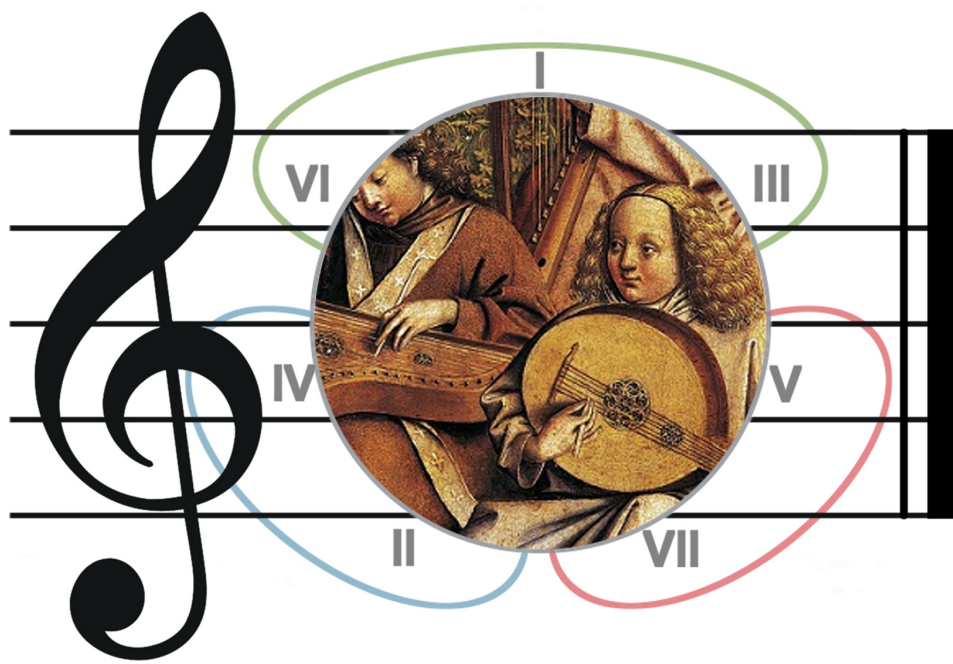




Classicallieder Songbuch

in **acaChords** Notation

Mit Liederverzeichnis in den Suchordnungen

- in alphabetischer Reihenfolge
- nach Kategorien (für den Akkord-Kurs)
- nach Namen der Komponisten

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Nicht nur bei den hier vorliegenden, sondern bei allen **acaChords** Notendarstellungen wurde ganz bewusst darauf geachtet, dass sie mindestens so groß gedruckt sind, dass ein Musizierender sie auch dann noch gut lesen kann, wenn sie in einiger Entfernung von ihm platziert sind, wie beispielsweise hinter dem Instrument auf einem Tisch liegend oder auf einem Notenpult abgelegt, welches sich manchmal durchaus auch zwei oder sogar mehrere Musiker für eine gemeinsame Ansicht teilen, was bedeutet, dass man dann noch etwas weiter entfernt vom Notenblatt sitzt. Sieht man sich Rezensionen von Liederbüchern an, die im Handel erhältlich sind, wird dieser Umstand, dass der Druck viel zu klein sei und man das Dargebotene kaum lesen könne, sehr häufig bemängelt. An zweiter Stelle folgt die Kritik, dass die meisten Tonarten zu schwierig sind – aber diese Beanstandung kann für **acaChords** Noten ohnehin nicht gelten, weil jedes Lied immer in den einfachsten Tonarten C-Dur oder A-Moll dargestellt wird.

Ebenfalls wichtig war es für einen gebührenden Komfort, dass beim Spiel nach Noten **nicht umgeblättert werden muss**, wenn das Lied aus einer längeren Melodie besteht, die mehr als eine Seite umfasst. (Allerdings ist hierfür der Preis das gelegentliche Einfügen von Leerseiten.)

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1 Was sind Classicallieder?

Bei der vorliegenden, 172 Titel umfassenden Kollektion an – in **acaChords** so genannten – **Classicalliedern** (Klassischen Liedern) handelt es sich um den ersten von fünf gemafreien Lied-**Bereichen**, auf die kein Urheberrecht mehr besteht. Diese Lieder stehen für jeden frei zur Verfügung.

Die weiteren **Bereiche**, für die es jeweils eine eigene Liedersammlung gibt, sind die

- Kidslieder (Kinderlieder)
- Volkslieder (deutschsprachige Volkslieder)
- Traditionalslieder (vornehmlich englischsprachige Folksongs)
- Christmaslieder (Weihnachtslieder)
- Classicallieder (Klassik-Lieder)

Das Dokument "*Die Namen der Liedbereiche*" (zu finden auf der **acaMusic.de** Homepage im Navigationsmenü *acaChords*) enthält ausführliche Erklärungen bezüglich der Besonderheiten der Namen.

Es gibt einen wesentlichen Unterschied zwischen den **Classicalliedern** und den Liedern der anderen vier Bereiche. Während die Lieder der anderen Bereiche wahrscheinlich vielen Musikern dazu dienen, gesungen zu werden, ist genau das bei den meisten **Classicalliedern** nicht möglich, da sie keinen Text haben. Bei klassischen Stücken handelt es sich i.d.R. um reine Instrumentalstücke. Um die Akkorde zu Liedern dieses Bereiches sinnvoll spielen zu können, ist es entweder erforderlich, zusammen mit einem anderen Musiker zu spielen (z.B. spielt der eine Musiker die Melodie, der andere die Akkorde), oder man lässt sich die Melodie auf dem Computer vorspielen. Hierzu ist es erforderlich, die Melodie von der Tonhöhe so einzustellen, dass sie zur gewünschten Tonart passt.

Um in gedruckter Form auf unterschiedlichen Suchwegen einen möglichst schnellen Zugriff auf die verschiedenen Eigenschaften von in **acaChords Notation** harmonisierten Liedern zu erhalten, wurde das vorliegende **Liederverzeichnis** auf zwei verschiedene Arten erstellt:

- in alphabetischer Reihenfolge
- nach Gruppen und Kategorien (z.B. für den Akkord-Kurs)
- nach Namen der Komponisten

2 Was ist acaChords Notation?

In der klassischen Notation werden zur Harmonisierungsangabe von Melodien absolute Akkorde – also Akkorde mit ihren richtigen, zur jeweiligen Tonart passenden Namen angegeben. So findet man z.B. in einem in C-Dur geschriebenen Lied die Akkordangaben C-Dur, Dm, F-Dur und G⁷. (Die Schreibweise kann von der hier verwendeten abweichen.) Ist dasselbe Lied dagegen in der Tonart E-Dur notiert, sind das die äquivalenten Akkorde E-Dur, F#m, A-Dur und B⁷.

In **acaChords Notation** ist die Harmonisierungsangabe eine andere. Hier werden nicht die *absoluten* Akkordnamen angegeben, sondern deren *relativen* Stufennummern (engl. steps), die sich auf die sieben Tonleiterpositionen der Tonart beziehen. Da die relativen Stufennummern in jeder Tonart völlig identisch sind, gibt es ein nach der Methode von **acaChords** verfasstes Noten- oder Textblatt nur ein einziges Mal – aber es gilt für sämtliche Tonarten, das ist ein großer Vorteil, der viel Arbeit erspart. Denn nach der klassischen Harmonisierungsangabe mit den absoluten Akkorden muss es für jede Tonart sowohl ein eigenes Noten- als auch Textblatt geben. Die relativen Stufennummern von **acaChords** sind *generisch* (also allgemeingültig). Der die Begleitakkorde spielende Musiker/Gitarrist ersetzt die *abstrakten* Stufennummern erst im Laufe seines Akkordspiels durch die entsprechenden *konkreten* Akkordangaben, die dann von der gewählten Tonart abhängen.

Die folgende Grafik soll das Prinzip für die Tonarten C-Dur und E-Dur verdeutlichen:

Tonleiterpositionen	1	2	3	4	5	6	7
Tonleitertöne C-Dur	c	d	e	f	g	a	b
Absolute Akkorde	C-Dur	Dm	Em	F-Dur	G ⁽⁷⁾ -Dur	Am	Bb-Dur
Tonleitertöne E-Dur	e	f#	g#	a	b	c#	d#
Absolute Akkorde	E-Dur	F#m	G#m	A-Dur	B ⁽⁷⁾ -Dur	C#m	D-Dur
Relative Stufennummern (steps)	I	ii	iii	IV	V ⁽⁷⁾	vi	VII

Die in **acaChords Notation** verwendeten relativen Stufennummern gelten sowohl für die Tonart C-Dur als auch E-Dur, und in derselben Schreibweise auch für alle weiteren 11 im Quintenzirkel existierenden Dur-Tonarten.

Relative Stufennummern, die Dur-Akkorde repräsentieren, werden in großen römischen Zahlen geschrieben, und relative Stufennummern, die Moll-Akkorde repräsentieren, durch kleine römische Zahlen. Das folgende Notenbeispiel "Bianco Fiore" von Cesare Negri (1535-1605) soll das veranschaulichen. Zum direkten Vergleich ist es zunächst in der klassischen Weise (in C-Dur) mit absoluten Akkorden notiert:

Musical score for "Bianco Fiore" in C major, 3/4 time. The score consists of four staves of music. Chords are indicated by letters above the notes: C, (F Em Dm C), Am, C, Am G, C, Am, G, C, G, C, F, Am G, C.

Die zweite Abbildung in **acaChords Notation** zeigt dasselbe Lied mit relativen Stufennummern:

Musical score for "Bianco Fiore" in C major, 3/4 time, using relative chord notation (acaChords Notation). The score consists of four staves of music. Chords are indicated by Roman numerals above the notes: I[1], (IV iii ii I), vi, I, vi V, I, vi, V, I, V, I, IV, vi V, I.

Erst beim Spielen des Liedes ersetzt der Musiker eine vorgefundene generische (= abstrakte, relative) Stufennummer abhängig von seiner gewählten Tonart durch einen absoluten Akkord (hier z.B. C-Dur oder E-Dur).

Anm: Der erste relative Akkord (hier I[1]) zeigt eine Besonderheit. In Klammern angegeben ist die Nummer des Akkord-Dreiklangtones (1, 3, 5), mit der das Lied beginnt. In einem Notenblatt stellt diese Angabe keine wirklich wertvolle Information dar, sehr wohl aber in einem reinen Textblatt, denn die Zahl verrät einem Instrumentalisten, der die Melodie nach Gehör spielt, den ersten Ton des Liedes.

Bei den Moll-Tonarten verhält es sich analog, hier gezeigt an den beiden Tonarten Am und Dm:

Tonleiterpositionen	1	2	3	4	5	6	7
Tonleitertöne Am	a	b	c	d	e	f	g
Absolute Akkorde	Am	B-Dur	C-Dur	Dm	E ⁽⁷⁾ m	F-Dur	G-Dur
Tonleitertöne Dm	d	e	f	g	a	bb	c
Absolute Akkorde	Dm	E-Dur	F-Dur	Gm	A ⁽⁷⁾ m	Bb-Dur	C-Dur
Relative Stufennummern (steps)	i	II	III	iv	v ⁽⁷⁾	VI	VII

Eine wichtige Unterscheidung, darauf soll abschließend zur Einführung in **acaChords Notation** noch hingewiesen werden, liegt in der Verwendung von Standard- und Nicht-Standardakkorden. Bekanntlich sind in den Dur-Tonarten die 1., 4., 5. und 7. Stufe einer Tonleiter *standardmäßig* mit Dur-Akkorden besetzt, die 2., 3. und 6. hingegen mit Moll-Akkorden. In der Tonart C-Dur liegt demnach auf der zweiten Tonleiterstufe der Akkord Dm, und auch der Derivat-Akkord mit der Septime namens Dm⁷.

Das heißt aber nicht, dass in einem C-Dur-Lied nicht auch ein Dur-Akkord namens D-Dur oder D⁷ sowie ein A-Dur oder A⁷ vorkommen kann. Allerdings handelt es sich in diesen Fällen um Nicht-Standardakkorde auf Stufe II bzw. VI der Tonleiter. Mit anderen Worten wird hier auf einer Tonleiterstufe, die eigentlich (= standardmäßig) durch einen Moll-Akkord besetzt ist, ein Dur-Akkord gespielt, oder umgekehrt. Solche Fälle kommen sehr häufig vor, denn sie machen ein Lied musikalisch attraktiv.

Die folgende Tabelle zeigt die Unterscheidung zwischen Standard- und Nicht-Standardakkorden vollständig:

Tonleiterpositionen	1	2	3	4	5	6	7
Töne C-Dur	c	d	e	f	g	a	b
Standard-Akkorde	C-Dur I	Dm ii	Em iii	F-Dur IV	G-Dur V	Am vi	Bb-Dur VII ^(*)
Nicht-Standard-Akkorde	Cm i	D-Dur II	E-Dur III	Fm iv	Gm v	A-Dur VI	Bbm vii

(*) Zur Erinnerung: In den Dur-Tonarten wird der Akkord auf Stufe VII einen halben Ton tiefer gespielt als der Tonleiterton.

Dieselbe Unterscheidung von Standard- und Nicht-Standardakkorden gilt natürlich auch für die Moll-Tonarten, hier gezeigt an der Tonart A-Moll:

Tonleiterpositionen	1	2	3	4	5	6	7
Töne A-Moll	a	b	c	d	e	f	g
Standard-Akkorde	Am i	B-Dur II	C-Dur III	Dm iv	Em v	F-Dur VI	G-Dur VII
Nicht-Standard-Akkorde	A-Dur I	Bm ii	Cm iii	D-Dur IV	E-Dur V	Fm vi	Gm vii

Die Methode von **acaChords Notation** hat gegenüber der klassischen Akkordnotation entscheidende Vorteile. Der wichtigste ist: es entfällt das leidige **Transponieren**¹, falls man einmal die Tonart wechseln möchte, weil einem die Melodie beim Singen zu hoch oder zu tief ist. In **acaChords Notation** lässt sich jedes Lied problemlos und ohne viel Nachdenken in jeder beliebigen Tonart spielen, vorausgesetzt man kennt die zugehörige Tonleiter.

Da es in **acaChords** bezüglich der Akkorde nur ein einziges Noten- und Textblatt gibt, das für sämtliche Tonarten gilt, können die Noten für jedes Lied in der einfachsten Tonart notiert werden, das ist entweder C-Dur oder A-Moll. Damit wird auch das Lesen der Melodie-Noten sehr leicht. M.a.W.: Notendrucke in schwierigen Tonarten (mit vielen # oder b), welche die meisten Menschen ohnehin nicht beherrschen, gibt es in **acaChords Notation** nicht.

¹ Die meisten Musiker (zu denen zähle ich auch) beherrschen das ad hoc Transponieren auch nach jahrelanger Übung nicht zuverlässig, weil ihnen dazu das erforderliche Konzentrationsvermögen fehlt.

Es wurde schon erwähnt, dass es für die erfolgreiche Anwendung von **acaChords Notation** jedoch eine Bedingung gibt: man muss die Tonleiter der gewünschten Tonart kennen.

Für Gitarristen gibt es ohnehin nur 6 wichtige Dur-Tonarten (C-Dur, F-Dur, G-Dur, D-Dur, A-Dur und E-Dur) sowie *maximal* 3 wichtige Moll-Tonarten (A-Moll, E-Moll und D-Moll), die sie beherrschen sollten – alle weiteren laut Quintenzirkel existierenden Tonarten können bequem durch die Verwendung eines Kapodasters emuliert werden. Das macht zusammen 9 Tonleitern, die der Gitarrist im Laufe der Zeit lernen muss, möchte er von der mächtigen **acaChords** Methode profitieren – das sollte für keinen ambitionierten Gitarristen ein ernstes Hindernis darstellen. Verrechnet mit den Vorteilen, die man später beim Akkordspiel gegenüber der klassischen Akkordnotation hat, sollte es jedem Gitarristen die Mühe wert sein, die 9 Tonleitern zu lernen. (Es erwartet ja auch niemand, dass man sie alle an einem Tag lernt.)

Wer den Umgang mit **acaChords Notation** auf der Gitarre systematisch in kleinen und gut bewältigbaren Schritten erlernen möchte, dem sei hierfür der Kurs **acaChords Practice** nahegelegt.

3 Die Kategorien in acaChords

Die verwendeten, gemafreien Lieder im **acaChords Practice** Akkord-Kurs für Gitarre sind insgesamt in vier **Gruppen** unterteilt, und diese wiederum in **Kategorien**:

- Akkorde in Dur-Liedern (Kat: Maj-01 bis Maj-16)
- Akkorde in Moll-Liedern (Kat: Min-01 bis Min-07)
- Tonleiterfremde Akkorde (Kat: Maj-OOSC² und Min-OOSC)
- Modulation (Kat: diverse)

Die Dur-Kategorien Maj-01 bis Maj-16 sowie die Moll-Kategorien Min-01 bis Min-07 zeichnen sich dadurch aus, dass sie nur **tonleiterkonforme Akkorde**³ als Standard- sowie als Nicht-Standard-Akkorde⁴ enthalten. Es handelt es sich bei diesen beiden Kategorien um die

Basis-Kategorien

von **acaChords Notation**. Die Angabe der Zahl hinter der Kennung Maj und Min ist ein Indiz für die **Komplexität** eines Liedes. Je höher die Zahl, umso mehr unterschiedliche Akkorde können in dem zu der Kategorie gehörenden Lied enthalten sein. Beispielsweise kommen in der Basis-Kategorie Maj-04 höchstens die Akkorde I, IV und V bzw. V⁷ vor; das wären in der Tonart C-Dur die Akkorde C, F, G bzw. G⁷.

Das **Classicallied** "Das klingen so herrlich" von W. A. Mozart ist beispielsweise ein Vertreter der Kategorie Maj-04. Im Vergleich dazu gehört das Lied "Contessa, perdono", ebenfalls von W. A. Mozart, mit den Akkorden (in C-Dur) C, Dm, F, G, G⁷ und Am zur komplexeren Kategorie Maj-07.

Wie oben schon gesagt, existiert das Liederverzeichnis in **drei** Ausführungen, das ist zunächst alphabetisch nach Namen der Lieder, weiterhin nach Namen der Komponisten ... und vor allem aber auch nach der Komplexität der Lieder, also nach den in **acaChords** existierenden Kategorien.

Im Liederverzeichnis ist eine Kategorie gekennzeichnet durch den Gender-Namen (Maj, Min) der Kategorie und der Komplexitätsstufe, z.B. Maj-04, sowie in eckigen Klammern durch die Angabe der Akkorde als relative Stufennummern (steps), die in den Liedern dieser Kategorie enthalten sein **können**, wie z.B.:

Maj-04 [I, IV, V⁽⁷⁾]

² OOSC: out-of-scale-chords = tonleiterfremde Akkorde

³ In der Tonart C-Dur sind alle Akkorde mit den Namen c, d, e, f, g, a, bb tonleiterkonform (z.B. C-Dur oder Dm, aber auch C⁷ und Dm⁷). Ein Akkord mit dem Namen c# (z.B. C#-Dur oder C#m) hingegen ist tonleiterfremd.

⁴ In der Tonart C-Dur ist der Akkord Em (Stufe iii) ein Standard-Akkord, der Akkord E-Dur (Stufe III) hingegen ein Nicht-Standard-Akkord.

Ein fettgedruckter Akkord bzw. die korrespondierende Stufennummer (hier **IV**) zeigt an, dass dieser Akkord bezüglich der vorangegangenen Kategorie (hier Maj-03) neu hinzugekommen ist. M.a.W.: Die Komplexität der Lieder in Kategorie Maj-04 wurde gegenüber Maj-03 um den Akkord IV erweitert.

Das in **Classicallieder** von W.A. Mozart zur Kategorie Maj-04 gehörende Lied

Das klingen so herrlich (I, IV, V, V⁷)

zeigt durch die Auflistung der Akkorde in **aCN-Steps**, dass in dem Lied alle Akkorde vorkommen, die gemäß der Kategorie Maj-04 möglich sind. Ein Lied kann durchaus weniger Akkorde enthalten, als die Kategorie benennt, aber niemals mehr. Aber: das in einer Kategorie genannte Lied enthält IMMER den in der Kategorie neu hinzugekommenen, also fettgedruckten, Akkord. Über diese Angabe lässt sich sehr schnell die Komplexität eines Liedes ermitteln, die mir (oder meinem Gitarrenlehrer) sagt, ob das Lied schon für mich bewältigbar ist oder nicht.

4 Liederverzeichnis der Classicallieder alphabetisch

- A Toy - Anonymous (I, IV, V) [Maj-04] S. 37
- A Toy - Francis Cutting (I, ii, iii, IV, V, vi) [Maj-08] S. 38
- Adagio - Johann Kaspar Mertz (i, III, iv, v, V, VI, VII) [Min-06] S. 39
- Addio Del Passato (Mod G) - Giuseppe Verdi [Min > Maj > Min]
(i: i, III, iv, v, V, V⁷, VI, VII, VII⁷ *** Mod G: I, ii, II, IV, V⁷, vi) [Mod] S. 40
- Adelita (Mod G) - Francisco Tarrega [Min > Maj] (i: i, iv, V⁷ *** Mod G: I, V⁷) [Mod] S. 42
- Allegretto - Napoleon Coste (I, IV, V, V⁷, vi) [Maj-07] S. 43
- Allegro - Mauro Giuliani (i, iv, V) [Min-02] S. 44
- Allemande - Tilman Susato (i, III, iv, v, V, VII) [Min-05] S. 45
- Andante - Fernando Sor (I, ii, II⁷, iii, IV, V, V⁷, vi) [Maj-10] S. 46
- Andantino - Niccolò Paganini (I, iii, V, V⁷, vi) [Maj-08] S. 47
- Aria - Johann Anton Logy (i, III, iv, v, V, V⁷, VI, VII) [Min-06] S. 48
- Aria - Santiago de Murcia (I, IV, V) [Maj-04] S. 49
- Arie der Königin der Nacht - W. A. Mozart (I, ii, iii, IV, V, V⁷, vi) [Maj-08] S. 50
- Asturias (1) - Isaac Albeniz (i, V) [Min-01] S. 51
- Asturias (2) - Isaac Albeniz (i, V) [Min-01] S. 52
- Ave Maria - Franz Schubert (I, ii, II⁷, III⁷, V, V⁷, vi, VI⁷, VII_#) [Maj-OOSC] S. 53
- Barcarole - Napoleon Coste (I, II, V, vi) [Maj-11] S. 54
- Barcarolle - Jacques Offenbach (I, I⁷, II⁷, IV, V⁷) [Maj-10] S. 55
- Bianco Fiore - Cesare Negri (I, ii, iii, IV, V, vi) [Maj-08] S. 56
- Bockington's Pound - Francis Cutting (i, II, III, V, VII) [Min-07] S. 57
- Bolero - Maurice Ravel (I, ii, V, V⁷) [Maj-06] S. 58
- Bourrée - Jacques de Saint Luc (I, ii, iii, IV, V, vi) [Maj-08] S. 59
- Bourrée in Dm - Robert de Viseé (i, ii, iv, IV, V, VI, VII) [Min-06] S. 60
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- Can Can (Mod IV) - Jacques Offenbach [Maj > Maj]
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- Capriccio Italiano - Pjotr Iljitsch Tschaikowsky (I, IV, V⁷) [Maj-04] S. 68
- Clair de Lune - Claude Debussy (I, ii, III, IV, V, V⁷, vi) [Maj-12] S. 69
- Contessa, perdono - W. A. Mozart (I, ii, IV, V, V⁷, vi) [Maj-07] S. 70
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- Das klinget so herrlich - W. A. Mozart (I, IV, V, V⁷) [Maj-04] S. 73
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- Donauwellenwalzer (Mod P) - Iosif Ivanovici [Min > Maj > Min]
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(i: i, V *** Mod P: I, ii, iii, V) [Mod] S. 84
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- Ecossaise No 1 - Ludwig van Beethoven (I, IV, V, V⁷, vi) [Maj-07] S. 86
- Ein Niederländisch Tänzlein - Hans Neusidler (I, IV, V) [Maj-04] S. 87
- Eine kleine Nachtmusik (Satz 1) - W. A. Mozart (I, IV, V, V⁷, vi) [Maj-07] S. 88
- Eine kleine Nachtmusik (Satz 3) - W. A. Mozart (I, ii, II, IV, V, V⁷, vi) [Maj-12] S. 89
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- El Testamento d'Amalia - Catalan Traditional (i, iv, V, VI) [Min-06] S. 92
- Españoleta - Gaspar Sanz (i, III, V, VI, VII) [Min-06] S. 93
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- Gigue - Johann Anton Logy (I, II, II⁷, V, V⁷, vi) [Maj-11] S. 99
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- Hochzeitsmarsch - Felix Mendelssohn (i, II, III, iv v, VI, VII) [Min-07] S. 103
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- Klaversonate No 8, Satz 2 (Pathétique) - Ludwig van Beethoven
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⁵ Siehe die Erklärung zu **Mod P** im Kategorienverzeichnis auf Seite 25.

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- Liebestraum - Franz Listz (I, ii, II, III, iv, V, VI, VI_b) [Maj-OOSC] S. 129
- Lied des Papageno [Zauberflöte] - W. A. Mozart (I, IV, V) [Maj-04] S. 130
- Mattinata - Ruggero Leoncavallo (I, I⁷, ii, II, iii, V, V⁷, vi, VI, VI_b, VII_#) [Maj-OOSC] S. 132
- Mazurka - José Ferrer (I, II⁷, IV, V, V⁷) [Maj-10] S. 134
- Méditation - Jules Massenet (I, ii, IV, V, VI, VI_b, VII) [Maj-OOSC] S. 135
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- Minuet in E - Adam Falckenhagen (I, ii, II, iii, IV, V) [Maj-11] S. 141
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- Minuet in G - Johann Sebastian Bach (I, ii, III, IV, V, vi) [Maj-12] S. 143
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- Nonsuch - English Traditional (i, VII) [Min-05] S. 154
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- O mio Babbino caro - Giacomo Puccini (I, ii, iii, IV, V, V⁷, vi) [Maj-08] S. 156
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- Paradetas - Gaspar Sanz (I, II, iii, IV, V) [Maj-08] S. 163
- Pavane - Anonymous (i, III, V, VI, VII) [Min-06] S. 164
- Pezzo Tedesco - Anonymous (I, II, III, iv, IV, v, V, VI, VII) [Min-07] S. 165
- Pie Jesu - Gabriel Fauré (I, II, iii, III, IV, IV#, V, vi, VII#, vii#) [Maj-OOSC] S. 166
- Pilgerchor (Mod G) - Richard Wagner [Maj > Min] (I: I, ii, iii, II, V, V⁷, vi, VII# *** Mod G: i, IIb, iii, iv, iv#, V, VI, VII) [Mod] S. 168
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- Polowetzer Tänze - Aleksandr Borodin (I, ii, iii, iv, V⁷, vi, VI) [Maj-15] S. 178
- Pomp and circumstance - Edward Elgar (I, II, iii, IV, V, V⁷, vi) [Maj-11] S. 179
- Quando m'en vo - Giacomo Puccini (I, I⁷, ii, II, iii, IV, V, vi) [Maj-11] S. 180
- Questa o quello [Rigoletto] - Giuseppe Verdi (I, I⁷, II, iii, IIIb, IV, V, V⁷, VI, VII) [Maj-OOSC] S. 182
- Radetzky Marsch - Johann Strauss Jr (I, ii, II, II⁷, V, V⁷, vi) [Maj-11] S. 184
- Raglan Road - Irish Traditional (I, IV, V, vi) [Maj-07] S. 185
- Rêverie - Claude Debussy (I, I⁷, ii, iii, III, V, vi) [Maj-12] S. 186
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- Rondo alla Turca - W. A. Mozart (i, II, III, iv, v, V, V⁷, VI, VII) [Min-07] S. 189

⁶ Anm.: Bei dieser Compound-Modulation (Modc) wechselt das Stück – wenn in der einfachsten Dur-Tonart gespielt von C-Dur (I) nach G-Moll (v). [Siehe die Erklärung zu **Modc v** ab Seite 26.] Da in dem Moll-Teil die Akkord-Stufe VI (Eb-Dur) nicht verwendet wird, sollte die Begleitung mit Akkorden in G-Moll keinem fortgeschrittenen Gitarristen Probleme bereiten, obwohl ihm möglicherweise die G-Moll-Tonleiter nicht vertraut ist, die er für die relativen **acaChords** Stufennummern benötigt.

