

"Anthem"

from "Chess"

1

B. Andersson
B. Ulvaeus
T. Rice

arr.: John Glenesk Mortimer

Andante 8 *p*

No man, no mad - ness, though their sad po - wer may pre -

Detailed description: This is the first system of the musical score. It consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'Andante' and the dynamics are '8' and 'p' (piano). The melody begins with a half rest followed by a quarter note G4, then a quarter note A4, and continues with a series of eighth and quarter notes. The bass line follows a similar pattern, starting with a half rest and a quarter note G3.

12

vail, can pos - sess, con - quer my coun - try's heart, they rise to fail.

Detailed description: This is the second system of the musical score, starting at measure 12. The melody continues from the previous system, with a half note G4, a quarter note A4, and a half note Bb4. The bass line continues with a half note G3, a quarter note A3, and a half note Bb3.

17

She is e - ter - nal long be - fore na - tions' lines were drawn When no

Detailed description: This is the third system of the musical score, starting at measure 17. The melody features a half note G4, a quarter note A4, and a half note Bb4. The bass line continues with a half note G3, a quarter note A3, and a half note Bb3.

21 *cresc.* S. *p*

flags flew, when no ar - mies stood, my land was born And you ask me why I

Detailed description: This is the fourth system of the musical score, starting at measure 21. The melody includes a crescendo marking and a dynamic marking of 'p' (piano). The melody features a half note G4, a quarter note A4, and a half note Bb4. The bass line continues with a half note G3, a quarter note A3, and a half note Bb3.

26 3 A.

love her through wars, death and de - spair She is the con - stant,

Detailed description: This is the fifth system of the musical score, starting at measure 26. The melody includes a triplet marking and a dynamic marking of 'A.' (Allegro). The melody features a half note G4, a quarter note A4, and a half note Bb4. The bass line continues with a half note G3, a quarter note A3, and a half note Bb3.

Chorus

31 S. 1

we who don't care— And you won-der, will I leave her, but how?

37 all *f* 8

I cross o-ver bor-ders but I'm still— there now.

49 *f* leave her? would I *ff*

How can I leave her? Oh where would I start? Let man's pet-ty

54 *p*

na-tions tear them-selves— a - part. My land's on - ly

58 *f* *ff*

bor-ders lie a - round— my heart, my heart.

Recorded by BILLY JOEL

The Longest Time

For SATB* a cappella

Duration: ca. 3:30

2

Arranged by
KIRBY SHAW

Words and Music by
BILLY JOEL

Opt. finger snaps

Doo-wop (♩ = ca. 84) *mf* *sim.*

Tenor Solo

Woh, _____ for the long[†]- est

Soprano Alto

Woh, _____ for the long[†]- est

Tenor Bass

mf Bm bm bm, woh, _____ for the long[†]- est, for the long - est

Piano (for rehearsal only)

Doo-wop (♩ = ca. 84) *mf*

time. Woh, _____ for the long - est.

time. Woh, _____ for the long - est.

time. Woh, _____ for the long - est, for the long - est.

3

* Available separately:
SATB, SAB, SSA

† when singing "Long", go immediately to "ng"

5

1. If you said good - bye to me to - night,
2. Once I thought my in - no - cense was gone.

Oo, oo, Unis.

5

8

there would still be mu - sic left to write.
Now I know that hap - pi - ness goes on.

oo. Ah,

7

8 What else would I do, 7 I'm so in - spired — by you.
That's where you found me, when you put your arms a - round me.

ah, ah,

ah, ah,

9

13

8 That has - n't hap-pened for the long - est time. Woh,
I have-n't been there for the long - est time.

for the long - est time, Woh,

for the long - est time. Woh,

13

11

8

for the long-est time. Woh, for the long-est.

for the long-est time. Woh, for the long-est.

for the long-est, for the long-est time. Woh, for the long-est, for the long-est.

14

17

8

3. I'm that voice you're hear - ing in the hall,
4. Who knows how much fur - ther we'll go on.

Oo, Unis. oo,

17

17

8 and the great - est mir - a - cle of all,
May - be I'll be sor - ry when you're gone.

oo. Ah,

19

8 is how I need you ces, and how you need - ed me, too.
I'll take my chan - ces, I for - got how nice ro - mance is.

ah, ah,

ah, ah,

21

8

That has - n't hap - pened for the long - est time.
I have - n't been there for the long - est time.

for the long - est time.

for the long - est time.

23

25 End finger snaps

8

May - be had this sec - ond last thoughts ver - y long, but
I had this sec - ond thoughts at the start. I

Bm oo - wa oo - wah. Bm oo - wa oo - wah.

Bm oo - wa oo - wah. Bm oo - wa oo - wah.

Bm oo - wa oo - wah. Bm oo - wa oo - wah.

Bm oo - wa oo - wah. Bm oo - wa oo - wah.

25

25

you feel so right, and I could be wrong.
said to my - self hold on to your heart.

Bm oo - wa oo - wah. Bm oo - wa oo - wah.

Bm oo - wa oo - wah. Bm oo - wa oo - wah.

