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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 suita *Bitka na Volgi* (1950), *Koncert za klavir i orkestar* (1936), *Koncert za violinu i orkestar* (1940) balet *Gajane* (1942), suita *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



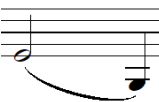
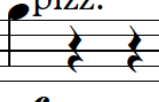

3. PRIREĐIVANJE ZA TAMBURAŠKI ORKESTAR

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

$\text{♩} = t$
Tempo di Valse $\text{♩} = 120$

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

Bas *f*

11 1

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

19 2

Bisernica 1

Bisernica 2

Bisernica 3

Brač 1

Brač 2

Brač 3

E Brač

Čelo

Bugarija

Bas

mf

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 ord. *f*

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

91 **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

10

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 *A tempo*

109

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*

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 13 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*

14 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

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 six staves (Bisernica 1, 2, 3, Brač 1, 2, 3) and the E Brač staff use treble clefs. The Čelo staff uses a bass clef. The Bugarija staff uses a treble clef, and the Bas staff uses a bass clef. The score is divided into six measures. The Bugarija staff includes chord symbols: A7(b5) in the first measure, D7(b5) in the second, Em in the third, C7(b5) in the fourth, B7 in the fifth, and Em in the sixth. The Bas staff provides a rhythmic accompaniment with eighth and quarter notes.

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

1

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: *f*. Includes a hairpin crescendo and a fermata over measure 96.

97 10

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

Valcer iz suite Maškarada

Aram Hačaturjan

♩.t Tempo di Valse ♩. = 120

88 poco rit. 9 A tempo

Musical staff 88-94: Treble clef, key signature of one sharp (F#). Measure 88 starts with a half note G4, followed by quarter notes A4, B4, C5. Measure 89 has a half rest, then quarter notes D5, E5, F#5. Measure 90 has a half note G5, quarter notes A5, B5. Measure 91 has a half rest, then quarter notes C6, B5, A5. Measure 92 has a half note G5, quarter notes F#5, E5. Measure 93 has a half rest, then quarter notes D5, C5, B4. Measure 94 has a half note A4, quarter notes G4, F#4. Dynamics: *f*.

Musical staff 95-101: Treble clef, key signature of one sharp (F#). Measure 95 has a half rest, then quarter notes G4, A4, B4. Measure 96 has a half note C5, quarter notes D5, E5. Measure 97 has a half rest, then quarter notes F#5, G5, A5. Measure 98 has a half note B5, quarter notes C6, B5. Measure 99 has a half rest, then quarter notes A5, G5, F#5. Measure 100 has a half note E5, quarter notes D5, C5. Measure 101 has a half rest, then quarter notes B4, A4, G4. Dynamics: *f*.

Musical staff 102-107: Treble clef, key signature of one sharp (F#). Measure 102 has a half rest, then quarter notes G4, A4, B4. Measure 103 has a half note C5, quarter notes D5, E5. Measure 104 has a half rest, then quarter notes F#5, G5, A5. Measure 105 has a half note B5, quarter notes C6, B5. Measure 106 has a half rest, then quarter notes A5, G5, F#5. Measure 107 has a half note E5, quarter notes D5, C5. Dynamics: *rit.*

Musical staff 108-114: Treble clef, key signature of one sharp (F#). Measure 108 has a half note G4, quarter notes A4, B4. Measure 109 has a half note C5, quarter notes D5, E5. Measure 110 has a half rest, then quarter notes F#5, G5, A5. Measure 111 has a half note B5, quarter notes C6, B5. Measure 112 has a half rest, then quarter notes A5, G5, F#5. Measure 113 has a half note E5, quarter notes D5, C5. Measure 114 has a half rest, then quarter notes B4, A4, G4. Dynamics: *f*.

Musical staff 115-121: Treble clef, key signature of one sharp (F#). Measure 115 has a half note G4, quarter notes A4, B4. Measure 116 has a half note C5, quarter notes D5, E5. Measure 117 has a half rest, then quarter notes F#5, G5, A5. Measure 118 has a half note B5, quarter notes C6, B5. Measure 119 has a half rest, then quarter notes A5, G5, F#5. Measure 120 has a half note E5, quarter notes D5, C5. Measure 121 has a half rest, then quarter notes B4, A4, G4. Dynamics: *f*.

