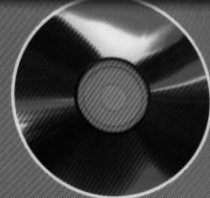


SCHOTT
PIANO
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CD

ARSTEN GERLITZ

Pop Ballads

FIELDS OF GOLD

DON'T KNOW WHY

FATHER & SON

IMAGINE

TEARS IN HEAVEN

EVERY BREATH YOU TAKE

ANGELS

 SCHOTT

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Pop Ballads

16 Famous Pop Ballads
16 bekannte Pop-Balladen

arranged by / arrangiert von
Carsten Gerlitz

ED 9842
ISMN M-001-13870-3

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Die CD wurde produziert im greenlandmusicstudio, Berlin
Klavier, Keyboards, Percussion, Cajon, alle Gitarren
und Programmierung: Carsten Gerlitz

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1. Tears In Heaven

Musik und Text: Eric Clapton, Will Jennings
Arrangement: Carsten Gerlitz

Musik und Text: Eric Clapton, Will Jennings
Arrangement: Carsten Gerlitz

Handwritten musical score for "Tears in Heaven" by Eric Clapton. The score is written on four systems of grand staves (treble and bass clef). It includes handwritten lyrics, guitar chords (G, D/F#, Em, D, C/G, Em7, C, Bm7), and various musical notations such as fingerings, dynamics (mf), and articulation marks. The lyrics are: "Would you know my name, Would you hold my hand if I saw you in heaven? Would it be the same, Would you help me start if I saw you in heaven?"

13 Em B⁷/D[#] B^{b5}/D E⁷

I must be strong
I'll find my way

and carry on
through night and day

16 Am D G D/F[#]

'cause I know I don't be-long here in heav - en.

I just can't stay

20 Em D C D⁴ 3 G C/G G

1. 2.

5 3 1 2 3 4 5

5 3 1 2 3 4 5

5 (with pedal) 2 3

24 B^b F/A Gm⁷ C/E F C/E

Time can bring you down, time can bend your knees.

1 3 5

5 2 4 3

Tup

* Pedal way

6

27 F C/E F B $\flat$ F/A Gm⁷ C/E

Time can break your heart, have you beg - gin'

1 5 2 1 2 3 1

30 F C/E 2 4 5 D G D/F $\sharp$

please, beg - gin' please.

5 2 1 2 1 3 5

33 Em 5 3 Em/D 5 C 3 5 5 G D/F $\sharp$ C/E D/F $\sharp$

4 3

36 G D/F $\sharp$ Em 5 7 Em/D 1 3 2 C G

39 D Em B⁷/D[#] B^{b5}/D E⁷

Be- yond the door there's peace, I'm sure;

1+2+3+4+

43 Am D

and I know there'll be no more tears in heav -

46 G D/F[#] Em D C Bm⁷ D⁴ 3 G

- en.

2. Would you hold my hand,
if I saw you in heaven?
Would you help me stand,
if I saw you in heaven?
I'll find my way through night and day,
'cause I know I just can't stay
here in heaven.

2. Fields Of Gold

Musik und Text: Sting
Arrangement: Carsten Gerlitz

Bm⁷ **Gmaj⁷**

mf

(with pedal)

5 **Bm⁷** **Gmaj⁷**

You'll re -

9 **Bm⁷** **G**

mem - ber me when the west wind moves up - on the fields of bar -
took her love for to gaze a - while up - on the fields of bar -

12 **D** **Bm⁷** **G** **D/F[♯]** **G/B** **A⁷**

- ley. You'll for get the sun in his jeal - ous sky as we walk in fields of
- ley. In his arms she fell as her hair came down a - mong the fields of

16 **Bm** **G** **D** **G** **D**

1. gold. So she

20 **D** **Bm** **G**

2. gold. Will you stay with me, will you be my love a -
years have passed since those sum - mer days a -

23 **D** **Bm⁷**

mong the fields of bar - ley. We'll for - get the sun in his
mong the fields of bar - ley. See the chil - dren run as the

26 **G** **D/F#** **G/B** **A** **Bm**

jeal - ous sky as we lie in the fields of gold.
sun goes down a - mong the fields of gold.

