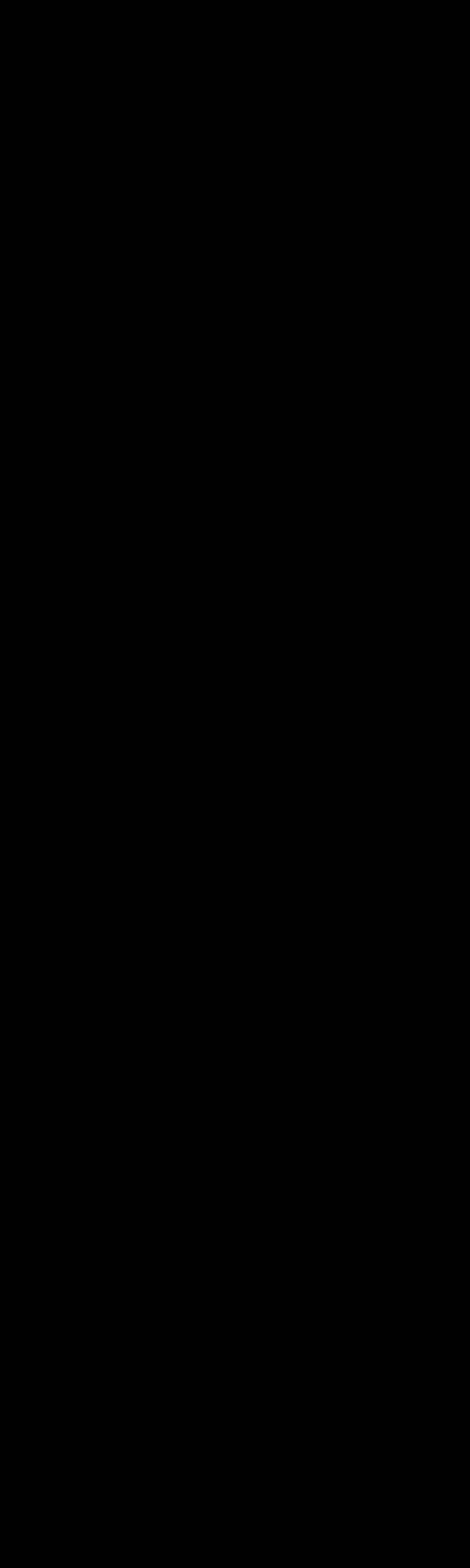


Just Dauner.

A Real Book



Ausgeschlafen	0'04" – 0'11"
Bebop Rock	0'12" – 0'19"
Boorcet	0'20" – 0'27"
Capriccio Funky	0'28" – 0'35"
Drachenburg für R.	0'36" – 0'43"
Pamukkale	0'44" – 0'47"
Reading Machine	0'48" – 0'51"
Steps of M.C. Escher	0'52" – 0'59"
Trans Tanz	0'60" – 0'63"
Wendekreis des Steinbocks	0'64" – 0'67"

Ausgeschlafen

1	2	3	4	5	6	7	8	Musik	WOLFGANG DÄWNER
5th	~	div.	!	5th	4th + 5th		Play		
div.	4th	div.	Mellow	5th	1/3	3/1	Mello.		
Bass	BASS				Chord	Chord			
1	2	3	4	13	14	15	16		

OKT. 81

Ausgeschlafen

Ausgeschlafen ist die Erkennungsmelodie des United Jazz And Rock Ensembles. Diese mitreißende Ouverture mit dem eingängigen Thema, der rhythmischen Wucht, den strahlenden Bläuersätzen und dem beseelten Saxophonsolo schuf bei zahllosen Konzerten vom ersten Moment an eine dichte, hochgespannte Atmosphäre. Das eindrucksvolle Unisono-Finale klingt wie ein Versprechen: geboten wird leidenschaftliche, kunstvolle, intensive, kurzum: ausgeschlafene Musik.

Ausgeschlafen

(Jazz Rock), ♩ = 77

Wolfgang Dauner

Musical score for "Ausgeschlafen" (Jazz Rock), 77 BPM. The score is written in treble clef and 4/4 time. The key signature changes from one sharp (F#) to two flats (Bb, Eb) after the third measure.

Measures 1-8:

- Measure 1: G⁶ (F#4, A4, B4, C5)
- Measure 2: Em⁷ (D4, E4, F#4, G4)
- Measure 3: G⁶ (F#4, A4, B4, C5)
- Measure 4: Em⁷ (D4, E4, F#4, G4)
- Measure 5: F (F4, A4, C5)
- Measure 6: G (G4, B4, D5)
- Measure 7: Em⁷ (D4, E4, F#4, G4)
- Measure 8: F (F4, A4, C5)

Measures 9-16:

- Measure 9: Cm⁷(add9) (Bb3, Db4, Eb4, Fb4)
- Measure 10: A^bmaj9 (Bb4, Cb5, Db5, Eb5)
- Measure 11: Cm⁷(add9) (Bb3, Db4, Eb4, Fb4)
- Measure 12: A^bmaj9 (Bb4, Cb5, Db5, Eb5)
- Measure 13: Cm⁷(add9) (Bb3, Db4, Eb4, Fb4)
- Measure 14: A^bmaj9 (Bb4, Cb5, Db5, Eb5)
- Measure 15: Cm⁷(add9) (Bb3, Db4, Eb4, Fb4)
- Measure 16: A^bmaj9 (Bb4, Cb5, Db5, Eb5)

Measures 17-24:

- Measure 17: Cm⁷(add9) (Bb3, Db4, Eb4, Fb4)
- Measure 18: A^bmaj9 (Bb4, Cb5, Db5, Eb5)
- Measure 19: Cm⁷(add9) (Bb3, Db4, Eb4, Fb4)
- Measure 20: A^bmaj9 (Bb4, Cb5, Db5, Eb5)
- Measure 21: Cm⁷(add9) (Bb3, Db4, Eb4, Fb4)
- Measure 22: A^bmaj9 (Bb4, Cb5, Db5, Eb5)
- Measure 23: Cm⁷(add9) (Bb3, Db4, Eb4, Fb4)
- Measure 24: A^bmaj9 (Bb4, Cb5, Db5, Eb5)

Measures 25-32:

- Measure 25: Cm⁷(add9) (Bb3, Db4, Eb4, Fb4)
- Measure 26: A^bmaj9 (Bb4, Cb5, Db5, Eb5)
- Measure 27: Cm⁷(add9) (Bb3, Db4, Eb4, Fb4)
- Measure 28: A^bmaj9 (Bb4, Cb5, Db5, Eb5)
- Measure 29: Cm⁷(add9) (Bb3, Db4, Eb4, Fb4)
- Measure 30: A^bmaj9 (Bb4, Cb5, Db5, Eb5)
- Measure 31: Cm⁷(add9) (Bb3, Db4, Eb4, Fb4)
- Measure 32: A^bmaj9 (Bb4, Cb5, Db5, Eb5)

Open for Solos

G⁶ Em⁷ G⁶ Em⁷

F G

Cm⁷(add9) A^b maj9

Cm⁷(add9) A^b maj9 After Last Solo D.C. w/ Rep. al Coda

⊖ Cm⁷(add9) A^b maj9

Cm⁷(add9) A^b maj9

Play Unison

G B^b Cm⁷ Unison F G B^b Cm⁷ F

G B^b Cm⁷ Unison F G B^b Cm⁷

Ausgeschlafen

(Jazz Rock), $\text{♩} = 77$

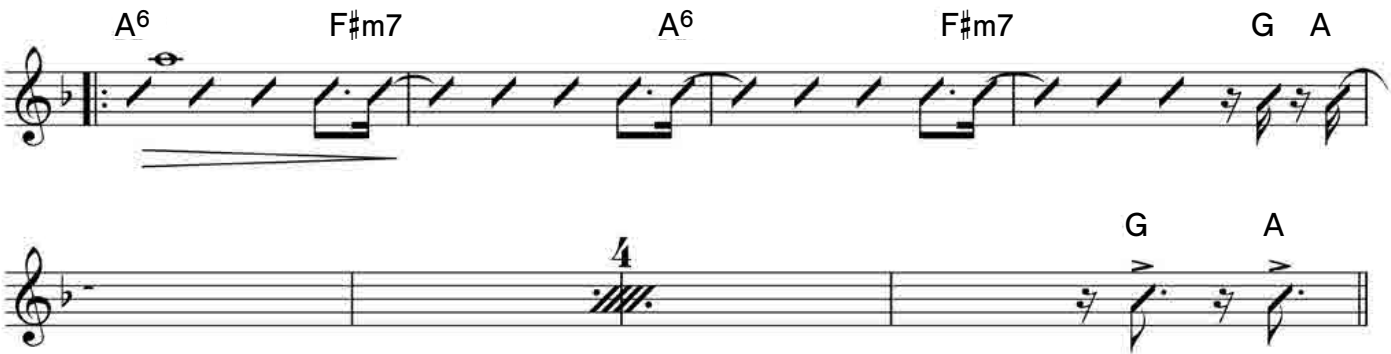
Wolfgang Dauner

The musical score is written for instruments in B $\flat$ and consists of a 4-measure phrase in G major (one sharp). The tempo is marked as (Jazz Rock) with a quarter note equal to 77 beats per minute. The score is divided into two systems, each containing two staves. The first system shows the first two measures, and the second system shows the last two measures, which include first and second endings. Chord symbols are placed above the notes: A 6 , F $\sharp$ m 7 , A 6 , F $\sharp$ m 7 , G, and A in the first system; F $\sharp$ m 7 , A 6 , F $\sharp$ m 7 , G, and A in the second system. The third system introduces Dm 7 (add9) and B $\flat$ maj9 chords. The fourth system continues with these chords and includes first and second endings. The score ends with a double bar line and a repeat sign.

Chord symbols: A 6 , F $\sharp$ m 7 , A 6 , F $\sharp$ m 7 , G, A, Dm 7 (add9), B $\flat$ maj9.

Open for Solos

A⁶ F#m7 A⁶ F#m7 G A



4



Dm7(add9) Bbmaj9 2



Dm7(add9) Bbmaj9 After Last Solo D.C. w/ Rep. al Coda



Dm7(add9) Bbmaj9



Dm7(add9) Bbmaj9



Play Unison



G



A C Dm7 Unison G A C Dm7 G



A C Dm7 Unison G A C Dm7



Instruments in E $\flat$

Ausgeschlafen

(Jazz Rock), ♩ = 77

Wolfgang Dauner

[illegible]

0'10"

Open for Solos

The musical score is written for guitar and consists of ten staves. The notation includes various chords and melodic lines:

- Staff 1:** Features a melodic line with a slur over the first four measures. Chords indicated above are E⁶, C[#]m⁷, E⁶, C[#]m⁷, D, and E.
- Staff 2:** Contains a whole rest followed by a measure with a '4' and a slash, indicating a four-measure rest. The final measure has a D chord and an eighth note.
- Staff 3:** Features a melodic line with a slur over the first four measures. Chords indicated above are Am⁷(add9) and Fmaj9. The final measure has a '2' and a slash, indicating a two-measure rest.
- Staff 4:** Similar to Staff 3, with a melodic line and a two-measure rest at the end. The text 'After Last Solo D.C. w/ Rep. al Coda' is written above the final measure.
- Staff 5:** Starts with a whole rest, followed by a melodic line. Chords indicated above are Am⁷(add9) and Fmaj9.
- Staff 6:** Continues the melodic line from Staff 5. Chords indicated above are Am⁷(add9) and Fmaj9.
- Staff 7:** Labeled 'Play Unison' above the staff. It contains a melodic line.
- Staff 8:** Continues the melodic line from Staff 7. A D chord is indicated above the final measure.
- Staff 9:** Features a melodic line with a slur over the first four measures. Chords indicated above are E, G, Am⁷, Unison, D, E, G, Am⁷, and D.
- Staff 10:** Continues the melodic line from Staff 9. Chords indicated above are E, G, Am⁷, Unison, D, E, G, and Am⁷.

