

# Charlotta\_book\_2026\_06

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# Lidové z Čech a Moravy

Pekar pece Adur

## Pekař peče housky

Lidová z Čech

A dur      A      E      A      E      A      E      A      E

Pe - kař pe - če hous - ky, u - šti - pu - je kous - ky,

Guitar 2

Guitar 3

Guitar 4

5      A      E      A

pe - kař - ka mu po - má - há, u - šti - pu - jí o - ba dva.

Gtr. 2

Gtr. 3

Gtr. 4

# Pekla vdolky

Lidová z Čech

C dur C G C

1. Pe - kla vdol - ky z bí - lý mou - ky, sy - pa - la je per - ní - kem,

Guitar 2

Guitar 3

Guitar 4

2. Jez, Honzíčku, jsou dobrý, jsou perníkem sypaný,  
jestliže ti budou chutnat, dám ti ještě takový.

5 C G C

há - ze - la je Hon - zíč - ko - vi o - tev - ře - ným o - kýn - kem.

Gtr. 2

Gtr. 3

Gtr. 4

Šla Nanyňka C dur

# Šla Nanyňka do zelí

Lidová z Čech

C dur C G C

Kytara  
Zpěv

Kytara  
Doprovod

5

T  
A  
B

T  
A  
B

T  
A  
B

2

## KKR zkouška

9

G C

3 3 5 3 | 3 3 3 | 3 3 5 3 | 0 0 0

0 0 0 | 0 0 0 | 0 0 0 | 0 1 0

3 3 3 3

2. Já to platit nebudu, nebudu, nebudu. Radši se dám na vojnu, na vojničku.  
Na vojnu se nedávej, truc rodičům nedělej! /: Udělám, udělám, na vojnu se přece dám. :/

13

F C G C

8 8 8 | 5 5 5 | 3 0 1 3 | 1 1 1

3 2 1 2 | 3 2 1 2 | 1 0 0 | 0 1

3 3 3 3

## Šla Nanyňka A dur

## Šla Nanyňka do zelí

A dur

Lidová

Kytara  
Zpěv

A E A

1. Šla Na - nyn - ka do ze - lí, do ze - lí, do ze - lí,

T  
A  
B

Kytara  
Doprovod

T  
A  
B

5 E A

na - tr - ha - la lu - pe - ní, lu - pe - níč - ko.

T  
A  
B

T  
A  
B

2

## KKR zkouška

9

E E7 A

Při - šel na ní Pe - pí - ček, roz - šla - pal jí ko - ší - ček.

0 0 2 0 | 0 0 0 | 0 0 2 0 | 2 2 2

1 0 1 | 1 0 1 | 1 3 1 | 2 2 2

0 | 0 | 0 | 0

2. Já to platit nebudu, nebudu, nebudu. Radši se dám na vojnu, na vojníčku.  
Na vojnu se nedávej, truc rodičům nedělej! /: Udělám, udělám, na vojnu se přece dám. :/

13

D A E A

Ty, ty, ty, ty, ty, ty, ty to bu - deš pla - ti - ti!

5 5 5 | 2 2 2 | 0 2 3 0 | 2 2 2

0 2 3 2 | 0 2 3 2 | 2 0 | 2 2

0 | 0 | 0 | 0

Šel tudy Cdur

# Šel tudy, měl dudy

C dur

Lidová z Čech

Kytara  
Zpěv

C G7

Šel tu - dy, měl du - dy, a - ni ne - za - pís - kal,

T  
A  
B

Kytara  
Doprovod

T  
A  
B

C

3

bo - dejž mu ty du - dy ra - rá - šek roz - tří - skal!

T  
A  
B

T  
A  
B

Z březového dřeva Am

# Z březového dřeva

C dur  
Pomalú

Lidová ze Slovenska

Kytara  
Zpěv

Am DmAm E Am C Dm C G

Kytara  
Doprovod

TAB

2 0 1 1 3 1 0 2 0 2 1 3 0 0 1 0 3 1 3

TAB

0 1 0 3 0 0 0 0 1 3 1 3 1 3 3 3

TAB

0 0 0 0 0 3 0 3 3

8 C C Dm Am G E7 Am E Am

TAB

1 1 3 0 0 1 0 3 1 0 2 3 1 0 2 0 2

TAB

0 0 3 1 3 3 1 0 3 0 0 0 0 0 1 2

TAB

3 3 0 0 3 0 0 0 0

## Zlatá brána Adur

## Zlatá brána

A dur

Lidová

A

Kytara  
Zpěv

Zla-tá brá-na o-te-vře-ná, zla-tým klí-čem o-dem-če-ná, kdo do ní ve-jde,

T  
A  
B

0 2 0 2 | 0 2 0 2 | 0 2 0 2 | 0 2 0 2 | 0 0 2 0 0

Kytara  
Doprovod

T  
A  
B

5 5 | 5 5 | 5 5 | 5 5 | 5 5

0 0 | 0 0 | 0 0 | 0 0 | 0 0

6

to-mu hla-va se - jde, ať je to ten ne-bo ten, praš-tí-me ho koš-tě-tem!

0 2 0 0 2 2 | 0 0 0 0 0 2 0 | 0 2 0 0 2 2 2

T  
A  
B

5 5 | 5 5 | 5 5 | 5 5 | 5 5

0 0 | 0 0 | 0 0 | 0 0 | 0 0

## Zlatá brána

C dur

Lidová

C

Kytara  
Zpěv

Zla-tá brá-na o-te-vře-ná, zla-tým klí-čem o-dem-če-ná, kdo do ní ve-jde,

T  
A  
B

3 5 3 0 | 3 5 3 0 | 3 5 3 0 | 3 5 3 0 | 3 3 0 3 3

Kytara  
Doprovod

T  
A  
B

0 1 0 | 0 1 0 | 0 1 0 | 0 1 0 | 0 1 0 0 1 0

3 3 3 | 3 3 3 | 3 3 3 | 3 3 3 | 3 3 3

6

to-mu hla-va se - jde, ať je to ten ne-bo ten, praš-tí-me ho koš-tě-tem!

3 0 3 3 0 0 | 3 3 3 3 3 0 3 | 3 0 3 3 0 0 0

T  
A  
B

0 1 0 0 1 0 | 0 1 0 0 1 0 | 0 1 0 0 1 0

3 3 3 | 3 3 3 | 3 3 3

## Zlatá brána Gdur

## Zlatá brána

G dur

Lidová

G

Kytara  
Zpěv

Zla- tá brá-na o - te-vře-ná, zla-tým klí-čem o-dem-če-ná, kdo do ní ve-jde,

T  
A  
B

Kytara  
Doprovod

T  
A  
B

6

to-mu hla-va se - jde, ať je to ten ne-bo ten, praš-tí-me ho koš-tě-tem!

T  
A  
B

T  
A  
B

## Folk & Country

Banks of the Ohio

**BANKS OF THE OHIO***americká*

Musical score for 'Banks of the Ohio' in C major, 4/4 time. The score consists of three staves of music with lyrics underneath. Chords are indicated above the notes: C, G, G7, C, C7, F, C, C.

1. I asked my love to take a walk to take a walk  
just a lit - tle walk down be - side where the wat - ers  
flow down by the banks of the O - hi - o

2.

And only say that you'll be mine  
in no others arms entwine  
down beside where the waters flow  
down by the banks of the ohio

3.

I held a knife against her brest  
as ino my arms she pressed  
she cried "oh willie don't murder me  
I'm not prepeared for eternity"

4.

And only say that you'll be mine  
in no others arms entwine  
down beside where the waters flow  
down by the banks of the ohio

5.

I started home 'tween twelve and one  
I cried "My God what have I done?  
killed the only woman I loved  
because she would not be my bride"

6.

And only say that you'll be mine  
in no others arms entwine  
down beside where the waters flow  
down by the banks of the Ohio



**OHIO**

český text Jan Vyčítal (zpívali Greenhorns)

1. Já měl sem holku jak z obrázku  
plavovlásku moji lásku  
s ní sem byl šťastnej srdcovej král  
Ohio líný tam teče dál
2. Byl večer voněl snad šafránem  
měsíc jak lampa nad šantánem  
já viděl holku tu svou tam stát  
jinej ji líbal a měl ji rád
3. V takový chvíli je neštěstí  
když se ti octne kudla v pěsti  
jenom se dvakrát blejskla čepel  
oba šli k zemi pak do pekel
4. Já zabil jeho já zabil ji  
teď jen čekám až mě pověsí  
na strom vysokej až do nebes  
ať vidím řeku hory a les
5. Já zabil jeho já zabil ji  
teď jen čekám až mě pověsí  
že sem byl šťastnej srdcovej král  
Ohio líný tam teče dál

**NÁKLAĎÁK**

český text Pavel Žák (zpívala Petra Černocká)

1. Měl v ramenou víc než se zdá  
a v očích místa vzdálená  
jak noční stín svůj trajler hnal  
na plný plyn stále dál a dál
2. Znal míle dní a týdny mil  
stokrát s dálkou zápasil  
stokrát měl smrt bliž než cíl  
a přesto jel znovu vítězil
3. Měl v rukou cit i pevný stisk  
musel mít svůj denní risk  
Měl prostě rád jako nebe pták  
svůj řvoucí dům šedý nákladák
4. Uměl se smát i vítr zmást  
z očí žár a úsvit krást  
chtěl se hnát a být jen tím  
čím chlap je rád když je pánem svým
5. Snad řek mi víc než dnes já vám  
když vez mě tmou až bůhví kam  
a možná vím proč létá pták  
proč muži řídí nákladák
6. Umím se smát i vítr zmást  
ze rtů dalek úsvit krást  
věčně žít své týdny mil  
[: a v rukou mít lásku svou i cíl :]

Doney Gal

**DONEY GAL**

americká

We're a - lone Do - ney Gal in the wind and hail\_\_\_\_\_

1. Kdo\_\_\_ ví proč to hří - bě tak v lás - ce mám\_\_\_\_\_

— got to drive these do - gies down the trail 1. We'll

\_\_\_\_\_ stá - do mu zblou - di - lo Bůh ví kam Ref. Ať

ride the range from sun to sun for a cow - boy's

sníh či déšť\_\_\_ pa - dá tmou\_\_\_\_\_ já a můj

work is\_\_\_ nev - er done he's up and

Do - ney Gal ne - smí - me snít\_\_\_\_\_ stá - le

gone at the break of day\_\_\_\_\_ driv - in' the

dál\_\_\_\_\_ ces - tou svou\_\_\_\_\_ já a můj

do - gies on their wea - ry\_\_\_ way\_\_\_\_\_

Do - ney Gal\_\_\_ mu - sí - me\_\_\_ jít\_\_\_\_\_

2. It's rain or shine sleet or snow  
Me and my Doney Gal are on the go  
yes rain or shine sleet or snow  
Me and my Doney Gal are bound to go
3. A cowboy's life is a weary thing  
for it's rope and brand and ride and sing  
yes day or night in the rain or hail  
he'll stay with his dogies out on the trail
4. Rain or shine sleet or snow  
Me and my Doney Gal are on the go  
we travel down that lonesome trail  
where a man and his horse seldom ever fail
5. We whoop at the sun and yell through the hail  
but we drive the poor dogies down the trail  
and we'll laugh at the storms the sleet and snow  
when we reach the little town of San Antonio

## DONEY GAL

*český text Vlastimil Marhoul (zpíval Karel Zich a Spirituál kvintet)*

1. Kdo ví proč to hříbě tak v lásce mám  
stádo mu zbloudilo Bůh ví kam

*Ref. Ať sníh či déšť ...*

2. V zádech už máme snad tisíc mil  
stále jen spolu jdeme neznáme cíl

*Ref. Ať sníh či déšť ...*

3. Až z nás jeden zůstane v klínu hor  
já ať to jsem a ne Doney Gal

*Ref. Ať sníh či déšť ...*



Down by the Riverside

**DOWN BY THE RIVERSIDE***americký gospel*

rychle

1. Gon-na lay down my sword and shield down by the  
 ri-ver-side down by the ri-ver-side down by the  
 ri-ver-side Gonna lay down my sword and shield down by the  
 ri-ver-side ain't gonna stu-dy war no more  
 I ain't gonna stu-dy war no more I ain't gonna  
 stu-dy war no more I ain't gonna stu-dy war no  
 more I ain't gon-na war no more

2.  
 Gonna stick my sword  
 in the golden sand  
 down By the riverside  
 [: down by the riverside :]

Gonna stick my sword  
 in the golden sand  
 down by the riverside  
 gonna study war no more  
 Ch. I ain't gonna study ...

3.  
 Gonna put on my long white robe  
 down By the riverside  
 [: down by the riverside :]  
 Gonna put on my long white robe  
 down by the riverside  
 gonna study war no more.

Ch. I ain't gonna study ...

4.  
 Gonna put on my starry crown  
 down By the riverside  
 [: down by the riverside :]  
 Gonna put on my starry crown  
 down by the riverside  
 gonna study war no more

Ch. I ain't gonna study ...



## CO NEVZAL ŘÍČNÍ PROUD

*český text Hana Krůtznerová (zpívala Eva Olmerová s Jitkou Vrbovou)*

1.  
 Když lásky stárnou  
 pár z nich jde větrem dout  
 pár vzít chce říční proud  
 co máš pak obejmout  
 Když lásky stárnou  
 kam jít se řeky ptáš  
 u ní však zůstáváš

S tou řekou líp teď život znáš  
 a žádná mořská pláž  
 nemá čas hlídat spánek tvůj  
 i měsíc pluje dál ten říční admirál  
 a tak zůstaň a dál tu stůj

2.  
 Když lásky stárnou  
 jdou hledat jiný kout  
 z vln jinam k tůni plout  
 co máš pak obejmout  
 Když lásky stárnou  
 s kým žít se řeky ptáš  
 u ní dál zůstáváš

Tou řekou v zimě bloudil mráz  
 a stavěl z ledu hráz  
 jarní si píseň proud tu hrál  
 i měsíc je tu dál ten říční admirál  
 čeká na návrat tvůj

3. = 1. Možná když lásky stárnou ...

Tou řekou v zimě bloudil mráz ...

# OLD FOLKS AT HOME (SWANEE RIVER)

Stephen Foster (1851 – americká minstrelská zlidovělá)

rychleji

1. Way down u - pon the Swa nee Ri - ver far far a -  
 All up and down the whole cre - a - tion sad - ly I  
 way there's where my heart is turn - ing e - ver  
 roam still long - ing for the old plan - ta - tion  
 There's where the old folks stay  
 and for the old folks at home *Ch.* All the world is  
 sad and drea-ry eve-ry-where I roam oh darkies how my  
 heart grows wea-ry far from the old folks at home

2.  
 All 'round the little farm I wandered  
 when I was young  
 then many happy days I squandered  
 many the songs I sung  
 When I was playing with my brother  
 happy was I  
 oh take me to my kind old mother  
 there let me live and die

*Ch.* All the world ...

3.  
 One little hut among the bushes  
 one that I love  
 still sadly to my mem'ry rushes  
 no matter where I rove  
 When shall I see the bees a humming  
 all 'round the comb  
 when shall I hear the banjo strumming  
 down by my good old home

*Ch.* All the world ...

## DOMA NA JIHU

český text Jan Bican

1. Dál po proudu se vlny  
ztrácí dál k jihu dál  
tam kde se moje srdce vrací  
tam kde můj rodný dům stál  
Čas utíká dny kvapem běží  
ať spím či bdím  
v mé duši obraz stále svěží  
rodný dům a lidé s ním

2. Tam na malé sem farmě býval  
šťastnej a mlád  
tam první písňě s bendžem zpíval  
šťastné dny žil napořád  
Já u řeky si s bratry hrál  
a vzdával se snům  
teď statky pozemské bych dal jen  
zas vidět svůj rodný dům

Ref. Kde houf černoušků potichoučku  
kvílí píseň svou  
tam já se vrátit chci můj broučku  
vždyť tam lidé nejlepší jsou

Ref. Kde houf černoušků ...

## TEN GREEN BOTTLES

anglická dětská

rytmicky D A<sup>7</sup> D

1. Ten green bottles hang-ing on the wall ten green bottles

A<sup>7</sup> D D

hang - ing on the wall and if one green bot - tle should

Em G A<sup>7</sup> D

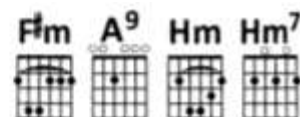
ac - ci-denly fall there'll be nine green bottles hanging on the wall

2. Nine green bottles ...  
... there'd be eight green bottles  
hanging on the wall

etc. (2.-9.)

10. [: One green bottle  
hanging on the wall :]  
if that green bottle  
should accidentally fall  
there'd be no green bottles  
hanging on the wall

Swing Low

**SWING LOW, SWEET CHARIOT***americký spirituál*

zvolna **D** **Hm** **A<sup>7</sup>** **D** **Hm** **F#m** **A<sup>9</sup>**

Ch. Swing low sweet cha - ri - ot — coming for to car - ry me home

**D** **E<sup>7</sup>** **A<sup>7</sup>** **Hm<sup>7</sup>** **E<sup>7</sup>** **A<sup>7</sup>**

swing low sweet cha - ri - ot — com - ing for to car - ry me

**D** Fine **Hm<sup>7</sup>** **E<sup>7</sup>** **A<sup>7</sup>**

home 1. I looked o - ver Jor - dan and what did I see —

**D** **H<sup>7</sup>** **F#m** **A<sup>9</sup>** **D** **Hm**

com ing for to car - ry me home a band — of an - gels

**E<sup>7</sup>** **A<sup>7</sup>** **Hm** **E<sup>7</sup>** **A<sup>7</sup>** **D**

com - ing af - ter me — com - ing for to car - ry me home

Ch. Swing low ...

2. Sometimes I'm up  
and sometimes I'm down  
coming for to carry me home  
but still my soul feels heavenly bound  
coming for to carry me home

Ch. Swing low ...

3. The brightest day that I can say  
coming for to carry me home  
when Jesus washed my sins away  
coming for to carry me home

*Ch.* Swing low ...

4. If I get there before you do  
coming for to carry me home  
I'll cut a hole and pull you through  
coming for to carry me home

*Ch.* Swing low ...

5. If you get there before I do  
coming for to carry me home  
tell all my friends I'm coming too  
coming for to carry me home

*Ch.* Swing low ...

## VOZÍČKU, KE MNĚ LEŤ

český text Jiří Joran

*Ref.* Vozíčku ke mně leť  
nyní vézti domů mě máš  
vozíčku ke mně leť  
nyní vézti domů mě máš

1. Já za Jordán hledím za řeku svou  
nyní vézti domů mě máš  
hle andělé teď pro mě si už jdou  
nyní vézti domů mě máš

*Ref.* Vozíčku ...

2. Ty dřív než já se dostaneš tam  
nyní vézti domů mě máš  
mým známým řekni  
že k nim přijdu sám  
nyní vézti domů mě máš

*Ref.* Vozíčku ...

Mash

# KDYŽ PŘIJDOU CHVÍLE (MASH)

John Mandel; Antonín Linhart (zpíval Pacifik)



Am Dm<sup>7</sup> G<sup>7</sup> C

Když při-jdou chví - le ja - ký znáš ja - ko v pou-šti

Am<sup>7</sup> Dm G<sup>7</sup> Am

klo-pý - táš je bůh - ví ko-lik na-dě - jí do vzpomí-nek co

A<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> C

za-hře - jí v nich rád se vracíš domů tak věř si u sta

Am<sup>7</sup> F<sup>7maj</sup> Em Dm G<sup>7</sup> Am

hro-mů a trá - pe - ní svý jed-nou roz - mo - táš

2. Když přijdou chvíle loučení  
bouře život promění  
je vzácná každá hodina  
když vítr vát už začíná  
mámě píšeš z války jak se máš  
a psaní do obálky z války  
s rozechvěním v srdci zastrčíš
3. Ať plují mraky tisíc mil  
nový svět jsi objevil  
má cenu každý svítání  
jen pláč se skryje do dlaní
4. Chceš zpátky letět nebo plout  
a někde v trávě procitnout  
vždyť všechno jednou konec má  
a další cesta začíná  
letět zpátky domů  
kde znáš i stíny stromů  
a celej den si s dětmi můžeš hrát

ššš

# š-š-š

*Sugar Town; Lee Hazlewood; Jan Fiala (zpívala Helena Blehárová, později Zuzana Norisová)*

1. A - ká - ty šu - mí\_\_\_ když pa - dá\_\_\_ déšť\_\_\_  
 pa - dá mi do vla - sů\_\_\_ chce - mi je splést\_\_\_  
 ne - ví že láskou chci hla - vu si plést\_ tak mu to š- š- š- ...  
 ... š- š- šepotám\_\_\_

2. Do mého ticha tiše vkročil on  
 lásku rozhoupal jak velkej zvon  
 před chrámem lásky byl bláznivej shon  
 každěj si š- š- ... šepotá
3. Jenže ten den je už včerejší  
 já nevím proč mě všichni konejší  
 vždyť nejsem jediná co bloudí  
 co modlitbu š- š- ... šepotá
4. Ten kdo v noci vtéká  
 jako každěj den  
 vím že někdo zbarví černej sen  
 sen zmoklej jako dnešní den  
 po kterém š- š- ... šepotám  
 Pa dá ba dá ...

