



BOSSEHITS **A CAPPELLA**



Herausgeber Stefan Kalmer

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Engel

Musik & Text: RAMMSTEIN
Richard Z. Kruspe, Paul Landers, Till Lindemann,
Doktor Christian Lorenz, Oliver Riedel,
Christoph Doom Schneider

♩ = 86
INTRO
F#m

S
p C#7 F#m/A Bm/D C#7 F#m
du du du du du du du du du du du du du du

A
p
du du du du du du du du du du du du du du

T
p
du du du du du du du du du du du du du du

B
p
du du du du du du du du du du du du du du

VERSE 1
5 F#m C#m/F# B/F# D/F#
uh uh uh uh
p
uh uh
p
Wer zu Leb-zeit gut auf Er - den, wird nach dem Tod ein En-gel wer - den. Den
p
uh uh
9 F#m F#m7 B/F# D/F#
uh uh uh uh
p
uh uh
p
Blick gen Him-mel fragst du dann, wa - rum man sie nicht se-hen kann.
ad lib. duh duh
p
d uh duh duh duh

Arr.: Oliver Gies basierend auf dem MAYBEBOP-Arr. von Jan Bürger & Oliver Gies
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BE 721

CHORUS 1

13 F#m mp C#m Bm F#m

Erst wenn die Wol - ken schla - fen geh'n, kann man uns am Him-mel seh'n.

*p nasal *)*

uau uau uau uau uau uau uau uau uau uau uau uau uau uau uau

*p nasal, falsett *)*

uau uau uau uau uau uau uau uau uau uau uau uau uau uau uau

mp

duh du duh du duh duh du duh du duh

17 F#m C#m7 Bm F#m

Wir ha-ben Angst und sind al - lein. Oh, Gott_ weiß, ich will kein En-gel sein.

mp normal

uau uau uau uau uau uau uau uau oh ah

mp normal

uau uau uau uau uau uau uau uau Oh, Gott weiß, ich will kein En-gel sein.

uh oh ah

INTERLUDE

21 F#m mp C# F#m G#7 C#m p G#

da da da da da da da da (...)

mp

da da da da da da da da

*) Alt und Tenor evtl. bis T. 18 mischen

BE 721

24

C#m F#m G# C#m G#m C# F#m C#7

mp

(...)

mf

da da da da da da da da

27 C#7 F#m Bm7 C#7 F#m G#7 C#m B7

(...)

mp

[illegible]

Engel

RAMMSTEIN

Arr.: Oliver Gies

basierend auf dem MAYBEBOP-Arr.

von Jan Bürger & Oliver Gies

INTRO Gm $\text{♩} = 86$ D7 Gm/B $\flat$ Cm/E $\flat$ D7 Gm

S 1 *p* du du du du du du du du du du du du du

S 2 *p* du du du du du du du du du du du du du

A 1 *p* du du du du du du du du du du du du du

A 2 *p* du du du du du du du du du du du du du

VERSE 1

5 Gm Dm/G C/G E $\flat$ /G

uh uh uh uh Den

Wer zu Leb-zeit gut auf Er - den wird nach dem Tod ein En-gel wer - den.

9 Gm Gm 7 C/G E $\flat$ /G

uh uh uh uh

Blick gen Him-mel fragst du dann, wa - rum man sie nicht se-hen kann.

duh du duh duh du duh

Musik & Text: Richard Z. Kruspe, Paul Landers, Till Lindemann, Doktor Christian Lorenz, Oliver Riedel, Christoph Doom Schneider.

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BE 722

13

17

INTERLUDE

7

24 Dm Gm A Dm Am D Gm *mp* D7

(...)

mf

da da da da da da da da

27 D7 Gm Cm7 D7 Gm A7 Dm C7

mp

(...)

[illegible]

Engel

RAMMSTEIN

Arr.: Oliver Gies

basierend auf dem MAYBEBOP-Arr.

von Jan Bürger & Oliver Gies

INTRO Bm $\text{F}\sharp 7$ Bm/D Em/G $\text{F}\sharp 7$ Bm

$\text{♩} = 86$

p

T 1
du du du du du du du du du du du du

T 2
du du du du du du du du du du du du

Bar.
du du du du du du du du du du du du

B
du du du du du du du du du du du du

VERSE 1

5 Bm $\text{F}\sharp\text{m/B}$ E/B G/B

p

uh uh uh uh

Den

Wer zu Leb-zeit gut auf Er - den wird nach dem Tod ein En-gel wer - den.

9 Bm Bm^7 E/B G/B

p

uh uh uh uh

Blick gen Him-mel fragst du dann, wa - rum man sie nicht se-hen kann.

duh du duh duh du duh

Musik & Text: Richard Z. Kruspe, Paul Landers, Till Lindemann, Doktor Christian Lorenz, Oliver Riedel, Christoph Doom Schneider.

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BE 723

CHORUS 1

13 Bm *mp* F#m Em Bm

Erst wenn die Wol - ken schla - fen geh'n, kann man uns am Him-mel seh'n.

p nasal uau uau uau uau uau uau uau uau uau uau uau uau uau uau uau

p nasal uau uau uau uau uau uau uau uau uau uau uau uau uau uau uau

mp duh du duh du duh duh du duh du duh

17 Bm F#m⁷ Em Bm

Wir ha-ben Angst und sind al - lein. Oh, Gott_ weiß, ich will kein En-gel sein.

mp normal oh ah

mp normal Oh, Gott weiß, ich will kein En-gel sein.

uh oh ah

INTERLUDE

21 Bm *mp* F# Bm C#⁷ F#m *p* C#

da da da da da da da da da (...)

mp da da dah da da da da da

24 F#m Bm C# F#m C#m F# Bm *mp* F#7

8 (...)

mf

da da da da da da da da

[illegible]

So soll es bleiben

Annette Humpe
Arr.: Oliver Gies

Intro ♩ = 112
E^b5

Verse 1
E^b5

S Wann*) wann wann wann wann wann wann wann wann wann wann wann
A Wann*) wann wann wann wann wann wann wann wann wann wann wann wann
T uh
B Ich war - te schon so lan - ge

4 Gm
wann wann wann wann wann wann wann wann wann wann wann
wann wann wann wann wann wann wann wann wann wann wann
uh
auf den ei - nen Mo - ment. Ich bin auf der

7 E^b5 Gm
wann wann wann wann wann wann wann wann wann wann wann
wann wann wann wann wann wann wann wann wann wann
uh
Su - che nach hun - dert Pro - zent.

10 A^b A^b/B^b
wann wann wann wann wann wann wann wann wann wann
wann wann wann wann wann wann wann wann wann
Wann*) ist es end - lich rich - tig? Wann macht es ei - nen
wann*) wann

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*) Stets schnell auf Konsonanten gehen und einen natürlichen, wie gesprochenen Klang anstreben.

BE 724

13 Cm Eb⁶ Ab Eb/A^b Fm⁷

wann wann wann wann wann wann wann ah - - oh

wann wann wann wann wann wann. Ich wer-de es erst wis-sn, wenn ich an-ge-kom-men

Sinn? wann wann wann ah - - oh - - -

wann wann wann ah - - oh - - -

17 Eb⁵ Eb **Chorus 1** B^b *mp*

bin bin bin bin bin bin bin bin Ich will sa-gn: *mp* So soll es sein, so kann es blei-

bin. bin bin bin bin bin bin bin *mp* So soll es sein, so kann es blei-

uh Ich will sa-gn: bin bin bin bin bin bin bin bin *mp*

uh Ich will sa-gn: So soll es sein, so kann es blei-

20 Eb/B^b B^b A^bSUS² *p* Eb B^b *mp*

- bn, oh - u - oh - - uh Al-les passt per-fekt zu -

- bn, oh - u - oh bin bin bin bin bin bin bin Al-les passt per-fekt zu -

bin bin bin bin bin bin bin so hab ich es mir ge-wünscht. bin bin bin bin bin bin bin

- bn, oh - u - oh - - uh Al-les passt per-fekt zu -

24 Eb/B^b B^b A^bSUS² *p* Eb *mp* B^b

sam-men, oh - u - oh und mein Herz ge-fan-gen nimm -

sam-men, oh - u - oh und mein Herz ge-fan-gen nimm -

bin bin bin bin bin bin bin weil end-lich al-les stimmt und mein Herz ge-fan-gen nimm -

sam-men, oh - u - oh und mein Herz ge-fan-gen nimm -

28 **Verse 2** *mf* Eb⁵ Gm

-t. Wenn es da ist, werd ich fei-ern. Ich weiß, da ist noch mehr.

-t. *mf* Wenn es da__ is, dann, wenn es da__ is, dann, wenn es da__ is, dann,

-t. *mf* wenn dann__ da wenn dann__ da wenn dann__ da

-t. *mf* wenn dann dann da wenn dann dann da wenn dann dann da

32 Eb Gm

Es liegt noch so viel vor mir, ich lauf noch hin - ter - her. Dann,

wenn es da__ is, dann, wenn es da__ is, dann, wenn es da__ is, dann, wenn es da__ is, dann.

wenn dann__ da wenn dann__ da wenn dann__ da wenn dann__ da

wenn dann dann da wenn dann dann da wenn dann dann da wenn dann dann da

36 Gm⁷ Ab^{SUS2} Ab Fm/Bb Cm⁷

wenn es da__ is, dann, wenn es da__ is, dann, wenn es da__ is, dann, wenn es da__ is, dann

Bis jetzt fühl ich nur die Hälft-e von al-lem, was geht.____

wenn dann__ da wenn dann__ da wenn dann__ da wenn dann__ da

wenn dann dann da wenn dann dann da wenn dann dann da wenn dann dann da

40 Cm Eb/Bb Ab Fm⁷ Eb⁵

wenn es da__ is, dann, wenn es da__ is, dann, wenn bin bin bin bin bin bin bin bin

Ich muss noch wei-ter su-chn weil im-mer noch was fehlt.

wenn dann__ da wenn dann__ da wenn bin bin bin bin bin bin bin bin

wenn dann dann da wenn dann dann da wenn bin bin bin bin bin bin bin bin

BE 724

Parkplatzregen

Easy Pop - Feeling

♩ = 118 ♩ = ♩

Text: Roland Pflüger (*1964)

Musik: Oliver Gies (*1973)

INTRO *) B♭ mel. *mf*

S: bah bah dah duh dah — dui ah — dah dah — ah ah —

A: bah dn bah dn bah dn bah bn bah dn bah dn bah dn bah dn bah dn

T: bah dn bah dn bah dn bah dn bah dn bah dn bah dn bah dn bah dn

B: duh duh bah duh dn duh duh bah duh dn duh duh bah duh duh

Chords: B♭/D, E♭ add9

VERSE 1+2 B♭ *mp*

4 duh ah dah dah dui - ah —

A: bah dn bah dn bah dn bah dn bah dn bah dn bah dn bah dn bah dn

T: bah dn bah dn bah dn bah dn bah dn bah dn bah dn bah dn bah dn

B: duh duh duh duh bah duh duh bah duh dn duh duh bah duh dn

Chords: F sus4, B♭/D

1.x Der Nach-mit-tag im Park ist wie-der stark be-sucht und al - le
 2.x Ei - ne Mut-ter packt die But-ter - bro - te ein, und ei - lig

7 E♭ add9 F sus4 B♭ *mp*

ah —

A: bah dn bah dn bah dn bah dn bah dn bah dn bah dn bah dn bah dn

T: zeigen ih - re wei - ßen Bei - ne. Die er - ste Son - ne ist für
 sucht sie mit dem Klei-nen das Wei - te. Ja nur den Ra-sen-mä-her-mann, den macht das

B: duh duh bah duh duh duh duh bah duh duh bah duh dn

*) Intro 5x ad lib., 1.x B, 2.x B+A, 3.x B+A+T, 4.+5.x Tutti

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BE 725

10 $B\flat/D$ $E\flat$ add9 F sus4

— dwee ah — dah dah — ah ah —

bah dn bah dn bah dn bah dn bah dn bah dn bah dn bah dn bah dn

Mensch und Tier 'ne Won-ne, ja, die Hun - de tra-gen selbst ih - re Lei - ne.
nas - se Wet-ter an, er schiebt be - frie - digt sei-nen Mä-her zur Sei - te.

duh duh bah duh dn duh duh bah duh duh du duh duh duh bah

BRIDGE

13 $E\flat^9$ $B\flat^7/D$ Cm^7

Sieh nur, die Jog-ger dre-hen lo-cker ih - re Run-den
Tau-send Fü - ße In San - da-len und sie tre-ten duh bah bah

duh bah bah duh und sie gu-cken da - bei im-mer ge - quäl -
in Pe - da-len, denn sie flüch-ten vorm Was -

Sieh nur, die Jog-ger dre-hen lo-cker lh - re Run-den und sie gu-cken da - bei im-mer ge - quäl -
Tau-send Fü - ße in San - da-len und sie tre-ten in Pe - da-len, denn sie flüch-ten vorm Was -

duh bah bah duh bah bah duh bah bah

16 $B\flat/D$ $E\flat^7$ $B\flat^7/D$ $B\flat$

duh ah — uh duh bah Das ist bit - ter!
nicht tro-cken

- ter. bah duh dn duh duh bah Das ist bit - ter!
- ser. nicht tro-cken

- ter. Da kommt ganz plötz-lich ein Ge - wit-ter! Und ganz
- ser. Doch selbst das Jog-gen hält die Flie-hen-den nicht tro-cken, und so

duh bah duh dn duh duh bah Das ist bit - ter!
nicht tro-cken

BE 725

19 Cm7 Eb/F

duh al - le räu-men die Fel - der.
und so wer-den sie nas - ser.

duh al - le räu-men die Fel - der. Oh,
und so wer-den sie nas - ser.

hek-tisch räu-men al - le die Fel - der, al - le räu-men die Fel - der.
wer-den sie wie wir im-mer nas - ser, und so wer-den sie nas - ser.

duh al - le räu-men die Fel - der. bah duh dn
und so wer-den sie nas - ser.

CHORUS 1

22 Bb Bb/Ab Eb7 Bb

Komm, komm und gib, komm und lass die an-der'n ren-nen, lass uns

komm und gib mir dei-ne Hän - de! Lass die an-der'n ren-nen, lass uns

Komm, komm und gib mir dei-ne Hän - de! Lass die an-der'n ren-nen, lass uns

duh duh duh duh duh du duh duh duh duh duh duh duh duh duh

25 Bb/Ab Eb Bb Bb/Ab Eb7/9

zwei im Re-gen stehn. Halt mich fest, denn dann ... Los, wir

zwei im Re-gen stehn. Halt mich fest! Dann geht es nie zu En - de. Wir

zwei im Re-gen stehn. Halt mich fest, denn dann geht es nie zu En - de. Wir

duh du duh duh duh duh duh duh duh duh duh duh duh duh duh

All mein Gedanken

aus dem Lochamer Liederbuch
Arr.: Linus Kasten

INTRO ♩ = 80

Chords: Eb Cm Ebadd9 Bb13/Ab Ebadd9/G Abadd9/C Ebadd9/G Abadd9/C

mp *poco rit.* *a tempo*

S du du du du du du duh uh

A du du du du du du duh uh

T du du du du du du duh uh

B du du du du du du duh uh

5 ♩ = 160 **swing feel**

Chord: Bb7sus4

mf

bap bap ba da dah All

bap bap ba da dah

bap bap ba da dah

ah

VERSE 1

9 Chords: Eb Bb Ab Gm7 Ab17 Bb Eb

mein Ge - dan - ken, die ich hab, die sind bei dir. Du

p ba dap ba

p ba dap ba

mf dm dm ba dm dm dm dm ba dm dm dm dm ba dm dm dm dm ba dm dm

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BE 726

13 Eb Bb Ab Gm7 Abj7 Bbsus4 Bb Ebsus4 Eb

aus - er - wähl - ter, ein' - ger Trost, bleib stets bei mir.

dah ba du uäi bap ba däi oh bap bah du ah

dah ba du uäi bap ba däi oh bap bah du ah bap ba dah

dm dm ba dm dm dm dm ba dm dm dm dm ba dm dm dm dm ba dm dm

17 Bbadd9 Cmadd9 Fsus4 Fm Abj9 Gm7

mf Du, du, du sollt an mich ge - den - ken,

mf Du, du sollt an mich ge - den - ken,

mf Du, du sollt an mich ge - den - ken,

dm dm dm dm dm dm dm dm dm dm dm dm dm dm dm ba dm dm

21 Cm7 Ab Gm7 Bb7 Abj7 Bbsus4/F Bb7

mp hätt' ich al - ler Wünsch' Ge - walt, von dir wollt ich nicht wen -

mf uh oh von dir wollt ich nicht wen -

mp uh oh von dir wollt ich nicht wen -

dm dm ba dm dm dm dm ba dm dm dm dm ba dm dm dm ba du ba dm dm

BE 726

INTERLUDE 1

25 Eb/Bb Bb7sus4 mp

-ken. bap bap ba da dah

-ken. bap bap ba da dah

-ken. bap bap ba da dah

duh ah

Du

VERSE 2

29 Eb6 p Bb Abi7 Gm7 Abi7 Bb Eb Bb

oh oh oh

oh oh oh bap ba dah

aus - er - wähl - ter, ein' - ger Trost, ge - denk da - ran: Mein

dm dm ba dm dm dm dm ba dm dm dm dm ba dm dm dm dm ba dm dm

33 Eb Bb Ab Gm Abi7 Bbsus4 Bb Ebsus4 Eb

oh oh bap ba da dah bap ba dah

oh oh dah da bap bāi du ah ba dah

Leib und Gut, das sollst du ganz zu ei - gen han.

dm dm ba dm dm dm dm ba dm dm dm dm ba dm dm dm dm ba dm dm

BE 726

Wild World

Words & Music by Cat Stevens

Arr.: Stefan Kalmer

Intro ♩ = 74

Words & Music by Cat Stevens
Arr.: Stefan Kalmer

Am Mel. D⁷ G¹⁷ C¹⁷

S *) la la la la la la la la__ la lah__ la la la la la la la la__ la lah__

A *) la la la la la la la la__ la lah__ la la la la la la la la__ la lah__

T *) la la lah la la lah la la lah la la lah

B *) la la lah la la lah la la lah la la lah

3 F¹⁷ Dm⁷ E

la la la la la la la lah__ la la la la, la la la lah__ la

la la la la la la la lah__ la la la la, la la la lah__ la

la la la la la lah__ la la la la,

la la la la la lah__ la la la la,

Verse 1

5 Am D⁷ G⁷ C⁷

1. Now that I've lost e - v'ry-thing to you, you say you wan - na start some - thing

1. Now that I've lost e - v'ry-thing to you, you say you wan - na start some - thing

1. Now that I've lost e - v'ry-thing to you, you say you wan - na start some - thing

1. Now that I've lost e - v'ry-thing to you, you say you wan - na start some - thing

Intro - Verse 1 - Chorus - Verse 2 - Chorus - Verse 3 - Chorus - Chorus

*) »la la la« - sing »lal lal lal« / »lah« sing »laa«

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Cover: www.takeoff-ks.de, christowzik + scheuch (unter Verwendung eines Fotos von Dolf Rabus).

