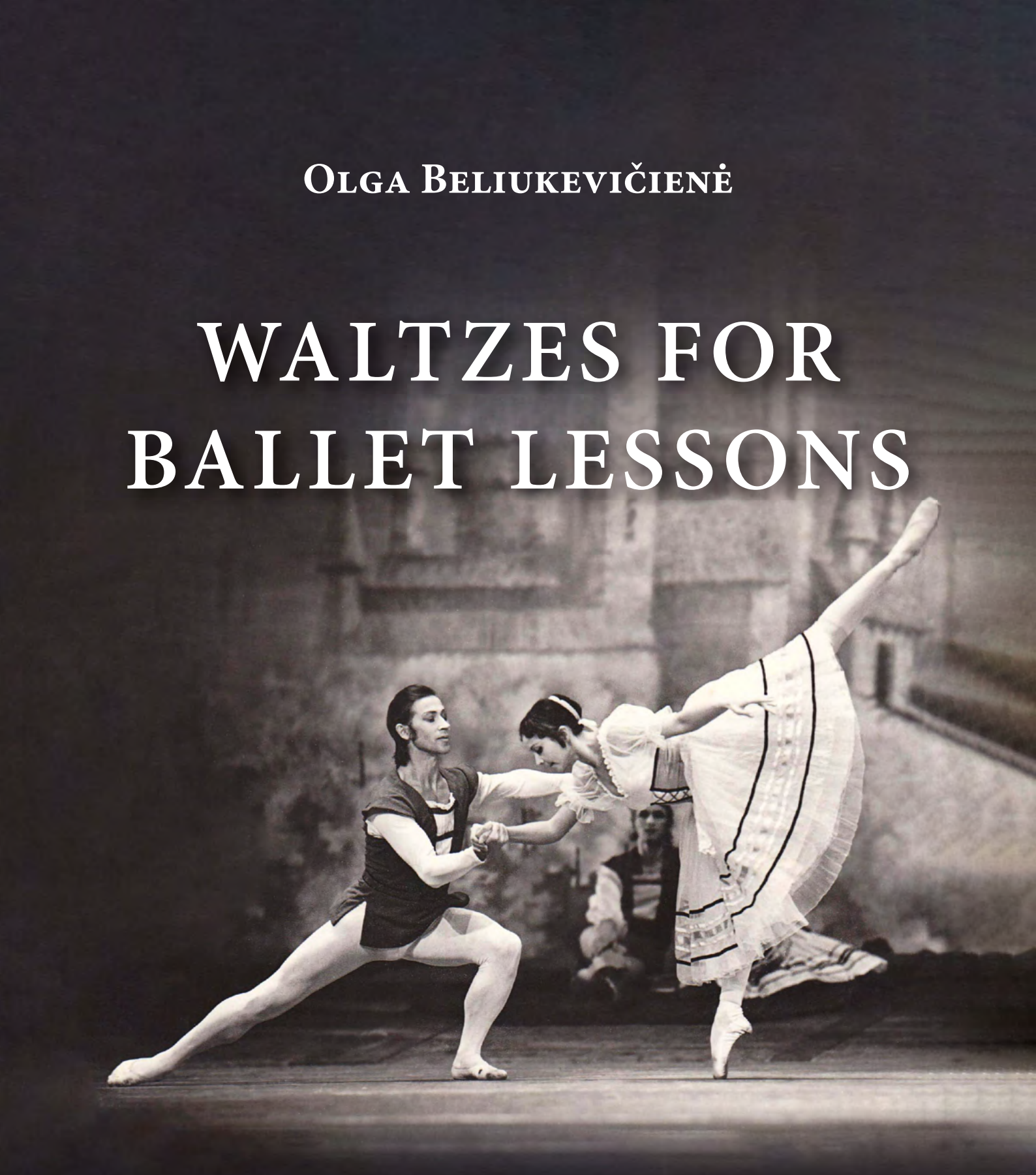
Olga Beliukevičienė

WALTZES FOR BALLET LESSONS



38 Waltzes for Ballet Accompanists

And for students of Music schools

M.K.Čiurlionis National School of Art
Olga Beliukevičienė

WALTZES FOR BALLET LESSONS

38 Waltzes for Ballet Accompanists
And for students of Music schools

Vilnius, Lithuania 2021

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A FOREWORD BY THE AUTHOR

In the period of my employment at the National M.K. Čiurlionis School of Art Ballet Department, I, as other concertmasters, faced a necessity to study carefully the specificities of ballet music, the variety of movements in a classical dance and the plastic art that predetermines certain music accents and moods. To conceive and understand the character of exercises or a combination of dance, we ought to choose a repertoire with musical accompaniment that would assist a dancer (learner) to perform a choreographic movement more exactly, inspire him (her), and form a creative mood. In course of studying music of classical ballets and the experience of my colleagues, I began creating and performing the own music that conformed to the goals and task of a lesson.

I know that choosing music for jumps is a very complicated task. Classical dance teachers asked for music that as if "elevates" a dancer, provides an impulse for a perfect performance of the dance. So, a majority of waltzes included in this collection are intended for jumps.

The presented collection of waltzes is a result of the activities at the Ballet School for many years. It reflects my experience and permanent search for means of expression. In this work, I used and creatively explicated some intonations typical for classical variations. In the collection, you will find waltzes with a very active pickup measure that as if elevates the dancer as well as creations where the accent is provided to a strong beat of the measure. In addition, there are waltzes where the second or the third measure is accented. Imagine that a dancer as if runs up before a jump. Of course, waltz music, in addition to jumps, may be used for other dance movements (such as *Grands battements jetés*, *Grands pirouettes*, *Tours*, Waltz No. 22 and Waltz No. 35 can be applied for movements of *Chaîne* or *Pas de bourrée suivi*).

I would like to share this work with my colleagues and assist new ballet concertmasters to perceive more rapidly the specificity of ballet music.

I offer to use the waltz music from the collection for ballet lessons; in addition, I recommend it for pupils of music schools that like dance music.

Respectfully,

Olga Beliukevičienė

Vilnius, 2021

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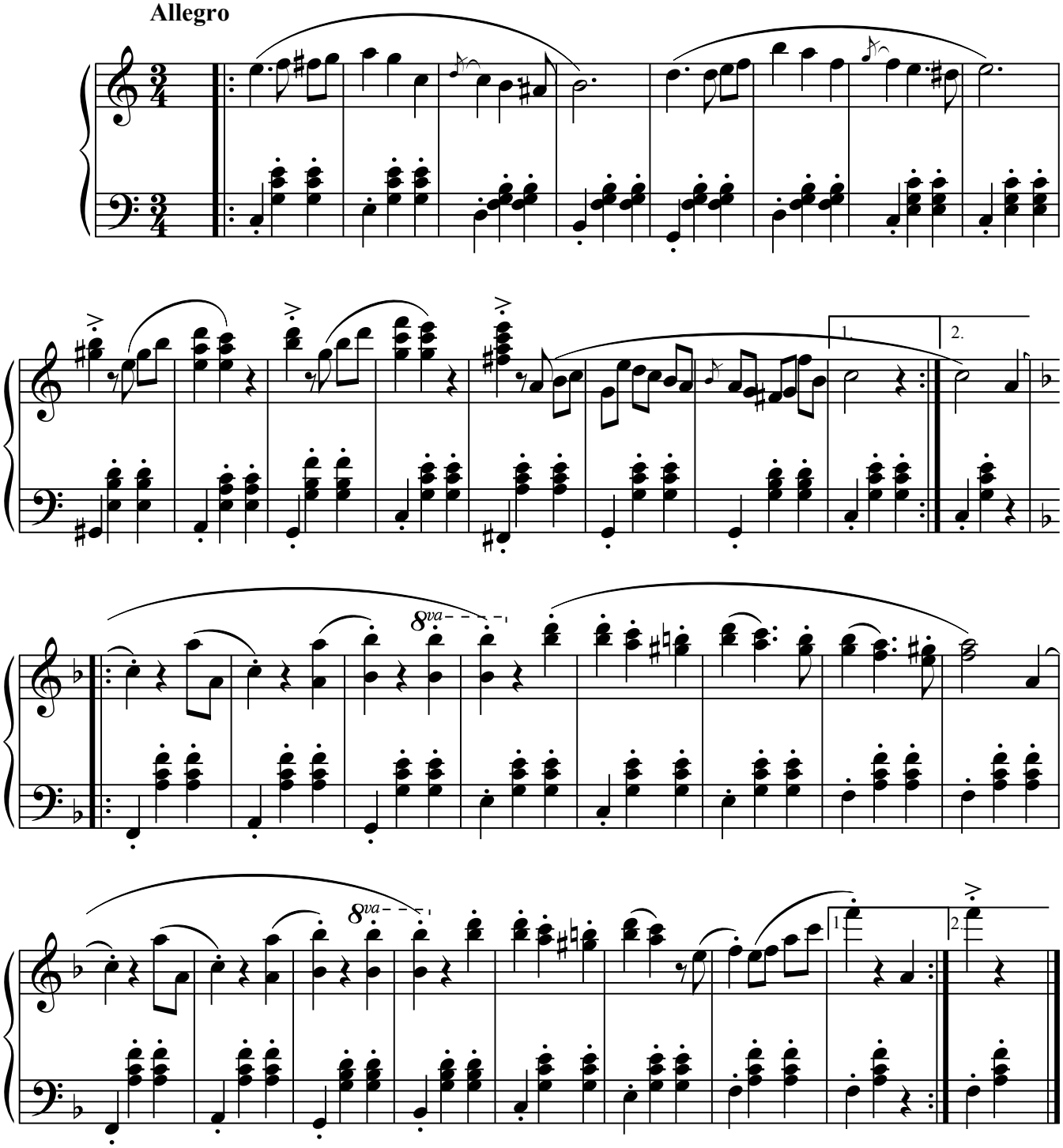

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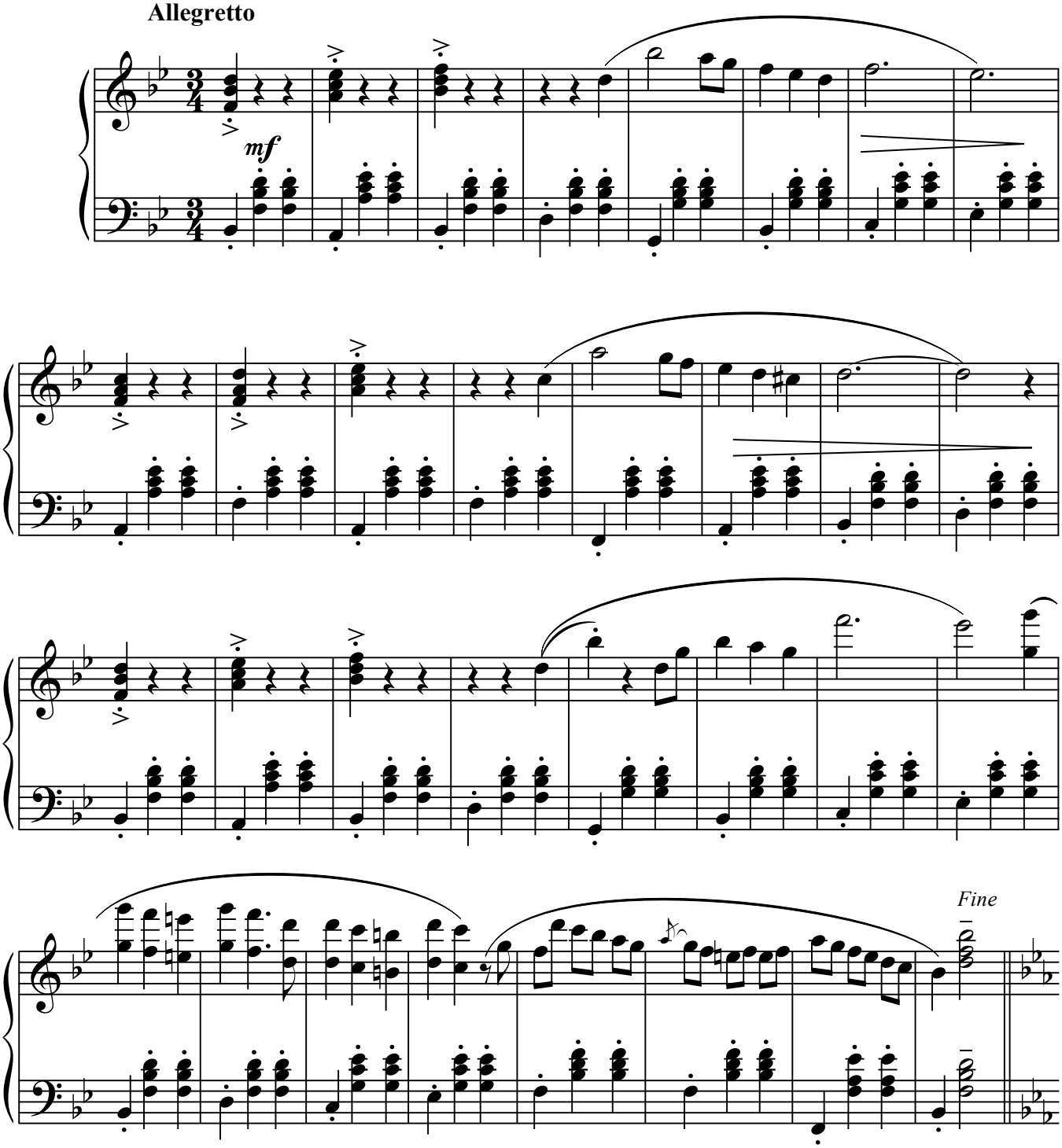

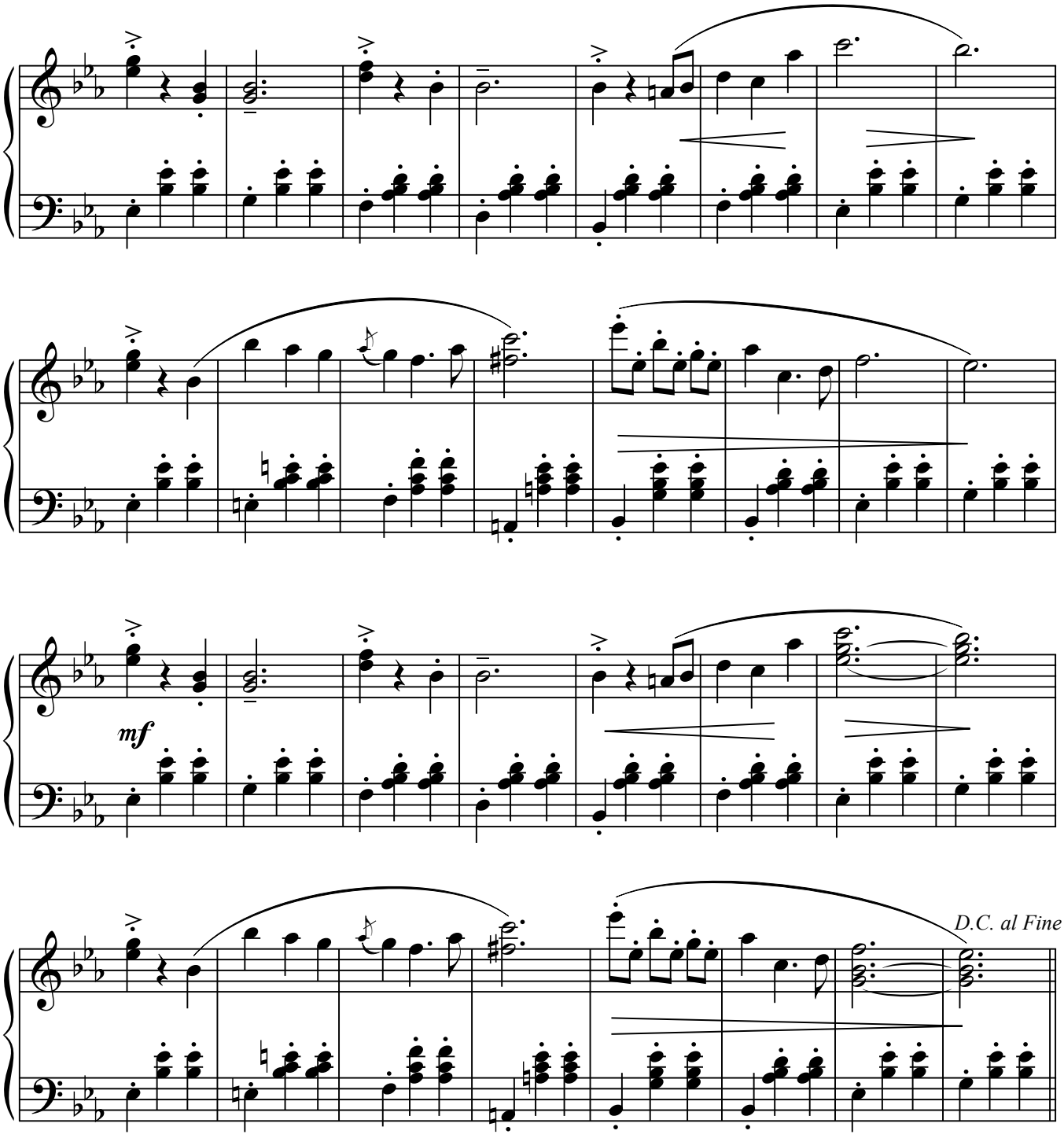
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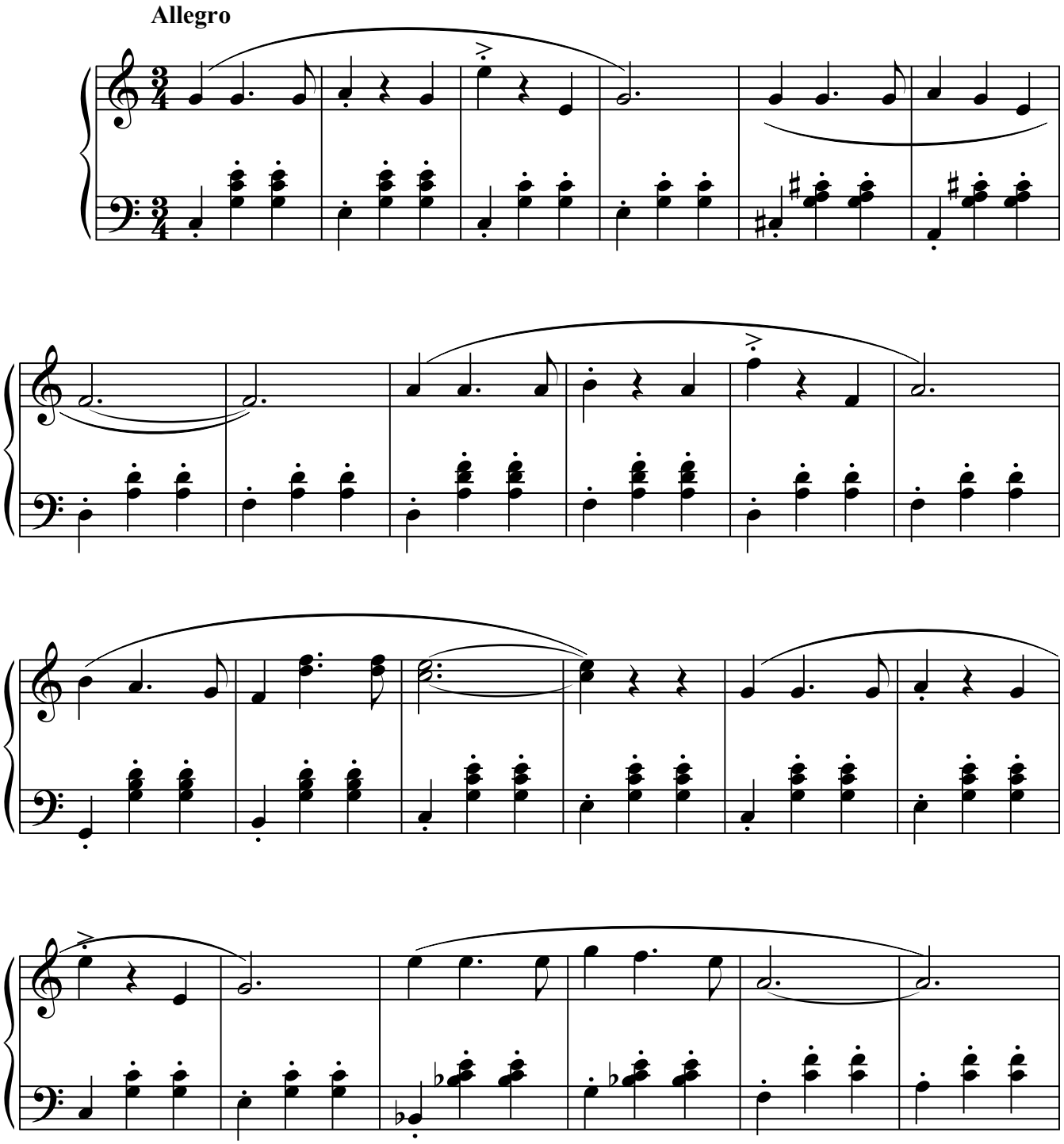

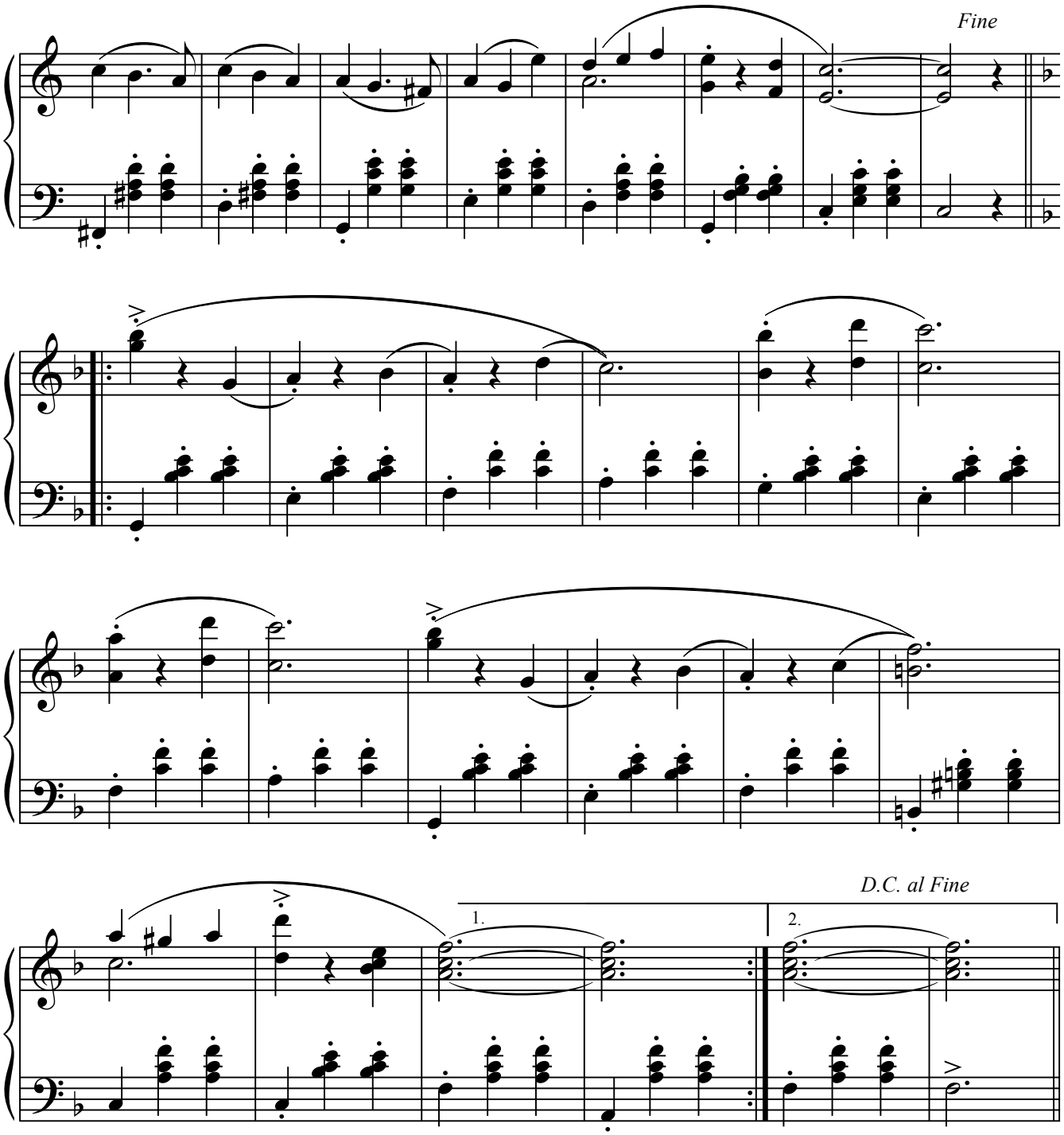
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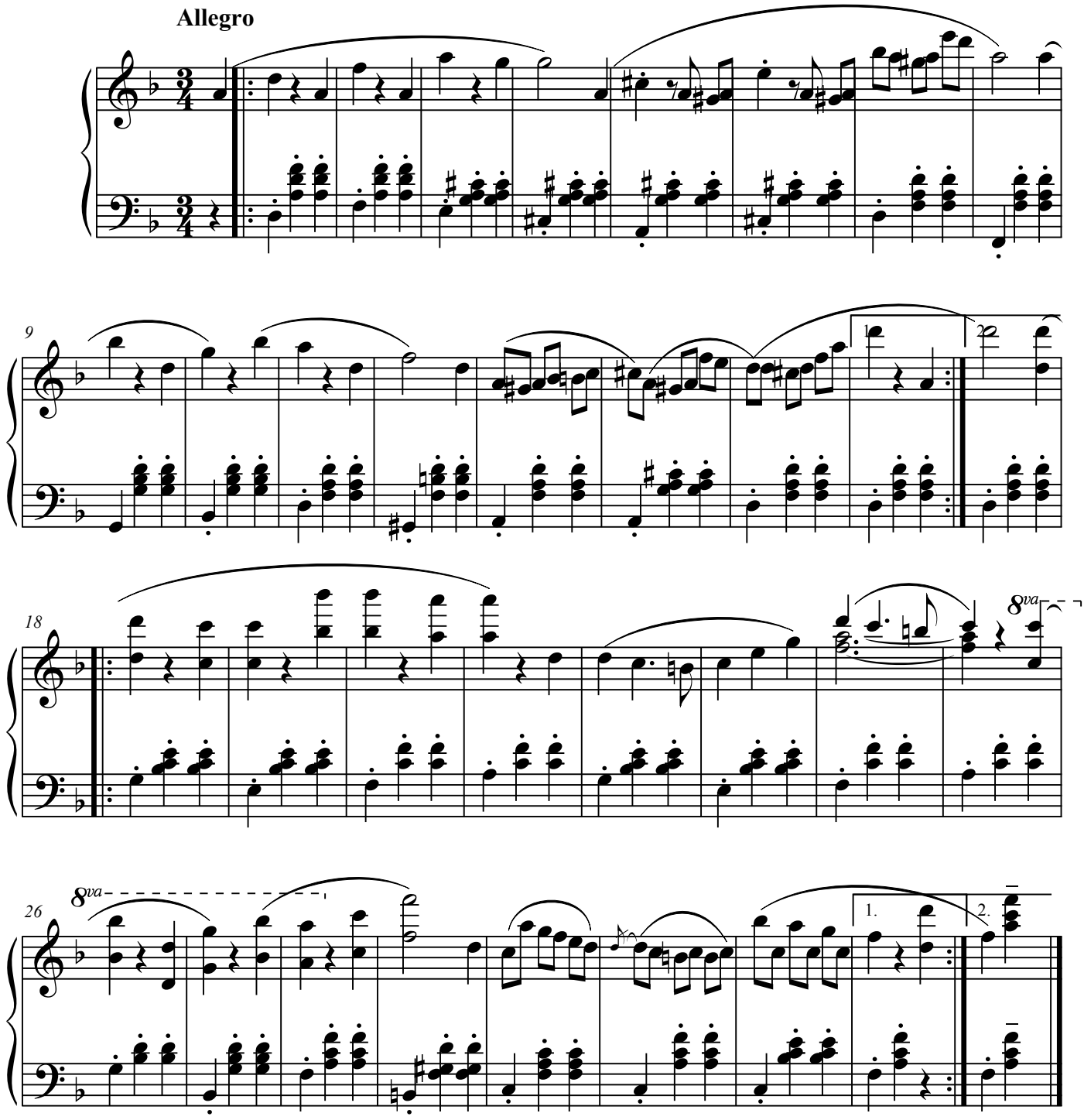

