



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 C#7 F#m/A Bm/D C#7 F#m

S
 du du du du du du du du du du du du du du du

A
 du du du du du du du du du du du du du du

T
 du du 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 du du

VERSE 1
 5 F#m C#m/F# B/F# D/F#

uh uh uh uh

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

uh uh

9 F#m F#m7 B/F# D/F#

uh uh uh uh

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

ad lib. duh 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 *mp* F#m 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 uau

mp

duh duh duh duh duh duh duh 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_ 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 *mp* F#m C# F#m G#7 C#m 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

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 Eb/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 Eb/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

CHORUS 1

13 Gm Dm Cm Gm

mp
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 uau

p nasal
uau uau_ uau uau_ uau uau_ uau uau_ uau uau_ uau uau_ uau uau

mp
duh duh duh duh uh - oh-uh-oh-uh du duh du duh

17 Gm Dm⁷ Cm Gm

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

uh oh ah

INTERLUDE

21 Gm D Gm A⁷ Dm A

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

mp
da da da da da da da da

Musical score for measures 24-26. The score is in G minor (three flats) and 4/4 time. It consists of four staves: two for melody and two for accompaniment. Chords are indicated above the staff: Dm, Gm, A, Dm, Am, D, Gm (*mp*), D7. The melody begins with a dotted quarter note followed by eighth notes. The accompaniment features a rhythmic pattern of eighth notes and quarter notes. The first two staves end with an ellipsis (...). The third staff has the lyrics "da da da" with a dotted line following, and "da da da da da" starting in the next measure. The dynamic *mf* is marked above the second measure of this staff.

Musical score for measures 27-29. The score is in G minor and 4/4 time, continuing from the previous system. Chords are indicated above the staff: D7, Gm, Cm7, D7, Gm, A7, Dm, C7. The melody continues with eighth and quarter notes. The accompaniment has a consistent eighth-note pattern. The first two staves end with an ellipsis (...). The dynamic *mp* is marked above the first measure of the third staff.

Musical score for measures 30-32. The score is in G minor and 4/4 time. Chords are indicated above the staff: F, C7, C7, F, D, Gm, Cm/Bb. The melody features dotted quarter notes and eighth notes. The accompaniment consists of eighth notes and quarter notes. The first two staves end with an ellipsis (...). The third staff has lyrics: "... da da da dah dah dah" with a dotted line following. The fourth staff has lyrics: "da da da da da da da da da dah dah". Dynamics include *mf* and *f* markings.

Engel

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

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

$\text{♩} = 86$ *p*

T 1
 du 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 du

Bar.
 du 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 du

VERSE 1 Bm $\text{F}\#\text{m}/\text{B}$ E/B G/B

5 *p*

uh uh

uh uh

uh uh

uh uh Den

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

Bm $\text{Bm}7$ E/B G/B

9 *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 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
uau uau uau uau uau uau uau uau oh ah

mp normal
_ uau uau_ uau uau_ uau uau_ uau 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

So soll es bleiben

Annette Humpe
Arr.: Oliver Gies

Intro ♩ = 112
Eb⁵

Verse 1
Eb⁵

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

4 Gm
S wann wann wann wann wann wann wann wann wann wann
A wann wann wann wann wann wann wann wann wann wann
T uh
B auf den ei - nen Mo - ment. Ich bin auf der

7 Eb⁵ Gm
S wann wann wann wann wann wann wann wann wann wann
A wann wann wann wann wann wann wann wann wann wann
T uh
B Su - che nach hun - dert Pro - zent.

10 Ab Ab/Bb
S wann wann wann wann wann wann wann wann wann wann
A wann wann wann wann wann wann wann wann wann wann
T Wann*) ist es end - lich rich - tig? Wann macht es ei - nen
B 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_b^{SUS2} 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 - wünsch-t. bin 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_b^{SUS2} 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. Wenn es da__ is, dann, wenn es da__ is, dann, wenn es da__ is, dann,

-t. wenn dann_ da wenn dann_ da wenn dann_ da

-t. 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 Hälf-te 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

Parkplatzregen

Easy Pop - Feeling

♩ = 118 ♩♩ = ♩♩

Text: Roland Pflüger (*1964)

Musik: Oliver Gies (*1973)

INTRO *) B \flat 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

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

Chords: B \flat /D, E \flat add9

VERSE 1+2 B \flat

4 F $\text{sus}4$ B \flat /D

S: duh ah dah dah dui - ah — *mp*

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 *mel.*

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

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 \flat add9 F $\text{sus}4$ B \flat *mp*

S: 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 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 C m7

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

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 - Be 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

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.

mf

CHORUS 1

22 Bb Bb/Ab Eb7 Bb

mf 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

mf 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 Eb7⁹

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 Lieberbuch
Arr.: Linus Kasten

INTRO ♩ = 80

E \flat Cm E \flat add9 B \flat ¹³/A \flat E \flat add9/G A \flat add9/C E \flat add9/G A \flat add9/C

mp *poco rit.* *a tempo*

S du du du du du du du duh uh

A du du du du du du du duh uh

T du du du du du du du duh uh

B du du du du du du du duh uh

5 ♩ = 160 **swing feel**

B \flat ⁷sus⁴ *mf*

bap bap ba da dah All

bap bap ba da dah

bap bap ba da dah

ah

VERSE 1

9 E \flat B \flat A \flat Gm⁷ A \flat i⁷ B \flat E \flat

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 Abi7 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 Abi9 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 Abi7 Bbsus4/F Bb7

mp hätte 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

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 Du

duh ah

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

Wild World

Words & Music by Cat Stevens
Arr.: Stefan Kalmer

Intro ♩ = 74

Am *Mel.* D7 G7 C7

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 F7 Dm7 E

__ la la la la la la la la lah__ la la la la, la la la lah__ la

__ 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 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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BE 727

7 Fj7 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 D7/9 Gj7 Cj7

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 Fj7 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