BE 727

7 F⁷ Dm⁷ E

new, and it's break-ing my heart you're leav - ing, ba - by I'm griev - ing.

new, and it's break-ing my heart you're leav - ing, ba - by I'm griev - ing.

new, and it's break-ing my heart you're leav - ing, ba - by I'm griev - ing.

new, and it's break-ing my heart you're leav - ing, ba - by I'm griev - ing.

9 Am D^{7/9} G⁷ C⁷

But if you wan - na leave take good care, hope you have a lot o' nice things to wear,

But if you wan - na leave take good care, hope you have a lot o' nice things to wear,

But if you wan - na leave take good care, hope you have a lot o' nice things to wear,

But if you wan - na leave take good care, hope you have a lot o' nice things to wear,

11 F⁷ Dm⁷ E G F Em Dm

but then a lot o' nice things turn bad out there. Then a lot o' things turn, lot o' things turn, lot o' things turn

but then a lot o' nice things turn bad out there. Then a lot o' things turn, lot o' things turn, lot o' things turn

but then a lot o' nice things turn bad out there. Then a lot o' things turn, lot o' things turn, lot o' things turn

but then a lot o' nice things turn bad out there. Then a lot o' things turn, lot o' things turn, lot o' things turn

BE 727

Chorus

14 C⁹ G F⁹

bad. Oh, ba - by, ba - by it's a wild world.

bad. Oh, ba - by, ba - by it's a wild world. Just up - on a,

bad out there, bad out there, a wild world. Hard to get by

bad out there, bad out there, a wild world. Hard to get

16 G F C⁹ G

It's hard to get by just up - on a smile.

It's hard to get by just up - on a smile.

Mel.
It's hard to get by just up - on a smile. It's hard to get by just up - on a

hard to get, to get by just up - on a smile. It's hard to get by just up - on a

18 C G⁹ F⁹

Oh, ba - by, ba - by it's a wild world. Hard to get by

Oh, ba - by, ba - by it's a wild world. just up - on a

Mel.
smile, Oh, ba - by, ba - by it's a wild world. Hard to get by

smile, Oh, ba - by, ba - by it's a wild world. just up - on a

Do ge da ja

Text: Alex Haas (*1962) / Willie Jakob (*1953)

engl. Text: Alex Haas

Music: Alex Haas / Willie Jakob

Arr.: Alex Haas

Intro 1

Rubato ♩ = 60 $\frac{3}{4}$ C **f**

Solo/Soli

Uo ge da hi?
Where is him go?

S

mf 3 **p**

Uo ge da hi?
Where is him go?

Uo ge da hi? Uo ge da
Where is him go, where is him

A

mf 3 **p**

Uo ge da hi?
Where is him go?

Uo ge da hi? Uo ge da
Where is him go, where is him

T

mf 3 **p**

Uo ge da hi?
Where is him go?

Uo ge da hi? Uo ge da
Where is him go, where is him

B

mf 3 **p**

Uo ge da hi?
Where is him go?

Uo ge da hi? Uo ge da
Where is him go, where is him

3 C **F** C **Fine**

Uo ge da hi?
Where is him go?

hi? go?

Uo ge da hi?
Where is him go?

hi? go?

Uo ge da hi?
Where is him go?

hi? go?

Uo ge da hi?
Where is him go?

hi? go?

Uo ge da hi?
Where is him go?

hi? go?

Ablauf / Sequence : Intro 1 / 4x Intro 2 / Verse 1 / Interlude / Verse 2 / 2x Chorus 1 / 4x Vamp (Impro) / 4x Chorus 2 / Intro 1

Vorschlag der Komponisten: Das Stück darf humorvoll gesungen werden. Der Text ist bayerisch, klingt aber afrikanisch. Die Stimmen dürfen "aus dem Hals" gesungen werden, quasi "südafrikanisch". In der Improvisation bitte nicht lustig werden. Das wird meistens ein Bumerang.

Suggestion by the composers: The song may be sung humorously. The lyrics are Bavarian but sound African. May be sung from the throat, almost South African. In the improvisation parts, please do not try to be funny.

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BE 729

Intro 2 ♩ = 120

7 4x C Am G C F Am G

mp 1.+2. x *tacet*

Uo ge da, uo ge da
Where is him, is him go?

mp 1.+2. x *tacet*

Uo ge da, uo ge da hi?
Where is him, where is him go?

mp 1.+2. x *tacet*

Uo ge da, uo ge da uo ge da
Where is him, where is him go, when, why?

*mf**) *sim.*

Dn dn dn dn dn dn dn dn dn dn dn dn dn dn dn dn

Verse 1

11 Solo C *f* Am G C F Am G

Uo kum da hea, uo kum da hea?
Where have him be, where have him be?

p *mf*

Uo, uo ge da? Uo, uo kum da hea?
Where, where have him, where, where have him be?

p *mf*

Uo, uo ge da? Uo, uo kum da hea?
Where, where have him, where, where have him be?

p *mf*

Uo, uo ge da? Uo, uo kum da hea?
Where, where have him, where, where have him be?

dn dn dn dn dn dn dn dn dn dn dn dn dn dn dn dn

*) mit der flachen Hand auf die Brust klopfen / pat your hand on the chest

BE 729

15 C Am G C F Am G

Uo ge da hi, uo ge da hi?
Why do him went, why do him went?

p Uo, uo ge da? Uo kum da hea?
Why, why do him, why do him went?

p Uo, uo ge da? Uo kum da hea?
Why, why do him, why do him went?

p Uo, uo ge da? Uo kum da hea?
Why, why do him, why do him went?

dn dn dn dn dn dn dn dn dn dn dn dn dn dn dn dn

Interlude

19 C Am G C F Am G

f marcato la da da da da ja da di ja da ah ah ah

f la da da da da ja da la da da da da ja da - i - ja.

f marcato la da da da da ja da di ja da la da da da da ja da - i - ja.

f dn da dn dn dn dn dn da dn da dn dn dn dn dn dn dn

↘ = angeschliffen / smear

BE 729

Die Gedanken sind frei

Volkslied (um 1800)
Arr.: Oliver Gies

INTRO ♩ = 155
D Bass

S
A
T

B

p

du dung dung de dung du dn du dung dung de dung du dung dung de dung du dn

VERSE 1

4 *1/2 Alt + 1/2 Tenor p*

A
T

B

Die Ge - dan - ken sind_ frei, wer kann sie_ er -

du dung dung de dung du dung dung de dung du dn du dung dung de dung du dung dung de dung du dn

8

ra - ten? Sie zie - hen vor - bei wie nächt - li - che

du dung dung de dung du dung dung de dung du dn du dung dung de dung du dung dung de dung du dn

12

Schat - ten. Kein Mensch kann_ sie wis - sen, kein Jä - ger_ er -

du dung dung de dung du dung dung de dung du dn du dung dung de dung du dung dung de dung du dn

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(Fassung für TTBB ist zu hören auf der CD »MAYBEBOP - Superheld LIVE«)

BE 730

16

schie - ßen, es blei - bet da - bei: Die Ge - dan - ken sind
du dung dung de dung du dung dung de dung du dn du dung dung de dung du dung dung de dung du dn

20

frei, die Ge - dan - ken sind
du dung dung de dung du dung dung de dung du dn du dung dung de dung

23

uh uh
frei. uh
frei. Ich
du dung dung de dung du dn du dung dung de dung du dung dung de dung du dn du dung dung de dung

VERSE 2

27

den - ke, was ich will und was mich be - glü - cket, doch
du dung dung de dung du dn du dung dung de dung du dung dung de dung du dn du dung dung de dung

BE 730

31 D E⁹/D A⁷/D D

uh oh wa da wa dah

uh oh

al - les in der Still' und wie es sich schi - cket. Mein

du dung dung de dung du dn du dung dung de dung du dn du dung dung de dung du dn du dung dung be dah dam

35 A Em⁷/D A⁷ D⁷/F# D⁷/A G⁶/9 A Em/A A/G D⁷/F# D⁷/E D^{add9}

dah dah da wa da dah dah da wa da dah

dah dah dah da wa dah dah dah da wa

Wunsch und mein Be - geh - ren kann nie - mand ver - weh - ren, es

dah dam be dah dam dah dam be dah dam dah dam be dah dam dah dam dah

39 G⁷ G⁶ G⁷ D^{add9}/F# Bm⁹ Em⁹ A⁷ Bm⁷ E^{add9}/G# Gm⁷ Am⁷/G Gm

dah da da da da dah da wa da wa da wa dah da wa die Ge - dan - ken

dah da wa dah dah dah dah dah die Ge - dan - ken

blei - bet da - bei: Die Ge - dan - ken sind frei, die Ge - dan - ken

dah dam be dah dah dam be dah dah dam be dah dah dam be dah. Es blei - bet da -

Satellite

T.+M.: John Gordon, Julie Frost

Arr.: Bernhard Hofmann

Intro ♩ = 200 B^5 ♩ = ♩♩

S
doon t doon doo t doon t doon doo t doon t doon doo t doon t doon doo t

A
schmatzend
smack smack smack smack smack smack smack smack

T
doon t doon doo t doon t doon doo t doon t doon doo t doon t doon doo t

B
falsetto
ooh

**Snip
Body
Stomp**
*)

5

doon t doon doo t doon t doon doo t doon t doon doo t doon t doon doo t

din-gge chick ggin ge chick din-gge chick ggin ge chick din-gge chick ggin ge chick din-gge chick ggin ge chick

doon t doon doo t doon t doon doo t doon t doon doo t doon t doon doo t

ooh shsh

*) Die Bodypercussion kann von einem Ensemble, von Solisten oder ggf. vom Chor übernommen werden.

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BE 733

9 **Verse 1** *schmatzend*

smack smack smack smack smack smack smack smack

1. I went ev - ry - where__ for you, I e - ven did__ my hair__ for you, I

geflüstert

din-ggechick ggin gechick din-ggechick ggin gechick din-ggechick ggin gechick din-ggechick ggin ge chick

quasi bass drum

doon t doon doo t doon t doon doo t doon t doon doo t doon t doondoo t

13

smack smack smack smack smack smack shsh

gesprochen

bought new un - der - wear,__ light blue and I wore'em just the o - ther day. smack smack

din-ggechick ggin ge chick din-gge chick ggin ge chick din-gge chick ggin ge chick din-gge chick ggin ge chick

doon t doon doo t doon t doon doo t doon t doon doo t doon t doondoo t

17 **Verse 2**

Bm Bb A Bm

2. Love, you know I'll fight__ for you, I left on the__ porch light__ for you.__

chick tschin ge chick e chick tschin ge chick e chick tschin ge chick e chick tschin ge chick e

chick tschin ge chick e chick tschin ge chick e chick tschin ge chick e chick tschin ge chick e

chick tschin ge chick e chick tschin ge chick e chick tschin ge chick e chick tschin ge chick e

21 Bm B $\flat$ *gesprochen* A Bm

Whe-ther you are sweet__ or cruel I'm gon-na love you ei-ther way.

chick tschin ge chick e chick tschin ge chick e chick tschin ge chick e Love

chick tschin ge chick e chick tschin ge chick e chick tschin ge chick e Love

chick tschin ge chick e chick tschin ge chick e chick tschin ge chick e chick tschin ge chick e

25 **Chorus 1+2+4** Bm Em 7 A Bm

Love, oh,__ love,__ I got-ta tell you how I feel a - bout__ you 'cause

oh,__ love,__ I got-ta tell you how I feel a - bout__ you 'cause

oh,__ love,__ I got-ta tell you how I feel a - bout__ you 'cause

Love, love, love, love,__ love, a lo-ver, lo-ver, love, love, love, love,__ love, a lo-ver, lo-ver,

29 Bm Em 7 A Bm

I, oh, I can't go a mi-nute with-out__ your like

I, oh, I can't go a mi-nute with-out__ your love

I, oh, I can't go a mi-nute with-out__ your like

love, love, love, love,__ love, a lo-ver, lo-ver, love, love, love, love,__ love, a lo-ver, lo-ver,

BE 733

Halleluja

Georg Friedrich Händel
Arr.: Bernhard Hofmann

Chorus 1

S 1: Dab dab dah__ dab dab dab dah__ dab

S 2: Hah ss p t pow Hah ss p t pow

A: Dab dab dah__ dab dab dab dah__ dab

T: Dab dab dah__ dab dab dab dah__ dab

Bar.: Hah ss p t pow Hah ss p t pow

B: Dang dang tsch gang g dah dab Dang dang tsch gang g dah dab bah dah bah

Chords: D, Em7, D, D, Em7, D

Chorus 2

S 1: dah dab bah dah dab bah dah bah dah bah__ bah dah

S 2: Hah ss p t pow Hah ss p t pow

A: dah dab bah dah dab bah dah bah dah bah__ bah dah

T: dah dab bah dah dab bah dah bah dah bah__ bah dah

Bar.: Hah ss p t pow Hah ss p t pow

B: dah dab bah dah dab bah dah bah dah bah dah bah__ bah dah

Chords: Em7, D, Em7, D, C, G, D

5 D Em⁷ D D Em⁷ D

S 1 Ha - le - lu - ja, Ha - le - lu - ja, Hal - le -

S 2

A dab dab dah Hal - le - lu dab dab dah Hal - le - lu

T 8 dab dab dah Hal - le - lu dab dab dah Hal - le - lu

Bar. Ha - le - lu - ja, Ha - le - lu - ja, Hal - le -

B dang dang tsch gang g dah dab dang dang tsch gang g dah dab bah dah bah

7 Em⁷ D Em⁷ D Hal - le - lu - ja, C G D Em⁷

lu - ja, Hal - le - lu - ja, Hal - le - lu - ja, Hal - le - lu - ja

Hal - le - lu - ja, Hal - le - lu - ja, Hal - le - lu - ja, _____

Hal - le - lu - ja, Hal - le - lu - ja, Hal - le - lu - ja, _____

lu - ja, Hal - le - lu - ja, Hal - le - lu - ja, Hal - le - lu - ja,

dah dab bah dah dab bah dah bah dah bah dah bah dah _____ Hal - le - lu - ja

9 A G A⁹ A G A⁹

dab dab dah Hal - le - lu dab dab dah Hal - le - lu

Hal - le - lu - ja, Hal - le - lu - ja, Hal - le -

dab dab dah Hal - le - lu dab dab dah Hal - le - lu

Hal - le - lu - ja, Hal - le - lu - ja, Hal - le -

dang dang tsch gang g dah dab dang dang tsch gang g dah dab bah dah bah

BE 735

11 G A⁹# G A⁹# C/G Dm/G A

Hal - le - lu - ja, Hal - le - lu - ja, Hal - le - lu - ja, Hal - le - lu - ja.

lu - ja, Hal - le - lu - ja, Hal - le - lu - ja.

Hal - le - lu - ja, Hal - le - lu - ja, Hal - le - lu - ja, Hal - le - lu - ja.

lu - ja, Hal - le - lu - ja, Hal - le - lu - ja.

dah dab bah dah dab bah dah bah dah bah dah bah Hal - le - lu - ja.

13 N.C. D⁹ A⁷ A

For the Lord God om - ni - po - tent reig - neth Hal - le - lu - ja, Hal - le - lu - ja, Hal - le -

For the Lord God om - ni - po - tent reig - neth dab dab dah_ dab da ba dab

For the Lord God om - ni - po - tent reig - neth Hal - le - lu - ja, Hal - le - lu - ja, Hal - le -

For the Lord God om - ni - po - tent reig - neth dab dab dah_ dab da ba dab

For the Lord God om - ni - po - tent reig - neth dang dang tsch gang g dah dab dang

17 D⁹ A⁷ A C⁶ D N.C. D

lu - ja, Hal - le - lu - ja, Hal - le - lu - ja. For the Lord God om - ni - po - tent reig - neth Hal - le -

dab dab dah_ dab For the Lord God om - ni - po - tent reig - neth Hal - le -

lu - ja, Hal - le - lu - ja. For the Lord God om - ni - po - tent reig - neth Hal - le -

dab dab dah_ dab Hal - le - lu - ja. For the Lord God om - ni - po - tent reig - neth Hal - le -

dang dang tsch gang g dang Hal - le - lu - ja. For the Lord God om - ni - po - tent reig - neth Hal -

BE 735

Africa

Rhythmic 2 feel ♩ = 92

Musik und Text: David Paich und Jeff Porcaro
Arr.: Randy Crenshaw

4 x A C#m (synth-like)

S A *mf* Ba bop bop ba dop Dit dit dit dit dit dit dit dit dit dit dit dit dit

T B *mf* dop bop ba

Verse 1

5 B *mf* D#m7 G#m B A

Solo I hear the drums ech-o - in' to - night. She hears on - ly whis - pers of some

p ooo ah

10 E G#m A C#m B D#m

qui-et con-ver-sa - tion. She's com-ing in, twelve thir-ty flight,

ba bop bop ba dop bop ba ooo

16 G#m B Aadd9 E9/11 G#m A

moon-lit wings re - flect the stars that guide me toward sal - va - tion.

ooo ah ba bop bop ba

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Cover: www.takeoff-ks.de, christowzik + scheuch (Foto / Photo: Dolf Rabus)

BE 737

22 23

A C#m B D#m G#m F#

I stopped an old____ man a-long the way,____ hop-in' to find____ some

dop bop ba ooo bop ba bop ba ba dop ba____ ba ba dop ba____

27 A E G# A

old for - got - ten words____ or an - cient mel - o - dies.

ba bop ba or an - cient mel - o - dies, bop bop ba

31 32

C#m B D#m G#m T2

He turned to me____ as if____ to say:____ "Hur-ry, boy,____ it's

dop bop ba ooo bop ba bop ba ah____

"Hur-ry, boy,____ it's

ah

36 A A C#m A

mf ba bop bop ba dop bop ba

mf wait - ing there____ for you"____ ba

mf ba bop bop ba dop bop ba

BE 737

Chorus

40 *f* *ah* *D* *ah* *A* *E* *F#m* *-way from you*

Gon-na take a - lot to drag me a - way from you.

ah *ah* *-way from you. There's no-thin' that a*

-way from you

45 *D* *A* *ooo* *E* *F#m* *D*

I bless the rains down in Af -

hun-dred men or more could ev - er do *I bless the rains down in Af -*

ooo

50 *A* *E* *F#m7* *Dadd9* *A*

ri - ca. Gon-na take some time to do the things we nev - er

ri - ca. Gon-na take some time to do the things we nev - er

55 *C#m7/9* *E* *F#m* *A* *mf*

had. ba bop bop ba

ooo hoo

mf *ba bop bop ba*

mf *ba bop bop ba*

BE 737

Kein schöner Land in dieser Zeit

Melodie und Text: Anton Wilhelm von Zuccalmaglio (1803–1869)

Arr.: Stefan Behrisch

♩ = 98

zwei Mal wiederholen (drei Mal singen)

G D/G Cmaj7/G G D/G Cmaj7/G nur letztes Mal

Solo *)

S *p* (chorisch atmen)
Du b da-de-a-dn - da Du b da-de-a-dn - da

M *p* (chorisch atmen)
de-bm-b-den-de-a da da de-bm-b-den-de-a da da

A *p* 1. x tacet (chorisch atmen)
de-bm-b-den-de-a da dn da deda da da da da de-bm-b-den-de-a da dn da deda da da da da

T *p* 1.+2. x tacet (chorisch atmen)
Du - wa-uh Du wa-uh Bada da Du - wa-uh Du wa-uh Ba da da

B

5 G D/G Cmaj7/G G D/G Cmaj7/G

Land in die - ser Zeit (t) als hier das uns - re weit und breit, (t) wo wir uns

S Du b da-de-a-dn - da Du b da-de-a-dn - da

M de-bm-b-den-de-a da da de-bm-b-den-de-a da da

A de-bm-b-den-de-a da dn da deda da da da da de-bm-b-den-de-a da dn da deda da da da da

T Du - wa-uh Du wa-uh Bada da Du - wa-uh Du wa-uh Ba da da

B

*) Solo: wird von einer Gruppe von Frauen- und Männerstimmen gesungen.

