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

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

Završni rad

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Osijek, 2017. godina

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1. UVOD

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

2. O SKLADATELJU I SKLADBI

2.1. BIOGRAFIJA SKLADATELJA

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

2.2. SKLADBA

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

Uvod A A B B A – C C A B A




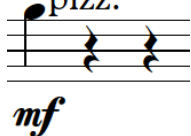

3. PRIREĐIVANJE ZA TAMBURAŠKI ORKESTAR

3.1. PROBLEMATIKA TRANSKRIPCIJE

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

3.2. PROŠIRENE TEHNIKE

U nastavku slijedi legenda proširenih tehnika i njihova deskripcija.

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

**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 *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 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

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 brass band, measures 247-252. 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 or D minor). The time signature is 4/4. The score consists of six measures. The brass instruments (Bisernica and Brač) play a melodic line with eighth and quarter notes, often beamed together. The E Brač part plays a similar melodic line. The Čelo part plays a bass line with eighth and quarter notes. The Bugarija part plays a series of chords, with the following chord symbols: A7(b5), D7(b5), Em, C7(b5), B7, and Em. The Bas part plays a simple bass line with quarter notes.

Instrument parts: Bisernica 1, Bisernica 2, Bisernica 3, Brač 1, Brač 2, Brač 3, E Brač, Čelo, Bugarija, Bas.

Chord symbols 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

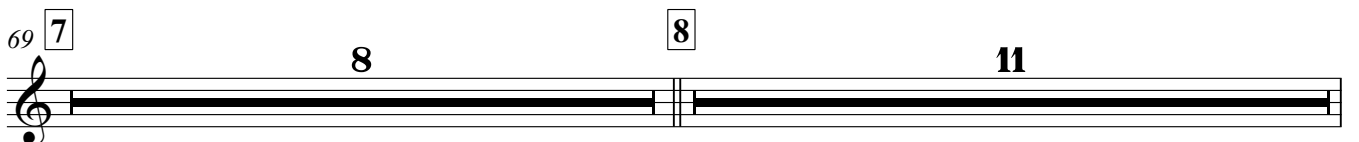
8. PRILOZI

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 series of eighth and sixteenth notes, some beamed together, with a fermata over the final note of the staff.

97 10

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

103

rit.

Musical staff 103-107: Treble clef, key signature of one sharp. Measure 103 starts with a dynamic marking of *f*. The staff contains a series of eighth and sixteenth notes, some beamed together, with a fermata over the final note of the staff.

108 Lento

11 A tempo

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

115

Musical staff 115-121: Treble clef, key signature of one sharp. Measure 115 starts with a dynamic marking of *f*. The staff contains a series of eighth and sixteenth notes, some beamed together, with a fermata over the final note of the staff.

122

12

Musical staff 122-129: Treble clef, key signature of one sharp. Measure 122 starts with a dynamic marking of *f*. The staff contains a series of eighth and sixteenth notes, some beamed together, with a fermata over the final note of the staff.

130

Musical staff 130-136: Treble clef, key signature of one sharp. Measure 130 starts with a dynamic marking of *f*. The staff contains a series of eighth and sixteenth notes, some beamed together, with a fermata over the final note of the staff.

137 13

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

145 14

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

153 mf

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

159

15

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

165

Musical staff 165-171: Treble clef, key signature of one sharp. Measure 165 starts with a dynamic marking of *f*. The staff contains a series of eighth and sixteenth notes, some beamed together, with a fermata over the final note of the staff.

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, alternating between G4 and A4.

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 dotted quarter note, starting 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 dotted quarter note. Measure 32 is boxed with '5' and contains a whole rest. Measures 33-34 contain eighth notes with a dotted quarter note, starting with a piano (*p*) dynamic. The instruction "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 dotted quarter note, starting 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 dotted quarter note. Measures 50-51 contain eighth notes with a dotted quarter note.

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 dotted quarter note. Measures 59-60 contain eighth notes with a dotted quarter note.

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

160 15

poco rit..

Bisernica 2
16 A tempo
con sord.

3

174

180

subito *p*

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

180

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

185 17 ord. 18

f

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

211 20

Detailed description: This block contains musical staff 211, which continues the rhythmic pattern of eighth notes and rests, ending with a double bar line.

218 rit..

Detailed description: This block contains musical staff 218, which continues the melodic line with eighth notes and rests, ending with a double bar line. The instruction 'rit..' is placed above the staff.

