

Partitur

# Süßer die Glocken...

Liedsatz und Variationen

Manfred Aplitz

zum Stück s. 1.3

für Vl. + Orchester in variabler Besetzung:

- Streicher
- Holz - u. Blechbläser  
(auch Sax. - Satz)
- Kl. (Git. oder Lib.)

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

Partitur

Besetzung:

Solo-Vl.

Tr. I	/	Sax I	(Sop.-S.)
Tr. II	/	" II	(Alt-S.)
Ten.-Pos.	/	" III	(Ten.-S.)
Bass-Pos.	/	" IV	(Bariton-S.)

} auch als Chorsatz

Vl. Ia (Vl. Ia z.T. wie Solo-Vl.)

Vl. Ib ad lib.

Vl. II

Vl. III - besser Viola (evtl. "Zusätzliches Vc." als "Ersatz f. Viola")

Solo-Vc / Kb

Tutti-Vc

## zum Stück:

- Das Lied ist unverändert die Grundlage.  
(in gut singbarer Lage)
  - Die Instrumentierung ist so, dass das Thema am Anfang u. Schluß von mehreren Violinen gespielt wird und dazwischen das Thema in veränderter Form solistisch.
- Varianten:
- Thema am Anfang u. in den Variationen solistisch  
(denn: Vl. I & II ist ad lib.)
  - Thema in Variationen mit verschiedenen Solisten
- Das Lied kann unabhängig von der Variationsfolge (oder in Verbindung mit den Variationen) gesungen werden, indem der Orchestersatz von Takt 1-32 mehrfach gespielt wird.

Die Bläserstimmen können als Charstimmen dienen, wobei der Char-Bass die Noten der Bass-Posaune rhythmisch an die anderen Charstimmen angleichen muß.

( z. B. Takt 1 : Sopr., Alt ... singen d. ♯  
Bass hat d. singt aber auch b. ♯ )

- Die Einteilung der Streicher in Solo / Tutti ist ad lib.  
(Tutti immer nur dort, wo auch die Bläser besetzt sind.)

5.4 **gehend/schlicht** *gefühlvoll ohne Übertreibung*

Liedsatz (evtl. 3. x = 3 Strophen)

Solo-VI. *mp*

Tr. I, II *mp*

Ten.-Pos.

Bass-Pos.

**Tutti**

VI. I, II, III *mp*

Solo-VI + Kb

D D A7 D D A E7 A7 F#7 F#7 D7 D7

*cresc*

Tutti-VI s. Bass-Pos.

VI. II: "a"

VI. III 1 Okt. ↑

VI. III "a"

VI. III 1 Okt. ↑

11 13 15 17 19 21

VI. I = II

G E D A A7 D A7 D A A7 D A7

s. Bass-Pos.

VI. III 1 Okt. ↑

VI. III "a"

22 24 26 28 30 32

Bass-Pos. 6

VI. I = II

D A A7 F# A D7 E F# D A A7 D

s. Bass-Pos.

VI. III

VI. III 1 Okt. ↑

VI. III 1 Okt. ↑ VI. III, a"

Tempo unverändert sehr zart

33 Variation 35 37 39 41

VI. Ia = Ib bis T. 94

Solo VI. Ia/Ib Tutti Solo VI. I = II Tutti Solo

Hm Hm Hm F# C#7 F# F#7 Hm F#m Hm  
s. Kb. s. Kb. s. Kb.

VI. III = II

VI. III = II

5.6

Handwritten musical notation for a melodic line, measures 43-54. Includes fingerings (e.g., 1 2 3 3, 1 2, 4 2 2), dynamics (pp), and articulation (accents, slurs).

Handwritten musical notation for accompaniment, measures 43-54. Includes a "tacet" marking and chordal textures.

Handwritten musical notation for piano accompaniment, measures 43-54. Includes dynamic markings (Tutti, Solo, pp, sim.), performance instructions (Bass-Pos. b, VI. II = III ("d")), and chord symbols (E, G<sup>o</sup>, Hm, F#, Hm, Hm, E<sup>m</sup>, Hm, F#7, Hm). Includes a separate line for "s. Kb.".

VI. III "cis" "h"

Handwritten musical notation for a melodic line, measures 53-63. Includes fingerings (e.g., 1 2 2, 1 2 2 2, 1 2 2 2, 1 2 2 2), dynamics (p, mp, dim, pp), and articulation (accents, slurs, rit.).

Handwritten musical notation for accompaniment, measures 53-63. Includes a "tacet" marking, dynamics (mp, dim, pp), and performance instructions (rit.).

Bass-Pos. b → 8

Handwritten musical notation for piano accompaniment, measures 53-63. Includes dynamic markings (p, mp, dim, pp), performance instructions (VI. II = III, rit.), and chord symbols (E<sup>m</sup>, Hm, G<sup>o</sup>, F#7, Hm, FH, Hm, G, F#7, Hm, F#7, F#7, Hm, Hm). Includes a separate line for "s. Kb.".

