

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

Priredivanje 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



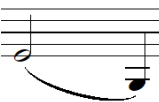
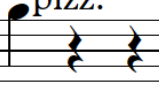

3. PRIREĐIVANJE ZA TAMBURAŠKI ORKESTAR

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**

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

11 109 *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

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

19

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

20

208

Bisernica 1

Bisernica 2

Bisernica 3

Brač 1

Brač 2

Brač 3

E Brač

Čelo

Bugarija

Bas

Am E7 E7 Am Am 20 B7 B7 Em Em

217 rit. Lento

Bisernica 1

Bisernica 2

Bisernica 3

Brač 1

Brač 2

Brač 3

E Brač

Čelo

Bugarija

Bas

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

225 **21** A tempo

Bisernica 1

Bisernica 2

Bisernica 3

Brač 1

Brač 2

Brač 3

E Brač

Čelo

Bugarija

Bas

f A tempo Am Am Am Am Am Am Am Am

233 22

Bisernica 1

Bisernica 2

Bisernica 3

Brač 1

Brač 2

Brač 3

E Brač

Čelo

Bugarija

Bas

B⁷ B⁷ C C B⁷ B⁷ C C 22 C

242

Bisernica 1

Bisernica 2

Bisernica 3

Brač 1

Brač 2

Brač 3

E Brač

Čelo

Bugarija

Bas

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

Musical score for a band performance, measures 247-252. The score is written for the following instruments: Bisernica 1, Bisernica 2, Bisernica 3, Brač 1, Brač 2, Brač 3, E Brač, Čelo, Bugarija, and Bas. The key signature is one flat (B-flat major/D minor). The time signature is 4/4. The score consists of six measures. The Bugarija part includes chord markings: A7(b5), D7(b5), Em, C7(b5), B7, and Em.

Instrument parts:

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

Chord markings for Bugarija:

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

5. ZAKLJUČAK

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

6. LITERATURA

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- Obradović, A. (1978.), *Uvod u orkestraciju*, Univerzitet umetnosti, Beograd
- Leopold, S. (1995.), *Tambura u Hrvata, Golden marketing*, Zagreb

7. SAŽETAK

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

Ključni pojmovi: transkripcija, tambure, valcer, Hačaturjan

Key concepts: transcription, tamburitza, waltz, Khachaturian

8. PRILOZI

Valcer iz suite Maškarada

Bisernica 1

Aram Hačaturjan

♩.t Tempo di Valse ♩. = 120

f

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

97 10

Musical staff 97-102: Treble clef, key signature of one sharp. Measure 97 begins with a dynamic marking of *f*. The staff features a mix of eighth and sixteenth notes, with a fermata over the final measure.

103

rit.

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

108 Lento

11 A tempo

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

115

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

122

12

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

130

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

137 13

Musical staff 137-144: Treble clef, key signature of one sharp. Measure 137 starts with a dynamic marking of *ff*. The staff contains eighth and sixteenth notes, with a fermata over the final measure. A '4' is written above the staff at the end of the system.

145 14

Musical staff 145-152: Treble clef, key signature of one sharp. Measure 145 starts with a dynamic marking of *mf*. The staff contains eighth and sixteenth notes, with a fermata over the final measure. A '2' is written above the staff at the end of the system.

153 mf

Musical staff 153-158: Treble clef, key signature of one sharp. Measure 153 starts with a dynamic marking of *mf*. The staff contains eighth and sixteenth notes, with a dynamic marking of *f* appearing later in the system. A fermata is over the final measure.

159

15

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

165

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

171 *poco rit.*

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

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

198

205 **19**
f

213 **20**

219 *rit.*

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

231

238 **22**

246

88 poco rit. 9 A tempo

Musical staff 88-94: Treble clef, key signature of one sharp (F#). Measure 88 starts with a *f* dynamic. The staff contains eighth and quarter notes with rests.

95 10

Musical staff 95-101: Treble clef, key signature of one sharp. Measure 95 starts with a *f* dynamic. The staff contains eighth and quarter notes with rests.

102 rit.

Musical staff 102-107: Treble clef, key signature of one sharp. Measure 102 starts with a *f* dynamic. The staff contains eighth and quarter notes with rests. A *rit.* marking is present above the staff.

