Partitur

Moritz Moszkowski / M. Apitz (zur Bearbeitung) 1854 - 1925 s. s.

Spanische Tänze op. 12

(Danses Espagnoles)

Nr. 3

für Orchester in variabler Besetzung:

Streicher, Holz- u. Blechbläser, Solo-Git. ad.lib.
Klavier, Rhythmus-Git. ad.lib.

auch Fassung Soloinstrument + Klavier (ohne Orch.) mögl.

Partitur

Besetzung

gleich außer T. 171-Schluß { Vl. I a (solistisch?; evtl. Git. o.a.) ad.lib.
Vl. I b ad.lib.

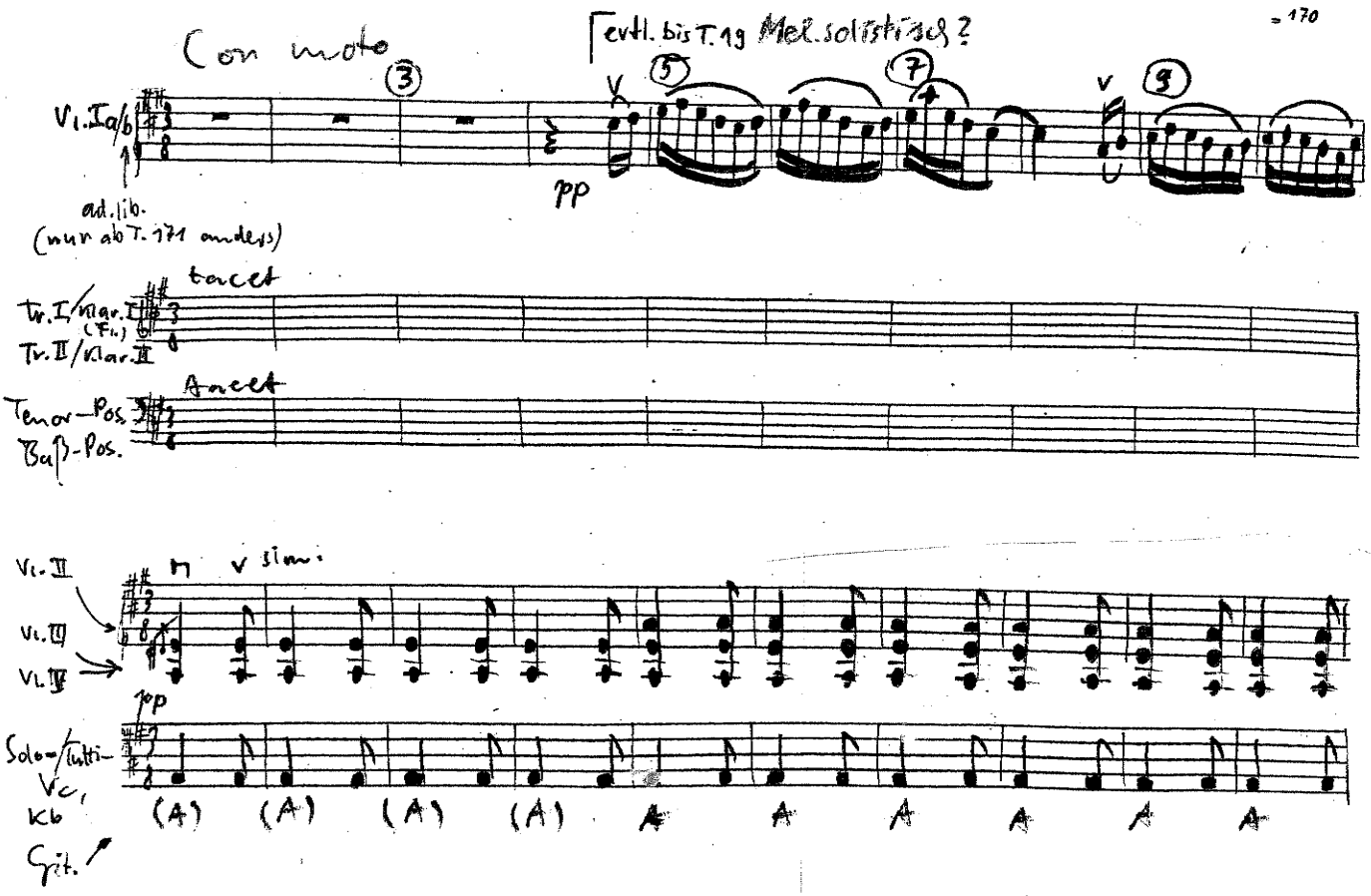
Sax. u. Blech-bläser ad.lib. { Tr. I / Klar I (Fl.) / Sax I (Sopr.-S.)
Tr. II / Klar. II / Sax II (Alt-S.)
Tenor-Pos. / Sax III (Tenor-S. o. Alt-S.)
Baß-Pos. a ad.lib. / Sax IV (Bariton-S.)
Baß-Pos. b

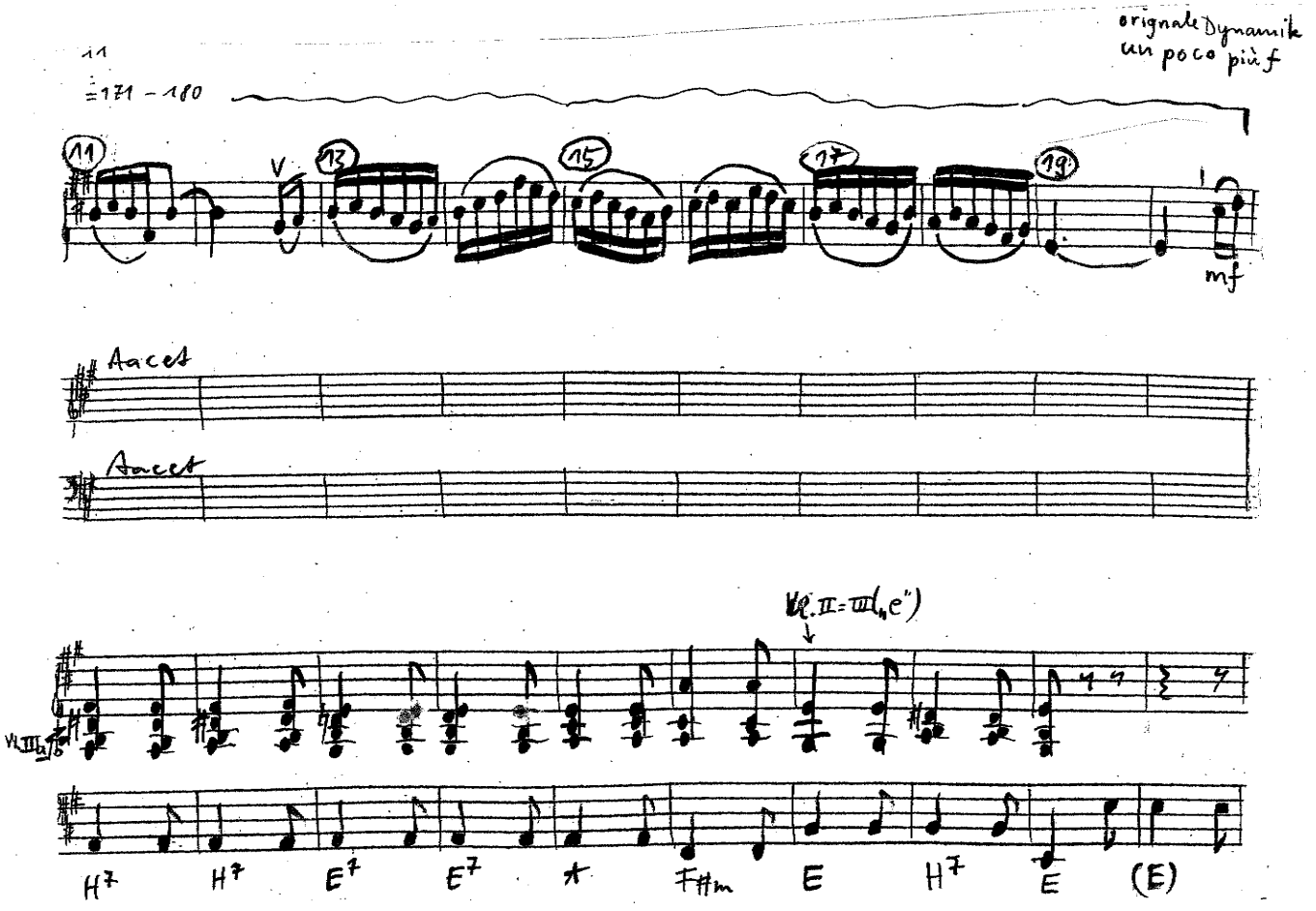
Vl. II
Vl. III
Vl. IV
Solo-Vc / Tutti-Vc / Kb / Git.
↑ ab T. 67 als Extrastimme

