

# 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

Mentor:

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Osijek, 2017. godina

# SADRŽAJ

<b>1. UVOD</b> .....	1
<b>2. O SKLADATELJU I SKLADBI</b> .....	2
<b>2.1. BIOGRAFIJA SKLADATELJA</b> .....	2
<b>2.2. SKLADBA</b> .....	2
<b>3. PRIREĐIVANJE ZA TAMBURAŠKI ORKESTAR</b> .....	3
<b>3.1. PROBLEMATIKA TRANSKRIPCije</b> .....	3
<b>3.2. PROŠIRENE TEHNIKE</b> .....	4
<b>4. TRANSKRIPCija VALCERA IZ SUITE MAŠKARADA ARAMA HAČATURJAN</b> .....	5
<b>5. ZAKLJUČAK</b> .....	22
<b>6. LITERATURA</b> .....	23
<b>7. SAŽETAK</b> .....	24
<b>8. PRILOZI</b> .....	25

## 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



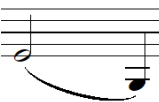
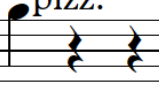

### 3. PRIREĐIVANJE ZA TAMBURAŠKI ORKESTAR

#### 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"><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>  <p><i>mf</i></p>	<ul style="list-style-type: none"><li>• Pizzicato kod bugarije se svira palcem</li></ul>

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

Bas  
*f*

11 **1**

Bisernica 1

Bisernica 2

Bisernica 3

Brač 1

Brač 2

Brač 3

E Brač

Čelo

Bugarija

Bas

*p*

19 **2**

Bisernica 1

Bisernica 2

Bisernica 3

Brač 1

Brač 2

Brač 3

E Brač

Čelo

Bugarija

Bas

*mf*

Am Am B7 B7 C C B7 B7 C

28 3

con sord.      ord.

Bisernica 1

Bisernica 2

Bisernica 3

Brač 1

Brač 2

Brač 3

E Brač

Čelo

Bugarija

Bas

*mf*      *mf*

C      C      F#7(b5)      C      F#7(b5)      B7(b5)      E7(b5)      A7(b5)      D7(b5)

37 4

Bisernica 1

Bisernica 2

Bisernica 3

Brač 1

Brač 2

Brač 3

E Brač

Čelo

Bugarija

Bas

*p*      ord.      *f*

*p*      ord.      *f*

*p*      *f*

*p*      *f*

*p*      *f*

*p*      *f*

*p*      *f*

Em      C7(b5)      B7      E7      E7      Am      Am      Am      Am

5

45

Bisernica 1

Bisernica 2

Bisernica 3

Brač 1

Brač 2

Brač 3

E Brač

Čelo

Bugarija

Am Am Am Am B7 B7 C C B7

Bas



6

54

Bisernica 1

Bisernica 2

Bisernica 3

Brač 1

Brač 2

Brač 3

E Brač

Čelo

Bugarija

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

Bas

63 7

Bisernica 1

Bisernica 2

Bisernica 3

Brač 1

Brač 2

Brač 3

E Brač

Čelo

Bugarija

Bas

A7(b5) D7(b5) Em C7(b5) B7 Em 7 E7 E7 Am

*f*

72 8

Bisernica 1

Bisernica 2

Bisernica 3

Brač 1

Brač 2

Brač 3

E Brač

Čelo

Bugarija

Bas

Am E7 E7 Am Am 8 B7 B7 Em Em B7

*f*

82

poco rit. **9** A tempo

Bisernica 1

Bisernica 2

Bisernica 3

Brač 1

Brač 2

Brač 3

E Brač

Čelo

Bugarija

Bas

B7 Em B7 B7(b5) B7 B7(b5) E

poco rit. **9** A tempo

E7 E7

**10**

**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* *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

poco rit.

16 A tempo  
con sord.

The musical score for this page includes the following parts and markings:

- Bisernica 1, 2, 3:** Melodic lines in treble clef.
- Brač 1, 2, 3:** Harmonic accompaniment in treble clef, including Roman numerals (IV, V, VI).
- E Brač:** Melodic line in treble clef.
- Čelo:** Bass line in bass clef.
- Bugarija:** Chordal accompaniment in treble clef.
- Bas:** Bass line in bass clef.
- Tempo/Markings:** *poco rit.* at the start of the section; **16 A tempo** in a box; *subito p* and *con sord.* (con sord.) markings for various parts.

