

Priredivanje za tamburaški orkestar Vlacara iz Suite Maškarada Arama Hačatura

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SVEUČILIŠTE JOSIPA JURJA STROSSMAYERA U OSIJEKU
UMJETNIČKA AKADEMIJA U OSIJEKU
ODSJEK ZA GLAZBENU UMJETNOST
STUDIJ GLAZBENE PEDAGOGIJE

Ivan Karadža

**PRIREĐIVANJE ZA TAMBURAŠKI
ORKESTAR VALCERA IZ SUITE
MAŠKARADA ARAMA HAČATURJANA**

Završni rad

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Osijek, 2017. godina

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1. UVOD

Priređivanje za ansamble je kolegij koji se bavi transkripcijom nota za različite instrumentalne ili vokalne sastave. Ispočetka se bazira na transkripcijama za vokalne sastave, ali potom na red dolaze instrumentalni sastavi koji su puno kompliciraniji. U ovom radu ćemo pronaći transkripciju skladbe prvotno zapisane za simfonijski orkestar koja je priređena za tamburaški orkestar. Razlika između simfonijskog i tamburaškog orkestra je ogromna prije svega zbog sastava instrumenata. Dok se simfonijski orkestar sastoji od gudača, puhača i udaraljkaša, tamburaški orkestar se sastoji samo od tamburaških instrumenata i zapravo tu dolazimo do problematike ovog rada. Za transkripciju ovakve vrste potrebno je poznavanje simfonijskog instrumentarija i njihovih mogućnosti, ali i mogućnosti tamburaških instrumenata. Tambure su žičani trzalački instrumenti načinjeni od drveta te su srodne gitari i mandolini. Tambura je karakteristična za krajeve Slavonije i Srijema koju su donijeli Turci za vrijeme ratnih osvajanja i koja se sve dosada razvijala. U ne tako dalekoj prošlosti ušla je u školstvo i time se svrstala u umjetničke instrumente te je upravo ovaj rad jedno djelo koje će pomoći obogatiti tamburašku literaturu kojoj nedostaje upravo ovakvih transkripcija.

2. O SKLADATELJU I SKLADBI

2.1. BIOGRAFIJA SKLADATELJA

Aram Hačaturjan je sovjetski armenski skladatelj i dirigent koji je rođen u Tbilisi 6. lipnja 1903., a preminuo je 1. svibnja 1978. u Moskvi. 1950. postao je profesor kompozicije na Konzervatoriju u Moskvi. Hačaturjan je inspiraciju za svoju glazbu crpio iz armenskog folklora koji je uspješno kombinirao sa suvremenim glazbenim značajkama vremena u kojem je živio. Za njegovu glazbu su karakteristične pjevne melodijske linije te bogati ritmički pomaci. Danas je smatran, uz Šostakoviča i Prokofjeva, jednim od najvećih velikana sovjetske glazbe. Bio je izrazito svestran te je pisao instrumentalna, vokalna, scenska i baletna djela, ali i filmsku glazbu. Najznačajnija djela koja se i danas izvode u svim prestižnim koncertnim dvoranama Europe i ostatka svijeta su: *Simfonijska poema za orkestar , orgulje i solo trube* (1947), programno simfonijska suite *Bitka na Volgi* (1950), *Koncert za klavir i orkestar* (1936), *Koncert za violinu i orkestar* (1940) balet *Gajane* (1942), suite *Maškarada* (1941) i mnoge druge (Andreis, 1989). Zanimljivo je i to da je autor armenske državne himne.

2.2. SKLADBA

Valcer iz Maškarade je prvi stavak te simfonijske suite koju čine još stavci: *Nocturno, Mazurka, Romanca i Galop*. Suita je nastala 1941. god. na istoimenu predstavu ruskog pjesnika i pisca Mihaila Ljermontova. Hačaturjan je puno vremena potrošio kako bi napisao temu koja bi opravdala citat glavne glumice Nine: „Kako je lijep ovaj novi valcer! ...nešto između tuge i radosti mi je ispunilo grudi“. Uz pomoć svog mentora uspio je napisati jednu od najprepoznatljivijih tema za. Shema djela izgleda ovako :

Uvod A A B B A – C C A B A




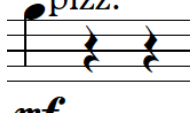
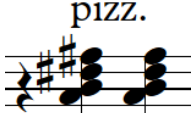
3. PRIREĐIVANJE ZA TAMBURAŠKI ORKESTAR