M
F bedeutet, die Oberstimme wird von den Männern gesungen, die Unterstimme von den Frauen

M+F
F bedeutet, die Oberstimme wird gemischt gesungen, die Unterstimme nur von den Frauen

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9 *M+F* *f* *M* *mf*

Em¹¹ D⁹sus⁴ Cmaj⁷ Gmaj⁹/B Am⁷ Fmaj⁹ Fmaj⁷#¹¹

fin - den wohl un - ter Lin - den zur A-bend - zeit(t), t' wo wir uns fin-den uh zur A-bend -

fp *fp* *mp* *f* *sub.p*

Du Uu A-bend - zeit, Da Hu

fp *fp* *mp* *f* *sub.p*

Du Uu A-bend - zeit, Da Hu

fp *fp* *mp* *f* *sub.p*

Du Uu A-bend - zeit, Da Hu

fp *fp* *mp* *f* *sub.p*

Du Uu A-bend - zeit, Da Hu

fp *fp* *mp* *f* *sub.p*

da b da-dn-da A-bend - zeit, da da da Hu

15 G D/G Cmaj⁷/G G D/G Cmaj⁷/G

Solo zeit (t) Da ha-ben

mp

S Du b da-de-a-dn - da Du b da-de-a-dn - da

mp

M de-bm-b-de-z de-a da da de-bm-b-de-z de-a da da

mp

A de-bm-b-de-z de-a da dn da de-da-z da-z d da de-bm-b-de-z de-a da dn da de-da-z da-z d da

mp

T Du - wa-uh wa-uh Bada da Hu - wa-uh b da dn dāi ja da

mp

B Dn dn dn dn dn d dn n Dn dn dn dn dn d dn

mf *mf*

Dn Dn

BE 738

19 G D/G Cmaj7/G G D/G

wir so man - che Stund' (d) ge - ses - sen da in fro - her Rund

Du b da-de-a - dn - da Du b da-de-a - dn -

de-bm-b-de-z de-a da da de-bm-b-de-z de-a da

de-bm-b-de-z de-a da dn da de da-z da-z da-z d da de-bm-b-de-z de-a da dn

Du - wa-uh wa-uh Ba da da Du - wa-uh

Dn dn dn dn dn d dn n Dn dn dn

Dn d de-z d dn K b d b Dn d de-z d dn b d b da b d b Dn d de-z d dn K b d b

22 Cmaj7/G M+F F Em11 D9sus4 Cmaj7 Gmaj9/B

(d) und ta - ten sin - gen; die Lie - der klin - gen im Ei - chen -

da Du Uu im Ei - chen -

da Du Uu im Ei - chen -

da de da-z da-z da-z d da Du Uu im Ei - chen -

wa - uh Ba da da Du Uu Ei - chen -

dn dn d dn da b da-dn-da Ei - chen -

Dn d de-z d dn b d b da b d b da b da-dn-da Ei - chen -

BE 738

Guten Abend, gut Nacht

mit Walzer-Variation

Johannes Brahms
Arr.: Tobias A. Frank
www.tobiasfrank.org

$\text{♩} = 72$

S Solo *) *mp* Gu-ten A - bend, gut Nacht, mit...

S *p* du, du, du, du, du, du,

A *p* du-a-du-a, du, du-a-du-a, du, du-a-du-a du,

T *p* da - u, da - u, da - u, da - u da - u, da - u,

B *p* du, du, du, du, du, du,

7

Ro - sen be - dacht, mit Näg - lein be - steckt, schlüpf un - ter die Deck: Mor-gen

S du, du, du, du, du, du,

A du, du, du, du, du, du,

T da - u, da - u, da - u, da - u, da - u, da - u,

B du, du, du, du, du, du,

13

f früh, wenn Gott will, wirst du wie - der ge - weckt, mor-gen früh, wenn Gott will, wirst du

S *pp* mmh, uh ah da - *mp*

A *pp* mmh, uh ah da - *mp*

T *pp* mmh, uh ah da - *mp*

B *pp* mmh, uh ah *mp*

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*) Takte 6 – 20 können auch von einer Altstimme gesungen werden.

BE 739

My love is your love

Intro

Pop-soul ♩ = 82

Text und Musik: Jerry Duplessis und Wyclef Jean

Arr.: Patrick Prestel

Verse 1

mp 1. x *tacet* C Gm sing Intro 4 x C Gsus4

S: oo ah oo ah oo da doo da

A: *mp* 1. & 2. x *tacet* *freely*

T: *mp* 1. x *tacet* Clap your hands y'all it's al - right If to-mor-row is judge - ment -

B: *mp* doo doo doo doo doo

g b(i)m b(e) b(e) g b(i)m b(i)m g b(i)m b(e) b(e) g b(i)m b(i)m g

3 Am⁷ Dm⁷ Cadd⁹ G/B G

S: doo da ba doo da ba doo da ba da doo

A: -day and I'm stand-ing on the front-line.

T: da ba doo da ba doo da ba da doo

B: b(i)m b(e) b(e)g b(i)m b(i)m g b(i)m b(i)m b(e) b(e)g b(i)m b(i)m g b(i)m b(e) b(e)g b(i)m b(i)m g(i)m

6 C G/B Am⁷ Fadd⁹ Cadd⁹ G

S: da doo doo ba doo doo

A: And the lord ask me what I did with my life I would say, I spent it with

T: da doo doo ba doo say doo

B: b(i)m b(e) b(e)g b(i)m b(i)m g b(i)m b(e) b(e)g b(i)m b(i)m g b(i)m b(e) b(e)g b(i)m b(i)m g

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RC 726

9 C Gm C Gm

clap your hands y'all it's al - right oo oo ah oo ah

you. oo oo ah oo ah clap your hands y'all it's al - right

doo doo doo doo doo doo doo

b(i)m b(e) b(e) g b(i)m b(i)m g b(i)m b(e) b(e) g b(i)m b(i)m g

11 **Verse 2** C *freely* Gsus4 Am7

If I wake up in world_ war three

love love love your love_ is

love love love your love_ is

b(i)m b(e) b(e) g b(i)m b(i)m g b(i)m b(e) b(e) g b(i)m b(i)m g b(i)m

13 Dm7 Cadd9 G/B G

I see de-struc-tion and pov - er - ty

my love_ la la la_ la_

my love_ la la la_ la_

b(i)m b(e) b(e) g b(i)m b(i)m g b(i)m b(e) b(e) g b(i)m b(i)m_ g(i)m

15 C G/B Am7 Fadd9 Cadd9 G

and I feel like I wan-na go home_ it's o - kay_ if you're com-ing with

love love doo kay doo

love love doo kay doo

b(i)m b(e) b(e) g b(i)m b(i)m g b(i)m b(e) b(e) g b(i)m b(i)m g b(i)m b(e) b(e) g b(i)m b(i)m g

18 C Gm C Gm

me. oo ah oo ah oo oo ah oo ah

clap your hands y'all it's al - right

doo doo doo doo doo

b(i)m b(e) b(e) g b(i)m b(i)m g b(i)m b(e) b(e) g b(i)m b(i)m g

20 C Gm **Chorus 1 / 2** C G

ah Your love is my love and

clap your hands y'all it's al - right. Your love is my love and

da da da da da da Your love is my love and

b(i)m b(e) b(e) g b(i)m b(i)m g b(i)m b(e) b(e) pf(i)m b(e) b(e) b(i)m b(e) b(e) pf(i)m b(e) b(e)

22 Am⁷ F C G

my love is your love. It will take an e - ter - ni - ty to break us,

my love is your love. It will take an e - ter - ni - ty to break us,

my love is your love. It will take an e - ter - ni - ty to break us,

b(i)m b(e) b(e) pf(i)m b(e) b(e) b(i)m b(e) b(e) pf(i)m b(e) b(e) b(i)m b(e) b(e) pf(i)m b(e) b(e) b(i)m b(e) b(e) pf(i)m b(e) b(e)

24 Am⁷ F 2. Mal al **Interlude** mp C 1. x tacet Gm sing Interlude 3 x

and the chains of Am - ist - ad couldn't hold us. oo mp oo ah oo ah

and the chains of Am - ist - ad couldn't hold us. mp Clap your hands y'all it's al - right

and the chains of Am - ist - ad couldn't hold us. doo doo doo

b(i)m b(e) b(e) pf(i)m b(e) b(e) b(i)m b(e) b(e) pf(i)m b(e) b(e) b(i)m b(e) b(e) g b(i)m b(i)m g

Haus am See

für gemischen Chor SSAATTBB – mit 3 Soli für Frauenstimmen und Soli für Männerstimmen

Music by Pierre Baigorry, David Conen,
Ruth-Maria Renner and Vincent Schlippenbach

Words by Pierre Baigorry and David Conen

Arr.: Bernhard Hofmann

Intro ♩ = 124

S/A

T/B

3 Soli

S/A

T/B

Verse 1

3 Soli

S/A/T

Solo

B

13

Tenor

dm d dm d dm d dm dm dm d dm d dm d dm dm

boob boob ee yeah boob boob ee yeah

hm

n n n n n n n n n n n n n n n

1. Hier bin ich ge-born und lau-fe durch die Stra-ßen, kenn die Ge-sich-ter, je-des Haus und je-den La-den. Ich

dm d dm d dm d dm dm dm d dm d dm d dm dm

hm hm

n n n n n n n n n n n n n n n

muss mal weg, kenn je-de Tau-be hier beim Na-men. Dau-men raus, ich war-te auf ne schi-cke Frau mit schnel-lem Wa-gen.

dm d dm d dm d dm dm dm d dm d dm d dm dm

*) Zungenschmalzen 1: Zunge löffeltartig in den harten Gaumen legen, Unterdruck erzeugen und Zunge lösen

**) Zungenschmalzen 2: Zungenspitze hinter die oberen Schneidezähne

BE 743

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Verse 2 Schnalzen 2

17 Eb Bbm Eb Bbm Eb Bbm Eb Bbm

3 Soli n n n n n n n n n n n n n n n

S/A hoo hoo

Solo 2. Die Son-ne blen-det, al - les fliegt vor - bei, und die Welthin-ter mir wird lang-sam klein. Doch

T hoo hoo

B dm d dm d dm d dm dm dm d dm d dm d dm dm

21 Eb Bbm Eb Bbm C Gm7 C C/G Bb

n n n n n n n n n n n n n

hoo doo doo doo doo

die Welt vor mir ist für mich ge-macht, mh_ ich weiß, sie war-tet und ich hol sie ab. 3. Ich hab den

hoo doo doo doo doo

dm d dm d dm d dm dm dm d dm d dm d dm dm

Verse 3

25 Eb Bbm7 Eb Bbm7 Eb Bbm7 Eb Eb/Bb

did did did did did boob boob ee yeah

doo hoo hoo

Tag auf mei-ner Sei-te, ich hab Rü-cken-wind, ein Frau-en-chor am Stra-ßen-rand, der für mich singt. Ich

Schnalzen 2 doo n n

dm d dm d dm d dm dm dm d dm d dm d dm dm

29 Eb Bbm7 Eb Bbm7 Eb Bbm7 Eb6

did did did did did did did

hoo hoo

Und am

leh-ne mich zu-rück und guck ins tie-fe Blau, schließ' die Au-gen und lauf ein-fach gra-de-aus. Und am

n n

Und am

dm d dm d dm d dm dm dm d dm d dm doon doon doon doo goo doon doon

Chorus 1

33 Eb Eb/Bb Db6/Eb Eb6/Bb3 Eb Eb/Bb Db6/Eb Eb6/Bb

ah ah ah

S 1 2 En-de, am En-de, am En-de,

A 1 2 En-de der Stra-ße steht ein Haus am See, O - ran-gen-baum - blät-ter lie-gen auf dem Weg. Ich

2 Soli En-de der Stra-ße steht ein Haus am See, O - ran-gen-baum - blät-ter lie-gen auf dem Weg. Ich

T En-de, am En-de, am En-de,

B doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo

37 Eb/Bb Db6/Eb Eb6/Bb3 Eb

ah ah

am En-de. Al-le komm'n vor-bei, ich brauch nie

hab zwan-zig Kin-der, mei-ne Frau ist schön. Al-le komm'n vor-bei, ich brauch nie

hab zwan-zig Kin-der, mei-ne Frau ist schön. Hm Al-le komm'n vor-bei, ich brauch nie

am En-de. Al-le komm'n vor-bei, ich brauch nie

doo doo doo doo doo doo doo doo Al-le komm'n vor-bei, ich brauch nie

BE 743

Sweet Dreams

Text + Melodie: Annie Lennox (*1954) & Dave Stewart (*1952)

Arr.: Oliver Gies

Intro ♩ = 128

Cm p A♭ G⁵ Cm A♭ G⁵

S: doo dn doo dn doo dn ba doo ba doo dn doo dn doo dn doo dn ba doo ba doo dn

A: - - - - -

T: *mf mp mf mp sim.*
dm doo dn doo dn ba doo ba doo dn dm doo dn doo dn ba doo ba doo dn

B: *mf*
dm doo dn doo doo ba doo doo dn doo dm doo dn doo doo ba doo doo dn doo

Verse 1

5 *Cm A♭ G⁵ Cm A♭ G⁵*

S: doo dn doo dn doo dn ba doo ba doo dn doo dn doo dn doo dn ba doo ba doo dn

A: *mf*
Sweet dreams are made of this, who a - m I to dis - a - gree? I

T: *mf*
dm doo dn doo dn ba doo ba doo dn dm doo dn doo dn ba doo ba doo dn

B: dm doo dn doo doo ba doo doo dn doo dm doo dn doo doo ba doo doo dn doo

9 *Cm A♭ G⁵ Cm A♭ G⁵*

S: doo dn doo dn doo dn ba doo ba doo dn doo dn doo dn doo dn ba doo

A: tra-vel the world and the sev-en seas. Ev - 'ry - bo - dy - 's look-ing for so-me-thing.

T: dm doo dn doo dn ba doo ba doo dn dm doo dn doo dn ba doo ba doo dn

B: dm doo dn doo doo ba doo doo dn doo dm doo dn doo doo ba doo doo dn doo

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13 **Verse 2 + 4**

mf Cm A $\flat$ G 5 Cm A $\flat$ G 5

Some of them want to use__ you, some of them want to get used__ by you..

Some of them want to use__ you, some of them want to get used__ by you..

dm doo dn doo dn ba doo ba doo dn dm doo dn doo dn ba doo ba doo dn

dm doo dn doo doo ba doo doo dn doo dm doo dn doo doo ba doo doo dn doo

17 Cm A $\flat$ G 5 Cm A $\flat$ G 5

Some of them want to a - buse__ you, some of them want to be__ a - bused.

Some of them want to a - buse__ you, some of them want to be__ a - bused.

dm doo dn doo dn ba doo ba doo dn dm doo dn doo dn ba doo ba doo dn

dm doo dn doo doo ba doo doo dn doo dm doo dn doo doo ba doo doo dn doo

21 **Bridge 1 + 3** + opt. Solo Improvisation

mp A $\flat$ Cm/G G Cm Cm 7 Fm A $\flat$ Cm/G G

huh huh

huh huh

huh huh

huh huh

doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo

nach **Bridge 3** folgt T. 57 Φ
Solo end $\neg$

BE 747

Verse 3

27 Cm A^b G⁵ Cm *mf* A^b G⁵

who a - m I to dis - a - gree? I

mf Sweet dreams are made of this, who a - m I to dis - a - gree? I

mf *mp* *sim.*

dm doo dn doo dn ba doo ba doo dn dm doo dn doo dn ba doo ba doo dn

mf

dm doo dn doo doo ba doo doo dn doo dm doo dn doo doo ba doo doo dn doo

31 Cm A^b G⁵ Cm A^b G⁵

tra-vel the world and the sev-en seas. Ev - 'ry - bo - dy - 's look-ing for some - thing.

tra-vel the world and the sev-en seas. Ev - 'ry - bo - dy - 's look-ing for some - thing.

dm doo dn doo dn ba doo ba doo dn dm doo dn doo dn ba doo ba doo dn

dm doo dn doo doo ba doo doo dn doo dm doo dn doo doo ba doo doo dn doo

Bridge 2 + opt. Solo Improvisation Solo end ↗

35 A^b *mp* Cm/G G Cm Cm⁷ Fm A^b Cm/G G

huh huh

mp huh huh

mp huh huh

mp huh huh

doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo

BE 747

Sweet Dreams

for female choir SSAA a cappella

Annie Lennox (*1954) & Dave Stewart (*1952)
Arr.: Oliver Gies

Intro ♩ = 128

S1 Cm *mf* (u)hm A^b G⁵ Cm (u)hm A^b G⁵

S2

A1 *mp* doo dn doo dn doo dn ba doo ba doo dn doo dn doo dn doo dn ba doo ba doo dn

A2 *mf* doom doo dn doo doo ba doo doo dn doo doom doo dn doo doo ba doo doo dn doo

Verse

5 Cm (u)hm A^b G⁵ Cm (u)hm A^b G⁵

mf Sweet dreams are made of this, who a - m I to dis - a - gree? I

doo dn doo dn doo dn ba doo ba doo dn doo dn doo dn doo dn ba doo ba doo dn

doom doo dn doo doo ba doo doo dn doo doom doo dn doo doo ba doo doo dn doo

9 Cm (u)hm A^b G⁵ Cm (u)hm A^b G⁵

tra - vel the world and the sev - en seas. Ev' - ry - bo - dy 's look - ing for some - thing.

doo dn doo dn doo dn ba doo ba doo dn doo dn doo dn doo dn ba doo ba doo dn

doom doo dn doo doo ba doo doo dn doo doom doo dn doo doo ba doo doo dn doo

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13 Cm *mf* Ab G⁵ Cm Ab G⁵

Some of them want to use__ you, some of them want to get used__ by you...

