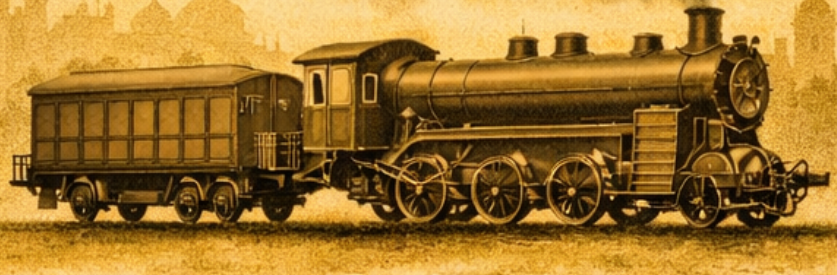
The Orient Express

Een treinreis in Klokkenklanken

Eine Zugreise in Glockenklängen

A Train Journey in Bells



Mathieu Daniël Polak • 2027

Contents/Inhalt/Inhoud

Preface/Vorwort/Voorwoord

Part 1 – Prelude to the Eastbound Journey

Teil 1 – Vorspiel zur Reise nach Osten, Deel 1 – Prelude voor de reis oostwaarts

---

The Netherlands/Die Niederlande/Nederland

W.E. te Boekhorst (1958) – Zeventien 1

M.D. Polak (1972) – Cud Nad Wisla & Polka 2

B. Bezemer (1992) – On Our Way 7

Belgium/ Belgien/België

P. Benoit (1834–1901) – Rubensmars en Beiaardlied 9

K. Miry (1823–1889) – De Vlaamse Leeuw 11

Part 2 – All aboard: bound for the Orient!

Teil 2 – Alles einsteigen: auf in den Orient! Deel 2 – Alles aan boord: op weg naar het Oosten!

France/Frankreich/Frankrijk

J. Offenbach (1819–1880) – Can Can & Barcarolle 13

E. Satie (1866–1925) – Gnossienne no. 1 & Je te veux 19

C. Chaminade (1857-1944) – Pastorale Enfantine 25

Germany/Deutschland/Duitsland

C. Paumann (1410–1473) – Mit Ganzem Willen 29

J.S. Bach (1685–1750) – Aria on the G String 31

G.F. Händel (1685–1759) – Two Menuets 33

G. Meyerbeer (1791–1864) – Krönungsmarsch 35

W. Ostermann (1876–1936) – Da wo die sieben Berge 39

F. Mendelssohn (1809–1847) – Hochzeitsmarsch 41

G.F. Händel (1685–1759) – Gavotte in G 45

R. Strauss (1864–1949) – Morgen 46

W. Ostermann (1876-1864) – Heimweh nach Köln 49

J. Brahms (1833-1897) – Hungarian Dance no. 5 51

Austria/Österreich/Oostenrijk

W.A. Mozart (1756–1791) – Adagio in C 55

F. Kreisler (1875–1962) – Liebesleid 57

C. Zeller (1842–1898) – Schenkt man sich Rosen 61

R. Stolz (1880–1975) – Im Prater blüh'n wieder 65

R. Stolz (1880–1975) – Dann geh' ich hinaus 67

M. Malzani (2002) – Carillon's Yodeling 69

Hungary/Ungarn /Hongarije

F. Lehár (1870–1948) – Gold und Silber Walzer 73

Traditional – Szép a rózsám 77

V. Monti (1868–1912) – Csárdás 81

Romania/Rumänien/Roemenië

I. Ivanovici (1845–1902) – Valurile Dunării 83

M.D. Polak (1972) – Doina 87

J. Bradley (1976) – An Orient Express in Romania 92

Echoes from Eastern Europe

Echos aus Osteuropa, Echo's uit Oost-Europa

Klezmer – Zorres un Masel Klezmer – Tates Freilach 101

M.D. Polak (1972) – Shtetl 105

Klezmer – A Dreidele Far Alle 107

M.D. Polak (1972) – Under the Chuppah 109

Turkey/Türkei/Turkije

Kütahya'nin Pınarları 111

Penceresiz Kaldım Anne 115

Ah, Istanbul! 117

Preface

The Orient Express captures the imagination like no other train. First departing from Paris in 1883, it travelled to Constantinople (now Istanbul) via cities such as Munich, Vienna, Budapest, and Bucharest. Later, alternative routes were added — through Zürich, Venice, or even Athens. What began as a technical marvel of international railway cooperation soon became a symbol of European elegance and adventure.

Its cultural status was cemented through literature and film, most famously in Agatha Christie's *Murder on the Orient Express* (1934). Diplomats, writers, artists, and likely also musicians once found a temporary home in this moving world. Though not extensively documented, it is easy to imagine that music — salon pieces, song, or chamber works — once echoed through its velvet-lined compartments.

The Orient Express: A Train Journey in Bells offers a musical retelling of this legendary route — not along rails, but from bell tower to bell tower. The journey begins in the Netherlands and continues through Belgium, France, Germany, Austria, Hungary, and Romania, ending in Turkey. Each stop is represented by a musical selection: classical masters such as Bach, Mozart, Offenbach, and Mahler sit alongside folk melodies and original compositions.

This project also reflects international collaboration. Musical contributions were generously made by **Georg Wagner** and **Ariane Toffel** (Germany), **Willy-Els te Boekhorst** and **Boris Bezemer** (Netherlands), **Jon Bradley** (Great-Britain) and **Mattia Malzani** (Italy). Their support is warmly acknowledged.

Vorwort

Der Orient-Express regt die Fantasie an wie kein anderer Zug. 1883 fuhr er erstmals von Paris ab, mit dem Ziel Konstantinopel (heute Istanbul), über Städte wie München, Wien, Budapest und Bukarest. Später kamen alternative Routen hinzu, unter anderem über Zürich, Venedig oder sogar Athen. Was als technisches Meisterwerk der internationalen Eisenbahn begann, wurde bald zu einem Symbol europäischer Eleganz und Reiselust.

Seine kulturelle Bedeutung verdankt der Orient-Express nicht zuletzt der Literatur und dem Film — allen voran Agatha Christies berühmtem Roman *Murder on the Orient Express* (1934). Diplomaten, Schriftsteller, Künstler und wohl auch Musiker fanden in dieser fahrenden Welt vorübergehend ein Zuhause. Auch wenn es nicht umfassend dokumentiert ist, lässt sich gut vorstellen, dass Musik — Salonstücke, Gesang oder Kammermusik — in den mit Samt ausgeschlagenen Waggons erklang.

The Orient Express: A Train Journey in Bells erzählt diese legendäre Route in musikalischer Form nach — nicht auf Schienen, sondern von Turm zu Turm, in Glockenklängen. Die Reise beginnt in den Niederlanden und führt über Belgien, Frankreich, Deutschland, Österreich, Ungarn und Rumänien bis in die Türkei. Jeder Abschnitt wird durch eine Auswahl

musikalischer Werke repräsentiert: von Klassikern wie Bach, Mozart, Offenbach und Mahler bis hin zu Volksliedern und Originalkompositionen.

Das Projekt ist zugleich Ausdruck internationaler Zusammenarbeit. Musikalische Beiträge stammen von **Georg Wagner** und **Ariane Toffel** (Deutschland), **Willy-Els te Boekhorst, Boris Bezemer** (Niederlande), **Jon Bradley** (England) und **Mattia Malzani** (Italien). Ihnen sei herzlich gedankt.

Voorwoord

De Oriënt Express spreekt tot de verbeelding als geen enkele andere trein. In 1883 reed hij voor het eerst uit Parijs weg, op weg naar Constantinopel (het huidige Istanbul), via steden als München, Wenen, Boedapest en Boekarest. Later volgden alternatieve routes, waaronder verbindingen via Zürich, Venetië of zelfs Athene. Wat ooit begon als een technische prestatie van internationale spoorwegen groeide uit tot een symbool van Europese verfijning en avontuur.

De culturele status van de trein werd versterkt door de literatuur en film, met Agatha Christie's *Murder on the Orient Express* (1934) als beroemdste voorbeeld. Diplomaten, schrijvers, kunstenaars en wellicht ook musici vonden in deze rijdende wereld hun tijdelijke thuis. En al is het niet uitvoerig gedocumenteerd, het is voorstelbaar dat muziek — of het nu salonmuziek was, zang of kamermuziek — heeft geklonken tussen de fluwelen gordijnen en mahoniehouten wanden van de wagons.

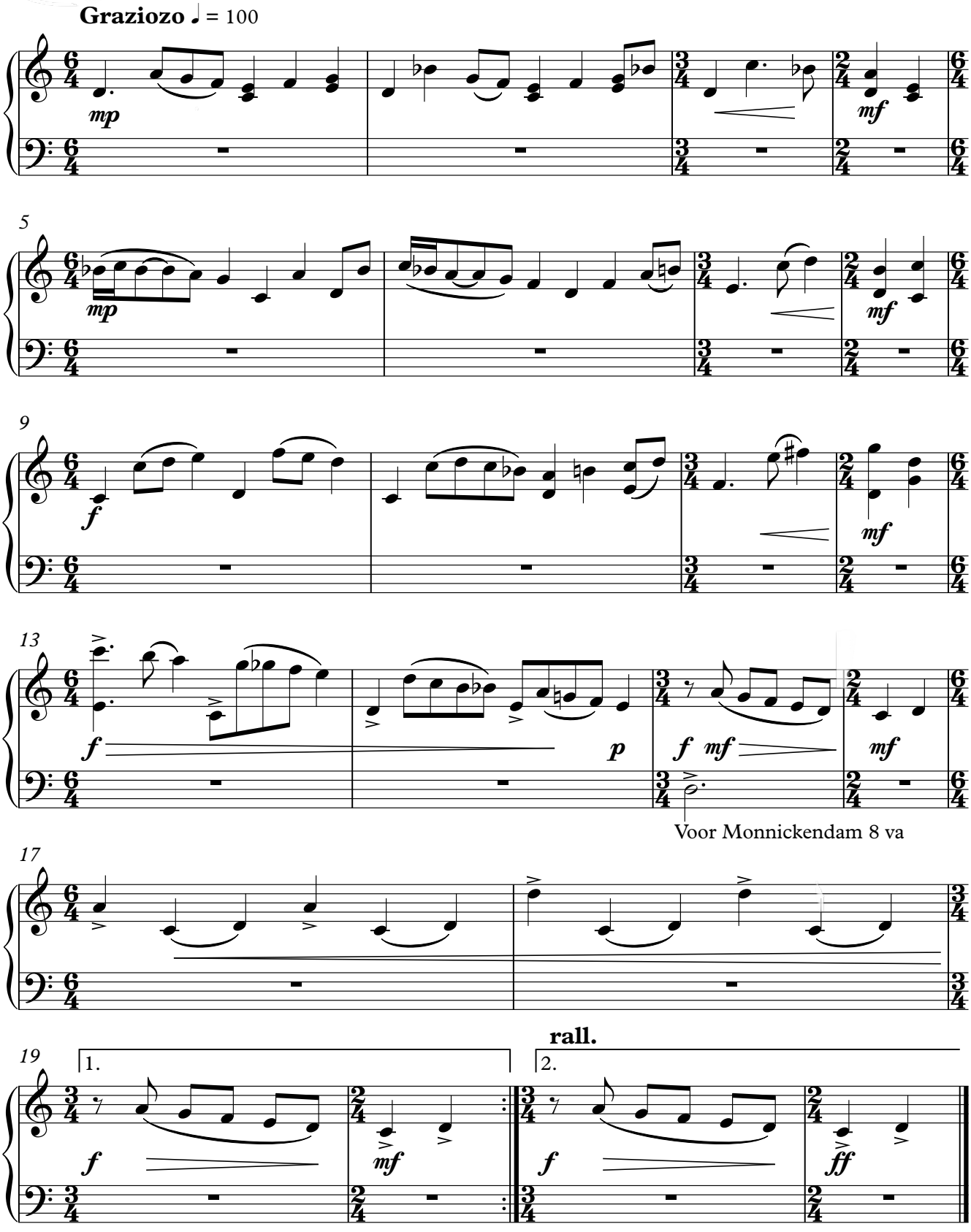
In *The Orient Express: A Train Journey in Bells* wordt deze legendarische route muzikaal naverteld in beiaardklanken. Niet via rails, maar van toren tot toren. De reis begint in Nederland en voert via België, Frankrijk, Duitsland, Oostenrijk, Hongarije en Roemenië naar Turkije. Elke halte wordt vertegenwoordigd door een selectie van muziekstukken: van klassieke meesters zoals Bach, Mozart, Offenbach en Mahler, tot volksliederen, en originele composities.

Bijzonder is dat dit project ook internationale samenwerking weerspiegelt. Muzikale bijdragen aan het boek werden geleverd door **Georg Wagner** en **Ariane Toffel** (Duitsland), **Willy-Els te Boekhorst, Boris Bezemer** (Nederland), **Jon Bradley** (Engeland) en **Mattia Malzani** (Italië). Zij worden hiervoor van harte bedankt.

Zeventien

Voor de zeventien klokken van Monnickendam

Willy-Els te Boekhorst

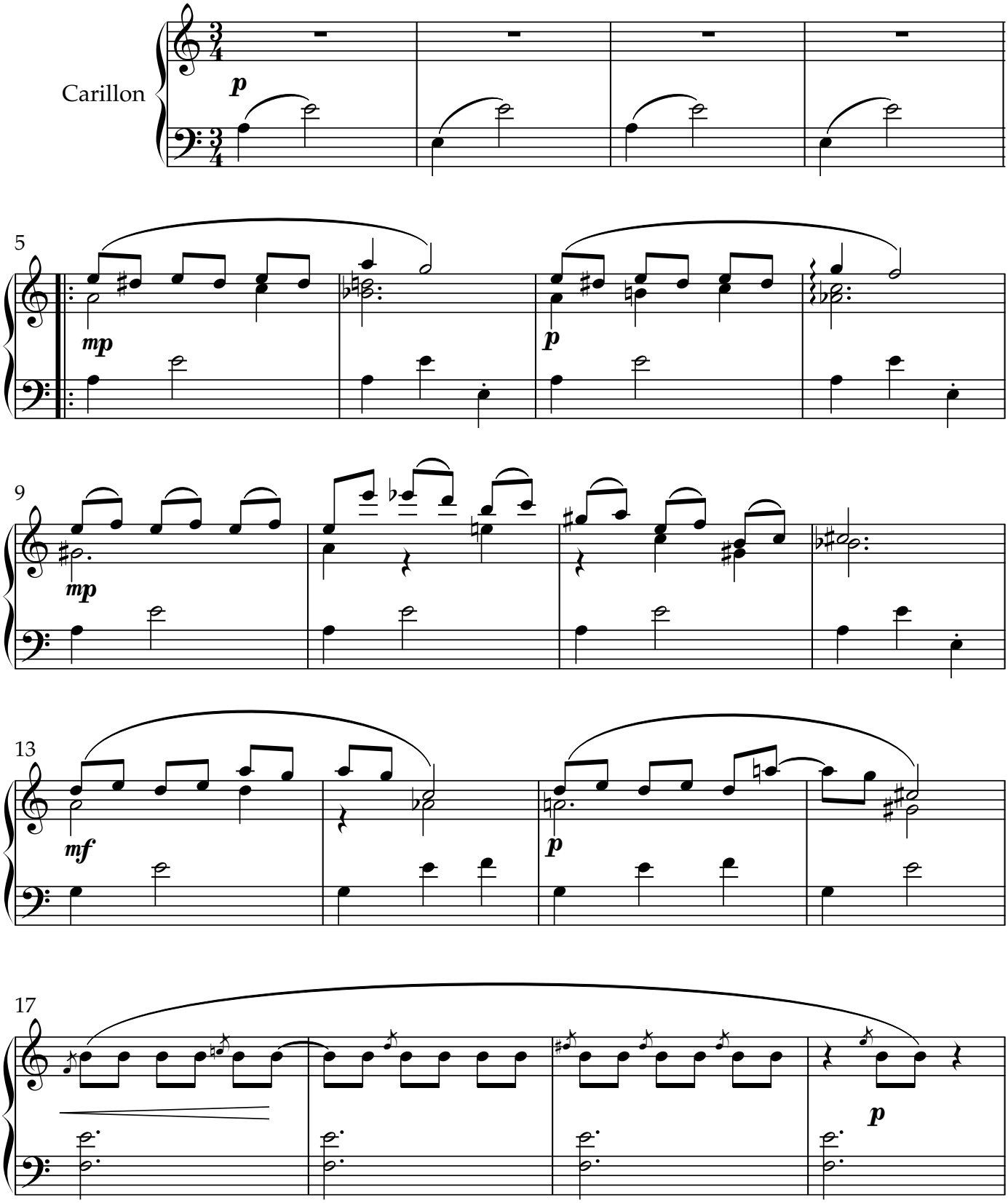


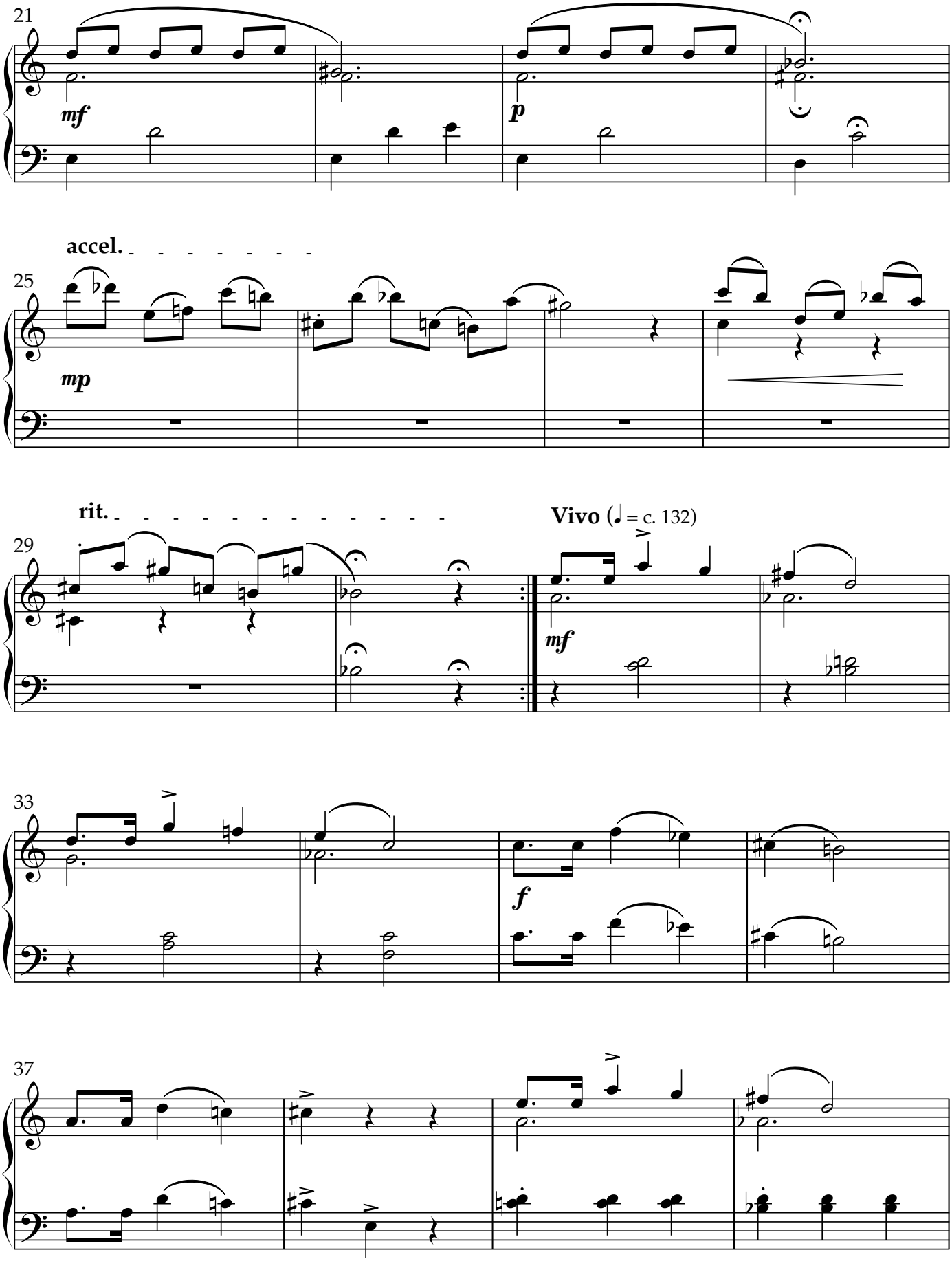
Cud Nad Wisla

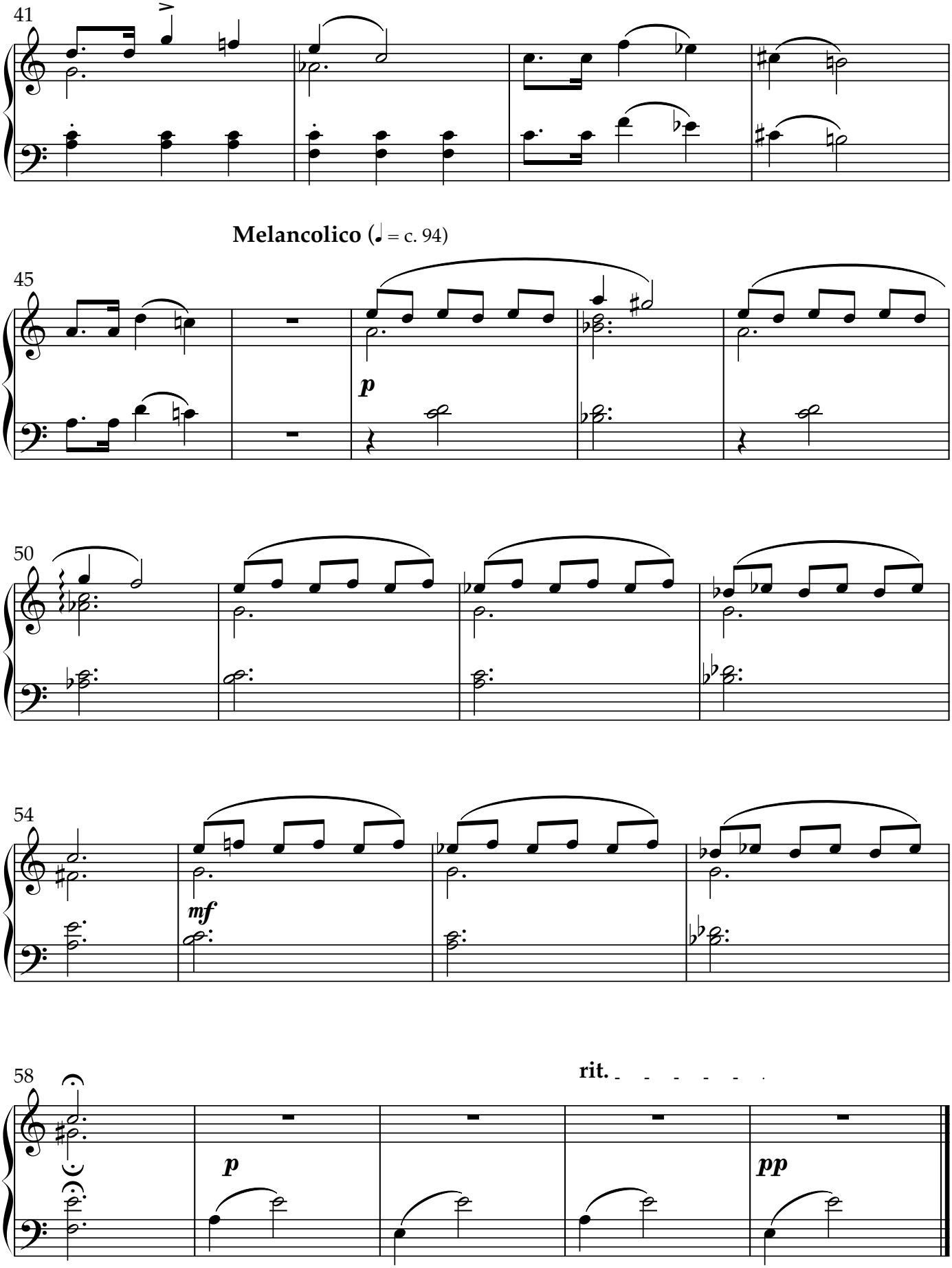
Miracle on the Vistula

Mathieu Daniël Polak

Melancolico (♩ = c. 94)




21
mf
p
accel.
25
mp
rit.
29
Vivo (♩ = c. 132)
mf
33
f
37

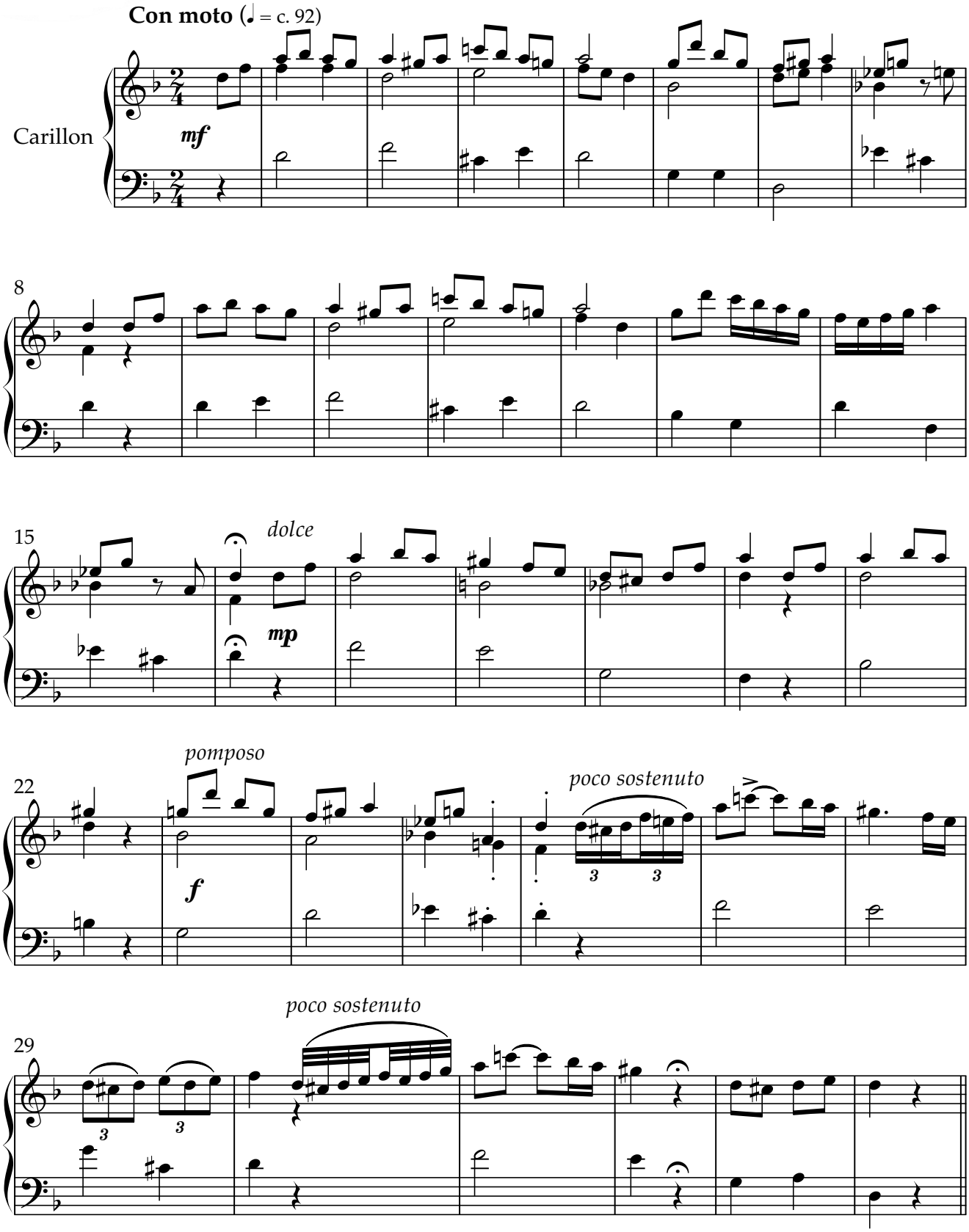

41
Melancolico (♩ = c. 94)
45
p
50
54
mf
58
rit.
p
pp

Polka

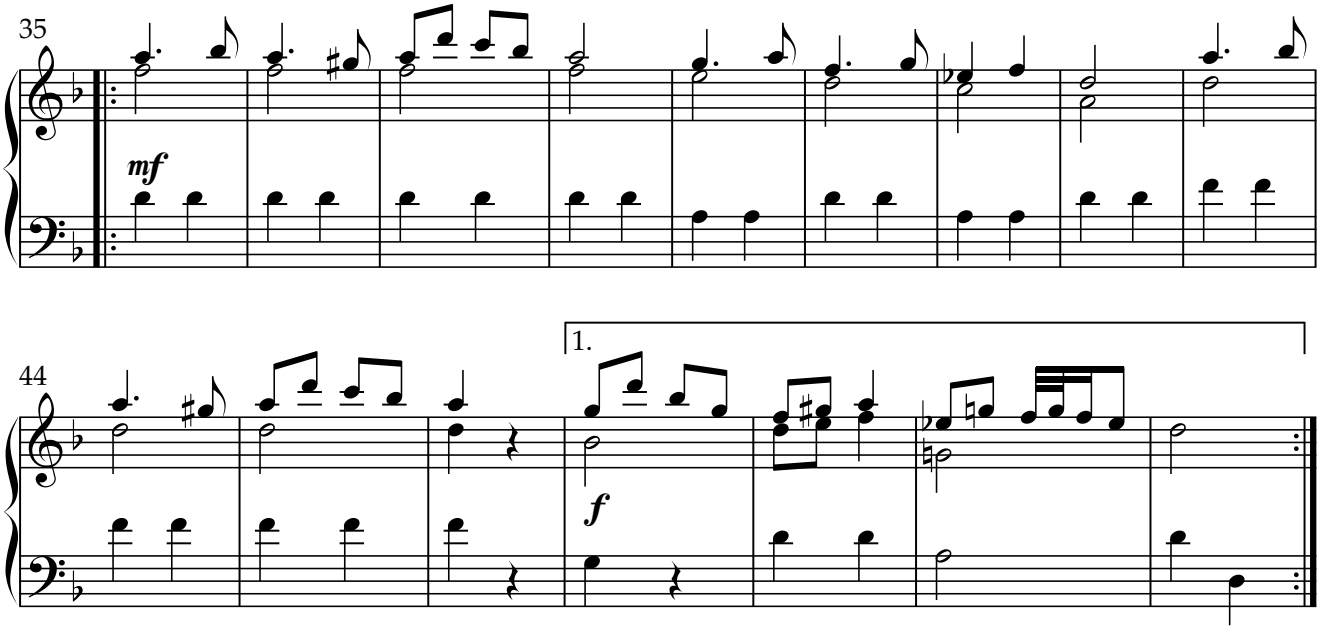
Mathieu Daniël Polak

Con moto (♩. = c. 92)

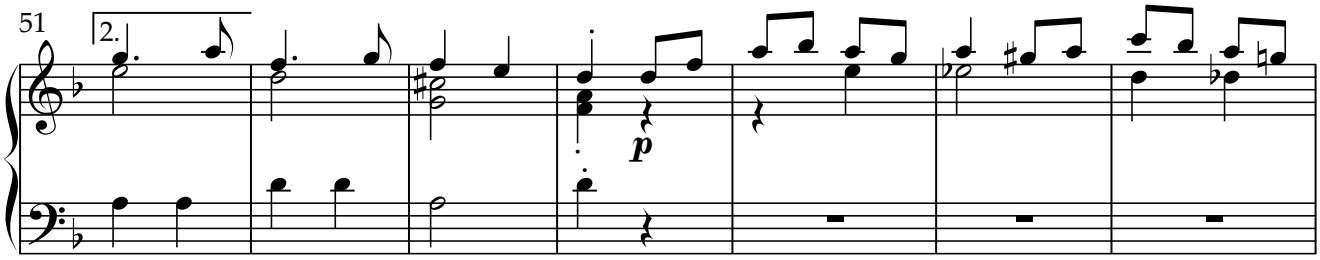
Carillon

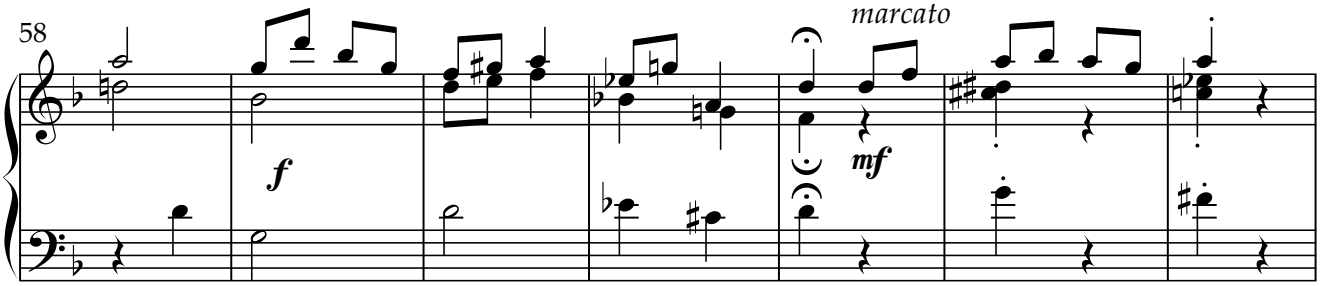


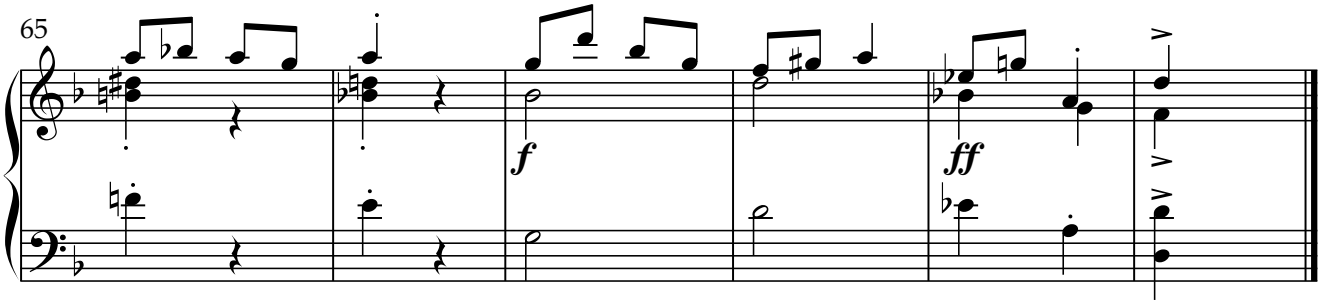
Piu mosso (♩ = c. 120)



Tempo primo (♩ = c. 92)

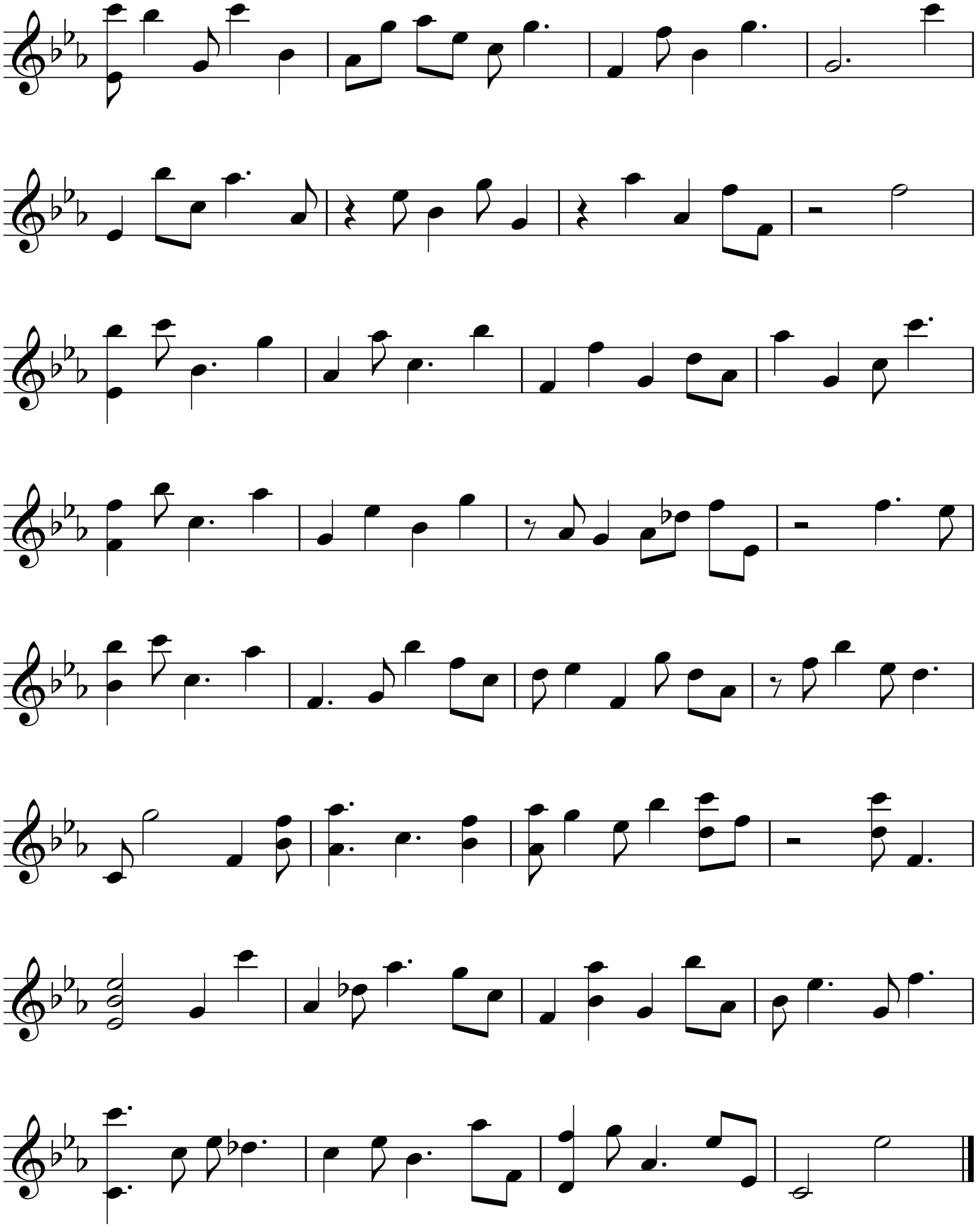






On Our Way

Boris Bezemer (2025)



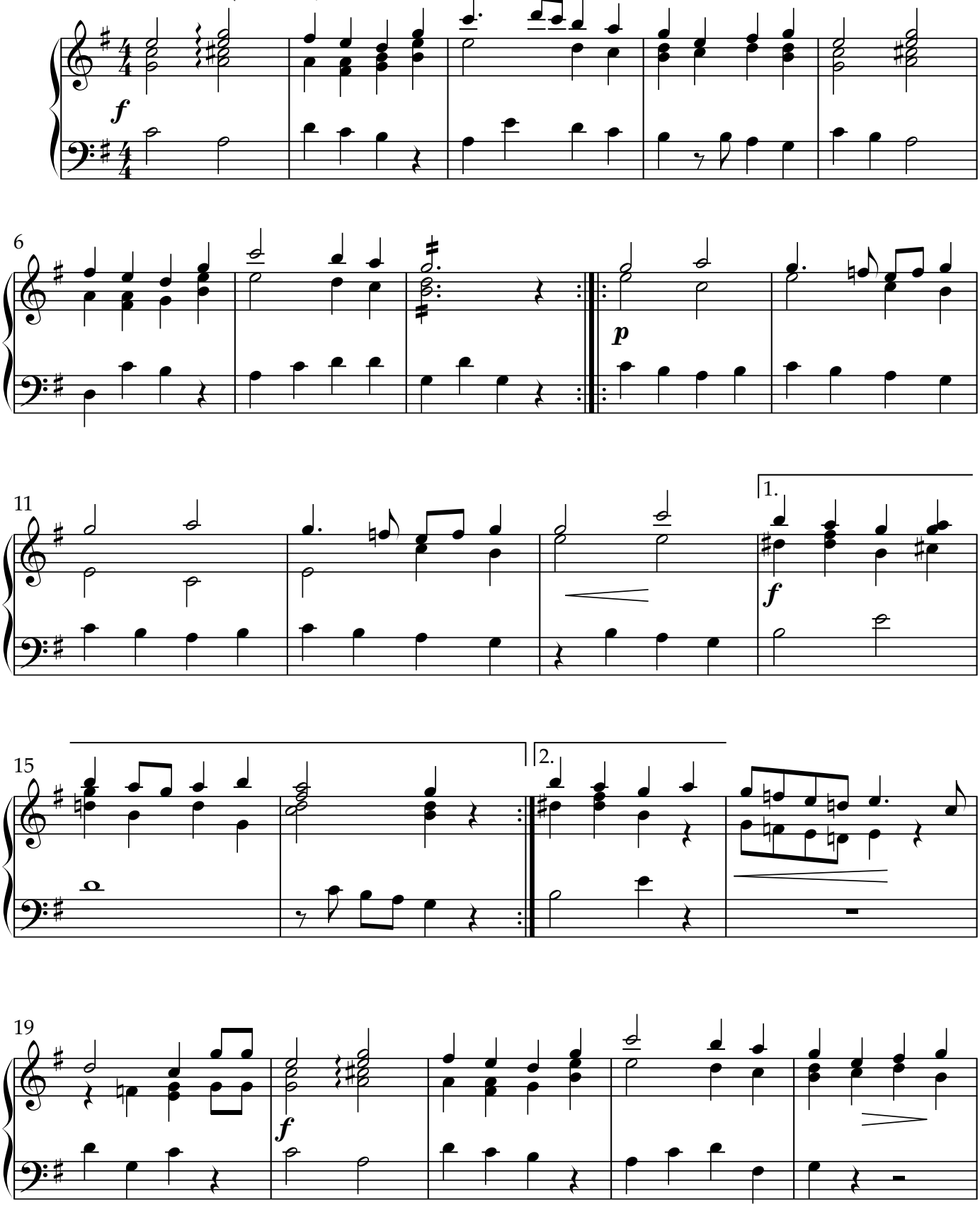
© 2025 Boris Bezemer. All rights reserved.

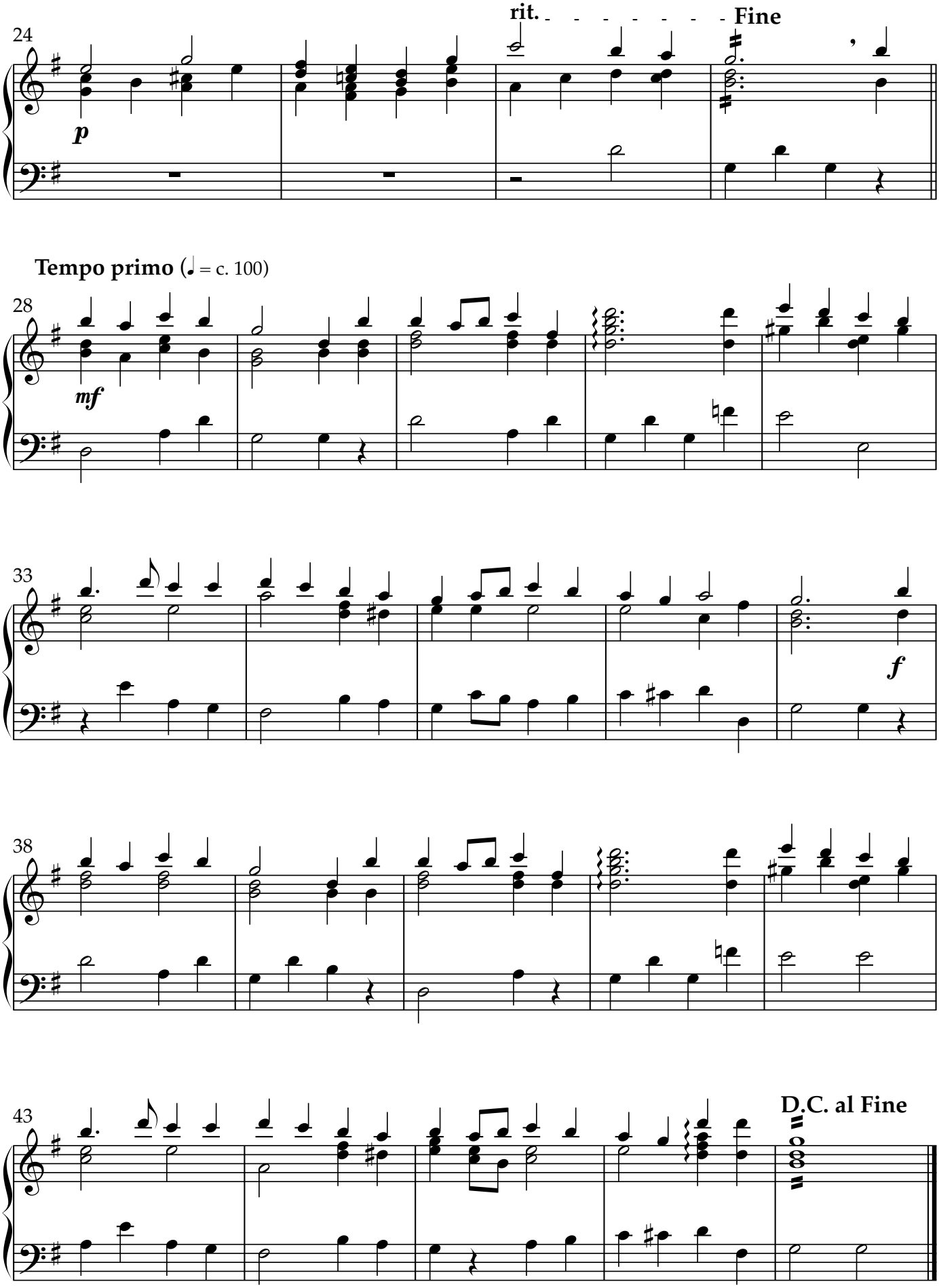
Rubensmars en Beiaardlied

Carillon

Peter Benoit (1834-1901)
Arr. M.D. Polak

Alla marcia (♩ = c. 100)




rit.
Fine
24
p
Tempo primo (♩ = c. 100)
28
mf
33
f
38
43
D.C. al Fine

De Vlaamse Leeuw

for carillon solo

Karel Miry (1823-1889)
Arr. J. Lerinckx
Gravure: M.D. Polak

Maestoso (♩ = c. 100)

f

6

11

17

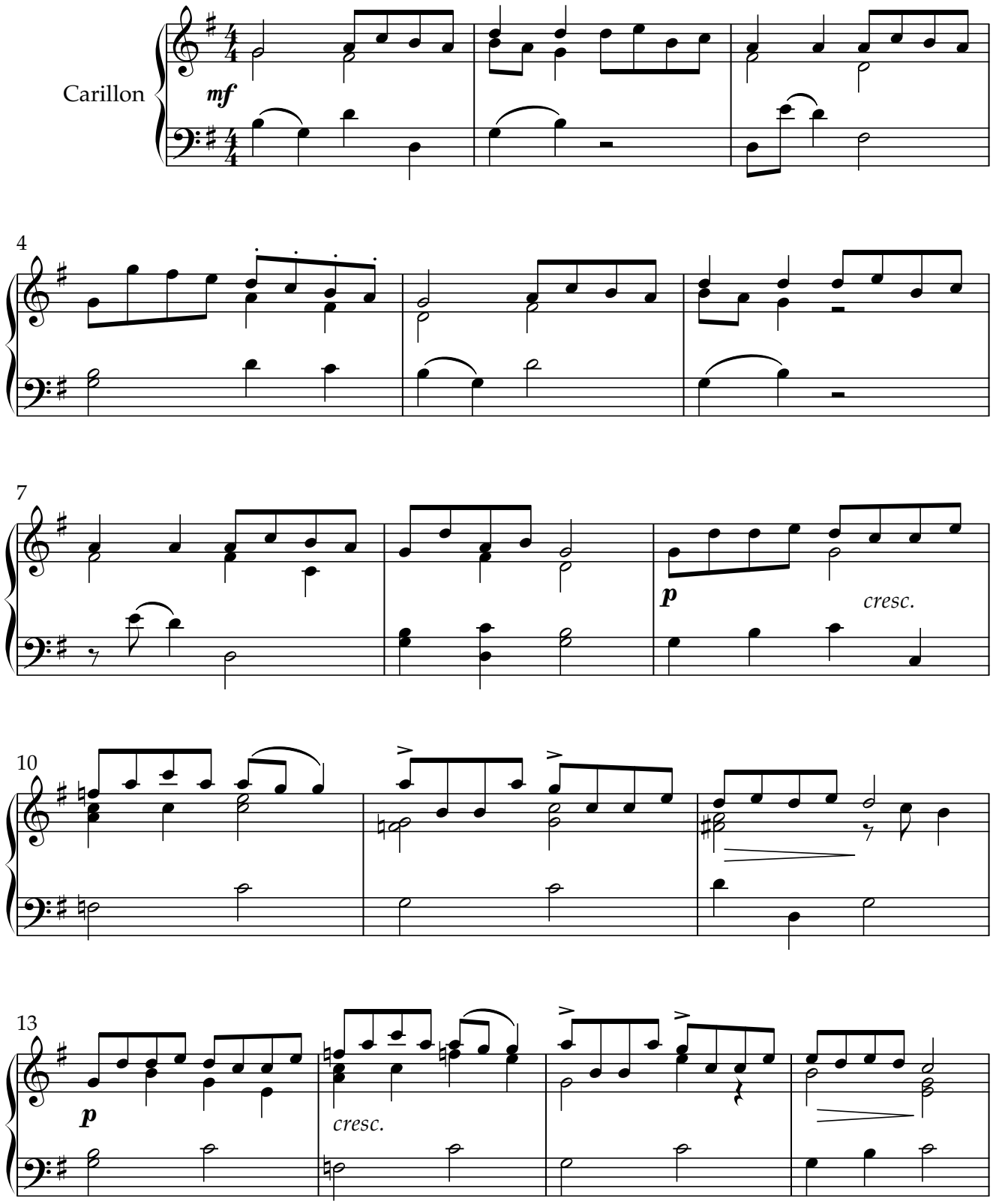
23

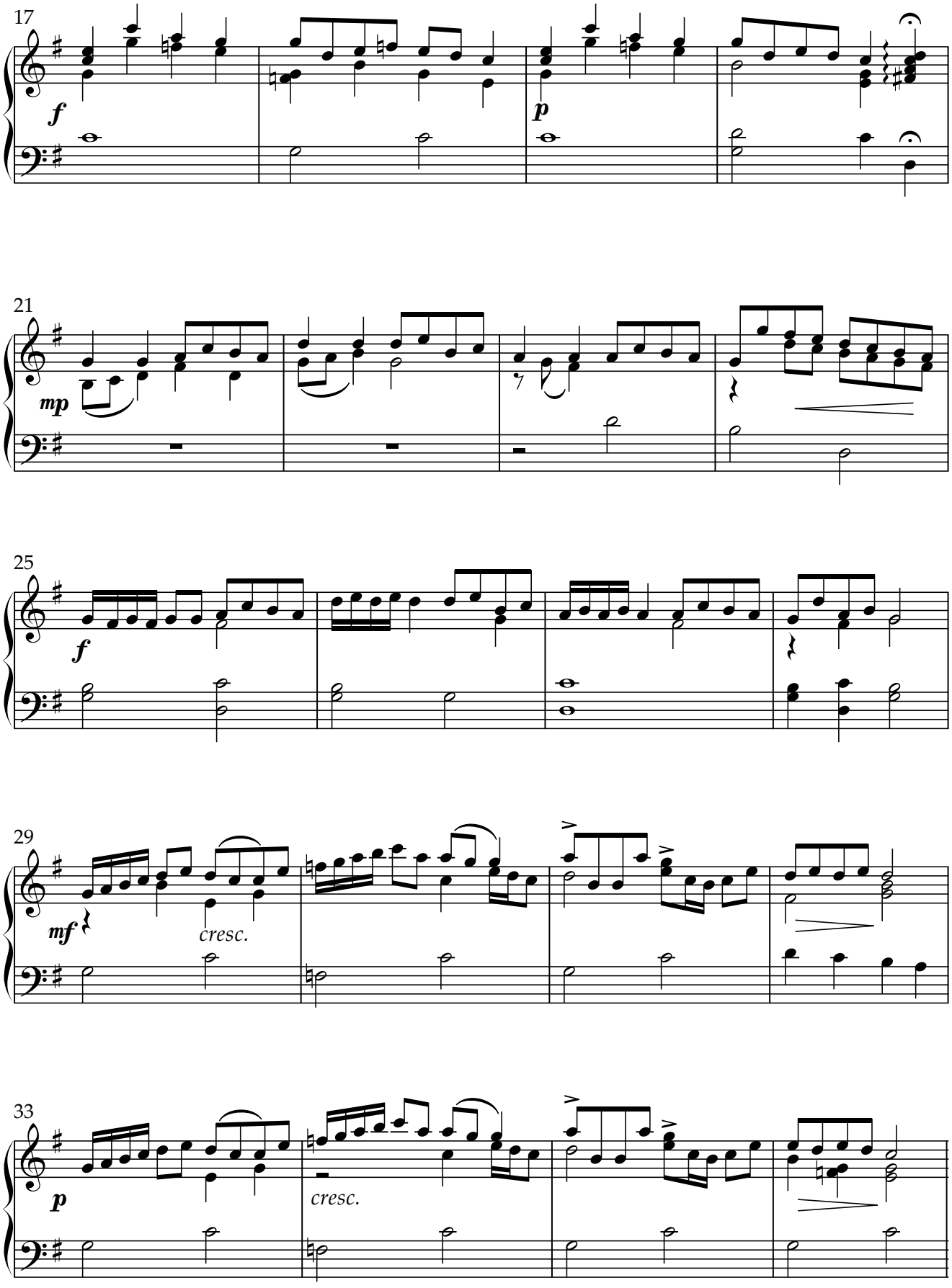
Can Can

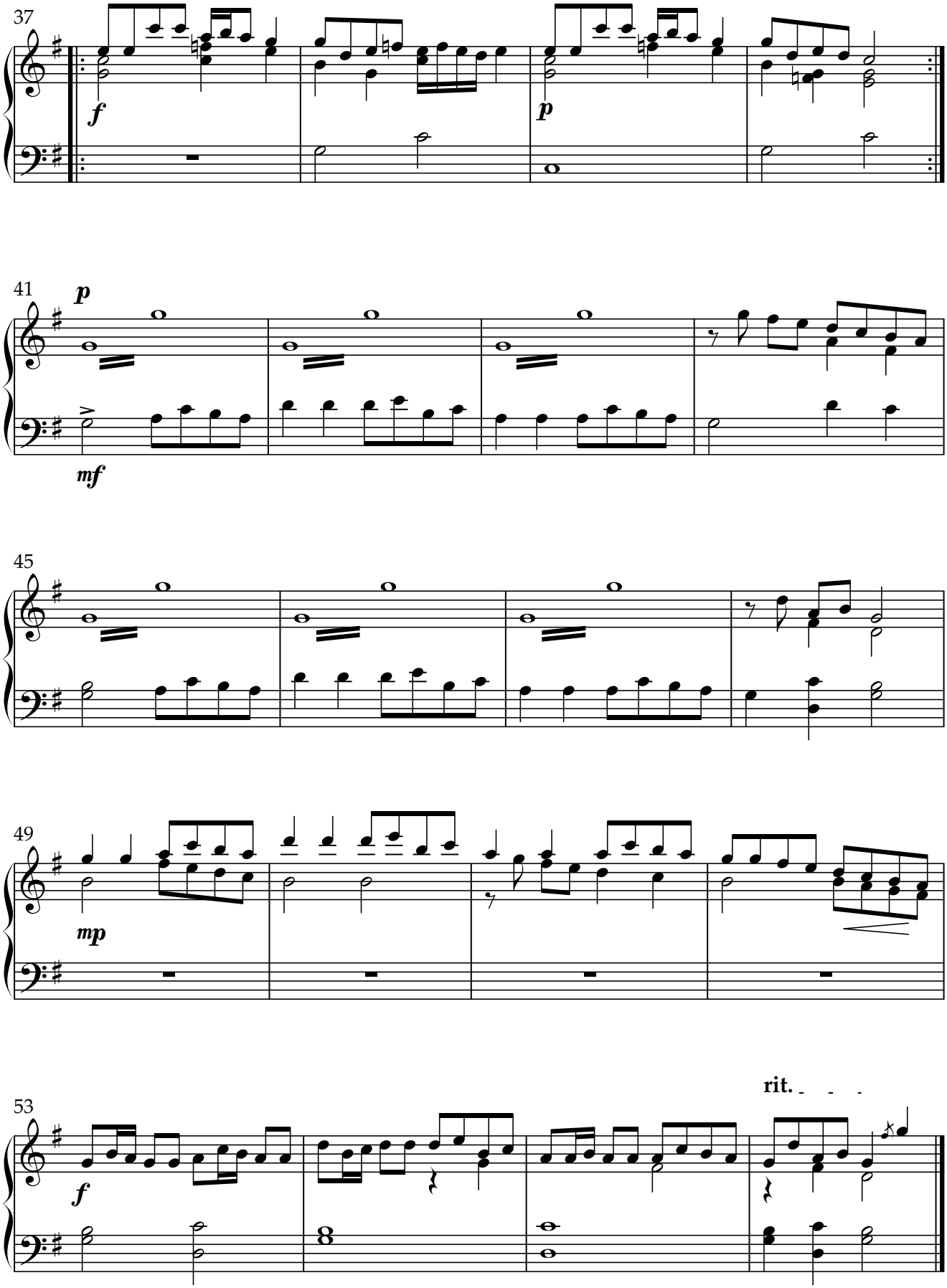
From La Perichole (operetta)

Jacques Offenbach (1819-1880)
Arranged by Mathieu Daniël Polak

Con moto (♩ = c. 104)



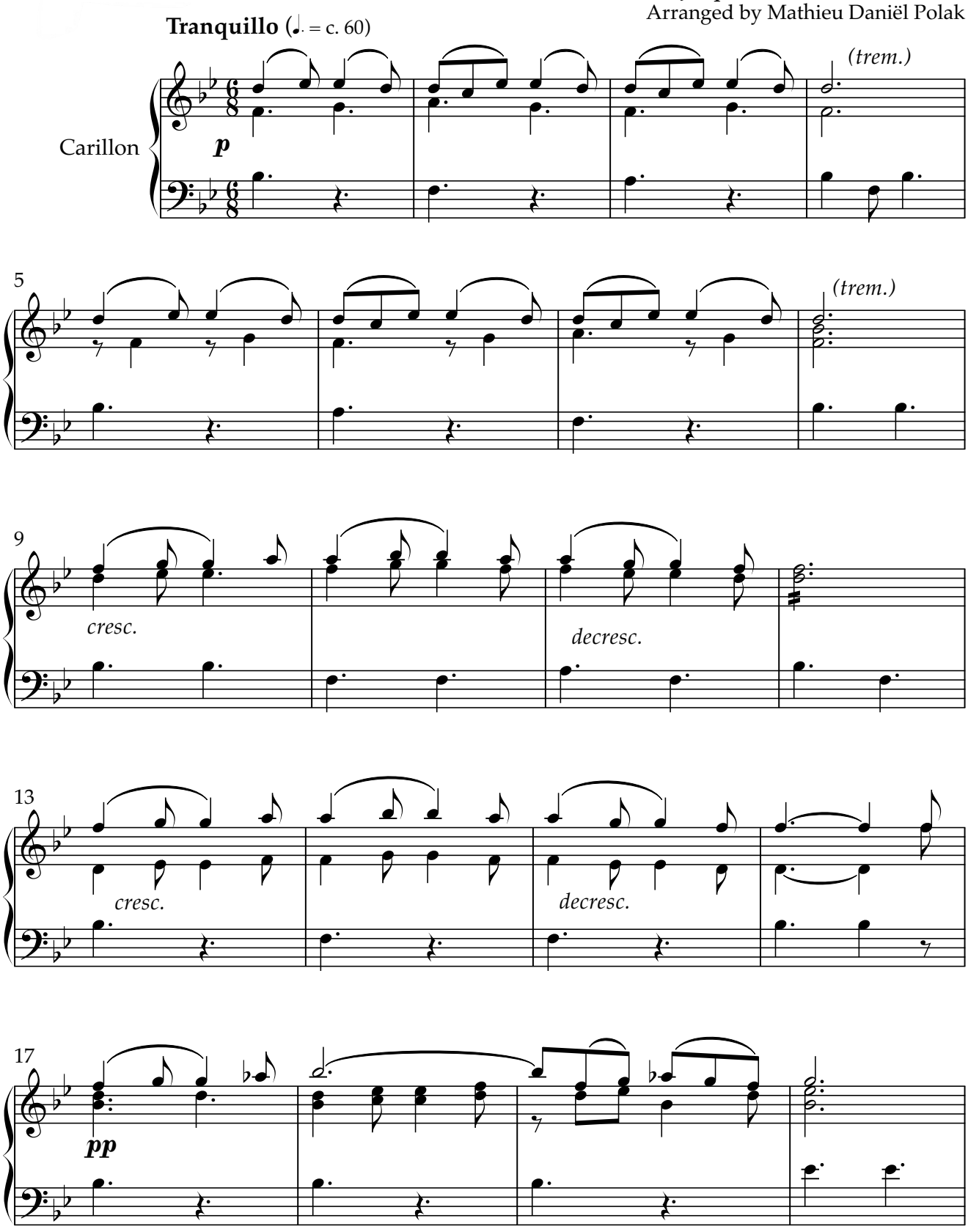

17
f
p
21
mp
25
f
29
mf
cresc.
33
p
cresc.

