

Ortenau Sketchbook Edition I

10 Kompositionen für variable Besetzung

Im „Ortenau Sketchbook Edition I“ finden meine Kompositionen, die in den letzten Jahren entstanden sind, einen Platz zur Veröffentlichung.

Diese Stücke vereinen Elemente aus dem Jazz und des Songwriting. Sie eignen sich für den Einsatz von Improvisation und können daher für Musiker aus dem Bereich Jazz besonders ansprechend sein. Die Instrumentation ist durch einen „Grundrahmen“ bewusst offen gehalten (die Musik ist in zwei Systemen geschrieben) und soll von kleinen bis grösseren Besetzungen Möglichkeiten bieten.

Mein deutsch/französisches Literatur-Musik Projekt „Albumblätter“ mit der Sängerin, Puppenspielerin und Akkordeonistin Élodie Brochier hat in Zusammenarbeit mit der Saarbrücker Autorin Yvonne Lachmann drei Stücke aus dem dem „Sketchbook I“ aufgenommen. Diese kann man auf der Projektseite anhören.

Demnächst wird das deutsch/französische Projekt „Ortenau French Connected“, ein Trio mit zwei Musikern aus Straßburg, dem Gitarristen Raphaël Milcent und dem Kontrabassisten Jeremy Lirola Stücke aus dem „Sketchbook I“ im Studio aufnehmen. Diese werden Anfang August auf meiner Homepage erscheinen.

Vielen Dank für die freundliche Unterstützung des Ministeriums für Wissenschaft, Forschung und Kunst Baden-Württemberg, die dieses Projekt unterstützt haben!

Ich wünsche ihnen viel Freude beim Entdecken und stehe ihnen bei Fragen gerne zur Verfügung!

mit herzlichen Grüßen

Daniel Prätzlich

Offenburg, im Juni 2022

www.daniel-praetzlich.de

♩=56
dotted 16's

Encircling Glance

D.P.

A

Cmaj9(add13) Am7(add9) Cmaj9(add13) Am7(add9) A7/C# A7/E

5 Dm13 Am7(add9) A7/C# A7/E

7 1. Dm13 G(sus4) C(add9)/G G7(sus4)

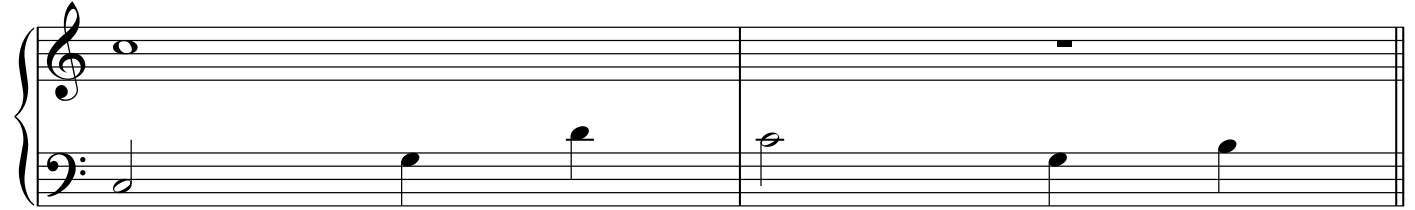
9 2. Dm13 G7(sus4) G7

11 **B** Cmaj7(add9) Am7(add9) F6/9 G6 G7 Cmaj7(add9) Am7(add9) F6 Fmaj7 G7 G6 E7(b9)/G#

15 Am7 E7(b13)/G# G6 D7/F# F6/9 Fmaj7(add9) F6/9 G(sus4) G7(sus4) G7

2 Cmaj7(add9) G7(sus4) G7 Cmaj7(add9) G7(sus4) G7

19



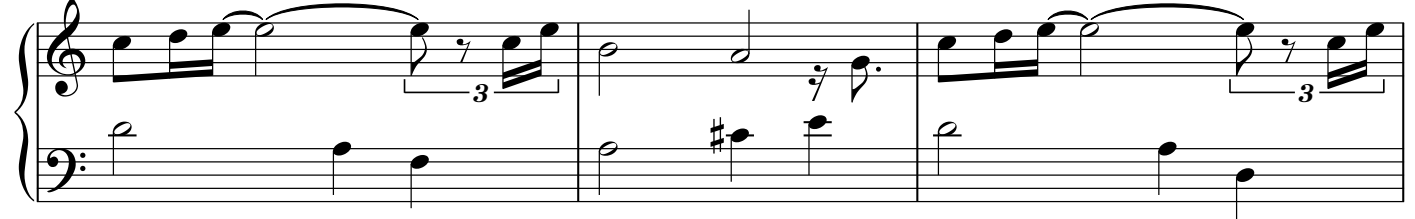
21 Cmaj9(add13) Am7(add9) Cmaj9(add13) Am7(add9) A7/C# A7/E

