

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

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**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



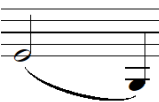
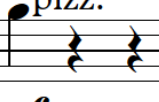

3. PRIREĐIVANJE ZA TAMBURAŠKI ORKESTAR

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

f

t
f

Am Am E E7(b5) Am Am E E7(b5) 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* *f*

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

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) B7(b5) E7(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

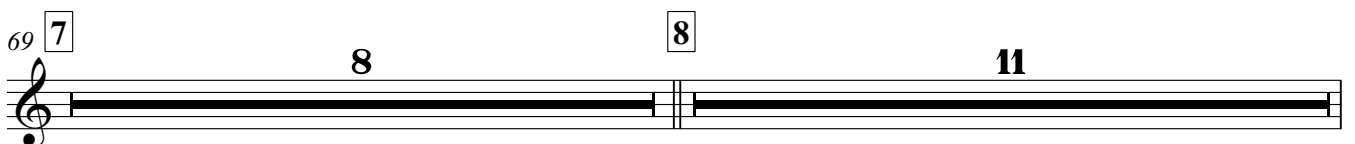
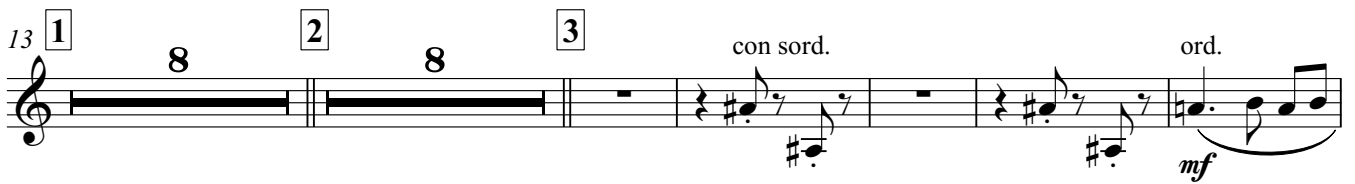
8. PRILOZI

Valcer iz suite Maškarada

Bisernica 1

Aram Hačaturjan

♩.t Tempo di Valse ♩. = 120



88 poco rit. 9 A tempo

Musical staff 88-96: Treble clef, key signature of one sharp (F#). Measures 88-96. Dynamics: *f*. Includes a hairpin crescendo and a fermata over measure 96.

97 10

Musical staff 97-102: Treble clef, key signature of one sharp. Measures 97-102. Dynamics: *f*. Includes a hairpin crescendo and a fermata over measure 102.

103

rit.

Musical staff 103-107: Treble clef, key signature of one sharp. Measures 103-107. Dynamics: *f*. Includes a hairpin crescendo and a fermata over measure 107.

108 Lento

11 A tempo

Musical staff 108-114: Treble clef, key signature of one sharp. Measures 108-114. Dynamics: *f*. Includes a hairpin crescendo and a fermata over measure 114.

115

Musical staff 115-121: Treble clef, key signature of one sharp. Measures 115-121. Dynamics: *f*. Includes a hairpin crescendo and a fermata over measure 121.

122

12

Musical staff 122-129: Treble clef, key signature of one sharp. Measures 122-129. Dynamics: *f*. Includes a hairpin crescendo and a fermata over measure 129.

130

Musical staff 130-136: Treble clef, key signature of one sharp. Measures 130-136. Dynamics: *f*. Includes a hairpin crescendo and a fermata over measure 136.

137 13

Musical staff 137-144: Treble clef, key signature of one sharp. Measures 137-144. Dynamics: *ff*. Includes a hairpin crescendo and a fermata over measure 144. A '4' is written above the staff at the end.

145 14

Musical staff 145-152: Treble clef, key signature of one sharp. Measures 145-152. Dynamics: *mf*. Includes a hairpin crescendo and a fermata over measure 152. A '2' is written above the staff at the end.

153 mf

Musical staff 153-158: Treble clef, key signature of one sharp. Measures 153-158. Dynamics: *f*. Includes a hairpin crescendo and a fermata over measure 158.

159

15

Musical staff 159-164: Treble clef, key signature of one sharp. Measures 159-164. Dynamics: *f*. Includes a hairpin crescendo and a fermata over measure 164.

165

Musical staff 165-171: Treble clef, key signature of one sharp. Measures 165-171. Dynamics: *f*. Includes a hairpin crescendo and a fermata over measure 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

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

7

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

mf

24

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

ord.

40 **4** **f**

f

47 **5**

55 **6**

f

62

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

f

88 poco rit. 9 A tempo

Musical staff 88-94: Treble clef, 2/4 time signature. Starts with a half note G4, quarter note A4, quarter note B4. Measure 90 has a dynamic marking *f*. Measure 94 is marked with a boxed number 10.

