

Priredivanje za tamburaški orkestar Vlacera iz Suite Maškarada Arama Hačatura

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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: **2024-11-23**



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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

Mentor:

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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




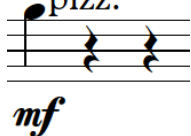

3. PRIREĐIVANJE ZA TAMBURAŠKI ORKESTAR

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**

Valcer iz suite Maškarada

Aram Hačaturjan

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

Bisernica 1

Bisernica 2

Bisernica 3

Brač 1

Brač 2

Brač 3

E Brač

Čelo

Bugarija

Bas

$\text{♩} = t$

$\text{♩} = 120$

f

f

f

f

f

f

f

f

f

f

f

f

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

f

f

11

1

Bisernica 1

Bisernica 2

Bisernica 3

Brač 1

Brač 2

Brač 3

E Brač

Čelo

Bugarija

Bas

p

p

p

p

Am Am Am Am Am Am Am Am

19

2

Bisernica 1

Bisernica 2

Bisernica 3

Brač 1

Brač 2

Brač 3

E Brač

Čelo

Bugarija

Bas

mf

mf

mf

mf

mf

mf

mf

Am Am B7 B7 C C B7 B7 C

28 3

con sord. ord.

Bisernica 1

Bisernica 2

Bisernica 3

Brač 1

Brač 2

Brač 3

E Brač

Čelo

Bugarija

Bas

mf

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

37 4

Bisernica 1

Bisernica 2

Bisernica 3

Brač 1

Brač 2

Brač 3

E Brač

Čelo

Bugarija

Bas

p ord. *f*

p ord. *f*

p ord. *f*

p ord. *f*

p ord. *f*

p ord. *f*

p ord. *f*

p ord. *f*

p ord. *f*

p ord. *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 *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

f

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

21 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)}

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

5. ZAKLJUČAK

Ideja ovog rada je proširiti tamburašku literaturu. Za dobru transkripciju potrebno je poznavanje instrumenata za koje pišemo kako bi stvorili dobru zvučnu sliku. U prilog transkripciji je definitivno išao i originalni tonalitet koji je povoljan za tamburaške instrumente i u kojem oni zvuči jasno te bez većih problema svojim opsegom zadovoljavaju originalnu zamisao skladatelja. Za priređivanje ovakvih skladbi tamburaškom orkestru nije dovoljno samo prepisati dionice iz simfonijskog orkestra u tamburaški. Potrebno je izrazito poznavanje samih tamburaških instrumenata, njihovih opsega, tehnika sviranja te boje instrumenta. Međutim, potrebno je i poznavati ostale vrste instrumenata i njihove karakteristike te kombinirati s mogućnostima instrumenata za koje se priređuje. *Valcer* iz suite *Maškarada* predstavlja novitet u tamburaškoj literaturi te će se nakon ove transkripcije zasigurno pronaći na repertoarima raznih tamburaških orkestara ili komornih sastava.

6. LITERATURA

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7. SAŽETAK

Suita *Maškarada* je djelo Arama Hačaturjana koje se sastoji od pet stavaka. *Valcer* iz suite je prvi stavak izvorno pisan za simfonijski orkestar, a u ovom završnom radu je priređen za tamburaški orkestar. Instrumenti koji se nalaze u priređenoj partituri su: tri bisernice, tri brača, E brač, čelo i bas.

Ključni pojmovi: transkripcija, tambure, valcer, Hačaturjan

Key concepts: transcription, tamburitza, waltz, Khachaturian

8. PRILOZI

Valcer iz suite Maškarada

Bisernica 1

Aram Hačaturjan

♩.t Tempo di Valse ♩. = 120

f

7

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

34 *p*

41 **4** *f*

48 **5**

57 **6**

64

69 **7** 8 **8** 11

88 poco rit. 9 A tempo

Musical staff 88-96: Treble clef, key signature of one sharp (F#). Measure 88 starts with a dynamic marking of *f*. The staff contains a melodic line with eighth and quarter notes, some beamed together.

Musical staff 97-102: Treble clef, key signature of one sharp. Measure 97 is marked with a boxed number 10. The staff continues the melodic line with various note values and rests.

Musical staff 103-107: Treble clef, key signature of one sharp. Measure 103 is marked with a boxed number 11. Above the staff, the word "rit." is written with a dashed line indicating a ritardando. The staff features a melodic line with eighth notes and rests.