21



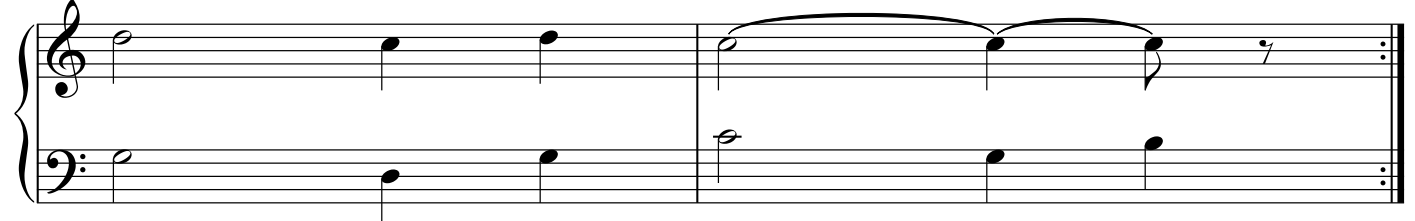
25 Dm13 Am7(add9) A7/C# A7/E Dm13

25



28 G7(sus4) C(add9)/G G G6 Cmaj7 G7 /B

28



Cmaj7(add9) Am7(add9) F6/G G6 G7 Cmaj7(add9) Am7(add9) F6 Fmaj7 G7 G6 E7(b9)/G#

29



Am7 E7(b13)/G# G6 D7/F# F6 Fmaj7(add9) F6/G G(sus4) G7(sus4) G7

30



1. 2. 3

Cmaj7(add9) G7(sus4) G7 Cmaj7(add9) G7(sus4) G7 Cmaj7(add9) G7(sus4) G7

Cmaj7(add9) Am7(add9) Fmaj7 G6 G7 Cmaj7(add9) Am7(add9) Fmaj7 G7 G6 offen

on cue

Cmaj7(add9) Am7(add9) Fmaj7 G6 G7

Cmaj7(add9) Am7(add9) Fmaj7 G6 G7

Cmaj7(add9) Am7(add9) Fmaj7 G6 G7

Cmaj7(add9) Am7(add9) Fmaj7 G6 G7

4

Cmaj7(add9) Am7(add9) Fmaj7 G⁶ G⁷ Cmaj7(add9) Am7(add9) Fmaj7 G⁷ G⁶

♩ play 2nd repeat to

⊕

Fmaj7 G(sus4) G⁷(sus4) G⁷ G/D C/G Em/B

Fine

Encircling Glance

♩=56

D.P.

A
Cmaj9(add13) Am7(add9)

3 Cmaj9(add13) Am7(add9) A7/C# A7/E

5 Dm13 Am7(add9) A7/C# A7/E

7 1. Dm13 G(sus4) C(add9)/G G7(sus4)

9 2. Dm13 G7(sus4) G7

11 **B** Cmaj7(add9) Am7(add9) F6/9 G6 G7 Cmaj7(add9) Am7(add9) F6 Fmaj7 G7 G6 E7(b9)/G#

2

15 Am⁷ E⁷(^b₉¹³)/G[#] G⁶ D⁷/F[#] F⁶/₉ Fmaj⁷(add⁹) F⁶/₉ G(sus⁴) G⁷(sus⁴) G⁷

19 Cmaj⁷(add⁹) G⁷(sus⁴) G⁷ Cmaj⁷(add⁹) G⁷(sus⁴) G⁷

21 Cmaj⁹(add¹³) Am⁷(add⁹)

23 Cmaj⁹(add¹³) Am⁷(add⁹) A⁷/C[#] A⁷/E

25 Dm¹³ Am⁷(add⁹) A⁷/C[#] A⁷/E Dm¹³

28 G⁷(sus⁴) C(add⁹)/G G G⁶ Cmaj⁷ G⁷ /B



Cmaj7(add9) Am7(add9) F6/9 G6 G7 Cmaj7(add9) Am7(add9) F6 Fmaj7 G7 G6 E7(b9)/G#

Musical notation for the first system, featuring a treble and bass clef with various chords and triplets.

Am7 E7(b13)/G# G6 D7/F# F6/9 Fmaj7(add9) F6/9 G(sus4) G7(sus4) G7

Musical notation for the second system, including a fermata and triplets.

1.

2.

Cmaj7(add9) G7(sus4) G7 Cmaj7(add9) G7(sus4) G7 Cmaj7(add9) G7(sus4) G7

Musical notation for the third system, showing first and second endings.

Cmaj7(add9) Am7(add9) Fmaj7 G6 G7 Cmaj7(add9) Am7(add9) Fmaj7 G7 G6 offen

Musical notation for the fourth system, featuring a rhythmic pattern.

on cue

Cmaj7(add9) Am7(add9) Fmaj7 G6 G7

Musical notation for the fifth system, starting with an on cue instruction.

Cmaj7(add9) Am7(add9) Fmaj7 G6 G7

Musical notation for the sixth system, continuing the on cue section.

