

Lubomír Černý

The Art of Waltz

Preface

Lubomír Černý was my legendary uncle who immigrated with whole family in Canada around 1968. A legendary one, as I saw him last at the airport in Ruzyně, Prague, when I was one year old, and then not until the year 1990. During this period he became famous at York University Toronto as genial pianist who was able to instantly compose or adapt any music in a way that was required by ballet tutors. He was said to have a computer in his head, as he was able to create any rhythmical structure with any odd phrases within a few seconds. Also his memory was admirable. My grandfather witnesses that he was able to play whole operas and operettas by heart.

This notebook is although older then 1968, the time of Russian invasion in Czechoslovakia. As he played for foreigners in bars, he always needed to have popular as well as almost forgotten songs at hand, as this way it was possible to astonish bar visitors and to earn some extra money. This collection was mostly devoted to waltzes. I am from a generation born in rock rhythm that's why I am always surprised how big variety you can get by rhythmical variations of three beats. I said sometimes to myself that it is no wonder that three beat bars were called perfect in Middle Age, in contrary to even beat bars that were called imperfect.

I hope you will enjoy neatly handwritten songs from this collection and let yourself to dive into the charm of 100 years old music, dreaming what were people like in that time. For more plastic picture of my uncle's family and time of communism, you may read a chapter by Holly Small from Toronto.

Yours sincerely

A handwritten signature in black ink, reading "Jeronym Klimes". The script is cursive and fluid, with the first name "Jeronym" written in a larger, more prominent hand than the last name "Klimes".

An Alchemical Marriage: The music of Luboš Černý

by

Holly Small

Toronto 1997

Anyone who studied or worked in the Dance Department at York University during the years 1970 to 1990 lights up at the mention of Luboš Černý, the musician who filled the studios with soulful, passionate music for 20 years. No dancer could forget the way his music carried one through class, like a magic spell. The warmth, generosity and stylistic variety of his sound inspired us. We loved his quiet eccentricity almost as much as his music. It was reassuring to see him riding to work every day on that old bicycle, or tending his small jungle of plants in Studio III, or smoking incessantly. (Those were the days when practically everyone smoked, and all the studios were equipped with free-standing ashtrays. I remember one ballet teacher in particular always squinting disapprovingly at me through a haze of cigarette smoke.) Perhaps the most delightful memory I have of Luboš is, on snowy mornings, seeing him glide elegantly up to the front doors of the Fine Arts Building, on cross-country skis.

As a young dance student I was also impressed by Luboš' aura of sophistication. He had exquisite manners, an old-world courtliness. His "good morning" was always accompanied by a gracefully restrained bow. I used to wonder if he was some Bohemian aristocrat. As it happens, I was only slightly off. He was from a little further east — Moravia.

Lubomír Černý was born July 29, 1924 in Třebíč, a small town in Moravia, the eastern part of the Czech Republic. When he was two years old, the family moved to Prague where his father, Antonín, was able to earn a comfortable living as the manager of a construction company. Both parents had strong rural roots, and Luboš and his two younger brothers, Miroslav and Radovan, spent many boyhood summers in the Moravian countryside.

Music was always an important part of Černý family life. Luboš' mother, Bohuslava, came from a musical family. Her father had been the Organist and Choirmaster in her small village and she continued the tradition of singing and music making with her own children. It was evident from an early age that Luboš was talented. At the age of four he was playing his own tunes on the piano, and, soon after, he began taking private lessons. By the age of nine he was blithely playing Beethoven Sonatas and was regarded as a kind of miracle child. When he was twelve, his parents sent him to study with Professor Štěpánová, a renowned teacher at the Prague Academy of Music. She insisted that her new pupil start at the beginning again. According to Luboš, she allowed him to play nothing but scales for the first year. He learned music theory, harmony and counterpoint at the keyboard, and this solid classical foundation, combined with his free-flowing creativity, was the source of his extraordinary skill at "playing by ear" and improvising.

While the Černýs made sure their son received the best classical training available, they viewed music as a sideline, an emblem, perhaps, of a cultured upbringing, and wished instead to send him to the University of Prague to study languages and eventually take up an academic career. But their ambitions for their son would never be realized. When he finished high school at age 19, Europe was embroiled in World War II. Czechoslovakia was occupied by the Germans. Charles University was closed and all instruction was given in German. Students had to prove their worthiness to be there and most, seeing this as collaboration with the Germans, refused. Many of the young men were sent to Germany as forced labourers to work in munitions factories or clean up the rubble of bombed buildings. Thanks to influential family connections, the Černý brothers were allowed to stay in Prague, where Luboš spent the war years working as a draftsman in an airplane factory.

The post-war years, 1945 to 1947, marked a brief period of political freedom. Luboš went to university, first studying architecture and later switching to French and Czech. He was an intelligent student, curious and creative, but easily distracted from his linguistic studies into more whimsical

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areas such as music. One day while doing research into the origins of the Czech language, he happened upon some old Czech folksongs. He was so enchanted with his discovery that he neglected his original task and spent days studying the folk songs instead. With hindsight, it is clear that he was, perhaps instinctively, moving in a direction that would eventually bear fruit. And those haunting, melancholy Czech melodies would surface again and again in his lush improvisations for dance.

Czechoslovakia's short-lived democracy ended abruptly in February 1948 when the Communist Party took power. With the Soviet Union backing them, and both the military and the police under their control, the Communists effectively put an end to political and personal freedom. The Party required all students to undergo a "new assessment" and many, including Luboš, were found to be "not fit for continuing study". The Černý family was targeted because Luboš' uncle, Vladimír Krajina, a prominent botanist and ecologist, had been a key figure in the Czech resistance. He had organized his country's intelligence operations and supplied more than 20,000 dispatches to the Allies before he was captured and sent to a concentration camp. After the war, Krajina served as leader of a political party which opposed the communists, and after the 1948 take-over he was targeted as a "first class enemy of the Communist Party". This meant his whole extended family was punished. They were among a growing group of citizens the Party considered unfit to be the educated leaders of the nation. Most were denied access to post-secondary education and were barred from jobs that could be construed as responsible or influential. Luboš went to work in a factory which produced children's clothes. Krajina himself would have been murdered if he had not managed to escape to Austria. A year later his wife, daughter, baby son and mother-in-law also escaped and the family came to Canada, where, 20 years later, they would welcome Luboš' family. In Canada, Krajina had a long and distinguished career as a professor of ecology and forestry at the University of British Columbia. His research, which has had a major impact on B.C. forestry, earned him many honours, including the Order of Canada in 1981.

Throughout these years of political upheaval, Luboš continued to develop as a pianist. In high school he had practised for hours at a time without any parental coaxing, and now he was playing piano regularly with various bands in the cafés and nightclubs of Prague. Afternoon concerts consisted of popular, accessible works by such composers as Mozart, Strauss, and the Czech composers Smetana, Dvořák and Janáček. In the nightclubs, the repertoire was mostly jazz, swing and dance music influenced by the West.

From 1949 to 1951 Luboš served his compulsory duty in the Czechoslovakian army. Barred from the officers' ranks because of his family connections, he spent most of his time playing music in military bands. He played trumpet in the marching band and piano and accordion in the smaller

ensembles which performed at various public functions. He also wrote most of the arrangements for these ensembles. While stationed in the small town of Cheb, in western Bohemia, Luboš encountered his future wife Marie Klimešová for the first time. She was one of a group of girls recruited from the local high school to perform the female roles in the play *Manon Lescaut* which the soldiers were presenting. Marie, who was also a pianist, was enchanted by his music. "He was a musician in his heart", she says.

Marie was 17 when they met and three years later they married. By then Luboš had completed his military service and was back in Prague, working as a draftsman in an airplane factory by day, and playing piano in various bands at night. He found working as a musician to be infinitely more rewarding. He was sought after by many local band leaders and, shortly after his marriage, Luboš accepted a full-time position and began, in earnest, the life of a professional musician. Much of his time was spent on the road. The bands and musical productions he worked with toured for months at a time, playing in resorts and hotels in the mountains, and in theatres and concert halls throughout Czechoslovakia. They also traveled to other Eastern Bloc countries including Bulgaria and Russia. But the government consistently refused to give Luboš a passport so he was unable to tour to the West.

Meanwhile, Marie had begun to work as a school teacher. She taught for one year in a tiny village on the forgotten edges of the country and for a second year in a village near Prague. Her career came to an end when the teachers were required to renounce their religious beliefs and declare themselves marxist atheists. Marie could not sign such a declaration. She and her family, the Klimešovi, were prominent Catholics whose steadfast refusal to renounce their religious beliefs brought them to the attention of the Secret Police. Marie, herself, was first interrogated shortly after she finished high school in 1952 and the Secret Police kept up their frightening harassment until 1958.

And yet, life continued. After her short-lived teaching career Marie was unable to find any worthwhile employment. Sometimes she accompanied Luboš on tour and was occasionally able to get work in the kitchens of the resorts they toured to. Life on the road was exciting and diverting. In the early sixties the touring shows were big and glamorous, featuring the famous Czech singers Rudolf Cortés and Richard Adam. The repertoire was mostly popular show tunes, jazz standards, even comedy sketches. Photographs of Luboš from this period capture a handsome, lanky young man of the "beat generation" — at the piano, playing recorder, clarinet, accordion or just posing crazily with his fellow performers. Behind the heavy, black-rimmed spectacles, Luboš' face is unmistakable — the dark, soulful eyes and the sensuous, curving mouth, the hint of melancholy. In one photo he sings into an old-style microphone. His head is thrown back and he is brandishing a dagger. The caption confirms what one already imagines — Luboš

belting out Kurt Weill's *Mack the Knife*! In addition to many albums of photographs, what remains from this era are hundreds of hand-made postcards which Luboš painted while on tour and sent back to Marie — little scenes of the countryside, or the towns and villages he visited. Sometimes he painted himself participating in the scene. More often he is depicted viewing the scene from the bottom corner. Years later, Luboš mounted all these small paintings and drawings in a series of albums with extravagantly painted covers and scrupulous annotations on every page. Many of these remarkable albums were created for Marie and bear inscriptions such as "Hommage a Marie". He was a romantic man who never neglected a birthday or other special occasion.

If life on the road was wild and unpredictable, life in Prague was difficult. Housing was scarce, and the couple lived, for 10 years, with Luboš' parents in a cramped two-bedroom apartment. One bedroom was for the parents, one was for his brother Miroslav and his wife, and Luboš and Marie slept in the living room. Even after their first two children were born, Steven in 1959, Judy in 1962, they all lived under one roof and shared one tiny kitchen. Finally, in 1966, after their youngest child Erica was born, a small apartment became available and they were able to move. The chilling shadow of the Communist regime was ever present. Luboš was already under suspicion because of the family connection with his uncle Krajina. His extensive touring brought him under even closer scrutiny by the Secret Police and soon he too was repeatedly taken in for questioning. They both lived in constant, fearful expectation of arrest and imprisonment.

The first half of 1968 was a hopeful time. It was that brief period, from January to June, known as the Prague Spring. The stranglehold of the Communist regime relaxed. People experienced increased personal freedom. Luboš and Marie were finally granted passports and Luboš was able to tour to Norway where he had his first taste of western culture. There was a feeling of optimism in the air. Czechoslovakia seemed poised to join the rest of the world in the swinging sixties. But on August 21 citizens of Prague watched in horror and disbelief as Soviet tanks rolled into the city and squadrons of airplanes roared overhead. Luboš was playing at a club that night. When he returned home, they decided, then and there, to run away. The prospect of sinking once more into the Cold War nightmare of fear and intimidation was unendurable. Contrasted with the brief thaw of the Prague Spring, their experience under Communist rule in the 1950s was so personally threatening that they could not bear to repeat it. In Marie's words, "Luboš had had a terrible life with me; never knowing when I might be called in for questioning, or sent to prison. We couldn't conceive of raising our children in a climate of fear, repression and indoctrination."