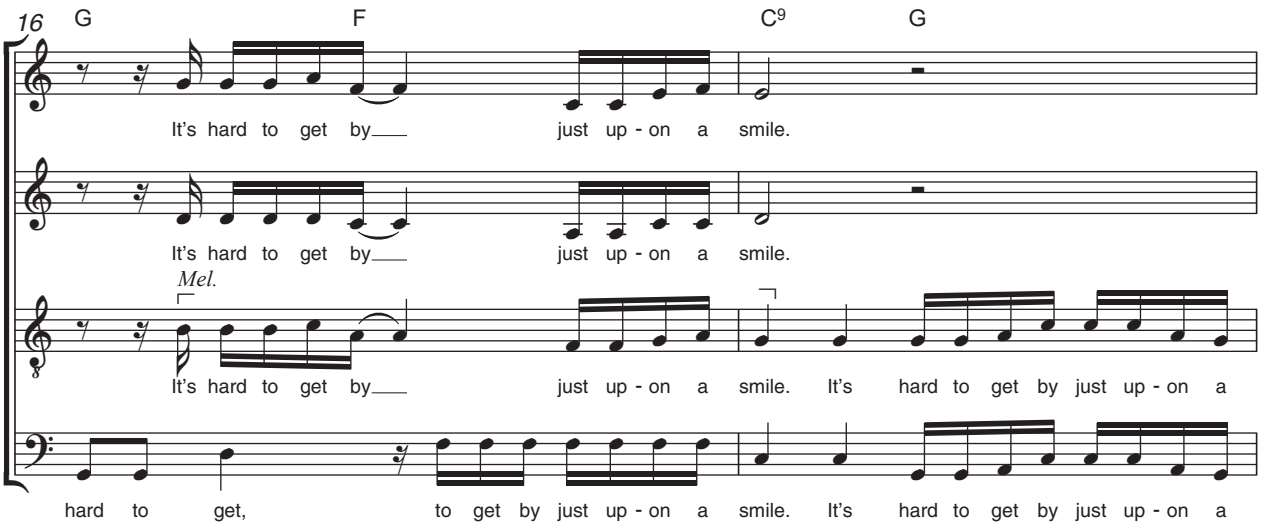
Chorus 

14 C⁹ G F⁹



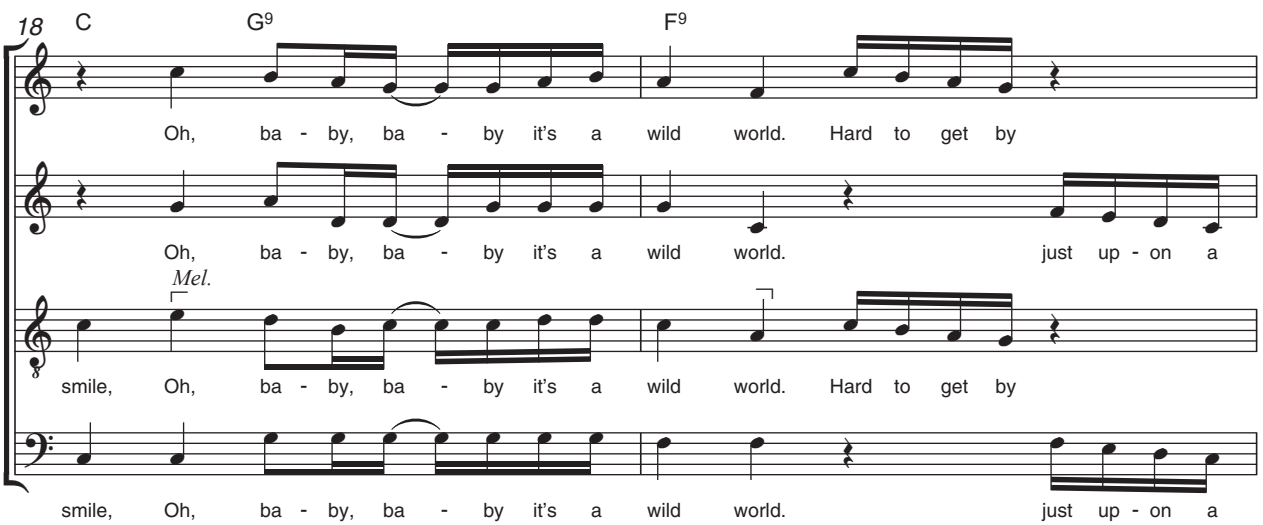
bad. Oh, ba - by, ba - by it's a wild world. Just up - on a,
bad out there, bad out there, a wild world. Hard to get by
bad out there, bad out there, a wild world. Hard to get

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

Gloria

T+M: Giancarlo Bigazzi, Umberto Tozzi
Arr.: Bernhard Hofmann

Intro ♩ = 130

pp $B\flat^7/F$ C^7/E / / $B\flat^7/F$ C^7/E $B\flat^7/F$ C^7/E / /

S Doob doob doob doob doo_ doo doo doo doob doob doob doob

A Doob doob doob doob doo_ doo doo doo doob doob doob doob

T Doob doob doob doob doo_ doo doo doo doob doob doob doob

B Doob doob doob doob doo_ doo doo doo doob doob doob doob

4 $B\flat^7/F$ C^7/E Gm^7/D F/C / / Gm^7/D F/C

S doo_ doo doo doo doob doob doob doob doo_ doo doo doo

A doo_ doo doo doo doob doob doob doob doo_ doo doo doo

T doo_ doo doo doo doob doob doob doob doo_ doo doo doo

B doo_ doo doo doo doob doob doob doob doo_ doo doo doo

Verse 1/2

7 Gm^7/D F/C / / Gm^7/F Dm^7 $B\flat^7/F$ C^7/E / / $B\flat^7/F$ C^7/E

S doob doob doob doob doo doob doo doop 1. Glo - ria, doop doop, man - chi tu nell'
2. Glo - ria, doop doop, per - chi at-ten-de il

A doob doob doob doob doo doob doo doop 1. Glo - ria, doop doop, man - chi tu nell'
2. Glo - ria, doop doop, per - chi at-ten-de il

