



Kanon- und Liedersammlung

Band III
ab 18.8.2024

aktualisiert 1.9.2024



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Herzlich Julia und Barbara

Kanons/Lieder, die vor dem 01.10.2022 zum 1. Mal einstudiert wurden, befinden sich im Band I (23.03.2020 – 30.09.2022)

Seite	Titel Kanon/Lied	neue Titel
2	Inhaltsverzeichnis	
3	(Everything I do) I do it for you	
4	Achtung, fertig, los!	
5	All of me	
6	Der Mund ist auch zum Singen da!	
7	Hast du Töne	
8	Il barcaiolo	
9	Lean on me	
10	Let us sing together	
11	Magnificat S. 1	
12	Magnificat S. 2	
13	Magnificat S. 3	
14	Malinconia, Ninfa gentile	
15	Neue Lieder lasst uns singen	

(Everything I do) I do it for you

Bryan Adams, Robert John Lange, Michael Kamen

There's no love like your love and no o - ther could give more love

There's no - where un-less you're there all the time all the way_ yeah.

The image shows two staves of musical notation in 4/4 time. The first staff contains the melody for the first line of lyrics, and the second staff contains the melody for the second line. The lyrics are written below the notes, with some words connected by hyphens and some words followed by a blank line for a long note. The music is written in a simple, clean style with a treble clef and a key signature of one flat.

Achtung, fertig, los

Barbara Böhi

Luigi Cherubini

1. 2. 3.

Ach - tung, fer - tig, los! Das Ein - sin - gen um neun, sta - rtet mit viel Neu - em

6

heut: bringt euch Fri - sches für die Au - gen und hofft, die Vi - deos' tau - gen; das Ziel ist, dass s' euch

9

freut, und nie - mand s' Sin - gen scheut. Drum: Ach - tung, fer - tig, los!

All of me

Johns Steffens und Toby Gad

Cause all _____ of me _____ loves all of you _____

Love your_ curves and all your ed - ges All your_ per - fect im - per - fec - tions

Give your_ all _____ to me, _____ I'll give my_ all to you _____

You're my_ end and my be - gin - ning E - ven_ when I lose, I'm win - ning

The image shows a musical score for the song "All of me" by John Legend. It consists of four staves of music in 4/4 time, written in a key signature of three flats (B-flat, E-flat, A-flat). The lyrics are written below the notes, with some words underlined to indicate phrasing. The first staff begins with a treble clef, a key signature of three flats, and a 4/4 time signature. The melody is simple and romantic, with a focus on the lyrics. The second staff continues the melody, with a slight change in rhythm. The third staff has a similar melody to the first, and the fourth staff concludes the phrase with a double bar line.

Der Mund ist auch zum Singen da!

Wilfried Behrendt

Thomas Kornfeld

1. F C7 F C7 F C7 F 2.

Der Mund ist auch zum Sin-gen, Sin-gen da und nicht al-lein für's Bla-bla-bla-bla-bla!

The musical score is written on a single staff in 4/4 time with a key signature of one flat (B-flat). The melody begins with a quarter note G2, followed by a dotted quarter note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note D3, a quarter note E3, a quarter note F3, and a quarter note G3. A first ending bracket spans from the eighth measure to the eleventh measure. Above the staff, the chords F, C7, F, C7, F, C7, and F are indicated for the first seven measures. The melody continues with a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, a quarter note C3, and a quarter note B2. A second ending bracket spans from the twelfth measure to the thirteenth measure. Above the staff, the chords C7 and F are indicated for the eighth and ninth measures. The melody concludes with a quarter note G2, a quarter note F2, a quarter note E2, a quarter note D2, a quarter note C2, and a quarter note B1. The piece ends with a double bar line.

Hast du Töne?

Wilfried Behrendt

Thomas Kornfeld

1. F C 2. F

Hast du Tö - ne? Lass' sie klin - gen! Lass' sie tö - nen,

C3. F

lass' sie sin - gen! Lass sie tö - nen, lass' sie sin - gen!

The musical score is written on two staves in 3/4 time with a key signature of one flat (B-flat). The first staff begins with a first ending bracket over the first two measures, followed by a second ending bracket over the last two measures. The second staff concludes the piece with a double bar line. Chord symbols (F and C) are placed above the notes, and measure numbers (1., 2., 3.) are placed above the first measure of each line.

