

Partitur

Türkischer Marsch

W. A. Mozart / M. Spick

zum Stück:
S. 3

für Orchester in variabler Besetzung:

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

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

Partitur

3.2

Besetzung:

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

1. Solo-vi. (Fl. I): in Part (z.T. Extrazeile)
(z.T. Noten aber in
2. Solo-vi. (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-vi.
vi. 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. ausinstrumentiert (Stimmen hinzukomponiert)
- Die Akkorde ab T. 102 wurden (in diese hohen Lage) ersetzt durch Oktavspiel der Melodie mit Akkorden in tieferer Oktavlage (ähnlich Orgelmethode mit 16-Fuß-Lage)
- Die Akkorde ab T. 110 (l.H.) in δ wurden von „pianistischen Akkordbrechung“ zu Cello-typischen Akkordbrechungen umgedeutet.

Halbschnell • legg.

1. Solo-VI. = 1. " 2. " = 2. "

VI.-Fingersatz
 1. Solo-VI.
 2. Solo-VI. = 1. " bis T. 4

Alla Turca. Allegretto.

1. Solo-VI. (s. VI.)

s. Original

Tr. I
 II

Ten.-Pos.
 Bass-Pos.

Bass-Pos. 8

p cresc

VI. 2. Solo-VI. ad. lib. (evtl. spielt Kl. diese Noten - s. T. 5)

Vc I (Solo-Vc) + Kb

2. Solo-VI. (Kl.)

Am Am Am Am Em

p cresc

Vc II (Kb.-Verstärkg. / Kb.-Ersatz)

ad lib.

p cresc

Ph/ Becken (ohne Becken bis T. 24 (evtl. Schellring))

p cresc

⑥

⑧

mp

pp

⑩

⑫

mp

pp

mp

mp

pp

Bass-Poi. 6/8

mp

pp

mp

Em Em F# Em C G C G

vi, I = II (F#)

mp

pp

s. 6

13

1. Solo-VI. = 2. Solo-VI. bis T. 24a

15

3^v 4ⁿ 3^v n 3

pp p cresc

s. Original

v n

pp

mp pp p cresc

vi. I=II ("e")

vi. I=II ("e")

Bass-Poi. λ

2. Solo-VI. s. 1. Solo-VI.

pp cresc

Am E Am E7 Am Am

s. Kb

p cresc

p cresc

(29) *cresc.* *sf* *v* *v* (21) 2 (23) *tr*

s. Original

sf *b*

sf *p* *v* *v*

Am F7 Am Dm6 Am Dm6 Am E7 Am

cfp *sf*

1. Solo-Vi.
2. Solo-Vi.

24 25 27 29

s. Original (Mel. hohe Oktavlage oder hoch / tief)

2. Solo-Vi. s. Original (Mel. tiefe Oktavlage)

VI. I = II („e“) VI. I = II („fi“)

(A) Dur! A A D# H7 E (AE) A

f + Becken (im notierten Rhythmus der Pl.)

30 32 33

2. Solo-VI. = 1. Solo-VI. (oder tacet) bis T. 56
 " wie VI. I

legato
 p

s. Original

tacet

VI. I=II (infis...)
 VI. I=II ("e")

A D E7 A F#m C#7

5. 70

s. original

tacet

F#m C# F#m C#m G#7 C#m

tacet

40b

41 *legg. (poco)*

43

f legato

n. Original

tacet

f

A E7 A E7

f

tacet

5.12

s. original

tacet

A E7 A F#m H7 E7 A F#m

tacet

50 *s. 34* *s. 35* *(52)*

s. Original

tacet

C#7 *F#m* *C#* *E6* *F#7* *Am*

tacet

5.74

54 ² ¹ ³ 56 ^{s. 24 B - 26} ^{2. Solo-Vl. unten} 58

s. Original s. Original (Mel. hohe Oktavlage oder hoch tief)

2. Solo-Vl. s. Original (Mel. tiefe) VI. I = II ("e")

Hm⁶ F#m C#7 F#m- A A

A Becken

s. 27 - 32

s. Original

vi. I = II ("fis")

vi. I = II ("e")

Becken

64b T. 1 (65) (67) (69)

2. Solo-vi. = 1. Solo-vi.
s. Original

2. Solo-vi. s. Kl. bis T. 80
234

p cresc

Bass-Pos. & 2. T. Nicht v. (s. Anfang)

2. Solo-vi. (Kl.)

p cresc

Γ-Becken (bis T. 88) (evtl. Schellring)

p cresc

S.T.6 ff

Handwritten musical notation for measures 70-76. Measure numbers 70, 72, 74, and 76 are circled. The notation includes treble and bass staves with various notes, rests, and dynamic markings such as *mp* and *pp*.