Cmaj7(add9) Am7(add9) Fmaj7 G⁶ G⁷

Cmaj7(add9) Am7(add9) Fmaj7 G⁶ G⁷

Cmaj7(add9) Am7(add9) Fmaj7 G⁶ G⁷ Cmaj7(add9) Am7(add9) Fmaj7 G⁷ G⁶ play 2nd repeat to

Fmaj7 G(sus4) G7(sus4) G⁷ G/D C/G Em/B

Fine

Ground

Everytime (that) i'm looking for you
you hide and you pull me down
i'm driftin' away stumble down
you call but my ears they're so deaf

Everytime i'm encountering you
you lop off going back down
it's up in the moonlight you are
it's up in the stars you shine

stand

look

breath in

you are safe on the ground that's true

you got to believe
you got to believe in love
and trust it on your way

And again i'm talking with you your speech is blocked inside
we're sitting aside for awhile
this time one state we're in

♩=116

Ground

D.P.

Intro

no chords

5 Am⁷ G⁶ Fmaj⁷ F⁶/C G⁶/B G Am⁷ G⁶ Fmaj⁷ Em⁷

9 **A** Am⁷ G⁶ Fmaj⁷ F⁶/C G⁶/B G

11 Am⁷ G⁶ Fmaj⁷ F⁶/C G⁶/B G

13 Am⁷ G⁶ Fmaj⁷ F⁶/C G⁶/B G **1.** Am⁷ G⁶ Fmaj⁷ Em⁷

2
17 Am⁷ G⁶ Fmaj⁷ Em⁷ G⁶

Ever - y

3.
19 Am⁷ G⁶ Fmaj⁷ F⁶/C G⁶/B G

up in the sta - rs you shine
up in the sta - r - s

B

21 Em⁷ Fmaj¹³(#11) Em⁷ Fmaj¹³(#11)

sta - nd loo - k brea - th in you are

23 Em⁷ Fmaj¹³(#11) Em⁷ Fmaj¹³(#11)

safe on the ground that's true you

25 Em⁷ Fmaj¹³(#11) Em⁷ Fmaj¹³(#11)

got to be - lieve you got to be - lieve in love an - d

27 Em⁷ Fmaj¹³(#11) Em⁷ Em⁷ F⁶/C G⁶/B G

trust it on your way and a -

30 Am⁷ G⁶ Fmaj⁷ F⁶/C G⁶/B G

gain i - m' tal - king wi - th you you - r

32 Am⁷ G⁶ Fmaj⁷ F⁶/C G⁶/B G

speech i - s blo - ocked i - in side we're

34 Am⁷ G⁶ Fmaj⁷ F⁶/C G⁶/B G Am⁷ G⁶

si - tting a - side for a - while this ti - me one sta - te we're

37 Fmaj⁷ F⁶/C G⁶/B G

in ever - y

Em⁷ Fmaj¹³(#11)

sta - nd loo - ok brea - th in you are

safe on the ground that's true you

got to be- lieve_ you got to be- lieve_ in love a - nd

trust it_ on your_ way_ you

got to be- lieve_ you got to be- lieve in love a - nd

trust it_ on your_ way_ you

got to be- lieve_ you got to be- lieve_ in love an - d

trust it_ on your_ way_ an - d

trust it on your way and trust it on your trust it on your

trust it on your way Ever-y

you shine Fine

Chord annotations: Fmaj13(#11), F6/C, G, Am7

Crowlin'

♩=42

D.P.

Intro

Em¹³ Em¹³ Em¹³ B⁷ Bm⁷/D B⁷/D[#]

5 Em¹³ Em¹³ Em¹³ B⁷ Bm⁷/D B⁷/D[#]

Thema

9 Em¹³ Bm⁷ /D Em¹³ Bm⁷ /D Em¹³ Bm⁷ /D Em¹³ Em⁷/G Bm⁷/D

1st x
only
2nd x

13 Em¹³ Bm⁷ /D Em¹³ Bm⁷ /D Em¹³ Bm⁷ /D Em⁷ D⁶/F[#] Em⁷/G E⁷/G[#]

17 Am¹³ Em⁷ /G Am¹³ Em⁷ /G Am¹³ Em⁷ /G Am⁷ G⁶ Bm⁷ B⁷/D[#]

21 1. Em¹³ Bm⁷ /D Em¹³ Bm⁷ /D Em¹³ Bm⁷ /D B⁷ Bm⁷/D B⁷/D[#]

D.P.

2. 25 Em¹³ Bm⁷ /D 3 Em¹³ Bm⁷ /D Em¹³ Bm⁷ /D Em⁷ Bm⁷/D A⁷/C# Am⁷/C

29 B⁷(^b₉) B^{b7}(^b₉) A⁷(^b₉) 1.2. Em¹³ Bm⁷ /D Em⁷ Bm⁷/D A⁷/C# Am⁷/C

3. Em¹³ Bm⁷ /D B⁷ Bm⁷/D B⁷/D#

31 only after Solos to substitute bracket 3. B⁷ Bm⁷/D B⁷/D#

33 Em¹³ Bm⁷/D A⁶ B⁷ Bm⁷/D B⁷/D# Em¹³ Bm⁷/D A⁶ B⁷ Bm⁷/D B⁷/D#

37 Em⁷ Em¹³ Fine

Geheimer Walzer

♩ = 104

D.P.

