

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

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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



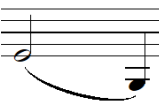
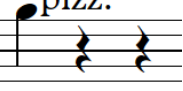

3. PRIREĐIVANJE ZA TAMBURAŠKI ORKESTAR

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> 	<ul style="list-style-type: none">• Pizzicato kod bugarije se svira palcem

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

Valcer iz suite Maškarada

Aram Hačaturjan

t
Tempo di Valse ♩ = 120

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

f
f
f
f
f
f
f
f
f
f

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

5

45

Bisernica 1

Bisernica 2

Bisernica 3

Brač 1

Brač 2

Brač 3

E Brač

Čelo

Bugarija

Am Am Am Am B7 B7 C C B7

Bas



6

54

Bisernica 1

Bisernica 2

Bisernica 3

Brač 1

Brač 2

Brač 3

E Brač

Čelo

Bugarija

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

Bas

63 7

Bisernica 1

Bisernica 2

Bisernica 3

Brač 1

Brač 2

Brač 3

E Brač

Čelo

Bugarija

Bas

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

f

72 8

Bisernica 1

Bisernica 2

Bisernica 3

Brač 1

Brač 2

Brač 3

E Brač

Čelo

Bugarija

Bas

Am E7 E7 Am Am 8 B7 B7 Em Em B7

f

82 poco rit.. **9** A tempo

Bisernica 1

Bisernica 2

Bisernica 3

Brač 1

Brač 2

Brač 3

E Brač

Čelo

Bugarija

Bas

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

poco rit.. **9** A tempo E7 E7

10

91 **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 *f*

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*

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.

172

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

Musical score for multiple instruments. The score is divided into three measures. The first measure is marked "poco rit." and the second measure is marked "16 A tempo con sord.". Dynamics include "subito p" and "con sord.". The Bugarija part shows chords C, Em, B⁷, E⁷, and E⁷.

180 17

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 18

Bisernica 1

Bisernica 2

Bisernica 3

Brač 1

Brač 2

Brač 3

E Brač

Čelo

Bugarija

Bas

ord.

f

mf

18

ord.

B⁷

B⁷

C

ord. C

C

F⁷(b5)

C

F⁷(b5)

B⁷(b5)

E⁷(b5)

f

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)}

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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- Leopold, S. (1995.), *Tambura u Hrvata, Golden marketing*, Zagreb

7. SAŽETAK

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

Ključni pojmovi: transkripcija, tambure, valcer, Hačaturjan

Key concepts: transcription, tamburitza, waltz, Khachaturian

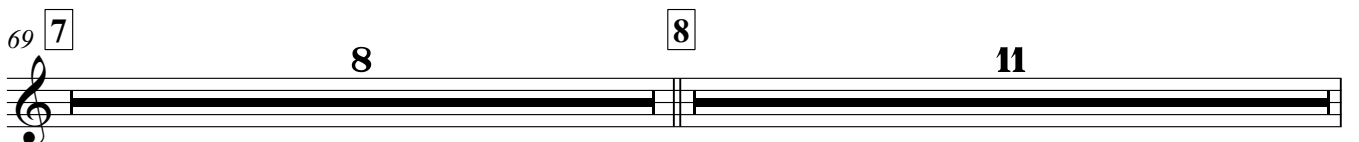
8. PRILOZI

Valcer iz suite Maškarada

Bisernica 1

Aram Hačaturjan

♩.t Tempo di Valse ♩. = 120



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 box containing the number 9.

Musical staff 97-102: Treble clef, key signature of one sharp (F#). Measures 97-102. Dynamics: *f*. Includes a box containing the number 10.

Musical staff 103-107: Treble clef, key signature of one sharp (F#). Measures 103-107. Dynamics: *f*. Includes a hairpin crescendo and the marking *rit.* with a dashed line.

Musical staff 108-114: Treble clef, key signature of one sharp (F#). Measures 108-114. Dynamics: *f*. Includes the marking *Lento* and a box containing the number 11.

Musical staff 115-121: Treble clef, key signature of one sharp (F#). Measures 115-121. Dynamics: *f*. Includes accents over notes.

Musical staff 122-129: Treble clef, key signature of one sharp (F#). Measures 122-129. Dynamics: *f*. Includes accents over notes and a box containing the number 12.

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

Musical staff 137-144: Treble clef, key signature of one sharp (F#). Measures 137-144. Dynamics: *ff*. Includes a box containing the number 13 and a fermata with the number 4 below it.

Musical staff 145-152: Treble clef, key signature of one sharp (F#). Measures 145-152. Dynamics: *mf*. Includes a box containing the number 14 and a fermata with the number 2 below it.

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

Musical staff 159-164: Treble clef, key signature of one sharp (F#). Measures 159-164. Dynamics: *f*. Includes a hairpin crescendo and a box containing the number 15.

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

171 *poco rit.*

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

184 **17** **18**
ord.
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 on G4. Dynamic is mezzo-forte (*mf*).