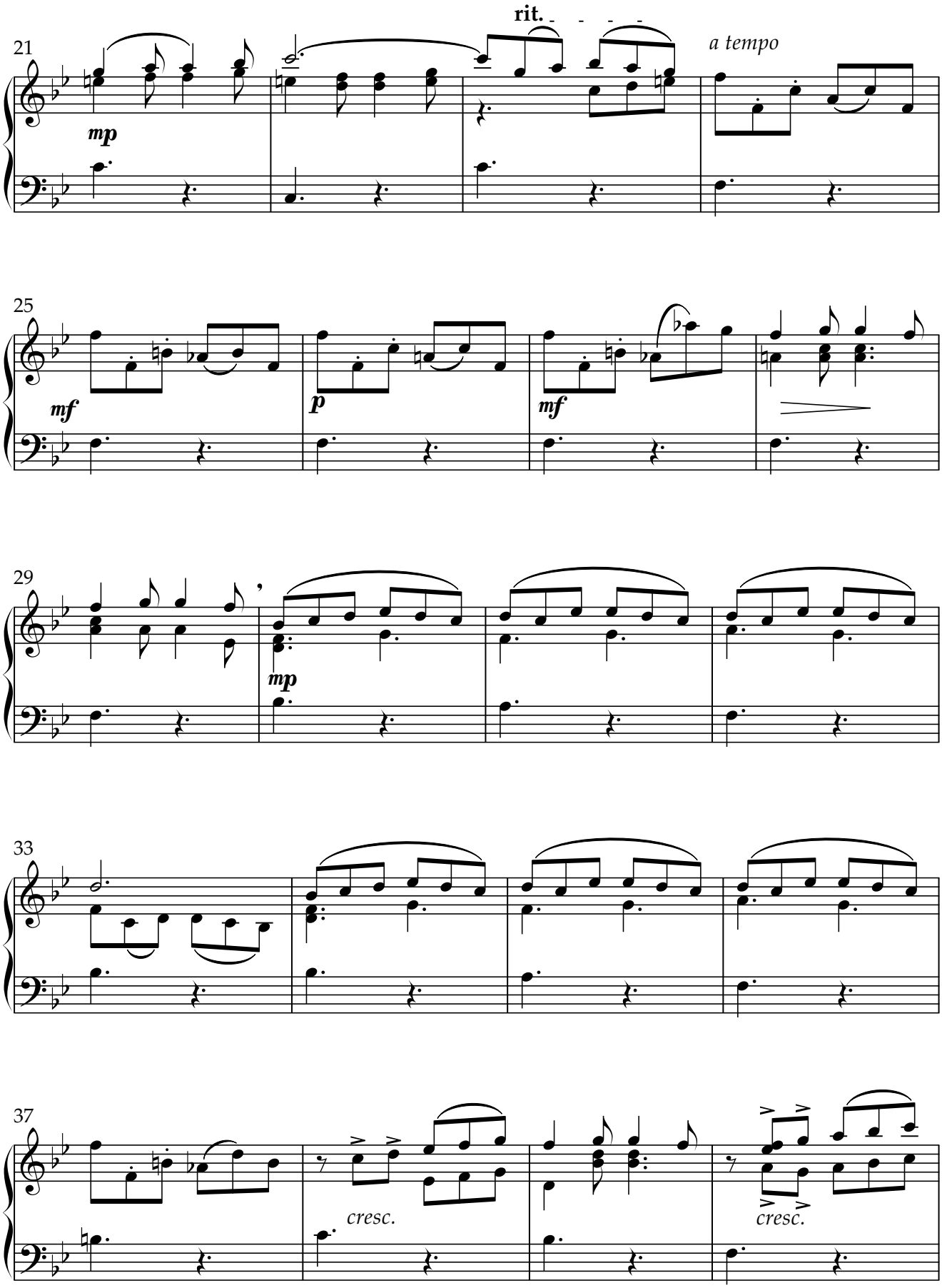

37
f
p
41
p
mf
45
49
mp
53
f
rit.

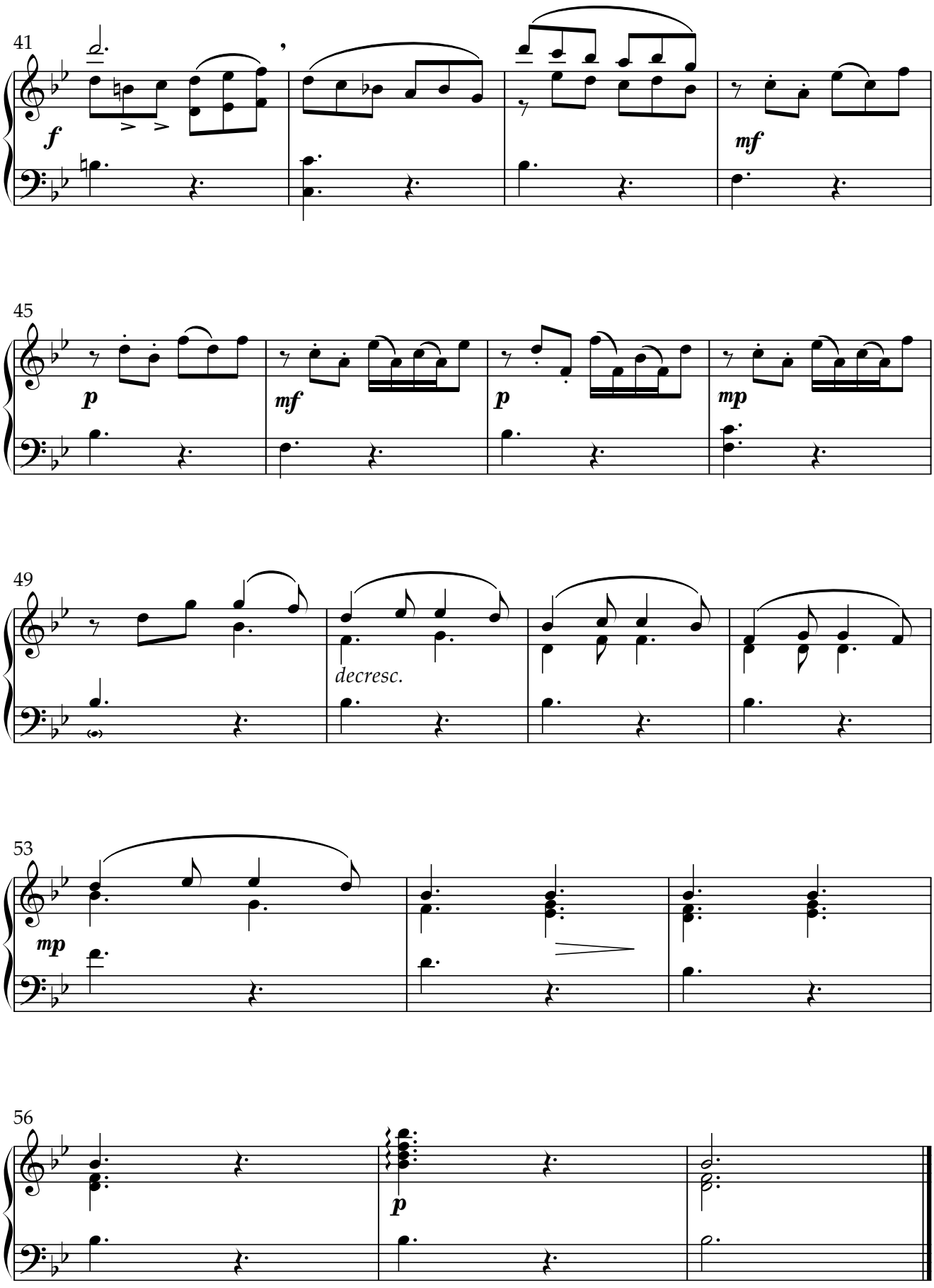
Barcarolle

From The Tales of Hoffmann (opera)

Jacques Offenbach (1819-1880)
Arranged by Mathieu Daniël Polak




21
rit.
a tempo
mp
25
mf
p
mf
29
mp
33
37
cresc.
cresc.

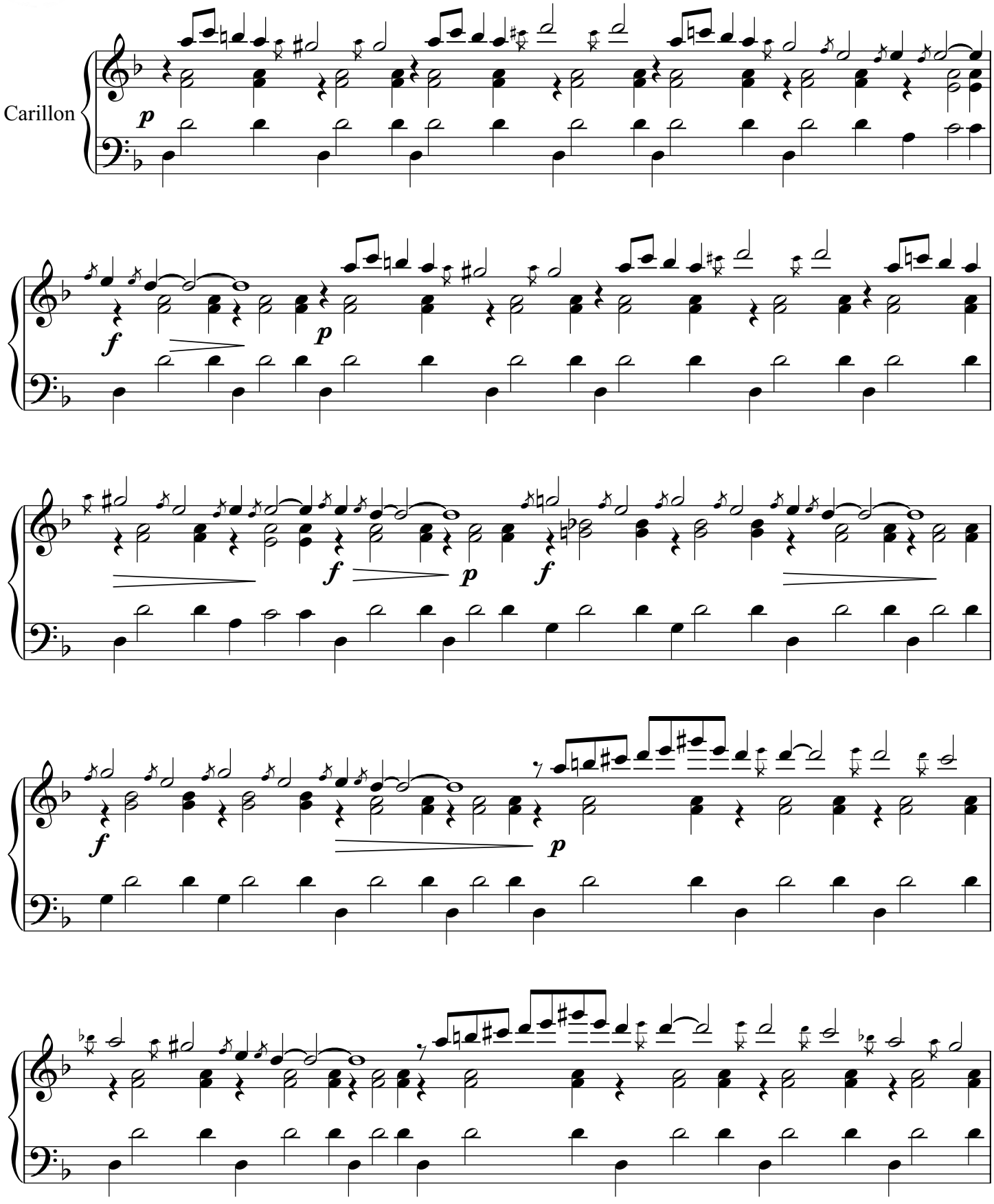

41
f
mf
45
p
mf
p
mp
49
decresc.
53
mp
56
p

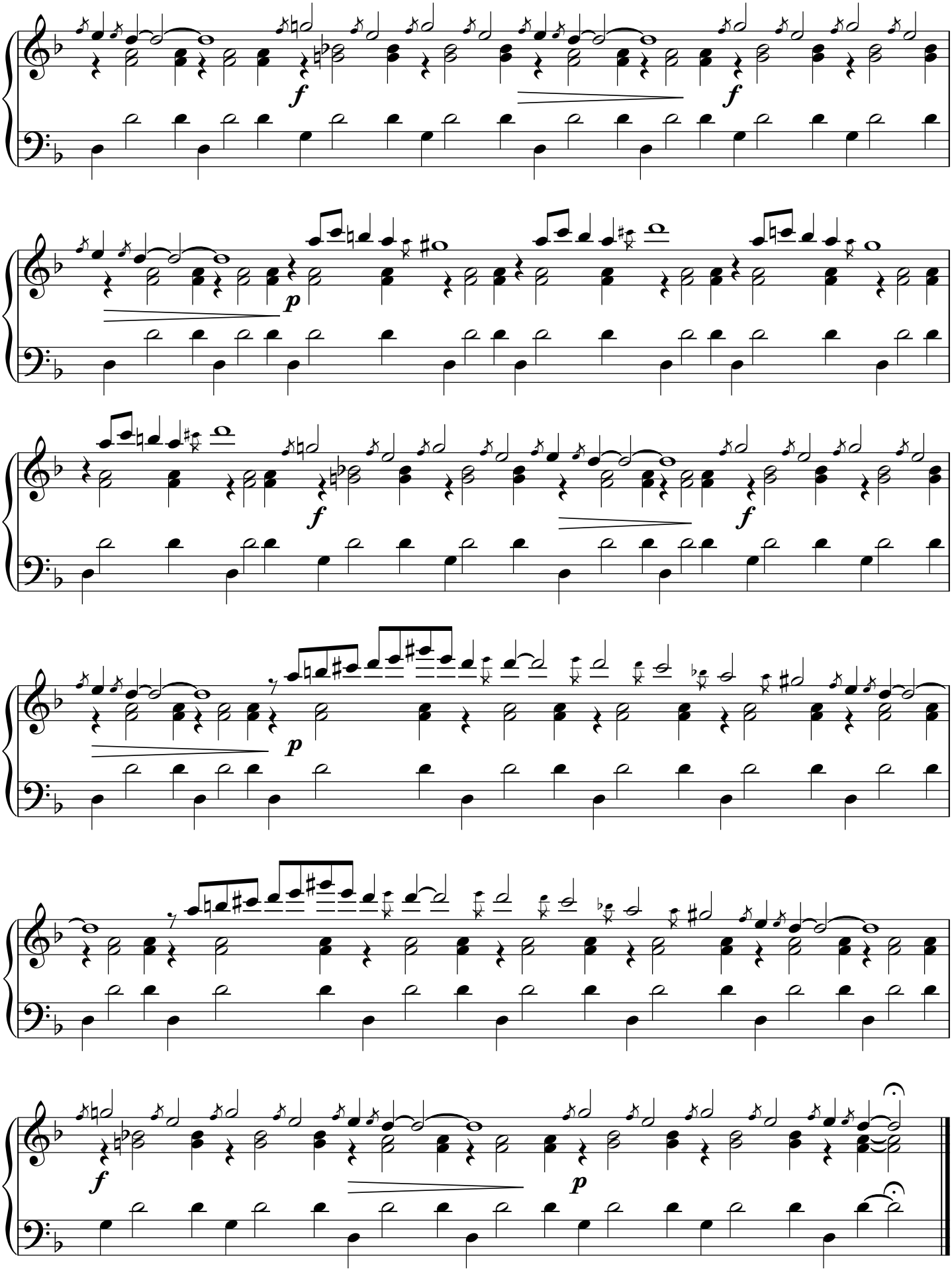
Gnossienne No. 1

from *Trois Gnossiennes*

Erik Satie (1866-1925)
Arranged by Mathieu Daniël Polak

Lent (♩ = 98)

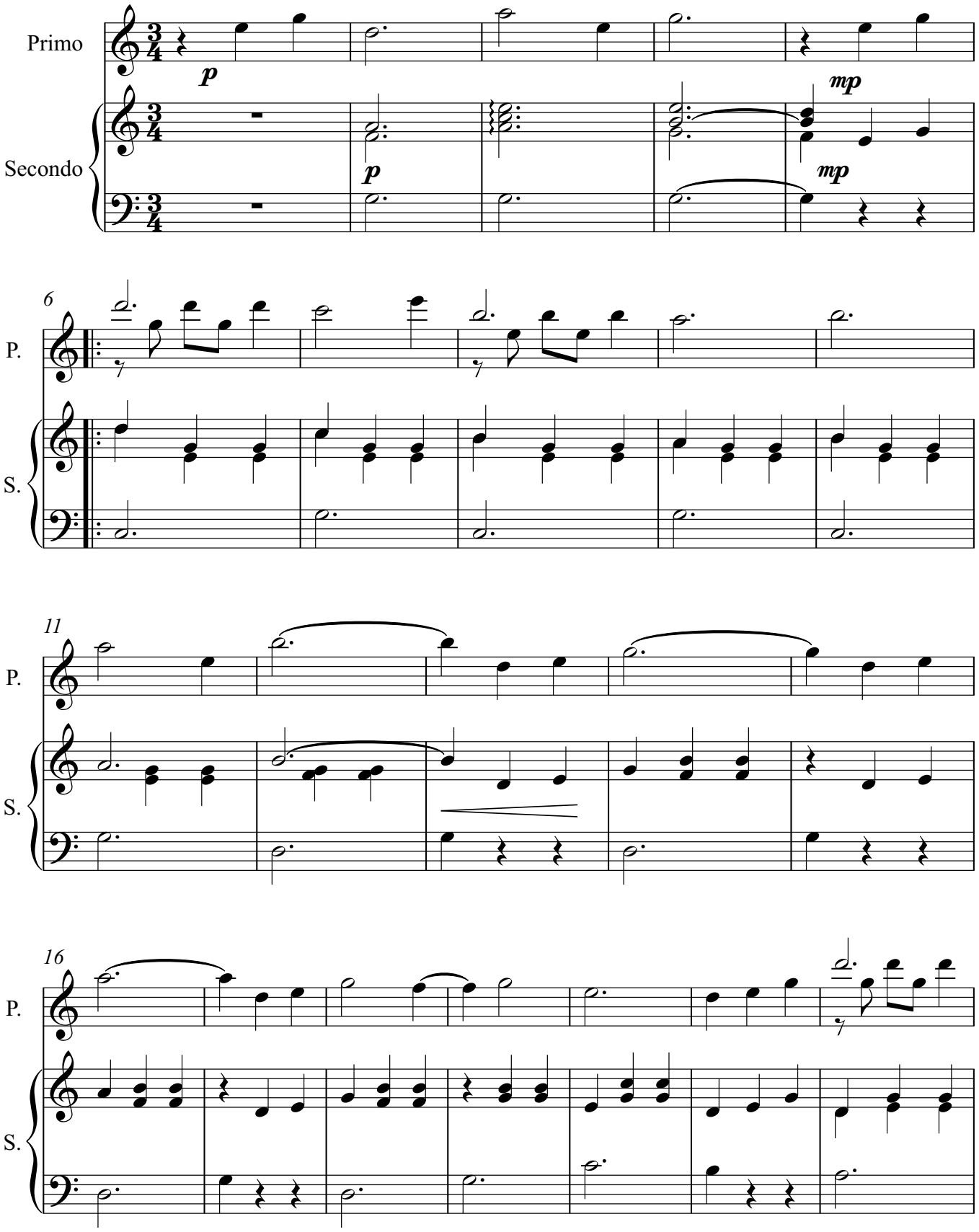


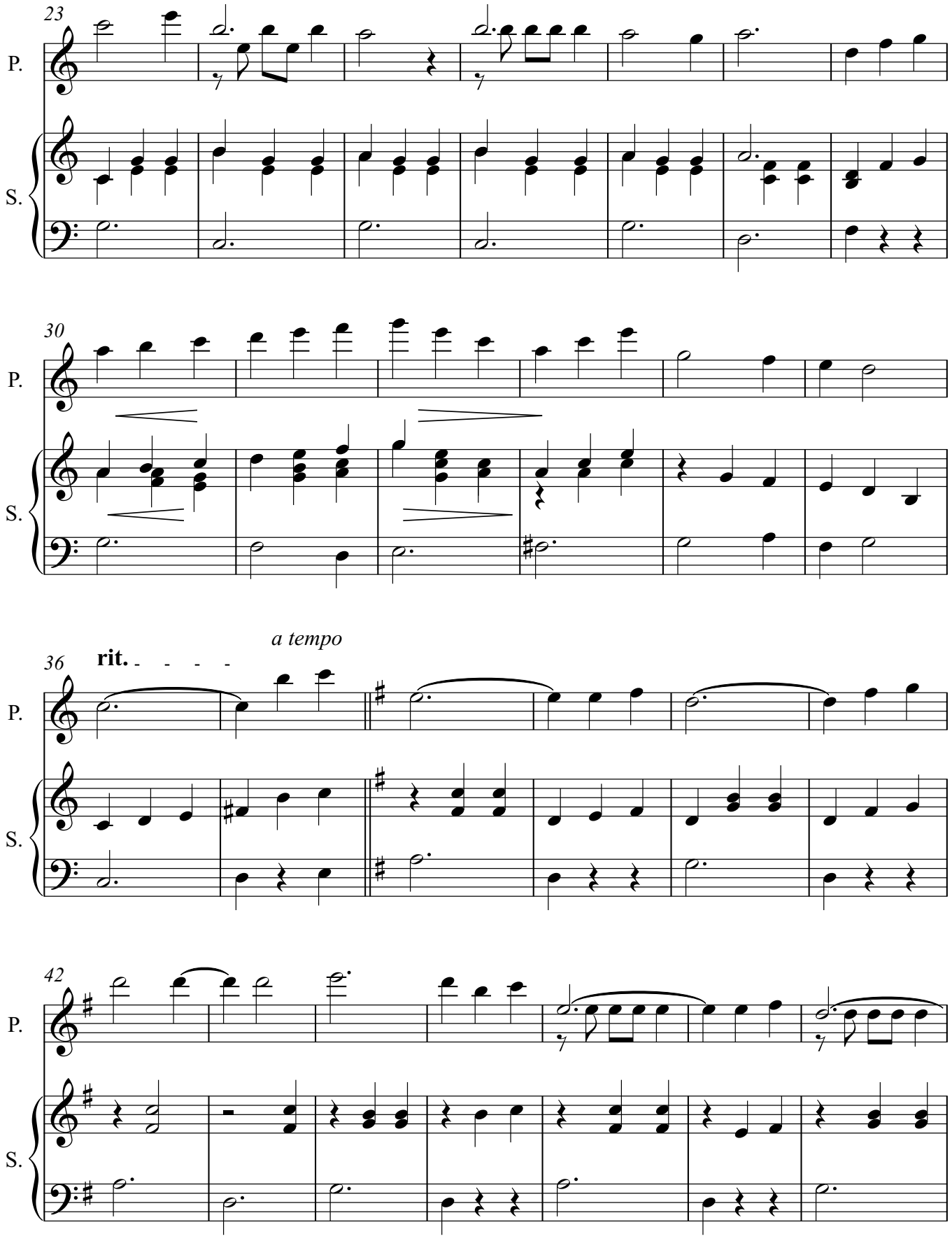


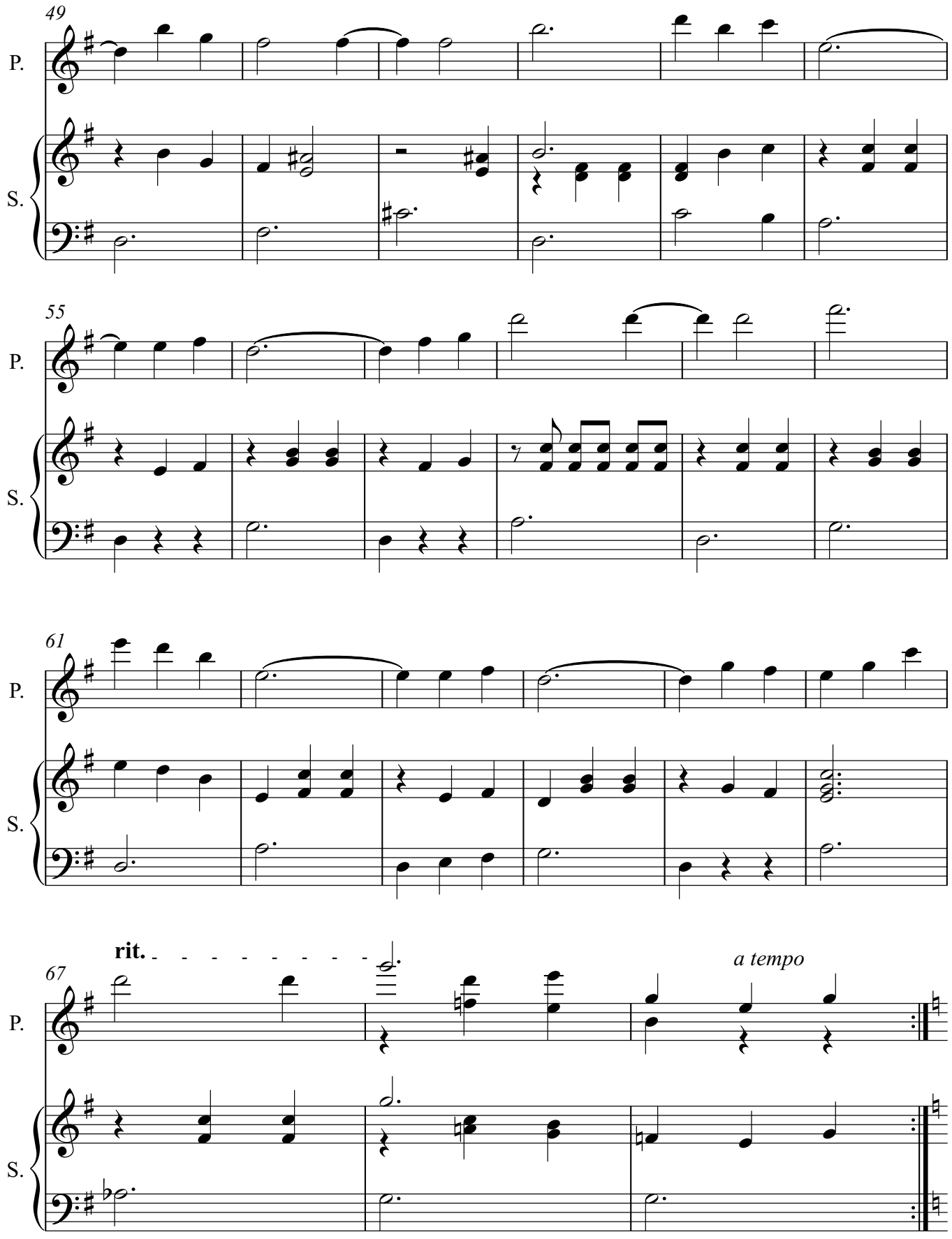
Je te veux

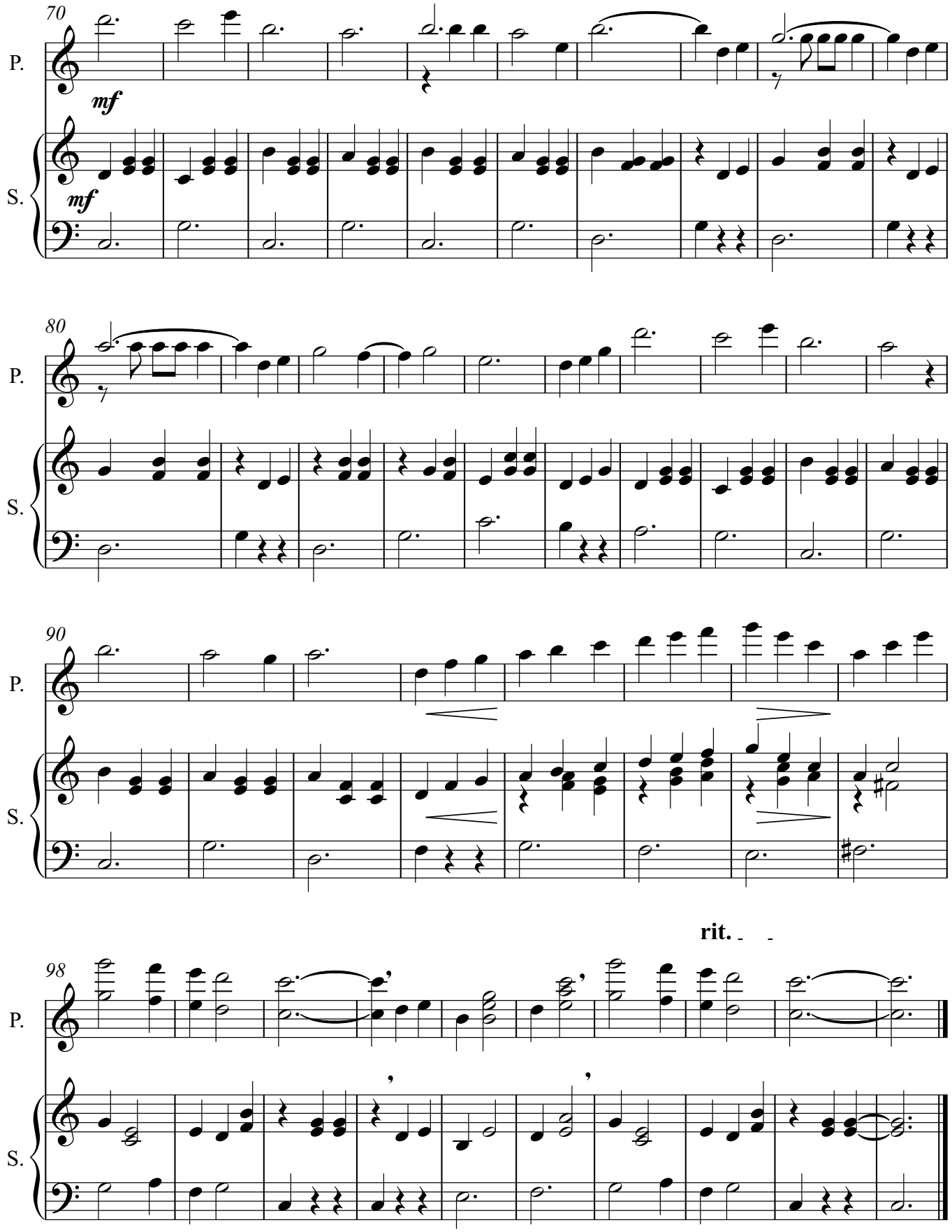
Erik Satie (1866-1925)
Arranged for carillon by Mathieu Daniël Polak

Modéré (♩ = 140)




23
P.
S.
30
P.
S.
a tempo
36
rit.
P.
S.
42
P.
S.


49
P.
S.
55
P.
S.
61
P.
S.
rit.
67
a tempo
P.
S.

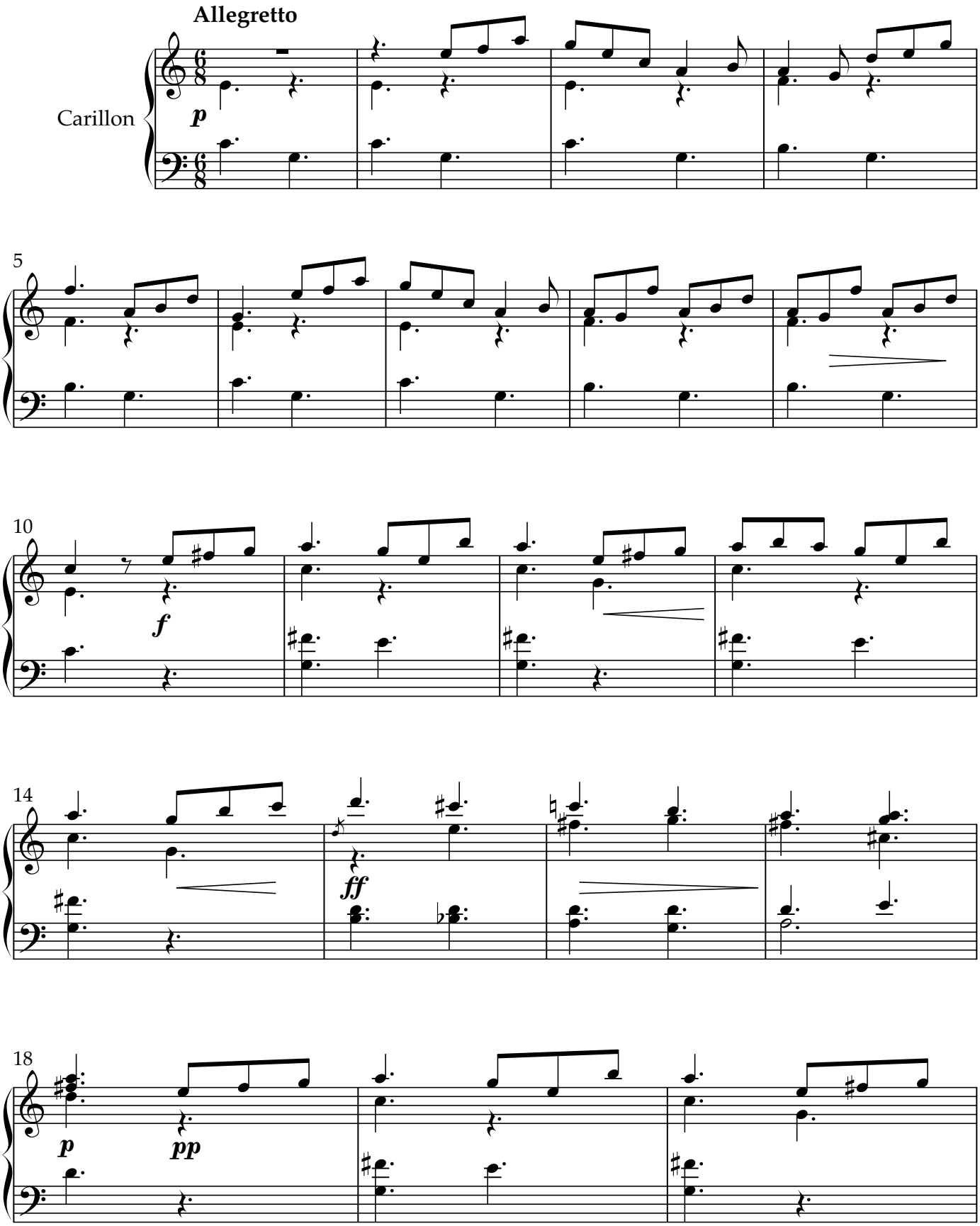

70
P.
mf
S.
mf
80
P.
S.
90
P.
S.
rit.
98
P.
S.

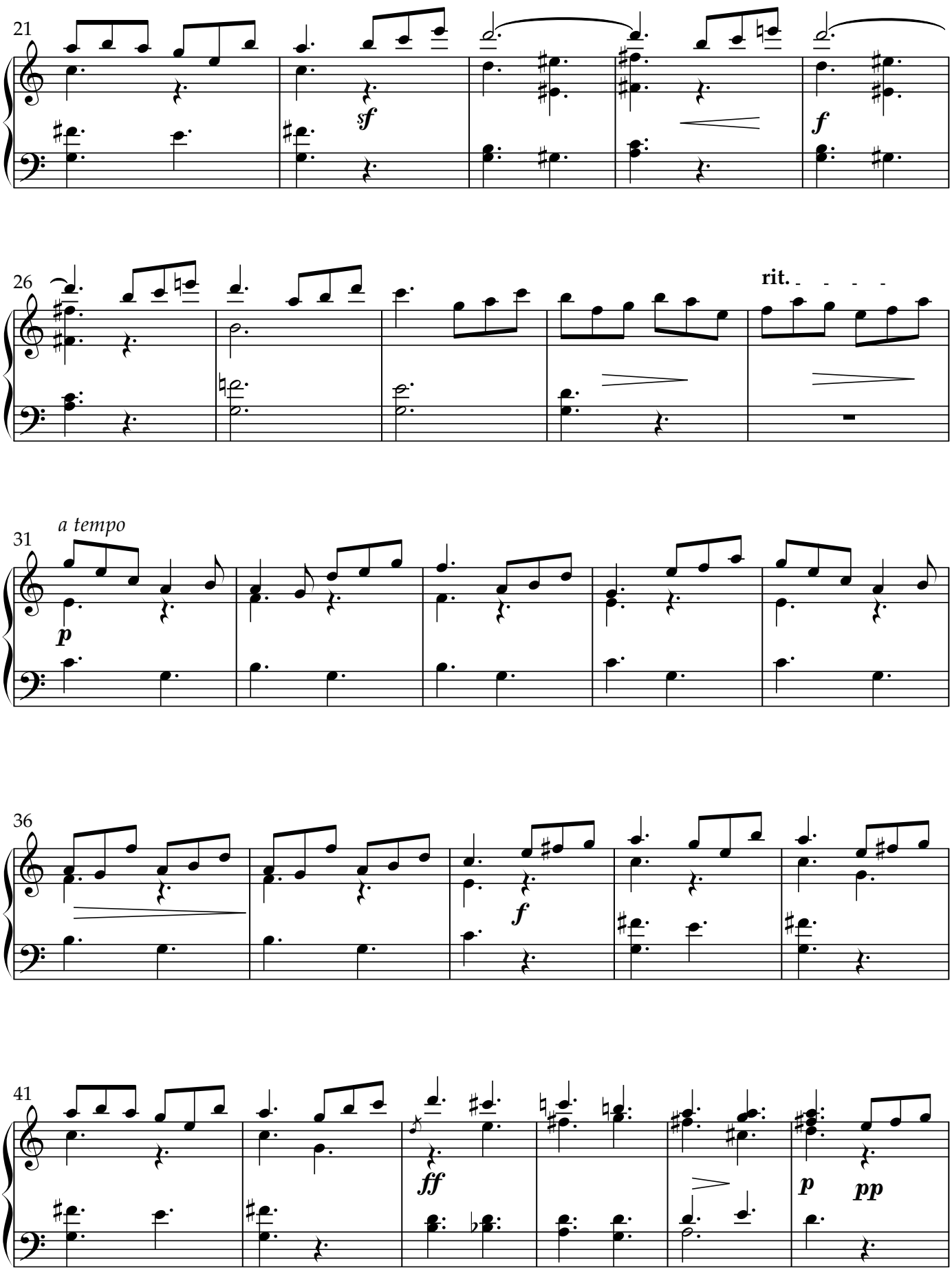
Pastorale Enfantine

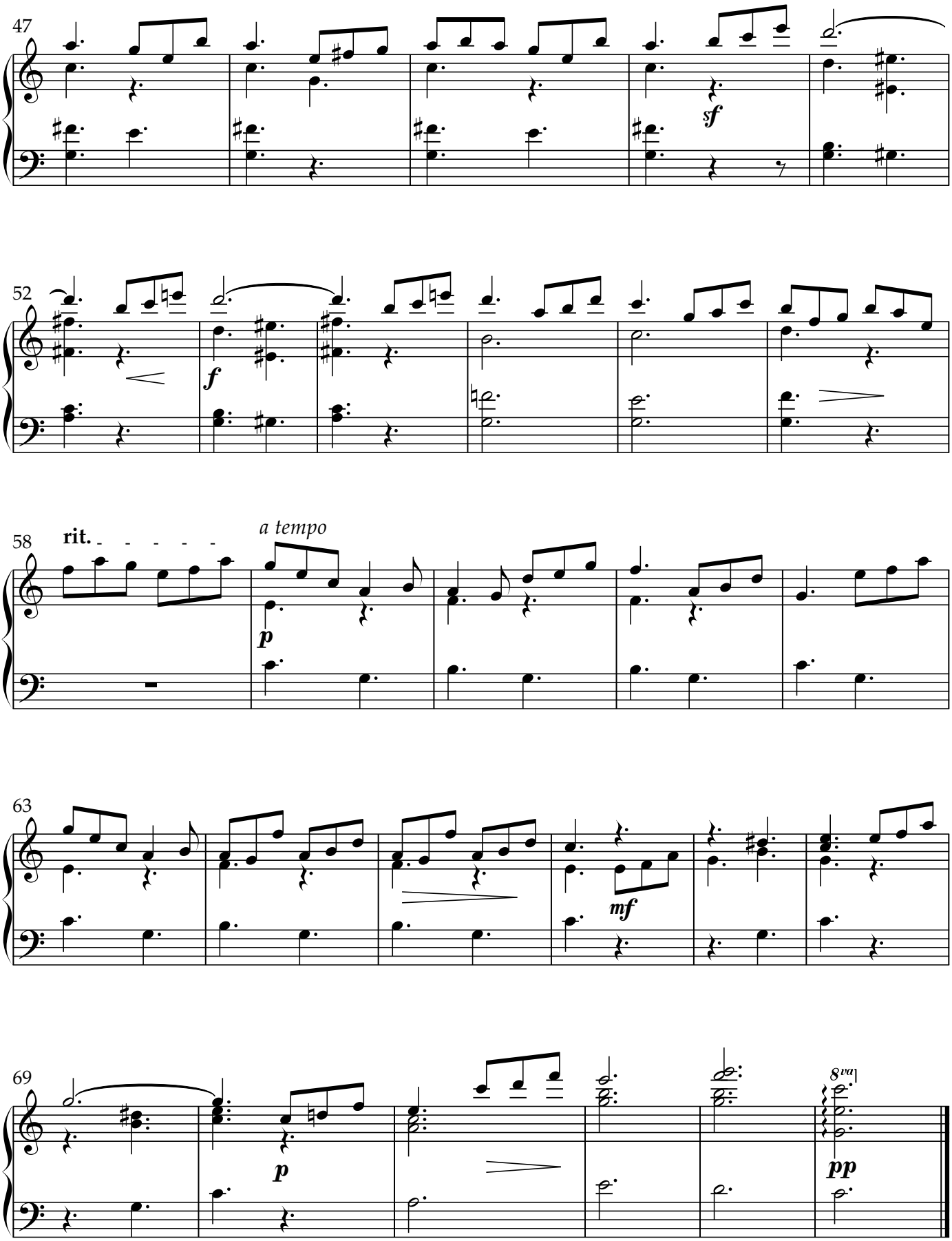
Cécile Chaminade (1857-1944)
Arranged for carillon by Mathieu Daniël Polak

Allegretto

Carillon



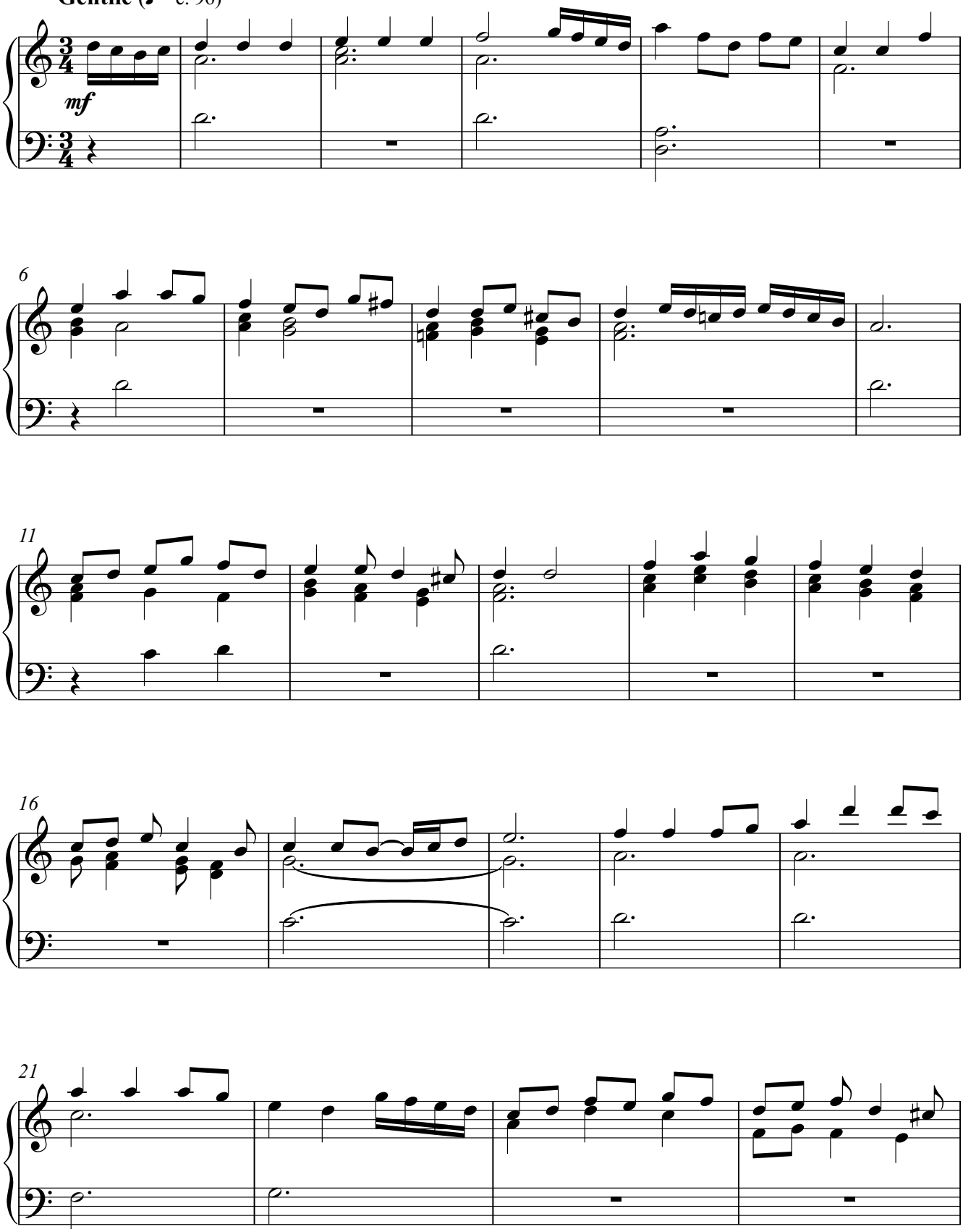

21
sf
f
26
rit.
a tempo
31
p
36
f
41
ff
p
pp

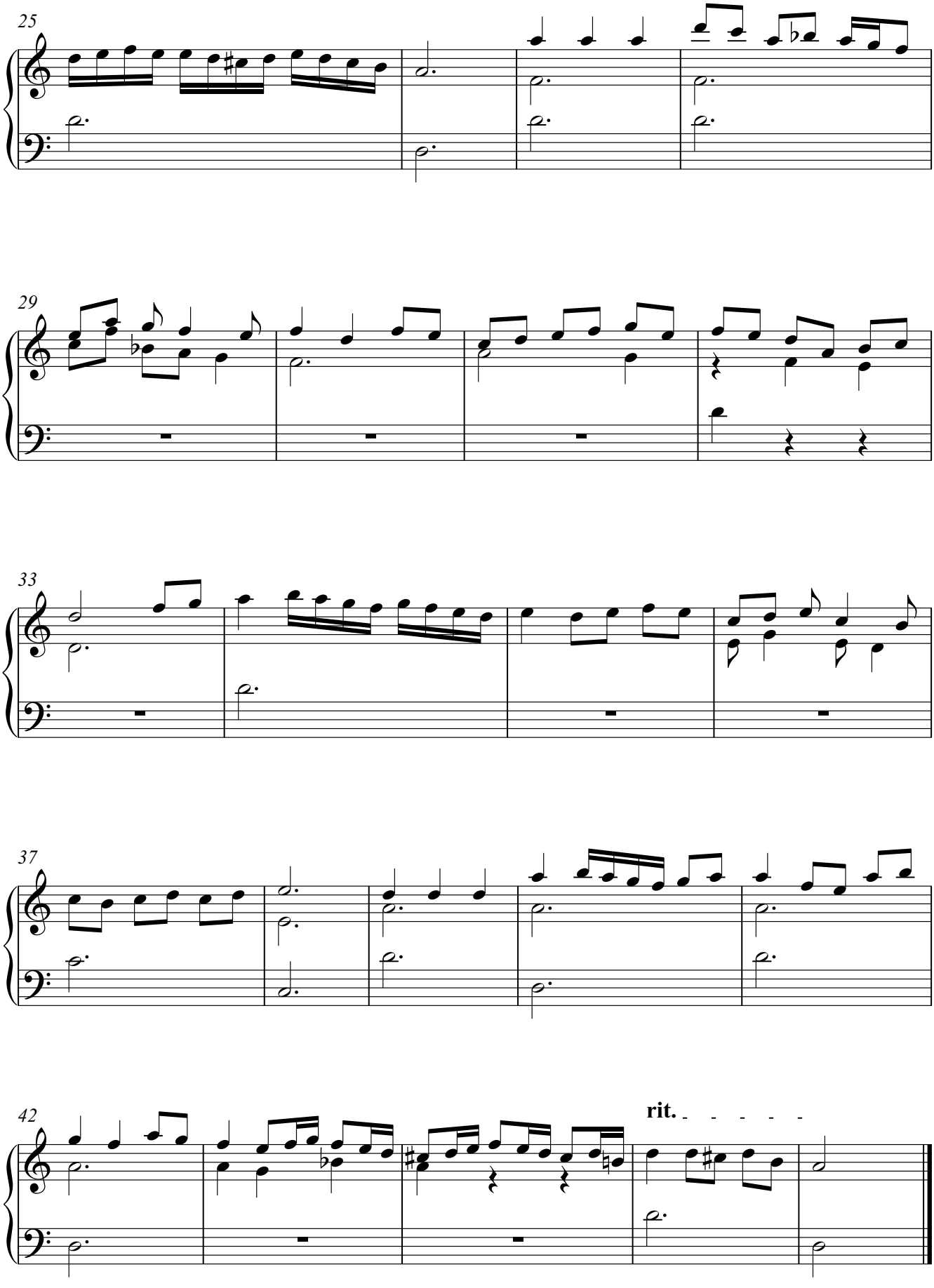

47
sf
52
f
58
rit.
a tempo
p
63
mf
69
p
8va
pp

Mit ganzem Willen

Conrad Paumann (1410-1473)
arranged for carillon by M.D. Polak

Gentile (♩ = c. 96)



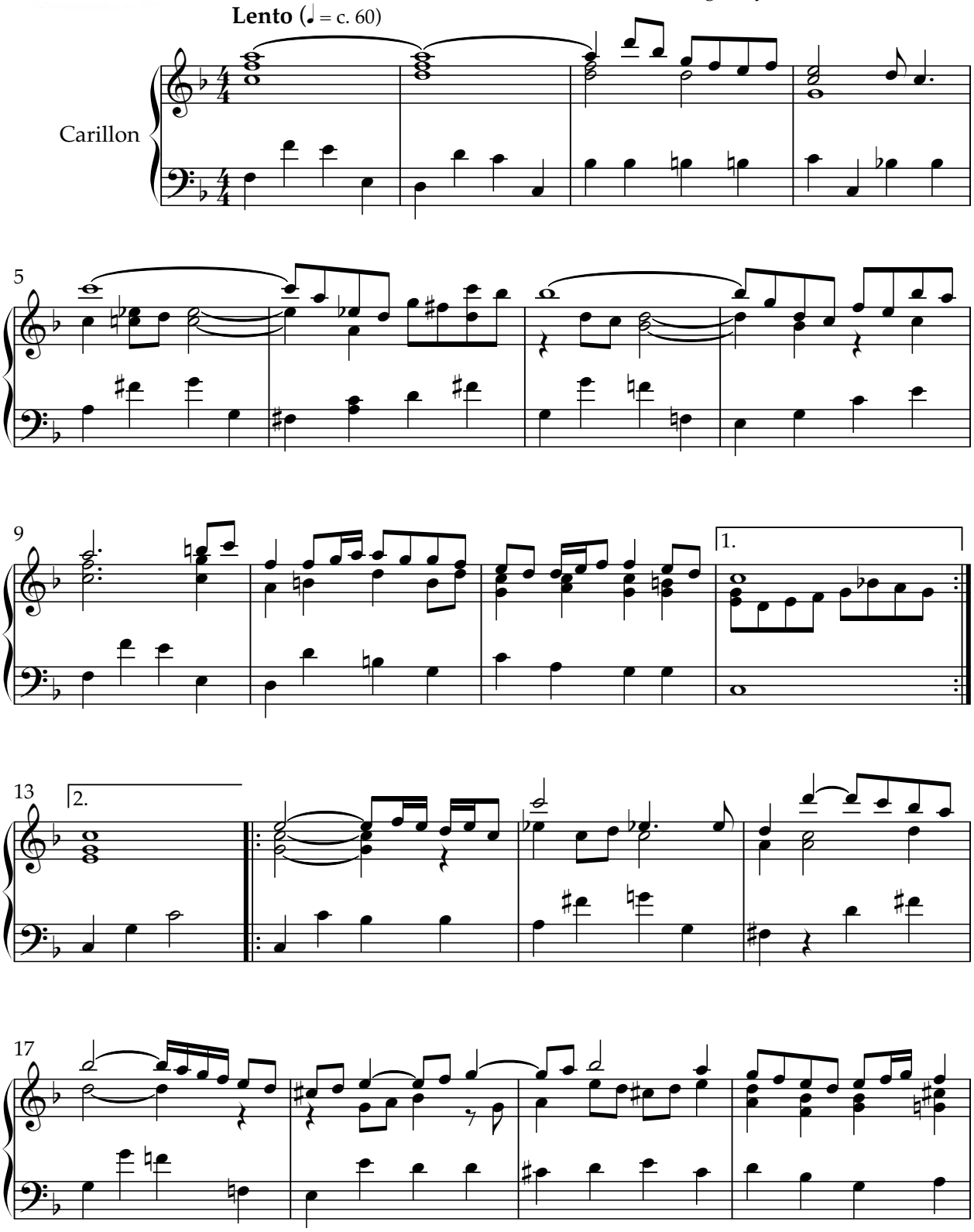

25
29
33
37
42
rit.