29 G D G/D D

See the
You'll re -

32 Bm⁷ G

west wind move like a lov - er so up - on the fields of bar -
mem - ber me when the west wind moves up - on the fields of bar -

35 D Bm⁷ ⊕ G D/F#

- ley. Feel her bod - y rise when you kiss her mouth a - mong
- ley. You can tell the sun in his

38 G/B A D

the fields of gold.

41 G D G

I nev-er made prom-is-es light-ly and there have been

44 D G D

some that I've brok-en, but I swear in the days still left we'll walk

47 G/B A/C# D G/B A/C# D G/D

in fields of gold, we'll walk in fields of gold.

51 D Bm G

mf

55 D Bm⁷ G D/F#

58 G/B A D §

Man - y

D.S. al Coda

♩

G D G/B A D G/B A

jeal-ous sky when we walked in fields of gold, when we walked in fields of

65 D

gold.

rit.

(r.H.)

3. Don't Know Why

Musik und Text: Jesse Harris
Arrangement: Carsten Gerlitz

$B\flat j7$ $B\flat7$ $E\flat j7$ $D7/9$ $Gm7$ $C7$ $Fsus$
 mf
 (with pedal) $Red.$

5 $B\flat j7$ $B\flat7$ $E\flat j7$ $D7$ $Gm7$ $C7$ $Fsus$ $B\flat$
 wai - ted 'til I saw the sun don't know why I did - n't come
 Something has to make you run

9 $B\flat j7$ $B\flat7$ $E\flat j7$ $D7$ $Gm7$ $C7$
 I left you by the house of fun I don't know why I
 I feel as emp - ty as a drum

12 $Fsus$ $B\flat$ $Gm7$ $C7$ $Fsus$ $B\flat \oplus$ $B\flat j7$ $B\flat7$
 did-n't come, don't know why I did-n't come. When I saw the
 (I.H.) $Red.$

16 Ebj7 D7 Gm7 C7 F sus Bb Bbj7 Bb7

break of day I wish that I could fly a - way, in - stead of kneeling

20 Ebj7 D7 Gm7 C7 F sus Bb Gm7

in the sand catching tear-drops in my hand. My heart is

24 C7 F sus F Gm7

drenched in wine, but you'll be

28 Csus F sus F7 Bbj7 Bb7 Ebj7 D7

on my mind, for - ev - er out a-cross the end - less sea

33 Gm^7 C^7 F^{sus} Bb Bb^7 Bb^7 Ebj^7 D^7

I would die in ec - sta - sy. But I'll be a bag of bones

37 Gm^7 C^7 F^{sus} Bb Bb^7 Bb^7 Eb Ab^7

driving down the road a - lone. My

2.

41 Gm C^7 F^{sus} Bb^7 Bb^7 Ebj^7 Ab^7

45 Gm C^7 F^{sus} $\$$ $\oplus$ Gm^7 C^7 F^{sus} Bb

D.S. al Coda *rit.*

4. Father And Son

Musik und Text: Cat Stevens
Arrangement: Carsten Gerlitz

System 1: Chords: G, C/G. Dynamics: *mf*. (with pedal)

System 2: Chords: G, C/G. Dynamics: *p*. Lyrics: It's not

System 3: Chords: Gadd2, Bm⁷, C, G. Lyrics: time to make a change, just re - lax and take it ea - sy, your still young that's your

System 4: Chords: Em⁷, Am, C/D, G, Bm⁷. Lyrics: fault, there's so much you have to know. Find a girl, set - tle down, if you

19 C G Em⁷ Am

want to, you can mar-ry, look at me I am old but I'm hap- py.

24 C/D Gadd2 Bm⁷ C

mp I was once like you are now, and I know that it's not ea - sy to be

29 G Em⁷ Am⁷ C/D G

calm when you've found some-thing go-ing on, but take your time, think a

34 Bm⁷ C G/D Em

lot, why think of ev-'ry-thing you've got for you will still be here to-mor-row, but your

39 G/D C⁶/D G C/G G C/G

dreams may not.