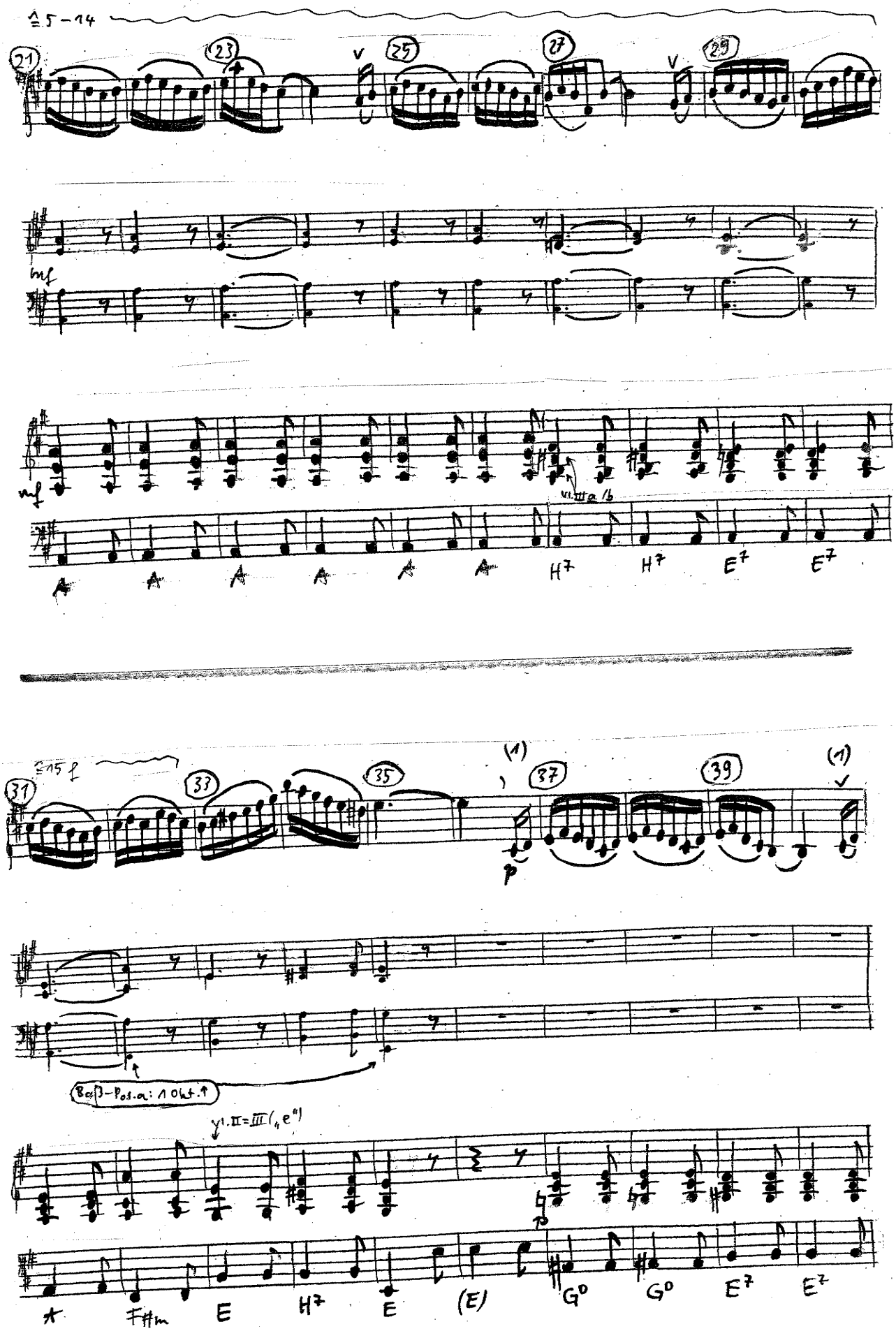
} Klavier in der Art eines Teilklavierauszuges
Git. → Fassg. Vl. (o.a.) / Kl. (ohne Orch.) mögl.

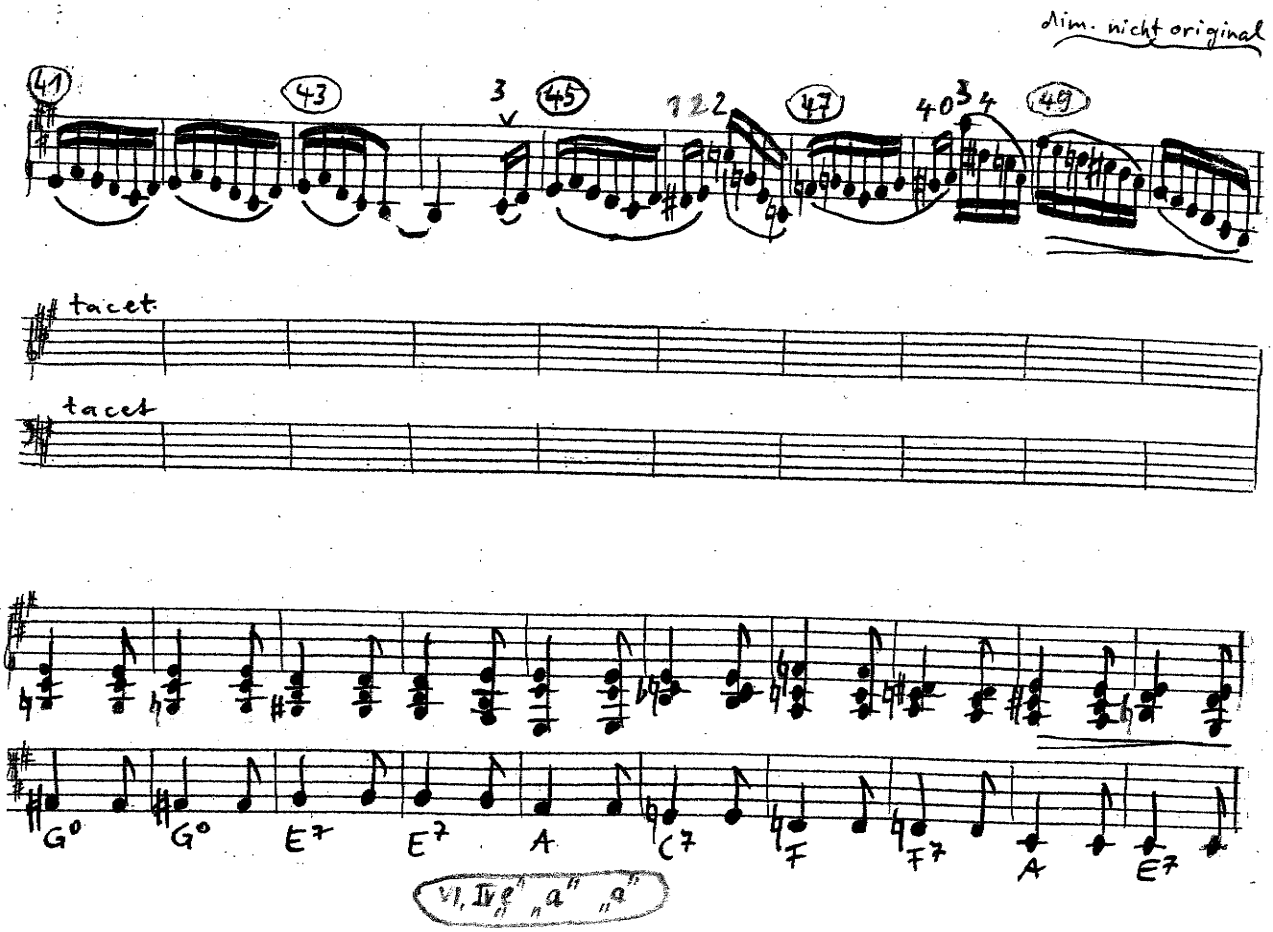
Git.-Noten in Verbindg. mit Vc u. Kl.
" " " Vc: übersichtl.
" " " Kl.: Rhythmen genauer