224 Lento 21 A tempo

f

Detailed description: This block contains musical staff 224, which begins with a whole rest and a fermata. The instruction 'Lento' is placed above the staff, and 'A tempo' is placed below it. The instruction '*f*' is placed below the first note. The staff then continues with eighth notes and rests, ending 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 begins with a whole rest and a fermata. The instruction '22' is placed above the staff. The staff then continues 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

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

108 Lento 11 A tempo

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

Musical staff 174-179: Treble clef, key signature of one sharp (F#). Measures 174-179. Measure 174 starts with a whole rest followed by a half note G4. Measures 175-179 contain eighth and sixteenth notes. Measure 176 has a double bar line. Measure 177 starts with a whole rest followed by a half note G4. Measure 178 has a whole rest. Measure 179 has a whole rest. Dynamics: *poco rit.* above measure 174, *A tempo con sord.* above measure 177, *subito p* below measure 177.

180

Musical staff 180-184: Treble clef, key signature of one sharp (F#). Measures 180-184. Measures 180-184 contain eighth notes with slurs. Measure 184 has a double bar line.

185 17 7 ord. 18

Musical staff 185-197: Treble clef, key signature of one sharp (F#). Measures 185-197. Measure 185 has a whole rest followed by a half note G4. Measure 186 has a whole rest. Measure 187 has a whole rest. Measure 188 has a whole rest. Measure 189 has a whole rest. Measure 190 has a whole rest. Measure 191 has a whole rest. Measure 192 has a whole rest. Measure 193 has a whole rest. Measure 194 has a whole rest. Measure 195 has a whole rest. Measure 196 has a whole rest. Measure 197 has a whole rest. Dynamics: *f* below measure 189, *ord.* above measure 188, *f* below measure 194.

198

Musical staff 198-204: Treble clef, key signature of one sharp (F#). Measures 198-204. Measures 198-204 contain eighth notes with slurs. Measure 204 has a double bar line.

205 19

Musical staff 205-210: Treble clef, key signature of one sharp (F#). Measures 205-210. Measures 205-210 contain eighth notes with slurs. Measure 210 has a double bar line. Dynamics: *f* below measure 205.

211 20

Musical staff 211-217: Treble clef, key signature of one sharp (F#). Measures 211-217. Measures 211-217 contain eighth notes with slurs. Measure 217 has a double bar line.

218 rit..

Musical staff 218-223: Treble clef, key signature of one sharp (F#). Measures 218-223. Measures 218-223 contain eighth notes with slurs. Measure 223 has a double bar line. Dynamics: *rit..* above measure 218.

224 Lento 21 A tempo

Musical staff 224-230: Treble clef, key signature of one sharp (F#). Measures 224-230. Measure 224 has a whole rest followed by a half note G4. Measure 225 has a whole rest. Measure 226 has a whole rest. Measure 227 has a whole rest. Measure 228 has a whole rest. Measure 229 has a whole rest. Measure 230 has a whole rest. Dynamics: *Lento* above measure 224, *A tempo* above measure 227, *f* below measure 224.

231

Musical staff 231-237: Treble clef, key signature of one sharp (F#). Measures 231-237. Measures 231-237 contain eighth notes with slurs. Measure 237 has a double bar line.

238 22

Musical staff 238-244: Treble clef, key signature of one sharp (F#). Measures 238-244. Measures 238-244 contain eighth notes with slurs. Measure 244 has a double bar line. Dynamics: *f* below measure 238.

245

Musical staff 245-251: Treble clef, key signature of one sharp (F#). Measures 245-251. Measures 245-251 contain eighth notes with slurs. Measure 251 has a double bar line.

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, starting with a forte (*f*) dynamic. The staff contains a series of eighth and sixteenth notes, some beamed together, with a few longer notes. A box with the number 8 is placed above the first measure.

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

f

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

94 **10**

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

102 *rit.*

Musical staff 102-107: Treble clef, starting with a *rit.* marking. The staff contains eighth and sixteenth notes, some beamed together.

108 Lento **11** A tempo

f

Musical staff 108-114: Treble clef, starting with a "Lento" marking and a box with the number 11. The staff contains eighth and sixteenth notes. A forte (*f*) dynamic is indicated below the staff. The tempo marking changes to "A tempo" above the staff.

115

Musical staff 115-123: Treble clef, starting with a box with the number 11. The staff contains eighth and sixteenth notes, some beamed together.