Mit seinen zwei *b*-Versetzungszeichen ist G-Moll für die Melodie spielenden Gitarristen eine relativ schwere Tonart. Um sowohl für die Akkorde als auch für die Melodie spielenden Gitarristen eine Vereinfachung zu schaffen, wurde dieses Stück in zwei weiteren Variationen dieser Liedersammlung beigelegt, nämlich in D-Dur/A-Moll und G-Dur/D-Moll.

⁷ Es gibt in **acaChords Notation** zwei verschiedene Arten der Genderchange-Modulation [Mod G], das ist der zunächst der unkritische Tonartenwechsel von Moll nach Dur [Min > Maj], wie z.B. von A-Moll nach A-Dur oder von D-Moll nach D-Dur. Diese Tonarten sind Gitarristen gut bekannt. Im umgekehrten Fall des Wechsels von Dur nach Moll [Maj > Min] kann es jedoch schnell ungemütlich werden wie im Fall von der einfachsten Dur-Tonart C-Dur nach C-Moll mit drei *b*-Versetzungszeichen. Die meisten Gitarristen kennen weder die C-Moll-Tonleiter, die sie für die Akkordbegleitung nach generischen Stufennummern benötigen, noch können sie Melodien in C-Moll flüssig nach Noten spielen. Aus diesem Grund wurden dem *Pilgerchor* von Richard Wagner und auch dem *Plaisir d'amour* von J.P. Égide Martini zwei Tonarten-Variationen beigelegt, mit denen die meisten Gitarristen besser vertraut sind, das sind die Mod-G-Tonarten D-Dur/D-Moll und A-Dur/A-Moll.

⁸ Siehe die Fußnote vom *Pilgerchor* von Richard Wagner

- Rosamunde - Franz Schubert (I, ii, II⁷, iii, III, III⁷, IV, V, V⁷, vi) [Maj-12] S. 190
- Rujero (Mod V) - Gaspar Sanz [Maj > Maj] (I: I, ii, II, iii, V *** V: I, ii, iii, V) [Mod] S. 191
- Rujero - Gaspar Sanz (I, ii, II, iii, V) [Maj-11] S. 192
- Santa Lucia - Italian Traditional (I, ii, II⁷, V⁷, vi, vi⁷, VI, VI⁷) [Maj-13] S. 193
- Scotland the brave - Traditional (I, IV, V) [Maj-04] S. 194
- Seguidilla - Georges Bizet (i, II_b, III, VI, VII) [Min-OOSC] S. 195
- Septett Menuett - Ludwig van Beethoven (I, II, III, V, V⁷, vi) [Maj-11] S. 196
- Serenade (Mod G) - Franz Schubert [Min > Maj] (i: i, III, iv, V, VI, VII *** Mod G: I, iv, IV, V, V⁷) [Mod] S. 197
- Sinfonie No 3, Satz 1 (Eroica) - Ludwig van Beethoven (I, i, I⁷, ii, II, IV, V, V⁷, VI) [Maj-13] S. 198
- Sinfonie No 5, Satz 1 - Ludwig van Beethoven (i, I, iv, V) [Min-03] S. 200
- Sinfonie No 7, Satz 2 - Ludwig van Beethoven (i, I, II, III, V, V⁷, VII) [Min-07] S. 202
- Sinfonie No 8 [Die Unvollendete] (Modc VI) - Franz Schubert [Maj > Maj] (I: I, V⁷ *** Modc VI: I, iv) [Mod] S. 203
- Sinfonie No 8 [Die Unvollendete] - Franz Schubert (I, ii, V, V⁷, VI⁷) [Maj-13] S. 204
- Sinfonie No 9 - EASY - (Ode an die Freude) - Ludwig van Beethoven (I, V, V⁷) [Maj-03] S. 205
- Sinfonie No 9 - ORG - (Ode an die Freude) - Ludwig van Beethoven (I, II⁷, III, V, V⁷, vi) [Maj-12] S. 206
- Sinfonie No 40 (Satz 1) - W. A. Mozart (i, II, iv, V, V⁷, VI, VI_#) [Min-OOSC] S. 208
- Sonatina in G - Ludwig van Beethoven (I, I⁷, IV, V) [Maj-05] S. 210
- Spanische Romanze (Mod G) - Traditional [Min > Maj] (i: i, iv, V⁷ *** Mod G: I, IV, V⁷) [Mod] S. 211
- Sportpalastwalzer (Mod IV) - Siegfried Translateur [Maj > Maj] (I: I, I⁷, IV, V⁷ *** IV: I, ii, IV, IV⁷, IV_#^{dim}, V⁷) [Mod] S. 212
- Star of the County Down - Irish Traditional (i, III, iv, v, VI, VII) [Min-06] S. 213
- Tarantella I - Italian Folkdance (i, I, iv, V) [Min-03] S.214
- Tarantella II (Mod P) - Italian Folkdance [Min > Maj > Min] (i: i, iv, V, V⁷ *** Mod P: I, ii, V⁷, VI) [Mod] S. 215
- Tarantella II - Italian Folkdance (i, I, III, iv, V, V⁷, VII) [Min-05] S. 216
- Tarleton's Resurrection - John Dowland (I, ii, II, IV, V, vi) [Maj-11] S. 217
- The Entertainer - Scott Joplin (I, I⁷, II⁷, iv, IV, V, V⁷) [Maj-15] S. 218
- The Parlement - Anonymous (I, i, IV, V, V⁷) [Maj-14] S. 219
- Toccata und Fuge in Dm - Johann Sebastian Bach (i, iv, v, V, VI) [Min-06] S. 220
- Toreador Song (Mod IV) - Georges Bizet [Maj > Maj] (I: I, ii, III, V, V⁷, vi, VII_# *** IV: I, III, V, V⁷, vi, VII_#) [Mod] S. 221
- Trauermarsch - Frédéric Chopin (I, III, V, VI, VII) [Min-06] S. 222
- Trauermarsch einer Marionette - Charles Gounod (i, II, II_b, III, iv, V, V⁷, VII) [Min-OOSC] S. 224
- Triumph Marsch - Giuseppe Verdi (I, II, iii, V, V⁷, vi) [Maj-11] S. 226

- Türkischer Marsch - Ludwig van Beethoven (I, iii, V, vi, VII#) [Maj-OOSC] S. 227
- Un bel dì vedremo [Madame Butterfly] - Giacomo Puccini (I, ii, iii, V, V⁷, vi, VI) [Maj-13] S. 228
- Una furtiva lagrima (Mod G) - Gaetano Donizetti [Min > Maj] (i: i, III, iv, IV, V, V⁷, VII *** Mod G: I, ii, IV, V, vi) [Mod] S. 230
- Ungarischer Tanz No 5 - Johannes Brahms (i, I⁷, III, iv, V⁷, VI, VII) [Min-06] S. 232
- Valse (Mod P) - Ferdinando Carulli [Maj > Min] (I: I, ii, V *** Mod P: i, V) [Mod] S. 233
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- Volte - Johann Thysius (I) [Maj-01] S. 237
- What if a day ... - Anonymous (i, II, III, V, VII) [Min-07] S. 238
- When she can ben - Turlough O'Carolan (i, III, iv, v, V, VI, VII) [Min-05] S. 239
- Wiener Blut (Mod V) - Strauss Jr [Maj > Maj] (I: I, V⁷ *** V: I, II, V, V⁷, vi) [Mod] S. 240
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5 Liederverzeichnis nach Kategorien (für den Akkord-Kurs)

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5.1.2 Maj-02 [I, V⁷]

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A Toy - Francis Cutting (I, ii, iii, IV, V, vi) S. 38

Andantino - Niccolò Paganini (I, iii, V, V⁷, vi) S. 47

Arie der Königin der Nacht - W. A. Mozart (I, ii, iii, IV, V, V⁷, vi) S. 50

Bianco Fiore - Cesare Negri (I, ii, iii, IV, V, vi) S. 56

Bourrée - Jacques de Saint Luc (I, ii, iii, IV, V, vi) S. 59

Canario - Carlo Calvi (I, iii, IV, V) S. 64

Canon in D - Johann Pachelbel (I, iii, IV, V, vi) S. 66

Echo - Valentin Haussmann (I, ii, iii, IV, V) S. 83

Irish Tune - William Ballet (I, ii, iii, IV, V, vi) S. 109

O mio Babbino caro - Giacomo Puccini (I, ii, iii, IV, V, V⁷, vi) S. 156

Paradetas - Gaspar Sanz (I, II, iii, IV, V) S. 163

5.1.9 Maj-09 [I⁽⁷⁾, ii, iii⁽⁷⁾, IV, V⁽⁷⁾, vi⁽⁷⁾, VII]

Der Fuggerin Tanz - Melchior Neusiedler (I, ii, IV, V, vi, VII) S. 76

5.1.10 Maj-10 [I⁽⁷⁾, ii, II⁷, iii⁽⁷⁾, IV, V⁽⁷⁾, vi⁽⁷⁾, VII]

Andante - Fernando Sor (I, ii, II⁷, iii, IV, V, V⁷, vi) S. 46

Barcarolle - Jacques Offenbach (I, I⁷, II⁷, IV, V⁷) S. 55

Mazurka - José Ferrer (I, II⁷, IV, V, V⁷) S. 134

5.1.11 Maj-11 [I⁽⁷⁾, ii, II, II⁷, iii⁽⁷⁾, IV, V⁽⁷⁾, vi⁽⁷⁾, VII]

Barcarole - Napoleon Coste (I, II, V, vi) S. 54

Canzone di Doretta - Giacomo Puccini (I, II, iii, IV, V, vi) S. 67

Danse Anglaise - Anonymous (I, II, II⁷, V) S. 72

Gigue - Johann Anton Logy (I, II, II⁷, V, V⁷, vi) S. 99

Hochzeitsmarsch EASY - Richard Wagner (I, ii, II, iii, IV, V, V⁷, vi) S. 104

Là ci darem la mano [Don Giovanni] - W. A. Mozart (I, II, IV, V, V⁷) S. 120

Minuet in E - Adam Falckenhagen (I, ii, II, iii, IV, V) S. 141

Minuet in G - Christian Petzold (I, II, IV, V⁷, vi) S. 145

Minuetto [Don Giovanni] - W. A. Mozart (I, II, V, V⁷) S. 146

Pomp and circumstance - Edward Elgar (I, II, iii, IV, V, V⁷, vi) S. 179

Quando m'en vo - Giacomo Puccini (I, I⁷, ii, II, iii, IV, V, vi) S. 180

Radetzky Marsch - Johann Strauss Jr (I, ii, II, II⁷, V, V⁷, vi) S. 184

Rujero - Gaspar Sanz (I, ii, II, iii, V) S. 192

Septett Menuett - Ludwig van Beethoven (I, II, III, V, V⁷, vi) S. 196

Tarleton's Resurrection - John Dowland (I, ii, II, IV, V, vi) S. 217

Triumph Marsch - Giuseppe Verdi (I, II, iii, V, V⁷, vi) S. 226

5.1.12 Maj-12 [I⁽⁷⁾, ii, II⁽⁷⁾, iii⁽⁷⁾, III⁽⁷⁾, IV, V⁽⁷⁾, vi⁽⁷⁾, VII]

Clair de Lune - Claude Debussy (I, ii, III, IV, V, V⁷, vi) S. 69

Die Lustige Witwe - Franz Lehár (I, ii, III, IV, V, V⁷, vi) S. 78

Eine kleine Nachtmusik (Satz 3) - W. A. Mozart (I, ii, II, IV, V, V⁷, vi) S. 89

Minuet in G - Johann Sebastian Bach (I, ii, III, IV, V, vi) S. 143

Morgenstimmung - Edvard Grieg (I, ii, iii, III, IV, V, V⁷, vi) S. 148

Rêverie - Claude Debussy (I, I⁷, ii, iii, III, V, vi) S. 186

Rosamunde - Franz Schubert (I, ii, II⁷, iii, III, III⁷, IV, V, V⁷, vi) S. 190

Sinfonie No 9 - ORG - (Ode an die Freude) - Ludwig van Beethoven
(I, II⁷, III, V, V⁷, vi) S. 206

Valse - Ferdinando Carulli (I, ii, III, V, vi) S. 234

5.1.13 Maj-13 [I⁽⁷⁾, ii, II⁽⁷⁾, iii⁽⁷⁾, III⁽⁷⁾, IV, V⁽⁷⁾, vi⁽⁷⁾, VI⁽⁷⁾, VII]

Deh Vieni Alla Finestra - W. A. Mozart (I, I⁷, ii, II, iii, III, IV, V, V⁷, vi, VI) S. 74

Fantaisie Impromptu - Frédéric Chopin (I, ii, II, III, IV, V, VI) S. 94

Kaiserwalzer - Johann Strauss Jr (I, ii, iii, III, IV, V, V⁷, VI) S. 111

Klaversonate No 8, Satz 2 (Pathétique) - Ludwig van Beethoven
(I, I⁷, ii, II, iii, III, V, V⁷, VI) S. 114

Minuet in G - Ludwig van Beethoven (I, ii, II, V, vi, VI) S. 144

O soave fanciulla ORIGINAL - Giacomo Puccini (I, ii, II, iii, V, V⁷, vi, VI) S. 157

O soave fanciulla SIMPLIFIED - Giacomo Puccini (I, ii, II, iii, V, V⁷, vi, VI) S.
158

Santa Lucia - Italian Traditional (I, ii, II⁷, V⁷, vi, vi⁷, VI, VI⁷) S. 193

Sinfonie No 3, Satz 1 (Eroica) - Ludwig van Beethoven (I, i, I⁷, ii, II, IV, V, V⁷,
VI) S. 206

Sinfonie No 8 [Die Unvollendete] - Franz Schubert (I, ii, V, V⁷, VI⁷) S. 213

Un bel dì vedremo [Madame Butterfly] - Giacomo Puccini
(I, ii, iii, V, V⁷, vi, VI) S. 228

5.1.14 Maj-14 [I⁽⁷⁾, i, ii, II⁽⁷⁾, iii⁽⁷⁾, III⁽⁷⁾, IV, V⁽⁷⁾, vi⁽⁷⁾, VI⁽⁷⁾, VII]

The Parlement - Anonymous (I, i, IV, V, V⁷) S. 219

5.1.15 Maj-15 [i, I⁽⁷⁾, ii, II⁽⁷⁾, iii⁽⁷⁾, III⁽⁷⁾, IV, iv, V⁽⁷⁾, vi⁽⁷⁾, VI⁽⁷⁾, VII]

O sole mio - Eldorado di Capua (I, ii, iv, V⁷) S. 159

Polowetzer Tänze - Aleksandr Borodin (I, ii, iii, iv, V⁷, vi, VI) S. 178

The Entertainer - Scott Joplin (I, I⁷, II⁷, iv, IV, V, V⁷) S. 218

5.1.16 Maj-16 [i, I⁽⁷⁾, ii, II⁽⁷⁾, iii⁽⁷⁾, III⁽⁷⁾, iv, IV, V⁽⁷⁾, v, vi⁽⁷⁾, VI⁽⁷⁾, VII]

Down by the ocean tide - Irish Traditional (I, IV, v, V) S. 82

Kemp's Jig - Anonymous (I, I⁷, ii, iii, IV, v, V, VII) S. 112

Minuet in F - W. A. Mozart (I, ii, IV, v, V, V⁷, vi, VI) S. 142

5.2 Lied-Gruppe: "Akkorde in Moll-Liedern (Kat: Min-01 bis Min-07)"

5.2.1 Min-01 [i, v⁽⁷⁾, V⁽⁷⁾]

Asturias (1) - Isaac Albeniz (i, V) S. 51

Asturias (2) - Isaac Albeniz (i, V) S. 52

5.2.2 Min-02 [i, iv, IV⁽⁷⁾, v⁽⁷⁾, V⁽⁷⁾]

Allegro - Mauro Giuliani (i, iv, V) S. 44

5.2.3 Min-03 [i, I⁽⁷⁾, iv, IV⁽⁷⁾, v⁽⁷⁾, V⁽⁷⁾]

La Cumparsita - Gerardo H. Matos Rodriguez (i, I⁷, iv, V⁷) S. 123

La Partida - Vene. Traditional (i, I, iv, V⁷) S. 125

Sinfonie No 5, Satz 1 - Ludwig van Beethoven (i, I, iv, V) S. 200

Tarantella I - Italian Folkdance (i, I, iv, V) S. 214

5.2.4 Min-04 [i, I⁽⁷⁾, III, iv, IV⁽⁷⁾, v⁽⁷⁾, V⁽⁷⁾]

Für Elise - Ludwig van Beethoven (i, III, V⁷) S. 96

5.2.5 Min-05 [i, I⁽⁷⁾, III, iv, IV⁽⁷⁾, v⁽⁷⁾, V⁽⁷⁾, VII⁽⁷⁾]

Allemande - Tilman Susato (i, III, iv, v, V, VII) S. 45

Donauwellenwalzer - Iosif Ivanovici (i, III, iv, V⁷, VII⁷) S. 81

Eccossaise - Mauro Giuliani (i, III, iv, v, V, VII) S. 85

Nonsuch - English Traditional (i, VII) S. 154

Ritt der Walküren - Richard Wagner (i, III, IV, v, VII) S. 187

Tarantella II - Italian Folkdance (i, I, III, iv, V, V⁷, VII) S. 216

Valse en la mineur - Frédéric Chopin (i, III, iv, V⁷, VII⁷) S. 236

When she can ben - Turlough O'Carolan (i, III, iv, v, V, VI, VII) S. 239

5.2.6 Min-06 [i, I⁽⁷⁾, III, iv, IV⁽⁷⁾, v⁽⁷⁾, V⁽⁷⁾, VI, vi, VII⁽⁷⁾]

Adagio - Johann Kaspar Mertz (i, III, iv, v, V, VI, VII) S. 39

Aria - Johann Anton Logy (i, III, iv, v, V, V⁷, VI, VII) S. 48

Bourrée in Dm - Robert de Viseé (i, ii, iv, IV, V, VI, VII) S. 60

El Condor pasa - Traditional (i, III, VI) S. 91

El Testamento d'Amalia - Catalan Traditional (i, iv, V, VI) S. 92

Españoleta - Gaspar Sanz (i, III, V, VI, VII) S. 93

Klaviersonate No 14, Satz 1 (Moonlight) - Ludwig van Beethoven
(i, III, iv, V⁷, VI, VII, VII⁷) S. 115

Menuet - Silvius Leopold Weiss (i, I, III, iv, V, VI, VII) S. 137

Menuett - Johann Krieger (i, iv, v, V, VI, VII) S. 138

Mr Dowland's Midnight - John Dowland (i, III, iv, V, VI, VII) S. 150

Pavane - Anonymous (i, III, V, VI, VII) S. 164

Star of the County Down - Irish Traditional (i, III, iv, v, VI, VII) S. 213

Toccata und Fuge in Dm - Johann Sebastian Bach (i, iv, v, V, VI) S. 220

Trauermarsch - Frédéric Chopin (I, III, V, VI, VII) S. 222

Ungarischer Tanz No 5 - Johannes Brahms (i, I⁷, III, iv, V⁷, VI, VII) S. 232

5.2.7 Min-07 [i, I⁽⁷⁾, II, ii, III, iv, IV⁽⁷⁾, v⁽⁷⁾, V⁽⁷⁾, vi, VI, VII⁽⁷⁾]

Bockington's Pound - Francis Cutting (i, II, III, V, VII) S. 57

Bourrée in Em - Johann Sebastian Bach (i, II, II⁷, III, iv, IV, V⁷, VII) S. 61

Branle Gay I - Jean Baptiste Besard (i, II, iv, IV, V) S. 62

Hochzeitsmarsch - Felix Mendelssohn (i, II, III, iv v, VI, VII) S. 103

Klaversonate No 15, Satz 2 (Pastorale) - Ludwig van Beethoven
(i, II, III, iv, IV, v, V, VII) S. 116

Pezzo Tedesco - Anonymous (I, II, III, iv, IV, v, V, VI, VII) S. 165

Rondo alla Turca - W. A. Mozart (i, II, III, iv, v, V, V⁷, VI, VII) S. 189

Sinfonie No 7, Satz 2 - Ludwig van Beethoven (i, I, II, III, V, V⁷, VII) S. 202

What if a day ... - Anonymous (i, II, III, V, VII) S. 238

5.3 Lied-Gruppe: "Tonleiterfremde Akkorde (Kat: Maj-OOSC⁹ und Min-OOSC)"

5.3.1 Maj-OOSC (Tonleiterfremde Akkorde in Dur-Liedern)

[VII_#]

In der Tonart C-Dur ist das der Akkord B-Dur.

Ave Maria - Franz Schubert (I, ii, II⁷, III⁷, V, V⁷, vi, VI⁷, VII_#) S. 53

Coro Di Zingari - Giuseppe Verdi (I, II, III, V, V⁷, vi, VII_#) S. 71

Libiamo [La Traviata] - Giuseppe Verdi (I, ii, iii, IV, V, V⁷, VI, VII_#) S. 128

Nocturne - Frédéric Chopin (I, ii, II, III, iv, IV, V, vi, VI, VII_#) S. 152

Türkischer Marsch - Ludwig van Beethoven (I, iii, V, vi, VII_#) S. 227

[VI_b]

In der Tonart C-Dur ist das der Akkord Ab-Dur.

Liebestraum - Franz Listz (I, ii, II, III, iv, V, VI, VI_b) S. 129

Méditation - Jules Massenet (I, ii, IV, V, VI, VI_b, VII) S. 135

[VI_b + VII_#]

Mattinata - Ruggero Leoncavallo (I, I⁷, ii, II, iii, V, V⁷, vi, VI, VI_b, VII_#) S. 132

[III_b]

In der Tonart C-Dur ist das der Akkord Eb-Dur.

Questa o quello [Rigoletto] - Giuseppe Verdi (I, I⁷, II, iii, III_b, IV, V, V⁷, VI, VII)
S. 182

[IV_# + vii_# + VII_#]

In der Tonart C-Dur sind das die Akkorde F[#]-Dur, Bm und B-Dur.

Pie Jesu - Gabriel Fauré (I, II, iii, III, IV, IV_#, V, vi, VII_#, vii_#) S. 166

⁹ OOSC: out-of-scale-chords = tonleiterfremde Akkorde

5.3.2 Min-OOSC (Tonleiterfremde Akkorde in Moll-Liedern)

[II_b]**In der Tonart A-Moll ist das der Akkord B $\flat$ -Dur.**Der Hölle Rache - W. A. Mozart (i, II_b, III, iv, V, VI, VII) S. 77Minuet in Bm - Johann Sebastian Bach (i, II, II⁷, II_b, III, iv, IV, V, V⁷, VII) S. 140O lago dos cisnes - Pjotr Iljitsch Tschaikowsky (i, II⁷, II_b, iv, v, V⁷, VI) S. 155Seguidilla - Georges Bizet (i, II_b, III, VI, VII) S. 195Trauermarsch einer Marionette - Charles Gounod (i, II, II_b, III, iv, V, V⁷, VII) S. 224**[VI_#]****In der Tonart A-Moll ist das der Akkord F $\sharp$ -Dur.**Sinfonie No 40 (Satz 1) - W. A. Mozart (i, II, iv, V, V⁷, VI, VI_#) S. 208

5.4 Lied-Gruppe: "Modulation (Kat: diverse)"

5.4.1 Einfache Modulation

5.4.1.1 [Mod IV]

Wechsel/Modulation von einer Dur-Tonart (I, z.B. C-Dur) in die Tonart auf der vierten Tonleiterstufe (IV, hier: F-Dur).

Can Can (Mod IV) - Jacques Offenbach [Maj > Maj]

(I: I, V, V⁷ *** IV: I, V, V⁷) S. 63

Sportpalastwalzer (Mod IV) - Siegfried Translatour [Maj > Maj]

(I: I, I⁷, IV, V⁷ *** IV: I, ii, IV, IV⁷, IV_#^{dim}, V⁷) S. 212

Toreador Song (Mod IV) - Georges Bizet [Maj > Maj]

(I: I, ii, III, V, V⁷, vi, VII_# *** IV: I, III, V, V⁷, vi, VII_#) S. 221

5.4.1.2 [Mod V]

Wechsel/Modulation von einer Dur-Tonart (I, z.B. C-Dur) in die Tonart auf der fünften Tonleiterstufe (V, hier: G-Dur).

Eine kleine Nachtmusik (Satz 4) (Mod V) - W. A. Mozart [Maj > Maj]

(I: I, IV, V, vi *** V: I, ii, II, IV, V, V⁷) S. 90

Rujero (Mod V) - Gaspar Sanz [Maj > Maj]

(I: I, ii, II, iii, V *** V: I, ii, iii, V) S. 191

Wiener Blut (Mod V) - Strauss Jr [Maj > Maj]

(I: I, V⁷ *** V: I, II, V, V⁷, vi) S. 240

5.4.1.3 [Mod P]

Wechsel/Modulation von einer Dur-Tonart (I, Maj) in die parallele Moll-Tonart (vi, Min), wie z.B. C-Dur > A-Moll (Maj > Min), oder von einer Moll-Tonart (i, Min) in die parallele Dur-Tonart (III, Maj), wie z.B. A-Moll > C-Dur (Min > Maj).