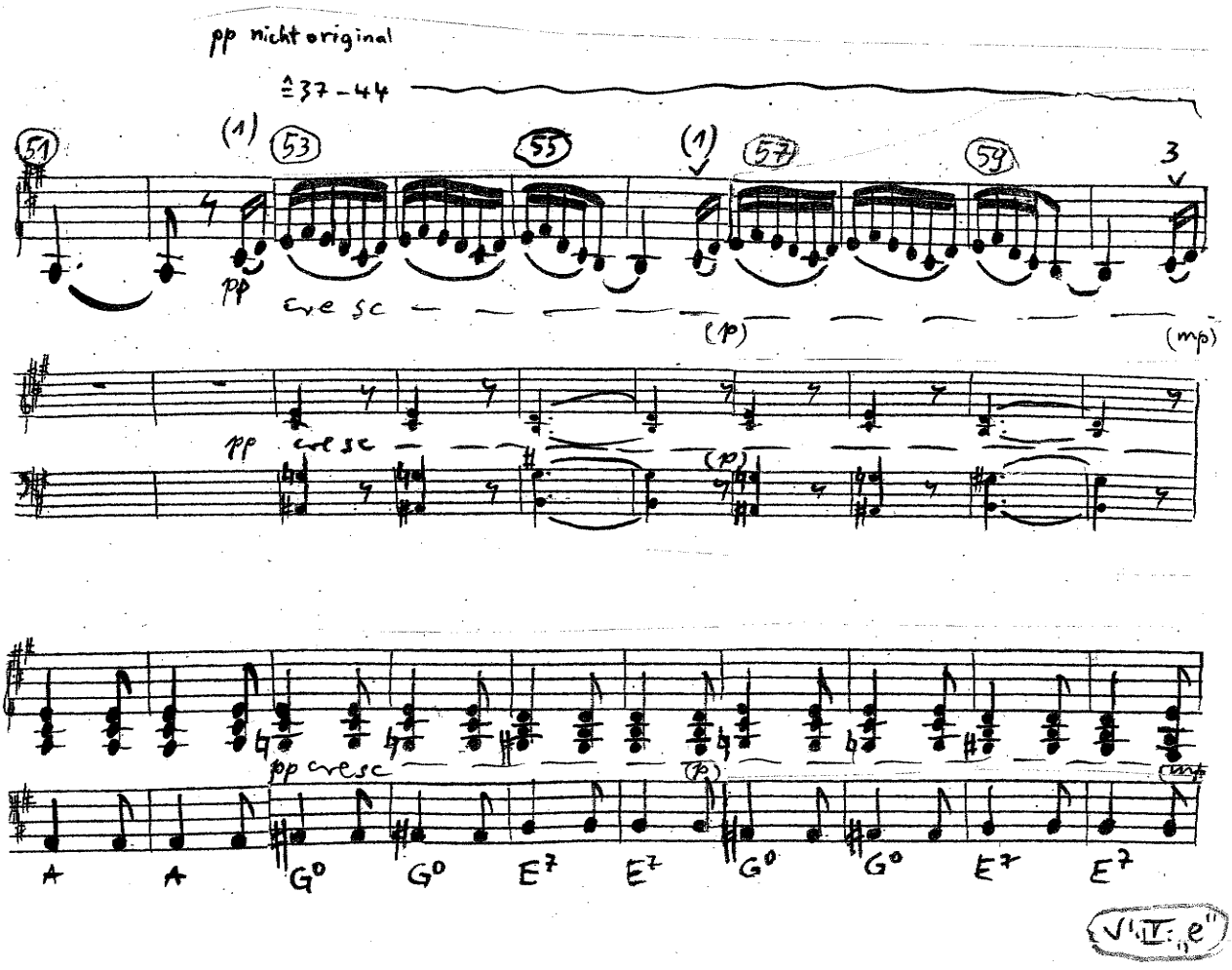
alles legg.


Con moto
evtl. bis T. 19 Mel. solistisch?
= 170
Vl. I a/b
ad. lib.
(nur ab T. 171 anders)
pp
tacet
Tr. I / Klar. I (Fl.)
Tr. II / Klar. II
Tenor-Pos.
Bass-Pos.
Vl. II
Vl. III
Vl. IV
m v sim.
pp
Solo-/Tutti-Vc,
Kb
Git.
(A) (A) (A) (A) A A A A A A

