



Písňe a skladby

PRO
KLAVÍR



1

výběr a úpravy: Vladimír Řehák

2020/24

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ARRIVAL

Benny Andersson & Björn Ulvaeus

ABBA

Arr. V.Řehák 2017/12

First system of piano accompaniment. The key signature has one flat (B-flat), and the time signature is 2/4. The system consists of two staves. The right staff begins with a treble clef and a key signature change to one flat. It contains a triplet of eighth notes (B-flat, A, G) and a quarter note (F). The left staff begins with a bass clef and contains a quarter note (C). The system ends with a double bar line and a repeat sign. The first ending is marked '1.' and the second ending is marked '2.'. The first ending leads back to the beginning of the system, and the second ending leads to the beginning of the second system.

Second system of piano accompaniment. The system consists of two staves. The right staff begins with a treble clef and contains a quarter note (B-flat), a quarter note (A), and a quarter note (G). The left staff begins with a bass clef and contains a quarter note (C). The system ends with a double bar line and a repeat sign. The first ending is marked '1.' and the second ending is marked '2.'. The first ending leads back to the beginning of the system, and the second ending leads to the beginning of the third system.

Third system of piano accompaniment. The system consists of two staves. The right staff begins with a treble clef and contains a quarter note (B-flat), a quarter note (A), and a quarter note (G). The left staff begins with a bass clef and contains a quarter note (C). The system ends with a double bar line and a repeat sign. The first ending is marked '1.' and the second ending is marked '2.'. The first ending leads back to the beginning of the system, and the second ending leads to the beginning of the fourth system.

Branky, body, vteřiny

Hudba: Štěpán Koniček

(znělka)

The musical score is written for piano in 4/4 time. It consists of two systems of music. The first system has two measures. The second system has three measures, with the third measure containing a first and second ending. The melody is primarily in the right hand, featuring triplet eighth notes and quarter notes. The bass line is in the left hand, consisting of eighth and quarter notes. Chords are indicated below the staff.

System 1:

- Measure 1: Treble clef has a triplet of eighth notes (C4, D4, E4) followed by a quarter rest. Bass clef has a quarter note C3, an eighth note D3, and a quarter note E3. Chords: C, Am.
- Measure 2: Treble clef has a triplet of eighth notes (F4, G4, A4) followed by a quarter rest. Bass clef has a quarter note F3, an eighth note G3, and a quarter note A3. Chords: F, G, /H.

System 2:

- Measure 1: Treble clef has a triplet of eighth notes (C4, D4, E4) followed by a quarter rest. Bass clef has a quarter note C3, an eighth note D3, and a quarter note E3. Chords: C, Am.
- Measure 2: Treble clef has a first ending with a triplet of eighth notes (F4, G4, A4) followed by a quarter rest. Bass clef has a quarter note F3, an eighth note G3, and a quarter note A3. Chords: F, G, /A, /H.
- Measure 3: Treble clef has a second ending with a quarter note F4, a quarter note G4, and a quarter note A4. Bass clef has a quarter note F3, a quarter note G3, and a quarter note A3. Chords: F, G, C. The measure is marked *rit.* (ritardando).

David's song

Vladimir Cosma
(Kelly Family)
Arr. V.Řehák 2019/1

Am C D Em E

G C Am

D Em Am

rit.

Who'll fly with me,
To reach a star,
Don't be afraid, I know the way.

Hello to all you young ones,
Our fondest hopes now rest in you,
Remember there's nothing you can't do,
So believe...

Who'll come with me?
Don't be afraid,
I know the way.
Who'll sing with me?
Don't be afraid,
I'll show the way,
Who'll dance with me,
all through the world.
Don't be afraid,
I'll show the way.
We'll go with you,
We'll search the way,
To find your star.
Who comes with us,
don't be afraid,
we found our way.

Go Down Moses

Americký spirituál
Arr. V. Řehák 2017/11

When Is - ra - el was in Egypt's land Let my people go!

2

E Am E7 Am E7

Op - pressed so hard they could not stand Let my people go!

3

Am Am E/G# C/G F7 E7 Am

Ref.

Go down Moses Way down in Egypt land Tell ole

1

A7 Dm/F E7 Am A7

Pharao, Let my people go!

rit.

1 1 2

D7/A E7 Am E7 Am Am6

I Have A Dream

Benny Andersson & Björn Ulvaeus

ABBA

Arr. V.Řehák 2020/3

předehra+dohra:

Introduction of the song. The score is in G major, 4/4 time. It features a piano accompaniment with a steady eighth-note pattern in the right hand and a bass line in the left hand. The melody is introduced in the right hand. Chords indicated: Gsus4, D7, D7.

First vocal entry. The score is in G major, 4/4 time. The melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: "I have a dream, a song to sing to help me cope, with a - ny - thing." Chords indicated: G, G, D7, G.

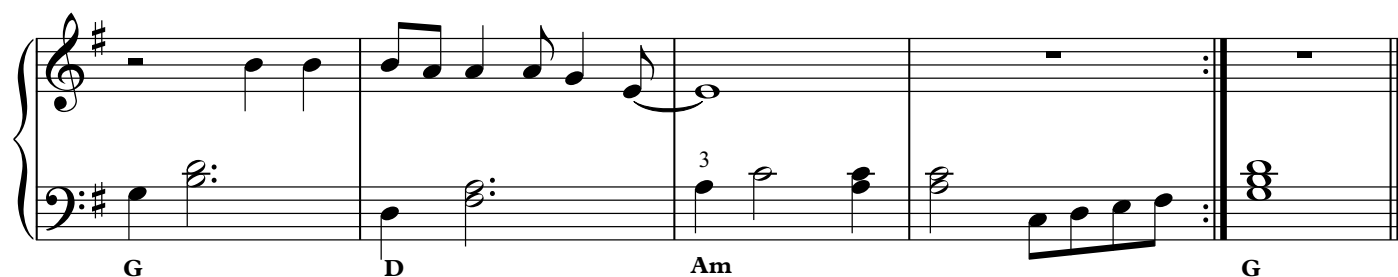
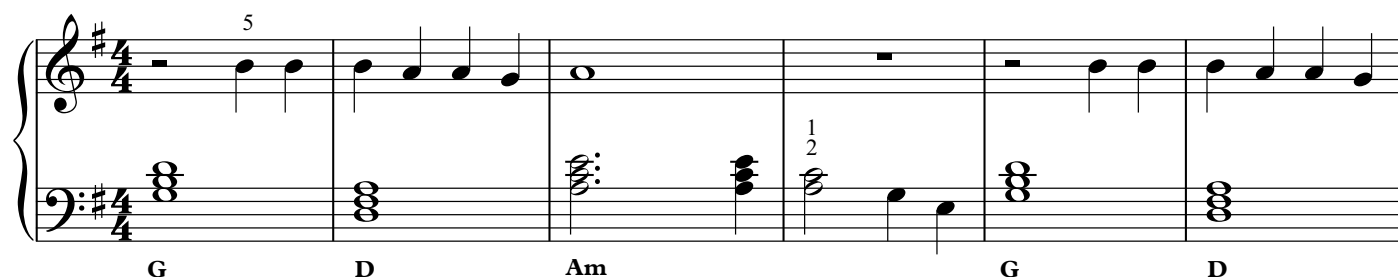
Second vocal entry. The score is in G major, 4/4 time. The melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: "If you see the won der, of a fai-ry tale I be-lieve in You can take the future e - ven if you fail." Chords indicated: G, D7, G, G.

Third vocal entry. The score is in G major, 4/4 time. The melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: "an- gels, Something good in ev - erything I see. I be-lieve in an- gels," Chords indicated: D7, C, G, D7.

Final vocal entry. The score is in G major, 4/4 time. The melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: "When I know the time is right for me I'll cross the stream, I have a dream." Chords indicated: D7, C, G, D7, G.

Knockin' on Heaven's Door

Hudba+text: Bob Dylan
Arr. V.Řehák 2020/1



Mama, take this badge off of me
I can't use it anymore
It's getting dark, too dark to see
I feel I'm knocking on heaven's door

Knock, knock, knocking on heaven's door
Knock, knock, knocking on heaven's door

Nada te turbe

Zpěvy z Taizé
Arr. V.Řehák 2020/6

1.

Na-da te tur-be, na-da te espan-te, Quie-na Dios tie-ne na-da te fal-ta.

Am Dm7 G7 Cmaj7 F Dm6 Esus4-3 Am

2. *Fine*

So-lo Dios bas-ta.

F Dm6 E Am

Mezihra:

8^{va}

1 3 5

Am Dm7

(8)

1 1 2. 2

G7 Cmaj7 F Dm6 Esus4-3 Am E Am

Da Capo al Fine

ON THE TRIP

Na vyjíždce

V.Řehák 2020/1

klávesy: 093 TechBrass+bicí

First system of piano accompaniment. The music is in 4/4 time. The right hand features a melody with a fifth finger (5) and a half note. The left hand provides a bass line with a half note and a dotted half note. The key signature is one flat (B-flat).

Second system of piano accompaniment. The right hand continues the melody with a fifth finger (5) and a half note. The left hand provides a bass line with a half note and a dotted half note. The key signature is one flat (B-flat).

Third system of piano accompaniment. The right hand features a melody with a triplet (3) and a half note. The left hand provides a bass line with a half note and a dotted half note. The key signature is one flat (B-flat).

Fourth system of piano accompaniment. The right hand features a melody with a half note and a dotted half note. The left hand provides a bass line with a half note and a dotted half note. The key signature is one flat (B-flat).

Da Capo al CODA

Po starých zámeckých schodech

Hudba+text: Karel Hašler
Arr. V.Řehák 2020/9

Andante

Po sta-rých zá-mec-kých scho-dech po scho-dech z ka-me - ne.

C D7 G7

Kaž-dý ve-čer pan-na cho-dí za ru-ku se s ho-chem vo - dí,

G7 C

Allegro a'la marcia

srd-ce má zmá-me - né. Kaž - dý ve - cher pan - na ch - dí,

C D7 G7 C G7

ritardando

za ru-ku se s ho-chem vo - dí, srd - ce má zmá - me - né.

C C D7 G7 C

Poslední večeře

(z muzikálu Jesus Christ Superstar)

A.L. Webber
č.text M.Prostějovský
Arr. V.Řehák 2019/11

Trá-pe-ní a spou-sty den ních stas - tí já i ty ve ví-ně u - tá - píš.

pozdr ních ho-di ních hlas ti ná - hle u ml-ká a štěs-tí se zdá na do sah i blíž.

2.

2. Apoštolské písně krajem zazní,
sepíšeme pěknou řádku knih.
V dalších staletích budou v básni
listovat a číst v našich evangeliích.

Scarborough Fair

Anglická lidová
Arr. V.Rehák 2020/6

1

Are you go-in' to Scar - bo-rough Fair? 2

Par-sley, sage, rose

Dm C Dm F Dm

Detailed description: This system contains the first two lines of the song. The first line has five measures of music. The first measure has a '1' above it. The second measure has a dot above the eighth note. The third measure has a dot above the eighth note. The fourth measure has a dot above the eighth note. The fifth measure has a dot above the eighth note. The second line has two measures. The first measure has a '2' above it. The second measure has a dot above the eighth note. The key signature has one flat (Bb). The time signature is 3/4. The bass line consists of eighth notes in the first line and quarter notes in the second line.

ma - ry and thyme. Re - mem - ber me to one who lives

F G Dm *f* /E F F C/E Dm

Detailed description: This system contains the third and fourth lines of the song. The first line has five measures. The first measure has a dot above the eighth note. The second measure has a dot above the eighth note. The third measure has a dot above the eighth note. The fourth measure has a dot above the eighth note. The fifth measure has a dot above the eighth note. The second line has two measures. The first measure has a dot above the eighth note. The second measure has a dot above the eighth note. The key signature has one flat (Bb). The time signature is 3/4. The bass line consists of eighth notes in the first line and quarter notes in the second line. There is a '2' above the first measure of the second line and a '4' above the second measure of the second line.

1 2 1

the re. She once was a true love of mine.

C Csus4 Dm C Dm

Detailed description: This system contains the fifth and sixth lines of the song. The first line has five measures. The first measure has a dot above the eighth note. The second measure has a dot above the eighth note. The third measure has a dot above the eighth note. The fourth measure has a dot above the eighth note. The fifth measure has a dot above the eighth note. The second line has two measures. The first measure has a dot above the eighth note. The second measure has a dot above the eighth note. The key signature has one flat (Bb). The time signature is 3/4. The bass line consists of eighth notes in the first line and quarter notes in the second line. There is a '1' above the first measure of the second line and a '2' above the second measure of the second line.

Sound of silence

Hudba+text:Paul Simon
Arr. V.Řehák 2020/7

orig.je v D#moll

1

He-llo dar-kness my old friend

Dm Ped.

C

1 2 4

I've come to talk with you a - gain be-cause a vi-sion sof tly

C Dm Dm F

cree-ping left its seeds while I was slee-ping and the

Bb F F Bb F

3

vi-sion that was plan-ted in my brain still re -

Bb F

1 1 2 rit.

mains wi-thin the sound of si-lence.

F /E Dm /E F C Dm Dsus2

Sun Of Jamaica

Wolff E. Stein, Wolfgang Jass
GOOMBAY DANCE BAND 1979
Arr. V.Řehák 2020/6

Sun of Ja - mai - ca the dreams of Ma - lai - ka your love is my sweet me - mo -

G D G D G D G C G

ry. Walk in the sand and I'm hap - py with you

Am D D G C G

We shall be lo - ving and true. Oh, I sure love Ma - lai - ka, with all of my

D G Em G Em

heart I will al - ways be faith - ful and true, y - eah true.

G C G F F /E D

D.C. CODA

D G D G D G

Tears in Heaven

Hudba+text: Eric Clapton
Will Jennings
Arr. V.Řehák 2019/8

předehra:

Introduction (předehra) in G major, 4/4 time. The score consists of two systems. The first system has four measures: two whole rests followed by two measures of a triplet eighth-note pattern (G4, A4, B4) and a half note (G4). The second system has four measures: two measures of a half-note pattern (G4, F#4) and two measures of a half-note pattern (E4, D4). The lyrics are: "Would you know my name if I saw you in heav-".

Chords: D, G/D, D7, G, G, D/F#, Em, /D, C/E, G.

First line of the verse. The first system has four measures: two whole rests followed by two measures of a half-note pattern (G4, F#4). The second system has four measures: two measures of a half-note pattern (E4, D4) and two measures of a half-note pattern (C4, B3). The lyrics are: "en? Would it be the same if I saw you in heav- en?".

