

Priredivanje za tamburaški orkestar Vlacera iz Suite Maškarada Arama Hačatura

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SVEUČILIŠTE JOSIPA JURJA STROSSMAYERA U OSIJEKU
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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



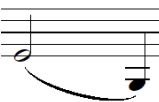
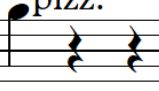

3. PRIREĐIVANJE ZA TAMBURAŠKI ORKESTAR

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

Tempo di Valse ♩ = 120

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

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 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

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

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)}

The musical score is arranged in ten staves. The top seven staves (Bisernica 1, 2, 3, Brač 1, 2, 3, E Brač) contain melodic lines for woodwind instruments. The eighth staff (Čelo) contains a bass line. The ninth staff (Bugarija) contains chordal accompaniment with chord symbols: A7(b5), D7(b5), Em, C7(b5), B7, and Em. The tenth staff (Bas) contains a bass line. The key signature has one flat (B-flat), and the time signature is 4/4. The score is divided into six measures.

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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- Leopold, S. (1995.), *Tambura u Hrvata, Golden marketing*, Zagreb

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

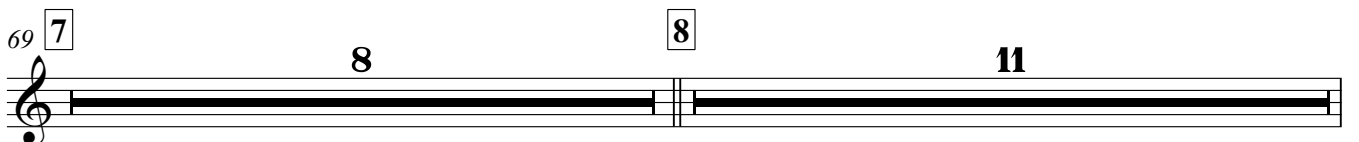
8. PRILOZI

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#). Measure 88 starts with a dynamic marking of *f*. The staff contains a series of eighth and sixteenth notes, some beamed together, with a fermata over the final measure of the system.

97 10

Musical staff 97-102: Treble clef, key signature of one sharp. Measure 97 starts with a dynamic marking of *f*. The staff contains a series of eighth and sixteenth notes, some beamed together, with a fermata over the final measure of the system.

103

rit.

Musical staff 103-107: Treble clef, key signature of one sharp. The staff contains a series of eighth and sixteenth notes, some beamed together, with a fermata over the final measure of the system.

108 Lento

11 A tempo

Musical staff 108-114: Treble clef, key signature of one sharp. Measure 108 starts with a dynamic marking of *f*. The staff contains a series of eighth and sixteenth notes, some beamed together, with a fermata over the final measure of the system.

115

Musical staff 115-121: Treble clef, key signature of one sharp. The staff contains a series of eighth and sixteenth notes, some beamed together, with a fermata over the final measure of the system.

122

12

Musical staff 122-129: Treble clef, key signature of one sharp. The staff contains a series of eighth and sixteenth notes, some beamed together, with a fermata over the final measure of the system.

130

Musical staff 130-136: Treble clef, key signature of one sharp. The staff contains a series of eighth and sixteenth notes, some beamed together, with a fermata over the final measure of the system.

137 13

Musical staff 137-144: Treble clef, key signature of one sharp. Measure 137 starts with a dynamic marking of *ff*. The staff contains a series of eighth and sixteenth notes, some beamed together, with a fermata over the final measure of the system. A measure rest of 4 measures is indicated at the end of the staff.

145 14

Musical staff 145-152: Treble clef, key signature of one sharp. Measure 145 starts with a dynamic marking of *mf*. The staff contains a series of eighth and sixteenth notes, some beamed together, with a fermata over the final measure of the system. A measure rest of 2 measures is indicated at the end of the staff.

153 *mf*

Musical staff 153-158: Treble clef, key signature of one sharp. Measure 153 starts with a dynamic marking of *mf*. The staff contains a series of eighth and sixteenth notes, some beamed together, with a fermata over the final measure of the system. A dynamic marking of *f* appears in measure 158.

159

15

Musical staff 159-164: Treble clef, key signature of one sharp. Measure 159 starts with a dynamic marking of *f*. The staff contains a series of eighth and sixteenth notes, some beamed together, with a fermata over the final measure of the system.

165

Musical staff 165-171: Treble clef, key signature of one sharp. The staff contains a series of eighth and sixteenth notes, some beamed together, with a fermata over the final measure of the system.

171 *poco rit.*

Musical staff 171-176: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with eighth and sixteenth notes, some with accents. A hairpin crescendo is shown below the staff.

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

Musical staff 177-183: Treble clef, key signature of one sharp. The staff contains a rhythmic pattern of eighth notes with rests. A hairpin decrescendo is shown below the staff.

