

Priredivanje za tamburaški orkestar Vlacara iz Suite Maškarada Arama Hačatura

Karadža, Ivan

Undergraduate thesis / Završni rad

2017

Degree Grantor / Ustanova koja je dodijelila akademski / stručni stupanj: **Josip Juraj Strossmayer University of Osijek, The Academy of Arts Osijek / Sveučilište Josipa Jurja Strossmayera u Osijeku, Umjetnička akademija u Osijeku**

Permanent link / Trajna poveznica: <https://urn.nsk.hr/urn:nbn:hr:134:179343>

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Download date / Datum preuzimanja: **2024-11-26**



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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

Mentor:

red. prof. art. Sanja Drakulić

Osijek, 2017. godina

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1. UVOD

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

2. O SKLADATELJU I SKLADBI

2.1. BIOGRAFIJA SKLADATELJA

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

2.2. SKLADBA

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

Uvod A A B B A – C C A B A



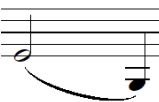
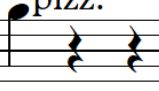

3. PRIREĐIVANJE ZA TAMBURAŠKI ORKESTAR

3.1. PROBLEMATIKA TRANSKRIPCije

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

3.2. PROŠIRENE TEHNIKE

U nastavku slijedi legenda proširenih tehnika i njihova deskripcija.

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

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

Valcer iz suite Maškarada

Aram Hačaturjan

t
Tempo di Valse ♩ = 120

Bisernica 1
f

Bisernica 2
f

Bisernica 3
f

Brač 1
f

Brač 2
f

Brač 3
f

E Brač
f

Čelo
f

Bugarija
f

Bas
f

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

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 *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

199

Bisernica 1

Bisernica 2

Bisernica 3

Brač 1

Brač 2

Brač 3

E Brač

Čelo

Bugarija

Bas

A7(b5) D7(b5) Em C7(b5) B7 Em 19 E7 E7 Am

208

Bisernica 1

Bisernica 2

Bisernica 3

Brač 1

Brač 2

Brač 3

E Brač

Čelo

Bugarija

Bas

Am E7 E7 Am Am 20 B7 B7 Em Em

217 rit. Lento

Bisernica 1

Bisernica 2

Bisernica 3

Brač 1

Brač 2

Brač 3

E Brač

Čelo

Bugarija

Bas

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

225 **21** A tempo

Bisernica 1

Bisernica 2

Bisernica 3

Brač 1

Brač 2

Brač 3

E Brač

Čelo

Bugarija

Bas

f A tempo Am Am Am Am Am Am Am Am

233 22

Bisernica 1

Bisernica 2

Bisernica 3

Brač 1

Brač 2

Brač 3

E Brač

Čelo

Bugarija

Bas

B⁷ B⁷ C C B⁷ B⁷ C C 22 C

242

Bisernica 1

Bisernica 2

Bisernica 3

Brač 1

Brač 2

Brač 3

E Brač

Čelo

Bugarija

Bas

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

Musical score for a band, starting at measure 247. The score is written for ten 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 2/4. The score consists of six measures. The Bugarija part includes chord markings: A^{7(b5)}, D^{7(b5)}, Em, C^{7(b5)}, B⁷, and 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
- 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

f

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

p

f

5

6

64

7 8 **8** 11

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 with some slurs and ties.

Musical staff 97-102: Treble clef, key signature of one sharp (F#). Measure 97 is marked with a boxed number 10. The staff continues with eighth and sixteenth notes.

Musical staff 103-107: Treble clef, key signature of one sharp (F#). Measure 103 is marked with a boxed number 11. Above the staff, the word "rit." is written with a dashed line. The staff contains eighth and sixteenth notes.

Musical staff 108-114: Treble clef, key signature of one sharp (F#). Measure 108 is marked with a boxed number 12. Above the staff, the word "Lento" is written. The staff contains eighth and sixteenth notes, with some rests.

Musical staff 115-121: Treble clef, key signature of one sharp (F#). The staff contains eighth and sixteenth notes with various articulations like accents and slurs.