Chords: D, G/D, D7, G, D/F#, Em, /D, C/E, G/D, D, G/D, D7.

Ref.

First line of the chorus. The first system has four measures: two measures of a triplet eighth-note pattern (G4, A4, B4) and a half note (G4). The second system has four measures: two measures of a half-note pattern (G4, F#4) and two measures of a half-note pattern (E4, D4). The lyrics are: "I must be strong and car - ry on Cause I know".

Chords: Em, H/D#, G7/D, E, E7, E7sus4, E/G#.

Second line of the chorus. The first system has four measures: two measures of a half-note pattern (G4, F#4) and two measures of a half-note pattern (E4, D4). The second system has four measures: two measures of a half-note pattern (C4, B3) and two measures of a half-note pattern (G4, F#4). The lyrics are: "know I don't be - long Here in heaven".

Chords: Am, C/D, G.

The House Of The Rising Sun

Americká lidová
Arr. V.Řehák 2020/7

First system of piano accompaniment. The key signature is one flat (B-flat), and the time signature is 6/8. The system consists of five measures. The bass line features a steady eighth-note accompaniment. The treble line has a melody with various fingerings indicated by numbers 1, 2, 3, 1, 2, 1, 5. Chords are indicated below the staff: Am, C, D, F, and Am.

Second system of piano accompaniment, continuing from the first. It consists of six measures. The bass line continues with eighth-note accompaniment. The treble line melody includes a triplet of eighth notes in the third measure. Chords indicated are C, E, E7, Am, C, and D.

Third system of piano accompaniment, concluding the main piece. It consists of five measures. The first measure is marked with a first ending bracket. The bass line continues with eighth-note accompaniment. Chords indicated are F, Am, E, Am, and E7.

Jiný doprovod:

Alternative accompaniment option 1. It consists of two measures. The first measure is marked with a second ending bracket. The bass line features a steady eighth-note accompaniment. The treble line has a melody. Chord indicated is Am.

Alternative accompaniment option 2, labeled 'a)'. It consists of two measures. The treble line is empty. The bass line features a steady eighth-note accompaniment. Chord indicated is Am.

Alternative accompaniment option 3, labeled 'b)'. It consists of two measures. The treble line is empty. The bass line features a steady eighth-note accompaniment. Chord indicated is Am.

Ukolíbavka

Hudba: J.J. Ryba
text: V. Nejedlý
úprava: J. Tichota
Arr. V. Řehák 2020/6

Spi má zla tá boube - la tá spi má rů žin - ko

noc se blí - ží oč - ka tí - ží sen spi dív - čin ko.

noc se blí - ží oč - ka tí - ží sen spi dív - čin - ko.

Chords: G, D, G, /H, D, D7, G, /H, Am/C, D7, G, D7, H7/D#, Em, Am/C, D7, G

Pán se žere po cti dere nespí starostí
panna bledá hocha hledá vzdychá milostí.

Lichvář sedí zlata hledí před zlým zlodějem
na daň brouká strachy kouká za svým kročejem.

Zrádné syny pro jich viny píchá v srdcích had
bez ouzkosti spějí k ctnosti byť jim hrozil kat.

We are The Champions

Hudba+text: Fredy Mercury
Queen 1977
Arr. V.Řehák 2020/4

(REFRÉN)

First system of musical notation (measures 1-6). The melody is in 6/8 time. Fingerings are indicated: 5 for the first measure, 1 for the second, 2 for the fourth, 1 for the fifth, and 1 for the sixth. Chords are indicated below the bass staff: C, Em, Am, F, G, C, Em.

We are the cham - pions my friend — And we'll keep on fight ing till the

Second system of musical notation (measures 7-12). The melody continues with a repeat sign in measure 8. Fingerings: 3 for measure 9, 5 for measure 10, 3 for measure 11, and 5 for measure 12. Chords: F, /E /D, C#dim, Dm7, G7/D, Fdim, #5, Hdim.

end We are the cham - pions We are the cham - pions

Third system of musical notation (measures 13-18). The melody concludes with a double bar line. Fingerings: 4 for measure 13, 4 for measure 14, 1 for measure 15, 3 for measure 16, and 1 for measure 17. Chords: C, Dm7, Eb6, F7, G7sus4, C(m).

No time for los - ers 'cause we are the cham - pions of the world.

A Whiter Shade of Pale

Procol Harum
Arr. V.Řehák 2019/6

Piano score for 'A Whiter Shade of Pale' in 4/4 time. The score consists of two systems of four measures each. The first system includes chords: C, C/H, Am, Am/G, F, Am/E, Dm, and Dm/C. The second system includes chords: G, G/F, Em, G7/D, C, F, G, and C. Fingerings are indicated by numbers 1-5 and 7. The piece ends with a double bar line.

Stairway To Heaven

(úryvek)

J.Page+R.Plant
Led Zeppelin
Arr. V.Řehák 2021/2

Piano score for 'Stairway To Heaven' in 4/4 time. The score consists of four measures. The first measure has a vocal line starting with 'There's a' and a piano accompaniment. The second measure has a vocal line starting with 'la - dy who's sure all that' and a piano accompaniment. The third measure has a vocal line starting with 'glit - ters is gold And she's' and a piano accompaniment. The fourth measure has a vocal line starting with 'buy - ing a stairway to' and a piano accompaniment. The piece ends with a double bar line. Chords are indicated below the piano part: Am, E+/G#, C/G, D/F#, Fmaj7, and G/H Am.

Žalm

Arr. V.Řehák 2019/5

§

The first system of the musical score is in 4/4 time and D major. It consists of four measures. The first measure has a whole rest in the treble and a G chord in the bass. The second measure has a whole rest in the treble, a quarter note G in the treble with a finger number '1' below it, and a G chord in the bass. A repeat sign follows. The third measure has a whole note G in the treble and a D chord in the bass. The fourth measure has a whole note G in the treble and an Em chord in the bass.

G G D Em

The second system continues the piece. It starts with a treble line melody and a bass line accompaniment. The first measure has an Am chord, the second a D chord with a finger number '5' below it, and the third a G chord. A repeat sign follows. The first ending (1.) has a whole note G in the treble and a G chord in the bass. The second ending (2.) has a whole note G in the treble and a G chord in the bass. The third ending (3.) has a quarter note G in the treble and a G chord in the bass. The system ends with the word 'Fine'.

Am D G Fine

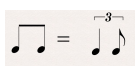
The third system continues the piece. It consists of four measures. The first measure has a G chord in the bass. The second measure has an Am chord in the bass. The third measure has a D chord in the bass. The fourth measure has a G chord in the bass. The system ends with a double bar line and a repeat sign.

G Am D G D

D.S. al Fine

Život je jen náhoda

Hudba: Jar. Ježek
text: J. Voskovec+J. Werich
Arr. V. Řehák 2019/8



(Blues)

C

F7

C

C7

F

Fm

F#dim

C

G

C

G+

C

Ref.

F

C

F

C

D7

G

(Cm6) (Gdim)

G7

G+

C

G+

C6

⊕ CODA

2. Každý k moři dopluje, někdo dříve a někdo později,
kdo v životě miluje, ať neztrácí naději.

3. Že je život jak voda, kterou láska ve víno promění,
láska že je náhoda a bez ní štěstí není.

*D.C. al Coda
senza rep.*

Cielito lindo

Mexická
Quirino Mendoza y Cortés
(1862 - 1957)

Allegro

First system of piano accompaniment. Treble clef, 3/4 time. The melody starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass line consists of a steady eighth-note accompaniment. Chords are indicated below the staff: C for the first measure, and G7/D and G7 for the last two measures. Fingerings are indicated: 4 for the first measure, 3 for the last measure of the melody, and 1 and 2 for the last measure of the bass line.

Second system of piano accompaniment. Treble clef, 3/4 time. The melody continues with a quarter note C5, a quarter note D5, and a quarter note E5. The bass line continues with the eighth-note accompaniment. Chords are indicated below the staff: G7/D for the first measure, and C and C for the last two measures. Fingerings are indicated: 4 for the first measure, 2 for the second measure of the melody, and a repeat sign for the last measure.

Ref.

Third system of piano accompaniment. Treble clef, 3/4 time. The melody starts with a quarter rest, followed by a quarter note C5, a quarter note D5, and a quarter note E5. The bass line continues with the eighth-note accompaniment. Chords are indicated below the staff: C, C7/E, F, A7/E, Dm, G7, and C. Fingerings are indicated: 5 for the first measure of the melody, and 5 for the first measure of the bass line.

Fourth system of piano accompaniment. Treble clef, 3/4 time. The melody continues with a quarter note F5, a quarter note G5, and a quarter note A5. The bass line continues with the eighth-note accompaniment. Chords are indicated below the staff: C, G7, C, and C. Fingerings are indicated: 5 for the first measure of the melody, 2 for the second measure, and 3 for the third measure.

Cielito lindo/ výslovnost: "sielito lindo"

překlad: "Roztomilé zlatičko"

El condor pasa

Hudba: D.A. Robles
Peru
Arr. V. Řehák 2020/6

First system of musical notation. The key signature is one sharp (F#). The time signature is 2/2. The system consists of a treble and bass staff. The treble staff has a melody starting with a quarter note G4, followed by a half note G#4, and then a half note F#4. The bass staff has a melody starting with a quarter note G3, followed by a half note G3, and then a half note G3. The system ends with a double bar line. The chords are Em, D7, G, G, D7, G, G, D7.

Second system of musical notation. The treble staff has a melody starting with a quarter note G4, followed by a half note G4, and then a half note G4. The bass staff has a melody starting with a quarter note G3, followed by a half note G3, and then a half note G3. The system ends with a double bar line. The chords are G, G, H7, Em, Em/H.

Third system of musical notation. The treble staff has a melody starting with a quarter note G4, followed by a half note G#4, and then a half note F#4. The bass staff has a melody starting with a quarter note G3, followed by a half note G3, and then a half note G3. The system ends with a double bar line. The chords are Em, Em, D7, G, G, D7, G, G, D7.

Fourth system of musical notation. The treble staff has a melody starting with a quarter note G4, followed by a half note G4, and then a half note G4. The bass staff has a melody starting with a quarter note G3, followed by a half note G3, and then a half note G3. The system ends with a double bar line. The chords are G, G, H7, Em, Em/H.

Ref.

Fifth system of musical notation. The treble staff has a melody starting with a quarter note G4, followed by a half note G4, and then a half note G4. The bass staff has a melody starting with a quarter note G3, followed by a half note G3, and then a half note G3. The system ends with a double bar line. The chords are C, G, G, D7.

1. 2.

4.

rit.

Em Em/H

V r.1965 americký zpěvák a skladatel **Paul Simon** vystupuje v Paříži. Sám by koncert neutáhl, a proto s ním účinkuje Peruánská skupina **Los Incas**, hrající tradiční andskou hudbu. Jednou ze starých melodií, které Los Incas představili francouzskému publiku, byl i překrásný motiv připomínající let kondora, posvátného symbolu jihoamerických velehor.

Když se okouzlený Simon kapely zeptal, kdo píseň složil, bylo mu řečeno, že jde o lidový nářev. Oni ji nazývali *El cóndor pasa* (Kondor letí), on přidal dovětek *If I Could* (Kdybych jen mohl), odkazující k anglickému textu, jímž melodii opatřil a který s původním sdělením příliš nesouvisí. V kečujském originále se totiž zpívalo přibližně toto: „Ó, vznešený kondore, vezmi mě domů do And. Chci se vrátit do milovaného domova za svými bratry Inky. Po ničem víc netoužím, ó, kondore. Počkej na mě na hlavním náměstí v Cuzku, vydáme se spolu k Machu Picchu a Huayna Picchu.“

P.Simon pak tuto píseň vydal se svým vlastním textem, s doprovodem skupiny Los Incas. Bezprostředně po jejím vydání totiž Paula Simona zažaloval muž jménem Armando Robles Godoy, jenž prohlásil, že skladbu *El Condor Pasa*, pod níž byli na desce podepsáni pouze Simon coby autor anglického textu a Jorge Milchberg (zakladatel Los Incas) jako aranžér, si už v roce 1933 nechal zaregistrovat jeho otec Daniel Alomía **Robles**. Stačilo se blíže seznámit s hudebními dějinami Peru a překvapený písničkář musel uznat, že se zmýlil. To, co považoval za lidovku, byla ve skutečnosti část operety (zarzuely) *El cóndor pasa* z roku 1913, kterou peruánský skladatel a muzikolog Robles napsal s libretistou Juliem Baudouinem (skrytým za pseudonym Julio de la Paz) pro hudební divadlo Teatro Mazzi v Limě.

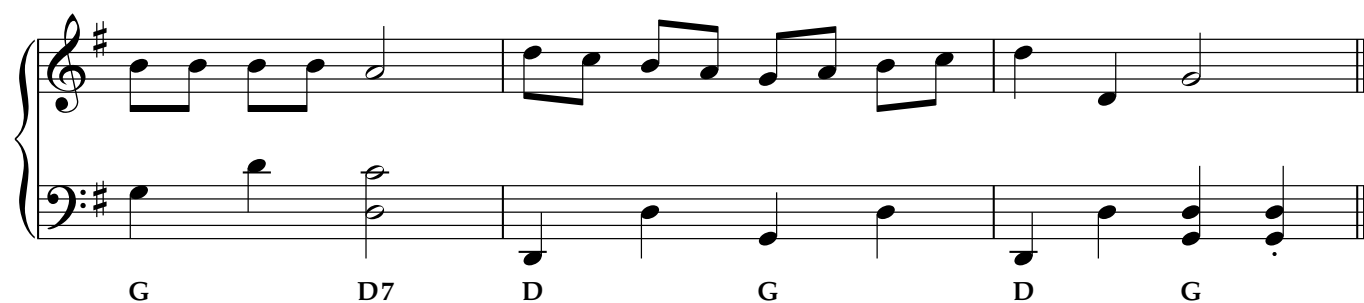
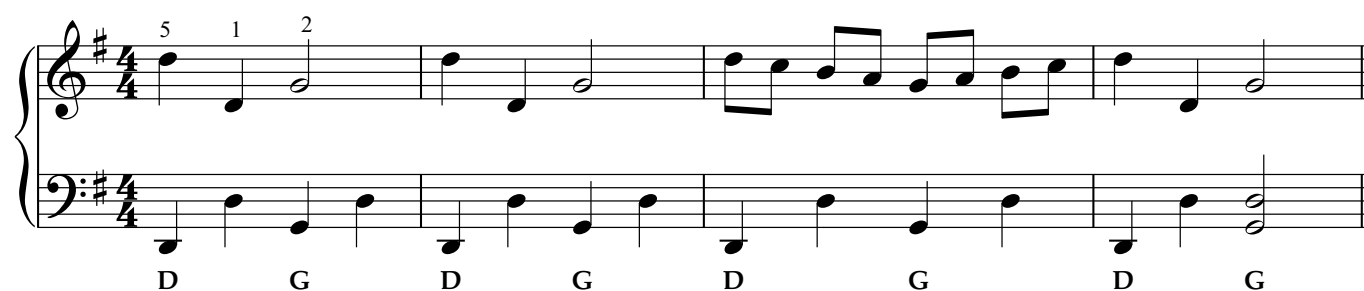
Michal Bystrov
Příběhy písní II, 2011

P.Simon
I'd rather be a sparrow than a snail
Yes I would, if I could, I surely would
I'd rather be a hammer than a nail
Yes I would, if I only could,
I surely would

Away, I'd rather sail away
Like a swan that's here and gone
A man gets tied up to the ground
He gives the world its saddest sound
Its saddest sound.