Bm oo - wa oo - wah. Bm wa oo - wah.

27

May - be I've been the hop - ing too hard, but
Now I know the wo - man that you are, you're

Bm oo - wa oo - wah. Bm oo - wa oo - wah.

Bm oo - wa oo - wah. Bm oo - wa oo - wah.

Bm oo - wa oo - wah. Bm oo - wa oo - wah.

29

To m. 17, (p. 5)

8 I've gone this far and it's more than I hoped for.
won - der - ful so far and it's more than I hoped for.

Bm oo - wa oo - wah.

Bm oo - wa oo - wah. More than I hoped for.
Bm oo - wa oo - wah. More than I hoped for.

Bm oo - wa oo - wah, more. Bm bm bm

To m. 17, (p. 5)

31

33 Opt. resume finger snaps

8 I don't care what con - se - quence it brings. I have been a

Unis.

Oo, oo, oo.

33

33

fool for less-er things. I want you so bad, I think you ought to know that

Ah, ah, ah,

ah, ah,

36

I in - tend to hold you for the long - est time. Woh,

for the long - est time. Woh,

for the long - est time. Woh,

41

41

39

8

for the long-est time. Woh, for the long-est

for the long-est time. Woh, for the long-est

for the long-est, for the long-est time. Woh, for the long-est, for the long-est

42

End finger snaps

rit.

time. Woh, for the long - est time.

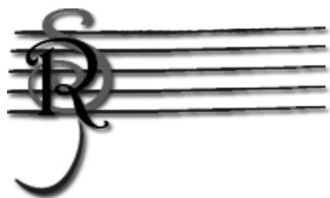
rit.

time. Woh, for the long - est time.

rit.

time. Woh, for the long - est, for the long - est time.

45



METALLICA

3

Nothing Else Matters

Arr.: RUBEN SMITS
January 2012 / January 2018

p $\text{♩} = 44$ **Rock** **A**

Soprano
ooh tee tee dee dee dee dee dee dee

Alto
ooh doo doo doo doo

Tenor
ooh doo doo

Bass
ooh doo

6

S.
ah ooh

A
doo doo doo ah ooh

T
doo ah ooh

B
dm dm da ooh

2

11 **B** *mp*

S. *ah* *ah* *ah*

A *ah* *ah* *ah*

T *ah* *ah* *ah*

B *ah* *ah* *ah*

20 **C** *mp*

S. So close, no mat-ter how far.____ Could-n't be much more from the heart. For-e-ver trust in__

A So close, no mat-ter how far.____ Could-n't be much more from the heart. For-e-ver trust in__

T So close, no mat-ter how far.____ Could-n't be much more from the heart. For-e-ver trust in__

B So close, no mat-ter how far.____ Could-n't be much more from the heart. For-e-ver trust in__

25 **D**

S. who we are.____ And no-thing else mat-ters.____ Ne-ver o-pened my - self this way.

A who we are.____ And no-thing else mat-ters.____ Ne-ver o-pened my - self this way.

T who we are.____ And no-thing else mat-ters.____ Ne-ver o-pened my - self this way.

B who we are.____ And no-thing else mat-ters.____ Ne-ver o-pened my - self this way.

31

S. Life is ours, we do it our way. All these words I don't just say. And no-thing else

A. Life is ours, we do it our way. All these words I don't just say. And no-thing else

T. Life is ours, we do it our way. All these words I don't just say. And no-thing else

B. Life is ours, we do it our way. All these words I don't just say. And no-thing else

36

S. mat-ters. ah Ne-ver cared for what they do, no. Ne-ver cared for what they

A. mat-ters. ah Ne-ver cared for what they, do, no. Ne-ver cared for what they,

T. mat-ters. ah Ne-ver cared for what they do, no. Ne-ver cared for what they

B. mat-ters. ah Ne-ver cared for what they do, no. Ne-ver cared for what they

41

S. know no. But I know. ti ti tm tm tm tm

A. know no. But I know. tm too tm ti tm tm

T. know no. But I know. So close, no mat-ter how far.

B. know no. But I know. So close, no mat-ter how far.

47

S. *ti ti tm tm tm tm ti ti ti di ti di ooh ah*

A *tm tootm ti tm tm tm tootm ti tm tm tm dm ooh ah*

T *Could-n't be much more from the heart... For e-ver trust in who we are... And no-thing else*

B *Could-n't be much more from the heart... For e-ver trust in who we are... And no-thing else*

52 **G** *mf*

S. *hm Trust I seek, and I find in you. Ev-'ry-day for us some-thing new.*

A *hm Trust I seek, and I find in you. Ev-'ry-day for us some-thing new.*

T *mat-ters... Trust I seek, and I find in you. Ev-'ry-day for us some-thing new.*

B *mat-ters... Trust I seek, and I find in you. Ev-'ry-day for us some-thing new.*