108 Lento 11 A tempo

Musical staff 108-114: Treble clef, key signature of one sharp. Measure 108 starts with a *f* dynamic. The staff contains quarter and eighth notes with rests.

Musical staff 115-121: Treble clef, key signature of one sharp. Measure 115 starts with a *f* dynamic. The staff contains quarter and eighth notes with rests.

122 12

Musical staff 122-128: Treble clef, key signature of one sharp. Measure 122 starts with a *f* dynamic. The staff contains quarter and eighth notes with rests.

Musical staff 129-136: Treble clef, key signature of one sharp. Measure 129 starts with a *f* dynamic. The staff contains quarter and eighth notes with rests.

137 13

Musical staff 137-144: Treble clef, key signature of one sharp. Measure 137 starts with a *ff* dynamic. The staff contains quarter and eighth notes with rests. A fermata is placed over the final measure of the staff.

145 14

Musical staff 145-152: Treble clef, key signature of one sharp. Measure 145 starts with a *mf* dynamic. The staff contains quarter and eighth notes with rests. A fermata is placed over the final measure of the staff.

153 mf

Musical staff 153-159: Treble clef, key signature of one sharp. Measure 153 starts with a *mf* dynamic. The staff contains quarter and eighth notes with rests.

160 15

Musical staff 160-166: Treble clef, key signature of one sharp. Measure 160 starts with a *f* dynamic. The staff contains quarter and eighth notes with rests.

167

Musical staff 167-173: Treble clef, key signature of one sharp. Measure 167 starts with a *f* dynamic. The staff contains quarter and eighth notes with rests.

poco rit..

Bisernica 2
16 A tempo
con sord.

3

174

180

subito *p*

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

180

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

185 17

7 ord. 18

f

Detailed description: This block contains musical staff 185, which begins with a whole rest followed by a measure of eighth notes. A bracket labeled '7' spans the first two measures. The word 'ord.' is written above the staff. A box containing the number '18' is placed above the third measure. The staff continues with eighth notes and rests, ending with a double bar line. The dynamic marking '*f*' is placed below the first measure.

198

Detailed description: This block contains musical staff 198, which continues the melodic line with eighth notes and rests, ending with a double bar line.

205 19

f

Detailed description: This block contains musical staff 205, which begins with a whole rest followed by a series of eighth notes. The dynamic marking '*f*' is placed below the first measure. The staff continues with eighth notes and rests, ending with a double bar line.

211 20

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

218 rit..

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

224 Lento 21 A tempo

f

Detailed description: This block contains musical staff 224, which begins with a whole rest followed by a series of eighth notes. The dynamic marking '*f*' is placed below the first measure. The tempo markings 'Lento' and 'A tempo' are placed above the staff. The staff continues with eighth notes and rests, ending with a double bar line.

231

Detailed description: This block contains musical staff 231, which continues the melodic line with eighth notes and rests, ending with a double bar line.

238 22

Detailed description: This block contains musical staff 238, which begins with a whole rest followed by a series of eighth notes. A box containing the number '22' is placed above the staff. The staff continues with eighth notes and rests, ending with a double bar line.

245

Detailed description: This block contains musical staff 245, which continues the melodic line with eighth notes and rests, ending with a double bar line.

88 poco rit. 9 A tempo

95 10

102 rit.

108 Lento 11 A tempo

122 12

137 13

145 14

160 15

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, marked 'subito p'.

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, marked 'f' and 'ord.'.

198

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

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, marked 'f'.

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, marked '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, marked 'Lento' 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 rests.

238 22

Musical staff 238-244: Treble clef, key signature of one sharp. Measures 238-244 show a melodic line with eighth notes, marked '22'.

245

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

Valcer iz suite Maškarada

Brač 1

Aram Hačaturjan

♩♩♩ Tempo di Valse ♩ = 120

10 *f* 1

16

21 *mf* 2

29 *mf* 3

35 *p*

41 *f* 4

48 5

55 6

62

69 *f* 7

V.S.

77 **8**

f

Musical staff 77-85: Treble clef, starting with a forte (*f*) dynamic. The staff contains a series of eighth and sixteenth notes, some beamed together, with a few longer notes. A box with the number 8 is at the beginning.