Musical staff 108-114: Treble clef, key signature of one sharp. Measure 108 is marked with a boxed number 12. Above the staff, the word "Lento" is written. The staff begins with a dynamic marking of *f* and contains a melodic line with quarter notes and rests.

Musical staff 115-121: Treble clef, key signature of one sharp. The staff continues the melodic line with eighth notes and rests, some with accents.

Musical staff 122-129: Treble clef, key signature of one sharp. Measure 122 is marked with a boxed number 13. The staff continues the melodic line with eighth notes and rests.

Musical staff 130-136: Treble clef, key signature of one sharp. The staff continues the melodic line with eighth notes and rests.

Musical staff 137-144: Treble clef, key signature of one sharp. Measure 137 is marked with a boxed number 14. The staff begins with a dynamic marking of *ff* and contains a melodic line with quarter notes and rests. A fermata is placed over the final measure of this staff, with a "4" above it.

Musical staff 145-152: Treble clef, key signature of one sharp. Measure 145 is marked with a boxed number 15. The staff begins with a dynamic marking of *mf* and contains a melodic line with quarter notes and rests. A fermata is placed over the final measure of this staff, with a "2" above it.

Musical staff 153-158: Treble clef, key signature of one sharp. The staff begins with a dynamic marking of *mf* and contains a melodic line with quarter notes and rests. A dynamic marking of *f* appears later in the staff.

Musical staff 159-164: Treble clef, key signature of one sharp. Measure 159 is marked with a boxed number 16. The staff begins with a dynamic marking of *f* and contains a melodic line with quarter notes and rests.

Musical staff 165-171: Treble clef, key signature of one sharp. The staff continues the melodic line with quarter notes and rests.

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

subito *p*

180

185 **17** *f* ord. **18**

198

205 **19** *f*

211 **20**

218 rit..

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

231

238 **22**

245

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, followed by quarter notes A4, B4, C5. A fermata is placed over the first three notes. The staff continues with eighth notes: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5. A dynamic marking *f* is placed below the first eighth note.

95 10

Musical staff 95-101: Treble clef, 2/4 time signature. Continues with eighth notes: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5. A fermata is placed over the first two notes.

102 rit.

Musical staff 102-107: Treble clef, 2/4 time signature. Continues with eighth notes: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5. A fermata is placed over the first two notes. The staff ends with a half note G4.

108 Lento 11 A tempo

Musical staff 108-114: Treble clef, 2/4 time signature. Starts with a half note G4, followed by quarter notes A4, B4, C5. A fermata is placed over the first three notes. The staff continues with eighth notes: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5. A dynamic marking *f* is placed below the first eighth note.

Musical staff 115-121: Treble clef, 2/4 time signature. Continues with eighth notes: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5. Accents are placed above the notes.

122 12

Musical staff 122-128: Treble clef, 2/4 time signature. Continues with eighth notes: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5. Accents are placed above the notes.

Musical staff 129-136: Treble clef, 2/4 time signature. Continues with eighth notes: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5. Accents are placed above the notes.

137 13

Musical staff 137-144: Treble clef, 2/4 time signature. Continues with eighth notes: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5. A dynamic marking *ff* is placed below the first eighth note. The staff ends with a fermata over a half note G4.

145 14

Musical staff 145-152: Treble clef, 2/4 time signature. Continues with eighth notes: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5. A dynamic marking *mf* is placed below the first eighth note. The staff ends with a fermata over a half note G4.

Musical staff 153-159: Treble clef, 2/4 time signature. Continues with eighth notes: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5. A dynamic marking *f* is placed below the first eighth note.

160 15

Musical staff 160-166: Treble clef, 2/4 time signature. Continues with eighth notes: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5. A dynamic marking *f* is placed below the first eighth note.

Musical staff 167-173: Treble clef, 2/4 time signature. Continues with eighth notes: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5. A dynamic marking *f* is placed below the first eighth note.

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

Musical staff 174-180: Treble clef, key signature of one sharp (F#). Measures 174-175 show a melodic line with a fermata. Measure 176 is a double bar line. Measures 177-180 consist of a rhythmic pattern of eighth notes with rests, marked 'subito p'.

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

185 17 7 ord. 18

Musical staff 185-198: Measure 185 is a whole rest. Measure 186 is marked with a fermata and a forte (*f*) dynamic. Measures 187-198 show a melodic line with various ornaments and dynamics.

Musical staff 198-205: Continuation of the melodic line from the previous staff, featuring various intervals and dynamics.

205 19

Musical staff 205-211: Treble clef, key signature of one sharp. Measures 205-211 show a rhythmic pattern of eighth notes with rests, marked with a forte (*f*) dynamic.

