

Orchesterklavier / Git.

M. Apik

- Liedsatz
„Der Mond ist aufgegangen“
- Traumbilder“

Orchesterklavier / Git.

Bei „Traumbilder“ gibt es außerdem
Klavier II für die Fassg. vi./vl.
(ohne Orch. bzw. ohne VI I)

9.2 Liedsatz „Der Mond ist aufgegangen“ v.m. Apitzke

Handwritten musical score for 'Der Mond ist aufgegangen' in G major, 3/4 time. The score consists of two systems of piano accompaniment. The first system contains measures 1 through 8, and the second system contains measures 9 through 16. The music features a mix of chords and melodic lines in both hands. Dynamics include piano (p), mezzo-piano (mp), and piano (p) again. There are also markings for 'L3' and 'L3a' in the right hand. The key signature has one sharp (F#).

Chord progression for the first system: F, C7, Dm, Gm, F, Gm, C7, F, Dm, A, Dm, B, C. Chord progression for the second system: Gm, C7, F, Dm, A7, Dm, D7, Gm, G7, C7, Gm, C7, F. There is a circled 'd' at the end of the second system.

„Traumbilder“ v.m. Apitzke

Handwritten musical score for 'Traumbilder' in G major, 3/4 time. The score is divided into two systems. The first system is marked 'legg.' and contains measures 1 through 8. The second system contains measures 9 through 16. The music is characterized by a steady accompaniment pattern in the right hand and a more active melodic line in the left hand. Dynamics include piano (pp), piano (p), and mezzo-piano (mp). There are circled measure numbers 3, 5, 7, 9, 11, 13, and 15. The key signature has one sharp (F#).

Chord progression for the first system: F, C7, F, C7, (A7), Dm, Gm, Am, C7, F. Chord progression for the second system: Dm, Gm6, C7, F, B, C7, D7, Gm, Am, C7, F.

17 19 21 23

F D7 C C7 F C A7 Dm D7 Gm G7 C7

25 27 29 31

F C7 F C7 (A7) Dm Gm Am C7 F

33 35 37 39

Dm Gm6 C7 F Gm (9+) D7 Gm Am C7 F

41 43 45 47 49

F D7 C C7 D7 C7 (9) A7 Dm D7 Gm C7 F F7 G7 F7 (F7)

52/64 f.4 54/66 56/68 Orchester-rol 58/70 60/72

mp mf mp

Solo? Cm F F7 B Gm Cm F7 B Gm Cm (Cm7)

62 74 76 78 80

mf mp p

alles kurz

F C F7 F7 B Gm Dm Es Cm Dm B Cm

82 84 86 88 90

p mf mp mf

B D7 Gm Dm Es Cm Dm Gm C7 (F) F Gm A7

92/104 94/106 96/108 98/110 100/112

pp p pp

(Dm) Gm (Dm) Gm (Dm) A Dm (F7) B (F) B (F) C F Dm Gm D7

102 104 106 108 110 112

p pp p ppp

Gm7 (Gm) A7 (Gm) Gm C7 F Dm Am B Gm Am Dm Gm

122

124

127

129

15

Dm A7 Dm Am B Gm Am Dm G7 C D7 E7

122/129 immer so

134/146

136/148

138/150

140/152

132/144

Am Dm (Dm)E7 Am C C7 F Dm G7 E Am Dm6 A7

142

154

156

158

160

Dm E7 Dm7 6 E7 Am Am Em F Dm Em Am Dm Am Dm (6 7 6) E7 F

164

166

168

170

162

etwas weich

Am Dm Am E7 Am E7 Am Em F Dm Em C G7 C G7 viv C

9.6

ord. - rd.

173

legg.

175

177

179

F C⁷ F C⁷ Dm (D⁷) Gm Am (C) C⁷ F

Dm C⁷ F F⁷ B⁷ D⁷ Gm Am C⁷ F

F D⁷ C C⁷ F C C⁹ Dm D⁷ Gm G⁷ C⁷

F C⁷ F C⁷ Dm Gm Am C⁷ F

ord. - rd.

205 207 209 211

Dm C7 F F7 B C7 D7 Gm Am C7 F

213 215 217 219 221

F D7 C C7 D7 A7 — Dm D7 Gm C7 F mp Gm(7)

222 224 226 228 230

F F A7 Dm D7 Gm E7 F — F7 Bm5 C7 F