44 G C/G G C/G

mf How can I

48 G Bm⁷ C G

try to ex-plain, 'cause when I do he turns a - way a - gain, it's al-ways been the

(with pedal)

53 Em⁷ Am⁷ C/D G Bm

same, same old sto-ry. From the mo - ment I could talk I was

58 C G Em⁷ C/D G

or - de - red to list - en, now there's a way and I know that I have to go a -

63 Bm⁷ D^{sus} G C/G

way, I know I have to go.

67 G C/G (Solo) G Bm⁷

71 C G Em⁷ Am

76 D^{sus} G Bm^7 C

81 G/D E_m C/D G Bm^7 D^{sus}

86 G G/C G G/C G

All the times that I cried keeping all things I knew inside,
 it's hard, but it's harder to ignore it.
 If they were right I'd agree, but it's them they know, not me
 now there's a way and I know that I have to go away, I know I have to go.

*Diese Seite bleibt wegen besserer Wendemöglichkeit frei.
This page is left free to save an uncomfortable page turn.*

5. Imagine

Musik und Text: John Lennon
Arrangement: Carsten Gerlitz

Handwritten annotations in the score include: a large 'X' at the top left; 'mf' (mezzo-forte) in the first system; '2 1' and '2 3 1' above the piano part in the first system; '3' above the piano part in the second system; '2 3 1' and '5 3' above the piano part in the third system; '2 3 1' above the piano part in the fourth system; and '2 1' above the piano part in the fourth system.

Chords indicated above the staff: C, Cmaj7, F, Cadd9, Cmaj7, F, Cadd9, F, Cmaj7, Fmaj7, Cmaj7, F, Cmaj7, Fmaj7, F, F/E.

Lyrics: I-ma-gine there's no heav-en it's ea-sy if you try no hell be-low us a-bove us on-ly sky. I-ma-gine all the peo-

14 Dm⁷ Dm/C G C

- ple liv- ing for to - day. I - ma-gine there's no coun-

18 F C Cmaj⁷ F

tries it is - n't hard to do

5 2 1 2 4

21 Cmaj⁷ F C F

noth-ing to kill or die for and no re - li - gion too.

3 4 3 2

25 F/E Dm⁷ G

I - ma-gine all the peo - ple liv - ing life in peace.

1 4 3 2

28 ^{3 2 1 3} F G C E⁷ F G ⁵

You may say I'm a dream-er but I'm not the on - ly

32 C³ E⁷ F G C E⁷

one, I hope some day you'll join us

35 F G^{sus4} C F

and the world will be as one. I-ma-gine no pos-ses - sions

39 C C^{maj7} F C^{maj7} F

I won-der if you can no need for greed or hun - ger

43 C F F/E Dm⁷

and broth-er-hood of man. I-ma-gine all the peo-ple

Handwritten annotations: 3, 2, 3 1, 1 4 3 2 1

47 G F G C E⁷

shar-ing all the world You may say I'm a dream-er

Handwritten annotations: 3, 1 3 2, 1

51 F G C E⁷ F G

but I'm not the on-ly one, I hope some day you'll

54 C E⁷ F Gsus⁴ C

join us and the world will life as one.

Handwritten annotations: 2 3, rit.

6. Jessie

Musik und Text: Joshua Kadison
Arrangement: Carsten Gerlitz

mf

4

7

10

calls at five a. m. to tell me how she's tir-ed, of all of them. She says:

From a phone booth in Veg- as, Jes- sie

(with pedal)

Verse

13 G Am⁷ Cadd2 G Gsus4 G Am⁷

„Ba- by, I've been think - ing 'bout a trail-er by the sea. We could go to Me-xi-co,

16 Cadd2 Dadd2 Em⁷ D Cadd2 Em⁷ D/F# Cadd2

you, the cat and me, we'll drink te-qui-la and look for sea-shells. Now does-n't that sound sweet?"

19 Em⁷ D Cadd2 D C/E D/F#

Jessie, you al-ways do this ev - 'ry time I get back on my feet.