58

S. *O - pen mind for a dif-f'rent view... And no-thing else mat-ters... ah*

A *O - pen mind for a dif-f'rent view. And no-thing else mat-ters... ah*

T *And no-thing else mat-ters... ah*

B *And no-thing else mat-ters... ah*

63 **H**

S. *f* Ne-ver cared for what they say, no. Ne-ver cared for games they play,

A *f* Ne-ver cared for what they say no. Ne-ver cared for games they play

T *f* ooh ah ooh

B *f* ooh ah ooh

67

S. no. Ne-ver cared for what they do, no. Ne-ver cared for what they know, no. But I

A no. Ne-ver cared for what they do no. Ne-ver cared for what they know, no. But I

T ah ooh ah Ne-ver cared for what they know, no. But I

B ah ooh ah Ne-ver cared for what they know, no. But I

I Solo **J**
Can be omitted. Go to bar 129

72

S. know. *p* ooh ooh *f* ah *p* ooh

A know. *p* ooh ooh *f* ah *p* ooh

T know. *p* ooh ooh *f* ah *p* ooh

B know. *p* ooh ooh *f* ah *p* ooh

6

89 **K** *mp*

S. *ah* *ah* *ah* *ooh*

A *ah* *ah* *ah* *ooh*

T *ah* *ah* *ah* *ooh*

B *ah* *ah* *ah* *ooh*

98 **L** *mp*

S. Ne-ver o-pened my - self this way... Life is ours, we do it our way.____

A Ne-ver o-pened my - self this way... Life is ours, we do it our way.____

T Ne-ver o-pened my - self this way... Life is ours, we do it our way.____

B Ne-ver o-pened my - self this way... Life is ours, we do it our way.____

103 **M** *mf*

S. All these words I____ don't just say... And no-thing else mat-ters.____ Trust I seek, and I

A All these words I____ don't just say... And no-thing else mat-ters.____ Trust I seek, and I

T All these words I____ don't just say... And no-thing else mat-ters.____ Trust I seek, and I

B All these words I____ don't just say... And no-thing else mat-ters.____ Trust I seek, and I

109

S. find in you... Ev-'ry-day for us some-thing new... O - pen mind for a dif-f'rent view.____

A find in you... Ev-'ry-day for us some-thing new... O - pen mind for a dif-f'rent view.

T find in you... Ev-'ry-day for us some-thing new...

B find in you... Ev-'ry-day for us some-thing new...

114

S. And no-thing else mat-ters.____ ah____ **N** *f* Ne-ver cared for what they say,____

A And no-thing else mat-ters.____ ah____ *f* Ne-ver cared for what they say____

T And no-thing else mat-ters.____ ah____ *f* ooh____

B And no-thing else mat-ters.____ ah____ *f* ooh____

119

S. no. Ne-ver cared for games they play,____ no. Ne-ver cared for what they do,____

A no. Ne-ver cared for games they play____ no. Ne-ver cared for what they do____

T ah ooh____ ah ooh____

B ah ooh____ ah ooh____

123

S. *mp* no. Ne-ver cared for what they know, no. But I know. ah

A *mp* no. Ne-ver cared for what they know, no. But I know. ah

T *mp* ah Ne-ver cared for what they know, no. But I know. ah

B *mp* ah Ne-ver cared for what they know, no. But I know. ah

130

S. *mp* ah ah And no-thing else

A *mp* ah ah And no-thing else

T *mp* ah ah And no-thing else

B *mp* ah ah And no-thing else

135

rit. **A tempo**

S. mat - ters. And no - thing else mat - ters.

A mat - ters. And no - thing else mat - ters.

T mat - ters. And no - thing else mat - ters.

B mat - ters. And no - thing else mat - ters.

Un poquito cantas

Zuid-Amerikaanse traditional

couplet

1. Un po-qui-to can-tas, un po-qui-to bai-las, un po-qui-to le-lo-la,

1. Un po-qui-to can-tas, un po-qui-to bai-las, un po-qui-to le-lo-la,

1. Un po-qui-to can-tas, un po-qui-to bai-las, un po-qui-to le-lo-la,

refrein

com' un ca-na-ri-o. Le-lo-la, le-lo-la, le-lo, le-lo,

com' un ca-na-ri-o. Le-lo-la, le-lo-la, le-lo, le-lo,

com' un ca-na-ri-o. Le-lo-la, le-lo-la, le-lo, le-lo,

le-lo-la, le-lo-la, le-lo-la, le-lo, le-lo-la!

le-lo-la, le-lo-la, le-lo-la, le-lo, le-lo-la!

le-lo-la, le-lo-la, le-lo-la, le-lo, le-lo-la!

1. Un poquito cantas, un poquito bailas Un poquito lelola, como un canario

Refrein: Le-lo-la, le-lo-la, le-lo-le-lo, le-lo-la Le-lo-la, le-lo-la, le-lo-le-lo-la

2. Un poquito vino, un poquito aire Un poquito lelola, como un canario

3. Un poquito vientos, un poquito sombras Un poquito lelola, como un canario

4. Un poquito machos, un poquito chicas Un poquito lelola, como un canario

Pata pata

5

Intro

(F) (B) (F/C) (C7)

B Dm dm dm doo dm dm dm doo dm dm dm doo dm dm dm doo.