Once their decision to flee was made, it was crucial to act quickly, and with utmost secrecy. In the early weeks of the crackdown it was possible to get permission to leave the country if you were sponsored, or invited by someone from another country. Luboš had an old high school friend who was half French. She arranged for a French family, whom the Černý's had never met, to write a letter inviting them to visit. With this letter they could apply for permits to leave the country for a three-week trip to France. By November everything was arranged. They knew that if the Secret Police were onto them, retaliation would be vengeful and cruel — a surprise visit in the middle of the night, or a heavy hand on the shoulder just as they were about to board the plane. Curiously, Luboš, who had been an atheist all his life, decided at this time to convert to Catholicism and was baptized the Sunday before their escape. On November 4, 1968 the family left behind everything and everyone that was dear and familiar, and boarded a plane bound for Paris via Zurich. They took only a typewriter, one suitcase containing new clothes for each member of the family and two books — a Czech translation of St. Exupery's *The Little Prince* and a copy of the New Testament. They had been given \$100 by a friend and had managed to smuggle letters to their cousin in Canada and two couples in the United States asking each for a loan of \$300 upon their arrival. When the family landed in Zurich they did not transfer to the plane bound for France. They went directly to the Red Cross, where they were sheltered for two weeks in a converted suburban school, while arrangements were made for a loan to pay for their airplane tickets to Canada.

Upon arriving in Toronto, the family was taken in by Luboš' cousin Milena Janda, the daughter of Vladimír Krajina, who had fled Czechoslovakia with his family in the early 50s. Luboš enrolled in English classes for half a year and then he looked for work — any kind of work. His children were three, six and nine years old and the necessity to provide adequately for them weighed heavily on him. Once, having no idea about the labor unions and hiring practices of North America, he went down to City Hall to offer his services as a street sweeper. On their first Canadian New Year's Eve he played for a party downtown. When it ended at 3 am there were no buses. He would not consider paying for a taxi and so walked through the freezing night, finally arriving at their home in North Toronto about eight o'clock the next morning.

Fortunately Luboš' cousin had a connection with the National Ballet of Canada and she arranged an audition with the Musical Director, George Crumb. The Company needed a pianist to tour with a small ensemble directed by dancer/choreographer Grant Strate. Grant was creating a new lecture/demonstration for a Prologue to the Performing Arts tour. At the audition Luboš was asked to play part of Samuel Barber's *Souvenirs*. He was not a particularly good sight-reader and the audition did not go very well, so he asked to take the music home to work on overnight. The next day he returned, played the piece beautifully and was hired on the spot. The Prologue tour was Luboš' first experience playing for dance. It was evident immediately that he had a natural talent. Grant remembers him as a sensitive, supportive musician who had an "ameliorating influence" on the

ensemble. As well as performing for the Lecture/Demonstration and playing for daily class, Luboš also drove one of the two touring vans. He must have felt somewhat at home "on the road again", and surely would have enjoyed driving through the rugged landscape of northern Ontario en route from town to town.

The following year Grant Strate was invited to establish a dance program in the new Faculty of Fine Arts at York University, and Luboš was the first musician he hired to play for classes. This was to be Luboš' niche for the rest of his working life. And while he did occasionally work in private dance studios, appeared with the band of the German social club "Harmony", and even filled in sometimes at weddings or when the organist at his church was ill, by far the greatest part of his musical life, his energy, his creativity, was devoted to the dance students and teachers at York. Grant Strate and Luboš became very close during their twenty years of friendship. Both Grant and Earl Kraul, a fellow National Ballet dancer who came to York a few years later, recall that teaching was easy with Luboš at the piano. He had an uncanny ability to provide exactly the music they required, if not always the music they expected. For fondue he might play a sensuous tango to help the students drop into their plié, for grand allegro he might offer something with a subversive undercurrent of jazz to propel the dancers through space.

Luboš himself, expressed a particular affinity for modern dance. He said it suited his temperament best, and, since he co-ordinated the musicians' playing schedule, he usually slotted himself into these classes. If the class schedule could not be distributed evenly, he was always willing to play for the extra classes. One teacher for whom he expressed particular gratitude was Ahuva Anbarry — gratitude mixed with fear, for Ahuva could be a terrifying woman. She was a Graham teacher from the old school, exacting, even brutal with her students. At least once a day someone left class in tears. But what Luboš appreciated was that she took the time to work with him on the Graham forms. She knew exactly what she wanted and she insisted that he get it right. This approach appealed to Luboš' impeccable work ethic, the sense of disciplined technique or craft that was instilled in him as a child, and which was surely the secret to his longevity as a dance accompanist.

The polar opposite of Ahuva was Gary Masters, a frequent guest in the early days of the Dance program. Gary was from the José Limon company. He was buoyant and full of joy and he drew, out of the brooding, romantic Luboš, a sweeping, musical vitality. I remember coming out of those classes in a kind of weird ecstasy that I had never before experienced. Gary, a musical and precise dancer, would often ask Luboš to play specific pieces; the Chopin Nocturnes and Preludes especially. I remember trying to work as close to the piano as possible. I tried to imagine what it would be like to be under the piano, or in it. I was awakening to the profound link between music and dance and to the deep, transformative effect music can

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have on our minds and bodies. I was discovering that we can do more than just react to music or wallow in it. We can meet it head on and give something back, an exchange of energies, an alchemical marriage. Each class ended with an elaborately choreographed *reverance* which we performed with all the passion and grandeur available to a group of undergraduate dance students. Luboš' expressivity and poignant romanticism stirred something deep within us. I frequently found myself weeping even as I danced, and this too was allowed for in Gary's class.

Often the relationship between dance teacher and musician is one of subordination. The teacher is the boss. The musician does the teacher's bidding. Ideally, however, this relationship should be one of equals leading the class together. Once the material has been carefully taught, the teacher can get out of the way and let the musician and dancers work with each other. The constant shouting of counts, encouragements or corrections becomes unnecessary when the dancers are really listening and collaborating with the musician. Such was the relationship between Luboš and Gary and it is one that I have aspired to in my own working relationships with musicians ever since.

Of the many musicians who have played for classes at York, one who really clicked with Luboš was Michael Leach. In spite of an age difference of 25 years, their musical background and upbringing were very similar. They shared the same philosophy about training, believing that you can only successfully break the rules if you are well schooled in them to begin with. Michael recalls that Luboš was more interested in orchestral works than in traditional piano repertoire and, in terms of dynamic range and colour, he approached the piano more as an orchestra of one than as a solo instrument.

The two men spent many hours talking about music and many other subjects ranging from model trains to mushroom picking to the correct use of dynamite. This latter skill was something Luboš taught himself in order to lay the foundation for the family cottage he was building high on a rocky cliff overlooking Doe Lake in northern Ontario. He built the cottage by hand, step by step, teaching himself each new skill as he needed it. The cottage took 13 years to complete, but he was in no hurry. It was an expression of his impeccable sense of craftsmanship and artistry. The plumbing, for example, is built to last 100 years.

Like many talented people, he took his gifts somewhat for granted, and was impatient with those around him who were not as capable. Early attempts to teach piano to Steve and Judy were disastrous. Years later, however, Luboš gave lessons to the daughter of a family friend, a little girl named Helen Holubec. Perhaps he had mellowed, because this undertaking proved very successful. The standard Royal Conservatory music books didn't interest Luboš in the least. He found them dull. Instead, he composed a series of études especially for Helen, small pieces he thought would delight the child as well as convey the required piano skills.

I wonder if Luboš fully realized the impact his music had on so many of us. Certainly I, as a student, was too much in awe of him to strike up a conversation. More than a decade later, when I started teaching at York and he played for my classes, some vestige of that same shyness stopped me from gushing out all that was on my mind. I regret my reticence now, but then it was enough just to communicate with him through the language of music and dance. He was a modest, private person, but always courteous and kind, and more important, always one hundred per cent there to support me in class. I cannot remember him ever having an off day, although he would become exasperated if students didn't listen to the music, didn't come in on the beat, didn't feel the rhythm. On occasion, he would abruptly truncate his sweeping melody with a startling, spastic attack on the keyboard — plinkety, plunkety, klink, klank, kabonk! Then he would fold his arms across his chest and scowl furiously as the class gaped at him in shock. Usually, they got the message. One angry fit of dissonance was far more effective than all my careful coaching on the subject of musicality.

In fact, dissonance was an important part of Luboš' music even when he wasn't trying to make a point. There was a rhapsodic quality to his sound, a "thickness", a complexity. There were unexpected harmonies, rhythmic surprises, syncopations. The tone and texture were frequently dark — indigo and purple come to mind when I think of his playing. But in no way was he histrionic or affected. He was a deeply creative and emotional player who had something to say through his music. He especially loved to play for Graham classes where the set structure afforded him the freedom to develop musical ideas and to weave long, long phrases into a rich musical tapestry. His work for Jean-Louis Morin's Second-year class demonstration in the Spring of 1990 was stunning. As the dancers whirled into their final formation and Luboš' last, dramatic chords reverberated in the space, the audience leapt up cheering and clapping wildly. And as the dancers joined in and the applause shifted to a strong unison pulse, there was no doubt who was being honoured. Luboš stood by his piano, bowing repeatedly and smiling as if to say, "What's all this fuss about?"

His music always seemed completely original to me. He was not interested in playing the standard repertoire although he frequently quoted thematic material from Bach, Mozart, Beethoven, the Scarlatti *Sonatas*, the Chopin *Preludes*, or more recent standards such as Gershwin's *Rhapsody in Blue*. He used them as a point of departure to help convey the mood, emotion or quality he was looking for. Luboš was a consummate improviser, and yet, one of the most memorable bits of advice Michael Leach received from him was "When in doubt, play Bach." A contradiction? Not at all. It was simply an indicator of the strength he continued to draw from the classical training acquired in his formative years in Czechoslovakia.

Luboš remained European to the bone. While Marie and the children adapted and thrived in their new home, he never really became a Canadian. And while he did not admit to homesickness, it was clear that immigration had changed him. Marie says, "I cannot speak about him as a happy man. He loved life, and his family, and when he played with his grandchildren he laughed like a child himself. But he was melancholy, temperamental. Perhaps it goes with the territory of being an artist."

In March 1980, Luboš and Marie suffered the worst tragedy that parents can imagine. Their son Steve was killed in a motorcycle accident while vacationing in Jamaica. Perhaps had Steve lived, the Černýs, like a number of their friends, might have moved home to Czechoslovakia when the Communist regime fell in the late 80s. But, when asked if he would go home, he replied, "I cannot. I have this grave here." He visited the cemetery on Jane Street faithfully on his way home from work. In 1990 Luboš retired from York. Three years later he died suddenly of a heart attack. Neighbours found him collapsed on the sidewalk, his hand still gripping his cigarette. He had been on his way to church to play for a wedding. The family arranged a beautiful funeral that took place over two days. There was a large church ceremony attended by many people, including York faculty and students, past and present, then an overnight vigil for family and close friends, and finally, a small service at the cemetery. Two musician friends, playing trumpet and trombone, contributed a last unexpected and heart-rending musical farewell. From their positions concealed in the trees some distance away, they played first, the *Largo* from Dvořák's *Symphony for the New World*, and then the Czech anthem, *Kde domov můj*, which speaks of Luboš beloved homeland as "the eden on earth".

It is marvelous to me that while, on the one hand Luboš fell into dance accompaniment because he needed to support his family in any way he could, on the other hand he found a life's work at which he was sublimely gifted. His talent and temperament seemed ideally suited to the unusual demands of the job. While many musicians dabble in dance accompaniment on their way to greater glories, Luboš' commitment was complete. For twenty years he remained interested, open and sensitive to dance. He taught us, by his example what an artist could be. His passion for music and his dedication to his craft were unwavering. And when he lifted his hands to the keyboard he transported us.

Ramona \flat Es B7 1 Es B7

Es 2 C7 Fmi Asmi Es Esdim Des C^{M} Fmi B7 Es

Kavalír pomsty \flat F C7 F B F $\text{C}^{\text{+}}$ F Gmi C7 F F7 B A As G Ges F E Es D Des F C7 F

Chambre séparée \sharp D A7 1 D Hmi E7

E7 A7 $\text{A}^{\text{+}}$ 2 D H7 Emi A7 D 1 A7 $\text{A}^{\text{+}}$ 2 D 3 Emi

A7 $\text{A}^{\text{+}}$ D F7 A B Dmi E7 A7

D.S. al 2 v.ta 1, 2 D 1, 2 3

That Naughty Waltz

Chords: B, F7, B, F, Fdim, Gmi, C7, F7, D7, G7, C7, F7, B, B7, Fmi, Fism, D, Es, D, Es, B, A, As, A, B, A, As, B+, Es, D, Es, D, Es, Es, Des9, C7, F7, As mi, B7, Es.