Chorus

22 G Cadd2 G Cadd2 G C

Jes-sie, paint your pic - tures 'bout how it's gon - na be. By now I should know bet-ter, your

25 D Em D/F# G Cadd2 G Cadd2

dreams are nev-er free. But tell me all a-bout our lit-tle trail-er by the sea,

28 G Cadd2 D Em D/F# G Cadd2

Jessie, you can al-ways sell an-y dream to me, oh Jessie, you can al-ways sell

31 Dadd2 G D/F# Am7/add4 C

an-y dream to me.

34 G D/F# Am7 Cadd2 Dadd2

2. She an-y dream to

37 G Em⁷ Dadd² C Em⁷ D Cadd²

me. I'll love you in the sun- shine, lay you down in the warm white sand. And

40 Em⁷ D Cadd² D C/E D/F#

who knows, may-be this time things will turn out just the way you planned.

43 G Cadd² G Cadd² G C

f Jes-sie, paint your pic - tures 'bout how it's gon - na be. By now I should know bet-ter, your

46 D Em D/F# G Cadd² G Cadd²

dreams are nev-er free. But tell me all a-bout our lit-tle trail-er by the sea,

49 G Cadd2 D Em D/F# G Cadd2

Jessie, you can al - ways sell an - y dream to me, oh Jessie, you can al - ways sell

52 Dadd2 G D/F# Am7/add4 C

an - y dream to me.

55 G D/F# Am7 Cadd2 Gadd2

2. She asks me how the cat's been,
 I say: „Moses, he's just fine,
 but he used to think about you all the time.
 We finally took your pictures
 down of the wall.
 Jessie, how do you always seem to know just when to call?“
 She says,
 „Get your stuff together,
 bring Moses and drive real fast!“
 And I listen to her promise,
 „I swear to God this time it's gonna last!“

Arrangement: Carsten Gerlitz

Dm

(with pedal)

molto rit.

p

ma - ry and

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22 C Dm C/D 4 Am⁷ Dm 2 3 1 Bb/D

there, she once was a true love of mine.

2 1

28 Dm Bb/D Dm 5 2 3 1 Bb Gm⁶ 3 5 A⁷/4 7/3

rit.

34 Dm Dm⁷/9 Gm⁶/D Dm F C/E

mp Tell her to make me a cam - bric shirt. *mf* Pars - ley,

a tempo

39 Dm F 5 A⁴ 3 Dm F

sage, rose - ma - ry and thyme with - out an - y seam or

44 5 3 C Dm 1 Am⁷

fine need - le work, and then she'll be a true love of

49 Dm 2 3 1 B $\flat$ /D Dm B $\flat$ /D Dm

mine. *mp*

54 B $\flat$ Gm A⁷/_b9 Dm C/D Dm

rit. *a tempo* *p.* *rit.*

3. Tell her to wash it yonder dry well,
Parsley, sage, rosemary and thyme,
Where water ne'er sprung, nor drop of rain fell,
And then she'll be a true love of mine.

4. Tell her to dry it yonder thorn,
Parsley, sage, rosemary and thyme,
Which never bore blossom since Adam was born.
And then she'll be a true love of mine.

5. Oh, will you find me an acre of land.
Parsley, sage, rosemary and thyme,
Between the sea foam and the sea sand,
Or never be a true love of mine.

6. Oh, will you plough it with a lamb's horn,
Parsley, sage, rosemary and thyme,
And sow it all over with one peppercorn,
Or never be a true love of mine.

8. Just The Way You Are

Text und Musik: Billy Joel
Arrangement: Carsten Gerlitz

mf

4 C F/C C Cj7 F#7 Fj7

Don't go chang - ing, to try and please

8 Am7 Gm7 C7 F Fm C

me, you nev - er let me down be - fore

12 Gm7 C7 Fj7 Fm C/E

mh you don't i - ma - gine r.H. you're too fa - mil -

16 Am⁷ D⁴ D F/G

iar and I don't see you an- y - more. I

21 C F# Fj7/9 Am⁷ Gm⁷ C^{9b}

would not leave you in times of trou - ble,

25 Fj7 Fm C Gm⁷ C⁷

we nev - er could have come this far mh

29 Fj7 Fm C/G Am⁷ Dm ⊕

I took the good times, I'll take the bad times, I'll take you just

34 G^{sus} C Fm^6/C C F/C C Fm^6/C

the way you are.