T doob doob doob doob doo doob doo doop 1. Glo - ria, doop doop, man - chi tu nell'
2. Glo - ria, doop doop, per - chi at-ten-de il

B doob doob doob doob doo doob doo doop 1. Glo - ria, doop doop, man - chi tu nell'
2. Glo - ria, doop doop, per - chi at-ten-de il

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BE 728

11 Bb^2/D F/C Bb^2/D F/C Bb^7/F C^7/E / /

a - ria, doo doo doop man - chi ad u - na ma - no doop doop
 gior - no, doo doo doop e in ve - ce di dor - mi - re, doop doop

a - ria, doo doo doop man - chi ad u - na ma - no doop doop
 gior - no, doo doo doop e in ve - ce di dor - mi - re, doop doop

a - ria, doo doo doop man - chi ad u - na ma - no doop doop
 gior - no, doo doo doop e in ve - ce di dor - mi - re, doop doop

a - ria, doo doo doop man - chi ad u - na ma - no doop doop
 gior - no, doo doo doop e in ve - ce di dor - mi - re, doop doop

14 Bb^7/F C^7/E Bb^2/D F/C Bb^2/D F/C

che la - vo - ra pia - no doo doo doop man - chi a ques - ta
 con la me - mo - ria, tor - na doo doo doop a un tuf - fo nei pa -

che la - vo - ra pia - no doo doo doop man - chi a ques - ta
 con la me - mo - ria, tor - na doo doo doop a un tuf - fo nei pa -

che la - vo - ra pia - no doo doo doop man - chi a ques - ta
 con la me - mo - ria, tor - na doo doo doop a un tuf - fo nei pa -

che la - vo - ra pia - no doo doo doop man - chi a ques - ta
 con la me - mo - ria, tor - na doo doo doop a un tuf - fo nei pa -

17 Dm^7/C C / / Dm^7/C C Gm^{11}/F F / /

boc - ca boc - ca che ci - bo più non toc - ca toc - ca
 pa - ve - ri doop doop in un - na ter - ra li - be - ra doop doop

boc - ca boc - ca che ci - bo più non toc - ca toc - ca
 pa - ve - ri doop doop in un - na ter - ra li - be - ra doop doop

boc - ca boc - ca che ci - bo più non toc - ca toc - ca
 pa - ve - ri doop doop in un - na ter - ra li - be - ra doop doop

boc - ca boc - ca che ci - bo più non toc - ca toc - ca
 pa - ve - ri doop doop in un - na ter - ra li - be - ra doop doop

20 B^b/F Dm⁷ Dm^(b13) C Dm⁷/C C⁷

e sem-pre ques-ta sto-ri-a sto-ri-a che lei la chia-mo
per chi re-spi-ra neb-bi-a neb-bi-a per chi re-spi-ra

e sem-pre ques-ta sto-ri-a sto-ri-a che lei la chia-mo
per chi re-spi-ra neb-bi-a neb-bi-a per chi re-spi-ra

e sem-pre ques-ta sto-ri-a sto-ri-a che lei la chia-mo
per chi re-spi-ra neb-bi-a neb-bi-a per chi re-spi-ra

e sem-pre ques-ta sto-ri-a sto-ri-a che lei la chia-mo
per chi re-spi-ra neb-bi-a neb-bi-a per chi re-spi-ra

23 Gm¹¹/F F *p* Gm¹¹/F F/C B^b⁹/C[#] A⁷/C[#] Dm G⁷

Bridge 1/2

Glo-ri-a, rab-bi-a) *p* Glo-ri-a Glo-ri-a Glo-ri-a O Glo-ri-a

Glo-ri-a, rab-bi-a) *p* Glo-ri-a *mf* 1. Glo-ria, sui tuoi fian-chi la mat-ti-na nas-ce il
2. per me che sen-za Glo-ri-a con te si-a sul di-

Glo-ri-a, rab-bi-a) *p* Glo-ri-a Glo-ri-a Glo-ri-a, Glo-ri-a, Glo-ri-a, Glo-ri-a, Glo-ri-a,

Glo-ri-a, rab-bi-a) *p* Glo-ri-a Glo-ri-a Glo-ri-a Glo-ri-a Glo-ri-a

27 C F⁷ B^b C B^b²/C C

O Glo-ri-a O Glo-ri-a, dal no-me Glo-ri-a

sol-le en-tra o-dio ed es-ce a-mo-re dal no-me Glo-ri-a
va-no fac-cio stel-le di car-to-ne pen-san-do a Glo-ri-a

Glo-ri-a, Glo-ri-a, Glo-ri-a, Glo-ri-a, Glo-ri-a, Glo-ri-a, Glo-ri-a, Glo-ri-a, dal no-me Glo-ri-a

Glo-ri-a Glo-ri-a Glo-ri-a Glo-ri-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 $\frac{3}{8}$ C

Solo/Soli
 Uo ge da hi?
 Where is him go?

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

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

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

B
 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?

hi?
 go?

hi?
 go?

hi?
 go?

Uo ge da hi?
 Where is him go?

Uo ge da hi?
 Where is him go?

Uo ge da hi?
 Where is him go?

Uo ge da hi?
 Where is him 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**) x x x x x *sim.*

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

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

p 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 dn

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

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. *marcato*

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 da dn da dn dn dn dn dn dn dn

∪ = angeschliffen / smear

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

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

B

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

S uh uh

A frei. uh

T frei. Ich

B 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

uh uh

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

31 D E⁹D A^mD 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 be dah dam

35 A E^m/D A⁷ D⁷/F[#] D⁷/A G^{6/9} A E^m/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[#] B^m⁹ E^m⁹ A⁷ B^m⁷ E^{add9}/G[#] G^m⁷ A^m⁷/G G^m

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 -

Music

T.+M.: John Miles

Strophe 1
a tempo

Intro ♩ = 88

rit. *mf* *C#m7/B*

S1 Nu

S2 A *mf* Nu nu nu

T *p* Nu nu nu nu nu nu nu nu nu nu nu nu. *mf* Mu-sic was our first love, —

T B *p* Nu nu nu nu nu. *mf* Nu, mu-sic was our first love, —

5 *F#/A#* *E/G#* *B/F#* *C#/E#* *E/F#*

nu

nu

and it will be our last. Mu-sic of the fu-ture, and mu-sic of the

nu and it will be our last. Nu, mu-sic of the fu-ture, nu and mu-sic of the

10 *F#* *B* *C#m7/B* *F#/A#* *E/G#*

nu

nu

past, to live with-out good mu-sic, would be im-pos-si-ble to do.

past, nu nu nu, to live with-out good mu-sic, nu, would be im-pos-si-ble to do.