A

S Solo F B F/C C7

A sa-gu-gu-ka sa-thi be-ka. A sa-gu-gu-ka sa-thi be-ka.

A1
A2

Pa - ta, doo doo doo, nan-tsi— pa-ta pa - ta, doo doo doo, nan-tsi— pa-ta

(B)

Dm dm dm doo dm dm dm doo dm dm dm doo dm dm dm doo

F B F/C C7

A sa-gu-gu-ka sa-thi be-ka. A sa-gu-gu-ka sa-thi be-ka.

pa - ta, doo doo doo, nan-tsi— pa-ta pa - ta, doo doo doo, nan-tsi— pa-ta.

dm dm dm doo dm dm dm doo dm dm dm doo dm dm dm doo.

B

F B F/C C7

Pa-ta yi-yo ma ma yi-yo ma, nan-tsi— pa - ta pa-ta yi-yo ma-ma yi-yo ma, nan-tsi— pa - ta

Pa - ta, doo doo doo, yo - i, — pa-ta pa - ta, doo doo doo, nan-tsi— pa-ta

Dm dm dm doo dm dm dm doo dm . dm dm doo dm dm dm doo

F B F/C C7

pa-ta yi-yo ma-ma yi-yo ma, nan-tsi— pa - ta pa-ta yi-yo ma-ma yi-yo ma, nan-tsi— pa - ta.

pa - ta, doo doo doo, nan-tsi— pa-ta pa - ta, doo doo doo, nan-tsi— pa-ta.

dm dm dm doo dm dm dm doo dm dm dm doo dm dm dm doo.

C F B F/C C7

A sa-gu-gu-ka sa-thi be-ka. A sa-gu-gu-ka sa-thi be-ka.

Pa - ta, doo doo doo, nan-tsi— pa-ta pa - ta, doo doo doo, nan-tsi— pa-ta

Dm dm dm doo dm dm dm doo dm dm dm doo dm dm dm doo

F B F/C C7 *Fine (fade out)*

A sa-gu-gu-ka sa-thi be-ka. A sa-gu-gu-ka sa-thi be-ka.

pa - ta, doo doo doo, nan-tsi— pa-ta pa - ta, doo doo doo, nan-tsi— pa-ta.

dm dm dm doo dm dm dm doo dm dm dm doo dm dm dm doo.

D Freely spoken:

F B F/C C7

1. "Pata pata" is the name of the dance we do down Johannesburg way,
 2. Every Friday and Saturday night, it's "Pata pata-Time",

Pa - ta, doo doo doo, yo - i, — pa - ta pa - ta, doo doo doo, nan-tsi — pa - ta

Dm dm dm doo dm dm dm doo dm dm dm doo dm dm dm doo

F B F/C C7 D.S. al Fine (fade out)

(1.) and everybody starts to move as soon as "Pata pata" starts to play.
 (2.) the dance gets going all night long till the morning sun begins to shine.

pa - ta, doo doo doo, nan-tsi — pa - ta pa - ta, doo doo doo, nan-tsi — pa - ta.

dm dm dm doo dm dm dm doo dm dm dm doo dm dm dm doo

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→ Anhang

Abfolge in Miriam Makebas Originalaufnahme:

Bass-Intro / **A** / **B** / **C** / **D** / **A** / **B** / **C** / **D** / **A** / **B** / **A** / repeat and fade out

► Besetzungsvarianten: SA1A2 oder SA1A2B



Ah

(Body Warm-up Round/Kanon)

Text, Musik und Gestaltung:
 Lorenz Maierhofer

① [②] ③ [④]

Un-ter-schen-ke! O-ber-schen-ke! Bauch, Brust, Wan - gen!
 (mit wechselnden Händen an die Körperteile schlagen)

Ah!
 (Hände hoch über Kopf schütteln)

(klatschen) Uh! Uh!
 (Hände mit geballter Faust kräftig nach oben stoßen)

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Gestaltungsvorschlag:

- Bei einer 4- bis 8-stimmigen Kanongestaltung (Einsatz ganz- oder halbtaktig) entsteht bei einem im Kreis agierenden Chor klanglich und bewegungsmäßig eine „Welle“

186.

Notre Père

Opus 14

Maurice DURUFLÉ
1902-1986

Soprano *p* No - tre Pè - re qui es aux cieux, que ton nom soit sanc-ti - fié, que ton rè - gne vien - ne,

Alto *p*

Tenor *p* No - tre Pè - re qui es aux cieux, que ton nom soit sanc-ti - fié, que ton rè - gne vien - ne,

Bass *p*

S. 6 que ta vo-lon-té soit fai - te sur la ter-re comme au ciel. Don-ne nous au-jour - d'hui no-tre

A.

T. 8 que ta vo-lon-té soit fai - te sur la ter-re comme au ciel. Don-ne nous au-jour - d'hui no-tre

B.

S. 12 pain de ce jour, par - don-ne nous nos of-fen - ses com - me nous par - don-nons aus -

A.