0'11"

9/3.81 12:00

Be bop Rock

MUSIK: WOLFGANG DAUER

$\text{♩} = 102$
Tempo

ORIGINAL FÜR

2 Trp + 2 Pos + 4 Sax

Sowie

4 Trp. + 4 Pos + Bariton

Intro

ALT 1
Bariton

ALT 2

Tenor 1

Tenor 2

Trp. 1

Trp. 2

Trb. 1

Trb. 2

K. B.
+ Vib.

Solo Folkey Calypso feeling

calypso feeling

calypso feeling

Fill

The musical score is written on ten staves. The first five staves are for woodwinds: Alto 1 (with # Bariton), Alto 2, Tenor 1, Tenor 2, and Trumpet 1. The next three staves are for brass: Trumpet 2, Trombone 1, and Trombone 2. The final staff is for Keyboard, Bells, and Vibraphone. The score begins with an 'Intro' section marked with a double bar line. The first staff has a circled 'Intro' and a double bar line. The music is in 4/4 time, indicated by the tempo marking. The key signature has one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings. A section of the score is marked 'Solo Folkey Calypso feeling' and 'calypso feeling', featuring a more rhythmic and melodic line. The score ends with a 'Fill' section.

9-12 Berlin-Publikations-Verlag, 8 München 79, Postfach 11 02 07, Tel. 089 1 95 35 00

Bebop Rock

Auch *Be Bop Scat* stammt aus der United-Frühzeit. Und auch dieses Stück gehört zur Abteilung *work in progress*. Auf der ersten United-Aufnahme (*Live im Schützenhaus*) findet sich bereits eine frühe Version. *Be Bop Rock*, so hieß die Komposition zunächst, war schon immer der ultimative Abräumer, die Zugabe der Zugaben. Im Laufe der Jahre ist die Piano-Einleitung in abenteuerlichste Exkursionen ausgeüfert, wobei von Free-Jazz-Ausbrüchen über Ravel-Rezitationen bis hin zu aberwitzigen Slapstickeinlagen schlechthin alles vorkommen kann, je nach Tagesform und Gemütsverfassung von Wolfgang Dauner. Wenn schließlich der Beifall mit dem jubilierenden Anfangsthema explodiert und die anschließende Jam-Session – inklusive Gesangseinlage – in ein triumphales Finale mündet, dann ist bei den United-Konzerten der Punkt erreicht, an dem nichts mehr gesagt und gespielt werden muss.

Bebop Rock

(Jazz Rock)
Swing 8ths, ♩ = 210

Wolfgang Dauner

Chord progression and melody for Bebop Rock:

Chords: F⁷, B^{♭7}, F⁷, G^{m7}, C⁷

First ending: 1. A[♭], B^{♭7}, D^{♭7}, E^{♭7}

Second ending: 2. B^{♭7}, D^{♭7}, E, F

Chord progression and melody for Bebop Rock (continued):

Chords: B^{♭m7}/E[♭], N.C., F^{m7}/B[♭]

Drums: 2

F⁷ B^{b7} F⁷ Gm⁷ C⁷ F⁷

1. A^b B^{b7} D^{b7} E^{b7}

2. B^{b7} D^{b7} E F Fine

F⁷ Open for Solos B^{b7} F⁷ Gm⁷ C⁷

1. F⁷ A^b B^{b7} D^{b7} E^{b7}

2. B^{b7} Am⁷ D⁷ Gm⁷ C⁷

B^{b7} A^{b7} 2 2 2

E^{b7} D^{b7} 2 2 2

F⁷ B^{b7} F⁷ Gm⁷ C⁷

F⁷ B^{b7} Am⁷ D⁷ Gm⁷ C⁷

After Last Solo D.C. al Fine

0'15"

Bebop Rock

(Jazz Rock)
Swing 8ths, ♩ = 210

Wolfgang Dauner

Chord progression: G⁷ C⁷ G⁷ Am⁷ D⁷

1. B[♭] C⁷ E^{♭7} F⁷

2. C⁷ E^{♭7} F[♯] G

Cm⁷/F

N.C.

Gm⁷/C

Drums

2

G⁷ C⁷ G⁷ Am⁷ D⁷ G⁷

1. B^b C⁷ E^b⁷ F⁷

2. C⁷ E^b⁷ F[#] G Fine

G⁷ Open for Solos C⁷ G⁷ Am⁷ D⁷

G⁷ 1. B^b C⁷ E^b⁷ F⁷

2. C⁷ Bm⁷ E⁷ Am⁷ D⁷

C⁷ B^b⁷ 2 2 2

F⁷ E^b⁷ 2 2 2

G⁷ C⁷ G⁷ Am⁷ D⁷

G⁷ C⁷ Bm⁷ E⁷ Am⁷ D⁷

After Last Solo D.C. al Fine

Instruments in E♭

Bebop Rock

(Jazz Rock)
Swing 8ths, ♩ = 210

Wolfgang Dauner

Sheet music for "Bebop Rock" by Wolfgang Dauner, featuring instruments in E♭. The music is in 4/4 time, Swing 8ths, with a tempo of ♩ = 210.

The score consists of seven staves:

- Staff 1:** Melodic line with chords D⁷, G⁷, D⁷, Em⁷, and A⁷.
- Staff 2:** Melodic line with chords D⁷, F, G⁷, B♭⁷, and C⁷. Includes a first ending bracket.
- Staff 3:** Melodic line with chords G⁷, B♭⁷, C♯, and D. Includes a second ending bracket.
- Staff 4:** Melodic line with chord Gm⁷/C.
- Staff 5:** Melodic line with chord N.C.
- Staff 6:** Melodic line with chord Dm⁷/G.
- Staff 7:** Drums, featuring a double bar line and a second ending bracket.

D⁷ G⁷ D⁷ Em⁷ A⁷ D⁷

1. F G⁷ B^{b7} C⁷

2. G⁷ B^{b7} C[#] D Fine

D⁷ Open for Solos G⁷ D⁷ Em⁷ A⁷

D⁷ 1. F G⁷ B^{b7} C⁷

2. G⁷ F^{#m7} B⁷ Em⁷ A⁷

G⁷ F⁷ 2 2 2

C⁷ B^{b7} 2 2 2

D⁷ G⁷ D⁷ Em⁷ A⁷

D⁷ G⁷ F^{#m7} B⁷ Em⁷ A⁷

After Last Solo D.C. al Fine

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Boorcet

Boorcet war für das United Jazz & Rock Ensemble eine Herausforderung. Ende der Siebziger Jahre hat so mancher Jazzmusiker mit ungeraden Metren geliebäugelt. Siebenviertel oder Fünfviertel galten als völlig normale Taktarten. Der Elfachtel-Takt von *Boorcet* allerdings war selbst für die hartgesottenen Routiniers in der Band etwas gewöhnungsbedürftig. Beim United Jazz & Rock Ensemble hat es nie viel Zeit für Proben gegeben. Neue Stücke, selbst Arrangements von höchstem Schwierigkeitsgrad, mussten in kürzester Zeit eingeübt werden. Es spricht sehr für den Komponisten und den Arrangeur Wolfgang Dauner, dass selbst die schwierigsten Vorlagen aus seiner Feder stets gut umsetzbar, einleuchtend und antörnend sind, und dass sie immer ausnehmend gut klingen. *Boorcet* jedenfalls hat den Sportsgeist aufs Schönste entfacht.