Musical staff 122-129: Treble clef, key signature of one sharp (F#). Measure 122 is marked with a boxed number 13. The staff contains eighth and sixteenth notes.

Musical staff 130-136: Treble clef, key signature of one sharp (F#). The staff contains eighth and sixteenth notes with slurs.

Musical staff 137-144: Treble clef, key signature of one sharp (F#). Measure 137 is marked with a boxed number 14. The staff contains eighth and sixteenth notes. A fermata is placed over the final measure of this staff, with the number 4 written above it.

Musical staff 145-152: Treble clef, key signature of one sharp (F#). Measure 145 is marked with a boxed number 15. The staff contains eighth and sixteenth notes. A fermata is placed over the final measure of this staff, with the number 2 written above it.

Musical staff 153-158: Treble clef, key signature of one sharp (F#). Measure 153 is marked with a boxed number 16. The staff contains eighth and sixteenth notes. A dynamic marking of *mf* is present at the beginning, and *f* appears later in the staff.

Musical staff 159-164: Treble clef, key signature of one sharp (F#). Measure 159 is marked with a boxed number 17. The staff contains eighth and sixteenth notes. A dynamic marking of *f* is present.

Musical staff 165-171: Treble clef, key signature of one sharp (F#). The staff contains eighth and sixteenth notes.

171 *poco rit.*

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

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

198

205 **19**
f

213 **20**

219 *rit.*

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

231

238 **22**

246

88 poco rit. 9 A tempo

95 10

102 rit.

108 Lento 11 A tempo

122 12

137 13

145 14

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 dynamic marking '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 ord. 18

f

Detailed description: This block contains musical staff 185, which begins with a whole rest and a fermata. A measure rest for 7 measures is indicated above the staff. The staff then continues with eighth notes and rests. The dynamic marking '*f*' is placed below the first note. A 'ord.' (ordinario) marking is placed above the staff between measures 185 and 186. The block ends with a double bar line.

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. The dynamic marking '*f*' is placed below the first measure. The block 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. The tempo marking 'rit..' (ritardando) is placed above the staff. The block ends with a double bar line.

224 Lento 21 A tempo

f

Detailed description: This block contains musical staff 224, which begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It starts with a whole rest, followed by a series of eighth and sixteenth notes. The dynamic marking '*f*' is placed below the first note. The tempo marking 'Lento' is placed above the staff, and 'A tempo' is placed above the staff later in the measure. The block ends with a double bar line.

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

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 eighth and quarter 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. Continuation of the previous staff with slurs and accents.

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.

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

Musical staff 174-179. Measure 174 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The music begins with a half rest, followed by a series of eighth and sixteenth notes. Measure 175 contains a double bar line. Measure 176 starts with a half rest, followed by eighth notes. Measure 177 contains a half rest. Measure 178 contains a half rest. Measure 179 contains a half rest. The dynamic marking 'subito p' is placed below the staff in measure 176.

180

Musical staff 180-184. Measures 180-184 consist of a continuous eighth-note pattern starting with a half rest, followed by eighth notes.

185 17 7 ord. 18

Musical staff 185-197. Measure 185 contains a whole rest. Measure 186 starts with a half rest, followed by eighth notes. Measure 187 contains a half rest. Measure 188 contains a half rest. Measure 189 contains a half rest. Measure 190 contains a half rest. Measure 191 contains a half rest. Measure 192 contains a half rest. Measure 193 contains a half rest. Measure 194 contains a half rest. Measure 195 contains a half rest. Measure 196 contains a half rest. Measure 197 contains a half rest. The dynamic marking 'f' is placed below the staff in measure 186. The word 'ord.' is placed above the staff in measure 186. The number '7' is placed above the staff in measure 186. The number '18' is placed above the staff in measure 188.

198

Musical staff 198-204. Measures 198-204 consist of a continuous eighth-note pattern starting with a half rest, followed by eighth notes.

205 19

Musical staff 205-210. Measures 205-210 consist of a continuous eighth-note pattern starting with a half rest, followed by eighth notes. The dynamic marking 'f' is placed below the staff in measure 205.

211 20

Musical staff 211-217. Measures 211-217 consist of a continuous eighth-note pattern starting with a half rest, followed by eighth notes.

