

# Priredivanje za tamburaški orkestar Vlacara iz Suite Maškarada Arama Hačatura

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

Ivan Karadža

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

Završni rad

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## 1. UVOD

Priredivanje 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




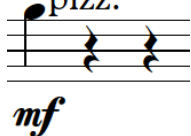

### 3. PRIREĐIVANJE ZA TAMBURAŠKI ORKESTAR

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

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









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* *B<sup>7</sup>* *B<sup>7</sup>* *Em* *B<sup>7</sup>* *rit. B<sup>7</sup>(b<sup>5</sup>)* *B<sup>7</sup>* *B<sup>7</sup>(b<sup>5</sup>)* *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* *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





19

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

20

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

B<sup>7</sup> B<sup>7</sup> C C B<sup>7</sup> B<sup>7</sup> C C 22 C

242

Bisernica 1

Bisernica 2

Bisernica 3

Brač 1

Brač 2

Brač 3

E Brač

Čelo

Bugarija

Bas

F<sup>#7(b5)</sup> C F<sup>#7(b5)</sup> B<sup>7(b5)</sup> E<sup>7(b5)</sup>

Musical score for a band performance, measures 247-252. The score is written for the following instruments: Bisernica 1, Bisernica 2, Bisernica 3, Brač 1, Brač 2, Brač 3, E Brač, Čelo, Bugarija, and Bas. The key signature is one flat (B-flat major/D minor). The time signature is 4/4. The score consists of six measures. The Bugarija part includes chord markings: A7(b5), D7(b5), Em, C7(b5), B7, and Em. The Bas part provides a simple bass line.

Instrument parts:

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

Chord markings for Bugarija:

- 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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- Obradović, A. (1978.), *Uvod u orkestraciju*, Univerzitet umetnosti, Beograd
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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

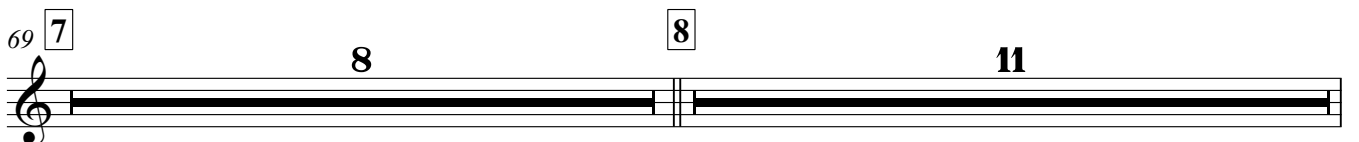
## **8. PRILOZI**

# 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#). Measure 88 starts with a dynamic marking of *f*. The staff contains a melodic line with eighth and sixteenth notes, some beamed together.

97 10

Musical staff 97-102: Continuation of the melodic line from the previous staff, featuring a mix of eighth and sixteenth notes.

103

rit. . . . .

Musical staff 103-107: Continuation of the melodic line, with a *rit.* (ritardando) marking above the staff. The notes become more widely spaced.

108 Lento

11 A tempo

Musical staff 108-114: Continuation of the melodic line, starting with a dynamic marking of *f*. The tempo changes from *Lento* to *A tempo*.

115

Musical staff 115-121: Continuation of the melodic line, featuring a series of eighth notes with accents.

122

12

Musical staff 122-129: Continuation of the melodic line, featuring a series of eighth notes with accents.

130

Musical staff 130-136: Continuation of the melodic line, featuring a series of eighth notes with accents.

137 13

Musical staff 137-144: Continuation of the melodic line, ending with a fermata. A dynamic marking of *ff* is present. A measure rest of 4 measures is indicated.

145 14

Musical staff 145-152: Continuation of the melodic line, ending with a fermata. A measure rest of 2 measures is indicated.

153 mf

Musical staff 153-158: Continuation of the melodic line, starting with a dynamic marking of *mf* and ending with a dynamic marking of *f*.

159

15

Musical staff 159-164: Continuation of the melodic line, starting with a dynamic marking of *f*.

165

Musical staff 165-171: Continuation of the melodic line, featuring a series of eighth notes with accents.

