

# Priredivanje za tamburaški orkestar Vlacara iz Suite Maškarada Arama Hačatura

---

Karadža, Ivan

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>

*Rights / Prava:* [In copyright](#)/[Zaštićeno autorskim pravom.](#)

*Download date / Datum preuzimanja:* **2024-09-22**



*Repository / Repozitorij:*

[Repository of the Academy of Arts in Osijek](#)



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

Ivan Karadža

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

Završni rad

Mentor:

red. prof. art. Sanja Drakulić

Osijek, 2017. godina

# SADRŽAJ

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

## 1. UVOD

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

## 2. O SKLADATELJU I SKLADBI

### 2.1. BIOGRAFIJA SKLADATELJA

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

### 2.2. SKLADBA

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

Uvod A A B B A – C C A B A

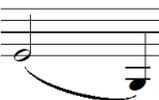
### 3. PRIREĐIVANJE ZA TAMBURAŠKI ORKESTAR

#### 3.1. PROBLEMATIKA TRANSKRIPCije

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

### 3.2. PROŠIRENE TEHNIKE

U nastavku slijedi legenda proširenih tehnika i njihova deskripcija.

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

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

# Valcer iz suite Maškarada

Aram Hačaturjan

*t*  
Tempo di Valse ♩ = 120

Bisernica 1  
*f*

Bisernica 2  
*f*

Bisernica 3  
*f*

Brač 1  
*f*

Brač 2  
*f*

Brač 3  
*f*

E Brač  
*f*

Čelo  
*f*

Bugarija  
*f*  
Am Am E E7(b5) Am Am E E7(b5) Am Am

Bas  
*f*





5

45

Bisernica 1

Bisernica 2

Bisernica 3

Brač 1

Brač 2

Brač 3

E Brač

Čelo

Bugarija

Am Am Am Am B7 B7 C C B7

Bas



6

54

Bisernica 1

Bisernica 2

Bisernica 3

Brač 1

Brač 2

Brač 3

E Brač

Čelo

Bugarija

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

Bas

63 7

Bisernica 1

Bisernica 2

Bisernica 3

Brač 1

Brač 2

Brač 3

E Brač

Čelo

Bugarija

Bas

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

*f*

72 8

Bisernica 1

Bisernica 2

Bisernica 3

Brač 1

Brač 2

Brač 3

E Brač

Čelo

Bugarija

Bas

Am E7 E7 Am Am 8 B7 B7 Em Em B7

*f*

82

poco rit. **9** A tempo

Bisernica 1

Bisernica 2

Bisernica 3

Brač 1

Brač 2

Brač 3

E Brač

Čelo

Bugarija

Bas

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

poco rit. **9** A tempo

E7 E7

**10**

**10**

Bisernica 1

Bisernica 2

Bisernica 3

Brač 1

Brač 2

Brač 3

E Brač

Čelo

Bugarija

Bas

Am Am E7 E7 Am Am B7 B7 Em

100 *rit.* *Lento*

Bisernica 1

Bisernica 2

Bisernica 3

Brač 1

Brač 2

Brač 3

E Brač

Čelo

Bugarija

Bas

*Em* *B<sup>7</sup>* *B<sup>7</sup>* *Em* *B<sup>7</sup>* *rit. B<sup>7</sup>(b<sup>5</sup>)* *B<sup>7</sup>* *B<sup>7</sup>(b<sup>5</sup>)* *Lento*  
*E*

11 *A tempo*

109

Bisernica 1

Bisernica 2

Bisernica 3

Brač 1

Brač 2

Brač 3

E Brač

Čelo

Bugarija

Bas

*f* *A tempo* *Am* *Am* *Am* *Am* *Am* *Am* *Am*

117 12

Bisernica 1

Bisernica 2

Bisernica 3

Brač 1

Brač 2

Brač 3

E Brač

Čelo

Bugarija

Bas

126

Bisernica 1

Bisernica 2

Bisernica 3

Brač 1

Brač 2

Brač 3

E Brač

Čelo

Bugarija

Bas

135 13

Bisernica 1 *ff*

Bisernica 2 *ff*

Bisernica 3 *ff*

Brač 1 *ff* *ff* *p*

Brač 2 *ff* *ff* *p*

Brač 3 *ff* *p*

E Brač *ff* *p*

Čelo *ff* *p*

Bugarija *ff* *p*

Bas *ff* *p*

B7 Em C C C G7(b5) C C G7 G7(b5)

145 14

Bisernica 1 *mf*

Bisernica 2 *mf*

Bisernica 3 *mf*

Brač 1 *mf* sul H ord.

