

Let us try / arr: J. Hansen

Let us try to make a - not her

world where we live with on-ly love in our

hearts, in our hearts. Yes one day there'll

be a- no--ther world not far a-way let's

hope and pray.

couplet: Solo | C | F | C | G<sup>7</sup> | C |

| E<sup>7</sup> | F | F | C | G<sup>7</sup> | C | C<sup>7</sup> |

12-3

Korg: 2-2 4'

Strings; 1 oktaaf hoger 4'  
U-tunnel

# Top of the World

strings

Korg: Lt midden (2) Janaba R.H.

E B A E

E E A B Gm C7

#1 hoog!

strings

Fm Fm B5 B7 E B A E E

E E A B Gm C7

1 hoog!

strings

Fm B7 B E E A A

2

E E A B E A

E E A A

ODA

ALCOODA

E E A A

E E A A

2

E E A A

# Guitar

# I WANT TO KNOW WHAT LOVE IS

$\frac{1}{4}$  Bm<sup>d</sup> A | D     $\frac{1}{4}$  G  $\frac{1}{4}$  Bm | %    | Bm A | D     $\frac{1}{4}$  G  
 | Bm | %    | Bm<sup>d</sup> A | D     $\frac{1}{4}$  G    |  $\frac{1}{4}$  Bm | %    | F#m  
Bm	%	Bm<sup>d</sup> A	D     $\frac{1}{4}$  G	$\frac{1}{4}$  Bm	$\frac{1}{4}$  Bm	Bm<sup>d</sup> A	
D	$\frac{1}{4}$  G	$\frac{1}{4}$  Bm	$\frac{1}{4}$  Bm	$\frac{1}{4}$  Em<sup>d</sup>	A Em<sup>d</sup>	Em<sup>d</sup>	A Em<sup>d</sup>
Em<sup>d</sup>	A Em<sup>d</sup>	G Bm Em<sup>d</sup>	Em<sup>d</sup>	D Bm<sup>d</sup>	A	Em Bm	A ~~⊕~~
A<sup>d</sup>	Bm	Bm	~~⊕~~	A	~~⊕~~ D Bm<sup>d</sup>	A	Em Bm
A	~~⊕~~	D		~~⊕~~			

keyboards/gitaar/bass

# Once on a Sunday Morning

4/4 intro blaas ad lib | C | C |

C | C | C | C | F | F | F | F | G | C | G | C | F | G | C | G | C |

C | C | C | C | F | F | F | F | G | C | G | C | F | G | C | G | C |

D | D | D | D | G | G | G | G | A | D | A | D | G | A | D | A | D |

A | D | A | D | G | A | D | A | D | D | D | D | D ||

# Teach your children

piano

63

8 | 8 | 8 | 8 | A7

piano; mogelijk octaaf hoger spelen

D | D | G | G | D | D | A7 | A7 | D | D | G | G | D | D | A7 | A7

strings (piano mogelijk)

A7 | D | D | G | G | D | D | Bm | Bm | G | A | D |

piano octaaf hoger

D | 8 | 8 | 8 | 8 | A7 | C

8 8 8 8

guitar  
keyboards

# AQUARIUS

RIAN PASMANS  
Ursulinenstraat 7  
6245 CH EYSDEN  
Tel. 04408 - 2210

3  
B1

2<sup>ex</sup> 1

*f.*

*mf*

Dm7 G7 Am Am Dm7 G7 Am Am

*f.*

Bb

*f.*

3 ~~ALCODA~~

Dm Dm G7 ./. ./. ./. Dm ./.

*p*

Dm Dm C7 F C7 F C7 F

*f.*

*f.* AL CODA

Gm ./. Dm Dm Dm Dm *f.* AL CODA

*f.*

*f.* And Fade out

AL CODA

Dm Dm Dm Dm *f.* G7 G7 G7 G7

speciaal arr. voor jongerenconcerten Banhoff, meubelen, Wyltas

# BASS

# AQUARIUS

RIAN RASMANS  
Ursulinenstraat 7  
6245 CH EYSDEN  
Tel. 04409 - 2210

Musical staff 1: Chords D (A), G (D), A (E), D (A), G (D), A (E). Includes a double bar line and a *mf* dynamic marking.

Musical staff 2: Chords D (A), G (D), A (E), D (A), G (D), A (E).

Musical staff 3: Chords F (C), G (D), C, followed by a double bar line and a *f* dynamic marking.

Musical staff 4: Chords Dm, G7, Dm, Dm. Includes a *AL CODA* marking.

Musical staff 5: Chords Dm, Dm, C (G), F (C), C (G), F (C), C (G), F.

Musical staff 6: Chords D, G, F, F, E, D (A), D, G, A, Gm, G. Includes a *p* dynamic marking and a *f* dynamic marking.

Musical staff 7: Chords Gm, Gm, Dm, followed by a double bar line and a *f* dynamic marking. Includes a *f. AL CODA* marking.

Musical staff 8: Chords Dm, Dm, Dm, Dm, G7. Includes a *CODA* marking.

Musical staff 9: Chords Dm, followed by a double bar line and a *f. and Fadeout* marking.

Special acc. voor jongerenkoren Berthold, Michelen en Wylse

keyboards

# I don't know how to love him

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*ad lib* *strings & piano*

Handwritten musical notation for the first staff. It starts with a treble clef and a key signature of one flat. The first measure contains a G chord with a fingered G (1) and a dotted quarter note. The second measure contains an Ag sus chord with a fingered G (1) and a dotted quarter note. The third measure contains an A chord with a fingered G (1) and a dotted quarter note. The fourth measure contains a D chord with a fingered G (1) and a dotted quarter note. The fifth measure contains a G chord with a fingered G (1) and a dotted quarter note. The sixth measure contains a D chord with a fingered G (1) and a dotted quarter note. There are dynamic markings <math>\langle \rangle</math> under the Ag sus and A chords.

Handwritten musical notation for the second staff. It starts with a treble clef and a key signature of one flat. The first measure contains a G chord. The second measure contains a D chord. The third measure contains an A chord. The fourth measure contains a D chord. The fifth measure contains an A chord. The sixth measure contains an F#m chord. The seventh measure contains a Bm chord. The eighth measure contains a G chord. The ninth measure contains a D chord. The tenth measure contains an Em chord. The eleventh measure contains a D chord. There are fingerings above the G, D, Em, and D chords.

Handwritten musical notation for the third staff. It starts with a treble clef and a key signature of one flat. The first measure contains an Ag sus chord. The second measure contains an A chord. The third measure contains a G chord. The fourth measure contains a D chord. The fifth measure contains an Em7 chord. The sixth measure contains a D chord. The seventh measure contains a G chord. The eighth measure contains an F#7 chord. The ninth measure contains a Bm chord. The tenth measure contains a Bm7 chord. The eleventh measure contains a G chord. The twelfth measure contains a D chord. The thirteenth measure contains a C chord. The fourteenth measure contains a G chord. The fifteenth measure contains a D chord. There are dynamic markings <math>\langle \rangle</math> under the Ag sus and A chords.

Handwritten musical notation for the fourth staff. It starts with a treble clef and a key signature of one flat. The first measure contains a G chord. The second measure contains a D chord. The third measure contains a G chord. The fourth measure contains a D chord. The fifth measure contains an Em chord. The sixth measure contains an Ag sus chord. The seventh measure contains an A chord. The eighth measure contains a D chord. The ninth measure contains a G chord. The tenth measure contains a D chord. The eleventh measure contains a G chord. The twelfth measure contains a D chord. The thirteenth measure contains a G chord. The fourteenth measure contains a D chord. The fifteenth measure contains a G chord. The sixteenth measure contains a D chord. The seventeenth measure contains a G chord. The eighteenth measure contains a D chord. The nineteenth measure contains a G chord. The twentieth measure contains a D chord. There are dynamic markings <math>\langle \rangle</math> under the Ag sus and A chords.

Handwritten musical notation for the fifth staff. It starts with a treble clef and a key signature of one flat. The first measure contains a D chord. The second measure contains an A chord. The third measure contains an F#m chord. The fourth measure contains a Bm7 chord. The fifth measure contains a G chord. The sixth measure contains a D chord. The seventh measure contains an Em chord. The eighth measure contains a D chord. The ninth measure contains an Ag sus chord. The tenth measure contains an A chord. The eleventh measure contains a G chord. The twelfth measure contains a D chord. The thirteenth measure contains an Em7 chord. The fourteenth measure contains a D chord. There are fingerings above the G, D, Em7, and D chords.

Handwritten musical notation for the sixth staff. It starts with a treble clef and a key signature of one flat. The first measure contains a D chord. The second measure contains a G chord. The third measure contains a D chord. The fourth measure contains an Em7 chord. The fifth measure contains a D chord. The sixth measure contains a G chord. The seventh measure contains a D chord. The eighth measure contains an Em7 chord. The ninth measure contains a D chord. There are fingerings above the G, D, Em7, and D chords.

Five empty musical staves for additional notation.

X

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piano/orgeel

# SOMEWHERE

Handwritten musical notation for the first staff, featuring a treble clef, a key signature of one flat (Bb), and dynamic markings 'mf' and 'p'. The notation includes a series of chords and melodic lines with slurs and ties.

Handwritten musical notation for the second staff, showing a sequence of chords: C, C7, F7, Bb, Gm7, C7, F7, Bb.

Handwritten musical notation for the third staff, showing a sequence of chords: C, C7, Am, Dm, Bb, Eb, C.

Handwritten musical notation for the fourth staff, showing a sequence of chords: C, C7, F7, Bb, Gm7, C7, F7, Bb.

Handwritten musical notation for the fifth staff, showing a sequence of chords: C, C7, Am, Dm, Bb, Eb, Cm, Ab.

Handwritten musical notation for the sixth staff, featuring a bass clef and complex chordal textures with many notes.

Handwritten musical notation for the seventh staff, featuring a bass clef and complex chordal textures with many notes.

Handwritten musical notation for the eighth staff, showing a sequence of chords: C, C7, F7, Bb, Gm7, C7, F7, Bb.

Handwritten musical notation for the ninth staff, showing a sequence of chords: C, C7, Am, Dm, Bb, Eb, Cm, Ab.

Handwritten musical notation for the tenth staff, featuring a bass clef and complex chordal textures with many notes.

Handwritten musical notation for the eleventh staff, featuring a bass clef and complex chordal textures with many notes.

# Somewhere

Irgendwo und 'wann

Originaltext  
Stephen Sondheim

Musik:  
Leonard Bernstein

Deutscher Text:  
Max Colpet

Slowly

*mf* *p*

**D#** F Dm Gm7 C7 F Es Dm Gm7 C7

**Bes** There's a place for us, Some- where a  
ir - - gend - wo und wann, ja, ir - gend -

C C7 F7 Bb Gm7 C7

**F** place for us. **As** Peace and quiet and  
wo und wann fängt für uns dann das op - en air  
Le - ben an.

F7 Bb C C7 Am Dm

**As** wait for us **Des** some- where. **Bes** There's a time **Es** for us, **As**  
ir - gend-wo und wann. Nie - mand jagt uns fort

Bb Eb C C7 F7 Bb



Gitaar

Hollandse Medley

van R. Palmans

① Laat me dloen

4 F | F Bes | F | F Bes | F | F Bes | C | F | Bes | 3/4 F | 4/4 Bes Am Gm

i i i i i i i i i i i i

② zachtjes hkt de regen

C | C | F | Bes | F | C | F | Bes | FC | FC | F

1 2 1 2

Bes | Am | Bes | F | Din | Gm C | F | C ||

③ samen een draastje om.