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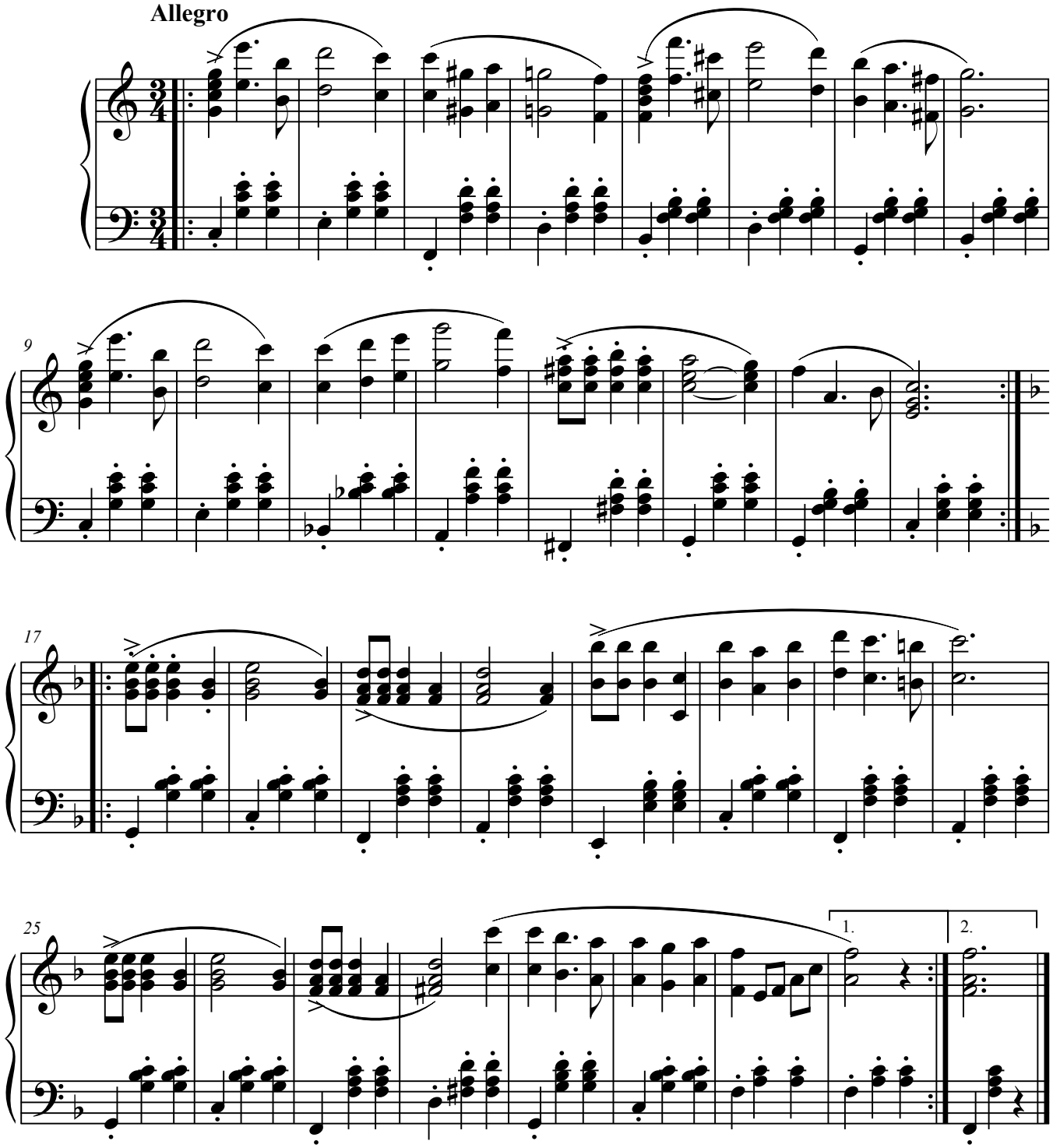

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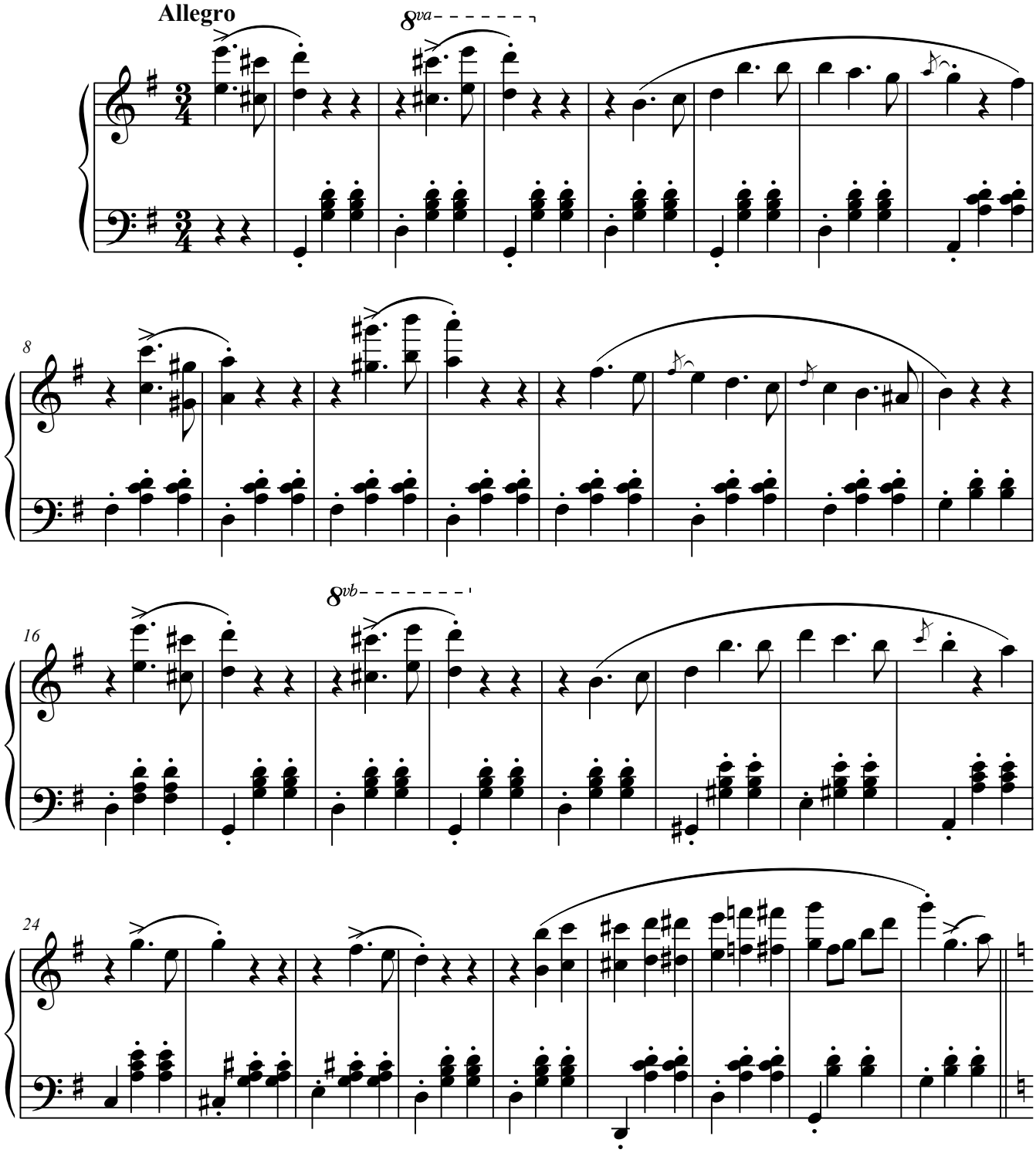

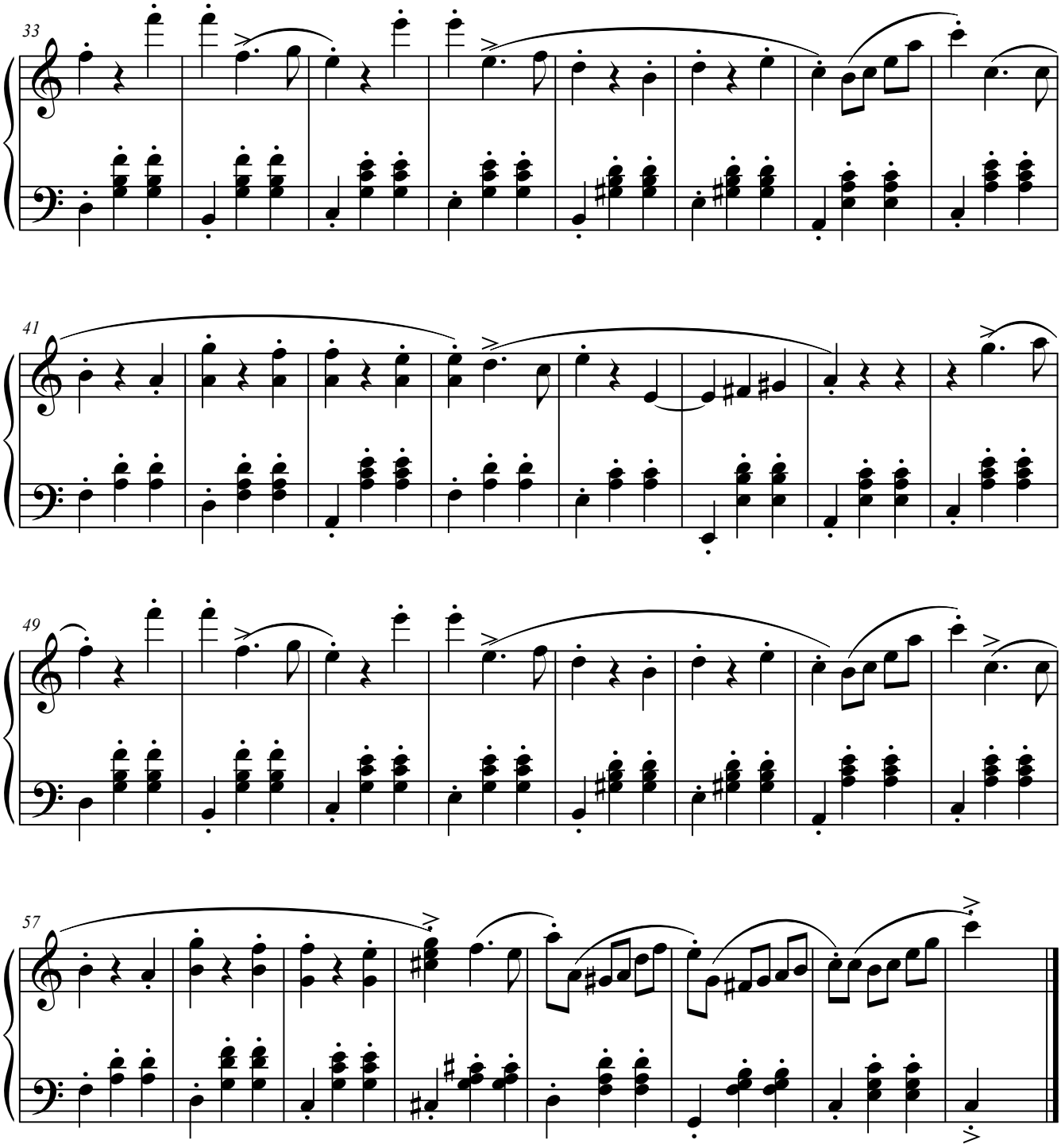
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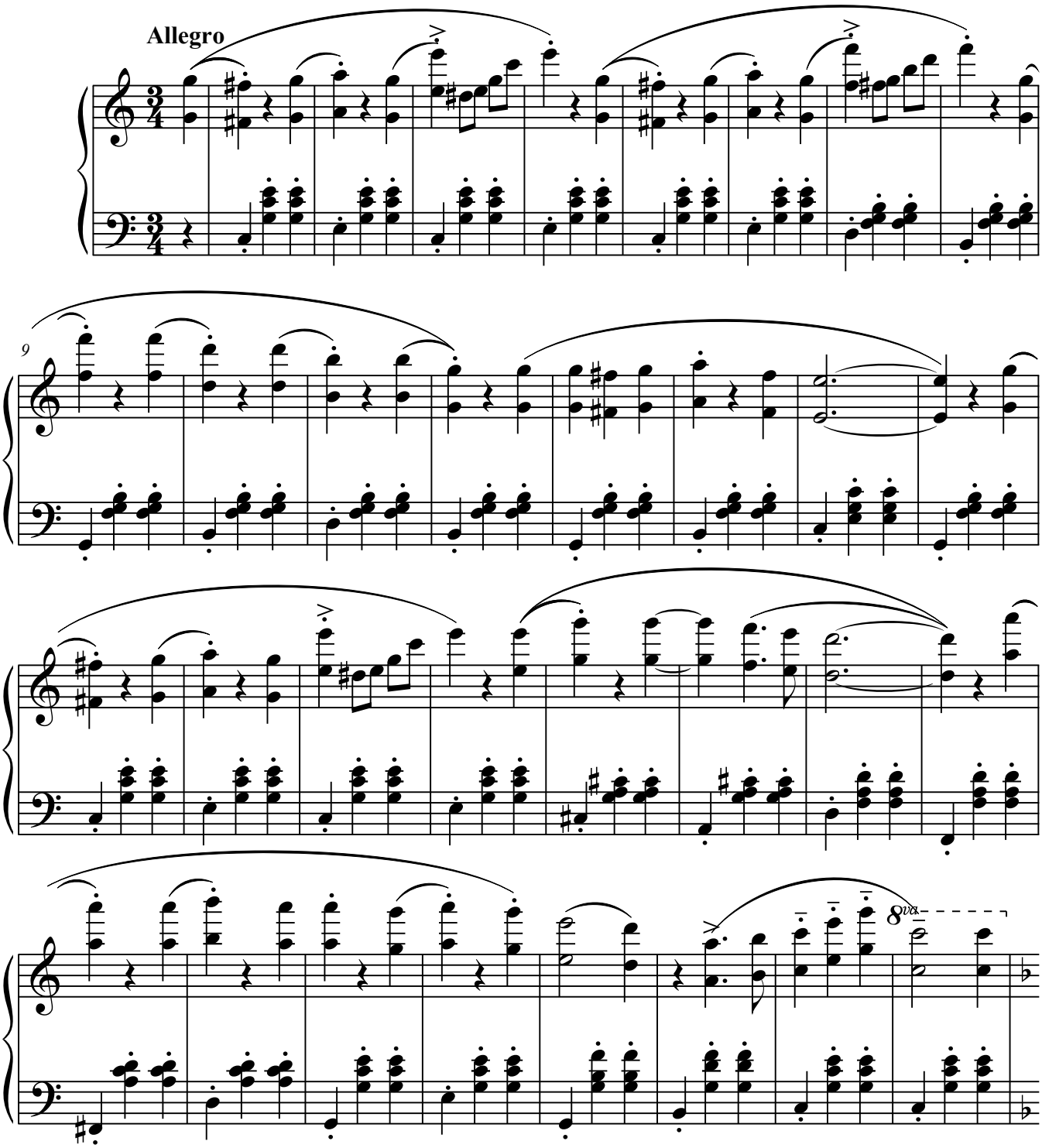

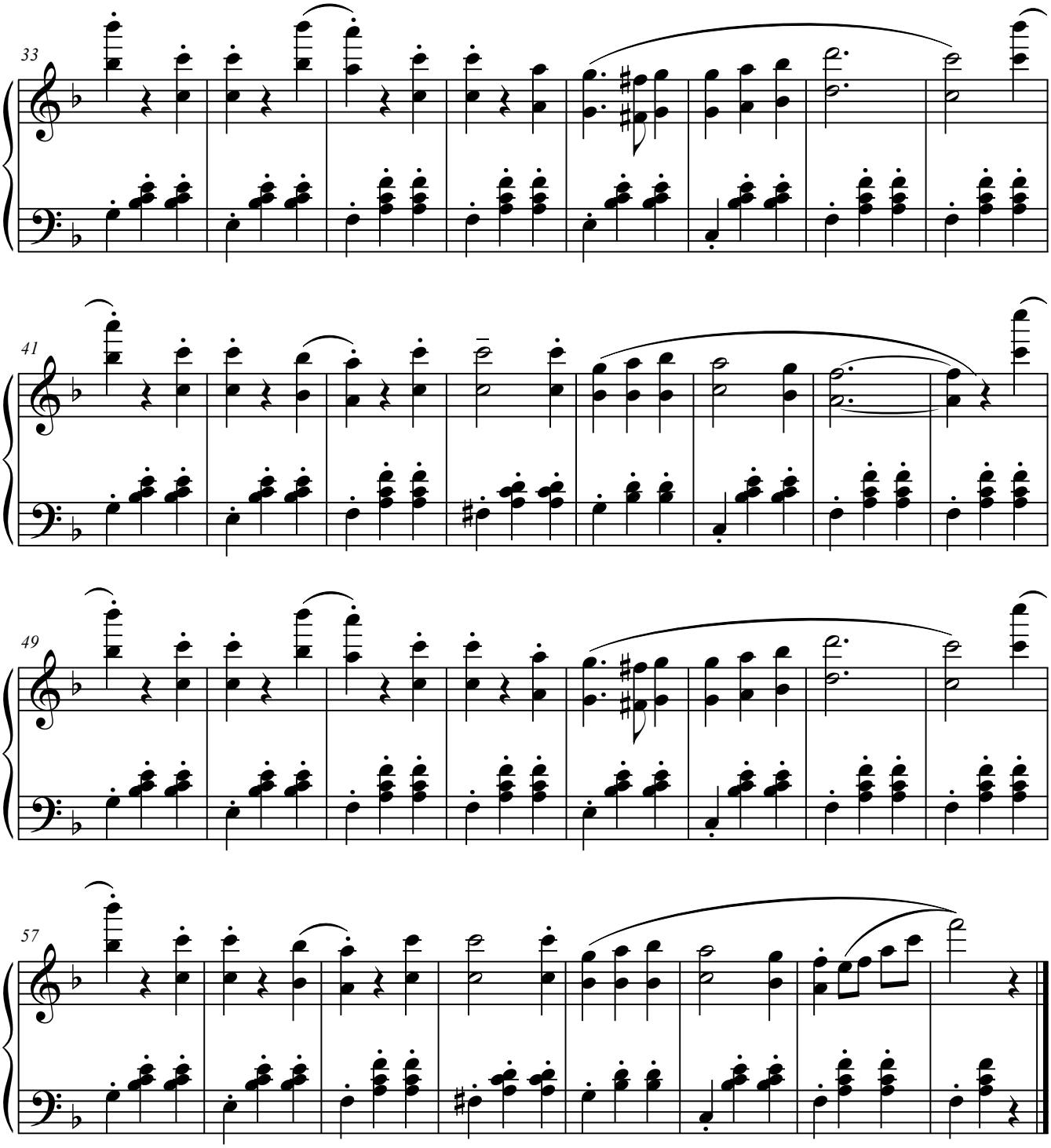
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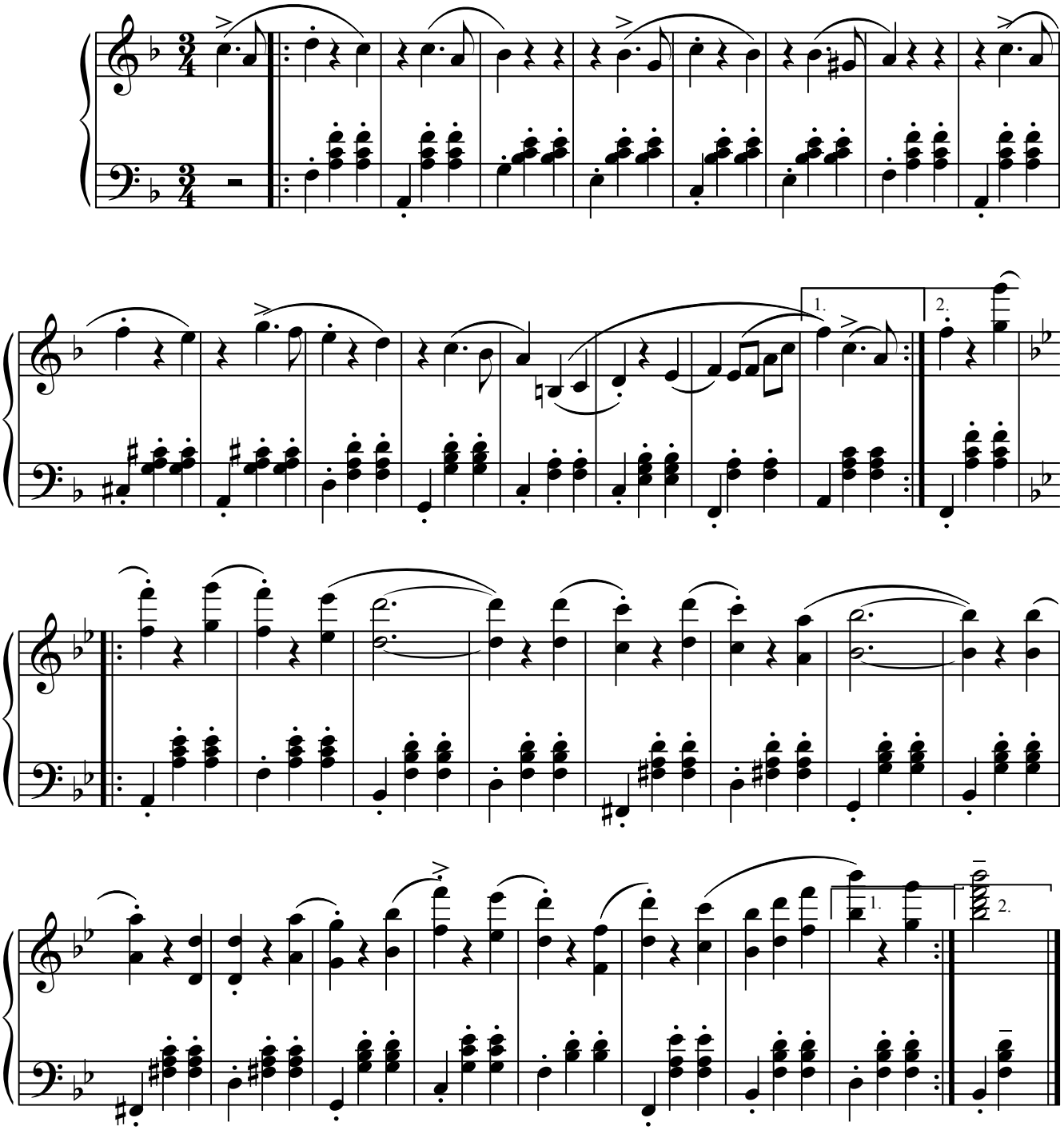

