

# 43. Jdu se podívat na matku

Petr Jiříček

♩=80

Charity

Bm A#7/B D/B A#7/B Bm A#7/B D/B A#7/B Bm A#7/B D/B A#7/B Bm A#7/B

Jdu se po-dí-vat na mat-ku.

Farář Miles

Cha-ri-ty, co tu dě-láš?

Piano

♩=80

9 D/B A#7/B Em D#7/E G/E D#7/E Em D#7/E G/E D#7/E Bm A#7/B D/B A#7/B Bm A#7/B

Charity

Mu-sím za ní jit.

Farář miles

Vy-pa dáš\_ ne-moc - nš, dě-ven-ko a je to da-le-ko. My sliš, že dě-láš dob-ře?

Pno.

17 D/B A#7/B Em D#7/E G/E D#7/E Em D#7/E G/E D#7/E Bm A#7/B D/B A#7/B Bm A#7/B

Charity

Ne vím, co chce-te říct, pros-tě k ní chci jen jit.

Farář miles

Tak-že ty to víš, ně-kdo ti to řek'?

Pno.

25 D/B A#7/B Em G/E F# F#7 G Bm/G Em7/G Bm/G Em G/E Bm/F# Bm(add2)/F# Bm(add4)/F# Bm/F#

Charity

Dí - tě mo-je, tvá mat-ka nej- spíš prá - vě u mi - rá. Po- spěš s ná - mi od-bi - ji je-jí

Farář miles

Pno.

33 F# Bm A#7/B D/B A#7/B Bm A#7/B D/B Bm A#7/B D/B A#7/B Bm A#7/B

Charity

pos-led-ní ho-di - na. Po-vís mi, co tě trá pí? Cha-ri-ty,

Farář miles

Pno.

41 D/B A<sup>#</sup>/B Em D<sup>#</sup>/E G/E D<sup>#</sup>/E Em D<sup>#</sup>/E G/E D<sup>#</sup>/E Bm A<sup>#</sup>/B D/B A<sup>#</sup>/B

Charity

Farář miles

Pno.

co vis o svém dět-ství, než si tě vza-li Ro-yal - lo-vi do Se-ver-ní-ho Dor meru?

48 Bm A<sup>#</sup>/B D/B A<sup>#</sup>/B Em G/E F<sup>#</sup> F<sup>#</sup>7 G Bm/G Em<sup>7</sup>/G Bm/G Em G/E Bm/F<sup>#</sup> Bm(add2)/F<sup>#</sup>

Charity

Farář miles

Pno.

Nic krom to-ho, co jsem jed-nou do - ma taj - ně vy slech - la. Že prý... můj... o tec... pil

56 Bm(add4)/F<sup>#</sup> Bm/F<sup>#</sup> F<sup>#</sup> Bm A<sup>#</sup>/B D/B A<sup>#</sup>/B A<sup>#</sup>/B D/B Bm A<sup>#</sup>/B D/B A<sup>#</sup>/B

Charity

Farář miles

Pno.

a do vě-ze-ní nas-tou - pil. Tys na Ho-ře nik-dy ne-by - la?

64 Bm A<sup>#</sup>/B D/B A<sup>#</sup>/B Em D<sup>#</sup>/E G/E D<sup>#</sup>/E Em D<sup>#</sup>/E G/E D<sup>#</sup>/E Bm A<sup>#</sup>/B

Charity

Farář miles

Pno.

Ne-by - la. Tře-ba se nám po-da-ři za-stih-nout tvo-ji mat-ku ži vou a bu-de rá-da, že jsi při-šla

71 D/B A<sup>#</sup>/B Bm A<sup>#</sup>/B D/B A<sup>#</sup>/B Em G/E F<sup>#</sup> F<sup>#</sup>7 G Bm/G Em<sup>7</sup>/G Bm/G Em G/E

Charity

Farář miles

Pno.

