

Partitur

Zigeunersonate

Op. 107

C. Loewe / M. Aplitz

3. Tanz (Jagd)

für Orchester in variabler Besetzung:

Solo-Vl.

+ Streicher

+ Holz- / Blechbläser (auch Sax.-Satz)

+ Kl. / Git. ad lib.

auch Fassg. Vl. + Kb. (ohne Orch) möglich

Aufbau der Sonate:

1. Waldszene
2. Indisches Märchen
3. Tanz
4. Abendkult
5. Aufbruch am Morgen

zum Stück

S. 53

Partitur

1.2

Besetzung:

Solo - VI.

[Solo - Tr. (2.-5. - Solo-Vi.)	/ Sax. I (Sop. - S.)
Tr. I	
Tr. II	/ " II (Alt - S.)
Tenor - Pos. (F1.)	/ " III (Tenor - S.)
Bass - Pos.	

[Vi. I a/b	} = Kl. / Git. ad lib.
" II	
" III (besser Viola s. T. 18, 64, 82)	
Vc. I (Solo) / Kb	
Vc. II (Tutti)	

Zum Stück

- Thema / rhythmische Strukturen / Grundcharakter:
wie im Original
- Aufbau gekürzt
- Harmonien erweitert
- Orchestersatz neu (Original: Klavier)
- Satzbezeichnung: Tanz
(„Jagd“ ist ein Zusatz)

1. *legg.* • schnell ohne Hast

ad lib

3

5

7

9

Musical staff with notes and dynamics *p*. The staff contains a sequence of notes with some slurs and accents.

mf < *f* Solo-Tr. wie Solo-VI.

Musical staff with notes and dynamics *mf* and *f*. The staff contains a sequence of notes with some slurs and accents.

Bass-Pos. 5

VI. I = II = III VI. II = III VI. Ia wie Solo-VI. VI. Ib, VI. II, VI. III

Musical staff with notes and dynamics *mf* and *f*. The staff contains a sequence of notes with some slurs and accents.

B B7 B7 Eb Sim. Eb Eb Eb B7 B7 B7 B7

s. Bass-Pos.

Empty musical staff.

11 13 15 17 3

Musical staff with notes and dynamics *mp*. The staff contains a sequence of notes with some slurs and accents.

Solo-Tr. wie Solo-VI. in T. 3-10

Musical staff with notes and dynamics *mp*. The staff contains a sequence of notes with some slurs and accents.

Bass-Pos. 6

VI. Ia

Musical staff with notes and dynamics *mp*. The staff contains a sequence of notes with some slurs and accents.

s. Bass-Pos.

Empty musical staff.

L Tutti

VI. II: "d"

19 21 23 25 27

mf *cresc.* *f*

Jolo-Tr. wie Jolo-vi. (1 Okt. b !)

mf *cresc.* *f*

L Bass-Pos. evtl. 1 Okt. f

vi. Ia = II (b)

mf *cresc.* *f*

E^bA^b, A^b E^bA^b A^b E^bA^b A^b A^bA^b E^b7 D⁷ E^b7 B⁷ E^b7 A^b

s. Bass-Pos.

29 (♩ 4)

31 33

p

tacet

vi. Ia = I b (bis T. 48)

(♩ 4)

solo

p

A^b D^bm A^b D⁰ A^b D^b7 A^b D^b A^b E^b7

ad lib. (Steicher solistisch)

(♩ 4)

5.6

34

mp

tacet

mp

Bm Ebm Bm G° Bm Gb Fm B7 B7 Eb7

39

mf

tacet

mf

Ab Db Ab D° Ab Db7 Ab Db Ab Eb7

(Dur!)

vi. v = m. (c)

44 2 1 4 46 9 1=1

cresc. *f*

Andet

vi. II = III ("c")

cresc. *f*

Ab B7 Eb B7 Eb F7 B7

cresc. *f*

48 ad lib. 50 52 54 56

Solo - Tr. wie Solo - VI.

Bass - Pos. 6

Tutti VI. Ia wie Solo - VI. VI. Ib, VI. II, VI. III

sim. B7 Eb Eb B7 B7 B7 B7

s. kb. s. Bass - Pos.

1.8
 (57) (59) (61) (63)

mp

Solo-Tr. wie Solo-VI. in T. 49-56

mp

mp

4. Bass-Pos. G

Tutti
 vi. Ia

mp

E_b E_b E_b E_b B⁷ B⁷ B⁷ B⁷

5. Bass-Pos.

vi. III: d⁴

L Tutti

(65) (67) (69)

mf

cresc.

Solo-vi. 1 Okt. ↑

Solo-Tr. wie Solo-vi. (1 Okt. ↓) bis T. 74

cresc.

mf

mf

4. Bass-Pos. evtl. 1 Okt. ↑ (bis T. 74)

cresc.

E_b A_b , A_b E_b A_b A_b E_b A_b E_b C⁷

5. Bass-Pos.

(71) *fp* *3* *3* *3 rit.* *a tempo* (73) *rit.* *a tempo* *atempo* *mp*

Solo-Tr.: Pausen wie Tr. I

fp *rit.* *fp* *rit.* *mp*

fp *rit.* *fp* *rit.* *mp*

F7 *F7* *B7* *B7* *Eb*

s. Bass-Pos.

(75) (77) (79) (81)

Solo-Tr. wie Solo-VI. wie T. 3-10

Bass-Pos. G

VI. I a wie Solo-VI.

sim. *Eb* *Eb* *Eb* *B7* *B7* *B7* *B7*

s. Bass-Pos.

L Tutti

S. 10

83 **Brilliant**

85 1 1 b 1 2 3 1 2 3 3 4 7 (88)

p sf cresc. *ff*

Solo-Tr. wie Solo-VI. Solo-Tr. wie Solo-VI. (↑ Okt. ↓!) Solo-Tr. wie Solo-VI.

p sf cresc. *sf* *ff*

Bass-Pos. b
 VI. I b wie Solo-VI. oder wie VI. I b
 VI. I b = I b

p sf cresc. *sf* *ff*

2-2 2-2
 Eb B7 B7 Eb B7 B7 Eb Eb
 s. Bass-Pos.