F | Bes | Gm | Bes C | F | Bes | Gm | C | Bes | 1 2 | 1 2 | 3 4 | 5 6 | 7 8 | 9 10 | 11 12 | 13 14 | 15 16 | 17 18 | 19 20 | 21 22 | 23 24 | 25 26 | 27 28 | 29 30 | 31 32 | 33 34 | 35 36 | 37 38 | 39 40 | 41 42 | 43 44 | 45 46 | 47 48 | 49 50 | 51 52 | 53 54 | 55 56 | 57 58 | 59 60 | 61 62 | 63 64 | 65 66 | 67 68 | 69 70 | 71 72 | 73 74 | 75 76 | 77 78 | 79 80 | 81 82 | 83 84 | 85 86 | 87 88 | 89 90 | 91 92 | 93 94 | 95 96 | 97 98 | 99 100 | 101 102 | 103 104 | 105 106 | 107 108 | 109 110 | 111 112 | 113 114 | 115 116 | 117 118 | 119 120 | 121 122 | 123 124 | 125 126 | 127 128 | 129 130 | 131 132 | 133 134 | 135 136 | 137 138 | 139 140 | 141 142 | 143 144 | 145 146 | 147 148 | 149 150 | 151 152 | 153 154 | 155 156 | 157 158 | 159 160 | 161 162 | 163 164 | 165 166 | 167 168 | 169 170 | 171 172 | 173 174 | 175 176 | 177 178 | 179 180 | 181 182 | 183 184 | 185 186 | 187 188 | 189 190 | 191 192 | 193 194 | 195 196 | 197 198 | 199 200 | 201 202 | 203 204 | 205 206 | 207 208 | 209 210 | 211 212 | 213 214 | 215 216 | 217 218 | 219 220 | 221 222 | 223 224 | 225 226 | 227 228 | 229 230 | 231 232 | 233 234 | 235 236 | 237 238 | 239 240 | 241 242 | 243 244 | 245 246 | 247 248 | 249 250 | 251 252 | 253 254 | 255 256 | 257 258 | 259 260 | 261 262 | 263 264 | 265 266 | 267 268 | 269 270 | 271 272 | 273 274 | 275 276 | 277 278 | 279 280 | 281 282 | 283 284 | 285 286 | 287 288 | 289 290 | 291 292 | 293 294 | 295 296 | 297 298 | 299 300 | 301 302 | 303 304 | 305 306 | 307 308 | 309 310 | 311 312 | 313 314 | 315 316 | 317 318 | 319 320 | 321 322 | 323 324 | 325 326 | 327 328 | 329 330 | 331 332 | 333 334 | 335 336 | 337 338 | 339 340 | 341 342 | 343 344 | 345 346 | 347 348 | 349 350 | 351 352 | 353 354 | 355 356 | 357 358 | 359 360 | 361 362 | 363 364 | 365 366 | 367 368 | 369 370 | 371 372 | 373 374 | 375 376 | 377 378 | 379 380 | 381 382 | 383 384 | 385 386 | 387 388 | 389 390 | 391 392 | 393 394 | 395 396 | 397 398 | 399 400 | 401 402 | 403 404 | 405 406 | 407 408 | 409 410 | 411 412 | 413 414 | 415 416 | 417 418 | 419 420 | 421 422 | 423 424 | 425 426 | 427 428 | 429 430 | 431 432 | 433 434 | 435 436 | 437 438 | 439 440 | 441 442 | 443 444 | 445 446 | 447 448 | 449 450 | 451 452 | 453 454 | 455 456 | 457 458 | 459 460 | 461 462 | 463 464 | 465 466 | 467 468 | 469 470 | 471 472 | 473 474 | 475 476 | 477 478 | 479 480 | 481 482 | 483 484 | 485 486 | 487 488 | 489 490 | 491 492 | 493 494 | 495 496 | 497 498 | 499 500 | 501 502 | 503 504 | 505 506 | 507 508 | 509 510 | 511 512 | 513 514 | 515 516 | 517 518 | 519 520 | 521 522 | 523 524 | 525 526 | 527 528 | 529 530 | 531 532 | 533 534 | 535 536 | 537 538 | 539 540 | 541 542 | 543 544 | 545 546 | 547 548 | 549 550 | 551 552 | 553 554 | 555 556 | 557 558 | 559 560 | 561 562 | 563 564 | 565 566 | 567 568 | 569 570 | 571 572 | 573 574 | 575 576 | 577 578 | 579 580 | 581 582 | 583 584 | 585 586 | 587 588 | 589 590 | 591 592 | 593 594 | 595 596 | 597 598 | 599 600 | 601 602 | 603 604 | 605 606 | 607 608 | 609 610 | 611 612 | 613 614 | 615 616 | 617 618 | 619 620 | 621 622 | 623 624 | 625 626 | 627 628 | 629 630 | 631 632 | 633 634 | 635 636 | 637 638 | 639 640 | 641 642 | 643 644 | 645 646 | 647 648 | 649 650 | 651 652 | 653 654 | 655 656 | 657 658 | 659 660 | 661 662 | 663 664 | 665 666 | 667 668 | 669 670 | 671 672 | 673 674 | 675 676 | 677 678 | 679 680 | 681 682 | 683 684 | 685 686 | 687 688 | 689 690 | 691 692 | 693 694 | 695 696 | 697 698 | 699 700 | 701 702 | 703 704 | 705 706 | 707 708 | 709 710 | 711 712 | 713 714 | 715 716 | 717 718 | 719 720 | 721 722 | 723 724 | 725 726 | 727 728 | 729 730 | 731 732 | 733 734 | 735 736 | 737 738 | 739 740 | 741 742 | 743 744 | 745 746 | 747 748 | 749 750 | 751 752 | 753 754 | 755 756 | 757 758 | 759 760 | 761 762 | 763 764 | 765 766 | 767 768 | 769 770 | 771 772 | 773 774 | 775 776 | 777 778 | 779 780 | 781 782 | 783 784 | 785 786 | 787 788 | 789 790 | 791 792 | 793 794 | 795 796 | 797 798 | 799 800 | 801 802 | 803 804 | 805 806 | 807 808 | 809 810 | 811 812 | 813 814 | 815 816 | 817 818 | 819 820 | 821 822 | 823 824 | 825 826 | 827 828 | 829 830 | 831 832 | 833 834 | 835 836 | 837 838 | 839 840 | 841 842 | 843 844 | 845 846 | 847 848 | 849 850 | 851 852 | 853 854 | 855 856 | 857 858 | 859 860 | 861 862 | 863 864 | 865 866 | 867 868 | 869 870 | 871 872 | 873 874 | 875 876 | 877 878 | 879 880 | 881 882 | 883 884 | 885 886 | 887 888 | 889 890 | 891 892 | 893 894 | 895 896 | 897 898 | 899 900 | 901 902 | 903 904 | 905 906 | 907 908 | 909 910 | 911 912 | 913 914 | 915 916 | 917 918 | 919 920 | 921 922 | 923 924 | 925 926 | 927 928 | 929 930 | 931 932 | 933 934 | 935 936 | 937 938 | 939 940 | 941 942 | 943 944 | 945 946 | 947 948 | 949 950 | 951 952 | 953 954 | 955 956 | 957 958 | 959 960 | 961 962 | 963 964 | 965 966 | 967 968 | 969 970 | 971 972 | 973 974 | 975 976 | 977 978 | 979 980 | 981 982 | 983 984 | 985 986 | 987 988 | 989 990 | 991 992 | 993 994 | 995 996 | 997 998 | 999 1000 | 1001 1002 | 1003 1004 | 1005 1006 | 1007 1008 | 1009 1010 | 1011 1012 | 1013 1014 | 1015 1016 | 1017 1018 | 1019 1020 | 1021 1022 | 1023 1024 | 1025 1026 | 1027 1028 | 1029 1030 | 1031 1032 | 1033 1034 | 1035 1036 | 1037 1038 | 1039 1040 | 1041 1042 | 1043 1044 | 1045 1046 | 1047 1048 | 1049 1050 | 1051 1052 | 1053 1054 | 1055 1056 | 1057 1058 | 1059 1060 | 1061 1062 | 1063 1064 | 1065 1066 | 1067 1068 | 1069 1070 | 1071 1072 | 1073 1074 | 1075 1076 | 1077 1078 | 1079 1080 | 1081 1082 | 1083 1084 | 1085 1086 | 1087 1088 | 1089 1090 | 1091 1092 | 1093 1094 | 1095 1096 | 1097 1098 | 1099 1100 | 1101 1102 | 1103 1104 | 1105 1106 | 1107 1108 | 1109 1110 | 1111 1112 | 1113 1114 | 1115 1116 | 1117 1118 | 1119 1120 | 1121 1122 | 1123 1124 | 1125 1126 | 1127 1128 | 1129 1130 | 1131 1132 | 1133 1134 | 1135 1136 | 1137 1138 | 1139 1140 | 1141 1142 | 1143 1144 | 1145 1146 | 1147 1148 | 1149 1150 | 1151 1152 | 1153 1154 | 1155 1156 | 1157 1158 | 1159 1160 | 1161 1162 | 1163 1164 | 1165 1166 | 1167 1168 | 1169 1170 | 1171 1172 | 1173 1174 | 1175 1176 | 1177 1178 | 1179 1180 | 1181 1182 | 1183 1184 | 1185 1186 | 1187 1188 | 1189 1190 | 1191 1192 | 1193 1194 | 1195 1196 | 1197 1198 | 1199 1200 | 1201 1202 | 1203 1204 | 1205 1206 | 1207 1208 | 1209 1210 | 1211 1212 | 1213 1214 | 1215 1216 | 1217 1218 | 1219 1220 | 1221 1222 | 1223 1224 | 1225 1226 | 1227 1228 | 1229 1230 | 1231 1232 | 1233 1234 | 1235 1236 | 1237 1238 | 1239 1240 | 1241 1242 | 1243 1244 | 1245 1246 | 1247 1248 | 1249 1250 | 1251 1252 | 1253 1254 | 1255 1256 | 1257 1258 | 1259 1260 | 1261 1262 | 1263 1264 | 1265 1266 | 1267 1268 | 1269 1270 | 1271 1272 | 1273 1274 | 1275 1276 | 1277 1278 | 1279 1280 | 1281 1282 | 1283 1284 | 1285 1286 | 1287 1288 | 1289 1290 | 1291 1292 | 1293 1294 | 1295 1296 | 1297 1298 | 1299 1300 | 1301 1302 | 1303 1304 | 1305 1306 | 1307 1308 | 1309 1310 | 1311 1312 | 1313 1314 | 1315 1316 | 1317 1318 | 1319 1320 | 1321 1322 | 1323 1324 | 1325 1326 | 1327 1328 | 1329 1330 | 1331 1332 | 1333 1334 | 1335 1336 | 1337 1338 | 1339 1340 | 1341 1342 | 1343 1344 | 1345 1346 | 1347 1348 | 1349 1350 | 1351 1352 | 1353 1354 | 1355 1356 | 1357 1358 | 1359 1360 | 1361 1362 | 1363 1364 | 1365 1366 | 1367 1368 | 1369 1370 | 1371 1372 | 1373 1374 | 1375 1376 | 1377 1378 | 1379 1380 | 1381 1382 | 1383 1384 | 1385 1386 | 1387 1388 | 1389 1390 | 1391 1392 | 1393 1394 | 1395 1396 | 1397 1398 | 1399 1400 | 1401 1402 | 1403 1404 | 1405 1406 | 1407 1408 | 1409 1410 | 1411 1412 | 1413 1414 | 1415 1416 | 1417 1418 | 1419 1420 | 1421 1422 | 1423 1424 | 1425 1426 | 1427 1428 | 1429 1430 | 1431 1432 | 1433 1434 | 1435 1436 | 1437 1438 | 1439 1440 | 1441 1442 | 1443 1444 | 1445 1446 | 1447 1448 | 1449 1450 | 1451 1452 | 1453 1454 | 1455 1456 | 1457 1458 | 1459 1460 | 1461 1462 | 1463 1464 | 1465 1466 | 1467 1468 | 1469 1470 | 1471 1472 | 1473 1474 | 1475 1476 | 1477 1478 | 1479 1480 | 1481 1482 | 1483 1484 | 1485 1486 | 1487 1488 | 1489 1490 | 1491 1492 | 1493 1494 | 1495 1496 | 1497 1498 | 1499 1500 | 1501 1502 | 1503 1504 | 1505 1506 | 1507 1508 | 1509 1510 | 1511 1512 | 1513 1514 | 1515 1516 | 1517 1518 | 1519 1520 | 1521 1522 | 1523 1524 | 1525 1526 | 1527 1528 | 1529 1530 | 1531 1532 | 1533 1534 | 1535 1536 | 1537 1538 | 1539 1540 | 1541 1542 | 1543 1544 | 1545 1546 | 1547 1548 | 1549 1550 | 1551 1552 | 1553 1554 | 1555 1556 | 1557 1558 | 1559 1560 | 1561 1562 | 1563 1564 | 1565 1566 | 1567 1568 | 1569 1570 | 1571 1572 | 1573 1574 | 1575 1576 | 1577 1578 | 1579 1580 | 1581 1582 | 1583 1584 | 1585 1586 | 1587 1588 | 1589 1590 | 1591 1592 | 1593 1594 | 1595 1596 | 1597 1598 | 1599 1600 | 1601 1602 | 1603 1604 | 1605 1606 | 1607 1608 | 1609 1610 | 1611 1612 | 1613 1614 | 1615 1616 | 1617 1618 | 1619 1620 | 1621 1622 | 1623 1624 | 1625 1626 | 1627 1628 | 1629 1630 | 1631 1632 | 1633 1634 | 1635 1636 | 1637 1638 | 1639 1640 | 1641 1642 | 1643 1644 | 1645 1646 | 1647 1648 | 1649 1650 | 1651 1652 | 1653 1654 | 1655 1656 | 1657 1658 | 1659 1660 | 1661 1662 | 1663 1664 | 1665 1666 | 1667 1668 | 1669 1670 | 1671 1672 | 1673 1674 | 1675 1676 | 1677 1678 | 1679 1680 | 1681 1682 | 1683 1684 | 1685 1686 | 1687 1688 | 1689 1690 | 1691 1692 | 1693 1694 | 1695 1696 | 1697 1698 | 1699 1700 | 1701 1702 | 1703 1704 | 1705 1706 | 1707 1708 | 1709 1710 | 1711 1712 | 1713 1714 | 1715 1716 | 1717 1718 | 1719 1720 | 1721 1722 | 1723 1724 | 1725 1726 | 1727 1728 | 1729 1730 | 1731 1732 | 1733 1734 | 1735 1736 | 1737 1738 | 1739 1740 | 1741 1742 | 1743 1744 | 1745 1746 | 1747 1748 | 1749 1750 | 1751 1752 | 1753 1754 | 1755 1756 | 1757 1758 | 1759 1760 | 1761 1762 | 1763 1764 | 1765 1766 | 1767 1768 | 1769 1770 | 1771 1772 | 1773 1774 | 1775 1776 | 1777 1778 | 1779 1780 | 1781 1782 | 1783 1784 | 1785 1786 | 1787 1788 | 1789 1790 | 1791 1792 | 1793 1794 | 1795 1796 | 1797 1798 | 1799 1800 | 1801 1802 | 1803 1804 | 1805 1806 | 1807 1808 | 1809 1810 | 1811 1812 | 1813 1814 | 1815 1816 | 1817 1818 | 1819 1820 | 1821 1822 | 1823 1824 | 1825 1826 | 1827 1828 | 1829 1830 | 1831 1832 | 1833 1834 | 1835 1836 | 1837 1838 | 1839 1840 | 1841 1842 | 1843 1844 | 1845 1846 | 1847 1848 | 1849 1850 | 1851 1852 | 1853 1854 | 1855 1856 | 1857 1858 | 1859 1860 | 1861 1862 | 1863 1864 | 1865 1866 | 1867 1868 | 1869 1870 | 1871 1872 | 1873 1874 | 1875 1876 | 1877 1878 | 1879 1880 | 1881 1882 | 1883 1884 | 1885 1886 | 1887 1888 | 1889 1890 | 1891 1892 | 1893 1894 | 1895 1896 | 1897 1898 | 1899 1900 | 1901 1902 | 1903 1904 | 1905 1906 | 1907 1908 | 1909 1910 | 1911 1912 | 1913 1914 | 1915 1916 | 1917 1918 | 1919 1920 | 1921 1922 | 1923 1924 | 1925 1926 | 1927 1928 | 1929 1930 | 1931 1932 | 1933 1934 | 1935 1936 | 1937 1938 | 1939 1940 | 1941 1942 | 1943 1944 | 1945 1946 | 1947 1948 | 1949 1950 | 1951 1952 | 1953 1954 | 1955 1956 | 1957 1958 | 1959 1960 | 1961 1962 | 1963 1964 | 1965 1966 | 1967 1968 | 1969 1970 | 1971 1972 | 1973 1974 | 1975 1976 | 1977 1978 | 1979 1980 | 1981 1982 | 1983 1984 | 1985 1986 | 1987 1988 | 1989 1990 | 1991 1992 | 1993 1994 | 1995 1996 | 1997 1998 | 1999 2000 | 2001 2002 | 2003 2004 | 2005 2006 | 2007 2008 | 2009 2010 | 2011 2012 | 2013 2014 | 2015 2016 | 2017 2018 | 2019 2020 | 2021 2022 | 2023 2024 | 2025 2026 | 2027 2028 | 2029 2030 | 2031 2032 | 2033 2034 | 2035 2036 | 2037 2038 | 2039 2040 | 2041 2042 | 2043 2044 | 2045 2046 | 2047 2048 | 2049 2050 | 2051 2052 | 2053 2054 | 2055 2056 | 2057 2058 | 2059 2060 | 2061 2062 | 2063 2064 | 2065 2066 | 2067 2068 | 2069 2070 | 2071 2072 | 2073 2074 | 2075 2076 | 2077 2078 | 2079 2080 | 2081 2082 | 2083 2084 | 2085 2086 | 2087 2088 | 2089 2090 | 2091 2092 | 2093 2094 | 2095 2096 | 2097 2098 | 2099 2100 | 2101 2102 | 2103 2104 | 2105 2106 | 2107 2108 | 2109 2110 | 2111 2112 | 2113 2114 | 2115 2116 | 2117 2118 | 2119 2120 | 2121 2122 | 2123 2124 | 2125 2126 | 2127 2128 | 2129 2130 | 2131 2132 | 2133 2134 | 2135 2136 | 2137 2138 | 2139 2140 | 2141 2142 | 2143 2144 | 2145 2146 | 2147 2148 | 2149 2150 | 2151 2152 | 2153 2154 | 2155 2156 | 2157 2158 | 2159 2160 | 2161 2162 | 2163 2164 | 2165 2166 | 2167 2168 | 2169 2170 | 2171 2172 | 2173 2174 | 2175 2176 | 2177 2178 | 2179 2180 | 2181 2182 | 2183 2184 | 2185 2186 | 2187 2188 | 2189 2190 | 2191 2192 | 2193 2194 | 2195 2196 | 2197 2198 | 2199 2200 | 2201 2202 | 2203 2204 | 2205 2206 | 2207 2208 | 2209 2210 | 2211 2212 | 2213 2214 | 2215 2216 | 2217 2218 | 2219 2220 | 2221 2222 | 2223 2224 | 2225 2226 | 2227 2228 | 2229 2230 | 2231 2232 | 2233 2234 | 2235 2236 | 2237 2238 | 2239 2240 | 2241 2242 | 2243 2244 | 2245 2246 | 2247 2248 | 2249 2250 | 2251 2252 | 2253 2254 | 2255 2256 | 2257 2258 | 2259 2260 | 2261 2262 | 2263 2264 | 2265 2266 | 2267 2268 | 2269 2270 | 2271 2272 | 2273 2274 | 2275 2276 | 2277 2278 | 2279 2280 | 2281 2282 | 2283 2284 | 2285 2286 | 2287 2288 | 2289 2290 | 2291 2292 | 2293 2294 | 2295 2296 | 2297 2298 | 2299 2300 | 2301 2302 | 2303 2304 | 2305 2306 | 2307 2308 | 2309 2310 | 2311 2312 | 2313 2314 | 2315 2316 | 2317 2318 | 2319 2320 | 2321 2322 | 2323 2324 | 2325 2326 | 2327 2328 | 2329 2330 | 2331 2332 | 2333 2334 | 2335 2336 | 2337 2338 | 2339 2340 | 2341 2342 | 2343 2344 | 2345 2346 | 2347 2348 | 2349 2350 | 2351 2352 | 2353 2354 | 2355 2356 | 2357 2358 | 2359 2360 |

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Conductor

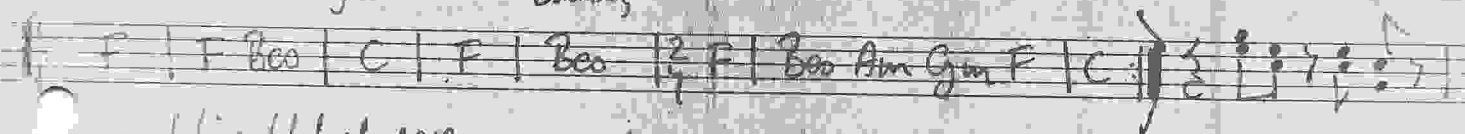
# Hollands Medley

Laat me alleen



Wie was ik toen

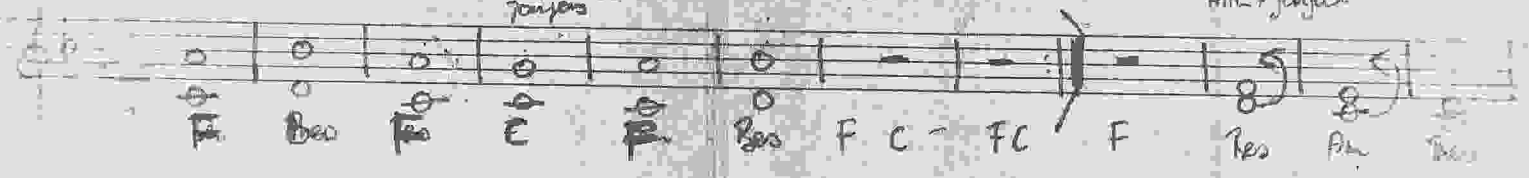
zichening



Zachtjes hilt de rejen

Alto solo

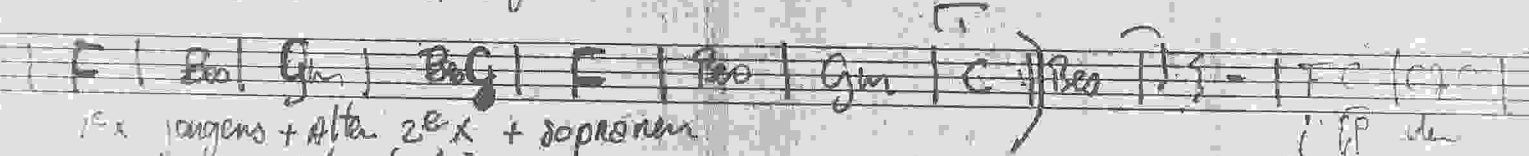
Alto + jongens



Dan

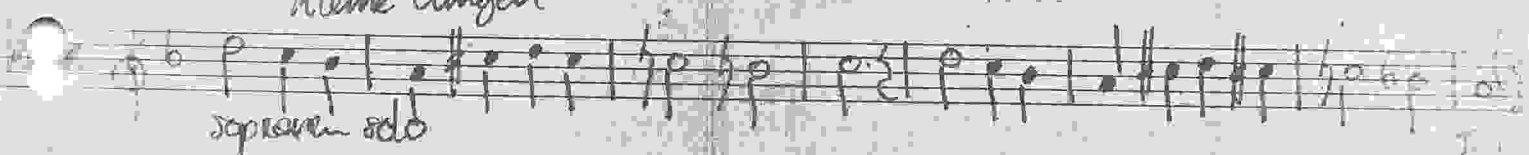
F

Samen een staatje om



1e x jongens + alto 2e x + sopranen  
Kleine dingen

1e x alto



Sopranen solo

mette walen

In G



# De malle moten (gitaar)

C | d<sup>m</sup> | | | d<sup>m</sup> | C | C | d<sup>m</sup>7

g7 | C | C7 ||: f | g | C | f | g

C7 | f | g | e<sup>m</sup> | A<sup>m</sup> | d7 | g | g7

C | d<sup>m</sup> | g7 | C | C | d<sup>m</sup> | g7 | C ||

# Gitaar/Keyboards There is love

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toekelen gitaar strings

A musical staff with a treble clef and a key signature of one flat. It contains four measures of chords: C, Em, Am, and G. A bracket spans the first three measures, and another bracket spans the last two measures.

keer niet) keyboard tacet

A musical staff with a treble clef and a key signature of one flat. It contains 12 measures of chords: C, Em, Am, C, Am, C, F, G, C, Em, Am, C, Am. A circled red 'f' with a slash is written above the 7th measure, with the text 'keyboard tacet' next to it.

