

# Canons

## Bonsoir

1. 2. 3. 4. 5. 3. 3. 3. 3. 4.

Bon - soir, bon - soir! La brume monte du sol, on entend le ros-signol.  
La brume monte du sol, on entend le ros-signol. Bon - soir, bon - soir!

Detailed description: The score for 'Bonsoir' is in 4/4 time with a key signature of one sharp (F#). It consists of two staves. The first staff contains measures 1-4, and the second staff contains measures 5-8. Measures 1 and 2 are marked with a '1.' and a fermata over the second measure. Measures 3 and 4 are marked with a '2.' and triplets over the first two measures. Measures 5-8 are marked with a '3.' and triplets over the first four measures. Measure 8 ends with a double bar line and repeat dots.

## London 's burning

*Traditional*

1. 2. 3. 4. 5.

Lon - don 's bur - ning, Lon - don 's bur - ning, fetch the en - gines, fetch the  
en - gines, Fire! Fire! Fire! Fire! Pour on wa - ter, pour on wa - ter.

Detailed description: The score for 'London 's burning' is in 3/4 time with a key signature of one sharp (F#). It consists of two staves. The first staff contains measures 1-4, and the second staff contains measures 5-8. Measures 1 and 2 are marked with a '1.' and a fermata over the second measure. Measures 3 and 4 are marked with a '2.' and a fermata over the second measure. Measures 5-8 are marked with a '3.' and a fermata over the second measure. Measure 8 ends with a double bar line and repeat dots.

## Tous les matins

*Mélodie populaire*

1. 2. 3. 4. 6

Tous les ma - tins de - vant la ga - re les petites lo - cos se mettent en rang. Le méca - ni  
cien tire sur la bar - re, hou, hou, tschi, tschi, elles partent en a - vant, tschschsch.

Detailed description: The score for 'Tous les matins' is in 2/4 time with a key signature of two flats (Bb, Eb). It consists of two staves. The first staff contains measures 1-4, and the second staff contains measures 5-6. Measures 1 and 2 are marked with a '1.' and a fermata over the second measure. Measures 3 and 4 are marked with a '2.' and a fermata over the second measure. Measures 5-6 are marked with a '3.' and a fermata over the second measure. Measure 6 ends with a double bar line and repeat dots.

## Entendez-vous

*Traditional*

1. 2. 3. 4. 5. 3.

En - ten - dez - vous dans le feu tous ces bruits mys - té - ri - eux?  
Ce sont les ti - sons qui chan - tent: Com - pa - gnon, sois jo - yeux!

Detailed description: The score for 'Entendez-vous' is in common time (C) with a key signature of two flats (Bb, Eb). It consists of two staves. The first staff contains measures 1-4, and the second staff contains measures 5-8. Measures 1 and 2 are marked with a '1.' and a fermata over the second measure. Measures 3 and 4 are marked with a '2.' and a fermata over the second measure. Measures 5-8 are marked with a '3.' and a fermata over the second measure. Measure 8 ends with a double bar line and repeat dots.

## Little Jack

Anonyme

1. (ˆ) Litt - le Jack Hor - ner sat in a cor - ner, ea - ting his Christmas pie; he  
5 2. (ˆ) put in his strumb and pulled ont a plunx and said: "Yum, jum jum,  
9 3. (ˆ) what a good boy, what a good boy, what a good boy am I, am I."

## Cantate Dominum

1. 2. Can - - ta - te Do - mi - ne. Al - le - lu - ia. Al - le - lu - ia.  
5 3. 4. Ju - bi - la - te De - o! Al - le - lu - ia. Al - le - lu - ia.