180

Bisernica 1

Bisernica 2

Bisernica 3

Brač 1

Brač 2

Brač 3

E Brač

Čelo

Bugarija

Bas

ord.

mf

17

B7 pizz.

B7

C

C

mf pizz.

189

Bisernica 1

Bisernica 2

Bisernica 3

Brač 1

Brač 2

Brač 3

E Brač

Čelo

Bugarija

Bas

ord.

f

ord.

f

ord.

f

ord.

f

ord.

f

ord.

f

ord.

f

ord.

18

C

C

F#7(b5)

C

F#7(b5)

B7(b5)

E7(b5)

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

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, 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 has one sharp (F#) and the time signature is 4/4. The Bugarija part includes chord diagrams for A7(b5), D7(b5), Em, C7(b5), B7, and Em.

The score consists of six measures. The first three measures feature a melodic line in the upper instruments (Bisernica and Brač) and a bass line in the lower instruments (Čelo, Bugarija, and Bas). The last three measures feature a melodic line in the upper instruments and a bass line in the lower instruments. The Bugarija part includes chord diagrams for A7(b5), D7(b5), Em, C7(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
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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

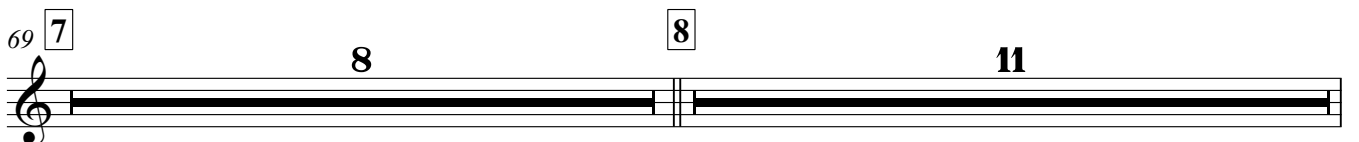
## **8. PRILOZI**

# 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#). Measures 88-96. Dynamics: *f*. Includes a hairpin crescendo and a fermata over measure 96.

97 10

Musical staff 97-102: Treble clef, key signature of one sharp (F#). Measures 97-102. Dynamics: *f*. Includes a hairpin crescendo and a fermata over measure 102.

103

rit. . . . .

Musical staff 103-107: Treble clef, key signature of one sharp (F#). Measures 103-107. Dynamics: *f*. Includes a hairpin crescendo and a fermata over measure 107.

108 Lento

11 A tempo

Musical staff 108-114: Treble clef, key signature of one sharp (F#). Measures 108-114. Dynamics: *f*. Includes a hairpin crescendo and a fermata over measure 114.

115

Musical staff 115-121: Treble clef, key signature of one sharp (F#). Measures 115-121. Dynamics: *f*. Includes a hairpin crescendo and a fermata over measure 121.

122

12

Musical staff 122-129: Treble clef, key signature of one sharp (F#). Measures 122-129. Dynamics: *f*. Includes a hairpin crescendo and a fermata over measure 129.

130

Musical staff 130-136: Treble clef, key signature of one sharp (F#). Measures 130-136. Dynamics: *f*. Includes a hairpin crescendo and a fermata over measure 136.

137 13

Musical staff 137-144: Treble clef, key signature of one sharp (F#). Measures 137-144. Dynamics: *ff*. Includes a hairpin crescendo and a fermata over measure 144. A '4' is written above the staff at the end.

145 14

Musical staff 145-152: Treble clef, key signature of one sharp (F#). Measures 145-152. Dynamics: *mf*. Includes a hairpin crescendo and a fermata over measure 152. A '2' is written above the staff at the end.

153 mf

Musical staff 153-158: Treble clef, key signature of one sharp (F#). Measures 153-158. Dynamics: *f*. Includes a hairpin crescendo and a fermata over measure 158.

159

15

Musical staff 159-164: Treble clef, key signature of one sharp (F#). Measures 159-164. Dynamics: *f*. Includes a hairpin crescendo and a fermata over measure 164.

165

Musical staff 165-171: Treble clef, key signature of one sharp (F#). Measures 165-171. Dynamics: *f*. Includes a hairpin crescendo and a fermata over measure 171.