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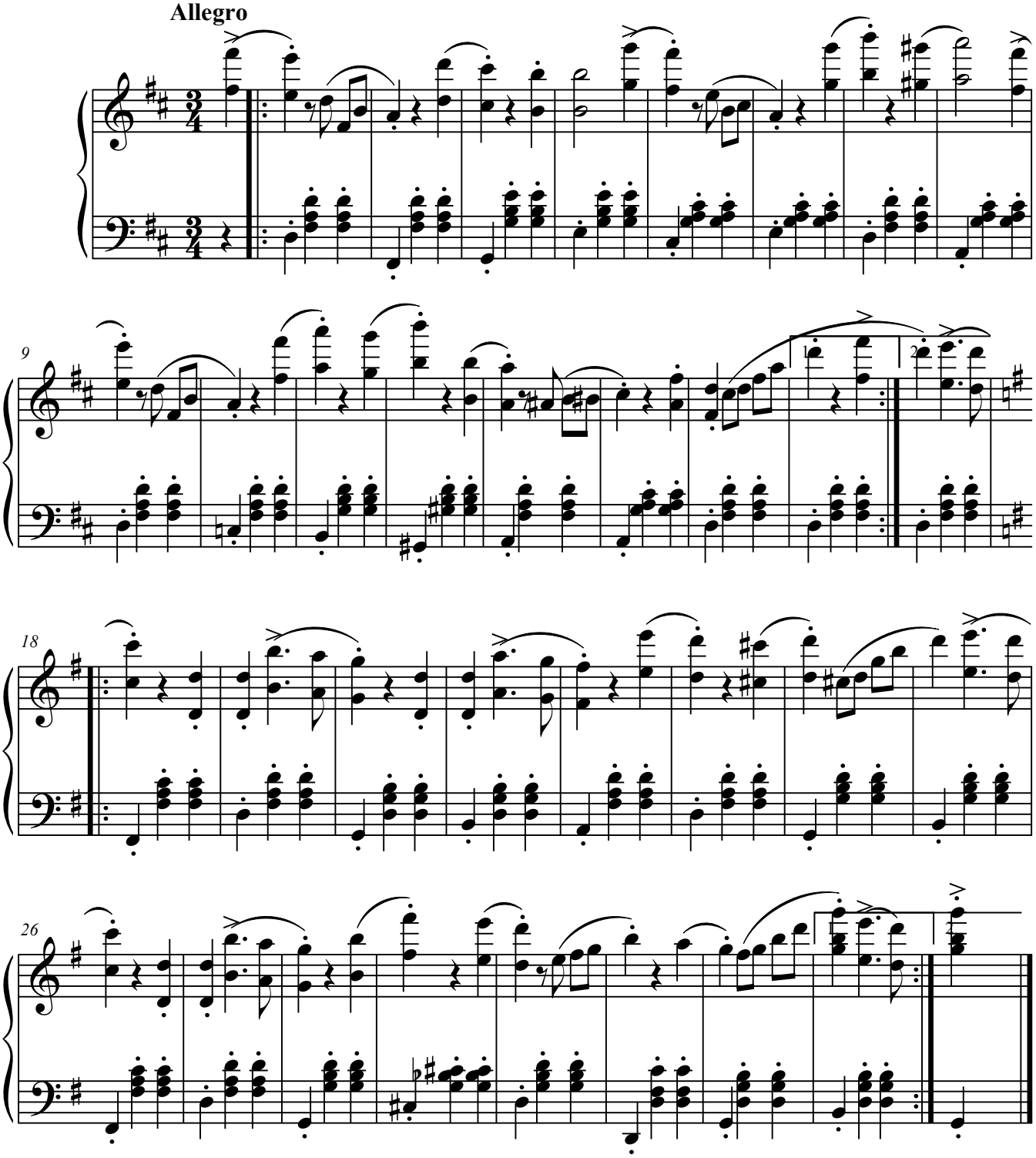

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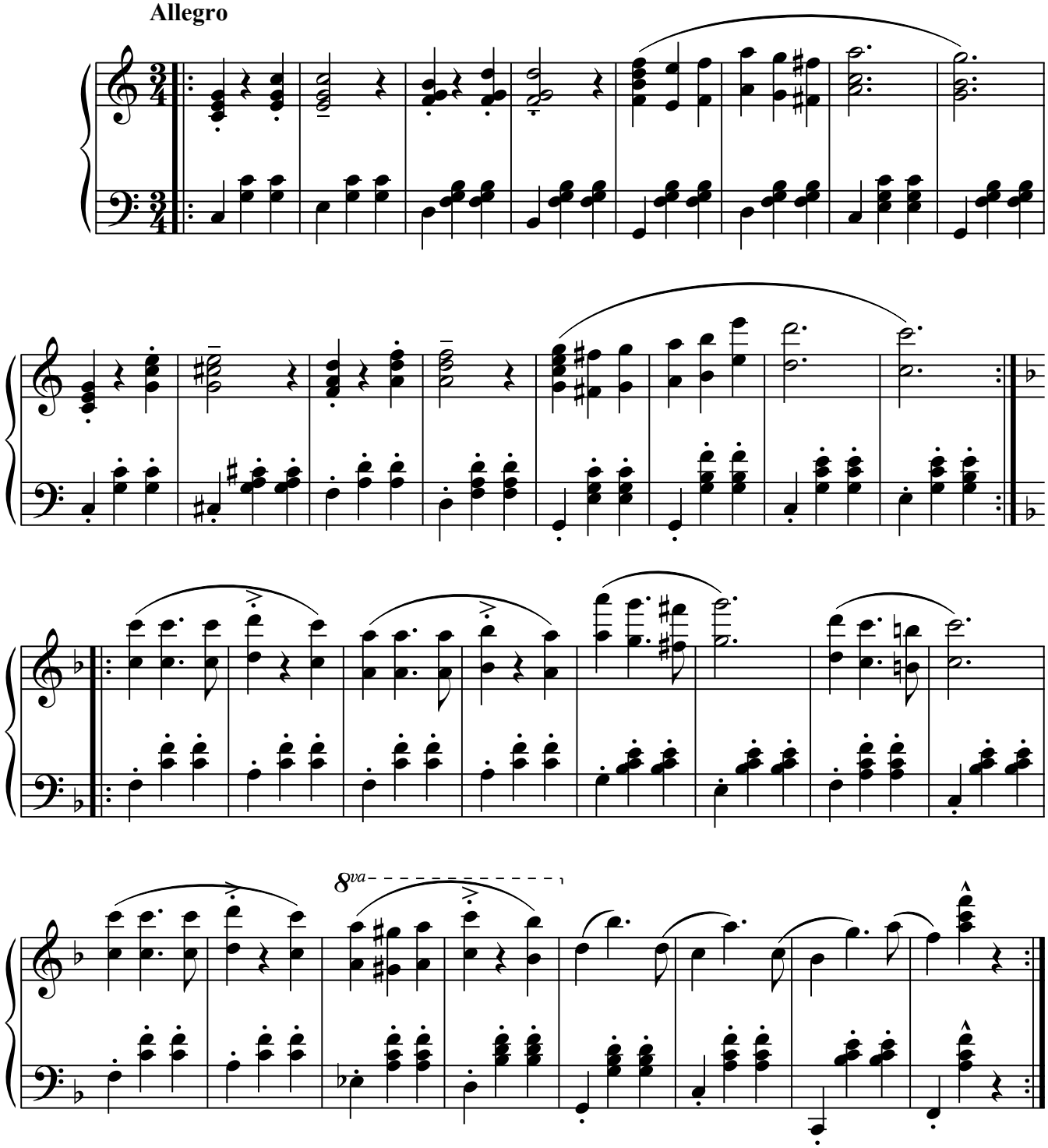

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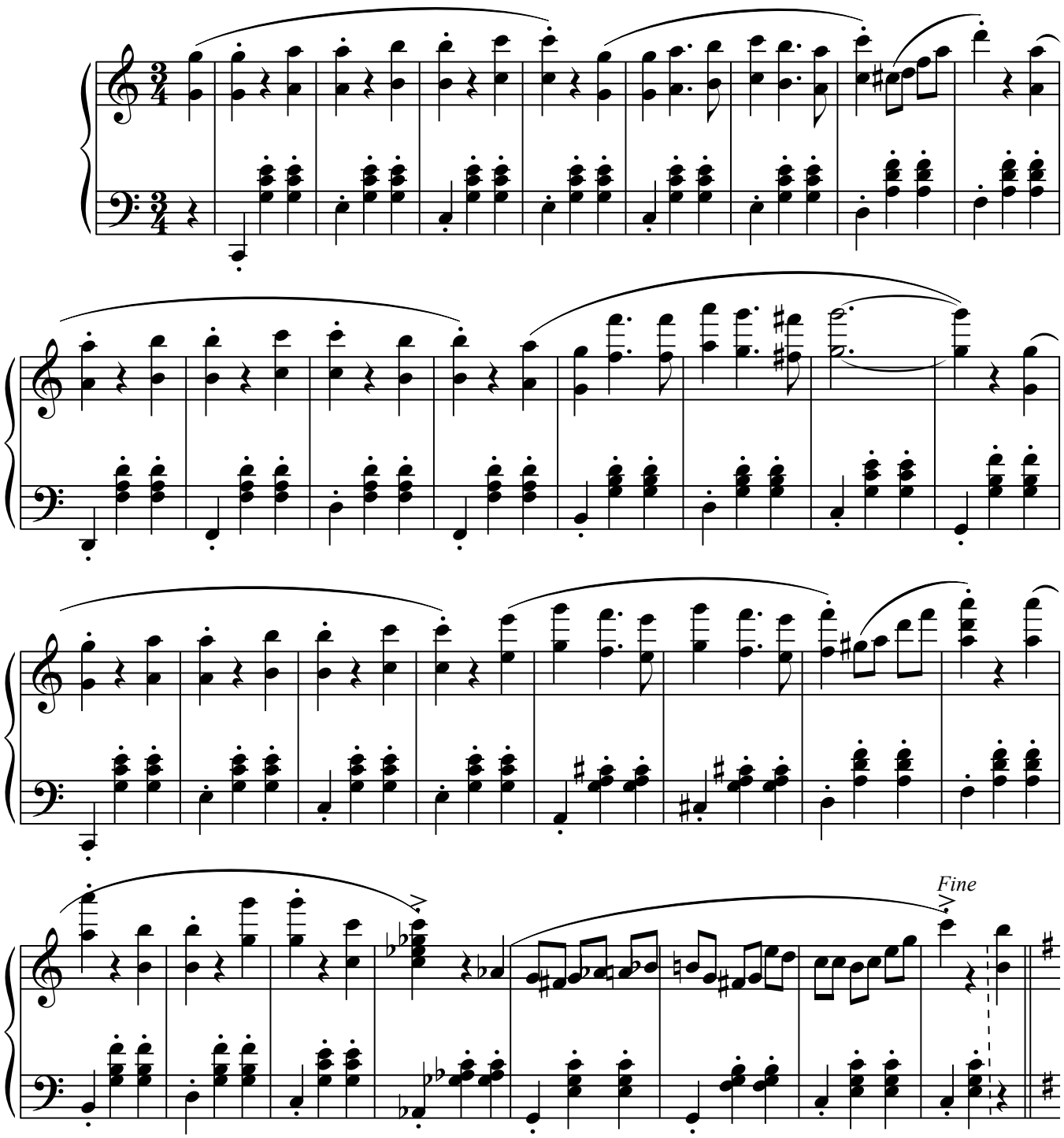

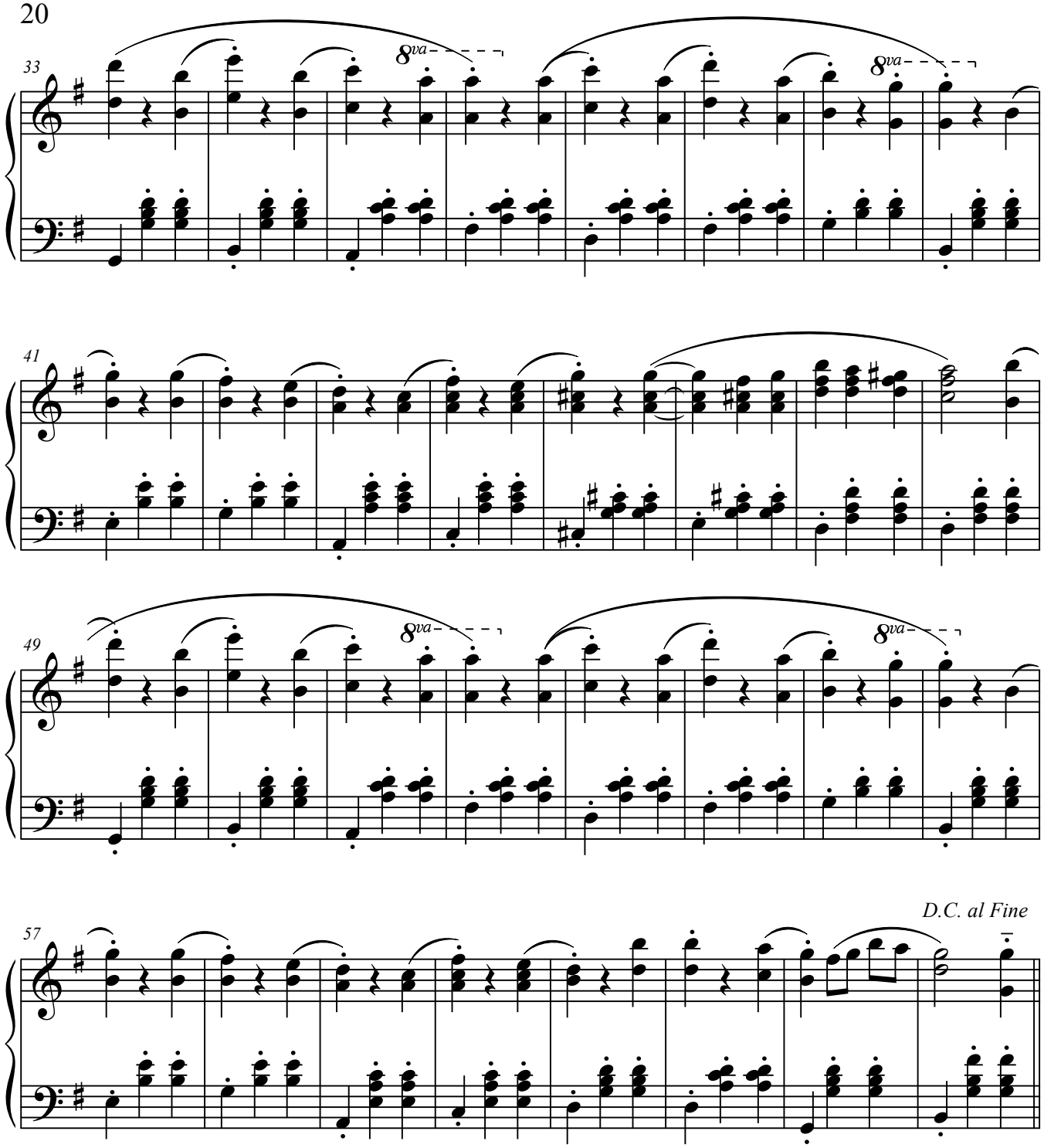
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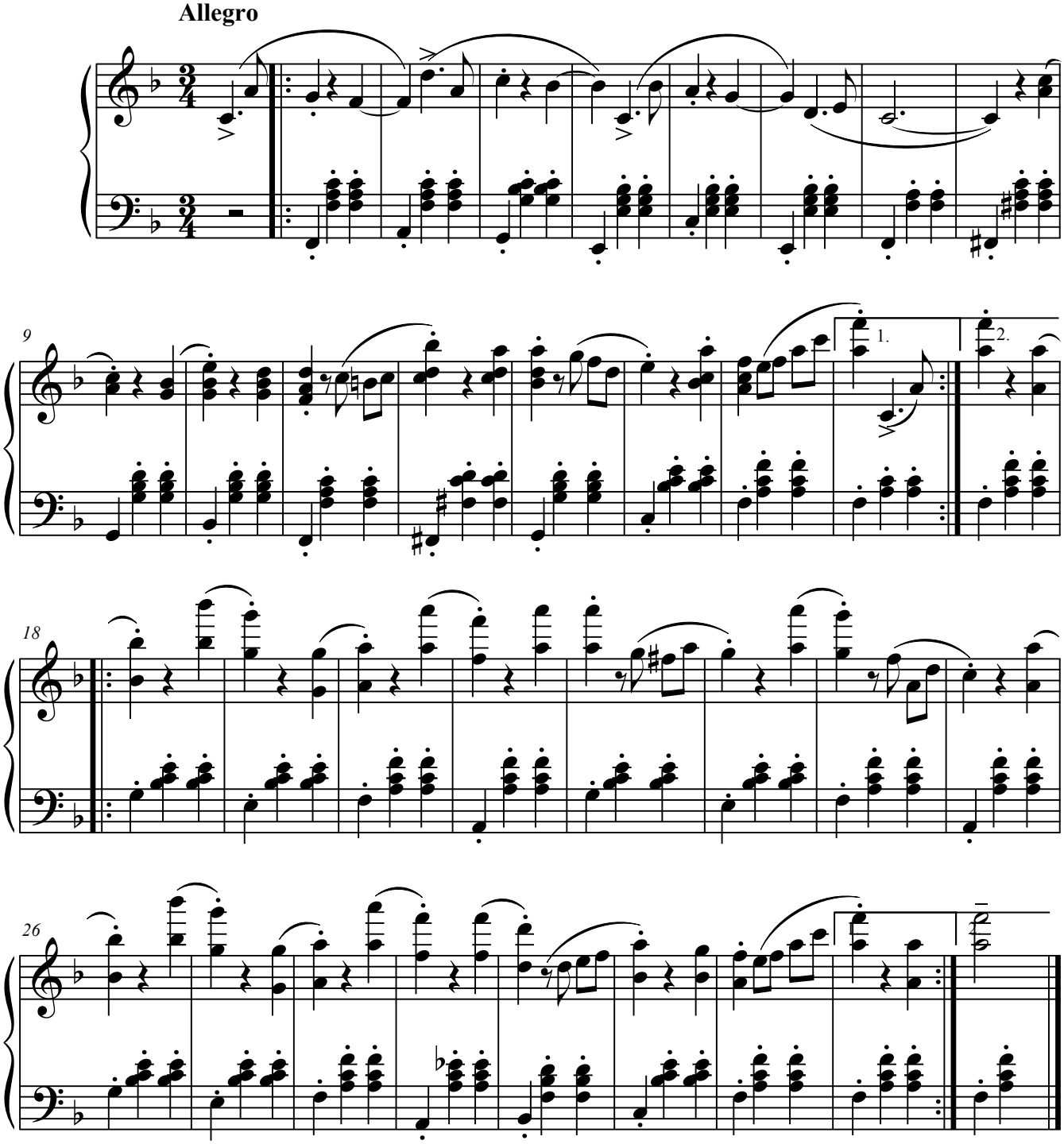

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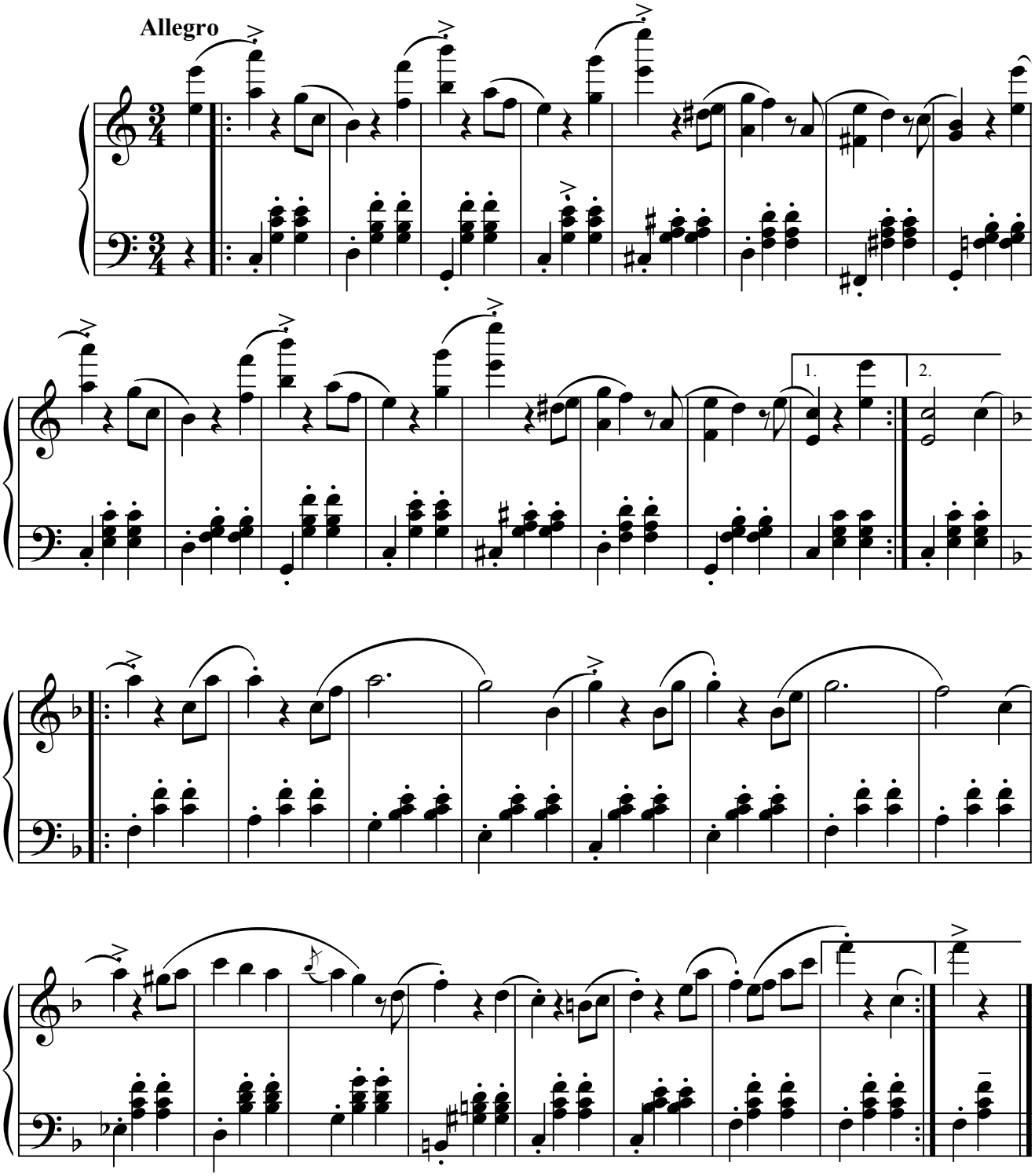

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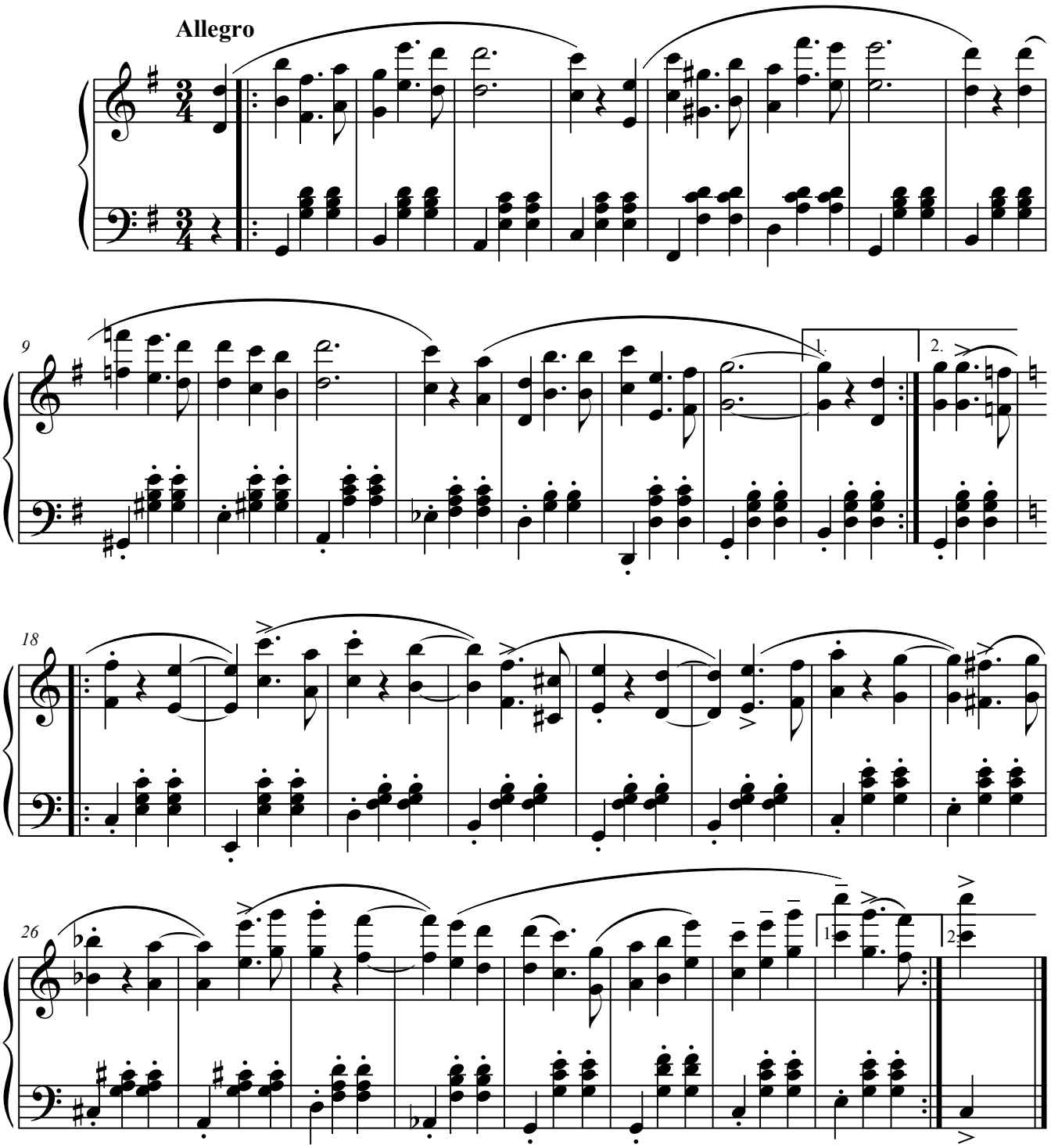