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BE 731

15 B/F# C#/E# E/F# F#

nu, in this world of troubles, our mu-sic pulls us through.

Nu, in this world of troubles, our mu-sic pulls us through.

Interlude 1 ♩ = 184

19 Bm

Mu - sic makes our life___ so com - plete. What a plea - sure grows from it's seed.

Mu - sic makes our life___ so com - plete. What a plea - sure grows from it's seed.

Mu - sic makes our life___ so com - plete. What a plea - sure grows from it's seed.

21 G Bm

Mu - sic is our joy___ deep in - side. Mu - sic keeps a heart___ o - pen wide.

Mu - sic is our joy___ deep in - side. Mu - sic keeps a heart___ o - pen wide.

Mu - sic is our joy___ deep in - side. Mu - sic keeps a heart___ o - pen wide.

23 Bm

Mu - sic makes our life___ so com - plete. What a plea - sure grows from it's seed.

Mu - sic makes our life___ so com - plete. What a plea - sure grows from it's seed.

Mu - sic makes our life___ so com - plete. What a plea - sure grows from it's seed.

BE 731

25 G Bm

Mu - sic is our joy___ deep in - side. Mu - sic keeps a heart_ o - pen wide.

27 Bm

Mu - - - sic takes us

Mu - sic makes our life___ so com - plete. What a plea - sure grows from it's seed.

29 G Bm

up so high,

Mu - sic is our joy___ deep in - side. Mu - sic keeps a heart_ o - pen wide.

31 Bm

let the rhy - - - thm

Mu - sic makes our life___ so com - plete. What a plea - sure grows from it's seed.

33 G Bm

just pass by,

Mu - sic is our joy___ deep in - side. Mu - sic keeps a heart_ o - pen wide.

Interlude 2

35 **Bm** **A/B** **Bm**

by, fly, high,
Let the rhy - thm just pass by, let e - mo - tions start to fly, mu - sic takes us up so high,
Let the rhy - thm just pass by, let e - mo - tions start to fly, mu - sic takes us up so high,

38 **A/B** **Bm** **A/B**

notes, chords, by, fly,
hear the notes, feel the chords. Let the rhy - thm just pass by, let e - mo - tions start to fly,
hear the notes, feel the chords. Let the rhy - thm just pass by, let e - mo - tions start to fly,

41 **Bm** **A/B** **Bm**

high, notes, chords, by,
mu - sic takes us up so high, hear the notes, feel the chords. Let the rhy - thm just pass by,
mu - sic takes us up so high, hear the notes, feel the chords. Let the rhy - thm just pass by,

44 **A/B** **Bm** **A/B** **Bm**

fly, high, notes, chords,
let e - mo - tions start to fly, mu - sic takes us up so high, hear the notes, feel the chords.
let e - mo - tions start to fly, mu - sic takes us up so high, hear the notes, feel the chords.

47 **Bm** **A/B** **Bm**

by, fly, high,
Let the rhy - thm just pass by, let e - mo - tions start to fly, mu - sic takes us up so high,
Let the rhy - thm just pass by, let e - mo - tions start to fly, mu - sic takes us up so high,

Satellite

T.+M.: John Gordon, Julie Frost
Arr.: Bernhard Hofmann

Intro ♩ = 200 $\frac{B^5}{B^5}$ ♩ = ♩

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

quasi bass drum

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

13

smack smack smack smack smack smack shsh

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

gesprochen

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

Verse 2

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

Bm Bb A Bm

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

BE 733

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

This is the life

Amy Macdonald
Arr.: Stefan Kalmer

Intro
♩ = ca. 174
Dm *mp* B♭

S
ding ding ding ki dschi ki ding ding ding ki dschi ki

A
ding ding ding ki dschi ki ding ding ding ki dschi ki

T
Mel. *p* gliss.
ah

B
ba doo doo doom doom doom doom doom doom doom doom doom

5 F Am

S
ding ding ding ki dschi ki ding ki dschi ki ding

A
ding ding ding ki dschi ki ding ki dschi ki ding Oh the

T
-ah doo doo doo

B
doom doom doom doom ba da dah_ doom doom doom

Verse 1
9 Dm B♭

S
ding ding ding ki dschi ki ding ding ding ki dschi ki

A
wind whis-tles down_ the cold dark street to - night_ and the

T
ding ding ding ki dschi ki ding ding ding ki dschi ki

B
doom doom doom doom doom doom doom doom doom doom

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BE 734

13 F Am

ding ding ding ki dschi ki ding ding

peo - ple they were danc - ing to the mu - sic vibe_

ding ding ding ki dschi ki ding ding

doom doom doom doom ba da dah_ doom doom

16 Mel. 17 Dm

ding and the boys chase the girls with the curls in their hair while the

ding ding ding ki dschi ki

ki dschi ki ding ding ding ki dschi ki

doom ba dah dam doom doom doom doom_ doom

19 B \flat 21 F

shy tor - men - ted youth sit way o - ver - there_ and the songs_ they get loud - er each

ding ding ding ki dschi ki ding ding

ding ding ding and the songs_ they get loud - er each

doom doom doom doom_ doom doom doom doom

22 Am

one bet - ter than be - fore. And you're sing - ing the songs

ding ki dschi ki ding ki dschi ki ding

one bet - ter than be - fore.