171 *poco rit.*

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

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

198

205 **19**  
*f*

213 **20**

219 *rit.*

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

231

238 **22**

246

# Valcer iz suite Maškarada

Aram Hačaturjan

♩.t Tempo di Valse ♩. = 120

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

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

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

Musical staff 5: Treble clef, 3/4 time signature, starting with a piano (*p*) dynamic. The melody consists of six measures of eighth notes with a dotted quarter note.

Musical staff 6: Treble clef, 3/4 time signature, starting with a forte (*f*) dynamic. The melody consists of six measures of eighth notes with a dotted quarter note.

Musical staff 7: Treble clef, 3/4 time signature, starting with a forte (*f*) dynamic. The melody consists of six measures of eighth notes with a dotted quarter note.

Musical staff 8: Treble clef, 3/4 time signature, starting with a forte (*f*) dynamic. The melody consists of six measures of eighth notes with a dotted quarter note.

Musical staff 9: Treble clef, 3/4 time signature, starting with a forte (*f*) dynamic. The melody consists of six measures of eighth notes with a dotted quarter note.

Musical staff 10: Treble clef, 3/4 time signature, starting with a forte (*f*) dynamic. The melody consists of six measures of eighth notes with a dotted quarter note.



88 poco rit. 9 A tempo

poco rit..

Bisernica 2  
16 A tempo  
con sord.

3

174

180

subito *p*

Detailed description: This block contains the first two staves of music. 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 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 staff 185, which begins with a whole rest and a fermata. The instruction 'ord.' is placed above the staff. The music then resumes with a series of notes, including some with accents. The instruction '*f*' is placed below the first note. The staff ends with a double bar line.

198

Detailed description: This block contains staff 198, which continues the melodic line with various note values and rests, ending with a double bar line.

205 19

*f*

Detailed description: This block contains staff 205, which features a series of eighth notes. The instruction '*f*' is placed below the first note. The staff ends with a double bar line.

211 20

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

224 Lento 21 A tempo

*f*

Detailed description: This block contains 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 music then resumes with a series of notes. The instruction '*f*' is placed below the first note. The staff ends with a double bar line.

231

Detailed description: This block contains staff 231, which continues the melodic line with various note values and rests, ending with a double bar line.

238 22

Detailed description: This block contains staff 238, which continues the melodic line with various note values and rests, ending with a double bar line.

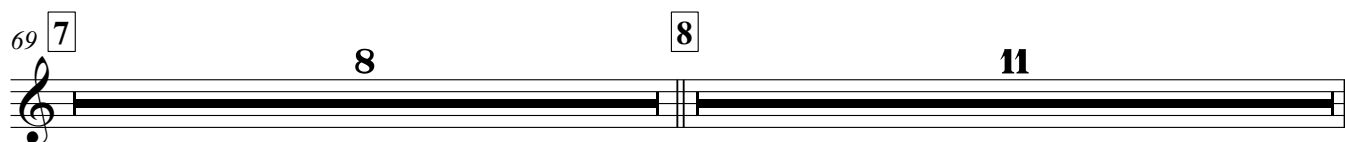
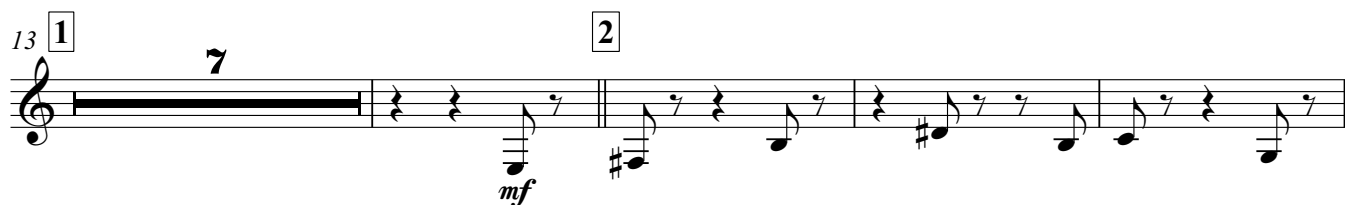
245

Detailed description: This block contains staff 245, which continues the melodic line with various note values and rests, ending with a double bar line.

# Valcer iz suite Maškarada

Aram Hačaturjan

♩.t Tempo di Valse ♩. = 120



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 89 has a fermata over the first two notes. Measure 90 has a dynamic marking *f*. The staff continues with eighth and quarter notes.

95 10

Musical staff 95-101: Continuation of the previous staff with eighth and quarter notes.

