

Cantando Por Amor

1. Het doet er niet toe ...

Thomas De Baets

2. Hé, hallo!

3. Klik

4. Zo vele wegen, liefste, tot een kus

Musical score for the fourth section of the piece, 'Zo vele wegen, liefste, tot een kus'. The score is written in treble clef with a key signature of two flats (B-flat and E-flat). The tempo is marked as quarter note = 72. The piece is in common time (C) and changes to 2/4 time at measure 15. The score consists of three staves of music. The first staff contains measures 1-4, with a 4-measure rest in measure 2 and an 8-measure rest in measure 3. The second staff contains measures 5-14, with a 2-measure rest in measure 7 and a forte (*f*) dynamic marking. The third staff contains measures 15-20, with a 5-measure rest in measure 16 and an 8-measure rest in measure 19. The dynamic marking *mf* is placed below the final measure of the third staff.

5. 'k Bemin het stukje aarde dat jij bent

6. Kus

Cantando Por Amor

1. Het doet er niet toe ...
2. Hé, hallo!
3. Klik

Thomas De Baets

$\text{♩} = 100$

p

5

mf

10

1. 2.

ff

16

4

24

ff

29

13

3/4

The musical score is written for a single melodic line in treble clef with a common time signature. It consists of six staves of music. The first staff begins with a tempo marking of quarter note = 100 and a dynamic of *p*. The second staff starts at measure 5 with a dynamic of *mf*. The third staff starts at measure 10 and includes first and second endings, with a dynamic of *ff*. The fourth staff starts at measure 16 with a dynamic of *ff*. The fifth staff starts at measure 24 with a dynamic of *ff*. The sixth staff starts at measure 29 and ends with a 3/4 time signature change and a dynamic of *ff*. The score includes various musical notations such as slurs, accents, and repeat signs.

Cantando Por Amor

M.: Thomas De Baets

1. Het doet er niet toe ...

2. Hé, hallo!

$\text{♩} = 120$ $\text{♪} = \text{♪} = \text{♪}$

f

8

16

3. Klik

$\text{♩} = 100$

mf

4

11

ff *ff*

30

Cantando Por Amor

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3. Klik
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5. 'k Bemin het stukje aarde dat jij bent
6. Kus

Thomas De Baets

7. Middag

8. Scheldliedje

Musical score for 'Scheldliedje' in G minor, 3/4 time. The score consists of five staves of music. The first staff starts with a tempo marking of quarter note = 132 and a dynamic marking of *f*. It features a series of eighth notes and quarter notes with slurs and accents. The second staff contains two first endings, labeled '1.' and '2.', with a measure rest of 7 measures. The third staff begins at measure 16 and includes a dynamic marking of *mf*. The fourth staff starts at measure 28 and features a dynamic marking of *f*. The fifth staff starts at measure 39 and includes a measure rest of 17 measures.

9. Weer samen
10. Weet dat ik jou bemin en niet bemin
11. Je zingt tot zon en hemel
12. Koek

Cantando Por Amor

Thomas De Baets

1. Het doet er niet toe ...
2. Hé, hallo!
3. Klik
4. Zo vele wegen, liefste, tot een kus
5. 'k Bemin het stukje aarde dat jij bent
6. Kus

7. Middag
8. Scheldliedje

Musical score for Tuba (Tpt Bb) in G major, 4/4 time. The score consists of four staves of music. The first staff starts with a tempo marking of quarter note = 132 and a dynamic marking of *f*. The second staff begins at measure 5 and includes a 7-measure rest. The third staff begins at measure 17 and includes an 8-measure rest and a dynamic marking of *mf*. The fourth staff begins at measure 29 and includes 7-measure and 17-measure rests, and a dynamic marking of *f*. The score features various musical notations including rests, slurs, and dynamic markings.

9. Weer samen
10. Weet dat ik jou bemin en niet bemin
11. Je zingt tot zon en hemel
12. Koek

Cantando Por Amor

1. Het doet er niet toe ...
2. Hé, hallo!

Thomas De Baets

♩ = 120 ♪ = $\overset{\frown}{\text{♪}}$

Drumset

Brushes

2

5

10

15

8

The image shows a drumset score for the piece 'Cantando Por Amor'. It consists of four staves of music. The first staff is the beginning, starting with a square symbol for the drumset and a common time signature. It includes a tempo marking of 120 beats per minute and a note value equivalence. The notation uses various symbols: a square for the drumset, a 'C' for common time, a '2' for a two-measure rest, and 'Brushes' for a specific drumming technique. The subsequent staves are numbered 5, 10, and 15, indicating the measure number. They contain rhythmic patterns with notes, rests, and accents. The final staff ends with a double bar line and a measure rest of 8 measures.

32

32

36 1.

36

41 2.

41

47

47

52

52

57

57

Detailed description: This is a musical score for percussion, consisting of two staves per system. The top staff uses a treble clef and contains a melodic line with eighth and sixteenth notes, often with accents. The bottom staff uses a bass clef and contains a rhythmic accompaniment with eighth and sixteenth notes, frequently marked with 'x' to indicate specific percussion sounds. The score is divided into systems, with measure numbers 32, 36, 41, 47, 52, and 57 marking the beginning of each system. A first ending bracket labeled '1.' spans measures 36-40, and a second ending bracket labeled '2.' spans measures 41-45. The piece concludes with a double bar line at the end of the final system.