## Alleluia

William Boyce, (1710-1778)

1. 2. Al - le - lu - ia, al - le - lu - - - - ia. Al - le - lu -  
10 ia, al - le - lu - ia, al - le - lu - ia, al - - le - lu - ia, al - - le - lu - ia.  
17 3. Al - le - lu - - ia, al - le - lu - ia, al - le - lu - ia, al - - le - lu

## Praise God

Thomas Tallis, (1505-1585)

1. (ˆ) 2. (ˆ) 3. (ˆ) 4. (ˆ) 5. (ˆ)  
6 (ˆ) 6. (ˆ) 7. (ˆ) 8. (ˆ) Praise God from whom all bles - sings flow; praise him all crea - tures here be - low; praise  
him a - bove, ye heaven - ly host; praise Fa - ther, Son and Ho - ly Ghost.

## Laudate Dominum

Br. Leontinus



1. 2. 3.

7 Lau - da - te, lau - da - te, lau - da - te Do - minum, lau - da - te omnes gentes lau-da-te Do-minum, lauda - te Do - mi - num.

## Alleluia

Exultate jubilate (Mozart)



1. 2. 3.

5 Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

8 Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

Al - le - lu - ia. Al - le - lu - ia, al - le - lu - ia.

## Surrexit Christus hodie



1. 2. 3.

Sur - re - xit Chris - tus ho - di - e, al - le - lu - ia, al - le - lu - ia. A - men (Amen)

## Jubilate Deo

Michael Praetorius (1571-1621)



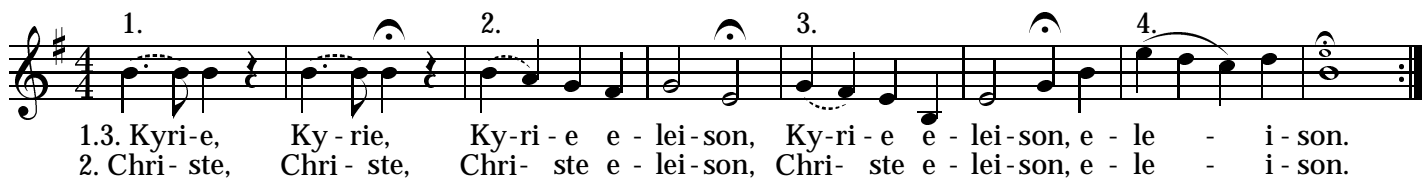
1. 2. 3.

Ju - bi - la - te, ju - bi - la - te, De - o om - nis ter - ra, ju - bi - Singt dem Her - ren, sin - get ihm und ju - bi - lie - ret al - le - samt in la - te om - nis ter - ra, psal - - li - te in lae - ti - ti - a. die - ser Mor - gen - stun - de, kom - met her - bei und dan - ket ihm!

4. 5.

## Kyrie eleison

Herbert Beuerle



1. 2. 3. 4.

1.3. Kyri-e, Ky-rie, Ky-ri-e e-lei-son, Ky-ri-e e-lei-son, e-le-i-son.  
2. Chri-ste, Chri-ste, Chri-ste e-lei-son, Chri-ste e-lei-son, e-le-i-son.

## Syng du nattergal

Otto Laub (Dansk) - Fritz Jöde

1. 2.

När i bø-ge-nes duf-tende sal al-ting ti-er og nat-ten er sval,  
A-bend-stil-le ü-ber-all, nur am Bach die Nach-ti-gall

9 3. 4.

slår end en lille sanger sin trille højt i hal: Syng kun e-ne, du nat-ter-gal.  
singt ihre Weise klagend und leise durch das Tal. Sing nur, sing, Frau Nach-ti-gall!

## Beaux yeux

English, 17<sup>th</sup> century

1. 2. 3.

Beaux yeux, beaux yeux, de-puis que je vous ad-mi-re, je n'en suis pas plus heureux.  
Schö-ne Au-gen, seit ich eu-ren Glanz ge-se-hen, will mir kei-ne Ru-he taugen.

## Kookaburra

From Australia - Germ. text: Lieselotte Holzmeister

1. 2.

Kooka-bur ra sits on an lod gum tree, merry, merry king of the bush is he,  
Lu-stig trommeln Buntspechte durch das Wald, Amsel, Star und Fink singen: Lenz kommt bald.