Da die Tonleitertöne einer Ausgangstonart (z.B. C-Dur) sowie die der Parallel-Tonart (hier: A-Moll) identisch sind, wenn auch in einer anderen Reihenfolge auftretend, sind prinzipiell die in beiden Tonarten vorkommenden Akkorde gleich. Der Akkord Em beispielsweise kommt sowohl in der Tonart C-Dur (iii) als auch A-Moll (v) vor. In vielen Fällen ist es deshalb *musikalisch* leicht möglich – wenn auch harmonietechnisch falsch – einen Parallel-Tonartenwechsel nicht explizit zu kennzeichnen, sondern einfach die Akkorde der parallelen Tonart als diejenigen der Ausgangstonart zu notieren. In der klassischen Akkordnotation fällt dieser technische Fehler nicht einmal auf, weil nur der *Name* des Akkordes (hier: Em) von Bedeutung ist, und nicht seine *Stufennummer* (C-Dur: iii, A-Moll: v). Die Folge ist, dass viele Musiker gar nicht merken, dass ein Tonartenwechsel stattgefunden hat.

In der generischen **acaChords Notation** ist diese Tonartenunterscheidung aufgrund der Verwendung von relativen Stufennummern jedoch von Bedeutung, denn die Dur-Stufennummer iii ist nicht gleich der Moll-Stufennummer v, obwohl hinter beiden Stufennummern der absolute Akkord Em steckt. Die Positionen von Em auf den Tonleitern sind verschieden!

In der vorliegenden Sammlung an **Classicaliedern** gibt es vier Lieder, die von der Ausgangstonart in die Parallel-Tonart wechseln. Aber nur in einem dieser Lieder war der Parallel-Tonartenwechsel in der originalen, klassischen Notation technisch richtig wiedergegeben, nämlich in *Tarantella II (Italian Folkdance)*. In den anderen drei Liedern *Donauwellenwalzer (Iosif Ivanovici)*, *Ecossaise (Mauro Giuliani)* und *Valse (Ferdinando Carulli)* hingegen wurde der Wechsel nicht ausgewiesen. Für diese drei letztgenannten Lieder existieren in der vorliegenden Sammlung an **Classicaliedern** deshalb zwei **acaChords** Versionen: einmal die originale, harmonietechnisch falsche, in der die Paralleltonart-Akkorde durch die "äquivalenten" Stufennummern der Ausgangstonart aufgefangen werden (z.B. iii fängt v auf), und einmal die technisch richtige, in der explizit zwischen der Ausgangstonart und der Paralleltonart unterschieden wird (Mod P)¹⁰.

Donauwellenwalzer (Mod P) - Iosif Ivanovici [Min > Maj > Min]
(i: i, iv, V⁷ *** Mod P: I, V, V⁷) S. 80

Ecossaise (Mod P) - Mauro Giuliani [Min > Maj]
(i: i, V *** Mod P: I, ii, iii, V) S. 84

¹⁰ Siehe hierzu das alphabetische Liederverzeichnis; in diesem werden jeweils die beiden verschiedenen Versionen und ihre Seitenzahlen genannt.

Tarantella II (Mod P) - Italian Folkdance [Min > Maj > Min]

(i: i, iv, V, V⁷ *** Mod P: I, ii, V⁷, VI) S. 215

Valse (Mod P) - Ferdinando Carulli [Maj > Min]

(I: I, ii, V *** Mod P: i, V) S. 233

5.4.1.4 [Mod G]

Genderchange-Modulation: Wechsel von einer Dur- oder Moll-Tonart in die Tonart des gleichnamigen, aber entgegengesetzten Tongeschlechtes, wie z.B. C-Dur (I) nach C-Moll (i), oder A-Moll (i) nach A-Dur (I).

Addio Del Passato (Mod G) - Giuseppe Verdi [Min > Maj > Min]

(i: i, III, iv, v, V, V⁷, VI, VII, VII⁷ *** Mod G: I, ii, II, IV, V⁷, vi) S. 40

Adelita (Mod G) - Francisco Tarrega [Min > Maj]

(i: i, iv, V⁷ *** Mod G: I, V⁷) S. 42

Habanera (Mod G) - Georges Bizet [Min > Maj]

(i: i, iv, V⁷ *** Mod G: I, ii, V⁷) S. 101

Pilgerchor (Mod G) - Richard Wagner [Maj > Min]

(I: I, ii, iii, II, V, V⁷, vi, VII# *** Mod G: i, II_b, iii, iv, iv_#, V, VI, VII) S. 168

Variation.1 D-Dur/D-Moll S. 169

Variation.2 A-Dur/A-Moll S. 170

(Siehe auch die Fußnote im alphabetischen Verzeichnis)

Plaisir d'amour (Mod G) - Jean-Paul-Égide Martini [Maj > Min]

(I: I, ii, II⁷, III, IV, V, V⁷, vi *** Mod G: i, III, V, V⁷, VI, VII, VII⁷) S. 172

Variation.1 D-Dur/D-Moll S. 174

Variation.2 A-Dur/A-Moll S. 176

(Siehe auch die Fußnote im alphabetischen Verzeichnis)

Serenade (Mod G) - Franz Schubert [Min > Maj]

(i: i, III, iv, V, VI, VII *** Mod G: I, iv, IV, V, V⁷) S. 197

Spanische Romanze (Mod G) - Traditional [Min > Maj]

(i: i, iv, V⁷ *** Mod G: I, IV, V⁷) S. 211

Una furtiva lagrima (Mod G) - Gaetano Donizetti [Min > Maj]

(i: i, III, iv, IV, V, V⁷, VII *** Mod G: I, ii, IV, V, vi) S. 230

5.4.2 Zusammengesetzte (compound) Modulationen: Mod_c

5.4.2.1 (Mod P + Mod G) = Mod_c VI

Sinfonie No 8 [Die Unvollendete] (Mod_c VI) - Franz Schubert [Maj > Maj]

(I: I, V⁷ *** Mod_c VI: I, iv) S. 203

1. (Mod P + Mod G) = Mod_c VI [Maj > Maj]

2. Mod G [Maj > Min]

3. Mod P [Min > Maj] (= I)

Hochzeitsmarsch ORG (Mod div) - Richard Wagner [Maj > Maj]

(I: I, ii, II, iii, III, IV, V, V⁷, VI, vi *** Mod_c VI: I, II, V, V⁷, vi ***

Mod G: i, II, III, v, VII) S. 106

5.4.2.2 (Mod V + Mod G) = Mod_c v

Orlando Sleepeth (Mod_c v) [Maj > Min] - John Dowland

(I: I, V *** Mod_c v: i, III, iv, V, VII) S. 160

Variation.1 D-Dur/A-Moll S. 161

Variation.2 G-Dur/D-Moll S. 162

(Siehe auch die Fußnote im alphabetischen Verzeichnis)

6 Liederverzeichnis (der Classicallieder) nach Namen der Komponisten

Albeniz, Isaac [1860-1909]

- Asturias (1) (i, V) [Min-01] S. 51
- Asturias (2) (i, V) [Min-01] S. 52

Anonymous

- A Toy (I, IV, V) [Maj-04] S. 37
- Danse Anglaise (I, II, II⁷, V) [Maj-11] S. 72
- Kemp's Jig (I, I⁷, ii, iii, IV, v, V, VII) [Maj-16] S. 112
- Pavane (i, III, V, VI, VII) [Min-06] S. 164
- Pezzo Tedesco (I, II, III, iv, IV, v, V, VI, VII) [Min-07] S. 165
- The Parlement (I, i, IV, V, V⁷) [Maj-14] S. 219
- What if a day ... (i, II, III, V, VII) [Min-07] S. 238
- Wilson's Wilde (I, IV, V) [Maj-04] S. 241

Bach, Johann Sebastian [1685-1750]

- Bourrée in Em (i, II, II⁷, III, iv, IV, V⁷, VII) [Min-07] S. 61
- Jesus bleibet meine Freude (I, ii, IV, V) [Maj-06] S. 110
- Mein gläubiges Herze (I, ii, V) [Maj-06] S. 136
- Minuet in Bm (i, II, II⁷, II_b, III, iv, IV, V, V⁷, VII) [Min-OOSC] S. 140
- Minuet in G (I, ii, III, IV, V, vi) [Maj-12] S. 143
- Toccata und Fuge in Dm (i, iv, v, V, VI) [Min-06] S. 220

Ballet, William [17th century]

- Irish Tune (I, ii, iii, IV, V, vi) [Maj-08] S. 109

Beethoven, Ludwig van [1770-1827]

- Ecossaise No 1 (I, IV, V, V⁷, vi) [Maj-07] S. 86
- Für Elise (i, III, V⁷) [Min-04] S. 96
- Klavierkonzert No 5 (The Emperor) (I, V, V⁷) [Maj-03] S. 113
- Klaviersonate No 8, Satz 2 (Pathétique) (I, I⁷, ii, II, iii, III, V, V⁷, VI) [Maj-13] S. 114
- Klaviersonate No 14, Satz 1 (Moonlight) (i, III, iv, V⁷, VI, VII, VII⁷) [Min-06] S. 115
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Besard, Jean Baptiste [1567-1625]

- Branle Gay I (i, II, iv, IV, V) [Min-07] S. 62

Bizet, Georges [1838-1875]

- Habanera (Mod G) [Min > Maj] (i: i, iv, V⁷ *** Mod G: I, ii, V⁷) [Mod] S. 101
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Borodin, Aleksandr [1833-1887]

- Polowetzer Tänze (I, ii, iii, iv, V⁷, vi, VI) [Maj-15] S. 178

Brahms, Johannes [1833-1897]

- Ungarischer Tanz No 5 (i, I⁷, III, iv, V⁷, VI, VII) [Min-06] S. 232

Calvi, Carlo [1610-1670]

- Canario (I, iii, IV, V) [Maj-08] S. 64

Capua, Eldorado di [1865-1917]

- O sole mio (I, ii, iv, V⁷) [Maj-15] S. 159

Carulli, Ferdinando [1770-1841]

- Valse (Mod P) [Maj > Min] (I: I, ii, V *** Mod P: i, V) [Mod] S. 233
- Valse (I, ii, III, V, vi) [Maj-12] S. 234

Chopin, Frédéric [1810-1849]

- Fantaisie Impromptu (I, ii, II, III, IV, V, VI) [Maj-13] S. 94
- Nocturne (I, ii, II, III, iv, IV, V, vi, VI, VII#) [Maj-OOSC] S. 152
- Trauermarsch (I, III, V, VI, VII) [Min-06] S. 222
- Valse en la mineur (i, III, iv, V⁷, VII⁷) [Min-05] S. 236

Coste, Napoleon [1805-1883]

- Allegretto (I, IV, V, V⁷, vi) [Maj-07] S. 43
- Barcarole (I, II, V, vi) [Maj-11] S. 54

Cutting, Francis [1550-1603]

- A Toy (I, ii, iii, IV, V, vi) [Maj-08] S. 38
- Bockington's Pound (i, II, III, V, VII) [Min-07] S. 57

Debussy, Claude [1862-1918]

- Clair de Lune (I, ii, III, IV, V, V⁷, vi) [Maj-12] S. 69
- Rêverie (I, I⁷, ii, iii, III, V, vi) [Maj-12] S. 186

Donizetti, Gaetano [1797-1848]

- Una furtiva lagrima (Mod G) [Min > Maj] (i: i, III, iv, IV, V, V⁷, VII ***
Mod G: I, ii, IV, V, vi) [Mod] S. 230

Dowland, John [1563-1626]

- Mr Dowland's Midnight (i, III, iv, V, VI VII) [Min-06] S. 150
- Mrs Winter's Jump (I, iii, IV, V, vi) [Maj-07] S. 151
- Orlando Sleepeth (Modc v) [Maj > Min] (I: I, V ***
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- Tarleton's Resurrection (I, ii, II, IV, V, vi) [Maj-11] S. 217

Elgar, Edward [1857-1934]

- Pomp and circumstance (I, II, iii, IV, V, V⁷, vi) [Maj-11] S. 179

Falckenhagen, Adam [1697-1754]

- Minuet in E (I, ii, II, iii, IV, V) [Maj-11] S. 141

Fauré, Gabriel [1845-1924]

- Pie Jesu (I, II, iii, III, IV, IV#, V, vi, VII#, vii#) [Maj-OOSC] S. 166

Ferrer, José [1835-1916]

- Mazurka (I, II⁷, IV, V, V⁷) [Maj-10] S. 134

Giuliani, Mauro [1781-1829]

- Allegro (i, iv, V) [\[Min-02\]](#) S. 44
- Ecosaise (Mod P) [Min > Maj] (i: i, V *** Mod P: I, ii, iii, V) [\[Mod\]](#) S. 84
- Ecosaise (i, III, iv, v, V, VII) [\[Min-05\]](#) S. 85

Gounod, Charles [1818-1893]

- Le valse de Juliette (I, V) [\[Maj-03\]](#) S. 126
- Trauermarsch einer Marionette (i, II, II_b, III, iv, V, V⁷, VII) [\[Min-OOSC\]](#) S. 224

Grieg, Edvard [1843-1907]

- Morgenstimmung (I, ii, iii, III, IV, V, V⁷, vi) [\[Maj-12\]](#) S. 148

Haussmann, Valentin [1565-1614]

- Echo (I, ii, iii, IV, V) [\[Maj-08\]](#) S. 83

Ivanovici, Iosif [1845-1902]

- Donauwellenwalzer (Mod P) [Min > Maj > Min] (i: i, iv, V⁷ *** Mod P: I, V, V⁷) [\[Mod\]](#) S. 80
- Donauwellenwalzer (i, III, iv, V⁷, VII⁷) [\[Min-05\]](#) S. 81

Joplin, Scott [1868-1917]

- The Entertainer (I, I⁷, II⁷, iv, IV, V, V⁷) [\[Maj-15\]](#) S. 218

Krieger, Johann [1651-1735]

- Menuett (i, iv, v, V, VI, VII) [\[Min-06\]](#) S. 138

Lehár, Franz [1870-1948]

- Die Lustige Witwe (I, ii, III, IV, V, V⁷, vi) [\[Maj-12\]](#) S. 78

Leoncavallo, Ruggero [1857-1919]

- Mattinata (I, I⁷, ii, II, iii, V, V⁷, vi, VI, VI_b, VII_#) [\[Maj-OOSC\]](#) S. 132

Listz, Franz [1811-1886]

- Liebestraum (I, ii, II, III, iv, V, VI, VI_b) [\[Maj-OOSC\]](#) S. 129

Logy, Johann Anton [1650-1721]

- Aria (i, III, iv, v, V, V⁷, VI, VII) [\[Min-06\]](#) S. 48
- Gigue (I, II, II⁷, V, V⁷, vi) [\[Maj-11\]](#) S. 99

Martini, Jean-Paul-Égide [1741-1816]

- Plaisir d'amour (Mod G) [Maj > Min] (I: I, ii, II⁷, III, IV, V, V⁷, vi *** Mod G: i, III, V, V⁷, VI, VII, VII⁷) [\[Mod\]](#) S. 172
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- Méditation (I, ii, IV, V, VI, VI_b, VII) [Maj-OOSC] S. 135

Mendelssohn, Felix [1809-1847]

- Hochzeitsmarsch (i, II, III, iv v, VI, VII) [Min-07] S. 103

Mertz, Johann Kaspar [1806-1856]

- Adagio (i, III, iv, v, V, VI, VII) [Min-06] S. 39

Mouret, Jean Joseph [1682-1738]

- Rondeau (I, IV, V) [Maj-04] S. 188

Mozart, Wolfgang Amadeus [1756-1791]

- Arie der Königin der Nacht (I, ii, iii, IV, V, V⁷, vi) [Maj-08] S. 50
- Contessa, perdono (I, ii, IV, V, V⁷, vi) [Maj-07] S. 70
- Das klinget so herrlich (I, IV, V, V⁷) [Maj-04] S. 73
- Deh Vieni Alla Finestra (I, I⁷, ii, II, iii, III, IV, V, V⁷, vi, VI) [Maj-13] S. 74
- Der Hölle Rache (i, II_b, III, iv, V, VI, VII) [Min-OOSC] S. 77
- Eine kleine Nachtmusik (Satz 1) (I, IV, V, V⁷, vi) [Maj-07] S. 88
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- Eine kleine Nachtmusik (Satz 4) (Mod V) [Maj > Maj] (I: I, IV, V, vi *** V: I, ii, II, IV, V, V⁷) [Mod] S. 89
- Glockenspiel [Zauberflöte] (I, ii, V) [Maj-06] S. 100
- Là ci darem la mano [Don Giovanni] (I, II, IV, V, V⁷) [Maj-11] S. 120
- Lied des Papageno [Zauberflöte] (I, IV, V) [Maj-04] S. 130
- Minuet in F (I, ii, IV, v, V, V⁷, vi, VI) [Maj-16] S. 142
- Minuetto [Don Giovanni] (I, II, V, V⁷) [Maj-11] S. 146
- Non più andrai (I, V, V⁷) [Maj-03] S. 153
- Rondo alla Turca (i, II, III, iv, v, V, V⁷, VI, VII) [Min-07] S. 189
- Sinfonie No 40 (Satz 1) (i, II, iv, V, V⁷, VI, VI_#) [Min-OOSC] S. 208

Murcia, Santiago de [1682-1732]

- Aria (I, IV, V) [Maj-04] S. 49

Negri, Cesare [1535-1605]

- Bianco Fiore (I, ii, iii, IV, V, vi) [Maj-08] S. 56

Neusidler, Hans [1508-1563]

- Ein Niederländisch Tänzlein (I, IV, V) [Maj-04] S. 87

Neusiedler, Melchior [1531-1591]

- Der Fuggerin Tanz (I, ii, IV, V, vi, VII) [Maj-09] S. 76

O'Carolan, Turlough [1670-1738]

- When she can ben (i, III, iv, v, V, VI, VII) [Min-05] S. 239

Offenbach, Jacques [1819-1880]

- Barcarolle (I, I⁷, II⁷, IV, V⁷) [Maj-10] S. 55
- Can Can (Mod IV) [Maj > Maj] (I: I, V, V⁷ *** IV: I, V, V⁷) [Mod] S. 63

Pachelbel, Johann [1653-1706]

- Canon in D (I, iii, IV, V, vi) [Maj-08] S. 66

Paganini, Niccolò [1782-1840]

- Andantino (I, iii, V, V⁷, vi) [Maj-08] S. 47

Petzold, Christian [1677-1733]

- Minuet in G (I, II, IV, V⁷, vi) [Maj-11] S. 145

Puccini, Giacomo [1858-1924]

- Canzone di Doretta (I, II, iii, IV, V, vi) [Maj-11] S. 67
- O mio Babbino caro (I, ii, iii, IV, V, V⁷, vi) [Maj-08] S. 156
- O soave fanciulla ORIGINAL (I, ii, II, iii, V, V⁷, vi, VI) [Maj-13] S. 165
- O soave fanciulla SIMPLIFIED (I, ii, II, iii, V, V⁷, vi, VI) [Maj-13] S. 158
- Quando m'en vo (I, I⁷, ii, II, iii, IV, V, vi) [Maj-11] S. 180
- Un bel dì vedremo [Madame Butterfly] (I, ii, iii, V, V⁷, vi, VI) [Maj-13] S. 228

Rathgeber, Valentin [1682-1750]

- Gassenhauer (I, IV, V) [Maj-04] S. 97

Ravel, Maurice [1875-1937]

- Bolero (I, ii, V, V⁷) [Maj-06] S. 58

Rodriguez, Gerardo H. Matos [1897-1948]

- La Cumparsita (i, I⁷, iv, V⁷) [Min-03] S. 123

Saint Luc, Jacques de [1616-1708]

- Bourrée (I, ii, iii, IV, V, vi) [Maj-08] S. 59

Sanz, Gaspar [1640-1710]

- Canarios (I, IV, V) [Maj-04] S. 65
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- Rujero (Mod V) [Maj > Maj] (I: I, ii, II, iii, V *** V: I, ii, iii, V) [Mod] S. 191
- Rujero (I, ii, II, iii, V) [Maj-11] S. 192

Schubert, Franz [1797-1828]

- Ave Maria (I, ii, II⁷, III⁷, V, V⁷, vi, VI⁷, VII[#]) [Maj-OOSC] S. 53
- Rosamunde (I, ii, II⁷, iii, III, III⁷, IV, V, V⁷, vi) [Maj-12] S. 190
- Serenade (Mod G) [Min > Maj] (i: i, III, iv, V, VI, VII ***
Mod G: I, iv, IV, V, V⁷) [Mod] S. 197
- Sinfonie No 8 [Die Unvollendete] (Modc VI) [Maj > Maj] (I: I, V⁷ ***
Modc VI: I, iv) [Mod] S. 203
- Sinfonie No 8 [Die Unvollendete] (I, ii, V, V⁷, VI⁷) [Maj-13] S. 204

Sor, Fernando [1778-1839]

- Andante (I, ii, II⁷, iii, IV, V, V⁷, vi) [Maj-10] S. 46

Strauss Jr, Johann [1825-1899]

- Donauwalzer (I, ii, IV, V) [Maj-06] S. 79
- Geschichten aus dem Wienerwald (I, ii, IV, V) [Maj-06] S. 98
- Künstlerleben (I, ii, IV, V) [Maj-06] S. 117
- Radetzky Marsch (I, ii, II, II⁷, V, V⁷, vi) [Maj-11] S. 184
- Wiener Blut (Mod V) [Maj > Maj] (I: I, V⁷ *** V: I, II, V, V⁷, vi)
[Mod] S. 240
- Kaiserwalzer (I, ii, iii, III, IV, V, V⁷, VI) [Maj-13] S. 111

Susato, Tilman [1500-1570]

- Allemande (i, III, iv, v, V, VII) [Min-05] S. 45
- Herkulestanz (I, ii, V, vi) [Maj-07] S. 102

Tarrega, Francisco [1852-1909]

- Adelita (Mod G) [Min > Maj] (i: i, iv, V⁷ *** Mod G: I, V⁷) [Mod] S. 42

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- (Catalan) El Testamento d'Amalia (i, iv, V, VI) [Min-06] S. 92
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- (Italian Folkdance) Tarantella I (i, I, iv, V) [Min-03] S. 214
- (Italian Folkdance) Tarantella II (Mod P) [Min > Maj > Min]
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- (Italian) Santa Lucia (I, ii, II⁷, V⁷, vi, vi⁷, VI, VI⁷) [Maj-13] S. 193
- (Mexican) La Cucaracha (I, V, V⁷) [Maj-03] S. 122
- (Vene.) La Partida (i, I, iv, V⁷) [Min-03] S. 125
- El Condor pasa (i, III, VI) [Min-06] S. 91

- Irish Jig Medley (I, ii, V⁷) [[Maj-06](#)] S. 108
- La Bamba (I, IV, V⁷) [[Maj-04](#)] S. 118
- Scotland the brave (I, IV, V) [[Maj-04](#)] S. 194
- Spanische Romanze (Mod G) [Min > Maj] (i: i, iv, V⁷ ***
Mod G: I, IV, V⁷) [[Mod](#)] S. 211

Translateur, Siegfried [1875-1944]

- Sportpalastwalzer (Mod IV) [Maj > Maj] (I: I, I⁷, IV, V⁷ ***
IV: I, ii, IV, IV⁷, IV^{#dim}, V⁷) [[Mod](#)] S. 212

Tschaikowsky, Pjotr Iljitsch [1840-1893]

- Capriccio Italiano (I, IV, V⁷) [[Maj-04](#)] S. 68
- O lago dos cisnes (i, II⁷, II_b, iv, v, V⁷, VI) [[Min-OOSC](#)] S. 155

Verdi, Giuseppe [1813-1901]

- Addio Del Passato (Mod G) [Min > Maj > Min]
(i: i, III, iv, v, V, V⁷, VI, VII, VII⁷ *** Mod G: I, ii, II, IV, V⁷, vi) [[Mod](#)] S. 40
- Coro Di Zingari (I, II, III, V, V⁷, vi, VII_#) [[Maj-OOSC](#)] S. 71
- Frühling [Vier Jahreszeiten] (I, IV, V) [[Maj-04](#)] S. 95
- Libiamo [La Traviata] (I, ii, iii, IV, V, V⁷, VI, VII_#) [[Maj-OOSC](#)] S. 128
- Questa o quello [Rigoletto] (I, I⁷, II, iii, III_b, IV, V, V⁷, VI, VII) [[Maj-OOSC](#)] S. 182
- Triumph Marsch (I, II, iii, V, V⁷, vi) [[Maj-11](#)] S. 226

Viseé, Robert de [1650-1725]

- Bourrée in Dm (i, ii, iv, IV, V, VI, VII) [[Min-06](#)] S. 60
- Menuett (I, V) [[Maj-03](#)] S. 139

Wagner, Richard [1813-1883]

- Hochzeitsmarsch EASY (I, ii, II, iii, IV, V, V⁷, vi) [[Maj-11](#)] S. 104
- Hochzeitsmarsch ORG (Mod div) [Maj > Maj]
(I: I, ii, II, iii, III, IV, V, V⁷, VI, vi *** Modc VI: I, II, V, V⁷, vi *** Mod
G: i, II, III, v, VII) [[Mod](#)] S. 106
- Pilgerchor (Mod G) [Maj > Min] (I: I, ii, iii, II, V, V⁷, vi, VII_# *** Mod
G: i, II_b, iii, iv, iv_#, V, VI, VII) [[Mod](#)] S. 168
Variation.1 D-Dur/D-Moll S. 169
Variation.2 A-Dur/A-Moll S. 170
(Siehe auch die Fußnote im alphabetischen Verzeichnis)
- Ritt der Walküren (i, III, IV, v, VII) [[Min-05](#)] S. 187

Weiss, Silvius Leopold [1687-1750]

- Menuet (i, I, III, iv, V, VI, VII) [[Min-06](#)] S. 137

Yradier, Sebastián [1809-1865]

- La Paloma (I, ii, IV, V, V⁷) [[Maj-06](#)] S. 124

7 Die Notenblätter

Auf den folgenden Seiten befinden sich getrennt die Notenblätter der **Classicallieder**. Sie haben, abgesehen von den Seitennummerierungen, dasselbe Erscheinungsbild wie die Einzelblatt-Ausgaben, die von der Homepage **acamusic.de** zur freien Verwendung heruntergeladen werden können.

Erfahrungsgemäß fällt den meisten Gitarristen der Umstieg von der klassischen Akkordnotation hin zu den relativen Stufennummern von **acaChords Notation** am Anfang nicht wirklich leicht, weil sie den Umgang mit den Tonleitern ihrer bevorzugten Tonarten nicht in dem Maß geübt sind, wie das erforderlich ist. Mit etwas Übung von nicht mehr als ein paar Stunden legt sich diese Unsicherheit jedoch, und man möchte ab dann nicht mehr zurück zu den absoluten Akkorden.