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. Measure 30 is boxed with '5' and contains a whole rest. Measures 31-32 contain eighth notes with a dotted quarter note, starting on G4. Dynamic is piano (*p*). Text "con sord." is above measure 30 and "ord." is above measure 32.

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 on G4. Dynamic is forte (*f*).

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, starting on G4. Measures 50-51 contain eighth notes with a dotted quarter note, starting on A4.

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, starting on G4. Measures 59-60 contain eighth notes with a dotted quarter note, starting on A4.

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

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 occurs at measure 179. Staff 180 continues with eighth notes and rests, ending with a double bar line.

185 17 ord. 18

f

Detailed description: This block contains musical staff 185. It starts with a treble clef and a 2/4 time signature. Measure 185 is a whole rest. Measure 186 begins with a half note G4, followed by eighth notes. A fermata is placed over the first half note. The staff continues with eighth and sixteenth notes, ending with a double bar line.

198

Detailed description: This block contains musical staff 198. It starts with a treble clef and a 2/4 time signature. The staff features a sequence of eighth and sixteenth notes with various accidentals, ending with a double bar line.

205 19

f

Detailed description: This block contains musical staff 205. It starts with a treble clef and a 2/4 time signature. The staff consists of eighth notes with various accidentals, ending with a double bar line.

211 20

Detailed description: This block contains musical staff 211. It starts with a treble clef and a 2/4 time signature. The staff consists of eighth notes with various accidentals, ending with a double bar line.

218 rit..

Detailed description: This block contains musical staff 218. It starts with a treble clef and a 2/4 time signature. The staff consists of eighth notes with various accidentals, ending with a double bar line.

224 Lento 21 A tempo

f

Detailed description: This block contains musical staff 224. It starts with a treble clef and a 2/4 time signature. The staff begins with a half note G4, followed by eighth notes. A fermata is placed over the first half note. The staff continues with eighth and sixteenth notes, ending with a double bar line.

231

Detailed description: This block contains musical staff 231. It starts with a treble clef and a 2/4 time signature. The staff features eighth notes with various accidentals and fermatas, ending with a double bar line.

238 22

Detailed description: This block contains musical staff 238. It starts with a treble clef and a 2/4 time signature. The staff features eighth notes with various accidentals and fermatas, ending with a double bar line.

245

Detailed description: This block contains musical staff 245. It starts with a treble clef and a 2/4 time signature. The staff features eighth and sixteenth notes with various accidentals, ending with a double bar line.

Valcer iz suite Maškarada

Aram Hačaturjan

♩.t Tempo di Valse ♩. = 120

1 *f*

7

13 **1** **7** **2** *mf*

24

29 **3** con sord. **5** ord. *p*

40 **4** *f*

47 **5**

55 **6**

62

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

88 poco rit. 9 A tempo

Musical staff 88-94: Treble clef, 2/4 time signature. Starts with a half note G4, followed by quarter notes A4, B4, C5. A fermata is placed over the first measure. The piece then continues with eighth notes: G4, A4, B4, C5, G4, A4, B4, C5. A dynamic marking of *f* is present. A box containing the number 9 is located above the staff.

Musical staff 95-101: Treble clef, 2/4 time signature. Continues with eighth notes: G4, A4, B4, C5, G4, A4, B4, C5. A box containing the number 10 is located above the staff.

Musical staff 102-107: Treble clef, 2/4 time signature. Continues with eighth notes: G4, A4, B4, C5, G4, A4, B4, C5. A dynamic marking of *f* is present. A box containing the number 11 is located above the staff. The staff ends with a fermata.

Musical staff 108-114: Treble clef, 2/4 time signature. Starts with a half note G4, followed by quarter notes A4, B4, C5. A dynamic marking of *f* is present. A box containing the number 11 is located above the staff.

Musical staff 115-121: Treble clef, 2/4 time signature. Continues with eighth notes: G4, A4, B4, C5, G4, A4, B4, C5. A dynamic marking of *f* is present. A box containing the number 12 is located above the staff.

Musical staff 122-128: Treble clef, 2/4 time signature. Continues with eighth notes: G4, A4, B4, C5, G4, A4, B4, C5. A dynamic marking of *f* is present. A box containing the number 12 is located above the staff.

Musical staff 129-136: Treble clef, 2/4 time signature. Continues with eighth notes: G4, A4, B4, C5, G4, A4, B4, C5. A dynamic marking of *f* is present. A box containing the number 13 is located above the staff.

Musical staff 137-144: Treble clef, 2/4 time signature. Continues with eighth notes: G4, A4, B4, C5, G4, A4, B4, C5. A dynamic marking of *ff* is present. A box containing the number 13 is located above the staff. The staff ends with a fermata.

Musical staff 145-152: Treble clef, 2/4 time signature. Continues with eighth notes: G4, A4, B4, C5, G4, A4, B4, C5. A dynamic marking of *mf* is present. A box containing the number 14 is located above the staff. The staff ends with a fermata.

Musical staff 153-159: Treble clef, 2/4 time signature. Continues with eighth notes: G4, A4, B4, C5, G4, A4, B4, C5. A dynamic marking of *f* is present. A box containing the number 15 is located above the staff.