3.1. PROBLEMATIKA TRANSKRIPCije

Problematika same transkripcije je upravo ta što su mogućnosti simfonijskog naspram tamburaškog orkestra nemjerljive. Instrumentarij simfonijskog orkestra je brojniji te raznovrsniji, dok kod tamburaškog orkestra imamo svega deset dionica koje se prvenstveno razlikuju po boji i opsegu. Dolazimo do pitanja koje dionice iz simfonijske partiture prirediti za tamburaške dionice. Vođeni logikom po kojoj najviše dionice dajemo najvišim instrumentima u tamburaškoj postavi dolazimo do ovog rješenja: flaute, trube, oboe i klarineti postaju bisernice, violine postaju bračevi, viola postaje E brač, violončelo i fagot postaju čelo, kontrabas postaje tamburaški bas te u ovom slučaju horne postaju bugarija. Horne u ovom djelu imaju ulogu pratnje kao i što je i bugarija pratnja tamburaškom orkestru. Od tehnika sviranja korišten je *con sordino* koji mijenja atmosferu skladbe u pojedinim trenucima i rasterećuje ju. Nadalje, korišten je *pizzicato* u bugariji i basu te *sul H* u bračevima zbog boje koju dobivamo sviranjem na jednoj žici. Iako u pojedinim dijelovima bračevi nisu zadovoljavali opseg violine bisernice nisu preuzimale te dionice jer su u tim trenucima nastupale trube koje su bile odgovori na temu. Suita je priređena s velikom pažnjom da svaka grupa instrumenata ima svoju ulogu te je zbog toga virtuozna na nekim dijelovima.

3.2. PROŠIRENE TEHNIKE

U nastavku slijedi legenda proširenih tehnika i njihova deskripcija.

<p>con sord.</p> 	<ul style="list-style-type: none">• Tehnika sviranja u kojoj prigušimo žicu desnom rukom
<p>ord.</p>  <p><i>mf</i></p>	<ul style="list-style-type: none">• Oznaka Ordinare otklanja sve proširene tehnike.
<p>sul H</p> 	<ul style="list-style-type: none">• Navedena oznaka prikazuje zahtjev da se određena fraza ili taktovi sviraju na zadanoj žici zbog specifičnosti boje tona
<p>pizz.</p>  <p><i>mf</i></p>	<ul style="list-style-type: none">• Oznaka Pizzicato označava da se određena fraza ili taktovi ne sviraju trzalicom već prstima. U ovom slučaju basist kažiprstom udara o žicu
<p>pizz.</p>  <p><i>mf</i></p>	<ul style="list-style-type: none">• Pizzicato kod bugarije se svira palcem

**4. TRANSKRIPCIJA VALCERA IZ SUITE MAŠKARADA ARAMA
HAČATURJAN**

Valcer iz suite Maškarada

Aram Hačaturjan

t
Tempo di Valse ♩ = 120

Bisernica 1
f

Bisernica 2
f

Bisernica 3
f

Brač 1
f

Brač 2
f

Brač 3
f

E Brač
f

Čelo
f

Bugarija
f

Bas
f

Am Am E E7(b5) Am Am E E7(b5) Am Am

1

11

Bisernica 1

Bisernica 2

Bisernica 3

Brač 1

Brač 2

Brač 3

E Brač

Čelo

Bugarija

Bas

p

p

p

p

Am Am Am Am Am Am Am Am

2

19

Bisernica 1

Bisernica 2

Bisernica 3

Brač 1

Brač 2

Brač 3

E Brač

Čelo

Bugarija

Bas

mf

mf

mf

mf

mf

mf

Am Am B7 B7 C C B7 B7 C

28 3

con sord. ord.

Bisernica 1

Bisernica 2

Bisernica 3

Brač 1

Brač 2

Brač 3

E Brač

Čelo

Bugarija

Bas

mf

C C F#7(b5) C F#7(b5) B7(b5) E7(b5) A7(b5) D7(b5)

37 4

Bisernica 1

Bisernica 2

Bisernica 3

Brač 1

Brač 2

Brač 3

E Brač

Čelo

Bugarija

Bas

p *f*

ord.

p *f*

p *f*

p *f*

p *f*

p *f*

Em C7(b5) B7 E7 E7 Am Am Am Am

5

45

Bisernica 1

Bisernica 2

Bisernica 3

Brač 1

Brač 2

Brač 3

E Brač

Čelo

Bugarija

Am Am Am Am B7 B7 C C B7

Bas



6

54

Bisernica 1

Bisernica 2

Bisernica 3

Brač 1

Brač 2

Brač 3

E Brač

Čelo

Bugarija

B7 C C 6 C F#7(b5) C F#7(b5) B7(b5) E7(b5)