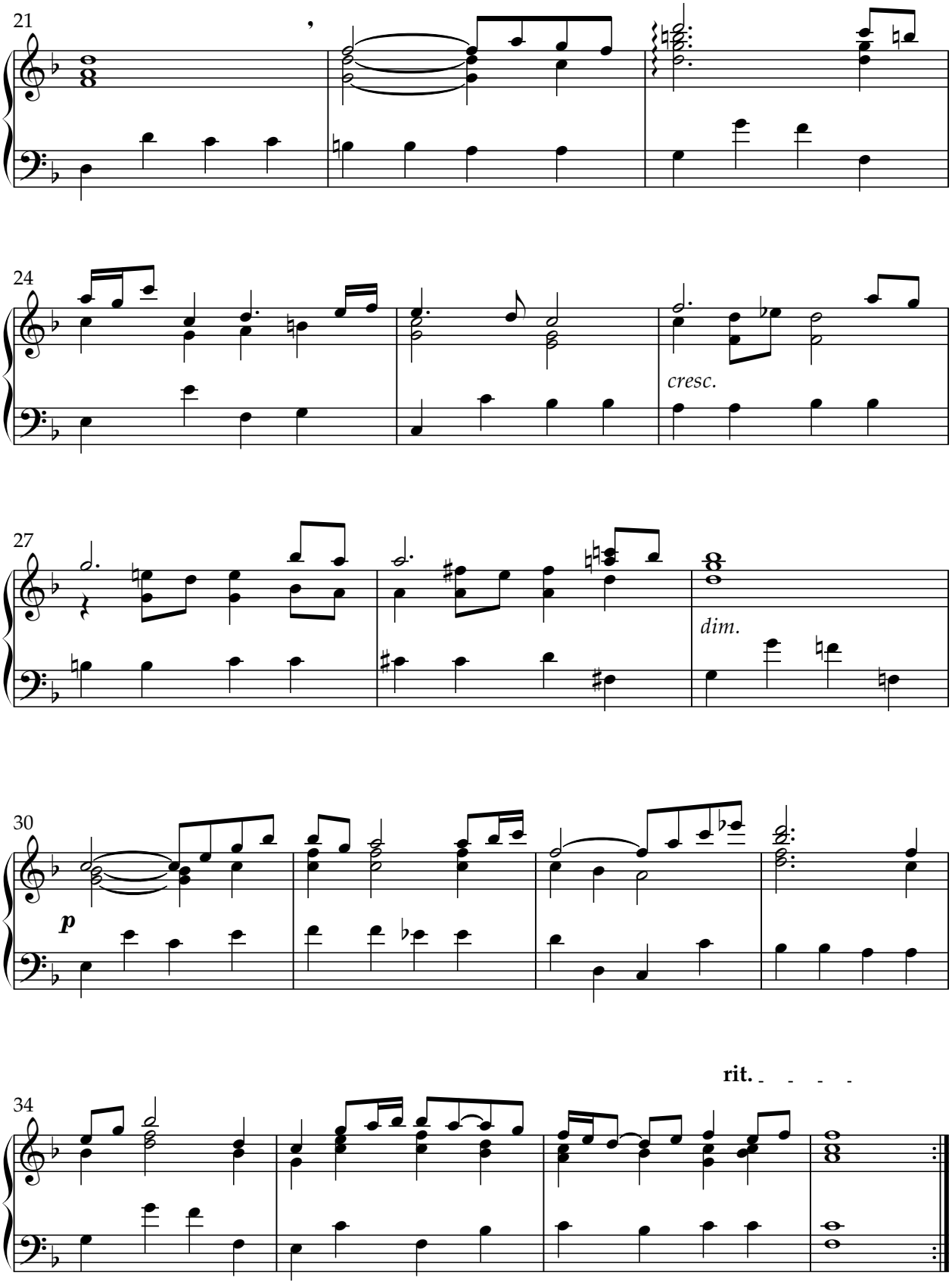
Aria on the G String

from Orchestral Suite no. 3, BWV 1068

J.S. Bach (1685-1750)

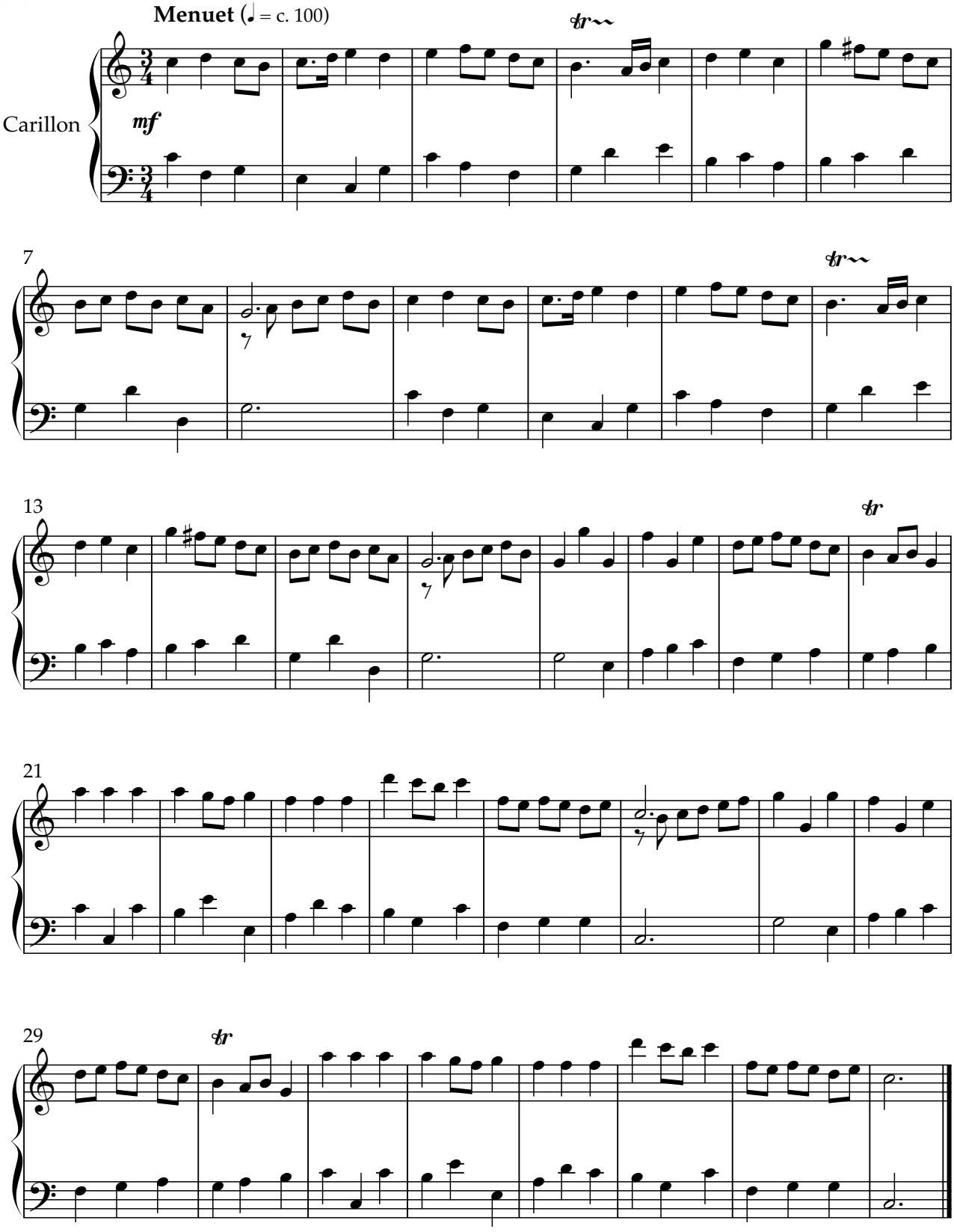
Arranged by Mathieu Daniël Polak




21
24
cresc.
27
dim.
30
p
rit.
34

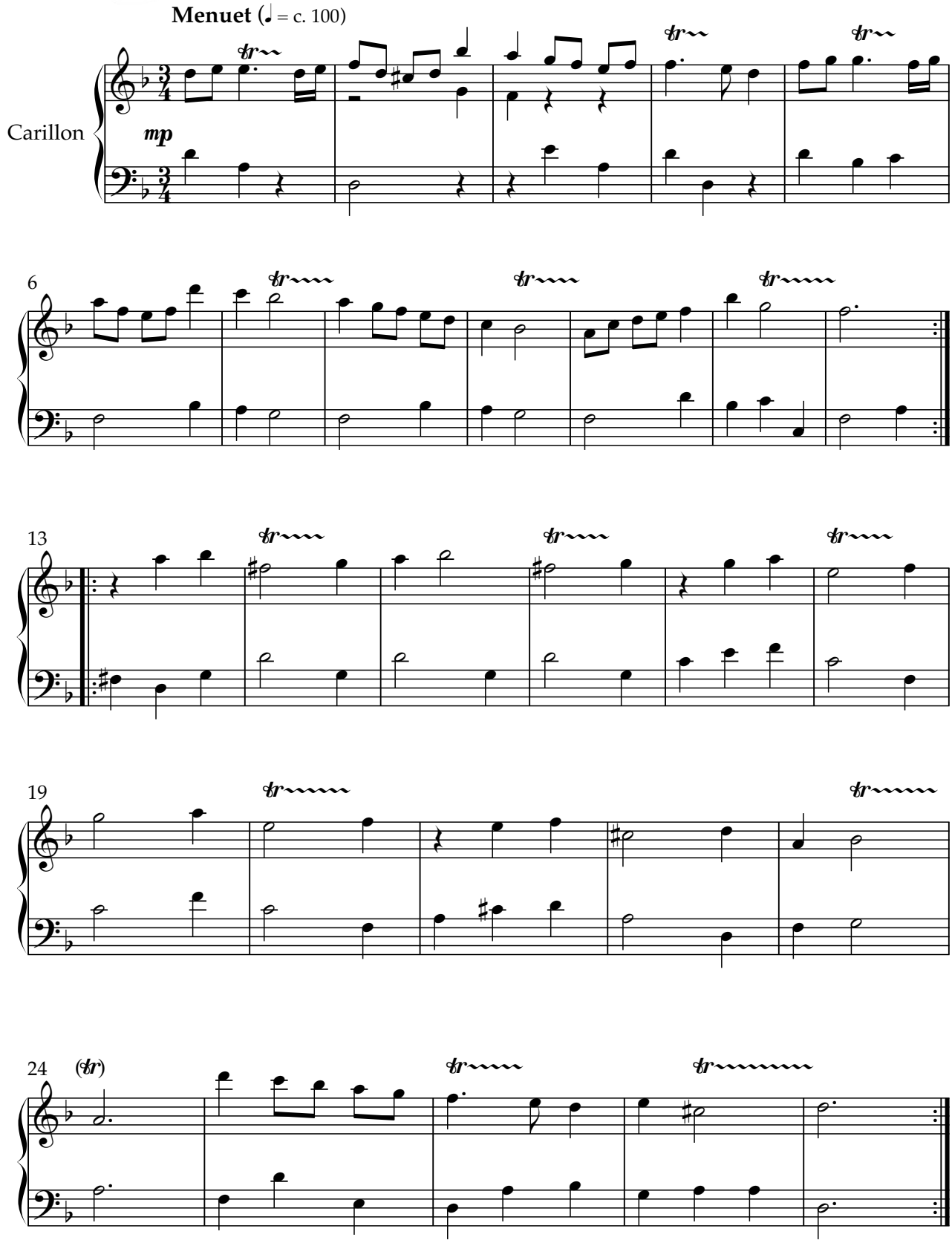
Menuet

Georg Friedrich Händel (1685-1759)
arr. Mathieu Daniel Polak



Menuet

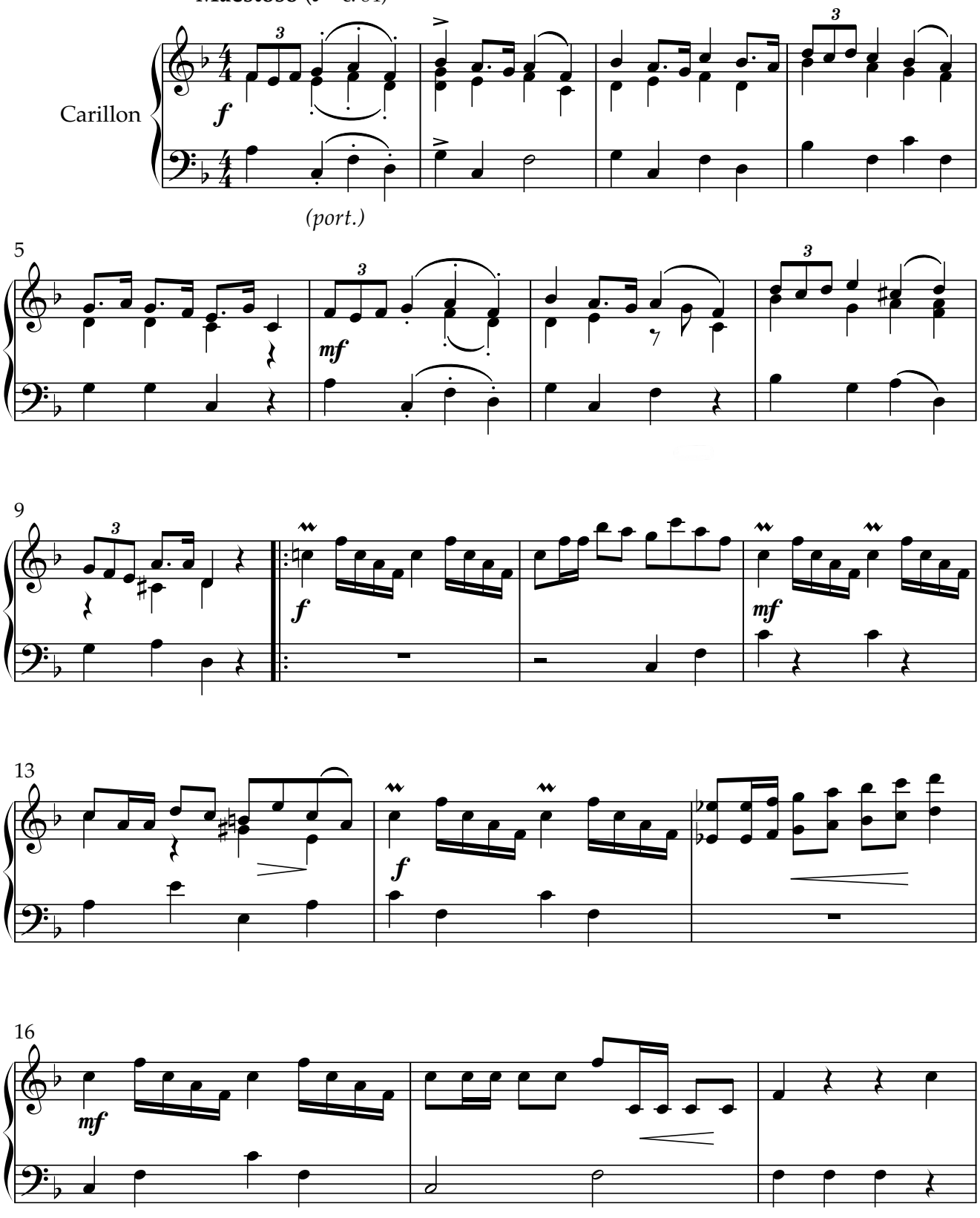
Georg Friedrich Händel
arr. Mathieu Daniel Polak

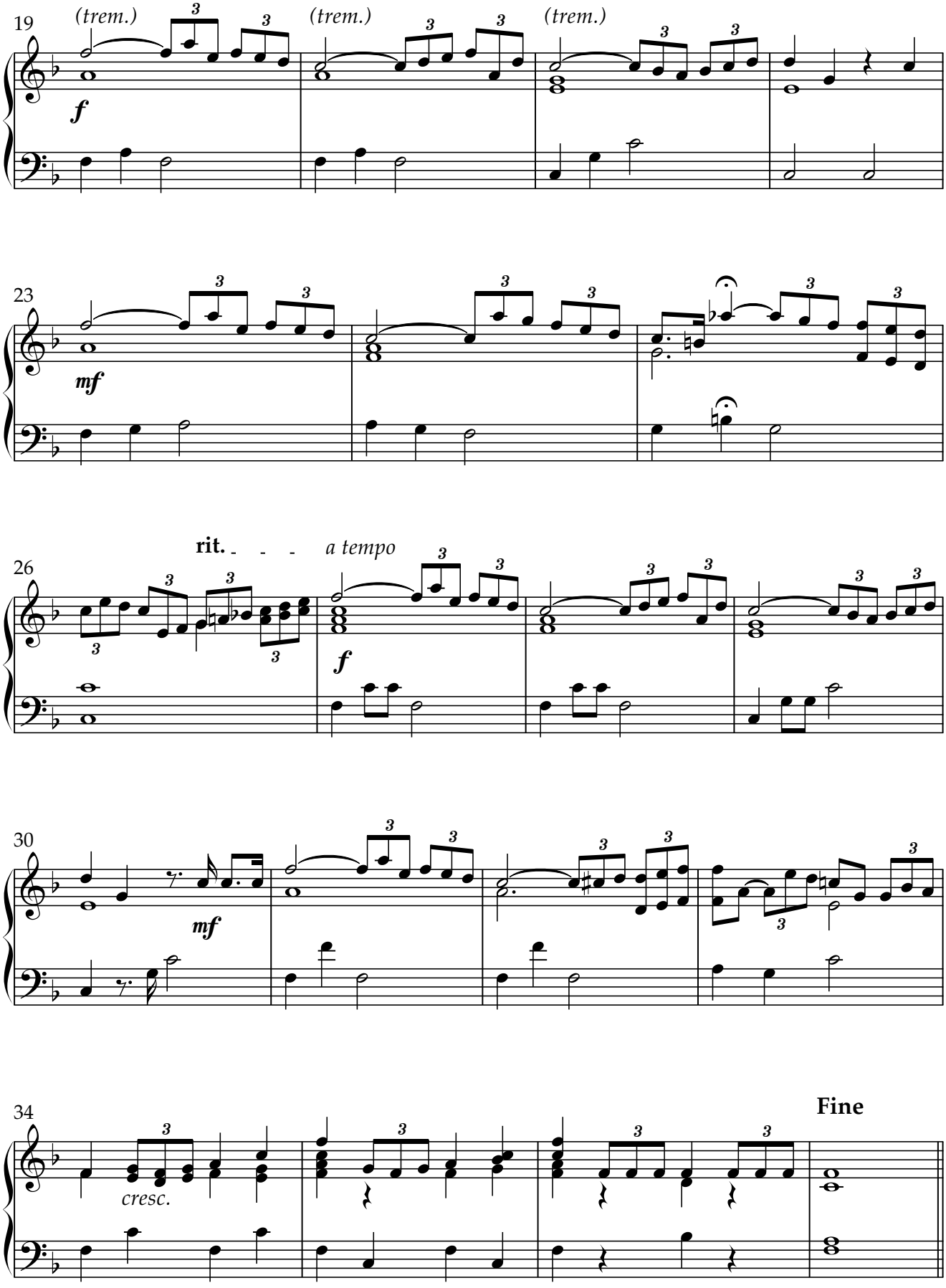


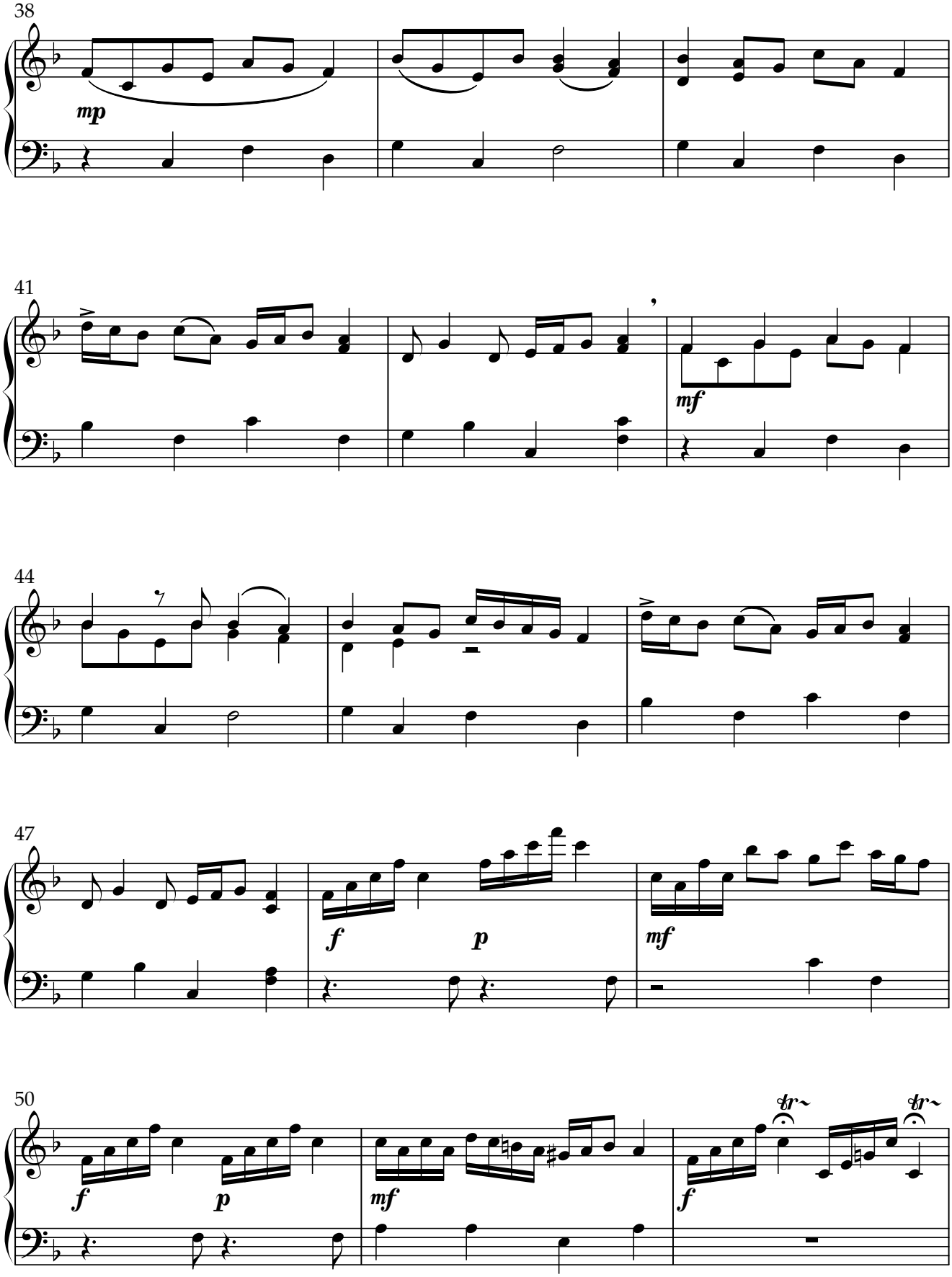
Krönungsmarsch

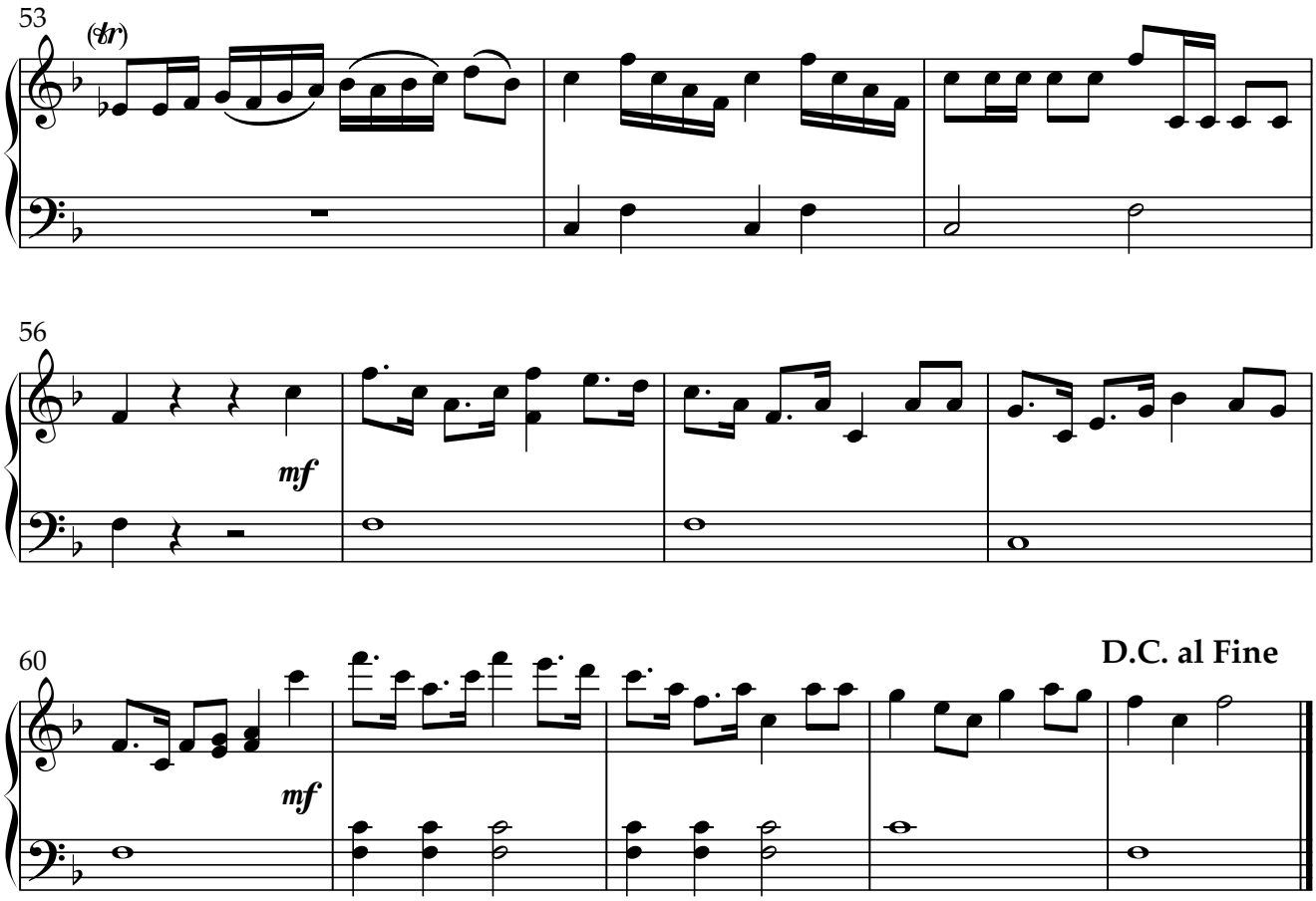
Giacomo Meyerbeer (1791-1864)
Arranged by Mathieu Daniël Polak

Maestoso (♩ = c. 84)



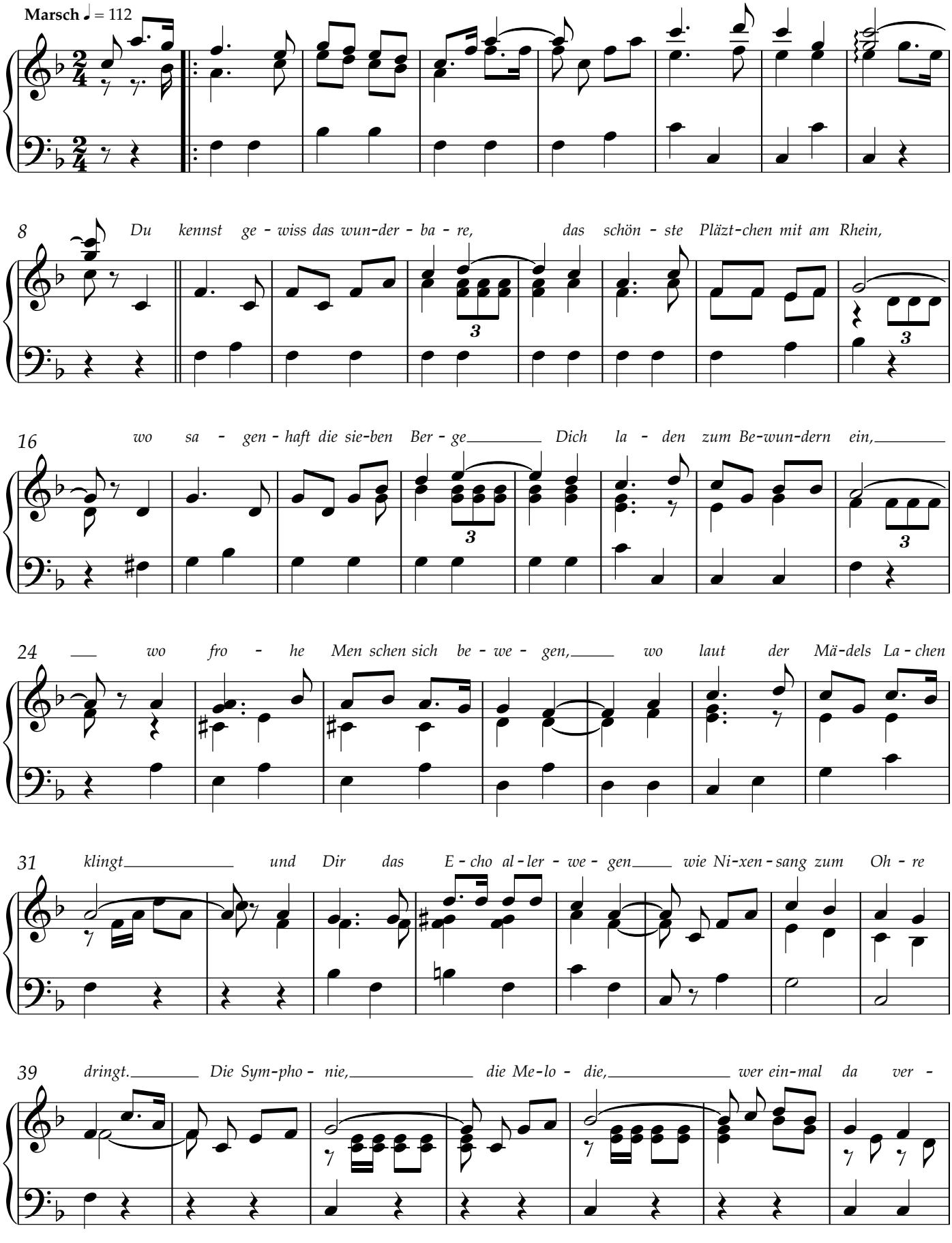

19
(trem.)
(trem.)
(trem.)
f
23
mf
26
rit.
a tempo
f
30
mf
34
cresc.
Fine

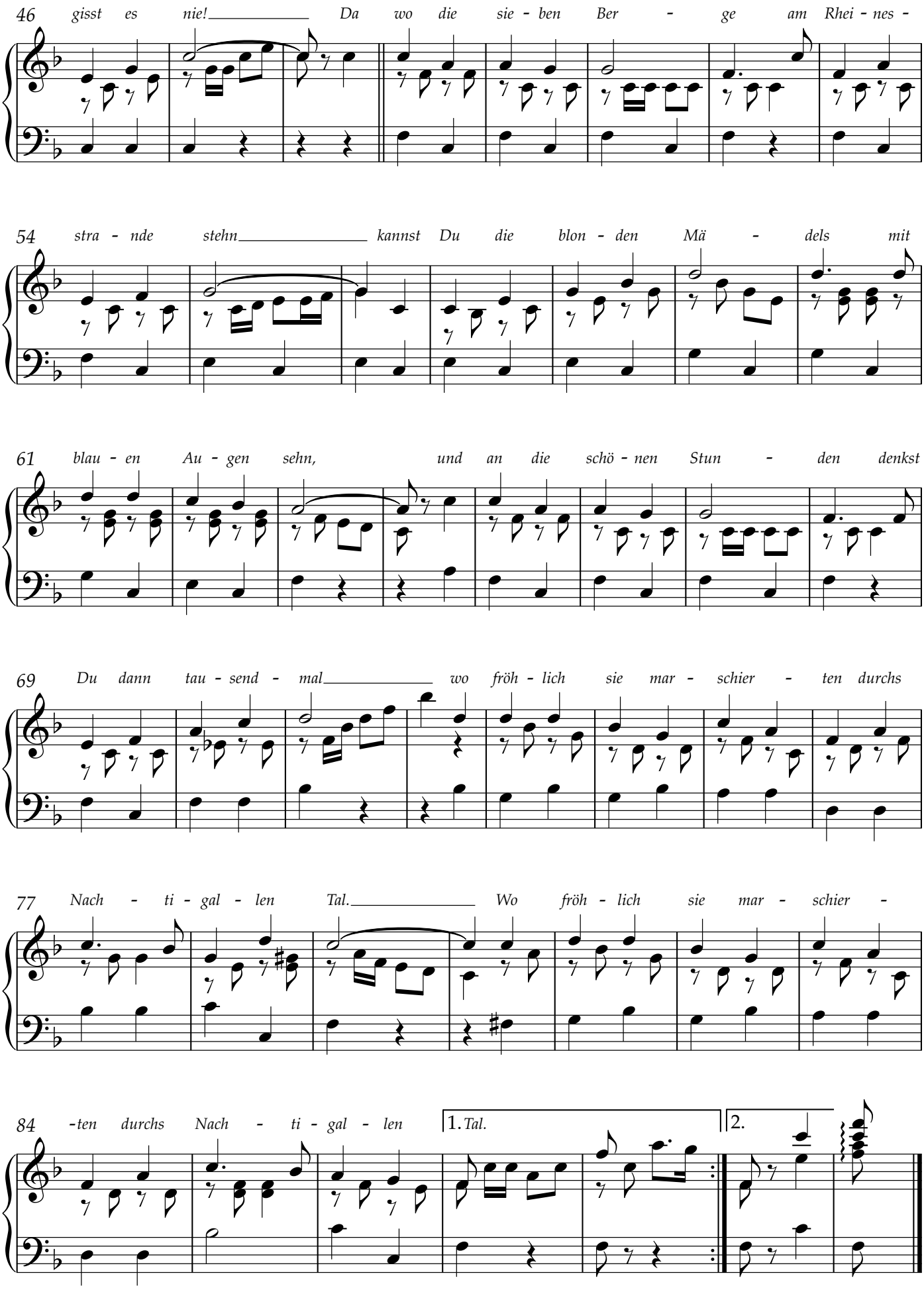

38
mp
41
mf
44
7
47
f
p
mf
50
f
p
mf
f
tr
tr


53
(tr)
56
mf
60
mf
D.C. al Fine

Da wo die sieben Berge

Text und Musik von Willi Ostermann
Arr. Georg Wagner



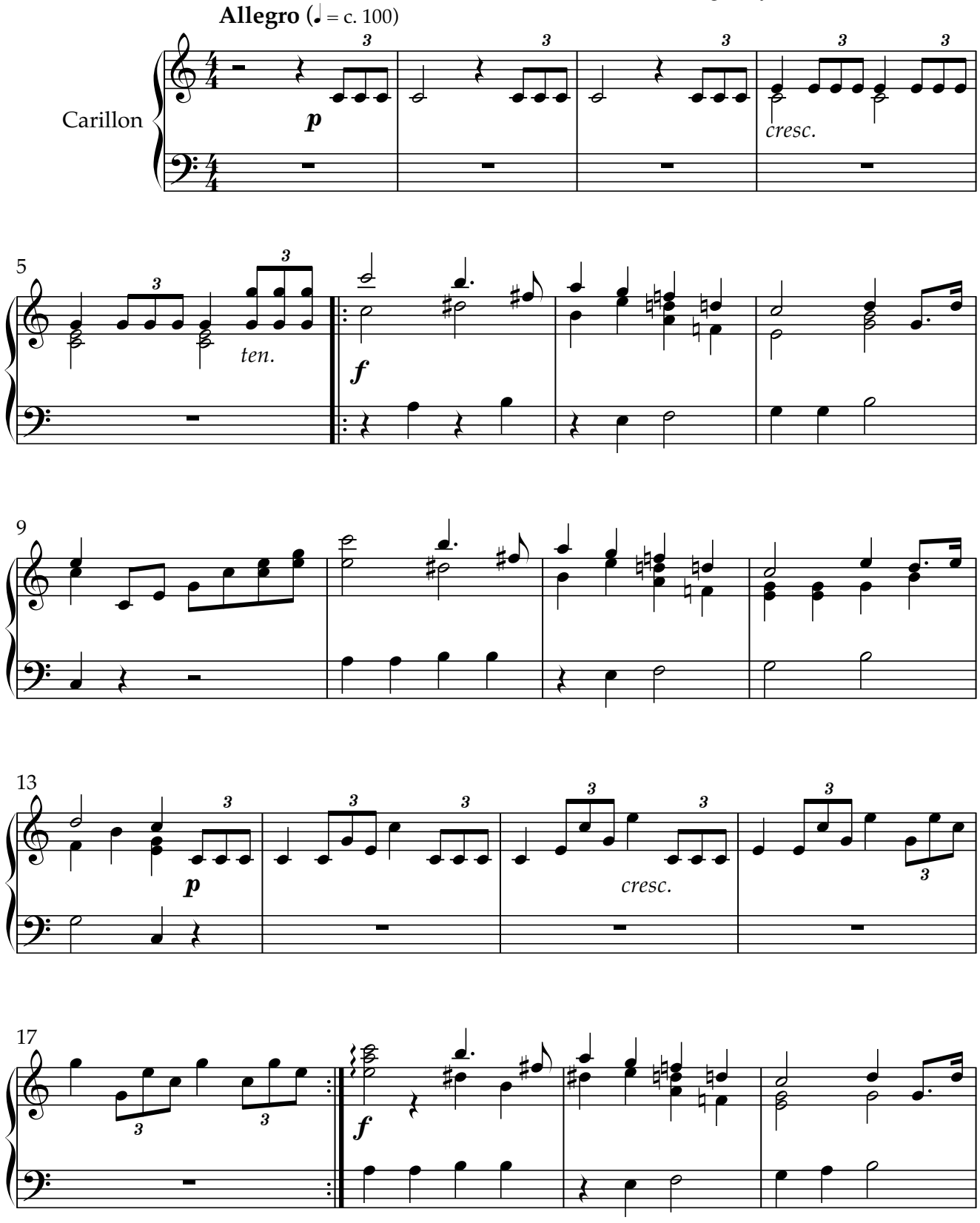

46 gisst es nie! Da wo die sie - ben Ber - ge am Rhei - nes -
54 stra - nde stehn kannst Du die blon - den Mä - dels mit
61 blau - en Au - gen sehn, und an die schö - nen Stun - den denkst
69 Du dann tau - send - mal wo fröh - lich sie mar - schier - ten durchs
77 Nach - ti - gal - len Tal. Wo fröh - lich sie mar - schier -
84 -ten durchs Nach - ti - gal - len
1. Tal.
2.

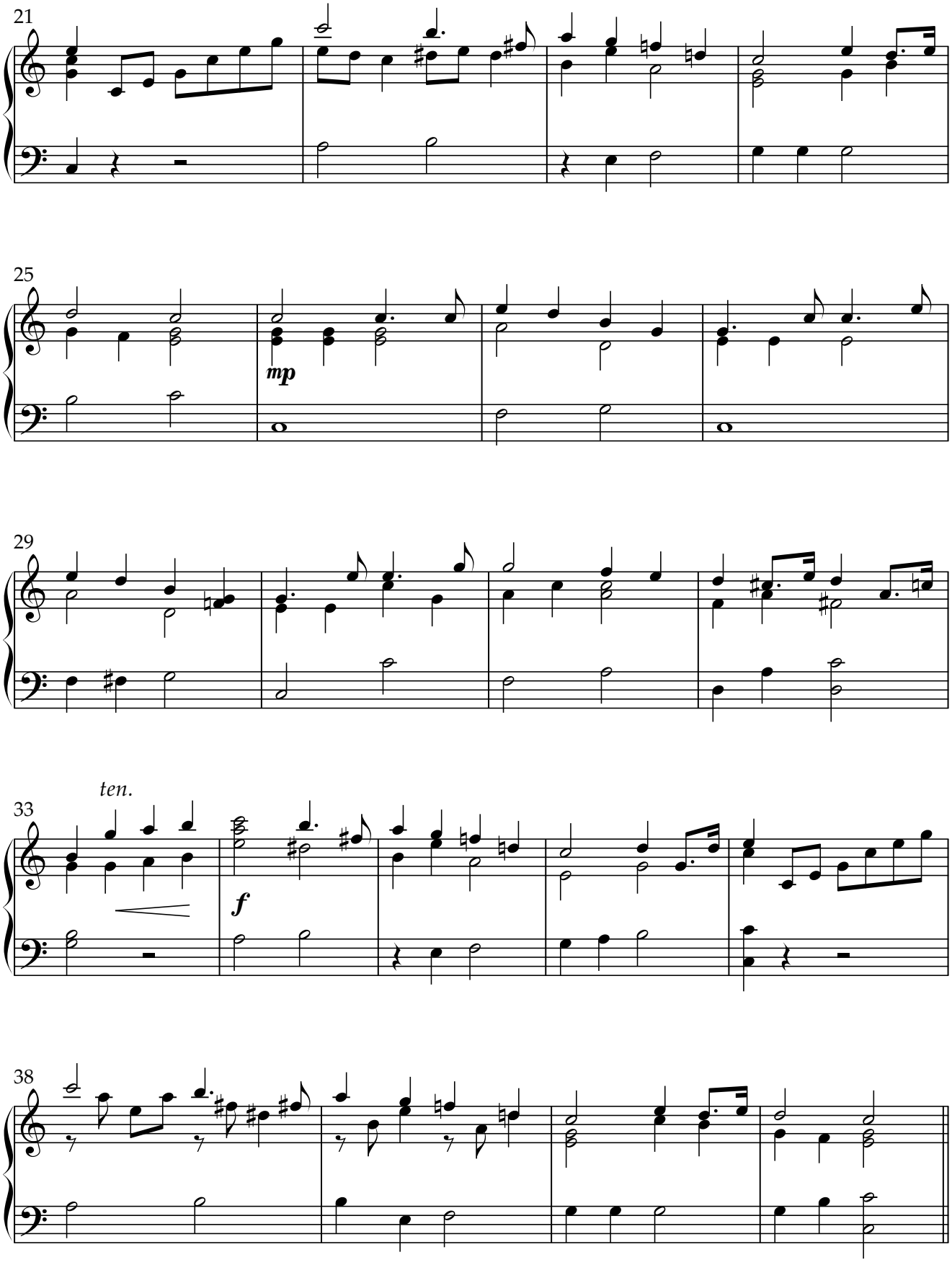
3'09,3"