Boorcet

(Jazz Rock), ♩ = 100

Wolfgang Dauner

G^(sus4) Vamp Rhythmic Pattern

2

G(sus4)

G(sus4) Open for Solos

G#(sus4)

F#(sus4)

After Last Solo D.C. al Coda

 G(sus4)

Boorcet

(Jazz Rock), $\text{♩} = 100$

Wolfgang Dauner

A(sus4) Vamp Rhythmic Pattern

A(sus4)

B $\flat$ (sus4)

A $\flat$ (sus4)

A(sus4)



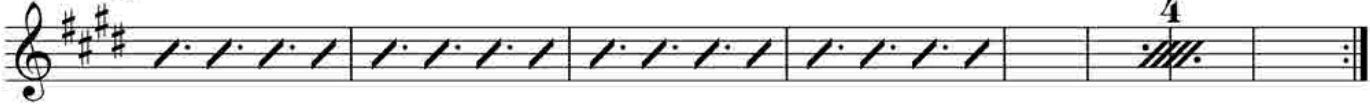
A(sus4) Open for Solos



B $\flat$ (sus4)



A $\flat$ (sus4)

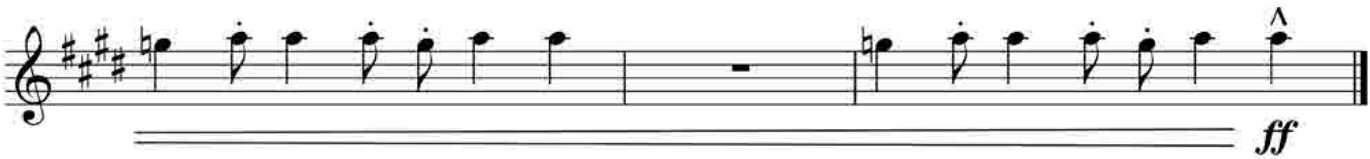


After Last Solo D.C. al Coda

Θ
A(sus4)



p



ff

Boorcet

(Jazz Rock), ♩ = 100

Wolfgang Dauner

D(sus4) Vamp Rhythmic Pattern

D(sus4)

D#(sus4)

C#(sus4)

D(sus4)



D(sus4) Open for Solos



D#(sus4)



C#(sus4)



After Last Solo D.C. al Coda


D(sus4)



2^s 6 7 8

Capriccio Funky

Capriccio Funky

Capriccio Funky

Capriccio Funky

Capriccio Funky

Capriccio Funky zeigt wieder eine ganz andere Facette von Wolfgang Dauners vielfältigen Neigungen. Hier geht es in erster Linie um den rhythmischen Kick, um den unverblümten Spaß am verschärften groove. Erst lässt sich Charlie Mariano davontragen, danach im reizvollen Kontrast Albert Mangelsdorffs Posaune. Und schließlich lässt es Dave King nochmal saftig knacken, E-Bass-hammermäßig, bevor Wolfgang Dauner in die Zielgerade einbiegt, wo schon die Bläser warten. Abriss, Zack – und es könnte endlos so weitergrooven.

Capriccio Funky

(Funk), ♩ = 120

Wolfgang Dauner



Rhythmic Pattern for Rhythm Section

Chord progression: F7, F7, F7, F7, F7, Bb7, Bb7, Bb7, C7alt., F7.

F7 F7 Fine

F7

N.C. F13(#11)/B Drums

N.C. F13(#11)/B Drums 1. 2.

Bb7 Bb7

Bb7 Bb7 C7alt.

F7 Open for Solos

4 Bb7

F7

After Last Solo D.S. al Fine

Capriccio Funky

(Funk), ♩ = 120

Wolfgang Dauner


Rhythmic Pattern for Rhythm Section
G7
G7
G7
C7
C7
D7alt.
G7

G⁷ G⁷ Fine

G⁷

N.C. G¹³(#11)/C# Drums

N.C. G¹³(#11)/C# Drums 1. 2.

C⁷ C⁷

C⁷ C⁷ D⁷alt.

G⁷ Open for Solos

4 C⁷

G⁷

After Last Solo D.S. al Fine

Capriccio Funky

(Funk), ♩ = 120

Wolfgang Dauner


D7 Rhythmic Pattern for Rhythm Section
D7 D7
4 4
D7 D7
G7 G7 A7alt.
D7 2

D7 D7 Fine

D7

N.C. D13(#11)/G# Drums

N.C. D13(#11)/G# Drums 1. 2.

G7 G7

G7 G7 A7alt.

D7 Open for Solos

4 G7

D7

After Last Solo D.S. al Fine

0'35"

DRACHENBURG

für R

WOLFGANG JÄNNER

①

Intro

Handwritten musical score for the Intro section. It consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The time signature is 3/4. The music features a series of eighth-note chords in the piano accompaniment, with some notes marked with '+' signs. The first staff has a few notes, including a half note and a quarter note. Chord markings 'Am⁷' and 'F_A' are present.

②

Handwritten musical score for the Thema section. It consists of three staves: a single treble clef staff at the top and a grand staff below. The time signature is 3/4. The melody in the first staff is composed of eighth and quarter notes. The piano accompaniment continues with eighth-note chords. Chord markings 'Am⁷', 'F_A', and 'A' are visible. There are also some diagonal lines indicating rests or specific articulation.