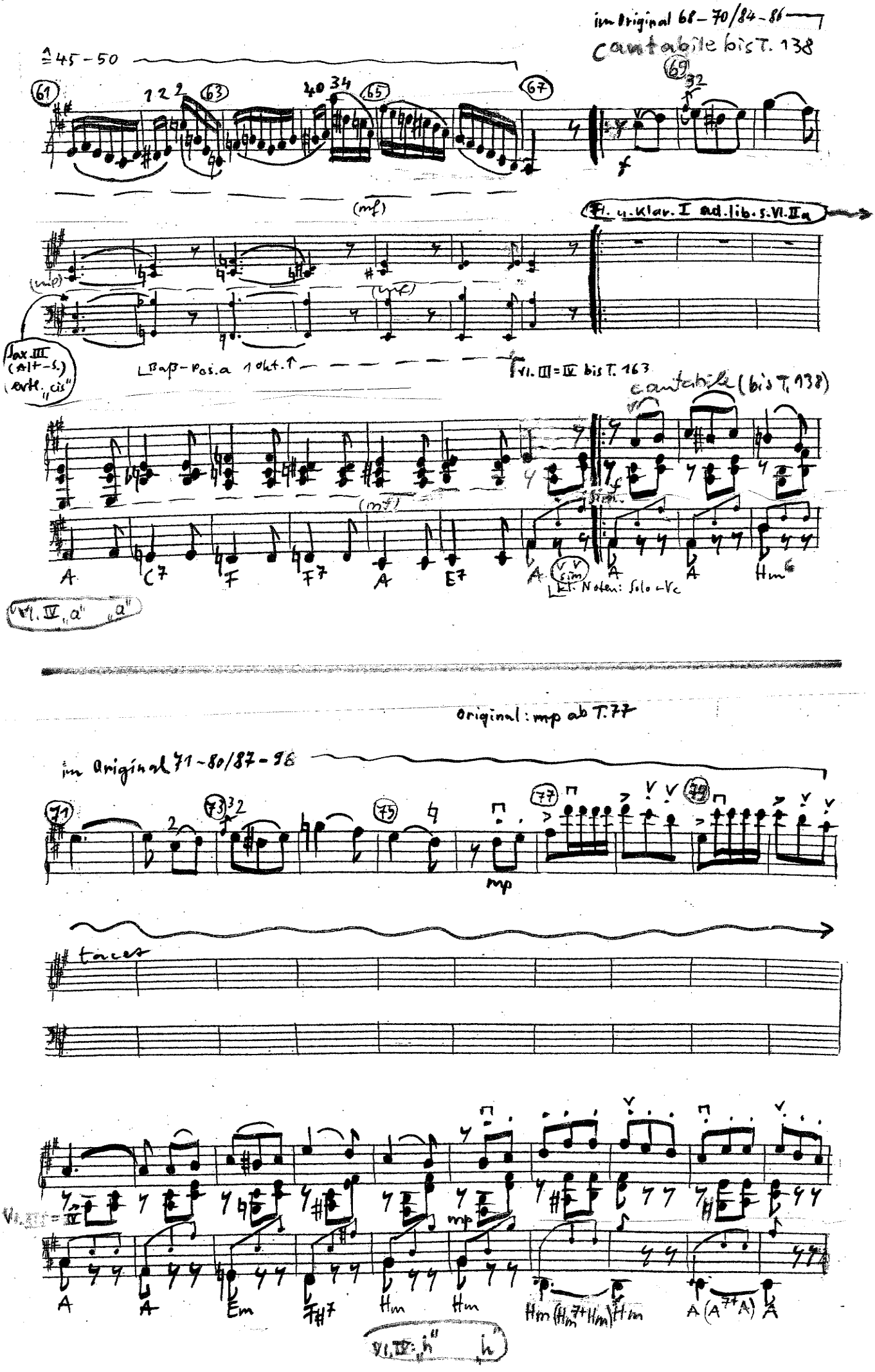

11
= 171 - 180
originale Dynamik
un poco più f
mf
tacet
tacet
Vl. II = III (e")
Vl. III
H7 H7 E7 E7 A F#m E H7 E (E)


≙ 5 – 14
21
23
25
27
29
mf
mf
vl. III a/b
A A A A A A H7 H7 E7 E7
≙ 15 f
31
33
35
(1)
37
39
(1)
p
Baß-Pos.a: 1 Okt.↑
vl. II = III („e")
p
A F#m E H7 E (E) G0 G0 E7 E7


dim. nicht original
41
43
45
47
49
tacet
tacet
G° G° E7 E7 A C7 F F7 A E7
VI, IV „e" „a" „a"


pp nicht original
♩= 37 - 44
51
53
55
57
59
pp cresc
(p)
(mp)
pp cresc
(p)
pp cresc
(p)
A A G° G° E7 E7 G° G° E7 E7
VI, IV: „e"

J.6


im Original 68–70/84–86
cantabile bis T. 138
♩= 45–50
(mf)
Fl. u. Klar. I ad lib. s. VI. II a
Sax III (Alt-S.) evtl. „cis"
Bap-Pos. a 1 Okt. ↑
Vl. III = IV bis T. 163
cantabile (bis T. 138)
A C7 F F7 A E7 A A A Hm6
Kl: Noten: Solo-Vc
Vl. III „a" „a"
Original: mp ab T. 77
im Original 71–80/87–96
mp
tacet
A A Em F#7 Hm Hm Hm (Hm7 Hm) Hm A (A7 A) A
Vl. III „h" „h"

im Original: 97 – 103

81 84 86 88 90

mp

tacet

mp

E(E4) E(E2 4) A E7 E7 A A E H7 E

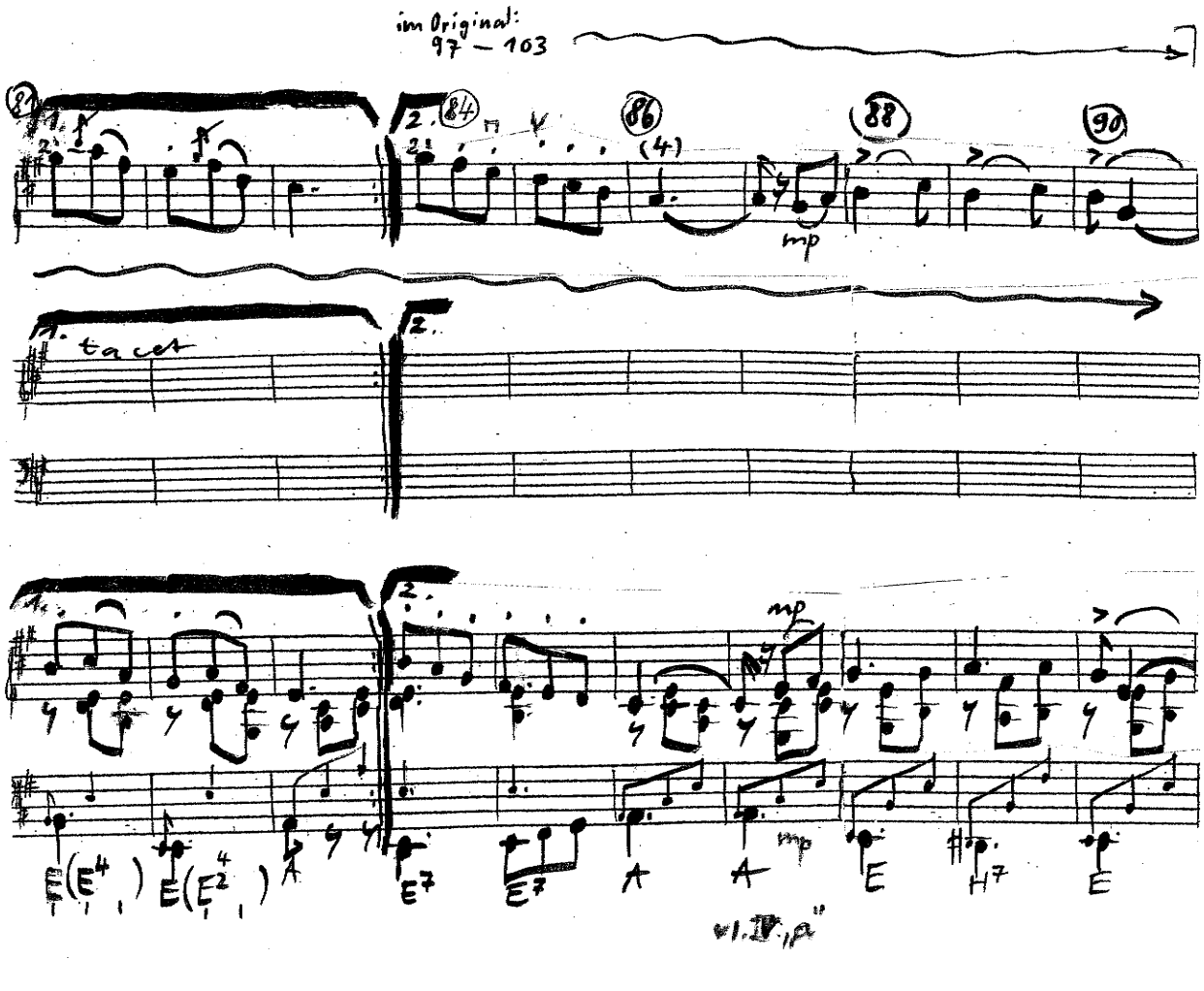
vl. IV „a"

