

JJ's Freilach Workshop-Version

A

1. 2. 3. 4.

G Gm Gm D+

5. 6. 7.

G G Gm

8. 9. 10.

1. 2.

Gm D⁷ Gm Gm G⁷

B

11. 12. 13. 14.

C

15

Chords: Eb Eb7 Abm G G+ C E7 E7

19 **C**

Chord: Am

23

Chords: A7 Dm E7

26 **D**

Chords: Am Dm F G Gm Gm D+

30

G G Gm Gm D7

34

E impro, open ad lib

Gm Gm Gm7 Gm D

38

Gm Gm Gm7

41

1. 2.

Gm D Gm Gm G7

44 **F** impro

f C impro

f impro

f

48

f

E_b E_b⁷ A_b^m G G⁺

To Coda

D.S. al Coda

51

f

1. 2.

C G⁷ C D⁷

Coda

$\text{♩} = 80$

53 **G**

f

C E⁷ A_m A[°] A_m A[°] A_m A[°] A_m A[°] A_m E

58 $\text{♩} = \text{accel.}$

A7 Dm E7 Am Dm F

62 $\text{♩} = 138$

G Gm Gm D+ G

66

G Gm Gm D+

69 $\text{♩} = 152$

G E7 A Am

72

Am E+ A A

This system contains measures 72, 73, and 74. The music is in G major (one sharp). Measure 72 has chords Am and E+. Measure 73 has chord A. Measure 74 has chord A. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes.

75

Am Am E+

This system contains measures 75 and 76. Measure 75 has chord Am. Measure 76 has chords Am and E+. The melodic line continues with similar rhythmic patterns, and the bass line remains consistent.

77

Bm C G C G C

This system contains measures 77, 78, and 79. Measure 77 has chord Bm. Measure 78 has chords C and G. Measure 79 has chords C, G, and C. The piece concludes with a final chord in measure 79. The right hand has a more complex melodic structure with slurs and accents, and the left hand continues with quarter notes.

Vorübung zu JJ's Freilach

H, I: guide line (auch als einfaches Thema), J, K Tonleitern



80 **H** Gm $\text{♩} = 148$ Gm⁷ Gm D Gm

84 Gm Gm⁷ Gm D Gm

88 Gm G⁷ **I** C *f*

92 Eb Eb⁷ Abm G G⁺

96 **C** **G7** **C** **J** **Gm** **Misheberak** **Gm7**

100 **Gm** **D** **Gm** **Gm** **Gm7**

104 **Gm** **D** **Gm** **Gm** **G7** **Mixolydisch**

107 **K** **C** **Dur**

111 Eb Dur (alternativ: Ahava Raba) Eb7 Abm Misheberak (Alternativ: Moll)

Chords: Eb, Eb7, Abm

113 G Ahava Raba G+ 1. C Dur G7 2. C Dur

Chords: G, G+, C, G7

JJ's Freilach Workshop-Version

Helmut Eisel

Musical score for Violin, titled "JJ's Freilach Workshop-Version" by Helmut Eisel. The score is in 4/4 time and G major. It consists of nine staves of music. Section markers A, B, C, and D are placed above the staves. The score includes various musical notations such as slurs, accents, and dynamic markings.

Staff 1: Measure 1, Section A

Staff 2: Measure 5

Staff 3: Measure 9, Section B (First and Second endings)