5 3. 4.

laugh, koo-ka-kur-ra laugh, koo-ka-bur-ra, gay your life must be.  
Sing, lach, du Vo-gel-schar, mach den Frühling wahr im grü-nen Wald

## Quodlibet

↓ Canon

1. 2.

1. Der Mai, der lie-be Mai zieht ein, la-rida, juch-hei, la-rida, juch-hei!  
mit Lied und hellem Sonnenschein,  
2. Da singen Vöglein jung und alt ... sie singen in dem grünen Wald ...  
3. Der Mai, der liebe Mai zieht ein ... mit Blumenpracht in Feld und Hain ...  
4. Sie blühen rot und gelb und blau ... sie blühen in die grünen Au ...

## Rossinyol que vas a França

Popular catalana

1.(S/A). 2.(T/B).

7 Ros-si-nyol que vas a Fran-ça, ros-si-nyol, en-co-ma-ma'm a la  
ma-re, ros-si-nyol, d'un bel bo-cat-ge ros-si-nyol, d'un vol.

(ros-si-nyol)

## Miau

aus Frankreich

1.

Mi - au, mi - au! Horst du mich schreien mi - au, mi - au, ich will dich freien,

5 2.

folgst du mir aus den Ge-mä-chern, sin - gen wir hoch auf den Dä - chern.

9 3.

Mi - au, komm, gelieb - te Kat - ze, mi - au, reich mir dei - ne Tat - ze!

## Sine musica nulla vita

Karl Marx

1. 2. 3. 4.

Si - ne mu - si - ca nul - la vi - ta, nul - la vi - ta si - ne mu - si - ca.

## Rozen bloeien rozerood

Br. Leontinus

1. 2.

Ro - zen bloei - en ro - ze - rood, ik min die lief - ste tot den dood, k'min die

6 3.

lief - ste, k'min haar tot den dood. (Tot den dood.)

## d'Avondzon is heengegaan

Hongaarse canon

1. 2. Slot

d'A - vond - zon is heen - ge - gaan, moe ter rust ge - zon - ken.

3 Mid - den ster - ren stijgt de maan naar een krns van wol - ken. D.C.

Strelend komt de a - vondwind, als een trou - we men - senvriend wenst hij "goe - de nacht".

## Devinette

1. 2. 3. 4. 5. 6. 7. 8.

Un' gre - nouill', si on la met en haut, d'un saut d'un saut se perd au fond de l'eau.

## La chasse

1.

9 Sjroum, Sjroum, Sjroum, Sjroum, Sjroum, Sjroum, Sjroum, Sjroum, Sjroum, Sjroum,

14 Bo bo bo bo bo bo bo bo bo bo bo bo. Bo bo bo

20 bo bo bo bo bo bo bo bo bo. To to to to to to to to to to to to

to to to to. To to to to to to to to to to

Detailed description: The score for 'La chasse' is in G major and 4/4 time. It consists of three systems of music. The first system (measures 9-13) features a melody with lyrics 'Sjroum, Sjroum, Sjroum, Sjroum, Sjroum, Sjroum, Sjroum, Sjroum, Sjroum, Sjroum,'. The second system (measures 14-19) has lyrics 'Bo bo bo bo bo bo bo bo bo bo bo bo. Bo bo bo'. The third system (measures 20-24) has lyrics 'bo bo bo bo bo bo bo bo bo. To to to to to to to to to to to to' and 'to to to to. To to to to to to to to to to'. The piece ends with a repeat sign.

## Avondcanon

1. 2.

6 Zing aan het eind van een mooi - e dag, zing er de vreug - de maar  
Nooit mag een dag naar zijn ein - de gaan, zon - der een lied op je

uit. Be - ne - di - ca - mus Do - mi - no!  
fluit. (einde tweede stem:) Do - mi - no!