# UŽ Z HOR ZNÍ ZVON

## AMAZING GRACE

tradicional

český text: Zdeněk Borovec

*Mírně*

zpěv  
flétna

1. Už z hor zní zvon, už tmí se kraj a  
1. A- ma- zing Grace how sweet the sound that

s ním tvůj syn šel spát. Všem přež týž sen, všem  
saved a wretch like me. I once was lost but

pí- seň hraj, mír strun, mír snů mám rád.  
now am found was blind but now I see.

2. Už z hor zní zvon a spí tvá stáj,  
ten vzácný čas já znám,  
slož v tmách svůj rýč a píseň hraj,  
mír strun, mír snů mám rád.

3. Už z hor zní zvon a dřímá stáj,  
proud líbá z vln svou hráz,  
nech plát svou louč a píseň hraj,  
mír strun, mír snů mám rád.

4. Nech znít ten zvon, nech spát tu stáj,  
jen hlídej klid svých stád,  
stůj dál jak strom a píseň hraj,  
mír strun, mír snů mám rád.

*2. 'twas Grace that taught my heart to fear  
And Grace my fear relieved  
How precious did that Grace appear  
The hour I first believed.*

*3. When we've been there ten thousand years  
Bright shining as the sun  
We've no less days to sing God's praise  
That when we first begun.*

## Jazz & Latin

Aqui, Oh

Samba (in 4) ♩ = 122 - 144

# Aqui, Oh!

Music - Toninho Horta  
Lyric - Fernando Brant

(Intro)  $E^{(add\ 9)}$   $CMA^{7(add\ 6)}$   
(gtr.)  $E$  (etc.)

**A**  $E^{6/9}$   $E^{(add\ 9)}$   $EMA^9$   $A^{13(+11)}$

Oh, Mi - nas Ge - rais, um ca - mi - nhão

$G\#MI^9$   $C\#MI^7(add\ 4)$   $F\#MI^7(add\ 4)$  **B**  $A$   $G\#MI^9$   $C\#7(+9)$

le - va quem fi - cou por vin - te a - nos ou mais.

$A_{MI}^9$   $D^9_{SUS}$   $D^9$   $G\#MI^9$   $C\#MI^9(11)$   $C\#7(alt)$

Eu i - ri - a a pé oh meu a - mor,

$F\#MI^9(11)$   $G\#$   $A_{MI}^9$   $B^9_{SUS}$   $EMA^9$   $D^9$   $C\#7(alt)$

eu i - ri - a a té, meu pai sem um tos - tão. Em Mi -

$F\#^9$   $G^{13}$   $F\#^9$   $B^9_{SUS}$

nas Ge - rais, a - le - gri - a é guar - dar - da em co - fres, ca - te - drais.

$Bb^{13(+9)}$   $Bb^7(+9)$  **B**  $G^bMA^9$   $F_{MI}^7(+5\ 4)$   $E^b_{MI}^7(add\ 4)$   $E^b_{MI}^9(13)$   $A^{(MA\ 7)}$

Na va - ran - da eu ve - jo o meu a - mor. Tem ben -

$A^b13$   $A^{13}$   $A^b13$   $B^9_{SUS}$

ção de Deus to - do a - que - le que tra - ba - lha no es - cri -

$B^7_{SUS}$   $E^{6/9}$   $A_{MI}^9$   $G\#MI^7(+5)$   $C\#7(+9)$   $F\#^9$   $G^{13}$

1. (1st x only) to - rio. Ben - di - to é o fru - to des - sas Mi - nas Ge - rais,

$F\#^9$   $G^{13}$   $F\#^9$   $B^9_{SUS}$   $B^7(alt)$  2.  $E^{6/9}$   $A_{MI}^9$   $G\#MI^7(+5)$   $C\#7(+9)$

2. Mi - nas Ge - rais. (Optional solo on repeat till 2nd ending) Ben - di - to é o fru - to,

Aqui, Oh\_2

Ben - di - to, é o fru - to, Ben - di - to, é o fru -

to des - sas Mi - nas Ge - rais. (no lyric)

Na va - ran - da eu ve - jo o meu a - mor. Tcm ben -

ção de Deus to - do a que - le que tra - ba - lha no es - cri - tó - rio.

Ben - di - to, é o fru - to des - sas Mi - nas Ge - rais,

Mi - nas Ge - rais.

Ben - di - to, é o fru - to, ben - di - to, é o fru -

to, ben - di - to, é o fru - to des - sas Mi -

nas Ge - rais.

(Vamp, solo & fade)

Chords in parentheses are for solos.

This arrangement is based on several different versions. One version is A, B (1st ending), solo on A & B, melody at 2nd ending, take Coda (1st x), end with vamp.

Aquçrela do Brasil

# Aquarela Do Brasil (a.k.a. Brazil)

Ary Barroso  
English lyric - S.K. Russel

**Samba**  
**(Verse)** A<sup>7(b9)</sup> A D<sup>6</sup>

Bra - sil, meu Bra - sil Bra - si - lei -  
Bra - zil, the Bra - zil that I knew -

D<sup>Mi6</sup> D<sup>6</sup>  
ro, meu mu - la - to in - so - nei - ro,  
where I wan - dered with you

D<sup>6</sup> B<sup>7(b9)</sup> B<sup>7(b9)</sup>  
you can - tar - te nos meus ver - sos.  
lives in my im - a - gi - na - tion.

**B** E<sup>Mi9</sup> A<sup>9</sup> E<sup>Mi9</sup> A<sup>9</sup> E<sup>Mi9</sup>  
O Bra - sil, sam - ba que da, bam - bo - leio, que faz gin - ga. O Bra - sil,  
Where the songs are pas - sion - ate, and a smile has flash - in it, and a kiss

A<sup>9</sup> E<sup>Mi9</sup> A<sup>9</sup> D<sup>MA9</sup>  
do meu a - mor, ter - ra de nos - so. Se - nhor, Bra -  
has art in it for you put your heart in it, and

E<sup>Mi7</sup> A<sup>9</sup> D<sup>MA9</sup> E<sup>Mi7</sup> A<sup>9</sup>  
sil! Bra - sil! Prã of mim, Bra -  
so I dream of old

**C (Chorus)** D<sup>MA7</sup> (A<sup>b9(b5)</sup>) G<sup>6</sup> E<sup>Mi7</sup>  
O, a - bre a cor - ti - na do pas - sa - do,  
zil, where hearts were en - ter - tain - ing June,

(G<sup>6</sup>) E<sup>Mi7</sup> (G<sup>6</sup>) A<sup>9</sup> (C<sup>9</sup>) E<sup>Mi7</sup>  
ti - ra a mãe pré - ta do ser - ra do.  
we stood be - neath an am - ber moon

(C<sup>9</sup>) A<sup>9</sup> D<sup>MA7</sup>  
bo - ta o rei gon - go no con - ga do, Bra -  
and soft - ly whis - pered "some - day soon." We

E<sup>Mi7</sup> A<sup>9</sup> D<sup>MA7</sup> D<sup>7</sup> D<sup>b7</sup> C<sup>7</sup>  
sil! Bra - sil!  
kissed and - sil!  
clung to - ge - ther.

# Aquqrela\_do\_Brasil\_2

**D** (F#MI 7(+5)) B7 F#MI 7(+5) B7(+9) (F#MI 7(+5)) B7

Dei - xa, can - tar de no - vo o tro - va - dor.  
Then to - mor - row was a - no - ther day.

F#MI 7(+5) B7(+9) (F#MI 7(+5)) B7 F#MI 7(+5)

à me - ren - co - rea luz da lua,  
The morn - ing found me miles a - way.

B7(+9) EMI EMI(+5) EMI 6 EMI(+5)

to - da a can - ção do meu a - mor.  
with still a mil - lion things to say.

**E** (GMI 6) EMI 7 C9 (C#7(+9) G#) F#MI 7

Que - ro ver "es - sa do - na" ca - mi - nhan - do,  
Now when twi - light dims the sky a - love,

(DMA 9) A BMI 7 E9 EMI 7 A 7(+9)

pe - los sa - lões ar - ras - tan - do, o seu ves - ti - do ren - da -  
re - call - ing thrills of our love, there's one thing I'm cer - tain of;

DMA 9 EMI 7 A 9 DMA 9

do, Bra - sil! Bra - sil! Prä -  
re - turn I - sil! will to

EMI 7 A 9 DMA 9 DMA 9 EMI 7 A 7(+9)

mim, Prä mim,  
old Bra - zil.

Repeat for solos (C D E)  
After solos, D.C. al Coda

EMI 7 A 9 DMA 9 EMI 7 A 9

sil! Bra - sil! Prä - mim, Prä -  
turn I will to old Bra -

DMA 9

mim, Bra -  
zil. Re-

**Vamp & Fade**

Note: Letter A may be  
played rubato 1st x  
(start tempo at B)

Optional counter-melody (and chords) letter B bars 9-16

D EMI 7 A 7

**C** Optional counter-melody (and chords) letter C

D 2 EMI 7 A 7 2

Armandos Rumba

# Armando's Rumba

Chick Corea

Flamenco style Rumba  $\text{♩} = 122$

**(Intro)** (pn. R.H. w/ violin)  
 NC  
 (bs. w/ pn. L.H.)

**A** 1st x: violin 8va basso (arco)  
 2nd x: violin at pitch (pizz.)  
 (pn./violin)  
 NC  
 (bs./pn. 8va b.) (2nd x: bs. 8va/pn. at pitch)

NC

**B** (2nd x: violin arco)  
 NC  
 (bs. at pitch 2nd x)  
 (sample bass line)

(violin tacet)  
 $B^{\flat 7}_{SUS} (+9)$   $E^{\flat 7} (+9) E^{\flat 6/9}$   $E$   $F$   $G^{\flat}$   $G^{\flat 7} (+5)$   
 (bs.) (pn.)

Armandos\_Rumba\_2

**C** (Solos)

C<sub>Mi</sub> D<sup>7</sup> G<sup>7</sup> C<sub>Mi</sub>

C<sub>Mi</sub> D<sup>7</sup> G<sup>7</sup> C<sub>Mi</sub>

**D** C<sup>7</sup> F<sub>Mi</sub> D<sup>7</sup> F<sup>#</sup> G<sub>Mi</sub> A<sup>b</sup>°<sup>7</sup> A<sup>o</sup>°<sup>7</sup>

E<sup>b</sup> B<sup>b</sup> B<sup>b</sup>7<sub>SUS</sub> (b9) E<sup>7</sup>(+9) E<sup>b</sup>6<sub>9</sub> (E F G<sup>b</sup>) G<sup>7</sup>(+5)

(pn.) # F G<sup>b</sup> G<sup>7</sup>(+5)

**E** (as written each x)

(pn. R.H. w/ violin)

NC

(bs./pn. 8va b.)

NC

C<sub>Mi</sub>

**F** (solo continues)

C<sup>7</sup> F<sub>Mi</sub> D<sup>7</sup> F<sup>#</sup> G<sub>Mi</sub> A<sup>b</sup>°<sup>7</sup> A<sup>o</sup>°<sup>7</sup>

E<sup>b</sup> B<sup>b</sup> B<sup>b</sup>7<sub>SUS</sub> (b9) E<sup>7</sup>(+9) E<sup>b</sup>6<sub>9</sub> (E F G<sup>b</sup>) G<sup>7</sup>(+5)

(pn.) # F G<sup>b</sup> G<sup>7</sup>(+5)

⊕ violin 8va

(bs./pn.)

E F G<sup>b</sup> G<sup>7</sup>(+5) C<sub>Mi</sub> C<sub>Mi</sub>

Solo on CDCDEF.  
After solo, D.S., play ABEB (Coda)

Bacchanal

# Bacchanal

Jazz Samba

Kenny Barron

$\text{♩} = 134$

(Intro)

NC ( $B^{\flat 9}_{SUS}$  on D.C.)

(4x's)

(bs., with dr.) (etc.)

**A**

$B^{\flat 9}_{SUS}$  ( $B^{\flat 9}$ ) ( $B^{\flat 9}_{SUS}$ ) ( $B^{\flat 9}$ )

(pn. sample voicings, mostly  $\delta$ va)

$B^{\flat 9}_{SUS}$  ( $B^{\flat 9}$ ) ( $B^{\flat 9}_{SUS}$ ) ( $B^{\flat 9}$ )

$F^{\flat 9}_{SUS}$   $F^{\flat 9}$   $F^{\flat 9}_{SUS}$   $F^{\flat 9}$  ( $E^{\flat 9}_{SUS}$ ) ( $E^{\flat 9}$ )  $E^{\flat 9}_{SUS}$   $E^{\flat 9}$

$F^{\flat 9}_{SUS}$   $F^{\flat 9}$   $F^{\flat 9}_{SUS}$   $F^{\flat 9}$   $E^{\flat}$   $D^{\flat}$   $B^{\flat 6(11)}$

**B**

$B^{\flat 13(\flat 9)}$   $E^{\flat 9}$   $E^{\flat 9}_{MI^{11}}$

$E^{\flat 9}_{MI^{11}}$   $A^{13}$   $D^{\flat 9}_{MI}$   $D^{\flat 9}_{MI(MA7)}$   $D^{\flat 9}_{MI7}$

$G^{13(11)}$   $G^{\flat 9}_{MA}$   $F^{\sharp 9}_{MA}$   $E^{\flat 9}$   $D^{\flat 9}_{MA}$

**C**

$B^{\flat 9}_{SUS}$  ( $B^{\flat 9}$ ) ( $B^{\flat 9}_{SUS}$ ) ( $B^{\flat 9}$ )

$B^{\flat 9}_{SUS}$  ( $B^{\flat 9}$ ) ( $B^{\flat 9}_{SUS}$ ) ( $B^{\flat 9}$ )

## Bacchanal\_2

The musical score consists of two staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The notes are: F4, C5, G4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. Chords are indicated above the notes: F<sup>9</sup><sub>SUS</sub>, F<sup>9</sup>, F<sup>9</sup><sub>SUS</sub>, F<sup>9</sup>, (E<sup>b9</sup><sub>SUS</sub>), (E<sup>b9</sup>), E<sup>b9</sup><sub>SUS</sub>, E<sup>b9</sup><sub>SUS</sub>, E<sup>b9</sup>. The second staff continues with the same notes and chords: F<sup>9</sup><sub>SUS</sub>, F<sup>9</sup>, F<sup>9</sup><sub>SUS</sub>, F<sup>9</sup>, E<sup>b</sup>, D<sup>b</sup>, B<sup>6</sup><sub>9</sub>(<sup>11</sup>) [C5]. The piece ends with a double bar line and the word '(fine)' written below the staff.

Solo on form (AABC).  
After solos, D.C. al fine

Chords in parentheses are used for solos.

## Blueberry Hill

**BLUEBERRY HILL***A. Lewis / L. Stock a V. Rose*

*Mírně*

zpěv

I found my thrill, \_\_\_\_\_ on Blue-ber-ry

Hill, \_\_\_\_\_ on Blue-ber-ry Hill \_\_\_\_\_ when I found

you. \_\_\_\_\_ The moon stood still \_\_\_\_\_ on Blue-ber-ry

Hill \_\_\_\_\_ and linge-red un-til \_\_\_\_\_ my dreams came

true. \_\_\_\_\_ The wind in the wil-low played \_\_\_\_\_

# Blueberry\_Hill\_2

— love's sweet me- lo- dy; \_\_\_\_\_ but all of those

vows we made, \_\_\_\_\_ were ne- ver to be. \_\_\_\_\_

— Though we're a part, \_\_\_\_\_ you're part of me

still, \_\_\_\_\_ For you were my

thrill \_\_\_\_\_ on a Blue- ber- ry Hill \_\_\_\_\_

— I found my Hill. \_\_\_\_\_

Besame Mucho

# Bésame Mucho

Bolero (Slow) (♩ = 120 or other)

Consuelo Velazquez

**A**

Bé - sa - me, bé - sa - me mu - cho,  
 Bé - sa - me, bé - sa - me mu - cho.

co - mo si fue - ra es - ta no - che la úl - ti - ma  
 Each time I cling to your kiss I hear mu - sic di -

vez. Bé - sa - me  
 vine. Bé - sa - me

mu - cho, que ten - go mie - do per -  
 mu - cho. Hold me, my dar - ling, and

der - te, per - der - te o - tra vez.  
 say that you'll al - ways be mine.

**B**

Quie - ro te - ner - te muy cer - ca mi - rar - me en tus  
 This joy is some - thing new, my arms en - fold - ing you.

o - jos, ver - te jun - to a mí, pien - sa que tal vez ma -  
 Nev - er knew this thrill be - fore. Who ev - er thought I'd be

ña - na yo ya es - ta - ré le - jos muy le - jos de tí.  
 hold - ing you close to me, whis - p'ring, "It's you I a - dore."

**C**

Bé - sa - me, bé - sa - me mu - cho,  
 Dear - est one, if you should leave me,

# Besame\_Mucho\_2

Musical notation for the first system, including chords:  $G_{MI}^6$ ,  $G_{MI}^6$ ,  $D^{7(\flat 9)}$ ,  $E_{MI}^{7(\flat 5)}$ ,  $A^{7(\flat 9)}$ .

co - mo si fue - ra es - ta no - che la úl - ti - ma  
 each lit - tle dream would take wing and my life would be

Musical notation for the second system, including chords:  $D_{MI}^6$ ,  $(A^{7(\flat 9)})$ ,  $A_{MI}^{7(\flat 5)}$ ,  $D^{7(\flat 9)}$ .

vez. \_\_\_\_\_ Bé - sa - me  
 through. \_\_\_\_\_ Bé - sa - me

Musical notation for the third system, including chords:  $G_{MI}^6$ ,  $D_{MI}^6$ ,  $(B_{MI}^{7(\flat 5)})$ .

mu - cho, que ten - go mie - do per -  
 mu - cho. Love me for - ev - er and

Musical notation for the fourth system, including chords:  $E^{7(\flat 9)}$ ,  $A^{7(\flat 9)}$ ,  $D_{MI}^6$ ,  $(A^7)$ .

der - te, per - der - te des - pués. \_\_\_\_\_  
 make all my dreams come true. \_\_\_\_\_

## Alternate changes (Joao Gilberto)

**A**  $D_{MI}^9$   $G_{MI}^9$   $D$   $E^{\flat}_{MI}{}^6_9$   $G_{MI}^9$   $D^{7(\flat 9)}$   $G_{MI}^9$   $A^{7(\flat 9)}$   $D_{MI}^9$

$A_{MI}^{7(\flat 5)}$   $D^{7(\flat 9)}$   $G$   $B$   $B^{\flat}_{MI}{}^6_9$   $D_{MI}^9$   $C_{MI}^6$   $E^{7(\flat 9)}$   $G_{MI}^6$   $B^{\flat}(B^{\flat 0 7})$   $D_{MI}^9$

**B**  $E_{MI}^{7(\flat 5)}$   $A^{7(\flat 9)}$   $D_{MI}^9$   $E_{MI}^{7(\flat 5)}$   $A^{7(\flat 9)}$   $D_{MI}^9$   $G_{MI}^7$   $D$   $C^{\sharp 0 7}$   $C_{MI}^7$   $C_{MI}^6$   $E^{\flat}_{MI}{}^6_9$   $B$   $E^{7(\flat 9)}$   $G_{MI}^6$   $B^{\flat}(B^{\flat 0 7})$

**C**  $D_{MI}^9$   $G_{MI}^9$   $D$   $E^{\flat}_{MI}{}^6_9$   $G_{MI}^9$   $D^{7(\flat 9)}$   $G_{MI}^9$   $A^{7(\flat 9)}$   $F_{MA}^9$

$A_{MI}^9$   $D^{7(\flat 9)}$   $G$   $B$   $B^{\flat}_{MI}{}^6_9$   $D_{MI}^9$   $C_{MI}^6$   $E^{7(\flat 9)}$   $G_{MI}^6$   $B^{\flat}(B^{\flat 0 7})$   $D_{MI}^9$

Better days ahead

# BETTER DAYS AHEAD

By Pat Metheny

**A** MELODY

♩ = 176 (EVEN EIGHTHS)

E/F# Bmaj<sup>9</sup> G/A

Dmaj<sup>9</sup> A<sup>b</sup>9#11 Gmaj<sup>7</sup>

Em<sup>7</sup> F#m<sup>7</sup> Bm<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> A<sup>b</sup>m<sup>7</sup> D<sup>b</sup>7<sup>b</sup>9 G<sup>b</sup>maj<sup>7</sup>

**B**

Fm<sup>7</sup><sup>b</sup>5 B<sup>b</sup>7<sup>b</sup>9 E<sup>b</sup>m<sup>7</sup> A<sup>b</sup>7 A<sup>b</sup>m<sup>7</sup> D<sup>b</sup>7<sup>b</sup>9 G<sup>b</sup>maj<sup>7</sup> C13

Bmaj<sup>7</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>m<sup>7</sup> D<sup>b</sup>m<sup>7</sup> Cm<sup>7</sup><sup>b</sup>5 D<sup>b</sup>/C<sup>b</sup>

To CODA **C**

F#maj<sup>7</sup> Dmaj<sup>7</sup>/F# E/F# Dmaj<sup>7</sup>/F# F#maj<sup>7</sup> Dmaj<sup>7</sup>/F# E/F# Gmaj<sup>7</sup><sup>b</sup>5/F#

E<sup>b</sup>m<sup>7</sup> A<sup>b</sup>13 A<sup>b</sup>m<sup>7</sup> D<sup>b</sup>7<sup>b</sup>9 Gmaj<sup>7</sup>#11

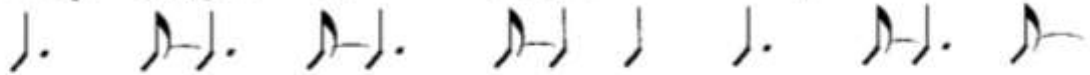
AFTER SOLOS: D.C. AL CODA

### Better days ahead 2



CODA

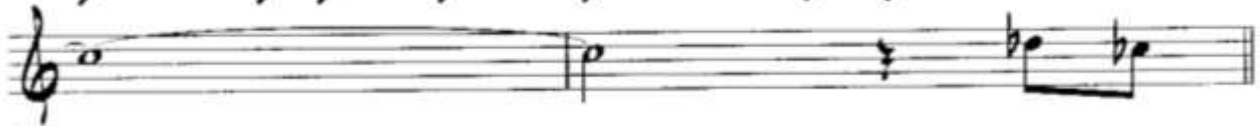
F#maj7 Dmaj7/F# E/F# Dmaj7/F# F#maj7 Dmaj7/F# E/F#



Dmaj7/F#

F#maj7

Gmaj7b5/F#



Ebm7

A7

Abm7

D7b9 Bbm7

E7

Bm7

E7



Bbm7

E7

Abm7

D7b9

Gmaj7#11



Black Orfeus

- LOUIS BONFI

(BOSSA) BLACK ORPHEUS

♩ 16 M  
8.