*Schnell / drängend spritzig / legg.*

2. Variation

Musical staff with measures 65-74. Includes circled measure numbers (65, 67, 69, 71, 73) and dynamic markings (mf, mf). Fingerings and articulation marks are present.

Two staves of accompaniment for measures 65-74, showing harmonic support with chords and rhythmic patterns.

Section with alternating dynamics: Solo, Tutti, Solo, Tutti, Solo. Includes a "Bass-Pos. B" instruction with an arrow pointing to measure 71. Chord progressions are written below the staff: F#m, F#m, F#m, C#7, G#7, C#m, C#7, F#m, C#m, F#m.

Musical staff with measures 75-83. Includes circled measure numbers (75, 77, 79, 81, 83) and dynamic markings (mp, mp). Features complex rhythmic patterns and slurs.

Section starting with a "tacet" instruction. Includes a "Bass-Pos. B" instruction with an arrow pointing to measure 81. Dynamic markings include mp.

Section with dynamics: Tutti, Solo. Includes a "mp" marking. Chord progressions are written below the staff: H7, H#D, F#m, C#7, F#m, C#7, F#m, Hm, F#m, C#7, F#m.

5. P

85 24 V.V. 4 87 3 2 11 22 89 1 13 2 17 91 3 V 1 poco rit

2. *tacet* *mf* *poco rit.*

*Tutti* *mf* *poco rit.*

Bass-Pos. 6

CA C#7 F#m C# F#m D7 C# F#m CA A° C#7 F#m F#m

# Langsam/düster breit

95 3. Variation 97 99 107 2 2 3 3 103 2 3 3 3 3 3 (V) V

Solo - VI. = VI. I ca (ad lib die T. 123)

Solo *Tutti* Solo VI. II = II *Tutti* VI. II = III Solo

C#7 F#m C#m G# D#7 G# C#m C#7 F#m G° G#m C#m

s. Kb. s. Bass-Pos. s. Kb. s. Bass-Pos. s. Kb.



Handwritten musical score for the first system, measures 105-113. The score includes a treble clef staff with melodic lines and a bass clef staff with accompaniment. Measure numbers 105, 107, 109, and 113 are circled. Performance markings include *pp*, *tacet*, and *Solo*. A bracket below the bass staff indicates the section *VI. III = VI. II*. Chord symbols *F#m*, *G°*, *C#m*, *G#*, *G#7*, *C#*, *C#7*, *F#m*, *C#*, *C#7*, *G#7*, and *C#m* are written below the bass staff. The text *Bass-Pos. & Tutti* is written on the left, and *Solo* is written above the right side of the system.

Handwritten musical score for the second system, measures 115-123. The score includes a treble clef staff with melodic lines and a bass clef staff with accompaniment. Measure numbers 115, 117, 119, 121, and 123 are circled. Performance markings include *p*, *rit.*, *tacet*, and *Tutti*. A box on the right contains the instruction *Solo - VI. = VI. Ia (1 okt. b)*. The text *Bass-Pos. & Tutti* is written above the bass staff. Chord symbols *G#7*, *C#m*, *G#*, *G°*, *A7*, *G#7*, *C#m*, *G#*, *G°*, *G#7*, *C#*, *A°*, *A6*, and *G°* are written below the bass staff.

# Tempo I schlicht / strahlend

4. Variation 125 127 129 131

*mf*  
Solo-VI. + VI. Ia (1 Okt. ↓)

VI. Ia: s. Solo-VI. (1 Okt. tiefer)

2. Solo-VI. ad lib. (oder Orgel bzw. Kl.)

→ 8 — Bass-Pos. ↓

VI. Ib

*mf*

D D A7 D D A E7 A7 F# F#

s. Bass-Pos.

VI. III: "a" VI. III = VI. II VI. II: 1 Okt. ↑

133 135 137 139

VI. I = π

*cresc* *dim*

D7 D7 G7 E7 D A A7 D D

VI. III: "a" VI. III: 1 Okt. ↑ VI. III: "a"

Handwritten musical notation for measures 141-146. Measure numbers 141, 143, 145, and 146 are circled. Fingerings 1, 2, and 3 are indicated. A '2' is written below the first measure.

Handwritten musical notation for measures 147-152. Dynamics include *mp* and *p*.

Handwritten musical notation for measures 153-160. Includes a *VI. I = II* marking. Chords A7, D, A, A7, D, A7, D, A, A7, F# are written below the staff. Dynamics include *mp*.

s. Bass-Pos.

VI. III: "a"

Handwritten musical notation for measures 149-156. Measure numbers 149, 151, 153, and 155 are circled. Fingerings 1, 3, 2, 2, 3, 0, 0 are indicated. Dynamics include *mf*.

Handwritten musical notation for measures 157-164. Dynamics include *mf*.

Bass-Pos. 6

Handwritten musical notation for measures 165-172. Dynamics include *mf cresc* and *dim*. Chords A, D7, B7, F#, D, A7, D, D are written below the staff.

s. Bass-Pos.

VI. III: "a"

VI. III: "a"