\* Fine

A musical staff with a treble clef and a key signature of one flat. It contains 14 measures of chords: C, F, G, F, F, F, C, C, Dm7, Dm7, F, F, C, C. A circled red 'f' with a slash is written above the 8th measure, with the text 'Fine' next to it.

\* C Am F G

A musical staff with a treble clef and a key signature of one flat. It contains 8 measures of chords: F, F, G, C, F, F, G, C. The last measure is followed by a piano accompaniment diagram for the chords C, Am, F, and G, showing fingerings and dynamics.

A musical staff with a treble clef and a key signature of one flat. It contains 13 measures of chords: Em, Am, C, Am, C, F, G, F, F, F, F, C, C.

\* (LOVE)

A musical staff with a treble clef and a key signature of one flat. It contains 14 measures of chords: Dm7, Dm7, F, F, C, C, C, C, Am, Am, F, F, G, G. A circled red 'f' with a slash is written above the 14th measure, with the text '(LOVE)' next to it.



toekelen

C | Em | Am | G

keyboard  
facet *f.*

C | Em | Am | C | Am | C | F | G | C | Em | Am | C | Am

Fine

C | F | G | F | F | F | F | C | C | Dm7 | Dm7 | F | F | C | C

F | F | G | C | F | F | G | C

C | Em | Am | C | Am | C | F | G | F | F | F | F | C | C

Dm7 | Dm7 | F | F | C | C || C | C | Am | Am | F | F | G | G

*f.*  
DJ AC  
Fine

Bas

There is love

C | B | A | G | C | B | A | G

C | B | Am | G | Am | C | F | G | C | B | Am | G | Am

Fine

even. F

C | F | G | F | F | F | F | C | C | Dm7 | Dm7 | F | F | C | C

F | F | G | C | F | F | G | C

C | B | Am | G | Am | C | F | G | F | F | F | F | C | C

Dm7 | % | F | F | C | C || C | C | Am | Am | F | F | G | G

# Verlaten Mijn

Mus Intro Dwars/hul Orgel op maat dwars/hul

Bes | c7 | f | dm | Bes | c7 | f

dm | gm | c7 | f | dm | Bes | c7

mus | A7 || fade out Orgel G, aan Drums

D<sup>m</sup> vast blijven houden

I'd like to teach the world to sing (gitar)

8

Handwritten musical notation on a single staff. It begins with a treble clef and a key signature of one flat. The notes are: e, e, fist, fist, B, B, A, ~~B7~~, e. A double bar line is present after the first 'e'.

*Variation*

Handwritten musical notation on a single staff. The notes are: e, ~~dis7~~, fist, B, B, A, e, e, e.

Handwritten musical notation on a single staff. The notes are: ~~dis7~~, fist, B, B, A, e, e, e, fist. The word "fine" is written below the second 'e'.

Handwritten musical notation on a single staff. The notes are: fist, B, B, A, e, B, B7, ~~B7~~, ~~B7~~, ~~A~~.

Handwritten musical notation on a single staff. The notes are: B7, ~~A~~, ~~A~~, ~~B~~. Above the first two notes are "dis7" and "B7". Below the staff, it says "Variat 8. Not. adan fine".

*Succes*

combi 32

Sax  $\frac{3}{2}$  mellow [okt. down]

# Baby Love

Handwritten musical notation on a five-line staff, showing a sequence of chords:  $b^b$ ,  $p.$ ,  $\dagger$ ,  $\dagger$ .

Handwritten musical notation on a five-line staff with chords:  $c^{\flat}$ ,  $A^{\flat}$ ,  $Dm^{\flat}$ ,  $Dm^{\flat}$ ,  $C$ ,  $F$ ,  $C$ .

Handwritten musical notation on a five-line staff with a "Sax solo" annotation. Chords include  $F$ ,  $C$ ,  $Dm$ ,  $G^{\flat}$ ,  $C$ , and  $C^{\flat}$ .

Handwritten musical notation on a five-line staff with annotations "dua bass" and "+ Praballa in oct.". Chords include  $Dm$  and  $C$ .

Handwritten musical notation on a five-line staff with chords  $C$ ,  $F$ , and  $C$ .

Handwritten musical notation on a five-line staff with chords  $A^{\flat}$ ,  $F$ ,  $G^{\flat}$ ,  $F$ ,  $\dagger$ ,  $C$ , and  $Dm$ .

Handwritten musical notation on a five-line staff with chords  $C$ ,  $F$ ,  $C$ ,  $F$ ,  $C$ ,  $Dm$ ,  $G$ ,  $D^{\flat}$ , and  $D^{\flat}$ .

Handwritten musical notation on a five-line staff with annotations "Sax in oct" and "2x". Chords include  $D^{\flat}$ ,  $B^{\flat}$ ,  $A^{\flat}$ ,  $E^{\flat}$ ,  $D^{\flat}$ , and  $G^{\flat}$ .

Handwritten musical notation on a five-line staff with a circled "2x" and a diagram of notes:  $G^{\flat}$ ,  $D^{\flat}$ ,  $G^{\flat}$ ,  $A^{\flat}$ .

Handwritten musical notation on a five-line staff with the lyrics "can't meet love" and chords  $F$ ,  $B^{\flat}$ ,  $Cm$ ,  $F^{\flat}$ ,  $E^{\flat}$ ,  $B^{\flat}$ ,  $Cm$ ,  $F^{\flat}$ .

F | F | Gm | Gm | C7 | C7 | F | F |

F | F | Bes | Besm | F | C | F | F |

F7 | F7 | Bes | Besm | F | C | F | F :

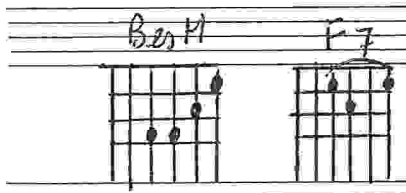
Besm | F | C7 | F | Besm | F | C7 | C7 | F | D7 | Gm sus4 | C

Dm | Dm | A7 | A7 | Bes Bes | F | F | F | Bes <sup>!!!</sup> | F | F |

Besm | F | C7 | F | Besm | F | C7 | F : Besm Besm | F | F |

Besm | Besm | F | F |

Rit & dim





bas/gitaar

# Moening Has Broken

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Handwritten musical notation on a staff with chords: D, G, A, F#, Bm. Includes rhythmic markings and fingerings.

Handwritten musical notation on a staff with chords: G, C, F, C. Includes rhythmic markings and fingerings.

Chord progression line: C | Dm | G | F | C | C | Em | Am | D | G | G | C | F | F |

Handwritten musical notation on a staff with chords: C, Am, D, G, F, G, C, E, G, E. Includes rhythmic markings and fingerings.

Handwritten musical notation on a staff with chords: Am, G, C, G7. Includes rhythmic markings and fingerings.

Handwritten musical notation on a staff with chords: Am, F#, Bm, G. Includes rhythmic markings and fingerings.

Handwritten musical notation on a staff with chords: D, Em, A, G, D, D, F#m, Bm. Includes a double bar line and the word "Fine".

Chord progression line: E7 | A | A | D | G | G | D | Bm | E | A | D | G | A7 |

f. al coda

# There is love

*bolshero*

C Em Am G

C C C G

C Em Am C Am C F G C Em Am C Am C F G

*Fige*

C Dm7 F C

F G C F G C

C Em Am C Am C F G F G C Dm7 F

C C Am F G C



piano

# Teach your children

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Tel. 04409 - 2210

Gitarre/bas

# Teach Your Children

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wing

# Dust in the wind.

Handwritten musical notation for the first system of 'Dust in the Wind'. The music is written on a grand staff with a treble clef and a 4/4 time signature. The melody is on the upper staff, and the bass line is on the lower staff. The bass line consists of simple chords, with the first chord (C) and the last chord (Am) circled.

Handwritten musical notation for the second system of 'Dust in the Wind'. The melody continues on the upper staff, and the bass line continues on the lower staff. A G chord is circled in the bass line.

Handwritten musical notation for the third system of 'Dust in the Wind'. The melody continues on the upper staff, and the bass line continues on the lower staff. An Am chord is circled in the bass line.

Handwritten musical notation for the fourth system of 'Dust in the Wind'. The word "couplet" is written above the staff. The melody continues on the upper staff, and the bass line continues on the lower staff. The first two chords (C and G) in the bass line are circled.

Handwritten musical notation for the fifth system of 'Dust in the Wind'. The melody continues on the upper staff, and the bass line continues on the lower staff. The first two chords (G and Dm) in the bass line are circled.

Handwritten musical notation for the sixth system of 'Dust in the Wind'. The melody continues on the upper staff, and the bass line continues on the lower staff. The first two chords (Dm and G) in the bass line are circled.

Handwritten musical notation for the first system. It consists of a treble clef, a 3/4 time signature, and a guitar chord progression: G, Am, E/A, G. The melody features eighth and sixteenth notes with some triplets. Roman numerals I, II, and III are written above the staff.

Handwritten musical notation for the second system. It consists of a treble clef, a 3/4 time signature, and a guitar chord progression: F. The melody continues with eighth and sixteenth notes. A "Da Capo" instruction is written at the end of the system.

couplet → ref. 2x met abs dot

Handwritten musical notation for the third system. It consists of a treble clef, a 3/4 time signature, and a guitar chord progression: F. The melody concludes with a "Fade out" instruction.

Four empty musical staves.

# DUST IN THE WIND

C C<sup>Δ</sup> | C<sup>9</sup> C | Am<sup>7/9</sup> Am<sup>9/11</sup> | Am<sup>7</sup> Am<sup>7/9</sup> | C<sup>9</sup> C | C<sup>Δ</sup> C<sup>9</sup>

Am Am<sup>7/9</sup> | A<sup>9/11</sup> Am G *f.* ||: C G/B | Am | G Dm | Am G |

C G/B | Am | G Dm | Am | D/F# G | Am G |

D/F# G | A G/B :|| Dm | Am<sup>9/11</sup> | F<sup>Δ</sup>/A D<sup>7</sup> | F<sup>Δ</sup>/A

Am | % | % | % | % | % | % | % | % |

C C<sup>Δ</sup> | C<sup>9</sup> C | Am<sup>7/9</sup> Am<sup>9/11</sup> | Am<sup>9</sup> Am<sup>7/9</sup> |

C<sup>9</sup> C | C<sup>Δ</sup> C<sup>9</sup> | Am D<sup>7</sup>/B | A<sup>9</sup>/11 Am G *f.*

Blank staff

*f.* Am | Am *sfz*

Blank staff

Blank staff

Blank staff



# California Dreaming (Guitar)



Guitar chord progression: G<sup>m</sup> f | e f | A<sup>m7</sup> | d7 e | B<sup>e</sup> d7

Guitar chord progression: A<sup>m</sup> e<sup>b</sup> | d c<sup>m6</sup> | d7 | g<sup>m</sup> f | e f

Guitar chord progression: A<sup>m7</sup> | d7 | g<sup>m</sup> f | e f

Guitar chord progression: A<sup>m7</sup> | d7 | g<sup>m</sup> f | e f | A<sup>m7</sup>

Guitar chord progression: e | B<sup>e</sup> d7 | g<sup>m</sup> e | d c<sup>m6</sup>

Guitar chord progression: d7 | g<sup>m</sup> f | e f | A<sup>m7</sup> | d7

Guitar chord progression: g<sup>m</sup> f | e f | A<sup>m7</sup> | d7 ||

Guitar chord progression: e f | g<sup>m</sup> f | e f | g<sup>m</sup> f | e f

Guitar chord progression: A<sup>m7</sup> | A<sup>m7</sup> | A<sup>m</sup>

gitarre

# SUNG

RIAN PASMANS

♩ | F | Fmaj7 | Gm | Gm | F | Fmaj7 | Gm | C7 |

| F | F | Gm | Gm | F | F | Cm | F7 |

| Bes | Bes | F | F | Dm | Gg | Gm7 | C7 |

| F | F | Gm7 | Gm7 | F | F | Cm | <sup>!</sup>F<sup>!</sup> <sup>!</sup>Cm<sup>!</sup> <sup>!</sup>F<sup>!</sup> |

| Bes | A7 | Dm | Gg | Gm | C7 | F | F |

| Gm | Gm A7 <sub>sus4</sub> | D | Dmaj7 | Em | Em | D | D |

| Em7 | Em7 | D | D | Am7 | D7 | <sup>!</sup>Gm<sup>!</sup>7 | <sup>!</sup>F<sup>!</sup> |

| D | D | Bm7 | Eg | Em | C7 | F | F |

| Gm7 | Gm7 | F | F | Cm | <sup>!</sup>F<sup>!</sup> <sup>!</sup>Cm<sup>!</sup> <sup>!</sup>E<sup>!</sup> | Bes | A7 |

| Dm | <sup>?</sup>G | Gm | C7 | F | F | Gm | C7 |

| F | F | Gm | <sup>?</sup>C7 | F | F | Gm | Gm |

| FC | FC | FC | FC <sup>-f</sup> || FC | . | . | <sup>113</sup>FC <sup>124</sup> || FC ||



keyboards

I Just Called to Say I Love You

The musical score is written on ten staves. The first two staves show a melodic line with notes and rests, and a chordal accompaniment with notes and rests. The third staff contains a sequence of chords: D/F#m7, G/B, C/E, C/F, D/F#m7, G/B, A/C#m, and a double bar line. The fourth staff continues the chord sequence: D/F#m7, G/B, A/C, and a double bar line, followed by D/F#m7, G/B, C/E, and a double bar line. The fifth staff is labeled 'CODA' and contains the chords: E/m7, A, D, D, E/m7, A, Bm, Bm. The sixth staff contains: E/m7, A, Bm, Bm, E/m7, A, D, D. The seventh staff contains: Fm7, Bb, Eb, Eb, Fm7, Bb, Cm, Cm. The eighth staff contains: Fm7, Bb, Cm7, Cm7, Fm7, Bb, Eb, Bb, Des7. The ninth staff contains: Des7, Eb, Eb, Eb, Eb. The tenth staff is empty.

Teach  
your  
children

\* *mel*

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# Gitaar/bas/keyboards Country Roads

intro a capella

alleen gitaar

G | G | G | G |

G | G | Em | Em | D | D | C | G | G | G | G | Em | Em |

1ex \* + bas + key boards

bas { D E F# }

D | D | C | G | G | G | G | D | D | Em | Em | C | C | G | G | D |

\*.

C | C | G | G | Em | D | G | G | C | G | D | D | Em | F |

{ D E F# }

! 1/2 - \* AL COOR

C | C | D | D | D | D |

G | G | D | D | Em | Em | C | C | G | G | D | D | C | C | G | G |

! 1/2 - ?

C | C | G | G | C | C | G ||

Bmin geladen (over 2 oktaaf) → d bovendien

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piano

telling me softly

aan R. Pasmans

overgevoerd

Bmin accoord



intro vocaal

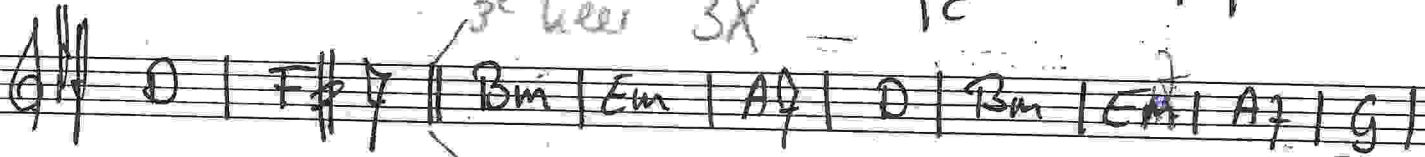
intro combo



Kbas o



3e keer 3X



1 2

psb dis



Let it be me



F Am Bes Cordon

piano

# The other side of the sun

van R. Parsons

Strings: altijd midden!!!

\* 27

1<sup>o</sup> alleen

Handwritten musical notation for the first system, featuring a treble clef and a melody line with various notes and rests.

Handwritten musical notation for the second system, showing a series of chords: C | Dm | Dm | G7 | G7 | C | C | C | C | Dm | Dm |

Handwritten musical notation for the third system, including a treble clef and chords: G7 | C | Fmaj7 | Em7 | A7 | Dm | G7 |

Strings

Handwritten musical notation for the fourth system, including a treble clef and chords: Fmaj7 | Em7 | A7 | Dm7 | F | C |

naar intro

solo Strings

Handwritten musical notation for the fifth system, featuring a treble clef and a melody line with notes and rests.

Handwritten musical notation for the sixth system, including a treble clef and chords: Dm | G7 | C | C | C | Fmaj7 |

Handwritten musical notation for the seventh system, including a treble clef and chords: Em7 | A7 | Dm | G7 | C | Fmaj7 | Em7 | A7 |

Handwritten musical notation for the eighth system, including a treble clef and chords: F | G7 | F | F |

12-1



piano

# The other side of the sun

van R. Pasmans

Musical notation for the first system, including a treble clef, a common time signature, and a first ending bracket labeled "1e x alleen".

C | C | Dm | Dm | G7 | G7 | C | C | C | C | Dm | Dm |

G7 | C | C | C | Fmaj7 | % | Em7 | A7 | Dm | G7 |

C | C | Fmaj7 | % | Em7 | A7 | Dm7 | F | C |

Solo

Musical notation for the solo section, starting with a treble clef and a common time signature, featuring eighth notes and chords.

C | C | Dm | Dm | G7 | G7 | C | C | Fmaj7 |

maj7 | Em7 | A7 | Dm | G7 | C | Fmaj7 | % | Em7 | A7 |

Dm7 | F G7 | F G7 | F | A5 | B5 | C | C |

Handwritten title: "FOR ALL WE KNOW"

Hobo

# FOR ALL WE KNOW

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Tel. 04409 - 2210

Piano  
alleen piano

# FOR ALL WE KNOW

RIAN PASMANS  
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Tel. 04409 - 2210

Musical notation for the first staff, including notes and chords: C, Em7, Dm7, G7 sus4.