doom ba da dah_ doom doom doom

Chorus 1

25 Dm Bb

think - ing this is the life and you wake up in the morn - ing and your head feels twice the

ding ding ding ding

ding ding ding ding

doom doom doom ba doom doom doom

28 29 F Am

size where you gon - na go, where you gon - na go, where you gon - na sleep to - night

ding ding ding da dah dah

ding ding da dah dah

doom ba doom doom doom domm ba da dah doom doom

Chorus 2

32 Dm

and you're sing - ing the songs think - ing this is the life and you wake up in the

and you're sing - ing the songs think - ing this is the life and you wake up in the

mh mh mh

doom doom doom doom ba doom

35 Bb 37 F

morn - ing and your head feels twice the size where you gon - na go, where you gon - na go,

morn - ing and your head feels twice the size where you gon - na go, where you gon - na go,

mh mh mh mh

doom doom doom ba doom doom doom

BE 734

38 Interlude 1

Am Dm

where you gon-na sleep to - night where you gon-na sleep to - night

Mel.

where you gon-na sleep to - night wab bab bab bab

mh mh mh ding

doom ba da dah doom doom doom doom doom

42 45 F

Bb Mel.

bah da dab bab bab bab ba dah bab dah dah

da dah bab ba da da dab bab bab bab ba dah bab

ding ding ding ding da dah

doom doom doom doom doom doom doom doom doom doom doom ba da dah

47 Verse 2

Am Dm

dah ding ding

Mel.

so your head - ing down the road in your

dah ding ding

doom doom doom ba dam dam doom doom

50 53 F

Bb

ding ki dschi ki ding ding ding ki dschi ki ding ding

ta - xi for four and you're wait - ing out - side Jim - my's front - door but no - bo - dy's in and

ding and you're wait - ing out - side Jim - my's front - door ding ding

doom doom doom doom doom doom doom doom doom doom doom

Halleluja

Georg Friedrich Händel
Arr.: Bernhard Hofmann

D Em⁷ D D Em⁷ D

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 tschgang g dah dab bah dah bah

3 Em⁷ D Em⁷ D C G D

dah dab bah dah dab bah dah bah dah bah__ bah dah

Hah ss p t pow Hah ss p t pow

dah dab bah dah dab bah dah bah dah bah__ bah dah

dah dab bah dah dab bah dah bah dah bah__ bah dah

Hah ss p t pow Hah ss p t pow

dah dab bah dah dab bah dah bah dah bah dah bah__ bah dah

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 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 _____ 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

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 dah 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 -

Africa

Rhythmic 2 feel ♩ = 92

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

4 x *mf* A C#m (synth-like)

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

T B *mf* dop bop ba

5 Verse 1 *mf* B 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 ooo ah

10 E G#m A C#m B D#m 14

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

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

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
hoo
had. _____ *mf* ba bop bop ba
mf ba bop bop ba

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 *Kein schö-ner*

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 de da da da da da de-bm-b-den-de-a da dn da de da 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 de da da da da da de-bm-b-den-de-a da dn da de da 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* *F* *mf*

Em¹¹ D⁹sus⁴ Cmaj⁷ Gmaj⁹/B Am⁷ Fmaj⁹ Fmaj⁷#¹¹

fin - den wohl un - ter Lin - den zur A-bend - ze(i), 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 da-z d da de-bm-b-de-z de-a da dn da de-da-z da-z da-z d da

mp

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

mp

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

♩ = 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*

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

My love is your love

Text und Musik: Jerry Duplessis und Wyclef Jean
 Arr.: Patrick Prestel

Intro
 Pop-soul ♩ = 82

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 Clap your hands y'all it's al - right If to-mor-row is judge - ment-

T: *mp* 1. x *tacet* doo doo doo doo doo

B: *mp* 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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RF 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

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

Verse 2

11 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-struction 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 oo ah oo ah oo oo ah oo ah

clap your hands y'all it's al - right 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 **Interlude** mp C 1. x tacet Gm sing Interlude 3 x

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

simile

Dm d dm d dm d dm dm dm d dm d dm d dm dm

5

3 Soli

boob boob ee yeah boob boob ee yeah

S/A

T/B

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

Verse 1

9

3 Soli

hm

S/A/T

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

Solo

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

B

Dm d dm d dm d dm dm dm d dm d dm d dm dm

13

hm hm

n n n n n n n n n n n n n n n Tenor

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

*) Zungenschmalen 1: Zunge löffelförmig in den harten Gaumen legen, Unterdruck erzeugen und Zunge lösen

**) Zungenschmalen 2: Zungenspitze hinter die oberen Schneidezähne

BE 743

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 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

S/A hoo doo doo doo doo

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

T hoo doo doo doo doo

B 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

S/A doo hoo hoo

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

T doo n n

B Schnalzen 2 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 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/Bb Eb Eb/Bb Db6/Eb Eb6/Bb

3 Soli 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/Bb 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

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
 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 Solo end

27 Verse 3

Cm Ab G⁵ Cm *mf* Ab 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 Ab G⁵ Cm Ab 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 Ab *mp* Cm/G G Cm Cm⁷ Fm Ab Cm/G G

huh huh

mp huh huh

mp huh huh

mp doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo

Sah ein Knab ein Röslein stehn

Text: Johann Wolfgang von Goethe
 Melodie: Heinrich Werner
 Arr.: Jean KleeB

♩ = 120

S
 Dm B♭ Dm *mf* B♭
 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 da ba da ba da

