

# 38. Jako hedvábná krajka

Petr Jiříček

♩=130

G B $\flat$  C E $\flat$  G B $\flat$  C E $\flat$  G B $\flat$  C E $\flat$

Ally

Charity

Choir

Ja-ko hed-váb-ná kraj-ka hed- váb - ný\_\_ je svět. Ša-ty z hed-váb-né kraj-ky o-blék-ni\_\_ a leť.

♩=130

Piano

8 G B $\flat$  C E $\flat$  G B $\flat$  C E $\flat$  G B $\flat$  C E $\flat$  G B $\flat$

Ally

Charity

Choir

To byl můj ná - pad, pro táh- nout\_ stuž-ku tím tu-nýl- kem. Je pro sleč-nu Bal-cho- vou,

Pno.

15 C E $\flat$  G B $\flat$  C E $\flat$  G B C E $\flat$  G B $\flat$  C E $\flat$

Ally

Charity

Choir

ří - ka- la, že se ji to lí - bí\_\_ To jsem si ne-trouf-la ji říct, že po-dob nou\_\_ blů-zu má Jú - li - e.

Ty se

Pno.

22 G B $\flat$  C E $\flat$  G B $\flat$  C E $\flat$  G B $\flat$  C E $\flat$  G B $\flat$  C E $\flat$  G B $\flat$

Ally

Charity

Choir

To už je dáv no. Ja - ko hed-váb-ná kraj-ka

vi-dáš s Ju-li - í? Ja - ko hed-váb-ná kraj-ka

Ja-ko hed-váb-ná kraj-ka hed- váb - ný\_\_ je svět.

Pno.

29 C Eb G Bb C Eb G Bb C Eb G Bb

Ally hed-váb - ný\_\_\_ je svět. Ša-ty z hed-váb-né kraj-ky o- blék - ni\_\_\_ a leť. Sleč-na Bal-cho-vá tu

Charity hed- váb - ný\_\_\_ je svět. Ša-ty z hed-váb-né kraj-ky o-blék-ni\_\_\_ a leť.

Choir Ša - ty z hed-váb-né kraj-ky o- blék - ni\_\_\_ a leť.

Pno.

35 C Eb G Bb C Eb G Bb C Eb G Bb C Eb

Ally ne-cha-la spous-tu vě-cí k pře-ši-tí. Od-je-la s pa-nem Har-neym a ří-ka-la, že tu-ze pos-pí-chá. Před-stav si,

Charity

Choir

Pno.

42 G Bb C Eb G Bb C Eb G Bb C Eb G Bb C Eb

Ally že mi řek - la, ať ji nav ští-vím\_\_\_ co nej-dřív Spring-fiel-du. Prý\_\_\_ Ša-ty na svat-bu.

Charity Co-pak bu-de a-si chtít?

Choir Ja-ko

Pno.

50 G Bb C Eb G Bb C Eb G Bb C Eb

Ally Ja-ko hed-váb-ná kraj-ka hed váb - ný\_\_\_ je svět. Ša-ty

Charity Ja-ko hed-váb-ná kraj-ka hed váb - ný\_\_\_ je svět. Ša-ty

Choir hed-váb-ná kraj-ka hed- váb - ný\_\_\_ je svět. Ša - ty z hed-váb-né kraj-ky o-blék-ni\_\_\_ a leť.

Pno.

56 G B $\flat$  C E $\flat$  Bm Bm/D Em G Bm Bm/D Em G

Ally z hed-váb-né kraj-ky o- blék - ni\_\_\_ a leť.

Charity z hed-váb-né kraj-ky o-blék-ni\_\_\_ a leť. Tak sleč-na Bal-cho-vá se bu-de vdá- vat?

Choir Ja-ko hed-váb-ná kraj-ka hed- váb - ný\_\_\_ je svět. Ša-ty

Pno.

62 Bm Bm/D Em G Bm Bm/D Em G Bm Bm/D Em G

Ally Mys- lím, že a- no, co - pak ty o tom ne- víš?

Charity

Choir z hed-váb-né kraj-ky o- blék - ni\_\_\_ a leť. Ja-ko hed-váb-ná kraj-ka hed- váb - ný\_\_\_ je svět.

Pno.