Chord progression for the first line: C | Am | Dg | D7 | D7 | F6 | Fm | C G7 sus4 | E G

Chord progression for the second line: Am | C | D7 | D7 | Gmaj7 | Emaj7 | Amaj7 | G7 G7

Chord progression for the third line: Am | Dg | D7 | D7 | F6 | Fm | C G7 sus4 | E G

Chord progression for the fourth line: Am | C | D7 | D7 | Gmaj7 | Emaj7 | Amaj7 | /.

Musical notation for the fifth staff, including notes and chords: Em, Am, C6, Fmaj7, F6, G7 sus4, Em2.

Musical notation for the sixth staff, including notes and chords: Dm7, G7 sus4, Fmaj7, Em7.

Musical notation for the seventh staff, including notes and chords: Dm7, G7 sus4, Fmaj7, Em.

Chord progression for the eighth line: Am | C | F | G7 sus4

Musical notation for the ninth staff, including notes and chords: Em7, Dm7, G7 sus4.

Musical notation for the tenth staff, including notes and chords: Em7, Dm7, G7 sus4, C7sus4, C.








to CODA

herhalen tot coda!

Gitarre

# The Candy man

13

E<sup>Δ</sup> E<sup>6</sup> | E<sup>9</sup> C#<sup>7/9</sup> | F#m B<sup>7</sup> | Bm<sup>7</sup> E<sup>7</sup>









A<sup>Δ</sup> D<sup>9</sup> | E C#m | C#m F#<sup>7</sup> | F#m | E A | E F#m<sup>7</sup>












F#sus<sup>7</sup> F#<sup>7</sup> | F#m<sup>7</sup> | E<sup>Δ</sup> A | E<sup>Δ</sup> F#m<sup>7</sup> || E<sup>Δ</sup> E<sup>7</sup> || A<sup>Δ</sup>

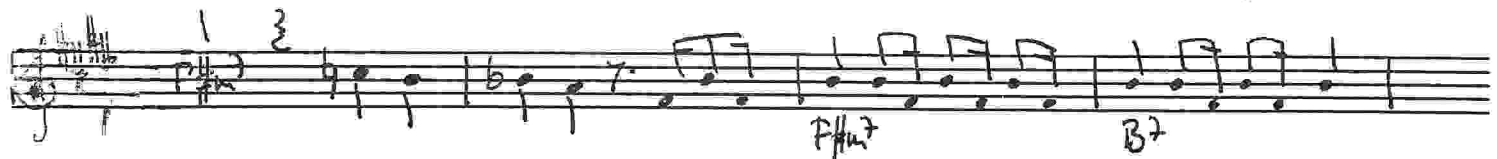









G<sup>Δ</sup> | E<sup>Δ</sup> B | E<sup>Δ</sup> E<sup>6</sup> | Bm<sup>7b9</sup> D#<sup>7+</sup> | G#m C#m<sup>7b9</sup>



1 3

F#m<sup>7</sup> B<sup>7</sup>













E<sup>Δ</sup> E<sup>6</sup> | E<sup>9</sup> C#<sup>7/9</sup> | F#m B<sup>7</sup> | Bm<sup>7</sup> E<sup>7</sup> | A<sup>Δ</sup> D<sup>9</sup> | E C#m


















F#m F#<sup>7</sup> | F#m | E A | E F#m<sup>7</sup> | F#sus<sup>7</sup> F#<sup>7</sup> | F#m<sup>7</sup>








E<sup>Δ</sup> A | E<sup>Δ</sup> E<sup>7</sup> || E<sup>Δ</sup> E<sup>6</sup> | C#m<sup>9</sup> C#m<sup>7</sup> | F#<sup>7</sup>sus F#<sup>7</sup>

F#m<sup>7</sup> F#m<sup>7</sup> F#m<sup>7</sup> || D | D | E | E ||

Empty musical staves for practice or additional notation.

Piano

# THANK YOU FOR THE MUSIC

2<sup>nd</sup> time

Handwritten musical score for "Thank You for the Music" on piano. The score consists of 11 staves of music with various chords and melodic lines. Chords include G, D, D7, G, C, Cm, Em, Am7, Bb, E7, C#7, Cm#7, Am6, Am, D, G, D7, Am7, G, Cm6, G, Cm, C, G, Am, B7, Am, Em, G, C#7, Am7, G, D7, G, Dm, E, E7, E7, Am, Dm7, Bm, and Bb. There are also melodic lines with notes and rests, and some performance markings like "f" and "p".

THANK YOU FOR THE MUSIC

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G Bb7 | Am7 sus4 D7 || G F (dim) | D7 sus4 D7 | G | Dm7 G7 |

C | E7 | Am Am | D D7 | G | D D7 | G | C Cm | Em | Em | Am | D7 ||

G Am7 | D sus4 D7 G | G7 Em | A7 D7 | G Am7 | Em Em7 |

C7 | Cm Cm | G Dm | E7 Am E | Am | D7 G D | G F |

Am sus4 D7 || G F7 | G | Cm6 | G | Cm6 C° | G | C Am E7 |

Am Em | C7 Am7 | G D7 ||

G Dm | E Am E7 | Am | D sus4 Dm | G | G ||

Bb7    Am7    Bb5 dim    E7    (C#7)    Cm7    B    F7    Cm6

C#7

o' oads

# Can't hurry love

ob 3/4

Korg: Combi 52

Robnd: dr. [A] mellow

Handwritten musical notation for the first system. It consists of two staves: a bass staff and a piano staff. Both are in 4/4 time. The bass staff has a treble clef and a key signature of two flats (Bb, Eb). The piano staff has a bass clef and the same key signature. There are notes and rests in both staves, with some markings like '4' and '8' indicating measures or notes.

& alleen piano tot \* *Don Om* *B<sup>b</sup> 1/2 | E<sup>b</sup> B<sup>b</sup> / B<sup>b</sup> / D<sup>b</sup> G<sup>b</sup> / G<sup>b</sup> | E<sup>b</sup> | F* //

Handwritten musical notation for the second system. It includes a vocal staff with a treble clef and a piano staff with a bass clef. The vocal line has several notes with slurs and accents. The piano accompaniment consists of chords and rhythmic patterns.

Handwritten musical notation for the third system. It includes a vocal staff with a treble clef and a piano staff with a bass clef. The vocal line continues with notes and slurs. The piano accompaniment features chords and rhythmic patterns.

Handwritten musical notation for the fourth system. It includes a vocal staff with a treble clef and a piano staff with a bass clef. The vocal line has notes and slurs. The piano accompaniment consists of chords and rhythmic patterns.

Handwritten musical notation for the fifth system. It includes a vocal staff with a treble clef and a piano staff with a bass clef. The vocal line has notes and slurs. The piano accompaniment consists of chords and rhythmic patterns.

Handwritten musical notation for the sixth system. It includes a vocal staff with a treble clef and a piano staff with a bass clef. The vocal line has notes and slurs. The piano accompaniment consists of chords and rhythmic patterns.

Handwritten musical notation, first system. Treble clef, key signature of two flats (Bb, Eb). The staff contains a melody with notes and rests, and a bass line with chords: Gm, Gm, Gm, Gm, Eb, Eb, Eb, Eb. Above the staff are some markings: a circled '2', a circled '3', and a circled '10'. There are also some handwritten notes above the staff, possibly indicating fingerings or dynamics.

Handwritten musical notation, second system. Treble clef, key signature of two flats. The staff contains a melody with notes and rests, and a bass line with chords. The notation is dense with many notes and rests.

Handwritten musical notation, third system. Treble clef, key signature of two flats. The staff contains a melody with notes and rests, and a bass line with chords. The notation is dense with many notes and rests.

Handwritten musical notation, fourth system. Treble clef, key signature of two flats. The staff contains a melody with notes and rests, and a bass line with chords. The notation is dense with many notes and rests.

Handwritten musical notation, fifth system. Treble clef, key signature of two flats. The staff contains a melody with notes and rests, and a bass line with chords. The notation is dense with many notes and rests.

Handwritten musical notation, sixth system. Treble clef, key signature of two flats. The staff contains a melody with notes and rests, and a bass line with chords. The notation is dense with many notes and rests. At the end of the system, there are handwritten notes: "evangel desapo" (crossed out), "I keep waiting", "Fine", and "dsz (al f)".

and 2

# I know Him so Well

The Strings page 6

1. 2

Musical notation for the first system, including a treble clef staff with a melody and a bass clef staff with chords. The melody starts with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. Chords include C, F, and Am.

Musical notation for the second system, featuring a treble clef staff with a melody and a bass clef staff with chords. The melody has a triplet of eighth notes. Chords include Am, G, C, and F.

Musical notation for the third system, showing a bass clef staff with a sequence of chords: G7, C, Am, Em, F, C, G, F, Dm, F, G.

Musical notation for the fourth system, including a treble clef staff with a melody and a bass clef staff with chords. Annotations include "Alcoda 1" and "gitar".

Musical notation for the fifth system, featuring a treble clef staff with a melody and a bass clef staff with chords. Annotations include "Alcoda 1", "zondar", and "pedal strings".

Musical notation for the sixth system, showing a bass clef staff with chords: G, F, Am, D, G, Am, G. Annotations include "Alcoda 2".

Musical notation for the seventh system, including a treble clef staff with a melody and a bass clef staff with chords. Annotations include "Alcoda 2" and "3".

1<sup>e</sup> x → 2<sup>e</sup> x strings  
 2<sup>e</sup> x lateral strings  
 Cacc. canhard F, C III

# I KNOW HIM SO WELL

Musical staff with notes and chords:  $F^+ G$ ,  $F^+ G$ ,  $F^+ G$ ,  $F^+ G$ ,  $F^+ G$ ,  $F^+ G$ ,  $F^+ G$ ,  $F^+ G$

Musical staff with notes and chords:  $F^+ G$ ,  $F^+ G$ ,  $F^+ G$ ,  $F^+ G$ ,  $F^+ G$ ,  $F^+ G$ ,  $F^+ G$ ,  $F^+ G$

Musical staff with chords: C, G7, C, Am Em, F, C G, F, Dm F, G

Musical staff with chords: C, Fm2, Fm, C Fm, C G7, Am D7, C G

Musical staff with chords: F, C Fm, F G, (ALCODA 1), (ALCODA 2), (ALCODA 1)

Musical staff with chords: C, F# (ALCODA 2), Am, D, G Am7 G (ALCODA 2)

Musical staff with chords: D, Fm6, C, D#0, Dm7 G7, C, F C

piano

# I know Him so Well

C G7 C Am Em F C G F Dm F G

when chords

2 strength

Alcoda 1

Alcoda 1

Alcoda 2

Alcoda 2

2 alcoda 2

3



Gitaar

# All the roses

Ad lib tokkeken

4/4

Am G | D Gsus<sup>4</sup> | G D<sup>7</sup> | D Em | B<sup>7</sup> Gsus<sup>4</sup> | D<sup>9</sup> sus<sup>4</sup>

D<sup>7</sup> | Em | / | Am | / | G | Am | D<sup>7</sup> sus<sup>4</sup> D<sup>7</sup> |

dubbel kempo

Em | / | / | / | Am | / | / | / | G | G

Am | Am | D<sup>7</sup> sus<sup>4</sup> | D<sup>7</sup> | Dsus<sup>2</sup> | D<sup>7</sup> | 2<sup>x</sup> gitaar solo | Am G

D G | D G G Am | Am G D G | D Em | B<sup>7</sup> Em |

B<sup>7</sup> Em B<sup>7</sup> | B<sup>7</sup> Em B<sup>7</sup> Em | Am | / | G | D<sup>7</sup> | Am G

D G | D | Em D | 12 | Am G | D G | D | D E - |

ad lib tokkeken

Am G | G E - | Am E7 | E7 | 2<sup>x</sup> utime | Bm A | E A |

E A A Bm | Bm A E A | E7 F#m | C#7 F#m |

C#7 E C#7 | C#7 E# C#7 E# | Bm | / | A | E7 | Bm A

E A | E7 | (F#m) E | 2<sup>x</sup> | Bm A |

strings Theme From Mahogany arr. Rian Padman

simile *ab*

Chords: E7, Am7, Gb, F, E7  
Chords: C, Am, Am7, Gb, F, E7

simile

Chords: D, Bm7, C#7, A, F#m7, A, D, C#7

Rit.

Chords: Ab, Bb7, Ebm7, Gb, Cb7, Bb7  
Chords: [B], Ab, Bb7, [B7], Cb7, Bb7

1-1 yamaha  
1-3 korg

# LOVE IS ALL

ARR Rian Palmans

Piano / Brass

Handwritten musical notation for the first staff, featuring a treble clef and a 7/4 time signature. The notes are: G<sup>b</sup>, A<sup>b</sup>, B<sup>b</sup>, C<sup>b</sup>, D<sup>b</sup>, E<sup>b</sup>, F<sup>b</sup>, G<sup>b</sup>. Chords written below are C<sup>7</sup>, F<sup>7</sup>, B<sup>b</sup>7, and E<sup>6</sup>. The word "yamaha" is written above the staff.

Handwritten musical notation for the second staff, featuring a bass clef. The notes are: D<sup>b</sup>, G<sup>b</sup>, D<sup>b</sup>, A<sup>b</sup>, D<sup>b</sup>, G<sup>b</sup>, D<sup>b</sup>, A<sup>b</sup>, D<sup>b</sup>, G<sup>b</sup>. Chords written below are D<sup>b</sup>, G<sup>b</sup>, D<sup>b</sup>, A<sup>b</sup>, D<sup>b</sup>, G<sup>b</sup>, D<sup>b</sup>, A<sup>b</sup>, D<sup>b</sup>, G<sup>b</sup>. The word "yamaha" is written above the staff, and "hoog" is written in a box.

Handwritten musical notation for the third staff, featuring a bass clef. The notes are: A<sup>b</sup>, A<sup>b</sup>, A<sup>b</sup>, A<sup>b</sup>, A<sup>b</sup>, A<sup>b</sup>, A<sup>b</sup>, A<sup>b</sup>. Chords written below are A<sup>b</sup>, A<sup>b</sup>, B<sup>b</sup>m, A<sup>b</sup>7, A<sup>b</sup>7, D<sup>b</sup>, A<sup>b</sup>. Annotations include "alleen 1x yamaha" and "relax".

Handwritten musical notation for the fourth staff, featuring a bass clef. The notes are: A<sup>b</sup>7, A<sup>b</sup>7, D<sup>b</sup>, F<sup>7</sup>, G<sup>b</sup>, F<sup>7</sup>, G<sup>b</sup>, F<sup>7</sup>, G<sup>b</sup>, F<sup>7</sup>, G<sup>b</sup>. Chords written below are A<sup>b</sup>7, A<sup>b</sup>7, D<sup>b</sup>, F<sup>7</sup>, G<sup>b</sup>, F<sup>7</sup>, G<sup>b</sup>, F<sup>7</sup>, G<sup>b</sup>, F<sup>7</sup>, G<sup>b</sup>. Annotations include "brass", "korg", "vlnet", and "hoog".

Handwritten musical notation for the fifth staff, featuring a bass clef. The notes are: C<sup>7</sup>, C<sup>7</sup>, F<sup>7</sup>, F<sup>7</sup>, G<sup>b</sup>7, B<sup>b</sup>7, E<sup>6</sup>, E<sup>6</sup>. Annotations include "we worden gelooft", "zelf blijven herhalen", and "3/7".

Handwritten musical notation for the sixth staff, featuring a bass clef. The notes are: C<sup>7</sup>, C<sup>7</sup>, F<sup>7</sup>, F<sup>7</sup>, G<sup>b</sup>7, B<sup>b</sup>7, E<sup>6</sup>, E<sup>6</sup>. Chords written below are C<sup>7</sup>, C<sup>7</sup>, F<sup>7</sup>, F<sup>7</sup>, G<sup>b</sup>7, B<sup>b</sup>7, E<sup>6</sup>, E<sup>6</sup>. Annotations include "gelooft!" and "yamaha".

Handwritten musical notation for the seventh staff, featuring a bass clef. The notes are: A<sup>b</sup>. Chords written below are A<sup>b</sup>. Annotations include "12", "4", and "4".



Van de Gitaar

# Moening Has Broken

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Musical notation for the first system, including guitar chords (D, G, A, F#, Bm) and bass notes.

Chord progression line 1: C | C | Dm | G | F | C | C | Em | Am | D | G | G | C | F | F |

Musical notation for the second system, including guitar chords (C, Am, D, G, F, G, C, E) and bass notes.

Musical notation for the third system, including guitar chords (Am, G, C, G7) and bass notes.

Musical notation for the fourth system, including guitar chords (Am, F#, Bm, G) and bass notes.

Musical notation for the fifth system, including guitar chords (D, Em, A, G, D, D, F#m, Bm) and bass notes.

Chord progression line 2: E7 | A | A | D | G | G | D | Bm | E | A | D | G | A7 |

*f. al coda*



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keyboards

I just called to say I love you

Handwritten musical notation for the first system, including notes and chords. Chords are labeled: C<sup>6</sup>, D<sup>7</sup> F<sup>7</sup> m, D<sup>7</sup> F<sup>7</sup> m, D<sup>7</sup> m, G<sup>7</sup>, C<sup>6</sup>. A double bar line with repeat dots is present. A circled 'X' is written above a chord. The system ends with a double bar line and the word 'ALCOOP' circled.

Handwritten musical notation for the second system, consisting of a sequence of chords: D<sup>7</sup> m<sup>7</sup>, G<sup>7</sup>, C<sup>6</sup>, C<sup>6</sup>, D<sup>7</sup> m<sup>7</sup>, G<sup>7</sup>, A<sup>7</sup> m<sup>7</sup>.