Some of them want to use__ you, some of them want to get used__ by you...

doo dn doo dn doo dn ba doo ba doo dn doo dn doo dn doo dn ba doo ba doo dn

doom doo dn doo doo ba doo doo dn doo doom doo dn doo doo ba doo doo dn doo

17 Cm Ab G⁵ Cm Ab G⁵

Some of them want to a - buse__ you, some of them want to be__ a - bused.

Some of them want to a - buse__ you, some of them want to be__ a - bused.

doo dn doo dn doo dn ba doo ba doo dn doo dn doo dn doo dn ba doo ba doo dn

doom doo dn doo doo ba doo doo dn doo doom doo dn doo doo ba doo doo dn doo

Bridge

21 Ab Cm/G G Cm Cm⁷ Fm Ab Cm/G G

opt. Soprano solo improvisation

mp

huh *mp* huh

huh *mp* huh

huh *mp* huh

huh *mp* huh

doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo

Verse

27 Cm *mf* A^b G⁵ Cm A^b G⁵

(u)hm *mf* who a - m I to dis - a - gree? I

Sweet dreams are made of this, who a - m I to dis - a - gree? I

mp doo dn doo dn doo dn ba doo ba doo dn doo dn doo dn doo dn ba doo ba doo dn

mf doom doo dn doo doo ba doo doo dn doo doom doo dn doo doo ba doo doo dn doo

31 Cm A^b G⁵ Cm A^b G⁵

tra-vel the world and the sev-en seas. Ev' - ry - bo - dy 's look-ing for some-thing.

tra-vel the world and the sev-en seas. Ev' - ry - bo - dy 's look-ing for some-thing.

doo dn doo dn doo dn ba doo ba doo dn doo dn doo dn doo dn ba doo ba doo dn

doom doo dn doo doo ba doo doo dn doo doom doo dn doo doo ba doo doo dn doo

Bridge

35 A^b Cm/G G Cm Cm⁷ Fm A^b Cm/G G

opt. Soprano solo improvisation

mp huh huh

mp huh huh

mp huh huh

mp huh huh

doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo

BE 748

Sah ein Knab ein Röslein stehn

Text: Johann Wolfgang von Goethe

Melodie: Heinrich Werner

Arr.: Jean KleeB

♩ = 120
Dm B♭ Dm *mf* B♭

S du du du du du du

A *mf* da ba da ba

T *mf* da ba da ba da da ba da ba da da ba da ba da

B *mf* Mor - gen - schön, mor - gen - schön,

5 **legato e lirico**
A Dm > Dm B♭

S du du du da ba Rös - lein, mor - gen -

A da ba da Rös - lein, mor - gen -

T da ba da da da da ba da da da ba da da da

B Rös - lein rot, Rös - lein, Rös - lein,

9 Dm7/C A Dm7 B♭7

S schön auf der Hei - den uah uah

A schön auf der Hei - den uah uah

T da ba da ba da da ba da da da ba da da uah uah

B Rös - lein auf der Hei - den, uah uah

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BE 749

13 *Mel.* Dm B $\flat$ Dm B $\flat$ 7 Dm

Sa - ah__ ein__ Kna - ab__ ein__ Rö - ös - lein__ stehn,__ Rö - ös - lein auf der

Sa - ah__ ein__ Kna - ab__ ein__ Rö - ös - lein stehn,__ Rö - ös - lein auf der

8 Sah__ ein__ Knab__ ein__ Rös - lein stehn,__ Rös - lein auf der

Sa - ah__ ein Kna - ab__ ein Rö - ös - lein stehn,__ Rös - lein__ auf der

18 B $\flat$ Am 7 Bm $^{5/7}$ A/C $\sharp$ Dm

Hei - den,__ war so jung und mor - gen - schön,__

Hei - den,__ war so jung und mor - gen - schön,__

8 Hei - den,__ du du du du du du du du du

Ha - ei - den, mor - - - - gen - schön,

23 Gm 7 Dm 7 Gm 7 C Dm 7

f *mf*

lief er schnell, es nah zu, lief er schnell, es nah zu se - hen, sa - ah's__ mit__

f *mf*

lief er schnell, es nah zu, lief er schnell, es nah zu se - hen, sa - ah's__ mit__

f *mf*

8 lief er__ schnell, es nah__ zu se - hen, Sah's__ mit__

f *mf*

lief er__ schnell, es nah__ zu se - hen, dm, Sa - ah's__ mit

BE 749

27 B $\flat$ Dm B $\flat$ 7 Dm

The musical score is written for four staves. The first three staves are vocal parts (Soprano, Alto, and Tenor/Bass) and the fourth is a bass line. The key signature has one flat (B-flat). The tempo is marked 'Allegretto' and the time signature is 3/4. The lyrics are in German. The first staff has lyrics: 'vie - ie - len Fro - o - eu - den. Rös - lein,'. The second staff has lyrics: 'vie - ie - len Fro - o - eu - den. Rö - ös - lein,'. The third staff has lyrics: 'vie - len Freu - den, Freu - den. Rös - lein,'. The fourth staff has lyrics: 'vie - ie - len Fro - o - eu - den. Rö - ös - lein,'. The score includes various musical notations such as notes, rests, and accidentals.

vie - ie - len Fro - o - eu - den. Rös - lein,

vie - ie - len Fro - o - eu - den. Rö - ös - lein,

8 vie - len Freu - den, Freu - den. Rös - lein,

vie - ie - len Fro - o - eu - den. Rö - ös - lein,

31

Bbmaj7 Am7 Gm7 C7 Fmaj7

f *p*

Rös - - lein, Rös - lein rot, Rös-lein rot.

f *p*

Rös - lein, Rös - lein rot, Rös-lein rot.

f *p*

Rös - lein, Rös - lein, Rös - lein rot, Rös-lein rot.

f *p*

Rö - ös - lein, Rös - lein rot, Rös-lein rot.

Moderato ♩ = 92

35 C⁷ D C⁷ D^{ma}7 C⁷ D^{ma}7 G D^{ma}7 *mf* C⁷

mf Kna - be sprach: „Ich
mp uh

mf uh uh uh uh uh uh
mp uh

mf dm dm dm dm dm dm dm dm dm dm dm dm
mp dm dm dm uh dm dm dm

Der Weihnachtsmann

Weihnatspop-Feeling

Intro ♩. = 77

T.+M.: Patrick Prestel

S G *mf* sching-a - ling - a - ling, Em7 sching-a - ling - a - ling, C sching-a - ling - a - ling, sching - a - ling - a

M *mf* sching-a - ling - a - ling, sching-a - ling - a - ling, sching-a - ling - a - ling, sching - a - ling - a

A *mf* sching-a - ling - a - ling, sching-a - ling - a - ling, sching-a - ling - a - ling, sching - a - ling - a

T *geföhstert* sching, sching, sching, sching.

B 1.x *tacet* *mf* sching - a - ling, a - sching - a - ling, sching-a - ling,

Verse 1/2

S 5 G *p* uh Em7 sching-a - ling C D7

M *p* sching-a - ling - a - ling, sching-a - ling - a - ling, sching-a - ling - a - ling, sching - a - ling - a

A *mf* sching-a - ling - a - ling, sching-a - ling - a - ling, sching-a - ling - a - ling, sching - a - ling - a

Verse 1 T Ich steh im Su-per-markt, denn nun ist es end-lich so - weit. Da nun

Verse 2 T Wo - chen sind ver - gan - gen und drau - ßen hat es ge - schneit. Das

B *mf* sching - a - ling, a - sching - a - ling, sching-a - ling,

9 G *p* uh Em7 A7/C# D7

S 1.x sching-a - ling sching, 2.x die Span-nung steigt.

M sching-a - ling - a - ling, sching-a - ling - a - ling, sching-a - ling - a - ling, 1.x sching-a - ling sching, 2.x die Span-nung steigt.

A sching-a - ling - a - ling, sching-a - ling - a - ling, sching-a - ling - a - ling, 1.x sching-a - ling sching, 2.x die Span-nung steigt.

T drau-ßen die ers - t'n Blät-ter falln_ be - ginnt mei - ne Zeit.

T gro - ße Fest steht vor der Tür und die Span - nung steigt und steigt.

B sching - a - ling, a - sching - a - ling, 1.x sching-a - ling 2.x die Span-nung

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Cover: www.takeoff-ks.de, christowzik + scheuch (Foto/Photo: Dolf Rabus)

BE 732

Pre-Chorus 1/2

13 *p* C *D* *G* *Em7*

sching-a - ling sching, sching-a - ling sching, sching, sching, sching, sching, sching, sching,

mp sching-a - ling sching, sching-a - ling sching, sching, sching, sching, sching, sching, sching,

mf Ein - ge - hüllt in mein A - lu - ge - wand, trag ich Man - tel, Müt - ze und 'nen Stab in der

mf Bald kommt die Be - sche - rung, bald, ja ganz bald ist es so -

sching, sching - a - ling sching, sching - a - ling sching, sching - a - ling, sching - a -

17 *C* *Eb* *DSUS4* *D7*

sching-a - ling sching, sching-a - ling sching, sching-a - ling sching, 1.x sching - a - ling sching, *mf*

sching-a - ling sching, sching-a - ling sching, sching-a - ling sching, 2.x und werd ver-speist.

sching-a - ling sching, sching-a - ling sching, sching-a - ling sching, 1.x sching - a - ling sching, } Mein

sching-a - ling sching, sching-a - ling sching, sching-a - ling sching, 2.x und werd ver-speist. } *Mel. f*

Hand, und den Ge-schen-ke-sack hab ich auf den Rü-ck'n ge - packt. Mein

weit, dann werd ich aus-ge - packt und ver - speist. *Mel. f*

ling, sching-a - ling sching, sching-a - ling sching, sching, sching-a - ling, 1.x sching - a - ling

2.x und werd ver-

Chorus 1/2

21 *G* *C* *G/D* *B7/D#* *Em7*

S oh, braun - ge - brannt, ah,

M zu - cker-sü - ßer Kör-per ist braun - ge - brannt und war - tet schon seit

A oh, braun - ge - brannt, ah,

T zu - cker-sü - ßer Kör-per ist braun - ge - brannt und war - tet schon seit

B sching, sching - a - ling, sching - a - ling, sching - a ganz braun - ge - brannt, sching - a -

speist, }

26 Cmaj7/9 G/D D7sus4 D7 G C

ganz ge-spannt, oh, da -

1. x Stun - den } ganz ge-spannt auf ei - nen frem - den Mund um da -
2. x Ta - gen }

ganz ge-spannt, oh, da -

1. x Stun - den } ganz ge-spannt auf ei - nen frem - den Mund um da -
2. x Ta - gen }

ling, sching - a - ling, sching - a - ling, ja ganz ge-spannt, sching - a - ling, sching - a -

31 G/D B7/D# Em7 Cmaj7/9 G/D D7sus4

rin zu zer - gehn. ah, so wird es ge -

rin zu zer - gehn. Das ist mei - ne Be - stim - mung, ja so wird es ge -

rin zu zer - gehn. ah, so wird es ge -

rin zu zer - gehn. Das ist mei - ne Be - stim - mung, ja so wird es ge -

ling, sching, da - rin zu zer - gehn, sching - a - ling, sching - a - ling, sching - a -

36 1. D7 Interlude G mf Em7 C G/D D7 G/D D7

schehn. sching-a-ling-a-ling, sching-a-ling-a-ling, sching-a-ling-a-ling, sching - a -

schehn. sching-a-ling-a-ling, sching-a-ling-a-ling, sching-a-ling-a-ling, sching - a -

schehn. sching-a-ling-a-ling, sching-a-ling-a-ling, sching-a-ling-a-ling, sching - a -

schehn. *geflüstert* sching, sching, sching, sching. *mf* Ein paar

ling, sching-a-ling, sching - a - ling, a - sching - a - ling, sching-a-ling

BE 732

Happy

Intro ♩ = 156 **Verse 1** Text und Melodie: Pharrell Williams
Arr.: Oliver Gies

S *mp* boom boom boom boom boom *f* boom

M *mp* boom boom boom boom boom *f* boom *mf* It might seem cra - zy what I'm 'bout to say.____
(cra - ee)

A *mp* boom boom boom boom boom *f* boom

T *mp* boom boom boom boom boom *f* boom

B *mp* boom boom boom boom boom *f* boom *mf* boom_ boom boo boom boom_ boom boo

4 *mp* *F* *A♭6* *B♭* *C* *B♭/A♭* *F7(#9)*

S You know why I'm hap - py this way.
(whah - ahm)

M — Why I'm hap - py. Sun - shine she's here,
(whah - ahm) (he -

A *mp* You know why I'm hap - py this way.
(whah - ahm)

T *mp* You know why I'm hap - py this way.
(whah - ahm)

B You wan - na know why I'm feel - ing this way boom_ boom boo

Intro - Verse 1 - Chorus 1 - Verse 2 - Chorus 2 - Bridge - Chorus 3 - Chorus 4 - Coda

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BE 750

7 F A $\flat$ 6 B $\flat$ C B $\flat$ /A $\flat$ F7(#9)

You know why I'm hap - py. I'm a hot air bal - lon.
(ahm - ma)

mp you can take a break. Why I'm hap - py. I'm a hot air bal - lon
(- ah) (ahm - ma)

mf

You know why I'm hap - py. I'm a hot air bal - lon.
(ahm - ma)

8 You know why I'm hap - py. I'm a
(ahm - ma)

boom boom boom boo You wan-na know why I'm feel - ing this way boom boom boo

11 F A $\flat$ 6 B $\flat$ C B $\flat$ /A $\flat$ *mf*

You know why I'm hap - py. With the air,
mp *mf*

that could go to space. Why I'm hap - py. With the air,
mf

You know why I'm hap - py. With the air,
mf

8 You know why I'm hap - py. With the air,
mf

boom boom boom boo You wan - na know why I'm feel - ing this

14 F7(#9) N.C. *p* *mf* F5 E $\flat$ sus2

like I don't care. you wan-na know why? hah Be-cause I'm
p *mf* (cos - sahm)

like I don't care. you wan-na know why? hah Be-cause I'm
mp *mf* (cos - sahm)

like I don't care. ba-by by the way. hah Be-cause I'm
mp (wa - ee) *mf* (cos - sahm)

like I don't care. ba-by by the way. hah Be-cause I'm
mp (wa - ee) *mf* (cos - sahm)

way like I don't care. ba-by by the way. hah Be-cause I'm
mp (wa - ee) *mf* (cos - sahm)

BE 750

Chorus 1/2/4
klatschen / clap

18

mf *f* *mf* *f*

D_b maj7 *Cm7add4* *Cm7add4* *F* *F⁵* *E_b sus2*

hap - py. Be-cause I'm

hap - py. Be-cause I'm

Clap a-long if you feel like a room with - out a roof. Be-cause I'm
(cla - pa) (roo - fa)

hap - py. Be-cause I'm

hap - py, I'm hap - py if you feel 'cause I'm hap - py, I'm hap - py, clap, clap. Be-cause I'm
(ahm) (cos - sah)

22

D_b maj7 *Cm7* *Cm7add4* *F* *F⁵* *E_b sus2*

hap - py. Be-cause I'm

hap - py. Be-cause I'm

Clap a-long if you feel like hap - pi - ness is the truth. Be-cause I'm
(tru - tha)

hap - py. Be-cause I'm

hap - py, I'm hap - py if you feel 'cause I'm hap - py, I'm hap - py, clap, clap. Be-cause I'm

26

D_b maj7 *Cm7add4* *Cm7add4* *F* *F⁵* *E_b sus2*

hap - py. Be-cause I'm

hap - py. Be-cause I'm

Clap a - long if you know what hap - pi - ness is to you. Be-cause I'm
(you - ah)

hap - py. Be-cause I'm

hap - py, I'm hap - py if you know 'cause I'm hap - py, I'm hap - py, clap, clap. Be-cause I'm

2nd time to ♪
3rd time to ♪

BE 750

I'll be there

Berry Gordy, Bob West, Hal Davis, Willie Hutch
Arr.: Bernhard Hofmann

Intro ♩ = 100

S
F F#sus4 F Eb#sus4/F Eb/F Bb/F F F#sus4 F Bb/C
doo doo doo doo doot doo doo doo doo doo doo doo doo doo doo

M
doo doo doo doo doot doo doo doo doo doo doo doo doo doo doo

A
doo doo doo doo doot doo doo doo doo doo doo doo doo doo doo

T
8 doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo

B
doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo

Verse 1

5 F C/E Dm Dm/C Am

You and I must make a pact we must bring sal - va - tion back

doo doo doo doo doo doo doo doo

doo doo doo doo doo doo doo doo doo

doo doo doo doo doo doo doo doo doo

doo doo doo doo doo doo doo doo doo

doo doo doo doo doo doo doo doo doo

9 B $\flat$ B $\flat$ maj7/C F F/C B $\flat$ /D

where there is love, I'll be there

doo doo doo I'll be there

doo doo doo doo doo doo I'll be there

doo doo doo doo doo doo I'll be there

doo doo doo doo I'll be there I'll be there

Dieses Arrangement ist zu hören auf der CD „auf Liebe gemacht“ (www.VoicesInTime.de)
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Cover: www.takeoff-ks.de, christowzik + scheuch (Foto/Photo: Dolf Rabus)

BE 751

13 F C/E Dm Dm/C Am

I'll reach out my hand to you I'll have faith in all you do

doo doo doo doo doo doo doo doo

doo doo doo doo doo doo doo doo doo doo doo

doo doo doo doo doo doo doo doo doo doo doo

doo doo doo doo doo doo doo doo doo doo doo

17 B $\flat$ B $\flat$ maj7/C F

just call my name I'll be there be there

doo doo doo I'll be there

doo doo doo I'll be there

doo doo doo doo doo doo doo I'll be there

doo doo doo I'll be there call my name, and I'll be

Bridge 1

21 A $\flat$ A $\flat$ /C E $\flat$ E $\flat$ /G B $\flat$

I'll be there I'll be there woo ooh

I'll be there to com - fort you build my world of dreams a - round you, I'm so

I'll be there ohh woo ooh

I'll be there ooh

there, I'll be there, I'll be there I'll be there

BE 751

24 F A $\flat$ A $\flat$ /C E $\flat$ E $\flat$ maj7/G

I'll be there I'll be there

glad that I found you I'll be there with a love that's strong I'll be your strenght

I'll be there

don't you know, that I'll be there

don't you know, that I'll I'll be there, I'll be there

27 B $\flat$ Fadd9 F Gm7 F

ooh yes, I will,

I'll keep hold - ing on yes, I will,

ooh ooh hold - ing on hold - ing on

ooh ooh I hold - ing on

ooh yes, I will yes, I

Verse 2

31 F C/E Dm Am

Let me fill your heart with joy and laugh-ter ooh

ooh to-geth-er-ness, boy, is all I'm af - ter

ooh joy and laugh-ter ooh doo doo doo doo

ooh joy and laugh-ter ooh doo doo doo

will, doo doo doo doo joy and laugh-ter ooh doo doo

BE 751

I'll be there

Berry Gordy, Bob West, Hal Davis, Willie Hutch

Arr.: Bernhard Hofmann

Intro ♩ = 100

*) A Asus4 A Gsus4/D G/D D A Asus4 A Asus4

S 1 doo doo doo doo doot doo doo doo doo doo doo doo doo doo

S 2 doo doo doo doo doot doo doo doo doo doo doo doo doo doo

A 1 doo doo doo doo doot doo doo doo doo doo doo doo doo doo

A 2 I'll be there, I'll be there.

