

MEZZO-SOPRANO

♩ = 150

WHITE

MARC VAN VUGT / INEKE VAN DOORN

A

8

B

9 *f SOLO*

EN - TER - ING A SNOW - Y WHITE WHERE SHAD - OWS FAIL TO CATCH THE

13

LIGHT

2

17

NO DUSK OR DAWN TO TRACE NO DOUBT THIS IS YOUR HID - ING

21

PLACE

2

25 *f SOLO*

COL - ORS OF VAN - IL - LA ICE IT'S STRANGE HOW ON - LY BLANKS SUR - VI -

29

VED

33

f SOLO

Musical staff for measures 33-36. The melody consists of eighth and quarter notes. The lyrics are: CUR - TAINS WHIS - PER - ING A BREEZE I'M NOT SO SURE THAT I'M AT

CUR - TAINS WHIS - PER - ING A BREEZE I'M NOT SO SURE THAT I'M AT

37

Musical staff for measures 37-40. Measures 37-39 are mostly rests. Measure 40 has a quarter note. The lyrics are: EASE A -

EASE A -

41

Musical staff for measures 41-44. The melody consists of eighth and quarter notes. The lyrics are: MA - ZING HOW YOUR WORLD SEEMS RIGHT ONE TREE, ONE BED, A WHITE THAT'S

MA - ZING HOW YOUR WORLD SEEMS RIGHT ONE TREE, ONE BED, A WHITE THAT'S

45

f AFTER SOLO TO SEGNO AT D

Musical staff for measures 45-48. Measures 45-47 are mostly rests. Measure 48 has a quarter note. The lyrics are: WHITE SEEM - ING SO

WHITE SEEM - ING SO

49

Musical staff for measures 49-52. The melody consists of quarter notes. The lyrics are: CALM, SO COOL

CALM, SO COOL

53

Musical staff for measures 53-56. The melody consists of quarter notes. The lyrics are: NO TRACE OF HUES YOU'RE

NO TRACE OF HUES YOU'RE

57

Musical staff for measures 57-60. The melody consists of quarter notes. The lyrics are: BLEACH - ING YOUR LIFE YOUR

BLEACH - ING YOUR LIFE YOUR

61

D.C. 3 TIMES (3RD TIME FOR SOLO ON B; JUMP TO D)

Musical staff for measures 61-64. Measures 61-63 are mostly rests. Measure 64 has a quarter note. The lyrics are: BLUES

BLUES

CONTINU SOLO

Musical staff for measures 65-68. Measures 65-67 are rests with slash marks. Measure 68 has a quarter note. Chords are indicated above the staff: G^{M7}, E^b MAJ⁷/G, G^{M7}, G^{M7}.