Handwritten musical notation for the third system, consisting of a sequence of chords: D<sup>7</sup> m<sup>7</sup>, G<sup>7</sup>, A<sup>7</sup>, D<sup>7</sup> m<sup>7</sup>, G<sup>7</sup>, C<sup>6</sup>, E<sup>7</sup>. The system ends with a double bar line and the word 'CODA' circled.

Handwritten musical notation for the fourth system, consisting of a sequence of chords: E<sup>7</sup> m<sup>7</sup>, A, D, D, E<sup>7</sup> m<sup>7</sup>, A, B<sup>7</sup> m<sup>7</sup>, B<sup>7</sup> m<sup>7</sup>.

Handwritten musical notation for the fifth system, consisting of a sequence of chords: E<sup>7</sup> m<sup>7</sup>, A, B<sup>7</sup> m<sup>7</sup>, B<sup>7</sup> m<sup>7</sup>, E<sup>7</sup> m<sup>7</sup>, A, D, D, E<sup>7</sup>.

Handwritten musical notation for the sixth system, consisting of a sequence of chords: F<sup>7</sup> m<sup>7</sup>, B<sup>7</sup> e<sup>7</sup>, E<sup>7</sup>, E<sup>7</sup>, F<sup>7</sup> m<sup>7</sup>, B<sup>7</sup> e<sup>7</sup>, C<sup>7</sup> m<sup>7</sup>, C<sup>7</sup> m<sup>7</sup>.

Handwritten musical notation for the seventh system, consisting of a sequence of chords: F<sup>7</sup> m<sup>7</sup>, B<sup>7</sup> e<sup>7</sup>, C<sup>7</sup> m<sup>7</sup>, C<sup>7</sup> m<sup>7</sup>, F<sup>7</sup> m<sup>7</sup>, B<sup>7</sup> e<sup>7</sup>, E<sup>7</sup>, B<sup>7</sup>, D<sup>7</sup> e<sup>7</sup>.

Handwritten musical notation for the eighth system, consisting of a sequence of chords: D<sup>7</sup> e<sup>7</sup>, E<sup>7</sup>, E<sup>7</sup>, E<sup>7</sup>, E<sup>7</sup>.



piano

# Streets of London

Musical notation for the first staff of 'Streets of London'. Chords: D, A, Bm, F#m, G, G, Em, A7.

Bass line for the first staff of 'Streets of London'. Chords: D, A, Bm, F#m, G, D, E7, A, D, A, Bm.

Musical notation for the second staff of 'Streets of London'. Chords: F#m, G, D, A7, D, D, G, D, F#m, G, D, Bm7.

Musical notation for the third staff of 'Streets of London'. Chords: E7, E7, A7, A7, D, A, Bm, F#m, G, D, A7.

Musical notation for the fourth staff of 'Streets of London'. Chords: D, A, Bm, F#m, G, D, A7.

MAAK  
VOOR

Combi 50  
Symotr. A mellow

can't help myself

Handwritten musical notation for the first staff, including notes and rests. Annotations include "vibes RH", "strings + vibes", and "strings & va".

Handwritten musical notation for the second staff, including notes and rests. Annotations include "vibes, sax & vlt" and "okt".

Handwritten musical notation for the third staff, including notes and rests. Annotations include "gtr" and "sax".

Handwritten musical notation for the fourth staff, including notes and rests. Annotations include "sax".

Handwritten musical notation for the fifth staff, including notes and rests. Annotation includes "x solo".

Handwritten musical notation for the sixth staff, including notes and rests. Annotations include "strings" and "piano".

Handwritten musical notation for the seventh staff, including notes and rests. Annotations include "piano".

Handwritten musical notation for the eighth staff, including notes and rests. Annotations include "vibes", "str + vlt", "strings & va", and "Repeat till end".

Some old song

piano  
Bass / Gitarre

# Superstar

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Handwritten musical score for 'Superstar'. The score is written on a grand staff with a treble clef. It features a series of chords and melodic lines. The chords are: C, F, Bb, F, C, C, C, D, A7. There are also some handwritten notes and markings, including '1 2 3' and '1 2'. The lyrics are: '1 LAST Supper', '2 I don't know how to love him', '1 LAST Supper', '2 I don't know how to love him'. There are also some handwritten notes like '1 2 3' and '1 2' above the staff.

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# THE LAST SUPPER

piano  
ARR R. Pasmans

A A Capella koor  
B intro

1. Never: G B

Handwritten musical score for 'THE LAST SUPPER'. The score is written on a grand staff with a treble clef. It features a series of chords and melodic lines. The chords are: G, D, Em, G, C, D7, G, D7, G, D, Em, G, C, Am, D(7), G, B7, Em, G, C, D, G, D7. There are also some handwritten notes and markings, including '4', '1 3', and '2'. The score is divided into sections A and B.

strings

# The Candy Man

67

2nd bb

mod

3/4

string

Hum C#m F#7 F#m E A E F#m7 F#m7 F#7 F#m7

1 12

A E# F#m7 EA E7 AA G# E# B E# E6

D#7+ G#m C#7#9 F#m7 B#7 F#m7

voluma ↑

E# E6 E#7 C#7#9 F#m7 B#7 B#7 E7 AA D9 E C#m

F#7 F#m E A E F#m7 F#m7 F#7 F#m7 E# A E# E7

E#6 C#7#9 C#7#9

1 1 1 1 D E

# SAME OLD SONG

Complex SYRINTA A

50

≡ mell

KEYBOARDS

vibes - strings - sax

www.teespring.com

Intro

vibes

+ strings

+ strings 2/4

vi

vi

C

Dm

Dm

G

vi

str.

C

C

Dm

Dm G

vi

REFRAIN

str.

vi

C

G

Dm

G F

str.

vi

C

G

Dm

G F

2 m. intro

intro

vi

Sax. solo

Sax.

vi

C

C

Dm

Dm G

TO 3/8

Self played horn notes | intro | C |

na 3/8 refr. : 2 m. intro

refr.

intro

C A ||



vibes → yamaha

orgel → jazz organ A mellow (4<sup>e</sup> + 5<sup>e</sup> dkt)

keyboards  
organ  
Combi 52  
Baby love.

# Stop in the name of love



Handwritten musical notation for the first system, including a treble clef, a 3/4 time signature, and notes for both keyboard and vibraphone parts.

♩. 123 A

Handwritten musical notation for the second system, featuring a treble clef, a 3/4 time signature, and a series of chords: C, CA, Gm, A7, F, G, F, G.

Handwritten musical notation for the third system, including a treble clef, a 3/4 time signature, and chords: C, Gm, F, Fm.

vibes B

Handwritten musical notation for the fourth system, including a treble clef, a 3/4 time signature, and notes for the vibraphone part.

♩. 123

Handwritten musical notation for the fifth system, including a treble clef, a 3/4 time signature, and notes for the keyboard part.

Baby love combi 52

Handwritten musical notation for the sixth system, including a treble clef and notes for the keyboard part.

1<sup>e</sup> x 8  
2<sup>e</sup> x 11: ref. ill.

2x melodic  
2x refrain

piano We are the world.

RIAN PASMANS  
Ursulinenstraat 7  
6245 GH EYSDEN  
Tel. 04409 - 2210

Musical staff 1: Treble clef, G major key signature. Chords: D, Em, G, A. Includes a first ending bracket with notes G, A, D, D, G, A, D.

Musical staff 2: Bass clef. Chords: G, A, D, Bm, F#m, G, A7, D, G, D, A. Includes a first ending bracket with notes G, A, D, A.

Musical staff 3: Bass clef. Chords: D, G, A, D, G, A, D, Bm, F#m, G, A7, A7. Includes a first ending bracket with notes G, A, D, A.

Musical staff 4: Bass clef, labeled 'Refn'. Chords: G, A, D, G, A, D, Bm, F#m, G, A7, D.

Musical staff 5: Bass clef. Chords: F, G, D, F, G, D, Bm, F#m, G, A7, A7.

Musical staff 6: Bass clef, labeled 'Refn koon'. Chords: G, A, D, G, A, D, Bm, F#m, G, A7, D. Ends with a double bar line and repeat dots.

Five empty musical staves for further notation.



# EVERYTHING'S ALLRIGHT

5  
4 | 4 MATEN INTRO PIANO & BAS |

	: E	B7	C#M	A B7	E AB	E A Bsus
E A B	E A Bsus	E A B	E A Bsus	E Am		
Em Am Bm	E A B	E A B :		**Rock** Em D	C D	
Em D E C D	Em	Em D	C D	Em D C D		
Em	Am D	G C		<sup>6</sup> Em B	B	B
B7sus B7						

CODA

| Em D | C D | Em C D | Em | Em D |  
 | C D | Em C D | Em | Am D | G C ||  
<sup>4</sup> B | B Bsus B ||<sup>3</sup> B ||<sup>5</sup> B | B Bsus ||<sup>3</sup> B ||  
<sup>5</sup> E | B7 | C#M | A B7 | E A B |  
E A Bsus	E A B	E A Bsus	E A B	
E A Bsus	E Am	Em Am Bm	E A B	
Em A Bsus		**HARDROCK** E A B	E A Bsus :	



keyboards/guitar/bass

# Once on a Sunday Morning

RIAN PASMANS  
Ursulinenstraat 7  
6245 CH EYSDEN  
Tel. 04409 2210

$\frac{4}{4}$  intro blues ad lib | C | C |

| C | C | C | C | F | F | F | F | G | C | G | C | F | G | C | G | C |

| C | C | C | C | F# | F# | F# | F# | G# | C | G# | C | F# | G# | C | G# | C# |

| D | D | D | G | G | G | G | A | D | A | D | G | A | D | A | D |

| A | D | A | D | G | A | D | A | D | D | D | D ||

Empty musical staves for further notation.

# THE WINNER TAKES IT ALL

Words & Music: Benny Andersson and Bjorn Ulvaeus

Moderately

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of five systems of music. Each system includes a vocal line with lyrics and a guitar line with chord diagrams. The chords are: G (first system), D/F (second system), Abm/Eb (third system), D/F (fourth system), and Abm/Eb (fifth system). The lyrics are as follows:

I I don't wan - na talk a - bout things we've gone through,  
 arms think - ing I be - longed there,  
 kiss like I used to kiss you,  
 talk if it makes you feel sad,

though it's hurt - ing me, now it's his - to - ry,  
 I fig - ured it made sense, build - ing me a fence,  
 does it feel the same when she calls your name?  
 and I un - der - stand you've come to shake my hand,

I've played all my cards, and that's what you've done too,  
 build - ing me a home, think - ing I'd be strong there,  
 Some - where deep in - side, you must know I miss you,  
 I a - pol - o - gise if it makes you feel bad

no - thing more to say, no more ace to play,  
 but I was a fool, play - ing by the rules,  
 but what can I say, rules must be o - beyed,  
 see - ing me so tense, no self con - fi - dence.

to coda

The win - ner takes it all, the los - er stand - ing small  
 The gods may throw a dice, their minds as cold as ice,  
 The judges will de - cide the likes of me a - bide,

The win - ner takes it

G G<sup>m7</sup> | G<sup>b</sup> | D<sup>7</sup> | | B<sup>m7</sup> / E<sup>7</sup> / E<sup>7</sup>

A A<sup>maj7</sup> | A<sup>b</sup> | E<sup>7</sup> | | B

The Winner takes it all

G G<sup>maj7</sup> | G<sup>b</sup> | D<sup>7</sup> | | A<sup>m7</sup> | D<sup>7</sup> |  
 A A<sup>maj7</sup> | A<sup>b</sup> | E<sup>7</sup> | | B<sup>m7</sup> | E<sup>7</sup> |

G G<sup>maj7</sup> | G<sup>b</sup> | D<sup>7</sup> | | A<sup>m7</sup> | D<sup>7</sup> |  
 A A<sup>maj7</sup> | A<sup>b</sup> | E<sup>7</sup> | | B<sup>m7</sup> | E<sup>7</sup> |

G | G B<sup>7</sup> | E<sup>m7</sup> | E<sup>7</sup> | A<sup>m7</sup> |  
 A | A C<sup>7</sup> | F<sup>is7</sup> | F<sup>is7</sup> | G<sup>7</sup> |

A<sup>m7</sup> | D<sup>7</sup> | | G<sup>b</sup> | B<sup>7</sup> | E<sup>m7</sup> | E<sup>7</sup> | A<sup>m7</sup> | A<sup>m7</sup> |  
 B<sup>m7</sup> | E<sup>7</sup> | | A<sup>b</sup> | C<sup>7</sup> | F<sup>is7</sup> | F<sup>is7</sup> | B<sup>m7</sup> | G<sup>7</sup> |

E<sup>7</sup> |

# Oh happy days

Oh happy day  
Oh happy day  
When Je-sus washed  
Oh when he washed  
When Jesus washed  
he washed the sins a way  
Oh happy day  
Oh happy day he taught me  
how to watch fight and pray  
joy-ing ev'ry day  
fight and pray  
ev'ry day  
and live re-  
Oh happy day

The musical score is handwritten on ten staves. The first staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody is written on the first staff, with lyrics underneath. The second staff is a bass clef with a 3/4 time signature, providing a harmonic accompaniment. The third staff is a treble clef with a 3/4 time signature, continuing the melody. The fourth staff is a bass clef with a 3/4 time signature, continuing the accompaniment. The fifth staff is a treble clef with a 3/4 time signature, continuing the melody. The sixth staff is a bass clef with a 3/4 time signature, continuing the accompaniment. The seventh staff is a treble clef with a 3/4 time signature, continuing the melody. The eighth staff is a bass clef with a 3/4 time signature, continuing the accompaniment. The ninth staff is a treble clef with a 3/4 time signature, continuing the melody. The tenth staff is a bass clef with a 3/4 time signature, continuing the accompaniment. The score includes various musical notations such as notes, rests, and bar lines.

# IF YOU KNOW THE LORD

For General Electronic or Pipe Organs  
(Also Model K-100)

Upper: Full Organ  
Lower: Melodia 8', Strings 8'  
Pedal: 16' Bourdon

For Pri. Set Organs

**A#** 54 5556 531

**A#** 00 4525 022

Pedal 4-2  
Vibrato 2

For Spinet Drawbar Organs

**U** 54 5556 531

**L** 4525 022 0

Pedal 2  
Vibrato On, Small

Words and Music by  
**BRICKLEY REICHNER**

**Slowly**

The musical score is written for an organ with an upper manual and a lower manual/pedal. It consists of five systems of music. The upper manual part contains the melody with lyrics, and the lower manual/pedal part provides harmonic accompaniment. Chord markings are placed above the upper staff. The tempo is marked 'Slowly'. The key signature has one flat (Bb). The score includes various musical notations such as slurs, ties, and dynamic markings like 'mf' and 'p'. The lyrics are: 'If you know the Lord, You need no bo - dy else, To see you You can walk a - lone, You on - ly need the Lord, He'll keep you through on the dark - est night. right. Take time to pray ev - 'ry day, And when you're head - in' home - Hell show you the way. If you know the Lord, You need no - bo - dy else, to see the light, His won - der - ful light.'

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# God gave me you

Chords: (G) | (gtr) | (F7) | (D7) | (Am7) | (D9) (D7b9) | (G)

1) God made the sun, to give us light by day,  
 2) " " " moon, to make the lit-les grow,

Chords: (G) | (gtr) | (Am7) | (D7) | (D9) (D7b9) | (G) (G7) | (G6)

1) God made the moon, does he show by night the way  
 2) " " " stars, does that on the sea wave glow,

Chords: (B7) | (Am) | (C) | (B)

1) God made the flowers the birds and they are blue and  
 2) " " " snow falls the red and the white for and

Chords: (D7) | (AM) | (Am) | (G) | (A9) | (A7b9) | (G)

1) When he gave me hap-pi-ness God gave me you  
 2) When he made my life com-plete God gave me you

Chords: (gtr) | (B7) | (Am7) | (Am) | (D7) | (G)

2) God gave me you

arr. J. H. ...  
 V. C. ...

WARNING : Unauthorized reproduction of this music prohibited by Federal Law and subject to criminal prosecution.

# God's Love

By  
R. ROY COATS

Pre-Set

(A#) 00-7643-200

(A#) 00-5442-211

Pedal: 5-3

Vibrato: 3

Spinet

(U) 20-8643-200

(L) 3442-2110

Pedal: 3

Vibrato: Normal

All Electronic Organs

(U) Salicional 8', Celeste

(L) Flutes 8', 4'

Pedal: 16', 8', Medium

Vibrato: Full

Slowly with expression

Upper

G Gdim E7 A7 D7 C

God's love is big e-nough for all of us, And He's saved a lot for you and me. He

Lower

*mf*

Pedal

Gdim E7 A7 D7 G Gdim C G

shows us of His won-d'rous grac-ious-ness Which will last thru-out e - ter - ni - ty. He'll for -

Lower

*mp*

Both Hands

C D7 G C D7 G Gsus G

Upper

give us all if we will ask Him. When we fall, He'll lift us ten-der - ly, God's

Lower

Gdim E7 A7 D7 G Gdim C G

love is big e-nough for all of us, And He's saved a lot for you and me.

*mf*

our father who art in heaven

Our father our father if you are in  
 Our father our father if you are in  
 Our father our father if you are in  
 Our father our father if you are in  
 Our father our father if you are in

- ven if you are the king the king of the world  
 - ven if you are the king the king of the  
 - ve if you are the king the king of the  
 - ven if you are the king the king of the  
 - ven if you are the king the king of the

Please won't you tell us why we have to live in fear.  
 Why do you lead us in- to temp- ta- tion.  
 Please tell me why don't you deliver us from e- vil.  
 Why not give each of us every day our daily bread.  
 Please tell me why did you crea- te a man like me.

