

Manfred Apitz

"Der reiche Narr"

(C-Moll -  
Fassung 2002)

(Text in Anlehnung an Eugen Roth-Texte)  
"Ein Mensch" v. Apitz

Partitur

— für Sopran (Tenor)

+ Orchester

+ Chor  
ad. lib.

(variable Besetzung:  
Holzbläser: Fl., Klar., Sax  
Bläser  
Streicher  
Klavier (Orgel!)  
Git.

auch:  
Gesang,  
Solo-Vi.  
Klavier  
(ohne Chor.)

— auch als Instrumentalstück

Solo-Vi. (an Stelle v. Solo-Gesang)

+ Orchester

Solo-Pos. (Tenor)

1. Solo-VI (Solo-Pos., Solo-ob.)

2. Solo-VI / Tr.I / Klar.I / Sax.I (Sopr.-Sax)  
ad.lib.

3. Solo-VI / Tr.II / Klar.II / Sax.II (Alt-Sax)  
ad.lib.

Chor: dicke Noten

Zusätzliches Solo-Vc I / Pos I  
(Ersatz für Solo-Viola)

/ Sax III (Tenor-Sax)  
= Pos. I

evtl. f. Solo-VI.

evtl. Tr. III

ad. lib.

Zusätzliches Solo-Vc II / Pos II  
(a u. b) (a u. b)

/ Sax IV (Bariton-Sax)  
= Pos. II

VI. I

VI. II

VI. III (besser Viola!)

Dynamik s. 1. Solo-VI,  
(u. 2. Solo-VI, in T. 32ff)

durch inst. und/oder Fassung, z.B. Solo-VI + Klarier möglich

Klavier (Orgel!)

Vc I / Kb.  
Git.

Vc II (Kb.-verstärkung / Kb.-ersatz)

Es gibt auch eine Stimme  
"Pianodirektion"  
= Sololine(n) + Klavier + Text  
(Gesangsmelodie)  
(erkennbar)

Zusatz-VI (Anfänger) a (nur dicke Noten)  
" " " " b (dicke Noten + kleine Noten)

alles triolisch  $\frac{3}{8} = \frac{3}{8}$

Solo-Sopr.: s. A. Solo-VI. / Text gilt f. Solist u. Chor (Chorische Noten)

Ein Mensch im Innern spielen - neu muß, daß er sich selbst schafft viel ver-

marcato (Töne etwas hart ausspielen u. etwas kürzen)

② bei A-Aufführung Solo-VI. + Kl. setzt die Solo-VI. erst in T. 2 ein

mf *p* *mp*

1. J. erst ab T. 16 Tutti (2. Solo-VI., Tr. I, Klar. I, Sax I)

2. J. erst ab T. 16 Tutti (3. Solo-VI., Tr. II, Klar. II, Sax II)

3. J. erst ab T. 16 Tutti (zusätzlich Solo-Vc I, Pos. I)

4. J. erst ab T. 16 Tutti

viola

sim.

G7 G7 Cm(Cm6) Cm G Cm-C Fm(Fm6) B (5+) C

sim.

pizz?

ab T. 10: bei instrumentaler Aufführung  
2 WK. Sax statt I. Solo-Vc. bis T. 16) ohne Chor  
(nur Solo-Sopran)

druß, wenn er so tut, als sei er Gott. Er erntet nichts als Hohn und Spott. Ein Dummkopf hatte

⑥ bei Aufführungen ohne Gesang: als Sax-Solo (Sax I)

The musical score consists of several systems of staves. The top system includes a vocal line with lyrics and a saxophone solo line. Subsequent systems contain various instrumental parts, including strings (Violins I and II, Violas, Cellos, Double Basses) and woodwinds (Saxophone). The score is annotated with numerous performance instructions such as *mf*, *mp*, *legg.*, *pizz.*, *ad. lib.*, *sim*, and *Solo*. There are also specific markings for the saxophone, such as *F-In./-Klar./Sax* and *F-Vc./Klar./Sax*. The bottom system features a bass line with chord symbols: *Fm - F Bm (Bb) Gm (Bm) C7 (Fm, C7) Fm - F7 B7 G7 Cm - G7 Cm - G7 Cm -*. The notation includes various note values, rests, and articulation marks.

sich bemüht, viel Reichtum zu erwerben. Er reiste durch die ganze Welt u. hat dem glücke nachgestellt u. schlug's dabei an scher - ben.

Handwritten musical notation on a single staff. It begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music features a melodic line with various rhythmic values, including eighth and sixteenth notes. There are dynamic markings: *mp* (mezzo-piano) and *p* (piano). There are also performance instructions like *arco* and *sim.* (sordini). Circled numbers 13 and 15 are present above the staff.

Handwritten musical notation on a single staff, continuing the piece. It features a melodic line with notes and rests. The word *arco* is written at the end of the staff.

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Handwritten musical notation on a single staff, continuing the piece. It features a melodic line with notes and rests. The word *viola* is written below the staff.

Handwritten musical notation on a single staff, continuing the piece. It features a melodic line with notes and rests.

Handwritten musical notation on a single staff, continuing the piece. It features a melodic line with notes and rests. Below the staff, there are guitar chord symbols: *D7 - Gm - D - Gm - Cm - F - B - Am Eb7 (Em6) - Gm - D7 - G*. The word *sim.* is written at the end.