171 *poco rit.*

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

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

198

205 **19**  
*f*

213 **20**

219 *rit.*

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

231

238 **22**

246

# Valcer iz suite Maškarada

Aram Hačaturjan

♩.t Tempo di Valse ♩. = 120

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

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

Musical staff 3: Treble clef, 3/4 time signature. Measure 13 is boxed with '1' and contains a whole rest. Measure 14 is boxed with '2' and contains a whole rest. Measure 15 is boxed with '7' and contains a whole rest. Measures 16-17 contain eighth notes with a mezzo-forte (*mf*) dynamic.

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

Musical staff 5: Treble clef, 3/4 time signature. Measure 29 is boxed with '3' and contains a whole rest. Measures 30-31 contain eighth notes with a mezzo-forte (*mf*) dynamic. Measure 32 is boxed with '5' and contains a whole rest. Measures 33-34 contain eighth notes with a piano (*p*) dynamic. The word "con sord." is above measures 30-31 and "ord." is above measure 33.

Musical staff 6: Treble clef, 3/4 time signature. Measure 40 is boxed with '4' and contains a whole rest. Measures 41-42 contain eighth notes with a forte (*f*) dynamic. Measures 43-44 contain eighth notes with a forte (*f*) dynamic. Measures 45-46 contain eighth notes with a forte (*f*) dynamic.

Musical staff 7: Treble clef, 3/4 time signature. Measure 47 is boxed with '5' and contains a whole rest. Measures 48-49 contain eighth notes with a forte (*f*) dynamic. Measures 50-51 contain eighth notes with a forte (*f*) dynamic. Measures 52-53 contain eighth notes with a forte (*f*) dynamic.

Musical staff 8: Treble clef, 3/4 time signature. Measure 56 is boxed with '6' and contains a whole rest. Measures 57-58 contain eighth notes with a forte (*f*) dynamic. Measures 59-60 contain eighth notes with a forte (*f*) dynamic. Measures 61-62 contain eighth notes with a forte (*f*) dynamic.

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

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



88 poco rit.. 9 A tempo

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

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



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.

180

Musical staff 180-184: Continuation of the rhythmic pattern from the previous staff, consisting of eighth notes and rests.

185 17 7 ord. 18

Musical staff 185-197: Measure 185 contains a whole rest with a '7' above it. Measures 186-197 show a melodic line with dynamics *f* and *mf*, and various articulations like accents and slurs.

198

Musical staff 198-204: Continuation of the melodic line from the previous staff, featuring slurs and ties.

205 19

Musical staff 205-210: Continuation of the melodic line, starting with a dynamic *f*.

211 20

Musical staff 211-217: Continuation of the melodic line with eighth notes and rests.

218 rit..

Musical staff 218-223: Continuation of the melodic line, ending with a fermata. The tempo marking 'rit..' is present.

224 Lento 21 A tempo

Musical staff 224-230: Measure 224 starts with a dynamic *f*. The tempo changes from 'Lento' to 'A tempo'.

231

Musical staff 231-237: Continuation of the melodic line with slurs and ties.

238 22

Musical staff 238-244: Continuation of the melodic line with dynamics *mf* and *f*, and various articulations.

245

Musical staff 245-250: Continuation of the melodic line, ending with a fermata.

# 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 melody consists of eighth and quarter notes with various accidentals.

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

*f*

Musical staff 86-93: Treble clef, starting with a *poco rit.* marking and a boxed measure number **9**. The tempo changes to *A tempo*. The melody continues with eighth and quarter notes.

94 **10**

Musical staff 94-101: Treble clef, starting with a boxed measure number **10**. The melody continues with eighth and quarter notes.

102 *rit.*

Musical staff 102-107: Treble clef, starting with a *rit.* marking. The melody continues with eighth and quarter notes.

108 Lento **11** A tempo

*f*

Musical staff 108-114: Treble clef, starting with *Lento* and a boxed measure number **11**. The tempo changes to *A tempo*. The melody continues with eighth and quarter notes.

115

Musical staff 115-123: Treble clef, continuing the melody with eighth and quarter notes.

124 **12**

Musical staff 124-130: Treble clef, starting with a boxed measure number **12**. The melody continues with eighth and quarter notes.

131

Musical staff 131-136: Treble clef, continuing the melody with eighth and quarter notes.

137 **13**

*ff* *ff* *p*

Musical staff 137-144: Treble clef, starting with a boxed measure number **13**. The dynamics are *ff*, *ff*, and *p*. The melody continues with eighth and quarter notes.