For this has to  
 for this has to be for this has to

our king-dom and your glo- ry

# 40 WHAT THE WORLD NEEDS NOW IS LOVE

Words and Music by  
BURT BACHARACH &  
HAL DAVID

Medium waltz

F#m Bm F#m Bm

1. What the world needs now is love, sweet love  
2. world needs now is love, sweet love  
&  
3. world needs now is love, sweet love

G A13 F#m

It's the on-ly thing — that there's just too lit-tle of — What the world needs

Bm F#m Bm G To Coda (3rd time)

now is love, sweet love, No, not just for some — But for

C#m11 F#7 Bm9

ev - 'ry one. — Lord, we don't need an - oth - er moun - tain — mead - ow —

Am7 D7 Gmaj7 G6

— There are moun tains — and hill - sides e - nough to climb — There are  
— There are corn - fields — and wheat - fields e - nough to grow — There are

Am7 D7 Gmaj7 Bm E7

o - ceans — and ri - vers e - nough to cross — e - nough to last — till the end of  
sun - beams — and moon - beams e - nough to shine — Oh, lis - ten Lord — if you want to

Em(on A) A7 D.S. al Coda CODA F#m Bm

time — What the — Oh, but just for  
know —

G A9 D Em7(onD) D

ev - 'ry, ev - 'ry - one. —

# VAYA CON DIOS

(May God Be With You)

Electronic or Pipe Organs:	Upper: String Ensemble 8', 4'	Lower: Melodia (Flute) 8'	Pedal: Soft 16'
Drawbar Organs:	Ⓚ 01 3446 321 Vibrato: On, 3	Ⓛ (00) 5402 000 Vibrato: Off	Pedal: (4)-2

Medium Waltz tempo

By LARRY RUSSELL, INEZ JAMES  
and BUDDY PEPPER

Upper  $\text{\textcircled{C}}$  G7 Dm7

Lower  $\frac{1}{3}$

Pedal  $\text{\textcircled{C}}$  G7 C C7 F C G

Now the ha - ci - en - da's dark, the town is sleep - ing; Now the time has come to part,  
 vil - lage mis - sion bells are soft - ly ring - ing; If you lis - ten with your heart,  
 dawn is break - ing through a gray to - mor - row; But the mem - o - ries we share.

the time for weep - ing.  
 you'll hear them sing - ing.  
 are there to bor - row.

Va - ya con Di - os, my dar - ling; May God be  
 (Va - ya con

1 Dm7 G7 C 2 G7 C To next strain 3 G7 C Fine

with you my love. 2. Now the with you, my love. Wher - with you, my love.  
 (Di - os) (Di - os) (Di - os)

Upper Gm7 C7 F Am7 D7 G

ev - er you may be I'll be be - side you, Al - though you're man - y mil - lion

dreams a - way. Each night I'll say a pray'r, a pray'r to guide you,

Am7 D7 G Dm7 3 G D.  $\text{\textcircled{S}}$  at Fine

to has - ten ev - 'ry lone - ly hour of ev - 'ry lone - ly day. 3. Now the  
 mp

# LET IT BE ME

(Je t'appartiens)

Music: Gilbert Becaud. Original Words: Pierre Delanoë  
English Lyric: Mann Curtis

Moderately

The musical score is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It includes guitar chord diagrams for various chords: F, C7, C#dim, Dm, Am, Bb, Gm7, C7b9, F6, and A. The lyrics are as follows:

1 I bless the day I found you, I want to stay a-round you,  
2 If, for each bit of glad-ness, Some-one must taste of sad-ness,  
And so I beg you, Let it be me, Don't take this  
I'll bear the sor-row, Let it be me No mat-ter  
heav-en from one, If you must cling to some-one, Now and for-ev-er,  
what the price is, I'll make the sac-ri-fi-ces. Through each to-mer-row,  
Let it be me, Each time we meet, love, I find com-  
Let it be me, To you I'm pray-ing, Hear what I'm  
plete love, With-out your sweet love, what would life be?  
say-ing, Please let your heart beat for me, just me,  
So nev-er leave me lone-ly, Tell me you'll love me on-ly, And that you'll  
al-ways let it be me, me.

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# Edelweiss (arr. G. Hansen)

① *B<sub>7</sub>* | *√7* | *B<sub>7</sub>* | *es* | *B<sub>7</sub>* | *g<sup>+</sup>7* | |

É - del weis É - del weis É - ry mop - wig you

② *cm7* | *√7* | *B<sub>7</sub>* | *√7* | *B<sub>7</sub>* | *es* | *B<sub>7</sub>* | |

great me tall and white clean and bright you look

③ *√7* | | | | *B<sub>7</sub>* | | | | *√7* | | | | *B<sub>7</sub>* | | | |

hap - py to meet me. Blossom of snow may you bloom and grow

④ *E<sub>b</sub>* | | | | *A* | *√7* | *B<sub>7</sub>* | | | | *√7* | *es* | |

bloom and grow for ev - er É del weis É - del

⑤ *B<sub>7</sub>* | | | | *√7* | | | | *B<sub>7</sub>* | | | |

bless my homeland for ev - er

*G. Hansen*

# X SOMEBODY'S KNOCKING AT YOUR DOOR

Arranged by  
E.T. MILKEY

Slow

*f.* *dim.*

Refrain

*mf* *f* *Bb* *f* *cresc.*

Some - bod - y's Knock - ing At Your Door,

*sempre staccato* *cresc.*

*f* *Gm7* *cresc.*

Some - bod - y's Knock - ing At Your Door,

*f* *cresc.*

*mf* *Bb* *f* *A7+5* *Bb* *Bdim*

Oh, sin - ner, why don't you an - swer?

*ff*

*mf* *f* *Bb* *f*

Some - bod - y's Knock - ing At Your Door.

*f* **F7** **Bb** **Bdim** *mf*

{ 1. Knocks like Je - sus, } Some - bod - - y's  
 { 2. An - swer Je - sus, }

**Bb** **F**

Knock - ing At Your Door, { Knocks like Je -  
 An - swer Je -

*mf* **Gm7**

sus, } Some - bod - - y's Knock - ing At Your Door,  
 sus, }

**C7** *cresc.* **F** **Bb** **F** **A7+5** **Bb** **Bdim**

Oh, sin - ner, why don't you an - swer?

*cresc.* *f*

**F** **Bb** **F** **F** *rit. e dim.*

Some - bod - y's Knock - ing At Your Door. Door.

*rit. e dim.*

Let us try / arr: J. Harmon

Musical staff with notes and lyrics: Let us try to make a - not her

Musical staff with notes and lyrics: world where we live with on- ly love in our

Musical staff with notes and lyrics: hearts, in our hearts. Yes one day there'll

Musical staff with notes and lyrics: be a- no--ther world not far a-way let's

Musical staff with notes and lyrics: hope and pray.

complet: Solo

4-  
keyboards

RIAN PASMANS  
Ursulinenstraat 7  
6245 CH EYSDEN  
Tel. 04409 - 2210

I just called to say I love you

Cis  
Dim Distm  
Distm Distm Dim Gii Cis  
f. co  
ALCOBA

Dfm7 | Gii | Cis | Cii | Dfm7 | Gii | Aiiim | 1/2 |

Dfm7 | Gii | Aii | 1/2 | Dfm7 | Gii | Cis | Cii | 1/2 | f. DS

CODA  
Em7 | A | D | D | Em7 | A | Bm | Bm |

Em7 | A | Bm | Bm | Em7 | A | D | D | 1/2 |

Fm7 | Bes | Es | Es | Fm7 | Bes | Cm | Cm |

Fm7 | Bes | Cm7 | Cm7 | Fm7 | Bes | Em | B7 | Des7 |

Des7 | Es | Es | Es | Es | 1/2

Me suis l'enfant soleil

Intro: Mouda Gilaan



f<sup>m</sup>

c<sup>m</sup>

f<sup>m</sup>



no f<sup>m</sup>

c<sup>m</sup>

AS

es

f<sup>m</sup>

c

f<sup>m</sup>

c<sup>m</sup>

f<sup>m</sup>

c<sup>m</sup>

AS

es

f<sup>m</sup>



c



f<sup>m</sup>

c<sup>m</sup>

f<sup>m</sup>

c<sup>m</sup>

da

AS

Gitaar Malleluja (arr: G. Y. Hermen)

Mahro meedoen | f | . / . | c7 | f | f7 | bes

f c7 | f (break) || f | bes f | f c7 | f ||

f | bes f | f c7 | f || G. Y. Hermen

f | f | c7 | f | f7 | bes | f - c7 | f ||

Kick. Denk aan hebtings teken. Hele lied 2x  
hathaten

G. Y. Hermen

piano/bass/guitar

# Moening Has Broken

RIAN PASMANS  
Ursulinenstraat 7  
6245 CH EYSDEN  
Tel. 04409 - 2210

Handwritten musical notation for the first staff, featuring a treble clef and a 2/4 time signature. The melody consists of eighth and quarter notes. Chords indicated above the staff are D, G, A, F#, and Bm.

Handwritten musical notation for the second staff, featuring a bass clef. The accompaniment consists of eighth and quarter notes. Chords indicated above the staff are G7, C, F, and C.

Handwritten musical notation for the third staff, featuring a treble clef. This staff contains a sequence of chords: C, Dm, G, F, C, C, Em, Am, D, G, G, C, F, F.

Handwritten musical notation for the fourth staff, featuring a treble clef. The melody continues with eighth and quarter notes. Chords indicated above the staff are C, Am, D, G, C, F, G7, C, (F), G, and E.

Handwritten musical notation for the fifth staff, featuring a treble clef. The melody continues with eighth and quarter notes. Chords indicated above the staff are Am, G, C, and G7.

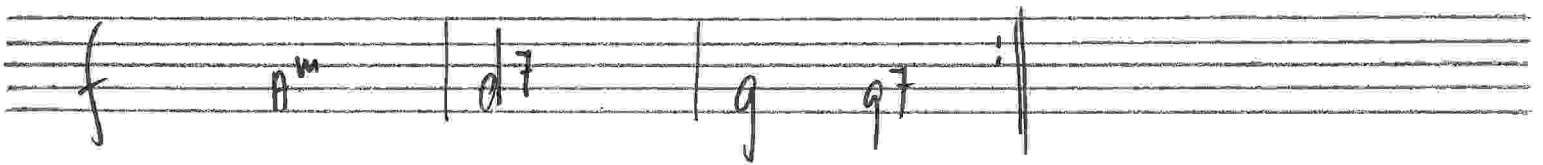
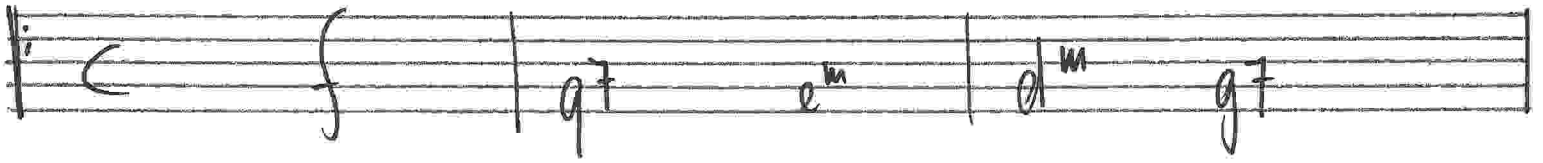
Handwritten musical notation for the sixth staff, featuring a bass clef. The accompaniment continues with eighth and quarter notes. Chords indicated below the staff are Am, F#, Bm, and G. A "Fine" marking is present above the staff.

Handwritten musical notation for the seventh staff, featuring a treble clef. The melody continues with eighth and quarter notes. Chords indicated below the staff are A, D, Em, A, G, D, D, F#m, and Bm.

Handwritten musical notation for the eighth staff, featuring a treble clef. This staff contains a sequence of chords: E7, A, A, D, G, G, D, Bm, E, A, D, G, A7. A "f. al coda" marking is present above the staff.

Four empty musical staves at the bottom of the page, each consisting of a five-line staff with a clef.

# Vrijheid en Vrede (Gitaar)



# Sound of Silence S & G.

C<sup>m</sup> | C<sup>m</sup> | B<sup>b</sup> | B<sup>b</sup> |

C<sup>m</sup> | C<sup>m</sup> | A<sup>o</sup> - E<sup>o</sup> | E<sup>o</sup> |

A<sup>o</sup> - E<sup>o</sup> | E<sup>o</sup> ~~XX~~ | A<sup>o</sup> | A<sup>o</sup> |

E<sup>o</sup> | E<sup>o</sup> C<sup>m</sup> | E<sup>o</sup> ~~XX~~ | B<sup>b</sup> |

C<sup>m</sup> | C<sup>m</sup> |

B<sup>b</sup> | B<sup>b</sup> | C<sup>m</sup> | C<sup>m</sup> |

Double bar line ~~E<sup>o</sup>~~ A<sup>o</sup> |

A<sup>o</sup> - E<sup>o</sup> | E<sup>o</sup> | A<sup>o</sup> - E<sup>o</sup> | E<sup>o</sup> ~~XX~~ |

A<sup>o</sup> | A<sup>o</sup> | E<sup>o</sup> | E<sup>o</sup> - C<sup>m</sup> |

3<sup>rd</sup> → E<sup>o</sup> ~~XX~~ |

1<sup>st</sup> → E<sup>o</sup> ~~XX~~ | B<sup>b</sup> | C<sup>m</sup> | C<sup>m</sup> :||

C<sup>m</sup> | B<sup>b</sup> | B<sup>b</sup> | C<sup>m</sup> |

A<sup>o</sup> - E<sup>o</sup> | E<sup>o</sup> |

Empty musical staff

# LAY DOWN

41

(CANDLES IN THE RAIN)

Tekst & muziek:  
MELANIE SAFKA

SLOWLY, FREELY

Ooh

Ooh

Lay down lay down, lay it all down, let your white birds smile up at the

ones who stand and frown. ones who stand and frown. We were so

close there was no room. We bled in side each others

wounds. We all had caught the same disease and we all

sang the songs of deace.

raise the candles high cause if you don't we could stay black against the

sky. So do we could stay dry against the rain.

D Emin  
 We were so close, — there was no room. — We bled in -  
 D Emin D  
 side — each o - thers wounds. — We all had caught — the same di -  
 Emin D Emin  
 seace, — and we all sang — the song of peace — some came to  
 D Emin D  
 sing, — some came to pray, — some came to keep — the dark a -  
 Emin D  
 way. So raise — the can - - - dles  
 Emin G  
 high, — cause if you don't we could stay black a - gainst the  
 Emin G D  
 sky oh oh oh oh raise them high - er a -  
 Emin G D A Emin  
 gain — and if you do we could stay dry a - gainst the rain.

Lay down lay down, lay it all down, let your white birds smile up at the ones who stand and frown  
 Lay down lay down, lay it all down, let your white birds smile up at the ones who stand and frown  
 We were so close there was no room, we bled inside each others wounds we all had caught  
 The same disease and we all sang the songs of deace.  
 So raise the candles high cause if you don't we could stay black against the sky.  
 So raise them higher again and if you do we could stay dry against the rain.  
 We were so close, there was no room, we bled inside each others wounds  
 We all had caught the same disease and we all sang the song of peace  
 Some came to sing, some came to pray, some came to keep the dark away.  
 So raise the candles high, cause if you don't we could stay black against the sky  
 Oh oh oh oh raise them higher again and if you do we could stay dry against the rain.

Tekst: DAVID ARKIN

# BLACK AND WHITE

Muziek: EARL ROBINSON

1. The ink is black The  
 (2. The) slate is black The  
 (3. A) child is black A  
 (4. The) world is black The

*mf* *mp*

G D7 G D7 G D7

page is white To-ge - ther we learn to read and write, To read and write  
 chalk is white The words stand out so clear and bright, So clear and bright  
 child is white The whole world looks up - on the sight, A beau-ti - ful sight  
 world is white It turns by day and then by night, It turns by night

G D7 G C A7 D C D7 G

And now a child can un - der-stand This is the law of  
 And now at last we plain-ly see the al - pha - bet of  
 For ver - y well the whole world knows This is the way that  
 It turns so each and ev - 'ry - one can take his sta - tion

D7 G D7

# Black and White

Matro Koon

f c7 | f c7 | f Bb

g7

c

c7

f

Bb

f

c7

f

c7

c7

c7

c7

f

c7

f

c7

f

Bb

g7

c

f

f

Bb

f

c7

hele lied 3x



lassen ahhoond

voor herhaling.

We are many, we are one.

$\frac{4}{4}$  // : D A G x / G A D x : // x x x / x x x /

/ x x x / x x x //

D x x x / G x x x / A<sup>7</sup> x x x / G x D x /

D x x x / G x x x / A x D x / G x D x // *Improvisation*

noot onhoog(A). | C<sup>#</sup> D<sup>#</sup> D<sup>#</sup> E |

G x D x | A<sup>7</sup> x D x | G x D x | A<sup>7</sup> x D x |

G x D x | A<sup>7</sup> x D x | G x D x | A<sup>7</sup> x D x |

tussenstuk | A<sup>mn</sup> x x x / G x x x / A<sup>rust</sup> x x x / A<sup>7</sup> x x x /

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

2e regel = intro  
leven met mee spelen

We are going down (Gitaar)

Handwritten musical notation on a staff with chords: G | G | C | C | G | G | G d7 | G

Handwritten musical notation on a staff with chords: G | G | C | C | G | G | G d7

Handwritten musical notation on a staff with a double bar line and a circled '2' above it, followed by chords: G | G | G C | G | D | G

Handwritten musical notation on a staff with chords: G C | G | d7 | g | g | C | d7

Handwritten musical notation on a staff with chords: g | g | C | d7 | g ||

Vana | § herhalen (2<sup>de</sup> regel) weer tot aan Aken

Handwritten musical notation on a staff with a circled '2' above the first measure and chords: G | G | C | C | G | G | G d7

G || 2x ⊕ herhalen || 1x ⊕ break || 1x ⊕ meespeles

Vana | § 2x tot aan fine.

# Quand le soleil (Gitaar)

Intro Dwarsfluit + Orgel  $\frac{4}{4}$  ||: **G** | **C** | **G**

**G** | **D<sup>7</sup>** | **D<sup>7</sup>** | **G** | **G** | **G**

**C** | **G** | **G** | **D<sup>7</sup>** | **D<sup>7</sup>** | **G** | **C**

**G** | **G** | **C** | **C<sup>m</sup>** | **G** | **G** | **A<sup>7</sup>**

**A<sup>7</sup>** | **D<sup>7</sup>** | break | **G** | **C** | **G** | **G**

**D<sup>7</sup>** | **D<sup>7</sup>** | **G** | **A<sup>7</sup>** | **D<sup>7</sup>** | break :| **G**  
Vooraan 2  
fine

Mickey Giffin  
piano

What a friend we have in Jesus

Melody (Organ + Flute)

Handwritten musical notation for the first staff of the melody. It consists of six measures. The first measure contains a whole note chord 'f'. The second measure contains a whole note chord 'G<sub>2</sub>' with a fermata above it. The third measure contains a whole note chord 'f' with a fermata above it. The fourth measure contains a whole note chord 'G<sub>2</sub>'. The fifth measure contains a whole note chord 'G<sub>2</sub>'. The sixth measure contains a whole note chord 'f'.