Musical staff 95-101: Treble clef, 2/4 time signature. Continuation of the previous staff with eighth and quarter notes.

Musical staff 102-107: Treble clef, 2/4 time signature. Measure 102 has a dynamic marking *f*. Measure 104 has a *rit.* marking with a dashed line. Measure 107 is marked with a boxed number 11.

Musical staff 108-114: Treble clef, 2/4 time signature. Measure 108 has a dynamic marking *f*. Measure 114 is marked with a boxed number 12.

Musical staff 115-121: Treble clef, 2/4 time signature. Continuation of the previous staff with eighth and quarter notes.

Musical staff 122-128: Treble clef, 2/4 time signature. Continuation of the previous staff with eighth and quarter notes.

Musical staff 129-136: Treble clef, 2/4 time signature. Continuation of the previous staff with eighth and quarter notes.

Musical staff 137-144: Treble clef, 2/4 time signature. Measure 137 has a dynamic marking *ff*. Measure 144 has a boxed number 13 and a repeat sign with a '4' above it.

Musical staff 145-152: Treble clef, 2/4 time signature. Measure 145 has a dynamic marking *mf*. Measure 152 has a boxed number 14 and a repeat sign with a '2' above it.

Musical staff 153-159: Treble clef, 2/4 time signature. Continuation of the previous staff with eighth and quarter notes.

Musical staff 160-166: Treble clef, 2/4 time signature. Measure 160 has a dynamic marking *f*. Measure 166 is marked with a boxed number 15.

Musical staff 167-173: Treble clef, 2/4 time signature. Continuation of the previous staff with eighth and quarter notes.

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

Musical staff 174-179: Treble clef, key signature of one sharp (F#). Measures 174-179. Measure 174 starts with a whole rest followed by a half note G#4. Measures 175-179 contain eighth and quarter notes. Measure 176 has a double bar line. Measure 177 starts with a whole rest followed by a quarter note G#4. Measure 178 has a whole rest. Measure 179 has a whole rest.

180

Musical staff 180-184: Treble clef, key signature of one sharp (F#). Measures 180-184. Each measure starts with a whole rest followed by a quarter note G#4. Measures 180-184 contain eighth and quarter notes.

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

Musical staff 185-197: Treble clef, key signature of one sharp (F#). Measure 185 is a whole rest. Measure 186 is a whole note G#4. Measure 187 is a whole note G#4. Measure 188 is a whole note G#4. Measure 189 is a whole note G#4. Measure 190 is a whole note G#4. Measure 191 is a whole note G#4. Measure 192 is a whole note G#4. Measure 193 is a whole note G#4. Measure 194 is a whole note G#4. Measure 195 is a whole note G#4. Measure 196 is a whole note G#4. Measure 197 is a whole note G#4.

198

Musical staff 198-204: Treble clef, key signature of one sharp (F#). Measures 198-204. Measures 198-204 contain eighth and quarter notes.

205 **19**
f

Musical staff 205-210: Treble clef, key signature of one sharp (F#). Measures 205-210. Measures 205-210 contain eighth and quarter notes.

211 **20**

Musical staff 211-217: Treble clef, key signature of one sharp (F#). Measures 211-217. Measures 211-217 contain eighth and quarter notes.

218 *rit.*

Musical staff 218-223: Treble clef, key signature of one sharp (F#). Measures 218-223. Measures 218-223 contain eighth and quarter notes.

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

Musical staff 224-230: Treble clef, key signature of one sharp (F#). Measures 224-230. Measure 224 is a whole note G#4. Measure 225 is a whole note G#4. Measure 226 is a whole note G#4. Measure 227 is a whole note G#4. Measure 228 is a whole note G#4. Measure 229 is a whole note G#4. Measure 230 is a whole note G#4.

231

Musical staff 231-237: Treble clef, key signature of one sharp (F#). Measures 231-237. Measures 231-237 contain eighth and quarter notes.

238 **22**

Musical staff 238-244: Treble clef, key signature of one sharp (F#). Measures 238-244. Measures 238-244 contain eighth and quarter notes.

245

Musical staff 245-251: Treble clef, key signature of one sharp (F#). Measures 245-251. Measures 245-251 contain eighth and quarter notes.

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, some beamed together, with a few longer notes. A box with the number 8 is at the beginning.

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

f

Musical staff 86-93: Treble clef, starting with a *poco rit.* marking and a box with the number 9. The tempo changes to 'A tempo'. The staff contains eighth and sixteenth notes. A forte (*f*) dynamic is marked at the end of the staff.

94 **10**

Musical staff 94-101: Treble clef, starting with a box with the number 10. The staff contains eighth and sixteenth notes with some beaming.

