Partitur

Türkischer Marsch

W. A. Mozart / M. Apick

zum Stück: S. 3

für Orchester in variabler Besetzung:

- Streicher
- Holz- / Blechbläser (auch Sax.-Satz)
- Klavier (Git. ad. lib.

auch Fassung Vl. / Vcl. (ohne Orch.) möglich

Partitur

Besetzung:

[redacted]

Original - Kl. (z.T. mit Noten f. 1./2. Solo-Vl. / Fl.I/II)

1. Solo - Vl. (Fl.I): im Part (z.T. Extrazile, z.T. Noten aber in
2. Solo - Vl. (Fl.II) " " keine Extrazeile s. Orch. - Klavier

Fr. I / Sax I (Sopr. - S.)
II / " II (Alt - S.)

Ten. - Posaune / " III (Tenor - S.)
Bass - "

Orch. - Klavier:
2. Solo - Vl.
Vl. I
II
III
Vc I (Solo - Vc) / Kb.
git. ad lib.

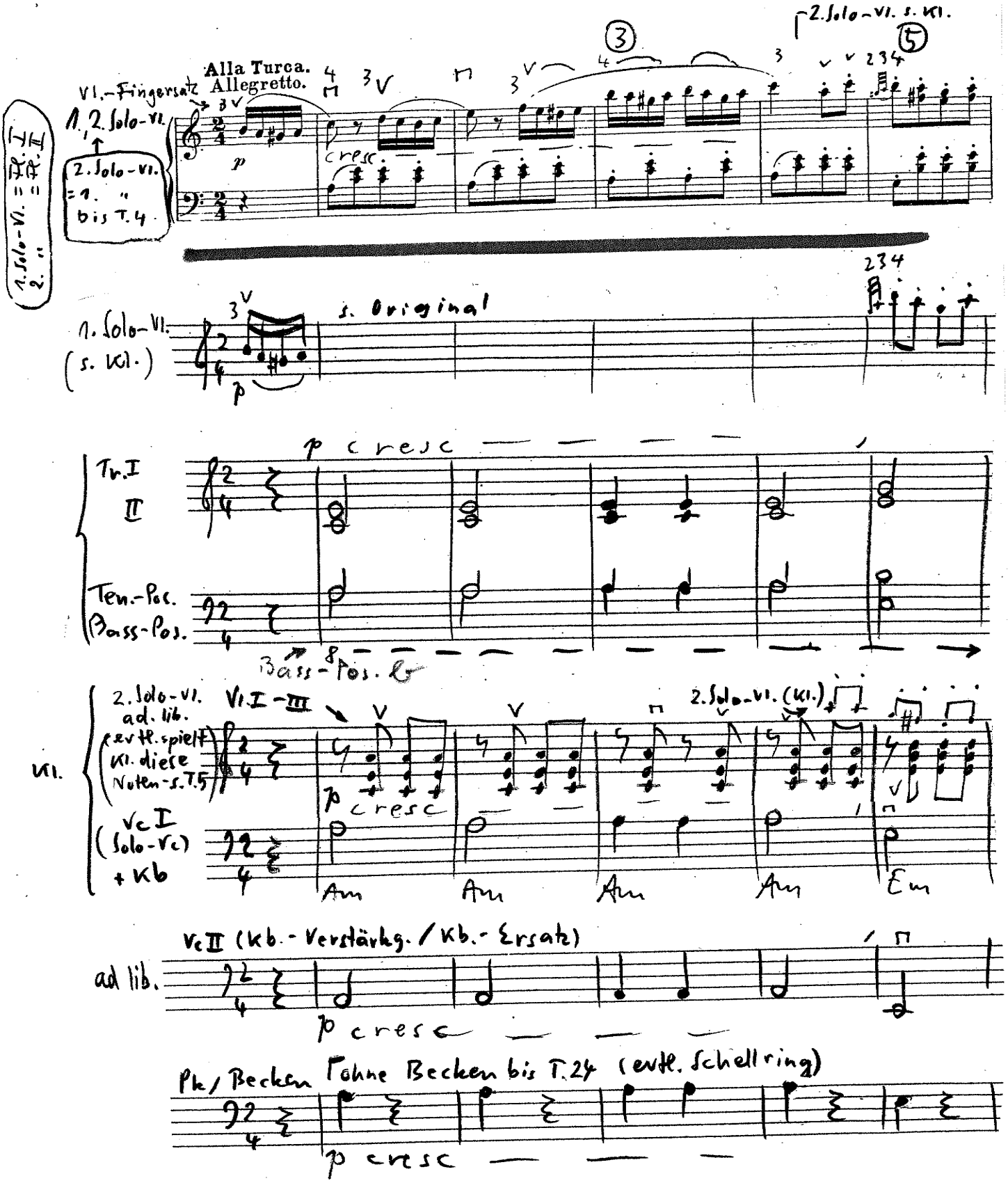
Vc II -

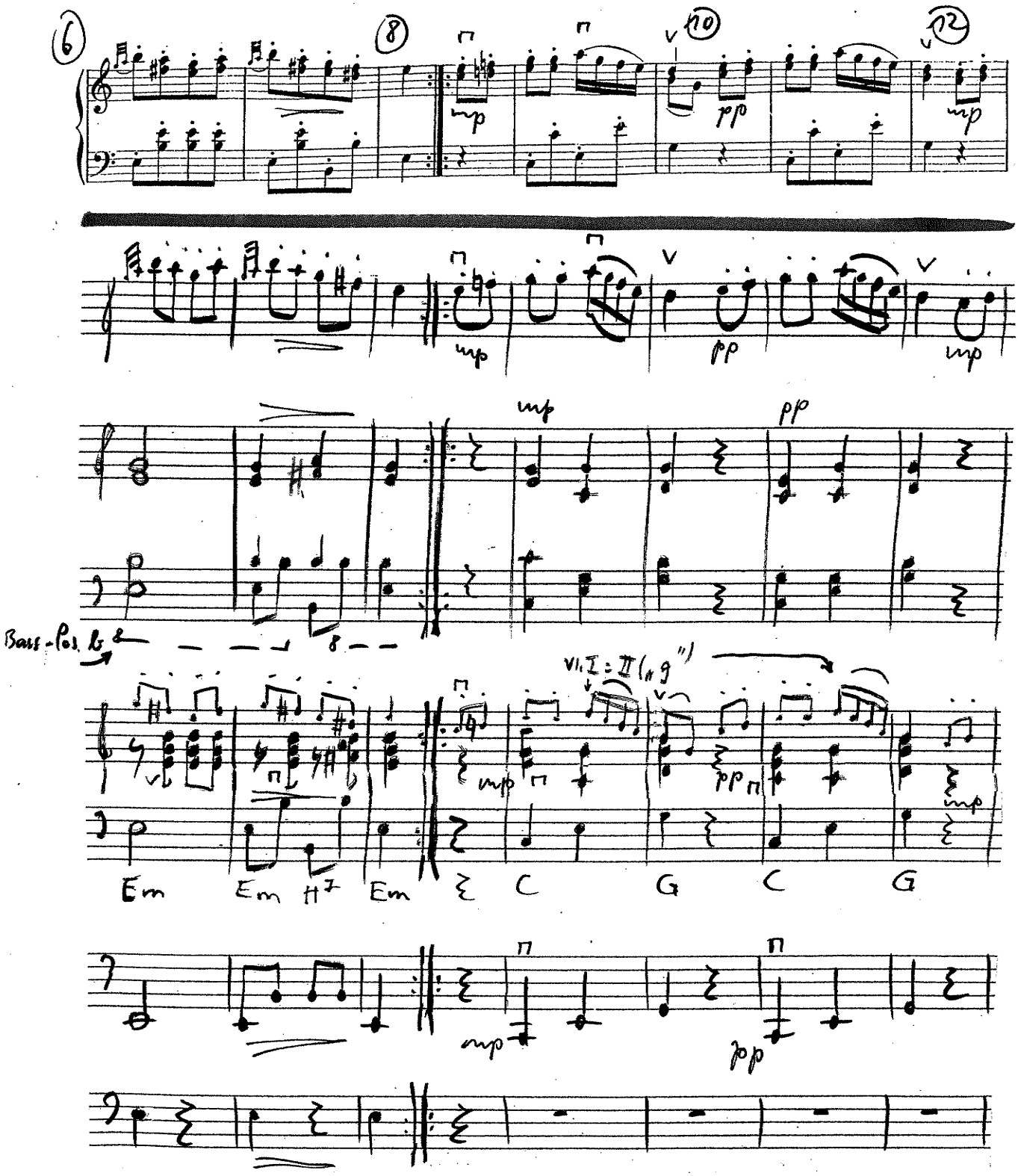
Pk

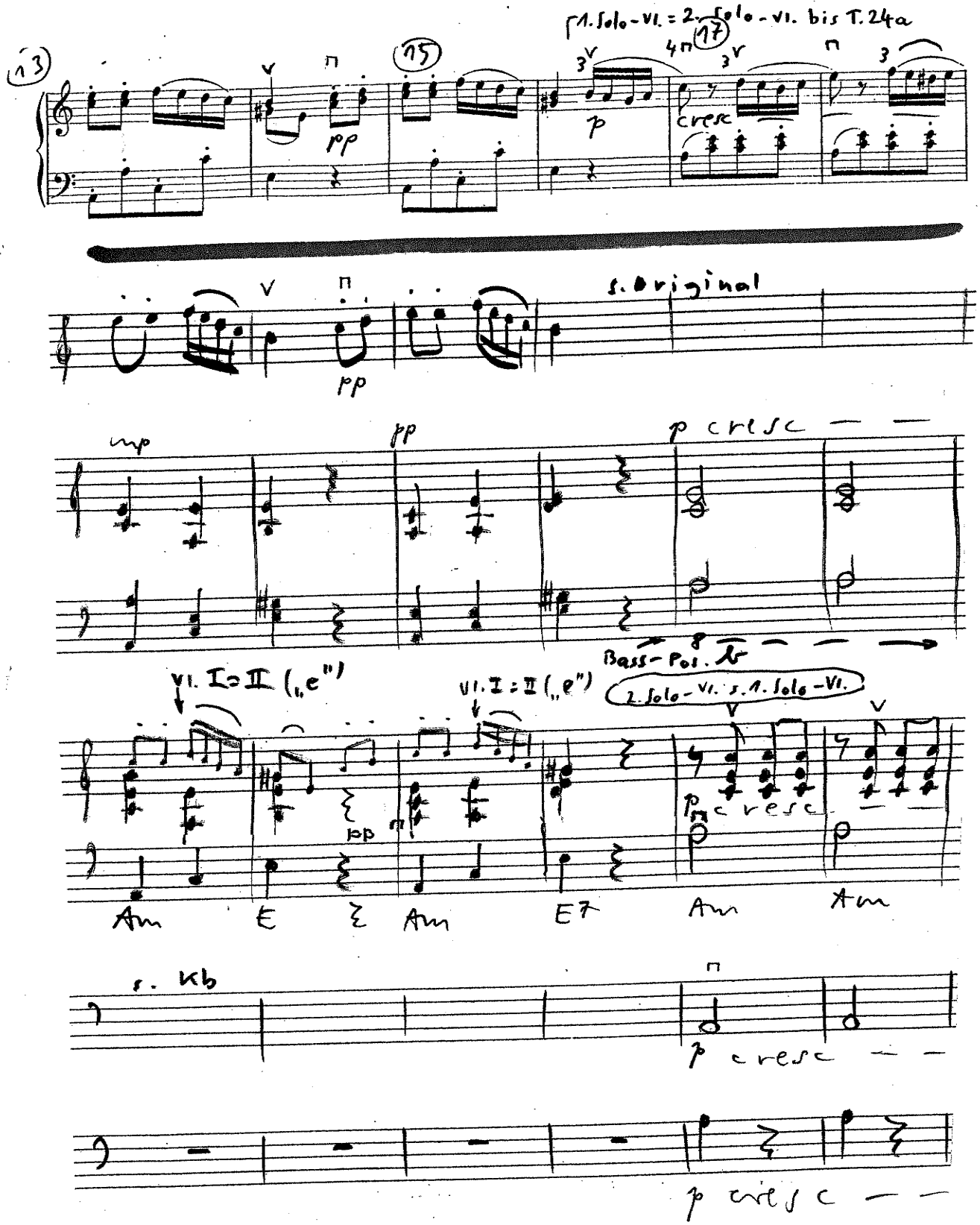
Zum Stück

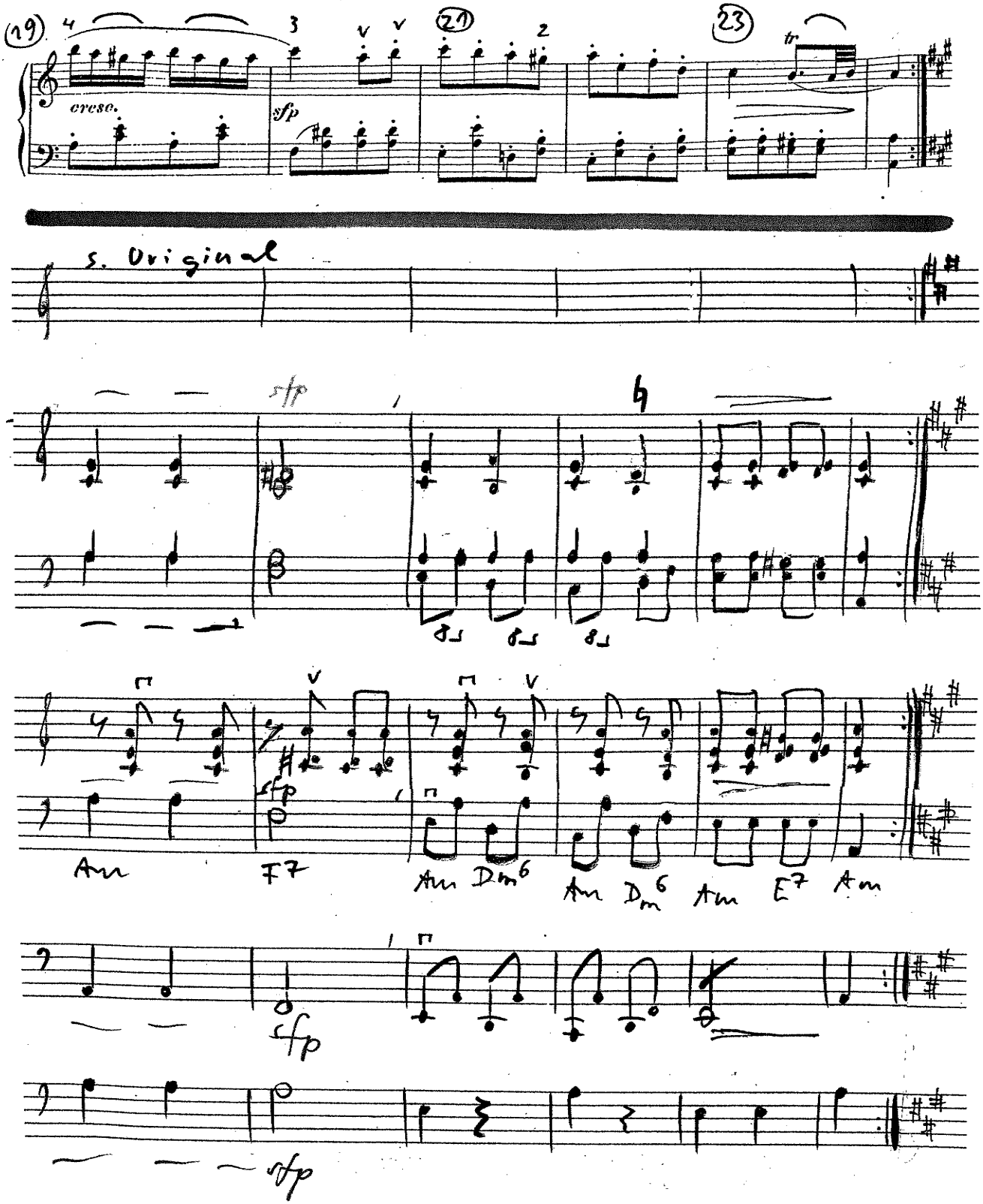
- Das Original wurde unverändert im Aufbau, Melodie, Harmonik übernommen u. aus instrumentiert (Stimmen hinzukomponiert)
- Die Akkorde ab T. 102 wurden (in diese hohen Lage) ersetzt durch Oktavspiel der Melodie mit Akkorden in tieferer Oktavlage (ähnlich Orgelmethoden mit 16-Fuß-Lage)
- Die Akkorde ab T. 110 (l.H.) im 𝄞 wurden von „pianistischer Akkordbrechung" zu Cello-typischen Akkordbrechungen umgedeutet.

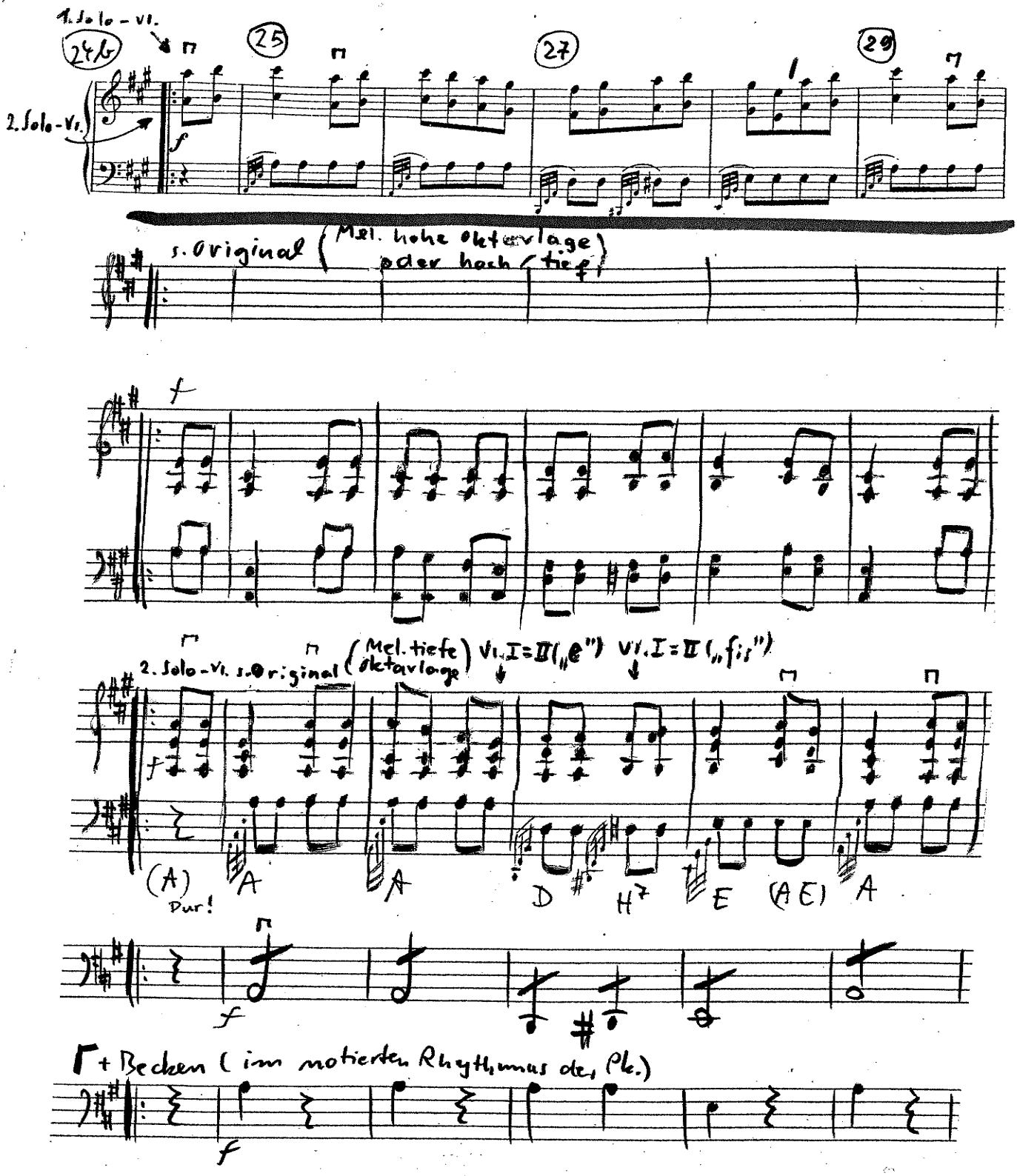
• halbschnell • legg.