Handwritten musical score for the final section. It consists of three staves: a single treble clef staff at the top and a grand staff below. The time signature is 3/4. The melody in the first staff features some beamed eighth notes. The piano accompaniment includes chords with markings like 'b⁵ 0 0 0 6m' and 'A'. The section concludes with a final chord and a double bar line.

Drachenburg für R.

Drachenburg für R.

(Moody), ♩ = 80

Wolfgang Dauner

Am

Am Dm/A Am

Am Dm/A Dm/A Am

Gm/A F#/A Gm/A F#/A

Fm/G E/G Fm/G E/G

Am

Am Dm/A Dm/A 1. Am

2. Am G^o/A Dm/A E/A

Am G^o/A

Dm/A E/A Am Fine

Open for Solos

Am Dm/A Dm/A Am 4

Gm/A F[#]/A Gm/A F[#]/A Fm/G E/G Fm/G E/G

G^o/A Dm/A E/A Am 4

After Last Solo D.C. al Fine

0'39"

Drachenburg für R.

(Moody), ♩ = 80

Wolfgang Dauner

Bm

2

Bm Em/B Bm

Bm Em/B Em/B Bm

Am/B G#/B Am/B G#/B

Gm/A F#/A Gm/A F#/A

Bm

2

Bm Em/B Em/B 1. Bm

2. Bm A°/B Em/B F#/B

Bm A°/B

Em/B F#/B Bm Fine

Open for Solos

Bm Em/B Em/B Bm

Am/B G#/B Am/B G#/B Gm/A F#/A Gm/A F#/A

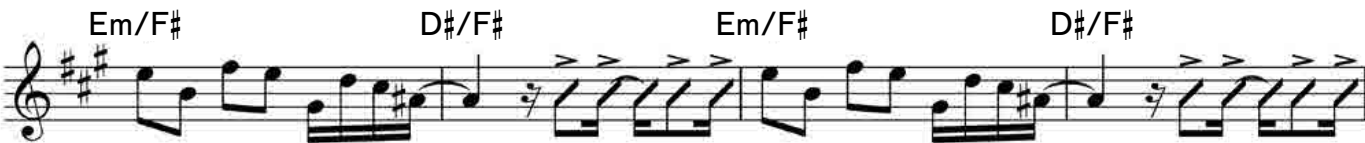
A°/B Em/B F#/B Bm/B

After Last Solo D.C. al Fine

Drachenburg für R.

(Moody), ♩ = 80

Wolfgang Dauner



F#m Bm/F# Bm/F# F#m

2. F#m E^o/F# Bm/F# C#/F#

F#m E^o/F#

Bm/F# C#/F# F#m Fine

Open for Solos

F#m Bm/F# Bm/F# F#m

Em/F# D#/F# Em/F# D#/F# Dm/E C#/E Dm/E C#/E

E^o/F# Bm/F# C#/F# F#m

After Last Solo D.C. al Fine

0'43"

Pamukkale

PA MUKKALE
Copyright 1969 by DAUNER MUSIC
WOLFGANG DAUNER

A Ballade

The musical score is written on ten staves, organized into five systems of two staves each. It includes various musical notations such as notes, rests, and complex chord symbols. The piece is marked 'Ballade' and has a copyright notice for 1969 by Dauner Music. The score is divided into sections labeled A, B, C, D, and E.

Section A: Chords include Bm^{5-7} , $E7^{9+11\#}$, Am^7 , Dm^6 , and $B7^{11\#}$.

Section B: Chords include $E7^{9-}$, Am^7 , Cm^7 , B^b4 , $(Dm)Bm^5$, $E7^{9+11\#}$, and Am^7 .

Section C: Chords include Cm^7 , Cm^7 , B^b7 , B^b7 , and E^b7 .

Section D: Chords include F^{sus} , F^{sus} , F^{sus} , E^b , F^{sus} , E^b , F^{sus} , A^b , and F^b .

Section E: Chords include $D^{sus}G^7$, $F^{#m}$, B^b7^{9+} , $E^{m7/9}$, and $D^{m7/9}$.

Section F: Chords include $Cm^7/9$, $Cm^7/9$, and $Cm^7/9$.

Star Nr. 1, 12 Systeme ©

Pamukkale

(Ballad), ♩ = 58

Wolfgang Dauner

Sheet music for Pamukkale, featuring guitar chords and melody in 4/4 time.

Chords and Melody:

- 1-6: B⁷(♭5), E⁷(#11), Am⁷, Dm⁶, B⁷(#9) (#5), E⁷(♭9)
- 7-11: Am⁷, Bm⁷, Cm⁷, B[♭]maj7, B⁷(♭5), E⁷(#11), Am⁷
- 12-16: Dm⁷(add9), Cm⁷, Cm⁷/F, Fm⁷, B[♭]m⁷, E[♭]7(#11) (♭9)
- 17-20: E[♭](sus4), F(sus4), A[♭]7, E[♭](sus4), F(sus4), A[♭]7
- 21-22: D(sus4), E(sus4), F, G⁷
- 23-27: D(sus4), E(sus4), G⁷, F[#]7(♭5), B⁷(#9), Em⁷
- 28-32: Dm⁷, Cm⁷, G⁷ alt., Cm⁹

Pamukkale

(Ballad), $\text{♩} = 58$

Wolfgang Dauner

Chord progression for Pamukkale (Ballad), $\text{♩} = 58$.

Key signature: B major (two sharps). Time signature: 4/4.

Chords and measures:

- Measures 1-6: $\text{C}\sharp^7(\flat 5)$, $\text{F}\sharp^7(\sharp 11)$, Bm^7 , Em^6 , $\text{C}\sharp^7(\sharp 9)(\sharp 5)$, $\text{F}\sharp^7(\flat 9)$
- Measures 7-11: Bm^7 , $\text{C}\sharp\text{m}^7$, Dm^7 , Cmaj^7 , $\text{C}\sharp^7(\flat 5)$, $\text{F}\sharp^7(\sharp 11)$, Bm^7
- Measures 12-16: $\text{Em}^7(\text{add}9)$, Dm^7 , Dm^7/G , Gm^7 , Cm^7 , $\text{F}^7(\sharp 11)(\flat 9)$
- Measures 17-20: $\text{F}(\text{sus}4)$, $\text{G}(\text{sus}4)$, $\text{B}\flat^7$, $\text{F}(\text{sus}4)$, $\text{G}(\text{sus}4)$, $\text{B}\flat^7$
- Measures 21-22: $\text{E}(\text{sus}4)$, $\text{F}\sharp(\text{sus}4)$, G , A^7
- Measures 23-27: $\text{E}(\text{sus}4)$, $\text{F}\sharp(\text{sus}4)$, A^7 , $\text{G}\sharp^7(\flat 5)$, $\text{C}\sharp^7(\sharp 9)$, $\text{F}\sharp\text{m}^7$
- Measures 28-31: Em^7 , Dm^7 , $\text{A}^7 \text{ alt.}$, Dm^9

Pamukkale

(Ballad), ♩ = 58

Wolfgang Dauner

Chord progression for Pamukkale (Ballad), ♩ = 58.

