

# Partitur

## Verwandlungen

(Thema mit Variationen)

Friedrich Gottlob Fleischer/M. Aplitz

Kammermusikfassung

Vl. + B.c. oder Orchester

auch Solo-Cembalo (b.ä.) möglich  
(= Original)

Besetzung:

Orchester o. Vi. / B.c.

oder Cembalo (Solo) o. ä. (anderes Notenheft)

Zum Stück / zur Bearbeitung

- Original (Mel., Harmonien, Bass) unverändert, Stimmen hinzugefügt (Dynamik, Artikulation v. Bearbeiter)
- Alle Variationen auch als Einzelstück möglich
- Letzter Teil besonders als Einzelstück geeignet!  
(kein thematischer u. tonartlicher Bezug zum Zyklus sondern wie eine Zugabe; aber als „Variatio III“ bezeichnet)
- Änderung im letzten Teil: Da capo  
(im Original: Dal Segno ab T. 7)
- Die Variante für Cembalo hat mehr Teile. Nach Teil III folgen 3 Variationen, die in der Orchesterfassung fehlen.  
Diese 3 Variationen sind ergänzend zwischen den Orchesterteilen einzufügen, so dass die Besetzung immer wechselt: Orchester, Cembalo, Orchester...
- Untervariationen (s. Solo Stimme)  
2 Gründe: - Fl. verwendbar (Fl. statt Vi.)  
- Variationsmöglichkeiten für Wdh.
- Quelle: „Sammlung einiger Menuetten und Polonoisen nebst einigen anderen Stücken für das Clavier von Friedrich Gottlob Fischer“  
Braunschweig im Verlag der Fürstl. Waisenhaus Buchhandlung  
1762

Instrumentierung

Solo-Vcl. o. a. (Klar., Fl.)

Vi. I - III (Viola)

Orgel o. a.

Vc. I (Solo) / Kb.

Vc. II (Tutti)

} Bläser (Tutti)



f.4 Teil II (= "Variatio I Menuet 20" in "Sammlung einiger Menuetten u. Polonoisen")

③ *ad lib.* →

mp  
Tutti  $\leftarrow$  VI. II = III (d) VI. II = III (c)  
Stimmführung v. VI. III s. Info Teil I T. 4  
VI. II VI. III  
B C7 F B7 Eb Ebm F F7  
s. kb.

④ *ad lib.* →

*ad lib.*  
Solo  
VI. I = II VI. II = III (d)  
B Bm C C7 F B C7 F  
s. kb.

⑤ *Solo*

*Solo*  
mf  
VI. I = II  
F C F F7  
s. kb. Solo

⑥

B B7 F7 B7  
s. kb.

Handwritten musical score for measures 17-19. The top staff contains a melodic line with slurs and fingerings. The middle staff shows piano accompaniment with chords. The bottom staff lists the chord progression: Eb, Eb, (Eb) F, Gm, Gm, F7, B.

Handwritten musical score for measures 21-23. The top staff features a melodic line with slurs and fingerings. The middle staff includes piano accompaniment with dynamic markings like *mp* and *Tutti*, and chord symbols: B, F, B, C7, F, B7, Eb, Ebm.

Handwritten musical score for measures 25-27. The top staff shows a melodic line with *ad lib.* markings. The middle staff contains piano accompaniment with chord symbols: F, F7, B, Eb, F7, B, Eb(6), B, F.

Handwritten musical score for measures 29-31. The top staff includes a melodic line with a *solo* section. The middle staff shows piano accompaniment with chord symbols: B, F, C, B.

Teil III (= „Variatio II Menuet 21“ in „Sammlung einiger Menuetten u. Polonaisen“)

③

ad lib. → g  
mp  
Tutti  
vi. II = III ("c")  
vi. I = II Stimmführung v. VI. III s. Intro Teil I T. 4  
ad lib. → g  
vi. II = III ("B")  
s. Kb.  
B C7 F B7 Eb Ebm F F7 B G5-

⑧

ad lib.  
Solo  
vi. I = II  
vi. I = II  
Solo  
vi. I = II  
Solo  
vi. I = II  
s. Kb.  
C C7 Dm B F C7 C7 F7 B F C7 F B F C7 F

⑬

ad lib.  
Tutti  
vi. I = II  
vi. II = III ("d")  
vi. I = II  
s. Kb.  
C7 F7 F7 B B F7 B7

ohne Oktavierg.

ad lib.