A

Bm(maj7) F#7(b9)

3 Bm(maj7) F#7(b9)

5 Bm(maj7) F#7(b9) Bm(maj7) F#7(b9)

9 Bm(maj7) F#7(b9)

11 Bm(maj7) F#7(b9)

13 Bm(maj7) F#7(b9) Bm(maj7) F#7/C# Bm7/D B7(b9)/D#

B



17 Em Em⁶ Bm Bm⁶ F#7(b9) /C# Bm⁷ F#7/C# Bm⁷/D B7(b9)/D#

21 Em Em⁶ Bm⁶ Bm⁷ F#7(b9) /C# Bm Bm⁶ F#7(b9) F#7

C

26 Bm(maj7) F#7(b9) Bm(maj7) F#7(b9)

30 Bm(maj7) F#7(b9) Bm(maj7) F#7(b9) Bm(maj7) F#7(b9)



36 Em⁷ Em⁶ Bm⁶ Bm⁷ F#7 F#+7 Bm⁷ F#7/C# Bm⁷/D B7/D#

40 Em⁷ Em⁶ Bm⁶ Bm⁷ F#7 F#7(sus4) Bm⁷ Bm⁶

44 F#7 F#7(sus4) Bm7 Bm6

Musical notation for measures 44-45. Measure 44: Treble clef has a quarter note F#4, a quarter note G#4, and a quarter note A4. Bass clef has a quarter note F#2, a quarter note G#2, and a quarter note A2. Measure 45: Treble clef has a whole note chord F#4-G#4-A4. Bass clef has a whole note chord F#2-G#2-A2.

46 F#7 F#7(sus4) F#7 F#7(sus4) F#7 F#7(sus4) Bm6 Bm7

Musical notation for measures 46-49. Measure 46: Treble clef has a quarter note F#4, a quarter note G#4, and a quarter note A4. Bass clef has a quarter note F#2, a quarter note G#2, and a quarter note A2. Measure 47: Treble clef has a quarter note F#4, a quarter note G#4, and a quarter note A4. Bass clef has a quarter note F#2, a quarter note G#2, and a quarter note A2. Measure 48: Treble clef has a quarter note F#4, a quarter note G#4, and a quarter note A4. Bass clef has a quarter note F#2, a quarter note G#2, and a quarter note A2. Measure 49: Treble clef has a whole note chord F#4-G#4-A4. Bass clef has a whole note chord F#2-G#2-A2.

50 Bm(maj7)

Musical notation for measures 50-53. Measure 50: Treble clef has a whole note chord Bm(maj7). Bass clef has a quarter note B1, a quarter note C#2, and a quarter note D#2. Measure 51: Treble clef has a whole note chord Bm(maj7). Bass clef has a quarter note B1, a quarter note C#2, and a quarter note D#2. Measure 52: Treble clef has a whole rest. Bass clef has a quarter note B1, a quarter note C#2, and a quarter note D#2. Measure 53: Treble clef has a whole rest. Bass clef has a quarter note B1, a quarter note C#2, and a quarter note D#2. The piece ends with a double bar line and the word "Fine".

♩=108

Ortenau Tango

D.P.

A

Am⁷ Am⁶ Am F⁷ E⁷/G[#]

2 Am⁷ Am⁶ Am F⁷ E⁷/G[#]

3 Am Am⁶ Am F⁷ B⁷ E⁷

4 Am Am⁶ Am F⁷ B⁷ E⁷

5 Am Am⁶ Am F⁷ B⁷ E⁷

6 1. Am Am⁶ Am F⁷ B⁷ E⁷

2. E7/B

7 Am Am⁶ Am F⁷ B⁷

B 8 G⁷ B⁷ E7/G#

9 G⁷ B⁷ E⁷

10 Am Am⁶ Am F⁷ B⁷ E⁷

11 Am Am⁶ Am F⁷ B⁷ E⁷

12 Am⁶

Drum-Fill

14 \square C Am⁷ Am⁶ Am F⁷ E⁷/G[#]

15 Am⁷ Am⁶ Am F⁷ E⁷/G[#]

16 Am Am⁶ Am F⁷ B⁷ E⁷

17 Am Am⁶ Am F⁷ B⁷ E⁷

18 Am Am⁶ Am F⁷ B⁷ E⁷

19 Am Am⁶ Am F⁷ B⁷ E⁷/G[#] Φ

20 Am⁶ B⁷ E⁷(b⁹)



Drum-Fill

Am Am⁶ Am F⁷ B⁷ E⁷

Am Am⁶ Am F⁷ B⁷ E⁷

Drum-Fill

G⁷ B⁷ E⁷/G[#]

G⁷ B⁷ E⁷/G[#]

Am Am⁶ Am F⁷ B⁷ E⁷

Am Am⁶ Am F⁷ B⁷ E⁷

Am Am⁶ Am F⁷ B⁷ E⁷

Am Am⁶ Am F⁷ B⁷ E⁷ E⁷

Am

Springtime

A1

I'll show you my wonderful garden
it's springtime you'll see
the flowers are going their/they're smelling
it's overwhelming taste