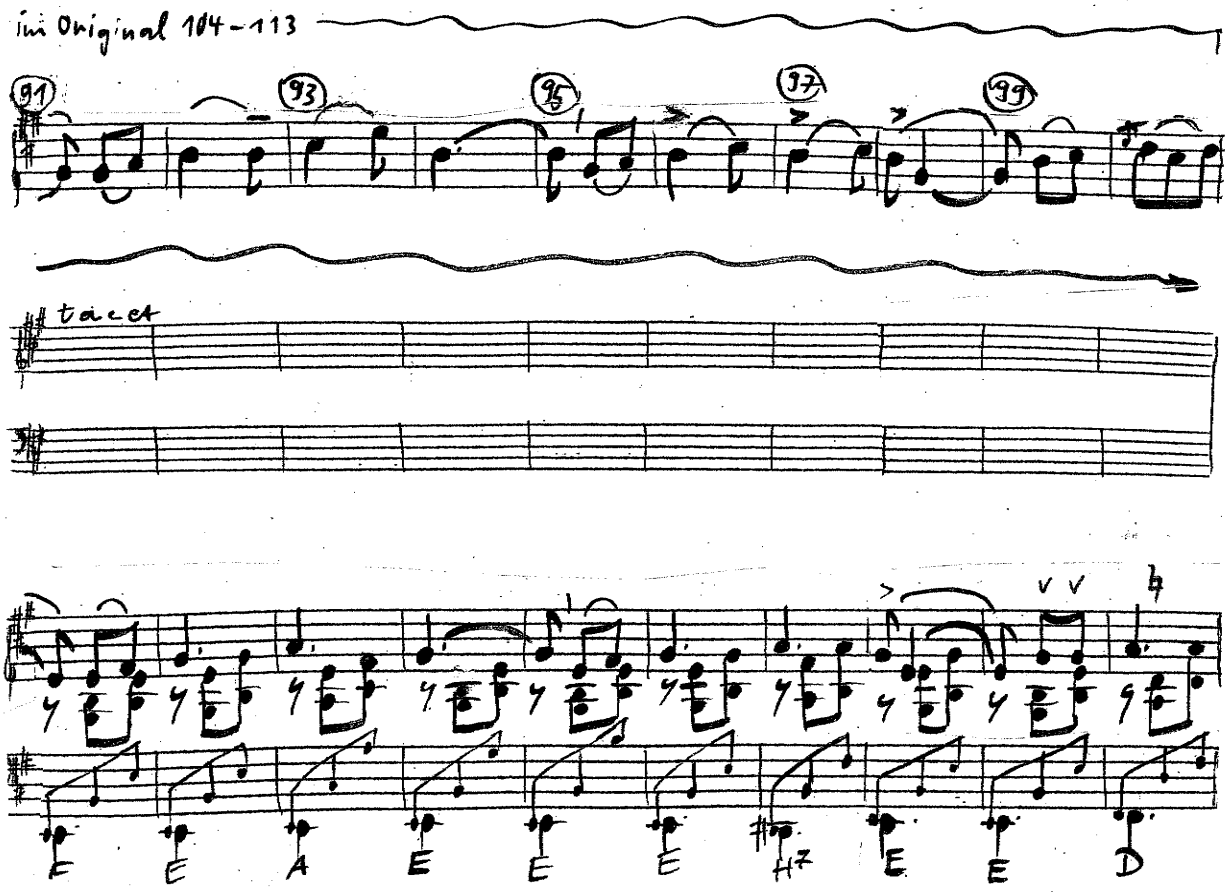
im Original 104 – 113

91 93 95 97 99

tacet

E E A E E E H7 E E D





im Original 114 – 123

101 103 105 107 109

cresc

tacet

cresc

E A A A A5+ A A A A7+ F#m

Γ = 68 f.

im Original 132f / 148f.