Handwritten musical notation on a single staff, continuing the piece. It features a melodic line with notes and rests.

Handwritten musical notation on a single staff, continuing the piece. It features a melodic line with notes and rests.

2. Durchlauf

Solo-Sopr.: s. 1. Solo-Vi. 1. Okt. tiefer / Chor: illiche Noten

Ein Mensch im Innern spürt - ren muß, daß er sich selbst schafft viel Ver-

16

marcato *mp*

Tutti *vr/te*

Klar. Sax.

Sax II, Tr. Klar.

L+Pos./Sax *oben ad. lib.*

(b)

Tutti

Tutti

Tutti

Viola

sim.

G7 - (m) (m6) (m - G - Cm (Fm) (Fm6) B7 - (5+) C7

sim.

drüß, wenn er so tut als sei

er

Gott. Er erntet nicht als Hohn

n. fort.

ohne Chor 5.7  
Er hat geschuftet

Handwritten musical score for a piece titled "drüß, wenn er so tut als sei er Gott. Er erntet nicht als Hohn n. fort." The score is written for a piano and includes various performance instructions and dynamics.

**Measure 20:** *mf* (mezzo-forte)

**Measure 23:** *mp* (mezzo-piano)

**Dynamic markings:** *mf*, *mp*, *p* (piano), *legg.* (leggiero), *ppizz?* (pizzicato), *ad. lib. bis T. 30* (ad libitum until measure 30), *legg. (d. 4)* (leggiero, 4th measure), *Solo*, *legg. (d. 4)* (leggiero, 4th measure), *legg. (d. 4)* (leggiero, 4th measure), *viola*, *Solo*, *sim.* (sostenuto).

**Performance instructions:** *Tr./-Klar./-Sax*, *Tr./-Klar./-Sax pizz?*, *Flas v*, *2 vc ad. lib. bis T. 30*, *Flas v legg.*, *ad. lib. bis T. 30*.

**Chord progression (bottom line):** *Fm - F Bm (Bm<sup>6</sup>) - Gm<sup>5</sup> (Bm<sup>6</sup>) - C7 - Fm - FB7 - G7 - Cm - G7 - Cm - G7 Cm*

The score consists of multiple staves with musical notation, including notes, rests, and dynamic markings. The key signature is one flat (B-flat major or F minor).





3. Durchlauf

Solo - Sopr. u. Chor: Pause bis T. 38  
marcato

30

32

mp

Sax I, vl. ad. l/b (= A. Solo - vl.)

Klar., Fl., Tr.

p

Tutti

VI, Klar. →

p

Sax II, Tr. →

ad. l/b. bis T. 38

+Pos.

p

sim.

+Pos. v. -Bs.

sim.

p

Tutti

Tutti

Tutti

viola →

p

sim.

G7 Cm(Cm6) Cm G Cm G7 C7 Fm (Fm6) B (5+) C7

p

sim.

sim.



viele Geld? Letztendlich nur den Erben! Sie lieben diesen alten Mann, der mächtig viel vererben kann, doch leider muß er sterben

Handwritten musical score for guitar and voice. The score is written on multiple staves. The top staff contains the vocal line with lyrics and musical notation. Below it are several staves for guitar accompaniment, including a section labeled "viola" and a section with guitar chords. The score includes various musical notations such as notes, rests, and dynamic markings like "mp" and "p".

Measure numbers 39, 40, 41, and 42 are circled in the top staff. The guitar part includes a section labeled "viola" and a section with guitar chords: D7 - Gm - D - Gm - Cm - F - F# - G - Am (m6) - Gm D7 G.

Dynamic markings include *mp* and *p*. Performance instructions include *arco* and *arco*.

4. Durchlauf

Solo - Sopr. s. 2. Solo - VI. / Chor: dicke Klare

in Mensch im Innern spü - ren muß, daß er sich selbst schafft viel Ver-

4/4 *mp* *mf*

VI. F. Sax I (oder wie B-Klar.)

F. klar. Sax II, Tr.

Sax III, Tr. Klar.

1. Pos. 2. Pos. oben ad. lib.

Tutti

Viola

G<sup>7</sup> Em (m<sup>6</sup>) Cm G Cm G<sup>7</sup> Fm B (5+) G<sup>7</sup>

druß, wenn er so tut, als sei er Gott. Er erntet nichts als Hohn und Spott  
173  
↑ expl. sprechen

The musical score is written on ten staves. The first staff is the vocal line, starting with a circled '40' and containing lyrics. The piano accompaniment begins on the second staff. The score includes various musical notations such as slurs, accents, and dynamic markings. The piano part features several triplet patterns. The key signature is G minor (two flats). The score concludes with a double bar line and repeat signs.

**Dynamic markings:** *f*, *mf*, *mp*, *marcato!*

**Performance markings:** *viola* (with a double bar line and a '4' above it), *expl. sprechen*

**Chord progression (bottom staff):** Fm (C<sup>7</sup> Bm(Bm)<sup>b</sup>) G<sup>5-</sup> (Bm<sup>b</sup>) C<sup>7</sup> Fm B<sup>7</sup> B<sup>7</sup> G<sup>7</sup> Cm<sup>5-</sup> G<sup>7</sup> Cm