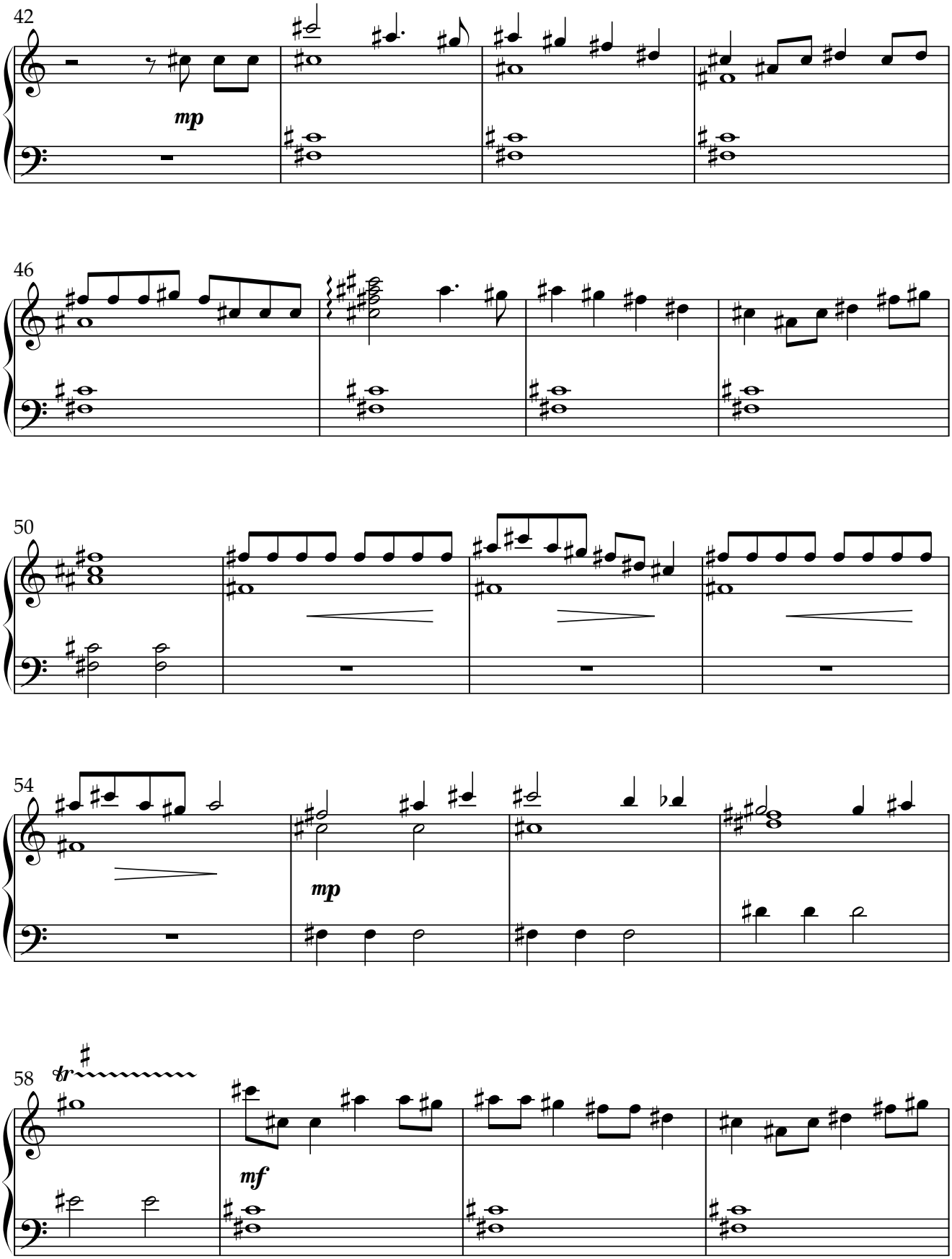
Hochzeitmarsch

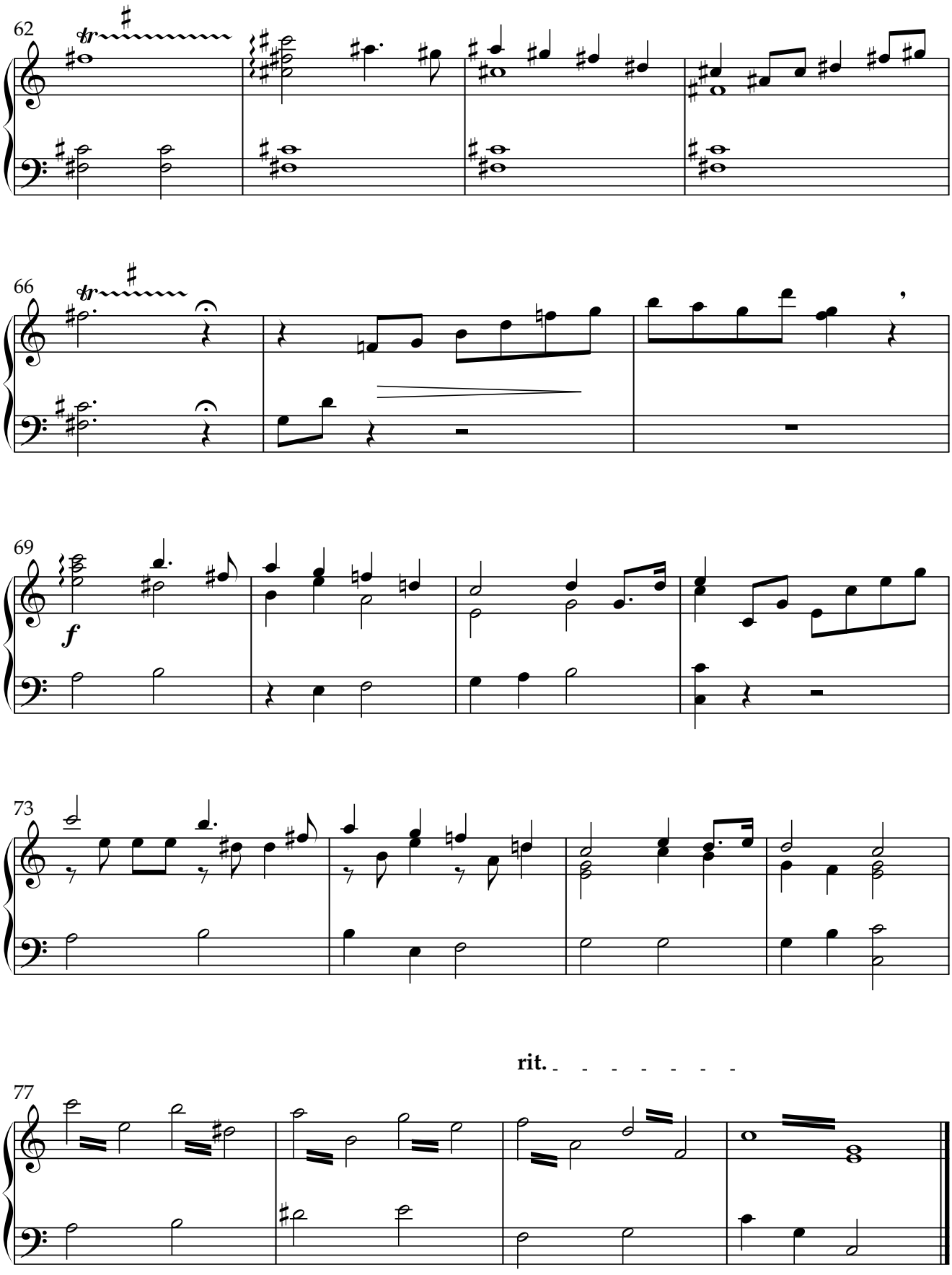
From A Midsummer Night's Dream

Felix Mendelssohn (1809-1847)
Arranged by Mathieu Daniël Polak



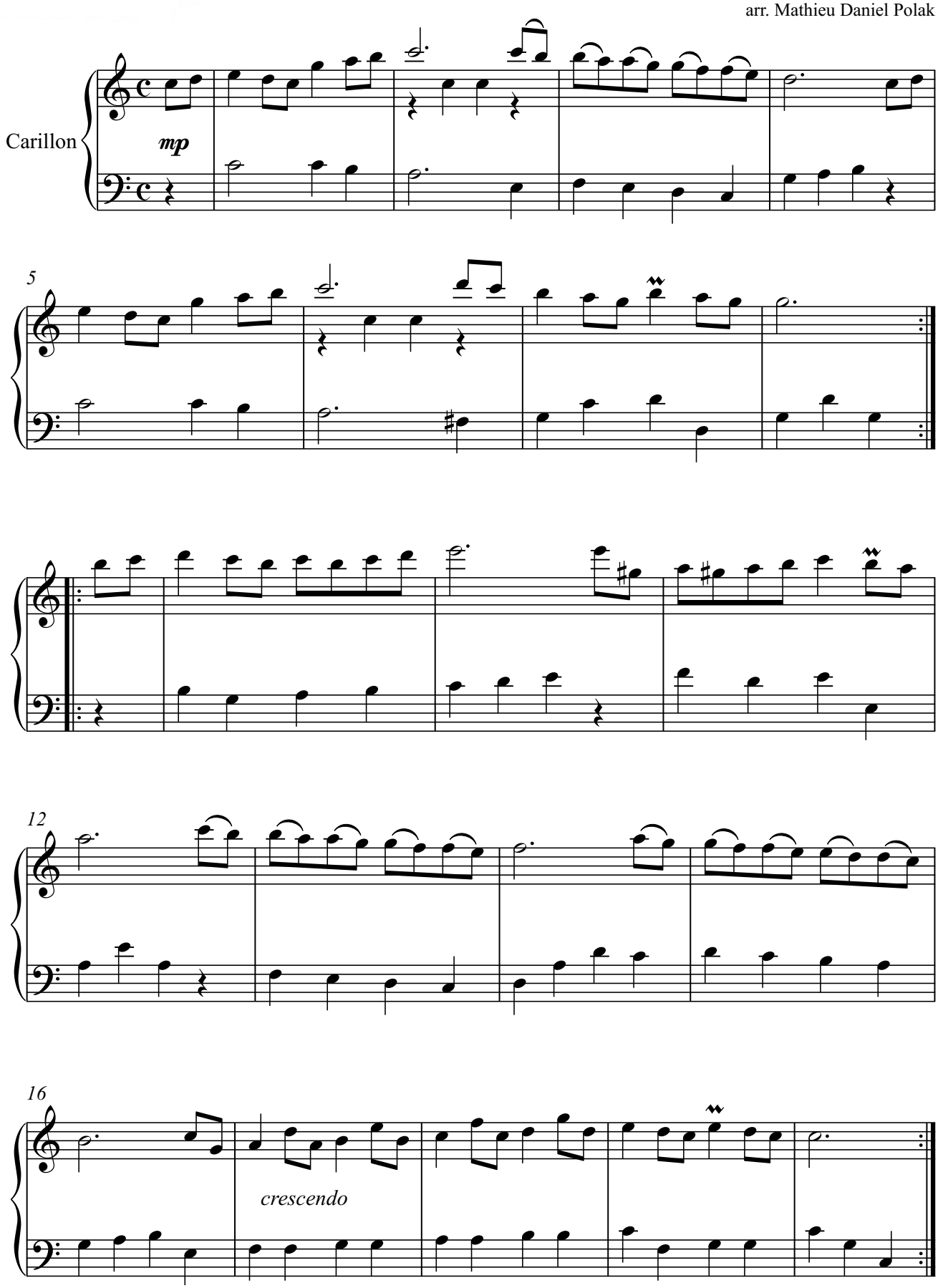

21
25
mp
29
ten.
33
f
38


42
mp
46
50
54
mp
58
mf


62
66
69
f
73
rit.
77

Gavotte in G

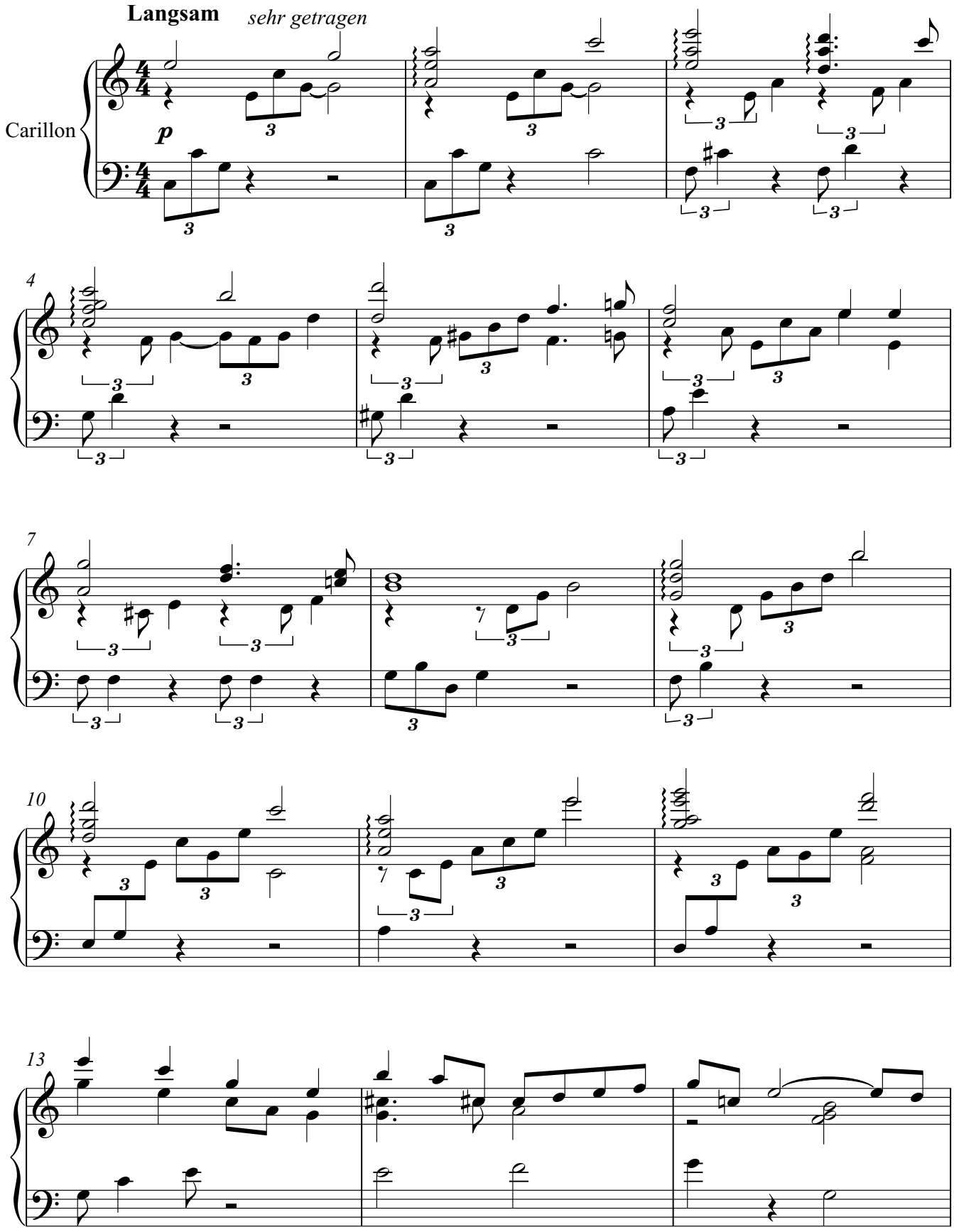
Georg Friedrich Händel (1685-1759)
arr. Mathieu Daniel Polak

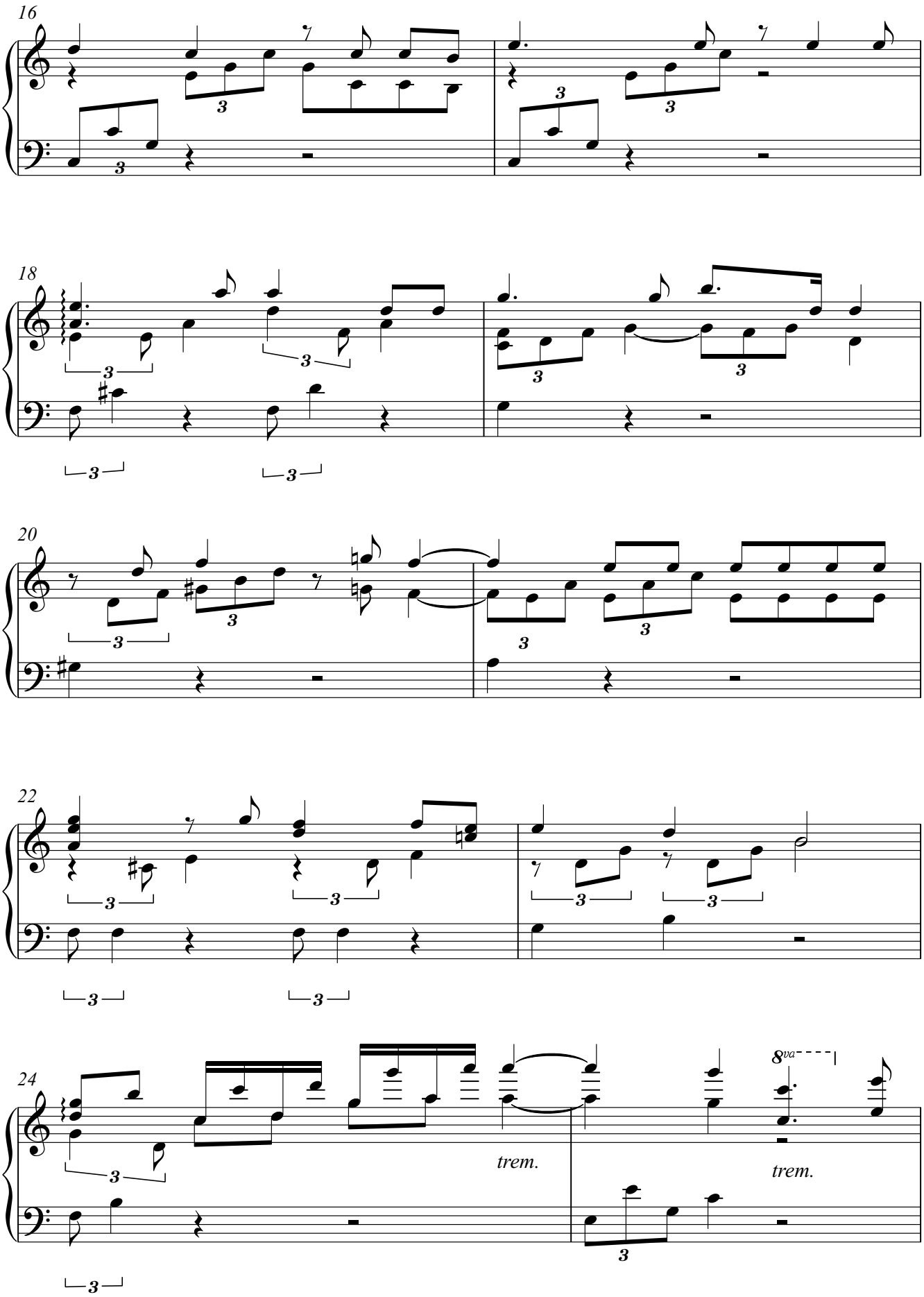


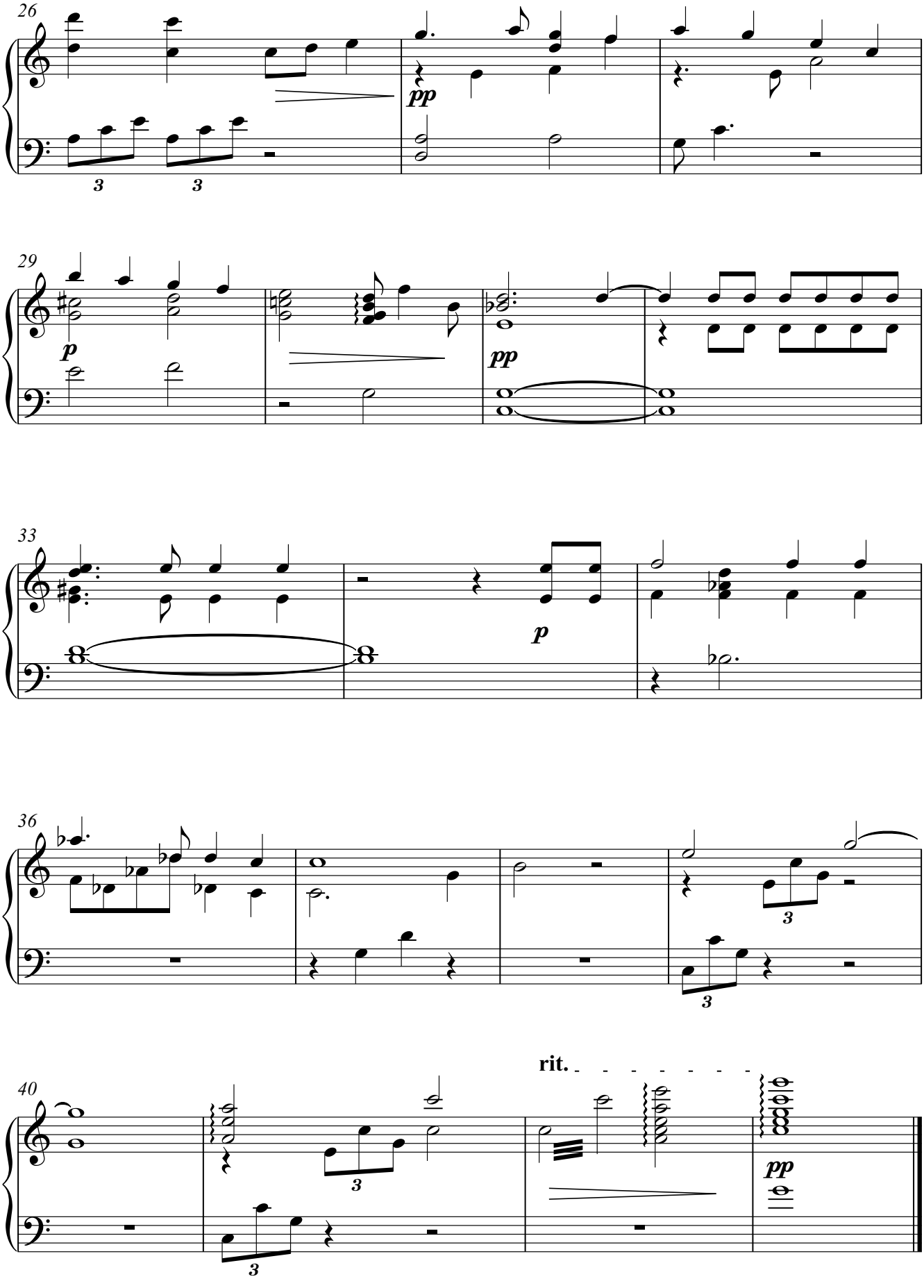
Morgen

Opus 27 no.4

Richard Strauss (1864-1949)
Arranged by Mathieu Daniël Polak



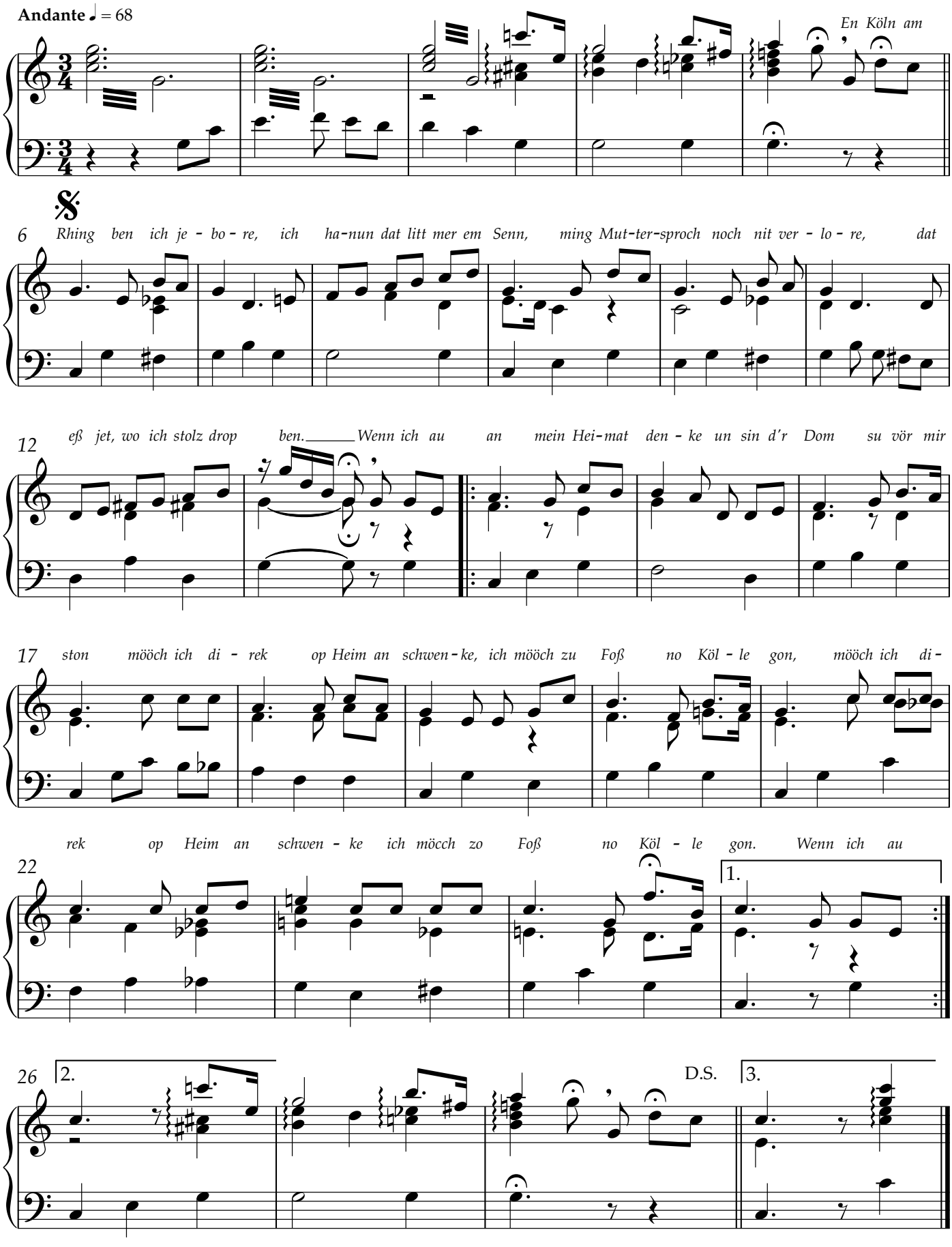

16
18
20
22
24
trem.
trem.
8va


26
pp
29
p
pp
33
p
36
3
3
40
rit.
3
3
pp

Heimweh nach Köln

Carillonbearbeitung: Georg Wagner

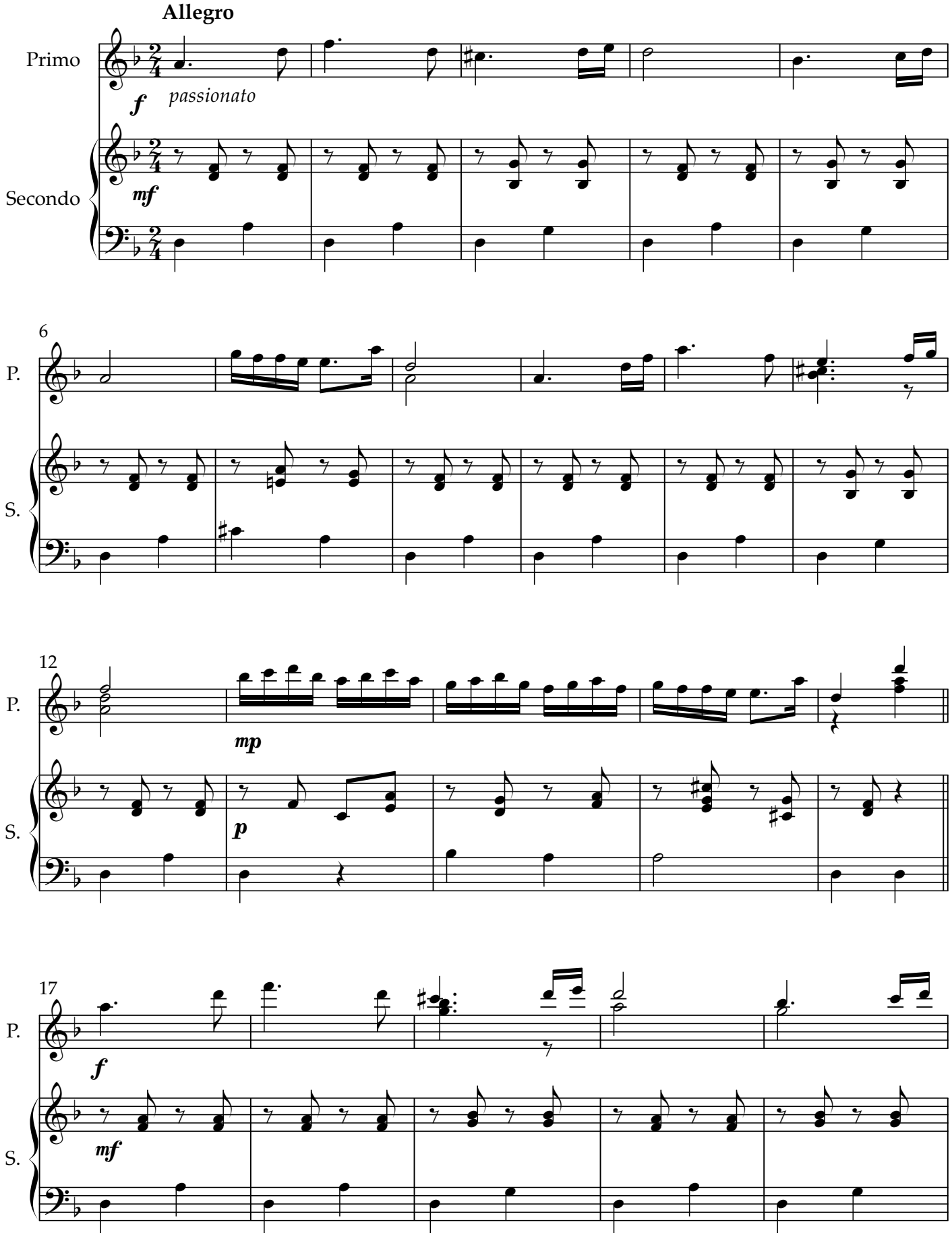
Text und Melodie von Willi Ostermann

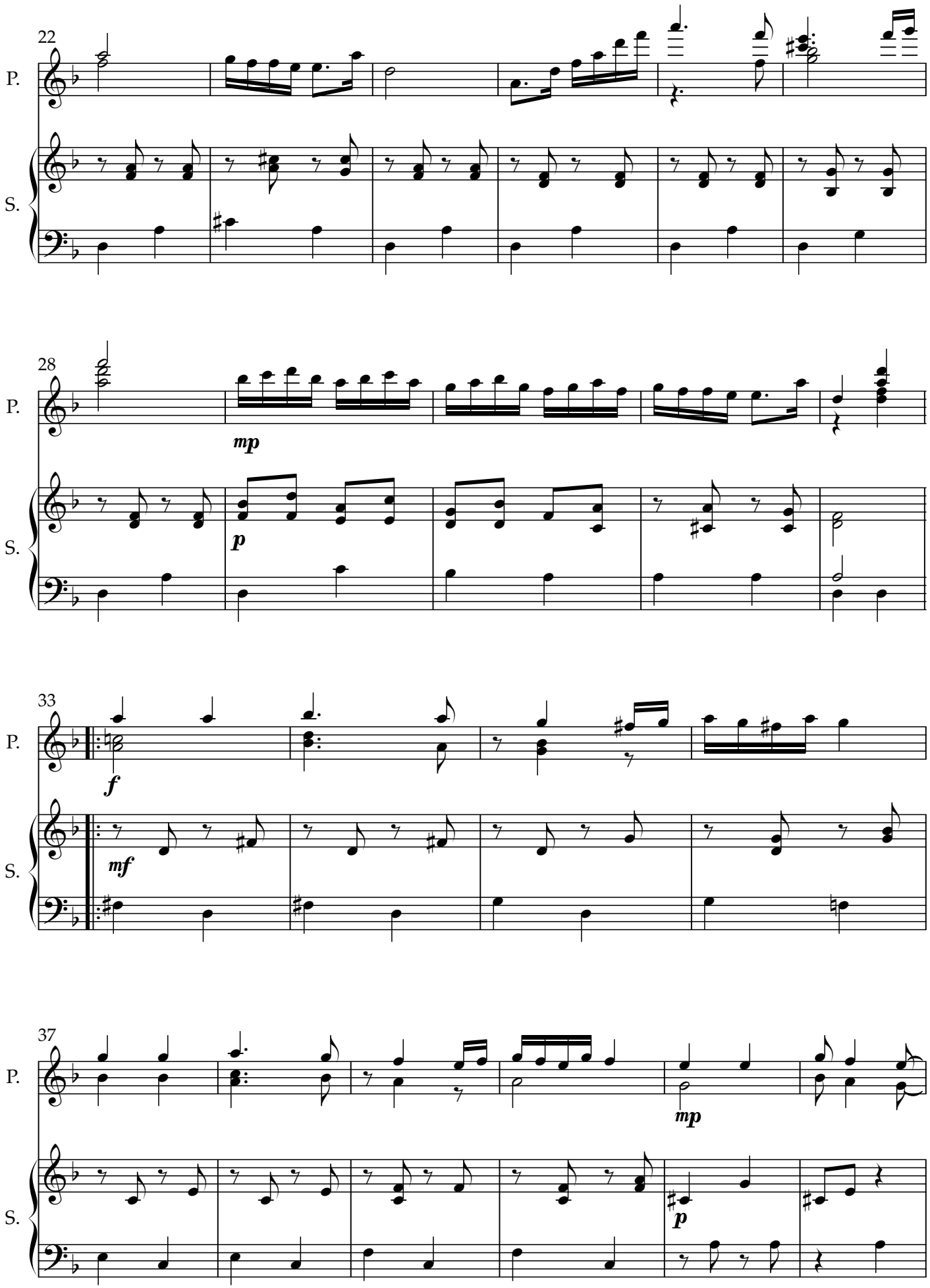


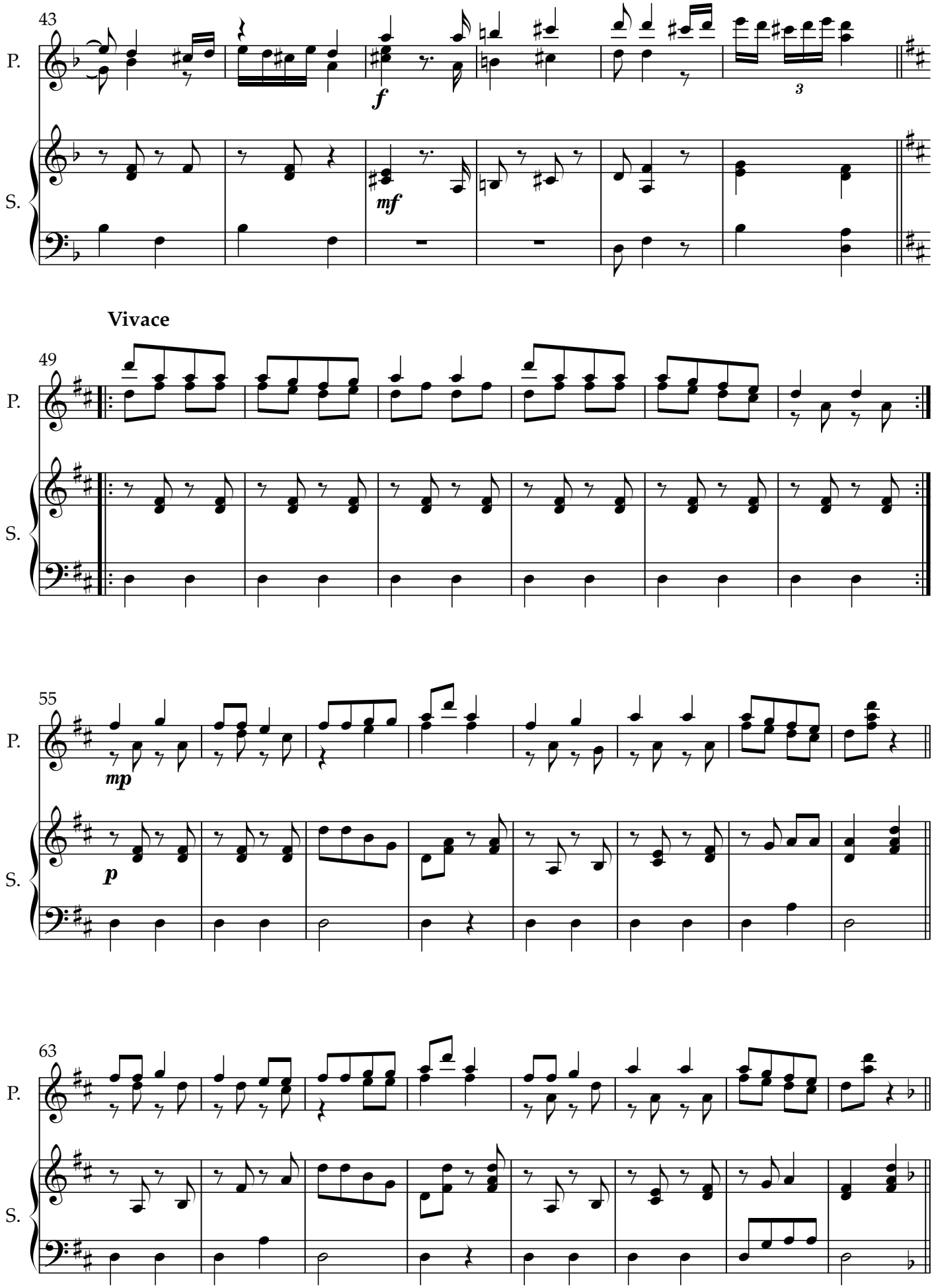
3'18,9"

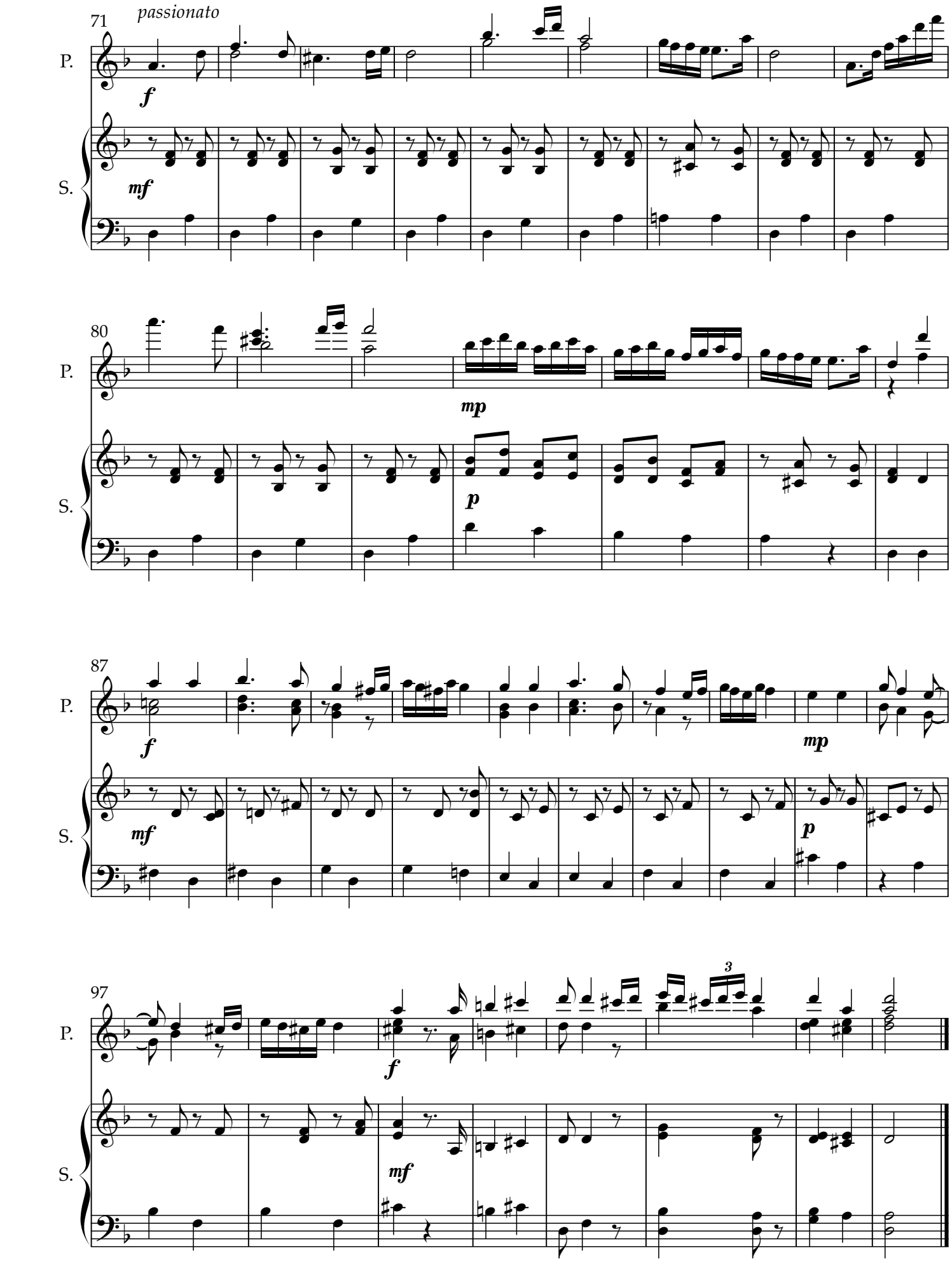
Hungarian Dance no.5

Johannes Brahms (1833-1897)
Arranged by M.D. Polak & Georg Wagner




22
P.
S.
28
mp
p
33
f
mf
37
mp
p


43
P.
S.
f
mf
3
Vivace
49
P.
S.
55
P.
S.
mp
p
63
P.
S.


71
passionato
P.
S.
80
87
97

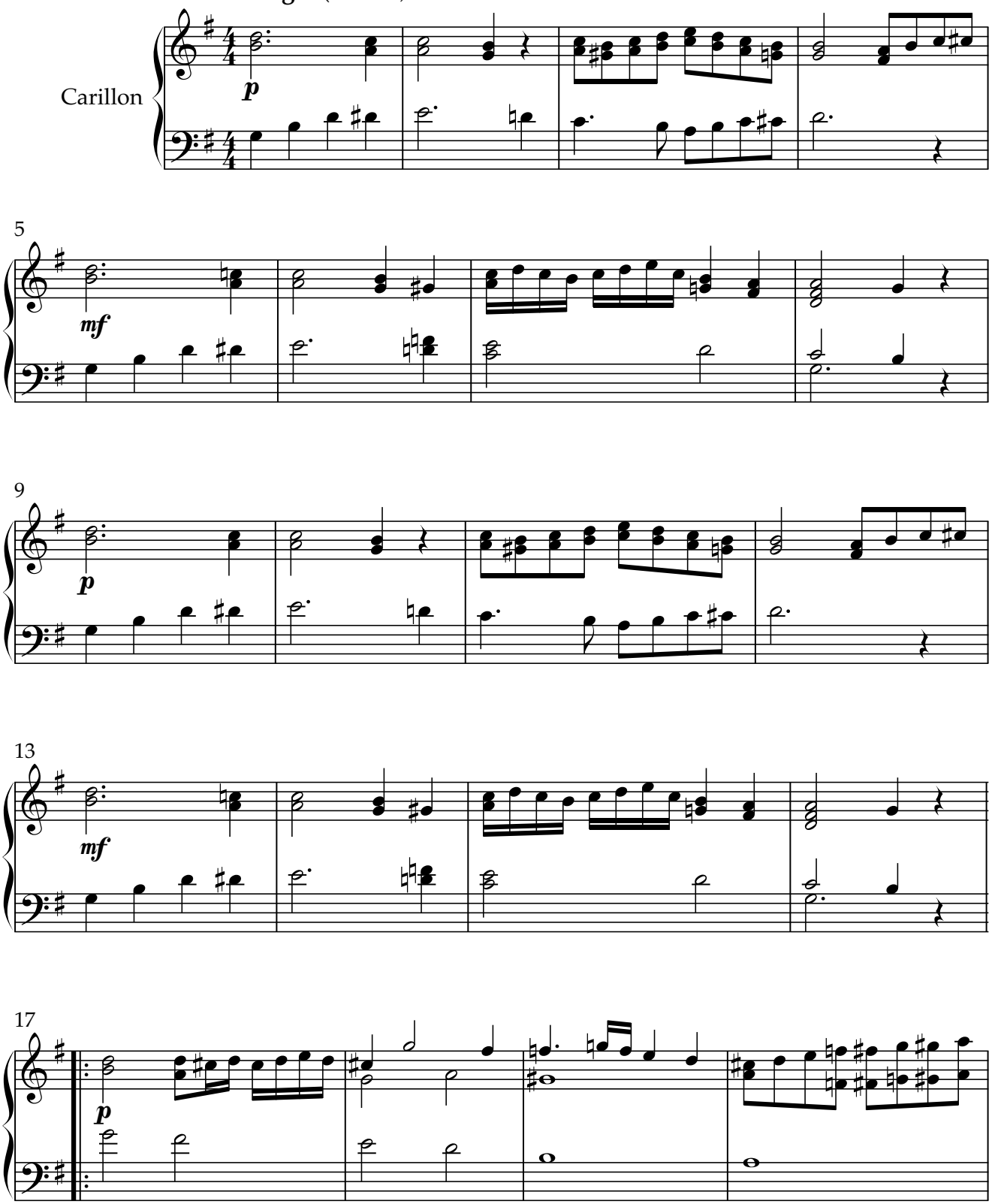
Adagio in C for Glass Harmonica

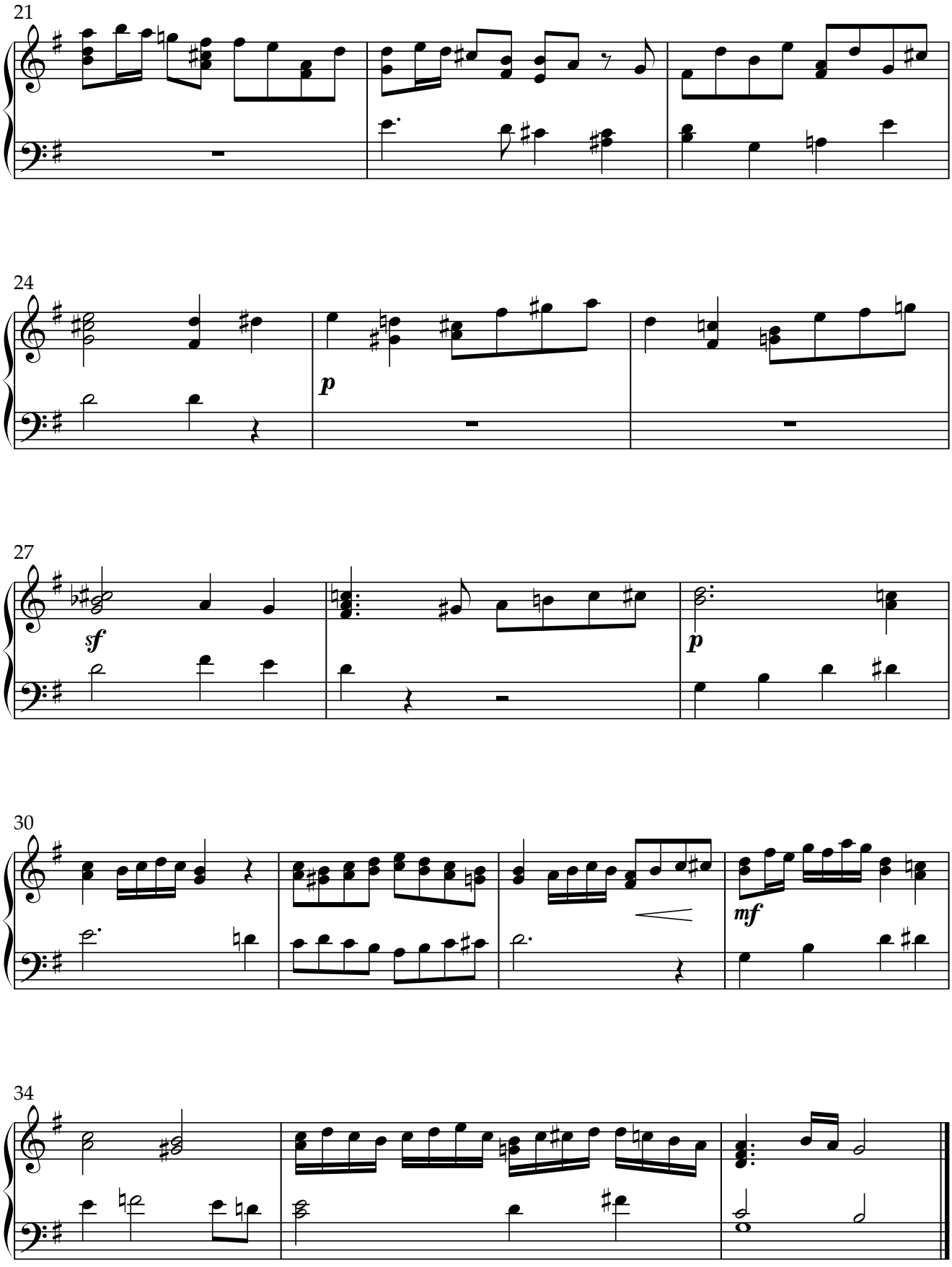
KV 356

Wolfgang Amadeus Mozart (1756-1791)
Arranged by Mathieu Daniel Polak

Adagio (♩ = c. 60)

Carillon

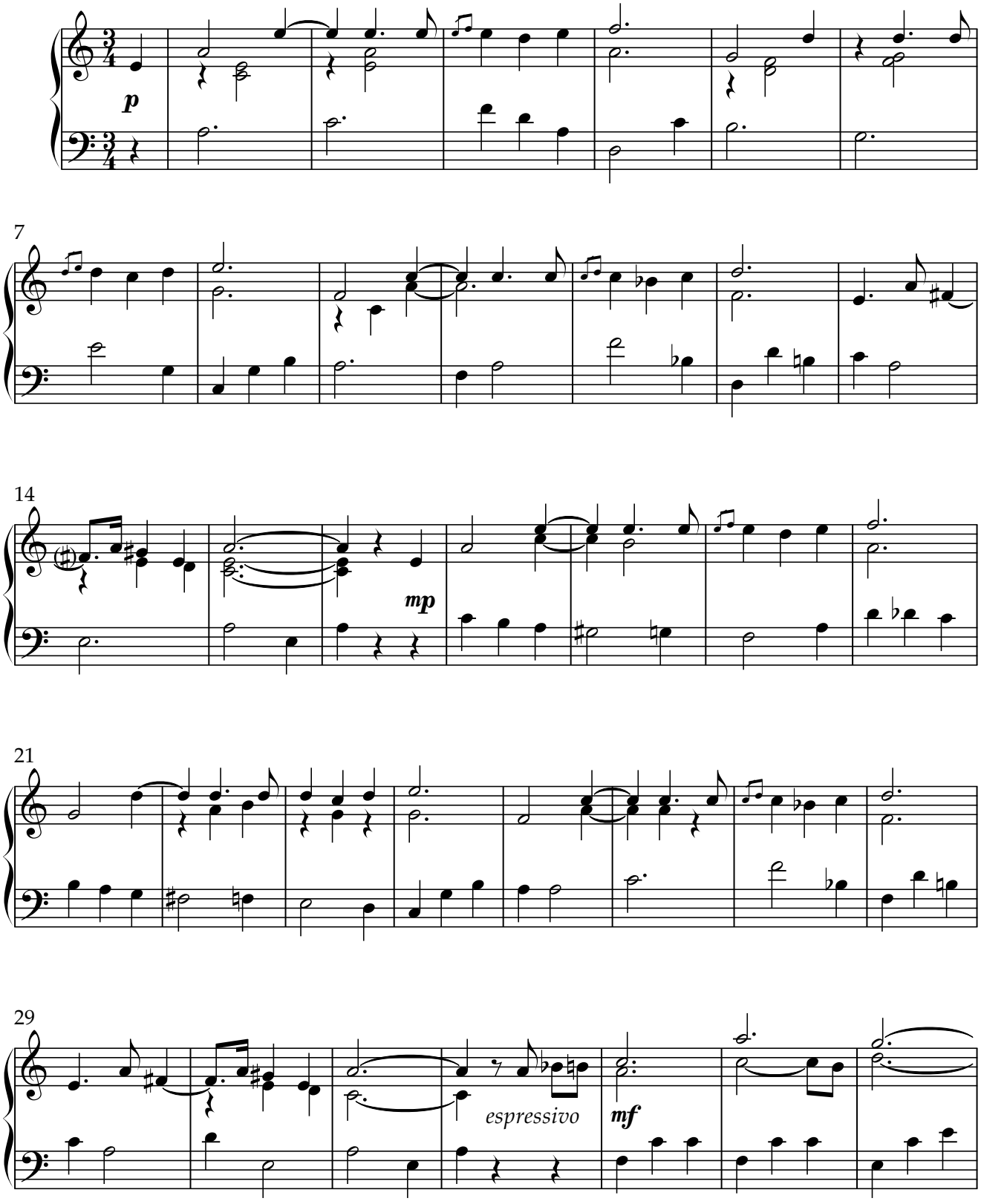


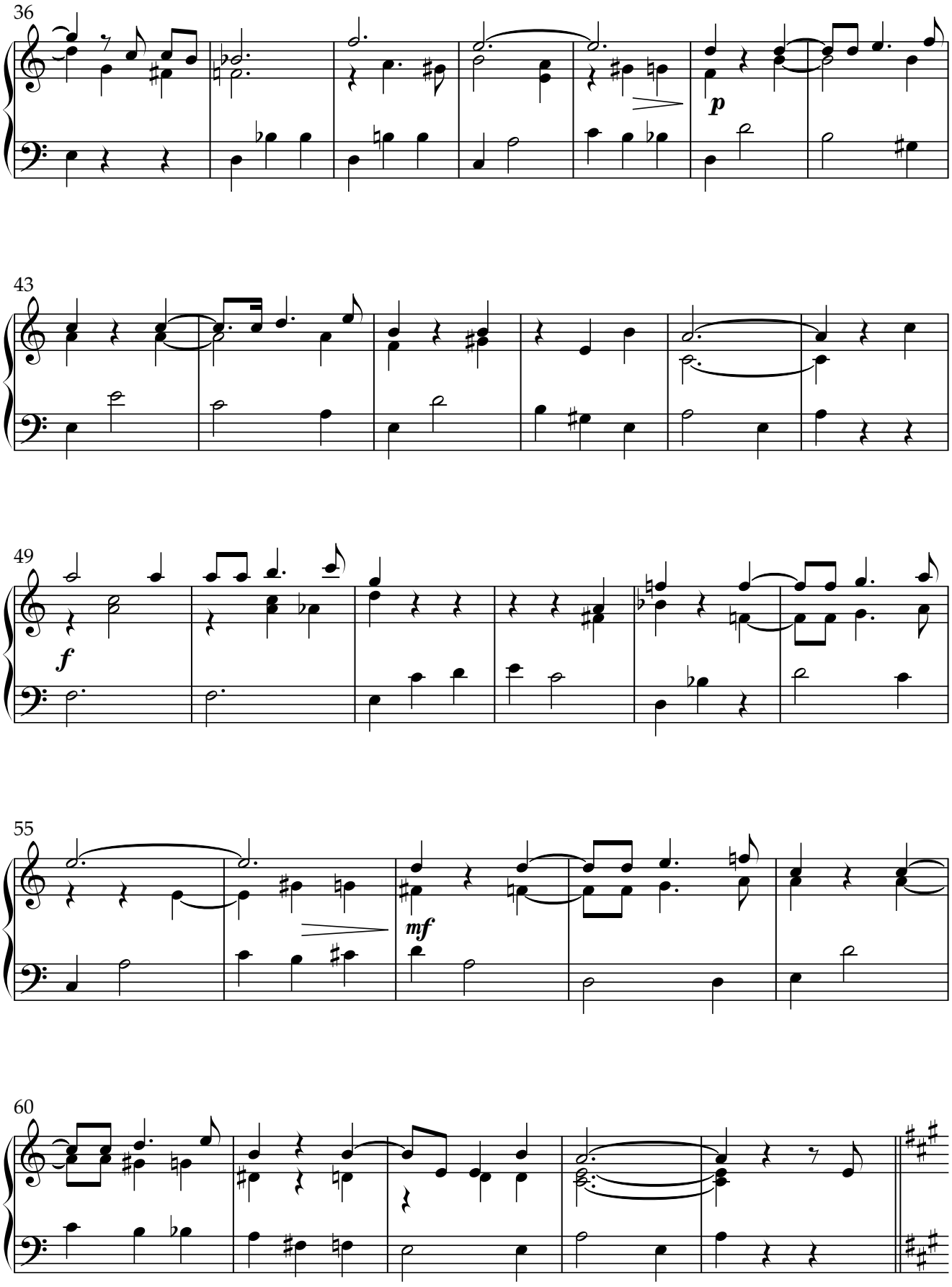

21
24
p
27
sf
p
30
mf
34

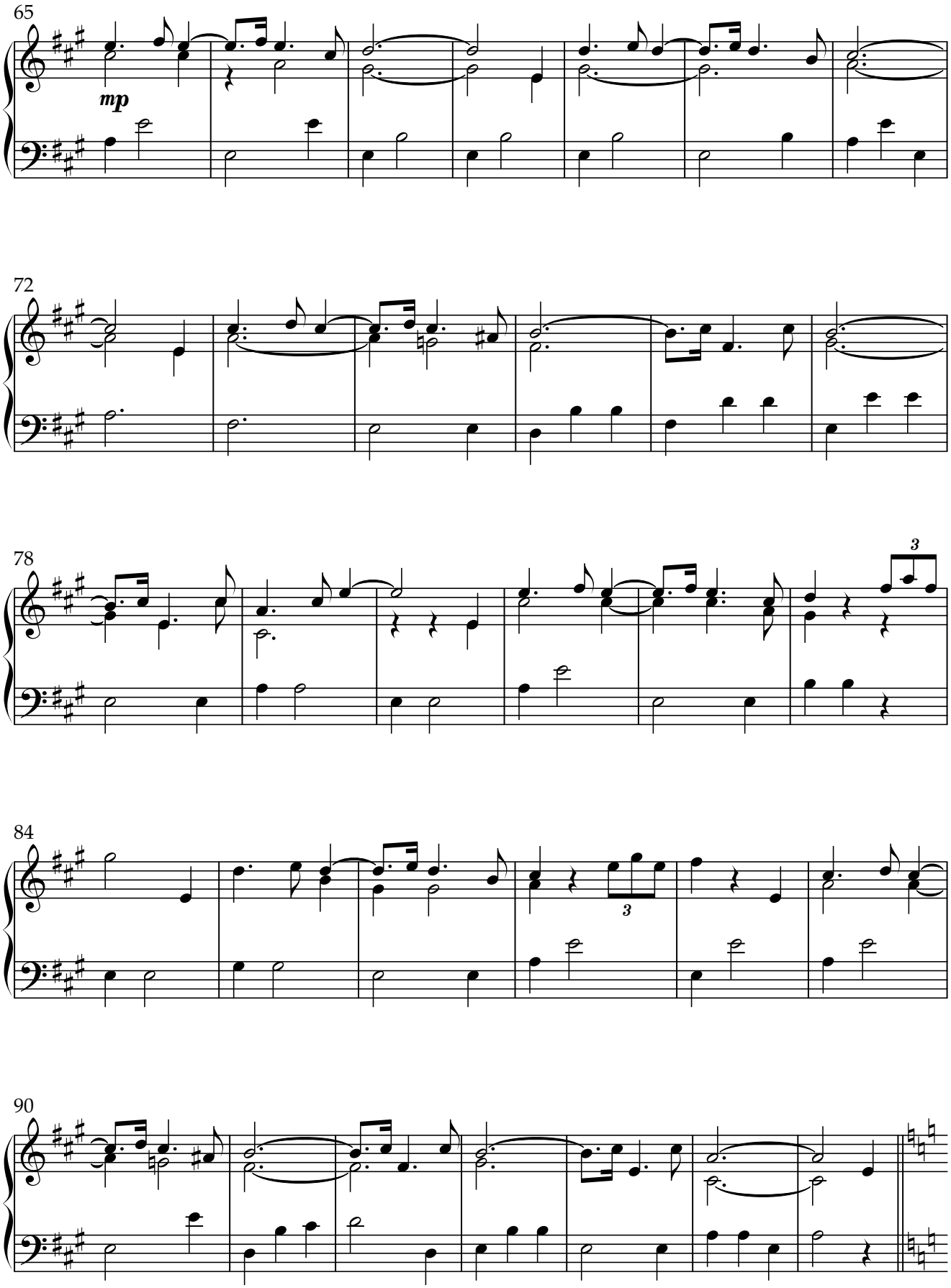
Liebesleid

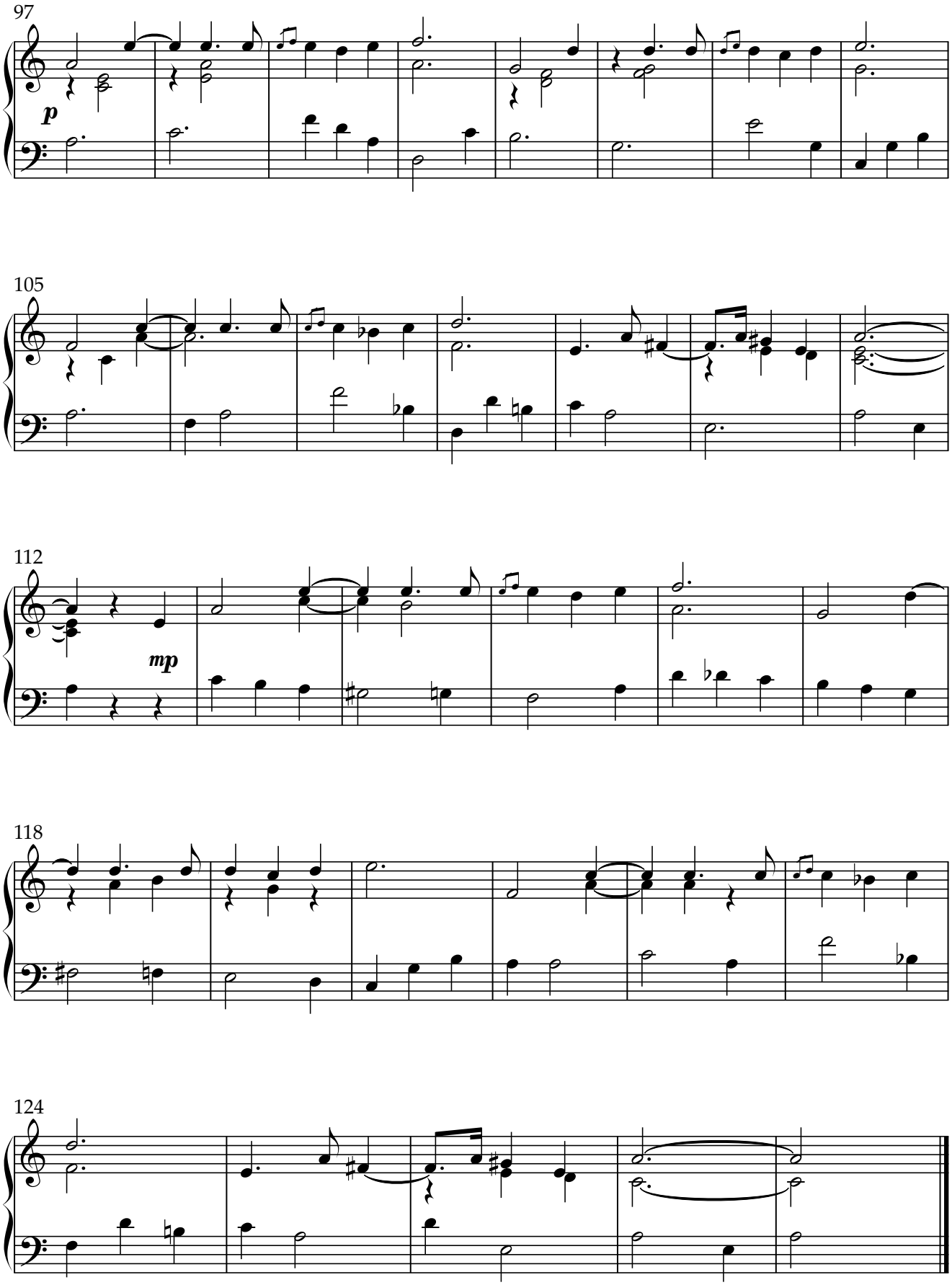
Fritz Kreisler (1875-1962)
Arranged by Moshe Lewkowitz
& Mathieu Daniel Polak