Hot Cross Buns

Anglická lid.



Hot cross buns!
Hot cross buns!
One ha' penny, two ha' penny,
Hot cross buns!

If you have no daughters,
Give them to your sons.

One ha' penny,
Two ha' penny,
Hot Cross Buns!

Irský tanec

Traditional
Arr. V.Řehák 2020/6

The first system of the musical score for 'Irský tanec' is written for piano. It begins with a treble clef, a 7-measure rest, and a 5-measure rest, followed by a double bar line. The key signature changes to A minor (two flats) and the time signature changes to 2/4. The melody is in the treble clef, and the bass line is in the bass clef. The melody consists of a series of eighth and sixteenth notes, with a repeat sign after the fourth measure. The first ending is marked '1.' and the second ending is marked '2.'.

Am

The 'ossia' section is a short musical phrase in 2/4 time, consisting of four eighth notes: G4, A4, B4, and C5. It is written on a single staff.

rozklad 1

The second system of the musical score continues the melody from the first system. It begins with a treble clef, a 3-measure rest, and a 3-measure rest, followed by a double bar line. The key signature changes to G major (one sharp) and the time signature changes to 2/4. The melody is in the treble clef, and the bass line is in the bass clef. The melody consists of a series of eighth and sixteenth notes, with a repeat sign after the fourth measure. The first ending is marked '1.' and the second ending is marked '2.'.

G

Am

G

Am

Am

rozklad 2

'O sole mio

(refrén)

Hudba: Eduardo Di Capua

(1865–1917)

Arr. V.Řehák 2020/3

The musical score is for the refrain of 'O Sole Mio' in 4/4 time, key of D major. It consists of three systems of music. The first system has six measures, with a finger number '5' above the first measure. The second system has five measures, with finger numbers '1' and '3' in the first measure, and '2' above the fourth measure. The third system has five measures, with a finger number '3' above the second measure. An 'ossia' section is provided below the first system, showing an alternative melody for the first measure. Chords G, D7, and Cm are indicated below the bass staff at various points.

O Sole Mio (Moje slunce) je známá neapolská píseň, kterou roku 1898 složil italský skladatel **Eduardo di Capua** (1865–1917) na slova básníka **Giovanniho Capurri** (1859–1920).

Text písně je napsán v neapolštině, kde „o“ znamená určitý člen, takže se skutečně jmenuje Moje slunce (a ne Ó moje slunce). Di Capua jí napsal při svém pobytu v Oděse a prý k ní byl inspirován nádherným východem slunce nad Černým mořem. Zpívá se v ní o tom, že slunce je nádherné, ale že zpěvák zná ještě jedno mnohem krásnější slunce, své slunce, a to je ve tváři jeho milé.

Píseň se brzy rozšířila do celého světa a mnohdy je omylem považována za lidovou. Proslavil ji zejména **Enrico Caruso**.

Santa Lucia

Italská lidová
z Neapole
text: Z. Borovec

Musical score for the first part of 'Santa Lucia'. The key signature is one sharp (F#) and the time signature is 3/4. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The lyrics are in Czech. The chords are indicated below the bass line.

Krá-sná je Ne-a-pol, krá-sná, když sví-tá, pí-sní svých man-do-lin ze snů tě

Chords: G, D7/A, D7, G, E, Am, D7, /F#

Ref.

Musical score for the first part of the 'Ref.' section. The key signature is one sharp (F#) and the time signature is 3/4. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The lyrics are in Czech. The chords are indicated below the bass line.

ví-tá. Pí-seň tu o mo-řích svým dru-hům zpí-vá, San-ta-Lu-

Chords: G, G, C, D7, G

Musical score for the second part of the 'Ref.' section. The key signature is one sharp (F#) and the time signature is 3/4. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The lyrics are in Czech. The chords are indicated below the bass line.

-ci-a, San-ta-Lu-ci-a. San-ta-Lu-ci-a.

Chords: D7, G, D7, /F#, G

Santa Lucia je světově proslulá neapolská píseň, která oslavuje malebný neapolský rybářský přístav Borgo Santa Lucia a rybář v ní zve kolemjdoucí na nádherný večerní výlet lodí po Neapolském zálivu pod zářícími hvězdami.

Původní text v neapolštině napsal roku 1776 baron Michele Zezza, pravděpodobně na melodii lidové písně.

Roku 1849 pak píseň jako *Barcarolu* uveřejnil italský skladatel a hudební vydavatel Teodoro Cottrau (1827-1879) (a je proto někdy považován za jejího tvůrce).

Cottrau vytvořil italskou verzi písně (šlo o vůbec první překlad neapolské písně do italštiny) a v tomto jazyce se píseň většinou zpívá.

Pera Stous Pera Kampous

Řecká lidová

Πέρα στους πέρα κάμπους

The musical score is written for piano in 2/4 time, with a key signature of one sharp (F#). It consists of three systems of music. The first system has two measures, with chords Em and H7. The second system has four measures, with chords H7, /C# /D#, Em, Em, E7, and Am. The third system has six measures, with chords H7, Em, E7, Am, H7, /C# /D#, and Em. Fingerings are indicated by numbers 1-4 above notes. The score includes repeat signs and first/second endings.

Pera stous pera kampous, Pera stous pera kampous
Pera stous pera kampous, Pou eine i eles.

In ena monastiri, In ena monastiri,
In ena monastiri, yemato kalogries.

Ref.
lai lai lailailai...

Πα στοέρυς πέρα κάμπους που είναι οι ελιές
είν' ένα μοναστήρι που παν' οι κοπελιές
Πάω κι εγώ ο καημένος για να λειτουργηθώ
να κάνω το σταυρό μου σαν κάθε Χριστιανός
Στο περιβόλι μπαίνω και βλέπω μια μηλιά
με μήλα φορτωμένη και πάνω κοπελιά

Širý proud

(The Water Is Wide)

Skotská lidová
Text: J. Tichota
Spiritual Kvintet
Arr. V. Řehák 2017/9

Musical notation for the first system of 'Širý proud'. The key signature is one sharp (F#) and the time signature is 4/4. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: Ten ši - rý proud jak pře-jít mám, proč ne - u -

Chords: G, G, C, G, G/F#

Musical notation for the second system of 'Širý proud'. The key signature is one sharp (F#) and the time signature is 4/4. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: mím se nad něj vznést, ach člun tak mít, ten ří - dit

Chords: Em, Am, D7, Hm, Am7

Musical notation for the third system of 'Širý proud'. The key signature is one sharp (F#) and the time signature is 4/4. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: znám, v něm lás-ku svou bych chtě-la vézt. Jak ka-me

Chords: Hm, C, D7, D, G

2. Jak kamení, jež působí,
že potápí se celý prám,
tak těžká zdá se, Bůh to ví,
má láska zlá, co v srdci mám.

Musical notation for the second ending of 'Širý proud'. The key signature is one sharp (F#) and the time signature is 4/4. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: Jak ka-me

Chords: G

The water is wide, I cannot cross over
And neither have I wings to fly
Give me a boat that can carry two
And both shall row, my love and I

A ship there was, and she sails the sea
She's loaded deep as deep can be
But not so deep as the love I'm in
And I know not how, I sink or swim

Vyšla luna bílá

(AU CLAIR DE LA LUNE)

Francouzská lid.
č.text: L.Štíplová
Arr. V.Řehák 2020/6

3 4

Vy-šla lu-na bí - lá, ne-dá li-dem spát. Zmá-če-la mi ša - ty
O - te-vři má mi - lá, roz-trá-sl mě chlad.

G G D/F# G D7 G Am Em

5 3 rit.

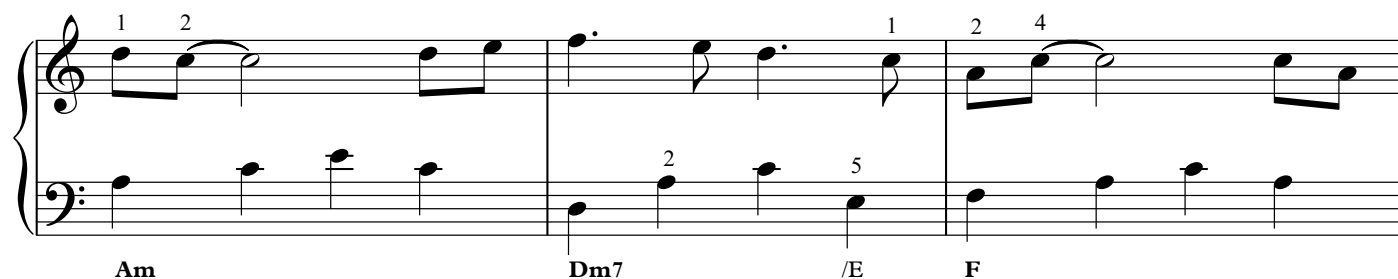
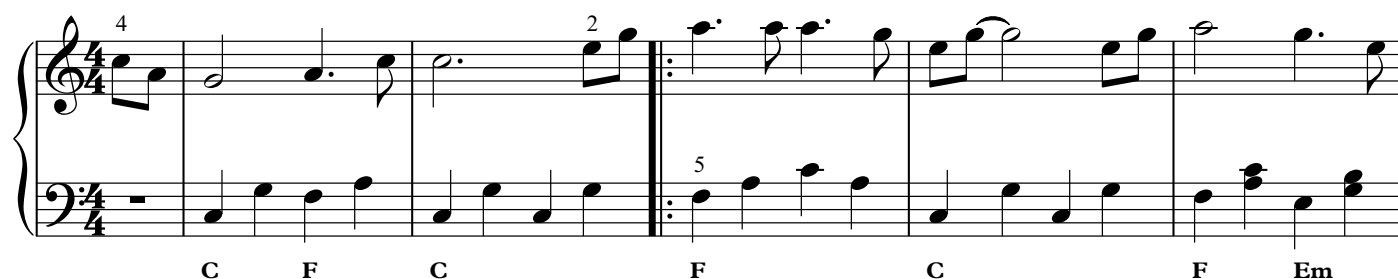
ro - sa na hlo - ží, o - te - vři - mi mi - lá pro-lás - ku bo - ží.

A D7 G G D/F# G D7 G

Will You Go, Lassie, Go

Irská/Skotská lidová
Arr. V.Řehák 2020/6

(The Wild Mountain Thyme)



O the summer time has come
And the trees are sweetly bloomin'
And the wild mountain thyme
Grows around the bloomin' heather
Will ye go, Lassie Go?

And we'll all go together
To pull wild mountain thyme
All around the bloomin' heather
Will ye go, Lassie Go?

Kalinka

Ruská lidová
Arr. V.Řehák 2020/3

Accelerando

E E7 Am E E7

Andante

Am Am G7 C G7 C G7

C C7 F Dm G /A /H G E

*D.C.al Fine
senza prima volta*

Калинка, калинка, калинка моя!
В саду ягода малинка, малинка моя!

Ах, под сосною, под зеленою,
Спать положите вы меня!
Ай-люли, люли, ай-люли, люли,
Спать положите вы меня.

Minka

Ukrajinská lidová

(Їхав козак за Дунай)

Їхав козак за Дунай, сказав: Дівчи но, прощай! Ти, конику вороненький неси та гу-ляй!

Постій, постій козаче, Твоя дівчи на плаче, Як ти мене покидаєш, Тільки поду май!

Chords: Am, E7, Am, E7, Am G, C, G, E, Am, E7, Am

"Ikhav Kozak za Dunaj" je jednou z nejslavnějších ukrajinských lidových písní. Napsal ji Semen Klimovski. Pod názvem „Schöne Minka“ se stala populární také v Německu. Ludwig van Beethoven složil variace na tuto píseň.

V poli bříza

Ruská lidová

(Во поле береза стояла)

Во поле береза стояла, Во поле кудрявая стояла.

Chords: Em, H7/F#, Em, H7, Em, Em, G, Am, Em, H7, Em

Во поле береза стояла, Во поле кудрявая стояла.

Люли, люли, стояла! Люли, люли, стояла!

Chords: Am6, Em, H7, Em, Am6, Em, H7, Em

Люли, люли, стояла! Люли, люли, стояла!

Píseň o příteli

(Песня о друге)

Hudba a text: Vladimír Vysockij
Překlad a úprava: Jaromír Nohavica
Arr. V. Řehák 2020/3

1. 2. 3. 4.

Em H7 Em E7

Ref.

3. 1. 1. 2.

E7 Am H7 Am

3. 1. 2. 3.

Am Em H7

repetice: 8va

1. 2.

H7 Em Em

Myslel sis: přítel můj a teď ?
Ryba rak nebo tak či tak ?
Odpověď bys rád chtěl znát,
můžeš-li na něj dát.

Если друг оказался вдруг
И не друг, и не враг, а - так,
Если сразу не разберешь,
Плох он или хорош,-

Trojka

Ruská lid.
Arr. V.Řehák 2019/7

A

Musical notation for section A, featuring a treble and bass staff. The melody in the treble staff includes a triplet of eighth notes (5, 2, 3) and a quarter note. The bass staff provides a harmonic accompaniment with chords. The key signature is one flat (F major/D minor) and the time signature is common time (C).

Am E Am Am E Am

B

Musical notation for section B, featuring a treble and bass staff. The melody in the treble staff includes a quarter note, an eighth note, and a quarter note. The bass staff provides a harmonic accompaniment with chords. The key signature is one flat (F major/D minor) and the time signature is common time (C).

G C E7 Am E Am E Am

C

Musical notation for section C, featuring a treble and bass staff. The melody in the treble staff includes a triplet of eighth notes (3) and a quarter note. The bass staff provides a harmonic accompaniment with chords. The key signature is one flat (F major/D minor) and the time signature is common time (C).