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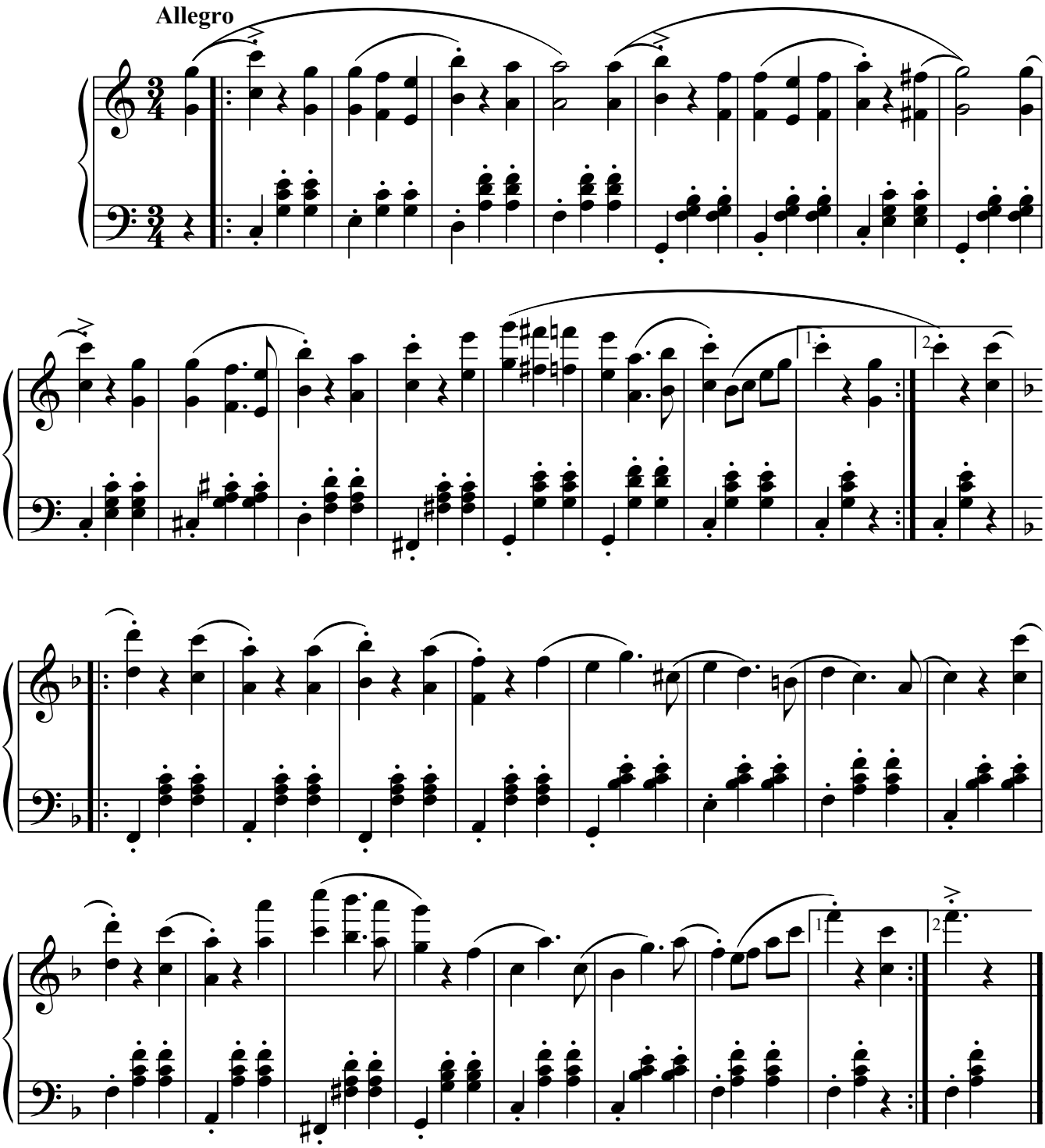

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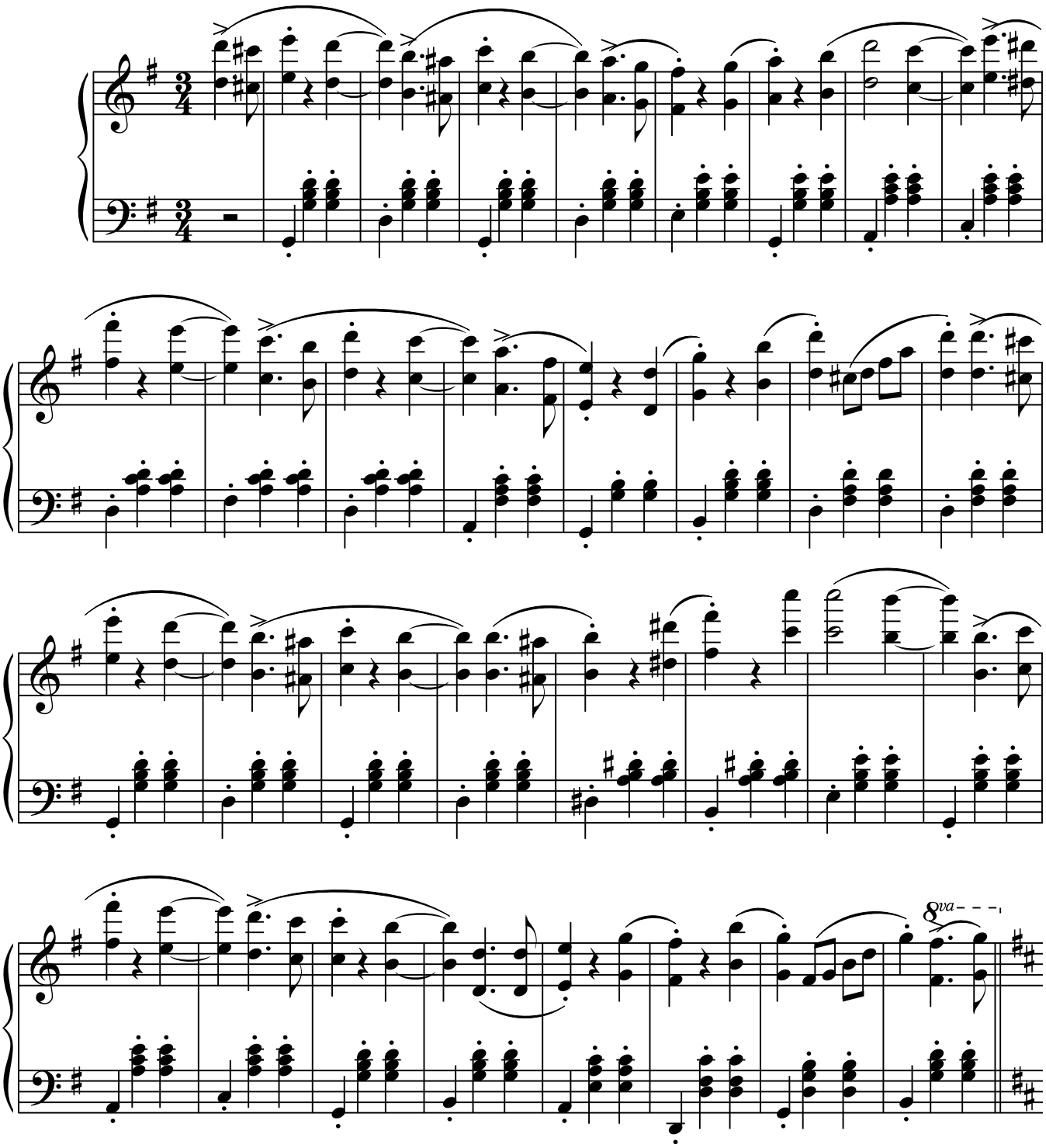

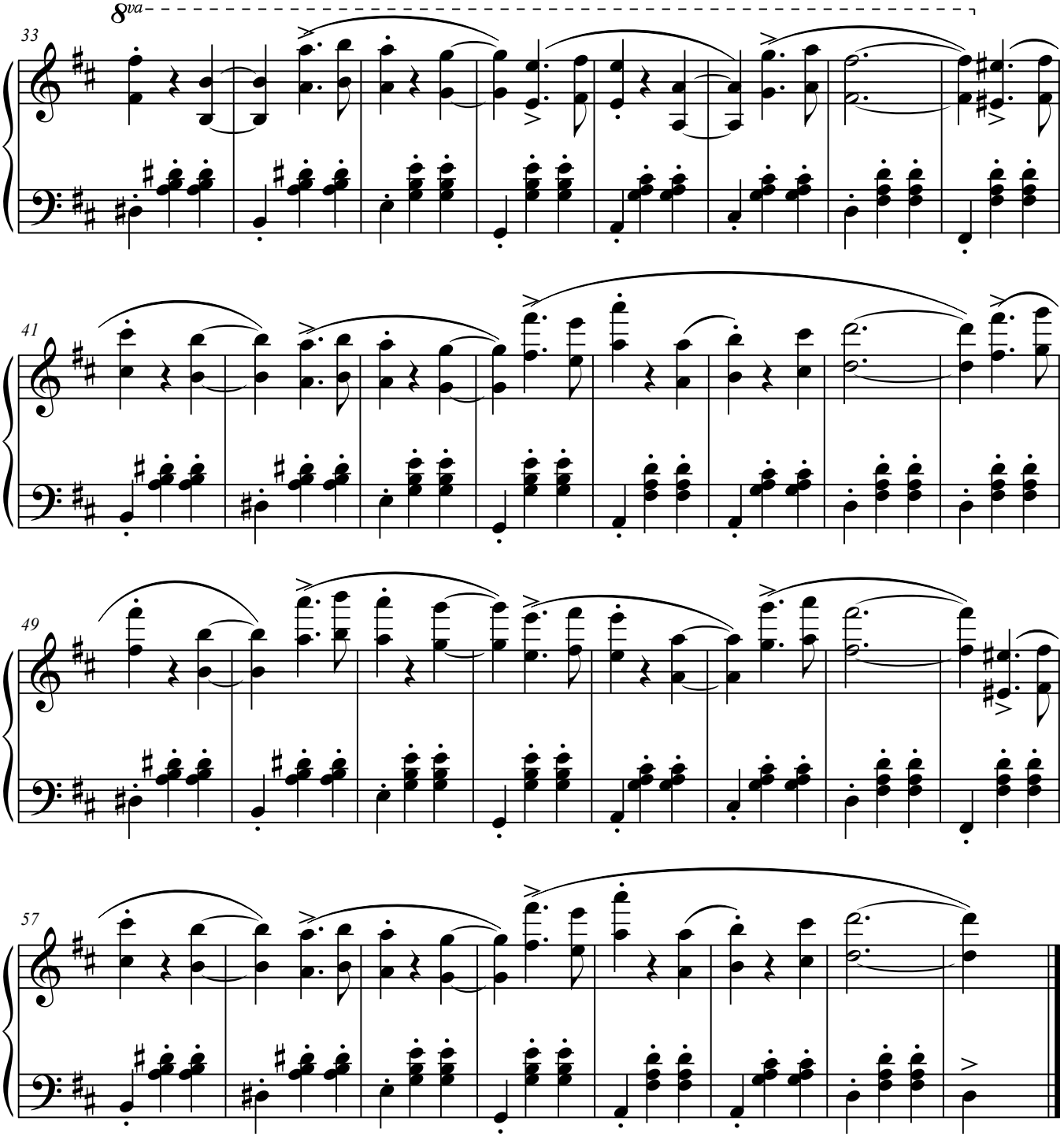
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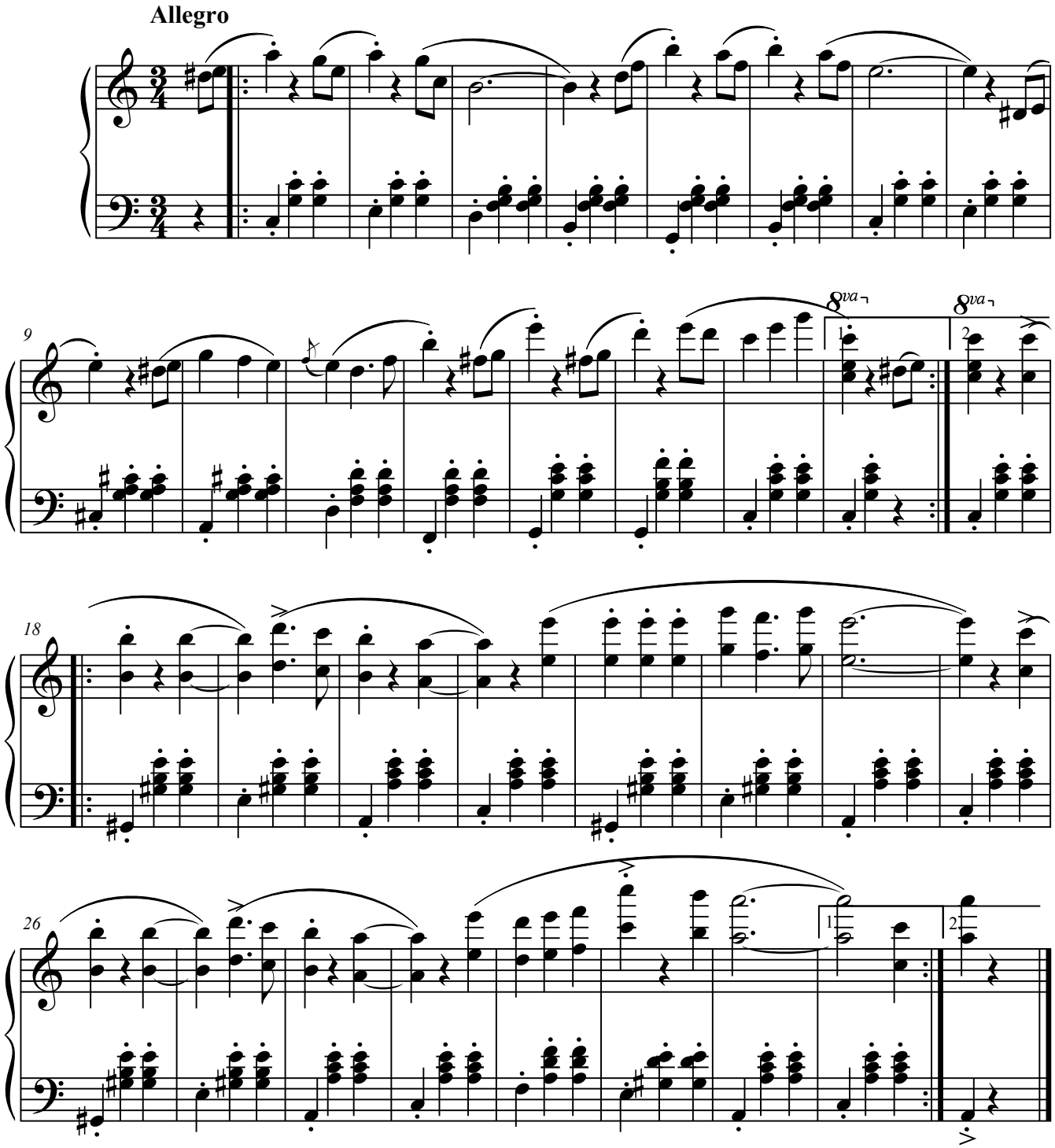

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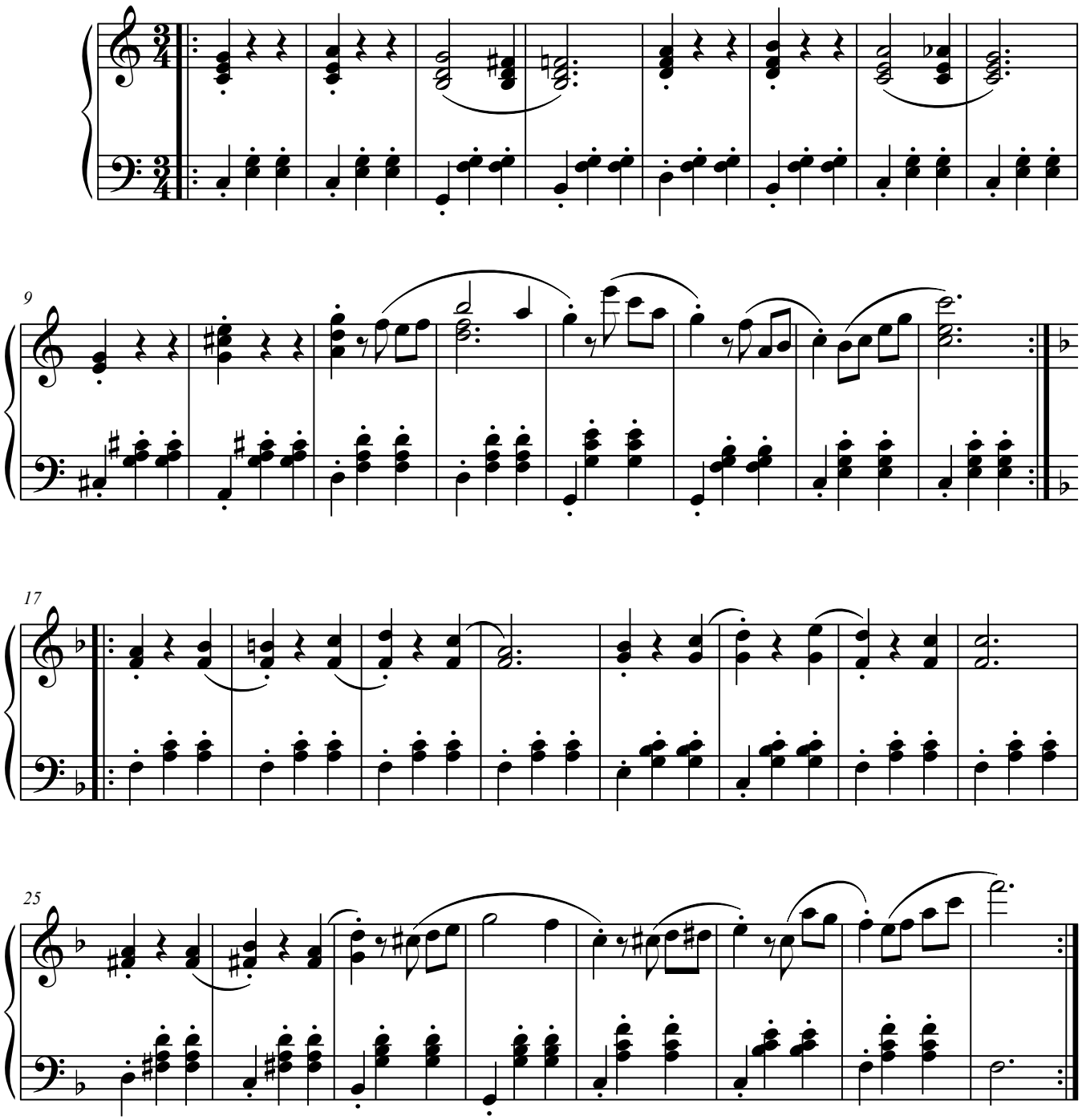

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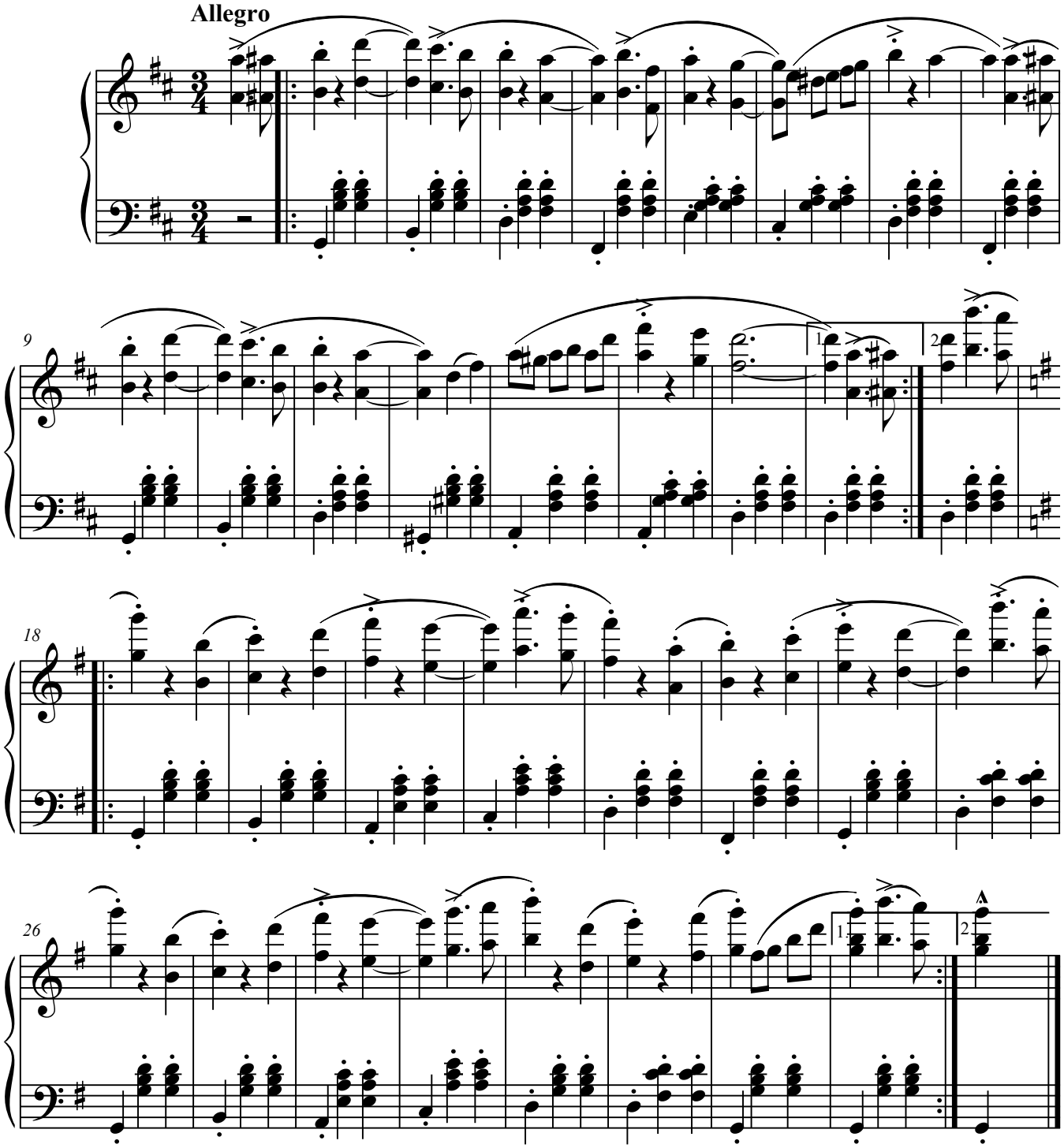

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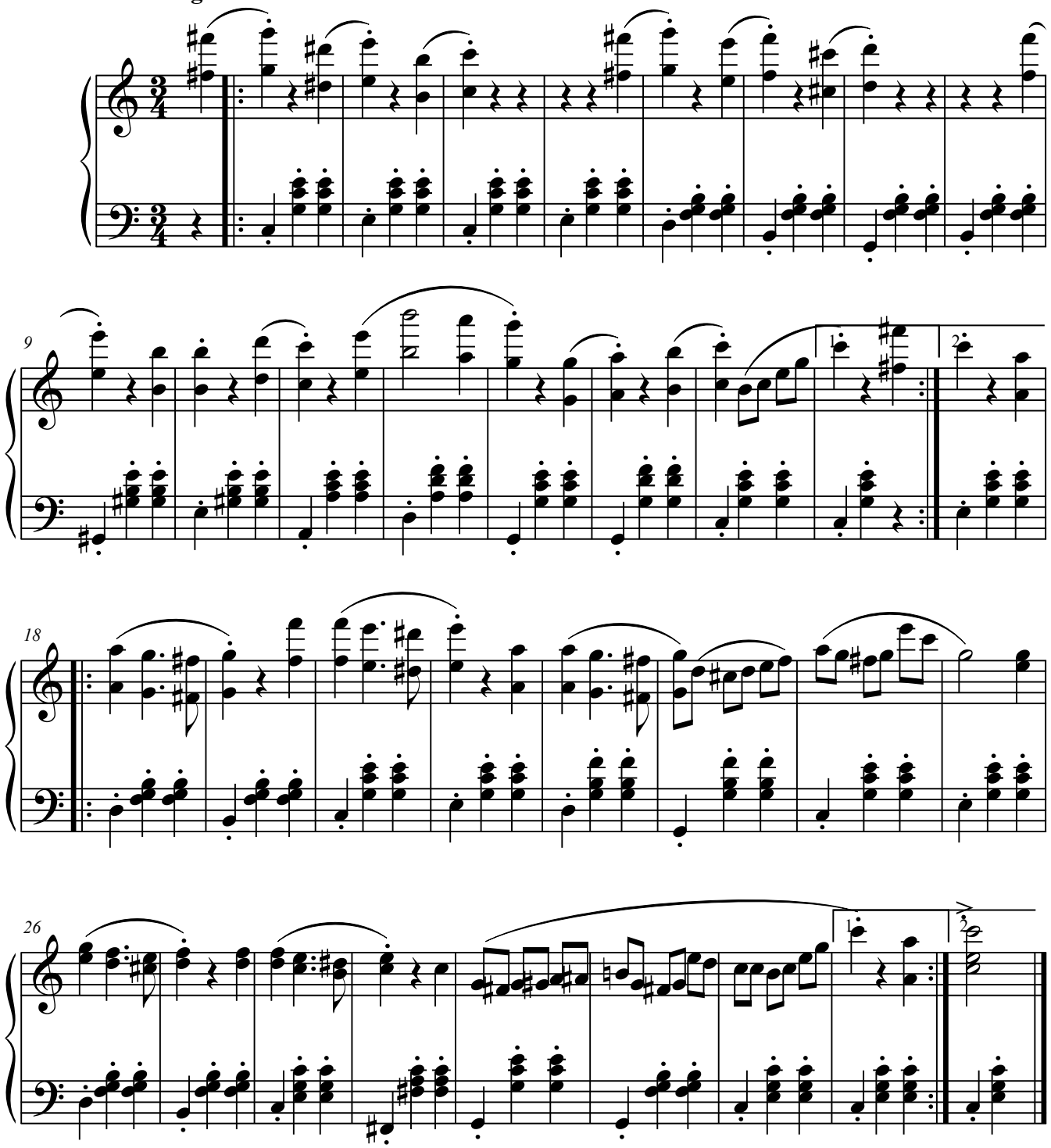

