

Arr.: T. v. Leer

HOCUS - POCUS

Jan Akkerman &
Thijs van Leer

First system of musical notation. Treble clef: G Am, G Am, Em F, C, B \flat , E $^+ / 9^+$. Bass clef: rhythmic accompaniment.

Second system of musical notation. Treble clef: G Am, G Am, Em F, D, B, E. Bass clef: rhythmic accompaniment.

Third system of musical notation. Treble clef: Am, C, D, D, F, G, E, x, x, x, x, x, x, x. Bass clef: rhythmic accompaniment.

Fourth system of musical notation. Treble clef: Am, Em7, F, Cmaj7, Dm, Am7, B, E. Bass clef: rhythmic accompaniment.

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A B \flat C Dm Em F G A

G Am G Am Em F C B \flat E $^+/_9^+$

G Am G Am E F D B E

Am C D D F G E

E \times \times \times \times \times \times

FLUTE

A A B \flat C Dm Em F G A

A E7 F#m E D C#m B E A E7 F#m E D C#m B E (A bass)

A B C D E F G A

HOUSE OF THE KING

Arr.: T. v. Leer

Jan Akkerman

A E B Bm E F#m E D G C D G
 Em Bm C G D A Am D Em
 G D A Am D Em F C G
 F E A Am D Em F G A

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2.

F G A D Am Em Bm C D Am

Em Bm C G D A Am D Em

G D A Am D Em F C G

F E A Am D E F G A

SOLO

Dm Em Em Dm Em D E Am D Em

(D Bass) (A Bass)

This system features a solo line in the upper staff and piano accompaniment in the lower two staves. The solo line begins with a double bar line and a repeat sign, followed by a series of eighth and quarter notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A double bar line with repeat dots appears after the first measure of the solo line.

F G A G D A Am D Em

This system continues the musical piece with a solo line and piano accompaniment. The solo line features a mix of eighth and quarter notes. The piano accompaniment provides harmonic support with chords and a bass line. A double bar line with repeat dots is present after the first measure of the solo line.

G D A Am D Em F C G

This system continues the musical piece with a solo line and piano accompaniment. The solo line features a mix of eighth and quarter notes. The piano accompaniment provides harmonic support with chords and a bass line. A double bar line with repeat dots is present after the first measure of the solo line.

F E A Am D Em F G A

This system concludes the musical piece with a solo line and piano accompaniment. The solo line features a mix of eighth and quarter notes. The piano accompaniment provides harmonic support with chords and a bass line. A double bar line with repeat dots is present after the first measure of the solo line.

TOMMY (PUPILLA)

Arr.: T. v. Leer

Thijs van Leer &
Tom Barlage

Fm9 Ebm9 Abm9 Bbm9 Dbm9 Abm9

Cbm9 Gbm9 Fm9 C¹¹ Fm9 FINE C¹¹ Fm9 Fm9

Fine

Ebm9 Bb Ab Db

Ab (C Bass) Fm9 Bb C¹¹ Fm9 Fm9 C¹¹

SYLVIA

Arr.: T. v. Leer

Thijs van Leer

F C G Eb Ab Eb Bb

F C G Eb Ab Eb Bb F

F Am7 (E bass) Dm F (C bass) Bb F (A bass) Gm7 C Bb (C bass)

F F (E bass) Cm (Eb bass) D7 Gm F (A bass) Bbm Ab7 (C bass) Db Eb F

Dm C Fm E^b7 A^b B^b C F F B^b Cm E^b
 (E bass) (G bass) (E^b bass) (D bass) (F bass)

D Gm E^bm F7 D C D G G C Dm F
 (F[#] bass) (G^b bass) (F[#] bass) (E bass) (F[#] bass) (F bass) (E bass) (G bass)

E Am Fm G7 F C F Am7 Dm F
 (G[#] bass) (A^b bass) (C bass) (E bass) (C bass)

B^b F Gm C B^b F F Cm D7
 (A bass) (C bass) (E bass) (E^b bass)

Gm F Bbm Ab7 Db Eb F Dm C Fm Eb7 Ab Bb C
 (A bass) (C bass) (E bass) (G bass)