Brač 2 *mf* sul H ord.

Brač 3 *mf*

E Brač *mf*

Čelo *mf*

Bugarija *mf*

Bas *mf*

C C B7 C C C G7 C C C

154

Bisernica 1

Bisernica 2

Bisernica 3

Brač 1

Brač 2

Brač 3

E Brač

Čelo

Bugarija

Bas

*f*

**15**

C B7 C C Em B7 E7 G

*f*

C C B7

163

Bisernica 1

Bisernica 2

Bisernica 3

Brač 1

Brač 2

Brač 3

E Brač

Čelo

Bugarija

Bas

C C C G7 C C C C B7 C





199

Bisernica 1

Bisernica 2

Bisernica 3

Brač 1

Brač 2

Brač 3

E Brač

Čelo

Bugarija

Bas

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

19 E7 E7 Am

208

Bisernica 1

Bisernica 2

Bisernica 3

Brač 1

Brač 2

Brač 3

E Brač

Čelo

Bugarija

Bas

Am E7 E7 Am Am

20 B7 B7 Em Em

217 rit. Lento

Bisernica 1

Bisernica 2

Bisernica 3

Brač 1

Brač 2

Brač 3

E Brač

Čelo

Bugarija

Bas

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

225 **21** A tempo

Bisernica 1

Bisernica 2

Bisernica 3

Brač 1

Brač 2

Brač 3

E Brač

Čelo

Bugarija

Bas

f A tempo Am Am Am Am Am Am Am

233 22

Bisernica 1

Bisernica 2

Bisernica 3

Brač 1

Brač 2

Brač 3

E Brač

Čelo

Bugarija

Bas

B<sup>7</sup> B<sup>7</sup> C C B<sup>7</sup> B<sup>7</sup> C C 22 C

242

Bisernica 1

Bisernica 2

Bisernica 3

Brač 1

Brač 2

Brač 3

E Brač

Čelo

Bugarija

Bas

F<sup>#7</sup>(b5) C F<sup>#7</sup>(b5) B<sup>7</sup>(b5) E<sup>7</sup>(b5)

Musical score for a band, starting at measure 247. The score is written for ten instruments: Bisernica 1, Bisernica 2, Bisernica 3, Brač 1, Brač 2, Brač 3, E Brač, Čelo, Bugarija, and Bas. The key signature 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 diagrams for 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 diagrams 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

- Andreis, J. (1989), *Povijest glazbe III*. Zagreb: Školska knjiga.
- Ferić, M. (2011), *Hrvatski tamburaški brevijar, Šokadija*, Zagreb
- 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 *p*

57 6

64

69 7 8 11 ord.

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 sixteenth notes, some beamed together, and a few rests.

97 10

Musical staff 97-102: Continuation of the melodic line from the previous staff, featuring a mix of eighth and sixteenth notes.

103

rit. . . . .

Musical staff 103-107: Continuation of the melodic line, with a *rit.* (ritardando) marking above the staff. The notes become more widely spaced.

108 Lento

11 A tempo

Musical staff 108-114: Continuation of the melodic line, starting with a dynamic marking of *f*. The tempo changes from *Lento* to *A tempo*.

115

Musical staff 115-121: Continuation of the melodic line, featuring a series of eighth notes with accents.

122

12

Musical staff 122-129: Continuation of the melodic line, featuring a series of eighth notes with accents.

130

Musical staff 130-136: Continuation of the melodic line, featuring a series of eighth notes with accents.

137 13

Musical staff 137-144: Continuation of the melodic line, ending with a fermata. A dynamic marking of *ff* is present. A measure rest of 4 measures is indicated.

145 14

Musical staff 145-152: Continuation of the melodic line, ending with a fermata. A measure rest of 2 measures is indicated.

153 mf

Musical staff 153-158: Continuation of the melodic line, starting with a dynamic marking of *mf* and ending with a dynamic marking of *f*.

159

15

Musical staff 159-164: Continuation of the melodic line, starting with a dynamic marking of *f*.