I'll sing to the sun in the sky I'll

A- B-7b5 E7b9 A- B-7b5 E7b9

sing till the sun rises high Carnival

A- D-7 G7 C Maj7 C#m7 A7b9

time is here, magical time of year And as the

D-7 G7 Cb F Maj7

time draws near, draws life my heart I'll

B-7b5 E7b9 A- B-7b5 E7b9

sing while I play my guitar I'll

A- B-7b5 E7b9 A- B-7b5 E7b9

WAYNE SHORTER - "SHORTER MOMENTS"

Black\_Orfeus2

clim to this dream from a far — Will

E7b5 A7b9 D7 7/8

true love come my way On this car-ni-val day Or will

D7 D7/C B7b5 E7b9 A7 A7/G Fmaj7

Love Stay in my heart? — I'll

B7b5 E7b9 A7

D.S. al

— Will true love come my way on this car-ni-val day or will I be a-lone with my

A7 D7 A7 D7 A7 D7 A7 D7 E7

dreams — FINE

A7

Buiding Bridges

9

Jazz Mambo  $\text{♩} = 110$   
(2-3 Clave)

# Building Bridges

Memo Acevedo  
T. Promane  
(as played by Memo Acevedo)

**(Intro)**  $D_{MI}^9$   $D_{MI}$   $C^\#$   $D_{MI}^7$   $C$   $D_{MI}^6$   $B$   $B^b9_{SUS}$   $B^b9$   $A^7(alt)$   $D_{MI}^9$   $D_{MI}$   $C^\#$

(saxes/trbs.)

(brass)

$D_{MI}^7$   $C$   $D_{MI}^6$   $B$   $B^b9_{SUS}$   $B^b9$   $E_{MI}^7(♭5)$   $A^7(♭5)$   $D_{MI}^9$  *dr. fill*

tutti

**A**  $D_{MI}^9$   $(A^7(♭9))$   $D_{MI}^9$   $(A_{MI}^7)$   $A^b13$   $D^7(♭9)$

(fl./pn.)

$G_{MI}^9$   $G_{MI}^9(MA^7)$   $G_{MI}^9$   $F$

$E_{MI}^7(♭5)$   $A^7(♭9)$   $D_{MI}^9$   $(D_{MI}^9)$   $B^13$   $B^b13_{SUS}$

$B^b13_{SUS}$   $B^b13$   $A^7(♭9)$

$B^b13_{SUS}$   $A^7(♭9)$   $D_{MI}^9$   $(A_{MI}^7)$   $D^7(♭9)$

**B**  $(G_{MI}^7)$   $C^9_{SUS}$   $C^9$   $F_{MA}^9$   $A_{MI}^7$   $D^7(♭9)$

(saxes/trbs., 8va b.)

$(G_{MI}^7)$   $C^9_{SUS}$   $C^9$   $F_{MA}^9$   $A_{MI}^7$   $D^7(♭9)$

$C^13_{SUS}$   $C^9$   $C^13(♭9)$   $F_{MA}^9$   $C$

$(B_{MI}^7)$   $E^9_{SUS}$   $E^7(♭9)$   $A_{MI}^7$   $G$  (trps.)

$B_{MI}^7(♭5)$   $E^9_{SUS}$   $E^7(♭9)$   $A_{MI}^7$   $G$

$F^\#_{MI}^7(♭5)$   $B^7(♭9)$   $E_{MI}^7(♭5)$   $A^13(♭9)$   $A^7(♭5)$

Buiding\_Bridges\_2

100

**C**

(fl./pn.)

(fl./pn.)

(A<sup>7</sup>(<sup>9</sup>))

D<sup>MI</sup><sup>9</sup>

(A<sup>MI</sup><sup>7</sup> A<sup>b13</sup> D<sup>7</sup>(<sup>9</sup>))

G<sup>MI</sup><sup>9</sup>

G<sup>MI</sup><sup>9</sup>(MA<sup>7</sup>)

G<sup>MI</sup><sup>9</sup>

F

E<sup>MI</sup><sup>7</sup>(<sup>b5</sup>)

A<sup>7</sup>(<sup>b9</sup>)

D<sup>MI</sup><sup>9</sup>

B<sup>b13</sup><sub>SUS</sub>

A<sup>7</sup>(<sup>b9</sup>)

(Interlude) (claps)

(t x) (t x) etc.)

(pn, octaves)

D<sup>MI</sup><sup>9</sup>

(A<sup>7</sup>(<sup>9</sup>))

B<sup>b13</sup>

A<sup>7</sup>(<sup>b9</sup>)

f NC (dr. tacet)

tutti, head only

(bs.)

1.

2.

(horns, top note)

NC

ff E<sup>MI</sup><sup>7</sup>(<sup>b5</sup>)

A<sup>7</sup>(<sup>b9</sup>)

A<sup>7</sup>(<sup>b5</sup>)

(horns, top note)

ff A<sup>7</sup>(<sup>b9</sup>)

A<sup>7</sup>(<sup>b5</sup>)

tutti

Solo on form (AABC) 2 choruses

Play Interlude between solos

After last solo, play Interlude, then go on.

**D**

(Perc. solo after 4x's)

Till cue

(sample pn, solo 1st x)

D<sup>MI</sup>

G<sup>MI</sup><sup>6</sup>

E<sup>MI</sup><sup>7</sup>(<sup>b5</sup>)

A<sup>7</sup>

(sample bs, tacet 1st x)

D<sup>MI</sup>

G<sup>MI</sup><sup>6</sup>

E<sup>MI</sup><sup>7</sup>(<sup>b5</sup>)

A<sup>7</sup>

On cue

E<sup>MI</sup><sup>7</sup>(<sup>b5</sup>)

A<sup>7</sup>(<sup>b9</sup>)

B<sup>b13</sup>

A<sup>7</sup>(<sup>b9</sup>)

D<sup>MI</sup><sup>7</sup>

break

(perc.)

D<sup>MI</sup><sup>6</sup>/<sub>9</sub>

(horns)

tutti

D.S. al Coda (with repeats)

ff (tutti, top note)

Use chords in parentheses for solos.

Canteloupe Island

70

# Canteloupe Island

Med. Jazz Funk (♩ = 116)

Herbie Hancock

**Intro**

(trp.)

(pn.)

$F_{M7}$

(pn. w/ bs. loco)

**A**

(head only)

$F_{M7}$

(pn. w/ bs. loco)


head only

$D_b9$

(pn. w/ bs. 8va)

solos: ( / . )

Cantaloupe Island s.2

(1st x) 



(trp.)

(pn.)

D MI<sup>7</sup> sus

(rim shot)

(pn. w/ bs. 8va)



(1st x and before D.S. only)

(1st x and before D.S. only)

F MI<sup>7</sup>

(pn. w/ bs. loco)

Solo on tune ( A )  
 (piano continues figure).  
 After solos, D.S. al Coda (1st x).



F MI<sup>7</sup>

(Vamp & fade)

Head is played twice before solos, one time after solos.  
 Rhythm section plays figures throughout solos.

Caravan in C

# Caravan

Duke Ellington  
Irving Mills & Juan Tizol

Bright Latin

**A**  $C^7$   $(D^{\flat 7})$   $(D^{\flat 7})$

$C^7$   $(D^{\flat 7})$

$C^7$   $(F_{MI} B^{\flat 13} E^{\flat 9} A^{\flat 13} D^{\flat 9} C^7(13) F_{MI} 6_9)$

**B**  $(Swing)$   $F^9$   $B^{\flat 9}$

$B^{\flat 9}$   $E^{\flat 7}$

$E^{\flat 7}$   $A^{\flat 6}$   $(G^7 C^7)$   $D^{\flat 7(5)}$

**C**  $(Latin)$   $C^7$   $(D^{\flat 7})$   $(D^{\flat 7})$   $(D^{\flat 7})$   $(D^{\flat 7})$

$C^7$   $(D^{\flat 7})$

$C^7$   $(F_{MI} B^{\flat 13} E^{\flat 9} A^{\flat 13} D^{\flat 9} C^7(13) F_{MI} 6_9)$

**B** Alternate melody for vocal at letter **B**:

This \_\_\_\_\_ is so ex - cit - ing, You \_\_\_\_\_ are so in -  
 vit - ing, Rest - ing in my arms  
 as I thrill to \_\_\_\_\_ the mag - ic charms \_\_\_\_\_ of (you.)

Original melody at bars 11 & 12 of **A** and **C**:

Suggested scale for solos, first 12 bars of letters **A** & **C**: (F harmonic minor)

Lyric

Night and stars above that shine so bright,  
 The myst'ry of their fading light  
 That shines upon our caravan.

Sleep upon my shoulder as we creep  
 Across the sands so I may keep  
 This mem'ry of our caravan.

This is so exciting, You are so inviting,  
 Resting in my arms as I thrill to the magic charms of

You, Beside me here beneath the blue,  
 My dream of love is coming true  
 Within our desert caravan.

Melody & harmony at letters **A** & **C** (Blakey):

(trp.  
trb.  
ten.)

Crystal Silence

- CHICK COREA

(BALLAD)

CRYSTAL SILENCE

Oh where did he go the crys- tal si- lence  
 way from life now all a- lone - I can re-

A- E- F#maj7#11

cries in my dreams I see - him still through the  
 -flect I let him slip - a- way from the

B-7 B#maj7 A-

1.  
 crys- tal si- lence of the night A -

B- C D7sus4 E7b9 A- B#maj7#11

2.  
 game he might have played if he stayed if he had

D- E7#9 D-

stayed Oh, I know - those won- drous games that we would have

E7#9 F#maj7 G7sus4

Crystal Silence2

played ————— As long as

A- / D

time ex — ists I shall re —

A- B7 F#7

call the man I knew so

C G#7 B7(b9)

well. One day I — know in —

E7sus4 / E7 / A#7 E-

time — our paths will. meet and then we'll feel — the

F#m7#11 B#7 B#m7

Crystal\_Silence3

joy the — joy we both have — know —  
A = B = C D7sus4 E7b9 A =

— That I love and call my — own. —  
B7sus4 B = C D7sus4 E7b9 A =

ENDING

—  
F7sus4/A A =

FINE

CHICK COREA - "RETURN TO FOREVER"

GARY BURTON & CHICK COREA - "CRYSTAL SILENCE"

MR PC

(MED. UP) MR. P. C. MUSIC - COLTRANE  
 LYRICS - JON HENDRICKS

If you wanna meet who really plays a lot of rhy-ahn you dig  
 If you wanna hear the fiddle played the way it should be you dig

C-7 F C-7 Bb

If you wanna man to get the people swinging with him you  
 If you wanna hear him play the way it really should be you

C-7 F-7

dig } Talking bout rhy-ahn He's  
 dig } p. C. } C-7 D7 4 4 D7

got the rhy-ahn dig p. C.  
 4 4 1 1 C-7 Bb C-7

JOHN COLTRANE - "GIANT STEPS"

Flor de Lis  
125

# Flor De Lis (a.k.a. Upside Down)

Djavan

English lyric by Regina Werneck

Medium Samba

♩ = 86 - 98

**A**  $C_{MA}^9$   $B_{MI}^9$  (etc.)

Va - lei meu Deus. É o fim do nos - so a - mor.  
Be - cause of you my life is up - side down.

$E_{7(b5)}$   $A_{MI}^9$   $D^9$

Per - do a por fa - vor, eu sei que o er -  
I love you an - y - how, but this is much

$G_{MI}^9$   $C^9$   $F\#_{MI}^{7(b5)}$

ro a - con - te - ceu, mas não sei o que fez,  
too much to take. You don't believe in me.

$B_{7(b9)}$   $B_{bMA}^9$   $A_{7(b9)}$

tu - do mu - dar de vez, on - de foi que eu  
Some - times you dis - ap - pear. And when I think

$F\#_{MI}^{7(b5)}$   $B_{7(b9)}$   $E_{MI}^9$  (bass dr.)  
er - rei, eu só sei que a - mei, que a -  
you're near you are so far a - way, far a -

$A_{7(b9)}$   $D^9$   $G^9$

mei, que a - mei, que a - mei, Se - rá  
way, far a - way, far a - way. Tell

**B**  $C_{MA}^9$   $B_{MI}^9$

tal vez, que a mi - nha i - lu - são  
me, please, what is it I can do?

$E_{7(b5)}$   $A_{MI}^9$   $D^9$

foi dar meu co - ra - ção, Com to - da for -  
I have my hopes, it's true, but if it's my

$G_{MI}^9$   $C^9$   $F\#_{MI}^{7(b5)}$

ça pra es - sa mo - ça me fa - zer fe - liz.  
mis - take to love you please don't take me wrong.

Flor\_de\_Lis\_2

**B<sup>7(+9)</sup>** **B<sup>b</sup>MA<sup>9</sup>** **A<sup>7(+9)</sup>**  
 E\_o des - ti - no não quiz me ver co - mo  
 You know I'm not that strong. Make up your mind.

**F<sup>#</sup>Mi<sup>7(+5)</sup>** **B<sup>7(+9)</sup>** **EMi<sup>7</sup>**  
 ra - iz, de u - ma flor de liz,  
 do, please. I can - not live like this.

**A<sup>7(+9)</sup>** **C** **D<sup>9</sup>** **F<sup>Mi</sup>7**  
 e foi as - sim que eu vi nos so a - mor, na po - ci -  
 Now it's your turn to show me you al - so have some

**C<sup>MA</sup>9** **E<sup>7(+9)</sup>** **AMi<sup>7</sup>**  
 feel - ra, po - ci - ra. Mor - to na be - le - za  
 ings, some feel - ings. All I want is just

**A<sup>b</sup>07** **G<sup>Mi</sup>9** **C<sup>9</sup>**  
 fri - a de Ma - ri - a e\_o meu jar - dim da vi -  
 a chance to love you. And then you see me fly -

**D** **F<sup>MA</sup>9** **B<sup>b</sup>9** **EMi<sup>9</sup>**  
 da, res - se - cou ou mor - reu, do pé  
 ing, so high up in the sky. Be

**A<sup>9</sup>** **D<sup>9</sup>** **G<sup>9</sup>SUS**  
 que bro - tou Ma - ri - a nem mar - ga - ri - da nas - ceu.  
 what you are, but please, let me be - lieve you are mine.

**1. C<sup>9</sup>SUS** **C<sup>9</sup>** **2. C<sup>MA</sup>9** **G<sup>7(+9)</sup>**  
 E\_o meu jar - dim da vi - fly -  
 And then you see me fly -

Solo on tune (ABCDD)  
 For ending, vamp & fade on **D**  
 (with 1st ending)

# Frenesí

Med. Cha Cha (or Swing) (♩ = 120 or other)

Alberto Dominguez

**(Verse)**  $A\flat^6$   $F_{MI}^7$   $B\flat_{MI}^7$   $E\flat^9$

Bé - sa - me tú a mí. Bé - sa - me j - gual que mi  
Some - time a - go I wan - dered down in - to

$A\flat^6$   $F_{MI}^7$   $B\flat_{MI}^7$   $E\flat^9$   $A\flat^6$   $F_{MI}^7$

bo - ca te be - só. Da - me el fre - ne - sí  
old Mex - i - co. While I was there

$B\flat_{MI}^7$   $E\flat^9$   $A\flat$   $(G^7)$   $C^6$   $A_{MI}^7$

que mi lo - cu - ra te dió. ¿Quién, si no fui yo,  
I felt ro - mance ev - 'ry - where. Moon was shin - ing bright

$D_{MI}^7$   $G^9$   $C^6$   $A_{MI}^7$   $D_{MI}^7$   $G^9$

pu - do en - se - ñar - te el ca - mi - no del a - mor?  
and I could hear laugh - ing voi - ces in the night.

$C^6$   $A_{MI}^7$   $D_{MI}^7$   $G^9$

Muer - ta mi al - ti - vez, cuan - do mi or - gu - llo ro -  
Ev - 'ry - one was gay. This was the start of their

$C^6$   $B\flat_{MI}^7$   $E\flat^9$  break

dó a tus pies. Quie - ro que vi - vas só - lo  
hol - i - day. It was Fi - es - ta down in

**A**  $B\flat_{MI}^7$   $E\flat^7$   $B\flat_{MI}^7$   $E\flat^7$   $B\flat_{MI}^7$   $E\flat^7$

pa - ra mí y que tú va - yas por don - de yo voy  
Mex - i - co, and so I stopped a - while to see the show.

$B\flat_{MI}^7$   $E\flat^7$   $A\flat^6$

pa - ra que mi al - ma sea no más de ti.  
I knew that fre - ne - sí meant "Please love me"

$B\flat_{MI}^6$   $E\flat^7$   $A\flat^6$  break on head

Bé - sa - me con fre - ne - sí. Da - me la luz que tie - ne  
and I could say fre - ne - sí. A love - ly se - ño - ri - ta

Frebesi\_2

tu mi - rar y la an - sie - dad que en - tre tus la - bios vi,  
 caught my eye. I stood en - chant - ed as she wan - der'd by.

e - sa lo - cu - ra de vi - vir ya - mar,  
 And ne - ver know - ing that it came from me,

que es más que a - mor, fre - ne - sí. Hay en el be - so que te  
 I gent - ly sighed "Fre - ne - sí". She stopped and raised her eyes to

di - me que sa - bes tu sen - tir, lo mis - mo que sien - to  
 mine. Her lips just plead - ed to be kissed.  
 Her eyes were soft as can - dle - shine. So how was I to re -

yo. Quie - ro que vi - vas só - lo  
 sist? And now with - out a heart to

pa - ra mi y que tú va - yas por don - de yo voy,  
 call my own, a great - er hap - pi - ness I've nev - er known

pa - ra que mi al - ma sea no más de tí.  
 be - cause her kiss - es are for me a - lone.

Bé - sa - me con fre - ne - sí. (fine) (Quie - ro que vi - vas só - lo)  
 Who would - n't say "Fre - ne - sí". It was Fi - es - ta down in

Omit breaks for solos.