Handwritten musical notation for the second staff of the melody. It consists of seven measures. The first measure contains a whole note chord 'C' with '(sus 4)' written above it. The second measure contains a whole note chord 'C7'. The third measure contains a whole note chord 'f' with a fermata above it. The fourth measure contains a whole note chord 'G<sub>2</sub>' with a fermata above it. The fifth measure contains a whole note chord 'f' with a fermata above it. The sixth measure contains a whole note chord 'G<sub>2</sub>'. The seventh measure contains a whole note chord 'G<sub>2</sub>'.

Handwritten musical notation for the third staff of the melody. It consists of seven measures. The first measure contains a whole note chord 'f' with a fermata above it. The second measure contains a whole note chord 'C7' with 'dim' written above it. The third measure contains a whole note chord 'C7'. The fourth measure contains a whole note chord 'f'. The fifth measure contains a whole note chord 'f'. The sixth measure contains a whole note chord 'G<sub>2</sub>'. The seventh measure contains a whole note chord 'f' with a fermata above it.

Handwritten musical notation for the fourth staff of the melody. It consists of seven measures. The first measure contains a whole note chord 'C7' with '(sus 4)' written above it. The second measure contains a whole note chord 'C7'. The third measure contains a whole note chord 'f'. The fourth measure contains a whole note chord 'G<sub>2</sub>' with a fermata above it. The fifth measure contains a whole note chord 'f' with a fermata above it. The sixth measure contains a whole note chord 'G<sub>2</sub>'. The seventh measure contains a whole note chord 'G<sub>2</sub>'.

Handwritten musical notation for the fifth staff of the melody. It consists of four measures. The first measure contains a whole note chord 'C7' with a fermata above it. The second measure contains a whole note chord 'f' with a fermata above it. The third measure contains a whole note chord 'C7' with a fermata above it. The fourth measure contains a whole note chord 'f' with a fermata above it. The notation ends with a double bar line and the instruction 'd.s al fine'.

Mambo Duran Duran  
gitaar orgel

# Winkus bed (gitaar)

d B<sup>m7</sup> | e<sup>m</sup> A | g A | d | A | break

d B<sup>m7</sup> | e<sup>m</sup> A | f<sup>is</sup><sup>m</sup> g | d A B<sup>m</sup>

g e<sup>m</sup> e<sup>m7</sup> | f<sup>is</sup><sup>m</sup> g<sup>m</sup> | e<sup>m</sup> A B<sup>m</sup>

2  
g D

Graag geen ritme, maar akkoorden gebroken

Jij voorbaad dank  
Hins

# Michelle

D . . . / G<sup>m7</sup> . . . / E . . . / B<sup>b</sup> . . . / A . B<sup>b</sup> /

A .  D . . . / G<sup>m7</sup> . . . / E . . . / B<sup>b</sup> . . . /

A . B<sup>b</sup> .  A . . . / D<sup>m</sup> . . . / D<sup>m</sup> . . . / C<sup>m</sup> . . .

B<sup>b</sup> . . . / A<sup>7</sup> . D<sup>m</sup> . / G<sup>m</sup> . . . / D<sup>m</sup> . C<sup>#</sup> / D<sup>m7</sup> . D<sup>m</sup> .

G<sup>m</sup> . . . / A .  A . . . / B<sup>b</sup> . . . /

D<sup>m</sup> . . . / G<sup>m</sup> . . . / A<sup>7</sup> . . . / D . G<sup>m</sup> . / D . . . /

Empty musical staff

Empty musical staff

Empty musical staff

Empty musical staff

Empty musical staff

Empty musical staff

Empty musical staff



# HE TURNED THE WATER INTO WINE

Words and Music by  
JOHNNY CASH

Moderately bright

PIANO  
or  
ORGAN

Introduction for piano or organ, marked *mf*. The music is in D major and 4/4 time, featuring a steady eighth-note accompaniment in the bass and a melody in the treble.

Chords: D G D

He turned the wa-ter in - to wine; He turned the  
He fed the hun-gry mul-ti - tude; Did - n't my Lord, now.. He fed the

Vocal line with piano accompaniment. The piano part continues with the same eighth-note accompaniment.

Chords: G D D7

wa-ter in - to wine. In the lit-tle Can-aan town The  
hun-gry mul-ti - tude. With a lit-tle bit of fish and bread, They

Vocal line with piano accompaniment. The piano part continues with the same eighth-note accompaniment.

Chords: G7 D G D

word went all a - round that. He turned the wa-ter in - to wine.  
said ev-ry-one was fed. He fed the hun-gry mul-ti - tude.

Vocal line with piano accompaniment. The piano part continues with the same eighth-note accompaniment.

Our father: v.m.

Our father our father if you are in  
 Our father our father if you are in  
 Our father our father if you are in  
 Our father our father if you are in  
 Our father our father if you are in

ven if you are the king the king of the world  
 ven if you are the king the king of the  
 ven if you are the king the king of the  
 ven if you are the king the king of the  
 ven if you are the king the king of the

Please won't you tell us why we have to live in fear.  
 Why do you lead us in- to temp- ta- tion.  
 Please tell me why don't you deliver us from e- vil.  
 Why not give each of us every day our daily bread.  
 Please tell me why did you crea- te a man like us.

For this has to  
 for this has to be for this has to

your king-dom and your glo- ry

Stringensemble  
played by You Cool

# Our father (with Gloria)

Handwritten musical score for guitar, featuring chord diagrams and lyrics. The score is written on five staves in a key with one flat (B-flat) and a 4/4 time signature. The lyrics are: "Our father, who art in heaven, hallowed be thy name. Thy kingdom come, thy will be done on earth as it is in heaven. Give us this day our daily bread. And lead us not into temptation, but deliver us from the evil one. Amen." The chords are circled and include: C<sup>m</sup>, C<sup>m7</sup>, A5, G7, F, F7, B<sup>m</sup>, G, F7, B<sup>m</sup>, D, G, A5, C, C7, D<sup>m</sup>, B<sup>m</sup>, B7, G, G7, G7+, G, C, C7, D, D, D7, G, C, A<sup>m</sup>, F, C, D<sup>m</sup>, D7, G<sup>m</sup>.

Five empty musical staves, each consisting of a five-line staff.

Ready or not

Laatste keer laatste maat E overduan.

Handwritten musical notation on a five-line staff. It contains four measures: the first measure has a quarter note 'e', the second has a half note 'D', the third has a quarter note 'e', and the fourth has a quarter note 'e'. A double bar line is at the end of the fourth measure. To the right of the staff, the text '7 maten rust' is written with a bracket pointing to the end of the staff.

Handwritten musical notation on a five-line staff, identical to the first staff, containing four measures: 'e', 'D', 'e', 'e'.

Handwritten musical notation on a five-line staff. Above the staff are four downward-pointing arrows. The staff contains four measures: 'A', 'D', 'e', 'A', 'A', 'd', 'e', 'A'. A double bar line is at the end of the fourth measure. To the right of the staff, there is a blue scribble with an arrow pointing right and the text 'Laatste keer over de'.

Handwritten musical notation on a five-line staff. Above the staff is the text '2x maalt 2x'. The staff contains four measures, each with a whole note 'A'. A double bar line is at the end of the fourth measure. To the right of the staff is a blue scribble with the text '3x'.

Handwritten musical notation on a five-line staff. Above the staff are three downward-pointing arrows. The staff contains six measures: 'e', 'd', 'e', 'd', 'e', 'd'. A double bar line is at the end of the sixth measure.

Handwritten musical notation on a five-line staff. The staff contains two measures: 'e', 'd' followed by 'e', 'A'. A double bar line is at the end of the second measure.

\* herhalen vanaf

Handwritten musical notation on a five-line staff. Above the staff is a blue scribble. The staff contains four measures, each with a quarter note 'e'.

# Watch the World (guitar)

8

12  
0 dm || dm Am | Bbmaj7 A7 dm

f em A7 | Bbmaj7 A7 dm | e - f || g gm

A sus4 A || *rit./rubi* f c A7 | dm Am A7

Bbmaj7 Am7 || Bbmaj7 A sus4 || dm c

Bbmaj7 A7/4 || 8

Bbmaj7 A | dm - ||

# Yesterday (G. Lennon & McCartney)

Handwritten musical notation for the first line of 'Yesterday'. It features a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes a series of chords: E minor, A7, D minor, B7, C7, F, D minor, G, B7, and F. The word 'fine' is written at the end of the line.

Handwritten musical notation for the second line of 'Yesterday'. It continues the chord progression from the first line: E minor, A7, D minor, B7, C7, F, E minor, A7, D minor, B7, C7, and F. The word 'break' is written at the end of the line.

Vandaag het begin tot aan fine // laatste 2 maten voor fine

2x herhalen

# Yesterday (Gitar)

Handwritten musical notation on a five-line staff. It begins with a treble clef and a key signature of one flat (Bb). The first measure contains a whole note chord 'f'. The second measure contains two chords: 'e<sup>m7</sup>' and 'A7'. The third measure contains two chords: 'd<sup>m</sup>' and 'd<sup>m7</sup>'. The fourth measure contains two chords: 'B<sup>b</sup>' and 'c7'.

Handwritten musical notation on a five-line staff. The first measure contains a whole note chord 'f'. The second measure contains a whole note chord 'c'. The third measure contains two chords: 'd<sup>m7</sup>' and 'g7'. The fourth measure contains two chords: 'B<sup>b</sup>' and 'f'. The staff ends with a double bar line and repeat dots. The final measure contains two chords: 'e<sup>m7</sup>' and 'A7'.

Handwritten musical notation on a five-line staff. The first measure contains two chords: 'd<sup>m</sup>' and 'c'. The second measure contains two chords: 'B<sup>b</sup>' and 'd<sup>m</sup>'. The third measure contains two chords: 'G<sup>m</sup>' and 'c7'. The fourth measure contains a whole note chord 'f'. The fifth measure contains two chords: 'e<sup>m7</sup>' and 'A7'.

Handwritten musical notation on a five-line staff. The first measure contains two chords: 'd<sup>m</sup>' and 'c'. The second measure contains two chords: 'B<sup>b</sup>' and 'd<sup>m</sup>'. The third measure contains two chords: 'G<sup>m</sup>' and 'c7'. The fourth measure contains a whole note chord 'f'. The fifth measure contains a whole note chord 'f'.

Handwritten musical notation on a five-line staff. The first measure contains two chords: 'e<sup>m7</sup>' and 'A7'. The second measure contains two chords: 'd<sup>m</sup>' and 'd<sup>m7</sup>'. The third measure contains two chords: 'B<sup>b</sup>' and 'c7'. The fourth measure contains a whole note chord 'f'. The fifth measure contains a whole note chord 'c'.

Handwritten musical notation on a five-line staff. The first measure contains two chords: 'd<sup>m7</sup>' and 'g7'. The second measure contains two chords: 'B<sup>b</sup>' and 'f'. The third measure contains two chords: 'f' and 'g7'. The fourth measure contains two chords: 'B<sup>b</sup>' and 'f'. The staff ends with a double bar line.

Blank musical staff.

Blank musical staff.

Blank musical staff.

# Easy to be hard

f maj7 | d7 | f maj7 | d7 | g | A<sup>m</sup> d7

g | A<sup>m</sup> d7 :|| 2 | g | g7

*f*  
c g<sup>m</sup> | c g<sup>m</sup> | c g<sup>m</sup> | c g<sup>m</sup> | A<sup>m</sup> d7

A<sup>m</sup> d7 | A<sup>m</sup> d7 | g *to coda* | f maj7 | d7 | f maj7

d7 | g | A<sup>m</sup> d7 | g | g7 || *d.s. al Coda*

*f* f maj7 | d7 | f maj7 | d7 | g | A<sup>m</sup> d7

g | A<sup>m</sup> d7 | f maj7 | d7 | f maj7 | d7 || g

A<sup>m</sup> d7 | g | A<sup>m</sup> d7 :||

Handwritten musical notation on a single staff. The key signature has one flat (Bb). The notes are: F, A7, Dm, F7, Bes, C, Bes, F. Chord diagrams are provided for each note.

Handwritten musical notation on a single staff. It shows a measure with a 2-measure rest over a chord, followed by a measure with a chord. The chord is F.

*Beautiful words.*

Handwritten musical notation on two staves. The time signature is 3/4. The notes are: F, F, Bes, Bes, C7, C7, F. Chord diagrams are provided for each note. The second staff continues the sequence: F, F, F7, Bes, Bes, F, C7, F, F.



Sing a song.

Bes | Cm7 | F7 | Bes | Fm7 | Bes7 | Es maj7

Bes | Gm7 | C9 | Cm7 | F4 | Bes | Cm7 | F7 | Bes

Fm7 | Es maj7 | D7 | Cm7 | C9 | Colim | F7

Bes | F7

Voorspel | Bes | Bes maj7 | Es | F7



# Chanson pour Milaan (Gitar)

Intro piano + laguan

$c^m$  |  $c^m$  |  $f^m$  |  $g7$

$c^m$  |  $c^m7$  | Adian  $d7$  |  $g7$  |  $c^m$

As |  $c^m$  | Adian  $g7$  |  $g^m$  |  $f^m$  |  $c^m7$

$f^m$  |  $f^m$   $g7$  |  $c^m$  |  $c^m$  |  $f^m$  |  $g7$  |  $c^m$  |  $c^m7$

Adian  $d7$  |  $g7$  |  $c^m$  |  $c^m$  |  $c^m$  || herhata  $c^m$  ||

any sweet love.  
No my father's house.  
Khalid lagata  
California dreaming

# B I S K A Y A

$D^m$  x x x / C x x x /  $D^m$  x x x / C x x x /  $D^m$  x x x / C x x x /

$D^m$  x x x / B e s x x x / C x x x /  $D^m$  x x x //

$D^m$  x x x / B e s x x x / C x x x /  $D^m$  x x x /  $D^m$  x x x /

B e s x x x / C x x x /  $D^m$  x x x /

$D^m$  x x x / B e s x x x / C x x x / ~~C x x x~~ / ~~F x x x~~ /

F x x x / A<sup>m</sup> x x x / A<sup>m</sup> x x x /  $D^m$  x x x /  $D^m$  x x x /

B e s x x x / B e s x x x / F x x x / F x x x /

A<sup>m</sup> x x x / A<sup>m</sup> x x x /  $D^m$  x x x /  $D^m$  x x x / C x x x / C x x x /

$D^m$  x x x / C x x x /  $D^m$  x x x / C x x x /

$D^m$  x x x / C x x x // C x x x

$D^m$  x x x / C x x x //  $D^m$  x x x / C x x x /

$D^m$  x x x /  $D^m$  x x x

# Whisper a Prayer

Rev. Geo. Franken

Handwritten musical score for the first system of "Whisper a Prayer". It consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are written below the vocal line.

Lyrics:  
 1. Whisper a prayer in the  
 2. God answers prayer in the  
 3. For people will pray in the  
 4. Mon- day  
 5. mer- ruy  
 6. mor- nuy  
 7. whisper a prayer in  
 8. God answers prayer in  
 9. For people will pray in  
 10. no. 1

Handwritten musical score for the second system of "Whisper a Prayer". It consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are written below the vocal line.

Lyrics:  
 1. whisper a prayer in the  
 2. God answers prayer in the  
 3. For people will pray in the  
 4. eve- ning  
 5. eve- ning  
 6. "HEAR HEAR"  
 7. HEAR in  
 8. HEAR in  
 9. Keep in  
 10. Tune  
 11. Tune  
 12. Tune  
 13. Tune  
 14. Tune  
 15. Tune  
 16. Tune  
 17. Tune  
 18. Tune  
 19. Tune  
 20. Tune

# My sweet home (Gitaar)

4/4 Intro Gitaar | C | Am | C | Am | C | Am

C | e dim | dm | G | Great | dm | g | dm | g

dm | g | *Up:* C | Am | C | Am | C | C# dim

dm | g | dm | G | dm | g | dm | G

G | f | C ||

# MY SWEET LORD

229

Electronic or Pipe Organs

Drawbar Organs

Bright

Upper

Upper	Full 8' 4" with Soft 16	Lower	Full 8' No Reeds	Pedal	16' 8
Ⓢ	31 6765 324	Ⓢ	1001 5554 320 101	Pedal Vibrato	153 4 On: No/Off

By  
GEORGE HARRISON

The musical score is arranged for Electronic or Pipe Organs and Drawbar Organs. It features a piano introduction and a vocal melody. The organ accompaniment is divided into Upper, Lower, and Pedal parts. The vocal line includes the following lyrics:

My sweet Lord, um, my Lord, um, my Lord, I real-ly want to see you; know you; Real-ly want to be with you; go with you, Real-ly want to see you, Lord, but it takes so long, my Lord, Real-ly want to show you, Lord, that it won't take long, my Lord, My sweet Lord, um, my Lord, um, my Lord, I real-ly want to

Handwritten annotations in blue ink include "AZ" and "Calm" above the organ accompaniment.

# WE ARE GOING DOWN JORDAN

44

Arr: HARRY TOPEL

BRIGHT-BEAT

Tekst & muziek: LES HUMPHRIES

The musical score is arranged in four systems, each with a vocal line and a piano accompaniment. The piano part includes guitar chords indicated by letters in circles.

**System 1:** The vocal line begins with the lyrics "We are" and continues with "go-ing down". The piano accompaniment features a rhythmic pattern of eighth notes. Chords G, C, G, D7, and G are indicated below the piano staff.