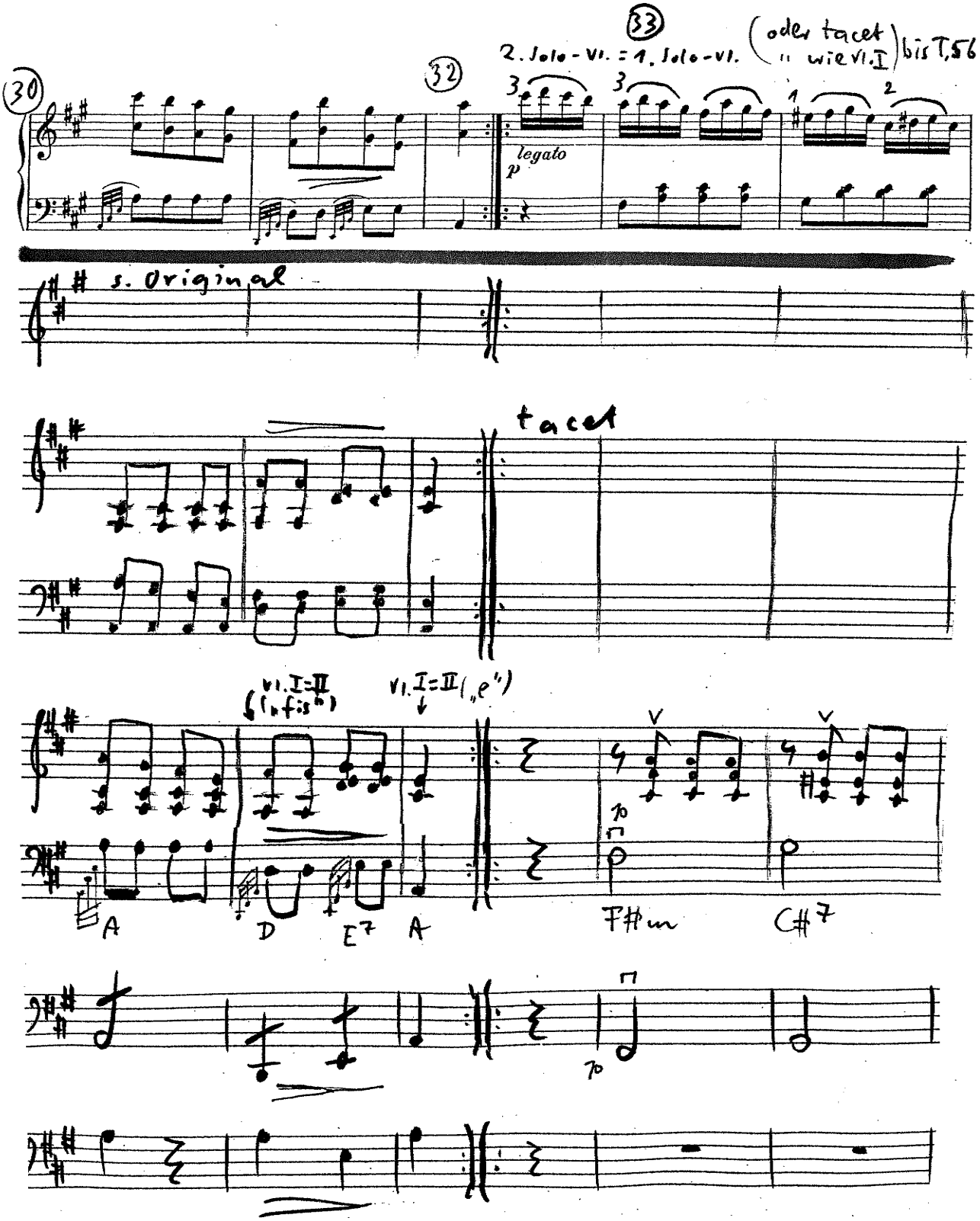


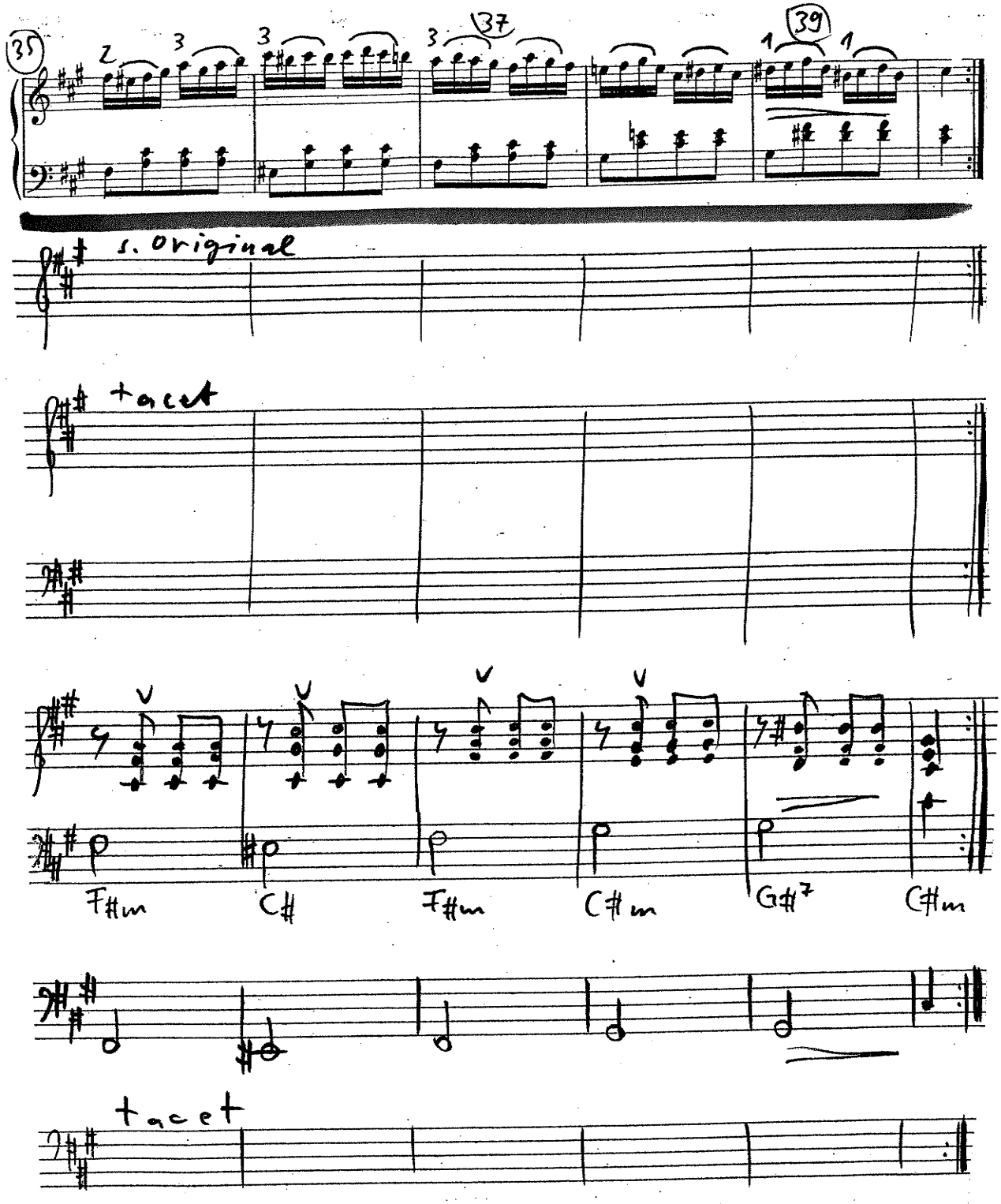

6
8
10
12
mp
pp
Bass-Pos. b
VI. I = II („g")
Em
Em
H7
Em
C
G
C
G

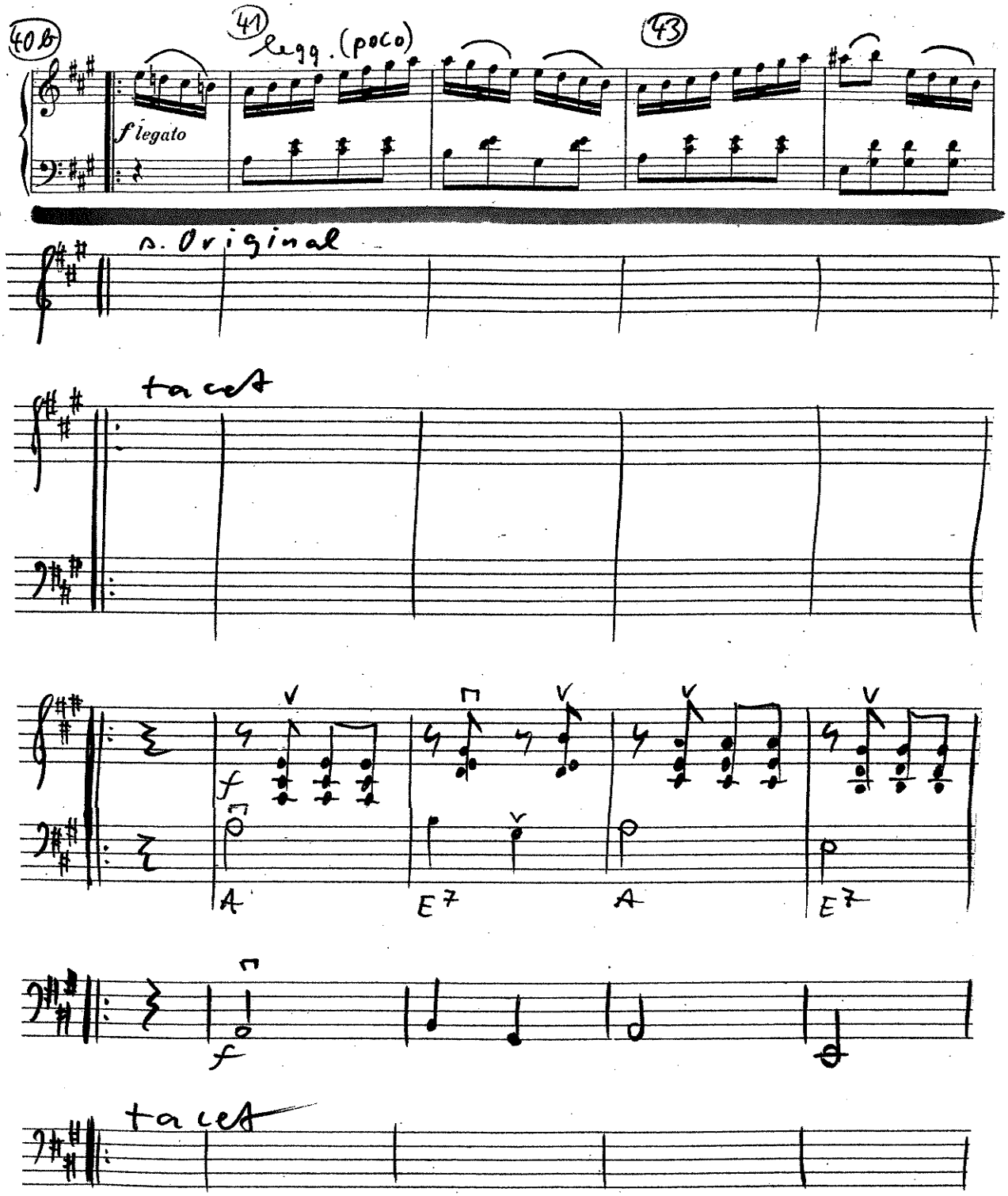

1. Solo-Vl. = 2. Solo-Vl. bis T. 24a
13
15
17
pp
p
cresc
s. Original
mp
pp
p cresc
Bass-Pos.
Vl. I = II („e")
Vl. I = II („e")
2. Solo-Vl. s. 1. Solo-Vl.
Am
E
Am
E7
Am
Am
s. Kb
p cresc
p cresc

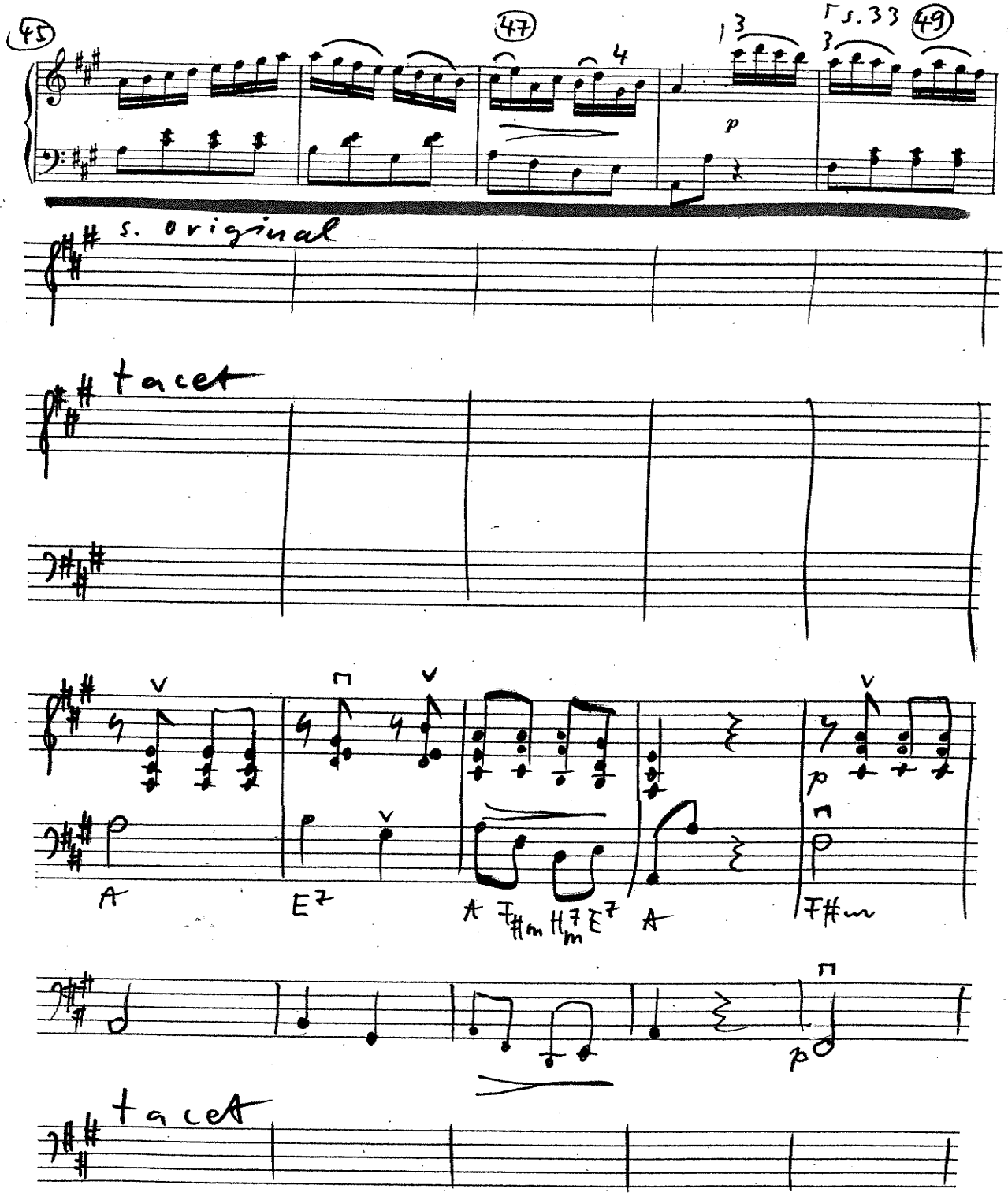

(19)
cresc.
sfp
(21)
(23)
tr.
s. Original
sfp
Am
F7
Am Dm6
Am Dm6 Am E7 Am
sfp
sfp

