

# Arabisher Tantz/Heyser Bulgar

Traditional

arr. David Orlowsky, Florian Dohrmann, Jens-Uwe Popp

♩ = 130

Bass

1. 2. Bass simile 4 E A-/E

mf

6 E F E E D-/E E F 1. E 8va on repeat f

12 2. E 13 E loco A- E D- E N.C. E N.C. A- mf 3

18 E D- E N.C. E N.C. A- E D- E Guit. D-

23 E D- E D- E D- 26 Guit. Solo E D- till cue D-

28 on cue E D- 29 E A-/E E F E E f

34 D-/E E F E 37 E D- E 3 3

39 E F E D-

43 D- D-/F D-/A D-/F E D- E D- f on repeat

47 D- A- E/G# D-/F 1. E 2. E 50 A- E p on repeat mf

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# Le Tigre

David Orlowsky

$\text{♩} = 170$   $E_b^-$   $B_b^-$  **5**  $F^o$   
*p* *mp*

**6**  $F-9$  **1.**  $F^o$   $F-/C$  **2.**  $B_b^-$   $E_b^-$  **11**  $E^-$   
*p*

**12**  $B^-$   $D$  **15**  $A^-$   $F\#^-$   $B^-$   $E^-$   
*mp*

**19**  $B^-$   $E^-$   $A$   $F\#^-$   $B^-$   $E^-$   $A$

**26** **1.**  $F\#^-$  **2.**  $F\#^-$  **28**  $F\#^-$   $B^-$   $C\#^-$   
*p*

**32**  $B-9$   $F\#-9$  **1.**  $C\#^-$  **2.**  $B^-$   $F\#^-$   
*mf*

**38**  $A^-$   $A-\Delta$   $A-7$   $A-6$   $D^-$   $E^-$  **42**  $D-9$   $A-9$

**44** **1.**  $E^-$  **2.**  $D^-$   $A^-$  **48**  $A-9$   
 $\text{♩} = 70$   
*f* *poco a poco accel.*

**50**  $E_b^-$   $B_b^-$   $G^-$   $F^-$   $A-9$   $E_b^-$

**56**  $D^-$   $C\#+$   $F\#^-$  **59**  $A^-$   $E_b^-$   
 $\text{♩} = 130$

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# Mandala

David Orlowsky

Freely (♩ = ca. 80)

N.C.

*p*

7  $\text{♩} = 180$  10 G-/B $\flat$  D/A G- D-/F G-

15 D G- D G- A- C- G-/B $\flat$  G- A-

24 B $\flat$  D-/A 26 E $\flat$  D- E $\flat$  D- E $\flat$  D- F $\sharp$ o

33 E $\flat$  D- E $\flat$  D- E $\flat$  D- A- G-

42 D- A/C $\sharp$  A-/C D-/B E $\circ$ /B $\flat$  E $\circ$ /G D-/A D-/F D- A/C $\sharp$

52 A-/C G- D- A/C $\sharp$  D- D-/C $\sharp$  58 G- G-/B $\flat$  D-

61 D-/F G- A- D- B $\flat$  66 G-/B $\flat$  D/A G- D-/F

70 G- D G- D G- A- C- G-/B $\flat$  G-

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# Nessiah

Jens-Uwe Popp

♩ = 150

2

3 C#- G#-/C# 5 F#-4 F#-9 C#-

*p*

Bass

8

A#- EΔ B(add 9)

15 F#-4 F#-9 17 B-/D F#- B-/D

*p* *mp*

22 B- D/F# D C#-7 25 C#- G#-/C# 27 F#-4 F#-9

*p*

29 C#- A#- EΔ B(add 9)

*mf*

36 37 F#-4 F#-9 39 D C#-

*p* *mp*

42 AΔ B-/G# F#- B- C#- C#7 B-

*p*

# Aer

David Orlowsky

Poco rubato (♩ = 90) 5 Play three times  
A-(add9)