And.

38 C Gm^7 C^7 F G Em^7

I need to know that you will al - ways be

42 A^4 3 Dm^7 G^4 3 C C/Bb

the same old some - one that I knew. ah

47 A^b B^b Gm^7 C^4 3

What will it take 'till you be - lieve in me

51 Fm G⁴ G C

the way that I be-lieve in you. I said I love

56 F[#] FJ⁷ Am⁷ Gm G^b7 FJ⁷

you, and that's for - ev - er and this I

60 FmJ⁷ C/E Gm⁷ C FJ⁷

pro-mise from the heart. I could not love

64 Fm C Am⁷ Dm⁷

you r.H. an - y bet - ter I love you just

68 G^{sus} C Fm^6/C C F/C C $\%$

the way you are.

Red.

D.S. al Coda

G^{sus} A^b B^b Gm^7

the way you are.

75 C Fm^7 G^{sus} C Fm^6/C

79 C F/C C Fm^6/C C

rit.

Don't go trying some new fashion
 Don't change the color of your hair
 You always have my unspoken passion
 Although I might not seem to care.

I don't want clever conversation
 I never want to work that hard
 I just want someone that I can talk to
 I want you just the way you are.

9. Every Breath You Take

Musik und Text: Sting
Arrangement: Carsten Gerlitz

Solid four

G D/G G Em⁷

mf

(with pedal)

4 Cadd2 Dsus

sfz

7 G D/G G G

Ev - ery breath you take,

10 Em⁷

ev - ery move you make, ev - ery bond you break,

13 C D^{sus} Em⁷

ev - ery step you take, I'll be watch-ing you.

16 D/F# G

Ev - ery sing - le day, ev - ery word you

19 Em⁷ C

say, ev - ery game you play, ev - ery night you stay,

22 D^{sus} G

I'll be watch-ing you. Oh, can't you

25 C C/B $\flat$ G

see you be- long to me how my poor heart

29 A 7 Dsus N.C.

aches with ev-ery step you take, *mf* ev-ery move you

33 G Em 7

make, ev-ery vow you break, ev-ery smile you fake,

37 C Dsus Em 7

ev-ery claim you stake, I'll be watching you.

41 Eb Fadd2

1. *f* Since you've gone I've been lost with-out a trace. I dream at night I can

44 Eb

on - ly see your face, I look a-round but it's you, I can't re - place

47 Fadd2 Eb

feel so cold and I long for your em - brace I keep cry - ing ba -

50 G D/G G Em⁷

- by, ba - by please. *mf*

54 *sfz* Cadd2 D^{sus} G D/G G

58 G 2.

Oh, can't you Ev - ery breath you take, ev - ery move you make,

61 Em C

ev - ery bond you break, ev - ery step you take, ev - every claim you stake,

64 D^{sus} G D/G G Gadd2

rit.
I'll be watch - ing you.

10. Morning Has Broken

Traditional
Arrangement: Carsten Gerlitz

The musical score for "Morning Has Broken" is written in D major (two sharps) and 3/4 time. It consists of four systems of music, each with a treble and bass staff. Chords are indicated above the staff.

System 1 (Measures 1-4): Chords: D, G/D, G/B, A/C#, A, F#/A#.

System 2 (Measures 5-8): Chords: Bm, Gmaj7, D/F#, Bm, Em, G/A.

System 3 (Measures 9-14): Chords: D, Em, A, G. Measure 10 includes a right-hand (r.H.) instruction.

System 4 (Measures 15-19): Chords: D, Bm, F#m, Bm, E sus4.