Staff 4: Measure 13

Staff 5: Measure 17, Section C

Staff 6: Measure 21

Staff 7: Measure 25, Section D

Staff 8: Measure 29

Staff 9: Measure 32

Violine

35 **E** Gm impro, open ad lib Gm⁷ Gm D Gm Gm

40 Gm⁷ Gm D Gm Gm G⁷

44 **F** C impro *f*

48 Eb Eb⁷ Abm G G⁺ **D.S. al Coda**

To Coda 1. C G⁷ 2. C D⁷

Coda 53 ♩ = 80 E⁷

54 **G** ♩ = 92

58 **accel.**

62 ♩ = 138

66

69 $\text{♩} = 152$

73

77

Vorübung zu JJ's Freilach

H, I: guide line (auch als einfaches Thema), J, K Tonleitern

80 **H** Gm $\text{♩} = 148$ Gm⁷ Gm D Gm Gm

85 Gm⁷ Gm D Gm Gm G⁷

89 **I** C Eb Eb⁷ Abm G G⁺ C G⁷

f

97 **J** C Gm Misheberak Gm⁷ Gm D Gm

JJ's Freilach Workshop-Version

Helmut Eisel

The musical score is written for Clarinet in B and is in 4/4 time with a key signature of one sharp (F#). The piece is titled "JJ's Freilach Workshop-Version" by Helmut Eisel. The score consists of nine staves of music. Measure numbers 5, 9, 13, 17, 21, 25, 29, and 32 are indicated at the beginning of their respective staves. Section markers A, B, C, and D are placed above the music at measures 3, 9, 17, and 25 respectively. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are also first and second endings at measure 9. The score concludes with a final measure at measure 32.

Klarinette in B



35 **E** Am impro cl, open ad lib Am⁷ Am E Am Am

40 Am⁷ Am E Am Am Am A⁷

44 **F** D impro *f*

48 F F⁷ Bbm A A⁺

D.S. al Coda

To Coda 1. 51 D A⁷ 2. D A⁷

Coda 53 ♩ = 80 F^{#7}

54 **G** *accel.*

58

62 ♩ = 138

66

69 $\text{♩} = 152$



73



77



Vorübung zu JJ's Freilach

H, I: guide line (auch als einfaches Thema), J, K Tonleitern

80 **H** $\text{♩} = 148$
 Am Am⁷ Am E Am Am Am⁷ Am E

87 Am Am A⁷ **I** D F F⁷
 1. 2. *f*

94 B \flat m A A⁺ 1. D A⁷ 2. D

98 **J** Am Misheberak Am⁷ Am E Am Am

103 Am⁷ Am E 1. Am 2. Am A⁷ Mixolydisch

107 **K** D Dur F F⁷ Dur (alternativ: Ahava Raba)