T. 8 pain de ce jour, par - don-ne nous nos of-fen - ses com - me nous par - don-nons aus -

B.

18

S. si à ceux qui nous ont of - fen - sés *mf* et ne nous sou-mets pas à la ten-ta-tion

A. *mf*

T. si à ceux qui nous ont of - fen - sés *mf* et ne nous sou-mets pas à la ten-ta-tion

B. *mf*

24 *Molto Rall.*

S. mais dé-li-vre nous du *p* mal.

A. *p*

T. mais dé-li-vre nous du *p* mal.

B. *p*

for the BBC Last Night of the Proms 2005
and dedicated to Codetta and the BBC Symphony Chorus

7

O Danny boy

Fred Weatherly (1848–1929)

County Derry melody
arr. BOB CHILCOTT

Flexible and expressive ♩ = c.66

SOPRANO
ALTO

TENOR
BASS

PIANO

Flexible and expressive ♩ = c.66

mp sost.

4

S.
A.

unis. mp

O Dan - ny boy, the pipes, the pipes are call - ing, From glen to

3

7

glen and down the moun - tain - side, The sum - mer's

The orchestral accompaniment for this arrangement is available to hire from the publisher.

An alternative arrangement of this piece for SATB and piano (entitled 'Londonderry Air') is available in *Encores for Choirs 1* (ISBN 978-0-19-343630-5).

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9

gone, and all the ro - ses fall - ing, 'tis you, 'tis you must go and I must

12

S. *div.* *mf*

A. bide. But come ye back when sum-mer's in the mea - dow, Or when the

T. *mf*

B.

15

val - ley's hushed and white with snow, 'Tis I'll be there in sun-shine or in

3 O Danny boy

18 *dim.* *mp*

sha - dow. O Dan - ny boy, O Dan - ny boy I love you

dim. *mp*

20

so.

23 *p*

Dan - ny

unis. mp

And when you come and all the flowers are dy - ing, If I am

26

boy, _____ O Dan-ny boy, Dan - ny boy.

dead, as dead I well may be, You'll come and find the place where I am

29

Dan - ny boy, _____ O Dan-ny boy. And I shall

ly - ing, And kneel and say an A - ve there for me. *mp dolce*

32

hear tho' soft you tread a - bove_ me, And all my grave will warm-er, sweet-er

mp cresc.

35

f *dim.* *unis.*

be, For you will bend and tell me that you love me, And I shall

f *dim.*

f *dim.*

38

mp *p*

sleep in peace un - til you come to me, you come to

mp *p*

mp

41

rit. *pp*

me.

pp

rit. *p* *pp*

THE GIRL FROM IPANEMA

V de Moraes, G Lees / A C Jobim arr. Jaap Schallenberg

First system of the musical score, measures 1-8. It features a vocal melody in treble clef and a bass line in bass clef, both in 4/4 time. The lyrics are: tall and tan and young and love - ly the girl from I - pa - ne - when she walks she's like a sam - ba that swings so cool and sways.

Second system of the musical score, measures 9-16. It continues the vocal melody and bass line. The lyrics are: ma goes wal - king and when she pass - es each one she pass - es goes ah so gentl - e that when she pass - es each one she pass - es goes.

Third system of the musical score, measures 17-24. It includes a repeat sign at the beginning of the system. The lyrics are: ah oh, but I watch her so sad - ly ah oh, sad - ly ah oh, sad - ly.

2
14

THE GIRL FROM IPANEMA

how can I tell her I love her yes
how love her yes
how love her yes
how love her yes

Handwritten annotation: *no 2^e x no trompet solo!*

20

I would give my heart glad - ly but each day when she walks to the
glad - ly but each day when she walks to the
glad - ly but each day when she walks to the
glad - ly but each day when she walks to the

24

sea she looks straight a - head not at me
sea she looks straight a - head not at me
sea she looks straight a - head not at me
sea she looks straight a - head not at me

solo

THE GIRL FROM IPANEMA

3

27

tall and tan and young and love - ly the girl from I - pa - ne - ma goes wal - king and

tall and tan and young and love - ly the girl from I - pa - ne - ma goes wal - king and

tall and tan and young and love - ly the girl from I - pa - ne - ma goes wal - king and

tall and tan and young and love - ly the girl from I - pa - ne - ma goes wal - king and

31

when she pass - es I smile but she does 'nt see oh no

when she pass - es I smile but she does 'nt see oh no

when she pass - es I smile but she does 'nt see oh no

when she pass - es I smile but she does 'nt see oh no

naar coda

no solo

Instru menta l Gil ar ite r Crampet

35

see she does 'nt see she does 'nt see

see she does 'nt see she does 'nt see

see she does 'nt see she does 'nt see

see she does 'nt see she does 'nt see

(water)

Evening rise

Christian Bollmann

Upper voice



Eve-ning ri-ses, spi - rit come, sun goes down, the day is done.

Melody



Eve - ning rise, spi - rit come, sun goes down, when the day is done.

Alto 1



Eve - ning rise, spi - rit come, sun goes down, when the day is done.