Am G Cm Bb7 Eb F G Em D Gm F7 Bb C D
 (B bass) (D bass) (F# bass) (A bass)

G G7 G C Dm F E Am Fm G7 E D E
 (F bass) (E bass) (G bass) (G# bass) (Ab bass) (G# bass) (F# bass) (G# bass)

A A A D Em7 G F# Bm Gm A7 G D
 (G bass) (F# bass) (A bass) (A# bass) (Bb bass) (D bass)

F Am7 (E bass) Dm F (C bass) Bb F (A bass)

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has two flats (Bb and Eb). The vocal line consists of eighth and quarter notes. The piano accompaniment includes chords and a bass line with eighth notes.

Gm7 C (C bass) Bb F (E bass) F (E bass) Cm (Eb bass) D7

The second system continues the musical piece. The vocal line has some rests. The piano accompaniment features a variety of chords and a steady bass line.

Gm F (Abass) Bbm Ab7 (C bass) Db Eb F Gm F Bbm Ab7 (A bass) (C bass) Db Eb F

molto rit.

The third system shows a vocal line with a melodic line and piano accompaniment. The tempo marking *molto rit.* is placed in the piano part. The piano accompaniment includes chords and a bass line.

Ad lib. (fade out)

F C G Eb Ab Eb Bb

a tempo

The final system is marked *Ad lib. (fade out)* and *a tempo*. It features a vocal line with a melodic line and piano accompaniment. The piano accompaniment includes chords and a bass line.

FOCUS II

Arr.: T. v. Leer

Thijs van Leer

System 1: B \flat Am7 F (A Bass) Gm7 F (A Bass) B \flat Am7 F (A Bass) Gm7 C¹¹ F Em7 (E Bass)

System 2: Dm7 (E Bass) F Em7 (C Bass) Dm7 G¹¹ C Bm7 (B Bass) Am7 (B Bass)

System 3: C Bm7 (B Bass) Am7 D¹¹ G F#m7 (F# Bass) Em7 (F# Bass) G F#m7 (F# Bass) D

System 4: Em7 A¹¹ D¹¹

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1.

Bm7 C G F#m7 Bm7 C

G F#m7 B E B A#m7 D m7 E

2.

B C G G Gb F F E

D11 F#7 G

F#7 G F#7 G F#7 B

Chords: B¹¹, Em, C⁷ (B \flat Bass), Em⁶, C (B \flat Bass)

Chords: Em 7, C⁷ (B \flat Bass), Em 9, C⁷ (B \flat Bass), F (A Bass)

Chords: B (A Bass), E (G \sharp Bass), A (C \sharp Bass), E (G \sharp Bass), C (A \sharp Bass)

Chords: E (G \sharp Bass), Am⁷, D⁷, B⁷ (D \sharp Bass), Em, Am⁷, D⁷, B⁷ (D \sharp Bass)

Chords: C \flat (E \flat Bass), D⁷, B⁷ (D \sharp Bass), Em, C \flat (E \flat Bass), D⁷, C \sharp ⁷⁻⁴, C \sharp ⁷, C \sharp ⁷ (F \sharp Bass), F \sharp , G \sharp , B \flat

LE CLOCHARD (BREAD)

Arr.: T. v. Leer

Jan Akkerman

Am Dm6 (A Bass) A7 Dm Gm D° A Gm A

Gm A Bb7 Am7 D D (E Bass) F (D Bass) C E Am Gm (Bb Bass)

E Gm A Gm A Bb7 Am7 D D

Gm7 (F Bass) G E Gm F#7 (A Bass) Gm7 (F Bass) E Dm7 All A E9-6 (D Bass)

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FOCUS I

Arr.: T. v. Leer

Thijs van Leer

Db G^b(Db bass) Db G^b(Db bass) Db G^b(Db bass) Db G^b(Db bass)

Db Db (F bass) G^b Ab⁴ Ab⁹ Ab⁷dim B^bm (A bass)