102 rit. . . . .

Musical staff 102-107: Continuation of the previous staff. Measure 106 has a dynamic marking *f*. The staff ends with a double bar line.

108 Lento 11 A tempo

Musical staff 108-114: Treble clef, 2/4 time signature. Starts with a half note G4, quarter note A4, quarter note B4. Measure 109 has a dynamic marking *f*. The staff continues with eighth and quarter notes.

Musical staff 115-121: Continuation of the previous staff with eighth and quarter notes. Measure 116 has a dynamic marking *f*. The staff continues with eighth and quarter notes.

122 12

Musical staff 122-128: Continuation of the previous staff with eighth and quarter notes. Measure 123 has a dynamic marking *f*. The staff continues with eighth and quarter notes.

Musical staff 129-136: Continuation of the previous staff with eighth and quarter notes. Measure 130 has a dynamic marking *f*. The staff continues with eighth and quarter notes.

137 13

Musical staff 137-144: Continuation of the previous staff with eighth and quarter notes. Measure 138 has a dynamic marking *ff*. The staff continues with eighth and quarter notes. Measure 144 has a 4-measure rest.

145 14

Musical staff 145-152: Continuation of the previous staff with eighth and quarter notes. Measure 146 has a dynamic marking *mf*. The staff continues with eighth and quarter notes. Measure 152 has a 2-measure rest.

Musical staff 153-159: Continuation of the previous staff with eighth and quarter notes. Measure 154 has a dynamic marking *mf*. The staff continues with eighth and quarter notes.

160 15

Musical staff 160-166: Continuation of the previous staff with eighth and quarter notes. Measure 161 has a dynamic marking *f*. The staff continues with eighth and quarter notes.

Musical staff 167-173: Continuation of the previous staff with eighth and quarter notes. Measure 168 has a dynamic marking *f*. The staff continues with eighth and quarter notes.

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 eighth notes. Measures 176-179 show a rhythmic pattern of eighth notes with rests, marked *subito p*.

180

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

185 17 *7* *ord.* 18

Musical staff 185-197: Treble clef, key signature of one sharp. Measure 185 is a whole rest. Measures 186-197 feature a melodic line with eighth notes, marked *f* and *ord.* (order).

198

Musical staff 198-204: Treble clef, key signature of one sharp. Measures 198-204 show a melodic line with eighth notes and some ties.

205 19

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

211 20

Musical staff 211-217: Treble clef, key signature of one sharp. Measures 211-217 continue the rhythmic pattern of eighth notes.

218 *rit.*

Musical staff 218-223: Treble clef, key signature of one sharp. Measures 218-223 show a melodic line with eighth notes, marked *rit.* (ritardando).

224 *Lento* 21 *A tempo*

Musical staff 224-230: Treble clef, key signature of one sharp. Measures 224-230 feature a melodic line with eighth notes, marked *f* and *A tempo*.

231

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

238 22

Musical staff 238-244: Treble clef, key signature of one sharp. Measures 238-244 feature a melodic line with eighth notes, marked *f*.

245

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

# 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 some slurs.

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 quarter and eighth notes.

94 **10**

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

102 *rit.*

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

115

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

124 **12**

Musical staff 124-130: Treble clef, starting with a boxed measure number **12**. The melody features some slurs and accents.

131

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

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.

153 ord.

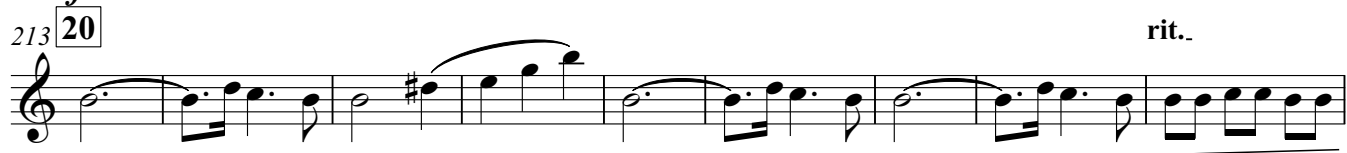
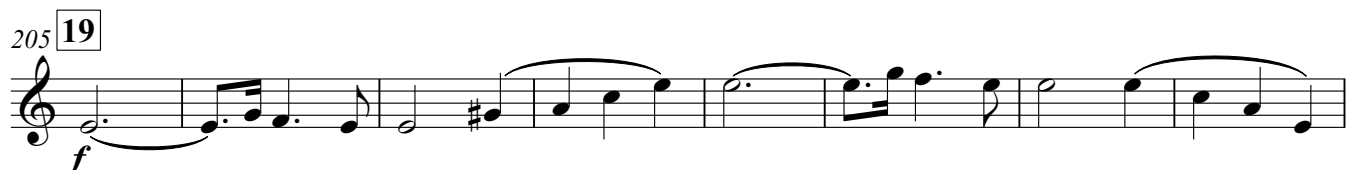
*f*