112 B \flat m Misheberak (Alternativ: Moll) A Ahava Raba A⁺ 1. D Dur 2. D Dur

JJ's Freilach Workshop-Version

Helmut Eisel

A

5

9 **B** 1. 2. D

13 F F7

17 A A+ D F#7 **C** Bm

21

25 Bm G **D**

29

33 **E** Am Am7 Am E impro cl, open ad lib

38 Am Am Am7 Am E 1. Am 2. Am A7

Vorübung zu JJ's Freilach

H, I: guide line (auch als einfaches Thema), J, K Tonleitern

80 **H** $\text{♩} = 148$
 Am Am⁷ Am E Am Am Am⁷ Am E Am

88 Am A⁷ **I** D F F⁷ B^bm

95 A A⁺ D A⁷ D **J** Am Misheberak Am⁷

100 Am E Am Am Am Am⁷ Am E Am

106 **K** D Dur Am A⁷ Mixolydisch

111 F Dur (alternativ: Ahava Raba) F⁷ B^bm Misheberak (Alternativ: Moll)

113 A Ahava Raba A⁺ **1.** D Dur A⁷ **2.** D Dur

JJ's Freilach Workshop-Version

Helmut Eisel

A

5

9 1. 2. **B**

13

17 **C**

21

25 **D**

29

32

Altsaxophon



35 **E** Em impro cl, open ad lib Em⁷ Em B Em Em

40 Em⁷ Em B Em Em E⁷

44 **F** A impro *f*

48 C C⁷ Fm E E⁺ To Coda

51 A E⁷ A D.S. al Coda E⁷

Coda $\text{♩} = 80$


53 C⁷

54 **G**

58 *accel.* $\text{♩} = 92$

61 $\text{♩} = 138$

64



67



70 $\text{♩} = 152$



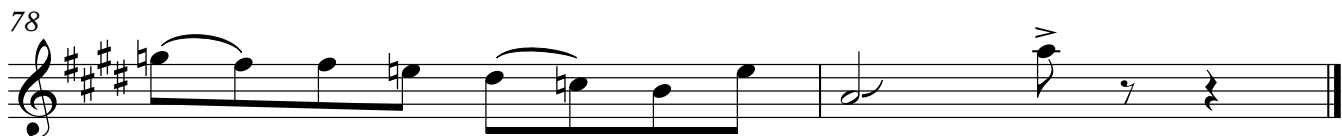
73



76



78



Vorübung zu JJ's Freilach

H, I: guide line (auch als einfaches Thema), J, K Tonleitern

80 **H** $\text{♩} = 148$
 Em Em⁷ Em B Em Em Em⁷ Em B Em Em E⁷

89 **I** A C C⁷ Fm E E⁺ A E⁷ A
f

98 **J** Em Misheberak Em⁷ Em B Em Em

103 Em⁷ Em B 1. Em 2. Em E⁷ Mixolydisch

107 **K** A Dur
f

110 C Dur (alternativ: Ahava Raba) C⁷ Fm Misheberak (Alternativ: Moll)

113 E Ahava Raba E⁺ 1. A Dur E⁷ 2. A Dur

JJ's Freilach Workshop-Version

A

6

11 **B**

15

19 **C**

23

27 **D**

31

35 **E** Gm Gm7 Gm D Gm
impro, open ad lib

39 Gm Gm7 Gm D Gm Gm G7

Kontrafagott

E \flat

E \flat 7

44 **F** C
impro

f

D.S. al Coda

49 A \flat m G G $^+$ **To Coda** 1. C G 7 2. C D 7



Coda 53 ♩ = 80 **G**

♩ = 92
accel.

56

62 ♩ = 138

67

♩ = 152

72

76

Vorübung zu JJ's Freilach

H, I: guide line (auch als einfaches Thema), J, K Tonleitern

80 **H** $\text{♩} = 148$
 Gm Gm⁷ Gm D Gm Gm Gm⁷ Gm D Gm Gm G⁷

89 **I** C Eb Eb⁷ Abm G G⁺ C G⁷ C

f

98 **J** Gm Misheberak Gm⁷ Gm D Gm

102 Gm Gm⁷ Gm D 1. Gm 2. Gm G⁷ Mixolydisch

107 **K** C Dur Eb Eb⁷ Dur (alternativ: Ahava Raba)

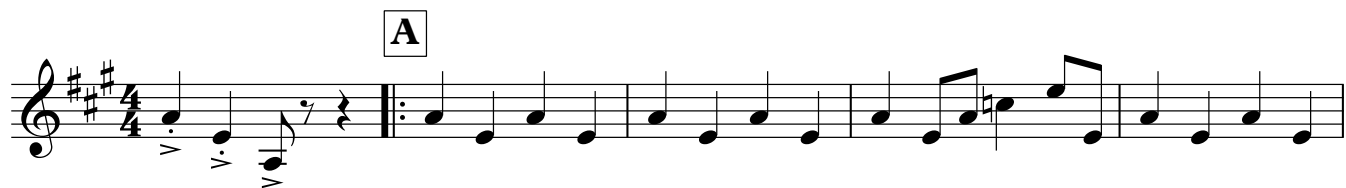
f

112 Abm Misheberak (Alternativ: Moll) Ahava Raba G G⁺ 1. C Dur G⁷ 2. C Dur

JJ's Freilach Workshop-Version

Helmut Eisel

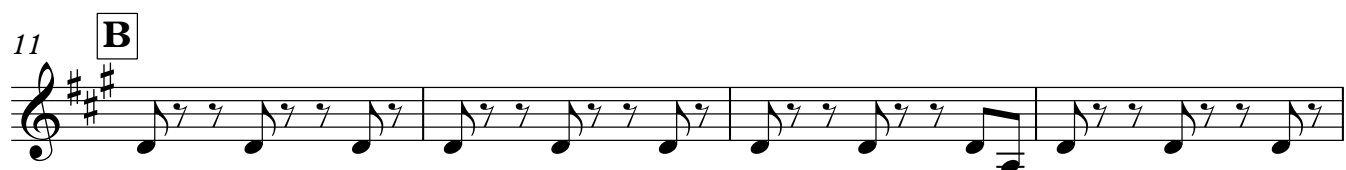
A



6



11 **B**



15



19 **C**



23



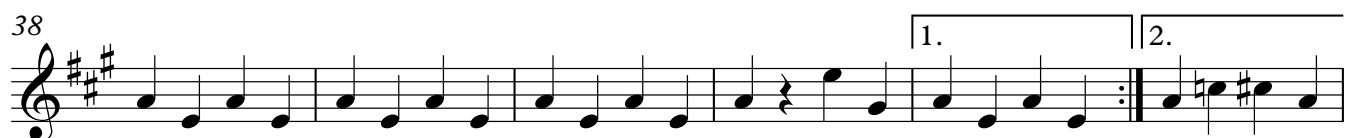
27 **D**



33 **E** impro cl, open ad lib



38



 V.S.