Am E7 Am E7

Musical notation for section D, featuring a treble and bass staff. The melody in the treble staff includes a triplet of eighth notes (3) and a quarter note. The bass staff provides a harmonic accompaniment with chords. The key signature is one flat (F major/D minor) and the time signature is common time (C).

Am Dm6 E7 Am E Am

Kde domov můj

Hymna České republiky

Hudba: Fr.Škroup
text: J.K.Tyl
Arr. V.Řehák 2020/6

4
Kde do-mov můj, kde do-mov můj. Vo-da hu - čí po lu-
C G7 C C7/E F

3 1 3 3
čí - nách, bo-ry šu - mí - po - ska - li nách, v sa-dě skví se ja-ra květ, zem-ský
C C7/E F C G7/H C

1
ráj to na po - hled. A to je ta krá - sná - ze - mě, ze-mě
G7 C E/H E Am F

2
čes - ká, do-mov můj ze-mě čes - ká, do-mov můj!
C G7 Am F#dim C/G G7 C

Česká státní hymna je tvořena první slokou písně „Kde domov můj“, která pochází z české divadelní hry „Fidlovačka aneb žádný hněv a žádná rvačka“, která byla poprvé uvedena 21. prosince 1834 ve Stavovském divadle. Název „fidlovačka“ označuje ševcovský nástroj užívaný k hlazení kůže. V roce 1930 byla k písni Kde domov můj oficiálně přidána druhá sloka, slovenská hymna Nad Tatrou sa blýska. Po vzniku České republiky v roce 1993 zůstala pouze první sloka.

Nad Tatrou sa blýska

Hymna Slovenské republiky

Hudba: lidová
text: Janko Matúška
Arr. V. Řehák 2020/6

1 Nad Tat-rou sa blýs-ka hro-my di-vo bi - jú, nad Tat-rou sa blýs-ka hro-my di-vo

Em Am6 H7 Em G Am

5 bi - jú. Zas-tav-me ich bra-tia, veď sa o - ny stra-tia Slo-vá-ci o - ži - jú.

D7 G Em H7/D# H7 Em Am6 H7 Em

rit.

Zas-tav-me ich bra-tia, veď sa o - ny stra-tia Slo-vá-ci o - ži - jú.

G D H7/D# Em Am6 H7 Em

Píseň *Nad Tatrou sa blýska* vznikla v roce 1844 během odchodu bratislavských studentů do Levoče. Text napsal Janko Matúška na melodii slovenské lidové písně **Kopala studienku**. V roce 1920 se první sloka stala součástí československé hymny. Od roku 1993 jsou slovenskou hymnou první dvě sloky.

God Save The Queen

Arr. V.Řehák 2018/7

Hymna Velké Británie

God save our gra-cious Queen, Long live our no - ble Queen, God save the Queen!

Send her vic - to - ri - ous, Hap - py and glo - ri - ous,

Long to reign o - ver us, God save the Queen!

Chords: G, Em, Am/C, D7, A7/E, D/F#, G, Em, Am, H7, Em, Am/C, Dsus4, D7, G, G, /H, Hm, Hm7, G, Am, Am/G, D7/F#, D7, G/D, D, G, C, A7/C#, G/D, D7, G/H, Am/C, G/D, D7, G

Píseň God Save... byla poprvé provedena v Královském divadle v roce 1745 jako podpora krále Jiřího II., když byla jeho vláda ohrožena jakobitou Karlem Edwardem, který byl široce podporován skotskými kruhy. Píseň byla nadšeně přijata. Brzy Královské divadlo následovala další divadla. Od této chvíle je monarcha, když přijde na představení, vítán právě touto písní. Počátkem 19. století se stala národní hymnou. Autor slov je neznámý. Není též jisté, kdy píseň vznikla, snad dokonce v 17. století. Autor je neznámý. Poslední sloka, která má jasně protiskotský akcent, se nehraje.

Ha-Tikva

Izraelská hymna

Hudba: lidová/S. Cohen

text: N.H. Imber

Arr. V. Řehák 2020/7

1. 1. 3 1 3 1. 1. 2.

Dm Gm Dm Gm A7 Dm B $\flat$ Gm6 A7 Dm

Gm6 A7 Dm B $\flat$ C C7/E F B $\flat$ C C7/E F

Am Dm Gm Dm G/H A/C $\sharp$ Dm B $\flat$ Gm6 A7 Dm

Gm A7 Dm Gm Dm G/H A/C $\sharp$ Dm B $\flat$ Gm6 A7 Dm

Ha-Tikva (hebrejsky התקווה, naděje) je izraelská státní hymna. Text pod názvem *Tikvatenu* (Naše naděje) napsal v roce 1878 *Naftali Herz Imber*. Hudbu složil na základě lidové melodie *Samuel Cohen*. Během prvního sionistického kongresu v Basileji v roce 1897 se stala hymnou sionistického hnutí a v roce 1948 státní hymnou nově vzniklého státu Izrael, ačkoliv ji izraelský parlament Kneset oficiálně přijal mezi státní symboly až roku 2004.

Na stejném hudebním motivu, rozšířeném po celé Evropě od renesance, je založena také symfonická báseň Bedřicha Smetany *Vltava* z cyklu *Má vlast* z roku 1874. Podle některých zdrojů je písnička švédského původu, ale použil ji, protože charakterem odpovídala české lidové hudbě. Ve většině prací týkajících se původu hudebního motivu se uvádí, že melodie je moldavská. Pravděpodobně to souvisí s tím, že *Vltava* je známá také pod německým jménem *Moldau*. Moldavským kořenům písničky dodal zdání pravděpodobnosti také původ Samuela Cohena, který imigroval z Moldávie. Odkud Cohen tuto melodii znal, není známo.

Arabela

(ze stejnojmenného tv seriálu, 1980)

Hudba: Luboš Fišer
Arr. V.Řehák 2019/1

First system of musical notation. The treble clef staff has a key signature of one sharp (F#) and a 3/4 time signature. It contains six measures with eighth and quarter notes, some marked with fingerings 3 and 2. The bass clef staff has a key signature of one sharp (F#) and a 4/4 time signature, with six measures of chords. Chord labels G, C, G, and G are placed below the bass staff in measures 2, 3, 4, and 6 respectively.

Second system of musical notation. The treble clef staff continues with six measures of eighth and quarter notes, some marked with fingerings 2 and 3. The bass clef staff has six measures of chords. Chord labels A, D, G, G/F, C/E, and C are placed below the bass staff in measures 1 through 6 respectively.

Third system of musical notation. The treble clef staff continues with five measures of eighth and quarter notes, some marked with fingerings 3 and 2. The bass clef staff has five measures of chords. Chord labels G/D, D, G, and G are placed below the bass staff in measures 1 through 4 respectively.

Fourth system of musical notation. The treble clef staff continues with five measures of eighth and quarter notes, some marked with a fingering 3. The bass clef staff has five measures of chords. Chord labels G/F, C/E, C, G/D, D, and G are placed below the bass staff in measures 1 through 6 respectively.

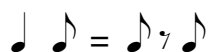
(možno hrát v oktávách):

Fifth system of musical notation. The treble clef staff contains six measures of chords, some marked with fingerings 3 and 2. The bass clef staff has six measures of chords. The system ends with the text 'atd.' (et cetera).

Bob a Bobek

králíci z klobouku

Hudba: Petr Skoumal
Arr. V.Řehák 2019/5



(ze stejnojmenného tv seriálu, 1979 - 1995)

Fine

*D.C. al Fine
senza prima volta*

CONQUEST OF PARADISE

Vangelis

(Hudba z filmu "1492: DOBYTÍ RÁJE")

(Téma)

předehra:

Chords: Dm, Dm, A, Dm, C, F, C, B $\flat$, A, Dm, A, Dm, C, F, C, B $\flat$, A.

VARIANTY DOPROVODU:

a)

Dm

b)

Vangelis - Evangelos Odysseas Papathanassiou se narodil 29. března 1943 nedaleko města Volos v Řecku. Od malička rád hrál na klavír a improvizoval. Profesionální hudební vedení však odmítl; později uvedl, že výuku hudby považuje za omezující. V šedesátých letech založil se zpěvákem Demisem Roussosem a bubeníkem Loukasem Siderasem skupinu *Aphrodite's Child*, která vydala několik úspěšných singlů, avšak rozpadla se po vydání kontroverzního alba "666".

Forrest Gump

(téma ze stejnojmenného filmu, 1994)

Hudba: Alan Silvestri
Arr. V.Řehák 2020/9

First system of the musical score. The key signature is one sharp (F#) and the time signature is 4/4. The melody in the treble clef starts with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note B4, and a half note A4. The bass line in the bass clef consists of quarter notes G3, A3, B3, and C4. The system is divided into two measures. The first measure has a '1' above the first eighth note of the melody and a '2' above the second eighth note. The second measure has a '2' above the first eighth note of the melody. Chord labels 'G' and 'C/G' are placed below the first and second measures respectively.

Second system of the musical score. The melody continues with eighth notes D5, E5, and F#5, then a quarter note E5, and a half note D5. The bass line continues with quarter notes D4, E4, and F#4, then a quarter note E4, and a half note D4. The system is divided into four measures. The first measure has a '1' above the first eighth note of the melody and a '5' above the fifth eighth note. The second measure has a '2' above the first eighth note and a '3' above the third eighth note. The third measure has a '2' above the first eighth note, a '1' above the second eighth note, and a '5' above the fifth eighth note. The fourth measure has a '3' above the third eighth note and a '4' above the fourth eighth note. Chord labels 'Am', 'D/F#', 'G', and '/F#' are placed below the first, second, third, and fourth measures respectively.

Third system of the musical score. The melody continues with eighth notes C5, B4, and A4, then a quarter note G4, and a half note F#4. The bass line continues with quarter notes E4, F#4, and G4, then a quarter note F#4, and a half note E4. The system is divided into four measures. The first measure has a '1' above the first eighth note of the melody. The second measure has a '3' above the third eighth note of the bass line. The third measure has a '1' above the first eighth note of the melody. The fourth measure has a '3' above the third eighth note of the bass line. Chord labels 'Em', '/D', 'C', and '/H' are placed below the first, second, third, and fourth measures respectively.

Fourth system of the musical score. The melody continues with eighth notes E4, D4, and C4, then a quarter note B3, and a half note A3. The bass line continues with quarter notes D3, E3, and F#3, then a quarter note E3, and a half note D3. The system is divided into five measures. The first measure has a '1' above the first eighth note of the melody. The second measure has a '2' above the second eighth note of the melody. The third measure has a '3' above the third eighth note of the bass line. The fourth measure has a '3' above the third eighth note of the bass line. Chord labels 'Am', '/G', 'D/F#', 'D7', and 'G' are placed below the first, second, third, fourth, and fifth measures respectively.

Here's To You

(Píseň z filmu **Sacco a Vanzetti** 1971, zpívala Joan Baezová)

Hudba:
Ennio Morricone
text: Joan Baez
Arr. V.Řehák 2017/6

First system of musical notation (measures 1-7). The bass clef has a 2 in the first measure and a 3 in the fifth measure. Chords are written below the staff.

C G/H Am G C G/H Am G Em Dm7 G7 Cmaj7 Dm

Second system of musical notation (measures 8-14). The bass clef has a 4 in the eighth measure and a 2 in the tenth measure. Chords are written below the staff.

E7 Am C G/H Am G C G/H Am G

Third system of musical notation (measures 15-21). The bass clef has a 3 in the fifteenth measure and a 5 in the seventeenth measure. Chords are written below the staff.

Em Dm7 G7 Cmaj7 Dm E7 Am

Fourth system of musical notation (measures 22-29). The treble clef has a 5 in the twenty-second measure and a 5 in the twenty-eighth measure. Lyrics are written below the staff.

Here's to you Ni - ko - la and Bart, rest fo - re - ver here in our hearts the

C G/H Am G C G/H Am G

Fifth system of musical notation (measures 30-37). The bass clef has a 3 in the thirty-third measure and a 4 in the thirty-fifth measure. Lyrics are written below the staff.

last and fi - nal mo - ment is yours, that a - go - ny is your tri - umph.

Em Dm7 G7 Cmaj7 Dm Am/E E7 Am

Jednu krásnou zemi znám

(L'oiseau)

(Písnička z francouzského seriálu *Bella a Sebastian* z roku 1965)

Hudba: Éric Demarsan
Arr. V.Řehák 2020/4

1. Jed - nu krás - nou ze-mi znám, slun-ce tam zá - ří, lou-ky kve-tou

tam, ži-vot ply - ne v dět-ských hrách, do-kud však ne - pře-kro - číš

práh. Tu zem znáš, jen do-ka-vaď jsi mlád, u-míš se smát a na pís-ku si

hrát. Jed-nu krás - nou ze-mi znám, v té ze-mi stá - le vě-ří po-hád

kám. Pro-ži-ješ ti - síc krás-ných dnů v té ze-mi kou-zel-ných her a snů.

Chords: Am, Dm, G, Cmaj7, Fmaj7, Dm, H7, Esus4-3, C, G, Dm, Esus4-3, Am, Dm, G, Cmaj7, Fmaj7, Dm, Am/E, E, Am

Kdyby se v komnatách

(z pohádky "Princové jsou na draka" 1980)

Hudba: J. Uhlíř
Text: Z. Svěrák
zpívala: I. Andřelová
Arr. VŘehák 2020

orig. je v B♭dur

4

K ži - vo - tu na zám - ku mám jed - nu poz - nám - ku:
V os - tat - ních krá - lov - stvích nez - ní tak má - lo smích

C Gm

1.

je tu ne - ve - se - lo, je tu truch - li - vo.
ne - ní ne - ve - se - lo,

F C

Ref.

2.

ne-ní truch-li-vo. Kdy-by se v kom-na tách bě-houn jak
Kdy-by nám v pa-lá-ci piš-tě-li

F C C7 /E F

hrom na táh
du-dá-ci,

a na něm ak-ro-ba-ti
to by se krás-ně ži-lo,

Em Dm G/D

1. za-ča-li kej-klo-va-ti,

2. ráj.

G /A /H C C F/C C

2. Kde není muzika, tam duše naříká,
tam je neveselo, tam je truchlivo.
Chtěla bych dvůr pestrý, kde znějí orchestry
pěkně na veselo, žádné truchlivo.

Ref. Kdyby se...

MY HEART WILL GO ON

Hudba: J. Horne
text: W. Jennings
zpěv: Celine Dion
Arr. V. Řehák 2020/9

orig. in E-dur

(z filmu TITANIC)

předehra:

1. 2.

Em D C D

3.