Um den Umstieg ein wenig zu vereinfachen, soll zum Nachschlagen die folgende Tabelle dienen, welche die Standardakkorde zu den wichtigsten Tonarten in Dur und Moll enthält:

Chords in selected Major ...						
I 1	ii	iii 3	IV	V ⁽⁷⁾ 5	vi	VII [!]
C	Dm	Em	F	G	Am	Bb
D	Em	F#m	G	A	Bm	C
Eb	Fm	Gm	Ab	Bb	Cm	Db
E	F#m	G#m	A	B	C#m	D
F	Gm	Am	Bb	C	Dm	Eb
G	Am	Bm	C	D	Em	F
A	Bm	C#m	D	E	F#m	G
Bb	Cm	Dm	Eb	F	Gm	Ab
B	C#m	D#m	E	F#	G#m	A
VII [!] : These chords are corrected down a semitone in contrast to the real scale tones.						
... and Minor Keys						
i 1	II ^{dim}	III 3	iv	v 5	VI	VII
Am	B	C	Dm	Em	F	G
Bm	C#	D	Em	F#m	G	A
Cm	D	Eb	Fm	Gm	Ab	Bb
Dm	E	F	Gm	Am	Bb	C
Em	F#	G	Am	Bm	C	D
Fm	G	Ab	Bbm	Cm	Db	Eb
Gm	A	Bb	Cm	Dm	Eb	F

Diese Seite bleibt aus editorischen Gründen frei.

(acaMusic.de) arranged for acaChords

A Toy

Anonymous (16th Century)

 $\text{♩} = 100$

The musical score for "A Toy" is written in 6/8 time and consists of a single melodic line. The piece is arranged for acaChords, with figured bass notation (I, IV, V, I, V, I, IV, V, I, V) indicating the harmonic structure. The score is divided into two systems, each containing three staves. The first system includes a repeat sign with first and second endings. The second system also includes a repeat sign with first and second endings. The key signature is one flat (B-flat), and the tempo is marked as 100 beats per minute.

Figured Bass: I[3] IV V I V I I IV V I V I I

(acaMusic.de) arranged for acaChords

A Toy

Francis Cutting (ca. 1550-1595)

 $\text{♩} = 90$

The musical score for 'A Toy' is written in 6/8 time. It consists of three staves of music. The first staff begins with a treble clef and a 6/8 time signature. The melody is composed of eighth and quarter notes. Above the first staff, the following chord symbols are written: I[5], (iii I, IV iii I), and V. The second staff begins with a repeat sign. Above the second staff, the following chord symbols are written: IV, I, ii, vi, and V. The third staff begins with a treble clef. Above the third staff, the following chord symbols are written: ii, V, ii, IV, V, and I. The score ends with a double bar line.

(acaMusic.de) arranged for acaChords

Adagio

Johann Kaspar Mertz (1806-1856)

 $\text{♩} = 100$

Chord progression (from top to bottom):

- Staff 1: $i[5]$, iv , i , v , i
- Staff 2: V , i , iv , III
- Staff 3: VI , III , VII , III , V
- Staff 4: i , V , i , $(iv\ 3)$, $(i\ 3)$
- Staff 5: iv , i , iv , V
- Staff 6: i , V , i , V , i
- Staff 7: i

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Addio Del Passato [La Traviata] (Mod G)

♩ = 120

Giuseppe Verdi (1813-1901)

The musical score is written for a vocal line (treble clef) and a piano accompaniment line (treble clef). The key signature has one sharp (F#), and the time signature is 3/4. The tempo is marked as ♩ = 120. The lyrics are in Italian, and the chords are indicated by Roman numerals and letter names above the notes.

Vocal Line:

Ad - di - o del pas - sa - to, bei
 sog - ni ri - den - ti, le ro - se
 del vol - to già so - no
 pal - en - ti; l'a - mo - re d'Al - fre -
 do per - fi - no mi man - ca, con - for - to, sos -
 te - gno del - l'a - ni - ma stan - ca,
 con - for - to,
 sos - teg - no (Ah!)

Piano Line (Chords):

i[5]
 V
 i
 V
 VII⁷
 VII
 i
 III
 VI
 VII⁷
 VII
 v
 III
 V⁷
 i
 VI
 V
 i
 V
 VII[#]

(acaMusic.de) arranged for acaChords

Addio Del Passato [La Traviata] (Mod G)

Mod G

del - la tra- via - ta sor-
 ri - di al de- si - o, a le -
 i deh, per- do - na, tu ac - co- gli - la o Di - o!

Chords: I[3], vi, I, ii, II, V⁷, I, V⁷, I

Mod G min

Ah!
 tut- to, tut- to fi- ni, or
 tut- to, tut- to fi- ni!

Chords: iv, i, V⁷, i

(acaMusic.de) arranged for acaChords

Adelita [Mod G]

Francisco Tarrega (Guitar, 1852-1909)

♩ = 120

The first system of musical notation consists of two staves. The top staff is in 3/4 time and contains four measures of music. Above the staff, the chords i[1], iv, V⁷, and i are indicated. The bottom staff continues the melody and includes a double bar line with repeat dots at the end.

Mod G

The second system of musical notation consists of three staves. The top staff is in G major (one sharp) and contains four measures of music. Above the staff, the chords I[3], V⁷, and I are indicated. The middle staff continues the melody and includes a double bar line with repeat dots at the end. The bottom staff continues the melody and includes a double bar line with repeat dots at the end.

(acaMusic.de) arranged for acaChords

Allegretto

Napoleon Coste (1806-1883)

♩ = 120

The musical score is written for a single melodic line in 4/4 time. It consists of six staves of music. Chord symbols are placed above the notes to indicate the harmonic structure. The key signature is one flat (B-flat major or D minor). The tempo is marked as Allegretto, with a quarter note equal to 120 beats per minute.

Chord symbols present in the score:

- Staff 1: I[5], V
- Staff 2: I, V, I
- Staff 3: V, I, V, I
- Staff 4: IV, V, vi, IV, V, I
- Staff 5: V⁷, I, V, I, V, V⁷, I, V
- Staff 6: I

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Allegro

Mauro Giuliani (1781-1829)

 $\text{♩} = 60$

Chord symbols: i[1], iv, V, i, V, i, iv, V, i, V, i, V, i, V, i.

(acaMusic.de) arranged for acaChords

Allemande

Tilman Susato (16th Century)

 $\text{♩} = 100$

The image displays a musical score for the piece 'Allemande' by Tilman Susato, arranged for acaChords. The score is written in 4/4 time, with a tempo marking of $\text{♩} = 100$. The music is presented on three staves, each with a treble clef. Chord symbols are placed above the notes to indicate the harmonic structure. The first staff contains the following chords: iv[1], i, VII, i, V, and i. The second staff contains: v, III, and i. The third staff contains: v, III, V, i, (I), and iv. The notation includes various note values such as half notes, quarter notes, and eighth notes, along with rests and accidentals (sharps and naturals).

(acaMusic.de) arranged for acaChords

Andante

Fernando Sor (Gitarre, 1778-1839)

 $\text{♩} = 120$

The musical score for 'Andante' by Fernando Sor is presented in six staves. The time signature is 3/4, and the tempo is marked as $\text{♩} = 120$. The chords are indicated by letters above the notes:

- Staff 1: I[5], (iii), ii, V, I
- Staff 2: (vi ii I), V⁽⁷⁾, I, (iii), ii, II⁷, ii
- Staff 3: V⁷, vi, I, IV, V, I, V, I
- Staff 4: ii, I, V, vi, iii, ii
- Staff 5: vi, I, V⁽⁷⁾, I, (iii)
- Staff 6: ii, II⁷, ii, V⁷, vi (I), IV, V, I

(acaMusic.de) arranged for acaChords

Andantino

Niccolò Paganini (1782-1840)

♩ = 110

Chords indicated above the notes:

Staff 1: I[3] V⁷ I V⁷ I

Staff 2: V⁷ I vi V⁷ I Fine

Staff 3: vi iii vi

Staff 4: iii vi

Staff 5: iii V I

Staff 6: vi iii vi D.C. al Fine

(acaMusic.de) arranged for acaChords

Aria

Johann Anton Logy (Gitarre, 1650-1721)

 $\text{♩} = 100$

The musical score for 'Aria' by Johann Anton Logy is presented in five staves. The time signature is 4/4, and the tempo is marked as $\text{♩} = 100$. The key signature is one sharp (F#). The chords are indicated by Roman numerals and letters above the notes.

Staff 1: $i[5]$, v , VI , V , III , iv

Staff 2: VI , V^7 , i , VI , VII

Staff 3: v , VI , VII , III

Staff 4: i , iv , V^7

Staff 5: III , i , iv , V , i

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Aria

Santiago de Murcia (Gitarre, 1682-1732)

♩ = 120

chord down stroke

I[5] I IV V

I IV V I

V I IV {V I

V I IV V I

(acaMusic.de) arranged for acaChords

Arie der Königin der Nacht [Zauberflöte]

♩ = 150

W. A. Mozart (1756-1791)

The image displays a musical score for the Queen of the Night's aria from Mozart's 'The Magic Flute'. It consists of five staves of music in 4/4 time, with a tempo of 150 beats per minute. The key signature is one flat (B-flat). The score is arranged for acaChords, with chord symbols placed above the notes. The first staff begins with a treble clef and a 4/4 time signature. The second staff has a treble clef and a 4/4 time signature. The third staff has a treble clef and a 4/4 time signature. The fourth staff has a treble clef and a 4/4 time signature. The fifth staff has a treble clef and a 4/4 time signature. The chord symbols are: I[3], V, vi, iii, IV, I, V, I, IV, I, IV, I, ii, V⁷, ii, I.

(acaMusic.de) arranged for acaChords

Asturias [Suite Espanola]

Isaac Albeniz (Guitar, 1860-1909)

 $\text{♩} = 120$

i[1]

V

i

(acaMusic.de) arranged for acaChords

Asturias (2)

 $\text{♩} = 120$

Isaac Albeniz (Guitar, 1860-1909)

eigenes Arrangement: Abwechselndes Spielen
der Moll- und Dur-Akkorde

The musical score for "Asturias (2)" by Isaac Albeniz is presented in a guitar arrangement. It is in 3/4 time, with a tempo of 120 beats per minute. The key signature is one flat (B-flat). The score is divided into two systems of three staves each. The melody is written in treble clef, and the bass line is written in bass clef. The score is marked with 'i[1]', 'V', and 'i' above the staves, indicating the alternating use of minor and major chords. The final staff ends with a double bar line.

(acaMusic.de) arranged for acaChords

Ave Maria

Franz Schubert (1797-1828)

♩ = 120 VII = 7b

The musical score for "Ave Maria" is presented in a single melodic line in treble clef, 4/4 time. The tempo is marked as 120 beats per minute. The key signature is one flat (F major/D minor), indicated by the VII = 7b notation. The score consists of eight staves of music, each with various chords and triplets indicated above the notes.

Staff 1: I[1] (II⁷) V⁷ vi

Staff 2: ii V⁷ I (vi) vi

Staff 3: (VII[#]) VII[#] III⁷ vi

Staff 4: V⁷ VI⁷ V II⁷ V

Staff 5: V⁷ I V⁷

Staff 6: vi V III⁷ ii

Staff 7: vi V I (II⁷)

Staff 8: I) V⁷ I

(acaMusic.de) arranged for acaChords

Barcarole

Napoleon Coste (1805-1883)

 $\text{♩} = 70$

The musical score for "Barcarole" by Napoleon Coste is presented in a single system with six staves. The time signature is 3/8. The key signature has one sharp (F#). The score includes various chords and melodic lines, with some measures marked with Roman numerals (I, II, V, vi, I[3]) and others with "Fine" or "D. C. al Fine".

Staff 1: I[3] V I

Staff 2: V I V

Staff 3: I V I Fine

Staff 4: V II V I

Staff 5: vi V II V

Staff 6: I V II V D. C. al Fine

(acaMusic.de) arranged for acaChords

Barcarolle [Les Contes d'Hoffmann]

♩ = 90

Jacques Offenbach (1819-1880)

I[3] V⁷
 Bel - le nuit, o nuit___ d'a - mour, sou - ris___ à nos i -
 Nuit plus dou - ce que___ le jour, o bel-___ le nuit d'a -
 I I V⁷
 1. 2. vres - ses! mour!___ Le temps fuit et sans re - tour em -
 loin de cet heu - reux sé - jour le
 I I
 1. 2. por - te nos ten - dres - ses, Zé - phirs___ em - bra -
 temps fuit sans re - tour.____
 I⁷ IV II⁷
 sés,___ ver - sez - nous vos ca - res - ses, Zé - phirs___ em - bra -
 V⁷
 sés,___ don - nez - nous vos bai - sers! Ver-___ sez -
 I
 nous vos___ bai - sers! Ah!___

(acaMusic.de) arranged for acaChords

Bianco Fiore

Cesare Negri (1535-1605)

♩ = 100

The musical score for "Bianco Fiore" is written in 3/4 time. It consists of four staves of music. The first staff begins with a treble clef and a 3/4 time signature. The melody is composed of eighth and quarter notes. Chord symbols are placed above the notes: I[1] at the start, (IV iii ii I) in the second measure, and I at the end. The second staff continues the melody with chord symbols vi, I, vi, V, and I. The third staff features a repeat sign at the beginning, followed by chord symbols vi, V, I, and V. The fourth staff concludes the piece with chord symbols I, IV, vi, V, and I. The score is arranged for acaChords and is a transcription of the original work by Cesare Negri.

Bockington's Pound

Francis Cutting (1550-1596)

♩ = 120

The musical score is written on a single staff in 3/4 time. The key signature has one sharp (F#). The melody consists of eighth and quarter notes. Chords are indicated by Roman numerals and lowercase letters above the staff. The sequence of chords across the measures is as follows:

- Measure 1: i^[1]
- Measure 2: V
- Measure 3: i
- Measure 4: V
- Measure 5: III
- Measure 6: VII
- Measure 7: i
- Measure 8: V
- Measure 9: i
- Measure 10: V
- Measure 11: III
- Measure 12: VII
- Measure 13: i
- Measure 14: V
- Measure 15: i
- Measure 16: V
- Measure 17: II
- Measure 18: V
- Measure 19: II
- Measure 20: V
- Measure 21: II
- Measure 22: V
- Measure 23: II
- Measure 24: V
- Measure 25: III
- Measure 26: VII
- Measure 27: i
- Measure 28: V
- Measure 29: i

There is a repeat sign at the end of the piece, after the final measure.

! alle II können harmonisch richtig auch als V gespielt werden, aber dann ist dieser Liedabschnitt schwächer im musikalischen Ausdruck

(acaMusic.de) arranged for acaChords

Bolero

Maurice Ravel (1875-1937)

♩ = 90

Chord symbols: I[1], V⁷, I, (ii), ii, V, ii, V, ii, V⁷, I

(acaMusic.de) arranged for acaChords

Bourrée

Jacques de Saint Luc (1616-1708)

 $\text{♩} = 90$

The musical score for the Bourrée by Jacques de Saint Luc is presented in a single system with seven staves. The time signature is 4/4, and the tempo is marked as $\text{♩} = 90$. The key signature is one flat (B-flat major or D minor). The score is arranged for acaChords, with chord symbols placed above the notes. The chords are as follows:

- Staff 1: I[1], V, I, ii, iii, IV, V
- Staff 2: I, V, I, V⁷
- Staff 3: I, IV, V, I
- Staff 4: V⁷, iii, vi, ii, V, ii
- Staff 5: V, I, V, I, V, vi
- Staff 6: V, I, IV, I, IV
- Staff 7: I, V, I

The score concludes with a double bar line and repeat dots at the end of the seventh staff.

(acaMusic.de) arranged for acaChords

Bourrée in Dm

Robert de Visé (1650-1732)

♩ = 100

The musical score for "Bourrée in Dm" by Robert de Visé is presented in six staves. The key signature is D minor (one flat) and the time signature is 4/4. The tempo is marked as ♩ = 100. The score includes various chord symbols above the notes, indicating the harmonic structure. The first staff begins with a repeat sign and a first ending bracket. The second staff features a trill. The third staff includes a double bar line. The fourth staff begins with a repeat sign. The fifth staff includes a double bar line. The sixth staff ends with a double bar line and repeat dots.

Chord symbols: i[1], V, i, V, i, V, i, VI, V, VII, I, ii, I, IV, iv, i, V, iv, V, i.

(acaMusic.de) arranged for acaChords

Bourrée in Em

Johann Sebastian Bach (1685-1750)

♩ = 120

Chord progression for Bourrée in Em:

Staff 1: i[1] V⁷ i iv

Staff 2: III VII III i V⁷

Staff 3: i iv III VII⁷ III

Staff 4: VII⁷ III iv I⁷ iv III

Staff 5: I iv i iv VII III iv I⁷

Staff 6: iv VII V⁷ II V⁷

Staff 7: I IV VII III iv VII

Staff 8: V⁷ iv III VII i

Staff 9: V⁷ i

(acaMusic.de) arranged for acaChords

Branle Gay I (Thesaurus Harmonicus)

♩ = 90

Jean Baptiste Besard (Gitarre, 1756-1791)

The musical score for "Branle Gay I" is written in 3/4 time and consists of six staves. The key signature has one sharp (F#). The chord symbols above the staves are as follows:

- Staff 1: i[5], V, i
- Staff 2: V, i, IV, i, IV, i
- Staff 3: iv, II, IV, V, (II V), i
- Staff 4: V, i, V
- Staff 5: iv, i, V
- Staff 6: i (V i V i)

(acaMusic.de) arranged for acaChords

Can Can

Jacques Offenbach (1819-1880)

 $\text{♩} = 120$

The musical score for "Can Can" is presented in two systems. The first system is in C major (2/4 time) and the second system is in F major (Mod IV, 2/4 time). Each system contains three staves of music with corresponding chord symbols above them.

System 1 (C major):

- Staff 1: $I[5]$, V , I , V
- Staff 2: I , V , I , V , I
- Staff 3: V , I , V^7 , I

System 2 (Mod IV, F major):

- Staff 1: $I[1]$, V , I , V
- Staff 2: I , V^7 , I , V^7 , I
- Staff 3: V^7 , I , V^7 , I

(acaMusic.de) arranged for acaChords

Canario

Carlo Calvi (1610-1670)

 $\text{♩} = 100$

The musical score for 'Canario' is written in 4/4 time. The melody is composed of eighth and quarter notes. The chords are indicated by Roman numerals above the notes:

- Staff 1: I[5]
- Staff 2: V, I
- Staff 3: (iii, IV), V
- Staff 4: I, IV, V, I
- Staff 5: V, I, IV, V
- Staff 6: I, (iii, IV), V, I

(acaMusic.de) arranged for acaChords

Canarios

Gaspar Sanz (Gitarre, 1640-1710)
starke Kürzung

♩ = 100

The musical score for 'Canarios' is written in 6/8 time. It consists of five staves of music. The first staff begins with a treble clef and a 6/8 time signature. The key signature has one flat (F major or D minor). The music is composed of eighth and quarter notes. Chords are indicated by Roman numerals: I[1], IV, I, IV, and V. The second staff features first and second endings marked with '1.' and '2.'. The third staff continues the melody with a first ending marked '1.'. The fourth staff includes a first ending marked '2.' and a double bar line. The fifth staff concludes the piece with a first ending marked '1.' and a second ending marked '2.'.

Johann Pachelbel (1653-1706)

(acaMusic.de) arranged for acaChords

Canzone Di Doretta [La Rondine]

♩ = 70

Giacomo Puccini (1858-1924)

Chi il bel sog - no di Do - ret - ta po - tè in - do - vi - nar? Il suo mis -

ter co - me mai, co - me mai fi - ni? Ahi - mè! Un gior - no u - no stu, den - te in boc - ca

la ba - cio e fu quel ba - cio ri - ve - la - zio - ne: Fu la pas - sio - ne! ____

Fol - le a - mo - re! Fol - le eb - brez - za! Chi la sot - til ca -

den - te mai ri - dir po - trà? Ah! ____ Mio sog - no! Ah! ____ Mia vi - ta!

Che im - por - ta la ____ ric - ____ chez - za se al fin è ri - fio -

ri - ta la fe - li - ci - ta! O sog - no d'or po - ter a - mar - co - si! ____

(acaMusic.de) arranged for acaChords

Capriccio Italiano

Pjotr Iljitsch Tschaikowsky (1840-1893)

♩ = 120

The musical score for "Capriccio Italiano" is presented in six staves. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked as ♩ = 120. The score includes various chord symbols: I[3], V⁷, I, V⁷, I, IV, I, V⁷, I, IV, I, V⁷, I, and I. The notation includes eighth notes, quarter notes, and half notes, with some measures containing rests. The score concludes with a first ending (1.) and a second ending (2.), both leading to a final double bar line.

(acaMusic.de) arranged for acaChords

Clair De Lune [Suite Bergamasque]

♩ = 150

Claude Debussy (1862-1918)

The musical score for "Clair De Lune" is presented in five staves. The time signature is 3/4, and the tempo is marked as ♩ = 150. The key signature is one flat (B-flat). The chord symbols are as follows:

- Staff 1: I[5], III, I
- Staff 2: V, ii, V, ii
- Staff 3: III, vi, IV, I, V⁷
- Staff 4: I, IV, I
- Staff 5: IV, I, ii, I

(acaMusic.de) arranged for acaChords

Contessa, Perdono [Le Nozze Di Figaro]

♩ = 120

W. A. Mozart (1756-1791)

Con- tes - sa, per - do - no, per- do - no, per - do - no! Più

do - ci - le so- no, e- di - co di sì, e

di- co di sì. Ah, tut - ti con - ten- ti sa - re - mo co -

sì, sa - re- mo co - sì, ah, tut-

ti con - ten- ti sa - re- mo co - sì, ah, tut- ti con -

ten - ti sa - re- mo, sa- re - mo co - sì.

(acaMusic.de) arranged for acaChords

Coro Di Zingari [Il Trovatore]

Giuseppe Verdi (1813-1901)

♩ = 130

Chord symbols: I[3], V⁽⁷⁾, I, V⁽⁷⁾, I, III, vi, II, V, VII[#], iii, I, V⁽⁷⁾, I.

Lyrics:

Chi del gi - ta-____ no i gior-____ ni ab -
 bel - la? Chi del gi - ta-____ no i gior-____ ni ab -
 bel - la, chi? Chi i gior-ni ab - bel-____ la? Chi del gi -
 ta - no i gior-ni ab - bel - la? La zin - ga - rel-____ la!

Danse Anglaise

Anonymous (17th Century)

♩ = 110

The musical score for "Danse Anglaise" is written in 4/4 time with a tempo of 110 bpm. The key signature is one sharp (F#), indicating the key of D major. The score consists of 12 staves of music, each containing a melodic line and a series of chords indicated by Roman numerals. The chords are as follows:

- Staff 1: I[5], V, I, V
- Staff 2: I, V, II, V
- Staff 3: I, V, I, V
- Staff 4: I, V, I
- Staff 5: V, II, V, I, V
- Staff 6: I, V, I
- Staff 7: II, V, II
- Staff 8: V, I, V, I
- Staff 9: V, I, II⁷
- Staff 10: V, II, V
- Staff 11: I, V, I

The melody is written in a single treble clef. The first staff begins with a half rest, followed by a dotted quarter note. The melody continues with eighth and sixteenth notes, often beamed together. The score ends with a double bar line and a repeat sign.

(acaMusic.de) arranged for acaChords

Das Klinget So Herrlich [Zauberflöte]

W. A. Mozart (1756-1791)

♩ = 120

The musical score is written in 4/4 time with a tempo of 120 beats per minute. It consists of four staves of music. The lyrics are in German, and the chords are indicated by Roman numerals above the notes.

Staff 1: Chords: I[5], V⁷. Lyrics: Das___ klin - get so herr - lich, das___ klin - get so

Staff 2: Chords: I, IV, I, V⁷. Lyrics: schön! La - ra la, la ra la ra la la la la ra

Staff 3: Chords: I, V, I, V. Lyrics: la! Nie___ hab ich so et - was geh - hört und ge -

Staff 4: Chords: I, IV, I, V⁷, I. Lyrics: sehn! La - ra la, la la la la ra la la la la ra la.

Deh Vieni Alla Finestra [Don Giovanni]

♩ = 100

W. A. Mozart (1756-1791)

Deh vie- ni al - la fi - nes - tra, o

mio te - so- ro, deh vie- ni a con - so - lar il

pian - to mi- o;

Se ne - ghi a me di dar qual -

che ris - to- ro, da - van - ti a gli oc - chi tuoi mo -

rir vogl' i- o!

Tu

ch'hai la boc - ca dol- ce più che il mie- le,

(acaMusic.de) arranged for acaChords

Deh Vieni Alla Finestra [Don Giovanni]

tu che il zuc - che - ro por-___ ti in mez - zo il co-___

re,

non es - ser, gio-___ ia mia, con

me cru - de-___ le; la - scia-ti al - men___ ve - der, mio

bell'___ a - mo-___ re.

Chords: II, V, I, V, II, V, I, II, V, iii, VI, ii, v, I, IV, I, IV, I, III, IV, I, V, I, V, I, V, I

(acaMusic.de) arranged for acaChords

Der Fuggerin Tanz

Melchior Neusiedler (1531-1591)

♩ = 110

Chord progression for the first staff: I[3] (vi) VII I

Chord progression for the second staff: IV IV I

Chord progression for the third staff: ii V I

Chord progression for the fourth staff: V I IV (vi) V

Chord progression for the fifth staff: I V

Chord progression for the sixth staff: I IV (vi) V I

Der Hölle Rache [Zauberflöte]

W. A. Mozart (1756-1791)

♩ = 120

Königin der Nacht:
(Minor) i[5]

Der Höl - le Ra - che kocht in mei - nem Her - zen,
 Tod und Ver - zweif - lung, Tod und Ver -
 zweif - lung flam - met um mich her! Fühlt nicht durch
 dich Sa - ra - stro - To - des - Schmer - zen, Sa -
 ra - stro - To - des - Schmer - zen, so bist du
 mei - ne Toch - ter nim - mer - mehr, so bist du,
 nein, mei - ne Toch - ter nim - mer - mehr.

Chord symbols: V, i, II $\flat$, I, iv, II $\flat$, V, VII, III, iv, VII, III, VI, III, IV, VII, III, VII, III.

Die Lustige Witwe

[Walzer aus der Operette]

Franz Lehár (1870-1948)

♩ = 140

Chord symbols: I[5], V, I, V, V⁷, I, V, I, IV, V⁷, I, vi, ii, V, III, V, I, IV, ii, V, I, ii, V, I, ii, V, I, ii, V, I.