Verse 1

5 A E/G# F#m C#m

You and I must make a pact we must bring sal - va - tion back

doo doo doo doo doo doo doo doo doo doo doo doo doo doo

doo doo doo doo doo doo doo doo doo doo doo doo doo doo

doo doo doo doo doo doo doo doo doo doo doo doo doo doo

9 D Dmaj7/E A

where there is love, I'll be there

doo doo doo I'll be there I'll be there

doo doo doo I'll be there I'll be there

doo doo doo doo doo doo doo I'll be there

*) auch einen Halbton tiefer zu singen

Dieses Arrangement ist in der Fassung für gemischten Chor zu hören auf der CD „auf Liebe gemacht“ (www.VoicesInTime.de)

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Cover: www.takeoff-ks.de, christowzik + scheuch (Foto/Photo: Dolf Rabus)

BE 752

13 A E/G# F#m C#m

I'll reach out my hand to you I'll have faith in all you do

doo doo doo doo doo doo doo doo

doo doo doo doo doo doo doo doo

doo doo doo doo doo doo doo doo

17 D Dmaj7/E A

just call my name I'll be there be there

doo doo doo I'll be there call my name, and I'll be

doo doo doo doo doo doo I'll be there

doo doo doo doo doo I'll be there call my name, and I'll be

Bridge 1

21 C G D

I'll be there I'll be there woo ooh

I'll be there to comfort you build my world of dreams around you, I'm so

I'll be there ooh, woo ooh

there, I'll be there, I'll be there I'll be there

24 A C G

I'll be there I'll be there

glad that I found you I'll be there with a love that's strong I'll be your strength

don't you know, that I'll be there

don't you know, that I'll be there I'll be there I'll be there

BE 752

27 D A Asus4 A

ooh I yes, I will,

I'll keep hold - ing on hold - ing on yes, I will,

ooh ooh I hold - ing on hold - ing on

ooh yes, I will yes, I

Verse 2

31 A E/G# F#m C#m

ooh joy and laugh-ter ooh doo doo doo doo

ooh joy and laugh, to-geth-er-ness, boy, is all I'm af - ter

Let me fill your heart with joy and laugh-ter laugh-ter, ooh doo doo doo

will, doo doo doo doo joy and laugh-ter ooh doo doo

35 D D/E A

doo doo doo doo doo doo doo I'll be there, I'll be

when-ev - er you need me, I'll be there I'll be there, I'll be there

doo doo doo doo doo I'll be there, doo doo I'll be

doo doo doo doo doo doo I'll be there well, I'll be

39 A E/G# F#m C#m

there I'll be there to pro - tect you ba-by, ooh with an un-sel-fish

I'll be there I'll be there to pro - tect you ba-by, ooh with an un - sel-fish

I'll be there to pro-tect you with an un - sel-fish love that re-spects you un-sel-fish

there I'll be there I'll be there to pro - tect you, I'll be there

BE 752

I'll be there

Berry Gordy, Bob West, Hal Davis, Willie Hutch
Arr.: Bernhard Hofmann

Intro ♩ = 100

C Csus4 C B♭sus4/F B♭/F F C Csus4 C Csus4

T 1 doo doo doo doo doo doo doo doo doo doo doo doo doo doo

T 2 doo doo doo doo doo doo doo doo doo doo doo doo doo doo

B 1 doo doo doo doo doo doo doo doo doo doo doo doo doo doo

B 2 I'll be there, I'll be there.

Verse 1

5 C G/B Am Em

You and I must make a pact we must bring sal - va - tion back

doo doo doo doo doo doo doo doo doo doo doo doo doo doo

doo doo doo doo doo doo doo doo doo doo doo doo doo doo

doo doo doo doo doo doo doo doo doo doo doo doo doo doo

9 F Fmaj7/G C

where there is love, I'll be there

doo doo doo doo doo doo doo doo doo doo doo doo doo doo

doo doo doo doo doo doo doo doo doo doo doo doo doo doo

doo doo doo doo doo doo doo doo doo doo doo doo doo doo

doo doo doo doo doo doo doo doo doo doo doo doo doo doo

I'll be there I'll be there I'll be there I'll be there

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BE 753

13 C G/B Am Em

I'll reach out my hand to you I'll have faith in all you do

doo doo doo doo doo doo doo doo

doo doo doo doo doo doo doo doo

doo doo doo doo doo doo doo doo

17 F Fmaj7/G C

just call my name I'll be there be there

doo doo doo I'll be there call my name, and I'll be

doo doo doo doo doo doo doo I'll be there

doo doo doo doo I'll be there call my name, and I'll be

Bridge 1

21 Eb Bb F

I'll be there I'll be there woo ooh

I'll be there to comfort you build my world of dreams around you, I'm so

I'll be there ooh, woo ooh

there, I'll be there, I'll be there I'll be there

24 C Eb Bb

glad that I found you I'll be there with a love that's strong I'll be your strength

don't you know, that I'll be there

don't you know, that I'll be there, I'll be there

27 F C Csus4 C

ooh I yes, I will,

I'll keep hold - ing on hold - ing on yes, I will,

ooh ooh I hold - ing on hold - ing on

ooh yes, I will yes, I

Verse 2

31 C G/B Am Em

ossia: Let me fill your heart with joy and laugh-ter to-geth-er-ness, girl, is all I'm af - ter

ooh joy and laugh-ter ooh doo doo doo doo

ooh joy and laugh-ter ooh doo doo doo

will, doo doo doo doo joy and laugh-ter ooh doo doo

35 F F/G C

when-ev - er you need me, I'll be there I'll be there I'll be

doo doo doo doo doo I'll be there I'll be there

doo doo doo doo doo doo doo doo doo doo I'll be

doo doo doo doo doo doo I'll be there well, I'll be

39 C G/B Am Em

there I'll be there to pro - tect you ba-by, ooh with an un-sel-fish

I'll be there I'll be there to pro - tect you ba-by, ooh with an un - sel-fish

I'll be there to pro-tect you with an un - sel-fish love that re-spects you un-sel-fish

there I'll be there I'll be there to pro - tect you, I'll be there

Atemlos durch die Nacht

Musik und Text: Kristina Bach

Arr.: Jan Bürger

(www.maybebop.de)

Intro ♩ = 125

C Dm Am G *mf*

S *mp* Wir

A *mp* dung__ du dung__ du dung__ du dung du dung__ du dung__ du dung__ du dung du

T *mp* du duh__ du duh__ du duh du duh__ du duh__ du duh__ du duh du duh__

B *mp* duh duh duh duh duh

Vers 1 C Dm Am Am/C Sopran 1

5 zie-hen durch die Stra-ßen und die Clubs die-ser Stadt. Das ist un-sre Nacht, wie für uns bei-de ge-macht. O -

A *mp* dung__ du dung__ du dung__ du dung du dung__ du dung__ du dung__ du dung du

T *mp* __ du duh__ du duh__ du duh du duh__ du duh__ du duh__ du duh du duh__

B *mp* duh duh duh duh duh

9 G Sopran 2 Sopran 1 C *mp* Sopran 1/2 Dm

ho*. O - ho o - ho du dung__ dung__ du dung__ du dung__ du dung du

A *mf* dung__ du dung__ du dung o - ho* Ich schlie-ße mei-ne Au-gen, lö-sche je-des Ta - bu. __

T *mf* __ du duh__ du duh__ du duh__ du duh du duh__ du duh__ du duh du duh__

B *mf* duh duh duh duh duh

* oh = offenes englisches o wie in "over"

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BE 746

13 Am G C *mf*

dung du dung du dung du dung du dung du dung du Was das zwi-schen

Küs-se auf der Haut so wie ein Lie-bes-Tat-too... O - ho o - ho o - ho o - ho

du duh du duh du duh du duh du duh du duh du duh du duh

duh duh duh duh Was das zwi-schen

PreChorus

17 F C G Am

uns auch ist, Bil-der, die man nie ver - gisst. Und dein Blick hat

du du

du duh duh du duh duh du duh duh du duh duh

uns auch ist, Bil-der, die man nie ver - gisst. Und dein Blick hat

Chorus 1

21 F C G *mp* F C

mir ge - zeigt: Das ist un-sre Zeit. A - tem - los durch die Nacht bis ein neu-

du du du du du du du du Das ist un-sre Zeit. uh

du duh duh du du Das ist un-sre Zeit. uh

mir ge - zeigt: Das ist un-sre Zeit. uh

27 G Am F C G

S - er Tag er - wacht. A - tem - los ein-fach raus. Dei-ne Au - gen zieh'n mich aus.

A oh - - uh uh

T oh - - uh uh

B oh - - uh uh

BE 746

Chorus 2

Klatschen auf Viertel (Tutti)

33 *f* *mf* *f*

S A1 A2 T B

A-tem - los durch die Nacht. Spür was Lie - be mit uns macht. A - tem -

A-tem - los durch die Nacht. Spür was Lie - be mit uns macht. A - tem -

los A - tem - los durch die Nacht. A - tem - los durch die

A - tem - los durch die Nacht. A - tem - los durch die Nacht.

dm dm dm dm dm dm dm dm dm dm dm dm

37 *f* *mf* *f*

S A1 A2 T B

los, schwin - del - frei. Gro - ßes Ki - no für uns zwei. A - tem - los, schwin - del - frei, schwin - del - frei.

los, schwin - del - frei. Gro - ßes Ki - no für uns zwei. oh A - tem - los, schwin - del - frei. A - tem - los, schwin - del - frei. oh*

Nacht. A - tem - los, schwin - del - frei. A - tem - los, schwin - del - frei. oh*

dm dm dm dm dm dm dm dm dm dm dm oh*

41 *f* *f* *f*

S A1 T B

Wir sind heu - tee - wig. Tau - send Glücks - ge - füh - le. Al - les was ich bin teil ich mit Dir. Wir sind un - zer - trenn - lich. Ir -

Wir sind e - wig. Al - les was ich bin teil ich mit Dir. Un - zer -

Wir sind e - wig. Al - les was ich bin teil ich mit Dir. Un - zer -

Wir sind heu - te e - wig was ich bin teil ich mit Dir. Un - zer - trenn - lich

* oh = offenes englisches o wie in "over"

BE 746

Erlkönig

Text: Johann Wolfgang von Goethe

Musik: Franz Schubert

Bearbeitung: Oliver Gies

♩ = 132

E⁵ C A⁵ D⁵ E⁵

p

Sopran
nen*nen nen nen nen__ nen de* de de nen nen nen nen nen

Alt
nen*nen nen nen nen nen nen nen__ nen de* de de nen nen nen nen nen nen nen

Tenor
nen*nen nen nen nen nen nen nen__ nen de* de de nen nen nen nen nen nen nen

Bass
nen*nen nen nen nen nen nen nen__ nen ne* de* de de nen nen nen nen nen nen nen

* "nen", "dem" & "bim" sprechen wie "nenn", "demm" & "bimm", dabei immer schnell aufs "nn" bzw. "mm";
"ne" und "de" immer mit kurzem "e" (wie in "eine" oder "denn")

4 C A⁵ D⁵ E⁵ C A^{SUS2} D^{SUS4} E⁵

f

__nen de de de dähn dähn oh - u - oh - u - oh oh dähn dähn nen nen

f

__nen de de de dähn dähn oh - u - oh__ de de de dähn dähn oh - u - oh__

f

__nen de de de dähn dähn nen nen__nen de de de dähn dähn oh - u - oh -

f

__nen ne de de de den nen nen nen nen nen nen nen__nen ne de de de den nen nen nen nen nen nen

8 C A^{SUS2} D^{SUS4} A⁵ E⁵ A^m/E⁵ *p* E⁵

__nen de de de denn - - - nn

mp

de de de denn Wer rei - tet so spät durch

p

- u - oh oh denn nen nennennennennennennennenn nen nen

p

__nennede de de dennennennennennennennenn nen nen nennennennennennennennenn

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BE 770

12 Am/E

pp *mf* *f* *mf* *f*

uh daun da dndu daun

Nacht und Wind? Es ist der

nen nen nen nen nen nen nen nen nen nen nen nen daun da dndu daun

nen nen nen nen nen nen nen nen nen nen nen nen den nen nen nen nen nen den

[illegible]

21 G^7/C C B^5 f Em C A_m^6 B

dä dä dem dä__ dem dä dä dem däh__ dem dä dä dem

wohl in__ dem Arm, er fasst__ ihn si - cher, er hält ihn

dä dä dem dä__ dem dä dä dem däh__ dem dä dä dem

nu nu nu nu nu nu nu nu__ nu nu nu nu nu dä dä dem dä dem dä__ dem dä dä dem däh__ dem dä dä dem

B E⁵ C A^{SUS2} D^{SUS4} E⁵ C A^{SUS2} D^{SUS4}

26

dähn dähn oh - u - oh - u - oh oh dähn dähn nen nen__nen de de de

warm. oh - u - oh__ de de de dähn dähn oh - u - oh__ de de de

dähn dähn nen nen__nen de de de dähn dähn oh - u - oh - u - oh oh

den nen nen nen nen nen nen nen__nen ne de de de den nen nen nen nen nen nen nen__nen ne de de de

C E⁵ E⁵ E⁵

30

p chorisch atmen

den nen nen nen nen nen nen nen nen nen nen nen nen nen nen nen nen

p chorisch atmen

den nen nen nen nen nen nen nen nen nen nen nen nen nen nen nen nen

denn - - - - nn

denn - - - - nn *mp* Mein Sohn, was

E⁵ B^{SUS4}/F[#] Em/G E/G[#] A⁵ D^E

33

mf *p*

nen nen nen nen nen nen nen nen nen nen nen nen nen nen nen nenn ging__ging

mf *p*

nen nen nen nen nen nen nen nen nen nen nen nen nen nen nen nen nen nen nen ging g'ging ging

p *mf* *mp*

nen nen nen nen nen nen nen nen nen nen nen nen nen nen nen nenn Siehst Va - ter du

mf *mp*

birgst du so bang dein Ge-sicht? g'ging

BE 770

The Parting Glass

trad. Schottland/Irland

Arr.: Oliver Gies

♩ = 76 **VERSE 1**

N.C.

Tutti
unisono

pp

Of_ all the mo-ney that e'er I had_ I_ spent it in_ good com-
- pa-ny_ And all the harm_ that e'er I done a - las it was to none_ but me_ And
all I've done for want of wit_ to mem-'ry now_ I_ can't_ re - call_ So_
fill to me_ the_ par-ting glass. Good-night and joy_ be with_ you all_

VERSE 2

Solo oder
Kleingruppe

mp

Cm

A^b

E^b

B^b

Cm

A^b

E^b

B^b

Of_ all the com-rades that e'er I had_ they're sor-ry for_ my_ go-ing_ a-way. And

S
A

p

ng_ ng_

T
B

p

all the sweet-hearts that e'er I had_ they would wish me one_ more day_ to stay. But

ng_ ng_

Erscheint in der Reihe *Bosse Hits a capella* (BHAC), herausgegeben von Stefan Kalmer

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BE 772

Carol of the Bells

Musik: Mykola Leontovych

Text: Peter J. Wilhousky

Transkription: David Aulenkamp

♩. = 58

Intro

mf Cm *mf* Cm⁷

A La da da da dam la da da da dam da da dam dah ja da da da

B La da da da dam bam bam bam bam bam bam bam bam bam bam ba da da da

3 Fm A^b G Cm

A dm dm dm dm dm da da dm dm da da da da da dam la da da da dam la da da da

T *mp* La la da da da da da da da da da

B dam bam ba dam bam ba da dam bam bam bam bam ba da dam bam bam bam bam bam

6 Cm⁷ Fm Dm G

S La la la

A dam da da dam dah ja da da da dm dm da da dm dm da da dah la da da da da.

T da da da da da da da da da da, da da dah la da da.

B bam bam bam bam da ba da ba dam da ba da ba dam bam da ba dam bam bam da da da.

Chorus 1

9 Cm E^b Fm Fm⁷ A^b

A ah la la la, la la la la la la la la, la la la la la la la la,

B Ah la la la la la la la la la la la la la la la la la la,

A Dom bom bom ba da ba dom bom bom da ba dom bom bom da ba la la la la la la

B Dom bom bom ba da ba dom bom bom da ba dom bom bom ba da ba la la la la la la

* Nach Möglichkeit beide Stimmen singen. / Sing additional notes if possible.

Dieses Arrangement erscheint in der Reihe Bosse Hits a cappella, herausgegeben von Stefan Kalmer.

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BE 773

13 Cm Eb Fm Fm7 Ab

ah la la la, la la la la la la la la la la la la.

ah la la la la la la la la la la la la la la la la.

dom bom bom ba da ba dom bom bom da ba dom bom bom da ba la la la la la la.

dom bom bom ba da ba dom bom bom da ba dom bom bom ba da ba la la la la la la.

Verse 1

17 Cm Eb F7

p Ooh,

mf Hark! How the bells, sweet sil-ver bells, all seem to say, "throw cares a-way." Christ-mas is here, bring-ing good cheer

p Ooh,

p Ooh,

20 Ab Bb Cm

ooh,

to young and old, meek and the bold. Ding, dong, ding, dong, that is their song,

ooh,

ooh,

22 Eb Bb^{SUS4} F Ab Bb^{SUS4}

mf ah, from e - v'ry-where.

with joy-ful ring, all ca-ro-ling. One seems to hear words of good cheer from e - v'ry-where fil - ling the air.

mf ah, from e - v'ry-where.

oh, ah, oh, from e - v'ry-where.

25 Cm F Cm *mp* Eb

Oh, oh, how they pound, tel - ling their tale, _____

Oh!, how they pound, rai-sing their sound o' - er hill and dale, tel - ling their tale. Gai-ly they ring, while peo-ple sing

Oh, oh, how they pound, tel - ling their tale, _____ *mp*

Oh! how they pound, rai - sing their sound. Ah! **** oh, _____

28 Bb Abmaj7 G Ab G Fm7

oh, ah, _____ oh, ah, oh, _____

songs of good cheer, Christ-mas is here! Mer-ry, mer-ry, mer-ry, mer-ry Christ-mas! Mer-ry, mer-ry, mer-ry, mer-ry Christ-mas!

oh - o - ah. Mer - ry Christ - mas, mer - ry Christ - mas! *mp* ****

— ah, bom bom bom bom

31 Cm *p* F CSus4 Cm *mf*

ah. **** Hah hah hah.

On, on they send, on with-out end their joy - ful tone to e - v'ry home. Hah hah hah.