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

f

Musical staff 86-93: Treble clef, starting with a *poco rit.* marking and a box with the number 9. It then returns to 'A tempo'. The staff contains eighth and sixteenth notes. A forte (*f*) dynamic is marked at the end of the staff.

94 **10**

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

102 *rit.*

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

108 Lento **11** A tempo

f

Musical staff 108-114: Treble clef, starting with 'Lento' and a box with the number 11, then 'A tempo'. The staff contains eighth and sixteenth notes. A forte (*f*) dynamic is marked at the beginning.

115

Musical staff 115-123: Treble clef, continuing the eighth and sixteenth note patterns.

124 **12**

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

131

Musical staff 131-136: Treble clef, continuing the eighth and sixteenth note patterns.

137 **13**

ff *ff* *p*

Musical staff 137-144: Treble clef, starting with a box with the number 13. The staff contains chords and eighth notes. Dynamics *ff*, *ff*, and *p* are marked.

145 **14** sul H

mf

Musical staff 145-152: Treble clef, starting with a box with the number 14 and 'sul H'. The staff contains eighth and sixteenth notes. A mezzo-forte (*mf*) dynamic is marked.

153 ord.

f

Musical staff 153-160: Treble clef, starting with 'ord.'. The staff contains eighth and sixteenth notes. A forte (*f*) dynamic is marked.

161 **15**

f

Musical staff 161-168: Treble clef, starting with a box with the number 15. The staff contains eighth and sixteenth notes. A forte (*f*) dynamic is marked.

169 *poco rit.*

Valcer iz suite Maškarada

Brač 2

Aram Hačaturjan

♩ = 120
Tempo di Valse

9 *f*

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

28 **3** 5 *p*

40 **4** *f*

47 **5**

52

57 **6**

65 **7** *f*

74 **8** *f*

82

V.S.

88 *poco rit.* 9 *A tempo*

97 10

104

rit.

108 *Lento*

11 *A tempo*

115

123

12

130

137 13

145 14

sul H

153 *ord.*

161 15

169 *poco rit.*

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

185 **17**
mf *f*

193 **18**

201 **19**
f

210 **20**

218 *rit.*

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

231

239 **22**

246

Valcer iz suite Maškarada

Brač 3

Aram Hačaturjan

♩♩♩ Tempo di Valse ♩ = 120

9 *f*

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

27 **3** 5 *p*

41 **4** *f*

47 **5**

56 **6**

62

69 **7** *f*

77 **8** *f*

84

V.S.

88 poco rit. 9 A tempo

96 10

105 rit. Lento 11 A tempo

113

121 12

129

137 13

144 14

152

160 15

169

poco rit.

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

185 **17**

193 **18**

201 **19**

210 **20**

217 *rit.*

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

231

240 **22**

246

Valcer iz suite Maškarada

E Brač

Aram Hačaturjan

♩♩♩ Tempo di Valse ♩ = 120

10 **1**

15 **2**

21 **3**

29 **4** *mf* *p*

38 **5** *f*

47 **6**

56 **7**

62 **8** *f*

69 **8** *f*

77 *f*

V.S.

poco rit. 9 A tempo

86

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

94

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

101

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

108 Lento

11 A tempo

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

116

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

125 12

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

133

13

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

143

14

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

152

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

160

15

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

169

poco rit.

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

177 **16** A tempo
con sord.