218 rit..

Musical staff 218-223. Measures 218-223 consist of a continuous eighth-note pattern starting with a half rest, followed by eighth notes. The dynamic marking 'rit..' is placed above the staff in measure 218.

224 Lento 21 A tempo

Musical staff 224-230. Measure 224 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The music begins with a half rest, followed by a series of eighth and sixteenth notes. Measure 225 contains a double bar line. Measure 226 starts with a half rest, followed by eighth notes. Measure 227 contains a half rest. Measure 228 contains a half rest. Measure 229 contains a half rest. Measure 230 contains a half rest. The dynamic marking 'f' is placed below the staff in measure 226. The word 'Lento' is placed above the staff in measure 224. The word 'A tempo' is placed above the staff in measure 226.

231

Musical staff 231-237. Measures 231-237 consist of a continuous eighth-note pattern starting with a half rest, followed by eighth notes.

238 22

Musical staff 238-244. Measures 238-244 consist of a continuous eighth-note pattern starting with a half rest, followed by eighth notes.

245

Musical staff 245-250. Measures 245-250 consist of a continuous eighth-note pattern starting with a half rest, followed by eighth notes.

Valcer iz suite Maškarada

Brač 1

Aram Hačaturjan

♩♩♩ Tempo di Valse ♩. = 120

10 *f* 1

16

21 *mf* 2

29 *mf* 3

35 *p*

41 *f* 4

48 5

55 6

62

69 *f* 7

V.S.

77 **8**

f

Musical staff 77-85: Treble clef, starting with a forte (*f*) dynamic. The melody consists of eighth and quarter notes with various accidentals.

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

f

Musical staff 86-93: Treble clef, marked *poco rit.* and **9** A tempo. The melody continues with eighth and quarter notes. A forte (*f*) dynamic is indicated.

94 **10**

Musical staff 94-101: Treble clef, marked **10**. The melody continues with eighth and quarter notes.

102 *rit.*

Musical staff 102-107: Treble clef, marked *rit.* (ritardando). The melody continues with eighth and quarter notes.

108 Lento **11** A tempo

f

Musical staff 108-114: Treble clef, marked Lento and **11** A tempo. The melody continues with eighth and quarter notes. A forte (*f*) dynamic is indicated.

115

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

124 **12**

Musical staff 124-130: Treble clef, marked **12**. The melody continues with eighth and quarter notes, featuring some slurs.

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, marked **13**. The melody continues with eighth and quarter notes. Dynamics include fortissimo (*ff*) and piano (*p*).

145 **14** sul H

mf

Musical staff 145-152: Treble clef, marked **14** and *sul H* (sul ponticello). The melody continues with eighth and quarter notes. A mezzo-forte (*mf*) dynamic is indicated.

153 ord.

f

Musical staff 153-160: Treble clef, marked 153 ord. (ordinario). The melody continues with eighth and quarter notes. A forte (*f*) dynamic is indicated.

161 **15**

f

Musical staff 161-168: Treble clef, marked **15**. The melody continues with eighth and quarter notes. A forte (*f*) dynamic is indicated.



Valcer iz suite Maškarada

Brač 2

Aram Hačaturjan

♩ = 120
Tempo di Valse

9 *f*

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

28 **3** 5 *p*

40 **4** *f*

47 **5**

52

57 **6**

65 **7** *f*

74 **8** *f*

82

V.S.

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

97 **10**

104

rit.

108 *Lento*

11 *A tempo*

115

123

12

130

137 **13**

145 **14**

sul H

153 *ord.*

161 **15**

169 *poco rit.*

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

185 **17**
mf *f*

193 **18**

201 **19**
f

210 **20**

218 *rit.*

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

231

239 **22**

246

Valcer iz suite Maškarada

Brač 3

Aram Hačaturjan

♩♩♩ Tempo di Valse ♩ = 120

9 *f*

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

27 **3** 5 *p*

41 **4** *f*

47 **5**

56 **6**

62

69 **7** *f*

77 **8** *f*

84

V.S.

88 poco rit. 9 A tempo

96 10

105 rit. Lento 11 A tempo

113

121 12

129

137 13

144 14

152

160 15

169

poco rit.