Every night in my dreams I see you, I feel you, That is how I know you go
Far across the distance And spaces between us You have come to show you go

G D C G D G D

1. 2. Ref.

on

3. Near Once far, where ev - er you
more, you o - pen the

C C Em D C

2. 1.

are, I be - lieve that the heart does go on.
door and you're here in my heart and my

D Em D C

2.

heart will go on and on.

C C G D G

Panna a netvor

(Hudba ke stejnojmennému filmu, 1978)

Petr Hapka
Arr. V.Řehák 2020/4

First system of piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The system consists of four measures. The right hand (treble clef) features a melody with various fingerings (1, 1 2 3, 3, 1) and a final measure with a repeat sign. The left hand (bass clef) provides harmonic support with chords and single notes, including a triplet in the second measure. Chord labels F, F6, and C/E are positioned below the first three measures.

F F6 C/E

Second system of piano accompaniment, continuing from the first. It consists of four measures. The right hand continues the melody with a triplet in the first measure and a final measure with a repeat sign. The left hand features a triplet in the first measure and a final measure with a repeat sign. Chord labels Am7, D7, and Gmaj7 are positioned below the first three measures.

Am7 D7 Gmaj7

Third system of piano accompaniment, continuing from the second. It consists of four measures. The right hand continues the melody with a triplet in the first measure and a final measure with a repeat sign. The left hand features a triplet in the first measure and a final measure with a repeat sign. Chord labels F, F, C/E, and /H are positioned below the first four measures.

F F C/E /H

Fourth system of piano accompaniment, continuing from the third. It consists of five measures. The right hand continues the melody with a triplet in the first measure and a final measure with a repeat sign. The left hand features a triplet in the first measure and a final measure with a repeat sign. Chord labels Am7, D7, Gmaj7, and Cmaj7 are positioned below the first four measures. The fifth measure is marked 'Da Capo'. The system also includes markings for 'P.R.' and 'L.R.' above the final measure.

Am7 D7 Gmaj7 Cmaj7 Da Capo

PÁN HOR

(z filmu "Krkonoš a lyžníci" 1980)

Hudba: Petr Hapka

Text: ?

úpr. V. Řehák 2020/8

5 5 4 1

Že prej tu šel, šel ko-lem nás, po hor ských ú - bo - čích jak sníh a

(C) F G7 C C+ D9 G7 F/A G/H

5 3

mráz. Že prej tu byl, že s ná - mi žil, a spou - stu zá - zra ků prej vy kou

C A7 G7/H A/C# Dm G7 Am G7/H C C Em7 Am D9 G7 F/A G7/H

Ref.

1 3

zžil. On je náš pán (pán hor, pán hor) vlád - ce a kmán (pán hor, pán

C Dm7 C/E F C

1

hor) po - má - há dob - rým, (pán hor, pán hor) o - plá - cí zlým. (pán hor, pán

C Dm G7 G7 Am G7/H C

1 3

hor) Při-chá-zí sám, (pán hor, pán hor) sám ne-poz-nán (pán hor, pán

C C Dm7 C/E F C

3

hor) Ne - sná - ší klam, (pán hor, pán

C Em D#dim Dm

1

hor) spra - ved - li - vý. Pán hor, pán hor.

G7 G7 F/A G7/H C F Fm C

2. Pomoz i nám a měj nás rád
 A učin zázrakem co se má stát
 Dej nám svůj dar, přízeň nám přej
 Pro větší slávu svou, ten dar nám dej.

Ref.

Rozvíjej se poupátko

(z filmu Pyšná princezna, 1952)

Hudba: D.C. Vačkář

Text: F. Hrubín

Arr. V. Řehák 2020/5

Roz - ví - jej se pou - pát - ko, nej - krás - něj - ší z kvě - tů,___

G C6

od rá - na až do no - ci bu - deš vo - nět svě - tu.

C6 Am G Am D7 G

Voda, voděnka

(z filmu "S čerty nejsou žerty" 1984)

Hudba: J. Uhlíř

text: Z. Svěrák

Arr. V. Řehák 2018/1

Vo - da, vo - děn - ka hla - dí o - bláz - ky, ta - ko - vé je po - hla - ze - ní,

C G/H Am C/G F C G C

ta - ko - vé je po - hla - ze - ní od lás - ky. ky.

F D7/F# C/G G C C

Tajuplný ostrov

(ze stejnojmenného tv seriálu, 1973)

Gianni Ferrio
Arr. V.Řehák 2020/3

First system of the piano score. The key signature is one sharp (F#) and the time signature is 4/4. The melody in the right hand features a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5), then a quarter rest, followed by a quarter note (D5), an eighth note (E5), and a quarter note (F#5). The bass line consists of a half note (C3), a half note (G2), a half note (A2), a half note (G2), and a half note (F2). Chord symbols below the staff are C, G/H, /A, G, and F.

Second system of the piano score. The melody continues with a quarter note (G5), a half note (F#5), and a half note (E5). The bass line has a half note (C3), a half note (G2), a half note (A2), a half note (G2), and a half note (F2). Chord symbols are C/E, F, Em, and Am /G. A first ending bracket covers the final two measures.

Third system of the piano score. The melody features a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5), then a quarter note (D5), a quarter note (E5), and a quarter note (F#5). The bass line has a half note (C3), a half note (G2), a half note (A2), a half note (G2), and a half note (F2). Chord symbols are F, /E, /D, /C, Bb, /A, G, and F. A second ending bracket covers the final two measures.

Fourth system of the piano score, marked *rit.* (ritardando). The melody has a quarter note (G5), a half note (F#5), and a half note (E5). The bass line has a half note (C3), a half note (G2), a half note (A2), a half note (G2), and a half note (F2). Chord symbols are F, H7, Em, A7, Dm, /C, Bb, G, and C. The system ends with a double bar line.

Dávno, dávno vím

(Now, O Now)

John Dowland 1563 - 1626

Písně k loutně, 1597

Text: J. Tichota

Arr. V. Řehák 2020/5

Dáv - no dáv - no dáv - no vím, s kým se taj - ně ví - dat smím,
 dáv - no dáv - no pí - seň znám,
 C G Am Em F G C /E F C G C G

kte - rou ví - tr no - sí k nám. Pís - mo ctím, o spá - su dbám,
 C /E F C/G G C F C/E F C/E

má dob - rá chů - va to ví, slův - ka lás - ky
 Dm Am/C Gm/Bb Dm/A A D C G Am Em

še - ptá - vám, až když sráž - ný an - děl spí.
 F G C /E F C/G G C

Skladby *The Frog's Galliard* a *Now, oh Now* jsou v podstatě totožné - jedna je instrumentální pro loutnu, druhá pro zpěv.

Melancholy Galliard

John Dowland 1563 - 1626
Arr. V. Řehák 2019/8

Téma

(zkráceno)

Am Esus4-3 Am C G

C Em Dm C G Am Esus4-3 A

VAR. 1

Am Esus4 E Am C G C

Em Dm C G Am Esus4 E A

Galliarda (francouzsky *gaillarde*, italsky *gagliarda*) je renesanční tanec v 6/4 rytmu. Jedná se o tanec rychlý a skočný, typickým prvkem je čtveřice kroků následovaná delším skokem na poslední dvě doby. V 16. století byla galliarda velmi populární po celé Evropě, údajně ji ráda tancovala i anglická královna Alžběta I.

John Dowland byl anglický hudební skladatel a loutnista, jeden z nejvýznamnějších představitelů anglické renesanční hudby. Zvláštní místo v jeho tvorbě mají písně a zpěvy s loutnovým doprovodem.

Skladby: *My Lady Hudson's Puffe*, *The Frog's Galliard*, *Now, oh Now*.

Zastaveníčko

Španělské villancico(16.stol.)

český text: D.Vančura

Arr. V.Řehák 2020/6

1 Fine

Krá - sná dív - ko chci tvůj být, lás - ku chci z tvých re - tů pít.
Mám to lás - ko s te-bou kříž, já tu sto-jím a ty spíš.

Am Em Am G C C G Am G Am E Am

5

Sví - tá - ní za ma - lou chví - li o - hlá - sí že

Am Em Am G Am E Am Em

je den bí - lý.

Am G Am E

Da Capo al Fine

Bourrée

Christoph Graupner
L.Mozart: Notenbuchlein

First system of the Bourrée score, measures 1-5. The treble clef staff shows a melody starting on G4, with fingerings 1, 5, 4, 2, 3, 1. The bass clef staff shows a bass line starting on G3, with fingerings 5, 1, 1, 5. Chords are indicated below the staff: Em, H7/F#, Em/G, Am, H7, Em, Em, H7/F#.

Second system of the Bourrée score, measures 6-10. The treble clef staff shows a melody starting on A4, with fingerings 4, 4, 2. The bass clef staff shows a bass line starting on G3, with fingerings 1, 3. Chords are indicated below the staff: Em/G, Am, H7, Em, D7/F#, D, G. A repeat sign is present at the end of measure 8.

Third system of the Bourrée score, measures 11-15. The treble clef staff shows a melody starting on A4, with fingerings 3, 4, 4, 2. The bass clef staff shows a bass line starting on G3, with fingerings 3, 5, 1. Chords are indicated below the staff: H7/F#, Em, H7/D#, Em, H7/F#, Em/G, Am, Em, H7, Em. A repeat sign is present at the end of measure 15.

Lascia ch'io pianga

G.F.Händel
1685-1759
Arr. V.Řehák 2020/5

(Árie z opery "Rinaldo")

(zkráceno)

F Gm7 C F#sus4-3

B $\flat$ C/B $\flat$ F/A B $\flat$ maj7 F/C C7 F

Lascia ch'io pianga
Mia cruda sorte
E che sospiri La liberta

Nechte mne úpět
nad mým krutým osudem
a vzdychat nad ztracenou svobodou

Sarabanda

G.F.Händel
1685-1759
Arr. V.Řehák 2020/5.

(LA FOLIA)

orig. in Dmoll

Am E /D C G A Dm A /G

F Dm/F E Dm G7 C F Dm Am/E E Am

Menuet

(Knižka skladeb pro Annu Magdalenu Bachovou)
(zjednodušená verze)

Ch.Petzold 1677-1733
(J.S.Bach 1685-1750)
Arr. V.Řehák 2020/5

A

5 3 4 1. 2 1

G /A G/H C G/H Am G D G

B

2. 5 1 4 1 2 1

G D D G G D/F# Em

p

3 1 1 3 1 3 4 5 1 2 1 5 1 2 1

A G D A/C# D A D D7 G/H C

mf

5 2 3 4 1 1 3 1 2 1

G/H Am G D C/E G D/F# G G/H D G

Menuet G dur byl zahrnut do sbírky Notebuch pro Annu Magdalenu Bachovou z r.1725.
Až do roku 1970 byla tato skladba přičítána J.S. Bachovi. Nyní je připisována Christianu Petzoldovi.

Menuet

J.Krieger
(1651-1735)

MELODIE S AKORDICKÝM DOPROVODEM

A

Am Dm G C F E Am/C Dm E

B

Am *Fine* Am Dm G C

F G G7 C

Da Capo al Fine

*Jelikož melodie využívá rozkladu akordu, zahraj si akordy také v pravé ruce:
(možné využít jako doprovod ke zpěvu)*

Am Dm G C F E Am/C Dm E Am

Menuet

Johann Krieger
1651-1735

A

Am Dm G C F E Am/C

B

Dm E Am Dm G7 C F

A

G G7 C Am Dm

G C F E Am/C Dm E Am

Adagio cantabile

L.v. Beethoven
Arr. V.Řehák 2019/6

(Téma)

(Patetická sonáta, op.13)

orig. in A♭dur

Chords for the first system: C, G/F, C/E, G/H, C, G/H, Am, D/F#, G.

Chords for the second system: G/F, C/E, A7, Dm, G7, G7/C, C.

(při repetici hrát melodii o oktávu výš)

Burleske

Leopold Mozart

Allegro

The musical score for 'Burleske' by Leopold Mozart is presented in three systems. The key signature is one sharp (F#) and the time signature is 4/4. The score includes piano (p) and forte (f) dynamics, as well as a 'poco rit.' (slightly ritardando) marking. Fingerings are indicated by numbers 1-5 above notes. Chords are labeled below the bass staff.

System 1: The first system consists of five measures. The first measure is marked with a forte (f) dynamic. The second measure is marked with a piano (p) dynamic. The third measure is marked with a piano (p) dynamic. The fourth measure is marked with a piano (p) dynamic. The fifth measure is marked with a piano (p) dynamic. The chords are G, G/H, C, G/H, Am, G, D, G.

System 2: The second system consists of five measures. The first measure is marked with a forte (f) dynamic. The second measure is marked with a piano (p) dynamic. The third measure is marked with a piano (p) dynamic. The fourth measure is marked with a piano (p) dynamic. The fifth measure is marked with a piano (p) dynamic. The chords are G, G/H, Am, G, D, G, G/H, Am, G, D.

System 3: The third system consists of five measures. The first measure is marked with a forte (f) dynamic. The second measure is marked with a piano (p) dynamic. The third measure is marked with a piano (p) dynamic. The fourth measure is marked with a piano (p) dynamic. The fifth measure is marked with a piano (p) dynamic. The chords are G, G/H, C, G/H, Am, G, D, G.

Burleska = skladba veselého, komického charakteru.

Óda na radost

(Ode to Joy/An die Freude)

Ludwig van Beethoven

Arr. V.Řehák 2019/11

A

G D G D G D

B

G D7 G D G/D D G/D D H/D# Em A/C# D

B'

G D G D7 G D G/D D G/D

D H/D# Em A/C# D G C/G G7 C/G G C6 G/D D7sus4 G/D D7 G

Barcarola

Hudba: J. Offenbach
(1819-1880)
Arr. V. Řehák
2020/5

předehra:

(z opery "Hoffmannovy povídky")

(8^{va}) 4
2
1

C C6/G C C6/G C G7

(8^{va})

G7 C C6/G C G7

G7 C C6/G D.S. al Coda

Φ CODA

(8^{va})

C C6/G C

Barcarola (od *barca* = člun) je Benátská lidová píseň zpívaná gondoliéry, často v 6/8 rytmu, se střídáním přízvučných a nepřízvučných dob napodobujících pohyb vesla.

La Donna é Mobile

Hudba: Giuseppe Verdi
(1813-1901)
Arr. V.Řehák
2020/4

orig. in Hdur

orig. in Hdur

f **mf**

G *simile stacc.* **G** **D7** **G** **D7**

D7 **G** **A7/C#** **D** **H7/D#** **Em** **D7/F#**

(Fine)

G6 **Am/C** **G/D** **D7** **G** **D** **G** **Am/C** **G/D** **D7** **G**

p **f**

D **G/D** **D** **G/H** **Am/C** **D** **G**

La donna mobile
Qual piuma al vento
Muta d'accento
E di pensiero.