102 *rit.*

Musical staff 102-107: Treble clef, starting with a *rit.* 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 box with the number 11. The tempo changes to 'A tempo'. The staff contains eighth and sixteenth notes. A forte (*f*) dynamic is marked at the beginning.

115

Musical staff 115-123: Treble clef, continuing the melodic line with eighth and sixteenth notes.

124 **12**

Musical staff 124-130: Treble clef, starting with a box with the number 12. The staff contains eighth and sixteenth notes with some beaming and accents.

131

Musical staff 131-136: Treble clef, continuing the melodic line with eighth and sixteenth notes.

137 **13**

ff *ff* *p*

Musical staff 137-144: Treble clef, starting with a box with the number 13. The staff contains chords and eighth notes. Dynamics include *ff* and *p*.

145 **14** sul H

mf

Musical staff 145-152: Treble clef, starting with a box with the number 14. The staff contains eighth and sixteenth notes. A mezzo-forte (*mf*) dynamic is marked. The instruction 'sul H' is present.

153 ord.

f

Musical staff 153-160: Treble clef, starting with 'ord.' and a forte (*f*) dynamic. The staff contains eighth and sixteenth notes.

161 **15**

f

Musical staff 161-168: Treble clef, starting with a box with the number 15. The staff contains eighth and sixteenth notes. A forte (*f*) dynamic is marked.

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

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.
subito p
ord.

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 **1**

p

mf **2**

mf **3**

mf **4** *p*

f **5**

6

7

f **8**

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 *rit.* and a dotted line.

108 Lento

11 A tempo

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

116

Musical staff 5: Treble clef, rests, then 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*, box **13**.

143

14

Musical staff 8: Treble clef, notes with slurs, dynamic marking *mf*, 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*, box **15**.

169

poco rit.

Musical staff 11: Treble clef, notes with slurs, dynamic marking *poco rit.*.

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

♩ = 120 Tempo di Valse

f

11 **1**

p

20 **2**

mf

28 **3**

37 **4**

p *f*

47 **5**

57 **6**

65 **7**

f

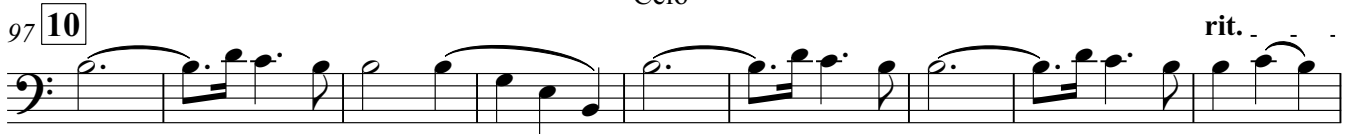
74 **8**

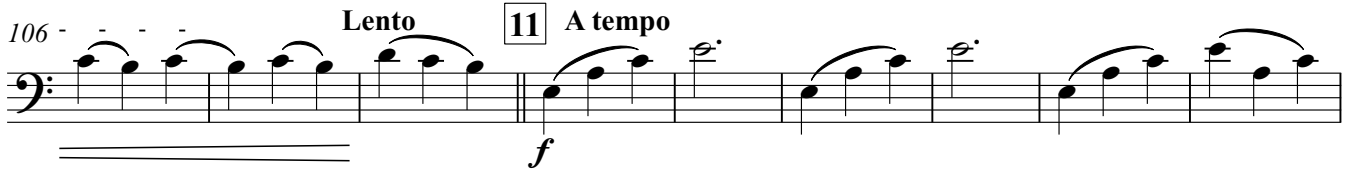
f

81

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

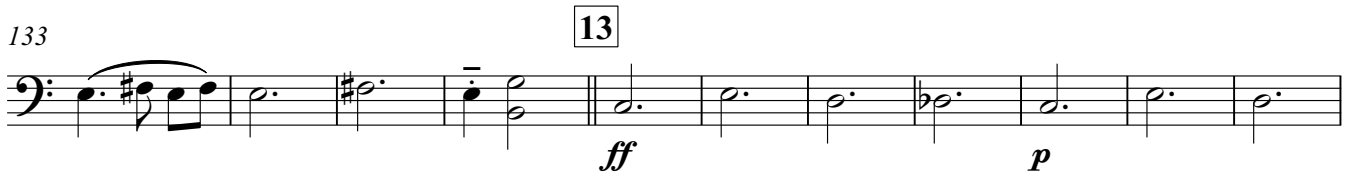
f

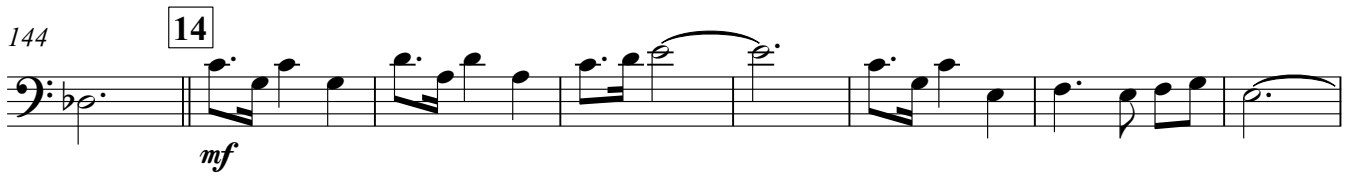
97 **10** rit. 