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

Musical staff 184-197: Treble clef, key signature of one sharp. The staff contains a melodic line with eighth notes and rests. A hairpin crescendo is shown below the staff. A fermata is placed over the 7th measure.

198

Musical staff 198-204: Treble clef, key signature of one sharp. The staff contains a melodic line with eighth notes and rests. A hairpin decrescendo is shown below the staff.

205 **19**
f

Musical staff 205-212: Treble clef, key signature of one sharp. The staff contains a melodic line with eighth notes and rests. A hairpin crescendo is shown below the staff.

213 **20**

Musical staff 213-218: Treble clef, key signature of one sharp. The staff contains a melodic line with eighth notes and rests. A hairpin decrescendo is shown below the staff.

219 *rit.*

Musical staff 219-223: Treble clef, key signature of one sharp. The staff contains a melodic line with eighth notes and rests. A hairpin decrescendo is shown below the staff.

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

Musical staff 224-230: Treble clef, key signature of one sharp. The staff contains a melodic line with eighth notes and rests. A hairpin crescendo is shown below the staff.

231

Musical staff 231-237: Treble clef, key signature of one sharp. The staff contains a melodic line with eighth notes and rests. A hairpin decrescendo is shown below the staff.

238 **22**

Musical staff 238-245: Treble clef, key signature of one sharp. The staff contains a melodic line with eighth notes and rests. A hairpin decrescendo is shown below the staff.

246

Musical staff 246-252: Treble clef, key signature of one sharp. The staff contains a melodic line with eighth notes and rests. A hairpin decrescendo is shown below the staff.

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. Continuation of the melody from staff 1, ending with a double bar line.

Musical staff 3: Treble clef. 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 a melody starting with a mezzo-forte (*mf*) dynamic.

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

Musical staff 5: Treble clef. Measure 29 is boxed with '3' and contains a whole rest. Measures 30-31 contain a melody with a *con sord.* instruction. Measure 32 is boxed with '5' and contains a whole rest. Measures 33-34 contain a melody with a piano (*p*) dynamic and *ord.* instruction.

Musical staff 6: Treble clef. Measure 40 is boxed with '4' and contains a whole rest. Measures 41-42 contain a melody with a forte (*f*) dynamic.

Musical staff 7: Treble clef. Measure 47 is boxed with '5' and contains a whole rest. Measures 48-55 contain a melody.

Musical staff 8: Treble clef. Measure 56 is boxed with '6' and contains a whole rest. Measures 57-62 contain a melody with accents.

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

Musical staff 10: Treble clef. 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

95 10

102 rit.

108 Lento 11 A tempo

122 12

137 13

145 14

153 mf

160 15

poco rit..

Bisernica 2
16 A tempo
con sord.

3

174

180

subito *p*

Detailed description: This block contains the first two musical staves. Staff 174 starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It begins with a whole rest, followed by a series of eighth and sixteenth notes. A double bar line appears after the first measure. Staff 175 continues with eighth notes and rests, ending with a double bar line. The instruction 'subito p' is placed below the first measure of staff 175.

180

Detailed description: This block contains musical staff 180, which continues the rhythmic pattern of eighth notes and rests from the previous staff, ending with a double bar line.

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

Detailed description: This block contains musical staff 185, which begins with a whole rest, a fermata, and a measure marked with a '7' above it. The instruction 'ord.' is placed above the staff. The staff continues with eighth notes and rests, ending with a double bar line. The instruction 'f' is placed below the first measure.

198

Detailed description: This block contains musical staff 198, which continues the melodic line with eighth notes and rests, ending with a double bar line.

205 **19** *f*

Detailed description: This block contains musical staff 205, which features a continuous eighth-note pattern starting with a forte 'f' dynamic. The staff ends with a double bar line.

211 **20**

Detailed description: This block contains musical staff 211, which continues the eighth-note pattern from the previous staff, ending with a double bar line.

218 rit..

Detailed description: This block contains musical staff 218, which continues the eighth-note pattern with a 'rit..' (ritardando) instruction above the staff. The staff ends with a double bar line.

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

Detailed description: This block contains musical staff 224, which begins with a 'Lento' instruction, followed by a double bar line and a measure with a fermata. The staff continues with eighth notes and rests, ending with a double bar line. The instruction 'A tempo' is placed above the staff, and 'f' is placed below the first measure.

231

Detailed description: This block contains musical staff 231, which continues the melodic line with eighth notes and rests, ending with a double bar line.

238 **22**

Detailed description: This block contains musical staff 238, which continues the melodic line with eighth notes and rests, ending with a double bar line.

245

Detailed description: This block contains musical staff 245, which continues the melodic line with eighth notes and rests, ending with a double bar line.