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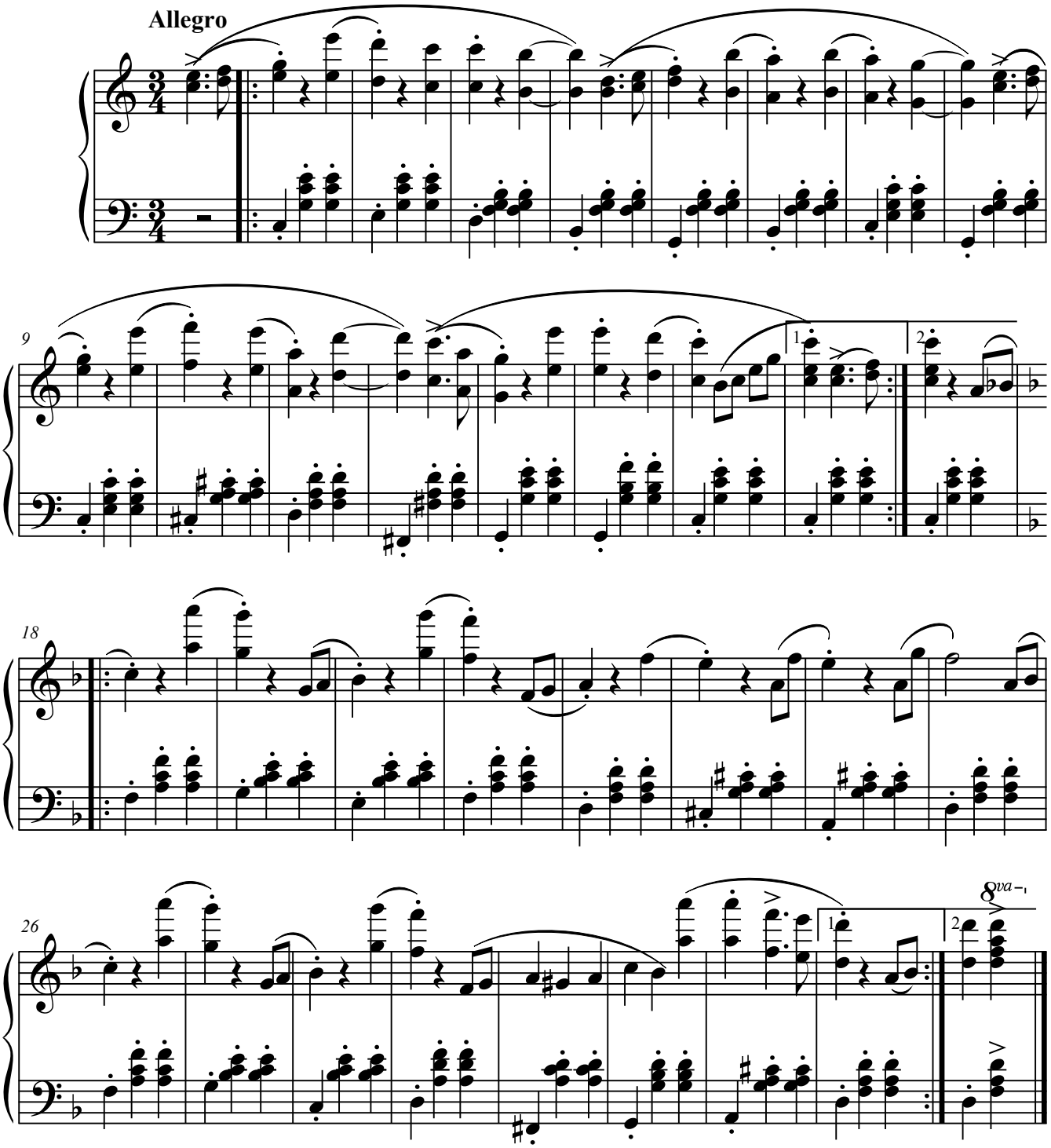

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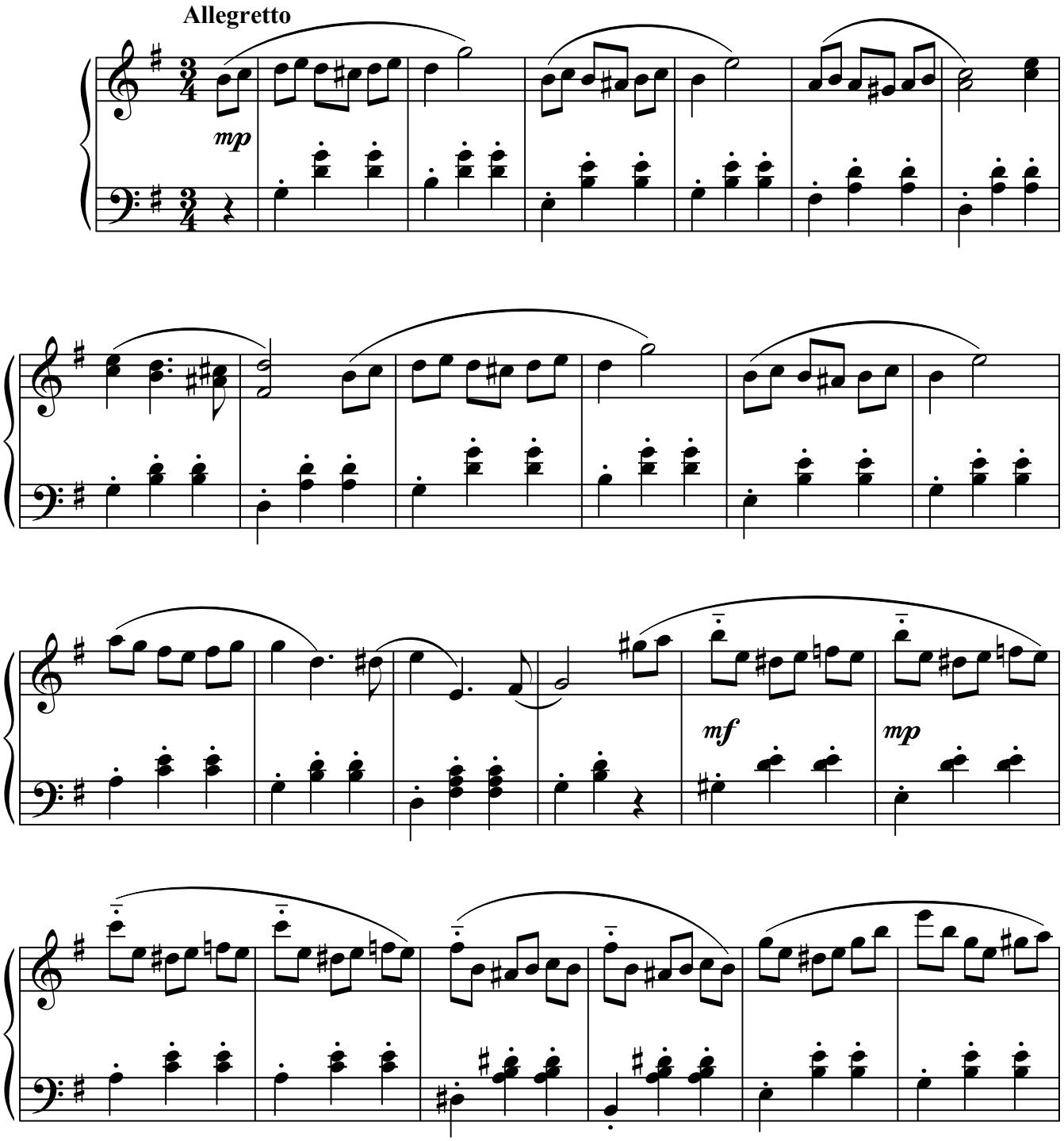

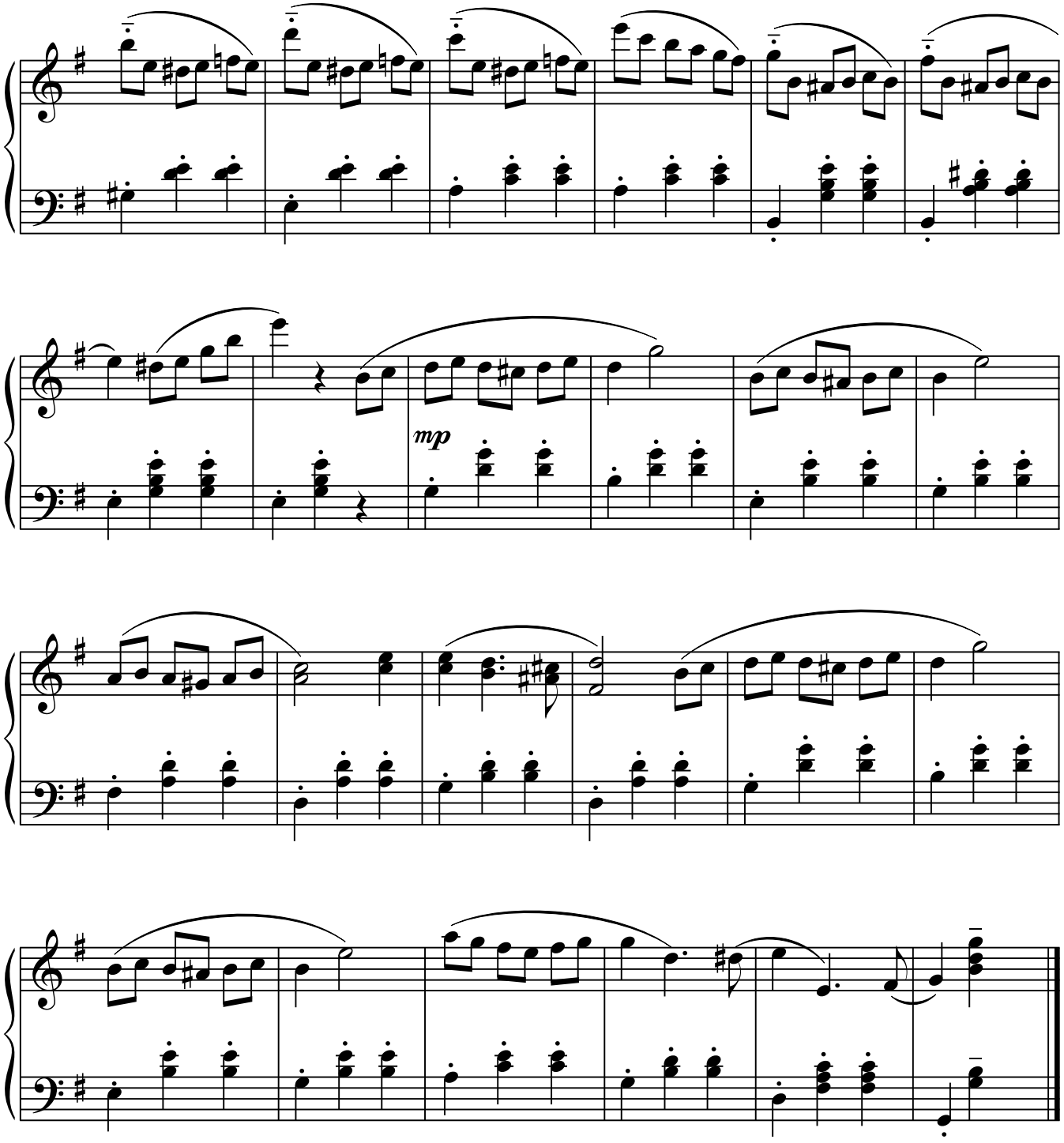
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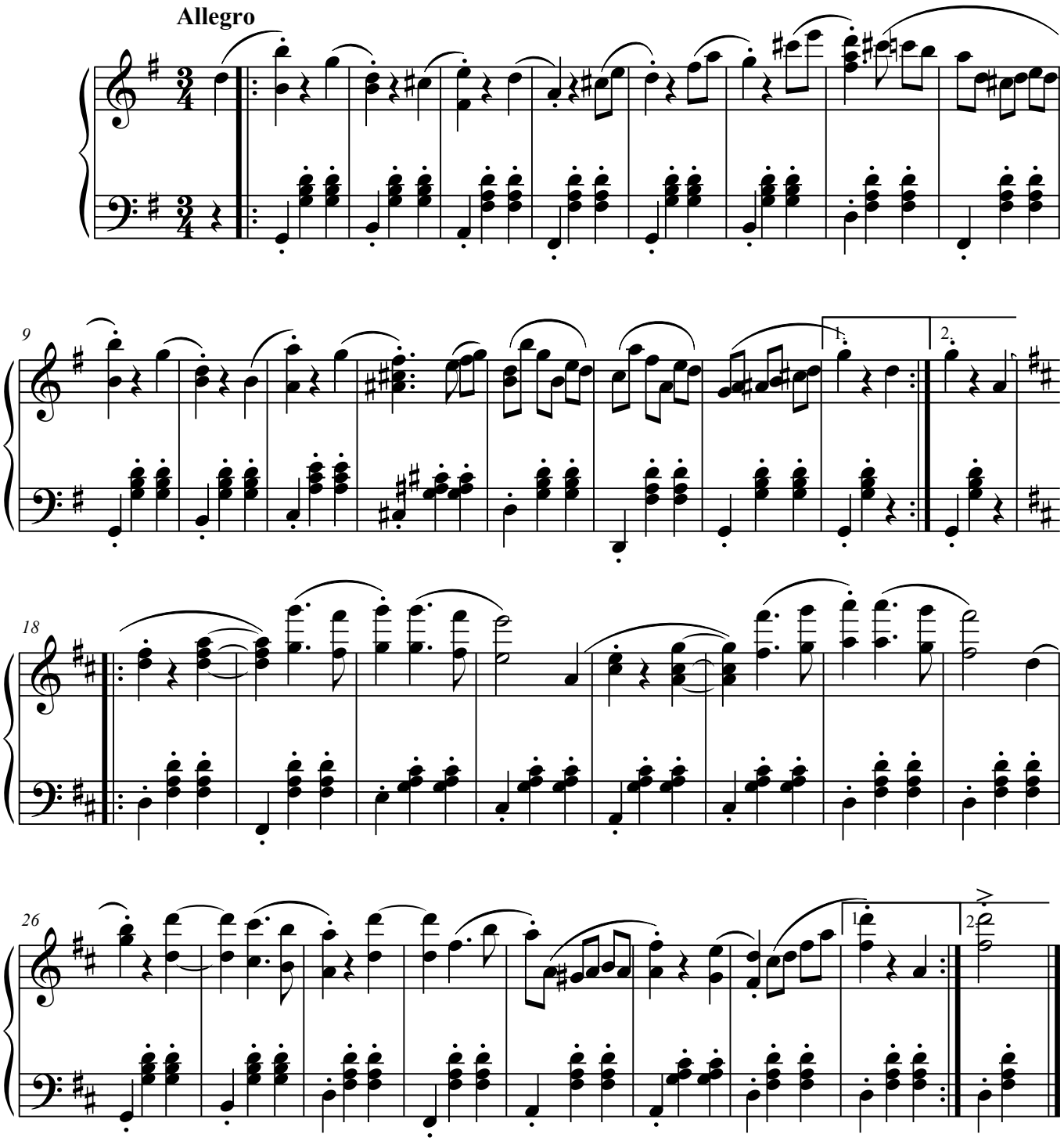

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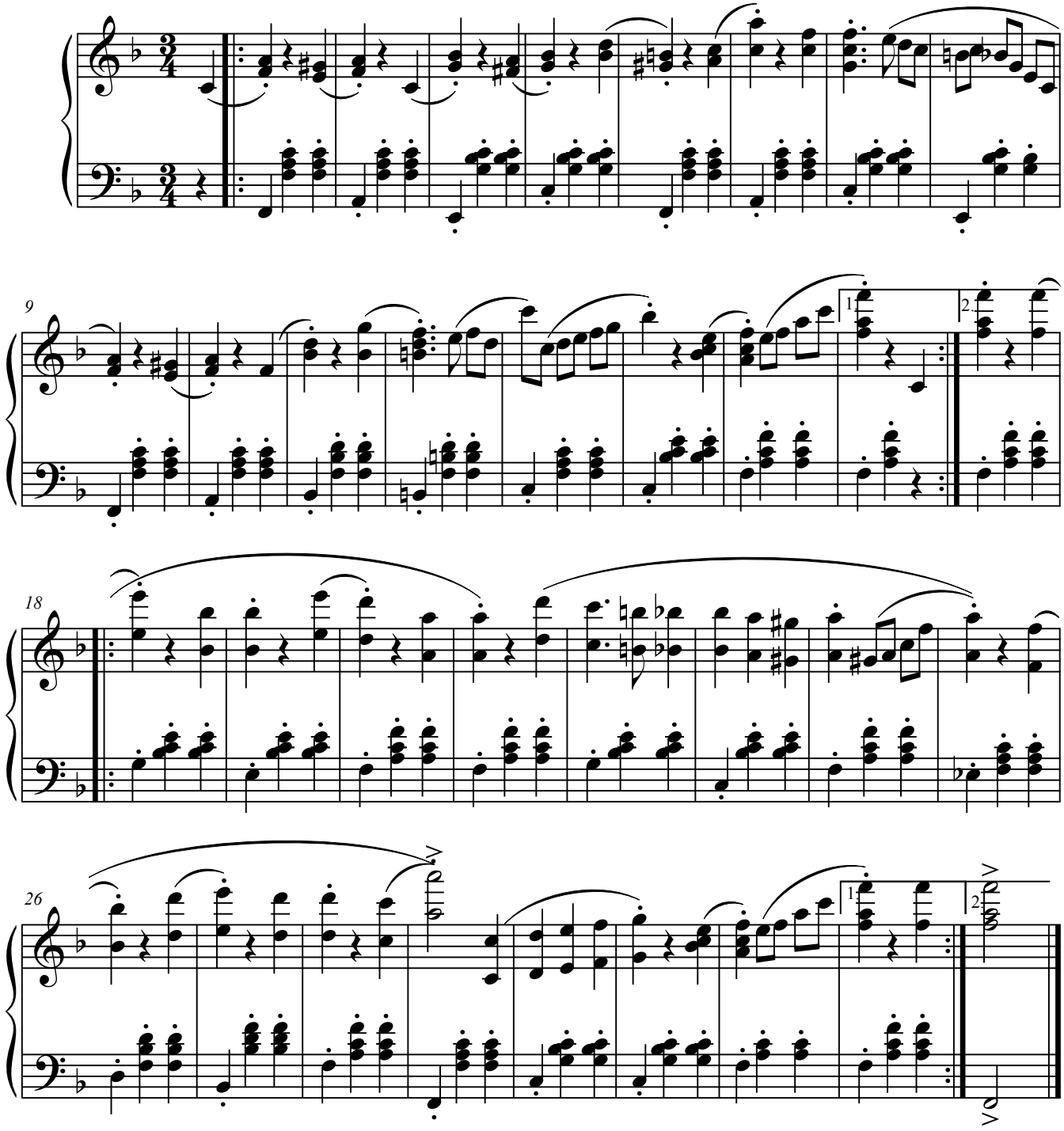

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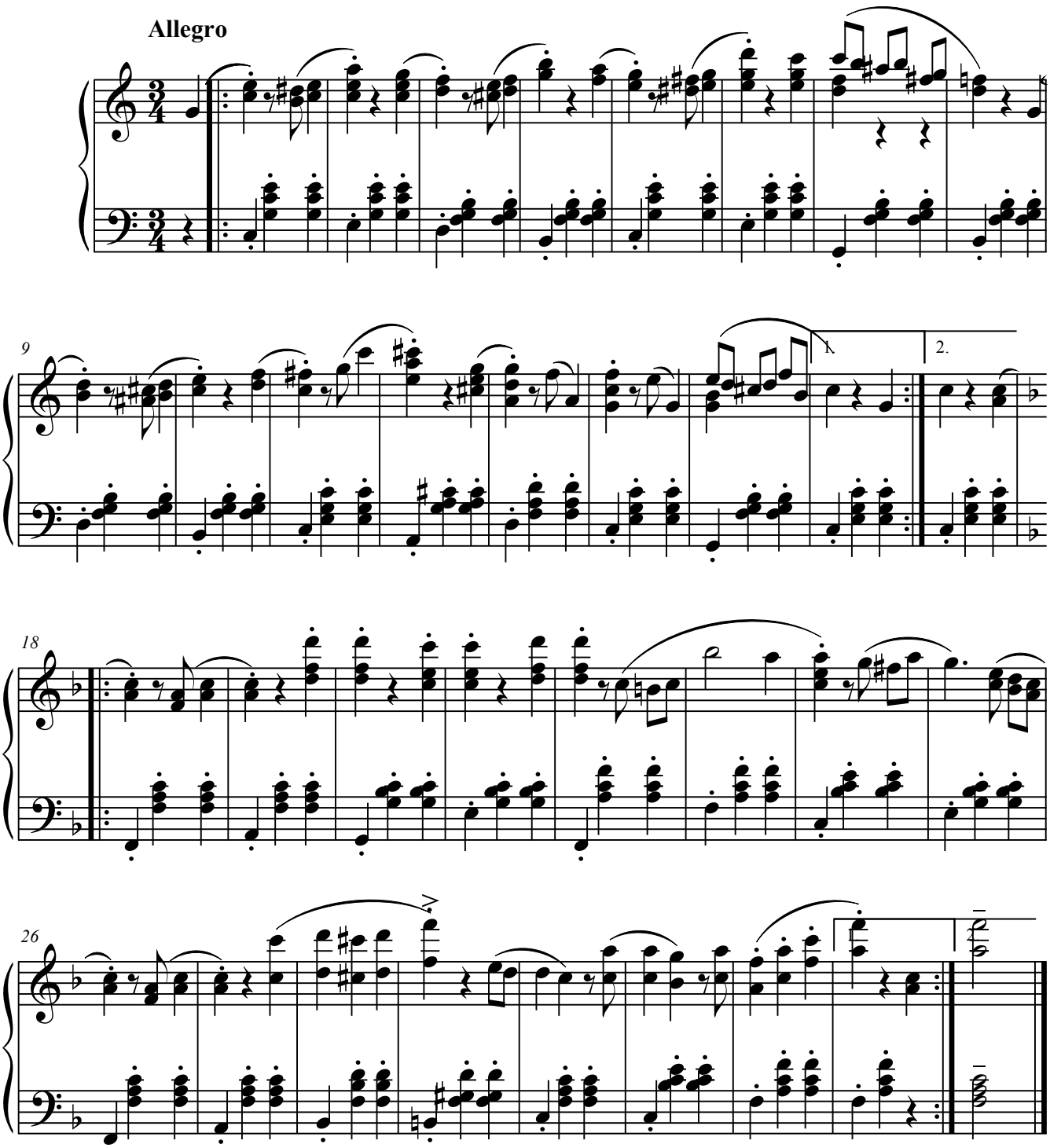