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

Musical staff 193-200: Bass clef, starting with a dynamic marking *v*. The melody consists of eighth and quarter notes with various accidentals.

201

19

Musical staff 201-210: Bass clef, starting with a dynamic marking *f*. The melody features a series of eighth notes with a slur, followed by quarter notes.

210

20

Musical staff 210-216: Bass clef, continuing the melody with eighth and quarter notes, some with slurs.

217

rit..

Musical staff 217-223: Bass clef, marked *rit..*. The melody consists of eighth notes with slurs, ending with a double bar line.

224 Lento

21

A tempo

Musical staff 224-231: Bass clef, marked *f*. The tempo changes from *Lento* to *A tempo*. The melody features eighth notes with slurs.

232

Musical staff 232-240: Bass clef, featuring a series of rests followed by eighth notes with slurs.

22

241

Musical staff 241-246: Bass clef, starting with a dynamic marking *v*. The melody consists of eighth and quarter notes.

247

Musical staff 247-250: Bass clef, ending with a double bar line. The melody consists of eighth and quarter notes.

Valcer iz suite Maškarada

Aram Hačaturjan

♩.t Tempo di Valse ♩. = 120

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

9 Am Am Am Am 1 Am Am Am Am

17 Am Am Am Am 2 B7 B7 C C

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

41 4 Am Am Am Am Am Am Am Am Am

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

77 8 B7 B7 Em Em B7 B7 Em B7

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)

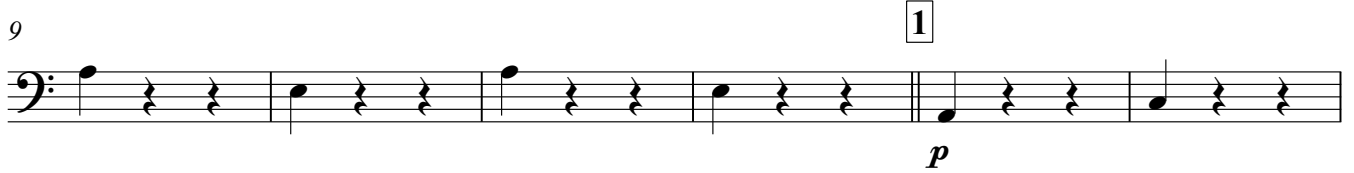
246 E7(b5) A7(b5) D7(b5) Em C7(b5) B7 Em

Valcer iz suite Maškarada

Bas

Aram Hačaturjan

♩♩ Tempo di Valse ♩ = 120



169

poco rit.

Musical staff 169: Bass clef, starting with a series of quarter notes and rests, followed by a half note and a quarter note with an accent.

177 **16**

A tempo 8

17 *pizz.*

Musical staff 177-191: Bass clef, starting with a whole rest (marked '8'), followed by a series of quarter notes and rests. Dynamics include *mf*.

192 *ord.*

18

Musical staff 192-200: Bass clef, starting with a quarter note and rests, followed by a series of quarter notes and rests. Dynamics include *f* and accents.

201

19

Musical staff 201-208: Bass clef, starting with a quarter note and rests, followed by a series of quarter notes and rests. Dynamics include *f* and accents.

209

20

Musical staff 209-215: Bass clef, starting with a quarter note and rests, followed by a series of quarter notes and rests. Dynamics include *f* and accents.

216

rit.

Musical staff 216-223: Bass clef, starting with a half note and rests, followed by a series of half notes and rests. Dynamics include *f* and accents.

224 *Lento*

21

A tempo

Musical staff 224-231: Bass clef, starting with a half note and rests, followed by a series of quarter notes and rests. Dynamics include *f* and accents.

232

Musical staff 232-239: Bass clef, starting with a quarter note and rests, followed by a series of quarter notes and rests. Dynamics include *f* and accents.

240

22

Musical staff 240-246: Bass clef, starting with a quarter note and rests, followed by a series of quarter notes and rests. Dynamics include *f* and accents.

247

Musical staff 247-254: Bass clef, starting with a quarter note and rests, followed by a series of quarter notes and rests. Dynamics include *f* and accents.