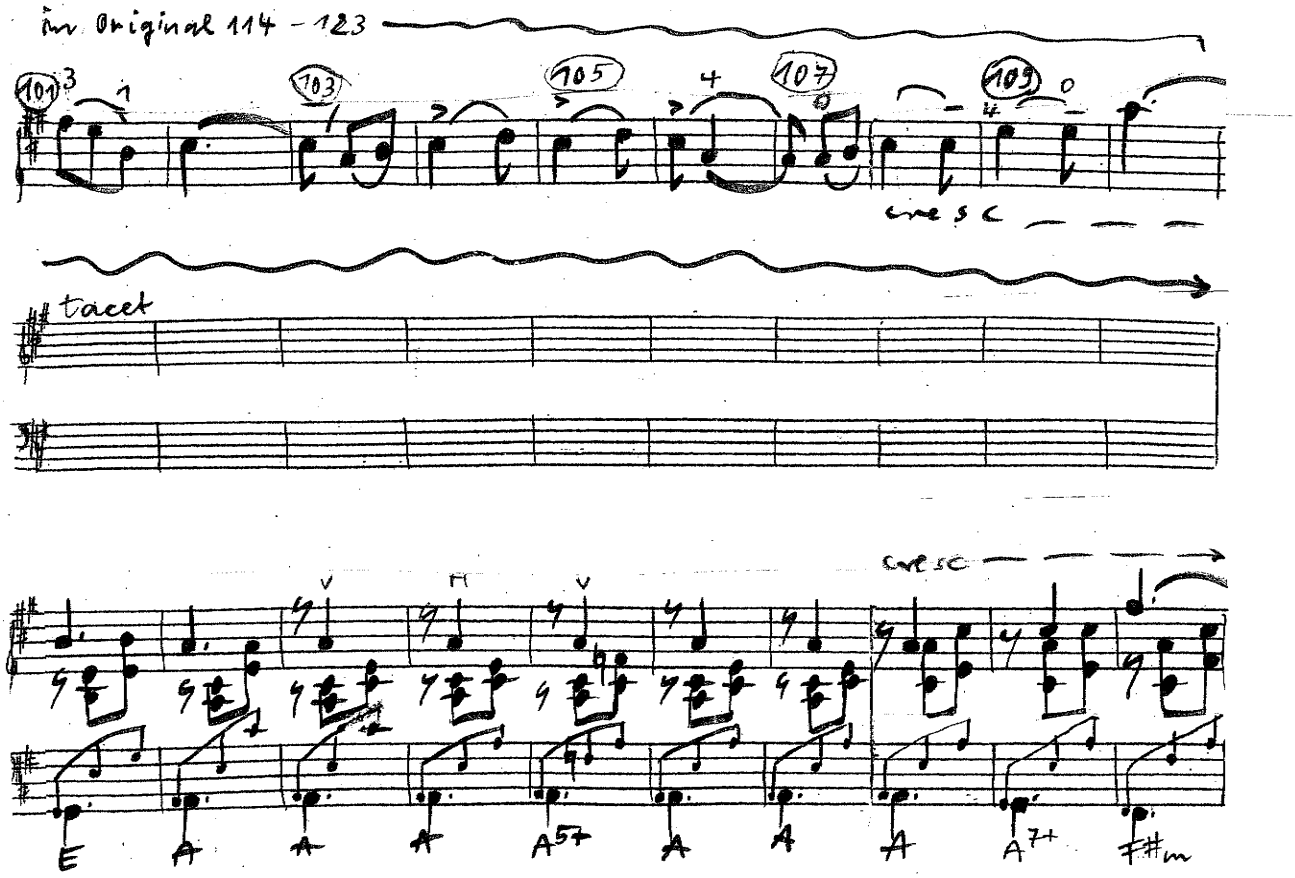
im Original 124 – 131

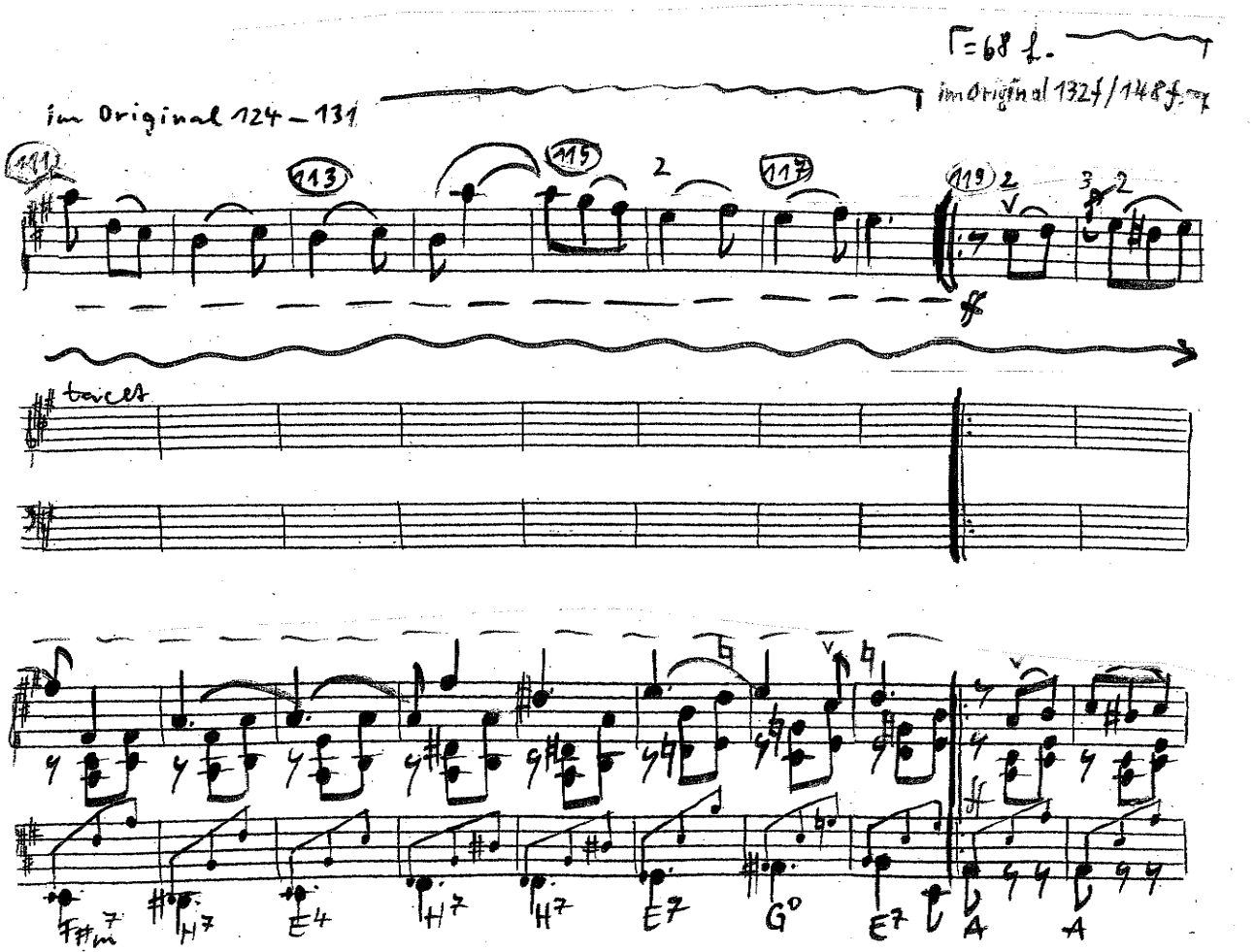
111 113 115 117 119

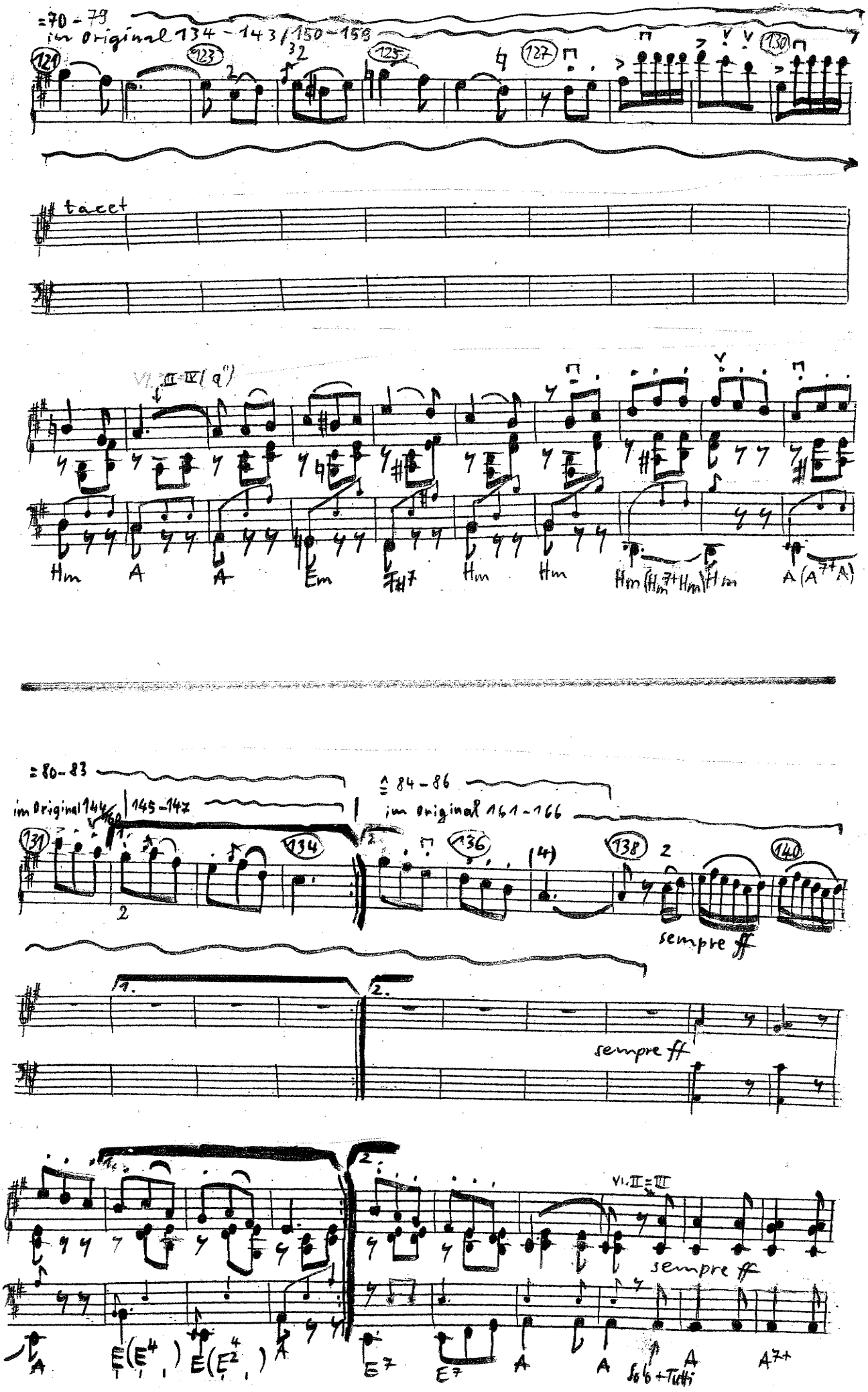
ff

tacet

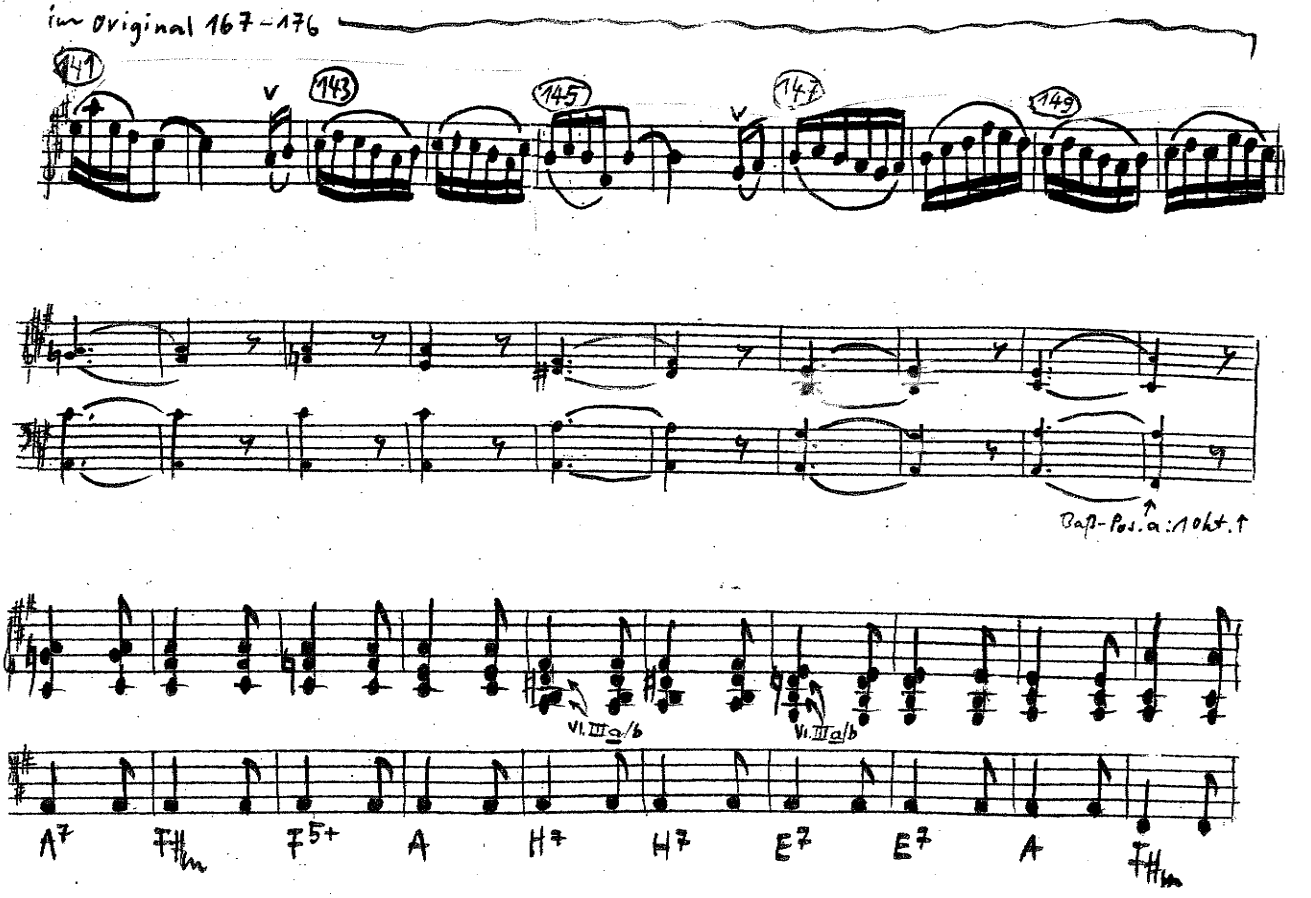
F#m7 H7 E4 H7 H7 E7 G0 E7 A A





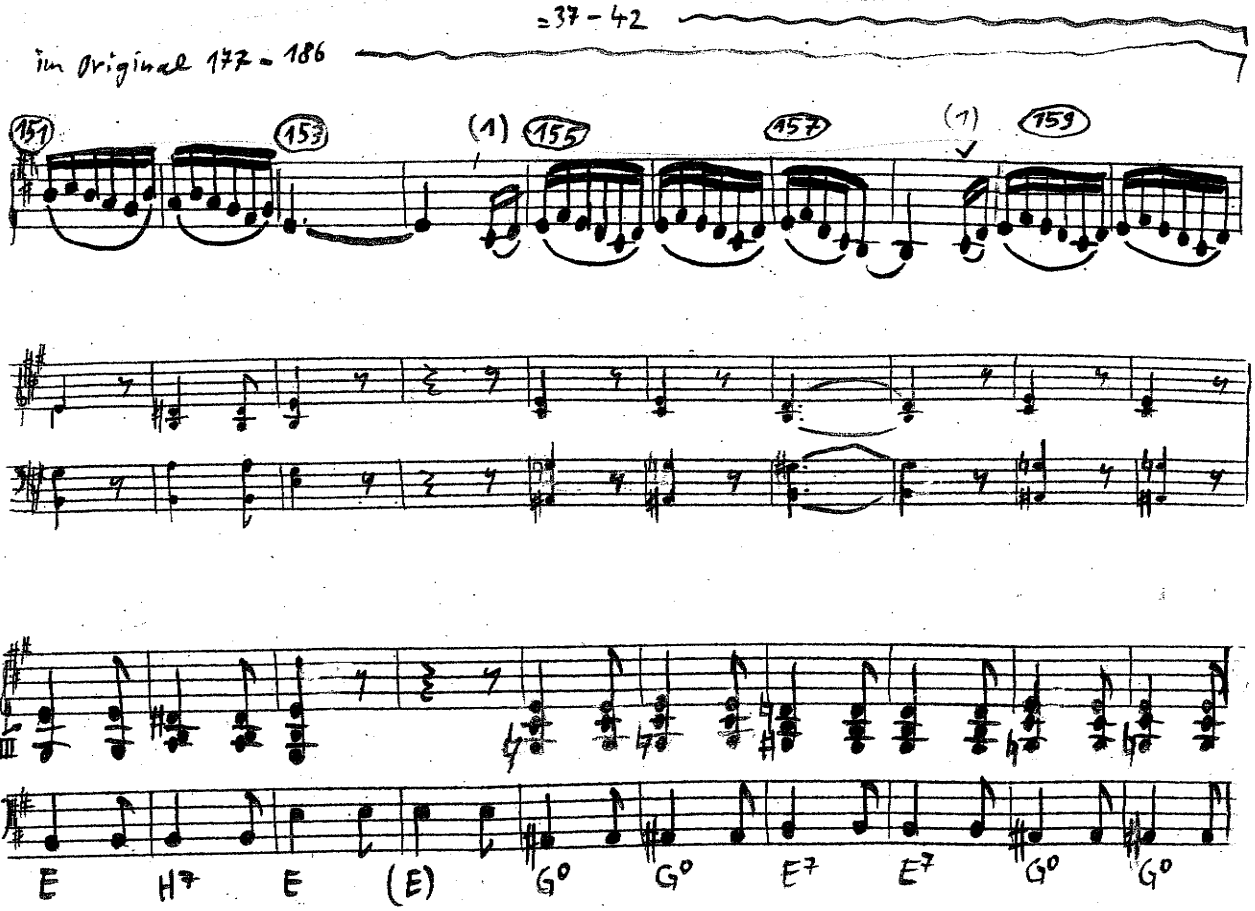

=70 - 79
im Original 134 - 143 / 150 - 159
tacet
Vl. III-IV (q'')
Hm A A Em F#7 Hm Hm Hm (Hm7+ Hm) Hm A (A7+ A)
=80-83
im Original 144 / 145-147
≙ 84-86
im Original 161-166
sempre ff
sempre ff
Vl. II = III
sempre ff
A E(E4) E(E2) A E7 E7 A A Solo + Tutti A A7+