Detailed description: The score for 'Avondcanon' is in D minor and 3/4 time. It consists of two systems. The first system (measures 6-11) has two parts: a first part with lyrics 'Zing aan het eind van een mooi - e dag, zing er de vreug - de maar' and 'Nooit mag een dag naar zijn ein - de gaan, zon - der een lied op je', and a second part with lyrics 'uit. fluit.' and 'Be - ne - di - ca - mus Do - mi - no!'. The second system (measures 12-15) has lyrics '(einde tweede stem:) Do - mi - no!'. The piece ends with a repeat sign.

## Come follow me

John Hilton (1599-1657)

1.

5 Come fol - low, fol - low, fol - low, fol - low, fol - low, fol - low me!

9 Wither shall I fol - low, fol - low, fol - low, wither shall I fol - low, fol - low thee?

To the greenwood, to the greenwood, to the greenwood fol - low me!

Detailed description: The score for 'Come follow me' is in D minor and 2/2 time. It consists of three systems. The first system (measures 5-8) has lyrics 'Come fol - low, fol - low, fol - low, fol - low, fol - low, fol - low me!'. The second system (measures 9-12) has lyrics 'Wither shall I fol - low, fol - low, fol - low, wither shall I fol - low, fol - low thee?'. The third system (measures 13-16) has lyrics 'To the greenwood, to the greenwood, to the greenwood fol - low me!'. The piece ends with a repeat sign.

## O my love

Anonyme, 17. century

1. 2. 3. 4.

O my love, lov'st thou me? Then quickly come and save him that dies for thee.

Detailed description: The score for 'O my love' is in C major and 4/4 time. It consists of a single system with four measures. Each measure has a first ending bracket above it. The lyrics are 'O my love, lov'st thou me? Then quickly come and save him that dies for thee.' The piece ends with a repeat sign.

## Schön und lieblich

1. 2.

7 Schön und lieblich ist ei-ner Stimme Me-lo-die und die Zwei-te ver-  
schönert und verbes-sert sie. A-ber die Drit-te gibt erst die rechte Har-mo-nie.

3.

## Liefde dragen doet geen pijn

Br. Leontinus

1. 2. 3.

Lief-de dra-gen doet geen pijn, doet geen pijn, als de  
(doet geen pijn)

6  
lief-de met de lief-de mag ge-lo-ned zijn.

## Suze naanje

uit Friesland

1. 2.

7 Su-ze naan-je, ik wai-ge die. Wast-toe wat gro-ter din  
14 sltuig ik die: Moar doe bist mie nog aal te klain: 'k Mout die moar  
wat deur de vin-gers zoin! Su-ze naan-je doe.

## Een ezel...

Jos. Wuytack

1. 2. 3.

4 Een e-zel balk-te no-ten na, re  
*ben legato*

7 re do si la sol fa sol la, en zeem-de zoet een  
a-ri-a i-a, di-del-dom-pom i-a.

## Christus is opgestanden

Herbert Beuerle

1. (slot 2) 2. (slot 1) 3. (slot 3)

Christus is op - ge - stan - den, Hal - le - lu - ja, Hal - le - lu - ja, Hal - le - lu - ja,  
Hal - le - lu - ja, Hij is ver - re - zen, Hij is ver - re - zen.

## Tarantella

Ad Heerkens

1. 6 2. 11

Ta - ran - tel - la, ta - ran - tel - la, jong en oud, grijp nu je kans! Dans met ons de  
ta - ran - tel - la, dans met ons de spin - nendans! Ah \_\_\_\_\_  
\_\_\_\_\_ la la la la la la. Ah \_\_\_\_\_ la la la la la la.

## Domine Deus

Michael Haydn (1737-1805)

1. 9 2. 173. 254.

Do - mine De - us sa - lu - tis me - ae in di - e cla - ma - vi et nocte coram te:  
in - tret, in - tret, o - ra - ti - o me - a in con - spe - ctu tu - o, Do - mine  
De - us, De - us sa - lu - tis me - ae, Do - mine, Do - mine cla - ma - vi coram te:  
in di - e et nocte clama - vi co - ram te, clama - vi, cla - ma - vi, co - ram te Do - mine.