Bas

63 7

Bisernica 1

Bisernica 2

Bisernica 3

Brač 1

Brač 2

Brač 3

E Brač

Čelo

Bugarija

Bas

A7(b5) D7(b5) Em C7(b5) B7 Em 7 E7 E7 Am

f

72 8

Bisernica 1

Bisernica 2

Bisernica 3

Brač 1

Brač 2

Brač 3

E Brač

Čelo

Bugarija

Bas

Am E7 E7 Am Am 8 B7 B7 Em Em B7

f

82

poco rit. **9** A tempo

Bisernica 1

Bisernica 2

Bisernica 3

Brač 1

Brač 2

Brač 3

E Brač

Čelo

Bugarija

Bas

B7 Em B7 B7(b5) B7 B7(b5) E

poco rit. **9** A tempo

E7 E7

10

10

Bisernica 1

Bisernica 2

Bisernica 3

Brač 1

Brač 2

Brač 3

E Brač

Čelo

Bugarija

Bas

Am Am E7 E7 Am Am B7 B7 Em

100 *rit.* *Lento*

Bisernica 1

Bisernica 2

Bisernica 3

Brač 1

Brač 2

Brač 3

E Brač

Čelo

Bugarija

Bas

Em B⁷ B⁷ Em B⁷ rit. B⁷(b⁵) B⁷ B⁷(b⁵) Lento E

11 109 *A tempo*

Bisernica 1

Bisernica 2

Bisernica 3

Brač 1

Brač 2

Brač 3

E Brač

Čelo

Bugarija

Bas

f A tempo Am Am Am Am Am Am Am

117 12

Bisernica 1

Bisernica 2

Bisernica 3

Brač 1

Brač 2

Brač 3

E Brač

Čelo

Bugarija

Bas

126

Bisernica 1

Bisernica 2

Bisernica 3

Brač 1

Brač 2

Brač 3

E Brač

Čelo

Bugarija

Bas

135 13

Bisernica 1 *ff*

Bisernica 2 *ff*

Bisernica 3 *ff*

Brač 1 *ff* *ff* *p*

Brač 2 *ff* *ff* *p*

Brač 3 *ff* *p*

E Brač *ff* *p*

Čelo *ff* *p*

Bugarija *ff* *p*

Bas *ff* *p*

B7 Em C C C G7(b5) C C G7 G7(b5)

145 14

Bisernica 1 *mf*

Bisernica 2 *mf*

Bisernica 3 *mf*

Brač 1 *mf* sul H ord.

Brač 2 *mf* sul H ord.

Brač 3 *mf*

E Brač *mf*

Čelo *mf*

Bugarija *mf*

Bas *mf*

C C B7 C C C G7 C C C

154

Bisernica 1

Bisernica 2

Bisernica 3

Brač 1

Brač 2

Brač 3

E Brač

Čelo

Bugarija

Bas

f

15

C B7 C C Em B7 E7 G

f

C C B7

163

Bisernica 1

Bisernica 2

Bisernica 3

Brač 1

Brač 2

Brač 3

E Brač

Čelo

Bugarija

Bas

C C C G7 C C C C B7 C

poco rit.

16 A tempo
con sord.

172

Bisernica 1
 Bisernica 2
 Bisernica 3
 Brač 1
 Brač 2
 Brač 3
 E Brač
 Čelo
 Bugarija
 Bas

The score consists of ten staves. The first section is marked "poco rit." and the second section is marked "16 A tempo con sord.". The instruments are: Bisernica 1, 2, 3; Brač 1, 2, 3; E Brač; Čelo; Bugarija; and Bas. The score includes various dynamics like "subito p" and "con sord.".

199

Bisernica 1

Bisernica 2

Bisernica 3

Brač 1

Brač 2

Brač 3

E Brač

Čelo

Bugarija

Bas

A7(b5) D7(b5) Em C7(b5) B7 Em

19 E7 E7 Am

208

Bisernica 1

Bisernica 2

Bisernica 3

Brač 1

Brač 2

Brač 3

E Brač

Čelo

Bugarija

Bas

Am E7 E7 Am Am

20 B7 B7 Em Em

217 rit. Lento

Bisernica 1

Bisernica 2

Bisernica 3

Brač 1

Brač 2

Brač 3

E Brač

Čelo

Bugarija

Bas

B7 B7 Em B7 rit. B7(b5) B7 B7(b5) E Lento

225 **21** A tempo

Bisernica 1

Bisernica 2

Bisernica 3

Brač 1

Brač 2

Brač 3

E Brač

Čelo

Bugarija

Bas

f A tempo Am Am Am Am Am Am Am Am

233 22

Bisernica 1

Bisernica 2

Bisernica 3

Brač 1

Brač 2

Brač 3

E Brač

Čelo

Bugarija

Bas

B⁷ B⁷ C C B⁷ B⁷ C C 22 C

242

Bisernica 1

Bisernica 2

Bisernica 3

Brač 1

Brač 2

Brač 3

E Brač

Čelo

Bugarija

Bas

F^{#7(b5)} C F^{#7(b5)} B^{7(b5)} E^{7(b5)}

Bisernica 1

Bisernica 2

Bisernica 3

Brač 1

Brač 2

Brač 3

E Brač

Čelo

Bugarija

Bas

A7(b5) D7(b5) Em C7(b5) B7 Em

5. ZAKLJUČAK

Ideja ovog rada je proširiti tamburašku literaturu. Za dobru transkripciju potrebno je poznavanje instrumenata za koje pišemo kako bi stvorili dobru zvučnu sliku. U prilog transkripciji je definitivno išao i originalni tonalitet koji je povoljan za tamburaške instrumente i u kojem oni zvuči jasno te bez većih problema svojim opsegom zadovoljavaju originalnu zamisao skladatelja. Za priređivanje ovakvih skladbi tamburaškom orkestru nije dovoljno samo prepisati dionice iz simfonijskog orkestra u tamburaški. Potrebno je izrazito poznavanje samih tamburaških instrumenata, njihovih opsega, tehnika sviranja te boje instrumenta. Međutim, potrebno je i poznavati ostale vrste instrumenata i njihove karakteristike te kombinirati s mogućnostima instrumenata za koje se priređuje. *Valcer* iz suite *Maškarada* predstavlja novitet u tamburaškoj literaturi te će se nakon ove transkripcije zasigurno pronaći na repertoarima raznih tamburaških orkestara ili komornih sastava.