Measures 1-6: G#7(♭5), C#7(#11), F#m7, Bm6, G#7(#9)(#5), C#7(♭9)

Measures 7-11: F#m7, G#m7, Am7, Gmaj7, G#7(♭5), C#7(#11), F#m7

Measures 12-16: Bm7(add9), Am7, Am7/D, Dm7, Gm7, C7(#11)(♭9)

Measures 17-20: C(sus4), D(sus4), F7, C(sus4), D(sus4), F7

Measures 21-22: B(sus4), C#(sus4), D, E7

Measures 23-27: B(sus4), C#(sus4), E7, D#7(♭5), G#7(#9), C#m7

Measures 28-31: Bm7, Am7, E7 alt., Am9

Handwritten musical score for "Sinfonia No. 17, 22 Systeme". The score is written on multiple staves, including a grand staff at the top and a solo part at the bottom. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into sections, with the first section labeled "8" and the second section labeled "10". The bottom section is labeled "Solo".

Reading Machine

(Jazz-Rock),
Even 8ths, ♩ = 172

Wolfgang Dauner

Section 1: 4/4 time signature. Chords: Dm7, G7, Dm7, G7, Dm7, G7, Dm7, G7. The melody consists of eighth notes and rests.

Section 2: 6/8 time signature. Chords: Fm, Bb7, Eb, A7, Dm7, G7, Dm7, G7, Dm7, G7. The melody consists of eighth notes and rests.

Section 3: 4/4 time signature. Chords: Dm7, G7, Dm7, G7, Dm7, G7, Fm, Bb7. The melody consists of eighth notes and rests.

Section 4: 4/4 time signature. Chords: Eb, A7, Dm7, G7, Dm7, G7. The melody consists of eighth notes and rests.

After Last Solo D.S. w / Repeat al Coda

Section 5: 6/8 time signature. Chords: Fm, Bb7, Eb, A7, Dm7, G7, Dm7, G7, Dm7, G7. The melody consists of eighth notes and rests.

Section 6: 4/4 time signature. Chords: Dm7. The melody consists of eighth notes and rests.

Instruments in Bb

Reading Machine

(Jazz-Rock),
Even 8ths, ♩ = 172

Wolfgang Dauner

♩

Em⁷ A⁷ Em⁷ A⁷ Em⁷ A⁷ Em⁷ A⁷

♩

Gm C⁷ F B⁷ Em⁷ A⁷ Em⁷ A⁷ Em⁷ A⁷

Em⁷ A⁷ Em⁷ A⁷ 2 Gm C⁷

F B⁷ Em⁷ A⁷ Em⁷ A⁷ 2

After Last Solo D.S. w / Repeat al Coda

♩ Rit. Last x

Gm C⁷ F B⁷ 1.2. Em⁷ A⁷ Em⁷ A⁷ Em⁷ A⁷

3. Em⁷

Reading Machine

(Jazz-Rock),
Even 8ths, ♩ = 172

Wolfgang Dauner

⌘

Bm⁷ E⁷ Bm⁷ E⁷ Bm⁷ E⁷ Bm⁷ E⁷

⌘

Dm G⁷ C F⁷ Bm⁷ E⁷ Bm⁷ E⁷ Bm⁷ E⁷

Bm⁷ E⁷ Bm⁷ E⁷ 2 Dm G⁷

C F⁷ Bm⁷ E⁷ Bm⁷ E⁷ 2

After Last Solo D.S. w / Repeat al Coda

⌘

Dm G⁷ C F⁷ 1.2. Bm⁷ E⁷ Bm⁷ E⁷ Bm⁷ E⁷

3. Bm⁷

Steps of M.C. Escher

Steps of M.C. Escher

(Afro Cuban), ♩. = 120

Wolfgang Dauner

Gm7(add9)

Gm7(add9)

E♭maj9(♯11)

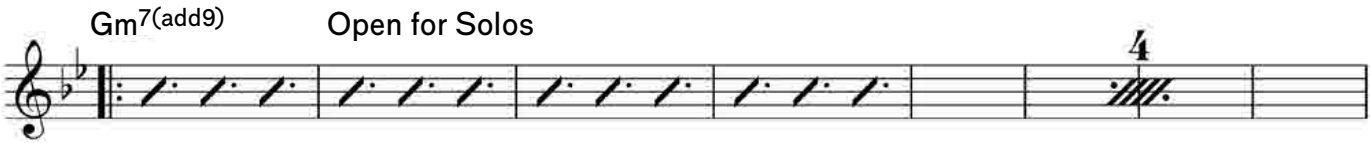
2

Cm7(add9)

A $\flat$ maj9($\sharp$ 11)



Gm7(add9) Open for Solos



E $\flat$ maj9($\sharp$ 11)



Cm7(add9)



A $\flat$ maj9($\sharp$ 11)



After Last Solo D.C. al Coda

Gm7(add9)



Repeat and Fade Out

Steps of M.C. Escher

(Afro Cuban), $\text{♩} = 120$

Wolfgang Dauner

Am7(add9)

Am7(add9)

Fmaj9(#11)

2

Dm7(add9)

B $\flat$ maj9(#11)

Am7(add9) Open for Solos

Fmaj9(#11)

Dm7(add9)

B $\flat$ maj9(#11)

After Last Solo D.C. al Coda

Coda Am7(add9)

Repeat and Fade Out

Steps of M.C. Escher

(Afro Cuban), ♩. = 120

Wolfgang Dauner

Em7(add9)

Em7(add9)