## Arma, arma, armata

1. 2. 3. 4. *Ostinato*

Ar - ma, ar - ma, ar - ma - ta. Sousoukine Soso - kana a - tam ra. Nou



## Ave Maria

( $\hat{\cdot}$ ) Adam Gumpelzheimer (1559-1625)

1. 2. ( $\hat{\cdot}$ )



10 A - ve Ma - ri - a gra - ti - o - -



18 sa, gra - ti - o - -




sa, Do - mi-nus te - - - - - cum.


## Sanctus

Clemens non Papa (1500- 1558)

1. ( $\hat{\cdot}$ ) 2. ( $\hat{\cdot}$ ) 3. ( $\hat{\cdot}$ )




6 San - (ctus) - - - ctus, San - - - ctus, San -



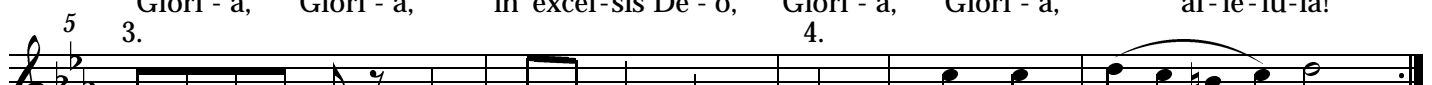
(ctus) - - - ctus, San - - ctus.

## Gloria

1. 2. >



5 Glori - a, Glori - a, in excel-sis De - o, Glori - a, Glori - a, al - le - lu - ia!




Et in ter-ra pax ho - mi - ni - bus bo - nae vo - lun - ta - - - tis.

## God is het Woord van het begin

Jac. Horde

1. 2. ( $\hat{\cdot}$ )




God is het woord van het be - gin; het blaast de mens nieuw le - ven in.

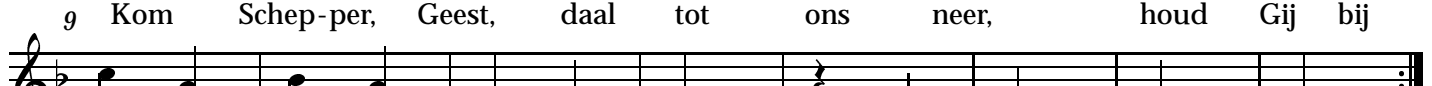
## Kom Schepper Geest

Luuk van der Vegt

1. 2. ( $\hat{\cdot}$ )



9 Kom Schep-per, Geest, daal tot ons neer, houd Gij bij



ons uw in - - - tocht, Heer, Kom Schep - per, Geest.

# Soli Deo gloria

Paul Kickstat

1. Glo-ria, glo-ria, so-li De-o glo-ria, glo - - - ri - a, glo - ri - a, so-li  
52. De-o, so-li De - o, so-li De-o glo-ria, so-li, De-o glo - - - ri - a, so - li  
93. De-o, so-li De - o, so-li De-o glo - ri-a, glo - ri-a, glo - ri - a, glo - ri - a!  
4. *Ostinato*  
So - - li De - o glo - ri - - - a!

# Eer aan God

P. Schollaert

1. 2. 3.  
7 Eer aan God in den ho - gel! En vre - de op aar - de aan de  
mensen die Hij lief - heeft. Al - le - lu - - ia, al - le - lu - ia.  
13 1. (Om te eindigen). 2. (Om te eindigen). 3. (Om te eindigen).  
(al - le - lu - ia) (a, al - le - lu - ia) (lu - ia, al - le - lu - ia)

# Laat de bron

Heinz Lau

1. 1. *normaal*  
-de. Laat de bron van doen en la - ten lief - - de zijn.  
6 2. 2. *normaal*  
Is zij niet van 't men - sen - le - ven 't diepst ge - heim. Geef ook  
11 3. 3. *normaal*  
al - les, al - les hier op aar - de vol - - le lief - de waar -  
16 1. (Om te eindigen). 2. (Om te eindigen). 3. (Om te eindigen).  
lief - de, lief - de zijn. geheim. - le lief - de waar - de.