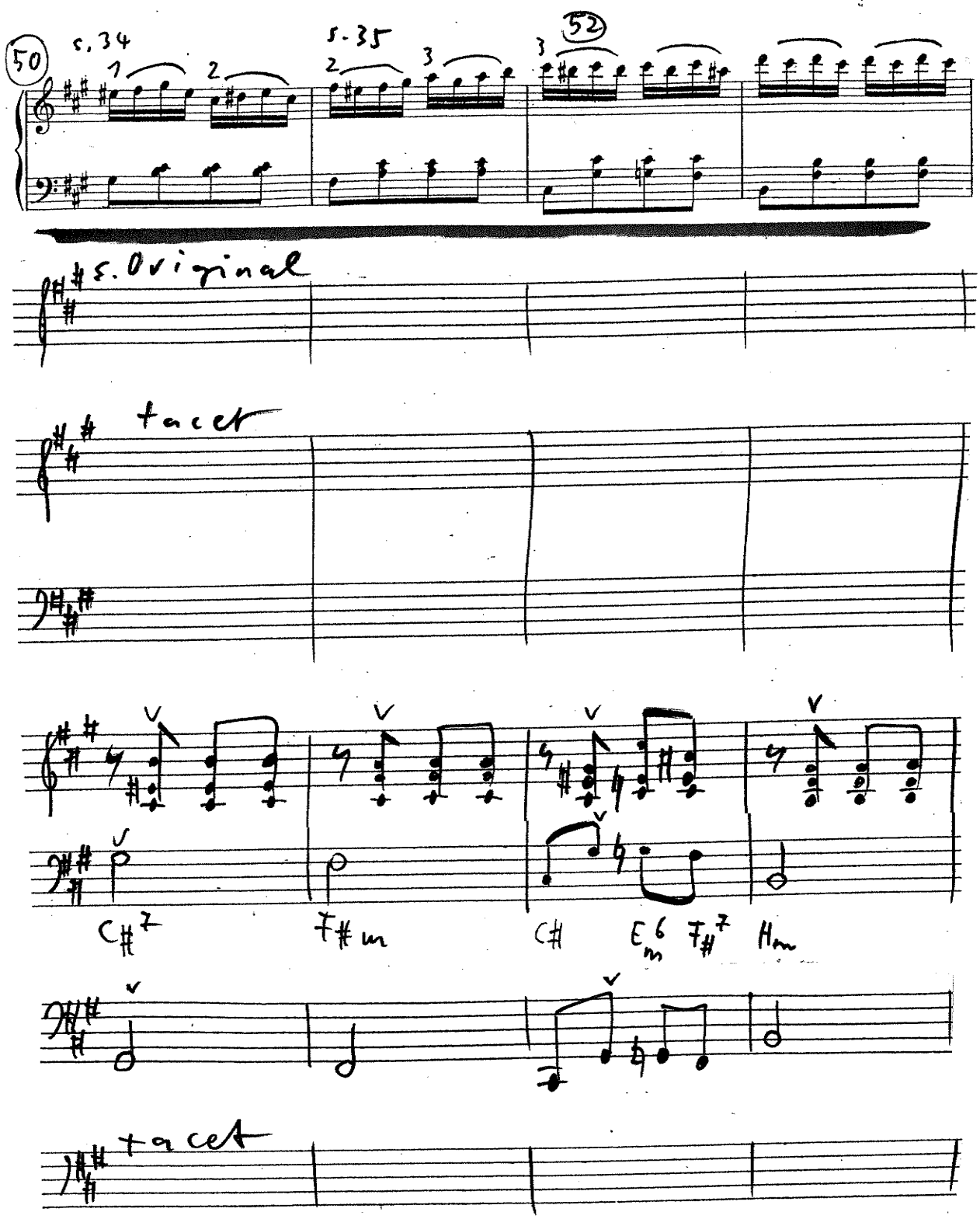

1. Solo - Vl.
24b
25
27
29
2. Solo - Vl.
f
s. Original (Mel. hohe Oktavlage oder hoch (tief))
f
2. Solo - Vl. s. Original (Mel. tiefe Oktavlage)
Vl. I = III („e")
Vl. I = II („fis")
f
(A) Pur!
A
A
D
H7
E
(A E)
A
f
+ Becken (im notierten Rhythmus der Pk.)
f

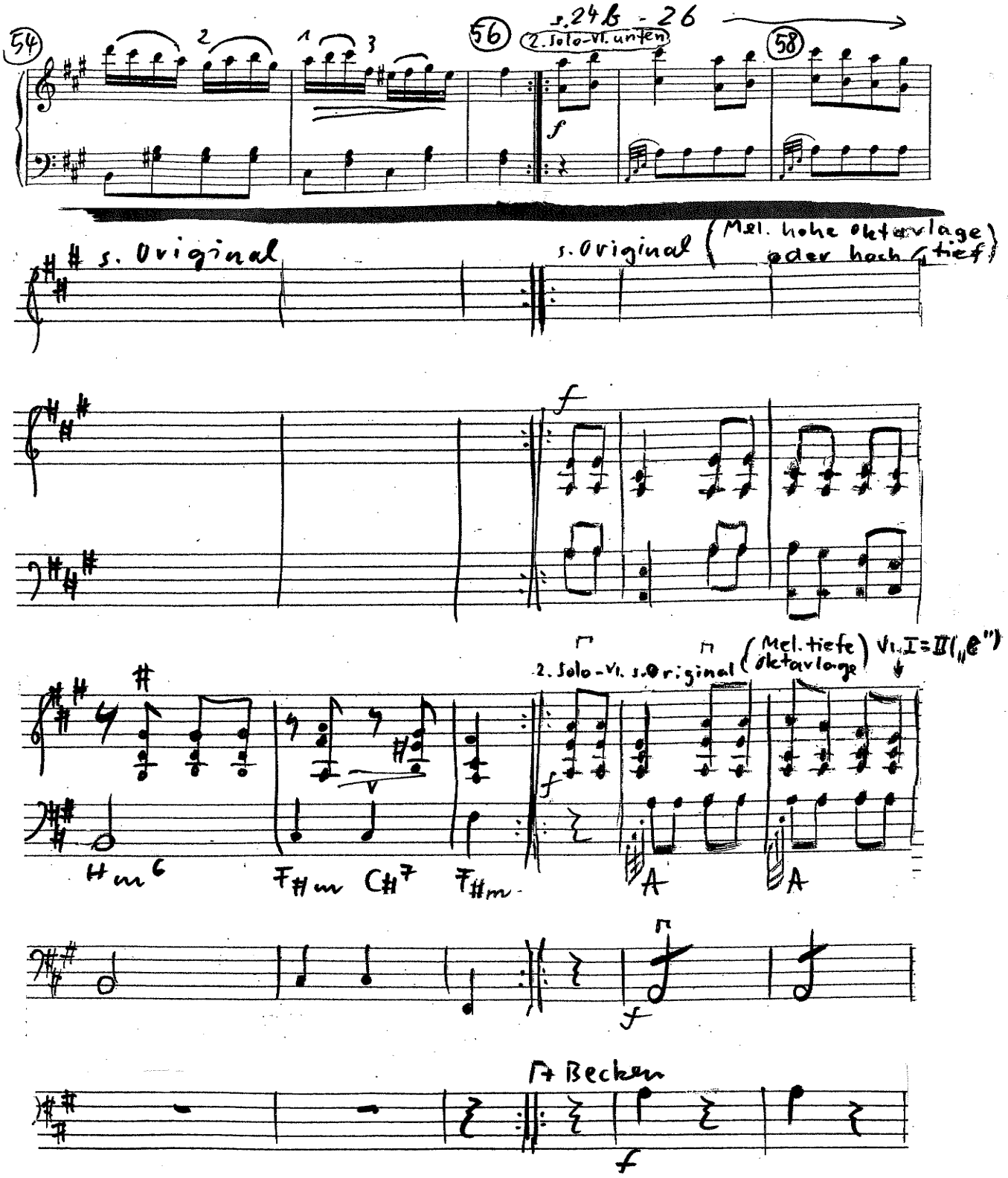

30
32
33
2. Solo-Vl. = 1. Solo-Vl.
(oder tacet = wie Vl.I) bis T.56
legato
p
s. Original
tacet
Vl. I=II (h fis'')
Vl. I=II ("e'')
A
D
E7
A
F#m
C#7