(acaMusic.de) arranged for acaChords

Donauwalzer

Johann Strauss Jr. (1825-1899)

♩ = 140

The image displays a musical score for the 'Donauwalzer' by Johann Strauss Jr. The score is written for a single melodic line in treble clef, 3/4 time. The tempo is marked as 140 beats per minute (♩ = 140). The key signature is one flat (B-flat major or D minor). The score consists of six staves of music. Above the staves, Roman numerals indicate the chords: I[1] at the beginning, V at the end of the first staff, I at the beginning of the third staff, IV at the end of the fourth staff, ii at the beginning of the fifth staff, V at the end of the fifth staff, and I, IV, V, I at the beginning of the sixth staff. The music features a mix of eighth and sixteenth notes, with some rests and a final double bar line at the end of the sixth staff.

(acaMusic.de) arranged for acaChords

Donauwellenwalzer (Mod P)

♩ = 130

Iosif Ivanovici (1845-1902)

starke Kürzung

Mod P

Mod P

(acaMusic.de) arranged for acaChords

Donauwellenwalzer

Iosif Ivanovici (1845-1902)

starke Kürzung

♩ = 130

Chord symbols and musical notation for Donauwellenwalzer:

- Staff 1: $V[1]^7$, i
- Staff 2: iv , i , V^7
- Staff 3: i , V^7 , i (1. and 2. endings)
- Staff 4: VII^7 , III
- Staff 5: VII^7 , III
- Staff 6: V^7 , i
- Staff 7: iv , V^7 , i (1. and 2. endings)

(acaMusic.de) arranged for acaChords

Down By The Ocean Tide [O'Neill's 351]

♩ = 90

Irish Traditional

The musical score is written in 2/4 time with a tempo of 90 beats per minute. It consists of four staves of music. The key signature has one flat (B-flat). The melody is written in treble clef. Chord symbols are placed above the staff: I[5], v, I, V, I, v, I, IV, I, v, I, IV, I. A triplet of eighth notes is marked with a '3' and a bracket. The piece ends with a double bar line.

(acaMusic.de) arranged for acaChords

Echo

Valentin Haussmann (1560-1614)

♩ = 120

I[5] V

I ii IV V I V I

V

I V

iii ii IV V I V I

Mauro Giuliani (1781-1829)

Mod P

The musical notation for Mod P consists of two staves. The first staff begins with a repeat sign and contains four measures with Roman numerals I[5], ii, iii, and V. The second staff contains five measures with Roman numerals I, ii, iii, V, and I. The notation includes various note values and rests, with some notes beamed together. The final measure of the second staff is marked with a double bar line and the text 'D. C. al Fine'.

(acaMusic.de) arranged for acaChords

Ecosseise [Op 33, No 4]

Mauro Giuliani (1781-1829)

♩ = 110

Chord symbols: i[5], V, i, V, i, V, i, III, iv, v, VII, III, D. C. al Fine

(acaMusic.de) arranged for acaChords

Ecosseise No 1

Ludwig van Beethoven (1770-1827)

 $\text{♩} = 120$

The musical score for "Ecosseise No 1" by Ludwig van Beethoven, arranged for acaChords, is presented in 4/4 time with a tempo of 120 beats per minute. The score consists of five staves of music. The chords are indicated by Roman numerals and figured bass notation above the notes.

Staff 1: I[3], V⁷, V⁷, V, I

Staff 2: 1. I, 2. I, IV

Staff 3: V, vi, V, I, V, I

Staff 4: IV, V, vi, V, I

Staff 5: V⁷, I

(acaMusic.de) arranged for acaChords

Ein Niederländisch Tänzlein

Hans Newsidler (1508-1563)

 $\text{♩} = 120$

Chord progression for the first staff: I[5] IV I V I

Chord progression for the second staff: IV I V I Fine

Chord progression for the third staff: IV I

Chord progression for the fourth staff: IV I D.C. al Fine

(acaMusic.de) arranged for acaChords

Eine Kleine Nachtmusik (Satz 1, K.525)

♩ = 120

W. A. Mozart (1756-1791)

Chord symbols above the staves:

Staff 1: I[1] V

Staff 2: I V I V

Staff 3: I V I V I V I

Staff 4: IV V⁷ vi IV V⁷ I V⁷ I

Staff 5: IV V vi IV V⁷ I

Staff 6: V I V I

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Eine Kleine Nachtmusik (Satz 3)

♩ = 120

W. A. Mozart (1756-1791)

Chord progression for the first staff: I[5] V I ii V I vi II V

Chord progression for the second staff: I V I ii V I vi IV V⁷ I

Chord progression for the third staff: I III vi II

Chord progression for the fourth staff: V I V I V I vi IV V⁷ I

(acaMusic.de) arranged for acaChords

Eine Kleine Nachtmusik (Satz 4)

♩ = 120

W. A. Mozart (1756-1791)

The musical score is presented in two systems, each with three staves. The first system is in C major (one sharp, F#). The second system is in D major (two sharps, F# and C#), indicated by the 'Mod V' label. Chords are marked with Roman numerals above the staff.

System 1 (C major):

- Staff 1: I[5], V, I, V, I
- Staff 2: V, I, V, vi, IV, V, I, V
- Staff 3: I, V, I, V, I, V
- Staff 4: I, V, I, V

System 2 (Mod V, D major):

- Staff 1: I[5], V, ii, IV, I, IV
- Staff 2: I, V, I, V, ii, IV, vi, II, V
- Staff 3: V⁷, I

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El Condor Pasa

Traditional

 $\text{♩} = 120$

The musical score for 'El Condor Pasa' is written in 4/4 time with a tempo of 120 beats per minute. It consists of six staves of music. The chords are indicated above the staves: i[5] (Staff 1), III (Staff 1), i (Staff 2), VI (Staff 4), III (Staff 5), VI (Staff 5), III (Staff 6), and i (Staff 6). The melody is primarily in the treble clef, with some bass clef notes in the lower staves. The key signature is one sharp (F#), and the time signature is 4/4.

(acaMusic.de) arranged for acaChords

El Testamento D'Amelia

Catalan Traditional (18th Century)

 $\text{♩} = 120$

The musical score for "El Testamento D'Amelia" is written in 3/4 time with a tempo of 120 beats per minute. It consists of six staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody is composed of eighth and quarter notes. The second staff continues the melody and includes a bass line with chord symbols: iv, V, and i. The third staff continues the melody. The fourth staff includes a bass line with chord symbols: VI, V, and i. The fifth staff continues the melody. The sixth staff concludes the piece with a bass line and chord symbols: V, i, V, and i. The score is arranged for acaChords by acaMusic.de.

(acaMusic.de) arranged for acaChords

Españoleta

Gaspar Sanz (Gitarre, 1640-1710)

♩ = 120

The musical score for 'Españoleta' is written in 3/4 time. It consists of five staves of music. The key signature is one sharp (F#). The tempo is marked as ♩ = 120. The score includes various chord symbols and rhythmic markings:

- Staff 1: i[1], VII, III, VI
- Staff 2: VII, III, VII
- Staff 3: i, V, i
- Staff 4: V
- Staff 5: III, IV, V⁷, V, I i

The music features several triplets and eighth-note patterns. The final measure of the fifth staff ends with a double bar line.

(acaMusic.de) arranged for acaChords

Fantaisie Impromptu

Frédéric Chopin (1810-1849)

♩ = 120

The image displays a musical score for the 'Fantaisie Impromptu' by Frédéric Chopin, arranged for acaChords. The score is written in 4/4 time with a tempo of 120 beats per minute. It consists of four staves of music, each featuring a series of notes with Roman numeral chord figures (I, II, III, IV, V, VI, VII, VIII) placed above them to indicate the underlying harmony. The first staff begins with a V[1] figure. The second staff starts with a VI figure. The third staff begins with an I figure. The fourth staff starts with a VI figure. The notes are primarily eighth and sixteenth notes, with some quarter notes and half notes. The key signature is one flat (B-flat), and the time signature is 4/4. The score ends with a double bar line on the fourth staff.

(acaMusic.de) arranged for acaChords

Frühling [Vier Jahreszeiten]

Giuseppe Verdi (1813-1901)

♩ = 140

I[1]

IV (I) V I V I

IV I

IV I IV I V I I

(acaMusic.de) arranged for acaChords

Für Elise

Ludwig van Beethoven (1756-1791)

♩ = 120 Org. in A-Moll

Chord symbols and Roman numerals for the first staff:

- Measure 1: V^7 $i[5]$
- Measure 2: V^7
- Measure 3: i
- Measure 4: V^7

Chord symbols and Roman numerals for the second staff:

- Measure 5: i
- Measure 6: V^7
- Measure 7: i
- Measure 8: V^7

Chord symbols and Roman numerals for the third staff:

- Measure 9: V^7 1.
- Measure 10: i
- Measure 11: III
- Measure 12: V^7

Chord symbols and Roman numerals for the fourth staff:

- Measure 13: V^7
- Measure 14: i
- Measure 15: V^7
- Measure 16: V^7 2.

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Gassenhauer

Valentin Rathgeber (1682-1750)

 $\text{♩} = 120$

Chord symbols: I[5], V, I, V, I, V, I, V, I, IV, I, V, I.

Geschichten Aus Dem Wienerwald

♩ = 140

Johann Strauss (1825-1899)

The musical score is written for a single melodic line in treble clef, 3/4 time. It consists of ten staves. The key signature has one sharp (F#). The tempo is marked as ♩ = 140. The score includes various chord labels above the notes, indicating the harmonic structure. The chords are: I[3-1], ii, V⁷, I, ii, IV, I, V, I, V, I, V, IV, V, and I. The music features a mix of eighth and sixteenth notes, often beamed together, and rests. The final staff ends with a double bar line.

(acaMusic.de) arranged for acaChords

Gigue

Johann Anton Logy (Gitarre, 1648-1721)

♩ = 110

The musical score for the Gigue by Johann Anton Logy is presented in five staves. The time signature is 3/4, and the tempo is marked as ♩ = 110. The key signature is one sharp (F#). The chords are indicated above the notes as follows:

- Staff 1: I[5], V, I, V
- Staff 2: I, V, I
- Staff 3: V, vi, V, II⁷, V, II, II⁷
- Staff 4: V, I, V⁷, I
- Staff 5: V, I, V⁷, I

(acaMusic.de) arranged for acaChords

Glockenspiel [Zauberflöte]

W. A. Mozart (1756-1791)

♩ = 90

The musical score is written for a Glockenspiel in 4/4 time, with a tempo of 90 beats per minute. It consists of six staves of music. The notes are as follows:

- Staff 1: Quarter rest, quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4.
- Staff 2: Quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F#4.
- Staff 3: Quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F#4.
- Staff 4: Quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F#4.
- Staff 5: Quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F#4.
- Staff 6: Quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F#4.

Chord symbols are placed above the notes:

- Staff 1: I[5] (above G4), ii (above A4), V (above B4).
- Staff 2: I (above G4), ii (above A4).
- Staff 3: I (above G4), V (above A4), I (above B4).
- Staff 4: ii (above G4), V (above A4), I (above B4).
- Staff 5: ii (above G4).
- Staff 6: I (above G4), V (above A4), I (above B4).

(acaMusic.de) arranged for acaChords

Habanera [Carmen] (Mod G)

Georges Bizet (1738-1875)

♩ = 90

Chord symbols: i[1], iv, V⁷, i, iv

Mod G

Chord symbols: I[1], V⁷, ii, I

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Herkulestanz

Tilman Susato (ca. 1500-1560)

$\text{♩} = 120$

Two musical staves are shown, each with a 4/4 time signature. The first staff contains the following chords: I[1], V, ii, vi, I, and V. The second staff contains the following chords: I, V, ii, I (vi), V, and I.

Hochzeitsmarsch

[Mittsommernachtstraum]

♩ = 100

Felix Mendelssohn (1809-1847)

The musical score is presented in seven staves, each with Roman numerals indicating the chords for each measure. The key signature has one sharp (F#), and the time signature is 4/4. The tempo is marked as quarter note = 100.

Staff 1: i[3] II v iv III VII

Staff 2: III i II v iv

Staff 3: III VII III VII

Staff 4: III VII III VI

Staff 5: IV VII i II

Staff 6: v iv III VII III

Staff 7: i II v iv III VII III

(acaMusic.de) arranged for acaChords

Hochzeitsmarsch [Lohengrin - easy]

♩ = 120

Richard Wagner (1813-1883)

The musical score is written in 2/4 time with a tempo of 120 beats per minute. It consists of six staves of music, each with Roman numeral chord symbols indicating the harmony. The key signature is one flat (B-flat major or D minor). The melody is primarily composed of eighth and sixteenth notes, with some dotted rhythms. The chord progression follows a standard march pattern, using simple triads and dyads.

Chord symbols above the staves:

- Staff 1: I[5], V, I, IV
- Staff 2: II, V, I, V, I
- Staff 3: iii, vi, V, I, IV, ii
- Staff 4: V, V⁷, ii IV, ii, V, V⁷
- Staff 5: I, V, I, iii
- Staff 6: IV, V⁷, I

Diese Seite bleibt aus editorischen Gründen leer.

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Hochzeitsmarsch [Lohengrin - Original]

♩ = 120

Richard Wagner (1813-1883)

Chords: I[5], V, I, IV, II, V, I, V, I, iii, vi, V, I, IV, ii, V, V⁷, ii, IV, ii, VI, III, VI

Modc VI = Mod P + Mod G

Chords: I[5], V, I, V⁷, I, vi, II, V, (end)

Mod G

Chords: i[5], III, VII, III, i, VII, v, II, V

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Hochzeitsmarsch [Lohengrin - Original]

Mod P

Chord progression for Hochzeitsmarsch [Lohengrin - Original] in Mod P:

Staff 1: I[5] V I iii

Staff 2: ii V I IV I

(acaMusic.de) arranged for acaChords

Irish Jig Medley

Traditional

♩ = 120

The musical score for "Irish Jig Medley" is written in 6/8 time with a tempo of 120 beats per minute. It consists of six staves of music. The first staff begins with a treble clef and a 6/8 time signature. The melody is composed of eighth and sixteenth notes. Chords are indicated above the staff: I[5] at the beginning, ii at the end of the first measure, V⁷ at the beginning of the second measure, and I at the end of the second measure. The second staff continues the melody with V⁷ and I chords. The third staff features ii, V⁷, and I chords, followed by a repeat sign (double bar line with two dots) and a final measure. The fourth staff continues the melody with V⁷ and I chords. The fifth staff features IV, I, ii, I, ii, and V⁷ chords. The sixth staff begins with an I chord and ends with a repeat sign.

(acaMusic.de) arranged for acaChords

Irish Tune

William Ballet (17th Century)

 $\text{♩} = 110$

Chord progression for the first staff:

- Measure 1: I[3]
- Measure 2: IV
- Measure 3: I
- Measure 4: iii
- Measure 5: vi
- Measure 6: ii

Chord progression for the second staff:

- Measure 7: I
- Measure 8: V
- Measure 9: I

Chord progression for the third staff:

- Measure 10: V
- Measure 11: I

(acaMusic.de) arranged for acaChords

Jesus Bleibet Meine Freude [Kantate 147]

♩ = 90

Johann Sebastian Bach (1685-1750)

The musical score is arranged in ten staves, each containing a sequence of chords and triplets. The chords are labeled with Roman numerals: I, II, IV, and V. The music is written in treble clef and features a mix of eighth and sixteenth notes, often grouped in triplets. The tempo is marked as ♩ = 90.

Staff 1: I[1] (triplet), (triplet), (triplet), (triplet), (triplet)

Staff 2: ii (triplet), (triplet), (triplet), V (triplet), (triplet), (triplet)

Staff 3: I (triplet), (triplet), (triplet), (triplet), (triplet), (triplet)

Staff 4: IV (triplet), (triplet), (triplet), I (triplet), (triplet), (triplet)

Staff 5: ii (triplet), V (triplet), (triplet), (triplet), (triplet)

Staff 6: I (triplet), (triplet), (triplet), I (triplet), V (triplet), (triplet)

Staff 7: I (triplet), (triplet), (triplet), (triplet), (triplet), (triplet)

Staff 8: ii (triplet), V (triplet), (triplet), (triplet), (triplet), (triplet)

Staff 9: I (triplet), (triplet), (triplet), (triplet), (triplet), (triplet)

Staff 10: IV (triplet), (triplet), (triplet), I (triplet), (triplet), (triplet)

(acaMusic.de) arranged for acaChords

Kaiserwalzer

Johann Strauss Jr. (1825-1899)

♩ = 120

The musical score for "Kaiserwalzer" is written in 3/4 time with a tempo of 120 beats per minute. It features a single melodic line in the treble clef, with piano accompaniment indicated by chords above the staff. The score is divided into five staves of music.

Staff 1: I[3] V⁷ I V ii I V⁷ I

Staff 2: V⁷ VI ii IV I V I Fine

Staff 3: (iii) IV V

Staff 4: I (iii) IV

Staff 5: III vi V⁷ I da capo al fine

(acaMusic.de) arranged for acaChords

Kemp's Jig

Anonymous

♩ = 90

Chord symbols for Kemp's Jig:

Line 1: I[3] ii vi V IV (iii ii) V I

Line 2: ii vi V IV (iii ii) V

Line 3: I ii

Line 4: VII IV V I

Line 5: IV (iii ii) V I

Line 6: ii VII IV v I⁷

Line 7: IV (iii ii) V I

(acaMusic.de) arranged for acaChords

Klavierkonzert No 5, Satz 1 (The Emperor)

♩ = 120

Ludwig van Beethoven (1770-1827)

The musical score is written for a single melodic line in 4/4 time. It consists of four staves. The first staff begins with a treble clef and a 4/4 time signature. The second staff has a treble clef. The third staff has a treble clef. The fourth staff has a treble clef. The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as triplet markings (3) and chord symbols (I, V, V7). The first staff starts with a treble clef and a 4/4 time signature. The second staff has a treble clef. The third staff has a treble clef. The fourth staff has a treble clef. The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as triplet markings (3) and chord symbols (I, V, V7). The first staff starts with a treble clef and a 4/4 time signature. The second staff has a treble clef. The third staff has a treble clef. The fourth staff has a treble clef. The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as triplet markings (3) and chord symbols (I, V, V7).

(acaMusic.de) arranged for acaChords

Klaviersonate No 8, Satz 2 (Pathétique)

♩ = 110

Ludwig van Beethoven (1770-1827)

Chord progression for Klaviersonate No 8, Satz 2 (Pathétique):

Staff 1: I[3] V I V I II V

Staff 2: I⁷ I VI ii 1. 3.

Staff 3: 2. V I vi III vi III vi

Staff 4: II iii I V

Staff 5: II V II

Staff 6: V II V

Staff 7: I V I V I II V

Staff 8: V⁷ I VI ii V⁷ I

(acaMusic.de) arranged for acaChords

Klaviersonate No 14, Satz 1 (Moonlight)

♩ = 100

Ludwig van Beethoven (1770-1827)

Chord symbols and measures:

- Staff 1: i[5] (Measures 1-4)
- Staff 2: VI (Measures 1-4)
- Staff 3: V⁷ (Measures 1-4)
- Staff 4: i (Measures 1-4)
- Staff 5: iv (Measures 1-4)
- Staff 6: III (Measures 1-4)
- Staff 7: VII (Measures 1-4)
- Staff 8: VII⁷ (Measures 1-4)
- Staff 9: III (Measures 1-4)

(acaMusic.de) arranged for acaChords

Klaviersonate No 15, Satz 2 (Pastorale)

♩ = 70

Ludwig van Beethoven (1770-1827)

The musical score is written for a single melodic line in 2/4 time. The key signature has one sharp (F#), indicating the key of D major. The tempo is marked as ♩ = 70. The score consists of six staves of music. Chords are indicated by Roman numerals above the notes. The first staff begins with a treble clef and a 2/4 time signature. The music is in a pastoral style, characterized by its simple, flowing melody. The chords are: i[1] V, i, iv, i, V. The second staff continues the melody with chords: III, VII, III, VII, II, and a first ending marked with a '1.' and a repeat sign. The third staff has a second ending marked with a '2.' and a repeat sign, followed by chords: V, i, V. The fourth staff has chords: i, V. The fifth staff has chords: i, V, i, IV, VII, i. The sixth staff has chords: iv, V, i. The score ends with a double bar line and repeat dots.

(acaMusic.de) arranged for acaChords

Künstlerleben

Johann Strauss Jr. (1825-1899)

♩ = 120

The image displays a musical score for the piece 'Künstlerleben' by Johann Strauss Jr. The score is written for a single melodic line in treble clef, using a 3/4 time signature. The tempo is indicated as 120 beats per minute (♩ = 120). The key signature is one sharp (F#), which is C major. The score consists of six staves of music. Above the staves, Roman numerals indicate the chords: I[3] above the first staff, IV above the second staff, ii above the second staff, I above the third staff, V above the third staff, I above the third staff, IV above the fifth staff, ii above the fifth staff, I above the fifth staff, V above the sixth staff, and I above the sixth staff. The music features a variety of note values, including quarter notes, eighth notes, and sixteenth notes, as well as rests and ties. The piece concludes with a double bar line at the end of the sixth staff.

(acaMusic.de) arranged for acaChords

La Bamba

Mexican Traditional

♩ = 120

The musical score for 'La Bamba' is written in 4/4 time with a tempo of 120 beats per minute. The key signature is one flat (B-flat major or D minor). The score consists of ten staves of music. The first staff begins with a treble clef and a 4/4 time signature. The melody is primarily composed of eighth and sixteenth notes, often grouped in triplets. Chords are indicated by Roman numerals (I, IV, V7) and specific chord names (V[7]7) above the staff. The piece concludes with a double bar line on the tenth staff.

Chord progression (Roman numerals):

- Staff 1: V[7]7, I, IV, V7
- Staff 2: I, IV, V7, I, IV
- Staff 3: V7, I, IV, V7
- Staff 4: I, IV, V7, I, IV
- Staff 5: V7, I, IV, V7, I, IV, V7
- Staff 6: I, IV, V7, I, IV, V7, I, IV
- Staff 7: V7, I, IV, V7
- Staff 8: I, IV, V7, I, IV, V7, I, IV, V7
- Staff 9: I, IV, V7, I, IV, V7, I, IV, I

Diese Seite bleibt aus editorischen Gründen leer.

Là Ci Darem La Mano [Don Giovanni]

♩ = 70

W. A. Mozart (1756-1791)

I[1] IV II V II V
 Là ci da - rem la ma - no, là mi di - rai di si;

I IV V
 ve - di, non è lon - ta - no, par - tiam, ben___ mio, da___

I V I IV II V II
 qui! Vor - rei e non vor - re - i, mi tre - ma un po - co il

V I IV V⁷
 cor; fe - li - ce, è ver sa - re - i, ma può___ bur___ lar - mi an -

I V I V I
 cor,___ ma può,___ bur___ lar - mi an - cor!

V I V
 Vie - ni, mio bel di___ let-___ to! Mi

II V I
 fa___ pie___ tà___ Ma___ set - to! Io can - gie - rò tua___

V II
 sor-___ te! Pre-___ sto non son___ più___

(acaMusic.de) arranged for acaChords

Là Ci Darem La Mano [Don Giovanni]

The musical score is written on four staves in treble clef. Chords are indicated by Roman numerals above the notes. The lyrics are written below the notes.

Staff 1:

- Chords: V, II, V, II
- Lyrics: for- te, non son più for- te, non son più

Staff 2:

- Chords: V, V⁷, I, IV II
- Lyrics: for - te! Vie - ni! Vie - ni! Là ci da - rem la ma - no. Vor -

Staff 3:

- Chords: V, II, V, I
- Lyrics: rei e non vor - re - i, là mi di - rai di

Staff 4:

- Chords: IV, V, I
- Lyrics: si! Mi tre - ma un po - co il cor.

(acaMusic.de) arranged for acaChords

La Cucaracha

Mexican Traditional

 $\text{♩} = 140$

The musical score for "La Cucaracha" is written in 4/4 time with a tempo of 140 beats per minute. It consists of a single melodic line with various chords and a repeat section. The chords are indicated by letters above the staff: I[5], V, I, V⁷, I, I, V, and I. The melody is composed of eighth and sixteenth notes, with some rests. The score includes a repeat section with first and second endings, marked with "1." and "2." respectively. The piece concludes with a final chord (I) and a double bar line.

I[5]

V

I

V⁷

I

I

V

I

La Cumparsita

Gerardo H. Matos Rodriguez (1897-1948)

 $\text{♩} = 120$

The musical score for "La Cumparsita" is presented in ten staves of music. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked as 120 beats per minute. The score includes various chords and melodic lines, with some staves featuring rests. The chords are labeled with letters and numbers, indicating specific harmonic structures. The melody is written in a single line on a five-line staff, with notes and rests indicating the pitch and duration of the music. The score is arranged for acaChords, a software application for creating and editing musical scores.

Chords and notes visible in the score:

- Staff 1: $i[1]$, $\{A\}$, V^7 , i
- Staff 2: V^7 , i
- Staff 3: I^7 , iv , i
- Staff 4: V^7 , i , V^7 , i
- Staff 5: $\{B/2\}$, i , I^7 , iv
- Staff 6: i , V^7 , i
- Staff 7: $\{C\}$, i , iv , i
- Staff 8: iv , i
- Staff 9: V^7 , i
- Staff 10: V^7 , i

(acaMusic.de) arranged for acaChords

La Paloma

Sebastian Yradier (1809-1865)

♩ = 90

Chord symbols: I[5], V⁷, ii, I, V⁷, ii, V⁷, V, IV, V, I, V⁷, I, V⁷, I.

The score consists of eight staves of music in 4/4 time. The melody is written in a single line. The first staff begins with a repeat sign and a half note. The second staff ends with a repeat sign. The third staff begins with a repeat sign. The fourth staff ends with a repeat sign. The fifth staff contains a sharp sign (#) on the second measure. The sixth staff ends with a repeat sign. The seventh staff contains a sharp sign (#) on the second measure. The eighth staff ends with a repeat sign.

La Partida

Traditional (Venezuela)

♩ = 120

The musical score for "La Partida" is written in 3/4 time with a tempo of 120 beats per minute. It consists of ten staves of music. The key signature has one sharp (F#). The score includes various chords and a repeat section. The chords are labeled as follows:

- Staff 1: i[5], V⁷
- Staff 2: i
- Staff 3: I, iv
- Staff 4: i, V⁷
- Staff 5: i, 1., 2.
- Staff 6: V⁷, i
- Staff 7: V⁷, i
- Staff 8: I
- Staff 9: iv, i
- Staff 10: V⁷, i

The score concludes with a double bar line at the end of the tenth staff.

