

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

SADRŽAJ

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

1. UVOD

Inspiriran višegodišnjim sviranjem tambure, te pohađanjem kolegija *Priređivanje za ansamble* pod mentorstvom red. prof. art. Sanje Drakulić autor se odlučio za ovakvu vrstu rada. Djela Dmitrija Šostakoviča motivacija su za obradu jednog od njih. *Lirski valcer*, plesnim karakterom te razvijenim melodijskim linijama podilazi tamburaškom izražaju. Iz tog razloga se ova transkripcija doimala pogodnim za obogaćivanjem tamburaške literature za orkestar.

2. O SKLADBI I SKLADATELJU

2.1. O SKLADATELJU

Dmitrij Šostakovič bio je ruski skladatelj rođen 1906. godine u Petrogradu, te preminuo 1975. godine u Moskvi. Živio je u vrijeme Sovjetskog saveza te je za života djelovao kao skladatelj, pijanist i dirigent. Šostakovič je počeo stvarati i umjetnički sazrijevati u vrijeme kad su Sovjetskom savezu bila širom otvorena vrata utjecajima sa zapada, u tom razdoblju, između 1917. do oko kraja dvadesetih godina Šostakovič je pohađao 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 with accents and slurs. The brass (Brač and E-Brač) play a similar melodic line. The strings (Čelo and Berde) provide a harmonic accompaniment. The harp (Bugarija) plays chords. Dynamics include piano (p) and mezzo-piano (mp). The section is marked with a box 'A'.

Bisernica 1

Bisernica 2

Bisernica 3

Brač 1

Brač 2

Brač 3

E-Brač

Čelo

Bugarija

Berde

p

p

p

p

p

p

p

p

p

p

mp

espress.

Hm F#6 F# Hm F#6 F# Hm Hm Hm

8

Bis. 1

Bis. 2

Bis. 3

Br. 1

Br. 2

Br. 3

E-Br.

Č.

Bug.

Berde

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

16

Bis. 1

Bis. 2

Bis. 3

Br. 1

Br. 2

Br. 3

E-Br.

Č.

Bug.

Berde

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

mp

mp

24

Bis. 1

Bis. 2

Bis. 3

Br. 1

Br. 2

Br. 3

E-Br.

Č.

Bug.

Berde

A⁷ G Em F^{#7} Hm Em A⁷

mp

mp

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 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 melodic line with eighth and sixteenth notes in a key of two sharps (F# and C#).

Bis. 2

Musical staff for Bis. 2, featuring a melodic line with eighth and sixteenth notes in a key of two sharps (F# and C#).

Bis. 3

Musical staff for Bis. 3, featuring a melodic line with eighth and sixteenth notes in a key of two sharps (F# and C#).

Br. 1

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

Br. 2

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

Br. 3

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

E-Br.

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

Č.

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

Bug.

Musical staff for Bug., showing chordal accompaniment with notes and stems. Chord symbols H7, Em, A7, D, and F#7 are placed above the staff.

Berde

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

This musical score is for a brass ensemble and bass. It consists of ten staves, each with a specific instrument label on the left: Bis. 1, Bis. 2, Bis. 3, Br. 1, Br. 2, Br. 3, E-Br., Č., Bug., and Berde. The music is written in a key with two sharps (F# and C#) and a 2/4 time signature. The score is divided into five measures. The first measure (measure 78) contains the beginning of the piece. The subsequent four measures (79-82) feature a consistent rhythmic pattern of eighth notes across the brass instruments. The brass parts (Bis. 1-3, Br. 1-3, E-Br., Č.) play a melodic line that moves stepwise. The Bug. part provides harmonic support with chords labeled Hm, Em, A7, H7, and Em. The Berde part plays a simple bass line with eighth notes. The score is written in a clean, professional style with clear notation and a well-organized layout.

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.) staff including a 'Div.' (divisi) instruction. The Bugle (Bug.) staff shows chordal accompaniment with chords labeled A7, D7, G, G, and Em. The Bass Drum (Berde) staff provides a rhythmic accompaniment. Dynamics include *f* (forte) and *Div.* (divisi). The score concludes with a double bar line.