## Morgencanon

Heinz Lau

(\* Fin)

1. 2. 3.

Goe - den dag, buenos di - as, good mor - ning, gu - ten Tag, bon - jour.

7 1. (\*). 2. (\*). 3. (\*).

(jour) (jour) (jour)

Detailed description: This is a musical score for a canon in 2/4 time. It features three staves of music. The first staff has three measures, each with a first ending bracket. The second and third staves continue the melody with lyrics in Dutch, Spanish, and English. The piece ends with a double bar line and repeat dots.

## Come follow me

1.

Come fol - low, fol - low, fol - low, fol - low, fol - low, fol - low me!

5 2.

Wither shall i fol - low, fol - low, fol - low, wither shall i fol - low, fol - low thee?

9 3.

To the greenwood, to the greenwood, to the greenwood fol - low me!

Detailed description: This is a musical score in 3/4 time. It consists of three staves of music. The first staff has a first ending bracket. The second and third staves continue the melody with lyrics in English. The piece ends with a double bar line and repeat dots.

## O Jhesu soete brudegom

1. 2. 3.

O Jhe - su soe - te bru - de - gom, siet my van bin - nen aen. Ic

6 (O Jhe - su siet my aen.)

heb dijn soe - te beel - de diep in mi - nen her - te staen. O

Detailed description: This is a musical score in 4/4 time. It features three staves of music. The first staff has three measures, each with a first ending bracket. The second and third staves continue the melody with lyrics in Dutch. The piece ends with a double bar line and repeat dots.

## Fröhlich sein

1. 2. 3.

Fröhlich sein, gu - tes tun, singen, tanzen, mu - sie - zieren, und auch nicht den Mut verlieren.

Detailed description: This is a musical score in 2/4 time. It consists of three staves of music. The first staff has three measures, each with a first ending bracket. The second and third staves continue the melody with lyrics in German. The piece ends with a double bar line and repeat dots.

## Zing voor elkaar

1. 2. 3.

Zing voor el - kaar nog een lie - de - kij: de win - ter - tijd

6 brengt de kou - de aan, stook het vuur en laat hem bui - ten staan.

Detailed description: This is a musical score in 4/4 time. It features three staves of music. The first staff has three measures, each with a first ending bracket. The second and third staves continue the melody with lyrics in Dutch. The piece ends with a double bar line and repeat dots.

## Su, cantemo

Antonio Caldera (1670-1736)

1. *Allegro spigliato*

Su, can - te - mo, la, la, la, co - si l'ora ne pas - se - rà. la, la, la, la, la, la,  
la, la, la, la, la, pas - se - rà. la, la, la, la, la, la, l'ora ne pas - se - rà.

## Er is een roos ontsprongen

Melchior Vulpus (?-1615)

1. 2.

Er is een roos ontspron - gen uit e - ne wor - - - - tel -  
tronk, zoals Pro - fe - ten zon - - - - gen, 't was Jesse die ze schonk.

## All praise to thee, my God

Thomas Tallis, (1505-1585)

1. 2. (3.) (4.)

All praise to thee, my God, this night, for all the bles - sings of the light, keep  
6 Dank sei dir Gott, der uns den Tag vor Scha - den, Gfahr und man - cher Plag, durch  
me, oh keep me, king of kings, be - neath thy own al - migh - ty wings.  
dei - ne En - gel hast be - hüt' aus Gnad und vä - ter - li - cher Güt.

## Laat nu de vedels

Eusebius Mandyczewski (1827-1929)

1. 2.

7 Laat nu de ve - dels en flui - ten weer - klin - ken, en on - ze har - ten en  
mon - den ook zin - gen: dom, dom, di - del - di - del dom, dom, dom,  
12 didel - didel dom, ei dat is een heer - lijk, een heerlijk gau - di - um!

## Da pacem

Melchior Franck (1580-1639)

1. 2. 3. 4.

Da pa - cem Do - mine, da pa - cem Do - mi - ne in di - e - bus no - stris.