Musical staff 122-128: Treble clef, key signature of one sharp (F#). Measure 122 has a half rest, then quarter notes G4, A4, B4. Measure 123 has a half note C5, quarter notes D5, E5. Measure 124 has a half rest, then quarter notes F#5, G5, A5. Measure 125 has a half note B5, quarter notes C6, B5. Measure 126 has a half rest, then quarter notes A5, G5, F#5. Measure 127 has a half note E5, quarter notes D5, C5. Measure 128 has a half rest, then quarter notes B4, A4, G4. Dynamics: *f*.

Musical staff 129-136: Treble clef, key signature of one sharp (F#). Measure 129 has a half note G4, quarter notes A4, B4. Measure 130 has a half note C5, quarter notes D5, E5. Measure 131 has a half rest, then quarter notes F#5, G5, A5. Measure 132 has a half note B5, quarter notes C6, B5. Measure 133 has a half rest, then quarter notes A5, G5, F#5. Measure 134 has a half note E5, quarter notes D5, C5. Measure 135 has a half rest, then quarter notes B4, A4, G4. Measure 136 has a half note F#4, quarter notes G4, A4. Dynamics: *f*.

Musical staff 137-144: Treble clef, key signature of one sharp (F#). Measure 137 has a half rest, then quarter notes G4, A4, B4. Measure 138 has a half note C5, quarter notes D5, E5. Measure 139 has a half rest, then quarter notes F#5, G5, A5. Measure 140 has a half note B5, quarter notes C6, B5. Measure 141 has a half rest, then quarter notes A5, G5, F#5. Measure 142 has a half note E5, quarter notes D5, C5. Measure 143 has a half rest, then quarter notes B4, A4, G4. Measure 144 has a half note F#4, quarter notes G4, A4. Dynamics: *ff*.

Musical staff 145-152: Treble clef, key signature of one sharp (F#). Measure 145 has a half note G4, quarter notes A4, B4. Measure 146 has a half note C5, quarter notes D5, E5. Measure 147 has a half rest, then quarter notes F#5, G5, A5. Measure 148 has a half note B5, quarter notes C6, B5. Measure 149 has a half rest, then quarter notes A5, G5, F#5. Measure 150 has a half note E5, quarter notes D5, C5. Measure 151 has a half rest, then quarter notes B4, A4, G4. Measure 152 has a half note F#4, quarter notes G4, A4. Dynamics: *mf*.

Musical staff 153-159: Treble clef, key signature of one sharp (F#). Measure 153 has a half note G4, quarter notes A4, B4. Measure 154 has a half note C5, quarter notes D5, E5. Measure 155 has a half rest, then quarter notes F#5, G5, A5. Measure 156 has a half note B5, quarter notes C6, B5. Measure 157 has a half rest, then quarter notes A5, G5, F#5. Measure 158 has a half note E5, quarter notes D5, C5. Measure 159 has a half rest, then quarter notes B4, A4, G4. Dynamics: *f*.

Musical staff 160-166: Treble clef, key signature of one sharp (F#). Measure 160 has a half note G4, quarter notes A4, B4. Measure 161 has a half note C5, quarter notes D5, E5. Measure 162 has a half rest, then quarter notes F#5, G5, A5. Measure 163 has a half note B5, quarter notes C6, B5. Measure 164 has a half rest, then quarter notes A5, G5, F#5. Measure 165 has a half note E5, quarter notes D5, C5. Measure 166 has a half rest, then quarter notes B4, A4, G4. Dynamics: *f*.