Solo on ABC.  
 After solos, D.S. al fine

Freedom jazz\_Dance

FREEDOM JAZZ DANCE

- EDDIE HARRIS /  
EDDIE JEFFERSON

PLAY TIME (7) First you

B $\flat$ 7

put your feet to go-ther then you do a lit-tle walk  
music really mov-in' and this time is out-ta sight

You dance a round and then you have a lit-tle talk  
It was composed by Eddie Har-ris late one night

You grab her and you thumper now you  
He took it and he moved it and he

both are get-ting bad-der than you Stop and hold to go-ther bumping ass - as all a-round. Yeah!  
grooved it and it's cool that he was feel-in nice and free and that's the way it ought to be. Yeah!

EDDIE HARRIS - "FREEDOM JAZZ DANCE"  
MILES DAVIS - "MILES SMILES"

139. MIROSLAV VITOUS - "INFINITE SEARCH"

## Freedom\_jazz\_Dance2

Freedom Jazz Dance Yeah Freedom

Jazz Dance Man the  
(First you)

3<sup>rd</sup> verse : ( First you ) put your feet together then you do a little walk  
You dance around and then you have a little talk

You grab her and you throw her now you both are getting badder than you  
Stop and hold together everybody's feeling good Yeah!

4<sup>th</sup> verse : ( Repeat 2<sup>nd</sup> Verse )

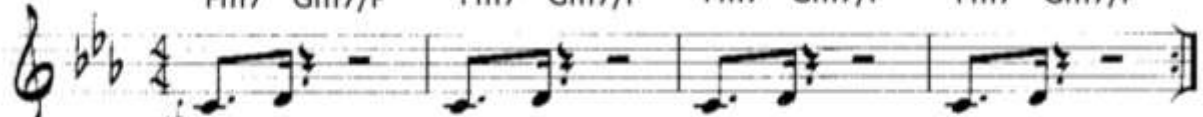
# THE GIRLS NEXT DOOR

Pyral Vokons  
and Lyn May

## INTRO

FUNK ♩ = 84 (EVEN EIGHTHS)

Fm7 Gm7/F Fm7 Gm7/F Fm7 Gm7/F Fm7 Gm7/F



### A MELODY

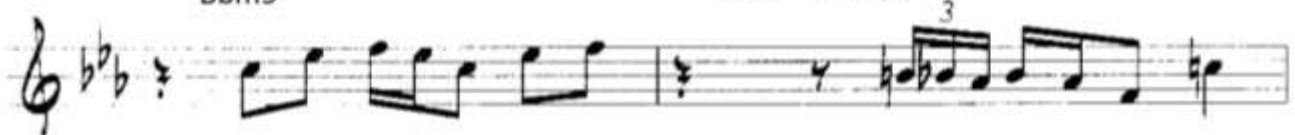
Fm7 Gm7/F  
(CONT. OSTINATO, SIMILE)

Fm7 Gm7/F



Bbm9

Fm7 Gm7/F



Fm7 Gm7/F

Fm7 Gm7/F



Bbm9

Fm7 Gm7/F



Db6/9

A/Db

B/Db

Db6/9

A/Db



To CODA (C)

Fm7 Gm7/F

Fm7 Gm7/F



**B** SOLO

Fm7

The\_Girls\_Next\_Door\_2

(CONT. OST.)

48

**C** INTERLUDE

Db6/9 A/Db B/Db Db6/9 Gbmaj7/11# Gbm11 Cb G7 Ab7/5-/13- Ab7/9+

Am7 C Cm7 C6/9 Abmaj7/5-/C Ebmaj7

D13/9+ D7#9/13 D9 Gb/Ab F/G F#/E Bb/Eb Ebm9 Ebm7/Db

D/C B/C Bbm7 Absus4/B Gsus4/B F#sus4/B A6/9

C/Ab A6/G Fm9 Bbm7 D/A Eb/Ab F#/G G/C

D.S. AL CODA **D**

**D** CODA

Fm7 Gm7/F Fm7 Gm7/F Fm7 Gm7/F

I'll Catch You

## I'll Catch You

Light &amp; Funky (♩ = 146 - 166)

(a little Caribbean)

John Scofield

**(Intro)** NC. ( $B^b M^7$ ) (all rhythm on D.C.)

(repeat on D.C.)

mf (bs., 1st x solo) (add dr. 2nd x)

The Intro section is written in bass clef with a common time signature. It consists of two measures. The first measure contains a bass line starting with a dotted quarter note, followed by an eighth note, a quarter note, and a dotted quarter note. The second measure contains a bass line starting with a quarter note, followed by an eighth note, a quarter note, and a dotted quarter note. The key signature has two flats (Bb and Eb).

**A** (Light, Funky) (Swing 4 on solos)

mf (gtr./alto)  
 $B^b M^7$

(bs.) (walk for solos)

The first system of section A is written in treble and bass clefs. The treble clef part features a guitar or alto saxophone line with a rhythmic pattern of eighth and quarter notes. The bass clef part features a bass line with a similar rhythmic pattern. The key signature has two flats (Bb and Eb).

$B^b M^7$

The second system of section A continues the musical notation from the first system, maintaining the same rhythmic and harmonic structure.

$D^b_{sus}^9$

The third system of section A introduces a new chord,  $D^b_{sus}^9$ , in the treble clef part. The bass clef part continues with the same rhythmic pattern.

$B^b M^7$

The fourth system of section A returns to the  $B^b M^7$  chord in the treble clef part, continuing the musical notation.

# I'll Catch You

## B (Swing 4)

24

(alto gtr.)  
 $A_{MA} 7(+5)$        $B^b_{MI} 7$        $E_{MA} 7(+11)$

(bs. walk)

$F^{\#}_{MA} 7$      $G^{\#} 9_{SUS}$      $A 7(+5)$      $f$

(tutti)

## C (Light & Funky, like top)

$mf$   
 $D_{MI} 9$      $E^b 9_{SUS} (add 3)$      $D_{MI} 9$      $E^b 9_{SUS} (add 3)$

(as is on solos)

$D_{MI} 9$      $E^b 9_{SUS} (add 3)$      $D_{MI} 9$      $E^b 9_{SUS} (add 3)$

Solo on form ( A B C )  
 After solos, D.C. al Coda.

(Light, Funky)

$mf$  (alto gtr.)  
 $D_{MI} 9$      $E^b 9_{SUS} (add 3)$      $D_{MI} 9$      $E^b 9_{SUS} (add 3)$

till cue      on cue

I Say A Little Prayer

# I Say A Little Prayer For You

Medium Pop

Music by Burt Bacharach  
Lyric by Hal David

**A**  $GMI^7$   $CMI^7$   
(on repeat)

The mo - ment I wake up, be - fore I put  
I run for the bus, dear, while rid - ing I

$F^9_{SUS}$   $BbMA^7$   $(E^bMA^7)$   $AMI^7$   $D^7$

on my make - up I say a lit - tle prayer for you.  
think of us, dear.

$GMI^7$   $CMI^7$

While comb - ing my hair now and won - d'ring what  
At work I just take time and all through my

$F^9_{SUS}$   $BbMA^7$   $(E^bMA^7)$   $AMI^7$   $D^7$

dress to wear now I say a lit - tle prayer for you. For -  
cof - fee break time

**B**  $E^b$   $F/E^b$   $DMI^7$   $GMI^7$   $Bb^9$   $Bb^9_{SUS}$

ev - er, for - ev - er you'll stay in my heart and I will love you for

$E^b$   $F/E^b$   $DMI^7$   $GMI^7$   $Bb^9_{SUS}$   $Bb^9$   $Bb^9_{SUS}$   $Bb^9$

ev - er and ev - er. We nev - er will part. Oh, how I'll love you. To -

$E^b$   $F/E^b$   $DMI^7$   $GMI^7$   $Bb^9$   $Bb^9_{SUS}$

geth - er, to - geth - er, that's how it must be. To live with - out you would

$E^b$   $F/E^b$   $D$   $D$   $D$

on - ly mean heart-break for me.

# I-SayA\_Little\_Prayer\_2

**C**  $GMI^7$   $CMi^7$   $F^9_{SUS}$

My dar - ling, be - lieve me, for me — there is no one —

$F^9_{SUS}$   $B^bMA^7$   $F^9_{SUS}$   $B^bMA^7$

— but you. Please — love me too. —

$F^9_{SUS}$   $B^bMA^7$   $F^9_{SUS}$   $B^bMA^7$

— I'm — in love with you. — An - swer my

$B^bMA^7$   $F^9_{SUS}$   $B^bMA^7$   $F^9_{SUS}$  (for solos)  $F^9_{SUS}$

prayer. — Say you love me too. —

(Optional D.C. for solos see footnote)

**Original ending**

$F^9_{SUS}$  *rall.*  $B^bMA^7$

**Optional vamp ending**

$F^9_{SUS}$   $B^bMA^7$  (ad lib)

Why don't you an - swer my prayer? —

$F^9_{SUS}$

You know, ev - 'ry day I say a lit - tle

**Vamp & fade**

Solos could be a vamp:

$B^bMA^7$   $F^9_{SUS}$

(Vamp & solo)

Look to the Sky

# Look To The Sky

Antonio Carlos Jobim

Medium-Slow Bossa Nova

**A**

**B**

Solo on form (AB).  
After solos, D.C. al Coda

Mambo Influenciado

# Mambo Influenciado

Guaracha (Latin Jazz Style) ♩ = 188

Jesús "Chucho" Valdés

(2-3 Clave)

(pn. RH)  
(perc. tacet) NC

(bs. & pn. LH)

**A** (Time)

(horns)

$D_{MI}^7$   $E_{MI}^{7(b5)}$   $A^7$   $D_{MI}^7$   $A_{MI}^{7(b5)}$   $D^{7(b9)}$

(tumbao & montuno)

$G_{MI}^9$   $E_{MI}^{7(b5)}$   $A^7$   $D_{MI}^7$   $D^b_{MI}^7$   $C_{MI}^7$   $F^{7(9)}$

$B^b_{MA}^9$   $E_{MI}^{7(b5)}$   $A^{7(b5)}$   $D_{MI}^7$   $A^{7(9)}$   $A^{7(9)}$

1. 2. (1st solo begins)

**B** (Solos)

$D_{MI}^7$   $E_{MI}^{7(b5)}$   $A^7$   $D_{MI}^7$   $A_{MI}^{7(b5)}$   $D^7$   $G_{MI}^7$   $E_{MI}^{7(b5)}$   $A^7$

$D_{MI}^7$   $C_{MI}^7$   $F^7$   $B^b_{MA}^9$   $E_{MI}^{7(b5)}$   $A^7$   $D_{MI}^7$   $A^{7(9)}$

After solos, D.S. al Coda (with repeat)

⊕

NC

$D_{MI}^{6/9}$

tutti

Mambo Inn

Mambo  $\text{♩} = 106-124$   
(2-3 Clave)

# Mambo Inn

Mario Bauzá  
Bobby Woodlen  
Grace Sampson

**(Intro)**

*mf* NC (bs./pn. octaves)

(horns) (crescendo)

NC

**A**  $G_{MI}^7 C^7 F_{MA}^9 D_{MI}^7 G_{MI}^7 C^7 F_{MA}^9 D^9$

(horns)  $G_{MI}^7 C^7 A_{MI}^7 D_{MI}^7 G_{MI}^7 C^7 F^6$  1.  $E^b_{MI}^9 A^b^9$  2.  $F^6 F^{\#}_{MI}^9 B^9$

**B**  $B^b_{MI}^9 E^b_{13} A^b E^b G F_{MI}^7 E^b_{SUS} D_{MI}^9$

$D_{MI}^9 G^{13} G_{MI}^9 A_{MI}^7 D^7(9)$

**C**  $G_{MI}^7 C^7 F_{MA}^9 D_{MI}^7 G_{MI}^7 C^7 F_{MA}^9 D^9$

$G_{MI}^7 C^7 A_{MI}^7 D_{MI}^7 G_{MI}^7 C^{13(9)} F^6 \Phi$  dr. fill

**D (Interlude)**

NC (bs./pn. octaves)

(horns) (crescendo)

Noty\_Mambo\_Inn\_2

(horns) NC (solo pick-ups)

(bs./pn.) break

(Solos) E

1. (F D<sup>7</sup>)  
G<sup>M7</sup> C<sup>7</sup> F D<sup>7</sup> 2 G<sup>M7</sup> C<sup>7</sup> A<sup>M7</sup> D<sup>7</sup> G<sup>M7</sup> C<sup>7</sup> F E<sup>b</sup>M<sup>7</sup>A<sup>b</sup>7

2. (F F<sup>#</sup>M<sup>9</sup> B<sup>9</sup> B<sup>b</sup>M<sup>9</sup>) F B<sup>b</sup>M<sup>9</sup> E<sup>b</sup>9 (A<sup>b</sup>M<sup>9</sup> E<sup>b</sup> G F M<sup>7</sup> A<sup>b</sup>6) E<sup>b</sup>9 sus

D<sup>M9</sup> G<sup>13</sup> G<sup>M9</sup> A<sup>M7</sup> D<sup>7</sup> G G<sup>M7</sup> C<sup>7</sup> F D<sup>7</sup> 2

G<sup>M7</sup> C<sup>7</sup> A<sup>M7</sup> D<sup>7</sup> G<sup>M7</sup> C<sup>7</sup> F D<sup>7</sup>

Open solo (EEFG). After solos, D.S. al Coda  
(optional perc. solo (AA))  
(Chords in parenthesis optional for solos)

(horns, octaves) NC ff

(bs./pn. octaves)

Sample bass:

A G<sup>M7</sup> C<sup>7</sup> F<sup>M9</sup> D<sup>M7</sup> (etc.)

Alternate Intro/Interlude/Ending (Hendrik Muerkens)

(pn./fl. 8va)

(bs.) F<sup>M9</sup> A<sup>b</sup>9 D<sup>b</sup>M<sup>9</sup> G<sup>b</sup>9 NC

Intro/Interlude (On Interlude, solo pick-ups:)

perc. fill D<sup>7</sup>(#9) (15)

(tutti) NC

Ending

F (omit 3)

(tutti)

Mambo no 8

# Mambo #8

Dámaso Pérez Prado

Mambo  $\text{♩} = 134$

(Intro) (perc. play)

U - no, dos, tres, qua - tro, cin - co, seis,

NC

break

1st x only 2nd & 3rd x's (on D.C.'s)

sie - te, o - cho. Mam - bo! Uh! bo! Uh!

(claps)

(to letter A) (fine)

(saxes, 8va b.)

C<sup>7</sup> F C<sup>7</sup> F

(3x's)

(Stop time)

(trps. w/ saxes)

C<sup>7</sup> C<sup>7</sup>(b9) C<sup>9</sup> C<sup>7</sup>(+9)

(bs. dr., 2nd x only)

tutti

(+ 8va 3rd & 4th x's)

(trps. unison)

*mp poco a poco crescendo*

(saxes 8va b.)

C<sup>7</sup> F<sup>M1</sup> F<sup>M1</sup> E<sup>b</sup>

(bs.)

(4x's)

Noty\_Mambo\_no8\_2

**D**

*f* (trps.)  
 (saxes, 8va b.)  
 C<sup>7</sup> F<sup>MI</sup> C<sup>7</sup>  
 (bs.)

break  
 (1st x only)  
 "Uh!" "Uh!"  
 F<sup>MI</sup><sup>6</sup>/<sub>A<sup>b</sup></sub> C<sup>7</sup>(G) F<sup>MI</sup><sup>6</sup> C<sup>7</sup> E F  
 (tutti)

**E**

(tacet 1st 2 x's)  
 (trps.)  
 (play 4 x's)  
 (saxes, 8va b.)  
 C<sup>7</sup> F<sup>MI</sup><sup>6</sup>  
 (4x's)

**F**

(perc. continue)  
 (trps. plus saxes)  
 break  
 (saxes, loco)  
 NC  
 C<sup>7</sup> F<sup>6</sup> F<sup>MI</sup><sup>6</sup>  
 (bs.)  
 (tacet 1st x)  
 "Uh!"  
 D.C. (fine last x)

Optional solos, insert between **C** & **D** and/or **D** & **E**  

 C<sup>7</sup> F<sup>MI</sup> (Till cue)

Entire form 2x (with optional solos),  
 then D.C. al fine

Note: Saxes are in octaves (8va b.) throughout.

# Mixing

Samba in 7/4 ♩ = 116

Airto Moreira

**A** A<sup>13</sup> G<sup>13</sup> A<sup>13</sup> B<sup>13</sup>

A<sup>13</sup> G<sup>13</sup> A<sup>13</sup> G<sup>13</sup> A<sup>13</sup> G<sup>13</sup> A

A<sup>13</sup> B<sup>13</sup> A<sup>13</sup> G<sup>13</sup> A<sup>13</sup> G<sup>13</sup> A<sup>13</sup>

**B** D<sup>Mi9</sup> D<sup>Mi6/9</sup> G<sup>13</sup> C<sup>6/9</sup> F<sup>MA9</sup> F<sup>#Mi9</sup> (B<sup>9</sup>)

F<sup>Mi9</sup> D<sup>Mi9</sup> D<sup>Mi6/9</sup> G<sup>13</sup> C<sup>6/9</sup> F<sup>MA9</sup>  
 dr. fill

F<sup>#Mi9</sup> B<sup>9</sup> E<sup>9sus</sup> E<sup>9</sup>

**C** A<sup>13</sup> G<sup>13</sup> A<sup>13</sup> B<sup>13</sup> A

A<sup>13</sup> G<sup>13</sup> A<sup>13</sup> G<sup>13</sup>

**D** A<sup>13</sup> (drs. play melody rhythm) G<sup>13</sup> A<sup>13</sup> G<sup>13</sup>  
 (etc.)  
 (bs. play thru)

Mixing\_2

Musical notation for the first two staves of the main piece. The first staff shows a melodic line in G major with chords A<sup>13</sup> and G<sup>13</sup>. The second staff continues the melody with similar chords and includes a "solo pick-ups" section and a "(fine) break".

**E** (Solos)  
 A<sup>13</sup> G<sup>13</sup>  
 (Vamp till cue)

**F** D<sub>MI</sub><sup>9</sup> G<sup>13</sup> C<sup>6/9</sup> F<sub>MA</sub><sup>9</sup> F<sub>MI</sub><sup>9</sup> F<sub>MI</sub><sup>9</sup>

D<sub>MI</sub><sup>9</sup> G<sup>13</sup> C<sup>6/9</sup> F<sub>MA</sub><sup>9</sup> F<sub>MI</sub><sup>9</sup> B<sup>9</sup> E<sub>SUS</sub><sup>9</sup> E<sup>9</sup>

**G** A<sup>13</sup> G<sup>13</sup>  
 (Vamp till cue)

Solo on EFG  
 After solos, D.C. al fine (no repeat)

Sample bass & guitar:

**A** (gtr.) A<sup>13</sup> G<sup>13</sup> A<sup>13</sup> B<sup>13</sup> A  
 (bs.) (etc.)

**B** (Sample) (gtr. tacet)  
 D<sub>MI</sub><sup>9</sup> G<sup>13</sup> C<sup>6/9</sup> F<sub>MA</sub><sup>7</sup> F<sub>MI</sub><sup>9</sup> F<sub>MI</sub><sup>9</sup> (etc.)  
 (bs.)

(Sample dr.) (w/ lots of variation)  
 (etc.)