Musical staff 160-166: Treble clef, 2/4 time signature. Continues with eighth notes: G4, A4, B4, C5, G4, A4, B4, C5. A dynamic marking of *f* is present. A box containing the number 15 is located above the staff.

Musical staff 167-173: Treble clef, 2/4 time signature. Continues with eighth notes: G4, A4, B4, C5, G4, A4, B4, C5. A dynamic marking of *f* is present. A box containing the number 15 is located above the staff.

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. Measure 176 is a double bar line. Measures 177-179 show a rhythmic pattern of eighth notes with rests.

180

Musical staff 180-184: Treble clef, key signature of one sharp. Measures 180-184 show a 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 show a melodic line with eighth notes, including accents and slurs.

198

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

205 19

Musical staff 205-210: Treble clef, key signature of one sharp. Measures 205-210 show a rhythmic pattern of eighth notes with rests, starting with a forte (*f*) dynamic.

211 20

Musical staff 211-217: Treble clef, key signature of one sharp. Measures 211-217 show a rhythmic pattern of eighth notes with rests.

218 *rit.*

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

224 *Lento* 21 *A tempo*

Musical staff 224-230: Treble clef, key signature of one sharp. Measures 224-230 show a melodic line with eighth notes, starting with a forte (*f*) dynamic.

231

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

238 22

Musical staff 238-244: Treble clef, key signature of one sharp. Measures 238-244 show a melodic line with eighth notes, including accents and slurs.

245

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

Valcer iz suite Maškarada

Brač 1

Aram Hačaturjan

♩.t Tempo di Valse ♩. = 120

10 *f* **1**

16

21 **2** *mf*

29 **3** *mf*

35 *p*

41 **4** *f*

48 **5**

55 **6**

62

69 **7** *f*

V.S.

77 **8**

f

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

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

f

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

94 **10**

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

102 *rit.*

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

108 Lento **11** A tempo

f

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

115

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

124 **12**

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

131

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

137 **13**

ff *ff* *p*

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

145 **14** sul H

mf

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

153 ord.

f

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

161 **15**

f

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

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

♩ = 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 29 38 47 56 62 69 77 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*10.

101

Musical staff 3: Treble clef, notes with slurs, dynamic marking *rit.*

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, dynamic marking *v*.

125 12

Musical staff 6: Treble clef, notes with slurs, dynamic marking *v*.

133

13

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

143

14

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

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*.

169

poco rit.

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

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 **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.

201

19

Musical staff 201-206: Bass clef, starting with a dynamic marking *f*. The melody features a prominent slur over a series of 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 slurs and a dynamic marking *f*.

232

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

22

241

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

247

Musical staff 247-250: Bass clef, ending with a double bar line. The melody features slurs and various note values.

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

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

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

Lento A tempo

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

f

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

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

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

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

ff *p*

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

mf

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

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

f

Bugarija

poco rit.

3

169 C C B7 C C Em B7 E7 E7 E7

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

mf

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

f

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

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

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

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

f

230 Am Am Am B7 B7 C C B7

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

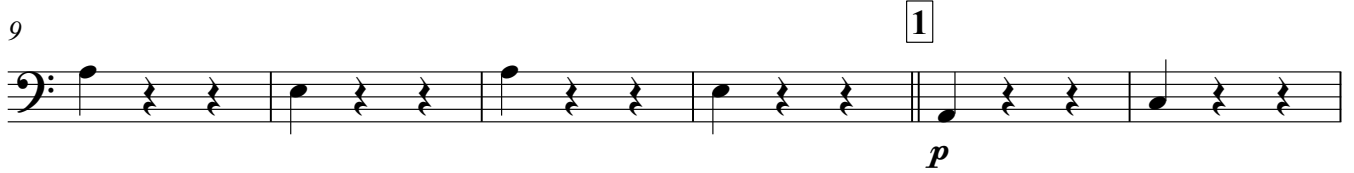
246 E7(b5) A7(b5) D7(b5) Em C7(b5) B7 Em

Valcer iz suite Maškarada

Bas

Aram Hačaturjan

♩♩ Tempo di Valse ♩ = 120



81



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.

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

177 **16**

A tempo 8

17 *pizz.*

Musical staff 177-191: Bass clef, 8/8 time signature. Measure 177 is a whole rest. Measure 178 is marked *mf*. The staff contains eighth notes and rests, with a fermata over the final note.

192 *ord.*

18

Musical staff 192-200: Bass clef, 8/8 time signature. Measure 192 is marked *f*. The staff contains eighth notes and rests, with a fermata over the final note.

201

19

Musical staff 201-208: Bass clef, 8/8 time signature. The staff contains eighth notes and rests, with a fermata over the final note.

209

20

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

216

rit.

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

224 *Lento*

21

A tempo

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

232

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

240

22

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

247

Musical staff 247-254: Bass clef, 8/8 time signature. The staff contains eighth notes and rests, with a fermata over the final note.