68 Bm Bm/D Em G Bm Bm/D Em G Bm Bm/D Em G Bm Bm/D

Ally Li-di ří-ka-ji, že o-na a pan Har- ney...

Charity A proč si mys- liš, že mě-la bych to vě- dět?

Choir Ša-ty z hed-váb-né kraj-ky o blék-ni\_\_\_ a leť. Ja-ko hed-váb-ná kraj-ka

Pno.

75 Em G Bm Bm/D Em G Bm Bm/D Em G Bm Bm/D

Ally Já jen vím, že s ním chtěl-la

Charity Kdy-by se bra-li všich-ni, o kte-rých to sly- ším..

Choir hed- váb - ný\_\_\_ je svět. Ša-ty z hed-váb-né kraj-ky o- blék - ni\_\_\_ a leť.

Pno.

81 Em G7 Cm Cm/Eb Fm Ab Cm Cm/Eb Fm Ab Cm Cm/Eb Fm Ab

Ally na ple-se moc tan-čit.

Charity

Choir Tak! A má po ša-tech i tan-ci.

Ja-ko hed-váb-ná kraj-ka hed- váb-ny\_\_ je svět. Ša-ty z hed-váb-né kraj-ky o blék-ni\_\_ a leť.

Pno.

88 Cm Cm/B Fm Ab Cm Cm/Eb Fm Ab Cm Cm/Eb Fm Ab Cm Cm/Eb

Ally Co bu du dě-lat? To by-la pra-vá kraj-ka!

Charity Ne-máš to sem ta-hat! Jak já ji ne-ná-vi-dím!

Choir Ja-ko hed-váb-ná kraj-ka hed váb ny\_\_ je svět. Ša tyz hed-váb-né kraj-ky

Pno.

95 Fm Ab Cm Cm/Eb Fm Ab Cm Cm/Eb Fm Ab Cm Cm/Eb

Ally Ja-ko hed-váb-ná kraj-ka

Charity A táh-ni! Ne-bo tě bu-du ta-ky ne-ná-vi-děť! Ja-ko hed-váb-ná kraj-ka

Choir o blék - ni\_\_ a leť. Ja-ko hed-váb-ná kraj-ka hed váb - ny\_\_ je svět.

Pno.

101 Fm Ab Cm Cm/B Fm Ab Cm Cm/B Fm Ab Cm

Ally hed váb - ny\_\_ je svět. Ša-ty z hed-váb-né kraj-ky o - blék - ni\_\_ a leť.

Charity hed váb - ny\_\_ je svět. Ša-ty z hed-váb-né kraj-ky o - blék - ni\_\_ a leť.

Choir Ša - ty z hed-váb-né kraj-ky o - blék - ni\_\_ a leť.

Pno.

## 38. Jako hedvábná krajka

$\text{♩} = 130$  G B $\flat$  C E $\flat$  G B $\flat$  C E $\flat$  G B $\flat$  C E $\flat$  G B $\flat$  C E $\flat$

10 G B $\flat$  C E $\flat$  G B $\flat$  C E $\flat$

To byl můj ná - pad, pro táh - nout stuž - ku tím tu - nyl - kem. Je pro

14 G B $\flat$  C E $\flat$  G B $\flat$  C E $\flat$

sleč - nu Bal - cho - vou, ří - ka - la, že se ji to lí - bí. To jsem si

18 G B C E $\flat$  G B $\flat$  C E $\flat$  G B $\flat$

ne - trouf - la ji říct, že po - dob nou blů - zu má Jú - li - e.

23 C E $\flat$  G B $\flat$  C E $\flat$  G B $\flat$  C E $\flat$  G B $\flat$

To už je dáv no. Ja - ko hed - váb - ná kraj - ka

29 C E $\flat$  G B $\flat$  C E $\flat$  G B $\flat$  C E $\flat$

hed - váb - ný je svět. Ša - ty z hed - váb - né kraj - ky o - blék - ni a leť.