Handwritten musical notation for measures 77-80. The notation includes treble and bass staves with notes, rests, and dynamic markings such as *mp* and *pp*.

Handwritten musical notation for measures 81-84. The notation includes treble and bass staves with notes, rests, and dynamic markings such as *mp* and *pp*.

Handwritten musical notation for measures 85-90. The notation includes treble and bass staves with notes, rests, and dynamic markings such as *mp* and *pp*. A chord progression is indicated below the staves: Em, Em #7, Em, C, G, C, G. An annotation above the staff reads "VI, I = II (1/2 9)".

Handwritten musical notation for measures 91-94. The notation includes treble and bass staves with notes, rests, and dynamic markings such as *mp* and *pp*.

Handwritten musical notation for measures 95-98. The notation includes treble and bass staves with notes, rests, and dynamic markings such as *mp* and *pp*.

5.78

(77) (79) (81)

2. Solo-VI. = 1. Solo-VI. Dis 7. 88a

s. Original

mp pp p cresc

VI. I: II ("e") 2. Solo-VI. = 1. Solo-VI.

pp p cresc

Am E E Am E7 Am Am

r. Kb p cresc

p cresc

83 *tr. 19 ff* *cresc.* *sp* 85 87

5. Original

sf

sf *p*

Am F7 Am Dm6 Am Dm6 Am E7 Am

sf *sf*

in 1 Solo-Vi. Variante mit Repetitionen statt Oktavsprüngen →

vergl. T. 25 ff (Mel. variiert mit Sprüngen / rest gleich)

Fl. I
erst.
wie
Fl. II
bis
T. 97a

88 *pp* *sim.* 91

1. Original (Oktavsprünge)

f

2. Solo-Vi. s. Original (Mel. tiefe) (Oktavlage) VI. I = II ("e") VI. I = II ("fis")

f

f

Pl. / Becken

f

vergl. T. 29 - 32

2. Solo-vi. = 1. Solo-vi. 1 okt. ↓

93 95 96 97 Goda.

s. original

vi. I=II (1. fis⁹)
 vi. I=II (e⁹)
 2. Solo-vi. wie 1. Solo-vi. (1 okt. ↓)
 vi. I=II (e⁹) → ad lib. (!?)

pk evtl. Töne in dieser AA (bis schluß)

S. 22

(99)

Handwritten musical score for piano, measures 99-103. The score is in G major (one sharp) and 4/4 time. Measure 99 has a treble clef and a piano (p) dynamic. Measures 100-101 show a melodic line in the treble and a bass line in the bass. Measure 102 has a circled '101' above it. Measure 103 has a circled '103' above it and a fermata over the final note. A 'v' symbol is written above the final note of measure 103.

s. Original

Handwritten musical score for piano, measures 104-108. The score is in G major (one sharp) and 4/4 time. Measure 104 has a treble clef and a piano (p) dynamic. Measures 105-108 show a melodic line in the treble and a bass line in the bass. Measure 108 has a fermata over the final note.

Handwritten musical score for piano, measures 109-113. The score is in G major (one sharp) and 4/4 time. Measures 109-113 show a melodic line in the treble and a bass line in the bass. Measure 113 has a fermata over the final note.

2. Solo-vi. wie 1. Solo-vi. (1 Okt. ↓!?)
--- → ad. lib.

Handwritten musical score for piano, measures 114-118. The score is in G major (one sharp) and 4/4 time. Measures 114-118 show a melodic line in the treble and a bass line in the bass. Measure 118 has a fermata over the final note. Chord symbols A, A, D, A, E7 are written below the bass line.

Pk s. Vermeyle T. 98

Handwritten musical score for piano, measures 119-123. The score is in G major (one sharp) and 4/4 time. Measures 119-123 show a melodic line in the treble and a bass line in the bass. Measure 123 has a fermata over the final note.

104 s. 98 s. 99 - 102 106 108
 ander Rhythmus. als 102

s. original

2. Solo-vi. wie 1. Solo-vi. (1 Okt. + !?)

8 → ad. lib.

Pk.s. Vermerk T. 93

S. 24

s. 703 (anderer Rhythmus.) $\text{♩} = 98 \text{ f.}$

109

legato

1. Original

tacet

2. Solo - Vi. weiter wie 1. Solo - Vi. (1 okt. + !?) ohne Vorzeichen in Mo. →

ad lib. →

ad lib. → p sim.

ad lib. (entl. nur vc. I)

(♩) p (♩) (♩)

ad lib.

1.25

113 = 100 - 703

s. Original

Acet

A7 D A E7

S. 26

717 = 104 ff.

s. Original

85 → ad. lib.

Pks. Vermerk T. 98

= 109

122 124 126 128

s. Original

s. Kb.

pk s. Vermerk T. 98