165

Musical staff 165-171: Continuation of the melodic line, featuring a mix of eighth and sixteenth notes.

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

1 *f*

7

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

24

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

40 **4** *f*

47 **5**

56 **6**

63

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

88 poco rit.. 9 A tempo

95 10

102 rit. . . . .

108 Lento 11 A tempo

122 12

137 13

145 14

153 mf

160 15

poco rit..

Bisernica 2  
16 A tempo  
con sord.

3

174

180

subito *p*

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

180

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

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

Detailed description: This block contains musical staff 185, which begins with a whole rest, a fermata, and a measure with a forte (*f*) dynamic. It is followed by a measure with a fermata and a measure with a fermata. The instruction 'ord.' is placed above the first measure. Staff 186 continues with eighth notes and rests, ending with a double bar line.

198

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

205 **19** *f*

Detailed description: This block contains musical staff 205, which begins with a forte (*f*) dynamic and 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 begins with a ritardando (rit..) instruction and continues with eighth notes and rests, ending with a double bar line.

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

Detailed description: This block contains musical staff 224, which begins with a 'Lento' instruction, followed by a forte (*f*) dynamic. It features a half note with a fermata, followed by 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 measure containing a fermata, followed by eighth notes and rests, ending with a double bar line.

245

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

# Valcer iz suite Maškarada

Aram Hačaturjan

♩.t Tempo di Valse ♩. = 120

*f*

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

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

40 **4**  
*f*

47 **5**

55 **6**

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 last four 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 last four 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, 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 174-179: Treble clef, key signature of one sharp (F#). Measures 174-179. Measure 174 starts with a whole rest followed by a half note G#4. Measures 175-179 contain eighth and quarter notes. Measure 176 has a double bar line. Measure 177 starts with a whole rest followed by a quarter note G#4. Measure 178 has a whole rest. Measure 179 has a whole rest. Dynamics: *poco rit.* above measure 174, *A tempo con sord.* above measure 176, *subito p* below measure 177.

180

Musical staff 180-184: Treble clef, key signature of one sharp. Measures 180-184. Measure 180 starts with a whole rest followed by a quarter note G#4. Measures 181-184 contain eighth and quarter notes. Dynamics: *subito p* from the previous staff continues.

185 17 7 ord. 18

Musical staff 185-197: Treble clef, key signature of one sharp. Measures 185-197. Measure 185 has a whole rest followed by a quarter note G#4. Measures 186-197 contain eighth and quarter notes. Measure 186 has a double bar line. Measure 187 starts with a whole rest followed by a quarter note G#4. Measure 188 has a whole rest. Measure 189 has a whole rest. Measure 190 has a whole rest. Measure 191 has a whole rest. Measure 192 has a whole rest. Measure 193 has a whole rest. Measure 194 has a whole rest. Measure 195 has a whole rest. Measure 196 has a whole rest. Measure 197 has a whole rest. Dynamics: *f* below measure 187, *ord.* above measure 187.

198

Musical staff 198-204: Treble clef, key signature of one sharp. Measures 198-204. Measure 198 starts with a whole rest followed by a quarter note G#4. Measures 199-204 contain eighth and quarter notes. Dynamics: *f* from the previous staff continues.

205 19

Musical staff 205-210: Treble clef, key signature of one sharp. Measures 205-210. Measure 205 starts with a whole rest followed by a quarter note G#4. Measures 206-210 contain eighth and quarter notes. Dynamics: *f* below measure 205.

211 20

Musical staff 211-217: Treble clef, key signature of one sharp. Measures 211-217. Measure 211 starts with a whole rest followed by a quarter note G#4. Measures 212-217 contain eighth and quarter notes.

218 rit..

Musical staff 218-223: Treble clef, key signature of one sharp. Measures 218-223. Measure 218 starts with a whole rest followed by a quarter note G#4. Measures 219-223 contain eighth and quarter notes. Dynamics: *rit..* above measure 218.

224 Lento 21 A tempo

Musical staff 224-230: Treble clef, key signature of one sharp. Measures 224-230. Measure 224 starts with a whole rest followed by a quarter note G#4. Measures 225-230 contain eighth and quarter notes. Dynamics: *Lento* above measure 224, *A tempo* above measure 225, *f* below measure 224.