44 **F** impro
f

48

To Coda

D.S. al Coda

51 1. 2.

Coda 53 $\text{♩} = 80$ **G**

58 $\text{♩} = 92$ accel.

62 $\text{♩} = 138$

68 $\text{♩} = 152$

74

77

Vorübung zu JJ's Freilach

H, I: guide line (auch als einfaches Thema), J, K Tonleitern

80 **H** $\text{♩} = 148$
 Am Am⁷ Am E Am Am Am⁷ Am E

JJ's Freilach Workshop-Version

Bass

Helmut Eisel

Sheet music for Bass, featuring measures 1 through 40. The key signature is one sharp (F#) and the time signature is 4/4. The music includes various chords and articulations such as pizzicato and improvisation.

Measures 1-5: **A** G pizz. Gm Gm D+ G

Measures 6-10: G Gm Gm D7 1. Gm 2. Gm G7

Measures 11-14: **B** C

Measures 15-18: Eb Eb7 Abm G G+ C E7

Measures 19-22: **C** Am

Measures 23-26: A7 Dm E7 Am Dm F

Measures 27-30: **D** G Gm Gm D+ G

Measures 31-34: G Gm Gm D7 Gm

Measures 35-38: **E** Gm impro cl, open ad lib Gm7 Gm D Gm

Measures 39-40: Gm Gm7 Gm D 1. Gm 2. Gm G7

Bass

44 **F** C
impro

Measures 44-46: Bass line in G major. Measure 44 starts with a forte (*f*) dynamic. The melody consists of eighth notes: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5.

Measures 47-49: Bass line in G major. Measure 47 continues the eighth-note pattern. Measure 48 has a flat sign over the staff. Measure 49 has a flat sign over the staff. Chords Eb and Abm are indicated above the staff.

Measures 50-52: Bass line in G major. Measure 50 has a G chord above. Measure 51 has a G+ chord above. Measure 52 has a C chord above. The staff is divided into two parts: 1. and 2. The instruction "To Coda" is above measure 51 and "D.S. al Coda" is above measure 52. A Coda symbol (a circle with a cross) is below measure 52.

Coda section starting at measure 53. Tempo marking: $\text{♩} = 80$. Chords G and Am are indicated above the staff. The melody consists of eighth notes: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5.

Measures 57-61: Bass line in G major. Measure 57 has an *accel.* marking and a tempo change to $\text{♩} = 92$. Chords A7, Dm, E7, Am, Dm, and F are indicated above the staff.

Measures 62-67: Bass line in G major. Measure 62 has a tempo change to $\text{♩} = 138$. Chords G, Gm, Gm, D+, G, G, and Gm are indicated above the staff.

Measures 68-72: Bass line in G major. Measure 68 has a tempo change to $\text{♩} = 152$. Chords Gm, D+, G, E7, Am, Am, and E+ are indicated above the staff.

Measures 73-76: Bass line in G major. Chords A, A, Am, Am, and E+ are indicated above the staff.

Measures 77-80: Bass line in G major. Chords Bm, C, G, C, G, and C are indicated above the staff.

Vorübung zu JJ's Freilach

H, I: guide line (auch als einfaches Thema), J, K Tonleitern

80 **H** $\text{♩} = 148$
 Gm Gm⁷ Gm D Gm Gm Gm⁷ Gm D Gm Gm G⁷

89 **I** C Eb Eb⁷ Abm G G⁺ C G⁷ C
f

98 **J** Gm Misheberak Gm⁷ Gm D Gm Gm

103 Gm⁷ Gm D 1. Gm 2. Gm G⁷ Mixolydisch

107 **K** C Dur
f

110 Eb Dur (alternativ: Ahava Raba) Eb⁷ Abm Misheberak (Alternativ: Moll)

113 G Ahava Raba G⁺ 1. C Dur G⁷ 2. C Dur