211 20

Musical staff 211-218: Continuation of the rhythmic pattern from the previous staff, consisting of eighth notes with rests.

218 rit..

Musical staff 218-224: Treble clef, key signature of one sharp. Measures 218-224 show a melodic line with a fermata at the end, marked 'rit..'.

224 Lento 21 A tempo

Musical staff 224-231: Treble clef, key signature of one sharp. Measures 224-231 show a melodic line with a fermata at the beginning, marked 'Lento' and 'A tempo'.

Musical staff 231-238: Continuation of the melodic line from the previous staff, featuring various intervals and dynamics.

238 22

Musical staff 238-245: Treble clef, key signature of one sharp. Measures 238-245 show a melodic line with various ornaments and dynamics.

Musical staff 245-252: Continuation of the melodic line from the previous staff, featuring various intervals and dynamics.

Valcer iz suite Maškarada

Brač 1

Aram Hačaturjan

♩♩♩ Tempo di Valse ♩ = 120

10 *f* 1

16

21 *mf* 2

29 *mf* 3

35 *p*

41 *f* 4

48 5

55 6

62

69 *f* 7

V.S.

77 **8**

f

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

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

f

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

94 **10**

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

102 *rit.*

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

108 Lento **11** A tempo

f

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

115

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

124 **12**

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

131

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

137 **13**

ff *ff* *p*

Musical staff 137-144: Treble clef, starting with a boxed measure number **13**. The dynamics are marked *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 marked *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 marked *f*.

161 **15**

f

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

169 *poco rit.*

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

184 *ord.* **17**
mf *f*

193 **18**

199

205 **19**
f

213 **20** *rit.*

222 *Lento* **21** *A tempo*
f

229

234

241 **22**

247

Valcer iz suite Maškarada

Brač 2

Aram Hačaturjan

♩♩♩ Tempo di Valse ♩ = 120

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*

Musical staff 88-96: Treble clef, key signature of one sharp (F#). Measure 88 starts with a *f* dynamic. The melody consists of eighth and quarter notes with various slurs and ties.

97 **10**

Musical staff 97-103: Continuation of the melody from staff 88, featuring similar rhythmic patterns and slurs.

104

rit.

Musical staff 104-107: Continuation of the melody, marked with a *rit.* (ritardando) instruction. The notes are more widely spaced.

108 *Lento*

11 *A tempo*

Musical staff 108-114: Continuation of the melody, marked with a *f* dynamic. The tempo returns to *A tempo*.

115

Musical staff 115-122: Continuation of the melody with various rests and note values.

123

12

Musical staff 123-129: Continuation of the melody, featuring a series of eighth notes with accents and slurs.

130

Musical staff 130-136: Continuation of the melody with various note values and slurs.

137 **13**

Musical staff 137-144: Continuation of the melody, marked with *ff* (fortissimo) and *p* (piano) dynamics.

145 **14**

sul H

Musical staff 145-152: Continuation of the melody, marked with *mf* (mezzo-forte) dynamic.

153 *ord.*

Musical staff 153-160: Continuation of the melody, marked with a *f* dynamic.

161 **15**

Musical staff 161-167: Continuation of the melody, marked with a *f* dynamic.

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 14

152

160 15

169

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

185 **17**
mf *f*

193 **18**

201 **19**
f

210 **20**

217 *rit.*

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

231

240 **22**

246

Valcer iz suite Maškarada

E Brač

Aram Hačaturjan

♩♩♩ Tempo di Valse ♩ = 120

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

94

101

108 Lento

11 A tempo

116

125 12

133

13

143

14

152

160

15

169

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

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 **16** 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 (sharps and naturals).

201

19

Musical staff 201-210: 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, some with slurs.

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 a series of rests followed by eighth notes with slurs.

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 247-250: Bass clef, ending with a double bar line. The melody consists of eighth and quarter notes with various accidentals.