Soe Blue Waltz

Chords: Es, G7, C7, As mi, Es, H7, B7, Es, B7, Es, As, As mi, Es, F7, Es, C7, Fmi, B7, D.C.

Moulin rouge

Chords: E7, A, Cis mi, Fism, H7, E, Hmi, E7, G-Hmi, E7, A, Cis7, Fis mi, Cis7, Fism, C-, Cis mi, H7, E7, D.C.

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Chiquita

Chords: Fmi6 B7 Es Cdim Es C7 Fmi B+ Es D+ Bmi C7

Chords: Fmi B+ Es Es7 As As mi Es D+ Bmi C7 Fmi Fdim Es

Together

Chords: #G Hmi D7 D+ G Fis F E7 Ami A7 Ami Adim

Chords: E7 Ami Fis7 G E7 Ami D7 G

Shadow

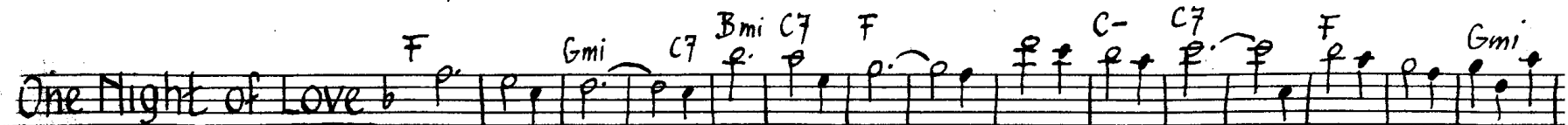
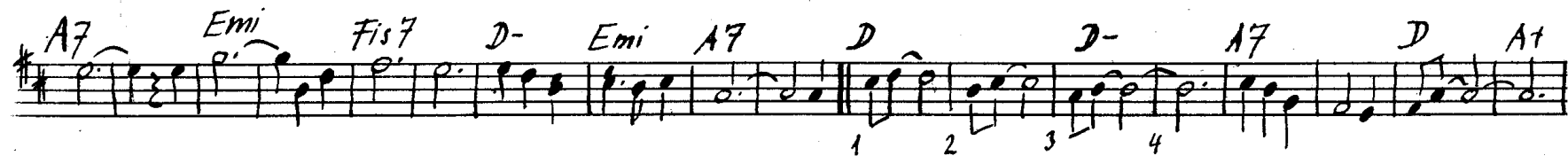
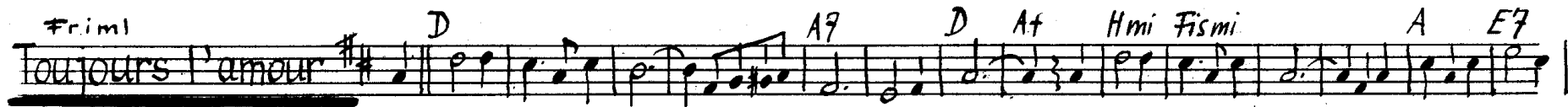
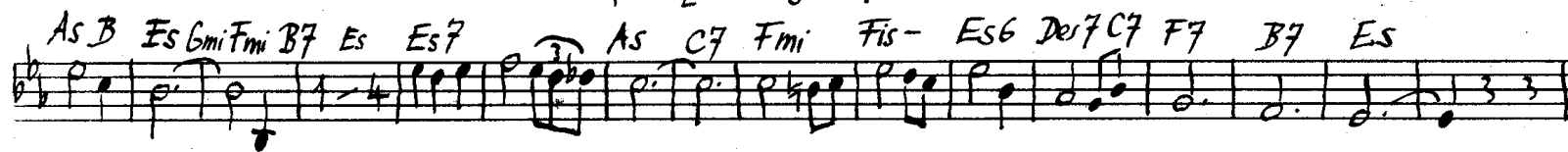
Chords: #G D+ G Ami E7 Ami D7 G D7

Chords: G7 C Ami Cmi G E7 D7 G Es7 Ami A7 D7 C G

Charmante

Chords: Es G- Fmi B7 Es

Chords: G- C7 Fmi C7 Fmi F- Es Des7 C7 F7 B7 Es



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Handwritten musical notation for a waltz. The first staff contains a melody with chords: C, E^{mi}, A^{mi}, E^{mi}, A^{mi}, E^{mi}, F, E⁷, A⁷, D^{mi}, H⁷, E^{mi}, D⁷. The second staff contains a bass line with chords: G⁷, D^{mi}, G⁷, C.

Handwritten musical notation for the waltz "By a Wishing Well". The first staff contains a melody with chords: C, C⁶, C, E^{mi}, A^{mi}, D^{mi}, G⁷, C, F⁷, A⁷, D^{es}, D^{es} 9. The second staff contains a bass line with chords: G⁷, G, D⁷, G⁷, C.

Handwritten musical notation for the waltz "Home on the Range". The first staff contains a melody with chords: C⁷, F, C⁷, F, F⁷, B, B^{mi}, F, G⁷, C⁷, F, C⁷, F, F⁷, B. The second staff contains a bass line with chords: B^{mi}, F, C⁷, F, C⁷, F, A⁷, D^{mi}, G⁷, C, C⁷, F, C⁷, F. The piece ends with a double bar line and repeat signs.

Handwritten musical notation for the waltz "Když jsem kytici vázala". The first staff contains a melody with chords: D, G, D, G, D, A⁷, D, A⁷, 2 D, D⁷, G^{mi}, D, G^{mi}, C⁷, F. The second staff contains a bass line with chords: A⁷, D^{mi}, E⁷, A⁷, D, A⁷, D, H⁷, E^{mi}, H⁷, E^{mi}, E⁷, A⁷, 2 A⁷, D, E⁷, A. The piece ends with a double bar line and repeat signs.

Lubomír Černý - The Art of Waltz

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Far Alway Places Des As7 Des Des7 Ges Ges mi Des

Vzdálená země As7 Des Des7 Ges As7 Des C Des As7 Des Des7 Des Es7 As7

Bambino Des Es7 G As A-1 Bmi Es7 As 2 Bmi Es7 As

As7 C Des B7 Es7

Answer Me Es B As Es Fmi Es B7 1 Es 2 Gmi Cmi

Mütterlein G. Winkler D7 Gmi Cmi F7 B7 D.C. al 2 VTA

Limelight Es Fmi B7 Es B7

Chaplin 1 Fmi B7 Es 2 F7 B7 Es

Tenderly # G Gmi C9 Gmi G7 C Cmi F9 G 1 Cmi D7

Cmi D7 Emi A7 D7 D+ 2 Cmi D7 G A7 D7 G

Evermore C Dmi G7 C A7 Dmi G7 C G7 C

G7 C F C F C D7 G7 Fine D.C. al Fine

Jaro na ledě # G C G Cmi G Cmi G D7 1 G

2 Hmi Fis7 Hmi Es D Hmi Emi A7 D D7 D.C.

Pimpo # G Hmi C G D7 C D7 G A7 D7

1 2 3 4 5 C E7 Ami Cmi G C D7 G

Lubomír Černý - The Art of Waltz

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Tennessee

B B7 Es 1 B C7 F7

2 B F7 B D7 Es B G7 C7 F7 D.C.

Világos kert az én szívem

Cmi G7 Cmi C7 Fmi C7 Fmi

B7 Es Cmi 1 D7 G7 2 Fmi G7 Cmi FINE H B7 Es

Fmi B7 Es Fmi G7 Cmi D7 G7 D.C. al FINE

The Horse With The Dreamy Eyes

Es B7 Es- Es Bmi C7 Fmi Asmi B7

Es B7 Es B7 B-B7 Es c d e f g h Fmi

B7 Es Fmi B7 Es

8va basso

Twilight Moon Es $\text{C}\sharp 7$ $\text{C}7$ Fmi $\text{B}7$ Es $\text{C}\sharp 7$ $\text{F}7$ $\text{B}7$ Es

Cmi Dmi $\text{E}7$ Cmi $\text{F}7$ $\text{B}7$ $\text{B}\sharp$ 2 Es $\text{B}\sharp$ $\text{Es}6$

Ich bin heute ja so verliebt Dmi Gmi Dmi Gmi Dmi Gmi $\text{D}-$ $\text{A}7$ $\text{B}7$ Dmi

Gmi $\text{C}7$ F Gmi $\text{A}7$ Gmi $\text{A}7$ Des $\text{Des}\sharp$ Bmi Des Fis mi $\text{H}7$ $\text{E}7$ $\text{E}\sharp$ A

$\text{E}7$ A $\text{E}7$ $\text{Fis}7$ Hmi $\text{E}7$ Hmi $\text{G}\sharp 7$ Cis mi $\text{E}7$ A $\text{A}\sharp$

Hmi $\text{Fis}7$ Hmi $\text{E}7$ A Hmi $\text{Cis}7$ Fis Hmi Dmi A Fis mi E $\text{H}7$ $\text{E}7$

A $\text{E}7$ $\text{A}7$ $\text{A}\sharp$ D $\text{Fis}7$ Hmi Dmi A Fis mi Emi $\text{Fis}7$

Hmi $\text{E}7$ A

Lubomír Černý - The Art of Waltz

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Good Night \flat \flat

B Es G-B B- B | 1 F7 B 2 F7 B

B7 Es Es mi B F- F7

Cara Piccina \flat \flat \flat

As Fmi Bmi Es7 As C7 Fmi

B7 Es7 Es+ As Fmi Bmi Es7 As As dim Es7 Bmi Es7 As

Would You \flat \flat

S.F. C- Gmi C7 F F7 B Bmi F D+ D7 Gmi C7

F7 B Bmi C7 G- F

Always \flat \flat

B F7 B D6 A7

D F7 B A As G7 Cmi Es mi B C7 F7 B

Lubomír Černý - The Art of Waltz

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Handwritten musical score for guitar, featuring lyrics in Czech. The score is written on ten staves, with chords and fingerings indicated above the notes. The lyrics are: "Nevěřím slovům tvým", "Zpívej mi o lásce, Marjů", and "Tam za tou velkou skalou". The chords are written in a simplified notation, often using letters like As, Es7, Bmi, etc. The score includes various musical notations such as notes, rests, and bar lines.

Sous les toits de Paris

I Love You

Anglická vežerka
Good Night

Handwritten musical score for three songs, featuring piano and guitar parts with various chords and musical notations.

Chords and Notations:

- Sous les toits de Paris:* B, B7, Es, C7, B-, F7, F7, B, Verse 3, H, B, H, B, F7, B, Dmi, A7, F, C7, F7, Refrain d.c.
- I Love You:* C, G+, C, E7, 1 F A7 Dmi G7, C- C D7, Fmi G7, 2, F, Fmi, C, Gmi A7, D7, G7, fis, Es, Fmi Asmi B7, Es, Fmi B7 B+, 1 Es, G7, Fmi, B7, Es.
- Anglická vežerka / Good Night:* C7, Fmi, B7, 2, Es, G7, Cmi, C-, Es, B7, Es, 1 D7, G, Emi, 2 C, Cmi, G, D7, G.