Il barcaiolo

Gaetano Donizetti

Vo - ga vo - ga il ven - to ta - ce, pu - ra è l'on - da il ciel se - re - no,
so - lo un a - li - to di pa - ce par che al - le - gri e cie - lo e mar:
vo - ga, vo - ga o ma - ri - nar: vo - ga, vo - ga, ma - ri - nar.
Or che tu - to a noi sor - ri - de, in si te - ne - ro mo - men - to,
al - l'e - brez - za del con ten - to vo - glio l'al - ma ab - ban - do - nar.
Vo - ga, vo - ga o ma - ri nar o ma - ri - nar!
Vo - ga vo - ga il ven - to ta - ce, pu - ra è l'on - da il ciel se - re - no, ed un
29 a - li - to di pa - ce par che al - le - gri e cie - lo e mar
vo - ga, vo - ga, o ma - ri - nar. Sa - rà lie - ta la mia sor - te
al tuo fian - co vuò spi - rar. Vo - ga, vo - ga, ma - ri - nar vo - ga,
42 vo - ga, mar - ri nar, o ma - ri - nar, o ma - ri - nar. lunga

Lean on me

Bill Withers

5 Some - times in our lives__ we all have pain,__ we all have sor - row,__

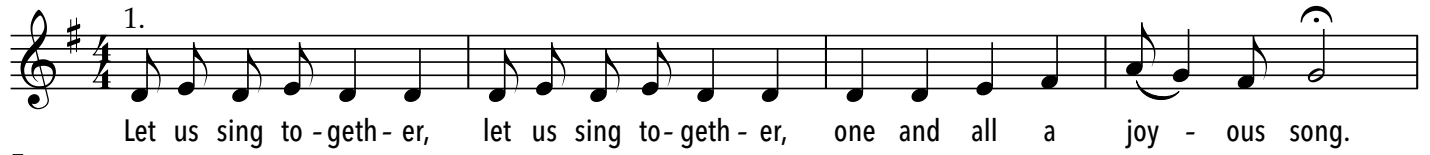
9 but, if we are wise__ we know that there's__ al - ways to - mor - row. Lean on me

__ when you're not strong__ and I'll be your friend;__ I'll help you car - ry on._____

Let us sing together

aus Tschechien

1.



Let us sing to - geth - er, let us sing to - geth - er, one and all a joy - ous song.

5

2.



Let us sing to - geth - er, one and all a joy - ous song.

9

3.



Let us sing a - gain and a - gain, let us sing a - gain and a - gain,

13

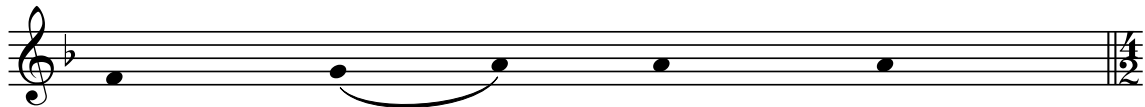
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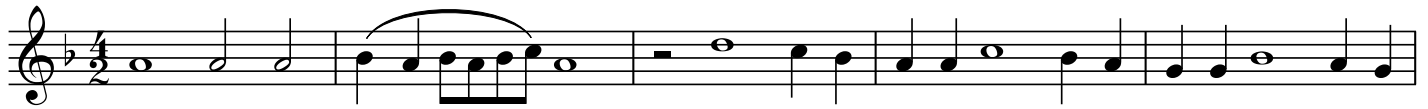
Let us sing a - gain and a - gain, one and all a joy - ous song.

Magnificat

Steffano Bernardi
um 1575 bis um 1637




1. Ma - gni - - fi - - cat



A - ni - ma me - a, a - ni - ma me - a, a - ni - ma me - a, a - ni - ma



me - a Do - mi - num, a - ni - ma me - a Do - mi - num.