im Original 167–176



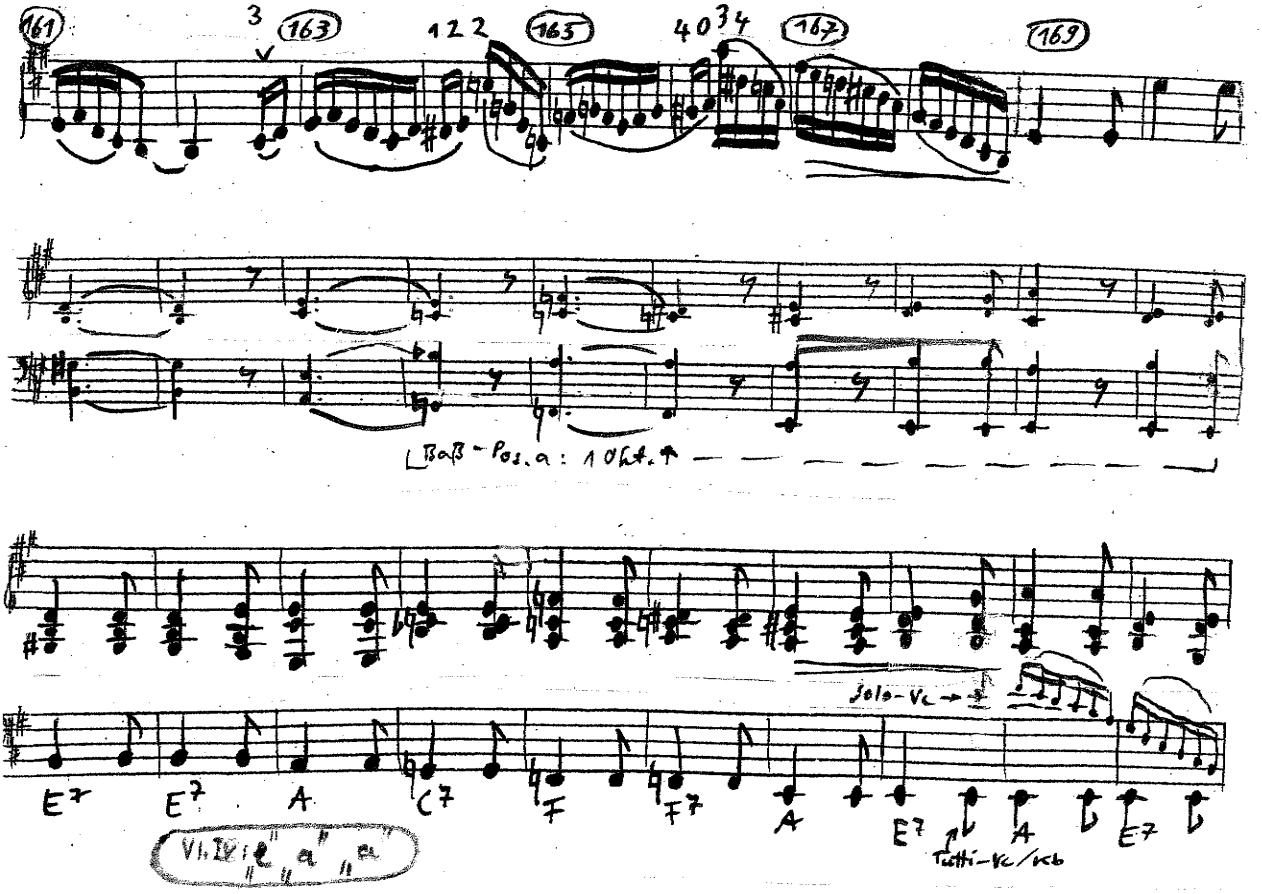
=37–42

im Original 177–186

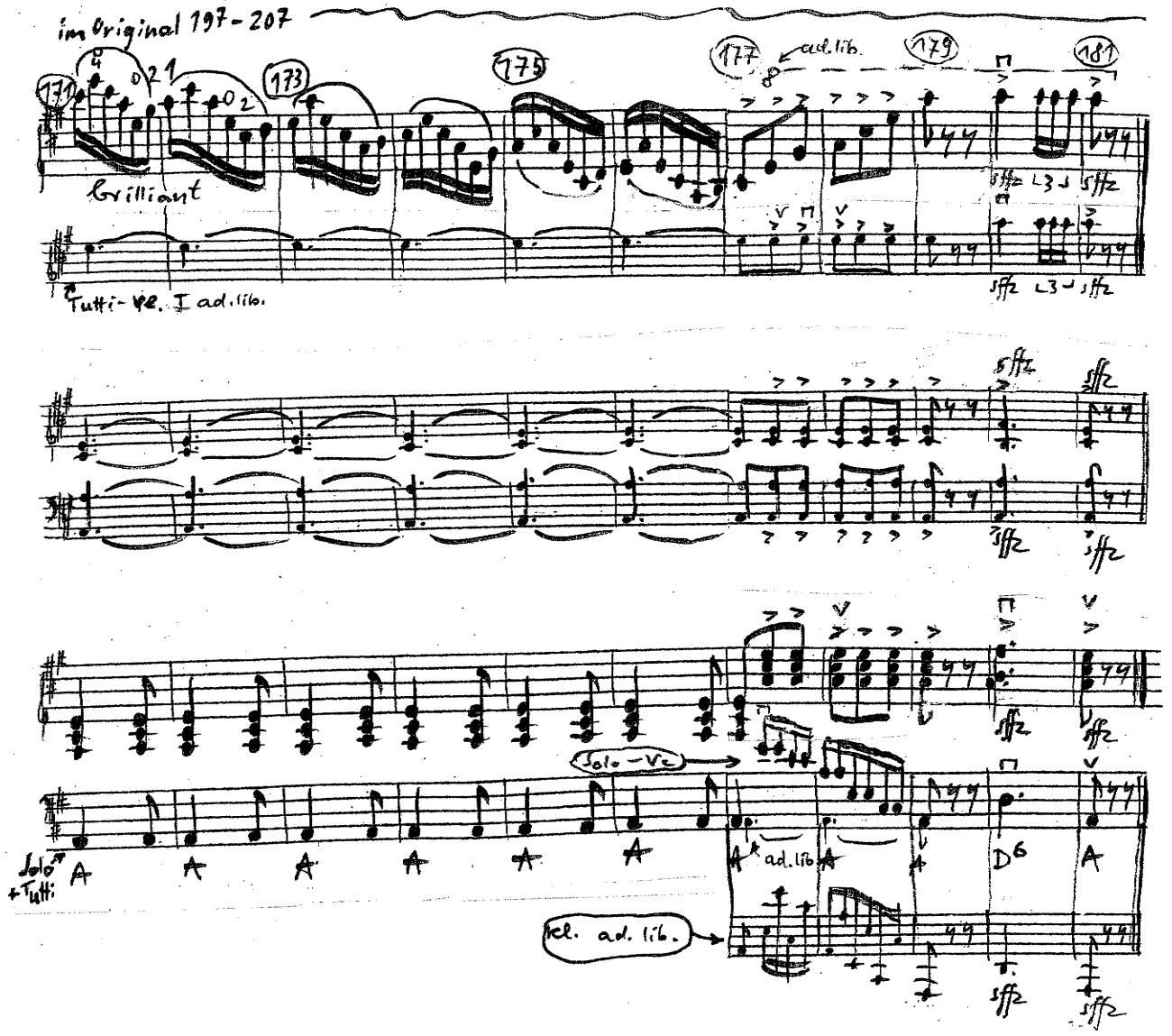


=43-50

im Original 187-196



im Original 197-207



Zur Bearbeitung:

- Das Original ist für Klavier zu 4 Händen (Ed. Peters Nr. 9484)
- Das Original wurde unverändert übernommen, instrumentiert und durch zusätzliche Stimmen erweitert.