6. LITERATURA

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7. SAŽETAK

Suita *Maškarada* je djelo Arama Hačaturjana koje se sastoji od pet stavaka. *Valcer* iz suite je prvi stavak izvorno pisan za simfonijski orkestar, a u ovom završnom radu je priređen za tamburaški orkestar. Instrumenti koji se nalaze u priređenoj partituri su: tri bisernice, tri brača, E brač, čelo i bas.

Ključni pojmovi: transkripcija, tambure, valcer, Hačaturjan

Key concepts: transcription, tamburitza, waltz, Khachaturian

8. PRILOZI

Valcer iz suite Maškarada

Bisernica 1

Aram Hačaturjan

♩.t Tempo di Valse ♩. = 120

f

7

13 **1** 8 **2** 8 **3** con sord. ord. *mf*

34 *p*

41 **4** *f*

48 **5**

57 **6**

64

69 **7** 8 **8** 11

88 poco rit. 9 A tempo

Musical staff 88-96: Treble clef, key signature of one sharp (F#). Measures 88-96. Dynamics include *f*. A hairpin crescendo is shown from measure 88 to 96.

97 10

Musical staff 97-102: Treble clef, key signature of one sharp (F#). Measures 97-102.

103

rit.

Musical staff 103-107: Treble clef, key signature of one sharp (F#). Measures 103-107. A dotted line above the staff indicates a ritardando.

108 Lento

11 A tempo

Musical staff 108-114: Treble clef, key signature of one sharp (F#). Measures 108-114. Dynamics include *f*.

115

Musical staff 115-121: Treble clef, key signature of one sharp (F#). Measures 115-121. Accents are present over many notes.

122

12

Musical staff 122-129: Treble clef, key signature of one sharp (F#). Measures 122-129. Accents are present over many notes.

130

Musical staff 130-136: Treble clef, key signature of one sharp (F#). Measures 130-136.

137 13

Musical staff 137-144: Treble clef, key signature of one sharp (F#). Measures 137-144. Dynamics include *ff*. A fermata is placed over the final measure (144).

145 14

Musical staff 145-152: Treble clef, key signature of one sharp (F#). Measures 145-152. Dynamics include *mf*. A fermata is placed over the final measure (152).

153 mf

Musical staff 153-158: Treble clef, key signature of one sharp (F#). Measures 153-158. Dynamics include *f*.

159

15

Musical staff 159-164: Treble clef, key signature of one sharp (F#). Measures 159-164. Dynamics include *f*.

165

Musical staff 165-171: Treble clef, key signature of one sharp (F#). Measures 165-171.

171 *poco rit.*

177 **16** *A tempo*
con sord.
subito p

184 **17** *ord.* **18**
f

198

205 **19**
f

213 **20**

219 *rit.*

224 *Lento* **21** *A tempo*
f

231

238 **22**

246

Valcer iz suite Maškarada

Aram Hačaturjan

♩.t Tempo di Valse ♩. = 120

Musical staff 1: Treble clef, 3/4 time signature. Starts with a forte (*f*) dynamic. The melody consists of six measures of eighth notes with a dotted quarter note, alternating between G4 and A4.

Musical staff 2: Treble clef, 3/4 time signature. Continuation of the melody from staff 1, ending with a double bar line.

Musical staff 3: Treble clef, 3/4 time signature. Measure 13 is boxed with '1' and contains a whole rest. Measure 14 is boxed with '2' and contains a whole rest. Measure 15 is boxed with '7' and contains a whole rest. Measures 16-17 contain eighth notes with a dotted quarter note, starting on G4 and moving to A4. Dynamic is mezzo-forte (*mf*).

Musical staff 4: Treble clef, 3/4 time signature. Continuation of the melody from staff 3, ending with a double bar line.

Musical staff 5: Treble clef, 3/4 time signature. Measure 29 is boxed with '3' and contains a whole rest. Measure 30 is boxed with '5' and contains a whole rest. Measures 31-32 contain eighth notes with a dotted quarter note, starting on G4 and moving to A4. Dynamic is piano (*p*). Text "con sord." is above measure 30 and "ord." is above measure 32.

Musical staff 6: Treble clef, 3/4 time signature. Measure 40 is boxed with '4' and contains a whole rest. Measures 41-42 contain eighth notes with a dotted quarter note, starting on G4 and moving to A4. Dynamic is forte (*f*).