145 **14** sul H

*mf*

Musical staff 145-152: Treble clef, starting with a boxed measure number **14**. The dynamic is *mf*. The instruction *sul H* is present. The melody continues with eighth and quarter notes.

153 ord.

*f*

Musical staff 153-160: Treble clef, starting with *ord.* and a boxed measure number **15**. The dynamic is *f*. The melody continues with eighth and quarter notes.

161 **15**

*f*

Musical staff 161-168: Treble clef, starting with a boxed measure number **15**. The dynamic is *f*. The melody continues with eighth and quarter notes.





# 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. ord.  
*subito p*

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

193 **18**

201 **19**  
*f*

210 **20**

217 *rit.*

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

231

240 **22**

246

# Valcer iz suite Maškarada

E Brač

Aram Hačaturjan

♩♩♩ Tempo di Valse ♩ = 120

*f*

10

15

21 **1**

*mf*

29 **3**

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

47 **5** *f*

56 **6**

62

69 **7**

77 **8** *f*

*f*

V.S.

poco rit. 9 A tempo

86

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

94

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

101

Musical staff 3: Treble clef, notes with slurs, dynamic marking *f*, and *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

# Valcer iz suite Maškarada

Aram Hačaturjan

♩ Tempo di Valse ♩ = 120

*f*

11 1

*p*

20 2

28 3

37 4

*p* *f*

47 5

57 6

65 7

*f*

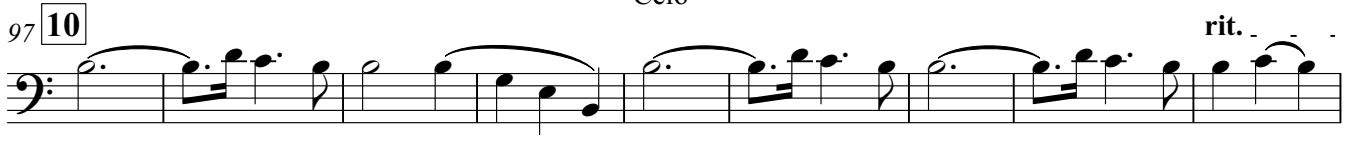
74 8

*f*

81

88 *poco rit.* 9 *A tempo*

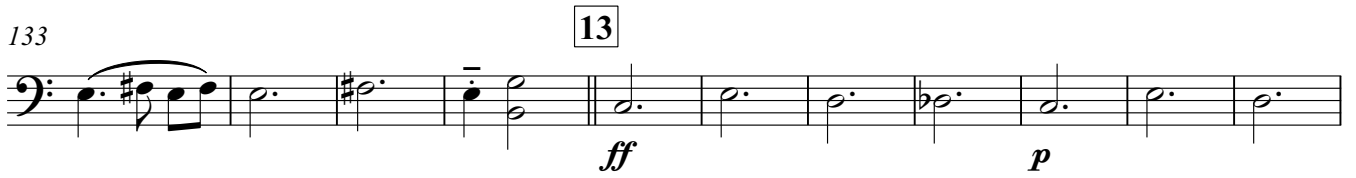
*f*

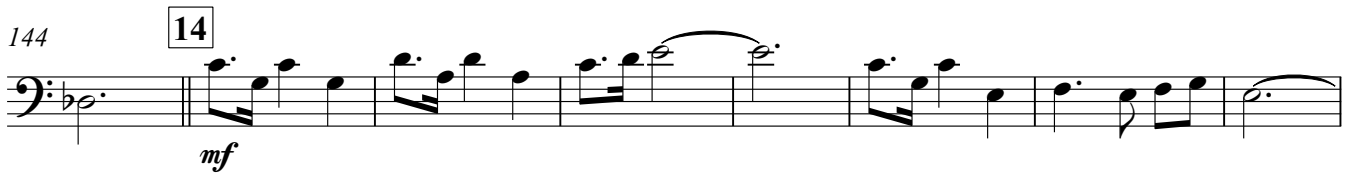
97 **10** rit. 