Cantando Por Amor

1. Het doet er niet toe ...

Thomas De Baets

2. Hé, hallo!

3. Klik

The musical score is written in treble clef with a common time signature (C). It begins with a tempo marking of quarter note = 100. The score is divided into six systems of music. The first system starts with a whole rest followed by a five-measure rest, then a repeat sign and a melodic line with two accents. The second system starts at measure 9 with a melodic line and a bass line, featuring two accents and a fermata. The third system starts at measure 14 with a melodic line and a bass line, including a four-measure rest and two accents. The dynamic marking *mp* is placed below the staff. The fourth system starts at measure 22 with a melodic line and a bass line, featuring two accents and a fermata. The fifth system starts at measure 27 with a melodic line and a bass line, including a ten-measure rest and a dynamic marking of *mp*. The sixth system starts at measure 41 with a tremolo effect (trem.) over a series of eighth notes, followed by a change in time signature to 3/4 and then common time (C).

7. Middag

8. Scheldliedje

Musical score for 'Scheldliedje' in G minor, 3/4 time, starting at a tempo of 132. The score consists of 11 staves of music. The first staff begins with a treble clef, a key signature of two flats, and a common time signature. The tempo is marked as 132. The first staff includes dynamic markings *f* and *V*. The second staff starts at measure 5 and includes a repeat sign and a *V* marking. The third staff starts at measure 10 and includes first and second endings. The fourth staff starts at measure 14 and includes a *V* marking. The fifth staff starts at measure 19 and includes a *V* marking. The sixth staff starts at measure 24. The seventh staff starts at measure 29. The eighth staff starts at measure 34 and includes a *V* marking and an accent (>). The ninth staff starts at measure 40 and includes an accent (>). The tenth staff starts at measure 45 and includes markings for *pizz.* and *arco*. The eleventh staff starts at measure 54 and ends with a double bar line.

7. Middag

8. Scheldliedje

Musical score for 'Scheldliedje' in G minor, 3/4 time. The score consists of 11 staves of music. The tempo is marked as quarter note = 132. The piece begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The first staff includes a tempo marking '♩ = 132' and a dynamic marking 'f' (forte). The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings: 'f' at the beginning, 'pizz.' (pizzicato) at measure 45, and 'arco' (arco) at measure 48. The piece concludes with a double bar line at the end of the 11th staff.

15. 'k Bemin je slechts omdat ik je bemin

16. Niet zijn, wellicht, is zijn als jij niet bent

The musical score is written for a violin in G major (one sharp) and common time. It begins with a tempo marking of quarter note = 72 and a dynamic of *f*. The piece features a variety of articulations and techniques, including *pizz.* (pizzicato), *arco* (arco), and *p* (piano). Measure 14 includes a *pizz.* marking and a dynamic of *p*. Measure 19 features a *arco* marking and a hairpin crescendo. Measure 23 has a dynamic of *mp*. Measure 29 has a dynamic of *pp*. The score includes several trills and slurs, and changes in time signature from common time to 2/4 and back to common time.

7. Middag

8. Scheldliedje

$\bullet = 132$

5 *f*

10 1. 2.

15

20

25

30

35

40

45 pizz. arco

50

55

Cantando Por Amor

1. Het doet er niet toe ...

M.: Thomas De Baets

2. Hé, hallo!

3. Klik

$\text{♩} = 100$
mp

6

11

15

20

25

30


13

Cantando Por Amor

1. Het doet er niet toe ...

Thomas De Baets

2. Hé, hallo!

$\text{♩} = 120$ 

Pizz.



mf

6

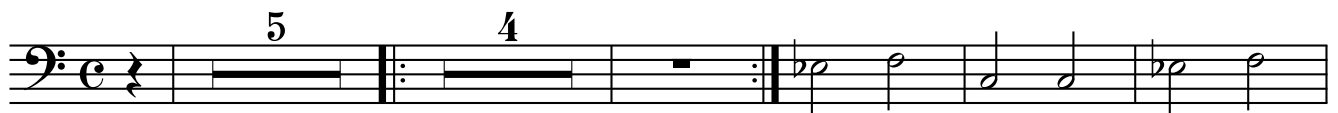


13



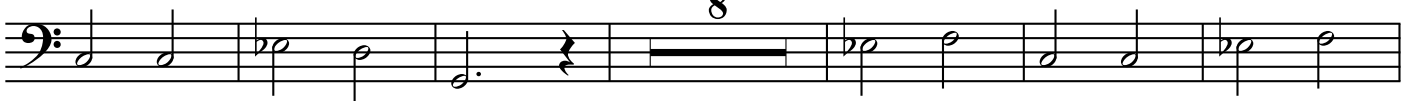
3. Klik

$\text{♩} = 100$



mf

14



28



4. Zo vele wegen, liefste, tot een kus