

Easy violin - piano

Canon In D

Simplified version

Arr. Peter Edvinsson

Johann Pachelbel

Violin

Piano

The first system of the score is in D major (two sharps) and 4/4 time. The violin part consists of three measures of whole rests. The piano part features a rhythmic pattern of eighth notes in the right hand and a bass line of half notes in the left hand.

4

The second system begins at measure 4. The violin part has three measures of whole notes: D4, E4, and F#4. The piano part continues with the same rhythmic pattern as the first system.

7

The third system begins at measure 7. The violin part has four measures of half notes: D4, E4, F#4, and G4. The piano part continues with the same rhythmic pattern as the first system.

11

Musical score for measures 11-14. The piece is in D major (two sharps) and 3/4 time. Measure 11: Treble clef has a half note D4, quarter note E4, quarter note F#4. Bass clef has a half note D3, quarter note E3, quarter note F#3. Measure 12: Treble clef has a half note G4, quarter note A4, quarter note B4. Bass clef has a half note G3, quarter note A3, quarter note B3. Measure 13: Treble clef has eighth notes C5, B4, A4, G4, F#4, E4, D4. Bass clef has a half note C4, quarter note D4, quarter note E4. Measure 14: Treble clef has eighth notes C5, B4, A4, G4, F#4, E4, D4. Bass clef has a half note C4, quarter note D4, quarter note E4.

15

Musical score for measures 15-17. Measure 15: Treble clef has eighth notes D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Bass clef has a half note D3, quarter note E3, quarter note F#3. Measure 16: Treble clef has eighth notes C5, B4, A4, G4, F#4, E4, D4. Bass clef has a half note G3, quarter note A3, quarter note B3. Measure 17: Treble clef has eighth notes C5, B4, A4, G4, F#4, E4, D4. Bass clef has a half note C4, quarter note D4, quarter note E4.

18

Musical score for measures 18-20. Measure 18: Treble clef has eighth notes D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Bass clef has a half note D3, quarter note E3, quarter note F#3. Measure 19: Treble clef has eighth notes C5, B4, A4, G4, F#4, E4, D4. Bass clef has a half note G3, quarter note A3, quarter note B3. Measure 20: Treble clef has eighth notes C5, B4, A4, G4, F#4, E4, D4. Bass clef has a half note C4, quarter note D4, quarter note E4.

20

Musical score for measures 20-23. The piece is in D major (two sharps) and 4/4 time. Measure 20 features a melodic line in the right hand with eighth-note patterns and a descending eighth-note scale, while the left hand provides a rhythmic accompaniment of eighth notes. Measures 21-23 show the melodic line continuing with quarter notes and the left hand playing chords and a descending eighth-note line.

24

Musical score for measures 24-26. Measure 24 has a simple melodic line in the right hand. Measures 25-26 feature a more active right hand with eighth-note patterns and a descending eighth-note scale, while the left hand continues with a steady eighth-note accompaniment.

27

Musical score for measures 27-29. Measure 27 has a simple melodic line in the right hand. Measures 28-29 feature a more active right hand with eighth-note patterns and a descending eighth-note scale, while the left hand continues with a steady eighth-note accompaniment. The piece concludes with a double bar line at the end of measure 29.

A Thousand Years

Oscar & Nicole (duet)
can be played Solo

performed by Christina Perri

Arr. by Teacher Valarie

INTRO

The intro consists of two staves of music. The right hand (treble clef) plays a series of chords in a descending sequence: G major, F major, E major, D major, C major, Bb major, and A major. The left hand (bass clef) plays a simple bass line with eighth notes: G2, F2, E2, D2, C2, Bb1, and A1.

9

Hearts beats fast Co - lours and pro - mi - ses, How to be

The first line of the song starts at measure 9. The right hand plays a melody of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. The left hand plays a bass line of quarter notes: G2, F2, E2, D2, C2, Bb1, A1.

13

brave ... How can I love when I'm af - raid to fall but watch ing you

The second line of the song starts at measure 13. The right hand melody continues: G4, A4, Bb4, C5, Bb4, A4, G4. The left hand bass line continues: G2, F2, E2, D2, C2, Bb1, A1.

17

stand a - lone, All of my doubt ... Sud - den - ly goes a - way some -

The third line of the song starts at measure 17. The right hand melody continues: G4, A4, Bb4, C5, Bb4, A4, G4. The left hand bass line continues: G2, F2, E2, D2, C2, Bb1, A1.

21

how One step clo ser

The fourth line of the song starts at measure 21. The right hand melody continues: G4, A4, Bb4, C5, Bb4, A4, G4. The left hand bass line continues: G2, F2, E2, D2, C2, Bb1, A1.

CHORUS

25 I have died eve - ry day wai - ting for you Dar - lin' don't be af-raid

28 I have loved you for a thou - sand years, I'll love you for a

31 thou - sand more. All a - long ... I be - lieved ...

34 I would find you Time has brought ... Yo'heart to me ... I have loved you for a

37 thou - sand years, love you for thou - sand more. To Coda

41

Time stands still, Beau - ty I

45

know she is I will be brave ... I will not let a - ny - thing

49

take a - way What's stan - ding in front of me E - ve - ry

53

breath ... E - ve - ry hour has come to this

D.S. al Coda

56

(Bells) sim.