2. Et ex sultavit spiritus me - us in Deo sa - lu - ta - ri - me - o.




3. Qui - a, qui - a re - spe - xit, qui a, qui - a re - spe - xit hu - mi - li - ta - tem an - cil - lae su - ae,



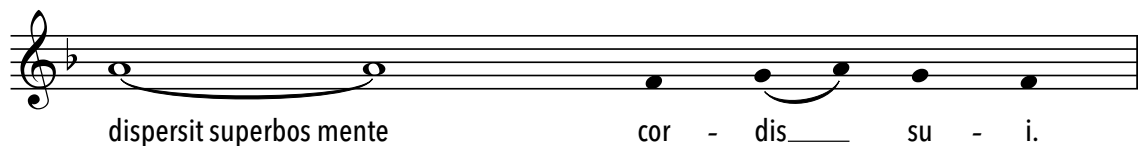
an - cil - lae su - ae, an - cil - le su - ae, ec - ce e - nim

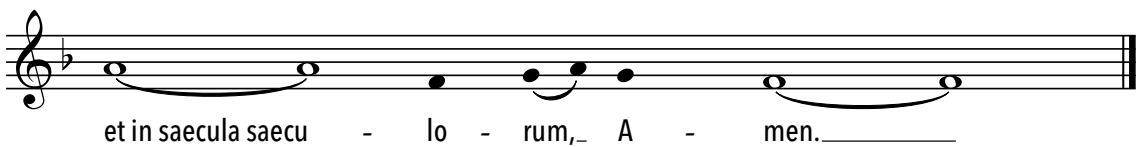
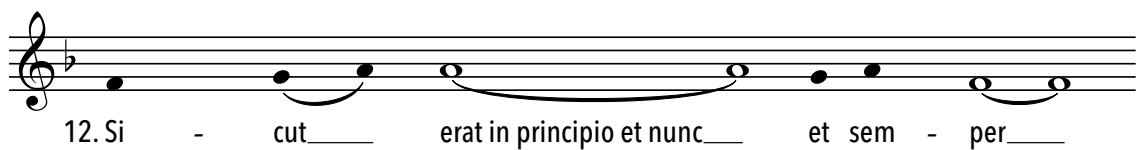
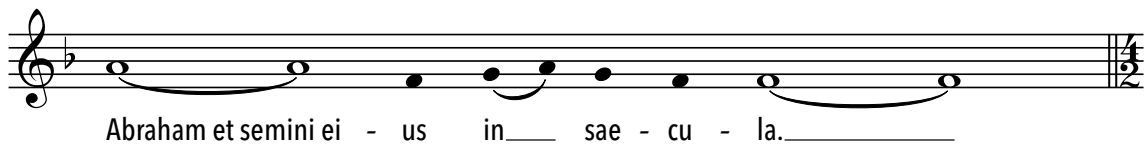
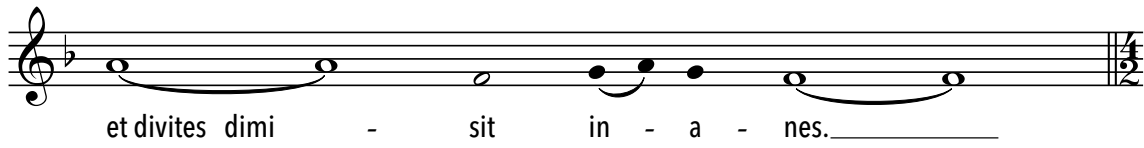


ex hoc be - a - tam me di - cent, ex hoc be - a - tam me di - cent o mnes, o - mnes



ge - ne - ra - ti - o - nes, ge - ne - ra - ti - o - nes.





Malinconia, Ninfa gentile

Vincenzo Bellini



9 Ma-lin-co - ni - a, Nin-fa gen - ti - le, La vi - ta mi - a con-sa - cro a te;



17 I tuoi pia - ce - ri chi tie-ne a - vi - le, Ai pia-cer ve - ri na - to non è.



27 Fon-ti e col - li - ne chie-si a gli De - i; M'u-di-ro al fi - ne pa-go io vi - vrò _____



31 Nè mai quel fon - te co' de - sir mie - i,



Nè mai quel mon - te tra - pas - se - rò, _____ tra - pas - se - rò,

Neue Lieder lasst uns singen

Inge Handschick

Siegfried Stolte

1. Neu - e Lie - der lasst uns sin - gen, neu - e Stras - sen lasst uns gehn!

2. Stei - le Hän - ge gilt's zu 3. zwin - gen, bis wir auf dem Gip - fel - stehn.

The musical score is written on two staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. It contains the first line of the melody with lyrics. The second staff continues the melody, featuring a key signature change to two flats (B-flat and E-flat) and a 3/4 time signature. It includes the second line of the melody with lyrics and ends with a double bar line.