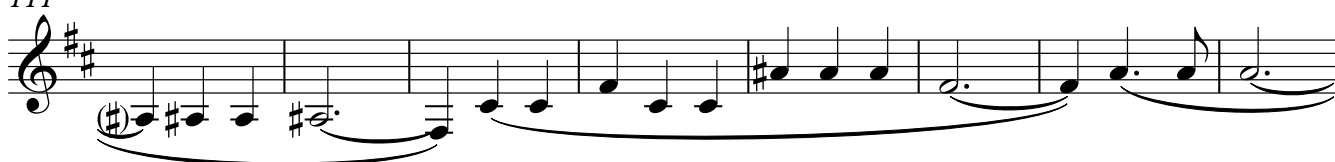
102

E



111

f



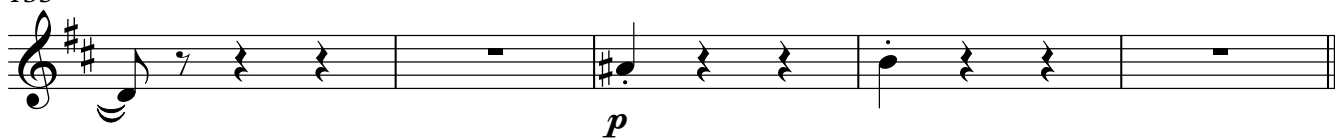
119



127



135



p

Lirski valcer

Dmitrij Šostakovič

Allegretto $\text{♩} = 120$

5 **A** 13 *mp*

24 7 *f*

37 **B** *f*

45

53 **C** 15 *p*

74

83 **D** *f*

89 *f*

BraÈ3

96

Musical staff 96: Treble clef, key signature of two sharps (F# and C#), common time signature. The staff contains a melodic line with a series of eighth notes and quarter notes, some beamed together. A fermata is placed over the final note of the staff. A dynamic marking *f* is located below the staff.

102

E

Musical staff 102: Treble clef, key signature of two sharps. The staff contains a melodic line with a series of eighth notes and quarter notes, some beamed together. A dynamic marking *f* is located below the staff.

111

f

Musical staff 111: Treble clef, key signature of two sharps. The staff contains a melodic line with a series of eighth notes and quarter notes, some beamed together. A dynamic marking *f* is located below the staff.

119

Musical staff 119: Treble clef, key signature of two sharps. The staff contains a melodic line with a series of eighth notes and quarter notes, some beamed together. A dynamic marking *f* is located below the staff.

127

Musical staff 127: Treble clef, key signature of two sharps. The staff contains a melodic line with a series of eighth notes and quarter notes, some beamed together. A dynamic marking *f* is located below the staff.

135

Musical staff 135: Treble clef, key signature of two sharps. The staff contains a melodic line with a series of eighth notes and quarter notes, some beamed together. A dynamic marking *p* is located below the staff.

Lirski valcer

Dmitrij Šostakovič

Allegretto ♩=120

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

24 7 *f*

37 **B** *f*

45

53 **C** 15 *p*

74

83 **D** *f*

90 *f*

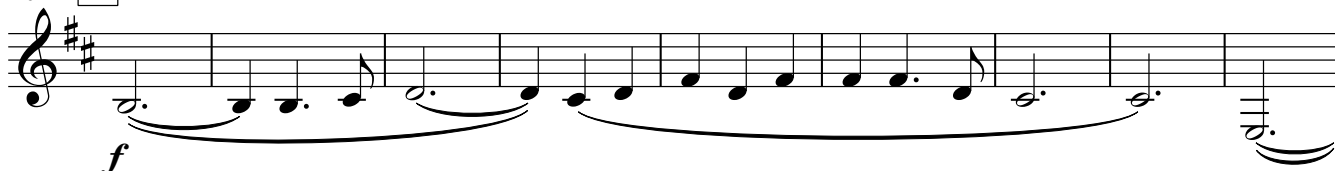
E-BraÈ

96

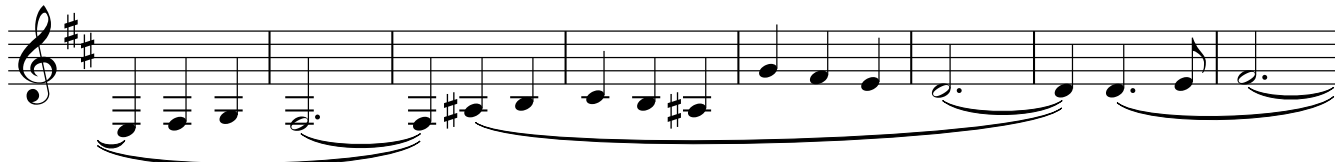


102

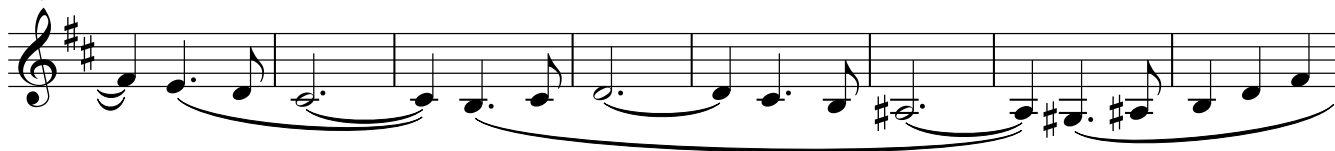
E



111



119



127



135



Lirski valcer

Dmitrij Šostakovič

Allegretto ♩=120

A *espress.*

p *mp*

10

19

28

36 *Div.* **B** *f* *mf*

44 *Div.* *f*

53 **C** *p*

61

69 *p*

J elo

77

Div.

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 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

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.

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.