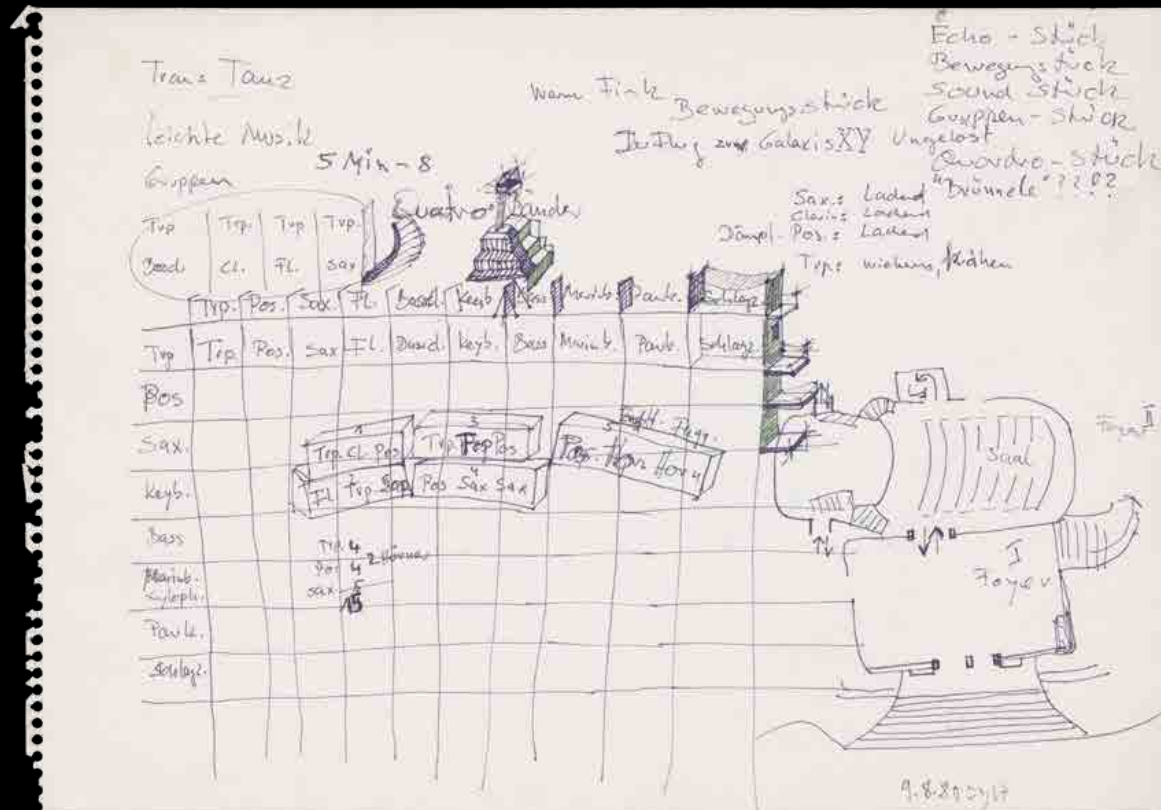
Cmaj9(♯11)

Am7(add9)

Fmaj9(#11)

Trans Tanz

Trans Tanz gehört zu den Dauner-Klassikern, bei denen das Publikum im ersten Moment des Wiedererkennens in Entzücken gerät. Dauner hat diese Komposition immer wieder in unterschiedlichen Fassungen und line-ups gespielt: als Solopianist, im Duett mit Albert Mangelsdorff, in Quintettbesetzung, mit verschiedenen Big Bands oder mit klassischem Orchester. *Trans Tanz* ist ein Ohrwurm, gleichwohl alles andere als leichte Kost, so hartnäckig das markante Thema im Kopf weiterklingen mag. Es handelt sich vielmehr um eine kunstvoll angelegte Konstruktion mit raffinierter Binnenarchitektur. Die spezifische Dramatik des Stückes erwächst aus der Spannung zwischen sich überlagernden Vierer- und Dreierhythmen. Der perkussive Beginn, das stabilisierende Piano-Intro, das insistierende Thema, die solistischen Strecken, die Backgroundeinschübe, auch die harmonischen Verläufe, das alles ist so geschickt in Vierviertel-, Zwölfachtel- und Sechachtelpassagen zusammengefügt, dass das zuhörende Ohr den Bauplan der Gesamtkomposition kaum wahrnimmt.



Trans Tanz

(Afro Cuban), ♩. = 128

Wolfgang Dauner

N.C.

7

14 Fm(sus4) Fm(sus4)/G♭ Fm(sus4)/A♭ Fm(sus4)/B♭

18 Fm(sus4)/C Fm(sus4)/D♭ Fm(sus4)/E♭ Fm(sus4)/G♭

22 N.C. Fine

24 Fm⁷ Open for Solos

32 Gm⁷

36 A♭maj7

40 Emaj9

44 D♭maj9

The musical score is written for a single instrument in C major, 12/8 time, with a tempo of 128 beats per minute. It consists of 44 measures. The first system (measures 1-6) is marked 'N.C.' and features a melodic line with eighth and sixteenth notes. The second system (measures 7-13) continues the melody. The third system (measures 14-17) introduces a series of suspended fourth chords: Fm(sus4), Fm(sus4)/G♭, Fm(sus4)/A♭, and Fm(sus4)/B♭. The fourth system (measures 18-21) continues with Fm(sus4)/C, Fm(sus4)/D♭, Fm(sus4)/E♭, and Fm(sus4)/G♭. The fifth system (measures 22-23) is marked 'N.C.' and ends with a 'Fine' instruction. The sixth system (measures 24-31) is marked 'Fm⁷ Open for Solos' and contains a series of eighth notes with fingerings 2, 4, 6, and 8 indicated. The seventh system (measures 32-35) is marked 'Gm⁷' and shows a series of eighth notes. The eighth system (measures 36-39) is marked 'A♭maj7'. The ninth system (measures 40-43) is marked 'Emaj9'. The tenth system (measures 44-47) is marked 'D♭maj9'. Each of the last four systems (32-35, 36-39, 40-43, 44-47) ends with a double bar line and a '2' above it, indicating a repeat or a specific ending.