Tempo di "Ländler" (♩. = c. 100)




36
p
43
49
f
55
mf
60


65
mp
72
78
3
84
3
90

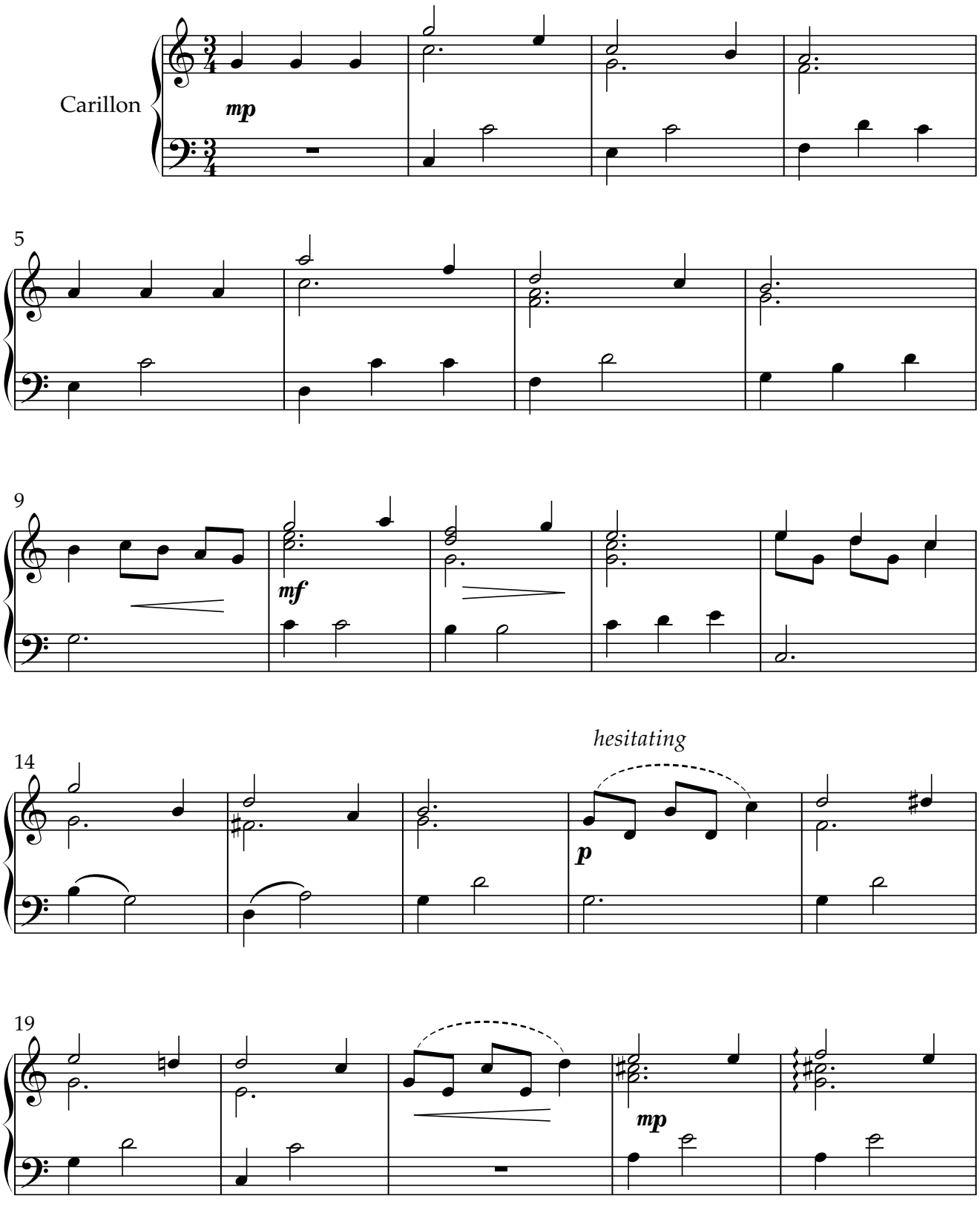

97
p
105
112
mp
118
124

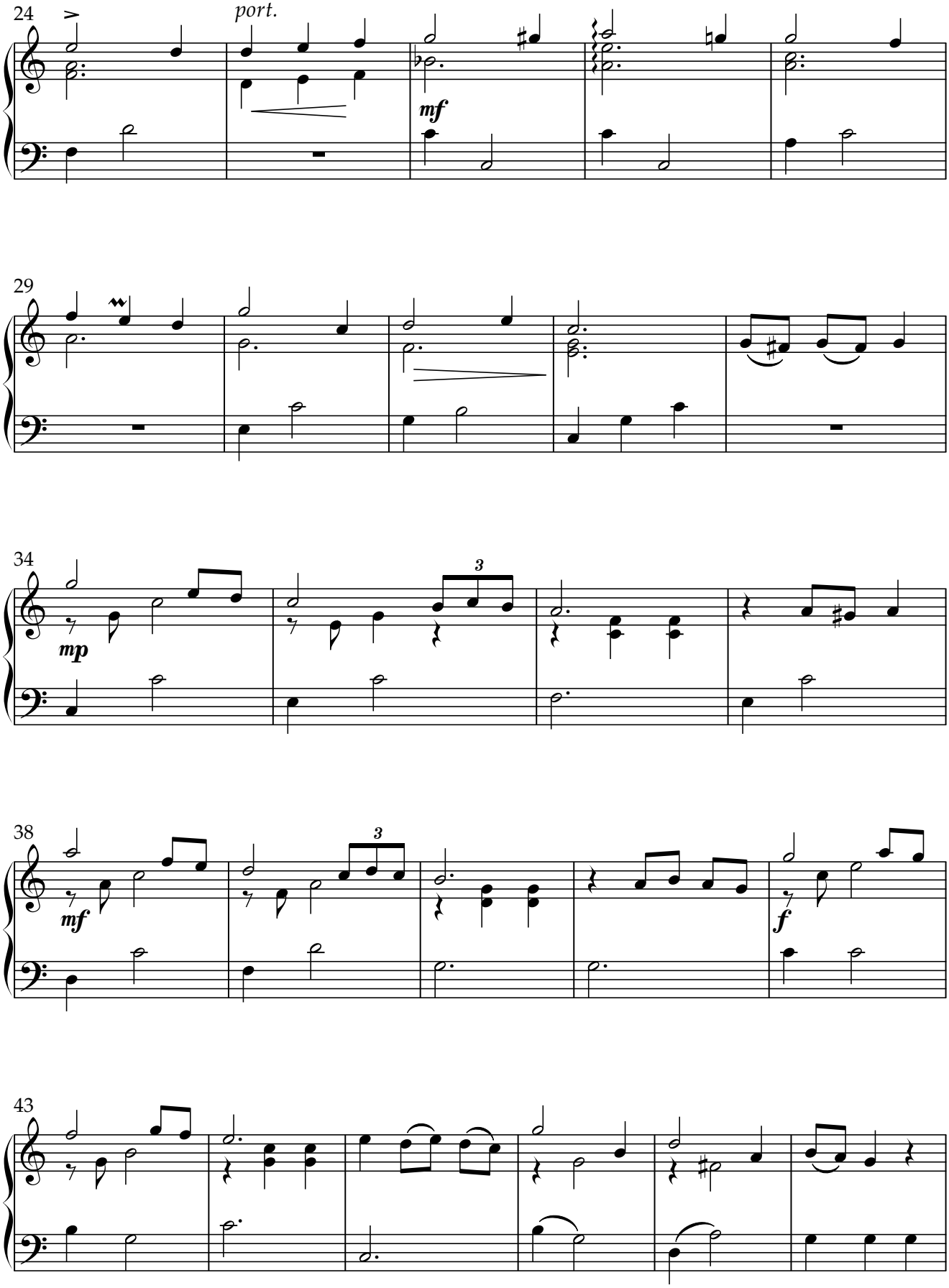
Schenkt Man sich Rosen in Tirol

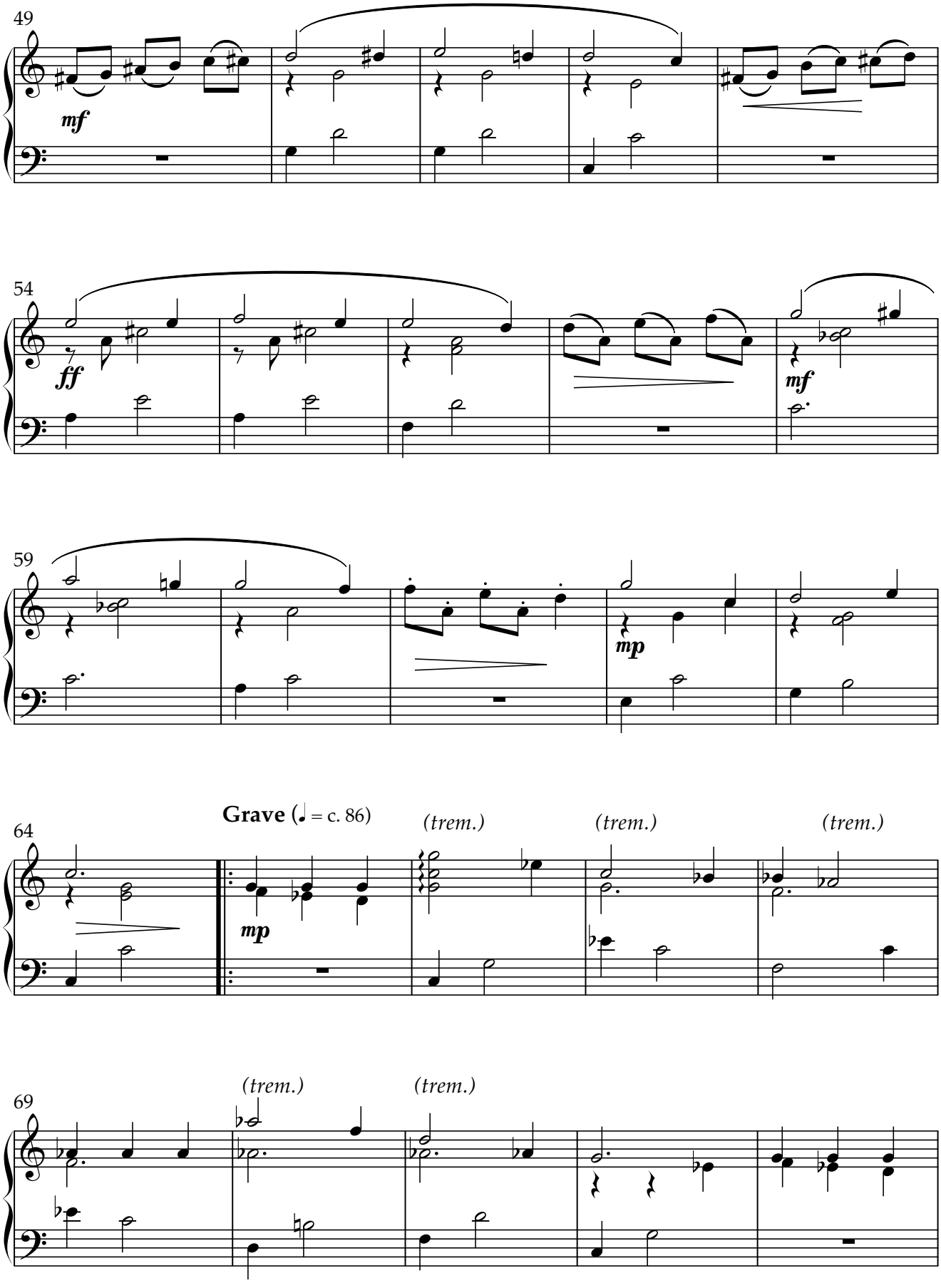
From: Der Vogelhändler (operetta)

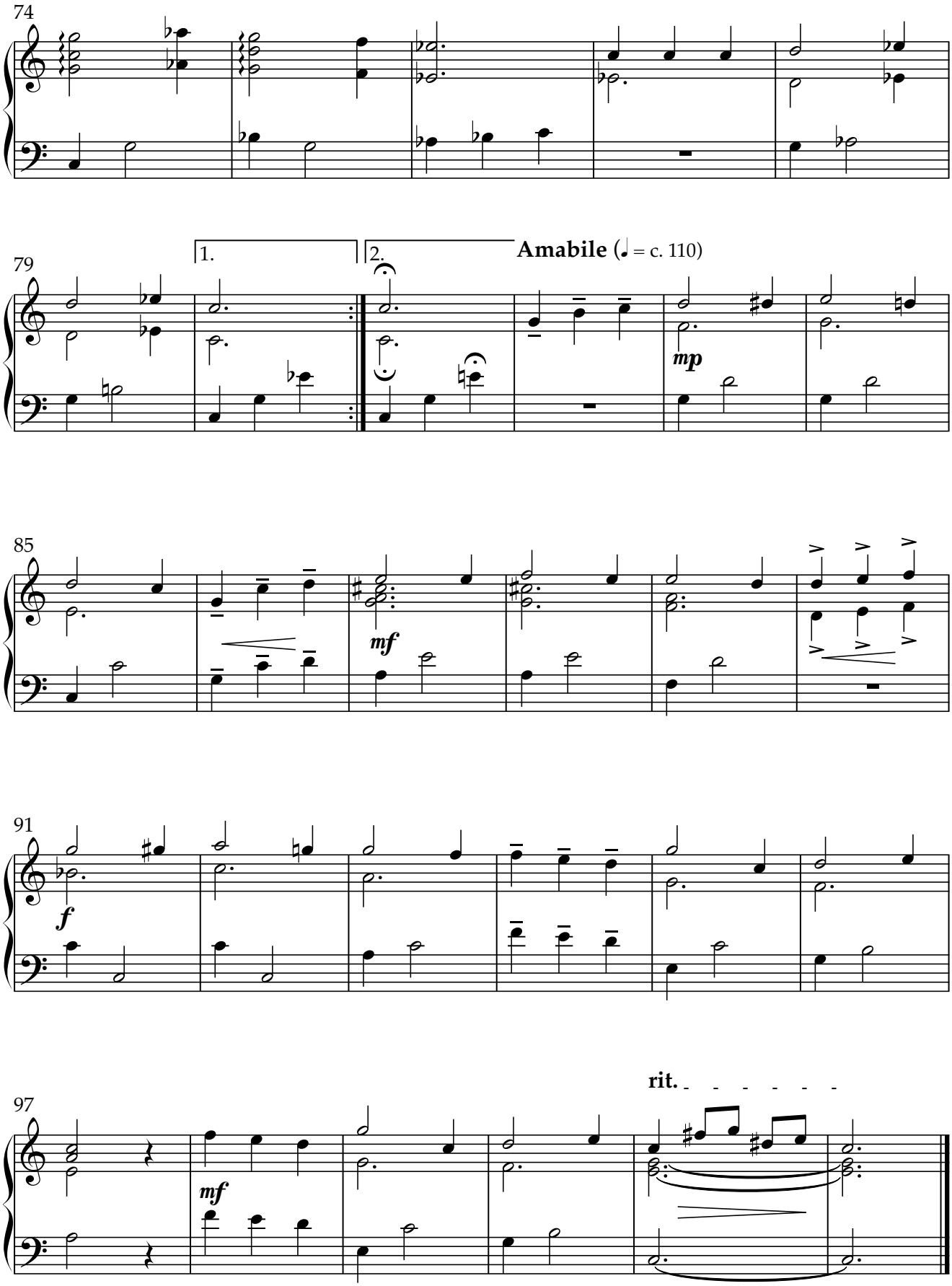
Carl Zeller (1842-1898)
Arranged by Mathieu Daniël Polak

Amabile (♩ = c. 110)




24
port.
mf
29
34
mp
3
38
mf
3
f
43


49
mf
54
ff
mf
59
mp
64
Grave (♩ = c. 86)
mp
(trem.)
(trem.)
(trem.)
69
(trem.)
(trem.)


74
79
1.
2.
Amabile (♩ = c. 110)
mp
85
mf
91
f
97
mf
rit.

Im Prater blüh'n wieder die Bäume

Wienerlied

Robert Stolz, op. 247
Arrangiert von Ariane Toffel

Walzerzeitmaß ♩ = 88

Ruhiger

Gemütliches, leicht bewegtes Tempo

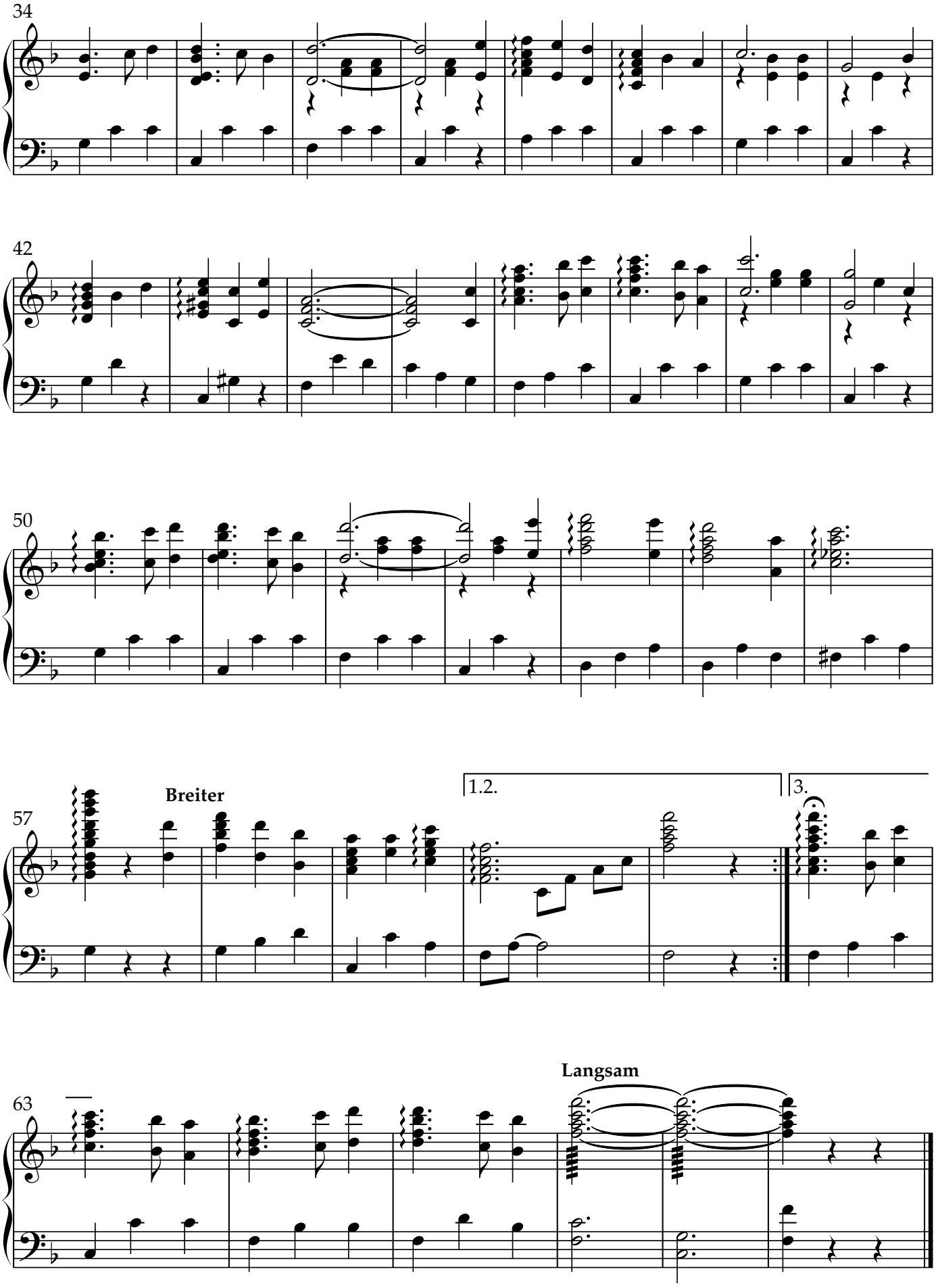
7

14

21

27

Langsames Walzertempo

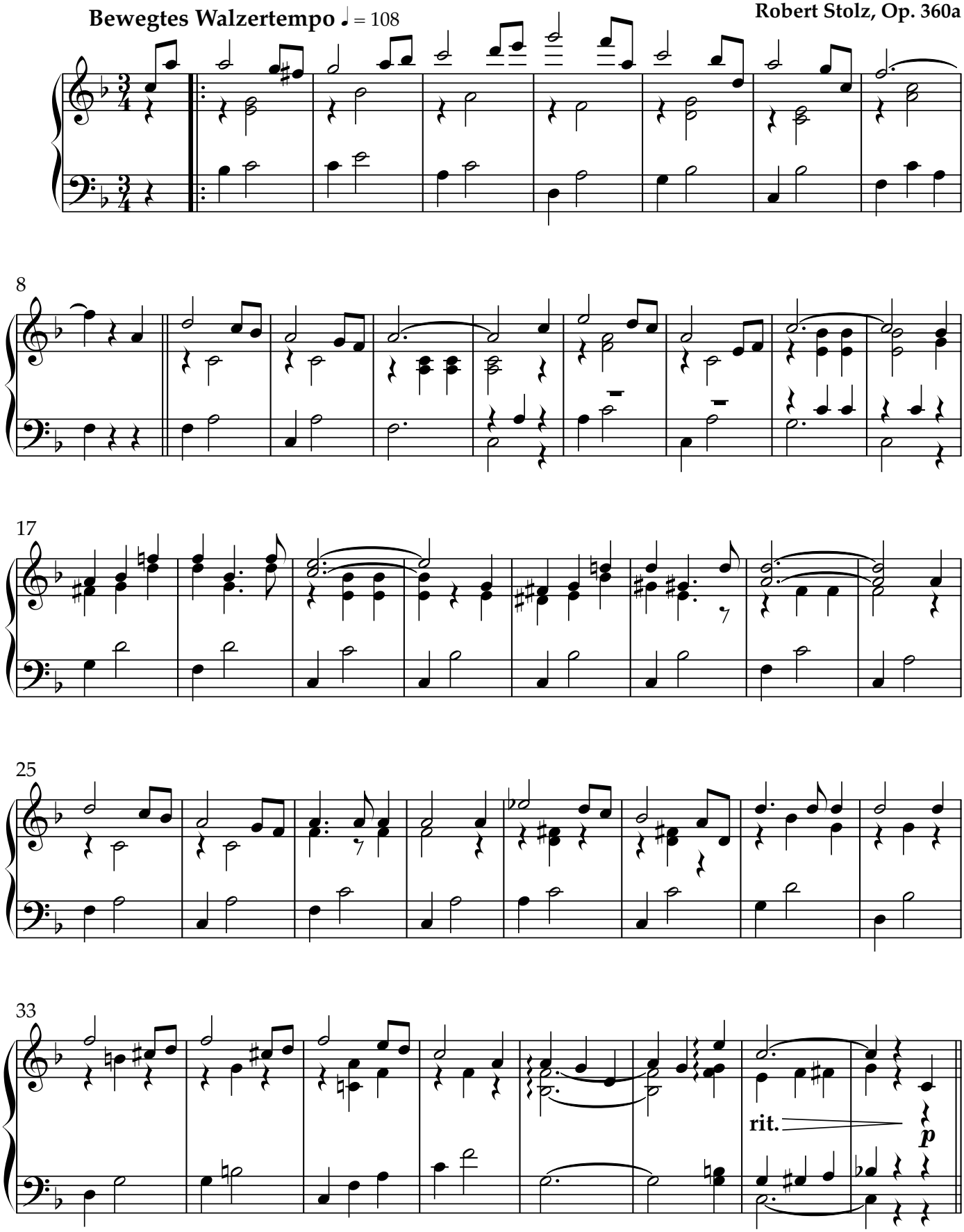

34
42
50
57
Breiter
1.2.
3.
63
Langsam
5'17,0"

Dann geh' ich hinaus in den Wienerwald...

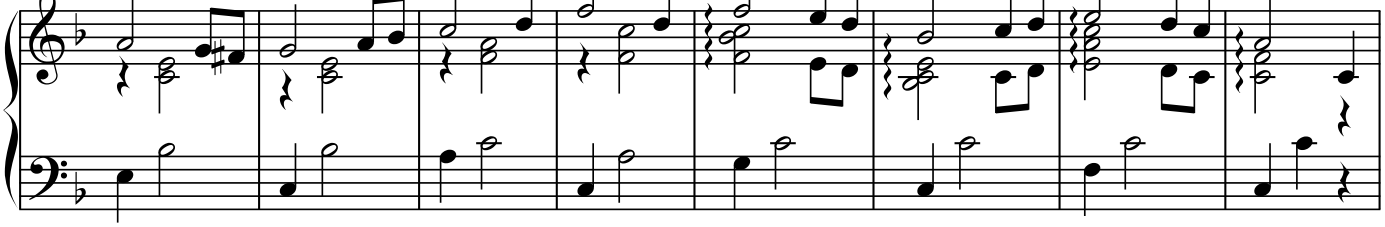
für 4-Oktaven-Carillon arrangiert von Ariane Toffel

Alfred Grünwald & Robert Blum

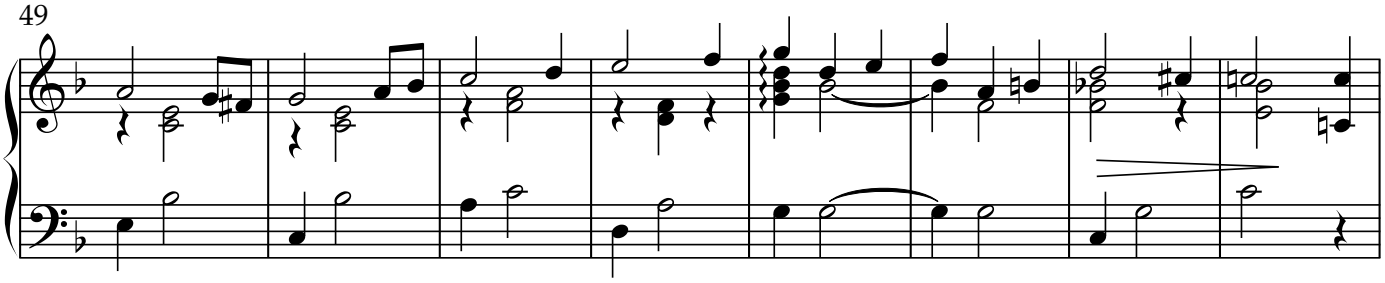
Robert Stolz, Op. 360a



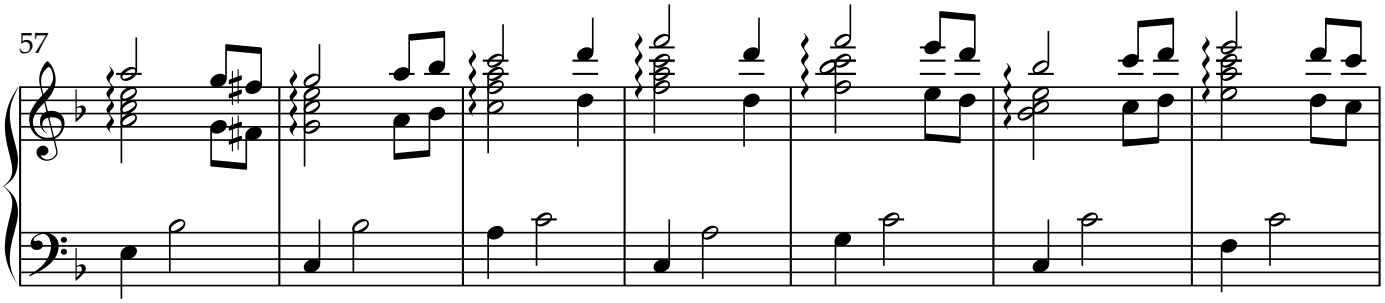
41 **Langsames, stimmungsvolles Walzertempo**



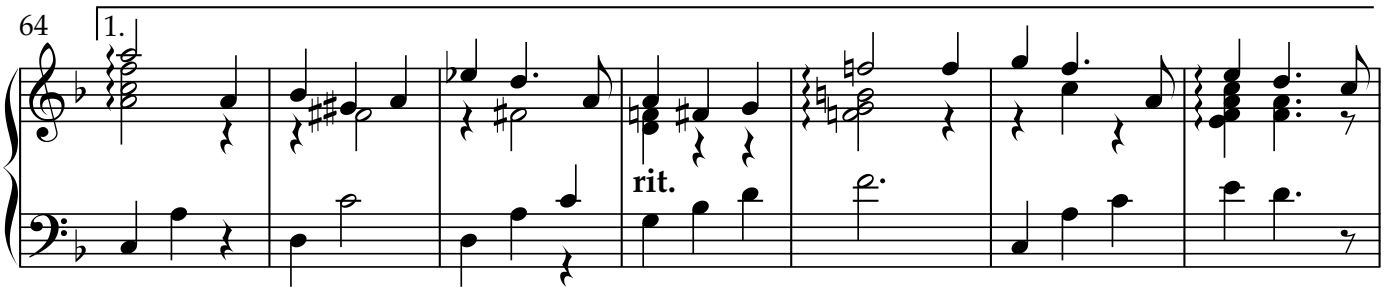
49



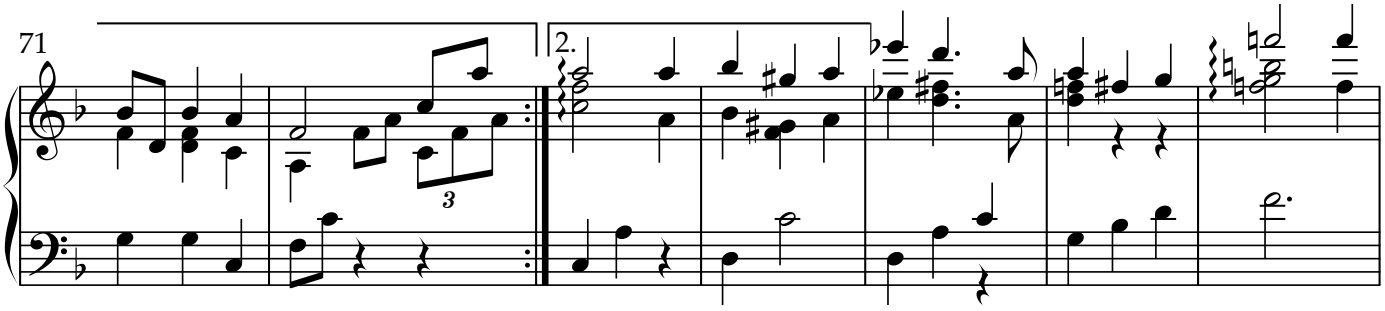
57



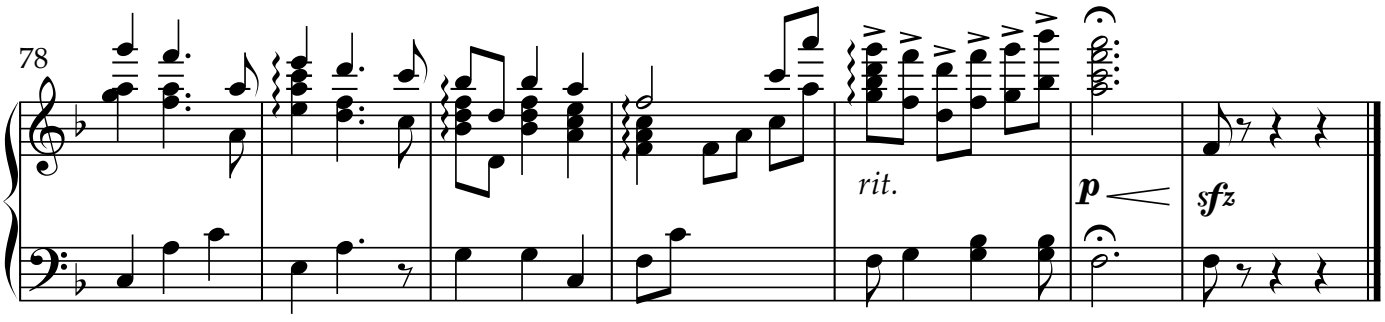
64 1.



71 2.



78



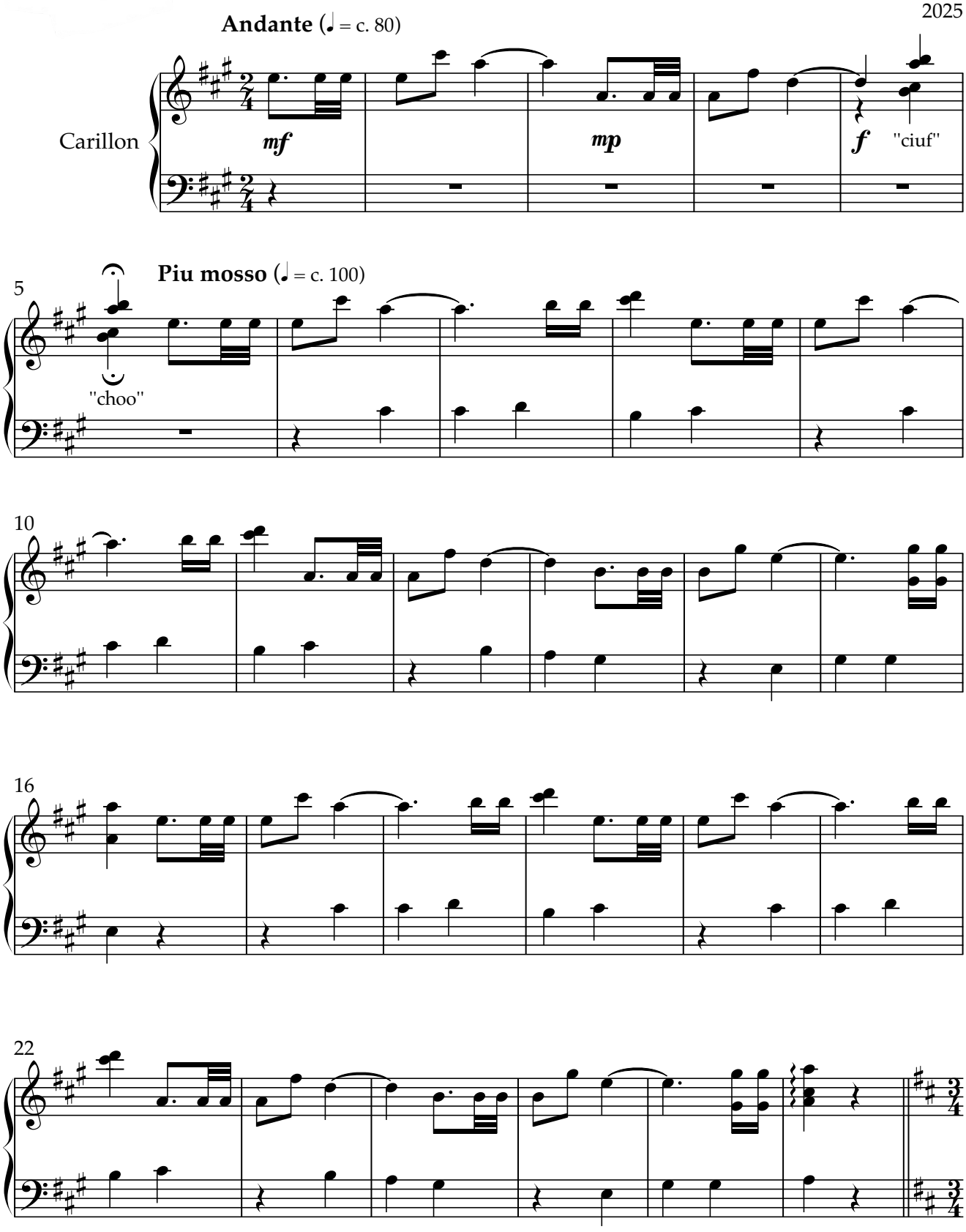
6'28,9"

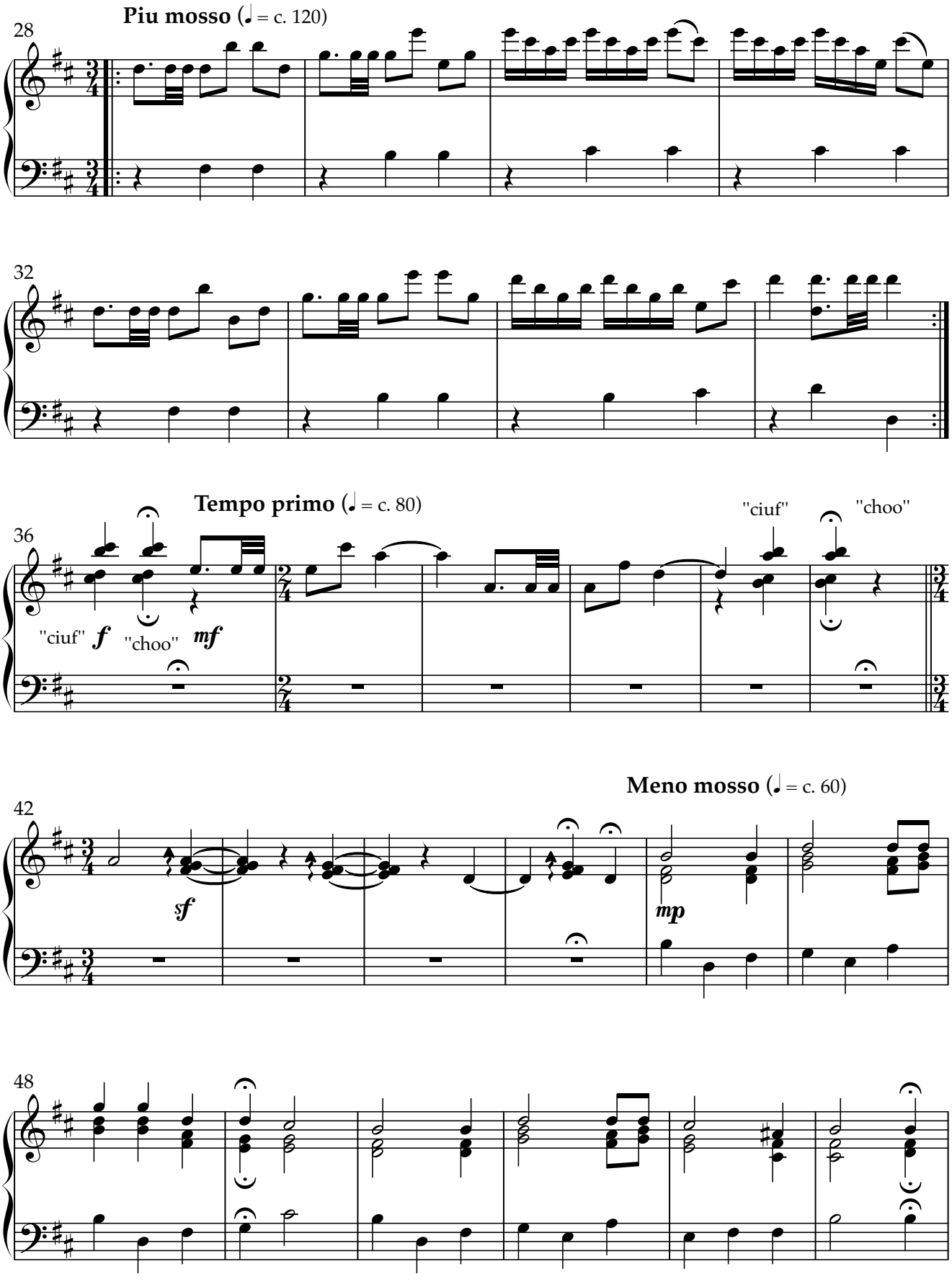
Dedicated to Mathieu Daniel Polak

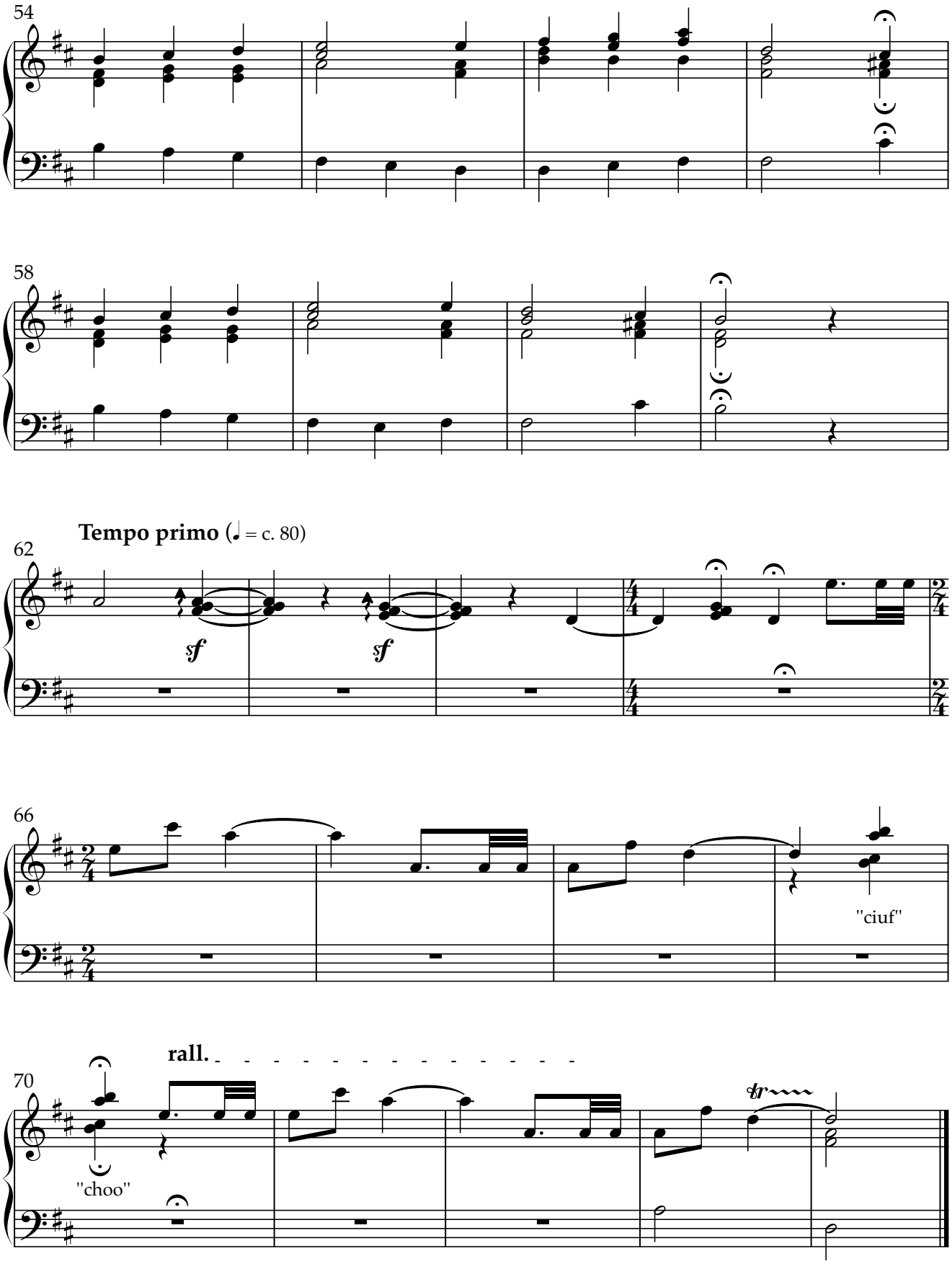
Carillon's Yodeling

Mattia Malzani

2025



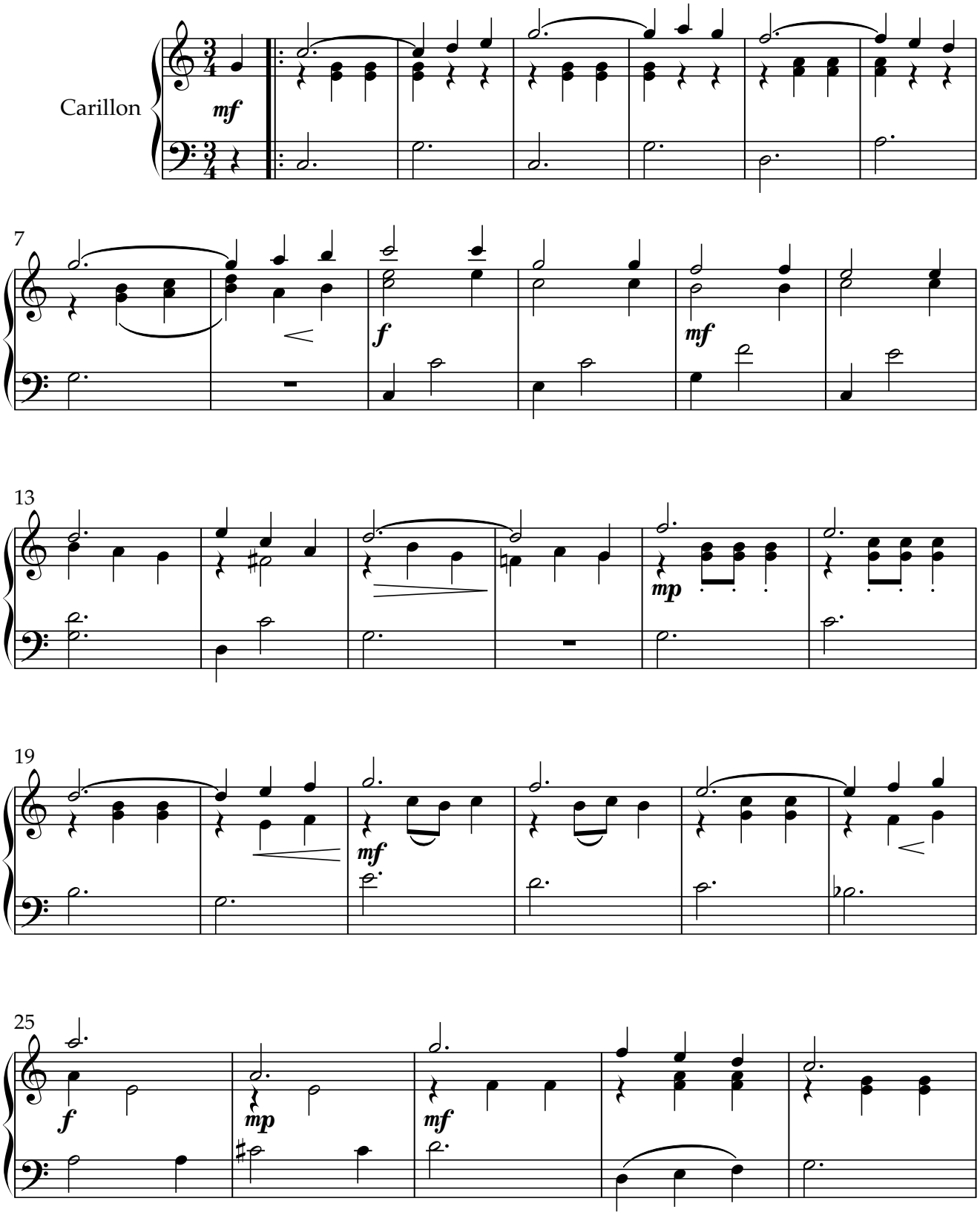

Piu mosso (♩ = c. 120)
28
32
Tempo primo (♩ = c. 80)
36
"ciuf"
"choo"
"ciuf" f "choo" mf
Meno mosso (♩ = c. 60)
42
sf
mp
48