124 **12**

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

131

Musical staff 131-136: Treble clef, starting with a box with the number 12. The staff contains eighth and sixteenth notes, some beamed together.

137 **13**

ff *ff* *p*

Musical staff 137-144: Treble clef, starting with a box with the number 13. The staff contains eighth and sixteenth notes, some beamed together. Dynamics *ff*, *ff*, and *p* are indicated below the staff.

145 **14** sul H

mf

Musical staff 145-152: Treble clef, starting with a box with the number 14. The staff contains eighth and sixteenth notes, some beamed together. A dynamic of *mf* is indicated below the staff. The instruction "sul H" is written above the staff.

153 ord.

f

Musical staff 153-160: Treble clef, starting with "ord." above the staff. The staff contains eighth and sixteenth notes, some beamed together. A dynamic of *f* is indicated below the staff.

161 **15**

f

Musical staff 161-168: Treble clef, starting with a box with the number 15. The staff contains eighth and sixteenth notes, some beamed together. A dynamic of *f* is indicated below the staff.



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

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

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

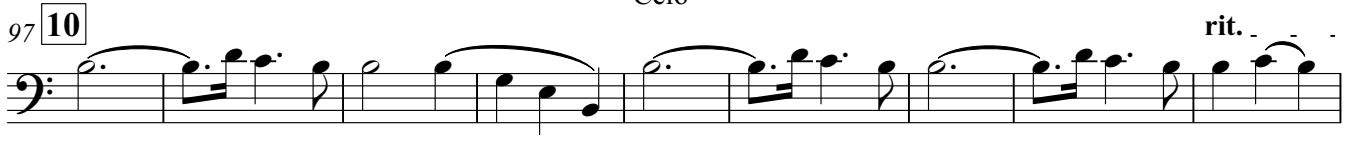
74 8

f

81

88 *poco rit.* 9 *A tempo*

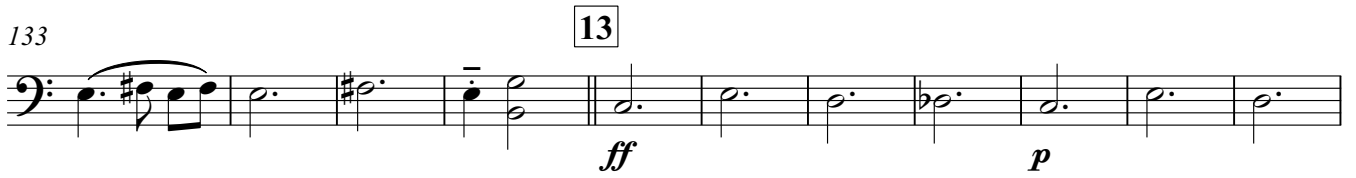
f

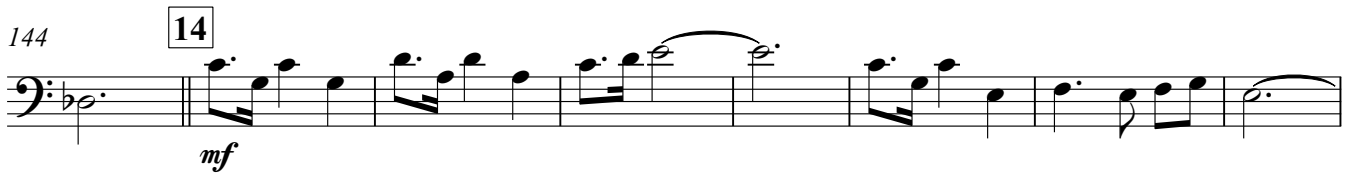
97 **10** rit. 

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 201-206: Bass clef, starting with a dynamic marking *f*. The melody features a series of eighth notes with a slur over the first four notes.

210

20

Musical staff 210-216: Bass clef, continuing the melodic line with slurs and various note values.

217

rit..

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

224 Lento

21

A tempo

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

232

Musical staff 232-240: Bass clef, featuring rests and dynamic markings *v* and *f*. The melody is sparse with occasional notes.

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 features eighth notes with slurs.