After Last Solo D.C. al Fine

Trans Tanz

(Afro Cuban), $\text{♩} = 128$

Wolfgang Dauner

N.C.

7

14 Gm(sus4) Gm(sus4)/A $\flat$ Gm(sus4)/B $\flat$ Gm(sus4)/C

18 Gm(sus4)/D Gm(sus4)/E $\flat$ Gm(sus4)/F Gm(sus4)/A $\flat$

22 N.C. Fine

24 Gm⁷ Open for Solos

32 Am⁷

36 B $\flat$ maj⁷

40 F $\sharp$ maj⁹

44 E $\flat$ maj⁹

After Last Solo D.C. al Fine

Trans Tanz

(Afro Cuban), ♩. = 128

Wolfgang Dauner

N.C.

7

14 Dm(sus4) Dm(sus4)/E♭ Dm(sus4)/F Dm(sus4)/G

18 Dm(sus4)/A Dm(sus4)/B♭ Dm(sus4)/C Dm(sus4)/E♭

22 N.C. Fine

24 Dm⁷ Open for Solos

32 Em⁷

36 Fmaj⁷

40 C[♯]maj⁹

44 B♭maj⁹

The musical score is written for a single staff in 6/8 time. It begins with a key signature of one flat (Bb) and a common time signature of 6/8. The first measure is marked 'N.C.' (No Chords). The melody consists of eighth and quarter notes. Measures 7-13 continue the melody. Measures 14-17 are marked with chords: Dm(sus4), Dm(sus4)/E♭, Dm(sus4)/F, and Dm(sus4)/G. Measures 18-21 are marked with chords: Dm(sus4)/A, Dm(sus4)/B♭, Dm(sus4)/C, and Dm(sus4)/E♭. Measure 22 is marked 'N.C.' and 'Fine'. Measures 24-31 are marked 'Dm⁷ Open for Solos' and contain a series of eighth notes. Measures 32-35 are marked 'Em⁷' and contain a series of eighth notes. Measures 36-39 are marked 'Fmaj⁷' and contain a series of eighth notes. Measures 40-43 are marked 'C[♯]maj⁹' and contain a series of eighth notes. Measures 44-47 are marked 'B♭maj⁹' and contain a series of eighth notes. The score ends with a double bar line and a repeat sign.

After Last Solo D.C. al Fine

Wendekreis des Steinbocks

Auch *Wendekreis des Steinbocks* ist eine jener vielschichtigen, mehrteiligen Dauner-Kompositionen, bei denen der Gesamtverlauf mitsamt allen Spannungsbögen einer kunstvollen Dramaturgie entspringt. Wenn man Kompositionen mit Theaterstücken und Arrangements mit Inszenierungen vergleichen wollte, dann ist *Wendekreis des Steinbocks* für den Saxophonisten Charlie Mariano und den Bassisten Eberhard Weber ein idealer Rahmen für glanzvolle Soloauftritte.

WENDEKREIS DES STEINBOCKS

WOLFGANG DAUNER

Stimme anschlagen
und mit Haltpedal
über das ganze Stück halten!

STAR - 8000 - BRUNNENPAPIER

(Moody)
Even 8ths, ♩ = 83

Wendekreis des Steinbocks

Wolfgang Dauner

Am⁹

Am⁹ Fmaj7

D7(sus4)

B^bmaj7

Am⁹ Open for Solos Fmaj7

D7(sus4) B^bmaj7

After Last Solo D.S. w/ Repeat Al Coda

Am⁹ Repeat and Fade Out

(Moody)
Even 8ths, ♩ = 83

Wendekreis des Steinbocks

Wolfgang Dauner

Bm⁹

Bm⁹ 3 Gmaj7

E7(sus4) 2

Cmaj7 2

Bm⁹ Open for Solos Gmaj7

E7(sus4) Cmaj7

After Last Solo D.S. w/ Repeat Al Coda

Bm⁹ Repeat and Fade Out

(Moody)
Even 8ths, ♩ = 83

Wendekreis des Steinbocks

Wolfgang Dauner

Sheet music for the piece "Wendekreis des Steinbocks" by Wolfgang Dauner, featuring instruments in E♭.

The score is written in 3/4 time, with a tempo of 83 beats per minute (Even 8ths). The key signature is E major (three sharps).

The notation includes various musical symbols and chord changes:

- Staff 1:** Chord F#m9.
- Staff 2:** Chord F#m9, followed by a triplet of eighth notes, and then Chord Dmaj7.
- Staff 3:** Chord B7(sus4), followed by a double bar line and a triplet of eighth notes.
- Staff 4:** Chord Gmaj7, followed by a double bar line and a triplet of eighth notes.
- Staff 5:** Chord F#m9, followed by the instruction "Open for Solos", and then Chord Dmaj7.
- Staff 6:** Chord B7(sus4), followed by Chord Gmaj7.
- Staff 7:** A Coda symbol (a circle with a cross) and the instruction "After Last Solo D.S. w/ Repeat Al Coda".
- Staff 8:** Chord Bm9, followed by the instruction "Repeat and Fade Out".

Ausgeschlafen
0'04" – 0'11"

Bebop Rock
0'12" – 0'19"

Boorcet
0'20" – 0'27"

Capriccio Funky
0'28" – 0'35"

Drachenburg für R.
0'36" – 0'43"

Pamukkale
0'44" – 0'47"

Reading Machine
0'48" – 0'51"

Steps of M.C. Escher
0'52" – 0'59"

Trans Tanz
0'60" – 0'63"

Wendekreis
des Steinbocks
0'64" – 0'67"

Just Dauner. *A Real Book* erscheint im Rahmen der Ausstellung
Wolfgang Dauner. *Jazz et cetera*. Die Beschreibungstexte der
Titel *Ausgeschlafen*, *Bebop Rock*, *Boorcet*, *Capriccio Funky*, *Trans Tanz*
und *Wendekreis des Steinbocks* stammen von Volker Kriegel
und sind abgedruckt im Booklet des Albums *United Plays Dauner*,
Mood Records, 2001. Die Kompositionen Dauners liegen in verschiedenen
 Fassungen und Bearbeitungsstadien vor. Die abgebildeten Quellen
sind nicht in jedem Fall die Grundlage für die Arrangements dieser Ausgabe.

Arrangement und Notensatz
Tobias Weidinger

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