

November

Holger Mantei

November

Musik von Holger Mantei

♩ = 96

A

Section A, measures 1-4. The piece is in D major, 4/4 time, marked piano (p). The bass line consists of a steady eighth-note pattern: D4, F#4, A4, B4, D5, F#4, A4, B4. The right hand has a whole rest in the first measure, followed by chords in the second, third, and fourth measures. The chords are: DΔ7, DΔ7/C# (measures 2-3); Bm7, Bm7/C# (measures 4-5); DΔ7, DΔ7/C# (measures 6-7); Bm7, Bm7/C# (measures 8-9). Fingerings for the bass line are indicated as 5, 2, 1, 2. The instruction "mit Pedal" is written below the first measure.

B

Section B, measures 5-8. The piece continues in D major, 4/4 time, marked piano (p). The bass line remains the same eighth-note pattern. The right hand has a whole note in the first measure, followed by chords in the second, third, and fourth measures. The chords are: DΔ7, DΔ7/C# (measures 5-6); Bm7, Bm7/C# (measures 7-8); DΔ7, DΔ7/C# (measures 9-10); Bm7, Bm7/C# (measures 11-12). A slur covers measures 5-12. Fingerings for the right hand are indicated as 4 and 1.

Section B, measures 9-12. The piece continues in D major, 4/4 time, marked piano (p). The bass line remains the same eighth-note pattern. The right hand has a whole note in the first measure, followed by chords in the second, third, and fourth measures. The chords are: DΔ7, DΔ7/C# (measures 9-10); Bm7, Bm7/C# (measures 11-12); DΔ7, DΔ7/C# (measures 13-14); Bm7, Bm7/C# (measures 15-16). A slur covers measures 9-16.

Section B, measures 13-16. The piece continues in D major, 4/4 time, marked piano (p). The bass line remains the same eighth-note pattern. The right hand has a whole note in the first measure, followed by chords in the second, third, and fourth measures. The chords are: DΔ7, A7/E (measures 13-14); F#m, A7/G (measures 15-16); DΔ7, A7/E (measures 17-18); F#m, A7/G (measures 19-20). A slur covers measures 13-20. Fingerings for the right hand are indicated as 2, 2, 3, 1, 3.

November

17

mf

G Δ 7 G Δ 7/F# Em7 Em7/F# G Δ 7 G Δ 7/F# Em7 Em7/F#

5 2 1 2

21

2 2

D Δ 7 A7/E F#m A7/G D Δ 7 A7/E F#m A7/G

5 2 1 2 5 4 3 5 2 1 2 5 4 3

25

p

D Δ 7 D Δ 7/C# Bm7 Bm7/C# D Δ 7 D Δ 7/C# Bm7 Bm7/C#

5 2 1 2

C

29

p

D Δ 7 D Δ 7/C# Bm7 Bm7/C# D Δ 7 D Δ 7/C# Bm7 Bm7/C#

4 1

November

33

4

D Δ 7 D Δ 7/C# Bm7 Bm7/C# D Δ 7 D Δ 7/C# Bm7 Bm7/C#

37

2 2 3 1 3

D Δ 7 A7/E F#m A7/G D Δ 7 A7/E F#m A7/G

5 2 1 2 5 4 3 5 2 1 2 5 4 3

41

mf

G Δ 7 G Δ 7/F# Em7 Em7/F# G Δ 7 G Δ 7/F# Em7 Em7/F#

5 2 1 2

D

45

5 4 3 2 1 4 3 2

mf

D Δ 7/F# E7 Bm7/D A7/C# Gadd2/B F#7 \flat 9/A# Ao7 E7/G#

5 2 5 2 5 1 2 5 2 5 1 2 # 5 2 5 2 # 5 1 2

November

49

3 2 1 3 3 2 1 2

Em⁷/G D^Δ7/F[#] Em⁷ B⁷/D[#] Bm⁷/D A⁷/C[#] Gadd²/B A⁷

5 1 2 5 2 5 2 5 1 2 5 1 2 5 2 5 1 2 5 2

53

1

Em⁷/G rit.

5 1 2 1

E

57

4

A tempo *p* D^Δ7 D^Δ7/C[#] Bm⁷ Bm⁷/C[#] D^Δ7 D^Δ7/C[#] Bm⁷ Bm⁷/C[#]

5 2 1 2

61

4

D^Δ7 D^Δ7/C[#] Bm⁷ Bm⁷/C[#] D^Δ7 D^Δ7/C[#] Bm⁷ Bm⁷/C[#]

5 2 1 2

November

65

2 2 3 1 3

D Δ 7 A7/E F#m A7/G D Δ 7 A7/E F#m A7/G

5 2 1 2 5 4 3 5 2 1 2 5 4 3

69

mf G Δ 7 G Δ 7/F# Em7 Em7/F# G Δ 7 G Δ 7/F# Em7 Em7/F#

5 2 1 2 5 2 1 2 5 2 1 2 5 2 1 2

73

2 2

D Δ 7 A7/E F#m A7/G D Δ 7 A7/E F#m A7/G

5 2 1 2 5 4 3 5 2 1 2 5 4 3

77

p D Δ 7 D Δ 7/C# Bm7 Bm7/C# D Δ 7 D Δ 7/C# Bm7 Bm7/C#

5 2 1 2 5 2 1 2 5 2 1 2 5 2 1 2

November

F

81 *mf* $D^{\Delta 7}/F^{\#}$ E^7 Bm^7/D $A^7/C^{\#}$ $Gadd^2/B$ $F^{\#7b9}/A^{\#}$

84 Ao^7 $E^7/G^{\#}$ Em^7/G *rit.* $D^{\Delta 7}/F^{\#}$ Em^7

87 $D^{\Delta 7}$

The image shows a piano score for the piece 'November'. It consists of three systems of music. The first system (measures 81-83) is marked 'mf' and features a treble clef with a key signature of two sharps (F# and C#). The bass clef has a key signature of one sharp (F#). The right hand plays a melodic line with a slur over measures 81-83, with fingerings 5, 4, 3, 2, 1, 4. The left hand plays a rhythmic accompaniment with fingerings 5 2, 5 2, 5 1 2, 5 2, 5 1 2, 5 2. Chords are indicated below the bass line: DΔ7/F#, E7, Bm7/D, A7/C#, Gadd2/B, and F#7b9/A#. The second system (measures 84-86) continues the melodic line with fingerings 3, 2, 3, 2, 1. The left hand accompaniment has fingerings 5 2, 5 1 2, 5 1 2, 5 2, 5 2. Chords are Ao7, E7/G#, Em7/G, DΔ7/F#, and Em7. A 'rit.' marking is placed above the DΔ7/F# chord. The system ends with a 2/4 time signature change. The third system (measures 87-90) features a treble clef with a key signature of two sharps and a 4/4 time signature. The right hand has a whole note chord DΔ7 in the first three measures and a whole rest in the fourth. The left hand has a rhythmic accompaniment with fingerings 5 2 1 2. The piece concludes with a double bar line.

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Brückenverlag
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Printed in Germany
N BV EW 35
ISBN 978-3-939108-74-0

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