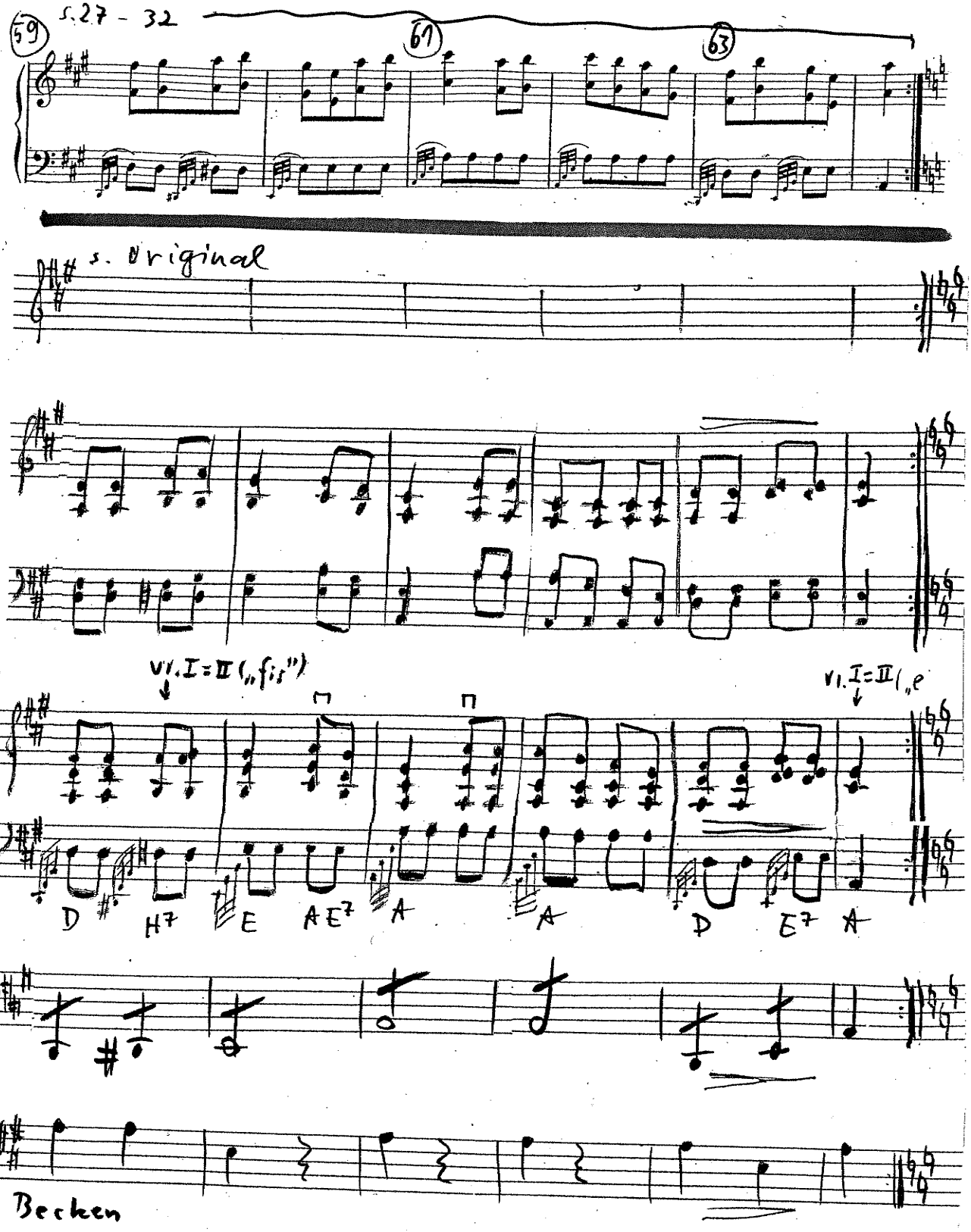

35
37
39
s. original
tacet
F#m
C#
F#m
C#m
G#7
C#m
tacet

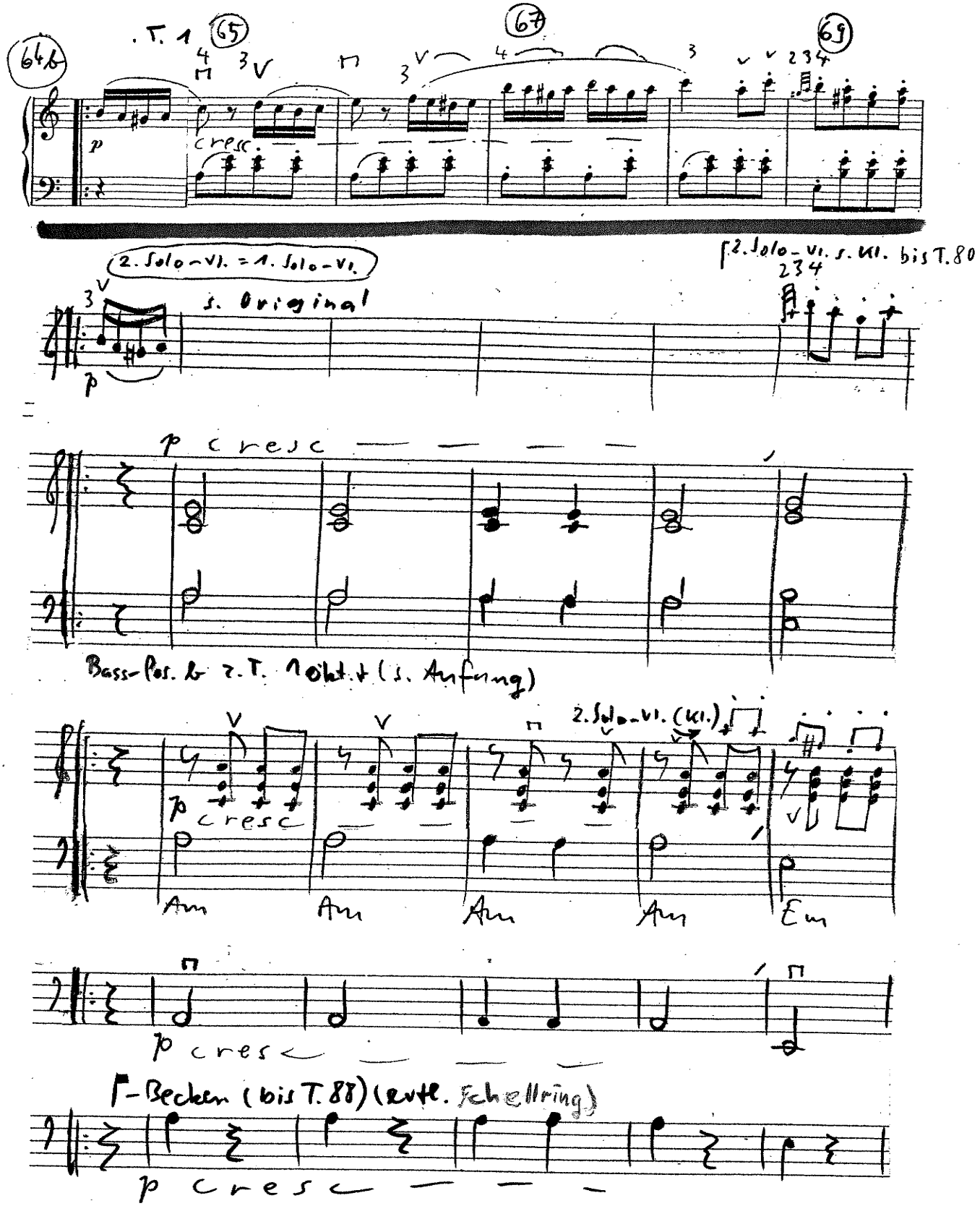

40b
41
legg. (poco)
43
f legato
s. Original
tacet
A
E7
A
E7
f
tacet

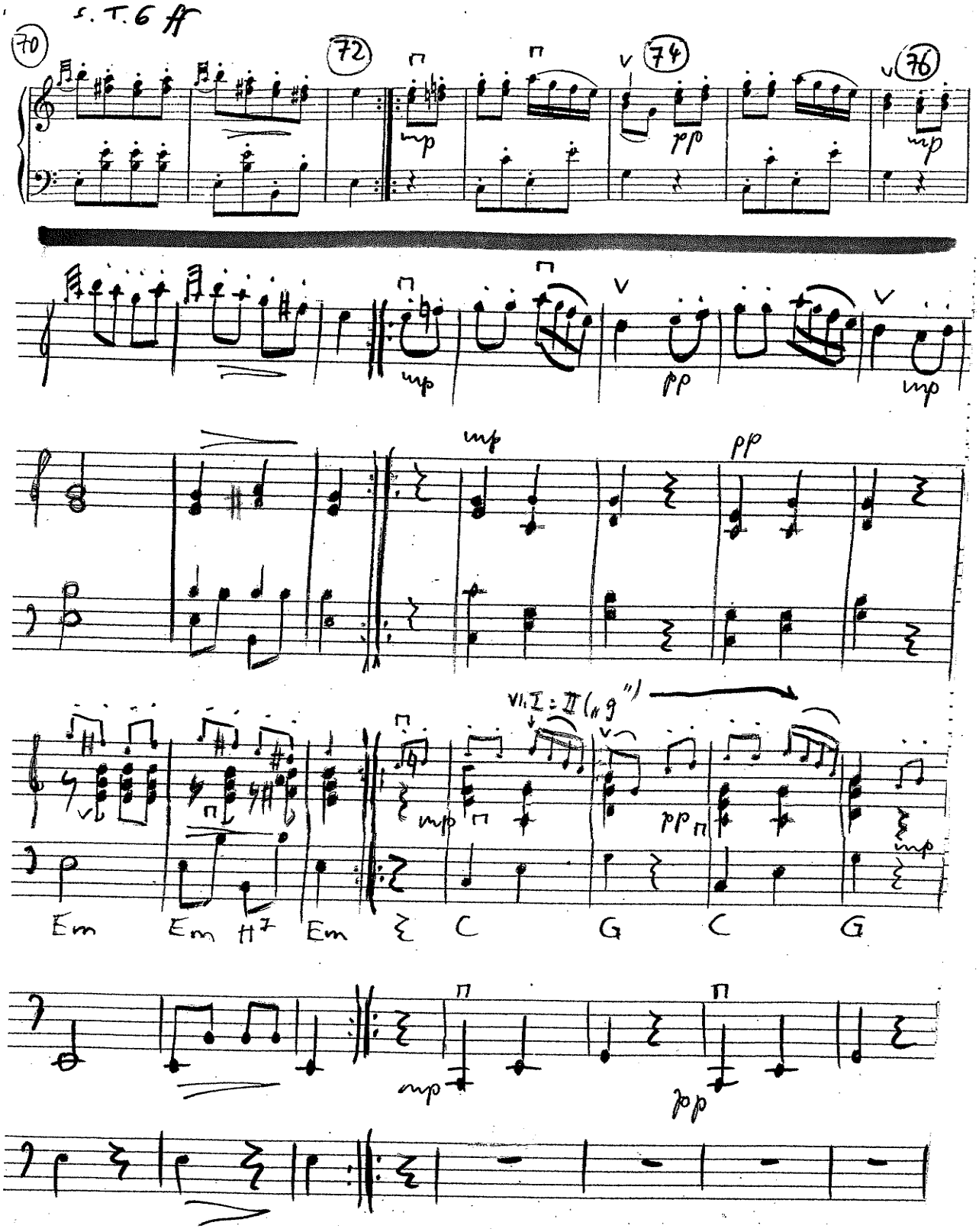

45
47
49
Ts. 33
p
s. original
tacet
A
E7
A F#m H7m E7 A
F#m
p
tacet


50
s. 34
1
2
s. 35
2
3
3
52
s. Original
tacet
C#7
F#m
C#
Em6
F#7
Hm
tacet

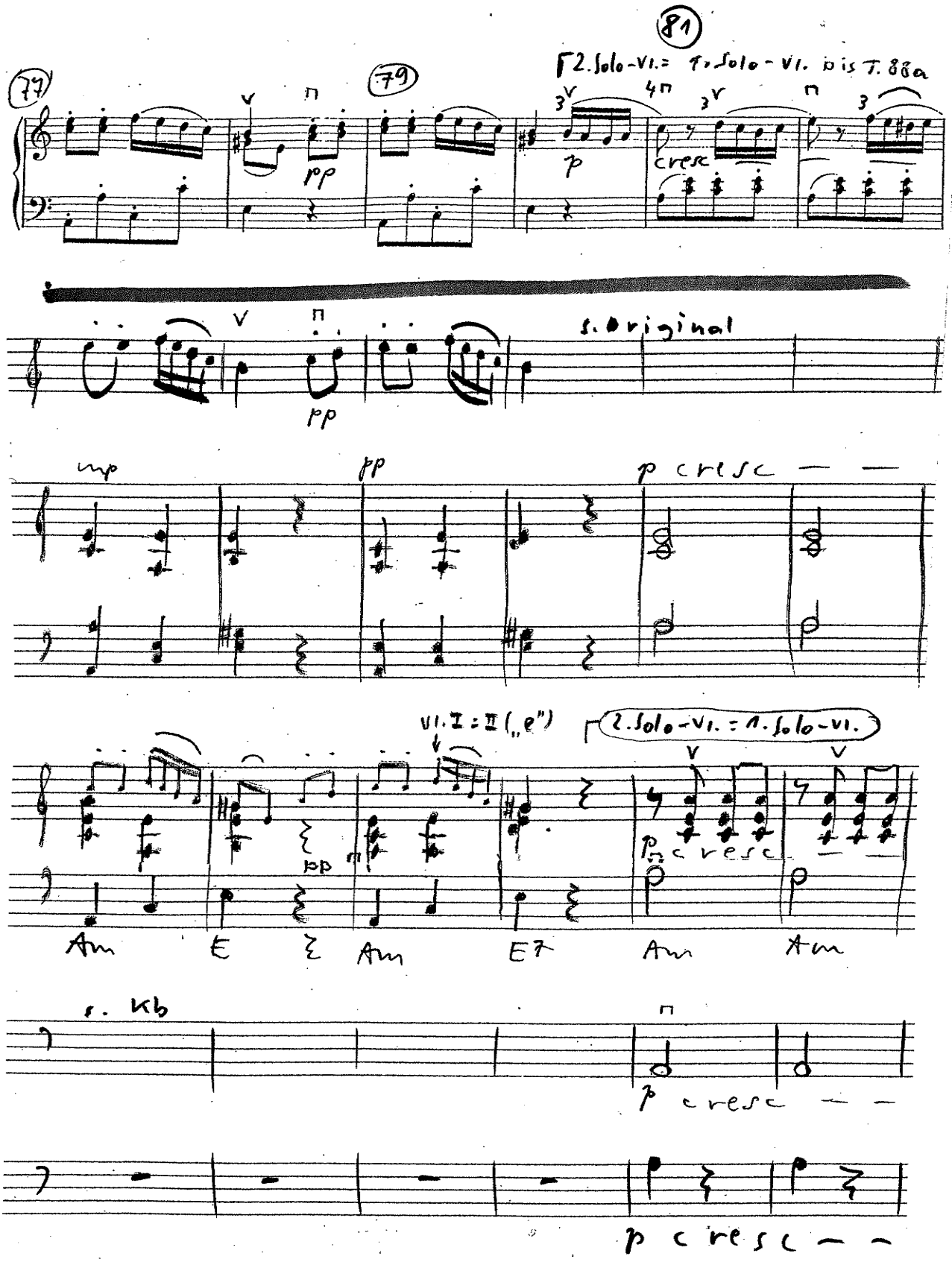

54
56
s. 24b - 26
2. Solo-Vl. unten
58
f
s. Original
s. Original (Mel. hohe Oktavlage oder hoch/tief)
f
2. Solo-Vl. s. Original (Mel. tiefe Oktavlage)
Vl. I = II ("e")
Hm6
F#m C#7 F#m
A
A
f
f
Becken
f

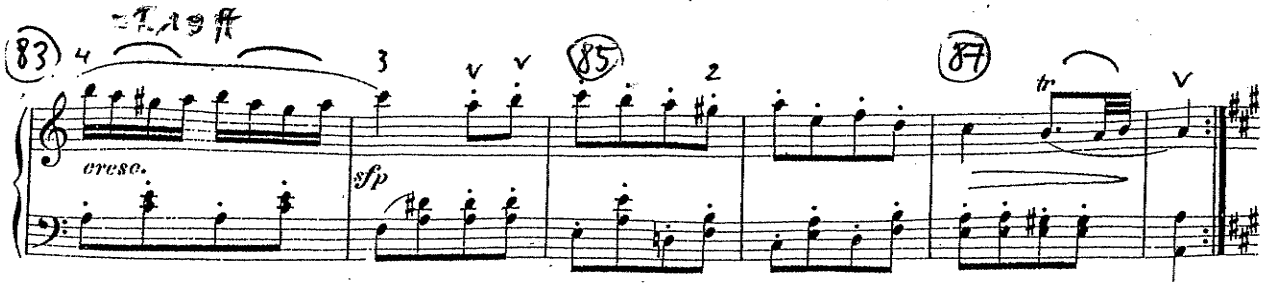

59
s. 27 - 32
61
63
s. Original
Vl. I = II („fis")
Vl. I = II („e
D
H7
E
AE7
A
A
D
E7
A
Becken