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

191 **18** *mf*

198

205 **19**

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

222 Lento **21** A tempo

231 *f*

240 **22**

246

Valcer iz suite Maškarada

Aram Hačaturjan

♩ Tempo di Valse ♩ = 120

f

11 1

p

20 2

28 3

37 4

p *f*

47 5

57 6

65 7

f

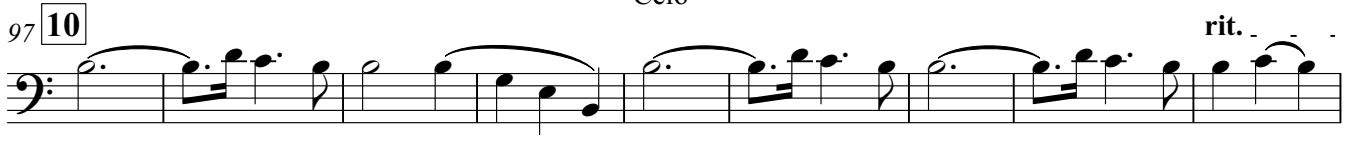
74 8

f

81

88 *poco rit.* 9 *A tempo*

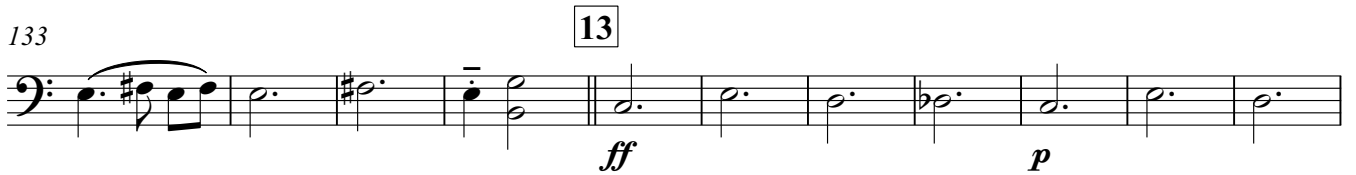
f

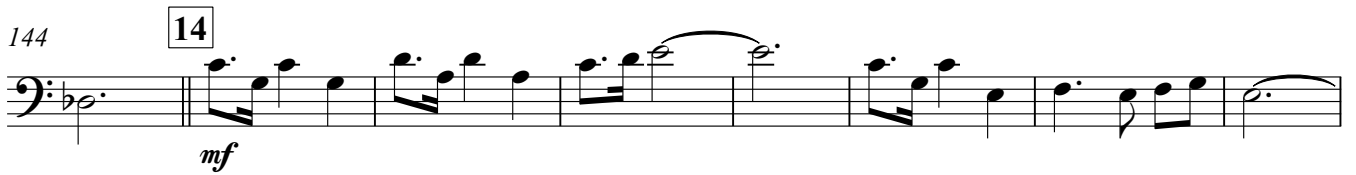
97 **10** rit. 

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

115 

12 125 

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

144 **14** *mf* 

152 

160 **15** *f* 

169 *poco rit.* 

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

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

18

Čelo

3

193

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

201

19

Musical staff 201-209: 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 consists of eighth and quarter notes.

247

Musical staff 247-254: 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

The musical score is written for piano in 3/4 time, marked 'Tempo di Valse' with a tempo of 120. It consists of ten staves of music, each with a measure number and a key signature change indicated by a sharp sign on the F line. The chords are primarily triads and dyads, with some seventh chords. Dynamics range from *f* (forte) to *p* (piano). The score includes first and second endings, and a section marked 'mf' (mezzo-forte). The key signature changes from A minor to B major and back to A minor.

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

9 Am Am Am Am 1 Am Am Am Am

17 Am Am Am Am 2 B7 B7 C C

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

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

41 4 Am Am Am Am Am Am Am Am Am

49 5 B7 B7 C C B7 B7 C C

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

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

69 7 E7 E7 Am Am E7 E7 Am Am

77 8 B7 B7 Em Em B7 B7 Em B7

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)

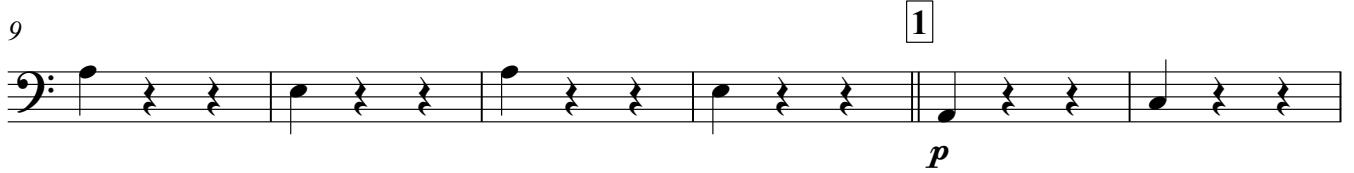
246 E7(b5) A7(b5) D7(b5) Em C7(b5) B7 Em

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