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

5 **legato e lirico**

S
 A Dm > Dm B♭
 du du du da ba Rös - lein, mor - gen -

A
 da ba da Rös - lein, mor - gen -

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

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

9

S
 Dm7/C A Dm7 B♭7
 schön auf der Hei - den uah uah

A
 schön auf der schön Hei - den uah uah

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

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

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

Sa - ah ein Kna - ab ein Rös - lein stehn, Rös - lein auf der

Sa - ah ein Kna - ab ein Rös - lein stehn, Rös - lein auf der

Sah ein Knab ein Rös - lein stehn, Rös - lein auf der

Sa - ah ein Kna - ab ein Rös - lein stehn, Rös - lein auf der

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

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

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

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*

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 *Bb* *Dm* *Bb7* *Dm*

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

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

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

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

31 *Bbmaj7* *Am7* *Gm7* *C7* *Fmaj7*

f *p* *f* *p* *f* *p*

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

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

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

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

Moderato ♩ = 92

35 *C7* *D* *C7* *Dmaj7* *C7* *Dmaj7* *G* *Dmaj7* *mf* *C7*

mf *mp* *mf* *mp*

dm dm dm dm dm dm dm dm dm dm dm dm Kna - be sprach: „Ich

uh uh uh uh uh

dm dm dm dm dm dm uh dm dm dm

Sweet Dreams

for female choir SSAA a cappella

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

Intro ♩ = 128

mf Cm Ab G⁵ Cm Ab G⁵

S1 (u)hm (u)hm

S2

A1 *mp*

A2 *mf* 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

Verse

5 Cm Ab G⁵ Cm Ab G⁵

S1 (u)hm (u)hm

S2 *mf*

A1 Sweet dreams are made of this, who a - m I to dis - a - gree? I

A2 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 Ab G⁵ Cm Ab G⁵

S1 (u)hm (u)hm

S2

A1 tra - vel the world and the sev - en seas. Ev' - ry - bo - dy 's look - ing for some - thing.

A2 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 doo doo doo

Der Weihnachtsmann

Weihnachtspop-Feeling

T.+M.: Patrick Prestel

Intro ♩. = 77

S
M
A
T
B

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

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

geflüstert sching, sching, sching, sching.

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

Verse 1/2

5

S
M
A
T
B

p uh sching-a-ling

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

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

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

9

G
Em7
A7/C#
D7

S
M
A
T
B

uh

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

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.

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

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

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

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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 -
 steigt, }

17 C Eb D^{SUS4} D7
 sching-a - ling sching, sching-a - ling sching, sching-a - ling sching, 1.x sching - a - ling sching,
 2.x und werd ver - speist. *mf*
 sching-a - ling sching, sching-a - ling sching, sching-a - ling sching, 1.x sching - a - ling sching, } Mein
 2.x und werd ver - speist. *Mel. f*
 Hand, und den Ge - schen - ke - sack hab ich auf den Rük'n ge - packt. *Mein*
Mel. f
 weit, dann werd ich aus - ge - packt und ver - speist. *Mein*
 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. 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 - ling - a -

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

schehn. *geflüstert* sching - a - ling - a - ling, sching - a - ling - a - ling, sching - a - ling - a - ling, sching - a - ling - a -

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

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

Happy

Text und Melodie: Pharrell Williams
Arr.: Oliver Gies

Intro ♩ = 156 **Verse 1**

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^b6 B^b C B^b/A^b F7(#9)

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

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

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

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

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 Ab⁶ B^b C B^b/A^b 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)

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

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

11

F Ab⁶ B^b C B^b/A^b *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

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^bSUS2

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

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

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

BE 750

Chorus 1/2/4

18

klatschen / clap

D \flat maj7 *Cm7add4* *Cm7add4* *F* *F⁵* *E \flat sus2*
mf hap - py. Be-cause I'm
mf hap - py. Be-cause I'm
f Clap a-long if you feel like a room with - out a roof. Be-cause I'm
mf hap - py. Be-cause I'm
f 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 - sahm)*

22

D \flat maj7 *Cm7* *Cm7add4* *F* *F⁵* *E \flat sus2*
mf hap - py. Be-cause I'm
mf hap - py. Be-cause I'm
f Clap a-long if you feel like hap - pi - ness is the truth. Be-cause I'm
mf hap - py. Be-cause I'm
f hap - py, I'm hap - py if you feel 'cause I'm hap - py, I'm hap - py, clap, clap. Be-cause I'm
(tru - tha)

26

D \flat maj7 *Cm7add4* *Cm7add4* *F* *F⁵* *E \flat sus2*
mf hap - py. Be-cause I'm
mf hap - py. Be-cause I'm
f Clap a - long if you know what hap - pi - ness is to you. Be-cause I'm
mf hap - py. Be-cause I'm
f hap - py, I'm hap - py if you know 'cause I'm hap - py, I'm hap - py, clap, clap. Be-cause I'm
(you - ah)

BE 750

2nd time to \oplus
3rd time to $\oplus\oplus$

I'll be there

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

Intro ♩ = 100

S
doo doo doo doo doot doo doodoo doo_ doo doo doo doo doot doo doo

M
doo doo doo doo doot doo doodoo doo_ doo doo doo doo doot doo doo

A
doo doo doo doo doot doo doodoo doo_ doo doo doo doo doot doo doo

T
doo doo doo doo doot doo doodoo doo_ doo doo doo doo doot doo doo

B
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

S
doo doo doo doo doo doo doo doo doo doo doo doo doo doo

M
doo doo doo doo doo doo doo doo doo doo doo doo doo doo

A
doo doo doo doo doo doo doo doo doo doo doo doo doo doo

T
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_

9 Bb Bbmaj7/C F F/C Bb/D
where there is love, I'll be there

S
doo doo doo I'll be there

M
doo doo doo I'll be there

A
doo doo doo I'll be there

T
doo doo doo I'll be there

B
doo doo_ doo doo_ I'll be there I'll be there

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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 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 doo doo doo I'll be there

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

doo doo doo 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 comfort you build my world of dreams around 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

24 F Ab Ab/C Eb Ebmaj7/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 Bb 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 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 doodoo

ooh joy and laugh-ter ooh doo doo doo

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

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 doot doo doo

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

A 1 doo doo doo doo doot doo doo doo doo_ doo doo doo doo doot 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_

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 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)

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 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 doo I'll be there

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 com - fort you build my world of dreams a - round 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 strenght

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 D A Asus4 A

ooh yes, I will,

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

ooh ooh 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 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 doo doo doo doo doo doo doo

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 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