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 for guitar (Bug.), and the seventh for a bassoon (Berde). The music is in a key with two sharps (F# and C#) and a 2/4 time signature. The brass parts feature melodic lines with slurs and dynamic markings of *f*. The clarinet part starts with a *mf* dynamic and includes a *Div.* (divisi) instruction. The guitar part provides harmonic support with chords Am, D, and G, and a *f* dynamic. The bassoon part begins with a *mf* dynamic and later moves to *f*.

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 as follows:

- Bis. 1:** First Bismar, playing a melodic line with eighth and quarter notes.
- Bis. 2:** Second Bismar, playing a melodic line with a long slur across the first five measures.
- Bis. 3:** Third Bismar, playing a melodic line with a long slur across the first five measures.
- Br. 1:** First Trumpet, playing a melodic line with a long slur across the first five measures.
- Br. 2:** Second Trumpet, playing a melodic line with a long slur across the first five measures.
- Br. 3:** Third Trumpet, playing a melodic line with a long slur across the first five measures.
- E-Br.:** Euphonium, playing a melodic line with a long slur across the first five measures.
- Č.:** Tuba, playing a melodic line with a long slur across the first five measures.
- Bug.:** Bugles, playing a rhythmic accompaniment of chords. Chords are labeled as Hm (Harmonic minor) for measures 1-5 and F#7 (Dominant seventh) for measures 6-7.
- 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 score is divided into seven measures. The instruments and their parts are:

- Bis. 1:** Bismarck horn 1, playing a melodic line with eighth and quarter notes.
- Bis. 2:** Bismarck horn 2, playing a melodic line with quarter and half notes.
- Bis. 3:** Bismarck horn 3, playing a melodic line with quarter and half notes.
- Br. 1:** Trumpet 1, playing a melodic line with quarter and half notes.
- Br. 2:** Trumpet 2, playing a melodic line with quarter and half notes.
- Br. 3:** Trumpet 3, playing a melodic line with quarter and half notes.
- E-Br.:** Euphonium, playing a melodic line with quarter and half notes.
- Č.:** Tuba, playing a melodic line with quarter and half notes.
- Bug.:** Drums, playing a rhythmic pattern of eighth notes and quarter notes.
- Berde:** Bass drum, playing a rhythmic pattern of quarter notes.

The chord progression for the Bug. part is as follows:

Measure	Chord
1	F#7
2	F#7
3	F#7
4	F#7
5	F#7
6	F#7
7	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.

Musical score for brass instruments and bass. The score is written in treble clef with a key signature of two sharps (F# and C#). The instruments are labeled on the left: Bis. 1, Bis. 2, Bis. 3, Br. 1, Br. 2, Br. 3, E-Br., Č. (C), Bug. (Bassoon), and Berde (Bass). The score consists of 7 measures. The brass parts feature various melodic lines with slurs and ties. The bassoon part (Bug.) includes chordal accompaniment with the following chord symbols: Em, F#7, F#7, Hm, Hm Em, A7, and A7 D. The bass part (Berde) provides a simple 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

Musical score for a brass band, measures 135-138. The score includes parts for three Bismarck horns (Bis. 1, 2, 3), three Trumpets (Br. 1, 2, 3), Euphonium (E-Br.), Trombone (Bug.), and Bass Drum (Berde). The key signature is one sharp (F#) and the time signature is 2/4. The music is marked 'p' (piano). The bass drum part has a 'p' marking at the bottom center. The Trombone part has chord markings 'Hm', 'F#7', and 'Hm' above the notes.

4. TRANSKRIPCIJA

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

5. ZAKLJUČAK

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

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

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

6. LITERATURA

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

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

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

7. SAŽETAK

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

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

8. PRILOZI

PRILOG 1

♩ Allegretto ♩=120

p

5 **A**

14 **2**

23

30

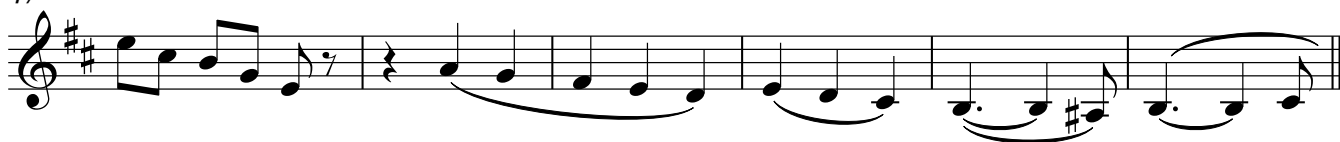
37 **B**

f

42 *f*

Bisernica 1

47



53

C solo



58

mp



63



Ossia *



p tutti



p



78



82



Bisernica 1

86 **D**

f

Musical staff 86-90: Treble clef, key signature of two sharps (F# and C#). Measure 86 starts with a forte (*f*) dynamic. The staff contains five measures of music, including eighth and quarter notes, rests, and a slur over the final two measures.