G^{M7} E^b MAJ⁷/G G^{M7} G^{M7}

71 **E** *ff*

SIT-TING DOWN... I HEAR THAT TUNE SHAD - ING YOUR MILK - Y ROOM

75

SLOW - LY WE CHANGE A WORD OR TWO

79

SEE)YOU CLOSE... THE LID AND THEN I KNOW MY PLACE A -

83

GAIN

87

SEEM - ING SO

93 **F**

CALM... SO COOL

97

NO TRACE OF HUES... YOU'RE

101

BLEACH - ING... YOUR LIFE... YOUR

105

BLUES... RIT. . . . YOUR

109

BLUES... YOUR BLUES

GITAR

♩ = 150

WHITE

MARC VAN VUGT / INEKE VAN DOORN

A

G_M7 E^b_{MAJ}7⁹/G

B

9 G_M7 E^b_{MAJ}7⁹/G G_M7 A_M7(b5) D7^b9

13 G_M7 E^b_{MAJ}7⁹/G

17 G_M7 E^b_{MAJ}7⁹/G G_M7 C_M7(b5) F7^b9

21 B^b_M7 G^b_{MAJ}7⁹/B^b

25 B^b_M7 G^b_{MAJ}7⁹/B^b B^b_M7 C_M7(b5) F7^b9

29 B^b_M7 G^b_{MAJ}7⁹/B^b

GUITAR

33 $B^b M7$ $G^b MAJ7^9/B^b$ $C M7^b5$ $A M7(b5)$ $D7^b9$

37 $G M7$ $E^b MAJ7^9/G$

41 $G M7$ $E^b MAJ7^9/G$ $G M7$ $A M7(b5)$ $D7^b9$

45 $G M7$ $E^b MAJ7^9/G$ $G M7$ AFTER SOLO TO SEGNO AT D

49 $E M7^b5$ $A7^b9$

53 $G M7$ $C7$

57 $E M7^b5$ $A7^b9$

61 $G M7$ $E^b MAJ7^9/G$ D.C. 3 TIMES (3RD TIME FOR SOLO ON B; JUMP TO D)

65 $G M7$ $E^b MAJ7^9/G$ $G M7$ $G M7$

71 **E** B^b7 C⁷ B^b7 C⁷

75 B^b7 C⁷ F^{MAJ}7

79 B^b7 C⁷ B^b7 A^{7b}13 A⁷

83 D^M7 B^bMAJ⁷9/D

87 D^M7 B^bMAJ⁷9/D D^M7

93 **F** E^M7^b5 A^{7b}9

97 G^M7 C⁷

101 E^M7^b5 A^{7b}9

105 G^M7 E^bMAJ⁷9/G

109 G^M7 E^bMAJ⁷9/G G^M7 E^bMAJ⁷9/G RIT. . . D^{MAJ}7⁹

p *p* PLAY FILL

DRUMS

♩ = 150

WHITE

MARC VAN VUGT / INEKE VAN DOORN

A

8

B 1ST TIME TACET

9 PLAY 10 BARS

13

17

PLAY ALL TIMES

(11)

21

1ST TIME TACET

25 PLAY 4 BARS

PLAY ALL TIMES

DRUMS

33

37

41

45

AFTER SOLO TO SEQNO AT D

49

C PLAY 12 BARS

53

57

61

D.C. 3 TIMES (3RD TIME FOR SOLO ON B; JUMP TO D)

D 65

71 **E**

mf

Measures 71-74: Musical notation for measures 71-74. Measure 71 starts with a boxed 'E' and a dynamic marking of *mf*. The notation consists of eighth and quarter notes.

75

Measures 75-78: Musical notation for measures 75-78. Measure 75 starts with a dynamic marking of *mf*. The notation includes eighth notes and a half note.

79

Measures 79-82: Musical notation for measures 79-82. Measure 79 starts with a dynamic marking of *mf*. The notation consists of eighth and quarter notes.

83

Measures 83-86: Musical notation for measures 83-86. Measure 83 starts with a dynamic marking of *mf*. The notation includes eighth notes and quarter notes.

87

Measures 87-92: Musical notation for measures 87-92. Measure 87 starts with a dynamic marking of *mf*. The notation includes eighth notes and quarter notes.

93 **F** PLAY 12 BARS

Measures 93-96: Musical notation for measures 93-96. Measure 93 starts with a boxed 'F' and the instruction 'PLAY 12 BARS'. The notation consists of diagonal slashes.

97

Measures 97-100: Musical notation for measures 97-100. Measure 97 starts with a dynamic marking of *mf*. The notation consists of diagonal slashes.

101

Measures 101-104: Musical notation for measures 101-104. Measure 101 starts with a dynamic marking of *mf*. The notation consists of diagonal slashes.

105

Measures 105-108: Musical notation for measures 105-108. Measure 105 starts with a dynamic marking of *mf*. The notation includes eighth notes and quarter notes.

109

Measures 109-112: Musical notation for measures 109-112. Measure 109 starts with a dynamic marking of *mf*. The notation includes eighth notes and quarter notes. Measure 112 includes a 'RIT.' marking and a dynamic marking of *p*.