Alto 2



Eve - ning rise, spi - rit come, sun goes down, when the day is done.

Tenor



Eve - ning rise, spi - rit come, sun goes down, when the day is done.

Bass



Eve - ning rise, spi - rit come, sun goes down, day is done.

U.v.



Mot-her earth a - wa-kens me with the heart beat of the sea.

M.



Mot - her earth a - wa - kens me with the heart - beat of the sea.

A1



Mot - her earth a - wa - kens me, heart - beat of the sea.

A2



Mot - her earth a - wa - kens me with the heart - beat of the sea.

T.



Mot - her earth a - wa - kens me with the heart beat of the sea.

B.



Mot - her earth a - wa - kens me, heart - beat of the sea.

Pavane

Belle qui tiens ma vie

Toinet Arbeau 1589

S

1. Bel - le, qui tiens ma vi - e cap - ti - ve dans tes yeux, qui
 2. Pour - quoi fuis - tu, mig - nar - de, si je suis près de toi quand
 3. Ap - pro - che donc ma bel - le, ap - pro - che toi mon bien, ne

A

1. Bel - le, qui tiens ma vi - e cap - ti - ve dans tes yeux, qui
 2. Pour - quoi fuis - tu, mig - nar - de, si je suis près de toi quand
 3. Ap - pro - che donc ma bel - le, ap - pro - che toi mon bien, ne

T

1. Bel - le, qui tiens ma vi - e cap - ti - ve dans tes yeux, qui
 2. Pour - quoi fuis - tu, mig - nar - de, si je suis près de toi quand
 3. Ap - pro - che donc ma bel - le, ap - pro - che toi mon bien, ne

B

1. Bel - le, qui tiens ma vi - e cap - ti - ve dans tes yeux, qui
 2. Pour - quoi fuis - tu, mig - nar - de, si je suis près de toi quand
 3. Ap - pro - che donc ma bel - le, ap - pro - che toi mon bien, ne

S

m'as l'â - me ra - vi - e d'un sou - riz gra - ci - eux, viens
 tes yeux je re - gar - de je me perds de - dans moy, car
 me sois plus re - bel - le puis - que mon coeur est tien, pour

A

m'as l'â - me ra - vi - e d'un sou - riz gra - ci - eux, viens
 tes yeux je re - gar - de je me perds de - dans moy, car
 me sois plus re - bel - le puis - que mon coeur est tien, pour

T

m'as l'â - me ra - vi - e d'un sou - riz gra - ci - eux, viens
 tes yeux je re - gar - de je me perds de - dans moy, car
 me sois plus re - bel - le puis - que mon coeur est tien, pour

B

m'as l'â - me ra - vi - e d'un sou - riz gra - ci - eux, viens
 tes yeux je re - gar - de je me perds de - dans moy, car
 me sois plus re - bel - le puis - que mon coeur est tien, pour

S

1. 2.

tot me se - cou - rir, ou me fau - dra mou - rir, viens rir.
 tes per - fec - ti - ons chan - gent mes ac - ti - ons. car ons.
 mon mal ap - pai - ser don - ne moy un bai - ser. pour ser.

A

tot me se - cou - rir, ou me fau - dra mou - rir, viens rir.
 tes per - fec - ti - ons chan - gent mes ac - ti - ons. car ons.
 mon mal ap - pai - ser don - ne moy un bai - ser. pour ser.

T

8

tot me se - cou - rir, ou me fau - dra mou - rir, viens rir.
 tes per - fec - ti - ons chan - gent mes ac - ti - ons. car ons.
 mon mal ap - pai - ser don - ne moy un bai - ser. pour ser.

B

tot me se - cou - rir, ou me fau - dra mou - rir, viens rir.
 tes per - fec - ti - ons chan - gent mes ac - ti - ons. car ons.
 mon mal ap - pai - ser don - ne moy un bai - ser. pour ser.

Love may be (Kanon)

Text: Peter Hammersteen

Musik: Peter Hammersteen (*1956)

①. C G Am Em F C F G ②. C G Am Em F C F G

S
A Love may be like the shad - ow, like the shad - ow of a great rock in the

B

③. C G Am Em F C F G

burn - ing, in the burn - ing, in the burn - ing, the burn - ing sun,

④. C G Am Em F C F G D.C. al $\oplus$

in a wea - ry, wea - ry land, in a wea - ry, wea - ry land.

$\oplus$ Kanongruppe ①. ②. ③.

C G Am Em F C F G

Love may be, love may be!

