

Partitur

Naumann - Vögel

zum Stück
s. l. 3

mit Anklängen an
„Alle Vögel sind schon da“

Manfred Spitz

für ● Vl. - Solo

+ ● Orchester in variabler Besetzung:

- Streichen
- Holz - u. Blechbläser
(auch Sax. - Satz)
- Kl. , Git. ad. lib.

auch Fassung Vl. + Kl. (ohne Orch.) möglich

Partitur

Besetzung:

Solo-Vl.

(+ Solo-Fr. oder 2. - 4. Solo-Vl.)

| | | |
|-------------------|---|------------------|
| Tr. I | / | Sax I (Sopr.-S.) |
| II | / | " II (Alt-S.) |
| Ten-Pos. (Fl.) | / | " III (Tenor-S.) |
| Bass-Pos. | | |

| | | |
|---|---|-----|
| VI. I | } | Kl. |
| II | | |
| III | | |
| (besser Viola / Solo-Vc) S. 7. 29-48 | | |
| Vc I / Kb | | |
| Git. ad. lib. | | |

Vc II ad. lib.

Zum Stück

53

- Das Stück weist im Namen auf den Ornithologen Johann Friedrich Naumann hin.
- Naumann: 1780 in Ziebigk geb. (Ziebigk 10km süd. von Köthen)
1857 " " gest.
- Begründer der Vogelkunde in Mitteleuropa
- 1821 verkaufte er seine Vogelsammlung an Herzog Ferdinand von Anhalt-Köthen, wo sie gezeigt wurde (ab 1835)
(einziges ornithologiegeschichtliches Resümee der Welt)
- Das Thema (T. 1-20) entstand in Anlehnung an "Alle Vögel sind schon da."
"Wirkungsvolle Kombinationsmöglichkeit:
 1. Alle Vögel (Liedvorte)
 2. Naumann-Vögel
- Aufbau des Stückes
Obwohl T. 1-20 evtl. wie eine Variation von "Alle Vögel sind ..." wirkt, sind diese Takte das Thema, welches variiert wird.

| | |
|---|----------------------|
| (| 1. Var. : T. 29 ff.) |
| | 2. " : T. 57 ff.) |
| | 3. " : T. 77 ff.) |

5.4 Legg. • nicht triolisch • schnell (halbschnell)

Thema

vi. Solo *mf*

+ Solo- Fr. (erste. 2. -4. Solo-VI.)

mf

Blech-
bläser
(Lax)

(Tutti-Holzbläser: Klar; erdt. Fr.)

vi. I

vi. II = III („d“)

vi. I = II („e“)

vi. Kb

C C F C6 C G7 C F6 G7 C

s. Bass-Pos.

vi. II

Solo ad. lib.

mp

Fr., 2. - 4. Solo-VI.

tacet

vi. II = III („g“)

mp

C G C G7

Handwritten musical notation on a single staff, measures 13 to 19. Circled measure numbers 13, 15, 17, and 19 are present. The notation includes various rhythmic values and accidentals. A dynamic marking *mf* is written below the staff.

Handwritten musical notation on two staves, likely piano accompaniment. The notation includes chords and rhythmic patterns. A dynamic marking *mf* is written above the first staff.

Handwritten musical notation on two staves, likely piano accompaniment. The notation includes chords and rhythmic patterns. A dynamic marking *mp* is written above the first staff. Above the staves, there are two fingering instructions: *vi. II = III („d“)* and *vi. I = II („e“)*. Below the staves, there is a sequence of chords: *C C F C6 C G7 C F6 G7 C*. Below the chords, it says *s. Bass-Pos.*

Überleitung

f - fs / 2. - 4. Solo-Vi. zwil. wie Vi. I

Handwritten musical notation on a single staff, measures 21 to 27. Circled measure numbers 21, 23, 25, and 27 are present. The notation includes various rhythmic values and accidentals. Dynamic markings *pp* and *p* are written below the staff.

Handwritten musical notation on two staves, likely piano accompaniment. The notation is mostly rests, indicating a *tacet* section. The word *tacet* is written above the first staff.

Streicher: solistisch?

f. Sim.

Handwritten musical notation on two staves, likely piano accompaniment. The notation includes chords and rhythmic patterns. A dynamic marking *pp* is written above the first staff. Below the staves, there is a sequence of chords: *D G7 F C A7 D7 C G7*. Below the chords, it says *s. Vc I*.

Variation

S. 6

1. Solo - 7. tacet (bis T. 48) (31)

2. Solo - VI. (33)

35

ohne Sax. I

mp

vi. II = III („g“)

vi. II = III („c“)

vi. II = III („as“)

vi. II = III („g“)

Cm Cm Fm Fm⁶ Cm G Cm Fm G⁷ Cm

s. Bass. Pos.

(37)

(39)

p

2. - 4. Solo - VI.

tacet

p

Cm G Cm G⁷

p

Handwritten musical notation for a saxophone part, measures 41-47. Includes circled measure numbers (41, 43, 45, 47) and a tempo marking of 1.7. The notation features various note values, rests, and articulation marks.

ohne Sax. I

Handwritten musical notation for a piano accompaniment, measures 41-47. It consists of two staves with chords and melodic lines.

vi. II = III („g") vi. II = III („c")
 vi. II = III („as") vi. II = III („g")

Handwritten musical notation for a string bass part, measures 41-47. It shows a single staff with a melodic line.

Cm Cm Fm Fm⁶ Cm G Cm Fm G⁷ Cm
 s. Bass. Pos.

Überleitung

Handwritten musical notation for a guitar part, measures 49-55. Includes circled measure numbers (49, 51, 53, 55) and a tempo marking of 1.7. The notation shows a melodic line on the E-string.

E-Saite - - - pp

tacet

Streicher: solistisch?

rit. sim.

Handwritten musical notation for a string solo, measures 49-55. It consists of two staves with chords and melodic lines.

vi. III: „c" „a" „h"

5.8 **Variation**

12^v 12 34 (57) 3 (59) 3 (61) 3 (63)

mf 23
F1, u. 2.-4. Solo-VI. ohne Vorschläge / 1 Okt. ↓

VI. II = III ("h")

G G C G D2 G C6 D2 G

s. Bass-Pos.

mp 43, 43
L7e/2.-4. Solo-VI. weiter 1 Okt. ↓ (evtl. tacet bis T. 68)

tacet

VI. II = III ("d")

G D G D2

69 12v 12 34 37 3 37 35

mf 23
 1. u. 2.-4. Solo-VI. ohne Vorschläge / 1 Okt. ↓

VII = III (11h¹¹)

mf

G G C G D7 G C6 D7 G

s. Bass-Pos. g f e d

Variation

77 1. (+) 79 4 81 4 83 3 v

f

Fe. / 2. - 4. Solo-VI. ↗ ↘ ↘

kl. Noten ad lib.

f

C F A0 C G7 G0 A7 Dm6 C G7 C

s. Bass-Pos.

S. 10

(M) Solo ad. lib. (M)

LF. / 2. - 4. Solo-VI. wie notiert \curvearrowright FF / 2. - 4. / 1. 1. - VI.

tacet

89 (4) 91 (4) 93 (4) 95 3 V

ff. / 2. - 4. Solo-VI. s. T. 78 ff.

bei Noten ad lib.

s. Bass-Pos.