Destiny-Waltz *F C7 F As*

Es7 As C7 F Gmi Bmi F G7 C7 F

Si petite *As*

Es7 As 1 *Es7 G7 Bmi G7 Bmi*

2 *As7 As+ Des Ges9 As Bmi Es7 As*

Viktoria a její husar *F F- F C7 F C7*

F F7 B B- C7 F C7 C7 F

Nezapomeň na mne *G Hmi G Emi Ami D7*

G G7 Fdim Emi C Am Cmi G #E7- Ami D7 G

Nature Boy \sharp

Emi Ami Emi G+ Emi G- Ami Emi H7

Emi Fis7 1. H7 2. H7 Emi

Mámino loučení $\flat\flat$ 3/4

B B+ Es E177 3 B 2 F7

F7 B Es B C7 F F+

Tammy $\flat\flat\flat$

Ab Cmi Db Ab Cmi Fmi Bmi Eb7 Eb7

Ab Ab Db Bb Eb Eb7 C C7 Fmi Db Ab Cmi Fmi Eb7 Fmi Cmi Eb7 Ab

Lubomír Černý - The Art of Waltz

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Lolita

G G- D7 G D7 G H7

Emi A7 D9 D.C C G D7 G D7

Let Me Go

Ab A-3 Eb7 Ab

Ab Db Ab Ab7 Db Bb Eb Db D.C

So on

Bb H- F7 F+ Bb

G7 Cmi Eb G- Bb Ab G7 Cmi F7 Bb

Proč mám tě rád

Bb F7 Bb Bb Gmi

Cmi C#- Bb D.C

Lubomír Černý - The Art of Waltz

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Růže v okně

Fmi G7 C7 Fmi Ab Bb7 Eb7

Ab C7 F Bbm D9 C7 Bbm Fmi C7 Fmi

Singing for You

D D#- A7 Emi A7

G E7 Gmi D Emi A7 D Emi A7 D

Sleepy Lagoon

D9 G9

C C- G7 F D9 Fmi C A7 Dmi G7 C

Granada

F C7 F Gmi C7 F

A7 D7 G7 G#- F C7 F

Serenada amorosa

Já vím že jednou se musí zázrak stát

Hermánek

Chord symbols and musical notation are present throughout the score, including:

- Serenada amorosa*: A, E7, A, D, Hmi, A, E7, A, D, A, D, A, Hmi, E7, A, E7, A, opr. [a cis]
- Já vím že jednou se musí zázrak stát*: A, A7, D, Dmi, A, E7, A, E, H7, E, E+, D, C, F, A, Bb, E, A
- Hermánek*: D7, C, G, G#dim, Ami, 1 D7, C, G, G#dim, 2 D7, G, Dmi, G7, C, A7, D7, D, C al 12

Fascination

Handwritten musical score for "Fascination" by Lubomír Černý. The score is written on five staves in B-flat major (two flats). It includes various musical notations such as notes, rests, and bar lines. Chord symbols are written above the staves: Bb, F#7, F7, Cmi, Bbdim, F7, Cmi, F7, Bb, Verse, F+, Bb, F+, Bb, Hdim, Cmi, F7, Cmi, F7, Cmi, F7, Bb, Eb, Gdim, Bb, Ab, G7, Cmi, F7, Bb, and D.C. There are also some circled asterisks and a first/second ending bracket.

Chci žít a jenom tebe mít rád

Verse

Ab Eb Bb7 Eb

F Bb Bb+ Eb Bb

1 Eb Bb+ 2

Ab mi Eb Ab mi B mi F7 Bb7 Bb+

Hledám štěstí

F C7 F C7

1 F C7 2 F

C C+ Am: F C E7 Am: D7 G G7C

Život je plnýcky nadějí

F C7

1 F 2 F F7

Bb G7 C7

Verse

Houpy hou

Dvě písmena tvého jména

Táboráku plápolej

Chord symbols: F, C7, F, C+, C, G7, C, C+, F, F-, C7, F, C+, F7, G7, Bb, C+, C7, F, C, Gm, C7, F, Bb, G7, C, C7, F, Bb, F, C7, F, Bb, Bbm, F, G7, C.

Handwritten musical score for piano, featuring two pieces: "Wenn es Frühling wird" and "Heykens Ständchen". The score includes chords, melodic lines, and performance markings.

Wenn es Frühling wird

Chords: C, Cdim, Dmi, A7, Dmi, G7, C, F, C, B^b, A

Heykens Ständchen

Chords: Db, A^b7, Db, A^b, A^b7, Db, A^b7, Db, ① Db, A^b7, Db, A^b, Db, E^b, A^b, A^b7, G^b, Db, A^b7, Db, ② A^b7, Db, A^b7, E^b, A^b, opak. ③ G^b, Db7, G^b, C^b, G^b, Db7, G^b, Db, A^b, Db, G^b, E^bmi, A^bmi, Db7, G^b, ④ B^b7, E^bmi, E^bmi, B^b, E^bmi, B^b, E^bmi, opak. ③ A^bmi, F, B^b, ② E^bmi, A^b, Db, opak. ③ ① al, Db, A^b7, Db, G^b, A^b, Db

Performance markings: ①, ②, ③, ④, opak., al.

Lubomír Černý - The Art of Waltz

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Mallinata

The image shows a handwritten musical score for two pieces. The first piece, 'Mallinata', is in 3/4 time and G major. It consists of four staves of music. The second piece, 'Proč mám se láskou soužit', is in 3/4 time and D minor. It consists of five staves of music. The score includes various musical notations such as notes, rests, and bar lines, along with handwritten chord symbols above the staves. The word 'Konec' (The End) is written at the bottom right of the second piece.

Proč mám se láskou soužit

Konec

Lubomír Černý - The Art of Waltz

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Andantino

Babička

simile

Gis- sfz. > p

Gis- sfz. > p

G7 C7 F

G7 C7 F

G7 C7 F

viol. TACET

Ländler

rit

C7 F Gmi F F C7 F Dmi Gmi

C7 F 2 F B Cmi F7 3 Cmi F7

TRIO

Più Cmi D7 Gmi Cmi

Gmi D7 Gmi F7

viol. solo viol. solo

Trio, per Ländler da f. al

Adio Mare $\flat\flat$ 3/4

Chords: Es, B, Fmi, B7, Es, As, Es, F7, B7, Es, As, Es, Cmi, F7, B7, Es, B7, Es.

Madame Butterfly \sharp 4/4

Tempo markings: Moderato, rall. Andante, poco più, più vivo, rall., Sosten., Con Moto, Andante, Sostenuto, rall., Andante.

Chords: D, G, A, D, Hmi, E7, A7, A+, D, D7, 3/4 G, D, G, D, Ami, D, G, D7, G, Hmi, Fismi, Hmi, Fismi, Emi, A, D, Hmi, E, D, G, Emi, D, Ami, D, G, D, G, E7, 6/8 A, Hmi, Cist, D, E, Emi, A.

Lubomír Černý - The Art of Waltz

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Handwritten musical score for 'The Art of Waltz' by Lubomír Černý. The first system contains three staves of music. The first staff has chords Emi, G, D, Emi, and A7. The second staff has chords Fis, Emi, D, A7, and D. The third staff is a continuation of the melody.

Handwritten musical score for 'La Tosca' by Lubomír Černý. The score includes tempo markings: *Lento*, *In II. Vta con octava*, *rall.*, *at°*, and *Andante*. The first staff has chords Ami, Dmi, Ami, Dmi, G7, and F. The second staff has chords E, Fmi, G, Cmi, E, Ami, E, Ami, Dmi, Ami, Dmi, Ami, G, Em, Dmi. The third staff has chords F, E, Ami, B, E, Ami, G, Em, Dmi, E, F, E, A, and D. The fourth staff has chords E, H7, E7, A, Cis mi, Fis mi, B7, H7, E7, and A. The fifth staff has chords E, A, Fis mi, H7, E7, and A. The sixth staff is a continuation of the melody.

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Andante semplice

Ave Maria / Gounod

C F B C Ami D G C Ami D G Gdim Dmi
 Ddim C Ami Dmi G C Ami Cdim Cmi Fmi6 G7
 C Dmi G Cdim Dmi G7 C

La Violettera

A Adim Hmi E A Adim Hmi E7
 Fis mi H7 - E7 A Fis mi Hmi E7
 Cis Fis mi H7 A E7 A

Ve vzpomínkách

E Gism Fis mi H7 E Cis mi Fis mi H E Gism Fis7 H7 A E Fis mi H7 E7
 A D A D Dmi A H7 E D A Cis Fis Hmi Dmi A Cis Fis mi H7 1 E7 2 E A

Hallo, Hallo! Hier Wien!

Grüß Euch Gott alle miteinander 2/4
„Placník“ - Carl Zeller

G D G D G C D G

Weinlied 3/4
„Der lachende Ehemann“ - Edm. Eysler

G7 C F C Dmi G7 G+ C C7

F D7 Ddim C D Ddim C F G7 C

Wenn zwei sich lieben 3/4
Der Rastelbinder - Lehar

D A+ D Emi H7 Emi H7 Emi A7 D

Ddim Emi A7 D D Dis- Emi A7 D G D H7 E7 A7 D

Wien, du Stadt meiner Träume 3/4
Rud. Sieczinsky

G G+ C Ami D7 G Gdim Ami D D7 C G Tex

Marcia - Deutschmeister Marsch 2/4
Dom. Ertl

G G+ C Ami D7 G C Dmi G7 C G

Wien bleibt Wien - J. Schrammel

G7 C Dmi G7 C C7 F Fis- C G7 C7

Andantino
Vogerl, fliegst in d'Welt hinaus 3/4 C Dmi G7 C C7 F G7 C C7 F Dmi G7 C

Alex. Hornig
Valse lento
Wiener Frakerl b 3/4 Cmi F7 B Cmi F7 B Cmi F7 B

Gust. Pick
Maestoso
Die Stadt der Lieder b 3/4 Fmi B7 D Es B7 Es As Adim Es B7 Es

Oskar Hoffmann
Valse
Lieber Himmelvater, sei nicht böß b 3/4 As C- Es B7 Es "faschingstee" Kálmán Es

Valse
Wiener Bürger 3/4 As B7 Es B7 Es G-Fmi B7 Es Fmi B7 Es

C.M. Ziehrer
Wiener Bürger 3/4 C H C 3 4 5 6 Dmi G7

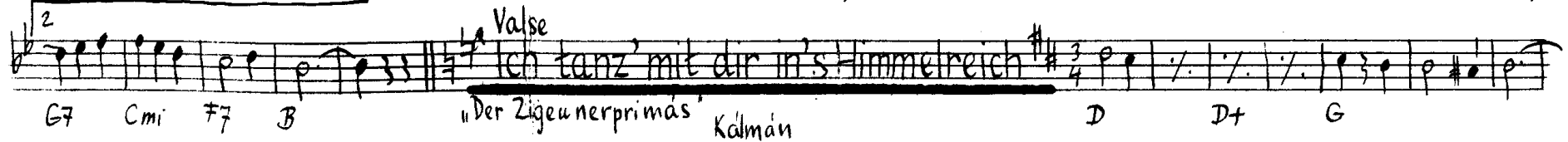
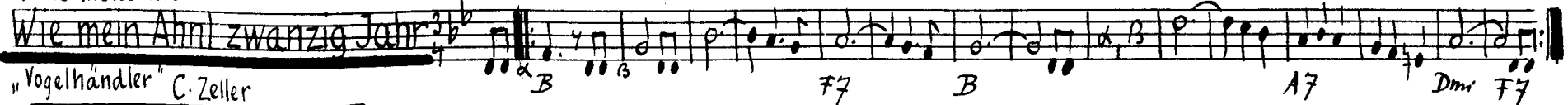
Andantino
O du mein Österreich F.von Suppé 3/4 C G Ami D7 G E7 Ami D7 G

Lubomír Černý - The Art of Waltz

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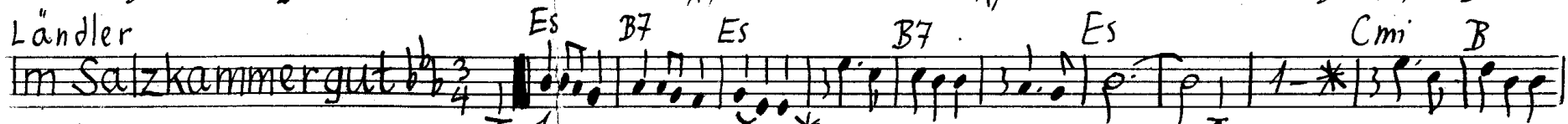
Valse moderato



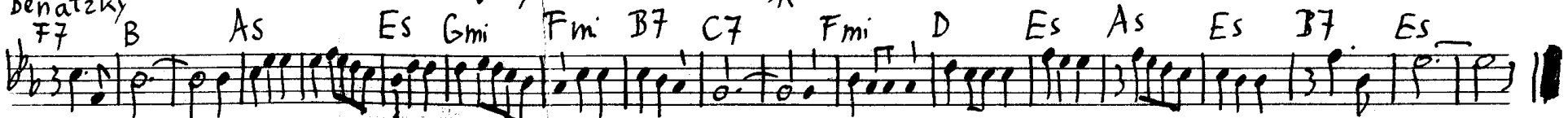
Valse lento



Ländler



Benatzky



Molto lento

Krajkový šátek *b6*

simile

simile

simile

Più animato

very def

simile

simile

CODA

Da repet. al

Píseň o Varšavě *3/4*

1 2 3 4

8

Londonerry Air \flat C

C7 F C7 F A7 B F B F A7 Dm G7 C C7 B A7 B C F D7 G7 C7

F B C F B C7 F B F B C F

Santa Lucia Lontana \flat 3/4

Es B7 Es F7 B7

Es B7 Es Cmi Gmi As

Es Fmi C7 Fmi B7 Es Es Fmi C7 Fmi B7 Es B7

Es F7 Es Es- B7 Es Fmi C7 Fmi B7 Es


Wiener Melodien

Steinriegler-Marsch

Handwritten musical score for "Steinriegler-Marsch" in B-flat major, 2/4 time. The score consists of three staves. The first staff contains the first 10 measures, including a repeat sign and first/second endings. The second staff continues from measure 11 to 20, featuring a 4-measure rest and a 5-measure rest. The third staff contains measures 21 to 30, ending with a double bar line. Chord symbols (B, F7, C7, Bb) are written above the notes. Fingering numbers 1-5 are present below some notes. Performance markings "M-P" and "N O P" are at the bottom.