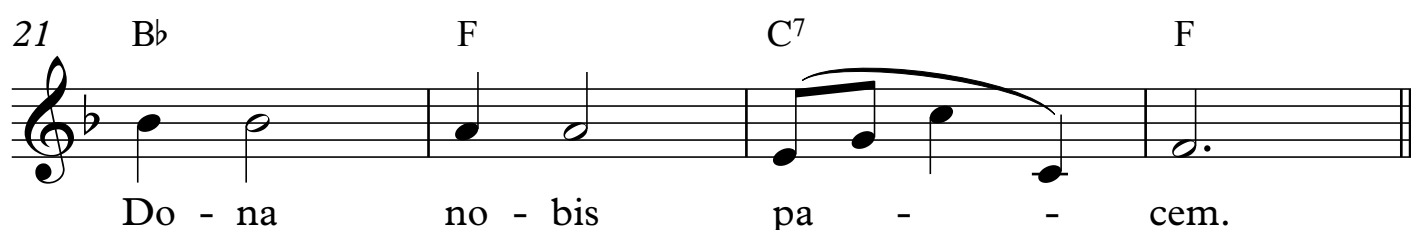
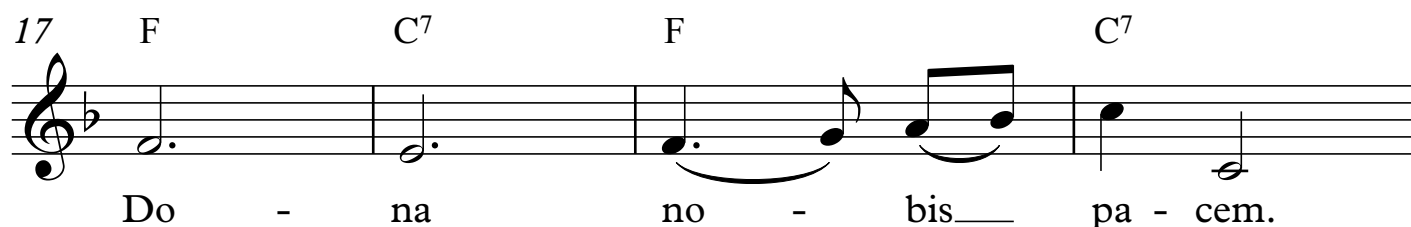
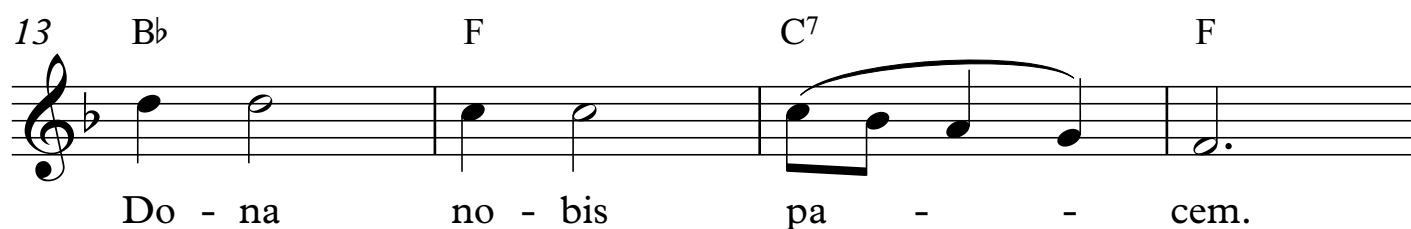
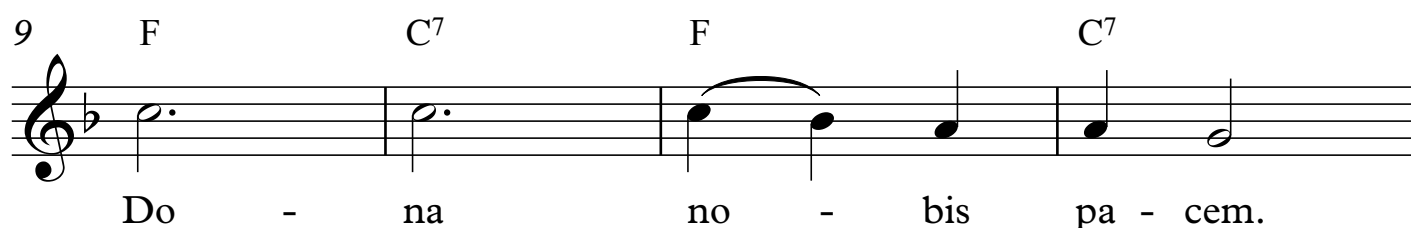
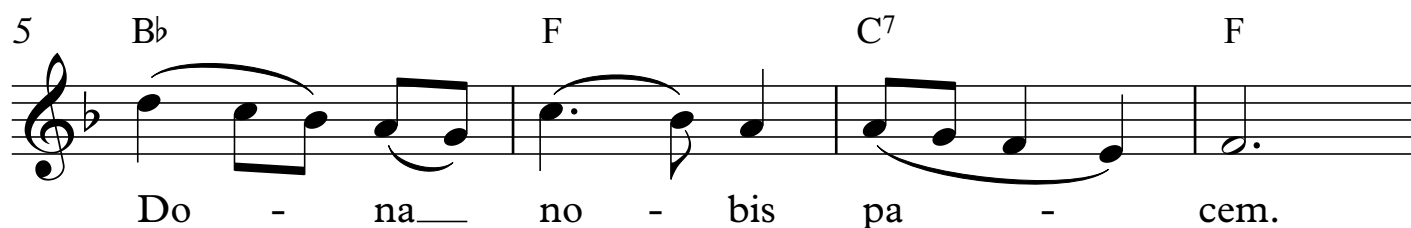
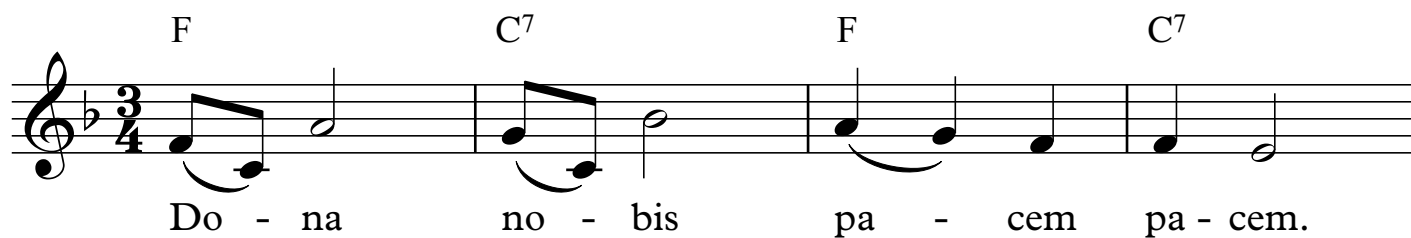
$\oplus$ Kanongruppe ④. - Ending