60

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Hallelujah

Words and Music by LEONARD COHEN

Arranged by ROGER EMERSON

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Hallelujah

Arranged by
ROGER EMERSON

For SATB* and Piano
Performance Time: Approx. 3:00

Words and Music by
LEONARD COHEN

Adagio (♩ = 72)

Bass *Solo, section or all men mf*

Piano *mf pedal freely*

B \flat Gm B \flat Gm

I've

heard there was a sec-ret chord — that Dav-id played, — and it pleased the Lord. But

B \flat Gm B \flat Gm

3

Soprano *mf*

Alto *mf*

Tenor *mf*

Bass *mf*

you don't — real-ly care for mu-sic do you? — It

E \flat F B \flat F

5

*Available for SATB, SAB and 2-Part
ShowTrax CD also available

cresc.
 goes like this, — the fourth, the fifth, the mi-nor fall, — the ma-jor lift; — the
cresc.
 goes like this, — the fourth, the fifth, the mi-nor fall, — the ma-jor lift; — the
cresc.
 goes like this, — the fourth, the fifth, the mi-nor fall, — the ma-jor lift; — the
cresc.
 goes like this, — the fourth, the fifth, the mi-nor fall, — the ma-jor lift; — the

Bb Eb F Gm Eb

7

f *mf mel.* 11
 baf-fled king — com-pos-ing — Hal-le-lu-jah. — Hal-le-lu-jah, — Hal-le-
f *mf* 2 2 2
 baf-fled king — com-pos-ing — Hal-le-lu-jah. — Hal-le-lu-jah, — Hal-le-
f *mf* 2 2 2
 baf-fled king — com-pos-ing — Hal-le-lu-jah. — Hal-le-lu-jah, — Hal-le-
f *mf*
 baf-fled king — com-pos-ing — Hal-le-lu-jah. — Hal-le-lu-jah, — Hal-le-

F D Gm Bb Bb2/D Eb

9

lu - jah, Hal - le - lu - jah, Hal - le - lu

lu - jah, Hal - le - lu - jah, Hal - le - lu

lu - jah, Hal - le - lu - jah, Hal - le - lu

12

16

Solo, section or all women *mf*

jah. You say I took the name in vain - though

jah.

jah.

jah.

16

15

I don't e - ven know the name, — but if I did, — well real-ly, — what's it

17

to you? — There's a blaze of light in ev - 'ry word — it

There's a blaze of light in ev - 'ry word — it

There's a blaze of light in ev - 'ry word — it

There's a blaze of light in ev - 'ry word — it

19

doesn't mat - ter what you heard, — the ho - ly — or the bro - ken — Hal - le -

doesn't mat - ter what you heard, — the ho - ly — or the bro - ken — Hal - le -

doesn't mat - ter what you heard, — the ho - ly — or the bro - ken — Hal - le -

doesn't mat - ter what you heard, — the ho - ly — or the bro - ken — Hal - le -

Gm Eb F D

21

f *mf* 24

lu - jah. — Hal - le - lu - jah, — Hal - le - lu - jah, — Hal - le -

f *mf* 2 2 2 2

lu - jah. — Hal - le - lu - jah, — Hal - le - lu - jah, — Hal - le -

f *mf* 2 2 2 2

lu - jah. — Hal - le - lu - jah, — Hal - le - lu² - jah, — Hal - le -

f *mf*

lu - jah. — Hal - le - lu - jah, — Hal - le - lu - jah, — Hal - le -

24

Gm Bb Bb²/D Eb Gm

f *mf*

23

lu - jah, Hal - le - lu jah.

lu - jah, Hal - le - lu jah.

lu - jah, Hal - le - lu jah.

lu - jah, Hal - le - lu jah.

E_b B_b F_{sus} F B_b F_{sus} F

26

30

I did my best, it was-n't much, I

I did my best, it was-n't much, I

I did my best, it was-n't much, I

I did my best, it was-n't much, I

30

C G_{sus} G C A_m

29

could-n't feel — so I tried to touch, I've told the truth, I did-n't come — to

could-n't feel — so I tried to touch, I've told the truth, I did-n't come — to

could-n't feel — so I tried to touch, I've told the truth, I did-n't come — to

could-n't feel — so I tried to touch, I've told the truth, I did-n't come — to

C Am F G

fool you. And e - ven though — it all went wrong I'll

fool you. And e - ven though — it all went wrong I'll

fool you. And e - ven though — it all went wrong I'll

fool you. And e - ven though — it all went wrong I'll

C G C F G

stand be-fore — the Lord of Song with noth-ing on — my tongue but — Hal - le -

stand be-fore — the Lord of Song with noth-ing on — my tongue but — Hal - le -

stand be-fore — the Lord of Song with noth-ing on — my tongue but — Hal - le -

stand be-fore — the Lord of Song with noth-ing on — my tongue but — Hal - le -

Am F G E

35

lu - jah. — Hal - le - lu - jah, — Hal - le -

lu - jah. — Hal - le - lu - jah, — Hal - le -

lu - jah. — Hal - le - lu² - jah, — Hal - le -

lu - jah. — Hal - le - lu - jah, — Hal - le -

38

Am C C²/E F

37

lu - jah, ——— Hal - le - lu - jah, ——— Hal - le - lu - jah. Hal - le -

lu - jah, ——— Hal - le - lu - jah, ——— Hal - le - lu - jah. Hal - le -

lu - jah, ——— Hal - le - lu - jah, ——— Hal - le - lu - jah. Hal - le -

lu - jah, ——— Hal - le - lu - jah, ——— Hal - le - lu - jah. Hal - le -

Am F C G C²/E

39

lu - jah, ——— Hal - le - lu - jah, ——— Hal - le -

lu - jah, ——— Hal - le - lu - jah, ——— Hal - le -

lu - jah, ——— Hal - le - lu - jah, ——— Hal - le -

lu - jah, ——— Hal - le - lu - jah, ——— Hal - le -

F Am

42

lu - jah, Hal - le - lu

lu - jah, Hal - le - lu

lu - jah, Hal - le - lu

lu - jah, Hal - le - lu

F C Gsus G

44

jah.

jah.

jah.

div.

jah.

C C(add9) C

46

