

Partitur

1.) Got the Lonesome Blues Volkslied / M. Apitz

2.) Untertitel: Morgenlicht (Fassg. ohne Gesang)

zum Lied
u. zum Streich
S. 5, 11

für Gesang (mittlere Lage)

+ Orchester in variabler Besetzung:

- Streicher
- Holz- u. Blechbläser
- Kl. / Git. ad. lib.

auch Fassung in kleiner Besetzg. mögl.

Gesang / Kl. (ohne Orch.)

Vi. / Kl. (" ")

Partitur

Besetzung

Sologesang

Bläser
ad. lib.

Trompete I (Klar. I)

" II (Klar. II)

Tenor-Pos. / FR.

Baß-Pos. a/b

/ Sax. I (Sopran-S.)

/ Sax II (Alt-S.)

mit Solo aufgeben
bei Fassg. ohne Gesang

/ Sax III (Tenor-S.)

/ Sax IV (Bariton-S.)

Solo-Vl. o.a. ← s. Kl.-stimmen
vergl. Sax.

Vl. I

Vl. II

Vl. III (besser Viol.; s. S. 2, 6)

Kl.
/ Git.

Kb / Solo-Kc ad. lib.

Tutti-Kc

auch Fassg. Singing / Kl. (ohne Orch.) mögl.

• alles legg. • triolisch $\text{♩} = \frac{1}{3} \text{♩}$

Got the Lonesome Blues

Vorspiel

mp

Instrumentalstück
Morgenlicht

Soloinstr. (Git. o. a.)

Pop-Pos. B

mp

C B F F C B F

s. Kb.

Streicher ad lib. (Solo?)

Original: a¹)

8 1., 2. Str. 10 12

1. Gonna leave this place, gonna leave this lonesome town,
 2. Gonna grab a railroad train, goin' far away tonight,

Gonna leave this place, gonna
 grab a railroad train, goin'

Solo instr. bei Wdh.

14 16 18 Zw. spiel

leave this lonesome town. Try to find somewhere that there ain't no blues aroun'.
 far away tonight. I won't feel so bad when I see the mornin' light.

34

36

38

40

Handwritten musical score for measures 34-40. The score includes a grand staff with piano and bass staves, and a guitar staff with chord diagrams and fret numbers. The guitar staff shows chords F, B, B, F, C7, B7, and F. There are various musical notations including triplets, slurs, and dynamic markings like 'mp' and 'p'.

Streicher ad. lib. (Solo!)

Handwritten musical score for measures 41-45. It features a single staff with notes and rests. Above the staff are annotations: '= 1. Str.', '3., 4. Str.', and 'original (a)'. Measure numbers 41, 43, and 45 are circled.

3. Gonna leave this place, gonna leave this lonesome town,
4. Find another gal, find a gal to love me true,

Gonna leave this place, gonna
Find another gal, find a

Handwritten musical score for piano and bass staves, corresponding to the lyrics above. It shows rhythmic patterns and dynamic markings like 'mp'.

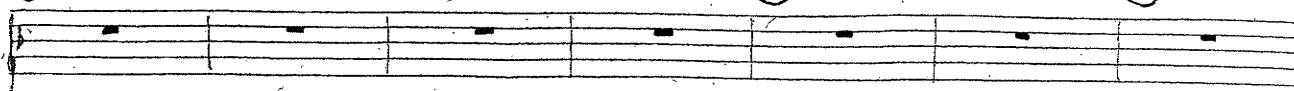
Handwritten musical score for guitar and bass staves. The guitar staff includes the instruction 'Soloinstr. bei Wdh.' and shows various musical notations like triplets and slurs. The bass staff shows chords F, F, F, F, F, B. Dynamic markings 'mp' and 'p' are present.

60

62

64

66



Handwritten musical score for measures 60-66. The score consists of five staves. The top two staves are for the vocal line, and the bottom three are for the piano accompaniment. The piano part includes a bass line and a chordal accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings like *mp* and *p*. There are also some handwritten annotations like "Omp-Pos. kx" and "2 23".

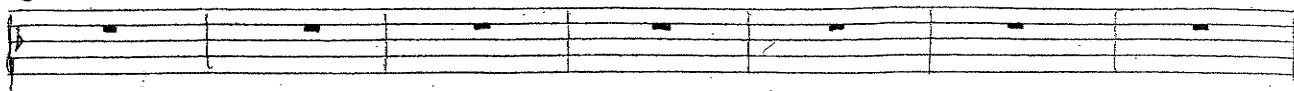
Chord progression for the piano part: C, B, B⁷F⁷, F, F⁷ (F F⁶ F⁷ F⁷), F.

