

Alla Turca

Bass Clarinet & Piano

Arr.: Jean-François Michel

Wolfgang Amadeus Mozart

EMR 97600

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Alla Turca

Wolfgang Amadeus Mozart (Arr.: Jean-François Michel)

Français:

Alla Turca est l'un des thèmes les plus célèbres de Wolfgang Amadeus Mozart, issu de la célèbre Sonate en la majeur K. 331. Surnommé « Marche turque », ce mouvement final puise son inspiration dans la mode des musiques janissaires qui fascinait l'Europe à la fin du XVIII^e siècle. Avec son rythme incisif, ses contrastes dynamiques marqués et son caractère brillant, l'œuvre déploie une énergie communicative et un esprit résolument théâtral.

Dans cette version arrangée par Jean-François Michel, toute la vivacité et l'élégance mozartiennes sont préservées, tout en offrant une nouvelle palette de couleurs et de reliefs sonores. Les lignes mélodiques pétillantes dialoguent avec des passages plus lyriques, créant un équilibre subtil entre virtuosité et raffinement.

Toujours aussi populaire, *Alla Turca* séduit par sa fraîcheur intemporelle et son éclat rythmique, faisant de cette pièce un moment aussi brillant qu'enthousiasmant pour le public.

English:

Alla Turca is one of the most famous themes by Wolfgang Amadeus Mozart, taken from the well-known Sonata in A major, K. 331. Nicknamed the "Turkish March," this final movement draws its inspiration from the Janissary style that fascinated Europe at the end of the 18th century. With its incisive rhythms, striking dynamic contrasts, and brilliant character, the piece radiates infectious energy and a distinctly theatrical spirit.

In this arrangement by Jean-François Michel, Mozart's liveliness and elegance are fully preserved while offering a renewed palette of colors and sonic depth. Sparkling melodic lines alternate with more lyrical passages, creating a subtle balance between virtuosity and refinement.

Still immensely popular today, *Alla Turca* captivates audiences with its timeless freshness and rhythmic brilliance, making it a vibrant and exhilarating musical highlight.

Deutsch:

Alla Turca ist eines der bekanntesten Themen von Wolfgang Amadeus Mozart und stammt aus der berühmten Sonate in A-Dur KV 331. Der Schlusssatz, bekannt als „Türkischer Marsch“, ist von der Janitscharenmusik inspiriert, die Europa gegen Ende des 18. Jahrhunderts begeisterte. Mit ihren markanten Rhythmen, ausgeprägten dynamischen Kontrasten und ihrem brillanten Charakter entfaltet die Musik eine mitreißende Energie und einen ausgeprägt theatralischen Geist.

In dieser Bearbeitung von Jean-François Michel bleibt Mozarts Lebendigkeit und Eleganz vollständig erhalten, zugleich eröffnet sich eine neue klangliche Farbigkeit und Tiefe. Sprühende Melodielinien wechseln mit lyrischeren Passagen und schaffen ein feines Gleichgewicht zwischen Virtuosität und Raffinesse.

Bis heute begeistert *Alla Turca* durch ihre zeitlose Frische und rhythmische Strahlkraft und bildet so einen ebenso glanzvollen wie mitreißenden musikalischen Höhepunkt.



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**B \flat BASS
CLARINET**

Alla Turca

Wolfgang Amadeus Mozart

Arr.: Jean-François Michel

$\text{♩} = \text{ca. } 116 \text{ (or quicker)}$


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1. *p* *cresc.*

4 *mf* 1. 2. *p* *f*

10 1 *f* 1

17 *p* *cresc.* *f*

23 *tr* 1. 2. 7 *f* *f*

36

43 3 *mf*

50 1. 2. *f*

55

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B♭ Bass Clarinet

Piano



Musical score for the first system, measures 1-6. The B♭ Bass Clarinet part starts with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) and a mezzo-forte (*mf*) dynamic. The Piano part starts with a piano (*p*) dynamic and a dolce marking, followed by a mezzo-forte (*mf*) dynamic.