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

185 **17**

193 **18**

201 **19**

210 **20**

217 *rit.*

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

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*

f V.S.

poco rit. 9 A tempo

86

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

94

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

101

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

108 Lento

11 A tempo

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

116

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

125 12

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

133

13

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

143

14

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

152

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

160

15

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

169

poco rit.

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

177 **16** A tempo
con sord.

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

191 **18** *mf*

198

205 **19**

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

222 Lento **21** A tempo

231 *f*

240 **22**

246

Valcer iz suite Maškarada

Aram Hačaturjan

♩ = 120 Tempo di Valse

f

11 **1**

p

20 **2**

mf

28 **3**

37 **4**

p *f*

47 **5**

57 **6**

65 **7**

f

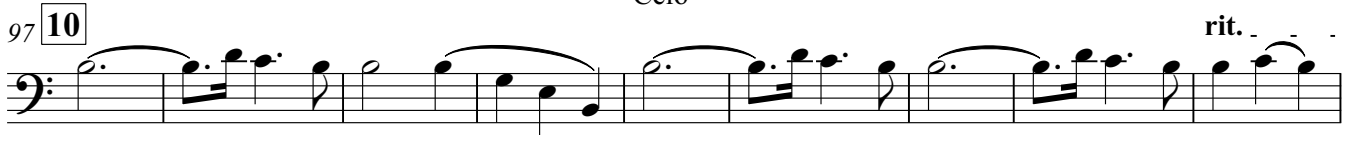
74 **8**

f

81

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

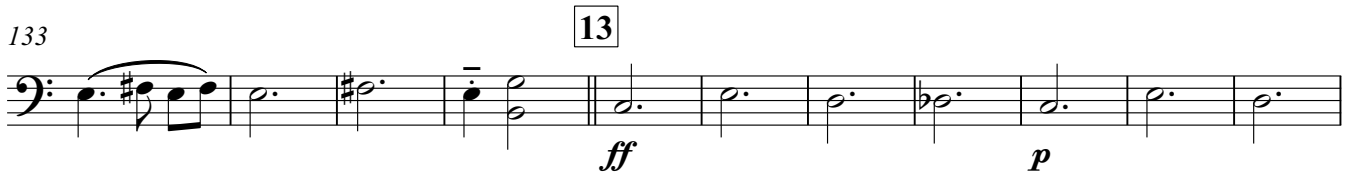
f

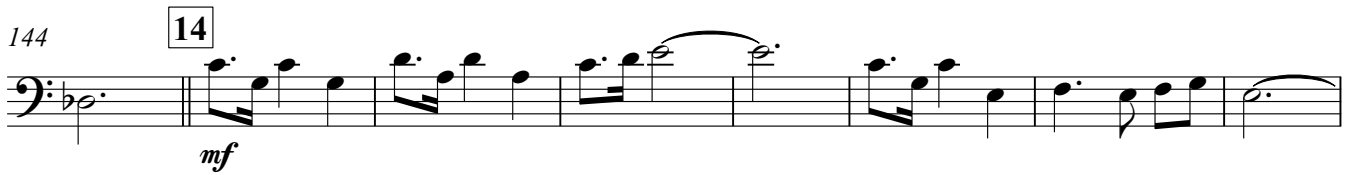
97 **10** rit. 

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

115 

12 125 

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


144 **14** *mf* 

152 

160 **15** *f* 

169 *poco rit.* 

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

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

18

Čelo

3

193

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

201

19

Musical staff 201-209: 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, marked *rit..*. The melody consists of eighth notes with a slur, ending with a double bar line.

224 Lento

21

A tempo

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

232

Musical staff 232-240: Bass clef, featuring a series of quarter notes with rests and dynamic markings *v*.

22

241

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

247

Musical staff 247-254: Bass clef, ending with a double bar line. The melody consists of eighth and quarter notes.

Valcer iz suite Maškarada

Aram Hačaturjan

♩.t Tempo di Valse ♩. = 120

The musical score is written for piano in 3/4 time, marked "Tempo di Valse" with a tempo of 120. It consists of ten staves of music, each with a measure number and a key signature change indicated by a sharp sign on the F line. The chords are primarily triads and dyads, with some seventh chords. Dynamics range from *f* (forte) to *p* (piano). There are three first endings (1) and three second endings (2) and three third endings (3). The score ends with a repeat sign and a first ending (4).