Sempre un a mabile
Leggiadro viso,
In pianto o in riso,
mensognero.

Žena poletuje
jako pírkó ve větru.
Mění přízvuk
a myšlení.

Vždy roztomilá
hezká tvář,
Se slzami v očích nebo ve smíchu,
pánové.

LARGO

(Symfonie "Z nového světa")

Hudba: A.Dvořák
(1841-1904)
Arr. V.Řehák 2020/3

orig. in D♭dur

First system of musical notation. Treble and bass staves. Treble staff has a triplet of eighth notes (G4, A4, B4) in the first measure, followed by a quarter note (C5), an eighth note (B4), and a quarter note (A4). Bass staff has a whole note chord of C4 and G2 in the first measure, followed by a whole note chord of G2 and B2 in the second measure, a whole note chord of C4 and G2 in the third measure, and a whole note chord of C4 and G2 in the fourth measure. Chord labels below the bass staff are C, G7, C, and C+.

C G7 C C+

con pedale

Second system of musical notation. Treble and bass staves. Treble staff has a quarter note (G4), an eighth note (A4), and a quarter note (B4) in the first measure, followed by a quarter note (C5), an eighth note (B4), and a quarter note (A4). Bass staff has a whole note chord of F3 and C4 in the first measure, a whole note chord of G2 and B2 in the second measure, a whole note chord of C4 and G2 in the third measure, a whole note chord of F3 and C4 in the fourth measure, a whole note chord of (E3) and G2 in the fifth measure, a whole note chord of F3 and C4 in the sixth measure, a whole note chord of F3 and C4 in the seventh measure, and a whole note chord of (E3) and G2 in the eighth measure. Chord labels below the bass staff are F6, G, C, F, (Em), F, F, (Em), and F.

F6 G C F (Em) F F (Em) F

Third system of musical notation. Treble and bass staves. Treble staff has a quarter note (G4), an eighth note (A4), and a quarter note (B4) in the first measure, followed by a quarter note (C5), an eighth note (B4), and a quarter note (A4). Bass staff has a whole note chord of C4 and G2 in the first measure, a whole note chord of G2 and B2 in the second measure, a whole note chord of C4 and G2 in the third measure, a whole note chord of C4 and G2 in the fourth measure, a whole note chord of C4 and G2 in the fifth measure, a whole note chord of G3 and B2 in the sixth measure, a whole note chord of A3 and C3 in the seventh measure, and a whole note chord of C3 and G2 in the eighth measure. Chord labels below the bass staff are C, G7, C, G/H, Am, and C/G.

C G7 C G/H Am C/G

Fourth system of musical notation. Treble and bass staves. Treble staff has a quarter note (G4), an eighth note (A4), and a quarter note (B4) in the first measure, followed by a quarter note (C5), an eighth note (B4), and a quarter note (A4). Bass staff has a whole note chord of F3 and C4 in the first measure, a whole note chord of C4 and G2 in the second measure, a whole note chord of D3, F3, and A2 in the third measure, a whole note chord of C4 and G2 in the fourth measure, a whole note chord of D3, F3, and A2 in the fifth measure, and a whole note chord of C4 and G2 in the sixth measure. Chord labels below the bass staff are F, C, Dm7/F, C, Dm7, and C.

F C Dm7/F C Dm7 C

V síni krále hor

orig. je v Hmoll

(In the Hall of the Mountain King)

Hudba: Edvard Grieg

Arr. V.Řehák 2024/3

A

(ze suity "Peer Gynt")

First system of musical notation for section A, measures 1-4. The treble clef has a key signature of one sharp (F#) and a 4/4 time signature. The bass clef has a key signature of one flat (Bb) and a 4/4 time signature. Fingerings are indicated: 1, 4, 4, 1, 2. Chords are labeled: Am, C.

Second system of musical notation for section A, measures 5-8. The treble clef has a key signature of one sharp (F#) and a 4/4 time signature. The bass clef has a key signature of one flat (Bb) and a 4/4 time signature. Fingerings are indicated: 1, 4, 4. Chords are labeled: Am, C.

B

Third system of musical notation for section B, measures 1-4. The treble clef has a key signature of two sharps (F#, C#) and a 4/4 time signature. The bass clef has a key signature of two sharps (F#, C#) and a 4/4 time signature. Fingerings are indicated: 1, 5, 3. Chords are labeled: E, C+, E, E, C+, E.

Fourth system of musical notation for section B, measures 5-8. The treble clef has a key signature of two sharps (F#, C#) and a 4/4 time signature. The bass clef has a key signature of two sharps (F#, C#) and a 4/4 time signature. Fingerings are indicated: 1, 5, 3. Chords are labeled: E, C+, E, E, C+, E.

A'

Musical score for section A'. The piece is in G minor (one flat). The right hand features a melodic line with eighth-note patterns and some accidentals (sharps and naturals). The left hand provides a steady bass line with quarter notes. Fingering numbers (1, 4, 2, 1, 3) are indicated for the right hand. The chord **Am** is written below the first measure.

CODA

Musical score for the CODA section. It consists of three measures. The first measure has a right-hand triplet of eighth notes (5, 3, 1) and a left-hand quarter note. The second measure has a right-hand eighth-note melody and a left-hand bass line with a '1 (2)' fingering. The third measure has a right-hand eighth-note melody and a left-hand quarter note. Chords **Adim**, **Am**, **F**, **Am/E**, **E**, **Am**, and **Adim** are indicated below the measures.

Musical score for the final section, consisting of three measures. The first measure has a right-hand eighth-note melody and a left-hand bass line with a '7' fingering. The second measure has a right-hand whole note chord and a left-hand whole note chord. The third measure has a right-hand whole note chord and a left-hand whole note chord. Chords **Adim**, **E**, and **Am** are indicated below the measures.

Valčík č.2

Hudba: D.Šostakovič
Arr. V.Řehák
2020/4

orig. in Cmoll

(Suite č.2 Jazz orchestr)

5

stacc. sempre

Em Am/F#

2 1 2 1 2 4 1 2 3

Am/F# H7 Em

4 1 2 5 1

con pedale Em Am D7 G Am/C

1

Em/H Am6/C Em/H Am6/C Em/H Am6/C

1 2

Em/H Am6/C Em/H H7 Em H7 Em

Jedno zrnko popela

(z televizního filmu **Popelka**, 1969)

Hudba: Angelo Michajlov
Text: Ivo Fischer
Arr. V.Řehák 2020/8

First system of the musical score. It consists of a piano accompaniment and a vocal line. The piano part is in 4/4 time and features a simple harmonic accompaniment. The vocal line is in 4/4 time and features a melody with lyrics. The lyrics are: "Jed-no zrn-ko po-pe-la, po-pe-la, jed-no zrn-ko jed-na sta-rá má - čku_ kde-pak bys ty u - mě-la Jed-no zrn-ko po-pe-la, jed-na sta-rá min - ce,_ proč ty by sis ne-mě-la". The piano part has chords C, Dm, G, C, and Dm. The vocal part has fingerings 3 1, 4 2, 5 1, 3 1 2 1, 2 1, and 5 3.

Second system of the musical score. It consists of a piano accompaniment and a vocal line. The piano part is in 4/4 time and features a simple harmonic accompaniment. The vocal line is in 4/4 time and features a melody with lyrics. The lyrics are: "vzít je do zo - báč - ku! za - mi - lo - vat pri - n - ce?_ la la la la". The piano part has chords G, C, D7, G, and F. The vocal part has fingerings 1., 2. 3 1, 5 3, 3 1, 5 3, 3 1, and 4 2. There is a "Ref." marking above the final measure.

Third system of the musical score. It consists of a piano accompaniment and a vocal line. The piano part is in 4/4 time and features a simple harmonic accompaniment. The vocal line is in 4/4 time and features a melody with lyrics. The lyrics are: "la la la la la la la la la... la... la...". The piano part has chords C, G, C, /D /E, C, G, and C. The vocal part has fingerings 1. 4 2 and 2. 5 3.

Jedno zrnko popela
nedá žádnou práci,
nejsme totiž docela
žádní ulejšáci.

Jedno zrnko popela
jedno zrnko hrášku,
abys taky věděla,
že máš hejno brášků.

Kdyby tady byla taková panenka

Česká lid.
Arr. V.Řehák 2020/6

Kdy by ta - dy by - la ta-ko-vá pa-nen - ka, kte-rá by mě chtě - la.

C G C

Kdy by ta - dy by - la ta-ko-vá pa-nen - ka, kte-rá by mě chtě - la.

C G C /D /E

Kte-rá by mě chtě - la, sy-na vy-cho va - la, při-tom pan-nou by - la.

F C G C /D /E

Kte rá by mě chtě-la, sy-na vy-cho va - la, při-tom pan-nou by - la.

ossia:
sy - na vy - cho - va - la,

F C G C

Láska, Bože láska

Slovenská lid.
Arr. V. Řehák 2020/3

Lás - ka, Bo - že, lás - ka, kde t'a lu - dia be - rú?

C G7 C Dm G7

Na ho - rách ne - ras - tieš, v po - li t'a ne -

F C

se - jú. jú.

G7 C C

2. Keby sa ta láska, na horách rodila,
nejedna panenka by pro ňu chodila.

My sme Valaši

z Valašska
Arr. V.Řehák 2020/3

My sme Va-la - ši, jed - na ro - di - na, va-laš-ské ho - ry
chlap-ci ja - ko fík, a náš ka-pel ník

C G7

1. sú na ša ot - či - na. 2. sú strýc Ma-ta - lík Hra-je - me, zpí - vá - me

C G C G C Fine G

pěk-ně ve-se - le, ne - ní už na svě-tě ta - ké ka-pe - le.

D G D G

*D.C. al Fine
senza prima volta*

Nedaleko od Trenčína

lidová
Arr. V. Řehák 2020/3

5 1

Ne-da-le-ko od Tren - čí-na bý-vá mla-dá Ka - ta - ri- na.

C G C

1. 2.

Čer - né o-či má, ta mo-sí byt má mi-lá.

C C G7 C G G

5 1

Ta - kú fra - já - ren - ku já chcem,

C C

5 1

čo má jmé - no Ka - ta - ri - na.

G C C G C

Old MacDonald Had A Farm

Americká
Arr. V. Řehák 2020/3

Old MacDonald had a farm, E - I - E - I - O And With a
on his farm he had a cow, E - I - E - I - O

moo - moo here and a moo - moo there Here a moo There a moo Every - where moo -moo

Old Mac Do - nald had a farm, E - I - E - I - O. And

Fine

OLD McDONALD HAD A FARM, E-I-E-I-O

AND ON THAT FARM HE HAD
SOME DUCKS, E-I-E-I-O
WITH A QUACK-QUACK HERE
AND A QUACK-QUACK THERE
HERE A QUACK THERE A QUACK
EVERYWHERE A QUACK-QUACK
OLD McDONALD HAD A FARM, E-I-E-I-O

OLD McDONALD HAD A FARM, E-I-E-I-O
AND ON THAT FARM HE HAD
SOME SHEEP, E-I-E-I-O
WITH A BAA-BAA HERE ...

Písnička česká

Hudba+text: Karel Hašler

Arr. V.Řehák 2020/8

(refrén)

First system of musical notation (measures 1-4). The melody is in treble clef, 3/4 time. The bass line is in bass clef. Chords are indicated below the bass line: C, G, C, C7, F, C, C7. Fingerings are shown above the notes: 2 1 2, 2 1, 3 1, 2 1.

Ta na-še pís-nič-ka čes ká, ta je tak hez-ká, tak hez ká,

Second system of musical notation (measures 5-8). The melody is in treble clef, 3/4 time. The bass line is in bass clef. Chords are indicated below the bass line: F, C, Dm, G, C, G. Fingerings are shown above the notes: 3 1, 3 1, 2 1.

tak ja-ko na lou-ce ky - tič - ka, vy-rost-la ta na-še pís - nič - ka.

Third system of musical notation (measures 9-12). The melody is in treble clef, 3/4 time. The bass line is in bass clef. Chords are indicated below the bass line: C, G, C, C7, F, C, C7. Fingerings are shown above the notes: 2 1 2, 2 1, 3 1, 2 1.

Až se ta pís-nič-ka ztra tí, pak už nic ne-bu-dem mít,

Fourth system of musical notation (measures 13-16). The melody is in treble clef, 3/4 time. The bass line is in bass clef. Chords are indicated below the bass line: F, C, D7, G, C. Fingerings are shown above the notes: 3 1, 5 1 4, 4 3 2, 5 1.

jest-li nám za hy-ne, vše-chno s ní po-mi-ne, po-tom už ne-bu-dem žít.

V čera neděle byla

Hudba: J.Šlitr
text: J.Suchý
Arr. V.Řehák 2020/11

Vče-ra ne-dě-le by-la vče-ra byl hez-ký čas, vče-ra ne-dě-le

C G7

by-la za tý-den bu-de zas. Nik-dy bych ne-vě ří-la,

G7 C

že se to může stát, vče-ra ne-dě-le by-la, řekl, že mě má

C G7

Ref.

rád. Pos-lal mi ú-směv let mý, — to-lik ne-smě-lý byl,
láska celý svět změni, všechno je ji - na - či,

C C7 F C

1. poč-kal si až se set mí,____ a pak mě po-lí - bil. 2. zi-ma stu-de-ná

C G7 C C A7

4
1
ne ní,____ tvr-dá mez ne-tla - čí. Vče-ra ne-dě-le by-la

Dm D7 G7 C

vče-ra byl hez-ký čas, vče-ra ne-dě-le by-la za tý-den bu-de

C G7 C

CODA

lá... lá... lá...

C G7 C G7 C G7 C G7 C

Deck The Halls

Anglická koleda
Arr. V.Řehák 2020/6

First system of musical notation for 'Deck The Halls'. The key signature is one sharp (F#), and the time signature is 4/4. The melody is in the treble clef, and the bass line is in the bass clef. The first measure has a finger number '5' above the treble staff. The second measure has a finger number '2' above the treble staff. The third measure has a finger number '1' above the treble staff. The fourth measure has a finger number '1' above the treble staff. The fifth measure has a finger number '3' above the treble staff. The sixth measure has a finger number '4' above the treble staff. The bass line consists of chords. The notes are: C, G, (C/G), G, C, G7.

