

Partitur

Moritz Moszkowski / M. Aritz (zur Bearbeitung)
1854 - 1925 S. 5. 3

Spanische Tänze op. 12
(Dances Espagnoles)

Nr. 4

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

VI. Ia (Solo?; evtl. Fl.) / Ib (Tutti; evtl. Fl.)
ad.lib.

Bläser
ad.lib.

Tr. I

/ Klar. I (Fl.)
Solo-Klar. I ab T. 52:
s. VI. Ib ad.lib.

/ Sax. I (Sopr.-S.)

Tr. II

/ Klar. II

/ Sax. II (Alt-S.)

Tr. III (Tenor-Pos I)

/ Klar. III

/ Sax III (Alt - o. Tenor-S.)

Tenor-Pos. II (bis T. 48
identisch mit
Baß-Pos.
aber z.T. 10kl.)

/ Sax IV (Tenor-S.)

Baß-Pos.

/ Sax V (Bariton-S.)

VI. IIa (Solo?; evtl. Fl.) / IIb (Solo?; evtl. Solo-Klar. o. Solo-Fl.)
ad.lib.

Kl./Gst.
in der Art
eines
Teilklaviers
anzuzuges

VI. III

VI. IV

VI. V

besser Viola; s.T. 1-8, 16, 33-40, 48-100

Vc / Kb

/ Gst.

- Gst. in Verbindung mit Vc (übersichtl. = ausreichend)
- " " " Kl. (Rhythmen genauer)

Teilg. in Solo-Vc / Tutti-Vc in T. 83 f., 99 f. / Zusätzliches Vc als Ersatz f. VI. V (Ersatz f. Viola)
in T. 49 - 100

3 Stimme

Extrastimme

Erfassung f.
VI. / Vcl.
(ohne Orch.)
mögl.

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.
- Dabei wurden die Klänge gelegentlich „aufgefüllt“
(z.B. Takt 15 f.)

Allegro comodo

Vi. I/a/b *f* *fiero*

Cl. ad. lib. (= vi. II) *f* *fiero*

B F# B F Gm D# G D#

VI. V: C d

9 3 11 tenuto 13 risoluto 15

tenuto risoluto

B (F# B) B Eb Eb G G C Eb Eb Eb B B C# F# B

VI. V: "d"

17 con fuoco

VI. Ia (2) *con fuoco* *cantabile* (3 2 2 1) 23

con fuoco

con fuoco

VI. IIb (Klar) = VI. IIa aber 1 Okt. *con fuoco* *cantabile*
 VI. IIb besser, denn: VI. IIa sehr hoch int. 42f.

25 con fuoco

VI. Ia (2) *con fuoco* *cantabile* 27 29 31

con fuoco

VI. IIb (Klar) = VI. IIa aber 1 Okt. *con fuoco* *cantabile*
 VI. IIb besser, denn: VI. IIa sehr hoch int. 42f.

VI. IIa (Klar) *con fuoco* *cantabile* VI. III, IV VI. III = II (c)

[wie T. 1-16; aber: 1.) Oktavierungen 2.) Baß etwas anders: s. T. 34 f., 38, 45]

VI. IIa (II.)
 VI. III a
 IIIa
 I a
 (VI. III b, II b, II b)
 10kt. 6
 [ad. lib.]

49

51

VI. Ia

VI. Ib (klar.)

tacet

tacet

VI. II, III, IV (VI. V = IV oder tacet bis T. 100)

1. Vc als Ersatz f. VI. I (bzw. Ersatz f. Viola)

Gm

Gm

Gm

Gm



57

59

61

63

tacet

tacet

A7

A7

Cm6

D7

D7

Gm

Cm6

Gm

Handwritten musical notation for the first system. The top staff is in treble clef, and the bottom staff is in bass clef. Measure numbers 65, 67, 69, and 71 are circled. Dynamics include *sf* and *sfz*.

Handwritten musical notation for the second system, showing bass clef staves with chords and dynamics like *sf* and *sfz*.

VI. II = III ("d")

Handwritten musical notation for the third system with a treble clef staff and a bass clef staff containing chords. A circled annotation reads VI. IV (V) "d" "a" "a" "a".

Chords: Dm, Gm6, Dm, A7, Dm, B, B, F, F

Handwritten musical notation for the fourth system. The top staff is in treble clef, and the bottom staff is in bass clef. Measure numbers 73, 75, 77, and 79 are circled. Dynamics include *p* and *sfz*.

Handwritten musical notation for the fifth system, showing bass clef staves with chords and dynamics like *sfz*.

VI. III = IV (+ V) ("a")

Handwritten musical notation for the sixth system with a treble clef staff and a bass clef staff containing chords. A circled annotation reads VI. III = IV (+ V) "a".

Chords: Ab, Ab, Eb, Eb, Gm, Gm, D, Gm6

Handwritten musical score, measures 81-85. The top staff contains a melodic line with notes and rests, marked with circled measure numbers 81, 83, 85, and 88. The bottom staff contains a bass line with notes and rests. A wavy line separates this section from the next.

Handwritten musical score, measures 86-90. The top staff contains a melodic line with notes and rests. The bottom staff contains a bass line with notes and rests. Chord symbols are present: A7, Gm, and Cm. A circled measure number 88 is visible. A wavy line separates this section from the next.

Handwritten musical score, measures 91-95. The top staff contains a melodic line with notes and rests, marked with circled measure numbers 89, 91, 93, and 95. The bottom staff contains a bass line with notes and rests. A wavy line separates this section from the next.

Handwritten musical score, measures 96-100. The top staff and bottom staff both contain the word "tacet" written in a cursive hand, indicating a period of silence for the instruments.

Handwritten musical score, measures 101-105. The top staff contains a melodic line with notes and rests. The bottom staff contains a bass line with notes and rests. Chord symbols are present: A7, A7, Cm6, D7, D7, Gm, Cm6, and Gm. A wavy line separates this section from the next.

97 *risoluto* *da capo al*

risoluto *da capo al*

risoluto *da capo al*

*VI, III + IV (+V)

Ab A Gm D7 Gm

Rb/Solo-Vc

Tutti-Vc

da capo al

risoluto

470

risoluto

risoluto

B C7 F7 B

risoluto