Musical staff 7: Treble clef, 3/4 time signature. Measure 47 is boxed with '5' and contains a whole rest. Measures 48-49 contain eighth notes with a dotted quarter note, starting on G4 and moving to A4.

Musical staff 8: Treble clef, 3/4 time signature. Measure 56 is boxed with '6' and contains a whole rest. Measures 57-58 contain eighth notes with a dotted quarter note, starting on G4 and moving to A4. Measures 59-60 contain eighth notes with a dotted quarter note, starting on G4 and moving to A4.

Musical staff 9: Treble clef, 3/4 time signature. Continuation of the melody from staff 8, ending with a double bar line.

Musical staff 10: Treble clef, 3/4 time signature. Measure 69 is boxed with '7' and contains a whole rest. Measure 70 is boxed with '8' and contains a whole rest. Measure 71 is boxed with '11' and contains a whole rest.

88 poco rit. 9 A tempo

poco rit..

Bisernica 2
16 A tempo
con sord.

3

174

subito *p*

180

185 **17** *f* ord. **18**

198

205 **19** *f*

211 **20**

218 rit..

224 Lento **21** A tempo *f*

231

238 **22**

245

Valcer iz suite Maškarada

Aram Hačaturjan

♩.t Tempo di Valse ♩. = 120

f

13 **1** **7** **2**
mf

29 **3** con sord. **5** ord.
p

40 **4**
f

47 **5**

55 **6**

69 **7** **8** **11**

88 poco rit. 9 A tempo

Musical staff 88-94: Treble clef, 2/4 time signature. Starts with a half note G4, followed by quarter notes A4, B4, C5. A fermata is placed over the first two notes. The staff continues with eighth notes: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5. A dynamic marking *f* is placed below the first eighth note.

Musical staff 95-101: Treble clef, 2/4 time signature. Continues with eighth notes: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5. A box containing the number 10 is placed above the staff.

Musical staff 102-107: Treble clef, 2/4 time signature. Continues with eighth notes: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5. A dynamic marking *rit.* is placed above the staff.

Musical staff 108-114: Treble clef, 2/4 time signature. Starts with a half note G4, followed by quarter notes A4, B4, C5. A fermata is placed over the first two notes. The staff continues with eighth notes: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5. A dynamic marking *f* is placed below the first eighth note. A box containing the number 11 is placed above the staff.

Musical staff 115-121: Treble clef, 2/4 time signature. Continues with eighth notes: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5. Accents are placed above the notes.

Musical staff 122-128: Treble clef, 2/4 time signature. Continues with eighth notes: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5. A box containing the number 12 is placed above the staff.

Musical staff 129-136: Treble clef, 2/4 time signature. Continues with eighth notes: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5. A dynamic marking *ff* is placed below the first eighth note.

Musical staff 137-144: Treble clef, 2/4 time signature. Continues with eighth notes: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5. A box containing the number 13 is placed above the staff. A fermata is placed over the last four notes, with the number 4 written above it.

Musical staff 145-152: Treble clef, 2/4 time signature. Continues with eighth notes: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5. A dynamic marking *mf* is placed below the first eighth note. A fermata is placed over the last four notes, with the number 2 written above it.

Musical staff 153-159: Treble clef, 2/4 time signature. Continues with eighth notes: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5. A dynamic marking *f* is placed below the first eighth note.

Musical staff 160-166: Treble clef, 2/4 time signature. Continues with eighth notes: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5. A box containing the number 15 is placed above the staff.

Musical staff 167-173: Treble clef, 2/4 time signature. Continues with eighth notes: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5. A dynamic marking *f* is placed below the first eighth note.

174 *poco rit.* 16 *A tempo*
con sord.
subito p

Musical staff 174-180: Treble clef, key signature of one sharp (F#). Measures 174-175 show a melodic line with a fermata. Measures 176-180 consist of a rhythmic pattern of eighth notes with rests, marked *subito p*.

180

Musical staff 180: Continuation of the rhythmic pattern from the previous staff.

185 17 *7* *ord.* 18

Musical staff 185-198: Measure 185 is a whole rest. Measures 186-198 feature a melodic line with accents and dynamic markings *f* and *v*.

198

Musical staff 198: Continuation of the melodic line from the previous staff.

205 19

Musical staff 205-211: Melodic line starting with a dynamic marking *f*.

211 20

Musical staff 211-218: Continuation of the melodic line.

218 *rit.*

Musical staff 218-224: Melodic line with a *rit.* marking.

224 *Lento* 21 *A tempo*

Musical staff 224-231: Melodic line with a dynamic marking *f* and a change in tempo.

231

Musical staff 231-238: Melodic line with accents and dynamic markings *v*.

238 22

Musical staff 238-245: Melodic line with accents and dynamic markings *v*.

245

Musical staff 245: Continuation of the melodic line.