34 G B $\flat$  C E $\flat$  G B $\flat$  C E $\flat$

Sleč - na Bal - cho - vá tu ne - cha - la spous - tu vě - cí k pře - ši - tí. Od - je - la

38 G B $\flat$  C E $\flat$  G B $\flat$  C E $\flat$

s pa - nem Har - neym a ří - ka - la, že tu - ze pos - pí - chá. Před - stav si,

42 G B $\flat$  C E $\flat$  G B $\flat$

že mi řek - la, ať ji nav - ští - vím co nej - dřív v Spring - fiel - du.

45 C E $\flat$  G B $\flat$  C E $\flat$  G B $\flat$  C E $\flat$  G B $\flat$

Prý - ša - ty na svat - bu.

51 C Eb G Bb C Eb G Bb

Ja - ko hed - váb - ná kraj - ka hed - váb - ný\_\_\_\_ je svět.

55 C Eb G Bb C Eb

Ša - ty z hed - váb - né kraj - ky o - blék - ni\_\_\_\_ a leť.

58 Bm Bm/D Em G Bm Bm/D Em G Bm Bm/D Em G Bm Bm/D

Mys - lím, že a - no, co -

65 Em G Bm Bm/D Em G Bm Bm/D Em G Bm Bm/D Em G

pak ty o tom ne - víš?

72 Bm Bm/D Em G Bm Bm/D Em G Bm Bm/D Em G

Li - di ří - ka - jí, že o - na a pan Har - ney...

78 Bm Bm/D Em G Bm Bm/D Em G<sup>7</sup>

Já jen vím, že s ním chtě - la na ple - se moc tan - čit.

82 Cm Cm/Eb Fm Ab Cm Cm/Eb Fm Ab Cm Cm/Eb Fm Ab Cm Cm/B

Co bu - du dě - lat? To

89 Fm Ab Cm Cm/Eb Fm Ab Cm Cm/Eb Fm Ab Cm Cm/Eb Fm Ab Cm Cm/Eb

by - la pra - vá kraj - ka!

97 Fm Ab Cm Cm/Eb Fm Ab Cm Cm/Eb Fm Ab

Ja - ko hed - váb - ná kraj - ka hed - váb - ný\_\_\_\_ je svět.

102 Cm Cm/B Fm Ab Cm Cm/B Fm Ab Cm

Ša - ty z hed - váb - né kraj - ky o - blék - ni\_\_\_\_ a leť.

## 38. Jako hedvábná krajka

$\text{♩} = 130$

9 11

Ty se ví-dáš s Ju-li - í?

23 4

Ja-ko hed-váb-ná kraj-ka hed váb - ny\_\_\_ je svět.

30

Ša-ty z hed-váb-né kraj - ky o-blék-ni\_\_\_\_\_ a leť.

34 11 4

Co-pak bu-de a-si chtít? Ja-ko

52

hed-váb-ná kraj-ka hed váb - ný\_\_\_ je svět. Ša-ty z hed-váb-né kraj-ky

57 2

o-blék-ni\_\_\_\_\_ a leť. Tak sleč-na Bal-cho-vá se bu-de vdá-vat?

62 6 6

A proč si mys líš,\_\_\_ že mě-la bych to vě- dět?

76 4

Kdy-by se bra-li všich-ni, o kte-rých to sly-ším..

82 2 6

Tak! A má po ša-tech i tan-ci.

92

Ne-máš to sem ta - hat! Jak já ji ne - ná - vi - dím!

## Charity

95



A táh-ni! Ne-bo tě bu-du ta-ky ne-ná-vi-dět!

Ja-ko

100



hed-váb-ná kraj - ka hed váb - ny\_\_\_\_\_ je svět.

Ša-ty

104



z hed-váb - né kraj - ky o - blék - ni\_\_\_\_\_ a let'.



# 38. Jako hedvábná krajka

Choir

Petr Jiráček

$\text{♩} = 130$

5 Ja-ko hed-váb-ná kraj-ka hed- váb - ný je svět. 2

10 15 Ša-ty z hed-váb-né kraj-ky o-blék-ni a leť.

28 Ja-ko hed-váb-ná kraj-ka hed- váb - ný je svět. 2

34 15 Ša-ty z hed-váb-né kraj-ky o- blék - ni a leť.