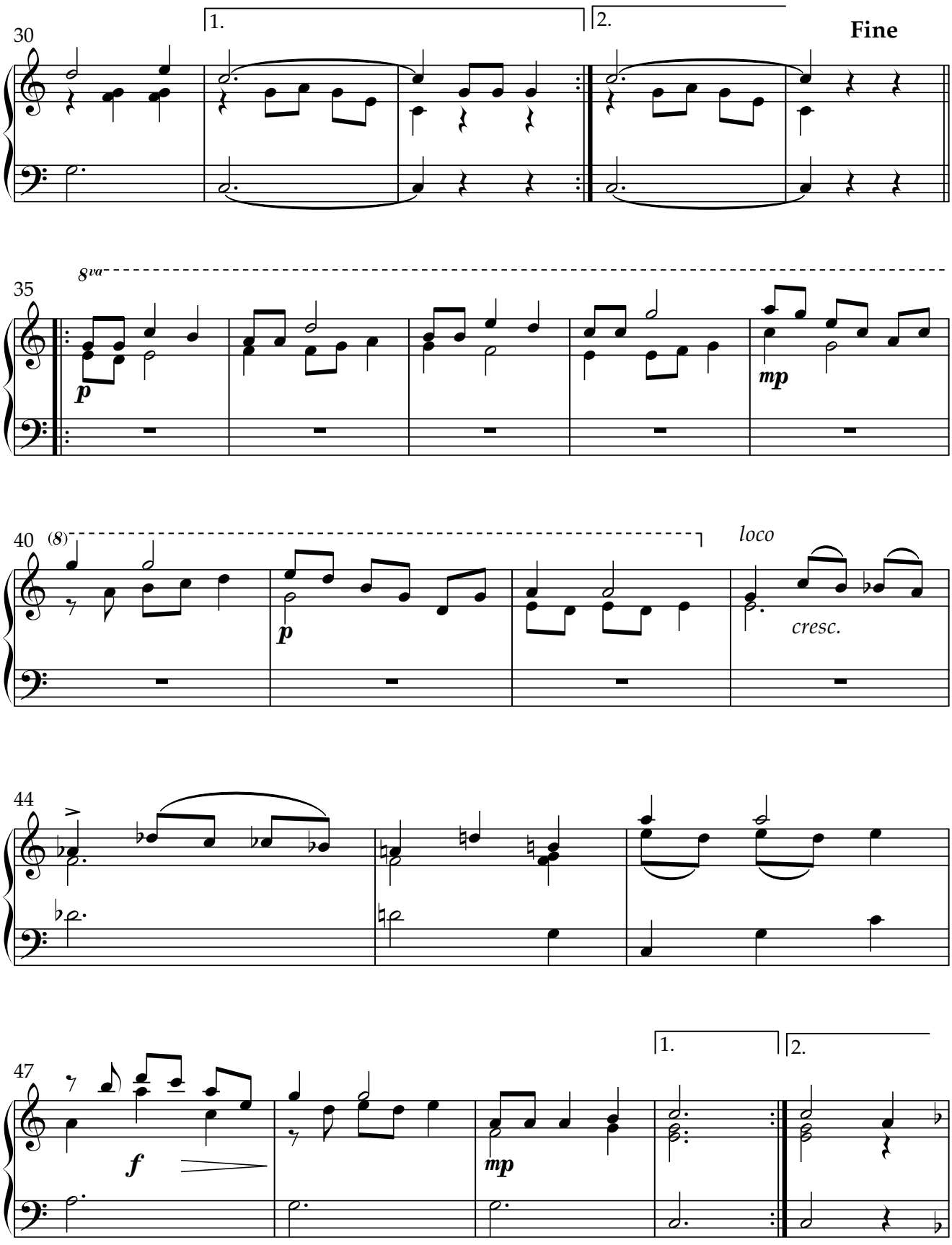

54
58
Tempo primo (♩ = c. 80)
62
sf
sf
66
"ciuf"
rall.
70
"choo"
tr

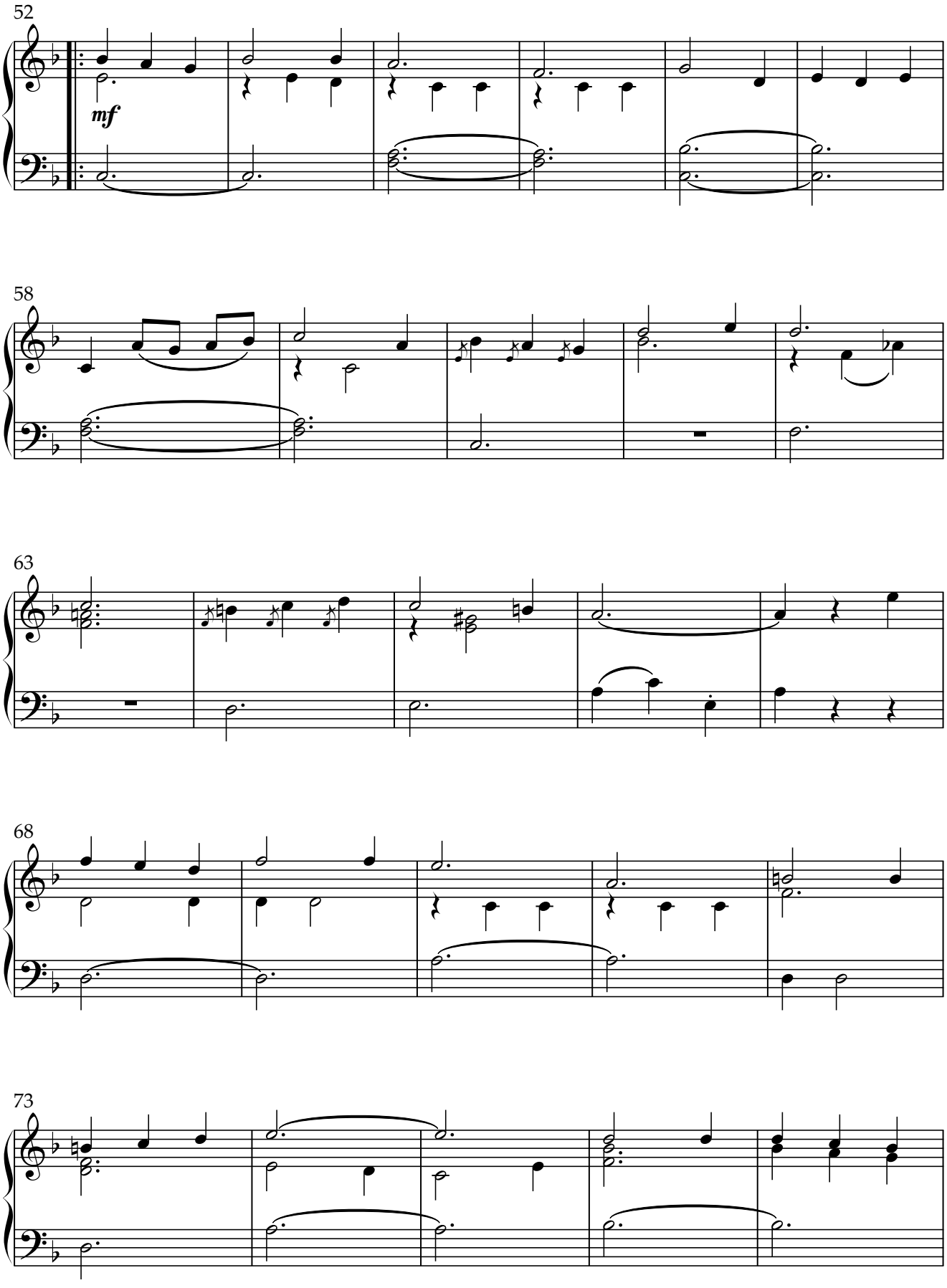
Gold and Silver Walzer

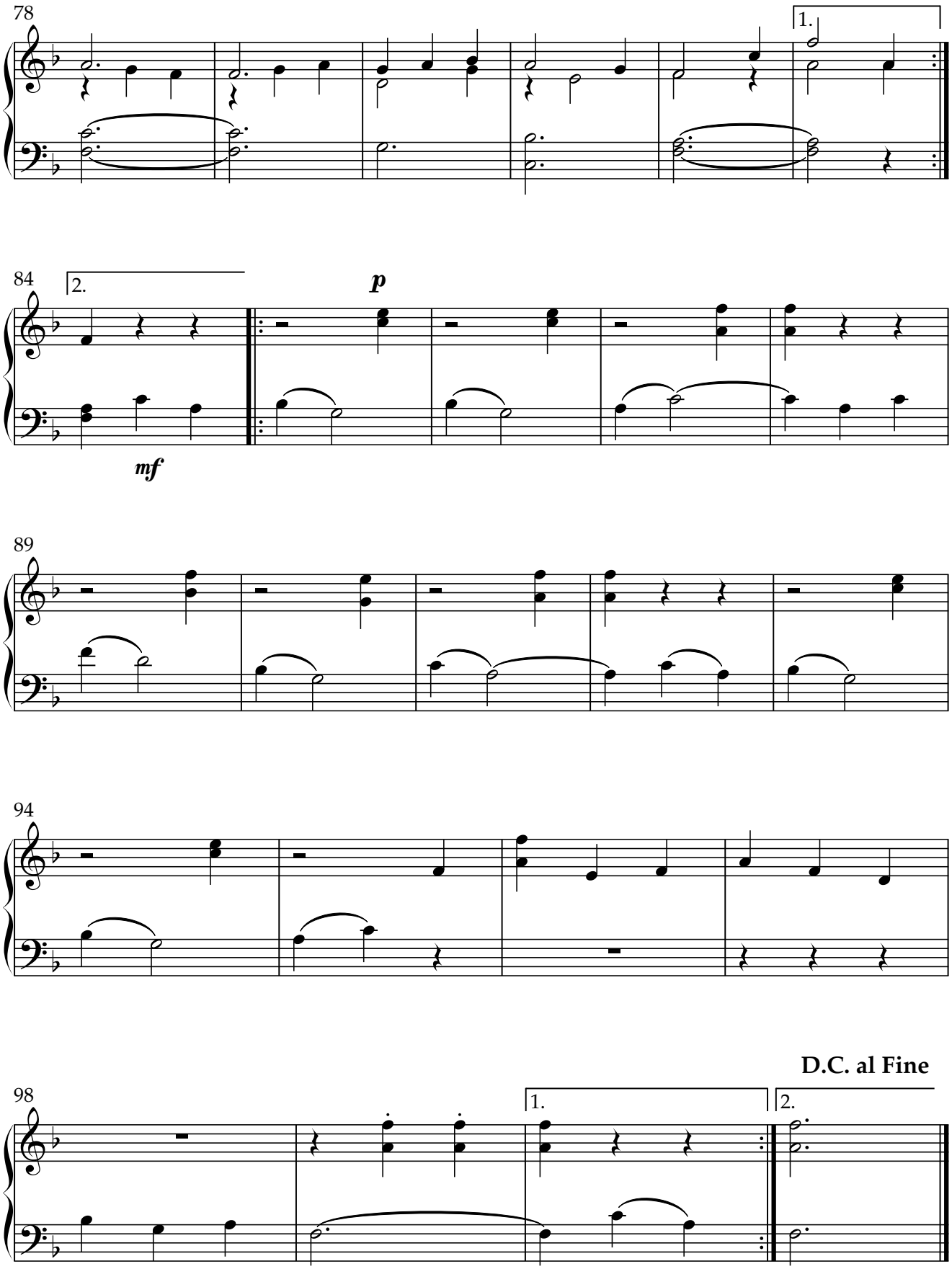
Franz Lehar (1870-1948)
Arr. Mathieu Daniël Polak

Gentile (♩ = c. 120)




30
1.
2.
Fine
35
8va
p
mp
40
(8)
p
loco
cresc.
44
47
1.
2.
f
mp


52
mf
58
63
68
73

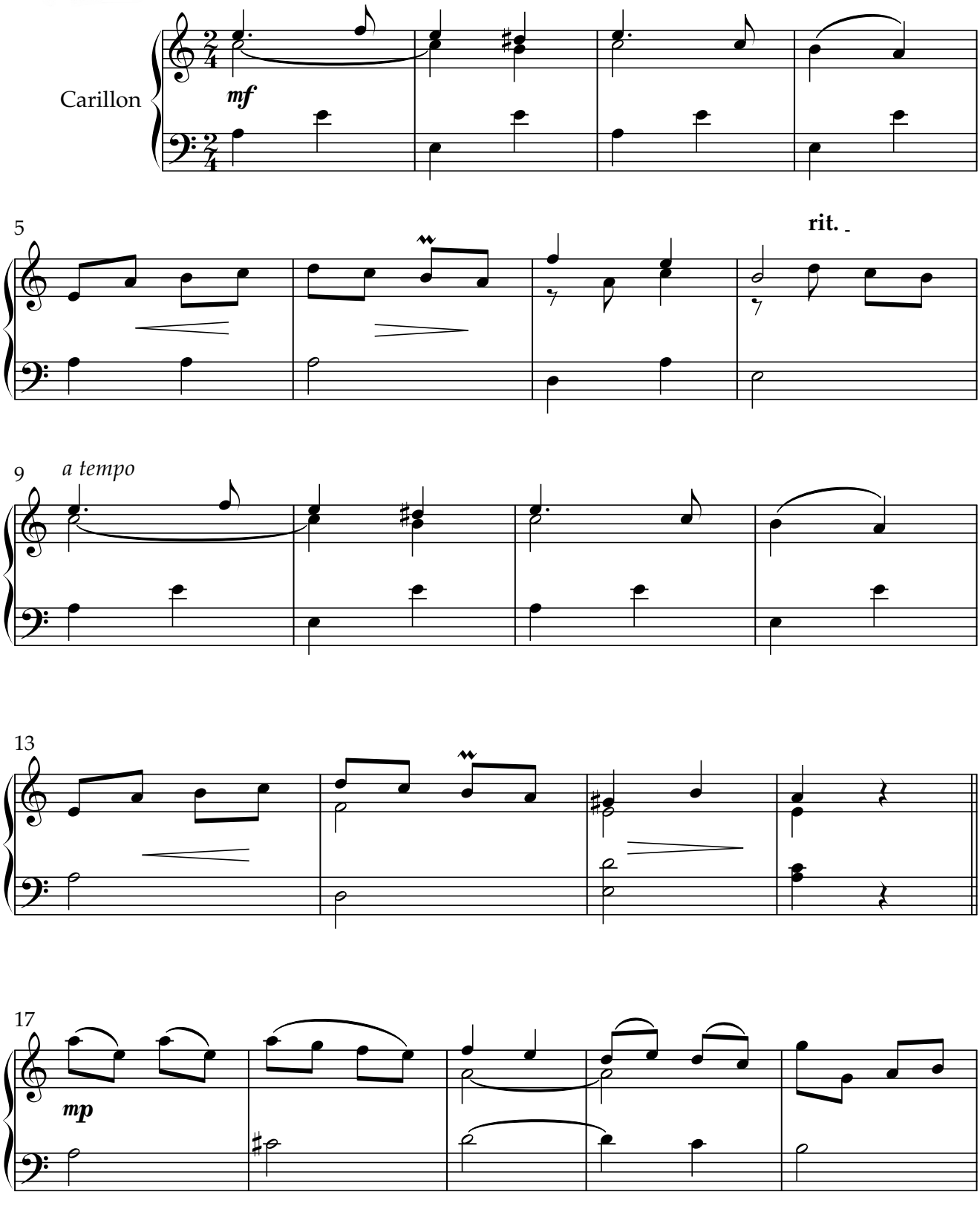

78
1.
84
2.
p
mf
89
94
D.C. al Fine
98
1.
2.

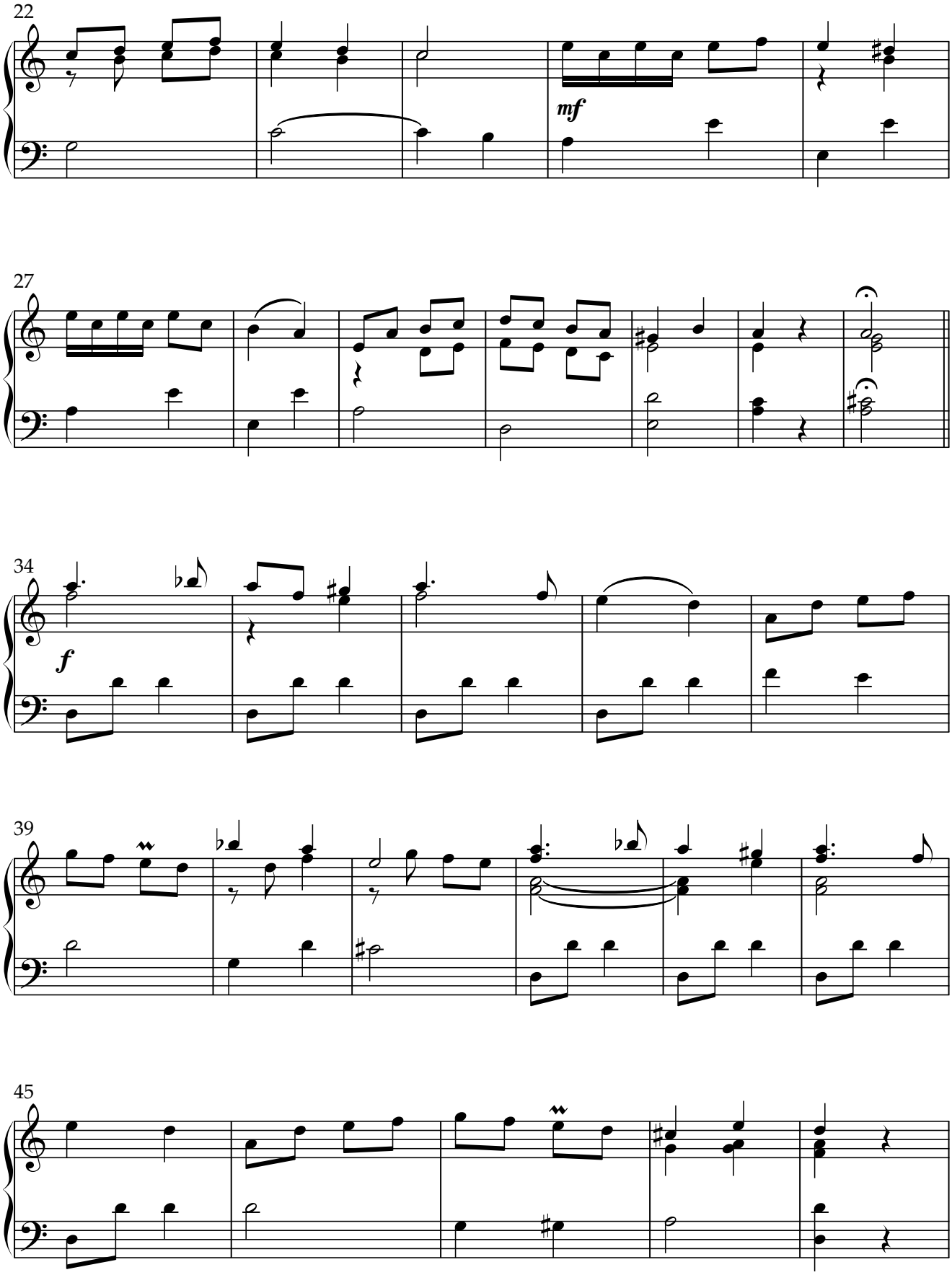
Szep A Rozsam

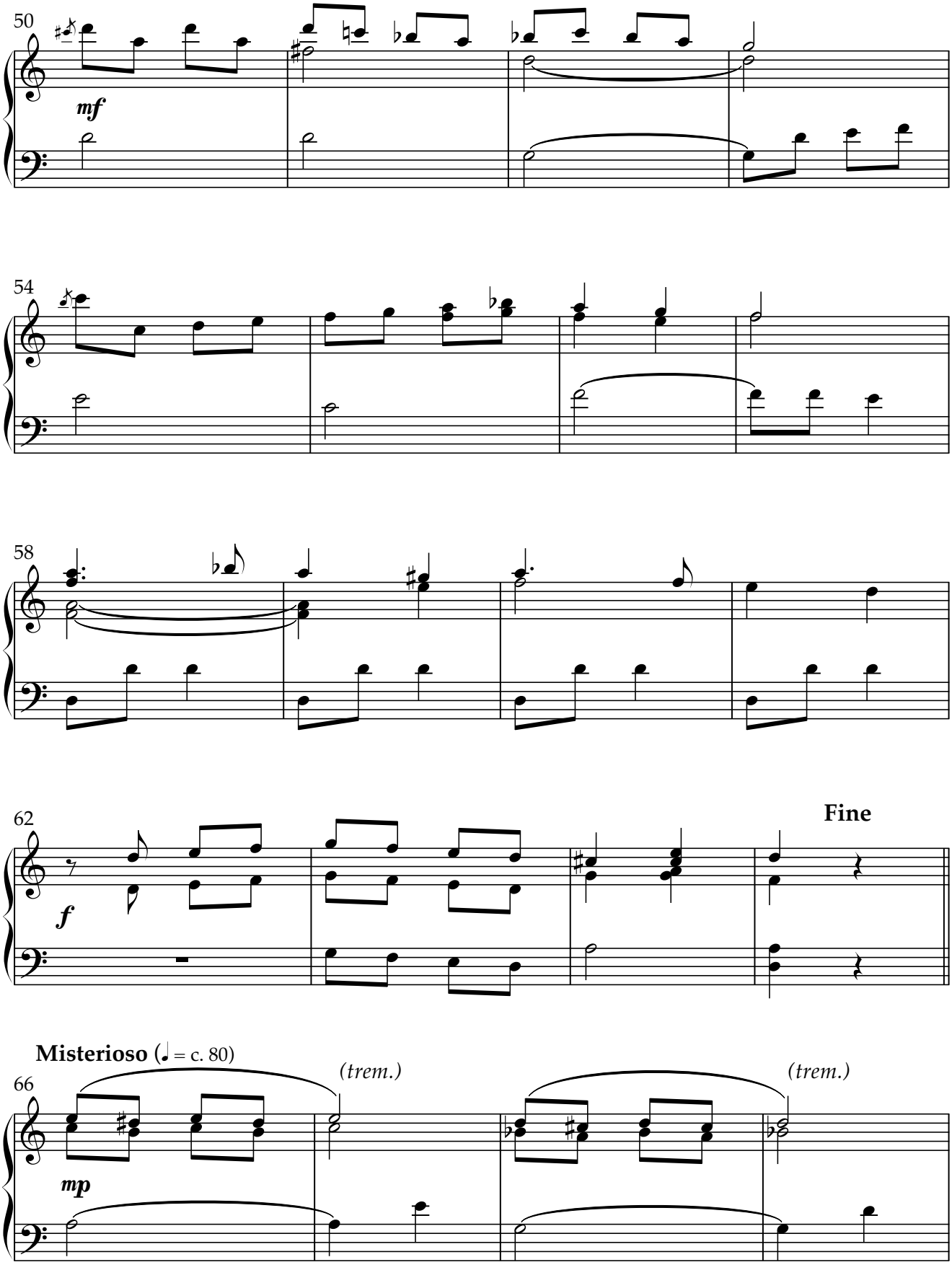
(My Rose is beautiful)

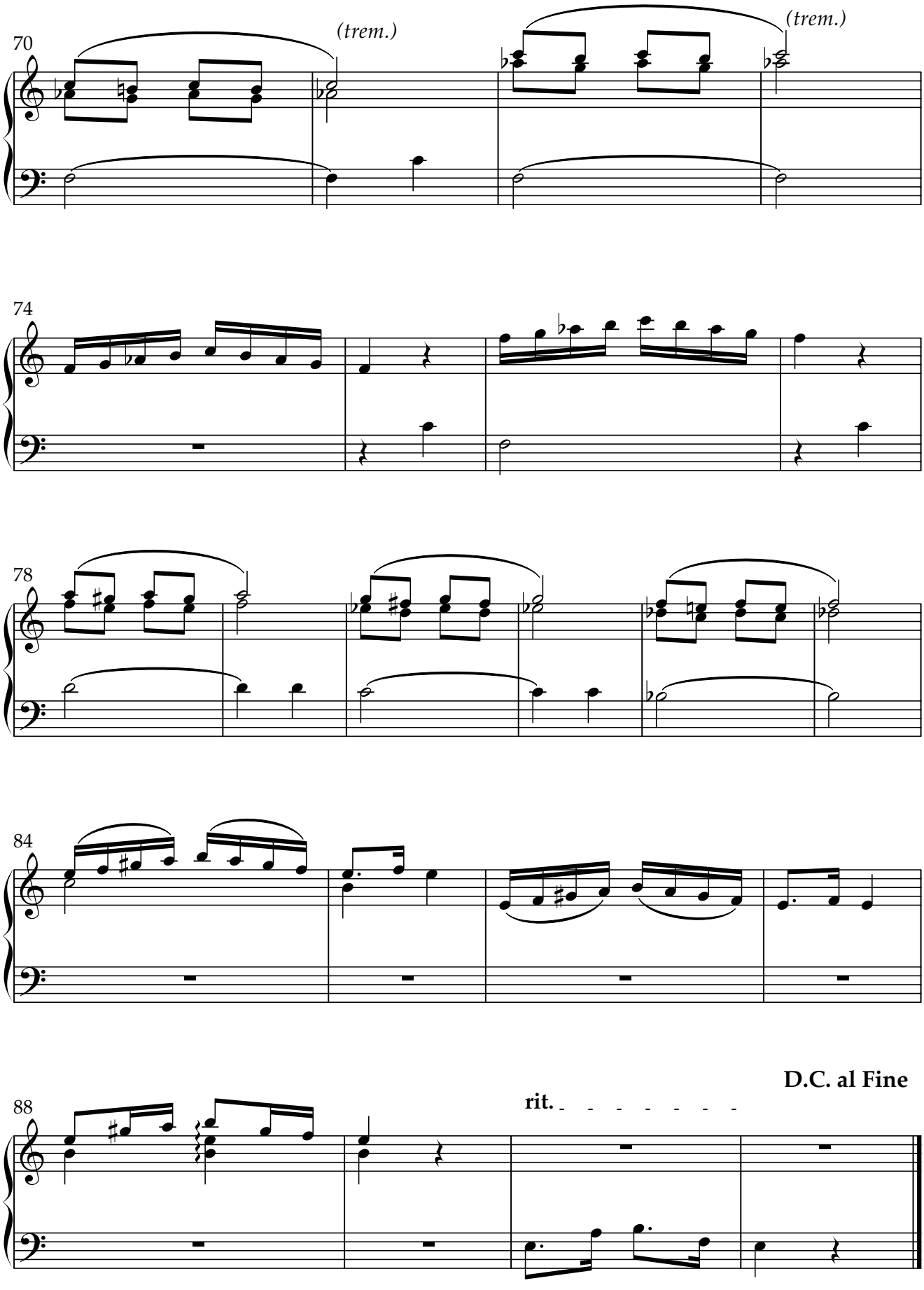
Traditional
Arranged by Mathieu Daniël Polak

Allegretto (♩ = c. 110)




22
mf
27
34
f
39
45


50
mf
54
58
62
f
Fine
Misterioso (♩ = c. 80)
66
mp
(trem.)
(trem.)


70
(trem.)
(trem.)
74
78
84
88
rit.
D.C. al Fine

Czardas

Vittorio Monti (1868-1922)
Arranged by Mathieu Daniël Polak

Rubato (♩ = c. 80)

Carillon

p

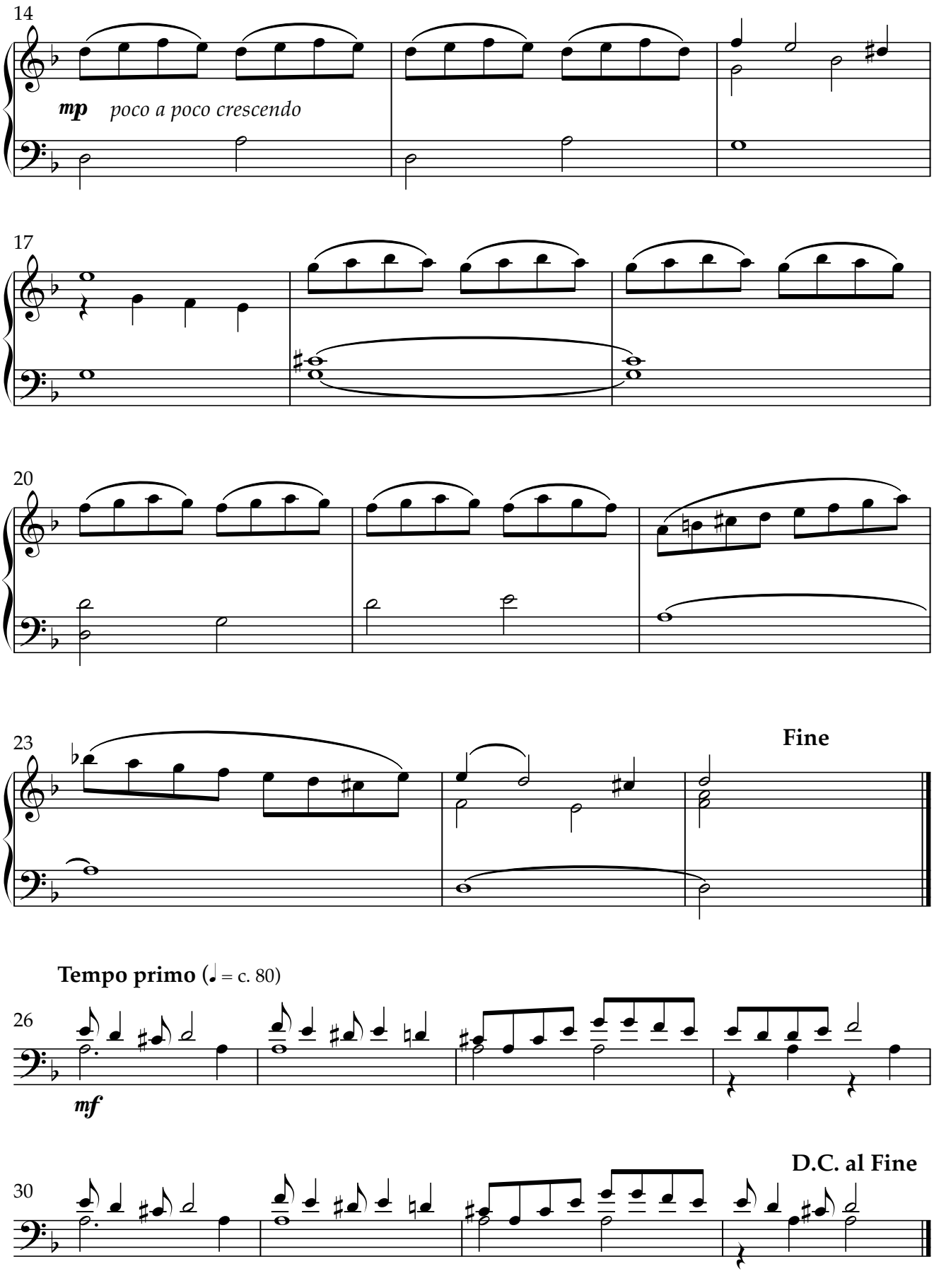
4

7

Presto (♩ = c. 132)

10

mf

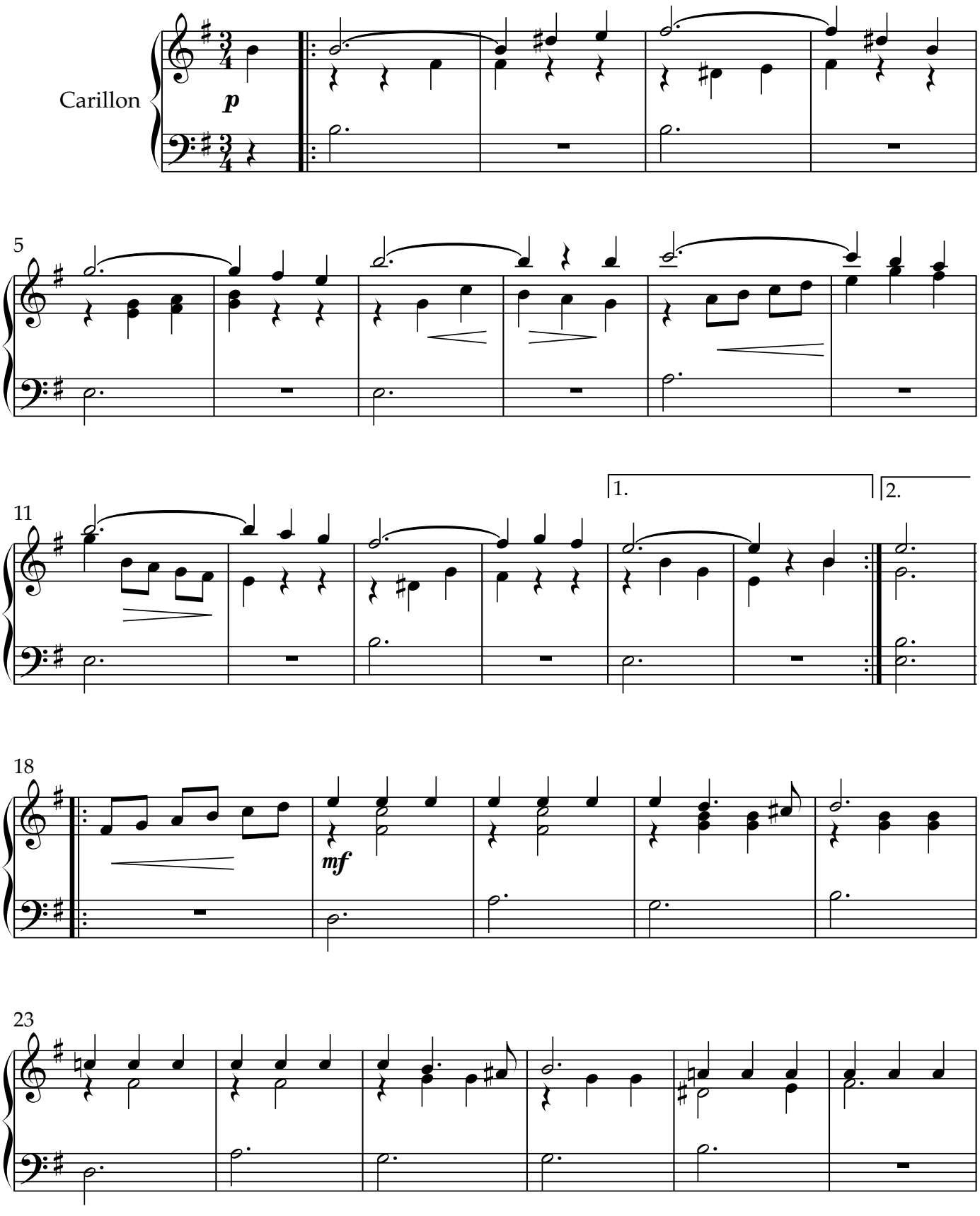

14
mp
poco a poco crescendo
17
20
23
Fine
Tempo primo (♩ = c. 80)
26
mf
30
D.C. al Fine

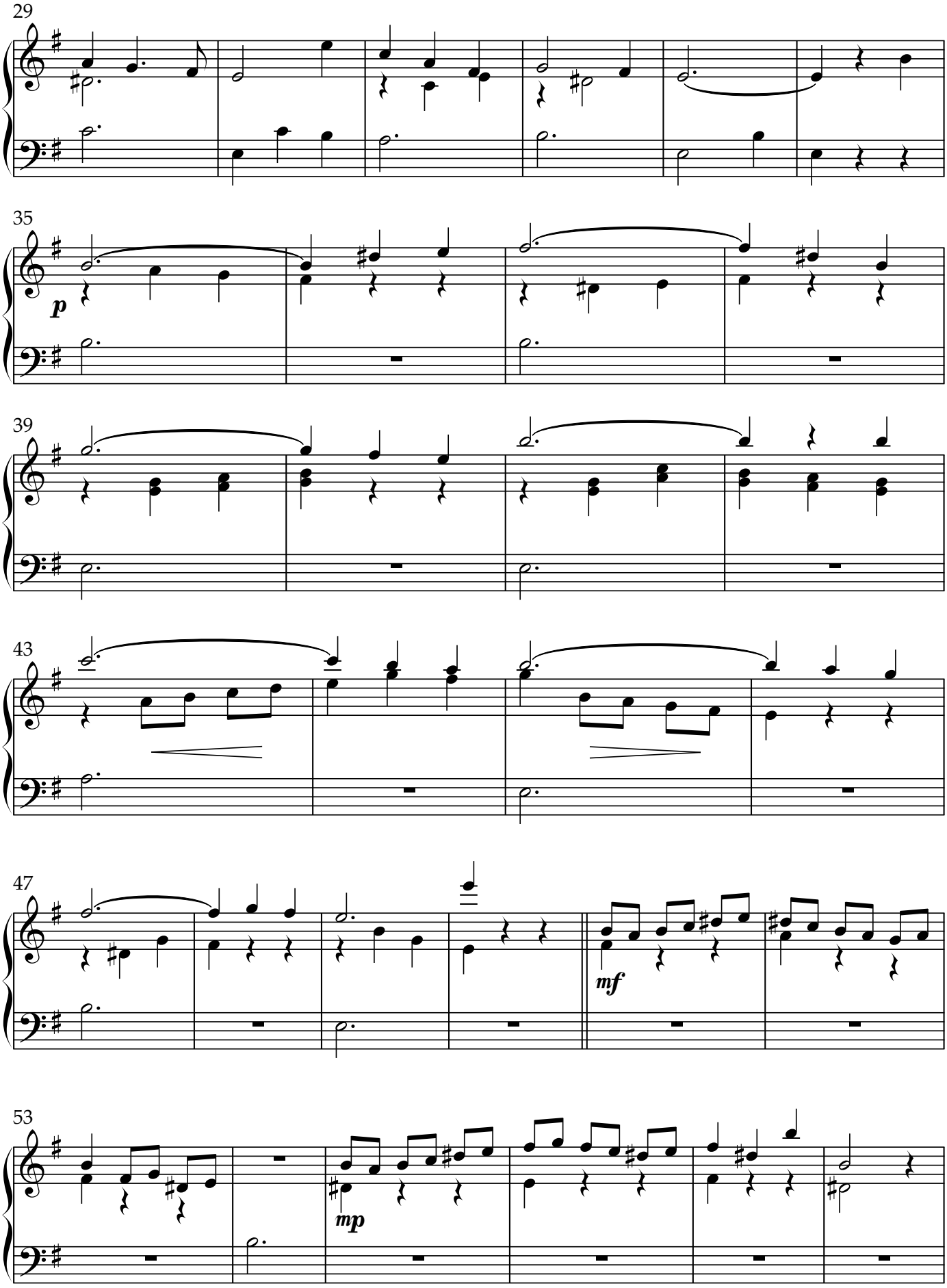
Valurile Dunarii

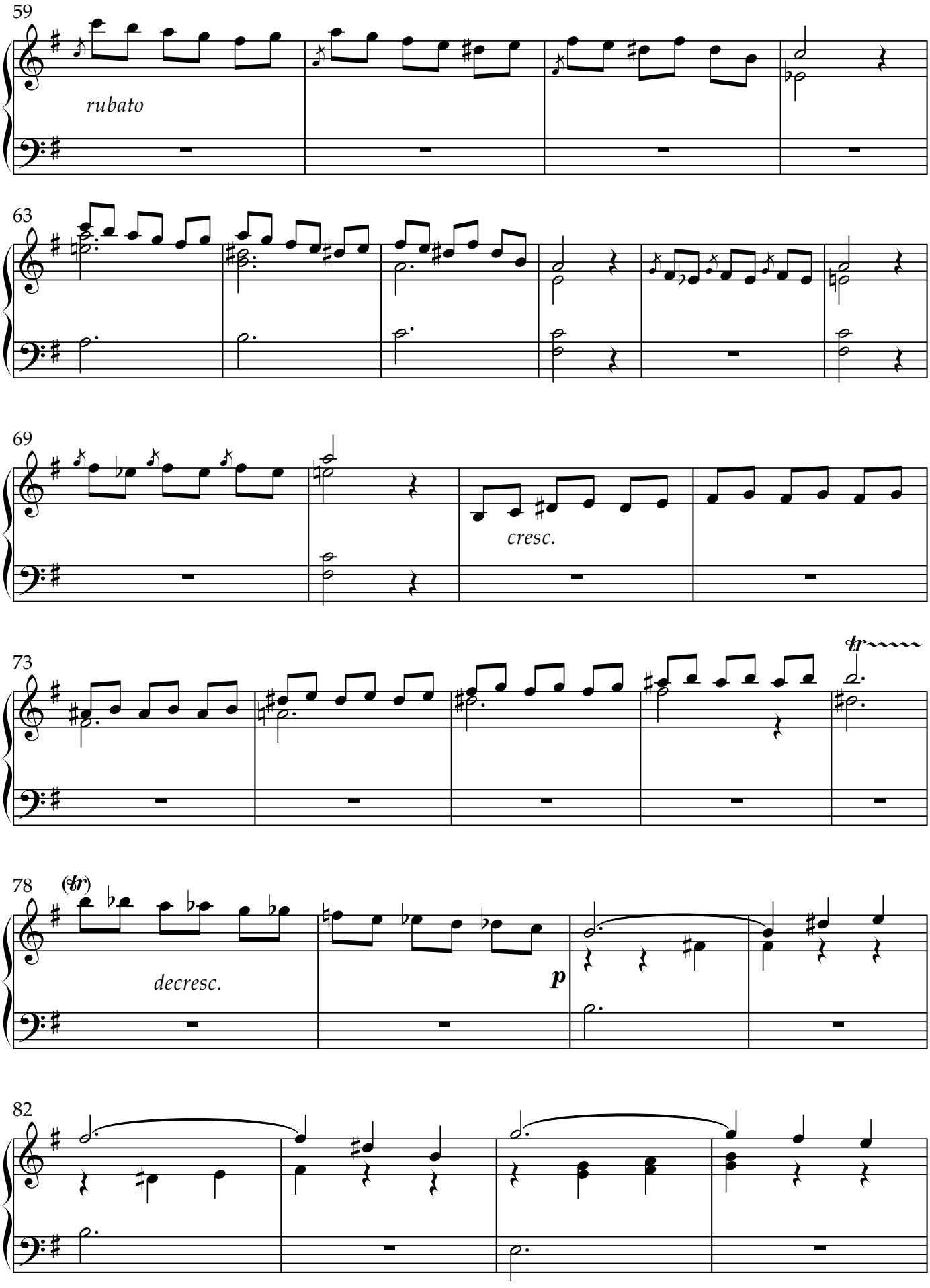
(The Waves of the Danube)

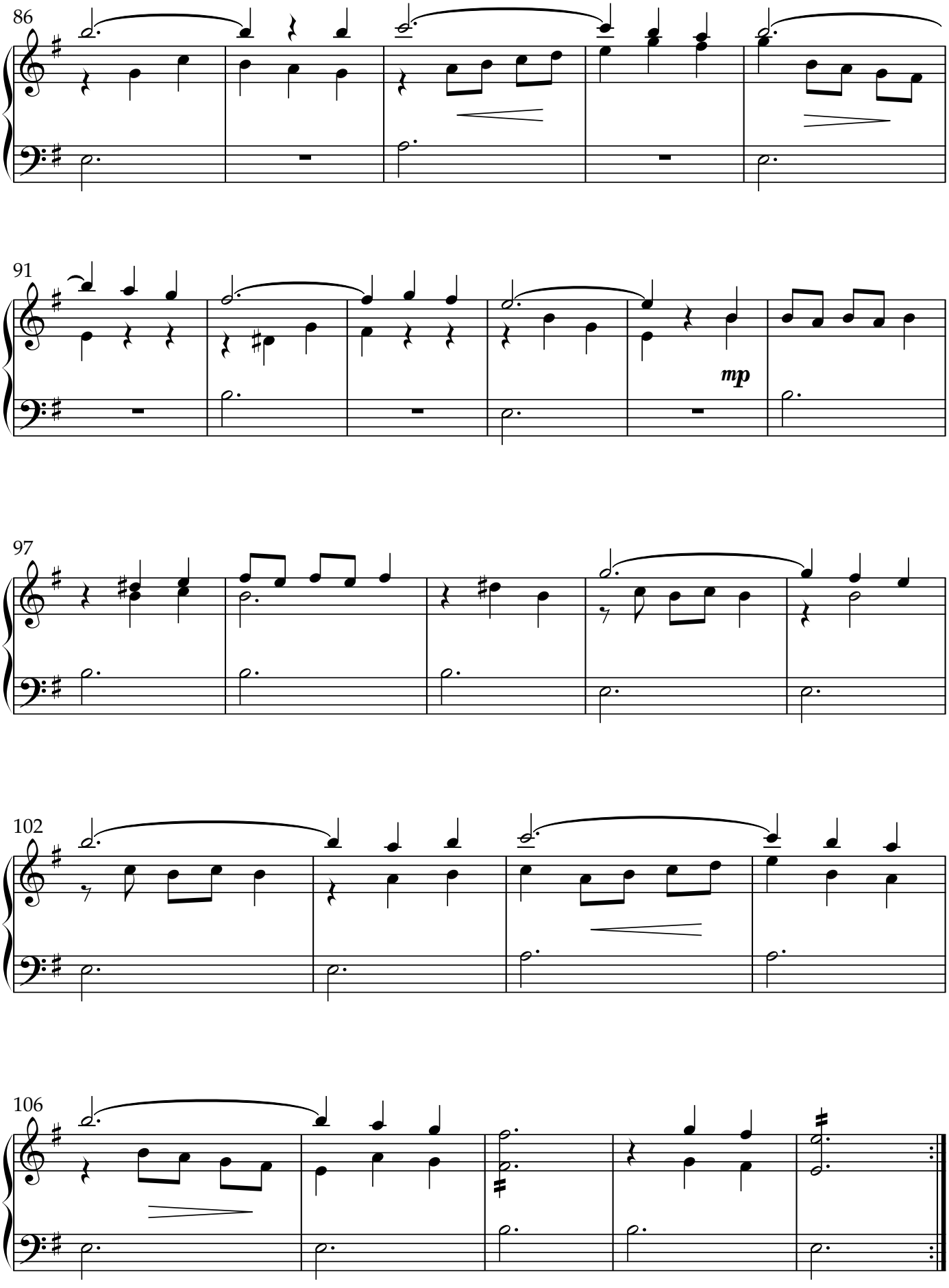
Ion Ivanovici (1845-1902)
Arranged by Mathieu Daniël Polak

Andante (♩. = c. 120)




29
35
p
39
43
47
mf
53
mp


59
rubato
63
69
cresc.
73
78
decresc.
p
82


86
91
mp
97
102
106

Doina

Mathieu Daniël Polak

Misterioso (♩ = c. 52)

Carillon

mp

4

f

p

7

mf

psub

mf

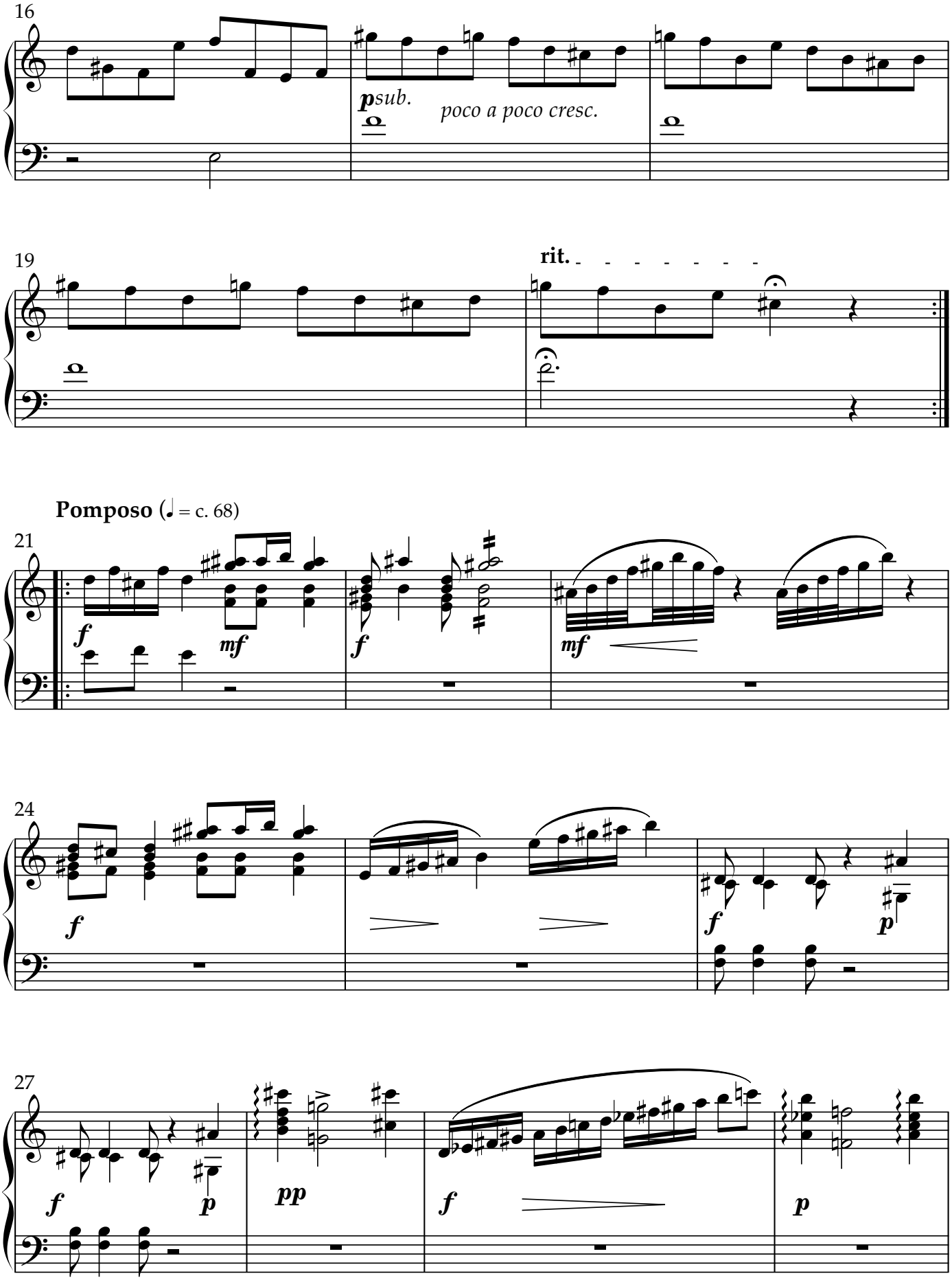
10

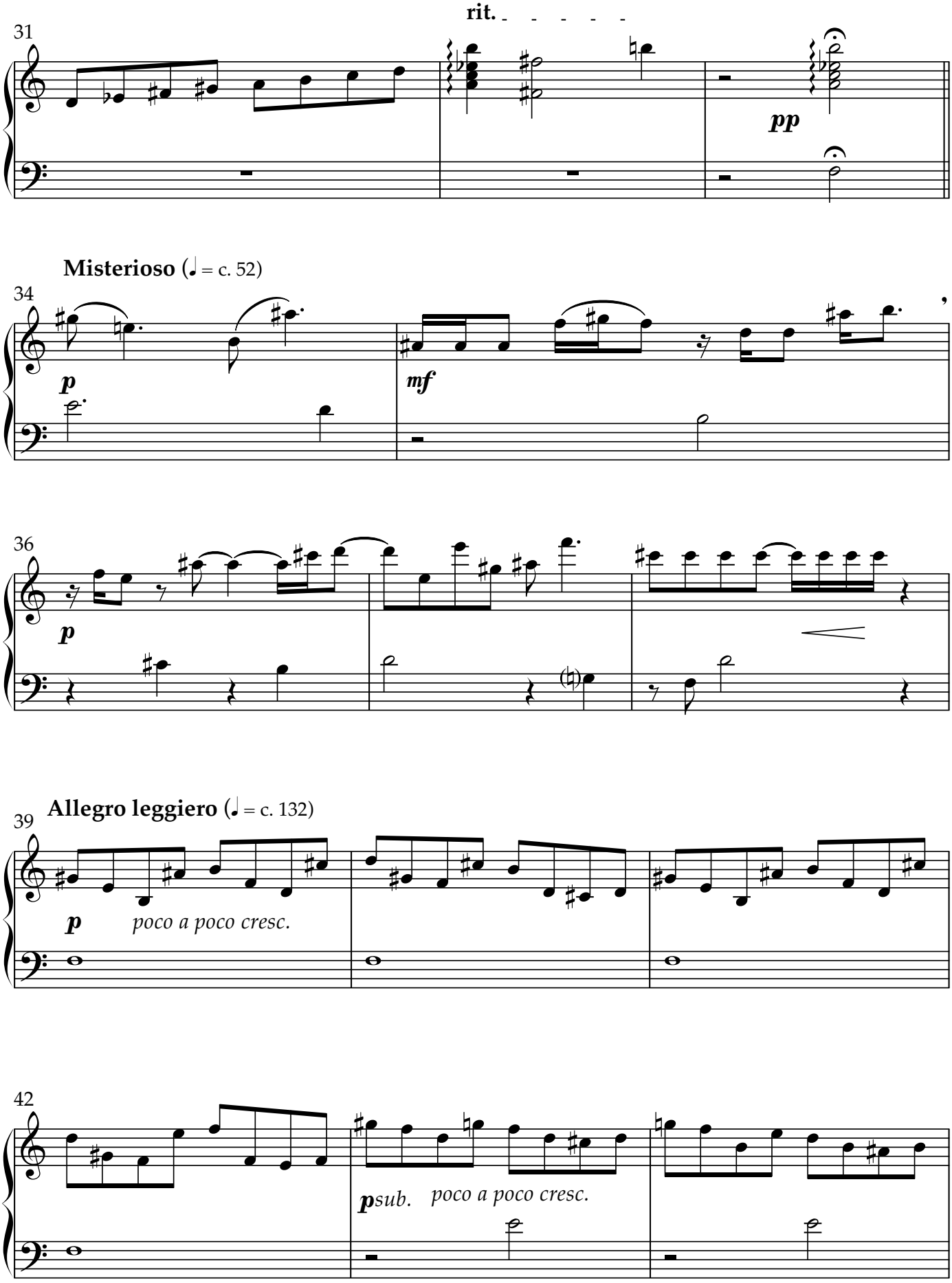
rit.