Moondance

07

# Moondance

Medium, Jazz Feel

Van Morrison

**Intro** *(sample bass)* *(etc.)*

1. Well, it's a

**A** *(etc.)*

(1, 3.) mar-vel-ous night \_ for a Moon - dance With the stars up a - bove in your eyes, \_ A fan -  
 (2.) wan-na make love \_ to you to - night, I can't wait till the morn-ing has come. \_ And I

tab - ul-ous night \_ to make ro - mance 'Neath the cov-er of Oc - to-ber skies. \_ And all the  
 know now the time \_ it is just \_ right And straight in - to my arms \_ you will run. \_ And when you

leaves on the trees \_ are fall - ing To the sound of the breez-es that blow. \_ And I'm  
 come my \_ heart will be wait - ing To make sure that you're nev - er a - lone. \_ There and

try-ing to please \_ to the call - ing Of your heart-strings that play soft and low. And all the  
 then all my dreams \_ will come true, \_ dear, There and then I will make you my own. And ev - 'ry

**B** *(tutti)*

night's \_ mag - ic seems to whis - per and hush, \_ And all the  
 time \_ I touch \_ you you just trem - ble in - side, \_ And I

soft \_ moon - light seems to shine in your blush. Can I  
 know how much I want \_ you that my love I can't hide. Can I  
*(tutti)* *(tutti, octaves)*

Noty\_Moondance\_2

C

— just have — one more — Moon-dance — with you, — my love? — Can I —

*(tutti, octaves)*

Ami<sup>7</sup> D Ami<sup>7</sup> D Ami<sup>7</sup> D Ami<sup>7</sup> D Ami<sup>7</sup>

— just make — some more — ro-mance — with you, — my love? —

2. Well, I  
3. It's a  
Last x. One more Moon-

(Ami<sup>7</sup>) D Ami<sup>7</sup> D Ami<sup>7</sup> D Ami<sup>7</sup> E<sup>7</sup>(#9)(#5)

Solo on ABC (after 2nd verse)  
After solos, D.S. al Coda

Ami<sup>7</sup> (like top) Bmi<sup>7</sup>/<sub>E</sub>  
(ad lib vocal, sample)

dance with you in the moon - light on a

1, opt. Till cue 2, opt. On cue

Ami<sup>7</sup> Bmi<sup>7</sup>/<sub>E</sub> Ami<sup>7</sup> Bmi<sup>7</sup>/<sub>E</sub> Ami<sup>7</sup> Bmi<sup>7</sup>/<sub>E</sub>

mag - ic night (etc., ad lib vocal) Can

I — just have — one more — Moon-dance — with you, my — love? —

(I — just make — some more — ro - mance — with you, my — love? —)

Ami G F E<sub>mi</sub> D<sub>mi</sub> (E<sup>7</sup>(#9)(#5)) Ami<sup>7</sup>

(bass) (optional)

## O Pato

## O Pato

Jaime Silva & Neuza Teixeira  
English Lyric - Jon Hendricks

Samba

**A**  $D^{\flat 6/8}$   $E^{\flat 9}$

O pa - to, vi - nha can - tan - do a - le - gre - men - te, quen, — quen, —  
O pa - to, the duck was danc - ing by the wa - ter, quack, — quack. —

$E^{\flat 9}$   $E^{\flat MI^{\flat 9}}$   $A^{\flat 9}$

— quan - do um mar - re - co sor - ri - den - te, pe - diu, pra en - trar tam - bém no  
— The rhy - thm made him think he ough - ta, quack, — quack. He was danc - in' to the

$D^{\flat MA^{\flat 9}}$   $A^{\flat 7(\flat 9)}$  **B**  $D^{\flat 6/8}$

sam - ba, no sam - ba, no sam - ba. O gan - zo,  
sam - ba, the sam - ba, the sam - ba. O goo - so,

$D^{\flat 6/8}$   $E^{\flat 9}$

gos - tou da du - pla e fez as - sim, quen, quen, quen, — o - lhou pro cis - ne e dis - se as -  
The goose was gai - ly swim - min' by, honk, honk, honk. — He thought he'd give the dance a

$E^{\flat MI^{\flat 9}}$   $A^{\flat 9}$   $D^{\flat MA^{\flat 9}}$

sim, vem, vem, que o quar - te - to fi - ca - rá bem, mui - to bom, — mui - to bem. —  
try, honk, (honk.) The bos - sa no - va had him danc - in' the new thing, — the new swing. —

**C**  $A^{\flat MI^{\flat 7}}$   $A^{\flat MI^{\flat 9}}$   $D^{\flat 7(\flat 9)}$   $G^{\flat MA^{\flat 9}}$

Na bei - ra da — la - go - a fo - ram en - sai -  
A love - ly swan — swam by — in all — her maj - es -

$G^{\flat 6}$   $E^{\flat 9}$   $A^{\flat 13}$   $D^{\flat MA^{\flat 7}}$

ar pa - ra co - me - çar, o ti - co - ti - co no — fu - bá. —  
ty, then she loos - ened up. "Coo chi - coo, chi - coo," said — that swan. —

$A^{\flat MI^{\flat 7}}$   $D^{\flat 9}$   $G^{\flat MA^{\flat 7}}$   $(C^{\flat 9})$   $G^{\flat MI^{\flat 6}}$   $F^{\flat \# MI^{\flat 7}}$   $D^{\flat 9}$

A voz do pa - to e - ra mes - mo um des' - ca - to. Jo - go de  
She joined the duck and goose and did the sam - ba, too. — You should - a

O\_pato\_2

ce - na com o gan - zo e - ra ma - to. Mas eu gos - tei do fi - nal.  
 seen the kind of sam - ba she could do. They did the sam - ba so long.

quan - do ca - í - ram n'á - gua. en - sai - an - do o vo - cal.  
 they all fell right in the wa - ter while they were sing - in' a - way.

quen, quen, quen, quen, quack, quack, quack, quack, quen, quen, quen, quen, quack, quack, quack, quack.

quen, quen, quen, quen. O pa - to.  
 quack, quack, quack, quack. O pa - to.

Additional English lyric for letters A and B, second time:

O Pato, the duck was happy to begin it, quack, quack,  
 and he was really gettin' in it, quack, quack.  
 He was dancin' to the samba, the samba, the samba.

O gooso, the goose came fast as he could move, honk, (honk.)  
 The bossa nova had 'em dancin' the new thing, the new swing.

(to letter C)

Off the top

146

# Off The Top

Jimmy Smith

Medium Swing

(♩ = 106)

**A**

(gtr./organ/ten.)

(organ comp)

(sample bs., in 2)

(etc.)

(etc.)

break

NC

**B**

F<sub>M</sub>I<sup>7</sup> G<sub>M</sub>I<sup>7</sup> A<sup>b</sup>M<sub>A</sub>I<sup>7</sup> B<sup>b</sup>M<sub>I</sub>I<sup>7</sup> B<sub>M</sub>I<sup>7</sup> B<sub>M</sub>I<sup>7</sup> B<sub>M</sub>I<sup>7</sup> B<sub>M</sub>I<sup>7</sup> C<sup>#</sup>M<sub>I</sub>I<sup>7</sup> D<sub>M</sub>I<sup>7</sup>

D<sub>M</sub>I<sup>7</sup> G<sup>7</sup>(#5) C<sub>M</sub>A<sup>9</sup> C<sub>M</sub>I<sup>9</sup> F<sup>9</sup>(#5) B<sup>b</sup>6/9

(bs. in 2 or walk)

$B^{\flat 6/9}$   $C^{7(9)}$   $B^9$   $B^{\flat 7}_{sus}$

(1st x only)

(Solos)

$B^{\flat 13}$   $B^{\flat 13}$  ( $B^{\flat 13}_{sus}$ ) 2 2 2

$C^{13}$   $C^{13}$  ( $G^{7(9)}$ ) 2 2 2

(bs. walk)

$F_{MI}^7$   $G_{MI}^7$   $A^{\flat}M_{A}^7$   $B^{\flat}M_{I}^7$   $B_{MI}^7$   $D_{MI}^9$   $G^{7(9)}$

$C_{MA}^9$   $C_{MI}^9$   $F^{9(9)}$   $B^{\flat 6/9}$

$C^{7(9)}$   $B^9$   $B^{\flat 7}_{sus}$

(last x)

Solo on C D  
After solos, D.S. al Coda  
(with repeat).

$B^{\flat 7}_{sus}$   $B^{\flat 13}$  ( $B^{\flat 13}$ )  $B^{\flat 13}$  ( $B^{\flat 13}_{sus}$ ) 2

(Vamp, solo & fade)

The head is played twice before and after solos.

One note Samba

# ONE NOTE SAMBA

- A.C. JOBIM

8.

This is just a lit-tle sam - ba built up on a sin-gle note,  
come back to my first - note, as I must come back to you,

D-7 Db7 C-7

o - ther notes are bound to fol - low but the  
I will pour in-to- that one - note all the

B7(b9) D-7 Db7

root is still that note. Now this new one is - the con-  
love I feel- for you. an - y - (to come)

C-7 B7(b9) F-7

- se-quence of the one we've just been through as I'm

Bb7 Ebmaj7 Ab7

bound to be- the un - a - void-a-ble con-se-quence of you.

D-7 Db7 C-7 B7(b9)

There's so many people who can talk and talk and talk and just say

Bb6 Eb-7 Ab7

321. "LAMBERT, HENDRICKS & BAYAN AT BASIN ST. EAST"


One\_Note\_Samba2


no-thing, or nearly no-thing. I have used up all the scales I

*D<sup>b</sup>maj7* *F<sup>7</sup>* *D<sup>b</sup>-7*

know and at the end I've come to no-thing, or nearly no-thing so I

*G<sup>b</sup>7* *C<sup>b</sup>maj7* *C-7<sup>b5</sup>* *B7<sup>b5</sup>*

D.S.al 

 CODA

one who wants the whole - show Re, Mi, Fa, So, La, Ti, Do-

*F-7* *B<sup>b</sup>7* *E<sup>b</sup>maj7*

He will find himself - with no - show, better play -

*A<sup>b</sup>7* *D<sup>b</sup>6* *C7*

the note - you know.

*B<sup>b</sup>maj7* *B<sup>b</sup>6*

STAN GETZ - "GETZ AU GO GO"

Outra Ves

Relaxed Samba  $\text{♩} = 80$

# Outra Vez

Antonio Carlos Jobim

(Intro)  $CMA^9$   $D^b7(+9)$   $CMA^9$   $D^b7(+9)$

**A**  $CMA^9$   $E^b07$   $DMI^7$   $G^7$   $EMI^7$

Ou - tra vez, \_\_\_\_\_ sem vo - cê, \_\_\_\_\_ Ou - tra vez, \_\_\_\_\_  
 Ou - tra vez, \_\_\_\_\_ vou va - gar \_\_\_\_\_ por a - í \_\_\_\_\_

$E^b07$   $DMI^7$   $GMI^7$   $C^7$   $FMA^9$   $B^b9$

sem a - mor, \_\_\_\_\_ Ou - tra vez, \_\_\_\_\_  
 pra es - que - cer, \_\_\_\_\_ Ou - tra vez, \_\_\_\_\_

$EMI^7$   $E^bMI^7$   $DMI^7$   $A^bMI^9$   $D^b9(+11)$

vou so - frer, vou cho - rar, a - té vo - cê vol - tar, \_\_\_\_\_  
 vou fa - lar mal do mun - do a - té vo - cê vol - tar, \_\_\_\_\_

$CMA^9$   $D^b7(+9)$   $CMA^9$   $F\#MI^7(05)$   $B^7(09)$

**B**  $EMI^7$   $EMI^7$   $D$   $C\#MI^7(05)$

To - do mun - do me per - gun - ta por que

$CM^6$   $GMA^9$   $B$   $B^b07$

an - do as - sim, Nin - guém sa - be que é que eu sin -

$AMI^9$   $D^9$   $D^7(09)$   $GMA^9$

to com vo - cê lon - ge de mim, Ve - jo o

$EMI^7$   $A^7(+9)$   $DMI^7$   $G^9$   $G^7(09)$

sol quan - do e - le sai, Ve - jo a chu - va quan - do cai, \_\_\_\_\_

$CMA^9$   $B^bMA^9$   $A^bMA^9$

Tu - do a - go - ra é só tris - te - za, \_\_\_\_\_

Outra\_Vez\_2

$B^b_{MA^9}$   $D_{MI^9}$   $G^7(+9)$

Traz sau - da - de de vo - cê.

**C**  $C_{MA^9}$   $E^b{}^{\circ 7}$   $D_{MI^7}$   $G^7$

Ou - tra vez, sem vo - cê.

$E_{MI^7}$   $E^b{}^{\circ 7}$   $D_{MI^7}$   $G_{MI^7}$   $C^7$

Ou - tra vez, sem a - mor.

$F_{MA^9}$   $B^b{}^9$   $E_{MI^7}$   $E^b_{MI^7}$

Ou - tra vez, vou fa - lar mal - do mun -

$D_{MI^7}$   $A^b_{MI^9}$   $D^b{}^9(+11)$   $C_{MA^9}$   $D^b{}^7(+9)$

do a - té vo - cê vol - tar.

Solo on form (AABC)

(Ending)  $C_{MA^9}$   $A^b_{MI^9}$   $D^b{}^9(+11)$   $C_{MA^9}$   $D^b{}^7(+9)$

a - té vo - cê vol - tar.

(Vamp & fade)

# Pick Up The Pieces

Alan Gorrie, Roger Ball,  
Owen McIntyre, Hamish Stuart,  
Malcolm Duncan & Robbie McIntosh  
(As performed by Average White Band)

Medium Rock

(Intro)  $C^7(\text{add } 4)$

(gtr.)  $f$

The intro consists of a single staff in treble clef with a key signature of two flats (Bb, Eb) and a common time signature (C). It begins with a dynamic marking of  $f$ . The first measure contains a guitar trill over a  $C^7(\text{add } 4)$  chord. The following three measures are rests, each marked with a slash and a vertical line (//).

**A**  $F_{MI}^7$   $f$  (saxes)

The first saxophone part (A) is in bass clef with a dynamic marking of  $f$ . It features a melodic line with eighth notes and rests, accompanied by a steady eighth-note accompaniment. The key signature is two flats and the time signature is common time. The section ends with a double bar line and a '2' indicating a two-measure rest.

$F_{MI}^7$

The second saxophone part is in bass clef and continues the melodic and accompanimental lines from the first part. It ends with a double bar line and a '2' indicating a two-measure rest.

**B**  $B^b_9(\text{sus})$   $F_{MI}^7$

The first horn part (B) is in bass clef. It starts with a  $B^b_9(\text{sus})$  chord and then follows a similar melodic and accompanimental pattern to the saxophone parts. It ends with a double bar line and a '2' indicating a two-measure rest.

$F_{MI}^7$   $F_{MI}^7$

The second horn part is in bass clef. It consists of a two-measure rest followed by a  $F_{MI}^7$  chord, which is then sustained for two more measures. It ends with a double bar line and a '2' indicating a two-measure rest.

**C**  $B^b_9(\text{add } 4)$

The first piano part (C) is in bass clef. It features a melodic line with eighth notes and rests, accompanied by a steady eighth-note accompaniment. The key signature is two flats and the time signature is common time. The section ends with a double bar line and a '2' indicating a two-measure rest.

$B^b_9(\text{add } 4)$   $C^7(\text{omit } 5)$   $F_{MI}^7$

The second piano part is in bass clef. It continues the melodic and accompanimental lines. It features a  $C^7(\text{omit } 5)$  chord with a circled 'b' and an '8' below it, indicating a specific voicing. The section ends with a double bar line and a '2' indicating a two-measure rest.

**D**  $F_{MI}^7$   $S$

The first string part (D) is in bass clef with a dynamic marking of  $S$ . It features a melodic line with eighth notes and rests, accompanied by a steady eighth-note accompaniment. The key signature is two flats and the time signature is common time. The section ends with a double bar line and a '2' indicating a two-measure rest.

$F_{MI}^7$

The second string part is in bass clef and continues the melodic and accompanimental lines. It ends with a double bar line and a '2' indicating a two-measure rest.

Pick\_Up\_The\_Pieces\_2

**E**  $Bb^9_{SUS}$   $F_{MI}^7$   $\text{Coda}$

(saxes)

**F**  $Bb^9(add4)$   $C^7_{(omit5)^{eq}}$

$C^7_{(omit5)^{eq}}$  (dcs. continue)

Pick up the piec-es, uh huh. Pick up the piec-es, uh huh. Pick up the piec-es, uh huh. Pick up the piec-es.

(Sax solo)

**G**  $Bb^9_{SUS}$  2 (3x's)

(sax bkgr. tacet 1st x)

(Solo, etc.)

**H**  $F_{MI}^7$  (End solo)

(Optional repeat to letter G for more solos)

D.S. al Coda

$\text{Coda}$

**I**  $Bb^9(add4)$

**2**  $Bb^9(add4)$   $C^7_{(omit5)^{eq}}$

**J**  $F_{MI}^7$  1, 2. 3.

Pick up the piec-es. Pick up the

**K**  $F_{MI}^7$

# Pick Up The Pieces (Rhythm Section)

Noty\_Pick\_Up\_The\_Pieces\_3

Medium Rock

**(Intro)** (rhythm gtr., 8va)

*f* C<sup>7</sup><sub>(omit5)</sub><sup>#9</sup><sub>(add4)</sub>  
(organ)

(bass) (drums tacet, tamborine "roll")

**A** (lead gtr., loco)

F<sup>M</sup><sub>7</sub> (rhythm gtr.)

(bass) (dr. play time)

**B**

B<sup>b9</sup><sub>SUS</sub> F<sup>M</sup><sub>7</sub>

1 2 (dr. fill)

**C** (lead gtr.) (rhythm gtr. play 16ths)

B<sup>b9</sup><sub>(add4)</sub> (organ)

B<sup>b9</sup><sub>(add4)</sub> C<sup>7</sup><sub>(omit5)</sub><sup>#9</sup> F<sup>M</sup><sub>7</sub> (like letter A)

(etc.)

Noty\_Pick\_Up\_The\_Pieces\_4

356

**D**  $FMI^7$  (lead gtr.)  
*(like letter A)*

**E**  $Bb^9_{SUS}$  2  $FMI^7$

**F**  $Bb^9(Add4)$  (like letter C)  $C^7(\#9)$  (omit5) (dr. continue)  
 Pick up the piec-es, uh huh. (dr. fill)  
 Pick up the piec - es, uh huh. Pick up the piec - es, uh huh. Pick up the piec - es.

**G** (Sax solo) (lead gtr.)  $Bb^9_{SUS}$  (bass) (Sax solo etc.)  
 (last x) (3x's) (etc.)  
 optional repeat to letter G for more solos

**H**  $FMI^7$  (like letter A) (lead gtr.) 2 D.S. al Coda

**I**  $Bb^9(Add4)$  1 2  $C^7(\#9)$  (omit5)

**J**  $FMI^7$  (lead gtr.) (like letter A) Pick up the piec-es, Pick up the  $FMI^7$  2

**K**  $FMI^7$   $FMI^7$   $FMI^7$  (lead gtr.) (tutti)

# Slings And Arrows

Michael Brecker

Fast Swing (♩ = 150)

(Intro) (ten., larger notes, w/ pn.)

Musical notation for the Intro section, measures 1-4. Treble clef, bass clef. Includes performance instructions like '(pn.)' and '(w/ bs.)'.

Musical notation for section A, measures 5-8. Includes a box labeled 'A' and 'NC'. Performance instructions include '(ten./gtr.)' and '(pn. w/ bs.)'.

Musical notation for section A, measures 9-12. Continuation of the melodic line.

Musical notation for section A, measures 13-16. Includes first and second endings and a chord symbol 'E m7'.

**B** (ten. w/ pn.)

Musical notation for section B, measures 17-20. Includes a section sign 'S' and performance instruction '(pn. LH.)'.

Musical notation for section B, measures 21-24. Continuation of the section.

# Slings And Arrows 2

455

(ten. w/ pn.)

(pn, LH.)

(ten/gtr.)

**C** (ten/gtr.)

(pn/bs.)

(ten, larger notes, w/ pn.)

(- ten)

(pn.)

(w/ bs.)

(Solos)

**D**  $G^T_{SUS}$  **E**  $E^6_{9(\sharp 11)}$   $E^b_{MI^7}$   $F^{\sharp}_D$

(bs. walks)

16 4 4 2

**D**  $D^7(alt)$  **F**  $G^T_{SUS}$   $G^T_{SUS}$   $G^T_{SUS}$

open last x

2 7

(Repeat for solos, D E F)

D.S. al Coda

(solo over vamp) (dr., then ten.)

$D_{MI^7}$   $B_{MI^7}$   $B^b_{Ab}$

(Vamp, solo & fade)

So danco Samba

# Só Danço Samba (a.k.a Jazz 'n' Samba)

Antonio Carlos Jobim  
Vinicius De Moraes

Samba (♩ = 74 - 100)

English Lyric - Normal Gimble

**A** C<sup>6</sup>/<sub>9</sub> F<sup>9</sup> D<sup>9</sup>

Só dan - ço sam - ba, só dan - ço sam - ba, Vai, vai, vai, vai, vai. Só  
The Jazz 'N' Sam - ba, the Jazz 'N' Sam - ba, hear it all a - round. The

D<sup>Mi</sup>9 G<sup>9</sup> C<sup>6</sup>/<sub>9</sub> F<sup>9</sup>

dan - ço sam - ba, só dan - ço sam - ba. Vai. Só  
Jazz 'N' Sam - ba, the Jazz 'N' Sam - ba sound. The

C<sup>6</sup>/<sub>9</sub> F<sup>9</sup> D<sup>9</sup>

dan - ço sam - ba, só dan - ço sam - ba. Vai, vai, vai, vai, vai. Só  
Jazz 'N' Sam - ba, the Jazz 'N' Sam - ba, swing - in' soft and low. The

D<sup>Mi</sup>9 G<sup>9</sup> C<sup>6</sup>/<sub>9</sub>

dan - ço sam - ba, só dan - ço sam - ba. Vai. Só  
Jazz 'N' Sam - ba, the Jazz 'N' Sam - ba, go! The

**B** G<sup>Mi</sup>7 C<sup>9</sup> (+5) F<sup>MA</sup>7 F<sup>6</sup>

Já dan - cei o twist a - té de - mais.  
Jet from Ri - o, non - stop U. S. A.