Valcer iz suite Maškarada

Aram Hačaturjan

♩.t Tempo di Valse ♩. = 120

1 *f*

7

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

24

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

40 **4** *f*

47 **5**

55 **6**

62

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

88 poco rit. 9 A tempo

95 10

102 rit.

108 Lento 11 A tempo

122 12

137 13

145 14

160 15

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

Musical staff 174-179: Treble clef, key signature of one sharp (F#). Measures 174-175 show a melodic line with a fermata. Measures 176-179 show a rhythmic pattern of eighth notes with rests, marked 'subito p'.

Musical staff 180-184: Treble clef, key signature of one sharp. Measures 180-184 show a rhythmic pattern of eighth notes with rests.

185 17 7 ord. 18

Musical staff 185-197: Treble clef, key signature of one sharp. Measure 185 is a whole rest. Measures 186-197 show a melodic line with accents and dynamics like *f*.

Musical staff 198-204: Treble clef, key signature of one sharp. Measures 198-204 show a melodic line with slurs and dynamics.

205 19

Musical staff 205-210: Treble clef, key signature of one sharp. Measures 205-210 show a rhythmic pattern of eighth notes with rests, marked *f*.

211 20

Musical staff 211-217: Treble clef, key signature of one sharp. Measures 211-217 show a rhythmic pattern of eighth notes with rests.

218 rit..

Musical staff 218-223: Treble clef, key signature of one sharp. Measures 218-223 show a melodic line with a fermata at the end, marked 'rit..'.

224 Lento 21 A tempo

Musical staff 224-230: Treble clef, key signature of one sharp. Measures 224-230 show a melodic line with a fermata at the start, marked 'Lento' and 'A tempo'.

Musical staff 231-237: Treble clef, key signature of one sharp. Measures 231-237 show a rhythmic pattern of eighth notes with rests and accents.

238 22

Musical staff 238-244: Treble clef, key signature of one sharp. Measures 238-244 show a melodic line with accents and dynamics.

245

Musical staff 245-250: Treble clef, key signature of one sharp. Measures 245-250 show a melodic line with slurs and dynamics.

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 placed above the first measure.

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

f

Musical staff 86-93: Treble clef, starting with a *poco rit.* (slightly slower) tempo and then returning to *A tempo*. The staff contains eighth and sixteenth notes. A box with the number 9 is placed above the first measure. A forte (*f*) dynamic is indicated below the staff.

94 **10**

Musical staff 94-101: Treble clef, continuing the melodic line with eighth and sixteenth notes. A box with the number 10 is placed above the first measure.

102 *rit.*

Musical staff 102-107: Treble clef, marked with a *rit.* (ritardando) tempo. The staff contains eighth and sixteenth notes. A dashed line is drawn below the staff.

108 Lento **11** A tempo

f

Musical staff 108-114: Treble clef, marked with a *Lento* (slow) tempo and then returning to *A tempo*. The staff contains eighth and sixteenth notes. A box with the number 11 is placed above the first measure. A forte (*f*) dynamic is indicated below the staff.

115

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

124 **12**

Musical staff 124-130: Treble clef, marked with a box containing the number 12. The staff contains eighth and sixteenth notes with accents and slurs.

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, marked with a box containing the number 13. The staff contains eighth and sixteenth notes. Dynamics *ff* (fortissimo) and *p* (piano) are indicated below the staff.

145 **14** sul H

mf

Musical staff 145-152: Treble clef, marked with a box containing the number 14. The staff contains eighth and sixteenth notes. A forte (*f*) dynamic is indicated below the staff. The instruction *sul H* (sul tasto) is written below the staff.

153 ord.

Musical staff 153-160: Treble clef, marked with *ord.* (ordinario). The staff contains eighth and sixteenth notes. A forte (*f*) dynamic is indicated below the staff.

161 **15**

f

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

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

129

137 13

144

152

160

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

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 *rit.* with 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, 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 *poco rit.*

177 **16** A tempo
con sord.