(acaMusic.de) arranged for acaChords

Le Valse De Juliette [Roméo et Juliette]

Charles Gounod (1818-1893)

♩ = 120

I[5]
 Ah!

I[3]
 Je veux vi- vre

V I
 dans le rê- ve qui

V
 m'en- i- vre ce jour

I
 en- cor! Dou - ce flam-

V
 me je te gar- de

I
 dans mon â- me

V
 1.
 com- me un tré - sor!

(acaMusic.de) arranged for acaChords

Le Valse De Juliette [Roméo et Juliette]



(acaMusic.de) arranged for acaChords

Libiamo [La Traviata]

Giuseppe Verdi (1813-1901)

♩ = 100

I[5]

Li - bia-____ mo, li - bia - mo ne' lie-____ ti ca-____ li - ci

V⁷ I

che la____ bel-____ lez - za____ in-____ fio-____ ra. E la____ fug -

V⁷

ge - vol, fug - ge-____ vol o-____ ra s'in - ne - brii____ a____ vo - lut-____

I IV I

tà. Li - biam ne' dol - ci____ fre - mi - ti che____

V⁷ I IV

su - sci - ta l'a-____ mo-____ re. Poi - ché quel-l'oc - chio____ al____

iii VII[#] iii V

co - re on - ni - po - ten - te____ va.____ Li -

I VI

bia-____ mo, a - mo - re, a - mor____ fra i ca-____ li - ci____

ii V⁷ I

più cal-____ di____ ba - ci____ a-____ vra.

(acaMusic.de) arranged for acaChords

Liebestraum

Franz Listz (1811-1886)

♩ = 100

The musical score for "Liebestraum" by Franz Listz is presented in a single system with seven staves. The time signature is 6/8, and the tempo is marked as ♩ = 100. The key signature is one sharp (F#), indicating D major or B minor. The score is arranged for acaChords, with Roman numeral chord symbols placed above the corresponding notes on each staff. The chords are as follows:

- Staff 1: I[5], III, VI, II
- Staff 2: ii, V, I, III, VI
- Staff 3: II, I, iv, I
- Staff 4: vi, III, iv, VI $\flat$, iv
- Staff 5: V, iv, V, iv, V, iv
- Staff 6: V, I, III, VI, II
- Staff 7: V, I, V, III, VI, I

The notation includes various musical symbols such as eighth notes, quarter notes, and rests, with some notes beamed together. The final staff concludes with a double bar line.

Lied des Papageno [Zauberflöte]

♩ = 120

W. A. Mozart (1756-1791)

I[3] V
 Der Vo - gel - fän - ger bin ich ja, stets
 I V
 lus - tig, hei - ßa, hopp - sas - sa. Ich Vo - gel - fän - ger
 (I V)
 bin be-kannt, bei Alt und Jung im gan - zen Land. Weiß mit dem
 (I V) I V (I V)
 Lock - en um - zu - gehn und mich aufs Pfei - fen zu ver - stehn.
 I V I IV
 Drum kann ich froh und lus - tig sein, denn
 V (I V) C
 al - le Vö - gel sind ja mein.
 V I V I V I

Diese Seite bleibt aus editorischen Gründen leer.

(acaMusic.de) arranged for acaChords

Mattinata

Ruggero Leoncavallo (1857-1919)

♩ = 100

I[5]
L'au - ro - ra di bian- co ve -

ii V⁷ I
sti - ta, già l'u - scio dis - chiu- de al gran sol. Di

VI ii
già con le ro - se sue di - ta. Ca -

iii VII[#] iii V
rez - za dè fio - ri lo stuol! Com -

I ii
mos - so da un fre- mi - to ar - ca - no. In -

V I
tor - no il cre - a- to già par. E

I⁷ V
tu non ti des - ti, ed in - va - no. Mi

II V I
sto qui dol - len te a can - tar. Met - ti an - che

VII[#]
tu la ve - ste bian - ca e schiu - di

Mattinata

iii II V III

l'u - scio al tuo can - tor! O - ve non

vi II I VI $\flat$

se - i la lu - ce man - ca. O - ve tu

I V I

se- i na - sce l'a - mor! Met - ti an - che

VII $\sharp$

tu la ves - te bian - ca e schiu - di

iii II V III

l'u - scio al tuo can - tor! O - ve non

vi II I VI $\flat$

se - i la lu - ce man - ca. O - ve tu

I V I

se- i na - sce l'a - mor! _____

(acaMusic.de) arranged for acaChords

Mazurka

José Ferrer (1835-1916)

♩ = 110

The musical score for the Mazurka by José Ferrer is presented in six staves of music. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked as ♩ = 110. The score includes various chord symbols above the notes, indicating the harmonic structure. The first staff begins with a treble clef and a 3/4 time signature. The music consists of eighth and sixteenth notes, with some rests. The chord symbols are: I[1], V, and I. The second staff continues the melody with chord symbols V and II⁷. The third staff features a repeat sign and chord symbols V, V⁷, and I. The fourth staff has chord symbols V⁷ and I. The fifth staff includes chord symbols IV, V, and I. The sixth staff concludes the piece with chord symbols IV, V, and I, ending with a double bar line and repeat dots.

(acaMusic.de) arranged for acaChords

Méditation [Thais]

Jules Massenet (1842-1912)

♩ = 100

The musical score for "Méditation [Thais]" is presented in six staves. The first staff is in 4/4 time and features a treble clef. The second staff continues the melody with a treble clef. The third staff includes a bass clef and a key signature change to one flat (B-flat). The fourth staff continues the melody with a treble clef. The fifth staff includes a bass clef and a key signature change to two flats (B-flat and E-flat). The sixth staff concludes the piece with a treble clef and a final chord.

(acaMusic.de) arranged for acaChords

Mein Gläubiges Herze [Cantata No 68]

♩ = 100

Johann Sebastian Bach (1685-1750)

Chord progression: I[5] V I V I ii V I V I ii V I

Menuet [Suite V]

Silvius Leopold Weiss (1686-1750)

♩ = 110

The musical score is written for a single melodic line in treble clef, 3/4 time. The key signature has one sharp (F#). The tempo is marked as 110 beats per minute. The score consists of 12 staves of music. Chords are indicated by Roman numerals and lowercase letters above the notes. The sequence of chords across the staves is as follows:

- Staff 1: i[3], iv, VII
- Staff 2: III, (i), V, i
- Staff 3: iv, VII, III, (i), V
- Staff 4: VI, VII, i
- Staff 5: (I), I, VI, V, iv
- Staff 6: V
- Staff 7: VI, V, I, V
- Staff 8: VI, iv, i, (I), I
- Staff 9: VI, V, iv
- Staff 10: VII, V
- Staff 11: VI, iv, V, i

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Menuett

Johann Krieger (1756-1791)

eigene Veränderung

♩ = 100

The musical score is written in 3/4 time and consists of four staves. The first staff contains the following chords and ornaments: i[5], iv, VII, i, and a triplet. The second staff contains: V, iv, V, i, Fine, and VII. The third staff contains: VI, VII, VI, v, and a triplet. The fourth staff contains: VI, VII, v, (VI), VII, i, and D.C. al Fine.

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Menuett

Robert de Visée (Gitarre, 1660-1725)

♩ = 110

The musical score for 'Menuett' by Robert de Visée is presented in three staves. The time signature is 3/4, and the tempo is marked as ♩ = 110. The key signature is one flat (B-flat). The score includes the following chord symbols above the notes:

- Staff 1: I[1], V, I
- Staff 2: V, V, I, V
- Staff 3: I, V, I, V, I

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Minuet in Bm [Fr. Suite No 3, BWV 814]

♩ = 110

Johann Sebastian Bach (1685-1750)

The image displays a musical score for a Minuet in Bm, BWV 814, arranged for acaChords. The score is written in 3/4 time with a tempo of 110 beats per minute. It consists of ten staves of music, each featuring a treble clef and a key signature of two sharps (F# and C#). The notes are primarily eighth and sixteenth notes, with some quarter notes. Chord symbols are placed above the notes, indicating the harmonic structure. The symbols include: i[3], V, i, V, i, V, i, V, i, iv, VII, III, VI, IIb, V, i, V, i, V, i, V, i, iv, VII, III, VII, III, VII, III, VII, III, VII, III, VII, III, i, IV, II7, v, II, V, I7, iv, II7, V, V7, i, iv, i, V, II, i, V, i. The score concludes with a double bar line and repeat dots.

(acaMusic.de) arranged for acaChords

Minuet in E

Adam Falckenhagen (Gitarre, 1697-1754)

♩ = 90

Chord symbols: I[1], (iii), IV, I, ii, I, (iii), II, V, II, V, V, I, ii, V, I, ii, I, V, I.

(acaMusic.de) arranged for acaChords

Minuet in F [K.2]

W. A. Mozart (1756-1791)

♩ = 120

The musical score for Minuet in F [K.2] by W. A. Mozart is presented in five staves. The time signature is 3/4, and the tempo is marked as ♩ = 120. The key signature is one flat (F major). The chords are indicated above the notes as follows:

- Staff 1: I[1], IV, I, V, I, V
- Staff 2: I, V⁷, I, V⁷, VI, ii
- Staff 3: v, VI, VI⁽⁷⁾, ii, I, ii, V
- Staff 4: V⁽⁷⁾, I, IV, I, V, vi
- Staff 5: I, IV, I, V⁷, I

(acaMusic.de) arranged for acaChords

Minuet in G [BWV Anhang 116]

Johann Sebastian Bach (1685-1750)

♩ = 120

Chord symbols: I, II[1], V, I, V, I, IV, I, ii, V, I, V, I, V, I, IV, I, vi, III, vi, III, vi, III, vi, V, I, IV, ii, V, I, ii, V, I, V, I, IV, I, V, I.

(acaMusic.de) arranged for acaChords

Minuet in G

Ludwig van Beethoven (1770-1827)

♩ = 120

The musical score for "Minuet in G" by Ludwig van Beethoven, arranged for acaChords, is presented in five staves. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked as ♩ = 120. The score includes the following chord symbols:

- Staff 1: I[3], V⁷
- Staff 2: I, vi, II
- Staff 3: V (1.), V (2.), I, V
- Staff 4: I, V, I
- Staff 5: VI, ii, I (1.), I (2.)

Minuet in G

Christian Petzold (1677-1733)

 $\text{♩} = 120$

The musical score for "Minuet in G" by Christian Petzold is presented in a single system with eight staves. The time signature is 3/4, and the tempo is marked as $\text{♩} = 120$. The key signature is one sharp (F#), indicating the key of G major. The score is arranged for acaChords, with chords indicated by Roman numerals above the notes. The chords are as follows:

- Staff 1: I[5], IV, I
- Staff 2: V⁷, I, V⁷, I, V⁷
- Staff 3: I, IV, I
- Staff 4: V⁷, I, V⁷, I
- Staff 5: I, V, vi, II
- Staff 6: I, V, II, V, II, V⁷
- Staff 7: I, IV, V, I, V
- Staff 8: IV, I, V, I, V⁷, I

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Minuetto [Don Giovanni]

W. A. Mozart (1756-1791)

 $\text{♩} = 120$

The musical score is written in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The tempo is marked as 120 beats per minute. The score consists of four staves of music, each with Roman numeral chord symbols indicating the harmony. The chords are: I[5], V, I, II, V, II, V, V⁷, I, V, I, V, V⁷, I.

Staff 1: I[5] V I

Staff 2: II V II V

Staff 3: V⁷ I V I

Staff 4: V II I V V⁷ I

Diese Seite bleibt aus editorischen Gründen leer.

Morgenstimmung [Peer Gynt Suite]

Edvard Grieg (1843-1907)

♩ = 70

The musical score for "Morgenstimmung" is written in 6/8 time. It consists of nine staves of music. The chord symbols are as follows:

- Staff 1: I[5]
- Staff 2: vi, I, III
- Staff 3: (no chord symbol)
- Staff 4: (no chord symbol)
- Staff 5: vi, V
- Staff 6: (no chord symbol)
- Staff 7: V⁷
- Staff 8: I
- Staff 9: vi, ii

(acaMusic.de) arranged for acaChords

Morgenstimmung [Peer Gynt Suite]

The image displays a musical score for the piece 'Morgenstimmung' from the 'Peer Gynt Suite'. The score is written on six staves, each featuring a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as eighth, quarter, and half notes, as well as rests. Above the notes, Roman numerals (I, ii, III, IV, V, vi) indicate the chords. The first staff begins with a V chord. The second staff contains chords iii, I, IV, ii, and III. The third staff contains ii, III, IV, III, IV, III, and V. The fourth staff contains I, vi, I, and vi. The fifth staff contains I, vi, I, and ii. The sixth staff contains I, vi, and I, ending with a double bar line.

(acaMusic.de) arranged for acaChords

Mr. Dowland's Midnight

John Dowland (1563-1626)

 $\text{♩} = 110$

The musical score is written in 4/4 time with a tempo of 110 beats per minute. It consists of four staves of music, each with a treble clef. The melody is composed of eighth and quarter notes, with some measures containing beamed eighth notes. Above the staff, figured bass chords are indicated using Roman numerals (I, II, III, IV, V, VI, VII) and lowercase letters (i, iv, v) with accidentals. The first staff begins with a key signature change to one flat (Bb) and a common time signature change to 4/4. The second staff contains a repeat sign and a first ending bracket. The third and fourth staves continue the melody and end with a double bar line.

Figured bass chords (from left to right):

- Staff 1: i[1], V, i, VII, VI (1.), V
- Staff 2: VI (2.), V, VII, iv, VI
- Staff 3: III, iv, V, i, III, VII
- Staff 4: iv, VI, III, iv, V, i

(acaMusic.de) arranged for acaChords

Mrs. Winter's Jump

John Dowland (1563-1626)

♩ = 90

The musical score for "Mrs. Winter's Jump" is written in 6/8 time. It consists of five staves of music. The chord symbols above the notes are as follows:

- Staff 1: I[1] (iii) IV (V) I V (I
- Staff 2: V) I V I V (I V)
- Staff 3: I IV V I iii vi
- Staff 4: IV V I IV I
- Staff 5: V I

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Nocturne

Frédéric Chopin (1810-1849)

♩ = 140

The musical score for Nocturne by Frédéric Chopin is presented in 3/4 time with a tempo of 140 beats per minute. The score consists of eight staves of music, each with chord symbols indicating the harmonic structure. The chords are as follows:

- Staff 1: I[5], (iv), I, VI
- Staff 2: ii, V, III, vi, (VII#), I
- Staff 3: V, I, V, I (first and second endings)
- Staff 4: V, II, IV
- Staff 5: I, II, V, vi
- Staff 6: II, ii, V, I, (iv), I
- Staff 7: VI, ii, V, III
- Staff 8: vi, (VII#), I, V, I

The notation includes various musical symbols such as treble clefs, time signatures, and accidentals (sharps and naturals) to indicate the specific notes and chords.

(acaMusic.de) arranged for acaChords

Non Più Andrai [Le Nozze De Figaro]

W. A. Mozart (1756-1791)

♩ = 120

Non più an - drai, far - fal-o ne a-mo - ro - so, not-te e gior - no d'in-tor - no gi -

ran - do; del - le bel - le tur-ban - do il ri - po - so, Nar - ci -

setto, A - don-ci - no d'a - mor, del - le bel - le tur-ban - do il ri -

po - so, Nar - ci - setto, A - don-ci - no d'a - mor.

(acaMusic.de) arranged for acaChords

Nonsuch

English Traditional (16. Jhd.)

 $\text{♩} = 120$

The musical score for 'Nonsuch' is written in 4/4 time with a tempo of 120 beats per minute. It consists of five staves of music. The first staff begins with a treble clef and a 4/4 time signature. The melody is composed of eighth and quarter notes. The second staff continues the melody. The third staff introduces a new melodic line with a treble clef. The fourth staff continues this line. The fifth staff concludes the piece with a double bar line. Chord labels are placed above the notes: i[5] above the first note of the first staff, VII above the first note of the third staff, i above the fifth note of the third staff, VII above the first note of the fourth staff, i above the fifth note of the fourth staff, VII above the first note of the fifth staff, and i above the fifth note of the fifth staff.

(acaMusic.de) arranged for acaChords

O Lago Dos Cisnes

Pjotr Iljitsch Tschaikowsky (1756-1791)

♩ = 120

The musical score for "O Lago Dos Cisnes" is presented in seven staves. The time signature is 4/4, and the tempo is marked as ♩ = 120. The chords are indicated by Roman numerals above the notes:

- Staff 1: i[5], iv, i, VI
- Staff 2: i, iv, i, VI
- Staff 3: i, VII, v, iv
- Staff 4: II⁷, VII, v, iv
- Staff 5: II^b, II, V⁷, i, iv, i
- Staff 6: VI, i, iv, i
- Staff 7: VI, i, VI, i

(acaMusic.de) arranged for acaChords

O Mio Babbino Caro [Gianni Schicchi]

♩ = 120

Giacomo Puccini (1858-1924)

I[1]

O, mio bab - bi - no ca - ro, mi pia - ce è bel - lo, bel - lo; vo' an -

V ii vi ii V

da - re in Por - ta Ro - sa a com - pe - rar l'a - nel - lo! Si,

I

si, ci vo - glyo an - da - re! E se l'a - mas - si in - dar - no, an -

IV V iii vi IV ii vi

drei sul Pon - te Vec - chio, ma per but - tar - mi in Ar - no! Mi

ii V I IV ii V⁷ I

strug - go e mi tor - men - to! O Dio, vor - rei mo - rir!

O Soave Fanciulla [La Bohème - Original]

♩ = 120

Giacomo Puccini (1858-1924)

Dieses Stück ist eigentlich ein Duett zwischen Mimi und Rodolfo.
Die hier abgedruckte Melodie ist die Oberstimme der Klavierbegleitung.

The musical score is written for the upper voice of the piano accompaniment. It begins in 4/4 time with a tempo of 120 beats per minute. The key signature has one sharp (F#). The score consists of eight staves of music. The first staff starts with a treble clef and a key signature of one sharp. The music features various chords (I, II, III, VI, V, V7), triplets, and sixteenth-note runs. The final measure changes to 2/4 time.

O Soave Fanciulla [La Bohème - simplif.]

Giacomo Puccini (1858-1924)

Dieses Stück ist eigentlich ein Duett zwischen Mimi und Rodolfo.
Die hier abgedruckte Melodie ist die Oberstimme der Klavierbegleitung.

♩ = 120

Es handelt sich dabei um eine simplifizierte Version (die Stellen sind mit einem "!" gekennzeichnet), die als Noten auf den untersten vier Bündlen der Gitarre gespielt werden kann.

The musical score is written on seven staves. The first staff begins with a treble clef and a 4/4 time signature. The key signature is one sharp (F#). The tempo is marked as ♩ = 120. The music is a simplified version of the original, with fret numbers (I, II, III, VI, V, etc.) and fingerings (3, 1, etc.) indicated above the notes. Exclamation marks (!) are placed above certain notes to indicate simplified versions. The piece ends with a double bar line after the final staff.

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O Sole Mio

Edorado di Capua (1865-1917)

♩ = 120

I[5] ii

1. Que bel - la co - sa 'na iur - na - ta'e so - le, _____ n'a - ria se -
 2. Quan - no fa not - te e 'o so - le se ne sce - ne, _____ me ve - ne

V⁷ I

1. re - na dop- _____ po 'na tem - pes - ta! Pe'l - la - ria fres - ca
 2. qua - si 'na _____ ma - lin - cu - ni - a; Sot - to 'a fen - esta

ii V⁷

1. pa - re già 'na fes - ta. _____ Che bel - la co - sa 'na iur - na - ta'e
 2. toi - a res - ta - ri - a! _____ Quan - no fa not - te e 'o so - le se ne

I V⁷

1. so- _____ le. Ma n'a - tu so - le, _____ cchiù bel - lo oi ne', _____
 2. sche- _____ ne.

I iv

_____ 'o so - le mi - o _____ sta nfron - te a te! _____ O so - _____

I V⁷ I

_____ le, 'o so - le mi - o _____ sta nfron - te a te, _____ sta nfron - te a te!

(acaMusic.de) arranged for acaChords

Orlando Sleepeth (Modc v)

John Dowland (1563-1626)

starke Kürzung

♩ = 90



Mod V + Mod G = Modc v (C -> Gm, D -> Am, G -> Dm, etc.)



(acaMusic.de) arranged for acaChords

Orlando Sleepeth (Modc v)

John Dowland (1563-1626)

♩ = 90

Variation.1: D-Dur / A-Moll

starke Kürzung

Chord progression for Variation.1: D-Dur / A-Moll (Measures 1-10):

- Measure 1: I[1]
- Measure 2: V
- Measure 3: I
- Measure 4: V
- Measure 5: I
- Measure 6: V
- Measure 7: I
- Measure 8: V
- Measure 9: I
- Measure 10: V

Mod V + Mod G = Modc v (C -> Gm, D -> Am, G -> Dm, etc.)

Chord progression for Variation.1: D-Dur / A-Moll (Measures 11-20):

- Measure 11: III[1]
- Measure 12: VII
- Measure 13: III
- Measure 14: VII
- Measure 15: i
- Measure 16: (iv)
- Measure 17: V
- Measure 18: i
- Measure 19: VII
- Measure 20: III
- Measure 21: VII
- Measure 22: i
- Measure 23: V
- Measure 24: i

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Orlando Sleepeth (Modc v)

♩ = 90

Variation.2: G-Dur / D-Moll

John Dowland (1563-1626)

starke Kürzung

First system of musical notation for Variation.2: G-Dur / D-Moll. The notation is in G major (one sharp) and 4/4 time. It consists of three staves of music. The first staff has chords I[1], V, I, V, I, V. The second staff has chords I, V, I, V. The third staff has chords I, V, I.

Mod V + Mod G = Modc v (C -> Gm, D -> Am, G -> Dm, etc.)

Second system of musical notation for Variation.2: G-Dur / D-Moll. The notation is in D minor (two flats) and 4/4 time. It consists of three staves of music. The first staff has chords III[1], VII, III, VII, i, (iv), V. The second staff has chords i, VII, III, VII. The third staff has chords i, V, i.

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Paradetas

Gaspar Sanz (1756-1791)

♩ = 120

Chord symbols: I[1], iii, V⁷, I, V, IV, II, V, I, V, I

(acaMusic.de) arranged for acaChords

Pavane

Anonymous (16th Century)

♩ = 110

The musical score for "Pavane" is written in 4/4 time with a tempo of 110. It consists of four staves of music. The notation includes treble clefs, a key signature of one sharp (F#), and a 4/4 time signature. The music is written in a style typical of 16th-century lute or keyboard music. Above the notes, figured bass notation is provided for each measure, indicating the harmonic structure. The figures are: i[1], VII, III, VII, i, III, VII, III, i, VII, III, VII, i, V, VI, i, V, i, (III), VII, i, V, VI, i, V, i, I.

(acaMusic.de) arranged for acaChords

Pezzo Tedesco

Anonymous (Italy, 16th Century)

♩ = 90

The musical score for "Pezzo Tedesco" is written in 4/4 time with a tempo of 90 beats per minute. The key signature has one sharp (F#), indicating D major or B minor. The melody is presented on a single staff with figured bass notation above the notes. The figures are as follows:

- Line 1: i[5], v., IV, III, II, V
- Line 2: (iv, V), I, i, v.
- Line 3: IV, III, II, V, iv, V, VI, V, I, III
- Line 4: VII, i, VI, VII, III, VII, i, VI, VII
- Line 5: III, VII, i
- Line 6: V, VI, V, i, III, VII
- Line 7: i, iv, V, (VI, iv, V), I

The piece concludes with a final cadence on a whole note D5.

(acaMusic.de) arranged for acaChords

Pie Jesu [Messe De Requiem]

Gabriel Fauré (1845-1924)

♩ = 120

I[1] IV vi III
 Pi - e Je - su Do - mi - ne,
 I vi V IV I vi
 do- na e - is re - qui - em, do- na e - is
 IV V I vi
 re - qui - em._____
 iii IV V I V
 Pi - e Je - su
 II III IV# vi# vi
 Do- mi - ne, do- na e - is
 iii II iii VII# I II V
 re - qui - em, do- na e - is re - qui - em,
 vii# iii vii# V
 do -
 V⁷ I V I V I
 na, e - is, Do - mi - ne, do- na e - is
 V I iii vii# iii VII#
 re - qui - em, sem- pi - ter - nam re - qui - em,

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Pie Jesu [Messe De Requiem]

The musical score is written on five staves in treble clef. Chords are indicated by Roman numerals above the notes. The lyrics are written below the notes.

Staff 1: I VII# I vii#
 sem- pi - ter - nam re - qui - em,

Staff 2: V I IV
 sem- pi - ter - nam re - qui - em. Pi - e, pi - e

Staff 3: vi III I vi V IV
 Je- su, pi- e Je - su, Do - mi - ne,

Staff 4: I vi IV ii I iii
 do- na e - is, do- na e - is sem - pi - ter - nam

Staff 5: I vi iii ii I
 re - qui - em, sem - pi - ter - nam re - qui - em.

(acaMusic.de) arranged for acaChords

Pilgerchor [Tannhäuser] (Mod G)

♩ = 120

Richard Wagner (1813-1883)

Chord progression for Pilgerchor [Tannhäuser] (Mod G):

Staff 1: I[5] vi I ii

Staff 2: II V⁷ I V

Staff 3: ii V⁷ VII[#]

Staff 4: I vi II V

Mod G

Staff 5: i[5] VII iii II^b

Staff 6: iv[#] V iv VI

Mod G

Staff 7: V[1] I V iii II

Staff 8: V⁷ I

(acaMusic.de) arranged for acaChords

Pilgerchor [Tannhäuser] (Mod G)

Richard Wagner (1813-1883)

♩ = 120

Variation.1: D-Dur / D-Moll

First system (measures 1-4): Treble clef, key of D major (two sharps), 3/4 time. Chords: I^[5], vi, I, ii. Measure 4 contains a triplet of eighth notes.

Second system (measures 5-8): Treble clef, key of D major. Chords: II, V⁷, I, V. Measure 6 contains a triplet of eighth notes. The system ends with a double bar line.

Mod G

First system (measures 1-2): Treble clef, key of G minor (one flat). Chords: i^[5], VII. Measure 2 contains a triplet of eighth notes. The system ends with a double bar line.

Second system (measures 3-4): Treble clef, key of G minor. Chords: iii, II^b, iv[#], V, iv, VI. Measure 4 contains a triplet of eighth notes. The system ends with a double bar line.

Mod G

First system (measures 1-4): Treble clef, key of D major. Chords: V^[1], I, V, iii, II. Measure 4 contains a triplet of eighth notes. The system ends with a double bar line.