4 *p* 1st/2nd time 8<sup>vb</sup>

9 E- A- E- C B

15 A- B- E- C B- A- E-

21 A- C E- D- F *mp*

31 E- G- B<sup>b</sup> A- D- *cresc.* *mf*

41 F A- D- G- A- C<sup>#0</sup> D- *rit.*

48 POCO RUBATO (♩ = 90) *p*  
G- A- G-7 A- G- E<sup>b</sup> A- D/A

55 A- G-/B<sup>b</sup> A- E-/B A- G-/B<sup>b</sup>

64 ♩ = 150 *accel. e cresc.* *p* 2nd time *cresc.*  
A- D- G- D-(add9)

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# Twisted Bulgar

Florian Dohrmann

♩ = 160 1 E7

*p* 1<sup>st</sup> time 8<sup>va</sup>

9

17 A- D- A- E7 A-

26 D- A- E7 1. A- 2. E7 F E7

*mf*

35 A- D-

44 E7 A- 52 E7

53 F7 E7 D- E7 D-

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# Gra

David Orlowsky

$\text{♩} = 150$

*f*

6 E- F E- D- 10 G-

*p poco a poco accel.*

12 F- G- F-

18  $\text{♩} = 170$  D- F- D- 1. G $\emptyset$  2. Ab- 23 F-

24 G#- tr<sup>(b)</sup> F- G- F- G#- tr<sup>(b)</sup> F-

30 C- F- 31  $\text{♩} = 150$  E- C/E E- E- A- E-/B

*pp*

38 39 E-(add9)

42 F(add9) E-(add9) A

46 A- G- A- C#-

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50 G-/B $\flat$  E-

54 E- B-/D E- F E- D-

*p* *f*

60 E- F E- G- 64  $\text{♩} = 170$  G-

*p poco a poco accel.*

66 F- G- F-

72 D- F- D- 1. G $\emptyset$  2. A $\flat$ - 77 F-

*f*

78 G#- tr(h) F- G- F- G#- tr(h) F-

84 C- 85 F- F-/A $\flat$  C- F- F-/A $\flat$  C-

*mf*

89 1. B $\flat$ - 2. B $\flat$ - 92 G- F- G-

*p*

95 D $\flat$  G- F- G- F-

100 D- F- D- G $\emptyset$  104 E- G-

*mf* *f*



# Berenike

Florian Dohrmann

Freely

Bass Clarinet

C sus4/F

D<sup>o</sup> E

A- D- 2 ♩ = 84 Bass

3 4 B♭ Clarinet D-6 *p* Bass *simile*

6 E♭-Δ 3 D-6

9 1. D-6 Bass 2. G- E- 3 G- *mp*

14 E- D- C#- D- Guit. 18 D-6

20 E♭-Δ 3 D-6

23 G- E- 3 G- E- D- 28 C#-9 Bass *mp*

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# Macedoni

Traditional  
arr. David Orlovsky, Florian Dohrmann,  
Avi Avital, Jens-Uwe Popp

♩ = 150

Intro ad lib.

Musical notation for the intro, starting with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked as ♩ = 150. The piece begins with a dynamic marking of *p* (piano). The melody consists of eighth and quarter notes, followed by a series of chords.

Musical notation for measures 5-9. Measure 5 is boxed with the number 5. The dynamic marking is *p cresc.*. Measure 9 is boxed with the number 9 and contains the notes B, C, A-B, N.C. with a dynamic marking of *ff*. The instruction "Mand." is written below measure 9.

Musical notation for measures 11-15. Measure 11 is boxed with the number 11. The dynamic marking is *f*. Above the staff, the notes E- A- B E- N.C. are written above measures 11-12, and A- B E- A- N.C. above measures 13-14. Measure 15 has notes B and A- above it.

Musical notation for measures 16-18. Measure 16 is boxed with the number 16. Above measure 16 is a first ending bracket labeled "1. B". Above measure 17 is a second ending bracket labeled "2. B A- B". Measure 18 is boxed with the number 18. The dynamic marking is *f - mf*.

Musical notation for measures 21-25. Measure 21 is boxed with the number 21. Above measure 21 is a first ending bracket labeled "1. B". Above measure 22 is a second ending bracket labeled "2. B A- B". Measure 25 is boxed with the number 25.

Musical notation for measures 26-30. Measure 26 is boxed with the number 26. Above measure 26 is a first ending bracket labeled "1. B A- B". Above measure 27 is a second ending bracket labeled "2. A- B". Measure 30 is boxed with the number 30. The instruction "Mand." is written below measure 30.