Dí - tě mo-je, tvá... mat-ka nej - spis prá - vě u - mí - rá... Po spěš s ná - mi,  
Dí - tě mo-je, tvá... mat-ka nej - spis prá - ve u - mí - rá... Po spěš s ná - mi,

79 Bm/F# Bm(add2)/F# Bm(add4)/F# Bm/F# F# Bm A#+/B D/B A#+/B Bm A#+/B D/B A#+/B Em G/E

Charity  
od-bi - ji je - ji pos-led-ní ho - di - na. Di - tě mo - je, tvá

Farář miles  
od-bi - ji je - ji pos-led-ní ho - di - na. Di - tě mo - je, tvá

Pno.

87 F# F#7 G Bm/G Em7/G Bm/G Em G/E Bm/F# Bm(add2)/F#

Charity  
mat - ka nej - spiš prá - vě u - mí - rá. Po - spěš s ná - mi, od - bi - ji.

Farář miles  
mat - ka nej - spiš prá - vě u - mí - rá. Po - spěš s ná - mi, od - bi - ji.

Pno.

92 Bm(add4)/F# Bm/F# Bm(add2)/F# F# Bm A#+/B D/B A#+/B Bm

Charity

Farář miles

Pno.

# 43. Jdu se podívat na matku

Charity

Petr Jiríček

$\text{♩} = 80$

Bm A<sup>+</sup>/B D/BA<sup>+</sup>/B Bm A<sup>+</sup>/B D/B A<sup>+</sup>/B Bm A<sup>+</sup>/B D/B A<sup>+</sup>/B

Jdu se po-dí-vat na mat-ku.

8 Bm A<sup>+</sup>/B D/BA<sup>+</sup>/B Em D<sup>+</sup>/E G/E D<sup>+</sup>/E Em D<sup>+</sup>/E G/E D<sup>+</sup>/E Bm A<sup>+</sup>/B D/B A<sup>+</sup>/B

Mu-sím za ní

16 Bm A<sup>+</sup>/B D/B A<sup>+</sup>/B Em D<sup>+</sup>/E G/E D<sup>+</sup>/E Em D<sup>+</sup>/E G/E D<sup>+</sup>/E

jít. Ne vím, co chce-te říct, pros-tě k ní chci jen

22 Bm A<sup>+</sup>/B D/B A<sup>+</sup>/B Bm A<sup>+</sup>/B D/BA<sup>+</sup>/B Em G/E F<sup>+</sup> F<sup>7</sup> G Bm/G Em<sup>7</sup>/GBm/G

jít.

30 Em G/E Bm F<sup>+</sup>(add2)/Bm(add2)/F<sup>+</sup> F<sup>+</sup> Bm A<sup>+</sup>/B D/B A<sup>+</sup>/B Bm A<sup>+</sup>/B D/B

38 Bm A<sup>+</sup>/B D/B A<sup>+</sup>/B Bm A<sup>+</sup>/B D/BA<sup>+</sup>/B Em D<sup>+</sup>/E G/ED<sup>+</sup>/E Em D<sup>+</sup>/E G/ED<sup>+</sup>/E Bm A<sup>+</sup>/B D/BA<sup>+</sup>/B

48 Bm A<sup>+</sup>/B D/B A<sup>+</sup>/B Em G/E F<sup>+</sup> F<sup>7</sup> G Bm/G

Nic krom to-ho, co jsem jed-nou do-ma taj - ně vy slech - la.

53 Em<sup>7</sup>/G Bm/G Em G/E Bm/F<sup>+</sup> Bm(add2)/F<sup>+</sup> Bm(add4)/F<sup>+</sup> Bm/F<sup>+</sup> F<sup>+</sup>

Že prý\_ můj\_ o- tec\_ pil a do vě-ze-ní nas-tou-

58 Bm A<sup>+</sup>/B D/B A<sup>+</sup>/B A<sup>+</sup>/B D/B Bm A<sup>+</sup>/B D/B A<sup>+</sup>/B Bm A<sup>+</sup>/B

pil. Ne-by- la.

65 D/B A<sup>+</sup>/B Em D<sup>+</sup>/E G/ED<sup>+</sup>/E Em D<sup>+</sup>/E G/E D<sup>+</sup>/E Bm A<sup>+</sup>/B D/B A<sup>+</sup>/B Bm A<sup>+</sup>/B

## Charity

73 D/B A<sup>+</sup>/B Em G/E F# F<sup>7</sup> G Bm/G Em<sup>7</sup>/G Bm/G

Dí - tě mo - je, tvá mat - ka nej - spíš prá - vě u - mí - rá.