**System 2:** The vocal line continues with "Jor-dan, - we are go - ing down Jor-dan, - we are". The piano accompaniment continues with the same rhythmic pattern. Chords G, A, and D are indicated at the beginning.

**System 3:** The vocal line continues with "go - ing down Jor-dan, - we're gonna walk the heaven-ly road. We are". The piano accompaniment continues. Chords G, C, and a first ending/second ending symbol are indicated.

**System 4:** The vocal line continues with "1. I was 2. Well, liv-ing my life - as an An-gli-can. - shook my hand, - Let me tell you how I changed to a bap-tiste man. - I was the lea-der woke-up and said: "I want you to be a ho - ly man. - Right". The piano accompaniment continues. Chords G, D7, G, and G are indicated.

**System 5:** The vocal line continues with "1. I was 2. Well, liv-ing my life - as an An-gli-can. - shook my hand, - Let me tell you how I changed to a bap-tiste man. - I was the lea-der woke-up and said: "I want you to be a ho - ly man. - Right". The piano accompaniment continues. Chords G, C, G, D, and G are indicated.

liv-ing my life— as an An-gli-can— Let me tell you how I changed to a bap-tiste man.— One  
 a-way I made...a quick de-cis-ion.— My sto-mach was groaning for this true re-lig-ion.— I

Chords: G, C, G, D, G

night I was walking on Frede-rick Street— poor and hung-ry, no shoes on my feet.—  
 started over to get some food, when some of my si-sters approached me in a my-stic mood.—

Chords: G, C, D7, G

I passed the dock that said: "Down with sin!"— It was the smell of food that pulled me in. We are  
 Duck me in the wa-ter for five times,— I couldn't see a thing cause I was almost blind.—

Chords: G, C, D7, G

D.S.  
al

road. You got to moan, child-ren, moan,— you got to moan, child-ren, moan,— and if you

Chords: G, C

want to go to heaven when you die, you got to moan, children, moan. You got to moan We are

Chords: G, D7, G

1. + 2. 3.

G D.S. v. A  
FADE OUT

# x Old Man Moses

Musik und Text:  
Les Humphries  
Klav.-Bearb.: Harry Topel

FAST BEAT

Chord progression: Eb, Ab Eb, 1. Bb7 Eb, 2. Bb7 Eb G7

La-la-la-la-la-la - la-la-la - la-la-la - la-la-la - Well,

Chord progression: Cm, Ab G, Cm, Ab G, Cm

I be-lieve, - oh yeah, - well, I be-lieve, - oh yeah, - well, I be-lieve, -

Chord progression: Ab G, G, 1. Cm, 2. Cm Bb7 E6

oh yeah, - Old Man Mose is dead. - Well, - dead. - Have you heard a-bout  
Some-one said he was

Chord progression: Ab Eb, Ab Eb, Ab Eb, Eb, Ab Eb

old man Mose? - nine-ty-three. - Chor: Oh yeah, - oh yeah. -  
Died in the field where the cot-ton grows. -  
He was a much bet-ter liar than me. -

All international rights secured

Chor: <sup>Ab Eb</sup> Oh yeah —      Chor: <sup>Ab Eb</sup> oh yeah —      Chor: <sup>Ab Eb</sup> oh yeah, — <sup>Ab</sup> oh

Are you feel-in' all right? —      Are you feel-in' all right? —

<sup>G</sup> yeah      <sup>Bb</sup>      <sup>Eb</sup>      <sup>Eb7</sup>      <sup>Ab</sup>      <sup>A0</sup>      <sup>Eb</sup>

Well, I be-lieve, — yes, I do. — Well, I be-lieve, — yes, I do, — I be-lieve, —

<sup>CM</sup>      <sup>Bb</sup>      <sup>Ab</sup> <sup>Bb7</sup>      <sup>Eb</sup> <sup>G</sup>      <sup>4x</sup> <sup>CM</sup>      <sup>Ab</sup> <sup>G</sup>      <sup>CM</sup>

oh — yeah, — Old Man Mose is dead. — Well, I be-lieve, — oh yeah, — well, I be-lieve, —

<sup>Ab</sup> <sup>G</sup>      <sup>CM</sup>      <sup>Ab</sup> <sup>G</sup>      <sup>1. B. 13.</sup> <sup>G</sup>      <sup>CM</sup>      <sup>4.</sup> <sup>G</sup>

oh yeah, — well, I be-lieve, — oh yeah. — Old Man Mose is dead. Well, Old Man Mose is

<sup>Bb</sup>      <sup>Eb</sup>      <sup>Ab</sup> <sup>Eb</sup>      <sup>Bb</sup> <sup>Eb</sup>

Old Man Mose is, Old Man Mose is, Old Man Mose is, la-la-la la la la la — la-la-la-la - la-la-la —

# HOW HIGH THE MOON

GUITAR

A

4/4 | <sup>5</sup> | D<sup>Δ</sup> | ./. | D<sup>-</sup> | G<sub>7</sub> | C<sup>Δ</sup> | C<sup>Δ</sup> C<sub>7</sub>

C<sup>-</sup> | F<sub>7</sub> | B<sub>b</sub> b | E<sup>o</sup> A<sub>7</sub> | D<sup>-</sup> | E<sup>-</sup> A<sub>7</sub>

D<sup>Δ</sup> | E<sup>-</sup> A<sub>7</sub>/9 | F<sup>#</sup> F<sub>7</sub> | E<sub>7</sub>/4 | D<sup>Δ</sup> | D<sup>Δ</sup>

D<sup>-</sup> | G<sub>7</sub> | C<sup>Δ</sup> | C<sup>Δ</sup> C<sub>7</sub> | C<sup>-</sup> | F<sub>7</sub>

B<sub>b</sub> b | E<sup>o</sup> A<sub>7</sub> | D<sup>Δ</sup> | ./. | F<sup>#</sup> F<sub>7</sub> | E<sup>-</sup>/9 A<sub>7</sub>/4

D<sup>Δ</sup> | D<sup>Δ</sup> | ./. | D<sup>-</sup><sub>7</sub> | G<sub>7</sub> | C<sup>Δ</sup> | ./. |

C<sup>-</sup><sub>7</sub> | F<sub>7</sub> | B<sub>b</sub><sub>7</sub> | E<sup>-</sup><sub>7</sub> A<sub>7</sub> | D<sup>-</sup><sub>7</sub> | E<sup>-</sup><sub>7</sub> A<sub>7</sub>

F<sup>#</sup>H<sub>7</sub> | B<sub>7</sub> | E<sup>H</sup><sub>7</sub> | A<sub>7</sub> | D<sup>Δ</sup> | ./. | D<sup>H</sup><sub>7</sub>

G<sub>7</sub> | C<sup>Δ</sup> | ./. | C<sup>H</sup><sub>7</sub> | F<sub>7</sub> | B<sub>b</sub><sub>7</sub> | E<sup>H</sup><sub>7</sub> A<sub>7</sub>

D<sup>H</sup><sub>7</sub> | ~~E<sup>H</sup><sub>7</sub> A<sub>7</sub> | F<sup>#</sup>H<sub>7</sub> B<sub>7</sub> |~~ E<sup>H</sup><sub>7</sub> A<sub>7</sub> | F<sup>#</sup>H<sub>7</sub> B<sub>7</sub> |

E<sup>H</sup><sub>7</sub> A<sub>7</sub> | D F<sub>7</sub> | B<sub>b</sub><sub>7</sub> E<sub>b</sub><sub>7</sub> | A (1) (E<sup>-</sup>) :||

A<sub>b</sub> | B<sup>H</sup><sub>7</sub> | A<sub>b</sub> | D<sub>b</sub> | F<sup>Δ</sup> | G<sub>7</sub>/9 |

# VERV. HOW HIGH THE MOON

GITAAR

Dm7 | G7 | Gb | Am7 | Gb | Cb | Cm9 |

F7/9 | Cm7 | F7 | Bb | % | E<sup>o</sup> | A7 |

F#m7 | F7 |

D | G | Bb7 | A7 (#)

F#m7

Blank staff

Blank staff

Blank staff

Blank staff

Blank staff

Blank staff

Blank staff

Recorded by THE MANHATTAN TRANSFER  
**HOW HIGH THE MOON**

For SATB with Piano and Optional Guitar, Bass and Drums

Arranged by STEPHEN ZEGREE

Words by NANCY HAMILTON

Music by MORGAN LEWIS

**PERFORMANCE NOTES**

1. This selection is ideally performed with SATB and rhythm section (Piano, Bass, Drums - Opt. Guitar). If bass player is not available, pianist should incorporate written bass line into left hand.
2. A cappella scat break (letter E) may be sung by a duet, quartet or entire group - then repeated for optional scatting improvisation (with accompaniment).
3. Soloist (letter G) may be male or female and is encouraged to develop his/her own ideas and use the written solo only as a guide. S.Z.

Light Swing ( $\text{♩} = 120$ )

Piano

Bass

Drums

S  
A  
T  
B

Some- where there's mu- sic. how faint the

Keep time with brushes - Hi-Hat on 2 & 4 throughout.

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*breathli*

tune. *mp* Some- where there's heav- en, —

*mp*

D - G7 C4

Detailed description: This system contains the first vocal line and guitar accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a whole note chord D4, followed by a half note G4, and then a half note C5. The lyrics 'tune. Some- where there's heav- en, —' are written below the notes. The guitar accompaniment is in bass clef and starts with a whole note D2, followed by a half note G2, and then a half note C3. Handwritten guitar chords 'D -', 'G7', and 'C4' are written below the bass line. A dynamic marking 'mp' is placed above the vocal line and below the guitar line. A 'breathli' instruction is written above the first measure. An arrow points to the start of the vocal line.

Detailed description: This system shows the piano accompaniment for the first system. It consists of a grand staff with treble and bass clefs. The right hand plays chords: D4, G4, and C5. The left hand plays a simple bass line: D2, G2, C3. The bottom staff shows a drum set with a steady eighth-note rhythm.

— how high the moon. There is no

*mp*

C4 ha- C- F7

Detailed description: This system contains the second vocal line and guitar accompaniment. The vocal line continues from the first system with notes for 'how high the moon. There is no'. The guitar accompaniment continues with chords C4, G4, and F7. Handwritten guitar chords 'C4', 'ha-', 'C-', and 'F7' are written below the bass line. A dynamic marking 'mp' is placed above the vocal line. An arrow points to the start of the vocal line.

Detailed description: This system shows the piano accompaniment for the second system. It consists of a grand staff with treble and bass clefs. The right hand plays chords: C4, G4, and F7. The left hand plays a simple bass line: D2, G2, C3. The bottom staff shows a drum set with a steady eighth-note rhythm.

B

moon a-bove when love is far a-way too,

*Bb* *E* *A7* *D-*

'til it comes true that you love

*E-* *A7* *D4* *E-* *A7* *F#7*

*mp sub.*

C

me as I love you. *mp sub.* Some- where there's mu- sic,

F# - F 7 E 7/4 D 4

Time continues

how near how far. Some- where there's

D 4 D - E 7

heav- en, it's where you are.

C<sup>4</sup> C<sup>4</sup> C<sup>7</sup> C<sup>-</sup>

D

The dark- est night would shine if you would come to me

F<sup>7</sup> B<sup>b6</sup> E<sup>7</sup> A<sup>7</sup>

soon; un-til you will be still my

*mf*

*mf*

D<sup>Δ</sup> F# - F<sup>7</sup>

heart, how high \_\_\_\_\_ the moon. Sha

*p*

*p*

E<sup>7</sup>/4 A<sup>7</sup>/4 D<sup>Δ</sup>

15 x TACT

S  
A

E DMA7 DMI7

do ba do ba do ba do ba do ba do ba do ba do ba do ba do ba

T  
B

Drums Hi-Hat on 2 & 4

G7 CMA7

doot do dot do do ba doot 'n di-di-ly do bop do ba

CMI7 F7 Bb7

do ba do ba do ba do ba doot do dot do ba do ba do ba do ba do ba

EMI7 A7 DMI7 EMI7 A7

doot do dot ba do ba do ba doot 'n do dot ba do dot

F#MI7 B7 EMI7

doot dat ba do ba do bop ba dot doot dat ba

1742 - ENTICE

A7 F D7MA7

do ba do bop ba sha do ba do ba do ba do ba do ba do ba

D7MI7 G7 C7MA7 3

do ba do ba do ba do ba doot do dot do — do ba doot 'n di-di-ly

C7MI7 F7

do bop do ba do ba do ba do ba do ba doot do dot do ba

Bb7 E7MI7 A7 D7MI7

do ba do ba do ba do ba doot do dot ba do ba do ba doot 'n do dot

do ba do ba do ba do ba

do ba do ba do ba do ba

ISTX  
ENTER PIANO

EMI7 A7 F#mi7 B7 EMI7 A7

Time

do ba do ba

*solo*

do ba do ba

do ba do ba

do ba do ba

dot

*Some*

do ba do ba

dot

D F7 Bb7 Eb7 A

G

where there's mu- sic, how

*p*

Oo

*p*

*C* / *A*      *D* / *B*      *(E)* / *E*

Time

faint the tune. Some-

*p*

*(E)* / *D*      *D* - / *G*      *G* - / *E*      *(E)* - / *C*

-where \_\_\_\_\_ there's \_\_\_\_\_ Heav- en, \_\_\_\_\_ how

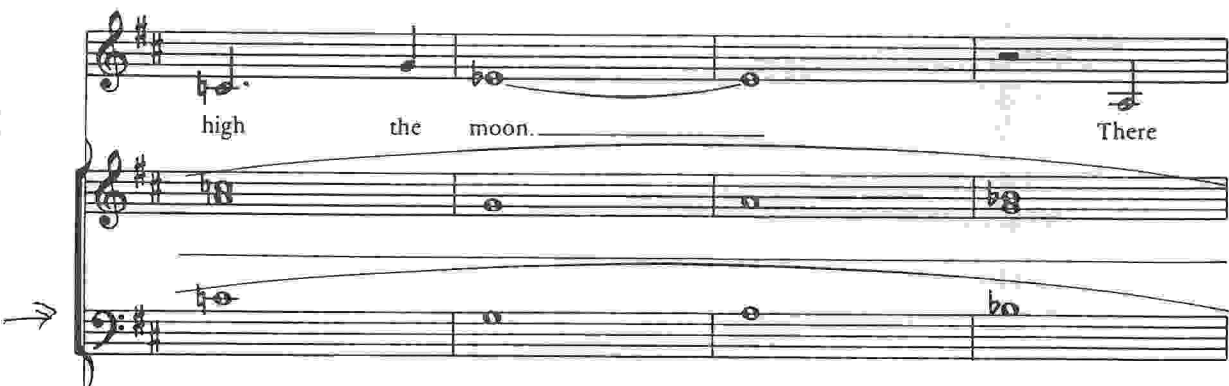
Oo \_\_\_\_\_



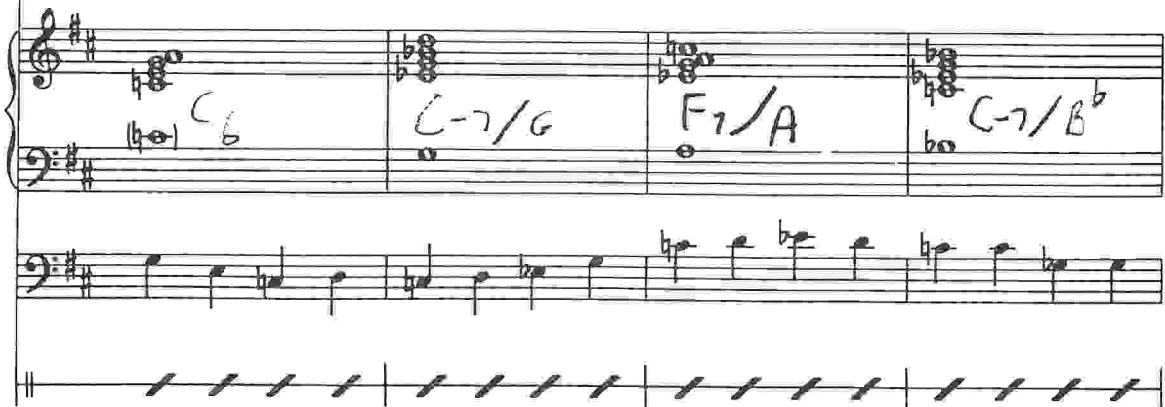
G7/B G0/G C0/A C0/D



high the moon. \_\_\_\_\_ There



C6 C-7/G F7/A C-7/Bb



is no moon a-bove when love is

Oo

*Bb* *Eφ*

*F/A* *Bb* *2b* *o* *Eφ*

Handwritten annotations include *Bb* and *Eφ* in the bass line, and *F/A*, *Bb*, *2b*, *o*, and *Eφ* in the piano accompaniment.

far a-way too;

end solo **H**

*mf* *Un-* *mf*

*A7*

Handwritten annotations include *mf*, *Un-*, *mf*, and *A7*.

-til you will be still my heart, how

The first system of the score features two vocal staves. The upper staff is in treble clef and the lower staff is in bass clef. The lyrics are written below the notes. The music is in a key with one sharp (F#) and a 4/4 time signature. The lyrics are: "-til you will be still my heart, how". There are some handwritten annotations, including a 'f' dynamic marking and a 'p' dynamic marking.

F#-7 F7

Time

The piano accompaniment for the first system consists of three staves: a grand staff (treble and bass clefs) and a separate staff for the time signature. The grand staff shows chords and melodic lines. Handwritten annotations include "F#-7" and "F7" above the piano part. The time signature staff is marked "Time" and contains a series of diagonal lines representing the tempo.

high the moon.

The second system of the score features two vocal staves. The upper staff is in treble clef and the lower staff is in bass clef. The lyrics are written below the notes. The lyrics are: "high the moon.". There are some handwritten annotations, including a 'p' dynamic marking.

cresc.

Time

The piano accompaniment for the second system consists of three staves: a grand staff (treble and bass clefs) and a separate staff for the time signature. The grand staff shows chords and melodic lines. A handwritten annotation "cresc." is present above the piano part. The time signature staff is marked "Time" and contains a series of diagonal lines representing the tempo.