91

f

Musical staff 91-95: Treble clef, key signature of two sharps. Measure 91 starts with a slur. The staff contains five measures of music, including eighth and quarter notes, rests, and a forte (*f*) dynamic in measure 94.

96

Musical staff 96-101: Treble clef, key signature of two sharps. Measure 96 starts with a slur. The staff contains six measures of music, including eighth and quarter notes, rests, and a slur over the final two measures.

102 **E**

f

Musical staff 102-108: Treble clef, key signature of two sharps. Measure 102 starts with a forte (*f*) dynamic. The staff contains seven measures of music, including eighth and quarter notes, rests, and a double bar line with a '2' above it in measure 107.

109

Musical staff 109-115: Treble clef, key signature of two sharps. The staff contains seven measures of music, including eighth and quarter notes, rests, and a double bar line with a '2' above it in measure 114.

116

Musical staff 116-121: Treble clef, key signature of two sharps. The staff contains six measures of music, including eighth and quarter notes, rests, and a double bar line in measure 121.

122

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

131

p

Musical staff 131-135: Treble clef, key signature of two sharps. Measure 131 starts with a slur. The staff contains five measures of music, including eighth and quarter notes, rests, and a double bar line with a '2' above it in measure 134. The dynamic *p* (piano) is indicated in measure 135.

136

Musical staff 136-140: Treble clef, key signature of two sharps. The staff contains five measures of music, including quarter notes, rests, and a double bar line in measure 140.

Lirski valcer

Dmitrij Šostakovič

Allegretto ♩=120

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

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 in a single system with ten staves. The key signature is two sharps (F# and C#), and the time signature is 3/4. The piece begins at measure 69 with a piano (*p*) dynamic. The first staff (measures 69-74) features a continuous eighth-note melody. The second staff (measures 75-79) continues this eighth-note pattern. The third staff (measures 80-85) shows a similar eighth-note texture. At measure 86, a dynamic shift to forte (*f*) occurs, and a boxed letter 'D' is placed above the staff. The melody becomes more varied, including rests and longer note values. The fourth staff (measures 91-95) continues with a forte (*f*) dynamic. The fifth staff (measures 96-101) features a melodic line with some grace notes and a fermata. At measure 102, a boxed letter 'E' is placed above the staff, and the dynamic remains forte (*f*). The sixth staff (measures 102-111) shows a melodic line with a long slur. The seventh staff (measures 112-120) continues with a melodic line and slurs. The eighth staff (measures 121-127) features a melodic line with a long slur. The ninth staff (measures 128-134) continues with a melodic line and slurs. The final staff (measures 135-139) ends with a piano (*p*) dynamic and a fermata.