E^bm G^b A^b Db G^b (Db bass) Db G^b (Db bass) Db

Chords: B^bm, E^b, A^b, F^m

Chords: A^bm, E, A, F[#]m, E^b

Chords: D^b, G^b (D^b bass), D^b, G^b (D^b bass), D^b, D^b (F bass), G^b

Chords: A^b4, A^b9, A^bdim (A bass), B^bm, E^bm, G^b

24

Ab Db Gb (Db bass) Cm7

FINE

F C11 D11 B^b11 C11

F B^b11 C11 A^b11 B^b11 E^b

Ab B^b G^b A^b D^b G^b (D^b bass) G^b (D^b bass)

D. S. al Fine senza repr.

JANIS

Arr.: T. v. Leer

Jan Akkerman

Am Bm Em F Dm G

F#m7 Bbb7 (G Bass) Cm F Dm G

improvisation

A Em Dm Em Dm Bbb7 Ab7

Cm F Dm G A

Coda

Am Bm Em

Da Capo al Coda

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„MOVING WAVES“

Arr.: T. v. Leer

Words: Inayat Khan
Music: Thijs van Leer

The musical score is written for piano and includes the following elements:

- Staff 1:** Treble and bass clefs. Dynamics: *p*. Chords: Dm (A Bass), Gm (A Bass), A.
- Staff 2:** Treble and bass clefs. Dynamics: *mf*. Chords: Bb, C, Am, Gm, F, Dm.
- Staff 3:** Treble and bass clefs. Dynamics: *cresc.*. Chords: A, A, A.
- Staff 4:** Treble and bass clefs. Dynamics: *ff*. Chords: A, A, A, Gm6 (A Bass).
- Staff 5:** Treble clef with lyrics: MO - VING WAVES, THE WIND HAS LEFT YOU. Chords: D, B, A, G.
- Staff 6:** Treble and bass clefs. Chords: D, B, A, G.

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 For U.K. & Eire: Louvigny Marquee Music Ltd.

1.

AND YOU'RE STILL IN COM - MO - - TION?

D B G A

2.

TION? WE ARE STILL RE - PEA - TING THE WORD IT HAS

A Gm6 (A Bass) Dm7 Bb 7 Gm7 Eb 7

TAUGHT US IT MOVES OUR WHOLE BE - ING TO EX - STA - SY WAVES WHY

A Gm6 (A Bass) A

rit. *a tempo*

DO YOU ALL BE - COME EX - CI - TED AND —

Eb m

THEN ALL CALM TO GE - THER? BE - CAUSE BE -

pp

Cm (E Bass) A Gm

HIND OUR IN - DI - VI - DU - AL AC - TION ——— THERE IS

Em Cm A F#m D#m

(ais = bes)

ONE IM - PULSE WOR - KING BE - CAUSE BE -

cresc.

A#m D#m A#m Gm

HIND OUR IN - DI - VI - DU - AL AC - TION ——— THERE IS

Em Cm A F#m C#m

ONE IM - PULSE WOR - KING RI - SING WAVES.....

f *ff* *pp*

A#m C#m A A

WHAT MO - - TIVE IS BE - HIND YOUR

D B A

IM - PULSE? WHAT MO - TIVE IS BE - HIND YOUR

G D B D

IM - PULSE? THE DE - SIRE TO REACH UP - WARDS!!

B G A B C# Eb

FOCUS III

Arr.: T. v. Leer

Thijs van Leer

Chord symbols and dynamics:

- System 1: Bm , E
- System 2: Bm , $Bm7$ (A Bass), $Bm6$ (G# Bass), $G7$
- System 3: A (E Bass), E , A (E Bass) (Echo), Bm , $Bm7$ (A Bass), $Bm6$ (G# Bass)
- System 4: $G7$, $C\#$, $F\#m$, D (F# Bass)

Dynamics: *pp*, *mf*

G#7 (F# Bass) C#7 (E# Bass) G (F Bass) C (E Bass) F (E Bass)

1.

B (D# Bass) Bm6 (D Bass) F# (C# Bass) D7 (C Bass) B7 D#m (A# Bass) B7 (A Bass) G#7 F# (C# Bass)

2.

C# B7-4 B7 Eb (Bb Bass) C (Bb Bass) Bb11 Bb7

Cm F# (C# Bass) D#7 (C# Bass) C#11 C#7 G# D#m (F# Bass)

D#m (F# Bass) F#11 B B B11 B11 Eb7 Eb7 E F#7 (E Bass)

B (D# Bass) G#m E F#7 (E Bass) D#m7 G#m7 C#11 C#9 C#0

B (F# Bass) G# C#m F#(7#) D#m G#m F#11 F11 D#m F#Bass....