64b
T. 1
65
67
69
p
cresc
2. Solo-Vl. = 1. Solo-Vl.
s. Original
2. Solo-Vl. s. Kl. bis T. 80
p cresc
Bass-Pos. b T. 1 Oktv. + (s. Anfang)
2. Solo-Vl. (Kl.)
Am
Am
Am
Am
Em
p cresc
F-Becken (bis T. 88) (evtl. Schellring)
p cresc

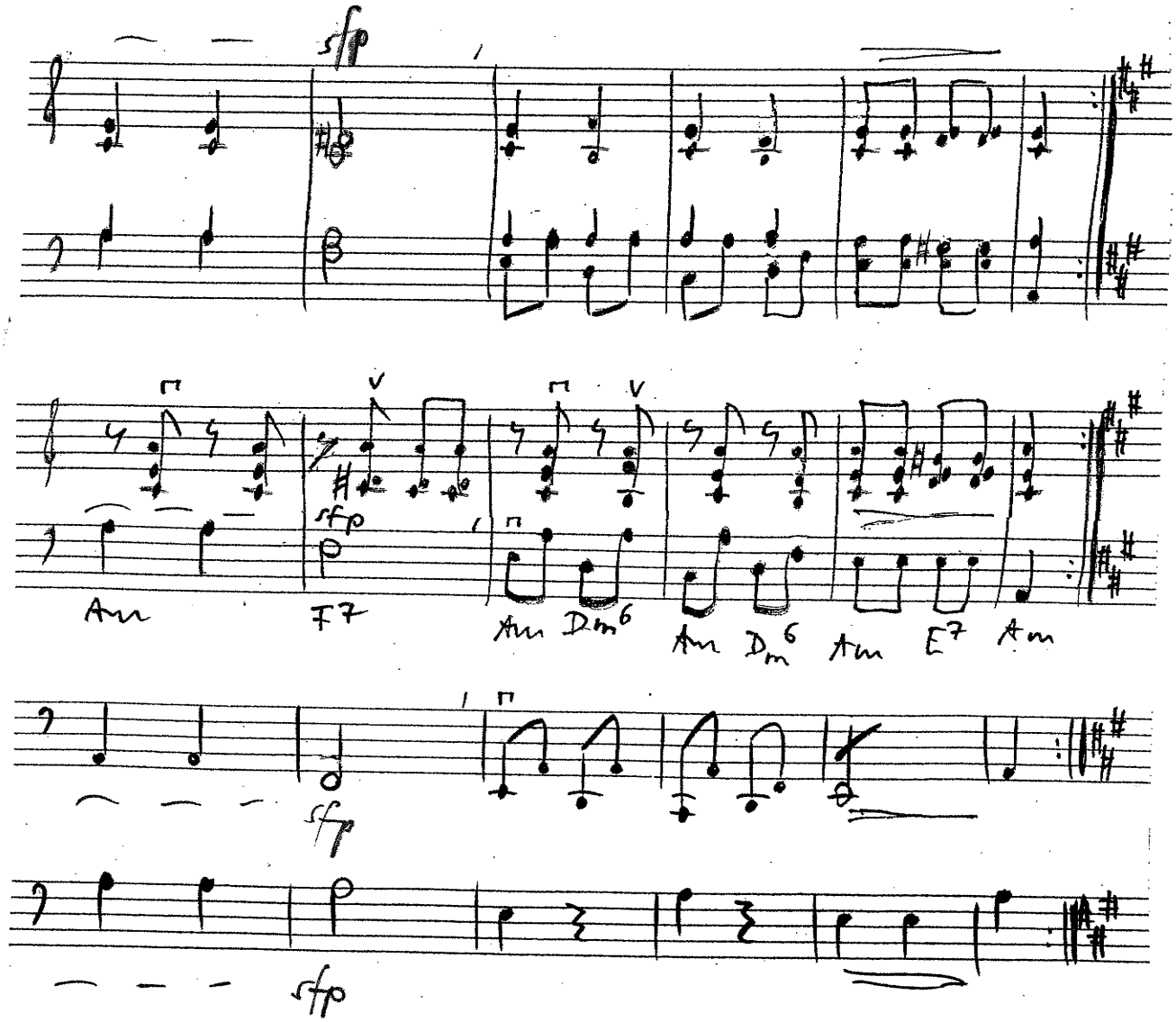

s. T. 6 ff
70
72
74
76
mp
pp
Vl. I = II („g")
Em
Em
H7
Em
C
G
C
G

S. 18


77
79
81
2. Solo-Vl. = 1. Solo-Vl. bis T. 88a
pp
p
cresc
s. Original
mp
pp
p cresc
VI. I = II („e")
2. Solo-Vl. = 1. Solo-Vl.
Am
E
Am
E7
Am
Am
s. Kb
p cresc
p cresc