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verboten und kann privat- und strafrechtlich verfolgt werden.
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20 A⁴ 3 D D⁷ G G[°] D/A F[°]7/A[°]

25 Bm E⁴ 3 A A⁷/G D/F[°] G A^{sus}4

31 D G/D G/B A/C[°] A F[°]/A[°] Bm

36 Gmaj⁷ D/F[°] Bm Em A^{sus}4 D

11. Angels

Musik und Text: Guy Chambers, Robbie Williams
Arrangement: Carsten Gerlitz

C

mp

I sit and wait does an an -

(with pedal)

4

F **G**

gel con - tem - plate my fate and do they know

7

C **F** **G**

the pla - ces where we go when we're grey and old 'cos I've been

11

Dm⁷ **F** **Am⁷** **F**

told that sal - va - tion lets their wings un - fold, so when I'm

15 $B\flat$ F/A C

ly-ing in my bed thoughts run-ning through my head and I feel that love is dead

18 $B\flat$ F/A C Chorus $\$$ G

I'm lov-ing an-gels in - stead. *mf* And through it all she of-fers me pro -

21 Am^7 F C

tec-tion a lot of love and af-fec - tion whe-ther I'm right or wrong and down the wa - ter-fall

24 G Am^7 F

where-ev-er it may take me I know that life won't break me when I come to

27 C/E Dm⁷ $\oplus$ B $\flat$ F/A C

call she won't for-sake me I'm lov-ing an-gels in-stead.

1.

31 C F

When I'm feel-ing weak and my pain walks down a one way street

34 G C F

I look a-bove and I know I'll al - ways be blessed with love

38 G B $\flat$ F/A

and as the feel-ing grows she breathes flesh to my bones and

41 C B $\flat$ F/A C C

when love is dead I'm lov-ing an-gels in-stead. And through it all *f*

2.

45 Gm⁷ B $\flat$ C

49 Gm⁷ Dm⁷ C

1. *mf* *f*

53 C/E §

2. And through it all

D.S. al Coda

⊕ B $\flat$ F/A C

I'm lov-ing an-gels in-stead. *rit.*

12. Londonderry Air

Traditional
Arrangement: Carsten Gerlitz

free **Fmaj7** **F7** **Bbmaj7** **Bbm6** **F/C** **Bb/C**

mp

4 **F** **Csus4** *rubato* **F** **Fmaj7** **F7** **A7/#5**

mf Oh Dan - ny boy the pipes, the pipes are

(with pedal)

7 **Bb** **Bbm** **Am7** **Dm7** **G7** **Csus4** **C7**

call - ing from glen to glen and down the moun - tain side. the sum-mer's

10 **F** **Fmaj7** **F7** **B7** **Bb** **Bbm** **F/C** **Csus4**

gone and all the flow - ers dy - ing, tis you, tis you must go and I must

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13 F B $\flat$ /F F B $\flat$ /F F B $\flat$ /F F

bide. But come ye back when sum-mer's in the mea-dow, or when the vall-ey's hushed and white with

(r.H.)

17 G⁴ 3 C⁷ F⁷ B $\flat$ B^o F Dm B $\flat$ m

snow. 'Tis I'll be here in sun-shine or in sha-dow, oh Dan-ny

20 F/C A⁷/ $\sharp$ 5 B $\flat$ F B $\flat$ /F F B $\flat$ /F

boy, oh Dan-ny boy, I love you so! 2. And if you

23 F B $\flat$ F/C G⁷

come, when all the flow-ers dy-ing, and I am Dead, as dead I well my

26 C F B $\flat$ B $\flat$ m

be you'll come and find the place where I am ly - ing, and kneel and

29 F/C F4 2 3 F B $\flat$ F Csus4

say an „A-ve“ there for me! And I shall hear, tho' soft your tread a - bove me and all my

33 Dm 7 G 7 Csus4 C 7 F B $\flat$ F B $\flat$ m/D $\flat$

dreams will warm and sweeter be, if you'll not fail to tell me that you love me I'll simply

poco rit.

37 F/C Csus4 F B $\flat$ /F F

sleep in peace un - til you come to me.

rit.

13. She's The One

Musik und Text: Ronan Keating,
Martin Brannigan, Raymond Hedges
Arrangement: Carsten Gerlitz

4

I was her she was me we were one we were free

8

and if there's somebod - y call-ing me on she's the one.