Ooh. Hah hah hah. *mf*

ah. Hah hah hah. *mf*

**** Stichnoten als Alternative / Cue notes as alternative

BE 773

Ella, elle l'a

♩ = 96

Intro

Musik und Text: Michel Berger

Em C Am Dadd9 Em C Am Dadd9

nann nann nann nann nann nann nann nann nann nann nann nann nann nann

S

nn nn nanne

A

nn nann nann

T

nn nann

B

Strophe 1a

5 Em C Am Dadd9 Bmadd11

nann nann nann nann nann nann nann nann nann nann

S

nann nann nann nann

A

nann nann nann nann

T

nann nann nann nann

B

C'est comme une gaie-té_ comme un sou-rire_ quel-que chose dans la voix qui pa-raît nous dire

8 C Am Dadd9 Bmadd11 C Am Bsus4 Badd11

nann nann nann nann nann nann nann nann nann nann nann nann nann nann

S

nann nann nann nann nann nann nann nann

A

nann nann nann nann nann nann nann nann

T

nann nann nann nann nann nann nann nann

B

„viens“, qui nous fait sen-tir_ é-trange-ment bien.

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Dieses Arrangement erscheint in der Reihe Bosse Hits a cappella, herausgegeben von Stefan Kalmer.
Ella, elle l'a wurde arrangiert von Oliver Gies.

BE 764

Strophe 1b

13 *Em mp* C Am D Bm

au

mf

C'est comme toute l'hi-stoire de peu-ple noir qui se ba-lance en-tre l'a - mour et l' dé-ses-poir,

mp

au

mf

gon g'gon g'gon g'gon g'gon g'gon

16 C Am D Bm C Am7 D B7sus4

ah - - au si tu l'as, tu l'as, tu l'as,

quel-que chose qui danse en toi, si tu l'as, tu l'as,

ah - - au si tu l'as, tu l'as, tu l'as, tu l'as,

g'gon g'gon g'gon g'gon g'gon g'gon tu l'as, tu l'as,

Refrain 1

20 *Em/B* Em C Am D Bm7

f El-la, elle l'a, El - la, elle l'a ou ou ou ou ce je n' sais quoi

f El-la, elle l'a, elle l'a, El - la, elle l'a, ce je n' sais quoi,

f El-la, elle l'a, El - la, elle l'a, El - la, elle l'a, ce je n' sais quoi

f El-la, elle l'a, elle, elle l'a, elle, elle l'a, elle, elle l'a, ce je n' sais quoi

BE 764

24 Em C Am D Bm⁷ C Am⁷

ou ou ou ou ou ou que d'au-tres n'ont pas, elle l'a, elle l'a,

El - la, elle l'a, El - la, elle l'a, que d'au-tres n'ont pas, El-la, elle l'a,

El - la, elle l'a, El - la, elle l'a, que d'au-tres n'ont pas, elle l'a,

elle, elle l'a, elle, elle l'a, elle, elle l'a, que d'au-tres n'ont pas, que d'au-tres n'ont pas elle l'a,

28 D Bm Cmaj⁷ Am D B⁷sus⁴

elle l'a, dans un drôle d'é-tat, El - la, elle l'a, El-la,

elle l'a, dans un drôle d'é-tat El-la, El-la,

qui nous met dans un drôle d'é-tat dans un drôle d'é-tat elle l'a, El-la,

elle, elle l'a, elle, elle l'a, dans un drôle d'é-tat elle l'a, elle, elle l'a, elle, elle l'a,

31 Em/B Em C Am D Bm⁷

El-la, elle l'a, El - la, elle l'a ou ou ou ou elle l'a

El-la, elle l'a, elle l'a, El - la, elle l'a, elle l'a, elle a.

El-la, elle l'a, El - la, elle l'a, El - la, elle l'a, elle l'a

El-la, elle l'a, elle, elle l'a, elle, elle l'a, elle, elle l'a, elle, elle l'a,

* drei gleichstarke Frauenstimmen bilden

BE 764

Eternal Flame

Susanna Hoffs, Tom Kelly, Billy Steinberg

Arr.: Oliver Gies

♩ = 82

Intro

Verse 1

Susanna Hoffs, Tom Kelly, Billy Steinberg
Arr.: Oliver Gies

Chords: G, GSUS4, G, GSUS4, G, Em7, C, DSUS4

Tempo: 82

Lyrics:

dimmm dimmm dimmm dimmm

dimmm dimmm dimmm dimmm

dimmm dimmm dimmm dimmm

dimmm dimmm dimmm dimmm

Close your eyes, gim-me your hand, dar- lin'.

Do you feel my heart beat - ing? Do you un - der-stand? Do you feel the same? Am I on-ly

Do you, do you feel the same? I'm

Verse 2

Chords: D, Bm7, Amadd4, DSUS4, G, Em7, C, DSUS4

Lyrics:

huh

dream - ing? Is this burn-ing an e - ter-nal flame? I be-lieve it's meant to be, dar- lin'.

huh

dream - ing dimmm doo doo dimmm doo doo doo doo doo

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BE 740

14 G Em C 15 DSUS4 Em 16 B

huh Do you

I watch you when you are sleep - ing. You be - long to me Do you feel the same?

huh Do you

doo doo doo doo Do you,

17 Em7 A D 18 Bm7 Am 19 Am 20

feel the same? dream - ing Or is this burn-ing an e - ter-nal flame?

Am I on - ly dream - ing? is this burn-ing e - ter-nal

feel the same? dream - ing is this burn-ing e - ter-nal

do you feel the same? I'm dream - ing is this burn-ing e - ter-nal

Chorus

21 D5 Dm7 G/D 22 D F 23 G

f Say my name. Sun shines through the rain. A whole life so lone - ly and then

f flame say my name A whole life so lone - ly and then

f flame say my name A whole life so lone - ly and then

f flame? Say my name. Sun shines through the rain. A whole life so lone - ly and then

24 C G/B Am D Bm⁷ F/C C D 25 *mp* 26 *f* 27

come and ease the pain. feel - ing. oh _____

come and ease the pain. I don't wan-na lose this feel - ing. oh _____

come and ease the pain, the pain. feel - ing. oh _____

come and ease the pain. feel - ing oh _____

Interlude

28 Em B 29 Em⁷ A⁷ D Bm Am⁷ 30 31 32

— dimm dimm doo doo doo is this burn-ing an e-ter-nal flame?

— dimm dimm dimm doo doo doo is this burn-ing e - ter-nal

「Mel.」 *mp* doo doo doo doo doo doo doo doo doo doo doo is this burn-ing e - ter-nal

— dimm dimm dimm doo doo is this burn-ing e - ter-nal

33 D⁵ Dm⁷ G/D D F G 34 35

— Say my name. Sun shines through the rain. A whole life so lone - ly and then

flame say my name A whole life so lone - ly and then

flame say my name A whole life so lone - ly and then

flame? Say my name. Sun shines through the rain. A whole life so lone - ly and then

A Night like This

♩ = 130

Intro

Text und Musik: Vincent Paul Degiorgio,
David Christian Schreurs, Jan P. K. van Wieringen
Arr.: Bernhard Hofmann

S/M

Dm 3x singen gliss.

ooh

A

Doon z doon doo doo doon z doon doo doo doon z doon doo doo doon z doon doo doo

T

gliss.

ooh

B

Verse 1

5

Dm Bb7

1. From where you are, you see where

doon z doon doo doo doon z doon doo doo doon z doon doo doo

Mel. 1. From where you are, you see where

1. From where you are, you see the smoke start to a-rise, where they play

8

A7 Bb7 A7

they play and you walk soft-ly by, pas-sing the

doon z doon doo doo doon z doon doo doo doon z doon doo doo

they play and you walk soft-ly by, pas-sing the

cards. And you walk o-ver, soft-ly mov-ing passed the guards. The stakes are get-ting high-er, you can

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Composer Jan van Wieringen © The Missing Sync (16,67%)

BE 760

12 Dm B $\flat$ 7

guards, the stakes get high you feel it in your heart, he calls you bluff, he is the

doon z doon doo doo doon z doon doo doo doon z doon doo doo doon z doon doo doo

guards, the stakes get high you feel it in your heart, he calls you bluff, he is the

feel it in your heart. He calls your bluff, he is the ace you ne-ver thought he played that

16 A7

ace you_ ne - ver thought, he played that much, and now it's more than this

doon z doon doo doo doon z doon doo doo doon z doon doo doo doon z doon doo doo

ace you_ ne - ver thought, he played that much, and now it's more than this

much, and now it's more than all this cards you want to touch, you ne-ver know if win-ning this could

20 Bridge 1 Dm B $\flat$ SUS4 A7

cards, you want to touch, to touch ooh

doon z doon doo doo doon z doon ooh

cards, you want to touch, to touch doon doon doon doon

real - ly be e-nough. Take a look, be-yond the moon you see the

24 Dm B $\flat$ SUS4 A7/9

ah ooh

ah ooh

doon doon ah doon doon doon doon

stars, and when you look a-round, you know the room by

BE 760

Chorus 1

28 D [Mel.] Em7 A7

S bah dah bah dah bah dah bah dah I have ne-ver dreamed it, have you e-ver dreamed a night like this?

M bah dah bah dah bah dah bah dah Dreamed it, dreamed it,

A bah dah bah dah bah dah bah dah I have ne-ver dreamed it, have you e-ver dreamed a night like this?

T heart. Dreamed it, dreamed it,

B heart. Dreamed it ne-ver seen it, ne-ver

32 D Em7 A7

I can-not be-lieve it, I may ne-ver see a night like this.

ne-ver dreamed a night like this, dreamed it, dreamed it,

I can-not be-lieve it, I may ne-ver see a night like this.

ne-ver dreamed a night like this, dreamed it, dreamed it,

dreamed it ne-ver seen it, can't be-lieve it ne-ver dreamed it, can't be -

36 D Em A7

When ev'-ry-thing you think I have ne-ver dreamed it,

ne-ver dreamed a night like this, ev' - ry - thing's start - ing to

[Mel.] When ev'-ry-thing you think is in - com-plete, starts hap-pen-ing when

ne-ver dreamed a night like this, ev' - ry - thing's start - ing to

lieve it, ne-ver dreamed it, when ev'-ry- thing, - that is in - com -

Rolling in the Deep

Adele Adkins / Paul Epworth

Arr.: Bernhard Hofmann

[illegible]

Erscheint in der Reihe *Bosse Hits a cappella (BHAC)*, herausgegeben von Stefan Kalmer

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BE 763

2. Bridge 1

13b $B\flat^5$ 14b G^5 15 $A\flat$

deep. We

rea - ching a fe-ver pitch and it's brin-ging me out the dark. The scars of

dm dm dm dm dm dm dm dm dm dm dm dm dm. We could

dm dm

16 $B\flat$ 17 Gm

could have it

your love re - mind me of us they keep me

have, we could have it

doom doom doom doom doom doom doom doom doom doom doom doom doom doom doom doom

18 $A\flat$ 19

all, your

thin - king that we al - most had it all. The scars of

all, your love

doom doom doom doom doom doom doom doom doom doom doom doom doom doom doom doom

20 $B\flat$ 21 Gm 22 G^7

love leave me (breathe: in out in) breath - less, breath - less.

your love, they leave me breath - less I can't help feel - ing. We could have had it

leave me (breathe: in out in) breath - less.

doom sim. doom doom doom, you're gon - na wish, you

Chorus 1

23 Cm 24 B $\flat$ 6 25 A $\flat$ maj7

You're gon-na wish you ne-ver had met me, tears are gon-na fall,

all, rol-ling in the deep

You're gon-na wish, you ne-ver had met me, tears are gon-na fall, rol-

ne-ver, you ne-ver e-ver met me, and tears are gon-na fall, tears are gon-na fall, rol-

26 B $\flat$ 6 27 Cm

rol-ling in the deep. You're gon-na wish you

you had my heart in-side of your hand

- ling in the deep, in the deep, you wish, you ne-ver

- ling in the, rol-ling in the deep tears are gon-na fall, you

28 B $\flat$ 6 29 A $\flat$ maj7

ne-ver had met me, tears are gon-na fall,

and you played it to the beat

e-ver had met me, tears are gon-na fall, rol-ling in the

gon-na wish, you ne-ver e-ver had met me and tears are

30 B $\flat$ 6 31 C $\flat$ 5 32

rol-ling in the deep, dm dm dm dm dm dm dm dm dm dm dm dm dm

jay.

deep, rol-ling in the deep. dm dm dm dm dm dm dm dm dm

rol-ling in the, rol-ling in the dm dm dm dm dm dm. 2. Ba-by, I have no

Think

♩ = 108

M&T: Aretha Franklin, Ted White

Arr.: Oliver Gies

Intro

Chords: A, D/A, A, D/A, A, D/A

Part 1: *f* Think, oh think, oh think, oh

Part 2: *f* Think, oh think, oh think, you bet-ter think a-bout, oh

Part 3: *f* Think, oh think, you bet-ter think a-bout, oh think, you bet-ter think a-bout, oh

Part 4: *f* Think, you bet-ter think a-bout, think, you bet-ter think a-bout, think, you bet-ter think a-bout,

Chorus 1

Chords: A, D/A, A, D7, A7

Part 1: *mf* think, you bet-ter think a-bout, oh think, think, try'n to do to me, _

Part 2: *mf* think, you bet-ter think a-bout, you bet-ter think, think, think a-bout what you're try'n to do to me, _ you bet-ter

Part 3: *mf* think, you bet-ter think a-bout, oh think, think, try'n to do to me, _

Part 4: *mf* think, you bet-ter think a-bout, think, you bet-ter think a-bout, try'n, what you try'n to do _ to

Verse 1

Chords: A, D7, A7, A7

Part 1: think, think, think, let your-self be free. Let's go back, let's go back, go

Part 2: think, think, think, let your mind go, let your-self be free. oh let's go back, go

Part 3: think, think, think, let your-self be free. oh let's go back, go

Part 4: think, you bet-ter think a-bout, let, let your-self be free. Let's go back, let's go back, let's go

Erscheint in der Reihe *Bosse Hits a cappella (BHAC)*, herausgegeben von Stefan Kalmer

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BE 775

10 ^{D7} ^{A7} 11 ^{A7} 12 ^{D7} ^{A7}

back way when, go back I did-n't ev-en know you, be too more ten, just ten.

back way when, go back oh ev-en know you, be too more ten, just ten.

back way when, go back oh ev-en know you, be too more ten, just ten.

way on way back when. I did-n't e-ven know you, could-n't be too much more than ten.

13 ^{A7} 14 ^{D7} ^{A7} 15 ^{A7}

I ain't no psy-chia-trist, no doc with de-grees, de-grees, it don't take too much high I. Q._

oh psy-chia-trist, no doc with de-grees, de-grees, it don't take too much high I. Q._

oh psy-chia-trist, no doc with de-grees, de-grees, it don't take too much high I. Q._

I ain't no psy-chia-trist, I ain't no doc-tor with de - grees. It don't take too much high I. Q._ to

Chorus 2

16 ^{D7} ^{A7} 17 ^A 18 ^{D7} ^{A7}

see what you're doin' to me. Think, think, try'n to do to me, _

see what you're doin' to me. You bet-ter think, think, think a-bout what you're try'n to do to me, _ you bet-ter

see what you're doin' to me. Think, think, try'n to do to me, _

see what you're doin' to me. Think, you bet-ter think a-bout, try'n, what you try'n to do _ to

BE 775

22 **C** free - dom, _ 23 **D** free - dom, _ 24 **A** oh _ free - dom, free-dom right_ now,

oh _ free - dom, oh _ free-dom, free - dom, free-dom right_ now,

free - dom, _ free-dom, oh _ free - dom, _ free-dom, oh _ free - dom, free-dom right_ now,

free-dom, oh _ free-dom, free-dom, oh _ free-dom, free - dom, free-dom right_ now,

25 **A** free - dom, 26 **C** gim-me some free - dom, 27 **D** gim-me some free - dom, oh__

free-dom, oh__ free - dom, oh__ free - dom, oh__ free-dom,

free - dom, free-dom, oh__ free - dom, free-dom, oh__ free - dom, free-dom, oh__

free-dom, oh__ free-dom, free-dom, oh__ free-dom, free-dom, oh__ free-dom,

Think

Ted White, Aretha Franklin

Arr.: Oliver Gies

Intro

♩ = 108

G C/G G C/G G C/G

S *f* Think, oh think, oh think, oh

A *f* Think, oh think, oh think, you bet-ter think a-bout, oh

T *f* Think, oh think, you bet-ter think a-bout, oh think, you bet-ter think a-bout, oh

B *f* Think, you bet-ter think a-bout, think, you bet-ter think a-bout, think, you bet-ter think a-bout,

Chorus 1

G C/G G C⁷ G⁷

S think, you bet-ter think a-bout, oh think, think, try'n to do to me,...

A think, you bet-ter think a-bout, *Mel.* think, think, think a-bout what you're try'n to do to me, you bet-ter

T think, you bet-ter think a-bout, oh think, think, try'n to do to me,...

B think, you bet-ter think a-bout, think, you bet-ter think a-bout, try'n, what you try'n to do... to

Verse 1

G C⁷ G⁷ G⁷ *Mel.* *p*

S think, think, think, let your-self be free. Let's go back, let's go back, go *p*

A think, think, think, let your mind go, let your-self be free. Oh... let's go back, go *p*

T think, think, think, let your-self be free. Oh... let's go back, go *p*

B think, you bet-ter think a-bout, let, let your-self b' free... Oh... let's go back, let's go *Mel.*

Dieses Arrangement erscheint in der Reihe *Bosse Hits a cappella (BHAC)*, herausgegeben von Stefan Kalmer.

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BE 776

C⁷ G⁷ G⁷ C⁷ G⁷

10 back way when, go back. I did-n't ev-en know you, be too more ten, just ten.

11 *mf* *Mel.* *p* 12

back way when, go back. Oh ev-en know you, be too more ten, just ten.

back way when, go back. Oh ev-en know you, be too more ten, just ten.

way on way back when. Oh e-ven know you, could-n't be too much more than ten.