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)

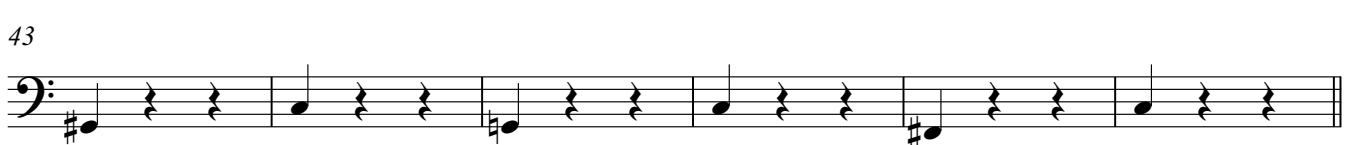
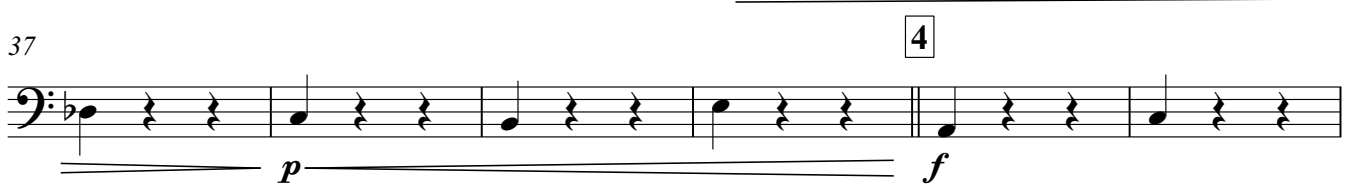
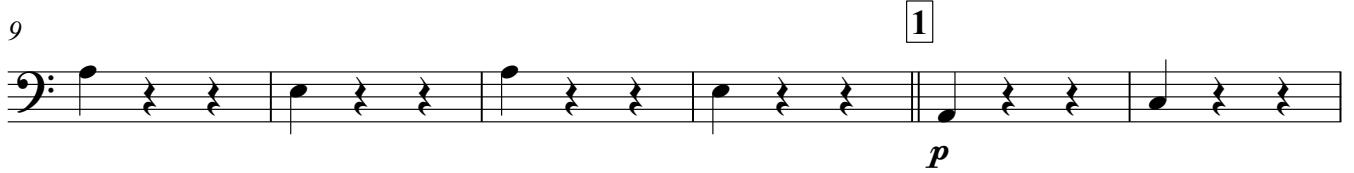
246 E7(b5) A7(b5) D7(b5) Em C7(b5) B7 Em

Valcer iz suite Maškarada

Bas

Aram Hačaturjan

♩♩ Tempo di Valse ♩ = 120



81

88 *poco rit.* 9 *A tempo*

96 10 *rit.*

107 *Lento* 11 *A tempo*

116

124 12

133 13

141 14

149

155

161 15

169

poco rit..

Musical staff 169: Bass clef, 8-measure phrase. Notes: G2, A2, B2, C3, D3, E3, F3, G3. Dynamics: *mf*. Includes a fermata over the final G3.

177

16

A tempo 8

17

pizz.

Musical staff 177: Bass clef, 8-measure phrase. Notes: G2, A2, B2, C3, D3, E3, F3, G3. Dynamics: *mf*. Includes a fermata over the first measure and a *pizz.* marking.

192 *ord.*

18

Musical staff 192: Bass clef, 8-measure phrase. Notes: G2, A2, B2, C3, D3, E3, F3, G3. Dynamics: *f*. Includes accents over the 5th and 7th measures.

201

19

Musical staff 201: Bass clef, 8-measure phrase. Notes: G2, A2, B2, C3, D3, E3, F3, G3. Dynamics: *f*. Includes accents over the 4th, 6th, and 8th measures.

209

20

Musical staff 209: Bass clef, 8-measure phrase. Notes: G2, A2, B2, C3, D3, E3, F3, G3. Dynamics: *f*. Includes accents over the 2nd, 4th, 6th, and 8th measures.

216

rit..

Musical staff 216: Bass clef, 8-measure phrase. Notes: G2, A2, B2, C3, D3, E3, F3, G3. Dynamics: *f*. Includes accents over all measures.

224 *Lento*

21

A tempo

Musical staff 224: Bass clef, 8-measure phrase. Notes: G2, A2, B2, C3, D3, E3, F3, G3. Dynamics: *f*. Includes a fermata over the first measure.

232

Musical staff 232: Bass clef, 8-measure phrase. Notes: G2, A2, B2, C3, D3, E3, F3, G3. Dynamics: *f*. Includes accents over the 3rd and 7th measures.

240

22

Musical staff 240: Bass clef, 8-measure phrase. Notes: G2, A2, B2, C3, D3, E3, F3, G3. Dynamics: *f*. Includes accents over the 5th and 7th measures.

247

Musical staff 247: Bass clef, 8-measure phrase. Notes: G2, A2, B2, C3, D3, E3, F3, G3. Dynamics: *f*. Includes a fermata over the final G3.