A<sup>Mi</sup>7 D<sup>9</sup> G<sup>7</sup> (+5)

Mas não sei me can - sei do ca - lip - so ao chá chá chá. Só  
This new sound came one day, and it's clear that it's here to stay. It's

**C** C<sup>6</sup>/<sub>9</sub> F<sup>9</sup> D<sup>9</sup>

dan - ço sam - ba, só dan - ço sam - ba. Vai, vai, vai, vai, vai. Só  
Jazz 'N' Sam - ba, it's so re - fresh - ing, like a new per - fume. It's

D<sup>Mi</sup>9 G<sup>9</sup> C<sup>6</sup>/<sub>9</sub> (F<sup>9</sup>)

dan - ço sam - ba, só dan - ço sam - ba. Vai. (fine) Só  
Jazz 'N' Sam - ba, it's Jazz 'N' Sam - ba, ummm! The

**A** is often played like this

Solo on form (ABC).  
After solos, D.C. al fine

**A** C<sup>6</sup>/<sub>9</sub> F<sup>9</sup> D<sup>9</sup>

D<sup>Mi</sup>9 G<sup>9</sup> C<sup>6</sup>/<sub>9</sub> F<sup>9</sup> C<sup>6</sup>/<sub>9</sub>

Unquity road

# UNIQUITY ROAD

By Pat Metheny

**A**

$\text{♩} = 200$  ( $\text{♩} = 138$ )

Chord progression for Section A:

$A$   $B/A$   $D\#/E$   $Gm$   $D7/A$   
 $B^b m$   $A^b6$   $G^b maj7$   $Gm$   
 $Bm$   $F\#m/A$   $C\#m$   $G\#m/B$   
 $A maj7$   $A7$   $E6$   $Esus2$

Chord progression for Section A (continued):

$G\#m$   $D\#m/F\#$   $Emaj7 \#11$   $Emaj7$   
 $B^b7sus4$   $B^b7$

**B**

Chord progression for Section B:

$E^b m$   $B6$   $F\#/A\#$   $Bm$   
 $Em/B$   $C$   $G/B$   $A^b m9$   
 $E^b m7$   $B6$   $F\#m/A\#$   $Bm$   
 $Em/B$   $C$   $G/B$   $A/B$  **FINE**

AFTER SOLOS:  
D.C. AL FINE

# LAST TRAIN HOME

By Pat Metheny

## INTRO

♩ = 160 (EVEN EIGHTHS)

DRUMS (W/ BRUSHES)

(BASS) *p* *GRAD. CRESC.*

## A MELODY

*B<sup>b</sup>* *C/B<sup>b</sup>* *A<sup>b</sup>* *B<sup>b</sup>*  
(RHY. CONT. OSTINATO)

*Dm* *Dm7* *Gm* *E<sup>b</sup>* *F7sus4* *F7*

*Gm* *D7/F<sup>#</sup>* *Gm7/F* *E<sup>b</sup>maj7*

*Dm7* *Gm7* *Dm7* *Gm7*

*F<sup>b</sup>9<sup>#</sup>11* *F* **To CODA**

*B<sup>b</sup>* *F/B<sup>b</sup>* *Gm7 F/G* *B<sup>b</sup>* *F/B<sup>b</sup>* *Gm7 F/G*

## Last Train Home pat metheny2

8 SOLO

B<sup>b</sup> C/B<sup>b</sup> A<sup>b</sup>maj7 B<sup>b</sup>

Dm7 Gm7 E<sup>b</sup>maj7 F7sus4 F7

Gm7 D7/F# Gm7/F E<sup>b</sup>maj7

Dm7 Gm7 Dm7 Gm7

E<sup>b</sup>maj7 F

1. B<sup>b</sup> F/B<sup>b</sup> Gm7 F/G

B<sup>b</sup> F/B<sup>b</sup> Gm7 F/G

2. B<sup>b</sup> F/B<sup>b</sup> Gm7 F/G

© INTERLUDE

Last Train Home pat metheny3

E<sup>b</sup>maj7
Dm7
Gm7

E<sup>b</sup>maj7
Dm7
Gm

A<sup>m</sup>maj7
D.S. AL CODA  
(NO REPEAT)

☉ CODA

B<sup>b</sup>
F/B<sup>b</sup>
Gm
F/G
REPEAT AND FADE

## Pop & Rock & Blues

Bon Soir Mademoiselle

# BON SOIR MADEMOISELLE PARIS

Hudba Petr Janda, text Zdeněk Rytíř

(Doprovod: 10)

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*Volně s beatem*

1. Mám v kap-se je - den frank, jsem nej - bo - hať-ší z bank nad Sei - nou.

2. Zním boulevard Sant Mi - chel, tam jsem včera šel s Ma-rie Claire.

5. Mám víc než kru - pi - ér stí - ny Sa - cre Coeur na - de mnou.

Vím, jak zní z úst krásných žen ta slův-ka: "Car je t'aime, oh, ma chère".

9. R. Lás-ka je ú - děl tvůj, Pán Bůh tě o - pa - truj, Bon So-

ir Made-moi-selle Pa - ris, Bon So - ir Made-moi-selle Pa -

13. ir Made-moi-selle Pa - ris, Bon So - ir Made-moi-selle Pa -

ris.

16. ris. *Sólo*

21. *D.S. al Fine Fine*

Hello Dolly

# HELLO, DOLLY

(Foxtrot z muzikálu HELLO, DOLLY)

Hudba Jerry Herman, text Milan Lasica

(Doprovod: 4, 11)

*Moderato*

C  Am  C 

1 Hel - lo, Dol-ly! Kam be - žíš, Dol-ly? Sám sa bo - jím a ty

D#dim  Dm7  G7  F#7  G7  Dm  B 

7 stá - le u - te - káš! Ne - zmeš - káš vlak, Dol-ly! Kam sa tak

Dm  Dm7  G7  C  D#dim  G7  C 

13 va - líš? Ostaň jeden, len je - den deň, času máš až až! Tak kam be - žíš,

Am  Gm  3fr.  C7  F 

19 Dolly? Kam le - tiš, Dolly? Ak mi zmizneš, tak sa za - sa bu - dem sám

E7  Am  Em  Am  Em  D7  1.

25 báť. Viem, že raz, Dol-ly, pripnem ťa na re - ťaz, Dol-ly, a ce - lý deň

Dm7  G7  C  D#dim  Dm7  G7  D7  2.  Dm7  G7 

31 bu - deš pri mne stáť. — Hel - a po ce - lý deň bu - deš —

D7  Dm7  G7  D7  Dm7  G7  C  C G+C6 

36 a po ce - lý deň budeš, — po ce - lý deň bu - deš pri mne stáť! —

## Ain't no Sunshine

7

## Ain't No Sunshine

Pop Ballad

Bill Withers

N.C. (A<sub>mi</sub><sup>7</sup>) A S<sub>7</sub> A<sub>mi</sub><sup>7</sup> E<sub>mi</sub><sup>7</sup> A<sub>mi</sub><sup>7</sup>

Ain't no sun - shine when she's gone, It's not warm — when — she's a -

A<sub>mi</sub><sup>7</sup> E<sub>mi</sub><sup>7</sup> A<sub>mi</sub><sup>7</sup> E<sub>mi</sub><sup>7</sup>

way. Ain't no sun - shine when she's gone, — and she's al - ways gone too —

D<sub>mi</sub><sup>7</sup> A<sub>mi</sub><sup>7</sup> E<sub>mi</sub><sup>7</sup> A<sub>mi</sub><sup>7</sup>

long — an - y time — she goes a - way. Won - der this time where she's

A<sub>mi</sub><sup>7</sup> E<sub>mi</sub><sup>7</sup> A<sub>mi</sub><sup>7</sup> A<sub>mi</sub><sup>7</sup> E<sub>mi</sub><sup>7</sup>

gone, Won - der if she's gone to stay.

A<sub>mi</sub><sup>7</sup> E<sub>mi</sub><sup>7</sup>

Ain't no sun - shine when she's gone, — and this house — just ain't no —

D<sub>mi</sub><sup>7</sup> A<sub>mi</sub><sup>7</sup> E<sub>mi</sub><sup>7</sup> A<sub>mi</sub><sup>7</sup>

home — an - y-time — she goes a - way. An' I know, I know, I know, — I know,

B N.C. (A<sub>mi</sub><sup>7</sup>) (dr./perc. continue)

I know, I know, I know, — I know, — I know, I know, I know, — I know, — I know, I know, I know, —

— I know, I know, I know, I know, — I know, I know, I know, I know, — I know, I know, I

# Ain't no Sunshine\_2

N.C.(E<sub>MI</sub><sup>7</sup>) (D<sub>MI</sub><sup>7</sup>)



know, Hey, I ought-ta leave the young thing a-lone, but ain't no sun - shine when she's

A<sub>MI</sub><sup>7</sup> E<sub>MI</sub><sup>7</sup> (Solo, optional) A<sub>MI</sub><sup>7</sup> (solo pick-ups)



gone. A - wo - wo - wo.

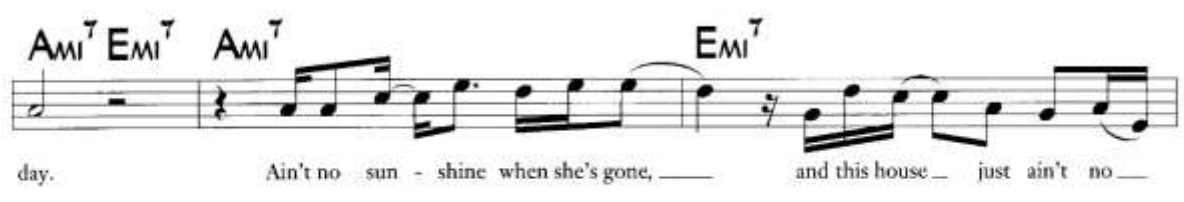
Solo on A (repeat for more solos)  
After solos D.S. al 2nd ending

<sup>2</sup> A<sub>MI</sub><sup>7</sup> C A<sub>MI</sub><sup>7</sup> E<sub>MI</sub><sup>7</sup> A<sub>MI</sub><sup>7</sup>



Ain't no sun - shine when she's gone, On - ly dark - ness - ev - 'ry

A<sub>MI</sub><sup>7</sup> E<sub>MI</sub><sup>7</sup> A<sub>MI</sub><sup>7</sup> E<sub>MI</sub><sup>7</sup>



day. Ain't no sun - shine when she's gone, and this house - just ain't no

D<sub>MI</sub><sup>7</sup> A<sub>MI</sub><sup>7</sup> E<sub>MI</sub><sup>7</sup> A<sub>MI</sub><sup>7</sup>



home - an - y time - she goes a - way, An - y time - she goes a -

A<sub>MI</sub><sup>7</sup> E<sub>MI</sub><sup>7</sup> A<sub>MI</sub><sup>7</sup> A<sub>MI</sub><sup>7</sup> E<sub>MI</sub><sup>7</sup>



way, An - y time - she goes a - way,

A<sub>MI</sub><sup>7</sup> A<sub>MI</sub><sup>7</sup> E<sub>MI</sub><sup>7</sup> A<sub>MI</sub><sup>9</sup>



An - y time - she goes a - way.

Sample A A<sub>MI</sub><sup>7</sup> E<sub>MI</sub><sup>7</sup> A<sub>MI</sub><sup>7</sup> (etc.) A<sub>MI</sub><sup>7</sup> E<sub>MI</sub><sup>7</sup> A<sub>MI</sub><sup>7</sup> E<sub>MI</sub><sup>7</sup> D<sub>MI</sub><sup>7</sup> (etc.)

(bs.)



(bs.)

Close to You

# Close To You

Music by Burt Bacharach  
Lyric by Hal David

Medium Slow

(E<sup>b</sup>13) (A) Ab<sup>9</sup>MA<sup>9</sup> (D<sup>M</sup>7<sup>(b5)</sup>) (C<sup>M</sup>9) G<sup>7</sup><sub>SUS</sub> G<sup>7</sup> (G<sup>M</sup>9) G<sup>b</sup>13 (C<sup>M</sup>7 / / B<sup>b</sup>)

Why do birds sud-den-ly ap - pear ev - 'ry time you are near?

(F<sup>M</sup>9) (B<sup>b</sup>9<sub>SUS</sub>) (B<sup>b</sup>7) (B<sup>b</sup>M<sup>7</sup>) (E<sup>b</sup>13) Ab<sup>9</sup>MA<sup>9</sup> F<sup>M</sup>7 B<sup>b</sup>9<sub>SUS</sub> E<sup>b</sup>MA<sup>9</sup> /

Just like me — they long to be close to you. Why do

(D<sup>M</sup>7<sup>(b5)</sup>) (C<sup>M</sup>9) G<sup>7</sup><sub>SUS</sub> G<sup>7</sup> (G<sup>M</sup>9) G<sup>b</sup>13 (C<sup>M</sup>7 / / B<sup>b</sup>)

stars fall down from the sky ev - 'ry time you walk by?

(F<sup>M</sup>9) (B<sup>b</sup>9<sub>SUS</sub>) (B<sup>b</sup>7) (B<sup>b</sup>M<sup>7</sup>) (E<sup>b</sup>13) Ab<sup>9</sup>MA<sup>9</sup> F<sup>M</sup>7 B<sup>b</sup>9<sub>SUS</sub> E<sup>b</sup>MA<sup>9</sup> /

Just like me — they long to be close to you.

(B) Ab<sup>9</sup>MA<sup>7</sup> G<sup>M</sup>7

On the day that you were born the an - gels got to - geth - er and de - cid - ed to cre - ate a dream come

(F<sup>M</sup>7) (F<sup>M</sup>7) C<sup>9</sup><sub>SUS</sub> C<sup>9</sup> Ab<sup>9</sup>MA<sup>7</sup> Ab<sup>6</sup>

true. So, they sprink-led moon dust in your hair of gold and star-light in your eyes of

(D<sup>M</sup>7<sup>(b5)</sup>) (B<sup>b</sup>9<sub>SUS</sub>) (B<sup>b</sup>9 E<sup>b</sup>13) (C) Ab<sup>9</sup>MA<sup>9</sup> G<sup>7</sup><sub>SUS</sub> G<sup>7</sup>

*tr* *va* *loco* (optional)

blue. That is why all the { boys } in town fol - low

(C<sup>M</sup>9) (G<sup>b</sup>13) (F<sup>M</sup>9) (B<sup>b</sup>9<sub>SUS</sub>) (B<sup>b</sup>7) (C<sup>M</sup>7 / / B<sup>b</sup>) (Ab<sup>9</sup>MA<sup>9</sup>) (F<sup>M</sup>7) (B<sup>b</sup>9<sub>SUS</sub>) (B<sup>b</sup>7)

you all a - round. Just like me — they long to be

## Close To You s.2

Solo on ABC  
After solos, D.C. al Coda

(Vamp & fade)

Optional Tag

Letter A bars 2 & 3 and 10 & 11, and letter C, bars 2 & 3, are often performed as follows:

(etc.)

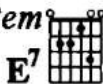
Boty proti lásce

# BOTY PROTI LÁSCE

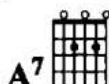
(THESE BOTS ARE MADE FOR WALKING)

Hudba a text Lee Hazlewood, č. text E. Krečmar

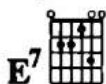
(Doprovod: 4)

*Moderato s beatem*

1. Zas mi říkal, že má ně-co pro mě a to něco, to prý láska



je. Já však nechci žádnou lás-ku v domě, je,



při-ná-ší jen žal a vý-da-je. Mám pro-ti lás-ce bo-ty, ty

*stop*

chrá-ní pa-ní svou, ty bo-ty vždycky jdou a všechno hez-ké pošla-

*Basfigura*

pou.

2. Žiju sama díky těmto botám,  
žiju sama zásluhou těch bot.  
Často sice klukům hlavy motám,  
botám ale city nejsou vhod.  
V těch botách ráda šlapu,  
zvlášť po lásce nás dvou,  
ty boty vždycky jdou  
a všechno hezké pošlapou.

3. Tyhle boty nosím někde v duši,  
někde v duši, ne však na nohou.  
Jsou tam dole, kde mi srdce buší,  
od bušení mu však pomohou.  
V těch botách ráda šlapu,  
a to se mi prý mstí,  
když v těch botách jdu,  
a tak si šlapu po štěstí.

Pozor, boty! Pochodem vhod!

# EIGHT DAYS A WEEK

Hudba a text J. Lennon a Paul McCartney

(Doprovod: 3)

© 1964 by Northern Songs, Ltd.

*Moderato*

G A<sup>7</sup> C G

1. Ooh I need your love babe, guess you know it's true.— Hope you need my  
 2. Love you ev - 'ry day girl, al - ways on my mind.— One thing I can

A<sup>7</sup> C G Em C

love babe, just like I need you.— Hold me,— love me,—  
 say girl, love you all the time.— Hold me,— love me,—

Em A<sup>7</sup> G A<sup>7</sup> 1. C

hold me,— love me.— Ain't got noth-in' but love babe,— Eight days a week.  
 hold me,— love me.— Ain't got noth-in' but love girl,—

G D Em

Eight days a week I love you.—

A<sup>7</sup> C D<sup>7</sup> C 2.

Eight days a week is not enough to show I care.— Eight days a week,

G C G C G

Eight days a week,— Eight days a week.—

Hello Richie

# Hello

Lionel Richie

Pop Ballad

(Intro) (instr.)

(bs./dr. tacet till 7th bar of letter A, 1st x)

(etc.)

**A**

been a - lone with you in - side my mind, and in my dreams I've kissed your lips a  
long to see the sun-light in your hair, and tell you time and time a - gain how

thou - sand times. I some - times see you pass out - side my door. (vocal in on D.S.) Hel -  
much I care. Some - times I feel my heart will o - ver - flow, Hel -

lo, is it me you're look - ing for? I can see it in your eyes, I can  
lo, I've just got to let you know, 'Cause I won - der where you are and I

see it in your smile, — You're all I've ev - er want - ed, and my arms are o - pen wide. 'Cause you  
won - der what you do. — Are you some - where feel - ing lone - ly or is some - one lov - ing you? Tell me

know just what to say and you know just what to do, — and I want to tell you  
how to win your heart, For I have - n't got a clue, — But let me start by

so much, I love you.  
say - ing, I love you.

\* The melody is freely interpreted.

## Hello\_Richie\_2

The musical score consists of two systems. The first system is an instrumental solo with two first endings. The first ending is marked with a '1' and the second with a '2'. The chords are:  $A_{MI}^{(add9)}$ ,  $A_{MI}^9/G$ ,  $F_{MA}^7$ ,  $C/G^6$ ,  $F_{MA}^7$ . The second ending is:  $A_{MI}^{(add9)}$ ,  $A_{MI}^9/G$ ,  $F_{MA}^7$ ,  $C/G^6$ ,  $F_{MA}^7$ . A 'D.S. for solo' instruction is placed below the second ending, with a note that the vocal enters at the pickup to the 7th bar of the letter A at the Coda. The second system is the vocal line, starting with the word 'you.' and the chord  $A_{MI}^{(add9)}$ . The melody is: G4, A4, B4, A4, G4. The next bar has the chord  $A_{MI}^9/G$  and the melody: G4, A4, B4, A4. The third bar has the chord  $F_{MA}^7$  and the melody: G4, A4, B4, A4. The fourth bar has the chord  $C/G^6$  and the melody: G4, A4, B4, A4. The fifth bar has the chord  $F_{MA}^7$  and the melody: G4, A4, B4, A4. The sixth bar has the chord  $A$  and the melody: G4, A4, B4, A4. The vocal line is marked '(cello, 8va b.)' and 'rall.'.

In the original version by Lionel Richie, the instrumental solo (D.S.) is only 6 bars long and the vocal that follows is:

Hello, is it me you're looking for?  
 'Cause I wonder where you are  
 And I wonder what you do,  
 Are you somewhere feeling lonely  
 Or is someone loving you?  
 Tell me how to win your heart,  
 For I haven't got a clue,  
 But let me start by saying "I love you."