G⁷ C⁷ G⁷ G⁷

13 *mf* *Mel.* *p* 14 *f* 15 *f* *Mel.*

I ain't no psy-chia-trist, no doc with de-grees, de-grees. It don't take too much high I. Q._

Oh psy-chia-trist, no doc with de-grees, de-grees. It don't take too much high I. Q._

Oh psy-chia-trist, no doc with de-grees, de-grees. It don't take too much high I. Q._

Oh psy-chia-trist, I ain't no doc-tor with de - grees. It don't take too much high I. Q._ to

Chorus 2

C⁷ G⁷ G G⁷ C⁷ G⁷

16 *p* 17 *mf* 18

see what you're doin' to me. Think, think, try'n to do to me, _

p *mf* *Mel.*

see what you're doin' to me. You bet-ter think, think, think a-bout what you're try'n to do to me, you bet-ter

p *mf*

see what you're doin' to me. Think, think, try'n to do to me, _

see what you're doin' to me. Think, you bet-ter think a-bout, try'n, what you try'n to do _ to

Bridge 1

19 **G** think, think, think, 20 **C7** let your-self be free. **G7** Oh **F** [Mel.] **G** 21 **f** free - dom,

think, think, think, let your mind go, let your-self be free. Oh free - dom, free - dom,

think, think, think, let your-self be free. Oh free - dom, oh

think, you bet-ter think a-bout, let, let your - self b' free. Free-dom, oh free-dom,

22 **Bb** free - dom, 23 **C** free - dom, 24 **G** oh free - dom, **N.C.** free-dom right now,

free - dom, free-dom, free-dom, free-dom, free-dom right now,

free - dom, oh free - dom, oh free - dom, free-dom right now,

free-dom, oh free-dom, free-dom, oh free-dom, free-dom, free-dom right now,

25 **G** free - dom, 26 **Bb** gim-me some free - dom, 27 **C** gim-me some free - dom, oh

free - dom, free - dom, free - dom, free-dom,

free - dom, oh free - dom, oh free - dom, oh

free-dom, oh free-dom, free-dom, oh free-dom, free-dom, oh free-dom,

BE 776

Stolen Dance

Text und Musik: Clemens Rehbein

Arr.: Martje Grandis

♩ = 110

Intro

Claves (+Shaker)*

Clap**

Stomp

7

Em *mp*

D C G B

B

doo doo dm dm doo dm dm doo dm dm doo dm dm doo

11

Em *p*

D C G B

S

doo doo de doo doo de doo doo de doo doo de doo doo de doo doo de doo doo de

A

doo doo de doo doo de doo doo de doo doo de doo doo de doo doo de doo doo de

T

B

doo doo dm dm doo dm dm doo dm dm doo dm dm doo dm dm doo

* Um die Off-beats sicher durchhalten zu können, kann man durchgehende Achtel spielen und den Schlag auf der Zählzeit leicht auf die Hand setzen, so dass nur der jeweilige Off-beat auf den Klangstab trifft und zu hören ist.

Da der Klang eher trocken sein soll, die Klangstäbe richtig in die Hand nehmen und am äußeren Ende spielen.

Der Shaker kommt nur im Refrain dazu.

** Klatschen mit gewölbten Handflächen

Erscheint in der Reihe Bosse Hits a cappella (BHAC), herausgegeben von Stefan Kalmer

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BE 768

Verse 1

15 Em D Cmaj7 G

doo doo de doo doo my side, de doo doo de doo doo a -

doo doo de doo doo my side, de doo doo de doo doo a -

mf Mel. I want you by my side, so that I nev-er feel a -

doo doo dm dm doo dm dm doo dm dm doo

18 B Em D Cmaj7

lone, de doo doo de doo doo so kind, de

lone, de doo doo de doo doo so kind, de

lone a-gain. They've al-ways been so kind,

doo dm dm doo doo doo dm dm doo dm dm

21 G B Em D

doo doo de doo doo a - way, de doo doo de doo doo your

doo doo de doo doo a - way, de doo doo de doo doo your

but now they've brought you a - way from me. I hope they did-n't get your

doo dm dm doo doo dm dm doo doo doo dm dm

BE 768

Please Don't Do It In Here

T./M.: Billie Holiday & Buster Harding

Arr.: Aase Collin

INTRO

$\text{♪} = \text{♩}^3 \sim \text{♪} = 120$

E $\flat$ maj7 Fm7

S A *mp* Dam dam dam dah dam dam dam dah Break
 T B *mp* Doo ba doo ba doo ba doo ba doo ba doo ba doo ba doo ba doo Break
 A1

A1 Doo ba doo ba doo ba doo ba doo ba doo ba doo ba doo Break

5 Eb:maj7 Fm9 Eb:maj7 Fm9 Eb:maj7 Fm9 Gm7 Cm7

___ down the door, chop ___ up the floor, kick ___ out the ceil- in' and an - y-thing more, but

___ down the door, chop ___ up the floor, kick ___ out the ceil- in' and an - y-thing more, but

9

F#9 Fm7 Bb9 Eb Fm Gm Fm

p *mp* here. _____

ba - by, oh ba - by, please don't do it in here.____ Dam dam dam dah Kick

p *mp* (b) _____

ba - by, oh ba - by, please don't do it in here.____ Ba doo ba doo ba doo Kick

A2

13 E_b^{maj7} Fm^9 E_b^{maj7} Fm^9 E_b^{maj7} Fm^9 Gm^7 Cm^7

— off the roof, break_ out the panes, smash in the walls and bust out your brains, but

— off the roof, break_ out the panes, smash in the walls and bust out your brains, but

17 (S) F⁶₉ p oh ba-by, please don't do it in here. no, please don't do it in here, oh! mf

Fm⁷ mp oh ba-by, please don't do it in here. no, please don't do it in here, oh! mf

B^b₉ here, oh! mf

E^b oh! mf

E⁹ oh! mf

ba-by, oh ba-by, please don't do it in here. no, please don't do it in here, oh!

ba-by, oh ba-by, please don't do it in here. no, please don't do it in here, oh!

* Bend: Der Ton wird schnell ca. einen Halbton abgesenkt und kehrt zum nachfolgenden Ton zurück.

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Dieses Arrangement erscheint in der Reihe Bosse Hits a cappella, herausgegeben von Stefan Kalmer

BE 761

Schuhe

Musik & Text: Johannes Oerding, Frank Ramond, Ina Müller

Arr.: Jan-Hendrik Herrmann

$\text{♩} = 108$ $\text{♩} = \text{♩} \text{ (triple)}$

Intro
N.C.

Solo
gepiffen

A
p
din din din din din din din din din din din din din din din din din din

T
p
din din din din din din din din din din din din din din din din din din

S
mp
huh

A
mf
din din din din din din din din din din din din din din huh

T
mf
din din din din din din din din din din din din din din huh

B
p *mf*
huh dm dm ba dm dm ba dm huh

Strophe 1

S
Mel.
Zack, is-ser weg, nach all den Jahr'n, er kriegt das Haus und die acht Zy-lin - der,

A

T
p
din din din

B
dm dm ba dm dm ba dm dm ba dm dm ba dm dm ba

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BE 777

16 C/E 17 F 18 $Dm7(b5)$ mp 19 C $\text{Mel. } mf$

du den Hund und die Kin - der... huh Er woll-te was Jüng'-

p mp

huh huh

mp

din din din din din din din din huh din din din din

dm dm ba dm dm ba huh dm dm ba

20 $Em7$ 21 F 22 $Dm7(b5)$ 23 C 24 C/E

- res, jetzt hat er's ge-tan... So-was hat's im-mer schon ge - ge - b'n, so ist halt das

huh So ist halt das

mf

din din din din din din din din din din din din din din din din din din

dm dm ba dm dm ba dm dm ba dm dm ba dm dm ba

Pre-Chorus 1

25 F 26 $Dm7(b5)$ 27 Am $subito p$ 28 $G\sharp$

Le-b'n... din din din din huh $subito p$

Le-b'n... din din din din huh

din din din din din din din din

$\text{Mel. } mp$

dm dm ba din din din din Schieß die-sen Mann doch in den Wind,

29 *Am/G* 30 *D⁷/F[#]* 31 *F* 32 *G⁷SUS⁴* *f* [Mel.] 3 *Män-ner sind*

pp *mp* *f* *f*

din din da(t) da(t) Män-ner sind

din din din da(t) da(t) Män-ner sind

din din din din din din din din din din da(t) da(t)

man-ches ist ein - fach vor - be - stimmt. din da(t) da(t)

Chorus 1+2

33 *C* 34 *Am⁷* 35 *F* 36 *G* [Mel.] 3 *Kin - der sind*

un-treu Frau'n fal-sche Schlang'n, Au - tos sind im-mer schon ka-putt ge-gang'n. Kin - der sind

un-treu Frau'n fal-sche Schlang'n, Au - tos sind im-mer schon ka-putt ge-gang'n. Kin - der sind

mf *f* *mf*

duh da(t) ga duh da(t) ga duh da(t) und Au-tos sind im-mer schon ka-putt ge-gang'n. ga duh da(t) ga

f

dm dm dm dm dm und Au-tos sind im-mer schon ka-putt ge-gang'n. duh duh duh

37 *C* 38 *Am⁷* 39 *F* 40 *G*

un - dank-bar, Hun - de kor - rupt, oft ham sich Freun-de als Fein-de ent-puppt. dah dah dah

un - dank-bar, Hun - de kor - rupt, oft ham sich Freun-de als Fein-de ent-puppt. dah dah dah

f

duh da(t) ga duh da(t) ga duh da(t) und oft ham sich Freun-de als Fein-de ent-puppt. dah dah dah

dm dm dm dm bah dm oft ham sich Freun - de als Fein-de ent-puppt. dah dah dah

BE 777

Bella Ciao

♩ = ca. 70

Strophe 1

Trad. ital.

Arr.: Jan-Hendrik Herrmann

Chorus (Soprano, Alto, Tenor, Bass) and Bass line for Strophe 1.

Chorus parts (Soprano, Alto, Tenor, Bass) start with a half note "uh" and a half note "uh". The Soprano part has a 2-measure rest, then a half note "uh", then a 3-measure rest, then a half note "uh", then a 4-measure rest, then a half note "uh", then a 5-measure rest, then a half note "uh". The Alto part has a 2-measure rest, then a half note "uh", then a 3-measure rest, then a half note "uh", then a 4-measure rest, then a half note "uh", then a 5-measure rest, then a half note "uh". The Tenor part has a 2-measure rest, then a half note "uh", then a 3-measure rest, then a half note "uh", then a 4-measure rest, then a half note "uh", then a 5-measure rest, then a half note "uh". The Bass part has a 2-measure rest, then a half note "uh", then a 3-measure rest, then a half note "uh", then a 4-measure rest, then a half note "uh", then a 5-measure rest, then a half note "uh".

Bass line (B): U - na mat - ti - na mi son sve - glia - to, o bel - la ciao, bel - la ciao, bel - la

Chorus and Bass line for Strophe 1 (continued).

Chorus parts (Soprano, Alto, Tenor, Bass) start with a half note "ciao", then a half note "ciao", then a half note "ciao". The Soprano part has a 2-measure rest, then a half note "ciao", then a 3-measure rest, then a half note "ciao", then a 4-measure rest, then a half note "ciao", then a 5-measure rest, then a half note "ciao". The Alto part has a 2-measure rest, then a half note "ciao", then a 3-measure rest, then a half note "ciao", then a 4-measure rest, then a half note "ciao", then a 5-measure rest, then a half note "ciao". The Tenor part has a 2-measure rest, then a half note "ciao", then a 3-measure rest, then a half note "ciao", then a 4-measure rest, then a half note "ciao", then a 5-measure rest, then a half note "ciao". The Bass part has a 2-measure rest, then a half note "ciao", then a 3-measure rest, then a half note "ciao", then a 4-measure rest, then a half note "ciao", then a 5-measure rest, then a half note "ciao".

Bass line (B): ciao ciao ciao! U - na mat - ti - na mi son sve - glia - to e ho tro - va - to l'in - va -

Chorus and Bass line for Strophe 2.

Chorus parts (Soprano, Alto, Tenor, Bass) start with a half note "sor.", then a half note "Ciao", then a half note "ciao", then a half note "ciao". The Soprano part has a 2-measure rest, then a half note "Ciao", then a 3-measure rest, then a half note "ciao", then a 4-measure rest, then a half note "ciao", then a 5-measure rest, then a half note "ciao". The Alto part has a 2-measure rest, then a half note "Ciao", then a 3-measure rest, then a half note "ciao", then a 4-measure rest, then a half note "ciao", then a 5-measure rest, then a half note "ciao". The Tenor part has a 2-measure rest, then a half note "Ciao", then a 3-measure rest, then a half note "ciao", then a 4-measure rest, then a half note "ciao", then a 5-measure rest, then a half note "ciao". The Bass part has a 2-measure rest, then a half note "Ciao", then a 3-measure rest, then a half note "ciao", then a 4-measure rest, then a half note "ciao", then a 5-measure rest, then a half note "ciao".

Bass line (B): sor. Ciao ciao ciao! O par - ti - gia - no por - ta - mi vi - a ciao, bel - la ciao, bel - la

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BE 778

16 *B♭maj7 Dm/C A⁷ Gm Dm A^{SUS4} A⁷ Dm*

ciao ciao ciao! O par-ti - gia-no por-ta-mi vi - a ché mi sen-to di mo - rir. *[Mel. mf]*

ciao ciao ciao! Par - ti-gia - no por-ta - mi vi-a ché mi sen - to di mo-rir. *E se io*

ciao ciao ciao! Par - ti-gia - no por-ta - mi vi-a ché mi sen - to di mo-rir.

ciao ciao ciao! Par - ti-gia - no por-ta - mi vi-a ché mi sen - to di mo-rir.

21 **Strophe 3** *mp* 22 *[Mel. mf]* */C* 23 *B♭maj7 Dm/C A⁷* 24

ah ah ciao, bel-la ciao, bel-la ciao ciao ciao! *E se io*

muo-io da par-ti - gia-no, o bel-la ciao, bel-la ciao, bel-la ciao ciao ciao!

ah ah ciao, bel-la ciao, bel-la ciao ciao ciao!

Ciao, bel-la ciao, bel-la ciao, bel-la, o bel-la ciao, bel-la ciao, bel-la ciao ciao ciao!

25 *Gm Dm A^{SUS4} A⁷ Dm /C B⁷* 26 27 28

muo-io da par-ti - gia-no tu mi de - vi sep - pel - lir. *E sep-pel-*

Se io muo - io da par - ti-gia - no tu mi de - vi sep - pel - lir.

Se io muo - io da par - ti-gia - no tu mi de - vi sep - pel - lir.

Se io muo - io da par - ti-gia - no tu mi de - vi sep - pel - lir.

BE 778

Strophe 4

29 *Em* 30 31 */D*

mp *mf* *mp* *mf*

li - re las-sù in mon - ta - gna, o bel - la ciao, bel - la ciao, bel - la

E sep - pel - li - re las-sù in mon - ta - gna, ciao, bel - la ciao, bel - la

E sep - pel - li - re las-sù in mon - ta - gna, ciao, bel - la ciao, bel - la

mp *mf*

Ciao, bel - la ciao, bel - la ciao, bel - la, o bel - la ciao, bel - la ciao, bel - la

32 *Cmaj7* *Em/B* *B7* *Am* 33 *Em* 34 *Bsus4* *B7* 35 7

ciao ciao ciao! E sep - pel - li - re las-sù in mon - ta - gna sot-to l'om-bra di un bel,

ciao ciao ciao! E sep - pel - li - re las-sù in mon - ta - gna sot-to l'om-bra di un bel

ciao ciao ciao! E sep - pel - li - re las-sù in mon - ta - gna sot-to l'om-bra di un bel,

ciao ciao ciao! E sep - pel - li - re las-sù in mon - ta - gna, l'om-bra di un bel

Zwischenspiel

36 *Em* 37 38 *D*

da va dan da va dah da va dan da va dah dah da va da dan da va

fior. da dan dan dah dan da va dan da va dan dan dan da va dan dan dan da va dan dan

da va dan da va dah da va dan da va dah dah da va da dan da va

fior. da va dan dan dah da va dan dan dan da va dan dan dan da va dan dan

Space Oddity

Intro $\text{♩} = 68$ David Bowie
Arr.: Martje Grandis

B $\flat$ Am B $\flat$ Am B $\flat$ maj7 Am B $\flat$ maj7

2 3 4 5 6 7

S1 S2 ooh doo doo doo doo doo d doo doo doo doo doo doo

A ooh doo doo doo doo doo d doo doo doo doo doo doo

T ooh doo doo doo doo doo d doo doo doo doo doo doo

B ooh doo

Verse 1

8 Am 9 F 10 Am 11 F

Solo Mezzo Ground Con-trol to Ma-jor Tom, Ground Con-trol to Ma-jor Tom,

S1 S2 doo d doo doo doo doo doo aah aah

A doo d doo doo doo doo doo aah aah

T doo d doo doo doo doo doo aah aah

B doo dah dah dah dah dah

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BE 781

12 Am 13 Dm 14 G⁷

take your pro - tein pills and put your hel-met on...

aah

doo doo doo doo doo d doo doo_ doo d doo doo doo doo d doo doo_ doo d doo

doo doo doo doo doo d doo doo_ doo d doo doo doo doo d doo doo_ doo d doo

doo doo doo doo doo d doo doo_ doo d doo doo doo doo d doo doo_ doo d doo

doo doo doo doo doo d doo doo_ doo d doo doo doo doo d doo doo_ doo d doo

dah doo doo doo doo doo

15 F *mf* 16 Am 17 F 18 Am

Solo Mezzo

Ground Con-trol to Ma - jor Tom, com-menc-ing count-down, en-gines on,

mp aah aah aah doo doo doo doo

mp aah aah doo doo doo doo

mp aah aah doo doo doo doo

mp dah dah dah dah dah dah dah doo

mouth perc.

Ten! Nine! Eight! Sev'n! Six! Five! Four! Three!