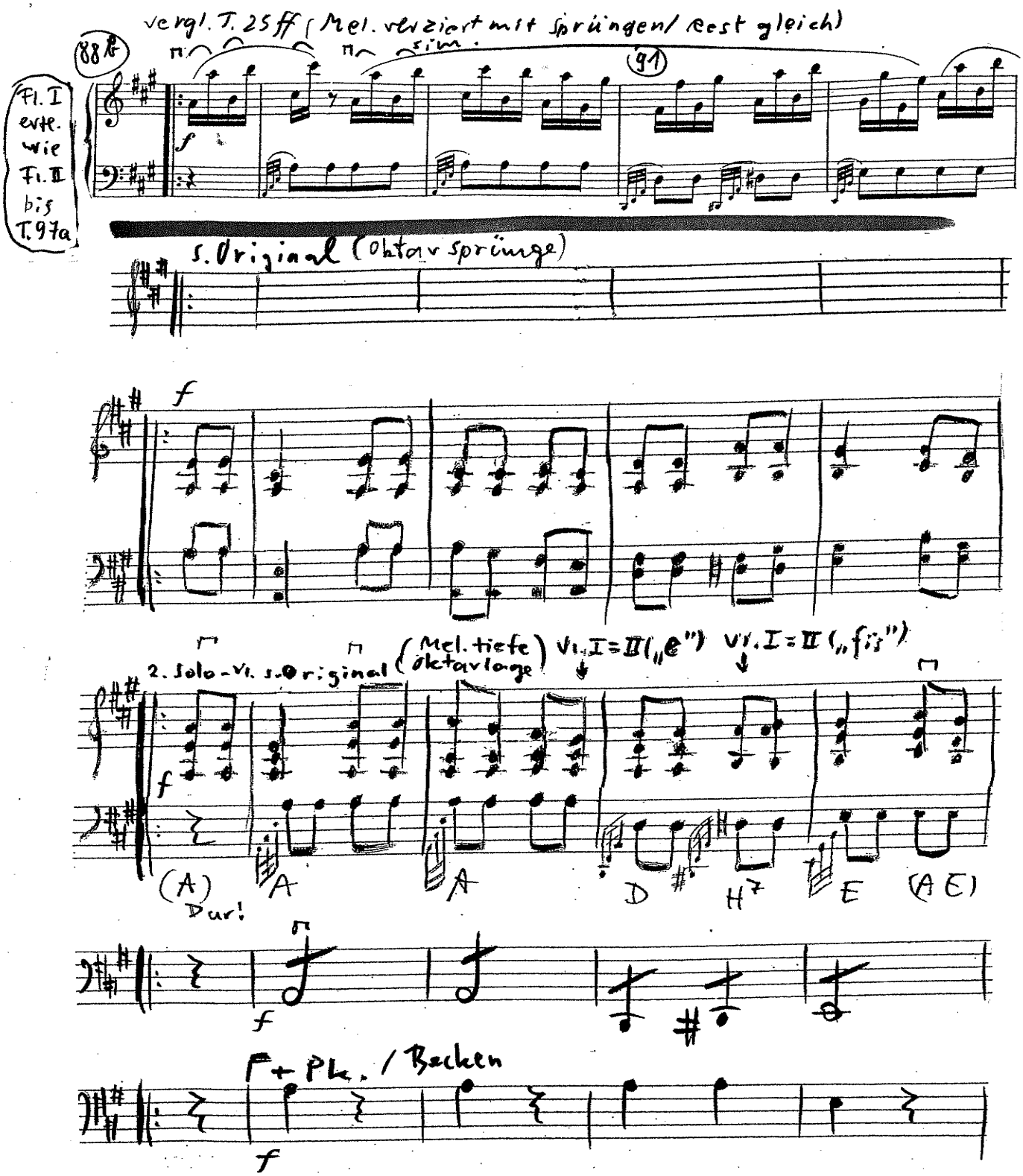


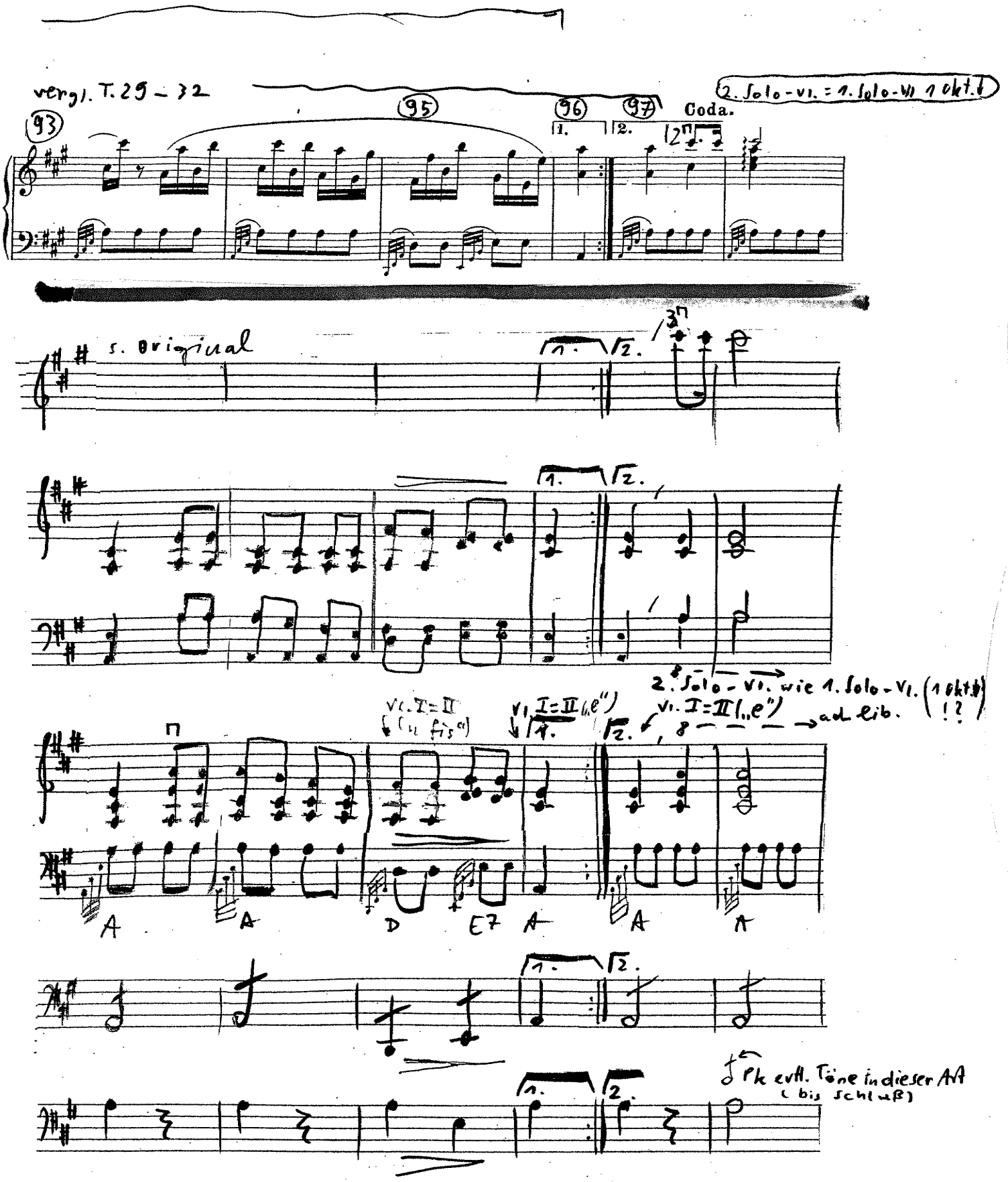
s. Original

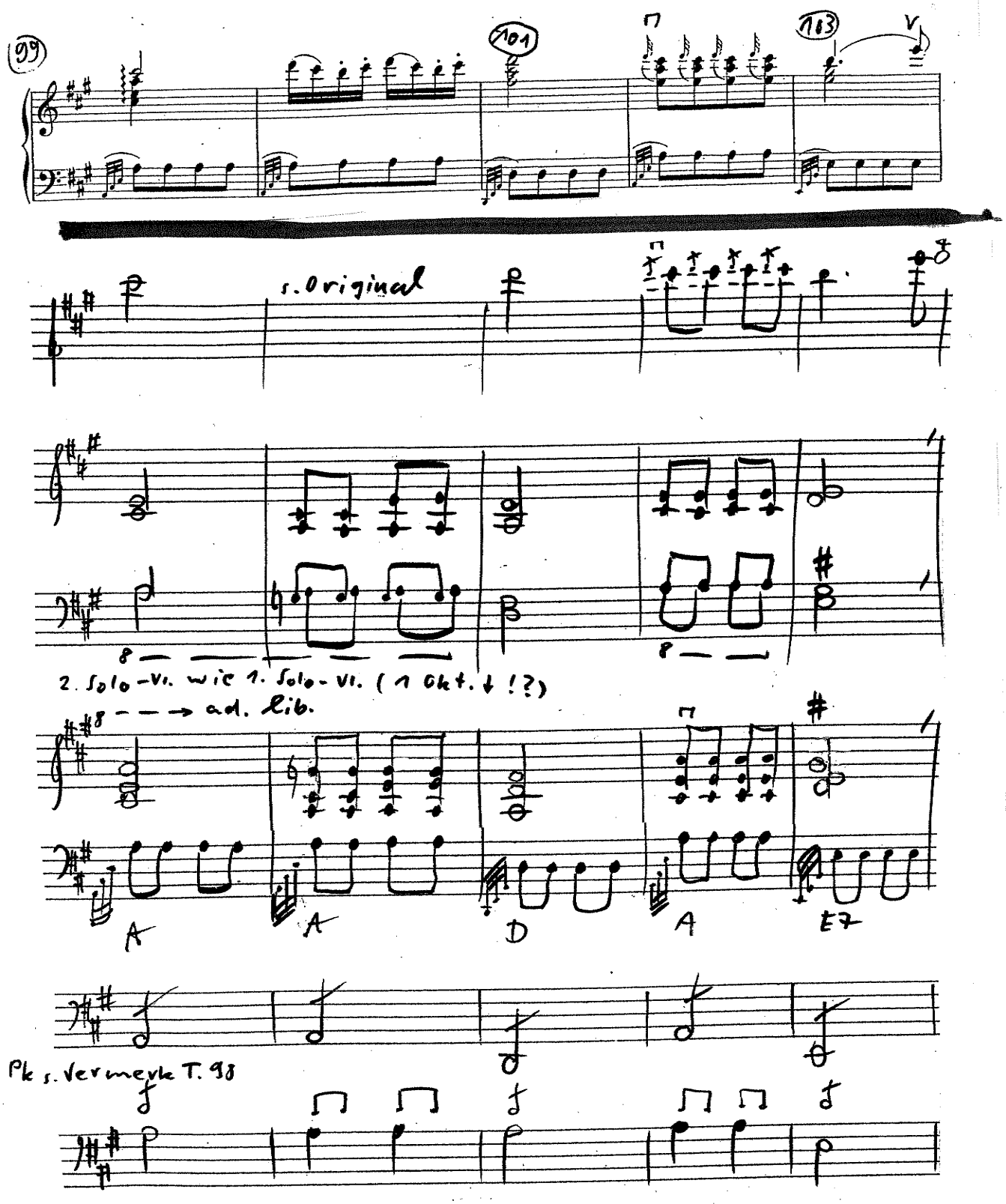


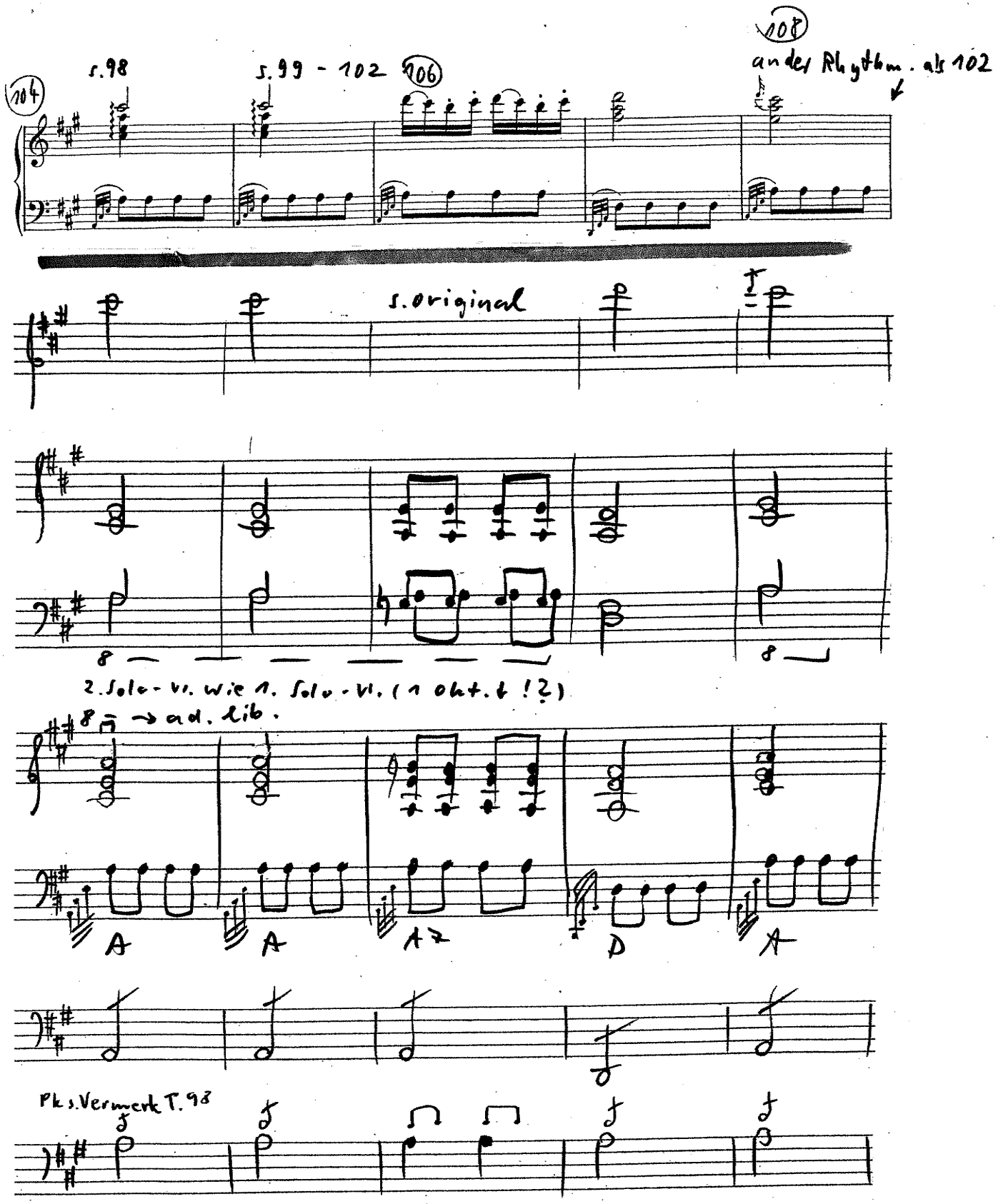
S. 20

Γ in 1Solo-Vl. variante mit Repetitionen statt Oktavsprüngen →

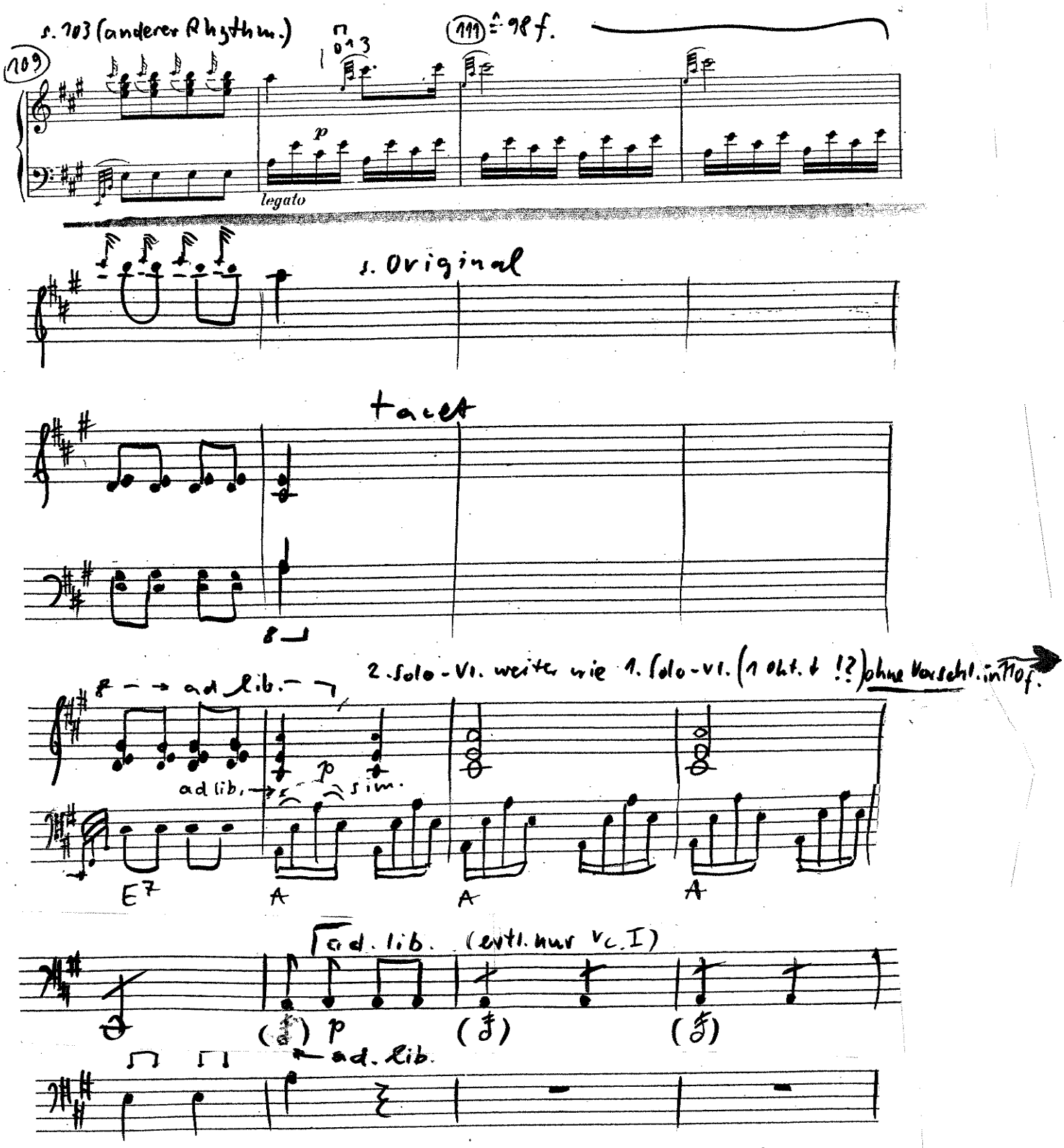


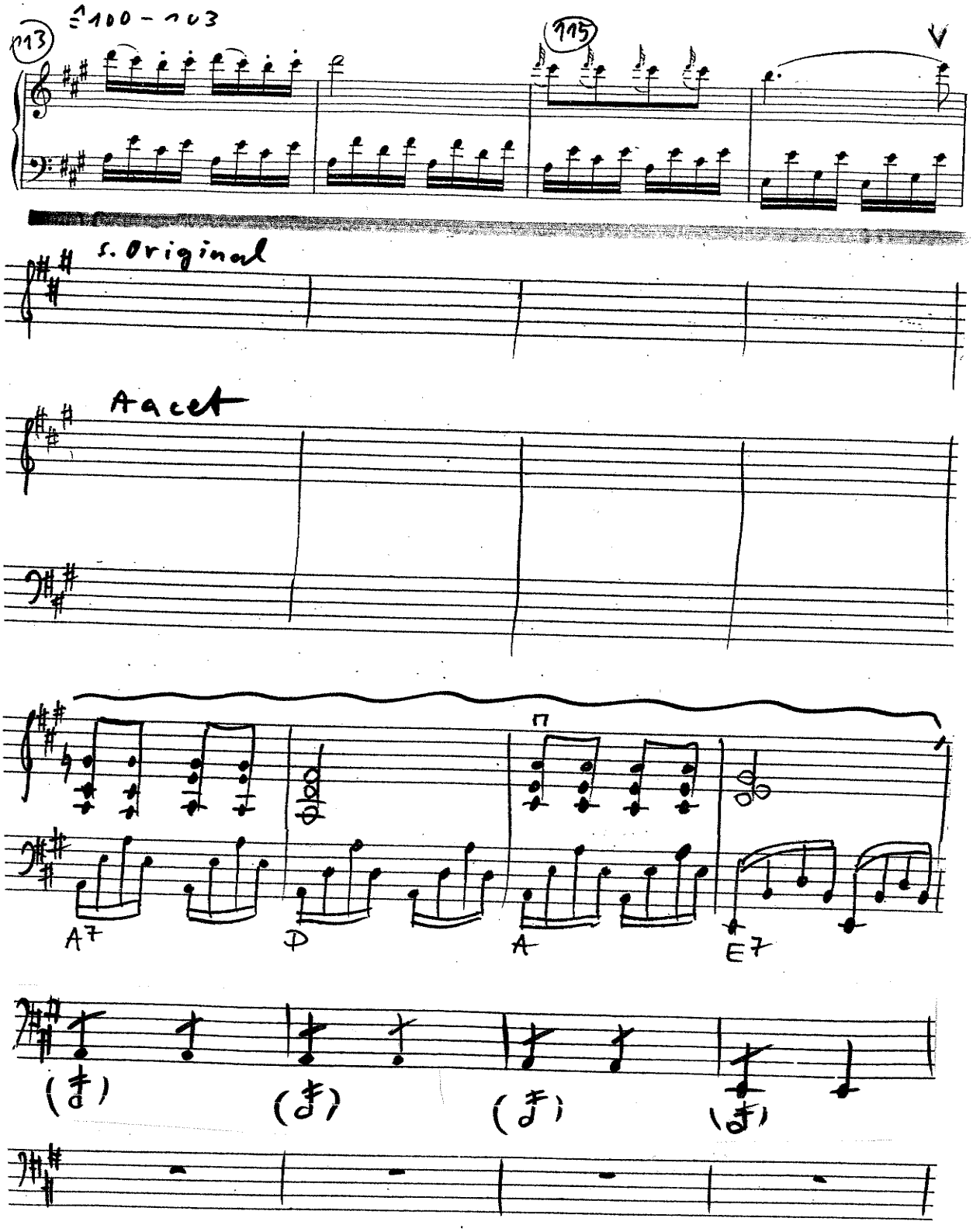

vergl. T. 29 – 32
93
95
96
97
Coda.
2. Solo-Vl. = 1. Solo-Vl. 1 Okt.
s. Original
2. Solo-Vl. wie 1. Solo-Vl. (1 Okt.)
Vl. I = II
Vl. I = II („e")
ad lib.
A
A
D
E7
A
A
A
Pk evtl. Töne in dieser Art
(bis Schluß)


99
101
183
s. Original
2. Solo-Vl. wie 1. Solo-Vl. (1 Okt. ↓ !?)
8 ---→ ad. lib.