F#11 B B11 E7 E F#7 (E Bass)

B (D# Bass) G#m G A7 (G Bass) D (F# Bass) Bm Bb

ANONYMUS II

Bert Ruiter
 Pierre v. d. Linden
 Jan Akkerman
 Thijs van Leer

Arr.: T. v. Leer

The musical score is arranged in four systems, each with a vocal line and a piano accompaniment. The key signature is one flat (Bb) and the time signature is 4/4.

System 1:
 Chords: Gm F Bb Am Dm (C Bass) E F Gm D Gm Gm F Bb Am Dm (C Bass)

System 2:
 Chords: Bb Cm Gm F Bb Bb F Gm Dm Bb Cm Gm F Bb (Eb Bass)

System 3:
 Chords: Gm Fm Bb Am Dm (C Bass) Eb F Gm D Gm D4 D G

System 4:
 Chords: Gm Dm Gm Bb C Gm7

ROUND GOES THE GOSSIP

Arr.: T. v. Leer

Thijs van Leer

Introduction for piano. The music is in 4/4 time. The bass line features a walking bass pattern. Chords are indicated below the staff.

Chords: Bm7 A (B Bass), B F# (E Bass) (E Bass), D#m7 C# (D# Bass), Eb Bb (A b Bass) (A b Bass)

First system of the song. It includes a vocal line with lyrics and piano accompaniment. The tempo is marked 1.2.

Vocal lyrics: ROUND GOES THE GOS-SIP ROUND GOES THE GOSSIP

Chords: Gm7 F Gm7 F (G Bass) (G Bass), G D G D (C Bass) (C Bass) (C Bass) (C Bass), Bm7 AA Bm7 A (B Bass) (B Bass)

Second system of the song. It includes a vocal line with lyrics and piano accompaniment.

Vocal lyrics: ROUND GOES THE GOS-SIP

Chords: B F# D#m7 C# Eb Bb (E Bass) (E Bass) (D Bass) (A Bass) (A Bass), Gm7 F Gm7 F (G Bass) (G Bass), C°

Third system of the song, consisting of piano accompaniment. Chords are indicated below the staff.

Chords: F#°, B°

First system of musical notation, featuring treble and bass staves with notes and rests.

E^bm 4/7 E^bm 4/7 A^bm7 B^b E^bm Bm7
 (A^bBass G^bBass)

Second system of musical notation, featuring treble and bass staves with notes and rests.

ROUND GOES THE GOS-SIP

C# F# Dm7 E Am Fm7 G Cm Gm7 F Gm7 F
 (B Bass) (A Bass) (D Bass) (C Bass) (F Bass) (E^bBass) (G Bass) (G Bass)

Third system of musical notation, featuring treble and bass staves with notes and rests.

ROUND GOES THE GOS-SIP

G D G D Bm7 A Bm7 A B F# D#m7 C# E E B
 (C Bass) (C Bass) (C Bass) (C Bass) (B Bass) (B Bass) (E Bass) (E Bass) (D Bass) (A Bass) (A Bass)

Fourth system of musical notation, featuring treble and bass staves with notes and rests.

ROUND GOES THE GOS-SIP

Gm7 F Gm7 F C^b7 B^b9 A¹¹ G¹¹ F¹¹ E¹¹ D¹¹
 (G Bass) (G Bass) (B Bass)

Fifth system of musical notation, featuring treble and bass staves with notes and rests.