78 Em G/E Bm/F# Bm<sup>(add2)</sup>/F# Bm<sup>(add4)</sup>/F# Bm/F# F# Bm A<sup>+</sup>/B

Po spěš s ná - mi, od - bi - jí je - jí pos - led - ní ho - di - na.

83 D/B A<sup>+</sup>/B Bm A<sup>+</sup>/B D/B A<sup>+</sup>/B Em G/E F# F<sup>7</sup> G Bm/G

Dí - tě mo - je, tvá mat - ka nej - spíš prá - vě u - mí - rá.

89 Em<sup>7</sup>/G Bm/G Em G/E Bm/F# Bm<sup>(add2)</sup>/F# Bm<sup>(add4)</sup>/F# Bm/F#

Po spěš s ná - mi, od - bi - jí.

93 Bm<sup>(add2)</sup>/F# F# Bm A<sup>+</sup>/B D/B A<sup>+</sup>/B Bm

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Fará! Miles

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$\text{♩} = 80$



Cha-ri-ty, co tu dě-láš?

Vy-pa dáš\_ ne-moc

10



nš, dě-ven-ko

a je to da-le-ko.

My slíš, že dě-láš dob-ře?

15



Tak-že ty to víš,\_ ně-kdo ti to řek'?

25



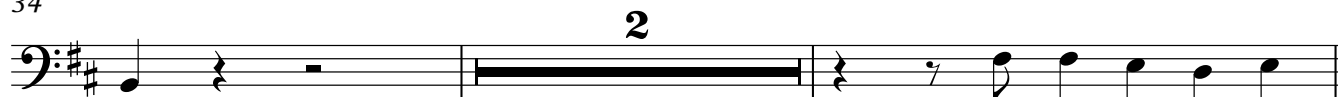
Dí - tě mo-je, tvá\_\_ mat-ka nej-spíš prá - vě u- mí - rá.\_\_

30



Po- spěš\_ s ná - mi od- bi - jí\_\_\_\_\_ je- jí pos-led-ní ho - di -

34



na.

Po - víš mi, co tě

38



trá pí?

Cha-ri-ty,

co víš o svém dět- ství,

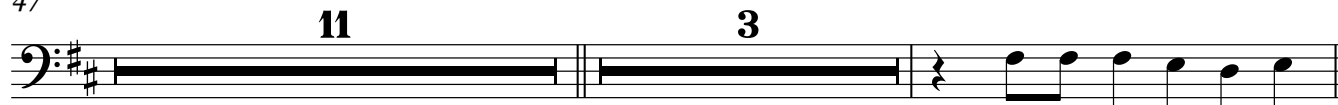
43



než si tě vza-li Ro-yal - lo-vi

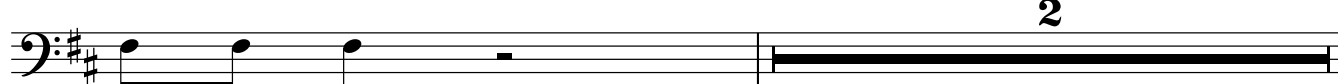
do Se-ver-ní-ho Dor meru?

47



Tys na Ho - ře nik-dy

62



ne - by - la?

65



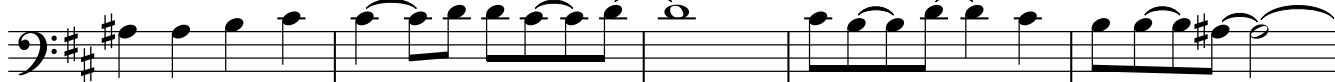
Tře-ba se nám po-da-ří za-stih-nout tvo-ji mat-ku ži vou\_

69



a bu-de rá-da, že jsi při-šla Dí-tě mo-je, tvá\_

75



mat-ka nej-spíš prá - ve u-mí - rá.\_\_\_\_ Po spěš s ná - mi, od-bi - jí\_\_\_\_\_