67

69

71

73



Handwritten musical score for measures 67-73. The score consists of five staves. The top two staves are for the vocal line, and the bottom three are for the piano accompaniment. The piano part includes a bass line and a chordal accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings like *p*. There are also some handwritten annotations like "Tenor-Pos. entp. wie Bass-Pos." and "Bass-Pos. d. r. s.".

Chord progression for the piano part: F, B⁷, B, B⁶B⁷, B⁷, F, C, B, F.

Stricher: ad. lib. (Solo?)

Original: a²)

(74) 5. Str. extp. noch 1x 1. Str. (76) (z z z) (78)

5. Got the lonesome blues but I'm just too mean to cry,
 gonna leave this place, gonna leave this lonesome town,
 got the lonesome blues, but I'm
 gonna leave this place, gonna

ad. lib. (= 9. Str.)

(80) (82) (84)

just too mean to cry. 'cause my gal has gone, and I feel like I could die,
 leave this lonesome town. Try to find somewhere that there ain't no blues around,
 and I feel like I could die that they ain't no blues around!

B F F C7 B7 F F C7 B7 F

3.10

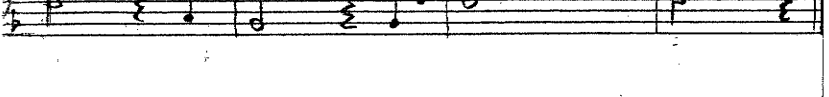
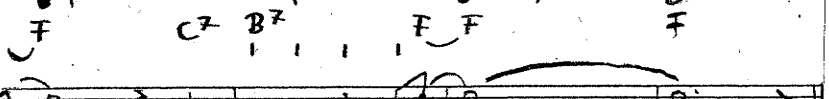
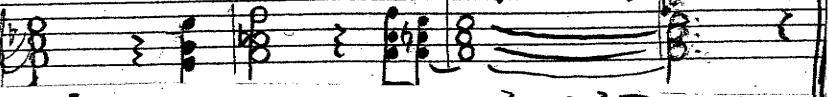
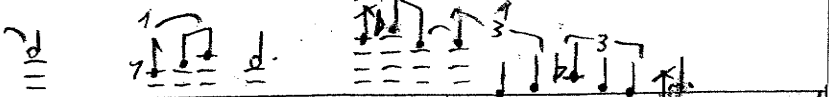
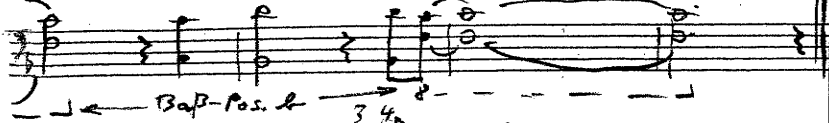
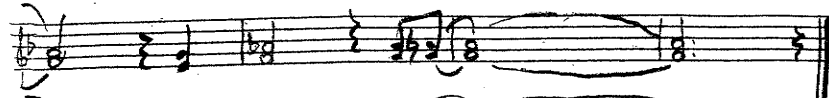
(36)

(38)

(3 3 3 3 3)



and I feel like I could die.
that they ain't no blues aroun'.



Zum Lied / zum Stück:

- Die leicht veränderte Melodie von „Got the Lonesome Blues“
(einzelne Melodietöne quasi improvisierend geändert,
Melodie um 1 Takt gekürzt)

paßt zum Orchesteratz, aber:

- Zum Instrumentalstück „Morgenlicht“

Die Gesangsmelodie kann instrumental gespielt werden, aber sie kann sogar entfallen (!), denn in der Klavierstimme ist eine 2. Solostimme s. T. 9 ff. u. T. 42 ff. mit langen Tönen bei auf- u. absteigender Bewegung u. mit gutem Kontrast zu den Zwischenspielen.

Diese aufsteigenden Bewegungen (T. 9, 42...) aus dem „Nichts“ könnten an das Morgenlicht erinnern.

Falls die Gesangsmelodie tatsächlich komplett durch diese 2. Solostimme (Vl. ...) ersetzt wird, handelt es sich nicht mehr um eine Liedbearbeitung (sondern um ein Stück v. M. Apitz),

denn lediglich das Harmoniegerüst verbindet beide Fassz. (mit u. ohne Gesang) u. dieses Gerüst ist nicht im geringsten eine Erfindung für dieses Lied sondern wurde dem Lied unterlegt -

z. T. sogar fast gegen die Melodie, denn die mußte sich durch Kürzung der Harmoniefolge anpassen.

Die Vorlage: 12-Takt-Blues
unser Harmoniegerüst: 11 Takte