Second system (measures 5-6): Treble clef, key of D major. Chords: V⁷, I. Measure 6 contains a triplet of eighth notes. The system ends with a double bar line.

(acaMusic.de) arranged for acaChords

Pilgerchor [Tannhäuser] (Mod G)

Richard Wagner (1813-1883)

♩ = 120

Variation.2: A-Dur / A-Moll

Chord progression for Variation.2: A-Dur / A-Moll (Measures 1-12):

- Measure 1: I[5]
- Measure 2: vi
- Measure 3: I
- Measure 4: ii
- Measure 5: II
- Measure 6: V⁷
- Measure 7: I
- Measure 8: V
- Measure 9: ii
- Measure 10: V⁷
- Measure 11: VII[#]
- Measure 12: I

Mod G

Chord progression for Mod G (Measures 13-18):

- Measure 13: i[5]
- Measure 14: VII
- Measure 15: iii
- Measure 16: II^b
- Measure 17: iv[#]
- Measure 18: V

Mod G

Chord progression for Mod G (Measures 19-22):

- Measure 19: V[1]
- Measure 20: I
- Measure 21: V
- Measure 22: iii
- Measure 23: II
- Measure 24: V⁷
- Measure 25: I

Diese Seite bleibt aus editorischen Gründen leer.

(acaMusic.de) arranged for acaChords

Plaisir D'Amour (Mod G)

Jean-Paul-Égide Martini (1741-1816)

♩ = 100

V I
 I[5] V I V⁷ I V
 Plai - sir d'a - mour ne du - re qu'un mo - ment; cha -
 II⁷ V⁷ I ii I V⁷ I
 grin d'a - mour du - re tou - te la vi- e. J'ai
 IV I IV I V⁷ I
 tout quit - té pour l'in - gra - te Syl - vi- e;
 II⁷ V III vi V II⁷
 el - le me quitte et prend un autre a -
 V I V I V⁷ I
 mant. Plai - sir d'a - mour ne du - re qu'un mo -
 V II⁷ V⁷ I ii I V⁷ I
 men cha - grin d'a - mour du - re tou - te la vi- e.

Mod G

i[3] V i V
 "Tant que cette eau cou - le - ra dou - ce - ment

(acaMusic.de) arranged for acaChords

Plaisir D'Amour (Mod G)

The musical score is written for a single melodic line in G minor (three flats). It consists of four staves of music with lyrics underneath. Chord symbols are placed above the notes to indicate the harmonic structure.

Staff 1: Chords: i, VII, III, VI, VII. Lyrics: vers ce ruis - seau qui bor - de la prai - ri- e.

Staff 2: Chords: VII⁷, III, VII, VII⁷. Lyrics: Je t'ai- me - rai", me ré - pé - tait Syl -

Staff 3: Chords: III, V⁷, i. Lyrics: vi- e. L'eau coule en - cor, elle

Staff 4: Chords: V, i, V⁷. Lyrics: a chan - gé pour - tant.

(acaMusic.de) arranged for acaChords

Plaisir D'Amour (Mod G)

Jean-Paul-Égide Martini (1741-1816)

♩ = 100

Variation.1: D-Dur / D-Moll

V I
 I[5] V I V⁷ I V
 Plai - sir d'a - mour ne du - re qu'un mo - ment; cha -
 II⁷ V⁷ I ii I V⁷ I
 grin d'a - mour du - re tou - te la vi- e. J'ai
 IV I IV I V⁷ I
 tout quit - té pour l'in - gra - te Syl - vi- e;
 II⁷ V III vi V II⁷
 el - le me quitte et prend un autre a -
 V I V I V⁷ I
 mant. Plai - sir d'a - mour ne du - re qu'un mo -
 V II⁷ V⁷ I ii I V⁷ I
 men cha - grin d'a - mour du - re tou - te la vi- e.

Mod G

i[3] V i V
 "Tant que cette eau cou - le - ra dou - ce - ment

(acaMusic.de) arranged for acaChords

Plaisir D'Amour (Mod G)

The musical score is written in G major (one sharp) and 4/4 time. It consists of four staves of music with lyrics underneath. Chords are indicated by Roman numerals above the notes.

Staff 1: Chords: i, VII, III, VI, VII. Lyrics: vers ce ruis - seau qui bor - de la prai - ri-____ e.

Staff 2: Chords: VII⁷, III, VII, VII⁷. Lyrics: Je t'ai-____ me - rai",____ me ré - pé - tait____ Syl -

Staff 3: Chords: III, V⁷, i. Lyrics: vi-____ e. L'eau coule____ en - cor,____ elle

Staff 4: Chords: V, i, V⁷. Lyrics: a chan - gé____ pour - tant.____

(acaMusic.de) arranged for acaChords

Plaisir D'Amour (Mod G)

♩ = 100

Variation.2: A-Dur / A-Moll

Jean-Paul-Égide Martini (1741-1816)

V I
 I[5] V I V⁷ I V
 Plai - sir d'a - mour ne du - re qu'un mo - ment; cha -
 II⁷ V⁷ I ii I V⁷ I
 grin d'a - mour du - re tou - te la vi- e. J'ai
 IV I IV I V⁷ I
 tout quit - té pour l'in - gra - te Syl - vi- e;
 II⁷ V III vi V II⁷
 el - le me quitte et prend un autre a -
 V I V I V⁷ I
 mant. Plai - sir d'a - mour ne du - re qu'un mo -
 V II⁷ V⁷ I ii I V⁷ I
 men cha - grin d'a - mour du - re tou - te la vi- e.

Mod G

i[3] V i V
 "Tant que cette eau cou - le - ra dou - ce - ment

(acaMusic.de) arranged for acaChords

Plaisir D'Amour (Mod G)

The musical score is written for a single melodic line in treble clef. It consists of four staves of music, each with a corresponding line of lyrics and a series of chords indicated above the notes. The chords are: i, VII, III, VI, VII on the first staff; VII⁷, III, VII, VII⁷ on the second; III, V⁷, i on the third; and V, i, V⁷ on the fourth. The lyrics are in French and describe a scene of love and nature.

Chords: i VII III VI VII

vers ce ruis - seau qui bor - de la prai - ri- e.

Chords: VII⁷ III VII VII⁷

Je t'ai- me - rai", me ré - pé - tait Syl -

Chords: III V⁷ i

vi- e. L'eau coule en - cor, elle

Chords: V i V⁷

a chan - gé pour - tant.

(acaMusic.de) arranged for acaChords

Polowetzer Tänze [Prinz Igor]

Aleksandr Borodin (1833-1887)

♩ = 120 Major

The musical score is written in 4/4 time, Major key, with a tempo of 120. It consists of eight staves of music. The chords and melodic lines are as follows:

- Staff 1: ii[1], V⁷, I, VI, vi
- Staff 2: ii, V⁷, I, vi
- Staff 3: I, iv
- Staff 4: I, iv
- Staff 5: iii, VI
- Staff 6: I, ii, V
- Staff 7: I, ii
- Staff 8: V, I

(acaMusic.de) arranged for acaChords

Pomp And Circumstance [March No 1]

♩ = 120

Edward Elgar (1857-1934)

The image displays the first 28 measures of the musical score for 'Pomp And Circumstance [March No 1]' by Edward Elgar. The score is written in 4/4 time with a tempo of 120 beats per minute. It is arranged for acaChords. The key signature has one sharp (F#), and the time signature is 4/4. The score is presented in seven staves, each containing a melodic line and corresponding chord symbols above it. The chords are labeled with Roman numerals and some with superscripts (e.g., V⁷). The melody consists of eighth and quarter notes, with some measures containing rests. The chord progression follows the melody, providing harmonic support. The first staff contains measures 1-4, the second staff contains measures 5-8, the third staff contains measures 9-12, the fourth staff contains measures 13-16, the fifth staff contains measures 17-20, the sixth staff contains measures 21-24, and the seventh staff contains measures 25-28. The final measure (28) ends with a double bar line.

Chord symbols for the first 28 measures:

- Measure 1: I[1]
- Measure 2: V
- Measure 3: I
- Measure 4: IV
- Measure 5: I
- Measure 6: II
- Measure 7: V
- Measure 8: I
- Measure 9: II
- Measure 10: V
- Measure 11: iii
- Measure 12: vi
- Measure 13: II
- Measure 14: V
- Measure 15: I
- Measure 16: V⁷
- Measure 17: I
- Measure 18: IV
- Measure 19: I
- Measure 20: II
- Measure 21: V
- Measure 22: I
- Measure 23: II
- Measure 24: V
- Measure 25: IV
- Measure 26: V
- Measure 27: I
- Measure 28: vi
- Measure 29: ii
- Measure 30: V⁷
- Measure 31: I

(acaMusic.de) arranged for acaChords

Quando M'En Vo [La Bohème]

♩ = 110

Giacomo Puccini (1858-1924)

I[1] iii IV ii
 Quan - do men vo, quan-do men vo so - let - ta per la
 V I
 via la gen - te so - sta e mi - ra. E la bel -
 IV ii I
 lez - za mi - a tut - ta ri - cer - ca in me ri - cer - ca in
 V I
 me da ca - po de piè.
 IV I
 Ed as - sa - po - ro al - lor la bra - mo - sia sot - til, che da -
 IV ii
 gli'oc - chi tra - spi - ra; e dai pa - le - si vez - zi in - ten - der
 vi I IV
 sa al - le oc - cul - te bel - tà. Co - sì l'ef -
 I⁷
 flu - vio del de - si - o tut - ta m'ag - gi - ra;
 i II I⁷
 fe - li - ce mi fa, fe - li - ce

(acaMusic.de) arranged for acaChords

Quando M'En Vo [La Bohème]

IV I iii IV ii

mi fa! E tu che sa - i, che me - mo - ri e ti

V I

strug- gi, da me tan - to ri - fug- gi?

So ben: le an - go - scie tue non le vuoi

IV ii I

dir, non le vuoi dir; so ben ma ti

sen- ti mo - rir!

Questa O Quello [Rigoletto]

Giuseppe Verdi (1813-1901)

♩ = 120

I[1]

Que-sta o quel - la _____ per me pa - ri so - no a quant'

V I

al-_____ tre d'in - tor - no, _____ d'in - tor - no mi ve-_____ do.

Del mio co - re _____ l'im - pe - ro non ce-_____ do _____

V I

_____ me - glio ad u-_____ na, _____ che ad al - tra - bel - tà.

V I V I V

La co - sto - ro av - ve - nen - za è qual do-_____

iii VI V II V

no di che il fa - to ne in - fio-_____ ra la vi - ta; _____

I VII III^b V

_____ s'og - gi que - sta _____ mi tor - na gra - di - ta, for - se un'

I IV I V

al-_____ tra, for - se un al-_____ tra _____ do - man lo sa -

(acaMusic.de) arranged for acaChords

Questa O Quello [Rigoletto]

The image displays a musical score for the song "Questa O Quello" from the opera Rigoletto. It consists of two staves of music in treble clef. The first staff contains the first line of the melody, with lyrics "rà, un al- tra, for - se un al- tra" written below. Above the staff, the chords I, I⁷, IV, V⁷, IV, and I are indicated. The second staff contains the second line of the melody, with lyrics "do-man lo sa - rà." written below. Above this staff, the chords V⁷ and I are indicated. The music is written in a simple, clear style, suitable for a beginner's guide or a reference score.

I I⁷ IV V⁷ IV I

rà, un al- tra, for - se un al- tra

V⁷ I

do-man lo sa - rà.

(acaMusic.de) arranged for acaChords

Radetzky Marsch

Johann Strauss Jr (1825-1899)

 $\text{♩} = 120$

The musical score for the Radetzky Marsch is presented in five staves of music. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked as 120 beats per minute. The score includes various chords and first/second endings.

Staff 1: $I[1]$ vi II

Staff 2: V I

Staff 3: V^7 1.

Staff 4: I V II^7 V

Staff 5: II ii I V^7 I 2.

(acaMusic.de) arranged for acaChords

Raglan Road

Irish Traditional

♩ = 160

The musical score for "Raglan Road" is written in 4/4 time with a tempo of 160 beats per minute. It consists of five staves of music, each with Roman numeral chords indicated above the notes. The chords are: I[1], IV, I, IV, I, V, vi, IV, V, I, V, I, IV, I. The melody is written in treble clef and features a mix of eighth and quarter notes, with some measures containing rests. The piece concludes with a double bar line.

(acaMusic.de) arranged for acaChords

Rêverie

Claude Debussy (1862-1918)

♩ = 110 Major

The musical score for "Rêverie" by Claude Debussy is presented in 4/4 time with a tempo of 110 beats per minute. The key signature is Major. The score consists of 8 staves of music, with a 70-bar gap indicated between the 5th and 6th staves. Chord symbols are placed above the notes, and some notes are marked with triplets (3).

Staff 1: ii[1] V I 3 ii V

Staff 2: I V I iii ii

Staff 3: iii V

Staff 4: I vi ii V I⁷

Staff 5: IV 3 I IV

Staff 6: V 70 bars missing ii III ii III

Staff 7: ii 3 III vi ii III

Staff 8: ii III ii 3 II V I

(acaMusic.de) arranged for acaChords

Ritt Der Walküren [Die Walküre]

Richard Wagner (1813-1883)

♩ = 120

Chord symbols: i[5], III, VII, III, v, VII, I, IV, VII, i, iv, V, i.

(acaMusic.de) arranged for acaChords

Rondeau [Sinfonie De Fanfares]

 $\text{♩} = 120$

Jean Joseph Mouret (1682-1738)

The musical score is written for a single melodic line in 4/4 time. It consists of five staves. The first staff begins with a whole rest followed by a dotted quarter note, then continues with eighth and quarter notes. The second staff features a triplet of eighth notes, a half note, and a quarter note, with a slur over the first two eighth notes. The third staff contains a half note, a quarter note, a dotted half note, and a quarter note. The fourth staff has a quarter note, an eighth note, a quarter note, and a half note. The fifth staff concludes with a quarter note, a half note, and a whole note. Chord symbols are placed above the notes: I[3] above the first staff, V above the second staff, I above the third staff, IV above the fourth staff, V above the fifth staff, I above the sixth staff, IV above the seventh staff, V above the eighth staff, and I above the ninth staff.

Rondo Alla Turca

W. A. Mozart (1756-1791)

♩ = 90

Chord progression for Rondo Alla Turca:

Measure 1: v[5]
Measure 2: i
Measure 3: v
Measure 4: V⁷
Measure 5: II
Measure 6: v
Measure 7: III
Measure 8: VII
Measure 9: III
Measure 10: VII
Measure 11: i
Measure 12: V
Measure 13: i
Measure 14: V⁷
Measure 15: i
Measure 16: VI
Measure 17: i
Measure 18: iv
Measure 19: i
Measure 20: iv
Measure 21: i
Measure 22: V
Measure 23: i

(acaMusic.de) arranged for acaChords

Rosamunde

Franz Schubert (1797-1827)

♩ = 90

The image displays a musical score for the piece 'Rosamunde' by Franz Schubert, arranged for acaChords. The score is written in 4/4 time, with a tempo marking of ♩ = 90. The key signature is one sharp (F#), indicating D major or B minor. The score consists of five staves of music, each with a treble clef and a key signature of one sharp. The chords are indicated by Roman numerals and letters above the notes. The first staff contains the following chords: I[3], V⁷, I, and vi. The second staff contains: ii, V⁷, I, and V⁷. The third staff contains: iii, vi, II⁷, V, and V⁷. The fourth staff contains: I, vi, III⁷, vi, III, and II⁷. The fifth staff contains: V⁷, I, IV, V⁷, and I. The score ends with a double bar line.

(acaMusic.de) arranged for acaChords

Rujero (Mod V)

Gaspar Sanz (1756-1791)

♩ = 120

Chord progression for Rujero (Mod V) in 4/4 time, tempo 120.

First system (treble clef):

- Measure 1: I[1]
- Measure 2: iii ii I
- Measure 3: (II) V

Second system (treble clef, key signature change to one sharp):

- Measure 4: I[1]
- Measure 5: V I
- Measure 6: iii ii I
- Measure 7: V I

(acaMusic.de) arranged for acaChords

Rujero

Gaspar Sanz (1756-1791)

♩ = 90

Chord symbols: I[1], I, (II), V, II, V, iii, ii, I, V, I.

(acaMusic.de) arranged for acaChords

Santa Lucia

Italian Traditional

♩ = 120

I[5] V⁷ ii V⁷ I
 Sul ma - re luc - ci - ca l'a - stro d'ar - gen - to,

VI⁽⁷⁾ vi⁽⁷⁾ ii V⁷ I
 pla - ci - da è l'on - da, pros - pe - ro è il ven - to.

IV V⁷ II⁷ I
 Ve - ni - te all' a - gi - le bar - chet - ta mi - a;

vi⁷ ii V⁷ I
 San - ta Lu - ci - a! San - ta Lu - ci - a!

V⁷ I
 San - ta Lu - ci - a!

(acaMusic.de) arranged for acaChords

Scotland The Brave

Traditional

♩ = 130

The musical score for "Scotland The Brave" is presented in four staves of music. The first staff begins with a treble clef, a 4/4 time signature, and a key signature of one sharp (F#). The melody is written in a single line. The second staff shows the chord progression: IV, I, V. The third staff shows the chord progression: I. The fourth staff shows the chord progression: IV, I, V, I. The score ends with a double bar line.

I[1]

IV I V

I

IV I V I

(acaMusic.de) arranged for acaChords

Seguidilla [Carmen]

Georges Bizet (1838-1875)

♩ = 90

Minor!

V[5] iv

Près des rem - parts de Sé - vil-

VI 3 VII 3 III

le, ches mon a - mi Lil - las Pas - tia,

VI II $\flat$ i

J'i - rai dan - ser la Sé - gué - dille et boi - re du Man - za nil - la -

V i

J'i - rai chez mon a - mi Lil - las Pas - tia.

Septett Menuett [Op 20]

Ludwig van Beethoven (1770-1827)

♩ = 120

Chord progression for the Septett Menuett [Op 20] by Ludwig van Beethoven:

Measure 1: I[1] V I V I

Measure 2: V I V I

Measure 3: III vi III

Measure 4: vi 3 II

Measure 5: V II

Measure 6: V II

Measure 7: I V⁷ I

Measure 8: V I V

Measure 9: I V I

Serenade (Mod G)

Franz Schubert (1756-1791)

♩ = 100

Chord symbols: i[5], iv, V, i, V, i, iv, VII, III, VII, III, V, i, VI, III, VI, III, V.

Mod G

Chord symbols: I[1], IV, I, {Micro Mod G} iv, I, V, I, IV, I, V, I.

(acaMusic.de) arranged for acaChords

Sinfonie No 3, Satz 1 (Eroica)

 $\text{♩} = 160$

Ludwig van Beethoven (1770-1827)

The musical score is arranged in 10 staves, each containing a single melodic line with chord symbols placed above the notes. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked as $\text{♩} = 160$.

Chord symbols present in the score:

- Staff 1: I[1] (measure 1), VI (measure 8)
- Staff 2: ii (measure 1), I⁷ (measure 3), IV (measure 4), II (measure 7), V (measure 8)
- Staff 3: IV (measure 1), I (measure 2), IV (measure 3), I (measure 4), V (measure 8)
- Staff 4: I (measure 1), VI (measure 8)
- Staff 5: ii (measure 1), I⁷ (measure 4), IV (measure 5)
- Staff 6: II (measure 1), V (measure 2), I (measure 5), i (measure 6)
- Staff 7: V (measure 1), V⁷ (measure 5)
- Staff 8: I (measure 1), V (measure 4)
- Staff 9: I (measure 1), V (measure 4)
- Staff 10: I (measure 5)

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Sinfonie No 5, Satz 1

Ludwig van Beethoven (1770-1827)

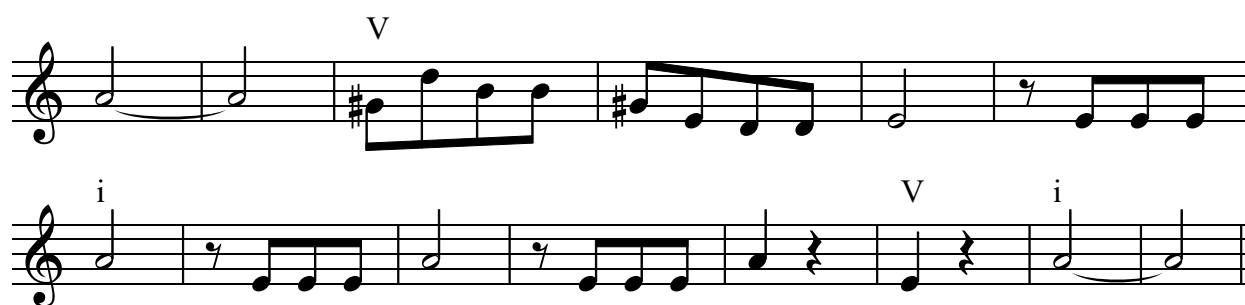
♩ = 110

The image displays a musical score for the first movement of Beethoven's Symphony No. 5, arranged for acaChords. The score is written in 2/4 time and consists of ten staves of music. The key signature is one sharp (F#), and the tempo is marked as ♩ = 110. The score includes various musical notations such as notes, rests, and accidentals. Chord labels are placed above the staves to indicate the harmonic structure: i[5], V, i, V, i, V, i, V, iv, and I. The score is arranged in a single system with ten staves.

Chord labels: i[5], V, i, V, i, V, i, V, iv, I

(acaMusic.de) arranged for acaChords

Sinfonie No 5, Satz 1



(acaMusic.de) arranged for acaChords

Sinfonie No 7, Satz 2

Ludwig van Beethoven (1770-1827)

♩ = 100

The image displays a musical score for the second movement of Beethoven's Symphony No. 7. It consists of six staves of music, each with a treble clef and a 2/4 time signature. The key signature is one sharp (F#). Above the staves, various chord symbols are written: i[5], V, V⁷, i, III, VII, III, II, V, I, i, V, i, V⁷, i, i, V, V⁷, i, III, VII, III, i. The music features a variety of note values, including eighth, quarter, and half notes, as well as rests. There are repeat signs and first/second endings marked with '1.' and '2.'. The score is arranged for acaChords, as indicated by the text at the top right.

(acaMusic.de) arranged for acaChords

Sinfonie No 8

[Die Unvollendete] (Modc VI)

 $\text{♩} = 100$

Franz Schubert (1797-1828)

Modc VI (= Mod P + Mod G)

(acaMusic.de) arranged for acaChords

Sinfonie No 8 [Die Unvollendete]

 $\text{♩} = 100$

Franz Schubert (1797-1828)

The image displays a musical score for the first movement of Franz Schubert's Symphony No. 8, "Die Unvollendete". The score is written for a single melodic line in treble clef, 3/4 time. The tempo is marked as quarter note = 100. The key signature is one sharp (F#), indicating D major or B minor. The score consists of three staves, each containing four measures of music. Chord labels are placed above the notes to indicate the harmonic structure: I[1], V⁷, I, VI⁷, ii, V, I, V⁷, and I. The notation includes eighth and quarter notes, with some notes beamed together. The final measure of the third staff ends with a double bar line.

Sinfonie No 9

- EASY - (Ode An Die Freude)

♩ = 120

Ludwig van Beethoven (1770-1827)

Freu - de, schö - ner Göt - ter - fun - ken, Toch - ter aus E -
 wie be - tre - ten feu - er - trun - ken, Himm - li - sche, dein

1. ly - si - um, 2. Hei - lig - tum! Dei - ne Zau - ber

bin - den _____ wie - der, was die _____ Mo - de

streng ge - teilt. Al - le Men - schen wer - den Brü - der,

wo dein sanf - ter Flü - gel weilt.

Sinfonie No 9

- ORG - (Ode An Die Freude)

♩ = 120

Ludwig van Beethoven (1770-1827)

Freu - de, schö - ner Göt - ter - fun - ken, Toch - ter aus E -
 wie be - tre - ten feu - er - trun - ken, Himm - li - sche, dein

ly - si - um, Hei - lig - tum! Dei - ne Zau - ber

bin - den____ wie - der, was die____ Mo - de

streng ge - teilt. Al-____ le Men - schen wer - den Brü - der,

wo dein sanf - ter Flü - gel weilt.

Diese Seite bleibt aus editorischen Gründen leer.

Sinfonie No 40, Satz 1

$\text{♩} = 120$

W. A. Mozart (1756-1791)

The musical score is written in 4/4 time. The key signature has one sharp (F#). The score consists of nine staves of music. Chord symbols are placed above the notes on each staff.

Staff 1: $i[5+1]$

Staff 2: iv

Staff 3: V i

Staff 4: iv V^7 V^7 i iv V^7 V^7

Staff 5: i $(VI\#)$ VI II

Staff 6: V I^{dim} II V I^{dim} II V I^{dim} II

Staff 7: V I^{dim} II V I^{dim} II V i

Staff 8: iv

Staff 9: VII

Sinfonie No 40, Satz 1

The image displays three staves of musical notation for the first movement of Mozart's Symphony No. 40. The notation is in treble clef and includes various note values and rests. Roman numerals (III, VII, i) are placed above the notes to indicate the underlying chords. The first staff contains three measures with notes and rests, with Roman numerals III, i, VII, III, and VII above them. The second staff contains two measures with notes and rests, with Roman numerals III, VII, III, and VII above them. The third staff contains three measures with notes and rests, with Roman numerals III, VII, III, VII, and III above them. The notation is in black ink on a white background.

(acaMusic.de) arranged for acaChords

Sonatina in G [Satz No 1]

♩ = 90

Ludwig van Beethoven (1770-1827)

The musical score is written in 4/4 time and consists of a single melodic line. The chords are indicated by Roman numerals above the notes. The score is divided into several measures, with a Coda section and a D.C. al Coda instruction.

Chords indicated in the score:

- I[1] V I V I
- V I I⁷ IV V
- I IV I V I to Coda V I
- V I V
- I V
- I V
- D.C. al Coda
- ⊕ Coda V I V I
- V I V I

Spanische Romanze (Mod G)

♩ = 120

Spanish Traditional

The first system of musical notation consists of four staves. The first staff is in 3/4 time and begins with a treble clef and a key signature of one sharp (F#). It contains a sequence of eighth notes. Above the first staff is the chord label *i*[5]. The second staff continues the eighth-note sequence and has the chord label *iv* above it. The third staff has the chord label *i* above it. The fourth staff has the chord label *V*⁷ above it. The system ends with a double bar line.

Mod G

The second system of musical notation consists of four staves. The first staff is in 3/4 time and begins with a treble clef and a key signature of three sharps (F#, C#, G#). It contains a sequence of eighth notes. Above the first staff is the chord label *I*[3]. The second staff has the chord label *V*⁷ above it. The third staff has the chord label *I* above it. The fourth staff has the chord label *IV* above it. The system ends with a double bar line.