(13)

TRUMPET IN B \flat

WHITE

MARC VAN VUGT / INEKE VAN DOORN

$\text{♩} = 150$

A AM^7 $FMAJ^7_9/A$ mp $|||$

5 **B** AM^7 $FMAJ^7_9/A$ AM^7 $AM^7(b5)$ $D7b9$ mp

1ST TIME TACET

9 AM^7 $FMAJ^7_9/A$ $|||$

13 AM^7 $FMAJ^7_9/A$ AM^7 $DM^7(b5)$ $G7b9$

17 CM^7 $A^bMAJ^7_9/C$ CM^7 $A^bMAJ^7_9/C$ mp mp

21 CM^7 $A^bMAJ^7_9/C$ CM^7 $DM^7(b5)$ $G7b9$ f

25 CM^7 $A^bMAJ^7_9/C$ $|||$

29 CM^7 $A^bMAJ^7_9/C$ DM^7b5 $BM^7(b5)$ $E7b9$ mf

65 C7 D7 GMAJ7 %

69

73

77 mp SEEM-ING SO

83 E F#M7b5 B7b9 %

PLAY AD LIB FILLS

87 AM7 D7 %

91 F#M7b5 B7b9 %

95 mp

99 p RIT. - E MAJ7 79

VIOLIN 1

WHITE

MARC VAN VUGT / INEKE VAN DOORN

♩ = 150

1 **A** G^M7 E^bMAJ⁷₉/G

mp
1ST TIME TACET

5 **B** G^M7 E^bMAJ⁷₉/G G^M7 G^M7(b5) C7b9

mp

9 G^M7 E^bMAJ⁷₉/G

13 G^M7 E^bMAJ⁷₉/G G^M7 CM7(b5) F7b9

17 B^bM7 G^bMAJ⁷₉/B^b B^bM7 G^bMAJ⁷₉/B^b

mp *mp*

21 B^bM7 G^bMAJ⁷₉/B^b B^bM7 CM7(b5) F7b9

f

25 B^bM7 G^bMAJ⁷₉/B^b

mp

29 B^bM7 G^bMAJ⁷₉/B^b CM7b5 AM7(b5) D7b9

mf

VIOLIN 1

2

33 G^M7 $E^b_{MAJ7^9}/G$ |||

37 G^M7 $E^b_{MAJ7^9}/G$ G^M7 $A^M7(b5)$ $D7^b9$

41 G^M7 $E^b_{MAJ7^9}/G$ G^M7

PLAY AD LIB FILLS

SEEM - ING SO

45 C E^M7^b5 || B^7^b9 ||

49 G^M7 || C^7 ||

53 E^M7^b5 || A^7^b9 ||

57 G^M7 $E^b_{MAJ7^9}/G$ |||

mp

FORM: A-B-C-A-B-[:B FOR SOLO'S:] -C-D-E

61 D B^b7 C^7 B^b7 C^7

SIT-TING DOWN..

65 B^b7 $C7$ $FMAJ7$ $\%$

69

73

77

mp
PLAY AD LIB FILLS

83 E $EM7^b5$ $\%$ $A7^b9$ $\%$

SEEM-ING SO

87 $GM7$ $\%$ $C7$ $\%$

91 $EM7^b5$ $\%$ $A7^b9$ $\%$

95

mp

99

p *p* RIT. - $DMAJ7^9$

CHORINEKE

MARC VAN VUGT

♩ = 100

PIANO

A C/B \flat F \flat /9 E7(\sharp 5) Am 7 Am 7 /G

6 F \sharp m7(\flat 5) B7(\flat 9) F/G G 6

10 **B** C/B \flat F \flat /9 E7(\sharp 5) Am 7 Am 7 /G

14 D/F \sharp E7 A7(SUS4) A7

18 Dm 7 Em 7 F \flat /9 B \flat 7(\sharp 11)

22 E \flat 13(SUS4) E \flat 13(SUS4) F/G G

26 **C**

F⁶

G⁶

Am^(b6)