12

If there's somebod - y call-ing me on she's the one.

16 **Cj7** **G** **Cj7**

We were young we were wrong we were fine

(with pedal)

19 **G** **Cj7** **Am7**

all a - long if there's some-bod - y call-ing me on

22 **Dsus** **G** **Cj7**

she's the one. If there's some-bod -

25 **Am7** **Dsus** **D** **G** **Gsus**

- y call-ing me on she's the one.

29 Cadd2

f When you get to where you wan-na go and you know the things you wan-na know you're

31 G G7 Cadd2

smil - - - ing. When you said what you wan-na say and you

34 Am7 C/D

know the way you wan-na play yeah, you'll be so high you'll be fly - - -

37 D G Cj7

mf ing. Though the sea will be strong I know we'll

40 G Cj7 Am7

car-ry on 'cos if there's some-bod - y call-ing me on

43 Dsus G Cj7

she's the one, if there's some-bod -

46 Am7 Dsus D G Gsus

- y call-ing me on she's the one.

50 D G Cj7 G

ing. I was her she was me we were one we were free

54 Cj7 Am7 Dsus G

and if there's some bod - y call-ing me on she's the one.

58 Cj7 Am7 Dsus D G

If there's some bod - y call-ing me on she's the one.

Cj7 Am Dsus D G

if there's some-bod - y call-ing me on she's the one.

66 Cj7 G Cj7 G

rit.

14. Greensleeves

Traditional
Arrangement: Carsten Gerlitz

not to fast! $\text{♩} = \text{♩}^3$

Dm

G/D

Dm

G/D

mf

5

Bbmaj7

Am7

Dm

mp A -

9

Dm

Gsus4

G#5

Cmaj7

Am

Dm7

las my love, you do me wrong to cast me

14

Bb7

A7

Dm

Gsus4

G7

off dis - court - eaus - ly, and I have loved you

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19 C F B $\flat$ A 7 Dm G/D

oh so long de - light - ing in your com - pa - ny.

25 Dm G/D B $\flat$ maj7 Am 7 Dm

31 f B $\flat$ maj7 Am Dm Gm A

Green - sleeves was all my joy, and Green - sleeves was

37 D D/C B $\flat$ maj7 Am 7 Dm 7

my de - light. Green - sleeves was my heart of gold and

43 $E\flat$ D^7 G^4 G Dm C/D

who but my La - dy Green - sleeves. *f*

49 $B\flat/D$ A^7/D Dm G/D Dm

mp

54 G/D $B\flat maj^7$ $A m^7$ D

Fine p

(Jazz waltz)

59 Dm^7 G^7 $Cmaj^7$ F Dm^7

lightly

(with pedal)

64 $B\flat^7$ A^7 Dm G^{13}

69 C^{maj7} F^{maj7} $B\flat$ A^7 Dm $\$$

D.S. al Fine

2. If you intend thus to disdain,
It does the more enrapture me,
And even so, I still remain
A lover in captivity.

3. Alas, my love, that you should own
A heart of wanton vanity,
So must I meditate alone
Upon your insincerity.

4. Ah, Greensleeves, now farewell, adieu,
To God I pray to prosper thee,
For I am still your lover true,
Come once again and love me!

15. Auld Lang Syne

Traditional
Arrangement: Carsten Gerlitz

15. Auld Lang Syne

Traditional
Arrangement: Carsten Gerlitz

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

auld ac-quain-tance be for-got and nev-er brought to mind? Should

auld ac-quain-tance be for-got and days of auld lang syne?

33 C/D G *free* C D7 G7

mf

37 C7 F Em7 Am F G4 3

mp

Red.

41 A♭maj7 C/D G Gmaj7 G7 A/C# Dsus4

rit.

For auld lang syne, my dear, for

a tempo

45 Gmaj7 G7 C Bm7 Em7 Am D7

auld lang syne, we'll take a cup of kind - ness yet, for

49 C D4 3 G C/G G

auld lang syne.