EX - TEM - PLO LIJ - BI - AE MAG - NAS IT FA - MA PER UR - BES

G 4/7 F#9 E¹¹ D¹¹ C¹¹ B¹¹ Em 9-11

FA - MA MA - LUM QUA NON A - LI - UD VE - LO - CI - US UL - LUM

C⁷ (B Bass) B^b9 A¹¹ G¹¹ F¹¹ E¹¹ Am 9-11

MO - BI-LI-TA - TE VI - GET VI - RIS - QU'AD - QUI - RIT E - UN - DO

D¹¹ Em⁷ Em Em⁷ Em C[#]m 9-11 C[#]m 9-11
(G Bass) (G Bass) (G Bass) (G Bass)

PAR - VA ME - TU PRI - MO MOX SESE AT TOL - UT IN AU - RAS

F[#]11 G[#]m⁷ G[#]m G[#]m⁷ G[#]m Fm 9-11 Dm 9-11
(B Bass) (B Bass) (B Bass) (B Bass)

IN - GRE-DI-TUR - QUE SOLO ET CA-PUT INTER NU-BI-LACON-DIT

improv....
molto rall.

Bm 9-11 G[#]m⁹ A[#]m⁹ Fm 9-11 G C

(E♭ Bass...)

Gm Fm C B♭ Gm Fm C B♭

(E♭ Bass)

Cm B♭m F E Cm B♭m F E D F G A♭ G♭ F
(F Bass)(G Bass)(A Bass)(G Bass)(F Bass)

Da $\text{S} \text{ 2 al } \text{♩}$

D F G A♭ G♭ F D F G A♭ B♭ C D♭ D E F B
(F Bass)(G Bass)(A Bass)(G Bass)(F Bass) (F♯B) (G♯B)(AB)(BB) (CB) (DB)(E♭B)(FB) (F♯B)

ad lib.

Gm7 F Am7 G Bm7 A C♯m7 B E♭m7 D♭ Fm7 E♭
(G Bass) (A Bass) (B Bass) (C♯ Bass) (E♭ Bass) (F Bass)

LOVE REMEMBERED

Arr.: T. v. Leer

Jan Akkerman

The musical score is divided into four systems, each containing a vocal line and a piano accompaniment. The key signature is D-flat major (three flats), and the time signature is 3/4. The piano accompaniment is characterized by a consistent triplet accompaniment pattern in the right hand, with a steady bass line in the left hand.

- System 1:** The vocal line begins with a triplet of eighth notes. The piano accompaniment starts with a D-flat major chord. The first ending section concludes with an A-flat minor 6 chord, with the instruction "(D♭ Bass)".
- System 2:** The vocal line continues with a triplet. The piano accompaniment features a D-flat major chord, followed by an A-flat minor 7 chord.
- System 3:** The vocal line ends with a triplet. The piano accompaniment includes a "FINE" marking and a first ending section that concludes with an A major chord.
- System 4:** The vocal line begins with a triplet. The piano accompaniment starts with an A-flat major chord, followed by an A major chord with the instruction "(C# Bass)".

Musical notation for the first system. The treble clef staff contains a melodic line with a repeat sign and a second ending. The grand staff below shows chords for $A\flat m$, $A\flat m$, and $E7$ (DBass).

Musical notation for the second system. The treble clef staff continues the melodic line. The grand staff shows chords for $C\sharp 7$, $B6$ (D# Bass), E , and E .

Musical notation for the third system. The treble clef staff continues the melodic line. The grand staff shows chords for $G\flat$, $D\flat$ (A Bass), and $A\flat m$.

Musical notation for the fourth system. The treble clef staff features a triplet and a sixteenth-note run. The grand staff shows chords for D and Cm .

Musical notation for the fifth system. The treble clef staff features a triplet and a sixteenth-note run. The grand staff shows chords for A (C# Bass) and $A\flat m7$.

CARNIVAL FUGUE

Arr.: T. v. Leer

Thijs van Leer

Cm (E♭ Bass) A♭ (C Bass) Gm (B♭ Bass) E♭ (G Bass) F (C Bass) C

D#7 Cm7 Bm7 A♭7 Gm7 Fm7 F6 (C Bass) Cm7

Cm (E♭ Bass) E♭ (B♭ Bass) B♭ Bm (D♭ Bass) D♭ (A♭ Bass) A♭

E♭ B♭ C Cm A♭ Gm E♭

F (C Bass) C D#7 Cm7 Bm7 A♭7 Gm7 Fm7 F6 (C Bass) Cm7

Chords: C, D, B \flat m (D \flat Bass), C, Fm, D \flat m, E (E \flat Bass)