Moderato

Ich hab' Heimweh nach Wien



The image shows a handwritten musical score for the song 'Ich hab' Heimweh nach Wien'. The score is written on two staves. The top staff contains the melody, and the bottom staff contains the harmonic accompaniment. The key signature is one flat (B-flat), and the time signature is 3/4. The melody begins with a treble clef and a key signature of one flat. The accompaniment begins with a bass clef and a key signature of one flat. The melody is written in a simple, folk-like style. The accompaniment is written in a simple, folk-like style. The lyrics 'Ich hab' Heimweh nach Wien' are written above the melody. The score is handwritten and appears to be a personal or working draft.

Ruhig beginnen

Walzermelodien sind ein Gruß aus Wien

Handwritten musical score for "The Rose Tree" on two staves. The first staff contains measures 1-7 with chords Gmi, C7, F, C7, C+, F, D7, Gmi, C7, F, A, and E7. The second staff contains measures 8-14 with chords A, C7, D7, Gmi, Bmi, E, F, Walzer, Gmi, C7, F, C, and F. Fingerings 1-7 are indicated below the notes.

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Moderato

Ich hab' mir für Grinzing ein Dienstmännchen engagiert

Chords: B, Cmi, F7, Gmi, Cmi, Esmi, F7, B, F7, D7, Gmi, Cmi, G-, B, F7, B, Cmi, F7, B.

Langsam

Was net, is Grinzing so schön

Chords: F, C7, F, A7, Dmi, A7, Dmi, B, D-, F, F-.

Walzer

Mein Lebenslauf ist Lieb und Lust

Chords: F, C7, F, B, F7, B, Cmi, B, F7, B.

Joseph Strauss

Sehr langsam

Schmutzertanz

Chords: B, F7, B, F7, B, Cmi, B, F7, B, F, D7, Gmi, C7, F, C7, F, F-, F, F-, B7, F, C7, F.

Langsamer Walzer

Wiener Fiakerlied

simile

Langsamer Walzer

Geh Peperl, plausch net

Sehr langsam

Erst wann's aus wird sein

Marsch

Das is'n Weana sein Schan

9

Lubomír Černý - The Art of Waltz

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Moderato

Rubato - andantino

Rubato

Ja wan der Regen b

Draußen in Sievering blüht schon der Flieder

Die Kellerpartie

Moderato
Das war in Petersdorf $\sharp\sharp$ $\frac{3}{4}$

A D A $E7$ A D A

E $H7$ E $E7$ A $E7$ A $A7$ D A $E7$ A

Moderato
Du alter Stefansturm \sharp $\frac{3}{4}$

G $A7$ $D7$ G $A7$

$D7$ $A7$ D $H7$ Emi D Emi $A7$

D G Ami G $D7$ G Ami G $D7$ 1 2 3

$E7$ Ami G $D7$ G *Moderato* In Wien gibt's manch' winziges Gasser! \flat $\frac{3}{4}$

$C7$ F

$F7$ B Gmi A E F B $C7$ F

Moderato

Draußen in Mauer \flat $\frac{3}{4}$

Chords: F, Dmi, D-, C7, F, C7, F, Dmi, Ami, E7, Ami, Gmi, C7, F, B, F, D7, Gmi, C7, F

Marcia

Ich bin halt ein Wiener \flat $\frac{2}{4}$

Chords: B, F7, B, F7, B, G7, Cmi, Es mi 6, B

Moderato

Mir hat geträumt es gibt ka Wein mehr \flat $\frac{3}{4}$

Chords: Cmi, F7, B, F, C7, F, C7, F, B, F, C7

Andantino

Der Wein is gut

Marcia

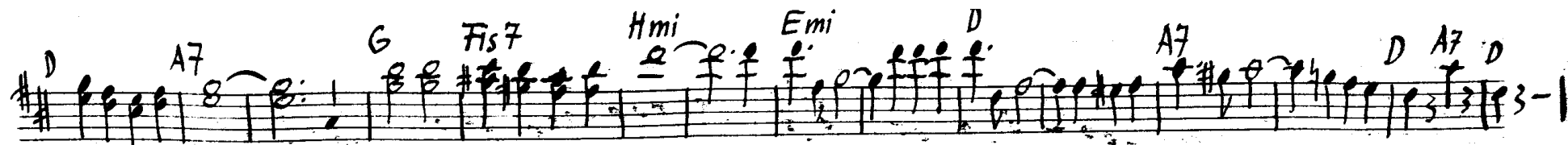
Heut kommen Enger auf Urlaub nach Wien

Medium

Drunt in der Lobau

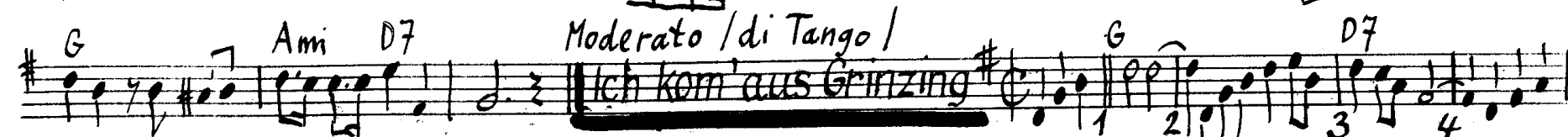
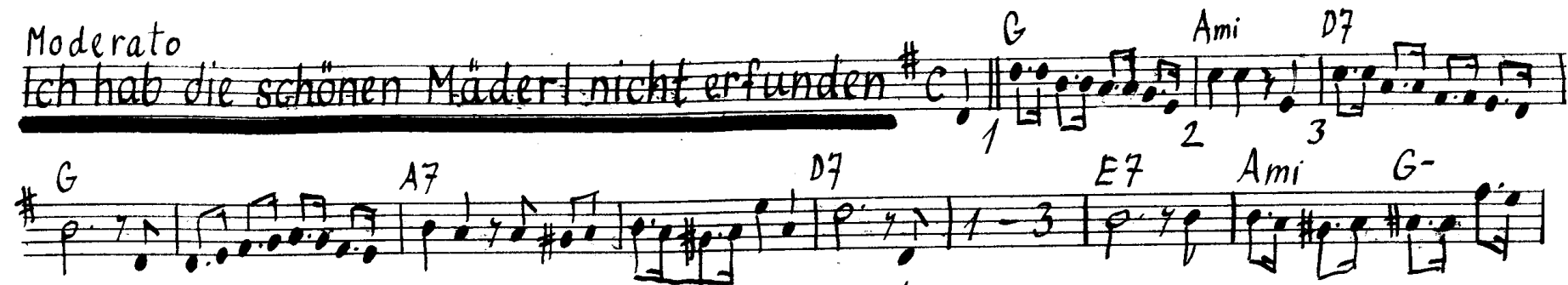
Marcia

Mei Alte sauft soviel wie ich



Moderato

Ich hab die schönen Mäder nicht erfunden



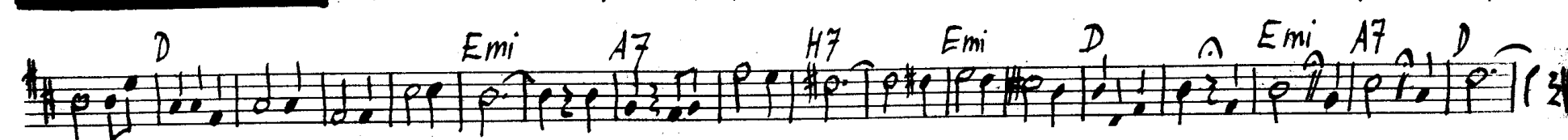
Moderato / di Tango /

Ich kom' aus Grinzing



Moderato

Wien, Weib, Wein



Moderato

Tief im Böhmerwald

Tango

Petrie

FINE VERSE

D.C. or FINE

The musical score is handwritten and consists of six staves. The first two staves are for the piece 'Tief im Böhmerwald', which is in 3/4 time and marked 'Moderato'. The notation includes eighth and sixteenth notes, with some beamed together. Chord symbols F, C7, and A7 are written above the staff. The next four staves are for the piece 'Petrie', which is in 4/4 time and marked 'Tango'. The notation includes eighth and sixteenth notes, with some beamed together. Chord symbols D, A7, Gmi, E7, B, A, G, D7, Emi, E7, and A7 are written above the staff. The score ends with the instruction 'D.C. or FINE'.

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Lento

Seemans Los

Moderato

Anno 30

Yidisch

Hot a jid a Weibele

Dmi A7 Dmi C7 F Dmi B Gmi A7 1 Dmi A7 Dmi 2 Dmi

Irde mit dem Fiedel

Dmi E7 Gmi A Dmi F Gmi C7 F A7 Dmi A7 Dmi C7 F B Gmi A7 Dmi

Cmi Fmi G7 Cmi

G7 Cmi Es Cmi Fmi G7 1 Cmi Fmi Cmi G7 Cmi 2 Cmi

Kadisch

Ami H7 Emi Ami H7 Emi

Dmi E7 Dmi E7 Ami E7

Ami A- E7 Ami Ami E7 Ami G7 C

A7 Dmi E7 Ami H7 E7 Ami 1 2

The musical score is handwritten and consists of three pieces. The first piece, 'Hot a jid a Weibele', is in 2/4 time and features a piano melody with guitar accompaniment. The second piece, 'Irde mit dem Fiedel', is in 2/4 time and includes a piano melody with guitar accompaniment and a fiddle part. The third piece, 'Kadisch', is in 2/4 time and features a piano melody with guitar accompaniment. The score includes various chords and fingerings, and is written in a mix of German and Yiddish.