Second system of musical notation for 'Deck The Halls'. The key signature is one sharp (F#), and the time signature is 4/4. The melody is in the treble clef, and the bass line is in the bass clef. The first measure has a finger number '2' above the treble staff. The second measure has a finger number '1' above the treble staff. The third measure has a finger number '1' above the treble staff. The fourth measure has a finger number '1' above the treble staff. The fifth measure has a finger number '1' above the treble staff. The sixth measure has a finger number '1' above the treble staff. The seventh measure has a finger number '1' above the treble staff. The eighth measure has a finger number '1' above the treble staff. The bass line consists of chords. The notes are: C, D7, G7, /H.

Third system of musical notation for 'Deck The Halls'. The key signature is one sharp (F#), and the time signature is 4/4. The melody is in the treble clef, and the bass line is in the bass clef. The first measure has a finger number '5' above the treble staff. The second measure has a finger number '5' above the treble staff. The third measure has a finger number '4' above the treble staff. The fourth measure has a finger number '2' above the treble staff. The fifth measure has a finger number '2' above the treble staff. The sixth measure has a finger number '2' above the treble staff. The seventh measure has a finger number '2' above the treble staff. The eighth measure has a finger number '2' above the treble staff. The bass line consists of chords. The notes are: C, E, /H, Am, D9/F#, F, G, G7, C.

Deck the halls with boughs of holly
Fala lala la, la la la la.

Tis the season to be jolly
Fala lala la, la la la la.

Don we now our gay apparel
Fala lala la, la la la la.
Troll the ancient Yuletide carol
Fala lala la, la la la la.

Ding Dong Merrily On High

Anglická
Arr. V.Řehák 2017/12

4

C Dm G C C

Glo - o - - -

5

Dm C Am Dm Em

F G F G C

Ding dong merrily on high,
In heav'n the bells are ringing:
Ding dong! verily the sky
Is riv'n with angel singing
Gloria Hosanna in excelsis!
Gloria Hosanna in excelsis!

Les Anges Dans Nos Campagnes

Francouzská lidová
Arr. V.Řehák 2019/11

3 4

Glo - o - - -

o - - o -

4 o - - o -

o - - ri - a

1 3

1. 2.

1 in e - xel - sis De - o

De - e - o.

C G/H C C G/H C C Am

Dm G C Dm/F D7/F# G

C G C F C G C C/G G7 C

Les anges dans nos campagnes
Ont entonné l'hymne des cieux,
Et l'écho de nos montagnes
Redit ce chant mélodieux :

Gloria in excelsis Deo

Tato nejpopulárnější francouzská koleda z Provence vychází ze starého zvyku jihofrancouzských pastýřů, kteří na sebe každý ze svého kopce o Vánocích halekali Gloria in excelsis Deo (Sláva Bohu na výsostech). Na jihu Francie, je ještě silná tradice půlnoční mše zvané pastýřská, kterou vrcholí Calendo, což jsou vánoce v provensálštině.

Dobrý král Václav

(GOOD KING WENCESLAS)

Anglická koleda
č.text: Jan Vladislav

Na Ště-pá-na dob-rý král Vá-clav z ok na hle-dí. Sví-til mě-síc
Všu-de kam se po - dí vá, zá - vě - je a le - dy.

a byl mráz, pá - lil ja - ko di - vý, a vtom spat - ři

chu - dá - ka, jak tam sbí - rá dří - ví.

2. "Hola, páže," pravil král, "podívej se honem.
Odkud je ten sedláček, víš-li něco o něm?"
"Pane můj, ten sedláček bydlí támhle kdesi
u studánky v chalupě pod samými lesy."

3. "Přines maso, přines chléb a pár polen k tomu,
zanesem to ještě dnes sedláčkovi domů."
A tak šli, král s pážetem, a tak vyrazili,
i když venku vítr dul a vyl ze vší síly.

4. "Pane můj, je hrozná tma a je hrozná zima.
Sotva jdu, už nemůžu, strach mě z toho jímá."
"Vkládej nohy do mých stop a pojd' dál, můj hochu!
Za chvíli ti nebude zima ani trochu."

5. Vkládal nohy krok co krok do stop po svém králi,
a kam vkročil svatý král, tam i sněhy hrály.
Proto, věřte, křesťané, boháči i pání,
ten, kdo cítí s chudými, dojde požehnání.

Skladba Good King Wenceslas (Dobrý král Václav) vypráví o šlechtných skutcích, které konal svatý Václav. Jak ale proniknula pověst o tomto našem knížeti až do Anglie? K tomu se traduje celkem pochopitelné vysvětlení. Podle něj ji sem přivezla česká princezna Anna, dcera Karla IV., která se provdala za anglického krále Richarda.

Gloria, Gloria

Zpěvy z Taizé

KÁNON

(Sláva Bohu na výsostech)

1

Glo - ri - a, glo - ri - a, in ex - cel - sis De - o!

Em Am D G Em Am D G

Led. * *Led.* * *simile*

Glo - ri - a, glo - ri - a, al - le - lu - ia, al - le - lu - ia!

Em Am D G Em Am D G

Doprovod pomocí rozkladu akordu

a)

Glo - ri - a, glo - ri - a,

Em Am D G

Led. *

b)

Glo - ri - a, glo - ri - a,

Em Am D G

Hádání duše s tělem

Lidová
Arr. V.Řehák 2019/8

A když by-lo před kos te - lem, a když by-lo před kos te - lem,

há - da-la se du - še s tě - lem há - da-la se du - še s tě -

lem.

CODA

2. Tělo tělo cos dělalo :||: žes o duši nic nedbalo? :||
3. Cos vidělo všecko's chtělo :||: na Boha jsi nevzpomnělo :||
4. Tělo tělo tělo hříšné :||: bývalo jsi v světě pyšné :||
5. Chodilo jsi v stříbře zlatě :||: a já duše trpím za tě! :||
6. Chodilo jsi po muzikách :||: a já vezím v těžkých mukách :||
7. Nedávej mi duše viny :||: byla's se mnou v každé chvíli :||
8. Byla-li jsem já kdy s tebou: ||: nevládla jsem sama sebou :||

La lů la lej

Tradicionál
Text: J.Tichota, Spirituál kvintet
Arr. V.Rehák 2019/11

orig. in Cm

La lů la lej můj sy náč - ku spi, baj baj la lů la lej la

Am G Am D Em

lej už za - vři o-čič-ka svý, baj baj la lů la lej. Když lej.

F C G Am Em Am Am D.C.

2. Když Kristus se narodil, Herodes král, baj...
ten ukrutný tyran se o svůj trůn bál, baj...

3. I rozkázal svým jest vojákům jít, baj...
jít do domů, rodičům synáčky vzít, baj...

4. Tu anděl řek': Josefe, synáčka vem, baj...
a s Marií uprchni v Egyptskou zem, baj...
(mezihra)

5. Už zemřeli kati i Herodes král, baj...
však děti si zpívají koledy dál, baj...

6.= 1.

Pástýři, nespěte

Česká koleda

First system of the musical score. It consists of a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The vocal line starts with a triplet of eighth notes (3) and then a quarter note (1). The piano accompaniment starts with a whole note (8) and then a half note (8). The lyrics are: Pas - tý - ři, K Bet - lé - mu. The first measure has a C chord below it. The second measure has a G7 chord below it. The third measure has a C chord below it. The fourth measure has a G chord below it. The fifth measure has a G chord below it.

Pas - tý - ři, K Bet - lé - mu

ne - spě - te, po - spěš - te,

ej, pas - tý - ři ej, k Bet - lé - mu

ne - spě - te. po - spěš - te!

Zda - liž jste to

C G7 C G

Second system of the musical score. It continues the vocal and piano lines. The vocal line has a quarter note (5) and then a half note (3). The piano accompaniment has a half note (5) and then a quarter note (5). The lyrics are: zna - me - ní ne - vi - dě - li na ne - bi, co se sta - lo o půl - no - ci. The first measure has a G chord below it. The second measure has a C chord below it. The third measure has a F chord below it. The fourth measure has a C chord below it.

zna - me - ní ne - vi - dě - li na ne - bi, co se sta - lo o půl - no - ci

G C F C

Third system of the musical score. It continues the vocal and piano lines. The vocal line has a quarter note (4) and then a half note (2). The piano accompaniment has a half note (4) and then a quarter note (2). The lyrics are: při slav - ném na - ro - ze - ní, o pří - cho - du. The first measure has a G7 chord below it. The second measure has a C chord below it. The third measure has a G chord below it. The fourth measure has a C chord below it.

při slav - ném na - ro - ze - ní, o pří - cho - du

G7 C G C

Fourth system of the musical score. It continues the vocal and piano lines. The vocal line has a quarter note (3) and then a half note (1). The piano accompaniment has a half note (5) and then a quarter note (1). The lyrics are: Me - si - á - še ja - ké to po - di - ve - ní. The first measure has a F chord below it. The second measure has a C chord below it. The third measure has a C chord below it. The fourth measure has a G7/D chord below it. The fifth measure has a C/E chord below it. The sixth measure has a F chord below it. The seventh measure has a C/G chord below it. The eighth measure has a G7 chord below it. The ninth measure has a C chord below it.

Me - si - á - še ja - ké to po - di - ve - ní.

F C C G7/D C/E F C/G G7 C

Poslyšte, křesťané

Česká koleda

Po - sly - šte křes - ťa - né, vě - ci nes - lý - cha - né,

co se jis - tě sta - lo, to v mě - stě Bet - lé - mě.

2. Že se narodil Pán a přišel k nám sám král,
bysme mu zpívali, čest, chválu vzdávali.
3. V tom troubit počali pacholátka malý,
na harfu Davídek, na loutnu Kašpárek.
4. Na citeru Řehoř a na floutnu Ambrož,
Vávra táhne basu, Pavlovi housle nesou.
5. Petr běží s klíči, taky na ně řičí,
Eliáš hoboje, taky s nimi hraje.

Před vánoci jeden tejden

Paseky - Krkonoše

stacc. simile

Před Vá - no - ci je - den tej - den ne - by - lo a - ni je - den den,
by ne - by - lo shá - ně - ní a do měs - ta bě - há - ní.

G D7 G D7 D7 G D7 /F# G

in Cdur:

(hrej melodii též o oktávu výš)

Před Vá - no - ci je - den tej - den ne - by - lo a - ni je - den den,
by ne - by - lo shá - ně - ní a do měs - ta bě - há - ní.

C G7 C G7 G7 C G7 C

2. Všechno jsme už nakoupili: jabka, hruška, perník, slívy,
a co sejra, tvarohu, povědít vám nemohu.
3. Na kvasnice zapomněli, v celejch horách je neměli,
příběhla k nám nevěsta, abych běžel do města.

orig. je v B♭dur

Veselé Vánoce

Hudba: J. Vomáčka
text: Z. Borovec
1963

Arr. V. Řehák 2020/11

Ref.

First system of the musical score. It consists of a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 4/4 time signature. The bass staff has a key signature of one sharp (F#) and a 4/4 time signature. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are: "Vá - no - ce, vá - no - ce při - chá - ze - jí, zpí - vej - me přá - te -". The first measure of the treble staff has a 5 above the first note. The second measure has a 3 above the first note, a 1 above the second note, and a 3 above the third note. The third measure has a 1 above the first note. The first measure of the bass staff has a C below it. The second measure has a G7 below it. The third measure has a C6 below it. There is a repeat sign at the end of the system.

Second system of the musical score. It consists of a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 4/4 time signature. The bass staff has a key signature of one sharp (F#) and a 4/4 time signature. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are: "lé, po ro - ce šťast né a ve - se - lé.". The first measure of the treble staff has a 7 above the first note. The second measure has a 2 above the first note. The third measure has a 2 above the first note. The fourth measure has a 2 above the first note. The first measure of the bass staff has a C below it. The second measure has a G7 below it. The third measure has a G7 below it. The fourth measure has a C6 below it. The fifth measure has a C below it. There is a repeat sign at the end of the system.

Third system of the musical score. It consists of a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 4/4 time signature. The bass staff has a key signature of one sharp (F#) and a 4/4 time signature. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are: "Proč jen dě - da říct si ne - dá tlu - če o stůl v před - sí - ni, a pak bě - da, mar - ně hle - dá Na - še te - ta pe - če lé - ta na vá - no - ce vá - noč - ku, ne - rep - tá - me, a - spoň má - me". The first measure of the treble staff has a 1 above the first note. The second measure has a 1 above the first note. The third measure has a 1 above the first note. The fourth measure has a 1 above the first note. The first measure of the bass staff has a G below it. The second measure has a D7 below it. The third measure has a G below it. The fourth measure has a G below it. There is a repeat sign at the end of the system.

Fourth system of the musical score. It consists of a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 4/4 time signature. The bass staff has a key signature of one sharp (F#) and a 4/4 time signature. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are: "kap - ra pod skří - ní. ně - co pro koč - ku. Jó,". The first measure of the treble staff has a 1 above the first note. The second measure has a 1 above the first note. The third measure has a 1 above the first note. The fourth measure has a 1 above the first note. The first measure of the bass staff has a D7 below it. The second measure has a G below it. The third measure has a D7 below it. The fourth measure has a G below it. The fifth measure has a G7 below it. There is a repeat sign at the end of the system.

Coda of the musical score. It consists of a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 4/4 time signature. The bass staff has a key signature of one sharp (F#) and a 4/4 time signature. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are: "lé.". The first measure of the treble staff has a 1 above the first note. The second measure has a 1 above the first note. The first measure of the bass staff has a C6 below it. There is a repeat sign at the end of the system.

Da Capo al Coda

Vinšuju vám dobrý den

Moravská koleda

Vin-šu - ju vám dob-rý den, jak sa má - te? Jest-li vy mňa od loň-ska eš - tě zná -
 Ne-su vám ko - ší - ček na jab-líč - ka. Jak ně po - ra di - li má ma ti -
 Já sa z te-ho ra - du - ju, že su zná - má. Že dos-ta - nu o - říš - ků s jab-luč-ka -

C D G C G C G C G

te?
čka.
ma.

Přiš-la jsem zpí - va - ti, a ko - le - do - va - ti, snad ně ně-co dá - te.
 Že jich hru - bě má - te, a jich roz-dá vá - te, když je ko - le - di - čka.
 A trn - ko - vý vdo-lek, naj-rad - ši o - ko - lek, to já bu-du rá - da.

C C C F G C

Zajíc běží k háji

Česká koleda

Allegro

Za - jíc bě - ží k há - ji, chy - tej - te ho pá - ni.

C G C G

Já ho chy - tat ne - bu - du, zmeš - ka - la bych ko - le - du.