— 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

— 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 F C Csus4 C

ooh yes, I will,

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

ooh ooh hold - ing on hold - ing on

ooh yes, I will yes, I

Verse 2

31 C G/B Am Em

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 *mf* 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 *mp* du duh__ du duh__ du duh__ du duh du duh__ du duh__ du duh du duh__

B *mp* 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 dung 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

17 **PreChorus** F C G Am

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

Alt 1/2 du

du duh duh 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

21 **Chorus 1** 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

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 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

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

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 A 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"

Bad, Bad Leroy Brown

Jim Croce
Arr.: Oliver Gies

INTRO ♩ = 142 $\text{♩} = \text{♩} \text{♩}$

S *p* *snap* *whisper* Bad, bad Le-roy Brown, the

A *whisper* Bad, bad Le-roy Brown, the bad-dest man in the whole damn town, _

T

B

5 *snap* *p* *whisper* Bad, bad, bad Le-roy Brown, _ bad, bad, bad Le-roy Brown, *snap* *mp*

bad-dest man in the whole damn town, _ bad, bad Le-roy Brown, the

bad, bad Le-roy Brown, the bad-dest man in the whole damn town, _

Well, the

VERSE 1

9 *G* *A7*

bad-dest man in the whole damn town, _ bad, bad Le-roy Brown, the

bad, bad Le-roy Brown, the bad-dest man in the whole damn town, _

_ bad, bad, bad Le-roy Brown, _ bad, bad, bad Le-roy Brown,

south side of Chi-ca - go is the bad - dest part of town and if you

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BE 742

13 **B** **C⁶** **D** **C** **G**

bad-dest man in the whole damn town, bad, bad Le-roy Brown, the
 bad, bad Le-roy Brown, the bad-dest man in town *mp* Now Le -
 bad, bad, bad Le-roy Brown, bad, bad, bad Le-roy Brown,
 go down there, you bet-ter just be - ware of a man na-m(e)d Le-roy Brown

VERSE 2

17 **G** **A⁷** *mp*

bad-dest man in the whole damn town, bad, bad Le-roy Brown, all the down -
 - roy more than trou - ble you see he stand a-bout six foot four, all the down -
 bad, bad, bad Le-roy Brown, bad, bad, bad Le-roy Brown,
whisper Bad, bad Le-roy Brown, the bad-dest man in the whole damn town,

21 **B** **C⁶** **D** **C** **G** **D**

- town la - dies call him tree-top lo - ver. *snap stops* ba dam ba dam And it's
 - town la - dies call him tree-top lo - ver. *snap stops* ba dam ba dam And it's
 bad, bad, bad *mp* All the men just call him Sir. *snap stops* And it's
 bad, bad Le-roy Brown. *mp* All the men just call him Sir. *snap stops* And it's

CHORUS 1

25 *mf* G C G/B C Gm C⁶/E G A⁷

bad, bad, bad Le-roy Brown, the bad-dest man_ in the whole_ damn town,
 bad, bad, bad, bad Le-roy Brown, the bad-dest man_ in the whole_ damn town,
 bad, bad, bad, bad Le-roy Brown, the bad-dest man_ in the whole_ damn town,
 bad, bad Le-roy, the bad-dest man, bad-dest man in the whole damn town, he's

29 B/D# B⁷ C⁶ D⁶ C⁶ C^{sus2} G D

bad-der than ol' King Kong_ oh_ oh and mean-er than a junk-yard dog,_ be-cause he's
 bad-der than ol' King Kong_ oh_ oh and mean-er than a junk-yard dog,_ be-cause he's
 bad-der than ol' King, a bad-der than ol' King Kong_ an' than a junk-yard dog,_ **Now**
 bad-der than ol' King, a bad-der than ol' King Kong_ an' than a junk-yard dog,_ he's the bad-dest 'cause he's

VERSE 3

33 *p* G A⁷

bad, bad Le-roy, bad, bad a Le-roy, a bad, bad Le-roy, bad, bad a Le-roy, a
 bad, bad Le-roy, a bad, bad Le-roy, a bad, bad Le-roy, a bad, bad Le-roy, a
 Le-roy, he_ a gamb - ler and he like_ his fan - cy clothes and he like
 bad, bad Le-roy, bad, bad a Le-roy, a bad, bad Le-roy, bad, bad a Le-roy, a

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

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

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

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

8 C A^{SUS2} D^{SUS4} A E⁵ A^m/E^p E⁵

p

__nen dede de denn - - - nn

mp

__ dede 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

Erscheint in der Reihe *Bosse Hits a capella* (BHAC), herausgegeben von Stefan Kalmer
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BE 770

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

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

p *chorisch atmen*
 den 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
 denn - - - - nn *mp*
 denn - - - - nn Mein Sohn, was

E⁵ B^{SUS4}/F[#] Em/G E/G[#] A⁵ D^E

mf *p*
 nen nen nen nen nen nen nenn ging__ging
mf *p*
 nen nen nen nen nen nen nenn 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 nenn Siehst Va - ter du
mf *mp*
 birgst du so bang dein Ge-sicht? g'ging

The Parting Glass

trad. Schottland/Irland
Arr.: Oliver Gies

♩ = 76 **VERSE 1**
N.C.

pp
Tutti unisono

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 Ab Eb Bb Cm Ab Eb Bb

Of all the com-rades that e'er I had, they're sor-ry for my go-ing a-way. And
all the sweet-hearts that e'er I had, they would wish me one more day to stay. But

S
A
T
B

ng ng

Cm Ab Eb Bb Cm Ab Eb Eb/G Ab Bb Cm

Carol of the Bells

Musik: Mykola Leontovych

Text: Peter J. Wilhousky

Transkription: David Aulenkamp

♩. = 58

Intro 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 ba da da da

3 Fm A^b G Cm

A dm dim dm dim 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

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 dim da da dm dim 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 Eb Fm Fm⁷ A^b

A *f* ah la la la, la la la la la la la la, la la la la la la la la,

B *f* Ah la la la la la la la la la la, la la la la la la la la,

A *f* Dom bom bom ba da ba dom bom bom da ba dom bom bom da ba la la la la la la

B *f* 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 la la la la.

ah la la la la la 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, _____

Oh! how they pound, rai - sing their sound. Ah! oh, _____

28 B \flat A \flat maj7 G A \flat 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!

— ah, bom bom bom bom

31 Cm *p* F C sus^4 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.

ah. _____ Hah hah hah.