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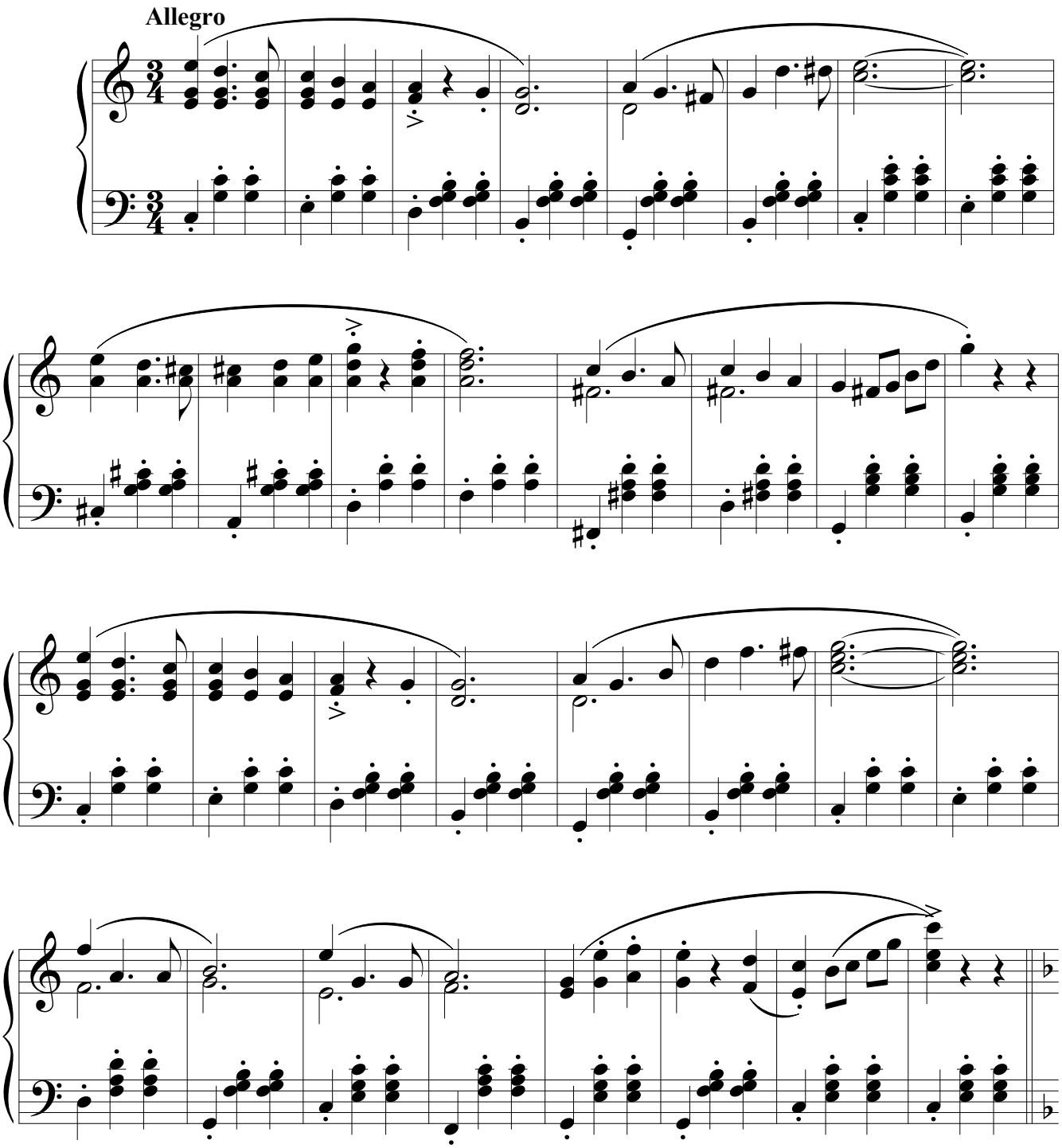

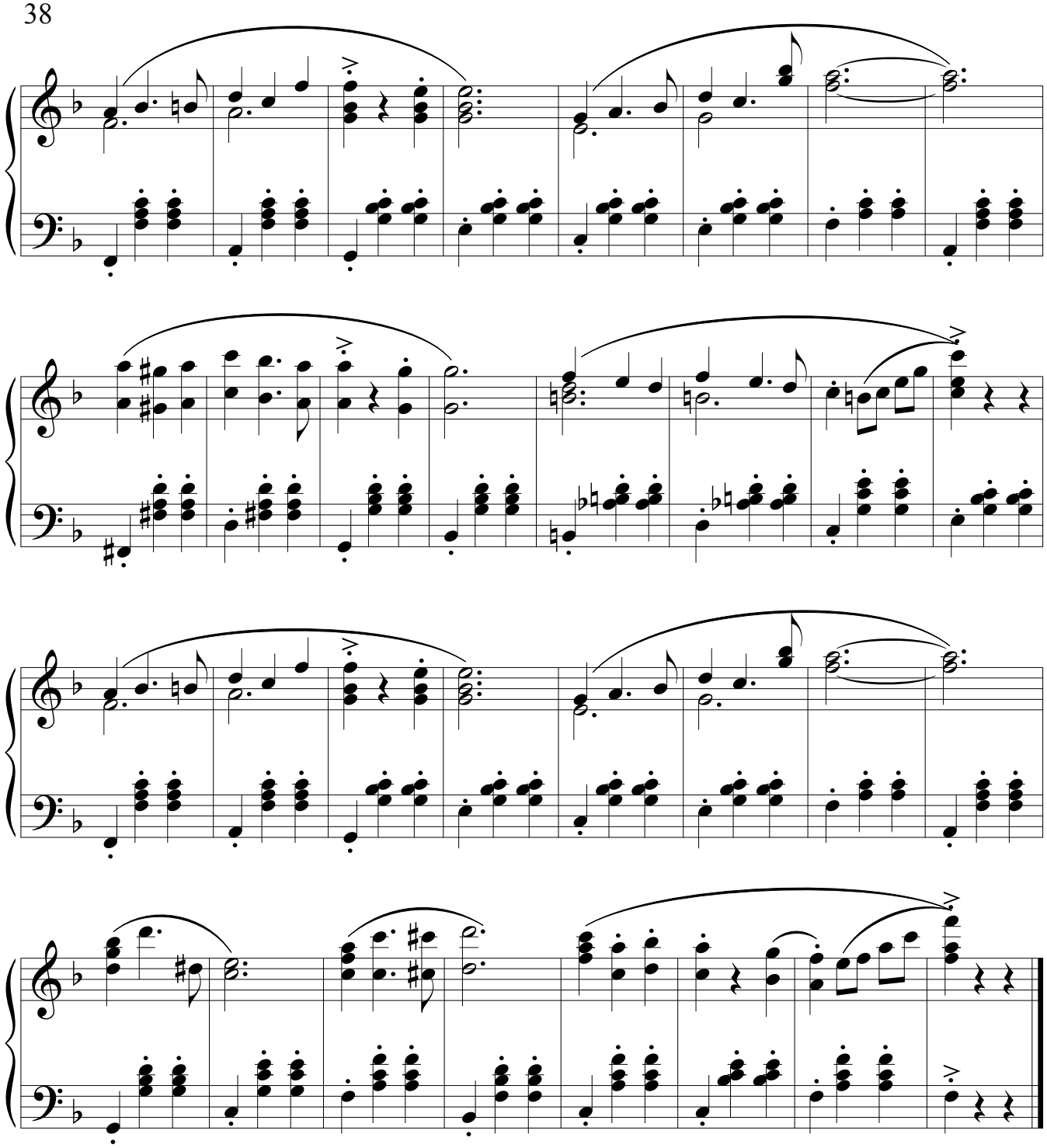

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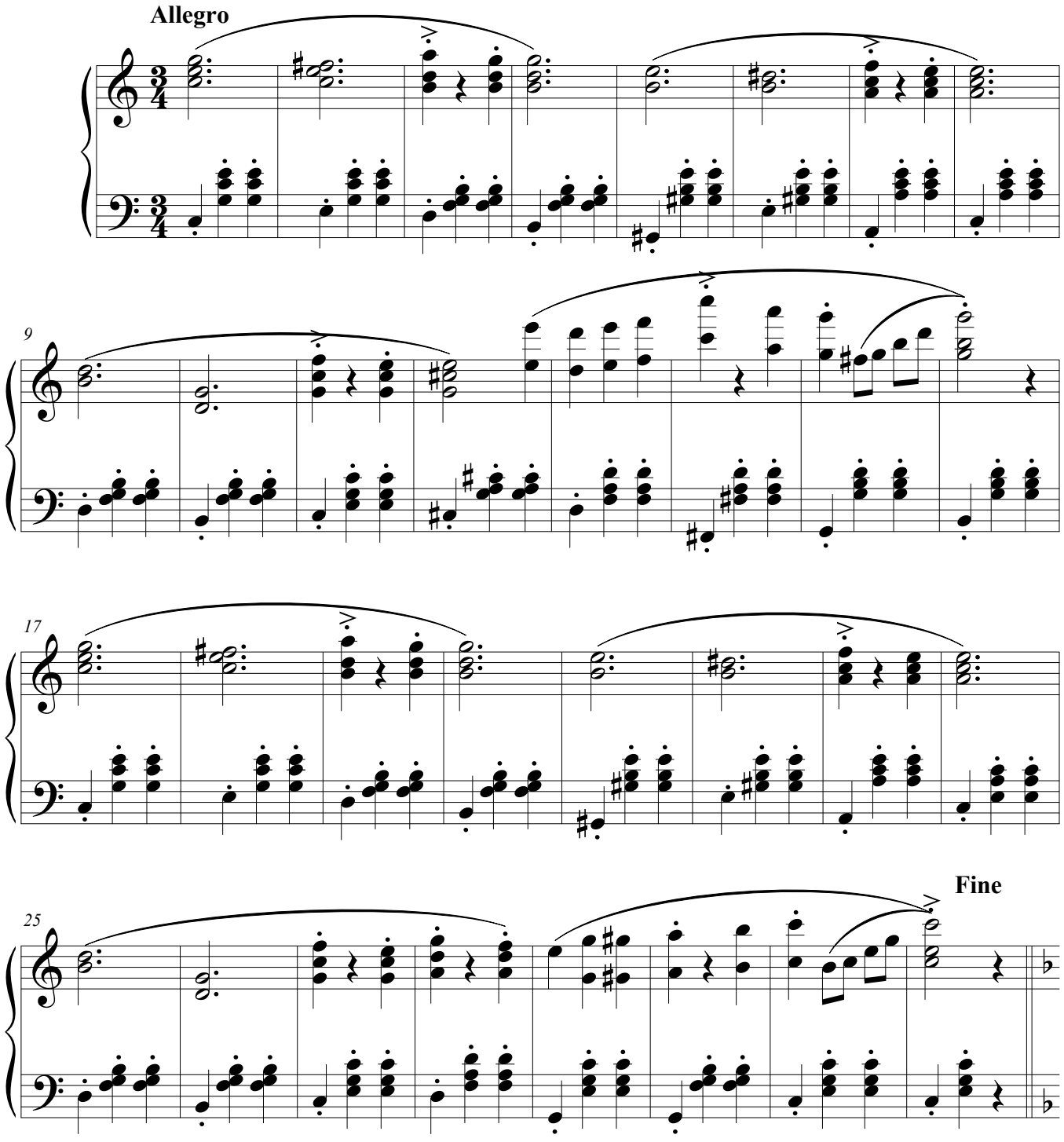

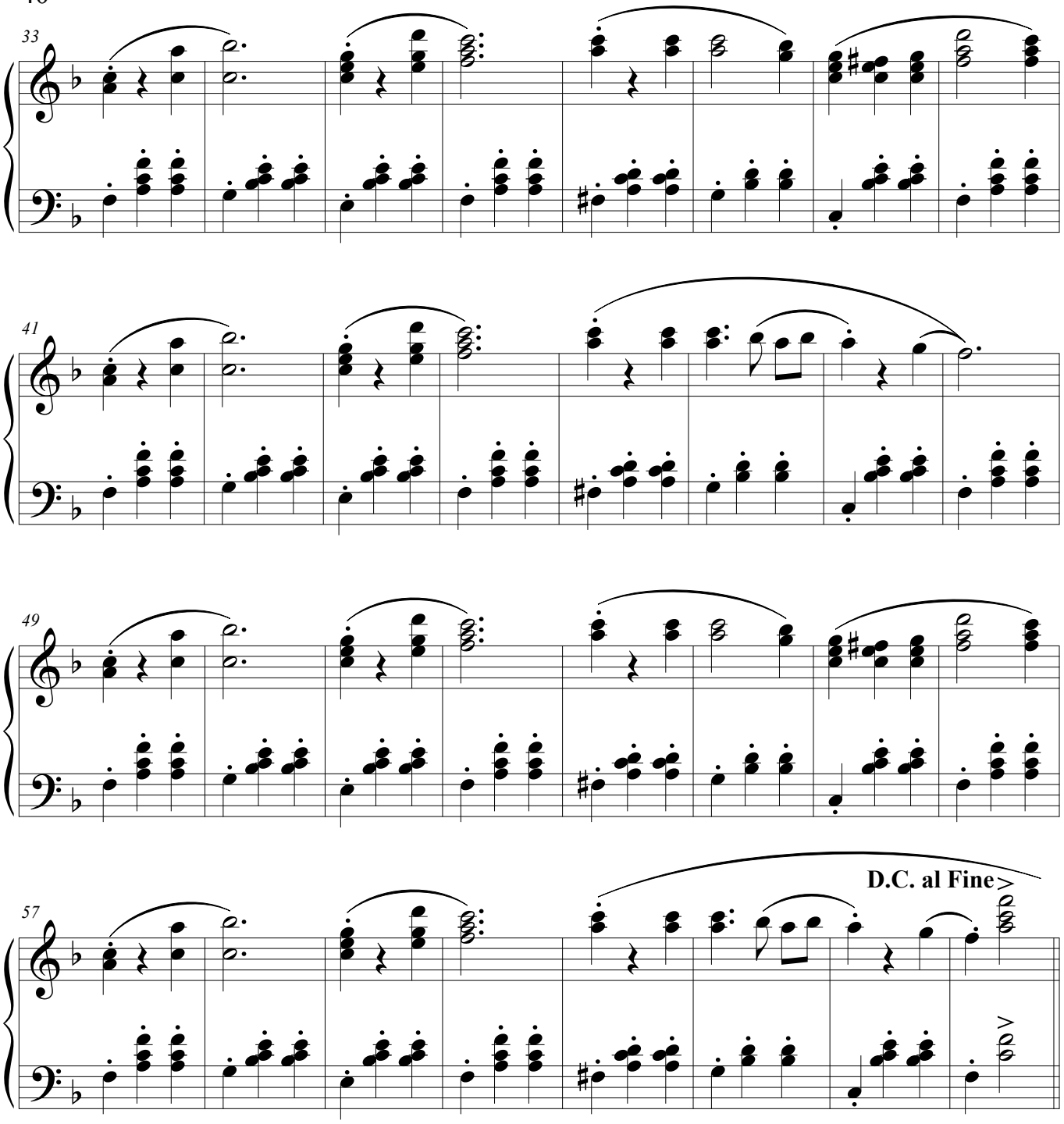
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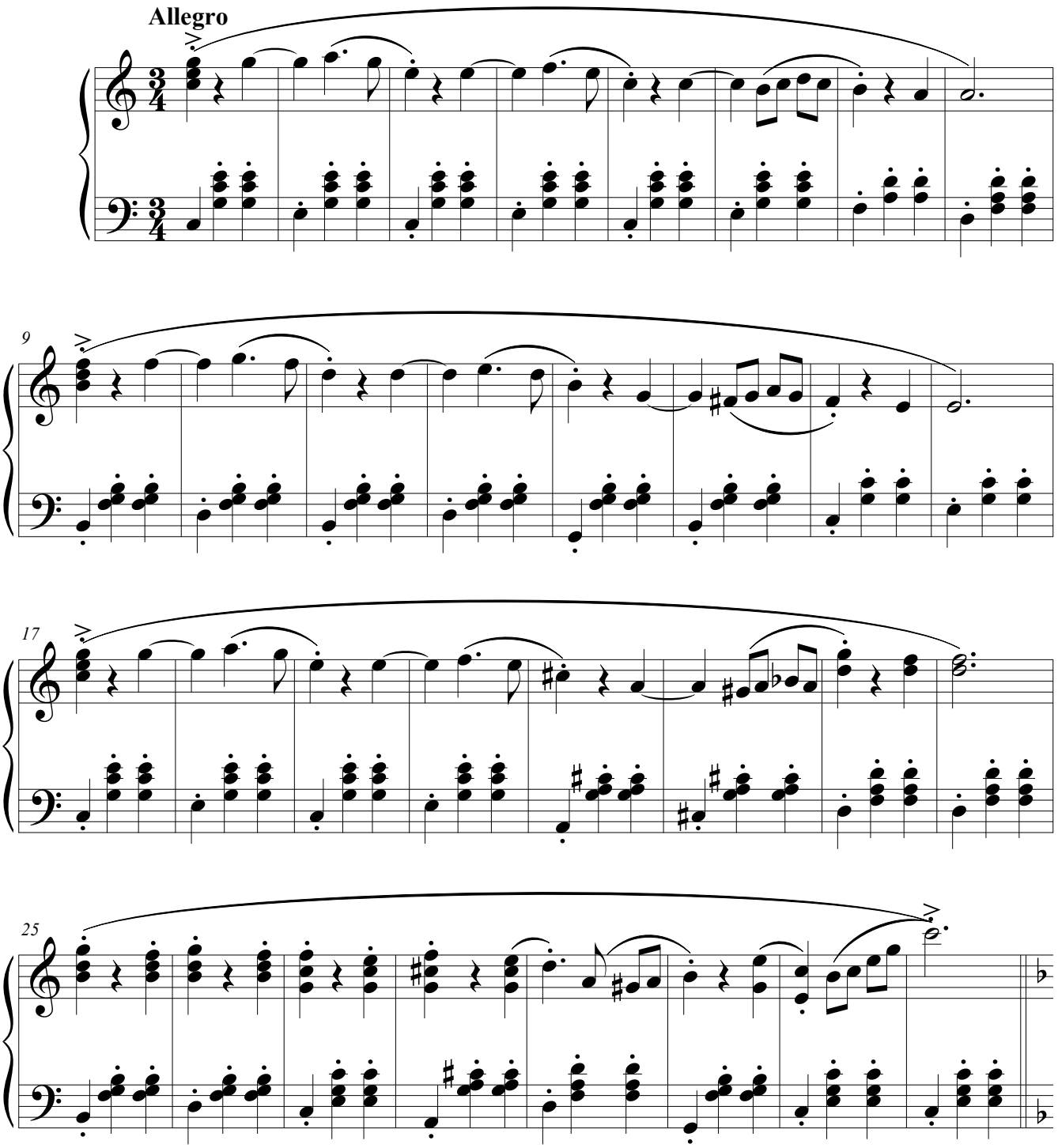

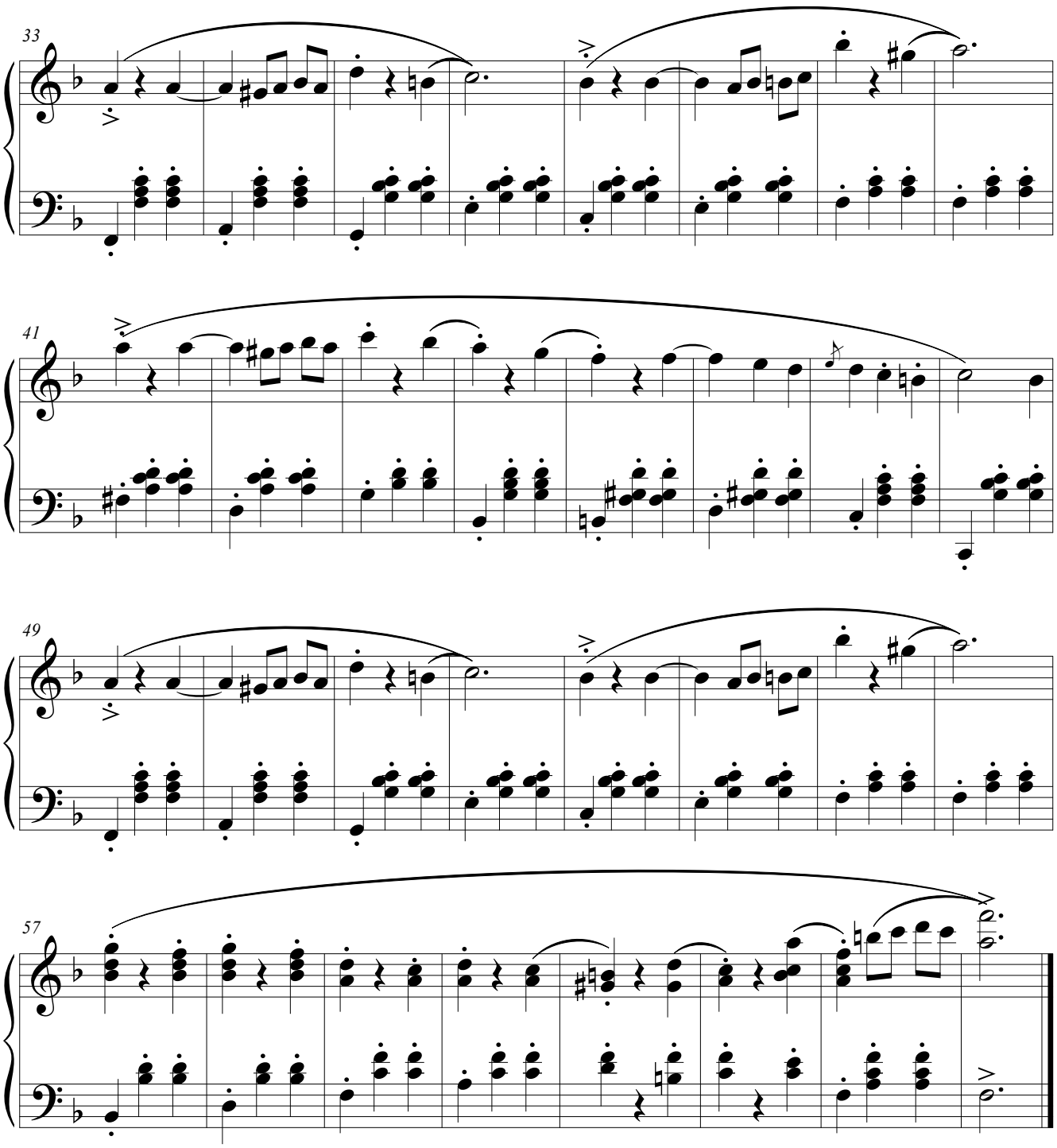
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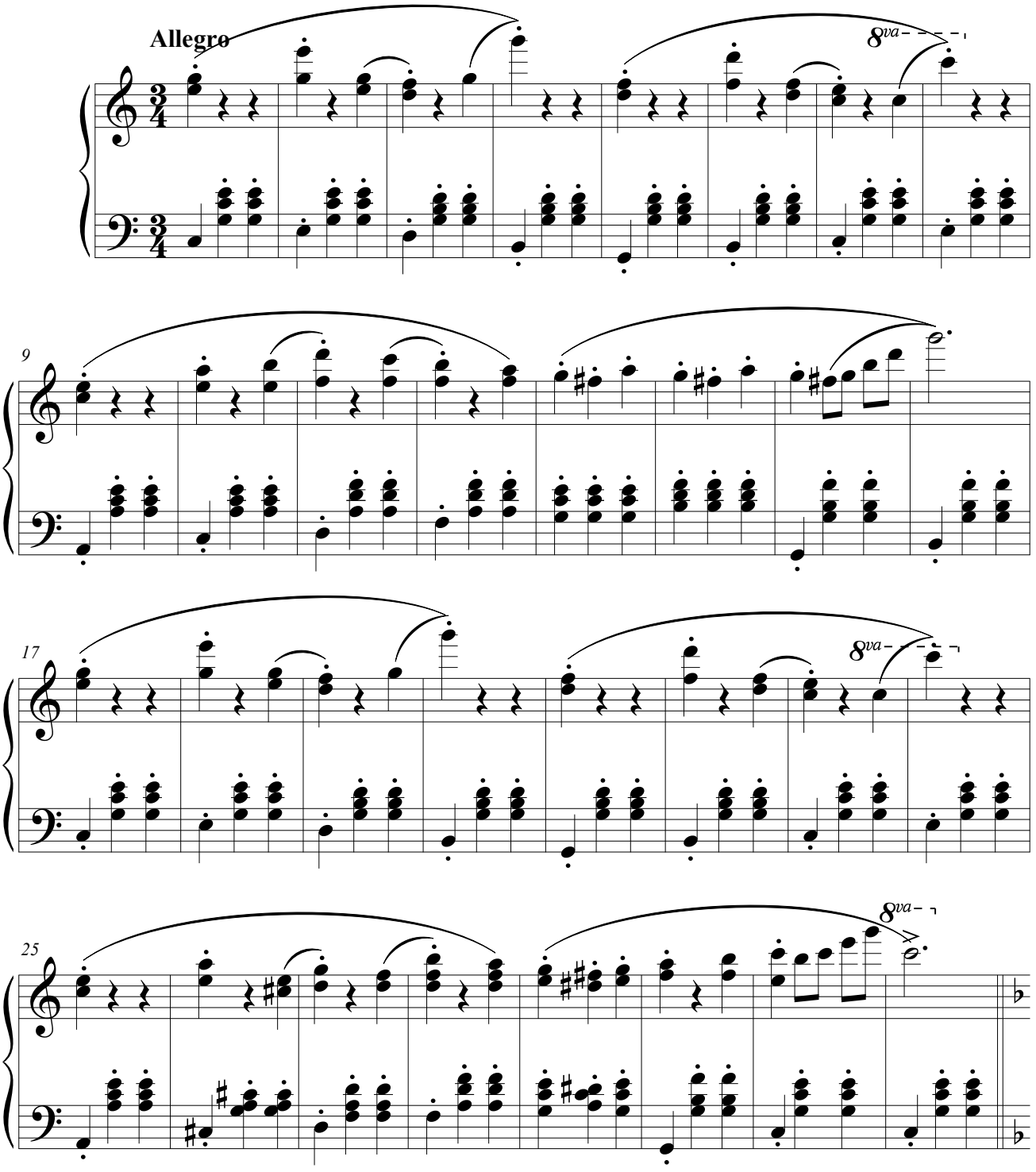