Hey Jude

# HEY JUDE

Hudba a text John Lennon a Paul McCartney

(Doprovod: 10)

© 1968 Northern Songs Ltd., London

*Volně s beatem*

1. Hey Jude, don't make it bad, take a sad song and make it  
 Jude, don't be a - fraid, you were made to go out and

bet - ter. Re - member to let her in - to your heart, then you can start  
 get her. The mi - nute you let her under your skin, then you be - gin

to make it bet - ter. — 2. Hey bet - ter. —  
 to make it

And a - ny time you feel the pain, hey Jude, re - frain, don't car - ry the

world up - on your shoul - ders. For well you know that it's a

17

F Dm G7

fool who plays— it cool by mak - ing his world a lit - tle

20

C C7 G7

cold - er.— Da da da da da da da dá. 3. Hey

23

C G G7

Jude,— don't let me down, you have found her,— now go and

26

C F C

get— her. Re - mem-ber to let her in-to your heart, then you can start

29

G7 C

to make it bet-ter, bet-ter, bet-ter, bet-ter, bet-ter, bet-ter.—

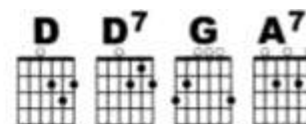
32

C B F C

Da da da da da da dá, da da da dá, hey Jude.

(Opakovat do ztracena)

Láska lehkomyšlná

**CARELESS LOVE****LÁSKA LEHKOMYSLNÁ**

americká lidová; Ivo Havlů; (zpívali: Jitka Vrbová; Paběrky)

**D** **A<sup>7</sup>** **D**

1. Love oh love oh care-less love ——— love oh  
1. Lá - ska leh - ko - my - sl - ná ——— lá - ska

**A<sup>7</sup>** **D** **D<sup>7</sup>** **G**

love oh careless love ——— love oh love oh care-less  
leh - ko - my - sl - ná ——— tvo - je lá - ska leh - ko - my - sl -

**D** **A<sup>7</sup>** **D**

love ——— you ——— see what love has done to me ———  
ná ——— bu - de zká - za mo - je ú - pl - ná ———

2.  
[: I love my mamma and papa too :]  
I love my mamma and papa too  
I'd leave them both to go with you

3.  
[: What oh what will mamma say :]  
what oh what will mamma say  
when she learns I've gone astray

4. = 1. Love oh love ...



2. [: Lákala tě sukně má :]  
že máš rád co vůbec sukně má  
tahle touha je ti vrozená

3. [: Říkal si že sem ti všim :]  
tenhle případ skončí manželstvím  
jinak já ti život osladím

4. = 1. Láska lehkomyšlná ...

Mackie Messer

# MACKIE MESSER

(Píseň ze ŽEBRÁCKÉ OPERY)

Hudba Kurt Weill, text Jiří Suchý

(Doprovod: 11)

*Tempo di foxtrot*

1. Žralok zu - by má jak no - že a z těch zu - bů  
 7. či - ší strach, Mac-kie Mes-ser, ach, můj bo - že,  
 13. kdo do - ká - že, že je vrah.

2. Na nábřeží řeky Temže  
 leckdo život dokonal.  
 Mor tam nebyl, víme jen, že  
 Mackie Messer blízko stál.

3. Jednou zmizel chudák Majer,  
 jindy boháč Müller zas.  
 Mackie s hůlkou, jako frajer  
 obcházel tam v onen čas.

4. Pěkná hůlka na procházku  
 a v té hůlce nůž je skryt.  
 Mackie Messer vyhrál sázku,  
 nic mu nelze dosvědčit.

5. Jednou změnil požár v Soho  
 půlnoc temnou v denní jas,  
 podezřelých bylo mnoho,  
 ale Mackie zmizel včas.

6. Jindy zase mladá žena  
 nic netuší a jde spát,  
 probudí se zneuctěna,  
 Mackie však ji nechce znát.

Let it be

## LET IT BE

John Lennon a Paul McCartney  
český text: Petr Novotný

Mírně

zpěv

G D Em C G D C G

1. Ta- hle  
1. When I

G D/F# Em C

fot- ka, ta mi ne- ze- stár- la, jen já mám\_ víc let a dní,  
find my- self in times of trou- ble Mot- her Ma- ry comes to me

G D C G

vzpo- mí- nám, jak hrá- li: "Let it be."  
Spea- king words of wis- dom, Let it be. And

D/F# Em C

Ky- ta- ru a vla- sy v tvá- ři pat- náct let a zá- brad- lí  
In my hour of dark- ness she is stan- ding right in front of me

G D C G

zpí- val jsem své lás- ce: "Let it be." Ref.: Let it be,  
Spea- king words of wis- dom, Let it be. Ref.: Let it be,

## Let\_it\_be\_2

Em D C G

Let it be, Let it be, Let it be,  
 Let it be, Let it be, Let it be,

D C G

zpí- val jsem své lás- ce: "Let it be."  
 there will be an ans- wer, Let it be. Fine

2. Poz- dě-  
 2. And

2. Později jsem nespolehal na žádné prázdné modlitby,  
 mě zněla jen jedna: "Let it be."  
 Věděl jsem, že každý smutek, jako perly ozdobí,  
 křišťálové tóny, "Let it be."

Ref.: "Let it be, Let it be, Let it be, Let it be,"  
 křišťálové tóny, "Let it be."

3. Od kytary a vlasů v tváři, celé roky stále zní,  
 v mé každé písni kousek, "Let it be."  
 Jestli písně mají duši, scházejí se na nebi,  
 pak mojí hvězdě hrajou, "Let it be."

Ref.: "Let it be, Let it be, Let it be, Let it be,"  
 pak mojí hvězdě hrajou, "Let it be."

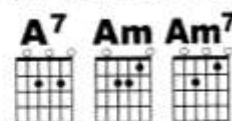
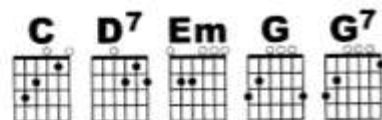
2. *And when the broken hearted people living in the world agree  
 There will be an answer, Let it be.  
 For though they may be parted there is still a chance that they will see,  
 There will be an answer, Let it be.*

*Ref.: Let it be, Let it be, Let it be, Let it be,  
 there will be an answer, Let it be.*

3. *And when the night is cloudy, there is still a light that shines on me,  
 Shine until tomorrow, let it be.  
 I wake up to the sound of music, Mother Mary comes to me,  
 Speaking words of wisdom, Let it be.*

*Ref.: Let it be, Let it be, Let it be, Let it be,  
 whisper words of wisdom, Let it be.*

Nadějí, láskou, vírou

**GIMME DAT OL' TIME RELIGION****NADĚJÍ, LÁSKOU I VÍROU**

americká lidová, upr. Dušan Vančura; text: Fr. Novotný (zpíval Spirituál Kvintet)



Chorus: Gim-me dat ol' time re - li - gion gim-me dat  
 Ref. Na - dě - jí lás - kou i ví - rou na - dě - jí



ol' time re - li - gion gim-me dat ol' time re -  
 lás - kou i ví - rou na - dě - jí lás - kou i



li - gion... it's good e - nough for me gim-me dat  
 ví - rou... se pí - seň mů - že stát Na - dě - jí



me 1. It was good for sis - ter Ma - ry it was  
 stát 1. Já když bej - val ješ - tě dí - tě tá - ta



good for sis - ter Ma - ry it was good for sis - ter  
 řek čas na - u - čí tě nadě - ji že máš vždyc - ky



Ma - ry it's good e - nough for me (Gim-me dat ...)  
 dí - tě to snad bys měl už znát (Na - dě - jí ...)

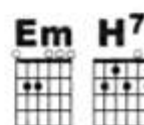
2. [*It was good for brother Jonah :]*  
*it was good for brother Jonah*  
*it's good enough for me*
3. *It was good for hebrew chillun ...*  
*(=children)*
4. *It will be when the world's on fire ...*



2. Dnes tvejm krokům kámen brání  
píseň tvá však nemá stání  
dnes tvejm krokům kámen brání  
pojd' na cestu se dát
  3. Víím že láska neumírá  
tomu kdo ji neodpírá  
víím že láska neumírá  
tak neboj se mít rád
  4. Kdo má cíl a kdo je v právu  
kdo má víru nechce slávu  
kdo má cíl a kdo je v právu  
ten může s námi hrát
  5. Osud těm kdo v pravdu věří  
rukou spravedlivou měří  
jenom ten kdo v pravdu věří  
ten může klidně spát
- Ref. Nadějí láskou i vírou...*

## HI HO, NOBODY HOME

Anglická lidová



Em H<sup>7</sup> Em H<sup>7</sup> \*Em H<sup>7</sup>

Hi ho no - bo - dy home meat nor drink nor

Em H<sup>7</sup> \*Em H<sup>7</sup> Em H<sup>7</sup>

mo-ney have I none Yet will I be me - rry.

\* zde možno začít další hlasy v kánonu

1. Ten kout a ty louky a skály mám rád  
tu stráň co se v zálivu koupá  
má láska má láska se na mě bude smát  
tam kde nad Loch Lomond závoj mlh stoupá

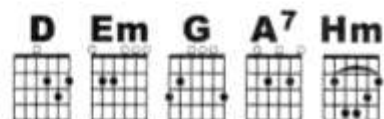
*Ref.* Ten kraj už je blízko ...

2. Až přijde ten čas vítr z hor začne vát  
a v té chvíli kvést bude tráva  
má láska má láska z ní lůžko bude stlát  
tam kde sám Loch Lomond v rákosí spává

*Ref.* Ten kraj už je blízko ...

## MICHAEL ROW THE BOAT ASHORE

americká lidová



Musical notation for the first two lines of the song, including lyrics and guitar chords.

**D** **G**

1. Mich - ael row the boat a - shore hal - le - lu -  
2. Mich - ael's boat is a mu - sic boat hal - le - lu -

**D** **Hm** **Em** **A7** **D**

jah Mich-ael row the boat a - shore hal - le - lu - jah  
jah Michael's boat is a mu - sic boat hal - le - lu - jah

3. Sister help to trim the sail hallelujah  
sister help to trim the sail hallelujah
4. Jordan's River is deep and wide hallelujah  
meet my mother on the other side hallelujah
5. Jordan's River is chilly and cold hallelujah  
chill's the body but not the soul hallelujah
6. Michael row the boat ashore hallelujah  
Michael row the boat ashore hallelujah

# MACKIE MESSER

(Píseň ze ŽEBRÁCKÉ OPERY)

Hudba Kurt Weill, text Jiří Suchý

(Doprovod: 11)

*Tempo di foxtrot*

1. Žralok zu - by má jak no - že a z těch zu - bů  
 či - ší strach, Mac-kie Mes-ser, ach, můj bo - že,  
 kdo do - ká - že, že je vrah.

2. Na nábřeží řeky Temže  
 leckdo život dokonal.  
 Mor tam nebyl, víme jen, že  
 Mackie Messer blízko stál.

3. Jednou zmizel chudák Majer,  
 jindy boháč Müller zas.  
 Mackie s hůlkou, jako frajer  
 obcházel tam v onen čas.

4. Pěkná hůlka na procházku  
 a v té hůlce nůž je skryt.  
 Mackie Messer vyhrál sázku,  
 nic mu nelze dosvědčit.

5. Jednou změnil požár v Soho  
 půlnoc temnou v denní jas,  
 podezřelých bylo mnoho,  
 ale Mackie zmizel včas.

6. Jindy zase mladá žena  
 nic netuší a jde spát,  
 probudí se zneuctěna,  
 Mackie však ji nechce znát.

Hm, Hm

# HM, HM

Hudba Leopold Korbař, text Jaroslav Moravec

(Doprovod: 11)

*Rubato*

1. Mám ve slov - ní - ku na ti - sí - ce vý - ra - zů, —

když říc' ti smím — své vy - zná - ní. —

Znám mno - ho krás - ných při - mě - rů a ob - ra - zů, —

však o - ně - mím, — když zřím tě zne - na -

dá - ní. R. Hm, hm! ach, ty jsi ú - žas - ná, —

hm hm! to dáv - no vím. —

Hm, hm! to přec je věc jas - ná, —

*Foxtrot*

29 hm, hm! víc ne - po - vím.

33 Já ne - jsem scho - pen ří - ci slo - vo je - di - né,

37 když te - be vi - dím, to je rá - zem srd - ce mé

41 ztra - ce - né. Hm, hm! ach, ty jsi ú - žas - ná,

46 hm, hm! já mám tě rád! 1. C#dim 2. C Jen

2. Jen překvap mne a ukaž se, jak vypadáš,  
 pojď ke mně blíž, dívkenko má.  
 Ty nejkrásnější oči v celém světě máš,  
 vše oslíš, jak hvězda věčně krásná.

R. Hm, hm! ...

Oh when the Saints

# KDYŽ SVATÍ POCHODUJÍ

## WHEN THE SAINTS GO MARCHING IN

tradicional

český překlad: Martin Kluk

*Rychle* 

zpěv  
1. flétna

1. Až je- den- krát nám bu- dou snad na po- chod  
Oh, when the saints go march- ing in, Oh, when the

2. flétna

vši- chni sva- tí hrát, kéž, Pa- ne můj, já me- zi  
saints go march- ing in, Oh, Lord, I want to be in that

ni- ma mů- žu si vy- kra- čo- vat.  
num- ber, When the saints go march- ing in.

2. Já kornet bych  
chtěl v rukou mít  
a pořádně to rozbalit,  
ať pomůžou mi všichni svatí  
lidskou bídu vytroubit.

3. A klarinet  
bych taky zmáčk'  
a staccato bych na něj pískal  
pro ty, co nechtěj a neuměj  
slyšet, co je to mít žal.

4. A na trombon  
asi zafoukat,  
to tenhleten měl taky rád,  
ať dosvědčí ti kluci svatí,  
že se na svět uměl smát.

Rock N Roll pro Beethovena

# ROCK'N'ROLL PRO BEETHOVENA

(Z filmu ŠAKALÍ LÉTA)

Hudba a text Ivan Hlas

(Doprovod: 4)

C *Rock'n'roll tempo* F

1. Včera v noci měl jsem divnej sen, v tom snu ke mně přišel Beethoven,

C G F C

abych prej si s ním šel zahrát rock-'n'-roll. — R. Ó

F

13. jé, rock-'n'-roll, — ó jé, rock-'n'-roll, — ó jé, rock-'n'-roll, — ó

C G F C

19. jé, rock-'n'-roll, — abych prej si s ním šel zahrát rock'n'roll. —

2. Já hned jak blázen poslech' jsem ten sen,  
oblík' jsem se a šel za ním ven  
a celou noc jsme hráli rock'n'roll.

3. Beethoven to asi kdysi hrál,  
ten to uměl rozjet, až jsem řval,  
jó, ten vám uměl rozjet rock'n'roll.

R. Ó jé, rock'n'roll ...  
a celou noc jsme hráli rock'n'roll.

R. Ó jé, rock'n'roll ...  
ten vám uměl rozjet rock'n'roll.

4. Přišlo ráno a já jsem už vstal,  
kosti mi snad v těle rozlámal,  
věděl jsem ale, jak hrát rock'n'roll.

R. Ó jé, rock'n'roll ...  
věděl jsem ale, jak hrát rock'n'roll.

## Saving all my Love for You

375

## Saving All My Love For You

Music by Michael Masser

Lyric by Gerry Goffin

(as performed by Whitney Houston)

Pop Ballad

A

A few — sto - len mo - ments — is all — that we share. —

You've — got your fam - 'ly — and they — need you there. — Though I try — to re - sist — be - ing

last — on your list, but no oth - er man's — gon - na do, — so I'm

sav - ing all my love for you. — It's

not — ver - y eas - y — liv - ing — all a - lone. — My friends — try and tell me — find a

man — of my own. — But — each time — I — try, — I just break down — and — cry, — 'cause I'd

rath - er be home — feel - in' blue, — so I'm sav - ing all my love for you. —

You used to tell me — we'd run a - way to - geth - er, —

Saving\_All\_My\_Love\_For\_You\_2

*C*M<sup>7</sup> *F*<sup>7</sup> *B<sup>b</sup>MA*<sup>7</sup> *E*M<sup>7</sup>(<sup>b</sup>5) *A*<sup>7</sup>(<sup>b</sup>9)

love gives you the right \_\_\_\_\_ to be free. \_\_\_\_\_ You said: \_\_\_\_\_ "Be pa - tient, — just

*D*MA<sup>7</sup> *G*M<sup>7</sup> *C*<sup>7</sup> *F*<sup>13</sup><sub>SUS</sub>

wait a lit - tle long - er," \_\_\_\_\_ but that's just \_\_\_\_\_ an old fan - ta - sy. \_\_\_\_\_ I've

**C** *B<sup>b</sup>MA*<sup>7</sup> *G*M<sup>7</sup> *C*M<sup>9</sup> *F*<sup>9</sup><sub>SUS</sub> (*S*) *B<sup>b</sup>MA*<sup>7</sup> *G*M<sup>7</sup>

got \_\_\_\_\_ to get read - y, \_\_\_\_\_ just a few \_\_\_\_\_ min-utes more. Gon-na get \_\_\_\_\_ that old feel - ing \_\_\_\_\_ when you  
(No \_\_\_\_\_ oth - er wo - man \_\_\_\_\_ is

*C*M<sup>9</sup> *F*<sup>9</sup><sub>SUS</sub> *G*M<sup>7</sup> *C*/*G* *G*M<sup>7</sup> *C*/*G*

walk \_\_\_\_\_ through that door, 'Cause to - night \_\_\_\_\_ is the night \_\_\_\_\_ for \_\_\_\_\_ feel - ing \_\_\_\_\_ all \_\_\_\_\_ right. We'll be  
gon-na \_\_\_\_\_ love you more.)

*B<sup>b</sup>* *A* *G*M<sup>7</sup> *F* *A*M<sup>7</sup> *D*<sup>9</sup>(<sup>b</sup>5) *D*<sup>9</sup> *E<sup>b</sup>MA*<sup>7</sup> *D*M<sup>7</sup> *C*M<sup>7</sup>

mak - ing love the whole \_\_\_\_\_ night \_\_\_\_\_ through, \_\_\_\_\_ so I'm sav - ing all my love, yes I'm

*E<sup>b</sup>MA*<sup>7</sup> *D*M<sup>7</sup> *C*M<sup>7</sup> *E<sup>b</sup>MA*<sup>7</sup> *D*M<sup>7</sup> *C*M<sup>7</sup> *F*<sup>9</sup><sub>SUS</sub> (⊕) *B<sup>b</sup>MA*<sup>7</sup> *G*M<sup>7</sup>

sav - ing all my love, yes I'm sav - ing all my love for \_\_\_\_\_ you. \_\_\_\_\_

*C*M<sup>9</sup> *F*<sup>9</sup><sub>SUS</sub>

(Optional D.S. al Coda)

(⊕) *B<sup>b</sup>MA*<sup>7</sup> *G*M<sup>7</sup> *C*M<sup>9</sup> *F*<sup>9</sup><sub>SUS</sub>

Vamp and fade

you. \_\_\_\_\_ For

Send in the Clowns

- STEPHEN SONDHEG

SEND IN THE CLOWNS

Is-*né* it rich? Are we a pair? Me here at  
 bliss? Don't you ap-*pr*ise? One who keeps

$E^b$  | |  $E^b$   $A^b$   $A^b$   $E^b$  | |  $E^b$   $A^b$   $A^b$   $E^b$

last on the ground, you in mid-air... Send in the clowns  
 tearing a-round, one who can't move... Where are the clowns

$E^b$  | |  $A^b$   $A^b$   $A^b$   $E^b$  | |  $B^b/E^b$   $A^b/E^b$

1.