231

Musical staff 231-237: Treble clef, key signature of one sharp. Measures 231-237. Measure 231 starts with a whole rest followed by a quarter note G#4. Measures 232-237 contain eighth and quarter notes. Dynamics: *f* from the previous staff continues.

238 22

Musical staff 238-244: Treble clef, key signature of one sharp. Measures 238-244. Measure 238 starts with a whole rest followed by a quarter note G#4. Measures 239-244 contain eighth and quarter notes. Dynamics: *f* from the previous staff continues.

245

Musical staff 245-251: Treble clef, key signature of one sharp. Measures 245-251. Measure 245 starts with a whole rest followed by a quarter note G#4. Measures 246-251 contain eighth and quarter notes. Dynamics: *f* from the previous staff continues.

# Valcer iz suite Maškarada

Brač 1

Aram Hačaturjan

♩♩♩ 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 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, containing eighth and sixteenth notes with some rests.

124 **12**

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

131

Musical staff 131-136: Treble clef, containing eighth and sixteenth notes.

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.

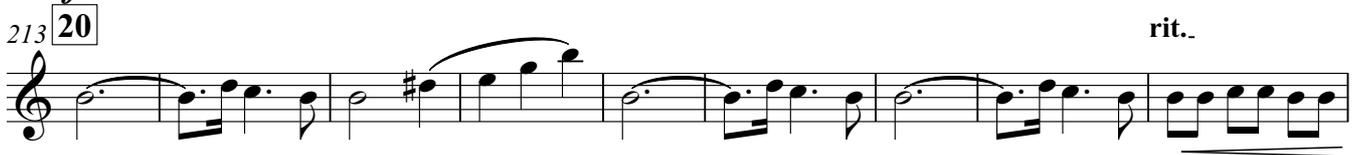
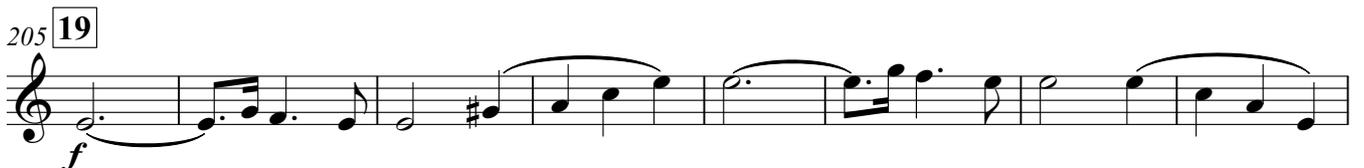
*f*

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.



# 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**  
*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*

10

15

21 **1**

*mf*

29 **3**

38 **4** *mf* *p*

47 **5** *f*

56 **6**

62

69 **7**

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, then notes with slurs, 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

♩ Tempo di Valse ♩ = 120

11 **f**

20 **p**

28 **mf**

37 **p** **f**

47 **f**

57 **f**

65 **f**

74 **f**

81 **f**

88 **poco rit.** **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 for measures 193-200. The staff is in bass clef. It begins with a measure rest, followed by a series of eighth and quarter notes with accents. A fermata is placed over the final note of the eighth measure.

201

19

Musical staff for measures 201-210. It starts with a measure rest, followed by a series of notes with slurs. A dynamic marking *f* is placed below the staff at the beginning of measure 205. A fermata is placed over the final note of the eighth measure.

210

20

Musical staff for measures 210-216. It continues with slurred eighth and quarter notes.

217

rit..

Musical staff for measures 217-223. It features a series of slurred eighth notes. A double bar line is placed at the end of the staff.

224 Lento

21

A tempo

Musical staff for measures 224-231. It begins with a measure rest, followed by slurred eighth notes. A dynamic marking *f* is placed below the staff at the start of measure 225. A double bar line is placed at the end of the staff.

232

Musical staff for measures 232-240. It starts with a measure rest, followed by notes with accents and slurs. A double bar line is placed at the end of the staff.

22

241

Musical staff for measures 241-246. It begins with a measure rest, followed by notes with accents. A fermata is placed over the final note of the eighth measure.

247

Musical staff for measures 247-254. It starts with a measure rest, followed by slurred eighth notes. A double bar line is placed at the end of the staff.