53 Ja-ko hed-váb-ná kraj-ka hed- váb - ný je svět.

58 Ša-ty z hed-váb-né kraj-ky o-blék-ni a leť. Ja-ko

63 hed-váb-ná kraj-ka hed- váb- ný je svět. Ša-ty z hed-váb-né kraj-ky

68 o blék-ni a leť. Ja-ko hed-váb-ná kraj-ka hed- váb- ný je svět.

73 Ša-ty z hed-váb-né kraj-ky o blék - ni a leť.

Ja-ko hed-váb-ná kraj-ka hed- váb - ný je svět.

77

82 Ša-ty z hed-váb-né kraj-ky o- blék-ni\_\_\_ a leť. Ja-ko

87 hed-váb-ná kraj-ka hed- váb- ný\_\_\_ je svět. Ša-ty z hed-váb-né kraj-ky

92 o blék-ni\_\_\_ a leť. Ja-ko hed-váb-ná kraj-ka hed váb- ny\_\_\_ je svět.

98 Ša ty z hed-váb-né kraj-ky o blék-ni\_\_\_ a leť. Ja-ko

102 hed-váb-ná kraj - ka hed váb - ny\_\_\_ je svět. Ša-ty

z hed-váb-né kraj - ky o - blék - ni\_\_\_ a leť.

3

# 38. Jako hedvábná krajka

Piano

Petr Jiríček

$\text{♩} = 130$

Musical notation for measures 1-5. The piece is in 4/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a melody of eighth notes with a triplet of eighth notes in the final measure. The left hand provides a steady accompaniment of eighth notes.

6

Musical notation for measures 6-10. The right hand continues the melodic line with eighth notes and a triplet. The left hand maintains the eighth-note accompaniment.

10

Musical notation for measures 11-14. The right hand continues the melodic line with eighth notes and a triplet. The left hand maintains the eighth-note accompaniment.

14

Musical notation for measures 15-18. The right hand continues the melodic line with eighth notes and a triplet. The left hand maintains the eighth-note accompaniment.

18

Musical notation for measures 19-22. The right hand continues the melodic line with eighth notes and a triplet. The left hand maintains the eighth-note accompaniment.

22

Musical notation for measures 23-26. The right hand continues the melodic line with eighth notes and a triplet. The left hand maintains the eighth-note accompaniment.

26

Musical score for measures 26-29. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a melody of eighth notes with a descending line, while the left hand provides a steady accompaniment of eighth notes. A triplet of eighth notes appears in the final measure of this system.

30

Musical score for measures 30-33. The right hand continues the melodic line, and the left hand maintains the accompaniment. A triplet of eighth notes is present in the final measure of this system.

34

Musical score for measures 34-37. The right hand continues the melodic line, and the left hand maintains the accompaniment. A triplet of eighth notes is present in the final measure of this system.

38

Musical score for measures 38-41. The right hand continues the melodic line, and the left hand maintains the accompaniment. A triplet of eighth notes is present in the final measure of this system.

42

Musical score for measures 42-45. The right hand continues the melodic line, and the left hand maintains the accompaniment. A triplet of eighth notes is present in the final measure of this system.

46

Musical score for measures 46-49. The right hand continues the melodic line, and the left hand maintains the accompaniment. A triplet of eighth notes is present in the final measure of this system.

50

Musical score for measures 50-53. The piece is in a minor key (one flat). The right hand features a melody of eighth notes with a triplet of eighth notes in the final measure. The left hand provides a steady accompaniment of eighth notes.

54

Musical score for measures 54-57. The key signature changes to major (two sharps). The right hand continues with eighth notes and a triplet. The left hand accompaniment remains consistent.

58

Musical score for measures 58-61. The key signature remains major. The right hand melody consists of eighth notes and chords, with a triplet in the final measure. The left hand accompaniment continues.

62

Musical score for measures 62-65. The key signature remains major. The right hand melody consists of eighth notes and chords, with a triplet in the final measure. The left hand accompaniment continues.

66

Musical score for measures 66-69. The key signature remains major. The right hand melody consists of eighth notes and chords, with a triplet in the final measure. The left hand accompaniment continues.

70

Musical score for measures 70-73. The key signature remains major. The right hand melody consists of eighth notes and chords, with a triplet in the final measure. The left hand accompaniment continues.