C C/E F C/E G/D C/G G C

2. Koleda je bozká, šup do kapsy houska
 ať je tvrdá nebo měkká,
 však vona se schroustá.

ETUDY

Etuda č.26

(Album Etud I.)

Cornelius Gurlitt

1. 2.

G /H D Am /C Em C /E

G G#dim Am H Am D7 G

ETUDA

V.Řehák
2021/2

skok - levá r.

(Knockin' on Heaven's Door, s.6)

skok

G C D G E Am H Em

staccato-legato

V.Řehák
2020/2

MENUET Gdur
(J.S.Bach/Petzold)

1

2

oktávy

Bourrée
(Graupner)

V.Řehák
2020/5

Fine

Da Capo al Fine

Cvičení - Menuet

(Krieger)

V.Řehák
2020/5

1

Am Dm G C F Dm E Am

2

Am Dm G C F G7 F C G C

oktávy - levá r.

3

G7 C E7 Am D7 G H7 Em

oktávy - pravá r.

4

G F E Am

Příboj

(přípravné cvičení-sled akordů)

First system of musical notation for 'Příboj'. The key signature is one flat (B-flat) and the time signature is 6/8. The notation shows a sequence of chords: Am, Dm, G, and C. The right hand has a melody with fingerings 4, 2, 1, 2, 1. The left hand has a bass line with fingerings 2, 1.

Second system of musical notation for 'Příboj'. The key signature is one flat (B-flat) and the time signature is 6/8. The notation shows a sequence of chords: F, Dm, G, and C. The right hand has a melody with fingerings 2, 1, 1, 1, 1, 1. The left hand has a bass line with fingerings 1, 1.

5

septima - levá r.

Third system of musical notation for 'Příboj'. The key signature is one flat (B-flat) and the time signature is 2/4. The notation shows a sequence of chords: G7, C, H7, Em, C7, F, D7, G, E7, and Am. The right hand has a melody with fingerings 1, 1, 3. The left hand has a bass line with fingerings 1, 3.

postup basu - levá r.

(Sounds of silence, str.12)

6

Fourth system of musical notation for 'Příboj'. The key signature is one flat (B-flat) and the time signature is 2/4. The notation shows a sequence of chords: F, /E, Dm, /C, G7/H, /A, G7, /H, and C. The right hand has a melody with fingerings 5, 2. The left hand has a bass line with fingerings 5, 5.

"PŘÍBOJ"



The Breakers

Michael Aaron
Piano Grade 2

Have you spent a day at the sea shore? If you have, you probably experienced the thrill of the surging tide, as it rolled on to the beach and broke into countless white caps. Try to picture this when playing "The Breakers." The melody is in the treble staff and should be well accented. Use the pedal as indicated.

Allegretto

mf Am

mf G

mp F

Dm

Dm

Dm

Handwritten musical score for "The Breakers" in 6/8 time. The score is divided into three systems, each with a treble and bass staff. The first system starts with a treble staff melody and a bass staff accompaniment. The second system continues the melody and accompaniment. The third system concludes the piece. The score includes various musical notations such as notes, rests, and fingerings. The tempo is marked "Allegretto". The dynamics are marked *mf* (mezzo-forte) and *mp* (mezzo-piano). The key signature is one flat (F major or D minor). The piece is in 6/8 time. The score includes various musical notations such as notes, rests, and fingerings. The tempo is marked "Allegretto". The dynamics are marked *mf* (mezzo-forte) and *mp* (mezzo-piano). The key signature is one flat (F major or D minor). The piece is in 6/8 time.

ETUDA OKTÁVY

V.Řehák
2020/5

1

1 5

G G7 Am E7 Am

2

5

G F Em

4 1

Dm Dm C

varianty doprovodu add 2:

a)

b)

c)

d)

(The House Of The Rising Sun, s.15)

ETUDA

V.Řehák 2021/2

Prst 3 drží klávesu a prst 1 jej nahradí:

Podložení prstu

Am E7 Am

(Cielito lindo, s.21 Veselé vánoce, str.90,
Kalinka str.32, Barcarola, str.65, Tři tamboři, s.111)

ETUDA

Svorka

Prstem 1 stiskneme současně dvě klávesy:

G7 C

ETUDA

Přidávání akordických tónů k melodii - "zahušfování"

(tercie, kvarty, kvinty, sexty)

(Sun of Jamaica, str.13, Arrival, str.1
Poslyšte křesťané, str.88)

Bratře Kubo

G D G

Vyletěla holubička ze skály

Rozklad č.1

Arr. V.Řehák 2020/5

1 3 3

Vy-le-tě-la ho-lu-bič-ka ze ská - ly, ze ská - ly, pro-bu-di-la mod-ré o-či

ze spa - ní, pro-bu-di-la mod-ré o-či ze spa - ní.

C G Am Em F C Dm C

G7 C7 F C G7 C

Detailed description: This is a piano accompaniment score for the song 'Vyletěla holubička ze skály'. It is in 4/4 time. The melody is in the right hand, and the accompaniment is in the left hand. The score consists of two systems. The first system has four measures, and the second system has four measures. The lyrics are written below the melody. The chords are indicated below the left hand. The key signature has one flat (B-flat), and the time signature is 4/4.

Kočka leze dírou

Rozklad č.2

(Sound of silence, str.12, Irský tanec, str.25
Gloria, str.84, Air, 106)

5 4

Koč-ka le-ze dí - rou, pes ok - nem, pes ok - nem, ne-bu-de-li pr - šet,

ne - zmok - nem, ne-bu-de-li pr - šet, nez - mok - nem.

C F C F C G7 C

G7 C F C/G G7 C

Detailed description: This is a piano accompaniment score for the song 'Kočka leze dírou'. It is in 4/4 time. The melody is in the right hand, and the accompaniment is in the left hand. The score consists of two systems. The first system has four measures, and the second system has four measures. The lyrics are written below the melody. The chords are indicated below the left hand. The key signature has one flat (B-flat), and the time signature is 4/4.

AKORDY

V.Řehák
2021/2

čtyřhlasé

Zmenšené akordy

se skládají z malých tercií; posuneme-li akord o malou tercii výš, dostaneme akord, který se skládá ze stejných tónů, změní se pouze název.

1

(We are The Champions, str.17)

5 3 2 3 2 1 1

5 3 2 1 5 3 2 1 5 3 2 1 5 3 2 1

cis e g b (E^{dim}) (G^{dim}) (B^bdim) A^b

C^{#dim}

2

5 3 2 5 3 2 1 5 3 2 1 5 3 2 1 5 3 2 1

gis h d f (H^{dim}) (D^{dim}) (F^{dim}) C

G^{#dim}

3

(Kde domov můj, str.36)

1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1

fis a c dis (A^{dim}) (C^{dim}) (D^{#dim}) G

F^{#dim}

Akord s přidanou sextou

(We are The Champions, str.17)

(Život je jen náhoda, str.20)

Veselé vánoce, str.90)

1 nej - krás něj - ší zkvě tů,

1 5 3 2 1

1 2 3 5

E♭6 E♭6 C6

Akord se zvětšenou kvintou

Podobně jako u zmenšených akordů, každé posunutí o tercii znamená jiný název akordu, ale se stejnými tóny.

(Život je jen náhoda, str.20)

Stairway to heaven, str.18)

5 3 1 5 3 1

G G+ C C+ E+ Am

Akordy s postupujícím basem

(Cielito lindo, str.21)

5 5 5 1 3 5 1

C C7/E F A7/E Dm G7 C

Bolero

M. Ravel
1875-1937
Arr. V. Řehák 2021/2

Premiéra se uskutečnila 22. listopadu 1928 v Pařížské opeře.

Pro skladbu je charakteristický neměnný ostinátní rytmus *španělského tance bolero*, jež udržují malé bubny po celou skladbu. Stejně tak neměnný je i basový doprovod a dokonce i samotná táhlá melodie. Formálně je skladba označována jako instrumentální variace – variována je pouze instrumentace, ostatní parametry zůstávají neměnné.

Bolero je tak pravděpodobně nejdelším nepřerušným *crescendem* v dějinách hudby (17 min).

Skladatel Maurice Ravel zemřel bezdětný a bez manželky roku 1937. Jeho jediným dědicem se stal bratr Edouard, jenž zesnul roku 1960. Právě tehdy začal složitý právní spor o autorská práva mezi Edouardovou ošetřovatelkou, jejím manželem, prasnovci, a vydavatelem Lemoinem.

Od r. 2016 se tantiémy na Boléro přestávají vyplácet a skladba patří celému světu (v USA až od r.2025).

Notový zápis rytmu udávaného malým bubnem:

Largo

A. Vivaldi
Arr. V. Řehák 2021/1

(Čtvero ročních dob - Zima; orig. in Es dur)

A

1 3 3

G D G

2 1 4 1 1

D/F# Em7 Am/E D7 G/D Cmaj7 A/C#

1 2 1

D G A/G

D Asus4 D

B

Chord progression for system B:

- D
- A
- A7
- D
- D7
- G/D
- C
- Am/C
- D
- Hm/D
- Em
- Am/E
- D
- G/D
- D
- D
- G/D
- D
- G
- D
- G
- G

Air

(z opery "Kouzelná flétna")

W.A.Mozart
Arr. V.Řehák 2021/4

Allegro

5

G D7 D7/F# G

3 2 3 2 1

G /F C/E C G/D D7 G

A ja taka dzivočka

Z Východního
Slovenska
Arr. V.Řehák 2021/2

First system of the musical score. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has one sharp (F#), and the time signature is 2/4. The lyrics are written below the melody. The system consists of six measures. The first measure has a '5' above the treble staff. The second measure has a '5' above the treble staff. The third measure has a '5' above the treble staff. The fourth measure has a '4' above the treble staff. The fifth measure has a '4' above the treble staff. The sixth measure has a '4' above the treble staff. The chords are indicated below the bass staff: Am, E7, Am, E, E7, Am.

A ja ta - ka dži - voč - ka, cin gi lin-gi bom,
ra - da vi - jem pi - reč - ka, cin-gi lin-gi bom.

Am E7 Am E E7 Am

Ref.

Second system of the musical score. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has one sharp (F#), and the time signature is 2/4. The lyrics are written below the melody. The system consists of six measures. The first measure has a '2' above the treble staff. The second measure has a '2' above the treble staff. The third measure has a '2' above the treble staff. The fourth measure has a '2' above the treble staff. The fifth measure has a '2' above the treble staff. The sixth measure has a '2' above the treble staff. The chords are indicated below the bass staff: C, G7, /H, C, Dm, Dm Cdim.

Ra - da vi - jem, ra - da dam, cin-gi lin-gi bom, bom,

C G7 /H C Dm Dm Cdim

Third system of the musical score. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has one sharp (F#), and the time signature is 2/4. The lyrics are written below the melody. The system consists of six measures. The first measure has a '3' above the treble staff. The second measure has a '3' above the treble staff. The third measure has a '3' above the treble staff. The fourth measure has a '3' above the treble staff. The fifth measure has a '3' above the treble staff. The sixth measure has a '3' above the treble staff. The chords are indicated below the bass staff: E7, Am, E7, Am, E, E7, Am.

bom, i za ka - lap za - kla dam, cin-gi lin-gi bom.

E7 Am E7 Am E E7 Am

Prosinec

Hudba: J.Uhlíř
text: Z.Svěrák
Arr. V.Řehák 2020/12

Je pro-si-nec a vra-bec pro-sí:— Měj-te lás-ku v du-ších. A
Slyš ko-le-du si dí-tě zpí-vá, hlas má tro-chu tkli-vý,— však

C G/H F/A C/G

con pedale

lis-to-no-ši klap-ky no-sí— na pro-mrz-lých u ších. Spí vče-lí
v ja-bl-ku se hvěz-da skrý vá,— bu-dem dlou-ho ži-ví.

C G/H F/A G C C

Ref.

úl, spí bí-lá zah-ra da,— spí svě-ta půl, mráz ře-ku

G/H F/A C/G C G/H F/A

Da Capo Bridge:
o-přá dá.— Pos-tůj chví-li, chví-li, chví-li, bu-deš
plá-ní, plá-ní, plá-ní, pán a

G C Fine C Em F G

bí - lý, bí - lý, bí - lý, pro - to - že se
 paní, pa - ní, pa - ní do le - sa si

C Em F G F

krás - ně chu - me - lí. Bí - lou Je
 vyš - li na jme - lí.

B $\flat$ G G

Da Capo al Fine

Merry Christmas

Anglie
Arr. V.Řehák 2020/4

1 4 4

We wish you a mer-ry Christ-mas, we wish you a mer-ry Christ mas, we

C /E F D7/F# G

4 Fine 1

wish you a mer-ry Christ- mas and a hap- py New Year! We ti- dings we bring to

E7/G# Am F Dm G7 C C D7 G

2

you and your kin: We wish you a mer-ry Christ mas and a hap- py New Year. We

D /F# G C G F Dm G7 C

*Da Capo
al Fine*

2. Oh, bring us a figgy pudding;
Oh, bring us a figgy pudding;
Oh, bring us a figgy pudding
and bring it right here.

*Přejeme Ti veselé Vánoce
Přejeme Ti veselé Vánoce
Přejeme Ti veselé Vánoce
a šťastný nový rok*

*Dobré zprávy přinášíme Tobě a Tvé rodině
Přejeme Ti veselé Vánoce
a šťastný nový rok*

3. We won't go until we get some;
We won't go until we get some;
We won't go until we get some,
so bring some out here.

*Všichni chceme nějaký "figgy pudding"
Všichni chceme nějaký "figgy pudding"
Všichni chceme nějaký "figgy pudding",
tak přines nějaký přímo sem*

*Nepůjdeme, dokud nějaký nedostaneme
Nepůjdeme, dokud nějaký nedostaneme
Nepůjdeme, dokud nějaký nedostaneme,
tak přines nějaký přímo sem*

Tři tamboři

(Trois jeunes tambours)

Francouzská
Arr. V.Řehák 2021/4

Tři tam - bo - ři šli kdy - si z vojny do - mů, tři tam - bo-

ři šli kdy - si z voj - ny do - o - mu_____ bum ra ta ta

bum,_____ šli kdy - si z voj - ny do - o - mů.

Ten nejmladší měl v ústech rudou růži,
bum, ratata bum,
měl v ústech rudou růži.

Královská dcera u okýnka stála,
bum, ratata bum,
tam u okýnka stála.

„Královská dcero, dej mi srdce za ni,
bum, ratata bum,
své srdce dej mi za ni.”

ŠVARNÝ TAMBOR.

Rozmarná píseň, vzniknuvší asi v polovině 18. století někde na pobřeží Normandie,
Bretaně nebo Poitou; je rozšířena po celé Francii.

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