Valcer iz suite Maškarada

Brač 1

Aram Hačaturjan

♩♩♩ Tempo di Valse ♩ = 120

10 *f* 1

16

21 *mf* 2

29 *mf* 3

35 *p*

41 *f* 4

48 5

55 6

62

69 *f* 7

V.S.

77 **8**

f

Musical staff 77-85: Treble clef, starting with a forte (*f*) dynamic. The staff contains a series of eighth and sixteenth notes with various accidentals, including a sharp sign.

86 *poco rit.* **9** A tempo

f

Musical staff 86-93: Treble clef, starting with a *poco rit.* marking and a boxed measure number **9**. The tempo changes to *A tempo*. The staff contains eighth and sixteenth notes, with a forte (*f*) dynamic marking.

94 **10**

Musical staff 94-101: Treble clef, starting with a boxed measure number **10**. The staff contains eighth and sixteenth notes with various accidentals.

102 *rit.*

Musical staff 102-107: Treble clef, starting with a *rit.* (ritardando) marking. The staff contains eighth and sixteenth notes.

108 Lento **11** A tempo

f

Musical staff 108-114: Treble clef, starting with *Lento* and a boxed measure number **11**. The tempo changes to *A tempo*. The staff contains eighth and sixteenth notes, with a forte (*f*) dynamic marking.

115

Musical staff 115-123: Treble clef, starting with measure 115. The staff contains eighth and sixteenth notes with various accidentals.

124 **12**

Musical staff 124-130: Treble clef, starting with a boxed measure number **12**. The staff contains eighth and sixteenth notes with various accidentals.

131

Musical staff 131-136: Treble clef, starting with measure 131. The staff contains eighth and sixteenth notes with various accidentals.

137 **13**

ff *ff* *p*

Musical staff 137-144: Treble clef, starting with a boxed measure number **13**. The staff contains eighth and sixteenth notes. Dynamics include *ff* (fortissimo) and *p* (piano).

145 **14** sul H

mf

Musical staff 145-152: Treble clef, starting with a boxed measure number **14**. The staff contains eighth and sixteenth notes. Dynamics include *mf* (mezzo-forte) and *sul H* (sul tasto).

153 ord.

f

Musical staff 153-160: Treble clef, starting with measure 153. The staff contains eighth and sixteenth notes. Dynamics include *f* (forte).

161 **15**

f

Musical staff 161-168: Treble clef, starting with a boxed measure number **15**. The staff contains eighth and sixteenth notes. Dynamics include *f* (forte).

169 *poco rit.*

177 **16** *A tempo*
con sord.
subito p

184 *ord.* **17**
mf *f*

193 **18**

199

205 **19**
f

213 **20** *rit.*

222 *Lento* **21** *A tempo*
f

229

234

241 **22**

247

Valcer iz suite Maškarada

Brač 2

Aram Hačaturjan

♩ = 120
Tempo di Valse

9 *f*

13 **1** 8 **2** *mf*

28 **3** 5 *p*

40 **4** *f*

47 **5**

52

57 **6**

65 **7** *f*

74 **8** *f*

82

V.S.

88 *poco rit.* 9 *A tempo*

97 10

104

rit.

108 *Lento*

11 *A tempo*

115

123

12

130

137 13

145 14

sul H

153 *ord.*

161 15

169 *poco rit.*

177 **16** *A tempo*
con sord. *ord.*
subito p

185 **17**
mf *f*

193 **18**

201 **19**
f

210 **20**

218 *rit.*

224 *Lento* **21** *A tempo*
f

231

239 **22**

246

Valcer iz suite Maškarada

Brač 3

Aram Hačaturjan

♩♩♩ Tempo di Valse ♩ = 120

9 *f*

13 **1** 8 **2** *mf*

27 **3** 5 *p*

41 **4** *f*

47 **5**

56 **6**

62

69 **7** *f*

77 **8** *f*

84

V.S.

88 poco rit. 9 A tempo

96 10

105 rit. Lento 11 A tempo

113

121 12

129

137 13

144 14

152

160 15

169

177 **16** *A tempo* con sord. ord.
subito p

185 **17**
mf *f*

193 **18**

201 **19**
f

210 **20**

217 *rit.*

224 *Lento* **21** *A tempo*
f

231

240 **22**

246

Valcer iz suite Maškarada

E Brač

Aram Hačaturjan

♩♩♩ Tempo di Valse ♩ = 120

f

10

15

21 **1**

mf

29 **3**

38 **4** *mf* *p*

47 **5** *f*

56 **6**

62

69 **7**

77 **8** *f*

f

V.S.

poco rit. 9 A tempo

86

Musical staff 1: Treble clef, notes with slurs and ties, ending with a fermata.

94

Musical staff 2: Treble clef, notes with slurs, dynamic marking *f* and box 10.

101

Musical staff 3: Treble clef, notes with slurs, dynamic marking *f*, and a dotted line with "rit." above it.

108 Lento

11 A tempo

Musical staff 4: Treble clef, notes with slurs, dynamic marking *f*.