Beguine

Ami

E7

Yidisch Lieds



Andante

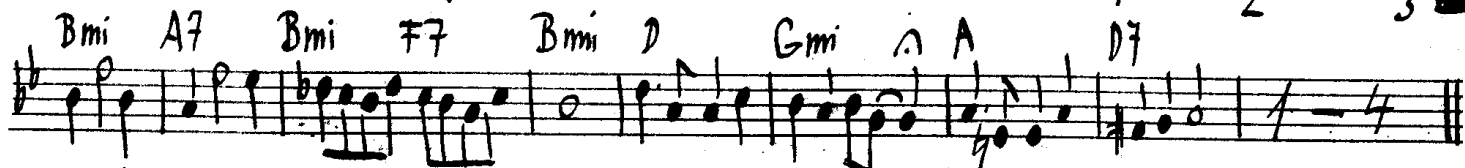
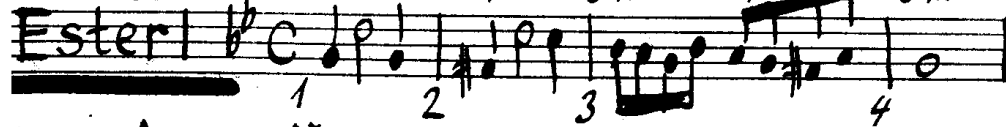
Gmi

D7

Gmi

D7

Gmi



Andante

Gmi

Cmi

Gmi

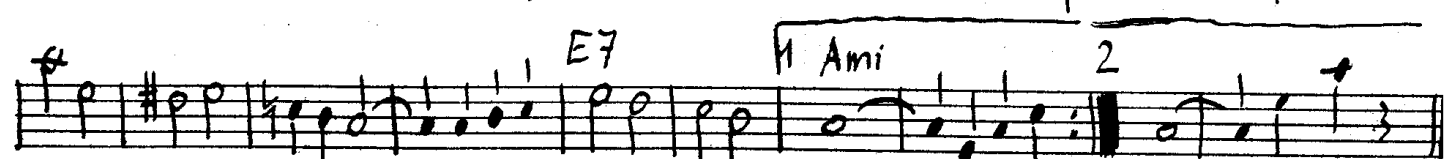
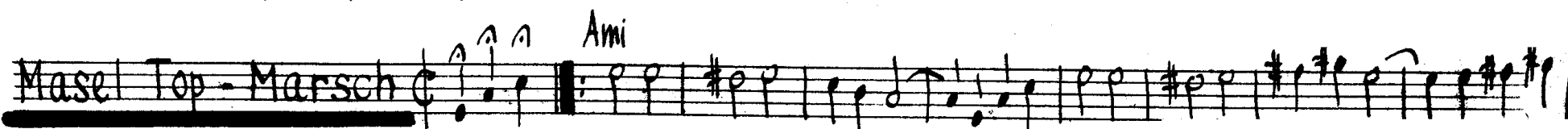
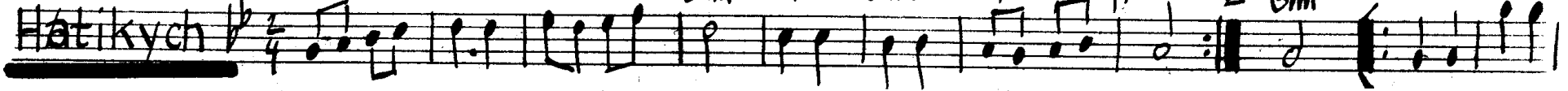
D7

Gmi

D7

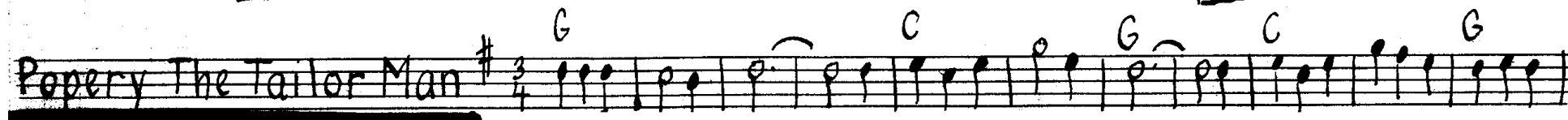
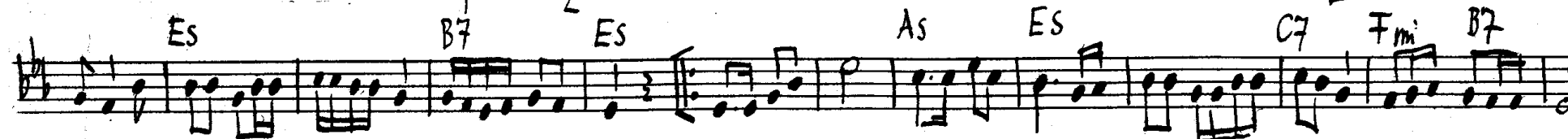
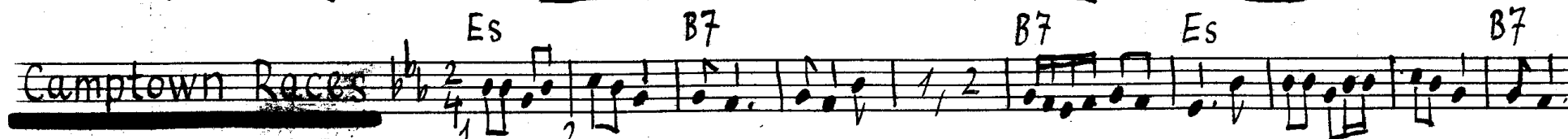
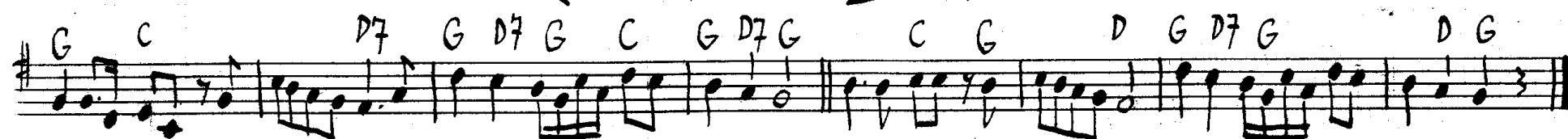
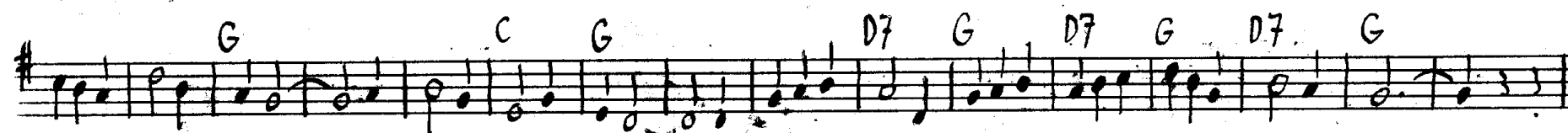
Gmi

Cmi



For he is a jolly good fellow

Anny Laurie, My Bonnie is over the ocean, John Brown's body, There is a tavern in a town
Znám já jednu hospodu



Handwritten musical score for "Another Little Drink". The score is written on a single sheet of paper with a blue line. It consists of five staves. The first three staves contain a complex melodic line with many beamed eighth and sixteenth notes, and a variety of chords including D7, G, C, and F. The fourth staff is titled "Another Little Drink" and features a simpler melody with chords F, C7, and F. The fifth staff continues the melody with a 3/4 time signature change. The score is written in G major, 4/4 time.

Nederland

Handwritten musical score for "Nederland" by Lubomír Černý. The score is written on ten staves. It begins with a treble clef and a common time signature. The first staff contains measures 1-12, ending with a "FINE" marking. The second staff continues the melody. The third staff is marked "Marcia" and contains measures 13-14, ending with a "FINE" marking. The fourth staff continues the melody. The fifth staff contains measures 15-16, ending with a "FINE" marking. The sixth staff continues the melody. The seventh staff contains measures 17-18, ending with a "FINE" marking. The eighth staff continues the melody. The ninth staff contains measures 19-20, ending with a "FINE" marking. The tenth staff continues the melody. The score includes various musical notations such as notes, rests, and bar lines. Chord symbols are written above the staves, including G7, C, F, B, F7, B7, Es, and Fmi. A "D.C. al Fine" marking is present in the third staff. The score is handwritten and appears to be a personal or working manuscript.

USA

Home on the range, She'll be comin' round the mountain

Oh, dem golden slippers

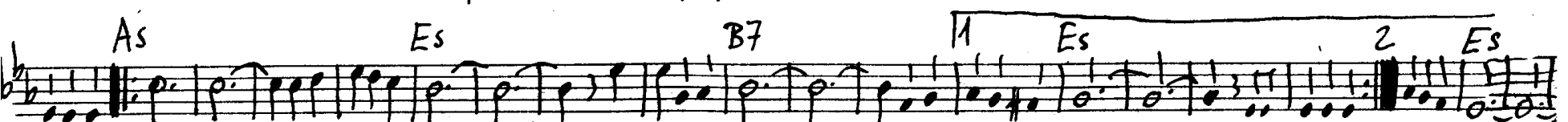
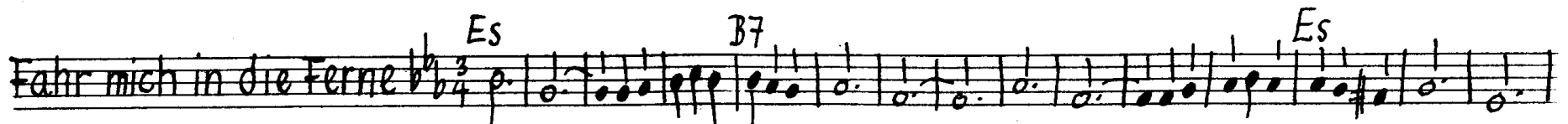
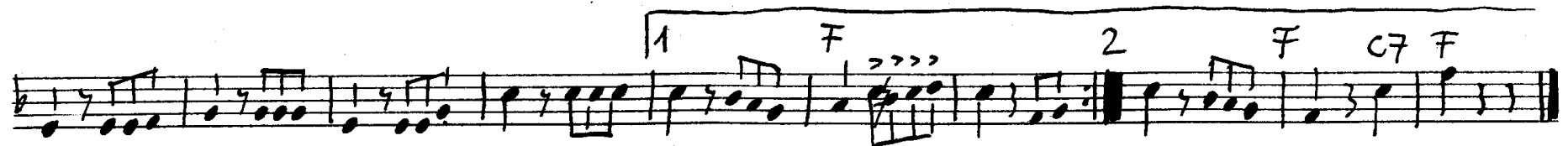
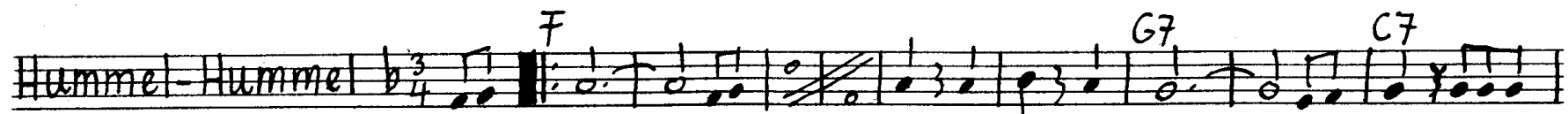
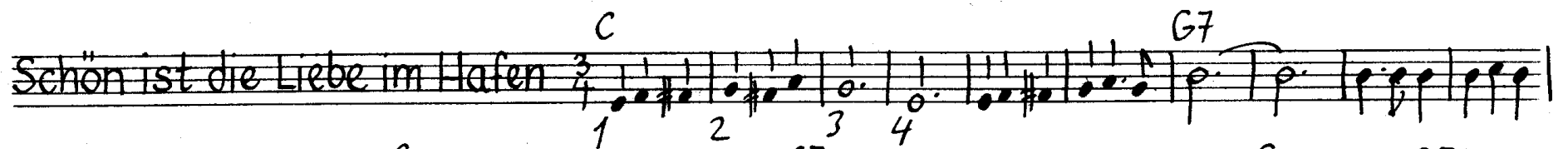
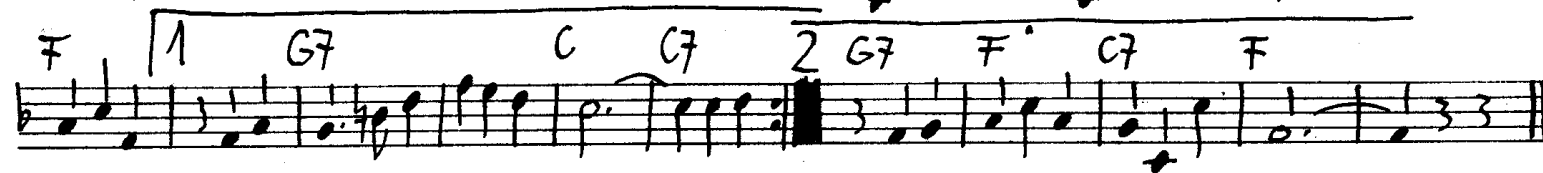
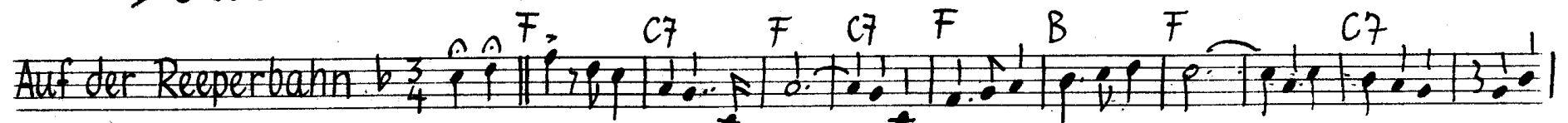
Home, sweet home

When the moon comes over the mountains

My old Kentucky home

The musical score is written on six staves. The first staff contains the lyrics 'Oh, dem golden slippers' with a key signature of one sharp (F#) and a 3/4 time signature. The second staff contains the lyrics 'Home, sweet home' with a key signature of one sharp and a 3/4 time signature. The third staff contains the lyrics 'When the moon comes over the mountains' with a key signature of one flat (Bb) and a 3/4 time signature. The fourth staff contains the lyrics 'My old Kentucky home' with a key signature of one sharp (F#) and a 3/4 time signature. The score includes various guitar chords such as G, D7, Ami, D, C, D, G, F, C, F7, B, Dmi, G7, C7, A7, D7, H7, E mi, C, G, A7, D7, and G. The notation includes eighth and sixteenth notes, rests, and bar lines.