Musical notation for measures 33-37. Measure 33 is boxed with the number 33. Above measure 33 is a first ending bracket labeled "1. B". Above measure 34 is a second ending bracket labeled "2. B A- B". Measure 37 is boxed with the number 37. The dynamic marking is *mf*.

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# Waits Dance

Florian Dohrmann

$\text{♩} = 130$  5 E-9 Mand. A-/C E-/B B7/A

4 9 E-9 C $\Delta$  B 13 A- B7

15 A- F F $\Delta$  B7 17 E- E-(b6) E-6 E-7 E- D7 E- *Play*

21 D- E- D- B7 25 E- D $\sharp$ o

26 A- E-/B C- E- $\Delta$  E-7 E $^{\circ}$  A-/E B7 E- D $\sharp$ o

31 A- E-/B C- B7 33 C $\sharp$ - Guit. Solo 7 (C-) 4 (B-) 3

48 49 C $\sharp$ - E $^{\circ}$  F-7 F $^{\circ}$  B $\flat$ -/F C7 D $\flat$  $\Delta$

55 D $\flat$ -6 B $\flat$ - F- /E $\flat$  C $\sharp$ - $\Delta$  C7( $\sharp$ 5) F- F-7

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# North

David Orlowsky

$\text{♩} = 60$   
F#-/A B-/F# F#- D#-/F# D/F#  
*pp*

9 F#-/A B- F#- A/E F#- 17  $\text{♩} = 90$  D  
*p*

18 F#-/C# D F#-/C# D F#- 1. C#- 2. B- F#- //

26  $\text{♩} = 130$  F#-/A F#-/C# B- D C#-  
*p - mp*

32 D 1. G#- 2. F#- 35 C- 2nd time only Ab  
*pp*  
Guit.

38 G- F- E- C#- C 1. B- 2. Freely A- N.C. *mp*

44 E- B- N.C. E- B- 49  $\text{♩} = 116$  C

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# Durch Nacht und Wind

Florian Dohrmann

Poco rubato (♩ = ca. 110)

Mand. C#-7 B7/C# AΔ(#11) F#∅/C# G#(b13)/C# F#-/C# G#/C#

9 C#-9 C#-9/B A#∅ A-Δ G#- F#-(add9) E-

17 F#- F#-Δ F#-7 C#-(add9) D- D-Δ C-(add9) E-/B

25 E-/B E-Δ/B A/B A- G/E F#/E G#/E

32 A- D#∅ E- A#∅ GΔ F#7

39 C#- B-/C# C#- D/C# E/C# F#-/C# C#-(add9)

Guit.

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# Ballade

David Orlowsky

$\text{♩} = 100$   
D- E- D- E-  
Mand. *p*

8 D-/F E-/G D-/F A- E- D-

16 **17** G D- G *p*

23 D- B- **25** G G/B D- F

29 G B- D- **33**  $\text{♩} = 70$  D- *p*

35 G- A- A-/E D-

41 D- G- A- A-/E

47 D- **49** G- A-

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# Amata

Florian Dohrmann

♩ = 70 B- A/B G/B F#-/B E-/B F#-/B G/B F#-/B B- A/B G/B F#-/B

*p*  
Bass Guit.

7 E-/B F#-/B E-/B D/B 9 B- A/B G/B F#-/B E-/B F#-/B G/B F#-/B B- A/B

*pp*  
Guit./Bass simile

14 G/B F#-/B E-/B F#-/B E-/B D/B 17 B- C#-/B B- A/B B- C#-/B

17 B- C#-/B B- A/B B- C#-/B

20 D/B C#-/B B- A/B B- C#-/B D/B C#-/B C#-/B B- 25 B- A/B G/B F#-/B

Clar. Improv.  
Guit.

27 E-/B F#-/B E-/B F#-/B B- A/B G/B F#-/B E-/B F#-/B G/B F#-/B 33 F#sus4

*pp*

34

41 B- A/B G/B F#-/B E-/B F#-/B E-/B F#-/B B- A/B G/B F#-/B

47 E-/B F#-/B G/B F#-/B B- A/B G/B F#-/B E-/B F#-/B G/B F#-/B B-

Guit.