Musical staff 167-173: Treble clef, key signature of one sharp (F#). Measure 167 has a half note G4, quarter notes A4, B4. Measure 168 has a half note C5, quarter notes D5, E5. Measure 169 has a half rest, then quarter notes F#5, G5, A5. Measure 170 has a half note B5, quarter notes C6, B5. Measure 171 has a half rest, then quarter notes A5, G5, F#5. Measure 172 has a half note E5, quarter notes D5, C5. Measure 173 has a half rest, then quarter notes B4, A4, G4. Dynamics: *f*.

poco rit. **Bisernica 2** **16** *A tempo*
con sord.
subito p

174

180

185 **17** *7* *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

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

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. Features many slurs and accents over the notes.

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

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

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. Measure 159 has a dynamic marking *f*.

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 slurs and accents.

Bisernica 3

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. Measure 176 is a double bar line. Measures 177-180 consist of a rhythmic pattern of eighth notes with rests, marked 'subito p'.

Musical staff 180-185: Continuation of the rhythmic pattern from the previous staff, consisting of eighth notes with rests.

185 17 7 ord. 18

Musical staff 185-198: Measure 185 is a whole rest. Measure 186 is a fermata. Measures 187-198 show a melodic line with slurs and accents, marked 'f'.

Musical staff 198-205: Continuation of the melodic line from the previous staff, marked 'f'.

205 19

Musical staff 205-211: Continuation of the melodic line, marked 'f'.

211 20

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

218 rit..

Musical staff 218-224: Continuation of the melodic line, marked 'rit..'.

224 Lento 21 A tempo

Musical staff 224-231: Measure 224 is a whole rest. Measures 225-231 show a melodic line with slurs and accents, marked 'f'.

Musical staff 231-238: Continuation of the melodic line with slurs and accents.

238 22

Musical staff 238-245: Continuation of the melodic line with slurs and accents.

Musical staff 245-252: Continuation of the melodic line with slurs and accents.

Valcer iz suite Maškarada

Brač 1

Aram Hačaturjan

♩.t 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, key signature of one sharp (F#). The staff contains a melodic line starting with a half note G4, followed by quarter notes A4, B4, C5, and D5. It continues with a series of eighth and sixteenth notes, including a triplet of eighth notes (G4, A4, B4) and a quarter note C5. The piece concludes with a half note G4.

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

f

Musical staff 86-93: Treble clef, key signature of one sharp. The staff begins with a series of eighth notes (G4, A4, B4, C5, B4, A4, G4). It then features a half note G4, followed by quarter notes A4, B4, and C5. The piece ends with a half note G4.

94 **10**

Musical staff 94-101: Treble clef, key signature of one sharp. The staff contains a melodic line with quarter notes G4, A4, B4, and C5, followed by eighth notes D5, C5, B4, and A4. It concludes with a half note G4.

102 *rit.*

Musical staff 102-107: Treble clef, key signature of one sharp. The staff contains a melodic line with quarter notes G4, A4, B4, and C5, followed by eighth notes D5, C5, B4, and A4. It concludes with a half note G4.

108 *Lento* **11** *A tempo*

f

Musical staff 108-114: Treble clef, key signature of one sharp. The staff begins with a half note G4, followed by quarter notes A4, B4, and C5. It continues with a series of eighth notes (D5, C5, B4, A4, G4) and quarter notes (A4, B4, C5). The piece ends with a half note G4.

115

Musical staff 115-123: Treble clef, key signature of one sharp. The staff contains a melodic line with quarter notes G4, A4, B4, and C5, followed by eighth notes D5, C5, B4, and A4. It concludes with a half note G4.

124 **12**

Musical staff 124-130: Treble clef, key signature of one sharp. The staff contains a melodic line with quarter notes G4, A4, B4, and C5, followed by eighth notes D5, C5, B4, and A4. It concludes with a half note G4.

131

Musical staff 131-136: Treble clef, key signature of one sharp. The staff contains a melodic line with quarter notes G4, A4, B4, and C5, followed by eighth notes D5, C5, B4, and A4. It concludes with a half note G4.

137 **13**

ff *ff* *p*

Musical staff 137-144: Treble clef, key signature of one sharp. The staff contains a melodic line with quarter notes G4, A4, B4, and C5, followed by eighth notes D5, C5, B4, and A4. It concludes with a half note G4.