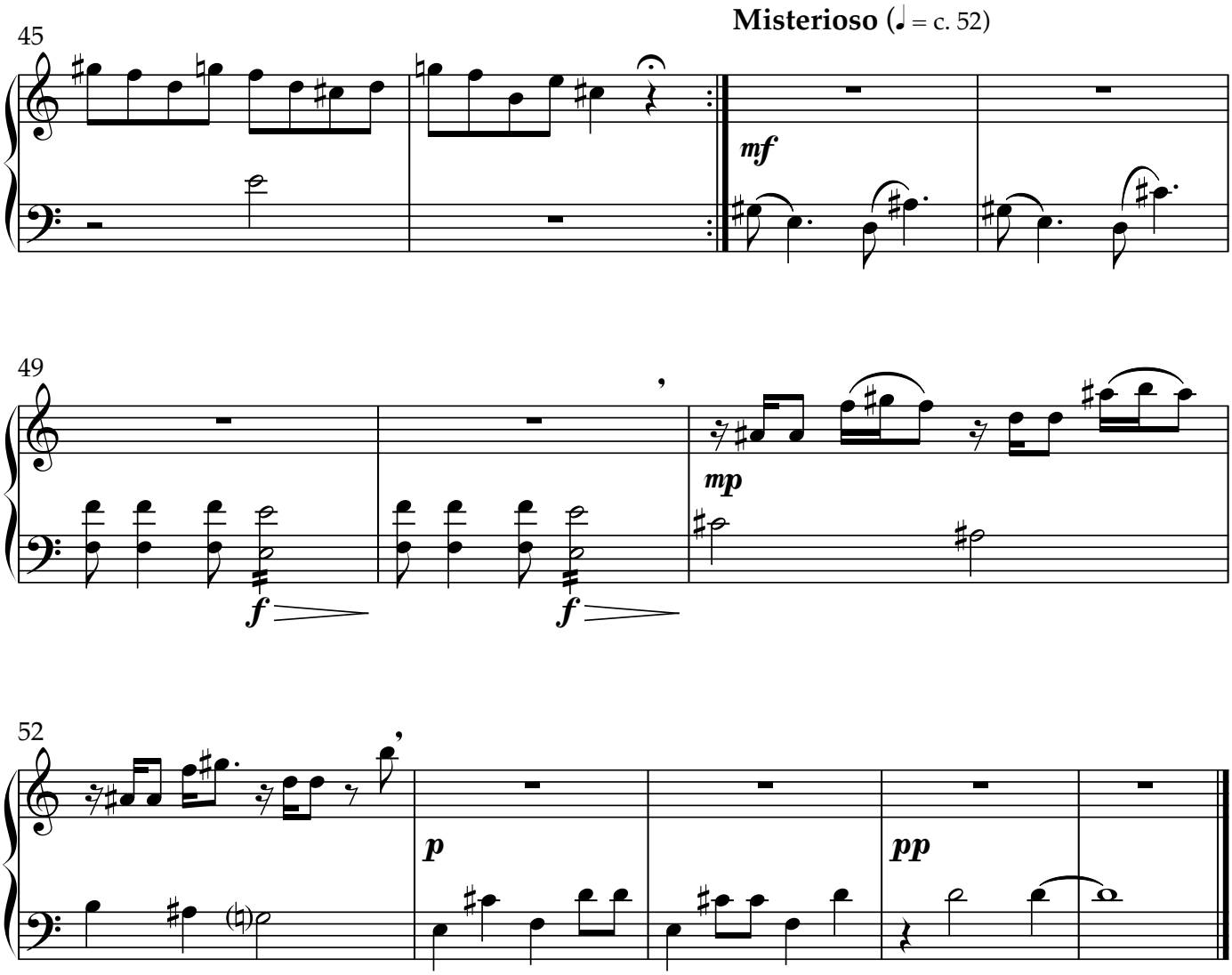
Allegro leggiero (♩ = c. 132)

13

p *poco a poco crescendo*


16
psub.
poco a poco cresc.
19
rit.
Pomposo (♩ = c. 68)
21
f
mf
f
mf
24
f
f
p
27
f
p
pp
f
p

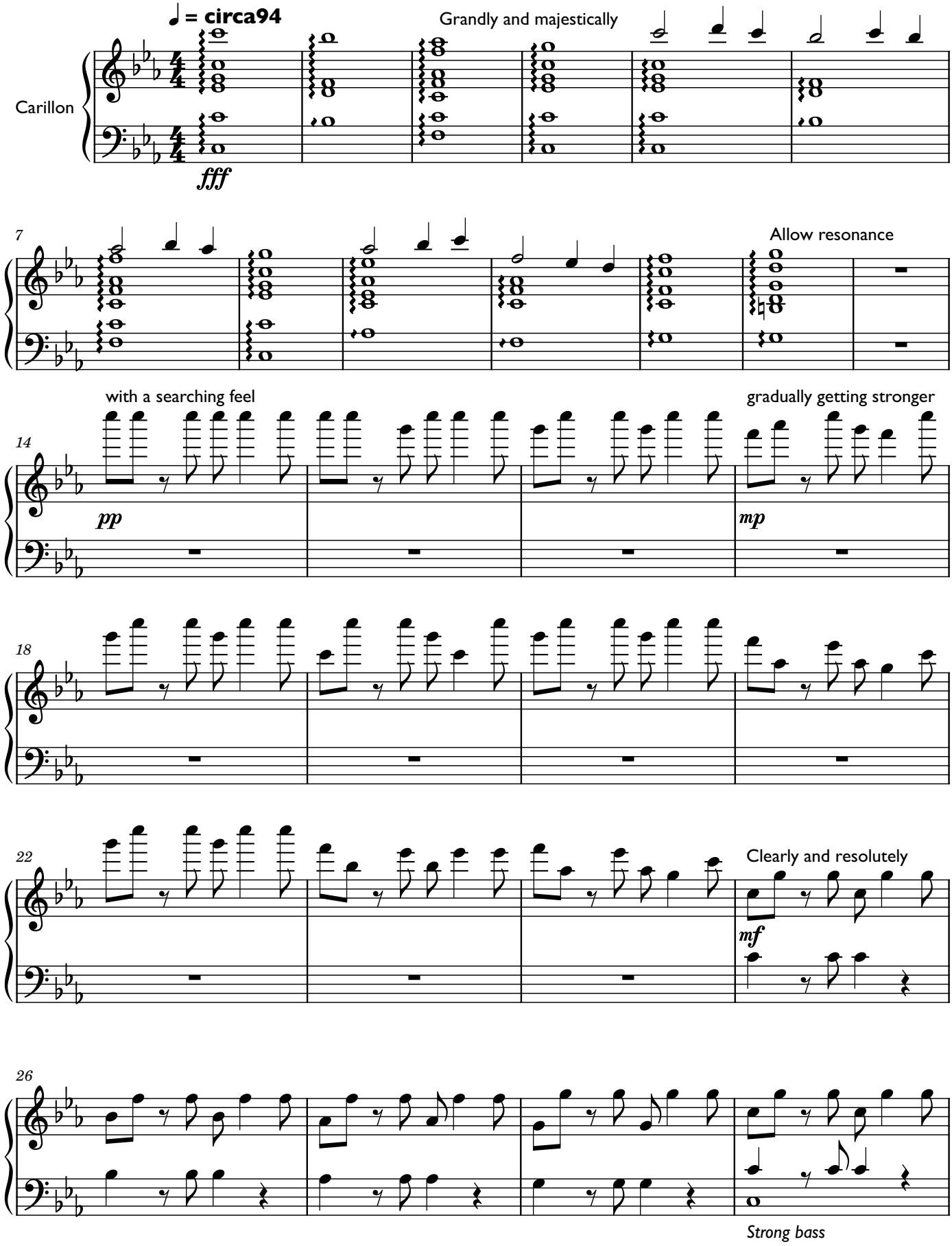

rit.
31
pp
Misterioso (♩. = c. 52)
34
p
mf
36
p
Allegro leggiero (♩. = c. 132)
39
p
poco a poco cresc.
42
psub.
poco a poco cresc.


45
Misterioso (♩ = c. 52)
mf
49
mp
f
f
52
p
pp

Crossing the border

An Orient Express in Romania (Pt. I)

Jon Bradley



with a surprise feel

30

f

34

38

Arpeggio speed **must** allow for hand transfer to maintain rhythm

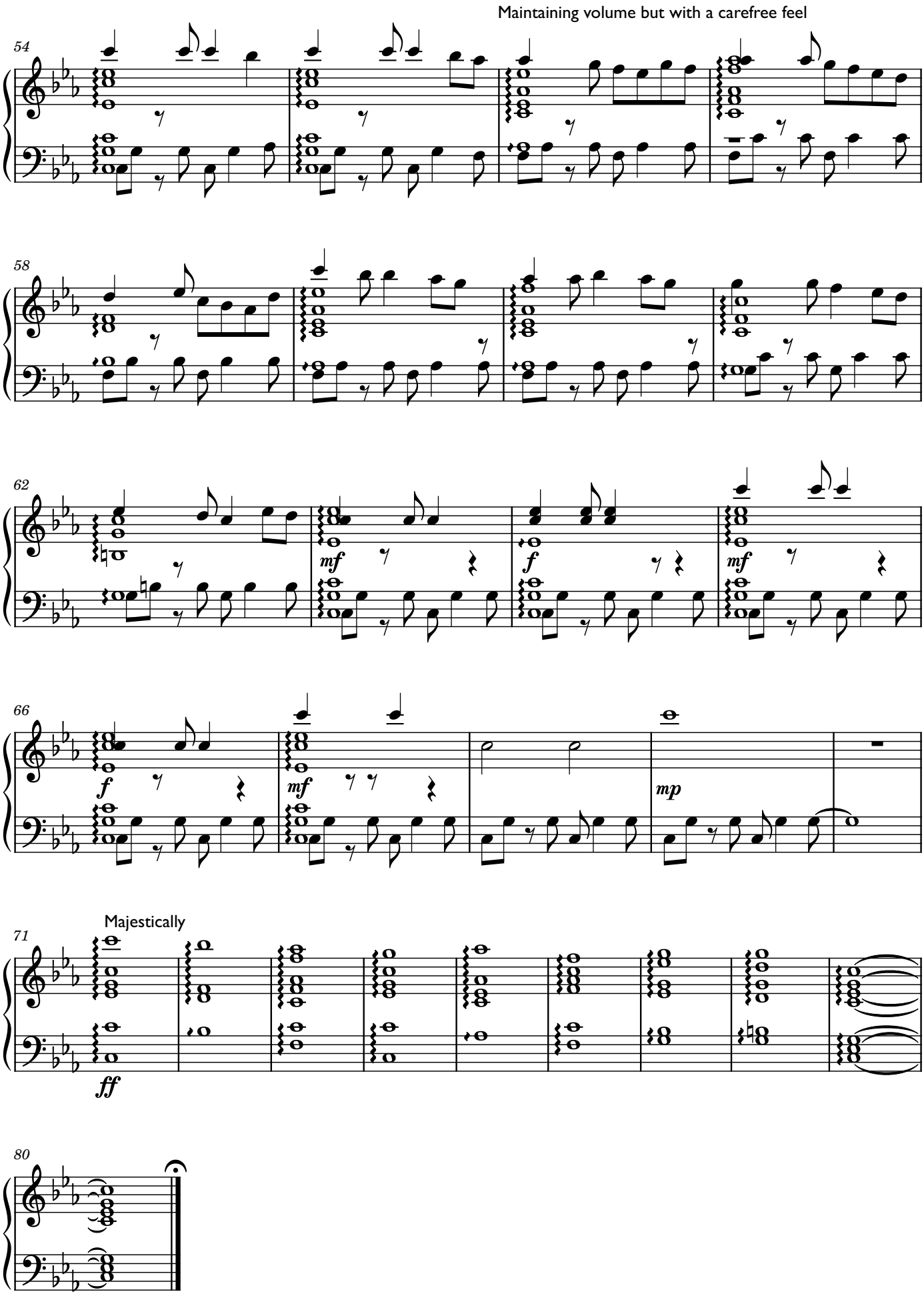
42

ff

46

Equal audible balance between treble and bass - both to be brought out equally

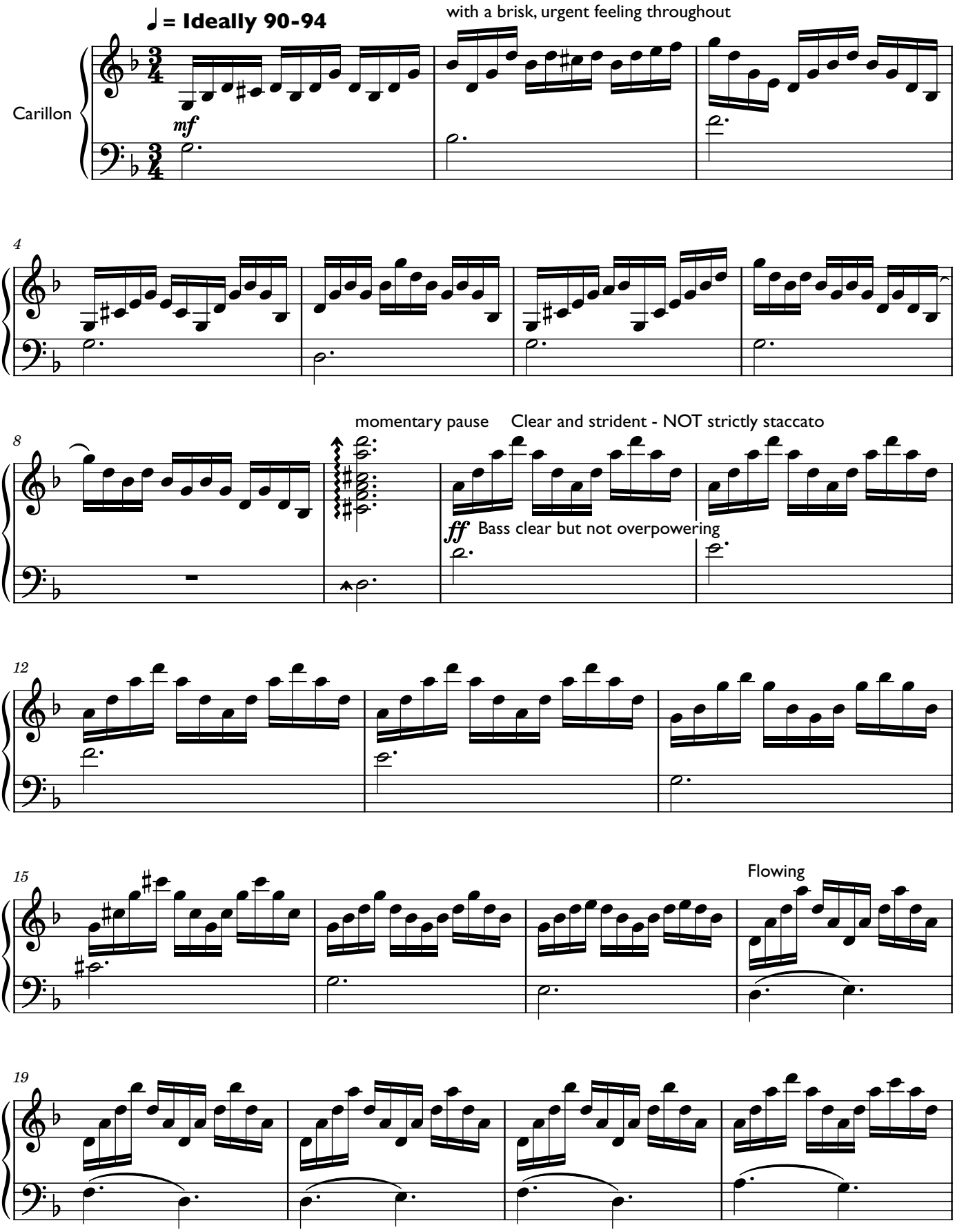
50

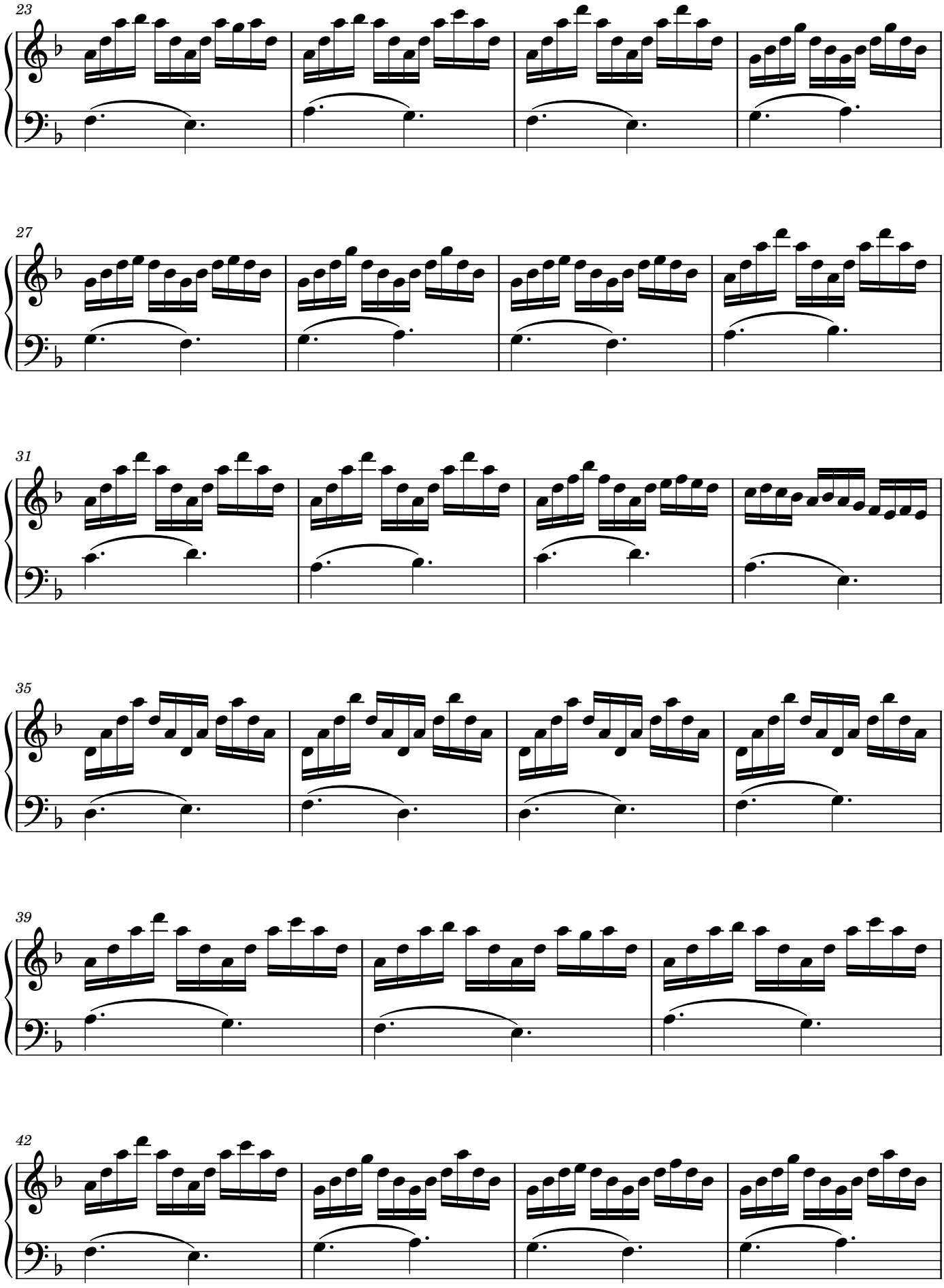

Maintaining volume but with a carefree feel
54
58
62
mf
f
mf
66
f
mf
mp
Majestically
71
ff
80

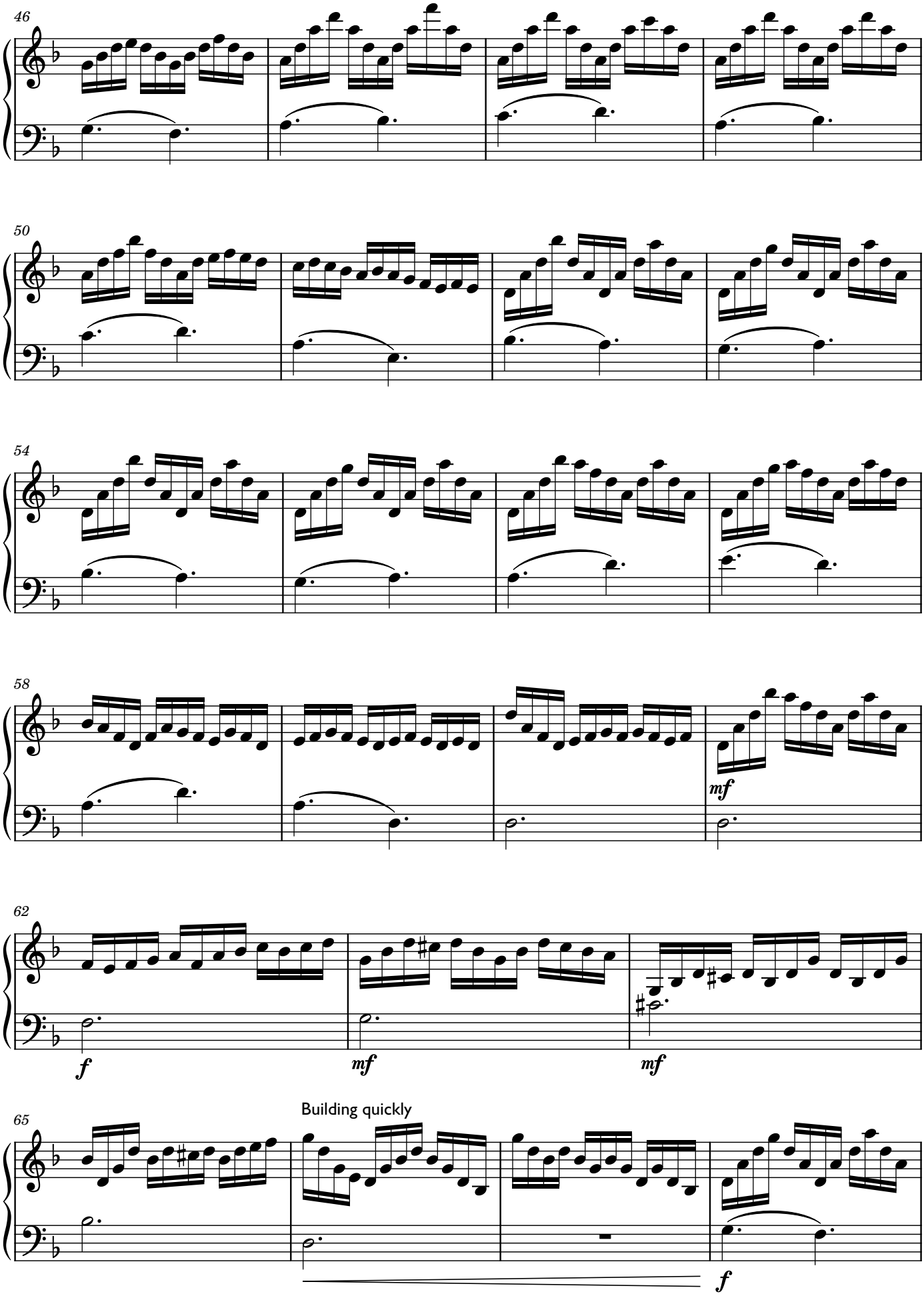
Powering toward Bucharest

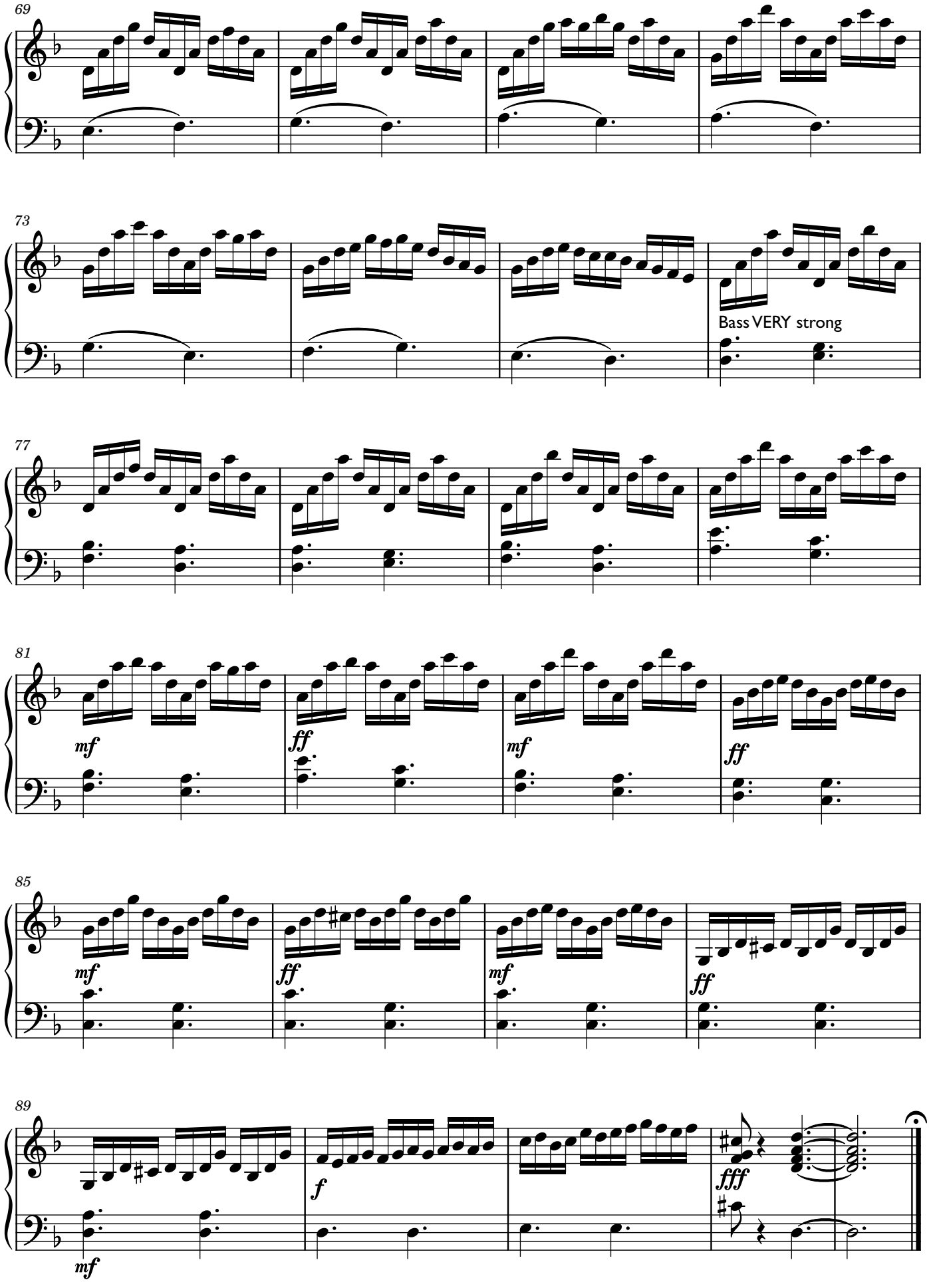
An Orient Express in Romania (Pt. II)

Jon Bradley



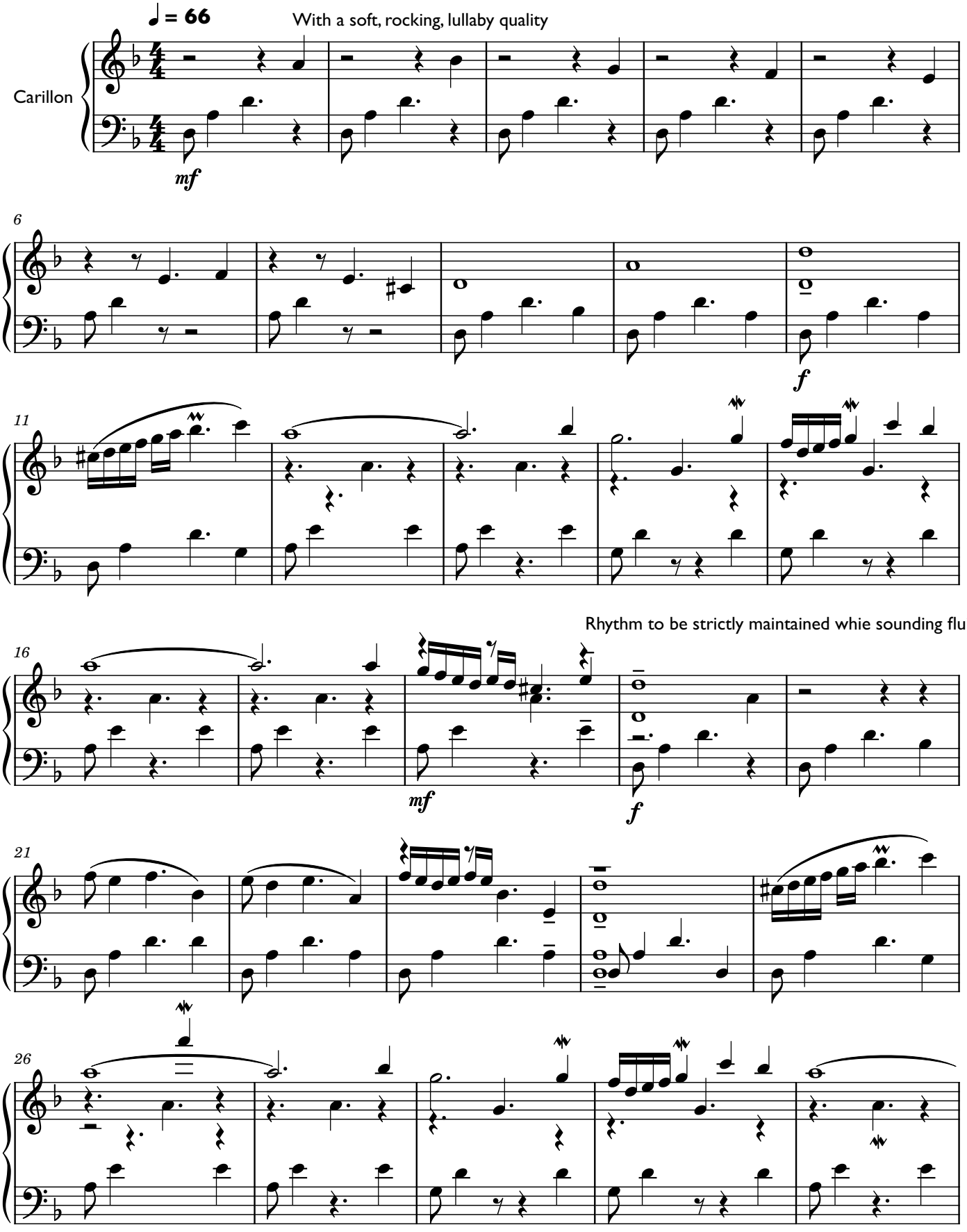

23
27
31
35
39
42

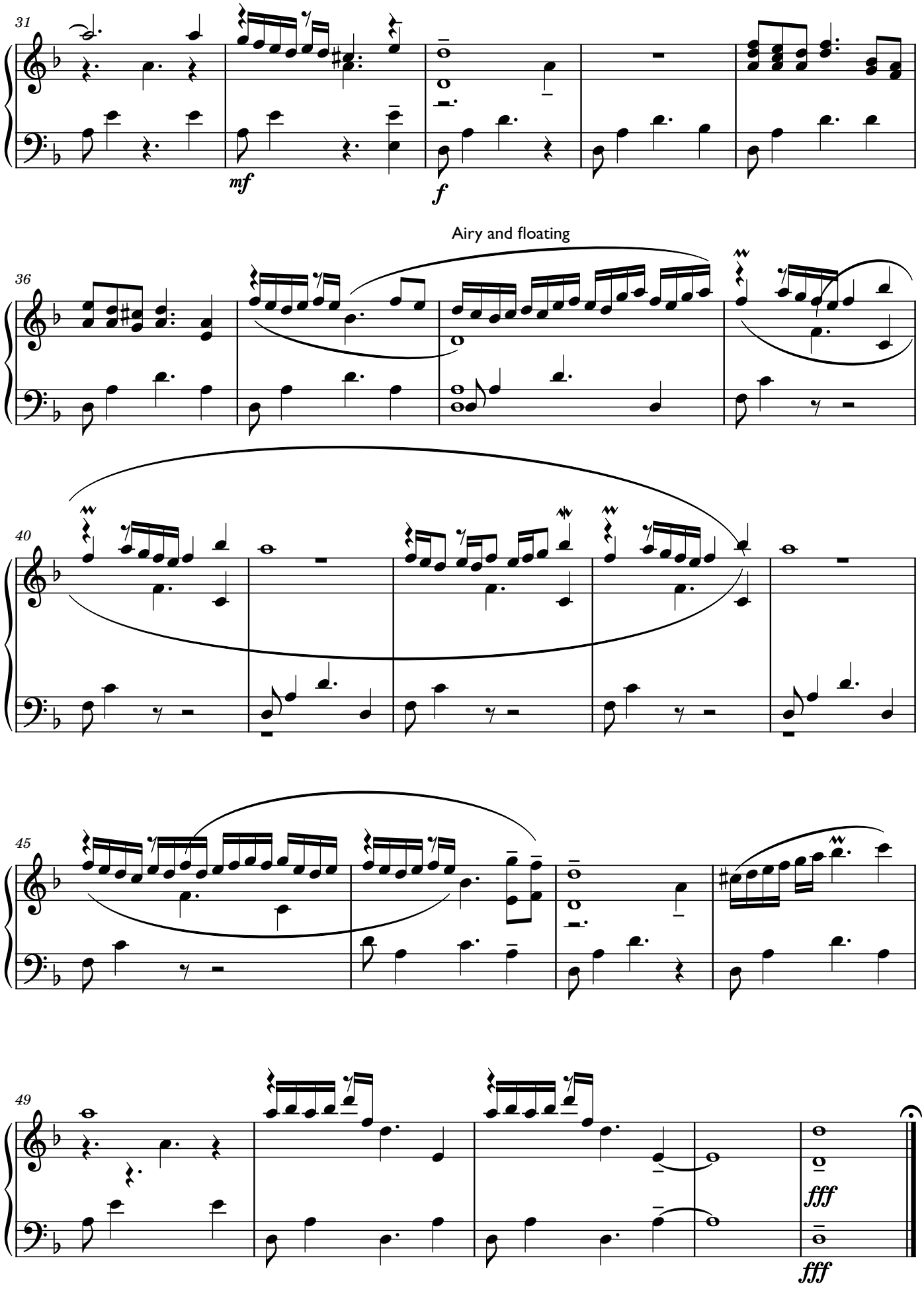

46
50
54
58
mf
62
f
mf
mf
65
Building quickly
f


69
73
Bass VERY strong
77
81
mf
ff
mf
ff
85
mf
ff
mf
ff
89
mf
f
fff

Dreaming to Istanbul

An Orient Express in Romania (Pt. III) (based on a theme of The Mariner's Tale from Maris) Jon Bradley