B1

We're for the first time here
(we) don't have to rush
we are/we're free to take time
to know each other
well
well
well
well
well

A2

We're wandering around in this garden
enjoying togetherness
being aware of this precious
time we have / had

B2

It's our first time here
(we) don't have to rush
we are / we're free to take time
to know each other
well
well
well
well
well

A3

You'll / you show me your wonderful garden
it's springtime i'll / i see
the smell of the flowers their / they're tasting
(and / they're) groing inside

B3

We're for the first time here
(we) don't have to rush
we are / we're free to take time
to know each other
well
well
well
well
well

A4

We are / We're now in this wonderful garden
it's springtime we / we'll see
the smell of the flowers their / they're tasting
it's groing inside
the smell of the flowers their / they're tasting
it's groing inside

it's gro-o-i-ing
it's gro-o-i-ing
it's groing
in-
side

Springtime

♩ = 48

D.P.

Intro

C⁶/E G⁷/D C⁶ F F⁶ C⁶ G⁷ C⁶ G⁷ C⁶ G⁷ C⁶ G⁷/B Am⁷ F F⁶ G(sus⁴) G⁷(sus⁴) G⁷/D

5 C⁶ G⁷/B Am⁷ F F⁶ C⁶ G⁷ C⁶ G⁷ C⁶ G⁷ C⁶ G⁷/B Am⁷ F F⁶ G(sus⁴) G⁷/D G⁷/B C⁶ G⁷ G⁷/B

Thema

10 **A** C⁶ C⁷ F⁶ F⁷ C C C⁶ F F⁶ C⁶/G G⁷/B C⁶ G⁷ C C C⁶ F F⁶ C⁶/G G⁷/D F⁶m⁷(b⁵) B⁷

14 **B** Em¹³ A⁷ (A⁷) F⁶ D⁷/F⁶ G⁷ G⁶ E⁷(b¹³)/G⁶ Am¹¹ D⁷(add⁹)

17 G(sus⁴)/D F⁶/A Em⁷(add⁹)/G Dm⁷(add⁹)/F G(sus⁴) G⁷(sus⁴)/D G⁷/B

19 \square C⁶ C⁷ F⁶ F⁷ C⁶ C⁷ F⁶ F⁷ C⁶ C⁷ F⁶ F⁷ Φ

C C⁶ F F⁶ C⁶/G G⁷/B C⁶ G⁷ C C⁶ F F⁶ F⁷

Changes for Solos

G(sus4)

G⁷(sus4)

G⁷

repeat only at Solos :||
 On Cue last time on Solos

22 C⁶/G G⁷/B C⁶ G⁷ G G⁶ G⁷/D G⁶/B

24 C/G G⁷/B C (G7) C/G G⁷/B C (G7) C/G G⁷/B /D C C⁶/₉

Fine

Use your wings to fly

Musik: Daniel P.
Text: Y. Lachmann

♩=92

Intro

Intro

Chords: Bbm¹³, Ebm⁶/Bb, Bbm¹³, Ebm⁶/Bb

4/4 time signature. The introduction consists of four measures of piano accompaniment. The right hand features sustained chords with moving inner voices, while the left hand plays a simple eighth-note bass line.

5

Chords: Bbm¹³, F7(^b13)_(b,9), Gbmaj⁹(#11), 1. F7(^b13)_(b,9) F7(^b13)_(b,9)/A, 2. F7(^b13)_(b,9) F7(^b13)_(b,9)/A

und die

Measures 5-9. Measure 5 has a Bbm¹³ chord. Measure 6 has F7(^b13)_(b,9). Measure 7 has Gbmaj⁹(#11). Measures 8-9 have a first ending with F7(^b13)_(b,9) and F7(^b13)_(b,9)/A, and a second ending with F7(^b13)_(b,9) and F7(^b13)_(b,9)/A. The lyrics 'und die' are written below measure 9.

10

Chords: Bbm¹³, Ab¹³/Eb, Ebm⁶/₉, Bbm¹³, F7(^b9)

Sonne und die Vö-gel glänzen im Un-tergang wo die

Measures 10-13. Measure 10 has a Bbm¹³ chord. Measure 11 has Ab¹³/Eb and Ebm⁶/₉. Measure 12 has Bbm¹³. Measure 13 has F7(^b9). The lyrics 'Sonne und die Vö-gel glänzen im Un-tergang wo die' are written below the staff.

14

Chords: Gbmaj¹³, F7(^b9), 1. Bbm¹³, F7(^b9)

Hü-gel am Morgen mit den Vögeln und der Sonne schon

Measures 14-17. Measure 14 has Gbmaj¹³. Measure 15 has F7(^b9). Measures 16-17 have a first ending with Bbm¹³ and F7(^b9). The lyrics 'Hü-gel am Morgen mit den Vögeln und der Sonne schon' are written below the staff.

18

Chords: Bbm⁷, Ab⁶/C, Bbm⁷/Db, Db⁷/F

inden

Measures 18-21. Measure 18 has Bbm⁷. Measure 19 has Ab⁶/C. Measure 20 has Bbm⁷/Db. Measure 21 has Db⁷/F. The lyrics 'inden' are written below measure 21.