(acaMusic.de) arranged for acaChords

Sportpalastwalzer

Siegfried Translateur (1875-1944)

♩ = 150

The musical score for "Sportpalastwalzer" is presented in two systems, each with three staves. The first system is in 3/4 time and features a melody with chords I[5], V⁷, I, I⁷, IV, V⁷, and I. The second system is marked "Mod IV" and features a melody with chords I[5], V⁷, I, IV, IV⁷, IV^{#dim}, I, ii, V⁷, and I. The score is arranged for acaChords and is a transcription of the original work by Siegfried Translateur (1875-1944).

Chords and notation in the first system:

- Staff 1: I[5], V⁷
- Staff 2: I
- Staff 3: I⁷, IV, V⁷, I

Chords and notation in the second system (Mod IV):

- Staff 1: I[5], V⁷
- Staff 2: I
- Staff 3: IV, IV⁷, IV^{#dim}, I, ii, V⁷, I

Star Of The County Down

Irish Traditional

 $\text{♩} = 150$

The musical score for "Star Of The County Down" is presented in 3/4 time with a tempo of 150 beats per minute. The key signature is one flat (B-flat). The score consists of eight staves of music, each with a treble clef. The chords are indicated by Roman numerals and lowercase letters above the notes. The sequence of chords across the staves is as follows:

- Staff 1: i[5], III, VII, i
- Staff 2: v, i, III, VII
- Staff 3: VI, i, III, VII
- Staff 4: III, i, v, i
- Staff 5: III, VII, i, iv, i
- Staff 6: III, VII, III
- Staff 7: i, v, i
- Staff 8: III, VII, i, iv, i

The melody is written in a simple, folk-like style, with many notes beamed together in groups of four or six, characteristic of Irish traditional music. The piece concludes with a final double bar line on the eighth staff.

Tarantella I

Italian Folkdance

♩ = 110

Chord symbols: i[1], iv, i, V, i, V, i, V, i, V, i, V, i, V, i, V, I

Tarantella II (Mod P)

Italian Folkdance

♩ = 130

The musical score for "Tarantella II (Mod P)" is written in 6/8 time with a tempo of 130 beats per minute. It features a series of chords and melodic lines across 10 staves. The chords are labeled as follows:

- Staff 1: i[1], iv
- Staff 2: i, V⁷, i
- Staff 3: V, i (1.), i (2.)
- Staff 4: Mod P, I[5], V⁷, I
- Staff 5: VI, ii, V⁷
- Staff 6: I (1.), I (2.), Mod P, i[3], iv
- Staff 7: i, iv, i, V⁷, i
- Staff 8: iv, i, iv
- Staff 9: i, V⁷, i

The score includes various musical notations such as treble clefs, 6/8 time signatures, and repeat signs with first and second endings. The melody is primarily composed of eighth and sixteenth notes, with some rests and ties.

Tarantella II

Italian Folkdance

♩ = 130

Chord symbols and musical notation for Tarantella II:

- Staff 1: $i^{[1]}$, iv
- Staff 2: i , V^7 , i
- Staff 3: V , i (1.), i (2.)
- Staff 4: III , VII^7 , III
- Staff 5: I , iv , VII^7
- Staff 6: III (1.), III (2.), i , iv
- Staff 7: i , iv , i , V^7 , i
- Staff 8: iv , i , iv
- Staff 9: i , V^7 , i

(acaMusic.de) arranged for acaChords

Tarleton's Resurrection

John Dowland (Gitarre, 1562-1626)

♩ = 110

Chord symbols for the first staff: I[3], IV, V, I.

Chord symbols for the second staff: II, V, I, IV, vi, V.

Chord symbols for the third staff: I, V, vi, V, ii, V.

Chord symbols for the fourth staff: I, V, vi, V, I, IV, vi, II, V, I.

Chord symbols for the fifth staff: IV, V, I, IV, V, I.

Chord symbols for the sixth staff: I, V, vi, ii, V, I.

Chord symbols for the seventh staff: IV, I, IV, V, I.

The Entertainer

Scott Joplin (1868-1917)

♩ = 120

The musical score for "The Entertainer" is presented in a single system with nine staves. The key signature has one sharp (F#), and the time signature is 4/4. The tempo is marked as 120 beats per minute. The score includes various chords and melodic lines, with some sections marked as first and second endings. The chords are labeled with Roman numerals: I, IV, V, I[5], V7, I7, iv, and II7.

Chord progression (from top to bottom):

- Staff 1: I[5], IV, I, V
- Staff 2: I, IV
- Staff 3: V7, I, IV, I, V
- Staff 4: I, I7, IV, iv
- Staff 5: I, V7, I (1st ending), I (2nd ending)
- Staff 6: IV
- Staff 7: I (1st ending), I (2nd ending)
- Staff 8: V, II7, V, I, I (2nd ending)
- Staff 9: IV, I, II7, V7, I

(acaMusic.de) arranged for acaChords

The Parlement

Anonymous (Gitarre, 16. Jhd.)

♩ = 100

Spieler alternativ in der 3ten Zeile anstelle von V7 und i einfach mal die (originale) Stufennummer VII und lass dich überraschen, wie sich dadurch die Harmoniestimmung des Stückes verändert.

The musical score is written in 4/4 time with a tempo of 100 beats per minute. It consists of five staves of music. The first staff begins with a treble clef and a 4/4 time signature. The melody is written on a single staff, and the harmony is indicated by guitar chords written above the staff. The chords are: I[3], V, IV, I, and V. The second staff continues the melody and harmony, with a repeat sign at the beginning. The third staff introduces a new chord, (VII) V⁷, and a new melodic line. The fourth staff continues the melody and harmony, with a repeat sign at the beginning. The fifth staff concludes the piece with a final chord, I, and a repeat sign at the end.

Chords indicated above the staff:

- Staff 1: I[3], V, IV, I, V
- Staff 2: I
- Staff 3: (VII) V⁷, i, V
- Staff 4: I
- Staff 5: IV, I, V, I

Toccata Und Fuge In Dm

Johann Sebastian Bach (1685-1750)

 $\text{♩} = 140$

The musical score is written in 4/4 time with a tempo of 140 beats per minute. It consists of a single melodic line with various chords indicated by letters above the notes. The chords are as follows:

- Measure 1: i[5]
- Measure 2: V
- Measure 3: I
- Measure 4: i
- Measure 5: V
- Measure 6: i
- Measure 7: V
- Measure 8: i
- Measure 9: V
- Measure 10: i
- Measure 11: iv
- Measure 12: i
- Measure 13: V
- Measure 14: i
- Measure 15: V
- Measure 16: i
- Measure 17: VI
- Measure 18: v
- Measure 19: iv
- Measure 20: V
- Measure 21: VI
- Measure 22: v
- Measure 23: iv
- Measure 24: V
- Measure 25: VI
- Measure 26: v
- Measure 27: iv
- Measure 28: V
- Measure 29: i

Toreador-Song [Carmen]

Georges Bizet (1738-1875)

♩ = 120

Chord progression for the first system:

- Staff 1: I[5], V, I, vi, V⁷
- Staff 2: ii, vi, III, VII[#], III
- Staff 3: ii, I, V⁷
- Staff 4: I

Mod IV

Chord progression for the second system:

- Staff 1: I[5], V^[7], I, vi, V^[7]
- Staff 2: vi, III, VII[#], III
- Staff 3: V^[7], I, V^[7]
- Staff 4: I, 3

(acaMusic.de) arranged for acaChords

Trauermarsch

Frédéric Chopin (1810-1849)

♩ = 100

Chord progression for Trauermarsch:

Staff 1: i[1] VI i VI i VI

Staff 2: i VI i

Staff 3: VI i VI i

Staff 4: VI i VI VII

Staff 5: III VII i

Staff 6: V VII III V VI i VI

Staff 7: i VI VII i VI i

First ending: 1. [Staff 7]

Second ending: 2. [Staff 7]

Diese Seite bleibt aus editorischen Gründen leer.

Trauermarsch Einer Marionette

(Marche Funèbre D'Une Marionette / Funeral Marche Of A Marionette)

Charles Gounod (1818-1893)

♩ = 100

The musical score is written in 6/8 time and consists of eight staves. The key signature has one sharp (F#). The chords are indicated by letters above the notes:

- Staff 1: i[1], V⁷, i
- Staff 2: V⁷, i, V⁷, i, VII, III, II
- Staff 3: V⁷, i, V⁷
- Staff 4: i, V⁷, i, VII
- Staff 5: III, II^b, i, V, V⁷, i
- Staff 6: V
- Staff 7: iv, V, iv, V, iv
- Staff 8: V, i, V, i

(acaMusic.de) arranged for acaChords

Trauermarsch Einer Marionette

Two staves of musical notation for the piece "Trauermarsch Einer Marionette". The first staff contains five measures of music, with chords V, i, VII, i, and II $\flat$ indicated above. The second staff contains three measures of music, with chords i, V, and i indicated above. The notation includes treble clefs, a key signature of one sharp (F#), and various note values including quarter, eighth, and dotted notes, as well as rests and a repeat sign at the end of the second staff.

Triumph Marsch [Aida]

Giuseppe Verdi (1813-1901)

♩ = 120

The musical score for "Triumph Marsch [Aida]" by Giuseppe Verdi is presented in a single system with eight staves. The time signature is 4/4, and the tempo is marked as ♩ = 120. The key signature is one sharp (F#). The score includes various musical notations such as treble clefs, notes, rests, and chords. Chords are labeled with Roman numerals (I, II, III, V, V⁷) and figured bass notation (I[5], iii, (vi)). Some staves feature triplets, indicated by a bracket and the number 3. The music is arranged for acaChords, as noted in the header.

Türkischer Marsch

[Die Ruinen Von Athen]

♩ = 100

Ludwig van Beethoven (1770-1827)

The musical score is written on a single staff in 2/4 time. The key signature has one sharp (F#). The tempo is marked as ♩ = 100. The score consists of 16 measures, ending with a double bar line. Chords are indicated by Roman numerals and lettered figures above the notes.

Chord progression (from left to right):

- I[5]
- vi
- V
- I
- V
- I
- VII#
- iii
- VII#
- iii
- VII#
- iii
- III
- vi
- III
- VI
- vi
- I

(acaMusic.de) arranged for acaChords

Un Bel Dì Vedremo [Madama Butterfly]

♩ = 100

Giacomo Puccini (1858-1924)

Un____ bel dì, ve - dre - mo le var-____ si un fil di

fu - mo sul - l'e - stre-____ mo con - fin del ma - re. E

poi____ la na - ve ap - pa - re. Poi la na - ve

bian-____ ca en - tra nel____ por - to, rom - ba il suo sa -

lu-____ to. Ve - di? È____ ve - nu - to!

Diese Seite bleibt aus editorischen Gründen leer.

(acaMusic.de) arranged for acaChords

Una Furtiva Lagrima

[L'Elisir D'Amore] (Mod G)

Gaetano Donizetti (1797-1848)

♩ = 100

U - na fur - ti - va la - gri-ma____ negl' - oc - chi suo - i spun -

tò. Que - le fe - sto - se gio - va - ni in -

vi-____ di - ar____ sem - brò. Che più cer - can - do io

vo? Che più cer - can - do io vo?

M'a - ma, si, m'a-____ ma____ lo ve - do, lo ve-____

do. 12 bars missing

Mod G

Cie - lo, si può____ mo - rir di____ più____ non____

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Una Furtiva Lagrima

[L'Elisir D'Amore] (Mod G)

The musical score is written for a vocal line and guitar accompaniment. The key signature is G major (one sharp, F#). The time signature is 4/4. The score consists of two staves. The first staff contains the first line of the melody, with lyrics 'chie-do, non chie- do, ah! Cie-lo, si può, si può mo -'. The second staff contains the second line of the melody, with lyrics 'rir di più non chie-do, non chie- do.'. Chords are indicated by Roman numerals above the notes: I, V, I, V, I, V on the first staff, and vi, IV, I, V, I on the second staff. The melody is written in a treble clef. The lyrics are written below the notes, with hyphens indicating syllables that span across notes or measures.

chie-do, non chie- do, ah! Cie-lo, si può, si può mo -

rir di più non chie-do, non chie- do.

Ungarischer Tanz No 5

♩ = 120

Johannes Brahms (1833-1897)

The musical score for 'Ungarischer Tanz No 5' by Johannes Brahms is presented in a single system with nine staves. The time signature is 2/4, and the tempo is marked as ♩ = 120. The key signature is one sharp (F#). The score is arranged for acaChords, with chord symbols written above the notes. The chords are as follows:

- Staff 1: i[5], V⁷, i, iv, i, V⁷
- Staff 2: i, V⁷, i, VI, III
- Staff 3: iv, i, V⁷, i
- Staff 4: I⁷, iv, VII, III
- Staff 5: V, VI
- Staff 6: V, i
- Staff 7: V⁷, i, iv, i, V⁷, i
- Staff 8: V⁷, i, VI, III
- Staff 9: iv, i, V⁷, i

(acaMusic.de) arranged for acaChords

Valse (Mod P)

Ferdinando Carulli (1770-1841)

♩ = 90

The musical score is written in 3/8 time. The first two staves are the main melody, and the third staff is a variation labeled 'Mod P'. Chords are indicated by Roman numerals above the notes.

Staff 1: I[1] ii I V I ii V I

Staff 2: ii I ii I ii I V I

Staff 3 (Mod P): i[1] V i V i

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Valse

$\text{♩} = 90$

Um dieses Stück harmonisch etwas interessanter zu machen, wurden einige V7 Akkorde durch ii ausgetauscht.

Ferdinando Carulli (1770-1841)

Chord progression for the first staff:

I[1] ii I V I ii V I

Chord progression for the second staff:

V⁽⁷⁾ I ii I V⁽⁷⁾ I V I

Chord progression for the third staff:

vi III vi III vi

(acaMusic.de) arranged for acaChords

Valse Ecossaie

Breton Traditional

♩ = 120

The musical score for "Valse Ecossaie" is written in 3/4 time with a tempo of 120 beats per minute. It consists of six staves of music, each with Roman numeral chord markings above the notes. The chords are: I[5], V, I, IV, V, I, IV, I, IV, V, I. The melody is written in treble clef. The first staff begins with a treble clef and a 3/4 time signature. The music is a traditional Breton waltz.

Frédéric Chopin (1810-1849)

(acaMusic.de) arranged for acaChords

Volte

Johann Thysius (1578-?)

♩ = 120

I[3]

(acaMusic.de) arranged for acaChords

What If A Day Or A Month Or A Year

♩ = 100

Anonymous (17th Century, Jane Pickering's Lute Book)

The musical score is written on a single staff in 4/4 time. The melody consists of eighth and quarter notes. Above the staff, figured bass notation is provided for each measure. The figures are: i[1], V, i, V, i, VII, III, VII (i, V), i, III, VII, i, V, i, III, II, V, i, V⁷, III, VII, i, VII, i, V, i. The score includes repeat signs and a final double bar line.

When She Can Ben

Turlough O'Caroland (1670-1738)

♩ = 120

The musical score for "When She Can Ben" is presented in a single-voice arrangement. The notation is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked as 120 beats per minute. The score consists of 10 staves of music. The melody is written in a single voice, with various chords indicated by Roman numerals (i, III, VII, VI, V, iv, v) and figured bass notation (i[5], i, v, iv, 3). The music features a mix of eighth and sixteenth notes, with some triplets and a final double bar line.

Wiener Blut [Op. 354]

Johann Strauss Jr (1825-1899)

♩ = 170

Chord symbols and musical notation for the first system:

- Staff 1: I[5-1]
- Staff 2: V⁷
- Staff 3: 1. I
- Staff 4: 2. I

Chord symbols and musical notation for the second system:

- Staff 5: Mod V V[3] I
- Staff 6: V⁷ I vi
- Staff 7: V⁷ I
- Staff 8: II V I

Wilson's Wilde

Anonymous

 $\text{♩} = 110$

The musical score for "Wilson's Wilde" is written in 3/4 time with a tempo of 110 beats per minute. It consists of a single melodic line on a treble clef staff. The melody is composed of eighth and quarter notes, with some measures containing beamed eighth notes. Roman numeral chord indicators are placed above the staff to guide the accompaniment. The chords are as follows:

- Measure 1: I[5]
- Measure 2: IV
- Measure 3: V
- Measure 4: I
- Measure 5: IV
- Measure 6: V
- Measure 7: I
- Measure 8: IV
- Measure 9: I
- Measure 10: V
- Measure 11: I
- Measure 12: IV
- Measure 13: V
- Measure 14: I
- Measure 15: IV
- Measure 16: I
- Measure 17: V
- Measure 18: I
- Measure 19: IV
- Measure 20: I
- Measure 21: V
- Measure 22: I
- Measure 23: IV
- Measure 24: I
- Measure 25: V
- Measure 26: I
- Measure 27: IV
- Measure 28: V
- Measure 29: I
- Measure 30: IV
- Measure 31: V
- Measure 32: I

Diese Seite bleibt aus editorischen Gründen leer.

Anhang: Gitarren-Griffbilder

Auf den folgenden Seiten sind sämtliche Gitarrenakkorde enthalten, die in den Schulungen und gemafreien Liedersammlungen von **acaChords** vorkommen.

Das betrifft jedoch nur die Akkorde in den 6 Dur-Tonarten

C, D, E, F, G, A

sowie in den 3 Moll-Tonarten

Am, Em, Dm

Andere Tonarten haben für Gitarre keine individuelle Bedeutung, da sie aus den oben genannten durch Verwendung eines Kapodasters problemlos abgeleitet werden können.

C und C#

C-Dur und C⁷ Durch Aufsetzen des kleinen Fingers (4) wird der C-Dur Akkord zu C⁷.	Cm und Cm⁷ Durch Abheben des kleinen Fingers (4) wird der Cm Akkord zu Cm⁷.
C#-Dur und C#⁷ (= D_b-Dur und D_b⁷) Im Quintenzirkel gibt es die Tonart C#-Dur nicht, und somit auch nicht den gleichnamigen Akkord. Aber es gibt C#-Dur in der generischen acaChords Notation als <i>relative</i> Stufennummer. (Der C#-Dur Akkord spielt u.a. auf Stufe III in der Tonart A-Dur und auf Stufe VI in der Tonart E-Dur eine Rolle.)	C#m und C#m⁷

D

D-Dur	D⁷
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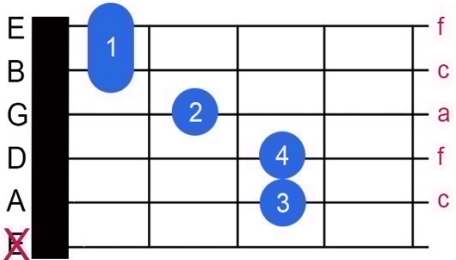
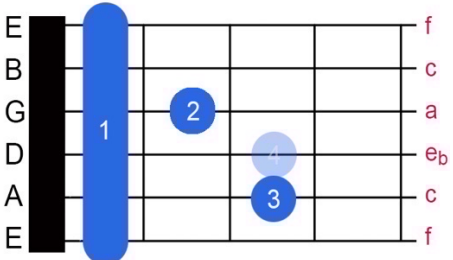
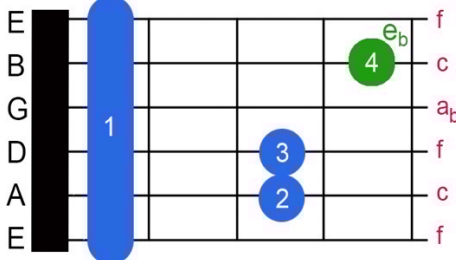
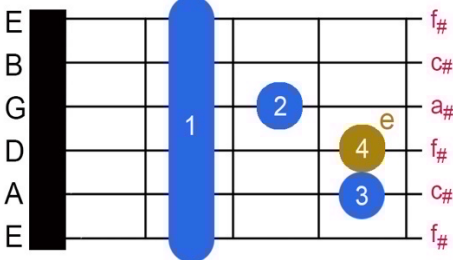
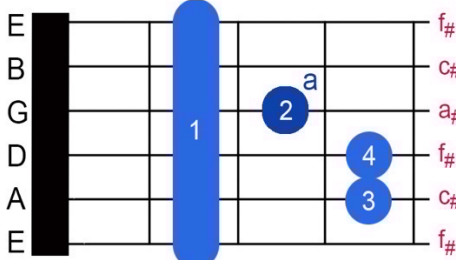
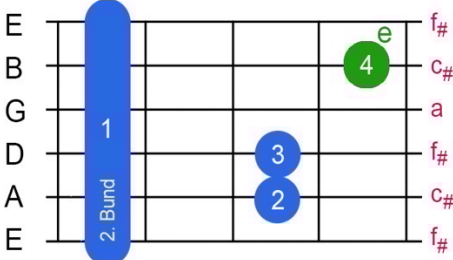
Griffbilder der verwendeten Gitarrenakkorde

Dm	Dm⁷
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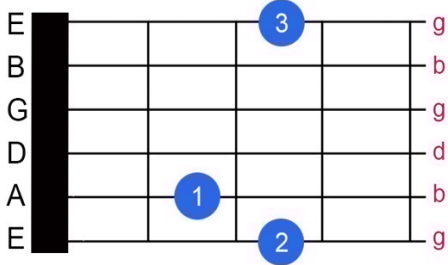
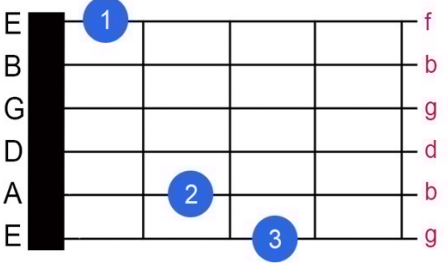
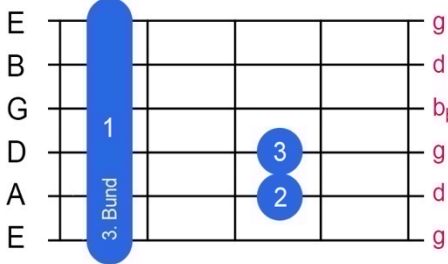
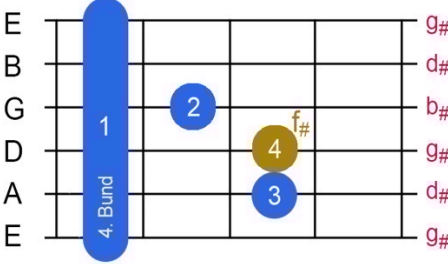
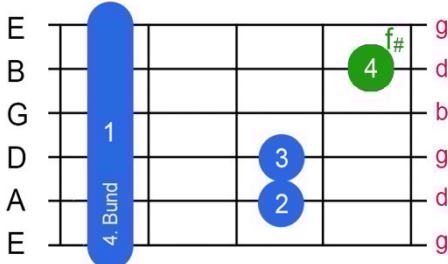
E und E_b

E-Dur und E⁷ Durch Aufsetzen des kleinen Fingers (4) wird der E-Dur Akkord zu E⁷. Alternativ kann der Ringfinger (3) hochgenommen werden.	E-Dur und Em Durch Abheben des Zeigefingers (1) wird der E-Dur Akkord zu Em.
Em und Em⁷ Durch Aufsetzen des kleinen Fingers (4) wird der Em Akkord zu Em⁷. Alternativ kann der Ringfinger (3) hochgenommen werden. Das würde zu dem Einfinger-Akkord Em⁷ führen.	E_b-Dur

F und F $\sharp$

F-Dur  In mehrstimmigen klassischen Gitarrenstücken sowie im Fingerpicking wird dieser Standard-Akkord sehr häufig abgewandelt gegriffen: der Ringfinger (3) nimmt die Position des kleinen Fingers (4) ein, der dadurch frei wird und für weitere Noten, die aus dem Akkord heraus gespielt werden sollen, verwendet werden kann.	F⁷  Durch Abheben des kleinen Fingers (4) wird der F-Dur Akkord zu F⁷.
Fm und Fm⁷  Durch Aufsetzen des kleinen Fingers (4) wird der Fm Akkord zu Fm⁷. Alternativ kommt man vom Fm Akkord zu Fm⁷ durch Hochnehmen des Ringfingers (3).	F$\sharp$-Dur und F$\sharp$⁷  Durch Abheben des kleinen Fingers (4) wird der F$\sharp$-Dur Akkord zu F$\sharp$⁷.
F$\sharp$-Dur und F$\sharp$m  Durch Abheben des Mittelfingers (2) wird der F$\sharp$-Dur Akkord zu F$\sharp$m.	F$\sharp$m und F$\sharp$m⁷  Durch Aufsetzen des kleinen Fingers (4) wird der F$\sharp$m Akkord zu F$\sharp$m⁷. Alternativ kann der Ringfinger (3) hochgenommen werden.

G und G $\sharp$

G-Dur  Der abgebildete 1-2-3 Fingersatz entspricht dem des Standard-Griffbildes. Für das mehrstimmige Gitarrenspiel ist jedoch der 2-3-4-Fingersatz besser geeignet; der Zeigefinger wird dabei nicht verwendet.	G⁷ 
Gm 	G$\sharp$-Dur und G$\sharp$⁷ (= A$\flat$-Dur und A$\flat$⁷)  Durch Abheben des kleinen Fingers (4) wird der G$\sharp$-Dur Akkord zu G$\sharp$⁷. Im Quintenzirkel gibt es die Tonart G$\sharp$-Dur nicht, und somit auch nicht den gleichnamigen Akkord. Jedoch gibt es G$\sharp$-Dur in der generischen acaChords Notation als <i>relative</i> Stufennummer. (Der G$\sharp$-Dur Akkord spielt u.a. auf Stufe III in der Tonart E-Dur eine Rolle.)
G$\sharp$m und G$\sharp$m⁷  Durch Aufsetzen des kleinen Fingers (4) wird der G$\sharp$m Akkord zu G$\sharp$m⁷. Alternativ kann der Ringfinger (3) hochgenommen werden.	

A

A-Dur und A⁷

Durch **Aufsetzen** des kleinen Fingers (4) wird der A-Dur Akkord zu A⁷. Alternativ kann der Mittelfinger (2) hochgenommen werden.

Am und Am⁷

Durch **Aufsetzen** des kleinen Fingers (4) wird der Am Akkord zu Am⁷. Alternativ kann der Ringfinger (3) hochgenommen werden.

B und B_b

B-Dur und B⁷

Durch **Abheben** des Ringfingers (3) wird der B-Dur Akkord zu B⁷.

B⁷ (klassisches Griffbild)

Bm und Bm⁷

Durch **Abheben** des Ringfingers (4) wird der Bm Akkord zu Bm⁷.

B_b-Dur

Griffbilder der verwendeten Gitarrenakkorde

B_bm

E

B

G

D

A





1



2



4



3

f

d_b

b_b

f

b_b