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*

Lirski valcer

Dmitrij Šostakovič

Allegretto ♩=120

5 **A** 23

34 **B**

42

49

53 **C** 15

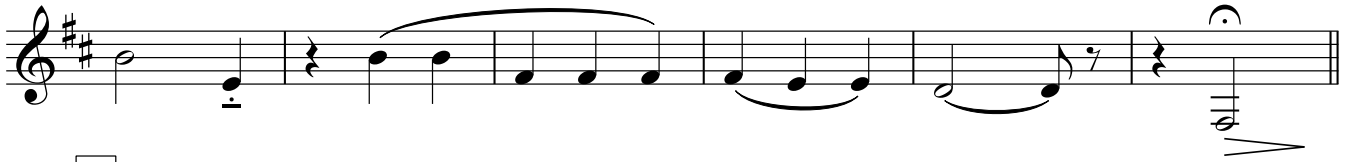
74

83 **D**

90

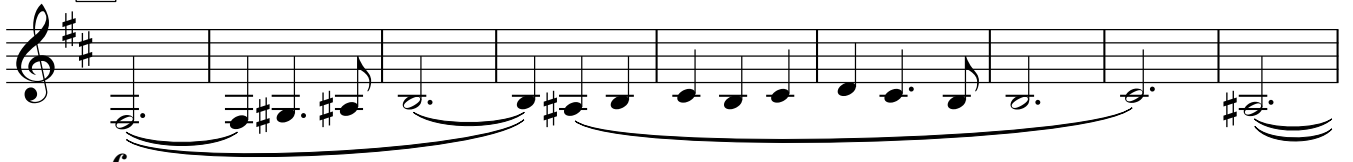
BraÈ2

96



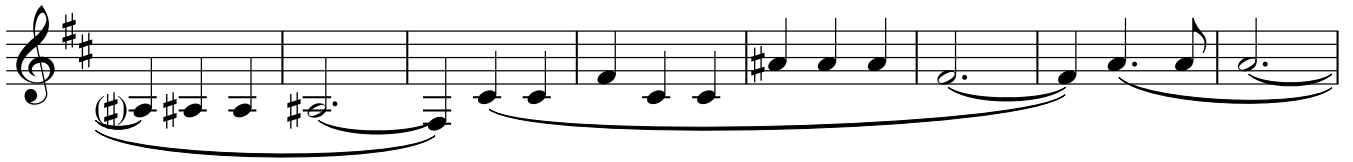
102

E



111

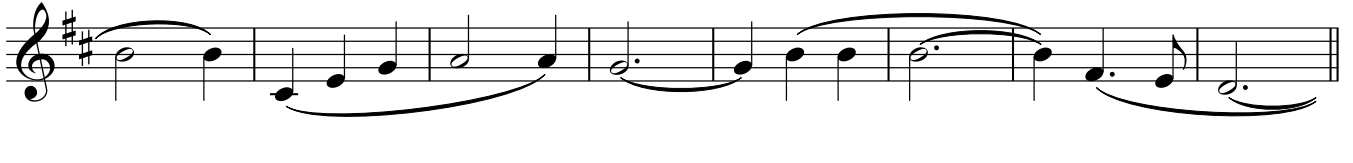
f



119

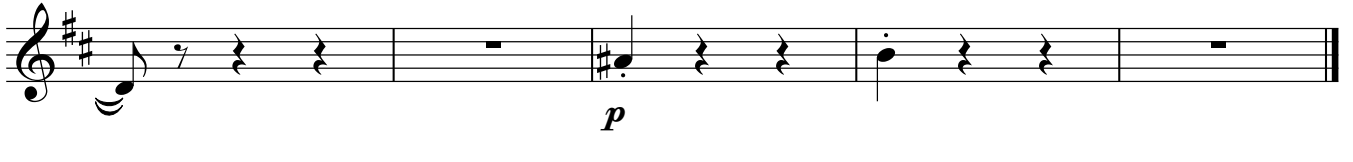


127



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 starting with a quarter note G4, followed by a quarter rest, then a series of eighth notes: A4, B4, C5, B4, A4, G4, F#4, E4. The staff ends with a quarter rest and a fermata over a whole note G4.

102 **E**

Musical staff 102: Treble clef, key signature of two sharps. The staff contains a melodic line starting with a quarter note G4, followed by a quarter rest, then a series of eighth notes: A4, B4, C5, B4, A4, G4, F#4, E4. The staff ends with a quarter rest and a fermata over a whole note G4.

111 *f*

Musical staff 111: Treble clef, key signature of two sharps. The staff contains a melodic line starting with a quarter note G4, followed by a quarter rest, then a series of eighth notes: A4, B4, C5, B4, A4, G4, F#4, E4. The staff ends with a quarter rest and a fermata over a whole note G4.

119

Musical staff 119: Treble clef, key signature of two sharps. The staff contains a melodic line starting with a quarter note G4, followed by a quarter rest, then a series of eighth notes: A4, B4, C5, B4, A4, G4, F#4, E4. The staff ends with a quarter rest and a fermata over a whole note G4.

127

Musical staff 127: Treble clef, key signature of two sharps. The staff contains a melodic line starting with a quarter note G4, followed by a quarter rest, then a series of eighth notes: A4, B4, C5, B4, A4, G4, F#4, E4. The staff ends with a quarter rest and a fermata over a whole note G4.