B

20 Gb Gb6 Db Db6 Ebm Ebm6 Bbm7 Bbm

Morgen durch die Blätter
Frühen mit der Wolke

mit dem Roten an den Dächern und dem
und dem Grünen bei der Kiefer

1. 36 Ebm6 Ebm7 F7(b9) Bbm7 Ab6/C Bbm7/Db Db7/F

Blau direkt daneben

mit der

2. 24 Ebm6 Ebm7 F7(b9) F7(b9) Ebm7 Bbm7/Db F7(b9)/C

only for Solos Bbm7 F7(b9)

zart errötet bei der Tür

und die

A3

28 Bbm13 Ebm9 Bbm13 F7(b9)

Sonne und die Vögel

glänzen im U-ntergang

wo die

32 Gbmaj13 F7(b9) Bbm13 F7 F7/Eb Bbm7/Db F7(b13)

Hügel am Morgen mit den Vögeln und der Sonne schon in Aufruhr sind

Bbm13 F7(b9)

wo die

G♭maj13 F7(b9) B♭m13 F7(b9)

Hügel am Morgen mit den Vögeln und der Sonne schon wo die

G♭maj13 F7(b9) B♭m13 F7(b9)

Hügel am Morgen mit den Vögeln und der Sonne schon wo die

G♭maj13 F7(b9)

Hügel am Morgen mit den Vögeln und Sonne der schon in Aufruhr sind

Outtro

B♭m13 Ebm6/B♭ B♭m13 Ebm6/B♭

B♭m13 Ebm6/B♭ B♭m13 Ebm6/B♭

B♭m13 Ebm6/B♭ B♭m13

B♭m13 Ebm6/B♭ B♭m13

Fine

Use your wings to fly

♩=92

D.P.

Intro

Musical notation for the Intro section, measures 1-4. The key signature is B-flat major (two flats). The time signature is 4/4. The music features a piano accompaniment with chords and a melodic line in the right hand. Chords are labeled: Bbm¹³, Ebm⁶/Bb, Bbm¹³, and Ebm⁶/Bb.

Musical notation for measures 5-8. The key signature is B-flat major. The time signature is 4/4. Chords are labeled: Bbm¹³, F7(^b13)₉, Gbmaj9(#11), F7(^b13)₉, F7(^b13)/A, F7(^b13)₉, and F7(^b13)/A. A first ending bracket covers measures 7-8, and a second ending bracket covers measures 8-9. A triplets sign is present in measure 9.

Musical notation for measures 10-13. The key signature is B-flat major. The time signature is 4/4. Chords are labeled: Bbm¹³, Ab¹³/Eb, Ebm⁶, Bbm¹³, and F7(^b9). Triplet markings are present in measures 10, 11, 12, and 13.

Musical notation for measures 14-17. The key signature is B-flat major. The time signature is 4/4. Chords are labeled: Gbmaj13, F7(^b9), Bbm¹³, and F7(^b9). Triplet markings are present in measures 14, 15, and 16. A first ending bracket covers measures 16-17.

Musical notation for measures 18-21. The key signature is B-flat major. The time signature is 4/4. Chords are labeled: Bbm⁷, Ab⁶/C, Bbm⁷/Db, and Db⁷/F. A second ending bracket covers measures 18-21.

2

B

20 G \flat G \flat 6 D \flat D \flat 6 E \flat m E \flat m6 B \flat m7 B \flat m

24 E \flat m6 E \flat m7 F7(b9) B \flat m13 F7(b9)

||:
only last
time 28

A3

B \flat m13 A \flat 13/E \flat E \flat m6/9 B \flat m13 F7(b9)

32 G \flat maj13 F7(b9) B \flat m13 F7 F7/E \flat B \flat m7/D \flat F7(b13)

||:
only las
time

B \flat m13 F7(b9)

G \flat maj13 F7(b9) B \flat m13 F7(b9)

G \flat maj13 F7(b9) B \flat m13 F7(b9)

G \flat maj13 F7(b9) B \flat m13 F7(b9)

B \flat m13 F7(b9) B \flat m13 F7 Db \flat /F

G \flat maj7(add9) Db \flat /A \flat E \flat m7 Db \flat /F E \flat m \flat /C B \flat m7/Db F7/C Db \flat /F

G \flat maj7(add9) Db \flat /A \flat E \flat m7 Db \flat /F E \flat m \flat /C B \flat m7/Db F7/C F7/A

G \flat maj7(add9) Db \flat /A \flat E \flat m7 Db \flat /F E \flat m \flat /C B \flat m7/Db F7/C F7/A G \flat 6/#11 A6911 F7(b9)

Outtro

Bbm¹³

Ebm⁶/Bb

Bbm¹³

Ebm⁶/Bb

The first system of musical notation consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a series of chords: Bbm¹³, Ebm⁶/Bb, Bbm¹³, and Ebm⁶/Bb. The bass staff contains a rhythmic pattern of quarter notes and rests, with a 7-measure rest at the beginning of the first measure.