# Kyrie eleison

Pierluigi da Palestrina (1520-1594)

1 (A). 2 (S).

Ky - ri - e e - - - - - 3 (B). le 4 (T). - son,  
Ky - ri - e e - - -  
14 Chris - te e - lei - son, Chris - te e - lei - son,  
le - i - son, Chris - te e - lei - son, Ky - ri - e  
28 Kyri - e e - - - - - le - i - son.  
e - le - i - son, e - - - - - le - i - son.  
Starts A. S. B. T.

# Martin

Hand written 1400

1. Mar - tin, lie - ber Her - - re, nun lass uns frö - lich sein.  
5 3. Heint zu dei - nen Eh - ren und durch den Wil - len dein! Die Gäns sollst du uns  
4.  
8 meh - ren und den kühlen Wein, ge - sotten und ge - bra - ten, sie müssen all herein!  
5.

# Sjalom Chaverim

Unknown

1. Sja - lom cha - ve - rim, sja - lom cha - ve - rim, sja - lom sja - lom. Le -  
2. 3. 4. 5.  
6. hit ra - ot, le - hit tra - ot, sja - lom sja - lom.  
7. 8.

# Dona nobis

Unknown

1.

Do - na no - bis pa - cem, pacem, do - na no - bis pa - - cem.

Do - - na no - bis pacem, pacem, do - na no - - bis

Do - - na no - bis pacem, pacem, do - na no - bis

# Cantate Domino - Alleluia

Quodlibet: Herman van Tooren

3. (start at 1st repeat of 1.)

Can - ta - te Do - mi - no can - ta - - - te can - ticum

Al - le - lu - ia, al - - le - - lu - - ia, a - -

no - vum, can - ta - - - te can - ti - cum no - vum, can - ta - te.

men, a - - - - men.

# Non nobis Domine

William Byrd? (1543-1623)

1.S. B:

Non no - bis Do - mine, non no - bis, sed nomi - ni tu - - o da

am. Non no - bis Do - mi - ne, non no - bis, sed nomi - ni tu - -

glo - ri - - am, sed no - mi - ni tu - - o da glo - ri - am.

o da glo - - ri - am, sed no - mi - ni tu - - o da glo - ri -

## Cantate Domino

1. 2. 3.

Can - ta - te Do - mi - no can - ti - cum no - - - vum, om - nis ter - ra!

## Gloria

Taizé

1. 2. 3. 4.

Glo - ria, glo - ria, in excel - sis De - o! Glo - ria, glo - ria, halleluia, halleluia!

## Minoen koen

1. *pp* 2. 3. 4. *p*

Minoen koen ta - ni kai ni - son. Vai kon kan ta loej - nen. Minoen koen ta - ni

6 *f*

kai ni - son. Vai kon kan ta loej - nen. Hai - ma, dia - la - la,

11 *f* *mf*

vai kon kan ta loej - nen. Hai - ma, dia - la - la, vai kon kan ta loej - nen.

## Siebzehn Mann

1. 2. 3. 4. 5.

Sieb - zehn Mann auf de To - ten Manns Kis - te, ho, ho,

6 6. 7. 8. 9. 10.

ho, und ein Bud - del mit Rum. Schnaps stand stehts auf der

11 11. 12. 13. 14. 15. 16.

höl - lenfahrts Lis - te, ho, ho, ho, und ein Bud - del mit Rum.

## Vrede en alle goeds

1. 2. 3.

Vre - d'en al - le goeds, vre - de wens ik jou, vre - de voor al - tijd.

## Buona sera

1. Buo - na se - ra, buo - na se - ra! Già la luna appare in ciel,  
2. Già la luna appare in ciel,  
7. e si sen-te l'u-sig - nol!  
3. Già la luna appare in ciel, e si sen-te l'u-sig - nol!

## Buon giorno, mia cara

1. Buon giorno, mi - a ca - ra, bam - bi - na, moiti ba - ci! Buon giorno, mi - a ca - ra, bam -  
2. Buon giorno, mi - a ca - ra, bam - bi - na, moiti ba - ci!  
8. bi - na, moiti ba - ci!  
3. Buon giorno, mi - a ca - ra, bam - bi - na, moiti ba - ci!