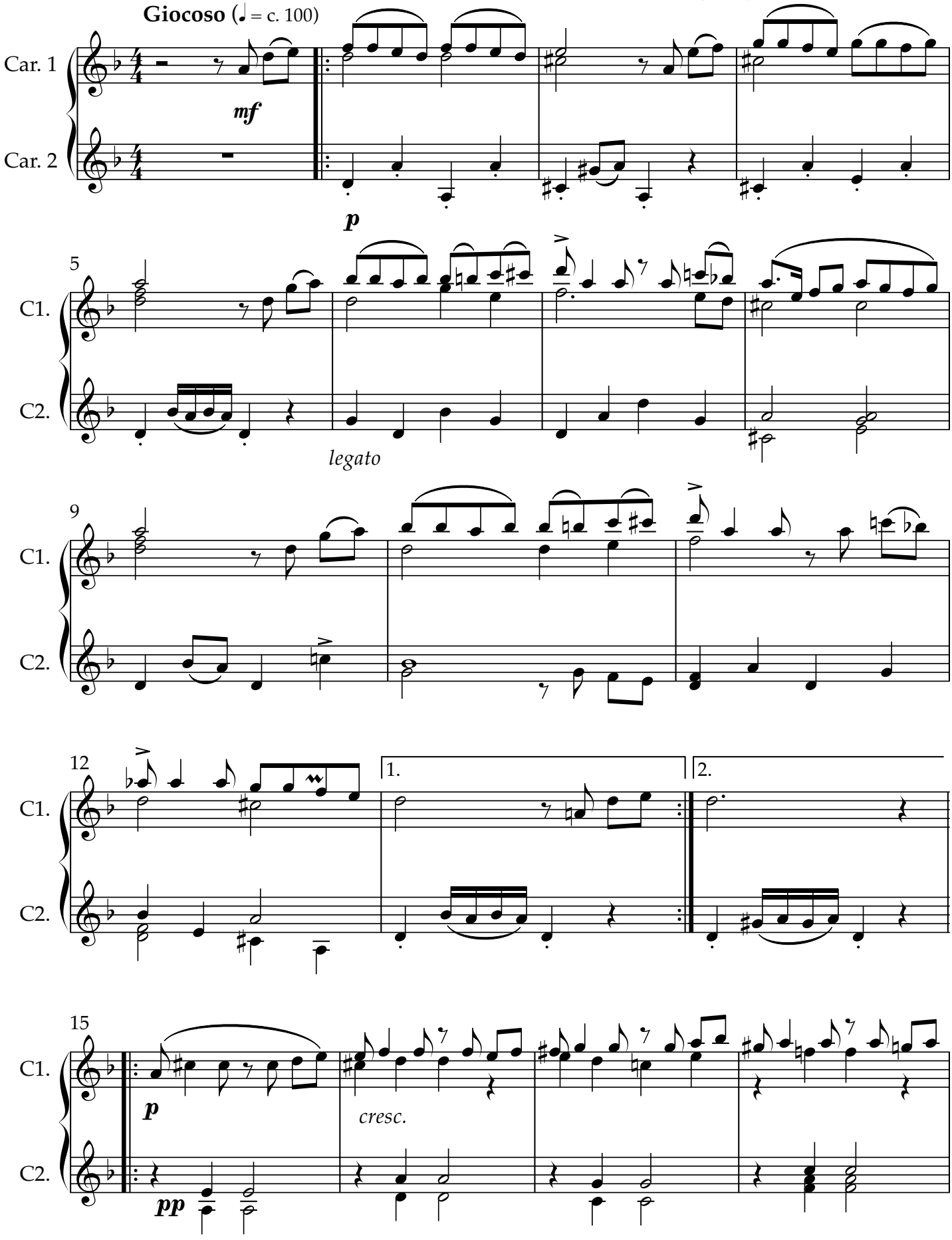


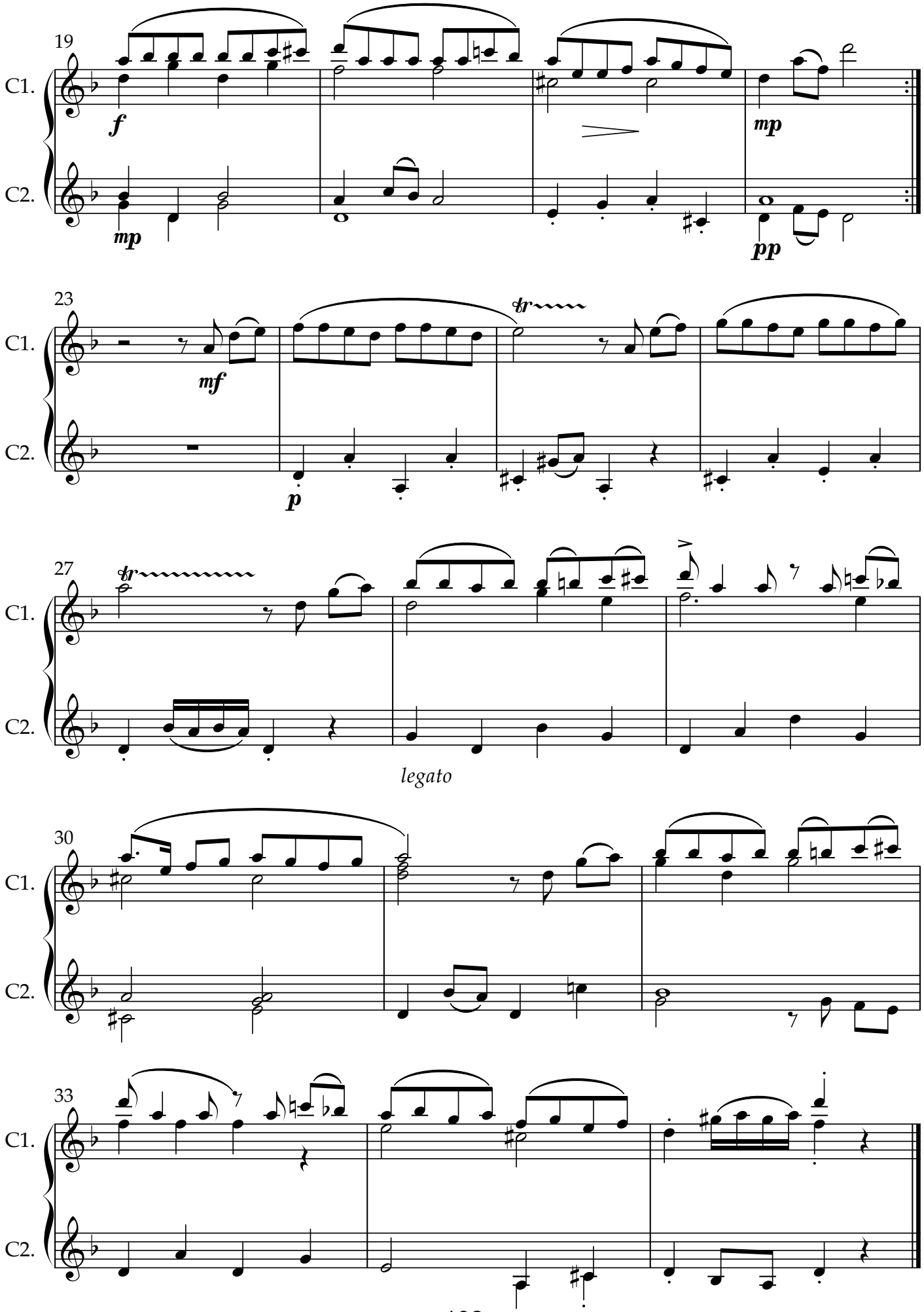

31
mf
f
Airy and floating
36
40
45
49
fff
fff

Zorres un Masel

Sorrows and Luck

Klezmer
Arranged by Mathieu Daniel Polak

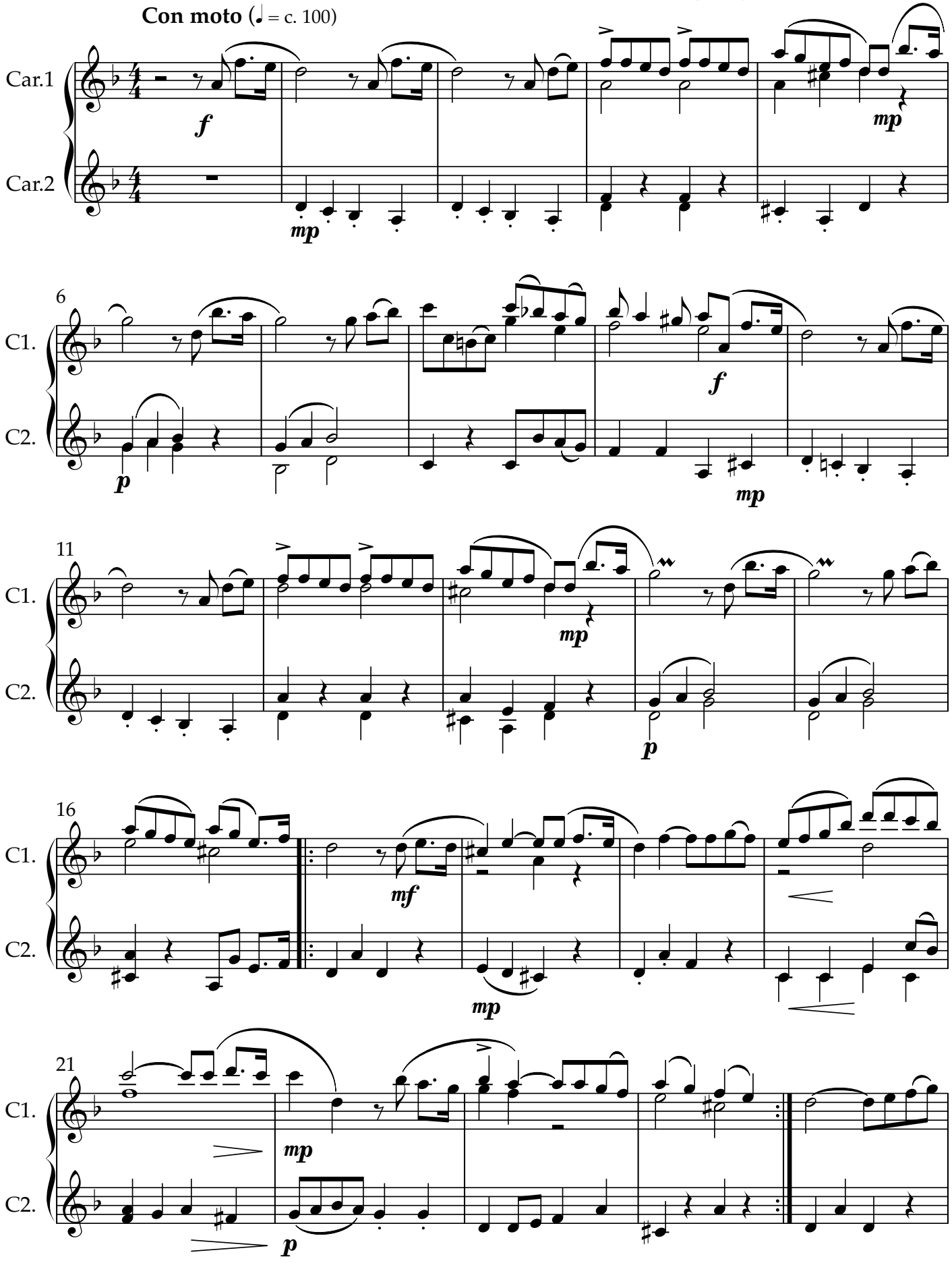


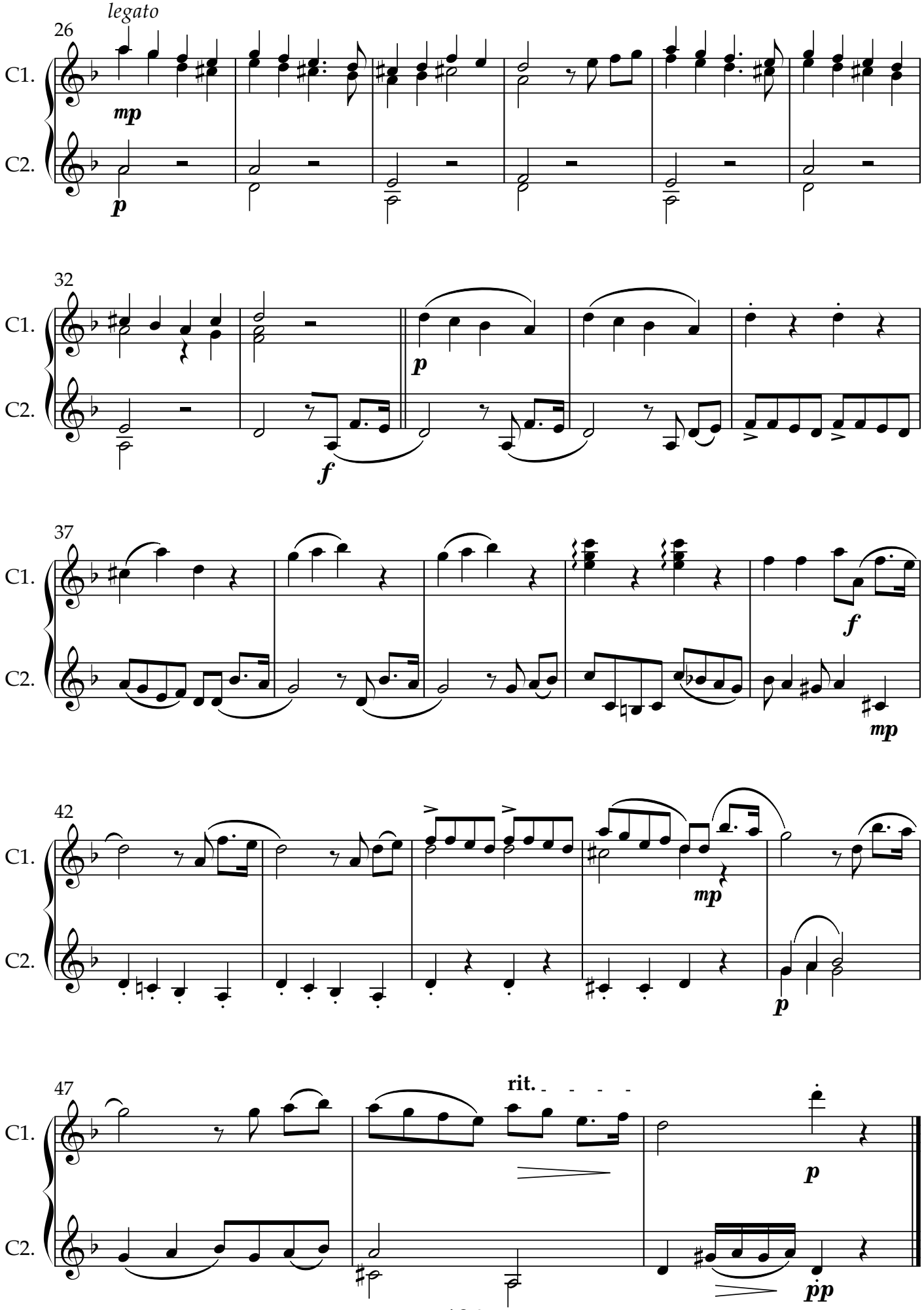

19
C1.
C2.
f
mp
mp
pp
23
C1.
C2.
mf
p
27
C1.
C2.
legato
30
C1.
C2.
33
C1.
C2.

Tates Freilach

Freilach for Father

Klezmer
Arranged by Mathieu Daniel Polak

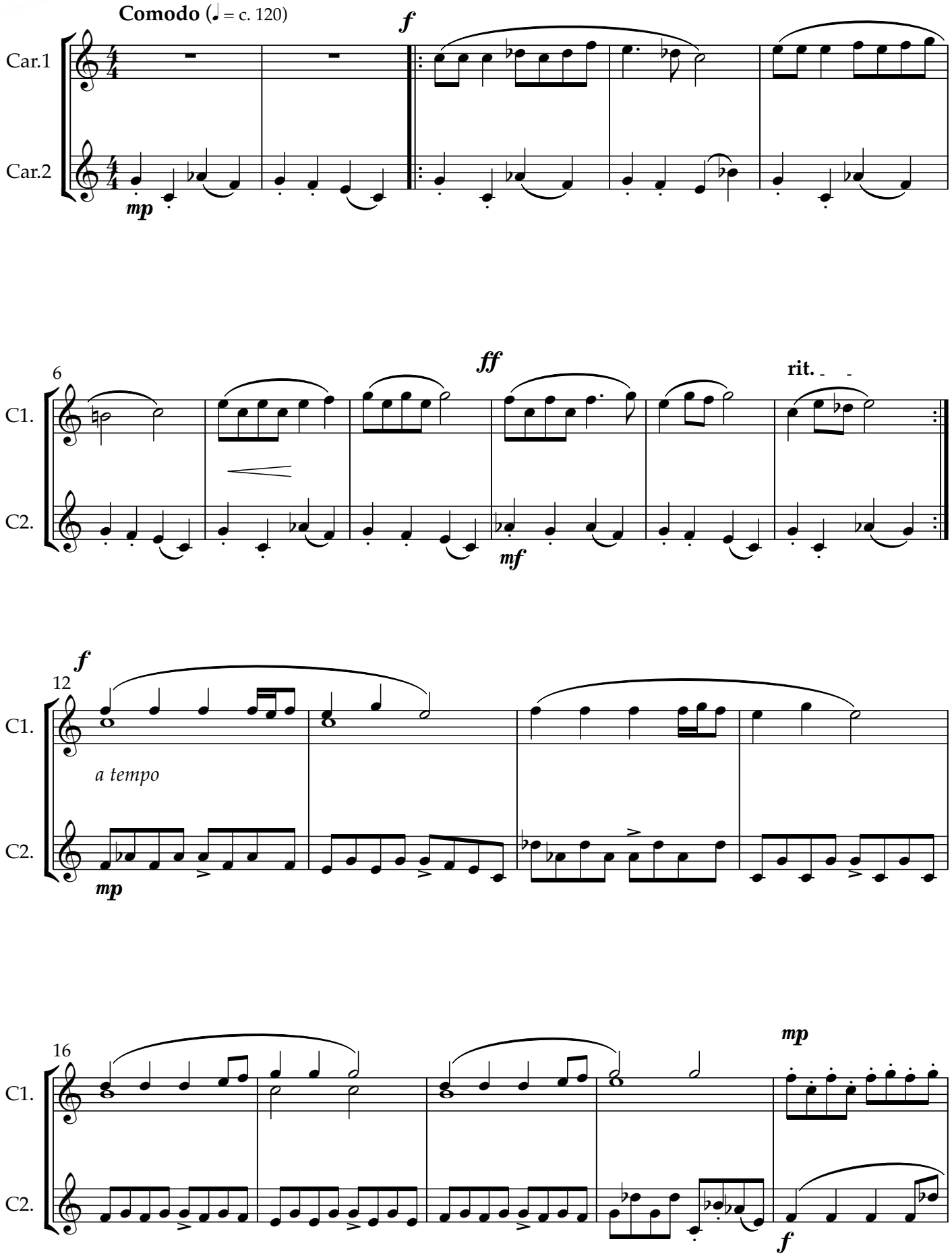


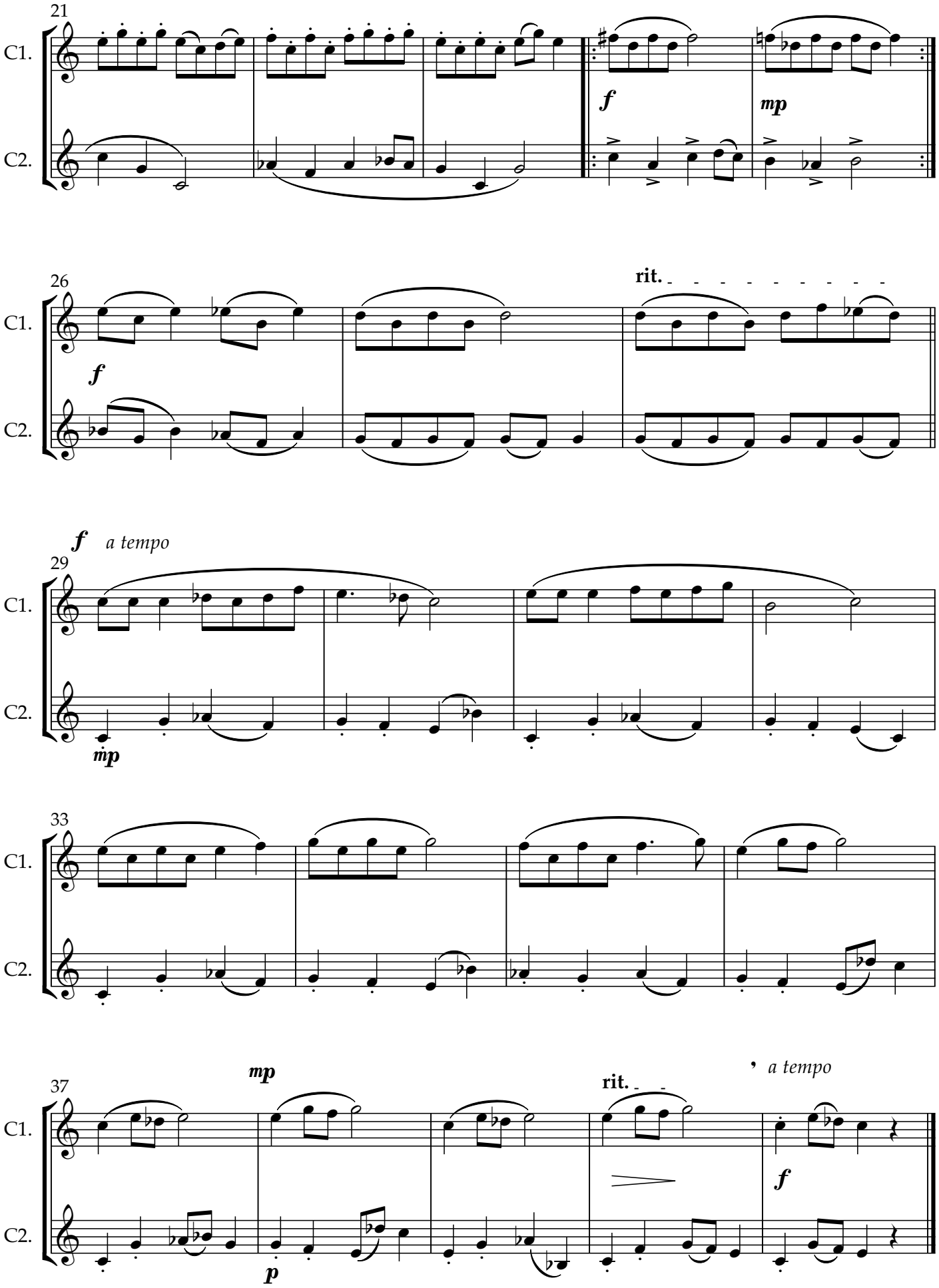

legato
26
C1.
C2.
mp
p
32
p
f
37
f
mp
42
mp
p
47
rit.
p
pp

Shtetl

Small Town

Mathieu Daniël Polak

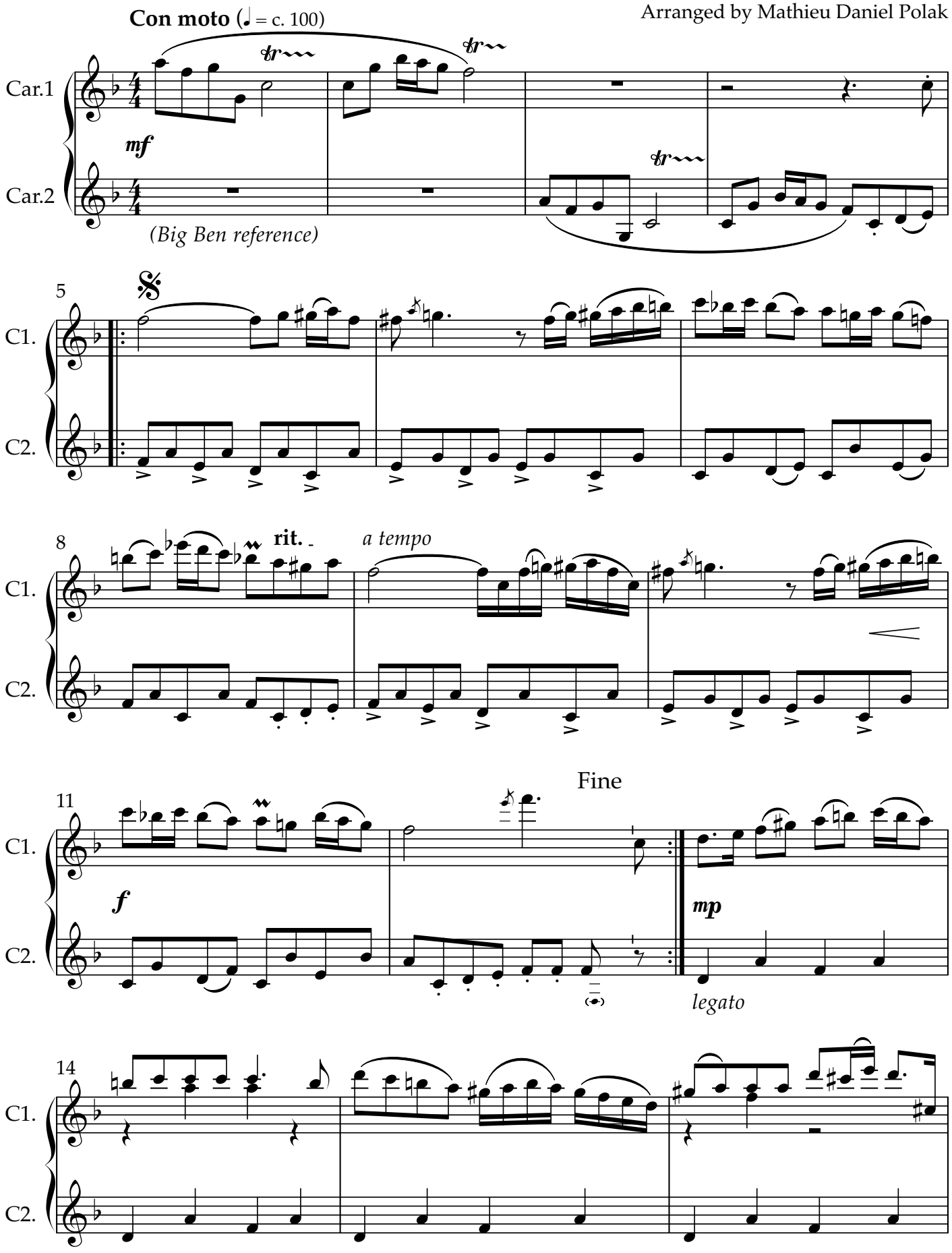


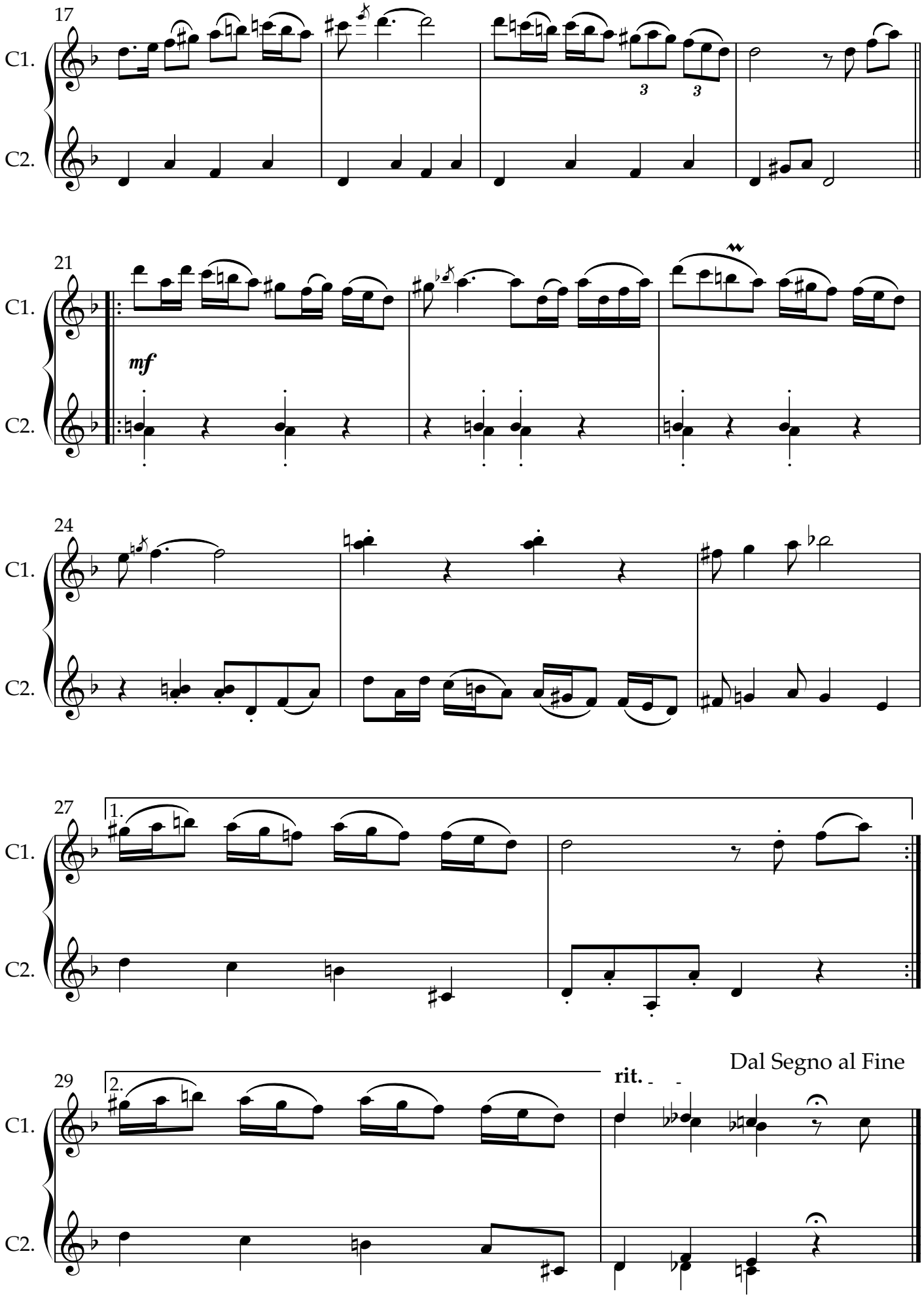

21
C1.
C2.
f
mp
26
C1.
C2.
f
rit.
f
a tempo
29
C1.
C2.
mp
33
C1.
C2.
37
C1.
C2.
mp
p
rit.
a tempo
f

A Dreidele Far Alle

A Dance for Everyone

Klezmer
Arranged by Mathieu Daniel Polak

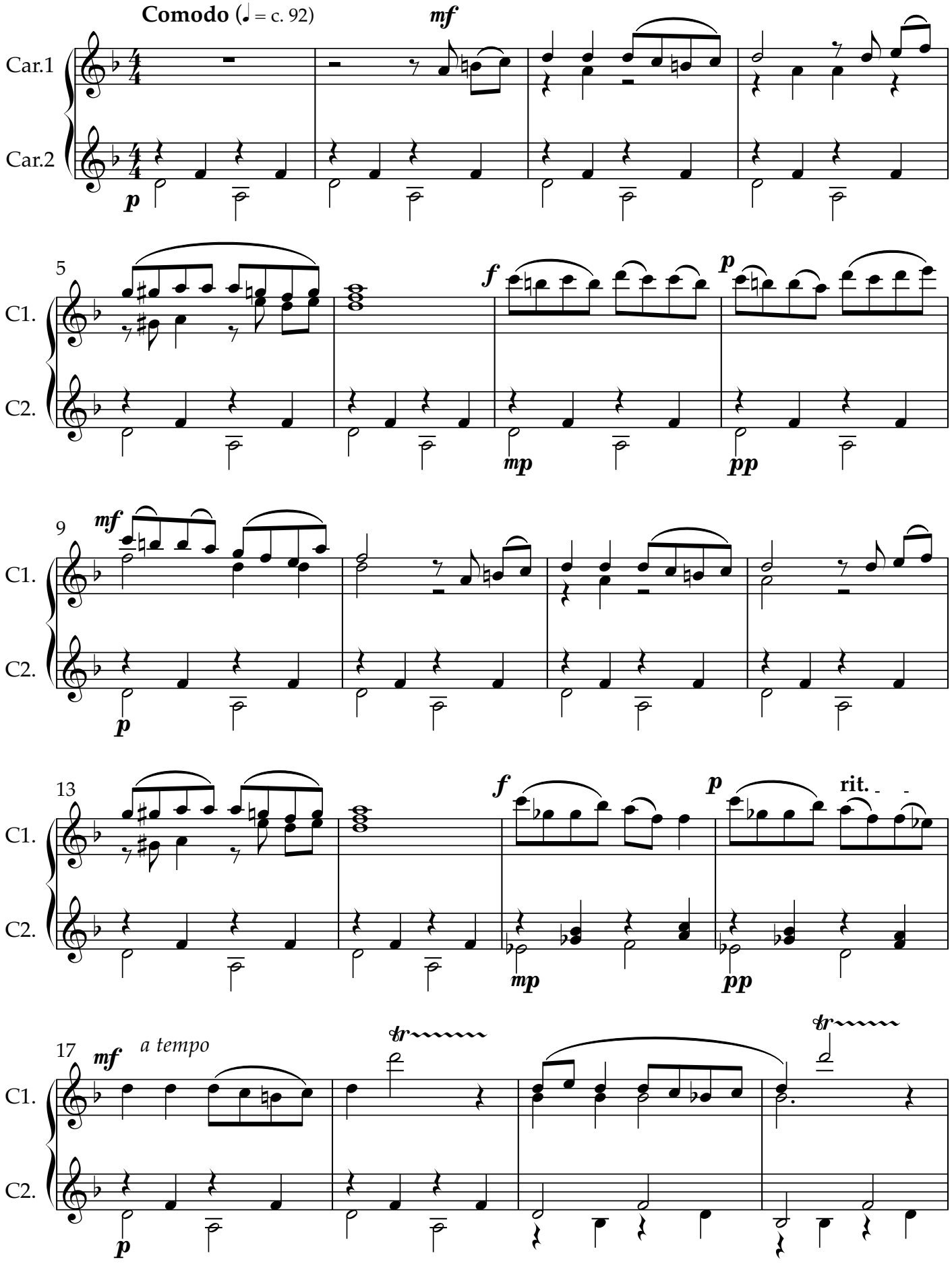


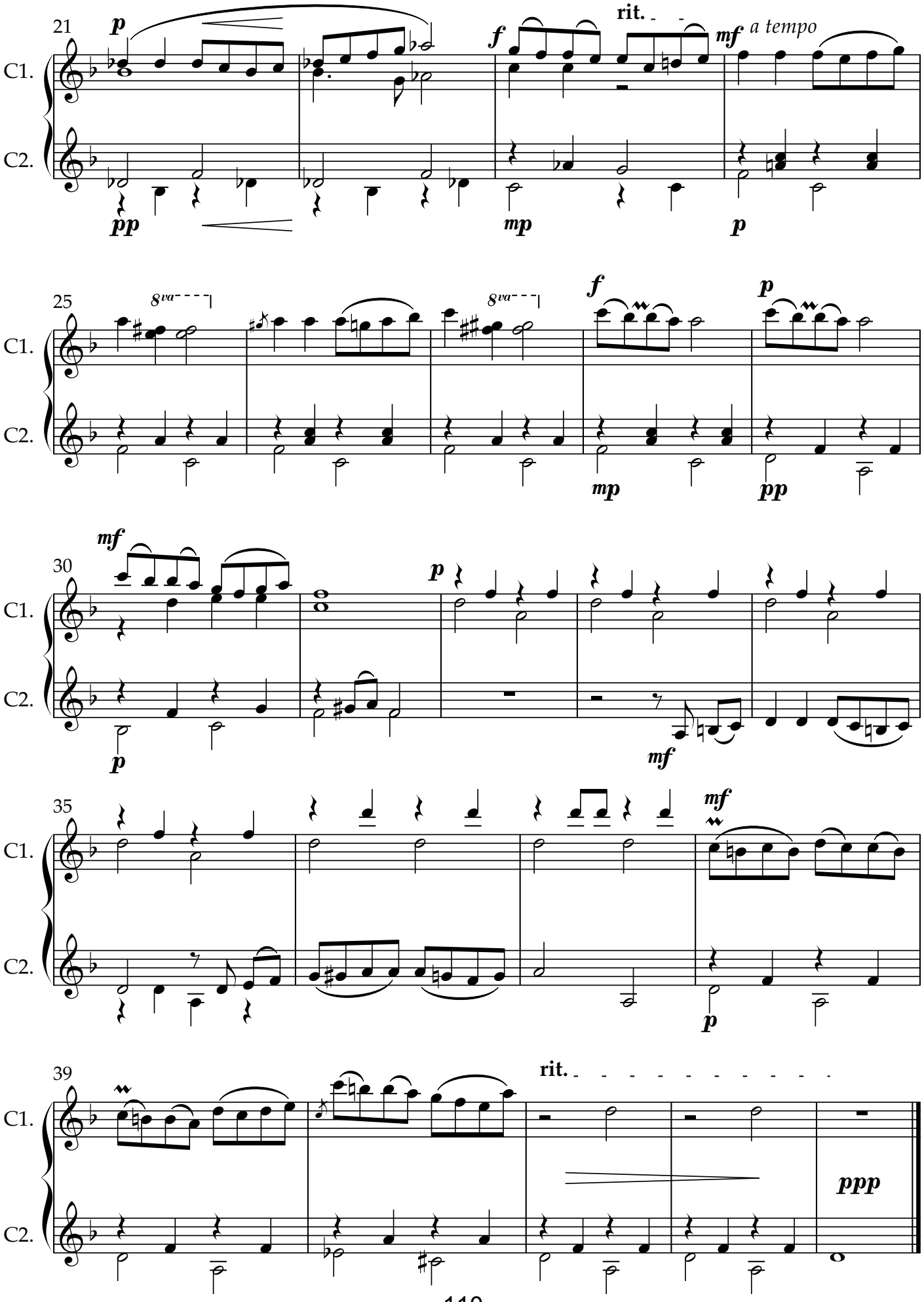

17
C1.
C2.
21
mf
24
27
1.
29
2.
rit.
Dal Segno al Fine

Under the Chuppah

Marriage Canopy

Mathieu Daniel Polak




21
C1.
C2.
p
pp
f
mp
rit.
mf
a tempo
p
25
8va
8va
f
mp
p
pp
30
mf
p
p
mf
35
mf
p
39
rit.
ppp

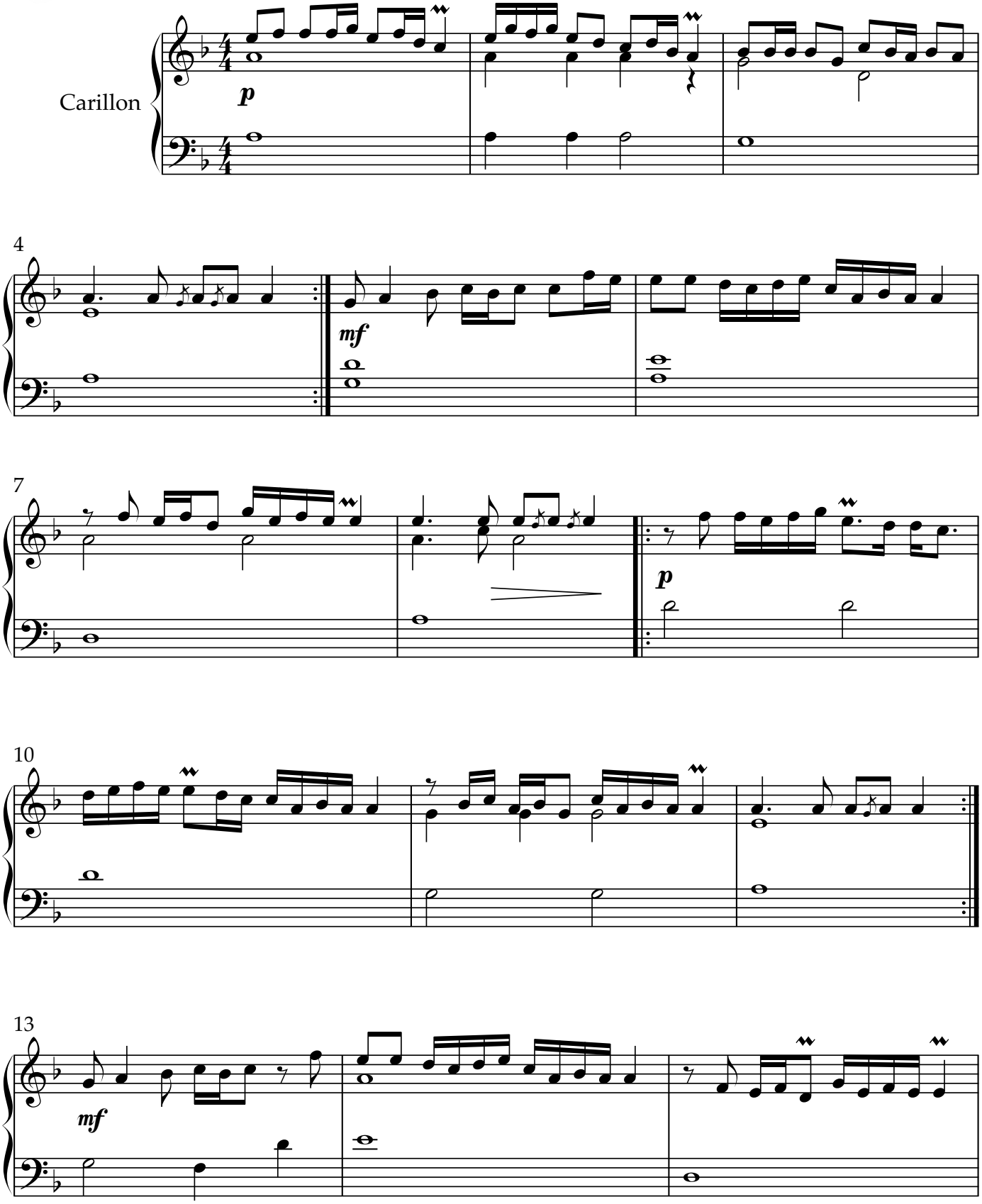
Kütahya'nin Pinarlari

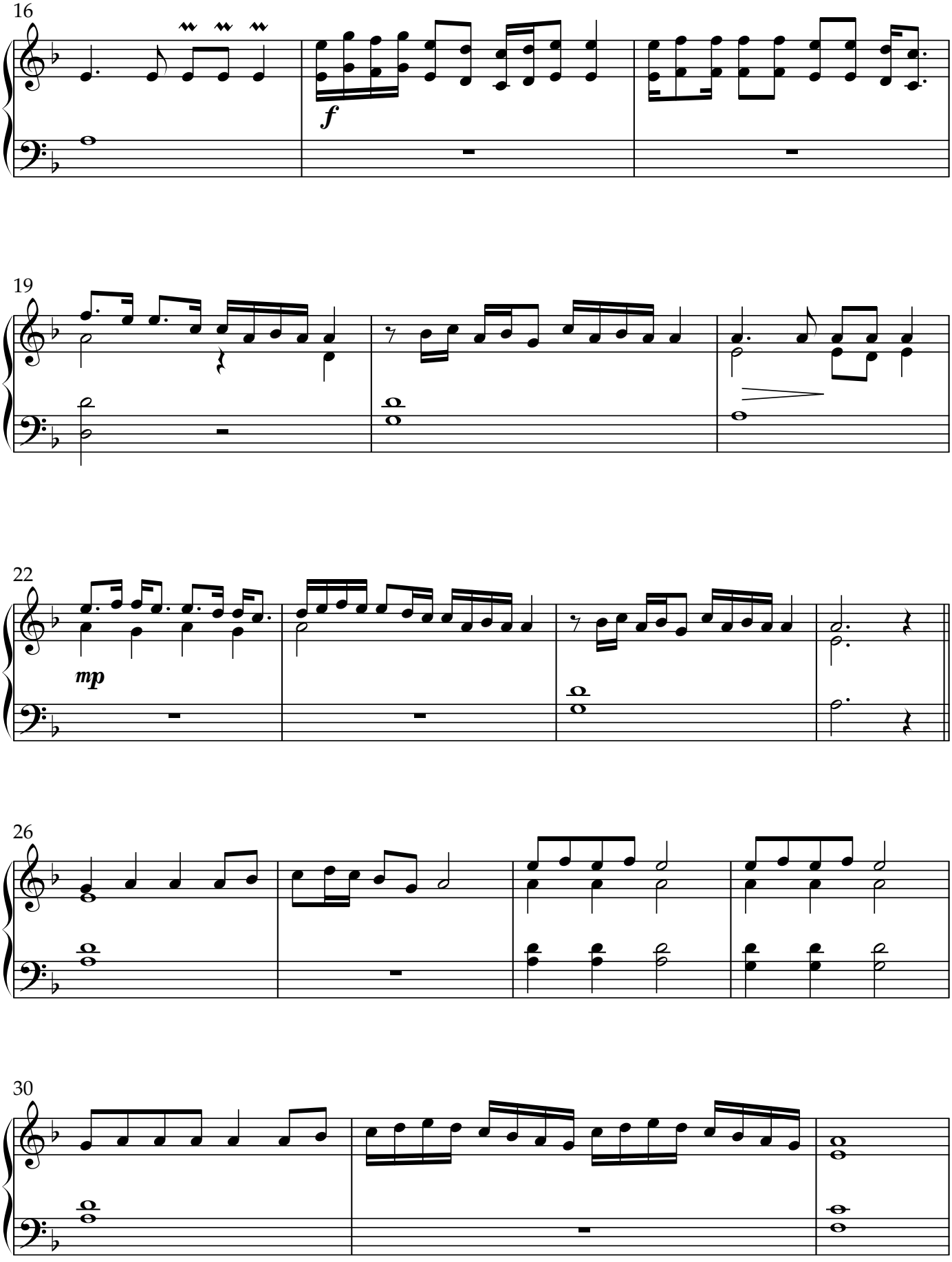
(The Springs of Kütahya)

Turkish Song
Arranged by Mathieu Daniel Polak

Espressivo (♩ = c. 92)

Carillon




16
f
19
22
mp
26
30

33

p *rubato*

36

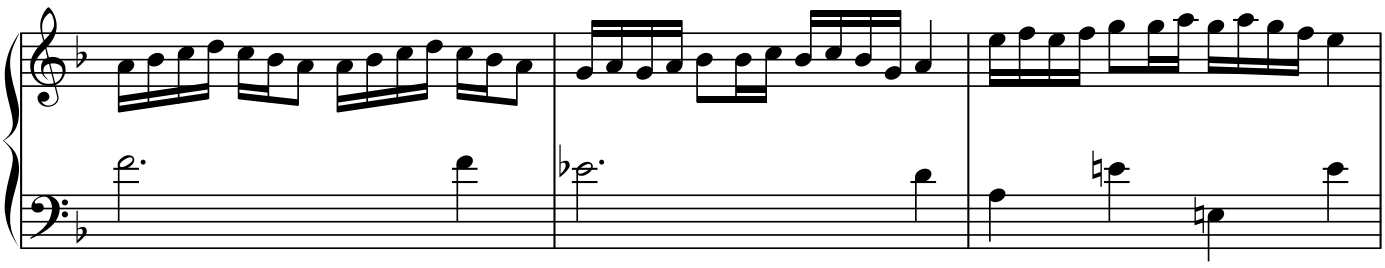
39

42 **Gaio**

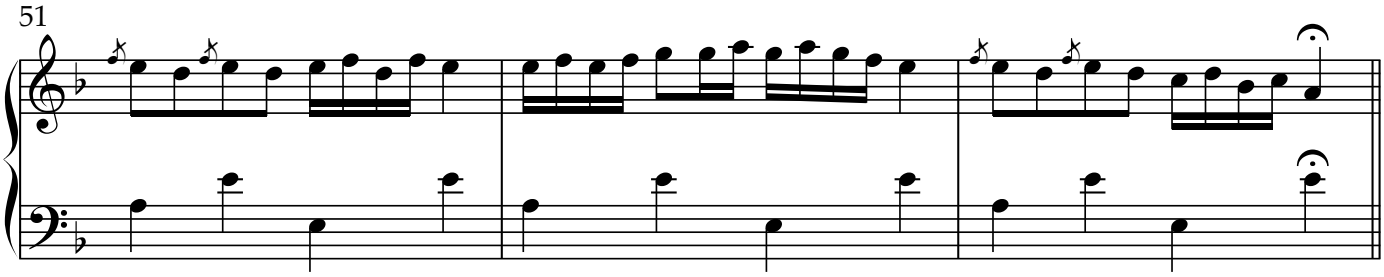
mf

45

48



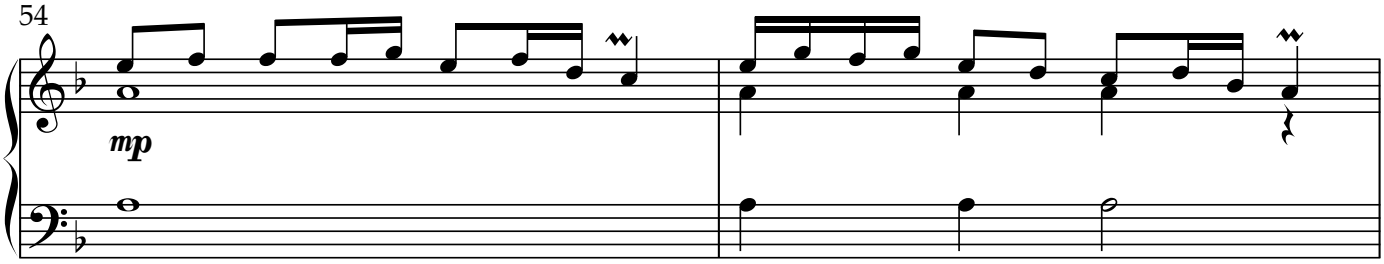
51



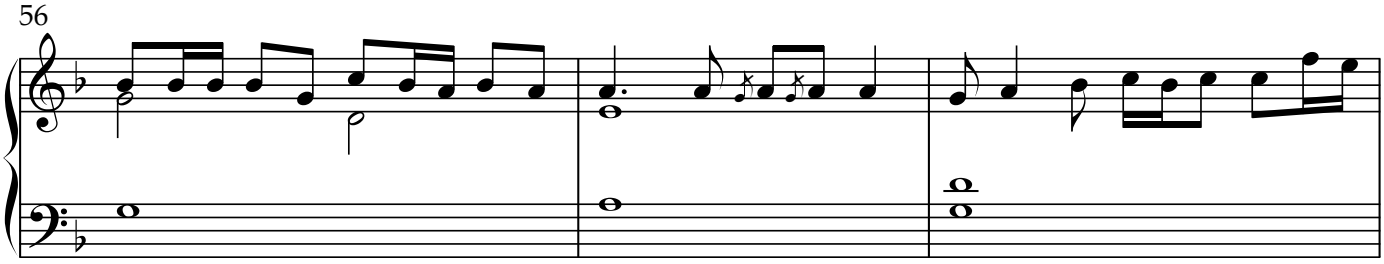
Espressivo

54

mp

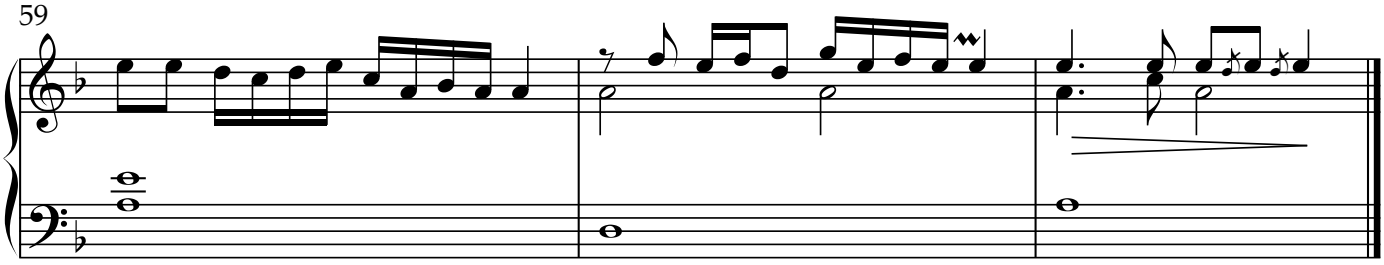


56



59

rit.

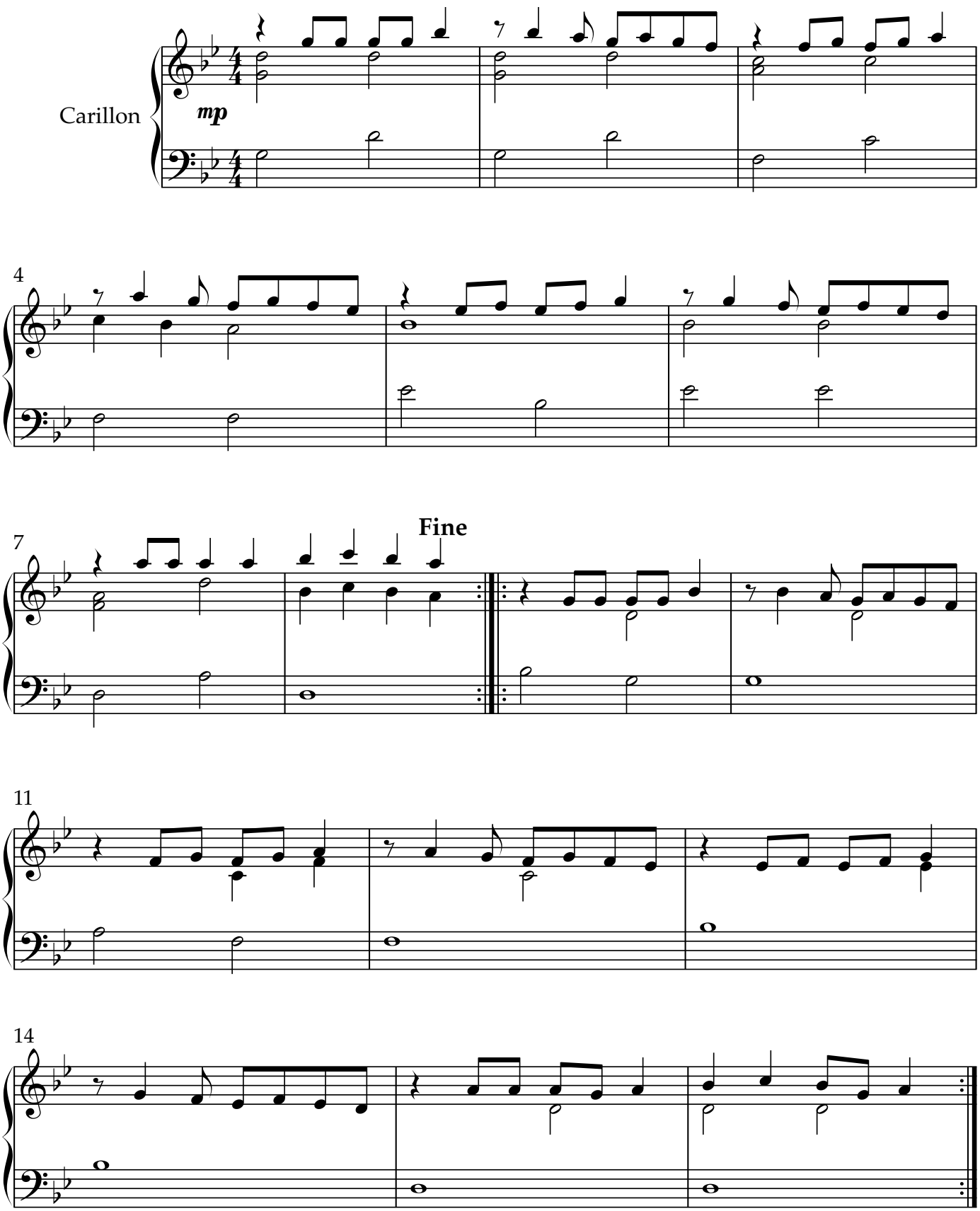


Penceresiz Kaldim Anne

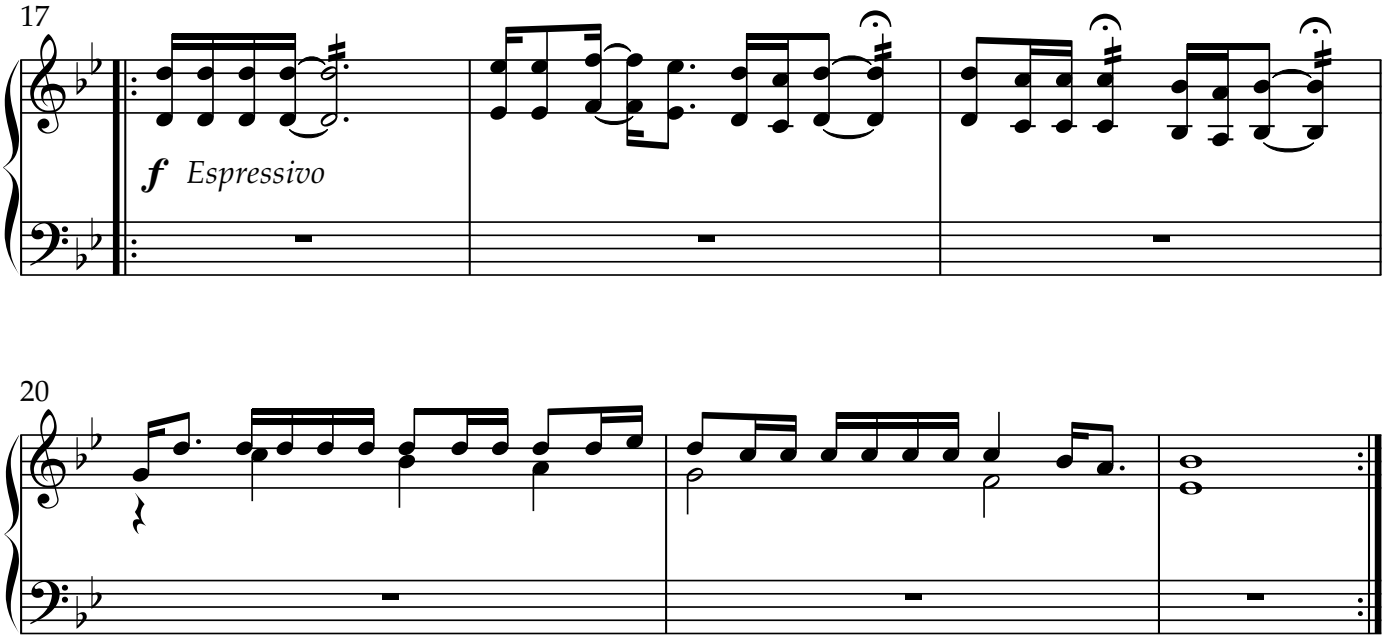
(I was left)

Turkish Song
Arranged by Mathieu Daniël Polak

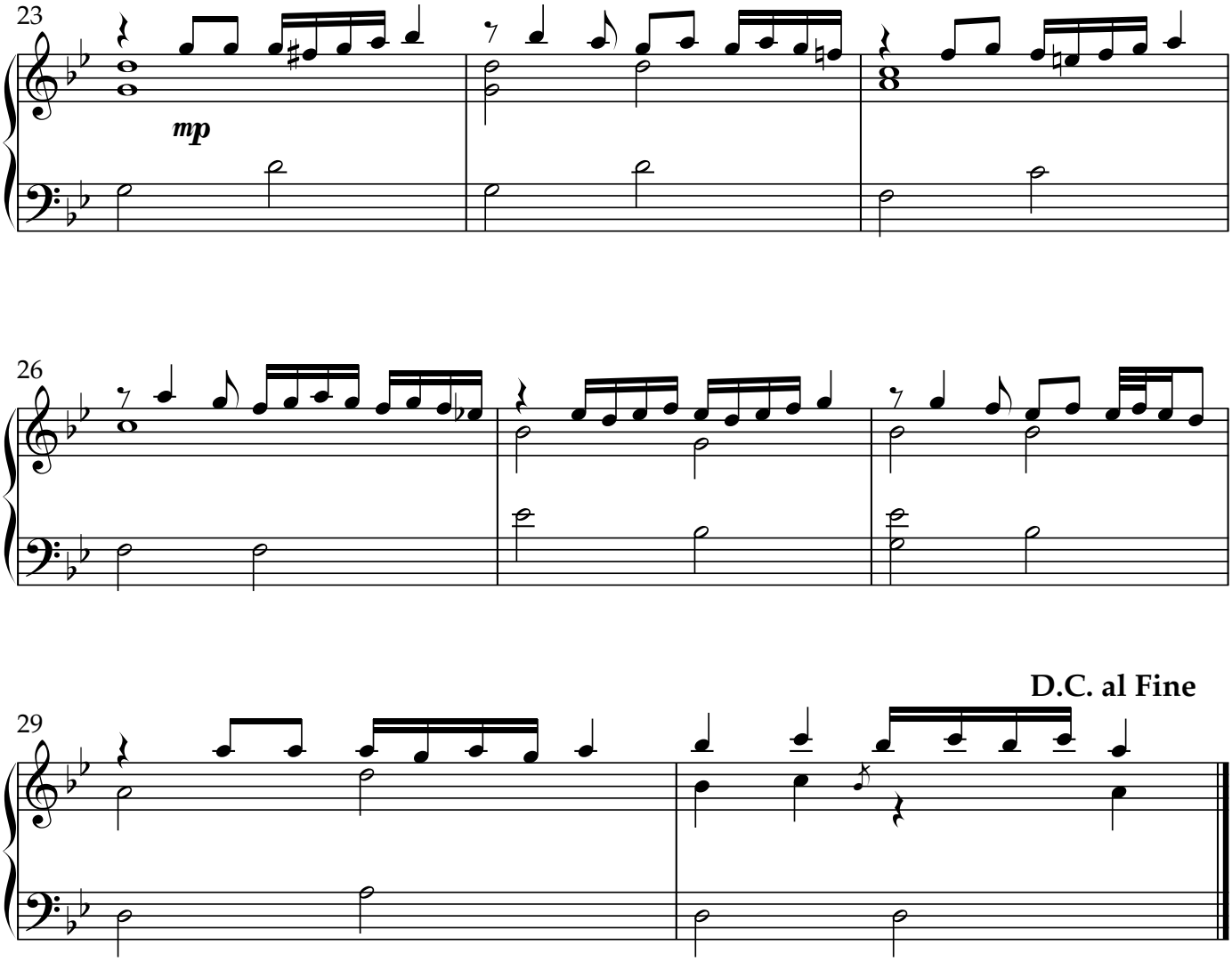
Tranquillo (♩ = c. 72)



Adagio (♩ = c. 52)



Tranquillo (♩ = c. 72)

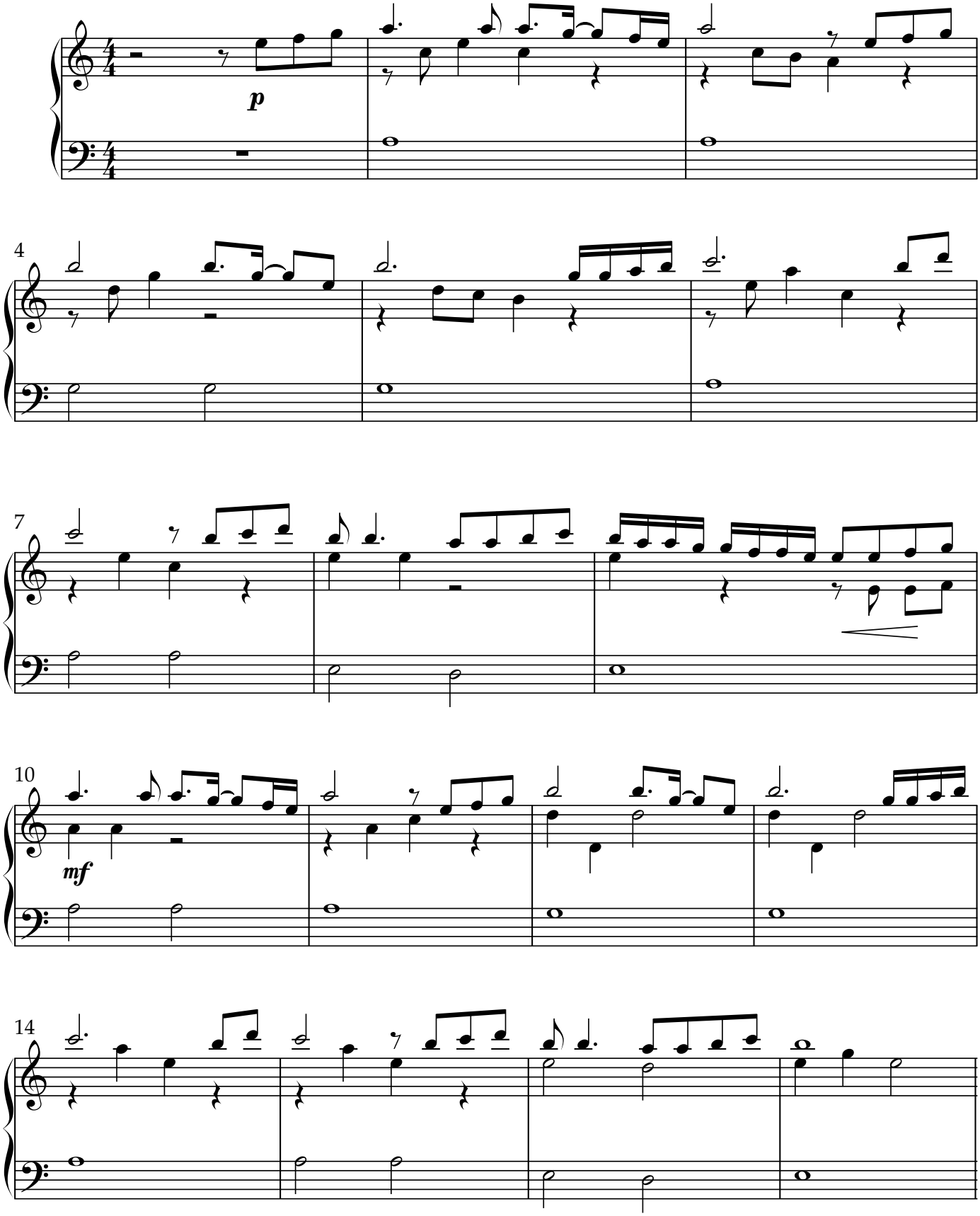


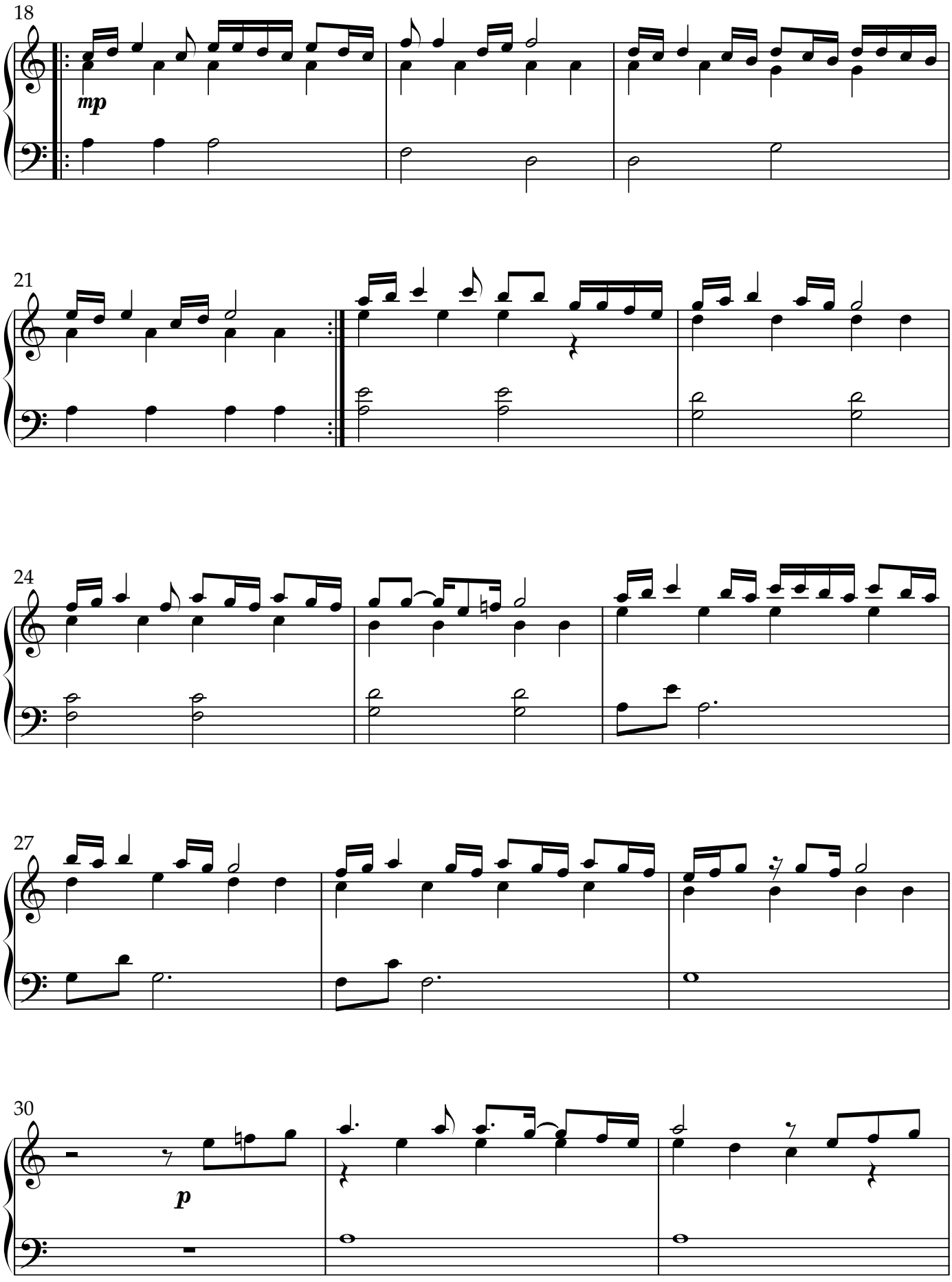
Ah! Istanbul

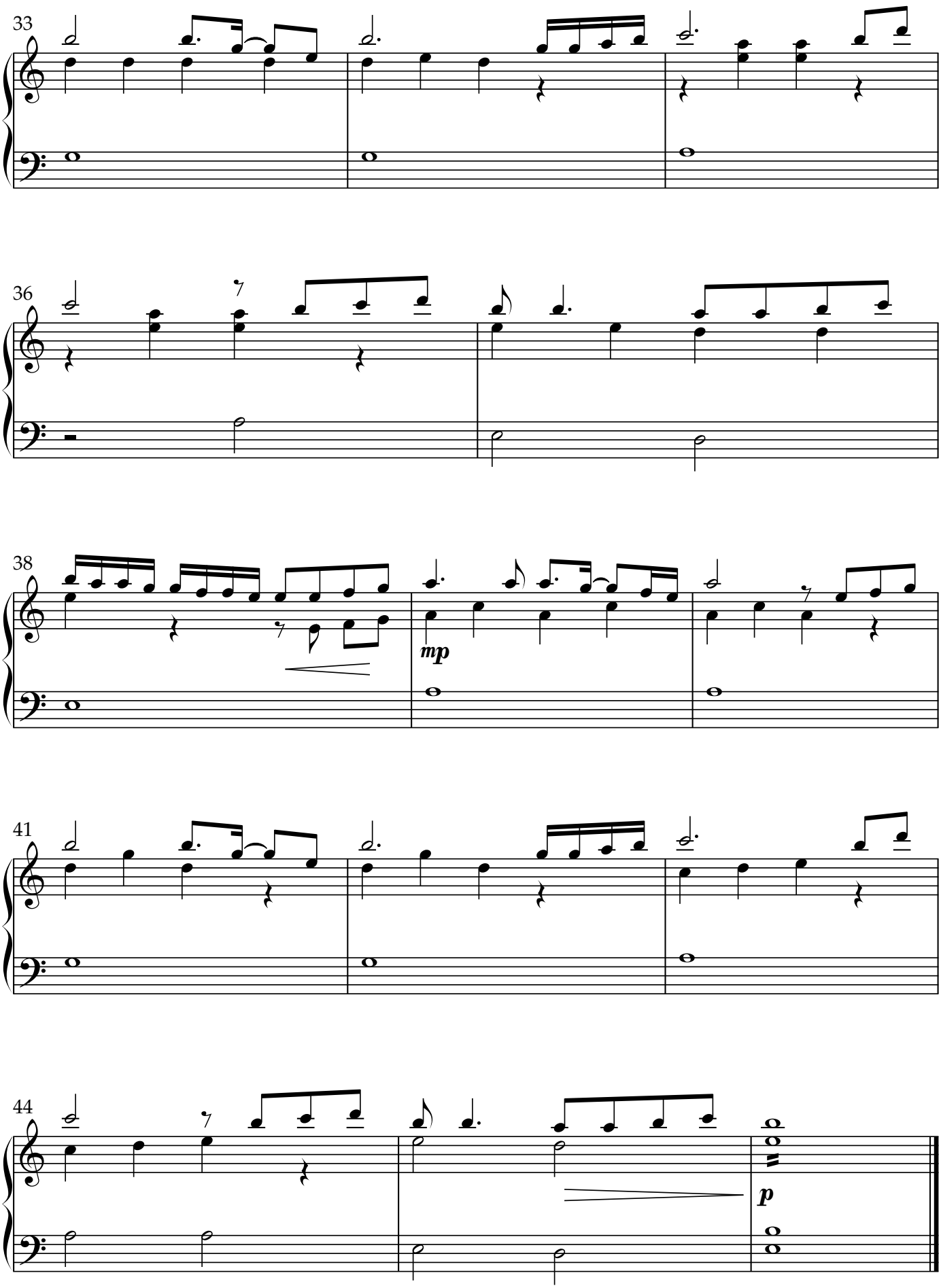
(Ode to the city of Istanbul)

Turkish Song
Arranged by Mathieu Daniel Polak

Andante (♩ = c. 100)




18
mp
21
24
27
30
p


33
36
38
mp
41
44
p