Bbm¹³

Ebm⁶/Bb

Bbm¹³

The second system of musical notation consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a series of chords: Bbm¹³, Ebm⁶/Bb, and Bbm¹³. The bass staff contains a rhythmic pattern of quarter notes and rests, with a 7-measure rest at the beginning of the first measure. The system concludes with a double bar line and the word "Fine" written to the right.

„Your gift“

Verse1

Show(give) me roses
give me a sign

may your lovin' shine through
and when the gods are turning
to
me
and
you
we are(we're) blessed
in shiny light

Verse2

Speak light-hearted
talk with your soul / with all your soul
be trustful count on

and when the ghosts are facing
me
and
you
the(our) place is
here to be

Bridge

(You know) there is/there's a time for lovin'
a time to feel free
here and everywhere

(You know) there is / there's a time for all
(the) things to be
for us forever it trusts
for us (for)ever be braced

Verse 3

Hear those voices
with an open heart (/ mind / ear)
receive secrets keep an eye

and when those/the angels are flying
to me
and you
(we're / you're) rejoiced to be a part (—>) last time
(we're / you're) rejoiced united in
(we're / you're) glad in togetherness

(—>)

hear their stories
with an open ear
receive secrets
keep an eye

and when those angels are singing
to me
and you
we're rejoiced united in

and when those angels are singing
to me
and you
we're rejoiced to be a part
we are glad to be a part
we're rejoiced to be
glad to be
we're rejoiced to be a part

Your gift

♩ = 96

Intro

C C⁶ C C⁶ C C⁶

1. G F⁶/A G⁶/B G⁷

Musical notation for the first system of the Intro, measures 1-4. The music is in 6/8 time. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand has a simple bass line.

2.

5 G F⁶/A G⁶/B G⁷ C G G⁷/B

Musical notation for the second system of the Intro, measures 5-8. This system concludes the Intro with a final chord in the right hand and a sustained note in the left hand.

Thema

7 A C⁶ G⁶ E⁷(b⁹)/G[#] A^m7(add⁹) G⁶/₉ F^{maj}7(add⁹) C⁶/₉ G G⁶ G⁷ C⁷

Musical notation for the first system of the Thema, measures 7-10. The right hand has a melodic line with lyrics, and the left hand provides harmonic support.

Show me ro - ses give me a sign may your lo - vin shi-ne through and when the
 Speak light hear-ted with all you r soul be trust-ful cou nt on and when the

11 F F⁶ C⁶/₉ E^m7/G A^m7(add⁹)/C G⁶/B C⁶/A G⁷ C C⁶ G⁷ G⁶ G 1. C C⁶ G F⁶/A G⁷/B

Musical notation for the second system of the Thema, measures 11-14. The melody continues with lyrics.

gods are tur-ning to-o me and you we are blesses in shi-i - ny-y light
 ghostsare fa-cing to-o me and you ou-r place is he-re to-o

2.

15 C C⁶/G C⁷/E C⁶

Musical notation for the third system of the Thema, measures 15-18. The final system of the piece concludes with a simple chordal accompaniment.

be you know there's a

Bridge

16 F F6 C C6 C7 F F6 C C6 C7 F F6 C6 C7 G G6 C7 C6

time for lo vin' a time to feel free here and e-e-ver-y where you know there's a

20 F F6 C C6 C7 F F6 C G7 C C6 G G6 G7 C C6 C G7

time for a-ll thi-ings to be fo-r us for-e-ver i-it trusts fo - r

24 C C6 G7 G6 G C C6 G F6/A G7/B

us for e-ver be-e braced

C

last time

26 C6 G6 E7(b9)/G# Am7 G%

Hear those voi-ces with an o-pe-n heart
Hear their sto-ries with an o-pe-n ear

28 Fmaj7(add9) C% G G6 G7 C7

re ceive se-crets keep an eye and when those

last time

30 F F6 C% Em7/G Am7(add9)/C G6/B C6/A G7 C C6 G7 G6 G C C6 G F6/A G7/B

an-gels are fly-ing to-o me and you're re-joiced to be-e a-a part
an-gels are sin-ging to-o me and you're re-joiced u-ni-te-d

34 C C⁶/G C⁷ C⁶

in and when those

35 F F⁶ C⁶/G Em⁷/G Am⁷(add⁹)/C G⁶/B C⁶/A G⁷ C C⁶ G⁷ G⁶ G C⁶ G⁷

an - gels are sing - ing to - o me and youwe're re joicedto be - e a - part we are

39 C C⁶ G⁷ G⁶ G C⁶ G⁷

glad to be - e a - a part we're re

41 C C⁶ G⁷ G⁶ G C C⁶ G⁷ G⁶ G C C⁶ G⁷ G⁶ G

joiced to be - e glad to be - e we're re joiced to be - e a -

44 C⁶ G⁷ C⁶/G

part Fine

Don't know why

D.P. ♩ = 69

D.P.