Valcer iz suite Maškarada

Aram Hačaturjan

♩.t Tempo di Valse ♩. = 120

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

9 Am Am Am Am 1 Am Am Am Am

17 Am Am Am Am 2 B7 B7 C C

25 B7 B7 C C 3 C F#7(b5) C F#7(b5)

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

41 4 Am Am Am Am Am Am Am Am Am

49 5 B7 B7 C C B7 B7 C C

57 6 C F#7(b5) C F#7(b5) B7(b5) E7(b5)

63 A7(b5) D7(b5) Em C7(b5) B7 Em

69 7 E7 E7 Am Am E7 E7 Am Am

77 8 B7 B7 Em Em B7 B7 Em B7

V.S.

poco rit. A tempo

Bulgaria

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

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

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

Lento A tempo

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

f

117 **B7** **B7** **C** **C** **B7** **B7** **C** **C**

125 **12** **C** **F#7(b5)** **C** **F#7(b5)** **B7(b5)** **E7(b5)**

131 **A7(b5)** **D7(b5)** **Em** **C7(b5)** **B7** **Em**

137 **13** **C** **C** **C** **G7(b5)** **C** **C** **G7** **G7(b5)**

ff *p*

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

mf

153 **C** **C** **B7** **C** **C** **Em** **B7** **E7** **G**

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

f

Bugarija

poco rit.

3

169 C C B7 C C Em B7 E7 E7 E7

177 **16** A tempo 8 **17** B7 pizz. B7 C C B7 B7 C

mf

192 ord. C **18** C F#7(b5) C F#7(b5) B7(b5) E7(b5)

f

199 A7(b5) D7(b5) Em C7(b5) B7 Em

205 **19** E7 E7 Am Am E7 E7 Am Am

213 **20** B7 B7 Em Em B7 B7 Em B7

221 rit. Lento **21** A tempo B7(b5) B7 B7(b5) E Am Am Am Am Am

f

230 Am Am Am B7 B7 C C B7

238 B7 C C **22** C F#7(b5) C F#7(b5) B7(b5)

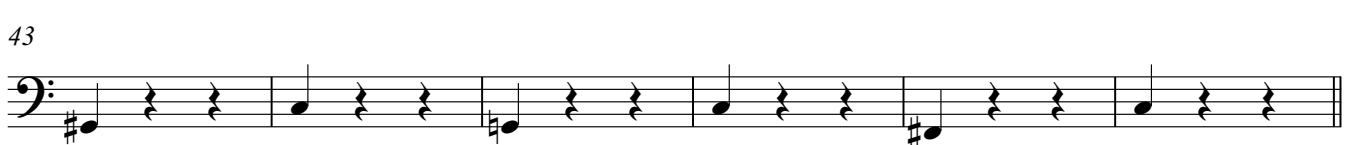
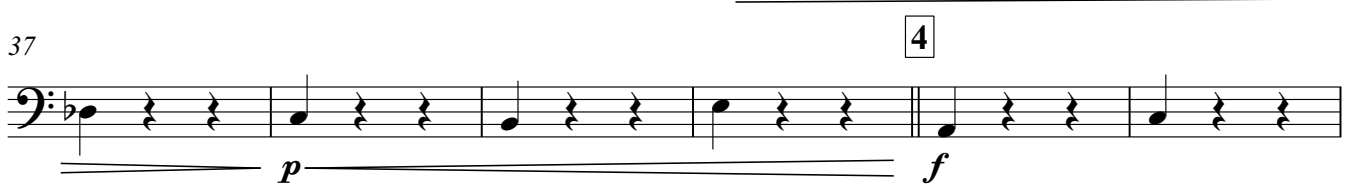
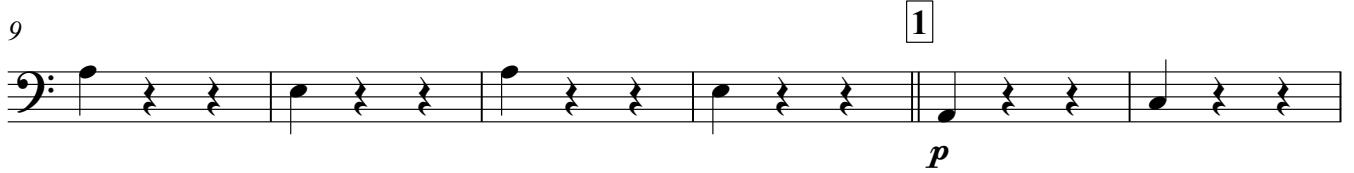
246 E7(b5) A7(b5) D7(b5) Em C7(b5) B7 Em

Valcer iz suite Maškarada

Bas

Aram Hačaturjan

♩♩ Tempo di Valse ♩ = 120



169

poco rit.



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