19

21

vi. II = III (11 2")

vi. I = II

mp

Tutti

mp

← vi. II = III

E<sub>b</sub> F Eb C F D Gm F B B F F7 B C7

s. Kb.

(8-1)

ad lib.

ad lib.

23

25

27

vi. II = III (11 2")

vi. I = II

klar. / Viol. 2

vi. II = III (11 2")

F B7 Eb Ebm F F7 B Eb Cm F7 B Eb B F7

s. Kb.

ad lib.

29

1. 2. Vorschlag

vi. I = II

1. Solo 2.

F7 B F7 C7 F7

s. Kb.

L solo



Handwritten musical score for measures 17-21. The score includes a vocal line with notes and rests, and a piano accompaniment with chords and fingerings. Measure numbers 17, 19, and 21 are circled. Performance markings include *mp*, *mf*, *mf*, *mp*, and *mf*. Chord progressions are written below the piano part:  $Ab(C^7)Fm^6 C m$ ,  $Gm^6 B^b F^7 D^7 Gm F$ ,  $B Gm^6 B F (B^7) B (Eb B) B C^7$ . The piano part includes chord symbols like  $vi, II = III (u, c'')$  and  $vi, II = III$ . There are also markings for *Vorschlag* and *Tutti*.

Handwritten musical score for measures 23-27. The score includes a vocal line with notes and rests, and a piano accompaniment with chords and fingerings. Measure numbers 23, 25, and 27 are circled. Performance markings include *mp*, *mf*, *mf*, *mp*, and *mf*. Chord progressions are written below the piano part:  $F B^7 Eb C^7 F (Gm) Eb F^7 B$ ,  $Eb Cm^7 F B$ . The piano part includes chord symbols like  $vi, II = III (u, c'')$  and  $vi, I = II (u, c'')$ . There are also markings for *Vorschlag* and *mf*.

Handwritten musical score for measures 28-30. The score includes a vocal line with notes and rests, and a piano accompaniment with chords and fingerings. Measure numbers 28 and 30 are circled. Performance markings include *ad lib.*, *mf*, *mf*, *mf*, and *mf*. Chord progressions are written below the piano part:  $Eb^b F B B^7 F^7 F^7 B F C^7 F^7 B$ . The piano part includes chord symbols like  $vi, II = III$  and  $vi, II = III (u, c'')$ . There are also markings for *Vorschlag* and *mf*.



Handwritten musical score for the first system, measures 15-17. The top staff contains a melodic line with various fingerings and accents. The middle staff shows guitar chords and a bass line. The bottom staff is a blank bass line.

Measures 15-17: *mf*, *ad lib.*, *v. II = III*

Chords: D, D, G D G D<sup>7</sup> G, A

Handwritten notes: *s. Kb.*

Handwritten musical score for the second system, measures 19-22. The top staff continues the melody with a *vorschlag* (trill) in measure 22. The middle staff shows chords and bass line.

Measures 19-22: *p*, *vorschlag*

Chords: B, B<sup>7</sup>, B<sup>7</sup>, A, B, B<sup>7</sup>, A

Handwritten notes: *s. Kb.*

Handwritten musical score for the third system, measures 23-27. This system includes dynamic markings like *mp* and *mf*, and performance instructions like *Tutti* and *Solo*. It also features *vorschlag* and *ad lib.* markings.

Measures 23-27: *mp*, *mf*, *Tutti*, *Solo*, *vorschlag*, *ad lib.*

Chords: A<sup>7</sup> D, Em D, A Hm D, G, F<sup>o</sup>, G, G<sup>7</sup>, G<sup>7</sup> C, A, C<sup>o</sup>

Handwritten notes: *s. Kb.*, *original nur G-Dur*

Handwritten musical score for the fourth system, measures 28-30. The system concludes with three boxed instructions: "Da capo al fine (T.12)".

Measures 28-30: *mf*, *Tutti*, *v. I = II*, *v. II = III (e<sup>n</sup>)*

Chords: A, A<sup>7</sup> D, D<sup>7</sup> G, C, G, C, A, D

Handwritten notes: *s. Kb.*

Boxed instructions: **Da capo al fine (T.12)**