Is-*né* it clowns? Send in the clowns. Just when I'd

$B^b/E^b$  | |  $A^b/E^b$  | |  $B^b/E^b$  | |  $F^b/E^b$   $E^b$

2.

stopped opening doors, Finally knowing the one that I wanted was

$G$  | |  $D$   $D$   $G$  | |  $G$  | |  $G$

yours, Making my entrance again with my usual flair, sure of my

$C$   $G$  | |  $E^b$   $F$   $A^b$   $A^b$   $E^b$  | |  $G$   $F$   $F$   $G$

CLEO LAINE - "LIVE AT CARNEGIE HALL"

Send\_in\_the\_Clowns2

Lines, No one is there. Don't you love  
 G-/Bb / Ab6/Bb Bb/Eb Ab Bb/Eb / / Ab

face? rich? My god, I fear, I thought you  
 Is-n't it Is-n't it Is-n't it Is-n't it  
 I thought you you'd heard what I want. Sorry my  
 Losing my timing this late in my ca-  
 Eb / / Eb sus4 Eb / / Eb maj9 Eb

1.  
 dear: -rarr? But when are the clowns? Quick, send in the clowns. Don't bother, they  
 And when are the clowns? There ought to be  
 17) Ab maj9 / Ab6 Bb7(13)/Eb Bb9/Eb

2.  
 here. Is-n't it clowns. Well, maybe not  
 Eb Eb sus4 Eb / / Eb sus4 Bb9/Eb

year ...  
 Eb Eb sus4 Eb

# SLUNEČNICE

z filmu Hotel Modrá hvězda

Sláva Emanuel Nováček / Josef Gruss

*Mírně*

zpěv

1. Jed- na věc v lás- ce se mi ni- kdy ne- lí- bí,  
 že když můj mi- lý mne po- lí- bí, že se ne- za-  
 sta- ví ho- di- ny. A snad mi mno- há ji- ná dív- ka  
 za- zlí- vá, že jsem na něj to- lik žár- li- vá, on je pro mne  
 v svě- tě je- di- ný. Ref.: Tak ja- ko slu- neč- ni- ce kaž- dým dnem...  
 o- tá- čí se za slun- cem, tak já stá- le hla- vu svou...  
 o- bra- cím jen za te- bou. A ja- ko ka- ra- va- ny pou- ští jdou, -

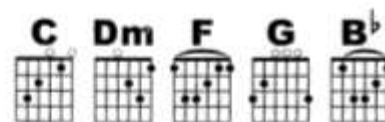
## Slunecnice\_2

**Gm<sup>6</sup>** **A<sup>7</sup>** **D** **C<sup>7</sup>** **A<sup>7</sup>** **Adim<sup>7</sup>**  
 — jdou za ti- chou o- á- zou, v kte- ré klid svůj na- lez- nou, —  
**A<sup>7</sup>** **D** **Cm<sup>6</sup>** **D<sup>6</sup>** **H<sup>7</sup>** **Em<sup>7</sup>**  
 — jdu já stá- le za te- bou. — Bez le- dov- ců již- ní pól, —  
**Gm<sup>6</sup>** **D** **E<sup>7</sup>** **Em<sup>7</sup>**  
 — Flo- ren- ci- e bez ne- be, — bez Ve- su- vu Ne- a- pol, —  
**A<sup>7</sup>** **D** **C<sup>7</sup>** **H<sup>7</sup>** **B<sup>7</sup>** **A<sup>7</sup>**  
 — to bych by- la bez te- be. — A ja- ko  
**Em<sup>7</sup>** **G** **Gm<sup>6</sup>** **A<sup>7</sup>** **D** **C<sup>7</sup>** **Fdim<sup>7</sup>**  
 slu- neč- ni- ce kaž- dým dnem — o- tá- čí se za slun- cem, tak já  
**A<sup>7</sup>** **Adim<sup>7</sup>** **A<sup>7</sup>** **Em<sup>7</sup>** **A<sup>7</sup>** **D**  
 stá- le hla- vu svou — o- bra- cím jen za te- bou. — **D.C.**

2. Jen ten můj milý, ten je ze všech nejlepší,  
 něžný, veselý a nejhezčí, my se jen své lásky najíme.  
 A šla bych za ním třeba rovnou do pekla,  
 v žáru lásky bych se upekla, snad se oba láskou zblázníme.

Ref.: Tak jako slunečnice...

Trh ve Scarborough

**SCARBOROUGH FAIR****TRH VE SCARBOROUGH**

anglická lidová, upr. Jiří Tichota; Dušan Vančura (zpíval Spirituál Kvintet)

**Dm** **C** **Dm**

1. Are you go-ing to Scar - bo - rough fair  
1. Při - te - li máš do Scar - bo - rough jit

**F** **Dm** **G** **Dm**

pars - ley sage rose - ma - ry and thyme re -  
dob - ře vim že pů - jdeš tam rád tam

**F** **C**

mem - ber me to one who lives there  
div - ku na - jdi na Mar - ket street

**Dm** **G** **Bb** **C** **Dm**

she once was a true love of mine  
co chtě - la dřív mou že - nou se stát

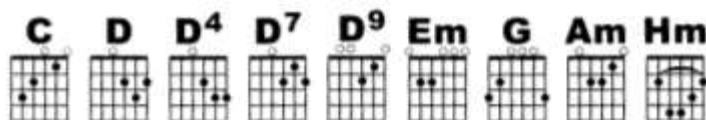
2. Tell her to make me a cambric shirt  
parsley sage rosemary and thyme  
without no seams nor needle work  
then she'll be a true love of mine
3. Tell her to find me an acre of land  
parsley sage rosemary and thyme  
between the salt water and the sea strands  
then she'll be a true love of mine
4. Tell her to reap it with a sickle of leather  
parsley sage rosemary and thyme  
and to gather it all in a bunch of heather  
then she'll be a true love of mine

5. *Are you going to Scarborough Fair  
parsley sage rosemary and thyme  
remember me to one who lives there  
she once was a true love of mine*



2. Vzkaž jí ať šátek začne mi šít  
za jehlu rýč však smí jenom brát  
a místo přize měsíční svit  
bude-li chtít mou ženou se stát
3. Až přijde máj a zavoní zem  
šátek v pisku přikaž jí prát  
a ždímat v kvítku jabloňovém  
bude-li chtít mou ženou se stát
4. Z vrkočů svých ať uplete člun  
v něm se může na cestu dát  
s tím šátkem pak ať vejde v můj dům  
bude-li chtít mou ženou se stát
5. Kde útes ční nad přívaly vln  
zorej dva sáhy pro růží sad  
za pluh ať slouží šípkový trn  
budeš-li chtít mým mužem se stát
6. Osej ten sad a slzou jej skrop  
choď těm růžím na loutnu hrát  
až začnou kvést tak srpu se chop  
budeš-li chtít mým mužem se stát
7. Z trní si lůžko zhotovit dej  
druhé z růží pro mě nech stlát  
jen pýchy své a Boha se ptej  
proč nechci víc tvou ženou se stát

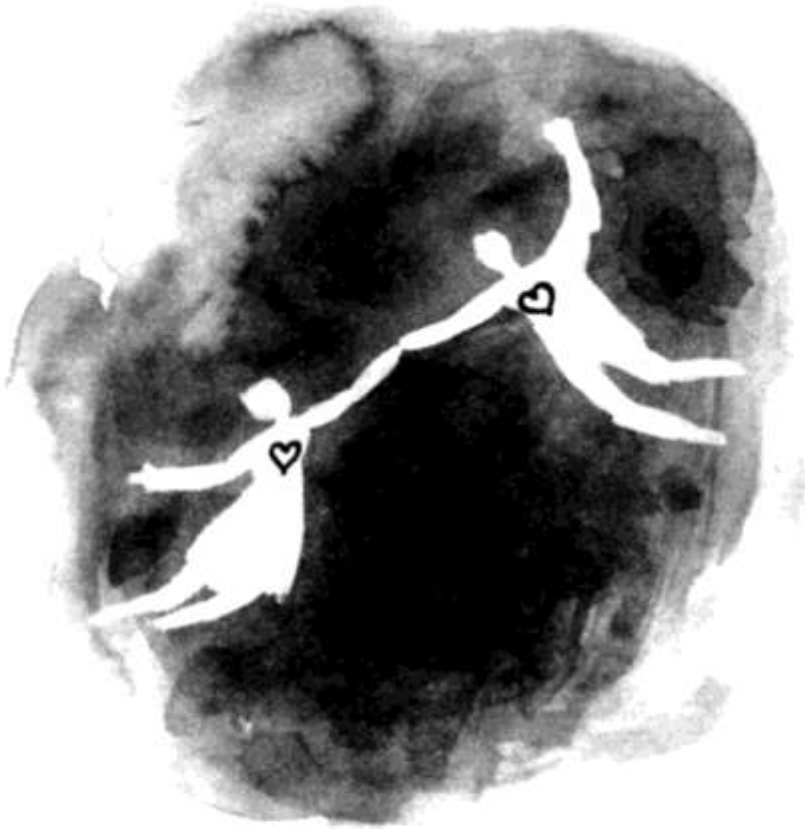
Ten širý proud

**THE WATER IS WIDE****ŠIRÝ PROUD**

skotská lidová, upr. Jiří Tichota; Jiří Tichota (zpíval Spirituál kvintet)

1. The wa - ter is wide I can't cross o-ver  
 1. Ten ši - rý proud jak pře - jít mám  
 and neith - er I have wings to fly  
 proč ne - u - mím se nad něj vznést  
 give me a boat that can carry two  
 ach člun tak mít ten ří - dit znám  
 and both shall row my love and I  
 v něm lás - ku svou bych chtě - la vézt

2. Now love is gentle and love is kind  
 the sweetest flower when first it's new  
 but love grows old and waxes cold  
 and fades away like morning dew
3. There is a ship she sails the sea  
 she's loaded deep as deep can be  
 but not as deep as the love I'm in  
 I know not how I sink or swim
4. The water is wide I can't cross over  
 and neither I have wings to fly  
 give me a boat that can carry two  
 and both shall row my love and I



2. Jak kamení jež působí  
že potápí se celý prám  
tak těžká zdá se Bůh to ví  
má láska zlá co v srdci mám
3. Vždy když se láska rozvíjí  
rubínů zář se line z ní  
však jako krůpěj pomíjí  
pod letní výhni sluneční
4. Až něžnou růži spatříš kvést  
co trny zájem oplácí  
nenech se krásou klamnou svést  
hled' ruka má teď krvácí
5. = 1. Ten širý proud ...

## Time after Time

473

## Time After Time

(from "It Happened In Brooklyn")

Music by Jule Styne  
Lyric by Sammy Cahn

Freely or Medium

(Verse)  $F_{MA}^7$   $G^9$   $E_{MI}^7$   $A_{MI}^7$   $E^b9$

What good are words I say to you? \_\_\_\_\_ They can't con -

$D_{MI}^7$   $G^{7(b9)}$   $C_{MA}^7$   $C^6$

vey to you \_\_\_\_\_ what's in my heart. If you could

$A_{MI}^7$   $G$   $F\#_{MI}^{7(b5)}$   $F_{MI}^6$   $E_{MI}^7$   $C/E$

hear \_\_\_\_\_ in - stead \_\_\_\_\_ the things I've

$A_{MI}^7$   $D^9$   $G^9_{SUS}$   $(G^9)$

left \_\_\_\_\_ un - said! \_\_\_\_\_

(Medium)

$C_{MA}^7$   $A_{MI}^7$   $D_{MI}^7$   $G^9_{SUS4-3}$   $C_{MA}^7$   $A_{MI}^7$   $D_{MI}^7$   $G^9_{SUS}$   $G^9$

Time af - ter time I tell my - self that I'm so

$C_{MA}^7$   $(A_{MI}^7)$   $B_{MI}^{7(b5)}$   $E^{7(b9)}$

luck - y to be lov - ing you. \_\_\_\_\_ So

$A_{MI}^7$   $G$   $F\#_{MI}^{7(b5)}$   $B^{7(b9)}$   $E_{MI}^7$   $(G_{MI}^6)$   $(A^{7(b9)})$   $A^{7(b9)}$

luck - y to be the one you run to see in the

$D_{MI}^7$   $(B^b13)$   $(A^{7(\#5)})$   $(A^b9(\#11))$   $(E_{MI}^{7(b5)})$   $(A^{7(\#5)})$   $D^9$   $G^9_{SUS}$   $G^{7(b9)}$

eve - ning when the day is through. \_\_\_\_\_ I on - ly

## Time\_After\_Time\_2

**B**  $C_{MA}^T$   $A_{MI}^T$   $D_{MI}^T$   $G_{SUS4-3}^9$   $C_{MA}^T$   $A_{MI}^T$   $D_{MI}^T$   $G_{SUS}^9$   $G^9$

know what I know, the pass - ing years will show ' you've

$C_{MA}^T$   $G_{MI}^T$   $C^T$   $F_{MA}^T$   $(E^{7(\#5)})$   $F_{MI}^T$   $F_{MI}^6$  )

kept my love so young so new. \_\_\_\_\_ And

$(A_{MI}^T)$   $E^{7(\#5)}$   $G^6$   $F\#_{MI}^{7(\#5)}$   $F_{MI}^6$   $(A_{MI}^T)$   $D_{SUS}^9$   $D^T$

$C^6/G$   $F\#_{MI}^{7(\#5)}$   $F_{MI}^6$   $E_{MI}^T$   $A_{MI}^T$   $D_{SUS}^9$   $D^T$

time af - ter time you'll hear me say that I'm so

$(E_{MI}^T)$   $C^6/G$   $A_{MI}^T$   $D_{MI}^T$   $G^{7(\#9)}$   $C^6$   $(A_{MI}^T)$   $D_{MI}^T$   $G^T$

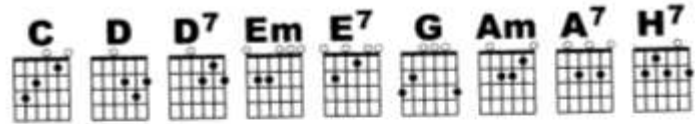
luck - y to be lov - ing you. *(fine)*

## Tipperary

# TIPPERARY

## TIPPERARY

anglická lidová



1. Up to migh-ty Lon-don came an I-rish-man one  
1. Jed-no-ho dne do Lon-dý-na při-šel mla-dý



day as the streets are paved with gold sure  
hoch sa-mý zpěv a sa-mý hla-hol



eve-ry-one was gay sing-ing songs of Pic-ca-dil-ly  
by-lo sly-šet kol zpí-va-li tam po u-li-cích



Strand and Leice-ster Square till Pad-dy got ex-ci-ted then he  
pěk-né pís-nič-ky až ten mla-dík pře-ve-se-lý



shou-ted to them there: Ch.: It's a long way to Tip-pe-  
křik na li-dič-ky: Ref. Da-le-ko je na Tip-pe-



ra-ry it's a long way to go it's a  
ra-ry da-le-ká je ces-ta tam da-le-

long way — to Tip-pe - ra - ry — to the sweet-est  
 ko je — k mé ma - lé Ma - ry — děv-če kte - ré

girl I know — good-bye — Pic-ca - dil - ly —  
 v lás-ce mám — buď sbo-hem — a pozdrav ste - rý —

— fare - well Leice-ster Square — it's a long long  
 — vždyť já jsem tak sám — da-le - ko je —

way to Tip-pe - ra - ry but my heart's — right there —  
 — na Tip-pe - ra - ry a-le ne - za - po - mí - nám —

2.  
 Paddy wrote a letter  
 To his Irish Molly-O  
 Saying "Should you not receive it  
 Write and let me know!"  
 "If I make mistakes in spelling  
 Molly dear" said he  
 "Remember it's the pen that's bad  
 Don't lay the blame on me!"

Ch. It's a long way to Tipperary ...

3.  
 Molly wrote a neat reply  
 To Irish Paddy-O  
 Saying Mike Maloney  
 Wants to marry me and so  
 Leave the Strand and Picadilly  
 Or you'll be to blame  
 For love has fairly drove me silly:  
 Hoping you're the same!

Ch. It's a long way to Tipperary ...

2. Až ten hošík převeselý ku psaníčku sed  
 až dostaneš tohle psaní odpověz mi hned  
 bude-li tam někde chyba není vina má  
 je tím vinno špatné pero a nikoliv já

Ref. Daleko je ...

Yesterday

# VČERA

## YESTERDAY

John Lennon a Paul McCartney  
český text: Zdeněk Borovec

Mírné

zpěv

Pí- šu vám, je- tě vče- ra jsem byl  
Yes- ter- day, All my trou- bles seemed so

blíz- ko vás, to byl vče- rej- šek, však čas je čas\_ a  
far a- way, Now it looks as though they're here to stay,\_ Oh

já tu sám\_ teď pí- šu vám.\_ Bo- hu- žel,  
I be- lieve\_ in yes- ter- day.\_ Sud- den- ly

když jsme vče- ra šli tím ú- do- lím,  
I'm not half the man I used to be,

kdo- si ve mně, s kým teď zá- po- lím,\_ řek  
There's a shad- ow hang- ing ov- er me\_ Oh

víc než měl,\_ ach bo- hu- žel.\_  
yes- ter- day\_ came sud- den- ly.\_

**C** **Hm7** **E7**

**Am** **Am7/G** **F** **G7** **C** **G/H**

**Am7** **D7** **F** **C**

**Hm7** **E7** **Am** **Am7/G**

**F** **G7** **C** **G/H**

**Am7** **D7** **F** **C**

## Yesterday\_2

**Hm7** **E7** **Am** **G** **F** **Dm** **G7**  
 Ná- hly ú- těk váš pla- tím dráž, čím mň slz  
*Why she had to go I don't know, she would- n't*

**C** **Hm7** **E7** **Am** **G** **F**  
 mám. Pár svých hlou- pých vět chci vzít  
*say. I said some- thing wrong, now I*

**Dm** **G7** **C** - STOP **C**  
 zpět a pí- šu vám. Pí- šu vám,  
*long for yes- ter- day. Yes- ter- day,*

**Hm7** **E7** **Am** **Am7/G**  
 i když po vče- rej- šku jsem si jist,  
*Love was such an ea- sy game to play,*

**F** **G7** **C** **G** **Am7** **D7**  
 že vy ne- bu- de- te stej- ně číst, co sám a sám teď  
*Now I need a place to hide a- way, Oh I be- lieve in*

**F** **C** **Am7** **D7** **F** **C**  
 pí- šu vám. Sám a sám teď pí- šu vám.  
*yes- ter- day. Mm mm mm mm yes- ter- day.*

You go to my Head

- J. FRED COOTS

(BALLAD) YOU GO TO MY HEAD

**A**

You go to my head  
go to my head

And you linger like a  
Like a sip of sparkling  
burgandy brew  
haunting re-frain

C Maj 7 E-7 (Db Maj 7) F-7 Bb7(b9) Eb Maj 7 A-7(b5)

And I find you spinning  
And I find the ve-ry  
'round in my brain  
mention of you

Like the bubbles in a  
Like the kicker in a

D7(alt.) G7(b9+5) C-9 A-7(b5) D7(alt.) G7(b9+5)

1. 2.

glass of champagne  
ju-lyp for two -

You

The

C Maj 7 A-7 (Ab Maj 7) (Db Maj 7 #11) D-7 Db7 G-7 C7

**B**

thrill of the thought that you  
might give a thought to my  
plea cast a spell o-ver me

F6 (Bb Maj 7) F#0 C Maj 7 (G-7 C7)

So I say to my-self get a  
hold of your-self can't you

G6 (E-7 A7) F#-7 B7 E Maj 7 F Maj 7

ELLA FITZGERALD & JOE PASS - "TAKE LOVE EASY"

# You\_Go\_To\_my\_Head2

Handwritten musical score for guitar, featuring lyrics and chord progressions. The score is divided into systems, with a key signature change to C major indicated by a circled 'C' and a section change to D major indicated by a circled 'D'.

**System 1:** Lyrics: "see that it never can be You go to my head". Chords: F#7, B7, E7, Eb7, D7, Db7, C Maj7, Db Maj7. Includes a circled 'C' above the staff.

**System 2:** Lyrics: "With a smile that makes my temperature rise Like a summer with a". Chords: F7, Bb7(b9), Eb Maj7, A7(b5), D7(alt.), G7(b9#5).

**System 3:** Lyrics: "thousand Julys - You in-tox-i-cate my soul with your eyes". Chords: C9, A7b5, D7(alt.), G7(b9#5), C Maj7, (Ab Maj7, Db Maj7).

**System 4:** Lyrics: "Though I'm cer-tain that this heart of mine". Chords: G7, C7, F Maj7, F-(Maj7) Bb7. Includes a circled 'D' above the staff.

**System 5:** Lyrics: "has-nt a ghost of a chance in this cra-zy ro-mance". Chords: C Maj7, D7/B, E7, F#7, B7, E7, A7.

**System 6:** Lyrics: "- You go to my head.". Chords: D7, G/B, C Maj7, (D7, G7).

Yellow Submarine

# YELLOW SUBMARINE

Hudba a text J. Lennon a Paul McCartney

(Doprovod: 10)

© 1966 by Northern Songs, Ltd.

*Pochod*

D A G D Hm Em G A D

In the town where I was born, lived a man who sailed to sea. And he sailed up to the sun, till we found the sea of green. And we

A G D Hm Em G 1. A D 2. A7

told us of his life, in the land of sub-ma - rines. So we rine. lived beneath the waves in our yel - low sub - ma

§ D A D

We all live in a yel - low sub - ma - rine, yel - low sub - ma - rine, yel - low sub - ma - rine.

A D

We all live in a yellow submarine, yellow submarine, yellow submarine. And our

A G D Hm Em G A D

As we friends are all on board, ma - ny more of them live next door. And the live a life of ease ev - ry one of us has all wee need. Sky of

A G 1. D Hm Em A7 D 2. D Hm Em G A7

band be - gins to play. blue and sea of

green in our yellow submari - ne.

D.S. and fade out