53 C/G Bm7 Cmaj7 C/D G

sin auld lang syne.

2. We twa ha'e ran about the braes
and pu'd the gowans fine,
we've wandered many a weary foot
sin auld lang syne.

3. We twa ha'e sported I' the burn
frae mornin' sun till dine,
but seas between us braid ha'e roared
sin auld lang syne.

4. And here's a hand my trusty friend,
and gie's a hand o' thine.
We'll take a cup of kindness yet
for auld lang syne.

16. Amazing Grace

Traditional
Arrangement: Carsten Gerlitz

The musical score is written in 3/4 time and consists of four systems of music. The first system (measures 1-5) features a piano introduction with a melody in the right hand and a bass line in the left hand. The tempo markings are *mp*, *poco rit.*, and *a tempo*. The second system (measures 6-11) includes the vocal melody with lyrics: "A - maz - ing grace, how sweet the". The third system (measures 12-16) continues the vocal melody with lyrics: "sound, that saved a wretch like me. I". The fourth system (measures 17-21) concludes the piece with lyrics: "once was lost, but now I'm found, was blind, but".

Chords and Harmonization:

- Measures 1-5: F/A, F#5/A, B $\flat$ add2, Csus4, F
- Measures 6-11: Fsus4, F, Fsus4, F, F7, B $\flat$
- Measures 12-16: F, A7/#5, Dm, G7, C4, 3, 4, 3
- Measures 17-21: F, F7, A7, B $\flat$, B $^{\circ}$, F, Dm

Tempo and Dynamics:

- mp* (measures 1-5)
- poco rit.* (measures 4-5)
- a tempo* (measures 5-6)
- mf* (measure 10)

Performance Instructions:

- (with pedal) (measure 5)

22 G^7 C^b9/sus F F^{sus4} F F^{sus4} *Swing!*

now I see.

(optional ending)

27 F F^7 B^bmaj7 F B^b/F F

mf

32 Dm^7 G^7 C^{sus4} F F^7

mf

37 B^b B° F $F^{6/9}$ C^{sus4} F B^b/F

42 F *even* F/A F#5/A Bb D7/F#

mp *mf* 'T was

47 G G7 C G

grace that taught my heart to fear, and grace my

rit.

52 Gmaj7 Am7 Dsus4 G Dm7 G#5

fears re - lieved, How pre - cious did that

57 C Bm7 Bb7 Am C/D G C/G G

rit.

grace ap - pear, the hour I first be - lieved.

Pop Ballads

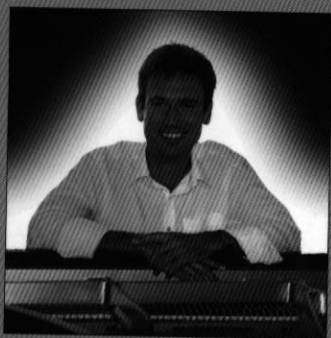
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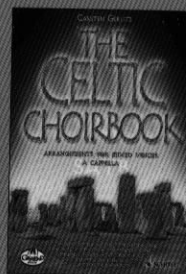
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THE AUTHOR Carsten Gerlitz, born in Berlin, studied music and worked as arranger, musician, author and publisher, recently as Musical Director of the German TV Show STAR SEARCH. His arrangements for piano and choral music are published in more than 120 books. With his choir THE HAPPY DISHARMONISTS he produced several CDs and received a music prize of the City of Berlin.

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DER AUTOR Carsten Gerlitz, geboren in Berlin, studierte Musik und arbeitet als Arrangeur, Musiker, Autor und Verleger. Seine Klavier- und Chorarrangements sind in über 120 Publikationen erschienen. Mit seinem Chor THE HAPPY DISHARMONISTS veröffentlichte er zahlreiche CDs und erhielt den Berliner Kulturpreis BONZO. Zuletzt war er Musical Director bei der SAT1-Show STAR SEARCH.

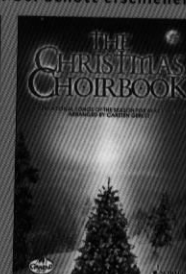


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