80



\_\_\_\_\_ je-jí pos-led-ní ho - di - na. Dí -tě

86



mo-je, tvá\_ mat-ka nej-spíš prá - vě u-mí - rá.\_\_\_\_ Po-spěš s ná - mi,

91



od-bi - jí.\_\_\_\_\_

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Piano

Petr Jiráček

$\text{♩} = 80$

Musical notation for measures 1-5. The piece is in 3/4 time with a key signature of two sharps (F# and C#). The tempo is marked as quarter note = 80. The right hand features a steady accompaniment of chords, while the left hand plays a rhythmic eighth-note pattern.

6

Musical notation for measures 6-9. The musical structure continues with the same accompaniment patterns as the first system.

10

Musical notation for measures 10-13. The musical structure continues with the same accompaniment patterns as the first system.

14

Musical notation for measures 14-17. The musical structure continues with the same accompaniment patterns as the first system.

18

Musical notation for measures 18-21. The musical structure continues with the same accompaniment patterns as the first system.

22

Musical notation for measures 22-25. The musical structure continues with the same accompaniment patterns as the first system.



26

Musical notation for measures 26-29. The piece is in D major (two sharps) and 4/4 time. The right hand features a steady accompaniment of eighth-note chords, while the left hand plays a simple eighth-note bass line.

30

Musical notation for measures 30-33. The right hand continues with eighth-note chords, and the left hand maintains the eighth-note bass line. The final measure of this system ends with a double bar line.

34

Musical notation for measures 34-37. The right hand accompaniment changes to include some chords with a sharp sign (e.g., F#), and the left hand continues with the eighth-note bass line. The system concludes with a double bar line.

38

Musical notation for measures 38-41. The right hand accompaniment continues with eighth-note chords, some marked with a sharp sign. The left hand maintains the eighth-note bass line. The system ends with a double bar line.

42

Musical notation for measures 42-45. The right hand accompaniment continues with eighth-note chords, some marked with a sharp sign. The left hand maintains the eighth-note bass line. The system ends with a double bar line.

46

Musical notation for measures 46-49. The right hand accompaniment continues with eighth-note chords, some marked with a sharp sign. The left hand maintains the eighth-note bass line. The system ends with a double bar line.

50

Musical notation for measures 50-53. The piece is in D major (two sharps) and 3/4 time. The right hand features a steady accompaniment of eighth-note chords, while the left hand plays a rhythmic eighth-note bass line.

54

Musical notation for measures 54-57. The right hand continues with eighth-note chords, and the left hand maintains the eighth-note bass line. Measure 57 ends with a double bar line.

58

Musical notation for measures 58-61. The right hand introduces a new chord progression with some accidentals (sharps) in the upper voice. The left hand continues with the eighth-note bass line.

62

Musical notation for measures 62-65. The right hand continues with the new chord progression, and the left hand maintains the eighth-note bass line.

66

Musical notation for measures 66-69. The right hand continues with the new chord progression, and the left hand maintains the eighth-note bass line.

70

Musical notation for measures 70-73. The right hand continues with the new chord progression, and the left hand maintains the eighth-note bass line.

74

Musical notation for measures 74-77. The piece is in D major (two sharps) and 3/4 time. The right hand features a steady accompaniment of chords, while the left hand plays a rhythmic eighth-note pattern.

78

Musical notation for measures 78-82. The right hand continues with chords, and the left hand maintains the eighth-note pattern. Measure 82 shows a change in the right hand's chord structure.

83

Musical notation for measures 83-86. The right hand's accompaniment becomes more complex with some chords containing trills or grace notes. The left hand continues with the eighth-note pattern.

87

Musical notation for measures 87-90. The right hand returns to a simpler chordal accompaniment. The left hand continues with the eighth-note pattern.

91

Musical notation for measures 91-94. The right hand has a more active role with some melodic fragments. The left hand continues with the eighth-note pattern.

95

Musical notation for measures 95-98. The right hand features a final melodic phrase. The left hand continues with the eighth-note pattern until the end of the piece.