135

Musical staff 135: Treble clef, key signature of two sharps. The staff contains a melodic line starting with a quarter note G4, followed by a quarter rest, then a series of eighth notes: A4, B4, C5, B4, A4, G4, F#4, E4. The staff ends with a quarter rest and a fermata over a whole note G4.

p

Lirski valcer

Dmitrij Šostakovič

Allegretto ♩=120

5 **A** 13

24 7

37 **B**

45

53 **C** 15

74

83 **D**

90

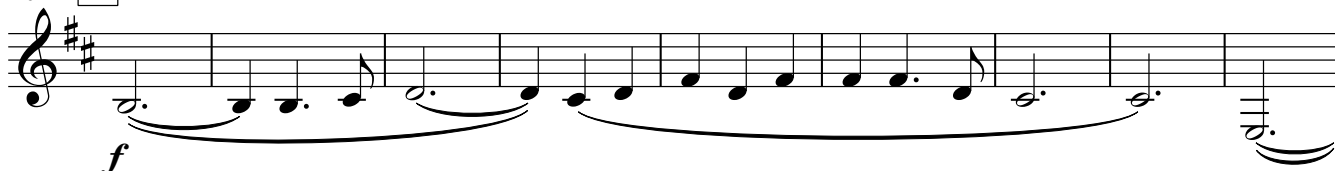
E-BraÈ

96

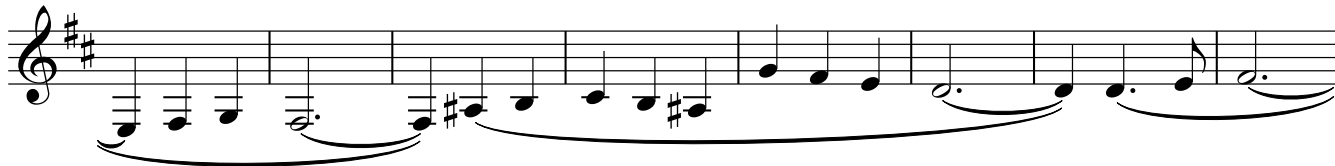


102

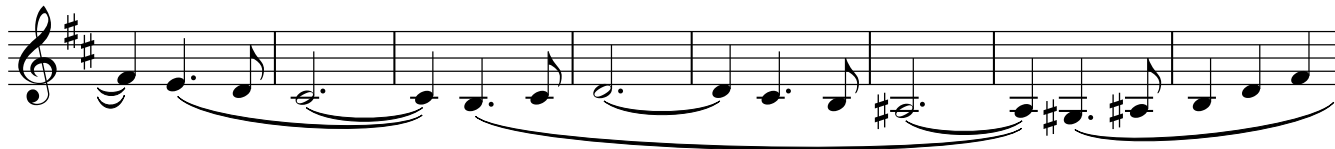
E



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*

Detailed description: This is a musical score for a bass clef instrument in 3/4 time. The piece is titled 'Lirski valcer' by Dmitrij Šostakovič. It begins with a tempo marking of 'Allegretto' at 120 beats per minute. The score is divided into three sections: Section A (measures 1-28), Section B (measures 36-44), and Section C (measures 53-69). Section A is marked 'espress.' and starts with a piano (*p*) dynamic, moving to mezzo-piano (*mp*). Section B is marked 'Div.' (divisi) and starts with a forte (*f*) dynamic, moving to mezzo-forte (*mf*). Section C is marked 'p' (piano). The key signature has two sharps (F# and C#).

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

p

77 F^{#7} Hm Em A⁷ H⁷ Em A⁷ D⁷

85 G **D** G Em Am

f

90 D D G G G G

f

96 Em⁶ Em⁶ Hm F^{#7} Hm F^{#6} F[#]

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

f

110 F^{#7} F^{#7} F^{#7} F^{#7} F^{#7} F^{#7} Hm A⁷

118 D D A⁷ A⁷ G Em F^{#7} F^{#7}

126 Hm Hm Em A⁷ A⁷ D Em Em Hm

133 F^{#7} Hm Hm F^{#7} Hm

p

Lirski valcer

Dmitrij Šostakovič

Allegretto ♩ = 120

♩
t

5

p

A

13

21

29

37

B

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 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. 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. The staff ends with a double bar line.