145 **14** *mf* *sul H*

Musical staff 145-152: Treble clef, key signature of one sharp. The staff contains a melodic line with quarter notes G4, A4, B4, and C5, followed by eighth notes D5, C5, B4, and A4. It concludes with a half note G4.

153 *ord.*

f

Musical staff 153-160: Treble clef, key signature of one sharp. The staff contains a melodic line with quarter notes G4, A4, B4, and C5, followed by eighth notes D5, C5, B4, and A4. It concludes with a half note G4.

161 **15**

f

Musical staff 161-168: Treble clef, key signature of one sharp. The staff contains a melodic line with quarter notes G4, A4, B4, and C5, followed by eighth notes D5, C5, B4, and A4. It concludes with a half note G4.

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

10 *f* 1

15 *p*

21 2 *mf*

29 3

38 4 *mf* *p*

47 5 *f*

56 6

62

69 7

77 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 and ties, dynamic marking *f*10.

101

Musical staff 3: Treble clef, notes with slurs and ties, dynamic marking *rit.*

108 Lento

11 A tempo

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

116

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

125 12

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

133

13

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

143

14

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

152

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

160

15

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

169

poco rit.

Musical staff 11: Treble clef, notes with slurs and ties, 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

11 *f*

20 **1** *p*

28 **2**

37 **3** *mf*

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

57 **5**

65 **6**

74 **7** *f*

81 **8** *f*

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

f

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 **16** poco rit.

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

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

18

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)

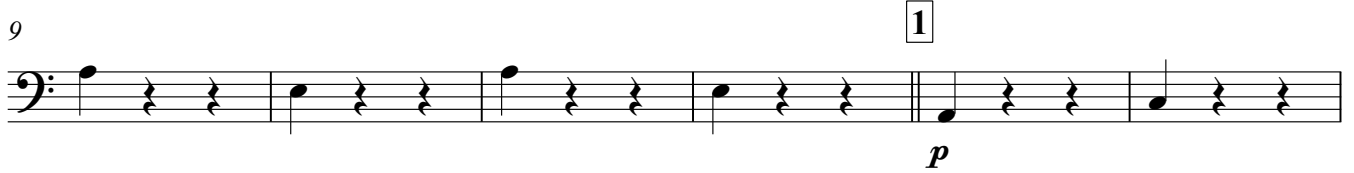
246 E7(b5) A7(b5) D7(b5) Em C7(b5) B7 Em

Valcer iz suite Maškarada

Bas

Aram Hačaturjan

♩♩ Tempo di Valse ♩ = 120



81

88 poco rit. 9 A tempo

96

10

rit.

107 Lento 11 A tempo

116



124

12

133

13

141

14

149



155

161 15

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: Bass clef, starting with a whole rest, followed by a series of quarter notes and rests. Dynamic marking *mf* is present below the staff.

192 *ord.*

18

Musical staff 192: Bass clef, starting with a quarter note and rests, followed by a half note with an accent, and another quarter note with an accent. Dynamic marking *f* is present below the staff.

201

19

Musical staff 201: Bass clef, starting with a quarter note and rests, followed by a half note with an accent, and another quarter note with an accent.

209

20

Musical staff 209: Bass clef, starting with a quarter note and rests, followed by a half note with an accent, and another quarter note with an accent.

216

rit.

Musical staff 216: Bass clef, starting with a half note with an accent, followed by a quarter note with an accent, and another half note with an accent.

224 *Lento*

21

A tempo

Musical staff 224: Bass clef, starting with a half note with an accent, followed by a quarter note with an accent, and another half note with an accent. Dynamic marking *f* is present below the staff.

232

Musical staff 232: Bass clef, starting with a quarter note and rests, followed by a half note with an accent, and another quarter note with an accent.

240

22

Musical staff 240: Bass clef, starting with a quarter note and rests, followed by a half note with an accent, and another quarter note with an accent.

247

Musical staff 247: Bass clef, starting with a quarter note and rests, followed by a half note with an accent, and another quarter note with an accent.