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

191 **18** *mf*

198

205 **19**

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

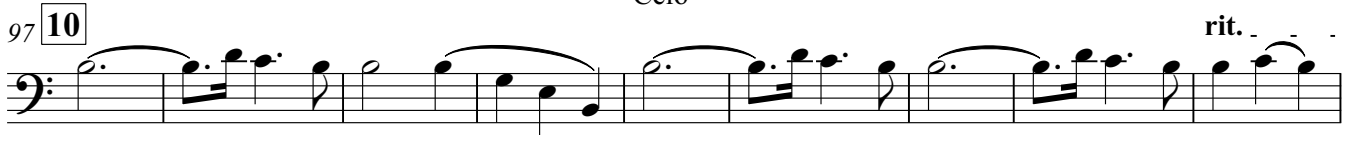
222 Lento **21** A tempo

231 *f*

240 **22**

246

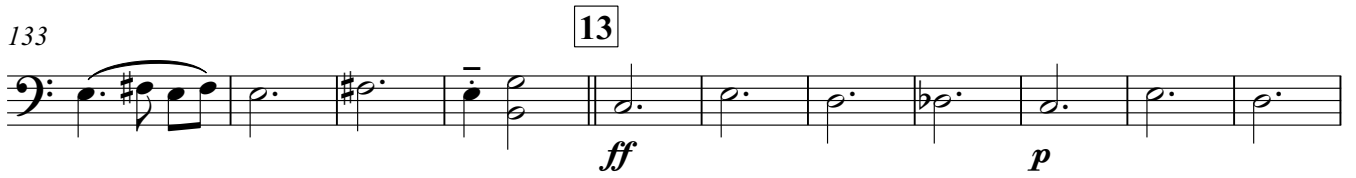
Čelo

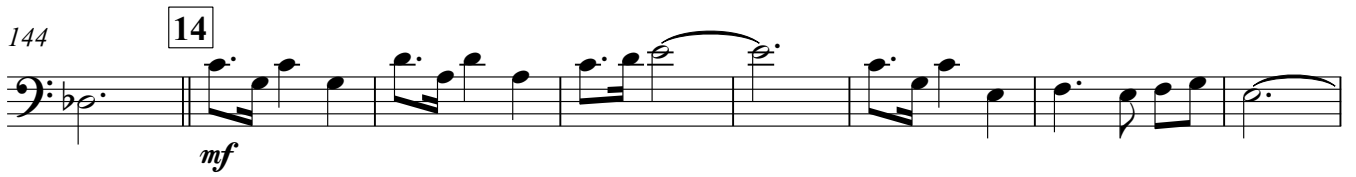
97 **10** rit. 

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 201-206: 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 melodic line with eighth and quarter notes.

217

rit..

Musical staff 217-223: Bass clef, featuring a series of eighth notes with a slur, indicating a ritardando.

224 Lento

21

A tempo

Musical staff 224-231: Bass clef, starting with a dynamic marking *f*. The tempo changes from Lento to A tempo. The melody consists of eighth notes with a slur.

232

Musical staff 232-240: Bass clef, featuring a series of quarter notes with a slur, indicating a rest or sustained sound.

22

241

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

247

Musical staff 247-250: Bass clef, featuring a series of eighth notes with a slur, followed by 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

V.S.

poco rit. A tempo

Bulgaria

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

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

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

Lento A tempo

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

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)

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

153 C C B7 C C Em B7 E7 G

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

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)

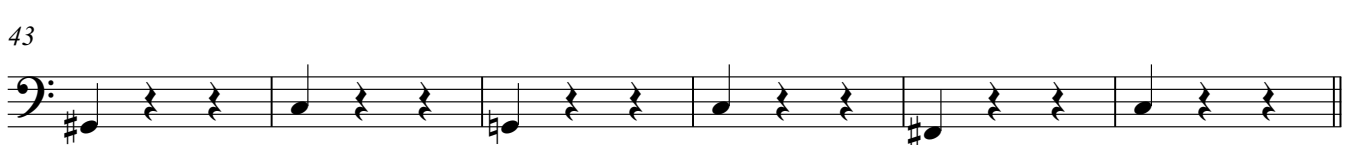
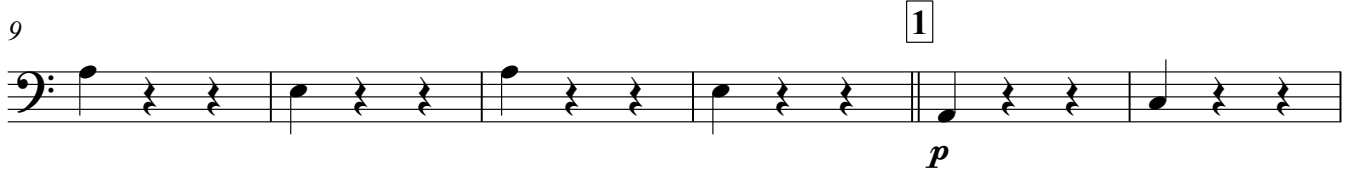
246 E7(b5) A7(b5) D7(b5) Em C7(b5) B7 Em

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** **17** pizz.

A tempo 8



192 ord.

18

201

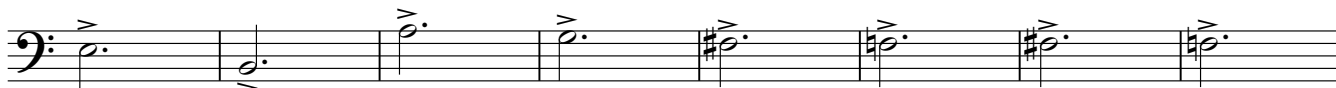
19

209

20

216

rit..



224 Lento

21

A tempo



232



240

22

247