Musical score for the second system, measures 7-14. The B♭ Bass Clarinet part has a first ending (1.) and a second ending (2.). Dynamics include piano (*p*), forte (*f*), and mezzo-forte (*mf*). The Piano part features a forte (*f*) dynamic in the first ending, piano (*p*) in the second ending, and forte (*f*) in the final measure.



Musical score for the third system, measures 15-22. The B♭ Bass Clarinet part starts with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) and a forte (*f*) dynamic. The Piano part starts with a piano (*p*) dynamic, followed by a piano (*p*) dynamic, a crescendo (*cresc.*), and a forte (*f*) dynamic.



Musical score for the fourth system, measures 23-30. The B♭ Bass Clarinet part includes a trill (*tr*) and first/second endings. Dynamics include forte (*f*). The Piano part features a forte (*f*) dynamic throughout.

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32

Musical score for measures 32-40. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#). Measure 32 starts with a rest in the treble staff and a forte (*f*) dynamic. The grand staff features a piano accompaniment with chords and moving lines. Dynamics include *f* and *mf*.

41

Musical score for measures 41-46. The system consists of three staves. Measure 41 begins with a piano (*p*) dynamic. The treble staff has a melodic line with a repeat sign and a *mf* dynamic at the end. The grand staff accompaniment includes chords and moving lines. Dynamics include *p* and *mf*.

47

Musical score for measures 47-53. The system consists of three staves. Measure 47 has a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. The treble staff features a melodic line with a forte (*f*) dynamic. The grand staff accompaniment includes chords and moving lines. Dynamics include *p* and *f*.

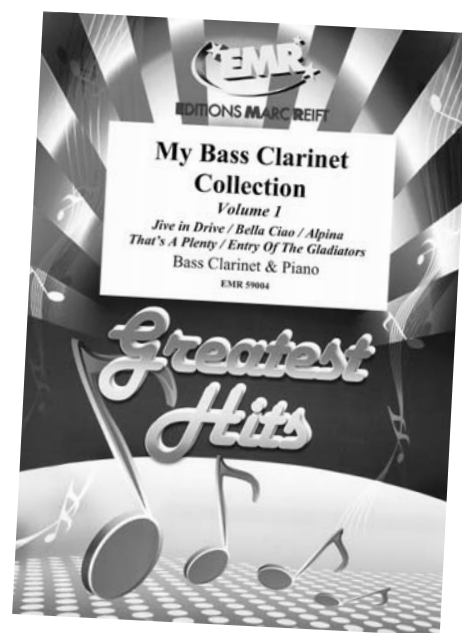
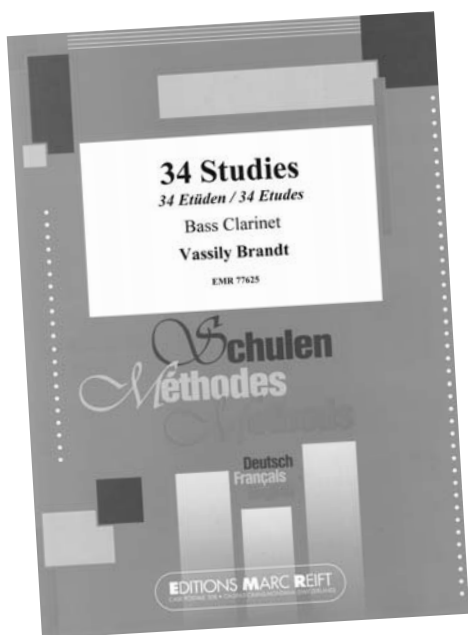
54

Musical score for measures 54-59. The system consists of three staves. The treble staff has a melodic line. The grand staff accompaniment includes chords and moving lines. A piano (*p*) dynamic is indicated at the end of the system.

60

Musical score for measures 60-64. The system consists of three staves. Measure 60 has an *ad lib.* marking above the treble staff and a piano (*p*) dynamic below. The grand staff accompaniment includes chords and moving lines.

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