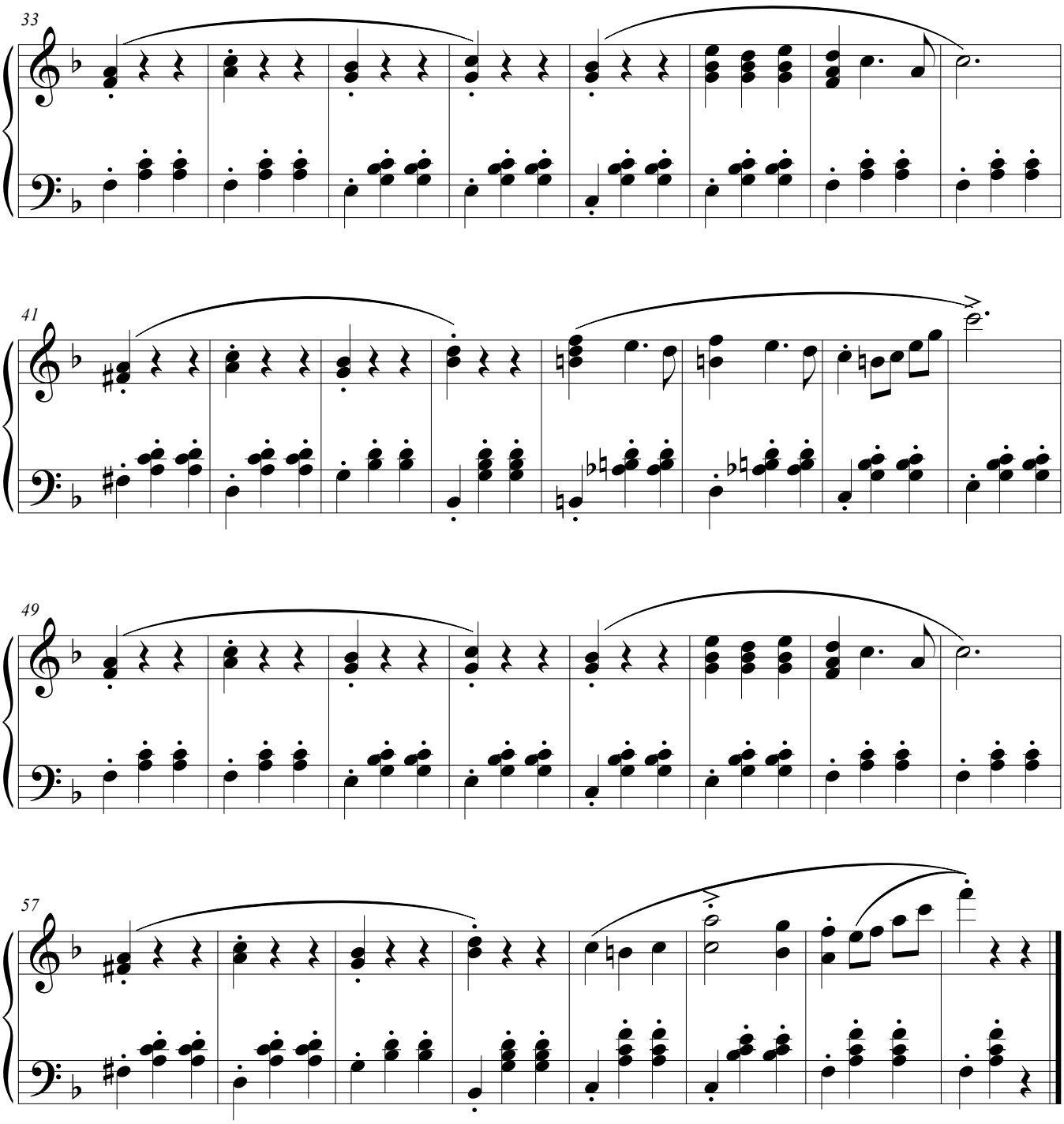
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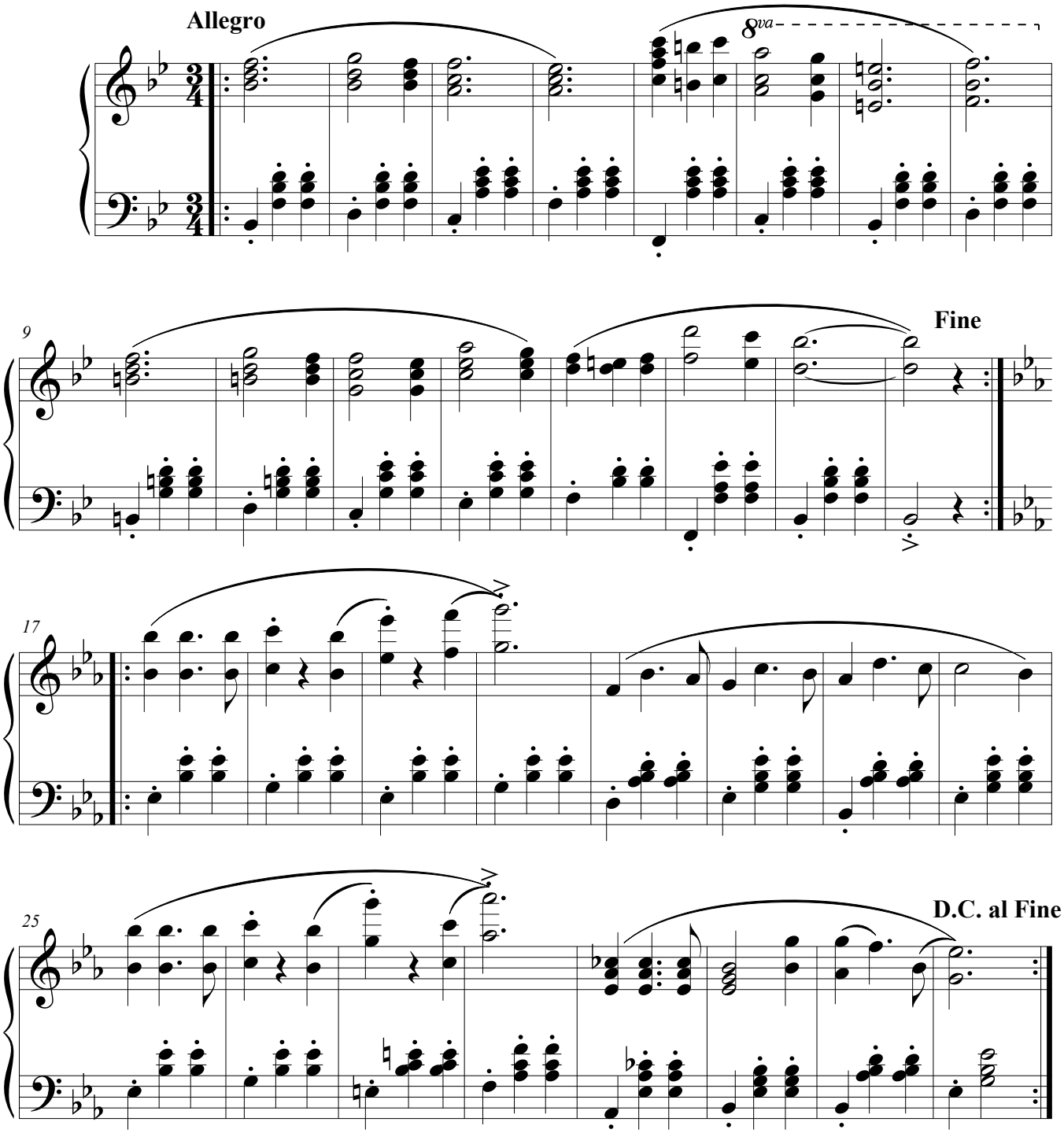

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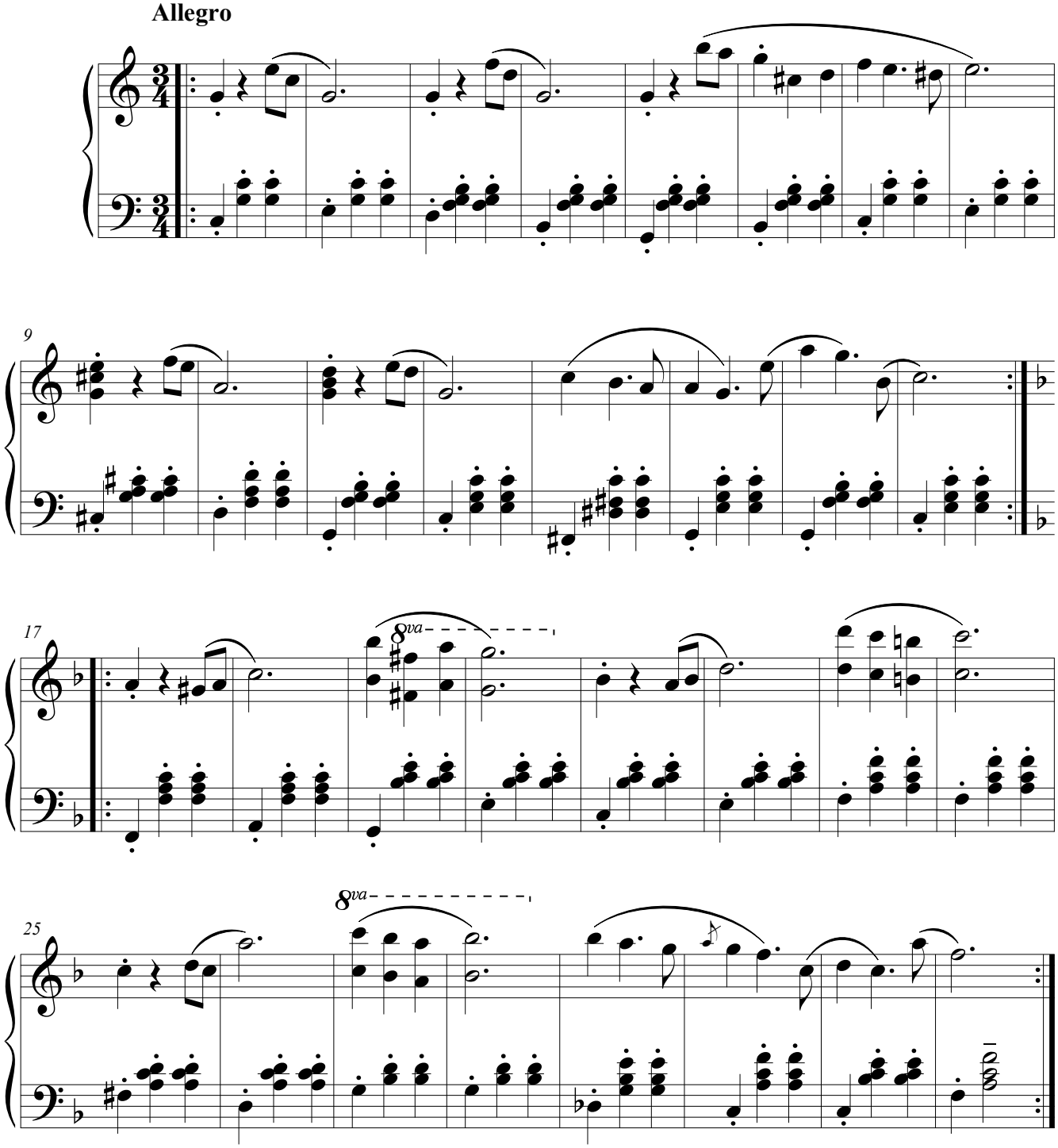

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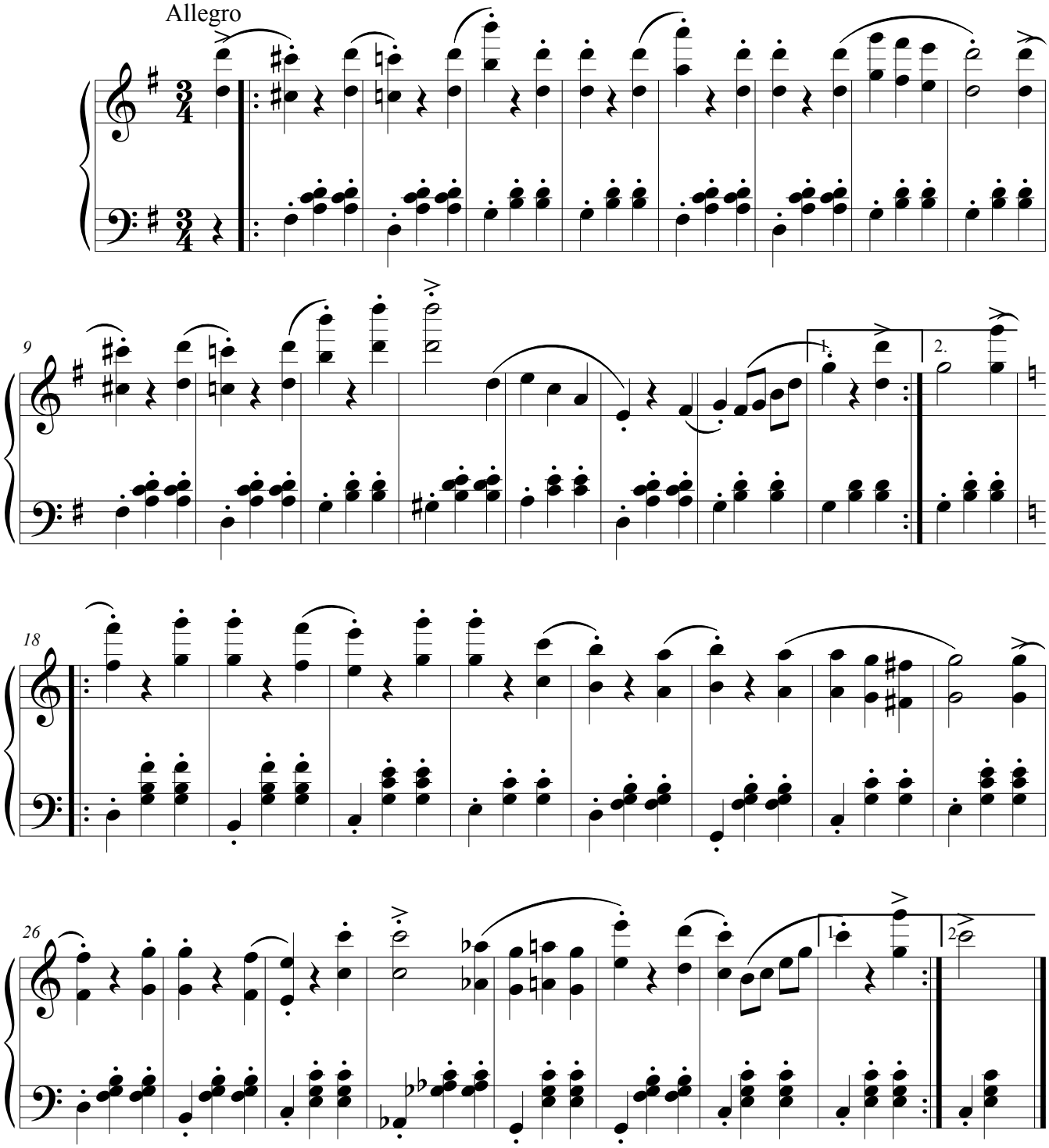

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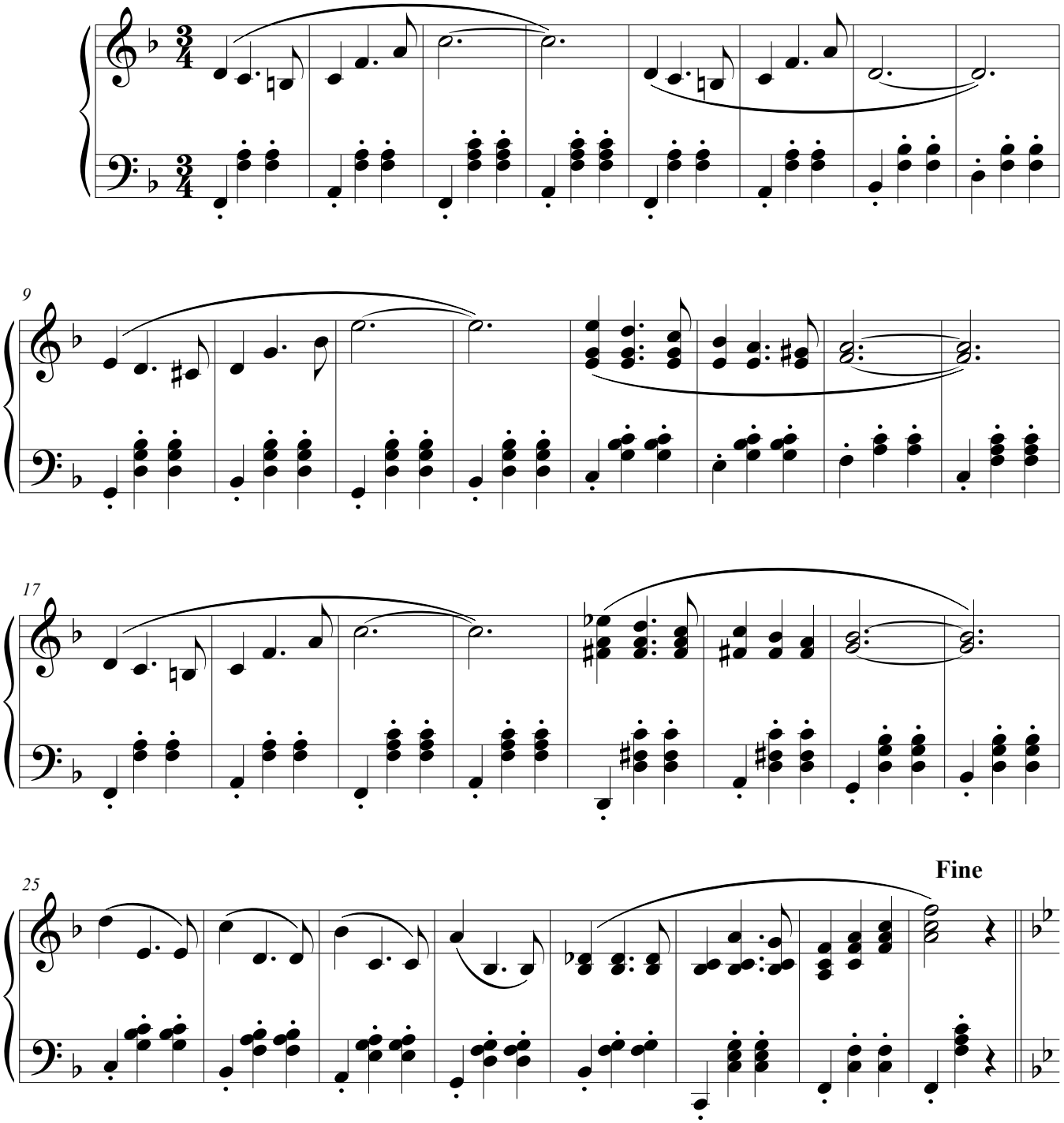

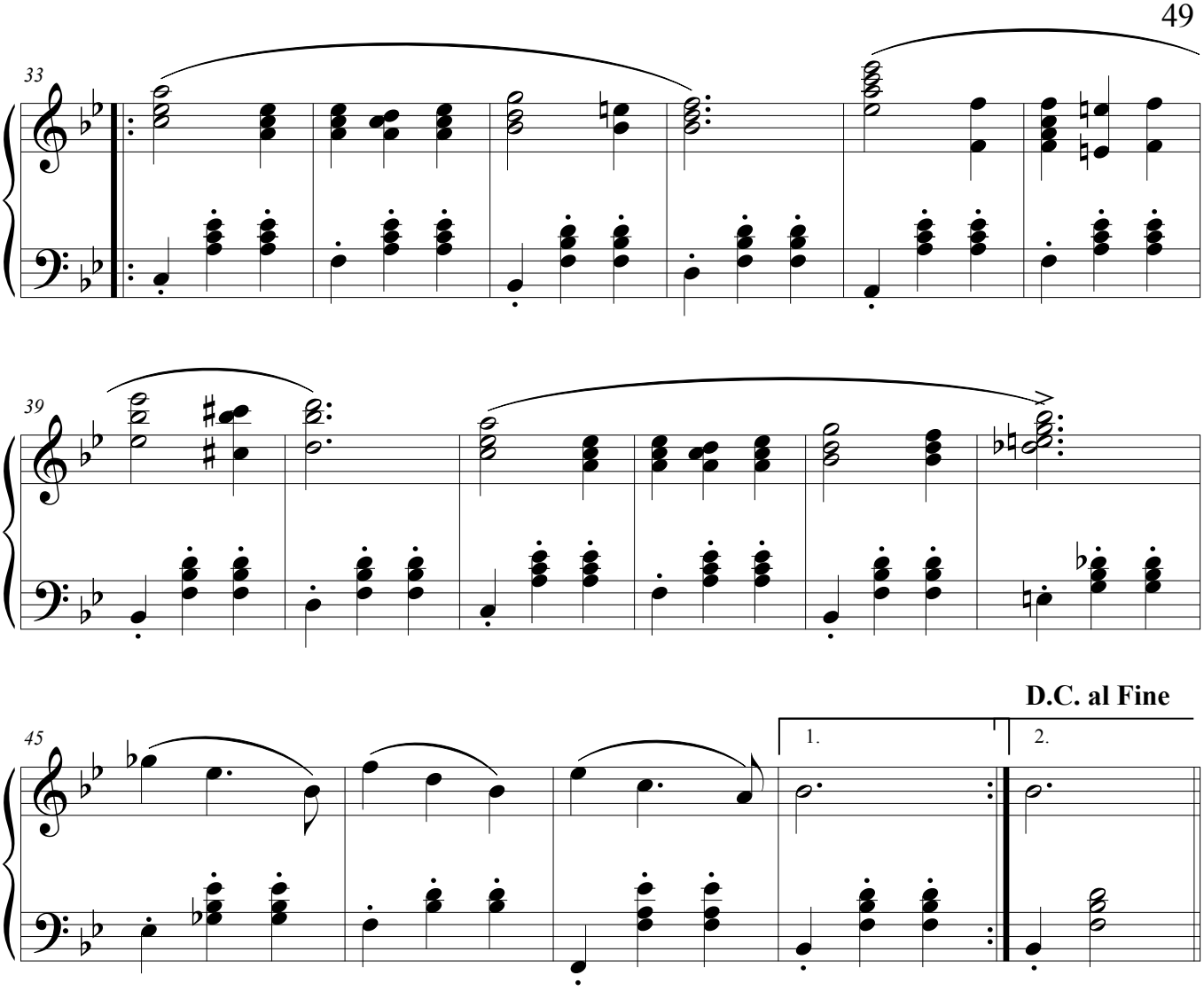
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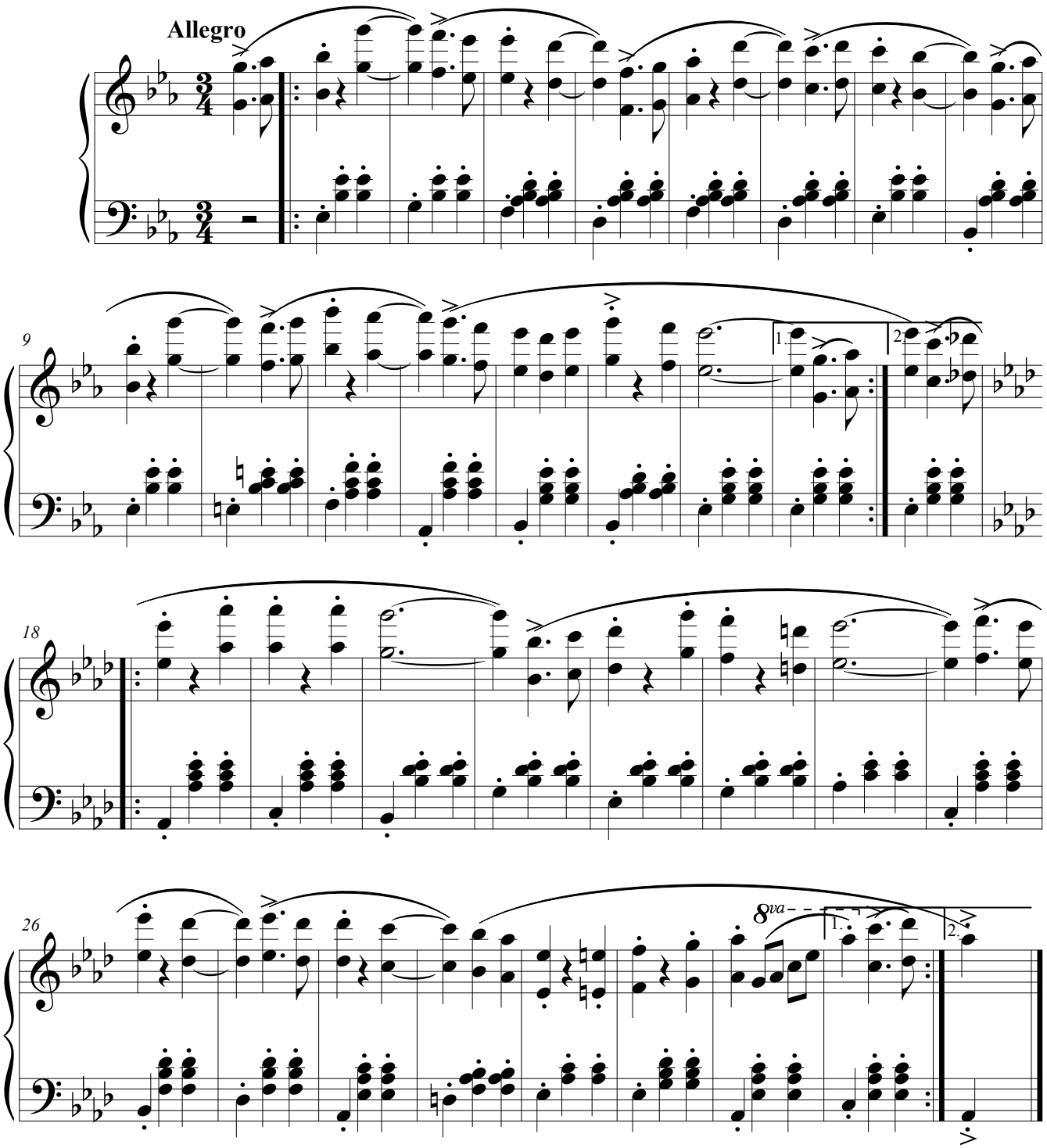
2.