Deutsch Matrosen Walzer



Sonja $\sharp C$

Emi H7 Emi E7 Ami A#- H7 Ami A#- H Emi

basy e fis g gio a ais h a ais h

Slavíček $\sharp C$

Hmi F# Hmi Emi F# Hmi A7 D A7 D F#7 Hmi E7 A

basy h cis d e fis fi h cis d a d ais h e a

cis fi cis fis h 1 ais

Chrysantémy $\sharp C$

F#m G D G D Emi A7

Modesto

Červený sarafan $\sharp 2/4$

Chords: $D^{\sharp 2}$, G , D , $1G$, D , $2G$, G , A , $D7$, G , G , $E7$, A_{mi}

Chords: A_{mi} , $H7$, $E7$, A_{mi} , $C\sharp$, G , D , G , E_{mi} , A_{mi} , $H7$, E_{mi} , A_{mi} , E_{mi} , $H7$, E_{mi}

Chords: $D7$, G , $D7$, G , $H7$, E_{mi} , A_{mi} , $H7$, E_{mi} , $D7$, G , A_{mi} , $D7$, G , $H7$, E_{mi}

bas di

Chords: $H7$, E_{mi} , $D7$, G , A_{mi} , $D7$, G

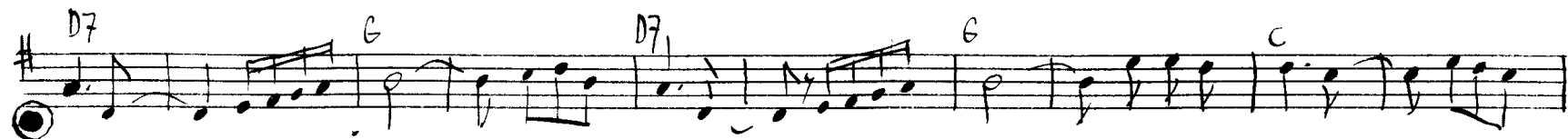
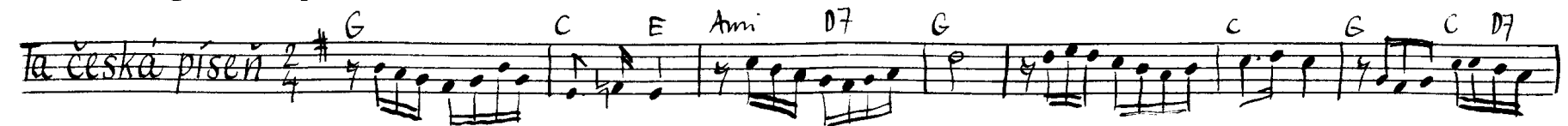
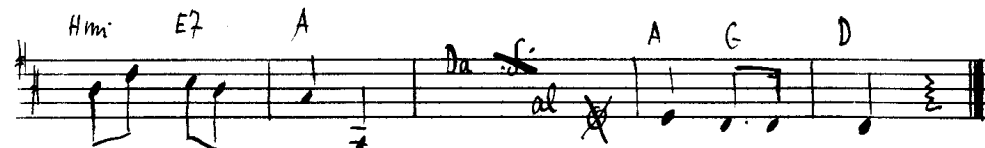
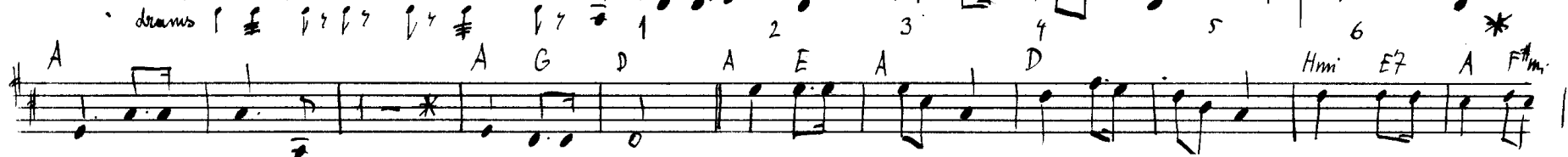
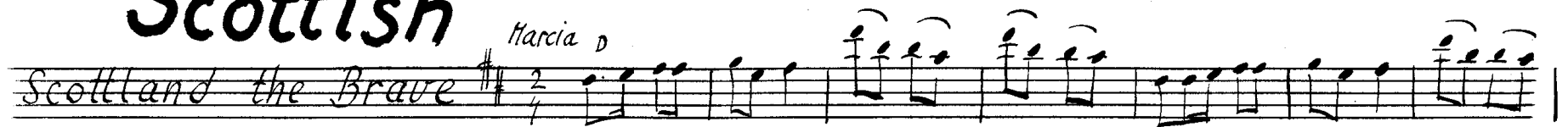
opak. 1. motiv

Perenica $\flat 2/4$

Chords: $B\flat$, B_{mi} , F , B_{mi} , F

Scottish

Marcia D



Mr. Blue

(12)

Handwritten musical score for "Mr. Blue" in F major, 3/4 time. The score consists of six staves of music. The chords are: F, Am, Bb, C7, F, Am, Bb, C7, F, Bb, C7, F, Am, G, C7, F, Bb, C7, F, Bb, C7, F, Am, Gm, C7, F, C7, F, C7, Am, G7, C7, F, Bb, C7, F, Gm, C7, F, C7, Gm, C7, F.

When I fall in Love

Handwritten musical score for "When I fall in Love". The score is written in B-flat major (two flats) and 3/4 time. It consists of five staves of music. The chords and melodic lines are as follows:

- Staff 1:** Eb, Abdim, Es, Fmi, Bb, Eb, C7+, C7
- Staff 2:** Fmi, Fdim, Eb, ~~Fdim~~, Fdim, Eb, Bbmi, C7
- Staff 3:** Fmi, C7, Fmi, Bb, Fmi, Bb7
- Staff 4:** ~~Fdim~~, Ab, C7+, C7, C7+, Fmi, Abmi6, Eb, Fmi, Bb7
- Staff 5:** Eb

Teta (Suchý, Šlitr)

Blues * Kudy chodím ruce spínám ach můj ty smutku
jak se to jenom mohlo stát

kudy chodím ruce spínám ach můj ty smutku
jak se to jenom mohlo stát

nelze se tomu diviti vskutku
že teta už mě nechce znát

tu ruku ti teta-----

treťi sloka

|: Kudy chodím ruce spínám, ach můj ty smutku.
Jak se to jenom mohlo stát? :|
Nelze se tomu diviti vskutku,
že teta už mě nechce znát.

|: Dávno dobře známe, že zlo se tresce.
Stejně dnes jako před lety. :|
Kdo ruku tetě zláme, ať chce či nechce
prokletý bude od tety.

|: Tu ruku ti, teto, tu ruku ti, teto, do sádry dají.
Do sádry bílé jako padlý sníh. :|
Co však se stane, až se zeptají
po příčině tvých kostí zlámaných.

|: Kdybys nepravila, má teto milá,
jitterbug že se učit tančit chceš, :|
nebyla bys ruku zlomila,
měla bys pokoj a já též.

|: Bojím se navštívit svou tetu milou,
dokud má ruku v obvazu. :|
Sic je mi schopna tou sádrrou bílou
zasadit ránu do vazů.

Jitterbug [džitrbug]

Content

Page	Author	Title	Beats	Language
2		Ramona	3/4	e
2		Kavalír pomsty	3/4	c
2		Chambre séparée	3/4	f
3		That Naughty waltz	3/4	e
3		SoeBlue Waltz	3/4	e
3		Moulin Rouge	3/4	f
4		Chiquita	3/4	s
4		Together	3/4	e
4		Shadow	3/4	e
4		Charmante	3/4	f
5		Three o'clock in the morning	3/4	e
5	Friml	Toujours l'amour	3/4	cf
5		One night of love	3/4	e
6		If	3/4	e
6		By a wishing well	3/4	e
6		Home on the range	3/4	e
6	Jaroslav Ježek	Když jsem kytici vázala	3/4	c
7		Vzdálená země (Far away places)	3/4	ec
7		Bambino	3/4	e
7	G. Winkler	Mütterlein - Answer me	3/4	ge
7	Chaplin	Limelight	3/4	e
8		Tenderly	3/4	e
8		Evermore	3/4	e
8		Jaro na ledě	3/4	c
8		Pimpo	3/4	e
9		Tennessee	3/4	e
9		Világos kert az én szivem	3/4	h
9		The horse with the dreamy eyes	3/4	e
10		Twilight moon	3/4	e
10		Ich bin heute ja so verliebt	3/4	g
11		Good night	3/4	e
11		Cara Paccina	3/4	s

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11		Always	3/4	e
12		Nevěřím slovům tvým	3/4	c
12		Zpívej mi o lásce, Marjů	3/4	c
12		Tam za tou velkou skalou	3/4	ce
13		Sous les toits de Paris	3/4	f
13		I love you	3/4	e
13		Good night (Anglická večerka)	3/4	ec
14		Destiny - Waltz	3/4	e
14		Si petite	3/4	f
14		Viktoria a její husar	3/4	c
14		Nezapomeň na mne	3/4	c
15		Nature boy	3/4	e
15		Mámino loučení	3/4	c
15		Tammy	3/4	e
16		Lolita	3/4	e
16		Let me go	3/4	e
16		80 dní	3/4	c
16		Proč tě mám rád	3/4	c
17		Růže v okně	3/4	c
17		Singing for you	3/4	e
17		Sleepy lagoon	3/4	e
18		Serenada amorosa	3/4	s
18		Já vím, že jednou se musí zázrak stát	3/4	c
18		Heřmánek	3/4	c
19		Fascination	3/4	e
20		Chci žít a jenom tebe mít rád	3/4	c
20		Hledám štěstí	3/4	c
20		Život je plničký nadějí	3/4	c
21		Houpy hou	3/4	c
21		Dvě písmena tvého jména	3/4	c
21		Táboráku plápolej	3/4	c
22		Wenn es Fröling wird	4/4	g
22	Heykens	Ständchen	4/8	g
23		Mattinata	3/4	g