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

161 **15**

*f*

Musical staff 161-168: Treble clef, starting with a boxed measure number **15**. The dynamic is *f*.





# Valcer iz suite Maškarada

Brač 2

Aram Hačaturjan

♩ = 120  
Tempo di Valse

9 *f*

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

28 **3** 5 *p*

40 **4** *f*

47 **5**

52

57 **6**

65 **7** *f*

74 **8** *f*

82

V.S.

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

97 **10**

104

*rit.* .....

108 *Lento*

**11** *A tempo*

115

123

**12**

130

137 **13**

145 **14**

*sul H*

153 *ord.*

161 **15**

169 *poco rit.*

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

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

193 **18**

201 **19**  
*f*

210 **20**

218 *rit.*

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

231

239 **22**

246

# Valcer iz suite Maškarada

Brač 3

Aram Hačaturjan

♩♩♩ Tempo di Valse ♩ = 120

9 *f*

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

27 **3** 5 *p*

41 **4** *f*

47 **5**

56 **6**

62

69 **7** *f*

77 **8** *f*

84

V.S.

88 poco rit. 9 A tempo

96 10

105 rit. . . . . Lento 11 A tempo

113

121

129

137 13

144

152

160

169

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

185 **17**

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* **1**

*p*

*mf* **2**

*mf* **3**

*mf* **4** *p*

*f* **5**

**6**

**7**

*f* **8**

*f* V.S.

poco rit. **9** A tempo

86

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

94

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

101

Musical staff 3: Treble clef, notes with slurs, dynamic marking *rit.* and 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, then 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*, box **13**.

143

**14**

Musical staff 8: Treble clef, notes with slurs, dynamic marking *mf*, 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*, box **15**.

169

poco rit.

Musical staff 11: Treble clef, notes with slurs, dynamic marking *poco rit.*.



177 **16** A tempo  
con sord.