C G Am Em F G7 C

rit.
Love may be, love may be! May be!

„Love may be“ ist nach der Akkordfolge des Instrumental-Kanons von Johann Pachelbel (1653 - 1706) geföhrt

Dona Nobis Pacem 12



Tourdion

bei Pierre Attaignant, 1550

Quand je bois du vin clai - ret, a - mi tout tour-ne, tour-ne, tour-ne,
 Hei, der gu - te küh - le Wein macht al - les kun-ter-kun-ter-bunt sich

Le bon vin nous a ren -
 Hei, der gu - te, küh - le

Bu - - vons bien, bu - vons mes a -

tour - ne, aus-si dé-sormais je bois An - jou ou Ar - bois,
 dre - hen, trinkt mit uns, wir schenken ein An - jou und Ar - bois.

du gais, chan - - tons, oublions nos pei - nes, chan - - tons!
 Wein! Schenkt ein und leert ihn bis zum Grun-de!
 (Grund!)

mis, trin - quons, bu - vons, gaie-ment chan - tons!

chan - tons et bu - vons, à ce fla-con fai-sons la guer - re,
 Vi - vat, singt und trinkt und leert die Flasche bis zum Grun - de,

En man - geant d'un gras jam - bon, à
 Hat man auch ein Schin - - ken - bein, wie

chan - tons et bu - vons, mes a - mis, bu - vons donc!
 singt und trinkt mit uns den Wein, schen - ket ein!

ce fla - con fai - sons la guer - re!
 schmeckt der Wein in gu - ter Run - de!

The Rhythm of Life

Hier is het bekende lied van Dorothy Fields en Cy Coleman in de vorm van een canon gegoten.

1 2

Go, go, go. Go, go, go. Tell me all I need to know. Yes, the

Rhy - thm of Life is a po - wer - ful beat, puts a

tin - gle in your fin - ger and a tin - gle in your feet.

Rhy - thm in the base - ment, Rhy - thm in the street yes the

Rhy - thm of Life is a po - wer - ful beat.

3

To feel the Rhy - thm of Life, to feel the po - wer - ful beat,

to feel a tin - gle in your fin - gers, to feel a tin - gle in your feet.

Traditioneel uit Zuid Afrika

Noyana

15

No-ya - na No - ya - na, No-ya - na no -

No - ya - na No - ya - na No - ya - na No -

No-ya-na No - ya - na No-ya-na No -

ya - na, Ni - gi - ni No - ya - na no -

ya - na Ni - gi - ni No - ya - na No -

ya - na Ni - gi - ni No - ya - na No -

1. ya - na Pe - zu - lu. No - ya - zu - lu.

2. zu - lu.

ya - na Pe - zu - lu. No zu -

ya - na Pe - zu - lu. zu - lu.

1.2 Canon Baby just cares for me

In Swing

2 3 4

Stem 1
Ba-by just, ba-by just, ba-by just cares for, ba-by just, ba-by just, ba-by just cares for,

Stem 2
My babe I sigh for, my pret-ty ba-by I'd die for, 'cause

Stem 3
Ev' - ry bo - dy loves my ba - by.

Stem 4
Ba - by cares for, my ba - by cares for, my

Piano
Em Em/D C⁷ B⁷ Em Em/D Cmaj⁷ B⁷

5 6 8

1
ba-by just, ba-by just, ba-by just cares for me ooh, wee.

2
my babe don't love no - bo - dy but me, I'm so hap-py!

3
Ba - by cares for on - ly me.

4
ba - by cares for, my ba - by cares for on - ly me!

Piano
Em Em/D C⁷ B⁷ Em Em/D Cmaj⁷ B⁷