## The cock is crowing

1. The cock is cro - wing, the stream is flo - wing, the small birds  
2. The cock is cro - wing, the stream is flo - wing, the small birds  
7. twit - ter, the lake does glit - ter, the green fields sleep  
3. twit - ter, the lake does glit - ter, the green fields sleep in the sun.

## Zin zin zin fa violino

1. Zin zin zin fa il vi - o - li - no; drin drin drin fa il chi - tar  
2. Zin zin zin fa il vi - o - li - no; drin drin drin fa il chi - tar  
8. ri - no; zum zum zum fa il con - tra - bas - so; ta ta ta  
3. ri - no; zum zum zum fa il con - tra - bas - so; ta ta ta  
4. ri - no; zum zum zum fa il con - tra - bas - so; ta ta ta

## Goede nacht

*Uit Engeland*

1. Goe - de nacht, de dag is heen, de aarde slaapt, in de hemel God oneindig o - ver ons waakt.  
2. Goe - de nacht, de dag is heen, de aarde slaapt, in de hemel God oneindig o - ver ons waakt.  
3. Goe - de nacht, de dag is heen, de aarde slaapt, in de hemel God oneindig o - ver ons waakt.  
4. Goe - de nacht, de dag is heen, de aarde slaapt, in de hemel God oneindig o - ver ons waakt.



## Nacht vangt aan

1. 2. 3. 4.

Nacht vangt aan! On - ze dag - taak is ge - daan, tot  
de morgen weer - om lacht, goe - - de nacht, goe - - de nacht.

Detailed description: This musical score is for the hymn 'Nacht vangt aan'. It is written in 4/4 time and consists of two staves. The first staff contains the first two lines of music, with first and second endings marked above. The second staff contains the next two lines, with a third and fourth ending marked above. The lyrics are printed below the notes.

## Groot is de wereld

1. 2. 4.

Groot is de we - reld en lang duurt de tijd, maar klein zijn de voe - ten die  
gaan waar geen we - gen gaan, o - ver - al heen.

Detailed description: This musical score is for the hymn 'Groot is de wereld'. It is written in 6/8 time and consists of two staves. The first staff contains the first two lines of music, with first and second endings marked above. The second staff contains the next two lines, with a fourth ending marked above. The lyrics are printed below the notes.

## Van 't opgaan der zonne

1. 2. 3. 4.

Van 't op - gaan der zon - ne tot - dat zij weer - om ne - dergaat, zij ge -  
pre - zen de naam van de He - re, zij ge - pre - zen de naam van de He - re.

Detailed description: This musical score is for the hymn 'Van 't opgaan der zonne'. It is written in 2/4 time with a key signature of one sharp (F#) and consists of two staves. The first staff contains the first three lines of music, with first, second, and third endings marked above. The second staff contains the next two lines, with a fourth ending marked above. The lyrics are printed below the notes.

## O Heer, blijf bij ons

1. 2. 3.

O Heer, blijf bij ons, de a - vond is ge - ko - men, be - waar ons in ge - na - de.

Detailed description: This musical score is for the hymn 'O Heer, blijf bij ons'. It is written in 3/4 time and consists of two staves. The first staff contains the first three lines of music, with first, second, and third endings marked above. The second staff contains the next two lines, with a fourth ending marked above. The lyrics are printed below the notes.

## Alles wat adem heeft

1. 2. 3. 4. 5. 6.

Al - les wat a - dem heeft lo - ve de Heer. Al - le - - lu - ia,  
Al - - le - lu - ia, A - - - - - - - - - men

Detailed description: This musical score is for the hymn 'Alles wat adem heeft'. It is written in 3/4 time and consists of two staves. The first staff contains the first three lines of music, with first, second, and third endings marked above. The second staff contains the next three lines, with fourth, fifth, and sixth endings marked above. The lyrics are printed below the notes.