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25		Adio Mare	3/4	s
25		Madame Butterfly	3/4	e
26		La Tosca	3/4	i
27		Ve vzpomínkách	3/4	c
27	Gounod	Ave Maria	4/4	f
27		La Violettera	4/4	i
28	Zeller Carl - Ptáčník	Grüß euch Gott, alle miteinander (Vogelhändler)	3/4	a
28	Eysler Edm.	Weinlied (Der lachende Ehemann)	3/4	a
28	Lehár	Wenn zwei sich lieben (Der Rastelbinder)	3/4	a
28	Sieczinsky Rud.	Wien, du Stadt meiner Träume	3/4	a
29	Kálmán	Lieber Himmelvater, sei nicht böse (Faschingstee)	2/4	h
29	Hornig Alex.	Vogel, fliegst in d'Welt hinaus	3/4	a
29	Pick Gust.	Wiener Fiakerlied	3/4	a
29	Ziehrer C. M.	Wiener Bürger	3/4	a
29	von Suppé F.	O du mein Österreich	3/4	a
29	Hoffmann Oskar	Die Stadt der Lieder	4/4	a
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30	Komzák (J. Schrammel?)	Vindobona, du herrliche Stadt	3/4	a
30	Benatzky	Im Salzkammergut (Länder)	3/4	a
31		Píseň o Varšavě	3/4	c
31		Krajkový šáteček	6/8	c
32		Santa Lucia Lontana	3/4	i
32		Londonderry Air	4/4	e
33		Steinriegler - Marsch	2/2	a
33		Ich hab' Heimweh nach Wien	3/4	a
33		Waltzermelodien sing ein Gruß aus Wien	3/4	a
34		I' weiß net, is' Grinzig so schön	3/4	a
34	Strauss Joseph	Mein Lebenslauf ist Leib und Lust	3/4	a
34		Schmutzertanz	3/4	a
34		Ich hab' mir für Grinzing ein Dienstmännchen engagiert	4/4	a
35		Das is'n Weana sein Schan!	2/2	a
35		Wiener Fiakerlied	3/4	a

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35		Erst wann's aus wird sein	3/4	a
36		Ja wan der Regen	2/2	a
36		Draußen in Sievering blüht schon der Flieder	2/4	a
36		Die Kellerpartie	3/4	a
37		Das war in Petersdorf	3/4	a
37		Du alter Stefanturm	3/4	a
37		In Wien gibt's manch' winziges Gasserl	3/4	a
38		Ich bin halt ein Wiener	2/4	a
38		Draußen in Mauer	3/4	a
38		Mir hat geträumt es gibt Ka Wein mehr	3/4	a
39		Heut kommen Engerl auf Urlaub nach Wien	2/4	a
39		Mei Alte sauft soviel wie Ich	2/4	a
39		Der Wein is gut	4/4	a
39		Drunt in der Lobau	4/4	a
40		Ich kom' aus Grinzing	2/2	a
40		Wien, Weib, Wein	3/4	a
40		I hab die schönen Mäderl nicht erfunden	4/4	a
41		Petrle	2/2	a
41		Tief im Böhmerwald	3/4	a
42		Seemans Los	12/8	a
42		Anno 30	3/4	a
43		Kadisch	2/2	j
43		Hot a jid a Weibele	2/4	j
43		Iidel mit dem Fiedel	2/4	j
44		Masel Top - Marsch	2/2	j
44		Mein Jidische Mame	2/4	j
44		Hatikych	2/4	j
44		Esterl	4/4	j
45		Camptown races	2/4	e
45		Daisy	3/4	e
45		Popery the tailor man	3/4	e
45		Rule Brittania	4/4	e
46		Another little drink	4/4	e
47		Nederland	2/2	n

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48		When the moon comes over the mountains	3/4	u
48		Oh, dem golden slippers	4/4	u
48		My old Kentucky home	4/4	u
49		Auf der Reeperbahn	3/4	g
49		Schön ist die liebe im Hafen	3/4	g
49		Hummel-Hummel	3/4	g
49		Fahr mich in die Ferne	3/4	g
50		Slavíček	2/4	c
50		Chrysantémy	3/4	c
50		Soňa	4/4	c
51		Červený Sarafan	2/4	c
51		Perenica	2/4	c
52		Scotland the brave	2/4	e
51		Ta česká píseň	2/4	c
52		When I fall in love	4/4	u
53		Mr. Blue	4/4	u
54	Suchý, Šlitr	Teta	4/4	c

Shorts explanation

Short	Meaning
c	Czech/Slovak
e	English
f	French
g	German
h	Hungarian
i	Italian
j	Jewish/Yiddish
s	Spanish
a	Austrian/Viena/Wien
n	Nederland
u	USA

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Lubomír Černý - The Art of Waltz

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Ve vzpomínkách	27	3/4
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Always	11	3/4
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By a wishing well	6	3/4
Daisy	45	3/4
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Evermore	8	3/4
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Together	4	3/4
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I hab die schönen Mäderl nicht erfunden	40	4/4
Ich hab' mir für Grinzing ein Dienstmann engagiert	34	4/4
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Ich kom' aus Grinzing	40	2/2	a	Wien, du Stadt meiner Träume	28	3/4	a
Ja wan der Regen	36	2/2	a	Wien, Weib, Wein	40	3/4	a
Petrle	41	2/2	a	Wiener Bürger	29	3/4	a
Steinriegler - Marsch	33	2/2	a	Wiener Fiakerlied	29	3/4	a
Draußen in Sievering blüht schon der Flieder	36	2/4	a	Wiener Fiakerlied	35	3/4	a
Heut kommen Engerl auf Urlaub nach Wien	39	2/4	a	Der Wein is gut	39	4/4	a
Ich bin halt ein Wiener	38	2/4	a	Die Stadt der Lieder	29	4/4	a
Mei Alte sauft soviel wie Ich	39	2/4	a	Drunt in der Lobau	39	4/4	a
Anno 30	42	3/4	a	I hab die schönen Mäderl nicht erfunden	40	4/4	a
Das war in Petersdorf	37	3/4	a	Ich hab' mir für Grinzing ein Dienstmann engagiert	34	4/4	a
Die Kellerpartie	36	3/4	a	Červený Sarafan	51	2/4	c
Draußen in Mauer	38	3/4	a	Perenica	51	2/4	c
Du alter Stefanurm	37	3/4	a	Slavíček	50	2/4	c
Erst wann's aus wird sein	35	3/4	a	Ta česká píseň	51	2/4	c
Geh Peperl, plausch net	35	3/4	a	80 dní	16	3/4	c
Grüß euch Gott, alle miteinander (Vogelhändler)	28	3/4	a	Dvě písmena tvého jména	21	3/4	c
I' waß net, is' Grinzig so schön	34	3/4	a	Heřmánek	18	3/4	c
Ich hab' Heimweh nach Wien	33	3/4	a	Hledám štěstí	20	3/4	c
Im Salzkammergut (Länder)	30	3/4	a	Houpy hou	21	3/4	c
In Wien gibt's manch' winziges Gasserl	37	3/4	a	Chci žít a jenom tebe mítí rád	20	3/4	c
Mein Lebenslauf ist Leib und Lust	34	3/4	a	Chrysantémy	50	3/4	c
Mir hat geträumt es gibt Ka Wein mehr	38	3/4	a	Já vím, že jednou se musí zázrak stát	18	3/4	c
O du mein Österreich	29	3/4	a	Jaro na ledě	8	3/4	c
Schmutzertanz	34	3/4	a	Kavalír pomsty	2	3/4	c
Tief im Böhmerwald	41	3/4	a	Když jsem kytici vázala	6	3/4	c
Vindobona, du herrliche Stadt	30	3/4	a	Mámino loučení	15	3/4	c
Vogerl, fliegst in d'Welt hinaus	29	3/4	a	Nevěřím slovům tvým	12	3/4	c
Waltzermelodien sing ein Gruß aus Wien	33	3/4	a	Nezapomeň na mne	14	3/4	c
Weinlied (Der lachende Ehemann)	28	3/4	a	Píseň o Varšavě	31	3/4	c

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Růže v okně	17	3/4	c
Táboráku plápolej	21	3/4	c
Ve vzpomínkách	27	3/4	c
Viktoria a její husar	14	3/4	c
Zpívej mi o lásce, Marjů	12	3/4	c
Život je plničký nadějí	20	3/4	c
Babička	24	4/4	c
Soňa	50	4/4	c
Teta	54	4/4	c
Krajkový šáteček	31	6/8	c
Tam za tou velkou skalou	12	3/4	ce
Toujours l'amour	5	3/4	cf
Camptown races	45	2/4	e
Scotland the brave	52	2/4	e
Always	11	3/4	e
Bambino	7	3/4	e
By a wishing well	6	3/4	e
Daisy	45	3/4	e
Destiny - Waltz	14	3/4	e
Evermore	8	3/4	e
Fascination	19	3/4	e
Good night	11	3/4	e
Home on the range	6	3/4	e
I love you	13	3/4	e
If	6	3/4	e
Let me go	16	3/4	e
Limelight	7	3/4	e
Lolita	16	3/4	e
Madame Butterfly	25	3/4	e
Nature boy	15	3/4	e
One night of love	5	3/4	e
Pimpo	8	3/4	e
Popery the tailor man	45	3/4	e

Title	Page	Beats	Lang.
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Shadow	4	3/4	e
Singing for you	17	3/4	e
Sleepy lagoon	17	3/4	e
SoeBlue Waltz	3	3/4	e
Tammy	15	3/4	e
Tenderly	8	3/4	e
Tennessee	9	3/4	e
That Naughty waltz	3	3/4	e
The horse with the dreamy eyes	9	3/4	e
Three o'clock in the morning	5	3/4	e
Together	4	3/4	e
Twilight moon	10	3/4	e
Would you	11	3/4	e
Another little drink	46	4/4	e
Londonderry Air	32	4/4	e
Rule Britannia	45	4/4	e
Good night (Anglická večerka)	13	3/4	ec
Vzdálená země (Far away places)	7	3/4	ec
Chambre séparée	2	3/4	f
Charmante	4	3/4	f
Moulin Rouge	3	3/4	f
Si petite	14	3/4	f
Sous les toits de Paris	13	3/4	f
Ave Maria	27	4/4	f
Auf der Reeperbahn	49	3/4	g
Fahr mich in die Ferne	49	3/4	g
Hummel-Hummel	49	3/4	g
Ich bin heute ja so verliebt	10	3/4	g
Mattinata	23	3/4	g
Schön ist die liebe im Hafen	49	3/4	g
Wenn es Fröling wird	22	4/4	g
Ständchen	22	4/8	g
Mütterlein - Answer me	7	3/4	ge
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Zigeunerprimas)					Nederland		47	2/2	n
Világos kért az én szivem		9	3/4	h	Adio Mare		25	3/4	s
La Tosca		26	3/4	i	Cara Paccina		11	3/4	s
Santa Lucia Lontana		32	3/4	i	Chiquita		4	3/4	s
La Violettera		27	4/4	i	Serenada amorosa		18	3/4	s
Kadisch		43	2/2	j	Home, sheet home		48	3/4	u
Masel Top - Marsch		44	2/2	j	When the moon comes over the mountains		48	3/4	u
Hatikych		44	2/4	j	Mr. Blue		53	4/4	u
Hot a jid a Weibele		43	2/4	j	My old Kentucky home		48	4/4	u
Iidel mit dem Fiedel		43	2/4	j	Oh, dem golden slippers		48	4/4	u
Mein Jidische Mame		44	2/4	j	When I fall in love		52	4/4	u

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G. Winkler	Mütterlein - Answer me	7	3/4	ge
Gounod	Ave Maria	27	4/4	f
Heykens	Ständchen	22	4/8	g
Hoffmann Oskar	Die Stadt der Lieder	29	4/4	a
Hornig Alex.	Vogel, fliegst in d'Welt hinaus	29	3/4	a
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Jaroslav Ježek	Když jsem kytici vázala	6	3/4	c
Kálmán	Lieber Himmelvater, sei nicht böse (Faschingstee)	29	2/4	h
Kálmán	Ich tanz' mit dir in's Himmelreich (Der Zigeunerprimas)	30	3/4	h
Komzák (J. Schrammel?)	Vindobona, du herrliche Stadt	30	3/4	a
Lehár	Wenn zwei sich lieben (Der Rastelbinder)	28	3/4	a
Pick Gust.	Wiener Fiakerlied	29	3/4	a
Sieczinsky Rud.	Wien, du Stadt meiner Träume	28	3/4	a
Strauss Joseph	Mein Lebenslauf ist Leib und Lust	34	3/4	a
Suchý, Šlitr	Teta	54	4/4	c
von Suppé F.	O du mein Österreich	29	3/4	a
Zeller Carl	Wie mein Ahnl zwanzig Jahr (Vogelhändler)	30	3/4	a
Zeller Carl - Ptáčník	Grüß euch Gott, alle miteinander (Vogelhändler)	28	3/4	a
Ziehrer C. M.	Wiener Bürger	29	3/4	a