Chords: A \flat , A \flat m (E \flat Bass), B \flat , G \flat m (D Bass), A \flat , D \flat m (C Bass), F \flat m (F \flat Bass), Am, B (D \sharp Bass), E, G (B Bass)

Chords: F \sharp , Dm (A \sharp Bass), E, Am (C \sharp Bass), Fm, G (B Bass), C, Gm, Fm, C (A \flat Bass), E Bass

Chords: Gm, D (B \flat Bass), A, G (C \sharp Bass), A, C (E Bass), B, Gm (D \sharp Bass), A, Dm (C \sharp Bass), F Bass

Chords: B, Gm (B \flat Bass), A, Em, Dm (F Bass), A (C \sharp Bass), Em (G Bass)

B D C# Am B Em Cm D G Dm
 (F# Bass) (E# Bass) (D# Bass) (G Bass) (F# Bass)

Cm G Dm A Em B Em Bm
 (Eb Bass) (B Bass) (F Bass) (C# Bass) (G Bass)

Bm Dm Gm Dm C#m Em Bbm Fm Em Gm

C#m F#m F E A C B Gm A Dm
 (E Bass) (D# Bass) (C# Bass) (F Bass)

B Gm A Em Dm A Em B
 (Bb Bass) (F Bass) (C# Bass) (G Bass)

B D D b C B D D b C B D

D b C B B b A A b G G b F F#7

E#7 E b#7 D#7 E#7 F##7 C°

A b (E b Bass) G G b F F b E b

D D b C C

improvisation in F.
F6 Am7 A b m7 Gm7 C''

ANSWERS? QUESTIONS! QUESTIONS? ANSWERS!

Arr.: T. v. Leer

Jan Akkerman &
Bert Ruiter

First system of musical notation. The right hand plays chords, with a Bm chord indicated. The left hand plays a melodic line with eighth notes.

Second system of musical notation. The right hand plays chords, with a Dm chord indicated. The left hand continues the melodic line.

Third system of musical notation. The right hand plays chords, with a Bm chord indicated. The left hand continues the melodic line.

Fourth system of musical notation. The right hand plays chords, with a chord labeled 'A' indicated. The left hand continues the melodic line.

Fifth system of musical notation. The right hand plays chords, with chords labeled Bb, B, and C indicated. The left hand continues the melodic line.

(solo) improvisation

6x (ad. lib.)

Cm Cm C C# D

7x (ad. lib.)

E♭ Em C#m B♭m Gm

G

Dm7 Em7 G (F Bass) F A7 Dm7

Em7 G (F Bass) A7 Em7 B11 ad. lib.

ELSPETH OF NOTTINGHAM

Arr.: T. v. Leer

Jan Akkerman

First system of musical notation. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part has a 2/4 time signature. The vocal line contains four measures of rests. The piano accompaniment features a melody in the right hand and a bass line in the left hand. Chord symbols are placed above the piano part: G, F, E \flat , D, E \flat , C, G, F.

Second system of musical notation. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part has a 2/4 time signature. The vocal line contains four measures of rests. The piano accompaniment features a melody in the right hand and a bass line in the left hand. Chord symbols are placed above the piano part: Cm, B \flat , Gm, A \flat , B \flat , E \flat .

Third system of musical notation. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part has a 4/4 time signature. The vocal line contains four measures of rests. The piano accompaniment features a melody in the right hand and a bass line in the left hand. Chord symbols are placed above the piano part: F, Dm, G7 (B Bass), C, F, Gm, C.

Fourth system of musical notation. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part has a 4/4 time signature. The vocal line contains four measures of rests. The piano accompaniment features a melody in the right hand and a bass line in the left hand. Chord symbols are placed above the piano part: F, B \flat , F, Dm, Am, Gm, C.

Am B \flat Gm F Dm E \flat Cm G

E \flat F G E \flat F G

G Cm G⁷ (B Bass) Cm B \flat F Dm E \flat Cm

B \flat Gm A \flat B \flat E \flat A \flat Fm B \flat m C

Fm B \flat C F Dm Dm Gm C F B \flat C

D Gm D Gm G7 Cm G E \flat F E \flat F

E \flat F G G F E \flat D E \flat D G Cm

C G Cm F Am D D7 G

E \flat F E \flat F E \flat F G