116

Musical staff 5: Treble clef, rests, and notes with slurs, dynamic marking *f*.

125 12

Musical staff 6: Treble clef, notes with slurs, dynamic marking *f*, and box 12.

133

13

Musical staff 7: Treble clef, notes with slurs, dynamic markings *ff* and *p*, and box 13.

143

14

Musical staff 8: Treble clef, notes with slurs, dynamic marking *mf*, and box 14.

152

Musical staff 9: Treble clef, notes with slurs, dynamic marking *f*.

160

15

Musical staff 10: Treble clef, notes with slurs, dynamic marking *f*, and box 15.

169

poco rit.

Musical staff 11: Treble clef, notes with slurs, dynamic marking *f*, and box 15.

177 **16** A tempo
con sord.

183 *subito p* ord. **17**

191 **18** *mf*

198

205 **19**

213 **20** *f* rit..

222 Lento **21** A tempo

231 *f*

240 **22**

246

Valcer iz suite Maškarada

Aram Hačaturjan

♩ Tempo di Valse ♩ = 120

11 **f**

20 **1** **p**

28 **2** **mf**

37 **3**

47 **4** **p** **f**

57 **5**

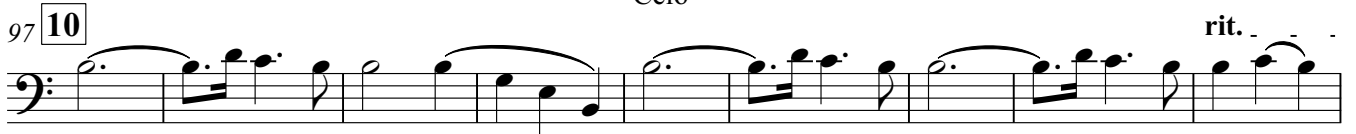
65 **6**

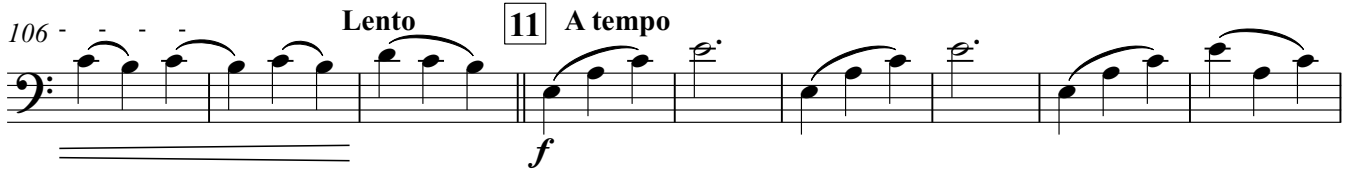
74 **7** **f**

81 **8** **f**

88 **9** **poco rit.** **A tempo**

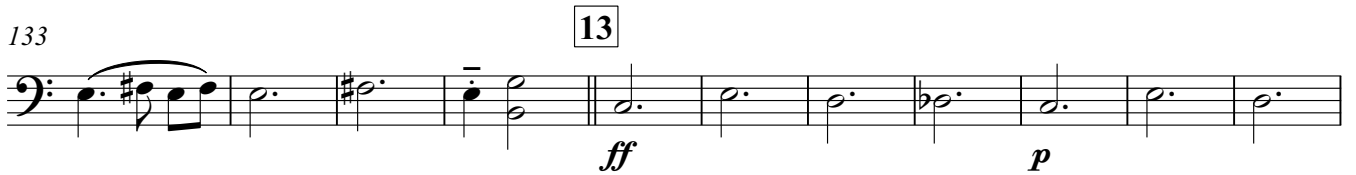
f

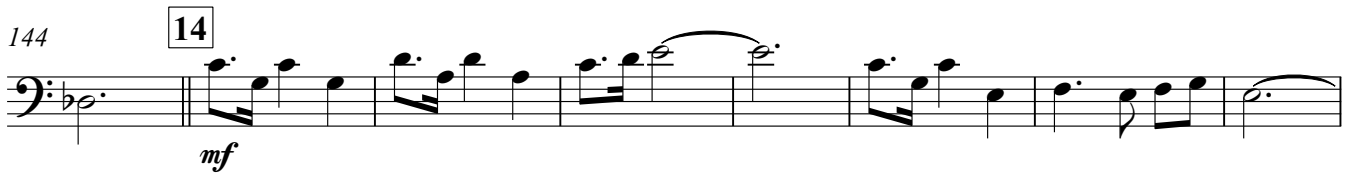
97 **10** rit. 

106 **11** Lento A tempo *f* 

115 

12 125 

133 **13** *ff* *p* 

144 **14** *mf* 

152 

160 **15** *f* 

169 *poco rit.* 

177 **16** A tempo *subito p* 

185 **17** *mf* *f* 

18

Čelo

3

193

201

19

210

20

217

rit..