Waltz No.34



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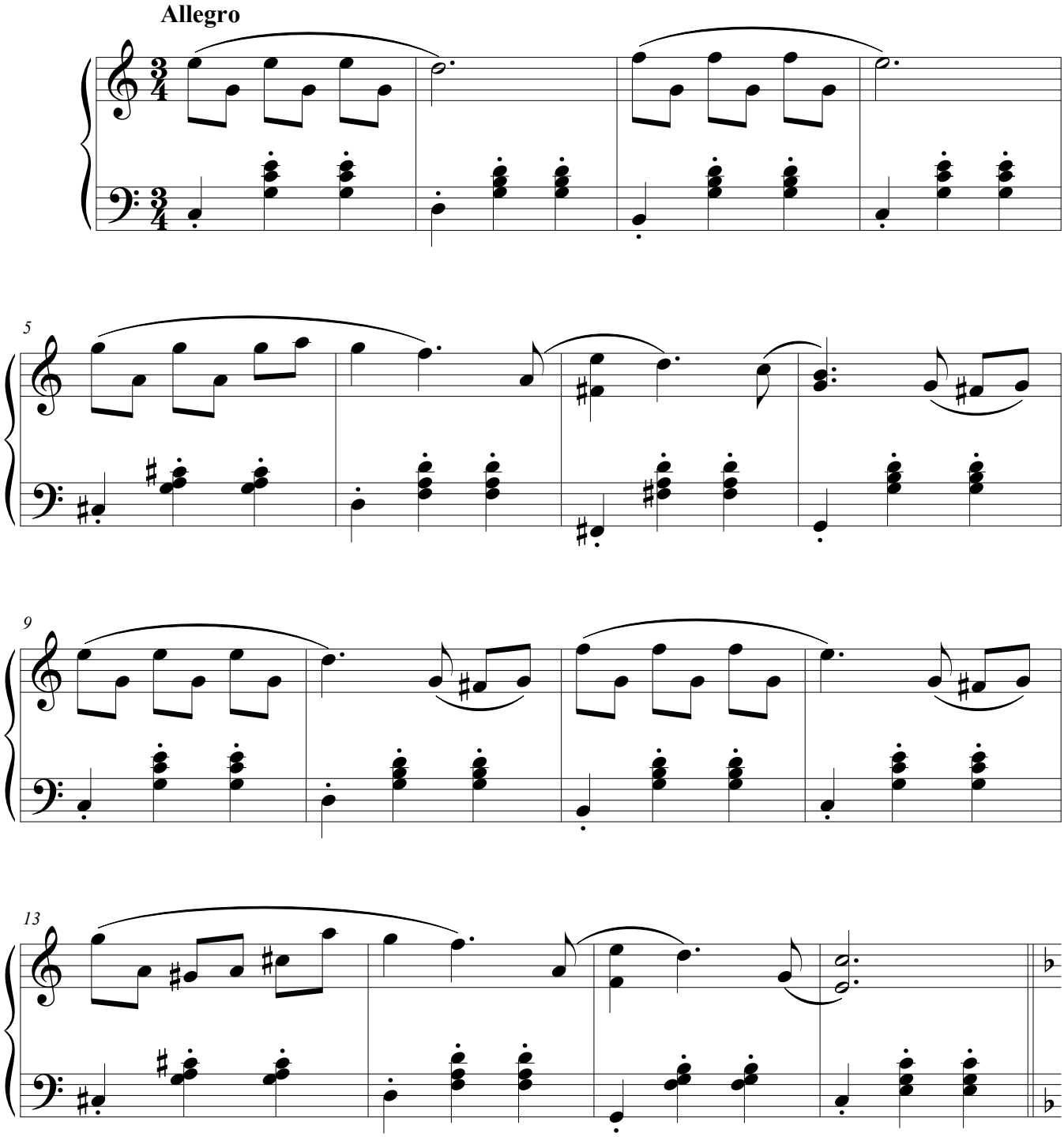

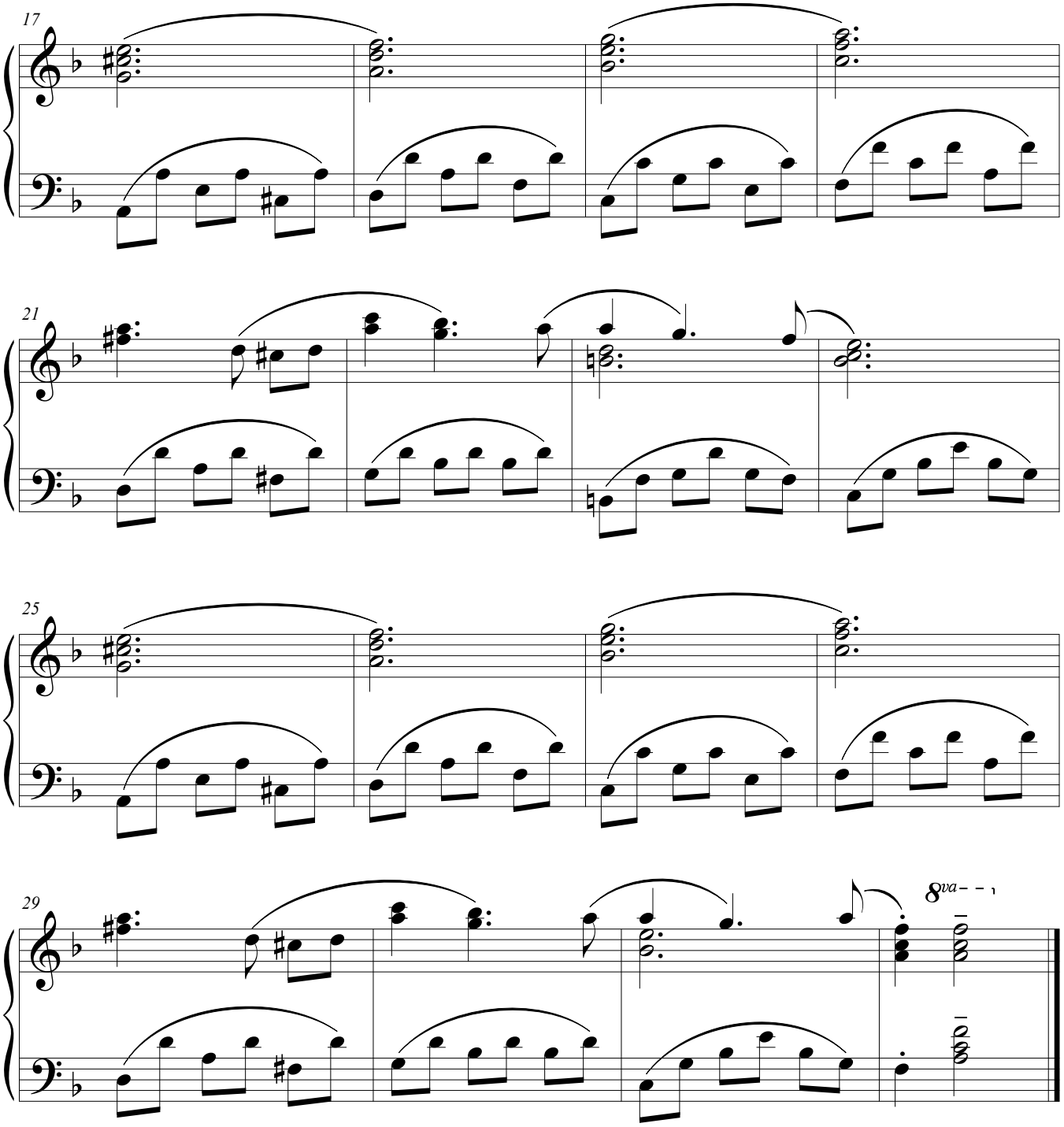
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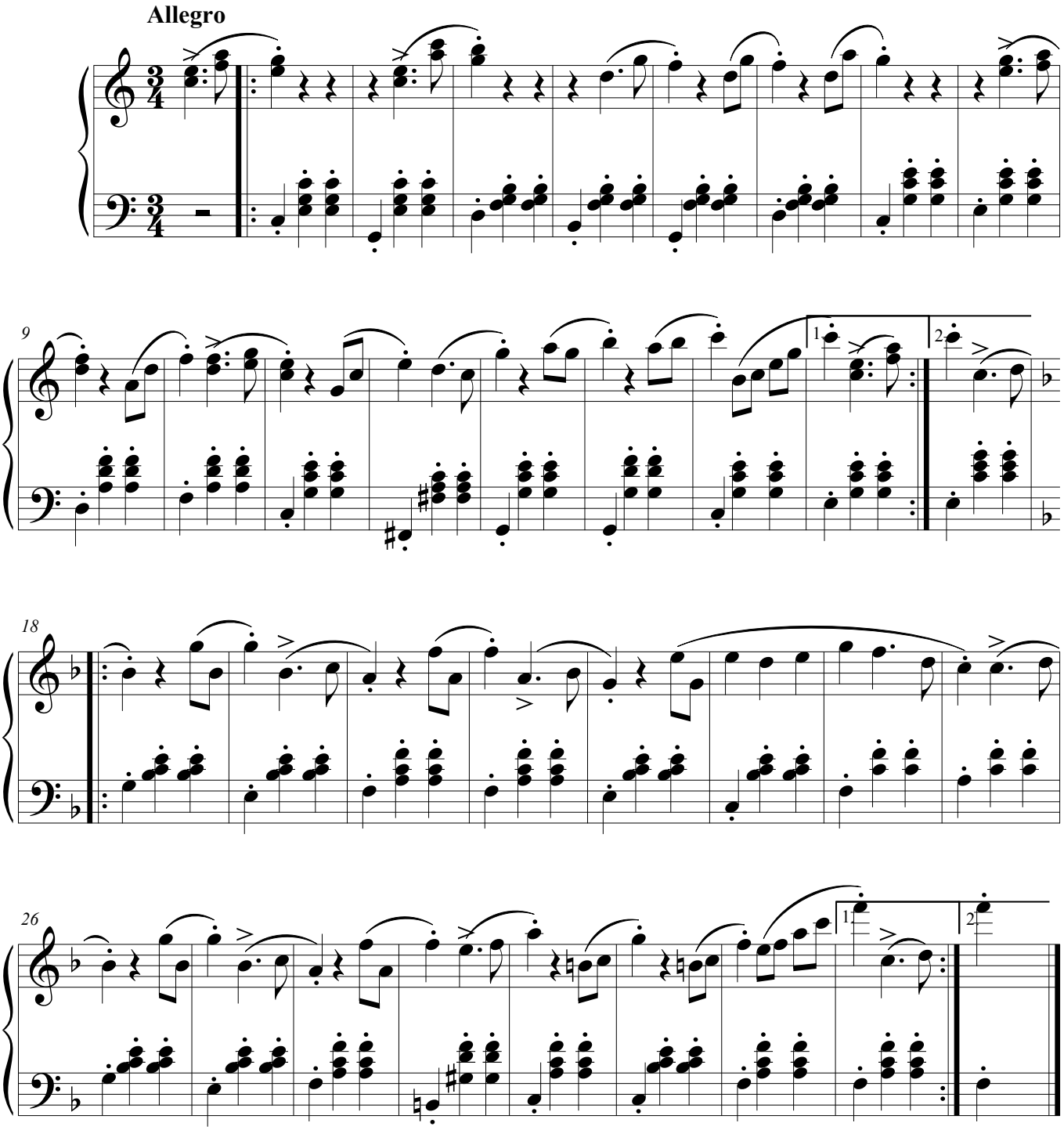
Waltz No.36



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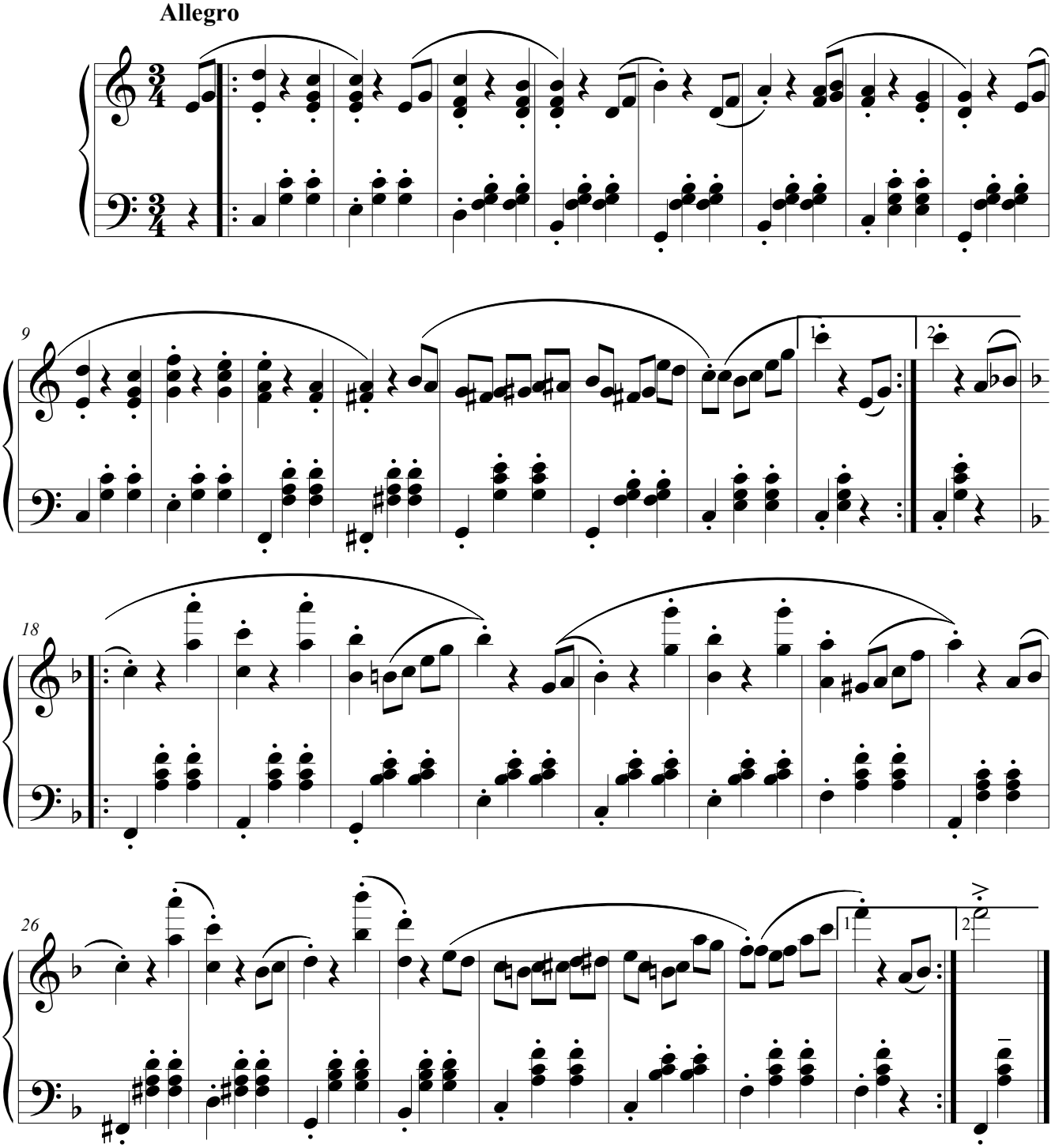

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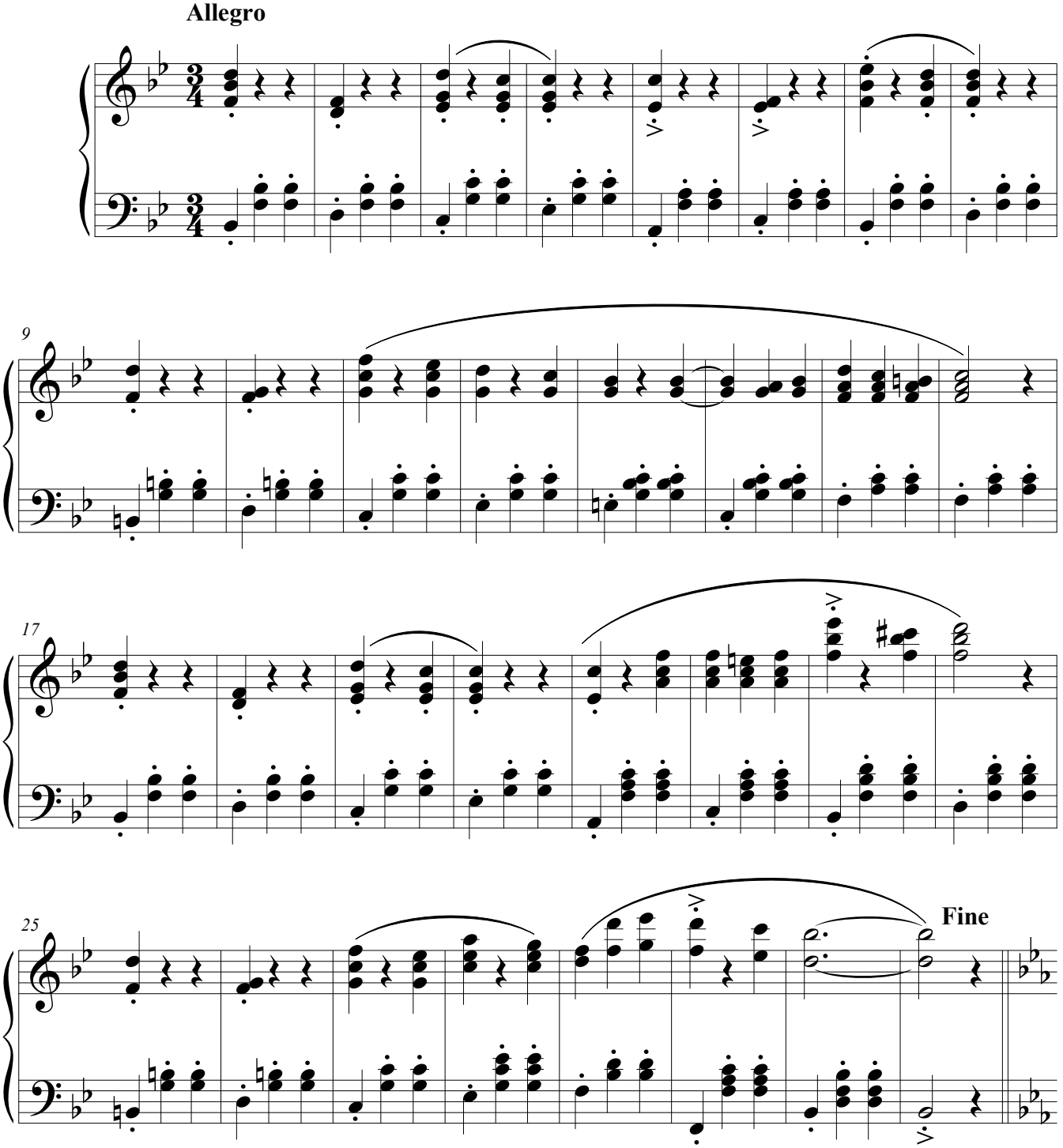

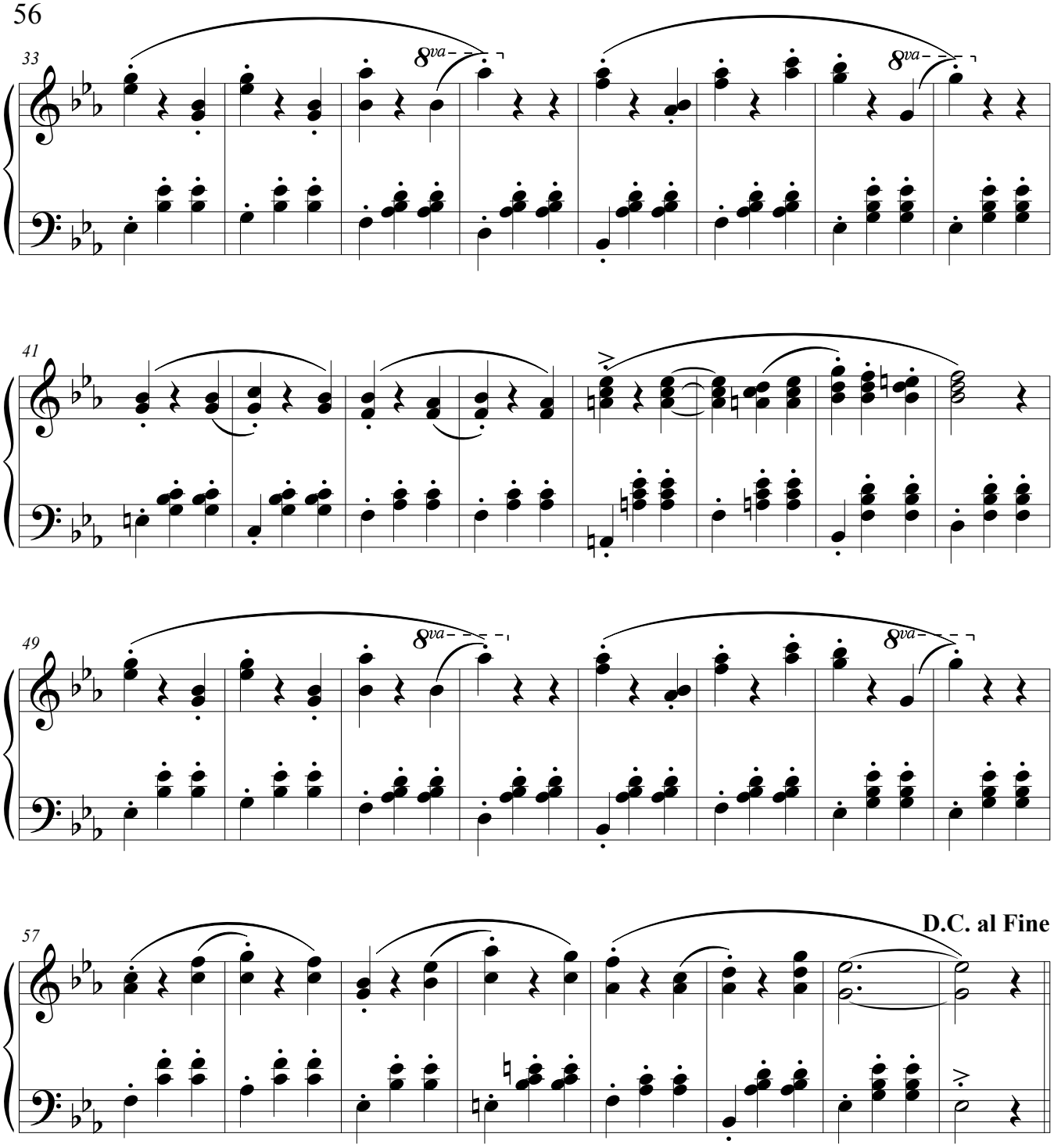
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41
49
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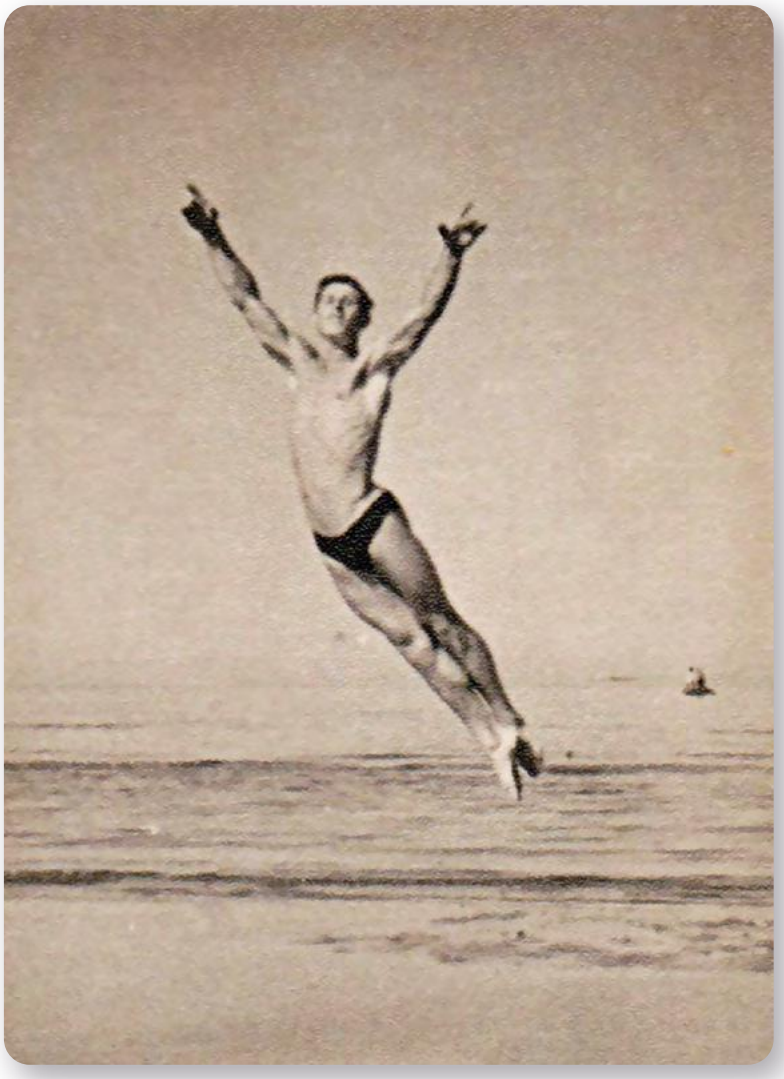
8va
57
D.C. al Fine



Olga Beliukevičienė is a piano teacher and the accompanist for the Ballet Department of the National M. K. Čiurlionis school of Art. She has created many pieces for the piano: the collections Music Fairy Stories and The Circus Has Arrived, and some music for classical danse.

In 1979 she graduated in music theory from the Lithuanian State Conservatory (now – the Lithuanian Academy of Music and Theatre).

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