A
A
D
A
E7
Pk s. Vermeyle T. 98

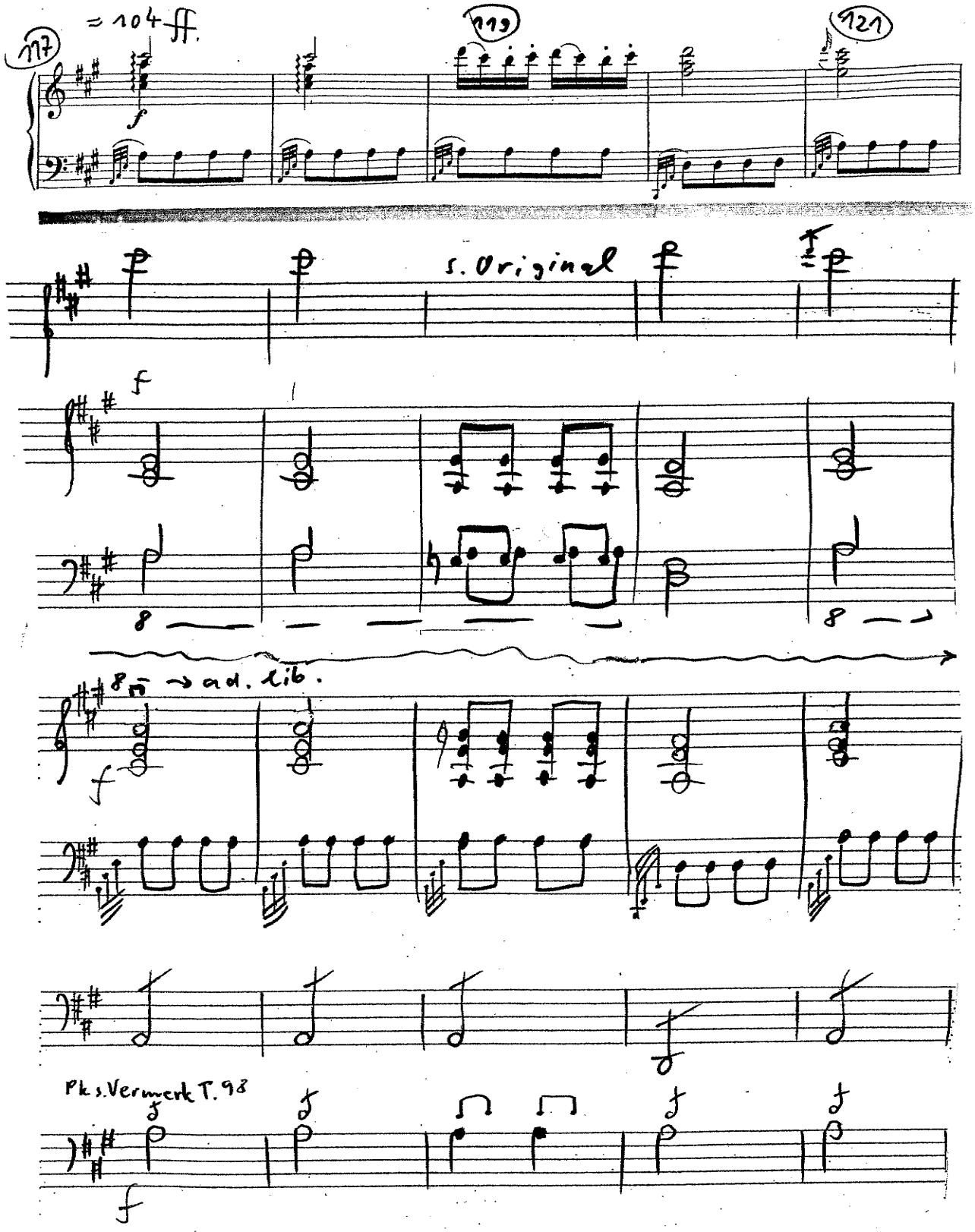

104
s. 98
s. 99 - 102
106
108
anders Rhythm. als 102
s. Original
8
2. Solo-Vl. wie 1. Solo-Vl. (1 Oct. t !?)
8 → ad. lib.
A
A
A
D
A
Pk s. Vermerk T. 98

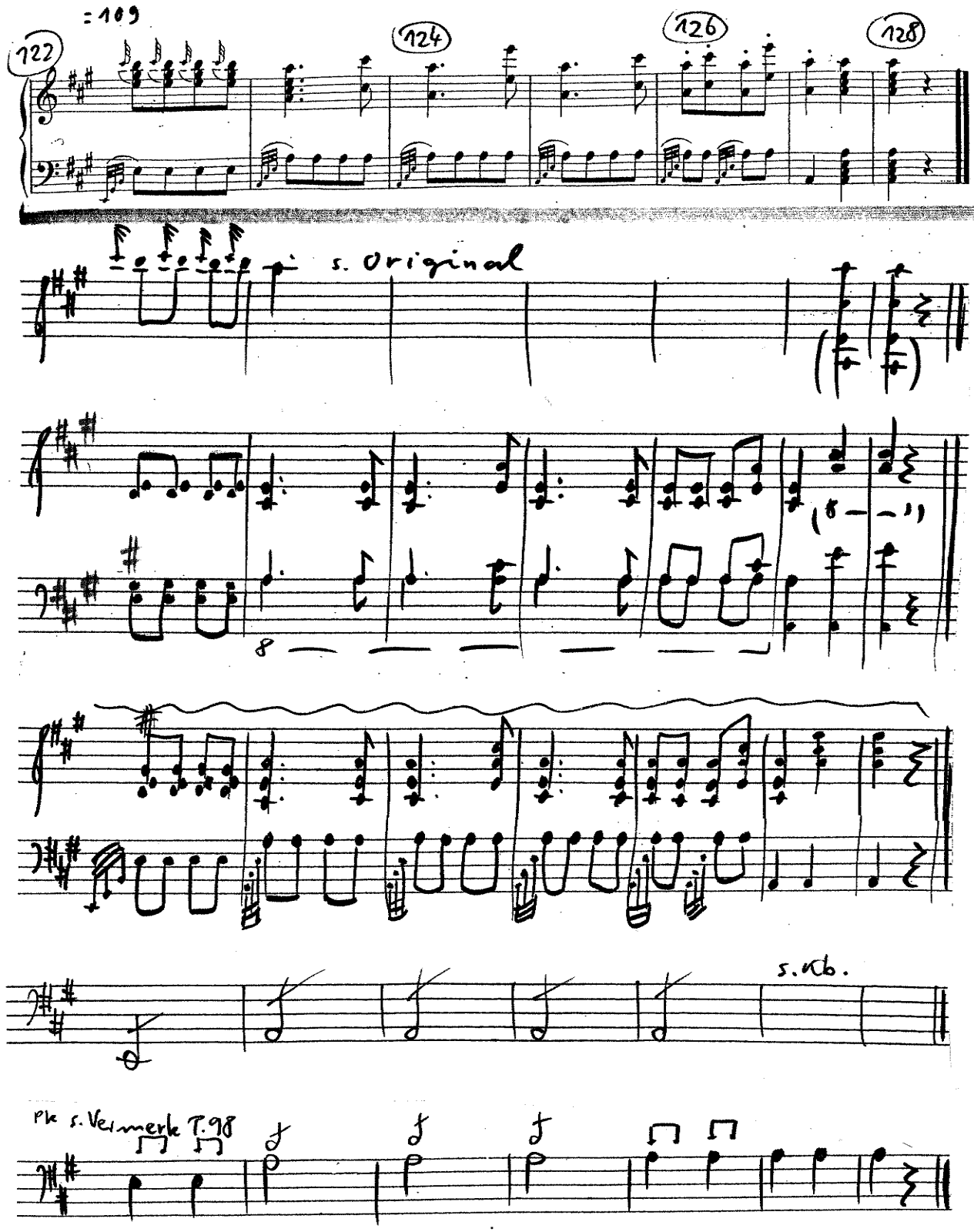
S. 24


s. 103 (anderer Rhythmus.)
109
111 ≙ 98 f.
p
legato
s. Original
tacet
8
8 → ad lib. →
2. Solo-Vl. weite wie 1. Solo-Vl. (1 Okt. ↓ !?) ohne Vorschl. in Tof.
ad lib.
p
sim.
E7
A
A
A
ad lib. (evtl. nur Vc. I)
(ƒ) p
(ƒ)
(ƒ)
ad. lib.


113
≙100 – 103
115
s. Original
Aacet
A7
D
A
E7

S. 26




♩=109
122
124
126
128
s. Original
8
s. Kb.
Pk s. Vermerk T. 98