19 Dm 20 G⁷ 21 22 23 G⁷/9/11/13

check ig - ni - tion and may God's love be with you.

doo d doo doo doo d doo doo doo doo doo doo doo doo doo langsam das "ooh" zu "aah" öffnen aah

doo d doo doo doo d doo doo doo doo doo doo doo doo doo langsam das "ooh" zu "aah" öffnen aah

doo d doo doo doo d doo doo doo doo doo doo doo doo doo langsam das "ooh" zu "aah" öffnen aah

doo doo doo - - - langsam das "ooh" zu "aah" öffnen aah

Two! One! ksch lift - off! doo doo doo

Verse 2

24 F 25 A⁷

f This is Ground Con - trol to Ma - jor Tom, you've real - ly made the grade,

mp Ground Con - trol to Ma - jor Tom, you've made the

mp Ground Con - trol to Ma - jor Tom, you've made the

mf This is Ground Con - trol to Ma - jor Tom, you've real - ly made the grade,

mp Ground Con - trol to Ma - jor Tom, you've made the

doom doom ksch d' doo doo doom ksch doom doom ksch d' doo doo doom ksch

The Wayfaring Stranger

Amerikanischer Folk-Song
aus dem 19. Jahrhundert
Arr.: Martin Kirchhübel

♩ = 63

Intro

4/4

Soprano (S): Cm *mp* 1. ooh 2. ooh 3. doo doo 4. doo doo

Alt (A): *mp* 1. ooh 2. ooh 3. doo doo doo doo doo 4. doo doo doo doo doo

Tenor (T): 3. doo doo doo *mp* Mel. * *mf* I am a

Bass (B): 3. doo doo doo *mf* I am a

Verse 1

5. Cm 6. 7. Bb 8. Cm

Soprano (S): 5. doo doo 6. doo doo 7. doo doo 8. doo doo

Alt (A): 5. doo doo doo doo doo 6. doo doo doo doo doo 7. doo doo doo doo doo 8. doo doo doo doo doo

Tenor (T): 5. doo 6. doo doo doo doo 7. doo doo doo doo 8. doo doo doo doo

Bass (B): 5. doo 6. doo doo doo doo 7. doo doo doo doo 8. doo doo doo doo

poor way-far-ing stran-ger, trav'l-ing through this world of woe. There is no

9. Cm 10. 11. Bb 12. Cm Eb/Bb Bb

Soprano (S): 9. doo doo 10. doo doo 11. doo doo 12. doo doo I'm go-ing

Alt (A): 9. doo doo doo doo doo 10. doo doo doo doo doo 11. doo doo doo doo doo I go. I'm go-ing

Tenor (T): 9. doo 10. doo doo doo doo 11. doo doo doo doo doo I go. I'm go-ing

Bass (B): 9. doo 10. doo doo doo doo 11. doo doo doo doo doo I go. I'm go-ing

sick - ness, toil or dan-ger in that bright land to which I go. I'm go-ing

* optional in T. 4 bis 12: 1–3 Frauenstimmen aus Sopran und / oder Alt singen die Bassstimme oktaviert mit

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BE 787

I'd do anything for love (but I won't do that)

(Meat Loaf)

Intro ♩ = 108 Words and Music by Jim Steinman
Arr.: Agnes Haßler

mp chorisch atmen 2

S doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo

M *mp* di dl di dl di dl di dl di dl di dl di dl di dl di dl di dl di dl di dl

A *mf* da da da da da da da da da da da *mf* da da

T *mf* da da

B *mf* da da

3 4 rit. 5 ♩ = 52

S doo doo doo doo doo doo doo doo doo doo doo doo da da da da

M *Mel. mp* di dl di dl di dl di dl di dl di dl di dl di dl di dl di dl da da **And I would do**

A da da da da da da da da da da da da da da da

T da da da da da da da da da da da da da da da

B da da da da da da da da da da da da

Chorus 1

6 *p* 7 D A/D G/D 8 D G D A

S hoo hoo hoo hoo hoo hoo hoo haa haa hoo hoo hoo hoo hoo hoo

M an - y - thing for love. I'd run right in-to hell and back. I would do an - y - thing for love. I'll nev-er lie to you and

A *p* hoo hoo hoo hoo hoo hoo hoo haa haa hoo hoo hoo hoo hoo hoo

T *p* hoo hoo hoo hoo hoo hoo hoo haa haa hoo hoo hoo hoo hoo hoo

B *p* hoo hoo hoo hoo doo doo hoo hoo hoo hoo

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(Dieses Arrangement ist zu hören auf der CD »Dynamite« von VocesInTime, www.voicesintime.de)

BE 785

9 D A/D G/D 10 Bm *mp* A 11 G A

hoo haa haa *mf* doo doo doo doo doo doo doo doo doo doo

that's a fact. But I'll nev-er for-get the way you feel right now, oh no, no way. And I would do

hoo haa haa *mp* doo doo doo doo doo doo doo doo doo doo

hoo haa haa *mp* doo doo doo doo doo doo doo doo doo doo

hoo doo doo doo doo doo doo doo doo doo

12 D G D A 13 D G D A 14 D G D A *p* 15 G A rit. - - -

an' - thing for love, oh, I'd do an' - thing for love, an' - thing for love, won't do that, doo *mf*

an-y-thing for love, oh, I would do an-y-thing for love. I would do an-y-thing for love, but I won't do that, no, I won't do

an' - thing for love, oh, I'd do an' - thing for love, an' - thing for love, won't do that, doo *p*

an' - thing for love, oh, I'd do an' - thing for love, an' - thing for love, won't do that, doo *p*

an' - thing for love, an' - thing for love, doo doo doo doo doo doo doo

$\text{♩} = 160$ **Interlude 1**

16 D *mf* 17 18

I would do an - y - thing for love, I would do an -

that. I would do an - y - thing for love, I would do an -

Mel. *f*

I would do an - y - thing for love, I would do an -

mf

mf I would do an - y - thing for love, I would do an -

doo doon ts doo doo doon ts doo doo doon ts doo doo doon ts doo doo doon ts doo doo doon ts doo

Why should I cry for you

Words and Music by Sting

Arr.: Martin Kirchhübel

ca. ♩ = 70

Intro

p

Chords: Eb⁵, Cm⁹, Abmaj⁹, Bbadd⁴

Voices: S 1, S 2, A 1, A 2, T 1, T 2, B 1, B 2

Lyrics: ooh, doo, doo, mhh

ca. ♩ = 81

Verse 1

Chords: Eb⁵, Cm, Ab, Eb, Cm, Abmaj⁹, Bbsus⁴, Eb⁵, Cm, Ab

Lyrics: Un-der the dog-star sail o - ver the reefs of_ moon-shine, un-der the skies of_ fall_

Voices: S 1, S 2, A 1, A 2, T 1, T 2, B 1, B 2

Lyrics: hoo, dog-star sail, doo, reefs of_ moon-shine, doo doo, skies of_ fall_

Chords: Eb/G, Abadd⁹, Cm⁷, Bbsus⁴, Bb, Eb⁵

Lyrics: north - nor-th-west, the stones of Fa - roe Un - der the

Voices: S 1, S 2, A 1, A 2, T 1, T 2, B 1, B 2

Lyrics: doo king_ king_ stones of Fa - roe di-ne-ne di-ne-ne di-ne-ne di-ne-ne di-ne

Lyrics: nor - th west the stones of Fa - roe din din

Aussprache ab Takt 14 sowie in allen folgenden Passagen: „din“ wie engl. „dinner“, „di“ wie engl. „dinner“, „ne“ wie deutsch „Sonne“

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Music and Lyrics by Sting

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BE 788

15 Cm⁷ A^bsus² Eb⁵ 16

Arc - tic fire, o - ver the

di - ne - ne di - ne - ne di - ne - ne di - ne - ne di - ne di - ne di - ne - ne di - ne - ne di - ne - ne di - ne - ne di - ne

din din din din din

17 Cm⁷ A^bmaj⁹omit³ Eb⁵ 18 B^b/D

seas of si - lence, hau - ling on

di - ne - ne di - ne - ne di - ne - ne di - ne - ne di - ne di - ne di - ne - ne di - ne - ne di - ne - ne di - ne - ne di - ne

din din din din din woah

19 Cm⁷ A^bsus² Eb^{add9}/G 20 A^b Gm/B^b Cm⁷ 21 B^bsus⁴ B^b 22

fro - zen ropes, for all my days re-mai - ni - ng ng ng

di - ne - ne di - ne - ne di - ne - ne di - ne - ne di - ne di - ne di - ne - ne di - ne - ne di - ne - ne di - ne - ne di - ne

din din for all my days re-mai - ni - ng ng di - dn

mp

Chorus 1

23 Eb/G A^badd⁹ *mp* B^badd⁴ 24

Would north be true

mp ley - dan - dah oh oah da - ee - yah

mp ley - dan - dah di - ne - ne di - ne - ne di - ne - ne di - ne - ne da - ee - yah

din din din a din a din di - dn

Aussprache in jedem Chorus: „ley“ wie engl. „lay down“, „da-ee-yah“ wie deutsch „da-i-ja“

25 Eb/G A^badd9 Cm 26 B^bsus4 Eb/G 27 A^bmaj7 B^bsus4 B^badd4 28

Why should I, why should I cry for you?

ley - dan - dah Why should I, I cry for you?

ley - dan - dah Why should I, I cry for you?

din din Why, why should I cry for you?

f *sub. p* *f* *sub. p* *f* *sub. p*

Verse 2

29 Eb⁵ B^bsus4/F Cm⁷ A^bsus2 30

da-ne-ne da-ne-ne da-ne-ne da-ne-ne da-ne da-ne-ne da-ne-ne da-ne-ne da-ne-ne da-ne da-ne

All co - lours bleed to red

da-ne-ne da-ne-ne da-ne-ne da-ne-ne da-ne da-ne-ne da-ne-ne da-ne-ne da-ne-ne da-ne da-ne

doo da - t oo - woah doo da - t oo - woah

31 Eb⁵ B^bsus4/F Cm⁷ 32 A^bmaj⁹omit3

da-ne-ne da-ne-ne da-ne-ne da-ne-ne da-ne da-ne-ne da-ne-ne da-ne-ne da-ne-ne da-ne da-ne

a - sleep on the o - cean's bed

da-ne-ne da-ne-ne da-ne-ne da-ne-ne da-ne da-ne-ne da-ne-ne da-ne-ne da-ne-ne da-ne da-ne

doo da - t oo - woah doo da - t oo - woah doo

33 Eb⁵ B^bsus4/D Cm⁷ 34 A^bsus2

da-ne-ne da-ne-ne da-ne-ne da-ne-ne da-ne da-ne-ne da-ne-ne da-ne-ne da-ne-ne da-ne da-ne

drif - ting in emp - ty seas

da-ne-ne da-ne-ne da-ne-ne da-ne-ne da-ne da-ne-ne da-ne-ne da-ne-ne da-ne-ne da-ne da-ne

doo da - t oo - woah doo da - t oo - woah doo

Aussprache in Verse 2: "da" wie deutsch "da", "ne" wie deutsch "Sonne"

Weihnachtswunden

Text und Musik: Joshua Bredemeier (*1990)

1. Strophe

♩ = 60

mf *f* *p*

T
B

All - jähr-lich gibt's et-was, was mich sehr ver-stimmt, wenn's käl - ter wird drau-ßen schmeckt al-les nach Zimt.

In Ku-chen, in Kek-se und selbst in den Wein, da schmei-ßen die Leu-te das Teu-fels-zeug rein.

2. Strophe

mf *f* *p*

S
M
A
T
B

Kein Busch ist zu häss-lich, kein Baum ist zu klein, in al - les was wächst hängt man Lich-ter hi-nein. Ein fest-li-ches Fun-kein er - füllt je-des Loch, schließ ich nachts die Au-gen, dann seh'ich es noch.

Kein Busch ist zu häss-lich, kein Baum ist zu klein, in al - les was wächst hängt man Lich-ter hi-nein. Ein fest-li-ches Fun-kein er - füllt je-des Loch, schließ ich nachts die Au-gen, dann seh'ich es noch.

hm hm hm hm hm hm (hm)

3. Strophe

mf *f*

T
B

hm (hm) hm hm Und nicht mal nach Gau-men und Au-gen ist Schluss, am schlimm-sten ist was das Ge -

*Die dynamischen Angaben sind lediglich ein Vorschlag zur Interpretation und gelten an den homophonen Stellen für alle entsprechenden Stimmen.
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BE 758

22 $B\flat$ F C *pp* $B\flat$ F *ff* A^7 Dm *f* $B\flat$ F

hör dul-den muss: Die klin - geln-den Glöck-chen und der Trom-mel-mann er - pro - ben wie viel ich er -

26 C^{sus4} C F *pp* $B\flat$ F Gm C F *p* F C

4. Strophe

S kling klin-ge-lin-ge-ling(-e)ling Ich könnt es ver-schmer-zen, ich

M Ich könnt es ver-schmer-zen, ich

A kling klin - ge - lin-ge-ling *ff*

T tra - gen kann. pa - ram-(pam)-pam-pam

B

30 F C *mf* F *pp* *mf* $B\flat$ F C $B\flat$ F

S hiel - te es aus, wär nicht die-se Klei-nig-keit in je - dem Haus. 'S ist schlim-mer als Kna-ben-chors

M hiel - te es aus, wär nicht die-se Klei-nig-keit in je - dem Haus. 'S ist schlim-mer als Kna-ben-chors

A

34 A^7 Dm $B\flat$ F C^{sus4} C^7 F $B\flat$ F C^{sus4} C F

S e-lend Ge-sang: Der e - wig mich quä-len-de Block-flö-ten-klang.

M e-lend Ge - sang: Der e - wig mich quä-len-de Block-flö-ten-klang.

A

T geflötet 8^{va}-

B geflötet 8^{va}-

5. Strophe

39 *f* F C F C F $B\flat$ F C

T Der Hör-sturz lässt grü-ßen, der Tin - ni - tus winkt, wenn sie auch aus wei - ter Ent - fer-nung er-klingt.

B Der Hör - sturz grüßt, der Tin - ni - tus winkt, wenn sie aus Ent - fer-nung er-klingt.

Invisible Touch

Words and Music: Tony Banks, Phil Collins &
Mike Rutherford (Genesis)
Arr.: Andreas Warschkow

Intro $\text{♩} = 130$
F^{sus4} B^b/F C/F F^{sus4} B^b/D B^b/C C

S *mf* ba-da-da-dab dah bah dah dab dah *mf* ba-da-da-dab dah bah dah dab dah

A *mf* ba-da-da-dab dah *f* bah dah dab dah *mf* ba-da-da-dab dah *f* bah dah dab dah

T *mf* ba-da-da-dab dah *f* bah dah dab dah *mf* ba-da-da-dab dah *f* bah dah dab dah

B *f* ba-da-dah bah-dah da-ba-da-ba-dab bah dah d bah dah dah

Verse 1

5 Dm *mp* hm 6 B^b uh 7 Am Wait-ing so long, 8 F/C *mf* Wait-ing so long, 9 F/C Dm *mp* Wait-ing so long, 10 B^b

+* Well I've been wait-ing, wait-ing here so long, but think-ing noth-ing,

* Vokal auf Zählzeit 3

Prechorus 1

11 Am could go wrong. 12 F/C But now I know, 13 C I know, 14 B^b a built-in a-bil-i-ty, 15 *f*

could go wrong. But now I know, she has a built-in a-bil-i-ty,

could go wrong. + But now I know, she has a built-in a-bil-i-ty,

noth-ing could go wrong. I know, I know, a built-in, a

+ Fettdruck zeigt Melodie an.

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BE 678

16 *mf* *C* *F* *Bb* *F* *mf* *C* *F* *Bb* *f* *Bb/C* *C*

oh, take ev'-ry-thing she sees. Oh, now it seems I'm fall-ing, fall-ing for her.

oh, take ev'-ry-thing she sees. Oh, now it seems I'm fall-ing, fall-ing for her.

oh, to take ev'-ry-thing she sees. Oh, an' now it seems I'm fall-ing, fall-ing for her.

built a-bil-i-ty, she takes, oh, she takes ev'-ry-thing. Now I, I fall, fall, fall, fall in-

Chorus 1/2

21 *mf* *FSus4* *Bb/F* *C/F* *FSus4* *Bb/D* *Bb/C* *C*

She seems to have an in - vis-i-ble touch, yeah. She reach-es in an' grabs right hold of your heart.

She seems to have an in - vis-i-ble touch, yeah. She reach-es in an' grabs right hold of your heart.

She seems to have an in - vis-i-ble touch, yeah. She reach-es in an' grabs right hold of your heart.

-vis-i-ble, she's got an in-vis-i-ble touch, yeah, an' hold you. In-

25 *mf* *FSus4* *Bb/F* *C/F* *FSus4* *Bb/D* *Bb/C* *C*

She seems to have an in - vis-i-ble touch, yeah. It takes con-trol an' slow-ly tears you a-part.

She seems to have an in - vis-i-ble touch, yeah. It takes con-trol an' slow-ly tears you a-part.

She seems to have an in - vis-i-ble touch, yeah. It takes con-trol an' slow-ly tears you a-part.

-vis-i-ble, she's got an in-vis-i-ble touch, yeah, an' tears you a-part.

BE 678

Verse 2

29 Dm 30 Bb 31 Am 32 F/C *mf* C F/C

mf Just know her

mp I don't real-ly know her, I on-ly know her name. Just know her

mp Know her name, just know her

Know her, know her

33 Dm *mp* 34 Bb 35 Am F/A 36 C *mf*

name, you're not the same. An'

mf But she crawls un-der your skin, you're nev-er quite the same. An'

name, you're nev-er quite the same. An'

name, you're not the same.

37 G [Prechorus 2] 38 Bb 39 *f* 40 F *mf* C F

now I know, I know, got some-thing you just can't trust, oh,

now I know, she's got some-thing you just can't trust, oh,

now I know, she's got some-thing you just can't trust, oh, it's

I know, I know, oh, she's got, you can't, you just can't trust,

41 Bb *f* 42 F *mf* C F 43 Bb 44 *f* Bb/C C

some-thing mys-te-ri-ous. Oh, now it seems I'm fall-ing, fall-ing for her.

some-thing mys-te-ri-ous. Oh, now it seems I'm fall-ing, fall-ing for her. D.S.

some-thing mys-te-ri-ous. Oh, an' now it seems I'm fall-ing, fall-ing for her.

some-thing, she's got, mys-te-ri-ous. Now I, I fall, fall, fall, fall in -

Why'd You Lie To Me

Words and Music by Anastacia Lyn Newkirk, Damon Eugene Butler,
Greg Lawson, Trey Parker, Damon Sharpe and Canela Cox
Arr.: Jan-Hendrik Herrmann

Intro
♩ = 100

Violine

Gitarre

Chorus 1

Am⁷ F E⁷(b⁹) Am⁷ F E⁷(b⁹)

S

A

T

B

VI

Git

Am⁷ F E⁷(b⁹) Am⁷ F E⁷(b⁹)

5

Why'd_ you lie to me?_

woah - - ah

Why'd_ you lie to me?_

Can't be trust - ed, good - for - no - thin' type o' bro - ther!

Why'd you lie_ to me?_

Can't be trust - ed, good - for - no - thin' type o' bro - ther!

7

Am⁷ F E⁷(b⁹) Am⁷ F E⁷(b⁹)

Ev-'ry - thing you claimed to be_ was a lie,

lie!

Why'd you lie to me?

Ev-'ry - thing you claimed to be_ was a lie,

lie!

Why'd you lie to me?

Ev-'ry - thing you claimed to be_ was a lie,

lie!

Why'd you lie to me?

Ev-'ry - thing you claimed to be_ was a lie,

lie!

Why'd you lie_ to me?

Am⁷ F E⁷(b⁹) Am⁷ F E⁷(b⁹)

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BE 782

10 *mf* *F* *E7(b13)* *Am7* *f* *F* *E7(b13)*

whoa - - ah Messed up, it's time to leave, so bye, bye, bye, bye!

whoa - - ah Messed up, it's time to leave, so bye, bye, bye, bye!

You'd been creep-in', sneak-in', sleep-in' with an-oth-er! Messed up, it's time to leave, so bye, bye, bye, bye!

You'd been creep-in', sneak-in', sleep-in' with an-oth-er! Messed up, it's time to leave, so bye, bye, bye, bye!

Verse 1
N.C.

13 *p* *whisper*

S/T/B Why did you lie to me, why did you lie to me? Tell me! Why did you lie to me, why did you lie to me? Tell me!

A *p* *whisper*

Why did you lie to me, why did you lie to me? Tell me! Why did you lie to me, why did you lie to me?

13 *Am* *play groovy single lines* *p*

Git

17

Why did you lie to me, why did you lie to me? Tell me! Why did you lie to me, why

mp *Mel.*

Used to treat me like a queen, said I was your ev-'ry - thing. Prom-ised me that you would nev-

17 *F* *E7* *Am*

20

did you lie to me? Tell me! Why did you lie to me, why did you lie to me? Tell me! *TB*

mf *mp*

- er cheat on me. But I found a num-ber on the floor and I won't take it no more.

20 *F* *E7* *Am* *F* *E7*

rhythmisch verdichten bis T. 24