G⁶

30 F⁶

G⁶

Am^(b6)

G⁶

34 Am^(b6)

Am^(b6)

C/B^b

C/B^b

38 E/F

E/F

E/F

E/F

42 **D** C/B^b F^{6/9}

E7^(#5)

Am⁷

Am⁷/G

F^{#m}7^(b5)

47 F7^(#11)

1. 2. 3....
F/G

G⁶

LAST TIME ONLY

50 F/G

∕∕

F/G

∕∕

Musical notation for measures 50-53. The score is in 4/4 time. The right hand (treble clef) plays a melody of eighth notes: G4, A4, B4, C5, G4, A4, B4, C5. The left hand (bass clef) plays a bass line of eighth notes: G2, A2, B2, C3, G2, A2, B2, C3. Measure 50 starts with a treble clef and a 4/4 time signature. Measures 51, 52, and 53 are separated from the previous section by double bar lines with repeat dots (∕∕). The notation continues with the same rhythmic pattern in the right hand and a similar bass line in the left hand.

54 F/G

∕∕

F/G

∕∕

C/Bb

Musical notation for measures 54-57. The score is in 4/4 time. The right hand (treble clef) plays a melody of eighth notes: G4, A4, B4, C5, G4, A4, B4, C5. The left hand (bass clef) plays a bass line of eighth notes: G2, A2, B2, C3, G2, A2, B2, C3. Measure 54 starts with a treble clef and a 4/4 time signature. Measures 55, 56, and 57 are separated from the previous section by double bar lines with repeat dots (∕∕). The notation continues with the same rhythmic pattern in the right hand and a similar bass line in the left hand. Measure 57 ends with a double bar line and a final chord in the right hand (C/Bb) and a bass note (Bb2) in the left hand.

CHORINEKE

MARC VAN VUQT

♩ = 100

A C/Bb F% E7(♯5) Am7 Am7/G

6 F♯m7(b5) B7(b9) F/G G6

B C/Bb F% E7(♯5) Am7 Am7/G

14 D/F# E7 A7(SUS4) A7

18 Dm7 Em7 F% Bb7(♯11)

22 Eb13(SUS4) Eb13(SUS4) F/G G

C F6 G6 Am(b6) G6

30 F6 G6 Am(b6) G6

34 Am(b6) Am(b6) C/Bb C/Bb

38 E/F E/F E/F E/F

D C/Bb F% E7(♯5) Am7 Am7/G F♯m7(b5)

47 F7(♯11) 1. 2. 3.... F/G G6 LAST TIME ONLY F/G //

52 F/G // F/G // F/G // C/Bb

B^b

CHORINEKE

MARC VAN VUGT

♩=100

A D/C G^{6/9} F⁷(#5) Bm⁷ Bm⁷/A

6 G^{#m}7(b5) C^{#7}(b9) G/A A⁶

B D/C G^{6/9} F⁷(#5) Bm⁷ Bm⁷/A

14 E/G[#] F^{#7} B⁷(SUS4) B⁷

18 Em⁷ F^{#m}7 G^{6/9} C⁷(#11)

22 F¹³(SUS4) F¹³(SUS4) G/A A

C G⁶ A⁶ Bm^(b6) A⁶

30 G⁶ A⁶ Bm^(b6) A⁶

2
34 **Bm(b6)** **Bm(b6)** **D/C** **D/C**

38 **F#/G** **F#/G** **F#/G** **F#/G**

42 **D** **D/C** **G6/9** **F#7(#5)** **Bm7** **Bm7/A**

46 **G#m7(b5)** **G7(#11)** 1. 2. 3.... **G/A** **A6**

50 **LAST TIME ONLY** **G/A** **G/A** **G/A** **G/A**

54 **G/A** **G/A** **G/A** **D/C**