74

Musical score for measures 74-77. The piece is in G major (one sharp). The right hand features a sequence of chords: G4 (quarter), B4 (quarter), D5 (quarter), G4 (quarter), B4 (quarter), D5 (quarter), G4 (quarter), B4 (quarter), D5 (quarter), G4 (quarter). The left hand features a sequence of chords: G2 (quarter), B2 (quarter), D3 (quarter), G2 (quarter), B2 (quarter), D3 (quarter), G2 (quarter), B2 (quarter), D3 (quarter), G2 (quarter). A triplet of eighth notes (G2, B2, D3) is marked at the end of measure 77.

78

Musical score for measures 78-81. The key signature changes to E major (two sharps). The right hand features a sequence of chords: E4 (quarter), G4 (quarter), B4 (quarter), E4 (quarter), G4 (quarter), B4 (quarter), E4 (quarter), G4 (quarter), B4 (quarter), E4 (quarter). The left hand features a sequence of chords: E2 (quarter), G2 (quarter), B2 (quarter), E2 (quarter), G2 (quarter), B2 (quarter), E2 (quarter), G2 (quarter), B2 (quarter), E2 (quarter). A triplet of eighth notes (E2, G2, B2) is marked at the end of measure 81.

82

Musical score for measures 82-85. The key signature changes to C major (no sharps or flats). The right hand features a sequence of chords: C4 (quarter), E4 (quarter), G4 (quarter), C4 (quarter), E4 (quarter), G4 (quarter), C4 (quarter), E4 (quarter), G4 (quarter), C4 (quarter). The left hand features a sequence of chords: C2 (quarter), E2 (quarter), G2 (quarter), C2 (quarter), E2 (quarter), G2 (quarter), C2 (quarter), E2 (quarter), G2 (quarter), C2 (quarter). A triplet of eighth notes (C2, E2, G2) is marked at the end of measure 85.

86

Musical score for measures 86-89. The key signature changes to A major (three sharps). The right hand features a sequence of chords: A4 (quarter), C#4 (quarter), E4 (quarter), A4 (quarter), C#4 (quarter), E4 (quarter), A4 (quarter), C#4 (quarter), E4 (quarter), A4 (quarter). The left hand features a sequence of chords: A2 (quarter), C#2 (quarter), E2 (quarter), A2 (quarter), C#2 (quarter), E2 (quarter), A2 (quarter), C#2 (quarter), E2 (quarter), A2 (quarter). A triplet of eighth notes (A2, C#2, E2) is marked at the end of measure 89.

90

Musical score for measures 90-93. The key signature changes to F major (one flat). The right hand features a sequence of chords: F4 (quarter), A4 (quarter), C5 (quarter), F4 (quarter), A4 (quarter), C5 (quarter), F4 (quarter), A4 (quarter), C5 (quarter), F4 (quarter). The left hand features a sequence of chords: F2 (quarter), A2 (quarter), C3 (quarter), F2 (quarter), A2 (quarter), C3 (quarter), F2 (quarter), A2 (quarter), C3 (quarter), F2 (quarter). A triplet of eighth notes (F2, A2, C3) is marked at the end of measure 93.

94

Musical score for measures 94-97. The key signature changes to D major (two sharps). The right hand features a sequence of chords: D4 (quarter), F#4 (quarter), A4 (quarter), D4 (quarter), F#4 (quarter), A4 (quarter), D4 (quarter), F#4 (quarter), A4 (quarter), D4 (quarter). The left hand features a sequence of chords: D2 (quarter), F#2 (quarter), A2 (quarter), D2 (quarter), F#2 (quarter), A2 (quarter), D2 (quarter), F#2 (quarter), A2 (quarter), D2 (quarter). A triplet of eighth notes (D2, F#2, A2) is marked at the end of measure 97.

98

Musical score for measures 98-101. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). The right hand (treble clef) features a series of chords, each followed by a quarter rest, creating a rhythmic accompaniment. The left hand (bass clef) plays a steady eighth-note accompaniment. In measure 101, the left hand concludes with a triplet of eighth notes.

102

Musical score for measures 102-105. The notation continues from the previous system. The right hand maintains the chordal accompaniment. The left hand continues with the eighth-note accompaniment. In measure 105, the left hand ends with a triplet of eighth notes, followed by a quarter rest. The system concludes with a double bar line.