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 201-209: 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 247-254: 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

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)

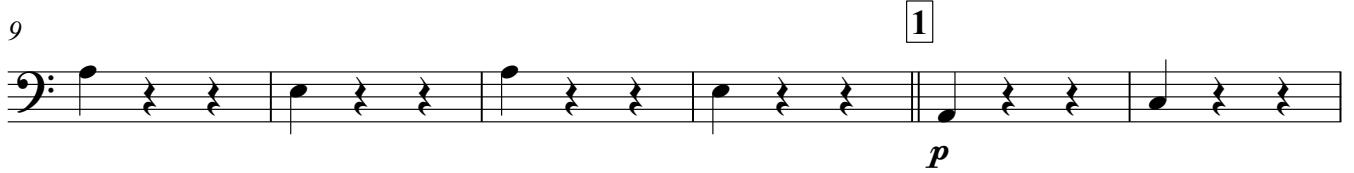
246 E7(b5) A7(b5) D7(b5) Em C7(b5) B7 Em

# Valcer iz suite Maškarada

Bas

Aram Hačaturjan

♩♩ Tempo di Valse ♩ = 120



V.S.



81



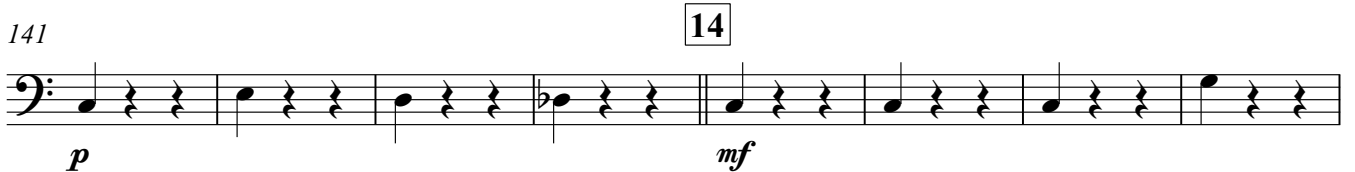
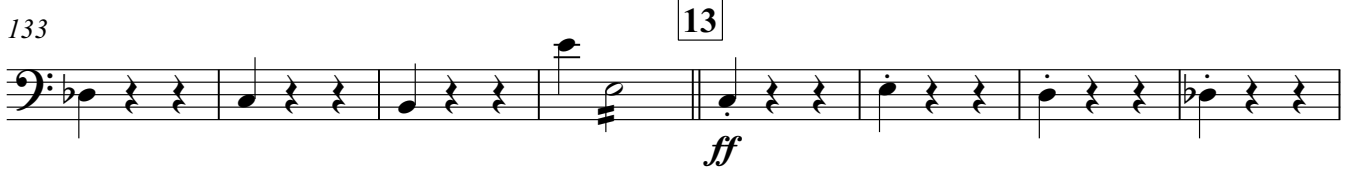
88 *poco rit.* **9** *A tempo*



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



116



169

*poco rit.*

Musical staff 169: Bass clef, 8/8 time signature. The staff contains a sequence of eighth notes and rests, with a fermata over the final note.

177 **16**

*A tempo* 8

**17** *pizz.*

Musical staff 177-181: Bass clef, 8/8 time signature. Measure 177 is a whole rest. Measure 178 is marked *mf*. The staff contains eighth notes and rests, with a fermata over the final note.

192 *ord.*

**18**

Musical staff 192-196: Bass clef, 8/8 time signature. Measure 192 is marked *f*. The staff contains eighth notes and rests, with a fermata over the final note.

201

**19**

Musical staff 201-205: Bass clef, 8/8 time signature. The staff contains eighth notes and rests, with a fermata over the final note.

209

**20**

Musical staff 209-215: Bass clef, 8/8 time signature. The staff contains eighth notes and rests, with a fermata over the final note.

216

*rit.*

Musical staff 216-223: Bass clef, 8/8 time signature. The staff contains dotted half notes and rests, with a fermata over the final note.

224 *Lento*

**21**

*A tempo*

Musical staff 224-231: Bass clef, 8/8 time signature. Measure 224 is marked *f*. The staff contains eighth notes and rests, with a fermata over the final note.

232

Musical staff 232-239: Bass clef, 8/8 time signature. The staff contains eighth notes and rests, with a fermata over the final note.

240

**22**

Musical staff 240-246: Bass clef, 8/8 time signature. The staff contains eighth notes and rests, with a fermata over the final note.

247

Musical staff 247-250: Bass clef, 8/8 time signature. The staff contains eighth notes and rests, with a fermata over the final note.