** Stichnoten als Alternative / Cue notes as alternative

BE 773

Ella, elle l'a

♩ = 96

Musik und Text: Michel Berger

Intro

Em C Am Dadd9 Em C Am Dadd9

nann nann nann nann nann nann nann nann nann nann nann nann nann nann nann nann

nn nn nanne

nn nann nann

nn nann

Strophe 1a

5 Em C Am Dadd9 Bmadd11

nann nann nann nann nann nann nann nann nann nann

nann nann nann nann nann nann

nann nann nann nann nann

nann nann nann nann nann

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 nann nann nann nann nann nann nann

nann nann nann nann nann nann nann nann

nann nann nann nann nann nann nann nann

„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 *mp* *mf* *mp* *mf*

Em C Am D Bm

au
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,
au
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 *f* *f* *f* *f*

Em/B Em C Am D Bm7

El-la, elle l'a, El - la, elle l'a ou ou ou ou ce je n sais quoi
El-la, elle l'a, elle l'a, El - la, elle l'a, ce je n' sais quoi,
El-la, elle l'a, El - la, elle l'a, El - la, elle l'a, ce je n' sais quoi
El-la, elle l'a, elle, elle l'a, elle, elle l'a, elle, elle l'a elle, elle l'a, ce je n' sais quoi

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, 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 ou — elle l'a

El-la, elle l'a, — elle l'a, — El - la, elle l'a, elle l'a, elle a. *p*

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, 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**

G *mp* GSUS4 2 G GSUS4 3 G Em7 4 C DSUS4

S
dim dim dim dim

A
dim dim dim dim [Mel.]
Close your eyes, gim-me your hand, dar-lin'.

T
dim dim dim dim

B
dim dim dim dim doo doo doo dim dim dim dim

5 G Em 6 C DSUS4 7 Em B 8 Em7 A

S
Do you feel my heart beat - ing? Do you un - der - stand? Do you feel the same? Am I on-ly

A
Do you, do you feel the same? I'm

T
dim dim dim dim

B
Do you, do you feel the same? I'm

Verse 2

9 D Bm7 Am^{add4} 10 DSUS4 11 G *12 p* Em7 13 C DSUS4

S
huh

A
dream - ing? Is this burn - ing an e - ter - nal flame? I be - lieve it's meant to be, dar - lin'.

T
huh

B
dream - ing dimm doo doo dimm doo doo doo doo

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14 G Em C DSUS4 Em 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 Bm7 Am Am

18 19 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 D F G

22 23

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 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 Em⁷ A⁷ D Bm Am⁷

29 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

— 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

Text und Musik: Vincent Paul Degiorgio,
David Christian Schreurs, Jan P. K. van Wieringen
Arr.: Bernhard Hofmann

♩ = 130

Intro

S/M

Dm 3x *singen* *gliss.*

oooh

A

Doon z doon doo doo doon z doon doo doo doon z doon doo doo doon z doon doo doo

T

gliss.

oooh

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 Bb7

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 Bb^{SUS}4 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 Bb^{SUS}4 A7⁹

ah ooh
ah ooh
doon doon ah doon doon doon doon

stars, and when you look a-round, you know the room by

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 -

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

A D/A A D/A A D/A

S1 *f* Think, oh think, oh think, oh

S2 *f* Think, oh think, oh think, you bet-ter think a-bout, oh

A1 *f* Think, oh think, you bet-ter think a-bout, oh think, you bet-ter think a-bout, oh

A2 *f* Think, you bet-ter think a-bout, think, you bet-ter think a-bout, think, you bet-ter think a-bout,

Chorus 1

4 A D/A A D⁷ A⁷

5 *mf* think, you bet-ter think a-bout, oh think, think, try'n to do to me, _

6 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

7 think, you bet-ter think a-bout, oh think, think, try'n to do to me, _

8 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

7 A D⁷ A⁷ A⁷

8 think, think, think, let your-self be free. Let's go back, let's go back, go

9 think, think, think, let your mind go, let your-self be free. oh let's go back, go

10 think, think, think, let your-self be free. oh let's go back, go

11 think, you bet-ter think a-bout, let, let your - self b' 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

Bridge 1

19 ^A think, think, think, ^{D7} let your-self be free. ^{A7} Oh ^G free - dom, ^A 21 *f*

think, think, think, let your mind go, let your-self be free. Oh *f* free - dom, oh__ free - dom,___

think, think, think, let your-self be free. Oh *f* free - dom, free-dom, oh__

think, you bet-ter think a-bout, let, let your - self b' free. Free-dom, oh__ free-dom,

22 ^C free - dom, ^D free - dom, ^A 24 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, ^C 26 gim-me some free - dom, ^D 27 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,

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Wake me, shake me Gospel Arr.: Max Frey (*1941)

Chorus $\text{♩} = \text{ca. } 132 \text{ } \text{♩} = \text{♩} = \text{♩}$

S
Wake me! Come on and shake me! No don't let me sleep too late!

M
Wake me! Shake me! Don't let me sleep too late!

A
Wake me! Shake me! Don't let me sleep too late!

Männer/men
oder/or
instrumental
dm dm (etc.)

Be-cause I got to get to hea-ven in a due time to
Be-cause I got to get to hea-ven in a due time to
Be-cause I got to get to hea-ven in a due time to

swing on the gol - den gate! You know I got to get to hea-ven in - a
swing on the gol - den gate! You know I got to get to hea-ven in - a
swing on the gol - den gate! You know I got to get to hea-ven in - a

10 beim letzten Mal fade out / last time fade out
due time to swing on the gol - den gate!
due time to swing on the gol - den gate!
due time to swing on the gol - den gate!

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