# Valcer iz suite Maškarada

Aram Hačaturjan

♩.t Tempo di Valse ♩. = 120

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

9 Am Am Am Am 1 Am Am Am Am

17 Am Am Am Am 2 B7 B7 C C

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

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

41 4 Am Am Am Am Am Am Am Am Am

49 5 B7 B7 C C B7 B7 C C

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

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

69 7 E7 E7 Am Am E7 E7 Am Am

77 8 B7 B7 Em Em B7 B7 Em B7

V.S.

poco rit. A tempo

Bulgaria

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

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

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

Lento A tempo

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

*f*

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

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

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

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

*ff* *p*

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

*mf*

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

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

*f*

Bugarija

poco rit.

3

169 C C B7 C C Em B7 E7 E7 E7

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

*mf*

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

*f*

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

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

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

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

*f*

230 Am Am Am B7 B7 C C B7

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

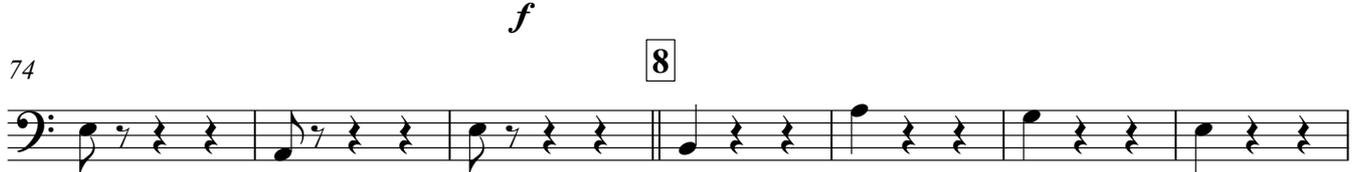
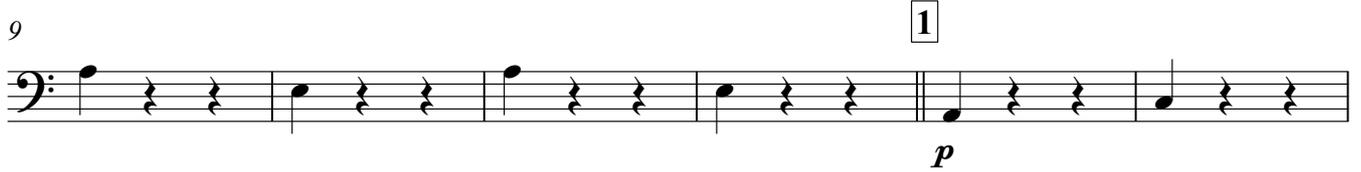
246 E7(b5) A7(b5) D7(b5) Em C7(b5) B7 Em

# Valcer iz suite Maškarada

Bas

Aram Hačaturjan

♩♩ Tempo di Valse ♩ = 120





169

*poco rit.*

Musical staff 169: Bass clef, 4/4 time signature. The staff contains a sequence of notes: quarter notes G2, A2, B2, C3, D3, E3, F3, G3, followed by a half note G3 with an accent (>).

177 **16** *A tempo* **17** *pizz.*

Musical staff 177: Bass clef, 4/4 time signature. It begins with a whole rest for 8 measures, then continues with quarter notes G2, A2, B2, C3, D3, E3, F3, G3. The dynamic is *mf*.

192 *ord.* **18**

Musical staff 192: Bass clef, 4/4 time signature. It starts with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3. The dynamic is *f*. There are accents (>) over the notes G3 and F3.

201 **19**

Musical staff 201: Bass clef, 4/4 time signature. It starts with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3. There are accents (>) over the notes G3 and F3.

209 **20**

Musical staff 209: Bass clef, 4/4 time signature. It starts with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3. There are accents (>) over the notes G3 and F3.

216 *rit.*

Musical staff 216: Bass clef, 4/4 time signature. It consists of a series of half notes: G2, A2, B2, C3, D3, E3, F3, G3. The dynamic is *rit.*

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

Musical staff 224: Bass clef, 4/4 time signature. It starts with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3. The dynamic is *f*.

232

Musical staff 232: Bass clef, 4/4 time signature. It contains a sequence of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3.

240 **22**

Musical staff 240: Bass clef, 4/4 time signature. It starts with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3. There are accents (>) over the notes G3 and F3.

247

Musical staff 247: Bass clef, 4/4 time signature. It starts with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3.