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

191 **18** *mf*

198

205 **19**

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

222 Lento **21** A tempo

231 *f*

240 **22**

246

# Valcer iz suite Maškarada

Aram Hačaturjan

♩ = 120 Tempo di Valse

*f*

11 **1**

*p*

20 **2**

*mf*

28 **3**

37 **4**

*p* *f*

47 **5**

57 **6**

65 **7**

*f*

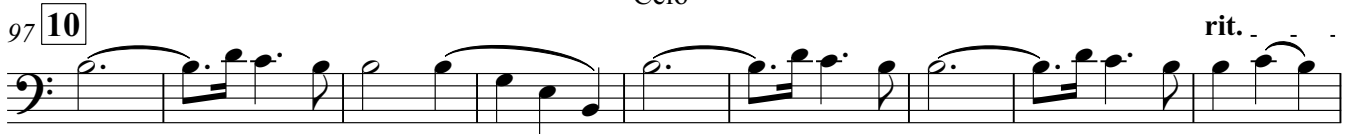
74 **8**

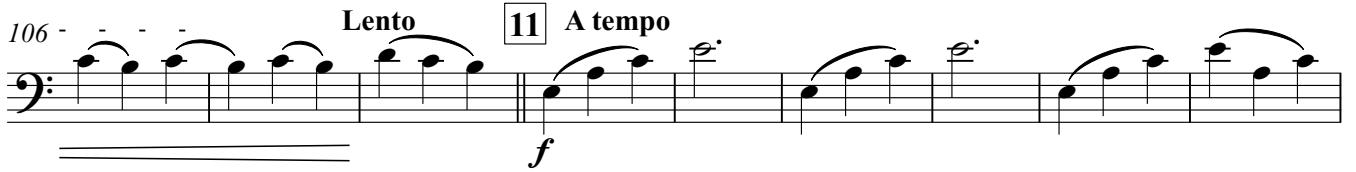
*f*

81

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

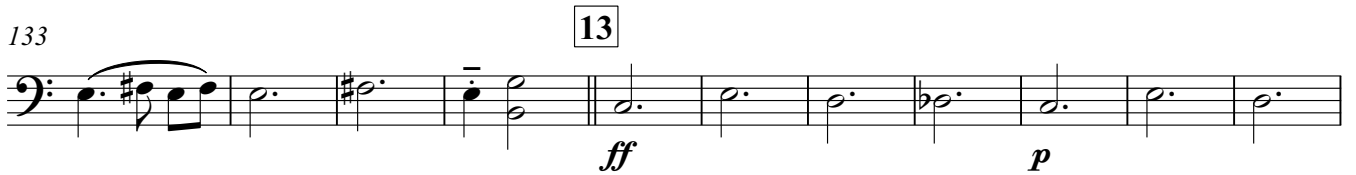
*f*

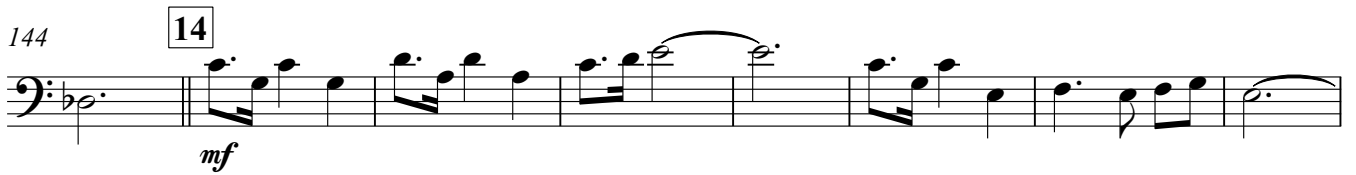
97 **10** rit. 

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 melody with eighth and quarter notes, some with slurs.

217

rit..

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

232

Musical staff 232-240: Bass clef, featuring a series of quarter notes with slurs and various accidentals.

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 slurs, ending with a double bar line.

# Valcer iz suite Maškarada

Aram Hačaturjan

♩.t Tempo di Valse ♩. = 120

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

*f*

9 Am Am Am Am **1** Am Am Am Am

*p*

17 Am Am Am Am **2** B7 B7 C C

*mf*

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

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

*p*

41 **4** Am Am Am Am Am Am Am Am Am

*f*

49 **5** B7 B7 C C B7 B7 C C

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

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

69 **7** E7 E7 Am Am E7 E7 Am Am

*f*

77 **8** B7 B7 Em Em B7 B7 Em B7

*f*

poco rit. A tempo

Bulgaria

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

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

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

Lento A tempo

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

117 B7 B7 C C B7 B7 C C

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

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

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

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

153 C C B7 C C Em B7 E7 G

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

Bugarija

poco rit.

3

169 C C B7 C C Em B7 E7 E7 E7

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

*mf*

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

*f*

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

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

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

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

*f*

230 Am Am Am B7 B7 C C B7

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

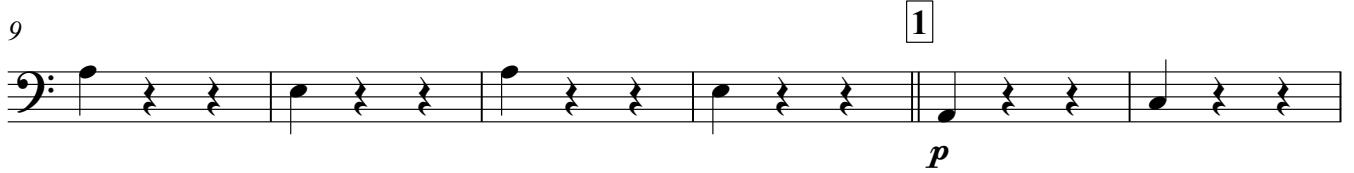
246 E7(b5) A7(b5) D7(b5) Em C7(b5) B7 Em

# Valcer iz suite Maškarada

Bas

Aram Hačaturjan

♩♩ Tempo di Valse ♩ = 120





81



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



96 **10**



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



116



124 **12**



133 **13**



141 **14**



149



155



161 **15**



169

*poco rit.*



177 **16**

*A tempo* 8

**17** *pizz.*



192 *ord.*

**18**



201

**19**



209

**20**



216

*rit.*



224 *Lento*

**21**

*A tempo*



232



240

**22**



247