224 Lento

21

A tempo

232

22

241

247

Valcer iz suite Maškarada

Aram Hačaturjan

♩.t Tempo di Valse ♩. = 120

Am Am E E7(b5) Am Am E E7(b5)

f

9 Am Am Am Am **1** Am Am Am Am

p

17 Am Am Am Am **2** B7 B7 C C

mf

25 B7 B7 C C **3** C F#7(b5) C F#7(b5)

33 B7(b5) E7(b5) A7(b5) D7(b5) Em C7(b5) B7 E7 E7

p

41 **4** Am Am Am Am Am Am Am Am Am

f

49 **5** B7 B7 C C B7 B7 C C

57 **6** C F#7(b5) C F#7(b5) B7(b5) E7(b5)

63 A7(b5) D7(b5) Em C7(b5) B7 Em

69 **7** E7 E7 Am Am E7 E7 Am Am

f

77 **8** B7 B7 Em Em B7 B7 Em B7

f

poco rit. A tempo

Bulgaria

85 **B7(b5)** **B7** **B7(b5)** **E** **9** **E7** **E7** **Am** **Am** **E7**

94 **E7** **Am** **Am** **10** **B7** **B7** **Em** **Em**

101 **B7** **B7** **Em** **B7** **rit. B7(b5)** **B7** **B7(b5)**

Lento A tempo

108 **E** **11** **Am** **Am** **Am** **Am** **Am** **Am** **Am** **Am**

f

117 **B7** **B7** **C** **C** **B7** **B7** **C** **C**

125 **12** **C** **F#7(b5)** **C** **F#7(b5)** **B7(b5)** **E7(b5)**

131 **A7(b5)** **D7(b5)** **Em** **C7(b5)** **B7** **Em**

137 **13** **C** **C** **C** **G7(b5)** **C** **C** **G7** **G7(b5)**

ff *p*

145 **14** **C** **C** **B7** **C** **C** **C** **G7** **C** **C**

mf

153 **C** **C** **B7** **C** **C** **Em** **B7** **E7** **G**

161 **15** **C** **C** **B7** **C** **C** **C** **G7** **C** **C**

f

Bugarija

poco rit.

3

169 C C B7 C C Em B7 E7 E7 E7

177 **16** A tempo 8 **17** B7 pizz. B7 C C B7 B7 C

mf

192 ord. C **18** C F#7(b5) C F#7(b5) B7(b5) E7(b5)

f

199 A7(b5) D7(b5) Em C7(b5) B7 Em

205 **19** E7 E7 Am Am E7 E7 Am Am

213 **20** B7 B7 Em Em B7 B7 Em B7

221 rit. Lento **21** A tempo B7(b5) B7 B7(b5) E Am Am Am Am Am

f

230 Am Am Am B7 B7 C C B7

238 B7 C C **22** C F#7(b5) C F#7(b5) B7(b5)

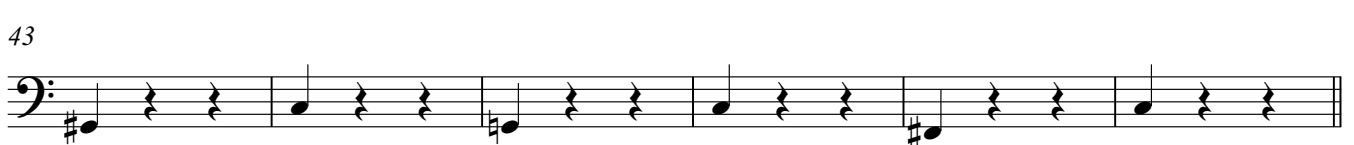
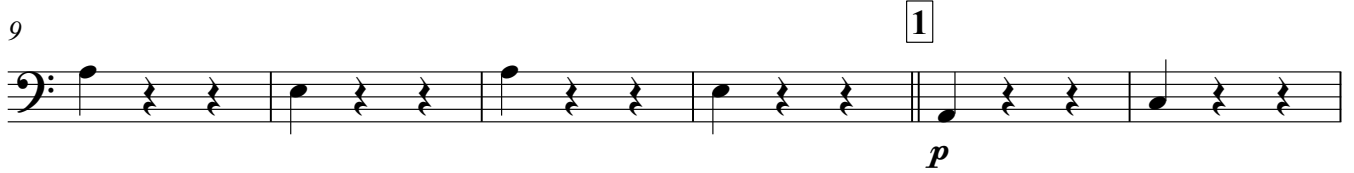
246 E7(b5) A7(b5) D7(b5) Em C7(b5) B7 Em

Valcer iz suite Maškarada

Bas

Aram Hačaturjan

♩♩ Tempo di Valse ♩ = 120



81

88 *poco rit.* **9** *A tempo*

96 **10**

107 *Lento* **11** *A tempo*

116

124 **12**

133 **13**

141 **14**

149

155

161 **15**

169

poco rit.



177 **16**

A tempo 8

17 *pizz.*



192 *ord.*

18



201

19



209

20



216

rit.



224 *Lento*

21

A tempo



232



240

22



247