Chords: Am, E, E7(b5), B7, C, F#7(b5), A7(b5), D7(b5), Em, C7(b5), B7, E7, F#7(b5), B7(b5), A7(b5), D7(b5), Em, C7(b5), B7, E7, Am, E7, B7, Em, B7, Em, B7, Am, E7, B7, Em, B7.

Dynamics: *f*, *p*, *mf*, *p*, *f*, *f*.

Measure numbers: 1, 9, 17, 25, 33, 41, 49, 57, 63, 69, 77.

First endings: 1, 2, 3, 4.

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)

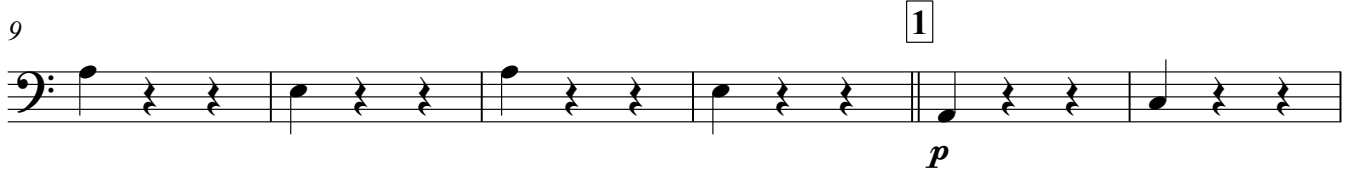
246 E7(b5) A7(b5) D7(b5) Em C7(b5) B7 Em

Valcer iz suite Maškarada

Bas

Aram Hačaturjan

♩♩ Tempo di Valse ♩ = 120



81

Musical staff for measures 81-87. The staff contains a sequence of eighth notes with stems pointing up and down, and rests. The key signature changes from one sharp (F#) to one flat (Bb) during this section.

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

Musical staff for measures 88-95. Measure 88 starts with a half note followed by eighth notes. Measures 89-95 continue with eighth notes and rests. A hairpin crescendo is shown below the staff.

96 **10**

Musical staff for measures 96-106. Measures 96-100 feature half notes with stems pointing up and down. Measures 101-106 feature half notes with stems pointing up and down, with a hairpin crescendo and a *rit.* marking at the end.

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

Musical staff for measures 107-115. Measures 107-110 feature half notes with stems pointing up and down. Measures 111-115 feature eighth notes with stems pointing up and down. A hairpin crescendo and a *f* dynamic marking are present.

116

Musical staff for measures 116-123. The staff contains a sequence of eighth notes with stems pointing up and down, and rests.

124 **12**

Musical staff for measures 124-132. Measures 124-132 feature eighth notes with stems pointing up and down, and rests. A hairpin crescendo is shown below the staff.

133 **13**

Musical staff for measures 133-140. Measures 133-136 feature eighth notes with stems pointing up and down, and rests. Measures 137-140 feature eighth notes with stems pointing up and down. A hairpin crescendo and a *ff* dynamic marking are present.

141 **14**

Musical staff for measures 141-148. Measures 141-144 feature eighth notes with stems pointing up and down, and rests. Measures 145-148 feature eighth notes with stems pointing up and down. A hairpin crescendo and a *mf* dynamic marking are present.

149

Musical staff for measures 149-154. The staff contains a sequence of eighth notes with stems pointing up and down, and rests.

155

Musical staff for measures 155-160. Measures 155-159 feature eighth notes with stems pointing up and down, and rests. Measure 160 features a half note with a stem pointing up and a final chord.

161 **15**

Musical staff for measures 161-168. The staff contains a sequence of eighth notes with stems pointing up and down, and rests. A hairpin crescendo and a *f* dynamic marking are present.

169

poco rit.



177 **16**

A tempo 8

17 *pizz.*



192 *ord.*

18



201

19



209

20



216

rit.



224 *Lento*

21

A tempo



232



240

22



247