Intro A \flat maj13(#5)/F C7(b9)

5 A \flat maj13(#5)/F C7(b9)

9 A \flat 6/9 G \emptyset 7 C7(b9)

13 A \flat 6/9 G \emptyset 7 C7(b9)/E C7(b9)

Thema / Verse

18 A \flat maj13(#5)/F C7(b9)

22 A \flat maj13(#5)/F C7(b9)

26 $A\flat 6/9$ $G\emptyset 7$ $C7(b9)$

30 $A\flat 6/9$

32 $G\emptyset 7$ $C7(b9)/E$ $C7(b9)$

1.

Interlude // Backing Melodie

35 $A\flat maj13(\#5)/F$ $C7(b9)$

39 $A\flat maj13(\#5)/F$ $C7(b9)$

43 $A\flat 6/9$ $G\emptyset 7$ $C7(b9)$

47 $A\flat 6/9$ $G\flat 7$ $C7(\flat 9)/E$ $C7(\flat 9)$

52 $C7(\flat 9)/E$ $C7(\flat 9)$ $E\flat(\text{sus}4)$ $E\flat$ $E\flat 6$ $E\flat 7$

2.

Chorus

55 $A\flat 6/9$ $Fm7(\text{add}9)$ $B\flat m7(\text{add}9)$ $E\flat(\text{sus}4)$ $E\flat$ $E\flat 6$ $E\flat 7$

59 $A\flat 6/9$ $Fm7(\text{add}9)$ $B\flat m7(\text{add}9)$ $E\flat(\text{sus}4)$ $E\flat$ $E\flat 6$ $E\flat 7$

63 $A\flat 6$ $Fm7(\text{add}9)$ $B\flat m7(\text{add}9)$ $E\flat(\text{sus}4)$ $E\flat$ $E\flat 6$ $E\flat 7$

67 $A\flat 6$ $Fm7(\text{add}9)$ $B\flat m7(\text{add}9)$ $E\flat$ $E\flat(\text{sus}4)$ $E\flat 6$ (F-)

71 C7(b9) /G C7(b9)

73 Gø7 C7(b9)/E C7(b9) Eb(sus4) Eb Eb6 Eb7

77 Ab6%

Fine

No End at All

Musik: D.Prätzlich

Text: Y. Lachmann

♩ = 58

A1 $D^{11}(\flat^{13})$ $Gm(maj7)$ $Gm7(add9)$ $D^{11}(\flat^{13})$ $Gm7$ Cm^{13}

Swi mi-ing next to me - e i i i i in the me a do - ow

5 $F7$ $B\flat maj7(add9)$ $E\flat7$ $A^{11}(\flat^{13})$ $D7$

sa w swi-mmig next to me in the me - e e a dow

A2 $D^{11}(\flat^{13})$ $Gm(maj7)$ $Gm7(add9)$ $D^{11}(\flat^{13})$ $Gm7$ Cm^{13}

Swi-mmig ne-ext to o me - e i i i i in the me a do - ow

13 $F7$ $B\flat maj7(add9)$ $E\flat7$ $A^{11}(\flat^{13})$ $D7$ $D7/A\flat$ $A\flat7(b5)$ $Gm7$ $D^{11}(\flat^{13})$

sa w swi-mmig next to me in the me e e a dow i saw a fish

18 $D7$ $Cm7$

dow i

19 $F7$ $B\flat maj7(add9)$ $E\flat7$ $A^{11}(\flat^{13})$ $D7$ $A\flat7(b5)$ $D7/A\flat$

sa w swi-mmig next to me in the me e e a dow i saw a

23 Gm7 D7 Gm7 D7 Gm7 D7

fish things ha - ppen things ha - ppen he said to

26 Eb7(add9) D11(b13) Cm7(add9) D7 Gm7 Gmaj7 Gm(maj7)

me_ and va nished in the sea in the sea

Fine

No End at All

D.P.

♩ = 58

A1 $D^{11}(\flat_{13}^9)$ $Gm(maj7)$ $Gm7(add9)$ $D^{11}(\flat_{13}^9)$ $Gm7$ Cm^{13}

5 $F7$ $B\flat maj7(add9)$ $E\emptyset7$ $A^{11}(\flat_{13}^9)$ $D7$

A2 9 $D^{11}(\flat_{13}^9)$ $Gm(maj7)$ $Gm7(add9)$ $D^{11}(\flat_{13}^9)$ $Gm7$ Cm^{13}

13 $F7$ $B\flat maj7(add9)$ $E\emptyset7$ $A^{11}(\flat_{13}^9)$ $D7$ $D7/A\flat$ $A\flat7(b5)$ $Gm7$ $D^{11}(\flat_{13}^9)$

18 $D7$ $Cm7$

19 $F7$ $B\flat maj7(add9)$ $E\emptyset7$ $A^{11}(\flat_{13}^9)$ $D7$ $D7/A\flat$ $A\flat7(b5)$

23 Gm⁷ D⁷ Gm⁷ D⁷ Gm⁷ D⁷

26 Eb⁷(add9) D¹¹(^b9) Cm⁷(add9) D⁷ Gm⁷ G^omaj⁷ Gm(maj⁷)

Fine